

GLORIA!

2-part accompanied

Rae Moses

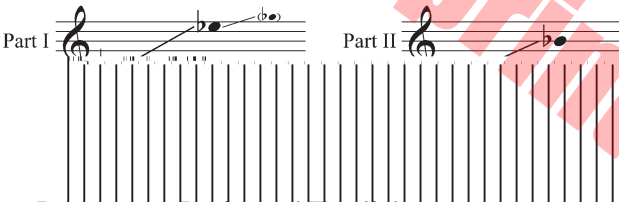
BriLee Music
the Voice of Choral Music

BriLee Music
Part-by-Part



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Range:



Language: Latin and English

Use: General

Time: Approx. 1:30

*Difficulty: Moderate

Performance Notes

In 1997, Brian Busch published the first titles of what would come to be known and loved as BriLee Music. The second title in the catalog that year was BL102 GLORIA!, an arrangement written for my wife's 1996 Southwest Division ACDA performance. Now, 18 years late, BriLee is publishing an SA voicing of that arrangement. Performance notes from Dr. Busch are hard to improve upon, so we have included the notes as they appeared on the original. They, of course, are just as relevant to this arrangement.

—Rae Moses

Gloria! should be sung with rhythmic clarity and anticipation. Be careful not to clip final consonants at the end of phrase “pax hominibus.” The changes in metric feel alternating between 2 and 3, should be sung with confidence. The dotted figures should be approached with some space between the notes so the sixteenth note is short and accurate. When you finish, stand still and let the sound reverberate in the hall. This work can be an exciting ending to your concert.

Pronunciation

GLAW-ree-ah een ek-SHEHL-sees DEH-aw
Eht een TEH-rah pahks aw-MEE – nee – boos
BAW-neh vaw-loon-TAH – tees

Translation

Glory to God in the highest
And on earth peace and good will to all people.

About the Composer

The music of Rae Moses is always creative and interesting. His works vary from rhythmic and dynamic to lyrical and sensitive. He has an excellent feel for the ranges of young voices. *Gloria* is up-tempo and exciting. Rae alternates between the keys of Eb and Gb while mixing in a few meter changes, thereby adding to the drive and sense of restlessness. The work ends with an exciting climax.

Gloria!

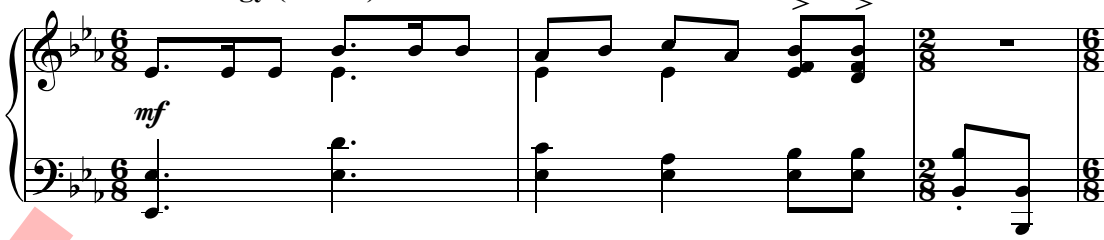
for Two-Part Treble Voices with Piano*

3

RAE MOSES

With energy (♩. = 64)

Piano



mf

The piano introduction consists of two staves. The right hand plays a series of eighth notes in the treble clef, while the left hand plays a series of eighth notes in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The music is marked with a mezzo-forte (*mf*) dynamic.

4 Part 1 *mf*

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

Part 2 *mf*

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



This section contains the vocal and piano parts for measures 4 through 7. It features two vocal staves (Part 1 and Part 2) and a piano accompaniment. The vocal parts enter in measure 4 with the lyrics "Glo - ri - a! Glo - ri - a! in ex - cel - sis De - o!". The piano accompaniment provides harmonic support. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The time signature changes from 6/8 to 2/8 in measure 5 and back to 6/8 in measure 6.

8

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

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



This section contains the vocal and piano parts for measures 8 through 11. The vocal parts continue the melody with the lyrics "in ex - cel - sis De - o! Glo - ri - a! Glo - ri - a! in ex - cel - sis De - o!". The piano accompaniment continues to provide harmonic support. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The time signature changes from 6/8 to 2/8 in measure 9 and back to 6/8 in measure 10.

* Also available for SATB Voices (BL102) and SSA Voices (BL702).

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12

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

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

ff

16

mf
Glo - ry to God in the high - est! *f* Glo - ry to

mf
Glo - ry to God in the high - est! *f* Glo - ry to

20

God in the high - est!

God in the high - est!

34

ter - ra pax! *f* Glo - ri - a! Glo - ri - a!

ter - ra pax! *f* Glo - ri - a! Glo - ri - a!

(Play)

f

38

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

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

mf

42

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

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

f

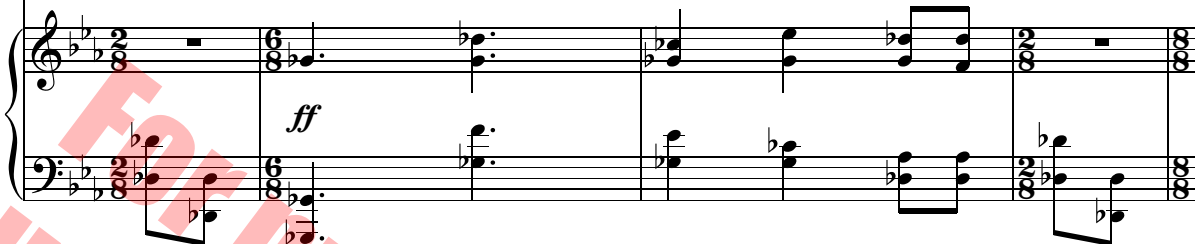
45

ff

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

ff

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

ff

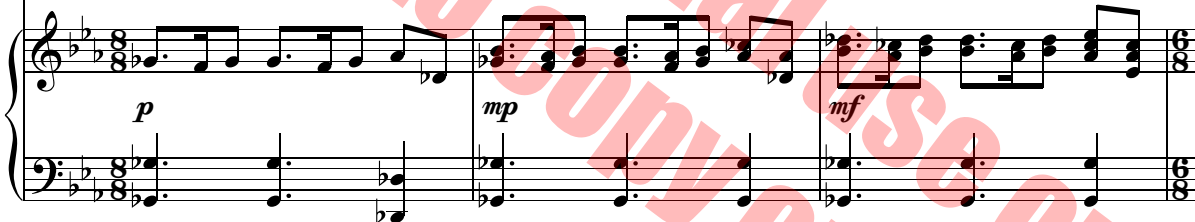
49

*p**mp**mf*

Glo - ri - a! Glo - ry to God in, Glo - ri - a! Glo - ry to God in, Glo - ri - a! Glo - ry to God in,

*p**mp**mf*

Glo - ri - a! Glo - ry to God in, Glo - ri - a! Glo - ry to God in, Glo - ri - a! Glo - ry to God in,

*p**mp**mf*

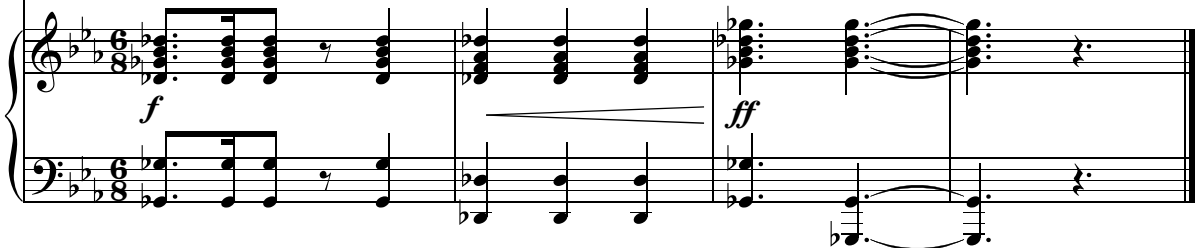
52

*f**ff*

Glo - ri - a! to God in the high - est! _____

*f**ff*

Glo - ri - a! to God in the high - est! _____

*f**ff*

BriLee Music

the Voice of Choral Music

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

With writing guidelines carefully developed by Brian, teachers who buy from the BriLee catalog know they will always find the following in music written by BriLee composers:

- Range appropriate – specifically for the adolescent changing voice
- Moderate in length
- Interesting, appealing and varied texts
- Accessible accompaniments

Writers for BriLee are among the most outstanding and respected in their field. The music is written, arranged and edited to meet a wide range of performance needs. The standard of musical excellence we present in each choral work is designed to meet the challenges faced by teachers and conductors all over the world who wish to offer quality, accessible repertoire to their ensembles.

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- Part-dominant recordings allow your singers to sing along with their part while hearing the other voices in the background.
- Full chorus recordings allow your singers to see and hear the music at the same time for greater insight.
- Professional accompaniments can be used for rehearsal or performance.

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