



*in memory of Bill Maust: 1934-2014*

# 1. Gloria in excelsis

*mvt 1 - Gloria*

Jeff Enns

**Vivace** ♩ = 96

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

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

12 *mf* *f*

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

*mf* *f*

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

*mf* *f*



18 *mp* *mp*

et in ter-ra pax ho-mi-ni- bus... -lun-ta - tis, et in ter-ra pax ho-mi-ni- bus, bo-nae

*mp*

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

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vo lun-ta - tis, et in ter-ra pax ho-mi-ni - bus, bo nae vo-lun - ta - tis, et in ter-ra pax ho-mi-ni - bus, bo nae vo-lun-ta -

vo lun-ta - tis, et in ter-ra pax ho-mi-ni - bus, bo nae vo-lun - ta - tis, et in ter-ra pax ho-mi - nae vo-lun-ta -

*mp*  
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

*mp*  
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

*mp*

25

*mf*  
tis. Glo - ri - a, glo - ri - a, glo - ri - a,

*mf*  
tis. Glo - ri - a, glo - ri - a, glo - ri - a,

*mf*  
a, glo - a, glo - ri - a, glo - ri - a,

*mf*  
a, er-ra pax ho-mi-ni - bus, bo-nae vo-lun-ta - tis, et in ter-ra pax ho-mi-ni - bus

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glo - ri - a, glo - ri - a, glo - ri - a, ,  
 glo - ri - a, glo - ri - a, glo - ri - a,  
 glo - ri - a, glo - ri - a, glo - ri - a,  
 bo-nae vo-lun-ta - tis, et in ter-ra pax ho-mi-ni - bus... bo - lun - ta - tis,

**31** *ff*  
 glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis  
*ff*  
 glo - ri - a in ex - cel - sis glo - ri - a in ex - cel - sis

**35**  
 De - o.  
 I - o.

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in memory of Bill Maust: 1934-2014

# 2. We Praise You

*mvt 2 - Gloria*

Jeff Enns

**Maestoso** ♩ = 108

*f*

First system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "We praise". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

We praise\_ you,—

**Maestoso** ♩ = 108

*f*

Second system of musical notation, primarily piano accompaniment. It continues the harmonic structure from the first system, with dense chordal textures and melodic fragments in both the treble and bass staves.



Third system of musical notation, starting at measure 5. It includes vocal lines and piano accompaniment. The vocal line has lyrics: "we praise\_ you, praise\_ you, we\_ bless you, we\_ bless\_ you." The piano accompaniment continues with complex harmonic patterns.

you, we praise\_ you, we\_ bless you, we\_ bless you.

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9

*tutti*

We a - dore\_\_ you, we  
 a - dore\_\_ you, we

14

glo-ri - fy you, we a - dore\_\_ you, we glo-ri - fy - dore\_\_ you, we a - dore\_\_ you, we  
 glo-ri - fy you, we a - dore\_\_ you, we you, we a - dore\_\_ you, we a - dore\_\_ you, we

19

glo-ri - fy, you, we glo-ri - fy, glo-ri - fy you. We give you thanks, we give you thanks for your  
 glo-ri - fy you, we glo-ri - fy, glo-ri - fy you. We give you thanks, we give you thanks for your

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8 23

great glo - ry. We give you thanks, we give you thanks,

great glo - ry. We give you th

28

we give you thanks, for thanks your

we give you thanks, we give you than! - - - - - thanks for your

33

great - - - - - ry, glo - - - - - ry.

gr glo - - - - - ry, glo - - - - - ry.

**molto rit.** . . . . .

**molto rit.** . . . . .

# 3. Lord God, King of Heaven

*movt 3 - Gloria*

Jeff Enns

**Legato, Dolce** ♩ = 66

Piano introduction in B-flat major, 4/4 time. The music is marked *mf* and *Legato, Dolce*. It features a steady accompaniment in the right hand and a simple bass line in the left hand.

**Men**

5 *mf*

Lord God, King of heav-en, God the Fa-ther al- migh- t Lord God, King of heav-en,

Vocal line for Men, starting at measure 5. The melody is in B-flat major and 4/4 time, marked *mf*. The lyrics are: "Lord God, King of heav-en, God the Fa-ther al- migh- t Lord God, King of heav-en,"

Piano accompaniment for the Men's vocal line, continuing from the introduction.

8 *f* *mf*

God the Fa-ther al-migh-t-y, I Lord, on-ly be-got-ten Son, Je-sus Christ.

Vocal line for Men, starting at measure 8. The melody is in B-flat major and 4/4 time, marked *f* and *mf*. The lyrics are: "God the Fa-ther al-migh-t-y, I Lord, on-ly be-got-ten Son, Je-sus Christ."

Piano accompaniment for the Men's vocal line, continuing from the previous section.

12 **Women** *mf*

Lord God, King of heav-en,

Vocal line for Women, starting at measure 12. The melody is in B-flat major and 4/4 time, marked *mf*. The lyrics are: "Lord God, King of heav-en,"

Piano accompaniment for the Women's vocal line, continuing from the previous section.



16

God the Fa-ther al-might - y, Lord God, King of heav-en, God the Fa-ther al-might - y,

19

Lord, Lord, on-ly be-got-ten Son, Je - su.

23

Lord God, Lamb of God,  
Son of the Fa - ther,

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29

you who take a-way\_ the sins\_ of the world, have mer-cy on us. Lord\_

have mer-cy on r Lord\_

*p*

*pp*

*p*

35

God, lamb of God, Son\_ of the Fa - ther, You who take a- way the\_ sin\_ of the world,

God, lamb of God, Son\_ of the Fa - You who take a- way the\_ sin\_ of the world,

*mp*

41

have mer - cy, have mer - cy on us.

have mer - cy, have mer - cy on us.

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# 4. Qui Tollis Pecatta Mundi

*movt 4 - Gloria*

Jeff Enns

with a gentle pulse ♩ = 62

*tutti mp*

Qui tol - lis pec - ta mun - di,

*tutti mp*

Qui tol ca - ta mun - di,

with a gentle pulse ♩ = 62

*p*

5

mi - se - re - re no - bis, qui tol - lis pec -

mi - se - re - re no - bis, qui tol - lis pec -

*p*

9

*piu mosso*

*mf*

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

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

*mf*

13

*P*

mun - di, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re,

mun - di, mi - se - re - re, se - re - re,

*P*

18

mi - se - re - re no - bis, mi - se - no - bis, no <sup>3</sup> - bis,

mi - se - re - re no - bis, - re - re no - bis, no <sup>3</sup> - bis,

*mf*

23

**a tempo primo**

*mf*

qui tol - lis,

*mf*

qui tol - lis,

*mf* *f* *mf*

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qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,  
 qui tol - lis pec - ca - ta mun - di, r e no - bis,

mi - se - re - re no - bis, qui tol - lis pec -  
 mi - se - re - re no - bis, qui tol - lis pec -

*rit* *mp*  
*mp*  
*rit.* *m*

ca - di, mi - se - re - re no - bis.  
 ta mun - di, mi - se - re - re no - bis.

*pp*  
*pp*  
*pp*

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# 5. Qui Tollis

Jeff Enns

always flexible and dancelike ♩ = 52

The piano introduction consists of two systems of music. The first system is in 9/8 time and features a melodic line in the right hand with eighth-note patterns and a bass line with chords. The second system continues the melodic and harmonic development, ending with a final chord in 6/8 time.

This section begins with a double bar line and a measure rest for the soprano. The vocal line starts at measure 5 with the lyrics "Qui tol - lis pec - ca - ta". The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. A trill (tr) is marked above a note in the piano part. The dynamic marking *mp* is present.

This section begins with a double bar line and a measure rest for the soprano. The vocal line starts at measure 8 with the lyrics "mun qui tol - lis pec - ca - ta mun - di, pec ca - ta mun - di." The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *mp* is present.

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13

*mp*

Qui

16

tol - lis pec - ca - ta mun - di. You take a - way the sins

21

of the world, the sins the world.

25

*mf* re - ceive our prayer, re -

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29

ceive our prayer. *p* Qui tol-lis pec-ca-ta mun - di, qui tol-lis pec

Musical score for measures 29-33. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present. A fermata is placed over the final measure of this system.

34

ca - ta mun - di, *mp* qui tol - a - ta mun - di, re-

Musical score for measures 34-37. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp* (mezzo-piano) is present.

38

ceive our prayer.

Musical score for measures 38-41. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

42

Musical score for measures 42-45. The vocal line is silent. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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# 6. You Who Sit at the Right Hand

Jeff Enns

♩ = 112

mf

Introduction for piano in A major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Tenor solo

6 mf f

You\_ who\_ sit at the right\_ hand of the , You\_ who\_ sit

Vocal entry for tenor solo. The piano accompaniment continues with chords and moving lines in both hands.

11 mp

at the ris of the Fa-ther, have mer

mf mp

Second line of the vocal solo. The piano accompaniment includes a change in time signature from 3/4 to 3/4 (indicated by a '3' over the '4') and dynamic markings.

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*f*

- cy, have mer - cy\_ on\_ us.

*f*

23

*mp*

You\_ who\_ sit, \_\_\_\_\_ sit, \_\_\_\_\_ sit\_ at the right \_\_\_\_\_

*mp*

28

hand \_\_\_\_\_ of the Fa - ther, have mer - cy\_ on\_ us.

*f*

*f* *mf*

33

*mf*

You\_ who sit

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39

at the right hand of the Fa - ther, You who sit at the right hand

*f*

This system contains measures 39 through 43. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "at the right hand of the Fa - ther, You who sit at the right hand". A dynamic marking of *f* (forte) is placed above the vocal line at measure 41. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three sharps. It features a steady accompaniment of chords and moving lines.

of the Fa-ther, have mer - - - cy, have

*mp* *f*

*mf* *mp* *mf*

This system contains measures 44 through 48. The vocal line continues with the lyrics "of the Fa-ther, have mer - - - cy, have". A dynamic marking of *mp* (mezzo-piano) is above the vocal line at measure 44, and *f* (forte) is above at measure 48. The piano accompaniment includes a change in time signature from common time (C) to 3/4 time at measure 45. Dynamic markings of *mf* (mezzo-forte) are placed below the piano staves at measures 44, 46, and 48.

mer - - cy us, have mer - - cy, have

*p*

*f* *p*

This system contains measures 49 through 52. The vocal line has the lyrics "mer - - cy us, have mer - - cy, have". A dynamic marking of *p* (piano) is above the vocal line at measure 51. The piano accompaniment features a dynamic marking of *f* (forte) at measure 49 and *p* (piano) at measure 51.

mer - cy, have mer - cy on us.

This system contains measures 53 through 56. The vocal line concludes with the lyrics "mer - cy, have mer - cy on us.". The piano accompaniment provides harmonic support with sustained chords and moving lines.

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# 7. For You Alone are Holy

*movt 7 - Gloria*

Jeff Enns

♩ = 88

Piano introduction in G minor, common time. The score consists of two staves (treble and bass clef). The music begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. A 5/4 time signature change occurs in the fourth measure.

First phrase of the vocal line and piano accompaniment. The vocal line is in G minor and common time, starting with a piano (*p*) dynamic. The lyrics are: "For you a - lone are ho - ly". The piano accompaniment supports the vocal line with chords and moving lines. A *freely* marking is present in the piano part.

Second phrase of the vocal line and piano accompaniment. The vocal line starts at measure 14 with a mezzo-piano (*mp*) dynamic. The lyrics are: "for you a - lone are ho - ly,". The piano accompaniment continues with chords and moving lines, also marked *mp*.

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22 20

for you a -

mf

25

lone are ho - ly.

mf

30

You a - lone are the Lord,

f

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32 *ff* *rit.*

you a - lone are the

you a - lone the

34 *a tempo* *f*

Lord, you a - lone are the Lord You a - lone are most

Lord, you are the Lord You a - lone are most

38 *to rit.*

high, Je - - sus Christ.

*ff* Je - - sus Christ.

*molto rit.*

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# 8. Interlude

*instrumental (optional)*

Moderato ♩ = 76

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is Moderato with a quarter note equal to 76 beats per minute. The music is marked *mp* (mezzo-piano). The right hand plays a melodic line of eighth notes, while the left hand provides a harmonic accompaniment of chords. The instruction "pedal freely" is written below the bass staff.

Musical notation for measures 5-8. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The music is marked *mp*. The right hand continues with eighth-note patterns, and the left hand plays chords. Measure 8 ends with a double bar line.

Musical notation for measures 9-12. The key signature changes to one sharp (F#) and the time signature changes to 5/4. The music is marked *mp*. The right hand features a melodic line with a long slur over measures 10 and 11. The left hand plays chords. Measure 12 ends with a double bar line. A "Ped." (pedal) instruction is written below the bass staff, with a line extending from measure 10 to measure 12.

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# 9. Cum Sancto Spiritu

*movt 8 (finale) - Gloria*

Jeff Enns

Moderato ♩ = 66

S.

A.

T. *f* Cum Sanc-to i-tu in glo - ri-a De - i

B. *f* Cum Sanc-to Spi-ri-tu in glo-ri-a De - i Pa - cum Sanc - to - Spi-ri-

S. *f* Cum Sanc - to

A. *f* Cum Sanc - to ri - tu in glo - ri - a De - i Pa - tris,

T. Pa - tri am Sanc - to Spi - ri - tu in glo -

B. tu. glo - ri - a De - i Pa - tris,



6

S. Spi - ri - tu in glo - ri - a De - i Pa - tris, cum Sanc - to

A. glo - ri - a De - i Pa - tris, De - i Pa - tris anc - to

T. - ri - a De - i Pa - tris, De - i Pa - tris Sanc - to,

B. De - i Pa - tris, De - i Pa - tris, cu Spi - ri - tu in



8

S. Spi - ri - tu, .nc - to Spi - ri - tu in glo - ri - a De - i

A. Spi - ri - tu ri - a De - i Pa - tris, cum Sanc - to

T. cum to Spi - ri - tu in glo - ri - a De - i Pa - tris Cum

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

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10

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

A. Spi - ri - tu in glo - ri - a Pa -

T. Sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris, De - i Pa - tris

B. cum Sanc - to Spi - ri - tu in a De - i Pa -

12

S. tris. *mp* Cum Sanc - to spi - ri - tu in

A. tris. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i,

T. *mp* - to Spi - ri - tu in glo - ri - a De - i Pa - tris, in

B. *mp*

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14

S. *glo-ri-a De - i, glo-ri-a De - i Pa - tris, Pa - tris*

A. *glo-ri-a De - i, glo-ri-a De - i Pa - tris, Pa - tris*

T. *glo-ri-a De - i, glo-ri-a De - i Pa - tris, Pa - tris*

B.

*mf*

17

S.

A.

T.

B.

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S.

A.

T.   
Cum Sanc-to Spi - glo - ri-a De - i

B.   
Cum Sanc-to Spi-ri tu in glo-ri-a De - i Pa - tris, Sanc - to Spi-ri-



S.   
Cum Sanc-to

A.   
Cum Sanc - ri - tu in glo - ri - a De - i Pa - tris,

T.   
Pa - cum Sanc - to Spi - ri - tus in glo -

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

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S. Spi - ri - tu in glo - ri - a De - i Pa - tris, cum Sanc - to

A. glo - ri - a De - i Pa - tris, De - i Pa - tris. anc - to

T. -ri - a De - i Pa tris, De - i Pa - tris, Sanc - to

B. De - i Pa - tris, De - i Pa - tris. Spi - ri - tu in



S. Spi - ri - tus, ac - to Spi - ri - tus in glo - ri - a De - i Pa - tris.

A. Spi - ri - tu - ri - a De - i Pa - tris, De - i Pa - tris.

T. cum - to Spi - ri - tu in glo - ri - a De - i Pa - tris, Pa - tris.

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

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*ff*

S. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men,

A. Cum Sanc - to Spi - ri - in glo - ri - a De - i Pa - tris. A - men, A - men,

T. Cum Sanc - to Spi - ri - in glo - ri - a De - i Pa - tris. A - men, A - men,

B. Cum Sanc - to Spi - ri - in glo - ri - a De - i Pa - tris. A - men, A - men,

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*rit.* . . . . .

S. A - men, A - men, A - men, A - men.

A. A - men, A - men, A - men, A - men.

T. A - men, A - men, A - men, A - men.

B. A - men, A - men, A - men, A - men.

*rit.* . . . . .



**Jeff Enns** is a native of Waterloo Ontario where he grew up surrounded by music. He studied organ, viola and composition at Wilfrid Laurier University. He has won a number of composition competitions and had his music performed across North America, as well Ireland, the U.K and Japan. He has received many commissions from various choral groups such as St. Ignace College, St. Mary's RC Church Kitchener, Mennonite Children's Choir and was the composer in residence for the Canadian Chamber Choir this past year. He is currently music director of St. James Lutheran church in Elmira where he lives with his family and is a stay at home father. Jeff also teaches violin at the Beckett School in Kitchener. [www.jeffenns.com](http://www.jeffenns.com)

**Gloria** was jointly commissioned by:

- Trinity United Methodist Church Choir**, Wilmette, IL - Julia Davids, director
- Trinity St.Stephen's United Church Choir**, Newmarket, ON - Jeff Joudrey, director
- Chorus Niagara**, St. Catharines, ON - Robert Cooper, director
- Orpheus Choir**, Toronto, ON - Robert Cooper, director
- Concordia University Choir**, Edmonton, AB - Robert Berg, director
- Linden Singers**, Victoria, BC - Brian White, director

Dedicated to the memory of Bill Marshall (1938-2014)  
A brilliant musician, mentor, and friend

other choral music by Jeff Enns in the **Cypress Choral Music catalogue:**

- CP 1151 - Da Pacem** - SATB a cappella: A serene setting of the text, "Da pacem, Domine, in diebus nostris" (Give peace, Lord, in all our days)
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