

## ST. FRANCIS SUITE

by Kevin McChesney

### PERFORMANCE NOTES

I've found meaningful and life-changing inspiration in my spiritual walk through the simple and elegant writings of St. Francis of Assisi (1181 or 1182 – 1226). This friar and patron saint found a deep, lasting connection to God through living a life of simplicity and service. He exemplifies the highest ideals of joy in life and fitness for service through prayer, meditation, and an intelligent, rational view of life as the spiritual experience that it is intended to be. His principles are ideas and methods to live by and offer hope through finding a simple, powerful connection with God in our daily living.

In the "St. Francis Suite," I offer a series of scenes that reflect my emotions in responding to this astonishing spiritual mentor's extraordinary words. Just as the music can be related to not one but several of St. Francis' prayers, there are a number of possibilities for performance of this work through several versions:

Handbell Choir alone  
Handbell Choir and Chamber Orchestra  
Handbell Choir and Flute Choir  
Classical Guitar, Handbell Ensemble, and Chamber Orchestra

Here is the list of original works that, in various configurations, make up the St. Francis Suite in its several incarnations:

Fountains of Light  
Interlude #1 ("Interlude" for full handbell choir versions)  
Interlude #2 (only included in the guitar and handbell ensemble version)  
Make Me An Instrument Of Thy Peace  
Psalm  
Sonnet  
Tempest  
Toccata #1  
Toccata #2  
Toccata #3

The most meaningful of St. Francis' prayers for me personally is widely-known and is titled simply "Prayer of St. Francis of Assisi." It reads (the line numbers are my addition to facilitate these performance notes, connecting line numbers to individual pieces on the following page):

### **Prayer of Saint Francis of Assisi**

- (1) Lord, make me an instrument of your peace,
- (2) where there is hatred, let me sow love;
- (3) where there is injury, pardon;
- (4) where there is doubt, faith;
- (5) where there is despair, hope;
- (6) where there is darkness, light;
- (7) where there is sadness, joy.
- (8) O, Divine Master, grant that I may not so much seek to be consoled as to console;
- (9) to be understood, as to understand;
- (10) to be loved, as to love.
- (11) For it is in giving that we receive,
- (12) it is in pardoning that we are pardoned,
- (13) and it is in dying that we are born to Eternal Life.

These lines are sometimes added after line (3) -

- (3a) where there is discord, harmony;
- (3b) where there is error, truth;

The essential structure of the St. Francis Suite is six movements long, representing lines 2 through 7 of this prayer, but I offer options for extended presentations, adding line (1) and/or lines (3a) and (3b). The tone of each movement is expressive of my thoughts and feelings concerning these lines, and often the juxtaposition of the words (hatred/love, injury/pardon, etc.) are also represented by contrasts in the music.

The selections of the movements in this version of the Suite are detailed on the following page.

## Handbell Choir and Chamber Orchestra:

Chamber Orchestra Instrumentation –

Flute

Clarinet in Bb

Violin I

Viola

Oboe

Bassoon

Violin II

Cello

(2) **Toccata #1** – Handbell Choir (Jeffers Handbell Supply JHS9352); Orchestra Score and Parts (Sonology Music SM14-04)

(3) **Interlude** – Handbell Choir (Sonology Music SM14-01); Orchestra Score and Parts (Sonology Music SM14-05)

(4) **Toccata #2** – Handbell Choir (Jeffers Handbell Supply JHS9408); Orchestra Score and Parts (Sonology Music SM14-06)

Changes to bell part:

play beat one of m. 63 (treble ring as dotted half note, lower treble and bass mallet), tacet (do not play) the rest of m. 63 through m. 74

play beat one of m. 85 (treble ring as dotted half note, bass mallet), tacet the rest of m. 85 through m. 96

m. 97 - bass mallets as written, omit C5 and treble chords beat one

(5) **Sonnet** – Handbell Choir (Sonology Music SM14-02); Orchestra Score and Parts (Sonology Music SM14-07)

Change to bell part:

do not play (tacet) m. 50-52

(6) **Fountains of Light** (originally titled "Fountains") – Handbell Choir (Ringling Word Publications MRW8193) or Handbell Quartet/Ensemble (STEP (The Solo To Ensemble Project) STEP14-08); optional solo flute part is part of the download from STEP or is available as MRW8193F.

(7) **Toccata #3** – Handbell Choir (Sonology Music SM14-03); Orchestra Score and Parts (Sonology Music SM14-08)

Change to bell part:

play first beat of m. 54 (A major chord) as a rung dotted quarter note, tacet for the rest of m. 54 and for m. 55-60

Additions for extended version:

(1) **Make Me An Instrument Of Thy Peace** – 3-5 octaves, Level II+ – Handbell Choir (Jeffers Handbell Supply JHS9296); use optional parts for two C instruments [flute/oboe, flute/violin, etc.] (JHS9296B). Other instrumental parts are available for brass and/or keyboard; these options may also be used, though these instruments are not used in any of the rest of the Suite.

(3a) **Tempest** – 4-7 octaves, Level VI – Handbell Choir (Jeffers Handbell Supply JHS9257); orchestra tacet

(3b) **Psalm** – 4-7 octaves, Level VI – Handbell Choir (Jeffers Handbell Supply JHS9332); comes with optional solo flute or violin part

Following are two more texts that the St. Francis Suite may be based on. I've listed the titles that match the texts' individual lines after each line.

### **The Canticle of the Sun**

by Francis of Assisi

Most high, all powerful, all good Lord! All praise is yours, all glory, all honor, and all blessing. To you, alone, Most High, do they belong. No mortal lips are worthy to pronounce your name.

Be praised, my Lord, through all your creatures, especially through my lord Brother Sun, who brings the day; and you give light through him. And he is beautiful and radiant in all his splendor! Of you, Most High, he bears the likeness. (Toccata #1)

Be praised, my Lord, through Sister Moon and the stars; in the heavens you have made them, precious and beautiful. (Interlude #1)

Be praised, my Lord, through Brothers Wind and Air, and clouds and storms, and all the weather, through which you give your creatures sustenance. (Tempest)

Be praised, My Lord, through Sister Water; she is very useful, and humble, and precious, and pure. (Fountains of Light)

Be praised, my Lord, through Brother Fire, through whom you brighten the night. He is beautiful and cheerful, and powerful and strong. (Toccata #2)

Be praised, my Lord, through our sister Mother Earth, who feeds us and rules us, and produces various fruits with colored flowers and herbs. (Sonnet)

Be praised, my Lord, through those who forgive for love of you; through those who endure sickness and trial. Happy those who endure in peace, for by you, Most High, they will be crowned. (Psalm or Interlude #2)

Be praised, my Lord, through our Sister Bodily Death, from whose embrace no living person can escape. Woe to those who die in mortal sin! Happy those she finds doing your most holy will. The second death can do no harm to them. (Toccata #3)

Praise and bless my Lord, and give thanks, and serve him with great humility.

### **Prayer Before the Crucifix**

"Most High, Glorious God, (Toccatà #1)  
enlighten the darkness of my mind, (Interlude #1)  
give me right faith, (Toccatà #2)  
a firm hope and perfect charity, (Sonnet)  
sense and knowledge (Fountains of Light)  
so that I may always and in all things act according to Your Holy Will. Amen. (Toccatà #3)

alternate wording –

Most High, Glorious God,  
enlighten the darkness of my heart,  
and give me correct faith,  
sure hope and perfect charity,  
with understanding and knowledge, Lord,  
so that I may fulfill your holy and true command,  
Amen.

for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Kevin McChesney

♩ = 88

The musical score is arranged in a standard orchestral format. It includes parts for the following instruments:

- Flute
- Oboe
- Clarinet in Bb
- Bassoon
- Handbells (Left and Right hands)
- Violin I
- Violin II
- Viola
- Violoncello

The score is in 4/4 time with a tempo marking of ♩ = 88. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The Handbell part is specifically marked with *ff* and includes 'LV' (Left Hand) and 'R' (Right Hand) indicators. A large watermark 'PREVIEW' is overlaid diagonally across the page.

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4

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hb. R *mf* *ff* LV LV

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

7

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*f*

*mf*

*mp*

R

LV

*dim.*

*f*

*mf*

*dim.*

*f*

*mf*

*dim.*

*f*

*mf*

LV



11

Hb.

Vln. I

Vln. II

Vla.

Vc. pizz. arco pizz.

14

Hb. *ff*

Mallets or PL

R

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. arco *ff*

17

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hb. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

20

Hb. *dim.*

23

Hb.

*mf*

26

Hb.

*mp*

R

LV

*ff* LV LV LV LV

Vln. I

*mp*

*ff*

Vln. II

*mp*

*ff*

Vla.

*mp*

*ff*

Vc.

*mp*

*ff*

\*5, 6, and 7 octave choirs double top note an octave higher in bracketed sections m.27-30.

29

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl. *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

Hb. *mf* *ff* *mf*  
R LV LV LV LV R

Vln. I *mf* *ff* *mf*

Vln. II *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

32

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff* LV LV R

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

35

Fl.

Ob.

Cl.

Bsn.

Hb. LV R

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

*mp* LV

*mf*

*dim.*

*f*

*mf*

*dim.*

*f*

*mf*

*dim.*

*f*

*mf*

*dim.*

*f*

*mf*

38

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

41

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*



44

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

47

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*ff*

50

Fl. *fff* *mf*

Ob. *fff* *mf*

Cl. *fff* *mf*

Bsn. *fff* *mf*

Hb. *fff* LV LV LV LV R *mf*

Vln. I *fff* *mf*

Vln. II *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

52

Fl. *fff* *mf*

Ob. *fff* *mf*

Cl. *fff* *mf*

Bsn. *fff* *mf*

Hb. *fff* LV LV LV LV R *mf*

Vln. I *fff* *mf*

Vln. II *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

54

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hb. *fff* LV LV LV LV LV LV LV LV

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

56

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

rit.

R

for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Kevin McChesney

$\text{♩} = 92$

The musical score is arranged in a standard orchestral layout. The top four staves are for woodwinds: Flute, Oboe, Clarinet in B $\flat$ , and Bassoon. The fifth system is for Handbells, with a dynamic marking of *mf*. The bottom four staves are for strings: Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time with three flats in the key signature. A large, semi-transparent 'PREVIEW' watermark is oriented diagonally across the page from the bottom-left to the top-right.

6

Hb.

12

Hb.

Vln. I

*mp* *mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*mf*



19

Hb.

Vln. I

Vln. II

Vla.

Vc.

LV

25

Fl. *mf*

Ob.

Cl. solo *mf*

Bsn. *mf*

Hb. LV LV

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

29

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*mf*

LV

LV

LV

34

Fl.

Ob.

Cl. (end solo)

Bsn.

Hb. LV LV *f* LV LV

Vln. I

Vln. II

Vla.

Vc.



43

Fl.

Ob.

Cl.

Bsn.

Hb. R LV LV

Vln. I arco *mf* *f*

Vln. II arco *mf* *f*

Vla. arco *mf* *f*

Vc. arco *mf* *f*

Fl. *dim.* *mf*

Ob. *dim.* *mf*

Cl. *dim.* *mf*

Bsn. *dim.* *mf*

Hb. *dim.* LV LV

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

52

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hb. LV *mp* R

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

*rit.*



58 *a tempo*

Hb. *mf*

Handbell part for measures 58-63. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, while the lower staff (bass clef) provides a rhythmic accompaniment with chords and single notes.

64

Hb. *rit. e dim.* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Handbell and string parts for measures 64-69. The handbell part (measures 64-69) features a melodic line with a *rit. e dim.* (ritardando and decrescendo) instruction, ending with a piano (*p*) dynamic. The string parts (Violin I, Violin II, Viola, and Violoncello) are shown as rests for measures 64-68, with a single note in measure 69, also marked *p*.

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Kevin McChesney

$\text{♩} = c. 172$

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Handbells

Violin I

Violin II

Viola

Violoncello

*f*

5 octave choirs omit notes in ( ).  
\*B2 is not used in the 6 octave version.

5

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hb.

9

Fl.

Ob.

Cl.

Bsn.

Hb.

13

Fl.

Ob.

Cl.

Bsn.

Hb.

17

Fl.

Ob.

Cl.

Bsn.

Hb.

R

cresc.

20

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

24

Hb.

Vln. I

Vln. II

Vla.

Vc.

28

Hb.

Vln. I

Vln. II

Vla.

Vc.

*dim.*

32

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

36

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

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R



40

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

44

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

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47

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hb. *mf* R

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

51

Fl.

Ob.

Cl.

Bsn.

Hb.

*mf*

*cresc.*

*mf*

*cresc.*

*cresc.*

54

Fl.

Ob.

Cl.

Bsn.

Hb.

*mf*

*cresc.*

57

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hb. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

61

Hb.

Vln. I

Vln. II

Vla.

Vc.

64

Vln. I

Vln. II

Vla.

Vc.

67

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Vln. I

Vln. II

Vla.

Vc.

71

Fl.

Ob.

Cl.

Bsn.

75

Hb.

78

Hb.

81

Hb.

R



85

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hb. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

89

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

93

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

*mf*



101

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*p* Sk *f*

105

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

109

Hb.

R

Handbell part for measures 109-112. The music is in 8/8 time, changing to 2/4 time at measure 110. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a bass line with some rests.

||

113

Fl.

Ob.

Cl.

Bsn.

*f*

Woodwind part for measures 113-116. The music is in 2/4 time. The Flute, Oboe, and Clarinet parts play a melodic line starting with a forte (*f*) dynamic. The Bassoon part plays a bass line with some rests.

Hb.

Handbell part for measures 113-116. The music is in 2/4 time. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a bass line with some rests.

117

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*



120

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*bd.*

*R*

124

Hb.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*dim.*

128

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

132

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

R

136

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

140

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

144

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hb. *mf* R

148

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *cresc.*

Bsn. *mf cresc.*

Hb. *cresc.*

152

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff*

156

Hb. *ff* *cresc.*

Vln. I *ff* *cresc.*

Vln. II *ff* *cresc.*

Vla. *ff* *cresc.*

Vc. *ff* *cresc.*

R *cresc.*





164

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

168

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

*fff*

R

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hb. *mf* *cresc.*

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*



179

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

RT

for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Kevin McChesney

♩ = 44

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Handbells

Violin I

Violin II

Viola

Violoncello

*p*

LV

LV\*

R

LV

R

LV

*p*

*p*

*p*

*p*

\*LV's apply to treble clef downstem notes only, m. 3-7, 11-14.

6

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

LV(all)

LV

LV



11

Fl. *cresc.* *mf*

Ob. *p* *cresc.* *mf*

Cl.

Bsn.

Hb. LV\* R LV R LV *cresc.* LV R *mf* LV(all)

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

16

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

21

Hb.

\*5 octave choirs double top note an octave higher, m. 17-24(beat 1).

Handbell (Hb.) parts:

- Measures 25-28: *mp* LV\* R LV R LV LV
- Measures 29-32: LV LV(all) LV LV
- Measures 33-36: *mf* LV\* R LV R LV LV *cresc.* R
- Measures 37-40: LV(all) LV *f* LV

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts:

- Measures 25-28: Rest
- Measures 29-32: *mf cresc.* *f*
- Measures 33-36: *mf cresc.* *f*
- Measures 37-40: *mf cresc.* *f*

\*LV's apply to treble clef downstem notes only, m. 25-29, 33-36.

42

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hb. *mf* R LV R LV LV LV LV(all) LV R LV LV R

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

48

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

LV R LV(all) R

R

*mf cresc.*

*mf cresc.*

Fl.

Ob.

Cl.

Bsn.

Hb. *f* LV *sempre f* LV\* R LV R

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

\*LV's apply to treble clef downstem notes only, m. 55-59, 63-66.

57

Fl.

Ob.

Cl.

Bsn.

Hb.  
LV LV LV LV(all) LV

Vln. I

Vln. II

Vla.

Vc.

62

Fl.

Ob.

Cl.

Bsn.

Hb.  
LV LV LV LV LV\* R LV R LV LV

Vln. I

Vln. II

Vla.

Vc.



67

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hb. *cresc.* LV(all) LV LV LV *ff* LV

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

70

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

73

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*rit.*

ST. FRANCIS SUITE

V. Fountains of Light

MAY BE PERFORMED BY

FULL CHOIR— 3-5 OCTAVES, LEVEL III+  
(RINGING WORD PUBLICATIONS MRW8193)

OR

QUARTET/ENSEMBLE

(STEP (THE SOLO TO ENSEMBLE PROJECT) STEP14-08)

OPTIONAL SOLO FLUTE PART IS PART OF THE DOWNLOAD  
FROM STEP OR IS AVAILABLE AS MRW8193F

for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Kevin McChesney

♩ = 132

Flute

Oboe

Clarinet in Bb

Bassoon

Handbells

Violin I

Violin II

Viola

Violoncello

*mf* LV R

4 octave choirs omit notes in ( ).  
Staccato notes - mallet bell on padded table.

The image displays a musical score for the piece "St. Francis Suite - VI. Toccata #3" by Kevin McChesney. The score is written for a 4-7 Octave Handbell Choir and a Chamber Orchestra. It consists of five staves: Handbell (Hb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into two systems. The first system begins at measure 4 and ends at measure 8. The second system begins at measure 8 and ends at measure 12. The key signature is one flat (B-flat), and the time signature is 4/4. The Handbell part is marked with "LV" (Left Hand) and "R" (Right Hand). The string parts are marked with a dynamic of *mf* (mezzo-forte).

The score includes a double bar line at the beginning of the first system. A large watermark "PREVIEW" is overlaid on the score, along with the text "return to sonologymusic.com to purchase".

12

Hb.

LV

LV

R

Vln. I

Vln. II

Vla.

Vc.

16

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hb. (R) LV LV LV

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.



20

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

LV

LV

LV

LV

24

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*mf*

LV R LV LV LV LV

27

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*mf*

LV LV LV LV LV LV

30

Fl.

Ob.

Cl.

Bsn.

*mf*

Hb.

LV LV LV LV LV R

Vln. I

Vln. II

Vla.

Vc.

33

Hb.

LV

R

36

Hb.

LV

LV

39

Hb.

R

42

Hb.

Mallets





51

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

LV

R



55

Vln. I

Vln. II

Vla.

Vc.

59

Hb.

Vln. I

Vln. II

Vla.

Vc.

LV

mp

This page of the musical score is divided into three systems. The first system (measures 63-65) features a Handbell (Hb.) part with two staves, marked with 'LV' and 'R'. The second system (measures 66-68) continues the Hb. part with 'LV' and 'R' markings. The third system (measures 69-72) includes a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts, all marked with 'mp'. The Hb. part continues in this system with 'LV' and 'R' markings. The score is written in a key signature of one flat and a 7/8 time signature. A large watermark is visible across the page.

73

Fl.

Ob.

Cl.

Bsn.

Hb. LV LV LV R

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.* *mf*

Vc.

*mp*  $\longleftarrow$  *mf*

77

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hb. *mf* LV \* LV LV

Mallets

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

\*For ease of reading, C5 is in the treble clef m. 77-79 and m. 81-82.

80

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

R

L

V

L

V

83 *poco rit.* *a tempo*

Fl.

Ob.

Cl.

Bsn.

Hb. *poco rit.* *a tempo*  
LV

Vln. I

Vln. II

Vla. *f*

Vc. *f*

87

Hb.

R

LV

91

Hb.

R

LV

Vln. I

Vln. II

Vla.

Vc.

**f**

**f**

**f**

**f**

**f**

95

Hb. R LV LV

Vln. I

Vln. II

Vla.

Vc.





103

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

LV

LV

LV

LV

107

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*ff*

LV LV LV R LV LV

110

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

LV LV LV LV LV LV

113

Fl.

Ob.

Cl.

Bsn.

Hb.

Vln. I

Vln. II

Vla.

Vc.

*f*

LV LV LV LV LV LV LV R

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**PREVIEW**



117 LV R LV

Hb. *f*

121 LV R

Hb.

The image displays two systems of musical notation for Handbell (Hb.). The first system, starting at measure 117, features a treble clef and a bass clef. The treble clef part begins with a rest followed by a series of eighth notes, marked with 'LV' and 'R'. The bass clef part consists of chords and moving lines. The second system, starting at measure 121, continues the piece with similar notation, including a key signature change to one sharp (F#) in the treble clef. A large, diagonal watermark 'PREVIEW' is overlaid across the page, and a large, stylized handbell graphic is in the bottom right.

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PREVIEW

125

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hb. *cresc.*

Mallets

129 *rit.*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff* *rit.*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*



for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Flute

Kevin McChesney

$\text{♩} = 88$

6

18

31

39

44

48

53

56

*mf* *ff* *mf* *ff*

*dim.* (*f*) *mf*

*ff* *mf* *ff*

*mf* *ff*

*fff* *mf* *fff*

*mf* *fff*

*rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Oboe

Kevin McChesney

♩ = 88

The musical score is written for Oboe in 4/4 time, with a tempo of 88 beats per minute. It consists of ten staves of music. The first staff begins with a rest, followed by a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, including a measure with a fermata. The third staff features a change in time signature to 3/4, with a measure of rest. The fourth staff returns to 4/4 and includes a measure with a fermata. The fifth staff continues with eighth and sixteenth notes. The sixth staff features a series of sixteenth notes. The seventh staff includes a measure with a fermata. The eighth staff continues with eighth and sixteenth notes. The ninth staff features a series of sixteenth notes. The tenth staff concludes with a series of sixteenth notes and a final note with a fermata.

mf *ff* *mf* *ff*

6 *dim.* *f* *mf*

18 *ff* *mf* *ff*

31 *mf* *ff* *mf*

39 *ff*

44

48 *fff* *mf* *fff*

53 *mf* *fff*

56 *rit.*

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for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Clarinet in B $\flat$

Kevin McChesney

$\text{♩} = 88$

mf — ff mf — ff

7 *dim.* mf **6**

17 mf — ff mf

30 ff mf — ff mf

39 ff

44

48 *fff* mf — *fff* mf

54 *fff* *rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Bassoon

Kevin McChesney

$\text{♩} = 88$

The musical score is written in bass clef with a 4/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic of *mf* and a crescendo to *ff*. The second staff starts at measure 7 with a *dim.* marking and ends with a *mf* dynamic and a repeat sign. The third staff starts at measure 17 with a *mf* dynamic and a crescendo to *ff*, followed by a *mf* dynamic. The fourth staff starts at measure 30 with a *ff* dynamic and a crescendo to *ff*, followed by a *mf* dynamic. The fifth staff starts at measure 39 with a *ff* dynamic. The sixth staff starts at measure 45 with a *fff* dynamic. The seventh staff starts at measure 51 with a *mf* dynamic and a crescendo to *fff*, followed by a *mf* dynamic and a crescendo to *fff*. The eighth staff starts at measure 56 with a *rit.* marking.

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for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Violin I

Kevin McChesney

♩ = 88

1  
*ff* *mf* *ff* *mf*

5  
*ff* *f* *mf*

11  
*ff*

16  
*mf* *ff*

26  
*mp* *ff* *mf* *ff*

31  
*mf* *ff* *dim.*

36  
*f* *mf*

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40

44

47

50

52

54

56

*ff*

*fff*

*mf*

*fff*

*mf*

*fff*

*rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Violin II

Kevin McChesney

♩ = 88

ff mf ff mf ff

6 dim. f mf

12 ff

17 mf ff

26 mp ff mf ff

31 mf ff dim. f

37 mf

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41

*ff*

45

48

*fff*

51

*mf* *fff* *mf*

54

*fff*

56

*rit.*



for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Viola

Kevin McChesney

♩ = 88

8 *ff* *mf* *ff* *mf* *ff*

15 *dim.* *f* *mf*

26 *ff* *mf* *ff*

33 *mp* *ff* *mf* *ff* *mf* *ff*

40 *dim.* *f* *mf* *ff*

45 *ff*

50 *fff* *mf* *fff* *mf* *fff*

56 *rit.*

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for my wife, Tracy

# ST. FRANCIS SUITE

## I. Toccata #1

for 3-7 Octave Handbell Choir and Chamber Orchestra

Violoncello

Kevin McChesney

♩ = 88

The score is written for a cello in 4/4 time, with a tempo of quarter note = 88. It consists of ten staves of music. The first staff begins with a *ff* dynamic and features a melodic line with slurs and accents. The second staff includes dynamics like *mf*, *ff*, *dim.*, *f*, and *mf*, along with performance instructions for *pizz.* and *arco*. The third staff shows a change in texture with *arco* and *ff* dynamics, and includes a 2-measure rest. The fourth staff starts with a 4-measure rest, followed by *mp*, *ff*, *mf*, and *ff* dynamics. The fifth staff continues with *mf*, *ff*, *dim.*, *f*, and *mf*. The sixth staff features *ff* dynamics. The seventh staff includes *ff*, *fff*, *mf*, *fff*, and *mf*. The eighth staff begins with a 2-measure rest, followed by *fff* and *mf*. The final staff starts with *fff* and concludes with a *rit.* instruction.

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for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Flute

Kevin McChesney

♩ = 92

24

*mf*

29

34

2

39

*mf* *f*

44

2

*f* *mf*

2

52

*mf* *mp*

2 rit. 2 a tempo 4 7 rit. 3

for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Oboe

Kevin McChesney

31

$\text{♩} = 92$

*mf*

36

*mf*  $\rightarrow$  *f*

41

2

48

*f*  $\rightarrow$  *mf* *mf*  $\rightarrow$  *mp*

54

2 rit. 2 *a tempo* 4 2/4 7 rit. 3

for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Clarinet in Bb

Kevin McChesney

♩ = 92

24 solo *mf*

29

35 (end solo) *f*

42 *f > mf*

52 *mf* *mp*

rit. 2 2 a tempo 4 7 3 rit.

for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Bassoon

Kevin McChesney

♩ = 92

27 *mf*

34 *f*

41

45 *f* *mf*

52 *mf* *mp* *rit.* *a tempo* *rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Violin I

Kevin McChesney

♩ = 92

11

*mp* *mf*

18

24

pizz.

29

34

6

arco

*mf*

44

*f* *dim.*

50

54

*mp* *rit.* 6 *a tempo* 7 *rit.* 2 *p*

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for my wife, Tracy

# ST. FRANCIS SUITE

## II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Viola

Kevin McChesney

♩ = 92

**12**

*mf*

19

25 *pizz.*

30

35 **7** *arco*

*mf*

46 *f* *dim.*

51 *mp*

56 *rit.* *a tempo* **4** **7** *rit.* **2**

*p*

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for my wife, Tracy  
ST. FRANCIS SUITE  
II. Interlude

for 3-5 Octave Handbell Choir and Chamber Orchestra

Violoncello

Kevin McChesney

♩ = 92

12

*mf*

19

25

*pizz.*

30

35

7

*arco*

*mf*

46

*f*

*dim.*

51

2

*rit.*

*mp*

*mp*

57

*a tempo*

4

2

7

*rit.*

2

*p*

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Flute

Kevin McChesney

♩ = c. 172

5 *f*

9

13

17

21

25

29 **4** *f*

34

37

41

45

49 *mf*

53 *mf cresc.*

57 *f*

67 *f*

71

75

86 *mf*

90

98 *f*

106 *f*

114

118 **4**

129 *f*

133

137

141 *mf*

145

149 *mf* *cresc.* *ff*

153 *4* *3/4* *6/8* *4* *9/8* *2/4*

163 *2/4* *9/8* *2/4* *9/8* *2/4*

167 *9/8* *2/4* *9/8* *2/4* *fff*

171 *9/8* *2/4* *9/8* *6/8* *mf*

175 *cresc.* *no rit.* *fff*

179 *v* *v* *v* *v* *v*

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Oboe

Kevin McChesney

♩ = c. 172

5

9

13

17

21

25

28

34

*f*

4

37

41

45

49

53

57

67

71

75

86

*mf*

*cresc.*

*f*

*mf*

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94

102

110

114

118

122

129

133

137

141

*f*

*f*

*mf*

145 *mf cresc.*

149 *ff*

153 *4* *3* *4* *6* *4* *9* *2* *4*

163

167 *fff*

171 *mf*

175 *cresc.* *no rit.* *fff*

179

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Clarinet in B $\flat$

Kevin McChesney

$\text{♩} = \text{c. } 172$

5 *f*

9

13

17

21

25

29 *f* 6

38 2

43

47

51

55

62

69

73

81

88

92

*mf*

*cresc.*

*f*

*mf*

4

5

4

96 *f*

104

112 *f*

116

120

124 *f* 6

133 2

139 *f*

143 *mf*

146 *mf* *cresc.*

150 *ff*

157 *4*

164

168 *fff*

172 *mf* *cresc.*

176 *no rit.* *fff*

180

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Bassoon

Kevin McChesney

♩ = c. 172

5

*f*

9

13

17

20

24

27

6

35 *f*

39 4

46 3/4 6/8 9/8 2/4 *mf*

50 2/4 9/8 2/4 9/8 *mf cresc.*

54 2/4 9/8 2/4 6/8 *f*

58 4 3/4 6/8 4 *f*

68 3/4

72 3/4 6/8 5 3/4

80 4 8 *mf*



94 *f*

105 *f*

109

113 *f*

117

121

125 *f*

134 *f*

141 *mf*

145

mf cresc.

149

ff

153

4 4

fff

163

167

171

mf

175

cresc.

no rit.

fff

179

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 3-7 Octave Octave Handbell Choir and Chamber Orchestra

Violin I

Kevin McChesney

$\text{♩} = \text{c. } 172$

9

17

*ff*

23

27

31

*f*

35

39

43

47 *mf*

51

55 *f*

59

63

67 4 2

75 5 4 *mf*

86

94 *f*

102

110

114

118

122

126

130

134

138

*f*

*ff*

*f*

142 *mf*

146

150 5

158 *ff* *cresc.*

162 *fff*

166

170

174 *mf* *cresc.*

178 *no rit.* *fff*

for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Violin II

Kevin McChesney

♩ = c. 172

9

17

23

27

31

35

39

43

*ff*

*f*

47 *mf*

51

55 *f*

59

63

67 4 2

75 5 4 *mf*

86

94 *f*



102

110

118

122

126

130

134

138

142

*f*

*ff*

*f*

*mf*



for my wife, Tracy

# ST. FRANCIS SUITE

## III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Viola

Kevin McChesney

♩ = c. 172

9

17

23

27

31

35

39

43

47

*ff*

*f*

*mf*

51

55

59

63

67

75

86

90

94

98

*f*

*mf*

*f*

102

106

110

114

118

122

126

130

134

138

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PREVIEW

142

*mf*

146

150

158

*ff* *cresc.*

162

*fff*

166

170

174

*mf* *cresc.*

178

*fff* *no rit.*

for my wife, Tracy  
ST. FRANCIS SUITE

III. Toccata #2

for 5-7 Octave Handbell Choir and Chamber Orchestra

Violoncello

Kevin McChesney

$\text{♩} = \text{c. } 172$

9

17

23

27

31

35

39

43

47

*ff*

*f*

*mf*

51

55

59

63

67

75

86

90

94

98

102

The musical score consists of ten staves of music. The first staff (measures 51-54) contains rests in 9/8, 2/4, 9/8, 2/4, and 9/8 time signatures. The second staff (measures 55-58) begins with a rest in 2/4, followed by chords in 6/8, marked with a forte (f) dynamic. The third staff (measures 59-62) features a melodic line with slurs in 6/8, 3/4, and 6/8 time signatures. The fourth staff (measures 63-66) contains chords in 6/8. The fifth staff (measures 67-74) includes rests in 3/4 and 6/8, with fingerings 4 and 2 indicated. The sixth staff (measures 75-85) starts with a rest in 3/4, followed by a 4-measure rest in 6/8, then a double bar line, a key signature change to two flats, and a melodic line in 6/8 marked mezzo-forte (mf). The seventh staff (measures 86-89) contains chords in 6/8. The eighth staff (measures 90-93) continues with chords in 6/8. The ninth staff (measures 94-97) features chords in 6/8, with a forte (f) dynamic marking. The tenth staff (measures 98-101) continues with chords in 6/8. The final staff (measures 102-105) concludes with chords in 6/8.



106

110

114

118

122

126

130

134

138

142

*mf*

146

150

158

*ff* *cresc.*

162

*fff*

166

170

174

*mf* *cresc.*

178

*no rit.*  
*fff*

for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Flute

Kevin McChesney

The musical score for the Flute part is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The tempo is marked as quarter note = 44. The score consists of seven staves of music, with measure numbers 2, 9, 16, 25, 47, 55, 62, and 68 indicated at the beginning of their respective staves. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance markings include *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). The piece concludes with a double bar line and repeat dots.

for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Oboe

Kevin McChesney

The musical score is written for Oboe in 6/8 time, with a tempo of quarter note = 44. The key signature is three flats (B-flat major/D-flat minor). The score consists of seven staves of music, with measure numbers 10, 16, 25, 47, 53, 61, 68, and 72 indicated. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance markings include *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'Return to Sonology Music' is visible across the page.

for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Clarinet in B $\flat$

Kevin McChesney

♩ = 44

2

*p*

8

30

*mf*

44

50

*cresc.*

*f*

2

*f*

57

63

*cresc.*

69

*ff*

*rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Bassoon

Kevin McChesney

♩. = 44

41 *mf*

47 *cresc.* *f*

53 *f*

60

67 *cresc.* *ff*

72 *rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Violin I

Kevin McChesney

♩. = 44

10 **21**

*cresc.* *mf*

38 *mf cresc.* *f* *mf*

45 **3** *f*

54

60

66 *cresc.* *ff*

71 *rit.*

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for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Violin II

Kevin McChesney

♩. = 44

*p*

9

*cresc.* *mf*

17

**21**

*mf* *f* *mf*

45

**3**

*f*

54

61

67

*cresc.* *ff*

71

*rit.*



for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Viola

Kevin McChesney

♩ = 44

The musical score for the Viola part is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The score consists of eight staves of music, with measure numbers 8, 15, 21, 41, 48, 56, 63, and 69 indicated at the beginning of their respective staves. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance markings include *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). A fermata is placed over the final note of the piece. A large watermark 'Return to Sonology Music.com to purchase' is overlaid diagonally across the page.

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for my wife, Tracy

# ST. FRANCIS SUITE

## IV. Sonnet

for 3-5 Octave Handbell Choir and Chamber Orchestra

Violoncello

Kevin McChesney

♩ = 44

10

21

cresc. mf

38

mf cresc. f mf

46

2

mf cresc.

53

f

61

cresc.

69

ff

rit.

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for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Flute

Kevin McChesney

The musical score for the Flute part of Toccata #3 is written in treble clef with a key signature of one flat (Bb). The tempo is marked as quarter note = 132. The score consists of eight staves of music, with measure numbers 15, 21, 26, 31, 41, 50, and 65 indicated at the beginning of their respective staves. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also markings for *rit.* (ritardando) and *tr.* (trill). The score includes several triplet markings (3) and a decuplet marking (10). The time signature changes throughout the piece, including 4/4, 7/8, and 6/8.

78 *mf* *f*

84 *poco rit.* *a tempo* 2 3 3

99 *ff*

105

110

115 2 3

124 *f* *ff* *rit.* 3





for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Clarinet in B $\flat$

Kevin McChesney

$\text{♩} = 132$

2 3 3 3

15 *mf*

28 2

36 3 4 *mf*

48 *f* *f*

54 9 3 *mp*

71 *cresc.*

77 *mf* *mf* *f*

83 *poco rit.* *a tempo*

95

103

108

113

120

128 *rit.*



for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Bassoon

Kevin McChesney

$\text{♩} = 132$

2 3 3 3

15 *mf*

21 6

31 *mf* 2 3

41 *mf* *f* 4 3

51 2 10 3

69 *mp*

75 *cresc.* *mf* *mf* *f*

82 *poco rit.* *a tempo* 2 3

92 3 3 *ff*

102

107 6 *f* 2

119 3 3

128 *f* *rit.* *ff*



65 *mp* *cresc.*

76 *mf* *f*

82 *f* *poco rit.* *a tempo*

92 *f*

98 *ff*

103

108

113

120 *ff* *rit.*

for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Violin II

Kevin McChesney

♩ = 132

2

3

*mf*

11

17 *pizz.*

24

31

2

3

41 *arco*

4

*mf* *f*

51

*f* *mf*

2

58

2

3

*mp*

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69 *mp* *cresc.*

77 *mf* *f* *f*

83 *poco rit.* *a tempo*

93 *f*

100 *ff*

106

112

119

125 *rit.* *ff*

for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Viola

Kevin McChesney

♩ = 132

2 3

*mf*

11

17 *pizz.*

24

31 2 3

41 4 3 *arco* 2  
*mf* *f*

54 *mf*

61 2 3 3  
*mp*

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73

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

81

*f* *f* *poco rit.* *a tempo*

92

*f*

98

*ff*

104

*ff*

110

*ff*

116

*f* *ff*

124

*f* *ff* *rit.*



for my wife, Tracy

# ST. FRANCIS SUITE

## VI. Toccata #3

for 4-7 Octave Handbell Choir and Chamber Orchestra

Violoncello

Kevin McChesney

♩ = 132

2 3

11

17 pizz.

24

31 2 3

41 4 arco 3 2

mf mf f

54

mf

59 2 3 3

mp

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