

for the 1991 Choir Showcase Festival, Western Illinois University,  
Macomb, IL., James C. Stegall, director

# GLORIA

Music by  
JOHN LEAVITT

With joy! (♩ = ca. 63)

*Solo male (or tenors)*  $\text{f}$  3

T  
B

Glo - ri - a in ex - cel - sis,

With joy! (♩ = ca. 63)

PIANO

*f* *8va* 3 *8va* *loco*

*tutti choir*  $\text{f}$

S  
A

*tutti men*  $\text{f}$

T  
B

Glo - ri - a in ex - cel - sis, Glo - ri - a in ex - cel -

Energetic! (♩. = ca. 69)

sis!

Energetic! (♩. = ca. 69)

8va

13 *unis.*  
 \*Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -  
*unis.*  
 Glo - ri - a in ex -

13

\*To be sung: glo - (o) - ri - a

*unis.*

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

*unis.*

cel - sis,

*mp*

in ex - cel - sis De - o, et in ter - ra

*mp*

pax ho - mi - ni - bus,

*gva*

25

Et in ter - ra pax ho - mi - ni - bus,

*mp*

25 *gva*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure rest, followed by the lyrics "Et in ter - ra pax ho - mi - ni - bus,". The bottom staff is a piano accompaniment in bass clef, starting with a mezzo-piano (*mp*) dynamic. It features a series of chords and moving lines in both hands. A second measure rest is marked with a box containing the number "25". The system concludes with a *gva* (ritardando) marking and a dashed line.

*unis.*

ho - mi - ni - bus,

*unis.*

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "ho - mi - ni - bus,". The piano accompaniment continues with similar harmonic textures. A *unis.* (unison) marking is placed above the vocal line. The piano part features a steady accompaniment with some melodic movement in the right hand.

*cresc.*

bo - nae vo - lun - ta - tis.

*cresc.*

*gva*

*f*

*Red.*

Detailed description: This system contains the final two staves. The vocal line has the lyrics "bo - nae vo - lun - ta - tis." and is marked with a *cresc.* (crescendo) dynamic. The piano accompaniment also features a *cresc.* dynamic. The system ends with a *gva* (ritardando) marking, a forte (*f*) dynamic, and a *Red.* (ritardando) marking. The piano part includes some complex rhythmic patterns and accidentals.

*mf* 35 Lau-da-mus te, Be-ne - di - ci-mus te, Lau-da-mus te, A - do -

Lau-da-mus te, Be-ne - di - ci-mus te, *mf*

35 *gva*

2 *mf*

2

ra - mus te, Lau - da - mus Glo - ri - fi - ca - mus

Lau - da - mus te, A - do - ra - mus te, Glo - ri - fi - ca - mus *gva*

te.

te.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into several systems. The first system shows the vocal line and piano accompaniment with lyrics: "Lau-da-mus te, Be-ne - di - ci-mus te, Lau-da-mus te, A - do -". The second system continues the vocal line and piano accompaniment with lyrics: "Lau-da-mus te, Be-ne - di - ci-mus te, ra - mus te, Lau - da - mus Glo - ri - fi - ca - mus". The third system continues the vocal line and piano accompaniment with lyrics: "Lau - da - mus te, A - do - ra - mus te, Glo - ri - fi - ca - mus". The fourth system shows the vocal line and piano accompaniment with lyrics: "te.". The fifth system shows the vocal line and piano accompaniment with lyrics: "te.". The score includes dynamic markings such as *mf* and *gva*, and performance instructions like "2" and "\*".

*rall.*

*rall. e dim.*

45 Cantabile (♩. = ca. 50)

*Solo baritone (or men unison)*  
*mp*  
 Gra - ti - as a - gi - mus ti - bi \*prop - ter mag - nam

Cantabile (♩. = ca. 50)  
*gva*  
*p*

*Solo mezzo (or women unis.)*  
 49 *mf*  
 glo - ri - am tu - am, Gra - ti - as a - gi - mus ti - bi

Gra - ti - as,

49

\*To be sung: pro - (o) - (o) - pter

53 Energetic! (♩. = ca. 69)

prop - ter mag - nam tu - am glo-ri-am, glo-ri-am,  
 Gra - ti - as, glo-ri - am, glo-ri - am,

*tutti div. p*

53 Energetic! (♩. = ca. 69)

Glo-ri - a, glo-ri - a, unis.  
 Glo - ri - a De - o, Glo-ri - a, glo-ri - a, glo - ri - a De - o,

*tutti div. mp*

*mp*

Glo-ri - a, glo-ri - a, *cresc.*  
 Glo-ri - a, glo-ri - a, glo - ri - a, glo-ri - a De - o,

*mf*

*mf* *cresc.*

*mf* *cresc.*

Tea

\*

60 Brightly!

*unis. f*

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

*unis. f*

60 Brightly!

*f* *15ma*

Glo - ri - a in ex - cel - sis,

Glo - ri - a De - o,

Glo - ri - a in ex - cel - sis,

Glo - ri - a De - o

*f* *15ma*

64

*div.*

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

*div.*

64

*f* *15ma*



68  
 Glo - ri - a, glo - ri - a De - o, *mp* Et in - ter - ra

68  
*mp*

*alto mp*  
 pax ho - mi - ni - bus, Et in - ter - ra

72  
 pax, in

Et in - ter - ra pax ho - mi - ni - bus,

72  
 8va .....

*mp* ho-  
 ter - ra pax ho - mi - ni - bus

ho-

8va ----- 8va -----

**Maestoso** (♩ = ca. 63)

[78] *cresc.*  
 bo - nae vo - lun - ta - tis.

*cresc.*

**Maestoso** (♩ = ca. 63)

8va -----

[82] *Solo male*  
 (or tenors) **f** Glo - ri - a in ex - cel - sis,

8va -----

8va -----

\* *Red* \* *Red*

*f unis.*

*tutti men*

Glo - ri - a in ex - cel - sis,

Glo - ri - a De - o,

*f*

*8va*

*8va*

Energetic (♩. = ca. 84)

*fp*

glo - ri - a!

*fp*

Energetic (♩. = ca. 84)

*ff*

*8va*

*Red.*

*8va*