

# A Festival Gloria

*Gloria in Excelsis Deo*

S.A.T.B., Accompanied\*

Duration: 8 minutes

Allan Robert Petker

Joyfully  $\text{d} = 100$

Piano

*f*

TB div. Glory to God in the highest

*f*

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

*f*

SA div.

*f*

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

*f*

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

*f*

\* See page 20 for accompaniment options.

8

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

9

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

10

o, \_\_\_\_\_

11

Glo - ri - ,  
Glo - ri - a, \_\_\_\_\_

12

glo - ri - a, glo - ri - a. \_\_\_\_\_

13

f

v v

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14

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

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

in ex - cel - sis,                    Glo - ri - a                    in ex - cel - sis,  
 22    23    24

in ex - cel - sis,                    Glo - ri - a, glo - ri - a                    in ex - cel - sis,  
 6    7    7

in ex - cel - sis,                    Glo - ri - a, glo - ri - a                    in ex - cel - sis,  
 6    7    7

in ex - cel - sis,                    Glo - ri - a, glo - ri - a                    in ex - cel - sis,  
 6    7    7

De - o, De - o, glo - ri - a,                    De - o, De - o, glo - ri - a,                    De - o, De - o, glo - ri - a, \_\_\_\_\_  
 25    26    27    28

De - o, De - o, glo - ri - a,                    De - o, De - o, glo - ri - a,                    De - o, De - o, glo - ri - a.  
 7    8    7

De - o, De - o, glo - ri - a,                    De - o, De - o, glo - ri - a,                    De - o, De - o, glo - ri - a.  
 7    8    7

29    30    31

*mf*

We praise you

Musical score for two voices (Soprano and Bass) and piano, page 5. The score consists of three systems of music. The top system starts at measure 32, with the soprano part silent and the bass part providing harmonic support. The soprano enters at measure 33 with a melodic line, accompanied by the bass and piano. The piano part features eighth-note chords. The soprano's melody continues through measure 34, where a melodic line is sustained over a harmonic change. The second system begins at measure 35, with the soprano singing "we praise thee," followed by a piano dynamic marking *mf*. The soprano and bass continue their harmonic dialogue. The third system begins at measure 38, with the soprano singing "Lau - da - mus te," followed by a piano dynamic marking *mf*. The soprano and bass continue their harmonic dialogue.

41

we praise thee,

42

lau - da - mus te,

43

we bless you

44

be - ne - di - ci - mu

45

we praise thee,

46

we bless thee,

we adore you

47

ad - o - ra - mus te,

48

we a - dore thee,

49

we glorify you

glo - ri - fi -

50 ca - mus te, 51 we glo - ri - fy

we give thanks to you

53 f gra - ti - as a - gi - mus\_\_ ti - bi, 54

thee. We give thanks un - to thee.

55 gra - ti - as a - gi - mus\_\_ ti - bi, 56 gra - ti - as a - gi - mus\_\_ ti - bi,

gra - ti - as a - gi - mus\_\_ ti - bi.

for thy great glory

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

We give thanks un - to thee..

am, \_\_\_\_\_

glo - ri - a, \_\_\_\_\_

glo - ri - a,

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

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

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

f

f

f

62                    63                    64

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65                    66                    67

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

68                    69

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

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

70                    71

o, \_\_\_\_\_  
Glo - ri - a, \_\_\_\_\_

o, \_\_\_\_\_  
Glo - ri - a, \_\_\_\_\_

72

73

74

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

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

**Andante**

75

76

77

78

mp

Lord God, Lamb of God

79

80

81

82

mp

Do - mi - ne De - us, A - gnu s De - i,

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

Lord God, Son of the Father

83                    84                    85                    86

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

You take away the sins of the world

87                    88                    89                    90 rit.                    91 ff

qui\_\_\_\_tol - lis      pec - ca - ta mu - di,

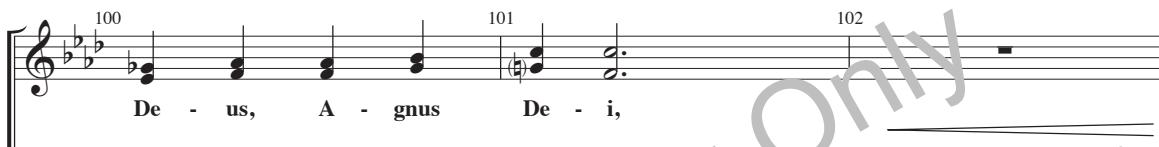
Have mercy on us

*a tempo*

92                    93                    94                    95                    96

mi - se - re - re      no -      bis:

97                                  98                                  99                                  ***mp***  

  
 100                                  101                                  102                                    

  
 103                                  104                                  105                                  106  


107 *rit.*

108

109 *ff*

110 *a tempo* *mp*

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

pec - ca - ta mun - di,

*ff*

*rit.*

111

112

113

114 mi - se -

no - no: *mp* bis:

re - re no bis: 115 116 117 118

mi - se - re - re no bis: 115 116 117 118

mi - se - re - re no bis: 115 116 117 118

*p*

And on earth

119 *Soprano*      120 *a tempo* ***mf***      121

*rit.*                          Et      in      ter      -      ra

*Alto*                          Et      in      ter      -      ra

*rit.*                          Et      in      ter      -      ra

122      123      124

peace to "all" of good will

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

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

*a tempo* ***mf***

125      126      127

-      lun - ta - tis,

-      lun - ta - tis, et

*rit.*                          Et      in      ter      -      ra

S. 128 et in ter - ra pax ho -

A. — in ter - ra pax ho -

T. 129 Et in ter - ra pax ho -

B. 130 Et in ter - ra pax ho -

*mf*

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

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

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

*mf*

134

ta - tis, et in

135

136

*f*

137

*f*

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 bo -

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

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140                    141                    142

nae      vo      lun      ta

nae      vo      lun      ta

bo      nae      vo      lun      ta

nae      vo      lun      ta

143                    144 *mp*                    145                    146                    147

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

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

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

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

148

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

*poco a poco rit. e decresc.*

148            149            150            151            152            153 ***p***

*poco a poco rit. e decresc.*

148            149            150            151            152            153 ***p***

*poco a poco rit. e decresc.*

148            149            150            151            152            153 ***p***

*poco a poco rit. e decresc.*

148            149            150            151            152            153 ***p***

*poco a poco rit. e decresc.*

148            149            150            151            152            153 ***p***

Joyfully  $\text{J} = 100$

154            155            156 ***f***

Gloria in ex-cel-sis De-o,

157            158            159 ***f***

Gloria in ex-cel-sis De-o,

160            161            162 ***f***

Gloria in ex-cel-sis De-o,

160

161 *ff*

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

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

163

164

165 *rit.* glo - ri - a, glo - ri - a.  
glo - ri - a, glo - ri - a.

166 *molto rall.* *a tempo*

167

Several accompaniment options are available separately  
at [Rentals@HinshawMusic.com](mailto:Rentals@HinshawMusic.com)

**Brass Quintet - P8022**

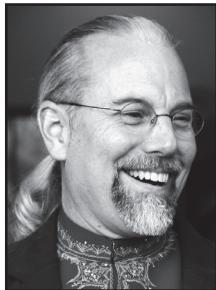
2 Tp, 2 Tb, Tuba, 2 Perc, Timp, Piano

**Chamber Orchestra - P8021**

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

**Full Orchestra - P8020**

1 Fl, 1 Ob, 1 Cl, 1 Bsn, 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 Cincioneros 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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