

GLORIA IN EXCELSIS DEO

(from the *Heiligmesse*)

SATB, accompanied

Music by FRANZ JOSEPH HAYDN

Arranged by RUSSELL ROBINSON

Franz Joseph Haydn was known as the “father of the Classical Style.” The Classical Style period is generally from 1750 to 1820 and included the great composers Beethoven and Mozart. (Haydn was a friend to Mozart and taught Beethoven musical composition.) Haydn was extremely talented. He was playing violin and organ and singing in the church at the age of six. He dedicated most of his life as Music Director to Prince Esterhazy, a Hungarian prince.

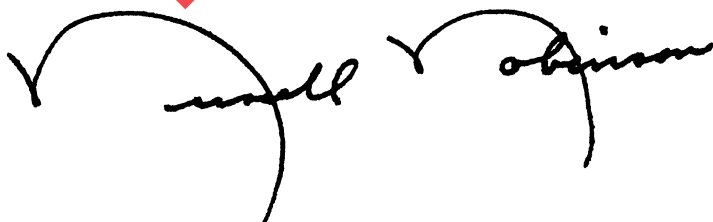
This arrangement is from the “Gloria” movement of the *Heiligmesse* (or Heilig Mass). It is called that because there is a theme in one of the movements that sounds much like the Heilig, which was a popular church song in Haydn’s time. The mass was actually written for a Roman Catholic saint named St. Bernard and is also known as the Saint Bernard Mass.

The original was in the key of B-flat; however, this arrangement has been lowered to the key of F. In this way, the highest note for the sopranos is a high F (fifth line in the treble clef) rather than a high B-flat. The parts can be easily sung by all singers in this new arrangement. In addition, the piano part has been arranged so that it is not as technically difficult as previous editions, which were realizations of the orchestral parts.

The optional repeat from measure 55 back to measure 2 has been added to extend the work should the director choose to do so. The length of the piece is 2 minutes 20 seconds without the repeat and 4 minutes with the repeat.

I have tried to capture the flavor of this great piece of choral literature and make it accessible to all choirs.

Enjoy!



Two handwritten signatures in black ink. The first signature is 'Russell' and the second is 'Robinson'. Both are written in a cursive, flowing style.

GLORIA IN EXCELSIS DEO

(from the "Heiligmesse")

SATB, accompanied

Music by

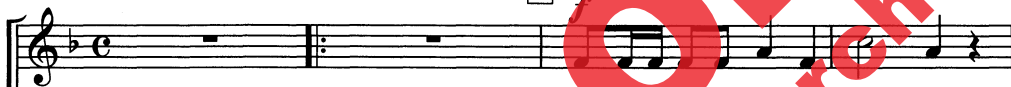
FRANZ JOSEPH HAYDN (1732-1809)

Arranged by RUSSELL ROBINSON (ASCAP)

Not too fast (♩ = ca. 102)

3

SOPRANO



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

ALTO



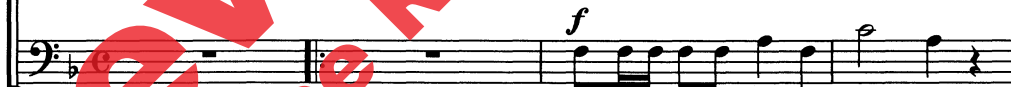
Glo-ri-a in ex-cel-sis De - o,

TENOR



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

BASS



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

Not too fast (♩ = ca. 102)

3

ACCOMP.



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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

9
Glo-ri-a, Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o.

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

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

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

9

The second system continues the vocal and piano parts. It begins with a measure rest for the vocalists, indicated by a box containing the number 9. The piano accompaniment continues with similar rhythmic patterns.

13

Four empty musical staves (three treble clefs and one bass clef) for vocal parts, each with a key signature of one flat.

13

Piano accompaniment for measures 13-16. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a steady bass line with eighth notes. The dynamic marking is *mp*.

17

Vocal staves for measures 17-20. The lyrics are: "Et in ter - ra pax, pax ho - mi - ni - bus". The music is in a major key with one flat. The dynamic marking is *mp*. The vocal lines are arranged in four parts: Soprano, Alto, Tenor, and Bass.

17

Piano accompaniment for measures 17-20. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a steady bass line with eighth notes. The dynamic marking is *mp*.

21

mf

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

mf

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

mf

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

mf

bo - nae vo - lun - ta - tis,

21

mf

28

vo - lun ta - tis, bo - nae,

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

vo - lun - ta - tis, bo - nae

vo - lun - ta - tis,

28

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page.

ta - tis. Lau - da - mus te,

ta - tis. Lau - da - mus te,

ta - tis. Lau - da - mus te,

ta - tis. Lau - da - mus te,

The second system continues the vocal and piano parts. It includes a measure number '35' in a box above the first vocal staff. The piano part has a dynamic marking 'f' (forte) in the right hand. The vocal parts also have a dynamic marking 'f'. The piano accompaniment continues with a steady bass line and chords in the right hand. A large red watermark 'Preview Only' is overlaid diagonally across the page.

40 *p*

be - ne - di - ci - mus te, a - do -

be - ne - di - ci - mus te, a - do -

be - ne - di - ci - mus te, a - do -

be - ne - di - ci - mus te, a - do -

40 *p*

44 *f*

ra - mus te. Glo - ri - fi -

ra - mus te.

ra - mus te.

ra - mus te.

44 *f*

ca - mus te, Glo - ri - fi - ca - mus te, Glo - ri - fi -

f Glo - ri - fi - ca - mus te, Glo - ri - fi -

f Glo - ri - fi - ca - mus te, Glo - ri - fi -

f Glo - ri - fi - ca - mus te, Glo - ri - fi -



ca - mus, Glo - ri - fi - ca - mus

ca - mus, Glo - ri - fi - ca - mus

ca - mus, Glo - ri - fi - ca - mus te, Glo - ri - fi -

ca - mus, Glo - ri - fi - ca - mus te, Glo - ri - fi -

50



1. *Optional repeat* 2.

te, Glo - ri - fi - ca - mus te. te.

te, Glo - ri - fi - ca - mus te. te.

ca - - - mus te. te.

ca - - - mus te. te.

1. *Optional repeat* 2.

This system contains the first four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a vocal part with lyrics. The fifth and sixth staves are piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

57

Glo - ri - fi - ca - mus, Glo - ri - fi - ca - -

Glo - ri - fi - ca mus, Glo - ri - fi - ca - -

Glo - ri - fi - ca - mus, Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus, Glo - ri - fi - ca - mus

57

This system contains the fifth through eighth staves of music. The first four staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

64

mus te, Glo - ri - fi - ca - mus te, Glo - ri - fi -
 mus te, Glo - ri - fi - ca - mus te, Glo - ri - fi -
 te, Glo - ri - fi - ca - - - - - mus te, Glo - ri - fi -
 te, Glo - ri - fi - ca - - - - - mus te, Glo - ri - fi -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the vocal parts.

ca - mus te. *rit.*
 ca - mus te. *rit.*
 ca - mus te. *rit.*
 ca - mus te. *rit.*

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics and a *rit.* (ritardando) marking. The bottom staff is the piano accompaniment. The music continues with a similar rhythmic pattern and melodic structure.

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