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:
1. Kyrie

Sustained but with a strong pulse $\downarrow = c.84$

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

Driving tempo \( \downarrow = c.168 \)

SOPRANO

ALTO

TUTTI VOICES unis.

Gloria in excelsis Deo, in excelsis Deo, gloria!
Gloria in excelsis Deo, in excelsis Deo, gloria!

Et in terra pax hominibus bonae voluntatis,

bonae voluntatis,

gloria.
3. Sanctus

Ballad style \( \text{\textit{q}} = \text{c.76} \)

SOPRANO 1
SOPRANO 2

ALTO 1
ALTO 2

Sanctus,

Sanctus,

Sanctus,
Do­mi­nus, san­ctus, san­ctus,

Do­mi­nus De­us

Do­mi­nus,

Do­mi­nus De­us

Do­mi­nus,

Do­mi­nus De­us

Do­mi­nus,

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Do­mi­nus De­us

Do­mi­nus,

Do­mi­nus De­us

Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,

Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,

Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,

Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,

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Ple­ni sunt cae­li et ter­ra,

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Ple­ni sunt cae­li et ter­ra,

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Ple­ni sunt cae­li et ter­ra,

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Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,

Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,

Sa­ba­oth,

Ple­ni sunt cae­li et ter­ra,
4. Benedictus

SOPRANO 1

SOPRANO 2

ALTO

Easy tempo \( \dot{=} \) c.104

Be-ne-di-c-tus, be-ne-di-c-tus,

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

no-mi-ne Do-mi-ni. Be-ne-di-c-tus, be-ne-di-c-tus

SOPRANO 2 mf

Be-ne-di-c-tus, be-ne-di-c-tus,
5. Agnus Dei

Strong expressive ballad \( \text{\textit{j} = c.56} \)

\[ \text{SOPRANO} \]

\[ \text{ALTO} \]

\[ \text{TUTTI VOICES unis.} \]

\[ p \text{ express.} \]

Agnus Dei, agnus Dei, qui tollis pec-ca-ta mun-di,

Agnus Dei, agnus Dei, qui tollis pec-ca-ta mun-di:
tol·lis pec·ca·ta mun·di, mun·di, qui tol·lis pec·ca·ta mun·di, Ag·nus De-i, ag·nus De-i, qui tol·lis pec·ca·ta mun·di: mis·se·re·re no·bis, mis·se·re·re no·bis, mis·se·re·re no·bis, mis·se·re·re no·bis, mis·se·re·re no·bis, mis·se·re·re no·bis, mis·se·re·re no·bis, mis·se·re·re no·bis,