

GLORIA

SA Voices with Piano and Optional Flute

Michael John Trotta

BriLee Music
Part-by-Part



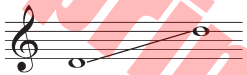
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Range:

Soprano



Alto



Language: Latin
Use: General/Festival
Time: Approx. 2:40
*Difficulty: Moderate

Note from the Composer

This energetic setting offers an introduction of a traditional text in compound meter and beginning part-singing to an emerging choir. While the second part (alto) adds character to the work, it may be performed as a unison work with all parts singing the upper line (soprano). It also can be used to introduce dotted rhythms in compound duple meter. Whether chosen for its educational features, its lyric melody or its bouncing energetic accompaniment, it is a wonderful way to open a concert for both emerging and more advanced choirs.

About the text:

This well-known Latin text has its origins back as far as the second century, having become a regular part of services in the early church during the early fourth century. While it is still used as part of liturgical music to this day, its message of “good will to all” is appropriate for many settings both inside and outside the educational and liturgical environment.

Glória in excélsis Deo et in terra pax homínibus bonae voluntátis.
Glory to you who is on high and on earth peace to all.

Laudámus te, benedicimus te, adorámus te, glorificámus te,
We praise you, we bless you we adore you, we glorify you.

qui tollis peccáta mundi, miserére nobis.
Who takes away all bad things, have compassion on us.

About the Composer

Composer Michael John Trotta is a frequent guest conductor and clinician with a variety of ensembles throughout the country. His compositions are published with Walton, Alliance, Colla Voce, GIA, Kjos, Carl Fischer Music, Alliance, and Morning Star and are performed all over the world. He earned a Doctorate of Musical Arts in Choral Conducting from Louisiana State University, and a Bachelor of Music (Music Education) and a Master of Music (Choral Conducting) from Rowan University. As an educator, he has held positions at the middle school, high school, and university levels. He is currently the Director of Choral Activities at Virginia Wesleyan College. He has been recognized by ASCAP and ACDA for contributions as a composer of choral music. He lives in Virginia Beach with his wife Rachel, an artist, singer, writer, painter, dancer, and educator who is a living reminder of the M.C. Richards quote, “All of the arts we practice are apprenticeship. The big art is our life.” He was honored by the Foundation for Excellence in Education and received the ASCAP Award for significant contributions to the area of Choral Concert Music. For more information, recordings, samples, and a full list of works, visit his website www.mjtrotta.com.

Gloria

for SA Voices with Piano and Optional Flute*

3

Traditional Latin Text

MICHAEL JOHN TROTTA

♩. = 60

Flute

f

Piano

f

5 All Voices (unis.)

f

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

8

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

* The part for Optional Flute appears on p. 11. Lack of slurs in the flute part are intended for educational purposes in an effort to make the part as accessible as possible.

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11

Glo - ri - a, Glo - ri - a!



15

mp

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



19

bus, Bo - nae vo - lun - ta - tis,



22

bo - nae - vo - lun - ta - tis *f* Glo - ri - a in — ex - cel - sis De - o,

f

26

Glo - ri - a, Glo - ri - a, Glo - ri - a in — ex -

29

cel - sis De - o, Glo - ri - a, Glo - ri - a!

32

mf
Lau - da - mus

mf

36

te, _____ be - ne - di - ci - mus te, _____

mf

39

a do - ra - mus te, _____ glo - ri - fi - ca - mus te, _____

51

Two vocal staves and two piano staves. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano staves have a treble and bass clef with the same key signature. The music is in 4/4 time. Measures 51-54 show vocal entries with the lyrics "Qui tol -". The piano accompaniment begins in measure 53. A dynamic marking of *mp* (mezzo-piano) is present above the vocal staves in measures 51, 52, and 53, and below the piano staves in measure 54.

mp Qui tol -

mp Qui tol -

mp

55

Two vocal staves and two piano staves. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano staves have a treble and bass clef with the same key signature. The music is in 4/4 time. Measures 55-58 show vocal entries with the lyrics "lis, pec - ca - ta mun - di mi - se - re - re". The piano accompaniment continues. A dynamic marking of *mp* (mezzo-piano) is present below the piano staves in measure 55.

lis, pec - ca - ta mun - di mi - se - re - re

lis, pec - ca - ta mun - di mi - se - re - re

mp

59

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

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

mf

mf

This block contains the musical notation for measures 59 through 62. It features two vocal staves with lyrics, a single melodic staff, and a grand piano accompaniment. The lyrics are 'no - bis, — mi - se - re - re no - bis,'. The piano part includes a dynamic marking of *mf* (mezzo-forte) in two different locations. A large red watermark is overlaid diagonally across the page.

63

This block contains the musical notation for measures 63 through 66. It features two empty vocal staves, a single melodic staff, and a grand piano accompaniment. The piano part continues with the same accompaniment style as the previous measures. A large red watermark is overlaid diagonally across the page.

69

ff

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

ff

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

74

Glo-ri - a in__ ex - cel - sis De-o, Glo-ri - a, Glo - ri - a!

Glo-ri - a, Glo-ri - a, Glo - ri - a!

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MICHAEL JOHN TROTTA

♩. = 60

f

12

mp

19

25

f

31

mf

37

43

6

54

mp

60

mf

65

71

2

BriLee Music

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