

## Editor's Note

Wolfgang Amadeus Mozart (1756-1791) was one of the most significant composers of the Viennese Classical style and is revered today as one of the greatest composers of all time. Mozart was a tremendously talented composer in the many forms of the Classical era, including operas, symphonies, concertos, chamber works, sonatas, choral works, arias, and songs. His works are highly revered for their beautiful melodies and rich harmonies.

Born in Salzburg, Austria, Mozart's genius was apparent at a very early age. He became a well-known performer in many European cities by his early teens, eventually serving as concertmaster for the Archbishop of Salzburg. In 1781, after becoming discontented with his low salary and the lack of opportunity for more opera composition in Salzburg, Mozart quit the position and settled in Vienna.

Achieving many successes in Vienna, he became known as the finest keyboardist in the city, and he completed a variety of works, including piano concertos and operas. Although he became famous for a while, Mozart's career and finances gradually declined. He spent his remaining years without the security of a permanent position while struggling for recognition and commissions.

This publication provides the opening portion of the "Gloria" found in Mozart's *Missa Solemnis*, K. 139. Also known as the "Orphanage Mass" (*Waisenhausmesse*), it was written when Mozart was only twelve years old for the dedication of the new orphanage church in Vienna. Mozart conducted its first performance on December 7, 1768 at Father Parhammer's orphanage church in the presence of a distinguished gathering that included the imperial court. In accord with the grandeur of the occasion, this impressive and full-scale *missa solennis* (solemn mass) was composed with an extended treatment of the text by the mixed choir, S.A.T.B. soloists, and an elaborate accompaniment, including brass and timpani.

The source for this edition is *W. A. Mozart's Sämtliche Werke*, I, published by Breitkopf and Härtel (1876-1905). Scored originally for S.A.T.B. voices with an accompaniment of oboes, trumpets, trombones, strings, continuo, organ, and timpani, this arrangement for 3-part mixed voices includes a piano reduction of the instrumental parts as the accompaniment. Modern clefs, dynamics, and the tempo marking have been added by the editor. Additionally, the editor has included the introduction of two measures and a repetition of the opening "Gloria" refrains, beginning at measure 26.

This joyous setting should be performed very energetically and rhythmically, always emphasizing the normally stressed syllables. Accent marks are indicated over those syllables in the following pronunciation guide.

### Latin Pronunciation Guide

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

*Gláw-ree-ah een ehk-shéhl-sees Déh-aw.*

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

*Eht een téh-rah pahks aw-meé-nee-boos báw-neh vaw-loon-táh-tees.*

Translation: Glory to God in the highest.

And on earth peace to men of good will.

# GLORIA

from *Missa Solemnis*, K. 139

for 3-part mixed/S.A.B. voices and piano  
with optional PianoTrax CD\*

Edited and Arranged by  
PATRICK M. LIEBERGEN

Music by  
WOLFGANG AMADEUS MOZART (1756-1791)

Joyously and rhythmically (♩ = ca. 100)

PIANO

3 PART I (Soprano)

*f*

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

PART II (Alto)

*f*

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

PART III (Baritone)

*f*

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

\* Also available for S.A.T.B. (37865).  
PianoTrax 4 Accompaniment CD available (35870).

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*mf*

De - o. Et in ter - ra pax ho - mi - ni -

*mf*

De - o. Et in ter - ra pax ho - mi - ni -

*mf*

De - o. Et in ter - ra pax ho - mi - ni -

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

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

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

12

*f*

Glo - ri - a, glo - ri - a, glo - ri - a in ex -

*f*

Glo - ri - a, glo - ri - a, glo - ri - a in ex -

*f*

Glo - ri - a, glo - ri - a, glo - ri - a in ex -

*f*

15

cel - sis De - o. Et in ter - ra pax ho -

cel - sis De - o. Et in ter - ra pax ho -

cel - sis De - o. Et in ter - ra pax ho -

18

mi - ni-bus bo - nae vo - lun - ta - tis,

mi - ni-bus bo - nae vo - lun - ta - tis,

mi - ni-bus bo - nae vo - lun - ta - tis,

21

bo - nae vo - lun - ta - tis, bo - nae *mp*

bo - nae vo - lun - ta - tis, bo - nae *mp*

bo - nae vo - lun - ta - tis, bo - nae *mp*

24

vo - lun - ta - tis.

vo - lun - ta - tis.

vo - lun - ta - tis.

26

*f*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis

*f*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis

*f*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis

*f*

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

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

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

The musical score for measures 29-31 consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "De - o. Glo - ri - a, glo - ri - a,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using eighth and sixteenth notes.

*rit.* *ff*  
glo - ri - a in ex - cel - sis De - o.

*rit.* *ff*  
glo - ri - a in ex - cel - sis De - o.

*rit.* *ff*  
glo - ri - a in ex - cel - sis De - o.

The musical score for measures 32-34 includes three vocal staves and piano accompaniment. The vocal parts are marked with *rit.* (ritardando) and *ff* (fortissimo). The lyrics are "glo - ri - a in ex - cel - sis De - o." The piano accompaniment features a complex texture with chords and moving lines in both hands, also marked with *rit.* and *ff*. The score concludes with a double bar line.