Prayer of St. Francis

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

Christopher Willcock, SJ

Slowly; chant-like, without strict pulse

Lord, make me an instrument of your peace.

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With a gentle, steady movement throughout (\( \text{\textit{q}} = \text{ca. 72} \))

Organ  \( p \)
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Ped.

Soprano solo
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Baritone solo
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no Ped.

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Ped.

Lord, make me an instrument of your peace, make me an instrument of your peace.
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Lord, make me an instrument of your peace, make me an instrument, an instrument of your peace.
Where there is hatred,

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

where there is despair, let me sow hope;
let me sow hope;
let me sow hope;
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41

let me sow light;

where there is darkness, let me sow light;

let me sow light;

poco accel.

where there is sadness, let me sow joy.

let me sow joy.

let me sow joy.

poco accel.

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O di-vine Master, grant that I may not so much
seek to be con-soled, as to con-sole, to be
understood as to un-der-stand, to be
- - - -

O di-vine Master, grant that
I may not seek to be con-soled, as to con-sole, to be
understood as to un-der-stand, to be loved, to be

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loved as to love. For,

love. For,

for it is in giving that we receive, it is in

giving that we receive, it is in

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

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

Composer Notes