

And Give You Peace

from "The Lord Bless You and Keep You"

For Symphonic Band or Wind Ensemble



PETER C. LUTKIN (1858-1931)

Arranged by

George E. Naff - ASCAP

Copyright © 2015, George E. Naff, All Rights Reserved



CANE RIVER MUSIC

Making Music Beautiful Series

And Give You Peace

from "The Lord Bless You and Keep You"

For Symphonic Band or Wind Ensemble

PETER C. LUTKIN (1858-1931)

Arranged by

George E. Naff – ASCAP

Commissioned by Joseph Coffey

Dedication

in honor of:

Buddy & Jenny Huckabee – Franklin High School

Tim Reed – North Gaston High School

and in memory of:

Gaither Bumgardner – Forestview High School

"with love and HUSTLE"

Instrumentation:

Flutes 1-2
Oboe
Bassoon
Clarinets 1-3 in B $\flat$
Bass Clarinet in B $\flat$
Contra Alto Clarinet in E $\flat$ (optional)
E $\flat$ Alto Saxophones 1-2
B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone

Trumpet 1-3 in B $\flat$
Horn 1-2 in F
Trombone 1-3
Euphonium
Baritone (Treble Clef)
Tuba
String Bass
Percussion: Timpani (B $\flat$, F, C, E $\flat$)
Cymbals (Crash and Suspended)
Mallets (Chimes and Glock)
Optional Chorus: Soprano, Alto, Tenor, Bass

© 2015 George E. Naff International Copyright Secured All Rights Reserved

Distributed exclusively by Cane River Music

canerivermusic.com

A Personal Word

about *And Give You Peace*

For the last half-century I have sung this benediction with many choirs and have performed it with most of the choral groups I have conducted. When Mr. Joseph Cofer requested an instrumental adaptation of it, I was delighted but also a bit concerned because of the need for this instrumental adaptation to remain true to its choral roots - that it retain a lovely voice-like quality in keeping with Mr. Lutkin's concept of pure tone and exceptional balance. Mr. Lutkin was a major influence for a cappella choral singing. (From his biography): While at Northwestern University, he founded, among other choral ensembles, the A Cappella Choir (1906), the first a cappella choir in the United States...Mr. Lutkin's Northwestern A Cappella Choir was widely recognized for its pure tone and exceptional balance.

Historical Information (from the Psalter Hymnal Handbook)

The words of The Lord Bless You and Keep You come entirely from Numbers 6:24-26 (RSV), well known as the priestly blessing and the Aaronic benediction. Benediction was composed in 1900 by Peter Christian Lutkin (1858-1931). This music is more an anthem than a hymn; it was called a "Farewell Anthem with Sevenfold Amen."

Orphaned at an early age, Peter C. Lutkin was raised in Chicago and had his early musical training in the choir school of the St. James Episcopal Cathedral. He studied under prominent organ teachers in Chicago, continued his education in Europe (1881-1884), and earned a doctorate in music from Syracuse University in 1900. In Chicago he served as organist and choirmaster at St. Clements Episcopal Church (1884-1891) and St. James Cathedral (1891-1896) and taught music theory at the American Conservatory (1885-1895). Lutkin was one of the founders of the American Guild of Organists. He also established the Chicago North Shore Festivals and founded the Northwestern University School of Music, of which he was the first dean (1896-1920). At several different times Lutkin was president of the Music Teacher's National Association. A composer of organ and choral music, he served on the editorial committees for both the Methodist Hymnal (1905) and the Episcopal Hymnal (1918).

A Word for the Conductor

As a work in the *Making Music Beautiful* Series, this piece has a dual purpose: aesthetic and educational. It is designed specifically as a tool to help student musicians develop the ability to play with a lovely sustained, characteristic tone that blends. A major challenge I face in my work as a band director, especially with younger players, is to achieve true sostenuto. A secondary pedagogical benefit for this piece is for the students to experience the beauty and expression of rubato playing/singing.

Lutkin's lovely Benediction has been interpreted a number of ways over the last century. I suspect Mr. Lutkin would be happy for us to use our own interpretation as long as we maintain the attitude and the integrity of his music. I have arranged it with a good bit of rubato according to my own interpretation. To facilitate this for the conductor I have written it in 4/4 time, to allow for rubato nuances without having to subdivide the beat.

I have written a literal statement (though a step lower) of the Benediction, ms. 68-94, for low brass choir and have included optional choral parts in case the conductor may wish to use this piece with a chorus in a joint performance. If a chorus is used, it will be very important to balance this carefully with the brass so the voices predominate – (perhaps even to the point of having the chorus sing the section, from ms. 68-94, a cappella with the band joining them for the Seven-Fold Amen at m. 94.)

In this "literal" section at 68 you will notice the brass choir has French horn lead which provides a lovely, darker color for the ensemble, though the first horn part may be a bit challenging range-wise. Again, notice how this section is cued so you can "build" the brass choir in such a way to achieve your best sound. Comparing this with the SATB choir, the primary instruments for Soprano and Alto voices are Hrn 1 & 2. Primary instruments for the Tenor voices are Trb 1 & 2. Primary instrument for the Bass Voices is Euphonium which is cued in Trb 3. Tuba doubles euphonium in a few places down an octave.

The flute solo at m. 34 may be taken up an octave if necessary for it to project properly. Then the upper octave may continue when the rest of the flutes come in (ms. 38-41).

As the music "expands" from ms. 69 to 104 it will get louder naturally. It will be very important not to let the winds overpower the voices. Then from m. 105 to the end it "winds down" again getting slower and softer until finally it dies away with the sound of the chime.

This piece may be effectively used for closing a sacred music program or as a "Benediction" for a worship service. If an abbreviated version with chorus is desired, begin the piece at m. 60.

My hope is that Mr. Lutkin's Benediction will bless you, your performers, and all who hear it.

All the Best,

George Naff

And Give You Peace

from "The Lord Bless You and Keep You"

PETER C. LUTKIN (1858-1931)

Arranged by

George E. Naff - ASCAP

(6:43)

Andante, ♩ = 65
(lyrical and sustained throughout)

Flutes 1-2

Oboe

Bassoon

Clarinets 1-2 in B♭

Clarinet 3 in B♭

Bass Clarinet in B♭

Contra Alto Clarinet in E♭ (Opt.)

Alto Saxophones 1-2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B♭

Trumpet 2-3 in B♭

Horns 1-2 in F

Trombone 1

Trombone 2-3

Euphonium

Tuba

Double Bass

Timpani

Cymbals

Chimes

Orchestra Bells

Soprano

Alto

Tenor

Bass

Tba.

Tbn. 3

Tbn. 3

Hn. 1

1. Solo

end solo

Chimes

To Orch. Bells

Orchestral Bells

a2

ff

f

f

mp

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

f

f

f

[illegible]

12

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

C. A. Cl.
(opt.)

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Cyms.

Chimes
Bells

Euph.

Divisi

unis.

a2

ff

Not for Perusal Score Only
Not for Rehearsal or Performance

18 22 accel.

Fl. 1-2 *ffp* *mf*

Ob. *ffp* *mf*

Bsn. *ffp* *mf*

Cl. 1-2 *ffp* *mf*

Cl. 3 *ffp* *mf*

B. Cl. *ffp* *mf*

C. A. Cl. (opt.) *ffp* *mf*

Alto Sax. 1-2 *ff* *mf*

Ten. Sax. *ffp* *mf*

Bari. Sax. *ffp* *mf*

18 22 accel.

Tpt. 1 *mp* *mf*

Tpt. 2-3 *ff* *mp* *mf*

Hn. 1-2 *mp* *mf*

Tbn. 1 *ffp* *mf*

Tbn. 2-3 *ffp* *mf*

Euph. *ffp* *mf*

Tba. *ffp* *mf*

Db. *mp* *f*

Timp. *mp*

Cyms.

Chimes Bells *ff*

Not for Rehearsal or Performance

(♩ = 110)

26

A tempo, ♩=90
poco a poco rit.

Fl. 1-2
Ob.
Bsn.
Cl. 1-2
Cl. 3
B. Cl.
C. A. Cl.
(opt.)
Alto Sax. 1-2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Tbn. 1
Tbn. 2-3
Euph.
Tba.
Db.
Timp.
Cyms.
Chimes
Bells

Not for Rehearsal or Performance

(♩ = 40)

29

Fl. 1-2 *a2* *f* *mf* *mp* 1. Solo *mf*

Ob. *f* *mf* *mp*

Bsn. *mp*

Cl. 1-2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

C. A. Cl. (opt.) *mp* Bsn. 1 *mp*

Alto Sax. 1-2

Ten. Sax. *mp* B. Cl.

Bari. Sax. *mp* Bsn. 1

(♩ = 40)

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1 *mp* *p*

Tbn. 2-3 *mp* *p*

Euph. *p*

Tba. *mp* *p*

Db. *mp* *p*

Timp.

Cyms. *mp* Suspended cymbal

Chimes Bells Soft mallets

Not for Rehearsal or Performance

34 $\text{♩} = 70$, Molto rubato
through measure 59
Freely

rit. accel.
(♩ = 60) (♩ = 84)

ad libitum

end solo a2

T. Sax. 1

B. Cl.

2.

B. Cl.

34 $\text{♩} = 70$, Molto rubato
through measure 59

rit. accel.
(♩ = 60) (♩ = 84)

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Cyms.

Chimes
Bells

Not for Rehearsal or Performance

rit. 42 (♩ = 60) accel.

Fl. 1-2 40 *mp*

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

C. A. Cl. (opt.)

Alto Sax. 1-2 *a2*

Ten. Sax.

Bari. Sax.

rit. 42 (♩ = 60) accel.

Tpt. 1

Tpt. 2-3

Hn. 1-2 1.

Tbn. 1 *Hn.*

Tbn. 2-3

Euph. *T. Sax. 1*

Tba.

Db.

Timp.

Cyms.

Chimes Bells *mf*

Not for Rehearsal or Performance

47 $\text{♩} = 70$ *molto rit.* 50 $\text{♩} = 60$ *molto accel.*

Fl. 1-2 *mf mp p pp*

Ob. *mf mp p pp*

Bsn. *mf p pp* Tba.

Cl. 1-2 *mf mp p pp* Tpt. 1

Cl. 3 *mf mp p pp*

B. Cl. *mf mp p pp* Tbn. 3

C. A. Cl. (opt.) *mf mp p pp* Tba.

Alto Sax. 1-2 *mf mp p pp* a2

Ten. Sax. *mf*

Bari. Sax. *mp p pp* Tba.

Tpt. 1 $\text{♩} = 70$ *molto rit.* 50 $\text{♩} = 60$ *molto accel.*

Tpt. 2-3 *mf*

Hn. 1-2 *mf mp p pp*

Tbn. 1 *mf*

Tbn. 2-3 *mf* 3. a2

Euph. B. Cl. *mf*

Tba. *mf*

Db. *mf*

Timp.

Cyms.

Chimes Bells

Not for Rehearsal or Performance

53

molto rit. *molto accel.* *molto rit.*

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 2

Cl. 3

B. Cl.

Euph.

Tbn. 2

C. A. Cl. (opt.)

Alto Sax. 1-2

A. Sax. 2

Ten. Sax.

Tbn. 2

Bari. Sax.

molto rit. *molto accel.* *molto rit.*

Tpt. 1

Hn. 1

Tpt. 2-3

a2

Hn. 1-2

a2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Cyms.

Chimes Bells

Not for Perusal Score Only

Not for Rehearsal or Performance

For an abbreviated version with a chorus, begin the piece at m.60.
(See "A Word for the Conductor")

60 A tempo, ♩ = 80

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

C. A. Cl. (opt.)

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tba.

60 A tempo, ♩ = 80

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Cyms.

Chimes Bells

A. Sax. 2

ff

a2

ff

Tba.

a2

Soft mallets

mp

Not for Perusal Score Only
Not for Rehearsal or Performance

66 **molto rit.** ♩ = 50

68 **A tempo, ♩ = 75**
Molto rubato to the end **rit.**

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

C. A. Cl. (opt.)

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

molto rit. ♩ = 50

68 **A tempo, ♩ = 75**
Molto rubato to the end **rit.**

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Cyms.

Sostenuto **mf**

S.

A.

T.

B.

The Lord bless you and keep you, The

The Lord bless you and keep you, The

The Lord bless you and keep you, The

The Lord bless you and keep you, The

72 **A tempo** (♩ = 75) **rit.** **A tempo** (♩ = 75) **76**

Fl. 1-2

Ob.

Bsn. Euph.

Cl. 1-2

Cl. 3

B. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

A tempo (♩ = 75) **rit.** **A tempo** (♩ = 75) **76**

Tpt. 1

Tpt. 2

Tpt. 2-3

Hn. 1-2 a2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

S.
Lord make His face to shine up - on you; and give you peace,

A.
Lord make His face to shine up - on you; and give you peace,

T.
Lord make His face to shine up - on you; and give you peace,

B.
Lord make His face to shine up - on you; and give you peace, and give you

Not for Rehearsal Score Only

78

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

S.

A.

T.

B.

and give you peace, the Lord - make His face to shine up - on you, and be

and give you peace, the Lord - make His face to shine up - on you,

and give you peace, the Lord - make His face to shine up - on you,

peace, - - - the Lord - make His face to shine up - on you,

rit.

mf

mf

mf

mf

1.

Not for Rehearsal or Performance

84 A tempo, ♩ = 80 *molto rit.* A tempo, ♩ = 75

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

84 A tempo, ♩ = 80 *molto rit.* A tempo, ♩ = 75

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

S.

A.

T.

B.

gra - - - - cious un - to you, be gra - cious, The Lord be

and be gra - cious, and be gra - cious, The Lord be

and be gra - cious, and be gra - cious, The Lord be

and be gra - cious and be gra - cious, The Lord be

90 rit. 94 A tempo, ♩ = 75

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

S.

A.

T.

B.

gracious, - gracious un - to you.

gracious, - gracious un - to you.

gracious, - gracious un - to you. A - - - - men, - A -

gracious, - gracious un - to you. A - - - - men, - - - -

Sostenuto

ff

ff

Play

ff

Play

mf

mf

mf

mf

mp

mp

Not for Rehearsal Score Only

[illegible]

104 Slightly slower, $\text{♩} = 70$ Slightly slower, $\text{♩} = 60$ molto rit.

Fl. 1-2

Ob.

Bsn.

Cl. 1-2

Cl. 3

B. Cl.

C. A. Cl. (opt.)

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

A. Sax. 1

104 Slightly slower, $\text{♩} = 70$ Slightly slower, $\text{♩} = 60$ molto rit.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Cyms.

Chimes Bells

S.

A.

T.

B.

men - - - A - - - men - - - A - - - men -

- A - men, - - - A - men, - A - A - -

A - - - men, - - - A - - - A - - -

- men, - - - A - men - - - - - - -

[illegible]