

Gloria

Roman Missal 3rd Edition revision

St. Patrick Mass

Martin Willett

$\text{♩} = 164$
F

Gm/F

Am/F

B \flat /F

F

E \flat /F

Woodwinds

Glo - ry to God in the high - est, and on earth peace to

F E \flat /F F E \flat /F F E \flat /F F E \flat /F F

peo-ple of good will. We praise you, we bless you, we a-dore you,

E \flat /F F Dm⁷ Gm C Am Dm E \flat Cm

8va

we glo-ri-fy you, we give you thanks for your great glo -

25

F Eb/F F Eb/F F Eb/F F Eb/F F F⁷

8va - 7

ry, Lord God, heavenly King, O God, almighty Fa-ther.

35

B \flat ^{sus2} E \flat ^{sus2} B \flat ^{sus2} E \flat ^{sus2} Cm

8va - - - -

Lord Jesus Christ, On-ly Be - got - ten Son, Lord God,

44

Dm F⁷ B \flat ^{sus2} E \flat ^{sus2} B \flat ^{sus2}

8va - - - -

Lamb of God, Son of the Father, you take a - way the sins of the world,

53

$E\flat^{sus2}$ Cm Gm/CCm Dm F^7

_____ have mercy on us, _____ have mercy on us; _____ you

64

$B\flat^{sus2}$ $E\flat^{sus2}$ $B\flat^{sus2}$ $E\flat^{sus2}$ Cm

take a-way _____ the sins of the world, _____ re - ceive our prayer,

74

Gm/CCm Dm F^7 $B\flat$ $E\flat$

_____ re - ceive our prayer; _____ you are seated _____ at the right hand _____ of the

84

Gm Ab Gm/C C⁷ Gm *8va*

Fa-ther, _____ have mercy on us. _____ For you a - lone

93

C Am Dm Eb Cm F^{sus4} F Gm C *8va*

_ are the Ho-ly One, _ you a - lone are the Lord, _ you a - lone _ are the

102

Am Dm Eb Cm F Gm C Am Dm *8va*

Most High, _ Je - sus Christ, _ with the Ho-ly Spi-rit, _ in the

Gm Eb Ab Gm/C C Ab Cm F

8va-----

rit.-----

112

The musical score consists of three systems. The first system is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a rest followed by a series of chords and melodic phrases. The second system is a vocal line in treble clef with the lyrics "glory of God the Fa-ther. A - men, a - men." written below it. The third system is a piano accompaniment in grand staff (treble and bass clefs) with chords and a melodic line in the bass. The score includes dynamic markings such as *8va* and *rit.* (ritardando).

Although the original setting used the first line of text as a recurring refrain, the revision is a through-composed setting intended for congregation throughout. The accompanist may wish to include more melody cue notes when introducing the revision to those familiar with the earlier setting; some keyboard notes have been added or revised to help announce the changes.