

GLORIA

From the Prism Music collection *HERE WITH US*

Words and Music by
MICHAEL W. SMITH
Arranged and Orchestrated by
Bradley Knight

8 Pop Classical ♩ = 111

Measures 1-2 of the piano introduction. The music is in G major (one sharp) and 4/4 time. The tempo is marked as 111 beats per minute. The first measure starts with a mezzo-piano (*mp*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

Measures 3-4 of the piano introduction. The musical notation continues with the same rhythmic patterns as the previous measures, maintaining the mezzo-piano (*mp*) dynamic.

Measures 5-6 of the piano introduction. The musical notation continues with the same rhythmic patterns as the previous measures, maintaining the mezzo-piano (*mp*) dynamic.

Measures 7-8 of the piano introduction. The musical notation continues with the same rhythmic patterns as the previous measures, maintaining the mezzo-piano (*mp*) dynamic.

MEN *f*

Measures 9-12 of the vocal entry. The vocal line begins with the lyrics "An - gels we have heard on high,". The piano accompaniment is marked mezzo-forte (*mf*) and features a steady eighth-note accompaniment in the left hand and chords in the right hand. Chord symbols are provided above the right-hand notes: G, D, G, D, G, D, G, G/B, Gsus/A, G, D, G, D.

55 Digital Copies Purchased from Prism Located in FBCM Music Library 1218-02

12

sweet - ly sing - ing o'er the plains,

G D G $\frac{G}{B}$ A G D G D G D G $\frac{G}{B}$ $\frac{Gsus}{A}$

15

and the moun - tains

G D G D G D G $\frac{G}{A}$ B \flat 2

18

in re - ply ech - o back their

Csus $\frac{Gsus}{A}$ B \flat maj7 C2 $\frac{Gsus}{D}$ D B \flat 2

22

Glo - ri - a, O

joy - ous strains.

Csus Gsus A Bb 3 C2 D D^{#4}/₂ E D F# D^{#4}/₂ E D

25

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

D^{#4}/₂ E A# C# D D^{#4}/₂ E D F# E G# D F# D^{#4}/₂ E D A D

28

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

D D^{#4}/₂ E D F# D^{#4}/₂ E D D^{#4}/₂ E A C# D D^{#4}/₂ E F# E D F# D^{#4}/₂ E F# G#

f

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a quarter note G4, followed by eighth notes A4, B4, and C#5, then a quarter rest, and continues with a melodic line. The piano accompaniment is written in a bass clef and features a steady eighth-note bass line and chords in the right hand.

A $\frac{A^{\#4}}{B}$ A $\frac{A^{\#4}}{B}$ A $\frac{A^{\#4}}{B}$ E G# A $\frac{A^{\#4}}{B}$ A B $\frac{A^{\#4}}{B}$ C# $\frac{A^{\#4}}{B}$ A E A

The piano accompaniment for the first system is written in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line.

— Glo - ri - a, — O — glo - ri - a, — in ex -

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then continues with the melody. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

A $\frac{A^{\#4}}{B}$ A $\frac{A^{\#4}}{B}$ A $\frac{A^{\#4}}{B}$ E G# A $\frac{A^{\#4}}{B}$ A $\frac{A^{\#4}}{B}$ C#

The piano accompaniment for the second system continues with the same musical texture as the first system, providing harmonic support for the vocal line.

cel - sis De - o.

The third system of music concludes the vocal line and piano accompaniment. The vocal line ends with a quarter note G4. The piano accompaniment provides a final harmonic setting for the phrase.

B $\frac{B}{D\#}$ A $\frac{A}{C\#}$ B A $\frac{A}{C\#}$ B $\frac{B}{D\#}$ Em C $\frac{C}{E}$ B $\frac{B}{D\#}$

The piano accompaniment for the third system concludes the piece with a final chord and a few notes in the bass line.

40 F#sus F# Bm D/A G D/F#

mf

10 1:30

42 G Asus A D Bm D/A G D/F#

MALE SOLO *f*

44

8

Come to Beth - le - hem and see

G Asus A D G D G D G D G G/B Gsus A

47

8

Him whose birth the

Sop. div.

Glo - ri - a, O sing glo - ri - a!

Ten. div.

G D G D G D G G/B A G D G D

50

an - gels sing.

Glo - ri - a, O sing glo - ri - a!

G D G $\frac{G}{B}$ $\frac{Gsus}{A}$ G D G D G D G $\frac{G}{A}$

53

Come a - dore on bend - ed knee

Come a - dore on bend - ed knee

B \flat 2 Csus $\frac{Gsus}{A}$ B \flat maj7 C2

11 2:03

56

Christ, the Lord, the new - born King.

Christ, the Lord, the new - born King.

Gsus D B \flat 2 Csus Gsus A

59

mf
Glo - ri - a, O glo - ri - a, in ex -

mf
Glo - ri - a, O glo - ri - a, in ex -

B \flat C 2 D D $^{\#4}$ / E D F $\#$ D $^{\#4}$ / E D D $^{\#4}$ / E A C $\#$ D D $^{\#4}$ / E D F $\#$

62

cel - sis De - o. Glo - ri - a, O

cel - sis De - o. Glo - ri - a, O

E G# D F# D#4 E D A D D D#4 E D F# D#4 E D

12 2:18

65

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

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

D#4 A D D#4 D E D D#4 D E A A#4 A C# A#4 B A

68
 8
 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.

$\begin{matrix} A^{\#4} \\ B \end{matrix}$ $\begin{matrix} E \\ G^{\#} \end{matrix}$ A $\begin{matrix} A^{\#4} \\ B \end{matrix}$ $\begin{matrix} A \\ C^{\#} \end{matrix}$ $\begin{matrix} B \\ D^{\#} \end{matrix}$ $\begin{matrix} A \\ C^{\#} \end{matrix}$ $\begin{matrix} A^{\#4} \\ B \end{matrix}$ A E A

71
 8
 Glo - ri - a, O glo - ri - a, in ex - cel - sis De -

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

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

A $\begin{matrix} A^{\#4} \\ B \end{matrix}$ $\begin{matrix} A \\ C^{\#} \end{matrix}$ $\begin{matrix} A^{\#4} \\ B \end{matrix}$ A $\begin{matrix} A^{\#4} \\ B \end{matrix}$ $\begin{matrix} E \\ G^{\#} \end{matrix}$ A $\begin{matrix} A^{\#4} \\ B \end{matrix}$ $\begin{matrix} A \\ C^{\#} \end{matrix}$ $\begin{matrix} B \\ D^{\#} \end{matrix}$ $\begin{matrix} A \\ C^{\#} \end{matrix}$ B $\begin{matrix} A \\ C^{\#} \end{matrix}$ $\begin{matrix} B \\ D^{\#} \end{matrix}$

o. In ex - cel - sis De - o.

o. Ex - cel - sis De - o, ex - cel - sis De - o.

In ex - cel - sis De - o.

Em C/E B/D# F#sus F#

77 Bm D/A G D/F# G Asus A D

mf

80 Bm D/A G D/F# G Asus A D

82 Bm D/A G D/F# G Asus A D

mp

84

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

Bm D/A G D/F# G A Dm/A

87

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

A Dm/A C#7/A Dm/A C#7/A Dm/A C#7/A Dm/A C#7/A Dm/A

14 3:14

90

In ex - cel - sis De - o.

G#7 A sus A F Bb G C

MALE SOLO

93

8

An - gels we have heard on high,

B Em D G D G D G D G $\frac{G}{B}$ $\frac{Gsus}{A}$

mf

96

8

sweet - ly sing - ing

Glo - ri - a, O sing glo - ri - a!

G D G D G D G $\frac{G}{B}$ A G D G D

99

o'er the plains,
Glo - ri - a, O sing glo - ri - a!

G D G $\frac{G}{B}$ $\frac{Gsus}{A}$ G D G D G D G $\frac{G}{A}$

102

Je - sus, Lord of heav'n and earth;
Je - sus, Lord of heav'n and earth;

B \flat 2 Csus $\frac{Gsus}{A}$ B \flat maj7 C2

105

with us sing our Sav - ior's birth! _____

with us sing our Sav - ior's birth! _____

Dsus Bb2 Csus Gsus
A

108

Glo - ri - a, 0 _____

Bb2 C2 N.C. D D#4/E D/F# D#4/E D

111

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

$D^{\#4}_2$ A D $D^{\#4}_2$ D E D $D^{\#4}_2$ D A D
 E $C^{\#}$ E $F^{\#}$ $G^{\#}$ $F^{\#}$ E

114

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

D $D^{\#4}_2$ D $D^{\#4}_2$ D $D^{\#4}_2$ A D $D^{\#4}_2$ D E D $D^{\#4}_2$ D A D
 E $F^{\#}$ E E $C^{\#}$ E $F^{\#}$ $G^{\#}$ $F^{\#}$ E

117

MALE SOLO *mp*

Glo - ri - a, O glo - ri - a, in ex -

mp

Glo - ri - a, O glo - ri - a, in ex -

D $D^{\#4}_2$ D $D^{\#4}_2$ D $D^{\#4}_2$ A D $D^{\#4}_2$ D
 E $F^{\#}$ E E $C^{\#}$ E $F^{\#}$

mp

120

mf

cel - sis De - o. Glo - ri - a, O

mf

cel - sis De - o. Glo - ri - a, O

E G# D F# D#4 E D A D D D#4 E D F# D#4 E D

123

16 4:21

ff

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

ff

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

D#4 A D D#4 D E D D#4 D E A A#4 A A#4 A

E C# D E F# G# F# E F# G#

126

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

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

A $\sharp 4$ /_A E/_A A A $\sharp 4$ /_A A B/_A A/_A A $\sharp 4$ /_A A E/_A A

129

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

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

A A $\sharp 4$ /_A A A $\sharp 4$ /_A A A $\sharp 4$ /_A E/_A A A $\sharp 4$ /_A A B/_A A/_A A $\sharp 4$ /_A A E A

132

Glo - ri - a, O glo - ri - a, in ex -

Glo - ri - a, O glo - ri - a, in ex -

A $A^{\#4}_2$ A $A^{\#4}_2$ A $A^{\#4}_2$ E A $A^{\#4}_2$ A

(Piano accompaniment for measures 132-134)

135

cel - sis De - o. Glo - ri - a, O

cel - sis De - o. Glo - ri - a, O

B A $A^{\#4}_2$ A E A A $A^{\#4}_2$ A $A^{\#4}_2$ A

(Piano accompaniment for measures 135-137)

138

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

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

A^{#4}/₂ B E G[#] A A^{#4}/₂ B C[#] B C[#] A^{#4}/₂ B A E A E A

Detailed description: This block contains the musical score for measures 138-140. It features three staves: a vocal line, a piano accompaniment, and a guitar chord chart. The key signature is three sharps (F#, C#, G#). The vocal line has a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The guitar chord chart is positioned above the piano accompaniment. The lyrics 'glo - ri - a, in ex - cel - sis De - o. Hal - le -' are written below the vocal line. The piano accompaniment includes various musical notations such as slurs, ties, and accents.

141

lu - jah!

lu - jah!

E A

Detailed description: This block contains the musical score for measures 141-142. It features three staves: a vocal line, a piano accompaniment, and a guitar chord chart. The key signature remains three sharps. The vocal line has a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The guitar chord chart is positioned above the piano accompaniment. The lyrics 'lu - jah!' are written below the vocal line. The piano accompaniment includes various musical notations such as slurs, ties, and accents. The guitar chord chart shows chords E and A.