

*Joseph Fear*

*Prayer for Peace*





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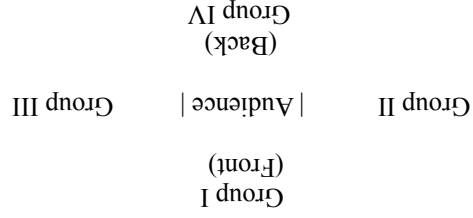
*Prayer for Peace*

# Performance Notes

This setting may successfully be performed by a soloist or by a unison ensemble. The piece may also be performed over a drone note pitched at D4 (the D above Middle C) provided by an organ or other suitable, continuously sounding instrument.

Each system is notated with stemless (i.e., ametrical) noteheads arranged somewhat spatially, such that noteheads followed by a larger space than is typical for the system implies that those notes should have a slightly longer duration. Otherwise, the sung rhythm should approximate the spoken rhythm of the text, with slight weight given to important words or syllables and less weight given to unimportant words. Tick marks indicate that a slight lift/breath should be observed, and short barlines indicate that a slightly longer lift should be observed (these indications usually follow punctuation of the text). Double bars indicate the end of a section. Ideally, lifts and breaths should not be taken except in the places indicated. If the piece is to be performed solo, the soloist should opt to condense the timing of a phrase so that it can be performed in one breath, if possible. As there are no barlines, accidentals are marked throughout and apply only to the note on which they are marked.

In ensemble performances, singers may divide into four smaller groups, positioned on the four sides of the audience, thus:



In the score, boxed Roman numerals indicate which group or groups should sing a particular phrase (or portion thereof). These assignments are usually made to create an antiphonal effect. Occasionally "Solo" or "Tutti" will be found in boxed text, indicating the assignment of a soloist selected from any of the four groups or all four groups together. Finally, ensembles may opt to use the alternate (canonic) ending provided at the end of the score.

--- JMF

## Alternate (Canonic) Ending for Group Performances

Duration: 3:00 - 4:00

in par-don-ing that we are par - doned;

and in dy - ing

that we are born

to e - ter - - - nal

### Ending for Solo or Group Performances

life.

## Textual Note

The “Prayer of St. Francis” is usually attributed to St. Francis of Assisi, though its present form is only traceable to its publication in a 1912 issue of *La Clochette*, a French spiritual magazine, as an anonymous prayer:

*Seigneur, faites de moi un instrument de votre paix.*

*Là où il y a de la haine, que je mette l'amour.*

*Là où il y a l'offense, que je mette le pardon.*

*Là où il y a la discorde, que je mette l'union.*

*Là où il y a l'erreur, que je mette la vérité.*

*Là où il y a le doute, que je mette la foi.*

*Là où il y a le désespoir, que je mette l'espérance.*

*Là où il y a les ténèbres, que je mette votre lumière.*

*Là où il y a la tristesse, que je mette la joie.*

*Ô Maître, que je ne cherche pas tant à être consolé qu'à consoler,  
à être compris qu'à comprendre,  
à être aimé qu'à aimer,*

*car c'est en donnant qu'on reçoit  
c'est en s'oubliant qu'on trouve,  
c'est en pardonnant qu'on est pardonné,  
c'est en mourant qu'on ressuscite à l'éternelle vie.*

The translation in this setting is an anonymous translation familiar to the composer.

## About the Composer

Joseph Fear (b. 1980) has been an active composer, vocalist, and educator since 2003. He received his MMus. in Composition from the Longy School of Music, where he studied composition with John Morrison and Howard Frazin, vocal technique with D'Anna Fortunato, and organ performance with Peter Sykes. His choral works have been performed by a number of ensembles, including the Choirs of Christ Church, Cambridge, MA (where he has served as composer-in-residence), and the Choral Scholars of the Cathedral Church of St. Paul, Boston. His work has been broadcast on WCRB, Boston's Classical-format public radio station. Joseph currently resides in Minnesota.

SOLO or  
UNISON VOICES  
(OPTIONAL D4 DRONE)

# Prayer for Peace

To David Hodgkins and Coro Allegro

Attributed to St. Francis of Assisi

Joseph Fear

Tutti *d* *mf*  
Lord, make me

*sub. d*  
an in - stru - ment  
of Your peace.

III *d* *du* *mf*  
Where there is ha -  
- tred, let me sow Your love.

II *d*  
Where there is in - ju - ry,  
let me par - don.

III *dd*  
Where there is doubt,  
let me bring faith.

IV *du* *d*  
Where there is de - spar, let  
me bring hope.

Solo I & II *d* *dd* *f*  
Where there is dark - ness, let me bring light.

III & IV *sub. f*  
Where there is sad - ness, let me bring joy.

Tutti *d* *f*  
O Di - vine Mas - ter,

II & IV  
grant that I may not so much seek

II *d* *d*  
to be con - soled, as to con - sole;

I *mf* *d*  
to be un - der - stand;

Tutti  
to be loved, as to love.

*d*  
For it is in giv - ing that we re - ceive;