

If I, Your Lord and Master

Based on John 13:4–6, 8, 13–15

Stephen Dean

INTRO (♩ = ca. 54)

Chords: B \flat Eb B \flat /D Cm F

Keyboard

ALTERNATIVE INTRO (♩ = ca. 54)

Chords: B \flat Eb B \flat /D Cm F

(Use when no solo instruments are available)

REFRAIN

Descant (last time only)

If I, your Lord and Mas - ter, have washed your

Soprano

Alto

If I, your Lord and Mas - ter, have washed your

Tenor

Bass

Chords: B \flat B \flat maj7/D Ebadd9 Cm Dm B \flat maj7 Cm Gm/B \flat

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IF I, YOUR LORD AND MASTER (Keyboard/Choral), cont. (2)

feet, you must do the same for one an - oth - er. *Fine*

feet, _____ you must do the same for one an - oth - er. *Fine*

div.

A⁷ *F7* *B^b* *Dm7* *Gm* *Cm7* *Fsus4* *F* *Fine*

VERSES

1. The Lord — Je - sus, when he had eat - en with his dis - ci - ples, —
 2. But Si - mon Pe - ter asked why the Lord had — stooped to wash him, —
 3. "You call me Mas - ter, but here you see me — as your ser - vant. —

B^b *F/A* *Gm7* *E^bmaj7* *B^b/D* *Cm* *B^b/D* *Gm*



IF I, YOUR LORD AND MASTER (Keyboard/Choral), cont. (3)

1. — took wa - ter in a ba - sin and knelt down to wash their
 2. — and Je - sus an - swered, "Pe - ter, if I do not wash your
 3. — If I whom you call Mas - ter have done such a thing for

D7/F# Gm/Bb C7 Dm Aø7/C Gm C6

1. feet, say - ing: "This ex - am - ple I leave you."
 2. feet for you, you have no part with me."
 3. you, you must now do the same for each oth - er."

Am7 Bb/D Gm/Bb F/A Gm Cmadd9 F F7 D.S.

SA

If I, Your Lord and Master

(Guitar/Vocal)

Based on John 13:4-6, 8, 13-15

Stephen Dean

INTRO (♩ = ca. 54)

Capo 3: (G) (C) (G/B) (Am) (D)
B \flat E \flat B \flat /D Cm F

(Keyboard)

REFRAIN

(G) (Gmaj7/B) (Cadd9) (Am) (Bm) (Gmaj7) (Am) (Em/G)
B \flat B \flat maj7/D E \flat add9 Cm Dm B \flat maj7 Cm Gm/B \flat

If I, your Lord _____ and Mas - ter, have washed your

(F \sharp 7) (D7) (G) (Bm7) (Em) (Am7) (Dsus4) (D)
A \flat 7 F7 B \flat Dm7 Gm Cm7 Fsus4 F

feet, _____ you must do the same for one an - oth - er.

VERSES

(G) (D/F \sharp) (Em7) (Cmaj7) (G/B) (Am) (G/B) (Em)
B \flat F/A Gm7 E \flat maj7 B \flat /D Cm B \flat /D Gm

1. The Lord _____ Je - sus, when he had eat - en with his dis - ci - ples, _____
2. But Si - mon Pe - ter asked why the Lord had _____ stooped to wash him, _____
3. "You call me Mas - ter, but here you see me _____ as your ser - vant. _____

(B7/D \sharp) (Em/G) (A7) (Bm) (F \sharp 7/A) (Em) (A6)
D7/F \sharp Gm/B \flat C7 Dm A \flat 7/C Gm C6

1. _____ took wa - ter in a ba - sin and knelt down to wash their
2. _____ and Je - sus an - swered, "Pe - ter, if I do not wash your
3. _____ If I whom you call Mas - ter have done such a thing for

(F \sharp m7) (G/B) (Em/G) (D/F \sharp) (Em) (Amadd9) (D) (D7)
Am7 B \flat /D Gm/B \flat F/A Gm Cmadd9 F F7

1. feet, say - ing: "This ex - am - ple I leave you."
2. feet for you, you have no part with me."
3. you, you must now do the same for each oth - er."

If I, Your Lord and Master

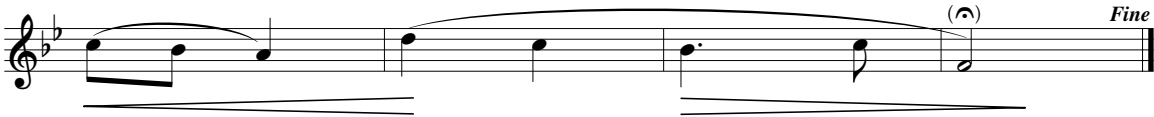
SOLO INSTRUMENT

Stephen Dean

INTRO (♩ = ca. 54)



REFRAIN



VERSES 1-3



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AS

If I, Your Lord and Master

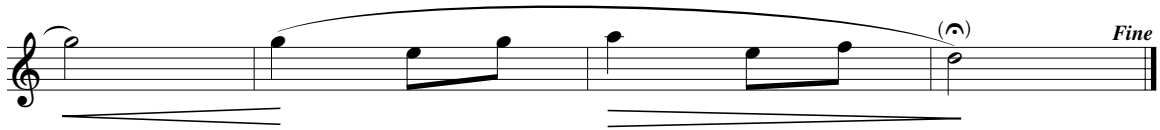
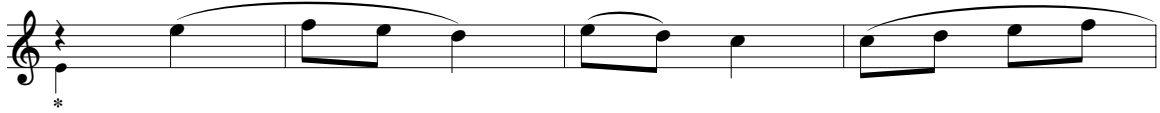
CLARINET in B \flat

Stephen Dean

INTRO (♩ = ca. 54)



REFRAIN



VERSES 1-3



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*Play note first time only.

AS

Assembly Edition

IF I, YOUR LORD AND MASTER

Stephen Dean

Refrain



If I, your Lord and Mas - ter, have washed your feet, you must do the same for one an - oth - er.

Verses



1. The Lord Je - sus, when he had
2. But Si - mon Pe - ter asked why the
3. You call me Mas - ter, but here you



1. eat - en with his dis - ci - ples, took
2. Lord had stooped to wash him, and
3. see me as your ser - vant. If



1. wa - ter in a ba - sin and knelt down to wash their
2. Je - sus an - swered, Pe - ter, if I do not wash your
3. I whom you call Mas - ter have done such a thing for

to Refrain



1. feet, say - ing: "This ex - am - ple I leave you."
2. feet for you, you have no part with me."
3. you, you must now do the same for each oth - er."

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Composer Notes

If I, Your Lord and Master

This is one of the antiphons for the *Mandatum*, the ceremony that gives the name to Maundy Thursday, as it is called in Britain and Ireland. The tempo chosen depends on how the verses will sound; the second half of the verse must not be rushed. The words must be heard and understood, at a time when people's attention may be occupied by watching the ritual. Sing with the desire to communicate and use *rubato*. The accompanist should follow.

—Stephen Dean