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

ENGLISH HERITAGE
MUSIC SERIES

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.

Matthew W. Mehaffey
Editor

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Source Information

Full Score Manuscript	Newcastle University - CVS MS 97
Vocal Score	n.a
Manuscript Transcription & Score Engraving	David Fielding - dhcfielding@charter.net

Reference Material and Software

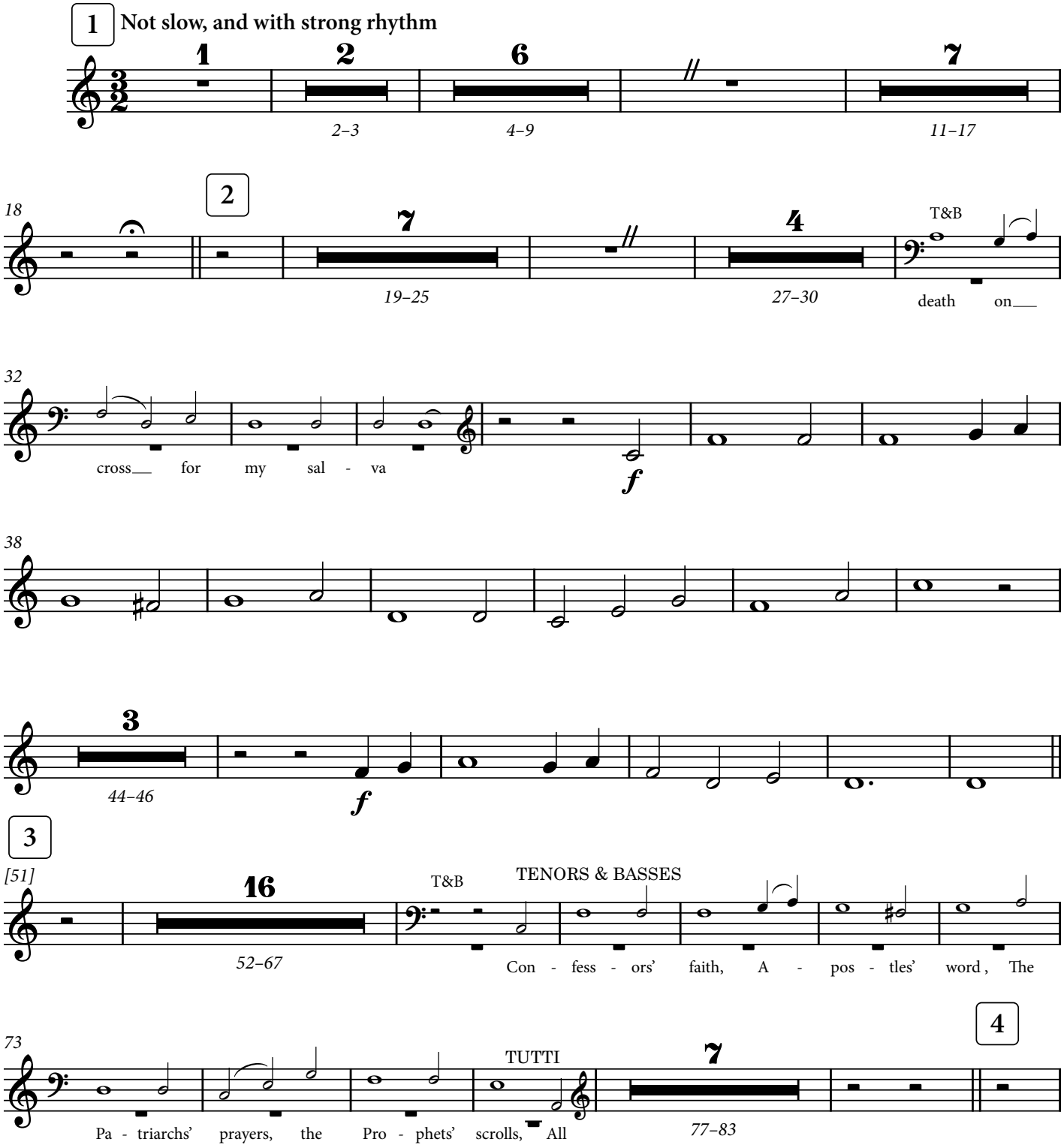
Notation Software: Dorico Pro Version 5.1.30.2109 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

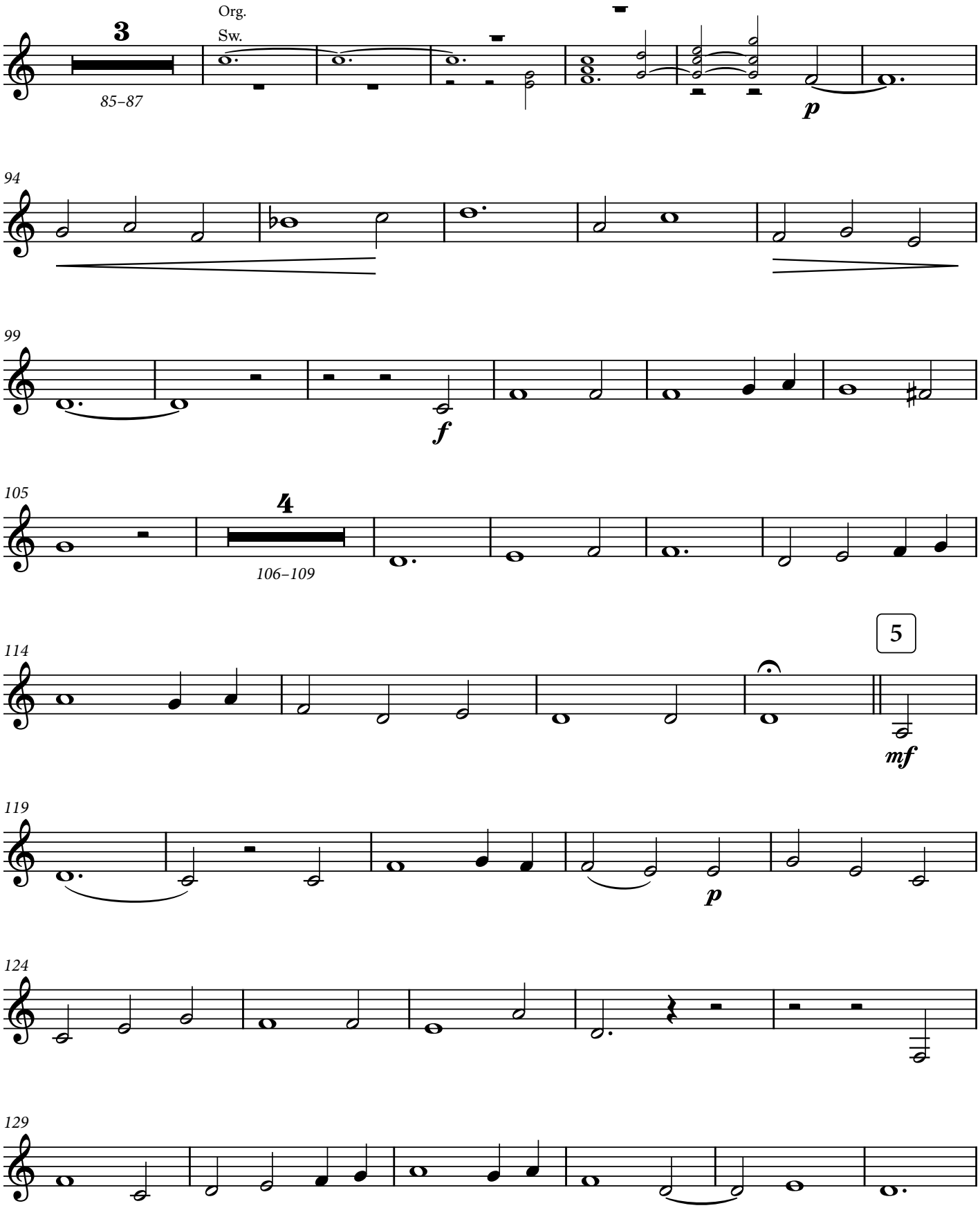
Trumpet (F) 1

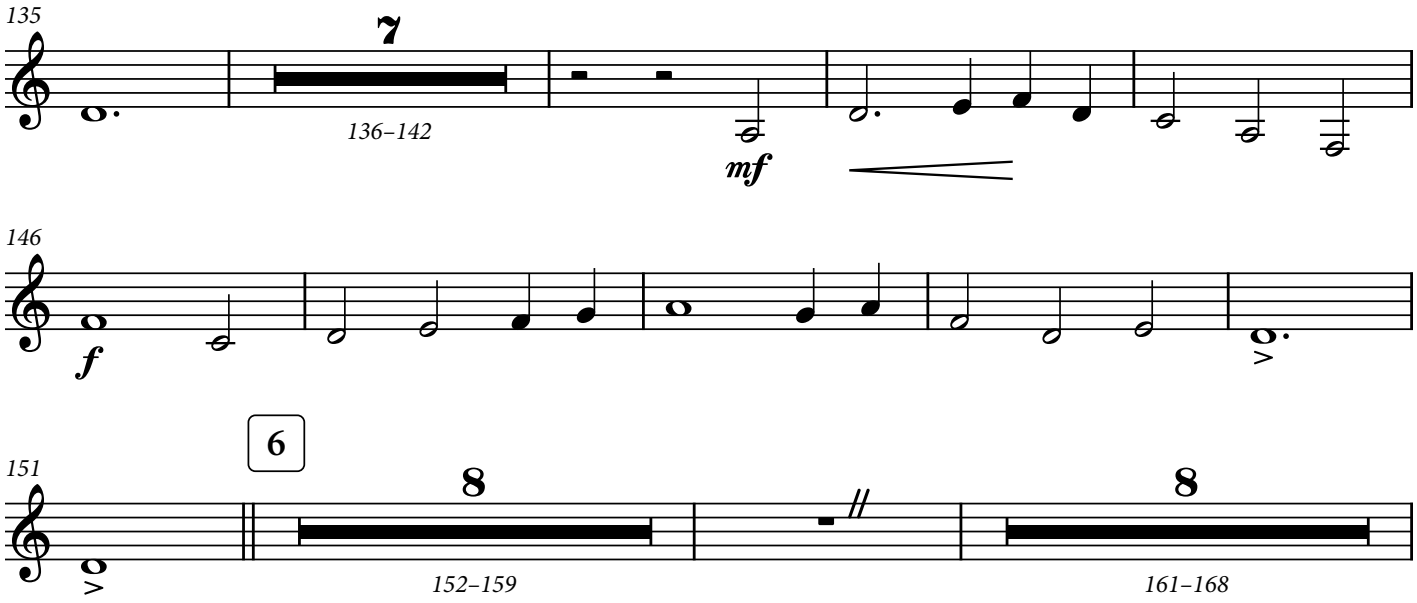
St. Patrick's Breastplate

Cecil Frances Alexander

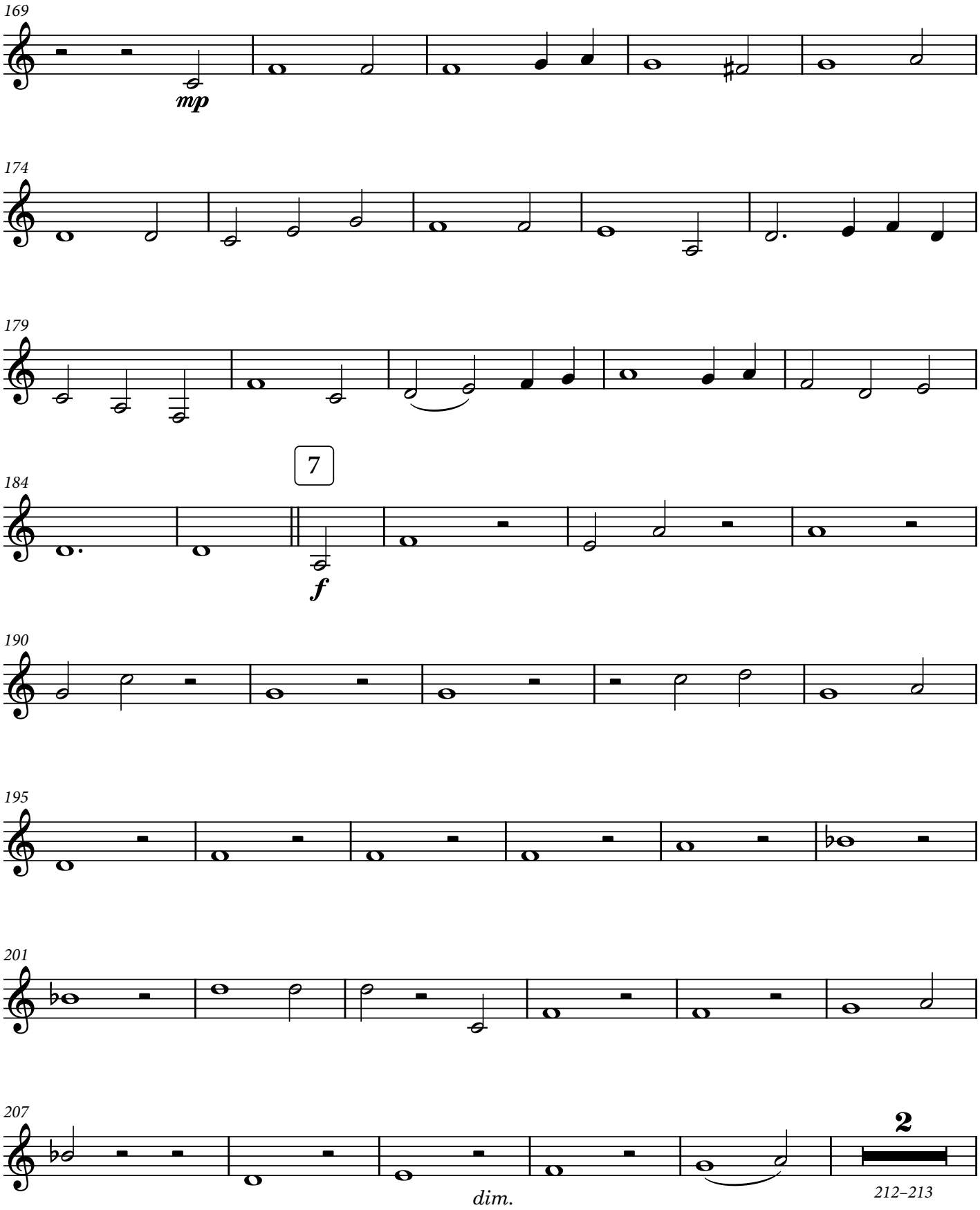
Charles Villiers Stanford

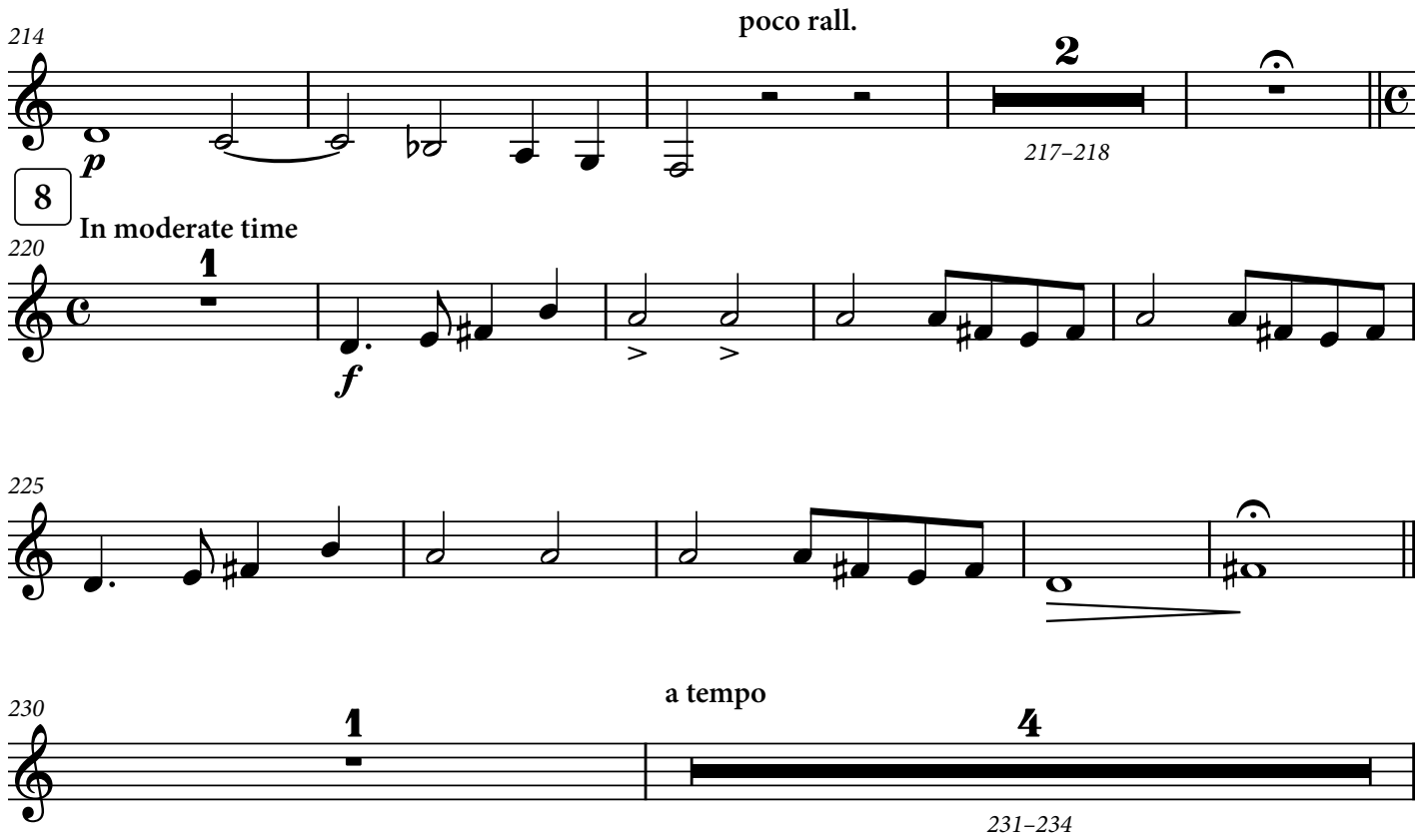



3
85–87
Org.
Sw.
p
94
99
f
105
4
106–109
114
5
mf
119
p
124
129

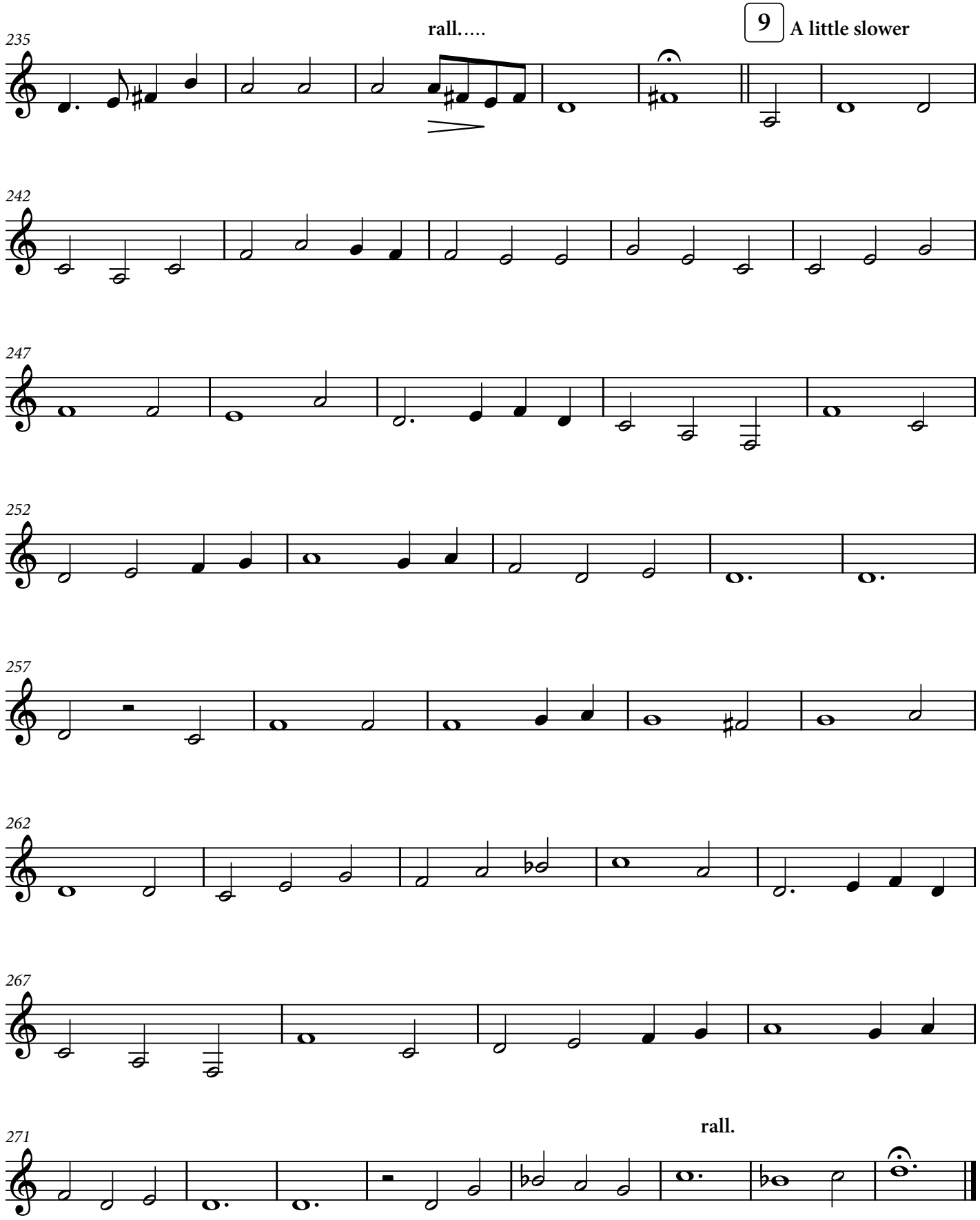

135
7
136–142
mf
146
f

151
6
8
152–159
8
161–168


169
mp
174
179
184
7
f
190
195
201
207
2
dim.
212–213


214
poco rall.
2
217–218
p
8
In moderate time
220
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 "fáeth 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 fáeth 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 prphets, 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.

ENGLISH HERITAGE

MUSIC SERIES

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