

GLORIA IN EXCELSIS

MISA

Allegro moderato ♩ = 122

Music by: Attributed to W.A. Mozart

Organ

Glo - - - ri a, in ex cel sis

5

De - o. In ex cel -

Org.

9

sis, De o glo ri a, De o glo ri

Org.

The musical score is written for a vocal soloist and organ. It is in 4/4 time and consists of 12 measures. The tempo is marked 'Allegro moderato' with a metronome marking of 122. The music is attributed to W.A. Mozart. The organ part is written in two systems, each with a grand staff (treble and bass clef). The vocal part is written in a single staff with a treble clef. The lyrics are: 'Glo - - - ri a, in ex cel sis', 'De - o. In ex cel -', and 'sis, De o glo ri a, De o glo ri'. The organ accompaniment features a steady eighth-note pattern in the bass and a more complex melody in the treble, often using chords and arpeggios.

GLORIA IN EXCELSIS

The image displays a musical score for a vocal and organ piece. It is divided into two systems, each containing vocal staves and organ accompaniment.

System 1 (Measures 13-15):

- Vocal Part:** The vocal line begins at measure 13 with the lyrics "a, glo ri a in ex cel sis De o in - ex -". The melody is written in a soprano register, with a long note on "De" in measure 15.
- Organ Part:** The organ accompaniment consists of two staves (treble and bass). It features a rhythmic pattern of eighth and sixteenth notes, providing a harmonic foundation for the vocal line.

System 2 (Measures 16-18):

- Vocal Part:** The vocal line continues at measure 16 with the lyrics "cel sis De - o, in - ex - cel sis De -". The melody is written in a soprano register, with a long note on "De" in measure 18.
- Organ Part:** The organ accompaniment continues with the same rhythmic pattern, providing a harmonic foundation for the vocal line.

The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The organ part is marked "Org." on the left side of the system.

GLORIA IN EXCELSIS

3

19

o, in - ex - cel sis De - o

Org.

22

in ex cel sis De o glo ri a, et - in ter ra

Org.

27

pax, pax, pax ho mi bi bus, et - in

Org.

31

ter ra pax, pax, pax ho mi ni

Org.

35

bus, vo lun ta tis,

Org.

38

vo lun ta tis, vo lun

Org.

GLORIA IN EXCELSIS

5

41

ta tis, bo nae bo nae bo nae

Org.

44

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

Bo nae,

Org.

48

ta - tis bo nae

Org.

ta - tis bo nae

6

accel.

GLORIA IN EXCELSIS

51

bo nae bo nae vo lun ta - tis bo nae

This system contains measures 51, 52, and 53. The vocal parts (Soprano and Bass) sing the lyrics 'bo nae bo nae vo lun ta - tis bo nae'. The organ accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Org.

54

bo nae bo nae vo lun ta - - -

This system contains measures 54, 55, and 56. The vocal parts continue with 'bo nae bo nae vo lun ta - - -'. The organ accompaniment maintains its rhythmic pattern, with a slight increase in intensity in measure 56.

Org.

57

tis, bo nae vo lun ta - tis,

This system contains measures 57, 58, and 59. The vocal parts sing 'tis, bo nae vo lun ta - tis,'. The organ accompaniment features a more complex, flowing melody in the right hand.

Org.

GLORIA IN EXCELSIS

7

61

bo nae vo lun ta - tis.

Org.

65

Lau da mus be ne

Org.

69

di ci mus, a do ra mus, glo ri fi

Org.

73

ca mus, Gra ti as a gi mus

This system contains measures 73 through 76. The vocal parts (Soprano and Bass) enter in measure 73 with the lyrics 'ca mus,'. In measure 74, there is a whole rest for both parts. In measure 75, the Soprano part has a half note G4 and the Bass part has a half note F4. In measure 76, the Soprano part has a half note G4 and the Bass part has a half note G4 with a sharp sign (#).

Org.

The organ accompaniment for measures 73-76. The right hand plays a continuous eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays chords: in measure 73, a triad of G2, B2, D3; in measure 74, a triad of G2, B2, D3; in measure 75, a triad of G2, B2, D3; and in measure 76, a triad of G2, B2, D3 with a sharp sign (#).

77

ti bi pro pter ma gnam glo ri am

This system contains measures 77 through 80. The vocal parts (Soprano and Bass) enter in measure 77 with the lyrics 'ti bi pro pter ma gnam glo ri am'. In measure 78, the Soprano part has a half note G4 and the Bass part has a half note F4. In measure 79, the Soprano part has a half note G4 and the Bass part has a half note G4 with a sharp sign (#). In measure 80, the Soprano part has a half note G4 and the Bass part has a half note G4.

Org.

The organ accompaniment for measures 77-80. The right hand plays a continuous eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays chords: in measure 77, a triad of G2, B2, D3; in measure 78, a triad of G2, B2, D3; in measure 79, a triad of G2, B2, D3 with a sharp sign (#); and in measure 80, a triad of G2, B2, D3 with a sharp sign (#).

81

tu am, pro pter - ma - gnam -, glo ri am

Org.

85

tu am, pro pter - ma gnam -, glo ri am

Org.

10

GLORIA IN EXCELSIS

89

tu am, pro pter ma gnam glo ri am

Vocal staves for measures 89-92. The melody is in G major, with a key signature of one sharp (F#). The lyrics are: tu am, pro pter ma gnam glo ri am.

Org.

Organ accompaniment for measures 89-92. The organ part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

93

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

Vocal staves for measures 93-96. The melody continues in G major. The lyrics are: tu am, glo ri am tu am, glo ri am.

Org.

Organ accompaniment for measures 93-96. The organ part continues with the same rhythmic pattern as in the previous system.

97

tu - am. - - - -

Org.

101

Do mi ne De us, De us, Rex coe le tis,

Org.

105

De us, Pa ter o mni - - - po

Org.

Detailed description of the musical score: The score is for a Gloria in Excelsis, page 11. It is written in 4/4 time. The organ part is played on two staves (treble and bass clef). The vocal part is also written on two staves (treble and bass clef). The lyrics are in Latin. The score is divided into three systems. The first system starts at measure 97 and ends at measure 100. The second system starts at measure 101 and ends at measure 104. The third system starts at measure 105 and ends at measure 108. The organ part provides a continuous accompaniment throughout the piece. The vocal part has several long rests, indicating that the vocalists are not singing in every measure.

12

GLORIA IN EXCELSIS

108

tens,

Do

mi

ne

Fi

li

Org.

112

u

ni

ge

ni

te,

Je

su

Chris

te,

Do

mi

ne

Org.

116

De

u

s,

Agnus

De

i

Fi

li

us

Pa

tris,

Org.

GLORIA IN EXCELSIS

13

120

Fi li us Pa - - - tris,

Org.

123

Fi li us Pa - - - tris,

Org.

126

Do mi ne De us, A gnus De i, Fi li us Pa - tris,

Org.

14

GLORIA IN EXCELSIS

130

Do mi ne De us A gnus De i, Fi li us Pa -

Vocal staves for measures 130-132. The music is in a simple, homophonic style with a single melodic line and a supporting bass line. The lyrics are: "Do mi ne De us A gnus De i, Fi li us Pa -".

Org.

Organ accompaniment for measures 130-132. The organ part features a steady, rhythmic accompaniment in the right hand and a more active, moving line in the left hand.

133

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

Vocal staves for measures 133-135. The music continues with the same homophonic style. The lyrics are: "tris, Fi li us, Fi i us Pa - tris.".

Org.

Organ accompaniment for measures 133-135. The organ part continues with a steady, rhythmic accompaniment in the right hand and a more active, moving line in the left hand.

137

Empty vocal staves for measures 137-138.

Org.

Organ accompaniment for measures 137-138. The organ part continues with a steady, rhythmic accompaniment in the right hand and a more active, moving line in the left hand.