

# The Prayer of St. Francis

for SATB, Piano, Violin and Cello

attr. St. Francis of Assisi (c. 1182-1226)

Daniel McDavitt

**Flowingly** ♩ = 76

Violin

Cello

Sopranos and Altos (2x only) *mp*

Tenors and Basses (1x only) *mp*

Lord, make me an in - stru - ment, an

Lord, make me an in - stru - ment, an

Piano

5

Vln.

Vc.

S

B

Pno.

in - stru - ment of Thy peace. Where there is ha - tred, let me sow love. Where there is

in - stru - ment of Thy peace. Where there is ha - tred, let me sow love. Where there is

Vln. *mf*

Vc. *mf*

S *mf*

B *mf*

Pno. *mf*

in - ju - ry, par - don. Where there is doubt,

in - ju - ry, par - don. Where there is doubt,

Vln. *mp*

Vc. *mp*

S *mp*

B *mp*

Pno. *mp*

*poco accel.*

13

faith. Where there is des - pair hope.

faith. Where there is des - pair hope.

More intensely ♩ = 88

17

Vc. *mf*

A *mf*

T *mf*

B *mf*

Pno. *mf*

where there is dark - ness, where there is sad - ness, \_\_\_\_\_

where there is dark - ness, \_\_\_\_\_ where there is sad - ness, \_\_\_\_\_

where there is dark - ness, \_\_\_\_\_ where there is sad - ness, \_\_\_\_\_

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Joyfully, faster still ♩ = 100

Vln. <sup>26</sup>

Vc. *f*

S joy, light, light,

A dark - ness, where there is sad - ness, light,

T joy, light,

B joy, light,

Pno. *f*

The musical score consists of seven staves. The vocal staves (Soprano, Alto, Tenor, Bass) include lyrics: "joy, light, light," and "dark - ness, where there is sad - ness, light,". The piano accompaniment features triplets and a forte dynamic marking. A large watermark is overlaid on the page.

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*poco rall.*

Vln.

Vc.

S  
joy, light, joy,

A  
joy, light, joy, light, joy. O Di-vine

T  
joy, light, joy, light, joy. O

B  
joy, light, joy, light, joy. O

Pno.

**Prayerfully** ♩ = 92

38 *mp*

S  
Di - vine Mas - ter, grant that I may not so much seek to be con - soled as to con -  
*Smoothly, stagger breathing to m. 46*

A  
Mas - ter, grant that I may not so much seek, to seek to be con - soled as to con -  
*Smoothly, stagger breathing to m. 46*

T  
Mas - ter, grant that I may not so much seek to be con - soled as to con - sole,  
*Smoothly, stagger breathing to m. 46*

B  
Mas - ter, grant that I may not so much seek to be con - soled as to con - sole.

Pno.

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S

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A

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T

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B

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Pno.

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34

Vln. *mf* *f*

Vc. *mf* *f*

S *mf* *f*

A *mf* *f*

T *mf* *f*

B *mf* *f*

to be loved as to love, to be loved as to love,

Pno. *mf* *f*

Warmly, broadening ♩ = 84

Vln. *mf*

Vc. *mf*

S *mf*  
to love, and be loved,

A *mf*  
to love, and be loved,

T *mf*  
to love, and be

B *mf*  
to love,

Pno. *mf*

Vln. *mp*

Vc. *p*

S *mp* *p*  
to love, to love.

A *mp* *p*  
to love, to love,

T *mp* *p*  
loved, to love, to love,

B *mp* *p*  
and be loved, to love, to love,

Pno. *mp* *p*  
*mp* *p*

Flowingly ♩ = 76



71

Vln. *mp*

Vc. *mp*

S *mp*

A *mp*

T *mp*

B *mp*

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

Pno.

76

Vln.

Vc.

S

A

T

B

par - don - ing that we are par - don'd, it is in par - don - ing that we are par - don'd

par - don - ing that we are par - don'd, it is in par - don - ing that we are par - don'd

par - don - ing that we are par - don'd, it is in par - don - ing that we are par - don'd

par - don - ing that we are par - don'd, it is in par - don - ing that we are par - don'd

Pno.



*poco rubato*

Vln. *mf* *f*

Vc. *mf* *f*

S *mf* *f* *mf*

A *mf* *f* *mf*

T *mf* *f* *mf*

B *mf* *f* *mf*

and it is in dy - ing, dy - ing that we are born to e - ter - nal life, —

Pno. *mf* *f* *mf*

\*Piano plays small notes during these measures only if necessary to maintain pitch

Vln. *a tempo* *mp*

S *mp*

A *mp*

T *mp*

B *mp*

— to e - ter - nal life, — a - men.

Pno. *mp*

*rit.*

Vln. *p*

Vc. *p*

S  
A - men. *p*

A  
A - men. *p*

T  
A - men. *p*

B  
A - men. *p*

Pno.

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Bel Air, Maryland, USA  
January 30, 2021

VIOLIN

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Daniel McDavitt

The score is written for a violin in 4/4 time. It consists of seven staves of music. The first staff begins with the tempo marking 'Flowingly' and a quarter note equal to 76 (♩ = 76), with a dynamic of *mp*. A '2x only' marking is placed above the first measure. The second staff continues the melody. The third staff has a 'poco accel.' marking and a dynamic of *mp*. The fourth staff begins with 'More intensely' and a quarter note equal to 88 (♩ = 88), with a dynamic of *mf*. The fifth staff has a 'poco accel.' marking and a dynamic of *mf*. The sixth staff begins with 'Joyfully, faster still' and a quarter note equal to 100 (♩ = 100), with a dynamic of *f*. The seventh staff begins with 'Prayerfully' and a quarter note equal to 92 (♩ = 92), with a dynamic of *mf*. A 'poco rall.' marking is placed above the final measure of the sixth staff. A large watermark 'SAMPLE SCORE' is overlaid diagonally across the page.

Warmly, broadening ♩ = 84

57 *molto rit.*  
*f* *mf*

64 *mp*  
2 # **Flowingly** ♩ = 76

72

79 *mf* *f* *poco rubato* *a tempo* *mp*  
4

89 *p* *rit.*

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CELLO

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**Flowingly**  $\text{♩} = 76$   
*2x only* *mp*

7

*mf*

13 *poco accel.* **More intensely**  $\text{♩} = 88$

*mp* *mf*

19

24 *poco accel.* **A little faster**  $\text{♩} = 96$

29 **Joyfully, faster still**  $\text{♩} = 100$  *poco rall.*

*f*

Prayerfully ♩ = 92

35 *mp* **15** *mf*

55 *f* *molto rit.*

62 **Warmly, broadening** ♩ = 84 *mf* **2**

70 **Flowingly** ♩ = 76 *mp*

77 *mf* *f*

83 *p* *rit.*