

**JONATHAN DAVID LITTLE**

# **Gloria**

[from *Missa Temporis Perditi*]

**Op.18**

**(“Et in Arcadia ego:  
AN APOTHEOSIS”)**

FOR

***a cappella***

**SATB Double Choir**

(2 voices per part for *divisi*)

**with 2 x SA soloists**

(the parts of which may be doubled, if necessary)

= A MINIMUM of 20 VOICES

(or 24 where the soloists are doubled)

**I. SATB + II. SATB Choir**

WITH

**I. SA + II. SA Soloists**

(DURATION: ca. 10 to 11 minutes)

*N.B.:* In concert performance, this Gloria may be sung last of all,  
if the entire *Missa Temporis Perditi* is to be sung.





**Australian Government**



**SACRED AND SECULAR**  
**CHORAL AND POLYCHORAL WORKS**  
**OF**  
**JONATHAN DAVID LITTLE**  
**INDIVIDUAL INTERNATIONAL**  
**ARTS PROJECT AWARD**  
**2015-2017**

*This project has been assisted by the Australian Government  
through the Australia Council for the Arts,  
its arts funding and advisory body.*



**FORCES LISTS**  
**AND**  
**SPATIAL CONFIGURATIONS**  
**OF**  
**SELECTED CHORAL WORKS**  
**[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]**  
**(Op.18)**

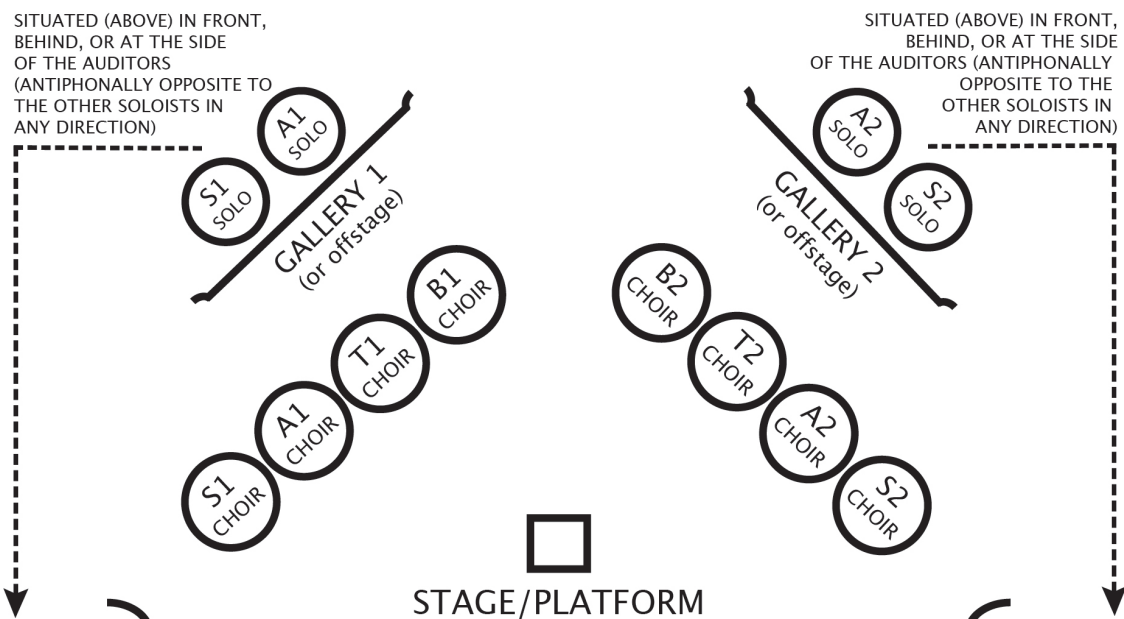
***Gloria, Op.18 (from Missa Temporis Perditi)***

For a cappella SATB Double Choir, with SA and SA Soloists:

1. SATB Choir 1: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)\* (stage left side) +
2. SATB Choir 2: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)\* (stage right side) +
3. Gallery/Offstage Soloists 1: 1xS + 1xA (2) (SA) (at a distance or in a gallery, and set antiphonally to:)
4. Gallery/Offstage Soloists 2: 1xS + 1xA (2) (at a distance or in a gallery)

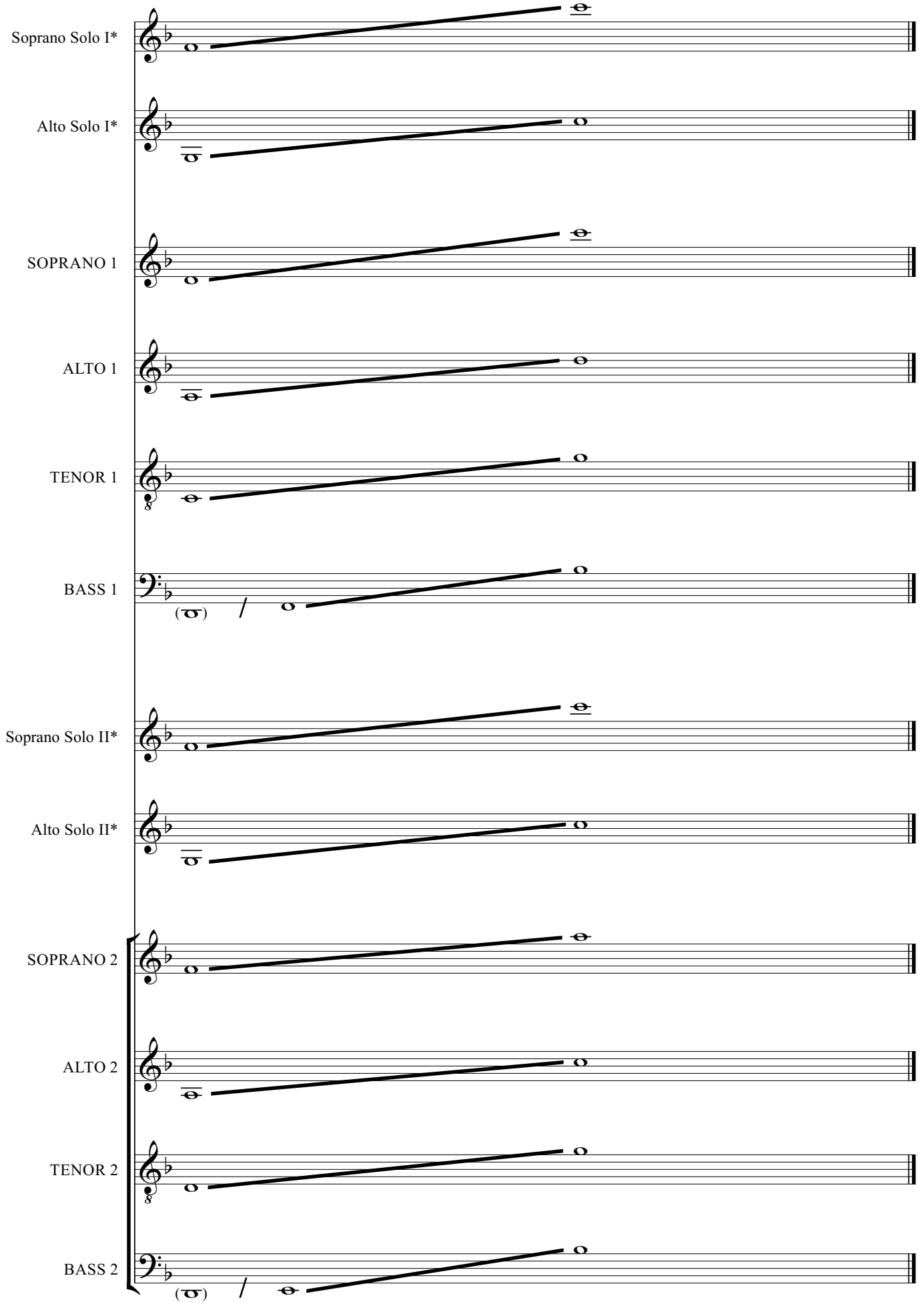
= 1. SSAATTBB + 2. SSAATTBB + 3. SA + 4. SA; or minimum of 20 singers: 6 sopranos; 6 altos; 4 tenors, 4 basses

(\* But ideally at least double these forces: 16 per choir, or 32 for the two choirs + 4 solo parts [also doubled] = 40 singers)



[THUS OTHER SPATIAL CONFIGURATIONS ARE POSSIBLE, AS BEST SUITED TO THE VENUE.]

# RANGE CHART



\* N.B.: Soprano and Alto Solo parts may be doubled for strength, as necessary.

***Gloria in excelsis Deo.***

*Et in terra pax  
hominibus bonæ voluntatis.*

*Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu  
Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.*

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.*

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.*

***Amen.***

# Gloria, Op.18

Adagio ♩ = 48

JONATHAN DAVID LITTLE

The musical score is arranged in a system of ten staves. The top four staves are for Soprano Solo I\*, Alto Solo I\*, SOPRANO 1, and ALTO 1. The next four staves are for TENOR 1, BASS 1, Soprano Solo II\*, and Alto Solo II\*. The bottom two staves are for SOPRANO 2, ALTO 2, TENOR 2, and BASS 2. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is Adagio with a metronome marking of ♩ = 48. The lyrics are in Italian: "G\* - lo - - 3 - 3 - ri - a in ex-cel-sis De - Glo - - ri -". The Tenor and Bass parts have specific musical markings: a fermata over the first measure, a dynamic marking of *f*, and a note with a fermata and a 3-measure triplet. The Bass part also has a 3-measure triplet in the final measure.

\* Pronounce as "GER" (hard "G").



The atmospheric and evocative music of **JONATHAN DAVID LITTLE** (b.1965) is notable for its mystical beauty, intensity and richness of material. He studied Composition and Performance at the University of Melbourne, where he won the Lady Turner Exhibition for overall excellence. He holds the degree of Doctor of Philosophy in music for his research into “exotic” 19<sup>th</sup>- and 20<sup>th</sup>-century orchestration, is a Fellow of the Incorporated Society of Musicians, and a Fellow of the Royal Society of Arts.

In 2008, the first compilation album of his music was released to universal critical praise. Cambridge University Press’s *Tempo* described it as a “*ground-breaking tour de force ... incandescent*”, while, in America, *Fanfare* magazine admired its “*music of tremendous power ... [and] astonishing range of colors and moods*”. American critic and recording historian Lynn René Bayley ranked the album amongst her Top 5 worldwide releases for the year (in *Fanfare*’s “Want List 2008”), applauding “*a major new, original and quite brilliant classical voice*”. Jonathan’s subsequent album, *Polyhymnia* (Navona Records, 2012) – featuring three European orchestras – was nominated in Spain for “Best Album of the Year”.

Jonathan has, since 2005, been the recipient of multiple ASCAP Plus Awards and Masterworks prizes for Concert Music composition (USA), and recordings have been supported by the Foundation for New Music (USA) and the Kenneth Leighton Trust (UK). In 2009, Jonathan became the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund, and, in 2011, he became the first Australian-born composer to hold the Collard Fellowship of The Worshipful Company of Musicians (est.1500). He was subsequently awarded a PRSF/Bliss Trust Composer Bursary in 2012. In 2015, Jonathan received a major Australian Government / Australia Council “Individual International Arts Project Award”, to help fund the creation and recording of an album of multi-part, *a cappella* polychoral music, and was also one of only seven living composers whose “outstanding works” were selected for the Royal Philharmonic Society’s “ENCORE Choral” Programme (UK) – for performance and live broadcast on BBC Radio 3 during 2016-17. In March 2016, he was Featured Composer at the CNU Contemporary Music Festival – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, Virginia, USA.

Chief amongst Jonathan’s theoretical writings are two studies on exotic 19<sup>th</sup> and 20<sup>th</sup> century orchestration for EMP (for which he received an Authors’ Foundation/Royal Literary Fund Award in 2010), and a forthcoming book entitled, *Anatomy of Musical Composition*, also supported by a 2016 Authors’ Foundation Award. His historically-informed compositional style has variously been called “Archaic Futurism”, “Ecstatic Minimalism”, and “Picturesque Archaism”.

## **JONATHAN DAVID LITTLE**

### **SELECTED COMPOSITIONS PUBLISHED BY WIRRIPANG**

#### **Symphonic and String Orchestra Works**

**TERPSICHORE: “The Whirler” or Muse of Dance**, Op.7 (from *The Nine Muses*, No.7) (Dance Poem for Large Orchestra), c.15’

**POLYHYMNIA: “She of Many Hymns” or Muse of Sacred Poetry**, Op.10 (from *The Nine Muses*, No.6) (Lamentation for String Orchestra), c.21’

**SACRED PRELUDE**, Op.15 (string orchestra version), c.11’

#### **Chamber and Instrumental Music**

**SACRED PRELUDE**, Op.1 (string quintet version), c.11’

**FANFARE**, Op.3a (brass & percussion), c.1’30

**DUO SONATA ON ELIZABETHAN THEMES**, in 4 mvnts, Op.4 (2 percussion soloists), ca.21’

**THE FEAST OF KINGS AND MARTYRS**, Op.8 (dual for 2 percussionists), ca.5’

#### **Choral and Vocal Music**

**BASQUE LULLABY**, Op.1a (voice and piano), c.2’

**THAT TIME OF YEAR**, Op.2 (*a cappella* SATBarB soloists or choir), c.5’

**KYRIE**, Op.5 from *Missa Temporis Perditi* (*a cappella* SATB double choir and soloists), c.5’