

Gloria

from Mass in G Major, D.167

Traditional Latin Text

Music by

FRANZ PETER SCHUBERT

Arranged by

RUSSELL ROBINSON

SATB Voices with Keyboard

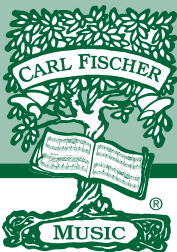
RANGES:



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Performance Notes

Franz Peter Schubert (1797–1828) was born and died in Vienna, Austria. During his lifetime, Schubert was not very well known; however he is now one of the most performed “classical” composers perhaps best known for his songs (lieder), of which he wrote over 600. Although Schubert lived in what we call the Classical period (approximately 1750 to 1820), he was very much a transitional composer from the Classical to Romantic periods. *Mass in G* was reportedly composed in a span of five days, March 2–7, 1815. It contains five movements from the Ordinary of the Mass: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. A literal translation of the text would be:

Glory in the highest to God. And on earth peace to men of good will.
We praise thee. We bless thee. We worship thee. We glorify thee.
Thanks we give to thee because of thy great glory. Lord God, King
of heaven, God the Father almighty.
Lord only begotten Son of Jesus Christ. Lord God, Lamb of God,
Son of the Father who take away sins of world, have mercy on us.
Who take away sins of world, receive our supplication. Who sit at
right hand of Father, have mercy on us.

When asked to conduct the 2013 7-8-9 SATB Kentucky All-State Choir to whom I have dedicated this arrangement, I wanted a “classical” and “energetic” opening piece. Having conducted the entire original Schubert *Mass in G* with orchestra and 200 singers at Lincoln Center in 2012, the *Gloria* movement immediately came to mind. Having previously arranged the *Gloria* for Carl Fischer Publishing for two- and three-part voices, it seemed natural to edit and arrange this work for SATB choir. One might ask, “Why arrange and edit the Gloria when you can just perform the original?” Three reasons: 1. Having conducted many SATB junior high, senior high and amateur choirs, the original Key of D creates challenges with regards to range; 2. Making the orchestral reduction piano part more accessible; 3. Making a choral arrangement of only this movement available to choirs who may not want to perform or purchase the entire mass.

Of course, if you can do the original mass with orchestra, do it, as there is nothing more exciting. However, I think many choral directors will find this arrangement a good fit for their choirs to experience this wonderful Schubert work. Other than lowering the key to C, I have done very little to alter the choral parts. A few “cue size” notes for the tenors and basses, who may not yet have a fully developed range of their voice part, have also been added. Using my score and common practice for this work, I have also added articulations and rests for breaths.

Sing this choral classic with pure vowels, crisp diction and the energy that I’m sure Schubert intended following the opening slow and beautiful Kyrie movement and before the pensive Credo movement.

Enjoy singing this wonderful work by Franz Schubert.



Russell L. Robinson

Gloria

from Mass in G Major, D. 167

for SATB Voices and Soprano and Baritone Solos with Keyboard*

FRANZ SCHUBERT (1797–1828)

Edited and Arranged by Russell Robinson

Allegro maestoso ♩ = 128

Soprano

Alto

Tenor

Bass

Keyboard

f

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

f

Allegro maestoso ♩ = 128

5

De - - - o, et in ter - ra pax ho -

De - - - o, et in ter - ra pax ho -

De - - - o, et in ter - ra pax ho -

De - - - o, et in ter - ra pax ho -

* Also available for Two-part Treble Voices (CM9079) and Three-part Mixed Voices (CM9080).

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mi - ni-bus bo - nae vo - lun - ta - - tis. Lau -

mi - ni-bus bo - nae vo - lun - ta - - tis. Lau -

mi - ni-bus bo - nae vo - lun - ta - - tis. Lau -

mi - ni-bus bo - nae vo - lun - ta - - tis. Lau -

mf

mf

mf

mf

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

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

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

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

17

ra - - mus te, glo-ri-fi-ca - mus te, a-do - ra - mus

ra - - mus te, glo-ri-fi-ca - mus te, a-do - ra - mus

ra - - mus te, glo-ri-fi-ca - mus te,

ra - - mus te, glo-ri-fi-ca - mus te,

p

21

te, Gra - ti-as a - gi-mus

te, Gra - ti-as a - gi-mus

a-do - ra - mus te, Gra - ti-as a - gi-mus

a-do - ra - mus te, Gra - ti-as a - gi - mus

p

ti - bi pro-pter ma-gnam glo - ri-am tu - am, Do - mi - ne

ti - bi pro-pter ma-gnam glo - ri-am tu - am, Do - mi - ne

ti - bi pro-pter ma-gnam glo - ri-am tu - am, Do - mi - ne

ti - bi pro-pter ma-gnam glo - ri-am tu - am, Do - mi - ne

f

f

f

f

De - us, Rex coe - le - stis, De - - us

De - us, Rex coe - le - stis, De - - us

De - us, Rex coe - le - stis, De - - us

De - us, Rex coe - le - stis, De - - us

33

Pa - ter, om - ni - po - tens. Do - mi-ne

Pa - ter, om - ni - po - tens. Do - mi-ne

Pa - ter, om - ni - po - tens. Do - mi-ne

Pa - ter, om - ni - po - tens. Do - mi-ne

36

Fi - li u - ni - ge - ni - te Je - su Chri - ste,

Fi - li u - ni - ge - ni - te Je - su Chri - ste,

Fi - li u - ni - ge - ni - te Je - su Chri - ste,

Fi - li u - ni - ge - ni - te Je - su Chri - ste,

40 **Soprano Solo**

mf

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

Bass Solo

mf

Fi - li - us Pa - tris qui tol - lis pec - ca - ta

p

mi - se-re - re no - bis, mi - se-re - re,

p

mi - se-re - re no - bis, mi - se-re - re,

mp

mi - se-re - re no - bis, mi - se-re - re,

48

A - gnus De - i,

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

mf mi - se - re - re no - -

mf no - bis, mi - se - re - re, mi - se - re - re no - -

mf no - bis, mi - se - re - re, mi - se - re - re no - -

mf mi - se - re - re no - -

mf

52

Fi - li - us Pa - tris, mi - se-re - re

Do - mi - ne De - us, A - gnus De - i, (end solo)

p bis,

p bis, su - ci - pe de - pre-ca - ti - o - nem

p bis, su - ci - pe de - pre-ca - ti - o - nem

p bis,

p

12

56

(end solo)

no - bis, no - - bis.

mi - se-re - re no - - bis.

nos - tram, mi - se - re - - re.

nos - tram, mi - se - re - - re.

mi - se - re - re no - - bis.

The musical score for measures 56-60 features four vocal staves and a piano accompaniment. The vocal parts have lyrics in Italian. The piano part consists of chords in the right hand and a moving bass line in the left hand. A large red watermark 'Illegal to Print or Screen Use Only' is overlaid diagonally across the page.

60

f

The musical score for measures 60-64 is for the piano accompaniment. It features a right hand with chords and a left hand with a moving bass line. A dynamic marking of *f* (forte) is present in measure 62. A large red watermark 'Illegal to Print or Screen Use Only' is overlaid diagonally across the page.

64

f

Quo - ni-am tu so - lus san - - ctus, quo - ni-

f

Quo - ni-am tu so - lus san - - ctus, quo - ni-

f

Quo - ni-am tu so - lus san - - ctus, quo - ni-

f

Quo - ni-am tu so - lus san - - ctus, quo - ni-

68

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

ti - si-mus, quo - ni am tu so - lus Do - mi-nus, tu so - lus

ti - si-mus, quo - ni am tu so - lus Do - mi-nus, tu so - lus

ti - si-mus, quo - ni am tu so - lus Do - mi-nus, tu so - lus

ti - si-mus, quo - ni am tu so - lus Do - mi-nus, tu so - lus

san - ctus, tu so - lus al - ti - si-mus, tu so - lus

san - ctus, tu so - lus al - ti - si-mus, tu so - lus

san - ctus, tu so - lus al - ti - si-mus, tu so - lus

san - ctus, tu so - lus al - ti - si-mus, tu so - lus

79

Do - - - mi - nus, cum san - cto spi - ri - tu in glo - ri - a

Do - - - mi - nus, cum san - cto spi - ri - tu in glo - ri - a

Do - - - mi - nus, cum san - cto spi - ri - tu in glo - ri - a

Do - - - mi - nus, cum san - cto spi - ri - tu in glo - ri - a

83

De - i Pa - tris. A - - - men.

De - i Pa - tris. A - - - men.

De - i Pa - tris. A - - - men.

De - i Pa - tris. A - - - men.

Choral

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