

20 Greatest Gloria Hits

Volume 1

Alto Saxophone & Piano / Organ

Arr.: Colette Mourey

EMR 25108

VOLUME 1

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2. **Gloria** Missa Solemnis (*Beethoven*)
3. **Gloria** Mass in Fm (*Bruckner*)
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20. **Glory To Thee, My Good** (*Vogrich*)



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1. Gloria

from Cantata BWV 191 (excerpts)

Johann Sebastian Bach
(1685-1750)

Arr.: Colette Mourey

Allegro ♩ = 152-160
(original 3/8)

Alto Saxophone

Organ / Piano

leggiero

mp

f

5

10

15

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2. Gloria

from *Missa Solemnis (excerpts)*

Ludwig Van Beethoven

(1770-1827)

Arr.: Colette Mourey

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Allegro vivace ♩ = 160

Alto Saxophone

Organ /
Piano



The musical score consists of three systems, each with two staves. The top staff is for Alto Saxophone and the bottom staff is for Organ/Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 160 beats per minute. The score begins with a dynamic marking of *ff* (fortissimo) in the saxophone part. The organ/piano part starts with a dynamic marking of *f* (forte). The score includes various musical notations such as slurs, ties, and dynamic markings like *ff* and *p* (piano).

6

11

16

3. Gloria

from Mass in Fm, WAB 28, 1868 (excerpts)

Anton Bruckner

(1824-1896)

Arr.: Colette Mourey



Allegro $\text{♩} = 80$

Alto Saxophone

Organ /
Piano

5

10

16

22



4. Gloria

from *Messe de Minuit pour Noël, H9, 1694*

Marc-Antoine Charpentier

(1643-1704)

Arr.: Colette Mourey

Maestoso $\text{♩} = 92$

Alto Saxophone

Organ /
Piano

6

11

16

5. Gloria

from Mass in A, opus 12


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César Franck

(1822-1890)

Arr.: Colette Mourey

Maestoso ♩ = 104

Alto Saxophone

Organ /
Piano



6

11

16

6. Gloria

from "Sacrae Symphoniae", 1597

Giovanni Gabrieli

(1555-1612)

Arr.: Colette Mourey

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Allegro ♩ = 112

Alto Saxophone

Organ / Piano

The musical score is arranged in two systems. The first system (measures 1-5) features the Alto Saxophone and Organ/Piano. The Alto Saxophone part begins with a rest, followed by a series of eighth notes starting on a half rest, marked with a forte (*f*) dynamic. The Organ/Piano part provides a harmonic accompaniment with chords and moving lines in both hands, marked with a mezzo-forte (*mf*) dynamic. The second system (measures 6-10) continues the saxophone melody with a *f* dynamic, while the organ accompaniment includes a *mp* (mezzo-piano) section. The third system (measures 11-15) shows the saxophone with a *mf* dynamic followed by a *f* dynamic, and the organ accompaniment. The fourth system (measures 16) concludes with the saxophone playing a *f* dynamic and the organ accompaniment.

7. Gloria

from Mass N° 2 in G



Charles Gounod
(1818-1893)

Arr.: Colette Mourey

Allegro maestoso ♩ = 112

Alto Saxophone

Organ / Piano

ff

f

6

ff

11

ff

p

16

mp

21

mp *mp*

8. Gloria


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Nicolas de Grigny

(1672-1703)

Arr.: Colette Mourey

Moderato $\text{♩} = 50$ ($\text{♩} = 150$)

Alto Saxophone

Organ /
Piano



The musical score is arranged in two systems. The first system (measures 1-5) features the Alto Saxophone in the upper staff and Organ/Piano in the lower staves. The Alto Saxophone part begins with a rest, followed by notes marked with dynamics *f*, *ff*, and *f*. The Organ/Piano part starts with a *mp* dynamic. The second system (measures 6-10) continues the organ/piano accompaniment. The third system (measures 11-15) shows the Alto Saxophone re-entering with a *f* dynamic. The fourth system (measures 16) is marked with a box containing the letter 'A' and continues with the saxophone part. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

9. Gloria

from "Gloria for Soprano, 2 Violins and Basso Continuo"



Georg Friedrich Haendel

(1685-1759)

Arr.: Colette Mourey

Andante maestoso $\text{♩} = 76$

Alto Saxophone

Organ / Piano

mf

mp

5

f

9

mp

p

13

17

f

mp

mf

10. Gloria

from 1st Mass in B \flat

Joseph Haydn
(1732-1809)

Arr.: Colette Mourey



Vivace ♩ = 132

Alto Saxophone

Organ /
Piano

The musical score is arranged in two systems. The first system (measures 1-4) features the Alto Saxophone and Organ/Piano. The Alto Saxophone part begins with a rest, followed by a melodic line starting at measure 3 with a forte (*f*) dynamic. The Organ/Piano part provides harmonic support with chords and moving lines in both hands, also marked *f*. The second system (measures 5-9) continues the saxophone melody with *f* dynamics and the organ accompaniment. The third system (measures 10-14) shows the saxophone part with a *p* dynamic starting at measure 12, while the organ accompaniment remains. The fourth system (measures 15-18) concludes the passage with the saxophone part marked *p* and the organ accompaniment.

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