Gloria

For Choir and Brass Quintet

by

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A Thesis Presented in Partial Fulfillment of the Requirements for the Degree Master of Music

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ABSTRACT

Gloria is a work written for SATB choir and brass quintet that uses the traditional Latin text of the Gloria found in the ordinary of the Mass. The piece is approximately fourteen minutes and explores a variety of textures, colors, and timbres of the brass quintet and choir. The composition uses quartal sonorities mixed with upper tertian structures while avoiding simple triads and stable root position voicings until the most important climactic moments.

The *Gloria* opens with a fanfare presenting the initial rhythmic motive in a call and response between the brass and choir before the irregular meters of the A section enter.

The piece develops a variety of sonorities, pitch collections, and timbres before arriving at the first climactic moment on the text "Rex" (King). The music slowly comes to a point of repose with a brass interlude revealing the motives used in the B section.

The choir begins the B section *a cappella* on the text "Dómine Fili unigénite, Jésu Chríste" (Lord Jesus Christ, the only begotten Son). The section features a dialogue between the brass and choir, though the two groups never sound together. The section includes a lyrical soprano duet incorporating dissonant intervals preceding the choir's response on the text requesting the mercy of the Lord. The section comes to a somber, penitential rest ending with the brass quintet response. The piece gradually builds and accelerates to the second climactic moment on the word "Jésu." From there it once again gains momentum toward the return of the A section on the text "Cum Sáncto Spíritu" (With the Holy Spirit). After a climactic "Amen" section, the composition concludes with a return to the material found in the introduction followed by an affirming brass postlude.

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For SATB Choir and Brass Quintet (2012)

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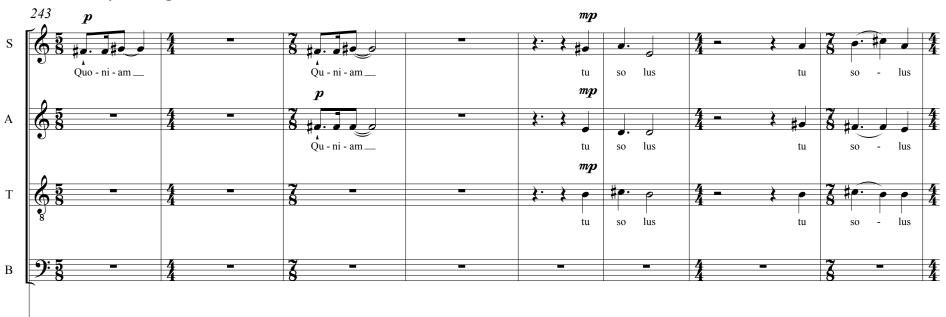




















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