

# SANCTUS

FROM THE CELTIC MASS

Music by Michael McGlynn

Always Moving, but with Stillness & Energy ♩ = 55

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano 1:** Treble clef, 8/4, 4/4, 3/4, 4/4. Lyrics: *p* San - ctus
- Soprano 2:** Treble clef, 8/4, 4/4, 3/4, 4/4. Lyrics: *p* San - ctus
- Soprano 3:** Treble clef, 8/4, 4/4, 3/4, 4/4. Lyrics: *p* San - ctus
- Alto:** Treble clef, 8/4, 4/4, 3/4, 4/4. Lyrics: *p* oo
- Baritone Solo:** Bass clef, 8/4, 4/4, 3/4, 4/4. Lyrics: *p* oo
- Bass:** Bass clef, 8/4, 4/4, 3/4, 4/4. Lyrics: *p* oo
- Harp [Optional]:** Treble and Bass clefs, 8/4, 4/4, 3/4, 4/4.
- Finger Cymbals:** Percussion clef, 8/4, 4/4, 3/4, 4/4. Dynamics: *mp*

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S1 Do-mi-nus De - us sab-ba - oth  
*mp*

S2 Do-mi-nus De - us sab-ba - oth  
*mp*

S3 - ctus sab - ba -  
*mp*

A Oh\*  
*mf*

B slide\*\* Oh\*  
*mf*

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S1 Ple - ni sunt cae - - - li et ter - ra glo - ri - a  
*mf*

S2 Ple - ni sunt cae - - - li, glo - ri - a  
*mf*

S3 oth \_\_\_\_\_ Ple - ni sunt cae - - - li, \_\_\_\_\_  
*mf*

A

B

Notes : slide\*\* indicates that the men slide roughly together before the downbeat of the next bar.

Oh\* indicates that the majority of singers should create a solid sound. Some can create vocal harmonics [changing the vowel sound adjusting the tongue shape, while maintaining a constant mouth position]. If one or two of the singers are versed in the use of throat Singing techniques, they can be used too.

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S 1  
tu - a — O - san - na in ex - cel - sis O - san - na in ex - cel -

S 2  
tu - a — O - san - na in ex - cel - sis O - san - na in ex - cel -

S 3  
tu - a — O - san - na in ex - cel - sis O - san - na in ex - cel -

A  
O - san - na in ex - cel - sis O - san - na in ex - cel -

B

Hp.  
*mp* *mp* *sim*

*Continue with a glissando using both hands.*