

Commissioned by the Texas Choral Directors Association

Lord, make me an instrument of thy peace


Words: formerly ascribed to St Francis of Assisi

JOHN RUTTER

Slow and expressive ♩. = 52

legato sempre - poco rubato

ORGAN



Sw. *p*

Ped.

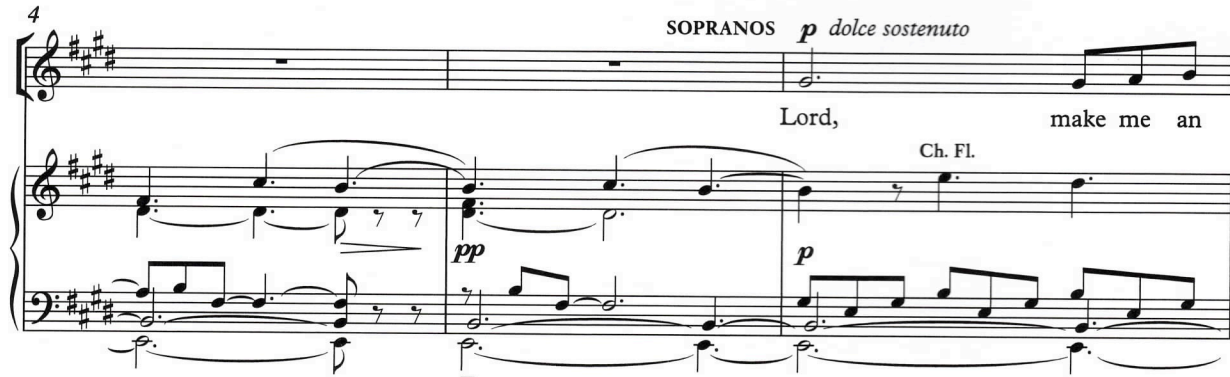
The organ introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a similar pattern. The tempo is marked 'Slow and expressive' with a quarter note equal to 52 beats. The performance style is 'legato sempre - poco rubato'. The organ is marked 'Sw. p' and 'Ped.'.

4

SOPRANOS *p dolce sostenuto*

Lord, make me an

Ch. Fl.



The soprano part begins at measure 4 with the lyrics 'Lord, make me an'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic is marked 'pp' and 'p'. The performance style is 'dolce sostenuto'.

7

in - stru - ment of thy peace; where there is

Sw.



The soprano part continues with the lyrics 'in - stru - ment of thy peace; where there is'. The piano accompaniment continues with the same flowing eighth-note pattern. The dynamic is marked 'Sw.'.

10

ha - tred, let me sow love; where there is in - - ju - ry,



The soprano part concludes with the lyrics 'ha - tred, let me sow love; where there is in - - ju - ry,'. The piano accompaniment continues with the same flowing eighth-note pattern. The dynamic is marked 'p'.

Also available for TTBB and piano (ISBN 978-0-19-341676-5).

This anthem is scored for harp and strings. Orchestral scores and parts (compatible with both versions) are available on rental.

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A

A little faster

13

S. *mp cresc.*
par - don; where there is des-

A. *mp cresc.*
where there is des-

T. *p*
where there is doubt, _____ faith; _____

B. *p*
where there is doubt, _____ faith; _____

A **A little faster**

Ch. Fl.

16

mf cresc.
- pair, _____ hope; where there is dark - ness,

mf cresc.
- pair, _____ hope; where there is dark - ness,

mf cresc.
where there is dark - ness,

mf cresc.
where there is dark - ness,

19 *poco f* *cresc.* *più f* *mf* *poco rall.*

light; where there is sad - ness, joy; and all for thy

light; where there is sad - ness, joy;

light; where there is sad - ness, joy;

light; where there is sad - ness, joy; Hum

poco f *cresc.* *più f* *mf* *poco rall.*

mer - cy's sake, Hum

and all for thy mer - cy's sake,

hum

Sw.

22 *unis.* *mp* *dim.*

mer - cy's sake, Hum

mp *dim.*

Hum

(mf) *dim.*

and all for thy mer - cy's sake,

mp *dim.*

hum

mp *dim.*

Sw.

24

più rall.

B Tempo I ♩. = 52

p

p

p ten. molto dolce e cantando

O di-vine mas - ter, grant that I may not so much

p ten. molto dolce e cantando

O di-vine mas - ter, grant that I may not so much

più rall.

B Tempo I ♩. = 52

ten.

p

27

seek to be con - soled as to con - sole;

seek to be con - soled as to con - sole;

Ch. Fl.

30

mp <

p espress. sempre

mp <

p

mp <

to be

to be un-der - stood as to un-der - stand; to be

to be

p

p

cresc.

33

p

p

p

loved as to love; Ah

loved as to love; Ah

loved as to love;

mp

For it is in giv - ing that we re -

Sw.

mp

p.

36

cresc. *mf* *cresc. molto*
and it is in

cresc. *mf* *cresc. molto*
and it is in

mp cresc. *mf* *cresc. molto*
it is in par - don - ing that we are par - doned; ² and it is in

cresc. *mf* *cresc. molto*
- ceive; it is in par - don - ing that we are par - doned; ² and it is in

Largamente a tempo

39

ff *a tempo*
dy - ing that we are born to e - ter - nal life,

ff *a tempo*
dy - ing that we are born to e - ter - nal life,

ff *a tempo*
dy - ing that we are born to e - ter - nal life,

ff *a tempo*
dy - ing that we are born to e - ter - nal life,

molto allarg. **a tempo** **rit.**

f *sub. mp*

42 — to e - ter - nal life.

f *sub. mp*

— to e - ter - nal life.

f *sub. mp*

8 — to e - ter - nal life.

f *sub. mp*

— to e - ter - nal life.

molto allarg. **a tempo** **rit.**

f *mp* *p*

Ch. Fl. Sw.

JRA23 Lord, make me an instrument of thy peace RUTTER

Many of the countless millions of people who have been inspired and comforted by the words of this prayer might be surprised and disappointed to learn that it has nothing whatever to do with St Francis of Assisi. It is not found in his writings and is in any case completely uncharacteristic of his style. It first appeared in print in 1912, with no author cited, in a French Catholic devotional magazine called *La clochette* (*Seigneur, faites de moi un instrument de votre paix*) where it was brought to the attention of Pope Benedict XV who had it translated into Italian and issued in 1916 as a prayer card in time of war, with an image of St Francis printed on the reverse side. This in turn found its way to the USA where it was re-translated into its now familiar English version and printed in a Quaker magazine called *The Friends' Intelligencer* in 1928, attributed to St Francis doubtless because of the image of him appearing on the Italian prayer card. The understandable misattribution took hold, and in World War II the anonymous French text again did duty as a prayer card, issued in English this time to American Catholics as a prayer of St Francis. Some versions of the prayer (and the present musical setting) omit the line 'Where there is error, truth' which follows 'where there is injury, pardon'.

John Rutter's setting dates from 1980. It was originally written for men's voices, TTBB, as one of a set of three short anthems commissioned by the Texas Choral Directors Association; the other two were *Open thou mine eyes* and *For the beauty of the earth*. The present mixed-voice version was made in 1981.

Performance hints

It may help choirs to achieve an easeful performance if, as a preliminary, they practice rhythmically intoning mixed triplets and duplets (**ta-tee-tee ta-tee-tee ta-ta ta-ta** and variants of this) — duplets in compound time have a tendency to be rushed. Choir directors should feel free to have altos join with sopranos in bars 6–13, and (if tenors are not numerous) to add some altos and/or baritones to the tenor melody in bars 22–3. Sopranos can join altos in bars 30–2. Humming, or another vocalized syllable, can be substituted for the soprano and alto *ah* in bars 35–8.

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