



ST. PATRICK'S BREASTPLATE

11TH CENTURY IRISH PRAYER

arranged for

Chorus, Organ, Brass & Percussion

HYMN BY

Cecil Frances Alexander

MUSIC COMPOSED BY

Charles Villiers Stanford

TRUMPET 1



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Full Score Manuscript
Vocal Score

Newcastle University - CVS MS 97
n.a

Manuscript Transcription & Score Engraving

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 5.1.30.2109 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Trumpet (F) 1

St. Patrick's Breastplate

Cecil Frances Alexander

Charles Villiers Stanford

1 Not slow, and with strong rhythm

1 2 6 7

2-3 4-9 11-17

18

2 7 4 T&B

19-25 27-30 death on

32

cross for my sal - va *f*

38

3 44-46 *f*

3

[51] 16 T&B TENORS & BASSES

52-67 Con - fess - ors' faith, A - pos - tles' word, The

73 TUTTI 7 4

77-83 Pa - triarchs' prayers, the Pro - phets' scrolls, All'

3
85-87
Org.
Sw.
p

94

99
f

105
4
106-109

114
5
mf

119
p

124

129

135

7

136-142

mf

Musical staff 135-142: Treble clef, starting with a whole note. A bracket labeled '7' spans measures 136-142, which are filled with a thick black bar. The staff continues with a half note, followed by a series of quarter notes, and ends with a half note. A dynamic marking of *mf* is placed below the staff, with a hairpin indicating a crescendo.

146

f

vo.

Musical staff 146-150: Treble clef, starting with a half note. The staff contains a sequence of quarter notes, followed by a half note, and ends with a half note. A dynamic marking of *f* is at the beginning, and *vo.* is at the end.

151

6

8

8

152-159

161-168

Musical staff 151-168: Treble clef, starting with a half note. A bracket labeled '6' is above the first measure. A thick black bar labeled '8' spans measures 152-159. A double bar line is followed by a half note. Another thick black bar labeled '8' spans measures 161-168.

169

mp

Musical staff 169-173: Treble clef, 5/4 time signature. Measures 169-173. Measure 169: whole rest, whole rest, quarter note G4, quarter note F4. Measure 170: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 171: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 172: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 173: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mp* (mezzo-piano) starting at measure 170.

174

Musical staff 174-178: Treble clef, 5/4 time signature. Measures 174-178. Measure 174: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 175: quarter note G1, quarter note F1, quarter note E1, quarter note D1. Measure 176: quarter note C1, quarter note B0, quarter note A0, quarter note G0. Measure 177: quarter note F0, quarter note E0, quarter note D0, quarter note C0. Measure 178: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Dynamics: *mp* (mezzo-piano) continues.

179

Musical staff 179-183: Treble clef, 5/4 time signature. Measures 179-183. Measure 179: quarter note E1, quarter note D1, quarter note C1, quarter note B0. Measure 180: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Measure 181: quarter note D0, quarter note C0, quarter note B0, quarter note A0. Measure 182: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 183: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Dynamics: *mp* (mezzo-piano) continues.

184

7

f

Musical staff 184-188: Treble clef, 5/4 time signature. Measures 184-188. Measure 184: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 185: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Measure 186: quarter note F0, quarter note E0, quarter note D0, quarter note C0. Measure 187: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 188: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Dynamics: *f* (forte) starting at measure 186. A circled number '7' is placed above measure 186.

190

Musical staff 190-194: Treble clef, 5/4 time signature. Measures 190-194. Measure 190: quarter note D1, quarter note C1, quarter note B0, quarter note A0. Measure 191: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 192: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Measure 193: quarter note F0, quarter note E0, quarter note D0, quarter note C0. Measure 194: quarter note B0, quarter note A0, quarter note G0, quarter note F0.

195

Musical staff 195-199: Treble clef, 5/4 time signature. Measures 195-199. Measure 195: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 196: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Measure 197: quarter note D0, quarter note C0, quarter note B0, quarter note A0. Measure 198: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 199: quarter note C0, quarter note B0, quarter note A0, quarter note G0.

201

Musical staff 201-205: Treble clef, 5/4 time signature. Measures 201-205. Measure 201: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 202: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 203: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Measure 204: quarter note D0, quarter note C0, quarter note B0, quarter note A0. Measure 205: quarter note G0, quarter note F0, quarter note E0, quarter note D0.

207

dim.

2

212-213

Musical staff 207-213: Treble clef, 5/4 time signature. Measures 207-213. Measure 207: quarter note F0, quarter note E0, quarter note D0, quarter note C0. Measure 208: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 209: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 210: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Measure 211: quarter note D0, quarter note C0, quarter note B0, quarter note A0. Measure 212: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 213: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Dynamics: *dim.* (diminuendo) starting at measure 207. A circled number '2' is placed above measure 212. A thick black bar covers the notes in measure 213. The text '212-213' is written below the bar.

214 *poco rall.* **2**

217-218

8 In moderate time **1**

f

225

230 *a tempo* **1** **4**

231-234

235 *rall.....* 9 A little slower

242

247

252

257

262

267

271 *rall.*

"SAINT PATRICK'S BREASTPLATE" is an Old Irish prayer of protection of the "lorica" type (hence "Lorica Sancti Patricii", or "The Lorica of Saint Patrick") attributed to Saint Patrick. Its title is given as *Faeth Fiada* in the 11th-century *Liber Hymnorum* that records the text. This has been interpreted as the "Deer's Cry" by Middle Irish popular etymology, but it is more likely a term for a "spell of concealment". It is also known by its incipit (repeated at the beginning of the first five sections) *atomruig indiu*, or "I bind unto myself today".

THE PRAYER

The prayer is part of the *Liber Hymnorum*, an 11th-century collection of hymns found in two manuscripts kept in Dublin. It is also present, in a more fragmentary state, in the 9th-century *Vita tripartita Sancti Patricii*. It was edited in 1888 (*Vita Tripartita*), in 1898 (*Liber Hymnorum*), and again published in 1903 in the *Thesaurus Paleohibernicus*. The *Liber Hymnorum* gives this account of how Saint Patrick used this prayer:

Saint Patrick sang this when an ambush was laid against his coming by Loegaire, that he might not go to Tara to sow the faith. And then it appeared before those lying in ambush that they (Saint Patrick and his monks) were wild deer with a fawn following them. The description concludes "*faeth fiada a hainm*", which was interpreted as "Deer's Cry" by the medieval editor of the *Liber Hymnorum* (hence the connection to the deer metamorphosis), but the Old Irish *faeth fiada* properly refers to a "mist of concealment".

The prayer as recorded is dated on linguistic grounds to the early 8th century. John Colgan (1647) attributed the prayer to Saint Evin, the author of the 9th-century *Vita Tripartita*. It was also Colgan who reported the title of *Lorica Patricii*. While the text shows pre-Christian influence, it is of undoubted Christian content. Because of this it is also known as the "Lorica of St. Patrick" or as "St. Patrick's Breastplate".

The first five sections of the prayer or hymn begin *atomruig indiu* "I bind unto myself today", followed by a list of sources of strength that the prayer calls on for support. The text is conventionally divided into eleven sections

- Invocation of the Trinity
- Invocation of Christ's baptism, death, resurrection, ascension and future return on the last day
- Invocation of the virtues of angels, patriarches, saints and martyrs
- Invocation of the virtues of the natural world: the sun, fire, lightning, wind, etc.
- Invocation of various aspects of God - his wisdom, his eye, his ear, his hand, etc.
- Lists of the things against which protection is required, including false prophets, heathens, heretics, etc.
- Invocation for Christ's protection
- Invocation of Christ to be ever present
- Continuation of the theme of Christ within every man
- Repetition of the first verse
- Short stanza in Latin invoking Psalm 3:8, "Salvation is the Lord's"

VICTORIAN HYMN

C.F. Alexander (1818-1895) wrote a hymn based on St. Patrick's Breastplate in 1889 at the request of H.H. Dickinson, Dean of the Chapel Royal at Dublin Castle. As was her practice, she wrote the poem only. The music to the hymn was originally set in 1902 by Charles Villiers Stanford for chorus and organ, using two traditional Irish tunes, *St. Patrick* and *Gartan*, which Stanford took from his own edition (1895) of George Petrie's *Collection of the Ancient Music of Ireland*. This is known by its opening line "I bind unto myself today". It is often sung during the celebration of the Feast of Saint Patrick on or near March 17th as well as on Trinity Sunday.



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