

God Be in My Head

From the *Sarum Primer*, 1545

Andrew Wright

INTRO *Allegretto* (♩ = ca. 92)

Keyboard

mp

Soprano

mp

God be in my head and in my un - der - stand - ing. God be in mine

più p

eyes, God be in mine eyes and in my look - ing.

più p

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Soprano *mp*
God be in my head and in my un - der - stand - ing. God be in mine

Alto *mp*
Oo Oo Oo

Tenor

Bass *mp*

mp

più p
eyes, God be in mine eyes and in my look - ing.

più p
Oo Oo

più p

più p

più p

mf
God be in my mouth and in my speak - ing.

mf
God be in my mouth _____ and in my speak - ing.

mf

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The music is in G major and 4/4 time. The first two staves are marked *mf* and feature a long melisma over the word 'mouth'.

poco rall.
God be in my heart and in my think - ing.

poco rall.
God be in my heart _____ and in my think - ing.

poco rall.

This system contains the next three staves of the musical score. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The music is in G major and 4/4 time. The first two staves are marked *poco rall.* and feature a long melisma over the word 'heart'.

mp a tempo

God be in my head and in my un - der - stand - ing. God be at mine

mp a tempo

Oo Oo God be at mine

mp a tempo

più p *poco meno mosso*

end, God be at mine end and in my de -

più p *poco meno mosso*

end, God be at mine end and in my de -

più p *poco meno mosso*

part - ing, and in my de - part - ing.

part - ing, Oo

part - ing, Oo

Performance Notes

“God Be in My Head” is a simple Celtic anthem that can be sung either as printed or alternatively, unaccompanied (commencing at bar 5). There should be a feel of three beats in a bar, but at the same time the anthem should not be too slow.

In keeping with the meaning of the text and the style of music, careful attention should be paid especially to the dynamics and melodies indicated by phrase marks. The central section of page 5 can benefit from more articulation, returning to the opening style at the top of the next page.

Concerning the choral support of the melody with the syllable “oo” (pages 4 and 6), a slight re-articulation of repeated pitches where indicated by the absence of a tie will benefit the gentle flow, while helping to keep the rhythm.

—Andrew Wright