

16 Jazz Gloria

90

- Begin strongly with the melody part A in unison and/or canon, and introduce the other parts in any order you wish. On the CD, after starting this way, one group remains on part A and everyone else moves to part B, after which another group stays there while the rest move on and so on.
- If you have mixed voices at all stages of development, here is a good opportunity to divide singers into high and low female voices, and high and low male (or Soprano, Alto, Tenor, Bass).
- The ending could be a big climax with all parts slowing down to a final chord. Or the parts could drop out in turn, ending with the original melody and a kind of fade.
- Try adding one of the chord patterns from the improvisation section (page 55) to thicken the texture, if there are enough voices.

Anonymous

f $\text{♩} = 68$

A

Glo-ri-a in ex-cel-sis De-o, Glo-ri-a, Al-le-lu-ia,
 5
 Glo-ri-a in ex-cel-sis De-o, Christ the Lord is born.

mf

B

Lo now he comes the a-wait-ed Mes-si-ah, the babe who is
 There 'mid the wise men and shep-herds a-dor-ing, He lies sweet-ly

6

1 2
 born in a poor cat-tle stall. sa-viour of all.
 sleep-ing the

mp

C

Tell us news through all the earth, Tid-ings of the ho-ly birth.
 Send from God with man to dwell, Je-sus our Em-ma-nu-el.

mf

D

Al-le-lu-ia, al-le-lu, al-le-lu-ia, al-le-lu-ia.

Chords

Dm | G | Dm | Am7 | Dm | G | A7 | Dm ||