

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.

Classical Guitar, Handbell Ensemble, and Chamber Orchestra:

The Scores and Parts [Fl, Ob, Cl in Bb, Bassoon, Handbell Ensemble (G4 – A7), Classical Guitar, Vln 1, Vln 2, Vla, Cello] for all movements of this suite are downloadable from Sonology Music. Each piece is available individually (listed below) and the whole suite is available as one product as well (STEP14-07).

Order is:

- (2) **Toccata #1** (STEP14-01)
- (3) **Interlude #1** (STEP14-02)
- (4) **Toccata #2** (STEP14-03)
- (5) **Sonnet** (STEP14-04)
- (6) **Interlude #2** (STEP14-05)
- (7) **Toccata #3** (STEP14-06)

No additions for extended version.

Handbell Assignments

The handbell part to the *Classical Guitar, Handbell Ensemble, and Chamber Orchestra* version of the St. Francis Suite spans the diatonic notes from G4 to A7. The part may be played by anywhere from 6 to 9 ringers. However, since the notes from G4 through C5 do not play often, it is suggested that the part be played by 6 or 7 ringers.

See the following two pages for notes on suggested assignments.

For 6 ringers, the basis for assigning is:

- 1) D5, E5 3) A5, B5/6 5) E6/7, F6/7
2) F5, G5 4) C6/7, D6/7 6) G6/7, A6/7

Note: for movement I (Tocatta #1), assigning B6 to ringer 6 may prove to be more practical than the octave assignment above.

Suggested assignments of G4-C5:

- I. Tocatta #1**
Ringer 1 plays G4 and A4
Ringer 2 plays E5 in measure 41
Ringer 4 plays B4 and C#5
- II. Interlude #1** (handbells tacet)
- III. Sonnet**
Have one ringer play E6/7, F6/7, G6, A6, and all accidentals using four-in-hand and weaving. This leaves a ringer free (position at lower end of table) to play G4 through C#5 with the following exceptions:
Ringer 1 plays Bb4 in measures 21-22 and C#5 in measures 64-65 and 71-75
Ringer 2 plays E5 in measure 65
- IV. Tocatta #2**
Ringer 3 plays A4
Ringer 4 plays duplicate Bb4 and Ringer 6 plays duplicate C5 in measures 51 and 146 – these notes may be omitted if duplicates are unavailable
Ringer 1 plays G4-C5 and Ringer 2 plays D5-G5 in measures 75-82
Ringer 1 plays C5 in measures 121-123 and measure 171
Ringer 1 plays Bb4 in measures 172-173
Ringer 2 plays Eb5 in measure 173
Ringer 2 plays E5 in measures 174-181
- V. Interlude #2**
Have one ringer play E6, F6, G6, and A6 using four-in-hand and weaving. This leaves a ringer free (position at lower end of table) to play G4 and A4 throughout.
Ringer 4 plays Bb4 and C5. In measures 23-24 and 31-32, some four-in-hand is necessary.
- VI. Tocatta #3**
Ringer 1 plays A4 and C#5
Ringer 2 plays C5
Ringer 2 plays E5 on beat 4 of measures 12 and 96, continues playing and passes to Ringer 1 in measures 13 and 97
Ringer 2 plays B4 in measures 34, 38, 118, and 122
Ringer 1 plays B4 in measures 36, 39, 120, and 123
Ringer 2 plays E5 in measure 84

For 7 ringers, the basis for assigning is:

- 1) G4-C5 where practical 2) D5, E5 3) F5, G5 4) A5, B5/6 5) C6/7, D6/7 6) E6/7, F6/7 7) G6/7, A6/7

Note: for movement I (Toccata #1), assigning B6 to ringer 7 may prove to be more practical than the octave assignment above.

One ringer cannot effectively play G4-C5 throughout, so note the following:

I. Toccata #1

Ringer 2 plays C#5 in measure 9

II. Interlude #1 (handbells tacet)

III. Sonnet

Ringer 2 plays Bb4 in measures 21-22 and C#5 in measures 64-65 and 71-75

Ringer 3 plays E5 in measure 65

IV. Toccata #2

G4-C5 is practical for one ringer

V. Interlude #2

Ringer 1 plays G4 and A4 throughout

Ringer 7 plays Bb4, C5, G6, and A6 throughout

OR

Ringer 7 moves to lower end of table and plays Bb4 and C5

Ringer 6 plays E6, F6, G6, and A6

OR

Ringer 1 plays G4-C5 where practical

Duplicate Bb4 and C5 are assigned to other ringers for measures 3-5 and 11-12

OR

Ringer 1 plays G4-C5 using four-in-hand

VI. Toccata #3

G4-C5 is practical for one ringer

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

for Classical Guitar, Handbells, and Chamber Orchestra

III. Toccata #2

Kevin McChesney

$\text{♩} = \text{c. } 172$

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Handbells, Guitar, Violin I, Violin II, Viola, and Violoncello. The key signature is D major (two sharps) and the time signature is 2/4. The Handbells part is the only one with active notation, featuring a rhythmic pattern of eighth and sixteenth notes. The other instruments have rests throughout the visible section. A large watermark 'PREVIEW' is overlaid diagonally across the score.

5

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hb.

Gtr. *f*

Vln. I

Vln. II

Vla.

Vc.

9

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

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12

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

16

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

30

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

f

f

34

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

38

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

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46

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

49

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hb. *mf*

Gtr. *mf*

Vln. I

Vln. II

Vla.

Vc. *mf*

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *cresc.*

Bsn. *mf cresc.*

Hb. *cresc.*

Gtr. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

56

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

f

f

f

f

61

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

65

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

69

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

73

Fl.

Ob.

Cl.

Bsn.

Hb. *f* mallets

Gtr.

Vln. I

Vln. II

Vla.

Vc.

77

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

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PREVIEW

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hb. (Horn), Gtr. (Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score is divided into four measures. The first measure shows the beginning of the piece with a key signature of two flats and a common time signature. The second measure contains a double bar line. The third and fourth measures show the continuation of the music. The dynamic marking *mf* (mezzo-forte) is present in the third and fourth measures for several instruments. The score is overlaid with a large, semi-transparent 'PREVIEW' watermark.

88

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

93

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

f

f

98

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Sk

f

p *f*

102

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

p

f

Sk

106

The musical score is written for a chamber orchestra and includes the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hb.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 2/4 time and begins at measure 106. The key signature has two sharps (F# and C#). The flute, oboe, and violin I parts have a dynamic marking of *p*. The guitar part has a dynamic marking of *f*. The score is watermarked with 'PREVIEW' and 'return to sonologymusic.com to purchase'.

110

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

p

f

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

cresc.

124

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

ff

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

f

f

f

f

f

f

f

133

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

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137

The image shows a page of a musical score for 'St. Francis Suite - III. Toccata #2'. The score is for a chamber orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hb.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is written in 3/4 time and features a large watermark reading 'refer to sonologymusic.com to purchase'.

142

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

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Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *cresc.*

Bsn. *mf cresc.*

Hb. *cresc.*

Gtr. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

152

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff*

Gtr. *ff*

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

160

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

fff

fff

164

The image shows a page of a musical score for 'St. Francis Suite - for Classical Guitar, Handbell Ensemble, and Chamber Orchestra - Kevin McChesney - III. Toccata #2 - Page 43'. The score is for a chamber orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hb.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music is in 2/4 time and features a large 'PREVIEW' watermark. The score is divided into measures, with a double bar line indicating a section change. The key signature is one sharp (F#).

168

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

171

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

175

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hb. *cresc.*

Gtr. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

178 *no rit.*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hb. *fff* RT

Gtr. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Flute

Kevin McChesney

♩ = c. 172

7

13

19

25

35

42

49

f

mf

Flute

54

mf *cresc.*

63

f

72

p.

86

mf

94

p. *f*

103

p.

112

f

118

Flute

125

f

134

141

mf

146

mf cresc.

151

ff

164

170

fff

176

no rit.
fff

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Oboe

$\text{♩} = \text{c. } 172$

7

13

19

25

35

41

47

mf

Oboe

53 *mf cresc.* *f* 4

62 4 *f*

70

75 5 4 *mf*

89

98 *f*

106

113 *f*

119 4

Oboe

129 *f*

135

142 *mf*

148 *mf cresc.* *ff* 4

157 4

167 *fff*

173 *mf* *cresc.*

178 *no rit.* *fff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Clarinet in B \flat

Kevin McChesney

$\text{♩} = \text{c. } 172$

7

13

19

25

37

45

mf

Clarinet in B \flat

51 *mf* *cresc.*

56 *f* 4 4 *f*

68

73 5 4

85 *mf*

93 *f*

102

110 *f*

116

Clarinet in B \flat

122

134

142

148

157

167

173

178

musical notation including rests, notes, and dynamics such as *f*, *mf*, *ff*, *cresc.*, and *no rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Bassoon

$\text{♩} = \text{c. } 172$

7

13

17

23

35

44

49

f

mf

Bassoon

53 *mf cresc.* *f*

62 *f*

70

75 *mf*

97 *f*

112 *f*

117

121 *f*

131 *f*

Bassoon

139

mf

Detailed description: This system contains measures 139 through 144. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a series of eighth-note patterns with slurs. Measure 140 has a fermata. Measure 141 is a whole rest. Measure 142 is a 3/4 time signature. Measure 143 is a 6/8 time signature. Measure 144 is a 2/4 time signature. A dynamic marking of *mf* is placed above measure 144.

145

mf cresc.

Detailed description: This system contains measures 145 through 150. It starts with a treble clef and a key signature of one sharp. The time signature is 2/4. Measures 145 and 146 are whole rests. Measure 147 is a 9/8 time signature. Measure 148 is a 2/4 time signature. Measure 149 is a 9/8 time signature. Measure 150 is a 2/4 time signature. A dynamic marking of *mf cresc.* is placed below measure 148.

151

ff

4

4

fff

Detailed description: This system contains measures 151 through 162. It starts with a treble clef and a key signature of one sharp. The time signature is 2/4. Measure 151 has a dynamic marking of *ff*. Measure 152 has a fermata. Measure 153 is a 4-measure rest. Measure 154 is a 3/4 time signature. Measure 155 is a 6-measure rest. Measure 156 is a 4-measure rest. Measure 157 is a 9/8 time signature. Measure 158 is a 2/4 time signature. Measure 159 is a 9/8 time signature. Measure 160 is a 2/4 time signature. Measure 161 is a 9/8 time signature. Measure 162 is a 2/4 time signature. A dynamic marking of *fff* is placed below measure 160.

163

Detailed description: This system contains measures 163 through 166. It starts with a treble clef and a key signature of one sharp. The time signature is 2/4. Measure 163 is a 9/8 time signature. Measure 164 is a 2/4 time signature. Measure 165 is a 9/8 time signature. Measure 166 is a 2/4 time signature.

167

Detailed description: This system contains measures 167 through 171. It starts with a treble clef and a key signature of one sharp. The time signature is 2/4. Measure 167 is a 9/8 time signature. Measure 168 is a 2/4 time signature. Measure 169 is a 9/8 time signature. Measure 170 is a 2/4 time signature. Measure 171 is a 9/8 time signature.

172

mf

cresc.

Detailed description: This system contains measures 172 through 176. It starts with a treble clef and a key signature of one sharp. The time signature is 9/8. Measure 172 is a 2/4 time signature. Measure 173 is a 6/8 time signature. Measure 174 is a 2/4 time signature. Measure 175 is a 9/8 time signature. Measure 176 is a 2/4 time signature. A dynamic marking of *mf* is placed below measure 173, and *cresc.* is placed below measure 175.

177

no rit.

fff

Detailed description: This system contains measures 177 through 181. It starts with a treble clef and a key signature of one sharp. The time signature is 9/8. Measure 177 is a 2/4 time signature. Measure 178 is a 6/8 time signature. Measure 179 is a 2/4 time signature. Measure 180 is a 9/8 time signature. Measure 181 is a 2/4 time signature. A dynamic marking of *fff* is placed below measure 177, and *no rit.* is placed above measure 177.

for my wife, Tracy
ST. FRANCIS SUITE
for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Handbells

III. Toccata #2

Kevin McChesney

Handbells Used - 37

$\text{♩} = \text{c. } 172$

f

2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

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Handbells

19 $\frac{9}{8}$ 20 $\frac{2}{4}$ 21 $\frac{9}{8}$ ff

22 $\frac{2}{4}$ 23 $\frac{9}{8}$ 24 $\frac{2}{4}$

25 $\frac{9}{8}$ 26 $\frac{2}{4}$ 27 $\frac{9}{8}$ $\frac{2}{4}$

28 $\frac{2}{4}$ 29 $\frac{6}{8}$ 30 $\frac{6}{8}$

31 $\frac{3}{4}$ 32 $\frac{3}{4}$ 33-37 **5** $\frac{3}{4}$

38 $\frac{3}{4}$ 39-45 **7** $\frac{6}{8}$ 46 $\frac{3}{4}$ 47-48 **2** $\frac{6}{8}$ $\frac{9}{8}$ $\frac{3}{4}$

Handbells

49 *mf* 50 51 * 52 53 *cresc.* 54 55 56 57 *f* 58-61 4 62 3/4 63-66 6/8 4 67-71 5 72 3/4 73-74 6/8 2 75 *f* mallets 76 77 78 79 80 81 82 83 2

*6 ringers use duplicate Bflat4 and C5 or omit notes in (). (See performance notes.)

Handbells

85-96 **12** 97 **f** 98

99 **p** Sk 100 **f** 101

102 103 **p** Sk 104 **f**

105 106 107

108 109 110

111 112 113

114 115 116

117 118 119

Handbells

Handbell musical score, measures 120-156. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The music consists of chords and melodic lines. Measure 120 is a whole rest. Measure 121 starts with a forte (*f*) dynamic. Measure 122 has a flat sign (b) above the staff. Measure 123 is marked *cresc.*. Measure 124 has a flat sign (b) above the staff. Measure 125 is marked *ff*. Measures 126-128 show complex chordal textures. Measures 129-133 and 135-141 are indicated by thick black bars, representing rests or sustained chords. Measure 134 has a 3/4 time signature. Measure 142 has a 3/4 time signature. Measure 143 has a 6/8 time signature. Measure 144 has a 9/8 time signature. Measure 145 has a 2/4 time signature. Measure 146 has a 9/8 time signature. Measure 147 has a 2/4 time signature. Measure 148 has a 9/8 time signature and is marked *cresc.*. Measure 149 has a 2/4 time signature. Measure 150 has a 9/8 time signature. Measure 151 has a 2/4 time signature. Measure 152 has a 6/8 time signature and is marked *ff*. Measures 153-156 are indicated by a thick black bar, representing a rest or sustained chord. Measure 156 has a 3/4 time signature.

Handbells

Handbell musical score, measures 157-181. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 157 is in 3/4 time. Measure 158 is a whole rest. Measure 162 is in 4/4 time. Measure 163 is in 2/4 time. Measure 164 is in 9/8 time. Measure 165 is in 2/4 time. Measure 166 is in 9/8 time. Measure 167 is in 2/4 time. Measure 168 is in 9/8 time. Measure 169 is in 2/4 time. Measure 170 is in 9/8 time. Measure 171 is in 2/4 time. Measure 172 is in 9/8 time. Measure 173 is in 2/4 time. Measure 174 is in 6/8 time. Measure 175 is in 9/8 time. Measure 176 is in 9/8 time. Measure 177 is in 9/8 time. Measure 178 is in 9/8 time. Measure 179 is in 9/8 time. Measure 180 is in 9/8 time. Measure 181 is in 9/8 time. The score includes dynamic markings: *fff* (measures 162-165), *mf* (measures 174-177), *cresc.* (measure 175), and *no rit.* (measure 178). There is also a *RT* marking above measure 181. A large watermark 'Return to SonologyMusic.com to purchase' is overlaid on the score.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Guitar

Kevin McChesney

$\text{♩} = \text{c. } 172$

7

11

16

21

26

32

f

ff

1/2CII

1/2CII

Guitar

38 $1/2CII$

44 $1/2CVII$ $1/2CVII$

49 $1/2CV$ $1/2CIII$ $1/2CI$ $1/2CI$

53 $1/2CII$ $1/2CII$

58 $1/2CVII$

63 $1/2CVII$

73

mf

cresc.

f

2 5 3 4 6

2 5 3 4 6

2

Guitar

83

CI

1/2CII

12

f *mf* *f*

a *m*

99

③

a *m*

4

109

1/2CVII

f

113

② ③ ②

117

1/2CVII

121

③ ②

cresc.

Guitar

124

ff

1/2

129

f

1/2CII

133

f

1/2CII

138

f

1/2CVII

142

mf

1/2CVII

1/2CV

1/2CIII

1/2CI

146

cresc.

1/2CI

Guitar

150 $\frac{1}{2}$ CII $\frac{1}{2}$ CII

155 $\frac{1}{2}$ CVII $\frac{1}{2}$ CVII

162

165 $\frac{1}{2}$ CV $\frac{1}{2}$ CIII

170

173

177

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Violin I

Kevin McChesney

$\text{♩} = \text{c. } 172$

8

15

21

ff

26

32

f

37

43

mf

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Violin I

50

57

63

73

88

97

105

113

119

Violin I

125 *ff* *f*

131

137

143 *mf*

150 *ff* *cresc.*

161 *fff*

167

174 *mf* *cresc.*

178 *no rit.* *fff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Violin II

$\text{♩} = \text{c. } 172$

8

15

21

ff

27

33

f

38

44

> mf

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Violin II

51

57

62

73

88

97

105

113

119

Violin II

125 *ff*

131

137

142 *mf*

149 *ff* *cresc.*

160 *fff*

166

173 *mf* *cresc.*

178 *no rit.* *fff*

for my wife, Tracy

ST. FRANCIS SUITE

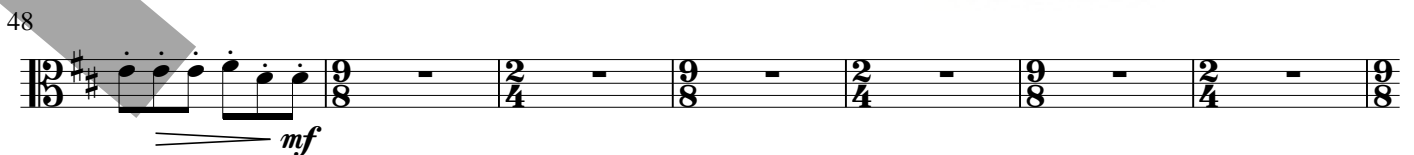
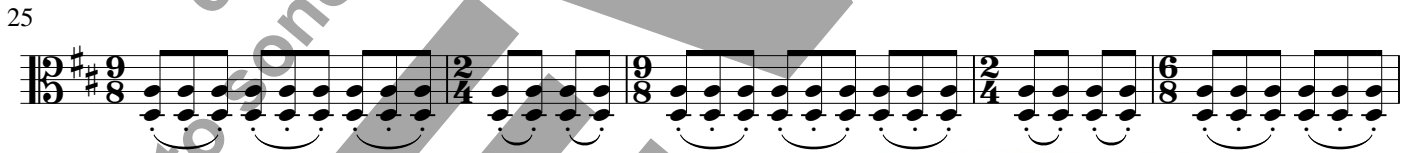
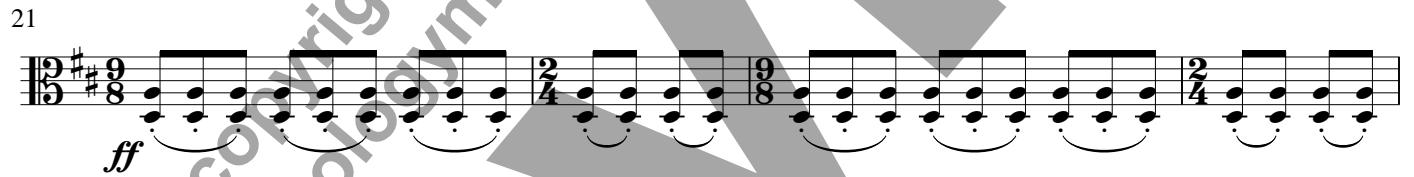
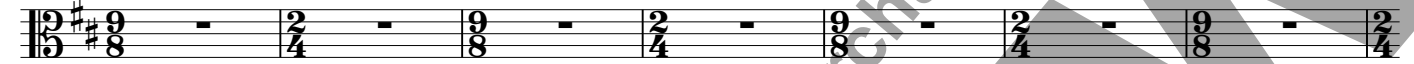
for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Viola

III. Toccata #2

Kevin McChesney

♩ = c. 172



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Viola

64

55

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

61

67

4 3 2 5 3 4

85

mf

91

97

f

103

109

116

f

120

Viola

125

ff *f*

131

137

143

mf

150

ff *cresc.*

160

fff

166

173

mf *cresc.*

178

fff

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Violoncello

$\text{♩} = \text{c. } 172$

8

15

21

ff

25

29

f

34

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Violoncello

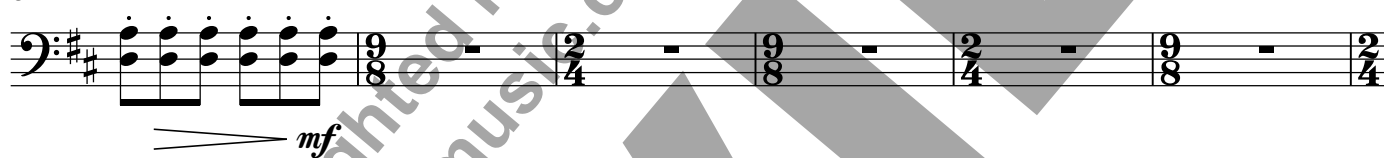
38



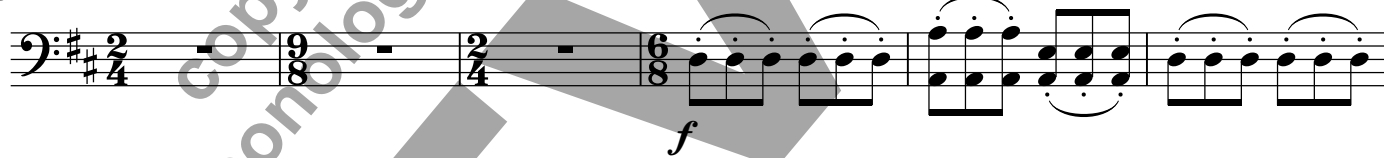
43



48



54



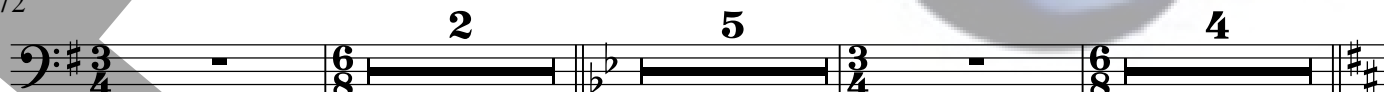
60



65



72



Violoncello

85



mf

90



95



f

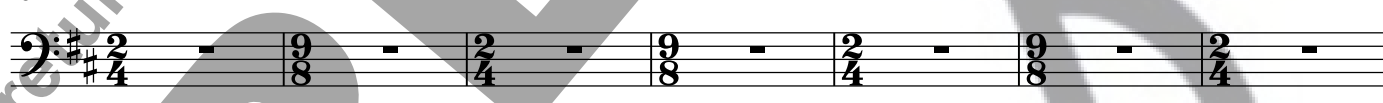
100



105



110



117



120



Violoncello

125

Musical notation for measures 125-129. The key signature is one sharp (F#) and the time signature is 6/8. The music consists of eighth-note chords with slurs. Dynamics include *ff* and *f*.

130

Musical notation for measures 130-134. The key signature is one sharp (F#) and the time signature is 6/8. The music consists of eighth-note chords with slurs. A 3/4 time signature change is indicated at measure 133.

135

Musical notation for measures 135-139. The key signature is one sharp (F#) and the time signature is 6/8. The music consists of eighth-note chords with slurs.

140

Musical notation for measures 140-144. The key signature is one sharp (F#) and the time signature is 6/8. The music consists of eighth-note chords with slurs. A 3/4 time signature change is indicated at measure 141. A dynamic marking of *mf* is present at the end of the system.

145

Musical notation for measures 145-149. The key signature is one sharp (F#) and the time signature is 2/4. The music consists of whole notes with rests.

150

Musical notation for measures 150-154. The key signature is one sharp (F#) and the time signature is 2/4. The music consists of whole notes with rests. A dynamic marking of *5* is present above measure 151.

Violoncello

158

ff *cresc.*

162

fff

166

fff

170

fff

174

mf *cresc.*

178 *no rit.*

fff