

# Prayer of Saint Francis of Assisi (Preghiera Semplice)

for Mixed Choir

Vasilis Mouskouris, 2016

♩ = 58 - 60

Soprano

Alto

Tenor

Bass

*f*

Lord \_\_\_\_\_ make me an in - stru - ment - of thy - of thy -

Lord \_\_\_\_\_ make me an in - stru - ment of thy peace \_\_\_\_\_ of thy -

Lord \_\_\_\_\_ make me an in - stru - ment of thy \_\_\_\_\_ of thy -

Lord \_\_\_\_\_ make me an in - stru - ment of thy \_\_\_\_\_

S

A

T

B

4

*p* *f*

peace \_\_\_\_\_ of thy \_\_\_\_\_ pea - ce where there is ha - tred

peace \_\_\_\_\_ of thy peace \_\_\_\_\_ where there is ha - tred

peace \_\_\_\_\_ of thy peace \_\_\_\_\_ where there is ha - tred

peace \_\_\_\_\_ of thy peace \_\_\_\_\_ where there is ha - tred

7

S *mp* let me sow love \_\_\_\_\_ *f* where there is in - ju - ry

A *mp* let me sow love \_\_\_\_\_ *f* where there is in - ju - ry

T *mp* let me sow love \_\_\_\_\_ *f* where there is in - ju - ry

B *mp* let me sow \_\_\_\_\_ love \_\_\_\_\_ *f* where there is in - ju - ry

10

S *mp* par \_\_\_\_\_ don \_\_\_\_\_ *p* where there is doubt, doubt *f* *sub. p* faith \_\_\_\_\_

A *mp* par \_\_\_\_\_ don where there is doubt, doubt *p* *f* *sub. p* faith \_\_\_\_\_

T *mp* par \_\_\_\_\_ don where there is doubt, doubt *p* *f* *sub. p* faith \_\_\_\_\_

B *mp* par \_\_\_\_\_ don where there is doubt, doubt *p* *f* *sub. p* faith \_\_\_\_\_

13 *mp*

S where there's de - spair hope \_\_\_\_\_ so - w

A where there's de - spair hope \_\_\_\_\_ in dark - ness

T where there's de - spair hope \_\_\_\_\_ in dark - ness

B *mp* \_\_\_\_\_, *mf* hold 's' sound fading out  
 where there's de - spair hope \_\_\_\_\_ where there is dark - ness

(small notes are optional divisi)

16 *f* *p*

S light \_\_\_\_\_ light \_\_\_\_\_ let \_\_\_\_\_ me sow let \_\_\_\_\_ me sow

A *f* *p*  
 light \_\_\_\_\_ light \_\_\_\_\_ let \_\_\_\_\_ me sow let \_\_\_\_\_ me sow

T *f* *p*  
 light \_\_\_\_\_ light \_\_\_\_\_ let \_\_\_\_\_ me sow let \_\_\_\_\_ me sow

B *f* *p*  
 light \_\_\_\_\_ light \_\_\_\_\_ let \_\_\_\_\_ me sow let \_\_\_\_\_ me sow

20 *un poco rit. . .*

S  
light

A  
light and where there is *pp* sad - ness let me sow

T  
light and where there is *pp* sad - ness

B  
light and where there is *pp* sad - ness let me sow

23 *a tempo*

S  
*f* joy joy let me sow *ff* joy

A  
*f* joy y joy y le me sow *ff* joy

T  
*f* joy y joy y let me sow *ff* joy O

B  
*f* joy y joy y let me so - w *ff* joy

27 **Più mosso**

*pp sotto voce*

S O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster

A *pp sotto voce*  
O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine

T *sotto voce*  
— De-vine Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster

B *pp sotto voce*  
O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine  
(opt. tutti 8va bassa)

***Recited lines by the Choir Master or a Male Chorister:***

O Divine Master, grant that I may not so much seek to be consoled

33

S O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster

A Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine

T O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster

B Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine Ma-ster O \_\_\_ De-vine

39 as to console; to be understood, as to understand; to be loved as to love.

S O — De-vine Ma-ster O — De-vine Ma-ster O — De-vine Ma-ster

A Ma-ster O — De-vine Ma-ster O — De-vine Ma-ster

T O — De-vine Ma-ster O — De-vine Ma-ster

B Ma-ster O — De-vine Ma-ster O — De-vine Ma-ster O — De-vine

45 *mf* *breve* **Ancora più mosso**

S For it is in gi - ving —

A For it is in gi - ving —

T For it is in gi - ving —

B Ma - ster — For it is in gi - ving — that

49 *f*

S we re - ceive \_\_\_\_\_ it is in par - do-ning that

A we re - ceive \_\_\_\_\_ it is in par - do-ning

T we re - ceive in gi-ving \_\_\_\_\_ it is in par - do-ning

B we \_\_\_\_\_ re \_\_\_\_\_ ceive \_\_\_\_\_ it is in par - do-ning

53 *rit.* *Assai meno mosso* *breve* *(solo opt.)* *8va* *(in case of solo available, 8va opt. if desirable)*

S we are par - doned \_\_\_\_\_ *p* And it is in dy-ing \_\_\_\_\_ that we are born a

A we are par-doned in par-do-ning *pp* ,

T we are par - doned \_\_\_\_\_ *pp* ,

B we are par - doned \_\_\_\_\_ *pp* ,

we are par - doned \_\_\_\_\_ in dy-ing to self we're born a

58 *8va* *tutti* *mf* *f* *mp* *rit.* *f*

S again — to e — ter — nal life, to e — ter — nal life. A — men.

A gain — to e — ter — nal life, e — ter — nal li — fe. A — men.

T gain — to e — ter — nal, e — ter — nal life. A — men.

B gain — to e — ter — nal, e — ter — nal life. A — men.

Performance notes:

- 1) 'Divisi' involving small-shaped notes are not compulsory.
- 2) Accidentals apply strictly where written, and key signature is in effect throughout the piece. (In bass part, bar 9, the small-shaped enharmonic equivalent helps harmonic considerations, not grammatical, in order for better intonation.)
- 3) 'Solo' soprano passage in bars 55-58 is optional, as well as the 8ve higher marking.
- 4) The recited lines in ostinato bars 34-44, are left to the discretion of the performer in terms of rendition, punctuation and style, but the atmosphere of the whole text is to be considered. The spacing of the recited words on the score is rough, the beginning (O Divine Master...) and ending (...as to love), however, should fall where written.
- 5) In bass part, bar 15, the 's' sound in the word 'darkness' is to be shortly sustained and fade out smoothly.