

# Gloria

*for SATB Choir, Brass,  
Percussion and Organ  
or Full Orchestra*

by **Jonathan Willcocks**



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for SATB Chorus with

Brass (2 trumpets, horn, trombone, & tuba)

Timpani, Percussion (2 players) and Organ

or Full Orchestra (2 flutes, 2 oboes, 2 clarinets, bassoon, 2 horns,  
2 trumpets, 2 trombones, tuba, timpani, 2 percussion, & strings)

SATB Score.....	65/1932R
Brass & Percussion Score and Parts.....	30/1685R
Full Orchestration & Score.....	30/1686R
Kit (SATB Score & Performance CD).....	65/1933R
Performance CD .....	99/1589R

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# Gloria

Jonathan Willcocks

With energy ♩ = ca. 74 ♩ = ♩

The musical score is divided into three systems. The first system (measures 1-4) and second system (measures 5-8) consist of piano accompaniment for the right and left hands. The third system (measures 9-12) includes vocal parts for Soprano Alto (SA) and Tenor Bass (TB), both marked *f unis.* The vocal lines enter with the lyrics "Glo - ri - a, \_\_\_\_\_ glo - ri - a, \_\_\_\_\_". The piano accompaniment continues throughout the vocal section. The score uses a variety of time signatures: 6/8, 2/4, 3/4, and 6/4.

13

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

17

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

20

cel - sis De - o, glo - ri - a, \_\_\_\_\_

# Domine Deus

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Gently ♩ = ca. 76

*p*

The piano introduction consists of two staves. The right hand has a whole rest for the first six measures. The left hand plays a sequence of chords: G2-B2 (m1), F2-A2 (m2), E2-G2 (m3), D2-F2 (m4), C2-E2 (m5), and B1-D2 (m6). A long slur covers the left hand from measure 1 to 6.

8 **B** *p*

Do - mi-ne De - us, rex coe - les - tis, de - us

The first vocal line (Bass clef) begins at measure 8. The lyrics are: "Do - mi-ne De - us, rex coe - les - tis, de - us". The piano accompaniment continues with chords: G2-B2 (m8), F2-A2 (m9), E2-G2 (m10), D2-F2 (m11), and C2-E2 (m12). A long slur covers the piano accompaniment from measure 8 to 12.

13 **T** *p*

Do - mi-ne De - us, rex coe -

**B**

pa - ter om - ni - po - tens. Do - mi-ne De - us,

The second vocal line (Bass clef) begins at measure 13. The lyrics are: "Do - mi-ne De - us, rex coe - pa - ter om - ni - po - tens. Do - mi-ne De - us,". The piano accompaniment continues with chords: G2-B2 (m13), F2-A2 (m14), E2-G2 (m15), D2-F2 (m16), and C2-E2 (m17). A long slur covers the piano accompaniment from measure 13 to 17.

18

S

A

T

B

*mp*

Do - mi - ne

les - tis, de - us pa - ter om - ni - po - tens.

rex coe - les - tis, de - us pa - ter om - ni - po -

*p*

23

De - us, rex coe - les - tis, de - us pa - ter om -

*mp*

Do - mi - ne De - us, rex coe - les - tis, de - us

*mp*

tens. Do - mi - ne De - us, rex coe - les - tis,

## Quoniam Tu Solus Sanctus

Jonathan Willcocks

With rhythm and energy ♩ = ca. 124

The musical score is written for piano in 4/4 time. It consists of four systems of staves, each with a treble and bass clef. The first system (measures 1-4) is marked *f* and begins with a treble clef. The second system (measures 5-8) is marked *f*. The third system (measures 9-12) is marked *mf* and begins with a bass clef. The fourth system (measures 13-16) is marked *mf* and begins with a treble clef. The music features a rhythmic pattern of eighth and sixteenth notes, often with accents and slurs. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

## TB Unison

17 *f*

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu

*ff mf*

*sempre marcato*

20

so - lus al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste,

*cresc.*

## SA Unison

23 SA *f*

Quo - ni - am tu so - lus sanc - tus, tu so - lus

TB

Je - su Chri - ste.

*sim.*

*f mf*