

Is Naofa (Sanctus)

Latin Text Version

Irish Mass- Gilles Mathieu

Not too quick (♩=120)

Whistle

Uilleann Pipes

Soprano

Alto

Tenor

Bass

This block contains the first system of the musical score. It includes staves for Whistle, Uilleann Pipes, Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Not too quick (♩=120)'. The Uilleann Pipes part begins with a forte (f) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests.

Not too quick (♩=120)

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

This block contains the second system of the musical score, featuring string parts. The Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass staves are shown. The key signature remains one sharp (F#) and the time signature is 6/8. The tempo is 'Not too quick (♩=120)'. Violin I and Violoncello enter with a forte (f) dynamic. The Contrabass part has a dynamic marking of f mp. The Solo Violin, Violin II, and Viola parts are silent with whole rests. The system concludes with a dynamic marking of p.

[illegible]

Wh. 

U.P. 

S. 

A. 

T. 

B. 

Sol. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

38

Wh.

U.P.

S.

A.

T.

B.

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p Sanc - tus Do - min - nus *pp* Sanc -

p Sanc - tus Do - min - nus *pp* Sanc -

- tus *pp* Sanc - tus Do - min - nus *pp* Sanc -

- tus *pp* Sanc - tus Do - min - nus *pp* Sanc -

pp

pp

pp

pp

pp

Wh. 

U.P. 

S. 

A. 

T. 

B. 

Sol. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

57

Wh. 

U.P. 

S. 
Ter-ra *ff* Glo

A. 
Ple ni sunt Coe - li et Ter-ra *f* *ff* Glo

T. 
Ple ni sunt Coe - li et Ter-ra *ff* Glo

B. 
Ple - ni sunt Coe - li et Ter-ra Glo *ff*

f

Sol. Vln. 

Vln. I 
ff

Vln. II 
ff

Vla. 
ff

Vc. 

Cb. 

65

Wh.

U.P.

S.

- ri - a tu - - a Glo - ri - a tu - -

mf

poco ral.

A.

- ri - a tu - - a Glo - ri - a tu - -

mf

T.

- ri - a tu - - a Glo - ri - a tu - -

mf

B.

- ri - a tu - - a Glo - ri - a tu - -

mf

Sol. Vln.

Vln. I

mf *p*

Vln. II

mf

Vla.

mf *p*

Vc.

ff *mf* *p*

Cb.

ff

75

Faster (quick jig tempo)

Wh. 

U.P. 


S. 

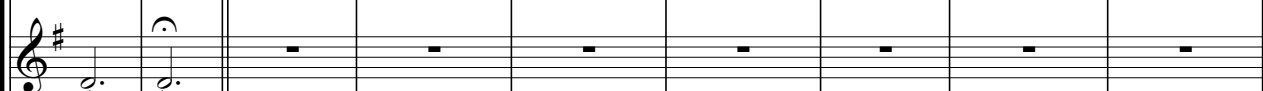
A. 

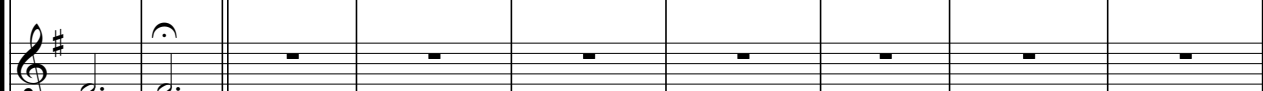
T. 

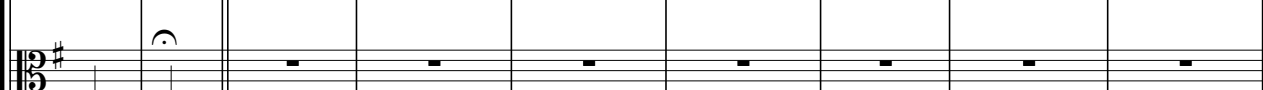
B. 

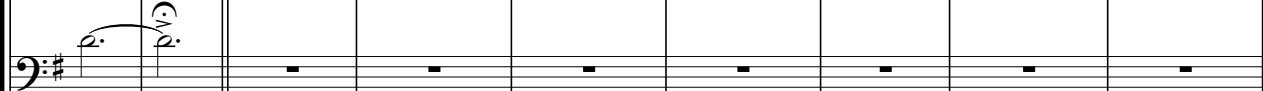
Faster (quick jig tempo)


Sol. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

84

Wh.

U.P.

S.

A.

T.

B.

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Wh.

U.P.

S.

A.

T.

B.

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 93-100 is written for a large ensemble. The key signature is two sharps (F# and C#). The Whistle (Wh.) part has a melodic line with eighth and sixteenth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts have a rhythmic pattern of eighth notes. The Contrabass (Cb.) part has a simple bass line with eighth notes. The other parts (U.P., S., A., T., B., Vla., Vc.) are mostly rests.

101

Wh.

U.P.

S.

A.

T.

B.

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 101-108 is written for a large ensemble. The key signature is two sharps (F# and C#). The Whistle (Wh.) and Solo Violin (Sol. Vln.) parts have identical melodic lines, starting with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and ending with a half note G4. The Violin I (Vln. I) and Violin II (Vln. II) parts have identical accompaniment lines, starting with a half note G3, followed by eighth notes A3, B3, and C4, then a quarter note B3, and ending with a half note G3. The other parts (U.P., S., A., T., B., Vla., Vc., Cb.) are mostly rests, with the Contrabass (Cb.) part having a specific rhythmic pattern in the lower register.

109

Wh.

U.P.

S.

A.

T.

B.

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 109-116 is written for a large ensemble. The key signature is two sharps (F# and C#). The Whistle part has a melodic line with eighth and sixteenth notes. The Upright Piano, Soprano, Alto, Tenor, and Bass parts are silent. The Solo Violin part has a melodic line with eighth and sixteenth notes. The Violin I and Violin II parts have a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts are silent.

117

Wh. 

U.P. 

S. 
Ho

A. 
Ho

T. 
Ho

B. 
Ho

Sol. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

125

Wh. 

U.P. 

S. 
san - na ho - san - na in ex - cel - sis ho - san - na ho

A. 
san - na ho - san - na in ex - cel - sis ho - san - na ho

T. 
san - na ho - san - na in ex - cel - sis ho - san - na ho

B. 
san - na ho - san - na in ex - cel - sis ho - san - na ho

Sol. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

133

Wh.

U.P.

S.

san - na ho - san - na in ex - cel - sis ho - san - na Ho

A.

san - na ho - san - na in ex - cel - sis ho - san - na Ho

T.

san - na ho - san - na in ex - cel - sis ho - san - na Ho

B.

san - na ho - san - na in ex - cel - sis ho - san - na Ho

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Wh. 

U.P. 

S. 

A. 

T. 

B. 

Sol. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

150

Wh.

U.P.

S.

-na in ex - cel - sis ho - san - na — ho - san - - na

A.

-na ex - cel - sis ho - san - na — ho - san - - na

T.

na in ex - cel - sis ho - san - na — ho - san - - na

B.

-na ex - cel - sis ho - san - na — ho - san - - na

Sol. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.