

James Whitbourn

Son of God Mass

for mixed voices, organ
and soprano saxophone
(2001)

Chester Music

First performance on 2 June 2001 at St. Mary's Church, Kippington, Sevenoaks, Kent, by the Chantry Choir with John Harle (saxophone) and David Goode (organ), conducted by the composer.

Duration: *c.* 24 minutes

PERFORMANCE OPTIONS:

The main choral movements, which set the Ordinary of the Mass (*Kyrie, Gloria, Sanctus* and *Benedictus, Agnus Dei*), can stand alone as a liturgical 'missa brevis', scored for choir and organ.

The other movements turn the work into a devotional concert piece, introducing the evocative sound of the soprano saxophone. In the concert version, movements should flow in an unbroken sequence.

The whole work, including the meditative movements, can be performed in the course of the liturgy.

Additional movements can be used as follows:

Introit – Kyrie – Kyrie meditation – Gloria can be used in sequence in the place of the *Kyrie* and *Gloria*. If an absolution is normally included between the *Kyrie* and *Gloria*, this can be spoken by the priest from bar 32 of the *Kyrie meditation* – over the quiet held chord, but before the saxophone cadenza.

Lava me can be included as a meditation after the Creed or, beginning at bar 9, during the distribution of the Sacrament. *Pax Domini* is heard while the Peace is exchanged. In this case, the Invitation to exchange the Peace may be made between bars 4 and 5, so that the fanfare introduces the Invitation.

The *Amen* may be used at the conclusion of the Mass.

FURTHER OPTIONS FOR PERFORMANCE:

Requiem canticorum, a five-movement work of 12-14 minutes' duration, may be performed in conjunction with selected movements from the *Son of God Mass* to make a full concert Requiem. The key structure of the two works allows for a seamless intertwining, and in concert should be performed in the sequence indicated below. When performed in this way, the sequence can be given the title *Requiem* or *Requiem Son of God Mass* in a concert programme.

Introit	(Requiem canticorum)
Pie Jesu	(Requiem canticorum)
Kyrie	(Son of God Mass)
Alleluia	(Requiem canticorum)
De profundis	(Requiem canticorum)
Sanctus and Benedictus	(Son of God Mass)
Pax Domini	(Son of God Mass)
Agnus Dei	(Son of God Mass)
Lux Aeterna	(Requiem canticorum)
Amen	(Son of God Mass)

Additionally, some of the work can be used within a Requiem liturgy, the following movements having a liturgical place:

Introit	(Requiem canticorum), until bar 68
Kyrie	(Son of God Mass)
Alleluia	(Requiem canticorum)
<i>or</i> De profundis	(Requiem canticorum)
Sanctus and Benedictus	(Son of God Mass)
Agnus Dei	(Son of God Mass)
Lux Aeterna	(Requiem canticorum)
Amen	(Son of God Mass)

Order Numbers:	Son of God Mass: CH63272-01 soprano saxophone part
	Requiem Canticorum: CH77649 vocal score/organ CH77649-01 soprano saxophone part

(To Alison)
Son of God Mass

JAMES WHITBOURN

Introit

Tempo rubato

SOPRANO SAXOPHONE

f *pp* *f* *pp*

(Free) *(h)*

Cadenza ad lib.
[C#, G#]

SOPRANO ALTO

TENOR BASS

p
Ah

Tempo rubato

ORGAN

pp

5 **Lento**

p *pp* *niente*

Lento

Kyrie

Lento $\text{♩} = 76$

pp legato *poco* *p* *sim.*

SOPRANO
Ky - ri - e e - lei - son, Ky - ri - e e -

ALTO

TENOR *pp legato* *poco*
Ky - ri - ee -

BASS

Lento $\text{♩} = 76$

p

ORGAN

7

- lei - son, Ky - ri - e e - lei - son.

- lei - son, *pp legato* *poco*
Ky - ri - ee - lei - son,

13

mp legato
e - le - i - son,

mf
Ky - ri - ee - lei - son, *mf* Ky - ri - ee -

mp
Ky - ri - e e - le - i - son, Ky - ri -

18

mf
Chri - ste e - lei - son,

mf
e - le - i - son. Chri - ste e - lei - son,

mf
- lei - son. Chri - ste e - lei - son,

mf
- e e - le - i - son. Chri - ste e - lei - son,

mf

23

e - le - i - son, Chri - ste e - lei - son, e - le - i -

e - le - i - son, Chri - ste e - lei - son, e - le - i -

e - le - i - son, Chri - ste e - lei - son, e - le - i -

e - le - i - son, Chri - ste e - lei - son, e - le - i -

cresc.

cresc.

cresc.

cresc.

28

- son. Ky - ri - e e -

- son. Ky - ri - e e -

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

- son, Chri - ste, e - lei - i - son, e - le - i - son. Ky - ri - e e -

f

f

f

f

mp

mp

mp

mp

poco rall.

a tempo

a tempo

34

- lei - son, Ky - ri - e e - lei - son.

- lei - son, Ky - ri - e e - lei - son.

- lei - son, Ky - ri - e e - lei - son.

- lei - son, Ky - ri - e e - lei - son.

40

mf Chri - ste e -

mf Chri - ste e -

mf Chri - ste, e - lei - son, e - le - i - son. Chri - ste e -

mf Chri - ste, e - lei - son, e - le - i - son. Chri - ste e -

mp *mf*

45 *f* **accel.**

-lei - son, e - le - i - son, e - le - i - son, e - le -

-lei - son, e - le - i - son, Chri - ste, e - - le - i - son, e - le -

-lei - son, e - le - i - son, Chri - ste, e - - le - i - son, e - le -

-lei - son, e - le - i - son, Chri - ste, e - le - i - son, e - le -

accel.

f *p*

51 **poco animato** ♩ = 92

- i - son, e - le - i - son. *ff* Ky - ri - e, Ky - ri -

- i - son, e - le - i - son. *ff* Ky - ri - e, Ky - ri -

- i - son, e - le - i - son. *ff* Ky - ri - e, Ky - ri -

- i - son, e - le - i - son. *ff* Ky - ri - e, Ky - ri -

poco animato ♩ = 92

f *ff*

57

Musical score for measures 57-62. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - e, Ky - ri - e, Ky - ri - e, Ky - ri - e. Dynamics include *f* and *mf*. The piano part includes chords and a bass line with slurs.

63

Musical score for measures 63-68. It features four vocal staves and a piano accompaniment. The lyrics are: - e, Ky - ri - e. Dynamics include *mp*, *p*, and *mf*. The tempo marking *rall.* is present. The piano part includes chords and a bass line with slurs.

Musical score for measures 68-72. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked $\text{♩} = 88$. The key signature has one sharp (F#). The lyrics are: "Ky - ri - e e - lei - - son, Ky - ri -". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Piano accompaniment for measures 68-72. The right hand plays a continuous eighth-note pattern, and the left hand provides a simple bass line. The tempo is $\text{♩} = 88$ and the dynamic is *p*.

Musical score for measures 73-76. It features four vocal staves (Soprano, Alto, Tenor, Bass). The lyrics are: "- e e - le - - i - son...". The music is written in a single melodic line across the four staves, with a long slur covering the entire phrase.

Piano accompaniment for measures 73-76. The right hand is mostly silent, with a few notes in the final measure. The left hand plays a simple bass line. The dynamic is *p*.

78

p Ky - ri - e e - lei - son,

84 SOLO

p Ky - ri - e e - lei - son. *pp*

Kyrie meditation

Tempo rubato e lento

SOPRANO SAXOPHONE

SOPRANO ALTO

TENOR BASS

ORGAN

ppp *p* *mp* *mp*

pp Nn

Tempo rubato e lento

(Free)

6

mf *mp*

p

Tempo giusto
Andante

10

mp

Ky - ri - e Ky - ri - e

(nn) Ky - ri - e Ky - ri - e

Tempo giusto
Andante

pp

16

p

pp

mf

Ky - ri - e Ky - ri - e Ky -

Ky - ri - e Ky - ri - e Ky -

21

Rubato

-ri - - - e

e - le - i - son

-ri - - - e

p *f* *sf* *p*

Rubato

25

accel.

a tempo

e - le - i - son

mf *p* *f* *mp*

accel. a tempo Rubato

29 [Cadenza ad lib.]

p *pp* *(pp)* *f*

e - le - i - son.

pp *(pp)* *f*

mf

For concert version only. To

34 Allegro ♩ = 138

mf + Sw. reeds *f* *ff*

T. *ff*

B. Glo - ri -

Allegro ♩ = 138

attacca *ff*

Gloria

Allegro ♩ = 138

mp in ex - cel - sis De - o,

mp in ex - cel - sis De - o,

ff Glo - ri - a, *p*

ff Glo - ri - a, *p*

Allegro ♩ = 138

ff *p Sw.*

5

pp in ex - cel - sis De - o.

pp in ex - cel - sis De - o.

pp

pp *ff* Glo - ri -

ff *Gt.*

9

mp Et in ter - ra pax ho - mi - ni -

mp Et in ter - ra pax ho - mi - ni -

P Glo - ria,

P - a,

tr

mp Sw.

mp

13

mf - bus bo - nae vo - lun - ta - - tis.

mf - bus bo - nae vo - lun - ta - - tis.

mf - bus bo - nae vo - lun - ta - - tis.

mf - bus bo - nae vo - lun - ta - - tis.

cresc.

cresc.

18

be - ne - di - ci - mus te,

be - ne - di - ci - mus te,

Lau - da - mus te, a - do - ra - mus

Lau - da - mus te, a - do - ra - mus

f *ff*

f *ff* Tuba

ff + Reed

23

Glo - ri - fi - ca - mus te,

Glo - ri - fi - ca - mus te,

te, Glo - ri - fi - ca - mus te,

te, Glo - ri - fi - ca - mus te,

te, Glo - ri - fi - ca - mus te,

pp *pp* *pp* *pp*

29

ti - bi pro - pter ma - gnam glo - ri - am
 ti - bi pro - pter ma - gnam glo - ri - am
 gra - ti - as a - gi - mus glo - ri - am
 gra - ti - as a - gi - mus glo - ri - am

34

$\text{♩} = \text{♩} (\text{♩} = 92)$

tu - am. Do - mi - ne De - us, Rex cae - le - stis,
 tu - am. Do - mi - ne De - us, Rex cae - le - stis,
 tu - am. Do - mi - ne De - us, Rex cae - le - stis,
 tu - am. Do - mi - ne De - us, Rex cae - le - stis,

cresc. *ff*

$\text{♩} = \text{♩} (\text{♩} = 92)$

ff

37

De - us Pa - ter om - ni - po - tens, De - us Pa - ter

De - us Pa - ter om - ni - po - tens, De - us Pa - ter

De - us Pa - ter om - ni - po - tens, De - us Pa - ter

De - us Pa - ter om - ni - po - tens, De - us Pa - ter

pp

41

molto rall.

Largo (♩ = 60)

mp legato

om - ni - po - tens. Do - mi - ne Fi - li u - ni -

om - ni - po - tens. Je - su

om - ni - po - tens. Je - su

om - ni - po - tens. Je - su

molto rall.

p

Largo (♩ = 60)

46

- ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us, A - gnus

Chri - ste, Je - su Chri - ste, A - - - gnus

Chri - ste, Je - su Chri - ste, A - - - gnus

Chri - ste, Je - su Chri - ste, A - - - gnus

51

più f **Andante** ♩ = 76

De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

più f

De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

più f

De - i, Fi - li - us Pa - tris. Mi - - se -

più f

De - i, Fi - li - us Pa - tris. Mi se -

Andante ♩ = 76

più f

più f

mun - di, mi - se - re - re no - bis, Qui tol - lis pec - ca - ta

mun - di, mi - se - re - re no - bis, Qui tol - lis pec - ca - ta

- re - re, mi - se - re - re no - bis,

- re - re, mi - se - re - re no - bis,

Animato

59

mun - di, su - sci pe de - pre - ca - ti - o - nem no - stram. Qui

mun - di, su - sci pe de - pre - ca - ti - o - nem no - stram. Qui

su - sci - - pe de - pre - ca - ti - o - nem no - stram. Qui

su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui

Animato

64

rall.
p

se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

se - des ad dex - te - ram Pa - tris, mi - se - re - re

se - des ad dex - te - ram Pa - tris, mi - se - re - re

p

rall.
p

mf *f* *p*

mf *f*

69

Allegro (Tempo I) ♩ = 138

mp

Tu so - lus Do - mi - nus,

mp

Tu so - lus Do - mi - nus,

ff *mp* *mf*

no - bis. Quo - ni - am tu so - lus San - ctus, Tu

ff *mp* *mf*

no - bis. Quo - ni - am tu so - lus San - ctus, Tu

Allegro (Tempo I) ♩ = 138

ff *mp*

ff

74

mf *f* *cresc.*
 Je - su Chri - ste, cum San - cto

mf *f* *cresc.*
 Je - su Chri - ste, cum San - cto

so - lus Al - tis - si - mus, Je - su Chri - ste, cum San - cto

so - lus Al - tis - si - mus, Je - su Chri - ste, cum San - cto

mp *cresc.*

79

$\text{♩} = \text{♩} (\text{♩} = 92)$

ff
 Spi - ri - tu: In glo - ria De - i Pa - tris. A - men, A - men, A - men, A - men.

ff
 Spi - ri - tu: In glo - ria De - i Pa - tris. A - men, A - men, A - men, A - men.

ff
 Spi - ri - tu: In glo - ria De - i Pa - tris. A - men, A - men, A - men, A - men.

ff
 Spi - ri - tu: In glo - ria De - i Pa - tris. A - men, A - men, A - men, A - men.

ff

ff *attacca*

32' Reed

Lava Me

Tempo giusto e rubato

SOLO

SOPRANO SAXOPHONE

ff *p* *f*

SOPRANO ALTO

TENOR BASS

ORGAN

Tempo giusto

Lento

$\text{♩} = \text{c. } 63$

pp (*p*)

(p)

Cre - - - do

Lento

$\text{♩} = \text{c. } 63$

(p)

12

in un - um De - um

La -

(p)

(p)

18

La - va me La - va me

- va me Do - mi - ne La - va me Do - mi -

La - va me Do - mi - ne La - va me Do - mi -

(p)

(p)

(p)

25

La - - va me La - -
 - ne La - va me Do - mi - ne
 - ne Do - mi - ne

30

- - va me La - - va
 La - va me Do - mi - ne La - va
 Do - mi - ne

me La - va me
me Do - mi - ne La - va me
Do - mi - ne Do -

La - va me La -
Do - mi - ne La - va me Do - mi - ne
- mi - ne Do - mi - ne

46

va me

La - va me Do - mi - ne.

Do - mi - ne

mf

51

f *mf* *ff* *ff* *p*

p

Aa

f *mf*

56

Tempo giusto ♩ = c. 66

mp

Musical staff for voice, measures 56-59. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A dotted quarter note G4 is followed by a half note F4. The staff concludes with a half note E4.

Musical staff for voice, measures 56-59, containing rests.

pp

Sur - - - sum cor - - - da

Musical staff for piano accompaniment, measures 56-59. It features a steady accompaniment of quarter notes in the right hand and a bass line of quarter notes in the left hand.

Tempo giusto ♩ = c. 66

pp

Musical staff for piano accompaniment, measures 60-63. It features a steady accompaniment of quarter notes in the right hand and a bass line of quarter notes in the left hand.

Musical staff for piano accompaniment, measures 60-63, containing rests.

60

Musical staff for voice, measures 60-63. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A dotted quarter note G4 is followed by a half note F4. The staff concludes with a half note E4.

Musical staff for voice, measures 60-63, containing rests.

Ha - - - be - - - mus ad Do - -

Musical staff for piano accompaniment, measures 60-63. It features a steady accompaniment of quarter notes in the right hand and a bass line of quarter notes in the left hand.

Musical staff for piano accompaniment, measures 60-63. It features a steady accompaniment of quarter notes in the right hand and a bass line of quarter notes in the left hand.

Musical staff for piano accompaniment, measures 60-63, containing rests.

Sanctus and Benedictus

Adagio ♩ = 66

mp

San - ctus, San - ctus, San - ctus Do - mi - nus De - us sa - ba -

mp

San - ctus, San - ctus, San - - - -

mp

San - ctus, San - ctus, San - - - -

mp

San - ctus, San - ctus, San - - - -

Adagio ♩ = 66

p

4

- oth, San - ctus, San - ctus, San - ctus Do - mi - nus De - us sa - ba -

- ctus, San - ctus, San - ctus, San - - - -

- ctus, San - ctus, San - ctus, San - - - -

- ctus, San - ctus, San - ctus, San - - - -

8

p

- oth, San - ctus San - ctus, San - ctus Do-mi-nus De-us sa-ba - oth.

p

- ctus, San - ctus, San - ctus, San - ctus,

p

- ctus San - ctus, San - ctus, San - ctus,

p

- ctus, San - ctus, San - ctus, San - ctus,

13

Ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a.

mp

San - ctus, San - ctus, San - ctus. Ho -

San - ctus, San - ctus, San - ctus.

San - ctus, San - ctus, San - ctus.

17

mf ritmico *f*
Ho - san - na, ho - san - na in ex - cel - sis, ho -

ritmico *mf* *f*
- san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

mp ritmico *mf* *f*
Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

mp ritmico *mf* *f*
Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

mp *sub. mf*

sub. mf

21

sub. p
- san - na, ho - san - na in ex - cel - sis. Be - ne - di - ctus qui

sub. p
- san - na in ex - cel - sis. Be - ne - di - ctus,

sub. p
- san - na in ex - cel - sis. Be - ne - di - ctus,

sub. p
- san - na in ex - cel - sis. Be - ne - di - ctus,

sub. f

sub. f

Pax Domini

Lento e rubato **Tempo giusto**

SOPRANO SAXOPHONE **SOLO**

SOPRANO ALTO

TENOR BASS

ORGAN

6

mp *p* *mp*

Pax Do - mi - ni sit sem - per Vo -

p *mp*

8'

11

f 3 *cresc.* 3

- bis - cum Pax Do-mi-ni Pax

p

18

f 3 3 3 3 3

Do-mi-ni Pax Do-mi-ni

23

Musical score for measures 23-28. The score is written for voice and piano. The voice part begins with the lyrics "Pax Do - mi - ni". The piano accompaniment features complex rhythmic patterns and dynamic markings.

Rubato

29

Musical score for measures 29-34. The score is written for voice and piano. The voice part includes dynamic markings such as *f*, *mp*, and *p*. The piano accompaniment includes the instruction **Rubato** and dynamic markings *sf* and *p*.

Agnus Dei

Lento $\text{♩} = 58$

p

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

p

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

p

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

p

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

Lento $\text{♩} = 58$

5

mf

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

mp

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

mp

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

mp

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

mp

mp

10

De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re
 - gnus, A - - - - gnus: mi - - -
 - gnus, A - - - - gnus: mi - - -
 - gnus, A - - - - gnus: mi - - -

sim.

sim.

14

no - bis, mi - se - re - re no - bis. A - - - gnus De - i, qui
 - se - re - re no - bis. A - - - gnus,
 - se - re - re no - bis. A - - - gnus,
 - se - re - re no - bis. A - - - gnus,

mp

p

p

p

19

tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, do - na no - bis, -
 a - - - - gnus: do - - - - na no - bis
 a - - - - gnus: do - - - - na no - bis
 a - - - - gnus: do - - - - na no - bis

p
pp
pp
pp

pp

24

do - na no - bis, do - na, do - na no - bis pa - - - cem.
 pa - cem, do - na no - bis pa - - - cem.
 pa - cem, do - na no - bis pa - - - cem.
 pa - cem, do - na no - bis pa - - - cem.

rall.
rall.

Amen

Adagio con moto

SOPRANO SAXOPHONE

SOPRANO ALTO

TENOR BASS

ORGAN

7

pp *mf* *mf*

Ah

p *mf*

mf

13

Musical score for measures 13-18. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and a bass line. The vocal line starts with a melodic phrase, followed by a series of eighth notes. The piano accompaniment consists of chords, with a *cresc.* marking and a *f* dynamic. The bass line provides a steady accompaniment. A fermata is placed over the final chord of measure 18. The text "(aa)" is written below the vocal line, and "A" is written below the piano accompaniment.

19

Musical score for measures 19-24. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and a bass line. The vocal line has a melodic phrase with a fermata, followed by a series of eighth notes. The piano accompaniment consists of chords, with a *f* dynamic. The bass line provides a steady accompaniment. The text "- men A - - men A - - men A - -" is written below the vocal line. The piano accompaniment and bass line continue with chords and a steady accompaniment.

25

- men A - men A - men A - men A - -

P add Sw. Reeds

33

- men A - men A - men A - - - men.

* a few voices only