

A FESTIVAL GLORIA

Gloria In Excelsis Deo

for SATB Voices
Orchestra or Piano

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ALLAN ROBERT PETKER

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A Festival Gloria

Gloria in Excelsis Deo

S.A.T.B., Accompanied*

Duration: 8 minutes

Allan Robert Petker

Joyfully ♩ = 100

Piano

f

1 2 3

f *TB div.* Glory to God in the highest

4 5

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

f

f *SA div.*

6 7

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

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

f

* See page 20 for accompaniment options.

This musical score is for the beginning of a Gloria in excelsis Deo. It consists of vocal parts and piano accompaniment. The score is divided into systems, with measures 8 through 13 clearly marked. The vocal lines are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'v' (piano) and 'f' (forte). A large diagonal watermark 'For Review Only' is overlaid on the page.

8
Glo - ri - a in ex-cel - sis De - o, 9
Glo - ri - a in ex-cel - sis De -

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

10
o, 11
Glo - ri - a,

o, Glo - ri - a,

12
glo - ri - a, glo - ri - a. 13
a.

f

14 15 16

17 18

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

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

19 20 21

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

Glo - ri - a, glo - ri - a

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

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

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

mf

We praise you

32 *mf* 33 34
Lau - da - mus te,

35 we praise thee, 36 37 *mf*
Lau - da - mus te,

38 Lau - da - mus te, 39 40
we praise thee,

41 we praise thee, 42 43

lau - da - mus te,

we bless you

44 45 3 3 46

be - ne - di - ci - mus te,

we praise thee, we bless thee,

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we adore you

47 3 3 48 49 we glorify you

ad - o - ra - mus te, glo - ri - fi -

we a - dore thee,

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50 51 52

ca - mus te, _____

we glo - ri - fy _____

we give thanks to you

53 *f* 54

gra - ti - as a - gi - mus ti - bi,

thee. _____ We give thanks un - to thee. _____

55 56

gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi,

gra - ti - as a - gi - mus ti - bi. _____

for thy great glory

57 58

prop - ter ma - gnam glo-ri-am tu -

We give thanks un - to thee..

Detailed description: This system contains measures 57 and 58. The vocal line (treble clef) has a whole rest in measure 57 and begins in measure 58 with a half note 'A' followed by a quarter note 'G' and a half note 'F#'. The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand. The key signature is two sharps (F# and C#) and the time signature is 5/4.

Detailed description: This system shows the piano accompaniment for measures 57 and 58. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic foundation with quarter notes. The key signature is two sharps and the time signature is 5/4.

59 60 61 *f*

am, glo - ri - a, glo - ri - a,

for thy great, great glo - ry, glo - ri - a,

Detailed description: This system contains measures 59, 60, and 61. Measure 59 has a whole rest for the vocal line. Measure 60 begins with a half note 'A' and a quarter note 'G'. Measure 61 begins with a half note 'F#' and a quarter note 'E'. The piano accompaniment continues with eighth-note accompaniment in the right hand and quarter notes in the left hand. A dynamic marking of *f* (forte) is present at the start of measure 61. The key signature is two sharps and the time signature is 5/4.

Detailed description: This system shows the piano accompaniment for measures 59, 60, and 61. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic foundation with quarter notes. A dynamic marking of *f* is present at the start of measure 61. The key signature is two sharps and the time signature is 5/4.

62 63 64

glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a.

Detailed description: This system contains measures 62, 63, and 64. Measures 62 and 63 have whole rests for the vocal line. Measure 64 begins with a half note 'A' and a quarter note 'G'. The piano accompaniment continues with eighth-note accompaniment in the right hand and quarter notes in the left hand. The key signature is two sharps and the time signature is 5/4.

Detailed description: This system shows the piano accompaniment for measures 62, 63, and 64. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic foundation with quarter notes. A dynamic marking of *f* is present at the start of measure 64. The key signature is two sharps and the time signature is 5/4.

65 66 67

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

Detailed description: This system contains the first three measures of the vocal line. Measure 65 is a whole rest. Measure 66 is a whole rest. Measure 67 begins with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The melody starts on a dotted quarter note G4, followed by quarter notes A4, Bb4, and C5. The lyrics "Glo - ri - a in ex - cel - sis De - o," are aligned under the notes in measure 67.

f

Detailed description: This system shows the piano accompaniment for measures 65-67. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 65 has a whole rest. Measure 66 has a whole rest. Measure 67 features a dynamic marking of *f* (forte) and includes a fermata over the final chord. Vertical lines with a 'v' indicate the start of the piano part in each measure.

68 69

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

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

Detailed description: This system contains measures 68 and 69 of the vocal line. Measure 68 is a whole rest. Measure 69 begins with a treble clef, a key signature of one flat, and a 5/4 time signature. The melody continues with quarter notes G4, A4, Bb4, and C5. The lyrics "Glo - ri - a in ex - cel - sis De -" are under the notes. The system concludes with a 6/4 time signature change.

Detailed description: This system shows the piano accompaniment for measures 68 and 69. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 68 has a whole rest. Measure 69 features a dynamic marking of *f* and includes a fermata over the final chord. Vertical lines with a 'v' indicate the start of the piano part in each measure. The system concludes with a 6/4 time signature change.

70 71

o, _____ Glo - ri - a, _____

o, _____ Glo - ri - a, _____

Detailed description: This system contains measures 70 and 71 of the vocal line. Measure 70 is a whole rest with the lyric "o, _____". Measure 71 begins with a treble clef, a key signature of one flat, and a 6/4 time signature. The melody consists of a whole note chord G4-Bb4. The lyrics "Glo - ri - a, _____" are under the notes. The system concludes with a 6/4 time signature change.

Detailed description: This system shows the piano accompaniment for measures 70 and 71. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 70 has a whole rest. Measure 71 features a dynamic marking of *f* and includes a fermata over the final chord. Vertical lines with a 'v' indicate the start of the piano part in each measure. The system concludes with a 6/4 time signature change.

72 73 74

glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a.

f

Andante

75 76 77 78

Lord God, Lamb of God

79 80 81 82

Do - mi - ne De - us, A - gnus De - i,

Lord God, Son of the Father

83 84 85 86 *mf*

Do - mi-ne De - us, Fi - li - us Pa - tris,

You take away the sins of the world

87 88 89 90 91 *f* *rit.* *ff*

qui tol - lis pec - ca - ta mun - di,

Have mercy on us
a tempo

92 93 94 95 96 *mp* *mp* *p*

mi - se - re - re no - bis:

97 98 99 *mp*

Do - mi - ne

mp

Do - mi - ne De - us, A - gnus De - i,

100 101 102

De - us, A - gnus De - i,

Do - mi - ne De - us, Fi - li - us

103 104 *mf* 105 *f* 106

Do - mi - ne De - us, qui tol - lis

mf *f*

Pa - tris, qui tol - lis

mf *f*

107 *rit.* 108 109 110 *ff* *a tempo mp*

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

pec - ca - ta mun - di,

rit. *a tempo*

111 112 113 114 mi - se -

no - bis: no - bis:

mp

no - bis:

re - re no - bis: 115 116 117 118

mi - se - re - re no - bis: mi - se - re - re no - bis:

p

rit. *Soprano* *a tempo* And on earth *mf* 119 120 121

Et in ter - ra

Alto *mf*

Et in ter - ra

rit. *a tempo* *mf*

peace to "all" of good will

122 123 124

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

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

125 126 127

- lun - ta - tis,

- lun - ta - tis, et

128 129 130

S. et in ter - ra pax ho -

A. in ter - ra pax ho -

T. *mf* Et in ter - ra pax ho -

B. *mf* Et in ter - ra pax ho -

131 132 133

mi - ni - bus bo - nae vo - lun -

mi - ni - bus bo - nae vo - lun -

mi - ni - bus bo - nae vo - lun -

mi - ni - bus bo - nae vo - lun -

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134 135 136

ta - tis, et in

ta - tis, et in

ta - tis, et in

ta - tis, et in

137 138 139

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

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

ter - ra pax ho - mi - ni - bus

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

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140 141 142

- - nae vo - lun - ta -

- nae vo - lun - ta -

8 bo - nae vo - lun - ta -

- nae vo - lun ta -

3 3 3 3 3 3 3 3

143 144 *mp* 145 146 147

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

mp tis, et in ter - ra pax ho - mi - ni - bus bo -

8 *mp* tis, et in ter - ra pax ho - mi - ni - bus

mp tis, et in ter - ra pax ho - mi - ni - bus bo -

3 3 *mp*

poco a poco rit. e decresc.

148 149 150 151 152 153 *p*

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

poco a poco rit. e decresc. *p*

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

poco a poco rit. e decresc. *p*

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

poco a poco rit. e decresc. *p*

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

poco a poco rit. e decresc. *p*

Joyfully ♩ = 100

154 155 156

f

157 *f* 158 159

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

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

160 *ff* 161 *ff*

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

162 163 164

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,
glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

165 *rit.* *molto rall.* 166 *a tempo* 167

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,
glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

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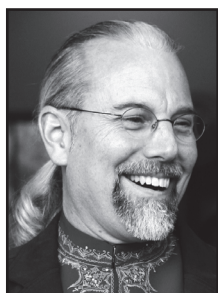
2 Tp, 2 Tb, Tuba, 2 Perc, Timp, Piano

Chamber Orchestra - P8021

2 Hn, 2 Tp, 2 Tb, 1 Tuba, 2 Perc, Timp, Strings, Piano

Full Orchestra - P8020

1 Fl, 1 Ob, 1Cl, 1Bsn, 2 Hn, 2 Tp, 2 Tb, 1 Tuba, Timp, 2 Perc, Harp, Strings, Piano



Allan Robert Petker is a published composer and arranger with more than 250 published works with numerous publishing houses. Allan has been involved in the choral music publishing industry for many years. He joined the staff at Fred Bock Music Company in 1977 and is currently their Vice President of Publications. In 1989 he established his own company, Pavane Publishing, which publishes distinguished choral music and college-level course texts. He later added John Rich Music Press to his publishing portfolio.

As a conductor, Allan frequently serves as a guest clinician or conductor for publishers, choral societies, church festivals, state honor choirs and colleges. Internationally, he has guest conducted choirs in England, Korea and France. In the summer of 1994, he formed the *Consort Chorale*, an ensemble of 50 auditioned voices from the San Francisco Bay area, which maintains an on-going concert series. In 2004 he became the Conductor and Artistic Director for the *Santa Clarita Master Chorale*, an 80-voice auditioned ensemble that performs a subscription concert season with orchestra. In 2015 he added the *Los Cancioneros Master Chorale* (Torrance, CA), a 60-voice auditioned choir, to his conducting portfolio. His chorales have toured Europe, Eastern Europe, Russia, Argentina and Portugal.

Since 1989 Allan has been a clinician in two summer church music conferences at Lake Tahoe, "Summer Sing" and "Tuning @ Tahoe." He is currently the Dean for both conferences. As an instrumentalist, Allan plays a number of stringed instruments and has done freelance studio work and occasional concert playing. You may even catch him at a pub in the Los Angeles area, playing jazz violin and viola, one of his favorite things to do.

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