

My prayer to you, O God, I pray this day

Stuart R Palmer



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Traditional Gaelic
ed. Stuart R Palmer

Stuart R Palmer
Scotlandwell 10.10.10.10

$\text{♩} = 132$ With a firm, even pace

Voice

Piano
(or organ:
see notes)

mf

mf

1. My prayer to you, O
2. From you it came, each
3. God, lo - ving Fa - ther
4. Con - firm my faith, come
5. Fa - ther, Son, Spi - rit,

6

Vo.

Pno.

God, I pray this day: that when I speak, you
thing I have re - ceived; from love it comes, each
of th'E - ter - nal Word; God ho - ly, let this
sanc - ti - fy my soul, cir - cle my bo - dy
Ho - ly Tri - ni - ty, Three in One Per - son

10

Vo.

Pno.

voice the words I say; un - der your laws, O
thing my hope con - ceived; each day in love to
lo - ving prayer be heard: ligh - ten my dark - ness
and my mind keep whole, as from my mouth my
and the One in Three, bound-less and per - fect,

14

Vo.

God, this day I go; as saints in hea - ven,
 you more full am I, for love to me you
 and my will en - fire; streng-then my weak - ness,
 prayer up - ris - es clear, and in my heart I
 world with - out an end, change-less through end - less

Pno.

18

Vo.

pass I this day so.
 did ex - em - pli - fy.
 and my love in - spire.
 feel that you are near.
 life: let prayer as - cend.

Pno.

Composer's notes

The text comes originally from *Carmina Gadelica*, a compendium of prayers, hymns and other material gathered in the Gaelic-speaking regions of Scotland between 1860 and 1909. It has been translated into modern-day English.

Performance notes

This setting is suitable for performance by a solo voice or a group of voices. Where more than one voice is available, it is suggested that the first and last verses be sung by all, with the in-between verses allocated to individual voices or small groups of voices.

The accompaniment is purposely uncomplicated, so as not to risk overshadowing the words. If an organ accompaniment is used, it is suggested that the first note of each bar in the bass clef could be transferred to (or duplicated on) the pedal and held for the duration of the bar. Experienced players could ornament or fill out the part in the treble clef, provided the words remain clear.

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It is expected that musicians will make suitable adjustments to vocal disposition and use of instruments to suit their own circumstances. Any alteration which goes beyond such limits must be qualified as an "arrangement" by yourself.

Feedback

Comments on the music are welcomed. It would also be good to hear of performances taking place and to receive copies of any recordings made.

Contact and downloads

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