

# GLORIA IN EXCELSIS DEO

From the *Heiligmesse*

SAB, accompanied

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 1750–1820 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 baritone part should be easily sung by all singers since it is pitched in a six-note range between F (fourth line, bass clef) to D above middle C. In addition, the piano part has been arranged so that it is not as technically difficult as previous editions that were realizations of the orchestral parts.

The repeat at 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!

Other “classic” arrangements by Russell Robinson are:

Adoramus Te .....	OCT02569 (SATB)
Alleluia.....	SV9733 (SAB)
	SV9723 (Two-Part)
Ave Verum Corpus .....	OCT9802 (SAB)
	OCT9803 (Two-Part)
Fa Una Canzona .....	OCT9821 (SSA)
	OCT9818 (SAB)
Gloria.....	OCT9814 (SAB)
	OCT9815 (Two-Part)
Kyrie.....	SV9905 (SAB)
	SV9909 (Two-Part)
Laudamus Te .....	SV9838 (Two-Part)
Praise and Honor .....	OCT9611 (Two-Part)
Psallite.....	SV9907 (SAB)
	SV9908 (SSA)

Dedicated to the Southwest Iowa Choral Directors Association  
1999 Junior Honor Choir

# GLORIA IN EXCELSIS DEO

From the "Heiligmesse"

SAB, accompanied

FRANZ JOSEPH HAYDN (1732-1809)

Arranged by RUSSELL ROBINSON

Approximate performance time: 4:00

Not too fast (♩ = 120)

3 *f*

S  
A  
B

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

Piano  
*f*

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

© 1999 Studio 224 (ASCAP)

All Rights Assigned to and Controlled by Alfred Publishing Co., Inc.  
All Rights Reserved including Public Performance. Printed in USA.

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

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

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

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are: "in ex-cel - sis De - o, Glo - ri - a,". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "Glo - ri - a in ex-cel - sis, in ex-cel - sis De - o." The piano accompaniment continues with the same rhythmic pattern as in the first system.

13

17

Et in

Et in

Et in

*mp*

*mp*

*mp*

13

17

*mp*

*mf*

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

*mf*

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

*mf*

ter - ra pax, pax, ho - mi - ni - bus bo - nae vo - lun -

*mf*

vo - lun - ta - tis, vo - lun - ta -

vo - lun - ta - tis, vo - lun - ta -

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

This system contains three vocal staves and a piano accompaniment. The first two staves are vocal lines with lyrics. The third staff is a bass line. The piano accompaniment is shown in grand staff notation.

28

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

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

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

This system contains three vocal staves and a piano accompaniment. A rehearsal mark '28' is placed above the first staff. The lyrics continue across the staves.

28

This system contains a piano accompaniment in grand staff notation. A rehearsal mark '28' is placed above the first staff.

35

*f*

vo - lun - ta - tis. Lau - da - mus

*f*

vo - lun - ta - tis. Lau da - mus

*f*

vo - lun - ta - tis. Lau - da - mus

35

40

*p*

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

*p*

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

*p*

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

40



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

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

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

This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "te, Glo - ri - fi - ca - mus, Glo - ri - fi -" on the first line, "te, Glo - ri - fi - ca - mus, Glo - ri - fi -" on the second line, and "te, Glo - ri - fi - ca - mus, Glo - ri - fi -" on the third line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ca - mus te, Glo - ri - fi -

ca - mus te, Glo - ri - fi -

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

This system continues the vocal parts and piano accompaniment. The lyrics are: "ca - mus te, Glo - ri - fi -" on the first line, "ca - mus te, Glo - ri - fi -" on the second line, and "ca - mus te, Glo - ri - fi - ca -" on the third line. The piano accompaniment continues with chords and a bass line.



1. *Optional repeat* | 2.

ca - mus te. te,

*Optional repeat*

ca - mus te. te,

*Optional repeat*

- mus te. te,

1. *Optional repeat* | 2.

58

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

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

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

58

ca - mus te, Glo - ri - fi -

ca - mus te, Glo - ri - fi -

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

This system contains three vocal staves and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The vocal lines are in a minor key and feature a melodic line with some rests. A large red watermark is overlaid on the right side of the page.

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

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

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

This system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line. A red box with the number '64' is positioned above the first vocal staff. A large red watermark is overlaid on the page.

rit.

This system shows the piano accompaniment for the final part of the page. It includes a grand staff with a treble and bass clef. The piano part features a rhythmic bass line and chordal accompaniment. A red box with the number '64' is positioned above the first staff. A large red watermark is overlaid on the page.

**Preview Only**  
**Legal Use Requires Purchase**



Alfred Publishing Co., Inc.  
16320 Roscoe Blvd., Suite 100  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
[alfred.com](http://alfred.com)