



85372

Four Celtic Mantras

Andrew Wright; Robert Van de Weyer

No Assembly Edition, SATB, Solo
Keyboard, Harp

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St. Patrick's Breastplate

Solo, SATB Choir, Keyboard, Harp, and Flute

St. Patrick (372–466), adapted

Andrew Wright

Peacefully (♩ = ca. 76) *p*

Soprano
Alto

Mm

Tenor
Bass

p

Keyboard
&
Harp

6

Mm

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11

Mm

17 *Solo*
mp

Christ be be - hind me, Christ be be - fore me, Christ be be -

mp
Keyboard only

22

neath me, Christ be a - bove me, Christ in each heart that

The image shows a musical score for a piece titled 'Four Celtic Mantras: St. Patrick's Breastplate'. It consists of three systems of music. The first system (measures 11-16) features a vocal line and a piano accompaniment. The tempo is marked 'Mm'. The second system (measures 17-21) is a 'Solo' section for the voice, marked 'mp', with lyrics: 'Christ be be - hind me, Christ be be - fore me, Christ be be -'. The piano accompaniment is marked 'mp' and 'Keyboard only'. The third system (measures 22-26) continues the vocal line with lyrics: 'neath me, Christ be a - bove me, Christ in each heart that'. The piano accompaniment continues with chords and single notes.

27

thinks of me, Christ in each mouth that speaks of me.

33 Flute

mp

*Harp only *mp*

39

*Keyboard accompanies if harp is not used.

44

Choir *a cappella*

49 *mf*

S
A
T
B *mf*

Christ be be - hind me, Christ be be - fore me, Christ be be -

54 *poco*

neath me, Christ be a - bove me, Christ in each heart that

poco

59 *dim. molto rit.*

thinks of me, Christ in each mouth that speaks of me.

dim. molto rit.

Flute

65

p

pp

Christ be be - hind me, Christ be be - fore me, Christ be be -

pp

p

Keyboard & Harp

70

neath me, Christ be a - bove me, Christ in each heart that

75

The musical score consists of four systems. The first system is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a long note on G4, followed by a half note on A4, a quarter note on B4, and a quarter note on C5. A slur covers the final two notes, with a 'rit.' marking below. The second system is a vocal line with lyrics: 'thinks of me, Christ in each mouth that speaks of me.' The notes are: G4 (thinks), A4 (of), B4 (me), C5 (Christ), B4 (in), A4 (each), G4 (mouth), F#4 (that), E4 (speaks), D4 (of), C4 (me). The third system is a bass line in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment. A 'rit.' marking is placed below the final two notes. The fourth system is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in both hands. A 'rit.' marking is placed below the final two notes.

rit.

thinks of me, Christ in each mouth that speaks of me.

rit.

rit.

St. Patrick's Breastplate

FLUTE

Andrew Wright

Peacefully (♩ = ca. 76)

16 16 *mp*

37

43

49 16 *p*

69

75 *rit.*

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liv - ing God, may your ho - ly an - gels guard our

sleep, may your ho - ly an - gels guard our sleep.

*Harp *mp*

*Keyboard accompanies if harp is not used.

Women

p
 O — Christ, — Son of the liv — ing God, O — Christ, — Son of the
p
 liv — ing God, may your ho — ly an — gels guard our —
pp *3* *rit.*
 sleep, — may — your ho — ly an — gels guard our sleep. —
pp *3* *rit.*

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system begins with a vocal line starting on a whole note 'O' and a piano accompaniment. The second system continues the vocal line with 'liv - ing God, may your ho - ly an - gels guard our -' and the piano accompaniment. The third system concludes with 'sleep, — may — your ho - ly an - gels guard our sleep. —' and the piano accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). A triplet of eighth notes is marked with a '3' above it in several places.

Let Us Go Forth

SATB Choir, Keyboard, Harp, and Flute

Celtic Prayers
Robert Van de Weyer

Andrew Wright

INTRO/INTERLUDE *Lively* (♩. = ca. 60)

Flute *mf*

Harp *mf*

Keyboard *mf*

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*Keyboard plays cue notes if instruments are not used.

VERSES 1-3

5 Flute (Verse 3 only)

20

35

Flute part, measures 5-20, *mf*

Soprano

Soprano part, measures 5-20, *mf*
 1-3. Let us go forth, _____ let us go forth _____

Alto

Alto part, measures 5-20, *mf*
 1-3. Let us go forth, _____ let us go forth. _____

Tenor

Tenor part, measures 5-20, *mf*

Bass

Bass part, measures 5-20, *mf*

Keyboard part, measures 5-20

8

23

38

Flute part, measures 20-35

Soprano part, measures 20-35

- 1. _____ in the good - ness of our mer - ci - ful Fa - ther. _____
- 2. _____ in the gen - tle - ness of our broth - er Je - sus. _____
- 3. _____ in the ra - diance of the Ho - ly Spir - it. _____

Alto part, measures 20-35

1-3. _____

Tenor part, measures 20-35

Bass part, measures 20-35

Keyboard part, measures 20-35

11
26
41

mf ————— *f*

Harp

f

1-3. —————

p ————— *molto* *f*

1-3. Oo ————— let us go, let us go forth, —————

p ————— *molto* *f*

p ————— *molto* *f*

13
28
43

*1st and 2nd time: D.C.
3rd time: Fine*

*1st and 2nd time: D.C.
(♩) 3rd time: Fine*

f *1st and 2nd time: D.C.
(♩) 3rd time: Fine*

1-3. Go forth.

*1st and 2nd time: D.C.
(♩) 3rd time: Fine*

1-3. _____ let us go, let us go forth. _____

*1st and 2nd time: D.C.
(♩) 3rd time: Fine*

Additional Verses

4. Let us go forth, let us go forth in the wisdom of our all-seeing Father.
5. Let us go forth, let us go forth in the patience of our all-loving Brother.
6. Let us go forth, let us go forth in the truth of the all-knowing Spirit.

Let Us Go Forth

FLUTE

Andrew Wright

INTRO *Lively* (♩. = ca. 60)

VERSE 1

mf

5

INTERLUDE

5

mf

VERSE 2

INTERLUDE

5

5

mf

VERSE 3

mf

mf

f

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I Rise with God

Solo, SATB Choir a cappella

Saltair

Translation by Desmond Forristal

Andrew Wright

Lightly, freely (♩ = ca. 88)

Soprano or Alto Solo

marcato



I rise with God, I rise with God, I rise with God. _____

Soprano *mf*

Alto *mf*

I rise with God, I rise with God, I rise with God. _____

Soprano *f*

Alto *f*

Tenor *f*

Bass *f*

I rise with God, I rise with God, I rise with God. _____

With movement (♩ = ca. 96)

May God rise with me. — The — hand of God a-bout me in my wak - ing, — in my

mf

Oo Oo Oo

May God rise. — The — hand of God in my wak - ing,

mf

Oo Oo Oo

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Solo *f*

In my wak-ing and — in my — sleep - ing, in my sleep-ing and —
 wak-ing and my ris-ing up,

mf

Oo in my ris - ing, in — my wak - ing, my sleep - ing, in — my

mf

Oo

mp

2nd time to Coda ⊕

in my — ris-ing up. Be with us ev-'ry day, be with us ev-'ry night.

mf *p*

2nd time to Coda ⊕

sleep - ing, my ris - ing up. Mm Mm

mf *p*

D.S. $\frac{3}{4}$

Be with us ev-'ry night and day, — be with us ev-'ry day and night.

D.S. $\frac{3}{4}$

Mm Mm Mm

The musical score is written for voice and piano. It features a vocal line with lyrics and piano accompaniment. The score is divided into several systems. The first system includes a 'Solo' section with a forte (f) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system includes a '2nd time to Coda' section with a mezzo-piano (mp) dynamic. The fourth system includes another '2nd time to Coda' section with a mezzo-forte (mf) dynamic. The fifth system includes a 'D.S.' (Da Segno) section with a mezzo-piano (p) dynamic. The score concludes with a final 'D.S.' section in 3/4 time. The piano accompaniment includes chords and melodic lines, with dynamics ranging from mezzo-forte (mf) to piano (p). The lyrics are: 'In my wak-ing and — in my — sleep - ing, in my sleep-ing and — wak-ing and my ris-ing up, in my ris - ing, in — my wak - ing, my sleep - ing, in — my ris-ing up. Be with us ev-'ry day, be with us ev-'ry night. sleep - ing, my ris - ing up. Mm Mm Be with us ev-'ry night and day, — be with us ev-'ry day and night. Mm Mm Mm'.

⊕ CODA
Freely

I rise with God, I rise with God, I rise with God, _____

Mm _____ Mm _____

p

più p e poco rit.

with God. _____

più p

I rise with God. _____

più p

Performance Notes

The Four Celtic Mantras are for SATB choir and various combinations of solo voice, keyboard, harp and flute. Use of flute and harp is optional; both instruments essentially add color and vitality to these pieces.

These mantras are intentionally light and free in character. Soloists and choir should shape the phrases using rubato and expressive dynamics, while maintaining forward motion. This is especially the case with the first two mantras, where a slower tempo and quieter dynamics are called for. Above all the texts should be very clear and well-articulated.

The texts of Four Celtic Mantras are for general use. “O Christ, Son of the Living God” is also appropriate for evening prayer, while “I Rise with God” could be used at either morning or evening prayer. “St. Patrick’s Breastplate” and “Let Us Go Forth” would also be useful during the RCIA.

—Andrew Wright