

# IV. Gloria in Excelsis

(movement IV from *LUX: The Dawn From On High*)  
for SATB chorus, accompanied\*

from Luke 2:14

DAN FORREST

With great joy ♩ = c. 80-88

Piano or Keyboard

*p* lightly; sparkling

(This keyboard part is not intended as a stand-alone accompaniment. When used (see options below\*), it may be played on piano or on a digital keyboard on a vibraphone or celesta setting)

*simile*

*p*

*con*

\*Five different accompaniment options available for purchase:

DF1002E - Organ part, to be combined with the piano/keyboard part printed here

DF1002D - Organ, piano/keyboard, brass quintet, and one percussion player

DF1002C - Chamber ensemble (with organ) version of LUX, for this movement only

DF1002B - Small orchestra (with organ) version of LUX, for this movement only

DF1002A - Full orchestra version of LUX, for this movement only

Piano accompaniment for measures 12-14. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady bass line with chords.

**A**

**TENORS and BASSES**  
*p*

Glo - - - ri - a,

**A**

*sub. mp*

Piano accompaniment for measures 15-17. The right hand has a dense texture of chords and sixteenth notes, while the left hand continues with a bass line.

**SOPRANOS and ALTOS**  
*p*

glo - ri - a in ex -

*("eh-kshehl-sees" pronunciation is recommended)*

Piano accompaniment for measures 18-20. The right hand has a dense texture of chords and sixteenth notes, while the left hand continues with a bass line.

cel - sis. *mp* smoothly (not accented)  
Glo - ri -

21 22 23

*mp* smoothly (not accented)  
a, glo - ri a

24 25 26

**B** *mp*  
Glo *mp*

27 28 29

ri - a,

30 31 32

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

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

33 34 35

**C** *mp*

o. in ex -

*mf*

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

**C** *mf*

36 37 38

*mf*

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

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

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

42 43 44

45 46 47

The musical score is arranged in three systems. Each system consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a vocal line containing a long note for 'cel - sis,' followed by 'Glo - ri - a in ex -' and a piano accompaniment with measures 39, 40, and 41. The second system continues the vocal line with 'cel - sis, glo - ri - a in ex - cel - sis De - o.' and piano accompaniment with measures 42, 43, and 44. The third system shows the piano accompaniment with measures 45, 46, and 47, while the vocal line is empty. A large diagonal watermark 'Preview copy - Not for performance' is overlaid across the entire page.

**D** *mf*

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

*mp*

Glo - ri - a in ex -

**D**

*mp* *poco a poco cresc.*

48 49 50

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

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

*mf*

*simile*

51 52 53

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

cel sis,

54 55 56

Musical score for measures 57-59. The vocal line (treble and bass clefs) features the lyrics "Glo - ri - a, glo - ri -". The piano accompaniment (treble and bass clefs) includes a melodic line in the right hand and a bass line in the left hand. Measure numbers 57, 58, and 59 are indicated at the bottom of the piano staves. Dynamics include *mf* and *f*.

Musical score for measures 60-61. The vocal line (treble and bass clefs) features the lyrics "a, glo - ri - a in ex - cel - sis De - o." The piano accompaniment (treble and bass clefs) includes a melodic line in the right hand and a bass line in the left hand. Measure numbers 60 and 61 are indicated at the bottom of the piano staves. Dynamics include *f* and *mf*.

Musical score for measures 62-63. The vocal line (treble and bass clefs) is empty. The piano accompaniment (treble and bass clefs) includes a melodic line in the right hand and a bass line in the left hand. Measure numbers 62 and 63 are indicated at the bottom of the piano staves. Dynamics include *mp*.

E

*f* molto marcato e sempre staccato; ties are shown merely for clarity of notation

S. *f* Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o,

A. *f* Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o,

T. *f* Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o,

B. *f* Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o,

E

*f*

64 65

*(sempre simile)*

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

*(sempre simile)*

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

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

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

66 67

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

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

*mf* *legato*  
Et in

*mf* *legato*  
Et in

68 69

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

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

ter - ra pax,

ter - ra pax,

70 71

*f marcato e staccato*  
glo-ri-a in ex - cel-sis De - o,  
*f marcato e staccato*  
glo-ri-a in ex - cel-sis De - o,

72 73 74

**F** *mf legato* *lightly*  
et in ter - ra pax.

*mf legato* *lightly*  
et in ter - ra pax.

*mf legato* *mf marcato e staccato*  
et in ter - ra, glo-ri-a in ex - cel-sis De-o,

*mf legato* *mf marcato e staccato*  
et in ter - ra, glo-ri-a in ex - cel-sis De-o,

**F**

75 76 77

*mf marcato e staccato*

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

*mf marcato e staccato*

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

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

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

78 79

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

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

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

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

80 81

(S.A.) *legato*  
Et in ter - ra

(T.B.) *legato*  
glo-ri-a in ex - cel-sis De-o, Et in ter - ra

*mf* *poco a poco cresc.*

82 83 84

pax.

pax.

85 86

**G** *f marcato e staccato*

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

*f marcato e staccato*

**G** *f*

87 88

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

This system contains measures 87 and 88. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Measure 87 has a whole rest in the vocal line. Measure 88 has a whole rest in the piano part.

89 90

This system contains measures 89 and 90. It features a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Measure 89 has a whole rest in the piano part. Measure 90 has a whole rest in the piano part.

91 92

*f*

This system contains measures 91 and 92. It features a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Measure 91 has a whole rest in the piano part. Measure 92 has a whole rest in the piano part.

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

93 94

This system contains measures 93 and 94. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Measure 93 has a whole rest in the piano part. Measure 94 has a whole rest in the piano part.

*poco a poco cresc.*

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody of eighth and sixteenth notes with accents. The piano accompaniment is in bass clef, providing a harmonic foundation with chords and moving lines. The system is marked with a dynamic of *poco a poco cresc.*

*poco a poco cresc.*

95 96

The second system continues the piano accompaniment from the first system. It is divided into two measures, numbered 95 and 96. The notation includes chords and melodic fragments in both treble and bass clefs.

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

The third system features a vocal line and piano accompaniment. The vocal line continues the melody from the previous system. The piano accompaniment provides harmonic support. The system is marked with a dynamic of *poco a poco cresc.*

97 98

The fourth system continues the piano accompaniment, divided into measures 97 and 98. It features complex chordal textures and melodic lines in both staves.

**ff** Glo-ri-a in ex - cel-sis De-o! **ff** Glo-ri - a!

The fifth system is marked with a forte dynamic (**ff**). It includes a vocal line and piano accompaniment. The vocal line has a more active melody with accents. The piano accompaniment is also more rhythmic and dynamic. The system concludes with the vocal line saying "Glo-ri - a!"

**ff** 99 100 101

The sixth system continues the piano accompaniment, marked with a forte dynamic (**ff**). It is divided into measures 99, 100, and 101. The piano part features a prominent bass line and complex chordal structures.