

# The Prayer Of St. Francis

Paul Inwood

Organ

(♩ = ca. 46-48)

*mp*

Cantor I:

Make me an in-stru-ment of your peace, O Lord;

*mf*

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

This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "make me an in-stru-ment of your peace." The piano accompaniment features a steady bass line and chords in the right hand.

All (Cantor II):

Make me an in-stru-ment of your peace, O Lord;

This system is marked "All (Cantor II):" and contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "Make me an in-stru-ment of your peace, O Lord;". The piano accompaniment continues with a similar texture to the first system.

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

This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "make me an in-stru-ment of your peace." The piano accompaniment concludes with a final chord in the right hand.

Cantors I & II:

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

where there is in - ju - ry, let me bring par - don;

where there is doubt, let me sow faith;

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "where there is de - spair, let me bring hope;". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note rest. The piano accompaniment features a steady bass line and chords in the right hand.

*mp unison*  
where there is dark - ness, let me bring light;

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line is marked *mp unison* and contains the lyrics "where there is dark - ness, let me bring light;". The piano accompaniment continues with the same key signature and time signature, providing harmonic support for the vocal line.

where there is sad - ness, let me bring joy.

The third system of the musical score concludes with a vocal line and piano accompaniment. The vocal line is marked *f* and contains the lyrics "where there is sad - ness, let me bring joy.". The piano accompaniment continues with the same key signature and time signature, ending with a final chord.

All (Cantor I):

Make me an in-stru-ment of your peace, O Lord;

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

All (Cantor II):

Make me an in-stru-ment of your peace, O Lord;

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

Cantors I & II:  
*mp*

O di-vine Mas-ter, O di-vine Mas-ter,

*più f*

*unison cresc. poco a poco ---*

grant that I may not — so much seek to be con-

*cresc. poco a poco ---*

soled as to con - sole, to be un - der - stood as to un - der - stand, to be

*div. f*  
loved as to love, be loved as to love, to be

loved as to love.

Descant (Cantor I):

Mold me in your peace, O Lord;

All (Cantor II):  
Melody

Make me an instrument of your peace, O Lord;

*mf*

mold me in your peace.

make me an instrument of your peace.



Mold me in your peace, O Lord;

Make me an in-stru-ment of your peace, O Lord;

This system contains three staves. The top staff is a vocal line with lyrics: "Mold me in your peace, O Lord;". The middle staff is another vocal line with lyrics: "Make me an in-stru-ment of your peace, O Lord;". The bottom staff is a piano accompaniment with two staves (treble and bass clef).

mold me in your peace.

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

This system contains three staves. The top staff is a vocal line with lyrics: "mold me in your peace.". The middle staff is another vocal line with lyrics: "make me an in-stru-ment of your peace.". The bottom staff is a piano accompaniment with two staves (treble and bass clef). There are dynamic markings 'p' (piano) at the beginning of the piano part.

Cantors I & II:  
*mp* *cresc. poco a poco*

For it is in giv-ing that we re-ceive, in par-don-ing—

*mp* *cresc. poco a poco*

— that we are par-doned, in dy-ing, in dy-ing that we are

*f* *meno f*

*rit.* born to e-ter-nal life, born to e-ter-nal life.

*rit.*

Descant (Cantor I):  
*a tempo*

Mold me in your— peace, O

All (Cantor II): Melody  
*a tempo*

Make me an in-stru-ment of your peace, O

*mf*  
*a tempo*

Lord; — mold me in your

Lord; make me an in-stru-ment of your

peace. Mold me in

peace. Make me an in-stru-ment—

your peace, O Lord; mold — me

of your peace, O Lord; make me an

The musical score consists of three systems. Each system includes a vocal line (soprano and alto) and a piano accompaniment (treble and bass clefs). The lyrics are: 'peace. Mold me in', 'peace. Make me an in-stru-ment—', 'your peace, O Lord; mold — me', and 'of your peace, O Lord; make me an'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some chords.

The musical score consists of five systems. The first system shows the vocal line with lyrics "in your peace." and a piano accompaniment. The second system continues the vocal line with lyrics "in-stru-ment of your peace." and piano accompaniment. The third system is a piano accompaniment system. The fourth system is another piano accompaniment system. The fifth system concludes the piece with a piano accompaniment, marked "rall." and "pp", ending with a "Fine" instruction.

*tacet a fine*

in your peace.

*tacet a fine*

in-stru-ment of your peace.

*mp*

*rall.*

*pp*

*Fine*

## Performance Notes

Although traditionally attributed to St. Francis of Assisi, this text was actually written by an anonymous author shortly before World War I. It fits in so well with the spirituality of that great saint that few people realize that it is not in fact his. The text of the descant towards the end of the piece is an addition by the composer.

This piece was originally commissioned by Dr. Neil Weir of Mount Alvernia Hospital, Guildford, Surrey, to celebrate the Golden Jubilee in 1985 of the arrival in England of the Franciscan Missionaries of the Divine Motherhood, a worldwide order who specialize in hospital ministry. It is therefore performable by two-part women's choir, with refrain for mixed assembly (and descant for the choir).

But others including the composer have used it on other occasions with other resources. Possibilities include:

- 2 female cantors, mixed assembly and unison choir descant.
- 1 male and one female cantor, or unison male voices and unison female voices, plus mixed assembly and unison choir descant. In this case the male voice(s) should take Cantor I (stems up in the verses) and the female voice(s) Cantor II (stems down). That way, the voices stay closer together.
- the piece can be performed by two solo cantors alone, following the indications in the score.

On the recording, the first two verses are taken by two female cantors, and the third by the women of the choir in two parts.

—*P.I.*

## Assembly Edition

### THE PRAYER OF ST. FRANCIS

Paul Inwood

**Cantor I:** Make me an instrument of your peace, O Lord;  
make me an instrument of your peace.

**RESPONSE: All**

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

**Cantors I & II:** Where there is hatred, let me sow love;  
where there is injury, let me bring pardon;  
where there is doubt, let me sow faith;  
where there is despair, let me bring hope;  
where there is darkness, let me bring light;  
where there is sadness, let me bring joy.

**All: RESPONSE** (sing twice)

**Cantors I & II:** O divine Master, O divine Master,  
grant that I may not so much seek  
to be consoled as to console,  
to be understood as to understand,  
to be loved as to love,  
be loved as to love,  
to be loved as to love.

**All: RESPONSE** (sing twice)

**Cantors I & II:** For it is in giving that we receive,  
in pardoning that we are pardoned,  
in dying, in dying that we are born to eternal life,  
born to eternal life.

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