

Performance Notes

Wolfgang Amadeus Mozart is certainly one of the most famous composers of all time, if not *the* most famous. He lived only 36 years but in that time produced more than 600 pieces of music for all types of instrumentation and voices. He was born in Salzburg, Austria, and began writing at the age of five. Mozart certainly defined what is commonly known today as the “classical” style period (generally thought of as the years from 1750 to 1820).

This *Gloria* is from Mozart’s Twelfth Mass and was written in Salzburg in 1776 (this is the same year as an important event in American history). This is a very exciting movement from the mass. All texts from Glorias are generally translated:

Glory to the name of the Lord.
All angels stand at your throne.
Let all nations bow before you.
We praise you, adore you and bless you for your glory.
Heaven is your throne, You are King over all the earth.
Glory and honor to your name forevermore.

The English translation is not written under the Latin because these types of pieces must be sung in Latin to be stylistically correct.

This arrangement has been lowered to the key of B \flat (from the original key of C) for ease of singing by all voices. Part III has been limited to a six-note range so that it can be sung by young voices as well as mature voices. In addition, the highest note for the sopranos is a high F, rather than a high G as in the original. The piano part has been simplified so that young pianists can play the part, yet the entire arrangement captures the flavor of the original.

Remember when forming the vowels that the “ah” vowel is sung as an “aw.” The “ee” vowel should have an “oo” on the lips with an “ee” inside the mouth, and the “eh” vowels should be sung as “ehw.” For more information on vowel production and rehearsal techniques, see the *Creative Rehearsal Techniques for Today’s Choral Classroom* video by Dr. Russell Robinson (Warner Bros. Publications, SVB9911).

I know you will enjoy singing this wonderful and exciting “classical” piece!

Other “classic” arrangements by Russell Robinson are:

Gloria in Excelsis Deo
SAB (SV9914)
Two-Part (SV9915)

Psallite
SAB (SV9907)
SSA (SV9908)

Kyrie
SAB (SV9905)
Two-Part (SV9909)

Two Renaissance Chorals for Men
Adoramus Te
Ave Maria
TBB (OCTM00001)

Two Renaissance Chorals for Women
Adoramus Te
Ave Maria
SSA (OCTM00002)

To the Waldron Mercy Academy Choir
Merion, Pennsylvania; Joan Testin, Director

GLORIA

From the "Twelfth Mass"
Three-Part Mixed, accompanied

WOLFGANG AMADEUS MOZART
(1756-1791)
Arranged by RUSSELL ROBINSON

Allegro $\text{♩} = 120$

PART I

PART II

PART III

PIANO/
ORGAN

8

ri - a in ex - cel - sis De -

ri - a in ex - cel - sis De

ri - a in ex - cel - sis De -

8

Detailed description: This block contains the first system of a musical score, measures 8 through 11. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are 'ri - a in ex - cel - sis De -'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

12

o, in ex - cel - sis,

o, in ex - cel - sis,

o, in ex - cel - sis,

12

Detailed description: This block contains the second system of the musical score, measures 12 through 15. It features three vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'o, in ex - cel - sis,'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

16

De - o glo - ri - a, De - o glo - ri - a, glo - ri - a

De - o glo - ri - a, De - o glo - ri - a, glo - ri - a

De - o glo - ri - a, De - o glo - ri - a, glo - ri - a

16

20

in ex - cel - sis, De - o, in ex - cel - sis, De - o, in ex -

in ex - cel - sis, De - o, in ex - cel - sis, De - o, in ex -

in ex - cel - sis, De - o, in ex - cel - sis, De - o, in ex -

20

24

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

24

This section of the score covers measures 24 to 28. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "o, in ex - cel - sis, De - o glo - ri - a, cel - sis, De - o, in ex - cel - sis, De - o glo - ri - a, cel - sis, De - o, in ex - cel - sis, De - o glo - ri - a,". The piano part provides harmonic support with chords and moving lines in both hands.

29 *mp*

et in ter - ra pax, pax,
et in ter - ra pax, pax,
et in ter - ra pax, pax,

29 *mp*

This section of the score covers measures 29 to 33. It features three vocal staves and a piano accompaniment. The lyrics are: "et in ter - ra pax, pax, et in ter - ra pax, pax, et in ter - ra pax, pax,". The piano part includes a dynamic marking of *mp* (mezzo-piano) and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

33

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

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

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

33

37

pax, pax ho - mi - ni - bus, bo-nae,

pax, pax ho - mi - ni - bus, bo-nae,

pax, pax ho - mi - ni - bus, bo-nae,

37

50

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

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

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

50

mp

mp

This block contains the first system of the musical score, measures 50-54. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "bo - nae, bo - nae vo - lun - ta - tis,". The piano part includes a dynamic marking of *mp* (mezzo-piano).

55

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

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

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

55

mp

mp

This block contains the second system of the musical score, measures 55-59. It features three vocal staves and a piano accompaniment. The lyrics are: "bo - nae, bo - nae vo - lun - ta - tis, bo - nae, bo - nae, bo - nae vo - lun -". The piano part includes a dynamic marking of *mp* (mezzo-piano).

60 *mf*
ta - tis, bo-nae vo-lun - ta - tis,
mf
ta - tis, bo-nae vo-lun - ta - tis,
mf
ta - tis, bo-nae vo-lun - ta tis,

60 *mf*

65
bo - nae vo - lun - ta - tis,
bo - nae vo - lun - ta - tis,
bo - nae vo - lun - ta - tis,

65 *mp*

70 *mp*

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

mp

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

mp

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

70

75 *mf* *mp*

ra - mus te, Glo - ri - fi - ca - mus te, Gra - ti - as

mf *mp*

ra - mus te, Glo - ri - fi - ca - mus te, Gra - ti - as

mf *mp*

ra - mus te, Glo - ri - fi - ca - mus te, Gra - ti - as

75

80

a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am,

a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am,

a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am,

80

The first system shows three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am,". The piano part features a steady accompaniment with chords and moving lines in both hands.

86 *mf*

prop - ter mag - nam, prop - ter

mf

glo - ri - am tu - am,

mf

glo - ri - am tu - am,

86 *mf*

The second system continues the vocal lines and piano accompaniment. The lyrics are: "prop - ter mag - nam, prop - ter glo - ri - am tu - am,". The piano part continues with a consistent accompaniment. The dynamic marking *mf* is present.

91

mag - nam, — prop - ter mag - nam,
glo - ri - am tu - am, prop - ter mag - nam,
glo - ri - am tu - am, prop - ter mag - nam,

96

glo - ri - am tu - am, glo - ri - am tu - am, glo - ri - am
glo - ri - am tu - am, glo - ri - am tu - am, glo - ri - am
glo - ri - am tu - am, glo - ri - am tu - am, glo - ri - am

101

tu - am.

tu - am.

tu - am.

This block contains three vocal staves for measures 101-103. Each staff has a treble clef and a key signature of two flats. The lyrics 'tu - am.' are written below each staff. The notes are simple, with some rests.

101

This block contains the piano accompaniment for measures 101-103. It features a grand staff with treble and bass clefs. The music includes chords and a moving bass line.

105

f

Do - mi - ne De us Rex cae - les - tis,

f

Do - mi - ne De - us Rex cae - les - tis,

f

Do - mi - ne De - us Rex cae - les - tis,

This block contains three vocal staves for measures 105-107. Each staff has a treble clef and a key signature of two flats. The lyrics are 'Do - mi - ne De us Rex cae - les - tis,'. The first staff starts with a dynamic marking of *f*. The notes are simple, with some rests.

105

f

This block contains the piano accompaniment for measures 105-107. It features a grand staff with treble and bass clefs. The music includes chords and a moving bass line. The first staff starts with a dynamic marking of *f*.

109

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - ni - po - tens.

109

113

mf Do - mi-ne Fi - li u - ni-ge - ni-

mf Do - mi-ne Fi - li u - ni-ge - ni-

Do - mi-ne Fi - li u - ni-ge - ni-

113

117

te, Je - su Chri - ste, Do - mi - ne De - us, Ag - nus

te, Je - su Chri - ste, Do - mi - ne De - us, Ag - nus

te, Je - su Chri - ste, Do - mi - ne De - us, Ag - nus

117

121

De - i, Fi - li - us Pa - tris, Fi - li - us Pa -

De - i, Fi - li - us Pa - tris, Fi - li - us Pa -

De - i, Fi - li - us Pa - tris, Fi - li - us Pa -

121

126 *f*

tris, Fi - li - us Pa - tris.

tris, Fi - li - us Pa - tris.

tris, Fi - li - us Pa - tris.

126 *f*

130

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

130

133

tris. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

tris. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

tris. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa

133

137

tris, Fi - li - us, Fi - li - us Pa tris.

tris, Fi - li - us, Fi - li - us Pa - tris.

tris, Fi - li - us, Fi - li - us Pa - tris.

137

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