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## Composer's note

*Nidaros Jazz Mass* is the second shortened Mass setting that I have written for upper voices and jazz combo. It was first performed on 3 June 2012 by its dedicatees, the Nidaros Cathedral Girls' Choir, in the eleventh-century gothic cathedral in Trondheim, Norway.

Jazz has always played an important part in my life as a composer, arranger, and singer. During my time as a tenor in the King's Singers I performed and made an album with the legendary jazz pianist George Shearing. George, who died early in 2011, was a remarkable musician who had a huge impact on me, as he inevitably did on any other musician who was lucky enough to come into contact with him. He was very much on my mind when I began to write this piece shortly after he died.

The *Nidaros Jazz Mass* can be performed as it stands by voices and piano, with the piano part played as written. I would, however, urge the pianist to improvise freely on the chord structure, and I would encourage the addition of bass and drums, and perhaps guitar and extra percussion, to the ensemble. An annotated bass part is available separately for this purpose, and I am grateful to the jazz pianist Alexander Hawkins for his help in the preparation of this part.

Duration: *c.15 minutes*

Also available:

*Nidaros Jazz Mass* Bass, Drum Kit, and optional Guitar Part (ISBN 978-0-19-338669-3)

*Commissioned by Nidaros Cathedral Girls' Choir and conductor Anita Brevik  
for their 20th anniversary*

# Nidaros Jazz Mass

BOB CHILCOTT

## 1. *Kyrie*

**Sustained but with a strong pulse**  $\text{♩} = c.84$

The first two staves of the musical score show sustained notes from soprano 1 and soprano 2. The soprano 1 staff has a treble clef and a key signature of one sharp. The soprano 2 staff has a treble clef and a key signature of one sharp. The alto 1 and alto 2 staves follow, also with sustained notes.

**Sustained but with a strong pulse**  $\text{♩} = c.84$

The piano part is shown in three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The piano uses a dynamic marking of *mp*. The music consists of eighth-note chords and sustained notes.

The next section of the score shows parts for soprano 1 & 2 and alto 1 & 2. The soprano 1 & 2 staff has a treble clef and a key signature of one sharp. The alto 1 & 2 staff has a bass clef and a key signature of one sharp. The piano accompaniment continues below.

9 **TUTTI VOICES unis.**

The tutti voices sing the lyrics "Ky - ri - e e - le - i - son," followed by a repeat sign. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

\*The piano part can be played as written or used as a guide. Bass and drum kit can join *ad lib.*

13

Ky - ri - e e - le - i - son, \_\_\_\_\_  
e - le - i - son. \_\_\_\_\_

18

S. 1 & 2

A. 1 & 2

*mp*  
Ky - ri - e e -

22

s. 1 *mp*

s. 2

Ky - ri - e e - le - i - son, \_\_\_\_\_  
e - le - i - son, \_\_\_\_\_  
Ky - ri -  
- le - i - son, \_\_\_\_\_  
Ky - ri - e e - le - i - son, \_\_\_\_\_  
Ky - ri -

## 2. *Gloria*

**Driving tempo**  $\text{♩} = c.168$

SOPRANO    ALTO

5

TUTTI VOICES unis.

9    **f**

Glo - ri - a in ex - cel - sis    De - o, in ex - cel - sis    De - o, glo - ri - a!

13

S. 1      S. 2

Glo - ri - a in ex - cel - sis      De - o, in ex - cel - sis      De - o, glo - ri - a!

A.

Glo - ri - a in ex - cel - sis      De - o, in ex - cel - sis      De - o, glo - ri - a!

17 TUTTI VOICES unis.

S.A.      S.

Et in ter - ra pax ho - mi - ni-bus bo - nae vo - lun - ta - tis,

21 unis.

bo - nae vo - lun - ta - tis, glo - ri - a,

25

S. 1  
S. 2  
A.

glo - ri - a!

29

Lau - da, lau -  
Lau - da - mus te, be - ne

33

- da - mus te, be - ne - di - ci-mus te,  
a - do - di - ci-mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.  
Lau - da - mus te, be - ne -

3. *Sanctus*

**Ballad style**  $\text{♩} = c.76$

SOPRANO 1  
SOPRANO 2

ALTO 1  
ALTO 2

**Ballad style**  $\text{♩} = c.76$

*p* *sost.*

5

San - ctus, \_\_\_\_\_  
*p* San - ctus, san -  
San - ctus, \_\_\_\_\_  
*p* San - ctus, san -

10

san - ctus, \_\_\_\_\_  
- ctus, san - ctus  
-  
san - ctus, \_\_\_\_\_  
- ctus, san - ctus

**Ballad style**  $\text{♩} = c.76$

15

Do - mi - nus, \_\_\_\_\_  
san - ctus, san - ctus, \_\_\_\_\_  
Do - mi - nus De - us

Do - mi - nus, \_\_\_\_\_  
san - ctus, san - ctus, \_\_\_\_\_  
Do - mi - nus De - us

*mp cresc.*

*mp cresc.*

*mp cresc.*

19

Sa - ba - oth. \_\_\_\_\_  
Ple - ni sunt cae - li et ter - ra,  
*unis.*

Sa - ba - oth. \_\_\_\_\_  
Ple - ni sunt cae - li et ter - ra,

*mf*

23

cae - li et ter - ra glo - ri - a, glo - ri - a tu - a. \_\_\_\_\_ Ho -  
p

cae - li et ter - ra glo - ri - a, glo - ri - a tu - a. \_\_\_\_\_ Ho -  
p

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

27 - san - na, ho-san-na in ex - cel - sis, ho -  
 - san - na, ho - san - na in ex - cel - sis, ho -  
 - san - na, ho - san - na in ex - cel - sis, ho -  
**p** *sost.*

31 - san - na, ho-san-na in ex - cel - sis, ho -  
 - san - na, ho - san - na in ex - cel - sis, ho -  
 - san - na, ho - san - na in ex - cel - sis, ho -

*rit.*

35 - san - na, ho - san - na, ho - san - na.  
 - san - na, ho - san - na, ho - san - na.  
*rit.*

#### 4. *Benedictus*

**Easy tempo**  $\text{♩} = c.104$

**SOPRANO 1**

**SOPRANO 2**

**ALTO**

**Easy tempo**  $\text{♩} = c.104$

**SOPRANO 1** *mf*

**S. 1**

Be - ne - di - ctus, be - ne - di - ctus,

**S. 9**

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in

**S. 13**

no - mi - ne Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus

**SOPRANO 2** *mf*

**S. 2**

Be - ne - di - ctus, be - ne - di - ctus,

## 5. Agnus Dei

**SOPRANO**      **Strong expressive ballad**  $\text{♩} = c.56$

**ALTO**      **Strong expressive ballad**  $\text{♩} = c.56$

**TUTTI VOICES unis.**  
**p** *espress.*

A - gnus De - i,      a - gnus De - i,      qui tol - lis pec - ca - ta mun - di,

A - gnus De - i,      a - gnus De - i,      qui tol - lis pec - ca - ta mun - di:

13 *mf*

S. 1 mi - se - re - re no - bis, *f* mi - se - re - re no - bis,

S. 2 mi - se - re - re no - bis, *f* mi - se - re - re no - bis,

A. mi - se - re - re no - bis, mi - se - re - re no - bis,

17 *mf*

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. *mm*

*mf* mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

21 *mp*

De - i,  
A - gnus De - i, a - gnus De - i, De - i, qui  
*mp* A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta

25

tol - lis pec - ca - ta mun - di, mun - di, qui tol - lis pec - ca - ta  
mun - di, A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta

29

mun - di: mi - se - re - re no - bis, mi - se - re - re no -

mun - di: mi - se - re - re no - bis, mi - se - re - re no -

mf

f

mf

f

f

33

- bis, \_\_\_\_\_ mi - se - re - re, mi - se - re - re, mi - se - re - re no -  
 - bis, \_\_\_\_\_ mi - se - re - re, mi - se - re - re, mi - se - re - re no -