



72

St. Francis of Assisi

(Little Flowers)

ORATORIO

In

A PROLOGUE AND TWO PARTS

Poem by

GABRIEL NIGOND

English version by Claude Aveling

Composed

FOR SOLI AND CHORUSES OF MEN, WOMEN AND
CHILDREN, WITH ORCHESTRA

By

GABRIEL PIERNÉ

VOCAL SCORE

Price, \$1.50 *net*

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Book of Words, \$5.00 a Hundred

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SOLI

SAINT FRANCIS	<i>Tenor</i>
THE LEPER	
THE VOICE OF CHRIST } FRIAR LEON	<i>Bass</i>
FRIAR ANGELO } TENOR SOLO }	<i>Baritone</i>
FRIAR MASSEO	<i>Tenor</i>
SAINT CLARE	<i>Baritone</i>
THE LADY POVERTY	<i>Soprano</i>
LUCIA	<i>Contralto</i>
BIRDS:	<i>Mezzo-Soprano</i>
REDBREAST	<i>A little boy</i>
SPARROW	<i>A little boy</i>
LINNET	<i>A little boy</i>
CHAFFINCH	<i>A little boy</i>
NIGHTINGALE	<i>A little boy</i>
WREN	<i>A very little boy</i>
THRUSH	<i>A little girl</i>
LARK	<i>A little girl</i>
WARBLER	<i>A little girl</i>
TOM-TIT	<i>A little girl</i>
WAGTAIL	<i>A little girl</i>

ST. FRANCIS OF ASSISI

PROLOGUE

I. THE YOUTH OF ST. FRANCIS

FRANCIS, HIS FRIENDS, YOUTHS AND GIRLS

CHORUS

Cecco, come down! Come down, I pray thee!
There's dancing here to repay thee!
Come down to wine and laughter, rondel and
song!
Come down, gay farandole soon will rouse
thee!
Join our throng!
Why so rapt is thy gaze, as there upon the
terrace
Thou lookest out? On what does it brood?
Why this mood,
Cecco, to-day?
So perverse, so fey!

CHORUS AND TENOR SOLO

(First Song)

Nencia, pretty sweeting,
Ere twilight glow be fleeting,
Without thy garden see
Thy true love, gentle maiden,
With salve and bodkin laden,
His humble gift to thee;
He brings wine in good measure,
This red rose for thy pleasure,
And with this fairing goes
Great wealth of hidden treasure,
His fond heart in that rose!

CHORUS

Cecco, come, the revel calls!
Awake, thou dreamer! thou poet! Art de-
mented?
Thy father Bernardone, doth he keep thee
close?

Hath it gone ill with him in trading?
Why, ah, why art thou so morose?
Why this frown, this air discontented,
On this day of mirth and masquerading?

(Second Song)

Red wine did I drink of thee in full measure,
Cortona!
Perfumed was thy breeze that fillèd my cloak,
Orvieto!
Snow-white was Perugia, violet thou,
Spoleto!
I fared to Assisi one summer day,
Hence I would depart, yet in thrall I stay!

CHORUS

Clanging of bells sends through the air
Tidings of joy swelling and soaring!
Leopards whine and tigers are roaring,
There's sport afoot here in the square!
Ringlets aflame Nina now shows!
Jacopo has thrown her a rose!
Fiora is dressed
All in her best!
Cecco! Two score are we that attend
On thy coming! Lucia grows impatient!
Holà! Lucia grows bold!
And our banquet spread waxes cold!

FRANCIS

Leave me to-night, good friends, feast alone!

CHORUS AND TENOR SOLO

And forsake thee?
Thee? Our Prince of Youth we did make
thee!
First in all our adventures thou,
Wert thou not our standard inspiring?
Does thy doublet offend, art thou for braver
tiring?
Once more don thy gay velvet now,
And come!

FRANCIS

Nay, leave me here!

CHORUS

Cecco playeth the truant!
O Cecco, son of Bernardone,
What secret dost thou hide, moody swain?

LUCIA

See ye not that love is his bane?

CHORUS

He's in love! And dares thus to conceal it!
He's in love! Good reason, I own!

FRANCIS

Fair Lucia has fathomed the truth: I will reveal it!

Why do I bide within my house, brooding
alone,
In wild unrest, strangely thrilled and movèd?
I await to-night my bride beloved!

CHORUS

Thou art betrothed! Can this be so?
Bridegroom and bride! Let the wine flow!
Her name?

FRANCIS

In good season shall ye know!

LUCIA, TENOR SOLO, AND CHORUS

O crafty schemer!
Then no more will we chasten thee,
We take our leave, hermit and dreamer!
Bestow on thy lady for me
Just one kiss! Give her my fair greeting!
My heart before her feet I lay!
Guido! Luigi! Hasten away!
Dancing's afoot now, and time is fleeting!

(Repeat of Second Song)

Red wine did I drink of thee in full measure,
Cortona!
Perfumed was thy breeze that fillèd my cloak,
Orvieto!
Snow-white was Perugia, violet thou,
Spoleto!
To Assisi I fared one summer day,
Hence I would depart, yet in thrall I stay!

FRANCIS

Like to a wind-swept flow'r, that leaf by leaf
must perish,
Scent-laden day must fade, and ere long
sink to rest;
A shroud, amber and gold, spreads a veil
o'er the west,
Oh, fair the sun whose red glow lights on the
home I cherish!

Between the rock and torrent there,
Down Mount Subasio, a shepherd seeks the
hollow,

So fleet glides through the haze that the eye
cannot follow,

While the lilt of his burden comes faint
through the air.

The dusk smells sweet of earth, the waters
enchant me,

The night hath stirred the leaf and tree;
God above! Give me strength and grant me
Pow'r to love these, but still serve Thee!

II. FRANCIS AND THE LADY POVERTY

THE LADY POVERTY

Francis!

FRANCIS

Voice, faint yet soft and tender,
Low and gentle as zephyr's sighing,
Lucent form defined in the shadows
As thou drawest near to me now,
When flowers to slumber surrender,
When above the fires that are dying
Circling vapours float o'er the meadows:
Is it thou, My Lady, is it thou?

THE LADY POVERTY

Francis! I seek thee in pain, in torment that
oppresses!

Though my lips and mine eyes be fair,
And though jasmine gay adorn my flowing
tresses,

My feet are bleeding, despite the gentle winds'
caresses,

And my white robe men soil and tear!

No kindly friend have I to tend me,
 Children deride me, the dogs yelp at my feet
 And would rend me;
 The world doth revile me! Wouldst thou
 learn what I am?
 O Francis, I am Christian Poverty!

FRANCIS

Deign to give me thy hand, by this ring men
 shall know
 We are betrothèd, my beloved!

THE LADY POVERTY

Fair are thy words, and with pity thy heart
 is movèd,
 But wilt thou succour all from whose eyes
 the tears flow?

FRANCIS

This will I do!

THE LADY POVERTY

If one suffereth, wilt thou relieve him,
 Revive him that is faint, give him bread in
 his need?
 If one be stained with guilty deed,
 Still as brother wilt thou receive him?

FRANCIS

Lo, I kneel at thy bruised feet,
 Poverty, since I do adore thee!
 The tears of all that mourn shall turn to
 laughter sweet;
 Take thou this ring of me, I implore thee!

FRANCIS AND THE LADY POVERTY

My trust in thee makes two hearts one! My
 hand in thine
 For ever joins us in tether,
 Thine appointed task shall be mine,
 To tread the path of life together!

FRANCIS

The night is tranquil, the valley is peaceful:
 Below
 Sound the echoes of voices and chimes
 harmonising!

THE LADY POVERTY

Dost thou see, where yon hill-slope is rising,
 That little flame that trembles with faint per-
 sistent glow?

FRANCIS

Ah!

FIRST PART

I. THE LEPER

FRANCIS, FRIAR LEON, THE LEPER, AND
 THE POPULACE

CHORUS

(*Women's Voices*)

Ye shepherds all, dance on the lawn,
 Fair April calls to mirth and laughter,
 Silvern the olive-trees gleam after
 The kiss of dawn!

Blithe and gay, the lark carols soaring,
 Unseen on high,
 In flaming sky,
 Yet shrill and clear his note we hear
 Outpouring!

Green blades anew shoot out their sprays,
 And safe nestle there moss and cricket,
 And lightly the grasses brush the stem of
 the thicket
 That sways!

FRIAR LEON

O good Friar Francis, great joy is mine!
 For the spring drones a note divine,
 Vibrant hum heralds April morning;
 Though not yet the ripe fruit can fall,
 The glycine doth enrich my wall,
 My cell-door with its bloom adorning!
 Rosy children tray and pannier bring
 On this golden morn of the spring,
 And load them with blossom and berry;

There's no heart so hardened, I vow,
 But can feel some tenderness now,
 Birds unite with bees, making merry!
 Earth delights with her charm, in glory trees
 appear,
 All awakes!

FRANCIS

Thanks to God, that spring is here!

FRIAR LEON

O Spring, thou art clothed in gladness!—
 Hither a man, veiling his eyes,
 Cometh near in piteous guise,
 In garb of affliction and sadness!

Bowed down with weight of misery
 That his leaden feet scarce can carry,
 What ails him?—O horror! Away, nor
 tarry!
 Hasten away! He is a leper!

CHORUS

Leper!

Unclean is this leper defiled,
 From his eyes the scales run with blood!
 He chokes! How he fights for his breath!
 Let him die, outcast and reviled!
 To death! Let him be stoned to death!
 The wheel! Mangle and rend each limb!
 Death to him!

FRANCIS

Ah! Fly not so! Here fain would I stay
 thee!

O brother, to whom this earth is as hell,
 Let the peace of heaven now repay thee,
 Which thy suffering earns thee well!

THE LEPER

Go! Keep thee far from me! Ere the pangs
 of this hell o'ertake thee!

I warned thee, my rattle counselled all to
 take flight,

Prudent was thy friend to forsake thee,
 Thou, too, shouldst have fled from my
 sight!

FRANCIS

Nay, friend, thy warning stayed me!

CHORUS

Wretched man! Fly! And leave us!

THE LEPER

Knowest not, we are held accurst?
 To exile doomed, not even the Church will
 receive us,
 The world casteth us out, nor may we slake
 our thirst,
 Alas, at the spring or the fountain!

CHORUS

Go on thy way, and seek the mountain!

THE LEPER

See these hands, these lips and these eyes,
 This body, that wasting mortifies
 With disease, relentless, appalling!
 Mark these scars and these wounds all fester-
 ing and galling!

FRANCIS

Nay! I love thee, thou shalt love me!
 Thy hand laid on mine binds each other,
 My kiss on thy lips greets my brother;
 Come, rest in mine arms; come, one are we!

THE LEPER

In thine arms?

FRANCIS

Is it thou, brother, turnest from me?

THE LEPER

Who then art thou, at whose voice
 Weeping eyes grow dim? Who canst thou
 be?

FRANCIS

God's lowly servant!

THE LEPER

Thy name?

FRANCIS
Francis.

THE LEPER

That same Francis famous in story,
Who worketh miracles divine,
In whose bright eyes the stars do shine,
And whose speech doth foretell God's glory?
What mockery is this? Ah 'tis some jest
of thine!

FRANCIS

Brother, I am Francis, one of God's "little
poor"!

THE LEPER

I was vile, crawling vermin, despised and
lowly,
Yet this night shall lay me down to sleep,
Secure in my faith strong and deep,
Aflame with hope radiant and holy!
The fever that did rack my temples
Now hath broken its cruel chain,
Now eased are my limbs of their pain,
And my wounds are cooled of their burning;
I, accurst and foul in men's eyes,
Now go to my lazar-house returning,
Like man redeemed to Paradise!

FRANCIS

O Friar Leper, simple in faith art thou,
Noble in grief, patient in woe;
I kneel to thee, and ask thee now
To absolve and bless me ere thou go!

CHORUS

Ye shepherds all, dance on the lawn,
Fair April calls to mirth and laughter!
Silver-tipped olive-trees gleam after
The kiss of dawn!

II. SISTER CLARE

FRANCIS, SISTER CLARE

FRANCIS

Sister Clare, whither away? The weary day
is ending;
Shadows fall one by one, on hill and slope
descending;
The distant woods faintly are seen;

Angelus bell, its liquid notes with twilight
blending,
Hath reached Saint Damian's walls, so white
in bow'r of green!

SISTER CLARE

With my sister am I come
From woodman Cosa's mountain home:
Crushed and bruised by a log he lies stricken
and dead,
His orphaned children famish for bread.
Now the first star of eve glows faintly,
The crimson sky grows grey and dim,
We hasten on!

FRANCIS

Sister Clare, merciful, kind and saintly,
Worthy art thou to toil for Him!

SISTER CLARE

Good father, thou art my guide, all my
thoughts wait on thine.
Well I recall that hour divine,
A child was I, when in the church thy voice
proclaimed
Its message of faith and love,
Round San Giorgio's aisles soaring above,
As on the wing a mighty bird;
And with tears that message I heard,
Full of wonders new and truths appealing,
Mine own self to me there revealing!
Then from the evil world, far away I sped in
flight,
And to God swift my footsteps bore me!
Serene and calm, night lay before me,
Palm Sunday night!
I do remember!—So fitful the zephyr's caress,
And so faint the gleam from the well,
The pathway so white, the smell
Of the bracken, perfumed bitterness!
The moon ere long arose on high,
Moon whose thin crescent lights us to-night
from her heaven!
And the wind kissed my robe with an
eloquent sigh!
I do remember!

FRANCIS

I saw thee yester-even,
From my garden, musing in prayer,
Afar I saw thee, Sister Clare:
Thou wast gathering posies!

SISTER CLARE

Yes, I was tending my roses;
Evening had come so peacefully,
And from my home, as thine, my gaze fell on
thee:
In thy hands a book I could see;
Bright was the night and clear,
Mesemed thou wert quite near. . .
Late grows the hour.—Farewell! No more
may I stay,
Brother. 'The Angelus bell dies away.

FRANCIS (*alone*)

All praise to Thee, O Lord, for Sister
Clare, for Thou hast made her constant and
zealous, and through her Thy marvellous
light illumines our hearts!

III. THE BIRDS

FRANCIS, FRIAR LEON, THE BIRDS

FRIAR LEON

Fierce the relentless sun
Beats down, cruel, unsparing!
Hot dust chokes me, and faint am I
With pain and torment overbearing!
Dost thou see, where Perugia lies there,
On the crest of yonder mountain?
Here at the foot are elm
And turf and hillock and fountain;
Let me rest in this shelter fair!

FRANCIS

Do as thou wilt, and nurse thy folly till even!
There, in the field, to countless birds
I will rehearse in chosen words,
Preaching them the gospel of Heaven!

FRIAR LEON

A sermon?—O truly hast thou set
For these poor birds a cunning net!
And thou of late didst rail at folly!
By my faith, prithee understand,
That ere thou move a foot or hand,
They will fly from thee far away!

FRANCIS

Not so! Behold, onward I go.
Look, do they flee?

FRIAR LEON

They stay!
Amazing! To thy voice they listen,
Delighted rushing to and fro!
Ah! Behold round thee now descending,
They seek the earth, and pause in their
whirl,
And fluttering wings slowly furl,
Their heads to thee in homage bending!

THE BIRDS

Light is our wing, gay our song,
Welcome thou each feathered rover,
While o'er thy head we do hover;
Fluttering band, clustering throng,
Each bird hides in its narrow breast
One frail heart throbbing timidly;
Above, beneath, from East, and West,
Swift on the wing come we,
Little children of God!

THRUSH

The Thrush am I, the merry Throstle!

REDBREAST

And I, the Redbreast!

SPARROW

And I, the Sparrow!

LARK

I, the Lark in sombre habit!
Like thy grey habit!

LINNET

I, the Linnet!

CHAFFINCH

The Finch am I, darling of angels!

NIGHTINGALE

And I, the Nightingale!

WARBLER

I, the Blackhooded Warbler!

TOMTIT

I, the Tomtit!

WAGTAIL

With the worker from morn to eve,
So shrilly piping do I go,
To cheer his toil: A merry Wagtail!

THE BIRDS

O Francis, we would listen to thee!

WREN

The Wren am I, wilt thou take me,
The smallest bird of all? Let me not be
denied!

Here I wait, a-flutter and coy,
In the leaves, crouching by thy side,
Lest cruel foes drive me away;
Brother, though my heart is so gay,
Yet my poor trembling tongue scarce can sing
for very joy!

FRANCIS

(Sermon to the Birds)

Brethren Birds, who sit with folded wing,
Call me your friend and greet me with
accord;

Know ye now that God is the Lord,
In praises to Him should ye sing!

For he hath clothed you with plumage fair,
And for your flight fashioned the air,
And of old He preserved your kind,
And shelter for you in the Ark did He find!

And tho' ye labour not, God's blessing giveth
ease,

Your food is the grain and the fountain,
Your domain the hill and the mountain,
And your home the nest in the trees!

Lest lightning and tempest dismay you,
His tender care gathers them in,
With loving thought He doth array you,
Who, weak and frail, toil not, nor spin!

Brethren Birds, be mindful of His grace,
With thankful hearts His love reward,
Ingratitude is vile and base,
Let man alone forget his Lord!

THE BIRDS

Light is our wing, gay our song,
Welcome thou each feathered rover,
While o'er thy head we do hover;
Fluttering band, clustering throng,
Each bird hides in its narrow breast
One frail heart throbbing timidly;
Above, beneath, from East, and West,
Swift on the wing come we,
Little children of God!

FRANCIS

Fly away! And proclaim in the song that ye
sing

Your gospel to valley and hill!
Now shall this Cross direct your flight and
guide your will,

This Cross that I trace on each wing!
Go, the first of you, Westward go ye forth:
Others, find ye the South; and to the East
a throng;

Let all the rest go seek the North!

Praise God, sing aloud your sweet, heavenly
song,

Pure and holy message forthtell!

THE BIRDS

(Flying away in four groups)

Farewell! Farewell!

SECOND PART

IV. THE STIGMATA

INSTRUMENTAL PRELUDE

FRANCIS, THEN FRIAR LEON, FRIAR ANGELO,
AND FRIAR MASSEO: THE VOICE OF
CHRIST

FRANCIS

The fierce autumn blast assails me, raging and
whirling,
Rocks the yellowing beech, sets the black fir-
tree groaning,
While the storm howls its dirge without end
o'er the land;
Every leaf is the sport of winds, eddying,
swirling,
The rain—the path obscured—a faint moan-
ing:
Like a rock hurled down from the heavens
Alverna doth stand!

THE MURMUR OF VOICES

Ah! Ah! Ah! Ah! Ah!

FRANCIS

I would not shun the storm! Drop by drop
on me fall,
O Sweat of His Passion, His Agony divine!
Anon pauseth the storm for response to its
call;
Slowly creeping, the clouds veil the earth with
a pall,
But the blue sky beyond is mine!
Frail thou art, kneel to God in prayer;
Doth not prayer heal for thee thine ills?

Yonder lieth Romagna, and Umbria is there,
Tuscany, too, beyond the hills,
While, distant and blue, gleams the sea,
And meseems its voice calls to me!
O, how dear was that oft-trodden plain,
Where I cast the seed with a loving hand,
Lowly sower of grain!

THE MURMUR OF VOICES

Ah! Ah! Ah! Ah! Ah!

FRANCIS (*in prayer*)

Lord! I tremble before Thee, and scarce can
I speak:
Now art Thou near to me, now nearer again!
"God's poor man" doth give Thee thanks in
his pain!

THE VOICE OF CHRIST

Francis!

FRANCIS

I come!

THE VOICE OF CHRIST

Francis!

FRANCIS

Gladly I obey!

Ah! I hasten, my beloved Master, unto
Thee!

Lord, do Thou point me the way!

Steep and irksome this path is for me!

The Cross! Ah! What lightning-flash doth
blind me?

I see Thee now, blessed Lord!

Ah! Nailed to the Cross!

THE VOICE OF CHRIST

Francis!

FRANCIS

The Cross is there, thrust in the stones,
The crowd affrighted, the rabble horde!
Naught, save a weed where the chill wind
moans;

Darkness descends, unlovely darkness!

Oh, Golgotha!

THE VOICE OF CHRIST

Behold me!

FRANCIS

Lord, I behold Thee!

O, monsters of hell, inhuman fiends!

O my Master!

THE VOICE OF CHRIST
I thirst!

FRANCIS
Those nails have torn Thee! Thy Feet!
Thy Hands!
Blood flows from Thy Side!

THE VOICE OF CHRIST
O, sweet are thy words of pity!

FRANCIS
O my Saviour! My heart doth ache indeed!
Ah, carrion brood, abate your greed!
Begone! Oh—Thy Head is drooping!

THE VOICE OF CHRIST
I suffer!

FRANCIS
Ah, for Thine Agony!
Ah, that hill, where Thou dost languish!
Master! And naught can I do for Thee!

THE VOICE OF CHRIST
Ah! Ah!

FRANCIS
Let me share in Thine anguish!
That bitter cup of Thine,
Give me to drink, O Lord, let it be mine!
O my Saviour! O my Master!

THE VOICE OF CHRIST
Francis, come!

THE MURMUR OF VOICES
Ah! Ah! Ah! Ah!

FRANCIS
In the darkness to Thee I cling,
And lay my head on Thy Breast!
Precious boon!—Surpassingly blest!

THE VOICE OF CHRIST
Come! Come!

FRANCIS

What embrace holdeth me captive!
Lord! Lord! Ah, how the mallet re-
soundeth!
For whom? What sigh doth answer the
blows?
Ah! The nails that do tear my hands, the
blood flows,
The heart that fails me, the tortures that
rend me!
Master! Wilt Thou defend me?
Saviour! Saviour! Hear me call!

THE THREE FRIARS

Brother! we are thy friends!
Brother! calm thyself!

FRANCIS

Kneel with me!
I did see the Lord, nailed to the Cross!
Lift and unfold, ye clouds!
I saw the Lord crucified!

THE THREE FRIARS

Christ crucified!

FRIAR LEON

Behold! Those wounds on thy hands!
Thy bruised feet, thy pierced side!

FRIAR ANGELO

Blest art thou a thousandfold!
The Stigmata!

FRIAR MASSEO

Thy feet! Thy hands! Behold!

FRANCIS

Is it true?

FRIAR MASSEO

True is this wondrous marvel!

FRANCIS

A sweet and precious wound from my side
doth flow!

FRIAR LEON

Dost thou falter?

FRANCIS

No! no!

Jesus! My Redeemer divine!

Dear unto my soul is the hurt that He
giveth,
And all my joy in suffering liveth;
By blood alone the true Salvation shall be
mine!

V. THE CANTICLE OF THE SUN

FRANCIS, SISTER CLARE, THE PEOPLE

FRANCIS

O Saint Damian's walls, my affliction is sore,
But ye give me comfort tender,
My heart opens wide in yearning for your
splendour,
Since my closed eyes open no more!
O Saint Damian! O shelter sweet in pain,
To my sorrow a refuge fair,
O the abbey that gleamed white on the russet
plain,
Where in days long ago I welcomed Sister
Clare!
Now in thy turn, with benediction,
Dear Sister, welcome thou the blind!
Do thou, O sun, be kind,
Comfort thou mine affliction!
These eyes see thee no more, yet will they
suffer less,
If they feel, O sun, thy mystical caress!

CHORUS OF WOMEN'S VOICES (*in the distance*)

On casement-pane falls summer's gleam;
That evil men He might redeem
Christ died!
Good Saint Peter, to mercy be won,
Thy stern displeasure, Saint John,
Set aside!

FRANCIS

Dear Sister, wilt thou describe to me my lost
Assisi,
That I shall see no more till the great Heal-
ing?
Assisi!

SISTER CLARE

Round yonder house a flight of birds is wheel-
ing,
Where thou wast born!

FRANCIS

Ah, my home!
I seem to hear the shouts of a laughing boy!
So, laughing and merry and wild,
Fast I ran, and cried in my joy,
When I was a little child!

SISTER CLARE

Assisi!

FRANCIS

Bereavèd land, that I counted so dear!
Sun, shine on those tawny hills, summer's
glory is here!

CHORUS (*in the distance*)

Dawn's finger-tips glisten with dew!
Adorned the altar gleams anew
In its splendour.
Incense rises to Thee above;
Partake of our joy, Lord of love,
Pure and tender!

SISTER CLARE

In calm now repose thee! Dost thou hear?
Friar Leon's at work, his song falls on thine
ear!

CHORUS (*in the distance*)

Bearing the Cross, wounded sore,
And pale, and wan, Jesus once more
Doth faint and languish.
Loud resound the mocking and jeers,
Soft and low are the bitter tears
Of Mary's anguish!

SISTER CLARE

Francis! Rest thee awhile!

FRANCIS

Why? Now no more do I tire,
Glow all my being as a burning fire!

SISTER CLARE

Francis, go in with me,
For this sun is too fierce for thee!

FRANCIS

No, dear sister, I need no tending,
I hail the mighty sun descending!
On mine eyes let it fall, nevermore to depart,
And let its blazing rays, fierce and strong,
fire my heart!

FRANCIS

THE CANTICLE OF THE SUN

All praise to Thee, O Lord, for all Thy things
created,
And, chiefest of them all, my great Brother,
the Sun;
Light by his red glory is won,
And nature illuminated!
All praise to Thee, O Lord, in mercy good
and kind,
Praise for the Stars and Sister Moon that
Thou hast given!
All praise to Thee for Brother Wind,
And for the Air, and for the Clouds of
Heaven,
And for our Sister Water, too,
Humble, precious, limpid and blue!
All praise to Thee, O Lord, for Brother Fire,
Lighting the darkness at our desire,
Joyous and bright and strong!
All praise for Mother Earth that sustaineth,
Kindly protector whose love never waneth,
Earth which feedeth the living throng!
Earth which untiring yieldeth her hoard,
The fruits and the flowers, grass and
sward!
Bless and praise ye the Lord,
Thank ye the Lord,
All with humble heart praise the Lord!

CHORUS (*Men's Voices*)

Awake, praise ye the Lord!

VI. THE DEATH OF FRANCIS

FRANCIS, FRIAR LEON, FRIAR ANGELO, SISTER
CLARE, THE LADY POVERTY, FRIENDS
OF FRANCIS, AND THE PEOPLE

CHORUS (*Men and Women, in the distance*)

Along the path, where cypress and elder hang
over,
To thee we come!
Above the convent's snowy dome
Yellowing leaves a-rustling hover;
To leaden feet the way is long,
Naught we sing of joy or of gladness,
Sorrow hath filled our hearts with song
Of autumn sadness!

FRANCIS

Good Friar Leon, is night at hand?
What of the day?

FRIAR LEON (*in tears*)

The day is dying. Ah, me!

FRANCIS

My friend, I would not have thee weeping!
This day that sinks to rest holds my last hour
in keeping:
With the closing day must I die!

CHORUS (*the Friends of Francis*)

All men won by thy words enthralling,
All who by thine aid undaunted stood,
Yea, followed thee first at thy calling,
And strove by thine example to fight for
the good,
Attend thee and crave thy last blessing;
Bowed in their grief and misery,
Thy friends, in throng around thee pressing,
Kneel unto thee!

SISTER CLARE

Now Sister Clare, thy handmaid, giveth
Comfort; ah, how thou art faint for thy
breath!
Alas! If Francis lie stricken to death,
'Tis anguish to Clare that liveth!

FRANCIS

Sister!

CHORUS

If Francis lie stricken to death,
'Tis anguish to Clare that liveth!

CHORUS (*in the distance*)

Along the path where cypress and elder hang
over,
To thee we come!
Above the convent's snowy dome
Yellowing leaves a-rustling hover;
To leaden feet the way is long,
Naught we sing of joy or of gladness!

FRANCIS

That song, is it of men who love?
Is it a prayer that comes not near?
Fainter now it sounds, now more clear,
Now lost in the maze of the grove!

FRIAR LEON

There by the hill, treading the moor,
Where shadows of night are descending,
Forth from Assisi come hither wending
Young and old, the wealthy and poor;
Even the beggar totters groaning,
And there the leper crawls along!

SISTER CLARE

In the shadows a man I see that shuns the
throng,
I hear him, in his pain, feebly moaning!

FRANCIS

I can see him! Yea, my closèd eyes can see
thee there apart!
Come, brother leper, well-belovèd brother,
come to my heart!
O my brother, I can see thee!

CHORUS (*in the distance*)

Down the long path, where cypress and elder
hang over,
To thee we come!
Leaden our feet, weary the way,
Naught we sing of joy or of gladness!
To thee we come, Francis!

FRANCIS

Dear Sister Death, souls long tormented
Languish till thy call set them free,
On this lowly couch I wait for thee,
At rest in spirit and full contented!
See, I am ready, thou phantom guest!
Come, wrapt in thy shroud let me rest!
Thy sickle falls swift as thy sands,
Now on my brow lay thou thy hands!

CHORUS (*the People*)

Francis, thou who didst love the poor,
Francis, thou who didst tame the wolf,
Francis, thou who didst bless the birds,
Francis, thou who didst beg for the kiss of a
leper,
Francis, by thy pain,
Francis, by thy wounds,
Pray for us, Francis, God's "Poor Man!"

FRANCIS

Wife belovèd, faithfulest bride,
When Death is nigh, dear Poverty,
Canst not thou be at hand?

THE LADY POVERTY

I am here at his side!
Have I ever failèd thee?
In this hour, when the autumn wind doth
moan and weep,
When the flow'rs droop, withered and dead,
Here shall mine arms cradle thy head,
And here my heart lull thee to sleep!

FRANCIS

Turn my face to Assisi!
O sweet Nature! Mother Earth!
Hush of twilight! Reddening sky!
Assisi, thou gavest me birth;
I bless thee now in this hour when I die!

FRIAR LEON

Saint Francis is dead!

CHORUS (*the People, sobbing*)

Ah! Ah! Ah! Ah! Ah!

FRIAR ANGELO

A flight of birds! I will drive them hence!

FRIAR LEON

Nay, brother!

They come to mourn him who loved them!

THE BIRDS

Weary our wing, sad our song,

Mourneth now each feathered rover,

While o'er thy head we do hover,

Fluttering band, clustering throng;

Each bird hides in its narrow breast

One frail heart, that is sorrowing;

Above, beneath, and East and West,

Here we await thy spirit, little children of

God!

Francis!

CHORUS (*the People*)

Allcluia!

PROLOGUE

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Saint Francis of Assisi

(Little Flowers)

ORATORIO

Poem by Gabriel Nigond

PROLOGUE

I. The Youth of Saint Francis

Francis, his friends, youths and maidens

English version by
Claude Aveling

Gabriel Pierné

Allegro non troppo (♩. = 112)

ppp (lontano assai)

sf ppp

①

sf ppp

②

s

Copyright, 1912, by Max Eschig
Copyright, 1912, by G. Schirmer

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains complex chordal textures and melodic lines, while the bass staff provides a steady accompaniment.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble staff. The bass staff continues with a consistent rhythmic pattern.

Third system of musical notation, marked with a circled '3'. It features a triplet of eighth notes in the treble staff. Dynamic markings include *sf* (sforzando) and *ppp* (pianississimo).

Fourth system of musical notation, featuring two triplet markings in the treble staff. The bass staff continues with its accompaniment.

Fifth system of musical notation, marked with a circled '4'. It includes a triplet of eighth notes in the bass staff. Dynamic markings include *sf* and *ppp*.

Sixth system of musical notation, continuing the piece. It includes a triplet of eighth notes in the bass staff. Dynamic markings include *sf* and *ppp*.

⑤ *(leggero)*

p 3

3

3 3

⑥ *sost.*

rinf. *sf* 3 10

sost.

rinf. *sf* 3 10

cresc.

4 4

⑦ *f e cresc.*

ff (molto vibrante)

⑧

SOPRANO
Come down, — I pray thee!

ALTO
ff Come down, — I pray thee!

TENOR
ff Cec - co, — come down! come down, — I pray thee!

BASS
ff Cec - co, — come down! come down, — I pray thee!

⑧

There's danc-ing, there's danc-ing here to re-pay thee! Come

There's danc-ing, there's danc-ing here to re-pay thee! Come

There's danc-ing, there's danc-ing here to re-pay thee! Come

There's danc-ing, there's danc-ing here to re-pay thee! Come

down, Cec - co! Come down to wine and laugh-ter, ron-del and

down, Cec - co! Come down to wine and laugh-ter, ron-del and

down, Cec - co! Come down to wine and laugh-ter, ron-del and

down, Cec - co! Come down to wine and laugh-ter, ron-del and

9

song! Join our throng! Cec-co! Come!

song! Come! Cec-co! Come! Join our

song! Come! Cec-co! Come! Join our

song! Join our throng! Cec-co! Come!

9

Come down, I pray thee! Gay fa-ran-dole soon will

throng! Come down! Gay fa-ran-dole soon will

throng! Come down! Gay fa-ran-dole soon will

Come down, I pray thee! Gay fa-ran-dole soon will

⑩

rouse thee

rouse thee

rouse thee

rouse thee

⑩

p

⑪

p Why so rapt is thy

p Why so rapt is thy

p Why so rapt is thy

p Why so rapt is thy

⑪

gaze, as there up - on the ter - race thou look - est out? —

gaze, why so rapt is thy gaze? — On

gaze, as there up - on the ter - race thou look - est out? — On

gaze, why so rapt is thy gaze? —

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are triplets in the vocal lines.

On what does it brood? — On what

what does it brood? — On what, — on what

what does it brood? — On what, — on what

On what does it brood? — On what

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts have a more melodic and expressive quality. The piano accompaniment includes a prominent second ending in the right hand.

12 *mf*₃

does it brood? Why this mood, Cec - co, to -

does it brood? Why this mood, Cec - co, to -

does it brood? Why this mood, Cec - co, to -

does it brood? Why this mood, Cec - co, to -

*f*₃ *ff molto rit.*

day? So per-verse, Cec - co, so fey!—

day? So per-verse, Cec - co, so fey!—

day? So per-verse, Cec - co, so fey!—

day? So per-verse, Cec - co, so fey!—

sf *ff molto rit.*

L'istesso tempo (♩ = 100)

13 Tenor Solo (Song)

dolce espress.

T. *Nen - ci - a, pret - ty sweet - ing, Ere twi - light glow be*

T. *fleet - ing, With - out thy gar - den see Thy true love, — gen - tle*

T. *maid - en, With salve and bod - kin lad - en, His hum - ble gift to*

14 *rinf.*

T. *thee; He brings wine in good mea - sure, This red rose for thy*

T. *plea - sure, And with this fair - ing goes Great wealth of hid - den trea - sure, His fond*

poco rit. (15) *a tempo*

heart in that rose! —

ALTO I *dolce espress.*

ALTO II *dolce espress.* Nen - ci -

a tempo Nen - ci - a, Nen - ci - a, Ere

poco rit. *p espress. molto*

a, — pret - ty sweet - ing, Who gives greet - ing to thee? —

twi - light glow be fleet - ing, Who gives greet - ing to thee? —

BASS I

Nen - ci - a, — Nen - ci - a, pret - ty sweet - ing,

cresc. poco a poco 3

Thy true love, — gen - tle maid - en, With salve and

cresc. poco a poco

Thy true love, — gen - tle maid - en, With

cresc. poco a poco

BASS II *(dolce sost.) cresc. poco a poco*

Thy true love, gen - tle maid - en, With salve and bod - kin

Thy true love, gen - tle maid - en, With salve and bod - kin

cresc. poco a poco

bod - kin - lad - en, His hum - ble gift to
 salve and bod - kin lad - en, His hum - ble gift to
 lad - en, Doth bring his hum - ble gift to
 lad - en, Doth bring his hum - ble gift to

16 Tenor Solo

dolce sost. espress.

T. Nen - ci - a, pret - ty sweet - ing, Ere
 SOPRANO *dolce sost. espress.*
 Nen - ci - a, pret - ty sweet - ing, Ere
 ALTO I *p*
 thee! Come! Cec-co!
 ALTO II *p*
 thee! Come! Cec-co!
 TENOR *dolce sost. espress.*
 Nen - ci - a, pret - ty sweet - ing, Ere
 BASS I *p*
 thee! Aye, and wealth of hid - den
 BASS II *p*
 thee! Aye, and wealth of hid - den

16

T. *twi-light glow be fleet - ing, With - out thy gar-den see*

twi-light glow be fleet - ing, With - out thy gar-den see

Why, ah, why art thou so mo - rose?

Why, ah, why art thou so mo - rose?

twi-light glow be fleet - ing, With - out thy gar-den see

trea - - sure, His fond heart in a rose!

trea - - sure, His fond heart in a rose!

T. *Thy true love, gen - tle maid - - en, With*

Thy true love, gen - tle maid - - en, With

Come! Cec-co! The rev-el calls!

Come! Cec-co! The rev-el calls!

Thy true love, gen - tle maid - - en, With

(17)

salve and bod - kin lad - en, His hum - ble gift to
 Thou dream - er! Thou po - et!

salve and bod - kin lad - en, His hum - ble gift to
 A - wake! Thou po - et! Art de -

Why, ah, why art thou so mo - rose? Why, ah, why, ah,

(17)

thee. He brings wine in good
 thee. He brings wine in good

Fool de - ment - ed, O Cec - co! Rev - el
 O Cec - co! Rev - el

thee. He brings wine in good
 ment - ed! Thy fa - ther, Ber - nar -

why art thou so mo - rose?

R.

mea-sure, This red rose for thy plea-sure, And with this fair-ing
 mea-sure, This red rose for thy plea-sure, And with this fair-ing
 calls thee! Why, ah, why art thou so mo-rose? Why this frown, this
 calls thee! Why, ah, why art thou so mo-rose? Why this frown, this
 mea-sure, This red rose for thy plea-sure, And with this fair-ing
 do-ne, doth he bid thee keep close, Hath it gone ill with him in
 Thy fa-ther Ber-nar - do-ne, Hath it gone ill with him in

T.

goes Great wealth of hid-den trea-sure, His fond heart in that
 goes Great wealth of hid-den trea-sure, His fond heart in that
 ALTO I & II air dis-con-tent-ed, Cec-co! On this day of mirth and mas-que
 goes Great wealth of hid-den trea-sure, His fond heart in that
 BASS I & II trad-ing? On this day of mirth and mas-que-rad - ing, mas-que

18 *a tempo*

rose! _____

rose! _____

rad - - ing?

rose! _____

rad - - ing?

19 *a tempo*

ff

3

(Second Song)

ff Cor-to - na!

ff Cor-to - na!

TENOR II *ff con brio* Red wine — did I drink of thee in full mea - sure, *ff unis.* Cor-to - na!

BASS I *con brio* *ff* Red wine — did I drink of thee in full mea - sure, Cor-to - na!

19

Musical score for vocalists and piano, measures 19-22. The score is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The vocal parts (Soprano, Alto, Tenor I & II, and Bass I) are shown with lyrics. The piano accompaniment is shown in the bottom two staves.

TENOR I & II
ff
 Per - fumed

BASS I
ff
 Per - fumed

19

Piano accompaniment for measures 19-22. The piano part features a melodic line in the right hand and a more rhythmic, bass-oriented line in the left hand. The right hand has a triplet of eighth notes in measure 22.

Or - vie - to!_

Or - vie - to!_

— was the breeze that fill - ed my cloak, — Or - vie - to!_

— was the breeze that fill - ed my cloak, — Or - vie - to!_

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal lines are in soprano, alto, and bass staves. The piano accompaniment is in grand staff. The lyrics are: Snow - white was Pe - -

ff
 Snow - white was Pe - -
 Snow - white was Pe - -
 BASS I
 Snow - white was Pe - -

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal lines are in soprano, alto, and bass staves. The piano accompaniment is in grand staff. The lyrics are: Spo - le - - to! I fared - -
 ru - gia, vi - o - let thou, Spo - le - - to! I fared - -
 ru - gia, vi - o - let thou, Spo - le - - to! I fared - -
 ru - gia, vi - o - let thou, Spo - le - - to! I fared - -

20 ff
 Spo - le - - to! I fared - -
 ff
 ru - gia, vi - o - let thou, Spo - le - - to! I fared - -
 ff
 ru - gia, vi - o - let thou, Spo - le - - to! I fared - -
 ff unis.
 ru - gia, vi - o - let thou, Spo - le - - to! I fared - -
 20

— to As - si - - si one sum - mer day, — Hence I

— to As - si - - si one sum - mer day, — Hence I

— to As - si - - si one sum - mer day, — Hence I

— to As - si - - si one sum - mer day, — Hence I

This system contains four vocal staves. Each staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "— to As - si - - si one sum - mer day, — Hence I". The music features a melodic line with a dotted quarter note followed by an eighth note, and a longer phrase with a dotted half note.

Piano accompaniment for the first system. The right hand has a treble clef and the left hand has a bass clef. The music includes a triplet of eighth notes in the left hand and a melodic line in the right hand with a fermata over a chord.

would_ de-part, yet in thrall_ I stay,

would de-part, yet in thrall I stay,

would_ de-part, yet in thrall_ I stay,

would de-part, yet in thrall I stay,

This system contains four vocal staves. Each staff has a treble clef and a key signature of three flats. The lyrics are: "would_ de-part, yet in thrall_ I stay,". The music features a melodic line with a dotted quarter note followed by an eighth note, and a longer phrase with a dotted half note.

Piano accompaniment for the second system. The right hand has a treble clef and the left hand has a bass clef. The music includes a triplet of eighth notes in the left hand and a melodic line in the right hand with a fermata over a chord.

in thrall I stay, _____ in thrall I stay!—

in thrall I stay, _____ I stay!—

in thrall I stay, _____ in thrall I stay!—

in thrall I stay, _____ I stay!—

(21) (♩ = ♩ del precedente)

The clang - - ing!

Clang-ing of bells sends thro' the air Ti - dings of joy swell-ing and

The clang - ing swell-ing and

Clang-ing of bells sends thro' the air Ti - dings of joy swell-ing and

(21) (♩ = ♩ del precedente)

*) Bells of Assisi

Leo - pards whine — and ti-gers are roar - - ing, There's
 soar - - - ing!
 soar - - - ing!
 soar - - - ing!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 6/8 time signature with a key signature of three flats. The piano accompaniment features a complex rhythmic pattern with triplets and a 7-measure rest in the bass line.

22
 sport a - foot here in the square!
 Ring - lets a-flame Ni - na now shows! Ja - co - po has thrown her a
 Leo - pards whine— and ti-gers are roar - ing, Down here in the
 Ring - lets a-flame Ni - na now shows! Ja - co - po has thrown her a
 22

The second system begins with a circled measure number '22'. It contains four vocal staves and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of three flats. The piano accompaniment features a steady rhythmic accompaniment with a 5-measure rest in the bass line.

Fio - - ra is dressed All in her best!
 rose!
 square!
 rose!

23 SOPRANO
 Cec - co! Two score are we that at - tend on thy

ALTO
 Cec - co! Two score are we that at - tend on thy

TENOR I
 Cec - co! Two score are we that at - tend thee

TENOR II
 Cec - co! Two score are we that at - tend on thy

BASS
 Cec - co! Two score are we that at -

23

com - ing! Lu - ci - - a grows im - pa - tient! Ho -

com - ing! Lu - ci - - a grows im - pa - tient! Ho -

Two score are we — that at - tend thee! Cec - co! Ho -

com - ing! — Lu - ci - - a grows im - pa - tient! Ho -

tend on thy com - ing! Come! — Cec - co! Ho -

SOPRANO *cresc.*

la! — Lu - cia grows bold! — Ha! —

ALTO *cresc.*

la! — Lu - cia grows bold! — Ha! —

TEN. *cresc.*

la! — Lu - cia grows bold! — Ha! —

BASS *cresc.*

la! — Lu - cia grows bold! — Ha! —

24 *fff*

Ha! _____ And our ban - quet

fff

Ha! _____ And our ban - quet

fff

Ha! _____ And our ban - quet

2nd BASS *ad lib.*

fff

Ha! _____ And our ban - quet

24

fff \leftarrow *sf* *ffp*

spread wax - es cold! _____

spread wax - es cold! _____

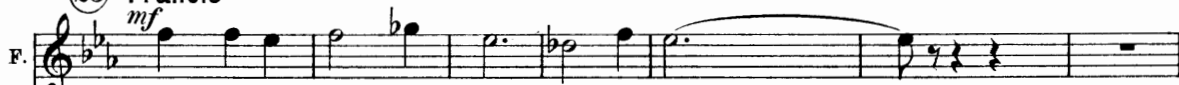
spread wax - es cold! _____

spread wax - es cold! _____

ff *sf*

25 Francis

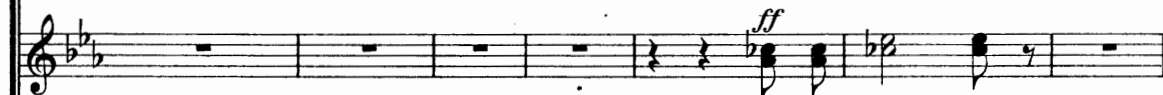
mf

F. 

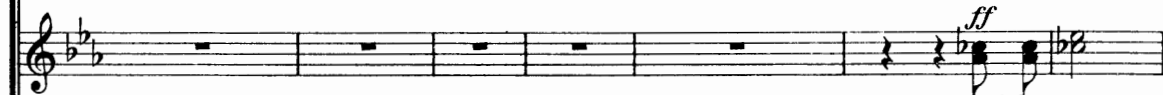
Leave me to - night, good friends, feast a - lone! _____



ff
And for - sake



ff
And for - sake thee?



ff
And for - sake



ff
And for - sake thee?

25




thee? _____ Thee? _____ Our Prince of Youth we did



Thee? _____



thee? _____ Thee? _____ Our Prince of Youth we did



Thee? _____



26 Tenor Solo *p ma pronunziato*

T. First in all our ad-ven-tures thou,
 make thee!
p sost. espress.
 Cec-co! Come down, I pray thee! Cec-co! Come!— O,
 make thee!

1st BASS *p*
 Cec-co! Come! O,

26 *p espress. legg.*

T. Wert thou not our stan-dard in-spir-ing? Does thy
 come! Come down! Cec-co!
 TENOR I *p*
 O, Cec-co!
 come! Come down! O Cec-co!

27 *p*

T. *cresc.*
 doub - let of - fend, art thou for brav - er tir - ing? Once more don thy
 Come down! Cec-co! Come down! Once more don thy gay—
 Come down! Cec-co! Come down! Once more don thy gay—
 Come down! Cec-co! Come down! Come! Cec-co! _____
tr *tr* *cresc.*

T. *f*
 gay vel - vet now, And come! _____
 And come! _____
 vel - vet now, _____ And come! _____
 vel - vet now, _____ And come! _____
 _____ Come! _____ Come! _____
unis. f *unis. f*

28 Francis

F. *Nay, leave me here!*

ff Cec-co play-eth the

ff Cec-co play-eth the

ff Cec-co play-eth the

ff Cec-co play-eth the

28

sf

ff

tru - - ant! O Cec-co, son of

tru - - ant! O Cec-co, son of

tru - - ant! O Cec-co, son of

tru - - ant! Cec-co, son of

ff

29 *p* *pp*

Ber - nar - do - - - ne, — What se - cret dost thou

p *pp*

Ber - nar - do - - - ne, — Tell

p *pp*

Ber - nar - do - - - ne, — Tell

p *pp*

Ber - nar - do - - - ne, — Tell

29 *p* *pp*

poco rit. **Tempo I**

hide, — mood - y swain? —

poco rit.

us, mood - y swain! —

poco rit.

us, mood - y swain! —

poco rit.

us, mood - y swain! —

poco rit. **Tempo I** (♩. = 112)

30 Lucia *p*

L. See ye not that love is his bane? He's in

16 SOPRANOS *pp*
Ha! Ha!

8 ALTOS *pp*
Ha! Ha!

8 1st TENORS *pp*
He's in love?

8 1st BASSES *pp*
He's in love?

L. love! And dares thus to con-ceal it!

a 8
He's in love?

a 8
He's in

Francis *espress.*

F. Fair Lu - ci - a has fa-thom'd the truth:
 Good rea-son, I own! —
 He's in love? —
 love?

F. ³¹ — I will re-veal it! — Why do I bide with-in my
 house, brood-ing a - lone, In wild un-rest, strange-ly thrill'd and

F. house, brood-ing a - lone, In wild un-rest, strange-ly thrill'd and

F. *poco rit.* **32** *a tempo*

mov - ed? I a - wait to - night my bride be - - lov - ed!

SOPRANO

ALTO

TENOR *à 8 p*

BASS Ha!

poco rit. **32** *a tempo*

p

F. **Tutti f**

Her name?

a 8 mf **Tutti f**

Can this be so? Her

Tutti f

Ha! Thou art be-troth-ed? Her name?

a 16 mf **Tutti f**

Bridegroom and bride! Let the wine flow! Her

Piano accompaniment for the second system. The right hand has a melodic line with some grace notes, and the left hand provides a harmonic accompaniment. The tempo is marked 'Tutti f'.

F. *mf*
 In good sea-son shall ye know! —

name? *a 8 p*
 O craft-y schem - -

name? *a 8 p*
 O craft-y schem - -

33 Lucia *p espress.*

L. Then no more will we chas-ten thee,

a 8 p espress.
 Then no more will we chas-ten thee,

- er!

- er!

33 *espress.*

L. We take our leave, her-mit and dream - - er!

We take our leave, her-mit and dream - - er!

Tutti p.
Ha! Ha!

The first system of the score features two vocal staves (L. and T.) and a piano accompaniment. The vocal lines are in a soprano and tenor range, with lyrics "We take our leave, her-mit and dream - - er!". The piano accompaniment includes a treble clef staff with a *Tutti p.* marking and a bass clef staff. The music is in a key with two sharps (D major) and a 3/4 time signature. The piano part includes a triplet of eighth notes and a 6/8 time signature change.

Tenor Solo
p espress.
Be - stow — on thy la - - dy for

pp ALTO I
We take our leave, her - mit and dream - - -

8 1st TENORS
Be - stow — on thy la - - dy for

The second system of the score features three vocal staves (L., T., and ALTO I) and a piano accompaniment. The vocal lines are in a soprano, tenor, and alto range, with lyrics "Be - stow — on thy la - - dy for", "We take our leave, her - mit and dream - - -", and "Be - stow — on thy la - - dy for". The piano accompaniment includes a treble clef staff and a bass clef staff. The music is in a key with two sharps (D major) and a 3/4 time signature. The piano part includes a *pp* marking and a 6/8 time signature change.

T. *me Just one kiss! Give her my fair greet - ing!* (34)

SOPRANO II *sost. espress.*
My heart be -

ALTO I
er, We take our leave!

ALTO II *sost. espress.*
My heart be -

me Just one kiss!

TENOR II *sost. espress.*
My heart be -

BASS I *p.*
Give her my fair greet - ing!

BASS II *sost. espress.*
My heart be -

p. (34)

mf sost. e cresc.

SOPRANO I

My heart be - fore her feet I

fore her feet I lay!—

mf sost. e cresc.

My heart be - fore her feet I

fore her feet I lay!—

Tutti *mf sost. e cresc.*

My heart be - fore her feet I

fore her feet I lay!—

mf sost. e cresc.

My heart be - fore her feet I

fore her feet I lay!—

mf sost. e cresc.

(35)

lay! _____ Gui-do! Lui - gi!

Gui - do! Lui-gi! Gui-do! Lui - gi!

lay! _____ Has-ten a - way! Has-ten a - -

Gui - do! Lui-gi! Has-ten a - way! Has-ten a - -

lay! _____ Gui-do! Lui - gi!

Gui - do! Lui-gi! Gui-do! Lui - gi!

lay! _____ Has-ten a-way!

Gui - do! Lui-gi! Has ten a-way!

(35)

f

8

SOPRANO (*pronunziato assai*)

cresc.
 Red wine — did I drink of thee in full mea- sure,

ALTO

way! _____ *ff*
 Cor-

TENOR (*pronunziato assai*)

cresc.
 Red wine — did I drink of thee in full mea- sure,

BASS

Has-ten a - - way! _____ *ff*
 Cor-

(♩ = 100)
cresc.

Per - - fumed — was thy breeze that fill-ed my

to - na!

Per - - fumed — was thy breeze that fill-ed my

to - na!

cresc.

36

cloak, — Snow - white — was Pe-
 Or - vie - to! Snow - white — was Pe-
 cloak, — Snow - white — was Pe-
 Or - vie - to! Gui-do!

36

ru - gia, vi-o-let thou, — Spo-le - to! —
 ru - gia, vi-o-let thou, — Spo-le - to! —
 ru - gia, vi-o-let thou, — Spo-le - to! —
 Lui - gi! Has-ten a - way! —

fff (gaiamente)

To As - si - si I fared one sum - mer day,

fff (gaiamente)

To As - si - si I fared one sum - mer day,

fff (gaiamente)

To As - si - si I fared one sum - mer day,

fff

Danc - ing's a - foot now, and time is fleet - ing,

fff (gaiamente)

Hence I would de - part, yet in thrall I stay! _____

fff (gaiamente)

Hence I would de - part, yet in thrall I stay! _____

fff (gaiamente)

Hence I would de - part, yet in thrall I stay! _____

fff

Danc-ing's a - foot, now haste a - way! _____

Bells

fff

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with two triplet markings (3) over groups of three eighth notes. The grand staff contains a complex accompaniment with many sixteenth notes and some slurs.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The melodic line in the top staff continues with triplet markings (3) and some accidentals (flats). The accompaniment in the grand staff is dense with sixteenth-note patterns and includes some slurs.

Third system of musical notation. The top staff has a circled measure number 38. The melodic line continues. The grand staff features a trill (tr.) in the right hand and a dynamic marking of *meno ff* in the left hand. The word *espress.* is written above the right-hand staff. The system ends with a fermata over a chord.

Fourth system of musical notation. The top staff contains a melodic line with a second ending bracket (2) over the final two measures. The grand staff features a piano (*p.*) dynamic marking and a slur over the right-hand part.

Fifth system of musical notation. The top staff has a circled measure number 39. The system concludes with a piano (*p.*) dynamic marking and a slur over the right-hand part.

dim. *p*

This system shows the first two staves of music. The upper staff features a melodic line with slurs and dynamic markings. The lower staff provides a rhythmic accompaniment. The dynamic marking *dim.* is placed above the first measure, and *p* is placed above the final measure.

This system continues the musical piece with two staves. The upper staff has complex chordal textures and slurs. The lower staff continues with a steady rhythmic pattern.

This system continues the musical piece with two staves. The upper staff features a melodic line with slurs and dynamic markings. The lower staff provides a rhythmic accompaniment.

40 *un poco sosten.*
sf *pp*

This system begins with a circled measure number 40. The upper staff has a melodic line with slurs and dynamic markings. The lower staff provides a rhythmic accompaniment. The dynamic marking *un poco sosten.* is placed above the first measure, *sf* is placed above the second measure, and *pp* is placed above the final measure.

dim. sempre

This system continues the musical piece with two staves. The upper staff has a melodic line with slurs and dynamic markings. The lower staff provides a rhythmic accompaniment. The dynamic marking *dim. sempre* is placed above the final measure.

41 *ppp*

41 *ppp*

This system begins with a circled measure number 41. The upper staff has a melodic line with slurs and dynamic markings. The lower staff provides a rhythmic accompaniment. The dynamic marking *ppp* is placed above the second measure and again above the final measure.

lungc

Molto lento

42

pp *ppp*

F. Francis (alone)

dolce

Like to a wind-swept flow'r that

espress. un poco marcato

F.

leaf by leaf must per-ish, — Scent-lad-en day must fade, and ere long sink to rest; —

43

F. *dolcissimo*

A shroud, am-ber and

F. gold, spreads a veil o'er the west; Oh, fair the sun whose red

44

F. glow lights on the home I cher-ish!

espress.
sost. il basso

F. Between the rock and torrent there, Down Mount Su-ba-si-o,

F. a shep - - - herd seeks the hol - - low,

F. So fleet glides thro' the haze that the eye can-not fol - low,

poco rit.

pp

(45) *a tempo*

F. While the lilt of his burden comes faint thro' the air.

a tempo

F. The dusk smells sweet of earth, the wa-ters en-charm me, The

sost.

F. *rit.*
 night hath stirred the leaf and tree; God a-bove! God a-bove!

F.
 Give me strength and grant me Pow'r to love these, but still serve

(46)
 F. Thee!

sost. espress.

dim. *pp*

II. Francis and the Lady Poverty

The Lady Poverty
 (47) *poco rall. a tempo poco rall. a tempo rall.*

L.P. Fran-cis! Fran-cis! Fran-cis!

F. *pp* Francis
 Voice, faint yet soft and ten-der, Low and

poco rall. a tempo poco rall. a tempo rall.

col canto

L.P.

F. *a tempo*
 gen - tle as ze-phyr's sigh - ing, Lu - cent form de - fined in the

a tempo

pp

L.P.

F. Fran-cis! Fran - cis!
 shad-ows As thou draw-est near to me now, When flow-ers to slum-ber sur-

L.P. Fran - - - cis!

F. ren - - der, When a - bove the fires that are dy - ing Cir - cling va - pours

poco cresc.

poco cresc.

L.P. Fran - cis!

F. float o'er the mead - ows: Is it thou, My La - dy, is it thou?

48 *f*

f

The Lady Poverty

L.P. I seek thee in pain, in tor - ment that op -

Molto lento (♩ = 66)
(♩ = ♩ del precedente)

L.P. press - es! Tho' my lips and mine eyes be fair,

dolente espress.

L. — And tho' jasmine gay a - dorn my flow - ing tress - es,

(49) L. My feet are bleed - ing, — despite the gentle winds' ca - ress - es,

L. And my white robe men soil and tear! — No kindly friend have I to

dim.

(50) L. tend me, Chil-dren de-ride me, the dogs yelp at my feet And would

poco animando

tornando

L.P. *f* rend me; The world doth re - vile me! Wouldst thou learn what I *tornando*

al 1º tempo

p espress.

51 **Tempo I**

L.P. am? O Francis, I am Christian Pov - er-ty!

al 1º tempo

p espress. sempre dolente

Francis

F. *pp* Deign to give me thy hand, by this ring men shall know We are be -

The Lady Poverty

L.P. Fair are thy words, and with pit-y thy heart is

trothed, my belov - ed!

(52)

L.P. *mov - ed, But wilt thou succour all from whose eyes the tears flow?*

F. *This will I*

(52)

pp

L.P. *If one suf - fer - eth, wilt thou re - lieve him, Re -*

F. *do!*

L.P. *vive him that is faint, give him bread in his need?*

L.P. *f dim. If one be stained with guilty deed, Still as brother wilt thou re - ceive him?*

pp

53

Francis *dolce espress.*

F. *Lo! I kneel at thy bruised feet,*

F. *Pov-er-ty, since I do a-dore thee! The tears of all that mourn*

cresc.

F. *shall turn to laugh-ter sweet; Take thou this ring of me, I im-*

54

The Lady Poverty

L.P. *My trust in thee makes two hearts one!*

F. *plore thee! My trust in thee makes two hearts one!*

p

p

p

54

cresc.

L.P. My hand in thine For ev - er, for ev - er joins us in teth - er,

F. My hand in thine For ev - er, for ev - er joins us in

cresc.

dim. rall.

L.P. Thine appointed task shall be mine, To tread the path of life to -

F. teth - er, Thine appoint - ed task shall be mine, To jour - ney to -

dim. rall.

dim. rall.

⑤⑤

L.P. geth - er! —

F. geth - er! —

⑤⑤

pp

Lento, come prima

Francis

pp

F.

SOPRANO (*humming*)

ppp

Bells (*in the distance*)

Lento, come prima

The night is tranquil,

F.

The val-ley is peace-ful: Be - low

F.

Sound the ech-oes of voic-es and chimes har-mo - niz - ing!

(56)

pp

The Lady Poverty

L.P. *p*

Dost thou see, where yon hill-slope is ris - ing,

pp

Detailed description: This musical score is for the vocal part of 'The Lady Poverty'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line begins with a rest, followed by the lyrics 'Dost thou see, where yon hill-slope is ris - ing,'. The melody features several triplet markings (indicated by a '3' above the notes) and a dynamic marking of *p*. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *pp*. The piano part consists of chords and arpeggiated figures.

L.P. *pp*

That lit-tle flame that trembles with faint, persistent glow? —

espress.

Detailed description: This section continues the vocal part of 'The Lady Poverty'. The vocal line starts with a rest, followed by the lyrics 'That lit-tle flame that trembles with faint, persistent glow? —'. The melody includes a change in time signature from common time to 3/4 time. The dynamic marking is *pp*. Below the vocal line is a piano accompaniment in grand staff with a dynamic marking of *espress.* (espressivo). The piano part features a long, sweeping melodic line in the bass clef and chords in the treble clef.

Francis (57)

F. *ppp*

Ah! —

pppp

Detailed description: This musical score is for the vocal part of 'Francis'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line begins with a rest, followed by the exclamation 'Ah! —'. The dynamic marking is *ppp*. Below the vocal line is a piano accompaniment in grand staff with a dynamic marking of *pppp*. The piano part features a complex texture with many chords and arpeggiated figures, including some markings that look like 'x/2' or similar symbols.

First Part

I. The Leper

Lento e grazioso (♩ = 108)

(con sentimento di freschezza)

The musical score is written for piano in 6/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "Lento e grazioso" with a quarter note equal to 108 beats per minute. The performance instruction is "con sentimento di freschezza".

The score consists of five systems of music, each with a treble and bass clef staff:

- System 1:** The right hand begins with a melodic line marked *p dolce*. The left hand has a few notes. The system ends with a *sf sf* dynamic marking.
- System 2:** The right hand features a series of chords and a melodic line, marked *sf sf*. The left hand has a steady accompaniment.
- System 3:** The right hand has a more active melodic line, marked *poco cresc.*. The left hand continues its accompaniment. The system ends with a *dim.* marking.
- System 4:** The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.
- System 5:** The right hand has a melodic line with some grace notes, marked *sf sf*. The left hand has a steady accompaniment.

The score includes various musical notations such as slurs, ties, and dynamic markings.

SOPRANO I (CHORUS)

dolce (con sentimento di freschezza)

Ye shep-herds all, dance on the lawn, Fair April calls to

mirth and laugh - ter! Sil - vern the olive-trees gleam after The kiss of dawn!

59
Blithe and gay the lark carols soaring Un - seen on high, In flaming

sky, Yet _____ shrill and clear His note we hear Out-pour -

ing! Green blades a - new shoot out their sprays And safe nestle there

moss and crick - et, — And light - - ly the grass - es brush the

poco

60

Friar Leon *dolce, molto espress.*

L. *poco rit.* *a tempo* O good Fri-ar

stem of the thick-et That sways!

60

a tempo tranquillo

poco rit. *dolce espress.*

L. Fran - cis, great joy is mine! — For the Spring drones a note di -

L. *p.*
vine, Vi - brant hum her - alds A - pril

poco cresc.

L. *p.* (61)
morn - - - ing, Tho' not yet the ripe fruit can

L.
fall, The gly - cine doth en - rich my

dim.

L.
wall, My cell - door with its bloom a - dorn - ing!

m.d.

62

dolciss

L. *dolciss.*

Ros - y chil - dren ——— tray and pannier bring

L. *animando*

On this gold-en morn of the spring, And load them with

animando

L. *un poco*

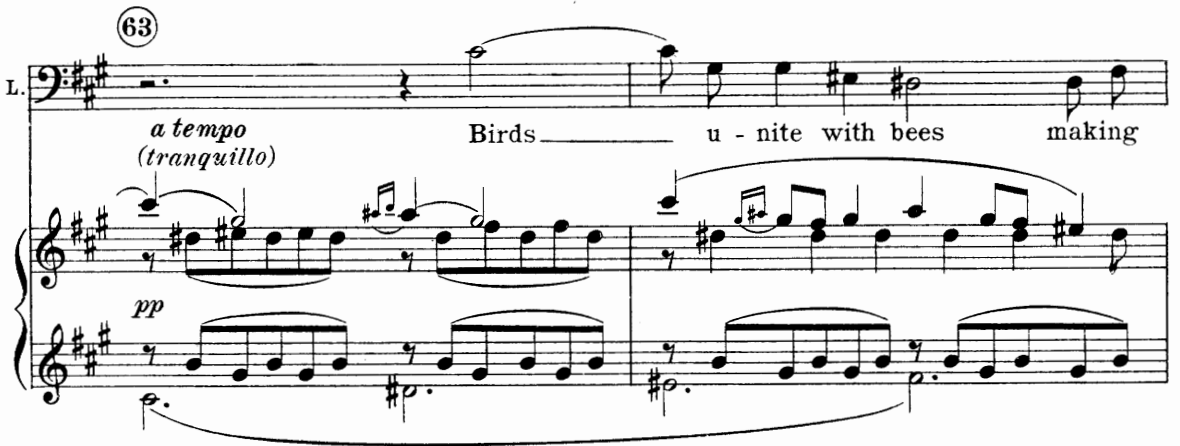
blos - som and ber - - - ry; ——— There's no

un poco

L.

heart so hard - ened, I vow, ——— But can

L.  feel some tender-ness now,

(63) L.  *a tempo*
(tranquillo) Birds u - nite with bees making

L.  *cresc.*
mer - ry! Earth de - lights with her charm, in

L.  *f*
glo - ry trees appear, All a - wakes!

Francis

F. *f* *p*
 O - - - - - broth - - - - -
 L. *p*
 All a - wakes!

F. *cresc.*
 er! Thanks to God,
 L.
dim.

F. *poco rit.* (64) *a tempo*
 — thanks to God, thanks, that spring is here!
 L. *pp*
poco rit. (64) *a tempo*
dolce espress.

F. 

L. 

Spring, thou art cloth - ed in glad - ness!







dim.

65 

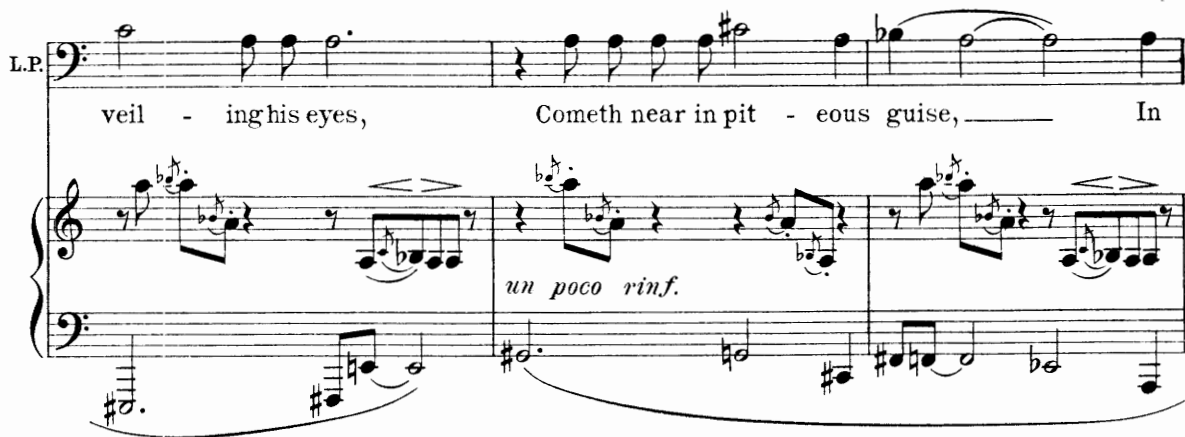
pp 

Friar Leon 66

L. 

Hith - er a man,

espress. (poco marcato) 

L.P.  veil - ing his eyes, Cometh near in pit - eous guise, In

un poco rinf.

L.P.  garb of afflic - tion and sad - ness! Bowed down with

rinf. p

rinf.

L.P.  weight of mis - er - y, That his lead - en feet

cresc.

cresc.


L.P.  scarce can car - ry! What ails him?

67 *senza ritardare*

L. 

sempre cresc.

L. 

L. 

f cresc.

O hor - ror! O hor - ror! A - way, Nor

f cresc.

L. 

tar - - ry! Has - ten a - way! He is a

68

L. *le-per!* _____

SOPRANO *ff* *Le-per!* _____

ALTO *ff* *Le-per!* _____

TENOR *ff* *Le-per!* _____

BASS *ff* *Le-per!* _____

68

ff

mp *Le-per!* _____ *Le-per!* _____

p (marcato) *Un - clean* _____

pp *Le-per!* _____ *Le-per!* _____

p (marcato) *Un - clean* _____

p

cresc.
 — is this le - per de - fil - - ed, — From his eyes the

cresc.
 — is this le - per de - fil - - ed, — From his eyes the

The first system features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "is this le - per de - fil - - ed, — From his eyes the". The piano part includes a prominent scale-like figure in the right hand.

(69) *ff*
 Death! Death! Death to him!

scales — run with blood! —

f
 Death! Death! Death to him!

scales — run with blood! —

The second system continues the vocal and piano parts. It begins with a circled measure number (69) and a fortissimo (*ff*) dynamic marking. The lyrics are: "Death! Death! Death to him!". The piano accompaniment features a scale-like figure in the right hand and a more active bass line. Dynamics include *f* and *ff*.

(69)

f

The third system is primarily piano accompaniment. It starts with a circled measure number (69) and a fortissimo (*f*) dynamic marking. The piano part consists of a complex, rhythmic accompaniment with a scale-like figure in the right hand and a more active bass line.

Ah! He chokes! How he fights for his breath! Let him die, un -
 Ah! He chokes! How he fights for his breath! Let him die, un -

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *mf* and *f*.

(70) *ff*
 Death! Death! Death to him!
 clean and de-fil - ed! Let him die! Let him die! Outcast and revil - ed!
 Death! Death! Death to him!
 clean and de-fil - ed! Let him die! Let him die! Outcast and revil - ed!
 (70) *ff*

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff*.

Ah! He chokes! How he fights for his breath!_____

A - rise!_____ Let him be stoned to death!_____

Ah! He chokes! How he fights for his breath!_____

A - rise!_____ Let him be stoned to death!_____

ff

8^{va}

Let him die, all un-clean and de-fil - - ed!

The wheel! Man - gle and rend each limb!_____

Let him die, all un-clean and de-fil - - ed!

The wheel! Man - gle and rend each limb!_____

Death!_ Death!_ Death!_ Death!_ Let him

Death!_ Death!_ Death!_ Death!

Death!_ Death!_ Death!_ Death!_ Let him

Death!_ Death!_ Death!_ Death!

(71)

die! Death!

Death!_ Death!

die! Death!

Death!_ Death!

(71)

strepitoso

sempre con moto ed agitato

F. Francis *f*

Ah! Fly not so!

mf (marcato)

F. Here fain would I stay thee!

F. O broth-er! to whom this earth is as hell,

F. *senza rigore* Let the peace of heav'n now re-pay thee, *rit.* Which thy suffering earns thee

colla voce sf poco f

72 **Tempo I** (*ma sempre con moto*)

F. well! _____

Lp. **The Leper** *f p.* $\frac{4}{4}$ *p*

72 **Tempo I** (*ma sempre con moto*)

Go! Keep thee far from me! _____ Ere the

p sostenuto *p*

Lp. pangs of this hell _____ o'er-take thee! I warned thee, my

Lp. rat-tle counselled all to take flight! Prudent was thy friend to forsake thee,

dim.

Francis *p molto rit.* $\frac{4}{4}$

Nay, friend, thy warning stayed me!

Thou, too, shouldst have fled from my sight!

dim. *sf* *dim.*

73

a tempo (agitato)

F.

SOPRANO *ff*

Wretched man! Fly! And leave us!

ALTO *ff*

Wretched man! Fly! And leave us!

TENOR *ff*

Wretched man! Fly! And leave us!

BASS *ff*

Wretched man! Fly! And leave us!

73

a tempo (agitato)

ff

The Leper

Lp. *mf*

Know - est not, we are held ac - curst? To ex - ile

mf marcato

Lp. *f*

doomed, not e - ven the church will re - ceive us,

Lp. *mf* *sf* *mf*

The world cast - eth us out, nor may we slake our

4p. 5p. 6p.

Lp. *ff*

thirst, A - las, _____ at the spring or the foun - tain!

SOPRANO *ff* Go on thy

ALTO *ff* Go on thy

TENOR *ff* Go on thy

BASS *ff* Go on thy

ff

Go on thy

74

way, and seek the moun - tain! Go! _____

way, and seek the moun - tain! Go! _____

way, and seek the moun - tain! Go! _____

way, and seek the moun - tain! Go! _____

The Leper

(con agitazione sempre)

Lp. *mf* *cresc.*

See these hands, these lips and these eyes, This bod - y, that wasting
(con agitazione sempre)

p

Lp. mor - ti-fies With dis-ease, re - lent - less, ap-pall - ing!

Lp. *string.*

Mark these scars and these wounds all fes - tering and gall -

sf string. *sf*

(75)

Lp. - - - - ing!

ff

a tempo

F. Nay, I love thee, thou shalt love me!

a tempo

sf p

p

F. Thy hand laid on mine binds each oth - er, My kiss on thy

mf (senza rigore) *calmo* *p*

espr.

F. lips greets my broth-er- Come, rest in mine arms, come, — one are

rinf.

76

F. we! Is it thou, brother, turnest from me?

dolce

Lp. In thine arms?

mf

p espress. *pp* *p*

The Leper *dolce espress.* Who then art thou, thou, — at whose voice Weeping eyes grow dim? who canst thou

ppp

77

Francis

F. God's low-ly ser-vant!

(sempre la stessa battuta)

Lp. be? Thy name?

77

(♩ = ♩.)

dolciss. ed espress.

F. Francis.

Lp. That same Francis famous in sto-ry, Who worketh mir-acles di-

Lp. vine, In whose bright eyes the stars do -shine, And whose speech doth fore-tell God's

poco sf

Lp. glo-ry? What mocker-y is this? Ah! 'tis some jest of thine!

col canto *pp*

78

Tempo I (*ma molto tranquillo*)

Francis

F. Broth - er, I am Fran-cis, one of God's lit-tle poor'!

The musical score for Francis consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 6/4 time signature. The piano accompaniment is in grand staff with a key signature of two flats and a 6/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

The Leper

p molto espress.

Lp. I was vile, crawl-ing ver - min, despis - ed and low - ly,

The musical score for The Leper consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats and a 6/4 time signature. The piano accompaniment is in grand staff with a key signature of two flats and a 6/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

Lp. Yet this night shall lay me down to sleep, Se-cure

The musical score for The Leper continues with a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats and a 6/4 time signature. The piano accompaniment is in grand staff with a key signature of two flats and a 6/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

Lp. in my faith strong and deep, Aflame with hope radiant and

The musical score for The Leper continues with a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats and a 6/4 time signature. The piano accompaniment is in grand staff with a key signature of two flats and a 6/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

79

Lp. *ho - - - ly! The fe-ver that did rack my tem-ples*

The first system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a fermata over a whole note, followed by the lyrics "ho - - - ly!". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Lp. *cresc. poco a poco*
Now hath bro - ken its cru - el chain, Now eased are my limbs of their pain,

cresc. poco a poco

The second system of the musical score. The vocal line continues with the lyrics "Now hath broken its cruel chain, Now eased are my limbs of their pain,". The piano accompaniment features a crescendo marked "cresc. poco a poco" in both the vocal and piano parts.

Lp. *And my wounds are cooled of their burn-ing. I, ac-curst, — and foul in men's*

f dim.

f dim.

The third system of the musical score. The vocal line includes the lyrics "And my wounds are cooled of their burn-ing. I, accurst, — and foul in men's". The piano accompaniment has a dynamic marking of "f" (forte) and "dim." (diminuendo) in both parts.

Lp. *eyes, — Now go, to my la-zar-house re - turn - - ing, Like*

The fourth system of the musical score. The vocal line continues with the lyrics "eyes, — Now go, to my la-zar-house re - turn - - ing, Like". The piano accompaniment features a four-measure rest in the right hand, indicated by a bracket with the number "4".

2 *poco rit.* 4 (81) *a tempo*

Lp. man re - deemed — to Par - a - dise!

poco rit. *a tempo*

p *espress.*

Francis (82) *dolce*

F. O Fri - ar Le - per, sim - ple in faith — art

pp *dolce*

F. thou, — No - ble in grief, pa - tient in woe; I kneel to thee, —

sf *p*

F. *and ask thee now To ab-solve and bless me ere thou go!*

83 Tempo I. (Lento e grazioso)

F. *A few Sopranos*

Tempo I. (Lento e grazioso) *pp* *Ye shep-herds all, dance on the*

dolciss.

ppp

lawn, Fair A-pril calls to mirth and laugh - ter!

(perdendosi) *a tempo*

Sil-ver-tipped ol-ive-trees gleam af-ter The kiss of dawn!

a tempo *sf sf* *ppp*

II. Saint Clare

Andante (♩ = 56)

pp *dolciss. espress.*

Bell

The first system shows the piano accompaniment in G major, 3/4 time. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A bell sound effect is indicated in the bass staff.

The second system continues the piano accompaniment with similar triplet patterns and slurs in both hands.

84

dolciss. espress.

pp

The third system begins with a circled measure number '84'. It features a change in the piano part with more complex triplet figures and a *pp* dynamic marking.

poco

The fourth system continues with intricate triplet patterns and a *poco* dynamic marking.

Francis

dolce

Sis-ter Clare, — whith-er a - way? — The wear - y day is

The fifth system contains the vocal line for Francis, starting with a *dolce* dynamic. The lyrics are: "Sis-ter Clare, — whith-er a - way? — The wear - y day is". The piano accompaniment continues below.

85

F. end - ing, Shad - ows fall one by one, on hill and slope de -

pp sempre

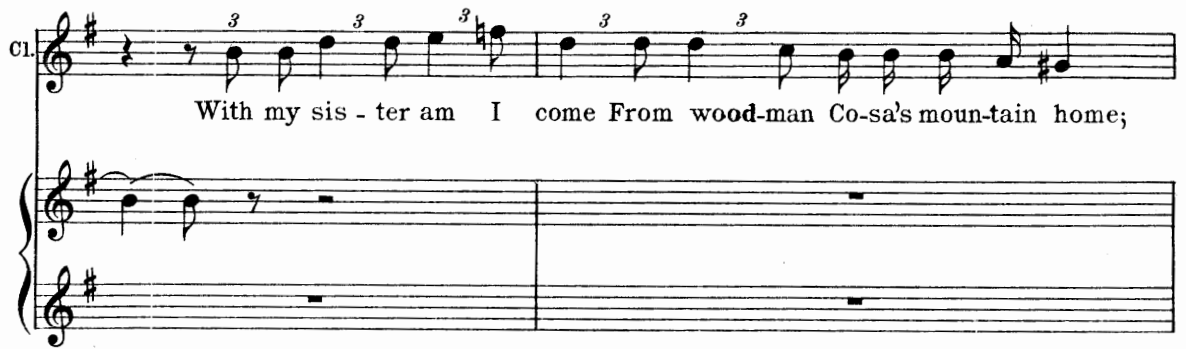
F. scend - ing, The dis - tant woods faint - ly are seen, ——— An - ge - lus bell, —

F. — its li - quid note with twi - light blend - ing, Hath reached Saint Damian's walls, so

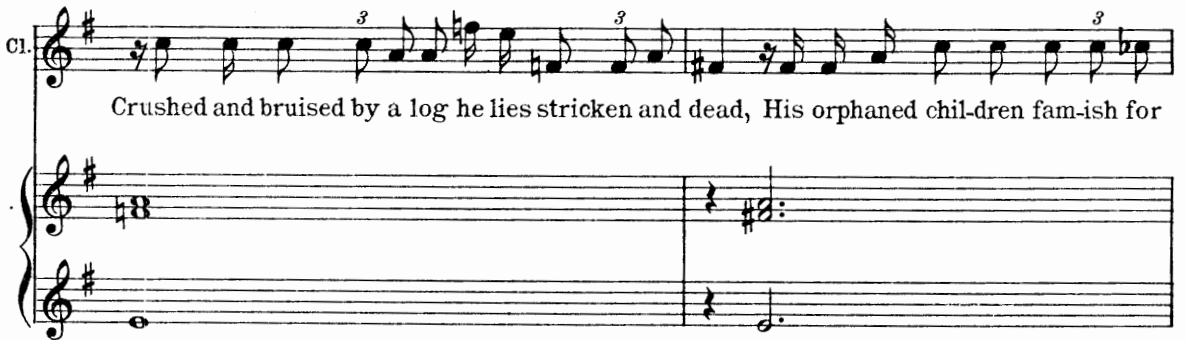
F. white in bow'r of green! ———

espress.

St. Clare

Cl. 

With my sis - ter am I come From wood-man Co-sa's moun-tain home;

Cl. 

Crushed and bruised by a log he lies stricken and dead, His orphaned chil-dren fam-ish for

86 

bread!

Cl. 

Now the first star of eve glows

87

Cl. faint-ly, The crimson sky grows grey and dim, We hasten on!

un poco animato

Francis

un poco rinf. *rinf.*

F. Sis-ter Clare, mer-ci-ful, kind and saint-ly,

poco

Clare

dolce espress.

Cl. Wor-thy art thou to toil for Him!— Good

88

a tempo

Cl. fa-ther, thou art my guide, all my thoughts wait on thine,—

a tempo

dolciss. espress.

Cl. *p* *3*
Well I re - call that hour di -

Cl. vine, — A child was I when in the church thy voice pro - claimed

Cl. *89* *molto espress. cresc.*
— Its mes - sage of faith and of love, — Round San Gior - gio's aisles

il basso sost. espress.

Cl. soar - ing a - bove, — As on the wing — a might - y bird; —

poco cresc.

Cl.

 And with tears that mes-sage I heard, Full of won -

Cl.

 - - ders new and truths ap - peal - - - ing,

Cl.

 Mine own self to me there re - veal - - - ing!

Cl.

 - Then from the e - vil world far a-way I sped in flight, -

Cl. *And to God swift my foot-steps*

Cl. *bore me! Se-rene and*

91 *dolce*

p espress.

Cl. *calm, night lay be-fore me,*

Cl. *Palm— Sun-day night!*

dolciss. espress.

Cl. *I do re-mem - ber!*

ppp

Cl. *So fit-ful the ze - phyr's ca -*

(mormorante)

92

Cl. *ress_____ And so faint the gleam from the well, The*

Cl. *path way so white, the smell Of the brack-en,*

ppp

93

Cl. *per-fumed bit-ter - ness!* *The moon— ere long a-rose on*

espress.

Cl. *high,* *Moon whose thin cres-cent lights us to-night from her*

Cl. *heav - en!—* *And the wind kissed my robe*

dolciss.

Cl. *with an el - o-quent sigh!* *I do re -*

Cl. *mem - - ber!*

espress.

Francis

p I saw thee yes - ter - e - ven, Sis - ter Clare, From my

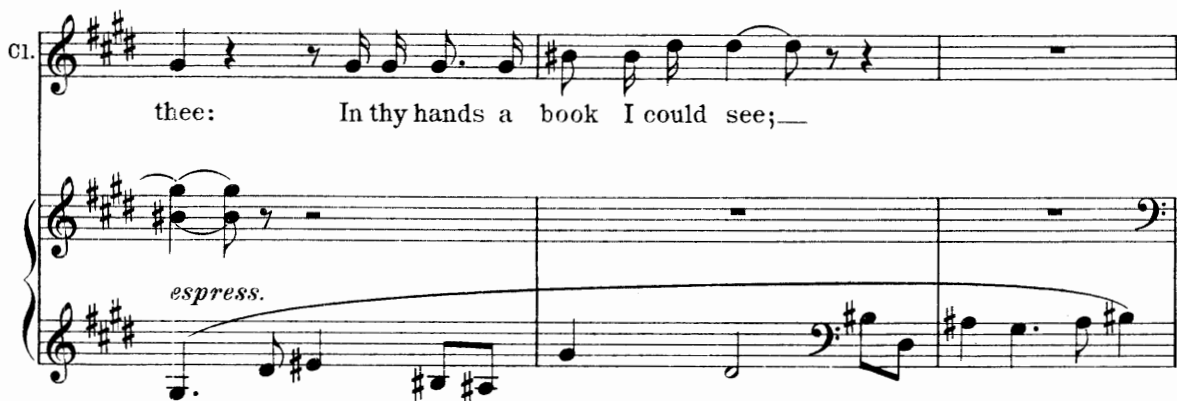
pp

p gar - den mus - ing in prayer, A - far I saw thee, Sis - ter Clare:

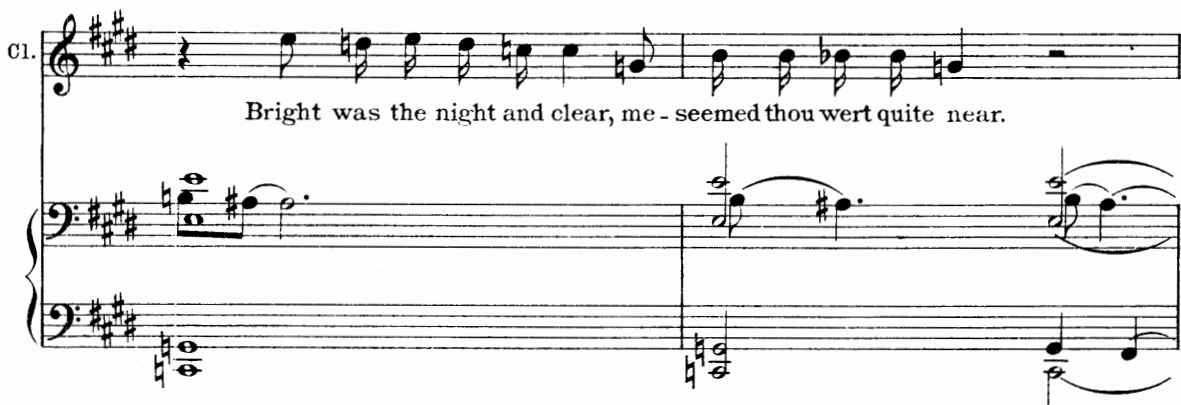
94 Clare

Thou wast gath - er - ing po - sies! Yes, I was tend - ing my ros - es,

Cl. 
 Eve-ning had come so peaceful-ly, And from my home, as thine, my gaze fell on

Cl. 
 thee: In thy hands a book I could see;—

espress.

Cl. 
 Bright was the night and clear, me - seemed thou wert quite near.

Cl. 
a voce bassa
 Late grows the hour— Fare-well! No more may I stay, Broth-er.

95

Cl. *The An - ge - lus bell dies a - way.*

dolciss. espress.

Francis (alone)
dolce e con fervore *poco cresc.*

F. *All praise to Thee, O Lord, for Sister Clare, for Thou hast made her constant and zealous,*

poco cresc.

F. *and thro' her Thy marvelous light il - lu - mines our hearts!*

espress.

dim.

III. The Birds

Andante con moto (♩ = 52)

con calore

Friar Leon

96

Ah! — Fierce the re-

L. *lent - less sun beats down, cru - el, un - spar - ing!*

L. *Hot dust chokes me, and faint am I — With pain and*

L. *tor - ment o - ver bear - - - ing!*

97

Musical score for the first system, featuring a treble and bass clef with various musical notations including triplets and slurs.

Musical score for the second system, starting with measure 98, featuring a treble and bass clef with a large slur and a fermata.

poco a poco rall.

Musical score for the third system, featuring a treble and bass clef with triplets and a dynamic marking of "dim. poco a poco".

Lento (♩ = 80)

99 Friar Leon

dolce

Dost thou see where Pe - ru - gia lies there, On the crest of yon - der moun - tain?

dolciss. e molto legato

Musical score for the fourth system, including vocal line and piano accompaniment with lyrics.


L.

Here at the foot are elms and turf and hil - lock and foun - tain;


Musical score for the fifth system, including vocal line and piano accompaniment with lyrics.

100

Francis

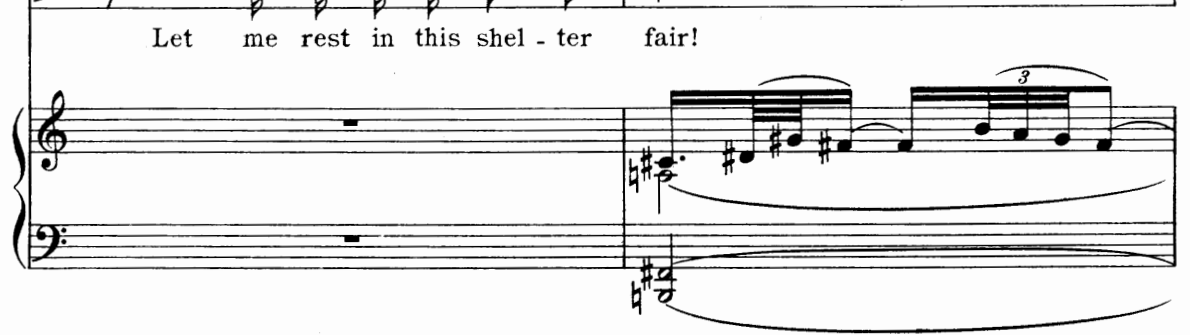
F. 

Friar Leon

L. 

Do as thou wilt, —


Let me rest in this shel - ter fair!



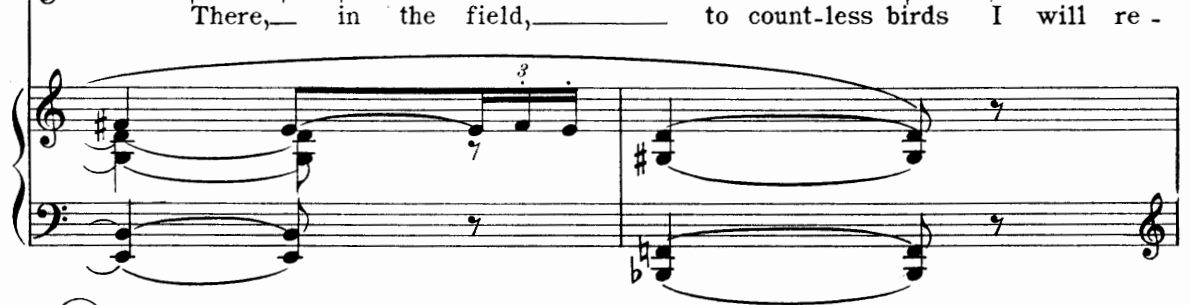
F. 

— and nurse thy fol - ly till e - ven! —



F. 

There, — in the field, — to count-less birds I will re -




101

F. 

hearse in cho-sen words, Preach-ing them the gos-pel of Heav-en!

legg.



F. **Friar Leon**

L. A ser - mon? O, tru-ly hast thou set For these poor birds a cun-ning

L. net! And thou of late didst rail at fol - ly!

L. By my faith, pri-thee un-der - stand, That ere thou move a foot or hand, They will

102

F. **Francis**

L. **Friar Leon** Not fly from thee far a - way!

Francis

F. so! Be - hold, on - ward I go.

Francis

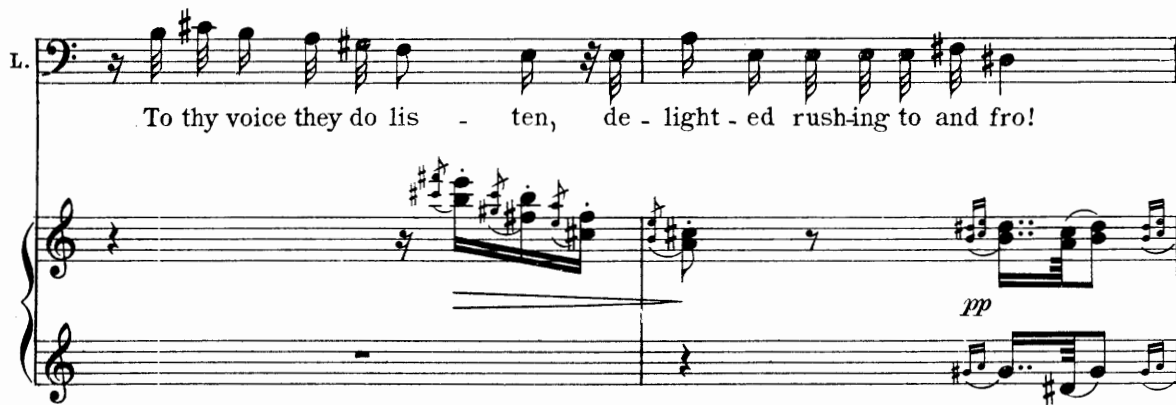
F. Look, do they flee?

Friar Leon

L. They stay!

Friar Leon

L. 103 *mf* A - maz - ing!

L. 

To thy voice they do lis - ten, de - light - ed rushing to and fro!

pp

L. 

Ah! — Be-hold, round thee now de-scend - ing,

dim.

L. 

They seek the earth and pause in their whirl, And flut-ter-ing wings slow-ly

3

L. 

furl, Their heads to thee in hom-age bend - ing!

Doppio movimento

104

(♩ = ♩ del precedente)

p leggero

Measures 1-2 of piece 104. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The vocal line consists of a few notes with a slur.

Measures 3-4 of piece 104. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long slur over the notes.

105

(♩ = 66)
The Birds
dolce

Light is our wing, gay our song,

Measures 1-2 of piece 105. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The vocal line consists of a few notes with a slur.

Wel - come thou

Measures 3-4 of piece 105. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long slur over the notes.

each feath - ered rov - - - er,

Measures 5-6 of piece 105. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long slur over the notes.

While o'er thy head we do hover;

Flut-ter - ing band, clus-ter - ing throng, Each

bird hides in its nar - row breast

106

One frail heart throb-bing tim - id - ly; A-

bove, be-neath, from East and West,

Swift on the wing come we,

107

The Thrush

The Birds *poco rit.* *a tempo*

Lit - tle chil - dren of God!

poco rit. *a tempo*

The Redbreast

Thrush am I, the mer-ry Thros-tle! And I, the Red-breast!

The Sparrow

And I, the

The Lark

The Chaffinch

I the Lark in som-bre hab - it! Like thy grey hab - it! The

The Linnet

Spar - row! I, the Lin-net!

(108) The Warbler

Finch am I, dar-ling of an - gels! I, the black-hood-ed

The Nightingale

And I, the Night-in-gale!

(108)

War-bler!

The Tomtit

I, the Tom-tit!

The Wagtail

With the work-er from morn to eve, — so shril-ly piping do I

go, ——— to cheer his toil: A mer-ry Wag - tail!

109 The Birds
1st Group

O Fran-cis, — we would lis - ten to thee, would lis - ten to

1st Group

thee, ——— to thee! O Fran - cis, we would lis - ten to

2nd Group

to thee! ——— O Fran - cis, we would lis - ten to

The Wren

The Wren am I, wilt thou take me, The smallest bird of all!

thee!

thee!

p

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are written below the notes. The second and third staves are piano accompaniment, also in treble clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

Let me not be de - nied! Here am I a -

p

Detailed description: This system contains the fourth and fifth staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present.

flut - ter and coy, In the leaves crouch - ing by thy side, Lest

espress.

Detailed description: This system contains the sixth and seventh staves of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues. A dynamic marking of *espress.* (espressivo) is placed above the piano part.

3 *rinf.*

cru-el foes drive me a - way! Broth - er, tho' my heart is so

8

espress. un poco

poco rit.

gay, Yet my poor trem-bling tongue scarce can sing for ver-y

8

poco rit.

(110) (♩ = ♩) *a tempo*

joy.

a tempo
espress.

dim. *pp*

8 *8*

111 Un poco più tranquillo (♩ = 50)

Francis

(senza rigor del tempo)

F. *Breth-ren Birds, who sit with fold-ed wing, Call me your*

p ma sost. ed espress.

F. *friend and greet me with ac-cord, — Know ye now that God is the Lord, In praises to*

F. *Him should ye sing! For He hath cloth-ed you — with plum-age fair,*

112

F. *And for your flight fash-ioned the air,*

f

(senza rigor del tempo)

F. *And of old He pre-serv-ed your kind, And shel-ter for*

mp

F. *espress.*
 you in the Ark did he find! And tho' ye la-bour not, God's

F. *ma dolce*
 bless-ing giv-eth ease, Your food is the grain and the foun-tain, Your do-main the

F. *espress. poco marcato*
 hill and the moun-tain, And your home the nest in the trees! _____

113

F.
 Lest light-ning and tem-pest dis-may you, His ten-der care gathers them in, _____

F.
 With lov-ing thought He doth ar-ray you, Who weak and frail, toil not nor

110 (114) Tempo I (♩ = 80)

F. spin!

F. *rinf.*
Breth-ren Birds, be

F. mind-ful of His grace, — With thank-ful hearts His love re-ward, In -

F. grat-i-tude is vile and base, — Let man a-lone for-get his

(115) (♩ = 66)
F. Lord!

The Birds

dolce

Light is our wing, gay our song,

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "Light is our wing, gay our song,". The piano accompaniment consists of two staves (treble and bass clefs) with a 6/8 time signature. The piano part features a repeating eighth-note pattern in the bass and a melodic line with slurs in the treble.

Wel - come thou

The second system continues the vocal line with the lyrics "Wel - come thou". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

each feath - ered rov - - - er,

The third system features a vocal line with a triplet of eighth notes marked with a '3' above the first note. The lyrics are "each feath - ered rov - - - er,". The piano accompaniment continues with its characteristic patterns.

While o'er thy head we do hov - - er,

The fourth system has a vocal line with a triplet of eighth notes marked with a '3' above the first note. The lyrics are "While o'er thy head we do hov - - er,". The piano accompaniment continues with its characteristic patterns.

Flut - ter - ing band, clus - ter - ing throng; Each

The fifth system features a vocal line with two triplet markings above the first and fourth notes. The lyrics are "Flut - ter - ing band, clus - ter - ing throng; Each". The piano accompaniment continues with its characteristic patterns.

bird hides in its nar - row breast_____

116 *pp*

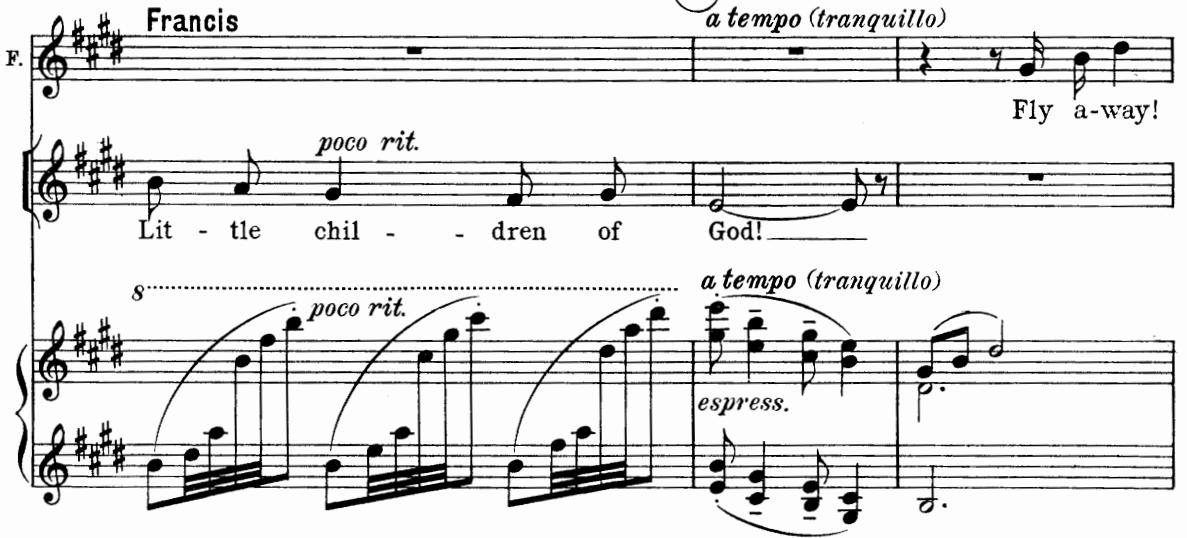
One frail heart throb - bing tim - id - ly; A -

bove, be - neath, from East and West, _____

Swift on the wing come we,

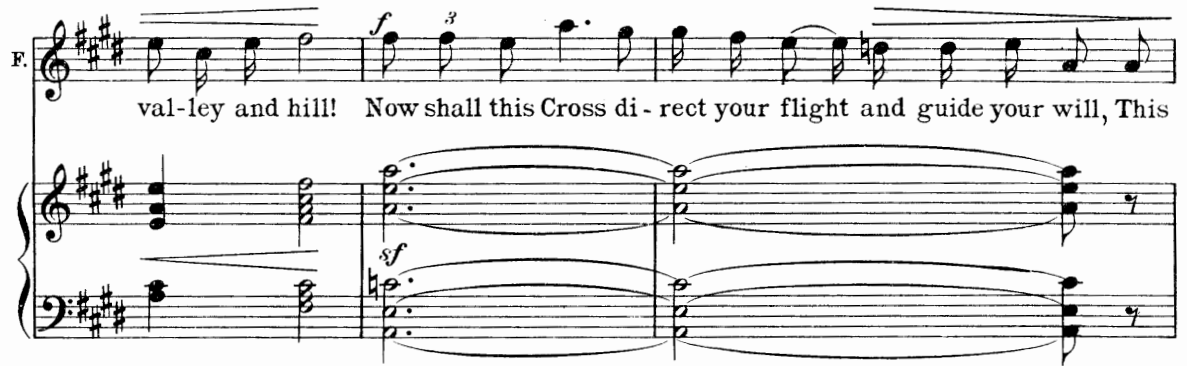
Francis

a tempo (tranquillo)

F.  *poco rit.* Fly a-way!
Lit - tle chil - - dren of God!

a tempo (tranquillo)
espress.

F.  And pro-claim in the song that ye sing — Your gos - pel to

F.  val-ley and hill! Now shall this Cross di - rect your flight and guide your will, This

F.  Cross that I trace on each wing! — Go, the

p

F. first of you, West-ward go ye forth, — Oth-ers, find ye the

F. South; and to the East a throng; Let all the rest go seek the

(118) F. North! — Praise God, Sing a-loud your sweet, heav-en-ly

F. song, Pure and ho-ly mes-sage forth-tell! —

119

F. Fare-well, broth-ers! Fare - well!

The Birds, flying round Francis in four groups

1st Group *ppp*

2nd Group *pp* Fare - *ppp*

3rd Group Fare - well! *pp* Fare - *ppp*

4th Group Fare - well! *pp* Fare - *ppp*

Fare - well! Fare -

well!

well!

well!

well!

well!

perdendosi

Second Part

IV. The Stigmata

Andante molto tranquillo (♩ = 48)

pp calmo *3* *3* *legato*

Musical score for "The Stigmata" in B-flat major, 3/4 time, marked "Andante molto tranquillo" (♩ = 48). The score is in piano and consists of five systems of music. The first system begins with a piano (*pp*) and calm (*calmo*) instruction. The second system continues with a *legato* marking. The third system features a *3* (triple) marking. The fourth system starts at measure 120, marked *espress.* (expressive), and includes a *poco sf* (poco sforzando) marking. The fifth system concludes with *sf* (sforzando) markings and a *3* (triple) marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

121

pp

p

3

This system contains measures 121 and 122. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together. The left hand has a more melodic line with a triplet of eighth notes in measure 122. Dynamics include *pp* and *p*. A triplet of eighth notes is marked in the left hand.

This system contains measures 123 and 124. The right hand continues with intricate rhythmic patterns. The left hand has a melodic line with a triplet of eighth notes in measure 124. Dynamics include *p*.

senza rigor di tempo

cresc.

3

This system contains measures 125 and 126. The right hand has a melodic line with a triplet of eighth notes in measure 126. The left hand has a melodic line with a triplet of eighth notes in measure 126. Dynamics include *cresc.* and a triplet of eighth notes is marked in the left hand.

3

This system contains measures 127 and 128. The right hand has a melodic line with a triplet of eighth notes in measure 128. The left hand has a melodic line with a triplet of eighth notes in measure 128. A triplet of eighth notes is marked in the left hand.

a tempo

f cresc.

3

This system contains measures 129 and 130. The right hand has a melodic line with a triplet of eighth notes in measure 130. The left hand has a melodic line with a triplet of eighth notes in measure 130. Dynamics include *f cresc.* and a triplet of eighth notes is marked in the left hand.

122 *poco rit.*

Musical score for measures 122-123. The piece is in 6/8 time with a key signature of two flats. Measure 122 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f* and *p*. Measure 123 continues with similar rhythmic patterns.

123 *Agitato (Allegro) (♩ = 126)*

Musical score for measures 123-124. The tempo is *Agitato (Allegro)* with a quarter note equal to 126 beats per minute. The time signature changes to 6/8. The right hand plays a series of chords, while the left hand has a rhythmic accompaniment. Dynamics include *poco sf*, *f*, and *p*.

124 *p espress.*

Musical score for measures 124-125. Measure 124 continues the previous texture. Measure 125 features a change in the right hand melody. Dynamics include *f*, *p*, and *p espress.*

rinf.

Musical score for measures 125-126. The right hand features a melodic line with a fermata over the final measure. The left hand continues with its rhythmic accompaniment. Dynamics include *rinf.* and *2*.

Musical score for measures 126-127. The right hand has a melodic line with a fermata. The left hand continues with its rhythmic accompaniment. Dynamics include *2* and *4*.

Musical score for measures 127-128. The right hand has a melodic line with a fermata. The left hand continues with its rhythmic accompaniment. Dynamics include *4* and *2*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with some notes beamed together.

Second system of musical notation, starting with a circled measure number 125. It includes dynamic markings such as *f* and *sf*. The notation shows complex chordal textures and melodic movement.

Third system of musical notation, featuring a *cresc.* (crescendo) marking. The music continues with intricate harmonic structures and melodic lines.

Fourth system of musical notation, marked with *ff* (fortissimo). It includes a section with a dotted line above the staff, possibly indicating a repeat or a specific performance instruction.

Fifth system of musical notation, featuring dynamic markings *sf* and *p*. The notation includes a section with a dotted line above the staff, similar to the previous system.

Sixth system of musical notation, featuring dynamic markings *f*, *sf*, and *mp*. The system concludes with a final chord and melodic line.

rall.

pp

126 Un poco più agitato (♩. = 132)

p

127

p

p

128

mf *cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand. Measure numbers 1 and 2 are indicated above the first two measures.

The second system continues the piece. It features a dynamic marking of *f* (forte) in the first measure. The right hand has a melodic line with a slur and a fermata over the first measure. The left hand provides a steady accompaniment. Measure numbers 3 and 4 are indicated above the first two measures.

The third system shows further development of the melodic and harmonic material. The right hand has a slur and a fermata over the first measure. The left hand continues with its accompaniment. Measure numbers 5 and 6 are indicated above the first two measures.

The fourth system continues the musical progression. The right hand has a slur and a fermata over the first measure. The left hand accompaniment remains consistent. Measure numbers 7 and 8 are indicated above the first two measures.

The fifth system continues the piece. The right hand has a slur and a fermata over the first measure. The left hand accompaniment continues. Measure numbers 9 and 10 are indicated above the first two measures.

The sixth system concludes the page. It features a dynamic marking of *cresc.* (crescendo) in the first measure. The right hand has a slur and a fermata over the first measure. The left hand accompaniment continues. Measure numbers 11 and 12 are indicated above the first two measures. The page number 129 is circled in the top left corner of this system.

First system of piano accompaniment. The right hand features a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present at the beginning.

Second system of piano accompaniment. The right hand continues the melodic line. A *poco rall.* marking is placed above the final measure of the system.

Largamente, ma l'istesso

Third system of piano accompaniment, characterized by dense chordal textures. A dynamic marking of *ff* is at the start. Vertical lines with 'v' indicate vibrato for various notes.

Vocal staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a circled measure number 130. The vocal lines are marked with *pp* and *poco*. A note in the Soprano part is marked with an asterisk and the instruction **) with closed lips*.

Fourth system of piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamic markings of *ff* and *pp* are present.

*) In this movement the voices are treated symphonically, forming an integral part of the orchestral texture.

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

131 Lento assai
Alto

p with open lips

p with open lips

Lento assai (♩ = 42)

p sosten. molto espress.

Musical score for the first system, measures 120-121. It features a treble and bass staff with a piano accompaniment. The piano part has a complex texture with many chords and moving lines. Dynamics include *mp* and *pp*.

132

Tempo I agitato (♩ = 132)

Musical score for the second system, measures 122-123. The tempo is marked "Tempo I agitato" with a quarter note equal to 132. The music is more rhythmic and driving. Dynamics include *sf*.

Musical score for the third system, measures 124-125. The music continues with a driving rhythm. Dynamics include *sf* and *cresc. ed animando*.

Musical score for the fourth system, measures 126-127. The piano part features dense chordal textures and moving lines. Dynamics include *sf*.

133

Musical score for the fifth system, measures 128-130. The music is highly rhythmic and complex. Dynamics include *f*.

Musical score for the sixth system, measures 131-132. The music concludes with a final cadence. Dynamics include *ff*.

Un poco più agitato (♩ = ♩)

The musical score is written for piano and consists of six systems of staves. The first system features a right-hand part with a continuous sixteenth-note pattern and a left-hand part with a simple bass line. Dynamics include *pp*. The second system continues the sixteenth-note pattern in the right hand and introduces a more active bass line. Dynamics include *p*. The third system introduces a treble clef for the right hand, playing chords and sixteenth-note patterns, while the left hand continues with sixteenth notes. Dynamics include *sf* and *p*. The fourth system features a more complex right-hand part with chords and sixteenth notes, and a left-hand part with sixteenth notes. Dynamics include *f* and *mf*. The fifth system, starting at measure 134, is marked *cresc.* and features a dense texture of chords and sixteenth notes in both hands. The sixth system concludes with a final cadence, featuring a right-hand part with chords and a left-hand part with sixteenth notes. Dynamics include *pp*.

135

Musical notation for measures 135-136. The piece is in 2/4 time with a key signature of two flats. Measure 135 starts with a fortissimo (ff) dynamic. The right hand features a complex chordal texture with triplets and accents. The left hand has a rhythmic accompaniment with triplets.

136

Musical notation for measures 137-140. The right hand continues with complex chords and triplets. The left hand features a steady eighth-note accompaniment.

Musical notation for measures 141-144. This section is characterized by dense, rapid sixteenth-note passages in both hands, creating a highly textured and technically demanding passage.

Musical notation for measures 145-148. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic base with chords and triplets.

Musical notation for measures 149-152. The right hand features a melodic line with slurs and accents, and the left hand continues with rhythmic accompaniment including triplets.

Musical notation for measures 153-156. The right hand has a melodic line with slurs and accents, and the left hand continues with rhythmic accompaniment including triplets.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a minor key and features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. The notation includes various accidentals and dynamic markings.

Second system of musical notation, continuing the piece. It features a prominent triplet in the right hand and a steady bass line. The music is characterized by its intricate harmonic structure and rhythmic patterns.

Third system of musical notation, starting with the measure number 137 circled. The tempo marking *poch. animando* is present. The dynamic marking *p subito cresc.* is written in the left hand. The music continues with a similar style of complex harmony.

Fourth system of musical notation, featuring a melodic line in the right hand and a bass line with some rests. The music maintains its intricate and expressive character.

Fifth system of musical notation, marked *a tempo* and *ff*. It features a series of chords in the right hand and a more active bass line. The music is dynamic and rhythmic.

Sixth system of musical notation, ending with the tempo marking *poco rall.* The music concludes with a series of chords and a final cadence. The notation includes various accidentals and dynamic markings.

Largamente, ma quasi l'istesso (♩ = ♩)

138

ff

dim.

dim.

139

p *poco* *poco sf* *poco sf*

Soprano *pp*

Alto *pp*

Tenor *pp*

Bass *pp*

pp

140 Il doppio più lento
♩ = ♩ del precedente (♩ = 50)

poco sf sf poco meno lento

140 Il doppio più lento
♩ = ♩ del precedente (♩ = 50)

poco meno lento

espress.

laissez aller le mouvement
(senza rigor di tempo) espress.

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a dense sixteenth-note texture in the right hand and a more rhythmic bass line. The word *espress.* is written above the piano part.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, including a circled measure number 141. The piano part continues with its characteristic sixteenth-note patterns.

System 1: Treble and bass staves. The treble staff features a continuous eighth-note pattern. The bass staff has a triplet of eighth notes followed by a half note and a quarter note.

System 2: Treble and bass staves. The treble staff continues with eighth notes. The bass staff has a half note followed by a quarter note. A tempo marking *Con moto un poco* ($\text{♩} = 100$) is present. A dynamic marking *p* is shown below the bass staff.

System 3: Treble and bass staves. The treble staff has a continuous eighth-note pattern. The bass staff has a half note followed by a quarter note.

System 4: Treble and bass staves. The treble staff has a continuous eighth-note pattern. The bass staff has a half note followed by a quarter note. A dynamic marking *p* is shown below the bass staff.

System 5: Treble and bass staves. The treble staff has a continuous eighth-note pattern. The bass staff has a half note followed by a quarter note.

System 6: Treble and bass staves. The treble staff has a continuous eighth-note pattern. The bass staff has a half note followed by a quarter note. A circled measure number 142 is at the start. A dynamic marking *mf* is shown below the bass staff.

cresc.

3

7b

F. Francis *f*

The fierce au-tumn in blast as-sails— me, rag-ing and whirl - ing, —

cresc.

mf

7b

F.

Rocks the yel-low-ing beech, sets the black fir - tree groan -

f

mf

7b

143

F. *ing,* While the storm howls its

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics "ing," "While the storm howls its". The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. Dynamics include *sf* and *p*.

F. dirge with - out end o'er the

The second system continues the vocal line with the lyrics "dirge with - out end o'er the". The piano accompaniment features a prominent right-hand melodic line with a long slur. Dynamics include *sf*.

F. land;

The third system shows the vocal line with the lyric "land;". The piano accompaniment consists of a right-hand part with a continuous eighth-note pattern and a left-hand part with a simpler melodic line. Dynamics include *mf*.

The fourth system contains only piano accompaniment. The right hand continues the eighth-note pattern, while the left hand has a few notes. Dynamics include *p*.

F. Ev - 'ry

The fifth system features the vocal line with the lyrics "Ev - 'ry". The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. Dynamics include *mf* and *p*.

F. leaf is the sport of winds,

F. ed - dy - ing, swirl - - ing,

(144) The rain—

dim.

F. the path ob - - scured—

F. A faint moan - ing:

molto *ff*

(145) *mf* *dim.* *poco rit.*

F. Like a rock hurled down from the heav'ns Al - ver - na doth

Lento moderato

F. stand!_ I would not shun the storm!

Alto *p* Ah!

Bass *p* Ah!

Lento moderato (♩ = 58)

p sosten. molto espress.

(146) *f*

F. Drop by drop on me fall, O Sweat of His

Ah!

Ah!

(146) *mp*

F. *Pas - sion, His A - go - ny di - vine!*

senza rigor del tempo

F. *A - non paus - eth the storm for re - sponse to its call;*

Soprano (with open lips) *pp*

Tenor (with open lips) *pp*

(147) Soprano

Alto (with open lips) *pp*

Tenor

Bass (with open lips) *pp*

(147)

Francis *cresc.*

F. *pp* Slow-ly creep - ing, the clouds veil the earth with a pall, — But the

(148)

F. *p* blue sky beyond is mine! — Frail thou art, kneel to

(148)

mf

F. *p*
God in prayer! Doth not prayer heal for thee thine ills?

F. *p* *meno p*

149

F.

Yon-der li-eth Ro-ma -

149

sosten.
espress.

F.

- - gna, and Um - - bria is there, Tus-can - y,

F. *3*
 too, be-yond the hills, _____ While, dis-tant and blue, gleams the sea, _____

p *unis. p*

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes and a fermata. The lyrics are "too, be-yond the hills, _____ While, dis-tant and blue, gleams the sea, _____". The second staff is a grand staff (treble and bass clefs) for the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a piano (*p*) dynamic and a long, sustained chord in the right hand. The third and fourth staves are also grand staves for the piano accompaniment, with the third staff starting with a piano (*p*) dynamic. The fifth staff is a grand staff for the piano accompaniment, with the bass clef staff starting with a piano (*p*) dynamic.

F. *150* *rinf.*
 _____ And me-seems its voice calls to me! _____ O, _____ how

unis. *tempo libero* *espress.*

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It contains a melodic line with a fermata and a circled measure number "150". The lyrics are "_____ And me-seems its voice calls to me! _____ O, _____ how". The second staff is a grand staff for the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a piano (*p*) dynamic and a long, sustained chord in the right hand. The third and fourth staves are also grand staves for the piano accompaniment. The fifth staff is a grand staff for the piano accompaniment, with the bass clef staff starting with a piano (*p*) dynamic. The system concludes with a circled measure number "150" and the tempo marking "tempo libero" and "espress.".

F. dear was that oft - trod - den plain, ——— Where I cast the seed with a

p

espress.

Detailed description: This system contains the first two lines of music. The vocal line (F. Soprano) begins with the lyrics 'dear was that oft - trod - den plain, ——— Where I cast the seed with a'. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first piano staff has a dynamic marking of *p*. The grand piano section (bottom two staves) features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with a dynamic marking of *espress.* (espressivo).

F. lov - ing hand, low - ly sow - er of grain! ——— Lord! ———

cresc.

cresc.

cresc.

sosten. cresc.

cresc.

Detailed description: This system contains the second two lines of music. The vocal line (F. Soprano) continues with the lyrics 'lov - ing hand, low - ly sow - er of grain! ——— Lord! ———'. The piano accompaniment continues with four staves. The first piano staff has a dynamic marking of *cresc.* (crescendo). The second piano staff also has a *cresc.* marking. The third piano staff has a *cresc.* marking. The grand piano section (bottom two staves) features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with a dynamic marking of *sosten. cresc.* (sostenuto and crescendo). The grand piano section also has a *cresc.* marking.

F. *dim.* (151) *f* *dim.*

Ah! Lord! I trem - ble be - fore Thee, and

F. *pp* *pp* *pp* *pp*

scarce can I speak:— Now art Thou near to me, — now

F. near - er a - gain! "God's poor man" doth give Thee thanks in his pain!—

152 *pp*
 F. The Voice of Christ (in the distance) I come! —
 V. *mf* Fran - cis! —

152

F. Glad - ly I o - bey! — Ah! — *rinf.*
 V. Fran - cis! —

Un poco animato ed agitato (♩ = 84)
sf

cresc.

F. — I has - ten, my be - lov - ed Mas - - ter, un - to

(153)

F. Thee! Lord, Lord!

F. Do Thou point me the Way! Steep and irk - some this

cresc. ed animando

cresc. ed animando

F. path is for me!

(♩ = 132)

f

154

Francis

F. *ff*

Ah, the

F. Cross!

p *ff*

F. *f a piacere* *a tempo*

Ah! What light-ning-flash doth blind me? I see Thee now, — bless-ed

colla voce *a tempo* *p*

155

F. Lord! Ah!

string. *ff ad lib.* *colla voce*

F. *s* — Nailed to the Cross!

V. **The Voice of Christ** *f* Fran - cis! —

a tempo

ff *3* *8*

(156) Quasi Pistesso (♩ = 104) Francis *mp*

The

ff *p*

F. Cross is there, thrust in the stones,

F. The crowd af - fright - ed, the rab - ble

F. *horde!* *Naught,*

mf

F. *save a weed where the chill wind moans;*

(157)

F. *Dark - ness de - scends, un - love - ly*

dim.

dim.

F. *dark - - - - - ness! O*

f

F. *Gol - go - tha!*

sempre cresc. e string.

158

rit. *p* *3*

F. *rit.* *a tempo*

V. *rit.* *a tempo*

The Voice of Christ Lord, I be-hold—
Be - hold me!

rit. *a tempo* *rit.*

sffp

a tempo *rit.* *3* *ad lib.*

F. *rit.*

V. *a tempo*

— Thee! O, mon-sters of hell! In - hu-man fiends!

a tempo *rit.*

159 *a tempo*

F. *a tempo*

V. *a tempo*

O my Mas - ter! The Voice of Christ Those
I thirst!

159 *rit.* *p espress.*

3

F. *3*

V.

nails have torn— Thee! Thy Feet! Thy Hands! Blood flows from Thy Side!

160

F.

The Voice of Christ

a tempo

V.

O sweet are thy words of pit - y!

160

rit.

p espress.

F. **Francis** *mf*

O, my Sav-iour! My heart doth ache in-deed!

161

F. *un poco string.* *a tempo* Ah! — car-ri-on

F. *string.* brood, a-bate — your greed! — Be-gone! Be - gone! — Be-

162 Vivo (♩ = 144)

ff

F. gone! _____

F. _____

F. _____

p Oh! _____ Thy Head is droop -

rit.

pp

F. _____

ing!

The Voice of Christ

V. _____

p I suf - fer! _____

pp

Molto lento (♩ = 72)

Francis *dolce, molto espress.*

F. Ah, for Thine A-go-ny! Ah, that hill, where Thou dost

F. lan - guish, Mas - ter, O Mas - ter! And

F. naught can I do for Thee! — Let me share in Thine

V. Ah! Ah!

The Voice (moaning)

F. an - guish! That bit - ter cup of Thine, Give me to drink, O Lord, let it be

F. mine! O my Sav - iour! O my Mas - ter!

165 L'istesso tempo, un poco animato

F. The Voice of Christ

V. Come! Fran - cis,

Bass II

165 L'istesso tempo, un poco animato (♩ = 88)

166

V. come!

Soprano

Alto

Tenor

Bass (Tutti)

166

First system of musical notation, consisting of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines feature a melodic line with a fermata and a lower line with sustained notes. The piano accompaniment includes a complex rhythmic pattern in the right hand and a bass line in the left hand.

Second system of musical notation, similar to the first but with a crescendo marking (*cresc.*) above the vocal staves. The piano accompaniment continues with its rhythmic pattern, and the right hand includes some notes marked with an 'x'.

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a dense texture with many notes in both hands.

Animando un poco (senza rigore)

Francis

In the dark - ness to Thee I cling,

The Voice

Come!

p sosten.

p sosten.

Animando un poco (♩ = 52) (senza rigore)

sfp

cresc.

and lay my head on Thy Breast!

cresc.

Come! _____

Come! _____

sfp

F. Pre - cious boon! Sur-pass-ing-ly blest! _____

V. Come! _____ Come! _____ Come! _____

cresc.

cresc.

cresc.

cresc.

sfp cresc.

Detailed description: This system contains the first two lines of music. The vocal parts (Soprano and Alto) sing the lyrics 'Pre - cious boon! Sur-pass-ing-ly blest!' and 'Come!'. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand. The piano part is marked with 'sfp cresc.' and includes a dense texture of chords.

F. _____ **167** *f cresc.* What em-brace holdeth me

V. _____ Come! _____

f cresc.

167 *f cresc.*

Detailed description: This system contains the second two lines of music. The vocal parts continue with 'Come!' and 'What em-brace holdeth me'. The piano accompaniment continues with a similar texture, marked with 'f cresc.' and '167'. The piano part features a dense texture of chords and a more active bass line.

un poco string.

F. *cap - tive! Lord! Lord!*

Bass

un poco string.

F.

senza dim. *tornando al - - -*

Tempo I (♩ = 54)

p espress.

F. *dolce espress.* *Ah! how the mal - let re - sound - eth!*

un poco marcato sempre

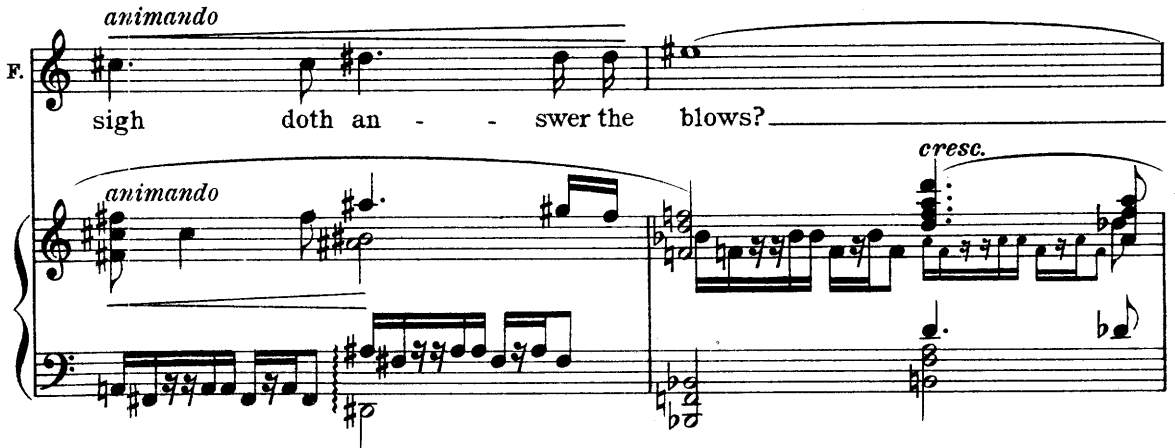
168

F. *For whom?*

F. 

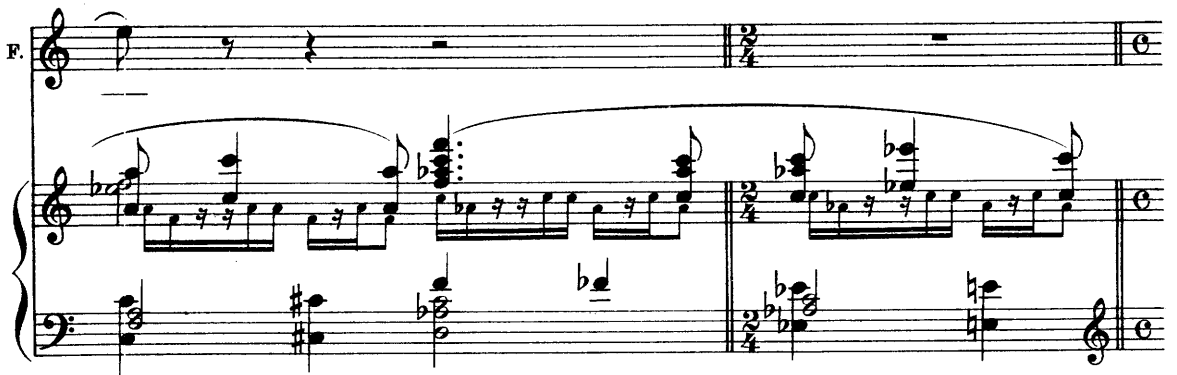
What

animando

F. 

sigh doth an - - swer the blows?

cresc.

F. 

(169) (♩ = 63)

F. 

Ah! The nails that do tear my hands,

F
my blood _____ that flows, The heart that fails me!

animando (♩ = 84)
F
O the tor - tures that rend me!

F
Mas - - - ter, Mas - - - ter, Ah!

F
wilt Thou de-fend me? Sav-iour! Sav-iour! Hear me

Maestoso (♩ = 66)

F. *call!*

ff

171 **Friar Angelo**
 Friar Leon *f* Broth - er!
 Broth-er!
Friar Masseo *f* Broth-er!

171 *con agitazione*

sf *p* *sf* *p*

A. We are thy friends!
 L. We are thy friends!
 M. We are thy friends!

sf *dim.*

A. *pp* *3*
Calm thy-self! Broth-er!

L. *b* *3*
Broth-er! Calm thy-self!

M. *pp* *3*
Calm thy-self! Broth-er!

172 Francis *p ma sosten.*
Kneel with me!—

Soprano *pp misterioso*

Alto *pp misterioso*

Tenor *pp misterioso*

Bass *pp misterioso*

172 *tranquillo* (♩ = 50)

F. *3* *3*

I did see the Lord, — nailed to the Cross! Lift and un-fold, ye clouds,

cresc.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. It features a triplet of eighth notes followed by a quarter note, then a half note, and another triplet of eighth notes. The piano accompaniment consists of four staves: three treble clefs and one bass clef. Each staff has a long, sweeping line that begins with a 'cresc.' marking and ends with a fermata. The piano accompaniment includes chords and single notes, with a 'cresc.' marking in the bass staff.

F. *3* *f* *3*

Lift and un-fold, — ye clouds! — I saw the Lord, cru-ci-

mf *p*

This system contains the second vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of two flats. It features a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. The piano accompaniment consists of four staves: three treble clefs and one bass clef. The piano accompaniment includes chords and single notes, with 'mf' and 'p' markings. The piano accompaniment includes a triplet of eighth notes in the bass staff.

173

F. *fied!*

A. **Friar Angelo** *pp*
Christ cru-ci - fied!_____

L. **Friar Leon** *pp*
Christ cru-ci - fied!_____

M. **Friar Masseo** *pp*
Cru - ci - fied!_____

173

L. **Friar Leon** *f*
Be-hold! Those wounds on thy hands! Thy bruised feet, thy

Soprano *sfp*

Alto *sfp*

Tenor *sfp*

Bass *sfp*

Friar Angelo *p* (174)

A. *Blest art thou — a thou-sand-fold! The Stig-ma-ta!*

L. *pierc-ed side! —*

pp espress.

Francis *mf*

F. *Is it true?*

Friar Masseo *p*

M. *Thy feet! Thy hands! Be-hold! —*

p

Friar Masseo (175)

M. *True is this won-drous mar-vel!*

pp espress.

Francis

F. *3*
 A sweet and pre - cious wound _____ from my side doth

F. *rinf.*
 flow! _____ No! No! _____

Friar Leon

L. *rinf. e cresc.*
 Dost thou fal - ter? *3 3*

F. Je - sus! _____ My Re - deem - - - er di - -

F. 176
 vine! _____ O dear un - to my

F. soul is the hurt that He giv - - - eth,

dim.

F. And all my joy in suf - fer - ing

cresc.

F. liv - - - eth; By blood a -

f

F. lone — the true Sal - va - tion shall be mine!

ad lib. **(177)** *Largamente*

ff *colla voce* *pp*

Soprano *pp*

Alto *pp*

Tenor *pp*

Bass *pp*

closed lips

closed lips

closed lips

closed lips

ppp

V. Cantic of the Sun

Moderato (♩ = 56)

The musical score is written for piano and features five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 56 beats per minute.

- System 1:** The right hand plays a melodic line with triplets and slurs. The left hand is mostly silent. The instruction *delcissimo espress.* is written below the staff.
- System 2:** The right hand continues with triplets and slurs. The left hand enters with a bass line. The instruction *dim.* is written below the staff.
- System 3:** The right hand has a circled measure number '178' above it. The instruction *p un poco sosten.* is written above the staff. A '(Bell)' marking is present in the right hand.
- System 4:** The right hand continues with slurs and triplets. The left hand has a bass line. The instruction *poco cresc.* is written below the staff, and *p espress.* is written below the staff at the end of the system.
- System 5:** The right hand continues with triplets and slurs. The left hand has a bass line.

F. *To my sor-row a ref-uge fair, — O the ab-bey that gleamed*

dolce espress.

F. *white on the rus-set plain, Where in days long a-go I did wel-come Sis-ter Clare!—*

sosten.

pp Bell

F. *Now in thy turn, with ben-e-dic-tion, Dear Sis-ter, wel-come thou the*

F. *blind! — Do thou, O sun, be kind, Com-fort thou mine af-*

dolciss. ed espress.

F. *flic-tion! These eyes see thee no more, yet will they suffer less,*

poco

p

If they but feel, O sun, thy mys-ti-cal ca-

(non cresc.)

181

ress!

dolcissimo ed espress.

dim.

8 Sopranos

8 Altos

182 *un poco animato* (♩ = 60)

pp mormorante

On case-ment-pane falls sum-mer's gleam; That

Bell

e - vil men He might redeem, Christ died! Good Saint Peter, to mer-cy be won, Thy

Tempo I

stern dis - plea - sure, Saint John, Set a - side!

183 Francis *parlando*
Dear Sis-ter, wilt thou de-scribe to me my lost As-si-si, That I shall see no

more till the great Heal-ing! As - si - - si!...

rit. *a tempo*

dolciss.
espress.

Sister Clare
dolce

184
Round yon-der house a flight of birds is wheel-ing, Where thou wast born.

m.s.

Francis

Ah! my home! — *rinf.* Ah! I

un poco animato (♩ = 76) *schierzando*

sf

F. seem to hear the shouts of a laugh-ing boy! _____

F. So, laugh-ing and mer-ry and wild, Fast I ran, and cried in my

Cl. **Sister Clare** *dolce*
As - si - - si!

F. joy, — When I was a lit - tle child! —

F. **Francis**
Be-reav-ed land, that I count-ed so dear! _____

185 Francis

F. Sun,
 8 Sopranos *p*
 8 Altos Dawn's fingertips glisten with dew! A-dorned the al-tar gleams a-new In its splendour.
(f = 60)
sf pp subito

F. shine on those taw-ny hills, Sum-mer's glo-ry is here!—
 In-cense ris - - es to Thee a-bove, Par-

Sister Clare

186

Cl. In calm now re -
 take of our joy, Lord of love, Pure and ten-der!

Cl. *meno p*

pose thee! Dost thou hear? Fri-ar Le-on's at work, his
 Bear-ing the Cross, wound-ed sore, And pale, and wan, Je-sus once

Cl.

song falls on thine ear!—
 more— Doth faint and lan-guish. Loud re-sound the mock-ing and jeers,

Cl.

Fran-cis!— Rest thee a while!—
dim.
 Soft and low are the bitter tears Of Mary's an-guish!

Cl. 

F. **Francis** 


Why? Ah, why? *cresc.*


(♩ = 56) 

dolce espress.

F. 


Now no more do I 

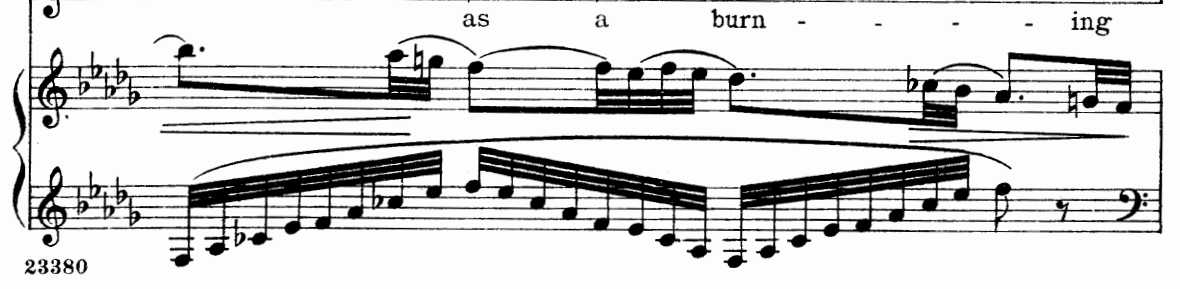
F. 

tire, 

F. 

Glow's all my be - - - ing 

F. 

as a burn - - - ing 

Sister Clare

Cl. Fran - cis, go in with me,
 F. fire!

Cl. For this sun is too fierce for thee!
 F. No, dear Sis - ter,
 188
 188
espress.

F. I need no tend - - - ing, I hail the might-y
sempre cresc.

F. sun de - scend - ing! On mine eyes let it fall, nev - er -
f *dim.*

F. *cresc.*
 more to de - part, And let its blaz - ing rays,

senza rigore *cresc.*

F. (189)
 fierce and strong, fire my heart!

F. *un poco allarg.*
ff

Largamente, ma non troppo e sempre con moto (♩ = 56)

F. *ff*

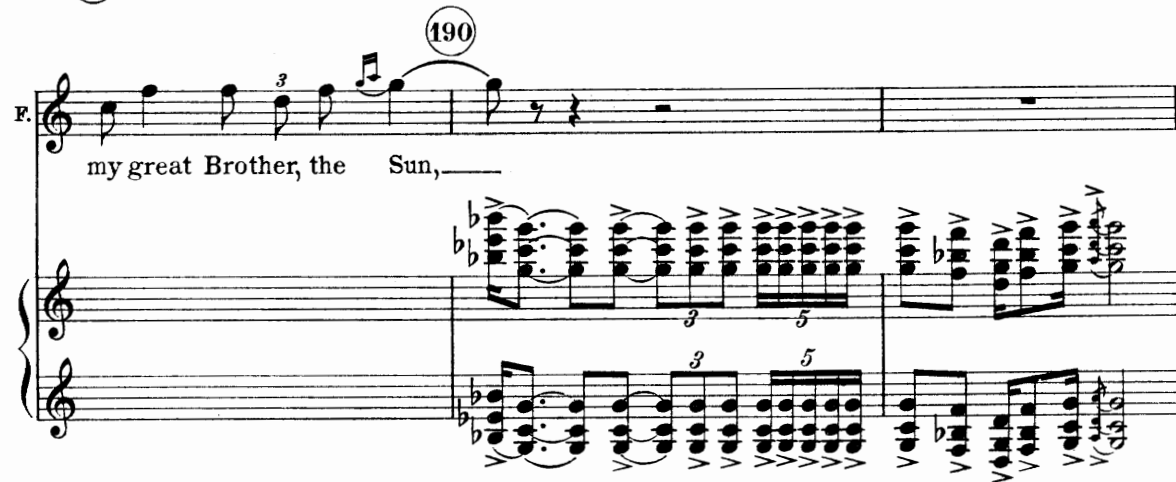
The Canticle of the Sun

con entusiasmo, piena voce

ff a piacere

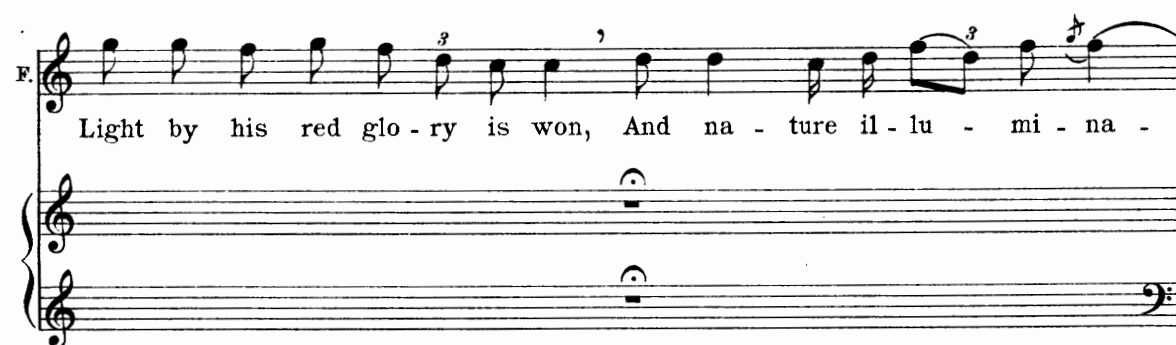
F. 

All praise to Thee, O Lord, for all Thy things cre - a - ted, And chief-est of them all


F. 

my great Brother, the Sun, —

190

F. 

Light by his red glo - ry is won, And na - ture il - lu - mi - na -

F. 

- - ted! —

F. All praise to Thee; O Lord, in mer-cy good and kind, — Praise for the Stars and

F. Sis-ter Moon that Thou hast giv - en! — All praise to

191

p

F. Thee for Broth-er Wind, And for Air, — and for the Clouds of Heav-en, —

F. And for our Sis - ter Wa - ter, too, —

dolce

F. Hum - ble, pre-cious, lim-pid and blue! — All praise to

pp

F. Thee, O Lord, for Broth - er Fire, — Light - ing the dark - ness at our de - sire, —

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Thee, O Lord, for Broth - er Fire, — Light - ing the dark - ness at our de - sire, —". The piano accompaniment features a simple harmonic accompaniment with a bass line that has a few notes.

F. Joy - ous and bright and strong! All

193

ff

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line has a treble clef and the lyrics: "Joy - ous and bright and strong!". The piano accompaniment is more complex, with a treble clef and a bass clef. It includes a circled number "193" above the vocal line and a dynamic marking "*ff*" (fortissimo) above the piano part. The piano part has several triplets and a five-note chord.

F. praise for Moth - er Earth, who sus - tain - eth, Kind - ly pro - tect - or whose love nev - er wan -

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and the lyrics: "praise for Moth - er Earth, who sus - tain - eth, Kind - ly pro - tect - or whose love nev - er wan -". The piano accompaniment has a treble clef and a bass clef, with a few notes in the bass line.

F. - eth! Earth, which feed - eth the liv - ing throng,

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line has a treble clef and the lyrics: "- eth! Earth, which feed - eth the liv - ing throng,". The piano accompaniment has a treble clef and a bass clef, with a few notes in the bass line.

F. Earth, which un - tir - ing yield - eth her hoard, The fruits and the flow'rs, grass and

The fifth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and the lyrics: "Earth, which un - tir - ing yield - eth her hoard, The fruits and the flow'rs, grass and". The piano accompaniment has a treble clef and a bass clef, with a few notes in the bass line.

F. *sword!* *Bless and praise ye the*

F. *Lord, praise Him!* *Thank ye the*

F. *Lord,* *All with hum-ble heart praise the Lord!*

F. *TEN.* *Awake! praise ye the Lord! Awake! praise ye the Lord! Awake, and praise the Lord!*

BASS *ff* *Awake! praise ye the Lord! Awake! praise ye the Lord! Awake, and praise the Lord!*

ff

VI. The Death of Francis

Tranquillo, ma non lento (*Andantino*) (♩ = 52)

First system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and begins with a piano (*pp*) dynamic marking. The key signature has one flat (B-flat). The first staff contains several chords and melodic fragments, while the second staff provides a bass line with some eighth-note patterns.

Second system of the musical score, continuing from the first. It features two staves with similar notation, including chords and a bass line. The tempo and dynamics remain consistent with the previous system.

Third system of the musical score. A circled number '196' is placed above the first measure of the treble staff. This system shows a change in the bass line, with a more active eighth-note pattern. The treble staff continues with chords and melodic lines.

Fourth system of the musical score. The bass line becomes more rhythmic and active, featuring eighth-note patterns. The treble staff continues with chords and melodic fragments.

Fifth system of the musical score. The bass line continues with eighth-note patterns, and the treble staff features more complex chordal textures and melodic lines.

Sixth system of the musical score. The final system on this page. It includes a double bar line and a repeat sign. The bass line has a '2' above it, indicating a second ending. The treble staff concludes with a sustained chord.

pp molto legato

A - long the path, where cypress and el-der hang o - ver, To

4 BASSES (Soli)

pp molto legato

(197) (♩ = 63) A - long the path, where cypress and el-der hang o - ver, To

thee we come!

thee we come!

pp molto legato

A - long the path, where cypress and el-der hang o - ver, To

4 TEN. (Soli)

pp molto legato

(198) A - long the path, where cypress and el-der hang o - ver, To

thee we come!

thee we come!

199

espress.

Above the convent's snow-y dome Yellow-ing leaves a-rus-ting hov-

Ah! Ah!

espress.

4 SOP. (Soli)

4 ALTOS (Soli)

4 TEN. (Soli)

4 BASSES (Soli)

pp

pp

A - long the path, where

A - long the path, where

cypress and el-der hang o - ver, To thee we come!

cypress and el-der hang o - ver, To thee we come!

200

p sost.

To lead - en feet the way is long, —

To lead - en feet the way is long, —

200

p

meno p

To lead - en feet the way is long, —

To lead - en feet the way is long, —

meno p

meno p

mf

Naught we sing, — naught we

Naught we sing of

Naught we sing of joy or of glad - ness,

mf espress.

espress.

sing of joy or of glad - - ness,
 joy, of joy or of glad - - ness,
 Naught of joy or of glad - - ness,
 Naught we sing of joy or of glad - - ness,

Sor - row hath filled our hearts with song Of
 Sor - row hath filled our hearts with song Of
 Sor - row hath filled our hearts with song Of
 Sor - row hath filled our hearts with song Of

au-tumn sad - ness!
 au-tumn sad - ness!
 au-tumn sad - ness!
 au-tumn sad - ness!

202

Francis

F. *p* Good Fri-ar Le-on, is night at hand? what of the

dolorosamente

p espress.

F. day?

L. Friar Leon

The day is dy - - ing.

p espress.

L. (in tears) Ah, me!

4 ALTOS (Soli) Down the long path, where

4 BASSES (Soli) Down the long path, where

pp

cy-press and el-der hang o - ver, To thee we come!

cy-press and el-der hang o - ver, To thee we come!

The first system consists of two vocal staves (treble and bass clef) and a grand staff for piano accompaniment. The vocal lines feature triplet markings over the first two measures. The piano accompaniment includes complex rhythmic patterns with triplets and sixteenth notes.

The second system continues the vocal and piano parts from the first system. The vocal lines end with a fermata. The piano accompaniment features a more active melodic line in the right hand and a steady bass line.

203 Francis

My friend, I would not have thee weeping! This day that sinks to rest holds my last hour in

dolciss.

The third system begins with a circled number '203' and the name 'Francis'. The vocal line starts with a fermata. The piano accompaniment includes a section marked 'dolciss.' (dolcissimo) with a change in dynamics and a shift in the bass line.

Sempre molto tranquillo (♩ = 52)

keep - ing: — With the clos - ing day must I die! —

The fourth system is marked 'Sempre molto tranquillo (♩ = 52)'. The tempo is indicated as 52 quarter notes per minute. The vocal line has a fermata over the first measure. The piano accompaniment features a very quiet section marked 'pp' (pianissimo) with a change in the bass line.

SOP. *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
 ALTO *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
 TEN. *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
 BASS *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
204 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,

205
mf Yea, — fol-lowed thee first at thy
mf Yea, — fol-lowed thee first at thy
mf Yea, — fol-lowed thee first at thy
mf Yea, — fol-lowed thee first at thy
 Yea, — fol-lowed thee first at thy

call-ing, — And strove by thine ex-am-ple to fight for the good,
 call-ing, — Strove by thine ex-am-ple to fight for the good,
 call-ing, — And strove by thine ex-am-ple to fight for the good,
 call-ing, — Strove by thine ex-am-ple to fight for the good,

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, — Thy

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, — Thy

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, — Thy

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, — Thy

friends, in throng a - round thee press - ing, Kneel un - to thee!

friends, in throng a - round thee press - ing, Kneel un - to thee!

friends, in throng a - round thee press - ing, Kneel un - to thee!

friends, in throng a - round thee press - ing, Kneel un - to thee!

206

Sister Clare

dolce *espress.* Now Sis-ter Clare, thy hand-maid, giv-eth Com - fort;

cresc.

Cl. *ah,* how thou art faint for thy breath!

cresc.

Cl. A - las! if Fran - cis lie strick-en to death, 'Tis

dim. Francis *p* an - guish to Clare that liv - eth! Sis - ter!

(207)

3 1st SOP. *pp*

If Fran-cis lie strick-en to death, 'Tis an - - guish to

3 1st ALTOS *pp*

If Fran-cis lie strick-en to death, 'Tis an - - guish to

3 2nd ALTOS *pp*

(207) If Fran-cis lie strick-en to death, 'Tis an - - guish to

pp

3 1st SOP.

Clare that liv - - - - eth!

3 1st ALTOS

Clare that liv - - - - eth!

3 2nd ALTOS

Clare that liv - - - - eth!

10 BASSES

If Fran-cis lie strick-en to death, 'Tis an - - - guish to

sfp

208 **Tempo I** (♩ = 63)

4 ALTOS (Soli)

A - long the path, where

10 BASSES

Clare that liv - - - - eth!

4 BASSES (Soli)

A - long the path, where

SOP.

with closed lips

ALTO

with closed lips

TEN.

with closed lips

BASS

with closed lips

208 **Tempo I** (♩ = 63)

dim. *pp*

Francis

pronunziato

F. That

4 SOP. (Soli)

4 ALTOS (Soli)

cy-press and el - der hang o - ver, To thee we come!

4 TEN. (Soli)

4 BASSES (Soli)

cy-press and el - der hang o - ver, To thee we come!

SOP.

ALTO

TEN.

BASS

F. (209) *rit.*

song_ is it of men_ who love? Is it a

A-long the path, where

A-long the path, where

(209)

pp

F. *dim.*

prayer_____ that comes not near?_____

cy-press and el-der hang o - ver, To thee we come!_____

cy-press and el-der hang o - ver, To thee we come!_____

The musical score consists of several systems. The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics. The third system shows the piano accompaniment with triplets. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics. The sixth system continues the vocal line with lyrics. The seventh system shows the piano accompaniment with triplets. The eighth system continues the piano accompaniment. The ninth system shows the vocal line with lyrics. The tenth system continues the vocal line with lyrics. The eleventh system shows the piano accompaniment with triplets. The twelfth system continues the piano accompaniment.

210

F. Faint - er now it sounds, now more clear, Now

espress.

A - bove the con - vent's


Ah!

210

pp


espress.

Francis

F.  lost in the maze of the grove!_____

Friar Leon

(pronunziato)

L.  There, by the

 snow-y dome Yel-low-ing leaves a - rus-ting hov - - er,_____

Ah!_____



Friar Leon

I.
 hill, tread-ing the moor, Where shad-ows of night are de -

p
 A - long the path, where cy-press and el-der hang o - ver, To

p
 A - long the path, where cy-press and el-der hang o - ver, To

pp

pp

pp

pp

pp

L. *rinf.*
 scend - ing, Forth from As-si - si come

rinf.
 To lead - en feet the

thee we come!

rinf.
 To lead - en feet the

thee we come!

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

211
p
 [Musical notation]

L. *mf*
 hith - er wend - - - ing Young and old, the wealth - y

way is long, —

mf
 To lead - en feet the

way is long, —

mf
 To lead - en feet the

sost.
 Ah!

sost.
 Ah!

sost.
 Ah!

sost.
 Ah!

mf

L. and poor; ————— E - ven the beg - gar tot - ters

Naught we sing, naught we

way is long, — Naught we sing, naught we

mf espress.
Naught we sing of joy or of glad - ness,

way is long, —

mf
Ah!

mf
Ah!

mf
Ah!

mf
Ah!

espress. 2

L. *groan - ing, And there the le - - - per crawls a - long!___*

sing of joy or of glad - - - - - ness!___

sing of joy or of glad - - - - - ness!___

Naught of joy or of glad - - - - - ness!___

Naught we sing of joy or of glad - - - - - ness!___

Ah!

Ah!

Ah!

Ah!

animando
molto cresc.

212 $\text{♩} = \text{♩}$ del precedente (*Alquanto lento*)

(*d. = 40*)

ff

p
espress. (marcato)

Sister Clare

cl. In the shad - ows a man I see that shuns the throng, ——— I

un poco rinf.

cl. hear him, in his pain, ——— fee - bly moan - - - ing!

dim.

Francis

mf *cresc.*

F. I can see him!— Yea, my clos - ed eyes can see thee

rinf. *cresc.*

(213)

*senza ricor di tempo**cresc. sempre*

F. there a - part!— Come, brother le-per well-be-

cresc. sempre

F. loved, Broth - er, come to my

F. heart! O my

F. broth - - - er, I can

214 L'istesso tempo (♩. = 50)

F. see thee!

Chorus I

SOP. *f*
Down the long path, where cypress and el-der hang o - ver, To

ALTO *f*
Down the long path, to thee do we come, To

TEN. *f*
Down the long path, to thee do we come, To

BASS *f*
Down the long path, where cypress and el-der hang o - ver, To

L'istesso tempo (♩. = 50)

214

Chorus I

SOP.

thee we come!

ALTO

thee we come!

TEN.

thee we come!

BASS

thee we come!

Chorus II

SOP.

mf

We come to thee!

ALTO

mf

We come to thee!

TEN.

mf

We come to thee!

BASS

mf

We come to thee!

p

Down the long path, where cypress and el-der hang o - ver, To

Down the long path, to thee do we come, To

Down the long path, to thee do we come, To

Down the long path, to thee do we come, To

f

thee we come! _____

thee we come! _____

thee we come! _____

thee we come! _____

This section contains four vocal staves, each with a treble or bass clef and a key signature of one flat. The lyrics 'thee we come!' are written below each staff, followed by a long horizontal line indicating a sustained note.

mf We come to thee! _____

mf We come to thee! _____

mf We come to thee! _____

mf We come to thee! _____

This section contains four vocal staves, each with a treble or bass clef and a key signature of one flat. The lyrics 'We come to thee!' are written below each staff. A dynamic marking of *mf* is placed above the first note of each staff. A long horizontal line indicates a sustained note.

p

This section shows the piano accompaniment for the piece. It consists of two staves: a grand staff with a treble clef and a bass clef. The music features flowing sixteenth-note patterns in both hands, with a dynamic marking of *p* (piano) at the beginning.

215

p ————— *p* —————
 Lead - - en our feet, wear - - y the

f ————— *f* —————
 Leaden our feet, weary the way,

f ————— *f* —————
 Leaden our feet, weary the way,

p ————— *p* —————
 Lead - - en our feet, wear - - y the

f ————— *f* —————
 Lead - - en our feet, wear - - y the

p ————— *p* —————
 Lead - - en our feet, wear - - y the

p ————— *p* —————
 Lead - - en our feet, wear - - y the

f ————— *f* —————
 Lead - - en our feet, wear - - y the

215

f ————— *p* ————— *f* —————
 Musical accompaniment for piano with dynamic markings and articulation.

way, Naught we sing of joy_ or of glad - ness, To
 wear - - y the way, - To
 Naught we_ sing of joy_ or of glad - ness, To
 way, - Ah, wear - y way, To
 way, - *f* Lead - - en our feet and wear - y the
 way, - Lead - - en feet and wear - y
 way, - Lead - - en feet and wear - y
 way, - *f* Lead - - en our feet and wear - y the

f 2 2 2 2 4 2 2

cresc.

thee we come! To

cresc.

thee we come! To

cresc.

thee we come! To

cresc.

thee we come! To

cresc.

way, We come to thee!

cresc.

way, We come to thee!

cresc.

way, We come to thee!

cresc.

way, We come to thee!

cresc.

thee we come! _____ To
 thee we come! _____ To
 thee we come! _____ To
 thee we come! _____ To

We come to thee!
 We come to thee!
 We come to thee!
 We come to thee!

Piano accompaniment with treble and bass staves.

thee we come! _____

thee we come! _____

thee we come! _____

thee we come! _____

To thee! _____

To thee! _____

To thee! _____

To thee! _____

1. 2.

216 *Largamente*

Vocal score for the piece 'Largamente'. It consists of eight staves, each representing a different vocal part. Each staff begins with a treble clef (except for the fourth staff which has a bass clef) and a dynamic marking of *ff*. The lyrics 'Fran - cis!' are written below each staff. The music features a long, sustained note in the first measure of each staff, followed by a series of rests and then a final note. The notes are connected by a slur.

216 *Largamente*

Piano accompaniment for the piece 'Largamente'. It is written in 2/4 time and features a treble and bass clef. The right hand plays a series of chords, while the left hand plays a melodic line. The dynamic marking *ff* is present. The piece concludes with a double bar line and a fermata over the final notes.

dim.

p
dim.

L'istesso (♩ = ♩ del precedente)

217 Francis

F. *dolce*

Dear Sis-ter Death, souls long tor-ment-ed Languish till thy call set them free,

pp

F.

On this low-ly couch I wait for thee, At rest in spir-it and full con-

218

F. tent - - ed!

Tutti Soprano *ppp*

Alto *ppp*

Tenor *ppp*

Bass *ppp*

Fran - - cis!

Fran - - cis!

Fran - - cis!

Fran - - cis!

218

ppp

F. *meno dolce* See, — I am read-y, *mf* Thou phan-tom guest! Come, come,

un poco sf

F. wrapt in thy shroud let me rest! *dim.* Thy sick-le falls swift as thy sands, Now on my

dim.

219

F. *brow lay thou thy hands! almost spoken, like the murmur of a litany*
pppp
 Soprano and Alto
 Tenor *Fran-cis, thou who didst love the poor,*
pppp
 Bass *Fran-cis, thou who didst love the poor,*
pppp
Fran-cis, thou who didst love the poor,

219

Fran-cis, thou who didst tame the wolf, *Fran-cis, thou who didst bless the birds,*
Fran-cis, thou who didst tame the wolf, *Fran-cis, thou who didst bless the birds,*
Fran-cis, thou who didst tame the wolf, *Fran-cis, thou who didst bless the birds,*

Fran-cis, thou who didst beg for the kiss of a le-per; *Fran-cis, by thy pain,*
Fran-cis, thou who didst beg for the kiss of a le-per; *Fran-cis, by thy pain,*
Fran-cis, thou who didst beg for the kiss of a le-per; *Fran-cis, by thy pain,*

Fran-cis, by thy Wounds, Pray for us, Fran-cis,
 Fran-cis, by thy Wounds, Pray for us, Fran-cis,
 Fran-cis, by thy Wounds, Pray for us, Fran-cis,

Francis

F. Wife be-lov - ed, faith-ful-lest

God's "Poor man!"

God's "Poor man!"

God's "Poor man!"

Bell *pp*

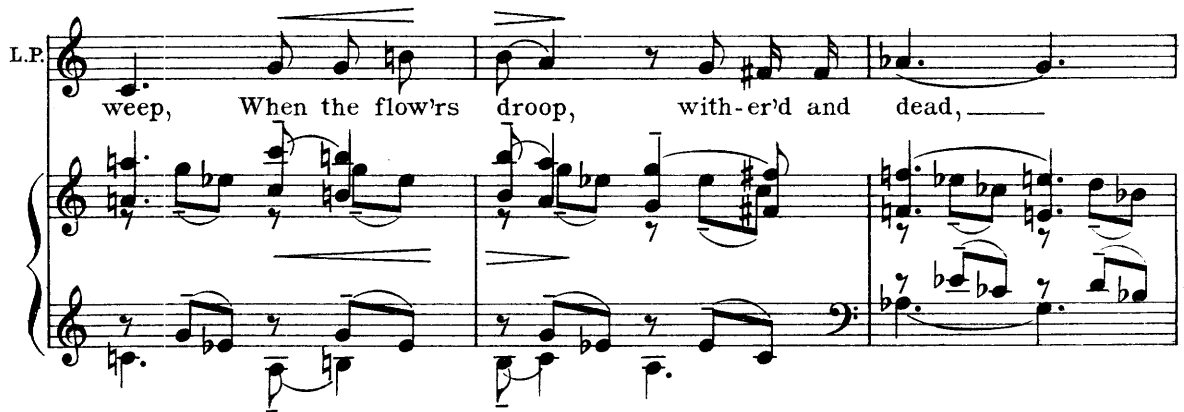
F. bride,— When Death is nigh, dear Pov-er-ty,— Canst not thou be at

Molto lento (♩ = 66)

220 *del precedente*The Lady Poverty *dolce espress.*

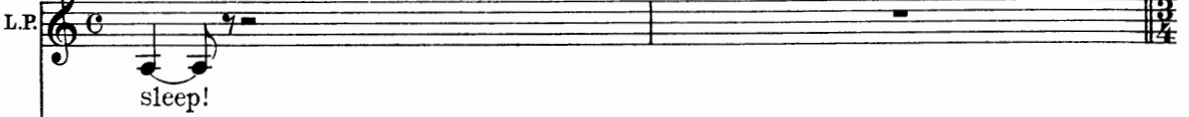
L.P.  I am here at his side! Have I ev - er
 F.  hand? *dolente espress.*

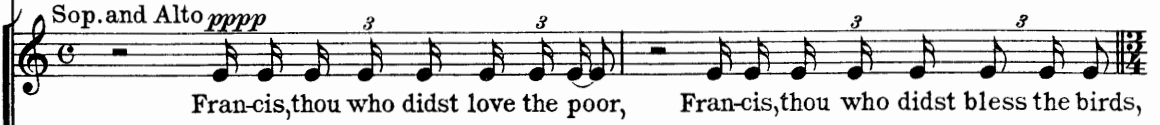
L.P.  fail - ed thee? *rit.* In this hour, when the au - tumn wind doth moan and

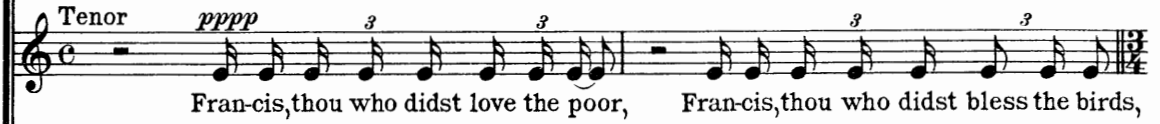
L.P.  weep, When the flow'rs droop, with-er'd and dead, —

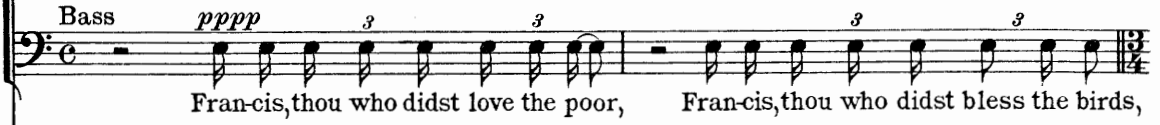
L.P.  Here shall my arms cra-dle thy head, *rit.* And here my heart lull thee to *rit.*

221 *del precedente* (♩ = 50)

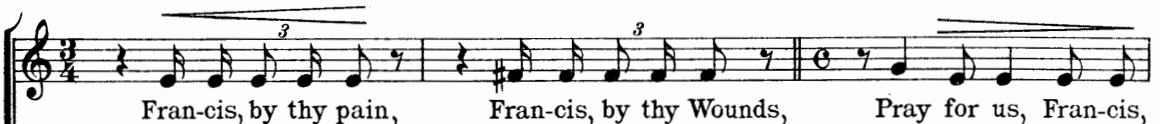
L.P.  sleep!

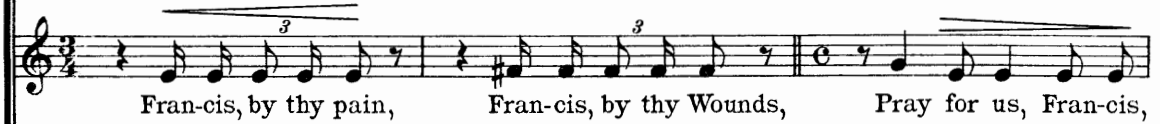
Sop. and Alto *pppp*  Fran-cis, thou who didst love the poor, Fran-cis, thou who didst bless the birds,

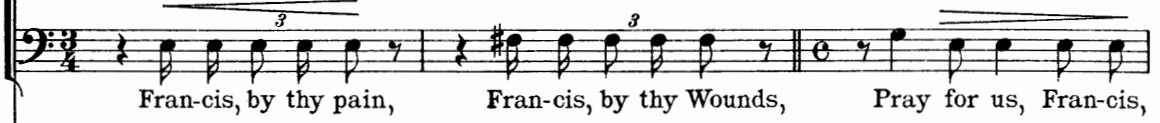
Tenor *pppp*  Fran-cis, thou who didst love the poor, Fran-cis, thou who didst bless the birds,

Bass *pppp*  Fran-cis, thou who didst love the poor, Fran-cis, thou who didst bless the birds,

221  *ppp*

 Fran-cis, by thy pain, Fran-cis, by thy Wounds, Pray for us, Fran-cis,

 Fran-cis, by thy pain, Fran-cis, by thy Wounds, Pray for us, Fran-cis,

 Fran-cis, by thy pain, Fran-cis, by thy Wounds, Pray for us, Fran-cis,



Francis

F. Turn my face to As -

God's "Poor man!"

God's "Poor man!"

God's "Poor man!"

pp
Bells₂

F. si - si! O sweet

espress.

F. Na - - - ture! Moth-er Earth! Hush of twi-light!

223

F. *Red - den - ing sky!*

dolcissimo

F. *As - si - si, As - si - si, thou gav - est me birth;*

224

F. *I bless thee now in this hour when I die!*

Friar Leon (in a whisper)

L. *Soprano Saint Fran - cis is dead! (in anguish) pp*

Alto (in anguish) pp Ah!

Tenor Ah! (in anguish) pp

Bass (in anguish) pp Ah!

225

Musical score for measures 224-225, vocal line. The music is in 3/4 time. Measure 224 contains a whole rest. Measure 225 contains a whole note G4. The lyrics "Saint Francis is dead!" are written below the staff.

Saint Francis is dead!

225 (♩ = 60)

Piano accompaniment for measures 224-225. Measure 224 has a whole rest. Measure 225 features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The dynamic marking *pp* is present.

Piano accompaniment for measures 226-228. The music consists of a continuous melodic line in the right hand and a supporting bass line in the left hand, both featuring arched phrasing.

Friar Angelo

Musical score for Friar Angelo, measures 226-228. The vocal line (A.) is in 3/4 time. Measure 226 has a whole rest. Measure 227 contains the lyrics "A flight of birds! I will". Measure 228 contains a whole rest. The piano accompaniment is in 9/8 time and features a melodic line with arched phrasing.

A flight of birds! I will

226

Musical score for Friar Leon, measures 226-228. The vocal line (L.) is in 3/4 time. Measure 226 contains the lyrics "drive them hence!". Measure 227 contains the lyrics "Nay,". Measure 228 contains the lyrics "Broth". The dynamic marking *mf* is present. The piano accompaniment is in 12/8 time and features a melodic line with arched phrasing.

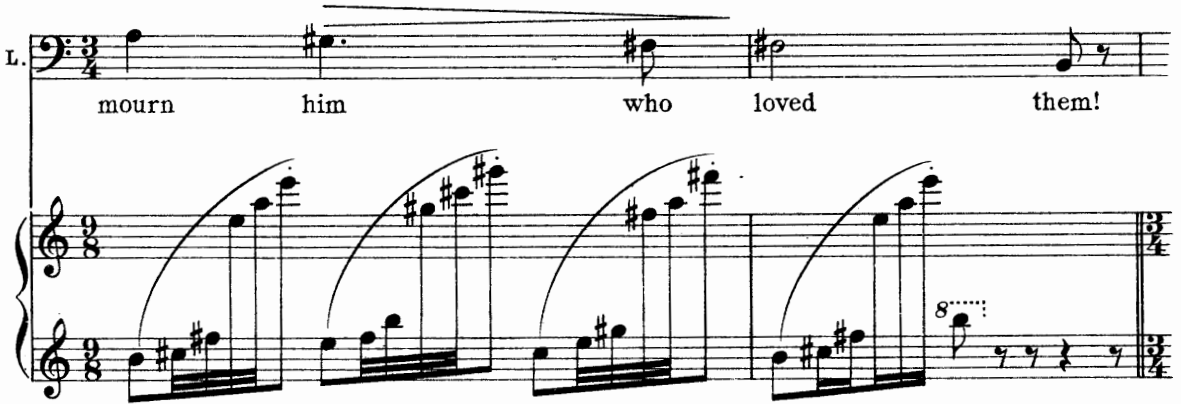
drive them hence!

Friar Leon

Nay,

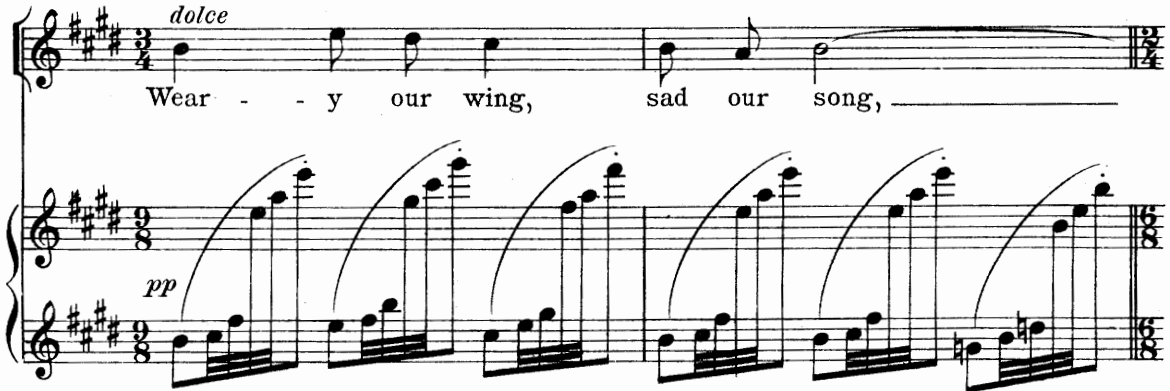
Broth

L. 
 Musical notation for the first system. The vocal line (bass clef) has lyrics: "er! They come to". The piano accompaniment consists of two staves with arpeggiated chords and melodic lines. The key signature has one sharp (F#) and the time signature is 3/4.

L. 
 Musical notation for the second system. The vocal line (bass clef) has lyrics: "mourn him who loved them!". The piano accompaniment continues with arpeggiated chords and melodic lines. The key signature has one sharp (F#) and the time signature is 3/4.


 Piano accompaniment for the second system, showing two staves with arpeggiated chords and melodic lines. The key signature has one sharp (F#) and the time signature is 3/4.

227 **The Birds**
dolce


 Musical notation for the third system. The vocal line (treble clef) has lyrics: "Wear - - y our wing, sad our song, _____". The piano accompaniment consists of two staves with arpeggiated chords and melodic lines. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Mourn - eth now each

feath - ered rov - - - er,

While o'er thy head we do hov - - er;

Flut - ter - ing band, cluster - ing throng, Each

bird hides in its nar - - row breast

228 *pp*

One frail heart that is sor - row - ing; A-

bove, be-neath, and East and West,

Here we a-wait thy spir - - - it,

poco rit. lit - tle chil - dren of *a tempo (tranquillo)* God! —

Chorus I

Soprano

pp

Al - le - lu - ia! —

Alto

pp espress.

Al - le -

Tenor

pp

Al - le - lu - ia! —

Bass

pp espress.

Al - le -

Chorus II

Soprano

pp

Al - le - lu - ia!

Alto

pp

Al - le - lu - ia!

Tenor

pp

Al - le - lu - ia!

Bass

pp

Al - le - lu - ia!

poco rit.

8

*a tempo (tranquillo)**pp espress.*

3 3

229

Francis!

espress.

Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

espress.

Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

229

Fran-cis! Here we a-wait thy spir-it!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

ppp
Fran - cis! ———

pppp
Al - le - lu - - ia!

pppp
Al - le - lu - - ia!

pppp
Al - le - lu - - ia!

pppp
Al - le - lu - - ia!

pppp
Al - le - lu - - ia!

pppp
Al - le - lu - - ia!

pppp
Al - le - lu - - ia!

pppp

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