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To

Francis

Edgar Tinel, Lodewijk
de Koninck, John Fenton



FRANCIS.

* Oratorio *

for Soli, Chorus, Organ
and Orchestra

— by —
Edgar Tinel.

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FRANCIS.

* Oratorio *

for Soli, Chorus, Organ
and Orchestra

— by —

Edgar Ginel.
Op. 36.

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

Piano Score.

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Music

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2003

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F8

1893



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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 Ad.

cresc.

ff marc.

rit. - - -

Poco meno lento. (♩ = 63.)

f marc.

cresc.

dolce e sost.

marc.

p dolce

riten. a tempo

f marc.

fp sost.

Un poco più animato.

3

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 7-measure rest. The first staff of the first system is marked *f marc.*. The second system includes a *cresc.* marking. The third system features a *dolce* marking and a *ff p* dynamic. The fourth system includes *ff p* and *sp* markings. The fifth system includes *sp* and *p* markings. The sixth system includes a *ritenuto* marking and a *dim.* marking. The score is written in a style typical of 19th-century piano music, with many slurs and dynamic markings.

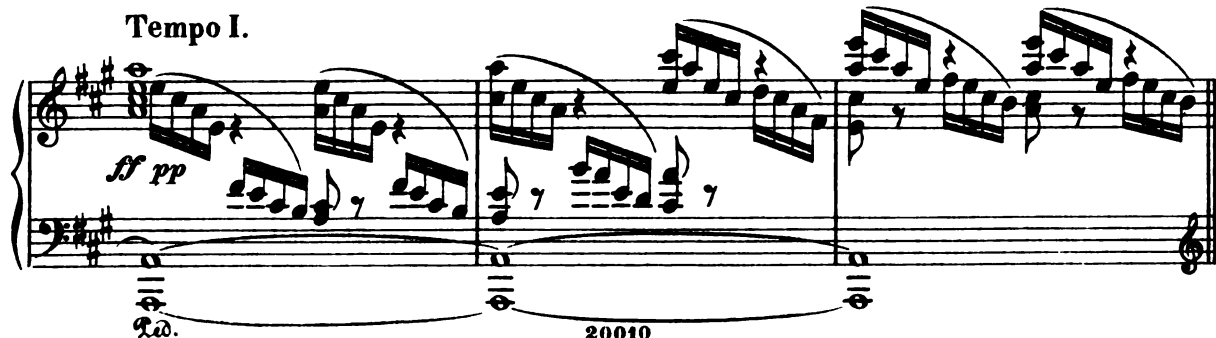
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Tempo I.

The musical score consists of six systems of staves. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The bass clef part starts with a *marc.* (marcato) marking. The second system continues the melodic and harmonic development. The third system features a *cresc.* (crescendo) marking. The fourth system transitions to a key signature of two flats (Bb and Eb) and includes a *dolce e sost.* (dolce e sostenuto) marking, along with a *p* (piano) dynamic. The fifth system continues with complex textures and slurs. The sixth system concludes with a *f* (forte) dynamic marking.



Tempo I.



L'istesso tempo.
Choral Recitative.

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

Soft o'er As - si - si falls the

pp
con f. d.

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

il canto un poco marcato

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

all a - glow with stars; fair sails the

moon, fair sails the

cresc.

This system contains the first four measures of the piece. The vocal line begins with a half note 'moon,' followed by a half note 'fair', a half note 'sails', and a half note 'the'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. A crescendo hairpin is placed over the piano part between measures 3 and 4.

si - - - lent moon.

dim. *pp*

This system contains measures 5 through 8. The vocal line has a half note 'si', a whole rest, a half note 'lent', and a half note 'moon.'. The piano accompaniment continues with the eighth-note pattern. A decrescendo hairpin labeled 'dim.' is placed over the piano part between measures 6 and 7, followed by a piano dynamic marking 'pp' in measure 8.

p And slow - ly,

This system contains measures 9 through 12. The vocal line has a whole rest, a whole rest, a half note 'And', and a half note 'slow - ly,'. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking 'p' is placed above the vocal line in measure 10.

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

This system contains measures 13 through 16. The vocal line has a half note 'one', a half note 'by one,', a half note 'the', a half note 'glitt' - ring', a half note 'lights', and a half note 'ap-pear.'. The piano accompaniment continues with the eighth-note pattern.



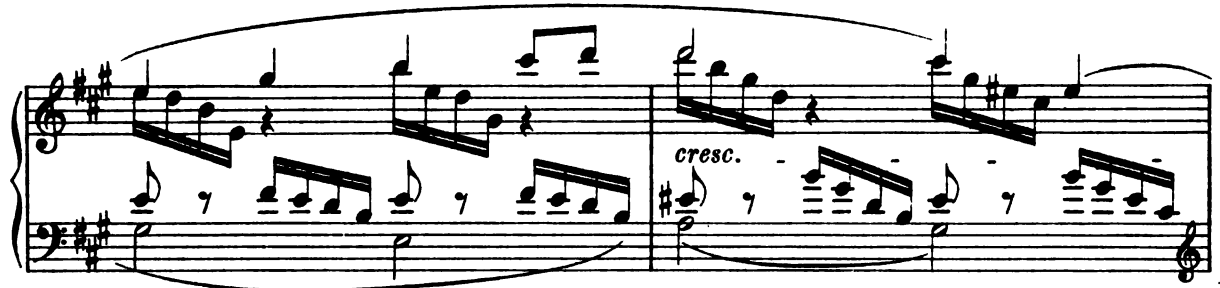
p
The gen - tle -

This system contains the first staff of music, which begins with a treble clef and a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The vocal line enters in the second measure with the lyrics 'The gen - tle -'.



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

This system continues the musical piece. The piano accompaniment remains consistent with the eighth-note pattern. The vocal line continues with the lyrics 'bree - zes waft us sweet and frag - rant o - dours.' The system ends with a fermata over the final note of the vocal line.



cresc.

This system shows the piano accompaniment continuing its eighth-note pattern. The vocal line is not present in this system. A 'cresc.' (crescendo) marking is placed above the piano part in the second measure of this system.



mf

This system continues the piano accompaniment. A 'mf' (mezzo-forte) dynamic marking is placed above the piano part in the second measure of this system.



dolcissimo
f pp

This system features a change in the piano accompaniment. The right hand now plays a more complex, flowing sixteenth-note pattern. The left hand continues with a steady eighth-note pattern. A 'dolcissimo' (very soft) dynamic marking is placed above the piano part, and an 'f pp' (pianissimo) marking is placed below the piano part in the first measure.



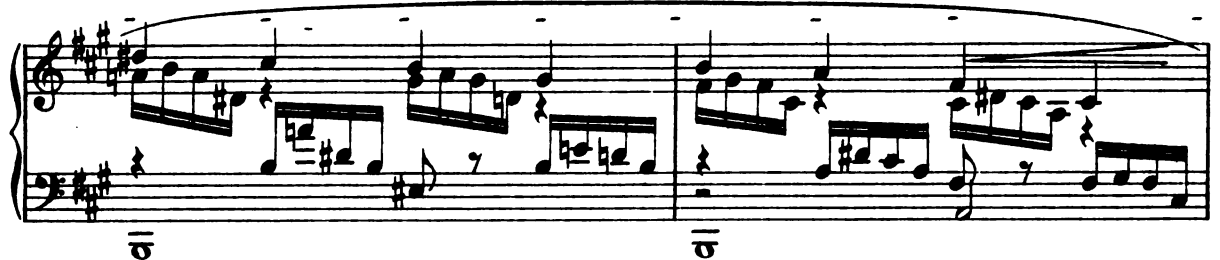
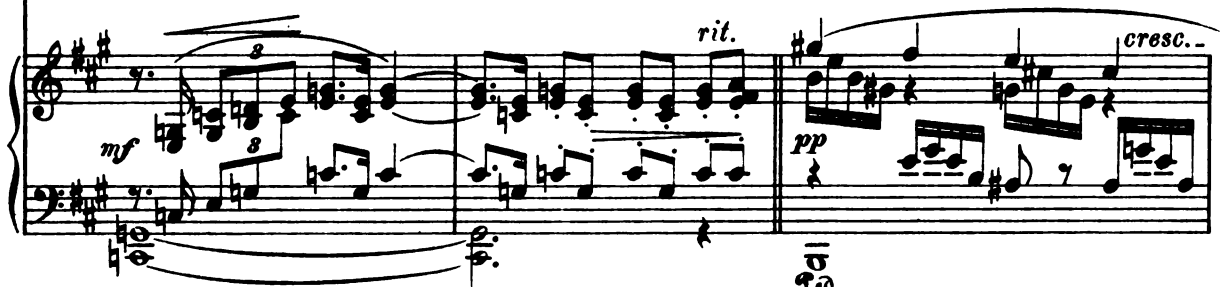
Più allegro.

mf

dim. e rit.

Tempo I.

His High - ness holds high feast.



A grazioso



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

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

dim.
tor - ches ro - sy red.

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

Poco stringendo. - - -

cresc.

youth - ful troop

that,

sing - ing,

now

ad -

cresc.

van - ces,

the won - der

of

the

age,

the

po - et -

*ritenuto**In tempo.**m.s.**f legato**p.*

i - do - li - zed,

'tis

Francis,

'tis

Fran - cis!

*mf**lungo**f**lungo**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

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

He comes with his lute like a king in his

with his lute like a king in his

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *mf*

pride. Hark! they are here! they are

pride. Hark! they are here! they are

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

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

cresc.

here! Hark! Hark!

here! Hark! Hark!

they are here! Hark! Hark!

they are here! Hark! Hark!

cresc.

Allegro giocoso. (♩ = 116.)

15

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

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

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

Allegro giocoso. (♩ = 116.)

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

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

Ten. I.
is fair and life is ea - sy, where

is fair and life is ea - sy, where

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

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

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 -

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.

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* *dim. e rit.*

Andantino. (♩ = 88.)
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. (♩ = 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 *f*

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

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.

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *p* (piano) dynamic marking.

Poco a poco animato.

The piano accompaniment continues with a *p* (piano) dynamic marking.

The piano accompaniment continues with a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking.

The piano accompaniment continues with a *cresc.* (crescendo) marking.

The piano accompaniment continues with *sfz* (sforzando) markings.

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.)

sfz sfz sfz *f m. s.* *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

3 1 3 1 5 3 1 3 4 1 4 2 3 1 3 4 5 1 4 3 5 2 3 4 3 1

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.

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

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!

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

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

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.

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 -

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 —

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

marc. *marc.*

day, to-day is for mirth,

To-day is for mirth, to-day,

mirth, to-day, to-day,

day, to-day, to-day,

to-day, to-day is for

to-day, to-day for

to-day is for mirth, for

to-day, to-day for

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mirth, for plea - - sure and joy! Re.

mirth, for plea - - sure and joy! Re.

mirth, for plea - - sure and joy!

mirth, for plea - - sure and joy!

sf *sf* *sf* *sf* *sf* *m. s.* *p*

sf *sf* *sf* *sf* *sf* *sf* *p*

L'istesso tempo, ma grazioso.

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

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

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!—

rit. . Lento. dim. In tempo l.

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 l.

of mirth and of bliss! To -

To - days are the roses, to -

too soon they will wither, to -

days are the roses, to -

cre - - - - - scen - - - - - do

ten. sfz ten. sfz

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

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

rit. - ' -

youth is en-chantment, a dream, an il - lu - sion, that blooms, that blooms, that

youth is en-chantment, a dream, an il - lu - sion, that blooms, that blooms, that

p en-chantment, a dream, an il - lu - sion, that blooms, that

p en-chantment, a dream, an il - lu - sion, that blooms, that

sfz *sfz* *sfz* *sfz*

Lento. *dim.* In tempo I.

blooms and de-cays!

dim. blooms and de-cays! *mf* To -

dim. blooms and de-cays! *p* too soon they will wither,

dim. blooms and de-cays! *p* To - day's are the ro - ses,

Lento. *dim.* In tempo I.

pp cre - - - - - scen -

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

do

sfz *pp*

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

pp *sfz* *p* *pp*

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

dim., *p*
storms and the buf-fets, to-mor-row the storms and the buf-fets of

dim., *pp*
storms and the buf-fets, to-mor-row the storms and the buf-fets of

dim., *p*
storms and the buf-fets, to-mor-row the storms and the buf-fets of

dim., *pp*
storms and the buf-fets, to-mor-row the storms and the buf-fets of

Come I^a

f en-vi-ous fate! *f ben legato* Now sing we, now tread we a mea - sure! Now

f en-vi-ous fate! *f ben legato* Now sing we, now tread we a mea - sure! Now

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

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

Come I^a

f m.s. *m.s.*

sfz *sfz* *sfz*

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.

sfz

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

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

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!

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

20010

pain, — the soul's bitter woe! *dim.*

p ben legato And af - terwards pain, the

p ben legato And — af - terwards pain, the

dim. - p

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

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

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

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 marc. cresc. f legato
cre - scen - do

p sfz

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.

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.*

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

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

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

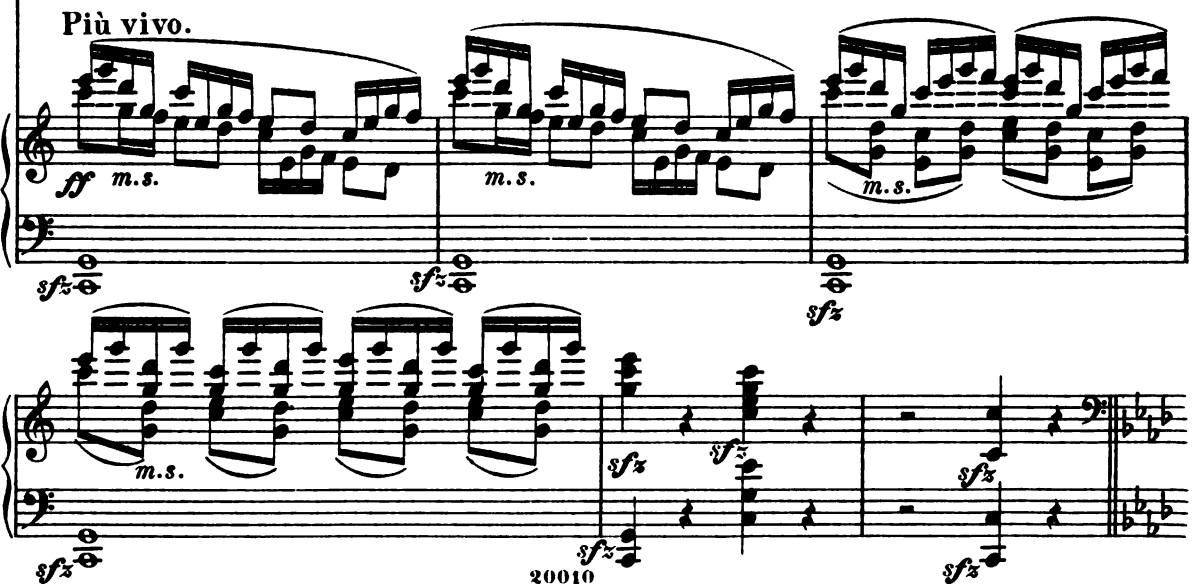
joy!

joy!

joy!

joy!

Più vivo.



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

20010

Andantino. (♩ = 78.)

Host.

con anima

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

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

to my cas - tle. This, —

Un poco più animato.

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

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

here! Gay and glad — be ye here! —

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

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

allargando - a tempo

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 musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble and bass staves with flowing sixteenth-note passages. The key signature has two flats.

System 2: Treble staff features dynamic markings *pp*, *mf*, and *pp*. The bass staff has *pp* and *mf* markings. The system concludes with a double bar line.

System 3: Treble staff begins with a *p* marking. The bass staff includes a *dim.* (diminuendo) marking. The system concludes with a double bar line.

System 4: Treble staff features a continuous sixteenth-note pattern. The bass staff has a similar pattern. The system concludes with a double bar line.

System 5: Treble staff continues the sixteenth-note pattern. The bass staff has a similar pattern. The system concludes with a double bar line.

System 6: Treble staff features a continuous sixteenth-note pattern. The bass staff has a similar pattern. The system concludes with a double bar line.

Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). The final system includes the marking *rit.e dim.* (ritardando e diminuendo).

L'istesso tempo. Grazioso.

The first system of piano accompaniment consists of two staves. The right staff features a melodic line with various accidentals and dynamics including *p*, *cre*, and *scen*. The left staff provides harmonic support with chords and single notes, including dynamics *do*, *mf*, and *p*.

Tenore I. (Tutti.)

This system includes a vocal line for Tenore I. (Tutti.) and piano accompaniment. The vocal line has the lyrics "They trip it in the mer - ry dance," and includes a *p* dynamic. The piano accompaniment continues with dynamics *mf*, *dim.*, and *p*, and includes markings *cre* and *scen*.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "with knight - ly grace and". The piano accompaniment includes dynamics *do*, *mf*, *p*, and *cresc.*, along with markings *cre* and *scen*.

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 - tring groups ap - pear, be - neath the

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

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

rit. - - a tempo

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

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

mf *cresc.*

proach each oth - er.

mf The feet so light - ly trip - - -

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 —

mea - dow — glid - ing.

20010

cresc. *mf* *p*

cresc. *mf* *dim.*

p *p*

mf *sfz* *pp*

cresc. *sfz* *pp*

sfz *pp*

First system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The key signature has two flats (B-flat and E-flat). The melody is marked with *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking at the end. The piano part has a *dim.* (diminuendo) marking at the end.

Second system of the musical score. It begins with the tempo marking *a tempo*. The piano part is marked *p* (piano). The system shows a continuation of the melodic and harmonic material from the first system.

Third system of the musical score. The piano part is marked *mf*. The system continues the musical development with various chordal textures and melodic lines.

Fourth system of the musical score. It includes a *cresc.* (crescendo) marking in the piano part and a *dim.* (diminuendo) marking in the melody. The system concludes with a first ending bracket labeled *I*.

Fifth system of the musical score. This system continues the melodic and harmonic progression, featuring a variety of musical textures and dynamics.

Sixth system of the musical score. The piano part features a *sfz* (sforzando) marking. The system concludes the piece with a final chordal texture.

This page contains six systems of musical notation for piano. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system continues the melodic development, featuring a *dim.* (diminuendo) marking and a *p* dynamic.

The third system introduces a *cresc.* (crescendo) marking and a *p* dynamic.

The fourth system features a *pp* (pianissimo) dynamic and a *m.s.* (mezzo-soprano) marking.

The fifth system includes a *pp* dynamic and a *m.d.* (mezzo-dolce) marking.

The sixth system concludes the page with a *pp* dynamic and a *m.d.* marking.

Allegro con moto. (♩. = 138.)

f marc.

cresc.

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

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

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

mf *p*

trace, — so frag - rant the air. —

mf *p*

mf *p*

fp cresc. — *fp* —

fp *cresc.* *fp*

K *f* **All**

f **All**

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

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

cresc. *p*

cresc. *p*

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

cresc.

mf *p* *mf* *cresc.*

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

cresc.

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

f *sf*

20010

and nev - er the same,

ff
sfz *sfz* *sfz* *ff*

and nev - er the same.

sfz *sfz* *sfz* *ff*

sfz *p*

cresc. *p*

f *p*

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *cresc.*, *f*, *sfz*, *fp*, *dim.*, *p*, *mf*, and *f*. The notation is complex, with many beamed notes and slurs. The page is numbered 63 in the top right corner.

cresc. *f* *sfz* *fp* *dim.* *p* *mf* *f* *sfz* *f* *sfz*

L Tenore I. (Tutti.)

p But slow - -

sfz *sfz* *dim.*

er and slow - - er the mu - - sic

is play - ing,

pp

p and slow - - er re - volves the

Ad. * *Ad.* *

cir - cle, slow - er, slow -

poco cresc. *pp*

* *Ad.* *Ad.*

er, and slow - er re -

*

volves the cir - cle

dim.

pp *lungo* *Lento.* *pp*

and... rests. —

pp *lungo* *pp*

* *Ad.* *

Moderato.
Host.

Andante. (♩ = 72.)

f

My no - ble guests are wea - ry now.

f *p*

mf espressivo

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

f *p* *p*

dim. *string.* *cresc.*

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

string.

cresc. *ritenuto*

wilt thou not cheer us with a song?

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.

Host.

Thou hast no lack of songs, we know:

mf *f* *m.s.* *m.d.*

con esitazione *lungo* *f* **Largamente.**
Sing us... Sing us — some bold and knightly deed.

p *sfz* *lungo* *sfz* *sfz* *sfz*

Andantino.
Francis.

The first system of the musical score for 'Andantino. Francis.' consists of two staves. The upper staff is a single melodic line with a final measure marked *mf* and the lyrics "'Tis". The lower staff is a piano accompaniment starting with a *p* dynamic, featuring a *cresc.* (crescendo) marking and an *animato* tempo instruction. The key signature has one sharp (F#).

The second system continues the musical score. The upper staff has the lyrics "well; and if it gives you pleasure, please ye to lis - ten to the sto - ry of". The lower staff continues the piano accompaniment, marked *mf* at the beginning. The tempo is marked *Allegro moderato. (♩ = 126.)*. The key signature remains one sharp.

The third system of the musical score. The upper staff has the lyrics "po - ver - ty with - in the keep. She". The lower staff continues the piano accompaniment, featuring a *cresc.* marking and a *dim.* (diminuendo) marking. Dynamics include *mf* and *p*. The key signature remains one sharp.

The fourth system of the musical score. The upper staff has the lyrics "dwelt im - pri - son'd close and watch'd by him, the world's grim". The lower staff continues the piano accompaniment, marked *p* and *sfz* (sforzando). The key signature remains one sharp.

gi - ant lord; and how a va - liant knight did strive to

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

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

mf *cresc.* *mf* *f* *Red.* *cresc.* *f* *M* *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 whole rest followed by a half note 'See' with a *p* dynamic. The piano accompaniment consists of chords and moving lines in both hands, with dynamics *mf* and *p* indicated. A fermata is placed over the final piano chord.

Ballad of Poverty.

Musical score for 'Ballad of Poverty.' The tempo is marked 'Andantino. (♩ = 116.)'. The vocal line begins with the lyrics 'weep - ing on the cas - tle tow'r, for - lorn and lone - ly'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with a *p* dynamic.

Musical score for 'Ballad of Poverty.' The tempo is marked 'riten. - - - a tempo'. The vocal line continues with the lyrics 'and de - sert - ed, of wealth and he - ri - tage des - poil - ed, a'. The piano accompaniment continues with the eighth-note pattern, with dynamics *cresc.* and *mf* indicated.

Musical score for 'Ballad of Poverty.' The tempo is marked 'riten. - - - a tempo'. The vocal line concludes with the lyrics 'mai - den no - bly born and fair.' with a *dim.* dynamic. The piano accompaniment continues with the eighth-note pattern, with dynamics *dim.* and *p* indicated.

Sopr. p *rit. -*
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

rit. -

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

mf

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

rit. - *a tempo* *cresc.*

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

dim. *p*

p *rit.*

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

p *rit.*

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

N *mf*

Hard by there dwelt a youth - ful knight, of

p staccato

rit. *rit.*

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

rit. *rit.*

dim *p*

a tempo *cresc.*

wore the gol - den spurs with ho - nour and

a tempo *staccato* *cresc.*

dim. e rit.

he — would wed — the mai — den fair.

a tempo

dim. e rit. *p*

p *rit.*

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

p *rit.*

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

p *rit.*

Un poco più animato. *cresc.*

He sum - mons bold — the gi - ant grim: "Au -

marc.

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

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

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

The musical score is written for a voice and piano. The voice part consists of two systems of staves. The first system has a single staff with the lyrics 'e - vil star hath sent thee hi - ther, thy crime shall'. The second system has three staves, with the lyrics 'meet its due re - ward!"', 'O luck - less knight, thy', and 'O luck - less knight, thy'. The piano part consists of two systems of staves. The first system has two staves with the lyrics 'e - vil star hath sent thee hi - ther, thy crime shall'. The second system has two staves with the lyrics 'meet its due re - ward!"', 'O luck - less knight, thy', and 'O luck - less knight, thy'. The piano part includes various performance markings such as *cresc.*, *marc.*, *mf*, *sfz*, *ff*, *dim.*, and *p*. The score is in G major and 2/4 time.

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

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

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

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 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 - - t'ring 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 - - t'ring 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!

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

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

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

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

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

ff sfz

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

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

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

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

sfz sfz sfz sfz sfz sfz

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!

marc. *fff*

sfz *fff*

bit the dust! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

rit

f *mf* *p*

Andantino.

p

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

p

riten. - - a tempo

cresc.

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

riten. - - a tempo

p

cresc.

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

f

mf

p

dim. *rit.* - -

p

fore the ris - ing sun.

rit. - - a tempo

p

p

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

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

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

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

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

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

sfz

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. *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 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

sfx *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

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!

sfz

P *dolce*
 thee! Thanks to thee! Thanks to thee!
sfz *p*
 thee! Thanks to thee! Thanks to thee!

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

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*
Fran - cis! O Fran - cis! Thanks to thee! Thanks to

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

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

thee! Thanks to thee! O — Fran_cis,

thee! Thanks to thee! O — Fran_cis,

dim. p dim. pp

Moderato. (♩ = 132.)

Fran_cis, thanks,

Fran_cis, thanks,

pp dim.

O Fran_cis, — thanks

ppp

to thee!

Moderato. (♩ = 132.)

dim.

ppp

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves of the piece. The second system contains the next two staves. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked 'And.' (Andante). The first staff of the first system begins with a piano (p) marking. The second staff of the first system ends with a repeat sign. The second system begins with a repeat sign, followed by a key signature change to one sharp (F#) in the third staff. The piece concludes with a final cadence in the fourth staff of the second system.

Choral Recitative.

Tenore I. (Tutti.)

The fes - tive

pp

* *Ad.* * *Ad.* * *simile*

hall is now de - sert - ed;

8

Musical score for "The Glimmering Lights" (No. 10). The score is in 2/4 time and consists of two systems. The first system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics "the glim - m'ring lights will soon be" are written below the notes. The melody begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note A4, a half note G4, a half note F#4, and a half note E4. The second system continues the melody with a half note D4, a half note C#4, a half note B3, and a half note A3. The piano accompaniment is shown in the second system, with the right hand in treble clef and the left hand in bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The score is marked with a piano (*p*) dynamic and a *dim.* (diminuendo) instruction.

quench'd.

And Fran - cis wan - ders on - his

p

pp

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

p

pan - ions, stroll - ing light - ly, sing - ing bright - ly, a -

pp

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

p

dim.

pp

Ad. *

Ad. *

Ad. *

Ad. *

Poco a poco più animato.

p

pp

cresc.

pp

Ad. *

Ad. *

Ad. *

Ad. *

cresc.

pp

Ad. *

cresc.

cresc.

cresc.

Ad. *

Ad. *

Ad. *

Ad. *

p *cresc.* *mf*

Ad. *Ad.*

A Voice from Heaven.

R

p *mis.*

Fran.

mf *cresc.* *sfz*

terioso

cis - - - - - cus!

cresc. *sfz* *dim.*

p
Fran - cis - - - - - cus!

mf *sfz* *cresc.*

p
Fran - cis - -

dim. *sfz*

cus!

p *dim.* *pp*

Recit. (Allegro.)

Francis (to his companions).

Andante.

p agitato *f*

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

dim. *p*

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

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

mo - - ments! With

mo - - ments! With

molto riten.

molto riten.

sempre marc.

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

sempre marc.

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

Un poco meno allegro.

f *ten.*

f *ten.*

p sost.

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

ten.

ten.

p *5 4 3 2 1* *3 2 1*

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

1 2 3 5 4 3 1 *S* *dolce*

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

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

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

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

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

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

mf *dim.* *mf* *dim.*

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

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

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.

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.

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* *f marc.*

sempre

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

sempre

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

sempre

sempre

20010

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

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

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

20010

This page contains six systems of musical notation for piano and horn. The notation is in G major (one sharp) and 4/4 time. The piano part is written on a grand staff (treble and bass clefs), and the horn part is written on a single staff with a treble clef. The dynamics range from *ppp* (pianississimo) to *sfz* (sforzando). The horn part includes a section marked *Corno* (Horn) with a *mf* dynamic. The piano part features various articulations, including slurs, accents, and fingerings (e.g., 5, 6, 7). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The systems are arranged in a vertical sequence, with the piano part on the left and the horn part on the right.

Dynamics and markings include: *p*, *mf*, *pp*, *ppp*, *sfz*, *dim.*, *cresc.*, *m.d.*, and *Corno*.

Andante assai.
Watchman.

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

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

pp

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

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

mf *rit. e dim.* *Andante. (♩ = 63.)*

Townsmen, good — night!

dolcissimo *pp* *pp*

poco cresc. *dim.*

pp

Ten. I. (Tutti.)
pp dolcissimo

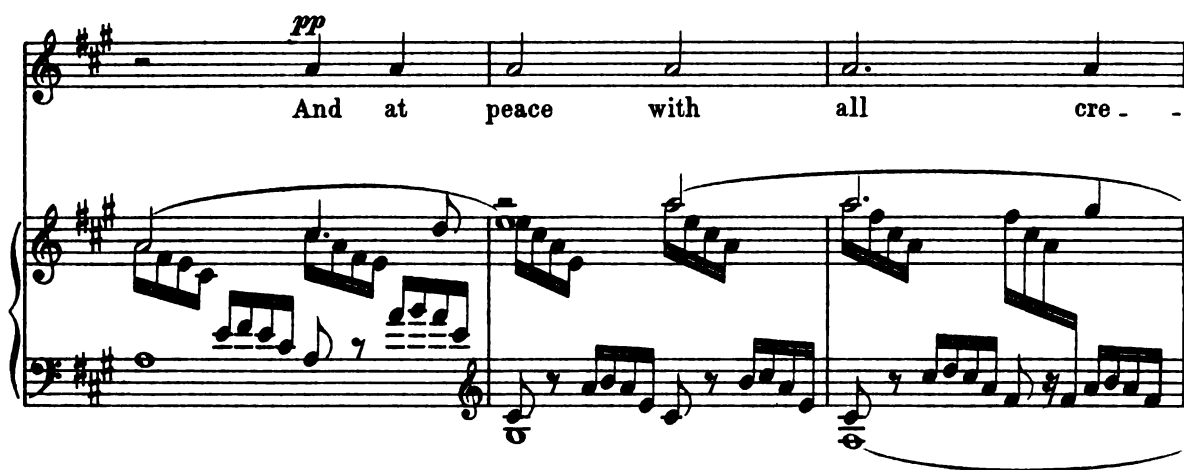
Soft, soft, soft, see, the mild bles - sed -

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

eyes of wea - ry sleep - ers.

pp

And at peace with all cre - -




dim.

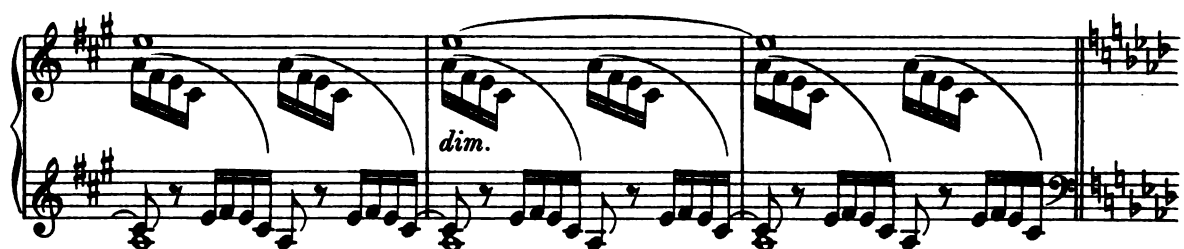
a - - tion sweet - ly Fran - - cis



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

f *il canto ben marcato*

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

fp *2.* *3.*

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 -

ge - - - lic, mild, and the

shin - - - ing robe of

gold?

V *cresc.*

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

cresc.

mf marc.

gleams and wea - pons glit - ter, and each

scut - cheon bears a cross!

mf

Whose the maid? *cresc.* And whose the

ffp *cresc.*

house? Whose the maid?

And whose the house? Whose the

cresc.

W

Voice from Heaven.

maid? And whose the house? The

cresc.

mf

dim.

halls so grand that God doth

pp dolce

20010

show thee, for thee and for thy

sons are des - tined. There - in with

cresc.
count - less he - roes thou shalt

wrest - the vic -

try, the vic - - try for the

Church. The

Un poco più animato. (♩ = 54.)

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

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

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

dim. *p*

dim. *p*

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

cresc. *mf*

cresc.

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

mf *sf* *dim.*

sf *dim.*

eye hath gazed on, she is named Po - ver - ty,

p dolce

p dolce *sf*

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

ty, thy bride, the bride, —

p 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.

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

cresc.

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

ff

glo - ry and wealth of the world.

p *ff* *p*

Poco meno animato. *mf* *f*

Have mer - cy, o

f *dim.* *p*

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*

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. Hark! Hark!

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? *p* The

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

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

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

full, the pleasures of earth he hath

full, the pleasures of earth he hath

drunk to the full, and the earth he hath

full, the pleasures of earth he hath

pp

pp

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 -

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

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

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 -

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

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 pleasures of

drunk to the full, the pleasures of

earth he hath drunk to the full, and the

drunk to the full, the pleasures of

pp

Un poco string. - - - - -

cresc. - - - - -

earth he hath whol - - - - -

cresc. - - - - -

earth he hath whol - - - - -

cresc. - - - - -

earth he hath whol - - - - -

cresc. - - - - -

earth he hath whol - - - - -

Un poco string. - - - - -

cresc. - - - - -

rit. e dim.

In tempo I.

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. e dim.

pp

dim.

rit.

In tempo I.

glo - ry, to God be

glo - ry, to God be

glo - ry, to God be

glo - ry, to God be

dolcissimo

pp

rit. e dim.

dim.

rit.

In tempo I.

poco cresc.

glo - - ry, to God be glo - - ry

poco cresc.

glo - - ry, to God be glo - - ry

poco cresc.

glo - - ry, to God be glo - - ry

poco cresc.

glo - - ry, to God be glo - - ry

pp

Red.

pp

Red.

dim. *pp*

ev - er - more!

dim. *pp*

ev - er - more!

dim. *pp*

ev - er - more!

dim. *pp*

ev - er - more!

pp

Ped. al fine

20010

125

20010

rit.

ppp

*

Part II.

Francis' Monastic Life.

Andante. (♩ = 66.)

Pianoforte.

p espressivo *cresc.*

espressivo *dim.* *p*

cresc.

f

dim.

p *pp* *pp* *pp*

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The instrument is 'Pianoforte'. The first system includes the markings 'p espressivo' and 'cresc.'. The second system includes 'espressivo', 'dim.', and 'p'. The third system includes 'cresc.'. The fourth system includes 'f'. The fifth system includes 'dim.'. The sixth system includes 'p', 'pp', 'pp', and 'pp'. The score features various musical notations including slurs, accents, and fingerings.

Choral Recitative.

127

Tenore I. (Tutti.)

p espressivo

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

This block contains the first system of the musical score. It features a vocal line for Tenore I (Tutti.) with the lyrics "The love — of Christ in — ev'ry Christian heart was dead." The music is in a recitative style, with a melodic line and a piano accompaniment. The piano part begins with a chord and then moves to a steady accompaniment.

This block contains the second system of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment provides a harmonic support. The music is in a recitative style, with a melodic line and a piano accompaniment.

cresc.

This block contains the third system of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment provides a harmonic support. The music is in a recitative style, with a melodic line and a piano accompaniment.

mf *marc.*

This block contains the fourth system of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment provides a harmonic support. The music is in a recitative style, with a melodic line and a piano accompaniment.

cresc. *sfz*

This block contains the fifth system of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment provides a harmonic support. The music is in a recitative style, with a melodic line and a piano accompaniment.

simile *simile*

This block contains the sixth system of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment provides a harmonic support. The music is in a recitative style, with a melodic line and a piano accompaniment.

20010

mf
And va - - -

cresc.
ni - - - ty o'er

all.
f pesante

cresc.
sf

Cor

simile
simile

20010

cresc.

rupt

was

all

the

world.

ff

The

law

is

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

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

war - - - - - fare.

p espressivo

The church of — God doth mourn, —

sempre ben sostenuto

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

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

cresc. *mf* *p dolce*

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

mf *p dolce*

fer, strug - - gle and to tri -

dim. *p*

umph, is — her lot. —

dim.

B

pp

p

cresc.

mp

cresc.

mf

cresc.

m.s.

dim.

p

dim.

pp

ppp

callo

Andantino. ($\text{♩} = 80$)

pp dolce

cresc.

Angel of Hope.

p

cresc.

The ear

poco rit. - *a tempo*

espressivo

p

dim.

cresc.

ben cantando
20010

dim.
ly morn is dawn

ing, the

cresc. *dim.*

cresc.
ear ly

p *cresc.*

dim.
morn is dawn ing,

cresc.

and Fran -

dim. *mf*

cis brings us

dim.

com - fort,

p *pp* *cresc.*

and Fran - cis brings

p *cresc.* *mf*

dim.
us com - fort.

dolce *rit.*

dim. *p*

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

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

dolce *mf* *pp* *pp* *pp*

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

pp *pp* *cresc.* *p*

shed his rays re - splen - dent and ma -

mf *cresc.*

jes - tic.

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

cresc. *marc.* *f* *marc.* *ff*

un poco rit.

Tempo I.

dim. *p*

The ear -

cresc. *espressivo* *p* *dim.*

ben cantando

dim.

ly morn is

cresc.

dawn - - - ing,

cresc.

the ear - - - ly

p *cresc.*

dim.

morn - - - is dawn - - - ing,

cresc.

mf

and Fran - - -

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 for a male chorus part, specifically for the Basso I. II. It is in 8/8 time, with a key signature of one sharp (F#). The tempo is Allegro con moto, with a quarter note equal to 132 beats per minute. The score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are: "We sow the ac - cur - sed seed of strife, and brandish the torch of dire vi - sion, un -". The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. The vocal line is written in a bass clef and includes lyrics. The score is marked with dynamic indications such as *sfz* (sforzando) and *ff* (fortissimo). The piano part includes fingerings and articulation marks. The score is numbered 20010 at the bottom.

We

sow the ac - cur - sed seed of strife,

and brandish the torch of dire di -

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! The

ci - less! The

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 sword with a bro-ther's blood shall

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

drip, —
 drip, —
 each bathes in the blood of fel - low
 each bathes in the blood of fel - low

The first system consists of four staves. The top two staves are vocal parts, both starting with a half note followed by a whole rest, with the lyrics "drip, —" below them. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "each bathes in the blood of fel - low" are written below the piano staves.

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 musical piece. It features four staves. The top two staves are vocal parts, with the lyrics "each bathes in the blood of fel - low mor - tals;" below them. The bottom two staves are piano accompaniment, with the lyrics "mor - tals; and" below them. The piano part includes a complex figure with fingerings 5, 2, 1, 2, 3, 2.

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

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

ff for

ff for

ff for

fz

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 -

The piano accompaniment features a melody in the right hand with many beamed sixteenth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Spirit of Hatred.

man - kind.

man - kind.

man - kind.

man - kind.

The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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,
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 -

Un poco meno allegro. (♩=120.) marc.
f
fp
mf
p
sfz

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

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

brace with loving mind; by — em —

treach'rous mind, by — embracing

bra — cing quench the — ha — tred, quench the —

stir — the — ha — tred, 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-

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-

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

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

20010

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

151



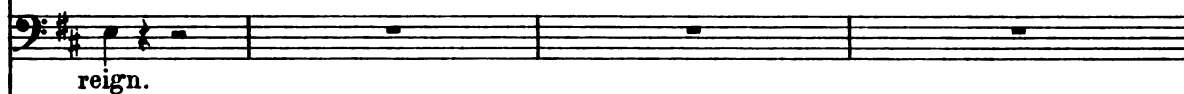
Angel of Peace.



Spirit of War.



Spirit of Hatred.



Poco a poco animato, ma non troppo.



mild. *mf* My work con - so - la - tion, my *cresc.*
 work de - so - la - tion, my *cresc.* work de - so -
 work con - so - la - tion, I bring both
 la - tion. I aim but to de -
 8.....
 peace and joy to the land, *dim.* I bring both peace and *mf*
 stroy ev' - ry land, I aim but to de - stroy ev' *dim.* *mf*
mp

joy to the land. I am your part, I

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

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

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

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

poco cresc.

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

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

poco cresc.

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

part in Sa-tan's king - dom.

name.

f marc. Am war's red

ff Peo - - ple, - peo - ple, *ritenuto*

flame! *ff* Peo - - ple, peo - ple, *ritenuto*

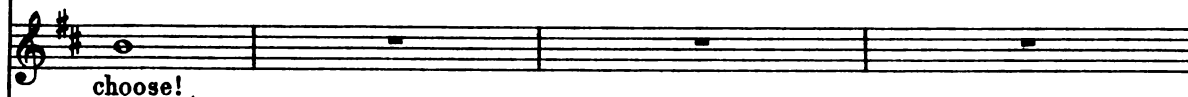
marc. *ff* *ritenuto*

Tempo I.
Angel of Love.

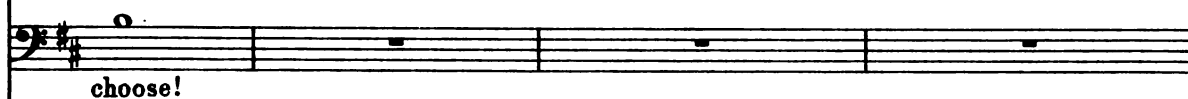
155



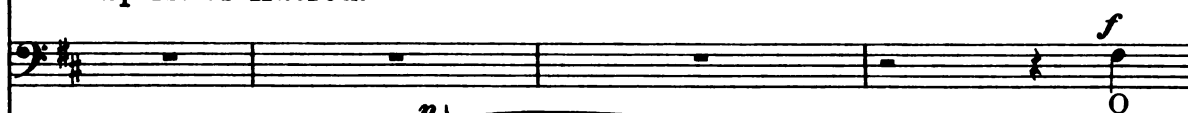
Angel of Peace.



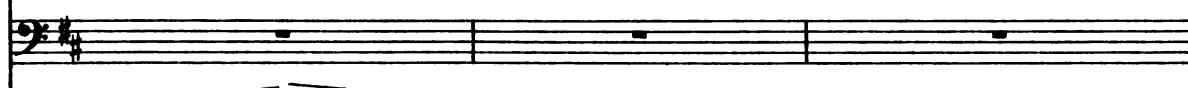
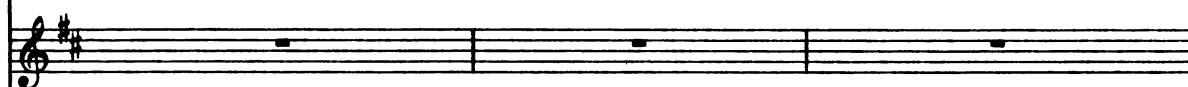
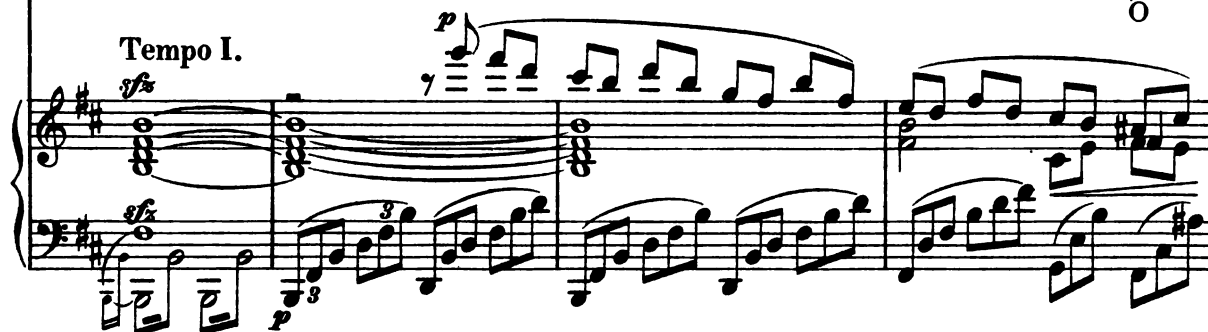
Spirit of War.



Spirit of Hatred.



Tempo I.



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, —

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

the child of love so mild,

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

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

mind, come, — em - brace — with lov - ing mind, come, em -

I am the child of love so mild, — the child of

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

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

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

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

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

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

pir - ing, ex - pir - ing, ex - - pir - ing, ex -

my - work con - so - la - tion, my - work

my work de - so - la - tion, de - so - la - tion, my

pir - - - ing, as - pir - - - ing, as - pir - - - ing,

pir - - - ing, die a - way,

con - so - la - tion, my work con - so -

work de - so - la - tion, my work de - so -

ne'er de - cay, ne'er de - cay, ne'er de - cay, ne'er de -

20010

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

rit.

marc.

choose!

choose!

choose!

choose!

a tempo

p

sfz

dim.

p

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.
p *cresc.*

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

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 - - - - - fz - p - - - - - pp

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

E *sf* *molto*

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?

dim. *pp*

Allegro. (♩ = 160.)

First system of musical notation for the Allegro section. The treble clef staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a complex, rhythmic melody in the right hand and a more active bass line in the left hand.

Second system of musical notation. The right hand features a series of chords and arpeggiated figures, while the left hand continues with a steady, rhythmic accompaniment. A piano (*p*) dynamic marking is present in the right hand.

Third system of musical notation. The right hand has a more melodic line with some grace notes, while the left hand maintains the rhythmic foundation. Dynamics include piano (*p*) and a crescendo leading into the next section.

Poco a poco stringendo.

Fourth system of musical notation, featuring vocal entries. The right hand has a melodic line with fingerings (5, 4, 3, 2, 1) and a crescendo. The left hand has a rhythmic accompaniment. The lyrics "cre - scen - do" are written below the vocal line.

Allegro con moto. (♩ = 192.)

Fifth system of musical notation for the Allegro con moto section. The right hand has a fast, arpeggiated figure, and the left hand has a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.

Sixth system of musical notation. The right hand has a fast, arpeggiated figure, and the left hand has a rhythmic accompaniment. A diminuendo (*dim.*) dynamic marking is present in the right hand.

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

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

dolce

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

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

cresc.

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

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

cresc.

ff

sheer dis - - grace, this fool - - ish

sheer dis - - grace, this fool - - ish

Ossia.

tirare
sport!

tirare
sport!

8.....

ff 3 3 3

ff 3 3

Andante. (♩ = 96.)

Francis. *p dolce e semplice*

I love a mai-den

lungo

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

Ten. *lungo* Who

Companions. *lungo* Who

Basso. *lungo* Who

espressivo

p *lungo* *sfz*

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* *mf*

mf *mf* *mf*

Ossia. *mf* *mf* *mf*

heart and charm thy sen - ses?

heart and charm thy sen - ses?

mf *mf* *dim.*

mf *mf* *dim.*

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 cre - - scen - - 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. p dim.

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante' with a metronome marking of 69 quarter notes per minute. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first two lines of the song. The second system continues the vocal melody and piano accompaniment. The third system contains the vocal melody and piano accompaniment for the final line of the song, followed by a section for 'Companions' who sing 'Who'. The piano part features various dynamics including piano (p), mezzo-forte (mf), and forte (f), as well as performance instructions like 'lungo' (long), 'dolce e semplice, ma con gran espressione' (sweet and simple, but with great expression), 'dolce ed espressivo' (sweet and expressive), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'poco rit.' (ritardando). The score ends with a double bar line and repeat signs.

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.)

sfz *mf*

Ossia. *f* *mf*

Fran - cis' pas - sion glows? —

Fran - cis' pas - sion glows? —

f *mf* *dim.*

sfz *mf*

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.* *scen - do*

mf *cresc.*

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

dim. *p*

f *poco rit.* *dim.*

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

Ten.

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.

mf

mf

mf

thou hast— cho - sen from them all!

thou hast— cho - sen from them all! .

mf

mf

dim.

mf

Adagio. (♩ = 60.)

Francis.

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

'Tis Poverty, 'tis Poverty,

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

Poco più moto.

f

'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*

Companions.

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

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

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

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

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into four measures, with a repeat sign at the end of the first measure. The tempo is marked "Allegretto", and the dynamics include "p" (piano) and "f" (forte). The score is numbered "30040" at the bottom.

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



cresc.

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

cresc.

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

cresc.

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

cresc.

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



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

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

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

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

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

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

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

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

bride, _____ a tru - ly roy - al bride, for - sooth!
 bride, _____ a tru - ly roy - al bride, for - sooth!
 bride, _____ a tru - ly roy - al bride, for - sooth!
 bride, _____ a tru - ly roy - al bride, for - sooth!

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

8

8

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!

Adagio. (♩ = 60.)

179

pp

mf p

Hymn of Poverty. Francis.

Andante. (♩ = 69.)

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. cresc. con Ped.

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

p *dim.*

Thou couldst lay Thy wea - - ry head.

espressivo

p *pp* *mf* *f*

And when Thy mother fol - lowed Thee with

poco a poco cresc.

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

poco a poco cresc.

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

f *espressivo*
mf *dim.* *p*

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* *a tempo* *espressivo*

poco string.

p How can I love but Thee on earth, o sweet-est La-dy Po-ver-

poco string. *f* rit. *dim.*

p *f* *rit.* *dolciss.* *p*

*Ad. * Ad. * Ad. * Ad. **

p ty!

in tempo espressivo

p *pp* *pp* *ppp*

*Ad. * Ad. * Ad. * Ad. **

Largo. (♩ = 52.)

Choral Recitative.

Sopr. *f* God the Lord hath now de-ter-

Alto. *f* God the Lord hath now de-ter-

Ten. *f* God the Lord, God the Lord hath now de-ter-min'd

Basso. *f* God the Lord hath now de-

Largo. (♩ = 52.) *f* *sempre marc.*

20010

- 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

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 -

Angel of Victory.

K

Allegro. (♩ = 100.)

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

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

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

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

pp *f*

of peare doth flow, seek the

dim. *p* source where Francis stands, seek the source where Francis stands.

dim. *p* *mf*

mf *dim.* *pp* *L*

Sopr. *f marc.* *legato*
Re - jice! Re - jice! For peace, for peace

Alto. *f marc.* *legato*
Re - jice! Re - jice! For peace, for peace

Ten. *f marc.* *legato*
Re - jice! Re - jice! For peace

Basso. *f marc.* *legato*
Re - jice! Re - jice! For peace, for peace

rit. *Tranquillo assai.* (♩ = 72.)
so mild doth reign!

p dolce
so mild doth reign! For

p dolce
so mild doth reign! For peace so mild doth

rit. *Tranquillo assai.* (♩ = 72.)
dolce
so mild doth reign!

sfx *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

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

dim.
 peace— so mild,— for peace so mild doth reign!
dim.
 peace— so mild,— for peace so mild doth reign!
dim. *p*
 peace— so mild,— for peace so mild doth reign! And Fran - cis now hath
dim. *p*
 peace so mild _____ doth reign! And Fran - cis now hath
dim. *poco marc.*
p

p
 And Fran - cis now hath con - quer'd hell!—
p
 And Fran - cis now hath con - quer'd hell!—
 con - quer'd hell!—
 con - quer'd hell!—
p

The heav'nly peace he

The heav'nly peace he

The heav'nly peace he

The heav'nly peace he

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

pp dolce

men. For peace so mild doth

pp dolce

men. For

M *dolce*

pp

so mild doth reign!

cresc.

reign, for peace so mild doth reign! For

cresc.

peace so mild doth reign, for peace doth reign, for peace, for

pp dolce *cresc.*

For peace so mild doth reign, for peace, for

cresc.

cresc. *mf* *p*

For peace, for peace so mild doth reign! _____

mf *p*

peace, for peace, for peace so mild doth reign! _____

mf *p*

peace, for peace, for peace so mild doth reign! _____

mf *p*

peace, for peace, for peace so mild doth reign! _____

mf *p*

peace, for peace, for peace so mild doth reign! _____

Un poco più lento.

Basso. (Tutti.)

Choral Recitative.

Basso. (Tutti.)

Thousands five are there en-

camp'd, clad in poor and humble garb, where the pi-ous chapter

dim. N

meets, gather'd round the fa-ther good.

cresc. *allargando* *dim.* *mf* *f*

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. *dim.* *p*

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. ($\text{♩} = 66.$) , *3*

praise to Thee, our God and Lord, in all the works that Thou hast

marc.

rit. - - - *a tempo*

made! _____

Sopr. *ff* *3*

Alto. *ff* *3*

Ten. *ff* *3*

Basso. *ff* *3*

All praise to Thee, our God and Lord, in

rit. - - - *a tempo* *3*

ff *marcato*

rit. - - - **Poco più moto.** ($\text{♩} = 76.$) *f marc.*

all the works that Thou hast made! The gold - en sun shall

f marc. *f marc.*

all the works that Thou hast made! The gold - en sun shall

rit. - - - **Poco più moto.** ($\text{♩} = 76.$) *f marc.*

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
beams, o Lord!— How
legato poco
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!

legato mf
How glo - rious are its_

legato p cresc.
How glorious are its beams, o Lord! *mf* How glorious are its

mf legato
How glo - rious are its

legato p cresc.
How glorious are its beams, o Lord! *mf* 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

dim. p

Largo. (♩ = 66.)

The sil - ver moon doth praise Thee, too, — with
 glo - - - - ry! with —
 glo - - - - ry! with —
 glo - - - - ry! with —
 glo - - - - ry! with —

Largo. (♩ = 66.)

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 marc.

20010

where - by the fruits of

fleecy clouds, the gloomy weather and the bright:

fleecy clouds, the gloomy weather and the bright:

fleecy clouds, the gloomy weather and the bright:

fleecy clouds, the gloomy weather and the bright:

dim. *p*

earth are rear'd, where.

where - by the fruits of earth are rear'd,

where - by the fruits of earth are rear'd,

legato poco

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,

cresc. mf

dim.
by the fruits of earth are rear'd, where - by, where - by Thy

mf , dim.
whereby the fruits of earth are rear'd, where - by, where - by Thy

mf , dim.
by the fruits of earth are rear'd, where - by, where - by Thy

mf , dim.
whereby the fruits of earth are rear'd, where - by, where - by Thy

dim.

Largo. (♩ = 66.)

The wa - ters sing Thy praises

p count - less crea - tures breathe.

p count - less crea - tures breathe.

p count - less crea - tures breathe.

p count - less crea - tures breathe.

Largo. (♩ = 66.)

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;

marcato

rit.

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,

p
sings Thy praise,

dim. *p*

legato poco cresc.
the earth that brings us beauteous flow'rs,

legato mf
earth that brings us beau - teous flow'rs, the

legato mf
earth that brings us beau - teous flow'rs, the

cresc. - mf

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 beauteous flow'rs, the

p legato cresc.
the earth that brings us beauteous flow'rs,

p cresc. mf

earth that brings us beau - teous flow'rs, and *dim.*

the earth that brings us beau - teous flow'rs, and *dim.*

earth that brings us beau - teous flow'rs, and *dim.*

the earth that brings us beau - teous flow'rs, and *dim.*

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*

20010

Largo. (♩ = 66.)

Più moto. (♩ = 76.)

praise ye all the Lord my God, —
kind.
kind.
kind.
kind.
Now —
Now — praise —
Now — praise, — now

Largo. (♩ = 66.) *Più moto. (♩ = 76.)*
ff marcato

now — praise ye my God,
Now — praise ye all the Lord my God, —
praise ye all the Lord my God,
ye all the Lord my God,
praise ye all the Lord my God,
now — praise ye all the Lord my God, —
and
and
and
and
and

ben sost. p
ben sost. p
ben sost. p
ben sost. p
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

Largo. (♩ = 66.)

Largamente.

Him.

Him.

Him.

Him.

Him.

Largo. (♩ = 66.)

Largamente.

riten.

marc.

Andantino. (♩ = 40.)

*p**cresc.**f**mf**p**mf**mf*

Voice from Heaven.

Q

Fran.

poco rit. in tempo

*p**f*

cis - cus! Fran - cis - cus!

Fran - cis - cus! High - er,

high - er, high - er mount, — mount a - bove the

glo - rious sun, mount a - bove the shin - ing pla - nets!

p *mf* *cresc.* *f* *dim.* *mf* *pp*

p
Thou the Hymn of Love must teach us, —

Hymn of Love so sweet and fair, Hymn of Love that

cresc.

cresc.

molto cresc.
glows like fire, — **R** Hymn of Love for ev - er —

molto cresc.

dim.
bound - - - - - less,

ff *pp* *ff*

Love that prints the burn-ing to - kens of her

wounds up - on our hearts.

Stringendo.

Leave us as thy

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

dim.

chaste and ho - - - - ly, glow - ing

ff *dim.*

Stringendo. *p* *cresc.* - -

bright, chaste and ho - - - - ly, chaste and

p *cresc.* - - *f*

f *cresc.* *ff*

ho - ly, glow - ing bright, - chaste and ho - ly, glow - ing

molto riten. *In tempo I.*

bright, - when the sun hath ceased to shine.

molto riten. *In tempo I.*

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

m.s. *m.d. dim.* *pp*

Francis.

Allegro con moto. (♩ = 138.)

The piano introduction is in D major, 2/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is marked *impetuoso* and features a series of sixteenth-note runs in both hands, with dynamic markings of *f* and *ff*. The piece concludes with a *dim.* (diminuendo) marking.

Andante.

*pp dolcissimo**molto cresc.*

Allegro con moto. (♩ = 138.)

O Love my in most heart hath pierced,

The first system of the hymn features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is *Andante* with a *pp dolcissimo* dynamic. The piano part includes a *molto cresc.* (much crescendo) marking. The tempo then changes to *Allegro con moto* (♩ = 138.) for the final part of the system, marked *impetuoso e rubato*. The piano accompaniment includes a *ff* (fortissimo) dynamic.

The second system continues the vocal melody and piano accompaniment. The tempo is *Allegro con moto* (♩ = 138.). The piano part includes a *cresc.* (crescendo) marking. The tempo then changes to *tranquillo* (triplets) for the final part of the system, marked *p* (piano).

hin-drances that cross'd her path; _____ for

rubato

f *ff*

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*

dim. *p*

Allegro con moto. (♩ = 138.)

flame, *impetuoso e rubato*

ff *cresc.*

p and held the point a - gainst my breast; *mf* like fire it piercd me

tranquillo

ff *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

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 outlive all earthly crea - tures,

mf - - - *cresc.* - - - *dim.*
She, the queen of highest heaven, shall outlive all earthly crea - tures,

mf - - - *cresc.* - - - *dim.*
She, the queen of highest heaven, shall outlive all earthly crea - tures,

mf - - - *cresc.* - - - *dim.*
She, the queen of highest heaven, shall outlive all earthly crea - tures,

pp

Musical score for "The Rose Tree" featuring four vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with lyrics. The piano part is at the bottom. The score includes dynamic markings like *pp* and *p*, and a crescendo hairpin. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The piano part includes a section marked "15" with a crescendo hairpin.

pass a way, Love, but Love, but Love, Love, Love en - dures for

pass a way, Love, but Love, but Love, Love, Love en - dures for

pass a way, Love, but Love, but Love, Love, Love en - dures for

pass a way, Love, but Love, but Love, Love, Love en - dures for

pass a way, Love, but Love, but Love, Love, Love en - dures for

No. 2.

The image shows a musical score for a piece titled "Love en - dures". It consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting, with each staff starting with a vocal line and a piano line. The piano line is marked with a piano (p) dynamic. The vocal lines are marked with a piano (pp) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score is in 4/4 time and features a key signature of one sharp (F#). The vocal parts are written in treble clef, and the piano part is written in bass clef. The piano part includes a triplet of eighth notes in the first measure of the first system. The vocal parts enter with a half note on the first measure of the first system. The piano part enters with a half note on the first measure of the first system. The score is for a piece titled "Love en - dures".

for aye. _____

for aye. _____

for aye. _____

for aye. _____

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

2nd

Part III.

The Death and Glorification of Francis.

Prelude.

Adagio. (♩ = 50.)

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of staves. The tempo is marked 'Adagio' with a quarter note equal to 50 beats per minute. The score includes various dynamic markings: *pp* (pianissimo), *p* (piano), *ppp* (pianississimo), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *dim.* (diminuendo), and *riten.* (ritardando). The piece begins with a *Con Ped.* (con pedale) instruction. The first system features a *pp* dynamic in the right hand and a *p* dynamic in the left hand. The second system includes a triplet in the right hand. The third system shows a *cresc.* in the right hand and a *dim.* in the left hand. The fourth system features a *dim.* in the right hand and a *poco cresc.* in the left hand. The fifth system includes a *dim.* in the right hand and a *cresc.* in the left hand. The sixth system concludes with a *riten.* marking and a final *pp* dynamic in the right hand.

Andantino. (♩ = 66.)
Choral Recitative.

223

Basso. (Tutti)

Low sinks the au-tumn sun to rest be - neath the west; the last red

The first system of the musical score for the Basso part. It features 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 tempo is Andantino (♩ = 66). The lyrics are "Low sinks the au-tumn sun to rest be - neath the west; the last red". The piano part begins with a *p* (piano) dynamic.

gleam il - lumes a - far the mountain

The second system of the musical score. The vocal line continues with the lyrics "gleam il - lumes a - far the mountain". The piano accompaniment features complex triplets in both hands, marked with *mf* (mezzo-forte) and *p* (piano) dynamics.

tops.

The third system of the musical score. The vocal line has the lyrics "tops.". The piano accompaniment includes dynamic markings of *pp* (pianissimo), *poco cresc.* (poco crescendo), *dim.* (diminuendo), and *mf* (mezzo-forte).

The fourth system of the musical score. The piano accompaniment continues with *p* (piano) and *cresc.* (crescendo) markings. The system concludes with a 7-measure rest in the bass line.

20010

A. *p espress.* With *espress.*

mor - tal sick - ness striv - ing, and on his

bed low ly - ing, al - rea - dy glo - ri -

fied, lo! Fran - cis beams with

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

joy. *p* The An - ge - lus is

toll - - - ing, *mf* 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. *sfz*

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.*

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.

THE HAL

By Thomas Augustine Arne.

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!

sfz

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.

mf

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 7 8

pp 7 8

Un poco più animato. (♩ = 96.)

Francis.

O how sweet! how heav'n - ly sweet! I hear the an - gel's 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

20010

bless - ed spi - rits this A - ve sweet!

Listesso tempo.

poco cresc.

mf

molto cresc.

f

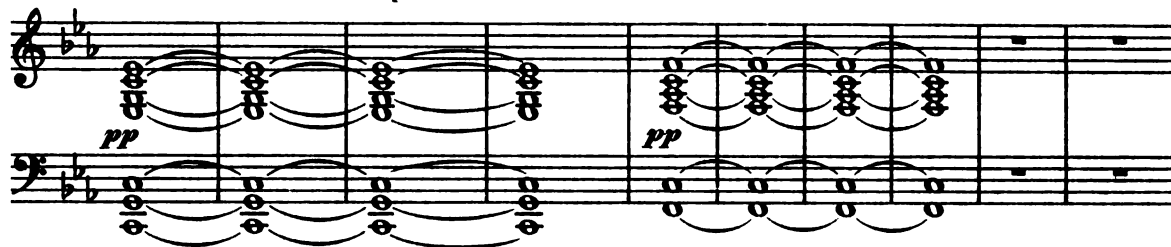
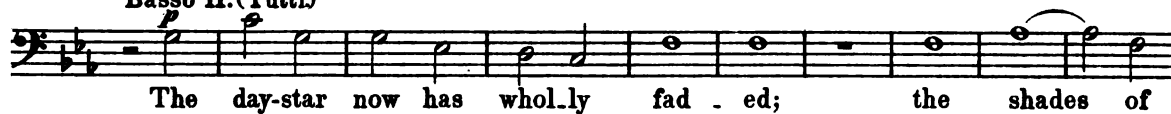
mf

f

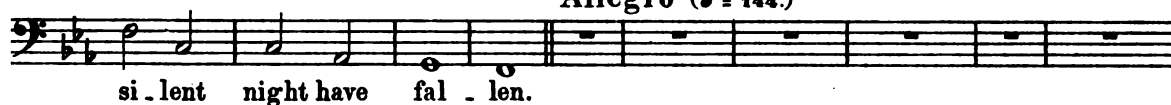
Poco meno allegro.
Choral Recitative.

235

Basso II. (Tutti)



Allegro (♩ = 144.)



Andantino con moto. ($\text{♩} = 104.$)
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! _____ Woe! For Fran - cis _____

Basso II. *fp* *mf*
Woe! _____ Woe! For Fran - cis _____

Andantino con moto. ($\text{♩} = 104.$)

dim.
di - - - eth, di - - - eth!... Woe! _____

dim.
di - - - eth, di - - - eth!... Woe! _____

dim.
di - - - eth, di - - - eth!... Woe! _____

dim.
di - - - eth, di - - - eth!... Woe! _____

mf
di - - - eth, di - - - eth!... Woe! _____

fp
di - - - eth, di - - - eth!... Woe! _____

Woe! For Francis dieth,

Woe! For Francis dieth,

Woe! For Francis dieth,

Woe! For Francis dieth,

E *p espressivo*

dieth!... The father, deeply lov'd, de-part-eth!...

dieth!...

dieth!...

p espressivo

dieth!... The father now de-part-eth!...

E

Woe! For Francis

Woe! For Francis

Woe! Woe! For Francis

Woe! For Francis

fp *f* *dim.*

dieth, dieth!...

dieth, dieth!... Woe! The father,

dieth, dieth!... Woe! The father,

dieth, dieth!... Woe! The father,

fp *f* *fp*

Woe! _____

deep - ly lov'd, de - part - - eth!... Woe! _____

deep - ly lov'd, de - part - - eth!... Woe! _____

deep - ly lov'd, de - part - - eth!... Woe! _____

f *dim.* *fp*

Woe! _____ For Fran - cis di - eth, di - eth!...

Woe! _____ For Fran - cis di - eth, di - eth!...

Woe! _____ For Fran - cis di - eth, di - eth!...

Woe! _____ For Fran - cis di - eth, di - eth!...

fp *p*

fpp Woe! Woe! The fa-ther, deep-ly

fpp Woe! Woe! The fa-ther, deep-ly

fpp

F Woe! lov'd, de-part-eth!...

sf Woe! lov'd, de-part-eth!...

F

The image displays a musical score for a piece titled "Woe!". It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal parts feature long, sustained notes with a crescendo leading to a forte dynamic, marked with "sf". The piano accompaniment includes a complex, rhythmic pattern in the right hand, marked with "sfz", and a simpler, more melodic line in the left hand, marked with "sf". The overall mood is dramatic and expressive.

The musical score is arranged in two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts enter with a half-note chord on the first staff, marked *fp* (fortissimo piano), and hold it for two measures. The piano accompaniment enters on the third staff, also marked *fp*, with a half-note chord. The second system continues the vocal parts and piano accompaniment. The piano part features a complex, rapid sixteenth-note figure in the right hand, while the left hand continues with a half-note chord, marked *fp*. The score concludes with a double bar line.

First system of the musical score. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The vocal parts enter with the word "My" on a high note, followed by a long, sustained "Woe!" in a lower register. The piano accompaniment begins with a series of rapid, ascending sixteenth-note runs in the right hand, while the left hand provides a steady bass line. Dynamics include *mf* (mezzo-forte) for the vocal entry and *fp* (fortissimo) for the piano accompaniment.

Second system of the musical score. The tempo is marked "Più lento. (♩ = 84.)". The vocal parts sing the lyrics: "chil - dren lov'd, now cease your weeping, the hour of part.ing now is". The piano accompaniment continues with arpeggiated chords and sustained notes. Dynamics include *p* (piano) and *sfz* (sforzando).

Third system of the musical score. The vocal parts sing: "strik - ing; the bonds of earth I put a-side: lay". The piano accompaniment features more arpeggiated figures. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of the musical score. The vocal parts sing: "me to rest — up - on 'Hell's Hill'". The piano accompaniment concludes with a series of chords. Dynamics include *dim.* (diminuendo) and *pp quasi pizzicato* (pianissimo, 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

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! - - -

First system of a musical score in G major (one sharp). It features four vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics "Glo - - - ry to God!". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a simple bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

Glo - - - ry to God!

Glo - - -

Glo - - -

Glo - - -

Second system of the musical score. The vocal parts continue with the lyrics "Glo - - - ry". The piano accompaniment continues with the same melodic pattern. Dynamics include *dim.* (diminuendo) and *f* (forte).

Glo - - - ry

- - - - - ry

- - - - - ry

- - - - - ry

to God! to God! to God! to God!

p il canto ben marcato

The score features four vocal staves in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics 'to God!' are written below each staff. The piano accompaniment consists of two staves (treble and bass clef) with a 7/8 time signature. The right hand plays a complex, flowing melody with many beamed sixteenth notes, while the left hand provides a steady bass line. A fermata is placed over the piano part in the second measure.

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

The score continues with four vocal staves. Each staff begins with a piano (*pp*) dynamic and a crescendo marking (*cresc. poco a poco*). The lyrics 'He His' are written below the staves. The piano accompaniment continues with similar rhythmic patterns, featuring beamed sixteenth notes in the right hand and a steady bass line in the left hand. A fermata is placed over the piano part in the fourth measure.

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 series of chords and a melodic line in the right hand.

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 series of chords and a melodic line in the right hand.

bliss e - - - ter - - - - -

bliss e - - - ter - - - - -

bliss e - - - ter - - - - -

bliss e - - - ter - - - - -

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in unison, singing the word "bliss" followed by a long note "e" and then "ter". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

nal,

nal,

nal,

nal,

nal,

cresc. - - -

The second system continues the vocal parts with the word "nal,". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a piano solo in the right hand, marked "cresc." (crescendo), and a final chord.

safe hath brought to the

safe hath brought to the

safe hath brought to the

safe hath brought to the

The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with a slur over the first two measures. The bass staff has a rhythmic pattern of eighth notes.

port of bliss

port of bliss

port of bliss e

port of bliss

The piano accompaniment continues with a treble and bass staff. The treble staff has a melody with a slur over the first two measures. The bass staff has a rhythmic pattern of eighth notes.

First system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics "e - - - ter" and a "dim." marking. The piano part has a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics "nal!" and a "H" marking. The piano part has a complex rhythmic pattern with many sixteenth notes and a "dim." marking.

pp
Glo . . . ry

pp
Glo . . . ry

pp
Glo . . . ry

pp
Glo . . . ry

pp
to . . . God!

to . . . God!

to . . . God!

to . . . God!

p
to . . . God!

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics "Glo - - - ry" are written below the vocal staves. The piano part features a complex, flowing melody with many sixteenth notes and a steady bass line.

Glo - - - ry

Glo - - - ry

Glo - - - ry

Glo - - - ry

Four vocal staves and a piano accompaniment. The vocal parts have lyrics "to God! Praise and" and "to God!". The piano part continues with a similar flowing melody. Dynamics include *pp* (pianissimo) and *p* (piano).

to God! Praise and

to God!

to God!

to God!

dim. poco a poco

ho - - - nour be for

dim. poco a poco

ev - - - - -

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*

Ad. *

20010

dim. e rit.

ppp

Adagio. (♩ = 54.)
Chorus I.* Angelic Voices. (Female Chorus.)

257

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 San-ctis tu-is in æ-tér- *dim.*

f cum San-ctis tu-is in æ-tér- *dim.*

f cum San-ctis tu-is in æ-tér- *dim.*

f cum San-ctis tu-is in æ-tér- *dim.*

f

f

pp

Glo - - - ry

pp

Glo - - - ry

pp

Glo - - - ry

pp

Glo - - - ry

I

*p**cresc.**f**p*

num: quia pi - - - us, - pi - us es.

*p**cresc.**f**p*

num: quia pi - - - us, - pi - us es.

*p**cresc.**f**p*

num: quia pi - - - us, - pi - us es.

*p**cresc.**f**p*

num: quia pi - - - us, - pi - us es.

I

I

pp

20.

*)

to _____ God!

to _____ God!

to _____ God!

to _____ God!

*) *pp*

Ré . qui . em _____ æ . té r nam dona e . i ,

pp

Ré . qui . em _____ æ . té r nam dona e . i ,

pp

Ré . qui . em _____ æ . té r nam dona e . i ,

pp

Ré . qui . em _____ æ . té r nam 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 musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Dó-mine; et — lux per - pé - tu - a lú - ce - at e . . .". The score consists of 16 measures. The first four measures are for the vocal parts, which enter on the fifth measure. The piano accompaniment begins in the fifth measure and continues through the end of the piece. The score is written on a grand staff with two systems of staves. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The score is written in a clear, legible style with standard musical notation.

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

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.

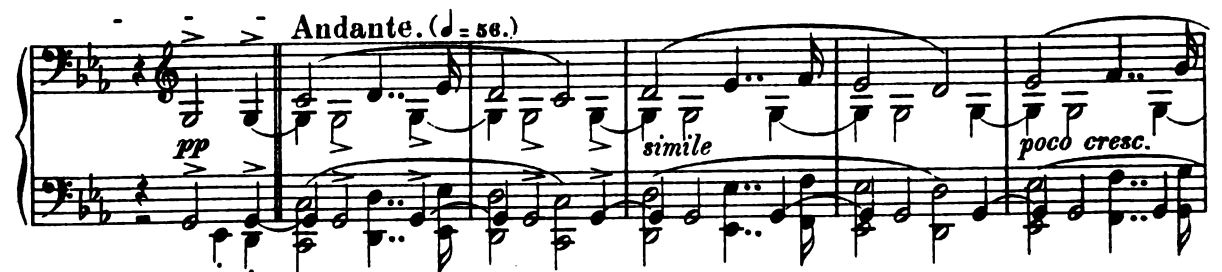
es. es. es. es.

es. es. es. es.

es. es. es. es.



Funeral March.



This musical score page contains measures 265 through 310. It is written for piano and orchestra. The piano part is in the upper staves, and the orchestra part is in the lower staves. The key signature is B-flat major (two flats). The tempo is marked 'molto marc.' (very marked). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The orchestra part provides a harmonic and rhythmic foundation. The score is divided into systems, with measures 265-270, 271-276, 277-282, 283-288, 289-294, 295-300, and 301-310. The final measure (310) ends with a double bar line.

Measures 265-270: Piano part begins with a complex rhythmic figure. Dynamics include *dim.* and *mf*. A key signature change to B-flat major is indicated by a 'K'.

Measures 271-276: Piano part continues with complex figures. Dynamics include *cresc.* and *f*.

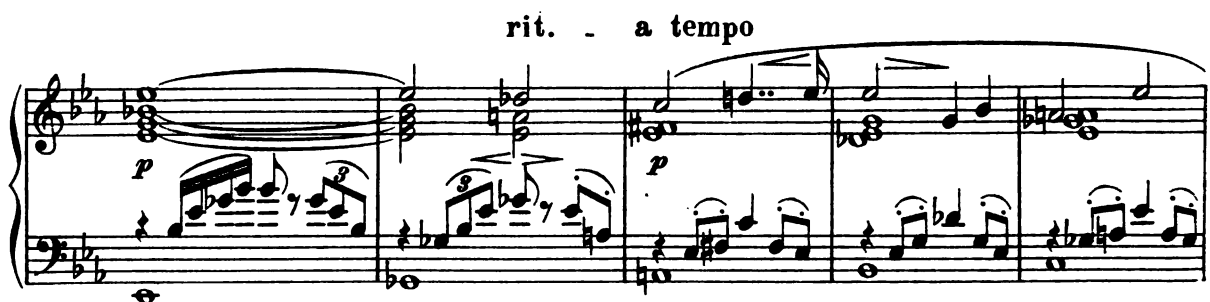
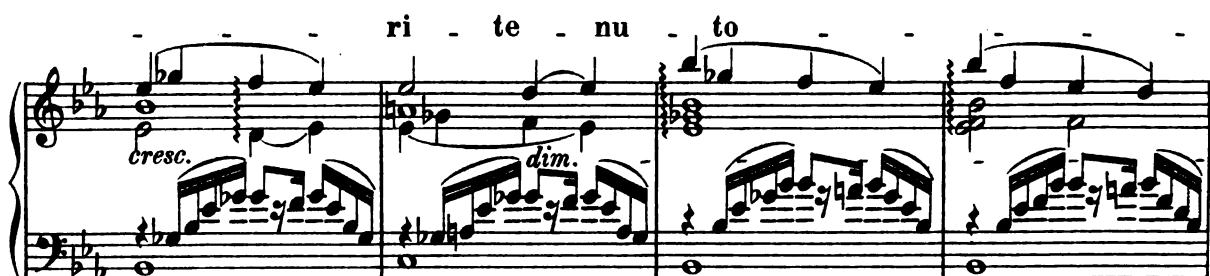
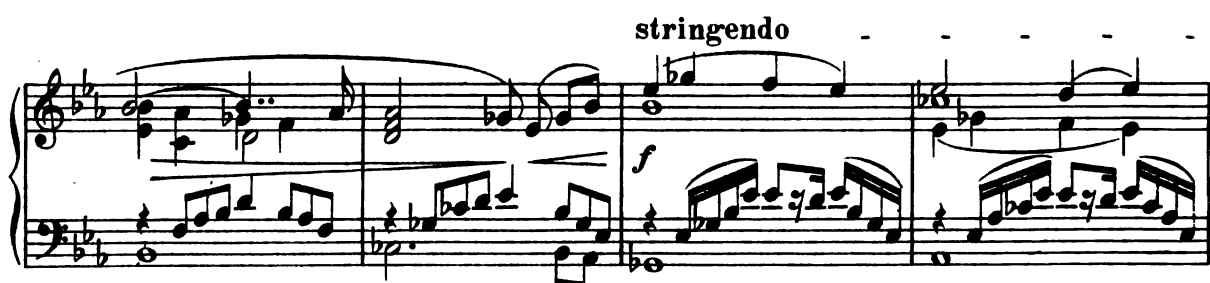
Measures 277-282: Piano part continues. Dynamics include *m. s.* and *ff*. The orchestra part enters with a rhythmic pattern.

Measures 283-288: Piano part continues. Dynamics include *ff* and *mf*. The orchestra part continues with a rhythmic pattern.

Measures 289-294: Piano part continues. Dynamics include *ff* and *mf*. The orchestra part continues with a rhythmic pattern.

Measures 295-300: Piano part continues. Dynamics include *ff* and *mf*. The orchestra part continues with a rhythmic pattern.

Measures 301-310: Piano part continues. Dynamics include *molto marc.* and *dim.*. The orchestra part continues with a rhythmic pattern.



Tempo I.

L

287

This musical score page contains measures 287 through 300. It is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is arranged in six systems, each with a grand staff (treble and bass clefs). The music features a variety of textures, including arpeggiated figures, sustained chords, and melodic lines. Dynamic markings such as *cresc.*, *pp*, *sfz*, *m.s.*, and *m.d.* are used throughout. Measure numbers 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, and 300 are indicated at the beginning of their respective systems. The score concludes with a double bar line at the end of measure 300.

20010

sf *m. s.* *ff* *simile* *2. ad.* *mf* *ff* *mf* *M* *molto marc.*

Un poco più moto, con espressione.
Franciscans and Clares. Chorus.

Sopr. *p*
Alto. Ye clouds, why do ye low'r so gloo - - my, and
Ten. *p*
Basso. *p* Ye clouds, why do ye low'r so gloo - - my, and

dim. *p*

you, — ye mists, — so pale and gray! Feel ye the bit-ter

you, — ye mists, — so pale and gray! — Feel ye the bit-ter

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

grief that bows — us? the cark - ing sorrow

grief that bows — us? the cark - ing sorrow

mf *mf* *dim.* *pp*

in our hearts? The wind - ing

in our hearts? The wind - ing

p *p* *p* *p*

mf *mf* *p*

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.
molto cresc. 3
 Poco a poco stringendo.
 Our bit - - - ter,
 Our bit - - - ter,
 Poco a poco stringendo.
 20010

mf

bit - ter tears are flow - ing and

mf

bit - ter tears are flow - ing and

mf

cresc. *Poco a poco ritenuto.* *dim.*

fall - ing, fall - ing on our lov'd

cresc. *dim.*

fall - ing, fall - ing on our lov'd

cresc. *dim.*

cresc. *Poco a poco ritenuto.* *dim.*

p *In tempo.*

one's tomb!

p

one's tomb!

p

In tempo.

rit. Tempo I.

dim. pp

pp

pp

dim.

pp

dim.

Andantino con moto. (♩ = 76.)
Maidens. Semi-Chorus.

Sopr. I. Solo.

p O now la-ment no more! Strew— flow'rs up on his

Sopr. II. Solo.

p O now la-ment no more! Strew flow'rs up - on his

Alto I. Solo.

p 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 - .

p

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 - .

cresc. *dim.* *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

, dim.
 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

Solo.
p
 sweet_ly! O now la - ment — no more!

sweet_ly!

Solo.
p
 sweet_ly! O now —

Solo.
p
 sweet_ly! 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

more! *mf* O now la - ment no - more! —

more! *mf* O now - la - ment no - more! —

more! *mf* O — now — lament no more! *p* **Semi-Chorus.** Strew —

more! *mf* O now lament - no more!

mf *cresc.*

Semi-Chorus. *p* Strew *f* flow - - - ers, *p* strew —

Semi-Chorus. *p* Strew *f* flow - - - ers, *p* strew

f flow - - - ers, *p* strew

Semi-Chorus. *p* Strew *f* flow - - - ers, *p* strew

f *dim.* *p*

20010

flow'rs up - on his grave! *mf* Solo. Strew flow - ers

flow'rs up - on his grave! *mf* Solo. Strew flow - ers

flow'rs up - on his grave! *mf* Solo. Strew flow -

flow'rs up - on his grave!

rich of co - lour! *cresc.* Strew flow - ers *dim.* rich of co - lour!

rich of co - lour! *cresc.* Strew flow - ers *dim.* rich of co - lour!

ers rich of co - lour, strew flow - ers *cresc.* rich of co - lour! *dim.*

Semi-Chorus.

mf Strew flow - ers rich of co - lour! Strew flow - ers, strew

mf Strew flow - ers rich of co - lour! Strew flow'rs

mf Strew flow - ers rich of co - lour! Strew flow'rs

mf Strew flow - ers rich of co - lour! Strew flow'rs

p *cresc.*

dim. flow'rs up - on his grave! Strew

dim. up - on his grave! Strew

dim. up - on his grave! Strew

dim. up - on his grave! Strew

dim. *p* Solo.

flow . . . ers! Strew flow

flow . . . ers! Strew flow

flow . . . ers! Strew flow

flow . . . ers! Strew flow

cresc. *poco marc.*

cresc. *un poco stringendo* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

un poco stringendo

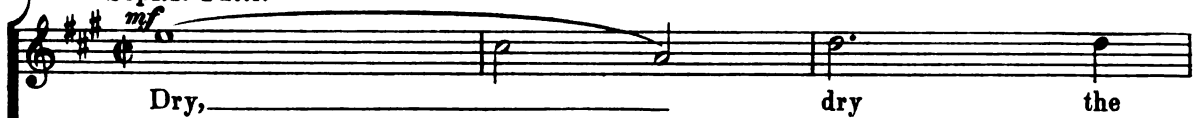
p

Ad.

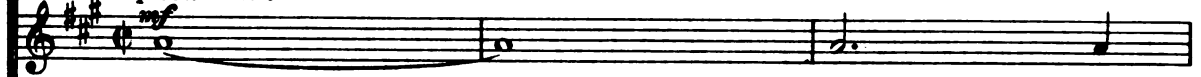
Angelic Voices. Female Chorus.

Più animato. (♩ = 60.)

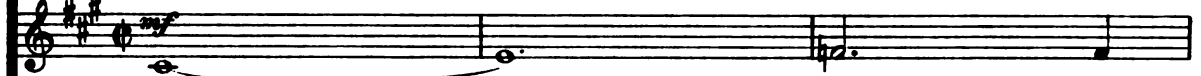
Sopr. I. Tutti.



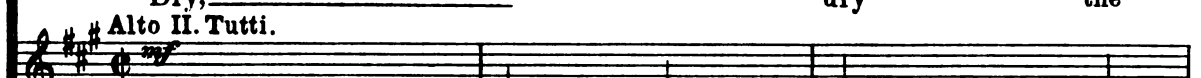
Sopr. II. Tutti.



Alto I. Tutti.

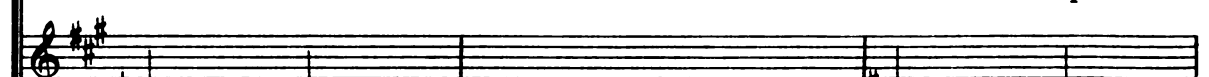
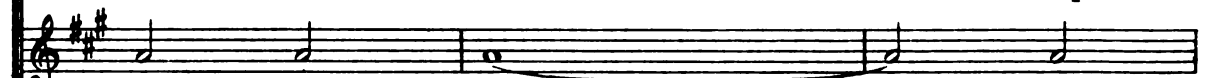
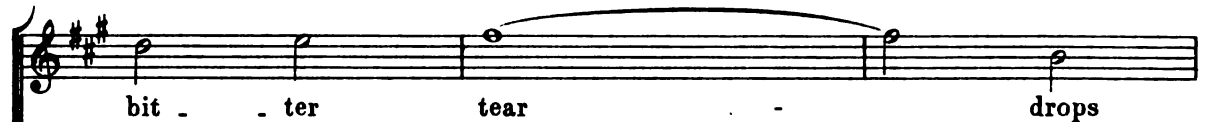


Alto II. Tutti.



Più animato. (♩ = 60.)

il canto ben marcato
p
(Con Pedale.)



bit - ter tear drops
p
(Con Pedale.)

now!

Dry,
cresc.

now!

Dry,
cresc.

dry the bit - ter

dry the bit - ter

tear

drops now!

tear

drops now!

cresc.
Dry,
cresc.
Dry,
cresc.
Dry,
cresc.
dry the bit
dry the bit
ter tear drops
ter tear drops

now!

now!

dim.

p dolce
O - ver Fran - cis'

p dolce
O - ver Fran - cis'

p dolce
O - ver Fran - cis'

p dolce
O - ver Fran - cis'

Tranquillo ma l'istesso tempo.

dolce

glo - rious tomb no - bly blooms his

glo - rious tomb no - bly blooms his

won - drous staff:

won - drous staff:

Q

un poco marc.

20010

Poco a poco stringendo.

From its

From its

Poco a poco stringendo.

earth - ly clay re - leas - ed,

earth - ly clay re - leas - ed,

cresc.

from its earth - ly clay re

*cresc.**cresc.*

from its earth - ly clay re

*cresc.**cresc.*

leas - ed, lo! his

leas - ed, lo! his

cresc.

spi - rit, his spi -

spi - rit, his spi -

rit flies to

rit flies to

20010

R

heav - - - en.

heav - - - en.

R

Praise to God!

Praise to

cresc. Praise to God!

God!

20010

Musical score for a hymn, featuring vocal staves and piano accompaniment. The lyrics are "Praise to God in heav'n". The score is written in G major (one sharp) and 4/4 time. The piano part includes a central section marked "Ad." (Adagio) with a repeat sign.

The vocal parts (Soprano, Alto, Tenor, and Bass) sing the following lyrics:

Praise to God in heav'n,
 Praise to God in heav'n,
 God, to God in heav'n,
 God, to God in heav'n,
 in heav'n,
 in heav'n,

The piano accompaniment includes a central section marked "Ad." (Adagio) with a repeat sign.

heav'n, in heav'n on high!

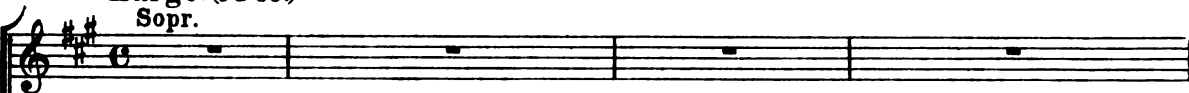
heav'n, in heav'n on high!

in heav'n on high!

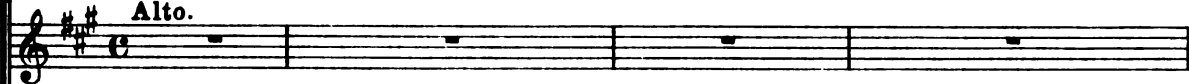
in heav'n on high!

* Ad. * Ad. * Ad.

Final Chorus.

Largo. (♩ = 56.)
Sopr.

Alto.

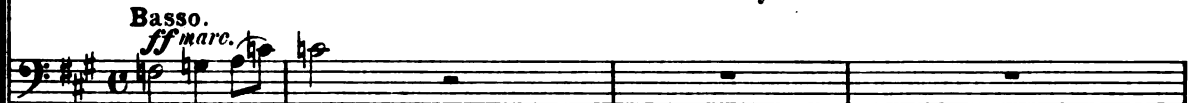


Ten.

*ff marc.*

Glo - ry to_ God!

Basso.

*ff marc.*

Glo-ry to_ God!



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 perfect peace in God's e - ter - nal light; be -

land of promise, he rests in perfect peace in God's e - ter - nal light; be -

land of promise, he rests in perfect peace in God's e - ter - nal light; be -

land of promise, he rests in perfect peace in God's e - ter - nal light; be -

holds God's countenance in glo-ry all unveil'd. Rejoice! Rejoice!

holds God's countenance in glo-ry all unveil'd. Rejoice! Rejoice!

holds God's countenance in glo-ry all unveil'd. Rejoice! Rejoice!

holds God's countenance in glo-ry all unveil'd. Rejoice! Rejoice!

Re-joice! Re-joice! The vic-try is com.

Rejoice! Re-joice! The vic-try is com.

Rejoice! Re-joice! The vic-try is com.

Rejoice! Re-joice! 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

cresc.
tree shall grow and pros - per, bear countless won - drous flow'rs and

cresc.
tree shall grow and pros - per, bear countless won - drous flow'rs and

cresc.
tree shall grow and pros - per, bear countless won - drous flow'rs and

cresc.
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!

joice! Rejoice! Re - joice! Re - joice! The

Rejoice! Rejoice! Re - joice! Re - joice! The

joice! Rejoice! Re - joice! Rejoice! The

Rejoice! Rejoice! Rejoice! Rejoice! The

20010

vic'try is com - plet - ed! The vic - try is com - plet - ed! Re - joice! Re -

vic'try is com - plet - ed! The vic - try is com - plet - ed! Re - joice!

vic'try is com - plet - ed! The vic - try is com - plet - ed! Re - joice! —

vic'try is com - plet - ed! The vic - try is com - plet - ed! Re - joice!

Rejoice! Re - joice! Re - joice! Re - joice! Re - joice!

Rejoice! Rejoice! Rejoice! Rejoice! Rejoice!

Re - joice! Re - joice! Re -

Re - joice! Re - joice! Re - joice! Re - joice! Re - joice!

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!

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!

ff

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

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "earth's tir'd pil-grims peace!— To God the Lord be glo-ry! To God the Lord be". The music is in G major (one sharp) and 4/4 time. Dynamics include *p* (piano) and *U* (unison). The piano accompaniment provides harmonic support with chords and moving lines.

glo-ry! Rejoice! Rejoice! Re-

glo-ry! Rejoice! Rejoice! Re-

glo-ry! Rejoice! Rejoice! Re-

glo-ry! Rejoice! Rejoice! Re-

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are: "glo-ry! Rejoice! Rejoice! Re-". The music maintains the G major key and 4/4 time. Dynamics include *ff marc.* (fortissimo marcato). The piano accompaniment features more active harmonic movement, including triplets and sustained chords.

Tempo I.

f legato

joice! The vic - try is com - plete! The vic - try is com -

f legato

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.* *p*

2d. ** 2d. **

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.** *cresc.* *ff* *sfz*

sfz



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