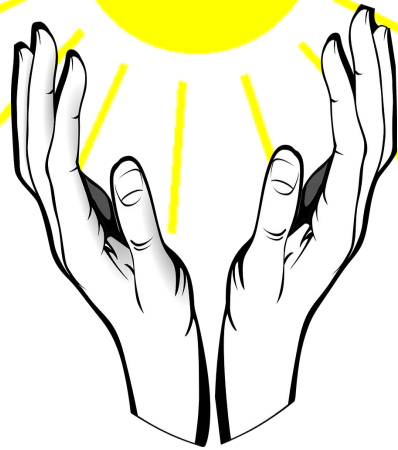


# *A Mass of Joy and Praise* *in Gaelic*

*Mo Thiarna agus mo Dhia*



*Gloir agus moladh duit  
A Thiarna déan trócaire  
Glóir do Dhia sna harda  
Alléluia  
Psalm 23*

*Instrumental Music (Preparation of Gifts)*

*Is Naofa, Naofa, Naofa thú,  
Mo Thiarna agus mo Dhia*

*Amen*

*Ár nAthair*

*A Vain Dé, a thógann peacai an domhain*

*Ag Críost an síol*

*Lúireach Phádraig*

*Gigue*

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This Mass setting is ideally suited for St. Patrick's Day, but equally appropriate for all major feasts (Easter, Christmas etc).

Psalm 23 and the final Gigue, already existing, have been paired with the Mass (the gigue expanded to include Harp and Strings).

The work is scored for: Flute, violin, Harp, Piano, Organ, solo Soprano & Tenor, full S.A.T.B. Choir, String Orchestra, and Bodhrán.

The string orchestra can be chamber in size, one instrument per part, or a larger group depending on resources available. The number of Bodhrán employed will depend on balance. A solo 'Cello required for the Preparation of the gifts, can be taken from the string orchestra.

The Doxology should be sung by the priest.

Stephen McManus May 2022

# Gloir agus moladh duit

Mass of Joy and Praise

The musical score is for the piece "Gloir agus moladh duit" from the "Mass of Joy and Praise". It is written in 3/4 time with a tempo of quarter note = 90. The score includes parts for Flute, Violin, Harp, All (choir), S/A (SATB), T/B (Tenor/Bass), Organ, Violin 1, Violin 2, Viola, and Cello/Bass. The key signature is one flat (B-flat). The piece begins with a flute and violin introduction, followed by a harp solo with triplets. The choir enters with the lyrics "Glóir a - gus mo - ladh". The organ and strings provide accompaniment.

⑥

duit, dar nA - thair. Glóir a - gus mo-ladh duit, dar nA - thair. Glóir,

13

Glóir, mo - ladh a - gus buí - o - chas duit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

20

*f*

*f*

*f*

- ia, Al - le - lu - ia. Glóir a - gus mo - ladh duit, a Ío - sa. Glóir

27

*a - gus mo - ladh duit, a Ío - sa. Glóir, Glóir, mo - ladh a - gus*

33

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

buío - chas duit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -



39

Piano introduction for measures 39-44. The score consists of four staves: two for the right hand and two for the left hand. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then rests. The left hand plays a bass line with chords and single notes.

- le - lu - ia. Glóir a - gus mo - ladh duit, a Spio - rad Naomh. Glóir

Vocal line for measures 39-44. The melody is written on a single staff with lyrics underneath. It features a long note for 'le' and 'lu', followed by a series of eighth and quarter notes for the rest of the phrase.

**ff** Glóir a - gus mo - ladh duit, a Spio - rad Naomh. Glóir

Piano accompaniment for measures 39-44. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamic marking **ff** is placed below the first staff.

Piano accompaniment for measures 45-50. The right hand continues with chords and melodic fragments, while the left hand plays a rhythmic bass line.

**ff**

Piano accompaniment for measures 51-56. The right hand features a melodic line with a long note, while the left hand plays a rhythmic accompaniment. The dynamic marking **ff** is placed below the first staff.

**ff**

Piano accompaniment for measures 57-62. The right hand plays a melodic line with a long note, while the left hand plays a rhythmic accompaniment. The dynamic marking **ff** is placed below the first staff.

**ff**

Piano accompaniment for measures 63-68. The right hand plays a melodic line with a long note, while the left hand plays a rhythmic accompaniment. The dynamic marking **ff** is placed below the first staff.

45

*a - gus mo-ladh duit, a Spio-rad Naomh. Glóir, Glóir, mo - ladh a -gus*

*a - gus mo-ladh duit, a Spio-rad Naomh. Glóir, Glóir, mo-ladh a -gus*

51

*f* *ff* *f* *ff* *ff*

buío - chas duit, Al - le - lu - ia, Al - le - lu - ia, Al-

buío - chas duit, Al - le - lu - ia, Al - le - lu - ia, Al-

3

55 *Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

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

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

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

# A Thiarna

## Mass of Joy and Praise

**Flute**  $\text{♩} = 70$

**Violin**  $\text{♩} = 70$

**Harp**  $\text{mp}$

**Cantor/All**  $\text{♩} = 70$   
*Cantor*  
*mf* *f* *All*  
A Thiarna déan trí - cai - re. A

**S/A** *4pt harmony*  $\text{♩} = 70$  *f* A

**T/B**  $\text{♩} = 70$

**Organ**  $\text{♩} = 70$  *f*

**Violin 1**  $\text{♩} = 70$  *f*

**Violin 2**  $\text{♩} = 70$  *f*

**Viola**  $\text{♩} = 70$  *f*

**'Cello/ Bass**  $\text{♩} = 70$  *f*

7

*f* *mp* *mf* *f*

*Cantor*

*mf* *f*

Thiar - na déan tró - cai - re. A Chriost, a Chriost

Thiar - na déan tró - cai - re.

*f*

13

*Rall.....* *A Tempo*

*Rall.....* *A Tempo*

*Rall.....* *A Tempo*

*Rall.....* *A Tempo*  
*All*

*mf* *p* *mf* *f* *mf*  
déan tró - cai - re. A Christ, a Christ déan tró-

*mf* *f* *mf*  
A Christ, a Christ déan tró-

*Rall.....* *A Tempo*

*Rall.....* *A Tempo*

*Rall.....* *A Tempo*

*Rall.....* *A Tempo*

*mp* *f* *mf*

*mp* *f* *mf*

*mp* *f* *mf*

*mp* *f* *mf*

19 *Rall.....* *A Tempo*

*p* *f*

*Rall.....* *A Tempo*

*mf* *p* *f*

*Rall.....* *A Tempo*

*p* *mp*

*Rall.....* *A Tempo*

*Cantor*

*p* *mf* *f* *All*

- cai - re. A Thiar na déan tró - cai - re. A

*p* *f<sub>A</sub>*

*Rall.....* *A Tempo*

*p* *f*

*Rall.....* *A Tempo*

*p* *f*

*Rall.....* *A Tempo*

*p* *f*

*Rall.....* *A Tempo*

*p*



25

*Rall.....*

*f*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*Rall.....*

*f*

Thiar - na déan tró - cáil - re.

Thiar - na déan tró - cáil - re.

# Glóir

## Mass of Joy and Praise

The musical score is arranged in a vertical stack of staves. The instruments and voices are listed on the left side of each staff. The tempo is marked as  $\text{♩} = 80$  and the dynamic is  $f$ . The score includes a vocal line for ALL/Soprano with lyrics: "Glóir, Glóir do Dhi - a sna". The S/A and T/B parts also have lyrics: "Glóir, Glóir do Dhi - a sna". The Organ part features a prominent melody. The string parts (Violin 1, Violin 2, Viola, Cello, Bass) provide a rhythmic and harmonic foundation. The Harp part provides a sustained accompaniment. The Tenor part is currently silent.

7

ha - rda,

8

ha - rda, Glóir, Gloir, Gloir do Dhi - a sna ha - rda,

ha - rda, Glóir, Gloir, Gloir do Dhi - a sna ha - rda,

The musical score consists of several systems. The first system (measures 7-8) features a vocal line with a melodic line and a piano accompaniment of chords. The second system (measures 9-10) continues the vocal line with lyrics and piano accompaniment. The third system (measures 11-12) features a more complex piano accompaniment with moving lines in both hands. The fourth system (measures 13-14) continues the piano accompaniment. The fifth system (measures 15-16) features a vocal line with lyrics and piano accompaniment. The sixth system (measures 17-18) continues the piano accompaniment. The seventh system (measures 19-20) features a vocal line with lyrics and piano accompaniment. The eighth system (measures 21-22) continues the piano accompaniment. The ninth system (measures 23-24) features a vocal line with lyrics and piano accompaniment. The tenth system (measures 25-26) continues the piano accompaniment.

The musical score for page 18 is arranged in a system with multiple staves. It includes a vocal line with lyrics in Gaelic, piano accompaniment for the left and right hands, and a third piano part at the bottom. The score is marked with a circled number '13' at the beginning and a dynamic marking '*ff*' (fortissimo) in several places. The lyrics are as follows:

*ff* Glóir, Glóir, Glóir, a - gus

*ff* Glóir, Gloir, Gloir sna ha - rda, a - gus

*ff* Glóir do Dhi - a, Glóir do Dhi - a sna ha - rda, a - gus

*ff* *ff* *ff* *ff* *ff*

- Bodhrán

19

*Rall.....* *fff* 1.

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*ar ta-lamh sio - cháin do lucht dea - tho - la.*

*ar ta-lamh sio - cháin do lucht dea - tho - la.*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

*Rall.....* *fff*

+ Bodhrán

24 *A Tempo*

*A Tempo*

*A Tempo*

*A Tempo*

*A Tempo*

*Solo voices*

*Full Choir*

*Mo - lia-mid thú; mó-rai-mid thú; ad - rai - mid thú; tu-gai-mid glóir duit; ga - bhai - mid buio-chas*

*A Tempo*

*mf*

(Man.)

*f*

(Ped.)

*A Tempo*

*mf*

*f*

*A Tempo*

*f*

*A Tempo*

*A Tempo*

*A Tempo*

*mf*

*f*

*A Tempo*

*A Tempo*

- Bodhrán

+ Bodhrán

31

Musical score for page 21, featuring vocal lines with lyrics and piano accompaniment. The score includes dynamic markings such as *f*, *ff*, and *(Man.)*.

The vocal lines contain the following lyrics:

leat as ucht do mhór - ghlói - re; a Thiar na Di - a, a  
 a Thiar - na Di - a,

The piano accompaniment includes a section marked *(Man.)*.

The score concludes with the marking *- Bodhrán*.

38

*poco rit..... A Tempo*

*ff*

*ff*

*Rí na bhflai-theas; a Dhi - a, a A - thair ui - le - chumhach - taigh. ff*

*a Dhi - a, a A - thair ui - le - chumhach - taigh. ff*

*Ped.*

*f ff*

*f ff*

*f ff*

*f ff*



42.  $\text{♩} = 68$   
*fff*

$\text{♩} = 68$   
*fff* *mp*

$\text{♩} = 68$   
*mp* *mf*

$\text{♩} = 68$   
*fff* *mf* *f* *mf*  
Soprano  
la. A Thiar na, a Aon - Mhic, a

*fff* la.

*fff* la.

$\text{♩} = 68$   
*fff*

$\text{♩} = 68$   
*fff*

$\text{♩} = 68$   
*fff*

$\text{♩} = 68$   
*fff*

$\text{♩} = 68$   
*fff*

$\text{♩} = 68$   
*fff*

*fff* - Bodhrán

52

*mp*

*poco rit... A Tempo*

*mf mp*

*mp mf mp*

*poco rit... A Tempo*

*f*

*f*

*poco rit... A Tempo*

*ío sa Críost. Thiar-*

*mf A*

64

*mf* *mp* *mf*

*mf* *mp* *mf*

*f* *mf* *f*

na Di - a a Ua in Dé, Mac an A-

8

3

3

75

*mp*

*mp*

*f* *mf* *f* *mf* *mp*

*f* *mf* *f* *mf* *mp*

tu - sa a <sup>3</sup> thó - gann pea - cáí an <sup>3</sup> do - mhain, déan trí - cáí - re o - rainn; tu - sa a

<sup>8</sup> - thar, tu - sa a <sup>3</sup> thó - gann pea - cáí an do - mhain, tu - sa a <sup>3</sup>

85

*mf* *f* *Rit...* ♩=68

*mf* *f* *Rit...* ♩=68

*mf* *f* *mf* *Rit...* ♩=68

*mf* *f* *mf* *Rit...* ♩=68

thó - gann pea - cáí an do - mhain, glac le - nár ngui. *mf* Tu sa a - tá i do

thó - gann pea - cáí an do - mhain, glac le - nár ngui. *mf* Tu sa a - tá i do

96

*mp* *mf* *f* *mf* *Rall.....*  
*mp* *mf* *f* *mf* *Rall.....*  
*mp* *mf* *f* *mf* *Rall.....*  
*f* *mp* *mf* *f* *Rall.....*  
*f* *mp* *mf* *f* *Rall.....*

shuí ar dheis an Athar, déan trócaire o-rainn.  
 shuí ar dheis an Athar, déan trócaire o-

107 *Tempo I*

*f*

*Tempo I*

*f*

*Tempo I*

*Tempo I*

*f*

*Tempo I*

*mf*

*Tempo I*

*mf*

*Tempo I*

*mf*

*Tempo I*

*mf*

*mf*

*Tempo I*

*mf*

- rainn.

Óir is tú a - mhain is Nao - fa; is tú a - mhain is Tiar-

Óir is tú a - mhain is Nao - fa; is tú a - mhain is Tiar-

+ Bodhrán

115

*ff*

*ff*

*ff*  
na;  
*ff*  
na;

is tú a-

is tú a-

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*



(121)

- mhain is Ró - Ard, a ío - sa Críost, mar aon leis an Spio - rad Naomh i  
 - mhain is Róí - ard, a ío - sa Críost, mar aon leis an Spio - rad Naomh i

126

*Rall.....* *A Tempo*  
*fff* *ff*

*Rall.....* *A Tempo*  
*fff* *ff*

*Rall.....* *A Tempo*  
*fff* *ff*

*A Tempo*  
**ALL**  
*ff*  
 Glóir, Glóir do Dhi - a sna

*Rall.....* *A Tempo*  
*fff* *ff*  
 nglóir Dé an tA - thair. Glóir, Glóir do Dhi - a sna

*Rall.....* *A Tempo*  
*fff* *ff*  
 nglóir Dé an tA - thair. Glóir, Glóir do Dhi - a sna

*Rall.....* *A Tempo*  
*fff* *ff*

*Rall.....* *A Tempo*  
*fff* *ff*

*Rall.....* *A Tempo*  
*fff* *ff*

*Rall.....* *A Tempo*  
*fff* *ff*

*Rall.....* *A Tempo*  
*fff* *ff*

- Bodhrán + Bodhrán

132

ha - rda,

ha - rda, Glóir, Glóir, Glóir do Dhi - a sna ha - rda,

ha - rda, Glóir, Glóir do Dhi - a sna ha - rda,

138

*fff*

*fff*

*fff*

*fff*  
Glóir, Glóir, Glóir, a - gus

*fff*  
Glóir, Glóir, Glóir sna ha - rda, a - gus

*fff*  
Glóir do Dhi - a, Glóir do Dhi - a sna ha - rda, a - gus

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

- Bodhrán

144

ar ta - lamh sio - cháin do lucht dea - tho-

ar ta - lamh sio - cháin do lucht dea - tho-

ar ta - lamh sio - cháin do lucht dea - tho-

+ Bodhrán

148

*poco rit.....*

*poco rit.....*

*poco rit.....* 8va

*poco rit.....*

- la. A - men.

- la. A - men.

*fff*

*poco rit.....*

*poco rit.....*

*poco rit.....*

*poco rit.....*

*poco rit.....*

*poco rit.....*

# Psalm 23

## Mass of Joy and Praise

*Con espressione*  
♩=96

Flute

*Con espressione*  
♩=96

Violin

*Con espressione*  
♩=96

ALL

Sop. *solo*  
*mf*  
Sé an Tiar - na

Alt.

Ten.

Bass

*Con espressione*  
♩=96  
*mf* *mp*

Piano

*Con espressione*  
♩=96

Organ

8

*f* *Sé an Tiar-*  
*Tutti*  
*f* *Sé an Tiar-*  
*Tutti* *f* *Sé an Tiar-*  
*Tutti* *f* *Sé an Tiar-*  
*Tutti* *f* *Sé an Tiar-*

*m'aoi - re; ní bheidh aon ní de dhíth orm. Sé an Tiar-*

*f* *Sé an Tiar-*  
*Tutti* *f* *Sé an Tiar-*  
*Tutti* *f* *Sé an Tiar-*

*mf*



15

na m'aoi - re; ní bheidh aon ní de dhíth orm.

na m'aoi - re; ní bheidh aon ní de dhíth orm.

na m'aoi - re; ní bheidh aon ní de dhíth orm.

na m'aoi - re; ní bheidh aon ní de dhíth orm.

na m'aoi - re; ní bheidh aon ní de dhíth orm. 'Sé an

*Rit...*

*Rit...*

*Rit...*

*Rit...*

*Rit...*

*Rit...*

*Rit...*

*A Tempo*

*Solo Baritone*

*mf*

22



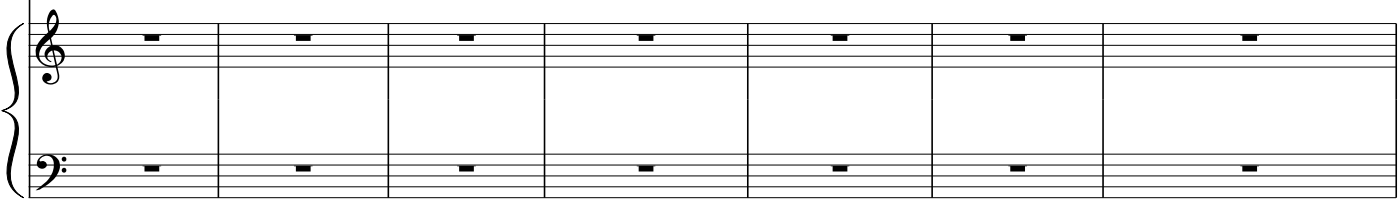
Seven vocal staves, each containing a whole rest for the duration of the measure. The staves are arranged in a system with a brace on the left side.

Tiar - na m'aoi - re; ní bheidh aon ní de dhíth

*A Tempo*



Piano accompaniment for the first system. The right hand features chords and a triplet of eighth notes. The left hand has a bass line with a long note and a triplet. The dynamic marking *mp* is present.



Two empty piano staves, one for the right hand and one for the left hand, with a brace on the left side.

29

Seven empty musical staves, each with a treble clef, arranged vertically. They are intended for vocal or instrumental parts.

orm. Cureann se 'moi lui, 'moi lui me i

*cresc.*

Piano accompaniment for the first system. The right hand features a triplet of eighth notes and a subsequent melodic line with a *cresc.* marking. The left hand provides harmonic support with chords and moving lines.

Seven empty musical staves, identical to the first system, for the second system of the score.

33

*f*  
moin ear fear-

*mf*

37

- ghlas; *f* is seo - lann se ar i - meall an uis - ce

*mf*

43

*f* *f* *f* *f* *f* *f* *f*

*Se an Tiar-*  
*Sé an Tiar-*  
*Sé an Tiar-*  
*Sé an Tiar-*  
*Sé an Tiar-*

*Tutti*  
*f*

*me - mar a bhfaigh - im suaimh - neas. Sé an Tiar-*

*mf*

47

- na m'aoi re; ní

- na m'aoi re; ní

- na m'aoi re; ní

- na m'aoi re; ní

- na m'aoi re; ní

- na m'aoi re; ní

50

Rit...

bheidh aon ní de dhíth orm. *A Tempo*

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm.

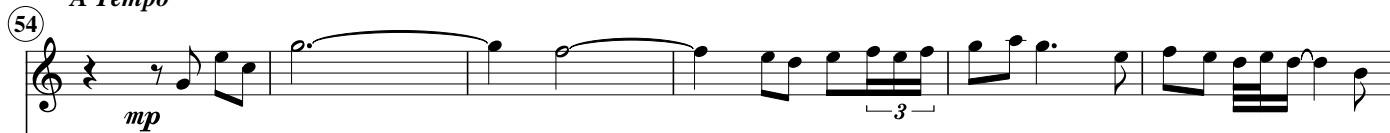
bheidh aon ní de dhíth orm.

*m.s* *m.d* *m.d* *dim.* *mp* *A Tempo*



*A Tempo*

54 *mp*

*Solo**mf*

Seo - lann sé mé ar rian - ta dí - rea-cha mar gheall ar a



60

ainm. Fiú dá siúl - fainn i ngleann an dor - cha-

*cresc.*

*cresc.*

65

*mf*

*f*

- d'ias, n'ior - b'haol l'iom an t-

*mf*

69

*mp*

*mf*

- olc; a - gus tú fa - ram le do shlat is do bhia - chall, chun

*mp*

74

só - lás a thabhairt, a thabhairt dom.

*f* *Se an*  
**Tutti**  
*f* *Sé an*

*f* *Sé an*

*f* *Sé an*

*f* *Sé an*

*f* *Sé an*

*mf*

78

*f*

*Tiar - na m'aoi-*

*Tiar - na m'aoi-*

*Tiar - na m'aoi-*

*Tiar - na m'aoi-*

*Tiar - na m'aoi-*

*Tiar - na m'aoi-*

*Tiar - na m'aoi-*

81

- re; ní bheidh aon ní de

- re; ní bheidh aon ní de

- re; ní bheidh aon ní de

- re; ní bheidh aon ní de

- re; ní bheidh aon ní de

- re; ní bheidh aon ní de

84 *Rit...*

*A Tempo*  
*mp* 3 3

*dhíth* *orm.*

*dhíth* *orm.*

*dhíth* *orm.*

*dhíth* *orm.*

*A Tempo Solo*  
*mf* *Coi rionn tu bord chun bei - le*

*dhíth* *orm.*

*A Tempo*  
*dim.* *mp*



89

The musical score for measure 89 consists of several staves. At the top, there are five empty staves. The first staff below them contains a vocal line with a treble clef and a key signature of one flat. The lyrics are: *dom i bhfian - ai - se mo niamh - de;*. The second staff contains piano accompaniment for the vocal line, featuring a treble clef and a key signature of one flat. It includes a triplet of eighth notes in the second measure and a sixteenth-note run in the third measure. Below the vocal line are two more empty staves. At the bottom, there are two grand staff systems. The first grand staff system contains piano accompaniment for the vocal line, with a treble clef and a key signature of one flat. The second grand staff system contains piano accompaniment for the piano part, with a treble clef and a key signature of one flat.

94

The musical score consists of several staves. The vocal line (soprano) begins at measure 94 with a melodic phrase. The lyrics are: *un - gann tu mo cheann*. The word *tu* is marked with a *cresc.* (crescendo) instruction. The piano accompaniment features a series of triplets in the right hand and chords in the left hand. The score is written in a key signature with one sharp (F#) and a common time signature (C).

97

*mf*

*f*

le ho - la;

*mf*

101

The musical score for page 101 consists of several staves. At the top, there are four empty treble clef staves. Below them is a vocal line starting with a *mp* dynamic marking. The vocal melody includes a long note followed by two triplet eighth notes, and then a series of eighth notes. Below the vocal line are four more empty treble clef staves. The next vocal line begins with a *mf* dynamic marking and includes the lyrics: "ta mo chu - pan, mo chu-". This line is followed by a bass clef staff with a whole rest. At the bottom, there is a grand staff (treble and bass clefs) with piano accompaniment. The piano part starts with a triplet eighth note pattern and a *mp* dynamic marking. The final part of the score shows two empty grand staves.

105

Musical score for voice and piano, measures 105-108. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked with a common time signature (C). The music features a vocal line and a piano accompaniment. The vocal line includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the fourth measure. The lyrics are: - pan ag cur thar mhail.

Piano accompaniment for measures 105-108. The score is written in treble and bass clefs. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in common time and has a key signature of one sharp (F#).

109

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*Tutti*

*f*

*f*

*mf*

Se an Tiar na

Sé an Tiar na

Sé an Tiar na

Sé an Tiar na

Sé an Tiar na

Sé an Tiar na

112

*m'aoi - re; ní bheidh aon*

*m'aoi - re; ní bheidh aon*

*m'aoi - re; ní bheidh aon*

*m'aoi - re; ní bheidh aon*

*m'aoi - re; ní bheidh aon*

*m'aoi - re; ní bheidh aon*

*m'aoi - re; ní bheidh aon*

115

*ní de dhíth orm.*

*ní de dhíth orm.*

*ní de dhíth orm.*

*ní de dhíth orm.*

*ní de dhíth orm.*

*ní de dhíth orm.*



118

The musical score for page 118 consists of several staves. At the top, there are five empty staves. Below them, a vocal line begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by a quarter note A4, and a half note B4. A slur covers the next two measures: a half note C5 and a quarter note B4. The melody continues with a quarter note A4, a quarter note G4, and a half note F4. The lyrics "Lean - faidh cin - eal - tas is" are written below the notes. The dynamic marking *mf* is placed above the first measure. Below the vocal line, a bass line follows the same melody. The lyrics "Lean - faidh cin - eal - tas is" are also written below the bass line. The dynamic marking *mf* is placed above the first measure. Below the vocal and bass lines, there is a piano accompaniment section. The right hand (treble clef) plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated three times. The left hand (bass clef) plays a simple accompaniment of quarter notes: G3, C4, G3, C4. The dynamic marking *mf* is placed above the first measure of the piano part. At the bottom of the page, there are two more empty staves.

121

The musical score consists of several staves. The top five staves are empty, each with a treble clef and a bar line. The sixth staff is a vocal line with a soprano clef and a key signature of one flat. It contains the lyrics: *fa bhar me gach - uile*. The seventh staff is a bass line with a bass clef and the same lyrics: *fa bhar me gach - uile*. The eighth and ninth staves are a piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. The final two staves are empty, each with a treble and bass clef and a bar line.

124

*mf* *i dteach an*

*mf* *i dteach an*

*la de mo shaoi; i dteach an*

*la de mo shaoi; i dteach an*

free-scores.com

127

The musical score for measures 127-130 features three vocal parts and piano accompaniment. The vocal lines are for Soprano, Alto, and Tenor, each with the lyrics "Tiar - na, an". The piano accompaniment consists of a right-hand melodic line and a left-hand bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

**Vocal Lines:**

- Soprano:** Tiar - na, an (*f*)
- Alto:** Tiar - na, an (*f*)
- Tenor:** Tiar - na, an (*f*)

**Piano Accompaniment:**

- Right Hand:** Melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic.
- Left Hand:** Bass line with chords and single notes, including a mezzo-forte (*mf*) dynamic.

130

The musical score consists of several staves. The top three staves are empty. The fourth staff is a vocal line with lyrics: "Tiar - na, Tiar - na, Tiar -". The fifth staff continues the vocal line with lyrics: "Tiar - na, Tiar - na, Tiar -". The sixth staff continues with lyrics: "Tiar - na, an Tiar - na, Tiar -". The seventh staff is a piano accompaniment featuring triplets and rests. The eighth and ninth staves are empty.

133

*ff*

*molto* *a* *ff* *na a mhair - fidh, a*

*molto* *ff* *na a mhair - fidh, a mhair-*

*molto* *ff* *na, a mhair - fidh, a*

*molto* *ff* *na a mhair - fidh, a mhair-*

*molto* *ff*

*f*

136

*mhair - fidh me go*

*- fidh me go*

*mhair - fidh me go*

*- fidh me go brach, me go*

138

brach, me go brach na

brach, me go brach na

brach, me go brach na

brach, go brach na breithe, go brach na



140

*Se an Tiar-*  
*breithe.* *Sé an Tiar-*  
*breithe.* *Sé an Tiar-*  
*breithe.* *Sé an Tiar-*  
*breithe.* *Sé an Tiar-*

143

The musical score consists of several parts:

- Vocal Lines:** There are five vocal staves. Each staff contains the lyrics: *na m'aoi re; ní*. The lyrics are aligned with the notes in the vocal staves.
- Piano Accompaniment:** The piano part is divided into two systems. The first system includes a grand staff (treble and bass clefs) with a piano (p) dynamic marking. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The second system continues the piano accompaniment with similar rhythmic complexity.
- Measure Numbers:** The score is marked with measure numbers 143, 144, and 145.
- Articulation:** Various musical notations are used, including slurs, accents, and dynamic markings like *p* and *mf*.

146

Rall.....

dim... mf

dim... mf

bheidh aon ní de dhíth dim... mf orm.

bheidh aon ní de dhíth dim... mf orm.

bheidh aon ní de dhíth dim... mf orm.

bheidh aon ní de dhíth dim... mf orm.

bheidh aon ní de dhíth dim... mf orm.

bheidh aon ní de dhíth dim... mf orm.

bheidh aon ní de dhíth dim... mf orm.

m.d m.s mf

8 bassa

mf

# Alleluia

## Mass of Joy and Praise

Flute:  $\text{♩} = 60$

Violin:  $\text{♩} = 60$ , *f*

Harp:  $\text{♩} = 60$ , *f*

Cantor/All:  $\text{♩} = 60$ , *f*, Cantor  
*Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -*

S/A

T/B

Organ:  $\text{♩} = 60$ , *f*

Violin 1:  $\text{♩} = 60$

Violin 2:  $\text{♩} = 60$

Viola:  $\text{♩} = 60$

'Cello/Bass:  $\text{♩} = 60$

7

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

*ALL*

12

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system shows the continuation of the vocal line and piano accompaniment. The third system contains empty staves for additional instruments. The fourth system shows the continuation of the piano accompaniment. The fifth system contains empty staves.

- le - lu-ia, al - le - lu-ia, al - le - lu-ia, al - le - lu - ia, al - le - lu-ia, al - le - lu-ia, al -

*Bodhrán*

18

*ff*

*ff*

*ff*

*ff*

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

*ff* Al - le - lu-ia, al - le - lu-ia,

*ff*

*ff*

*ff*

*ff*

22

le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

al - le - lu - ia, al - le - lu - ia, al - le, al -

The musical score consists of several systems. The first system includes three staves of instrumental music. The second system features a vocal line with lyrics and a piano accompaniment. The piano accompaniment is divided into two parts: a right-hand part with chords and a left-hand part with a simple bass line. The third system continues the piano accompaniment with two staves. The fourth system includes a vocal line with lyrics and a piano accompaniment. The piano accompaniment is divided into two parts: a right-hand part with chords and a left-hand part with a simple bass line. The fifth system continues the piano accompaniment with two staves.



1. *Rit.....*

26 *Rit.....*

*Rit.....*

*Rit.....*

*Rit.....*

*A Tempo*  
**ALL**  
*f* Al-

- le - lu - ia.

- le - lu - ia.

*(tone for acclamation)*  
*(Man. mf)* *f*

*Rit.....* *(Ped.)*

*Rit.....*

*Rit.....*

*Rit.....*

*Rit.....*

- Bodhrán

32. *Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

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

le - lu - ia, Al - le - lu - *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *ff* *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

*Rit.....*  $\text{♩} = 50$  *Rall.....* *fff*

- Bodhrán *fff*

# Preparation of the Gifts

## Mass of Joy and Praise

Violin  $\text{♩} = 70$  *expressively*  
*mf*

solo 'Cello  $\text{♩} = 70$  *expressively*  
*mp*

Piano  $\text{♩} = 70$  *expressively*  
*mf* *mp*  
*Con Pedale*

7

14 *A Tempo*

*rit...* *A Tempo*  
*mp*

20 *mf* 3

Detailed description: This is a musical score for three instruments: Violin, solo Cello, and Piano. The score is in 3/4 time and begins with a tempo marking of quarter note = 70. The Violin part starts with a rest for two measures, then enters with a melodic line marked 'expressively' and 'mf'. The solo Cello part also starts with a rest for two measures, then enters with a lower melodic line marked 'expressively' and 'mp'. The Piano part features a steady accompaniment in the left hand, marked 'mf' and 'Con Pedale', and a melodic line in the right hand that moves from 'mf' to 'mp'. Measure numbers 7, 14, and 20 are indicated in circles. Performance instructions include 'A Tempo' and 'rit...' (ritardando). Dynamics include 'mf' (mezzo-forte) and 'mp' (mezzo-piano). A triplet of eighth notes is marked with a '3' in measure 20.

25

*mp*

*f*

31

*mf*

*rit.* *A Tempo*

*mp*

37

44

*f*

*mf*

51

*mf* 3

56

*f*

*poco rit...*

62

*f* (ad Lib.) ♩=60

*A Tempo* *Rall....*

*poco rit...* *A Tempo* *Rall....* ♩=60

*mf*

67

*rit...* ♩=70 *Rall....*

*f* ♩=70 *Rall....* 3

*rit...* ♩=70 *Rall....* 8va loco

*p*

# Is Naofa

## Mass of Joy and Praise

Flute  $\text{♩} = 70$

Violin  $\text{♩} = 70$

Harp *Ad Libitum*  $\text{♩} = 100$  *Rall.....*  $\text{♩} = 70$   
*p* *mf*

All/Soprano *All*  $\text{♩} = 70$   
*mf* *Is Naofa, Naofa, Naofa*

4pt Harmony  
S  
A  
T  
B

Organ  $\text{♩} = 70$   
*(Man.) mp*

Violin 1

Violin 2

Viola

Cello/Bass

7

*mf*

*Soprano*

*f*

thú, a Thiar - na Di - a na slu - a. Tá neamh a - gus ta - lamh lán

14

$\text{♩} = 110$

*f*

$\text{♩} = 110$

*f*

$\text{♩} = 110$

*mp* *mf* *f*

*Rall...* *All*

$\text{♩} = 110$

*f* *mp* *f*

de do ghlóir. Hós - an - na, Hós-

*f*

Hós - an - na, Hós-

Hós - an-

Hós - an - na,

*f*

Hós - an - na, Hós-

$\text{♩} = 110$

*f*

$\text{♩} = 110$

*f*

$\text{♩} = 110$

*f*

$\text{♩} = 110$

*f*

*f*

*Bodhrán*



19

The score is for a choir and piano. It features multiple vocal parts and piano accompaniment. The lyrics are: *an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na*. Dynamics include *ff* and *Rit...*. The score is numbered 19 at the beginning.

(25)

*Rit...* *A Tempo*  
*mf* *ff*

*mf* *f* *f*  
- na sna ha - rda. Hós-  
- na, Hós - an - na sna ha - rda, sna ha - rda.  
- na, Hós - an - na sna ha - rda, sna ha - rda. Hós-  
- na, Hós - an - na sna ha - rda, sna ha - rda.  
*mf* *f*  
- na, Hós - an - na sna ha - rda, sna ha - rda. Hós-  
*mf* *f*  
- na, Hós - an - na sna ha - rda, sna ha - rda.  
*mf* *f*  
- na, Hós - an - na sna ha - rda, sna ha - rda. Hós-  
*A Tempo*  
*mf* *f*  
(Ped.)

- Bodhrán

+ Bodhrán



35 *Rall....*  $\text{♩} = 70$

*Rall....*  $\text{♩} = 70$

*Rall....*  $\text{♩} = 70$

*Rall....* *Soprano*  $\text{♩} = 70$

*mf* *Is* *bean - naithe an té a-*

*Rall....*

*mf* *Is* *bean - naithe an té a-*

*Rall....*

*mf* *Is* *bean - naithe an té a-*

*Rall....*

*mf* *Is* *bean - naithe an té a-*

*Rall....*

*mf* *Is* *bean - naithe an té a-*

*Rall....*

*mf* *Is* *bean - naithe an té a-*

*Rall....*  $\text{♩} = 70$

*mp* *(Man.)*

*(Ped.)*

*Rall....*  $\text{♩} = 70$

*Rall....*  $\text{♩} = 70$

*Rall....*  $\text{♩} = 70$

*Rall....*  $\text{♩} = 70$

*- Bodhrán*

41

*mp* *mf* *mf*

*mp* *mf*

*All*  
*f*

- tá ag teacht in ai - nm an Tiar - na, an Tiar - na. Is bean-naíthe an té a-tá

*f* Is bean-naíthe an té a-tá

*f* Is bean-naíthe an té a-tá

*f* Is bean-naíthe an té a-tá

*f* Is bean-naíthe an té a-tá

*f* Is bean-naíthe an té a-tá

*mf* (Ped.)

*mf* *mf* *mf* *mf*

48 *Rall.....*  $\text{♩} = 110$

*f* *mf* *f*

*f* *mf* *f*

*f*

*f*

*Rall.....*  $\text{♩} = 110$

*mf* *f*

ag teacht in ai - nm an Tiar - na. Hós - an - na, Hós-

ag teacht in ai - nm an Tiar - na. *mf* *f* Hós - an - na, Hós-

*mf* *f*

ag teacht in ai - nm an Tiar - na. Hós - an-

*mf* *f*

ag teacht in ai - nm an Tiar - na. Hós - an - na,

ag teacht in ai - nm an Tiar - na. *f* Hós - an - na, Hós-

*Rall.....*  $\text{♩} = 110$

*f* *mf*

(Man.)

*Rall.....*  $\text{♩} = 110$

*f* *mf* *f*

*Rall.....*  $\text{♩} = 110$

*f* *mf* *f*

*Rall.....*  $\text{♩} = 110$

*f* *mf* *f*

*Rall.....*  $\text{♩} = 110$

*f* *mf* *f*

+ Bodhrán



60

*Rit...* *A Tempo*

*mf* *ff*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*f* *(Ped.)*

- *Bodhrán* + *Bodhrán* *f*

- na

na

na, Hós - an - na sna ha - rda, sna ha - rda. Hós-

na, Hós - an - na sna ha - rda, sna ha - rda.

na, Hós - an - na sna ha - rda, sna ha - rda. Hós-

na, Hós - an - na sna ha - rda, sna ha - rda.

na, Hós - an - na sna ha - rda, sna ha - rda. Hós-





70 *Rall...*  
♩ = 90

*Rall...*  
♩ = 90

*Rall.....*  
♩ = 90

*Rall...*

♩ = 90 *Rall...*

- an - na sna ha - rda.

- an - na sna ha - rda.

- an - na sna ha - rda.

- an - na sna ha - rda.

- an - na sna ha - rda.

- an - na sna ha - rda.

*Rall...*  
♩ = 90

*Rall...*  
♩ = 90

*Rall...*  
♩ = 90

*Rall...*  
♩ = 90

(Ped.)

*Rall...*  
♩ = 90

*Rall...*  
♩ = 90

*Rall...*  
♩ = 90

*Rall...*  
♩ = 90

- Bodhrán

# Mo Thiarna

## Mass of Joy and Praise

Flute

Violin

Harp

Soprano/All

Tenor

S/A

T/B

Organ

Violin 1

Violin 2

Viola

'Cello/Bass

Tempo:  $\text{♩} = 70$ , *A Tempo*

Dynamic: *f*, *mf*, *f*

Performance: *Rit.....*, *A Tempo*

Lyrics: *Mo Thiarna a-gus mo Dhi a*

Instrumentation: 4pt Harmony

Score details: The score is in 3/4 time with a key signature of one flat (B-flat). It features a variety of musical textures, including triplets and a ritardando section. The vocal parts (Soprano and Tenor) have lyrics in Gaelic. The instrumental parts include Flute, Violin, Harp, Organ, and strings.

7

*f*

**ALL**

*f* Mo Thiar-na a-gus mo Dhi-a, Mo

8 Thiar - na a-gus mo Dhi - a, Mo Thiar-na a-gus mo Dhi-a, Mo

*f* Mo Thiar-na a-gus mo Dhi-a, Mo

*f*

*f*

*f*

*f*

13

*ff* *poco rit...*

Thiar - na a-gus mo Dhi - a, Mo Thiar - na a-gus mo Dhi - a, Mo Thiar- *ff* *poco rit...*

8 Thiar - na a-gus mo Dhi - a, Mo Thiar - na a-gus mo Dhi - a, Mo Thiar- *ff* *poco rit...*

*ff* *poco rit...*

*ff* *poco rit...*

*ff* *poco rit...*

*ff* *poco rit...*

18  $\text{♩} = 60$  *Rall....*

*f* *mf*

*Rall....*  $\text{♩} = 60$

*f* *mf*

*Rall....*  $\text{♩} = 60$

*f* *mf*

$\text{♩} = 60_3$  *Rall....*

*f* *mf*

- na a-gus mo Dhi - a.

*f* *mf*

- na a-gus mo Dhi - a.

*f* *mf*

- na a-gus mo Dhi - a.

$\text{♩} = 60_3$  *Rall....*

*f* *mf*

*Rall....*  $\text{♩} = 60$

*f* *mf*

$\text{♩} = 60$  *Rall....*

*f* *mf*

$\text{♩} = 60$  *Rall....*

*f* *mf*

$\text{♩} = 60$  *Rall....*

*f* *mf*

# Amen

## Mass of Joy and Praise

Flute

Violin

Harp

Priest/All

S/A

T/B

Organ

Violin 1

Violin 2

Viola

'Cello/Bass

*f* *Is tríd, a-gus leis, a-gus ann, a thu-gtar gach on - óir a-gus*

*mf* *Man.*

$\text{♩} = 80$

Detailed description: This is a musical score for the 'Amen' section of a 'Mass of Joy and Praise'. The score is written in 4/4 time and consists of 11 staves. The instruments are Flute, Violin, Harp, Priest/All, S/A, T/B, Organ, Violin 1, Violin 2, Viola, and 'Cello/Bass. The Priest/All part features a vocal line with lyrics in Irish: 'Is tríd, a-gus leis, a-gus ann, a thu-gtar gach on - óir a-gus'. The Organ part includes a 'Man.' (Memento) section. The tempo is marked as quarter note = 80. Dynamics include *f* (forte) and *mf* (mezzo-forte).

⑥

glóir duit-se. a Dhi - a, an nA-thair ui - le chumhach - tach, in



12

$\text{♩} = 70$

*f* 3 3

$\text{♩} = 70$

*f* 3

$\text{♩} = 70$

*f* 3

*Rall...*

*ALL*  $\text{♩} = 70$  3 3

*f* A - men, A-

aon - tacht an Spio - raid Naoimh, trí shaol na saol.

*f* A - men, A-

*Rall...*

$\text{♩} = 70$  3 3

*f*

*Ped.*

$\text{♩} = 70$

*f*

$\text{♩} = 70$

*f*

$\text{♩} = 70$

*f*

$\text{♩} = 70$

*f*

17

*ff*

*ff*

*ff*

*ff*

- men, A - men, A - men, A-

*ff*

- men, A - men, A - men, A-

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*Rit.....*

22

*Rit.....*

*Rit.....*

*Rit.....*

*Rit.....*

- men.

- men.

*Rit.....*

*Rit.....*

*Rit.....*

*Rit.....*

*Rit.....*

# Ár nAthair

## Mass of Joy and Praise

*molto espressione*

All *mf*  $\text{♩} = 58$   
Ár nA-thair a - tá ar neanh, Go nao-far dai-nm, Go dta-ga do

Harp *mf*  $\text{♩} = 70$  *Ad Libitum* *poco rit.* *mp* *molto espressione*  $\text{♩} = 58$

Violin 1 *poco rit.* *mf* *molto espressione*  $\text{♩} = 58$

Violin 2 *poco rit.* *mp* *molto espressione*  $\text{♩} = 58$

Viola *poco rit.* *mp* *molto espressione*  $\text{♩} = 58$

Cello/Bass *poco rit.* *mp* *molto espressione*  $\text{♩} = 58$

7 *Rit...* *A Tempo*  
*f* *mf*  
ríocht, Go ndéan - tar do thoil ar an ta - lamh, mar a dhéan - tar ar neamh. Ár na-rán lae - thúil tabhair dú - inn

*Rit...* *A Tempo*  
*f* *mf* *mp*

*Rit...* *A Tempo*  
*f* *mf* *mp*

*Rit...* *A Tempo*  
*mf* *mp*

*Rit...* *A Tempo*  
*mf* *mp*

*Rit...* *A Tempo*  
*mf* *mp*

14

*f* *mf* *mp*

*Rit...* *A Tempo*

in - niu, a-gus maith dú - inn ár bhfia - cha, mar a mhaith - i - mid - ne dár bhféi - chiú - na féin, a-gus

22

*f* *mp* *pp*

*Rit...* *A Tempo* *Rall.....*

ná lig sinn i gca - thú, ach saor, ach saor sinn o olc.

*A Tempo* *Rit...* *A Tempo* *Rall.....*

*f* *mp* *pp*

*A Tempo* *Rit...* *A Tempo* *Rall.....*

*f* *mp* *pp*

*A Tempo* *Rit...* *A Tempo* *Rall.....*

*f* *mp* *pp*

# A Uain Dé

## Mass of Joy and Praise

Flute  $\text{♩} = 70$  *mf*

Violin  $\text{♩} = 70$  *mp* *3*

Harp  $\text{♩} = 70$

Soprano/All  $\text{♩} = 70$  *Soprano* *mf* *mp*  
A Ua - in Dé, a thó - gann pea-cai an do - mhain,

S/A *4pt Harmony*

T/B

Organ  $\text{♩} = 70$  *mp (Man.)*

Violin 1  $\text{♩} = 70$

Violin 2  $\text{♩} = 70$

Viola  $\text{♩} = 70$

'Cello/Bass  $\text{♩} = 70$

10

*mp*

*mp*

*All*  
*mp*  
déan tró - cai - re o - rainn,

*mp*  
déan tró - cai - re o - rainn,

*mp*  
(Ped.)

*mp*

*mp*

*mp*

*mp*

21

*Rall.....*

*mf* *f* *mf*

*Rall.....*

*mf* *f* *mf* *p*

*Rall.....*

*mf* *f* *mf* *mp*

*Rall.....*

*mf* *f* *mf* *mp*

déan tró - cai - re o - rainn, déan tró - cai - re, tró - cai - re o - rainn.

déan tró - cai - re o - rainn, déan tró - cai - re, tró - cai - re o - rainn.

*Rall.....*

*mf* *f* *mf* *mp*

*Rall.....*

*mf* *f* *mf* *mp*

*Rall.....*

*mf* *f* *mf* *mp*

*Rall.....*

*mf* *f* *mf* *mp*



32 *A Tempo*

*p* *mf*

*A Tempo*  
*mp*

*A Tempo*  
*p* *mp*

*A Tempo*  
*Soprano*  
*mf* *mp*  
A Ua - in Dé, a thó - gann pea-cai an do - mhain,

*A Tempo*  
*mp*  
(Man.)

*A Tempo*

*A Tempo*

*A Tempo*

*A Tempo*

42

*mp* *mf*

*All*  
*mp*  
déan tró - cai - re o - rainn, déan tró - cai -

*mp*  
déan tró - cai - re o - rainn, déan tró - cai -

(Ped.)

*mp*

*mp*

*mp*

53

*Rall..... A Tempo*

*f mf p*

*Rall..... A Tempo*

*f mf p mp*

*Rall..... A Tempo*

*mf f mf mp p*

*Rall..... A Tempo*

*Soprano*

*f mf mp mf*

- re o - rainn, déan tró-cai - re, tró - cai - re o - rainn. A Ua-

*Rall..... A Tempo*

*mf f mf mp*

- re o - rainn, déan tró-cai - re, tró - cai - re o - rainn.

*Rall..... A Tempo*

*mf f mf mp (Man.)*

*Rall..... A Tempo*

*mf f mf mp*

*Rall..... A Tempo*

*mf f mf mp*

*Rall..... A Tempo*

*mf f mf mp*

64

*mf*

*mp*

*mp*

*mp*

- in Dé, a thó - gann pea-cai an do-mhain,

74

*mp* *mf*

*mf*

*All*  
*mp* *mf*  
tabhair dú - inn sío - cháin, tabhair dú - inn sío - cháin,

*mp* *mf*  
tabhair dú - inn sío - cháin, tabhair dú - inn sío - cháin,

(Ped.) *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

85

*Rall.....*

*f* *mf* *Rall.....* *mp*

*f* *mf* *mp*

*f* *mf* *mp*

*Rall.....*

*f* *mf* *mp*

*tabhair* *dú* *inn,* *sí* *cháin.*

*f* *mf* *mp*

*tabhair* *dú* *inn,* *sí* *cháin.*

*Rall.....*

*f* *mf* *mp*

*Rall.....*

*f* *mf* *mp*

*Rall.....*

*f* *mf* *mp*

*Rall.....*

*f* *mf* *mp*

# Ag Críost an síol

## Mass of Joy and Praise

Flute

Violin

Harp

Piano

All

S/A

T/B

Organ

Violin 1

Violin 2

Viola

Cello/Bass

*mf* *mf* *f* *mf*

*Con Pedale*

*mf*

*mf* *mf* *mf* *mf*

*mf*

*mf*

*mf*

Ag Críost an síol, ag Críost an síol

4pt harmony

*mf*

9

fómhar, in - ioth - a - liann Dé go drug - tar sinn. Ag Críost an mhuir, ag



16

Crist an tiosc, i - lion - ta Dé go gcas - tar sinn.

23

Ó thás go haois, is ó aois go bás, do dhá lámh, a Críost, a - nall thar - ainn. Ó

32

*f* *mf* *mp*

*f* *mf* *f* *f*

bhás go críoch, ní críoch ach ath - fhas, i bPar-rthas na nGrást go rabh - ai - mid.

39

45

Musical score for piano and guitar, measures 45-50. The score includes a piano part with a treble and bass clef, and a guitar part with a treble clef. The key signature has one sharp (F#). Measure 45 starts with a treble clef and a key signature of one sharp. The piano part features a melody with eighth notes and rests. The guitar part has a complex rhythmic pattern with triplets and sixteenth notes. Measures 46-50 continue the piece with various musical notations including slurs, ties, and triplets.

51

The musical score consists of six systems of staves. The first system (measures 51-52) features a vocal line with a melodic line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system (measures 53-54) continues the piano accompaniment. The third system (measures 55-56) shows the vocal line with a melodic line and the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with some triplets and rests.

57

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* (+bass)

Ó thás go haois, is ó aois go bás, do dhá lámh, a Críost, a-

Ó thás go haois, is ó aois go bás, do dhá lámh, a Críost, a-

64

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

- nall thar - ainm. Ó bhás go críoch, ní críoch ach ath - fhas, i bPar-rthas na nGrást go  
 - nall thar - ainm. Ó bhás go críoch, ní críoch ach ath - fhas, i bPar-rthas na nGrást go



71 *poco rit...*  
*mf*  
*poco rit...*  
*mf*  
*poco rit...*  
*mf*

*poco rit...* ♩ = 65 *Rall.....*  
*mf* *mp* *p*

*Solo*  
*poco rit...* ♩ = 65 *Rall.....*  
*mf* *mp*  
 rabh - ai - mid, i bPar-rhas na nGrást go rabh - ai - mid.

*poco rit...*  
*mf*  
 rabh - ai - mid,

*poco rit...* ♩ = 65 *Rall.....*  
*mf* *mp* *p*

*poco rit...* ♩ = 65 *Rall.....*  
*mf* *p*  
*poco rit...* ♩ = 65 *Rall.....*  
*mf* *p*  
*poco rit...* ♩ = 65 *Rall.....*  
*mf* *p*  
*poco rit...* ♩ = 65 *Rall.....*  
*mf* *p*

# Lúireach Phádraig

## Mass of Joy and Praise

Flute  $\text{♩} = 95$

Violin  $\text{♩} = 95$

Harp  $\text{♩} = 95$   
*f*

All  $\text{♩} = 95$  (Men)  
*f*  
*Críost liom, Críost rom - ham, Críost i mo dhi - aidh, Críost is - tigh io - nam,*

S/A *4pt harmony*

T/B

Violin 1  $\text{♩} = 95$

Violin 2  $\text{♩} = 95$

Viola  $\text{♩} = 95$

'Cello  $\text{♩} = 95$

⑥

*(Women)* *(ALL)*

*Críost fúm, Críost os mo chionn, Críost ar mo lámh dheis, Críost ar mo lámh chlé, Críost i mo luí dom,*

11

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Críost i mo sheas-amh dom, Críost i gcroí gach du - ine a - tá

*f*

Críost i gcroí gach du - ine a - tá

*f*

*f*

*f*

*f*

*f*

14

*f*

ag cuimh-neamh o - rum, Críost i mbéal gach du - ine a

ag cuimh-neamh o - rum, Críost i mbéal gach du - ine a

18

labh - raí -onn liom, Críost i neagh

labh - raí -onn liom, Críost i neagh

21

*Rall...* (attacca Gigue)

*Rall...* (attacca Gigue)

*Rall...* (attacca Gigue)

*Rall...* (attacca Gigue)

*súil a fhéa - chann o - rum,*

*súil a fhéa - chann o - rum,*

*Rall...* (attacca Gigue)

*Rall...* (attacca Gigue)

*Rall...* (attacca Gigue)

*Rall...* (attacca Gigue)

# Gigue

## Mass of Joy and Praise

Flute  $\text{♩} = 110$  *f*

Violin  $\text{♩} = 110$  *mf* *f*

Harp  $\text{♩} = 110$  *mf*

Piano  $\text{♩} = 110$  *mf*

Violin 1  $\text{♩} = 110$  *mf*

Violin 2  $\text{♩} = 110$  *mf*

Viola  $\text{♩} = 110$  *mf*

Cello  $\text{♩} = 110$  *mf*

Bass  $\text{♩} = 110$  *mf*

*Bodhrán*



⑨

The musical score is arranged in 10 staves. The first three staves are vocal lines. The fourth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom. The fifth and sixth staves are additional bass staves for the piano accompaniment. A dynamic marking of *mf* is located in the second staff. The score begins with a circled number 9 in the first staff.

⑩

*mf*

*f*

free-scores.com

24

The musical score is arranged in 11 staves. The first two staves are in treble clef. The third and fourth staves form a grand staff with treble and bass clefs. The remaining seven staves are in bass clef. The music begins at measure 24, marked with a circled '24'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of the final staff.

31

The musical score consists of two systems of staves. The first system includes a treble clef staff with a circled measure number '31', a grand staff (treble and bass clefs), and two additional staves. The second system includes a grand staff and two additional staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a fermata over the final note of the first staff in the first system.

38

The musical score consists of nine staves. The first three staves are for a vocal line, and the remaining six are for a piano accompaniment. The piano part is divided into two systems of three staves each. The first system includes a piano (f) dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with whole notes and half notes, some with ties. The score is written in a key with one sharp (F#) and a common time signature (C).

45

The musical score is written for piano and consists of nine staves. The first three staves are for the right hand, and the last six are for the left hand. The music begins at measure 45. The first staff of the right hand starts with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. The second staff of the right hand continues the melody, featuring a dynamic marking of *f* (forte). The third staff of the right hand shows a more complex rhythmic pattern with sixteenth notes. The left hand part starts at the fourth staff, with a bass clef and a key signature of one sharp. It features a steady eighth-note accompaniment in the lower register, with some chords and rests. The score concludes at measure 54.

51

The musical score consists of ten staves. The first three staves are for a melodic instrument (likely a flute or tin whistle), the fourth is a grand staff for piano, and the remaining five are for a bodhrán. The score is divided into three measures by bar lines. The first measure is in G major (one sharp), the second in G major (one sharp), and the third in E minor (no sharps or flats). Dynamic markings include *mf* (mezzo-forte) in the first three staves, *f* (forte) in the piano part, and *mp* (mezzo-piano) in the bodhrán parts.

- Bodhrán

56 *poco rit.* *A Tempo*

*f* *A Tempo* *f*

*poco rit.* *A Tempo* *f*

*poco rit.* *A Tempo* *mf*

*poco rit.* *A Tempo* *mf*

*poco rit.* *A Tempo* *mf*

*poco rit.* *A Tempo* *mp* *mf* *A Tempo* *mf*

*mf* *A Tempo* *mf*

+ Bodhrán



61

This musical score consists of two systems. The first system (measures 61-66) features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part includes a melodic line with eighth and sixteenth notes, a bass line with eighth notes, and a third system with a treble clef containing a series of chords. The second system (measures 67-72) features a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part includes a melodic line with eighth and sixteenth notes, a bass line with eighth notes, and a third system with a bass clef containing a series of chords.

67

*mf* *f*

*mf*

The musical score consists of several systems. The first system includes a vocal line and two piano accompaniment staves. The second system continues the vocal line and piano accompaniment, with dynamic markings *mf* and *f*. The third system features a piano accompaniment staff with a *mf* marking. The fourth system shows a grand staff with both treble and bass clefs. The fifth system includes a vocal line and two piano accompaniment staves. The sixth system continues the vocal line and piano accompaniment. The seventh system features a piano accompaniment staff with a *mf* marking. The eighth system shows a grand staff with both treble and bass clefs. The ninth system continues the piano accompaniment.

73

The musical score consists of eight staves. The first two staves are a grand staff (treble and bass clefs). The third staff is a single treble clef staff. The fourth staff is a grand staff (treble and bass clefs). The fifth staff is a single treble clef staff. The sixth staff is a single bass clef staff. The seventh staff is a single bass clef staff. The eighth staff is a single bass clef staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

78

The musical score consists of nine staves. The first three staves are in treble clef. The fourth staff is a grand staff with a treble clef on top and a bass clef on the bottom. The fifth through eighth staves are in treble clef, and the ninth staff is in bass clef. A forte (*f*) dynamic marking is present in the third staff, spanning the fourth and fifth measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

83

The musical score consists of two systems of staves. The first system includes a treble clef staff with a circled measure number '83' at the beginning, followed by a grand piano staff with both treble and bass clefs. The second system continues with two more treble clef staves and two more grand piano staves. The notation includes various note values, rests, and dynamic markings such as 'mf'. The piece concludes with a final measure in the grand piano staff.

89

The musical score consists of nine staves. The first staff is a treble clef with a piano (*p*) dynamic marking. The second staff is a treble clef with a forte (*f*) dynamic marking. The third staff is a treble clef. The fourth and fifth staves are a grand staff (treble and bass clefs). The sixth staff is a treble clef. The seventh staff is a bass clef. The eighth and ninth staves are a grand staff (treble and bass clefs). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece.

97

The musical score consists of two systems. The first system (measures 97-102) features a piano accompaniment and a saxophone part. The piano part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The saxophone part is written in a single staff with a treble clef. The second system (measures 103-108) features a saxophone part in a single staff with a treble clef. The piano part is not present in this system. The music is in a key with one sharp (F#) and a 4/4 time signature. The saxophone part includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides harmonic support with chords and moving lines.

103

*mf*

*mf*

*f*

*mp*

*mp*

- Bodhrán



108

*poco rit.* *A Tempo*

*poco rit.* *A Tempo* *f*

*poco rit.* *f* *A Tempo*

*mf* *f*

*poco rit.* *A Tempo*

*mf*

*poco rit.* *A Tempo*

*mf*

*poco rit.* *A Tempo*

*mf*

*poco rit.* *A Tempo*

*mp* *mf*

*A Tempo*

*mf*

*A Tempo*

*mf*

*A Tempo*

*mf*

+ Bodhrán

113

The musical score consists of two systems. The first system (measures 113-115) features a vocal line in the upper staves and a piano accompaniment in the lower staves. The vocal line includes a melodic phrase with a sharp sign, a rest, and a descending line. The piano accompaniment includes a bass line with a sharp sign and a treble line with chords and eighth notes. The second system (measures 116-118) continues the vocal and piano parts with similar rhythmic and melodic patterns.

119

*mf*

*mf*

125

*f*

130

The musical score is written for piano and begins at measure 130. It is organized into two systems. The first system contains three staves: the top two are for the right hand and the bottom one is for the left hand. The second system contains six staves: the top two are for the right hand and the bottom four are for the left hand. The music is in a common time signature and a key signature of one flat. The right hand part is characterized by intricate rhythmic patterns, including sixteenth-note runs and eighth-note figures. The left hand part provides a steady accompaniment with a mix of quarter and eighth notes, often featuring a rhythmic pattern of eighth notes followed by a quarter note. The score concludes with a double bar line at the end of the final measure.

135

*f*

140

The musical score consists of nine staves. The first three staves are vocal parts, and the last six are piano accompaniment. The piano part is divided into two systems of three staves each. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system consists of three separate staves. Dynamics include *ff* (fortissimo) and *f* (forte). The score includes various musical notations such as rests, notes, and slurs.

# *Choir Scores*



# Gloir agus moladh duit

Mass of Joy and Praise

♩ = 90

All

*f* Glóir a - gus mo - ladh duit, dar nA -

S/A

4pt harmony

T/B

Organ

♩ = 90

⑧

- thair. Glóir a - gus mo - ladh duit, dar nA - thair. Glóir, Glóir,

14

mo - ladh a - gus buíó - chas duit, *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

20

- ia, Al - le - lu - ia. *f* Glóir a - gus mo-ladh duit, a Ío - sa. Glóir

27

*a - gus mo-ladh duit, a ío - sa. Glóir, Glóir, mo - ladh a - gus*

33

*buí - chas duit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -*

*ff*

39

- le - lu - ia. Glóir a - gus mo - ladh duit, a Spio - rad Naomh. Glóir a - gus mo - ladh

*ff* Glóir a - gus mo - ladh duit, a Spio - rad Naomh. Glóir a - gus mo - ladh

46

duit, a Spio - rad Naomh. Glóir, Glóir, mo - ladh a - gus buí - o - chas

duit, a Spio - rad Naomh. Glóir, Glóir, mo - ladh a - gus buí - o - chas

52 *Rall.....*

duit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

duit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

*ff*

*Rall.....*

58

- ia.

- ia.

# A Thiarna

Mass of Joy and Praise

*♩* = 70

**Cantor**

*mf* *f* *All*

A Thiarna déan trócaire. A

**4pt harmony**

S/A

T/B

Organ

⑦

**Cantor**

*mf*

Thiarna déan trócaire. A Christ,

Thiarna déan trócaire.

12

*f* *mf* *p* *mf*

*Rall.....* *A Tempo*  
*All*

*a* *Christ* *déan* *tró* - *cai* - *re.* *A* *Christ,*

*mf* *A* *Christ,*

*mp*

17

*f* *mf* *p* *mf*

*Rall.....* *A Tempo*  
*Cantor*

*a* *Christ* *déan* *tró* - *cai* - *re.* *A* *Thiar* - *na* *déan*

*a* *Christ* *déan* *tró* - *cai* - *re.*

*mf* *mp* *p*

*Rall.....* *A Tempo*

23

tró - cai - re. *f* *All* Thiar - na déan tró - cai- *Rall.....*

*f* *fA* Thiar - na déan tró - cai-

28

- re.

- re.



# Glóir

Mass of Joy and Praise

♩=80

ALL/Soprano

ALL

*f*  
Glóir, Glóir do Dhi - a sna

Tenor

8

4pt Harmony

S/A

*f*  
Glóir, Glóir do Dhi - a sna

T/B

*f*  
Glóir, Glóir do Dhi - a sna

Organ

♩=80

*f*

*f*

Detailed description: This musical score is for the piece 'Glóir' from a 'Mass of Joy and Praise'. It is written in 6/8 time with a tempo of 80 beats per minute. The score includes parts for ALL/Soprano, Tenor, S/A (Soprano/Alto), T/B (Tenor/Bass), and Organ. The vocal parts (ALL/Soprano, Tenor, S/A, T/B) are arranged in a 4-part harmony. The organ part provides accompaniment. The lyrics are 'Glóir, Glóir do Dhi - a sna'. The score features a repeat sign with first and second endings. Dynamics include *f* (forte). The organ part starts with a *f* dynamic and includes a repeat sign with first and second endings.

7

ha - rda,

ha - rda, Glóir, Gloir, Gloir do Dhi - a sna ha - rda,

ha - rda, Glóir, Gloir, Gloir do Dhi - a sna ha - rda,

14

*ff* Glóir, Glóir, Glóir, a - gus ar ta-lamh

*ff* Glóir, Gloir, Gloir sna ha - rda, a - gus ar ta-lamh

*ff* Glóir do Dhi - a, Glóir do Dhi - a sna ha - rda, a - gus ar ta-lamh

20

*Rall.....* **1.** *A Tempo*

sio - cháin do lucht dea - tho - **fff**  
la.

*Solo voices*

sio - cháin do lucht dea - tho - la. **fff** Mo - lia-mid thú; mó-rai-mid thú;

sio - cháin do lucht dea - tho - **fff**  
la.

*Rall.....* *A Tempo*

**fff** *mf*  
(Man.)

27

*Full Choir*

ad - rai - mid thú; **ff** tu-gai-mid glóir duit; ga-bhai-mid buio-chas leat as ucht do mhór-

**f**  
(Ped.)

33

ghlóí - re; a Thiar na Dí - a, a Rí na bhflai-theas; a

a Thiar - na Dí - a, a

(Man.) Ped.

39

2.  $\text{♩} = 68$   
Soprano

la. *mf* A Thiar-

*ff* *fff*  
Dhi-a, a A - thair ui - le - chumhach - taigh. la.

*ff* *fff*  
Dhi-a, a A - thair ui - le - chumhach - taigh. la.

$\text{♩} = 68$

47

na, a *f* Aon - Mhic, *mf* a ío- 3

56

*poco rit... A Tempo*

*f* sa Críost. *mf* A Thiar- *f*

66

8

*mf*

*f*

3

na Di - a a Ua in Dé, Mac an A - thar,

76

*f*

3

3

3

tu - sa a thó-gann pea - cáí an do - mhain, déan tró - cai - re o - rainn; tu - sa a

8

tu - sa a thó-gann pea - cáí an do - mhain, tu - sa a

85 *Rit...*  $\text{♩} = 68$

thó-gann pea - cáí an do - mhain, glac le - nár ngui. *f* *mf* Tu sa a - tá i do

thó-gann pea - cáí an do - mhain, glac le - nár ngui. *f* *mf* Tu sa a - tá i do

This system contains two vocal staves and two piano staves. The vocal staves have lyrics in Irish and English. The piano accompaniment consists of empty staves with a few notes in the bass line.

96 *Rall.....*

shuí ar *f* dheis an A - thar, *mp* déan tró *mf* *f* cai - re o-

shuí ar *f* dheis an A - thar, *mp* déan tró *mf* *f* cai - re

This system contains two vocal staves and two piano staves. The vocal staves have lyrics in Irish and English. The piano accompaniment consists of empty staves with a few notes in the bass line.

106 *Tempo I*

- rainn.

o - rainn.

*f* Óir is tú a - mhain is Nao - fa; is

*f* Óir is tú a - mhain is Nao - fa; is

*Tempo I*

*f*

113

tú a - mhain is Tiar - na; is

*ff*

tú a - mhain is Tiar - na; is

*ff*



120

tú a - mhain is Ró - Ard, a Ío - sa Críost, mar aon leis an Spio - rad Naomh i

tú a - mhain is Rói - ard, a Ío - sa Críost, mar aon leis an Spio - rad Naomh i

126

*A Tempo*  
**ALL**  
*ff*  
Glóir, Glóir do Dhi - a sna

*Rall.....*  
*fff*  
nglóir Dé an tA - thair.

*A Tempo*  
*ff*  
Glóir, Glóir do Dhi - a sna

*Rall.....*  
*fff*  
nglóir Dé an tA - thair.

*A Tempo*  
*ff*  
Glóir, Glóir do Dhi - a sna

132

ha - rda,

ha - rda, ha - rda, Glóir, Glóir do Dhi - a sna ha - rda, ha - rda, Glóir, Glóir do Dhi - a sna ha - rda,

139

*fff*  
Glóir, Glóir, Glóir, a - gus ar ta-lamh

*fff*  
Glóir, Glóir, Glóir sna ha - rda, a - gus ar ta-lamh

*fff*  
Glóir do Dhi - a, Glóir do Dhi - a sna ha - rda, a - gus ar ta-lamh

145 *poco rit.....*

sio - cháin do lucht dea - tho - la. A-

sio - cháin do lucht dea - tho - la. A-

sio - cháin do lucht dea - tho - la. A- *poco rit.....*

*fff*

152

- men.

- men.

- men.

# Psalm 23

Mass of Joy and Praise

*Con espressione*  
♩ = 96

ALL

Sop. *solo*  
*mf*  
'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de

Alt.

Ten.

Bass

Piano *mf* *mp*

Organ

12

*Tutti* *f* 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*f* dhíthí orm. 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*Tutti* *f* 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*Tutti* *f* 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*Tutti* *f* 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*Tutti* *f* 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*f* 'Sé an Tiar - na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *Rit...*

*A Tempo*  
*Solo Baritone*  
*mf*

*A Tempo*  
*mp*

*mf*

*Rit...*

23

- na m'aoi - re; ní bheidhí aon ní de dhíthí orm. *cresc.* Cureann se 'moi lui, 'moi

*cresc.*

32

lui me i moin ear fear ghlas; is

*f*

*cresc.*

*mf*

*f*

*mf*

38

seo - lann se ar i - meall an uis - ce me - mar a bhfaigh - im suaimh-neas. Sé an Tiar-

*f*

*f*

*f*

*f*

*f*

*Tutti*

*f*

*mf*

47

- na m'aoi - re; ní bheidhí aon ní de

- na m'aoi - re; ní bheidhí aon ní de

- na m'aoi - re; ní bheidhí aon ní de

- na m'aoi - re; ní bheidhí aon ní de

- na m'aoi - re; ní bheidhí aon ní de

*m.s* *m.d* *m.s* *m.d*

52

*dhíth* *orm.* *A Tempo Solo*

*dhíth* *orm.* *mf* Seo - lann sé mé ar rian - ta dí - rea-cha mar gheall ar a ainm.

*dhíth* *orm.*

*dhíth* *orm.*

*dhíth* *orm.*

*dhíth* *orm.*

*A Tempo*

*dim.* *mp*

61

*cresc.*

*f*

Fíú dá siúl - fainn i ngleann an dor - cha - días, níor - bhaol liom an t-

*cresc.*

*mf*

69

*mf*

- oic; a - gus tú fá - ram le do shlat is do bha - chall, chun só - lás a thabhairt, a thabhairt dom.

*mp*



77

*f*

*Tutti*

'Sé an Tiar - na m'aoi - re; ní bheidh aon

*f*

'Sé an Tiar - na m'aoi - re; ní bheidh aon

*f*

'Sé an Tiar - na m'aoi - re; ní bheidh aon

*f*

'Sé an Tiar - na m'aoi - re; ní bheidh aon

*f*

'Sé an Tiar - na m'aoi - re; ní bheidh aon

83

ní de dhíth orm.

ní de dhíth orm.

ní de dhíth orm.

*mf*

ní de dhíth orm. *A Tempo Solo*

Coi rionn tu bord chun bei - le dom i bhfian - ai - se mo

ní de dhíth orm.

*A Tempo*

*dim.* *mp*

92

niamh - de; un - gann tu mo cheann le ho-

*cresc.* *f*

*mf*

99

la; ta mo chu - pan, mo chu - pan ag cur thar

*mf* *mp*

108

*f* 'Sé an Tiar - na m'aoi - re; ní

*f* 'Sé an Tiar - na m'aoi - re; ní

*f* 'Sé an Tiar - na m'aoi - re; ní

*Tutti* *f* *mf* *f* 'Sé an Tiar - na m'aoi - re; ní

*f* 'Sé an Tiar - na m'aoi - re; ní

*mf*

114

*mf* *mf* *mf* *mf* *mf*

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm. *mf* Lean - faidh

bheidh aon ní de dhíth orm. *mf* Lean - faidh

*mf*

119

cin - eal - tas is fa bhar me gach - uile

cin - eal - tas is fa bhar me gach - uile

124

*mf* i dteach an Tiar-

*mf* i dteach an Tiar-

la de mo shaol; i dteach an Tiar-

la de mo shaol; i dteach an Tiar-

129

na, an Tiar na a

na, an Tiar - na, Tiar - na, Tiar - na a

na, an Tiar - na, Tiar - na, Tiar - na, a

na, an Tiar - na, an Tiar - na, Tiar - na a

134

mhair - fidh, a mhair - fidh me go brach, me go

mhair - fidh, a mhair - fidh me go brach, me

mhair - fidh, a mhair - fidh me go brach, me go

mhair - fidh, a mhair - fidh me go brach, me go brach, go brach na

139

Se an Tiar - na  
 brach na breithe. Sé an Tiar - na  
 go brach na breithe. Sé an Tiar - na  
 brach na breithe. Sé an Tiar - na  
 breithe, go brach na breithe. Sé an Tiar - na

144

m'aoi - re; ní bheidh aon ní de dhíth *dim...* *mf* orm.  
 m'aoi - re; ní bheidh aon ní de dhíth *dim...* *mf* orm.  
 m'aoi - re; ní bheidh aon ní de dhíth *dim...* *mf* orm.  
 m'aoi - re; ní bheidh aon ní de dhíth *dim...* *mf* orm.  
 m'aoi - re; ní bheidh aon ní de dhíth orm, de dhíth *mf* orm.

*m.d* 8  
*m.s* *mf*  
 8 bassa

# Alleluia

Mass of Joy and Praise

*♩.=60* *Cantor*

Cantor/All *f*  
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

S/A

T/B

Organ *f*

⑧ *ALL*

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

14

*ff*  
Al -

20

*ff*  
Al - le - lu - ia,



1.

*Rit.....*

*A Tempo*

*ALL*

25

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

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

*(tone for acclamation)*

*(Man. mf)*

*Rit.....*

*(Ped.)*

2.

*Rit.....*

*♩.=50*

*Rall.....*

32

le - lu - ia, Al - le - lu - ia. *fff*

le - lu - ia, Al - le - lu- *fff*

*Rit.....*

*♩.=50*

*Rall.....*

*ff* *fff*

# Is Naofa

Mass of Joy and Praise

All  $\text{♩} = 70$

*mf*

4pt Harmony

Is Nao - fa, Nao - fa, Nao - fa thú, a Thiar - na

S

A

T

B

Organ

$\text{♩} = 70$

(Man.) *mp*

9 *Soprano* *Rall...*

*f* *mp*

*Di - a na slu - a. Tá neamh a-gus ta - lamh lán de do ghloir.*

16 *All*  $\text{♩} = 110$

*f* *ff*

*Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós -*

*Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós -*

*Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós -*

*Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós -*

$\text{♩} = 110$

*f* *ff*

24 *Rit....* *A Tempo*

*mf* *f* *f* *f*

- an - na sna ha - rda. Hós - an -  
 - an - na, Hós - an - na sna ha - rda, sna ha - rda. Hós - an -  
 - an - na, Hós - an - na sna ha - rda, sna ha - rda. Hós - an -  
 - an - na, Hós - an - na sna ha - rda, sna ha - rda. Hós - an -

*Rit....* *A Tempo*

*mf* *f*

(Ped.)

31 *Rall....* *Soprano*  $\text{♩} = 70$

*mf* *ff* *ff* *ff* *mf*

- na, Hós - an - na, Hós - an - na, Hós - an - na sna ha - rda. *mf*  
*Is*

- na, Hós - an - na, Hós - an - na, Hós - an - na sna ha - rda.

- na, Hós - an - na, Hós - an - na, Hós - an - na sna ha - rda.

- an - na, Hós - an - na, Hós - an - na, Hós - an - na sna ha - rda.

- na, Hós - an - na, Hós - an - na, Hós - an - na sna ha - rda.

*Rall....*  $\text{♩} = 70$

*ff* *mp*

(Man.) (Man.)

(Ped.)

39

bean - naithe an té a - tá ag teacht in ai - nm an Tiar - na, an Tiar-

46

*All* *f* *mf* *f* *Rall.....*  $\text{♩} = 110$

- na. Is bean-naithe an té a-tá ag teacht in ai - nm an Tiar - na. Hós-

Is bean-naithe an té a-tá ag teacht in ai - nm an Tiar - na. Hós-

Is bean-naithe an té a-tá ag teacht in ai - nm an Tiar - na.

Is bean-naithe an té a-tá ag teacht in ai - nm an Tiar - na.

Is bean-naithe an té a-tá ag teacht in ai - nm an Tiar - na. Hós-

*Rall.....*  $\text{♩} = 110$  *f* (Man.)

(Ped.)

52

Rit....

*ff*

- an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an -

Rit....

*ff*

- an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an -

Rit....

*f* *ff*

Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an -

Rit....

*f* *ff*

Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an -

Rit....

*ff*

- an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an - na, Hós - an -

60

A Tempo

*mf* *f*

- na sna ha - rda. Hós - an - na, Hós-

*mf* *f*

- na, Hós - an - na sna ha - rda, sna ha - rda. *f* Hós - an - na, Hós-

*mf* *f*

- na, Hós - an - na sna ha - rda, sna ha - rda. Hós - an - na, Hós-

*mf* *f*

- na, Hós - an - na sna ha - rda, sna ha - rda. Hós - an - na, Hós-

*mf* *f*

- na, Hós - an - na sna ha - rda, sna ha - rda. Hós - an - na, Hós-an-

A Tempo

*mf* *f*

67  $\text{♩} = 90$  *Rall...*

*ff*

- an - na, Hós - an - na, Hós - an - na sna ha - rda.

*ff*

- an - na, Hós - an - na, Hós - an - na sna ha - rda.

*< ff*

- an - na, Hós - an - na, Hós - an - na sna ha - rda.

*< ff*

Hós - an - na, Hós - an - na, Hós - an - na sna ha - rda.

*< ff*

- na, Hós - an - na, Hós - an - na sna ha - rda.

*ff*

*(Man.)*

*(Ped.)*

$\text{♩} = 90$  *Rall...*

# Mo Thiarna

Mass of Joy and Praise

*♩=70* **Soprano**  
*A Tempo*

Soprano/All *f* Mo Thiar - na a-gus mo Dhi - a,

Tenor *f* Mo

S/A *4pt Harmony*

T/B

Organ *mf* *A Tempo*

⑦ *ALL*

*f* Mo Thiar-na a-gus mo Dhi - a, Mo Thiar - na a-gus mo

Thiar - na a-gus mo Dhi - a, Mo Thiar-na a-gus mo Dhi - a, Mo Thiar - na a-gus mo

*f* Mo Thiar-na a-gus mo Dhi - a, Mo Thiar - na a-gus mo



14

*poco rit...*  $\text{♩} = 60_3$  *Rall....*

*ff* *f* *mf*

Dhi - a, Mo Thiar - na a - gus mo Dhi - a, Mo Thiar - na a - gus mo Dhi - a.

*ff* *f* *mf*

Dhi - a, Mo Thiar - na a - gus mo Dhi - a, Mo Thiar - na a - gus mo Dhi - a.

*ff* *f* *mf*

Dhi - a, Mo Thiar - na a - gus mo Dhi - a, Mo Thiar - na a - gus mo Dhi - a.

*ff* *f* *mf*

Dhi - a, Mo Thiar - na a - gus mo Dhi - a, Mo Thiar - na a - gus mo Dhi - a.

*poco rit...*  $\text{♩} = 60_3$  *Rall....*

*ff* *f* *mf*

Dhi - a, Mo Thiar - na a - gus mo Dhi - a, Mo Thiar - na a - gus mo Dhi - a.

# Amen

Mass of Joy and Praise

*f*  $\text{♩} = 80$

Priest/All

*f* Is tríd, a-gus leis, a-gus ann, a thu-gtar gach on - óir a-gus glóir

S/A

T/B

Organ

*mf*  
*Man.*  $\text{♩} = 80$

⑦

duit-se. a Dhi - a, an nA-thair ui - le chumhach - tach, in aon - tacht an

13 *Rall....* *ALL* ♩=70 *f* *3*

*Spio-raid Naoimh, trí shaol na saol. A - men, A - men, A - men, A-*

*f* *3* *3* *3* *3*

*f* *A - men, A - men, A - men, A-*

*Rall....* ♩=70 *f* *3* *3* *3* *3*

*Ped.*

19 *Rit.....* *ff*

*- men, A - men.*

*ff*

*- men, A - men.*

*Rit.....* *ff* *ff*


# Ár nAthair


Mass of Joy and Praise

*molto espressione*


All   
*mf*  
Ár nA-thair a - tá ar neanh, Go nao-far dai-nm, Go

⑥   
dta-ga do ríocht, Go ndéan - tar do thoil ar an ta - lamh, mar a

⑪   
*Rit...* *A Tempo*  
*f* *mf*  
dhéan - tar ar neamh. Ár na - rán lae - thúil tabhair dú - inn in - niu, a - gus

⑮   
*f* *mf* *Rit...*  
maith dú - inn ár bhfia - cha, mar a mhaith - i - mid - ne dár bhféi - chiú - na

⑳   
*A Tempo* *Rit...* *A Tempo* *Rall.....*  
*mp* *f*  
féin, a - gus ná lig sinn i gca - thú, ach saor, ach saor sinn o

㉔   
*mp*  
olc.

# A Uain Dé

Mass of Joy and Praise

*♩=70*

**Soprano**

Soprano/All

*mf*  
A Ua - in Dé, a thó - gann pea-cai

**4pt Harmony**

S/A

T/B

*♩=70*

**Organ**

*mp*  
(Man.)

⑧ *All*

*mp*  
an do-mhain, *mp*  
déan

*mp*  
déan

*mp*  
(Ped.)

⑱

*mf* *f*  
tró-cai-re o-rainn, déan tró-cai-re o-rainn, déan tró-cai-

*mf* *f*  
tró-cai-re o-rainn, déan tró-cai-re o-rainn, déan tró-cai-

*mf* *f*

27 *Rall.....* *A Tempo*  
*Soprano*

*mf* *mp* *mf*

- re, tró - cai - re o - rainn. A Ua - in Dé, a

- re, tró - cai - re o - rainn.

*Rall.....* *A Tempo*

*mp* *mf*  
(Man.)

36

*mp*

thó - gann pea-cai an do - mhain,

45 *All*

*mp*  
 déan tró - cai - re o - rainn, déan tró - cai - re

*mp*  
 déan tró - cai - re o - rainn, déan tró - cai - re *mf*

*mf*

(Ped.)

54 *Rall.....* *A Tempo Soprano*

*f* *mf* *mp* *mf*  
 o - rainn, déan tró - cai - re, tró - cai - re o - rainn. A

*f* *mf* *mp*  
 o - rainn, déan tró - cai - re, tró - cai - re o - rainn.

*f* *mf* *mp* *p* (Man.) *A Tempo*



63

Ua - in Dé, a thó-gann pea-cai an do-mhain,

*mp*

72

*All*

*mp*  
tabhair dú-inn sío-cháin,

*mp*  
tabhair dú-inn sío-cháin,

(Ped.)

81

*mf* *mf* *f* *mf*

*mf* *f* *mf*

*mf*

*mf*

*Rall.....*

tabhair dú - inn sío - cháin, tabhair dú - inn, sío -

tabhair dú - inn sío - cháin, tabhair dú - inn, sío -

90

*mp*

*mp*

*mp*

cháin.

cháin.

# Ag Críost an síol

Mass of Joy and Praise

*♩ = 85*

All

*mf*

Ag Críost an síol, ag Críost an

S/A

4pt harmony

T/B

Organ

*mf*

⑨

fómhar, in - ioth - a - liann Dé go drug-tar sinn. Ag Críost an mhuir, ag

16

Críost an tiosc, i - líon - ta Dé go gcas - tar sinn.

23

Ó fhás go haois, is ó aois go bás, do dhá lámh, a Críost, a-

30

- nall thar - ainn. Ó bhás go críoch, ní críoch ach ath - fhas, i

36

bPar-rhas na nGrást go rabh - ai - mid.

44

55

*f* Ó fhás go haois, is ó aois go bás, do dhá

*f* Ó fhás go haois, is ó aois go bás, do dhá

*f*

62

láimh, a Críost, a - nall thar - ainn. Ó bhás go críoch, ní

láimh, a Críost, a - nall thar - ainn. Ó bhás go críoch, ní

láimh, a Críost, a - nall thar - ainn. Ó bhás go críoch, ní

68

$\text{♩} = 65$   
Solo  
*poco rit...*

críoch ach ath - fhas, i bPar-rhas na nGrást go rabh - ai - mid, i

críoch ach ath - fhas, i bPar-rhas na nGrást go rabh - ai - mid,

críoch ach ath - fhas, i bPar-rhas na nGrást go rabh - ai - mid,

74 *Rall.....*

*mp*  
*bPar-rthas na nGrást go rabh - ai - mid.*

*Rall.....*

*mp* *p*

$\text{♩} = 65$



# Lúireach Phádraig

Mass of Joy and Praise

$\text{♩} = 95$  (Men)

All

*f* Críost liom, Críost rom - ham, Críost i mo dhi - aidh,

S/A

4pt harmony

T/B

⑤ (Women)

Críost is-tigh io - nam, Críost fúm, Críost os mo chionn, Críost ar mo lámh dheis,

T/B

⑨ (ALL)

Críost ar mo lámh chlé, Críost i mo luí dom, Críost i mo sheas-amh dom, Críost i gcroí gach

*f*  
Críost i gcroí gach

⑬

du - ine a - tá ag cuimh - neamh o - rum, Críost i mbéal gach

du - ine a - tá ag cuimh - neamh o - rum, Críost i mbéal gach

17

du-ine a labh-raí -onn liom, Críost i neagh súil a fhéa-

du-ine a labh-raí -onn liom, Críost i neagh súil a fhéa-

*Rall....*

22

- chann o - rum,

- chann o - rum,

# *Flute Part*

# Gloir agus moladh duit

Mass of Joy and Praise

♩ = 90

Flute

12 *f*

23

31 *< ff*

38

49 *f ff Rall.....*

58

# A Thiarna

Mass of Joy and Praise

♩=70

Flute

Measures 1-7: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. Dynamics: *f* 3

8

Measures 8-15: 2/4, 4/4, 3/4, 2/4. Dynamics: *f* 3, *Rall.....*

16

Measures 16-22: 4/4, 3/4, 2/4. Dynamics: *mf*, *f*, *mf*, *p*. *Rall.....*

23

Measures 23-29: 3/4, 2/4, 3/4. Dynamics: *f*, *Rall.....*

# Glóir

## Mass of Joy and Praise

Flute

$\text{♩} = 80$

*f*

8

*ff*

16

1.

*Rall.....*

22

*A Tempo*

*fff*

*f*

*ff*

31

*f*

2.

*f*

*poco rit....A Tempo*

39

*ff*

*fff*

$\text{♩} = 68$

47

*mp*

60

3

*mf*

*mp*

*mf*

72

*mp*

*mf*

86

*Rit...*

$\text{♩} = 68$

3

*f*

99

*mp*

*mf*

3

*Rall.....*

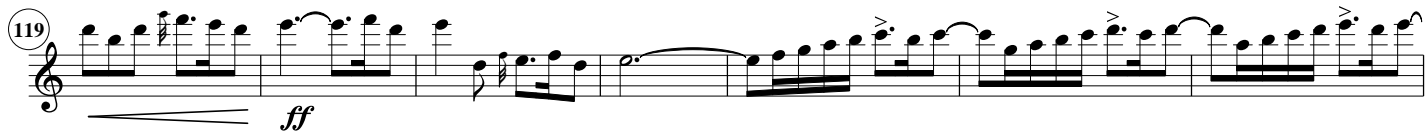
*f*

*mf*

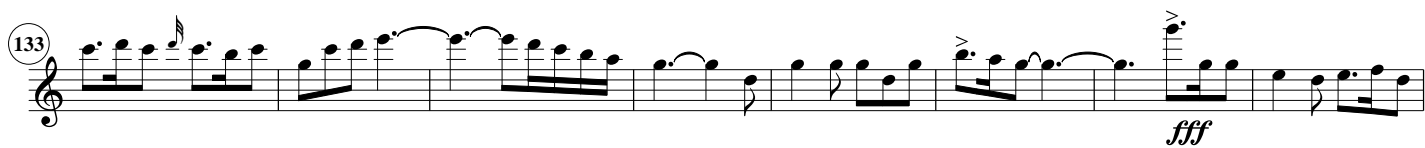
*Tempo I*

*f*

111

119  *ff*

126  *Rall.....*  
< *fff* *A Tempo*  
*ff*

133  *fff*

141 

147  *poco rit....*  
*fff*  
*ff*

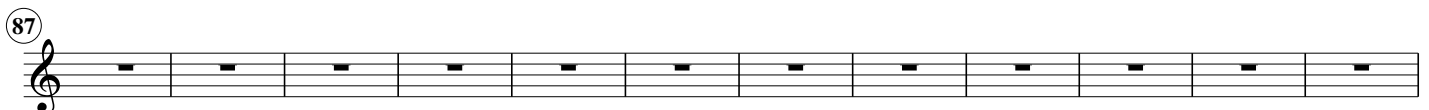
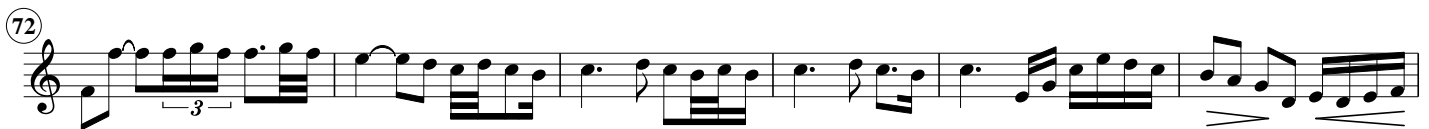
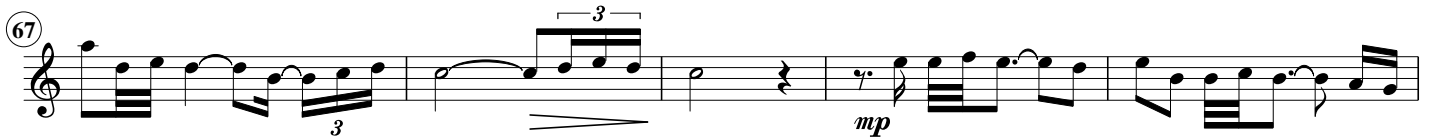
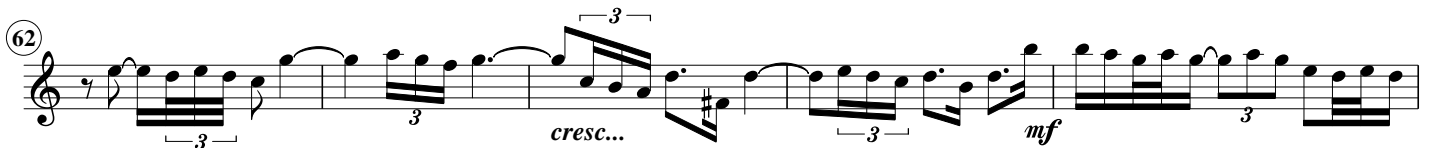
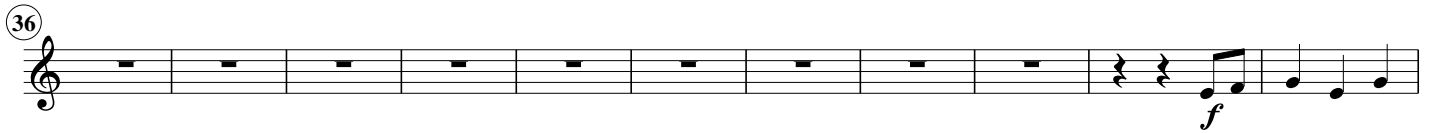
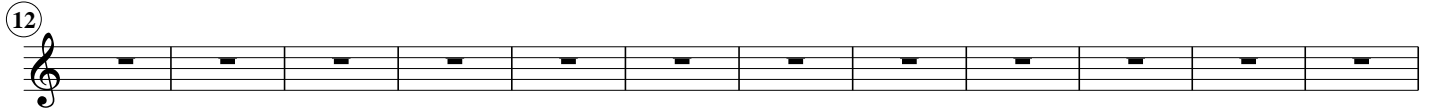


# Psalm 23

Mass of Joy and Praise

*Con espressione*

♩=96



99



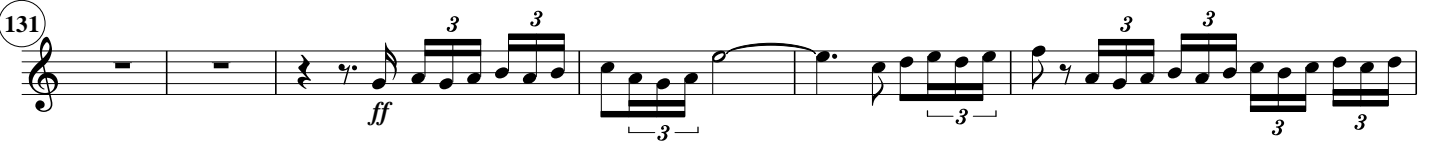
110



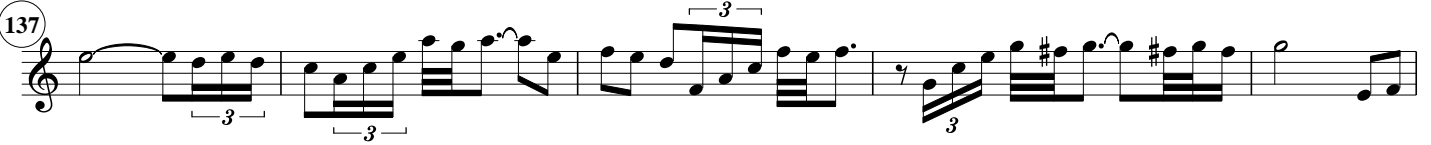
119



131



137



142



149



# Alleluia

Mass of Joy and Praise

Flute  $\text{♩} = 60$

10

19 *ff*

24 1. *Rit.....*

29 2. *Rit.....*  $\text{♩} = 50$  *Rall.....*

35 *fff*

# Is Naofa

Mass of Joy and Praise

Flute

♩ = 70

11

♩ = 110

19

*ff*

26

*f*

33

*ff*

*Rall...*

38

♩ = 70

*mp*

*mf*

46

*f*

*Rall.....*

♩ = 110

*mf*

53

*f*

*ff*

60

*f*

*Rall...*

67

♩ = 90

*ff*

72

The musical score is written for a Flute in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff is a whole rest. The second staff begins at measure 11 with a tempo of 110 and a dynamic of *f*. The third staff begins at measure 19 with a dynamic of *ff*. The fourth staff begins at measure 26 with a dynamic of *f*. The fifth staff begins at measure 33 with a dynamic of *ff* and a *Rall...* marking. The sixth staff begins at measure 38 with a tempo of 70, a dynamic of *mp*, and a triplet of eighth notes. The seventh staff begins at measure 46 with a dynamic of *f*, a *Rall.....* marking, and a tempo of 110. The eighth staff begins at measure 53 with a dynamic of *f*. The ninth staff begins at measure 60 with a dynamic of *f* and a *Rall...* marking. The tenth staff begins at measure 67 with a tempo of 90 and a dynamic of *ff*. The final staff begins at measure 72 and ends with a double bar line.

# Mo Thiarna

Mass of Joy and Praise

♩=70

Flute

8

15

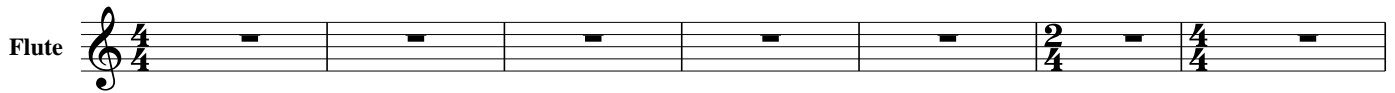
*poco rit...* ♩=60 *Rall....*

*ff* *f* *mf*

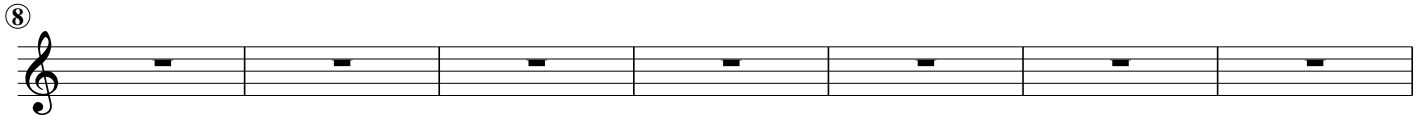
# Amen

Mass of Joy and Praise

Flute

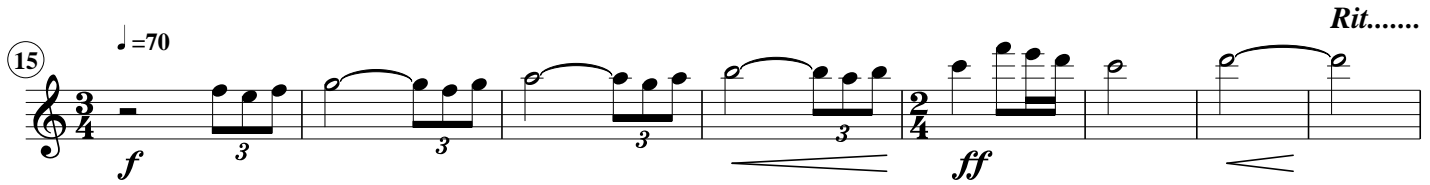


⑧



⑮

♩ = 70



⑳



# A Vain Dé

Mass of Joy and Praise

♩ = 70

Flute

The musical score for the Flute part of 'A Vain Dé' is written in a single system with a key signature of one flat (Bb) and a common time signature. The tempo is marked as ♩ = 70. The score consists of eight staves of music, each beginning with a circled measure number: 10, 20, 31, 42, 52, 63, 72, and 82. The time signature changes from 2/4 to 3/4 and back to 2/4. The dynamics range from piano (p) to mezzo-forte (mf) and forte (f). The score includes various musical notations such as slurs, accents, and a triplet. The piece concludes with a 'Rall.....' marking.

10

20 *Rall.....*

31 *A Tempo*

42

52 *Rall.....*

63 *A Tempo*

72

82 *Rall.....*

# Ag Críost an síol

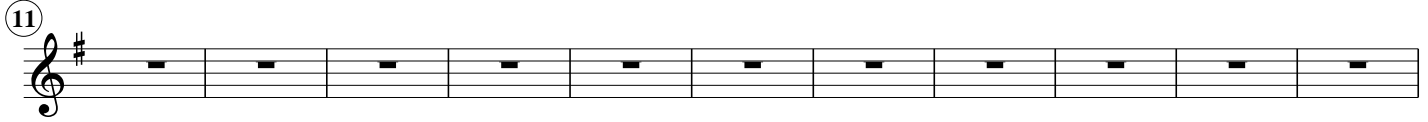
Mass of Joy and Praise

♩=85


Flute




11



22



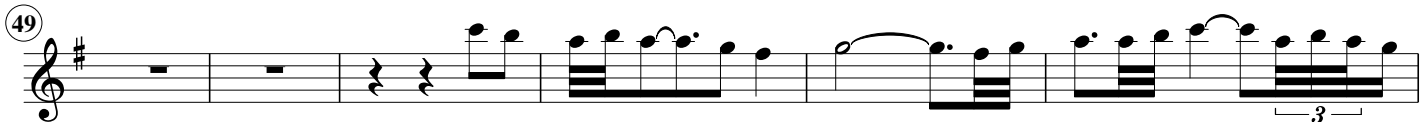
33



43



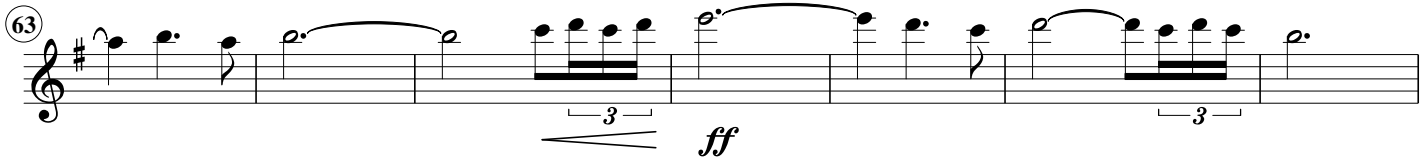
49



55



63



70



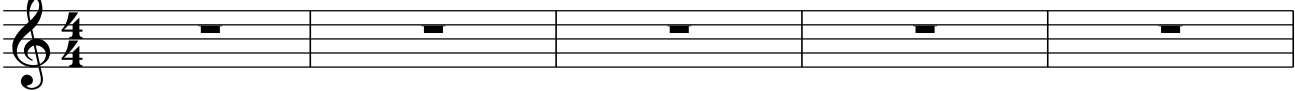


# Lúireach Phádraig

Mass of Joy and Praise

♩=95

Flute



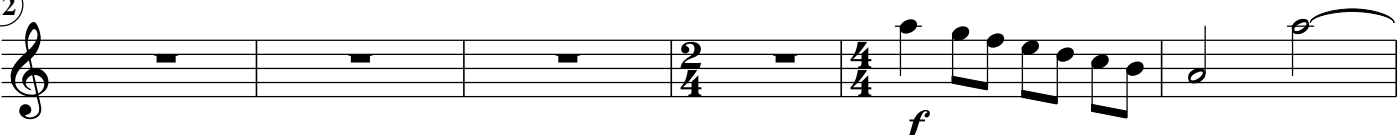
Musical staff for Flute, measures 1-5, all rests.

⑥



Musical staff, measures 6-11, all rests.

⑫



Musical staff, measures 12-17. Measure 12-14 are rests. Measure 15 is 2/4 time, measure 16 is 4/4 time. Measures 17-18 contain a melodic line starting with a forte (*f*) dynamic.

⑱



Musical staff, measures 18-21. Measure 18 has a triplet of eighth notes. Measures 19-21 contain a melodic line with various rhythmic patterns.

*Rall...*

⑳



Musical staff, measures 22-23. Measure 22 has a triplet of eighth notes. Measure 23 ends with a double bar line. A hairpin symbol is below the staff.

(attacca Gigue)

# Gigue

Mass of Joy and Praise

Flute  $\text{♩} = 110$

*f*

8

15 *mf* *f*

22

29

36

43

49 *mf*

56 *poco rit.* *A Tempo* *f*

62

69

75

81

87

*mf* *f*

94

101

106

*mf* *poco rit.* *A Tempo* *f*

112

117

*mf*

123

*f*

129

136

*ff*

# *Violin Part*

# Gloir agus moladh duit

Mass of Joy and Praise

♩ = 90

Violin

*f*

⑧

⑮

*< ff*

⑳

*f*

⑳

*< ff*

㉓

㉔

*f*

㉔

*Rall.....*

*ff*

# A Thiarna

Mass of Joy and Praise

♩ = 70

Violin

*f*

⑧

*Rall.....*

⑮

*A Tempo*

*A Tempo*

*f*

*mf* *p*

*Rall.....*

⑳

*f*

*Rall.....*

# Glóir

## Mass of Joy and Praise

Violin

$\text{♩} = 80$

*f*

7

12

*ff*

18

*Rall.....* 1.

*fff*

24

*A Tempo*

*ff*

33

*f*

*f*

39

2.

$\text{♩} = 68$

*ff*

*fff*

46

*poco rit..A Tempo*

*mp*

*mf*

*mp*

60

*mf*

73

*mp*

85

*Rit...*

$\text{♩} = 68$

*mf*

*f*

96

*Rall.....*

*Tempo I*

*mp*

*mf*

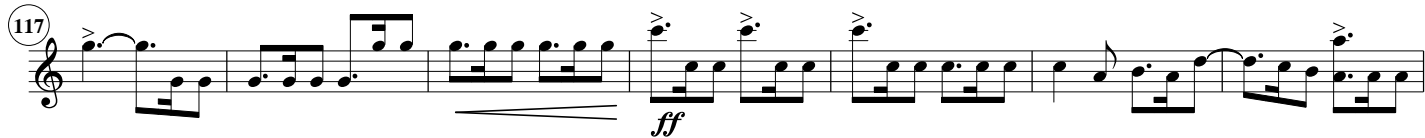
*f*

*mf*

109 *f*



117 *ff*



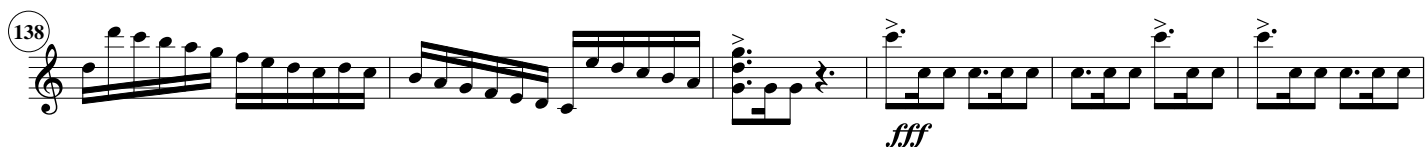
124 *ff* *Rall.....* *A Tempo* *ff*



131



138 *ff*



144



149 *poco rit.....*





# Psalm 23

Mass of Joy and Praise

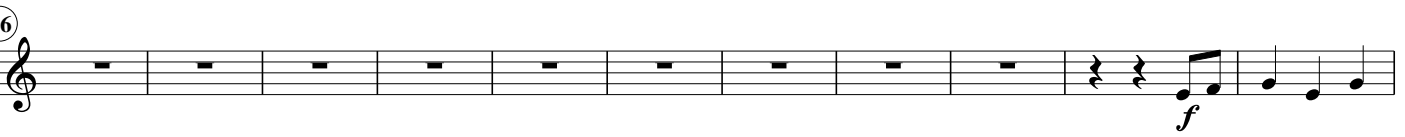
*Con espressione*

♩ = 96


Violin 

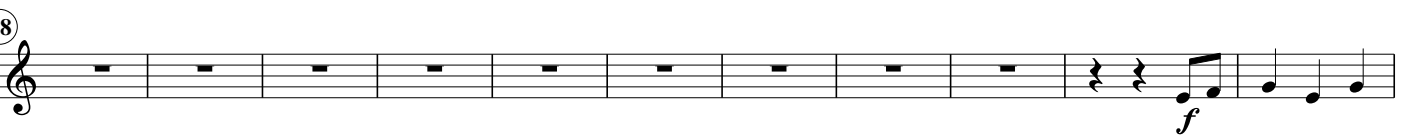
12 

24 

36 


47 

56 

68 

79 

87 

93 

98 

103 

108

*f*

114

125

*ff*

135

138

143

*dim...*

149

*mf*

# Alleluia

Mass of Joy and Praise

Violin

$\text{♩} = 60$

*f*

⑧

⑮

⑳

*ff*

㉕

1.

*Rit.....*

3

㉓

2.

*Rit.....*

$\text{♩} = 50$

*Rall.....*

*fff*

# Preparation of the Gifts

Mass of Joy and Praise

Violin  $\text{♩} = 70$  *expressively*

*mf*

7

16 *A Tempo*

23

31 *mf*

38

44 *f*

51

56

62 *poco rit...* *A Tempo* *Rall.....*  $\text{♩} = 60$  *f* (*ad Lib.*)

67 *rit...*  $\text{♩} = 70$  *Rall.....*

# Is Naofa

Mass of Joy and Praise

Violin

♩ = 70

11

♩ = 110

*f*

19

*ff*

26

*f*

34

*ff*

*Rall...*

♩ = 70

42

*mp*

*< mf*

49

♩ = 110

*f*

*> mf*

*f*

55

*ff*

62

*f*

*ff*

70

♩ = 90

*Rall...*

The image shows a violin score for the piece 'Is Naofa' from a 'Mass of Joy and Praise'. The score is written in treble clef with a key signature of one flat (B-flat). It begins with a 3/4 time signature and a tempo marking of quarter note = 70. The first staff (measures 1-10) consists of whole rests. At measure 11, the tempo changes to quarter note = 110. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also markings for *Rall...* (rallentando) and accents (>). The score includes several time signature changes: 4/4 at measure 11, 3/8 at measure 19, 6/8 at measure 26, 3/4 at measure 34, 3/8 at measure 42, 6/8 at measure 49, 9/8 at measure 55, and 6/8 at measure 62. The piece concludes at measure 70 with a final *Rall...* marking and a tempo of quarter note = 90.

# Mo Thiarna

Mass of Joy and Praise

Violin

$\text{♩} = 70$  *A Tempo*

6

13 *poco rit...*  $\text{♩} = 60$

19 *Rall....* *mf*

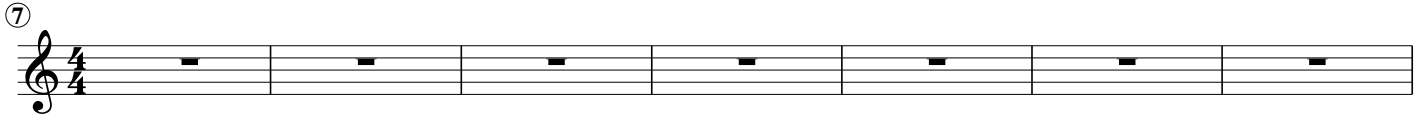
# Amen

Mass of Joy and Praise

Violin

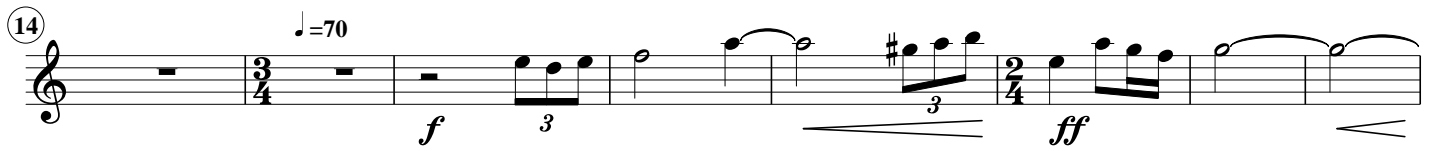


⑦



⑭

♩ = 70



⑳

Rit.....



# A Vain Dé

Mass of Joy and Praise

♩ = 70

Violin

The musical score is written for a violin in G major, 2/4 time. It consists of nine staves of music. The tempo is marked as quarter note = 70. The score includes various dynamics such as *mp*, *mf*, *p*, and *f*, as well as performance instructions like *Rall.....* and *A Tempo*. There are several triplet markings (indicated by a '3' over a bracket) and accents. The piece concludes with a double bar line.

9

19

29 *Rall.....* *A Tempo*

38

48

58 *Rall.....* *A Tempo*

67

77

87 *Rall.....*



# Ag Críost an síol

Mass of Joy and Praise

Violin  $\text{♩} = 85$

The score is written for a violin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first nine staves contain whole rests, indicating that the violin is silent for most of the piece. The music begins at measure 33 with a forte (*f*) dynamic and a triplet of eighth notes. This is followed by more complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamics vary, including *ff* (fortissimo) and *mf* (mezzo-forte). The piece concludes at measure 73 with a *poco rit...* (slightly ritardando) instruction and a final whole note chord.

11

22

33 *f* 3

42 3 3 3

49

57

65 *ff* 3 *mf*

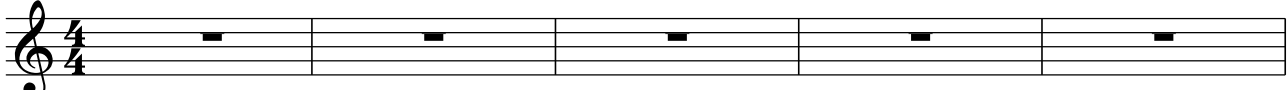
73 *poco rit...*

# Lúireach Phádraig

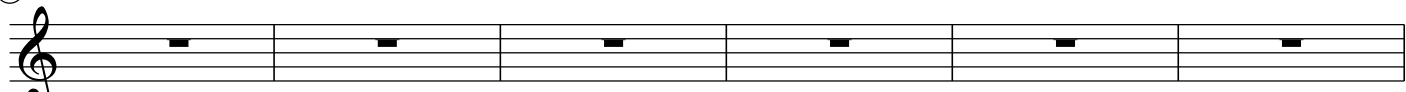
Mass of Joy and Praise

♩ = 95


Violin




⑥



⑫



⑰



⑳

*Rall...* (attacca Gigue)



# Gigue

Mass of Joy and Praise

Violin  $\text{♩} = 110$

*mf* *f* *mf* *f* *mf* *f* *poco rit.* *mf* *A Tempo* *f* *mf* *f* *mf* *f*

80



86



93

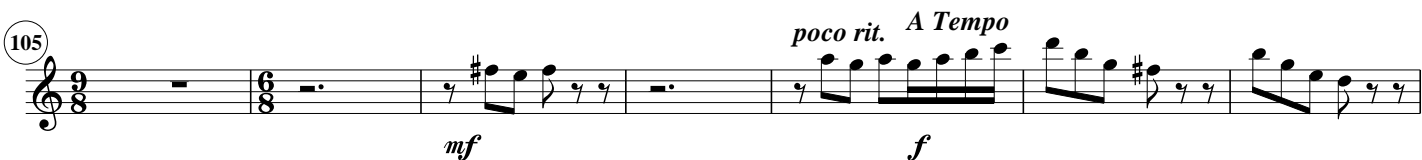


99



105

*poco rit. A Tempo*



*mf* *f*

112



119



125



131



137



*ff*

# *Harp & Piano*

# Gloir agus moladh duit

Mass of Joy and Praise

Harp

♩ = 90

*f*

3

3

3

④

⑬

⑳

*f*

㉑

3

3

34

*ff*

40

49

*ff*

*Rall.....*

57

# A Thiarna

Mass of Joy and Praise

♩ = 70

Harp

*mp* *f*

⑧ *Rall.....*

*mp* *mf* *mp*

⑮ *A Tempo* *Rall.....* *A Tempo*

*p* *mp* *f* *mf* *p* *mp*

⑳ *Rall.....*

*f*



# Glóir

Mass of Joy and Praise

**Harp**

$\text{♩} = 80$

*f*

11

*ff*

*Rall.....*

1.

*fff*

*A Tempo*

20

26

*f*

*ff*

2.

38

$\text{♩} = 68$

*mp*

47

*poco rit... A Tempo*

*mf*

*mp*

*mf*

*mp*

60

Musical score for measures 60-72. The piece is in a 6/8 time signature. The right hand plays a series of chords, while the left hand plays a steady accompaniment. Dynamics include *mf*, *mp*, and *mf*. There are hairpins indicating crescendos and decrescendos.

73

Musical score for measures 73-85. The right hand continues with chords, and the left hand has a more active accompaniment. Dynamics include *f*, *mf*, *f*, *mf*, *mp*, and *mf*. Hairpins are used for dynamic changes.

86

*Rit...*

*f* *mf*

*-68*

Musical score for measures 86-98. The tempo is marked *Rit...* (Ritardando). The right hand has a melodic line with some chromaticism, and the left hand provides accompaniment. Dynamics include *f* and *mf*. A tempo change to *-68* is indicated.

99

*Rall.....* *Tempo I*

*mp* *mf* *f* *mf*

Musical score for measures 99-111. The tempo is marked *Rall.....* (Ritardando) and then *Tempo I*. The right hand has a melodic line, and the left hand has a steady accompaniment. Dynamics include *mp*, *mf*, *f*, and *mf*. Hairpins are used for dynamic changes.

112

Musical score for measures 112-123. Both the right and left hands are silent, indicated by rests on both staves.

124

*ff*

Musical score for measures 124-128. The right hand plays a series of ascending eighth-note chords, while the left hand is silent. The dynamic is marked *ff* (fortissimo).

128 *Rall.....* *A Tempo*

*fff* *ff*

137

*fff*

146

*fff*

151 *poco rit.....* *8va*

*fff*

# Alleluia

Mass of Joy and Praise

Harp  $\text{♩} = 60$

*f*

7

12

19 *ff*

22

25 1. *Rit.....*

29 2. *Rit.....*  $\text{♩} = 50$  *Rall.....*

36 *fff*

# Is Naofa

Mass of Joy and Praise

*Ad Libitum*  
♩=100

*Rall....*  
♩=70

Harp

*p* *mf*

9

*mf* *mp* *mf*

17

*f* *ff*

24

*Rit....* *A Tempo*

*mf* *ff*

30

*f* *ff*

36

*Rall....* *A Tempo*  
♩=70

46  $\text{♩} = 110$   
*f*

55  
*ff*

60 *Rit...* *A Tempo*  
*mf* *ff* *f*

66 *Rall.....*  
 $\text{♩} = 90$   
*ff* *Rall.....*

72

# Mo Thiarna

Mass of Joy and Praise

Harp

$\text{♩} = 70$   
3  
*Rit.....*  
*A Tempo*

*mf* *f*

8

14

*poco rit...*  $\text{♩} = 60$

*ff*

19

*Rall.....*

*mf*

# Amen

Mass of Joy and Praise

Harp

Musical notation for Harp, measures 1-6. Treble and bass clefs, 4/4 time signature, ending with a 2/4 time signature change.

7

Musical notation for measures 7-13. Treble and bass clefs, 4/4 time signature.

14

$\text{♩} = 70$

*f*

3

3

*ff*

Musical notation for measures 14-19. Treble and bass clefs, 3/4 and 2/4 time signatures. Includes dynamics *f* and *ff*, and triplet markings.

20

*Rit.....*

Musical notation for measures 20-23. Treble and bass clefs, 2/4 time signature. Includes a *Rit.....* marking.



# Ar nAthair

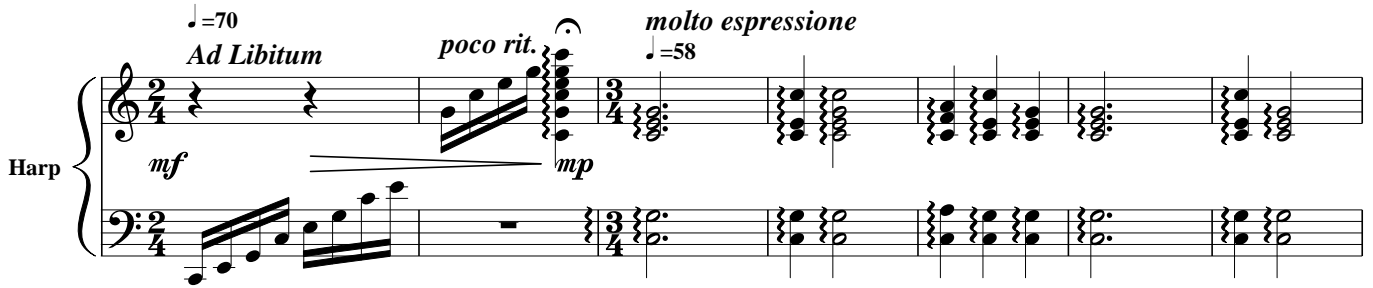
Mass of Joy and Praise

Harp

$\text{♩} = 70$   
*Ad Libitum*

*poco rit.*

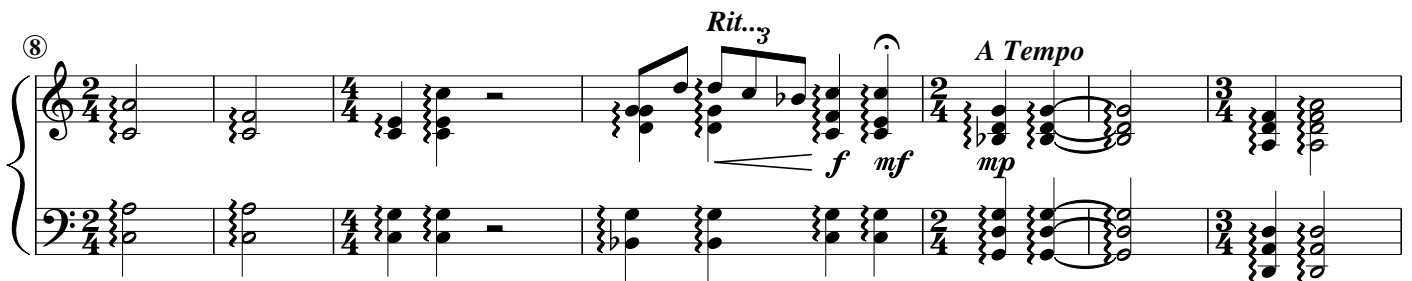
$\text{♩} = 58$   
*molto espressione*



⑧

*Rit...<sub>3</sub>*

*A Tempo*

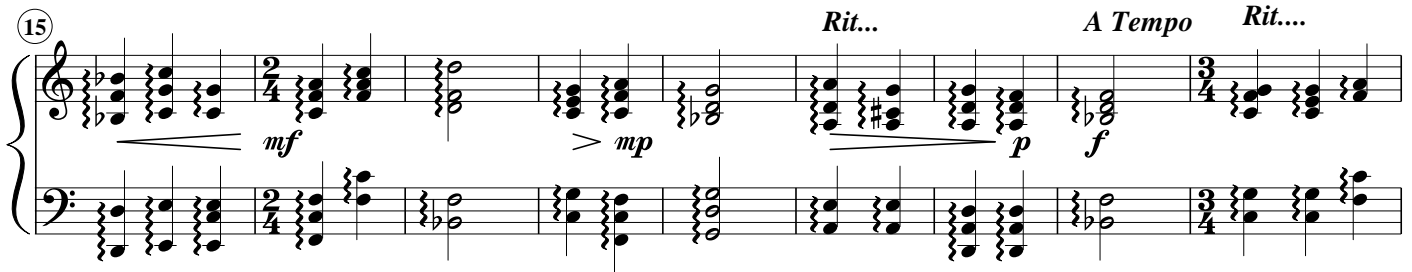


⑮

*Rit...*

*A Tempo*

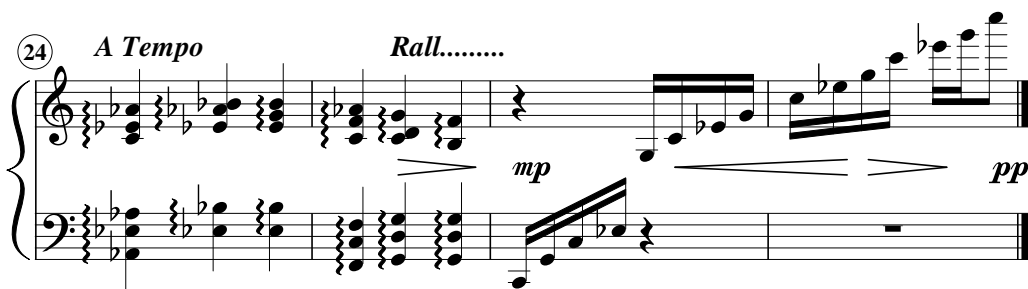
*Rit...*



⑳

*A Tempo*

*Rall.....*

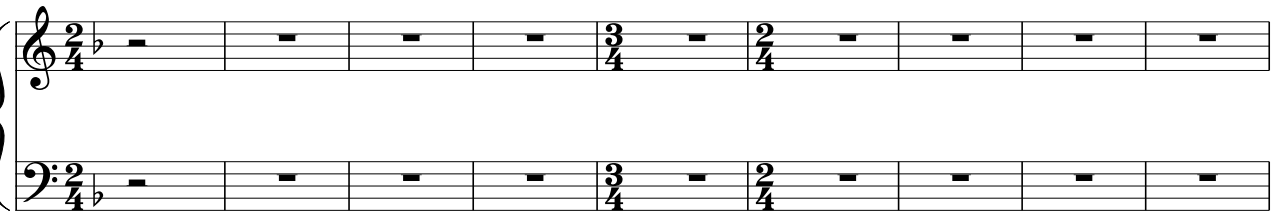


# A Vain Dé

Mass of Joy and Praise

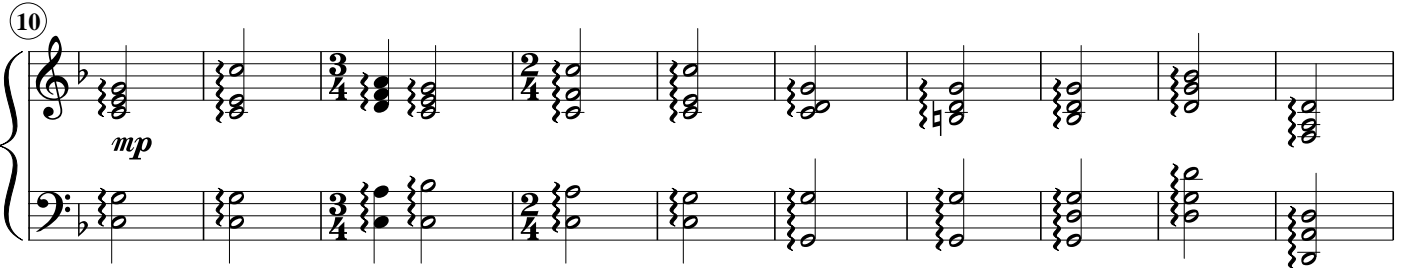
♩ = 70

Harp



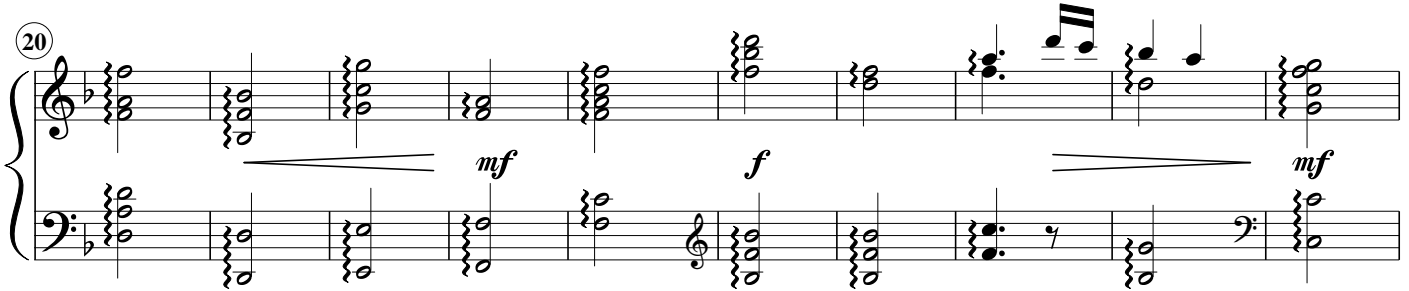
Two staves of music for the harp. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (Bb). The time signature starts as 2/4 and changes to 3/4 and then back to 2/4. The notes are mostly rests, indicating a sparse accompaniment.

10



Musical notation for measures 10-19. The piece is in Bb major. The time signature alternates between 2/4 and 3/4. The dynamics are marked *mp* (mezzo-piano). The music consists of chords and arpeggiated figures in both hands.

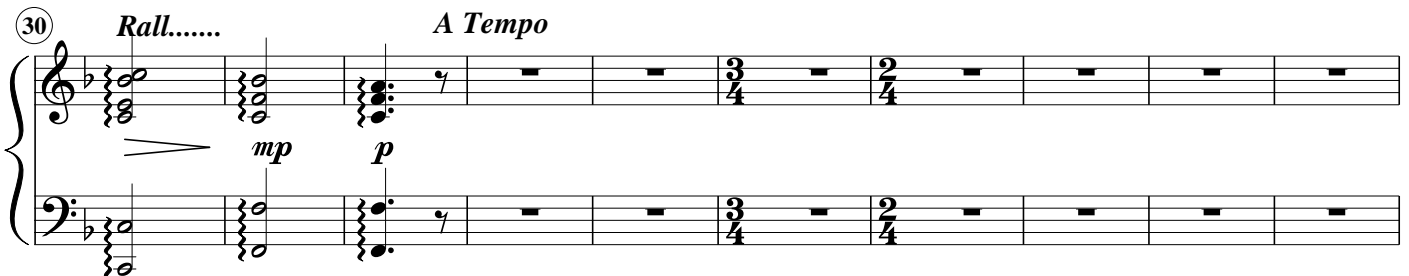
20



Musical notation for measures 20-29. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). There are crescendo and decrescendo hairpins. The music features more complex chordal textures and some melodic lines.

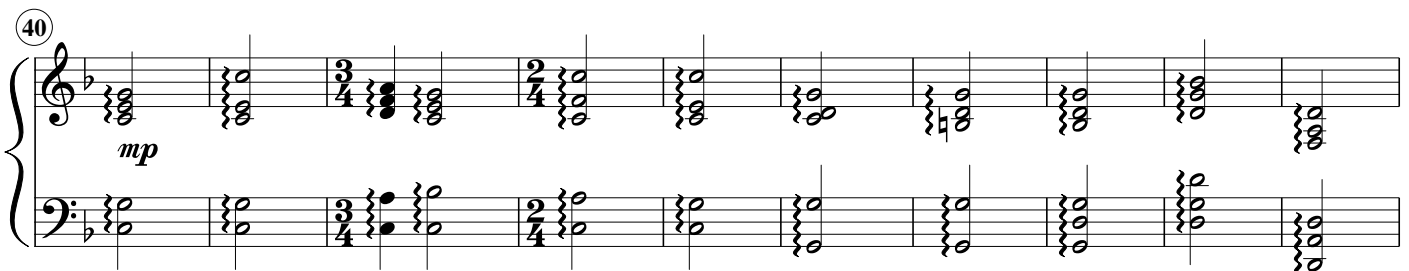
30

*Rall.....* *A Tempo*



Musical notation for measures 30-39. The tempo changes from *Rallentando* to *A Tempo*. The dynamics are marked *mp* and *p* (piano). The time signature continues to alternate between 2/4 and 3/4.

40



Musical notation for measures 40-49. The dynamics are marked *mp*. The time signature continues to alternate between 2/4 and 3/4.

50



Musical notation for measures 50-59. The dynamics are marked *mf* and *f*. There are crescendo and decrescendo hairpins. The music concludes with a final chord.

60 *Rall.....* *A Tempo*

*mp* *p*

70

80 *Rall.....*

*mf* *f* *mf*

90

# Ag Críost an síol

Mass of Joy and Praise

$\text{♩} = 85$

Harp

*mf* *f* *mf*

8

14

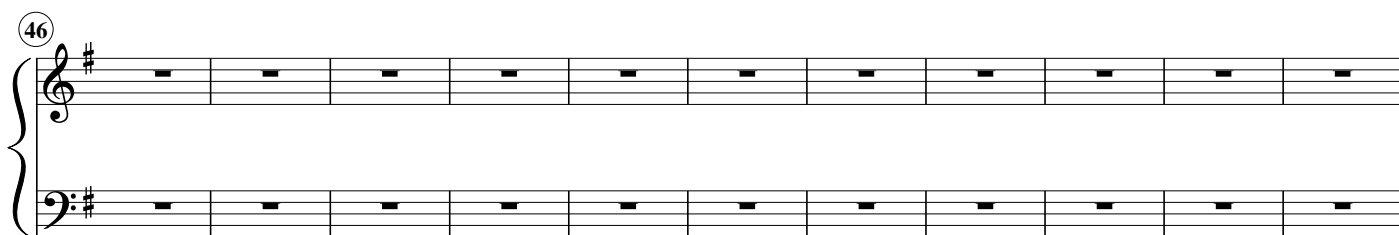
20

27

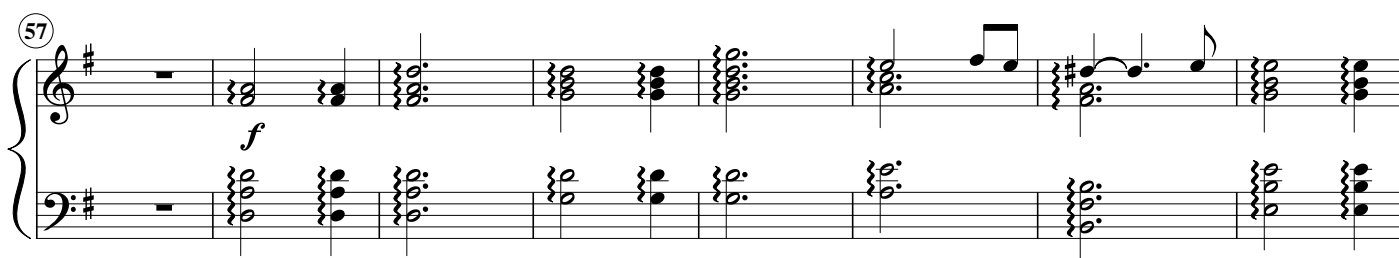
36

*mf*

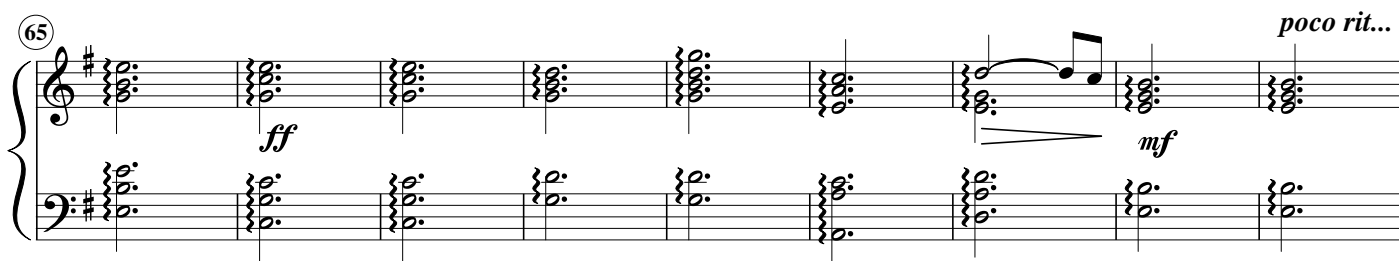
46



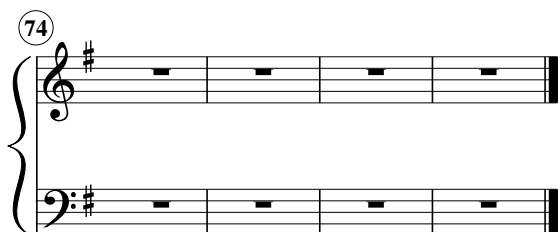
57



65



74



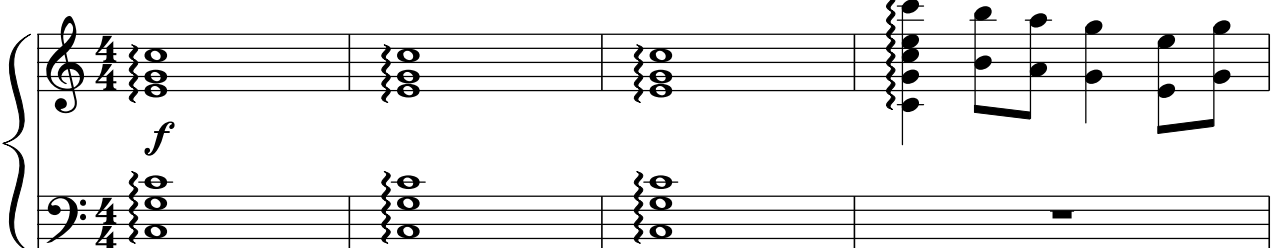
# Lúireach Phádraig

Mass of Joy and Praise


Harp

$\text{♩} = 95$

*f*



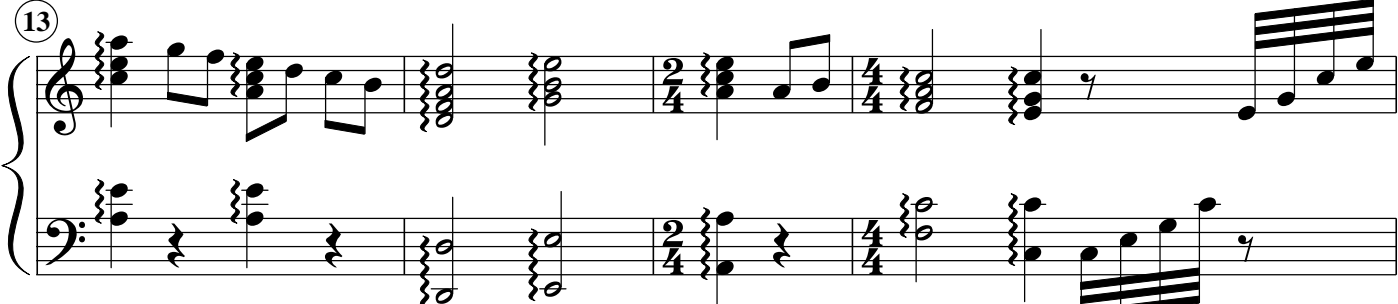
5



10



13



17

Musical score for measures 17-20. The score is written for piano in two staves (treble and bass clef). Measure 17 starts with a circled number '17'. The music features complex chords and rhythmic patterns. The time signature changes from 2/4 to 4/4 between measures 18 and 19. The piece concludes with a double bar line at the end of measure 20.

21

*Rall....* *(attacca Gigue)*

Musical score for measures 21-24. The score is written for piano in two staves (treble and bass clef). Measure 21 starts with a circled number '21'. The music is marked with a *Rall....* (Ritardando) instruction. The piece concludes with a double bar line at the end of measure 24. The text *(attacca Gigue)* is written at the end of the score.

# Gigue

Mass of Joy and Praise

Harp  $\text{♩} = 110$

*mf*

9

15

23

29

35

44

52 *poco rit.* *A Tempo*

*mf* *f*

58

66 *mf*

73



79 Musical staff 79: Treble clef, eighth-note runs, crescendo hairpin, dynamic *f*.

85 Musical staff 85: Treble clef, rests, eighth-note runs, sharp sign.

93 Musical staff 93: Treble clef, eighth-note runs, sharp sign.

100 Musical staff 100: Treble clef, eighth-note runs, rests, 9/8 and 6/8 time signatures.

108 Musical staff 108: Treble clef, eighth-note runs, dynamic *mf*, *poco rit.*, dynamic *f*, *A Tempo*.

114 Musical staff 114: Treble clef, eighth-note runs, sharp sign.

121 Musical staff 121: Treble clef, eighth-note runs, dynamic *mf*.

128 Musical staff 128: Treble clef, eighth-note runs.

134 Musical staff 134: Treble clef, eighth-note runs, dynamic *f*.

141 Musical staff 141: Treble clef, eighth-note runs, dynamic *ff*.

# Psalm 23

## Mass of Joy and Praise

*Con espressione*

$\text{♩} = 96$

ALL

Sop. *solo*  
*mf*  
*Sé an Tiar - na m'aoi - re; ní bheidh aon ní de*

Alt.

Ten.

Bass

Piano  
*mf*  
*mp*

12

*f*  
*Tutti*  
*Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm.* *Rit...*

*f*  
*dhíth orm. Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm.* *Rit...*

*f*  
*Tutti*  
*Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm.* *Rit...*

*f*  
*Tutti*  
*Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm.* *Rit...*

*f*  
*Tutti*  
*Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm. Sé an Tiar-* *Rit...*

*f*  
*Rit...* *A Tempo*  
*Solo Baritone*  
*mf*

*Rit...* *A Tempo*  
*mp*

23

- na m'aoi - re; ní bheidh aon ní de dhíth orm. Cureann se 'moi lui, 'moi *cresc.*

32

lui me *f* i moin ear fear - ghlas; *f* is

38

*f* 'Se an Tiar-  
*f* 'Sé an Tiar-  
*f* 'Sé an Tiar-  
*f* 'Sé an Tiar-  
*Tutti*  
*f* seo - lann se ar i - meall an uis - ce me - mar a bhfaigh - im suaimh-neas. 'Sé an Tiar-

47

- na m'aoi - re; ní bheidh aon ní de  
 - na m'aoi - re; ní bheidh aon ní de  
 - na m'aoi - re; ní bheidh aon ní de  
 - na m'aoi - re; ní bheidh aon ní de  
 - na m'aoi - re; ní bheidh aon ní de  
 m.s. m.d. m.d.

52

dhíth orm. *A Tempo Solo*

dhíth orm. *mf* Seo - lann sé mé ar rian - ta dí - rea-cha mar gheall ar a ainm.

dhíth orm.

dhíth orm.

dhíth orm.

*A Tempo*

*dim. mp*

61

dhíth orm. *cresc.*

dhíth orm. *f* Fiú dá siúl - fainn i ngleann an dor - cha - dias, níor - bhaol liom an t-

dhíth orm.

dhíth orm.

dhíth orm.

*cresc. mf*

69

*mf*

- ol; a - gus tú fa - ram le do shíat is do bha - chall, chun só - lás a thabhairt, a thabhairt dom.

*Solo mp*

77

*f*

*Tutti*

*f*

*f*

*f*

*f*

*f*

'Sé an Tiar na m'aoi - re; ní bheidh aon

'Sé an Tiar na m'aoi - re; ní bheidh aon

'Sé an Tiar na m'aoi - re; ní bheidh aon

'Sé an Tiar na m'aoi - re; ní bheidh aon

'Sé an Tiar na m'aoi - re; ní bheidh aon

83

ní de dhíth orm. *A Tempo*  
 ní de dhíth orm. *Solo*  
 ní de dhíth orm. *mf* Coi rionn tu bord chun bei - le dom i blifian - ai - se mo  
 ní de dhíth orm. *A Tempo*  
*dim. mp*

92

niamh - de; un - gann tu mo cheann le ho-  
*cresc. f*  
*A Tempo*

99

la; *mf* ta mo chu - pan, mo chu - pan ag cur thar

*mp*

108

*f* Sé an Tiar na m'aoi - re; ní

*f* Sé an Tiar na m'aoi - re; ní

*f* Sé an Tiar na m'aoi - re; ní

*Tutti f* Sé an Tiar na m'aoi - re; ní

*mf*ail.

*f* Sé an Tiar na m'aoi - re; ní



114

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm.

bheidh aon ní de dhíth orm. *mf* Lean - faidh

bheidh aon ní de dhíth orm. *mf* Lean - faidh

*mf*

119

cin - eal - tas is fa bhar me gach - uile

cin - eal - tas is fa bhar me gach - uile

124

Musical score for system 124. It includes vocal staves and piano accompaniment. The vocal parts have lyrics: "i dteach an Tiar-". The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes.

129

Musical score for system 129. It includes vocal staves and piano accompaniment. The vocal parts have lyrics: "na, an Tiar na a", "na, an Tiar - na, Tiar - na, Tiar - na, a", "na, an Tiar - na, an Tiar - na, Tiar - na a". The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes. Dynamics include *f*, *mf*, and *molto*.

134

*ff* mhair - fidh, a mhair - fidh me go brach, me go  
*ff* mhair - fidh, a mhair - fidh me go brach, me  
*ff* mhair - fidh, a mhair - fidh me go brach, me go  
*ff* mhair - fidh, a mhair - fidh me go brach, me go brach, go brach na

139

Se an Tiar - na  
 brach na breithe. Sé an Tiar - na  
 go brach na breithe. Sé an Tiar - na  
 brach na breithe. Sé an Tiar - na  
 breithe, go brach na breithe. Sé an Tiar - na

144

*m'aoi - re; ní bheidh aon ní de dhíth orm.*  
*m'aoi - re; ní bheidh aon ní de dhíth orm.*  
*m'aoi - re; ní bheidh aon ní de dhíth orm.*  
*m'aoi - re; ní bheidh aon ní de dhíth orm.*  
*m'aoi - re; ní bheidh aon ní de dhíth orm, de dhíth orm.*

*m.d*  
*m.s*  
*m.f*  
*8 bassa*

# Preparation of the Gifts

Mass of Joy and Praise

Violin

♩=70 *expressively*

*mf*

solo 'Cello

♩=70 *expressively*

*mp*

Piano

♩=70 *expressively*

*mf* *mp*

*Con Pedale*

⑤

10

Musical score for measures 10-14. The vocal line consists of rests. The piano accompaniment features a dynamic marking of *f* and a crescendo hairpin.

15 *A Tempo*

Musical score for measures 15-18. The vocal line consists of rests. The piano accompaniment features dynamic markings of *rit...* and *mp*.

19 *A Tempo*

Musical score for measures 19-22. The vocal line consists of rests. The piano accompaniment features dynamic markings of *mf* and *3*.

23

Musical score for measures 23-26. The score is in 2/4 time. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a rhythmic pattern of eighth and sixteenth notes. A crescendo hairpin is present in the piano part, leading to a *mp* dynamic marking. The vocal line has a melodic line with some rests.

27

Musical score for measures 27-31. The vocal line (treble clef) is silent, indicated by a whole rest in each measure. The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes. The piano part starts with a *f* dynamic marking.

32

Musical score for measures 32-35. The vocal line (treble clef) is silent, indicated by a whole rest in each measure. The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes. The piano part starts with a *mf* dynamic marking. A *rit.* marking is present above the piano part, followed by a triplet of eighth notes. The tempo then returns to *A Tempo*. A *mp* dynamic marking is present in the piano part.

36

Musical score for measures 36-40. The score is written for four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line features a melodic line with various note values and rests. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

41

Musical score for measures 41-45. The score is written for four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line continues the melodic line from the previous system. The piano accompaniment maintains the rhythmic pattern.

45

Musical score for measures 46-50. The score is written for four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line continues the melodic line. The piano accompaniment maintains the rhythmic pattern.



50

*f*

*mf* 3

*mf*

54

3

*f*

58

*poco rit...*

*A Tempo*

62

*A Tempo*

*poco rit...*

*A Tempo*

65

*Rall....* ♩=60 *rit...* ♩=70 *Rall.....*

*f (ad Lib.)*

*Rall....* ♩=60 *rit...* ♩=70 *Rall.....*

*mf*

*f*

70

*8va loco*

*p*

# Ag Críost an síol

Mass of Joy and Praise

♩ = 85

Piano

*Con Pedale*

11

22

33

*mp* *mf*

41

47

53

*f*

59

65

*ff*

71

*poco rit...* ♩=65 *Rall.....*

*mf* *mp*

77

*p*

# Gigue

Mass of Joy and Praise

**Piano** *mf*  $\text{♩} = 110$

7

13

20

27

33

40

Musical score for measures 40-45. The piece is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Measure 40 starts with a treble clef and a key signature of one sharp (F#).

46

Musical score for measures 46-50. The right hand continues with a melodic line, and the left hand maintains the bass line. Measure 46 begins with a treble clef and a key signature of two sharps (F# and C#).

51

Musical score for measures 51-54. The right hand has a more active melodic line with slurs. The left hand has a bass line with some rests. Measure 51 starts with a treble clef and a key signature of two sharps. A dynamic marking of *f* (forte) is present in measure 53.

55

Musical score for measures 55-59. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. Measure 55 starts with a treble clef and a key signature of two sharps. Dynamic markings include *poco rit.* (poco ritardando) and *A Tempo* (return to tempo) in the right hand, and *mf* (mezzo-forte) in the left hand.

60

Musical score for measures 60-65. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. Measure 60 starts with a treble clef and a key signature of two sharps.

66

Musical score for measures 66-71. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. Measure 66 starts with a treble clef and a key signature of two sharps.

72

Musical score for measures 72-76. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. Measure 72 starts with a treble clef and a key signature of two sharps.

77

Musical score for measures 77-81. The piece is in 3/8 time. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides a steady accompaniment with eighth notes.

82

Musical score for measures 82-87. The right hand continues with melodic patterns, including some chords and sixteenth-note runs. The left hand maintains a consistent eighth-note accompaniment.

88

Musical score for measures 88-94. The right hand has a more active melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment.

95

Musical score for measures 95-100. The right hand features a melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment.

101

Musical score for measures 101-104. The right hand has a melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment.

105

Musical score for measures 105-109. The piece changes to 9/8 time. The right hand has a melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present. The tempo marking *poco rit.* is also present.

110

Musical score for measures 110-114. The piece returns to 3/8 time. The right hand has a melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment. A dynamic marking of *mf* is present. The tempo marking *A Tempo* is also present.

115

Musical score for measures 115-120. The piece is in G major and 2/4 time. Measure 115 starts with a treble clef and a bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a simple harmonic accompaniment. The system concludes with a repeat sign.

121

Musical score for measures 121-125. The melody continues with eighth-note patterns in the treble clef. The bass clef accompaniment consists of quarter notes. The system ends with a repeat sign.

126

Musical score for measures 126-130. The treble clef features a more complex melody with sixteenth-note runs. The bass clef accompaniment remains simple, using quarter notes. The system ends with a repeat sign.

131

Musical score for measures 131-135. The treble clef melody becomes more intricate with sixteenth-note passages. The bass clef accompaniment continues with quarter notes. The system ends with a repeat sign.

136

Musical score for measures 136-140. The treble clef melody features a sixteenth-note run. The bass clef accompaniment includes a chromatic line. The system ends with a repeat sign.

141

Musical score for measures 141-142. The piece concludes with a final chord in both staves, marked with a forte (*f*) dynamic. The system ends with a double bar line.



# *Orchestral Strings*

*Violins 1 & 2*

*Viola*

*'Cello & Bass*

# Gloir agus moladh duit

Mass of Joy and Praise

Violin 1  $\text{♩} = 90$

11

23

35

44

52

*Rall.....*

# A Thiarna

Mass of Joy and Praise

Violin 1

$\text{♩} = 70$

8

14 *A Tempo* *mp* *f* *mf* *Rall.....*

20 *p* *f*

27 *Rall.....*

# Glóir

Mass of Joy and Praise

Violin 1

♩ = 80

*f*

*f*

7

13

*ff*

19

*Rall.....*

1.

*fff*

*A Tempo*

*mf*

25

*f*

31

*ff*

38

2.

♩ = 68

*f*

*ff*

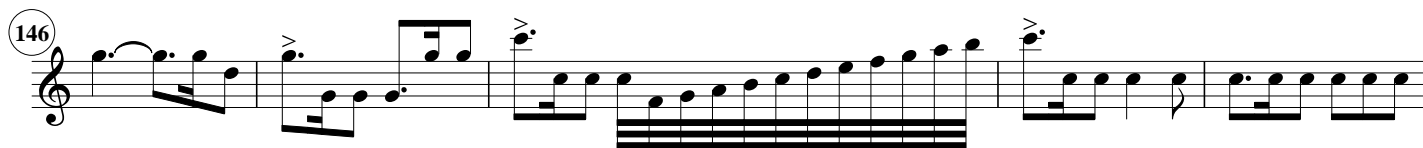
*fff*

45

57

69

81




# Alleluia


Mass of Joy and Praise

Violin 1

♩.=60



10




20

*ff*



25

1. *Rit.....* 2. *Rit.....*



33

♩.=50

*Rall.....*

*fff*



# Is Naofa

Mass of Joy and Praise

Violin 1 

13 

22 

32 

42 

52 

61 

70 

# Mo Thiarna

Mass of Joy and Praise

Violin 1

♩=70

10

*f* *ff*

17

*poco rit...* ♩=60 *Rall.....*

*f* *mf*



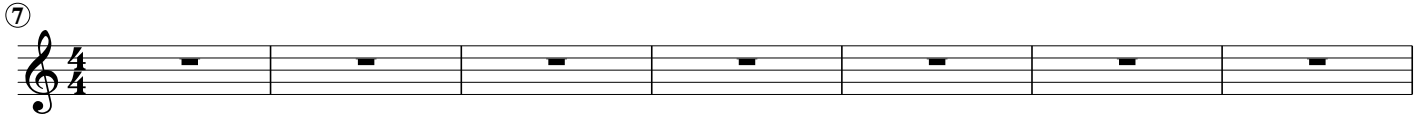
# Amen

Mass of Joy and Praise

Violin 1



7



14



23



# Ár nAthair

Mass of Joy and Praise

Violin 1

*poco rit.* *molto espressione*

*mf* =58

3

3

7

3

*Rit...* *A Tempo*

*f* *mf*

12

3

*f*

17

*Rit...* *A Tempo*

*mf* *mp* *f*

23

*Rit...* *A Tempo* *Rall.....*

3

*mp* *pp*

# A Vain Dé

Mass of Joy and Praise

Violin 1  $\text{♩} = 70$

10

20

31

*A Tempo*

41

51

62

*A Tempo*

72

82

# Ag Críost an síol

Mass of Joy and Praise

Violin 1

$\text{♩} = 85$

*mf*

8

14

20

26

32

*f*

38

*mf* *mp*

45

52

*f*

59

Musical notation for measures 59-64. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with two triplet markings. The first triplet is in measure 61 and the second is in measure 64.

65

Musical notation for measures 65-70. It features a treble clef and a key signature of one sharp (F#). The melody includes a dynamic marking of *ff* (fortissimo) in measure 66 and a triplet in measure 69.

71

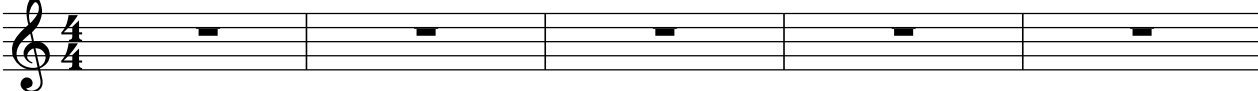
Musical notation for measures 71-76. It features a treble clef and a key signature of one sharp (F#). The melody includes dynamic markings of *mf* (mezzo-forte) and *p* (piano), a tempo marking of *poco rit...* (poco ritardando), a tempo change to quarter note = 65, and a final marking of *Rall.....* (Ritardando).

# Lúireach Phádraig


Mass of Joy and Praise

Violin 1

♩ = 95



⑥



⑫

*f*

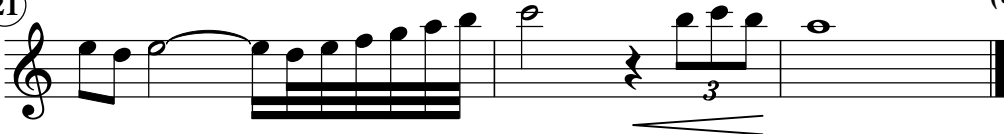


⑮



⑳

*Rall....* *(attacca Gigue)*



# Gigue

Mass of Joy and Praise

Violin 1  $\text{♩} = 110$

*mf*

8

15

23

30

39

48

*mp*

56 *poco rit. A Tempo*

*mf*

64

72

80

88





# Gloir agus moladh duit

Mass of Joy and Praise

Violin 2  $\text{♩} = 90$




11



23



35



44



52

*Rall.....*

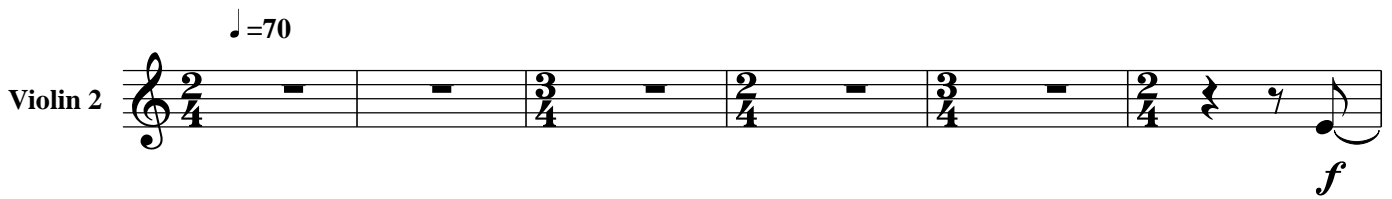


# A Thiarna

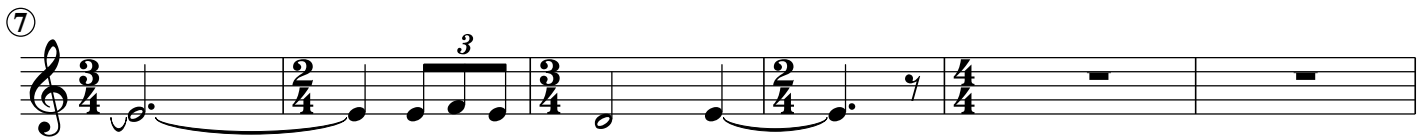
Mass of Joy and Praise

Violin 2

$\text{♩} = 70$



⑦



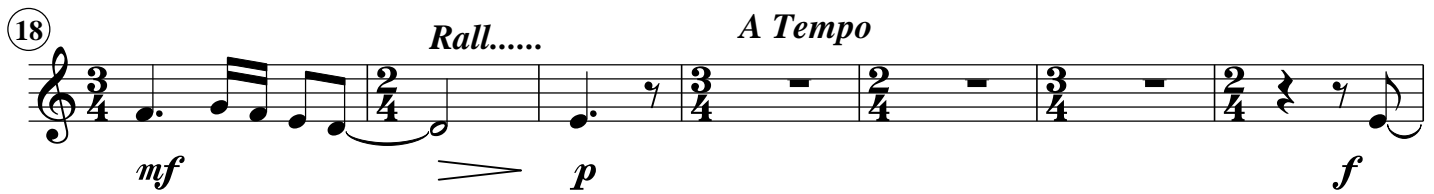
⑬

*A Tempo*



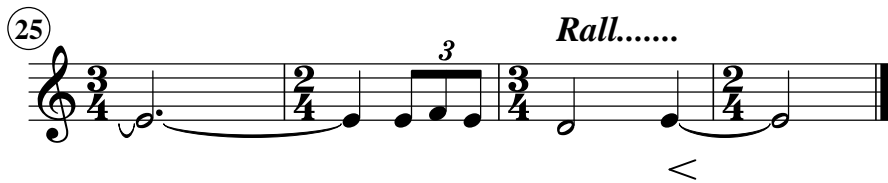
⑱

*Rall.....* *A Tempo*



⑳

*Rall.....*



# Glóir

Mass of Joy and Praise

Violin 2

♩ = 80

*f*

7

14

*ff*

20

*Rall.....*

*A Tempo*

*fff*

29

*f*

36

*ff*

*f*

*ff*

42

♩ = 68

*fff*

53

65

77

89

101

*Tempo I*

111

118

124

*Rall.....* *A Tempo*

131

138

144

149

*poco rit.....*

# Alleluia

Mass of Joy and Praise

Violin 2  $\text{♩} = 60$

10

20 *ff*

25 1. *Rit.....* 2. *Rit.....*

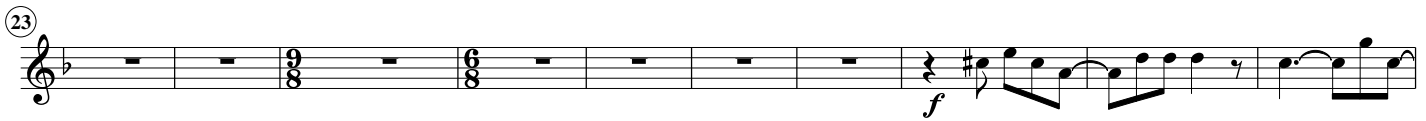
33  $\text{♩} = 50$  *Rall.....* *fff*

# Is Naofa

Mass of Joy and Praise

Violin 2 

13 

23 

33 

43 

53 

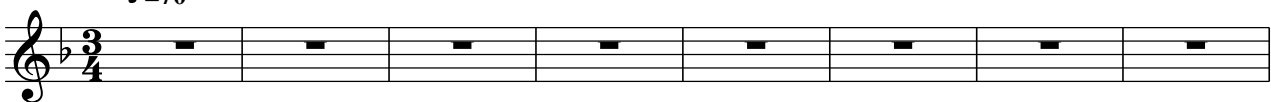
64 

72 

# Mo Thiarna

Mass of Joy and Praise

Violin 2  $\text{♩} = 70$



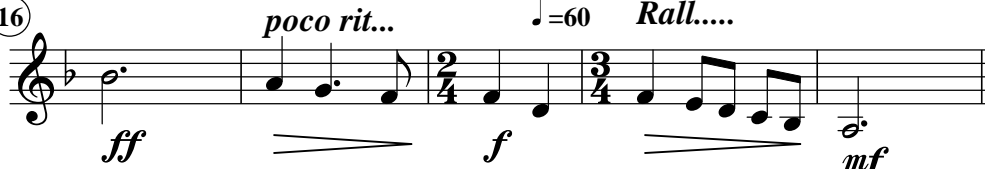
⑨



*f*

⑫

*poco rit...*  $\text{♩} = 60$  *Rall.....*




*ff* *f* *mf*

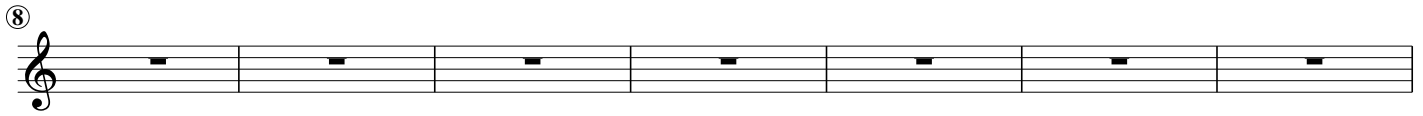
# Amen

Mass of Joy and Praise

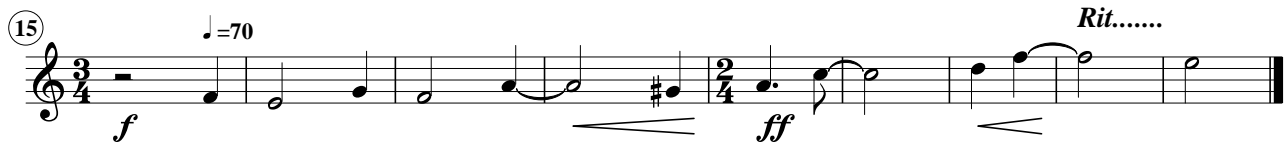
Violin 2



⑧



⑮



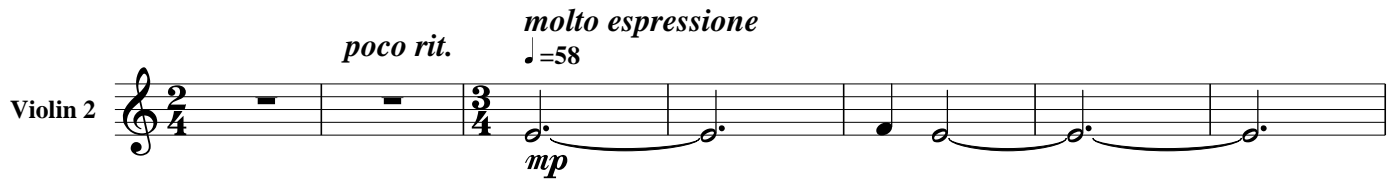


# Ár nAthair

Mass of Joy and Praise

Violin 2

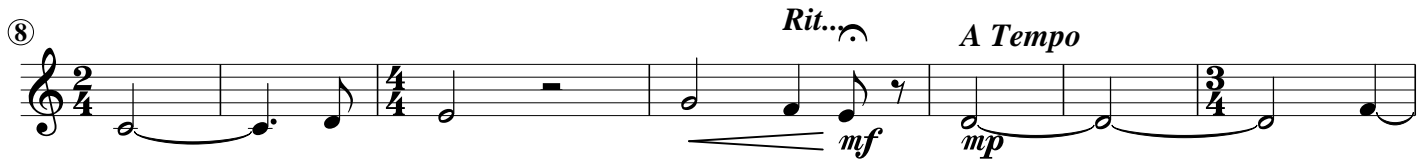
*poco rit.* *molto espressione*  
♩ = 58



mp

⑧

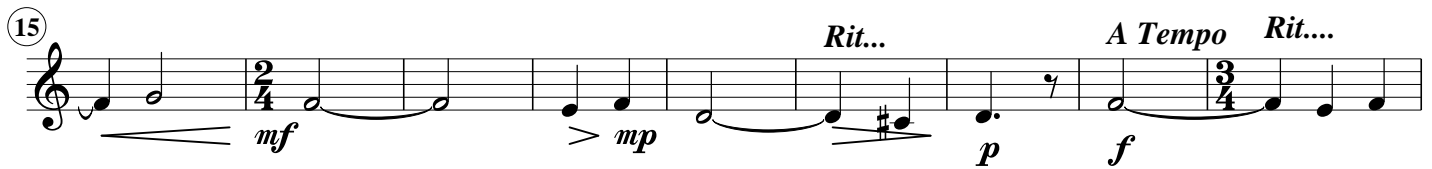
*Rit...* *A Tempo*



mf mp

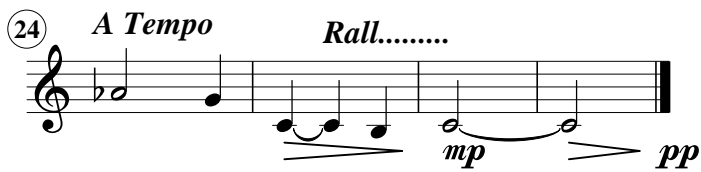
⑮

*Rit...* *A Tempo* *Rit....*



mf mp p f

⑳ *A Tempo* *Rall.....*



mp pp

# A Vain Dé

Mass of Joy and Praise

♩ = 70

Violin 2

9

19

30 *Rall.....* *A Tempo*

40

50 *Rall.....*

61 *A Tempo*

71

81 *Rall.....*

92

# Ag Críost an síol

Mass of Joy and Praise

Violin 2

♩ = 85

8

15

22

29

36

43

50

57

64

71

*mf*

*f*

*mf*

*mp*

*ff*

*poco rit...* ♩ = 65

*Rall.....*

*p*

# Lúireach Phádraig

Mass of Joy and Praise

♩=95

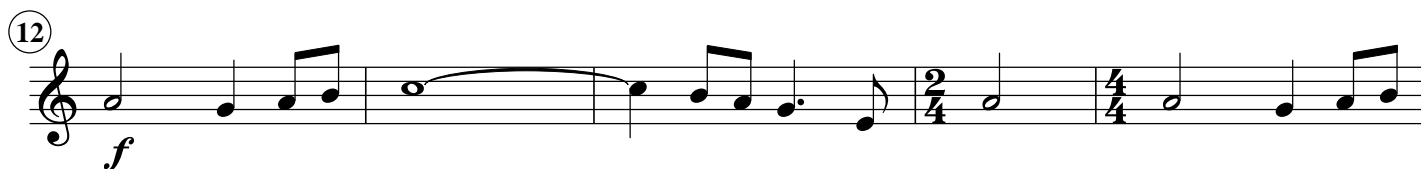
Violin 2



6



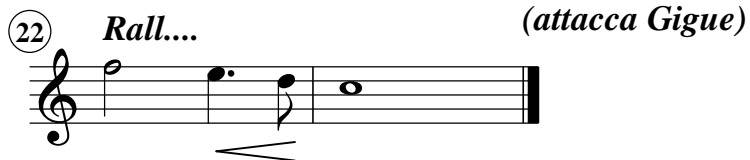
12



17



22 *Rall...* (attacca Gigue)



# Gigue

Mass of Joy and Praise

Violin 2  $\text{♩} = 110$

*mf*

8

16

23

31

40

48

56 *poco rit. A Tempo*

*mf*

64

73

81

89

98

*mp*

105 *poco rit. A Tempo*

*mp* *mf*

113

121

130

138

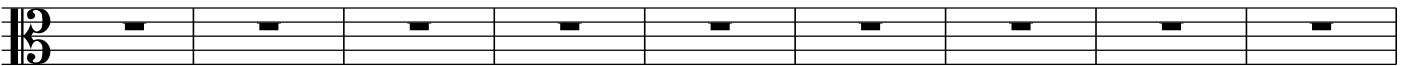
*f*

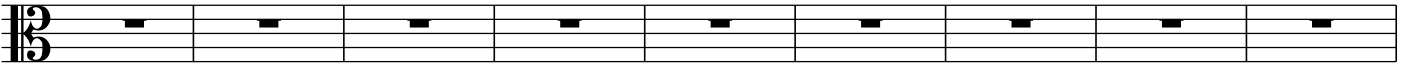
# Gloir agus moladh duit

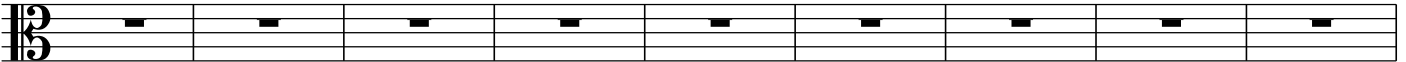
Mass of Joy and Praise

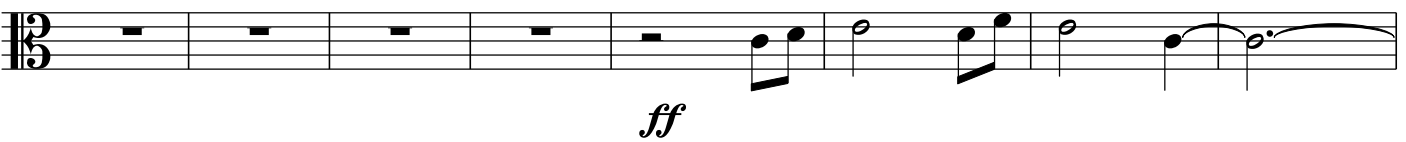
♩=90

Viola 


⑨ 

⑱ 

⑳ 

㉔ 

*ff*

㉙ 

㉞ 

*Rall.....*

㉟ 

# A Thiarna

Mass of Joy and Praise

♩ = 70

Viola

*f*

8

15

*A Tempo*

*Rall.....*

*mp* *f* *mf* *p*

21

*A Tempo*

*Rall.....*

*f*

28



# Glóir

Mass of Joy and Praise

Viola  $\text{♩} = 80$

The score is written for Viola in 3/8 time. It begins with a tempo marking of quarter note = 80 and a dynamic of *f*. The first system (measures 1-6) features a rhythmic pattern of eighth notes with accents. A repeat sign follows. The second system (measures 7-13) continues with eighth notes and accents. The third system (measures 14-19) includes a dynamic of *ff* and a change to 9/8 time. The fourth system (measures 20-28) starts with a dynamic of *ff*, includes a *Rall.....* marking, and ends with a first ending bracket. The fifth system (measures 29-36) begins with a dynamic of *f* and continues with eighth notes. The sixth system (measures 37-42) includes dynamics of *ff* and *fff*, and a second ending bracket. The seventh system (measures 43-53) is marked  $\text{♩} = 68$  and consists of whole rests. The eighth system (measures 54-65) also consists of whole rests. The ninth system (measures 66-77) consists of whole rests. The tenth system (measures 78-89) consists of whole rests. The eleventh system (measures 90-96) consists of whole rests.

102 *Tempo I*

*mf*

112

*f*

119

*ff*

126 *Rall.....* *A Tempo*

*fff* *ff*

134

*fff*

141

147 *poco rit.....*

# Alleluia

Mass of Joy and Praise

♩.=60

Viola

11

20

*ff*

25

1.

*Rit.....*

32

2.

*Rit.....*

♩.=50

*Rall.....*

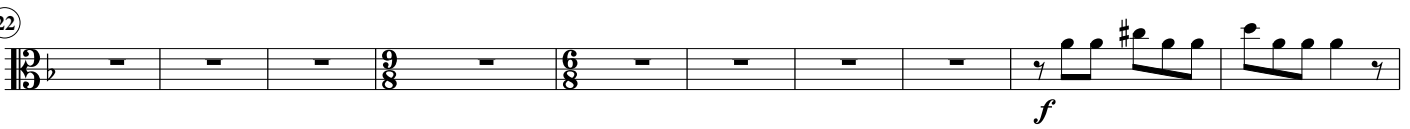
*fff*

# Is Naofa

Mass of Joy and Praise

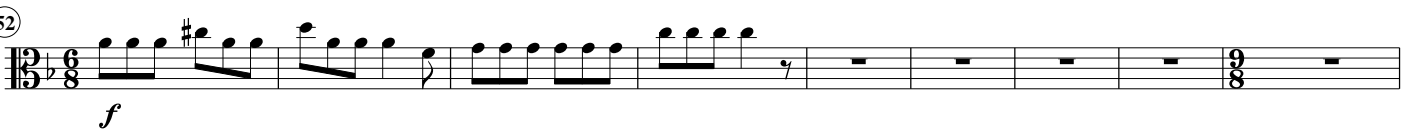
Viola 

13 

22 

32 

41 

52 

61 

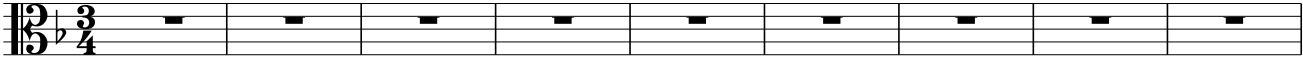
70 

# Mo Thiarna

Mass of Joy and Praise

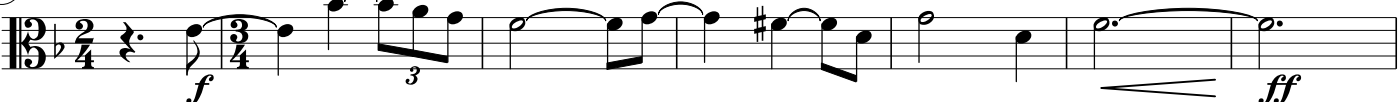
♩=70

Viola



Musical staff for Viola, measures 1-9. The staff is in 3/4 time with a key signature of one flat. Each measure contains a whole rest.

10



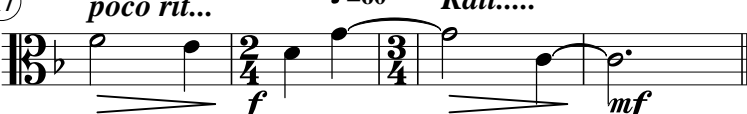
Musical staff for Viola, measures 10-16. Measure 10 starts with a forte (*f*) dynamic. Measure 11 contains a triplet of eighth notes. Measure 12 has a sharp sign above the staff. Measure 16 ends with a fortissimo (*ff*) dynamic.

17

*poco rit...*

♩=60

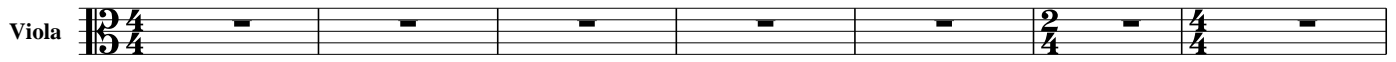
*Rall.....*



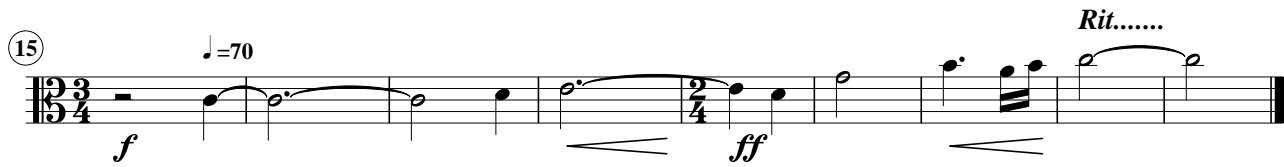
Musical staff for Viola, measures 17-19. Measure 17 has a forte (*f*) dynamic. Measure 18 has a tempo marking of *Rall.....* and a tempo of ♩=60. Measure 19 has a mezzo-forte (*mf*) dynamic.

# Amen

Mass of Joy and Praise

Viola 

⑧ 

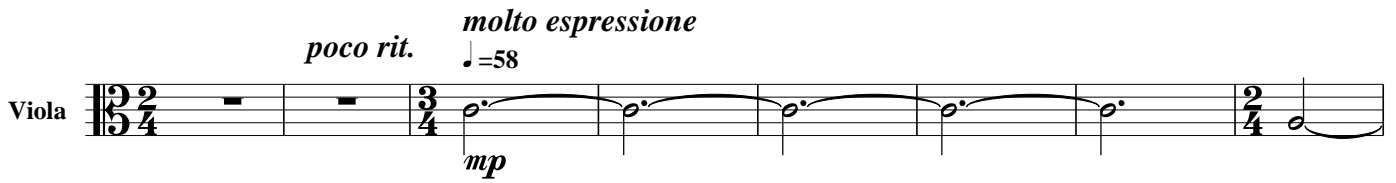
⑮ 

# Ár nAthair

Mass of Joy and Praise

Viola

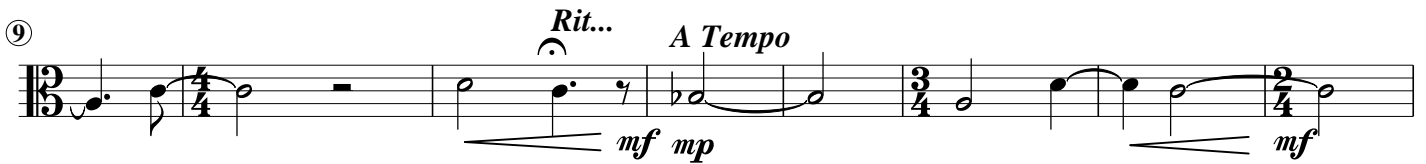
*poco rit.* *molto espressione* ♩ = 58



mp

⑨

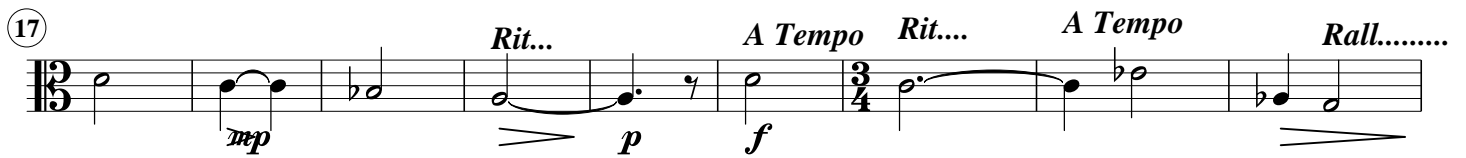
*Rit...* *A Tempo*



*mf mp* *mf*

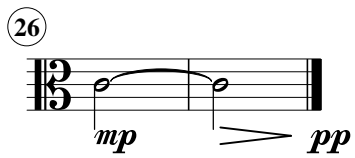
⑰

*Rit...* *A Tempo* *Rit....* *A Tempo* *Rall.....*



*mp* *p* *f* *mp*

⑳



*mp* *pp*

# A Vain Dé

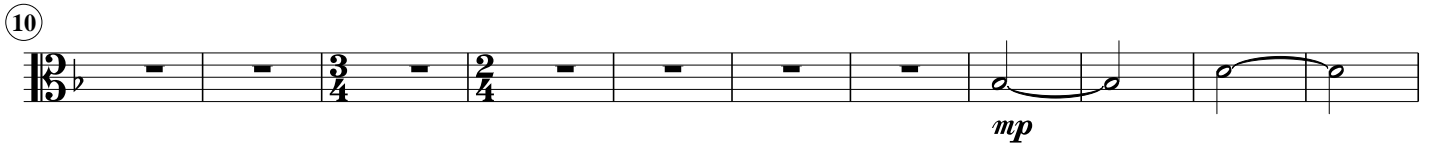
Mass of Joy and Praise

♩ = 70

Viola



10

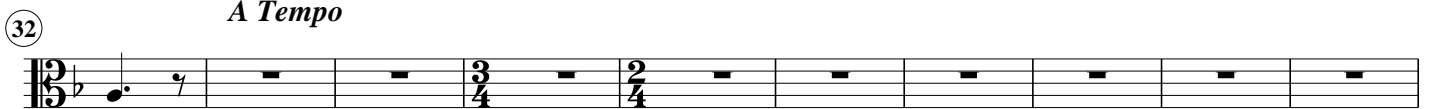


21

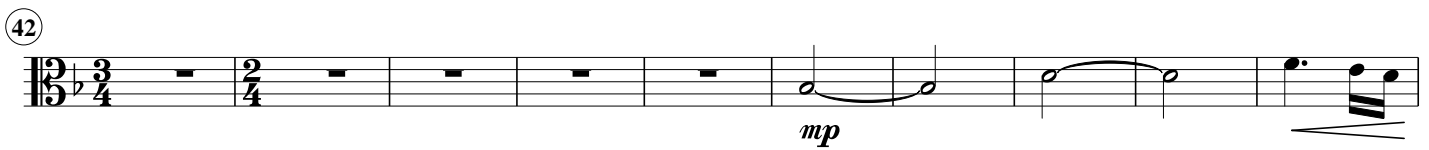


32

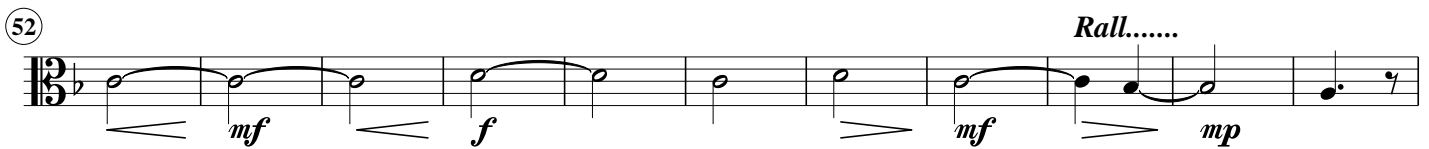
*A Tempo*



42

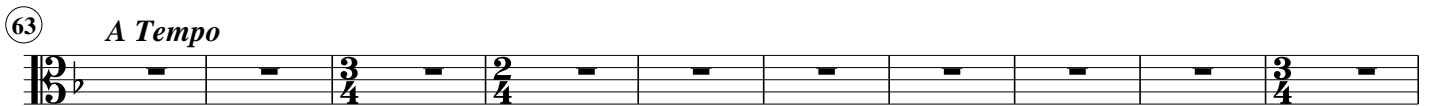


52



63

*A Tempo*

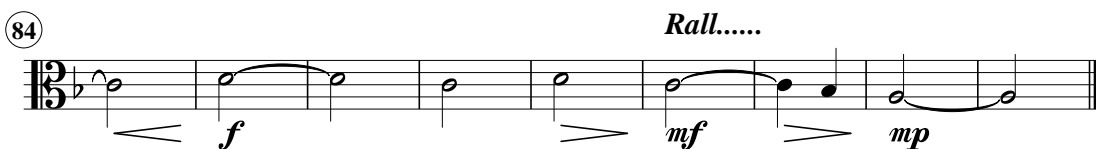


73



84

*Rall.....*





# Ag Críost an síol

Mass of Joy and Praise

♩ = 85

Viola

*mf*

7

13

19

25

31

37

42

48

54

60

Musical notation for measure 60 in 3/8 time, key of D major. The staff contains a half note D4, followed by a triplet of eighth notes E4, F4, G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the final G4. A hairpin crescendo symbol is located at the end of the measure.

66

Musical notation for measure 66 in 3/8 time, key of D major. The staff contains a half note D4, followed by a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the final G4. A hairpin crescendo symbol is located at the end of the measure. A triplet of eighth notes is marked with a bracket and the number 3.

72

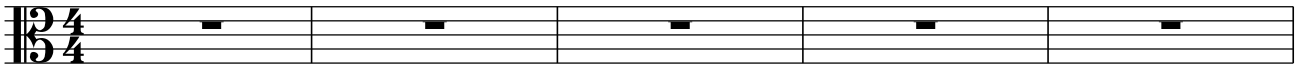
*poco rit...* ♩ = 65 *Rall.....*

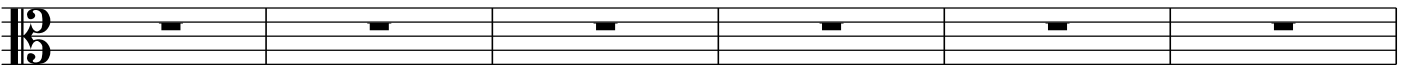
Musical notation for measure 72 in 3/8 time, key of D major. The staff contains a half note D4, followed by a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the final G4. A hairpin crescendo symbol is located at the end of the measure. The dynamic marking *mf* is at the beginning and *p* is at the end. The tempo markings *poco rit...* and *Rall.....* are positioned above the staff.

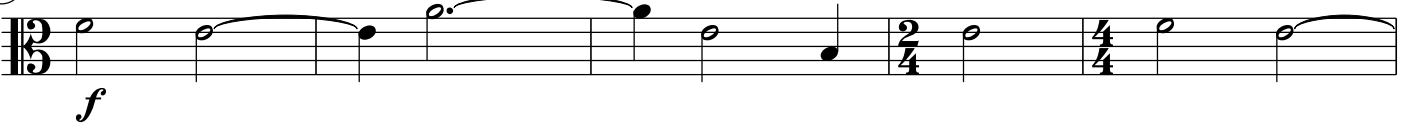
# Lúireach Phádraig

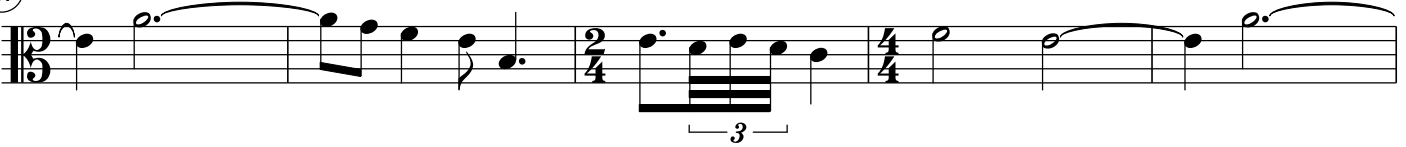
Mass of Joy and Praise

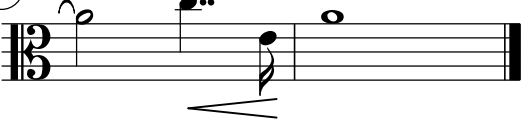
♩=95

Viola 

⑥ 

⑫ 

⑰ 

⑳ *Rall....* *(attacca Gigue)* 

# Gigue

Mass of Joy and Praise

♩ = 110

Viola

*mf*

9

16

24

32

41

50 *poco rit. A Tempo*

*mf*

59

67

76

84

93

102 *poco rit. A Tempo*  
  
*mf*

Musical notation for measure 102, starting with a treble clef and a 3/8 time signature. The notation includes a series of eighth and quarter notes, followed by a 9/8 time signature change, and then a 6/8 time signature change. The measure concludes with a half note and a quarter note, marked *mf*.

111  
  
Musical notation for measure 111, featuring a treble clef and a 3/8 time signature. The notation consists of a sequence of eighth and quarter notes, ending with a quarter note.

119  
  
Musical notation for measure 119, featuring a treble clef and a 3/8 time signature. The notation includes a sequence of eighth and quarter notes, with a half note at the end.

128  
  
Musical notation for measure 128, featuring a treble clef and a 3/8 time signature. The notation consists of a sequence of eighth and quarter notes, ending with a quarter note.

136  
  
*f*

Musical notation for measure 136, featuring a treble clef and a 3/8 time signature. The notation includes a sequence of eighth and quarter notes, ending with a quarter note marked *f*.

# Gloir agus moladh duit

Mass of Joy and Praise

♩ = 90

Cello/Bass



A musical staff for Cello/Bass in 3/4 time, measures 1-10, all rests.

11




Musical staff for Cello/Bass, measures 11-22, all rests.

23



Musical staff for Cello/Bass, measures 23-34, all rests.

35



Musical staff for Cello/Bass, measures 35-43, starting with rests and then a series of eighth notes.

*ff*

44



Musical staff for Cello/Bass, measures 44-50, eighth notes and quarter notes.

51



Musical staff for Cello/Bass, measures 51-58, ending with a triplet and a final note.

*Rall.....*

# A Thiarna

Mass of Joy and Praise

♩ = 70

'Cello/ Bass

*f*

⑧

*Rall.....*

⑩

*A Tempo* *Rall.....* *A Tempo*

*mp* *f* *mf* *p*

⑬

*Rall.....*

*f* *<*

# Glóir

Mass of Joy and Praise

*Cello*  $\text{♩} = 80$

The musical score is written for Cello in bass clef with a 6/8 time signature. It consists of ten staves of music, each beginning with a circled measure number. The first staff starts with a tempo marking of quarter note = 80 and a dynamic of *f*. The second staff has a circled measure number 7. The third staff has a circled measure number 14 and includes a dynamic marking of *ff*. The fourth staff has a circled measure number 20 and includes markings for *Rall.....*, *A Tempo*, and dynamics *fff* and *mf*. The fifth staff has a circled measure number 27 and a dynamic of *f*. The sixth staff has a circled measure number 35 and dynamics *ff* and *f*. The seventh staff has a circled measure number 41 and includes a tempo marking of quarter note = 68 and dynamics *ff* and *fff*. The eighth, ninth, and tenth staves have circled measure numbers 50, 62, and 74 respectively, and contain rests. The eleventh staff has a circled measure number 86 and contains rests. The twelfth staff has a circled measure number 98 and includes the marking *Tempo I*. The score concludes with a 6/8 time signature.



109

*mf* *mf* *f*

117

*ff*

125

*Rall.....* *A Tempo*  
*fff* *ff*

132

139

*fff*

145

*poco rit.....*

152

# Glóir

Mass of Joy and Praise

♩ = 80

Bass

*f*

8

15

*ff*

22 *Rall.....* 1. *A Tempo* *fff*

33 *f* *ff* *f*

40 2. ♩ = 68 *ff* *fff*

50

62

74

86

98 *Tempo I*

109 *f*

The musical score is written for a Bass instrument in 6/8 time. It consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 80 and a dynamic of *f*. The second staff is marked with a circled 8. The third staff is marked with a circled 15 and a dynamic of *ff*. The fourth staff is marked with a circled 22, a *Rall.....* marking, a first ending bracket, and a circled 1. The tempo changes to *A Tempo* and the dynamic is *fff*. The fifth staff is marked with a circled 33 and contains dynamics of *f*, *ff*, and *f*. The sixth staff is marked with a circled 40, a second ending bracket, a circled 2, and a tempo marking of ♩ = 68. The dynamic is *ff*. The seventh, eighth, and ninth staves are marked with circled 50, 62, and 74 respectively and contain rests. The tenth staff is marked with a circled 86 and contains rests. The eleventh staff is marked with a circled 98 and a *Tempo I* marking. The twelfth staff is marked with a circled 109 and a dynamic of *f*.

118 *ff*

125 *Rall.....* *A Tempo*  
*fff* *ff*

132 *fff*

139

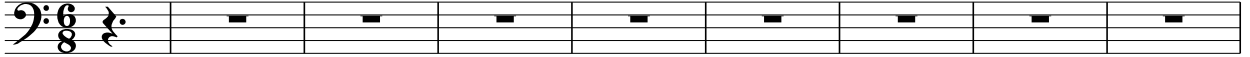
146 *poco rit.....*

# Alleluia


Mass of Joy and Praise

♩.=60

'Cello/Bass



10



20

*ff*



26

1. *Rit.....*

2. *Rit.....* ♩.=50



34

*Rall.....*

*fff*



# Preparation of the Gifts

## Mass of Joy and Praise

solo 'Cello

$\text{♩} = 70$  *expressively*

*mp*

8

18 *mf* 3

25 *mp*

35

43

50 *mf* 3

56 *f*

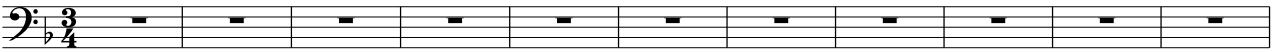
62 *A Tempo* *Rall.....*  $\text{♩} = 60$

68  $\text{♩} = 70$  *Rall.....* 3 *f*

# Is Naofa

Mass of Joy and Praise

Cello/Bass

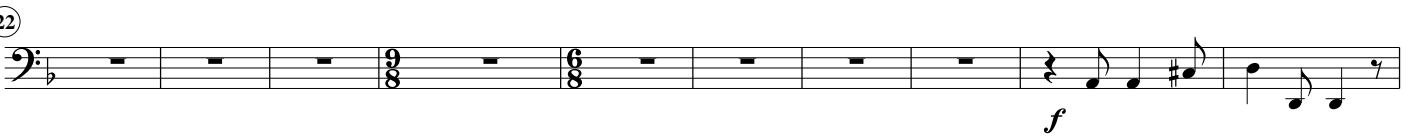


⑫

$\text{♩} = 110$



⑳



㉓

*Rall....*

$\text{♩} = 70$



㉔

*Rall.....*

$\text{♩} = 110$



㉕



㉖

$\text{♩} = 90$



㉗

*Rall....*

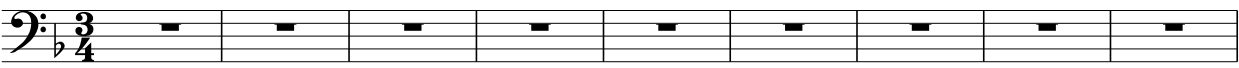


# Mo Thiarna

Mass of Joy and Praise

♩=70

'Cello/Bass



10



16

*poco rit...* ♩=60 *Rall.....*



# Amen

Mass of Joy and Praise

'Cello/Bass



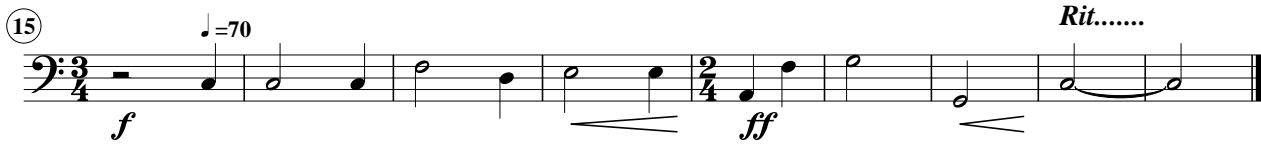
A musical staff for Cello/Bass. It begins with a 4/4 time signature and contains five measures of whole rests. The time signature changes to 2/4 for the sixth measure (a whole rest) and back to 4/4 for the seventh measure (a whole rest).

⑧



A musical staff starting with a bass clef and containing seven measures of whole rests.

⑮



A musical staff starting with a bass clef and a 3/4 time signature. It contains eight measures of music. The first measure has a dynamic marking of *f*. The tempo is marked as ♩ = 70. The second measure has a dynamic marking of *ff*. The time signature changes to 2/4 for the third measure. The eighth measure has a dynamic marking of *Rit.....* and a fermata. The staff ends with a double bar line.



# Ár nAthair

Mass of Joy and Praise

'Cello/Bass

*poco rit.* *molto espressione*

♩ = 58

*mp*

⑧

*Rit...* *A Tempo*

*mf mp* 3

⑮

*Rit...* *A Tempo* *Rit...*

*mf* 3 > *mp* > *p* *f*

⑳ *A Tempo* *Rall.....*

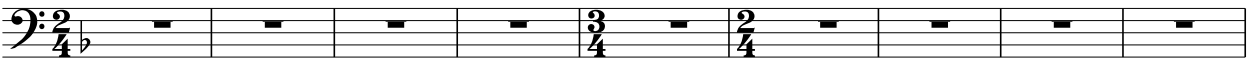
*mp* > *pp*

# A Vain Dé

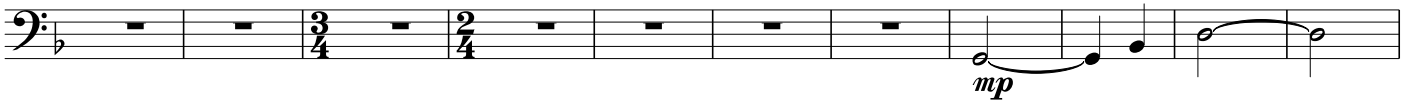
Mass of Joy and Praise

♩ = 70

'Cello/Bass



10

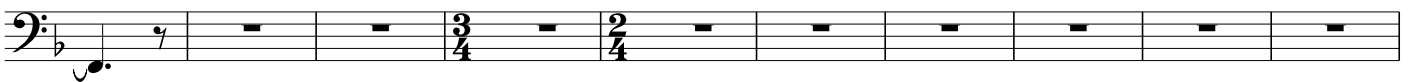


21



32

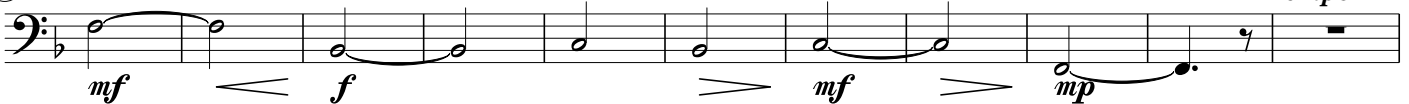
*A Tempo*



42



53



64




74



85

*Rall.....*



# Ag Críost an síol

Mass of Joy and Praise

♩=85

'Cello/Bass

*mf*

7

13

18

24

30

*f*

36

*mf*

42

*mp*  
(-bass)

47

53

*f*  
(+bass)

59

Musical notation for measures 59-64. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Measures 59 and 64 contain slurs under two eighth notes each.

65

Musical notation for measures 65-70. The staff is in bass clef with a key signature of one sharp (F#). The melody starts with a sixteenth-note triplet marked with a hairpin crescendo and the dynamic marking *ff*. It continues with quarter notes, a dotted half note, and eighth notes.

71

*poco rit...* ♩ = 65

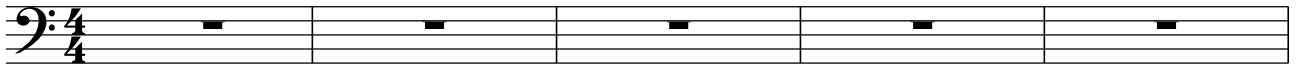
*Rall.....*

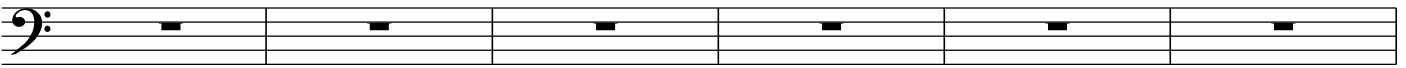
Musical notation for measures 71-76. The staff is in bass clef with a key signature of one sharp (F#). The melody is sparse, featuring dotted half notes and quarter notes. The dynamic marking *mf* is under a first measure, and *p* is under a later measure. The piece ends with a double bar line.

# Lúireach Phádraig

Mass of Joy and Praise

♩ = 95

'Cello 

⑥ 

⑫ 

⑰ 

⑳ 

# Gigue

Mass of Joy and Praise

*Cello*  $\text{♩} = 110$

*mf*

8

15

23

30

39

48

56 *poco rit.* *A Tempo*  
*mp* *mf*

64

72

80

87

97



Musical staff for measure 97, featuring a bass clef and a sequence of eighth and quarter notes.

105

*poco rit.* *A Tempo*

*mp* *mf*



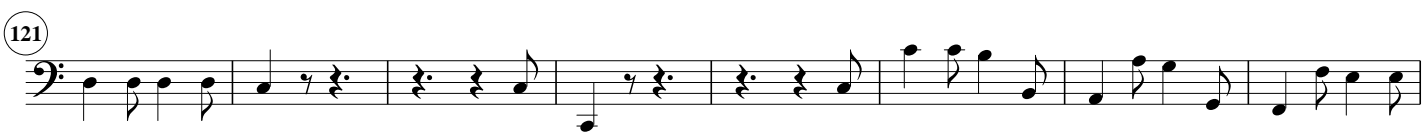
Musical staff for measure 105, including a 9/8 to 6/8 time signature change and dynamic markings *mp* and *mf*.

113



Musical staff for measure 113, featuring a bass clef and a sequence of eighth and quarter notes.

121



Musical staff for measure 121, featuring a bass clef and a sequence of eighth and quarter notes.

129



Musical staff for measure 129, featuring a bass clef and a sequence of eighth and quarter notes.

136

*f*



Musical staff for measure 136, ending with a double bar line and a dynamic marking *f*.

# Gigue

Mass of Joy and Praise

$\text{♩} = 110$

Bass *mf*

9

17

25

33

43

51 *A Tempo*

60

68

76

84

93

102 *A Tempo*

111



