

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 (Toccata #1), assigning B6 to ringer 6 may prove to be more practical than the octave assignment above.

Suggested assignments of G4-C5:

- I. Toccata #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. Toccata #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. Toccata #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, Handbell Ensemble, and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

♩ = 132

The musical score is arranged for a chamber ensemble. It features the following instruments and parts:

- Flute:** Rests throughout the piece.
- Oboe:** Rests throughout the piece.
- Clarinet in Bb:** Rests throughout the piece.
- Bassoon:** Rests throughout the piece.
- Handbells:** Rests throughout the piece.
- Guitar:** Features a melodic line starting in the first measure, marked *mf*. The piece is in 4/4 time with a key signature of two sharps (F# and C#).
- Violin I:** Rests throughout the piece.
- Violin II:** Rests throughout the piece.
- Viola:** Rests throughout the piece.
- Violoncello:** Rests throughout the piece.

The score is divided into four measures. The first measure is in 4/4 time. The second measure is in 7/8 time. The third measure is in 4/4 time. The fourth measure is in 4/4 time.

5

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

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9

Fl.

Ob.

Cl.

Bsn.

Hb. LV mf R LV

Gtr.

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Fl.

Ob.

Cl.

Bsn.

Hb. LV R

Gtr.

Vln. I

Vln. II

Vla.

Vc.

17

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hb.

Gtr.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

21

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

25

Fl.

Ob.

Cl. *mf*

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

29

Fl.

Ob. *mf*

Cl.

Bsn. *mf*

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LVmf

LV

R

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

LV

R

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

44

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

mf

arco

mf

arco

mf

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

mf

mf

mf

56

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

60

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

65

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

70

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

mp ∇ *mf*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hb.

Gtr. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

82 *poco rit.* *a tempo*

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.

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Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

f

f

f

f

Fl.

Ob.

Cl.

Bsn.

Hb. R LV LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

99

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

103

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

107

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

111

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

115

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

f

LV

LV

f

Fl.

Ob.

Cl.

Bsn.

Hb. R LV LV LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

123

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

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127

rit.

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hb. *ff*

Gtr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Flute

$\text{♩} = 132$

2 3 3 3

15 *mf*

20

25

29 2

35 3 4

47 *mf* *f*

52 10 3 3

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Oboe

Kevin McChesney

The musical score is written for Oboe in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 132. The score consists of seven staves of music, with measure numbers 12, 31, 40, 50, 55, and 76 indicated at the start of their respective lines. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes, and articulation marks like accents and slurs are used throughout. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes several bar lines and repeat signs, indicating complex rhythmic structures and phrasing.

Oboe

83 *poco rit.* *a tempo*

92

109 *ff*

113

119

126 *f* *rit.* *ff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Clarinet in B \flat

Musical score for Clarinet in B \flat , Toccata #3, measures 1-84. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 132. The score consists of eight staves of music. Measure numbers 15, 28, 33, 46, 52, 69, and 74 are indicated at the beginning of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *f*, *mp*, *cresc.*, and *(mf)*. There are also markings for *2*, *3*, *4*, and *9* above certain notes, likely indicating fingerings or articulation. The score is overlaid with a large, semi-transparent watermark that reads 'Return to sonologymusic.com to purchase'.

Clarinet in B \flat

80 *poco rit. a tempo*

88

101 *ff*

106

111

116

125 *f* *ff* *rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Bassoon

♩ = 132

2 3 3 3

15 *mf*

21 *mf*

32 2 3 4

45 *mf* *f*

52 2 10 3

Bassoon

69 *mp*

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

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

92 3 3 *ff*

102

107 6 *ff* 2

119 3 3

128 *f* *rit.* *ff*

for my wife, Tracy
ST. FRANCIS SUITE
for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra
VI. Toccata #3

Handbells

Kevin McChesney

Handbells Used - 26

Handbell notation including notes, rests, and dynamic markings (mf, R, LV).

Tempo marking: ♩ = 132

Measure numbers: 1, 2, 3, 4-6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16

Handbell counts: 2, 3, 4-6, 3, 7, 16

Handbells

33 *LV mf* 34 35 36 *LV* *R* *LV*

37 38 39 40 *LV* *LV* *R*

41-44 **4** 45 46-48 **3** 49

50-51 **2** 52 53 54 *f* *mf*

55-63 **9** 64 65-67 **3** 68

69-71 **3** 72 73-75 **3** 76

77-82 **6** 83 84 *poco rit.* *a tempo* 85-86 **2** *f*

Handbells

87 88-90 3 91 92

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111 112

113 114 115 116

LV *f* R LV

LV R

ff

The musical score is written on a single treble clef staff with a key signature of one sharp (F#). It begins at measure 87 with a whole rest. Measures 88-90 are marked with a '3' above the staff, indicating a triplet. Measure 91 starts with a 7/8 time signature, and measure 92 returns to 4/4. Measures 93-100 feature a melodic line with eighth and sixteenth notes, accompanied by chords. Measures 101-116 consist of dense chordal textures, with a dynamic marking of *ff* starting at measure 101. The piece concludes at measure 116 with a 4/4 time signature.

Handbells

Musical score for Handbells, measures 117-131. The score is written on a single treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The music consists of a melodic line in the upper voice and a bass line in the lower voice. The upper voice begins with a quarter rest in measure 117, followed by eighth and sixteenth notes. The lower voice provides accompaniment with chords and moving lines. Measure 119 features a change in time signature to 7/8. Measure 123 features a change in time signature to 4/4. Measure 129 is marked with a 4-measure rest and the instruction *rit.*. Measure 130 features a change in time signature to 7/8. Measure 131 ends with a fermata. Dynamics include *f* (forte) at the beginning and *ff* (fortissimo) at the end. Performance instructions include *LV* (left hand) and *R* (right hand).

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Guitar

Kevin McChesney

$\text{♩} = 132$

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of quarter note = 132. The first system starts with a dynamic marking of *mf*. The score consists of six systems, each with a treble staff and a bass staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various fingering numbers (1-4) and articulation marks such as slurs and accents. A large, semi-transparent watermark reading 'Return to Sonologymusic.com to purchase' is overlaid diagonally across the page.

Guitar

24 $\frac{1}{2}$ CV

28 $\frac{1}{2}$ CV $\frac{1}{2}$ CII

31 $\frac{1}{2}$ CV

34 $\frac{1}{2}$ CII

37 CII

40

The musical score is written on a single treble clef staff with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a measure number on the left. Above the staff, there are performance markings: $\frac{1}{2}$ CV (half note, curved bow) and $\frac{1}{2}$ CII (half note, curved bow, second position). The notation includes various rhythmic values, accidentals, and fingerings. A large, semi-transparent watermark is overlaid diagonally across the page, reading 'return to sonologymusic.com to purchase'.

Guitar

43

45

47

50

53

Guitar

61 $\frac{1}{2}$ CII $\frac{1}{2}$ CI *mp*

65 $\frac{1}{2}$ CII $\frac{1}{2}$ CI

69 $\frac{1}{2}$ CII

72 $\frac{1}{2}$ CI $\frac{1}{2}$ CII

74 $\frac{1}{2}$ CI $\frac{1}{2}$ CX *cresc.* *mf*

78 $\frac{1}{2}$ CVIII $\frac{1}{2}$ CX *f*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six systems of music, each with a measure number on the left. The first system (measures 61-64) starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with dotted half notes. Chords $\frac{1}{2}$ CII and $\frac{1}{2}$ CI are indicated above the staff. The second system (measures 65-68) continues the melodic and bass lines, with $\frac{1}{2}$ CII and $\frac{1}{2}$ CI chords. The third system (measures 69-71) shows the melodic line moving up and down, with $\frac{1}{2}$ CII chords. The fourth system (measures 72-73) features a change in the bass line and includes $\frac{1}{2}$ CI and $\frac{1}{2}$ CII chords. The fifth system (measures 74-77) includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, with $\frac{1}{2}$ CI and $\frac{1}{2}$ CX chords. The sixth system (measures 78-81) is marked forte (*f*) and features $\frac{1}{2}$ CVIII and $\frac{1}{2}$ CX chords, with a final flourish.

Guitar

82 $\frac{1}{2}$ CVIII *poco rit.*

85 *a tempo*

89

93

97

Guitar

101 *ff*

103

106 1/2CV

109

112 1/2CVIII 1/2CV 1/2CII

115 1/2CV 1/2CVII

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a treble staff and a bass staff. Measure numbers 101, 103, 106, 109, 112, and 115 are indicated at the start of their respective systems. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 4, 3, 1, 2, 3, 4, 1, 2, 3, 4, 0, 1, 2, 3, 4). Dynamic markings include *ff* (fortissimo) at measure 101. Performance instructions like *Return to SonologyMusic.com to purchase* are overlaid diagonally across the page. Specific fingering or technique markings include 1/2CV, 1/2CVIII, 1/2CII, and 1/2CVII.

Guitar

117

f

121

124

② ③ ④ ③

cresc.

128

rit.

130

ff

for my wife, Tracy

ST. FRANCIS

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Violin I

Kevin McChesney

♩ = 132

mf

pizz.

arco

mf

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Violin I

48 *f* *f* 2

54 *mf*

59 *mp* 2 3

68 *mp* *cresc.*

76 *mf* *f*

81 *f* *poco rit.*

85 *a tempo* 2 3

Violin I

93

98

102

107

112

117

125

f

ff

2

3

4

rit.

ff

Detailed description: This block contains the musical score for Violin I, measures 93 through 125. The music is written in treble clef with a key signature of one sharp (F#). The score consists of six staves. The first five staves (measures 93-112) feature a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The sixth staff (measures 117-125) contains several measures of rests, indicated by a '2' above the first measure and a '3' above the second measure, followed by a '4' above the third measure. The piece concludes with a final measure containing a half note and a whole note, both marked with a forte (*ff*) dynamic. A 'rit.' (ritardando) marking is placed above the first measure of the final staff. A large, semi-transparent watermark reading 'return to sonogymusic.com to purchase' is overlaid diagonally across the page.

Violin II

51

f *mf*

57

mp

65

mp

75

cresc. *mf*

80

f *f* *f* *f* *poco rit.*

85 *a tempo*

a tempo

Violin II

93

f

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This musical staff covers measures 93 to 98. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a dynamic marking of *f*. The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. There are rests in measures 95 and 96.

99

ff

This musical staff covers measures 99 to 104. It continues with the same key signature and time signature. The dynamic marking changes to *ff*. The notation features eighth notes and quarter notes, with a crescendo hairpin leading into the *ff* section.

105

This musical staff covers measures 105 to 109. The notation consists of eighth notes and quarter notes, maintaining the *ff* dynamic.

110

This musical staff covers measures 110 to 114. It continues with eighth notes and quarter notes in the *ff* dynamic.

115

2 3

This musical staff covers measures 115 to 123. It features a sequence of rests, with a '2' above a 4/4 measure and a '3' above a 4/4 measure, indicating a two-measure and three-measure rest respectively. The staff ends with a 4/4 time signature.

124

4 rit. *ff*

This musical staff covers measures 124 to 128. It begins with a 4/4 time signature, followed by a 4-measure rest marked with a '4'. The tempo marking *rit.* (ritardando) is present. The staff concludes with a 4/4 time signature and a dynamic marking of *ff*.

Viola

68

77

87

95

101

107

113

120

f \leftarrow *ff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violoncello

VI. Toccata #3

Kevin McChesney

♩ = 132

2 3

11

17 pizz.

23

29 2 3

39 4 arco 3

mf mf

50 2

f mf

57 2

mp

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Violoncello

64

77

87

96

102

109

115

124

mp < mf

poco rit. a tempo

mf < f

f

ff

rit.

f < ff