

OCP *Choral Series*

Gloria In Excelsis Deo

Scot Crandal

SAB Choir and Keyboard

Gloria In Excelsis Deo

for Debbie Puskas and the Bethel Choir, Spanaway, Washington

Scot Crandal

INTRO: With excitement (♩. = ca. 108) (♩ = ca. 162)

Keyboard

mf

The first system of the keyboard introduction consists of four measures. The first measure is in 6/8 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The second measure is in 2/4 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The third measure is in 6/8 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The fourth measure is in 2/4 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef.

5

mp cresc.

The second system of the keyboard introduction consists of four measures. The first measure is in 6/8 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The second measure is in 2/4 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The third measure is in 6/8 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The fourth measure is in 2/4 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef.

10

f

The third system of the keyboard introduction consists of four measures. The first measure is in 2/4 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The second measure is in 6/8 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The third measure is in 2/4 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef. The fourth measure is in 6/8 time and contains a quarter rest in the treble clef and a dotted quarter note in the bass clef.

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15 Soprano

f Glo - ri - a in ex - cel - sis De - o. *p* Glo - ri - a in ex -

f Glo - ri - a in ex - cel - sis De - o. *p* Glo - ri - a in ex -

f Glo - ri - a in ex - cel - sis De - o. *p* Glo - ri - a in ex -

20

cresc. cel - sis De - o. *cresc.* Glo - ri - a in ex - cel - sis De -

cresc. cel - sis De - o. *cresc.* Glo - ri - a in ex - cel - sis De -

cresc. cel - sis De - o. *cresc.* Glo - ri - a in ex - cel - sis De -

*Optional cue-size notes are for higher voices.

25

o. *f*

non legato
mf decresc.

Glo - ri - a in ex -

30

mp legato

Et in ter - ra pax

pp

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

34

ho - mi - ni - bus bo - nae vo -

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

38

mp legato

Et in ter - ra pax

- lun - ta - tis. Et in ter - ra pax

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

42

ho - mi - ni - bus bo - nae vo -

ho - mi - ni - bus bo - nae vo -

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

46

- lun - ta - tis. Et in ter - ra pax

- lun - ta - tis. Et in ter - ra pax

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

mf *f non legato*

ho - mi - ni - bus bo - nae vo -

ho - mi - ni - bus bo - nae vo -

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

lun - ta - tis.

lun - ta - tis. *non legato mp cresc.*

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

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

non legato div. mf

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

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

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

63

ff

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

ff

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

ff

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

67

non rit.

Performance Notes

An effective contrast between baritone and treble voices can be set up on pages 4 and 5 if baritones sing the ostinato, "*Gloria in excelsis Deo...*" non legato with quiet rhythmic energy while altos and sopranos sing their part, "*Et in terra pax...*" legato and rather full.

Add percussion for increased rhythmic interest.

—S.C.

English translation: *Glory to God in the highest.*
And on earth, peace to all those of good will.