



CONVIVIVUM  
RECORDS

MARGARET RIZZA

THE CELTIC  
COLLECTION

SARUM VOICES

DIRECTED BY BEN LAMB

RS·M

MARGARET RIZZA  
THE CELTIC  
COLLECTION

A CELTIC BLESSING	4'14	1	9	HYMN OF ST PATRICK	3'10
CIRCLE ME, LORD	3'04			A CELTIC DOXOLOGY	5'10
MAY GOD SHIELD YOU	4'17			CHRIST AS A LIGHT	2'51
AWAKEN ME, LORD	4'22			SUPPLICATION	5'46
IN THE LORD IS MY JOY	6'31			GOD WITH ME	4'31
BE GENTLE WHEN YOU	4'43			LYING DOWN	
TOUCH BREAD				GAELIC BLESSING	4'15
THE LIGHTENER OF	3'18			PRAYER OF ST PATRICK	4'25
THE STARS				CELTIC BIRTH BAPTISM	5'46
JESU, MEET IT WERE	4'09			ENFOLDING	4'42
TO PRAISE HIM				TRINITY BLESSING	4'09
		8	18		

Recorded at Sarum St Martin, Salisbury, May 2016 with kind permission  
of the Rector and Parochial Church Council



F O R E W O R D

*"I arise today through a mighty strength, the invocation of the Trinity, through belief in the threeness, through confession to the oneness of the Creator of Creation... I arise today through strength of heaven, light of sun, radiance of moon, splendour of fire, speed of lightning, swiftness of wind, depth of sea, stability of earth, firmness of rock... Christ with me, Christ before me, Christ behind me, Christ in me, Christ beneath me, Christ above me... I arise today."*

What powerful and passionate words these are of St Patrick as he describes life lived through the invocation of the Trinity!

I was first introduced to Celtic Spirituality through the writings and beautiful prayers of David Adam. This led me to the writings of Alexander Carmichael, who for sixty years pursued his life-long

passion for pilgrimages to the Outer Hebrides. The fruit of these travels was written up in his famous book, *Carmina Gadelica*. The writings and prayers were recorded from a world in which people were 'full of hymns and prayers, full of music and songs, full of joy and melody and innocent merriment.'

Prayer was the daily rhythm which marked these people's lives—prayers from dawn to dusk, prayers for the night, prayers from birth to death. These people of the Isles lived quite naturally in a state of prayer. They recognised God as Trinity—Father, Son and Sacred Spirit which gave an immediate and deeply rooted spiritual reality to their lives that permeated everything they did.

It has been a great joy to work once again with Tim Ruffer, Head of

# THE CELTIC COLLECTION

Publishing at the *Royal School of Church Music* and to share in his enthusiasm and encouragement for this collection.

As we began to go through some of the prayers, I was caught and held by the beauty of these verses and by the rhythmic vitality which pulsated through them. I began to be aware of the mystery which was rooted in this 'down to earth' spirituality, and I found it is very bound up in the ordinary and familiar. There was a sense of the sacred in the most ordinary and mundane things that they did like kindling a fire, bathing a baby, cooking a meal, growing the food that they ate and so on. To quote Elizabeth Barrett Browning, 'they saw earth crammed with heaven, and every common bush afire with God.' All was seem as gift and an offering in gratitude to God.

As I began to set these sacred words to music I realised that I was standing on Holy Ground; I had to keep reminding myself of this oral tradition of simplicity which would enable the words to be

easily picked up, memorised and taken into the heart thus becoming prayer.

Most of the music I have set is very simple indeed. Some is in a chant-like mode or set as a straight verse mode. Some of the chants I have written endeavour to echo the rhythmic strands which I found woven into the fabric of the words. I found that this blended our own heart beat with God's eternal pulse deep within our being. Some of the chants and prayers have been enriched with instrumental variations which pick up and develop the underlying prayer, bringing in a new voice to proclaim our gratitude and love of God.

I think setting music to these beautiful prayers has reminded me that it is never too late to stand on the threshold and marvel at the grandeur of God in all its richness—to be surrounded by God's presence in the ordinary and seemingly mundane things as we go about our daily lives discovering the hidden sacredness in God's creation.

—Margaret Rizza, Summer 2016



## THE CELTIC COLLECTION

The eighteen pieces on this CD are made up of four choral pieces with organ (keyboard), three SATB 'a cappella' pieces and eleven choral pieces with organ (keyboard) and optional instrumental accompaniment. Many of these pieces are very simple indeed and could be sung by the smallest of parish choirs adapting where necessary.

### A CELTIC BLESSING

The collection opens with *A Celtic Blessing*. I have set this opening chant in a traditional chant mode. It is scored for SATB, organ and instrumental accompaniment and opens with an instrumental interlude. The blessing is first introduced by a solo soprano which is then taken up by the whole choir, and the chant continues to alternate between the choir chanting the words and the instrumental variations response to the blessing.

This is a chant which I wrote for my first grandchild, Samuel and I remember when the family gathered round his

little crib and we listened to the music. He lay there, so tiny, so beautiful, and so vulnerable. We were all embraced in this musical blessing and became part of the sacred mystery of new life.

### CIRCLE ME, LORD

David Adam provides the words to this, which put me very much in touch with a Trinitarian cosmic dance. There is the inner and outward flow of the circling as the voices and instruments playfully intermingle with each other. The prayer is for protection and hope, keeping danger and doubt afar. It is scored for SATB, organ and a melody instrument.

### MAY GOD SHIELD ME

A prayer of great simplicity asking humbly for God to shield me, to keep me, to watch me and to fill me. There is an introduction with cello and violin as a preparation for the choir who enter 'a cappella'; the sopranos introducing the prayer with the rest of the choir humming in support. The prayer then gathers momentum in asking

## MARGARET RIZZA

to be taken to the land of peace; to the peace of eternity. A clarinet begins an extended solo expressing the longing of the prayer with the choir humming in support and culminates in a full choral crescendo before the choir returns again to the initial prayer. It is dedicated to my daughter, Janie.

### AWAKEN ME, LORD

David Adam again provides the words, the time to a prayer asking to be awakened, awakened to the light, and to have eyes opened to the presence of the Lord.

The flute in this introduction suggests a slow and almost reluctant awakening but as the choir gains momentum they sing of awakening to the Lord's love and to have their hearts open to His indwelling. In continuing passages the flute expresses new awakenings, and the choir responds with new affirmation asking that minds be open to the Lord's life, to His abiding, to His purpose and

to His guiding. The prayer concludes with repeated echoes to be awakened. It is scored for SATB, organ and a melody instrument.

### IN THE LORD IS MY JOY

Working with chants one can be very adventurous and work on variety. It is lovely to hear the different voices being highlighted: sometimes male; sometimes female; sometimes solo; sometimes children's voices; and then to hear the different colours of the various instruments—all facets of God's life, love and beauty—being revealed, poured out and manifested through our musical gifts.

*In the Lord* is a very simple chant affirming the gift and joy of our salvation. The Lord gives light to his creation and brings peace and true consolation. Singing chants can be sung very simply indeed even by the smallest of groups and, as with all chants, they can be adapted and used in many different ways—singing in unison or SATB. Or, the

chant can be expanded to incorporate much larger forces who have more diverse musical resources at their disposal.

In this chant the instruments play an important part in responding to the choir which supports the instrumental variations. As the instruments play you will hear the choir either prayerfully praying the words or humming or using an open 'Ah'. The instruments, playing their various variations, respond to this with a fresh voice enriching and confirming the prayer which underpins their playing.

Chants can be as short as 2–3 minutes long or

expanded if necessary to 8–10 minutes long; it depends on the occasion so there is much flexibility which is very helpful. I have found chanting to be a wonderful way of prayer. So, we begin the chant in the head and after some repetition the words sink down into the heart making that longest journey in the world—from head to heart and so prayer begins.

#### BE GENTLE WHEN YOU TOUCH BREAD

This is a beautiful prayer given to me by Tim Ruffer. This, and one other of the other prayers in this collection, are from a collection used during the Trinity season at St Mary's Church, Fordingbridge, put

together by Revd Mark Godson.

I found that in this prayer I was caught by the the fragile simplicity of the words and yet at a deeper level I was drawn into the powerful mystery of the Eucharist. It led me first to think about gentleness and the role it plays in my own life; the times when it is hard to be gentle, when one does not have time to be gentle and when it is easier to be in control rather than being 'other-centered'. The prayer speaks of the beauty of such an ordinary thing as daily bread which is touched by sun and soil, by the beauty of patient and loving toil; by winds and rain caressing it and

by Christ blessing it. As I found the prayer deepening within me, the words of Jesus entered into my mind from the Gospel of John 6: 47–51—words which bring one into the mystery, the awesomeness, the gratitude and giftedness of the Eucharist. The prayer continues and in the second verse it brings in the joy and beauty of wine.

The music is set in a very simple way opening with a meditative fragment on the organ. The choir enters 'a cappella' reminding us to be gentle when we touch bread but never to leave it uncared for, or taken for granted, or unwanted. The music explores the many threads woven into the prayer using full and varied choral participation, and ends with contemplative thoughts on the significance of the prayer. I have dedicated this work to Tim Ruffer.

#### THE LIGHTENER OF THE STARS

This piece starts with praising God, the Lightener of the stars, the transcendent

God, who is in heaven on the crests of the clouds. The choristers of the sky are coming down from above to laud Him, to praise Him, as they descend to meet with the imminent God in Christ here on earth, the refuge of love. It is a prayer of loving praise, thanksgiving and celebration.

It is scored for solo voice, SATB and organ and opens with a solo voice declaring, in fragmentary mode, the heavenly wonders in the world above. Once earth bound the full choir is brought in to give praise and glory to God. The prayer ends with a recapitulation of the first introductory phrase, 'Behold the Lightener of the stars on the crest of the clouds, which gradually dies away in the distance.

#### JESU, MEET IT WERE TO PRAISE HIM

Another prayer of praise, thanksgiving and proclaiming God's goodness, this is scored for SATB, organ and instruments. I have added a metallophone (chimes), giving a luminous glow and extra little



## M A R G A R E T R I Z Z A

chinks of bright light to this introductory passage which is joined by a humming choir. Finally, the sopranos invite all to join in singing their praises and gratitude to Jesu. The first verse extols God's creation, proclaiming that all is full of his virtue; all is full of his blessings. After a brief instrumental passage, unison voices again persuade us to sing our praises as in the introduction.

The second verse tells us that there is no life in the sea, no creature in the river, nothing in the firmament but proclaims his glory. Again—as in the introduction—praises are sung with gratitude and this brings us into the last

verse which proclaims that there is nothing beneath the sun but proclaims his goodness. This leads to a climatic build up and ends in praise and jubilation.

### HYMN OF ST PATRICK

Very simply set as an SATB 'a cappella' anthem, here the words of St Patrick burn with love, joy and praise for all that Christ is for St Patrick. It is a prayer of wonderful affirmation and deep understanding that God in Christ was deep within his being; who lived him, who breathed him and who sustained every moment of his life.

### A CELTIC DOXOLOGY

I have set this as a Taizé-like chant for SATB, organ and instruments

including a trumpet. It is very traditional in style and gives a choir much opportunity for very full choral singing. There is much variety in the various combinations of choral writing, of instrumental variations and there is a very big climatic ending.

### CHRIST AS A LIGHT

A very simple four part 'a cappella' choral anthem. The text by St Patrick reveals a very beautiful simplicity and humility which has inspired the choral writing. There is also a version for women's voices only.

### SUPPLICATION

The introduction here is rooted in the introductory words: O Being of life!

O Being of peace! O Being of Time!  
O Being of Eternity. These words expand into full supplication, an entreating of requests for our daily living. The prayer deepens and pleads to be relieved of distress, to be enfolded by love and to be enriched by grace.

I have set it for SATB and organ. The introduction opens with sopranos singing the opening words. The prayer unfolds, first by the Tenors and Bases praying their petitions, and then joined by the full choir. The middle section is 'a cappella', as deep human needs are laid bare. I felt that there needed to be an unadorned beauty and fragility in this verse—being unaccompanied—which could express more poignantly the deeper meaning of the words. This leads into a full choral supplication which concludes with a recapitulation of the opening words, O Being of life.

#### GOD WITH ME LYING DOWN

A prayer to again confirm the deep faith

of these Celtic people who put their trust in a God who was deeply rooted within them. It was a deep personal relationship founded on trust and a realization that whatever they were doing, wherever they were, however fallen they became, this living Spirit of God was actually part of and deeply grounded in love within their being. *God with me lying down* is a prayer of deep acclamation as they express their gratitude for all that God is for them.

It is scored for SATB, organ and instrumental accompaniment. It opens with a melody instrument playing an introduction which introduces the sopranos singing words of the first verse which is then taken up by the whole choir. This leads to an instrumental passage which expresses in another light the words which were sung, and to the following verse—unaccompanied—to give clarity and transparency to the closeness of God in our sleeping and in our waking—every day and every night. The piece follows with a

full choral richness of praise, thanksgiving and affirmation of the love of God, and concludes with a peaceful 'Amen'.

#### GAELIC BLESSING

I wanted to write a traditional chant and set in a conventional way, making it very easy to learn and which, together, with the other chants in this collection, can to be used for many occasions such as services for healing, prayer, thanksgiving, the Eucharist or even for a marriage or baptism service. It is set in the usual way for SATB, organ and instrumental variations which provide a wealth of variety as the voices and the instruments mingle with

each other both affirming the blessings and the words of the prayer. It is dedicated to Mattie, my third grandchild.

#### PRAYER OF ST PATRICK

I have scored *Prayer of St Patrick* for SATB, organ and instruments, again using a metallophone (chimes) as it is such an intrinsic part of this music. The words echo very much the words of the *Hymn of St Patrick*, which comes earlier in this collection.

The prayer opens with just the chimes only establishing a four bar pattern which continues throughout the piece. It is as if we tune into it at a specific moment but it has always been there and

will always be there. It is expressing God's heart beat which goes on within each one of us whether we are aware of it or not.

After these four bars the choir enter with the sopranos singing the words Jesu, Domine which are underpinned by the choir humming. The tenors and basses are the first to sing the first short verse. This is followed by the entrance of an instrument, again with the underlying hum from the choir. It is then followed by two instruments in duet with each other. The piece continues in this ongoing way, choir and instruments interweaving with each other in many different ways but always with the

# M A R G A R E T R I Z Z A

chimes pulsing away—beneath, below, above, around, without, within—always with the steady and unchanging pulse holding everything together. It concludes with the repetition of Jesu, Domine.

## CELTIC BIRTH BAPTISM

After the birth of a baby there would be a ritual conducted by the midwife for the first Birth Baptism. The following are the words of a midwife spoken to Alexander Carmichael as he collected these wonderful narratives of the Celtic people he met.

*“When the image of the God of life is born into the world, I put three little drops of water on the child’s forehead. I put the first little drop in the name of the Father, and the watching–women say ‘Amen.’ I put the second little drop in the name of the Son, and the watching–women say ‘Amen.’ I put the third little drop in the name of the Spirit, and the watching–women say ‘Amen.’*

*And I beseech the Holy Three to lave and*

*to bathe the child and to preserve it to Themselves. And the watching–women say ‘Amen.’ All the people in the house are raising their voices with the watching–women, giving witness that the child has been committed to the blessed Trinity. By the book itself, ear has never heard music more beautiful than the music of the watching–women when they are consecrating the seed of man and committing him to the great God of life.”*

What we have here is a little ‘scena’! In setting the music to these words, I have followed the narrative which has developed into two little scenes. The first with the midwife (solo soprano/ mezzo soprano) and her assistants, the three watching women, (sopranos). The midwife’s music is treated in a recitative style with the responding watching women singing the Amens in triads. The second scene is of the household, full SATB choir and their response to the birth of this new life—prayers against harm, the harm of the fays, the host,

the gnome, the spectre. They then call down the blessings of the Trinity. It ends with a jubilant and celebratory, ‘Amen.’ It is dedicated to my second grandchild, Benjamin.

## ENFOLDING

Enfolding is a very simple and reflective prayer meditating on the spirit of God who is within my speaking, within my thinking, enfolding me and surrounding me and who is deep within all aspects of my life. It is scored for SATB, organ and instruments.

## TRINITY BLESSING

Finally on this disc, *Trinity Blessing* was the very beautiful blessing which ended the Fordingbridge collection. I have written it as an ‘a cappella’ piece for full SATB participation.

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**The Celtic Collection is dedicated to Tim Ruffer (RSCM)**





## BEN LAMB

**BEN LAMB** is joint Director of Music at Lichfield Cathedral—a post which he shares with his wife, Cathy.

His love of choral music was kindled as a chorister at Salisbury Cathedral and has been a key part of his life ever since, and led to his founding Sarum Voices in the late 1990s.

Prior to his move to the Midlands, he held organ scholarships at Truro and Salisbury Cathedrals, and was Organist and Master of the Choristers at St Peter's Bournemouth.

Upon Cathy's appointment as Assistant Organist

at Lichfield Cathedral, he took up the post of Director of Music Outreach at St Peter's Collegiate Church, Wolverhampton, and combined this with singing work at Birmingham Cathedral until an Alto vacancy came up in Lichfield Cathedral Choir. He then spent two years in the back row until the Cathedral took the unusual decision to offer him and Cathy the Director of Music position.

He is delighted to have been able to keep *Sarum Voices* going all this time: this choir remains a passion central to his life.





## SARUM VOICES

**SARUM VOICES** was born out of necessity when a visiting choir failed to arrive at Salisbury Cathedral. Such fun was had on the first outing that other performance opportunities were sought, and the choir has now recorded numerous CDs (notably *Juxta Crucem* and *A Ceremony of Carols*, both of which received rave reviews on *BBC radio 3*), toured Europe and South America, and performs regularly in Salisbury and across the country for weddings and concerts.

Many of our singers were originally choristers at Salisbury Cathedral, but over the years we have broadened the net to include other like-minded musicians.

For several years we have made Sarum St Martin our spiritual home, and we return to the church for at least one concert per year, and is our recording venue of choice.



## MARGARET RIZZA

### **MARGARET RIZZA**

studied at the *Royal College of Music*, London and at the *National School of Opera*, London, and continued her training in Siena and Rome, Italy.

She sang professionally for 25 years, under the name of Margaret Lensky. She has sung at many of the leading concert and operatic venues and under such conductors as Benjamin Britten, Igor Stravinsky and Leonard Bernstein. She also gave premiers of works by John

Tavener, Thea Musgrave and Richard Rodney Bennett.

She then went on to teach singing at the *Guildhall School of Music and Drama*, London from 1977 to 1994.

She has trained and directed the senior choral singing at *Sevenoaks School*, *Walthamstow Hall School* and *Combe Bank School*. Many groups and ensembles were founded and directed by her including *The London Camerata*, *The*

*Cameo Opera Group*, *St Thomas Music Group* and the *Gaudete Ensemble*, the last two groups having been involved in many recordings.

In 1986 she dedicated herself to the work of spirituality and to the wider aspect of music in the community. While she was at *Guildhall* she worked on many outreach projects taking groups of students to share their music with people in prisons, hospitals, hospices, inner

city schools, MS centres, blind schools and working with people with physical and learning difficulties.

Margaret was also involved with *Live Music Now*, a wonderful organization founded by Yehudi Menuhin, who wrote 'I can only think of music as something inherent in every human being—a birthright. Music co-ordinates mind, body and spirit.'

During this time she began her work in the field of spirituality working with *The World Community* for Christian Meditation leading many retreats, prayer and music days and vocal and choral workshops.

She was closely involved with *Dartington*

*International Summer School* giving master classes and vocal workshops over many years up until 2008.

She began composing in 1997, her contemplative choral music being widely acclaimed not only in the U.K. but also abroad. She has given many seminars and conferences all featuring her music in the U.S.A, New Zealand, Singapore, Malaysia, and Ireland as well as leading many choral and vocal workshops in this country.

Since composing she has made many recordings. Her original arrangements of *Taizé* chants reached number 1 in the charts and was featured on *Classic FM* over several weeks in 2006. She was featured in the *BBC Songs of Praise* programme

'Women Composers' in 2007 and in this same year she was invited by Harry Christophers to write a choral composition for *The Sixteen*. This resulted in 'Ave Generosa' which was recorded on the CD 'A Mother's Love.' This was given its first performance at the Queen Elizabeth Hall in 2008. It was premiered in the USA in 2009 and her 'O Speculum Columbe' was premiered also in the USA in 2011.

Margaret's debut album of works *Officium Divinum* was released worldwide on Convivium Records in 2013, going on to achieve widespread critical acclaim.

Much of Margaret's music is published by *The Royal School of Church Music* (RSCM).



**1 A CELTIC BLESSING***Traditional*

The guarding of the God of Life be on you,  
 The guarding of loving Christ be on you,  
 The guarding of the Holy Spirit be on you,  
 To aid and uphold you each day and night  
 of your life.

**2 CIRCLE ME, LORD***David Adam*

Circle me Lord, keep protection near  
 and danger afar;  
 Keep hope within and doubt without.  
 Circle me Lord, circle me Lord.

**3 MAY GOD SHIELD ME***Celtic prayer from 'Carmina Gadelica'*

May God shield me, may God keep me, may  
 God watch me, may God fill me.  
 May God bring me to the land of peace;  
 may God bring me to the country of the King.  
 May God bring me to the land of peace, to  
 the peace of eternity.

**4 AWAKEN ME, LORD***David Adam*

Awaken me Lord to your light  
 Open my eyes, Lord, to your presence.  
 Awaken me Lord to your love, open  
 my heart to your indwelling.  
 Awaken me Lord to your life; open  
 my mind to your abiding;  
 Awaken me Lord to your purpose;  
 open my mind to your guiding.  
 Awaken me Lord, awaken me Lord,  
 awaken me.

**5 IN THE LORD IS  
MY JOY***Margaret Rizza*

In the Lord is my joy and salvation, he  
 gives light to all his creation.  
 In the Lord is my joy and salvation, he  
 gives peace and true consolation.

**6 BE GENTLE WHEN YOU  
TOUCH BREAD***Celtic Prayer*

Be gently when you touch bread.  
 Let it not lie uncared for,  
 taken for granted or unwanted.  
 There is such beauty in bread,  
 beauty of sun and soil, beauty of patient toil.  
 Wind and rains caressed it.  
 Christ often blessed it.  
 Be gentle when you touch bread.

Be joyful when you taste wine:  
 So freely received  
 and joyfully shared in the Spirit  
 of him who cared.  
 There is such beauty in wine:  
 Beauty of laughter and living,  
 beauty of truth and self-giving:  
 Winds and rain caressed it,  
 Christ often blessed it.  
 Be joyful when you taste wine.  
 Be gentle when you touch bread.

**7 THE LIGHTENER OF  
THE STARS***Celtic prayer from 'Carmina Gadelica'*

Behold the Lightener of the stars  
 on the crests of the clouds  
 and the choristers of the sky  
 lauding Him,  
 coming down with acclaim from the  
 Father above,  
 lyre and harp of song sounding to  
 Him.

Christ, thou refuge of my love, why  
 should I not raise thy fame?  
 Angels and saints melodious sing-  
 ing to thee.  
 Thou Son of the Mary of graces of  
 exceeding white purity of beauty.  
 Joy it is for me thy creation, to live  
 in thy world beholding thy riches.  
 O Christ my beloved, O Christ of the  
 Holy Blood, by day and by night I  
 praise thee.

**8 JESU, MEET IT WERE  
TO PRAISE HIM**

*Celtic prayer from 'Carmina Gadelica'*

Jesu, meet it were to praise him.  
There is no plant in all the ground but is  
full of his virtue;  
There is no form in the strand but is full of  
his blessings.  
Jesu, meet it were to praise him.

There is no life in the sea, there is no  
creature in the river,  
There is naught in the firmament but  
proclaims his glory.  
Jesu, meet it were to praise him.

There is no bird on the wing, there is no  
star in the sky,  
There is nothing beneath the sun but  
proclaims his goodness.  
Jesu, meet it were to praise him.

**9 HYMN OF ST PATRICK**  
*Atomriug indiú niurt trén togairm trinoit,  
attributed to St Patrick (372–466),  
translated by Cecil Frances Alexander  
(1818–1895)*

Christ be with me, Christ within me,  
Christ behind me, Christ before me,  
Christ beside me, Christ to win me, Christ  
to comfort and restore me.  
Christ beneath me, Christ above me,  
Christ in quiet, Christ in danger,  
Christ in hearts of all that love me, Christ  
in mouth of friend and stranger.  
Christ be with me, Christ within me.

**10 A CELTIC DOXOLOGY**  
*Traditional*

Gloria Patri et Filio, gloria et Spirito Sancto.  
As it was, as it is, and as it shall be  
evermore God of Grace, God of Trinity.  
With the ebb, with the flow, ever it is so,  
God of Grace, O God of Trinity.  
Gloria Patri et Filio, gloria et Spirito Sancto.

**11 CHRIST AS A LIGHT**  
*St Patrick*

Christ as a light, illumine and guide me, Christ as  
a shield, overshadow and cover me.  
Christ be under me, Christ be over me; Christ  
be beside me on left hand and on right. Christ be  
before me, behind and about me; Christ this day  
be within and around me.  
Christ as a light, illumine and guide me, Christ as  
a shield, overshadow and cover me.

**12 SUPPLICATION**  
*Celtic prayer from 'Carmina Gadelica'*

O Being or life! O Being of Peace!  
O Being of Time! O Being of Eternity!  
Keep me in good means, keep me in good intent,  
Keep me in good estate, better than I know to ask.  
Shepherd me this day, relieve my distress,  
Enfold me this night, pour upon me thy grace.  
Guard for me my speech, strengthen for me my love,  
Illume for me the stream, succour thou me in death.  
O Being of life! O Being of Peace!  
O Being of Time! O Being of Eternity!

**13 GOD WITH ME  
LYING DOWN**  
*Celtic prayer from 'Carmina  
Gadelica'*

God with me lying down,  
God with me rising up,  
God with me in each ray of light,  
nor I a ray of joy without him.  
Christ with me sleeping,  
Christ with me waking,  
Christ with me watching  
every day and every night.  
God with me protecting,  
the Lord with me directing,  
The Spirit with me strengthening  
for ever and for evermore.  
Amen.

**14 GAELIC BLESSING**

*Gaelic Blessing adapted by  
Margaret Rizza*

May the Lord bless you, may the Lord  
protect you and guide you,  
May his strength uphold you,  
his light shine upon you,  
His peace surround you,  
his love enfold you.  
May the Lord bless you.

**15 PRAYER OF ST PATRICK**

*After St Patrick*

Jesu, Domine.  
Christ be near at either hand.  
Christ behind, before me stand.  
Christ with me where'er I go;  
Christ around, above, below.  
Jesu, Domine.

Christ be in my heart and mind;  
Christ within my soul enshrined;  
Christ control my wayward heart;  
Christ abide and ne'er depart.  
Jesu Domine.

Christ my life and only way; Christ my  
lantern, night and day;  
Christ be my unchanging friend,  
guide and shepherd to the end.  
Jesu, Domine.

**16 CELTIC BIRTH BAPTISM**

*Celtic prayer from 'Carmina Gadelica'*

The little drop of the Father on thy little  
forehead, beloved one, Amen.

The little drop of the Son on thy little  
forehead, beloved one, Amen.

The little drop of the Spirit on thy little  
forehead, beloved one, Amen.

To save thee for the three, to fill thee  
with thy graces;

The little drop of the three to lave three  
with thy graces.

Amen, Amen. To aid thee from the fays,  
to guard thee from the host,

To aid thee from the gnome, to shield  
thee from the spectre.

To keep thee for the Three, to shield  
thee, to surround thee. Amen,  
Amen.

**17 ENFOLDING**

*Celtic prayer from 'Carmina Gadelica'*

God to enfold me, God to surround me,  
God in my speaking, God in my thinking.

God in my sleeping, God in my waking,  
God in me watching, God in my hoping.

God in my life, God in my lips, God in my  
soul, God in my heart.

God in my sufficing, God in my slumber,  
God in mine everliving soul, God in mine  
eternity.

## 14 TRINITY BLESSING

### *Celtic Prayer*

A blessing in the name of the Father,  
the Son and the Sacred Spirit: the  
One and the Three.

May God give you to drink of his cup;  
may the sun be bright upon you; may  
the night call down peace.

A blessing in the name of the Father,  
the Son and the Sacred Spirit: the  
One and the Three.

And when you come to his household  
may the door be open wide for you to  
go into your joy.

A blessing in the name of the Father,  
the Son and the Sacred Spirit: the  
One and the Three.



## T H A N K Y O U

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It is my hope that these beautiful Celtic prayers will be part of our on-going journey as we enter new dawns of simplicity and joy.

## C O V E R I M A G E

Introductory page to the Gospel of St. Matthew, depicting winged symbols of the Four Evangelists framed in panels from the Book of Kells c. 800, Irish School (9<sup>th</sup> Century). © The Board of Trinity College, Dublin, Ireland / Bridgeman Images. Used with permission.

# MARGARET RIZZA THE CELTIC COLLECTION

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