

# GLORIA.

by EDWARD ELGAR (1872-3)

Edited by John Morrison (2019)

The source is British Museum Add. MS 49973B, probably donated by Elgar's daughter Mrs. Carice Elgar Blake. It was brought to my attention in 1979 by the late Geoffrey Hodgkins, Elgar scholar and author, and I am grateful for his kind interest and suggestions.

Elgar started this *Gloria* in 1872, the year he left school, and finished it the next year. It was written for the choir of St George's Church, Worcester, where his father was organist. His sister Lucy noted that he played the organ for Mass for the first time on 14 July 1872 – when he was just 15.

The accompaniment is the piano part of the *Allegro* from Mozart's Violin Sonata in F major, K.547, the edition being one of the 16 Mozart sonatas edited by professor Henry Schradieck. This sonata is short, and subtitled "*Eine kleine Klavier Sonate für Anfänger mit einer Violine*" (A little Sonata, for beginners with the violin), the violin part being of an easier standard than the piano part, though that may not be the reason why Elgar chose that particular sonata. In the created score the printed violin line is covered by pieces of manuscript paper containing one or two staves on which the vocal parts have been written. It was never published. It was perhaps his first attempt at an extended religious work. At about the same time he wrote a *Credo* fitted to themes from Beethoven's symphonies and, completely his own, another *Credo* (in E minor).

I suggest that the work be attempted with piano (or harpsichord) rather than organ accompaniment.

Elgar's capitalisation and punctuation have been altered to agree with the current accepted version, with Elgar's *Jesum* preferred to *Iesum*. The Mozart accompaniment is unaltered (without its repeat) except for eight bars omitted after bar 125, and an extra bar (16) inserted by the editor where Elgar repeated a 3-bar section without fitting in the last syllable. All large notes in the voices are Elgar's, and very few have been changed: small notes and anything in square brackets [ ] are editorial suggestions, following the dynamic of the accompaniment. Certain passages for the sopranos extend ambitiously high and could be exciting if sung: these have been left as found, with small notes added an octave below as alternatives. The alto, tenor and bass notes in bar 165 are best omitted. Elgar's enthusiasm ignores rules here and there: for example the sopranos sing the bass line in bars 157-164, many parts are in parallel octaves (as found in many of his mature compositions), and a there must be reason for the missing alto part in bars 171-172.

Elgar used one or two staves for the four voices: sopranos and altos sharing one stave, tenors and basses the other. This leads to the situation where, e.g., in bars 50-56 it is not clear if he wants the sopranos alone or joined by the altos. Similarly for the tenors and basses in, e.g., bars 79-94, do the basses sing the tune, or the tenors, or both? Where this happens the notes are written in both parts, with my suggestion of the favoured voice in large notes and the other in small notes.

Dedicated to the memory of my great-grandfather, Weymouth-born Harry Drew (1851-1895), who at the time this *Gloria* was composed was a teacher at S. Thomas' College, Colombo, and organist at the little Colombo Cathedral, where he also composed music for the church services. He worked there between 1873 and 1882.

*John Morrison, Richmond, Surrey, UK,  
December 2019*

# GLORIA.

GLORIA in excelsis Deo  
et in terra pax hominibus bonae voluntatis.

Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te,  
gratias agimus tibi propter magnam gloriam tuam,  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi, miserere nobis;  
qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,  
Iesu Christe, cum Sancto Spiritu: in gloria Dei Patris.

Amen.

# GLORIA

Edward Elgar (1872)

Set to the *Allegro* from Mozart's  
Violin Sonata in F major, K.547

Edited by John Morrison (2019)

Allegro.

SOPRANO

ALTO

TENOR

BASS

PIANO.

*f* *p* *f* *p* *f* *p dolce*

Glo - ri - a in ex -

Glo - ri - a in ex -

Glo - ri - a in ex -

Glo - ri - a in ex -

Glo - ri - a in ex -

*Red. \** *Red. \** *Red. \**

6

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 -

*f* *f* *f* *f*

*tr tr*

*Red. \** *Red. \**

11

cel - sis De - o et in ter - ra pax ho - mi - ni -

cel - sis De - o et in ter - ra pax ho - mi - ni -

cel - sis De - o

cel - sis De - o

*p dolce*

ped. \*

16

bus bo - nae vo - lun - ta - tis.

bus bo - nae vo - lun - ta - tis.

bus bo - nae vo - lun - ta - tis.

bus bo - nae vo - lun - ta - tis.

*f*

ped. \*

\*) Extra bar inserted by editor to fit the lyric. \*) The three-bar repeat is Elgar's

21

Lau - da - mus te, be - ne - di - ci - mus te,  
Lau - da - mus te, be - ne - di - ci - mus te,  
Lau - da - mus te, be - ne - di - ci - mus te,  
Lau - da - mus te, be - ne - di - ci - mus te,

*[f]* *[p]* *[f]* *[p]* *[f]* *[p]*

*tr* *p*

\*

26

a - do - ra - mus te, glo - ri - fi - ca - mus  
a - do - re - mus te, glo - ri - fi - ca - mus  
a - do - ra - mus te, Glo - ri - fi - ca - mus, glo - ri - fi -  
a - do - ra - mus te, Glo - ri - fi - ca - mus, glo - ri - fi -

*f* *tr* *tr* *tr*

*f*

*And.* \*

31

te, te, te, glo - ri - fi - ca - mus  
te, te, te, glo - ri - fi - ca - mus  
ca - mus te, te, glo - ri - fi - ca - mus  
ca - mus te, te, glo - ri - fi - ca - mus

8

And. \*

35

te, gra-ti - as  
te, gra-ti - as  
te, gra-ti - as  
te, gra-ti - as

*p*

*p*

*p*

*p*

*p*

A

3 2 1 3 2

3 2 1 3 2

And. \*

42

a - gi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am,  
a - gi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am,  
a - gi - mus, a - gi - mus ti - bi,  
a - gi - mus, a - gi - mus ti - bi,

*dolce*

48

glo - ri - am tu - am,  
glo - ri - am tu - am,  
Do - mi - ne De - us, Rex - cae -  
Do - mi - ne De - us, Rex - cae -

*f*  
*f*  
*sf* *sf*

*sf* *sf*

53

*ff*

De - us Pa - ter o

*ff*

De - us Pa - ter o

les - tis,

les - tis,

*sf*  
*Red.*

*sf*  
*Red.*

*sf*  
*Red.*

57

[*p*]

- mni - po - tens. Do - mi - ne Fi - li

[*p*]

- mni - po - tens. Do - mi - ne Fi - li

*p*



61

u - ni - ge - ni - te, Je - su Chri - ste,  
u - ni - ge - ni - te, Je - su Chri - ste,  
u - ni - ge - ni - te, Je - su Chri - ste,  
u - ni - ge - ni - te, Je - su Chri - ste,

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A triplet and trill are marked in the right hand of the piano part.

66

*[ff]*  
Je - su Chris - te, Do - mi - ne De - us,  
*[ff]*  
Je - su Chris - te, Do - mi - ne De - us,  
Je - su Chris - te, Do - mi - ne De - us, Ag - nus  
*ff*  
Je - su Chris - te, Do - mi - ne De - us, Ag - nus

**B**

The piano accompaniment includes a triplet and trill in the right hand, and chords in the left hand. A section marked 'B' begins with a forte dynamic.

71

Ag - nus De - i, Fi - li - us Pa - tris,  
Ag - nus De - i, Fi - li - us Pa - tris,  
De - i, Pa - tris,  
De - i, Pa - tris,

*p*  
*p*  
*ff*  
*ff*  
*ff*  
*ff*

*ped.* \*

75

Pa - tris, Fi - li - us Pa - tris,  
Pa - tris, Fi - li - us Pa - tris,  
Pa - tris, Pa - tris,  
Pa - tris, Pa - tris,

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*p*  
*p*  
*tr*

79

Pa - tris, Pa - tris, Pa - tris,  
Pa - tris, Pa - tris, Pa - tris,  
Pa - tris, Pa - tris, Pa - tris,  
Pa - tris, Pa - tris, Pa - tris,

*tr*

*And.* \*

83

[p] qui tol - lis pec - ca - ta mun - di, mi - se -  
[p] qui tol - lis pec - ca - ta mun - di, mi - se -

*p*

*tr*

89

Musical score for measures 89-93. It features vocal lines for soprano and bass, and piano accompaniment. The lyrics are: re - re no - bis; qui tol - lis pec - ca - ta. The piano part includes a trill in the right hand at the end of measure 93.

94

Musical score for measures 94-98. It features vocal lines for soprano and bass, and piano accompaniment. The lyrics are: mun - di, sus - ci - pe, sus - ci - pe. The piano part includes a trill in the right hand at the end of measure 98. Dynamics include *pp* and *[f]*. A **C** time signature change occurs at the start of measure 98. A *rit.* marking is present at the bottom of the page.

99 *[f]*

de - pre - ca - ti - o - nem, de - pre -

*[f]*

de - pre, - de - pre, -

de - pre - ca - ti - o - nem

Red. \* Red. \* Red. \* Red. \*

103

ca - ti - o - nem no - stram, no -

de - pre ca - ti - o - nem, de - pre - ca - ti - o - nem no -

de - pre - ca - ti - o - nem no -

Red. \* Red. \* Red. \* Red. \* Red. \*



118

bis. Quo-ni - am, quo-ni - am, [f]

bis. Quo-ni - am, quo-ni - am, [f]

bis. Quo-ni - am, quo-ni - am, [f]

bis. Quo-ni - am, quo-ni - am, [f]

**D**

*f*

*And.* \*

122

quo - ni - am tu so - lus *p*

quo - ni - am tu so - lus *p*

quo - ni - am

quo - ni - am

*p dolce*

*And.* \*

\*Elgar replaces a quaver with two semiquavers, and then omits eight bars of Mozart's accompaniment





136

Do - mi-nus, Al - tis - si - mus, tu so - - - - - lus  
Do - mi-nus, Al - tis - si - mus, tu so - - - - - lus  
Do - mi-nus, Al - tis - si - mus, quo - ni-am tu  
Do - mi-nus, Al - tis - si - mus, quo - ni-am tu so - - - - - lus

*tr* *tr* *tr*

*And.* \* *And.* \* *And.* \*

140

Do - mi-nus, tu so - lus Al - tis - si - mus,  
Do - mi-nus, tu so - lus Al - tis - si - mus,  
Do - mi-nus, tu so - lus Al - tis - si - mus,  
Do - mu-nus, tu so - lus Al - tis - si - mus,

**E**

*p* 3 2 1 3 2

*And.* \* *And.* \*



157

*f*  
cum Sancto Spiritu: in gloria

*f*  
cum Sancto Spiritu: in gloria

*f*  
*sf*  
*sf*  
Ped. \* Ped. \* Ped.

160

Dei Patris, cum Sancto Spiritu: in

Dei Patris, cum Sancto Spiritu: in

*sf*  
Ped. \* Ped. \* Ped.



173

Musical score for measures 173-177. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "A - men, cum Sanc-to Spi - ri-tu: in glo - ria De-i". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *[f]* and *tr*.

A - men, cum Sanc-to

Piano accompaniment for measures 173-177. The right hand features a triplet of eighth notes with a trill (*tr*) on the final note. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. The piece concludes with a *Red. \** marking.

178

Musical score for measures 178-182. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Pa - tris. A - men, A - men, Pa - tris. Pa - tris. Pa - tris. Pa - tris.". The piano part includes a *p* dynamic marking and a long melodic line in the right hand.

Pa - tris.

Piano accompaniment for measures 178-182. The right hand has a long, flowing melodic line starting with a *p* dynamic. The left hand provides a steady accompaniment. The piece concludes with a *Red. \** marking.

182

*f* *p*

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

*f* A - men,

*f* A - men,

*f* A - men,

A - men,

*f* *tr*

186

*f*

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

*f* A - men, A - men, A - men.

*f* A - men, A - men, A - men.

*f* A - men, A - men, A - men.

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

*f* *tr*

∞ \*