

Prayer of St. Francis

Traditionally ascr. to
St. Francis of Assisi, 1182-1226

Christopher Willcock, SJ

Slowly; chant-like, without strict pulse

Soprano Solo

Baritone Solo

Soprano Alto

Tenor Bass

Organ

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

2

S *pp*

A

T

B *pp*

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

With a gentle, steady movement throughout (♩ = ca. 72)

3

Organ *p*

Ped.

8

Soprano solo *p*

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

Baritone solo

no Ped.

12

me an in - stru - ment of your peace.

Ped.

A

17 *mf*

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

mf

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

pp

S
A Ah _____ Ah

T
B *pp*

21

me an in - stru - ment of your peace.

in - stru - ment, an in - stru - ment of your _____ peace.

Prayer of St. Francis

24

mf

Where there is hat - red,

mf

B

28

mf

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

let me sow love; let me sow

p

let me sow love; let me sow

p

32

par - don; let me sow faith;

par - don; where there is doubt, let me sow faith;

par - don; let me sow faith;

37

where there is de - spair, let me sow hope;

let me sow hope;

let me sow hope;

41

let me sow light;
 where there is dark - ness, let me sow light;
 let me sow light;

45

poco accel.
 where there is sad - ness, let me sow joy.
poco accel.
 let me sow joy.
poco accel.
 let me sow joy.
poco accel.

C Somewhat broader (♩ = ca. 56)

Soprano solo

50 *mf*

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

Baritone solo

mf

O di-vine Mas - ter, grant that

mf

53

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

I may not seek to be con - soled, as to con - sole, to be

mf

56

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

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

mf

59 *f* *Slow* **D** *a tempo*
 loved as to love. For, _____
 loved _____ as to love. For _____ it is in
f *Slow* *a tempo*
f *a tempo*
 A For it is in
 T
f *Slow* *a tempo*
 B *f* *a tempo*

62
 for it is in giv - ing that we re - ceive, it is in
 giv - ing that we re - ceive, it is in
 giv - ing that _____ we re - ceive, it is in
 3 3 3

65

par - don - ing that we are par - doned, and it is in

par - don - ing that we are par - doned, and it is in

par - don - ing that we are par - doned, and it is in

cresc.

cresc.

cresc.

cresc.

cresc.

3

3

68

dy - ing that we are born to e - ter - nal life,

dy - ing that we are born to e - ter - nal life,

dy - ing that we are born to e - ter - nal life,

ff

ff

ff

ff

ff

3

71 *Quite slow; marcato*

that we are born to e - ter - nal life.

that we are born to e - ter - nal life.

that we are born to e - ter - nal life.

Composer Notes

For mixed choir and two soloists, this setting of the well-known text attributed to Saint Francis of Assisi (1182–1226) falls into two sections. The first is dominated by an exchange between the two soloists (soprano and baritone) who alternate in singing the pairs of contrasting elements in Francis’ text (hatred/love, injury/pardon, etc.). The choir always joins the soloists to sing the positive element of each pair. These choral interventions should never overpower the soloist but should sound like a foundation supporting the soloist’s phrase. The second section (“O divine Master”) begins with a duet for the soloists and has the choir joining the soloists who continue their duet to the end. At their entry (“For it is in giving”) the choir moves to center stage and delivers the concluding sentence of the prayer with a growing intensity of expression. The last three measures have all the forces joined in an exultant declaration of eternal life.

—*Christopher Willcock*