

FACTFILE: GCE MUSIC

SACRED VOCAL MUSIC (MASS / REQUIEM MASS)



Byrd: Mass for Five Voices, Kyrie and Agnus Dei

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The date of composition of the three masses by William Byrd (1543-1623) is unclear but the *Mass for Five Voices*, which was probably the last to be composed, appeared in print some time between 1594 and 1595. It is, on the whole, more straightforward than Byrd's motets for the same forces, but it is this very restraint which contributes to the serenity and beauty of this setting. Byrd's publication of masses and motets intended for the Catholic liturgy was a courageous step at a time when Catholics practised their religion in secret and recusancy (refusal to accept the authority of the Church of England and nonattendance at Anglican services) was an offence punishable by fine or imprisonment.

There are some general points which should be borne in mind when approaching this work:

- The music of this period was conceived in terms of modes with added *musica ficta* (accidentals) rather than the more familiar modern system of major and minor scales. The *Kyrie* and *Agnus Dei*, for example, are in the Aeolian mode transposed to C but in most modern editions (including the one prescribed for this examination) the music is notated C minor.
- Time signatures, strict bar lines and dynamics are also a modern imposition.

- Byrd makes use of head motif technique in which a melodic idea links the beginning of each section of the mass to provide unity.

Ex. 1: Kyrie: Soprano (bb. 1-2) Agnus Dei: Soprano (bb. 1-2)

The *Sanctus* is the only movement of the *Mass for Five Voices* from which the head motif is absent.

- The word setting is sensitive to the rhythm of the text and is mainly syllabic (especially in the longer movements) with melismas generally occurring on the penultimate syllable of a phrase.
- Byrd exploits the timbre of the voices at his disposal (SATTB) in ever-changing combinations. This technique, characteristic of many pre-Reformation masses, is used to great effect in the *Agnus Dei*.

Kyrie

The opening *Kyrie* is typical of a great deal of Tudor church music as regards the compositional process which is employed. The head motif, its melodic shape distinguished by stepwise movement around a central note (G), is used as a point of imitation. The soprano is answered by the first tenor on C and then the other voices: second tenor (G), alto (G) and finally bass (C). The dominant/tonic relationship of these parts anticipates the process of fugal

exposition with the first tenor and bass entries altered so that they form a tonal answer which fits in harmonically. The second last syllable of *eleison* is elongated into a rising scalic melisma in the soprano (bb. 3-4), bass (bb. 6-8) and first tenor (bb. 7-8) before the contrapuntal lines mesh together homophonically to form a perfect cadence, complete with *tierce de Picardie*, in C. Suspensions, which are always prepared as consonances on the previous beat and then resolved by step, are a standard harmonic feature of Renaissance music and can be found on the half-bar in b. 4 and b. 8.

Christe eleison is set to a new motif, comprising a lower auxiliary followed by a descending scale (passing notes), which is harmonised in thirds by the second tenor with additional support from the alto. This idea is imitated exactly by the first tenor in b. 11 and by the bass (transposed to F) in b. 13. The suspensions of b. 12 form a descending sequence which reaches a second inversion of C minor at the beginning of b. 13. Rather than resolving in a conventional cadence in C minor, the music moves to an F minor chord on the second half of the bar. The *Christe eleison* motif returns in the soprano at b. 15 and this section concludes with a *tierce de Picardie* in F.

The final *Kyrie* is associated with a falling scalic motif in dotted rhythm which is introduced by the basses and then answered at two-beat intervals by the sopranos, first tenors and altos before returning in the basses with the last two pitches (bb. 21-22) treated in augmentation. Despite the busy contrapuntal foreground, the harmonic background, in which the second tenors' C acts as an internal pedal, is a relatively static F minor. The *Kyrie* motif, now transposed to C minor and with a natural rather than a more modal flat as its seventh, reappears in soprano (b. 22) and bass (b. 23). The second tenor again fulfils the role of internal pedal leading to the final imperfect cadence in C minor. Here the alto and first tenor form a double suspension (on the third beat of bar 25) which is then resolved, complete with decorative lower auxiliary notes, in parallel thirds.

Agnus Dei

William Byrd's compositional genius is evident on many levels in the *Agnus Dei* of the *Mass for Five Voices*. The three statements of the *Agnus Dei* text are given greater intensity by the way in which the choral forces are utilised: three parts, then four and finally the full choir. This cumulative effect is reinforced by increasing the number of times the words *miserere nobis* are repeated: twice after the first *Agnus Dei* and three times after the second. In addition to this, the return of the cyclic head motif and the sublime concluding *dona nobis pacem*, create a fitting summation to the mass. It is perhaps best to represent this in diagrammatic form:

Bar	Text	Voices
1	Agnus Dei	Soprano, Alto, Tenor 1
10	Miserere nobis x 2	Soprano, Alto, Tenor 1
18	Agnus Dei	Soprano, Alto, Tenor 2, Bass
24	Miserere nobis x 3	Soprano, Alto, Tenor 2, Bass
33	Agnus Dei	Full choir
43	Dona nobis pacem	Full choir

The first *Agnus Dei* consists of a trio for the three upper voices which reuses the head motif. The voices enter fugally on G, C and G respectively with the altos' fourth note moving up by a minor third rather than a semitone thereby creating another example of a tonal answer. The poignancy of this phrase is increased by ascending sequence on *qui tollis peccata mundi* (alto bb. 4-5 and tenor 1 bb. 7-8), false relation in b. 4 (caused by the close proximity of A \natural and Ab) and the augmented triad which occurs briefly at b. 5². The perfect cadence in G minor (bb. 9-10) is preceded by the familiar 4/3 suspension; the resolution of which is embellished with a lower auxiliary note. This cadence overlaps with the first note of the next phrase, *Miserere*, in the soprano part. This descending scalic idea is in turn treated fugally with entries on Bb (soprano in b. 10), Eb (tenor 1 in b. 11) and Bb again (alto in b. 11). The introduction of the same motif a tone lower on Ab (tenor 1 in b. 14) gives the impression of an interrupted cadence in C minor, but this second *Miserere* ends with a perfect cadence in Eb major into b. 18.

The second *Agnus Dei* is a quartet for soprano, alto, tenor 2 and bass which begins homophonically in Eb but quickly modulates to Bb major at b. 20 and at the same time becomes more contrapuntal. Byrd creates variety by continually changing the combinations of voices within this texture. This is particularly true of the parallel thirds on *Miserere* at b. 24 (soprano and alto) which are immediately taken up by soprano and bass in b. 26. The third *Miserere* is associated with a rising and falling scalic motif which is used in close imitation - alto b. 28.4 on C, bass b. 29.3 on C, soprano b. 29.3 on G and tenor 2 b. 30.1 on F - before the voices merge homophonically to form a perfect cadence with a *tierce de Picardie* in F.

All five voices participate for the first time on the third *Agnus Dei* (b. 33) which receives additional emphasis thanks to the striking chordal texture and strong harmonic progressions: a plagal cadence in Eb major (b. 34), tonic/dominant/tonic in Eb major (b. 35) and an imperfect (Phrygian) cadence in C minor (bb. 36-37). The chief melodic motif is the simple yet effective soprano part which rises by step towards the word *Dei* and then descends again.

Meanwhile the second tenors in b. 34 (and later the basses in b. 39) pick up on a quaver figure which originally appeared in the alto in b. 31. *Agnus Dei* is repeated in C minor at b. 38 but this time it ends with a perfect cadence in Eb major from b. 42 into b. 43. The concluding *dona nobis pacem* is one of Byrd's most inspired passages. The text is set to a rising motif in dotted rhythm which passes imitatively through all the voices. In the soprano part the key word *pacem* (peace) is first illustrated by a sustained Bb in bb. 45-46 and then a long melisma in bb. 50-51 which has a similar melodic outline to the second Kyrie. Between b. 49 and b. 51 entries of the *dona nobis* motif on the note G occur at two-beat intervals. G then forms a perfect cadence into C minor (with *tierce de Picardie*) at b. 53.. A similar process takes place in b. 53 where entries of the same motif, now beginning of F, pile up to make a plagal cadence into the final bar (again with *tierce de Picardie*).



Mozart: Requiem Mass (K. 626) Introit and Kyrie

The exact circumstances surrounding the composition of Mozart's Requiem Mass are somewhat unclear due, in no small part, to speculative embellishment. What is certain is that in July 1791 Mozart (1756-1791) accepted a commission to provide a requiem mass and composed the music for the first five movements and sketches for some of the other parts. He was distracted by other work and died in December of that year without completing it. Mozart's widow encouraged first Joseph Eybler and then Franz Xaver Süssmayer to finish the work and there have also been modern realizations most notably by scholars such as Richard Maunder and Robert Levin. Fortunately the Introit and Kyrie are Mozart's own work.

The Requiem is scored for SATB chorus, SATB soloists and an orchestra consisting of strings, organ continuo, 2 basset horns (a lower-pitched relative of the clarinet, in F), 2 bassoons, 2 trumpets, 3 trombones and timpani.

I - Introit: Requiem aeternam

The orchestral introduction is based on a simple, almost generic, motif whose conjunct movement creates a suspension on the third beat of the bar which, together with the D minor tonality and slow tempo, adds to the sombre tone.

Ex. 1 Bassoon 1 (bb. 1-2)

The music unfolds gradually as the other woodwind instruments enter fugally i.e. alternating between tonic and dominant:

Bar	Instrument	Pitch
1	Bassoon 1	D
2	Basset Horn 2	A
3	Basset Horn 1	D
4	Bassoon 2	A

The accompaniment to this consists of staccato quavers which are on the beat in the cellos and double basses and on the off beats in violins and violas. The music modulates to the dominant in b. 7 but returns immediately to the tonic (the trumpets and timpani act as punctuation marks) for the first choral entry.

The choir introduce the text *Requiem aeternam dona eis Domine* (Give them eternal rest O Lord) using the same pitches as woodwind in the opening bars except that the rhythm is now dotted and the fugal entries, which begin with the basses and work their way up through the choir, are now just two beats apart. The vocal lines are doubled by the bassoons and basset horns, while a new accompanying figure, comprising a syncopated falling octave, appears in the violins. There is a brief descending sequence in bb. 11-12 and the music modulates to F major at b. 15 which is appropriate for the next line: *et lux perpetua luceat eis* (and may eternal light shine on them). The declamation of this text is highlighted by the change to homophonic texture in the choir, which is imitated in the wind, dotted rhythm and the descending arpeggio, preceded by a turn-like ornament, in the strings. Having modulated (via a diminished seventh chord in b. 18) to Bb major at b. 19, there is a brief reference to the imitative entries of the beginning into which Mozart weaves a new semiquaver counterpoint consisting of a descending sequence at b. 20.

Ex. 2: Violin 1 (bb. 20-21)

Te decet hymnus Deus in Sion, et tibi redetur votum in Jerusalem (You are praised God in Zion, and homage will be paid to you in Jerusalem) is set as a brief soprano solo at b. 21 while the semiquaver motif is both inverted, fragmented and used in ascending sequence. There is a modulation from Bb major to G minor, the key of the next choral entry: *Exaudi orationem meam: ad te omnis caro veniet* (Listen to my prayers: to You all flesh will come). The sopranos use the same melody as *Te decet hymnus* while the other voices exchange stem and mainly syllabic quavers. The orchestra, meanwhile, has a vigorous imitative texture based on Handelian dotted rhythms. A two-bar link, in which Ex. 1 and Ex. 2 are amalgamated, modulates from G minor to D minor and leads into a restatement of *Requiem aeternam* at b. 34. The recurrence of this text is mirrored in musical terms by the return of the opening motif (Ex. 1) but now combined contrapuntally with *Dona eis requiem aeternam* (Grant them eternal rest) for which Mozart uses the semiquavers from b. 20 (Ex. 2). The sense of recapitulation is underlined by the reintroduction of *et lux perpetua* at b. 43 with the roles of the wind and chorus now reversed. In the final homophonic passage, the bass descends (mainly by chromatic

steps) to an augmented sixth chord on the last beat of b. 47 leading to an imperfect cadence which brings the movement to a close.

II - Kyrie eleison

This movement takes the form of an extensive double fugue i.e. a fugue in which two subjects are presented simultaneously. Many writers have drawn attention to the similarity between the *Kyrie eleison* (*Lord have Mercy*) subject with its distinctive falling diminished seventh and the chorus *And with His Stripes we are healed* from Handel's *Messiah*.

Ex. 3: Basses (bb. 1-2, Mozart) Sopranos (bb. 1-4, Handel)

Mozart was well acquainted with *Messiah* as he had made his own orchestration of the work in 1789. The *Christe eleison* (Christ have Mercy) motif is characterised by its three repeated quavers and running semiquavers which rise sequentially and provide an obvious link with the semiquavers found in the *Introit* from b. 20 onwards.

Ex. 4: Altos (bb. 2-4)

The exposition of this complex fugue proceeds as follows with pairs of entries alternating between tonic and dominant:

Bar	Key	Voice	Text
1	D minor	Bass	<i>Kyrie eleison</i>
2		Alto	<i>Christe eleison</i>
4	A minor	Soprano	<i>Kyrie eleison</i>
5		Tenor	<i>Christe eleison</i>
8	D minor	Alto	<i>Kyrie eleison</i>
9		Bass	<i>Christe eleison</i>
11	A minor	Tenor	<i>Kyrie eleison</i>
12		Soprano	<i>Christe eleison</i>

After a brief link (bb. 15-16), the middle section of the fugue begins when the entries of the two subjects (either complete, partial or altered) occur in other related keys:

Bar	Key	Voice	Text
16	F major	Soprano	<i>Kyrie eleison</i>
17		Bass	<i>Christe eleison</i>
20	G minor	Tenor	<i>Kyrie eleison</i>
21		Soprano	<i>Christe eleison</i>
23	C minor	Bass	<i>Kyrie eleison</i>
24		Alto	<i>Christe eleison</i>
27	Bb major	Soprano	<i>Kyrie eleison</i>
28		Tenor	<i>Christe eleison</i>
29	Bb major	Bass	<i>Kyrie eleison</i>
		Tenor	<i>Christe eleison</i>
32	F minor	Alto	<i>Kyrie eleison</i>
33		Bass	<i>Christe eleison</i>

At this point Mozart deviates from the scheme of paired entries and constructs a *stretto* based only on *Christe eleison* (*stretto* is when the next voice comes in with the subject before the previous voice has finished). Key-wise these entries follow a circle of fifths pattern:

Bar	Key	Voice	Text
33	F minor	Bass	<i>Christe eleison</i>
34	C minor	Tenor	<i>Christe eleison</i>
35	G minor	Alto	<i>Christe eleison</i>
36	D minor	Soprano	<i>Christe eleison</i>

This procedure heralds the final section of the fugue which involves the presentation of the two subjects in the tonic key:

Bar	Key	Voice	Text
39	D minor	Bass	<i>Kyrie eleison</i>
40	D minor	Soprano	<i>Christe eleison</i>
43	D minor	Alto	<i>Kyrie eleison</i>
44	D minor	Bass	<i>Christe eleison</i>

The return to D minor inevitably creates a feeling of finality and the sense of progression towards the ending is enhanced as the vocal entries of *Christe eleison* pile on top of each other in another *stretto*:

Bar	Key	Voice	Text
44	D minor	Bass	<i>Christe eleison</i>
45	D minor	Soprano	<i>Christe eleison</i>
46	A minor	Alto	<i>Christe eleison</i>
47	A minor	Soprano	<i>Christe eleison</i>

The suspension on the third beat of b. 49 anticipates a resolution and perfect cadence, but this is dispelled by the diminished seventh chord followed by a dramatic silence in b. 50. The movement concludes with a homophonic Handelian *Adagio* which supplies the expected perfect cadence - albeit without a third in the last chord.

The vocal lines are doubled throughout by strings and woodwind in typical Classical (or even Baroque) fashion. As in the *Introit*, the trumpet and timpani parts (apparently added by one F.X. Freystädler) are used to underline the cadence points.



Fauré: Requiem Mass, Op. 48, Libera me

Gabriel Fauré (1845-1925) began work on the *Requiem Mass*, which is by far his best-known composition, in 1877 and the work received its first performance in the Eglise de La Madeleine (where Fauré was choirmaster) on 16th January 1888. Some commentators have tried to link the composition of the *Requiem* to the death of a particular person but Fauré himself stated that it was written “for the pleasure of it”. The orchestration of the original version (violas, cellos, double basses, harps, timpani and organ) was expanded at the request of Fauré’s publisher to include horns, trumpets, trombones, flutes, clarinets, bassoons and violins - the final orchestration dating from 1900. One of the striking features of the *Requiem* is the sparing use of the treble clef instruments (the violins play for the first time in the *Sanctus* and the flutes and clarinets are only required in the *Pie Jesu*) while lower register instruments (such as divided violas and cello) predominate.

The *Libera me* is one of the texts specific to the mass for the dead which is traditionally included in a Requiem. It is basically a plea for mercy:

*Libera me, Domine, de morte aeterna,
In die illa tremenda:
Quando coeli movendi sunt et terra,
Dum veneris judicare saeculum per ignem.*

*Deliver me, O Lord, from eternal death,
On that awful day:
When the heavens and earth shall be shaken,
And you shall come to judge the world by fire.*

Fauré’s setting is in D minor, the tonic key of his *Requiem*, and it comes between the *Agnus Dei* and the D major resolution of the work, In *Paradisum*. The opening section is unified by a rhythmic ostinato (2 crotchets - crotchet rest - crotchet) played by pizzicato cellos and double basses and the organ pedals. Over this the melody for solo baritone, in which the rising fifth (bb. 3-4) rising octave (bb. 11-12), falling seventh (b. 25) and rising major sixth (bb. 30-31) are the most significant intervals, unfolds in a manner entirely typical of the composer. Other melodic features include the use of ascending sequence (bb. 19-24) and the prevalence of dotted rhythm.

The accompanying harmonies, which are sustained in the organ manuals, modulate freely and exploit the tonal ambiguity of diminished triads and the particularly French sound of the minor triad with the addition of a major sixth:

Bars 1-3	D minor root position
Bar 4	A7 first inversion
Bar 5	D minor first inversion + appoggiatura
Bar 6	D7 first inversion
Bar 7	G minor root + 9/8 suspension
Bar 8	D minor second inversion - A7 root position
Bar 9	D minor root position
Bar 10	Bb major - D7 root position
Bar 11	G minor root position
Bar 12	G minor root position + sixth
Bar 13	F major first inversion
Bar 14	B diminished + seventh
Bar 15	A minor first inversion
Bar 16	G7 second inversion
Bar 17	A major root position

The basic chords which form the ascending sequence (bb. 18-25) are coloured through the addition of sevenths, ninths and suspensions and at b. 25 a familiar progression - the circle of fifths - materialises:

Bar 25	Bar 26	Bar 27	Bar 28
E7	A7	D7	G7

The G7 chord in b. 28 does not resolve as expected but is followed by an F major triad in first inversion. The expressive rising major sixth on *saeculum* is highlighted by the use of a minor ninth chord in b. 31 before this section comes to a close with a perfect cadence in D minor (bb. 32-33).

The rhythmic ostinato comes to an end and a rising scale in parallel thirds leads into the entry of the SATB choir. The texture is homophonic and the part writing is mainly conjunct. Although still in D minor, the music has a modal feel due to the frequent appearances of the note C \sharp and the *pp* dynamic makes for a fairly understated rendition of the text:

*Tremens factus ego et timeo,
Dum discussio venerit, atque ventura ira.*

*I am seized with fear and trembling,
Until the trial is at hand and the wrath to come.*

This setting also features an ascending sequence (bb. 42-45) and chromaticism (soprano b. 47). The sense of apprehension implied in the text is represented in musical terms by the use of a diminished seventh chord in bars 47 before this part of the movement concludes with a perfect cadence in the dominant (A major) at bb. 51-52.

A complete change of mood occurs in b. 53 dictated by the cataclysmic nature of the *Dies Irae* text (Fauré uses some of the less familiar verses):

*Dies illa, dies irae, calamitatis ei miseriae,
Dies illa, dies irae, magna et amara valde.*

*On that day, that day of wrath, of calamity and misery,
On that day, that day of wrath, the great and exceedingly bitter day.*

Musical contrast is achieved in the following ways:

- (i) The tempo increases - *Piú mosso*
- (ii) The time signature changes to compound duple - 6/4
- (iii) The horns play a powerful syncopated fanfare
- (iv) The chorus sing homophonically and *ff*
- (v) The strings and organ pedals have a restless theme which develops out of the initial motif by a process of extension.

ies irae begins in D minor and modulates to its subdominant (G minor) by b. 60. This whole phrase is then treated as an ascending sequence so that it ends in F minor at b. 68. At this juncture the opening text of the *Requiem* is recalled:

*Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.*

*Grant them eternal rest O Lord,
And may perpetual light shine upon them.*

This request is set as a rising sequence (bb. 70-77) which, together with the more active upper string parts (double stopping and arpeggios), lends it a sense of urgency. Having reached a three-bar pedal point in the remote key of F \sharp major (bb. 78-80), Fauré effects a wonderful transition back to D minor during which the cut common metre and rhythmic ostinato from the opening of the movement is reinstated.

The uncertainty created by the use of diminished seventh chords and the augmented triad makes

Bar 78 (6/4)	F \sharp major root position
Bar 79	Diminished 7th over F \sharp pedal
Bar 80	F \sharp major root position
Bar 81	D minor first inversion
Bar 82	A7 second inversion
Bar 83	Diminished 7th
Bar 84 (2/2)	A major root position
Bar 85 + ostinato	A7 third inversion
Bar 86	D minor first inversion
Bar 87	Diminished 7th
Bar 88	A major root position
Bar 89	A7 third inversion
Bar 90	Augmented triad
Bar 91	A7 third inversion
Bar 92	D minor root position

the eventual arrival on the root position D minor chord all the more reassuring especially as this synchronises with the return of the *Libera me* melody. This is now sung by the full choir in unison with the rhythmic ostinato taken up by full strings and organ and while the wind highlight the changes in harmony at the end of each phrase and during the circle of fifths. This proceeds as before until the perfect cadence into b. 122 where a new four-bar ostinato - in effect a ground bass is established in the lower strings and organ. At b. 124 the baritone soloist returns with two altered statements of his opening phrase (with the distinctive rising perfect fifth). He is joined by the full chorus (complete with divided tenors and basses) in a homophonic statement of *Libera me Domine* in which a feeling

of resignation is created by the fragmentation of the ostinato rhythm in the final five bars.

The overall plan of what is essentially a ternary structure is as follows:

Bar 1 (A)	<i>Libera me</i>	<i>Baritone solo</i>
Bar 37	<i>Tremens factus sum</i>	<i>Chorus</i>
Bar 53 (B)	<i>Dies illa</i>	<i>Chorus</i>
Bar 70	<i>Requiem aeternam</i>	<i>Chorus</i>
Bar 92 (A)	<i>Libera me</i>	<i>Chorus + baritone solo</i>



Chilcott: A Little Jazz Mass, Kyrie and Agnus Dei

Bob Chilcott (b. 1955), thoroughly steeped in the English choral tradition, was a boy chorister and choral scholar at King's College, Cambridge and then a member of the King's Singers. Having diversified into conducting and composing, he forged an eclectic style incorporating memorable melodies, colourful harmonies and lively rhythms. *A Little Jazz Mass* was originally composed for SSA choir and received its first performance in June 2004 at the Crescent City Choral Festival in New Orleans. The prescribed SATB version followed in 2006. Chilcott suggests that the pianist should improvise around the chords of the notated piano accompaniment and recommends the addition of bass and drum kit.

1. Kyrie

The first two bars provide an introduction consisting of a descending chromatic scale in the right hand while the left hand outlines a circle of fifths which only reaches the tonic key (E minor) on the first beat of b. 3. Although this looks complicated due to added notes and enharmonic notation, the underlying progression is actually quite straightforward:

Bar	Beat	Basic harmony	Added notes
1	1	Ab7	6th
1	3	Db7	Minor 3rd
2	1	Gb7	6th
2	3	Cb7 = B7	Minor 3rd
3	1	E minor	7th & 9th

The use of added sixths and simultaneous major and minor third are common in all types of jazz but the emphasis on fourths in the voicing of these chords is reminiscent of the quartal harmony which is an unmistakable Chilcott trait (see the carol *Hey! Now* of 1994). A riff with a definite Latin American feel (*Beguine* perhaps) is set up in b. 3 in which syncopation is created by tied notes and shifting accents. Harmonically speaking it consists of alternating E minor and A7 chords with extra dissonances D and F# (the seventh and ninth respectively) added to the E minor chord.

When the choir - divided altos, tenors and basses - enter in close homophony with *Kyrie* in b. 4 (actually the anacrusis to b. 5) it becomes apparent that this piece is modal: the Dorian

mode transposed to E. The riff continues in the accompaniment and the held note on the last syllable of *Kyrie* provides the pianist with a cue to "fill" or improvise. The sopranos add an elaboration to b. 7 and then sing *Kyrie eleison* in a conjunct phrase which is harmonised homophonically - apart from the last beat of b. 8 which is in unison. This deviates from the riff and modulates to G major in b. 10 but returns immediately to the tonic via a circle of fifths (F#/B7). The music of bb. 7-10 is then repeated at bb. 11-14.

The introduction of the *Christe eleison* text elides harmonically with the second half of b. 14 and is characterised by a striking syncopated rhythm in b. 15. This continues with a mixture of homophonic and unison texture based alternately on C major (with added major seventh and ninth) and A minor. The music sidesteps towards F minor in b. 18 but returns to the tonic by way of a contracting harmonic sequence (enriched by idiomatic added note chords) which descends in thirds while the *Christe eleison* text is replaced by *Kyrie eleison*:

Bar	Chord	Text
18	F minor + 7 th & 9 th	<i>(Christe) eleison</i>
20	D minor + 7 th & 9 th	<i>Kyrie</i>
21	Bb + 7 th , 9 th & 11 th	<i>Kyrie</i>
43	Dona nobis pacem	<i>Full choir</i>

The E minor/A7 riff is reestablished at b. 22 and *Kyrie eleison* returns with the addition of a new melodic line in second sopranos. *Christe eleison* (bb. 33-42) is a repeat of bb. 14-23. *Kyrie eleison* comes back for a third time (upbeat to b. 43) with the sopranos assuming the alto part from the previous statement and the other parts reverting to what they had at the beginning. The final *eleison* (b. 47) is elongated to form a coda based on the descending chromatic scale and circle of fifths from the introduction (bb. 1-2). The last bar contains all the notes of the mode on which the movement is based (E, F#, G, A, B, C#, D) but any harshness is dissipated by separating most of the dissonances into different registers.

5. Agnus Dei

If the influence of Latin America was evident in the *Kyrie*, the *Agnus Dei* draws on Blues for inspiration

in terms of the relaxed tempo, quasi-improvisatory melody and distinctive harmonic language.

The introduction contains two two-bar phrases which are based on the same chord progression: F minor/Bb major/Bb minor. The flattening of the D to a Db in the second and fourth bars is a typically “bluesy” feature as is the addition of unresolved dissonances: an Eb to the F minor chord and a C to Bb minor. The right hand maintains a steady crotchet pulse which continues, almost continuously, throughout the movement while the left hand weaves a melody around these harmonies. *Agnus Dei* is sung by the sopranos alone to a melody whose tied notes, triplets and syncopations attempt to reproduce the freedom and spontaneity of jazz. In contrast to the predominantly syllabic approach to word setting which Chilcott adopted in the *Kyrie*, this *Agnus Dei* is much more melismatic. Harmonically, the first four bars consist of another repeated two-bar unit: F minor/Db/C7 again with extra dissonance: a G is added to F minor a C to Db major and the C7 chord has a conventional 4/3 suspension. A device common in popular music occurs at bb. 207-208 where a fragment of melody is repeated with a different chord underneath: in this case Bb minor followed by Db major over an Eb bass. The imperfect cadence at the end of b. 210, which prepares for the next section of text, is made more interesting by the inclusion of a minor ninth (Db) and suspension (F-E).

Miserere nobis (b. 211) is given a new quaver motif in the sopranos supported by sustained harmonies in the other voices but the underlying harmonies (F minor7/Bb9) and left hand motif are similar to the introduction of this movement. The predominantly homophonic texture occasionally gives way to unison: on the word *miserere* in b. 214 and 218, for example. Having reached a quartal chord in b. 217, this passage concludes at b. 217-218 with the same imperfect cadence as b. 210.

The four-bar instrumental interlude at bb. 219-222 is the same as the introduction and anticipates the reprise of *Agnus Dei* at b. 223. Here the altos take over the melody, which was originally in the soprano part at b. 203, while the sopranos have a descant-like countermelody featuring free imitation. These roles continue when *miserere* returns at b. 231 with the harmonies allocated to tenors and divided basses.

The third *Agnus Dei* (b. 239) contrasts triplets, whose repetitive nature recalls jazz improvisation, in the sopranos with chordal writing for the lower voices which moves in longer note values. A crescendo, and a change of key to G minor, leads to the *Dona nobis pacem* at b. 244. Transposing the final chorus up a tone is another common ploy in popular music. Apart from some rewriting of the tenor and bass parts, this is musically more or less the same as b. 231. The *fortissimo* climax of the movement is reached at 248 and the concluding bars see a gradual reduction in the dynamic level as the word *pacem* is repeated firstly in harmony (bb. 251-252) and lastly in unison (bb. 253-254).

The following is a summary of the features of this work which have their origin in jazz:

- Added note chords such as 7ths, 9ths and 11ths
- Use of riff/ostinato
- Improvisatory passages - especially for the piano
- Frequent syncopation
- Emulation of popular styles: Latin American and Blues
- Close, mainly homophonic, vocal harmony
- Instrumental accompaniment comprising piano, double bass and drum kit

