

G L O R I A

**for SATB Chorus
and Piano Duet**

by James Fry

**commissioned by the Grand Forks Thursday Music Club
for the Grand Forks Master Chorale
September, 1988**



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Gloria

Commissioned by the
Grand Forks Thursday Music Club for the
Grand Forks Master Chorale,
James Rodde, Conductor

James Fry

Allegro $\text{♩} = 128$

Soprano
Alto
Tenor
Bass

Plano Primo
Plano Primo
Plano Secundo
Plano Secundo

8va (loco)
Glo- ri-
Glo- ri-
Glo- ri-
Glo- ri-
8va (loco)
8vb (loco)

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10

S. *a* Glo- ri- a

A. *a* Glo- ri- a

T. *a* Glo- ri- a

B. *a* Glo- ri- a

I. *ff* *f* *ff*

II. *Sub* *Re Re*

20

S. Glo- ri- a Glo- ri- a Glo- ri- a

A. Glo- ri- a Glo- ri- a Glo- ri- a

T. Glo- ri- a Glo- ri- a Glo- ri- a

B. Glo- ri- a Glo- ri- a Glo- ri- a

I. *f*

II. *Sub* *Re Re Re Re Re*

30

S. 

A. 

T. 

B. 

I. 

II. 

III. 

III. 

ff *Sub* *Sub* *Sub* *Sub* *Sub* *Sub*

37

S. 

A. 

T. 

B. 

I. 

II. 

III. 

III. 

f *Sub* *Sub* *Sub* *Sub* *Sub* *Sub*

44

S. *in ex-cel-sis De-o.* *in ex-cel-sis De-o.*

A. *in ex-cel-sis De-o.* *in ex-cel-sis De-o.*

T. *in ex-cel-sis De-o.* *in ex-cel-sis De-o.*

B. *in ex-cel-sis De-o.* *in ex-cel-sis De-o.*

I. *in ex-cel-sis De-o.* *in ex-cel-sis De-o.*

II. *in ex-cel-sis De-o.* *in ex-cel-sis De-o.*

Sub

51

Holding back $\text{♩} = 112$ **A tempo** ($\text{♩} = 128$)

S. *in ex-cel-sis De-o.* *Et in ter-ra pax ho-mi-ni-bus*

A. *in ex-cel-sis De-o.* *Et in ter-ra pax ho-mi-ni-bus*

T. *in ex-cel-sis De-o.* *Et in ter-ra pax ho-mi-ni-bus*

B. *in ex-cel-sis De-o.* *Et in ter-ra pax ho-mi-ni-bus*

I. *in ex-cel-sis De-o.* *Et in ter-ra pax ho-mi-ni-bus*

II. *in ex-cel-sis De-o.* *Et in ter-ra pax ho-mi-ni-bus*

58

Holding back (♩=112) A tempo

S. Et in terr- ra pax ho- mi- ni- bus

A. Et in terr- ra pax ho- mi- ni- bus

T. Et in terr- ra pax ho- mi- ni- bus

B. Et in terr- ra pax ho- mi- ni- bus

I. 8va

II. *sfz* *f* *fff*

III. *sfz* *sfz*

8va

65

Much Slower ♩=72

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

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

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

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

I. 8va

II. *sfz* *sfz*

III. *sfz* *sfz*

8va

8vb

74

Tempo | (♩ = 128)

S. *mf* Lau- da- mus te, *dim.*

A. *mf* Lau- da- mus te, *dim.*

T. *mf* be- ne-

B. *mf* be- ne- di- ci- mus

I. *p*

II. *f* *p* *f* *p*

II. *f* *p*

Rea

81

S. *mf* a- do- ra- mus te, *dim.*

A. *mf* a- do- ra- mus te, *dim.*

T. *dim.* di- ci- mus te, *dim.*

B. *mf* glo- ri- fi-

I. *p*

II. *f* *p* *f* *p*

II. *f* *p*

Rea

88

S.

A.

T.

B.

I.

II.

(hold pedal)

Red

95

Moderato $\text{♩} = 96$ *pp* *dim.* *pp* *dim.*

S.

A.

T.

B.

I.

II.

105

pp *cresc.* *dim.*

S. ti- bi prop- ter ma- gnam glo- ri- am tu- am;

pp *cresc.* *dim.*

A. ti- bi prop- ter ma- gnam glo- ri- am tu- am;

pp *cresc.* *dim.*

T. ti- bi prop- ter ma- gnam glo- ri- am tu- am;

pp *cresc.* *dim.*

B. ti- bi prop- ter ma- gnam glo- ri- am tu- am;

I. *mp* *dim.* 8va

II.

113

p *cresc.* *dim.*

S. Do- mi- ne De- us,

p *cresc.* *dim.*

A. Do- mi- ne De- us,

p *cresc.* *dim.*

T. Do- mi- ne De- us,

p *cresc.* *dim.*

B. Do- mi- ne De- us,

I. *p* 8va

II.

118

S. *p* *cresc.* *dim.*
Rex coe- le-

A. *dim.* *p* *cresc.* *dim.*
us, Rex coe- le-

T. *p* *cresc.* *dim.*
us, Rex coe- le-

B. *p* *cresc.* *dim.*
Rex coe- le-

I. *8va*
II. *8va*

123

S. *p*
stis, De- us pa-

A. *dim.* *p*
stis, De- us

T. *p*
stis, De- us

B. *p*
stis, De- us

I. *8va*
II. *8va*

128

S. *ter o- ani-* *cresc.*

A. *pa- ter o- ani-* *cresc.*

T. *pa- ter o- ani-* *cresc.*

B. *pa- ter o- ani-* *cresc.*

I. *8va*

II. *cresc.*

rit.

134

S. *po- tens. o- ani- po- tens. rit. A tempo (♩ = 96) dim.*

A. *po- tens. o- ani- po- tens. dim.*

T. *po- tens. a- ani- po- tens. dim.*

B. *po- tens. o- ani- po- tens. dim.*

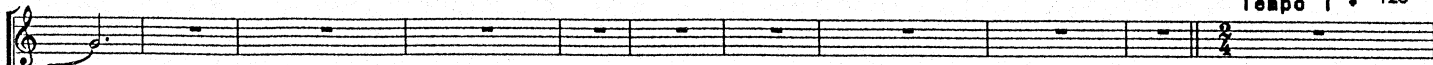
I. *p dim.*

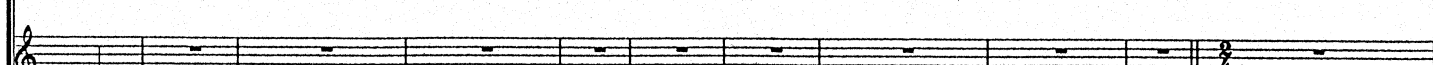
II. *p*


(hold pedal)

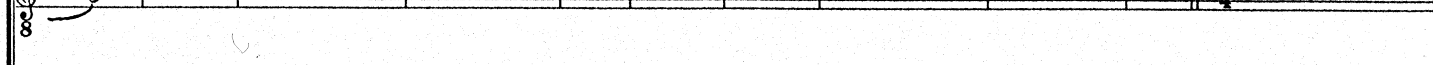
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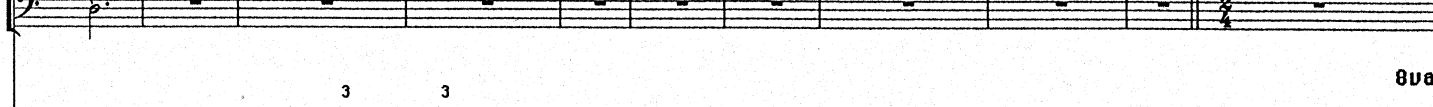
Tempo | ♩ = 128

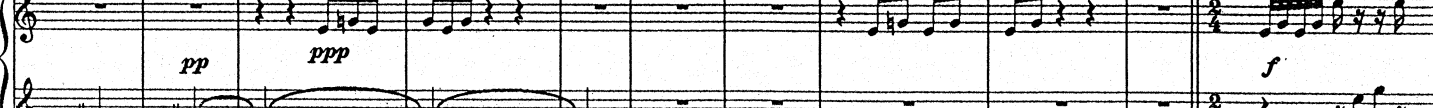
S. 

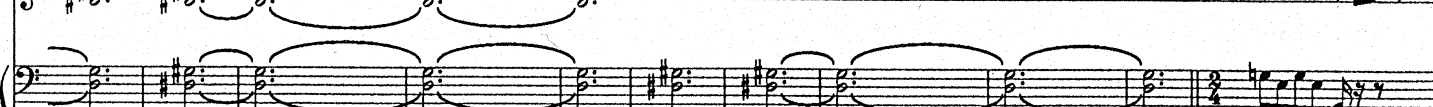
R. 

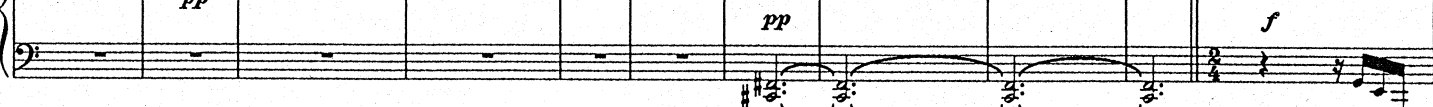
T. 

B. 

I. 

II. 

III. 

IV. 

158

S. 

R. 

T. 

B. 

I. 

II. 

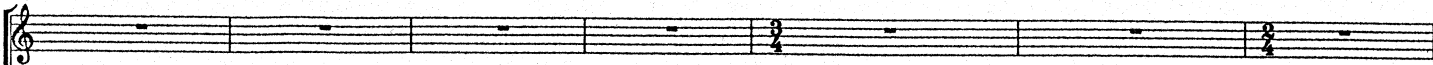
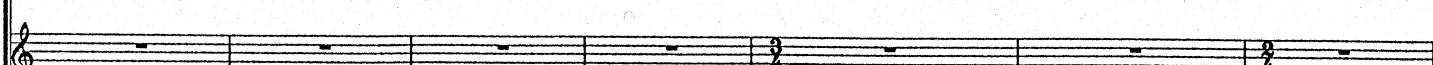
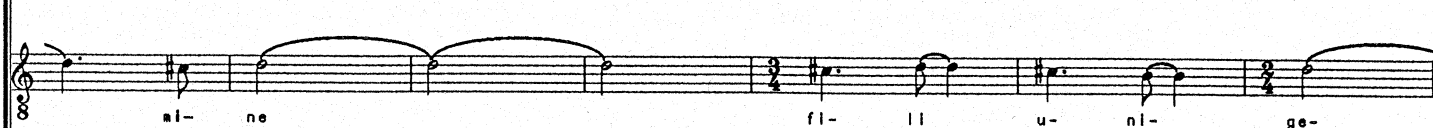
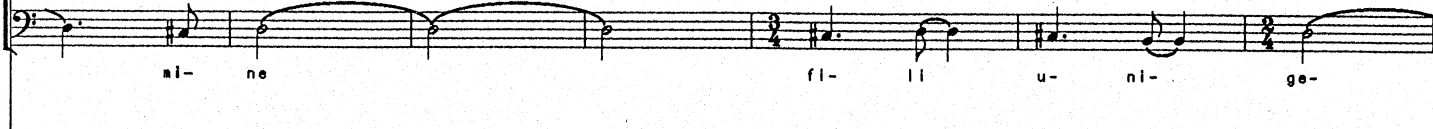
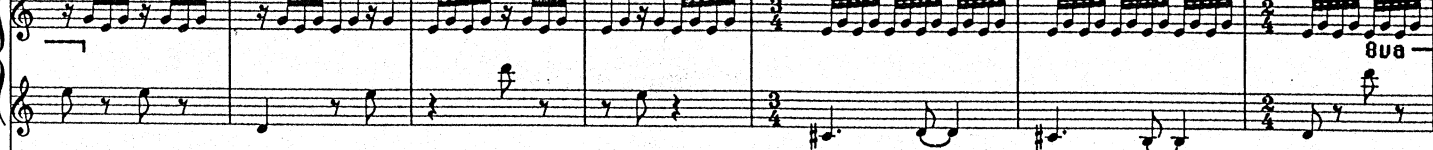
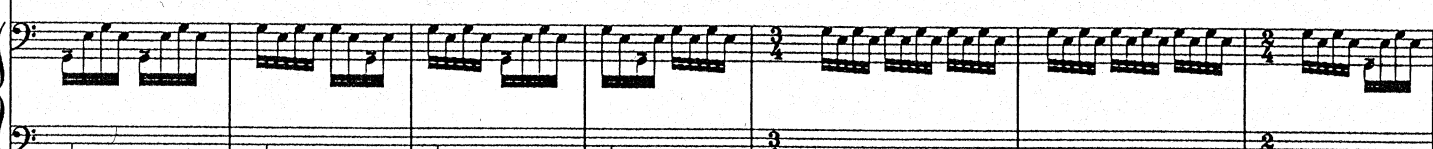




III. 

IV. 

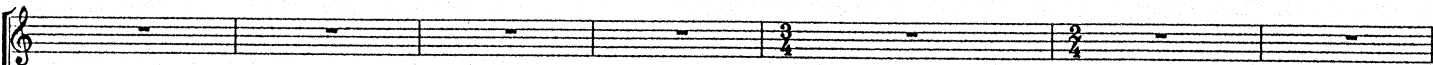
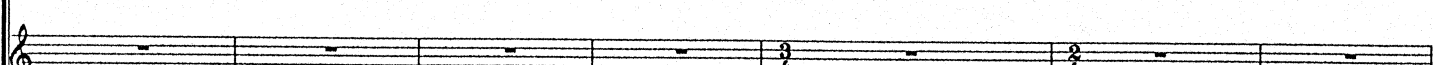
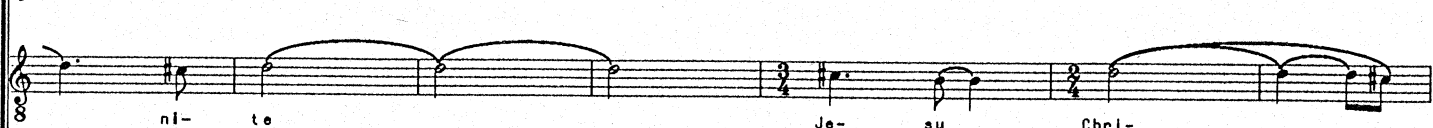
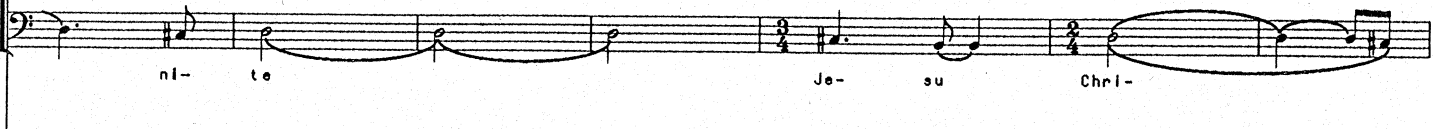
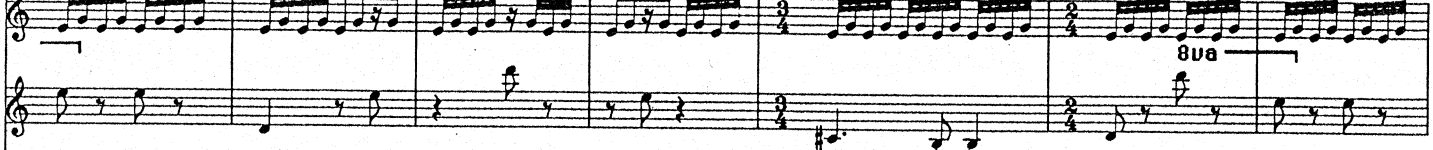
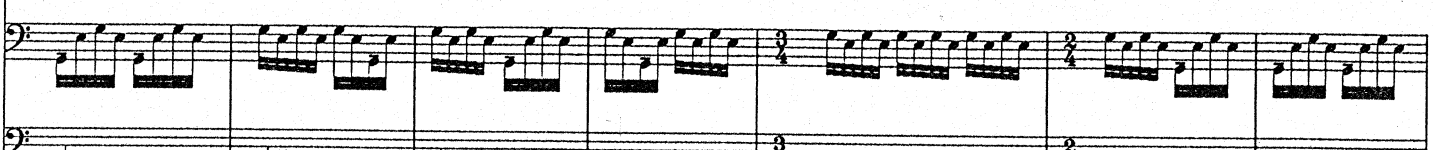



2da 

8va 

166

S. 
A. 
T. 
B. 
I. 
II. 
8va 
8ub 
8ub 
8ub 

173

S. 
A. 
T. 
B. 
I. 
II. 
8va 
8ub 
8ub 

180

rit.

Moderato $\text{♩} = 96$

Score for measures 180-186. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with some vocal entries in measures 180-181 marked "ste". The piano accompaniment features a complex rhythmic pattern in the right hand, often beamed in groups of six, and a more active left hand. Dynamics include *cresc.*, *f*, *ff*, and *mf*. The tempo marking "Moderato" with a quarter note equal to 96 is present.

187

Score for measures 187-192. The vocal parts enter in measure 187 with a long note, marked *f* and *Do-_o-*. The piano accompaniment continues with the beamed sixteenth-note pattern in the right hand. Dynamics include *f* and *Do-_o-*. The tempo remains "Moderato".

190

S. *ne* *Do-* *ni-*

R. *ne* *De-* *us,* *Do-* *ni-*

T. *ne* *De-* *us,* *Do-* *ni-*

B. *ne* *Do-* *ni-*

I. *6* *6* *6* *6* *6* *6* *6*

II. *8vb*

193

S. *ne* *ag-* *nus*

R. *ne* *De-* *us,* *ag-* *nus*

T. *ne* *De-* *us,* *ag-* *nus*

B. *ne* *ag-* *nus*

I. *6* *6* *6* *6* *6* *6* *6*

II. *8vb*

196

S. De- I fi- li- us Pa-

R. De- I fi li- us Pa-

T. De- I fi li- us Pa-

B. De- I fi li- us Pa-

I. 6 6 6 6 6 6 *f*

II. 8vb

8vb

200

S. *tris;*

R. *tris;*

T. *tris;*

B. *tris;*

I. *cresc.* 8vb

II. *cresc.* 8vb

(loco)

Tempo I (♩ = 128)

207

Holding back *f*

S. *mp* *cresc.* *f*
Qui tol- lis pec- ca- ta mun- di, mi- se-

A. *mp* *cresc.* *f*
Qui tol- lis pec- ca- ta mun- di, mi- se-

T. *mp* *cresc.* *f*
Qui tol- lis pec- ca- ta mun- di, mi- se-

B. *mp* *cresc.* *f*
Qui tol- lis pec- ca- ta mun- di, mi- se-

I. *p* *mf*
II. *p* *mf*
III. *mf*

Rea Rea Rea Sub

216
(♩ = 112)

A tempo

S. *mp* *cresc.*
re- re no- bis. Qui tol- lis pec- ca- ta mun- di,

A. *mp* *cresc.*
re- re no- bis. Qui tol- lis pec- ca- ta mun- di,

T. *mp* *cresc.*
re- re no- bis. Qui tol- lis pec- ca- ta mun- di,

B. *mp* *cresc.*
re- re no- bis. Qui tol- lis pec- ca- ta mun- di,

I. *p* *cresc.*
II. *p* *cresc.*
III. *p* *cresc.*

Rea Rea Sub Rea Rea

Red

[illegible]

244

252

mf

S. *mf* Quo- ni- am tu so- *mf* lus san- ctus,

A. Quo- ni- am tu so- *mf* lus san- ctus,

T. Quo- ni- am tu so- *mf* lus san-

B. Quo- ni- am tu

I. I.

II. II.

256

S. tu so- lus Do- mi- nus, tu so- lus al- tis-

A. tu so- lus Do- mi- nus, tu so- lus al-

T. ctus, tu so- lus Do- mi- nus, tu so-

B. so- lus san- ctus, tu so- lus Do- mi- nus, tu

I. I.

II. II.

260

S. *cresc.* si- mus, al- tis- si- mus, al- tis-

A. *cresc.* tis- si- mus, al- tis- si- mus, al- tis-

T. *cresc.* lus al- tis- si- mus, al- tis- si- mus, al-

B. *cresc.* so- lus al- tis- si- mus, al- tis- si- mus,

I. *cresc.*

II. *cresc.*

III. *cresc.*

264

Holding back $\text{♩} = 112$

S. *f* si- mus, al- tis- si- mus, Je- su Chri-

A. *f* si- mus, al- tis- si- mus, Je- su Chri-

T. *f* tis- si- mus, al- tis- si- mus, Je- su Chri-

B. *f* al- tis- si- mus, al- tis- si- mus, Je- su Chri-

I. *f*

II. *f*

III. *f*

8va

8vb

A tempo (♩ = 132)

Red Red

Leo

Feb

ॐ

३२

५३

285

rit.

S. in glo-ri-a De-i Pa-tris. De-i Pa-tris. De-i Pa-tris. in

A. in glo-ri-a De-i Pa-tris. De-i Pa-tris. De-i Pa-tris. in

T. in glo-ri-a De-i Pa-tris. De-i Pa-tris. De-i Pa-tris. in

B. in glo-ri-a De-i Pa-tris. De-i Pa-tris. De-i Pa-tris. in

I. I. II. II.

294

Broadly ♩ = 88

S. glo-ri-a De-i Pa-tris. A-ff

A. glo-ri-a De-i Pa-tris. A-ff

T. glo-ri-a De-i Pa-tris. A-ff

B. glo-ri-a De-i Pa-tris. A-

I. I. II. II.

303

Score for measures 303-310. The vocal parts (Soprano, Alto, Tenor, Bass) sing "men." and "A-". The piano accompaniment features arpeggiated chords in the right hand and sustained chords in the left hand.



311

Score for measures 311-314. The vocal parts (Soprano, Alto, Tenor, Bass) sing "A-" and "men.". The piano accompaniment continues with arpeggiated chords in the right hand and sustained chords in the left hand.



318

318

S. A. T. B.

8va

8ub

320

320

320

S. A. T. B.

8va

8ub

333

Score for measures 333-336. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with "A-" and "non." (nono). The piano accompaniment includes parts for I. (Right Hand), II. (Left Hand), and III. (Bass). The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The bass line includes a "sfz" (sforzando) marking and a "8va" (octave) marking.

337

Score for measures 337-340. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with "A-". The piano accompaniment includes parts for I. (Right Hand), II. (Left Hand), and III. (Bass). The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The bass line includes a "sfz" (sforzando) marking and a "8va" (octave) marking.

341

S.

R.

T.

B.

8va

8va

8ub

sfz

sfz

sfz

8ub

345

S.

R.

T.

B.

8va

8va

8ub

sfz

sfz

sfz

8ub