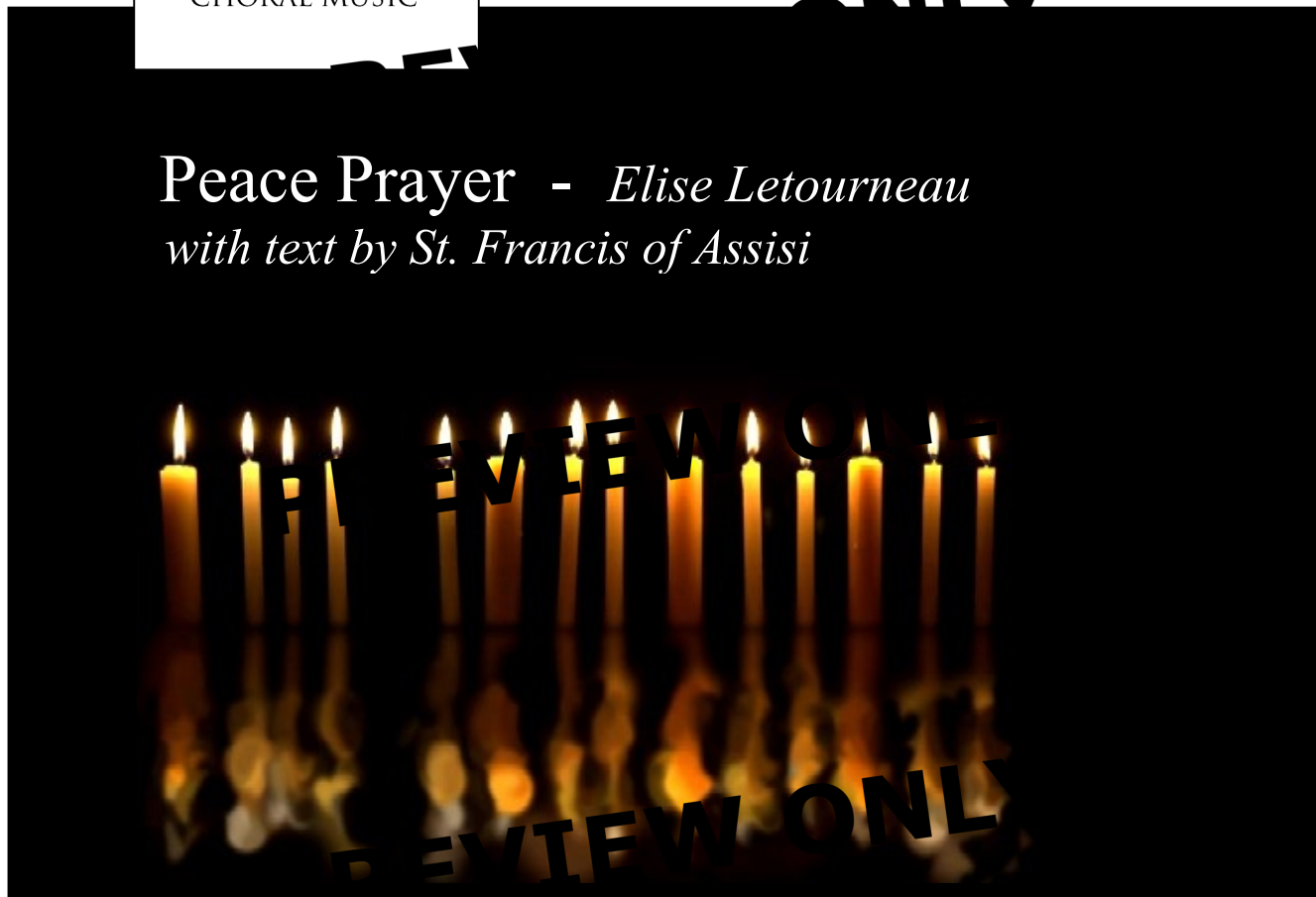




Peace Prayer - Elise Letourneau
with text by St. Francis of Assisi



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Elise Letourneau is an accomplished performer, composer, arranger, and educator. She is the founding music director of Capital Vox Jazz Choir, which has been heralded as Canada's first community jazz choir. Elise has also established and directs Vox Collective Women's Chamber Choir. With her background in classical, jazz, and contemporary styles, Elise brings a varied palette of sound and experience to her music. She composed the winning entries of the 2011 Ruth Watson Henderson Composition Competition and the 2011/2012 ACCC Choral Composition. Her music has been sung by the Vancouver Chamber Choir, Canada's National Youth Choir, the Toronto Children's Chorus, and others.

Elisa's catalogue includes new music for voice, choir, piano, string quartet, and winds; as well as hundreds of custom choral arrangements. Please visit www.eliseletourneau.com to learn more information.

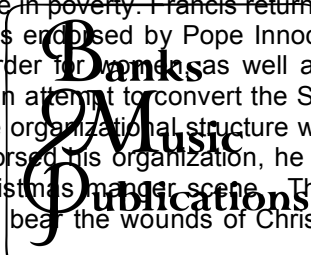
Elise Letourneau has an active performance schedule. She has performed and recorded with a variety of artists including vocal jazz trio Pureland, 1994 Jazz Master award winner Sheila Jordan, baritone Marcus Nance, soprano Doreen Taylor-Claxton, saxophonist-composer Oliver Lake, pianist Harry Pickens, drummer Roger Humphries, Grammy-nominated jazz vocalist Janet Lawson, performance-poet Huang Xiang, jazzman Bob Dorough, singer-songwriter Paula Cole, pianist Dan Haerle, and the Impressions in Jazz Orchestra. She was selected for inclusion on the Pennsylvania Performing Arts on Tour artist roster, and has performed throughout the Mid-Atlantic region of the United States and throughout Ontario.

Elise instructs students in composition, piano, voice, and flute; and she is on the faculty at Carleton University and Alcorn Music Studios. She is recording her fourth CD. Her publishers include Copres Choral Music and Diamond in the Square Music. Elise is a graduate of Boston's Berklee College of Music where she earned her B.Mus. in composition and arranging. She earned a M.Ed. specializing in leadership and learning at Lesley College in Cambridge MA. She lives in Ottawa, Ontario.

notes from the composer:

I love this text - so much that I wear it constantly - it's engraved on a lovely simple bracelet I received years ago as a gift. It's one of those timeless texts that resonates with people, regardless of their upbringing and religious or spiritual leanings. I've performed variations of this piece - with groups of singers, with a rhythm section, or solo from the piano - in formal worship services and more casual vespers settings - in cathedrals and synagogues and under the great sky dome - and it's always appropriate. In terms of musical feel, the piece must not be rushed, and the backbeat needs to be strong, but not exaggerated. And the rests are very important to framing the anticipated notes - the jazz idea of "playing the rests" is useful here. It's helpful to think of Ray Charles for this piece. When he played a slow 4, the quarter note (or dotted quarter note) was fat and luxuriant. He was never in a hurry for beat 2, but when it did come it was from where it belonged.

Saint Francis of Assisi (1182 –1226) couldn't have known that his prayer would one day be invoked around the world and even sung by choirs; arranged by a woman from the yet undiscovered country of Canada! Francis was the son of a wealthy cloth merchant in Assisi, and he lived the high-spirited life typical of a wealthy young man, even fighting as a soldier for Assisi. While going off to war in 1204, Francis had a vision that directed him back to Assisi, where he lost his taste for his worldly life. On a pilgrimage to Rome, he begged with the beggars at St. Peter's. The experience moved him to live in poverty. Francis returned home, began preaching on the streets, and soon amassed a following. His order was endorsed by Pope Innocent III in 1210. He then founded the Order of Poor Clares, which was an enclosed order for women as well as the Third Order of Brothers and Sisters of Penance. In 1219, he went to Egypt in an attempt to convert the Sultan. By this point, the Franciscan Order had grown to such an extent that its primitive organizational structure was no longer sufficient. He returned to Italy to organize the order. Once the Pope endorsed his organization, he withdrew increasingly from external affairs. In 1223, Francis arranged for the first Christmas manger scene. The story is told that, in 1224, he received the stigmata -making him the first person to bear the wounds of Christ's Passion. He died in 1226 while preaching Psalm 141.



Peace Prayer

Elise Letourneau

based on the prayer of
Saint Francis of Assisi

Gospel-Blues $\text{♩} = 68$

PREVIEW ONLY

tutti Women *mf*

Lord, make me an in-stru-ment of your peace.

PREVIEW ONLY

5 tutti Men *mp* *mf*

Lord, make me an in-stru-ment of your peace.

PREVIEW ONLY

9 **B** *f* *mf*

S Where there is ha - tred, let me sow love;

A Where there is ha - tred, let me sow love;

T where there is

B where there is

PREVIEW ONLY

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12

C

PREVIEW ONLY

mf when there is doubt, faith;—
 where there is doubt, faith;—
 in - ju - ry, par - don;— where there's de -
 in - ju - ry, par - don;— where there's de -

PREVIEW ONLY

PREVIEW ONLY

15

PREVIEW ONLY

and where there is dark - ness, let me light the way for
 and where there is dark - ness, let me light the way for
 spair, hope;— and where there is dark - ness, let me light the way for
 spair, hope;— and where there is dark - ness, let me light the way for

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D

18

joy. joy. joy. joy.

mp *mf* *mp* *mf*

Lord, grant that I may not so much seek to be con-soled as to con-sole;

Lord, grant that I may not so much seek to be con-soled as to con-sole;

mp

PREVIEW ONLY

21

mf *mf*

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

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

to be loved as to

to be loved as to

2 2

Banks Music Publications

E

24

f

love... love... love... love...

Where there is ha - tred, let me sow

f

f

f

mf

PREVIEW ONLY

27

love; where there is in - ju - ry, par - don; where there is

love; where there is in - ju - ry, par - don; where there is

love; where there is in - ju - ry, par - don; where there is

love; where there is in - ju - ry, par - don; where there is

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30

mf

doubt, faith;— where there's des - pair, hope;— and where there is dark - ness,

mf

doubt, faith;— where there's des - pair, hope;— and where there is dark - ness,

mf

doubt, faith;— where there's des - pair, hope;— and where there is dark - ness,

mf

doubt, faith;— where there's des - pair, hope;— and where there is dark - ness,

mp

33

f *p* *mf*

— let me light the way for joy. Lord, make me an in - stru - ment of your

f *mp* *mf*

— let me light the way for joy. Lord, make me an in - stru - ment of your

f *mp* *f*

— let me light the way for joy. Lord, make me an in - stru - ment of your

f *mp* *mf*

— let me light the way for joy. Lord, make me an in - stru - ment of your

mf

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F

* close to "m"

36 *f* *mp*

peace. Do - na no - bis pa - cem do - na no - bis

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peace. *mp* do - na no - bis

optional solo *f*

peace. Do - na no - bis pa - cem,

mp

peace. Do - na no - bis pa - cem,

PREVIEW ONLY

p

PREVIEW ONLY

39 ***

do - na no - bis pa - cem, do - na no - bis

pa - cem, do - na no - bis pa - cem do - na no - bis

do - na... do - na no - bis... do - na no - bis

PREVIEW ONLY

do - na no - bis pa - cem, do - na no - bis

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G

42

mf

Musical staff with notes and rests.

pa- cem.---

mf

Musical staff with notes and rests.

pa- cem.---

(tutti)

mf

Musical staff with notes and rests.

pa- cem.--- Lord, grant that I may not so much seek to be con- soled as to con- sole;

mf

Musical staff with notes and rests.

pa- cem.--- Lord, grant that I may not so much seek to be con- soled as to con- sole;

G

mp

Piano accompaniment musical staff with chords and notes.

PREVIEW ONLY

45

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

to be loved _____ as to

f

Musical staff with notes and rests.

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

to be loved _____ as to

f

Musical staff with notes and rests.

PREVIEW ONLY

to be loved _____ as to

f

Musical staff with notes and rests.

to be loved _____ as to

f

Musical staff with notes and rests.

Piano accompaniment musical staff with chords and notes.

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H

49 *f* *ff* *f* *mf*

love. Where there is ha - tred, let me sow

love. Where there is ha - tred, let me sow

love. Where there is ha - tred, let me sow

love. Where there is ha - tred, let me sow

f *mf* *mp*

PREVIEW ONLY

52 *mf* *f* *mf* *f*

love; where there is in - ju - ry, par - don; where there is

love; where there is in - ju - ry, par - don; where there is

love; where there is in - ju - ry, par - don; where there is

love; where there is in - ju - ry, par - don; where there is

mf *mp* *mf*

PREVIEW ONLY

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55

mf

doubt, faith;— where there's de - spair, hope;— and where there is dark - ness,

PREVIEW ONLY

doubt, faith;— where there's de - spair, hope;— and where there is dark - ness,

mf

doubt, faith;— where there's de - spair, hope;— and where there is dark - ness,

PREVIEW ONLY

doubt, faith;— where there's de - spair, hope;— and where there is dark - ness,

mp

PREVIEW ONLY

58

let me light the way for joy. Lord, make me an in - stru - ment of your

let me light the way for joy. Lord, make me an in - stru - ment of your

let me light the way for joy. Lord, make me an in - stru - ment of your

let me light the way for joy. Lord, make me an in - stru - ment of your



61 *mp*

peace. Lord, make me an in-stru-ment of your peace. Lord,

mp

peace. Lord, make me an in-stru-ment of your peace. Lord,

mp

peace. Lord, make me an in-stru-ment of your peace. Lord,

mp

peace. Lord, make me an in-stru-ment of your peace. Lord,

p

64 **J** *p* *rubato* *molto rit.* *mp* *mf*

make me an in-stru-ment of your peace, peace. A - men.

p *mp* *mf*

make me an in-stru-ment of your peace, peace. A - men.

p *mp* *mf*

make me an in-stru-ment of your peace, peace. A - men.

p *mp* *mf*

make me an in-stru-ment of your peace, peace. A - men.

pp

Banks Music Publications *optional play*