

The Lord Bless You and Keep You is a benediction that is appropriate for both concerts and worship. Composed in 1900 by Peter Lutkin, it was originally scored for S.A.T.B. voices, a cappella, in the key of C major. Dr. Liebergen has transposed the original to B-flat major, fashioned a keyboard accompaniment and provided three voicings for singers of all ages: S.A.T.B., S.A.B. and 2-part treble. He has also arranged an instrumental interlude between the verse and the extended amen, during which a narrator may read the traditional Irish blessing, *May the Road Rise Up to Meet You*.

Flexibly arranged, this benediction may be performed in a variety of ways, as follows:

- 1) Perform only the verse (mm. 1-18), closing with the amen of the first ending
- 2) Perform only the narration and extended amen (mm. 19-43), with the singers beginning at m. 33
- 3) Perform only the extended amen, beginning with m. 33
- 4) Perform the entire work, omitting the first ending (mm. 16-18)

For performance by church choirs, this benediction is appropriate throughout the year and especially for Ascension, communion or peace services. With a text based upon Numbers 6: 24-26, additional corresponding scripture readings include Psalm 67: 1-2, Psalm 122, John 14: 25-28 and Philippians 4: 6-9. One basic homiletical theme is the peace of God that passes all understanding.

The American composer **Peter C. Lutkin** founded the Northwestern University School of Music and served as its first dean, from 1895 to 1928. A renowned organist, he was also a founder of the American Guild of Organists in 1896. He served as president of the Music Teachers National Association in 1911 and 1920, and edited hymnals for both the Methodist and Episcopal churches.

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout). With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison) and the University of Colorado (Boulder), he frequently appears throughout the country as an adjudicator and clinician. Dr. Liebergen has received choral composition awards from the Twin Cities Church Musicians' Association and the Wisconsin Choral Directors' Association, and his works are widely published and performed.

THE LORD BLESS YOU AND KEEP YOU

for S.A.B. voices, accompanied,
with opt. narrator*

Arranged by
PATRICK M. LIEBERGEN

Words and Music by
PETER C. LUTKIN (1858-1931)

Smoothly, freely (♩ = ca. 72-76)

SOPRANO
ALTO

BARITONE

ACCOMP.

mp

mp

③

Lord bless you and keep you. The

* Also available for S.A.T.B. voices, No. 19891, and 2-part voices, No. 19893.

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5 *mf* Lord lift His coun - te-nance up - on you, *mp*

mf *mp*

you, and give you

mf *mp*

7 and give you peace, and give you peace. The Lord —

peace, — and give you peace. The Lord

mf *mp*

9 Lord — make His face to shine up - on you and be

make — His — face to shine up - on you

mf *mp*

mf *mp*

⑪ gra cious un - to you, be gra - cious,
 and be gra-cious, and be gra - cious,

13 *mp* *dim.* *rit.*
 the Lord be gra-cious, gra - cious un - to
mp *dim.*

16 1. (opt. ending) *p dim.* *pp*
 you. A men.
p dim. *pp*

1. (opt. ending) *p dim.* *pp*

19 2. (opt. ending) *p* (20)

p
you.

2. (opt. ending)

p (bring out melody)

22 NARRATOR (opt.): *May the road rise up to meet you. May the wind be always at your back.

mp *p*

25 May the sun shine warm upon your face and the rain fall soft upon your field. And until we meet again,

mp *p*

28 may God hold you in the palm of His hand. May the road rise up to meet you, and may God hold you

Musical score for measures 28-30. It includes vocal staves and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*.

31 in the palm of His hand. (end narration)

33

Musical score for measures 31-33. It includes vocal staves and piano accompaniment. The piano part continues with a similar texture. Dynamics include *p* and *A*.

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

Musical score for measures 34-36. It includes vocal staves and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *mp*, and *cresc.*

men, A - men, A -

37 *f* *dim. poco a poco*

A - men, *dim. poco a poco* A - men, A - men,

f *dim. poco a poco*

men, A - men, A -

f *dim. poco a poco*

rit. men, A men

40 *pp*

A men. *pp*

men, A - men. *pp*

rit.

pp

