

FRANCIS.

* Oratorio *

for Soli, Chorus, Organ
and Orchestra

— by —

Edgar Ginel.

Op. 36.

Text by Lodemijk De Koninck.
English Poetry by John Fenton.

Piano Score.

Property of the Publishers for all Countries.

Breitkopf & Härtel,
Leipzig, Brussels, London, New York.

20010.

Copyright 1893, by Breitkopf & Härtel.

The Right of Performance reserved by the Publishers.



To
Constance Teichmann

Francis.

Solo-parts:

Voice from Heaven.....	I. Soprano.
Angel of Hope.....	} II. Mezzo-Soprano.*)
Angel of Love.....	
Francis.....	III. Tenor.
Angel of Peace.....	} IV. Tenor.
Angel of Victory.....	
Host.....	} V. Barytone.
Spirit of War.....	
Watchman.....	} VI. Bass.
Spirit of Hatred.....	

The places in the choruses where it is necessary to take breath, are indicated by a comma.



The orchestra is composed as follows:

I and II violins, violas, violoncellos, double basses;
2 piccolos, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons;
4 horns, 3 trumpets, 3 trombones, 1 bass tuba;
I and II harps (at least two for each part), 1 organ;
1 pair of kettle drums, 1 big drum, 1 pair of cymbals, 1 triangle,
1 timbrel, 1 gong.

*) In case of need, the three soprano soli may be sung by the same voice.

FRANCIS.

Part I.

Francis' Life in the World and his Renunciation.

Prelude.

Edgar Tinel, Op. 36.

Pianoforte.

Largo. (♩ = 56.)

con Qd.

cresc.

ff marc.

trm

rit.

Poco meno lento. (♩ = 63.)

f marc.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and chordal textures. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation, continuing the complex rhythmic and harmonic material from the first system.

Third system of musical notation, marked *dolce e sost.* and *p*. It features a prominent melodic line in the right hand with a long slur.

Fourth system of musical notation, marked *f*. It continues the melodic and harmonic development.

Fifth system of musical notation, marked *marc.*, *p dolce*, and *riten. a tempo*. It includes a *f marc.* marking at the end of the system.

Sixth system of musical notation, marked *fp sost.*. It concludes the page with sustained chords and melodic fragments.

Un poco più animato.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a rhythmic accompaniment. The tempo marking *f marc.* is present in the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment includes a *cresc.* marking in the right hand area.

Third system of musical notation. The right hand features a *dolce* marking. The left hand has a *ff p* marking.

Fourth system of musical notation. The right hand has a *ff p* marking. The left hand has a *sp* marking.

Fifth system of musical notation. The right hand has a *sp* marking. The left hand has a *f p* marking.

Sixth system of musical notation. The right hand has a *p* marking. The left hand has a *f* marking. The system concludes with a *dim.* marking and a *ritenuto* instruction.

Tempo I.

The first system of music begins with a piano introduction. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. A 'marc.' (marcato) marking is present in the left hand.

The second system continues the piano introduction with similar rhythmic patterns and harmonic structures in both hands.

The third system shows a gradual increase in volume and intensity, indicated by a 'cresc.' (crescendo) marking in the right hand.

The fourth system is marked 'dolce e sost.' (dolce e sostenuto), indicating a softer and more sustained playing style. It includes dynamic markings such as 'p' (piano) and 'f' (forte).

The fifth system continues the piano introduction with complex rhythmic patterns and harmonic structures.

The sixth system concludes the piano introduction with a final series of chords and melodic lines in both hands.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings: *dim.* (diminuendo) and *p mf ben cantando* (piano mezzo-forte, singingly).

Third system of musical notation, featuring a *ben cantando* (singingly) marking and a *p* (piano) dynamic marking.

Fourth system of musical notation, showing further melodic and harmonic development.

Fifth system of musical notation, marked *Larghissimo.* (very slow) and *rit.* (ritardando). It includes dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo).

Sixth system of musical notation, marked *Tempo I.* (first tempo). It includes dynamic markings of *ff pp* (fortissimo pianissimo) and a *rit.* marking.

L'istesso tempo.
Choral Recitative.

Tenore I. (Tutti.) *p dolce e ben legato*

Soft o'er As - si - si falls the

pp
con Qd.

twi - light hue of - eve - ning. The dome of

il canto un poco marcato

a - zure blue, the wide ex - pance of heav - en is

all a - glow with stars; fair sails the

moon, fair sails the

cresc.

si - lent moon.

dim. *pp*

And slow - ly,

p

one by one, the glitt' - ring lights ap - pear.

P
The gen - tie_

This system contains the first vocal line and the first system of piano accompaniment. The vocal line begins with a rest followed by the lyrics "The gen - tie_". The piano accompaniment features a complex texture with sixteenth-note patterns in both hands.

bree - zes waft us sweet - and frag - rant o - dours.

This system contains the second vocal line and the second system of piano accompaniment. The vocal line continues with the lyrics "bree - zes waft us sweet - and frag - rant o - dours.". The piano accompaniment continues with similar sixteenth-note textures.

cresc.

This system contains the third system of piano accompaniment. It features a *cresc.* (crescendo) marking. The texture remains dense with sixteenth-note patterns.

mf

This system contains the fourth system of piano accompaniment. It features an *mf* (mezzo-forte) marking. The piano part continues with intricate sixteenth-note figures.

dolcissimo
f pp

This system contains the fifth system of piano accompaniment. It features *dolcissimo* and *f pp* (fortissimo pianissimo) markings. The piano part continues with sixteenth-note textures.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes.

Second system of musical notation, continuing the grand staff from the first system. The rhythmic complexity continues with various note values and rests.

Third system of musical notation, continuing the grand staff. The piece concludes with a double bar line at the end of the system.

Più allegro. *mf* *dim. e rit.* **Tempo I.**

His High - ness holds high feast.

Fourth system of musical notation, featuring a vocal line and a grand staff. The vocal line has lyrics. The grand staff includes dynamic markings: *mf*, *rit.*, and *pp*. There are also performance instructions like *cresc.* and *rit.* above the piano part.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. The music continues with a similar rhythmic style to the previous systems.

Sixth system of musical notation, featuring a vocal line and a grand staff. The vocal line has the instruction *A grazioso*. The grand staff includes dynamic markings: *dim.* and *p*.

p
See there thro' o - pen por - tals fair - - dam - sels

mf

stand and wait, all glow - - ing in - the light of

mf
dim.

tor - ches ro - sy red.

mf *dim.*

mf
Yet lack - ing - - is one still a - mid the

mf *sf*

Poco stringendo.

youth - ful troop that, sing - ing, now ad -

ritenuto In tempo.

van - ces, the won - der of the age, the po - et -

i - do - li - zed, 'tis Francis, 'tis Fran - cis!

Con anima.

Allegro non troppo. (♩=104.)

Sopr. *pp* , *cresc.*

Chorus. Lo! in the moonbeams' sil - v'ry light, lo! hith - er comes our

Alto. *pp* *cresc.*

Lo! in the moonbeams' sil - v'ry light, hith - er comes our

Ten. *pp* *cresc.*

Lo! in the moonbeams' sil - v'ry light, hith - er comes our

Basso. *pp* *cresc.*

Lo! in the moonbeams' sil - v'ry light, hith - er comes our

Allegro non troppo. (♩=104.)

pp *cresc.* *dim.*

p

Fran - cis now! He comes with his lute like a king in his

p

Fran - cis now! He comes with his lute like a king in his

p

Fran - cis now! He comes with his lute like a king in his

p

Fran - cis now! He comes with his lute like a king in his

p *cresc.*

pride, to the tri - umph.ing group. Hark! _____ they are

pride, to the tri - umph.ing group. Hark! _____ they are

pride, to the tri - umph.ing group. Hark! _____ they are here! _____

pride, to the tri - umph.ing group. Hark! _____ they are here! _____

dim. *p*

here!_ He comes_ with his lute like a king in his

cresc.

here! He comes_ with his lute like a king in his

cresc.

He _____ comes with his lute like a king in his

cresc.

with_ his lute like a king in his

cresc.

cresc. *mf*

pride. Hark! they are here! they are here!

pride. Hark! they are here! they are here!

pride. Hark! they are here! they are here!

pride. Hark! they are here! they are here!

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

cresc.

here! Hark! Hark!

here! Hark! Hark!

they are here! Hark! Hark!

they are here! Hark! Hark!

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

Youths. Chorus. (While singing, the guests enter the castle.)

Ten. I. *f*
 Life is fair and life is ea - sy here up - on - our gol - den

Ten. II. *f*
 Life is fair and life is ea - sy here up - on - our gol - den

Allegro giocoso. (♩.=116.)

f

path, where in - to the a - zure heav - en, lightly wings the soul its flight. Life — *fp*

path, where in - to the a - zure heav - en, lightly wings the soul its flight. Life — *p*

f

Ten. I. *fp*
 is fair and life is ea - sy, where — *f*

is fair and life is ea - sy, where — *f marc.*

Ten. II. div.
 is fair and life is ea - sy, where — *f*

p *f* *p* *f*

marc.

— in - to the heav - en, light - ly wings the soul its flight. Life is
 in - to the heav - en, light - ly wings the soul its flight. Life is

marc.

— in - to the heav - en light - ly wings the soul its flight. Life is

The first system consists of three vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* and *sfz*.

Ten. I.

fair and life is ea - sy here up - on - our gol - den path, where -

Ten. II.

fair and life is ea - sy here up - on - our gol den path, where -

The second system continues with two vocal staves and piano accompaniment. The piano part has a more active accompaniment with some melodic lines in the right hand. Dynamics include *sfz*.

in - to the a - zure heav - en, light - ly wings the soul its flight.

in - to the a - zure heav - en, light - ly wings the soul its flight.

The third system concludes with two vocal staves and piano accompaniment. The piano part features a more complex accompaniment with some melodic lines in the right hand. Dynamics include *sfz*.

Allegretto
Knights. Chorus.

Basso.

Hence! hence! with all gathering trou - ble! Hence! hence!

with all gather - ing trou - ble! And let us in - in - nocent glee drink

deep of the ri - - ver of - plea - sure! The long - ing of youth -

is for mirth! - - - Hence! hence! with all gather - ing

trou - ble!

sfz *f* *sfz* *sfz dim. e rit.*

Andantino. ($\text{♩} = 44.$)
Maidens. Chorus.

Sopr. I. *p dolce e sost.*
As the choir of tune-ful birds— fly - ing 'neath the a - zure

Sopr. II. *p dolce e sost.*
As the choir of tune-ful birds— fly - ing 'neath the a - zure

Andantino. ($\text{♩} = 88.$)

p dolce

Sopr. I.
sky, —

Sopr. II.
sky, —

Alto. *mf dolce e sost.*
hymn. sweet notes from count- less voi - ces, al - ter - nat - ing each with

mf

p ev - er mer - ry, fresh and gay, — sing we, too, with hearts as light, *poco cresc.*

p ev - er mer - ry, fresh and gay, — sing we, too, with hearts as light, *poco cresc.*

o - ther, *p* ev - er

p sing we, too, with hearts as light, *mf* ev - er

p fresh and gay, — sing we, too, with hearts as light, *mf* ev - er

mer - ry, fresh and gay, — sing we, too, with hearts as light, *mf* ev - er

dim. mer - ry, fresh and gay, — sing we, too, with hearts as light, *mf* ev - er mer - ry, fresh and

dim. mer - ry, fresh and gay, — sing we, too, with hearts as light, *mf* ev - er mer - ry, fresh and

dim. mer - ry, fresh and gay, — sing we, too, with hearts as light, *mf* ev - er mer - ry, fresh and

m. s. *m. d.* *m. s.* *m. d.* *m. s.* *m. d.*



gay, - sing we, too, with hearts as light.
gay, - sing we, too, with hearts as light.
gay, - sing we, too, with hearts as light.



p

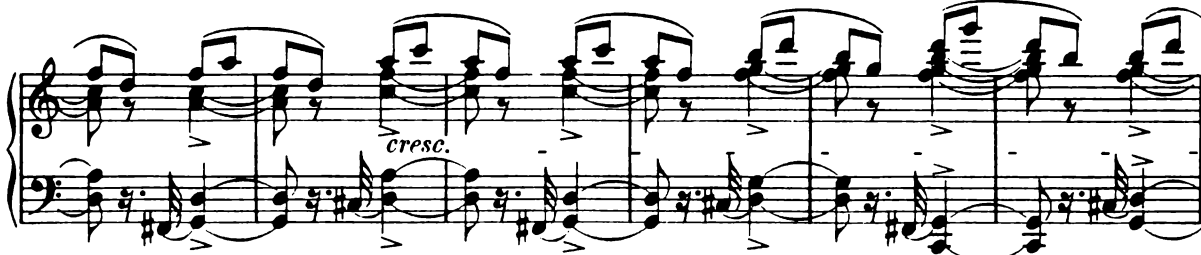
Poco a poco animato.



p



cresc.
mf



cresc.



sf sf sf sf sf sf

Sopr.

f ben legato

Knights, Youths and
Maidens. Chorus.

Now sing we, now tread we a mea - sure! Now

Alto.

f ben legato

Now sing we, now tread we a mea - sure! Now

Ten.

f ben legato

Now sing we, now sing we, now tread we a mea - sure! Now

Basso.

f ben legato

Now sing we, now sing we, now tread we a mea - sure! Now

Allegro. (♩ = 112.)

Piano accompaniment for the first system, featuring chords and arpeggios with dynamic markings like *sfz* and *m.s.*

sing we a ca - rol, now tread we a mea - sure!

Now sing we, now

sing we a ca - rol, now tread we a mea - sure!

Now sing we, now

sing - we a ca - rol, now tread we a mea - sure! Now sing we, now sing we, now

sing we a ca - rol, now tread we a mea - sure! Now sing we, now sing we, now

Piano accompaniment for the second system, including fingerings and dynamic markings like *sfz* and *m.s.*

tread we a mea-sure! To - day is for mirth, — for plea - sure and joy! — Let
 tread we a mea-sure! To - day is for mirth, — for plea - sure and joy! —
 tread we a mea-sure! To - day — is for mirth, — for plea - sure and joy! —
 tread we a mea-sure! To - day is for mirth, — for plea - sure and joy! —

m. s.
mf

B
 care come to-morrow! And af - terwards pain! Let care come to - mor-row! And
f marc.
 To - mor - row! Let care come to - mor-row! And
mf
 Let care come to - morrow! Let care come, let care come to - mor-row! And
f marc.
 To - mor - row! Let care come to - mor-row! And

B
mf
f

af - terwards pain! — To - mor - row!

af - terwards pain! — To - mor - row! And af - terwards

af - terwards pain! — Let care come to - mor - row, to -

af - terwards pain! — To -

And af - terwards

pain! Let care come to - mor - row!

mor - row! Let care come to - mor - row!

mor - row!

dim.
 pain, — the soul's bitter woe!

— — — — —

p ben legato
 And af - terwards pain, the

p ben legato
 And — af - terwards pain, the

f
dim. — — — — — *p*

p ben legato *riten.* *mf* — — — — — *a tempo*
 And af - terwards pain, the soul's bitter woe!

p ben legato *mf*
 And — af - terwards pain, the soul's bitter woe!

mf
 soul's bitter woe! And af - terwards pain, the soul's bitter woe!

mf *mf marc.*
 soul's bitter woe! And af - terwards pain, the soul's bitter woe! Let

riten. — — — — — *a tempo*
mf

mf
 — — — — — *sfz*

C

mf marc. cresc.
Let care come to-mor - row!

mf marc. cresc.
Let care come to-mor - row!

mf marc. cresc. f legato
Let care come to-mor - row! Now

cresc. f legato
care come to-mor - row! Now

C

mf p cresc. f

f legato
Now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

f legato
Now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

3
sing we, now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

3
sing we, now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

f m.s. m.s.

tread we a mea - sure! Now sing we, now tread we a mea_sure! To-
 tread we a mea - sure! Now sing we, now tread we a mea_sure! To-
 tread we a mea - sure! Now sing we, now sing we, now tread we a mea_sure! To-
 tread we a mea - sure! Now sing we, now sing we, now tread we a mea_sure! To-

m. s. *m. s.*
sfz *sfz*

day — is for mirth, — to - day is for mirth! To - *marc.*
 day, — to - day — is for mirth, — to - day is for mirth!
 day, — to - day — is for mirth, — to - day is for mirth, to - day is — for — *merc.*
 day, — to - day — is for mirth, — to - day is for mirth! To -

day, to-day is for mirth,
 To-day is for mirth, *marc.* to-day,
 mirth, *marc.* to-day, to-day,
 day, to-day, to-day,

ff to-day, to-day is for
ff to-day, to-day for
ff to-day is for mirth, for
ff to-day, to-day for

mirth, for plea - - sure and joy! *3 P* Re.

mirth, for plea - - sure and joy! *3 P* Re.

mirth, for plea - - sure and joy!

mirth, for plea - - sure and joy!

sfz sfz sfz sfz sfz m. s. p

sfz sfz sfz sfz sfz p

L'istesso tempo, ma grazioso.

joic.ing and sing.ing, go skipping and whirl.ing thro' life ___ in the dance! ___ Re. *p*

joic.ing and sing.ing, go skipping and whirl.ing thro' life ___ in the dance! ___ Re. *p*

pp Re - joic - ing and whirl - ing in dance! ___

pp Re - joic - ing and whirl - ing in dance! ___

L'istesso tempo, ma grazioso.

p

joic.ing and singing, go skipping and whirling thro' life _____ in the dance! For

joic.ing and singing, go skipping and whirling thro' life _____ in the dance! For

pp Re-joic - ing and whirl - ing in dance! —

pp Re-joic - ing and whirl - ing in dance! —

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f*, *p*, and *pp*. The piano part features chords and moving lines in both hands.

rit. - Lento. *dim.* In tempo I.

youth is enchantment, a dream, an il - lu - sion, that blooms, that blooms, that blooms and decays!

youth is enchantment, a dream, an il - lu - sion, that blooms, that blooms, that blooms and decays!

p enchantment, a dream, an il - lu - sion, that blooms, — that blooms and decays!

p enchantment, a dream, an il - lu - sion, that blooms, — that blooms and decays! To -

rit. - Lento. *dim.* In tempo I.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p*, *dim.*, and *fz*. The piano part features chords and moving lines in both hands. The system concludes with a tempo change to 'In tempo I.' and a dynamic of *p*.

of mirth and of bliss! To-
 To - day's are the roses, to -
 too soon they will wither, to -
 days are the roses, to -

mf *p* *pp* *pp*

cre - - - scen - - - do

ten. *sfz* *ten.* *sfz*

day's are the ro - ses, - too soon they will wi - ther, - to - day's are the ro - ses of
 day's, to - day's, to - day's is
 day's, to - day's, to - day's is
 day's, to - day's, to - day's is

pp

pp <>

mirth and of bliss! To - day's, to - day's, to -

pp <>

the bliss! To - day's, to - day's, to -

p

the bliss! To - day's are the ro - ses, too soon they will wi - ther, to -

pp <>

the bliss! To - day's, to - day's, to -

day's is the bliss! To - mor - row the

day's is the bliss! To - mor - row the

day's are the ro - ses of mirth and of bliss! To - mor - row the

day's is the bliss! To - mor - row the

ma - lice, the storms and the buf - fets, to - mor - row the

ma - lice, the storms and the buf - fets, to - mor - row the

ma - lice, the storms and the buf - fets, to - mor - row the

ma - lice, the storms and the buf - fets, to - mor - row the

storms and the buf - fets of en - vi - ous fate! Re -

storms and the buf - fets of en - vi - ous fate! Re -

storms and the buf - fets of en - vi - ous fate!

storms and the buf - fets of en - vi - ous fate!

D

joicing and singing, go skipping and whirling thro' life _____ in the dance! _____ Re .

joicing and singing, go skipping and whirling thro' life _____ in the dance! _____ Re .

pp Re - joic - ing and whirl - ing in dance! _____

pp Re - joic - ing and whirl - ing in dance! _____

D

joicing and singing, go skipping and whirling thro' life _____ in the dance! _____ For

joicing and singing, go skipping and whirling thro' life _____ in the dance! _____ For

pp Re - joic - ing and whirl - ing in dance! _____

pp Re - joic - ing and whirl - ing in dance! _____

youth is enchantment, a dream, an il - lu - sion, that blooms, that blooms, that
 youth is enchantment, a dream, an il - lu - sion, that blooms, that blooms, that
 enchantment, a dream, an il - lu - sion, that blooms, — that
 enchantment, a dream, an il - lu - sion, that blooms, — that

p *rit.* 12

Lento. *dim.* In tempo I.
 blooms and de - cays!
 blooms and de - cays! *mf* To -
 blooms and de - cays! *p* too soon they will wither,
 blooms and de - cays! *p* To - day's are the ro - ses,
 Lento. *dim.* In tempo I.
pp cre - - - scen -

12

mf *p*
of mirth and of bliss! To-day's are the roses,—too soon they will wither,—to -

pp
day's are the roses, to - day's, to - day's, to -

pp
to - day's, to - day's, to -

pp
to - day's, to - day's, to -

do *sfz* *pp* *sfz*

pp
day's are the roses of mirth and of bliss! To-day's, to - day's, to -

pp
day's is the bliss, to - day's, to - day's, to -

p
day's is the bliss! To-day's are the roses,—too soon they will wither,—to -

pp
day's is the bliss! To-day's, to - day's, to -

sfz *pp* *sfz*

day's is the bliss! To - mor - row the ma - lice, the
 day's is the bliss! To - mor - row the ma - lice, the
 day's are the ro-ses of mirth and of bliss! To - mor - row the ma - lice, the
 day's is the bliss! To - mor - row the ma - lice, the

f

storms and the buf - fets, to - mor - row the storms and the buf - fets of
 storms and the buf - fets, to - mor - row the storms and the buf - fets of
 storms and the buf - fets, to - mor - row the storms and the buf - fets of
 storms and the buf - fets, to - mor - row the storms and the buf - fets of

dim., *p*
dim., *pp*
dim., *p*
dim., *pp*

Come 1^a *f ben legato*

en-vi-ous fate! Now sing we, now tread we a mea - sure! Now

en-vi-ous fate! Now sing we, now tread we a mea - sure! Now

en-vi-ous fate! Now sing we, now sing we, now tread we a mea - sure! Now

en-vi-ous fate! Now sing we, now sing we, now tread we a mea - sure! Now

Come 1^a

f m.s. *f m.s.*

sing we a ca - rol, now tread we a mea - sure! Now sing we, now

sing we a ca - rol, now tread we a mea - sure! Now sing we, now

sing we a ca - rol, now tread we a mea - sure! Now sing we, now sing we, now

sing we a ca - rol, now tread we a mea - sure! Now sing we, now sing we, now

m.s.

tread we a mea - sure! To - day is for mirth, — for plea - sure and joy! — Let

tread we a mea - sure! To - day is for mirth, — for plea - sure and joy! —

tread we a mea - sure! To - day — is for mirth, — for plea - sure and joy! —

tread we a mea - sure! To - day is for mirth, — for plea - sure and joy! —

m.s.

sfz

care come to - morrow! And af - terwards pain! Let care come to - mor - row! And

f marc.

To - mor - row! Let care come to - mor - row! And

mf

Let care come to - morrow! Let care come, let care come to - mor - row! And

f marc.

To - mor - row! Let care come to - mor - row! And

mf

f

af - terwards pain! — To - mor - row!

af - terwards pain! — To - mor - row! And af - terwards

af - terwards pain! — Let care come to - mor - row! To -

af - terwards pain! — To -

And af - terwards

pain! Let care come to - mor - row!

mor - row! Let care come to - mor - row!

mor - row!

dim. - - -

pain, — the soul's bitter woe!

p ben legato

And af - terwards pain, the

p ben legato

And — af - terwards pain, the

f

dim. - - *p*

p ben legato *ritenuto* - - - *mf* - - - *a tempo*

And af - terwards pain, the soul's bitter woe!

p ben legato *mf*

And — af - terwards pain, the soul's bitter woe!

soul's bitter woe! And af - terwards pain, the soul's bitter woe!

soul's bitter woe! And af - terwards pain, the soul's bitter woe! Let

mf marc.

ritenuto - - - *mf* - - - *a tempo*

sfz

mf marc. cresc.
Let care come to-mor - row!

mf marc. cresc.
Let care come to-mor - row!

mf marc. cresc. f legato
Let care come to-mor - row! Now

cresc. f legato
care come to-mor - row! Now

mf *mf* *mf* *mf* *mf* *mf* *f*
p *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*
cre - scen - do

f legato
Now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

f legato
Now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

sing we, now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

sing we, now sing we, now tread we a mea - sure! Now sing we a ca - rol, now

f m.s. *m.s.* *f*
sfz *sfz*

tread we a mea - sure! Now sing we,now tread we a measure!To -

tread we a mea - sure! Now sing we,now tread we a measure!To -

tread we a mea - sure!Now sing we,now sing we,now tread we a measure!To -

tread we a mea - sure!Now sing we,now sing we,now tread we a measure!To -

m.s. *m.s.*

sf *sf*

day — is for mirth, — to - day is for mirth! To -

day, — to - day is for mirth, — to - day is for mirth! To -

day, — to - day is for mirth, — to - day is for mirth! To -

day, — to - day is for mirth, — to - day is for mirth! To -

day is for mirth! To-day is for

day is for mirth! To-day is for

day is for mirth! To-day is for

day is for mirth! To-day is for

marc.
mirth! To-day, to-day is for

mirth! To-day is for mirth, *marc.* for

mirth, to-day is for mirth, *marc.* to-day for

marc.
mirth! To-day, to-day for

sfz

ff allargando

mirth, for plea - - sure and
 mirth, for plea - - sure and
 mirth, for plea - - sure and
 mirth, for plea - - sure and

allargando

Più vivo.

joy!
 joy!
 joy!
 joy!

Più vivo.

Andantino. (♩ = 78.)
Host. *con anima*

f Fair la - dies, you are wel - come here! These no - ble youths are

mf *f*

wel - come, too! Be wel - come, be wel - come

dim. *f*

f. *dim.* Un poco più animato. *sfz*
to my cas - tle. This, —

p *p* *sfz* *sfz*

this is the realm of plea - sure; gay and glad, — free from care, —

sfz *f* *p* *sfz*

— gay — and glad, free — from care — be ye

here! Gay and glad — be ye here! —

dim.

E *mf* See, the lawn with — myr — iad lights

f *allargando - a tempo* sum — — — mons to the dance.

allargando - a tempo *tr*

Allegro assai.

ff sfz sfz sfz sfz dim. mf

sfz sfz sfz sfz

Meno allegro. (♩ = 152.)
sempre staccato

p

ten. stacc.

Choral Recitative.

Tenore I. (Tutti.)

p

Now each one takes his or— der'd

stacc. ten.

place.

stacc. ten. stacc.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with similar note values. The key signature has two flats, and the time signature is 4/4.

The second system continues the piece. It features dynamic markings: *pp* (pianissimo) in the first measure, *mf* (mezzo-forte) in the second, and *pp* in the third. The notation includes chords and melodic lines in both staves.

The third system includes dynamic markings: *p* (piano) in the first measure, *pp* in the second, and *dim.* (diminuendo) in the third. The fourth measure also features *pp*. The music shows a gradual decrease in volume.

The fourth system is characterized by a dense texture with many notes, primarily in the treble staff, creating a busy, rhythmic pattern. The bass staff continues with a steady accompaniment.

The fifth system shows a treble staff with a complex, multi-measure melodic line. The bass staff has several measures of rests, indicating a period where the right hand is the primary focus.

The sixth system concludes the page with the marking *rit.e dim.* (ritardando e diminuendo), indicating a final deceleration and softening of the music. The notation includes melodic lines in both staves.

L'istesso tempo. Grazioso.

The first system of piano accompaniment consists of three staves. The top staff is the treble clef, and the bottom two are the bass clef. The music is in a 3/4 time signature. Dynamics include *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). There are also markings for *cre* (crescendo) and *scen* (scenariando).

Tenore I. (Tutti.)

The second system features a vocal line for Tenore I (Tutti) and piano accompaniment. The vocal line is on a single staff with lyrics: "They trip it in the mer - ry dance, with knight - ly grace and". The piano accompaniment is on two staves (treble and bass clef). Dynamics include *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). There are also markings for *cre* (crescendo) and *scen* (scenariando).

court - ly, to gen - tle

mf *dim.* *p*

strains of ten - der flutes, the lute's soft note, the

mf *p*

mer - ry tone_ of ci - ther and of fid - dle.

f *mf*

How grace - ful and_ how dain - ty the

cresc. *G* *p*

gay — and glit - tling groups ap - pear, be - neath the

sfz pp

sfz

tor - ches' bril - liant light, il - lu - min - ing the

mf

p

dan - cers! See now the groups dis - sol -

rit. - - a tempo

p

dim.

p

ving! And now a - gain in grace - ful curves, that

mf

p

gath - er in a nar - row ring, the groups ap -

mf

cresc.

proach each oth - er.

The feet so light - ly trip - - -

mf

ping, seem scarce to touch the earth be - neath; like

H *dim.* *p* *dim.*

el - fin, — like — fai - ries that dance, o'er field and

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note 'el' followed by a quarter note 'fin,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *dim.* (diminuendo), *p* (piano), and *dim.* (diminuendo) again.

mea - dow — glid - ing.

The second system continues the vocal line with 'mea - dow' and 'glid - ing.'. The piano accompaniment features more complex textures, including sixteenth-note runs and chords. Dynamics include *mf* (mezzo-forte) and *p* (piano).

This system shows the piano accompaniment for the third system of the piece. It features intricate sixteenth-note patterns in the right hand and a supporting bass line in the left hand. Dynamics include *mf* and *p*.

This system shows the piano accompaniment for the fourth system. It continues with complex sixteenth-note textures and dynamic markings of *mf* and *p*.

This system shows the piano accompaniment for the fifth system. It concludes with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

First system of musical notation. Treble clef, key signature of one flat. Dynamics include *cresc.*, *mf*, and *p*. The system shows a melodic line in the treble and a supporting bass line.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics include *cresc.*, *mf*, and *dim.*. The system shows a melodic line in the treble and a supporting bass line.

Third system of musical notation. Treble clef, key signature of one flat. Dynamics include *p*. The system shows a melodic line in the treble and a supporting bass line.

Fourth system of musical notation. Treble clef, key signature of one flat. Dynamics include *mf*. The system shows a melodic line in the treble and a supporting bass line with fingerings (1-5) indicated.

Fifth system of musical notation. Treble clef, key signature of one flat. Dynamics include *cresc.*, *sfz*, and *pp*. The system shows a melodic line in the treble and a supporting bass line.

Sixth system of musical notation. Treble clef, key signature of one flat. Dynamics include *sfz* and *pp*. The system shows a melodic line in the treble and a supporting bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic. The bass clef staff provides harmonic support with chords and single notes. The system concludes with a *rit. -* marking and a *dim. -* dynamic.

Second system of musical notation, beginning with the tempo marking *a tempo*. The treble clef staff features a melodic line with a *p* dynamic. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with a *mf* dynamic. The bass clef staff provides accompaniment. The system ends with a *dim.* dynamic marking.

Fourth system of musical notation. The treble clef staff begins with a *cresc. -* marking and a melodic line. The bass clef staff provides accompaniment. The system concludes with a *dim.* dynamic marking.

Fifth system of musical notation. The treble clef staff features a melodic line with a *p* dynamic. The bass clef staff provides accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with a *p* dynamic. The bass clef staff provides accompaniment. The system concludes with three *sfz* dynamic markings.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and a bass line. A dynamic marking *p* is present at the end of the system.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active bass line. Dynamic markings include *dim.* and *p*. A fermata is placed over a note in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand features a bass line with a fermata. Dynamic markings include *mf*, *dim.*, *p*, and *cresc.*. A fermata is also present in the left hand.

Fourth system of musical notation. This system is primarily chordal, with both hands playing sustained chords. A fermata is placed over the final chord.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a fermata. Dynamic markings include *m.s.*, *pp*, and *m.d.*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a fermata. Dynamic markings include *pp*, *m.d.*, and *m.s.*.

Allegro con moto. (♩. = 138.)

f marc.

cresc.

ff

Tenore I. (Tutti.)

p

See

dim.

p

hi - ther and thi - ther, with gra - ces - so court - ly, how

cresc.

charm - ing the scene, they glide and they sway; ap -

cresc.

f

p

proach - ing, re - tir - ing, sa - lu - ting so feat - ly, by

cresc. rule as be - seems the no - ble and fair. So

cresc. *f* *sfz* *p*

spark - ling, so glow - ing, the path that they trace, — so

spark - ling, so glow - ing, the path that they trace, so spark - ling, so

dim. *fp*

fp *dim.* *fp*

glow - ing, so spark - ling, so glow - ing, the path — that they

p *mf*

trace, — so frag - rant the air. —

sp *p*

sp

fp cresc. - - *fp* - - *f* *sfz*

K *f*
All

sfz *sfz*

flowing and eb - bing, all flowing like waves of the sea, ap - pear - ing, dis -
 sol - ving, — ap - pear - ing, dis - sol - ving, — all flow - ing and
 eb - bing, all flow - ing like waves of the sea, ap - pear - ing,
 dis - sol - ving, ap - pear - ing a - gain, an

p
f
p
f
sfz
sfz
pp
pp
cresc.

ed - dy - ing ring; ap - pear - ing, dis - sol - ving,

p

cresc.

now once — more ap - pear - ing, now once — more dis - sol - ving, dis -

cresc.

p

cresc.

sol - ving, ap - pear - ing, dis - sol - ving, ap - pear - ing, now dis - tant, now

mf

p

mf

cresc.

cresc.

near, and nev - er, and never, and nev - er the same,

f

sf

sfz

ff
and nev - er the same,
8.....
sfz *sfz* *sfz* *ff* *sfz*

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "and nev - er the same," are written below the notes. Above the vocal line, a fermata is marked with "8.....". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a complex, rhythmic pattern with many beamed notes. The left hand plays a more rhythmic accompaniment with some chords. Dynamic markings include *ff* at the beginning, *sfz* under the first three measures, and *ff* and *sfz* at the end.

and nev - er the same.
8.....
sfz *sfz* *sfz*

The second system continues the vocal line with the lyrics "and nev - er the same." and a fermata marked "8.....". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sfz* under the first three measures.

sfz *p*

The third system shows the piano accompaniment continuing. The right hand has a melodic line with many beamed notes. The left hand has a rhythmic accompaniment. Dynamic markings include *sfz* and *p*.

cresc.

The fourth system shows the piano accompaniment continuing. The right hand has a melodic line with many beamed notes. The left hand has a rhythmic accompaniment. A *cresc.* marking is present.

f *p*

The fifth system shows the piano accompaniment continuing. The right hand has a melodic line with many beamed notes. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *p*.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment with chords. Dynamics include *cresc.* and *sfz*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *fp*.

Third system of musical notation. The treble clef staff features a melodic line with a *dim.* marking. The bass clef staff continues the accompaniment. Dynamics include *fp* and *mf*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *p* and *fp*.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *f* and *sfz*. A dotted line with the number 8 is positioned below the first measure.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *sfz*.

L Tenore I. (Tutti.)

p
But slow - -

er and slow - - er the mu - - sic

is - - - - - play - - - ing,

p
and slow - - er re - - volves the

cir - cle, slow - er, slow -

poco cresc. - - *pp*

* *ad.* *ad.*

er, and slow - er re -

volves the cir - cle

dim.

and... *pp* *lungo* **Lento.** *pp* rests. —

pp *lungo* *pp*

ad. *

Moderato.
Host.

Andante. (♩ = 72.)

My no - ble guests are wea - ry now.

But Fran - cis, thou - who know'st so

mf espressivo

well to weave the magic spell of tune, wilt thou not cheer us,

dim. string. *cresc.*

string.

wilt thou not cheer us with a song?

cresc. *f* *ritenuto*

ritenuto *p* *dim.*

Più animato.
Francis.

p semplice

Where shall I find the

poco string.

mf

p

fit - ting num - bers to please a com - pa - ny — so no - ble?

rit.

rit.

Host.

Thou hast no lack of songs, we know:

mf

m.s.

m.d.

con esitazione

mf

lungo

Largamente.

Sing us... Sing us — some bold and knightly deed.

p

sfz

sfz

sfz

sfz

Andantino.
Francis.

mf
'Tis

animato

p *cresc.* - - - *f*

Allegro moderato. (♩ = 120.)

well; and if it gives you pleasure, please ye to lis - ten to the sto - ry of

p

mf

po - ver - ty with - in the keep. She

p

cresc. *mf* *dim.* *p*

dwelt im - pri - son'd close and watch'd by him, the world's grim

p *sfz* *p*

mf *cresc.*
 gi - ant lord; and how a va - liant knight did strive to

mf
sfz *mf*
Ad.

win the mai - den's ten - der heart, to win the mai - den's

cresc.

f **M**
 ten - der heart, and his sword for the maid did draw.

dim.

mf *cresc.* *f*

dim. *espressivo* *p*

Francis.

Musical score for 'Francis.' featuring a vocal line and piano accompaniment. The vocal line begins with a rest followed by a note marked *p*. The piano accompaniment includes dynamic markings *mf* and *p*. The word 'See' is written below the vocal line.

Ballad of Poverty.

Andantino. (♩ = 116.)

Musical score for 'Ballad of Poverty.' featuring a vocal line and piano accompaniment. The tempo is marked 'Andantino' with a quarter note equal to 116 beats per minute. The vocal line includes the lyrics: 'weep - ing on the cas - tle tow'r, for - lorn and lone - ly -'. The piano accompaniment includes a dynamic marking *p*.

riten. - - - , a tempo

Musical score for 'Ballad of Poverty.' featuring a vocal line and piano accompaniment. The tempo is marked 'riten.' and 'a tempo'. The vocal line includes the lyrics: 'and de - sert - ed, of wealth and he - ri - tage des - poil - ed, a'. Dynamic markings *cresc.* and *mf* are present.

riten. - - - a tempo

Musical score for 'Ballad of Poverty.' featuring a vocal line and piano accompaniment. The tempo is marked 'riten.' and 'a tempo'. The piano accompaniment includes a dynamic marking *cresc.* and *mf*.

dim.

Musical score for 'Ballad of Poverty.' featuring a vocal line and piano accompaniment. The tempo is marked 'dim.'. The vocal line includes the lyrics: 'mai - den no - bly born and fair.'.

dim.

Musical score for 'Ballad of Poverty.' featuring a vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking *p*.

Sopr. p
How sad and drear the maiden's fate, im - mured with - in - the cas - tle lone!

Alto. p
How sad and drear the maiden's fate, im - mured with - in - the cas - tle lone!

Ten. p
How sad and drear the maiden's fate, im - mured with - in - the cas - tle lone!

Basso. p

mf
A gi - ant in - the dar - some wood thus held - the love - ly -

rit. - - a tempo
maid im - prison'd; he thought to sate - each law - less pas - sion, re -

rit. - - a tempo

ly - - ing on - his bound - less strength.

p O gi - ant! curb thy pas - sion wild! Have pi - ty on the vir - gin fair!

p O gi - ant! curb thy pas - sion wild! Have pi - ty on the vir - gin fair!

p

p

rit. -

N
mf Hard by there dwelt a youth - ful knight, of

p staccato

no - ble li - ne - age de - scend - ed: he

rit. - - - , rit. -

rit. - - - rit. -

dim. *p*

a tempo wore the gol - den spurs with ho - nour and

a tempo

staccato *cresc.*

dim. e rit.

he would wed the maiden fair.

a tempo

dim. e rit. *p*

p *rit.*

So mild, so sweet, de - vout and good, the maiden fair has won his heart!

p

So mild, so sweet, de - vout and good, the maiden fair has won his heart!

p *rit.*

Un poco più animato. *cresc.* *ff*

He summons bold the giant grim: "Au -

marc.

da - cious!" shouts the wrath - ful mon - ster, "thy

ff

cresc.

e - vil star hath sent thee hi - ther, thy crime shall

marc.

ff sfz

meet its due re - ward!"

mf

O luck - less knight, thy

mf

O luck - less knight, thy

sfz sfz sfz ff dim.

p rit.

fate - is seal'd! Com - mend thy hap - less soul - to God!

p

fate - is seal'd! Com - mend thy hap - less soul - to God!

p rit.

The mon - ster swings — his migh - ty club, that

cresc.
sfz

erst — had slain — a thou - sand he - roes, with

cresc.
ff marc.
ff

crash like thun - - der falls the wea - pon, the

A - las! — Thy days are num - ber'd now! — The

A - las! — Thy days are num - ber'd now! — The

A - las! — Thy days are num - ber'd now! — The

A - las! — Thy days are num - ber'd now! — The

p
mf
f
f

sfz
sfz
sfz
sfz
sfz
sfz

earth — re - e - - choes with the sound.

gi - - ant's club — will strike thee down!

gi - - ant's club will strike thee down!

gi - - ant's club will strike — thee down!

gi - - ant's club will strike — thee down!

sfz sfz sfz sfz sfz sfz sfz sfz dim.

p For once the blow — hath miss'd its aim; the *cresc.*

p

knight — his trus - ty lance is pois - ing, the *mf*

cresc. *mf*

Più animato.

cresc.

f

glit - - tring steel his hand is hurl - - ing, the

p Hurrah! Hur.rah! *mf* Hurrah!

p Hurrah! Hur.rah! *mf* Hurrah!

p Hurrah! Hurrah! *mf* Hurrah!

p Hur.rah! Hur.rah! *mf* Hurrah!

Più animato.

cresc.

cresc.

glit - - tring steel his hand is hurl - - ing, the

mf Hur.rah! Hur.rah! *ff* Hurrah!

mf Hur.rah! Hur.rah! *ff* Hurrah!

mf Hurrah! Hurrah! *ff* Hurrah!

mf Hur.rah! Hur.rah! *ff* Hurrah!

cresc.

mf

gi - - ant's eye - - lids close in death.

Hurrah! Hurrah! Hur - rah! Hurrah! Hurrah! Hur - rah! Hur -

Hurrah! Hurrah! Hur - rah! Hurrah! Hurrah! Hur - rah! Hur -

Hurrah! Hur - rah! Hurrah! Hurrah! Hur - rah! Hurrah! Hurrah! Hur -

Hurrah! Hur - rah! Hurrah! Hurrah! Hur - rah! Hurrah! Hurrah! Hur -

ff

rah! To God be praise! The gi - ant grim hath bit, hath

rah! To God - be praise! The gi - ant grim hath bit, hath

rah! To God - be praise! The gi - ant grim hath bit, hath

rah! To - God - be praise! The - gi - ant grim - hath bit, hath

sfz

marc. *fff*
 bit the dust! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

marc. *fff*
 bit the dust! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

marc. *fff*
 bit the dust! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

marc. *fff*
 bit the dust! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

sfz *fff*

rit *f* *mf* *p*

Andantino.

p

With tears of thanks the mai - den fair re - ceives the no - ble

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "With tears of thanks the mai - den fair re - ceives the no - ble". The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

riten. . . a tempo, *cresc.*

knight, her saviour; her pain and sor - rows all are vanish'd, her

riten. . . a tempo

The second system continues the musical score. The vocal line has a *riten. . . a tempo* marking and a *cresc.* (crescendo) marking. The lyrics are "knight, her saviour; her pain and sor - rows all are vanish'd, her". The piano accompaniment also features a *riten. . . a tempo* marking and a *cresc.* marking.

f

pain and sor - rows all are van - ish'd, like clouds be -

The third system of the musical score shows the vocal line with a forte (*f*) dynamic marking. The lyrics are "pain and sor - rows all are van - ish'd, like clouds be -". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

dim. rit. . .

p

fore the ris - ing sun.

rit. . . a tempo

The fourth system concludes the musical score. The vocal line has a *dim. rit. . .* (diminuendo and ritardando) marking and a piano (*p*) dynamic marking. The lyrics are "fore the ris - ing sun.". The piano accompaniment also features a *rit. . . a tempo* marking and a piano (*p*) dynamic marking.

Allegro con moto. (♩ = 152.)
Assisans. Chorus.

Sopr.
All hail! All hail! O knight so bold — and wise! The mai - den *mf*

Alto.
All hail! All hail! O knight so bold and wise! The mai - den *mf*

Ten.
All hail! All hail! O knight so bold and wise! The mai - den *mf*

Basso.
All hail! All hail! O knight so bold and wise! The maiden *mf*

Allegro con moto. (♩ = 152.)

sfz *sfz* *sfz* *sfz* *mf*

fair is now — his own! All hail! All hail! O knight so *f*

fair is now — his own! All hail! All hail! O *f*

fair is now his own! All hail! All hail! All hail! O

fair is now his own! All hail! All hail! O *f*

sfz *f* *sfz*

p dolce e legato

bold — and wise! The mai - den fair — is — now his own, — the

p dolce e legato

knight so bold and wise! The mai - den fair is now his own, — the

p dolce e legato

knight so bold and wise! The mai - den fair is now — his own, the

p dolce e legato

knight so bold and wise! The mai - den fair is now his own, the

dim. p dolce

cresc. mf

mai - den fair — is — now his own, the mai - den fair is now — his

cresc. mf

mai - den fair — is now his own, the mai - den fair is now his

cresc. mf

mai - den fair is — now his own, the mai - den fair is — now his

cresc. mf

mai - den fair is now — his

cresc. mf

dim. **O** *p dolce* *f marc.*

own, the mai - - - den fair! Thanks to Fran - cis!

dim. *p dolce* *f marc.*

own, the mai - - - den fair! Thanks to Fran - cis!

dim. *p dolce* *f marc.*

own, the mai - - - den fair! Thanks to Fran - cis!

dim. *p dolce* *f marc.*

own, the mai - - - den fair! Thanks to Fran - cis!

O

dim. *p* *f*

dim. *p dolce e legato*

Thanks to thee! Thanks to Fran-cis! Thanks to thee! Our hearts thou

dim. *p dolce e legato*

Thanks to thee! Thanks to Fran-cis! Thanks to thee! Our hearts thou

dim. *p dolce e legato*

Thanks to thee! Thanks to Fran-cis! Thanks to thee! Our hearts thou

dim. *p dolce e legato*

Thanks to thee! Thanks to Fran-cis! Thanks to thee! Our hearts thou

sfz *dim.* *p dolce*

hast en - chant - - ed; our souls thou hast be - witch -

hast en - chant - - ed; our souls thou hast be - witch -

hast en - chant - - ed; our souls thou hast be - witch -

hast en - chant - - ed; our souls thou hast be - witch -

f marc.
ed! Thanks to Fran - cis! Thanks to thee! - Thanks to

f marc.
ed! Thanks to Fran - cis! Thanks to thee! - Thanks to

f marc.
ed! Thanks to Fran - cis! Thanks to thee! - Thanks to

f marc.
ed! Thanks to Fran - cis! Thanks to thee! - Thanks to

Fran - cis! Thanks to Fran - cis! Thanks to Fran - cis! Thanks to

Fran - cis! Thanks to Fran - cis! Thanks to Fran - cis! Thanks to

Fran - cis! Thanks to Fran - cis! Thanks to Fran - cis! Thanks to

Fran - cis! Thanks to Fran - cis! Thanks to Fran - cis! Thanks to

sfz *sfz* *sfz*

P *p dolce e legato*
thee! Thanks to thee! Thanks to thee!

p dolce e legato
thee! Thanks to thee! Thanks to thee!

p dolce e legato
thee! Thanks _____ to thee! Thanks _____ to thee!

p dolce e legato
thee! Thanks _____ to thee! Thanks _____ to thee!

P *dolce*
sfz *p*

cresc. *mf marc.* *cresc.*
O Fran - cis! O Fran - cis! O

cresc. *mf marc.* *cresc.*
O Fran - cis! O Fran - cis! O

cresc. *mf marc.* *cresc.*
O Fran - cis! O Fran - cis! O

cresc. *mf marc.* *cresc.*
O Fran - cis! O Fran - cis! O

cresc.

f *dim.* *mf*
Fran - cis! O Fran - cis! Thanks to - thee! - Thanks to

f *dim.* *mf*
Fran - cis! O Fran - cis! Thanks to - thee! - Thanks to

f *dim.* *mf*
Fran - cis! O Fran - cis! Thanks to - thee! - Thanks to

f *dim.* *mf*
Fran - cis! O Fran - cis! Thanks to - thee! - Thanks to

f *dim.* *mf*

dim. *p* *dim.* *pp*

thee! — O — Francis! Thanks to thee! O

dim. *p* *dim.* *pp*

thee! — O — Francis! Thanks to thee! O

dim. *p* *dim.*

thee! Thanks to thee! O — Francis,

dim. *p* *dim.*

thee! Thanks to thee! O — Francis,

dim. *p* *dim.* *pp*

Moderato. (♩ = 132.)

Francis, thanks,

Francis, thanks,

pp *dim.*

O Francis, — thanks

ppp

to thee!

Moderato. (♩ = 132.)

dim.

ppp

Choral Recitative.

Tenore I. (Tutti.) *p*

The fes - tive

* *rit.* * *rit.* * *simile*

hall is now de - sert - ed;

p *din.*

the glim - m'ring lights will soon be

quenched.

And Fran - cis wan - ders on - his

way - with them - his dear - - ly lov'd com -

pan - ions, strol - ling light - ly, sing - ing bright - ly, a -

long As - si - si's qui - et lanes.

The first system features a vocal line with the lyrics "long As - si - si's qui - et lanes." and a piano accompaniment. The piano part includes a four-measure rest in the first measure, followed by a series of chords and arpeggiated figures. The key signature has one sharp (F#).

dim. *pp*

The second system continues the piano accompaniment. It features a dynamic marking of *dim.* (diminuendo) and *pp* (pianissimo). The piano part consists of arpeggiated chords and moving lines in both hands.

pp *pp*

The third system continues the piano accompaniment with *pp* dynamics. It includes a four-measure rest in the first measure and continues with arpeggiated figures.

Poco a poco più animato.

p *pp* *cresc.* *pp*

The fourth system is marked "Poco a poco più animato." (Poco a poco più animato). It features a dynamic marking of *p* (piano) and *pp* (pianissimo), with a *cresc.* (crescendo) marking. The piano part includes a four-measure rest in the first measure.

cresc. *pp*

The fifth system continues the piano accompaniment with *cresc.* and *pp* dynamics. It features a four-measure rest in the first measure.

cresc. *cresc.* *cresc.* *cresc.*

The sixth system continues the piano accompaniment with *cresc.* (crescendo) dynamics. It features a four-measure rest in the first measure.

p *cresc.* *mf*

Ad. *Ad.* *

A Voice from Heaven.

R

p mis.

Fran -

cresc. *mf* *sfz* *dim.*

Ad. *

terioso

cis - - - - - cus!

cresc. *sfz* *dim.*

p
Fran - cis - - - - - cus!

mf *sfz* *cresc.* *dim.*

p
Fran - cis - - - - -

dim. *sfz*

cus!

p *dim.* *pp*

Recit. (*Allegro.*)
Francis (to his companions).

p agitato *f* *Andante.*

I heard a call, me thought... Who was it that was cal - ling?

Allegro assai. (♩ = 200.)
Companions. Chorus of male voices.

Ten. I. *f* We heard not e'en ... a

Ten. II. *f*

Basso I. *f* We heard not e'en — a

Basso II. *f*

Allegro assai. (♩ = 200.) *f* *sf*

word! Then waste no
word! no

mf

dim.

sf

p

pre - cious mo - - ments! Then waste no pre - cious
pre - cious mo - - ments! Then waste no pre - cious

dim.

dim.

mo - - ments! With
mo - - ments! With

molto riten.

f

molto riten.

sempre marc.

plea - sure e - - late and with garlands a - dornd', we dance and are

sempre marc.

sempre marc.

plea - sure e - - late and with garlands a - dornd', we dance and are

Un poco meno allegro.

f *sfz* *5* *sfz* *5* *ten.*

merry, we sing and are hap - py, are glee - some and glad! Haste ye now! - - haste ye

p sost.

merry, we sing and are hap - py, are glee - some and glad! Haste ye now! - - haste ye

p sost.

ten.

trn.

p

S, *dolce e ben legato*

now! The night - is spent! The moon - beams bathe in

dolce e ben legato

now! The night - is spent! The moon - beams bathe in

dolce e ben legato

S, *dolce*

sil - ver light the tur - rets high, the cas - tle eaves and

ga - bles. The hours of play are o - - - ver; let

each with - draw him to his couch, when from the tow'r the

f marc. sempre

pp
clock strikes twelve. With plea - sure e - late and with
pp *f marc. sempre*

pp *f marc. sempre*
clock strikes twelve. With plea - sure e - late and with
pp *f marc. sempre*

gar.lands a - dorn'd, we dance and are mer - ry, we sing and are
gar.lands a - dorn'd, we dance and are mer - ry, we sing and are

ten.
ten.

p sost.
hap - py, are glee - some and glad! Haste ye now, - haste ye now, the
p sost.

p sost.
hap - py, are glee - some and glad! Haste ye now, - haste ye now, the
p sost.

ten.
ten.

p

T
 night is spent; haste ye now, haste ye now,
 night is spent; the night is

T

haste ye now, haste ye now! We
 spent, haste ye now, haste ye now! We

pp *f marc.* *pp* *f marc.*

pp *pp*

sempre
 dance and are mer - ry, we sing and are hap - py, haste ye
sempre
sempre
 dance and are mer - ry, we sing and are hap - py, haste ye
sempre

f

now, haste ye now; the night is spent, haste ye now, haste ye

now, haste ye now; the night is spent, haste ye now, haste ye

dim.

dim.

dim.

dim.

dim.

now, haste ye, haste ye now, haste— ye— now!

now, haste ye, haste ye now, haste— ye— now!

p

f

p

f

p

f

p

f

sfz

mf

f

f

sfz

sfz

sfz

First system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *mf*, *sfz*, and *mp*. A *Corno* part is indicated with *mf*. The bass line features a prominent five-fingered scale marked with a '5'.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *mf*, *sfz*, and *f*. The bass line continues with the five-fingered scale marked with a '5'.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *mf*, and *pp*. The bass line continues with the five-fingered scale marked with a '5'.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *sfz* and *pp*. The bass line continues with the five-fingered scale marked with a '5'.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *dim.*, *ppp*, *sfz*, and *m.d.*. The bass line features a five-fingered scale marked with a '5'.

Sixth system of musical notation. Treble clef, key signature of two flats. Dynamics include *cresc.*, *ppp*, and *sfz*. The bass line features a five-fingered scale marked with a '5' and includes a sequence of notes numbered 1, 2, 3, 4.

Andante assai.
Watchman.

the streets are silent far and near! Peace ev' - ry - where!

Soft - ly - sleep, good peo - ple all! For you the - watchman keeps good watch.

Townsmen, good - - - night!

Andante. (♩ = 63.)

mf *rit. e dim.* *pp* *dolcissimo* *pp*

poco cresc. *dim.*

pp

Ten. I. (Tutti.)

pp dolcissimo

Soft, soft, soft, see, the mild — bles — sed —

night — sheds her gent — — — le bal — sam on the

eyes of wea — ry sleep — — ers.

pp
And at peace with all cre - -

dim.
a - - tion sweet - ly Fran - - cis

too re - po - - ses.

dim.

p *misterioso* *p* *p*

Fran - cis - - - cus! Fran - cis - - - cus! Fran -

pp *cresc.*

Animato.
Francis.

p agitato

cis - - - cus! Who calls to me?

cresc.

Allegro con anima. (♩ = 132.)

f con passione

God! Where am I? Is't il - lu - sion?

8 *il canto ben marcato*

fp

What mag - ni - fi - cence re - splen - dent in these

bril - - liant fai - ry halls! Is it

phan - ta - sy, is it phan - - ta -

sy a dream con - jured up by sleep the

mas - ter? Who is she, that no - ble

la - - - dy, with the look an -

f *dim.* *p*

Detailed description: This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in a soprano register, starting with a half note 'la' followed by a dotted half note 'dy,' and then a half note 'with' followed by a dotted half note 'the' and a half note 'look' followed by a dotted half note 'an'. The piano accompaniment features a complex, flowing texture with sixteenth and thirty-second notes in both hands. Dynamics include a forte (*f*) start, a gradual decrescendo (*dim.*), and a piano (*p*) section towards the end of the system.

ge - - - lic, mild, and the

p

Detailed description: This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with a half note 'ge' followed by a dotted half note 'lic,' and then a half note 'and' followed by a dotted half note 'the'. The piano accompaniment maintains its intricate texture. The dynamics are marked piano (*p*) throughout this system.

shin - - - ing robe of

cresc.

Detailed description: This system contains the third line of the vocal melody and its piano accompaniment. The vocal line has a half note 'shin' followed by a dotted half note 'ing' and then a half note 'robe' followed by a dotted half note 'of'. The piano accompaniment continues with its characteristic texture. Dynamics include a crescendo (*cresc.*) marking.

gold?

Detailed description: This system contains the final line of the vocal melody and its piano accompaniment. The vocal line has a half note 'gold?'. The piano accompaniment concludes with a final cadence. The system ends with a double bar line and a key signature change to one sharp.

V *cresc.*

All a - long the walls so lof - ty ar - mor

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a 'V' marking and a 'cresc.' instruction. The lyrics are 'All a - long the walls so lof - ty ar - mor'. The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support. The key signature is one sharp (F#) and the time signature is 3/4.

cresc.

gleams and wea - pons glit - - ter, and each

The second system continues the vocal line and piano accompaniment. The vocal line has a 'cresc.' instruction and the lyrics 'gleams and wea - pons glit - - ter, and each'. The piano accompaniment continues with similar rhythmic patterns, including some triplet markings in the right hand.

scut - cheon bears a cross!

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics 'scut - cheon bears a cross!'. The piano accompaniment continues with complex rhythmic patterns and includes some triplet markings in the right hand.

mf *cresc.*

Whose the maid? And whose the

The fourth system features a change in dynamics to 'mf' and a 'cresc.' instruction. The vocal line has the lyrics 'Whose the maid? And whose the'. The piano accompaniment continues with complex rhythmic patterns and includes some triplet markings in the right hand.

house? Whose the maid?

f

And whose the house? Whose the

cresc. *W* *ff*

cresc. *ff*

maid? And whose the house? The

cresc. *mf*

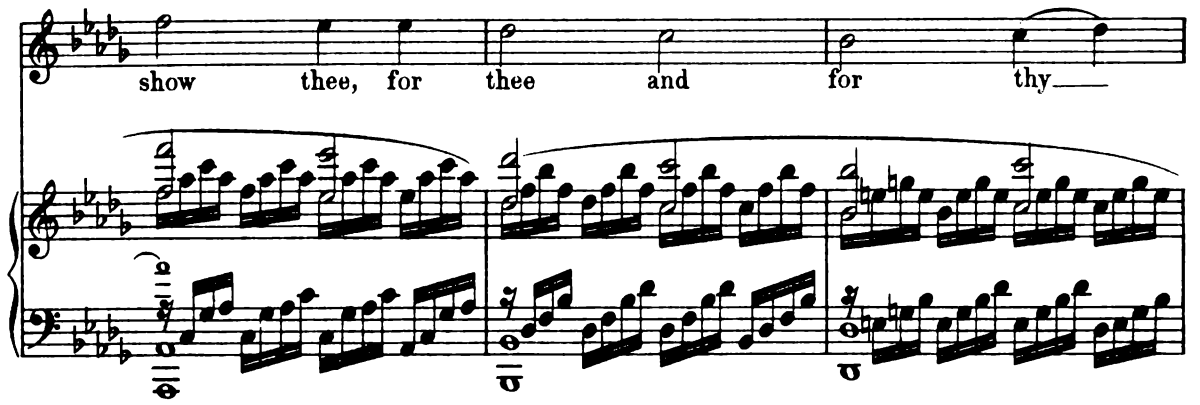
cresc. *mf*

halls so grand that God doth

pp dolce

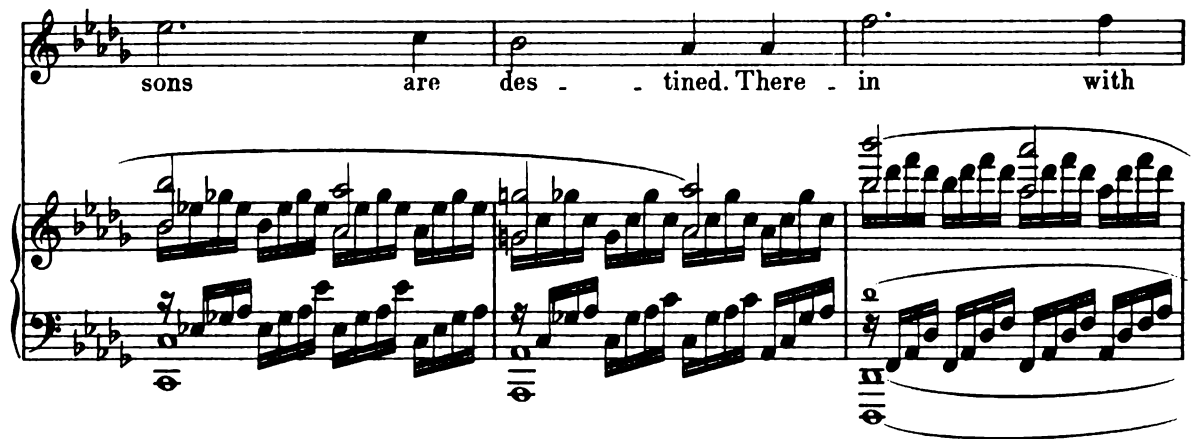
pp dolce

show thee, for thee and for thy—



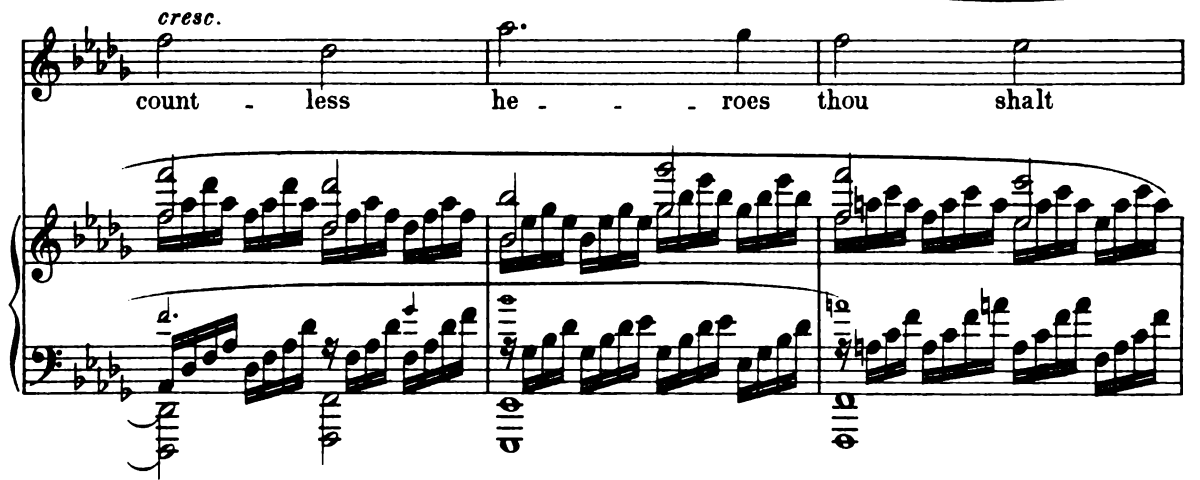
The first system of music features a vocal line on a single staff with lyrics "show thee, for thee and for thy—" and a piano accompaniment on two staves. The piano part consists of a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats, and the time signature is 4/4.

sons are des - - tined. There - in with



The second system continues the vocal line with lyrics "sons are des - - tined. There - in with" and the piano accompaniment. The piano part maintains the eighth-note texture in the right hand and the bass line in the left hand. The key signature and time signature remain consistent with the first system.

cresc.
count - less he - - roes thou shalt



The third system begins with the vocal line and lyrics "count - less he - - roes thou shalt". A *cresc.* (crescendo) marking is placed above the first measure of the vocal line. The piano accompaniment continues with the same eighth-note pattern. The key signature and time signature are consistent.

wrest - - the vic - -



The fourth system shows the vocal line with lyrics "wrest - - the vic - -" and the piano accompaniment. The piano part continues with the eighth-note texture. The key signature and time signature are consistent.

try, the vic - - try for the

This system contains the first two measures of the vocal line. The lyrics are "try, the vic - - try for the". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

Church. The

This system contains the next two measures of the vocal line. The lyrics are "Church. The". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and a 6/4 time signature change.

Un poco più animato. (♩ = 54.)

Sa - viour's cross shall be thy wea - pon where with thou shalt con -

This system begins with the tempo change instruction "Un poco più animato. (♩ = 54.)". The lyrics are "Sa - viour's cross shall be thy wea - pon where with thou shalt con -". The piano accompaniment features more active rhythmic figures, including sixteenth notes and chords.

vert - the na - tions; the Sa - viour's cross shall be thy wea - pon, where -

This system contains the final two measures of the vocal line. The lyrics are "vert - the na - tions; the Sa - viour's cross shall be thy wea - pon, where -". The piano accompaniment continues with its active rhythmic accompaniment.

with thou shalt con - vert the na - tions; for God's sake stript of

earth - ly wealth, thou gain - est thou.sandfold re - ward. The

fair - est maid, the queen of wo - men, that e'er a mor.tal

eye hathgazed on, she is named Po - ver - ty,

she is Po - ver - ty, is Po - ver -

ty, thy bride, the bride, —

the cho - - sen bride of God. —

Francis.

All -

Allegro con moto. (♩ = 132.)

pi - - - ty - ing Fa - - - ther Who reign - - - est in

appassionato

heav - en, mine eyes they are blind with the

light of Thy glo - ry; I yield me to

Je - sus, His cross I em - brace, I

yield me to Je - sus, His cross I em-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'y' followed by quarter notes 'e', 't', 'o', 'J', 'e', 's', 'u', 's', a half note 'H', quarter notes 'i', 's', a half note 'c', quarter notes 'r', 'o', 's', 's', a half note 'I', quarter notes 'e', 'm'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

brace, re - ject - ing the glo - ry and

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'b', quarter notes 'r', 'a', 'c', 'e', a half note 'r', quarter notes 'e', 'j', 'e', 'c', 't', a half note 'i', quarter notes 'n', 'g', a half note 't', quarter notes 'h', 'e', a half note 'g', quarter notes 'l', 'o', a half note 'r', quarter notes 'y', a half note 'a', quarter notes 'n', 'd'. The piano accompaniment includes a *cresc.* marking in the right hand.

wealth of the world, re - ject - - - ing the

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'w', quarter notes 'e', 'a', 'l', 't', 'h', a half note 'o', quarter notes 'f', a half note 't', quarter notes 'h', 'e', a half note 'w', quarter notes 'o', 'r', 'l', 'd', a half note 'r', quarter notes 'e', a half note 'j', quarter notes 'e', 'c', 't', a half note 'i', quarter notes 'n', 'g', a half note 't', quarter notes 'h', 'e'. The piano accompaniment includes a *ff* marking in the right hand.

glo - ry and wealth of the world.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'g', quarter notes 'l', 'o', a half note 'r', quarter notes 'y', a half note 'a', quarter notes 'n', 'd', a half note 'w', quarter notes 'e', 'a', 'l', 't', 'h', a half note 'o', quarter notes 'f', a half note 't', quarter notes 'h', 'e', a half note 'w', quarter notes 'o', 'r', 'l', 'd'. The piano accompaniment includes *p* and *ff* markings and triplet figures in the left hand.

Poco meno animato. *mf* *f*

Have mer - - - cy, o

f *dim.* *p* *f*

p *con passione*

Lord, on a worm of the dust, — whom naught but Thy

p *p*

f rubato *dim.* *in tempo*

grace can pre - serve from de - struc - - tion, my God and my

rubato *in tempo*

f *p*

X *mf* *p*

All! Have mer - - cy, — o —

mf *p*

Lord! Have mer - - cy,

Sopr. I. *p* Hark!

Sopr. II. *p* Hark! Hark!

Voices from Heaven. Chorus of female voices.

Alto I. *p* Hark! Hark!

Alto II. *p* Hark! Hark!

mf

have mer - - cy, my God and my

dim. e rit. - -

dim. e rit. - -

Andante assai. (♩ = 56.)

All!

pp dolcissimo

Heard ye the word that hath fall'n from his lips? Heard ye the

pp dolcissimo

Heard ye the word that hath fall'n from his lips? Heard ye the

pp dolcissimo

Heard ye the word that hath fall'n from his lips? Heard ye the

pp dolcissimo

Heard ye the word that hath fall'n from his lips? Heard ye the

Andante assai. (♩ = 56.)

dolcissimo

pp

con Ped. e Sord.

word that hath fall'n from his lips? Heard ye the word, heard

word that hath fall'n from his lips? Heard ye the word, heard

word that hath fall'n from his lips? Heard ye the word, heard

word that hath fall'n from his lips? Heard ye the word, heard

ye the word that hath fall'n from his lips? The *p*

ye the word that hath fall'n from his lips? The *, pp*

ye the word that hath fall'n from his lips?

ye the word that hath fall'n from his lips? The *, pp*

il canto un poco marc.

plea - sures of earth he hath drunk to the

plea - sures of earth he hath drunk to the

p The plea - sures of earth he hath

plea - sures of earth he hath drunk to the

il canto un poco marc.

full, — the plea - - sures of earth — he hath

full, — the plea - - sures of earth he hath

drunk — to the full, and the earth he hath

full, — the plea - - sures of earth he hath

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "full, — the plea - - sures of earth — he hath", "full, — the plea - - sures of earth he hath", "drunk — to the full, and the earth he hath", and "full, — the plea - - sures of earth he hath". The dynamic marking *pp* is present above the first and third vocal staves.

whol - - ly re - sign'd, — for Christ he bared him -

whol - - ly re - sign'd, — for Christ he bared him -

whol - - ly re - sign'd, — for Christ he bared him -

whol - - ly re - sign'd, — for Christ he bared him -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: "whol - - ly re - sign'd, — for Christ he bared him -", "whol - - ly re - sign'd, — for Christ he bared him -", "whol - - ly re - sign'd, — for Christ he bared him -", and "whol - - ly re - sign'd, — for Christ he bared him -". The dynamic marking *poco cresc.* is present above each of the four vocal staves.

self of wealth, for Christ he bared him - self of wealth, for

self of wealth, for Christ he bared him - self of wealth, for

self of wealth, for Christ he bared him - self of wealth, for

self of wealth, for Christ he bared him - self of wealth, for

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "self of wealth, for Christ he bared him - self of wealth, for". The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *p* (piano) and *dim.* (diminuendo). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Christ's sake, for Christ's sake, for Christ's sake bared him -

Christ's sake, for Christ's sake, for Christ's sake bared him -

Christ's sake, for Christ's sake, for Christ's sake bared him -

Christ's sake, for Christ's sake, for Christ's sake bared him -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "Christ's sake, for Christ's sake, for Christ's sake bared him -". The music continues in the same key and time signature. Dynamics include *p* (piano) and *dim.* (diminuendo). A fermata is placed over the final note of the vocal lines. The piano accompaniment continues with the same rhythmic pattern.

dim. , *pp*
 self of wealth. Heard ye the word that hath fall'n from his

dim. *pp*
 self of wealth. Heard ye the word that hath fall'n from his

dim. *pp*
 self of wealth. Heard ye the word that hath fall'n from his

dim. *pp*
 self of wealth. Heard ye the word that hath fall'n from his

lips? Heard ye the word that hath fall'n from his lips? Heard

lips?— Heard ye the word that hath fall'n from his lips?— Heard

lips? Heard ye the word that hath fall'n from his lips? Heard

lips? Heard ye the word that hath fall'n from his lips? Heard

poco cresc. *dim.*
 ye the word, heard ye the word that hath fall'n from his

poco cresc. *dim.*
 ye the word, heard ye the word that hath fall'n from his

poco cresc. *dim.*
 ye the word, heard ye the word that hath fall'n from his

poco cresc. *dim.*
 ye the word, heard ye the word that hath fall'n from his

poco cresc. *dim.*

p
 lips? The plea - sures of earth — he hath

pp
 lips? The plea - sures of earth he hath

p
 lips? The plea - sures of

pp
 lips? — The plea - sures of earth he hath

drunk_ to the full, — the plea - sures of

drunk to the full, — the plea - - sures of

earth_ he hath drunk — to the full, and the

drunk to the full, — the plea - - sures of

pp

pp

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "drunk_ to the full, — the plea - sures of", "drunk to the full, — the plea - - sures of", "earth_ he hath drunk — to the full, and the", and "drunk to the full, — the plea - - sures of". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) at the beginning and end of the system.

Un poco string. - - - - -
cresc. - - - - -

earth_ he hath whol - - - - -

earth he hath whol - - - - -

earth he hath whol - - - - -

earth he hath whol - - - - -

cresc. - - - - -

cresc. - - - - -

cresc. - - - - -

cresc. - - - - -

Un poco string. - - - - -

cresc. - - - - -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "earth_ he hath whol - - - - -", "earth he hath whol - - - - -", "earth he hath whol - - - - -", and "earth he hath whol - - - - -". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *cresc.* (crescendo) above each vocal staff and *cresc.* below the piano accompaniment. The section is marked "Un poco string." at the beginning and end.

In tempo I.

rit. e dim.

pp

ly re - sign'd. To God be

ly re - sign'd. To God be

ly re - sign'd. To God be

ly re - sign'd. To God be

rit.

In tempo I.

dim.

glo - ry, to God be

glo - ry, to God be

glo - ry, to God be

glo - ry, to God be

dolcissimo

pp

20.

*

poco cresc.
glo - ry, to God be glo - ry
glo - ry, to God be glo - ry
glo - ry, to God be glo - ry
glo - ry, to God be glo - ry

pp
Ped. * *Ped.*

dim. *pp*
ev - er - more!
dim. *pp*
ev - er - more!
dim. *pp*
ev - er - more!
dim. *pp*
ev - er - more!

pp
Ped.

This musical score is arranged in a system of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features complex, flowing passages with numerous fingerings indicated by numbers 1-5. Dynamics include *ppp* (pianissimo) and *rit.* (ritardando). The score concludes with a double bar line and a fermata over the final notes.

Part II.

Francis' Monastic Life.

Andante. (♩ = 66.)

Pianoforte. *p* *espressivo* *cresc.* *espressivo* *dim.* *p* *cresc.* *dim.* *p* *pp* *pp* *pp* *pp*

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The score begins with a piano (*p*) dynamic and an expressive (*espressivo*) marking. The first system includes a crescendo (*cresc.*) and continues with expressive phrasing. The second system features a decrescendo (*dim.*) and a piano (*p*) dynamic. The third system includes another crescendo (*cresc.*) and expressive markings. The fourth system contains a decrescendo (*dim.*) and piano (*p*) dynamic. The fifth system features a decrescendo (*dim.*) and piano (*p*) dynamic. The sixth system concludes with a decrescendo (*dim.*) and piano (*p*) dynamic, ending with a final chord in the right hand and a whole note in the left hand.

Tenore I. (Tutti.)
p espressivo

The love _____ of Christ in ev'ry Christian heart was dead.

simile
simile

mf
And va - - -

cresc.
ni - - ty o'er

all.
f pesante

cresc.
sfz

Cor - - -
simile

cresc.

rupt _____ was _____ all the _____

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a long note for 'rupt' followed by 'was', 'all', and 'the'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. A 'cresc.' marking is placed above the first measure.

world.

sfz sfz sfz sfz sfz sfz sfz sfz

The second system of the musical score. The vocal line continues with the word 'world.' followed by a long rest. The piano accompaniment continues with the same rhythmic pattern. A series of 'sfz' markings are placed above the piano accompaniment staves.

ff

The law is

ff

The third system of the musical score. The vocal line has a long rest followed by 'The law is'. The piano accompaniment continues with the rhythmic pattern. A 'ff' marking is placed above the piano accompaniment staves.

dis - o - bey'd and ev' - ry - land is - wast - ed; and

The fourth system of the musical score. The vocal line continues with 'dis - o - bey'd and ev' - ry - land is - wast - ed; and'. The piano accompaniment continues with the rhythmic pattern. There are some dynamic markings like 'sfz' and 'ff' in the piano part.

men are steep'd in — strife, — in quar - rel and in

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "men are steep'd in — strife, — in quar - rel and in". The piano accompaniment consists of a complex rhythmic pattern with many beamed notes. Dynamic markings include *sfz* (sforzando) and a triplet of eighth notes.

war - - - - - fare.

The second system continues the vocal line with the lyrics "war - - - - - fare.". The piano accompaniment remains dense and rhythmic. A dynamic marking of *sfz* is present. The system concludes with a repeat sign and a first ending bracket.

The third system shows the piano accompaniment continuing with its characteristic rhythmic texture. Dynamic markings include *f* (forte) and *ff* (fortissimo). The system ends with a repeat sign and a first ending bracket.

The fourth system continues the piano accompaniment. Dynamic markings include *ff* and *sfz*. The system concludes with a repeat sign and a first ending bracket.

p espressivo
The church of — God doth mourn, —

The fifth system begins with the vocal line in the upper staff, marked *p espressivo* (piano, expressive), with the lyrics "The church of — God doth mourn, —". The piano accompaniment in the lower staff is sparse, with long rests for the vocal line. A dynamic marking of *f* is visible at the end of the system.

she hopes, she cries to

dim. *p* *f* *mf*

God; she hopes, she

mf

cries, she hopes, she cries to

dim.

God, she hopes, she cries, she

p *m. d.* *pp* *cresc.*

hopes, she cries, she hopes, she cries; to

cresc. *mf* *p dolce*

suf - fer, strug - gle, is her lot, to suf -

mf *mf*

fer, strug - - gle and to tri -

dim. *p* *p*

umph, is her lot.

dim.

B

The musical score for section B consists of six systems of piano and bass staves. The key signature is B-flat major (two flats). The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The bass part provides harmonic support with chords and melodic lines. Dynamics include *pp*, *p*, *cresc.*, *mp*, *mf*, *m. s.*, and *dim.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Andantino. (♩ = 80.)

Angel of Hope.

The ear -
poco rit. - a tempo

ly morn is dawn .

ing, the

ear ly

morn is dawn ing,

mf
and Fran

dim. *mf*

cis brings us

dim.

com fort,

p *cresc.*

dim. *pp* *p* *pp*

p *cresc.*

and Fran cis brings

mf

dim.
us com - fort.

dolce *rit.*

Poco più animato.

mf dolce
A breath of peace so mild, a gen-tle

grazioso *mf*

p

cresc.
breath blows from the sum - mits of the moun -

cresc.

mf
tains; a breath of peace so

dim. *p*

p

mild, a gen-tle breath blows from the

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a half note 'mild,' followed by a quarter note 'a', an eighth note 'gen-tle', a quarter note 'breath', a half note 'blows', a quarter note 'from', and a half note 'the'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

cresc.
sum - - mits of the moun - - - tains; and

dolce
mf *pp* *pp* *pp*

The second system continues the vocal line with a half note 'sum - - mits', a quarter note 'of the', an eighth note 'moun - - - tains;', and a half note 'and'. The piano accompaniment features a 'dolce' marking and dynamic markings of *mf* and *pp*. The right hand has a complex texture with chords and moving lines, while the left hand maintains a rhythmic accompaniment.

cresc.
soon o'er ev-ry ceun-try fair the sun of peace will

pp *pp* *cresc.* *p*

The third system features a vocal line with a half note 'soon', a quarter note 'o'er', an eighth note 'ev-ry', a quarter note 'ceun-try', a half note 'fair', a quarter note 'the', a half note 'sun', and a half note 'of peace will'. The piano accompaniment includes dynamic markings of *pp*, *cresc.*, and *p*.

shed his rays re-splen - - dent and ma-

mf *cresc.*

The fourth system concludes the vocal line with a half note 'shed his rays', a quarter note 're-splen - - dent', and a half note 'and ma-'. The piano accompaniment features dynamic markings of *mf* and *cresc.*.

jes - tic.

mf *p* *marc.* *marc.*

cresc. *mf* *f* *un poco rit.*

marc. *marc.*

Tempo I.

dim. *p*

The ear -

p *cresc.* *espressivo* *ben cantando*

ly morn - is

dim. *cresc.*

dawn - - - ing,

cresc. - - - 2 1 2 - 2 1 2 -

the ear - - - ly

cresc. - - - *p* *cresc.*

morn - - - is dawn - - - ing,

dim. - - - *cresc.* - - -

and Fran - - -

mf *mf*

- - - cis brings us

dim.

com - - - fort, and Fran - -

p *cresc.*

- - cis brings us com - -

dim.

cresc. *mf* *dim.*

fort. rit. - - a tempo

dim.

Allegro con moto. (♩ = 132.)

Spirits of Hell. Male Chorus.

Basso I. II.

The musical score is written for a male bass (Basso I. II.) and piano accompaniment. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegro con moto' with a quarter note equal to 132 beats per minute. The lyrics are: 'We sow the ac - cur - sed seed of strife, and brandish the torch of dire vi - sion, un -'. The score includes various musical notations such as dynamics (f, sf, ff), articulation (accents), and phrasing slurs. The piano accompaniment features complex rhythmic patterns and chordal textures. The vocal line is characterized by a strong, rhythmic delivery. The score concludes with a double bar line and the number 20010.

We
sow the ac - cur - sed seed of strife,
and brandish the torch of dire vi - sion, un -

20010

chain all the head - long rage of hate, till all the world in

Ten. I. *C*

un - chain all the head - long rage of hate, till all the world in
flame is glow - ing,

Ten. I. *ff*

flame is glowing, and war, and war a - ri - ses - mer -

Ten. II. *ff*

and war, and war a - ri - ses - mer -

Basso I. *ff*

and war, and war a - ri - ses - mer -

Basso II. *ff*

and war, and war a - ri - ses - mer -

ci - - less!

ci - - less!

ci - - less! The

ci - - less! The

The piano accompaniment features a complex texture with chords and moving lines in both hands, including dynamic markings like *sfz*.

The sword with a bro - ther's blood shall

The sword with a bro - ther's blood shall

sword with a bro - ther's blood — shall drip, —

sword with a bro - ther's blood — shall drip, —

The piano accompaniment continues with rhythmic patterns and chordal textures.

ff

The piano accompaniment concludes with a series of chords and a final cadence, marked with *ff* and *sfz*.

drip, —

drip, —

each bathes in the blood of fel - low

each bathes in the blood of fel - low

The first system consists of two vocal staves and two piano staves. The vocal staves begin with the word 'drip' followed by a long horizontal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and melodic lines.

each bathes in the blood of fel - low mor - tals;

each bathes in the blood of fel - low mor - tals;

mor - tals; and

mor - tals; and

The second system continues the vocal and piano parts. The vocal staves have the lyrics 'each bathes in the blood of fel - low mor - tals;'. The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *sf* and *sfz*.

The third system shows the piano accompaniment continuing. It features complex chordal textures in the right hand and melodic lines in the left hand, with various dynamic markings and articulation marks.

and

each by the o - ther's hand is slain, the bat - tle.field is heap'd with corp - ses.

each by the o - ther's hand is slain, the bat - tle.field is heap'd with corp - ses,

ff

ff

ff

each by the o - ther's hand is slain, the bat - tle.field is heap'd with corpses, for

ff

for

ff

for

ff

for

ff

ff

ff

so, for so must per-ish hu-

so, for so must per-ish hu-

so, for so must per-ish hu-

so, for so must per-ish hu-

ff

Spirit of Hatred.

f
O

man-kind.

man-kind.

man-kind.

man-kind.

ff

Un poco meno allegro. (♩=120.)
Angel of Love.

O come, all ye na - tions, as -
come, all ye na - tions, as - sem - ble to - geth - er,

Un poco meno allegro. (♩=120.)
marc.

sem - ble to - geth - er, and
and group a - round Sa - tan, a dire constel - la - tion,

group around Fran - cis, a pure constel - la - tion, whose heart is filled with
whose heart is filled with hate to man; em -

love to man; oh! come, embrace with loving mind; come, embrace

brace, embrace with treach'rous mind, come, embrace with

brace with loving mind; by embracing

treach'rous mind, by embracing

bra-cing quench the ha-tred, quench the

stir the ha-tred, stir the ha-tred

20010

ha-tred in your hearts; let the aw-ful voice of war-fare, ex-

in your hearts; let the aw-ful voice of war-fare, as-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The music features a key signature of one sharp (F#) and a 3/4 time signature. The first vocal line starts with a forte (f) dynamic and includes a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some triplet figures.

pir-ing, ex-pir-ing, die a-way, then for ev-er, for

pir-ing, as-pir-ing, ne'er de-cay, ne'er de-

The second system continues the musical score. The vocal lines and piano accompaniment follow the same format as the first system. The lyrics are: "pir-ing, ex-pir-ing, die a-way, then for ev-er, for" on the top vocal line, and "pir-ing, as-pir-ing, ne'er de-cay, ne'er de-" on the bottom vocal line. The piano accompaniment includes a *cresc.* (crescendo) marking and continues with rhythmic patterns and chords.

ev-er in ev-ry bo-som peace shall

cay, so that nev-er in your bo-soms peace shall

The third system concludes the musical score. The vocal lines and piano accompaniment follow the same format. The lyrics are: "ev-er in ev-ry bo-som peace shall" on the top vocal line, and "cay, so that nev-er in your bo-soms peace shall" on the bottom vocal line. The piano accompaniment features a *sffz* (sforzando) dynamic marking and ends with a final chord.

Poco a poco animato, ma non troppo.
Angel of Love.

reign.

Angel of Peace.

Spirit of War. Peace _____ is my

Am war's red flame, _____ the

Spirit of Hatred.

reign.

Poco a poco animato, ma non troppo.

sfz
mf
p

name, _____ I am the child of love so

offspring I of mur - der wild. _____ My

mf
p

dim. **D** *p* *poco a*

joy — to — the land. — I am your part, I

dim. *p* *poco a poco cresc.*

ry land, ev' — ry land. — I am your part, I am your

D *p* *poco a poco cresc.*

poco cresc.

am your part in God's own king-dom, I am your

part, I am your part in Sa - tan's king-dom, I

part, I am your part, I am your part, I am your

am your part, I am your part, I am your part, your

part in God's own king - dom. Peace is my

part in Sa-tan's king - dom.

name.

Am war's red

Peo - - - ple, - peo - ple,

flame! Peo - - ple, peo - ple,

Tempo I.
Angel of Love.

O come, all ye na - tions, as - sem - ble to - geth - er,

Angel of Peace.

choose!

Spirit of War.

choose!

Spirit of Hatred.

O

Tempo I.

and group a - round Fran - cis, a

come, all ye na - tions, as - sem - ble to - geth - er,

pure constella - tion, come, — em - brace — with lov - ing

I am the child of love so mild, —

The off - spring I of mur - der

oh, come em - brace with treach'rous mind, —

cresc. mind, come, em - brace with lov - - - ing

cresc. the child of love so mild,

cresc. wild, the off - - spring I of mur - der

cresc. come, em - brace with treach' - rous mind, oh, *mf*

cresc. *dim.*

mf mind, come, — em - brace — with lov - ing mind, *cresc.* come, em -

mf I am the child of love so mild, — the child of *cresc.*

mf wild, the off - spring I of mur - der wild, the off - spring *cresc.*

come, em - brace with treach'rous mind, — come, embrace with *cresc.*

sfz *p* *sfz* *cresc.*

brace with lov - - ing mind; let the aw - ful voice of war - fare, ex - *f* *3*

love so mild. My work — con - so - la - tion, *f* *3*

I of mur - der wild. My work — de - so - la - tion, *f* *3*

treach'rous mind; let the aw - ful voice of war - - fare, as - *f* *3*

f *3*

Più animato.

die, _____ die _____ a - - way, the aw - ful
 la - - tion, con - - so - la - - tion, my work -
 la - - tion, de - - so - - la - - tion, my work -
 cay, _____ ne'er de - cay, _____ ne'er de - cay, the aw - ful

Più animato.

voice of war - - fare, ex - pir - - ing, die a -
 con - so - la - - - tion, my work, my work, my work conso -
 de - so - la - - - tion, my work, my work, my work de - so -

voice of war - - - fare, as - pir - - - ing, ne'er de -

a tempo

marc.

rit.

way. Peo - - - ple, — peo - - - ple,
 la - tion. Peo - - - ple, peo - - - ple,
 la - tion. Peo - - - ple, peo - - - ple,
 cay. Peo - - - ple, peo - - - ple,

a tempo

marc.

rit.

choose!
 choose!
 choose!
 choose!

a tempo

p

dim.

p

dim.

Choral Recitative.

Sopr. *p dolce e sost.* *cresc.*
 All pale and worn from ri-gid fast-ing, and dead to ev'-ry world-ly pleasure,

Alto. *p dolce e sost.* *cresc.*
 All pale and worn from ri-gid fast-ing, and dead to ev'-ry world-ly pleasure,

Ten. *p dolce e sost.* *cresc.*
 All pale and worn from ri-gid fast-ing, and dead to ev'-ry world-ly pleasure,

Basso. *p dolce e sost.* *cresc.*
 All pale and worn from rigid fast-ing, and dead to ev'-ry world-ly pleasure,

Adagio. (♩ = 54.)
dolce e sost.

mf *dim.* *p* *)
 all on fire for Je-sus' cross, from his cell here Fran-cis comes. He

mf *dim.* *p*
 all on fire for Je-sus' cross, from his cell here Fran-cis comes. He

mf *dim.* *p*
 all on fire for Je-sus' cross, from his cell here Fran-cis comes. He

mf *dim.* *p*
 all on fire for Je-sus' cross, from his cell here Fran-cis comes. He

*) The sign // marks a short pause.

walks, he walks in peace a - - long his

walks, he walks in peace a - - long his

walks, he walks in peace a - - long his

walks, he walks in peace a - - long his

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

path, he wears a hai - - ry, gray - ish garb, his

path, he wears a hai - ry, gray - ish garb, his

path, he wears a hai - ry, gray - ish garb, his

path, he wears a hai - ry, gray - ish garb, his

do - - - - - sfz > p pp

do - - - - - sfz > p pp

do - - - - - sfz > p pp

do - - - - - sfz > p pp

do - - - - - sfz > p pp

E *ff* *molto*

feet are bare, and shorn his ring-lets. Can that be

feet are bare, and shorn his ring-lets. Can that be

feet are bare, and shorn his ring-lets. Can that be

feet are bare, and shorn his ring-lets. Can that be

cre - , - scen - - do - , - f > p *pp*

Fran - cis, haught and no - - - ble?

cre - , - scen - - do - , - f > p *pp*

Fran - cis, haught and no - - - ble?

cre - , - scen - - do - , - f > p *pp*

Fran - cis, haught and no - - - ble?

cre - , - scen - - do - , - f > p *pp*

Fran - cis, haught and no - - - ble?

scen - - do - - f > p dim. pp

Allegro. (♩ = 160.)

p

p

p

Poco a poco stringendo.

cre - scen - do

Allegro con moto. (♩ = 192.)

ff

dim.

Ten. *mf*
 Lo, Fran - cis, no - bly born, a free - man, so

Basso. *mf*
 Lo, Fran - cis, no - bly born, — a

dolce

cresc.
 fond of life, — so — gay, — so charm - ing; how

free - man, so fond of life, — so — gay, — so

now? Dost wear — a beg - gar's garb? 'Tis

cresc. — charm - ing, dost wear a beg - gar's garb? 'Tis

ff

sheer dis - - grace, this fool - - ish

sheer dis - - grace, this fool - - ish

Ossia.

sport!

sport!

ff

ff

Andante. (♩ = 96.)

Francis. *p dolce e semplice*

I love a mai - den

Ten. sweet and fair, for her sake stript my self of all. *lungo*

Companions. *lungo* Who

Basso. *lungo* Who

espressivo

p *lungo*

Allegro con moto. (♩=192.)

is she, that her grace and beau - ty enchant thy

is she, that her grace and beau - ty enchant thy

Allegro con moto. (♩=192.)

mf

mf

Ossia. *mf*

heart and charm thy sen - ses?

heart and charm thy sen - ses?

mf *dim.*

mf

mf

Andante. (♩ = 69.)

Francis.

lungo p dolce e semplice, ma con gran espressione

She is the daugh - ter of a king, I love her with my

dolce ed espressivo

lungo p cresc. do

heart and soul, a no - - ble mai - den, true and

mf cresc.

dim. p

ten - der, she is the fair - est of a thou - sand.

f dim. poco rit.

Companions. Who

Who

poco rit.

mf f p dim.

Allegro con moto. (♩ = 192.)

may the love - - ly flow - er be for whom our
 may the love - - ly flow - er be for whom our

Allegro con moto. (♩ = 192.)

Ossia.

Fran - cis' pas - sion glows?
 Fran - cis' pas - sion glows?

Andante. (♩ = 69.)
Francis.

lungo p dolce e semplice, ma con gran espressione

This win-some roy - albride of mine, whom in my lov - ing

dolce ed espressivo

lungo p cresc. do

arms I clasp, who rests up - on my beat - ing

mf cresc.

dim. p

heart, — whose gen - tle yoke is round my - neck, — is...

f poco rit. dim.

Ten. — — — — — Tell

Companions. — — — — — Tell

Basso. — — — — — Tell

mf f dim. p poco rit.

Allegro con moto. (♩ = 192.)

us the roy - - al mai - den's name, whom

us the roy - - al mai - den's name, whom

Allegro con moto. (♩ = 192.)

Ossia.

thou hast— cho - sen from them all!

thou hast— cho - sen from them all! .

Adagio. (♩ = 60.)

Francis.

pp *dolcissimo* *s* *p* *s*

'Tis Poverty, 'tis Poverty,

espressivo *pp* *p* *p* *molto cresc.*

Poco più moto.

'tis — Po-ver-ty, all bare and poor, whom Christ hath giv-en me to wife;

sfz *f* *mf* *dim.*

sfz

p *G* *cresc.*

for her dear sake I've stript my - self, for Po-ver-ty, so

p *p* *molto*

f *dim.* *p* *dim.*

bare and poor, whom Christ hath cho - sen for — my bride.

cresc. *f* *p* *pp*

mf ben legato

tru - ly roy-al bride, for - sooth! A tru - ly

mf ben legato

tru - ly roy-al bride, for - sooth! A tru - ly

mf ben legato

tru - ly roy-al bride, for - sooth! A tru - ly

mf ben legato

tru - ly roy-al bride, for - sooth! A tru - ly

f *p*

cresc. *f*

roy - al bride, a tru - ly roy - al bride, - for -

cresc. *f*

roy - al bride, a tru - ly roy - al bride, - for -

cresc. *f*

roy - al bride, a tru - ly roy - al bride, for -

cresc. *f*

roy - al bride, a tru - ly roy - al bride, for -

f *p* *cresc.*

sooth! A ve - - ry beg - - gar's bride is she!

sooth! A ve - - ry beg - - gar's bride is she!

sooth! A ve - - ry beg - - gar's bride is she!

sooth! A ve - - ry beg - - gar's bride is she!

A ve - - ry beg - - gar's bride is she!

A ve - - ry beg - - gar's bride is she!

A ve - - ry beg - - gar's bride is she!

A ve - - ry beg - - gar's bride is she!

p
A tru - ly roy - al bride, for - sooth! A
A tru - ly roy - al bride, for - sooth! A
A tru - ly roy - al bride, for - sooth! A
A tru - ly roy - al bride, for - sooth! A

p *f* *p*

mf ben legato
tru - ly roy - al bride, for - sooth! A tru - ly roy - al
tru - ly roy - al bride, for - sooth! A tru - ly roy - al
tru - ly roy - al bride, for - sooth! A tru - ly roy - al
tru - ly roy - al bride, for - sooth! A tru - ly roy - al

f *p* *f* *p*

dim.
 bride, a tru - ly roy - al bride, for - sooth!
dim.
 bride, a tru - ly roy - al bride, for - sooth!
dim.
 bride, a tru - ly roy - al bride, for - sooth!
dim.
 bride, a tru - ly roy - al bride, for - sooth!

dim.
p

Animato poco a poco. *staccato*
cresc. *staccato*

f *p*

f *p* *f* *p*

Ten I. *ff sfz*
 A ve - - - ry beg - gar's bride is

Ten II. *ff sfz*
 A ve - - - ry beg - gar's bride is

Basso I. *ff sfz*
 A ve - - - ry beg - gar's bride is

Basso II. *ff sfz*
 A ve - - - ry beg - gar's bride is

she!

she!

she!

she!

sfz

ff

m. s.

p

pp

mf p

Hymn of Poverty. Francis.

Andante. (♩ = 89.) *p mezza voce, semplice ma con gran espressione*

mf

Have mer - cy on my need, o Lord! Be -

espressivo p

con Ped.

poco rit. *a tempo*

dim. p

hold the La - dy Po - ver - ty! Her friends all scoff at her for whom Thou

poco rit. *a tempo*

dim. p

senza Pedale quasi pizz.

cresc.

didst de - scend from heav'n to earth, she met Thee in the man - ger poor, nor

cresc.

con Ped.

for one mo.ment left Thy side, she grant.ed Thee no place of rest where

Thou couldst lay Thy wea - - ry head.

And when Thy mo-ther fol - lowed Thee with

weep-ing, e'en to Cal - va - ry, and could not give one last embrace to

Thy pierc'd bo - dy on the cross, then came she, god-like Po - ver - ty and

f

mf *dim.* *espressivo*

clasp'd Thee in her lov - ing arms. She turn'd a - side from Thy parch'd

mf

lips the draught that should have quenched Thy thirst; and in the arms of

f *dim.* *p*

f *dim.* *p*

her, Thy bride, Thou gavest up the ghost, o God!

pp *riten.* *a tempo*

quasi pizz. *pp* *riten.* *a tempo* *espressivo*

- min'd that all Fran - cis' pain and

- min'd that all Fran - cis' pain and

that all Fran - cis', all Fran - cis' pain and

ter-min'd that all Fran - cis' pain and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "- min'd that all Fran - cis' pain and". The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

strife, all his la - bour, all his toil, en -

strife, all his la - bour, all his toil, en -

strife, all his la - bour, all his toil, en -

strife, all his la - bour, all his toil, en -

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: "strife, all his la - bour, all his toil, en -". The piano accompaniment continues with similar textures, providing harmonic support for the vocal lines.

Angel of Victory.

Allegro. (♩ = 100.)

K

Hail to Peace! Hail to
rich — cre — a — — — tion.
rich cre — a — — — tion.
rich cre — a — — — tion.
rich cre — a — — — tion.

K

Allegro. (♩ = 100.)

Peace! Peace that heal'd, — that heal'd the woes — of war.

mf

Pride — it — was be — gan the con — — flict,

sffz *riten.*

p dolce

which the Lamb of God hath end - ed, Christ hath

p dolce

con - quered on the tree, Christ hath con - quered on the

tree. Meek - ness chose the man - ger poor, — Po - ver -

ty the hum - ble cross, — whence all hell was ter - ri fied. —

dim.

Più animato. (♩ = 100.)

f
Hence the stream

of peace doth flow, seek the

dim. *p*
source where Francis stands, seek the source where Francis stands.

mf *dim.* *pp* **L**

Sopr. *f marc.* *legato*
 Re - joice! Re - joice! For peace, for peace

Alto. *f marc.* *legato*
 Re - joice! Re - joice! For peace, for peace

Ten. *f marc.* *legato*
 Re - joice! Re - joice! For peace

Basso. *f marc.* *legato*
 Re - joice! Re - joice! For peace, for peace

rit. - - - *Tranquillo assai.* (♩ = 72.)

so mild doth reign!

so mild doth reign!

so mild doth reign! *p dolce* For

so mild doth reign! *p dolce* For peace so mild doth

rit. - - - *Tranquillo assai.* (♩ = 72.)

dim. p

pp sempre

p dolce

For peace so mild,— for

p dolce

For peace so mild— doth reign, for peace— so

peace so mild— doth reign, for peace— so mild doth reign, for

reign, for peace— so mild doth reign! For

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "For peace so mild,— for" (top staff), "For peace so mild— doth reign, for peace— so" (second staff), "peace so mild— doth reign, for peace— so mild doth reign, for" (third staff), and "reign, for peace— so mild doth reign! For" (bottom staff). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

peace so— mild, for peace so mild, for peace so— mild, for

mild, for peace so— mild, for peace, for— peace so— mild,— for

peace so— mild, for peace so— mild, for peace so— mild,— for

peace so— mild, for peace so— mild, for peace so mild, for

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "peace so— mild, for peace so mild, for peace so— mild, for" (top staff), "mild, for peace so— mild, for peace, for— peace so— mild,— for" (second staff), "peace so— mild, for peace so— mild, for peace so— mild,— for" (third staff), and "peace so— mild, for peace so— mild, for peace so mild, for" (bottom staff). The piano accompaniment continues with the same rhythmic pattern as the first system.

peace — so mild, — for peace so mild doth reign! *dim.*
 peace — so mild, — for peace so mild doth reign! *dim.*
 peace — so mild, — for peace so mild doth reign! And Fran - cis now hath *p*
 peace so mild — doth reign! And Fran - cis now hath *dim.* *p*
 And Fran - cis now hath con - quer'd hell! — *poco marc.*
 And Fran - cis now hath con - quer'd hell! — *dim.* *p*
 And Fran - cis now hath con - quer'd hell! — *p*
 con - quer'd hell! —
 con - quer'd hell! —

p The heav'nly peace he

p The heav'n - ly peace he

p The heav'n - ly peace he

p The heav'nly - peace he

p

lavish es, which God thro' him, thro' him hath sent to

lavish es, which God thro' him, thro' him hath sent to

lavish es, which God thro' him, thro' him hath sent to

lavish es, which God thro' him, thro' him hath sent to

M *pp dolce*

men. For peace so mild doth reign, for peace

men. *pp dolce* For peace so mild doth

men. *pp dolce* For

men.

M *dolce*

pp

pp

so mild doth reign!

reign, for peace so mild doth reign! *cresc.* For

peace so mild doth reign, for peace doth reign, for peace, for

pp dolce For peace so mild doth reign, for peace, for *cresc.*

cresc.

cresc. *mf* *p*

For peace, for peace so mild doth reign!

peace, for peace, for peace so mild doth reign!

peace, for — peace, for — peace so mild doth reign!

peace, for — peace, for — peace so mild doth reign!

mf *p*

Un poco più lento.
Basso. (Tutti.)

Choral Recitative.

mf

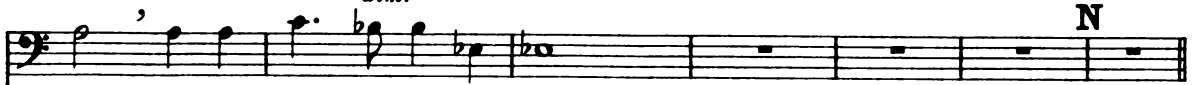
Thousands five are there en-

cresc.

camp'd, clad in poor and humble garb, where the pi-ous chapter

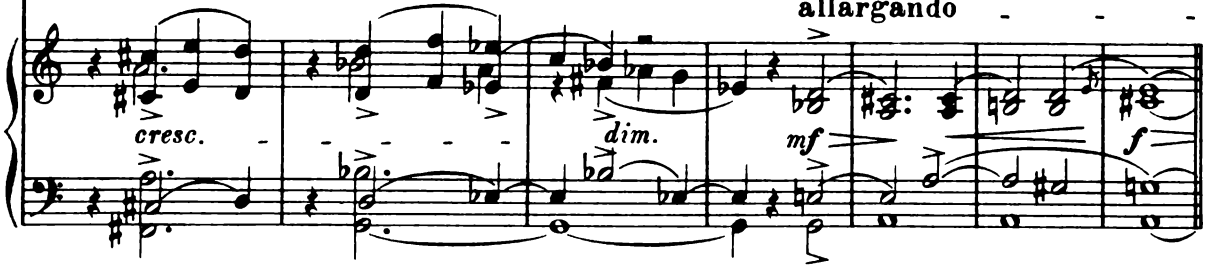
dim.

N



meets, gather'd round the fa_ther good.

allargando



Poco più lento.

p dolce

cresc.

Animato.

f

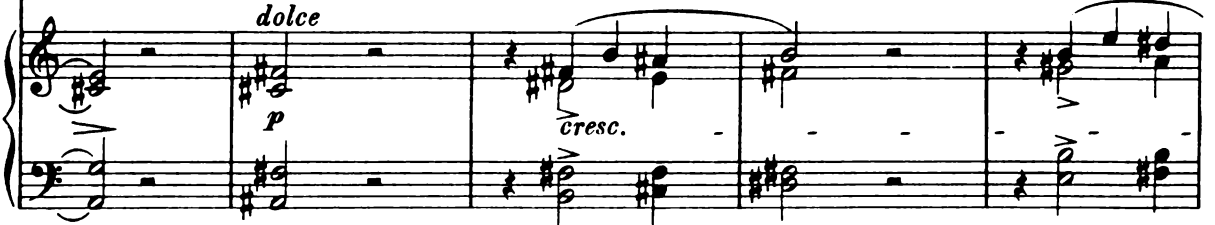


In Spo - le - to's ver - dant val - ley, God Al - migh - ty's valiant host pitch - es

dolce

p

cresc.

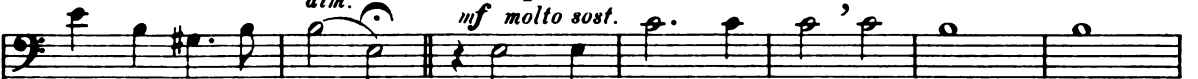


riten.

dim.

a tempo

mf molto sost.



peace - ful - ly its tents. Count - less saints in pray'r are wrest - ling,

molto sost.

mf

p



dim.

countless saints in pray'r are wrest - ling. —

espress.



Poco stringendo.

Più animato.

p *cresc.* *mf*

Lo!— the Seraph walks a mid them, meek and

humble, wondrous mild he doth greet God's creatures all, greet eth brethren, greet eth

cresc.

sis ters, to the Au thor— of all bless ings sings the lof ty

Francis.

f

All

p *cresc.* *mf*

hymn of praise, with the others thanking God.

Largo. (♩ = 66.)

praise to Thee, our God and Lord, in all the works that Thou hast

marc.

rit. - - - *a tempo*

made!

Sopr. *ff*

Alto. *ff*

Ten. *ff*

Basso. *ff*

All praise to Thee, our God and Lord, in

rit. - - - *a tempo*

ff *marcato*

rit. - - - *Poco più moto.* (♩ = 76.)

f marc.

all the works that Thou hast made! The gold - en sun shall

f marc.

all the works that Thou hast made! The gold - en sun shall

rit. - - - *Poco più moto.* (♩ = 76.)

f marc.

Francis.

0 *p*
How glo - rious are its —

sing Thy praises, that gives us light and brings the day.

sing Thy praises, that gives us light and brings the day. —

dim. p

legato poco
beams, o Lord! — How

p
How glo - rious are its beams, o Lord! —

p
How glo - rious are its beams, o Lord!

20010

cresc.
glo-rious are its beams, o Lord!

mf legato
How glo - rious are its -

legato p cresc. mf
How glorious are its beams, o Lord! How glorious are its

mf legato
How glo - rious are its

legato p cresc. mf
How glorious are its beams, o Lord! How glorious are its -

dim. p
beams, o Lord! The type of Thine e - ter - - - nal -

dim. p
beams, o Lord! The type of Thine e - ter - - - nal -

dim. p
beams, o Lord! The type of Thine e - ter - - - nal -

dim. p
beams, o Lord! The type of Thine e - ter - - - nal -

Francis.

Largo. (♩ = 66.)

f The sil - ver moon doth praise Thee, too, — with
 glo - - - - - ry! with —
 glo - - - - - ry! with —
 glo - - - - - ry! with —
 glo - - - - - ry! with —

Largo. (♩ = 66.)

f marcato

rit. — Più moto. (♩ = 76.)

her the mild and spark - ling stars; —
 her the mild and spark - ling stars; — the snow, the storm, the
 her the mild and sparkling stars; — the snow, the storm, the
 her the mild and sparkling stars; — the snow, the storm, the
 her the mild and sparkling stars; — the snow, the storm, the

rit. — Più moto. (♩ = 76.)

f marcato

p
 where - by the - fruits of -
 fleecy clouds, the gloomy wea - ther and the bright:
 fleecy clouds, the gloomy weather and the bright:
 fleecy clouds, the gloomy weather and the bright:
 fleecy clouds, the gloomy wea - ther and the bright:
dim. p

legato poco
 earth are rear'd, where.
 where - by the - fruits of - earth are rear'd,
 where - by - the - fruits of - earth are rear'd,
p

cresc.
by the fruits of earth are rear'd,

mf legato
where -

legato p cresc.
where - by the fruits of earth are rear'd,

mf legato
where -

legato p cresc.
where - by the fruits of earth are rear'd,

by the fruits of earth are rear'd, where - by, where - by Thy

mf whereby the fruits of earth are rear'd, where - by, where - by Thy

mf by the fruits of earth are rear'd, where - by, where - by Thy

mf whereby the fruits of earth are rear'd, where - by, where - by Thy

dim.

Largo. (♩ = 66.)

The wa - ter sings Thy praises
 count - - - less crea - - - tures breathe.

p

p

p

p

count - - - less crea - - - tures breathe.

count - - - less crea - - - tures breathe.

count - - - less crea - - - tures breathe.

Largo. (♩ = 66.)

p

p

rit.

too, the wa - ter, pure and sil - v'ry bright;

the wa - ter, pure and sil - v'ry bright;

the wa - ter, pure and sil - v'ry bright;

the wa - ter, pure and sil - v'ry bright;

the wa - ter, pure and sil - v'ry bright;

rit.

marcato

marcato

Più moto. (♩ = 76.)

f marc.
the wild and all - re - fin - ing fire, our mo - ther earth, too,

f marc.
the wild and all - re - fin - ing fire, — our mo - ther earth, too,

f marc.
the wild and all - re - fin - ing fire, — our mo - ther earth, too,

f marc.
the wild and all - re - fin - ing fire, — our mo - ther earth, too,

Più moto. (♩ = 76.)
f marc.

p
the earth that brings us beau - teous flow'rs, —

p
sings Thy praise, the

p
sings Thy praise, the

p
sings Thy praise, the

p
sings Thy praise, the

dim. p

legato poco cresc.
the earth that brings us beautiful flow'rs,

legato mf
earth that brings us beau - teous flow'rs, the

legato mf
earth that brings us beau - teous flow'rs, the

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a rest, followed by the lyrics "the earth that brings us beautiful flow'rs," with a *legato poco cresc.* marking. The second staff is another vocal line with lyrics "earth that brings us beau - teous flow'rs, the" and a *legato mf* marking. The third staff continues the vocal line with lyrics "earth that brings us beau - teous flow'rs, the" and a *legato mf* marking. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

poco cresc.
earth that brings us beau - teous flow'rs, the

p legato cresc.
the earth that brings us beau - teous flow'rs,

poco cresc.
earth that brings us beautiful flow'rs, the

p legato cresc.
the earth that brings us beautiful flow'rs,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics "earth that brings us beautiful flow'rs, the" and a *poco cresc.* marking. The second staff is another vocal line with lyrics "the earth that brings us beautiful flow'rs," and a *p legato cresc.* marking. The third staff continues the vocal line with lyrics "earth that brings us beautiful flow'rs, the" and a *poco cresc.* marking. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand, with a *p* marking and a *cresc.* marking.

earth that brings us beau - teous flow'rs, and *dim.*

mf the earth that brings us beau - teous flow'rs, and *dim.*

earth that brings us beau - teous flow'rs, and *dim.*

mf the earth that brings us beau - teous flow'rs, and *dim.*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are: "earth that brings us beautiful flowers, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Francis.

P *f*
Now

herbs and fruits of ev' - ry, ev' - ry *p*

herbs and fruits of ev' - ry, ev' - ry *p*

herbs and fruits of ev' - ry, ev' - ry *p*

herbs and fruits of ev' - ry, ev' - ry *p*

dim. *P*

The second system begins with the name "Francis." and a piano part starting with a *P* (piano) dynamic. The vocal parts enter with the lyrics "herbs and fruits of every, every". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a *dim.* (diminuendo) marking and a *P* dynamic marking.

Largo. (♩ = 66.)

Più moto. (♩ = 76.)

praise ye all the Lord my God, —
 kind.
 kind. Now —
 kind. Now — praise —
 kind. Now — praise, — now

Largo. (♩ = 66.)

Più moto. (♩ = 76.)

ff marcato

now — praise ye my God,
 Now — praise ye all the Lord my God, — *ben sost. p*
 praise ye all the Lord my God, *ben sost. p*
 ye all the Lord my God, *ben sost. p*
 praise ye all the Lord my God, *ben sost. p* and

sfz *sfz* *sfz* *sfz* *ben sost. p*

mf ben sost. *cresc.*

and thank Him, and thank Him, — in deep de - vo -

mf cresc.

thank Him for His grace so bound - less, in deep de - vo - tion, —

mf cresc.

thank Him for His grace so bound - less, in deep de -

mf cresc.

thank Him for His grace so bound - less, in deep de - vo -

mf cresc.

thank Him for His grace so bound - less, in deep de - vo -

f dim., p

- - tion, in deep de - vo - tion, in deep de - vo - tion serve ye

f dim., p

in deep de - vo - tion, in deep de - vo - tion serve ye

f dim., p

vo - tion, in deep de - vo - tion serve ye

f dim., p

- - tion, in deep de - vo - tion, de - vo - tion serve ye

f dim., p

- - - - - tion, in deep de - vo - tion serve ye

f dim. p ff

Largo. (♩ = 66.)

Largamente.

Him.
Him.
Him.
Him.
Him.

Largo. (♩ = 66.)

Largamente.

riten.

marc.

Andantino. (♩ = 40.)

p cresc. f

mf p mf

Voice from Heaven.

p f
Fran.
poco rit. in tempo

cis - cus! Fran - cis - cus!

Fran - cis - cus! High - er,

cresc. *mf* *cresc.*

high - er, high - er mount, — mount a - bove the

cresc. *f*

glo - rious sun, mount a - bove the shin - ing pla - nets!

mf *pp* *dim.*

p

Thou the Hymn of Love must teach us,

Hymn of Love so sweet and fair, Hymn of Love that

cresc.

R

glows like fire, Hymn of Love for ever

molto cresc.

dim.

bound - - - - - less,

ff *pp* *ff*

Love that prints the burning tokens of her

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata, followed by the lyrics "Love that prints the burning tokens of her". The piano accompaniment starts with a piano (*pp*) dynamic and includes a triplet of eighth notes in the bass line. The key signature has two sharps (F# and C#), and the time signature is 3/4.

wounds up on our hearts.

The second system continues the vocal line with the lyrics "wounds up on our hearts." The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (*p*), crescendo (*cresc.*), and mezzo-forte (*mf*).

The third system shows the piano accompaniment continuing. It includes dynamics such as piano (*p*), decrescendo (*dim.*), and crescendo (*cresc.*). The piano part features a complex texture with many accidentals and slurs.

Stringendo.

Leave us as thy

The fourth system begins with the vocal line and piano accompaniment. The vocal line has the lyrics "Leave us as thy". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*). The tempo is indicated as *Stringendo.* The piano part continues with complex textures and dynamics like piano (*p*), decrescendo (*dim.*), mezzo-forte (*mf*), and crescendo (*cresc.*).

S *cresc.* - *e* - *riten.* -

le - ga - cy, — what thy soul in ho - ly fer - vour

In tempo I.
ff *largamente*

sings of Love, of Love e - ter - nal,

largamente

chaste and ho - - - - - ly, glow - ing

dim.

ff *mf* *dim.*

Stringendo. p *cresc.* -

bright, chaste and ho - - - - - ly, chaste and

p *cresc.* -

ho - - ly, glow - ing bright, - chaste and ho - ly, glow - ing

bright, - when the sun hath ceased to shine.

molto riten. - - - *In tempo I.*

molto riten. *In tempo I.*

Francis.

Allegro con moto. (♩ = 138.)

Andante.

pp *dolcissimo*

molto cresc.

Allegro con moto. (♩ = 138.)

O Love — my in — most heart — hath pierced,

my

heart with Love is all suffused; Love came and Love consumed with fire all

tranquillo

hin-drances that cross'd her path; _____ for

f *ff* *rubato*

Love hath pierc'd me to the heart, for Love hath pierc'd me to the heart,

cresc. *mf* *cresc.* *f*

my heart is melt-ed with

mf *cresc.* *dim.* *mf* *cresc.*

Love's _____ flame. For Love un-sheath'd her sword _____ of

f *dim.* *p* **Andante.** *pp* *dolcissimo* , *molto cresc.* *ff*

f *dim.* *p* *pp*

Allegro con moto. (♩ = 138.)

flame, *impetuoso e rubato*

ff *f* *cresc.*

p *mf*

and held the point a - gainst my breast; like fire it pierc'd me

tranquillo

ff *p* *p*

f

to the heart, methought that I should die of love; and

rubato

f *ff*

cresc.

in my sore dis - tress methought, and in my sore dis - tress methought,

mf *cresc.* *f*

mf *cresc.* *f*

that I in rap - ture must

dim. *mf* *cresc.* *f*

dim. *p* **Andante.** *pp dolcissimo* *molto cresc.* *ff*

ex - pire. For Love drove me to ve - - ry

dim. *p*

Allegro con moto. (♩ = 138.)

death, *impetuoso*

ff *f* *cresc.*

p *mf*

and then I tried new wea - pons'pow'r, I

tranquillo

ff *p*

fought a stub. born fight with Christ, but speed - i - ly I sued for

peace, I fought a stubborn fight with Christ, I

fought a stub - born fight with Christ,

and peace was giv - en me by Christ.

U *f* *molto cresc. rit. a tempo*

Now Love hath set my heart a flame.

rit. a tempo

ff

mf *cresc.* *f*

ff

Angelic voices. Female Chorus.

Adagio. (♩ = 54.)

Sopr. I.

pp dolcissimo

Love, Love, 'tis Love that mild - ly rules,

Sopr. II.

pp dolcissimo

Alto I.

pp dolcissimo

Love, Love, 'tis Love that mild - ly rules,

Alto II.

pp dolcissimo

Adagio. (♩ = 54.)

ff *pp dolcissimo*

p cresc. - - - - *dim.*
 'tis Love that mildly rules over all the vir - tues fair!

p cresc. - - - - *dim.*
 'tis Love that mildly rules over all the vir - tues fair!

p cresc. - - - - *dim.*
 'tis Love that mildly rules over all the vir - tues fair!

p cresc. - - - - *dim.*
 'tis Love that mildly rules over all the vir - tues fair!

pp

mf - - - - *cresc.* - - - - *dim.*
 She, the queen of highest heaven, shall out-live all earthly crea - tures,

mf - - - - *cresc.* - - - - *dim.*
 She, the queen of highest heaven, shall out-live all earthly crea - tures,

mf - - - - *cresc.* - - - - *dim.*
 She, the queen of highest heaven, shall out-live all earthly crea - tures,

mf - - - - *cresc.* - - - - *dim.*
 She, the queen of highest heaven, shall out-live all earthly crea - tures,

pp

pp < > *p*
 Hope shall van - ish, Faith shall
pp < > *p*
 Hope shall van - ish, Faith shall
pp < > *p*
 Hope shall van - ish, Faith shall
pp < > *p*
 Hope shall van - ish, Faith shall

15
pp
 Ad. *

mf < > , *p* **V** *pp*
 pass a way, Love, but Love, but Love, Love, Love en - dures for
mf < > , *p* *pp*
 pass a way, Love, but Love, but Love, Love, Love en - dures for
mf < > , *p* *pp*
 pass a way, Love, but Love, but Love, Love, Love en - dures for
mf < > , *p* *pp*
 pass a way, Love, but Love, but Love, Love, Love en - dures for

15
pp
 Ad. *

V

pp
 aye. Love en - dures
pp
 aye. Love en - dures
pp
 aye. Love en - dures
pp
 aye. Love en - dures

pp
 3 3 3 3
 Q.

for aye. *dim.* *ppp*
 for aye. *dim.* *ppp*
 for aye. *dim.* *ppp*
 for aye. *dim.* *ppp*

dim. *ppp*
 * Q. *

Part III.

The Death and Glorification of Francis.

Prelude.

Adagio. (♩ = 50.)

Musical score for the Prelude, Adagio (♩ = 50.). The score is written for piano and includes the following markings and dynamics:

- pp* (pianissimo)
- Con Ped.* (Con Pedal)
- p* (piano)
- cresc.* (crescendo)
- dim.* (diminuendo)
- poco cresc.* (poco crescendo)
- riten.* (ritardando)
- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)

The score consists of six systems of music, each with a treble and bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece begins with a *pp* dynamic and a *Con Ped.* instruction. It features a variety of textures, including block chords, arpeggiated figures, and flowing melodic lines. The dynamics range from *pp* to *f*, with *riten.* marking the final section. The score concludes with a *pp* dynamic.

Andantino. (♩ = 66.)
Choral Recitative.

Basso. (Tutti)

Low sinks the au-tumn sun to rest be - neath the west; the last red

The first system of the musical score. It consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line begins with a *p* dynamic. The piano accompaniment features a prominent triplet in the right hand.

gleam il - lumes a - far the mountain

The second system of the musical score. The vocal line continues with a *p* dynamic. The piano accompaniment features a prominent triplet in the right hand, with a *mf* dynamic marking. The vocal line has a long note on "a - far" that spans across the system.

tops.

The third system of the musical score. The vocal line is silent, with the text "tops." written below the staff. The piano accompaniment features a *pp* dynamic marking, followed by *poco cresc.* and *dim.* markings. The right hand has a melodic line with a *mf* dynamic marking at the end.

The fourth system of the musical score. The vocal line is silent. The piano accompaniment features a *p* dynamic marking, followed by a *cresc.* marking. The right hand has a melodic line.

A.

p espress.

With

espress.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment starts with a series of chords and moving lines in both hands. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo).

The second system continues the vocal and piano parts. The vocal line has the lyrics "mor - tal sick - ness striv - - ing, and on his". The piano accompaniment features a *cresc.* (crescendo) marking. The vocal line has a half note G4, a half note A4, and a half note B4.

The third system continues the vocal and piano parts. The vocal line has the lyrics "bed low ly - - - ing, al - - rea - dy glo - ri -". The piano accompaniment features a *dim.* (diminuendo) marking. The vocal line has a half note G4, a half note A4, and a half note B4.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "fied, lo! Fran - cis beams with". The piano accompaniment features *cresc.* (crescendo) and *dim.* (diminuendo) markings. The vocal line has a half note G4, a half note A4, and a half note B4.

p
 joy. The An - ge - lus is

toll - - - ing, the bell with sil - ver voice, the

cresc.
 A - ve bell is call - - ing all men to ev' - ning

Poco a poco animato.

pray'r.

riten.

Andantino con moto. (♩ = 88.)
Angelus. Chorus.

Sopr. I. (Solo) *mf semplice* **B** *dim.*

Spake to a vir-gin pure, God's ho - ly - mes - sen - ger:

Sopr. I. (Tutti) *mf*
Hail

Sopr. II. (Tutti) *mf*
Hail

Alto I. (Tutti) *mf*
Hail

Alto II. (Tutti) *mf*
Hail

Andantino con moto. (♩ = 88.) **B** *mf*

p semplice *dim.* *mf*

to thee, o Ma - ry - pure, o Ma - ry - pure, in

to thee, o Ma - ry - pure, o Ma - ry - pure, in

to thee, o Ma - ry - pure, o Ma - ry - pure, in

to thee, o Ma - ry - pure, o Ma - ry - pure, in

Campana.

vir - tue_ rich, fill'd with fa - vour, hail to

vir - tue_ rich, fill'd with fa - vour, hail to

vir - tue rich, fill'd with fa - vour, hail to

vir - tue_ rich, fill'd with fa - vour, hail to

thee!

thee!

thee!

thee!

dim.

20010

Poco più moderato.

Sopr. *p*
 God's vir - gin, who dost serve Him well, His word is

Alto. *p*
 God's vir - gin, who dost serve Him well, His word is

Ten. *p*
 God's vir - gin, who dost serve Him well, His word is

Basso. *p*
 God's vir - gin, who dost serve Him well, His word is

Poco più moderato.

now ful - fill'd in thee, His pow'r o'er - sha - dows thee;

now ful - fill'd in thee, His pow'r o'er - sha - dows thee;

now ful - fill'd in thee, His pow'r o'er - sha - dows thee;

now ful - fill'd in thee, His pow'r o'er - sha - dows thee;

C

thou hast re - ceiv'd His word; the word be - com - eth flesh,
 thou hast re - ceiv'd His word; the word be - com - eth flesh,
 thou hast re - ceiv'd His word; the word be - com - eth flesh,
 thou hast re - ceiv'd His word; the word be - com - eth flesh,

C

He liv - eth in our midst, in glo - ry all re -
 He liv - eth in our midst, in glo - ry all re -
 He liv - eth in our midst, in glo - ry all re -
 He liv - eth in our midst, in glo - ry all re -

Tempo I.

Sopr. I. *mf*
 veal'd. Hail — to — thee, o Ma - ry — pure, o Ma - ry —

Sopr. II. *mf*
 veal'd. Hail — to — thee, o Ma - ry — pure, o Ma - ry —

Alto I. *mf*
 veal'd. Hail — to — thee, o Ma - ry — pure, o Ma - ry —

Alto II. *mf*
 veal'd. Hail — to — thee, o Ma - ry — pure, o Ma - ry —

Ten. I. *mf*
 veal'd. Hail to thee, o Ma - ry — pure, o Ma - ry

Ten. II. *mf*
 veal'd. Hail to thee, o Ma - ry — pure, o Ma - ry

Basso. *mf*
 veal'd. Hail to thee, o Ma - ry — pure, o Ma - ry

Tempo I.

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pure, in vir - tue_ rich, fill'd with fa - vour, hail

pp

pp

Sopr.

Alto.

Ten.

Basso.

to thee!

to thee!

to thee!

to thee!

Piano accompaniment for the first system, featuring treble and bass staves. The music includes dynamic markings such as *pp* and *sf*, and is characterized by flowing eighth-note patterns in the bass and more melodic lines in the treble.

Piano accompaniment for the second system, continuing the melodic and harmonic development. It features dynamic markings like *sf* and *mf*, with a mix of eighth and sixteenth notes.

Piano accompaniment for the third system, marked with *cresc.* (crescendo) and *pp*. The texture becomes more dense with overlapping lines in both staves.

Piano accompaniment for the fourth system, featuring dynamic markings like *pp* and *mf*. The music shows a clear rhythmic structure with repeated eighth-note figures.

Piano accompaniment for the fifth system, concluding with dynamic markings like *ppp* and the instruction *legare* (legato). The piece ends with a final chord in the treble and a sustained bass line.

Un poco più animato. (♩ = 96.)
Francis.

O how sweet! how heav'n - ly sweet! I hear - the an - gels sing - ing! O how

sweet, how - heav'nly sweet! I long, - I long, I -

yearn in - high - est heav - en, in high - est heav - en with

ar - dent love - to join in - sing - ing with heav - en's choir of -

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf*, *p*, *cresc.*, *f*, *sfz*, and *ff*. There are also performance instructions like *m.s. 3* and *D*. The score includes various musical notations such as slurs, accents, and triplets.

Poco meno allegro.
Choral Recitative.

Basso II. (Tutti)

The day-star now has whol.ly fad . ed; the shades of

A single bass staff with a treble clef and a key signature of two flats. The music consists of a series of quarter and eighth notes, with some slurs and dynamic markings like *p*.

pp

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is characterized by dense, overlapping chords and melodic lines, with dynamic markings of *pp*.

Allegro (♩ = 144.)

si . lent night have fal . len.

A single bass staff with a treble clef and a key signature of two flats. The music consists of a series of quarter and eighth notes, with some slurs and dynamic markings like *p*.

pp

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is characterized by dense, overlapping chords and melodic lines, with dynamic markings of *pp*.

See, — light is gleam . ing in the

A single bass staff with a treble clef and a key signature of two flats. The music consists of a series of quarter and eighth notes, with some slurs and dynamic markings like *p*.

espressivo

p *f*

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music is characterized by dense, overlapping chords and melodic lines, with dynamic markings of *p* and *f*, and the instruction *espressivo*.

cell... Our Fran . cis' soul now takes its flight.

f *dim.* *p*

A single bass staff with a treble clef and a key signature of two flats. The music consists of a series of quarter and eighth notes, with some slurs and dynamic markings like *f*, *dim.*, and *p*.

p *f* *mf*

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The music is characterized by dense, overlapping chords and melodic lines, with dynamic markings of *p*, *f*, and *mf*.

Andantino con moto. (♩ = 104.)
Franciscans. Male Chorus.

Ten. I. *fp* *mf*
Woe! _____ Woe! For Fran - cis _____

Ten. II. *fp* *mf*
Woe! _____ Woe! For Fran - cis _____

Basso I. *fp* *mf*
Woe! _____ For Fran - cis _____

Basso II. *fp* *mf*
Woe! _____ Woe! For Fran - cis _____

Andantino con moto. (♩ = 104.)

dim. *fp*
di - - eth, di - - eth!... Woe! _____

dim. *fp*
di - - eth, di - - eth!... Woe! _____

dim. *fp*
di - - eth, di - - eth!... Woe! _____

dim. > *fp*
di - - eth, di - - eth!... Woe! _____

fp *mf* *dim.*
 Woe! For Fran - cis di - eth,
fp *mf* *dim.*
 Woe! For Fran - cis di - eth,
fp *mf* *dim.*
 Woe! For Fran - cis di - eth,
fp *mf* *dim.*
 Woe! For Fran - cis di - eth,

fp *mf* *dim.*

E *p espressivo*
 di - eth!... The fa - ther, deep - ly lov'd, — de-part-eth!...
 di - eth!...
 di - eth!...
p espressivo
 di - eth!... The fa - ther now de-part - eth!...

E *p*

Woe! For Fran - cis

Woe! For Fran - cis

Woe! Woe! For Fran - cis

Woe! For Fran - cis

fp *f* *dim.*

fp *f* *dim.*

fp *f* *dim.*

fp *f* *dim.*

fp *f* *dim.*

di - eth, di - eth!...

di - eth, di - eth!... Woe! The fa - ther,

di - eth, di - eth!... Woe! The fa - ther,

di - eth, di - eth!... Woe! The fa - ther,

fp *f* *dim.*

fp *f* *dim.*

fp *f* *dim.*

fp *f* *dim.*

fp *f* *dim.*

Woe! _____ Woe! _____ The fa - ther, deep - ly

Woe! _____ Woe! _____ The fa - ther, deep - ly -

fpp *fpp* *fpp*

lov'd, de - - part - eth!...

lov'd, de - - part - eth!...

Woe! _____

Woe! _____

F *fp* *fp*

F *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Woe! Woe!

Woe! Woe!

Woe! Woe!

Woe! Woe!

sfz sfz sfz sfz sfz sfz sfz

s s

sfz

Woe! Woe!

Woe! Woe!

Woe! Woe!

Woe! Woe!

ffp p ffp

ffp

Francis.

mf
My

fp
Woe!

fp
Woe!

fp
Woe!

fp
Woe!

Ad.
Più lento. (♩ = 84.)

chil - dren lov'd, now cease your weeping, the hour of part.ing now is

strik - ing; the bonds of earth I put a.side: lay

me to rest up - on "Hell's Hill"

pp quasi pizzicato

Andante tranquillo. (♩ = 72.)

*semplice ma con gran espressione**poco cresc. dim.*

p

And when I in my tomb am ly - ing, main - tain my rule with strict ob -

ben legato

p

pp

poco cresc. dim.

mf

ser - vance. May God the Lord pre - serve you all; serve Him in true hu -

dim. p

poco cresc.

mi - li - ty; and aye - hold Po - ver - ty in ho - nour.

poco cresc. cresc. mf

p

I give you now my dy - ing

cresc. - - espressivo dim. p

dim.

bless - - ing, peace to you all in Je - sus Christ.

dim.

pp

G *molto rit. in tempo* *pp*

I know, - that I am going home... My soul her

molto rit. in tempo

molto cresc. *f* *pp*

poco cresc.

earth-ly bonds doth loosen... I go to God... I shall be-hold Him...

pp *pp*

Più allegro. *animato* **Tempo I.** *pp*

I hear the choir of Se-ra-phim... My eyes grow dim... O God, I

quasi pizzicato

pp *ppp*

Andantino. (♩ = 76.)

come!...

Angelic Voices. Female Chorus.

Sopr. I.
pp

Glo - - - ry to God!

Sopr. II.

Alto I.

Alto II.

Andantino. (♩ = 76.)

pp dolcissimo

pp

Glo - - - ry to God!

Sopr. II.

Alto I.

Alto II.

to God!

to God!

to God!

to God!

p il canto ben marcato

pp

pp *cresc. poco a poco*
He His

pp *cresc. poco a poco*
He His

pp *cresc. poco a poco*
He His

pp *cresc. poco a poco*
He His

cresc. poco a poco

ser - - - vant safe hath

ser - - - vant safe hath

ser - - - vant safe hath

ser - - - vant safe hath

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with each staff containing the lyrics "ser - - - vant safe hath". The piano accompaniment is written for the right and left hands, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

brought to the port of

brought to the port of

brought to the port of

brought to the port of

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with each staff containing the lyrics "brought to the port of". The piano accompaniment is written for the right and left hands, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

bliss e - - - ter - - - - -

bliss e - - - ter - - - - -

bliss e - - - ter - - - - -

bliss e - - - ter - - - - -

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word 'bliss' and is followed by a long note for 'e' and another long note for 'ter'. The piano accompaniment features a steady eighth-note pattern in the bass line and a melodic line in the treble clef.

nal,

nal,

nal,

nal,

nal,

cresc. - - -

mf

The second system continues with four vocal staves, each ending with the word 'nal,'. The piano accompaniment continues with the same eighth-note pattern in the bass line. The treble clef part has a melodic line that rises and is marked with a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamic.

mf
safe hath brought to the

mf
safe hath brought to the

mf
safe hath brought to the

mf
safe hath brought to the

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *mf* (mezzo-forte). The lyrics for all four parts are "safe hath brought to the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

port of bliss

port of bliss

port of bliss e . . .

port of bliss

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics for the first three parts are "port of bliss". The fourth part has the lyrics "port of bliss e . . .", indicating a long note or a specific vocal ornament. The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note figure in the right hand.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "e - - - ter" are written below the notes. The first vocal line is marked with a *dim.* (diminuendo) hairpin. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the bass and a melodic line in the treble. A *dim.* hairpin is also present over the piano accompaniment.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps. The lyrics "nal!" are written below the notes. The piano accompaniment is on the bottom staff, with a grand staff. It features a steady eighth-note accompaniment in the bass and a melodic line in the treble. A *dim.* hairpin is present over the piano accompaniment. A section marked with a large **H** (Harmonium) begins in the middle of the system, indicated by a vertical line and the letter **H** above the staff. The piano accompaniment continues with a similar eighth-note pattern.

pp
Glo - - - ry

pp
Glo - - - ry

pp
Glo - - - ry

pp
Glo - - - ry

pp

to God!

to God!

to God!

to God!

p

Glo - - - ry

Glo - - - ry

Glo - - - ry

Glo - - - ry

pp

to God! Praise and

to God!

to God!

to God!

p

pp

pp

pp

dim. poco a poco

ho - - - - - nour be for

This system contains the vocal line and the first four staves of the piano accompaniment. The vocal line is in a soprano register, with the lyrics "ho - - - - - nour be for" written below the notes. The piano accompaniment consists of four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first two staves have long, sustained notes with hairpins indicating a gradual decrease in volume. The third and fourth staves have similar sustained notes.

dim. poco a poco

This system contains the piano accompaniment for the second system, consisting of two staves. The upper staff has a melodic line with a slur and a hairpin indicating a gradual decrease in volume. The lower staff has a rhythmic accompaniment of eighth notes with a slur and a hairpin indicating a gradual decrease in volume.

ev - - - - -

This system contains the vocal line and the first four staves of the piano accompaniment. The vocal line is in a soprano register, with the lyrics "ev - - - - -" written below the notes. The piano accompaniment consists of four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first two staves have long, sustained notes with hairpins indicating a gradual decrease in volume. The third and fourth staves have similar sustained notes.

This system contains the piano accompaniment for the fourth system, consisting of two staves. The upper staff has a melodic line with a slur and a hairpin indicating a gradual decrease in volume. The lower staff has a rhythmic accompaniment of eighth notes with a slur and a hairpin indicating a gradual decrease in volume.

er!

Andante.

pp *p* *pp*

Glo - ry to God!

p *pp*

Glo - ry to God!

p *pp*

Glo - ry to God!

p *pp*

Glo - ry to God!

Andante.

ppp *pp*

pp

Four vocal staves (Soprano, Alto, Tenor, Bass) showing long, sustained notes with slurs across two measures. The key signature is three sharps (F#, C#, G#).

Piano accompaniment for the first system, featuring arpeggiated chords in both hands. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. The key signature is three sharps. Performance markings include *rit.* and ** rit.* with asterisks.

Four vocal staves showing long, sustained notes with slurs across two measures. The key signature is three sharps.

Piano accompaniment for the second system, featuring arpeggiated chords in both hands. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. The key signature is three sharps. Performance markings include *rit.* and ** rit.* with asterisks.

Piano accompaniment for the third system, featuring arpeggiated chords in both hands. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. The key signature is three sharps. Performance markings include *dim. e rit.* and *ppp* with a circled asterisk.

Chorus I.*) Angelic Voices. (Female Chorus.)

Double Chorus.

Sopr. I. *pp*
Glo - - - ry

Sopr. II. *pp*
Glo - - - ry

Alto I. *pp*
Glo - - - ry

Alto II. *pp*
Glo - - - ry

Adagio. (♩ = 54.)
Chorus II. (Male Chorus.) In the church.

Ten. I. *mf*
Lux æ.térna lú - ce - at e - i, Do - mi - ne,

Ten. II. *mf*
Lux æ.térna lú - ce - at e - i, Do - mi - ne,

Basso I. *mf*
Lux æ.térna lú - ce - at e - i, Do - mi - ne,

Basso II. *mf*
Lux æ.térna lú - ce - at e - i, Do - mi - ne,

Adagio. (♩ = 54.)
sempre legato

Organo. *mf*

Adagio. (♩ = 54.)

Orchestra. *pp*

*) The 1st Chorus may be sung in a side-room.

to _____ God!

to God!

to God!

to God!

f cum Sanctis tu is in æ - tér - *dim.*

f cum Sanctis tu is in æ - tér - *dim.*

f cum Sanctis tu is in æ - tér - *dim.*

f cum Sanctis tu is in æ - tér - *dim.*

f

I

pp
Glo - - - ry

pp
Glo - - - ry

pp
Glo - - - ry

pp
Glo - - - ry

I
p cresc. f p
num: qui a pi - - - us, pi - us es.

p cresc. f p
num: qui a pi - - - us, pi - us es.

p cresc. f p
num: qui a pi - - - us, pi - us es.

p cresc. f p
num: qui a pi - - - us, pi - us es.

I

I
pp

*)

to God!

to God!

to God!

to God!

*)

pp

pp
Ré-qui-em æ-térnam dona e-i,
pp
Ré-qui-em æ-térnam dona e-i,
pp
Ré-qui-em æ-térnam dona e-i,
pp
Ré-qui-em æ-térnam dona e-i,

*)

pp

*)

*

*) The 1st chorus and the orchestra must sustain the chord until the 2nd chorus begins again. There must not be the least interruption.

The image shows a musical score for a choral setting. It consists of several systems of staves. The top four systems are empty staves. The fifth system contains the vocal line with the lyrics: "Dó.mine; et — lux per . pé . tu . a lú . ce . at e . . .". The sixth system contains the vocal line with the lyrics: "Dó.mine; et — lux — per . pé . tu . a — lú . ce . at e . . .". The seventh system contains the vocal line with the lyrics: "Dó.mine; et — lux — per . pé . tu . a lú . ce . at e . . .". The eighth system contains the vocal line with the lyrics: "Dó.mine; et — lux — per . pé . tu . a — lú . ce . at e . . .". The ninth system contains the piano accompaniment. The tenth system contains empty staves.

Dó.mine; et — lux per . pé . tu . a lú . ce . at e . . .

Dó.mine; et — lux — per . pé . tu . a — lú . ce . at e . . .

Dó.mine; et — lux — per . pé . tu . a lú . ce . at e . . .

Dó.mine; et — lux — per . pé . tu . a — lú . ce . at e . . .

pp
Glo - - - ry to God!

pp
Glo - - - ry to God!

pp
Glo - - - ry to God!

pp
Glo - - - ry to God!

f
i. Cum

f
i. Cum

f
i. Cum

f
i. Cum

pp
ad.

*
#

San - ctis tu - is in æ - tér - num: qui - a pi - us, pi - us, pi - us

San - ctis tu - is in æ - tér - num: qui - a pi - us, pi - us, pi - us

San - ctis tu - is in æ - tér - num: qui - a pi - us, pi - us, pi - us

San - ctis tu - is in æ - tér - num: qui - a pi - us, pi - us, pi - us

es. _____

es. _____

es. _____

es. _____

mf *p* *pp*

Poco a poco più moto.

Musical score for the first system, featuring piano (p), forte (f), and mezzo-forte (mf) dynamics.

Con moto. (♩ = 100.)

molto riten.

Musical score for the second system, including crescendo (cresc.), forte (f), and diminuendo (dim.) markings.

Andantino. (♩ = 68.)

Musical score for the third system, marked piano (p) and pianissimo (pp).

riten.

Musical score for the fourth system, featuring piano (p), forte (f), and pianissimo (pp) dynamics.

Funeral March.

Andante. (♩ = 58.)

Musical score for the fifth system, marked pianissimo (pp), simile, and poco cresc.

Musical score for the sixth system, marked mezzo-forte (mf), piano (p), and fortissimo (fp).

K

First system of musical notation. The piano part (left) features a complex texture with many beamed notes and slurs. Dynamic markings include *dim.* and *mf*. The bass part (right) has a more rhythmic accompaniment.

Second system of musical notation. The piano part continues with intricate patterns. Dynamic markings include *cresc.* and *f*. The bass part features a steady accompaniment.

Third system of musical notation. The piano part has a section marked *m. s.* (mezzo sostenuto). The bass part has a section marked *ff* (fortissimo) with a triplet of eighth notes.

Fourth system of musical notation. The piano part has a section marked *simile* with triplet markings. The bass part has a section marked *mf* (mezzo-forte).

Fifth system of musical notation. The piano part has a section marked *ff*. The bass part has a section marked *mf*.

Sixth system of musical notation. The piano part has a section marked *molto marc.* (molto marcato). The bass part has a section marked *dim.* (diminuendo).

Un poco più moto, con espressione.

pp dolce

The first system of music consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic and features a melodic line with a slur over the first four measures. The lower staff has a bass clef and continues the accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff has a treble clef and a key signature of two flats. It features a mezzo-forte (*mf*) dynamic and includes triplet markings in the lower staff. The music is characterized by flowing eighth and sixteenth notes.

The third system is marked *stringendo* and *f* (forte). The upper staff has a treble clef and a key signature of two flats. The music becomes more rhythmic and driving, with a focus on eighth and sixteenth notes in both staves.

The fourth system is marked *ri - te - nu - to*. It features *cresc.* (crescendo) and *dim.* (decrescendo) markings. The upper staff has a treble clef and a key signature of two flats. The music is characterized by a gradual increase and then decrease in volume.

The fifth system is marked *rit. - a tempo*. It features a piano (*p*) dynamic. The upper staff has a treble clef and a key signature of two flats. The music is characterized by a gradual increase in tempo and volume.

The sixth system is marked *rit. -*. It features a piano-pianissimo (*pp*) dynamic. The upper staff has a treble clef and a key signature of two flats. The music is characterized by a gradual decrease in tempo and volume.

First system of musical notation. Treble and bass clefs. Key signature: two flats. The piece begins with a piano (*p*) dynamic. A *cresc.* (crescendo) marking is present in the middle of the system. The music features a complex texture with many beamed notes and slurs.

Second system of musical notation. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The music continues with intricate patterns and slurs.

Third system of musical notation. Dynamics include *sfz* (sforzando), *m.s.* (mezzo-soprano), and *m.d.* (mezzo-dolce). The texture remains dense with many notes.

Fourth system of musical notation. Dynamics include *ff* and *sfz*. The music features a variety of rhythmic values and articulation marks.

Fifth system of musical notation. Dynamics include *m.s. m.d.* and *sfz*. The notation includes many slurs and accents.

Sixth system of musical notation. Dynamics include *m.s. m.d.*, *cresc. sfz*, and *sfz*. The system concludes with a *ff* dynamic.

you, — ye mists, — so pale and gray! Feel ye the bit-ter

you, — ye mists, — so pale and gray! — Feel ye the bit-ter

grief that bows — us? the cark - ing sorrow

grief that bows — us? the cark - ing sorrow

in our hearts? — The wind - - ing

in our hearts? — The wind - - ing

cresc.
sheet en - wraps his bo - dy, who was our

cresc.
sheet en - wraps his bo - dy, who was our

cresc.
sheet en - wraps his bo - dy, who was our

cresc.

shield, our re - - - fuge sure.

shield, our re - - - fuge sure.

N p

N *molto cresc. 3*

p Poco a poco stringendo. *cresc.*
Our bit - - - ter, *cresc.*

p Our bit - - - ter, *cresc.*

sfz Poco a poco stringendo. *cresc.*

bit - ter tears are flow - - ing and

bit - ter tears are flow - - ing and

cresc. fall - - ing, *cresc.* fall - ing on our lov'd

fall - - ing, fall - ing on our lov'd

cresc. fall - - ing, *cresc.* fall - ing on our lov'd

cresc. fall - - ing, *cresc.* fall - ing on our lov'd

Poco a poco ritenuto. *f* *dim.*

cresc. *Poco a poco ritenuto.* *f* *dim.*

p *In tempo.* one's tomb!

one's tomb!

p *In tempo.* one's tomb!

one's tomb!

p *In tempo.*

rit. Tempo I.

Andantino con moto. (♩ = 76.)
Maidens. Semi-Chorus.

Sopr. I. Solo. *cresc.*
O now la-ment no more! Strew— flow'rs up-on his

Sopr. II. Solo. *cresc.*
O now la-ment no more! Strew flow'rs up - on his

Alto I. Solo. *cresc.*
O now la-ment no more! Strew flow'rs up - on his

Alto II.

Andantino con moto. (♩ = 76.)

dolcissimo
pp *cresc.*

grave! *mf* Strew flow - ers rich of co - lour!

grave! *mf* Strew flow - ers rich of co - lour!

grave! *mf* Strew flow - ers rich of co -

cresc. *dim.* *mf* Semi-Chorus.
 - Strew flow - ers rich of co - lour, strew flow - ers

cresc. *dim.* *mf* Semi-Chorus.
 Strew flow - ers rich of co - lour, strew flow - ers

cresc. *dim.* *mf* Semi-Chorus.
 lour, strew flow - ers rich of co - lour, strew flow -

mf Semi-Chorus.
 Strew flow -

cresc. *dim.* *p*

cresc.
 — rich of co - lour — that never fade or — with — er! Strew

cresc.
 rich of co - lour that ev - er blos - som, that

cresc.
 ers rich of co - - lour that ev - er blos - som, that

cresc.
 ers rich of co - - lour that ev - er — blos - som, that

cresc.

dim. 0
 flow - ers that ev - - er — blos - - - som

dim.
 ev - er, ev - er, ev - - er — blos - - - som

dim.
 ev - er, ev - er, ev - - er blos - - - som

dim.
 ev - er, ev - er, ev - - er blos - - - som

dim. 0

Solo. *p*
 sweet_ly! O now la . ment — no more!

sweet_ly!

sweet_ly! Solo. *p* O now —

sweet_ly! Solo. *p* O now la .

p *cresc.*

cresc. O now la . ment — no

Solo. *p* O now — la . ment no

cresc. la . ment no more, la . ment no

cresc. ment — no more, o now la . ment no

cresc.

more! *mf* O now la - ment no - more! -

more! *mf* O now - la - ment no - more! -

more! *mf* O - - - now - - - lament no more! *p* Strew - - - **Semi-Chorus.**

more! *mf* O now lament - no more!

mf *cresc.*

Semi-Chorus. *p* *f* *p*
Strew flow - - - ers, strew -

Semi-Chorus. *p* *f* *p*
Strew flow - - - ers, strew

f *p*
flow - - - ers, strew

Semi-Chorus. *p* *f* *p*
Strew flow - - - ers, strew

f *dim.* *p*

20010

mf Solo.
 flow'rs up - on his grave! Strew flow - - - ers

mf Solo.
 flow'rs up - on his grave! Strew flow - ers

mf Solo.
 flow'rs up - on his grave! Strew flow - .

flow'rs up - on his grave!

cresc. *dim.*
 - rich of co - lour! Strew flow - ers rich of co - lour!

cresc. *dim.*
 rich of co - lour! Strew flow - ers rich of co - lour!

cresc. *dim.*
 ers rich of co - - - lour, strew flow - ers rich of co - lour!

cresc. *dim.*

Semi-Chorus.

mf Strew flow - ers rich of co - lour! Strew flow - ers, strew *cresc.*

Semi-Chorus.

mf Strew flow - ers rich of co - lour! Strew flow'rs *cresc.*

Semi-Chorus.

mf Strew flow - ers rich of co - lour! Strew flow'rs *cresc.*

Semi-Chorus.

mf Strew flow - - - ers rich of co - - - lour! Strew flow'rs *cresc.*

p *cresc.*

dim. flow'rs up - on his grave! *p Solo.* Strew

dim. up - on his grave! *p Solo.* Strew

dim. up - on his grave! *p Solo.* Strew

dim. up - on his grave! *p Solo.* Strew

dim. *p*

flow . . . ers! Strew flow . . .

flow . . . ers! Strew flow . . .

flow . . . ers! Strew flow . . .

flow . . . ers! Strew flow . . .

P

cresc. * *ad.* * *ad.* * *ad.* * *poco marc.*

P

cresc.

cresc. un poco stringendo - *dim.*

ers! _____

cresc. *f* *dim.*

ers! _____

cresc. *f* *dim.*

ers! _____

cresc. *f* *dim.*

ers! _____

un poco stringendo

ad. *

Angelic Voices. Female Chorus.

Più animato. (♩ = 60.)

Sopr. I. Tutti.

mf

Dry,

dry

the

Sopr. II. Tutti.

mf

Alto I. Tutti.

mf

Dry,

dry

the

Alto II. Tutti.

mf

Più animato. (♩ = 60.)

mf

il canto ben marcato

p

(Con Pedale.)

bit - - ter

tear

drops

bit - - ter

tear

drops

cresc.

now! *cresc.* Dry, *cresc.*

now! *cresc.* Dry, *cresc.*

cresc.

dry the bit - - ter

dry the bit - - ter

tear drops now!

tear drops now!

cresc.
 Dry, *cresc.*
cresc.
 Dry, *cresc.*

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has the lyrics "Dry, *cresc.*" written below them. The bottom pair of vocal staves has the lyrics "Dry, *cresc.*" written below them. The piano accompaniment features a melodic line with arpeggiated chords and a bass line. A *cresc.* marking is placed above the piano accompaniment.

dry the bit
 dry the bit

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has the lyrics "dry the bit" written below them. The bottom pair of vocal staves has the lyrics "dry the bit" written below them. The piano accompaniment continues with the same melodic and bass lines as the first system. A *cresc.* marking is placed above the piano accompaniment.

ter tear drops
 ter tear drops

The third system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has the lyrics "ter tear drops" written below them. The bottom pair of vocal staves has the lyrics "ter tear drops" written below them. The piano accompaniment continues with the same melodic and bass lines as the previous systems. A *cresc.* marking is placed above the piano accompaniment.

now!

now!

alleg

dim.

p

alleg

Tranquillo ma l'istesso tempo.

P dolce

O - ver Fran - cis'

P dolce

O - ver Fran - cis'

Tranquillo ma l'istesso tempo.

dolce

alleg

glo - rious tomb no - - bly blooms his

glo - rious tomb no - - bly blooms his

won - drous staff:

won - drous staff:

un poco marc.

Poco a poco stringendo.

From its

From its

Poco a poco stringendo.

earth - - ly clay re - leas - - ed,

earth - - ly clay re - leas - - ed,

from its earth - - ly clay re

from its earth - - ly clay re

cresc.
 leas - ed, lo! his
cresc.
 leas - ed, lo! his
cresc.

f
 spi - rit, his spi -
f
 spi - rit, his spi -
f

rit flies to
rit flies to
rit

R

heav - - - - en.

heav - - - - en.

R

Praise to God!

Praise to

Praise to God!

God!

cresc.

cresc.

Praise to

Praise to

cresc.
Praise to God

cresc.
Praise to God

* *Ad.* *

God, *cresc.* to God in

God, *cresc.* to God in

cresc.
in heav'n,

cresc.
in heav'n,

* *Ad.*

* *Ad.*

heav'n, in heav'n on high!

heav'n, in heav'n on high!

in heav'n on high!

in heav'n on high!

ff

ff

ff

ff

ff

allegro

* *ad.* * *ad.* * *ad.*

lungo

lungo

lungo

lungo

sfz lungo

*

Final Chorus.

Largo. (♩ = 56.)

Sopr.

Alto.

Ten.

ff marc.

Glo - ry to - God!

Basso.

ff marc.

Glo-ry to - God!

Largo. (♩ = 56.)

ff marc.

ff marc.

Glo - ry to - God!

To God the Lord be - praise for - ev - er and for

ff marc.

To God the Lord be - praise for - ev - er and for

ff marc.

To God the Lord be - praise for - ev - er and for

ff marc.

To God the Lord be - praise for - ev - er and for

rit. - - a tempo

f marc. ma legato

ev - - - er! For Francis now has reach'd the ho - ly -

ev - - - er! For Fran - cis now has reach'd the ho - ly

ev - - - er! For Francis now has reach'd the ho - ly

ev - - - er! For Fran - cis now has reach'd the ho - ly

rit. - - a tempo

f marc. sempre

land of promise, he rests in - per - fect peace in - God's e - ter - nal light; be -

land of promise, he rests in - per - fect peace in - God's e - ter - nal light; be -

land of promise, he rests in - per - fect peace in - God's e - ter - nal light; be -

land of promise, he rests in - per - fect peace in - God's e - ter - nal light; be -

holds God's countenance in glo-ry— all unveild. Re-joyce!— Re-joyce!

holds God's countenance in glo-ry— all unveild. Re-joyce!— Re-joyce!

holds God's countenance in glo-ry— all unveild. Re-joyce!— Re-joyce!

holds God's countenance in glo-ry— all unveild. Re-joyce!— Re-joyce!

Re - joyce! — Re - joyce! The vic - try is com -

Re-joyce! — Re - joyce! The vic - try is com -

Re-joyce! — Re - joyce! The vic - try is com -

Re-joyce! — Re - joyce! The vic - try is com -

plet - ed! And Po - ver - ty for him the vic - tor's robe hath wo - ven. The

plet - ed! And Po - ver - ty for him the vic - tor's robe hath wo - ven. The

plet - ed! And Po - ver - ty for him the vic - tor's robe hath wo - ven. The

plet - ed! And Po - ver - ty for him the vic - tor's robe hath wo - ven. The

gi - ant of this world, man's bold and bru - tal pride, hath he smit - ten with

gi - ant of this world, man's bold and bru - tal pride, hath he smit - ten with

gi - ant of this world, man's bold and bru - tal pride, is smit - ten down with

gi - ant of this world, man's bold and bru - tal pride, hath he smit - ten with

Je - sus'all - re - deem - ing cross! And till the world's end still - that

Je - sus'all - re - deem - ing cross! And till the world's end still - that

Je - sus' all - re - deem - ing cross! And till the world's end still that

Je - sus'all - re - deem - ing cross! And till the world's end

tree shall grow and pros - per, bear countless won - drous flow'rs and

tree shall grow and pros - per, bear countless won - drous flow'rs and

tree shall grow and pros - per, bear countless won - drous flow'rs and

still - that tree shall grow and pros - per, bear countless wondrous

fruits of heav'nly splendour, to honour God's high name, the tree, the_

fruits of heav'nly splendour, to honour God's high name, the tree, the_

fruits of heav'nly splendour, to honour God's high name, the tree, the_

flow'rs and fruits of heav'nly splendour, to honour God's high name, the_

tree so low - ly - set in earth's dark vale of tears by Francis' humble

tree so low - ly - set, low - ly - set by Francis' humble

tree so low - ly - set, low - ly - set by Francis' humble

tree so low - ly - set, low - ly - set by Francis' humble

hand! Re - joice! Rejoice! Re -

hand! Rejoice! Rejoice!

hand! Re - joice! Rejoice! Re -

hand! Rejoice! Rejoice!

ff *3* *f* *ff* *3*

joyce! Rejoice! Re-joice! Re - joice! The

Rejoice! Rejoice! Re - joice! Re - joice! The

joyce! Rejoice! Re - joice! Rejoice! The

Rejoice! Rejoice! Rejoice! Rejoice! The

f *cresc.* *ff* *f* *cresc.* *ff* *f* *ff* *f* *cresc.* *ff*

ff *3* *f* *cresc.* *ff*

victory is com - plet - ed! The vic - tory is com - plet - ed! Re - joyce! Re - joyce!

victory is com - plet - ed! The vic - tory is com - plet - ed! Re - joyce! —

victory is com - plet - ed! The vic - tory is com - plet - ed! Re - joyce!

Re - joyce! — Re - joyce! Re - joyce! — Re - joyce! Re - joyce! — Re - joyce!

Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce!

Re - joyce! — Re - joyce! — Re - joyce! — Re - joyce! — Re - joyce!

Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce!

ff ben marc.

joice! Rejoice! Re - joice! Rejoice! Re - joice! Rejoice! Rejoice! Rejoice!

ff ben marc.

Rejoice! Re - joice! Rejoice! Re - joice! Rejoice! Rejoice! Rejoice! Rejoice!

ff ben marc.

joice! Rejoice! Re - joice! Rejoice! Re - joice! Rejoice! Rejoice! Rejoice!

ff ben marc.

Rejoice! Re - joice! Rejoice! Re - joice! Rejoice! Rejoice! Rejoice! Rejoice!

Molto lento.
p dolce e legato

Re - joice! Re - joice! To earth's tir'd pil-grims peace! To

p dolce e legato

Re - joice! Re - joice! To earth's tir'd pil-grims peace! To

p dolce e legato

Re - joice! Re - joice! To earth's tir'd pil-grims peace! To

p dolce e legato

Re - joice! Re - joice! To earth's tir'd pil-grims peace! To

Molto lento.
dolce e legato

p

earth's tir'd pil-grims peace!— To God the Lord be glo-ry! To God the Lord be

earth's tir'd pil-grims peace!— To God the Lord be glo-ry! To God the Lord be

earth's tir'd pil-grims peace!— To God the Lord be glo-ry! To God the Lord be

earth's tir'd pilgrims peace!— To God the Lord be glo-ry! To God the Lord be

p **U**

glo - - - ry! Rejoice! Rejoice! Re -

glo - - - ry! Rejoice! Rejoice! Re -

glo - - - ry! Rejoice! Rejoice! Re -

glo - - - ry! Rejoice! Rejoice! Re -

ff marc.

Tempo I.

f legato
 joice! The vic - try is - com - plete! The vic - try is com -
 joice! The vic - - - try is - com - plete, - is - com -
f legato
 joice! The vic - - - try is - com - plete! The vic - - - try
f legato
 joice! The vic - try is com - plete! The vic - try

Tempo I.

plete! He wears the gold - en robe,
 plete! He wears the gold - en robe,
 is - com - plete! He wears the gold - en robe,
 is - com - plete! He wears the gold - en robe,

p dolce the robe of Po - ver - - ty! *f marc.* Glo - ry to God!

p dolce the robe of Po - ver - - ty!

p dolce the robe of Po - ver - - ty!

p dolce the robe of Po - ver - - ty!

dolce *fp* *f marc.*

Larghissimo.

f Glo - ry to God! *ff* Glo - - ry to God!

ff Glo - - ry to God!

ff Glo - - ry to God!

ff Glo - - ry to God!

poco rit. Larghissimo.

f *cresc.* *ff* *sfz*