

## *From the Composer*

Every composer has a unique method of writing and for many of us the process is somewhat mysterious. I often have the feeling that I am trying to pull something out of midair, waiting for some kind of catalyst to appear so that I can commence. That point of interest can take many forms. Sometimes it is a harmonic progression, sometimes it may take the shape of a motif or a rhythmic pattern. The possibilities are endless.

The genesis for *Festival Gloria* was a sustained whole tone cluster in a *forte* dynamic sung by a *cappella* voices. I had that sound in my head for many months before it began to transform itself into a piece of music with lyrics. Its effect is both unexpected and disorienting, much like the message delivered to the shepherds by angels. Indeed, it is difficult to even determine the key signature in the first six measures.

Once the anthem settles into the key of B flat major, we hear a melody of comfort. Its first statement is simple but upon each repetition more and more polyphony is added as if angels in increasing numbers join the song. This blanket of assurance culminates in measure 53 after the voices have expanded from unison to a rich 6-part chord on the word, *voluntatis*. Measure 67, with its return to the whole tone material from the opening of the work, ushers us into a new key, time signature and tempo. Having been comforted, we are transported into a world of excitement and anticipation as we praise, bless, glorify and adore the Christ Child. – Craig Courtney

# Festival Gloria

For TTBB\* Choir, Piano and Optional String Quartet and Percussion\*\* \*\*\*

Traditional Latin Liturgy

CRAIG COURTNEY  
(ASCAP)

Majestically ♩ = ca. 76

TI *f*  
Glo - ri - a, glo - ri - a,

TII *f*  
Glo - ri - a, glo - ri - a,

BI *f*  
Glo - ri - a, glo - ri - a.

BII *f*  
Glo - ri - a, glo - ri - a,

Majestically ♩ = ca. 76

*f*

1 2 3 4

\* Also available for SATB (CU1026) and SSAA (CU1027) Choir.

\*\* Score and parts for string quartet, timpani, crash and suspended cymbals and triangle (CU1028A) are available.

\*\*\* Score and parts for full orchestra (CU1028B) are available.



glo - ri - a, glo - ri - a, ———

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

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

glo - ri -

5 6 7 8

*rit.* *a tempo* *poco rit.*

*rit.* *a tempo* *poco rit.*

glo - ri - a, glo - ri - a, *rit.* *a tempo* *poco rit.*

glo - ri - a, glo - ri - a, *rit.* *a tempo* *poco rit.*

a, *mp a tempo* *poco rit.*

9 10 11 12

*mp a tempo*

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

*mp a tempo*

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

*a tempo*

*a tempo*

*a tempo*

13 14 15 16

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

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

17 18 19 20



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

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

*poco rit.*

*poco rit.*

*poco rit.*

21 22 23 24

*a tempo*

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

*a tempo*

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

*mp a tempo*

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

*mp a tempo*

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

*a tempo*

25 26 27 28

*simile*