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

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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.

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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.

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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

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For 7 ringers, the basis for assigning is:

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

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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.

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Prayer Before the Crucifix

"Most High, Glorious God, (Toccata #1)
enlighten the darkness of my mind, (Interlude #1)
give me right faith, (Toccata #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. (Toccata #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.

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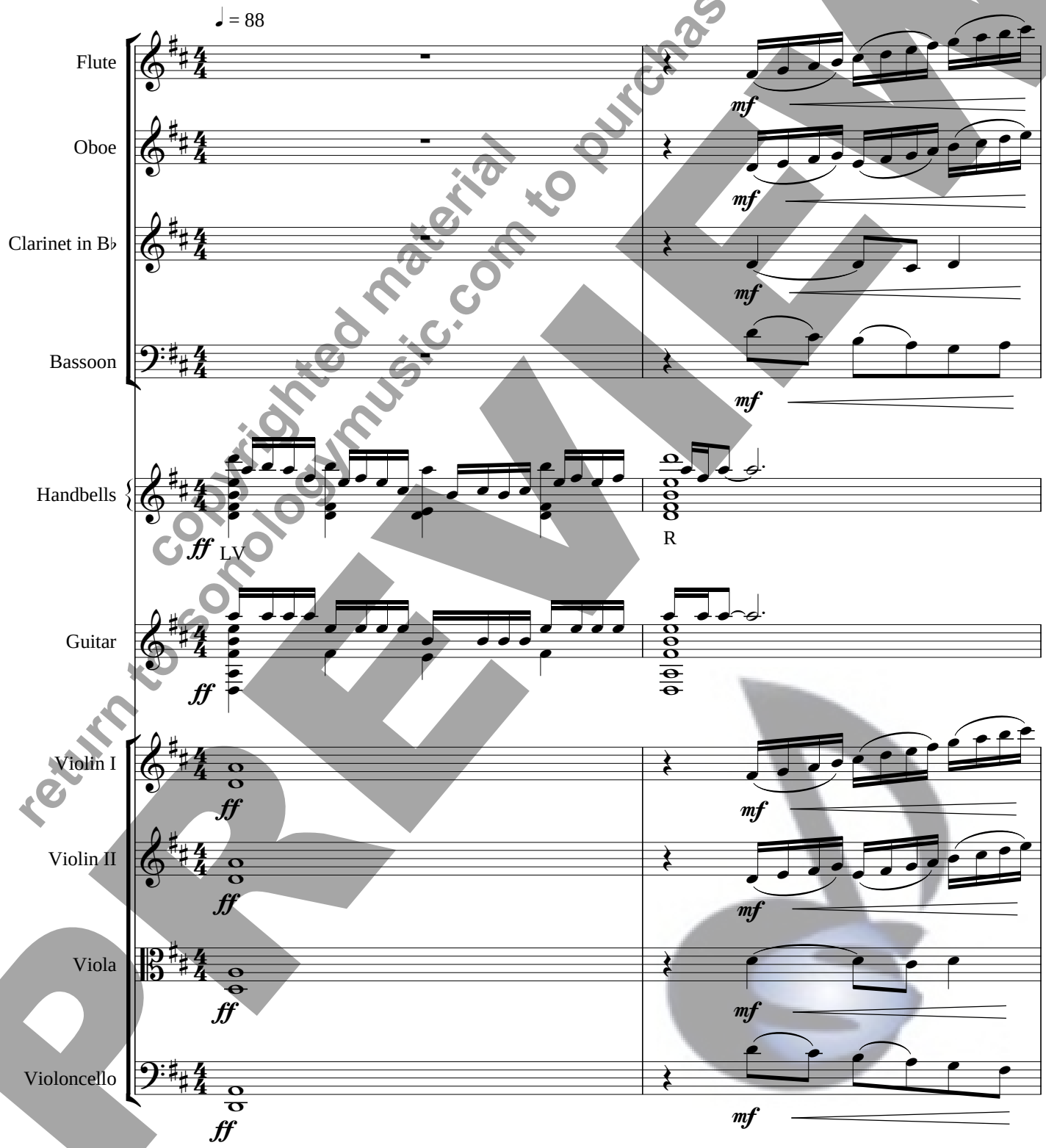
for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble, and Chamber Orchestra

I. Toccata #1

Kevin McChesney



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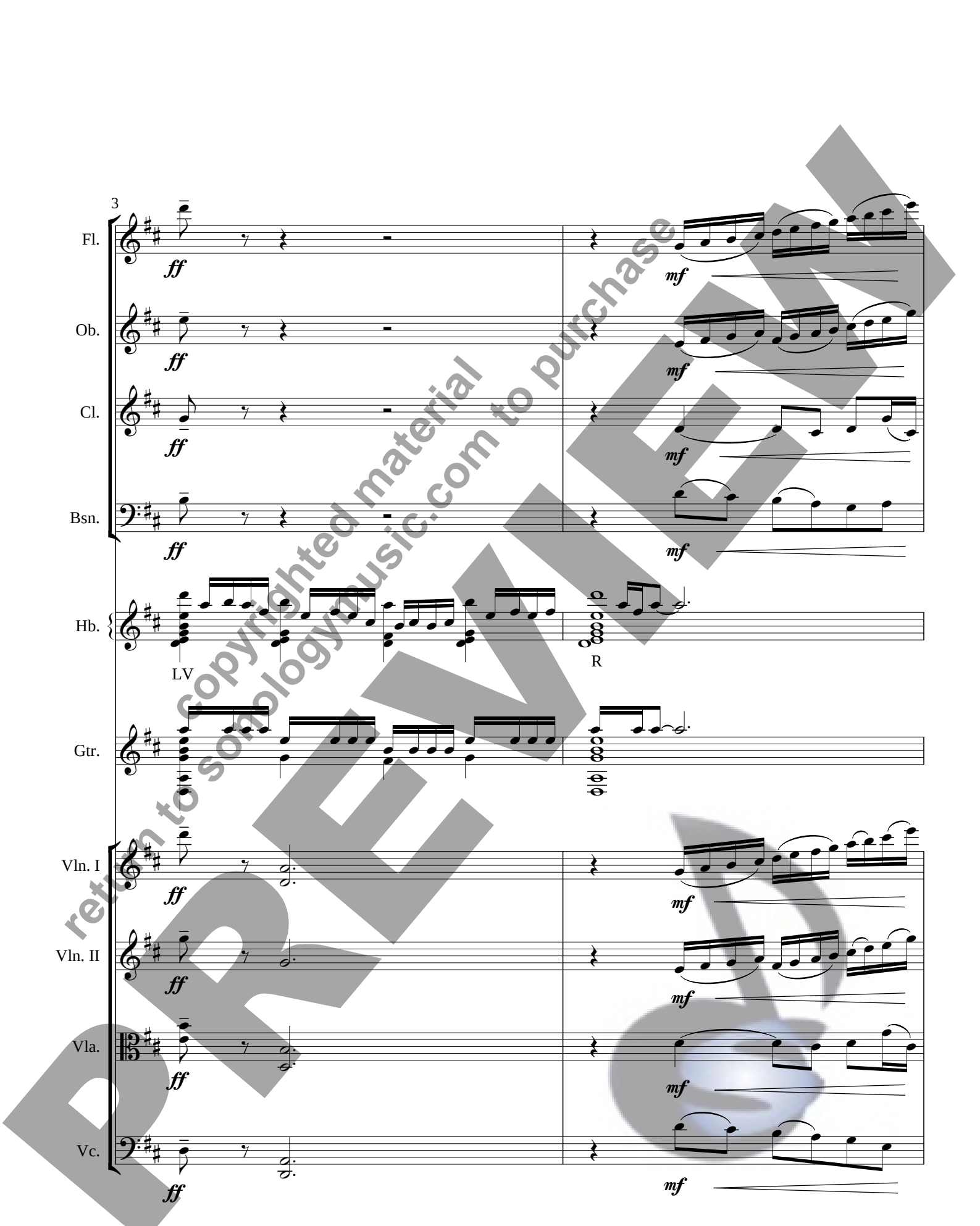

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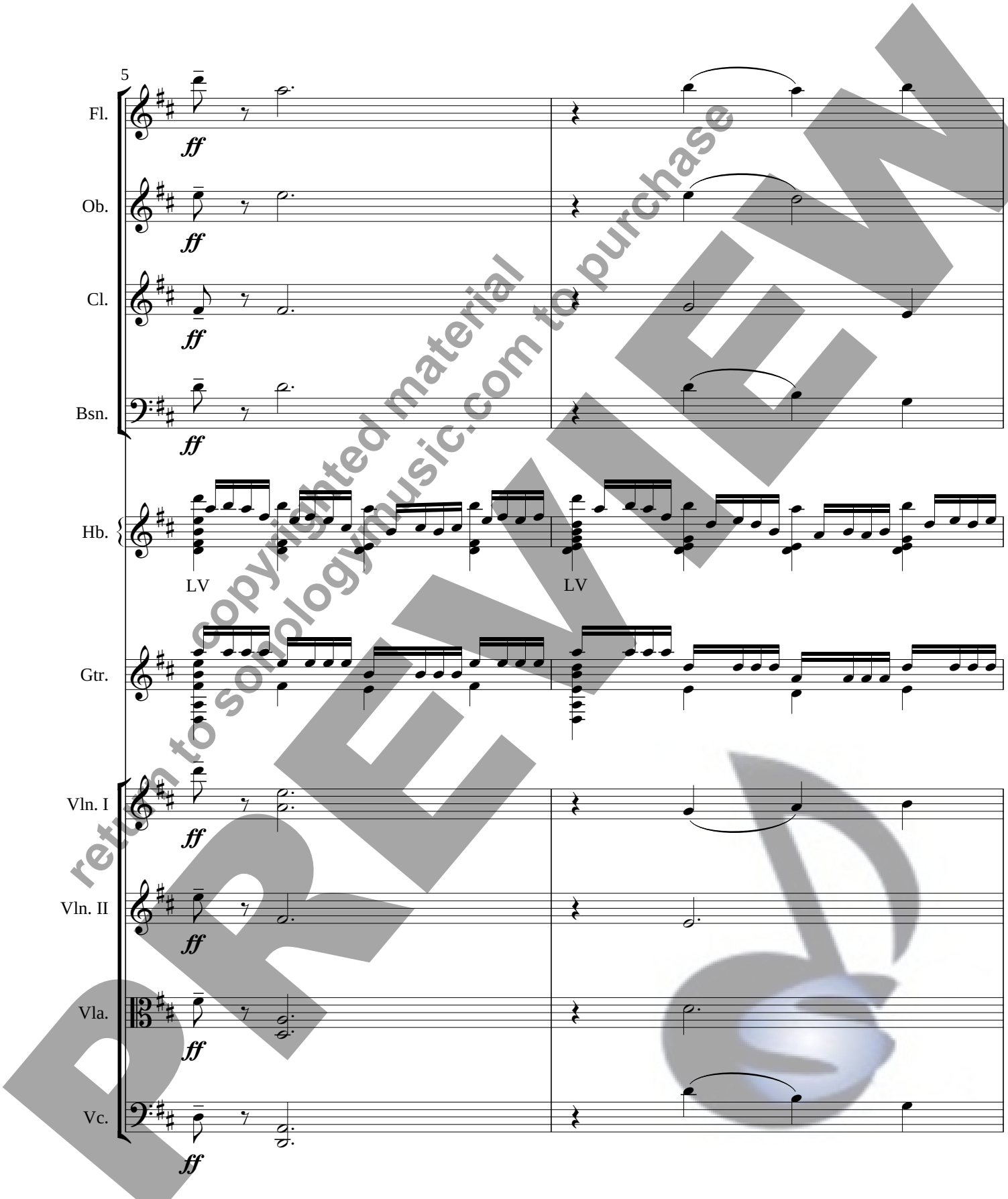

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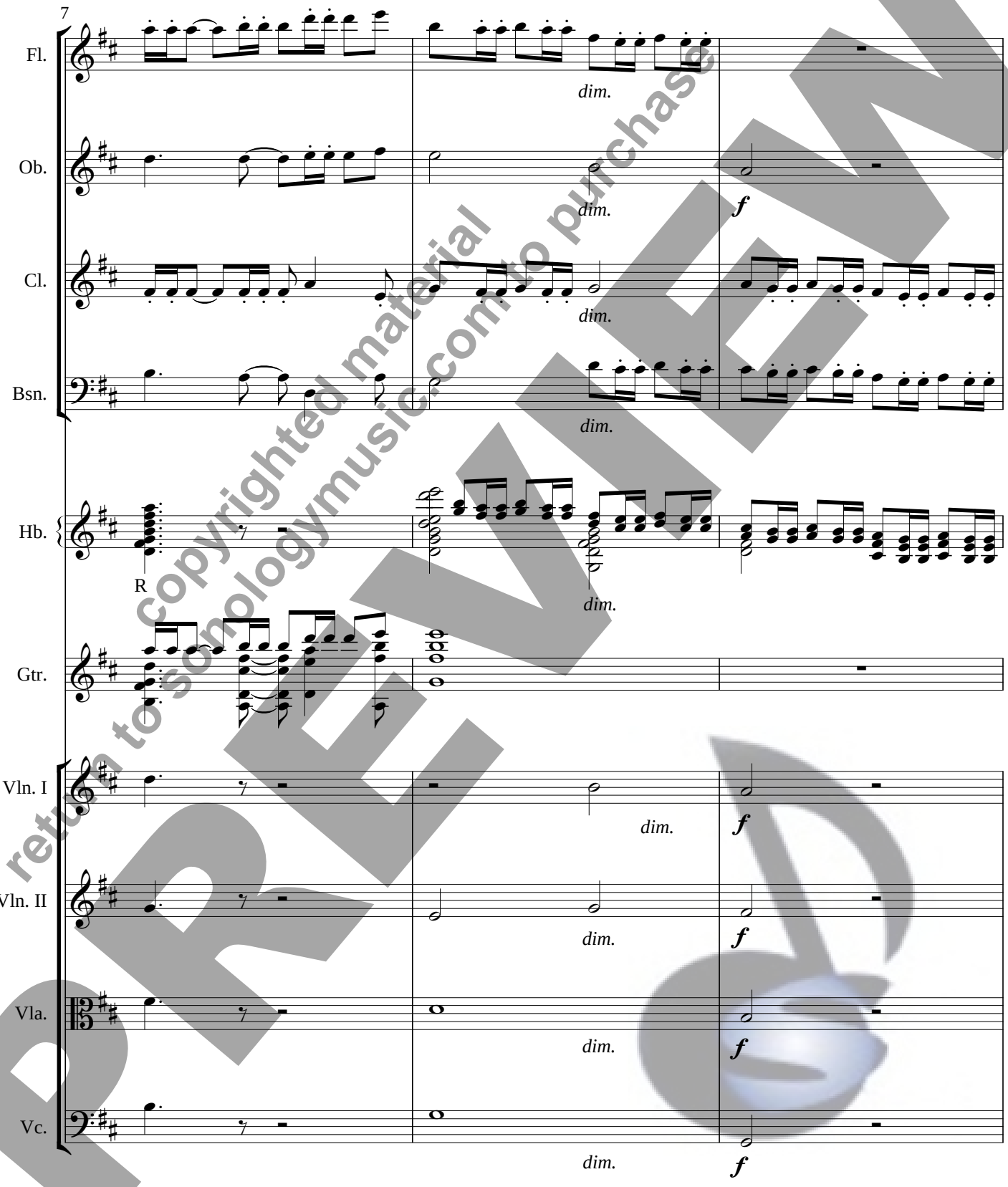

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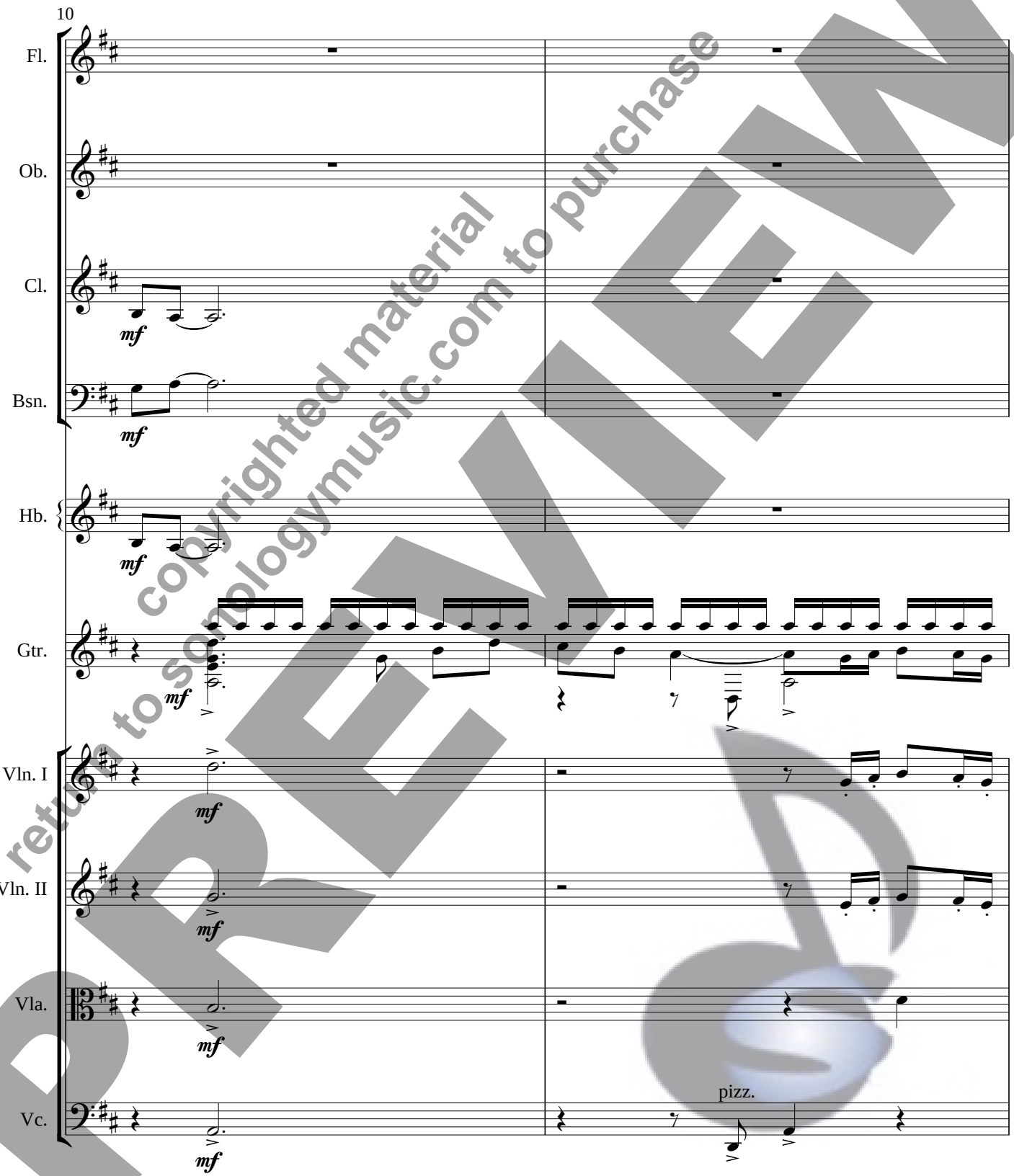

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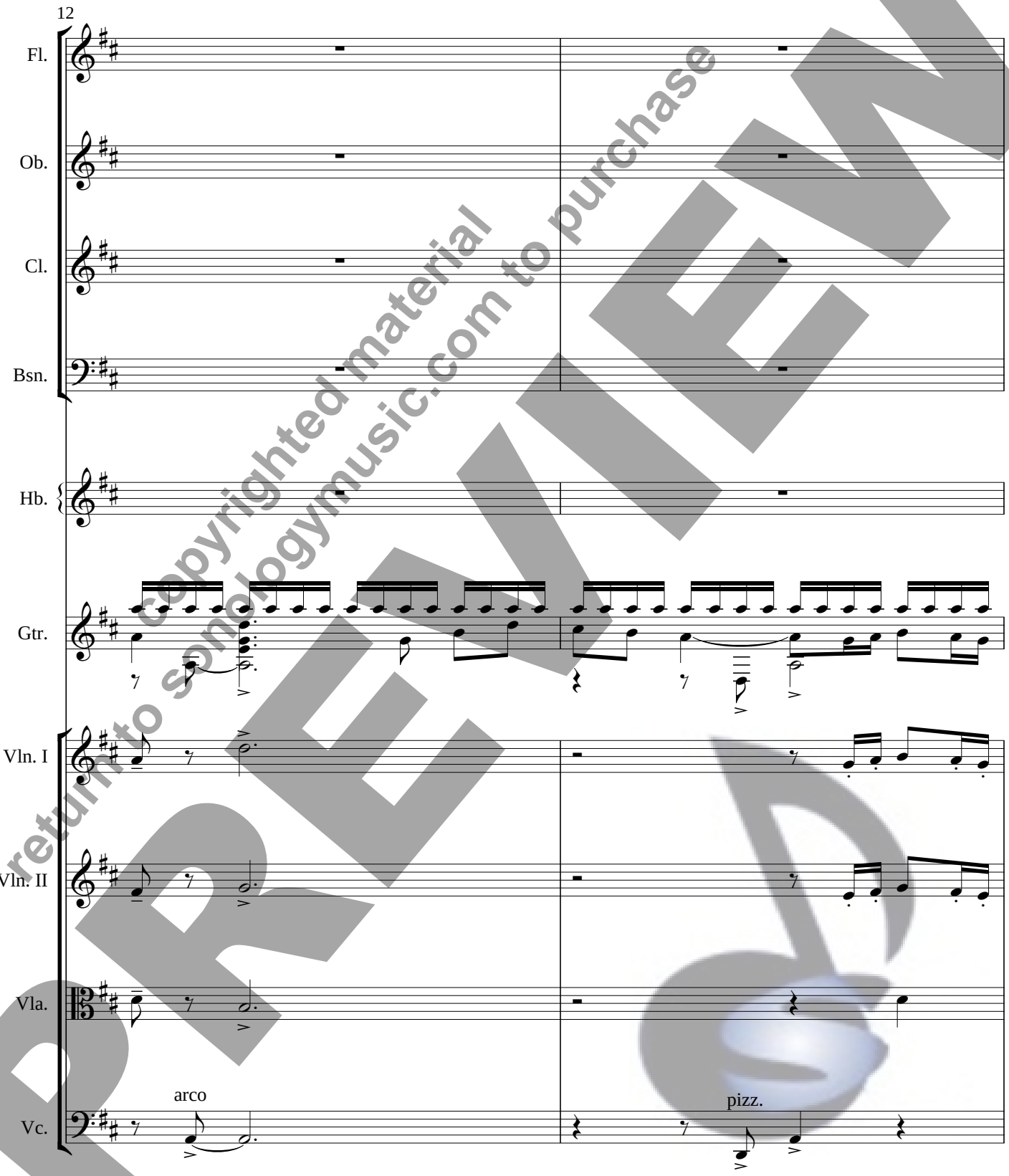

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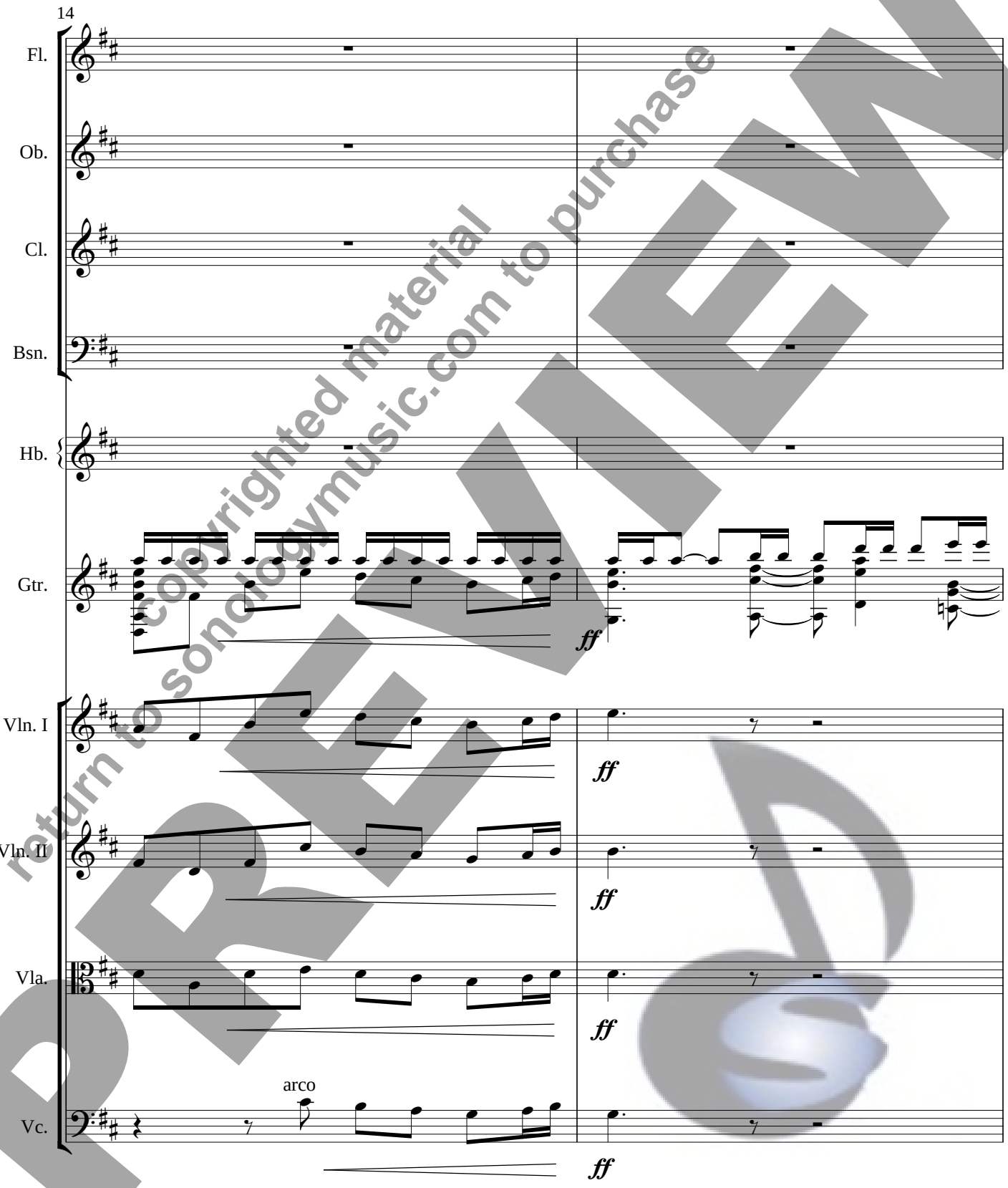

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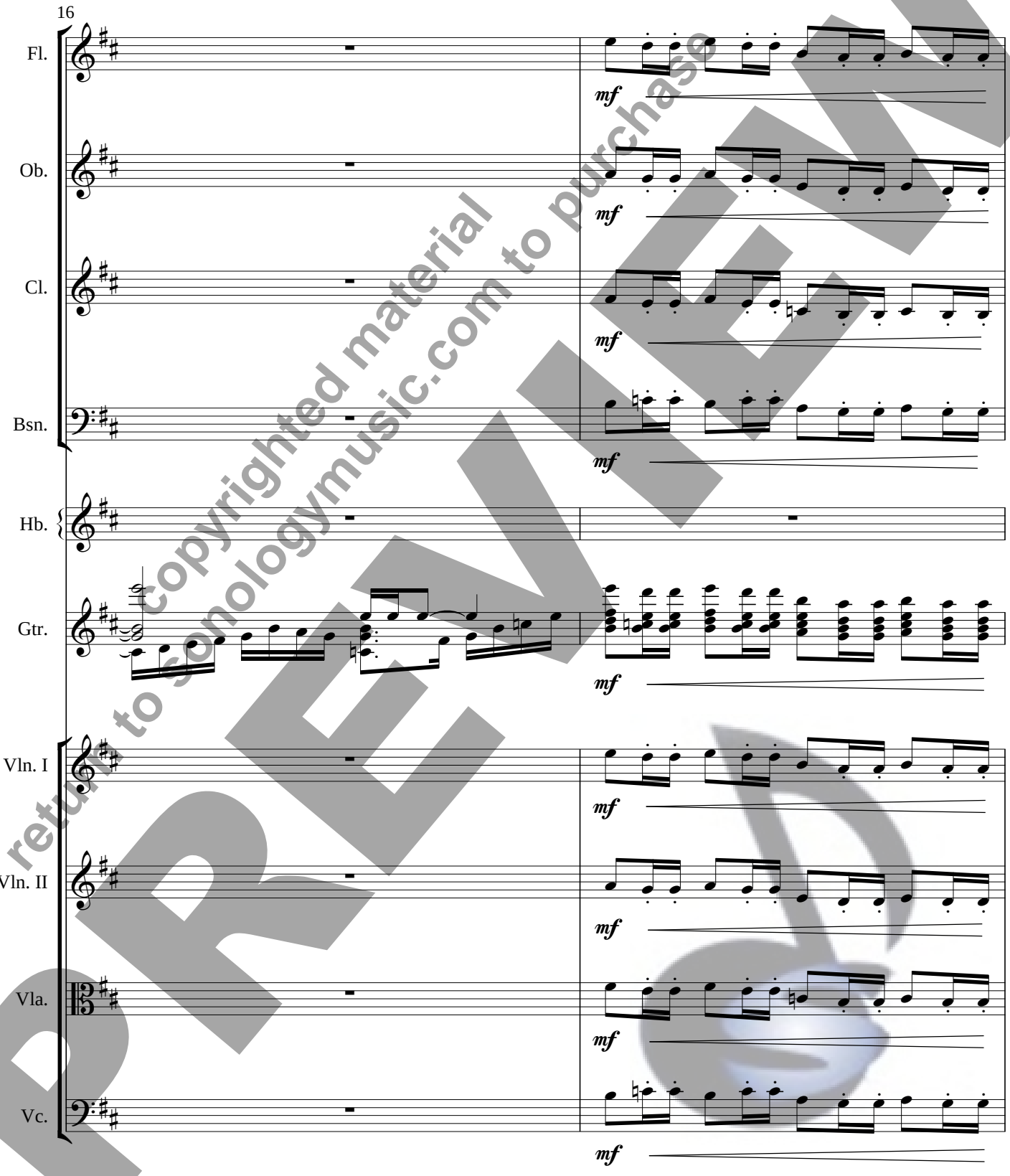

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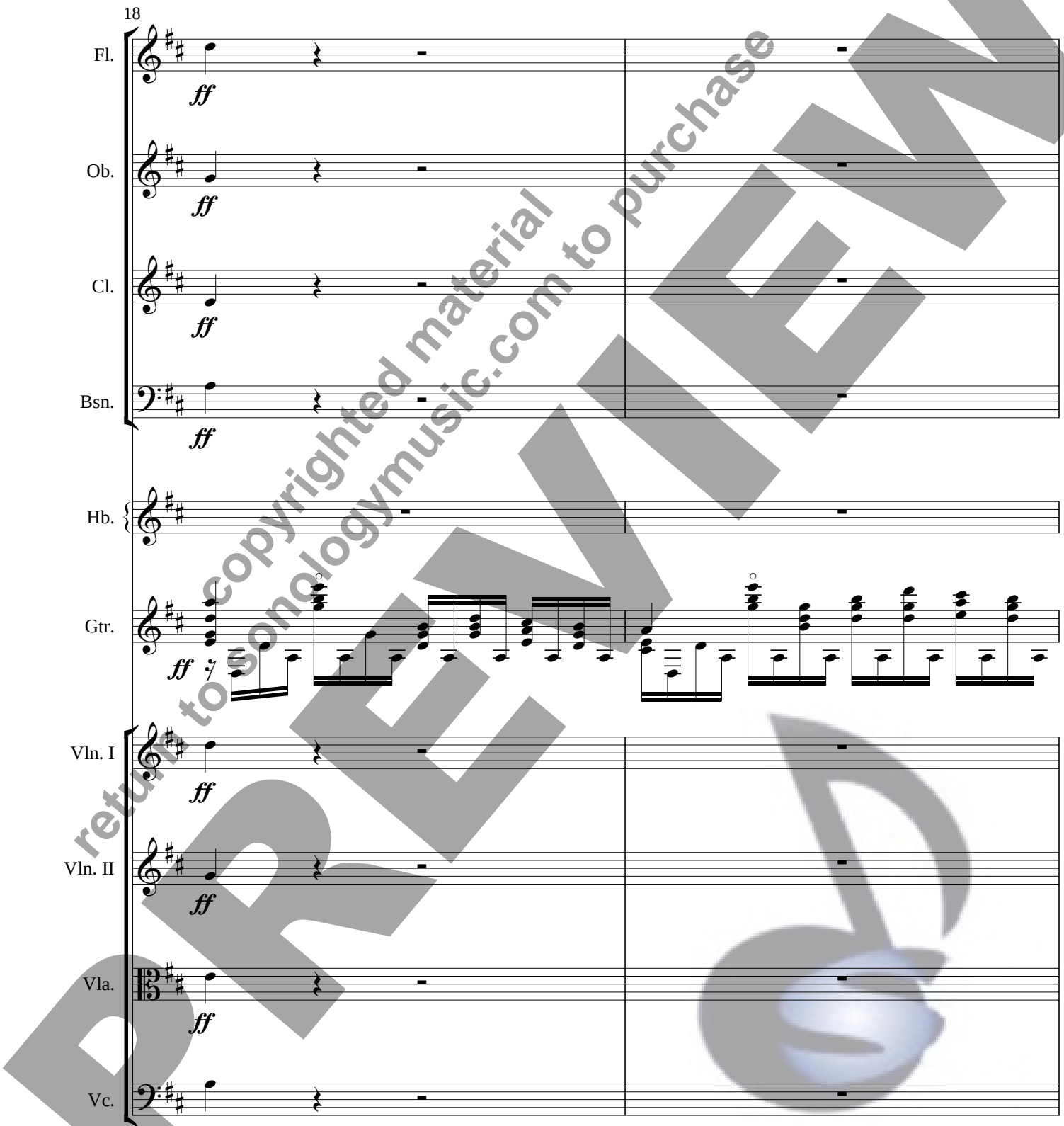

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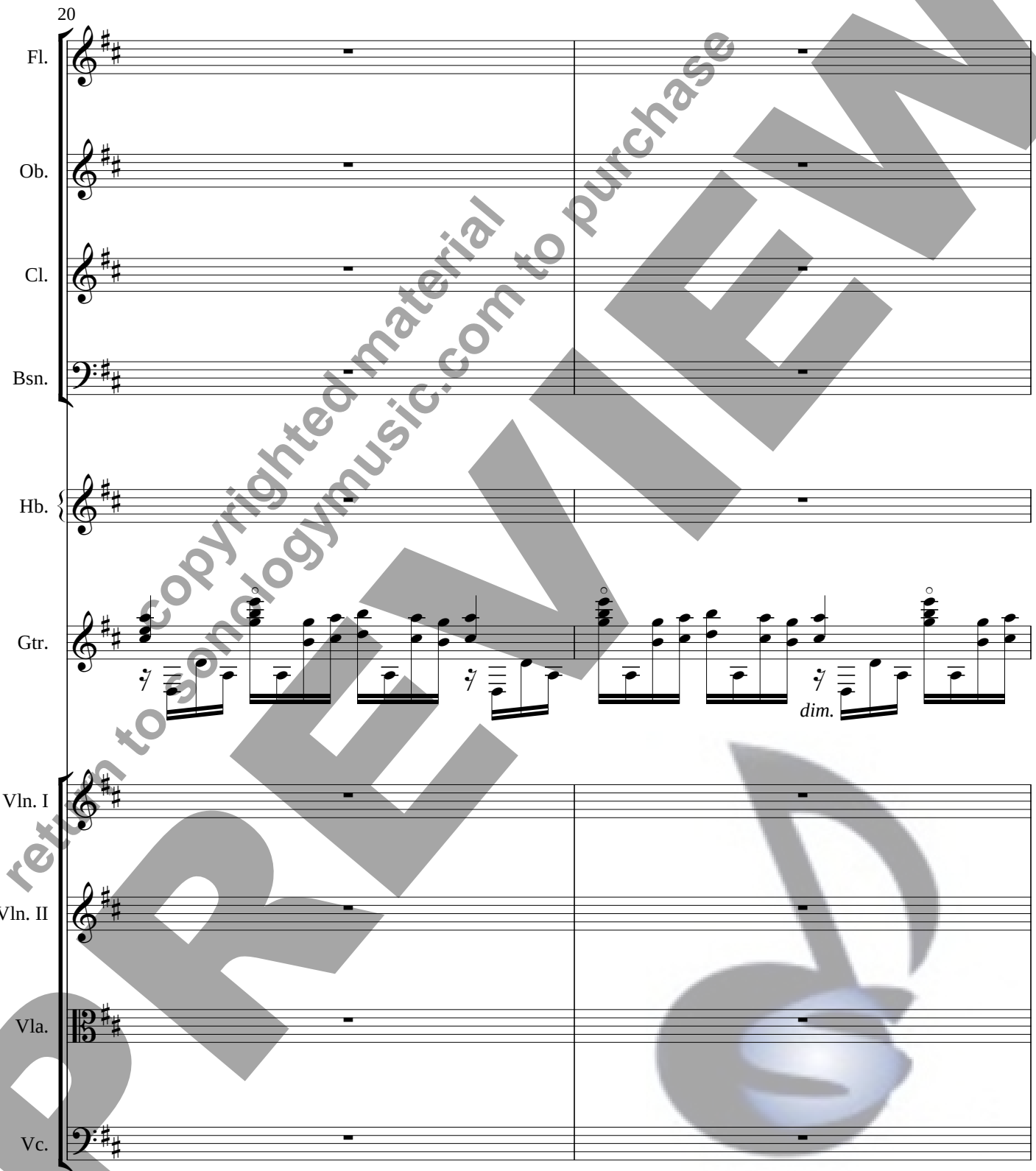

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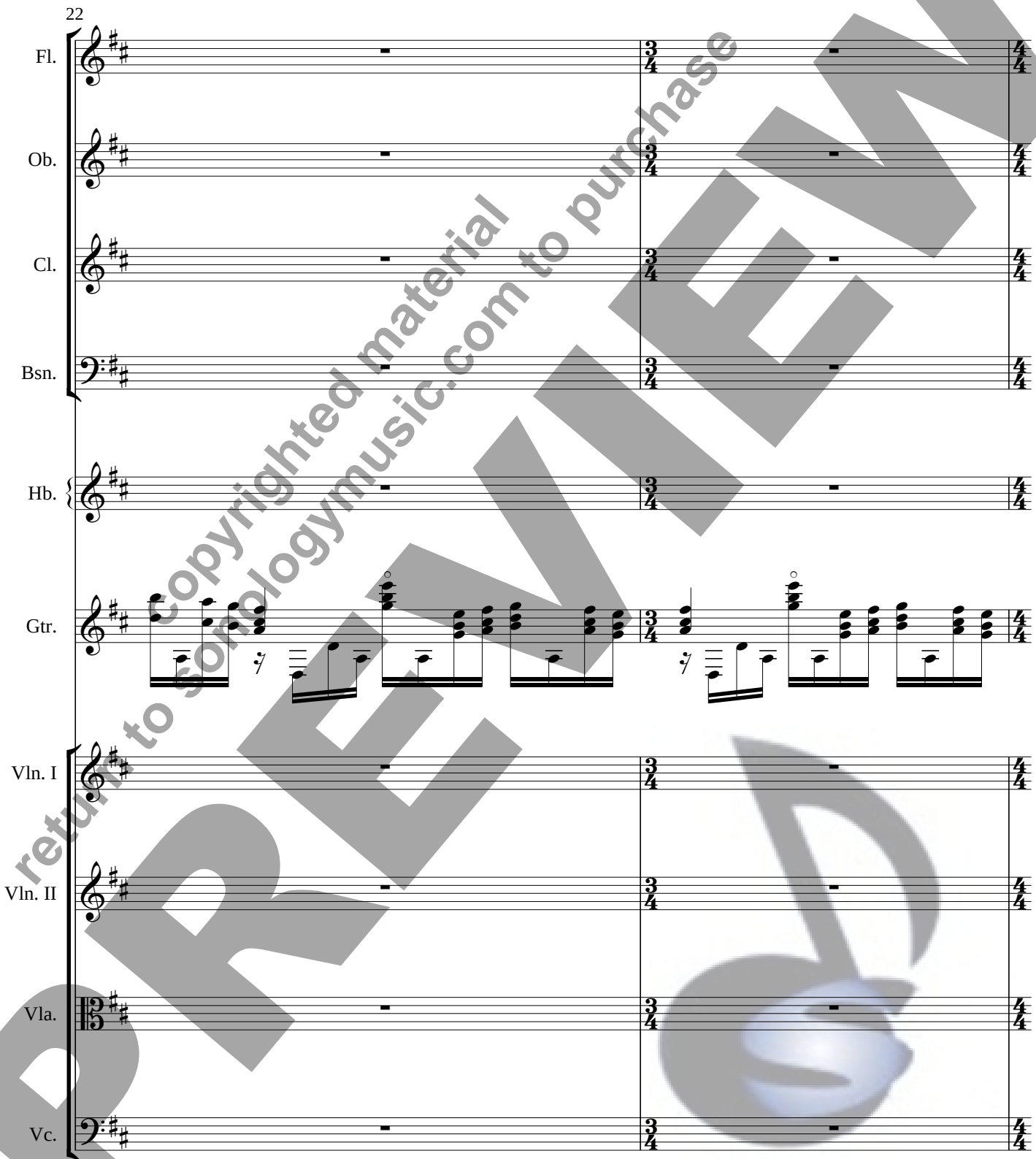

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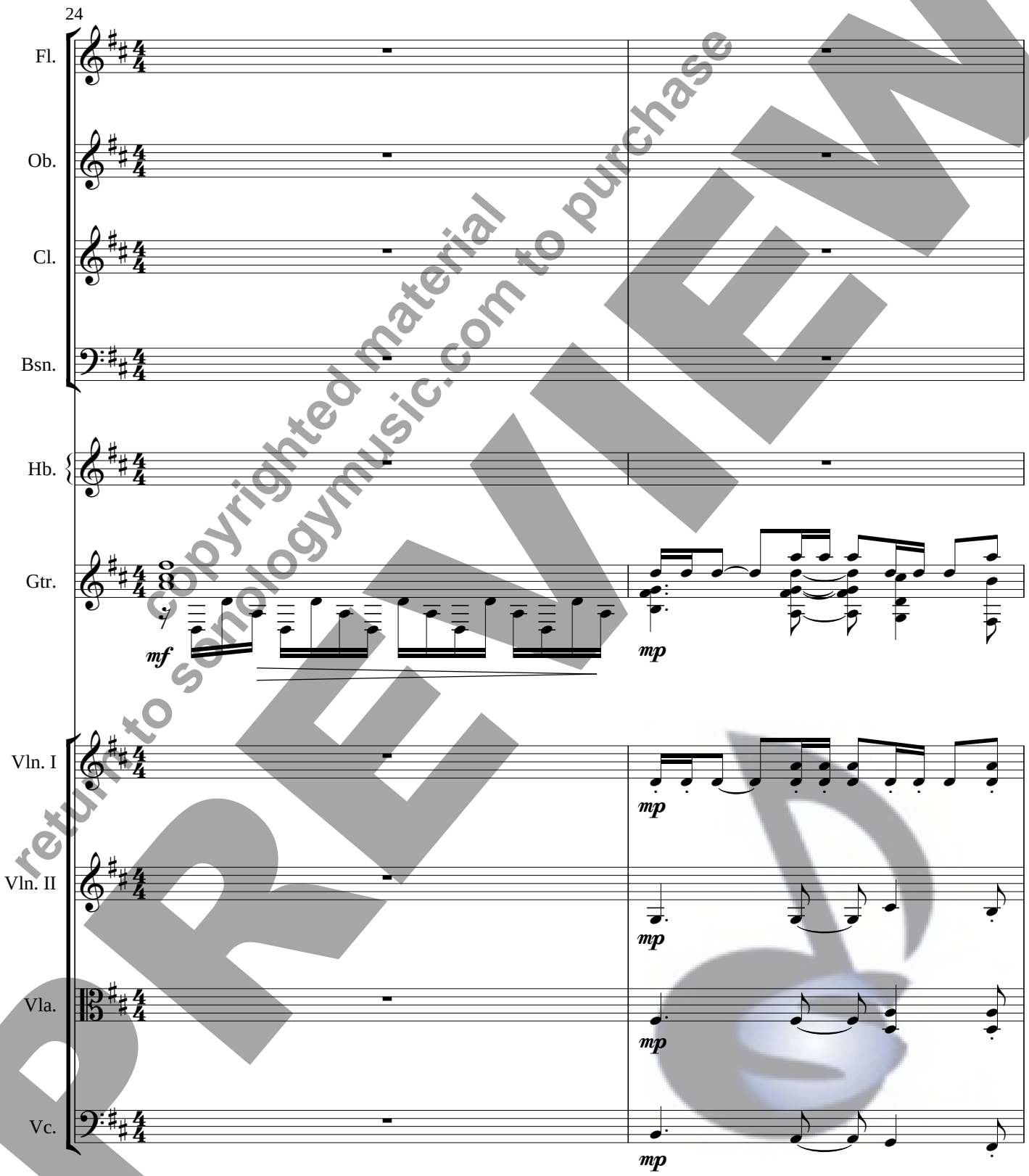

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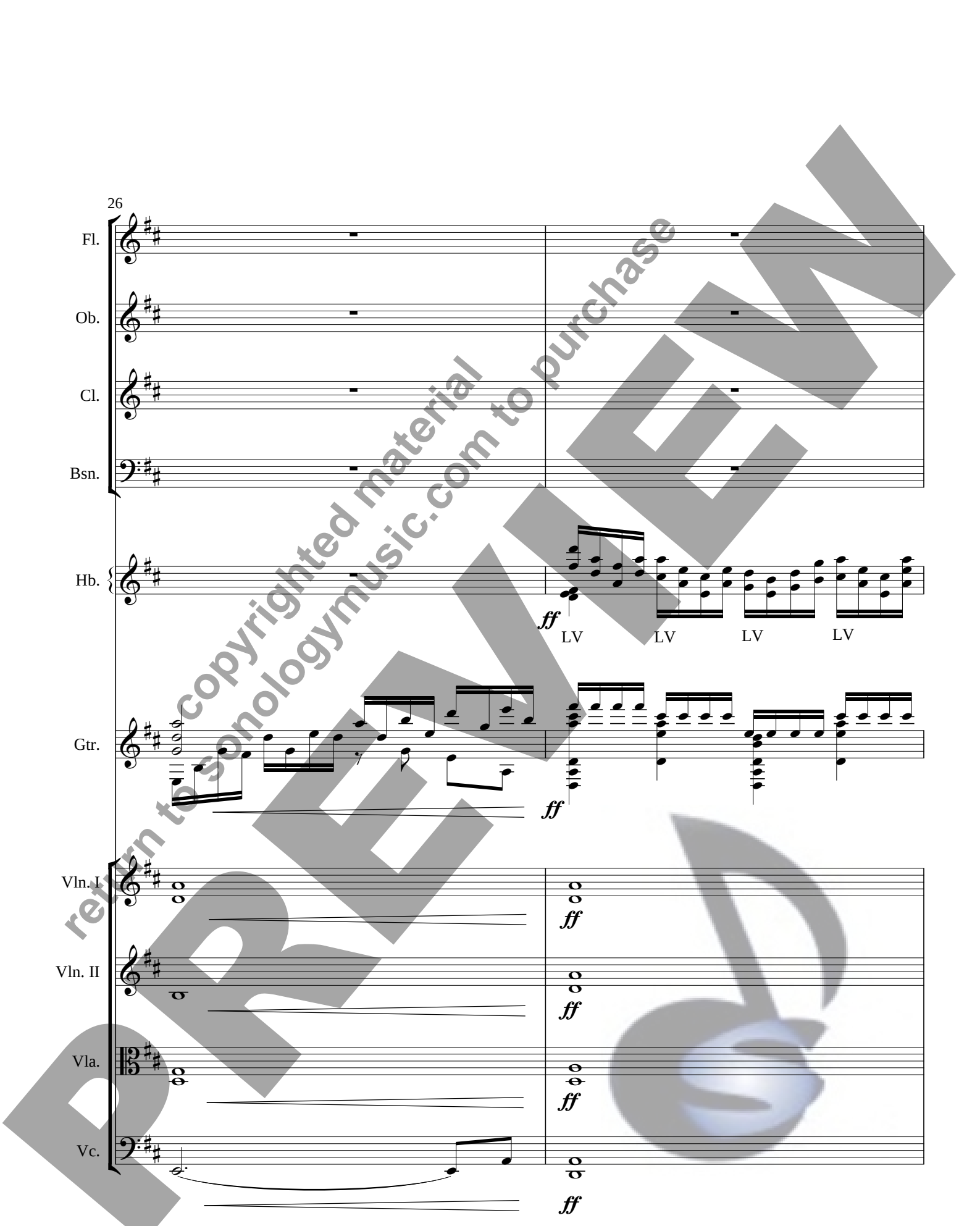

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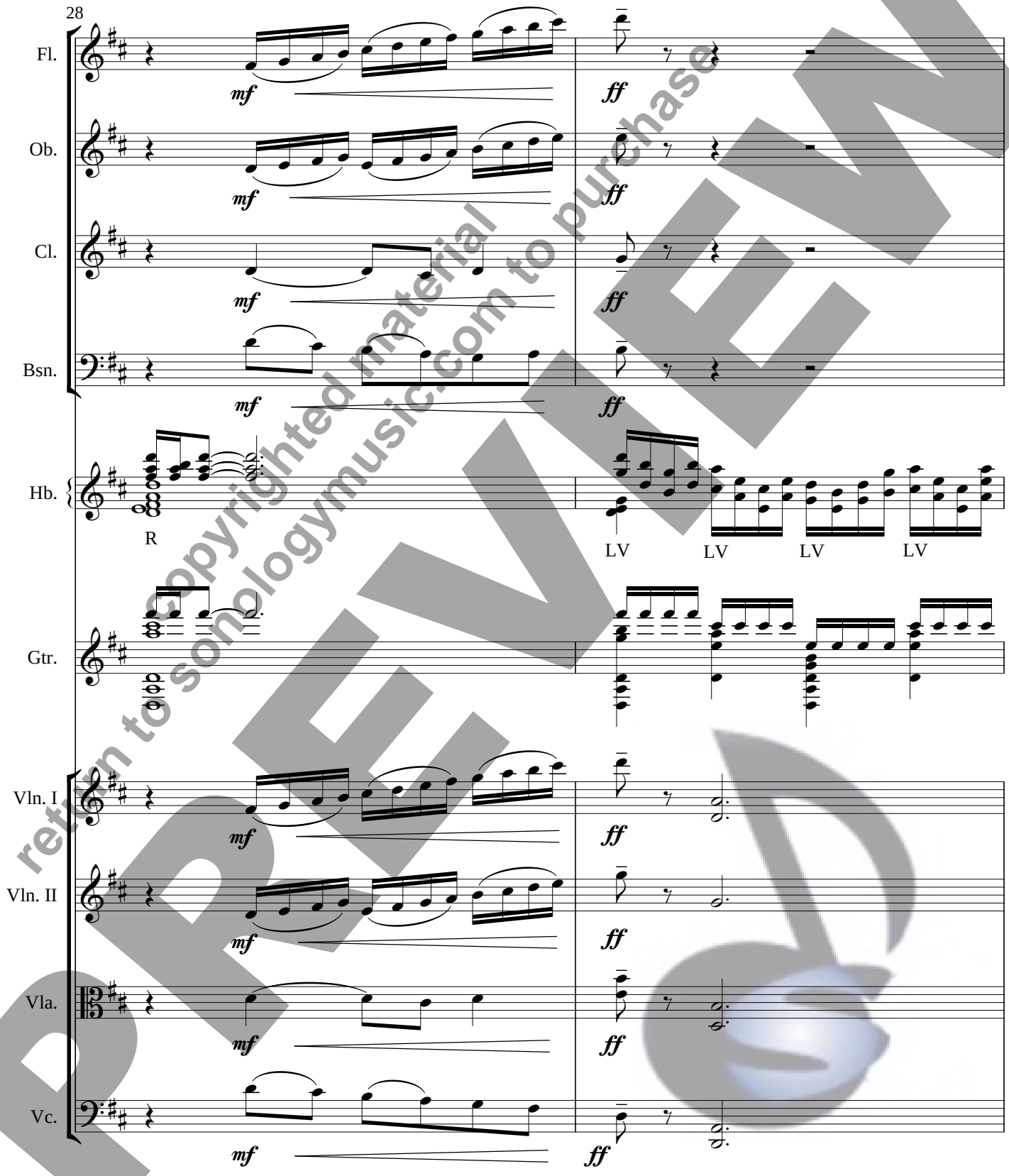

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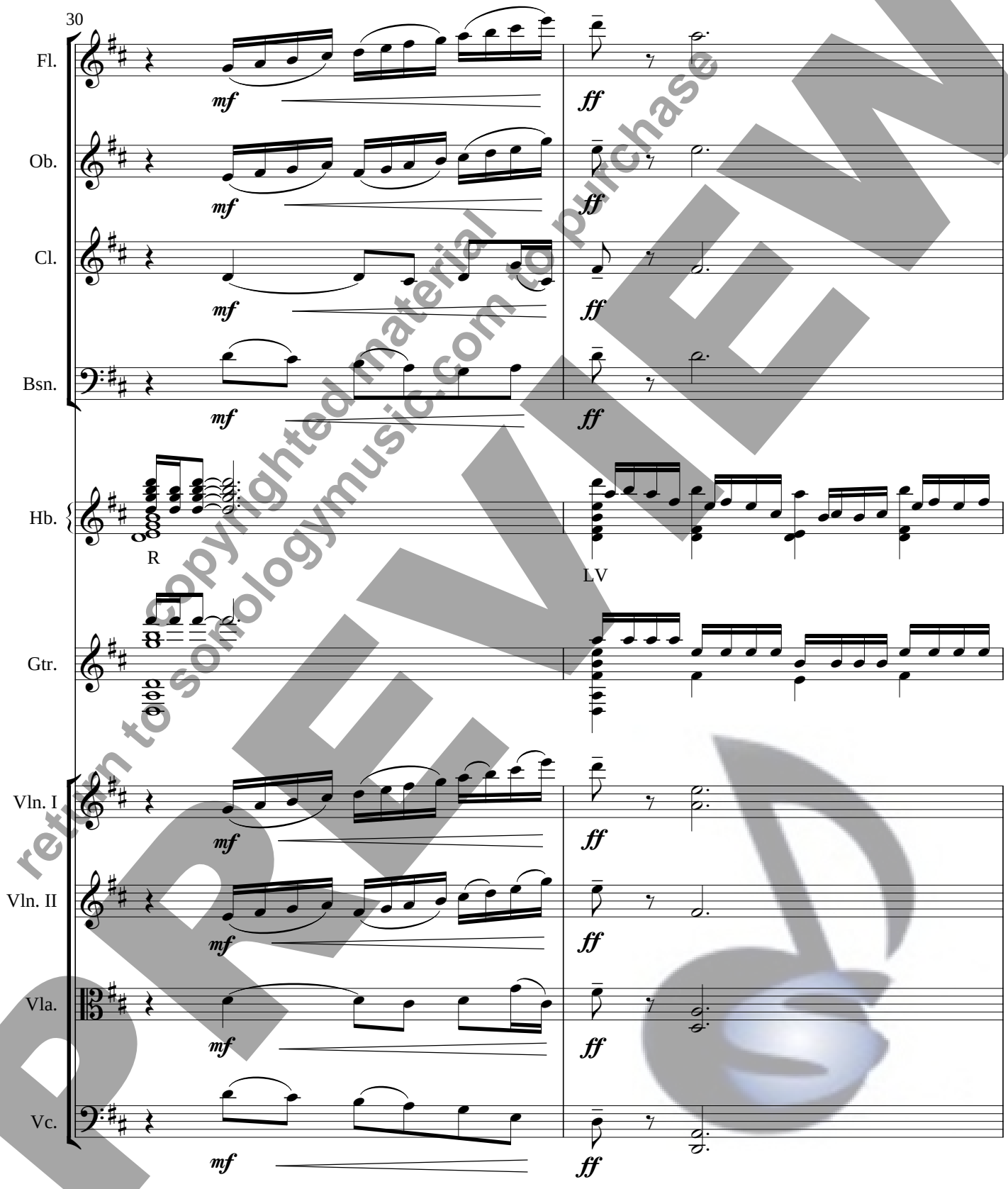

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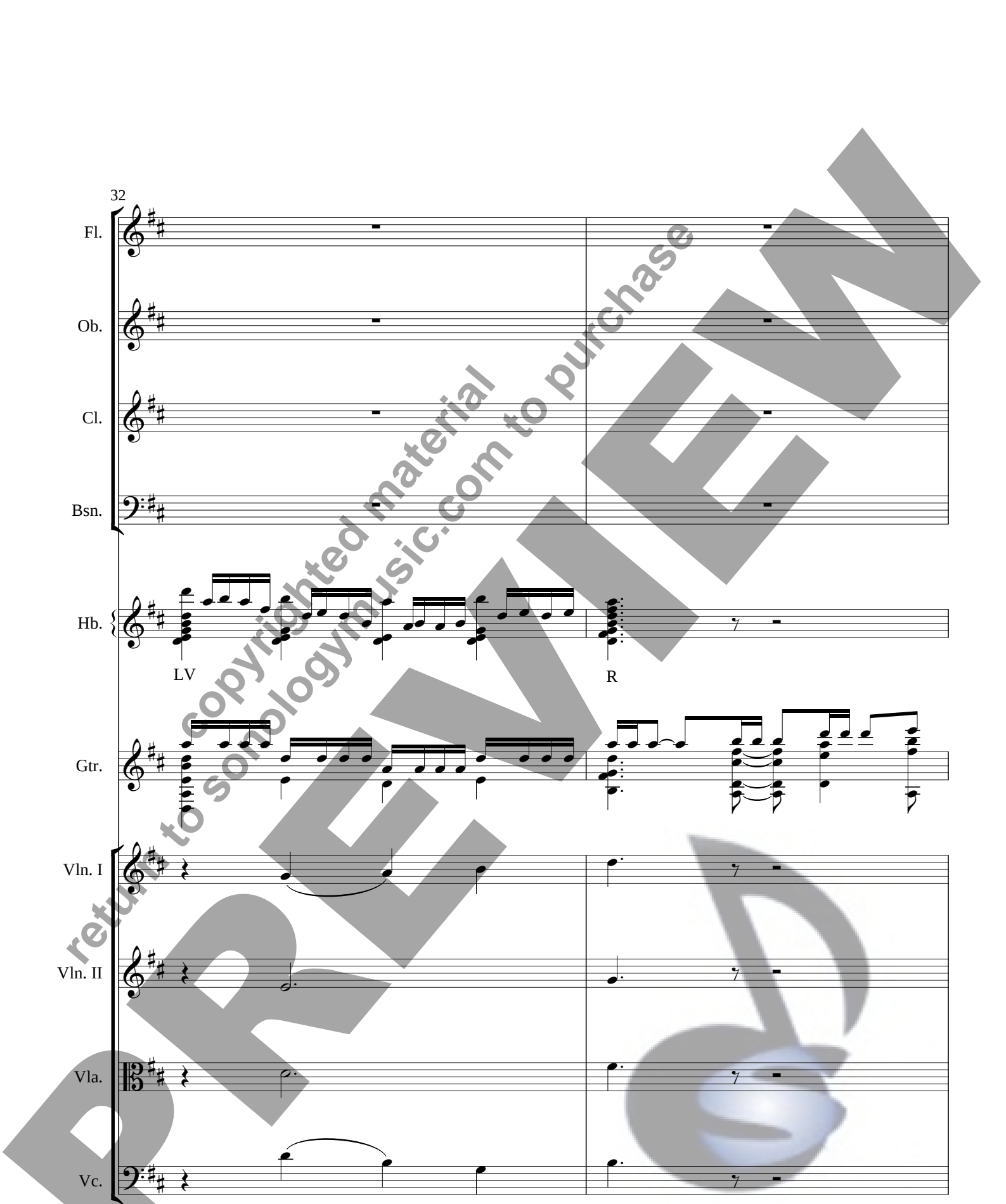

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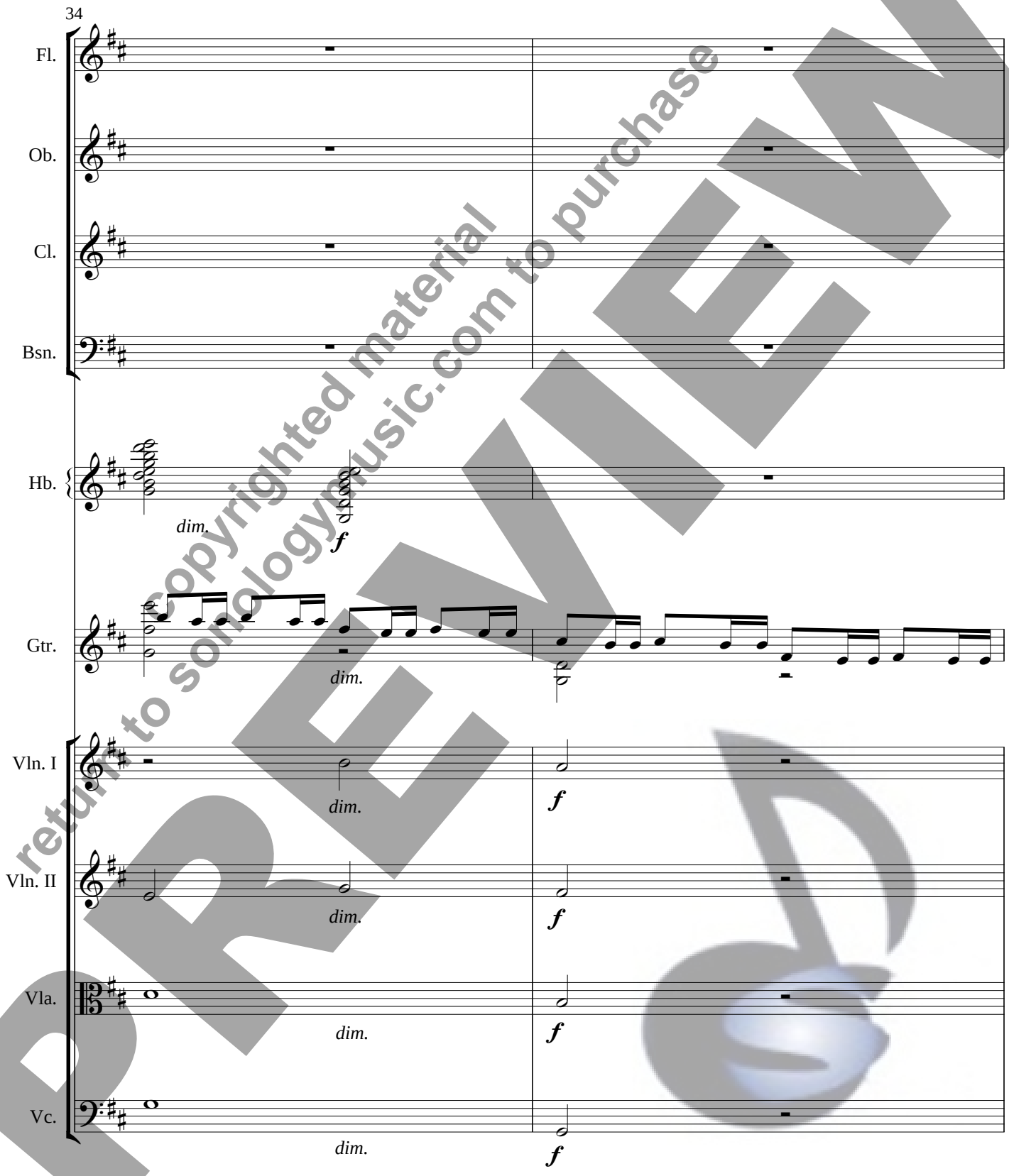

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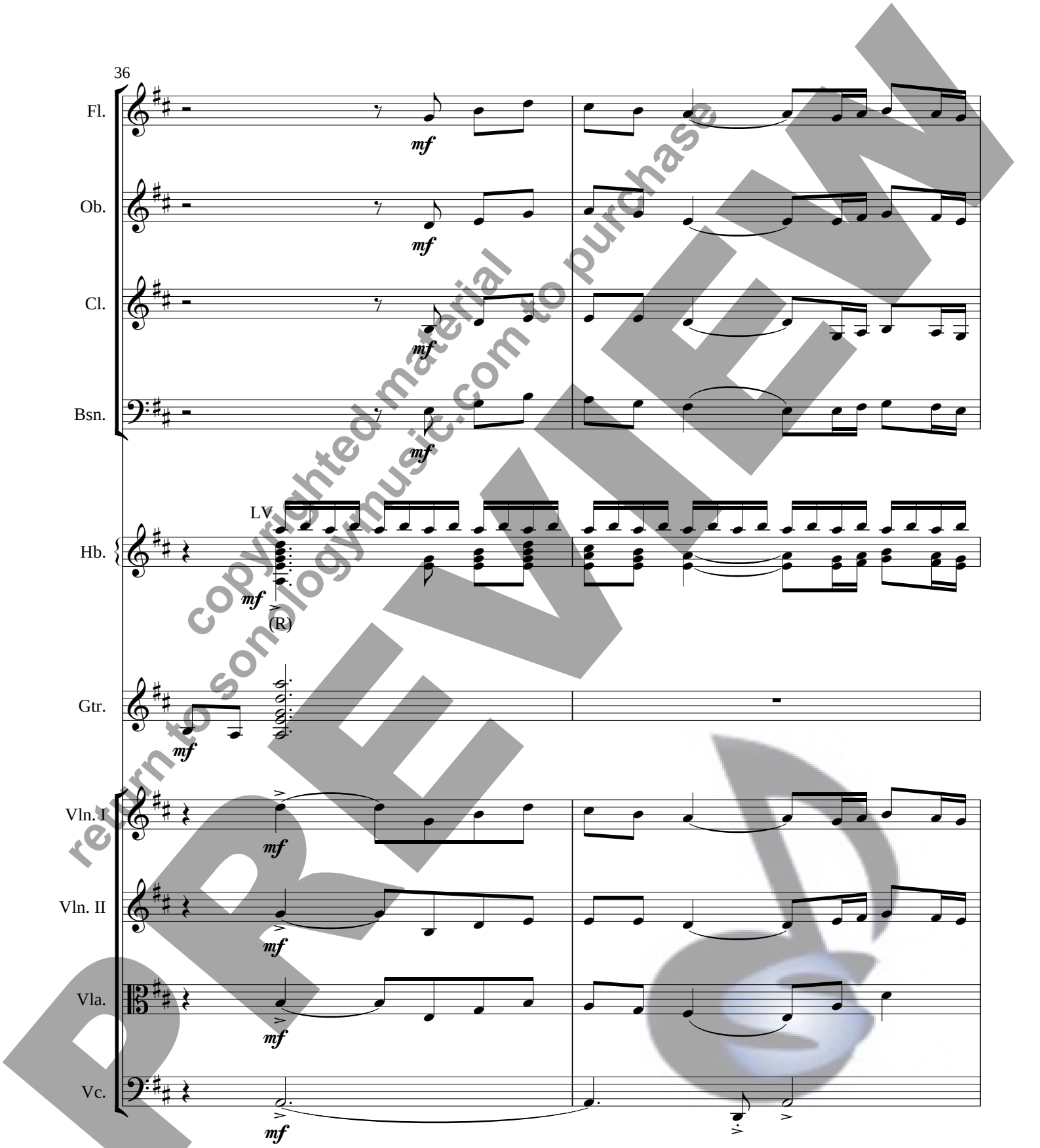

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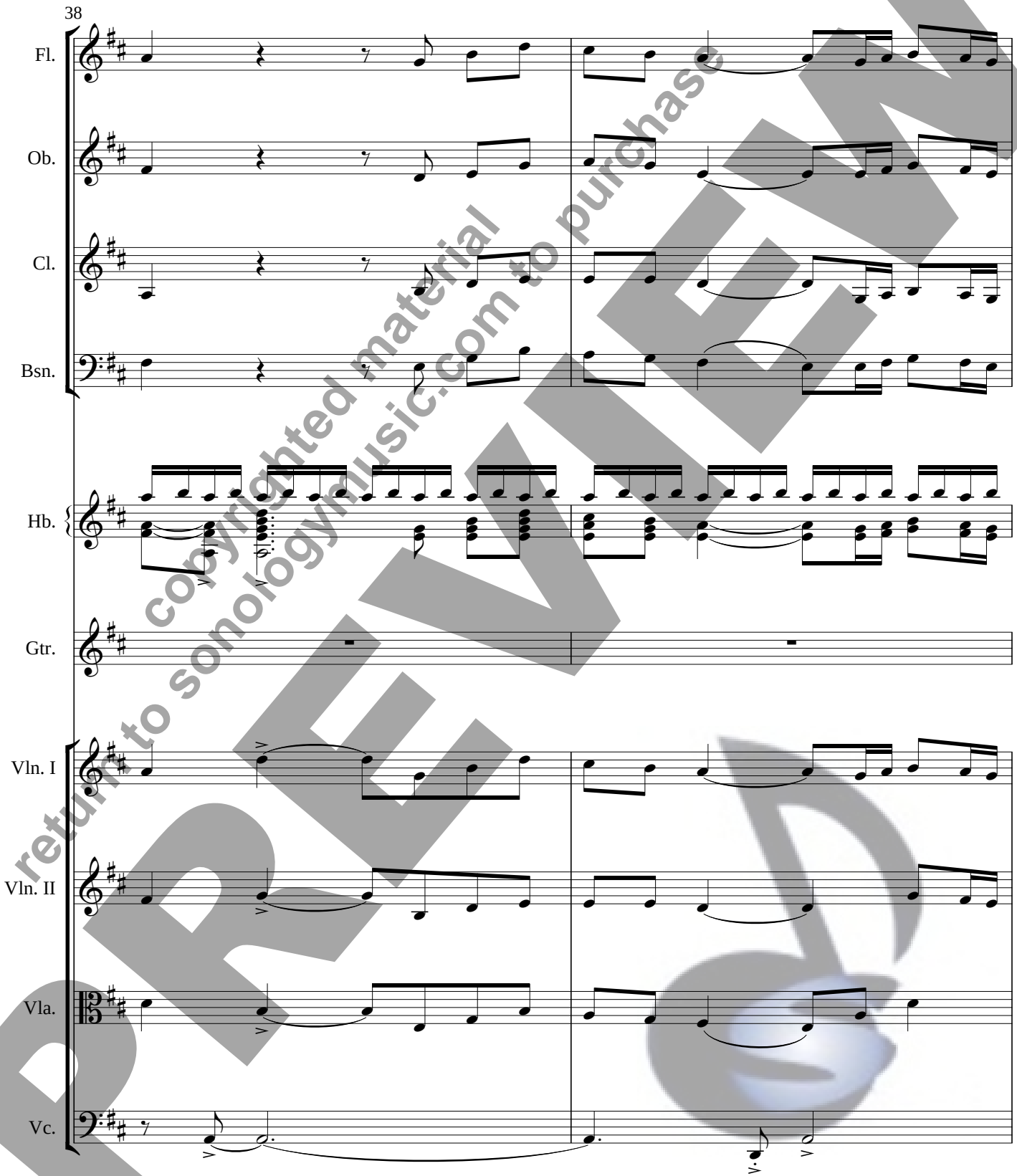

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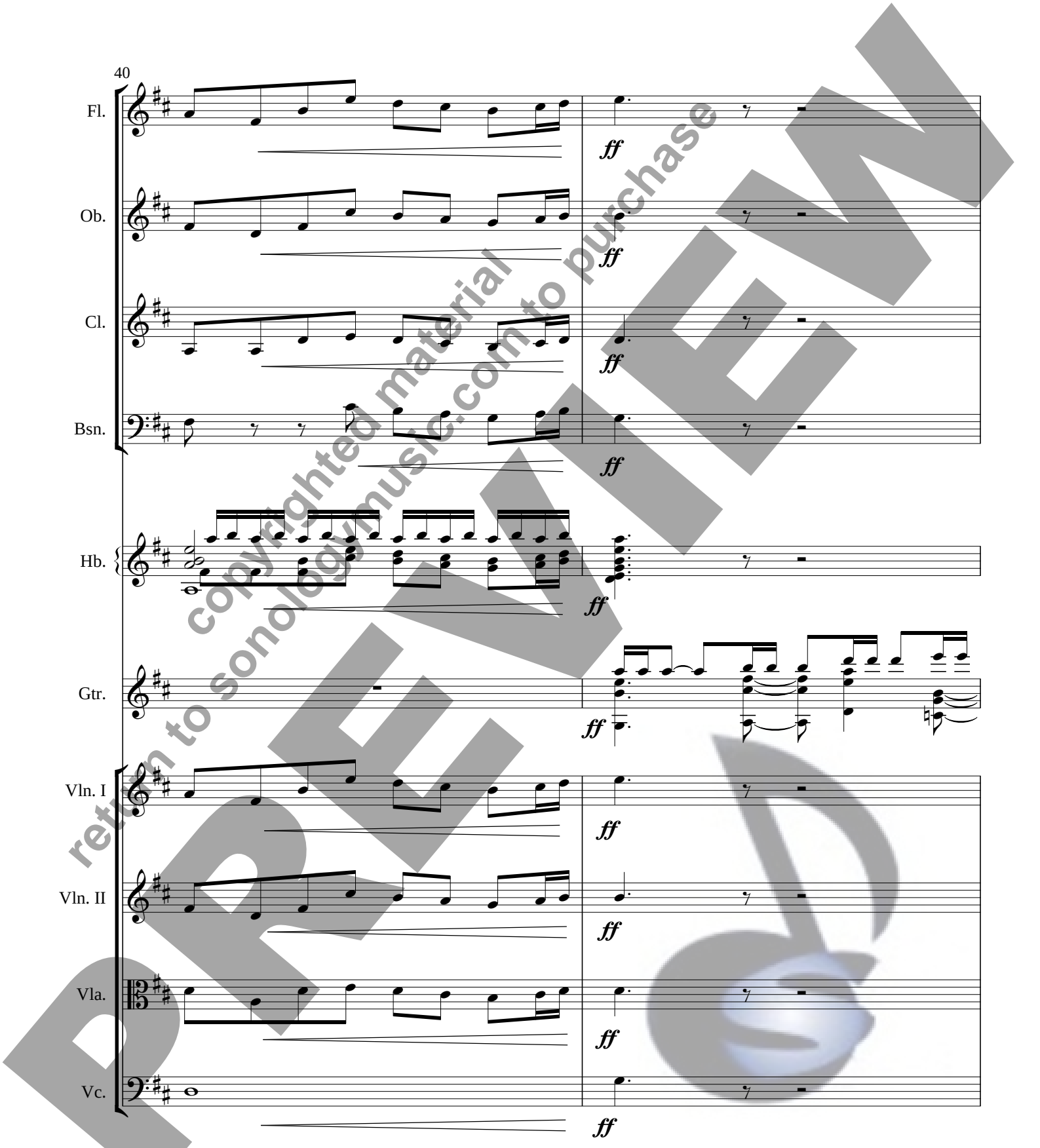

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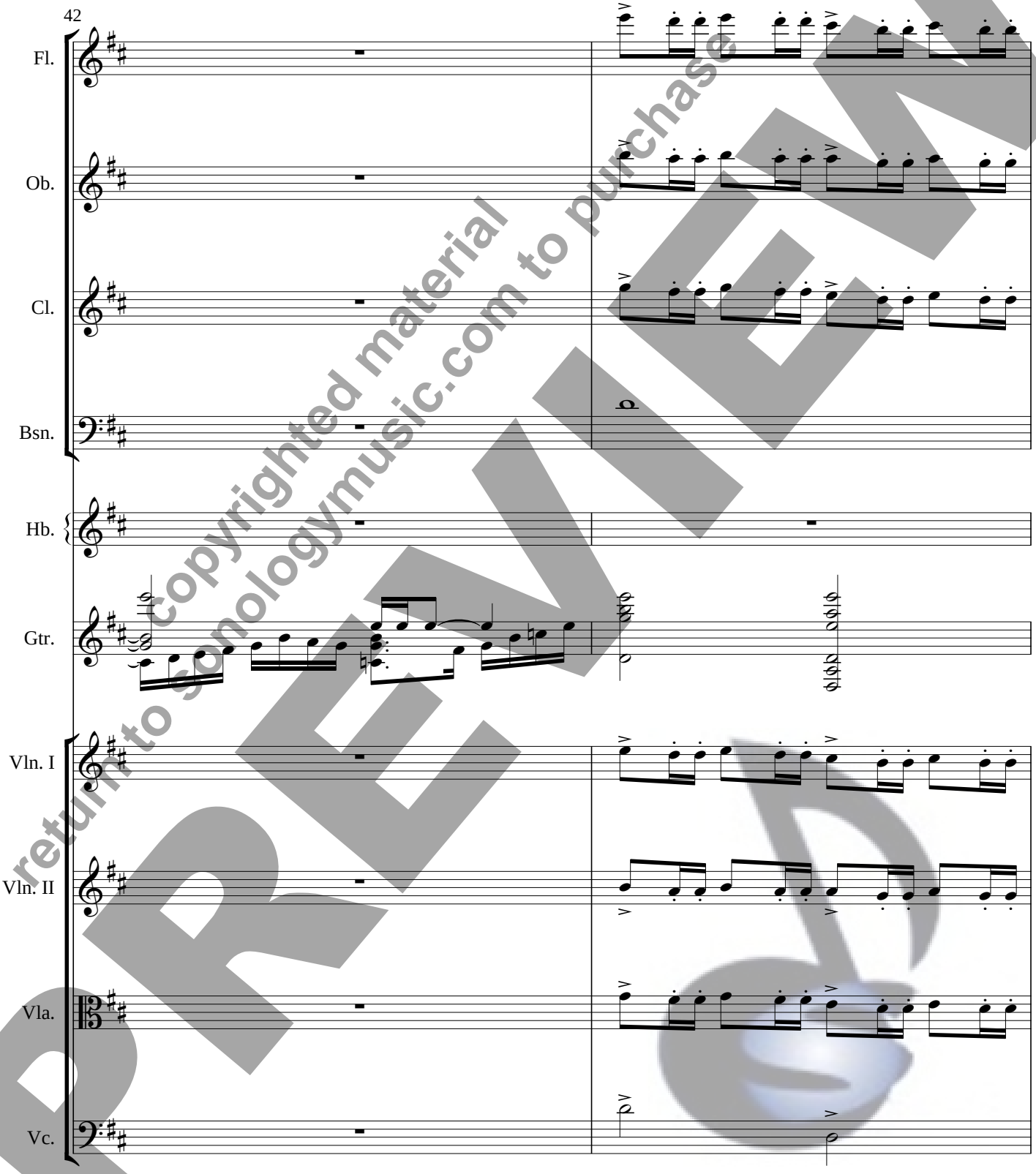

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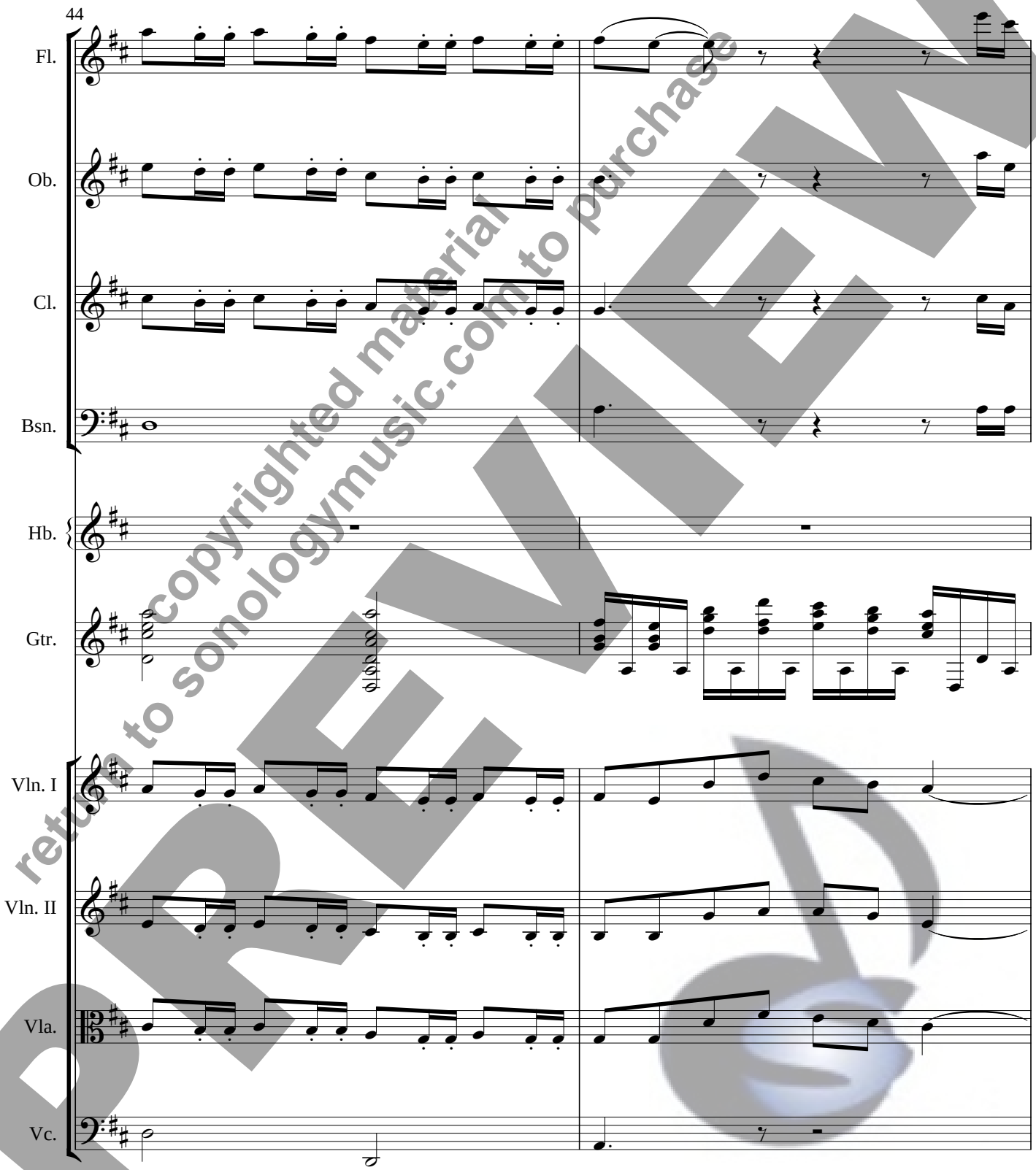

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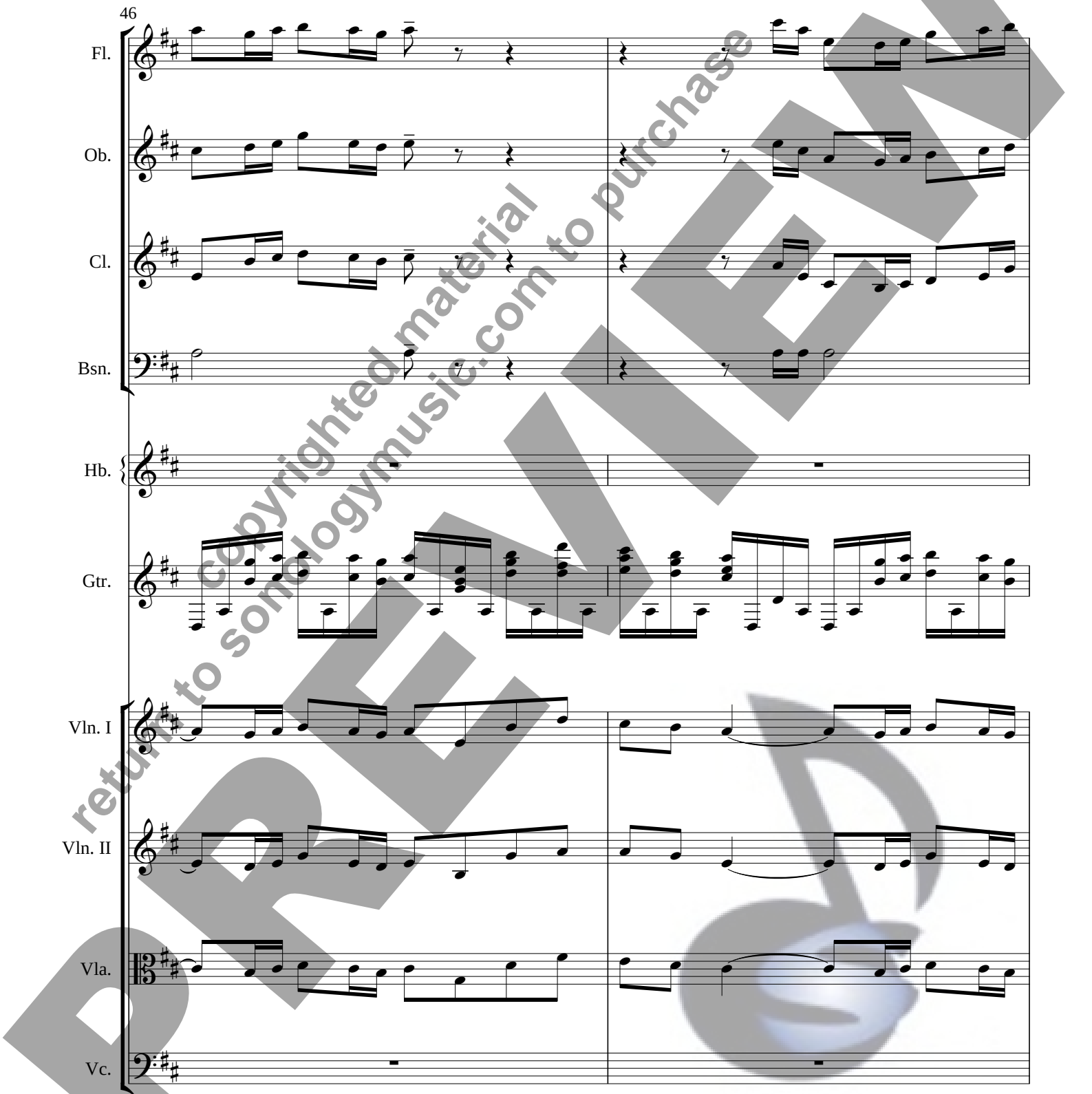

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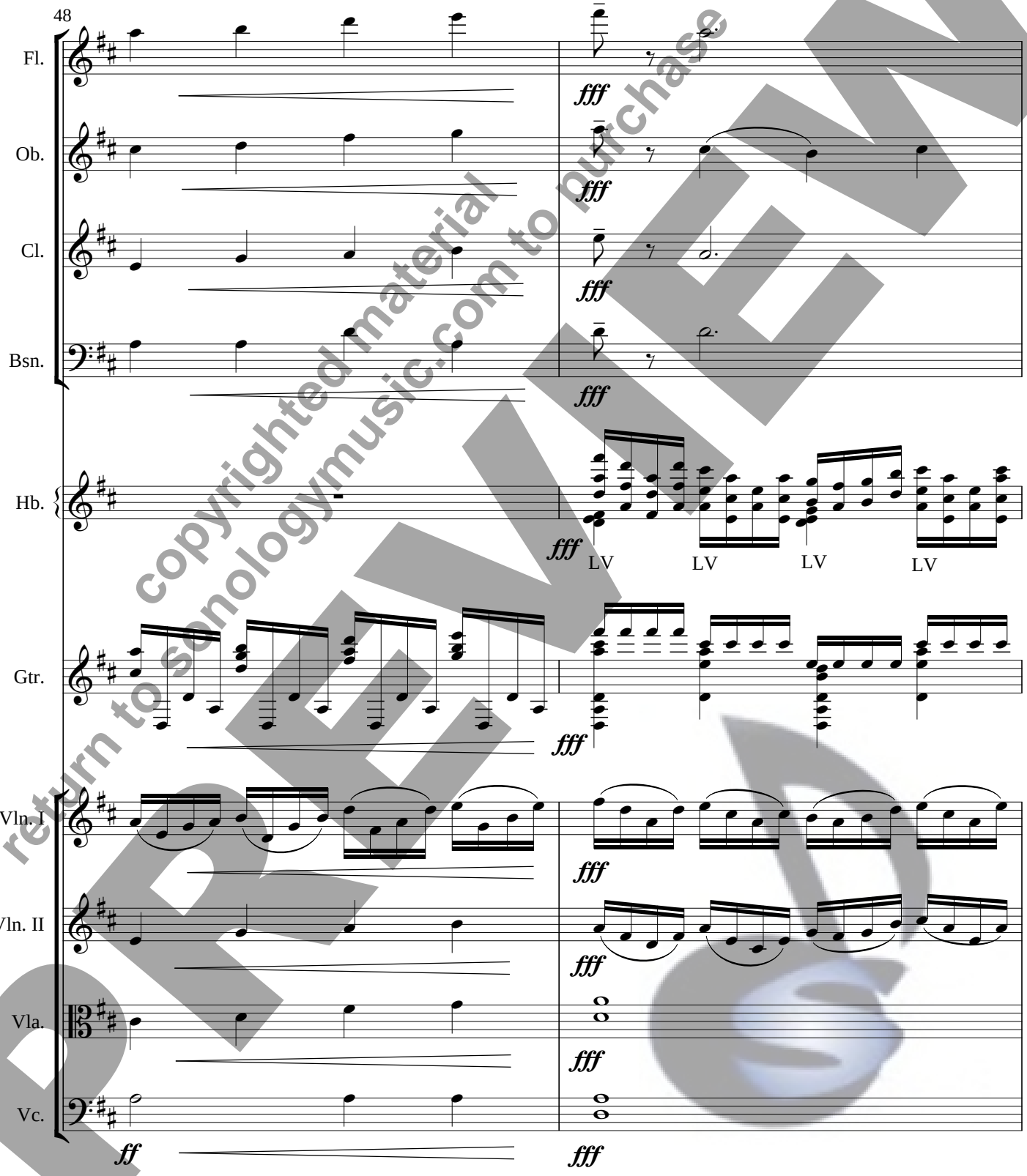

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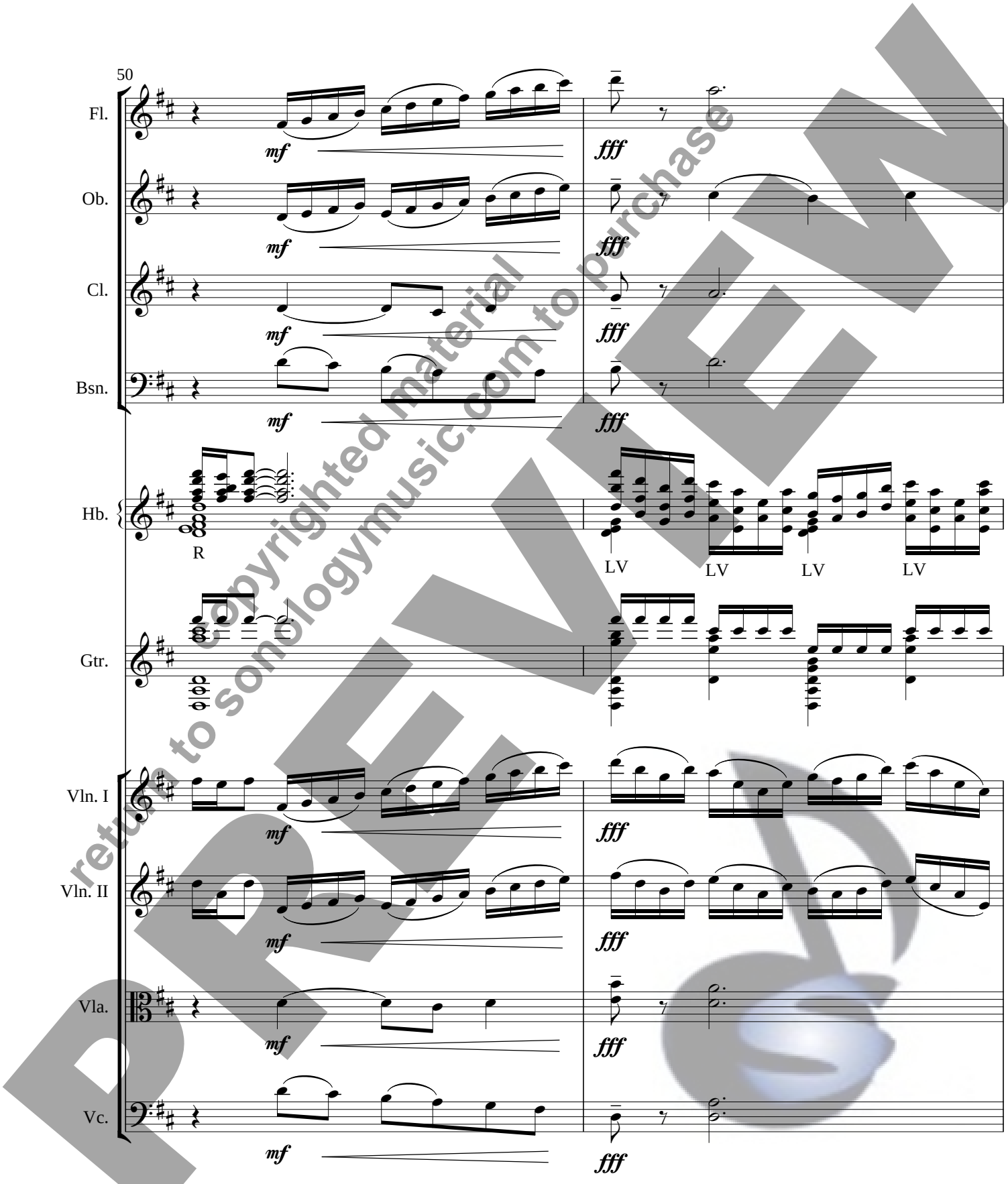

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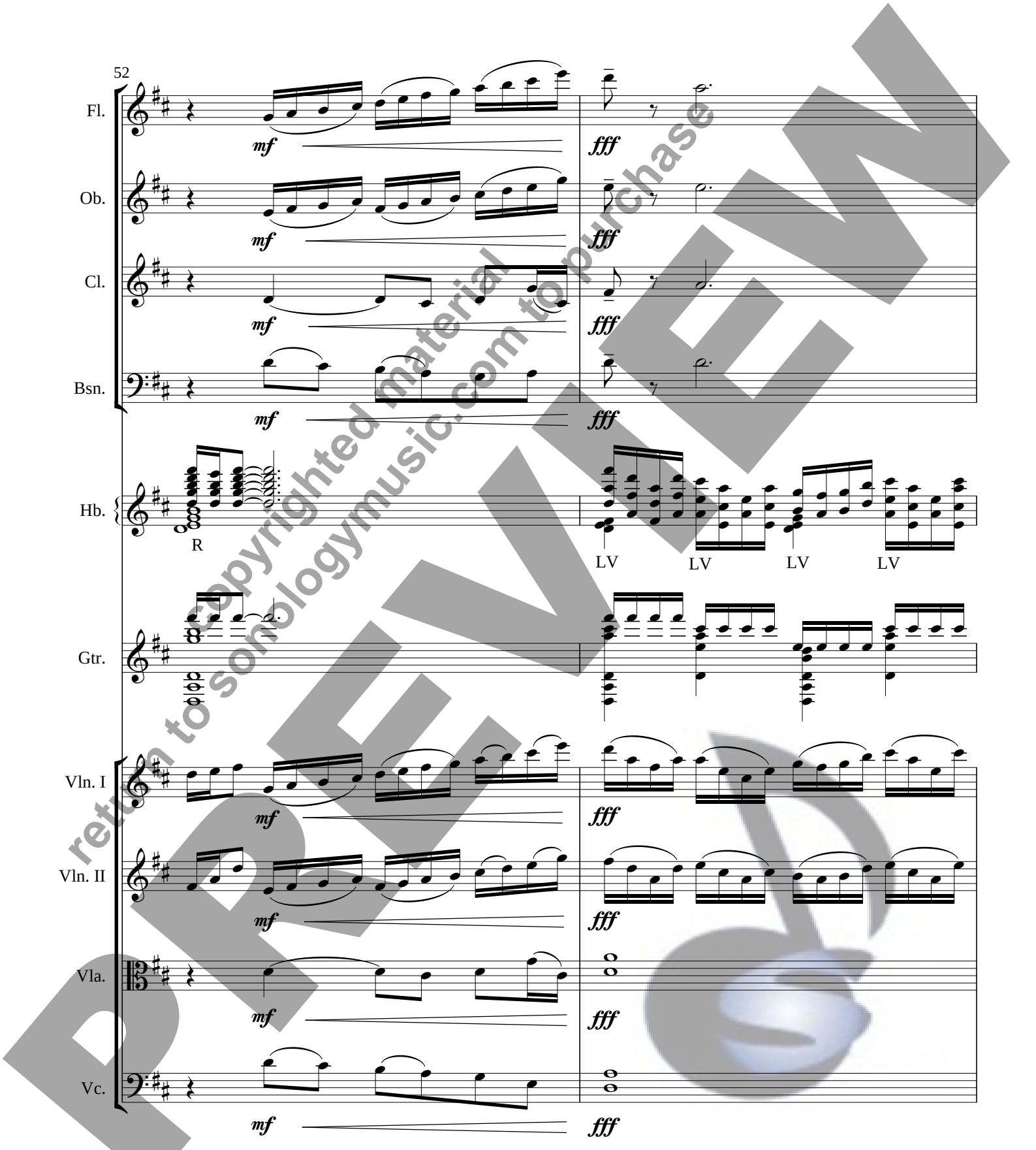

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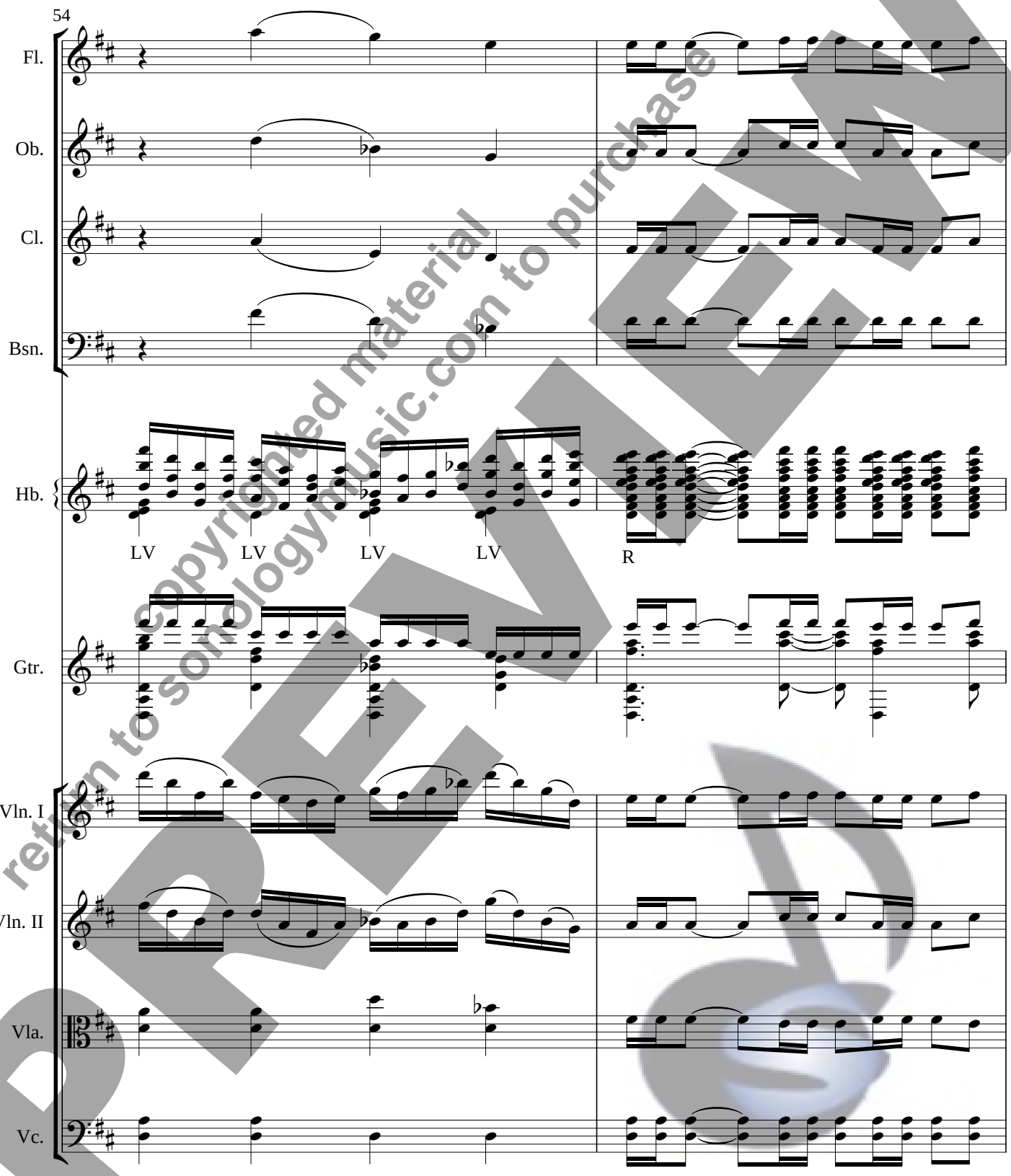

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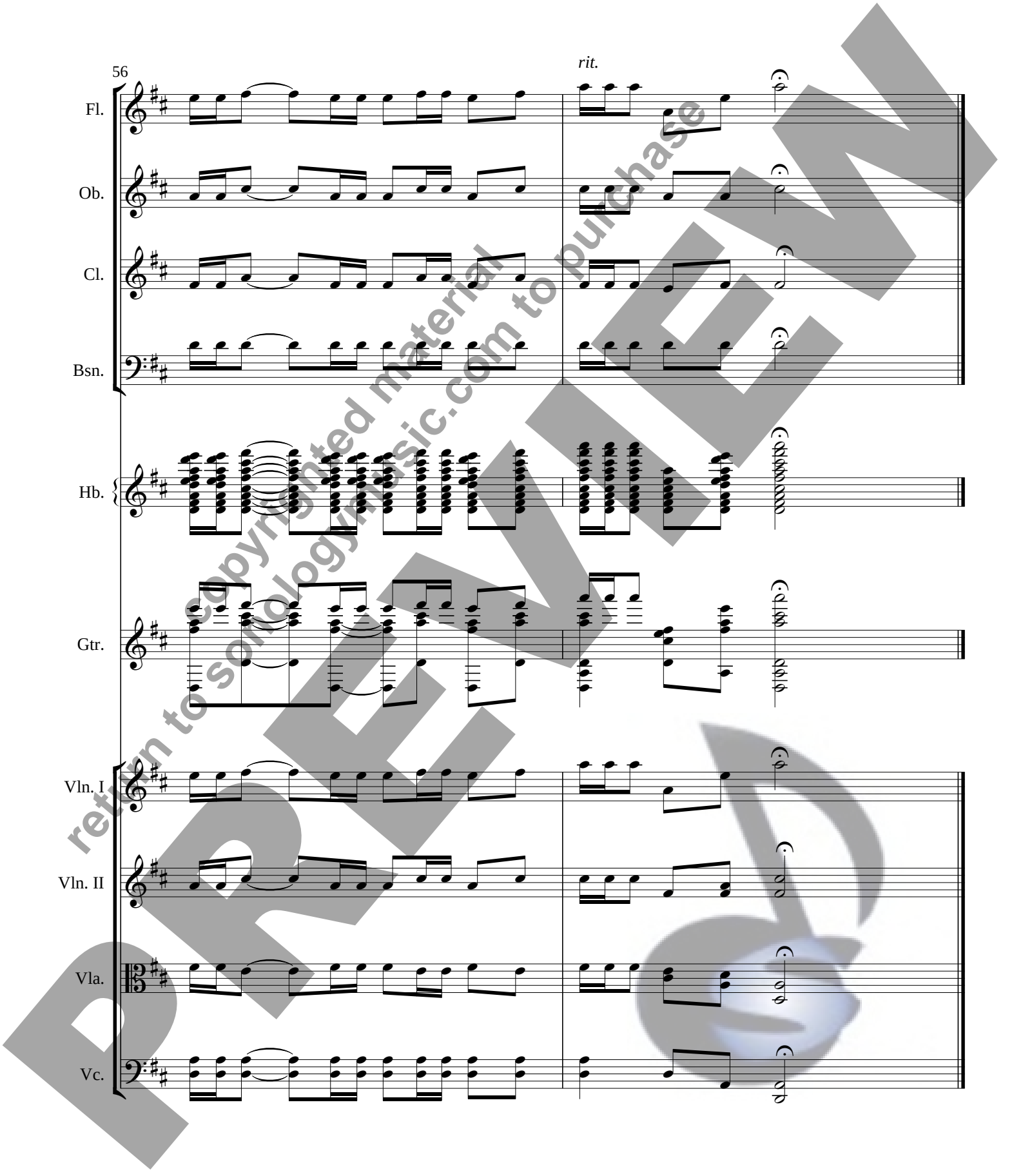

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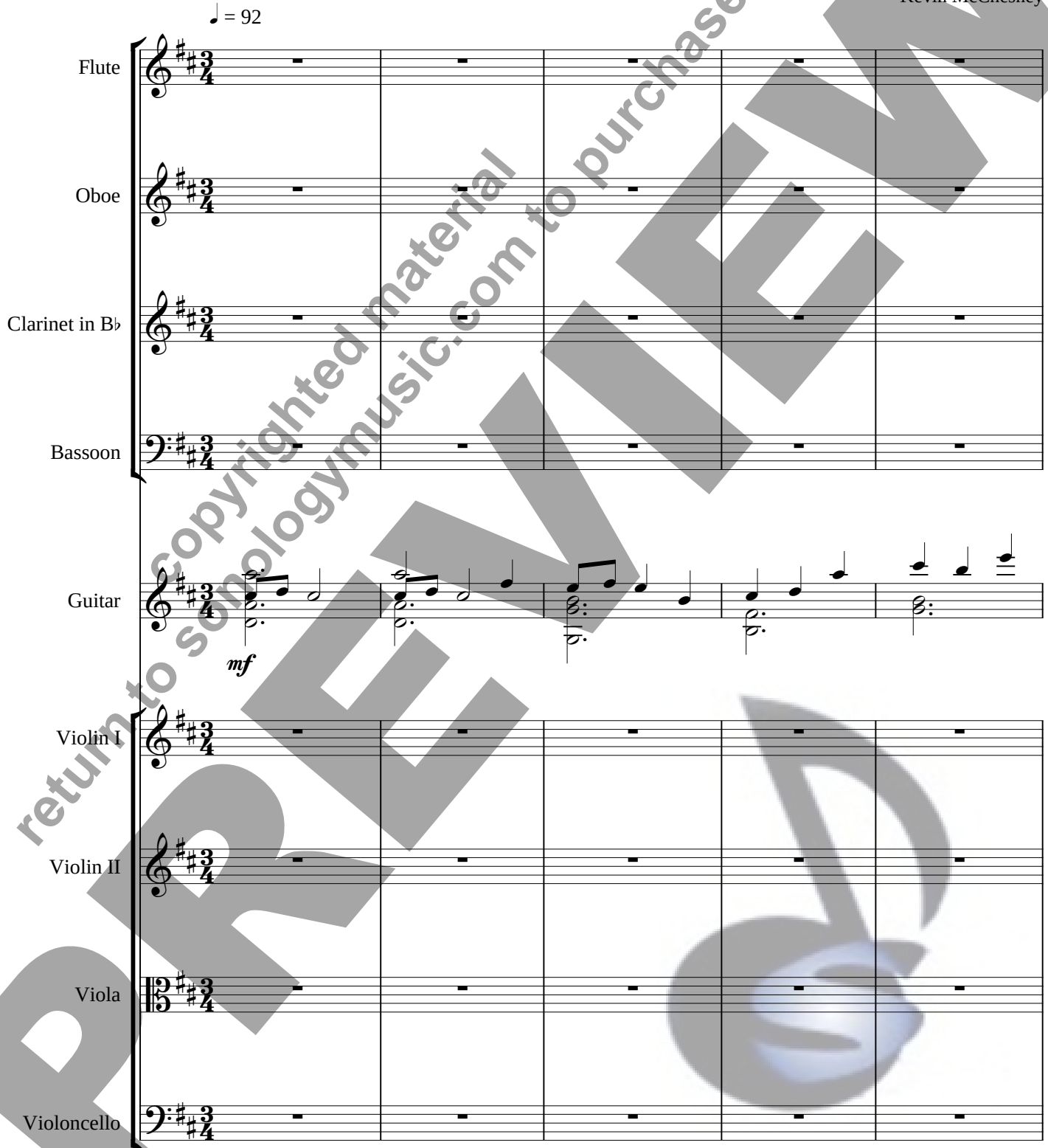
for my wife, Tracy

ST. FRANCIS SUITE
for Classical Guitar, Handbell Ensemble, and Chamber Orchestra
II. Interlude #1

Kevin McChesney



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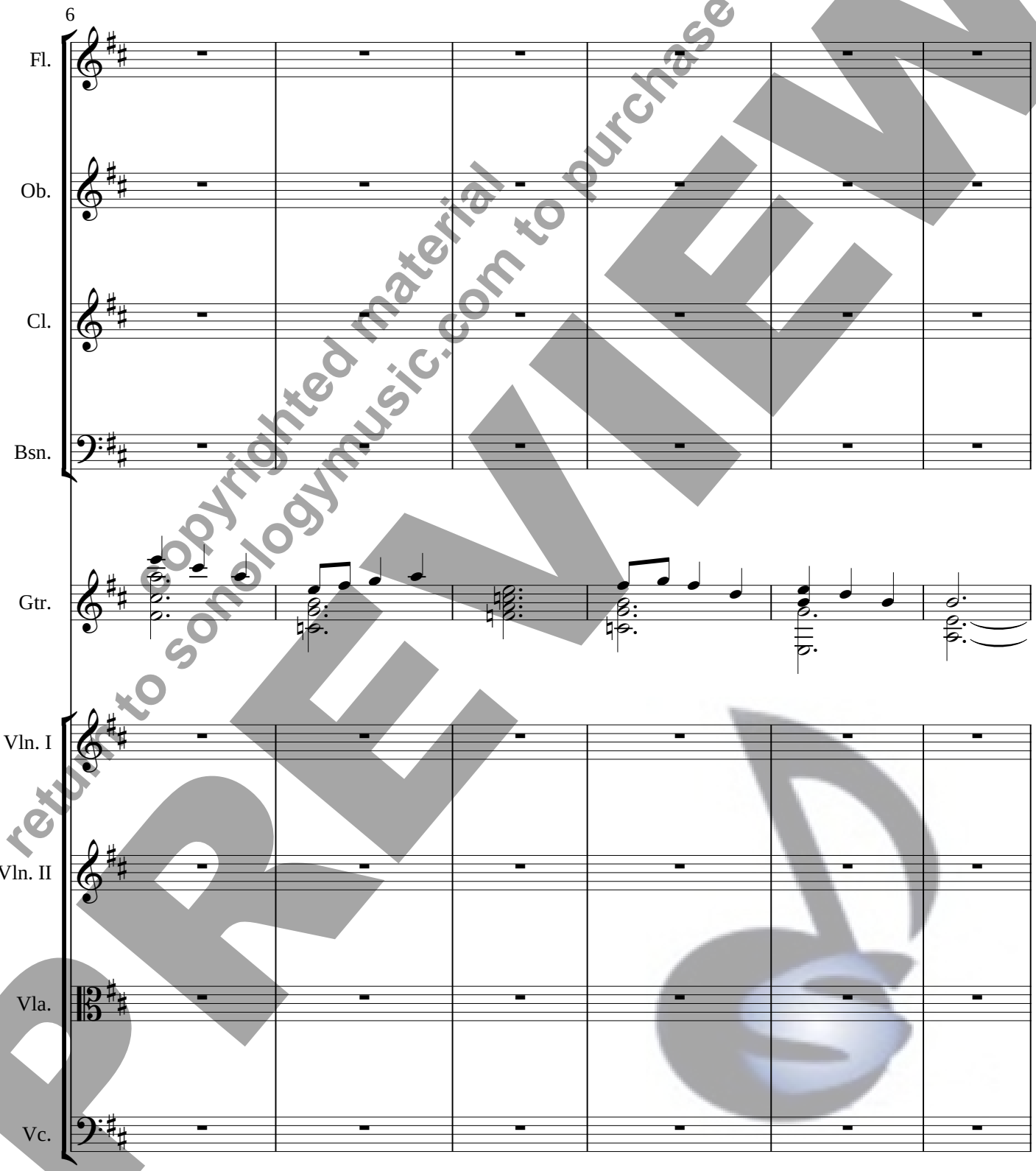

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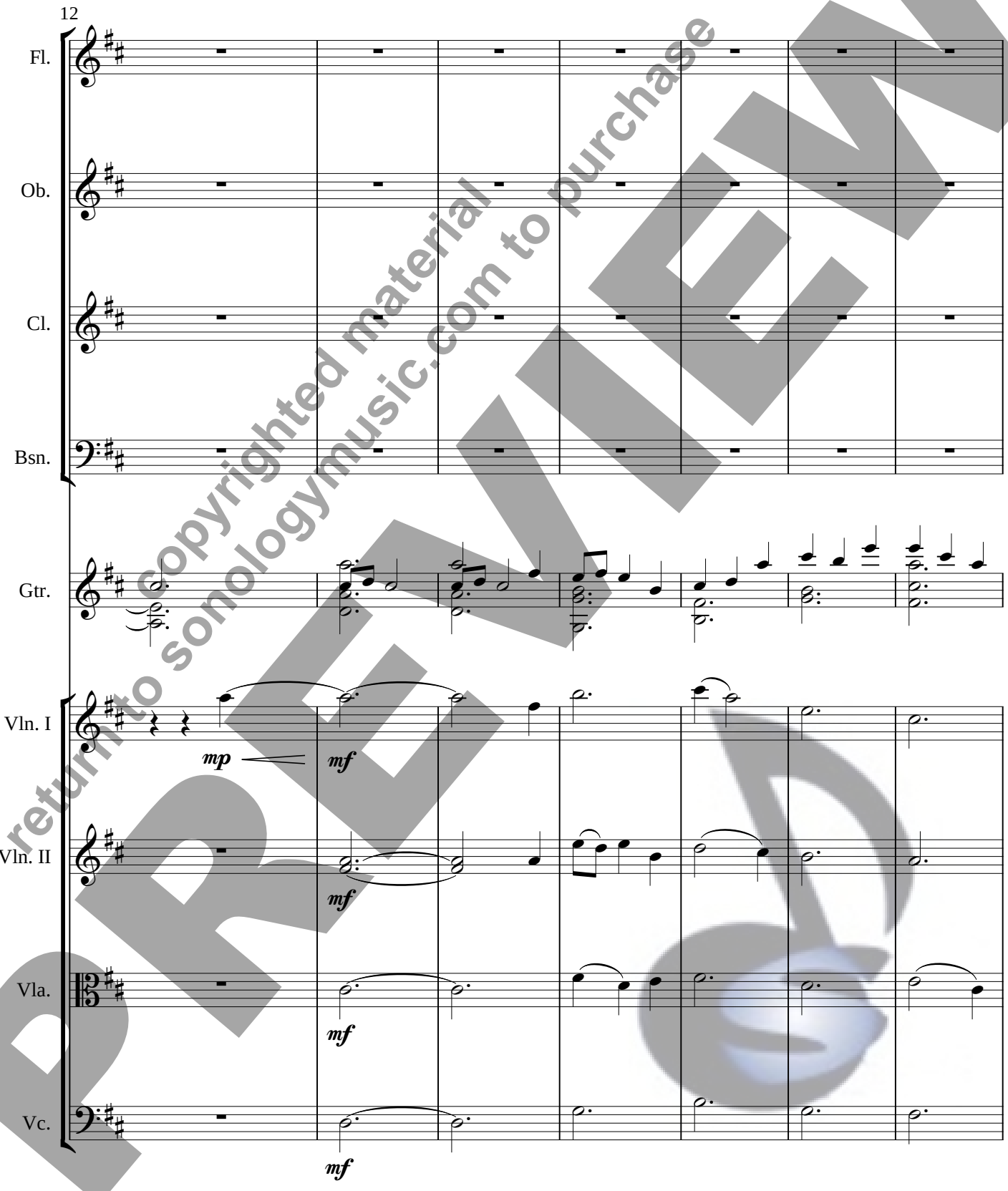

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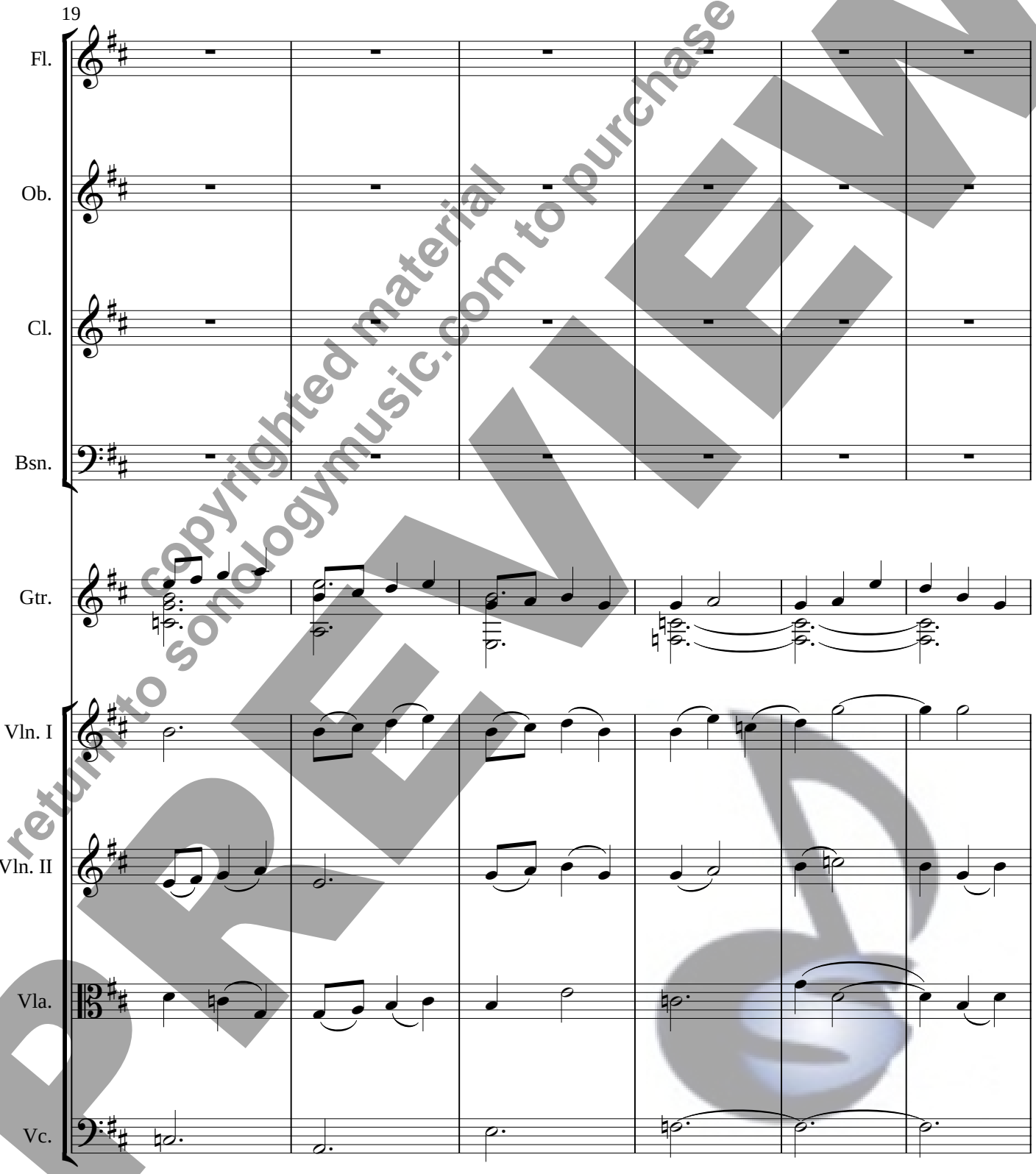

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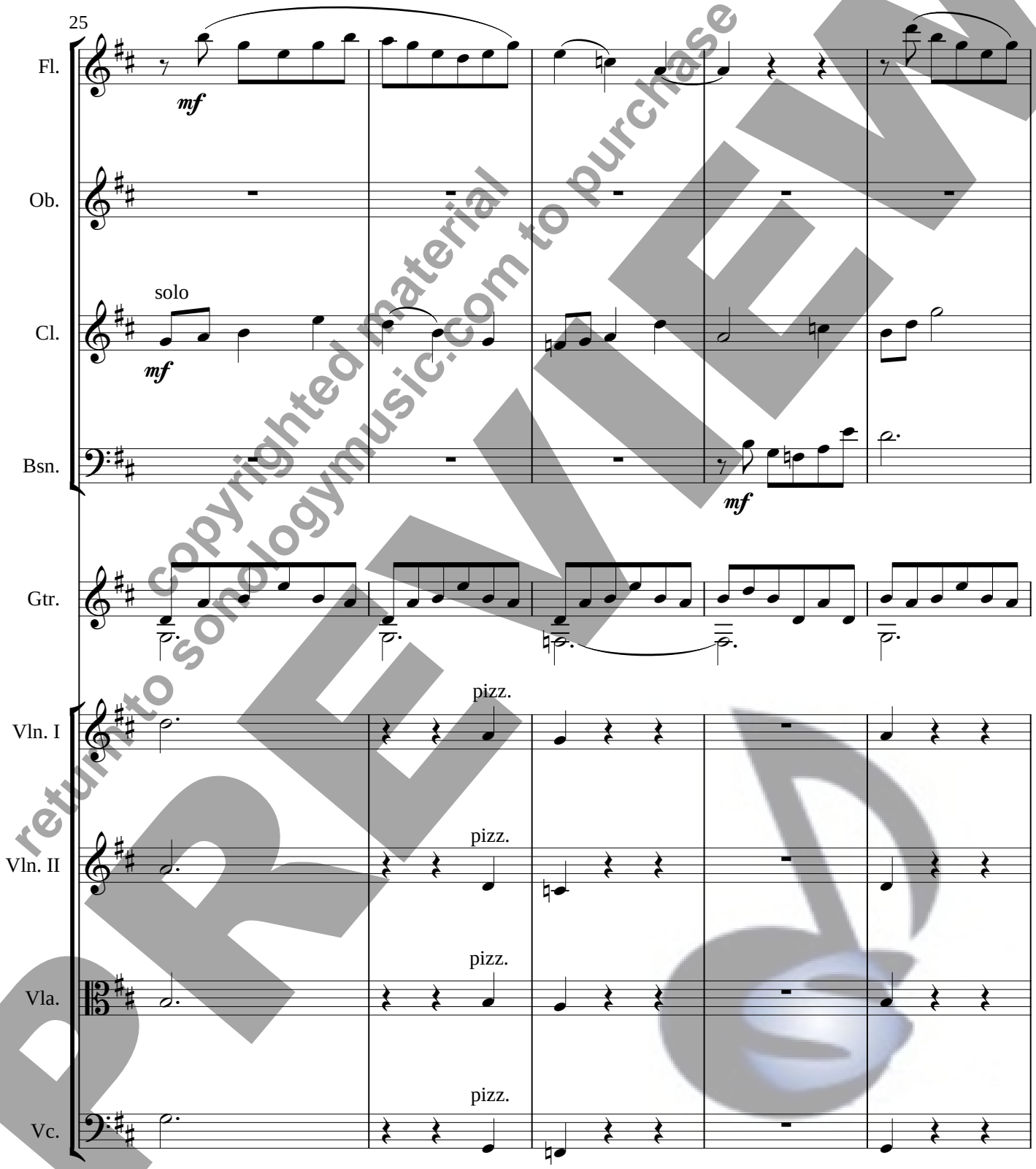

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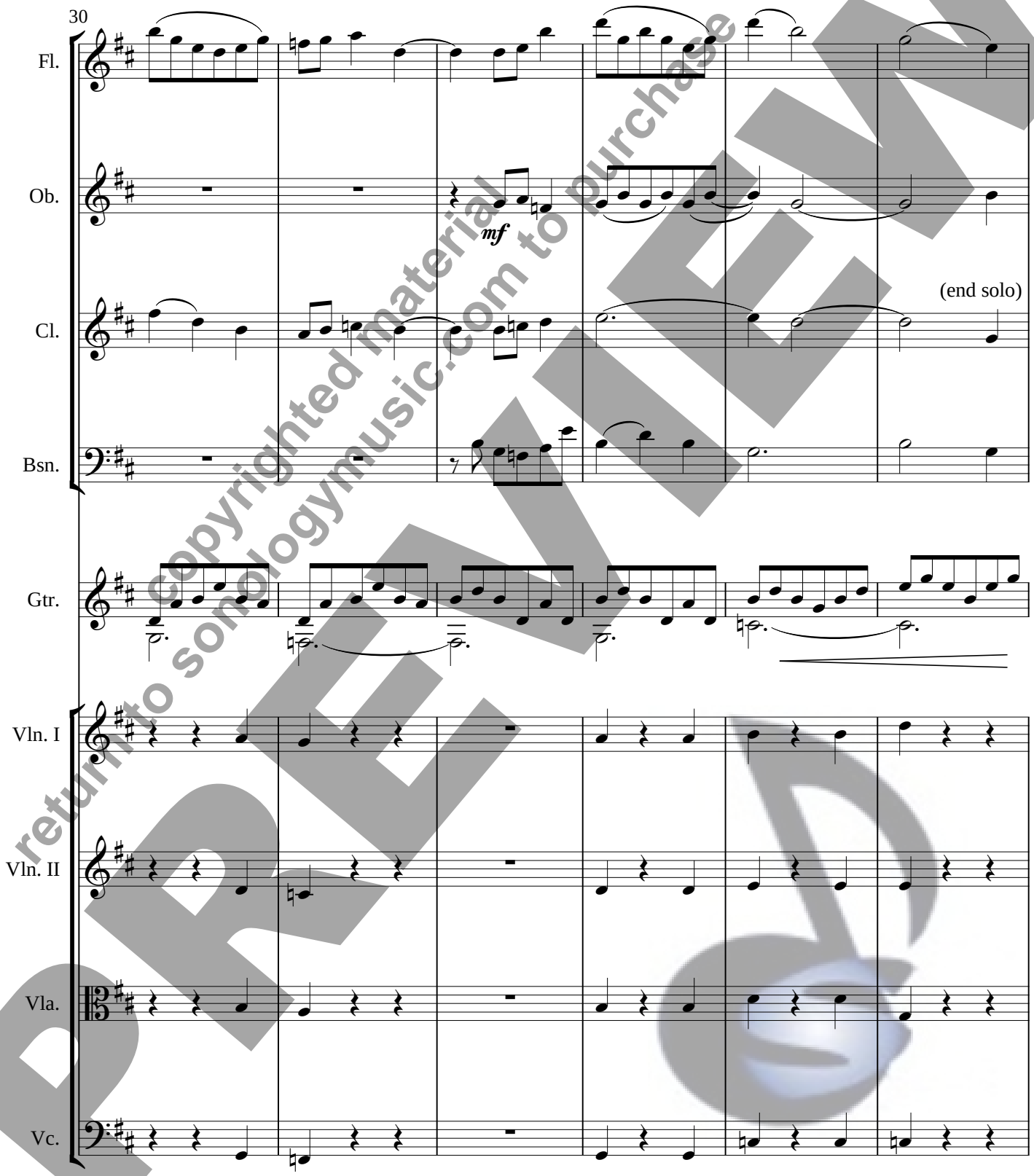

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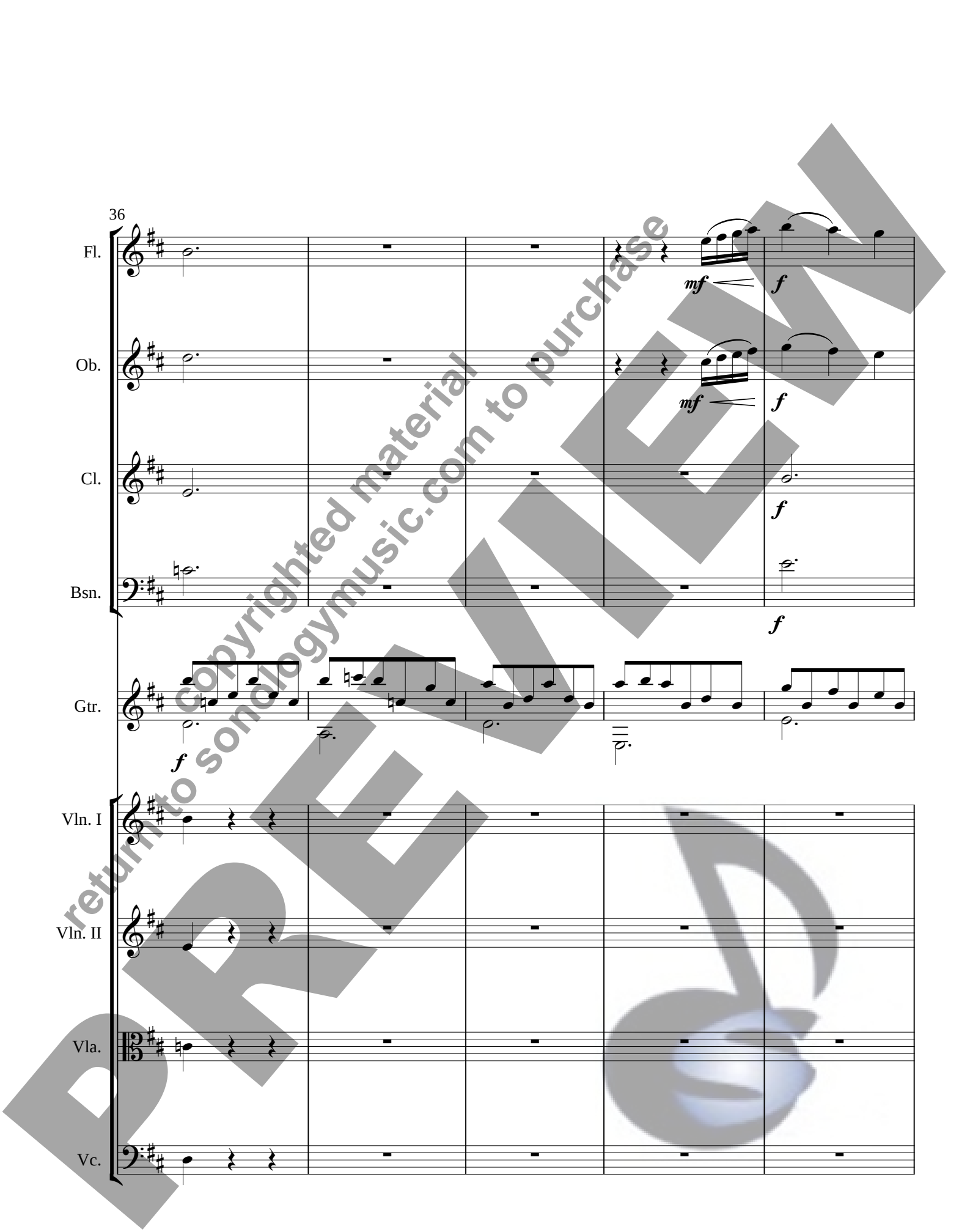
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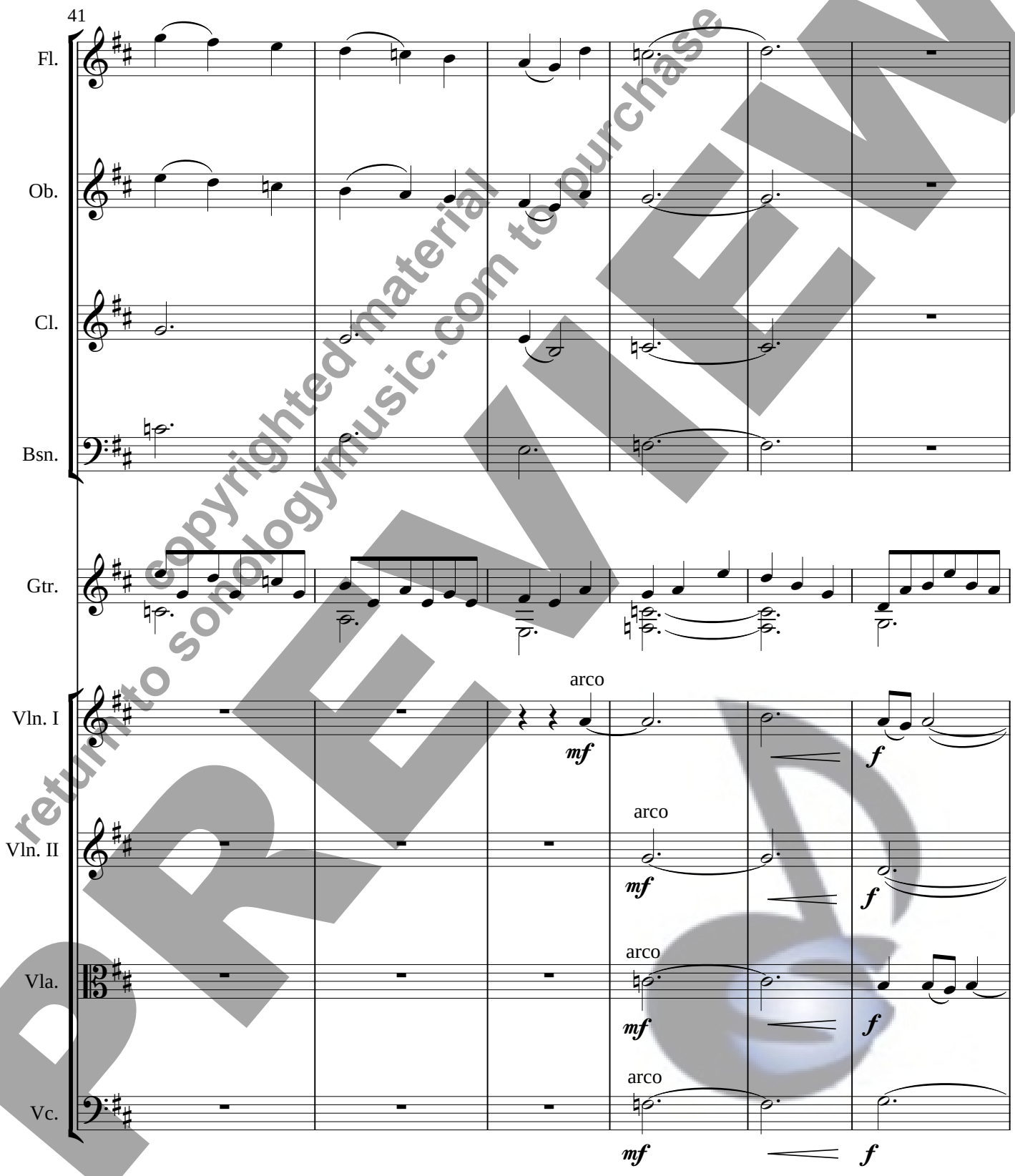

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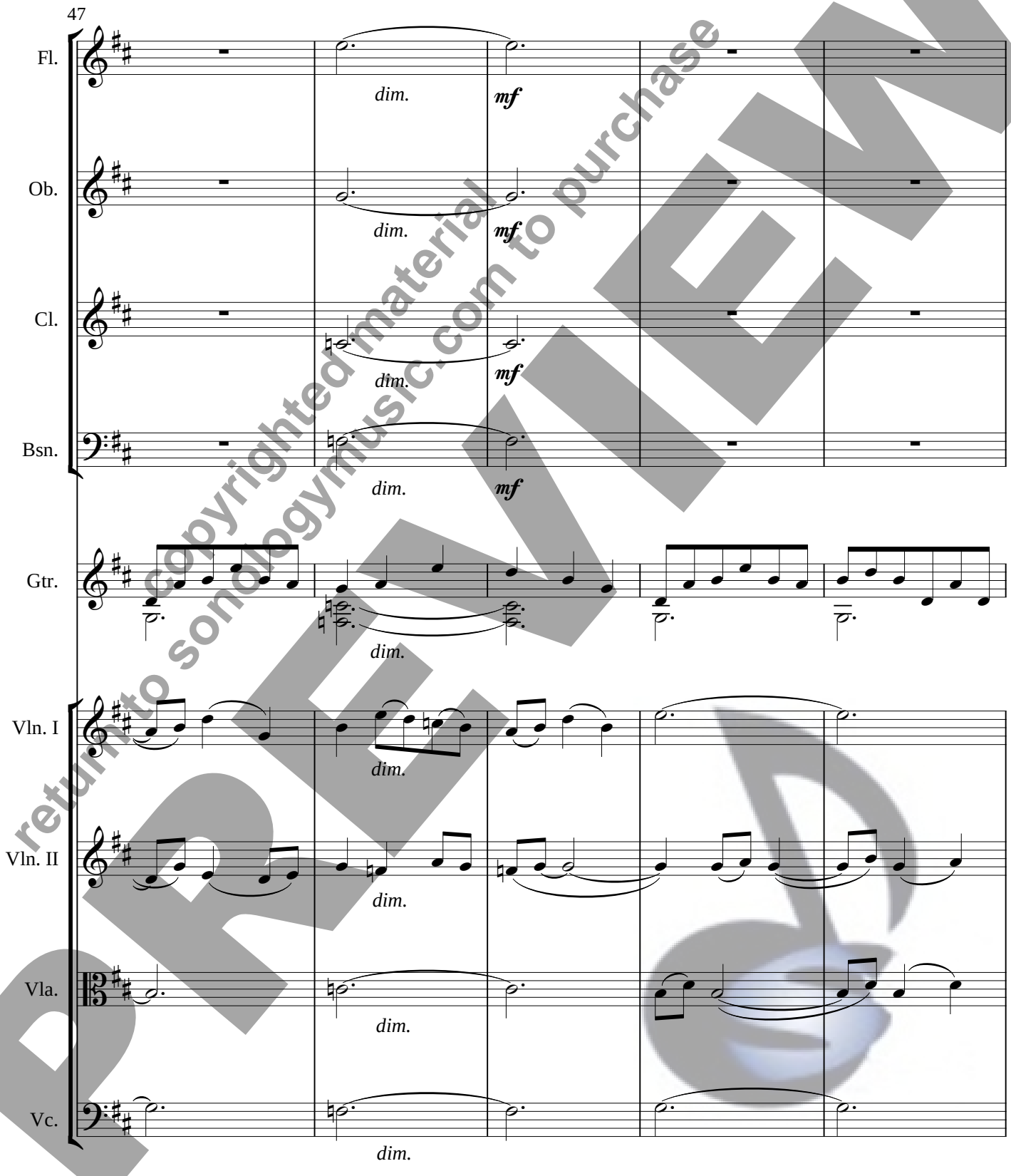

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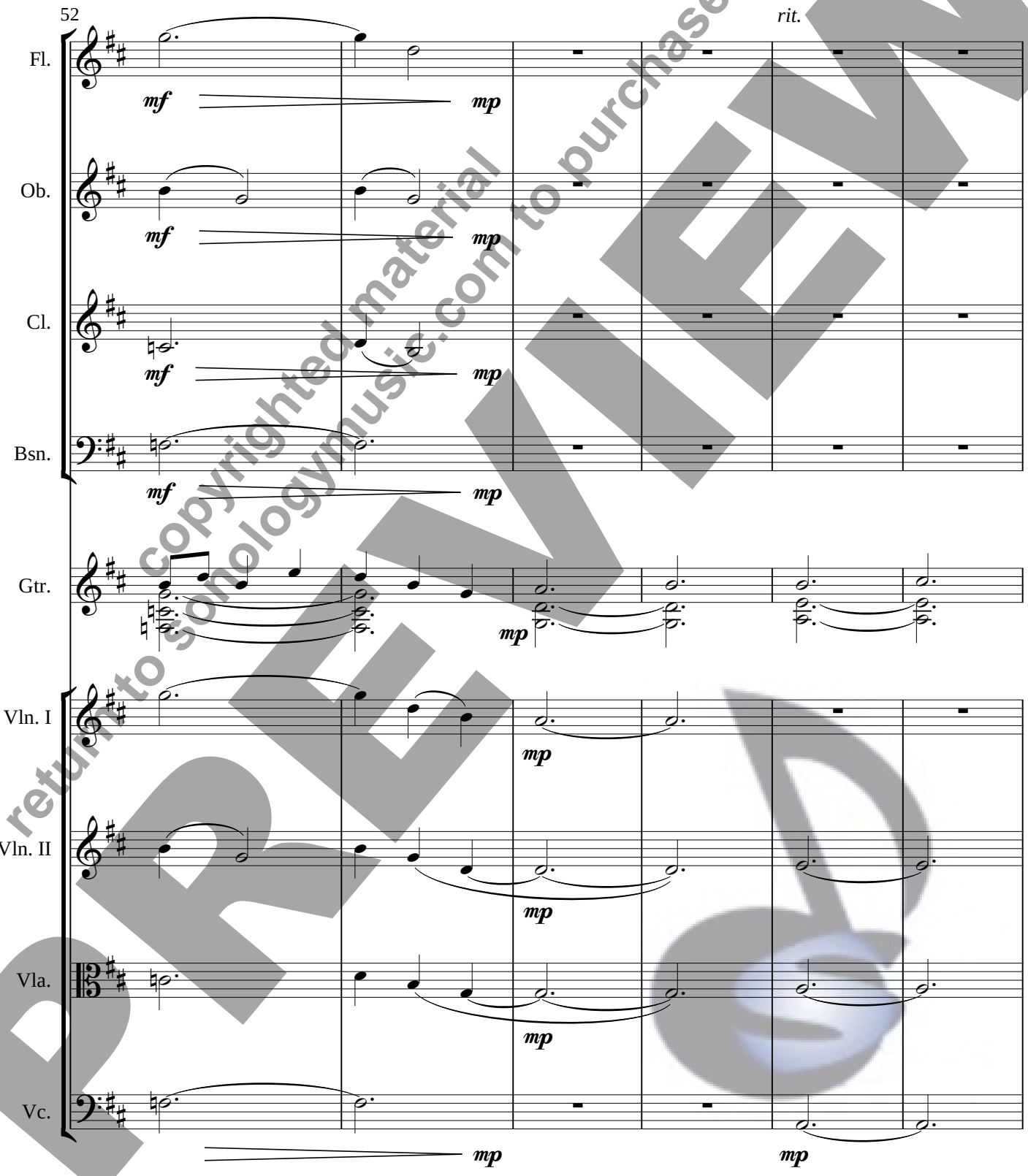

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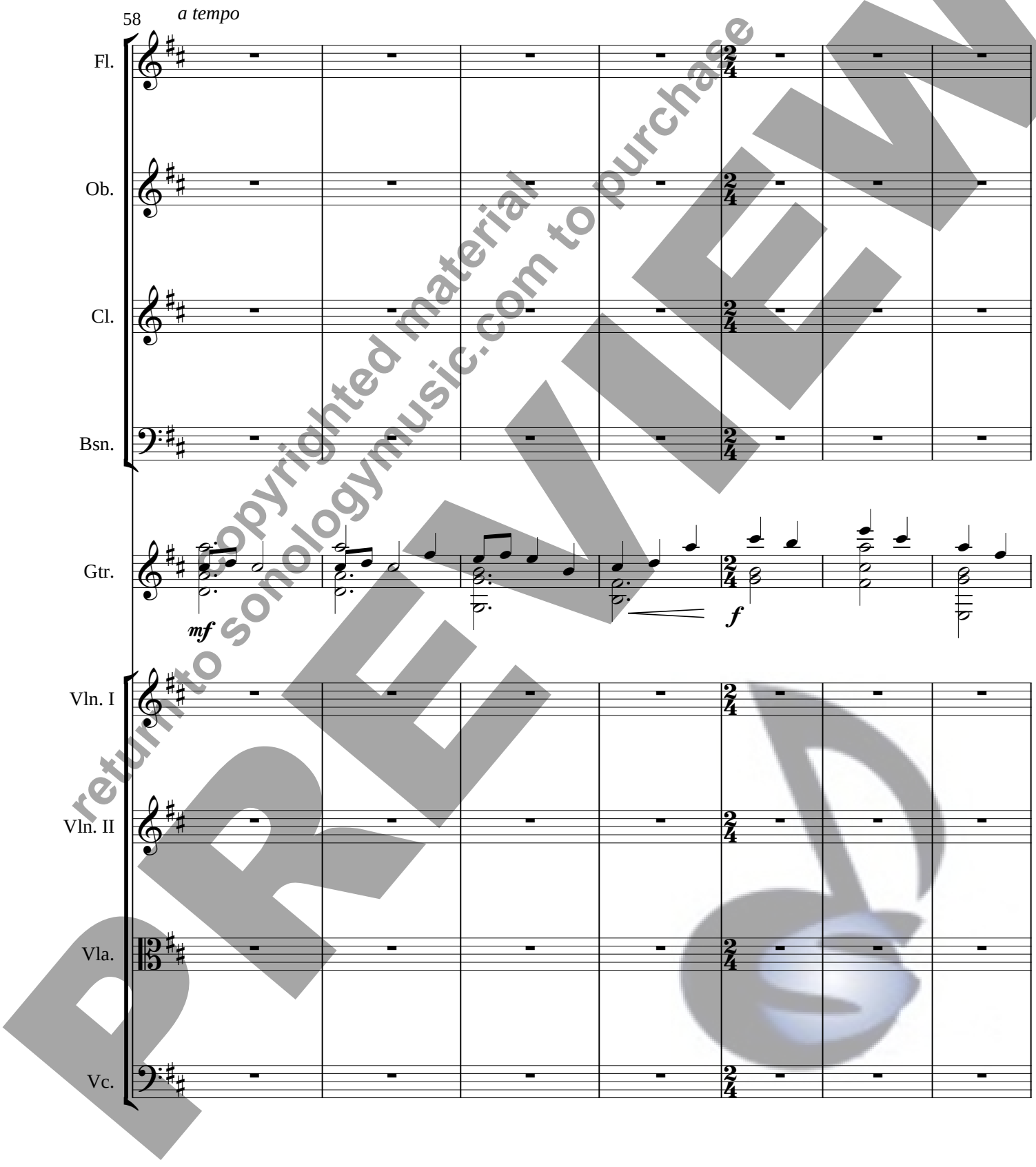

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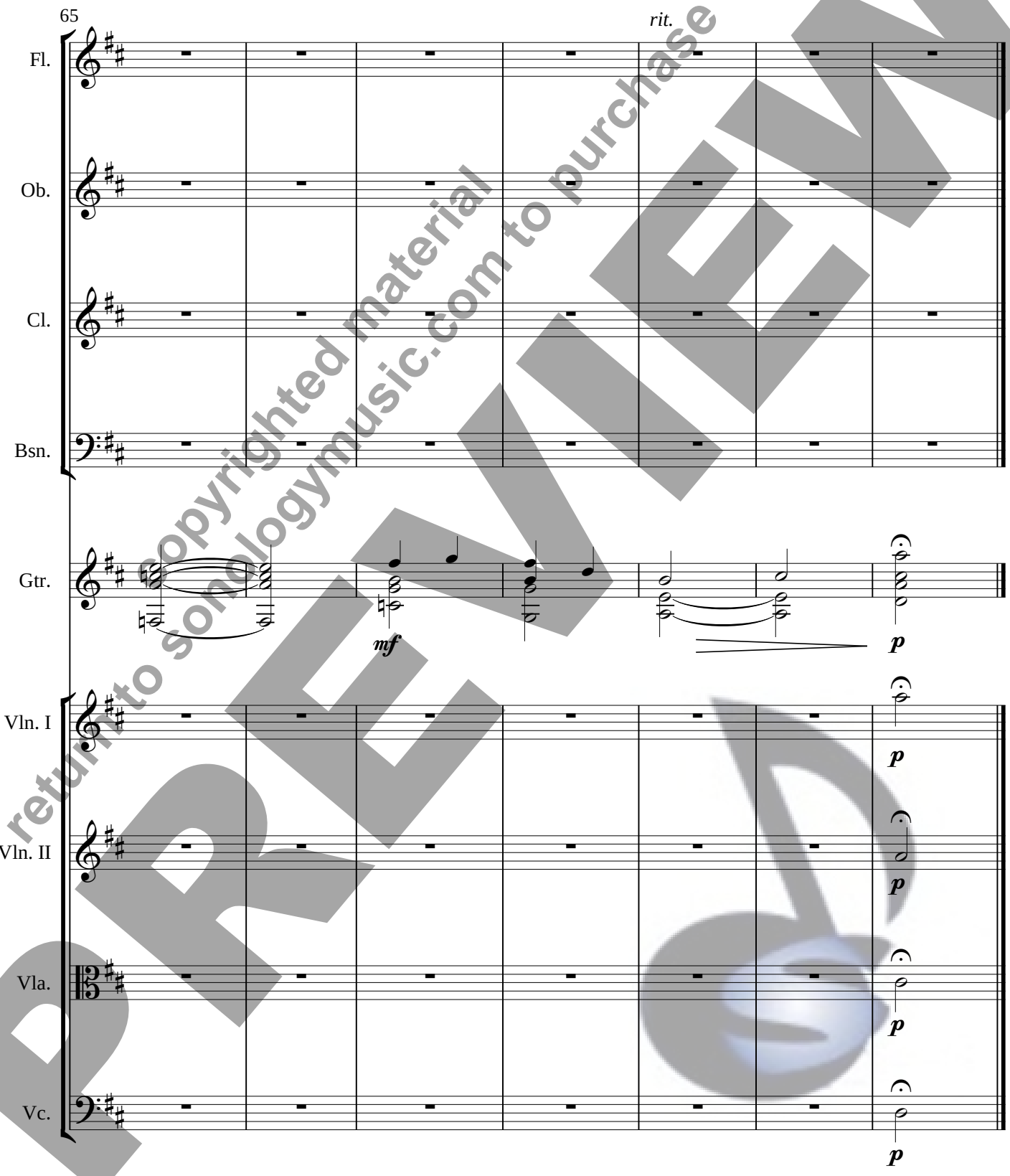

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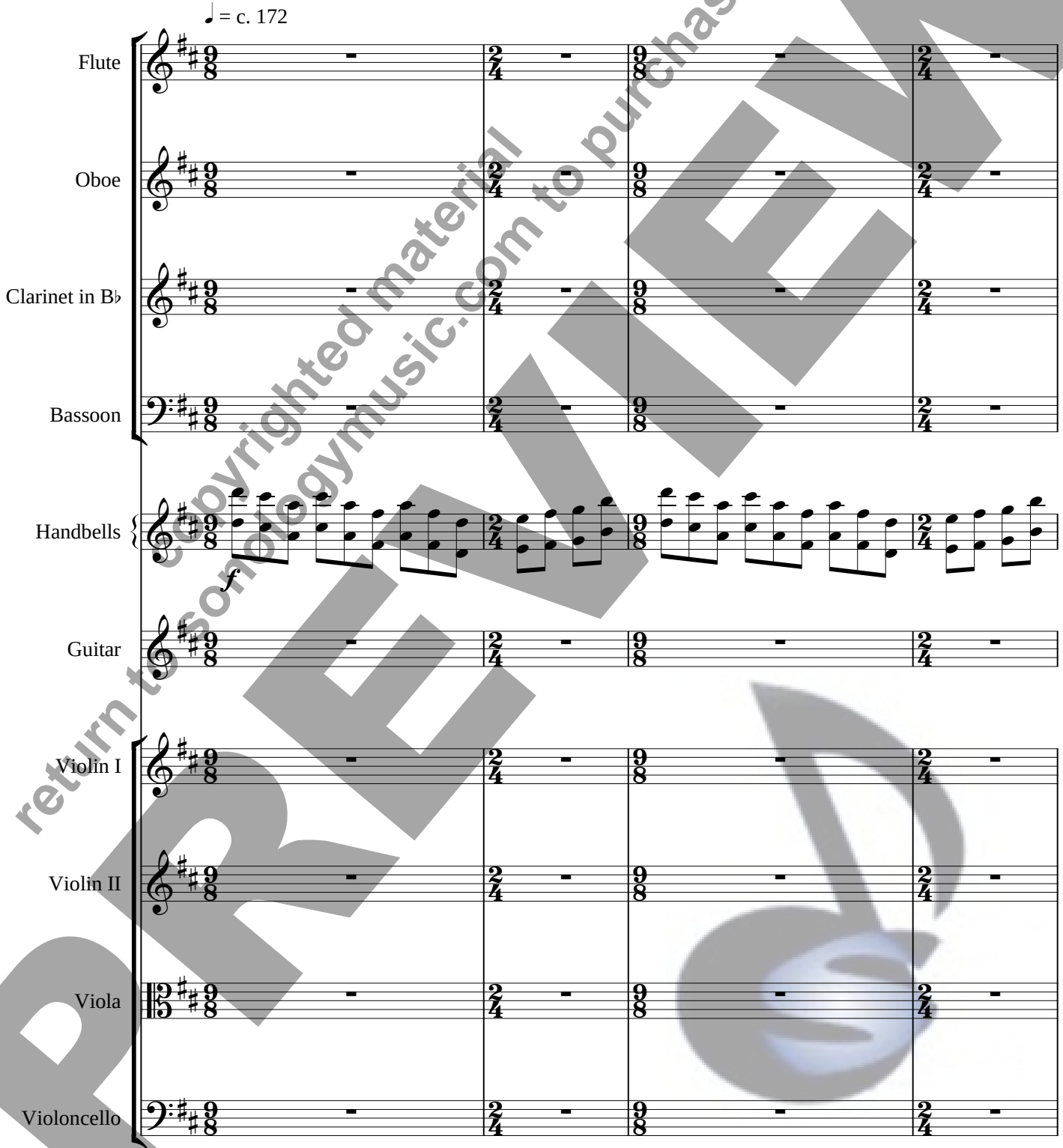
for my wife, Tracy

ST. FRANCIS SUITE
for Classical Guitar, Handbells, and Chamber Orchestra
III. Toccata #2

Kevin McChesney



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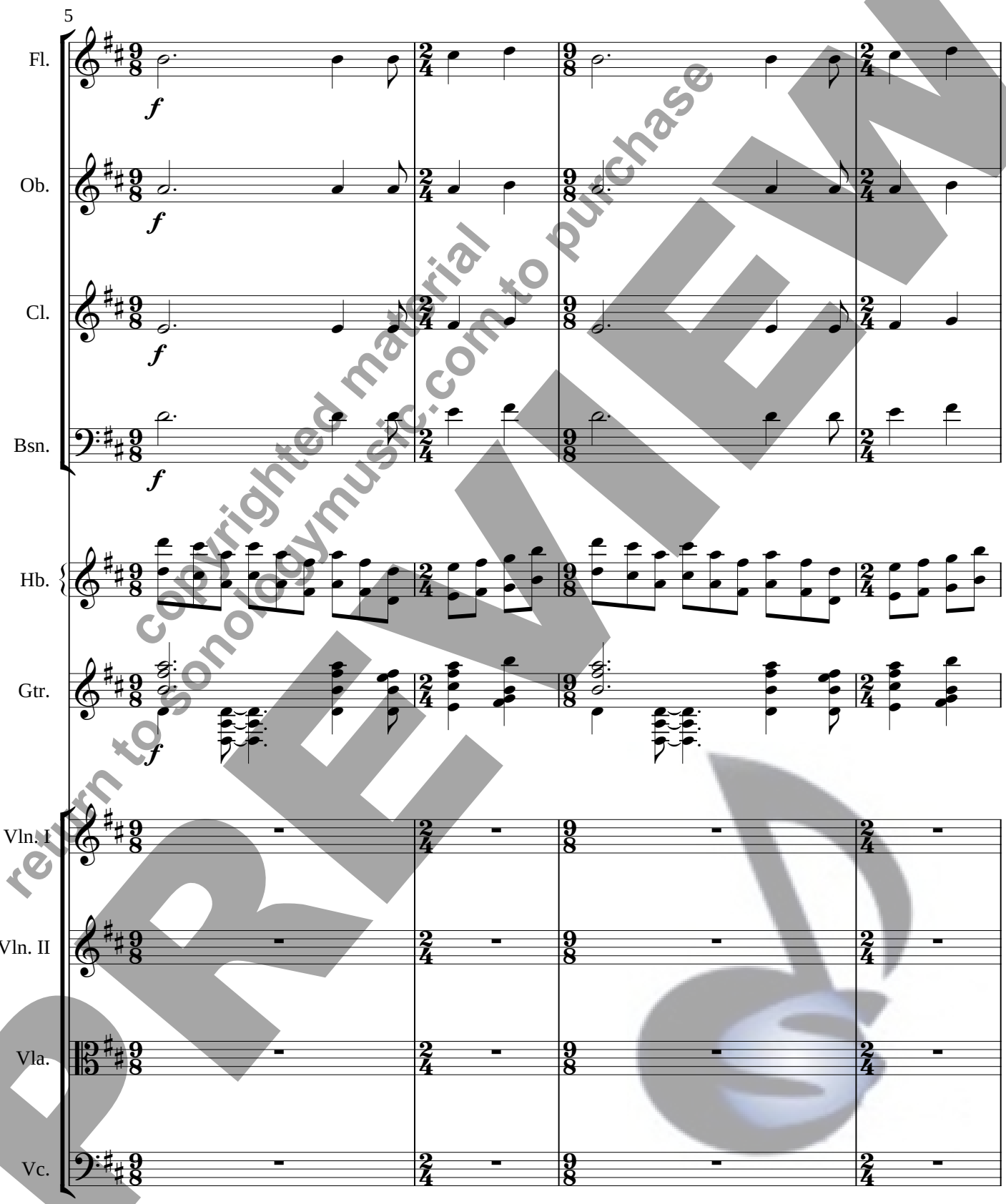

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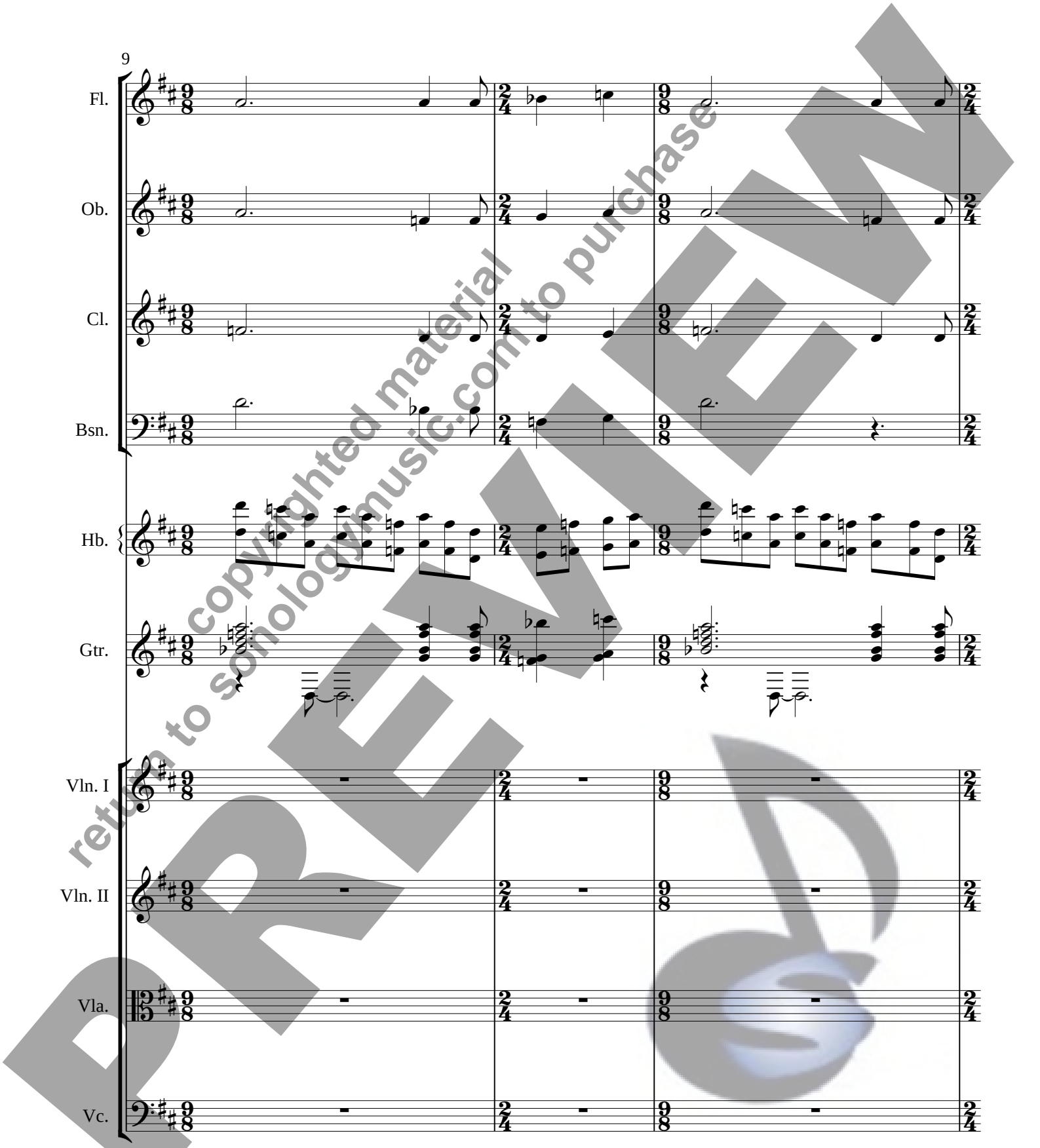

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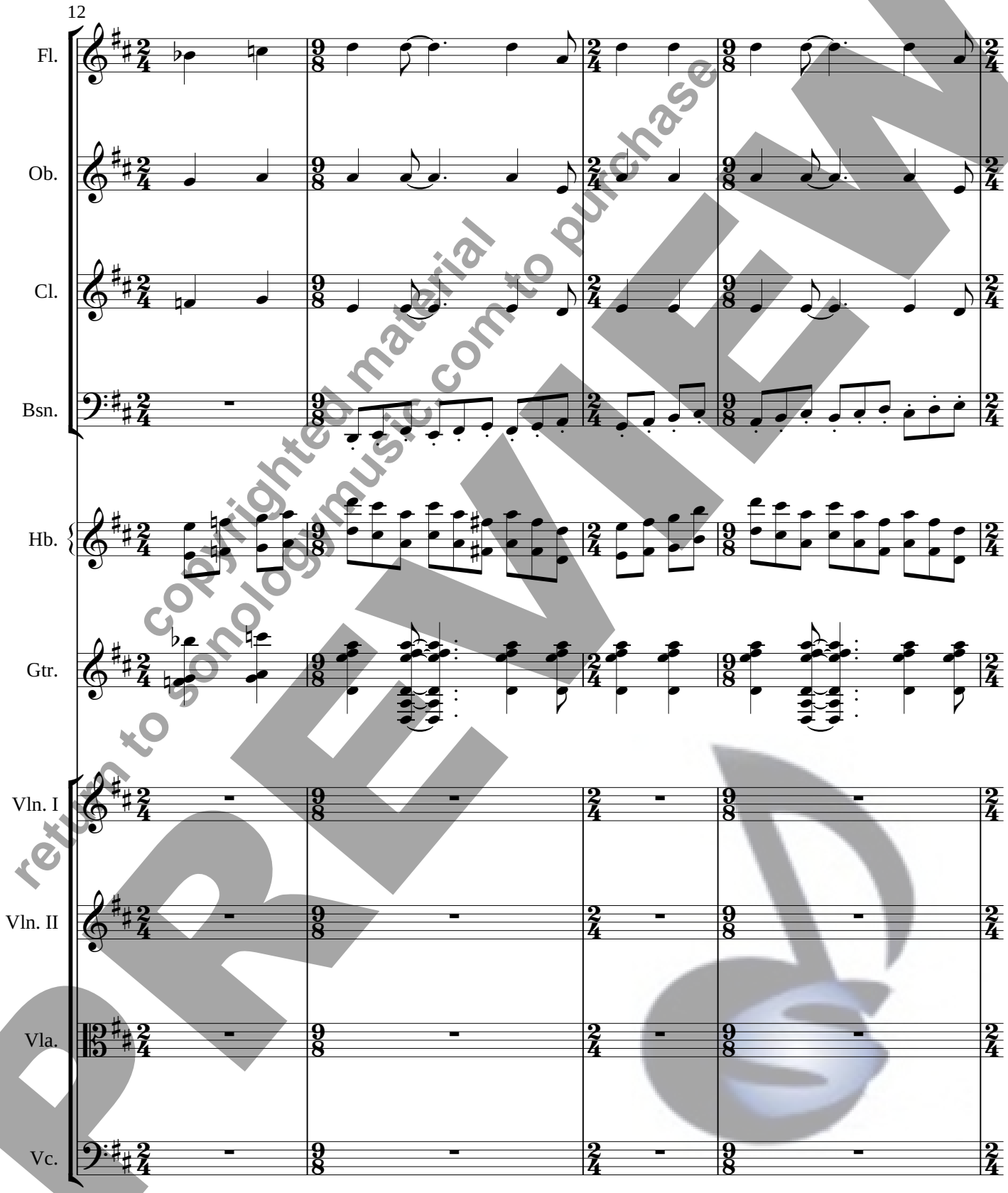

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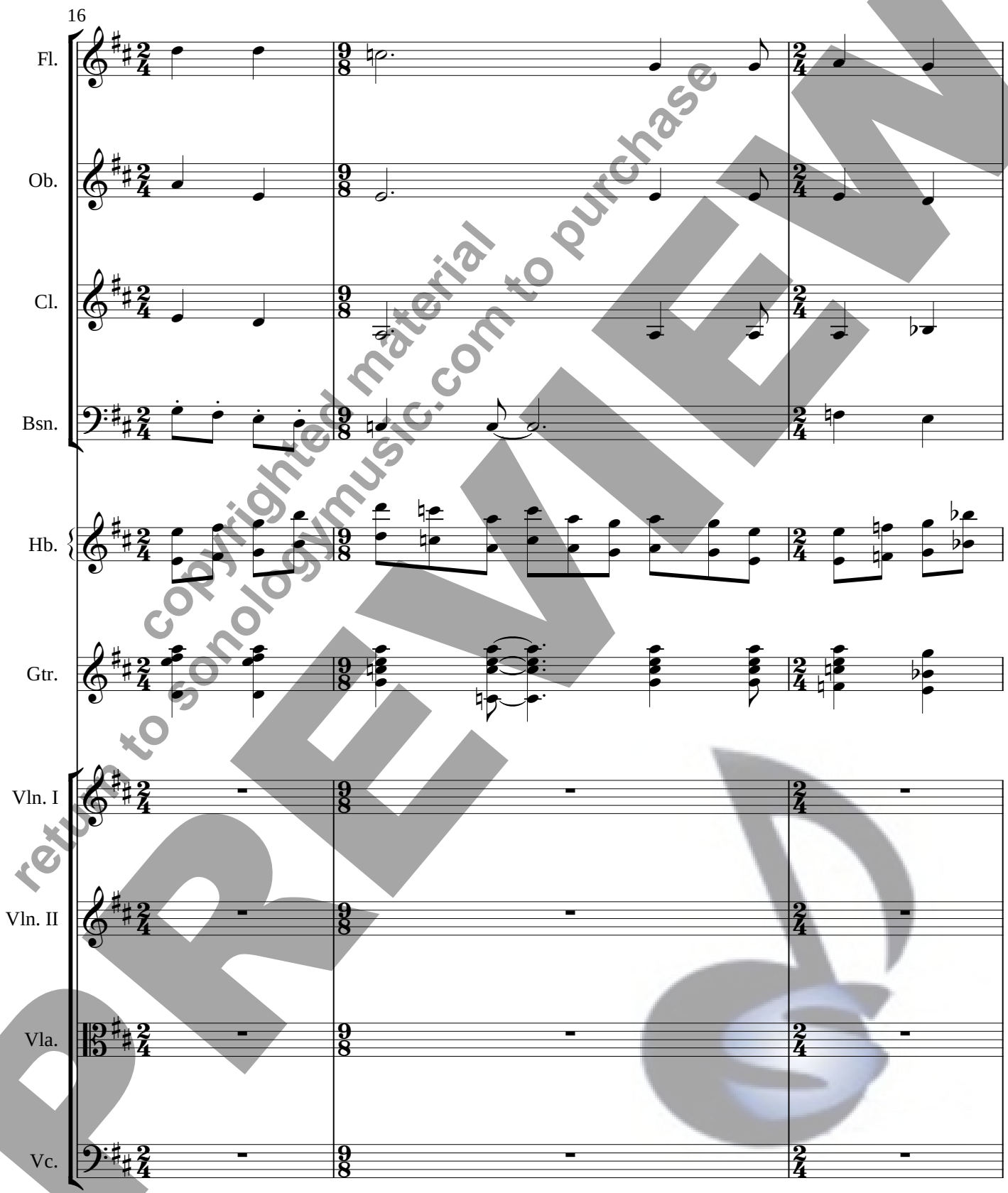

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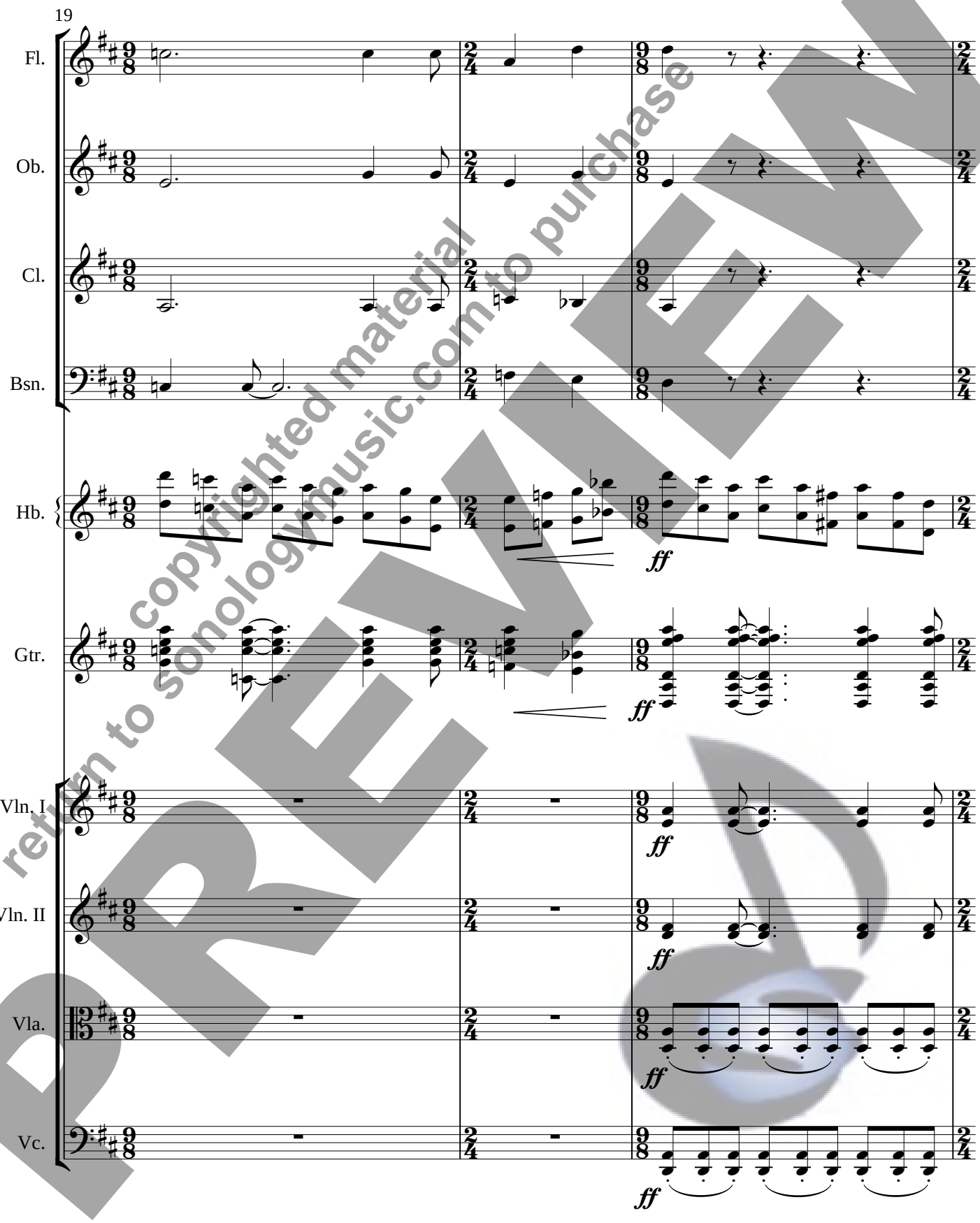

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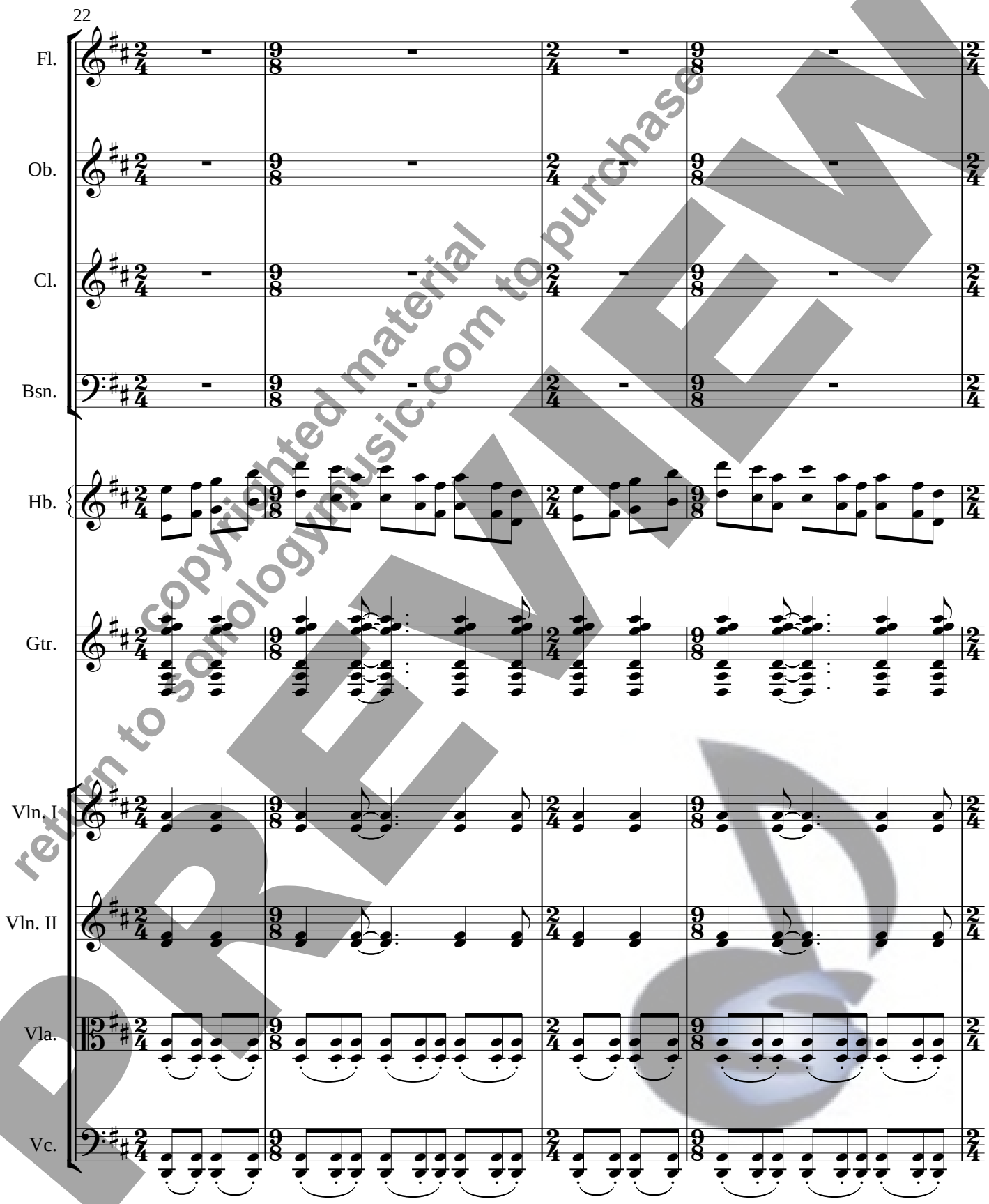

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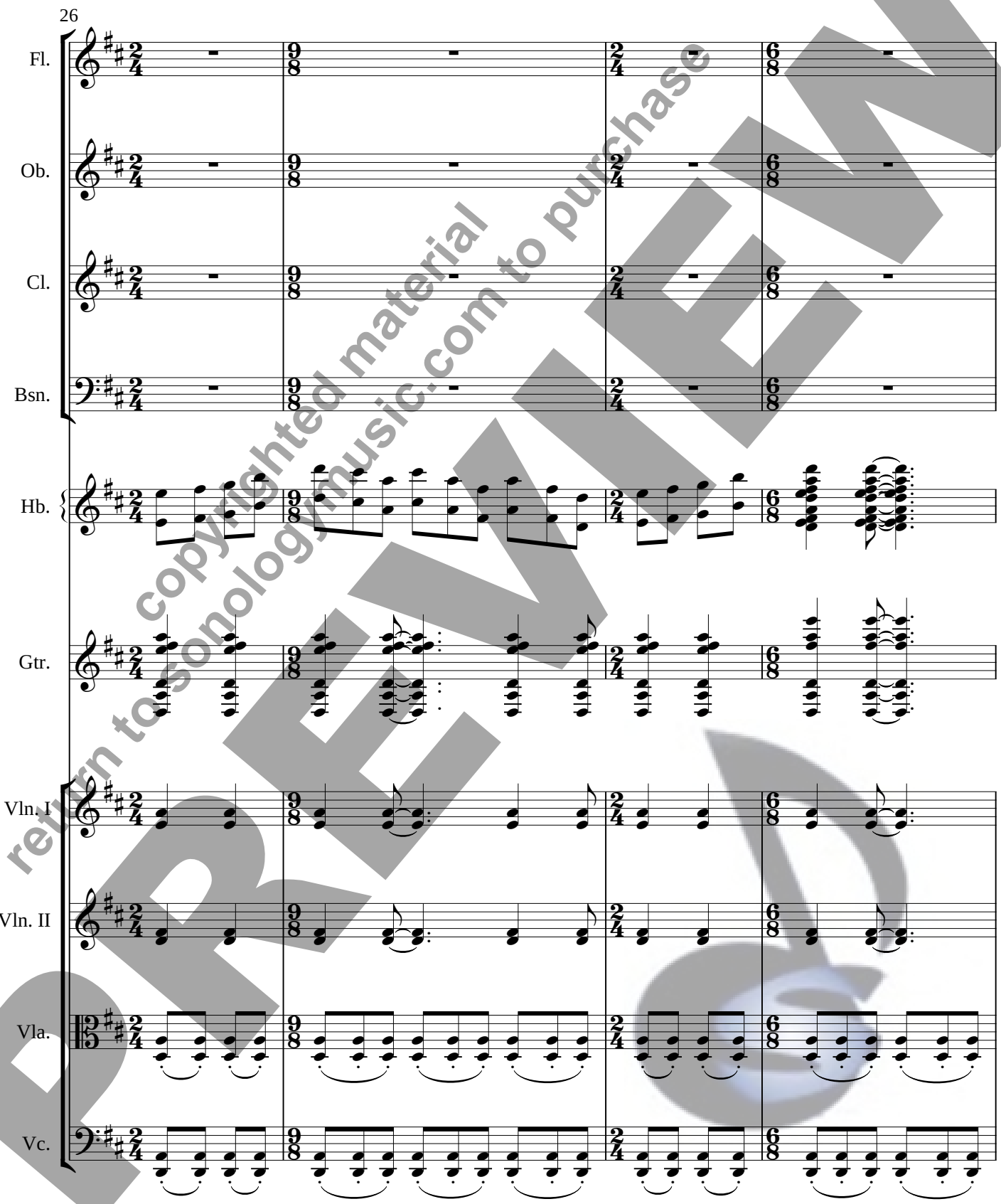

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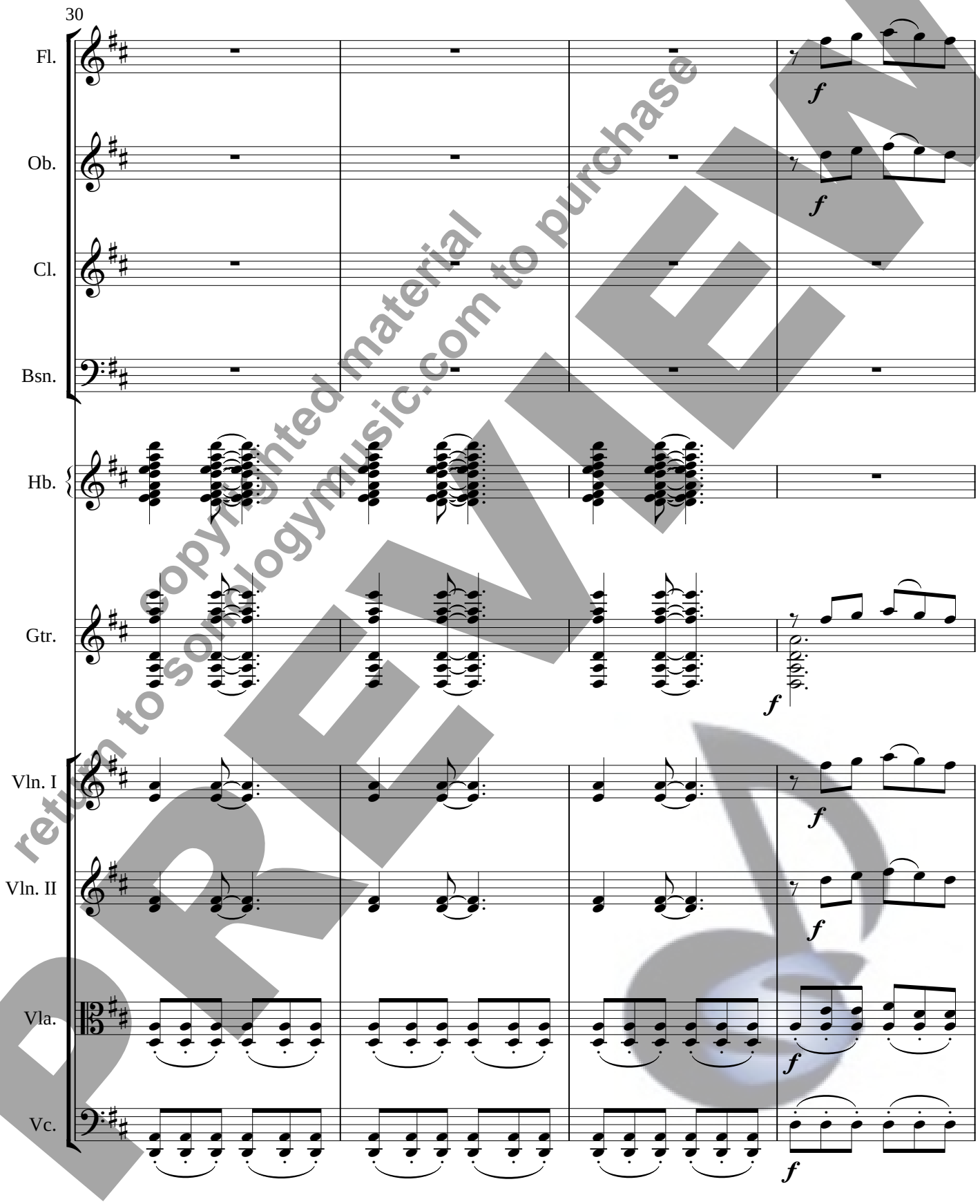

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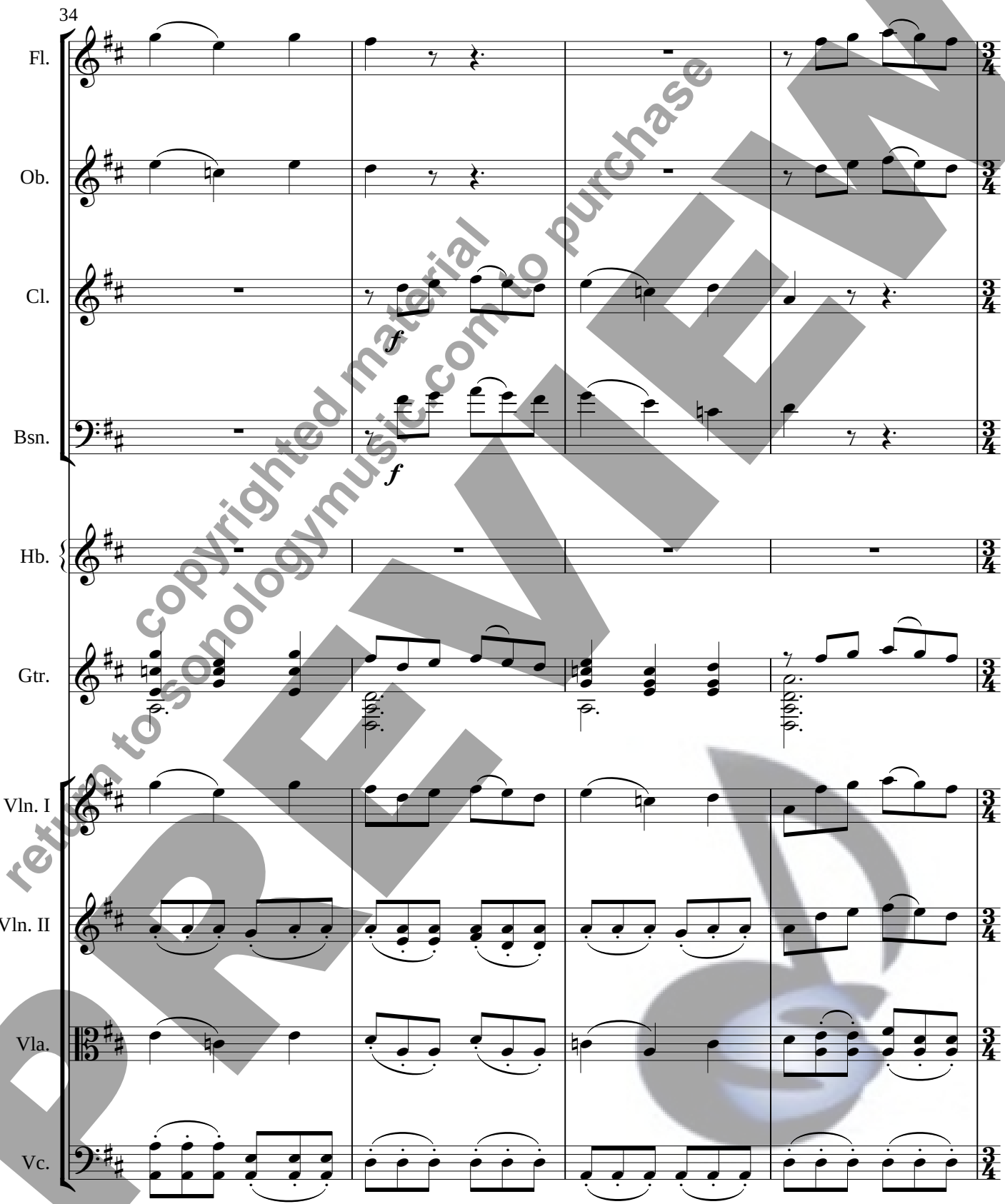

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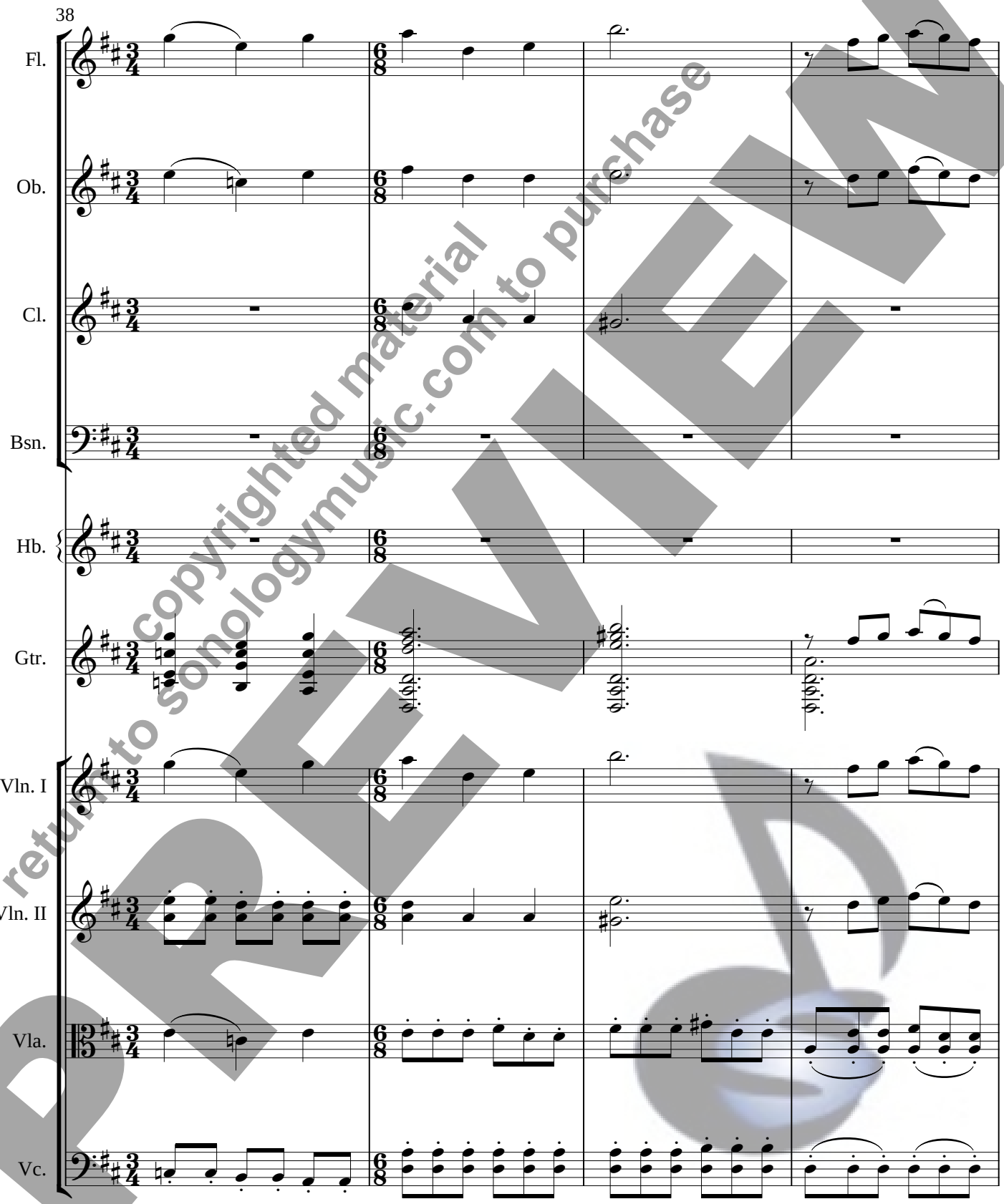

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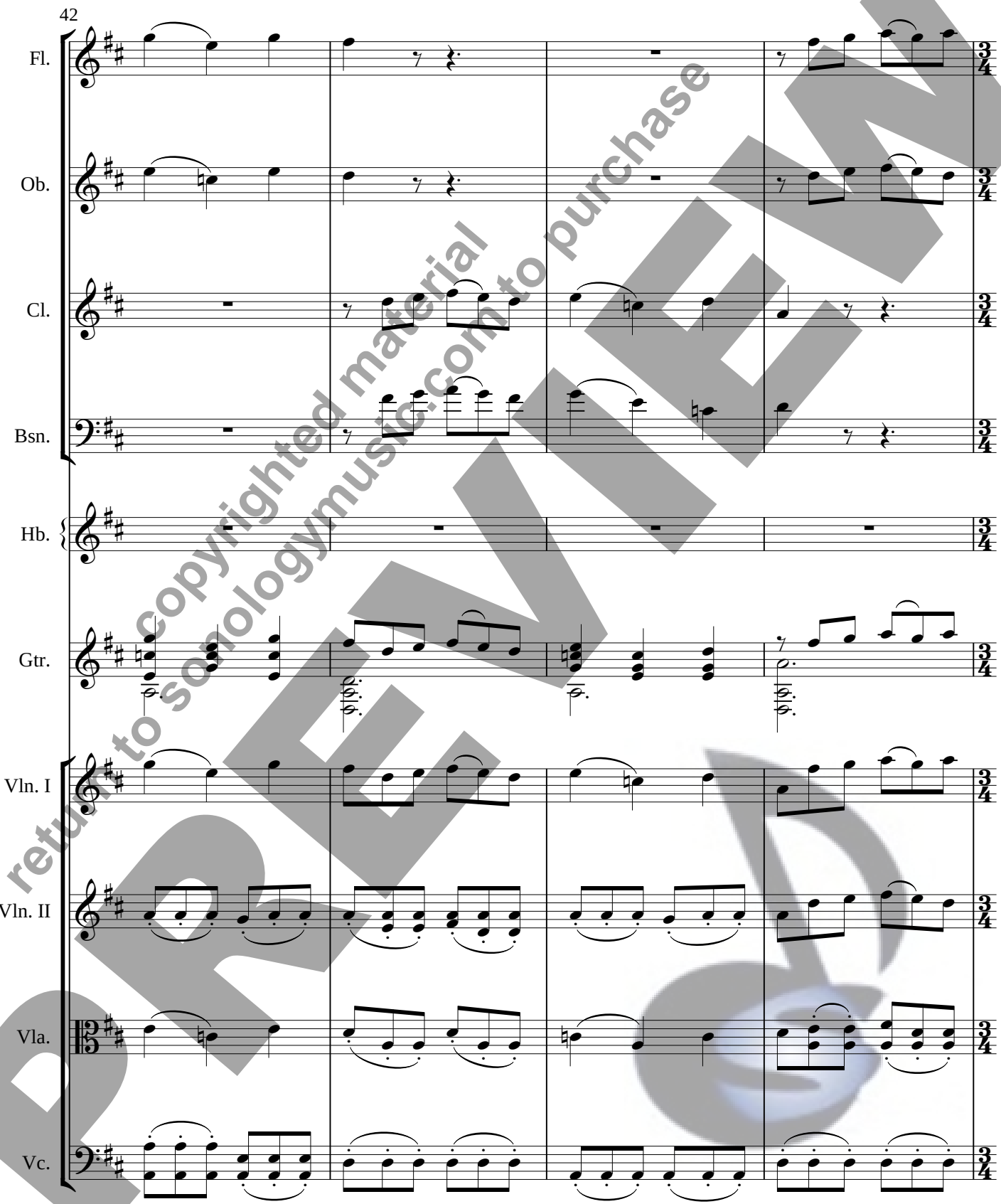

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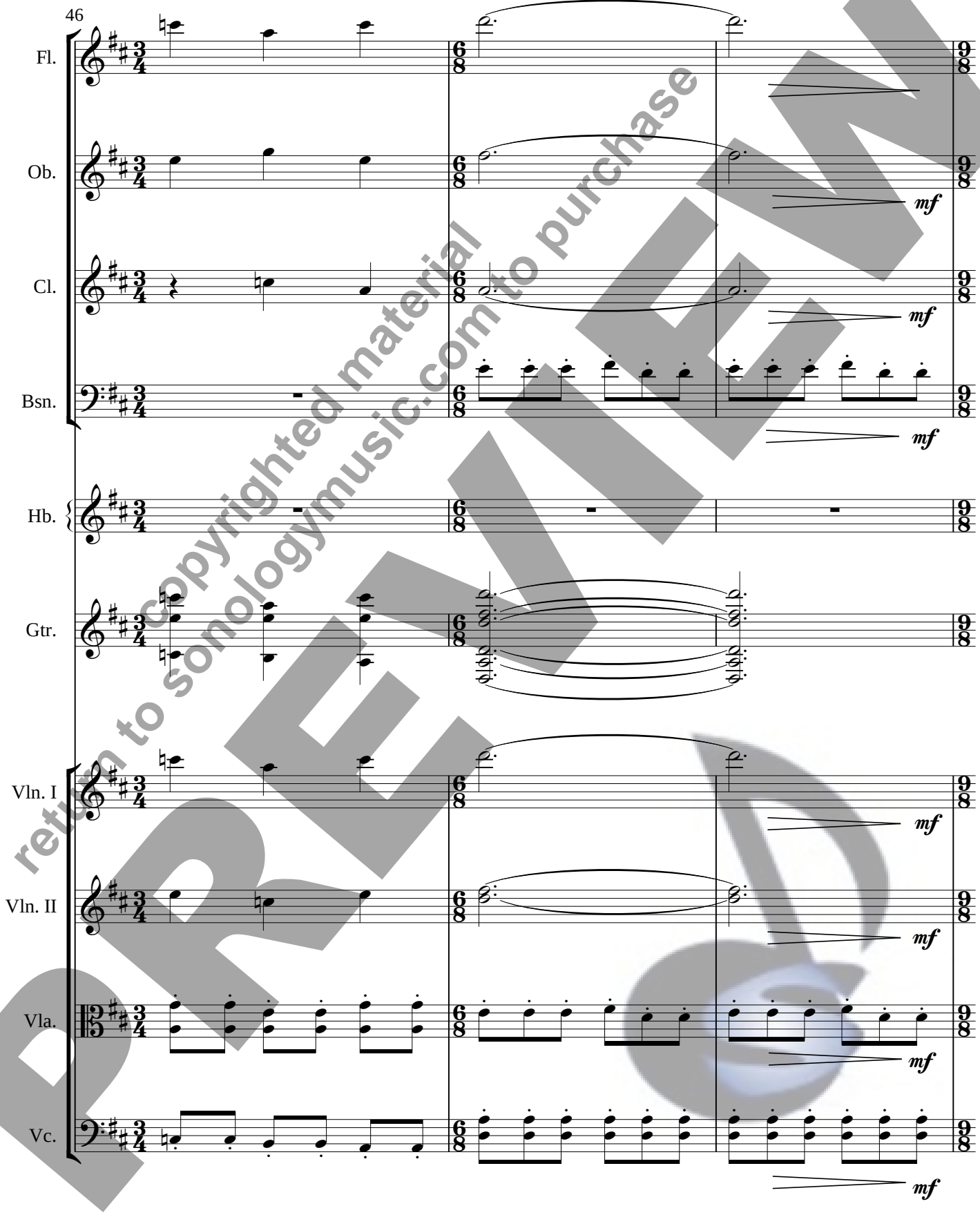

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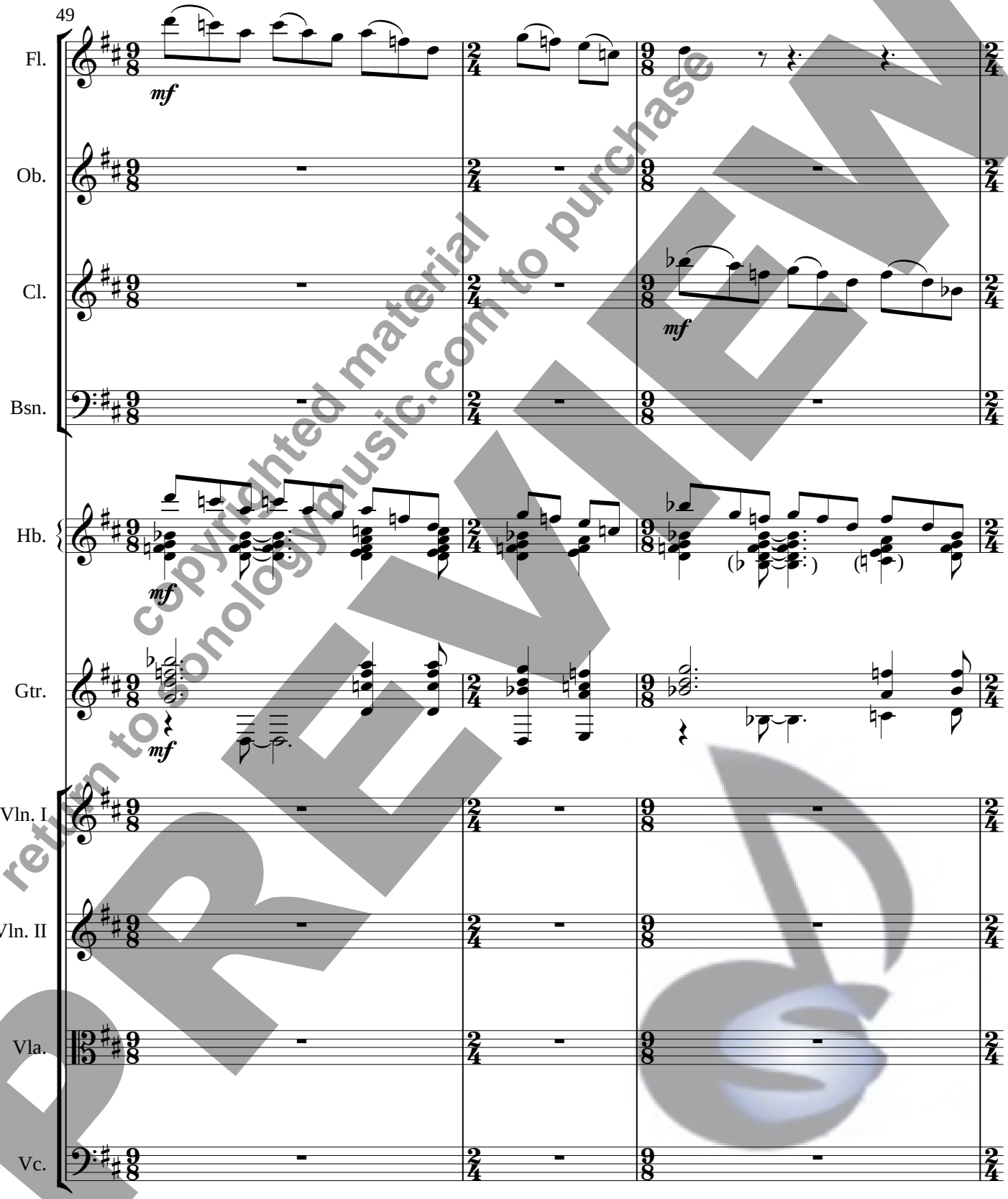

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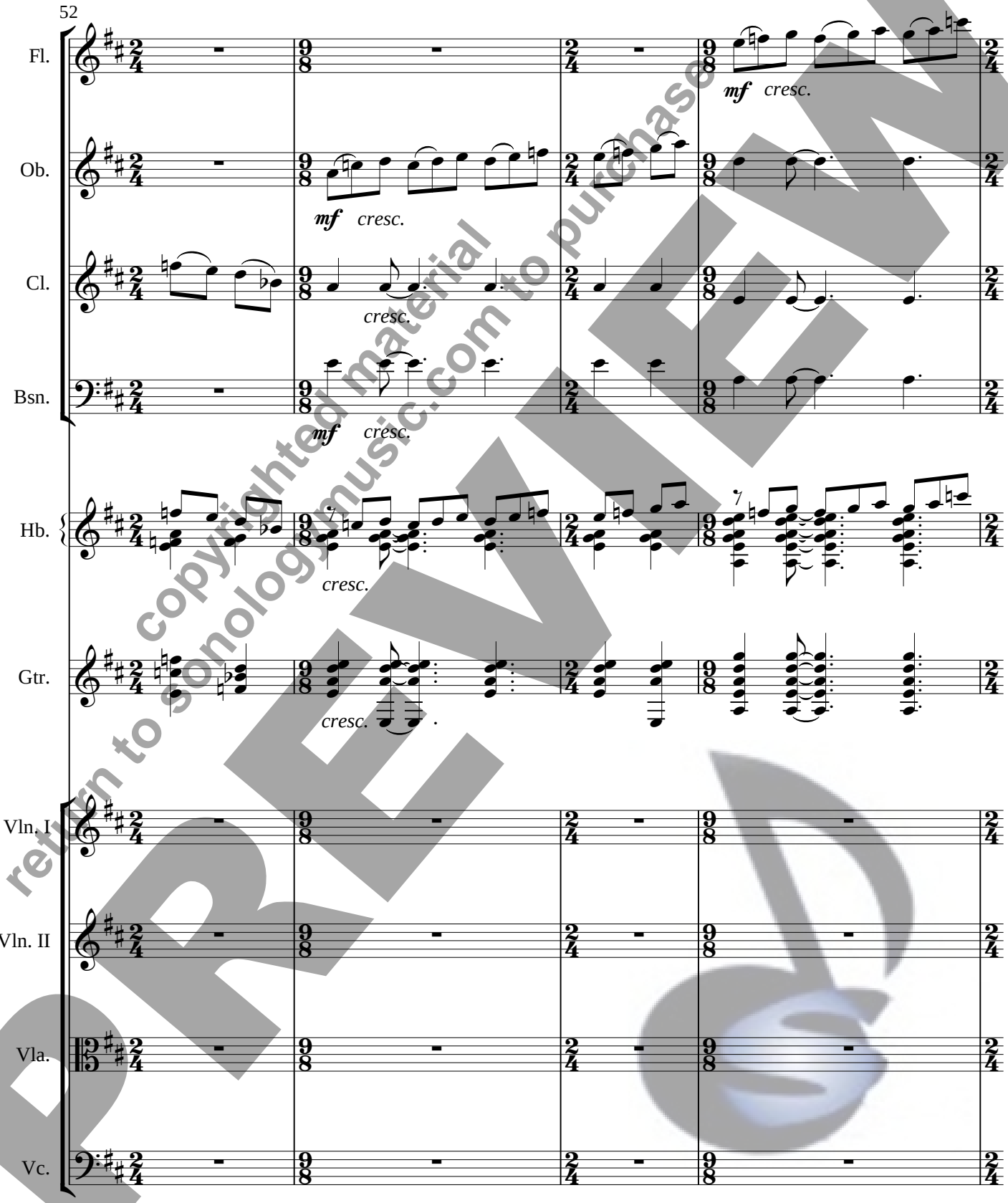

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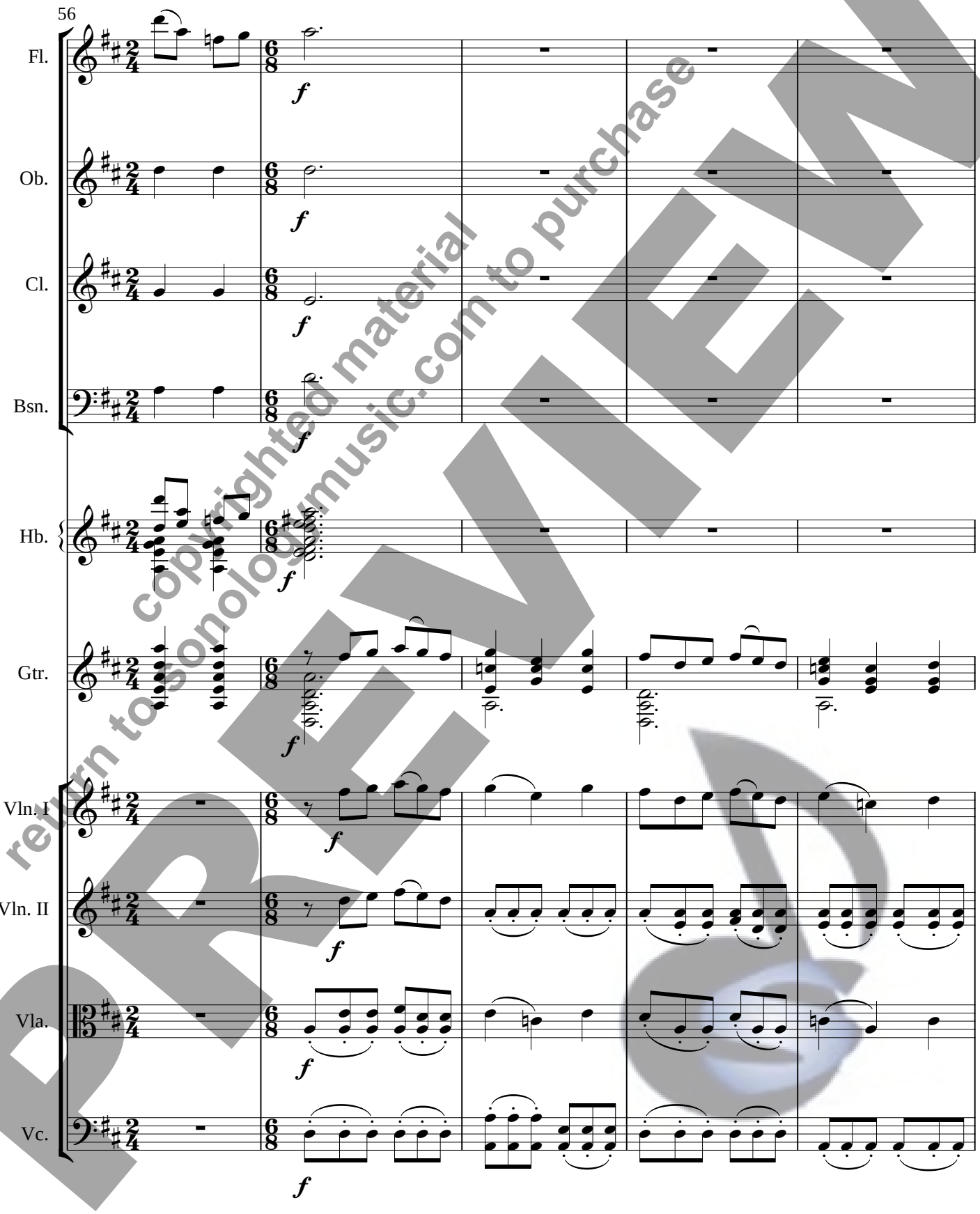

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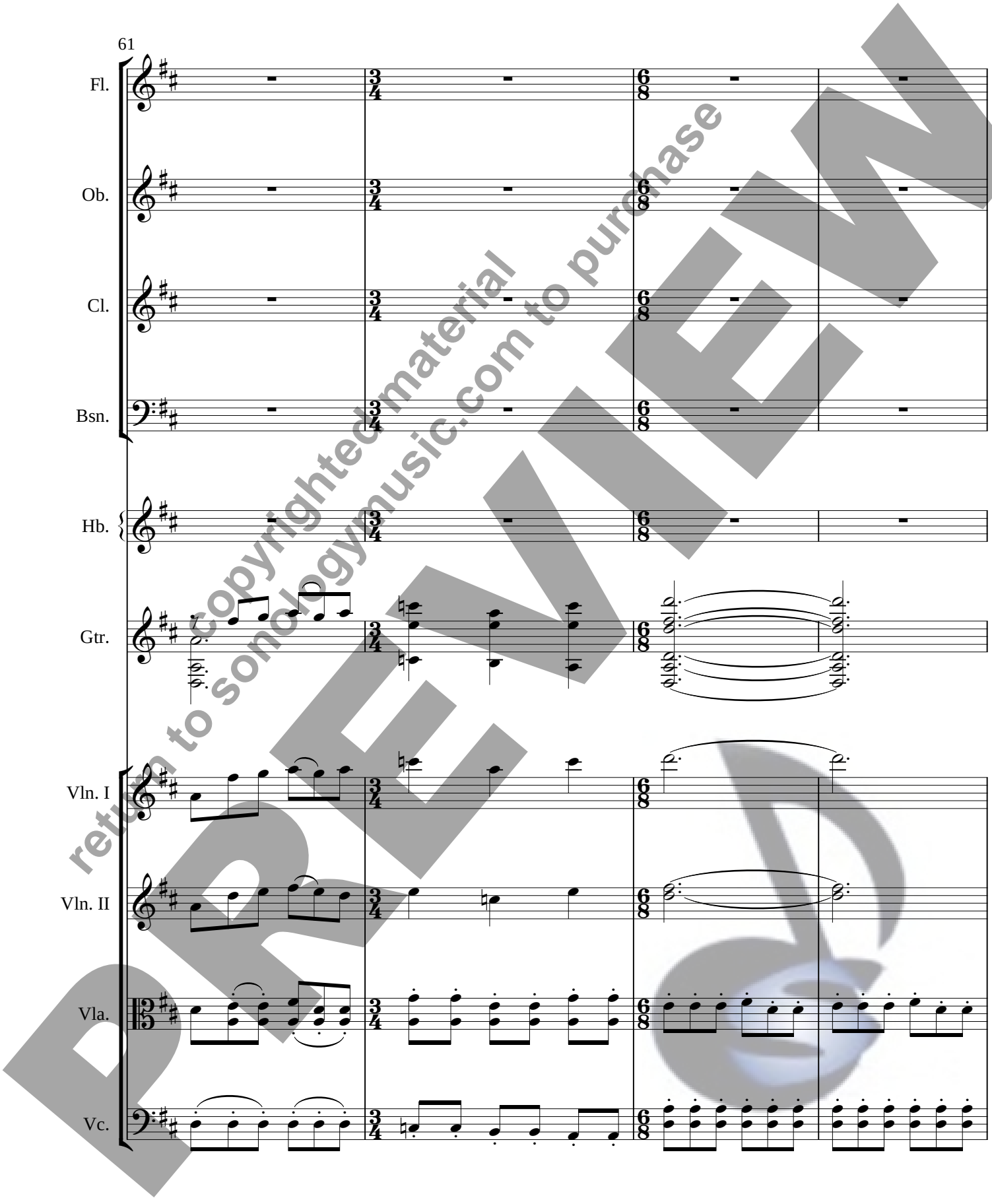

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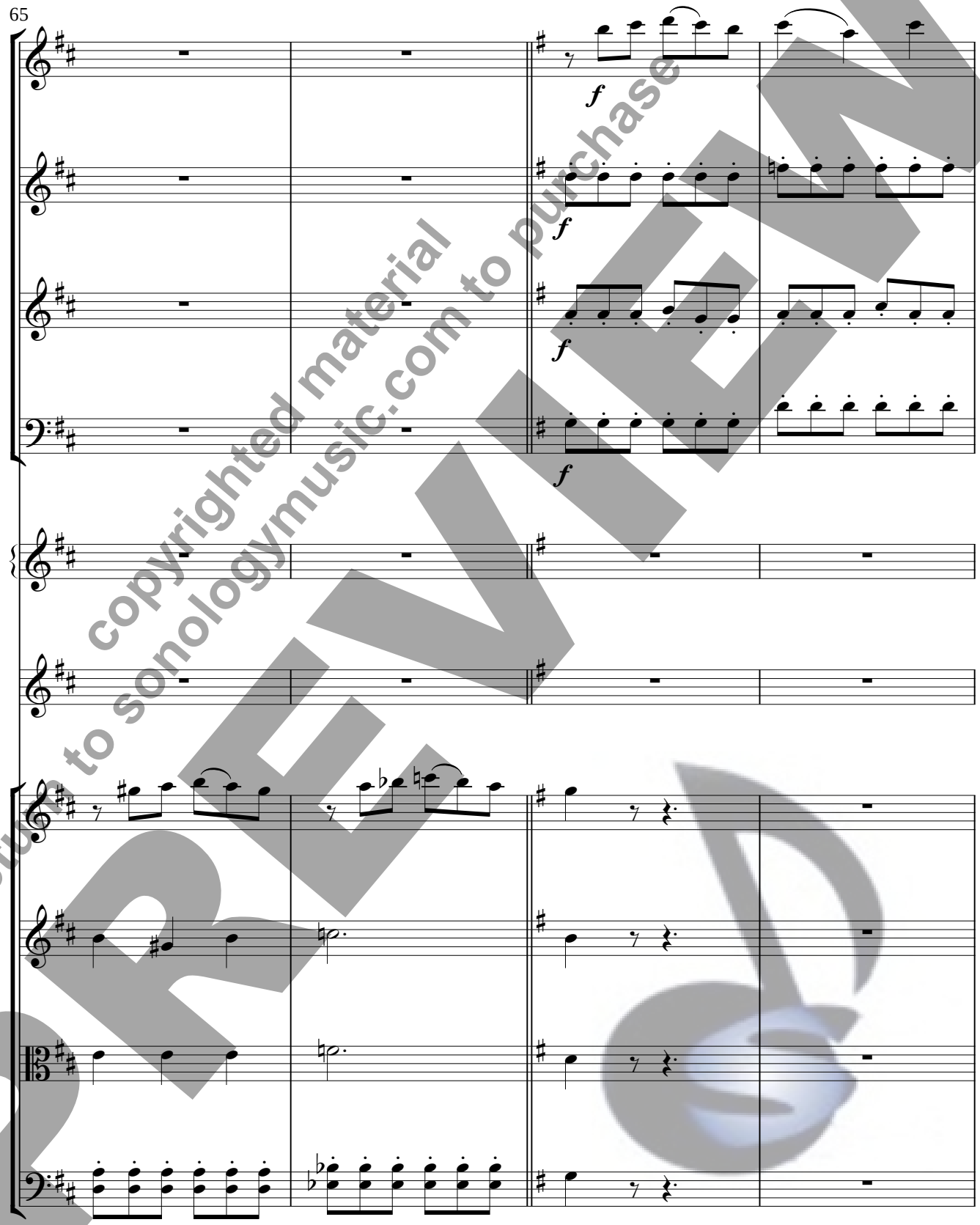

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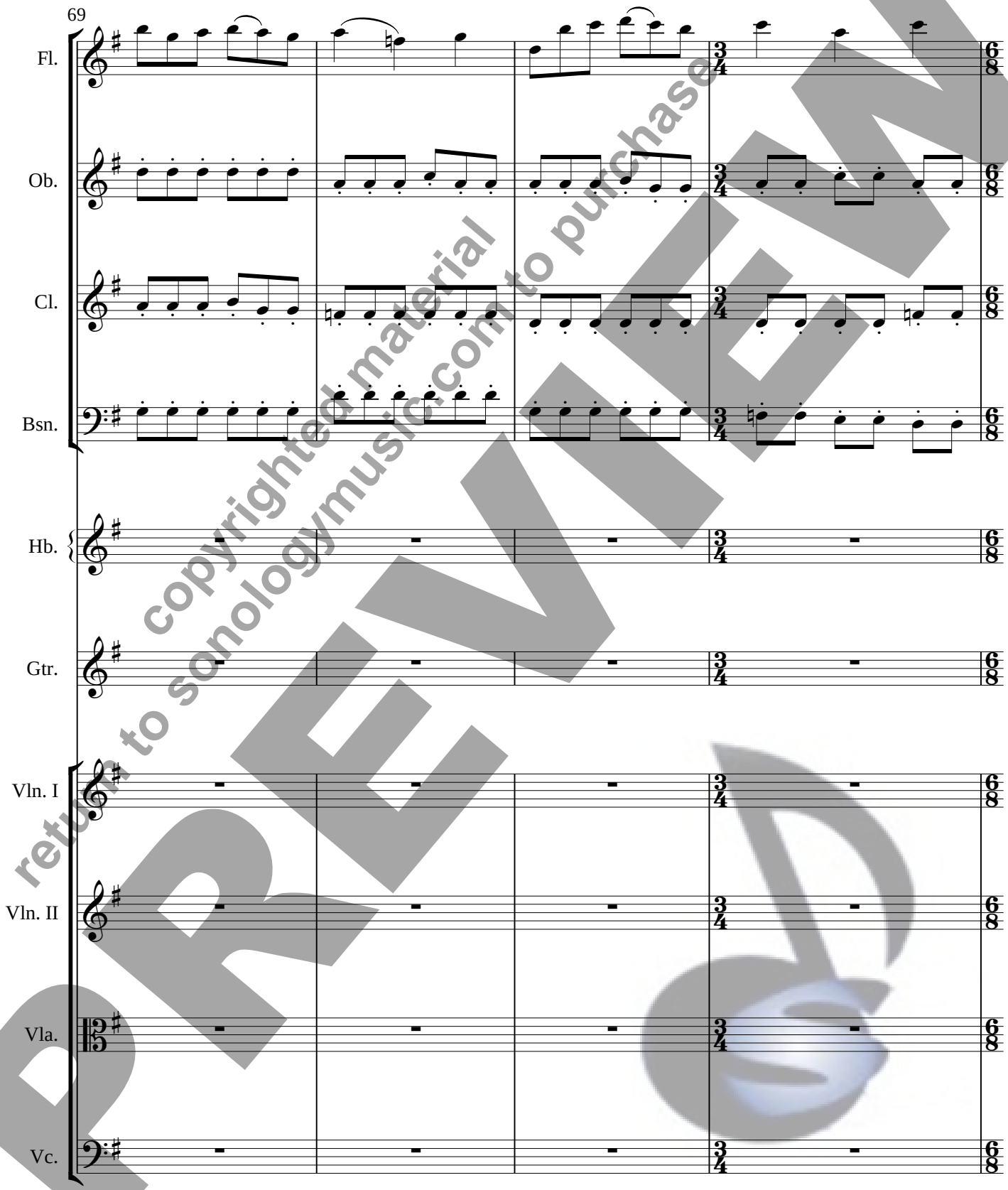

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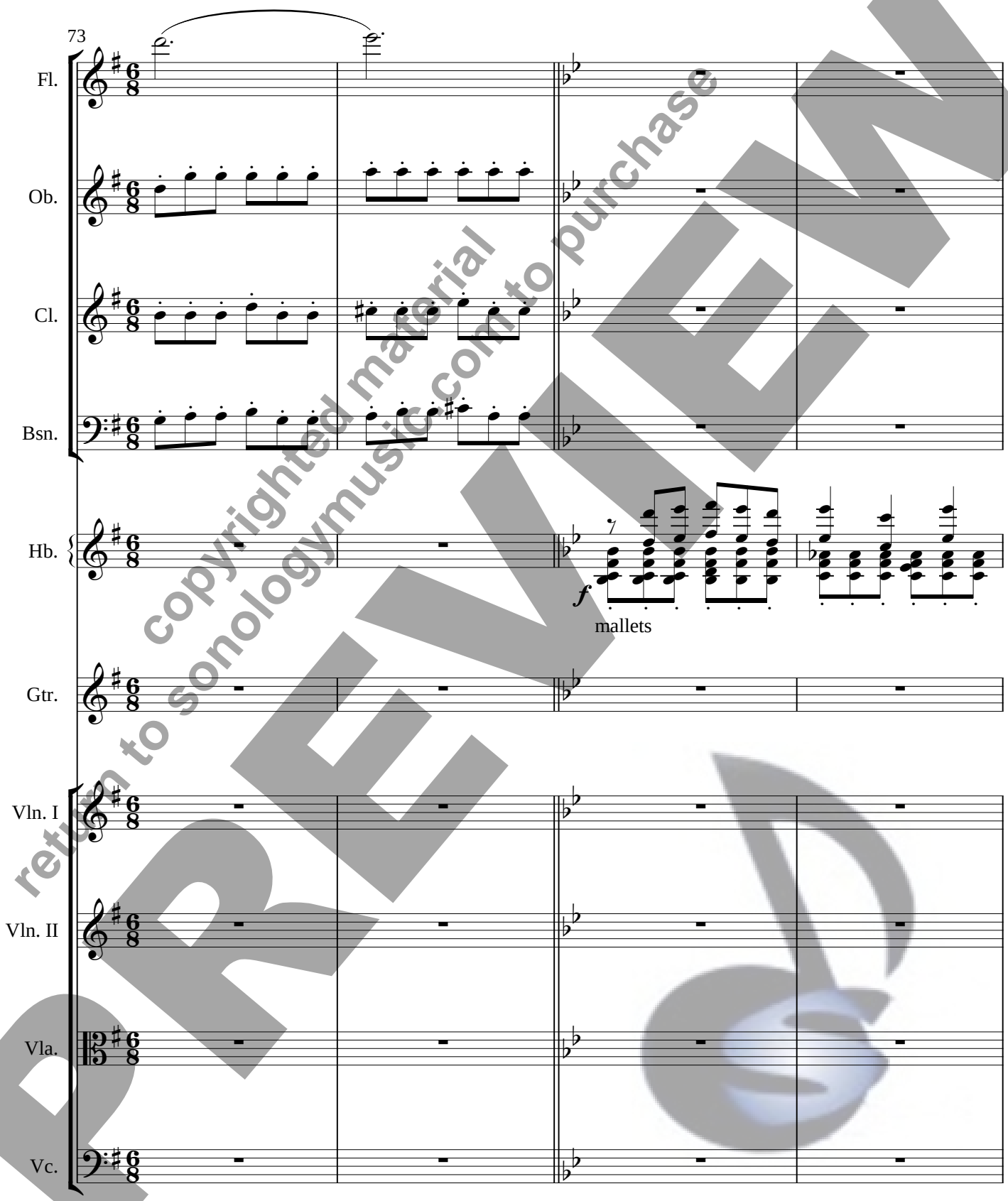

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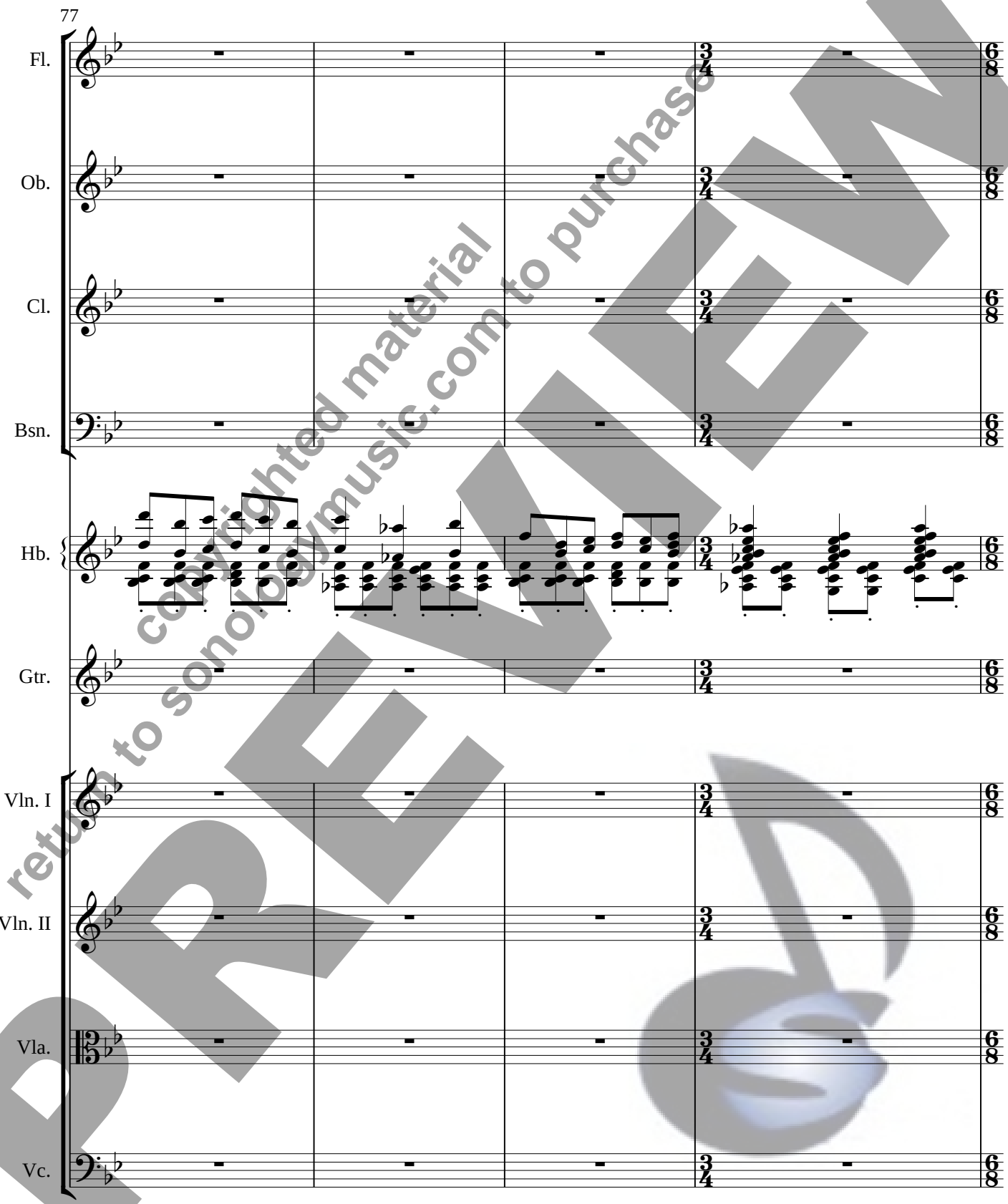

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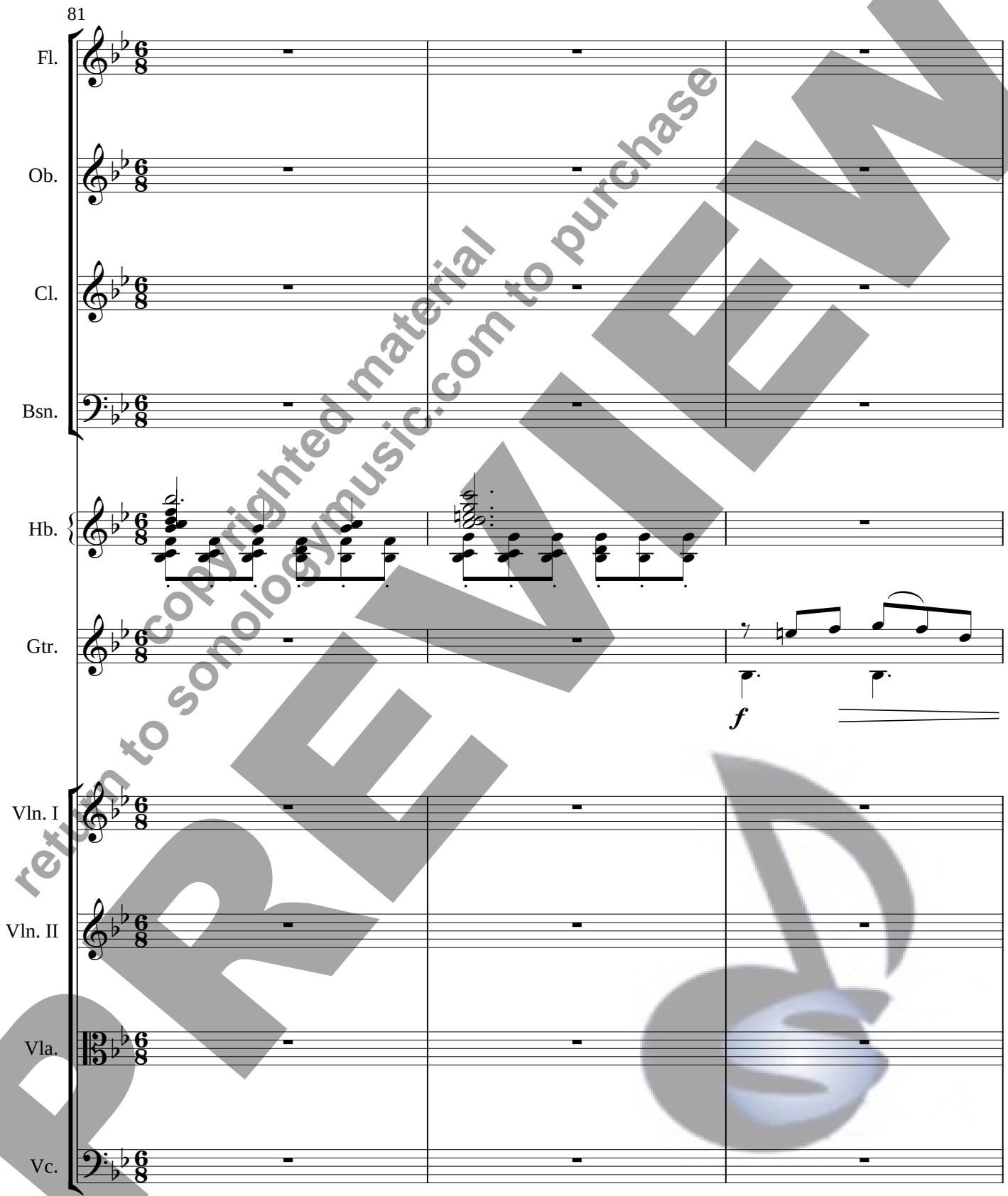

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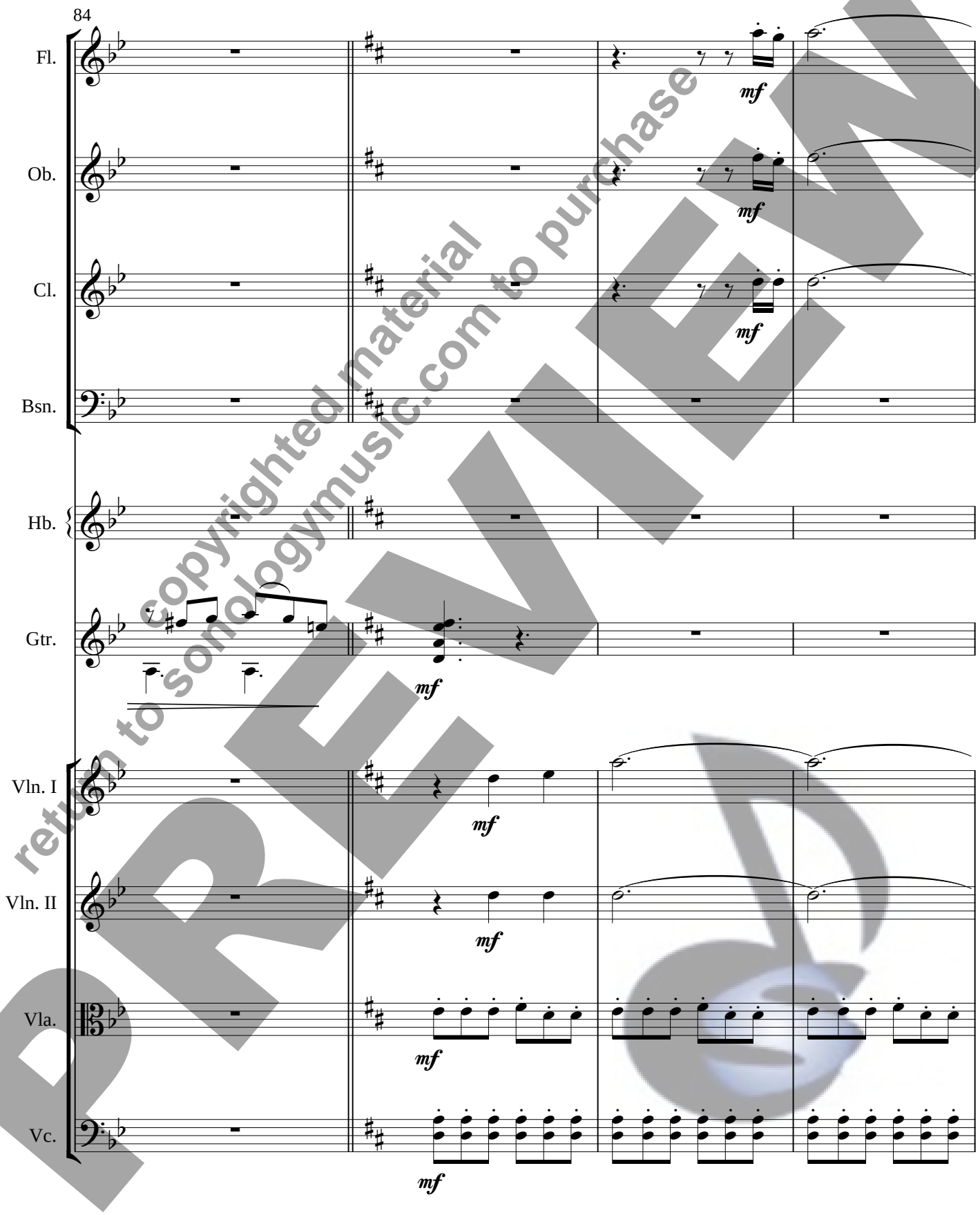

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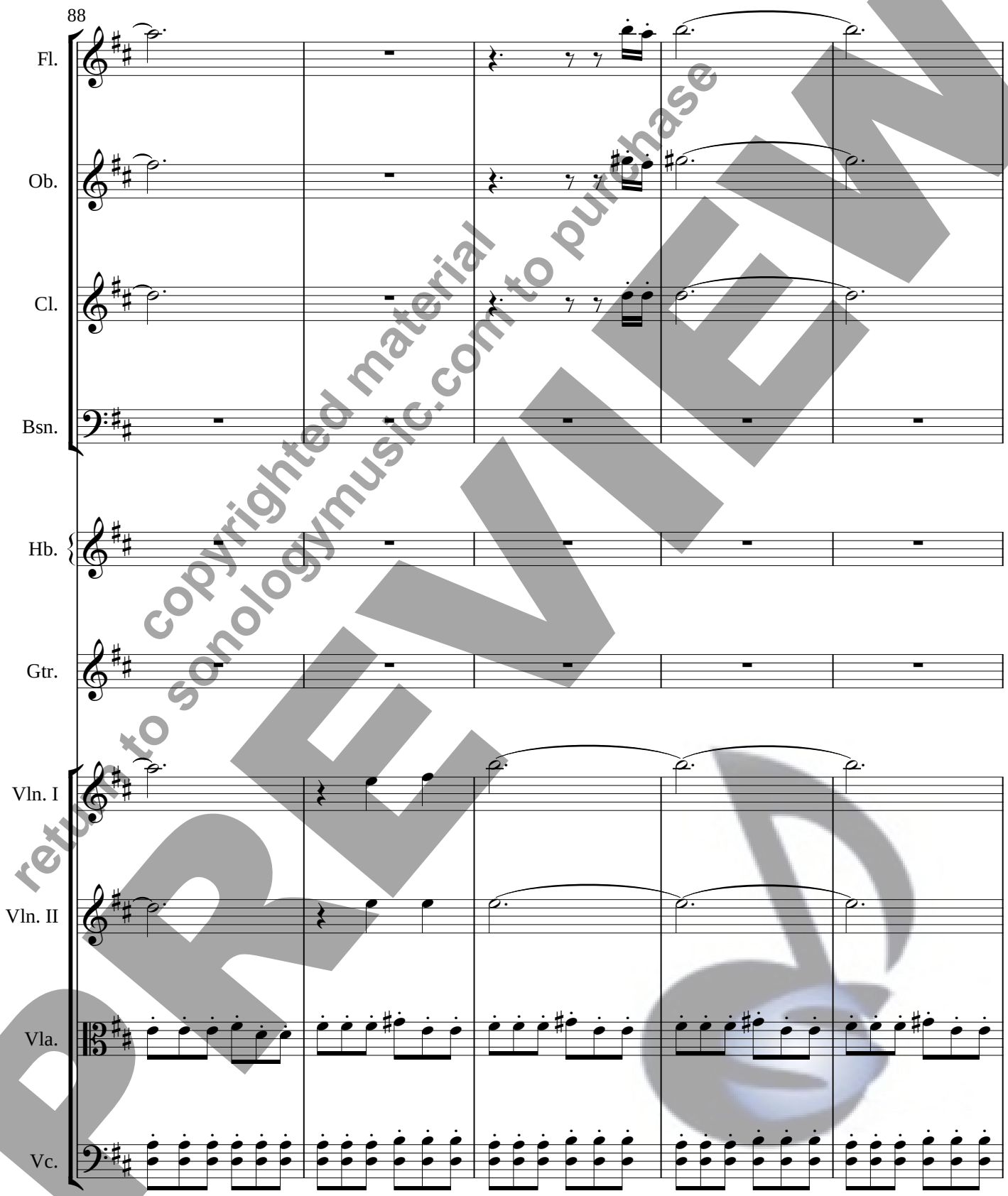

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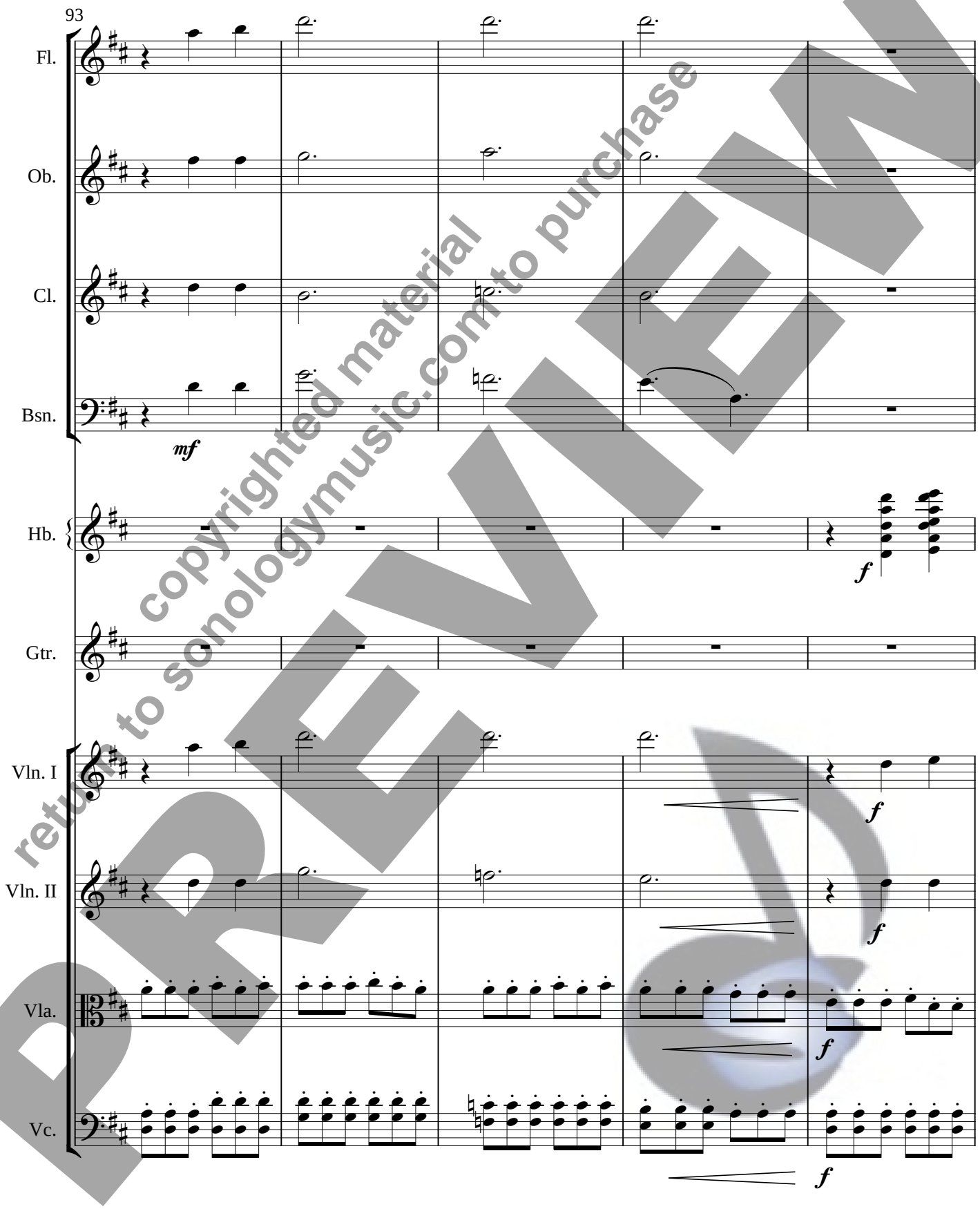

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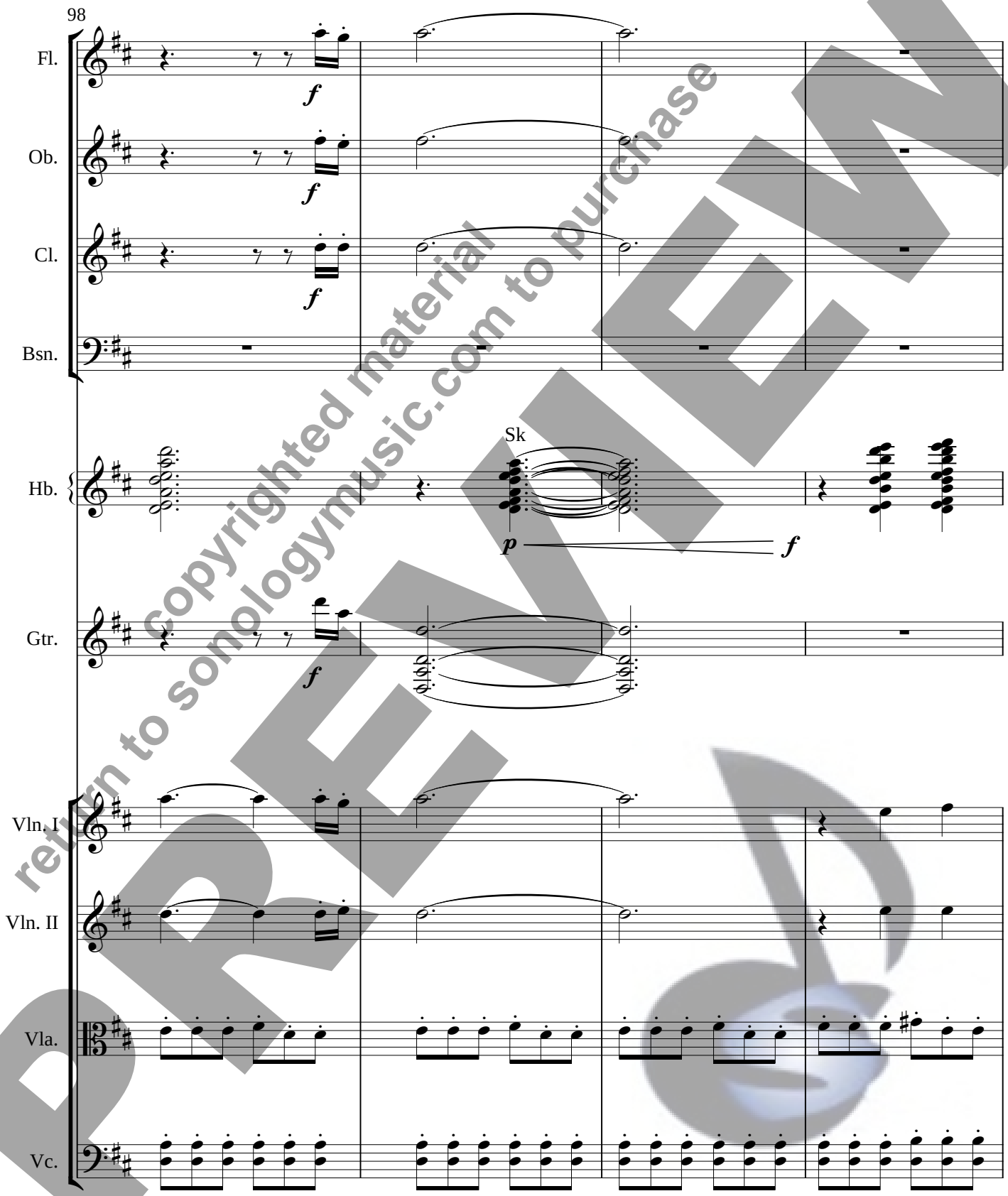

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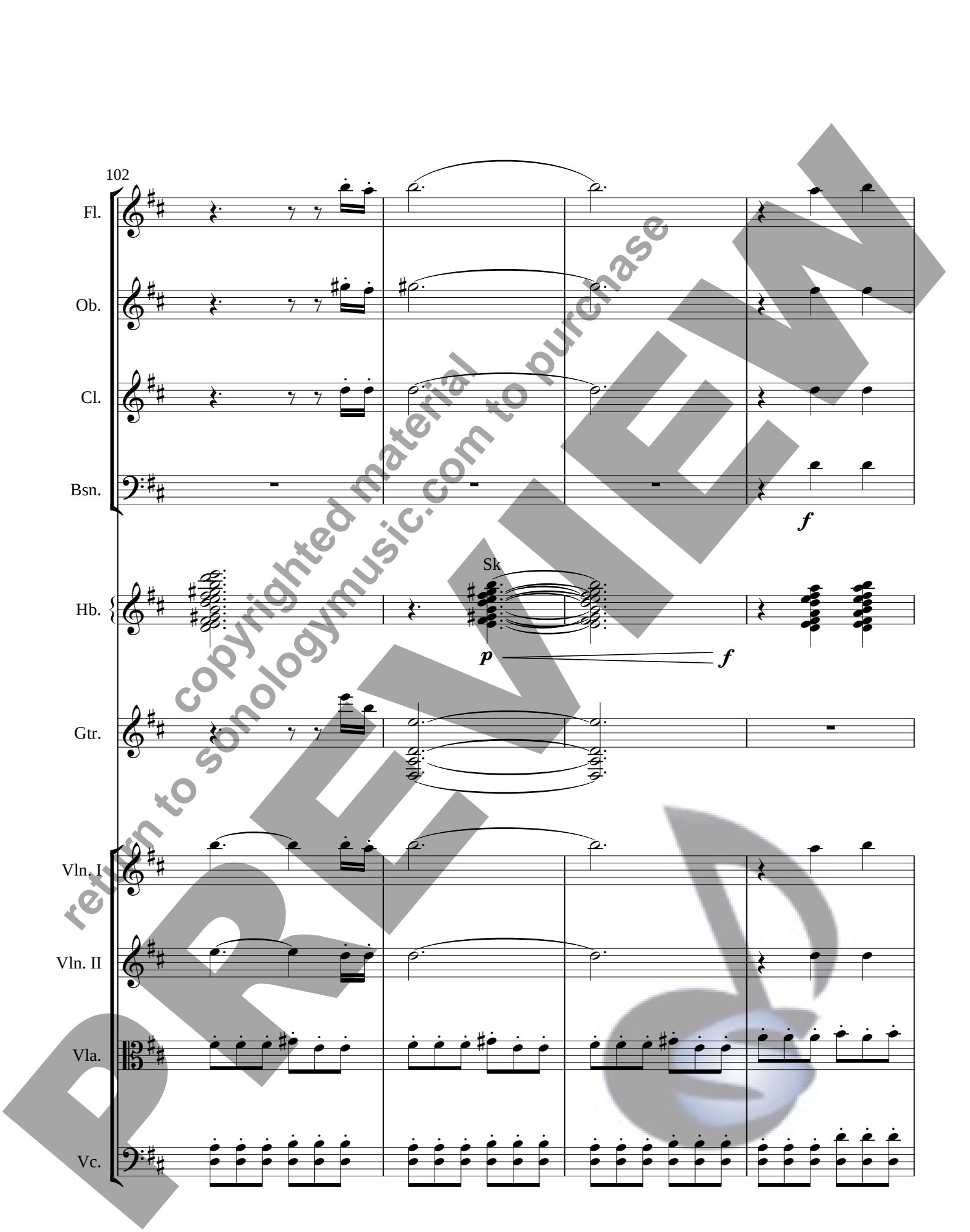

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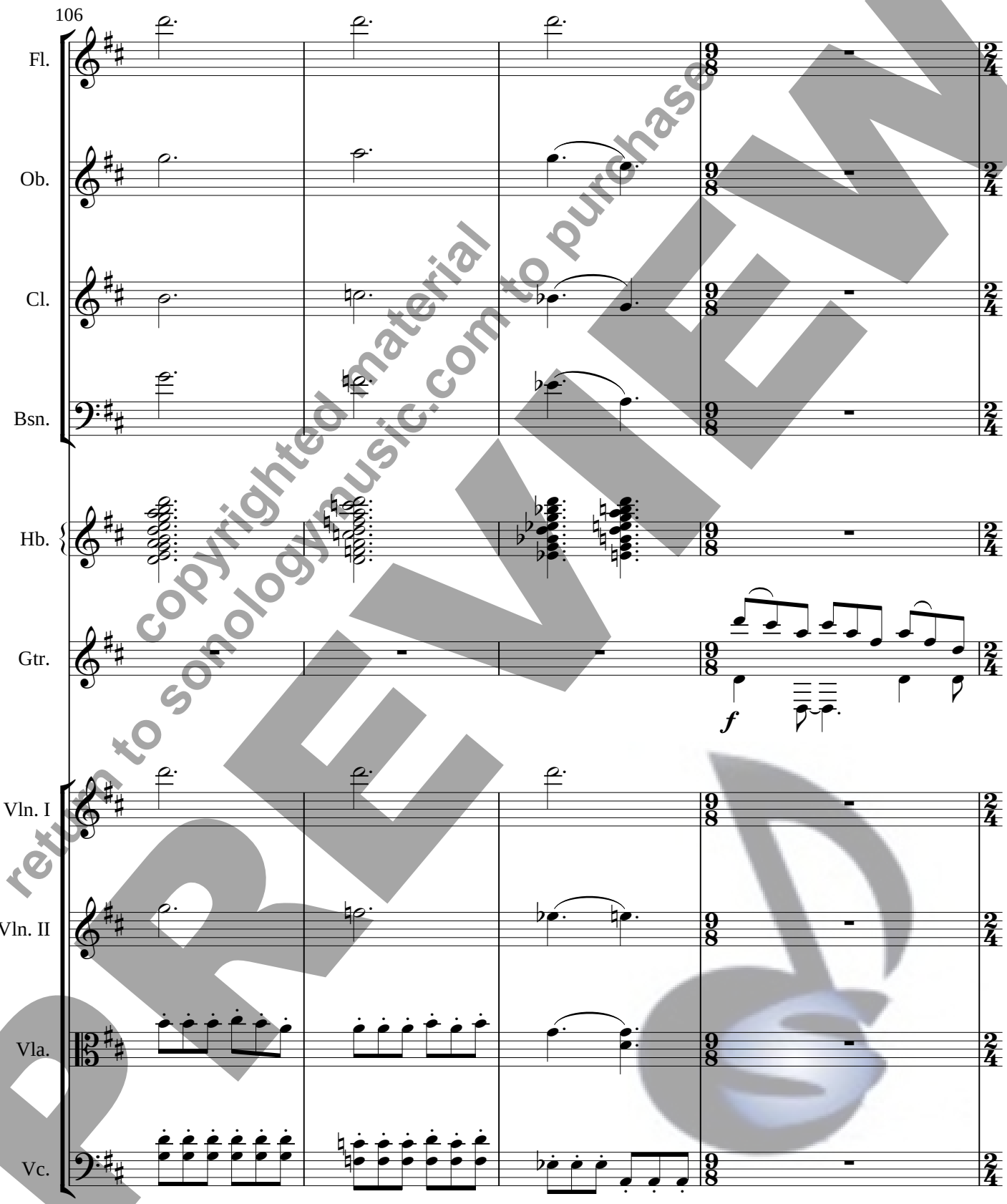

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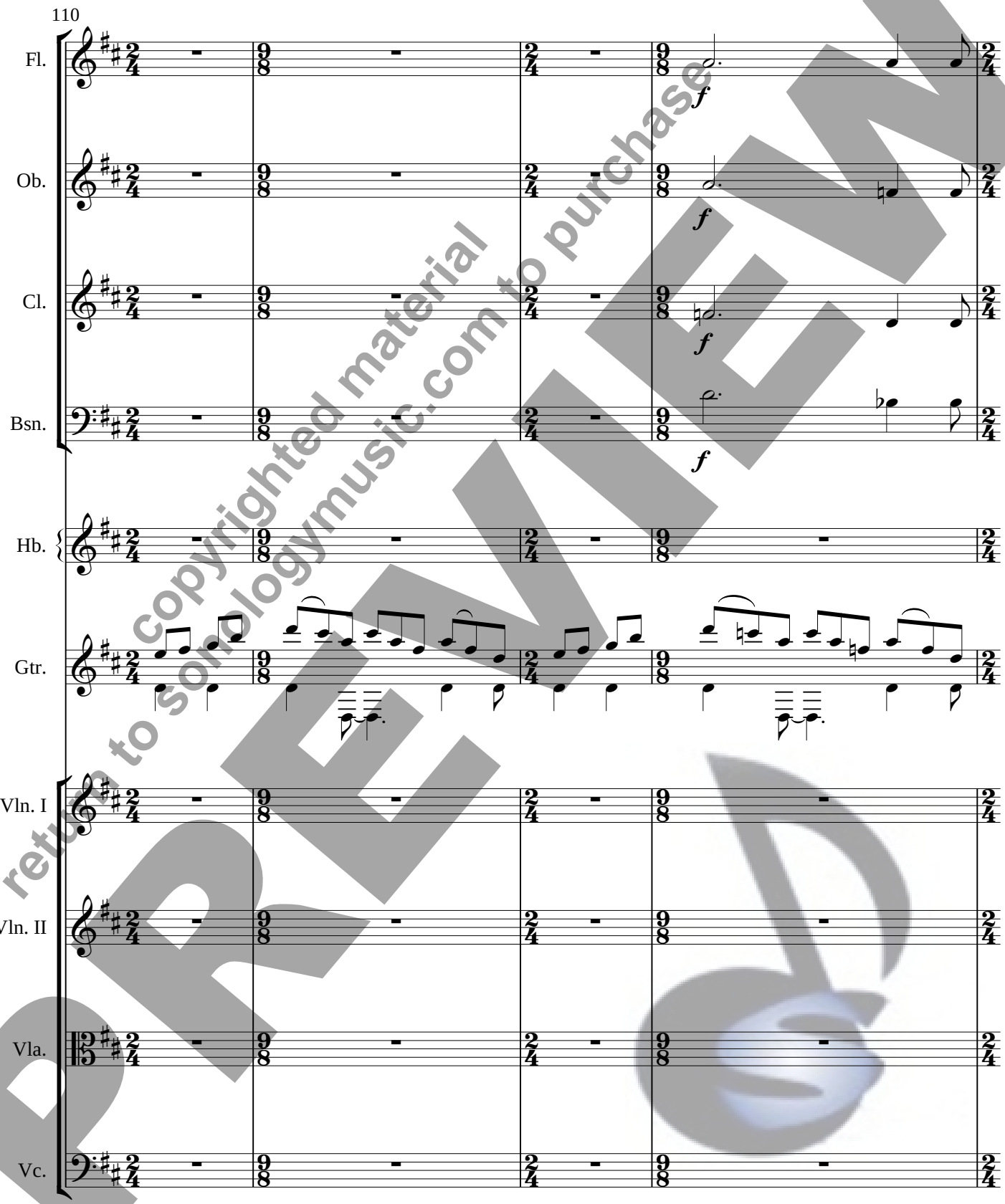

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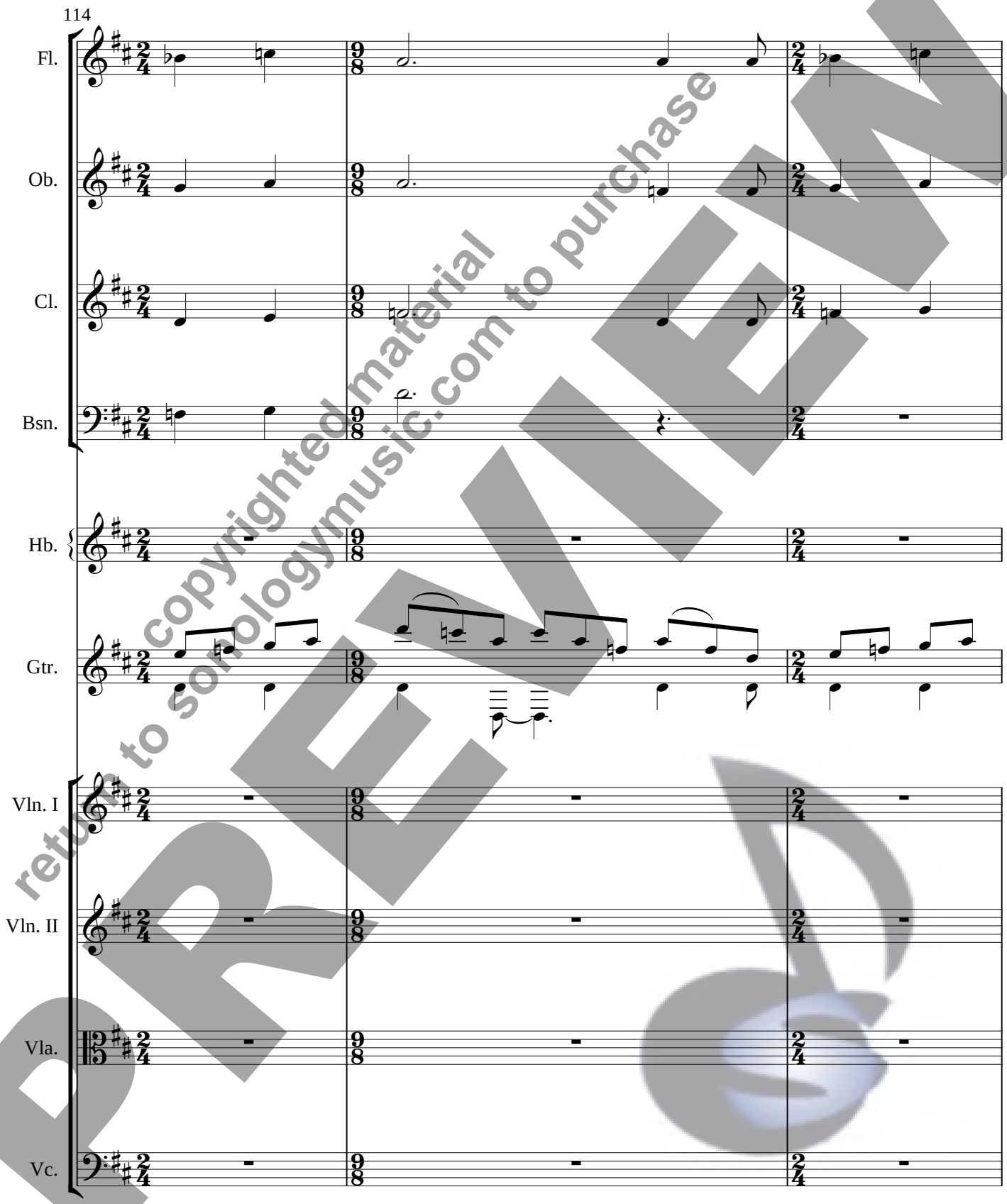

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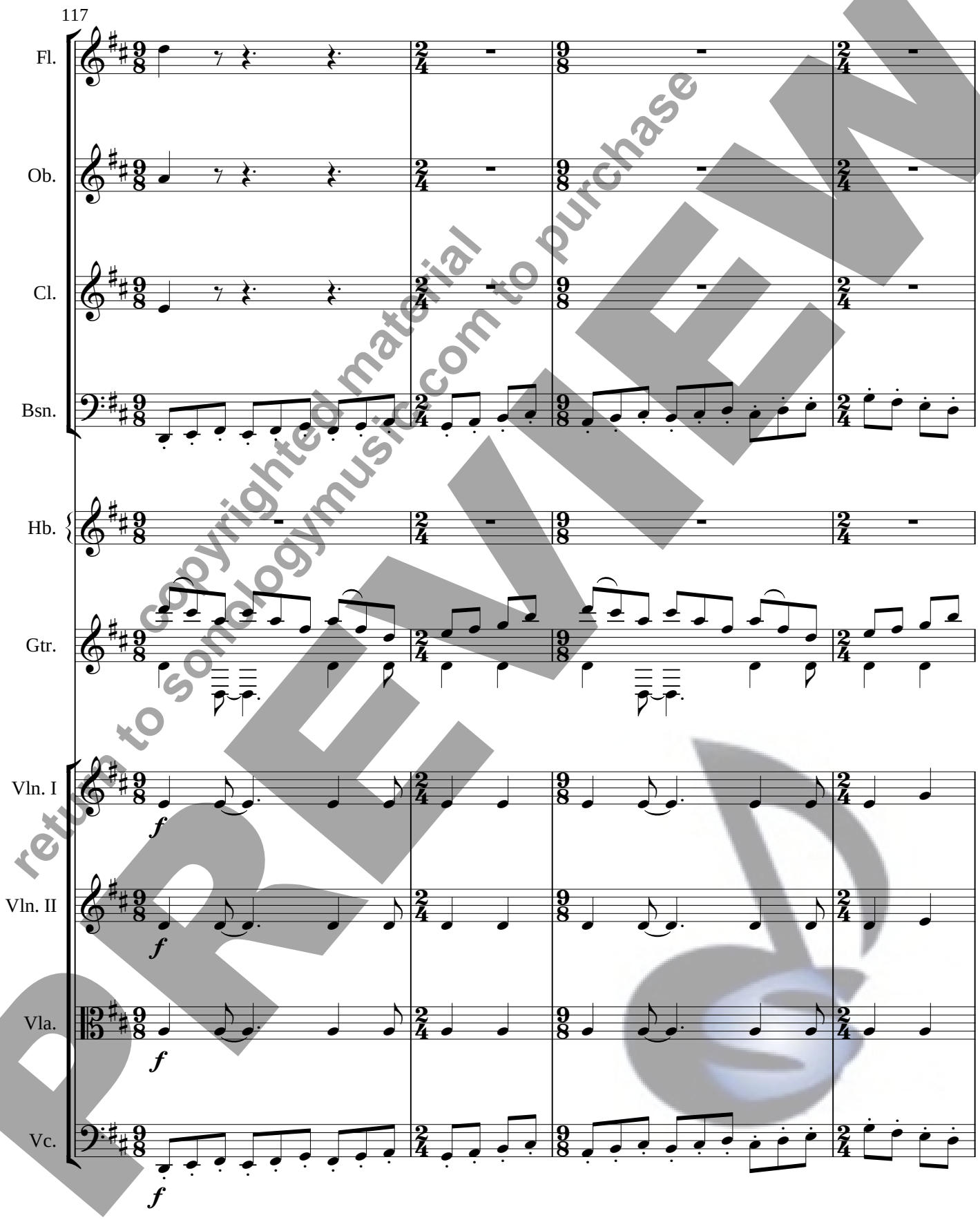

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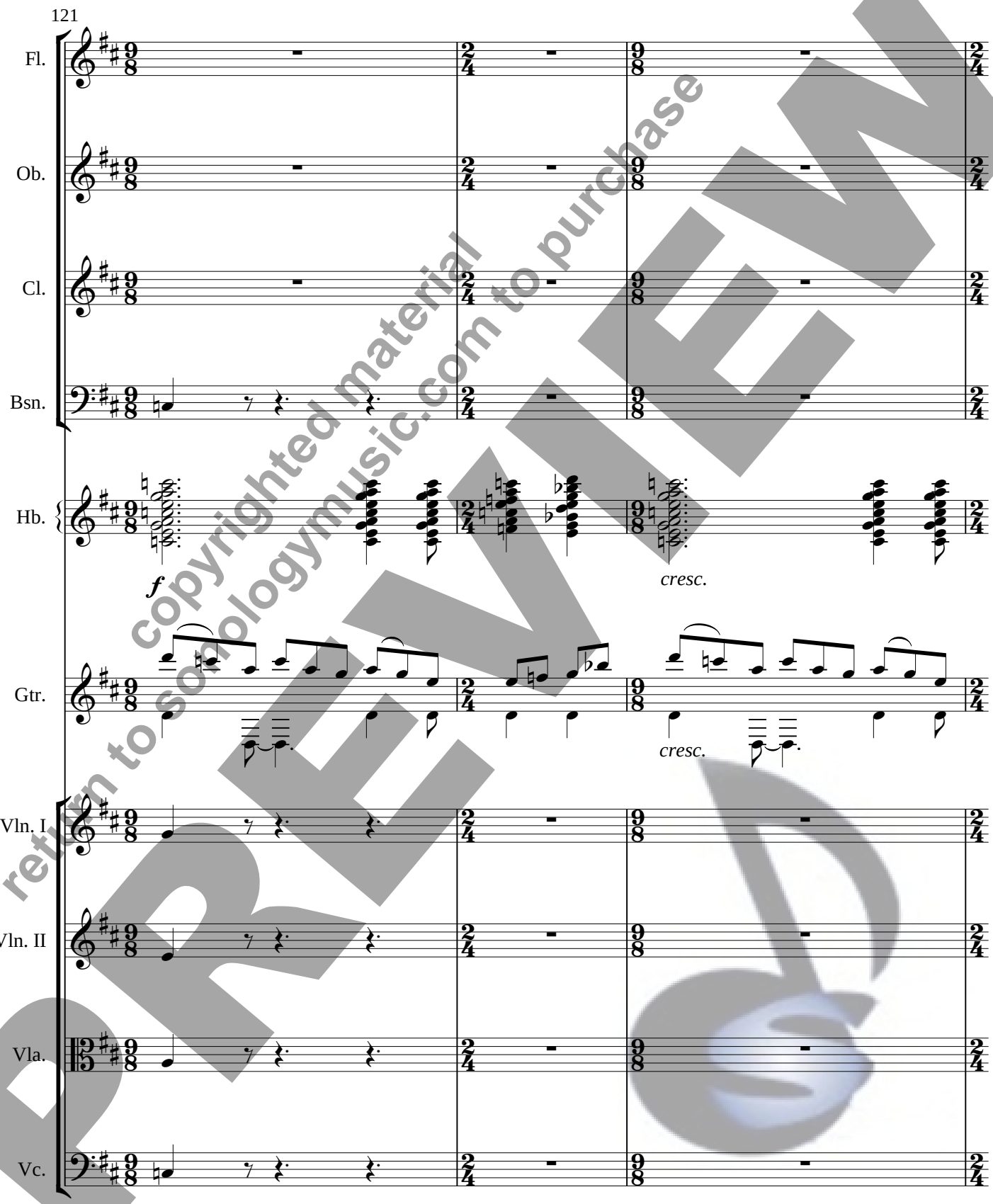

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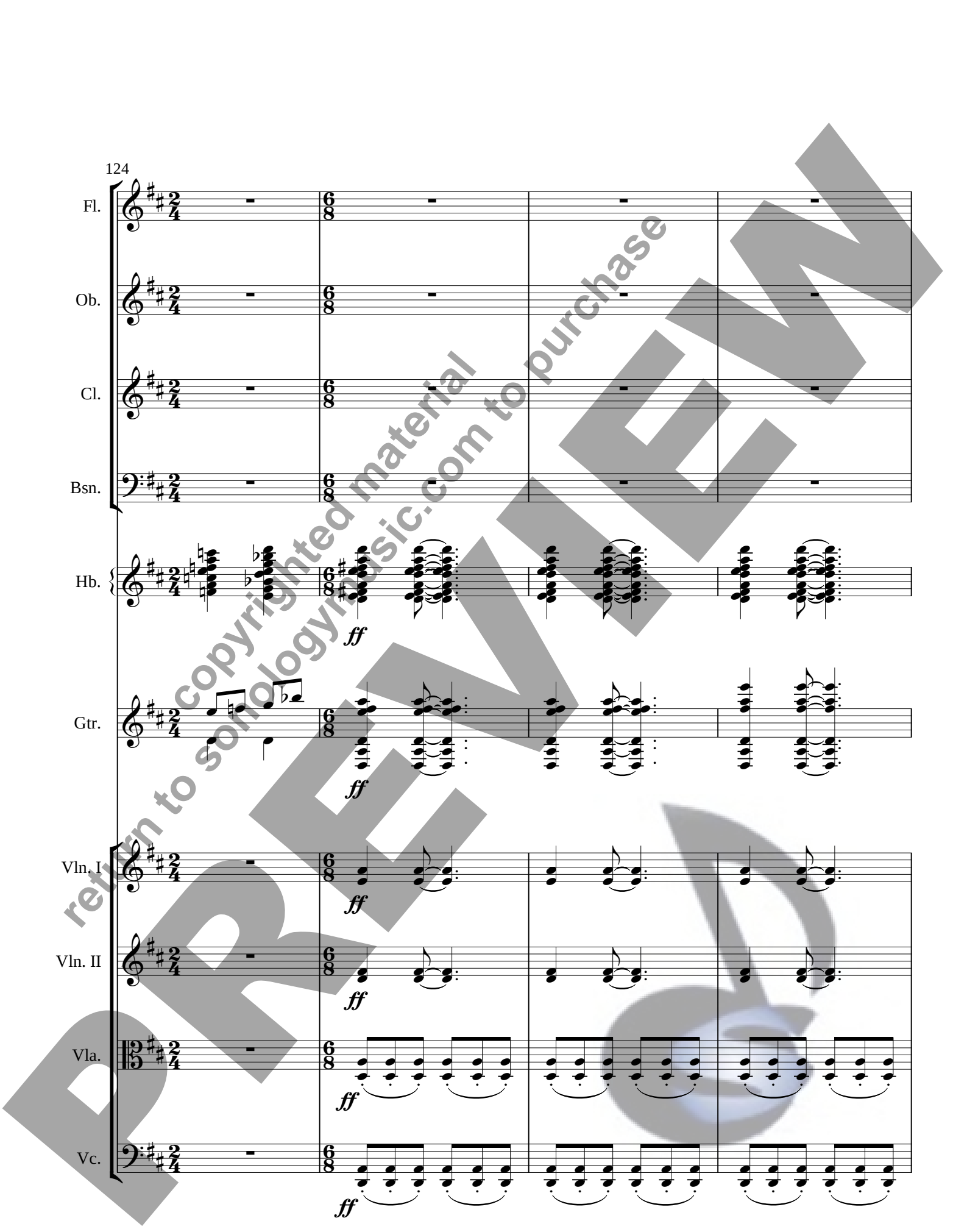
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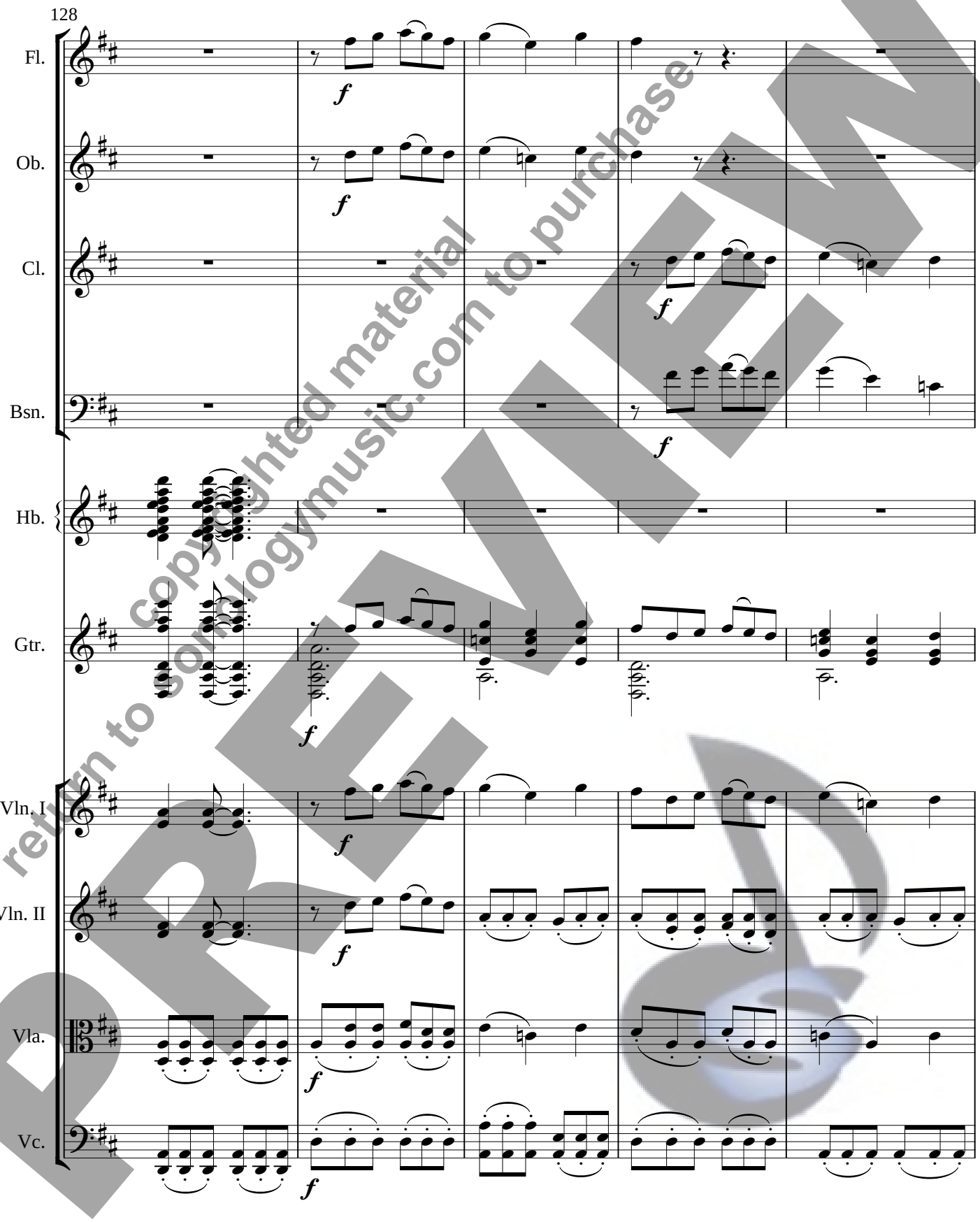

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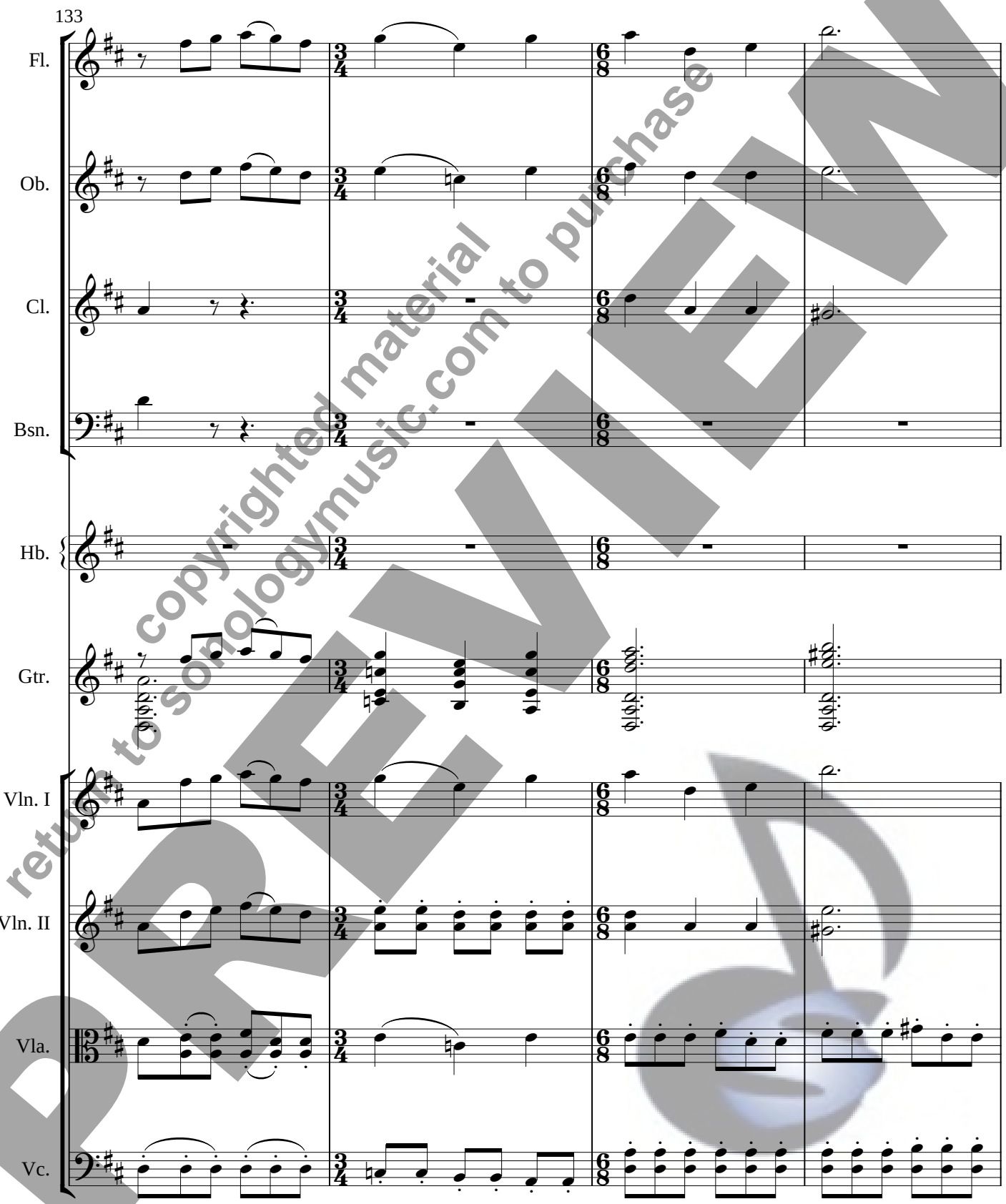

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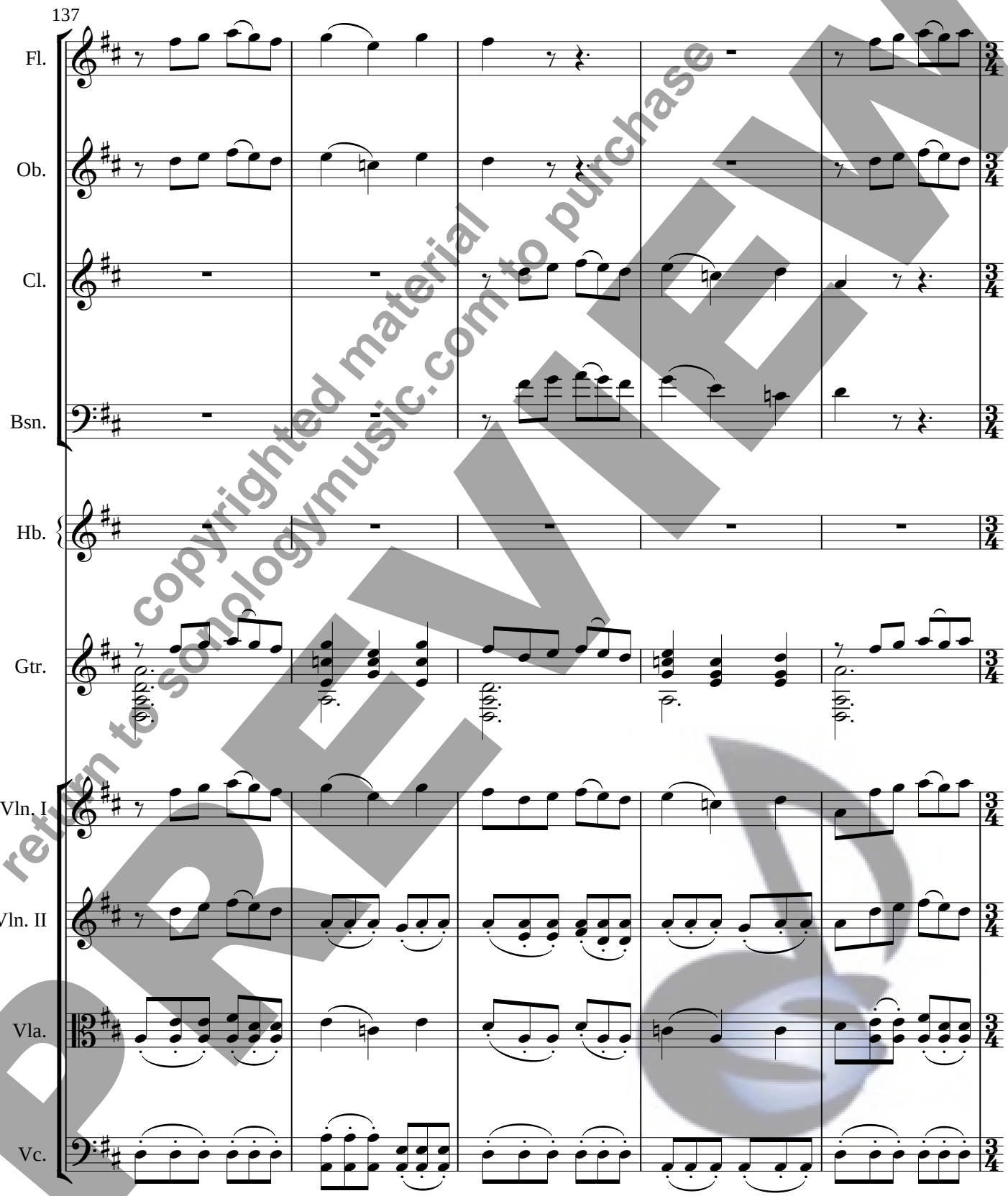

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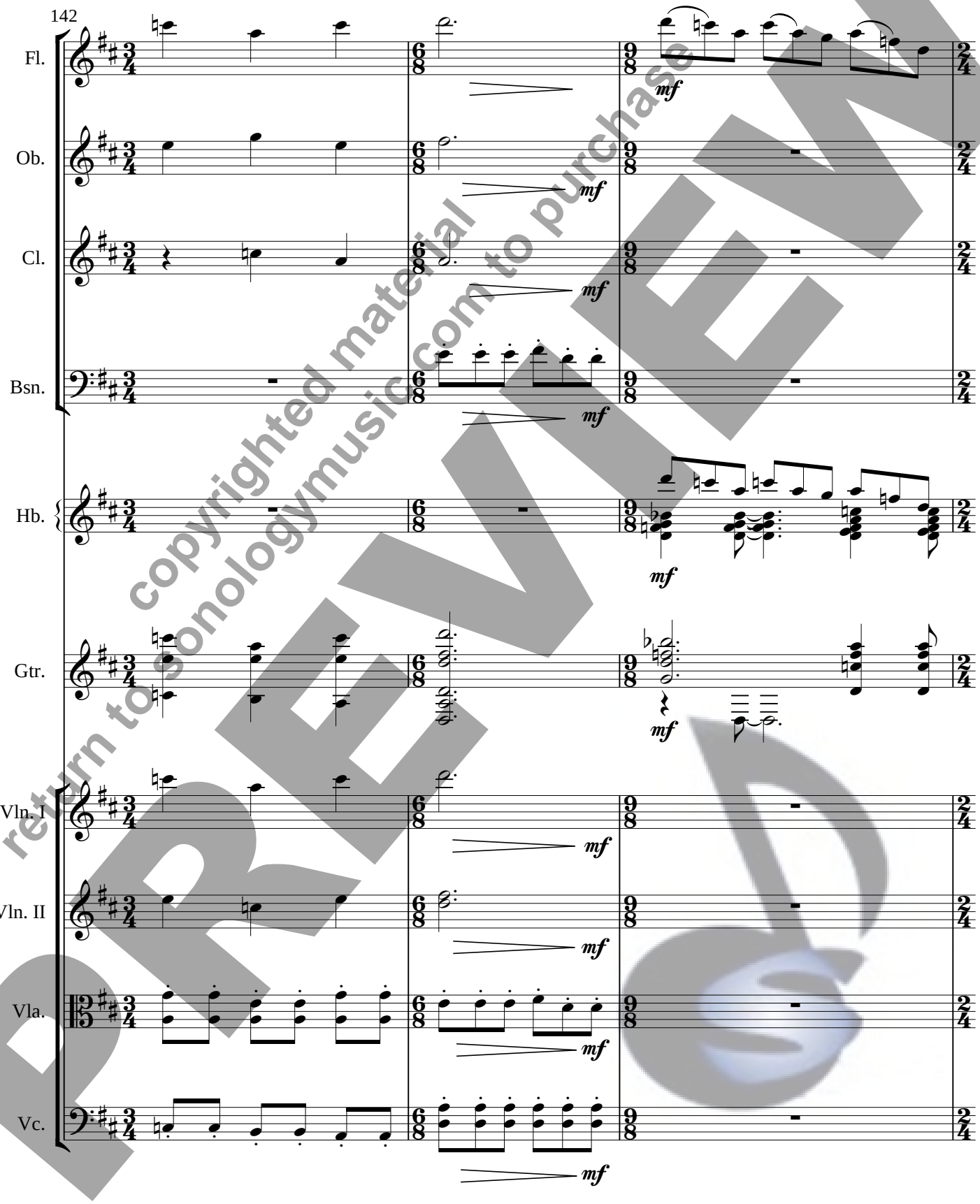

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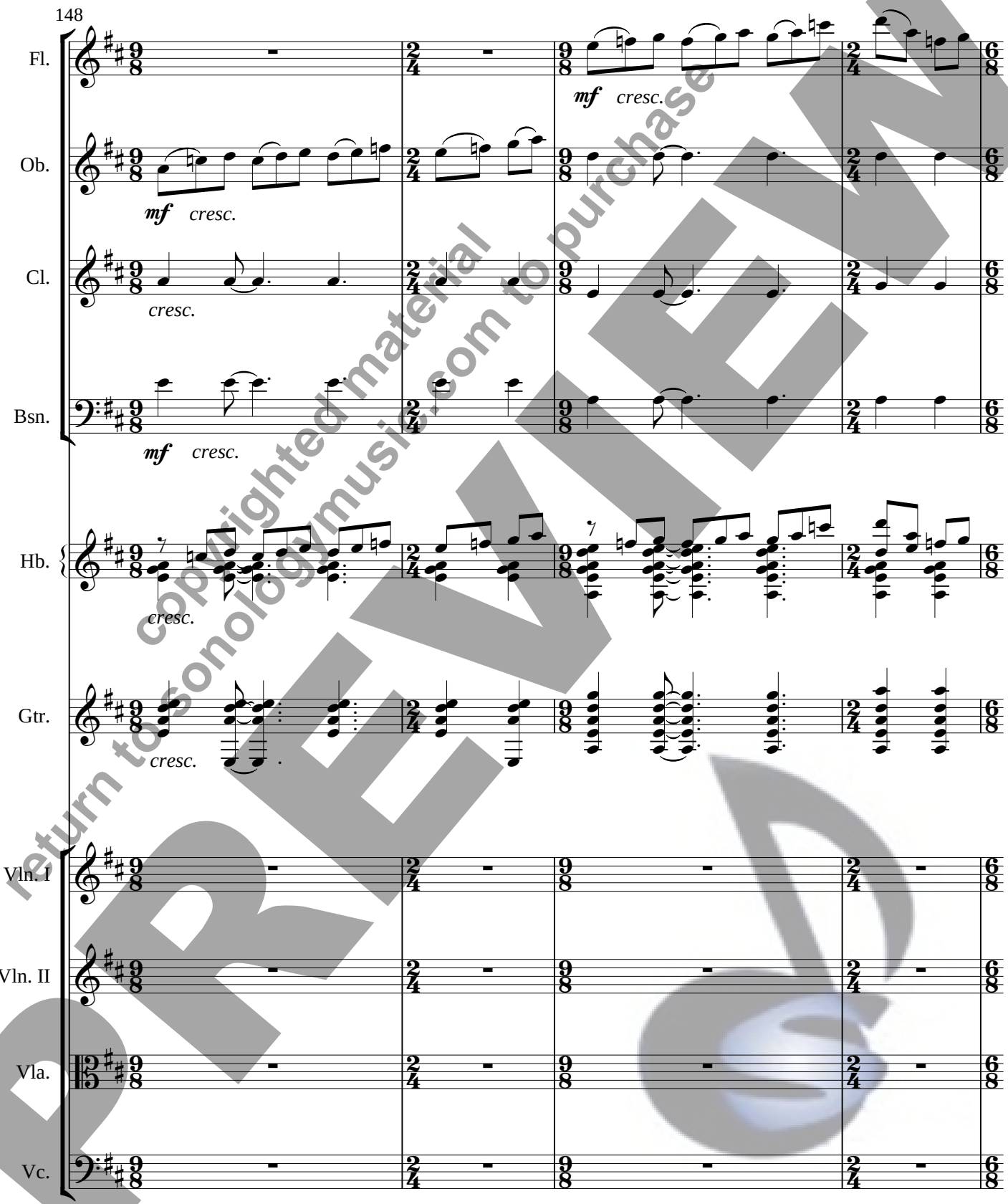

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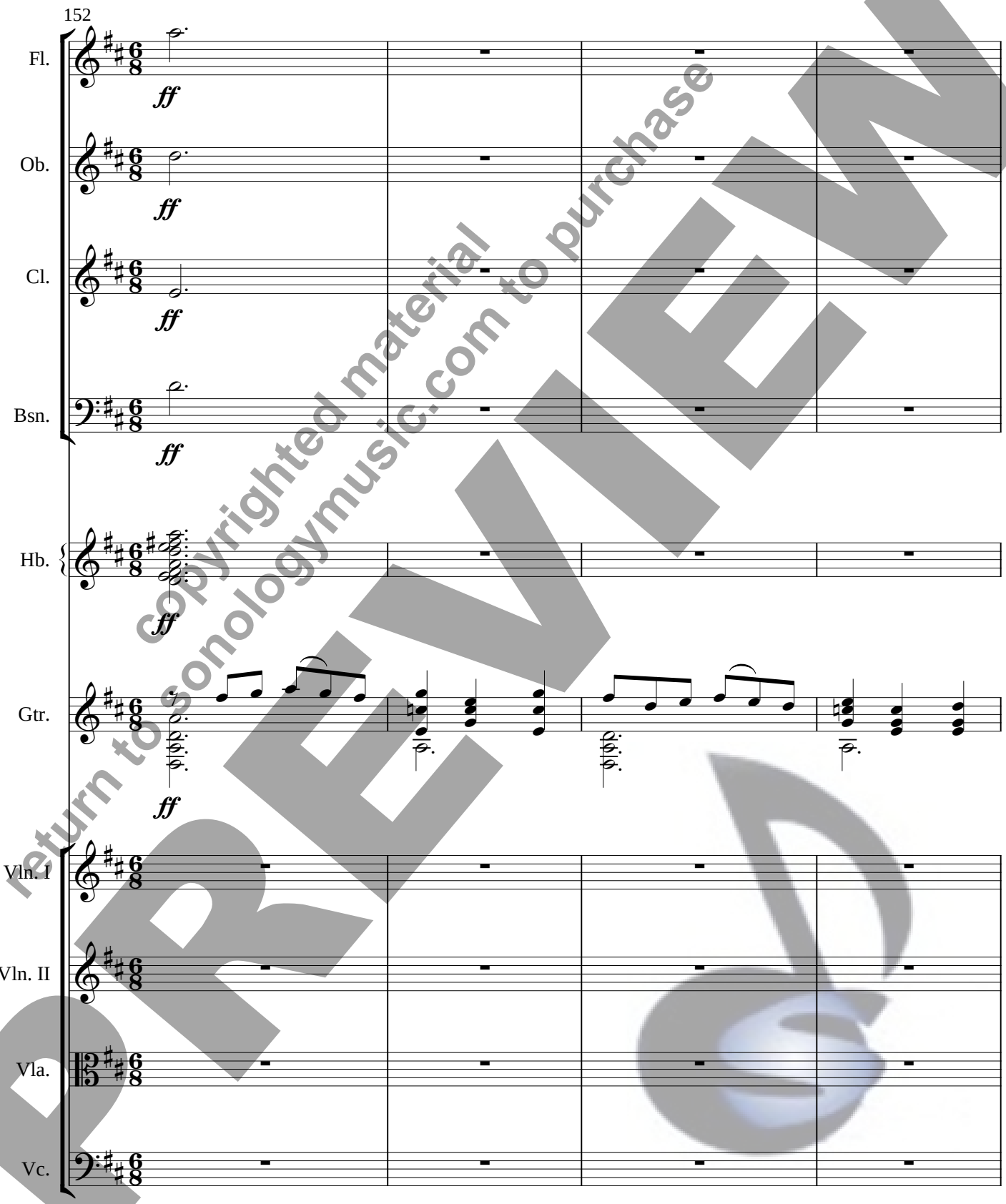

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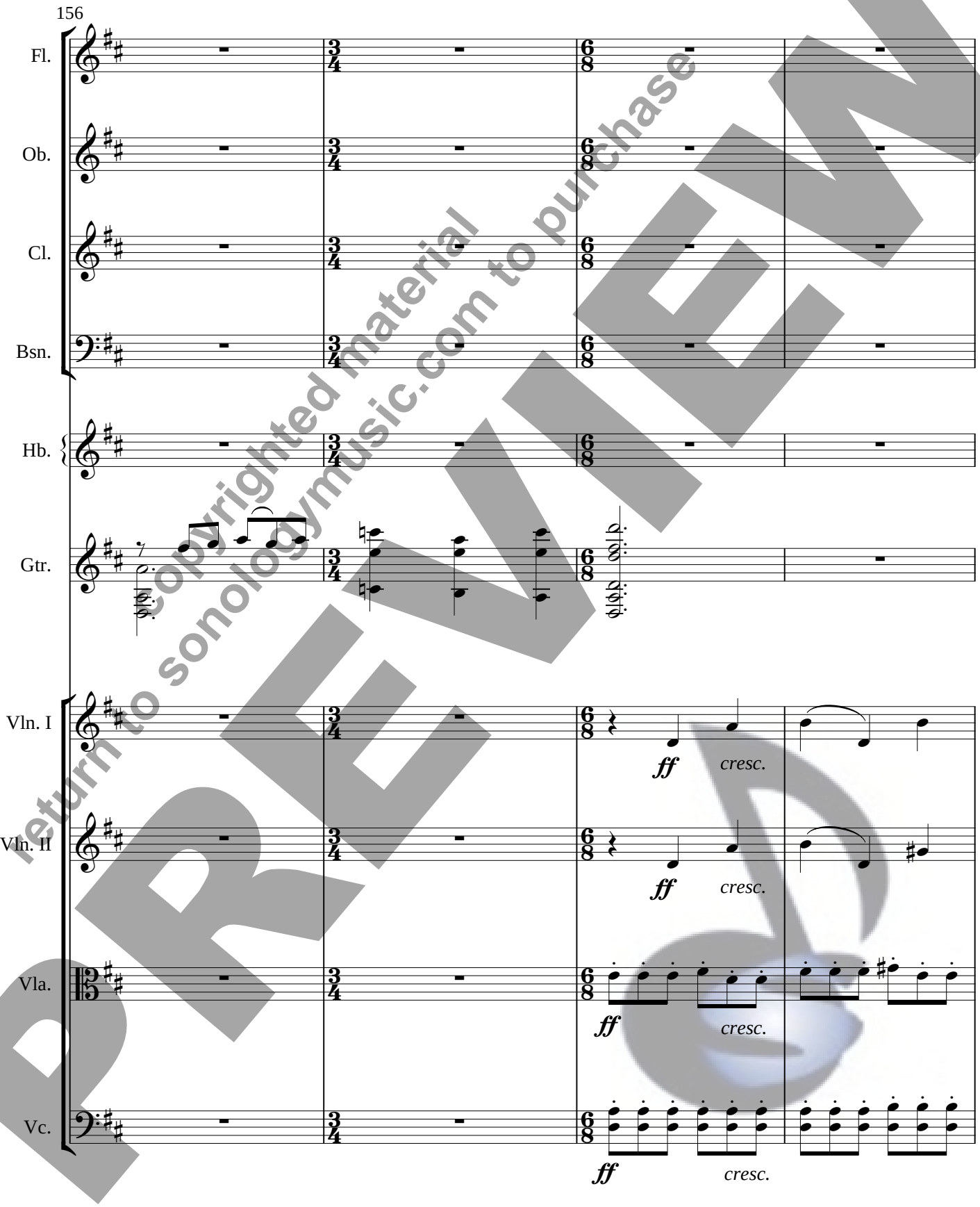

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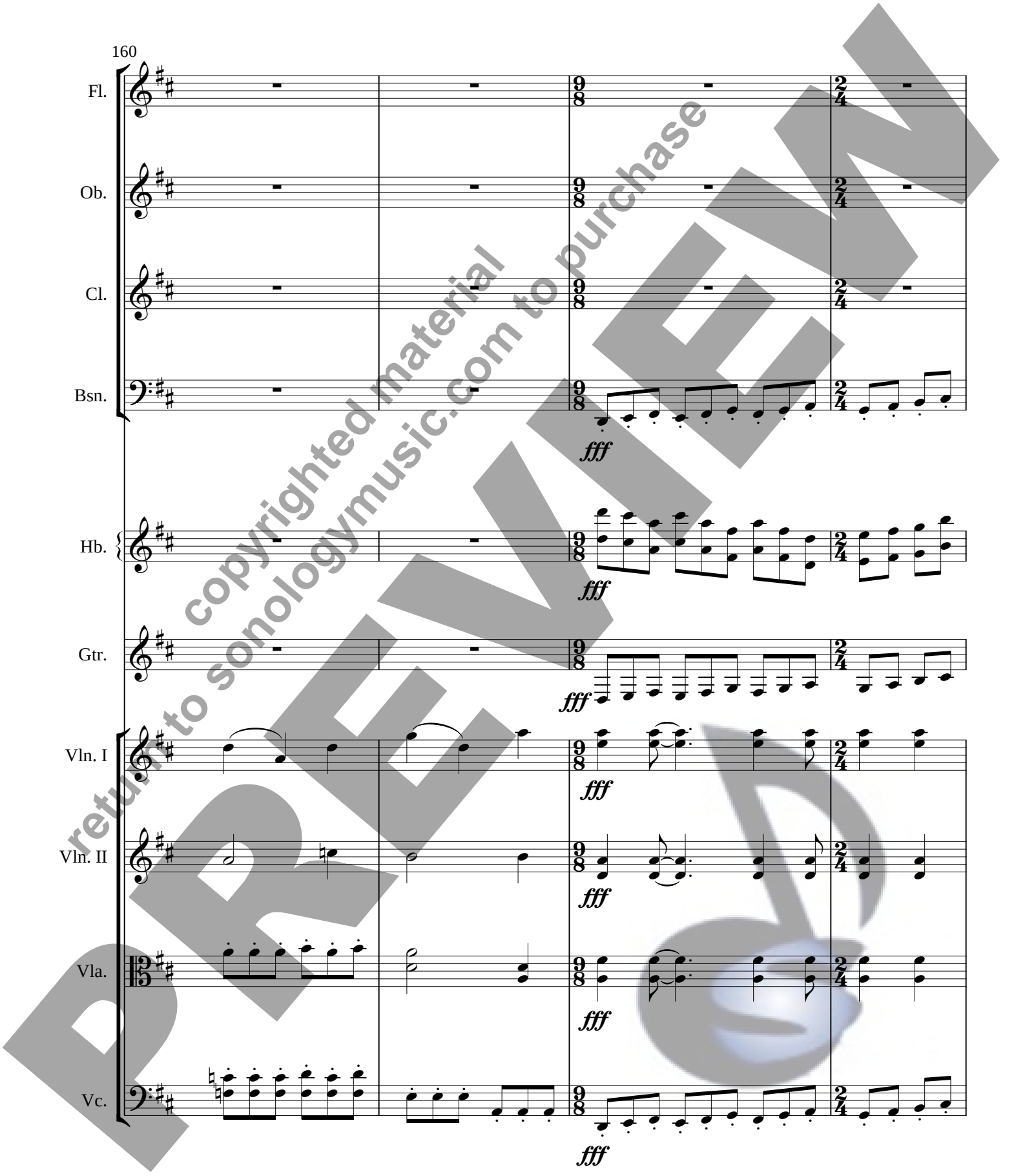

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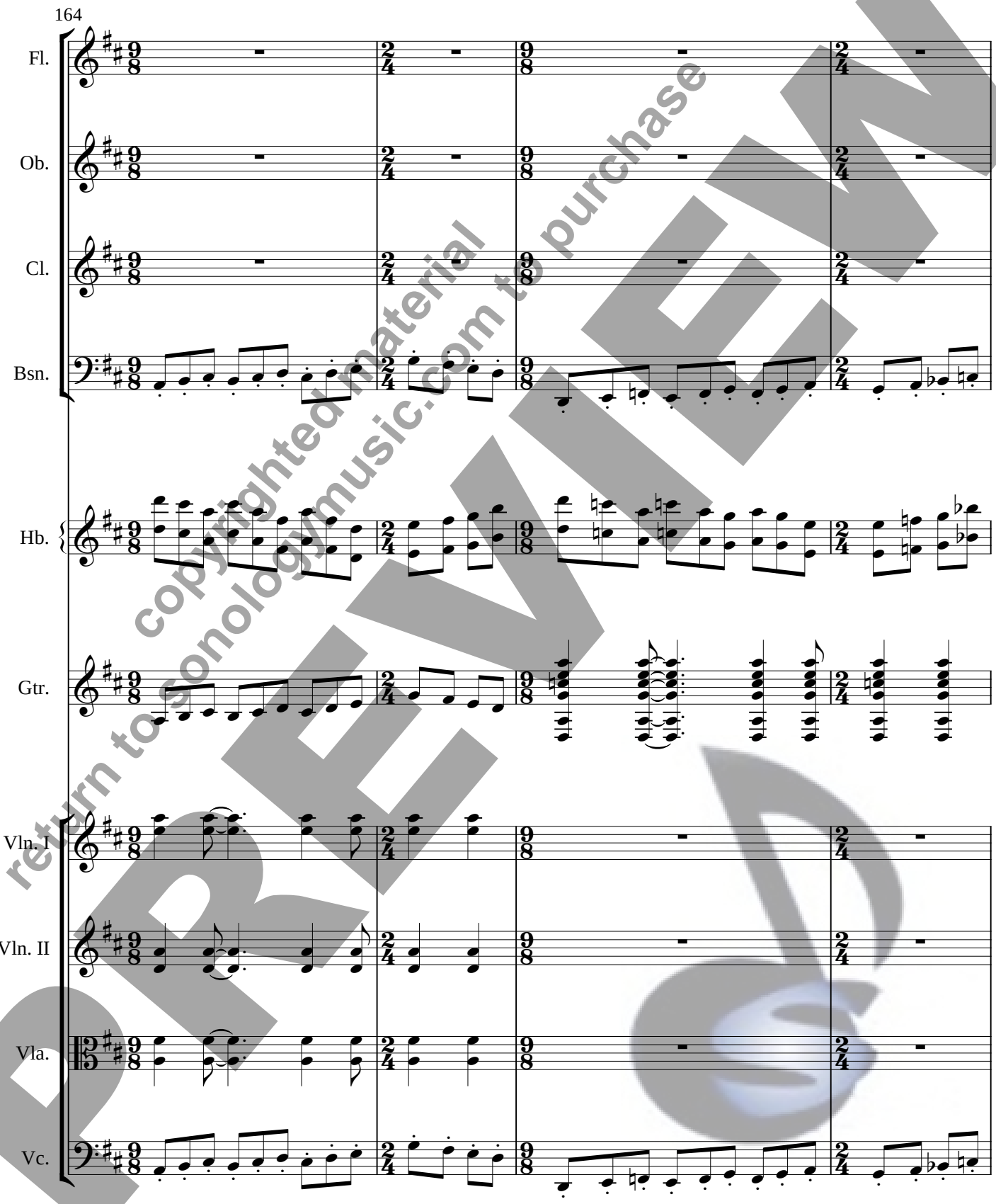

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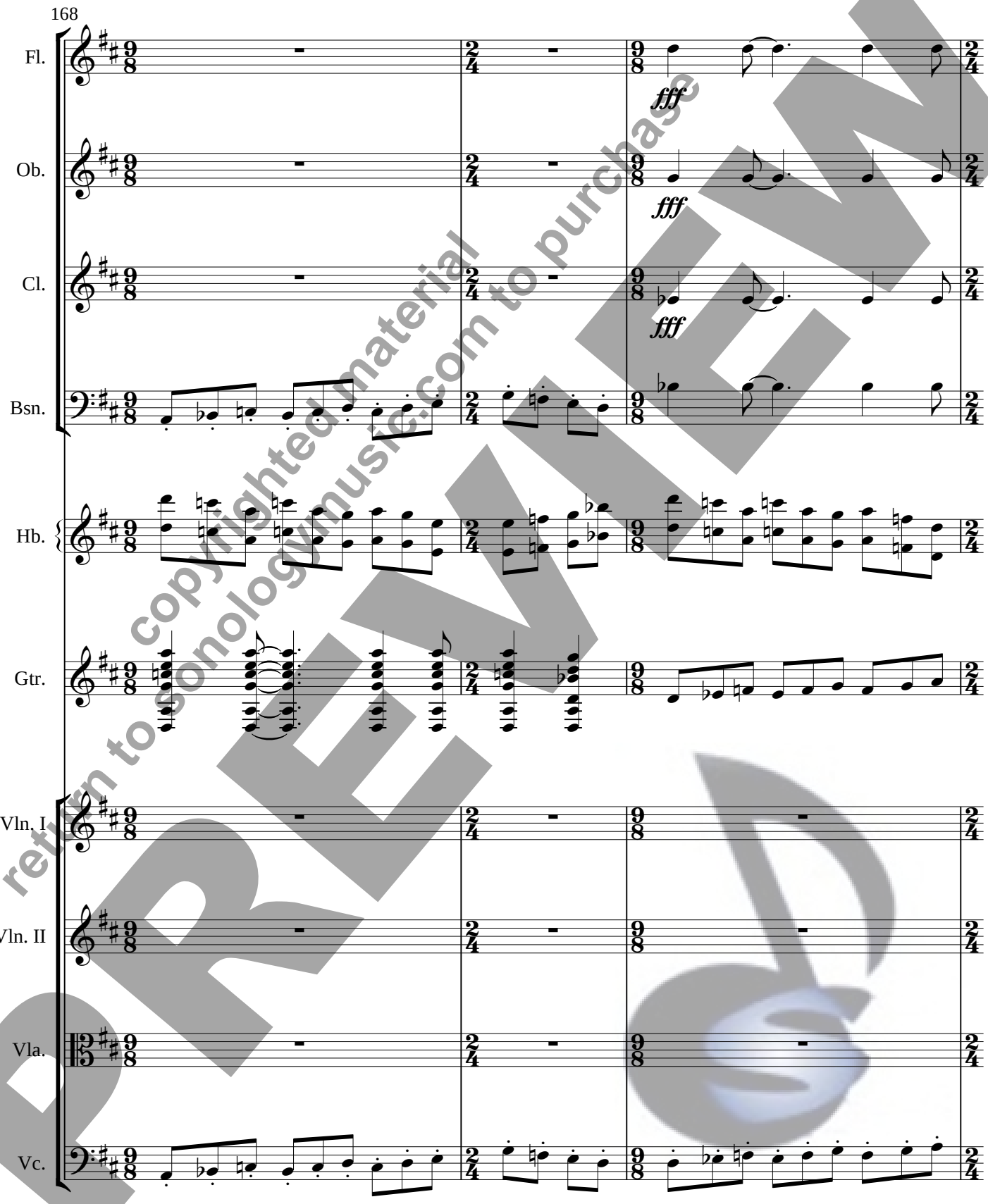

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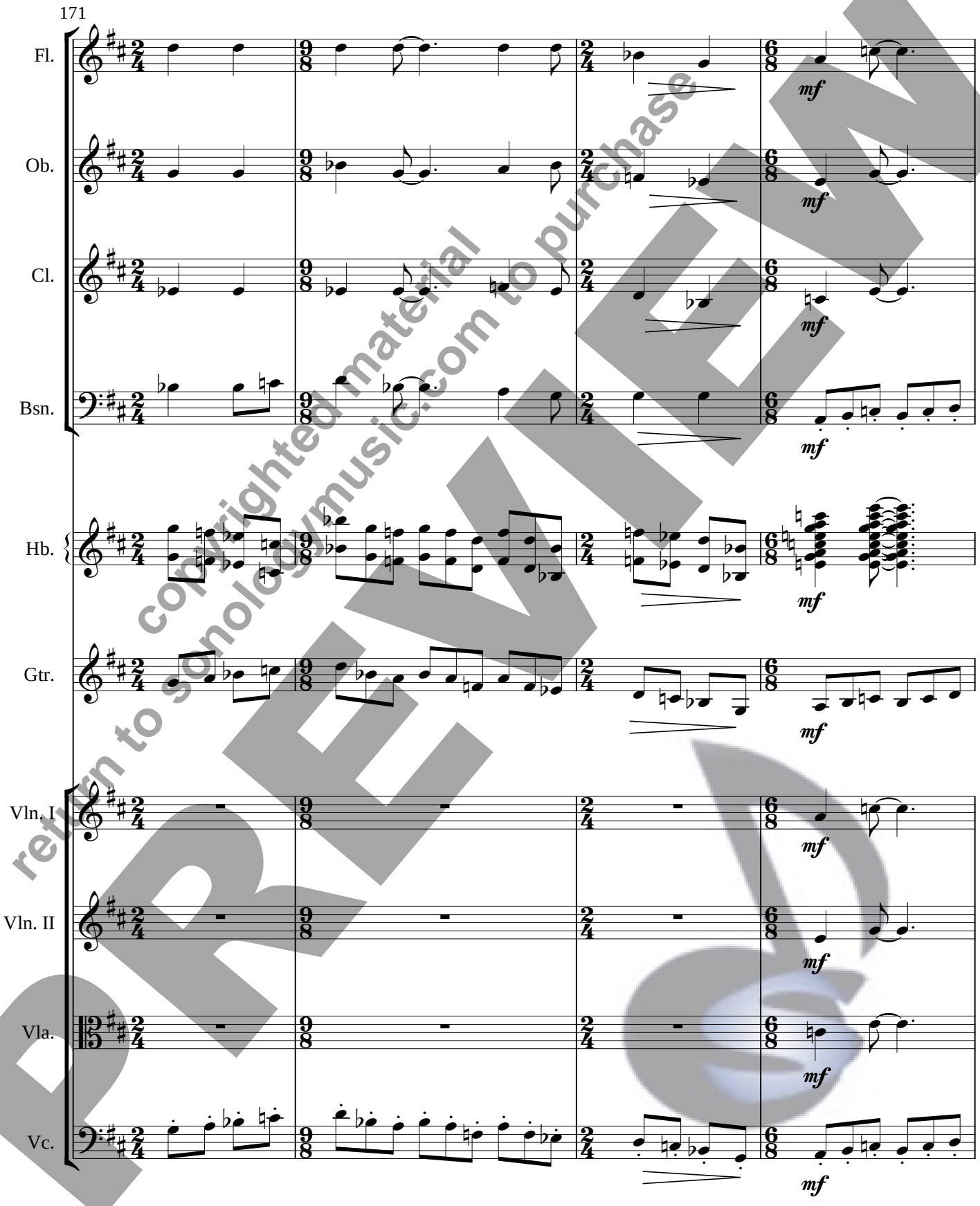

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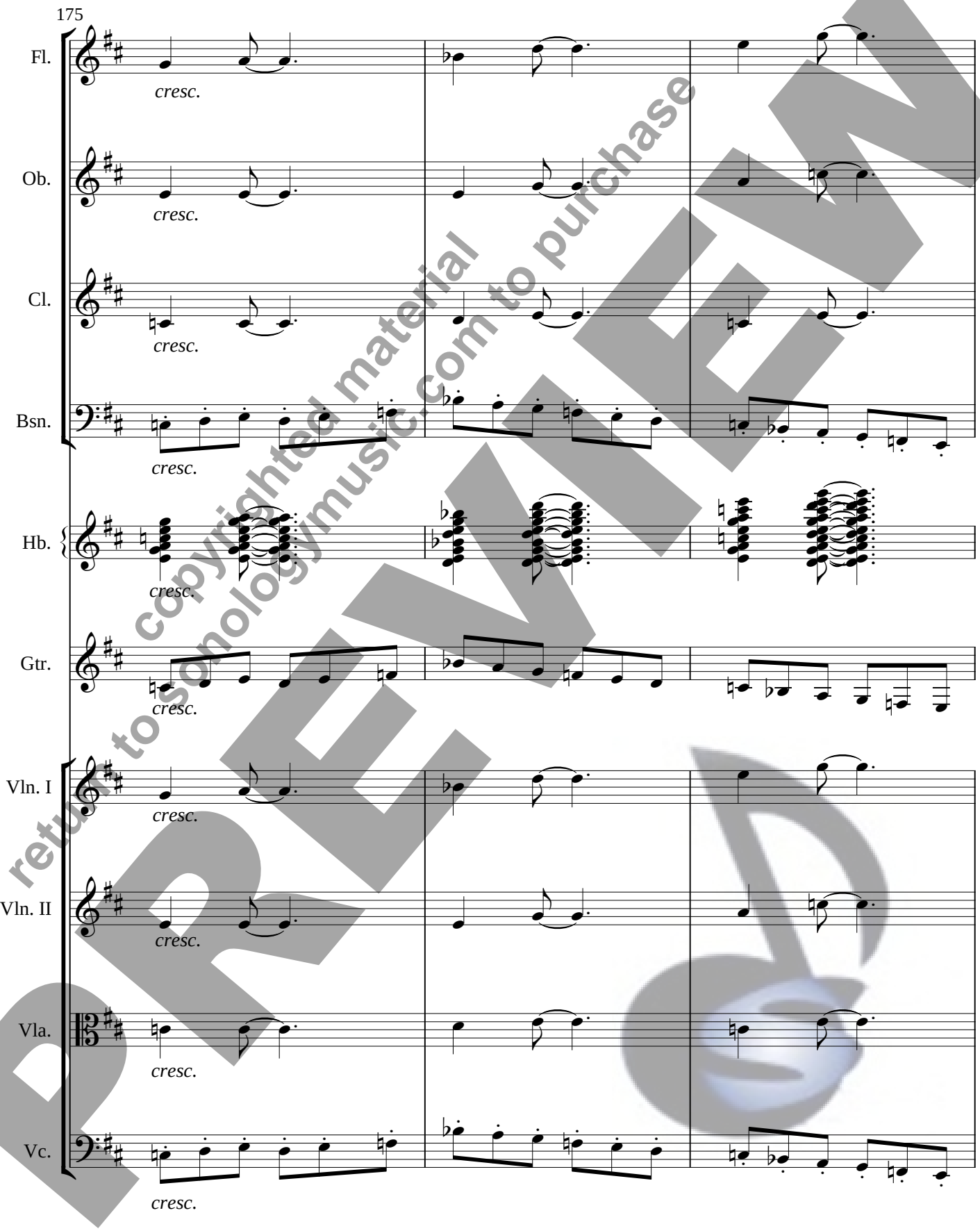

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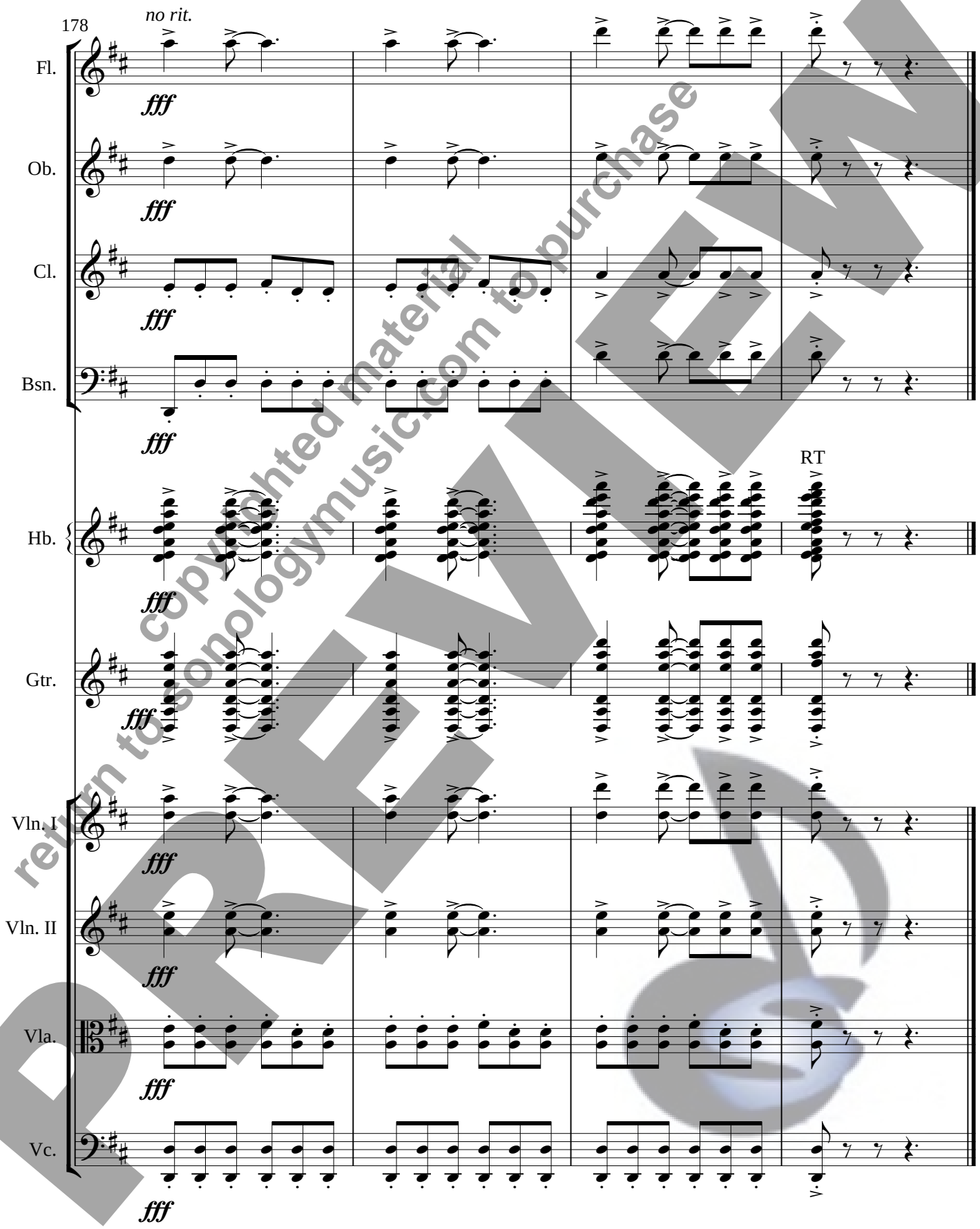

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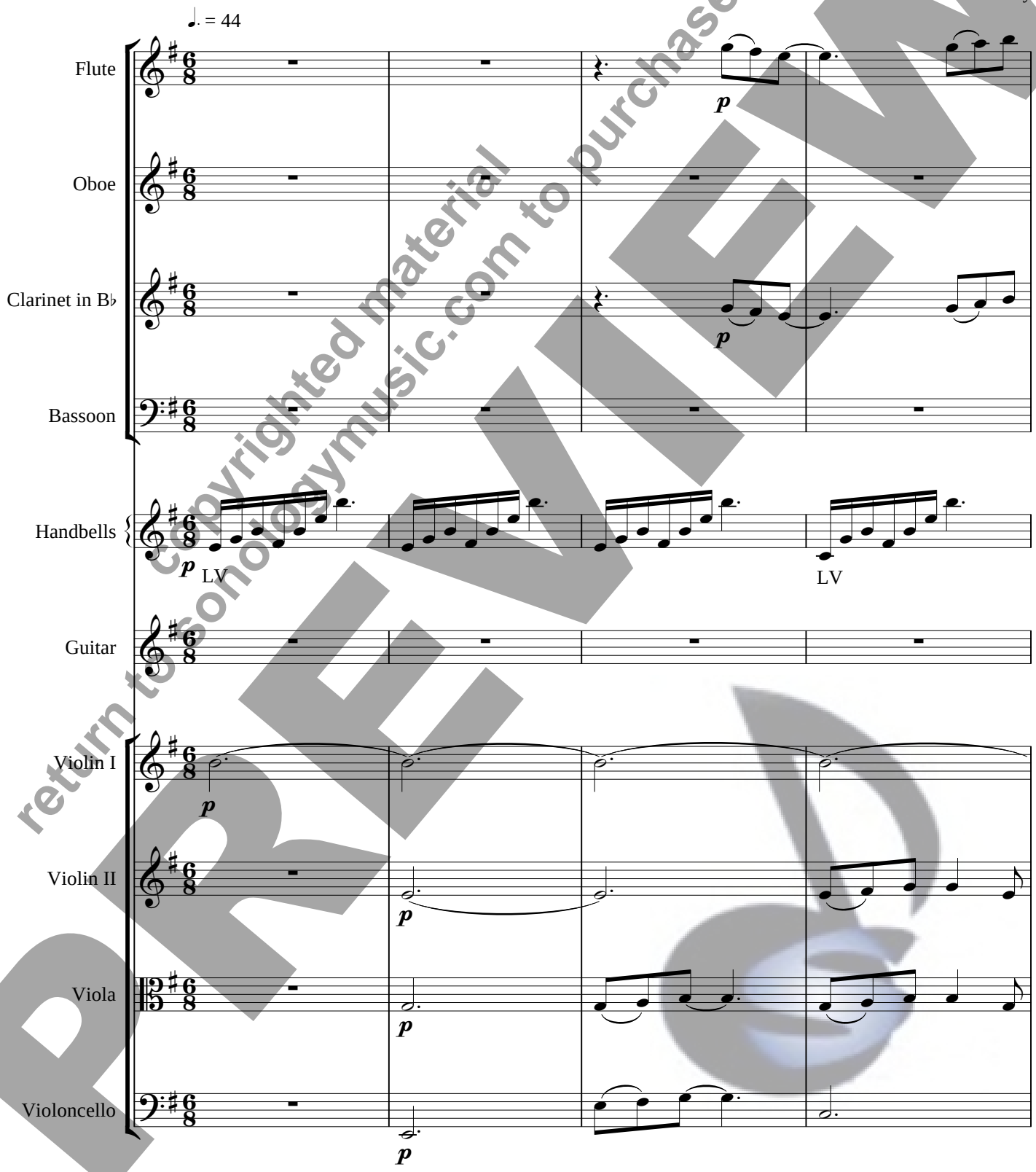
IV. Sonnet

Kevin McChesney



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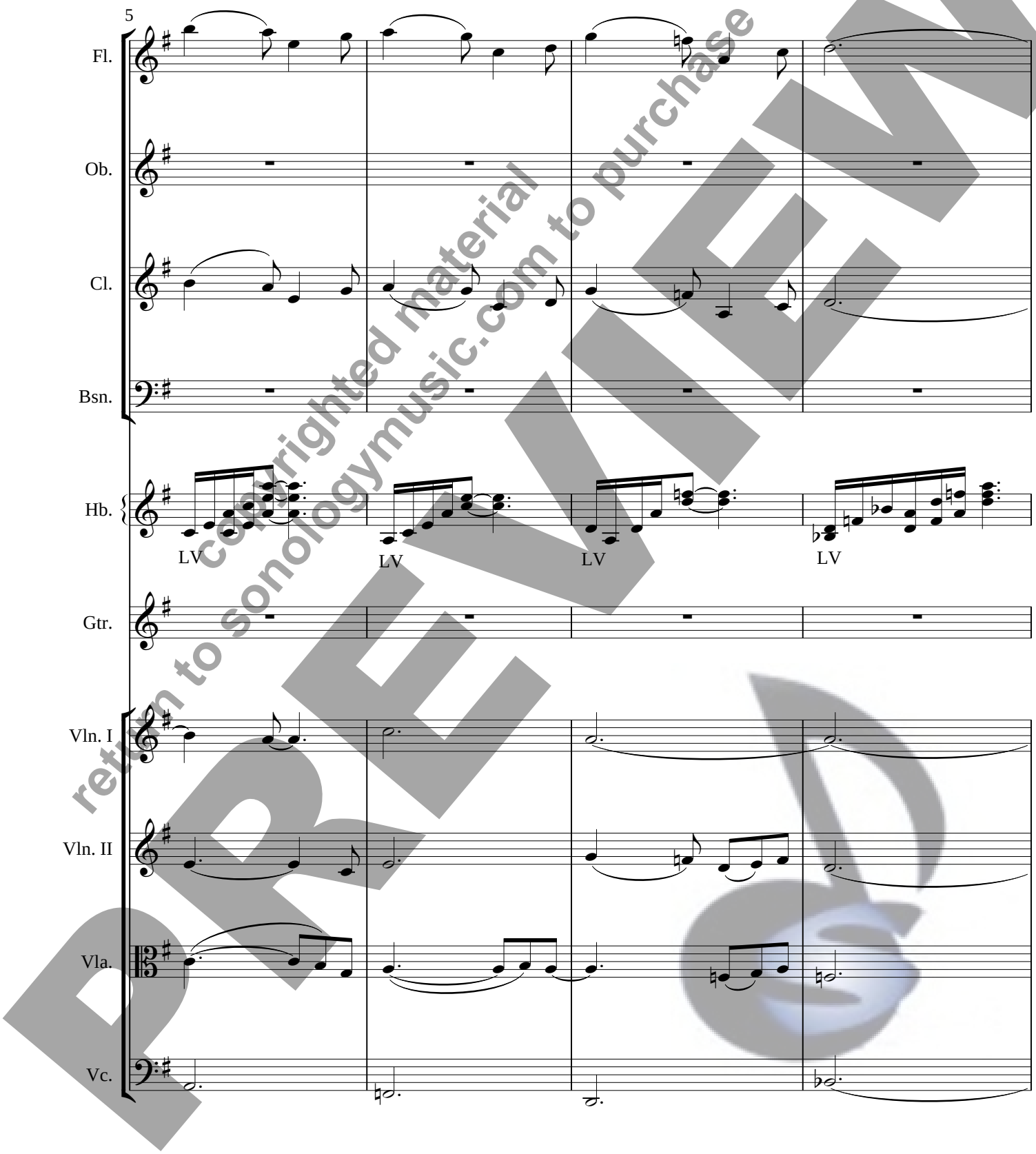

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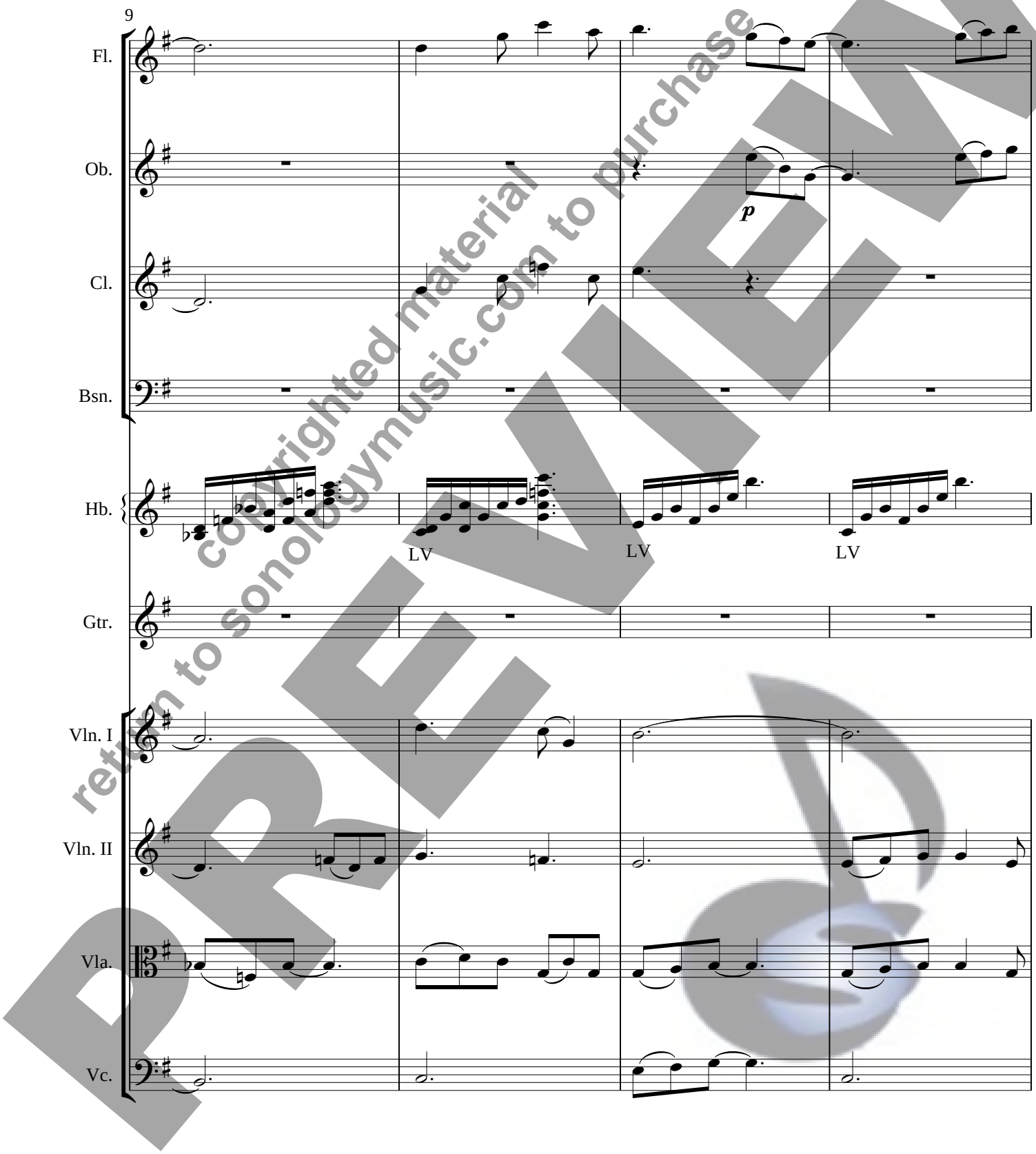

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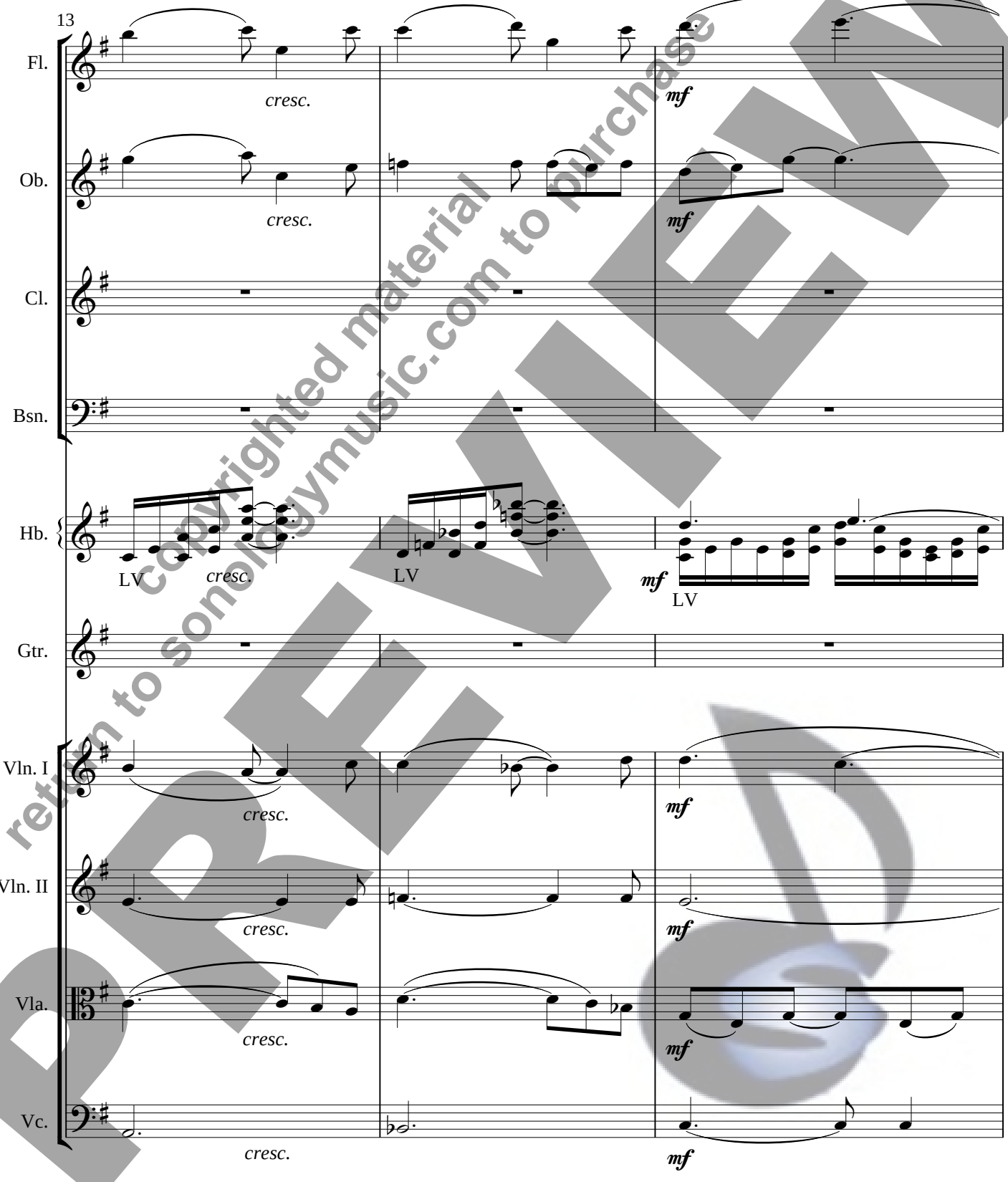

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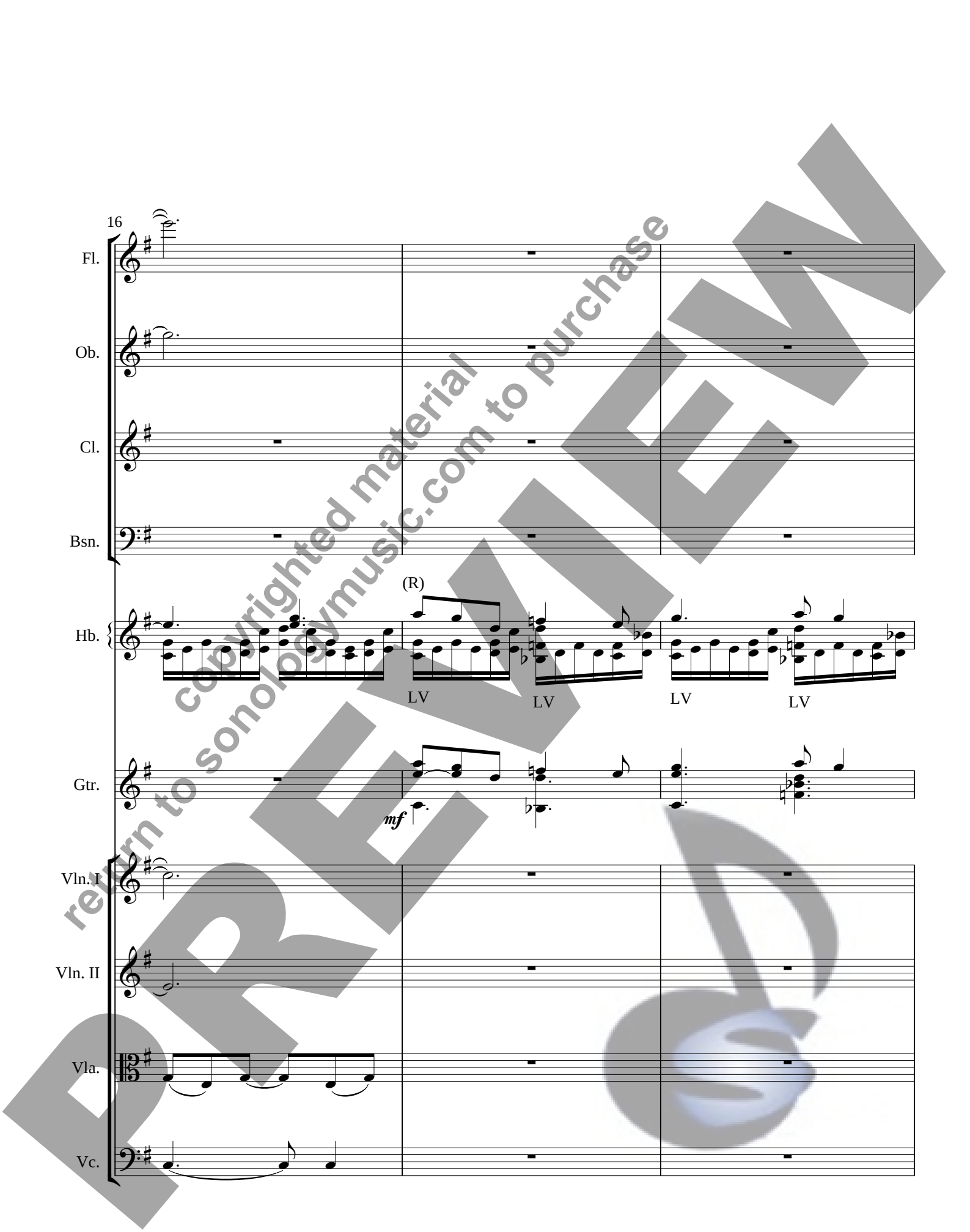

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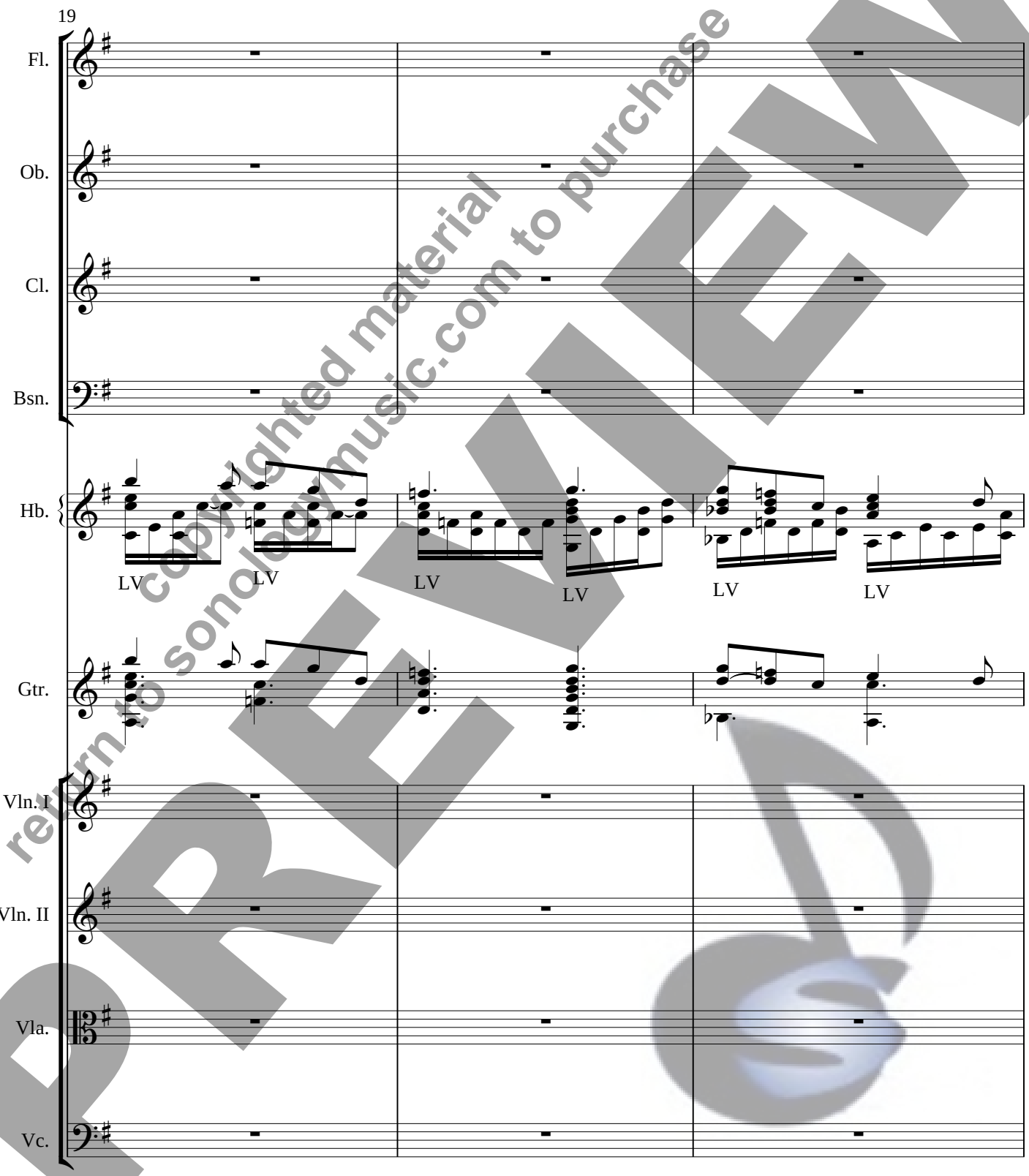

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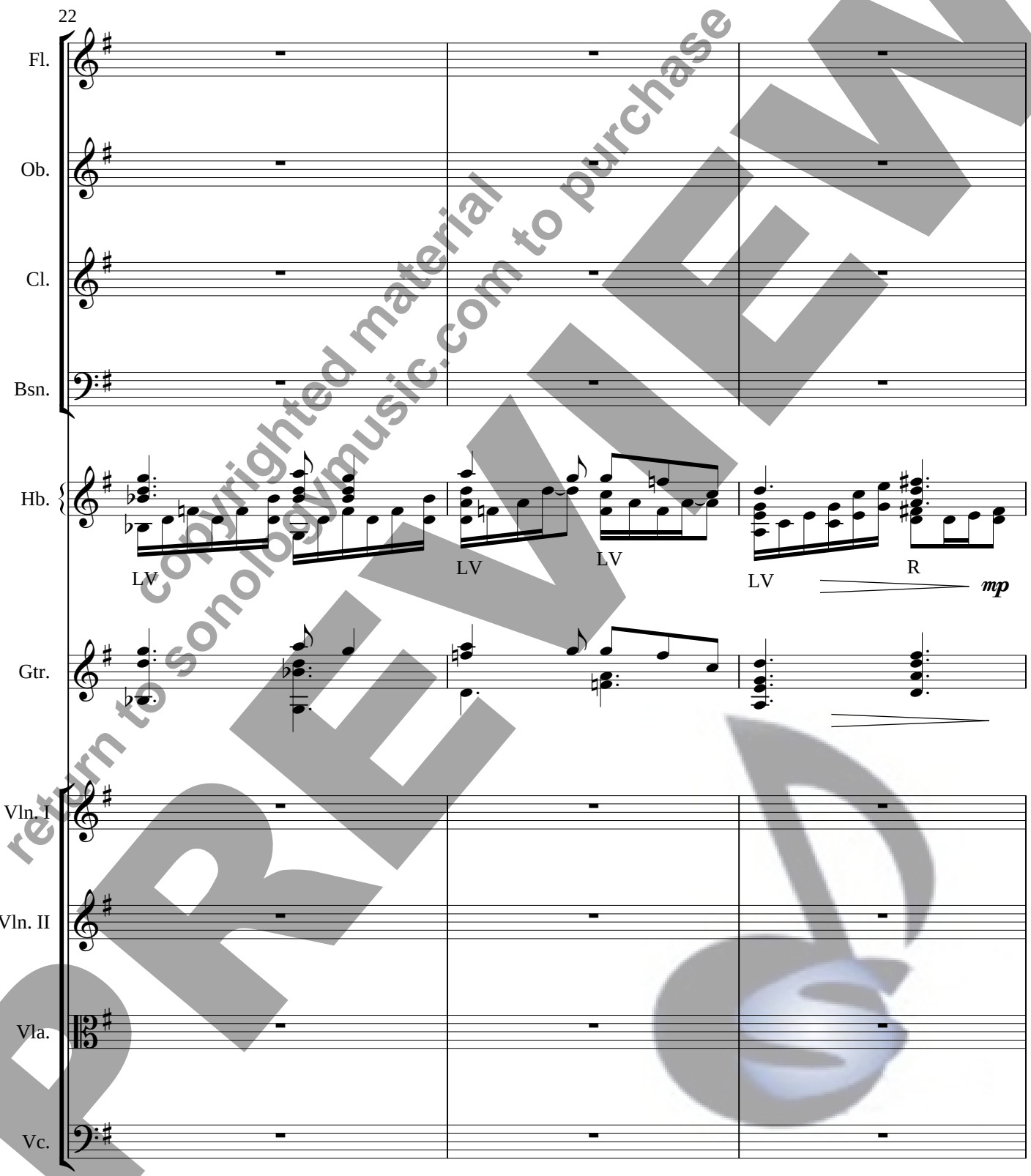

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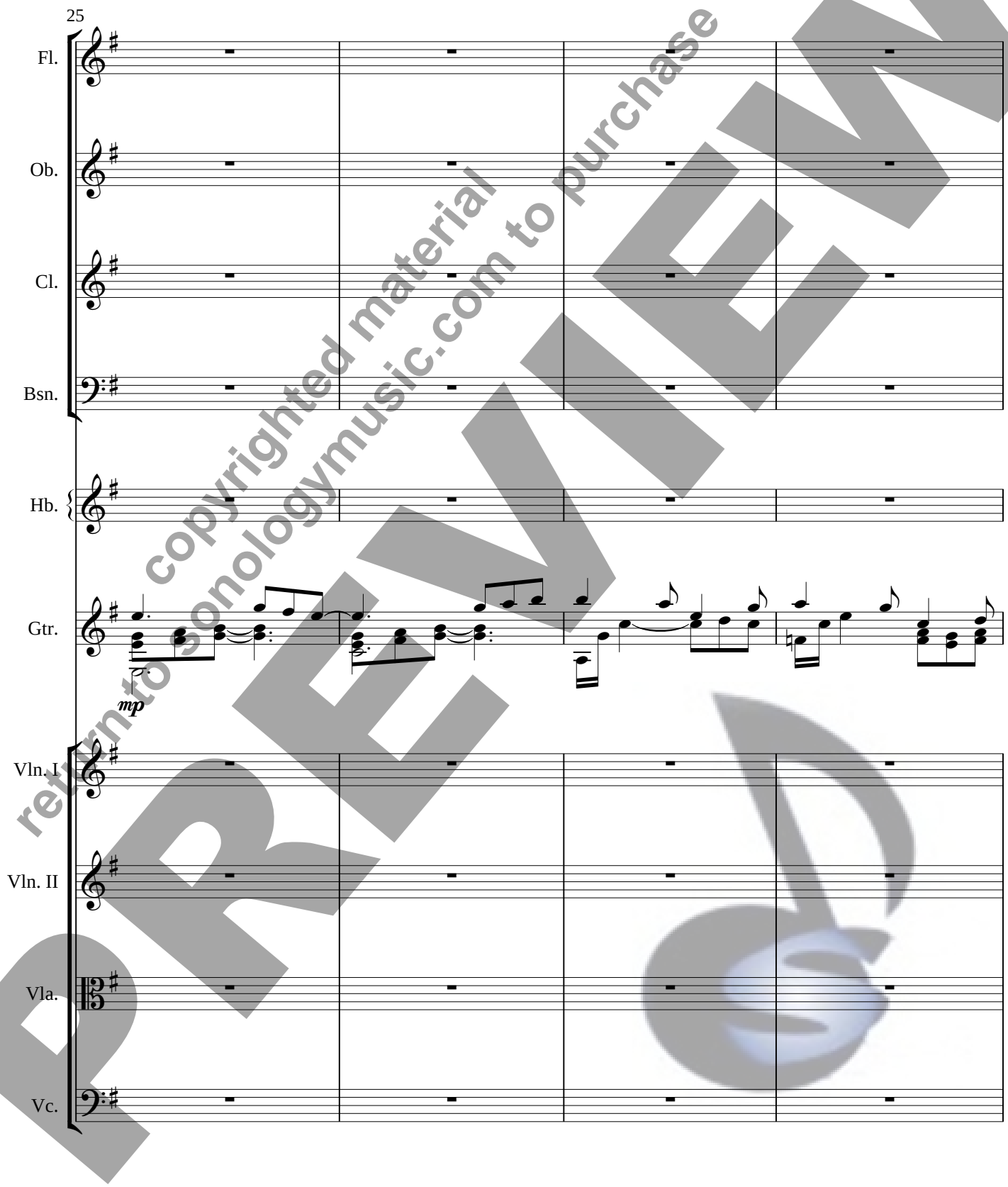

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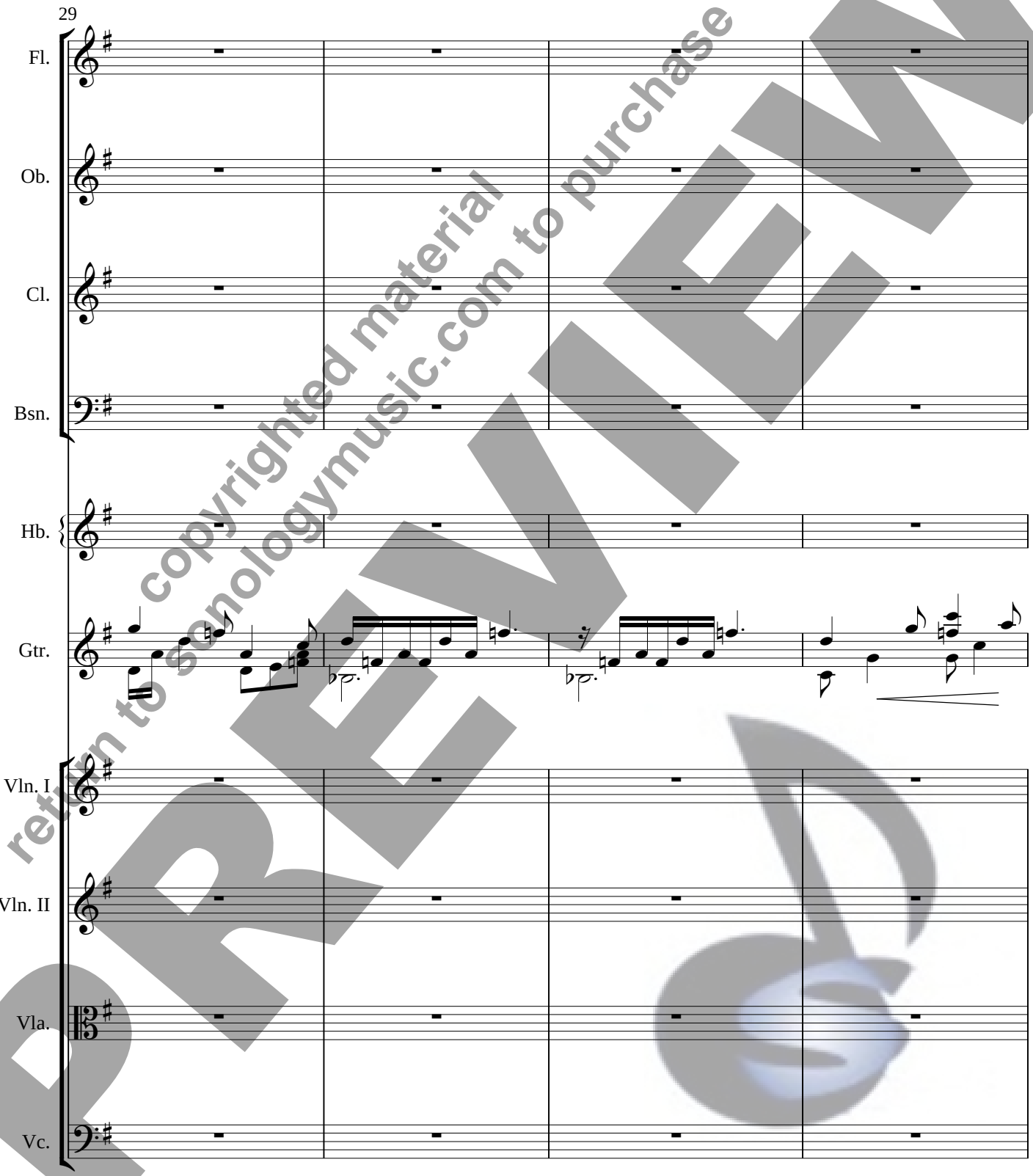

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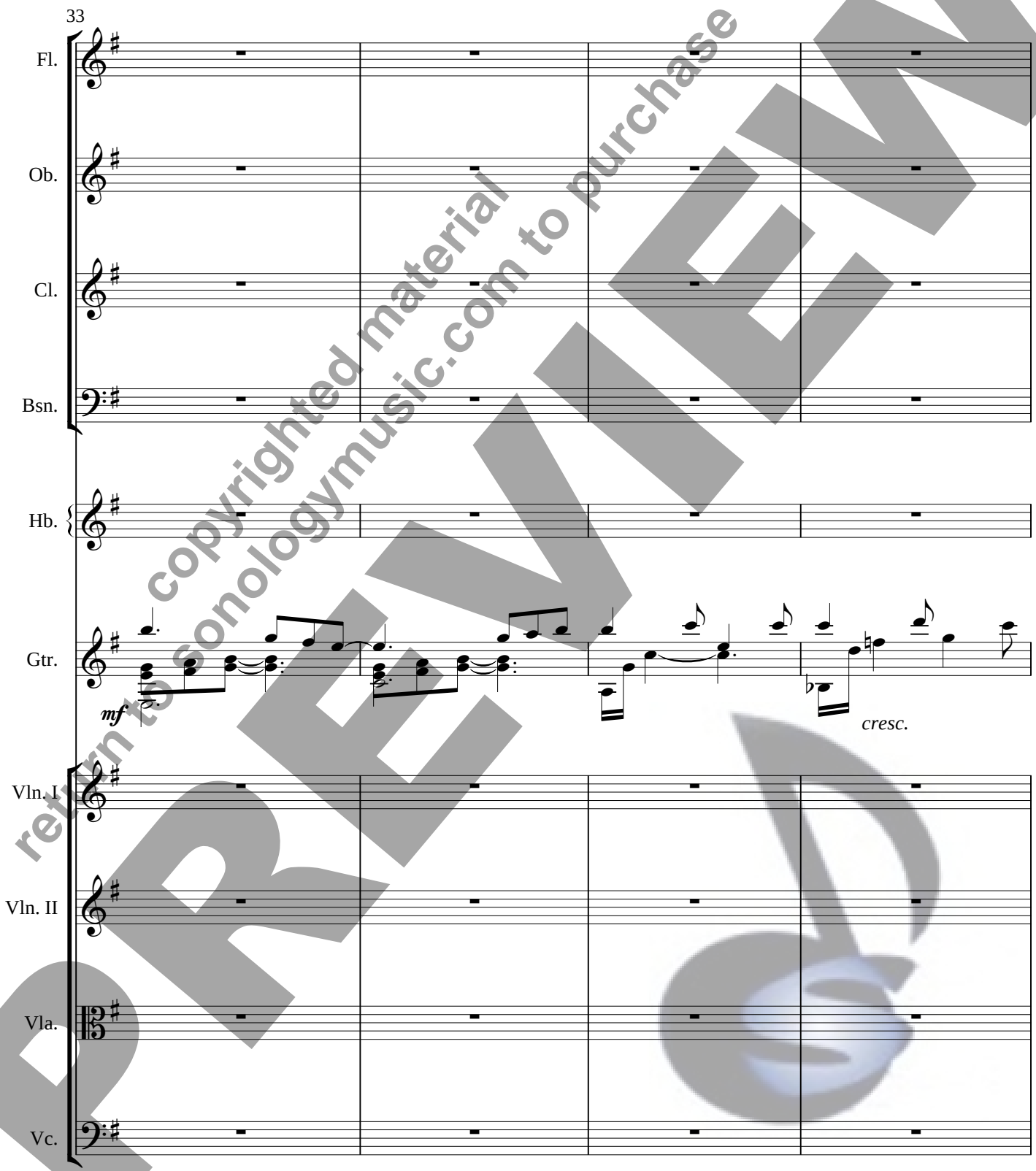

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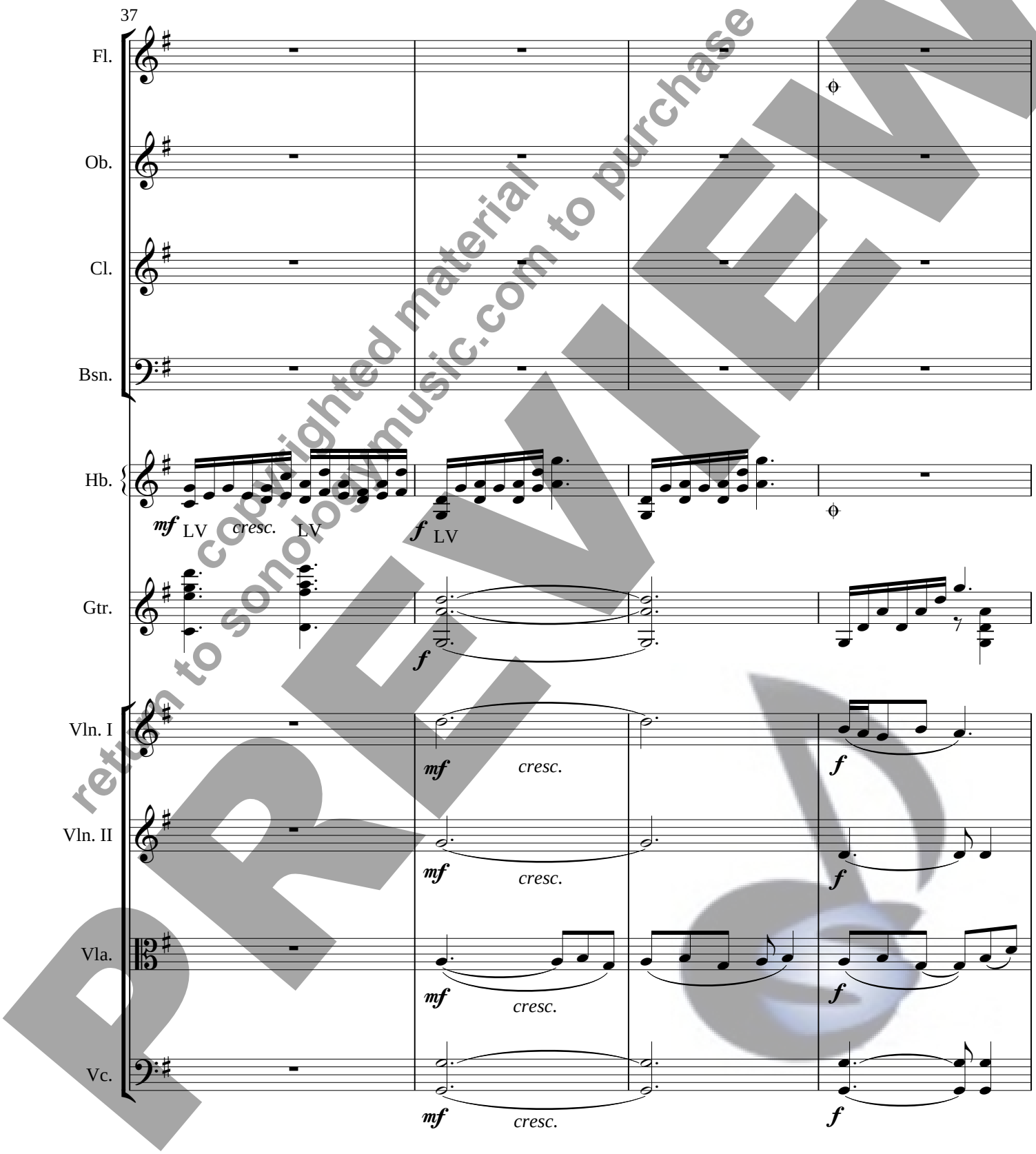

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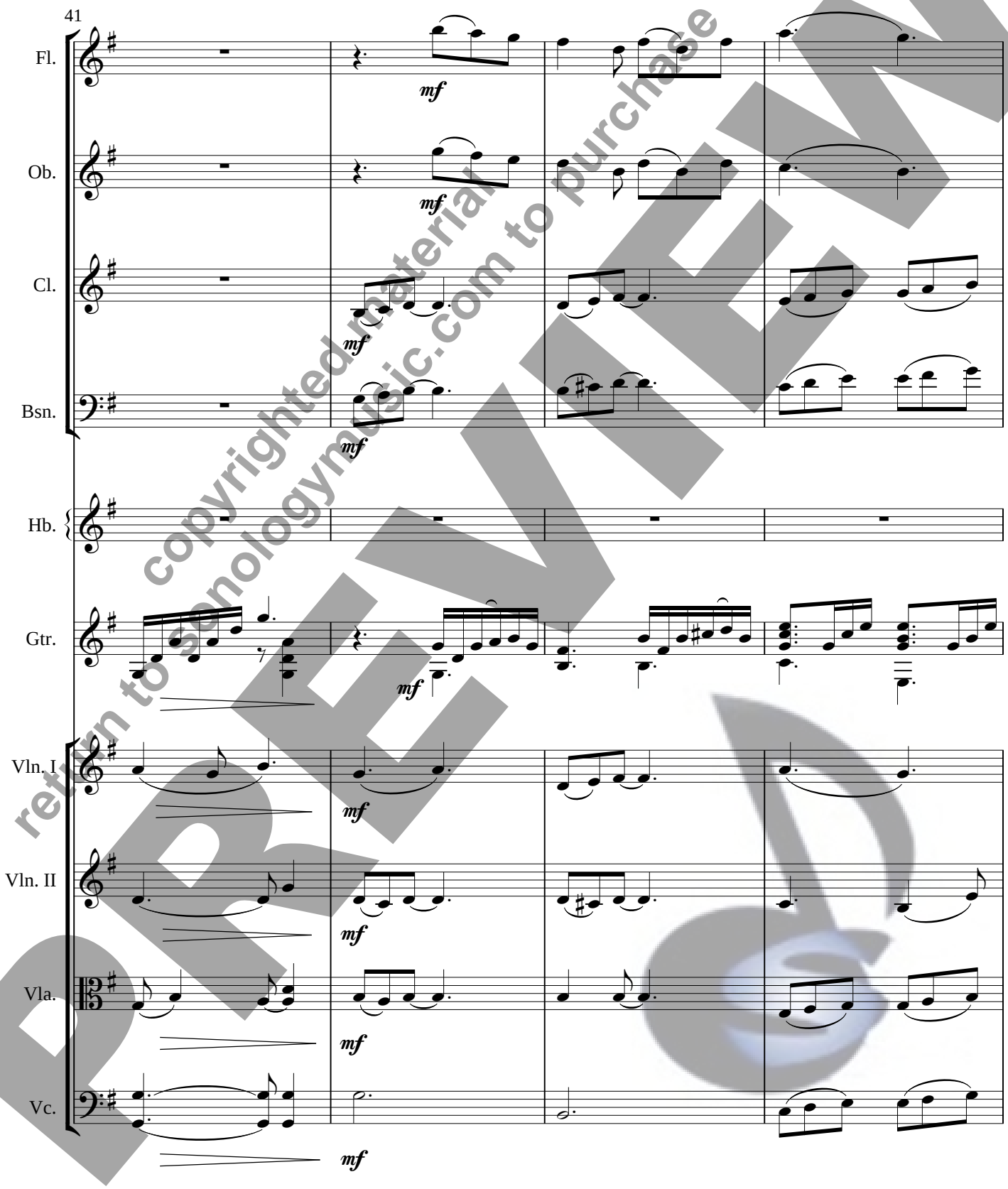

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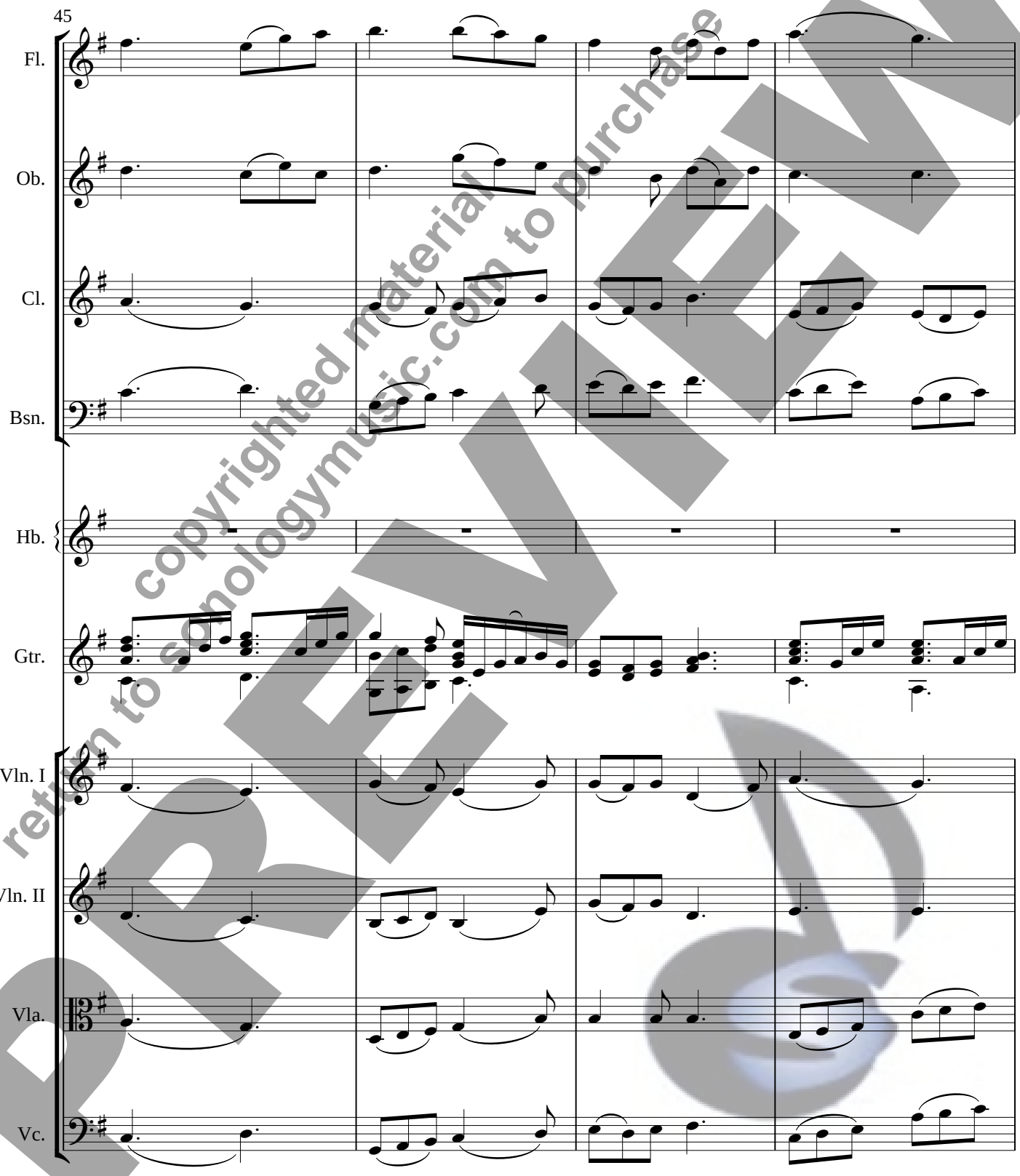

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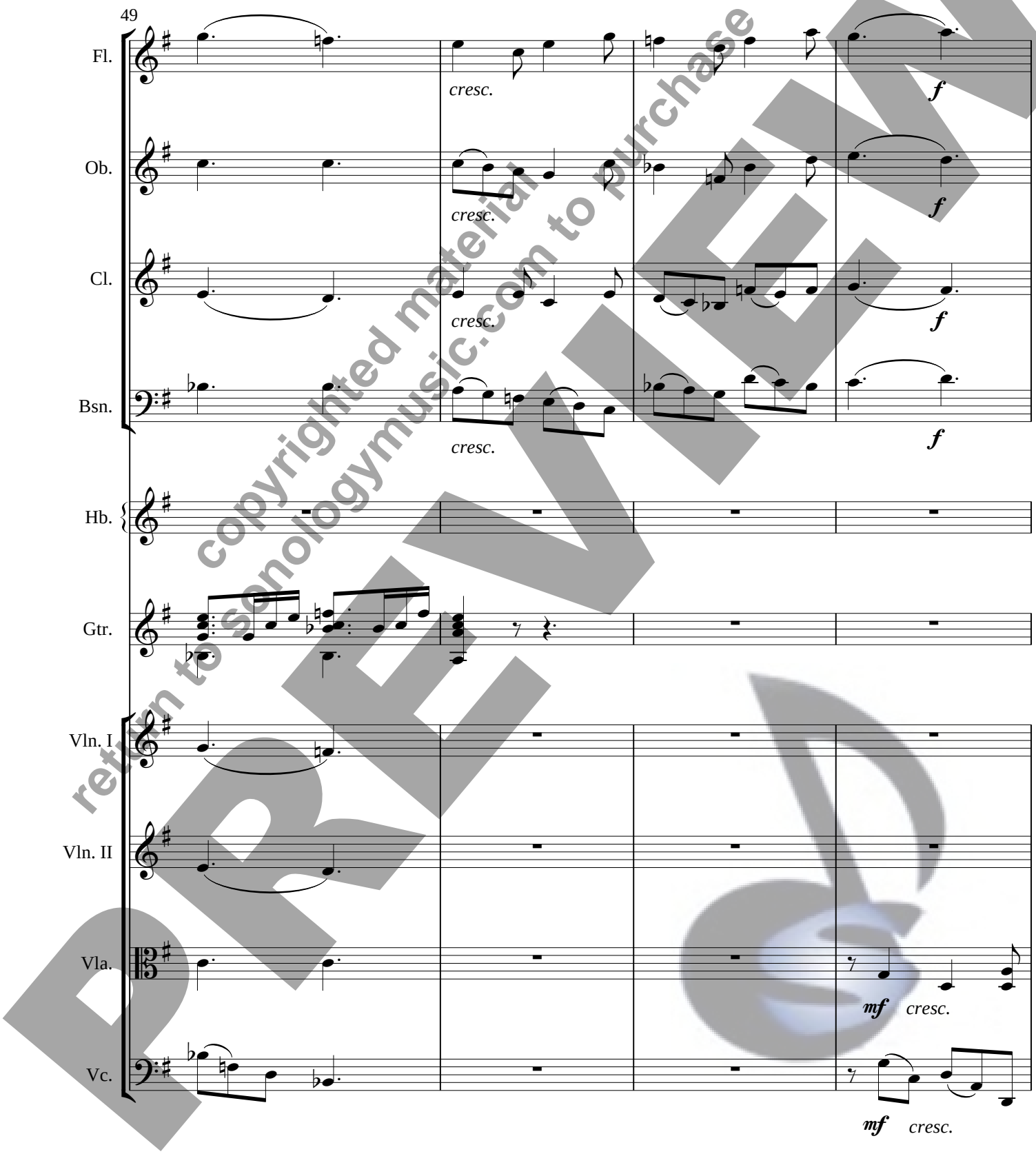

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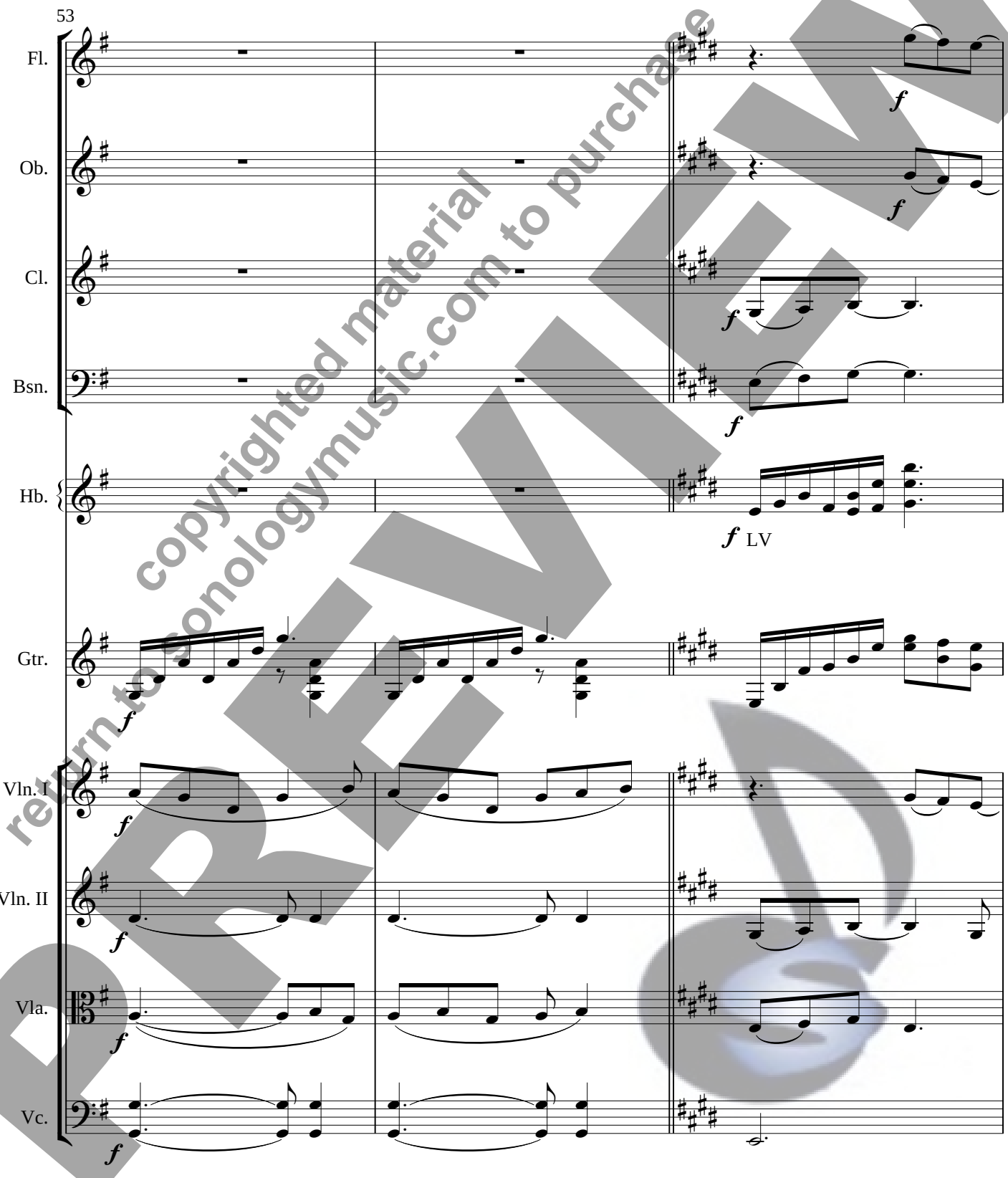

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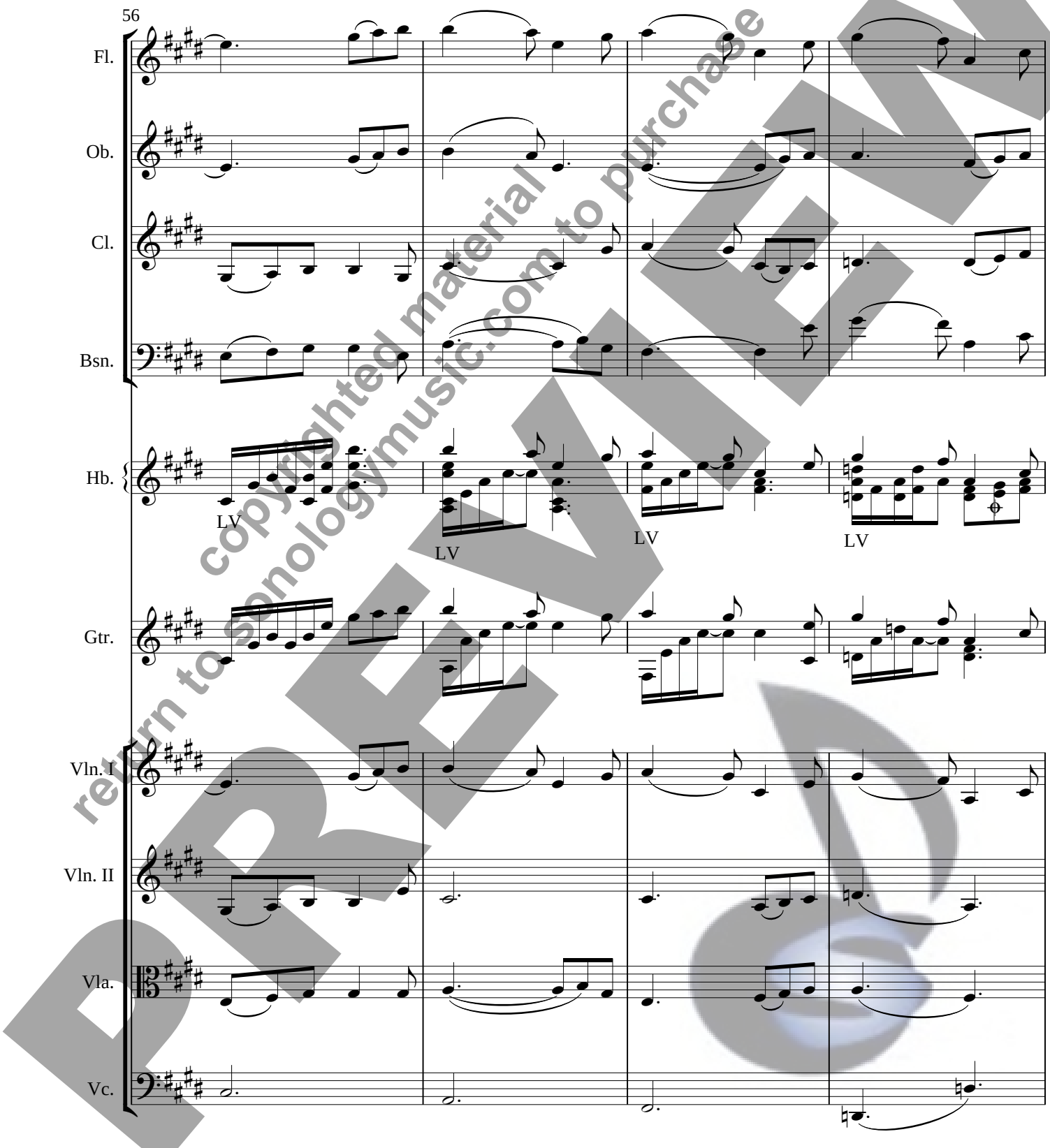

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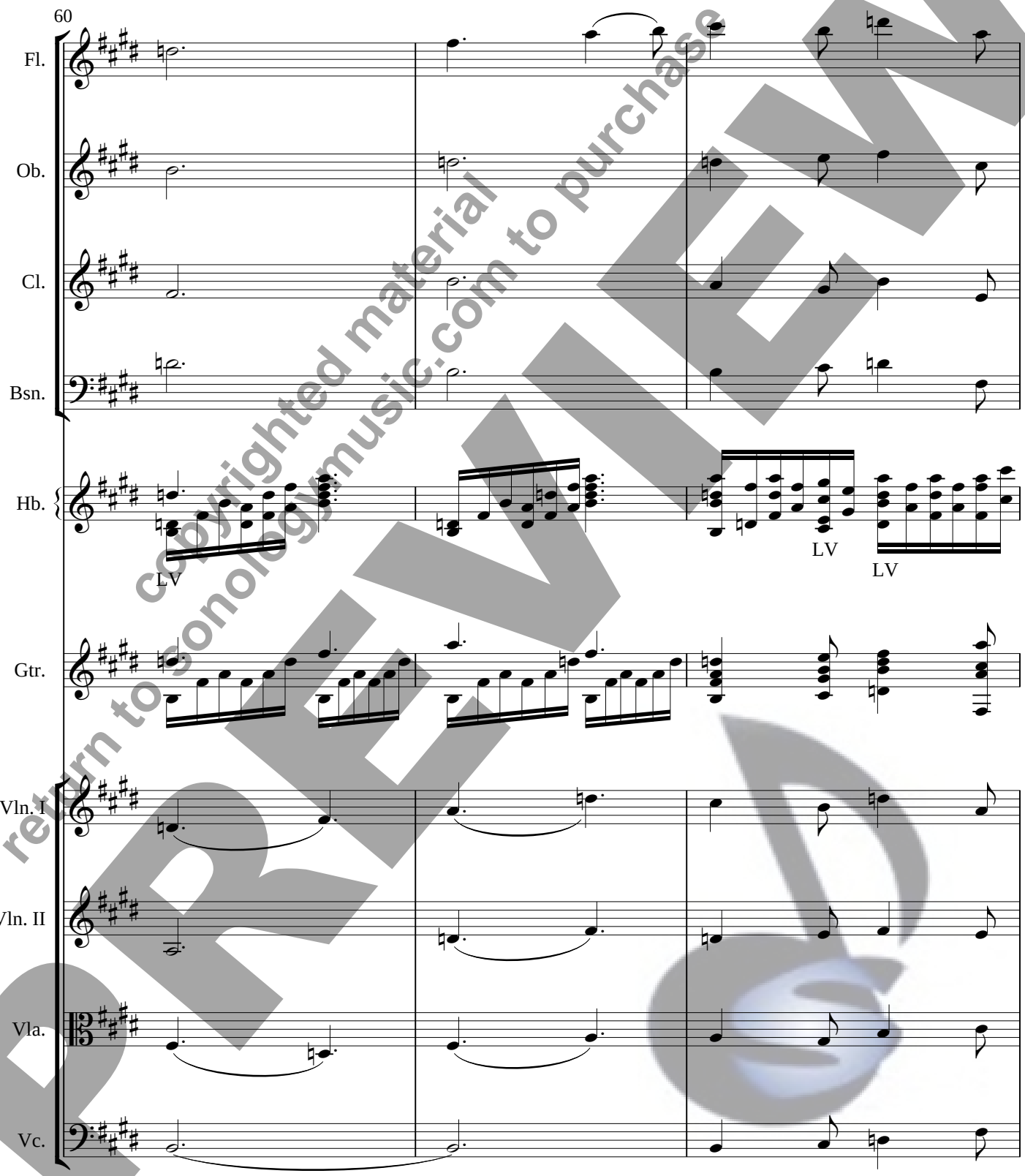

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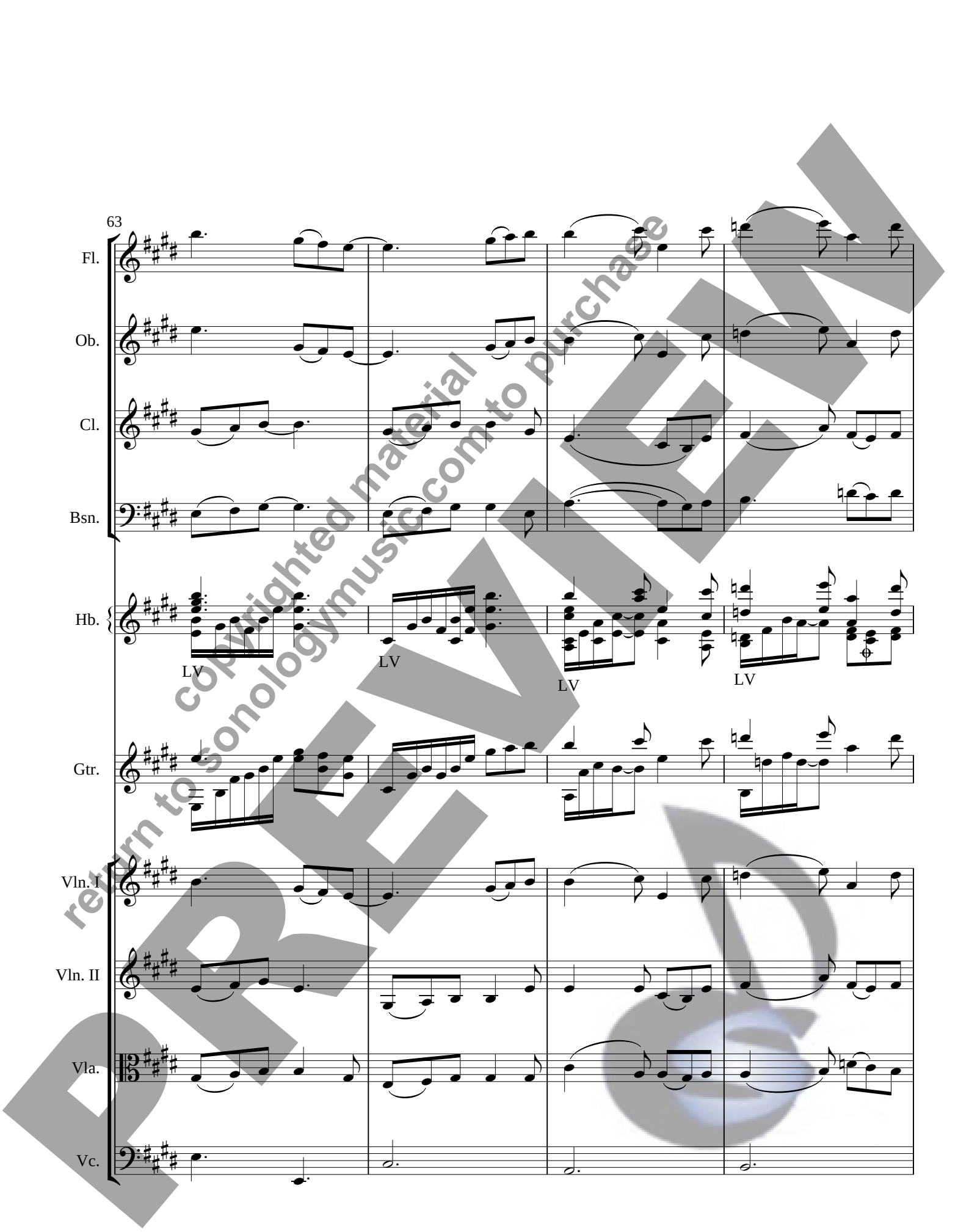

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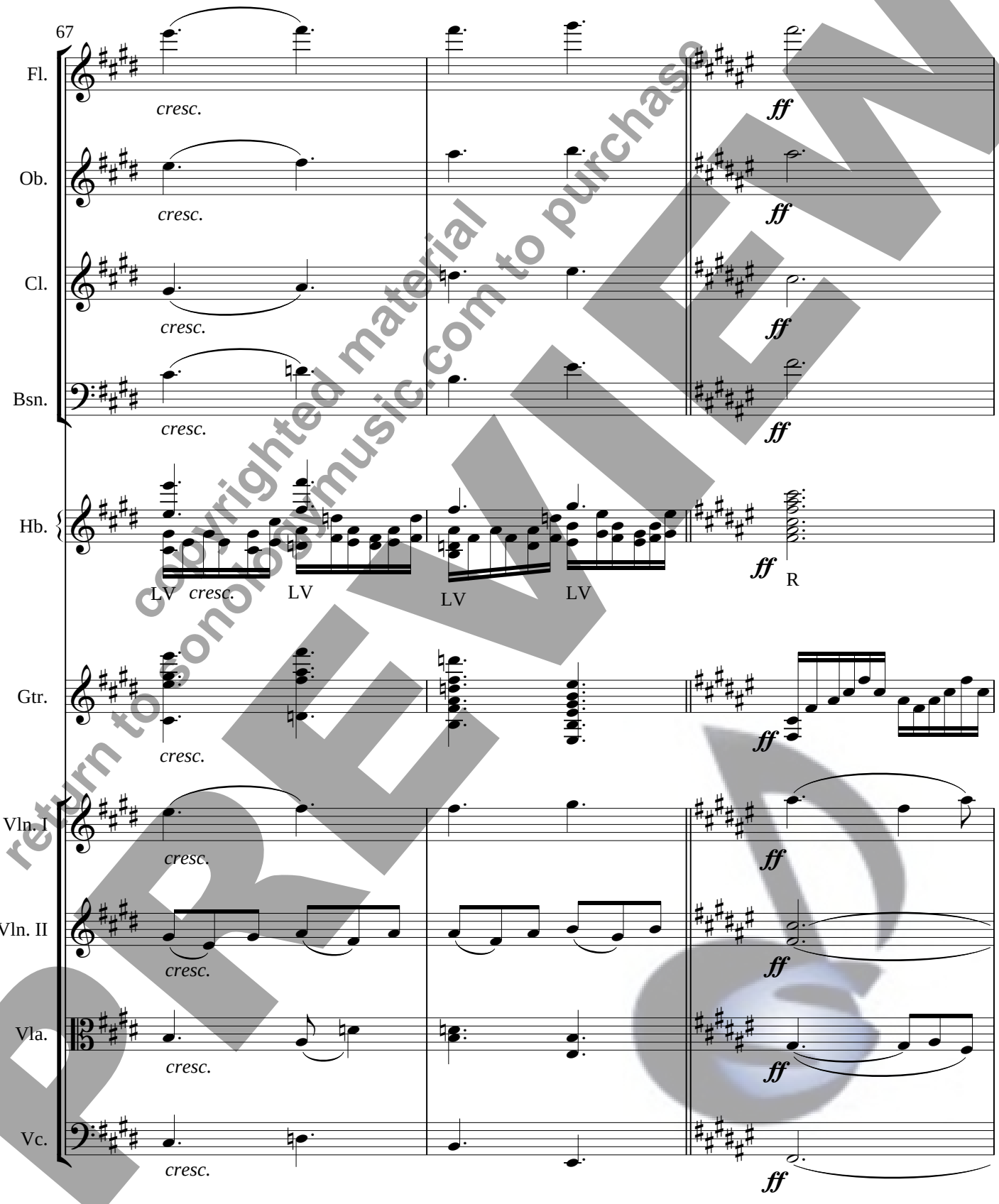

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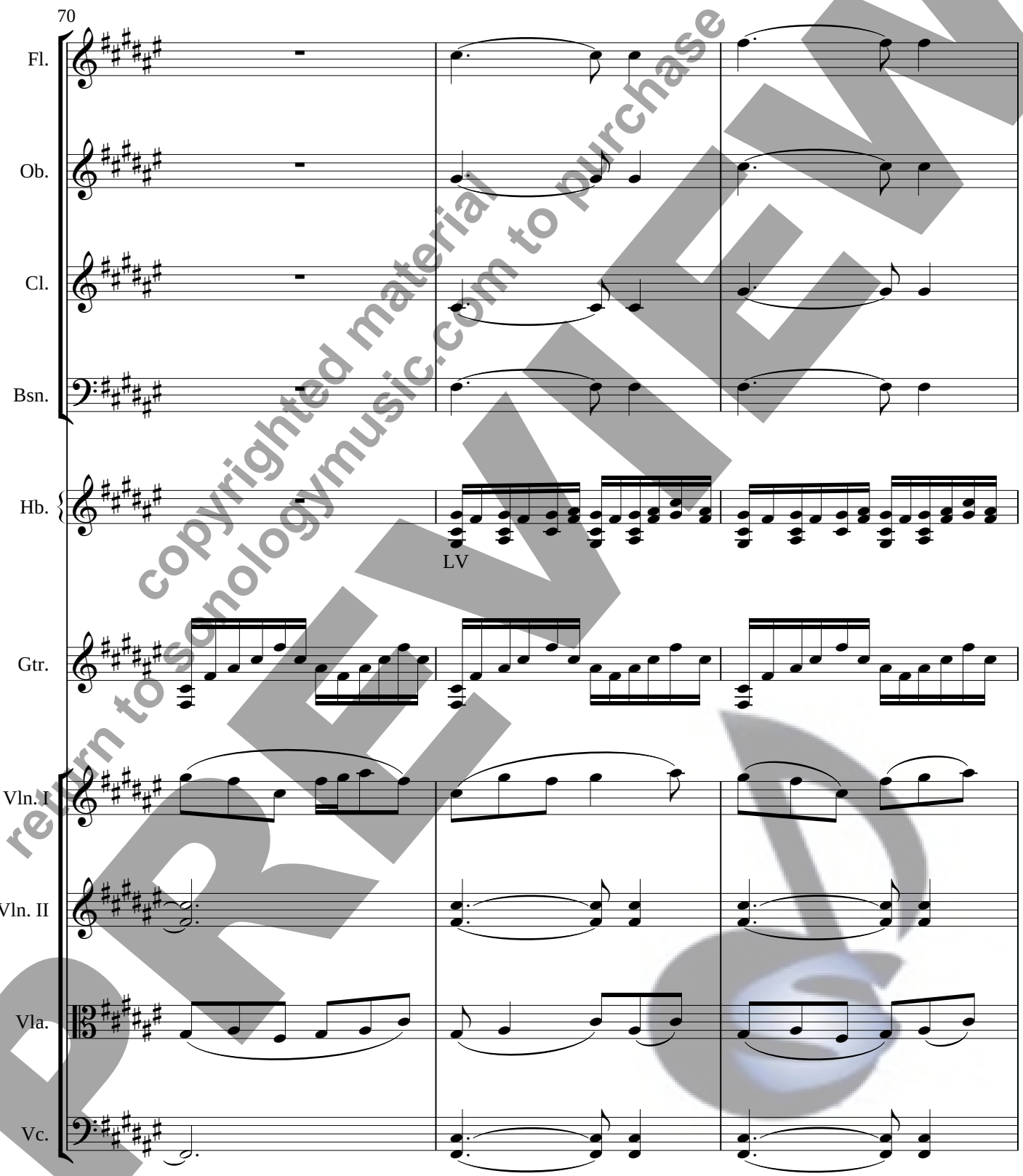

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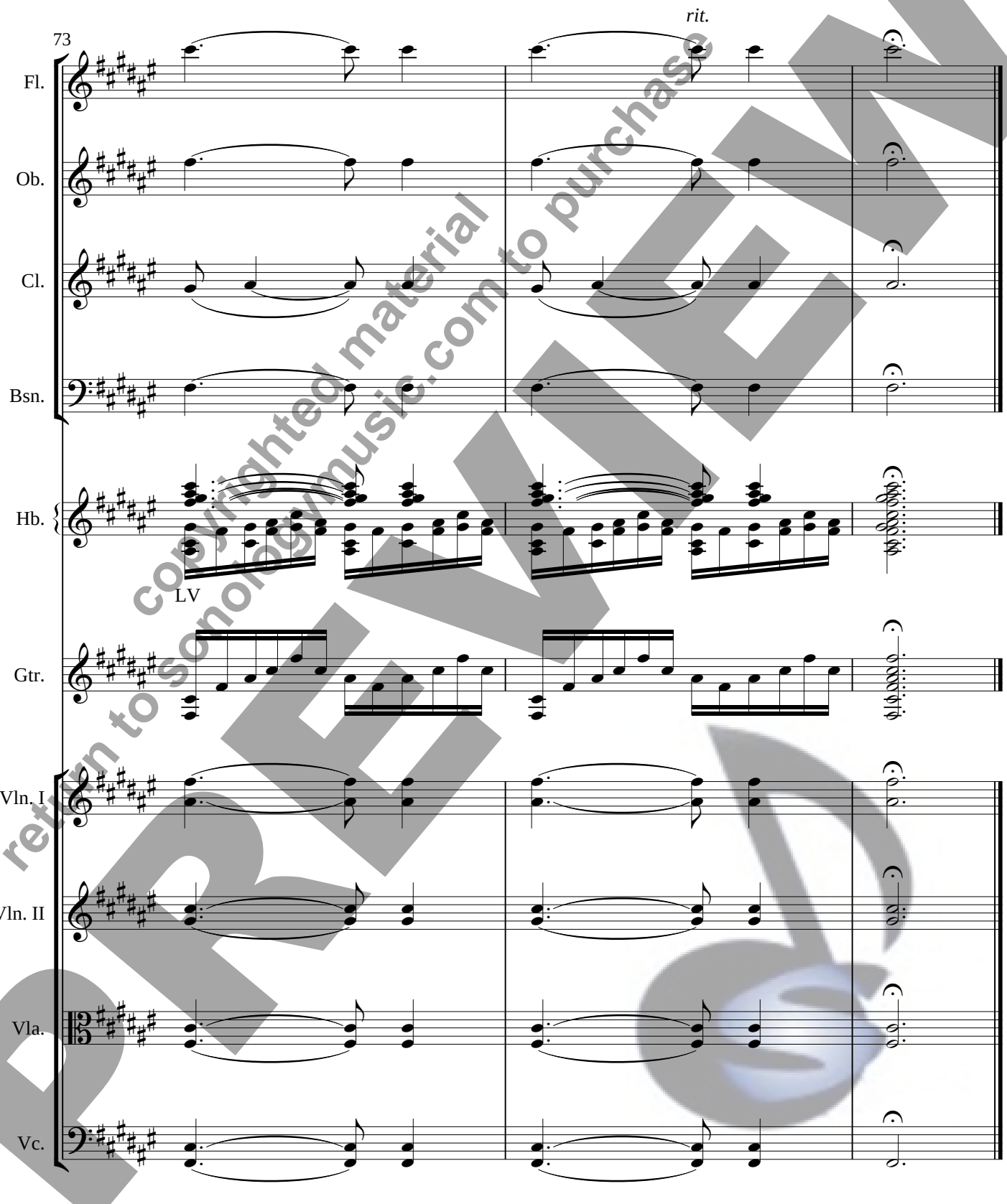

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V. Interlude #2

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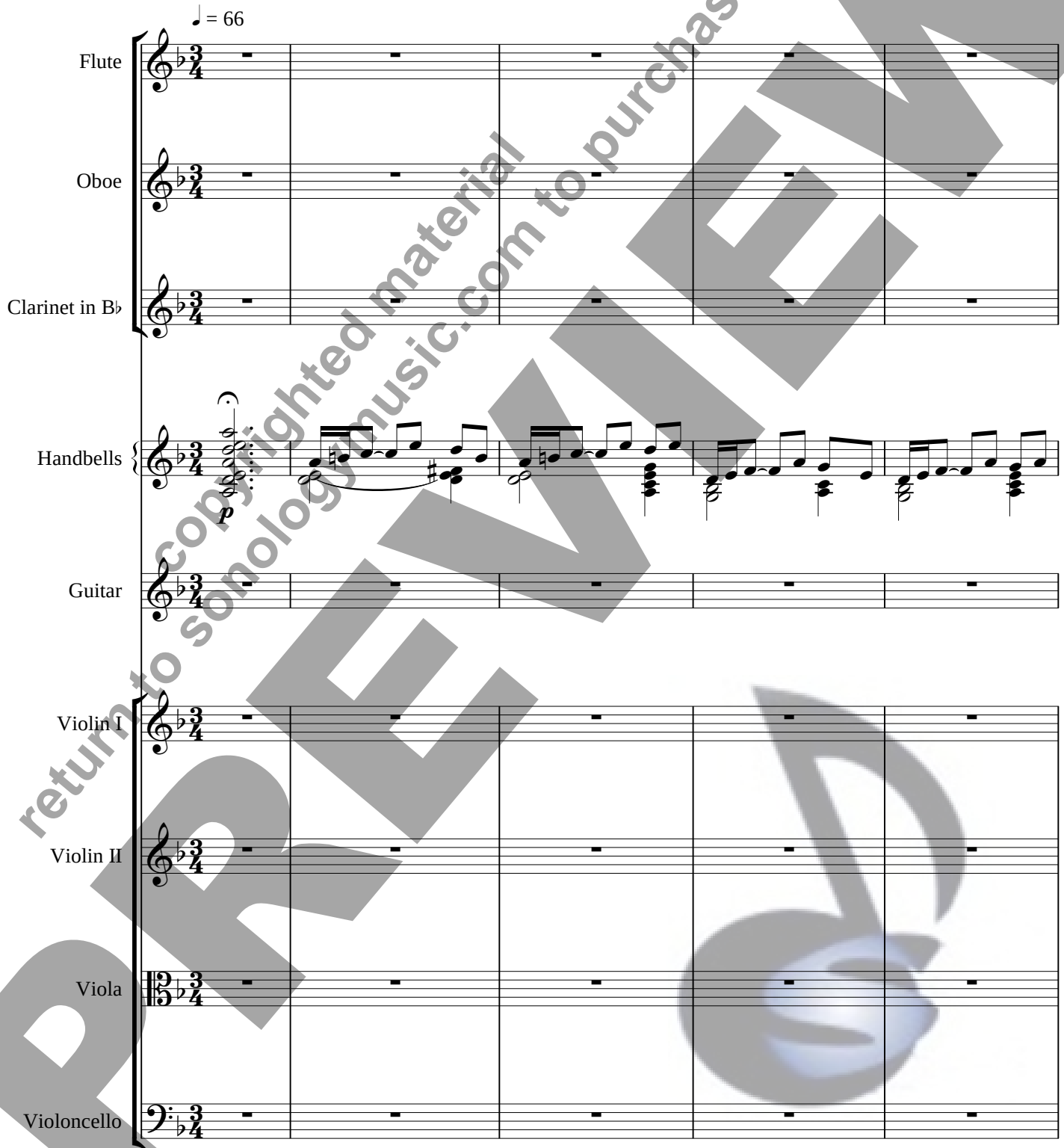

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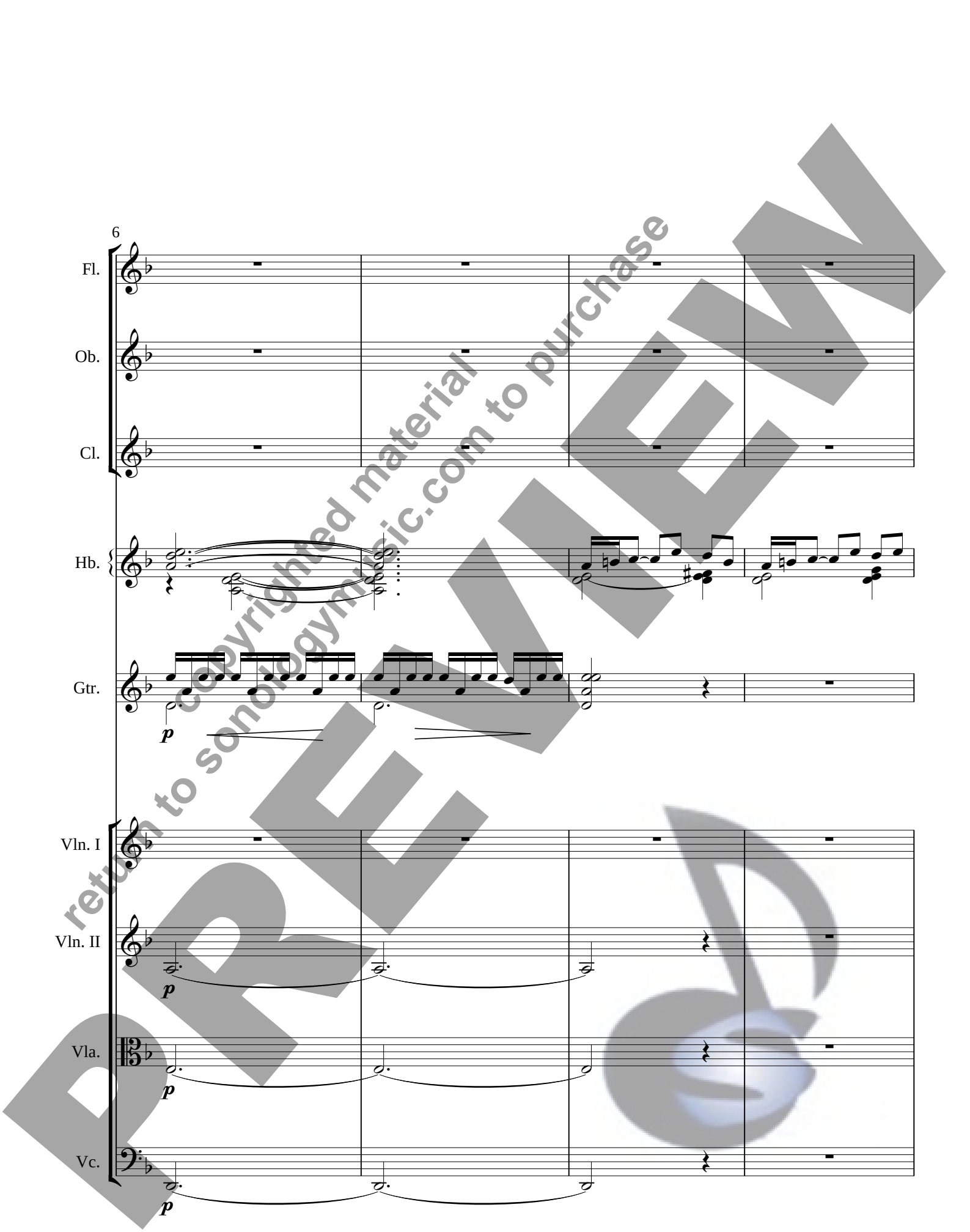

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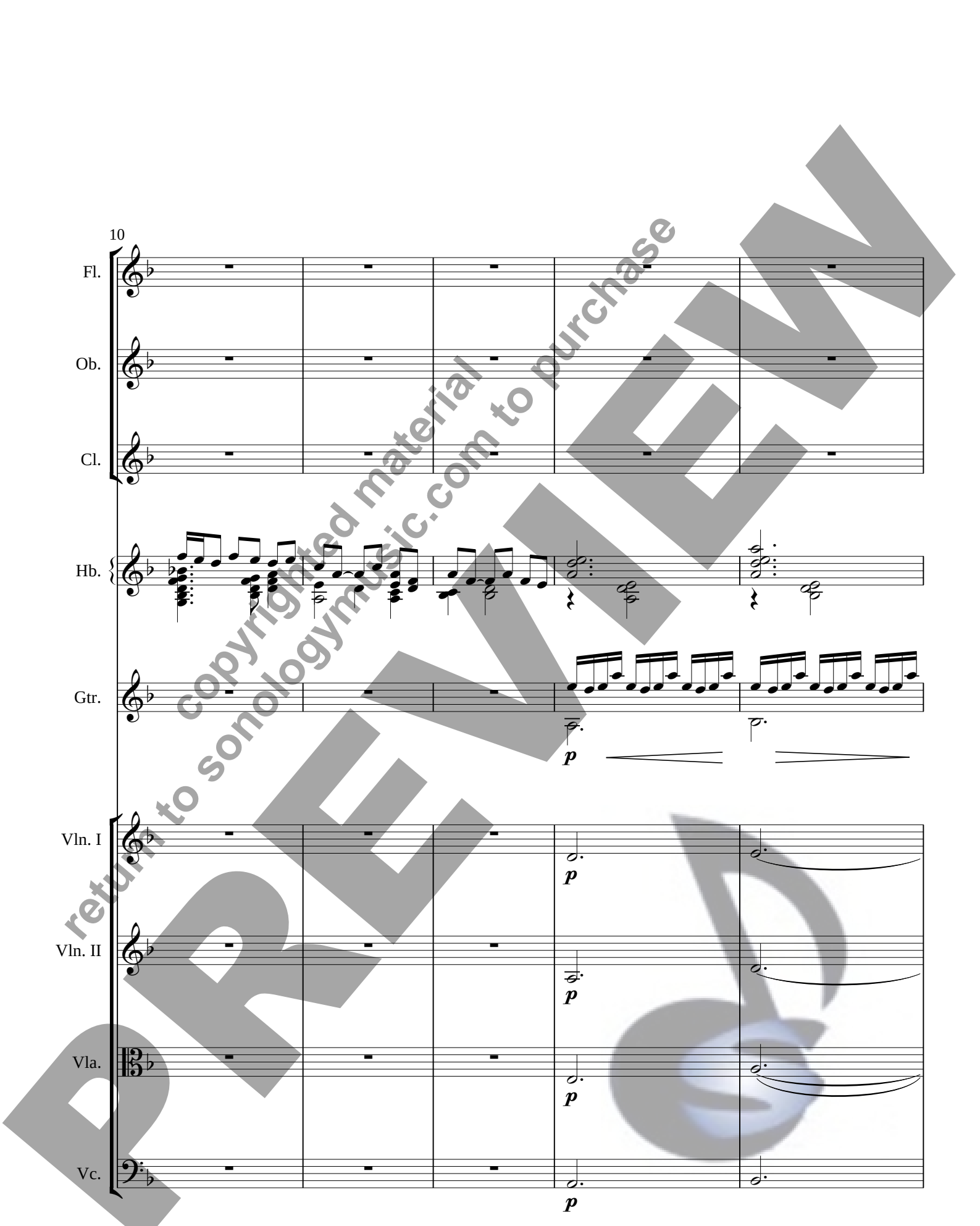

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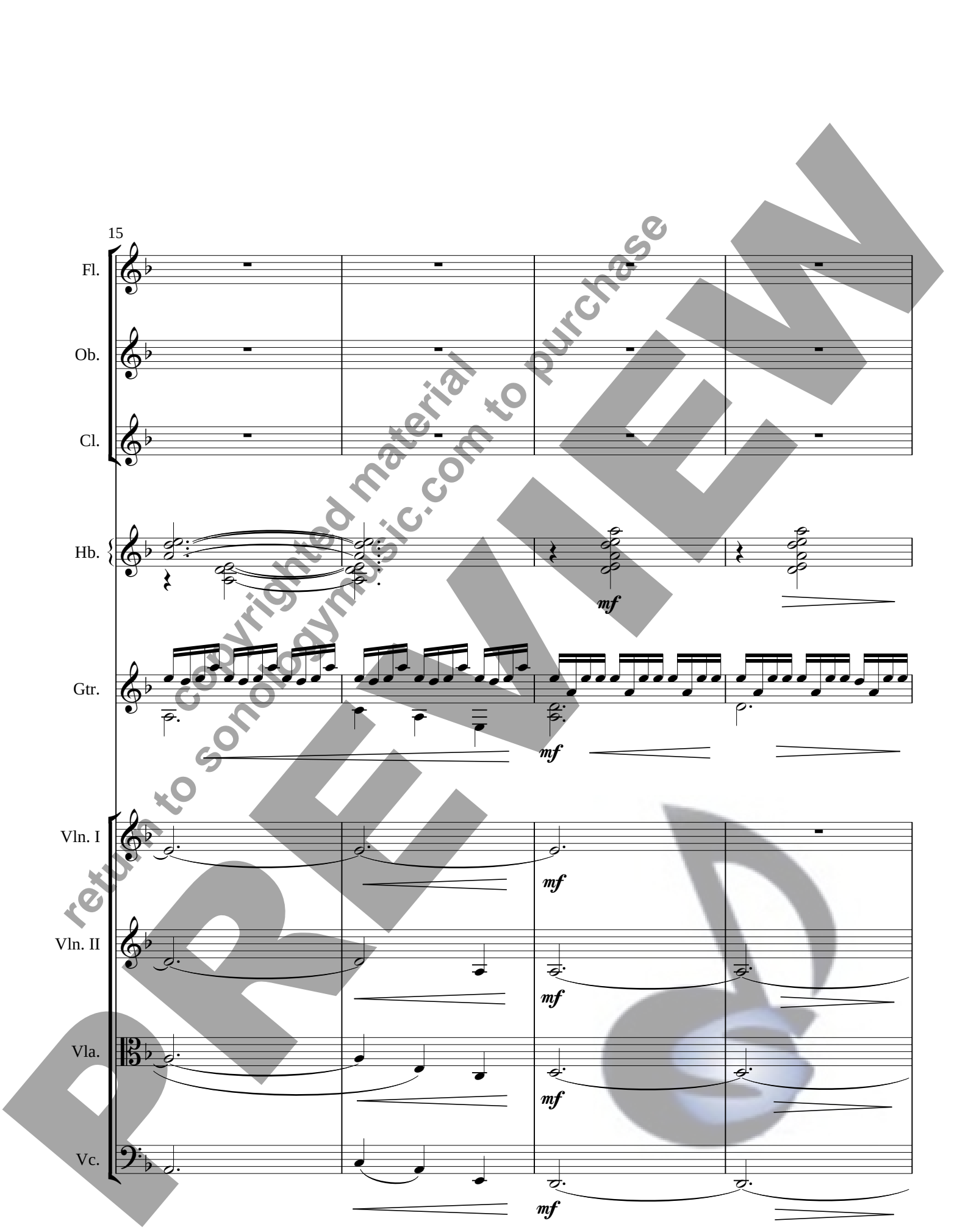

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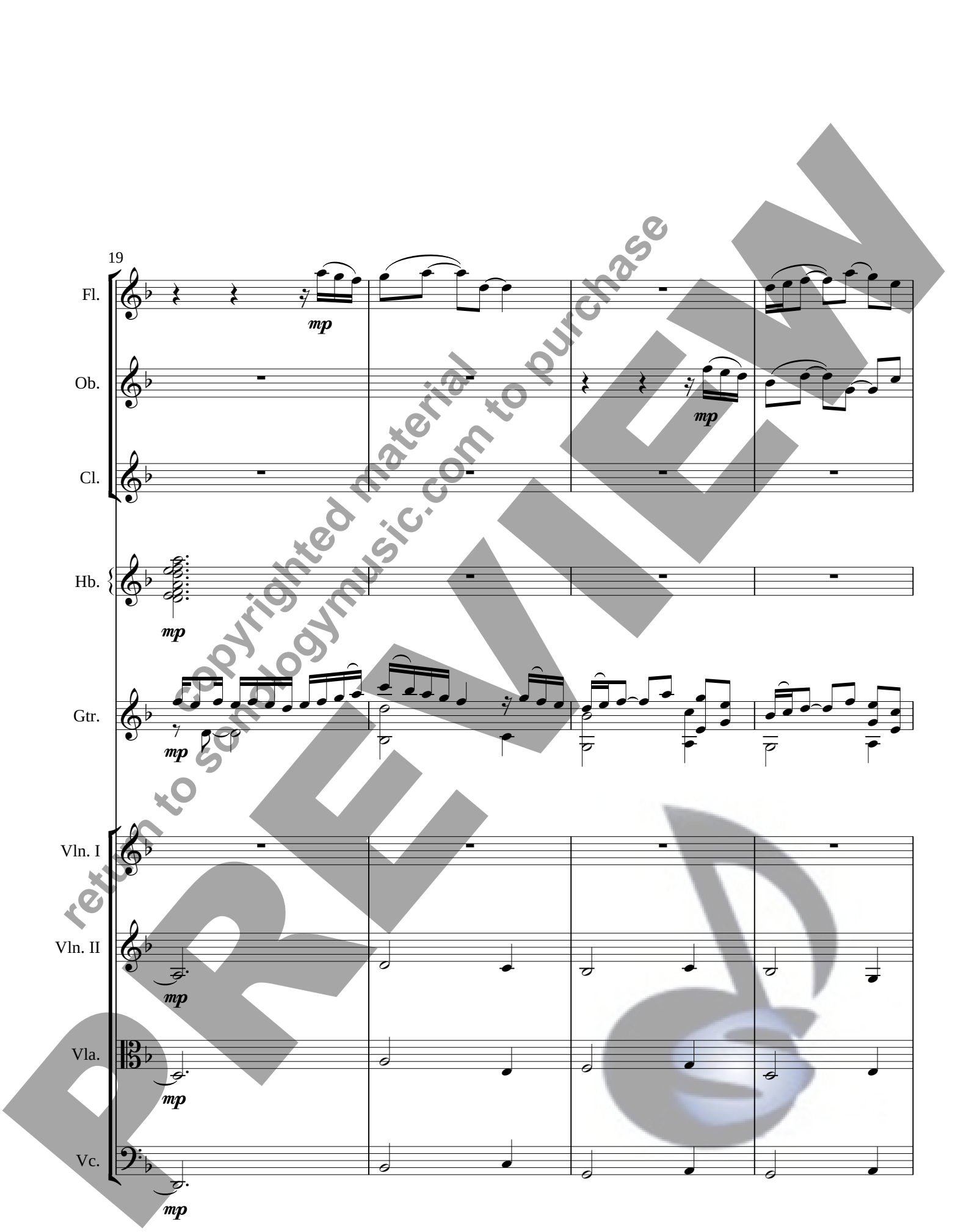

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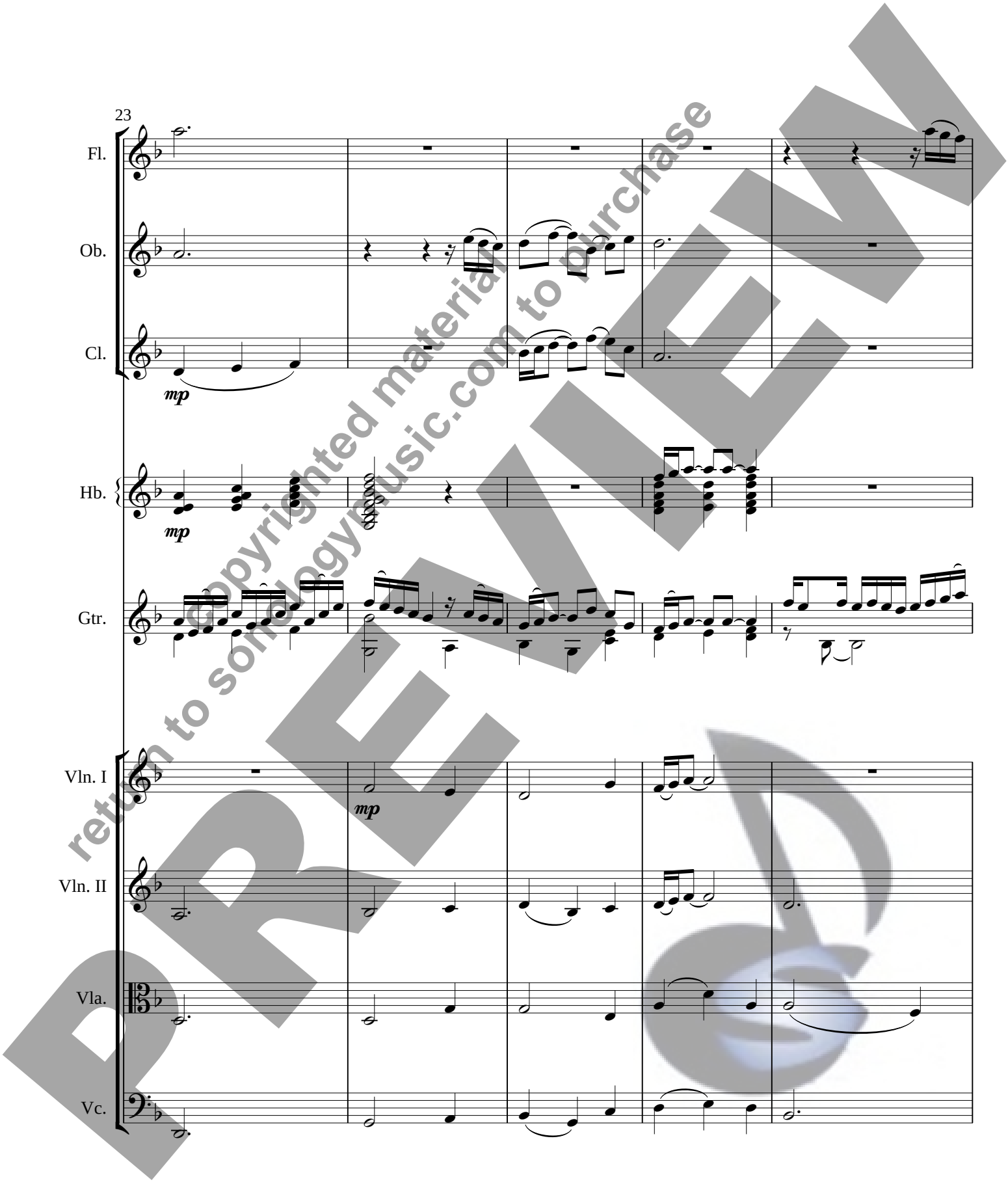

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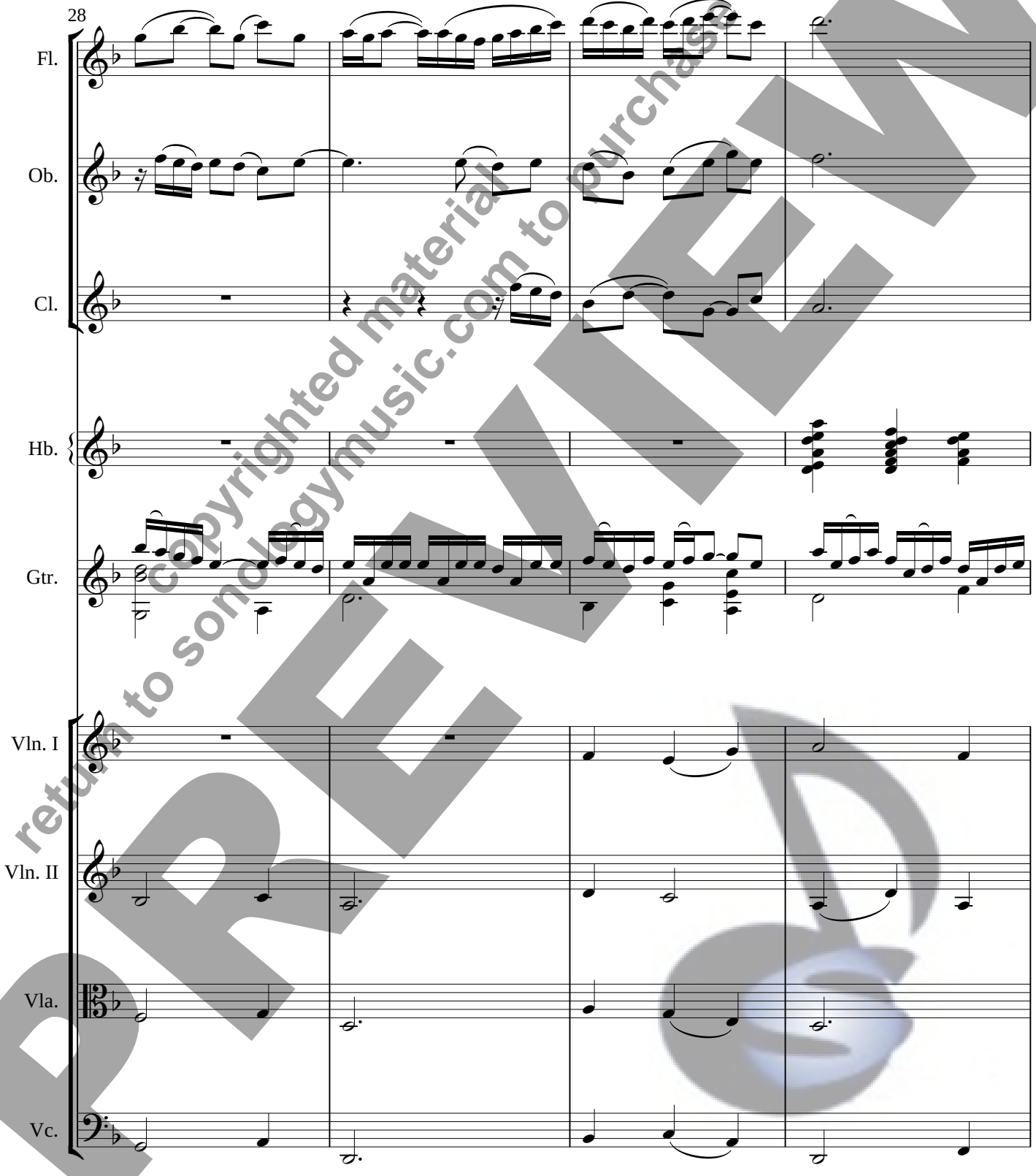

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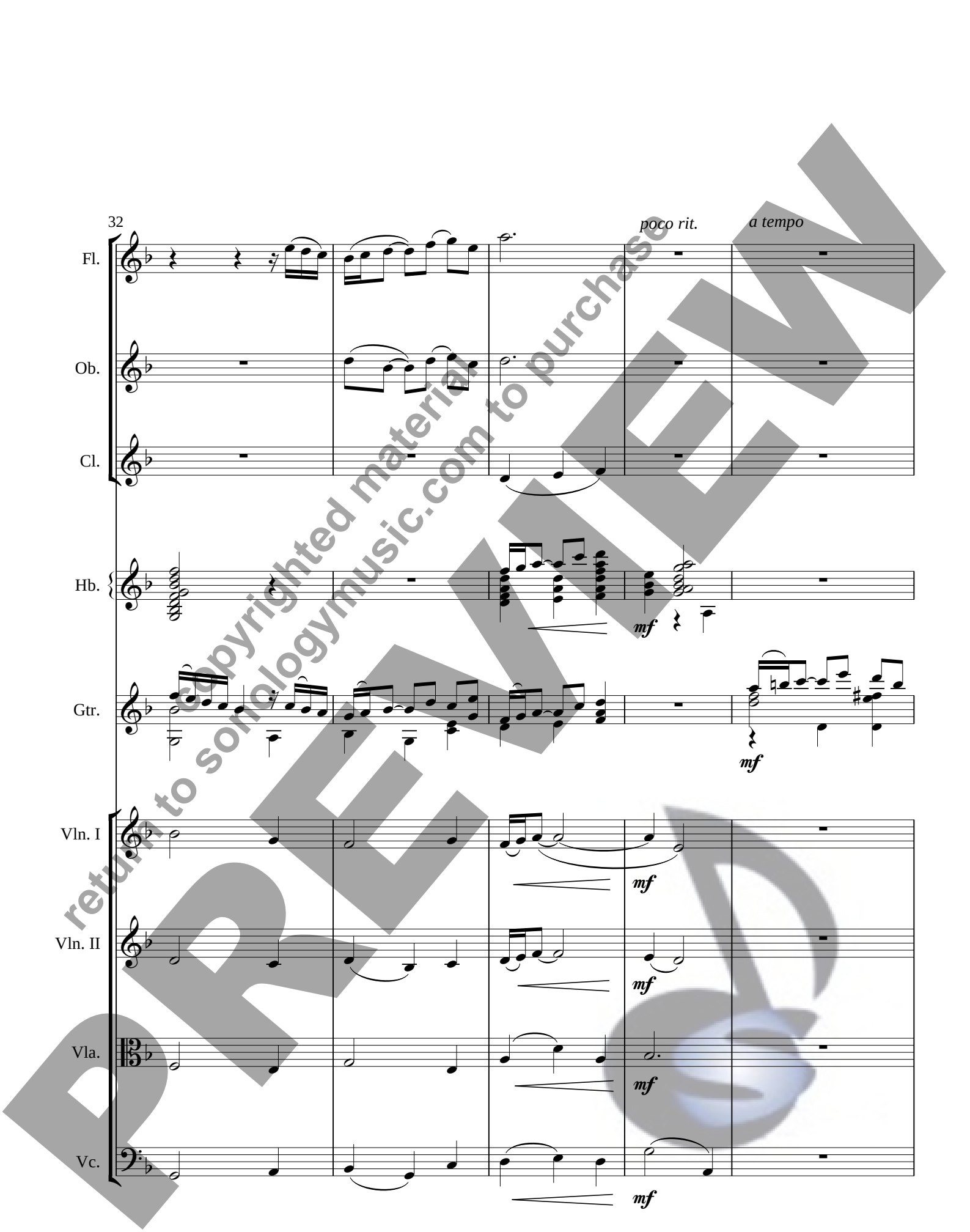

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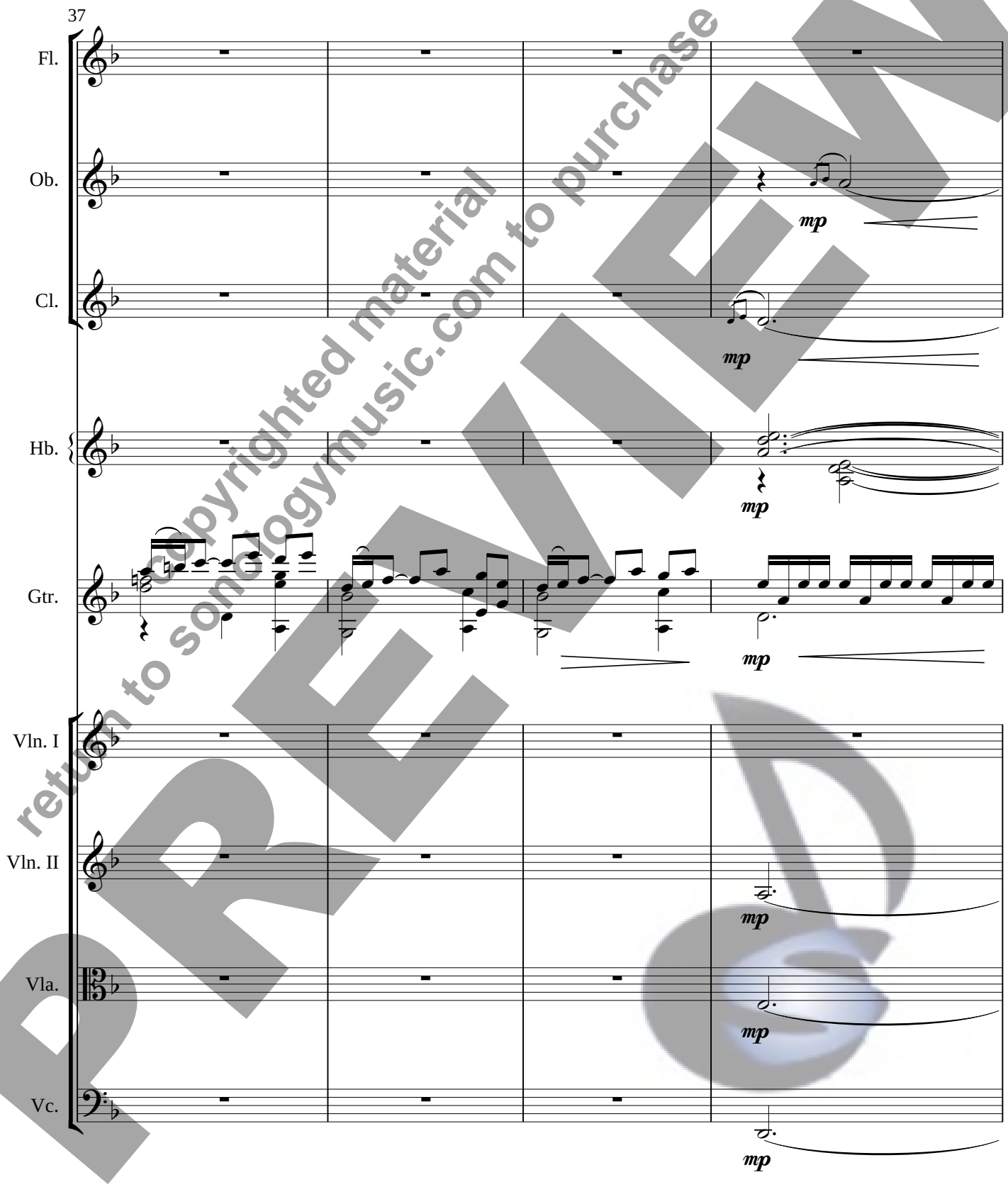

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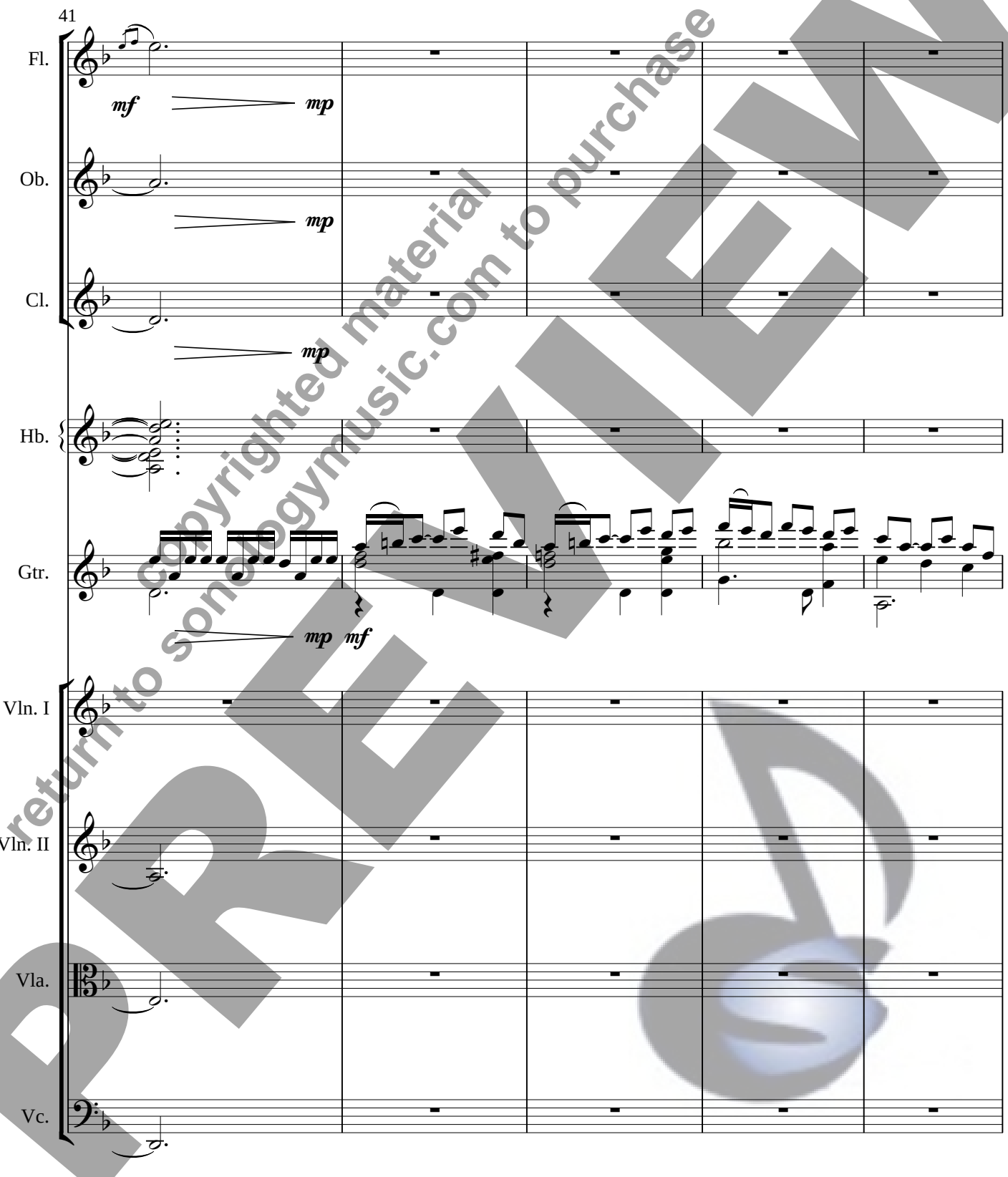

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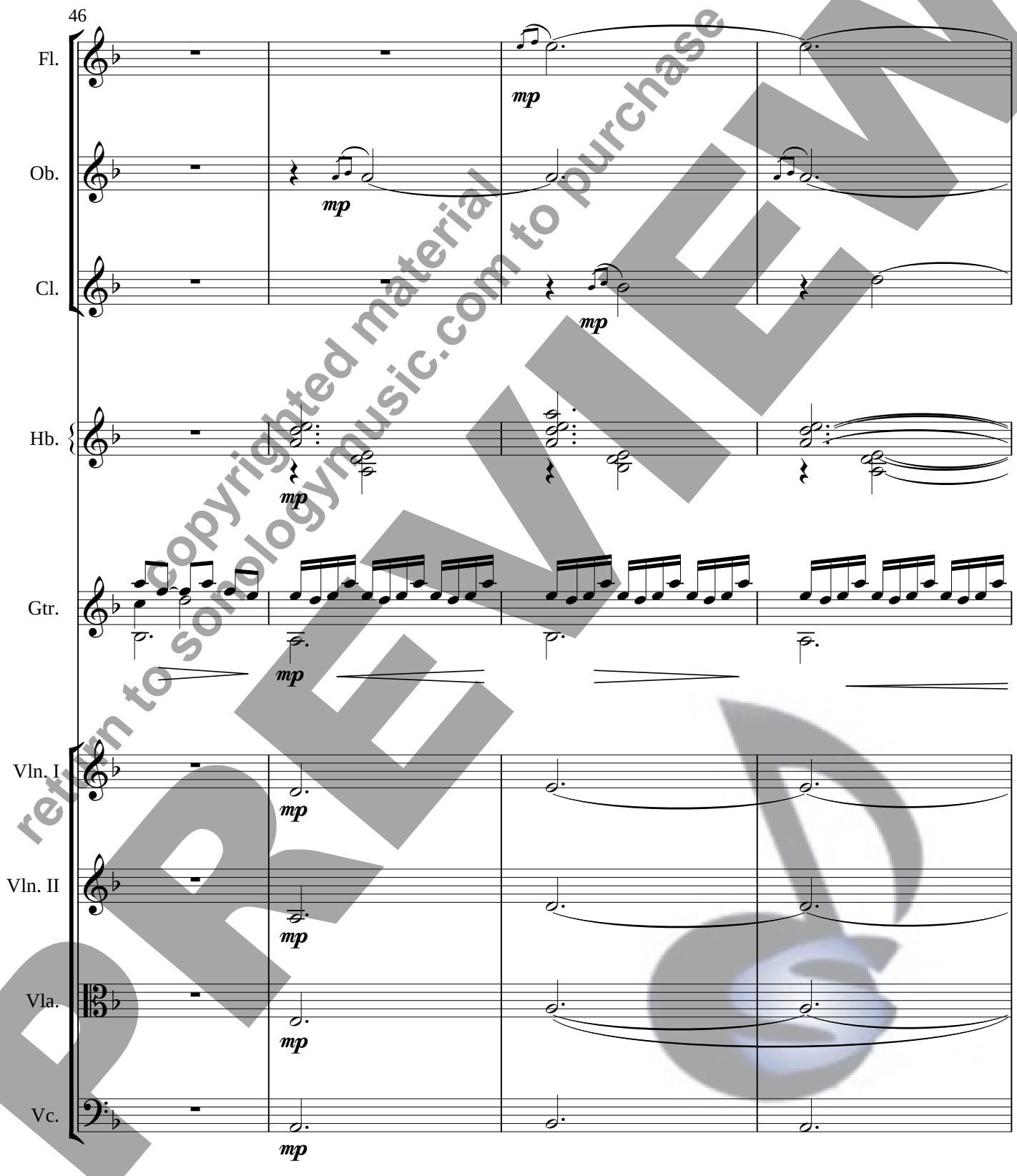

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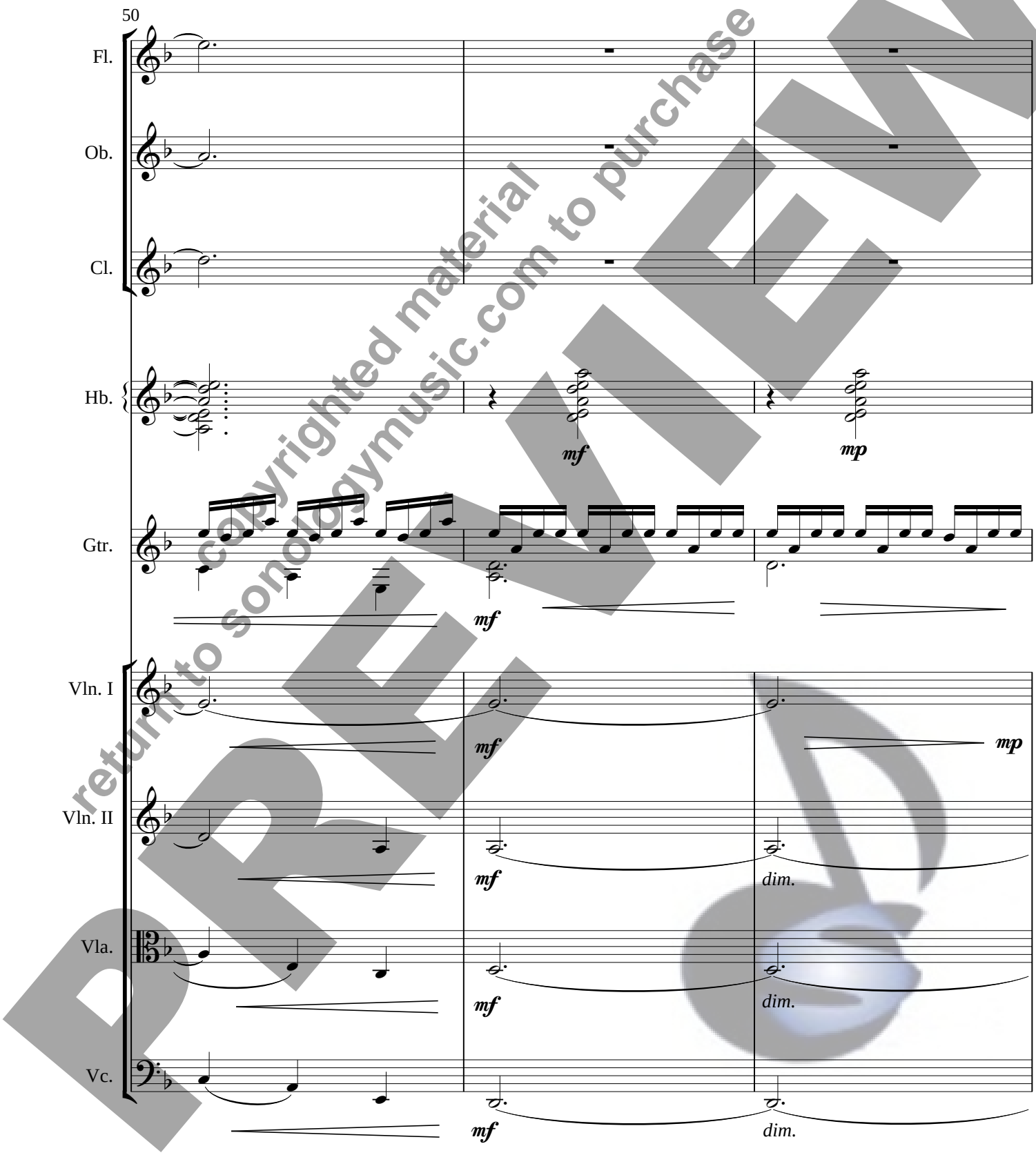

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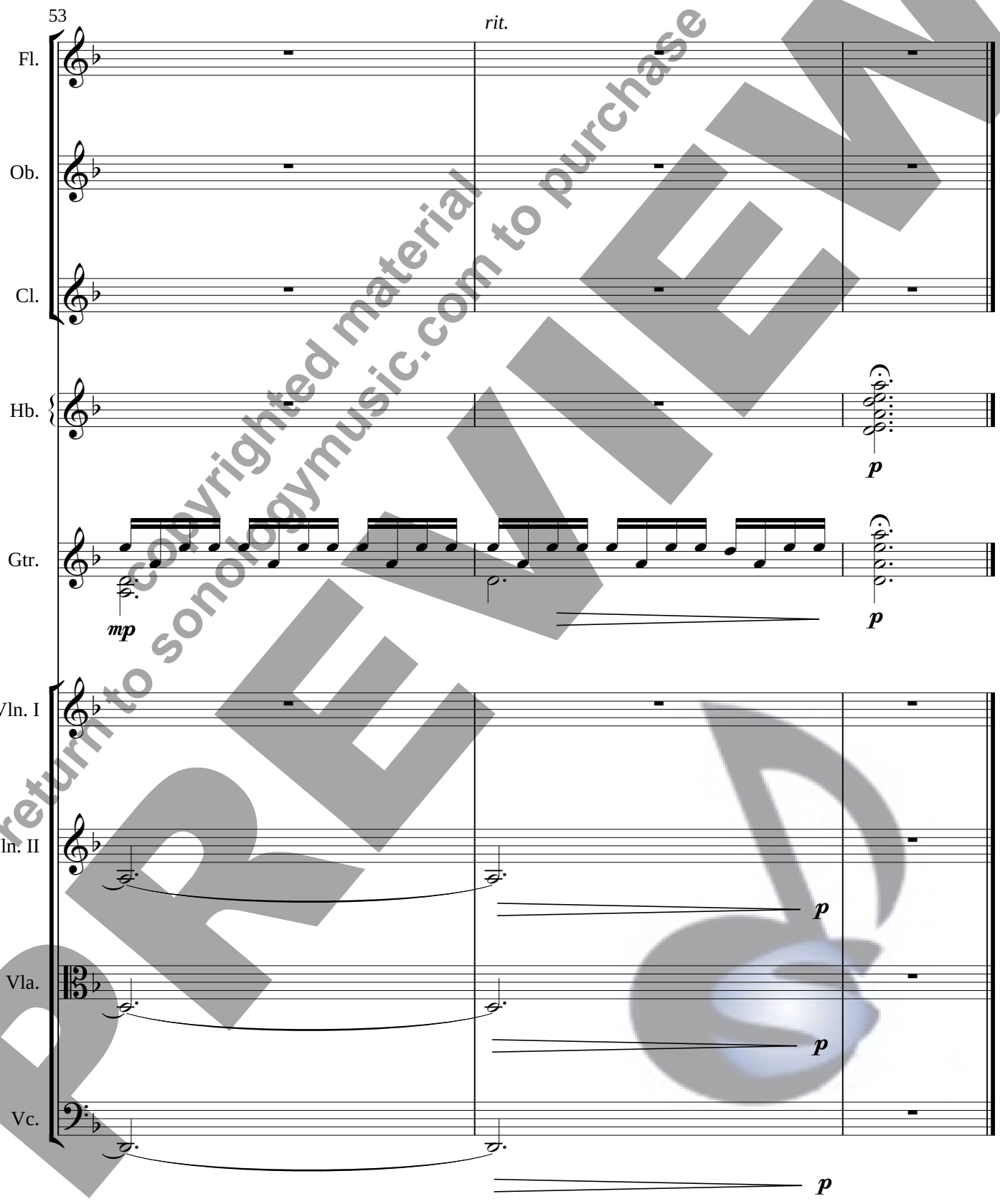

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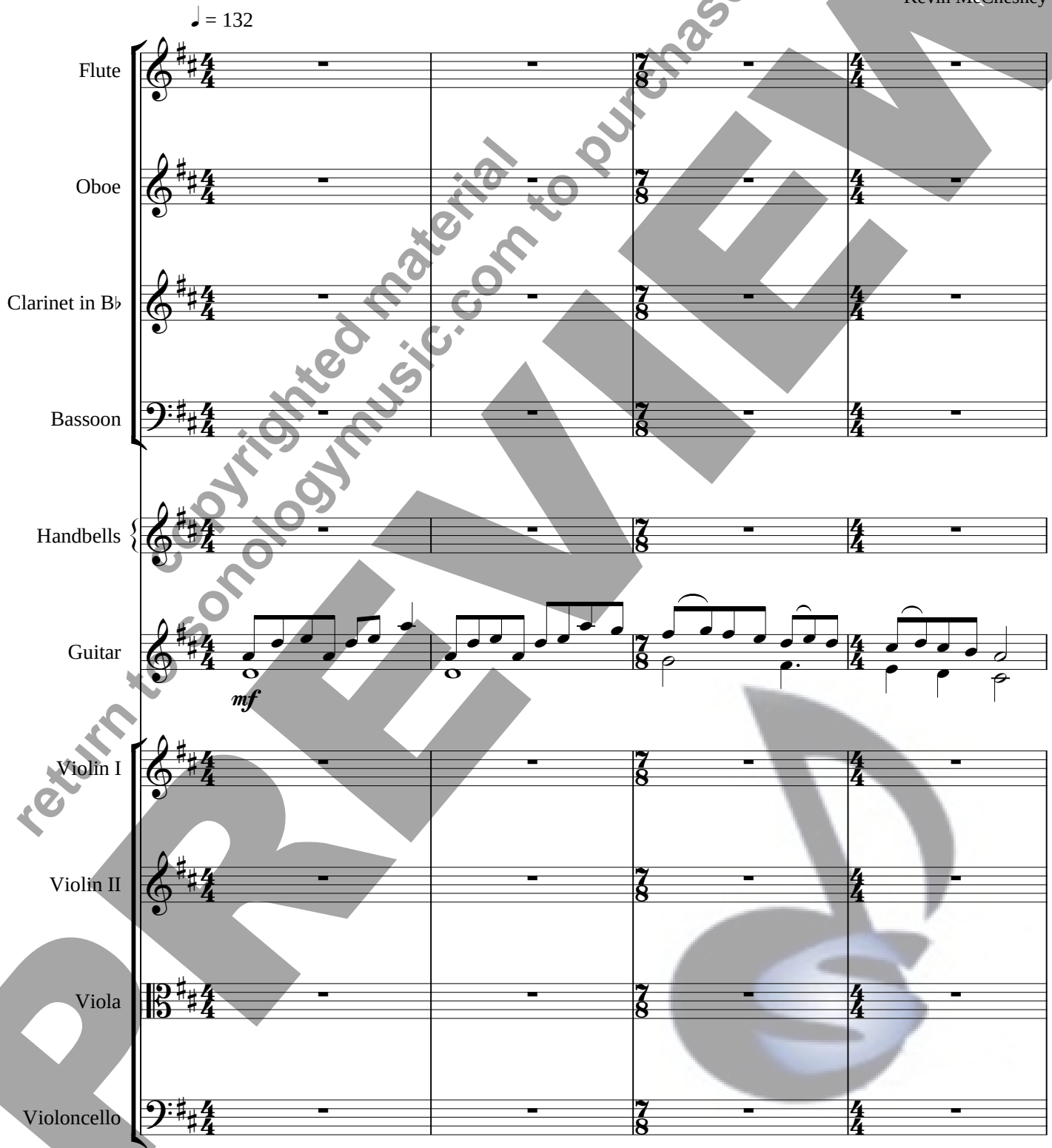
VI. Toccata #3

Kevin McChesney



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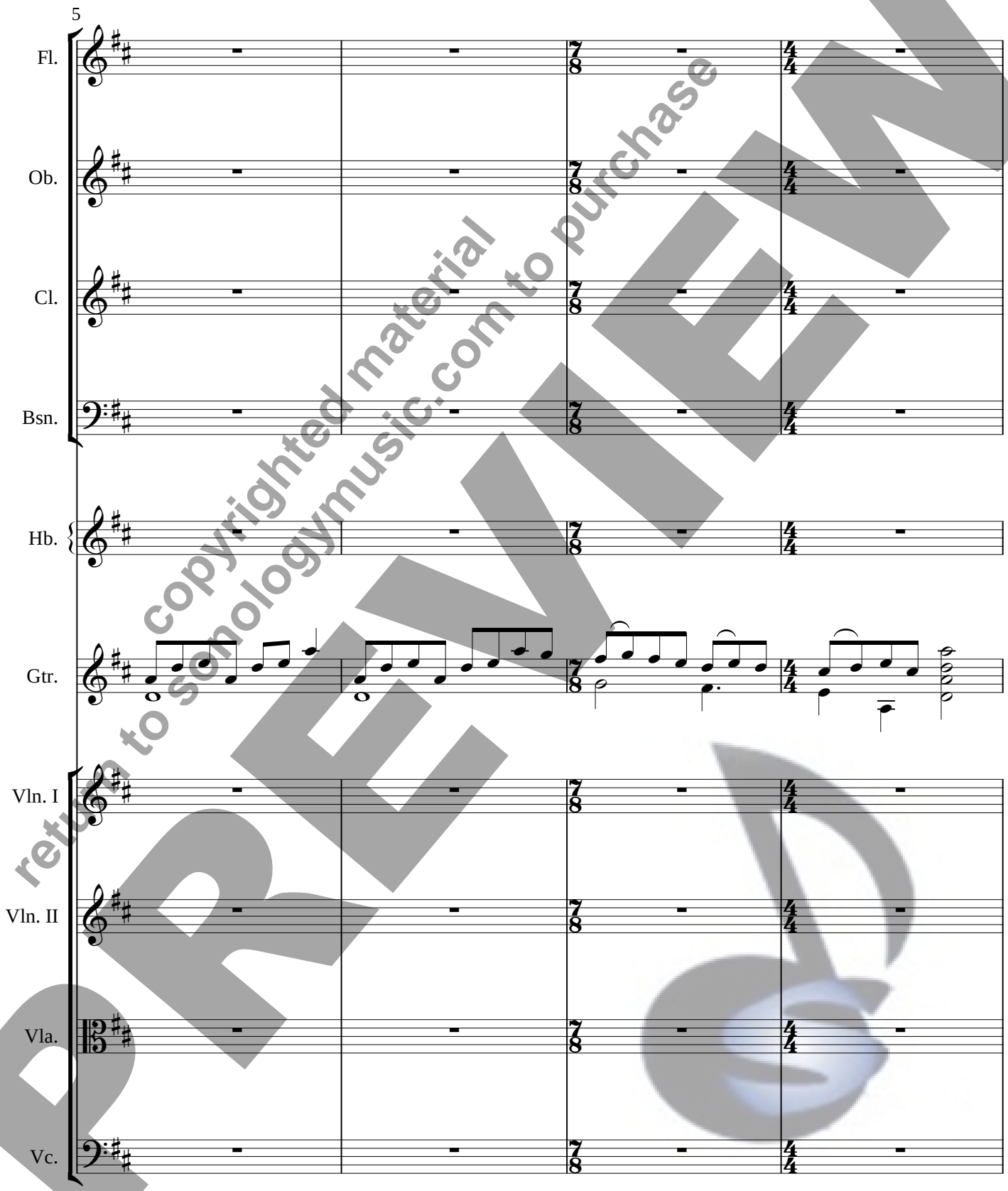

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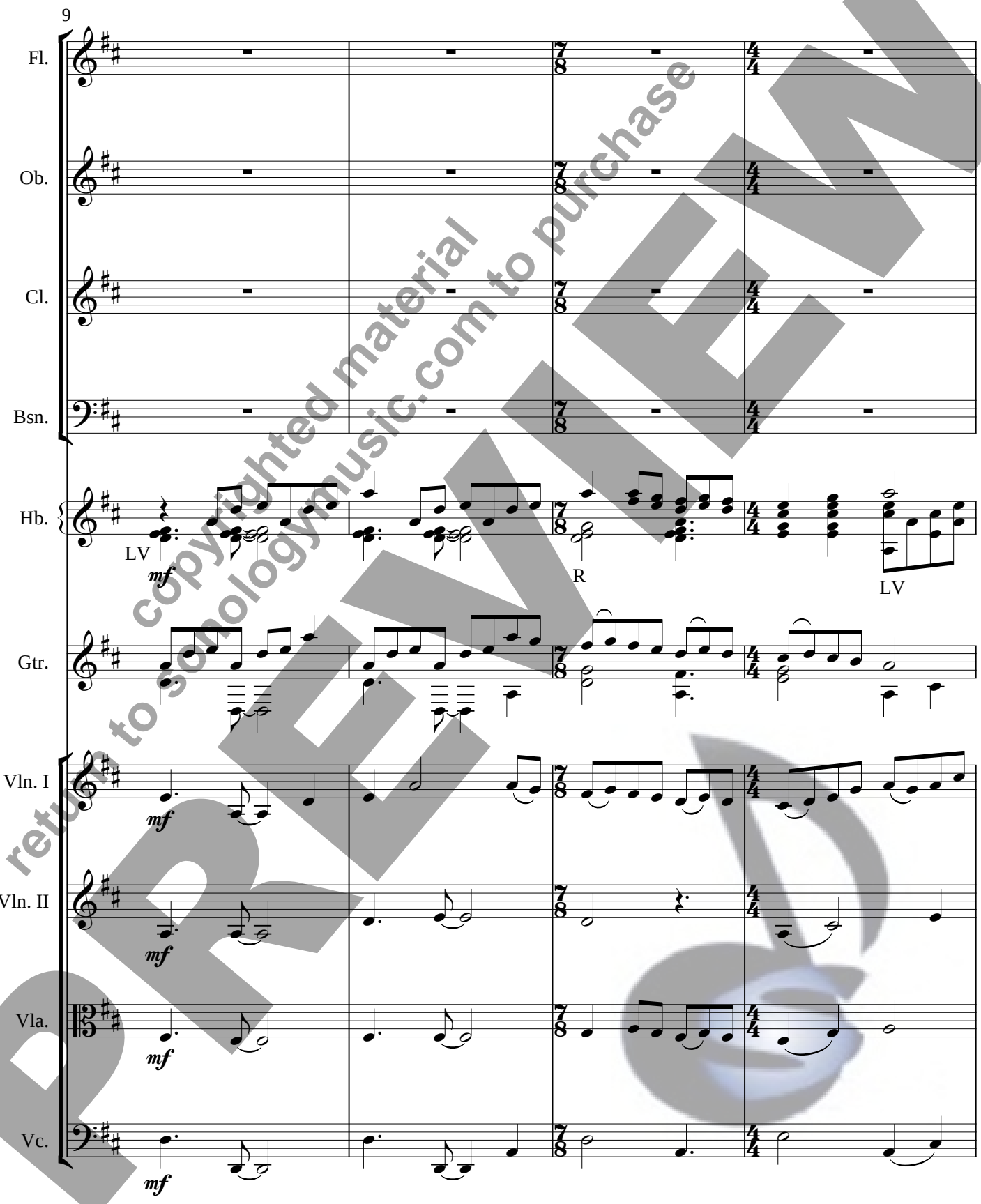

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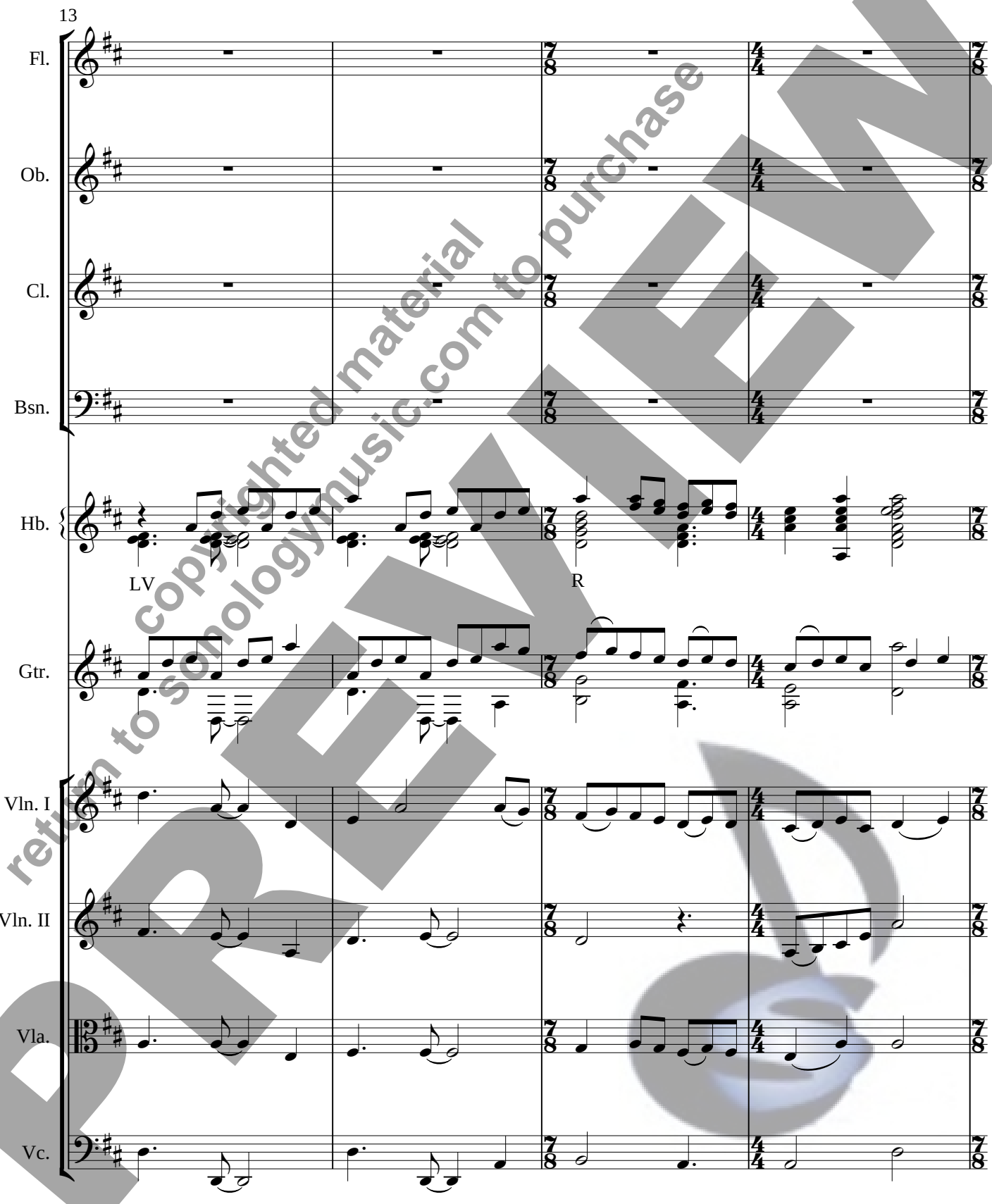

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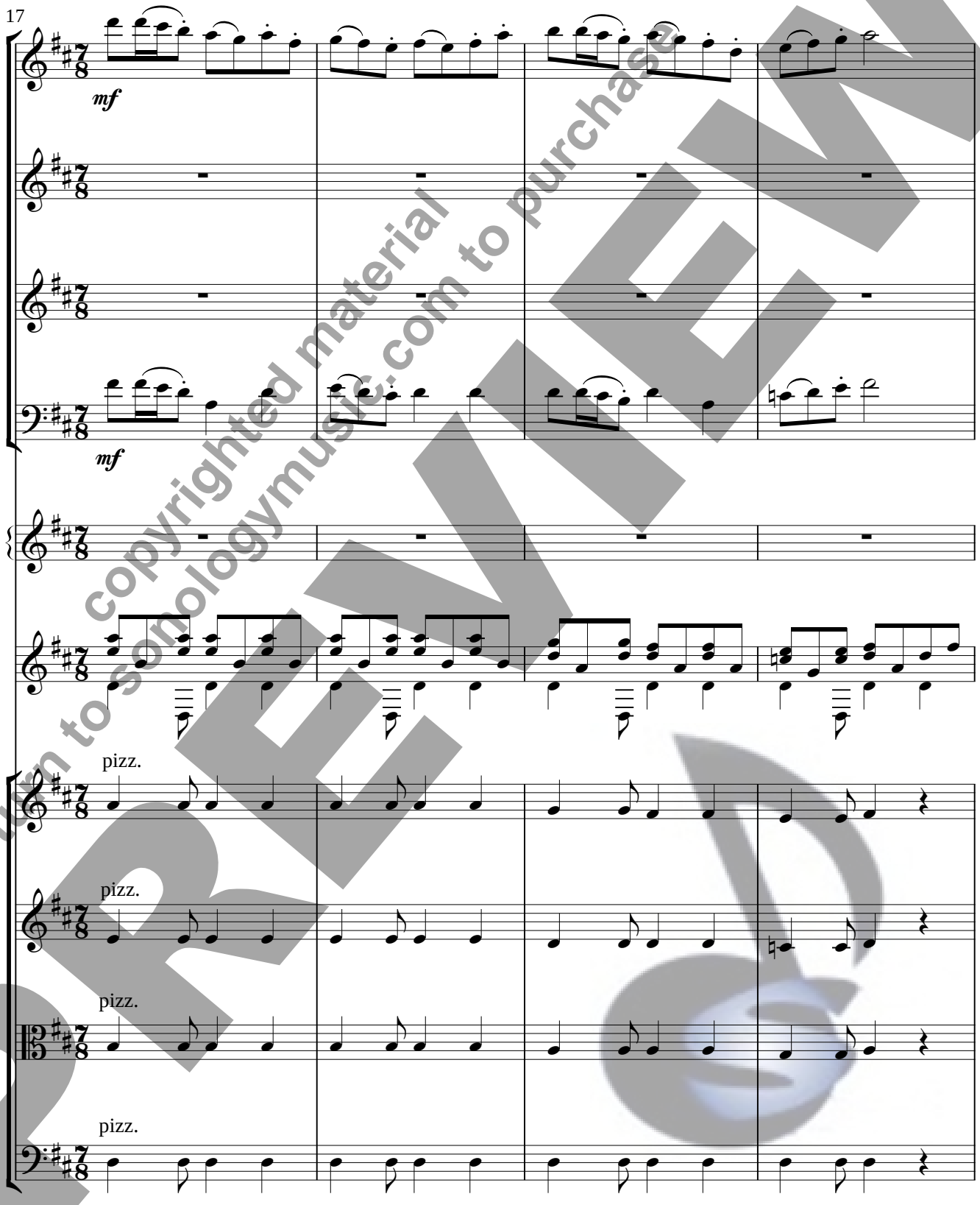

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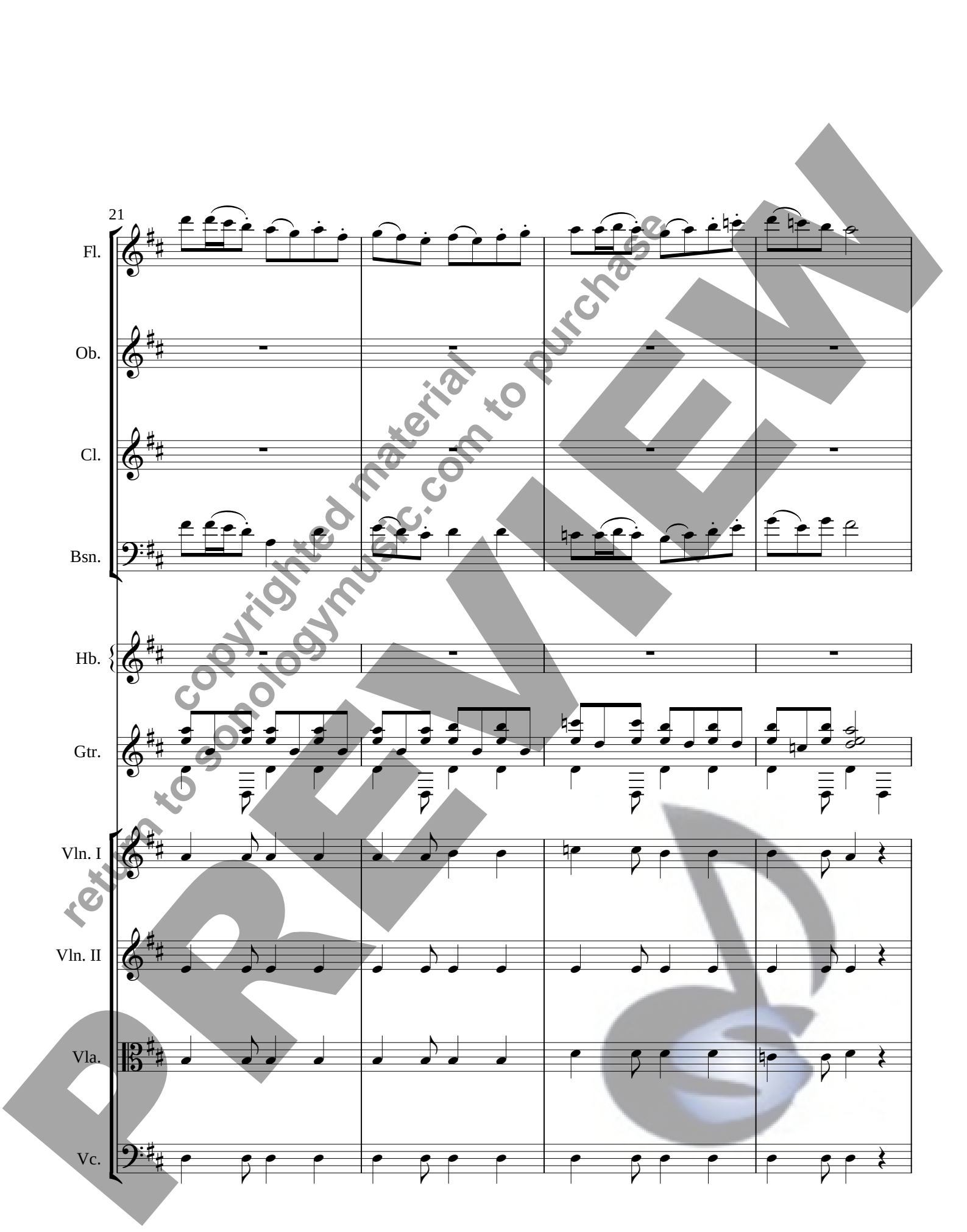

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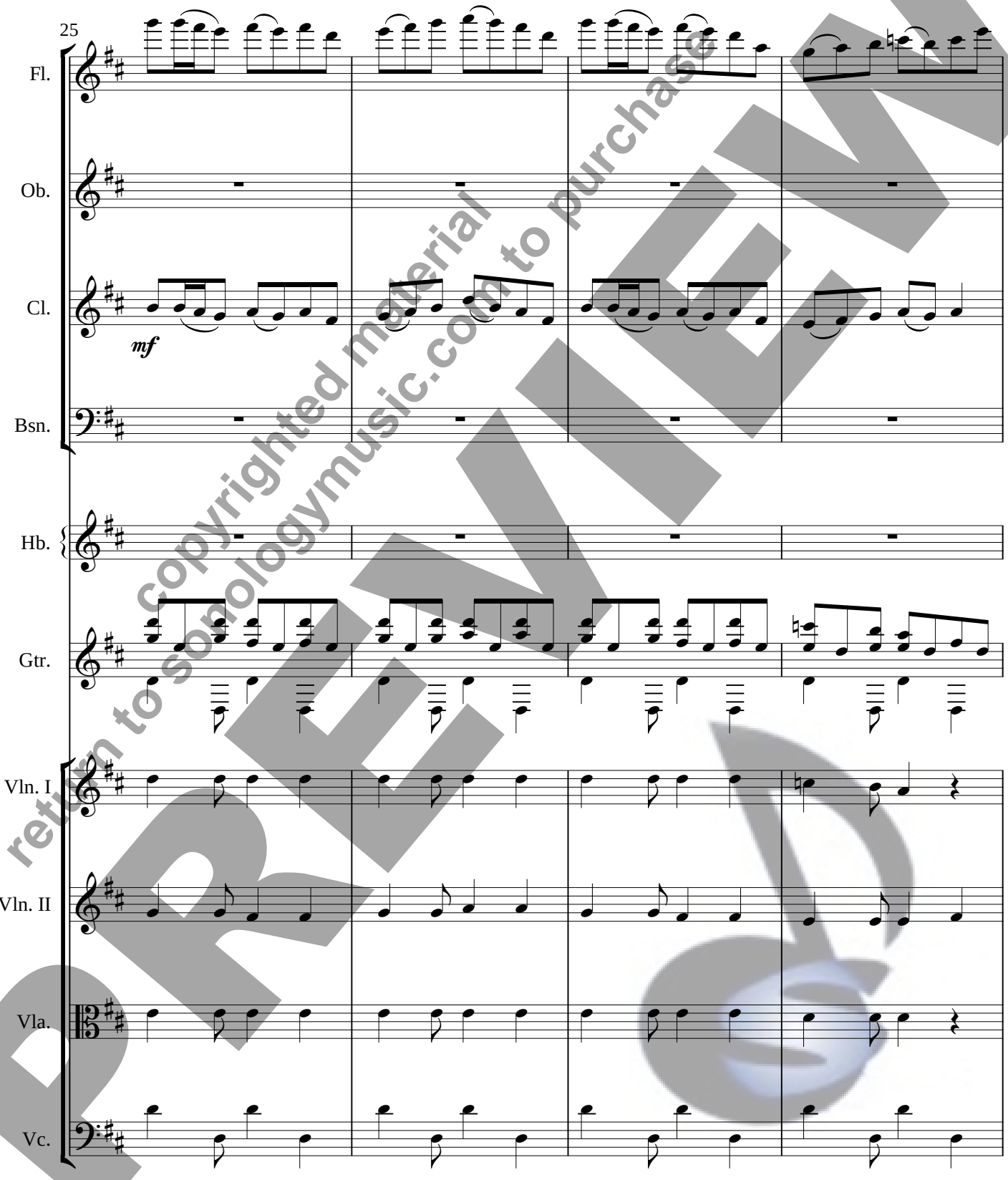

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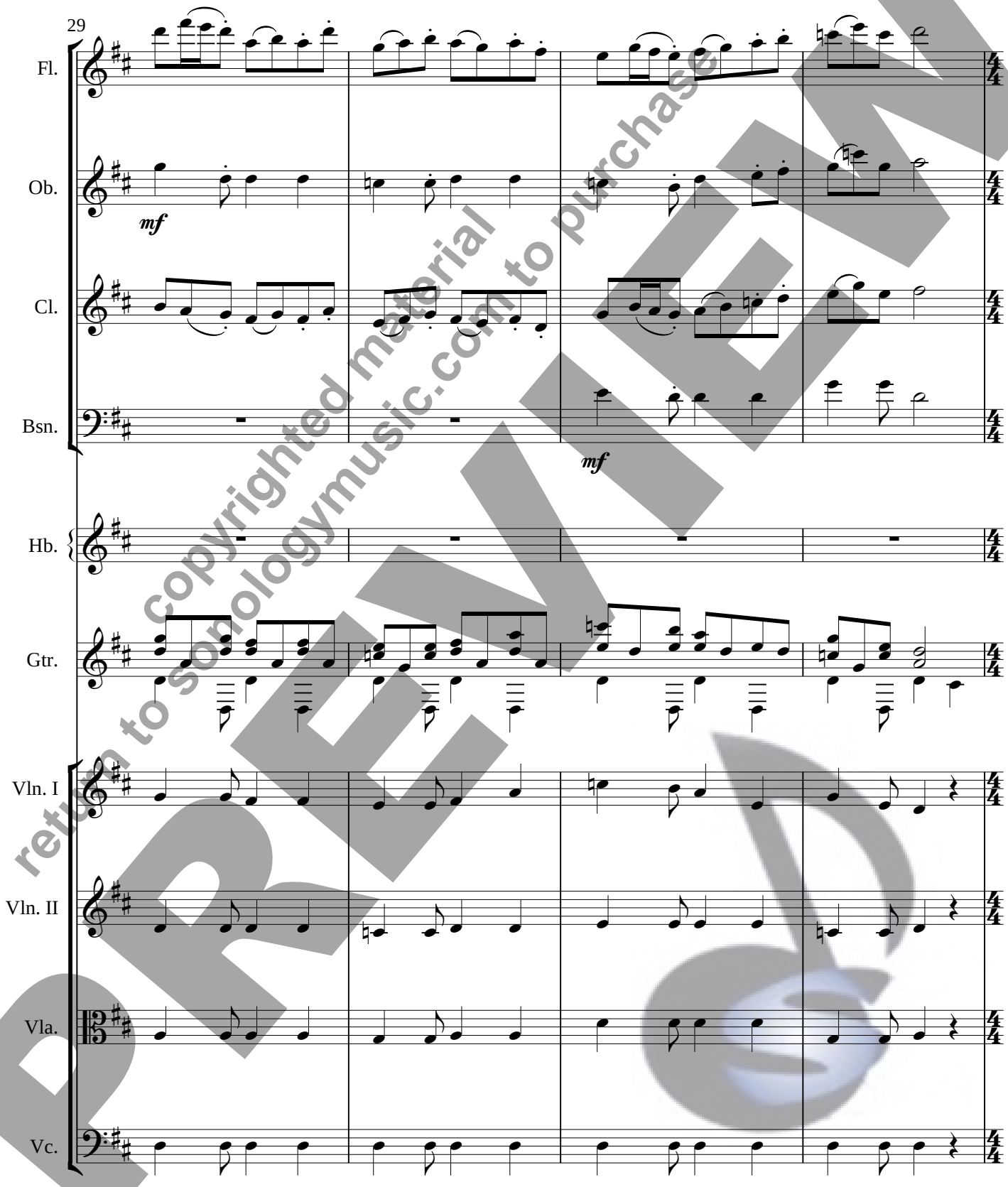

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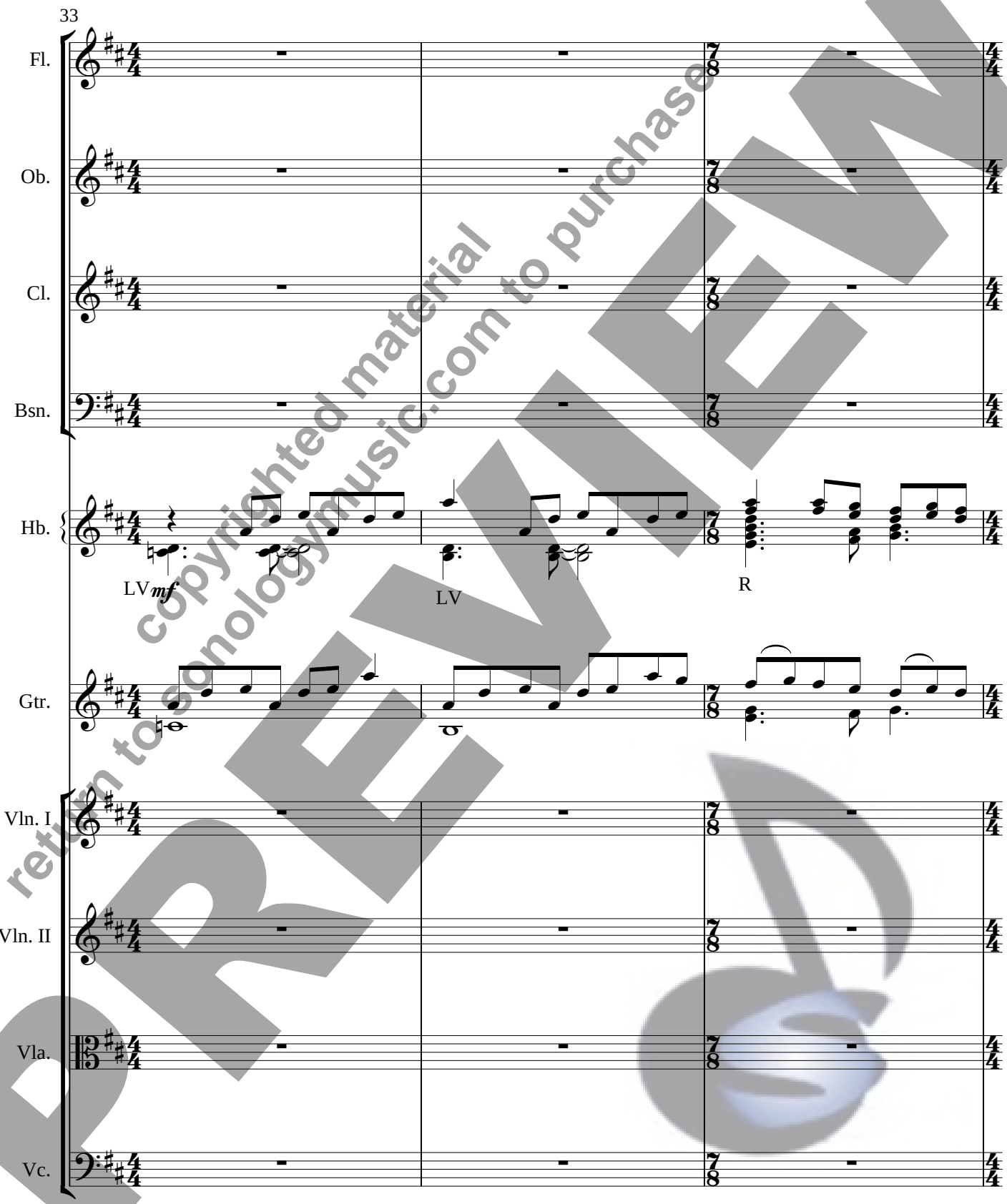

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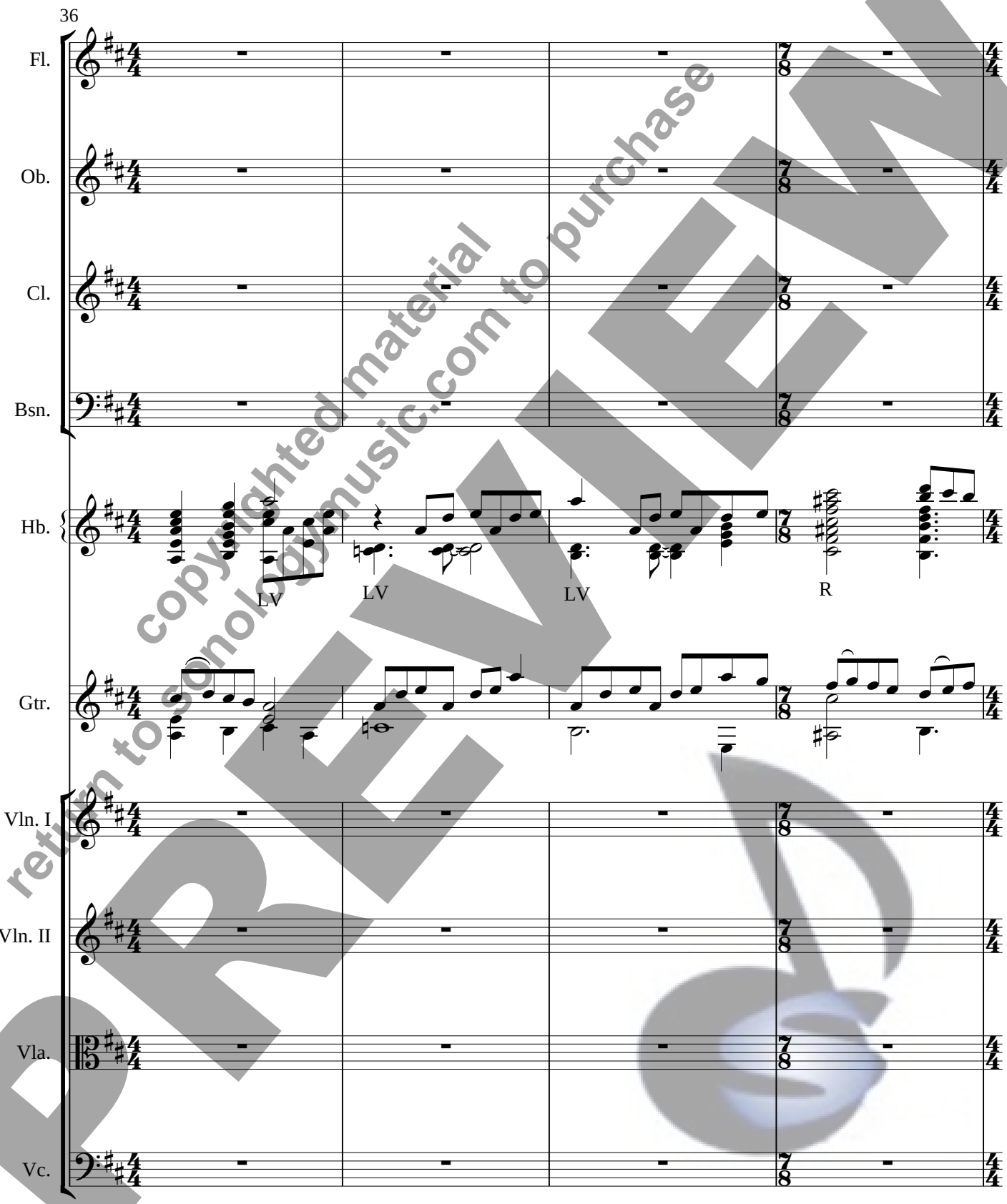

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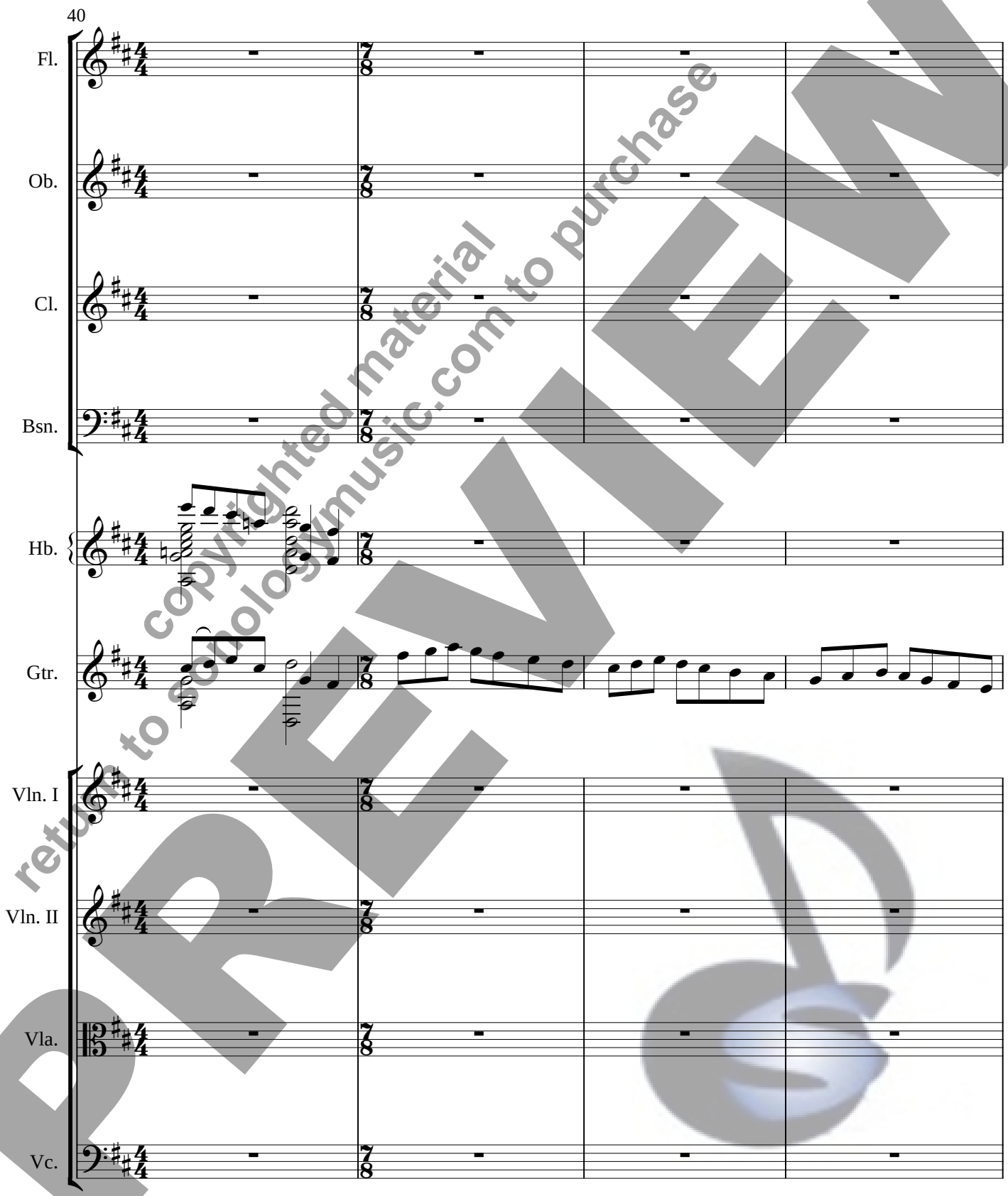

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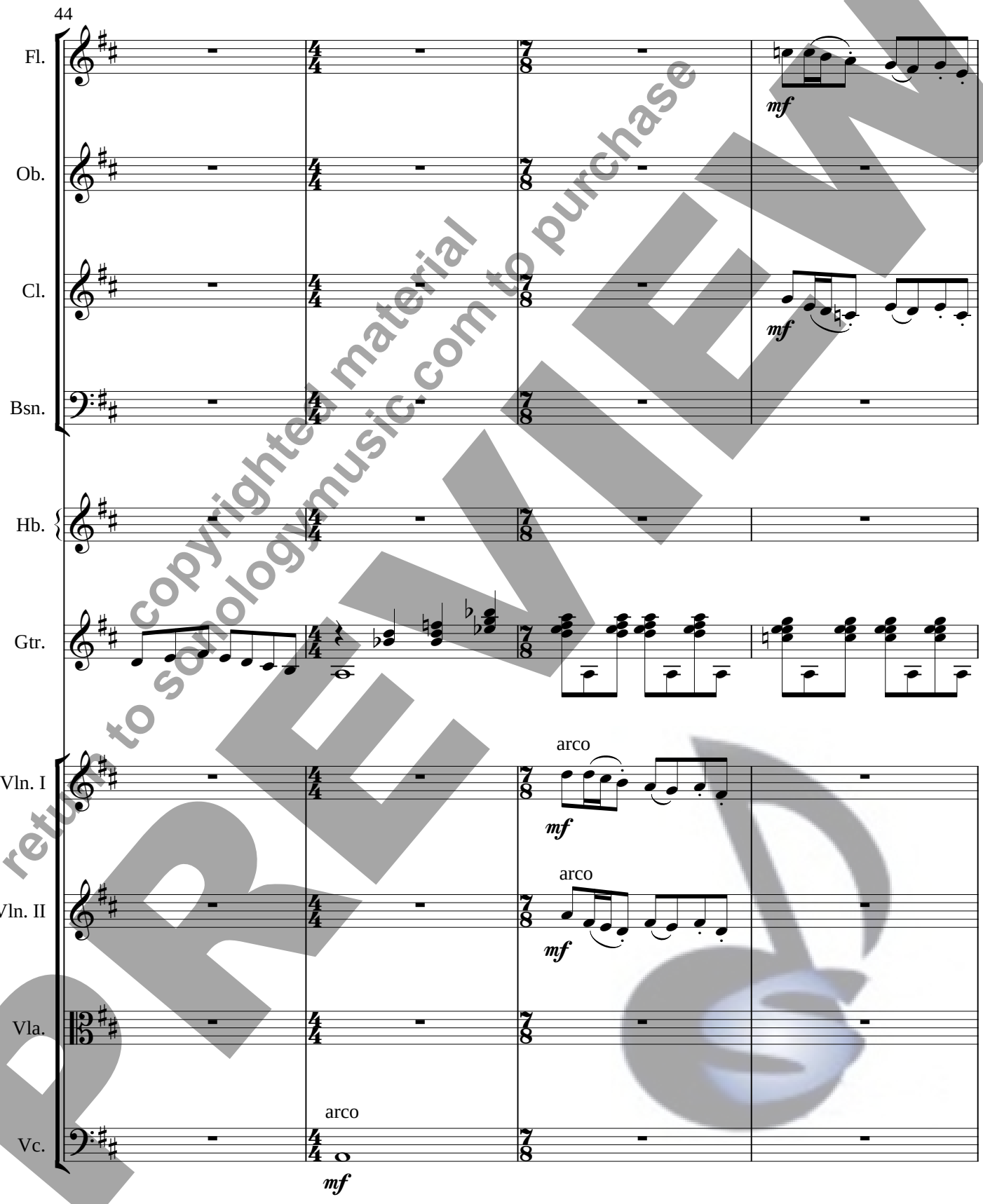

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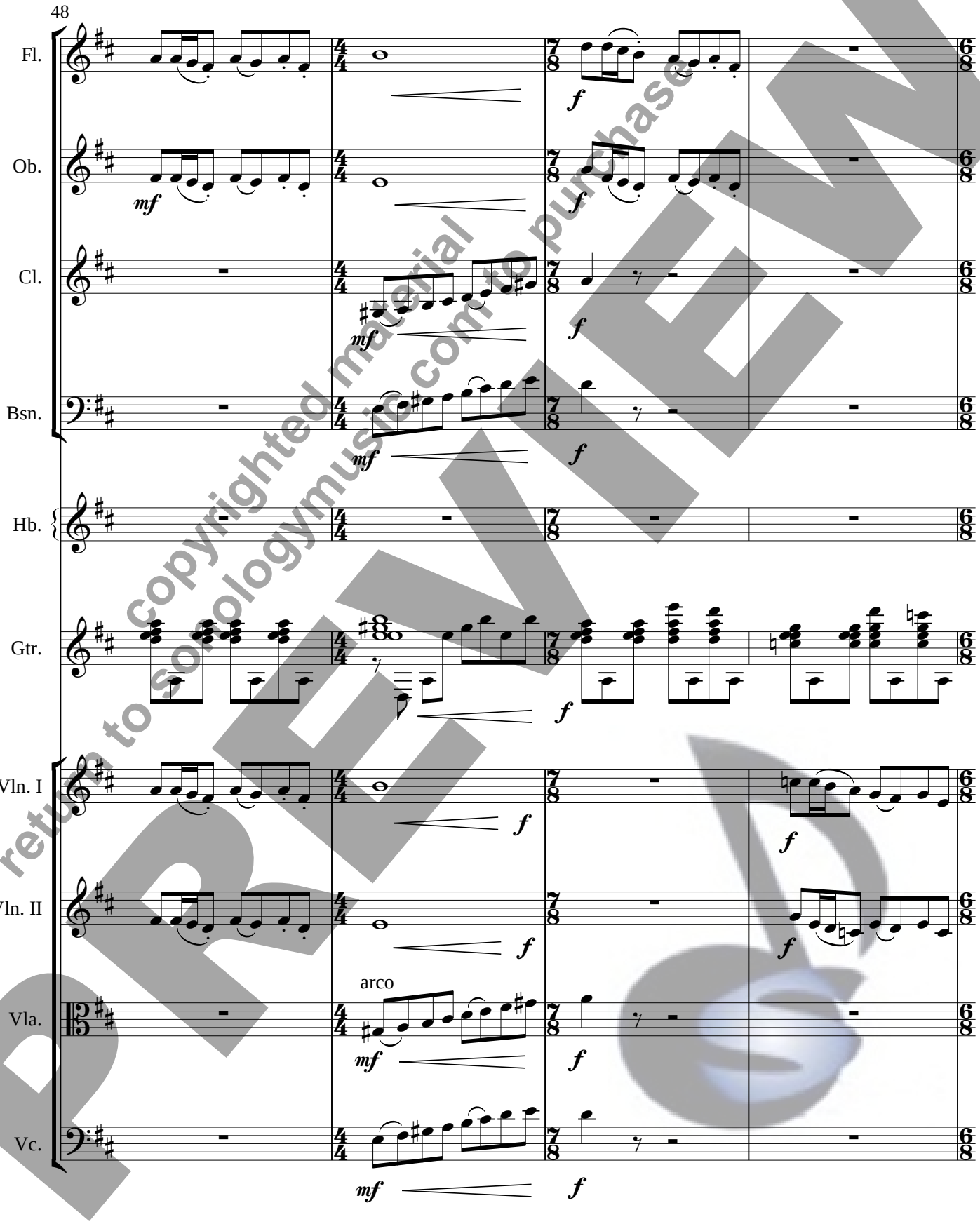

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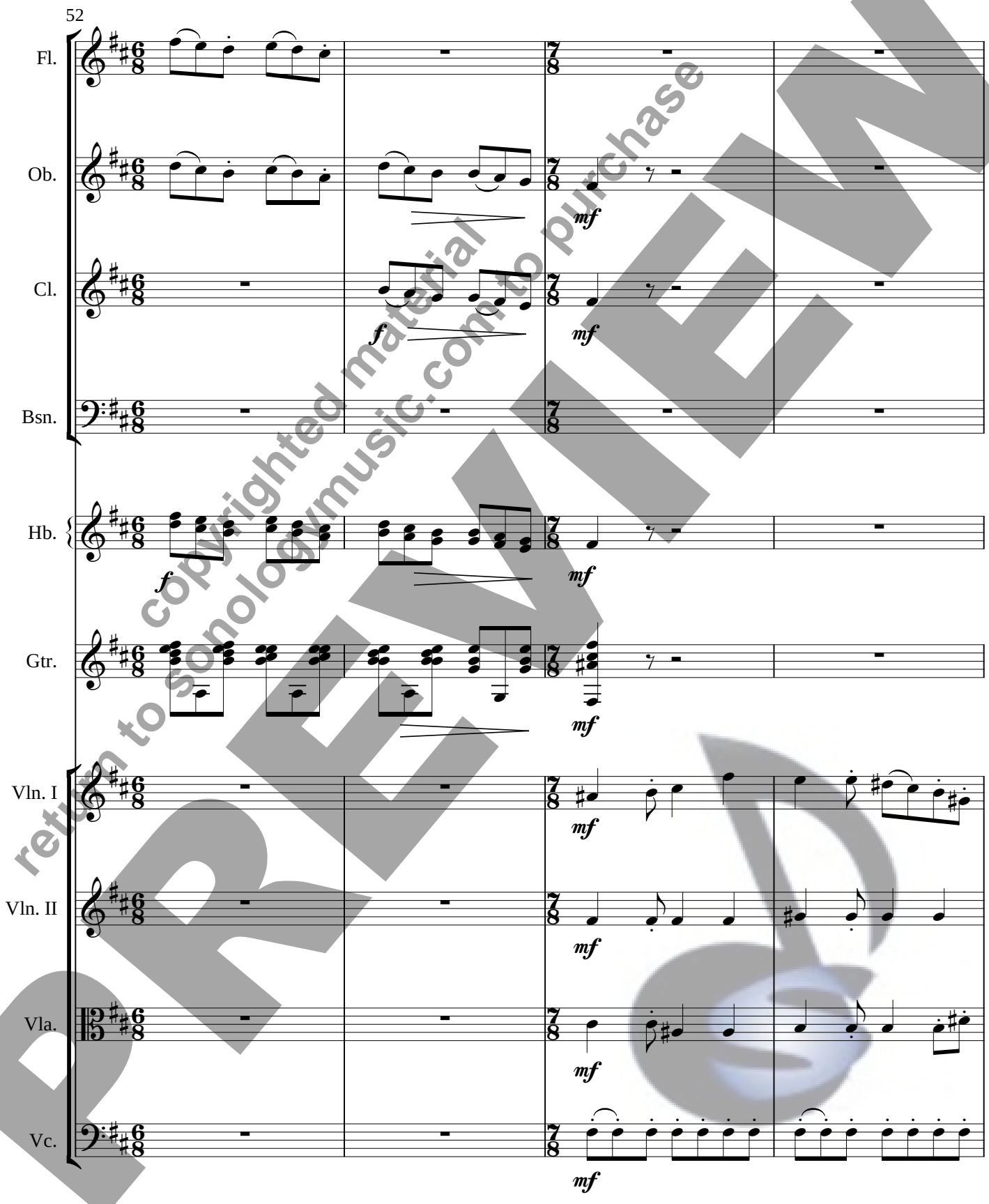

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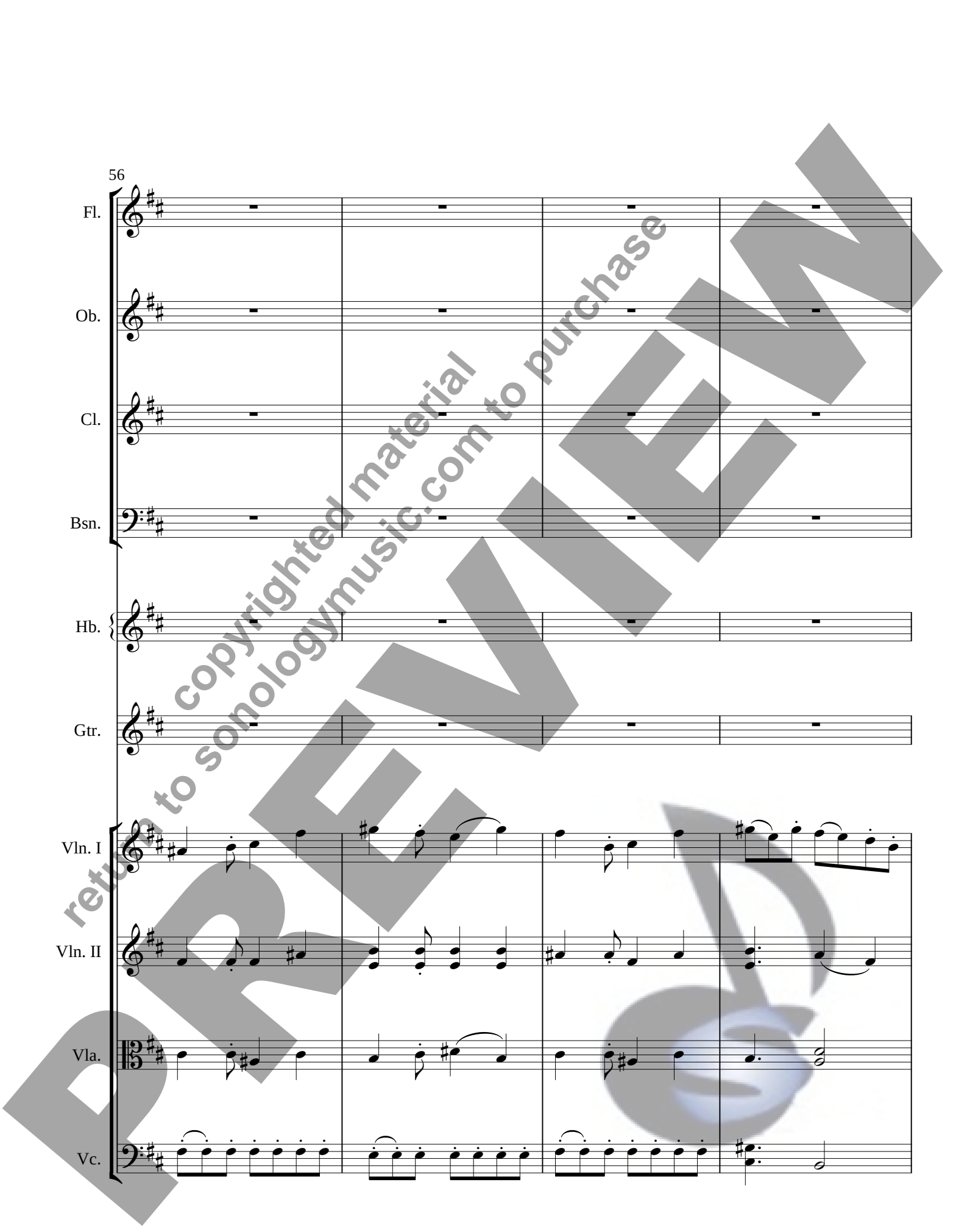

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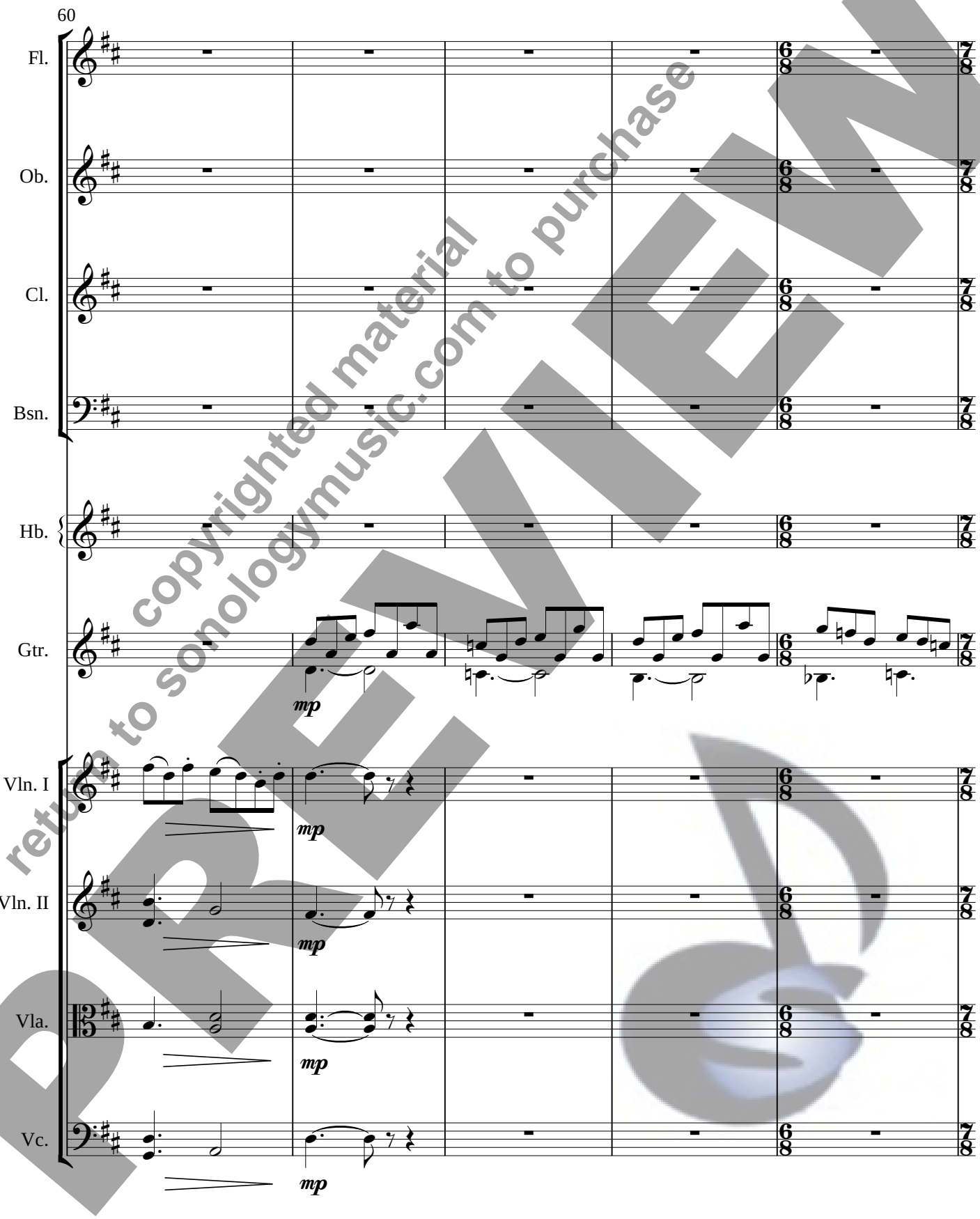

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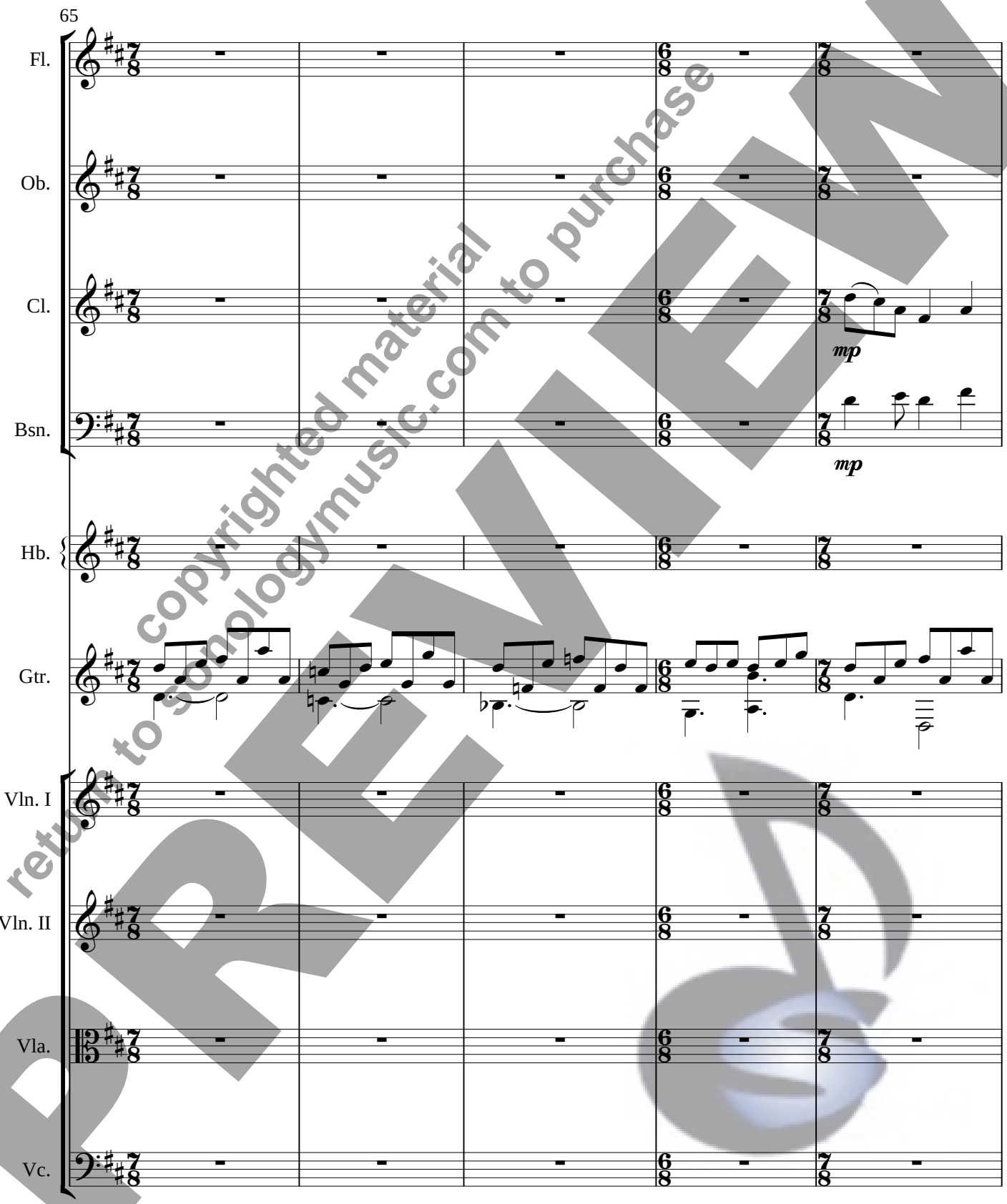

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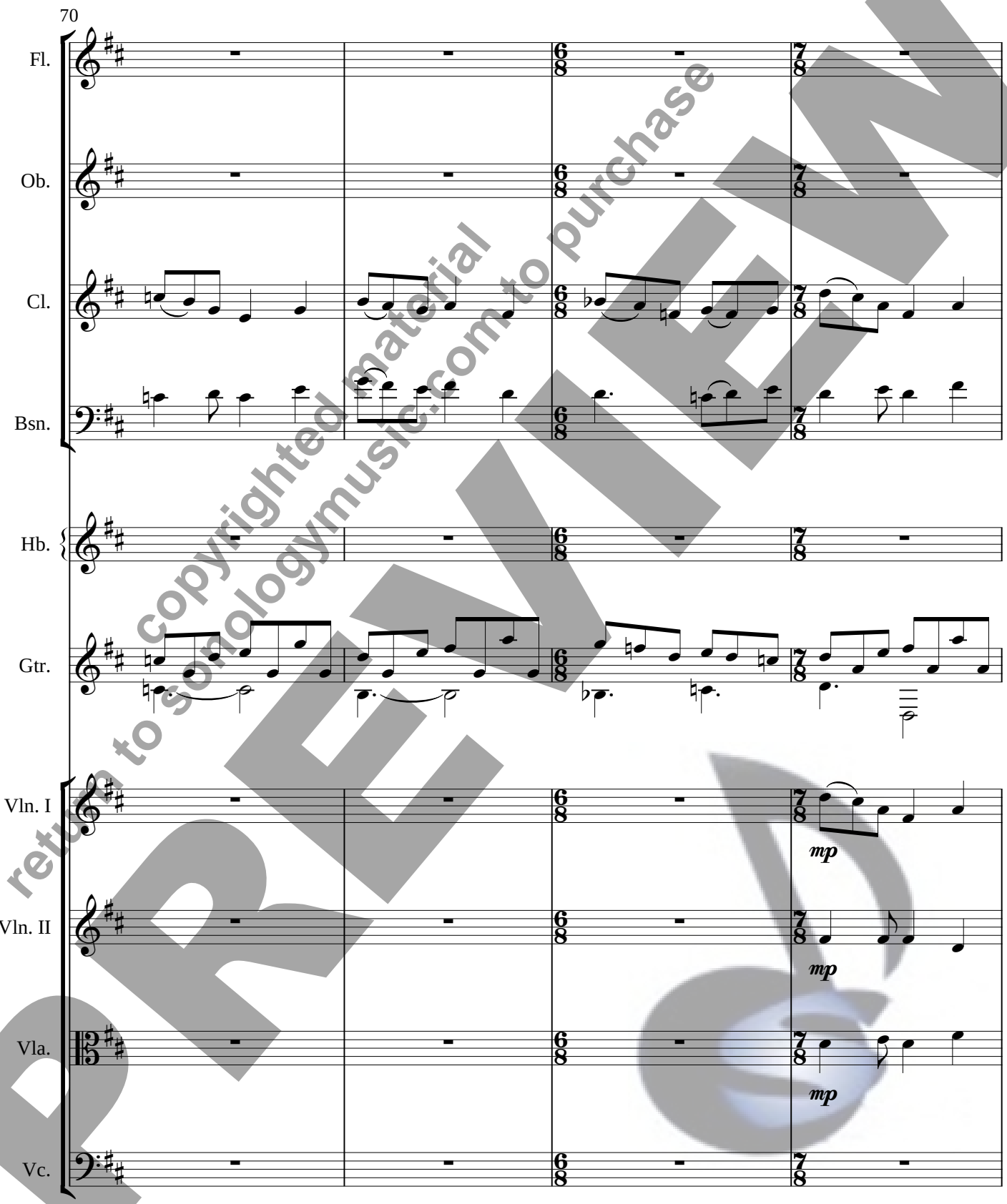

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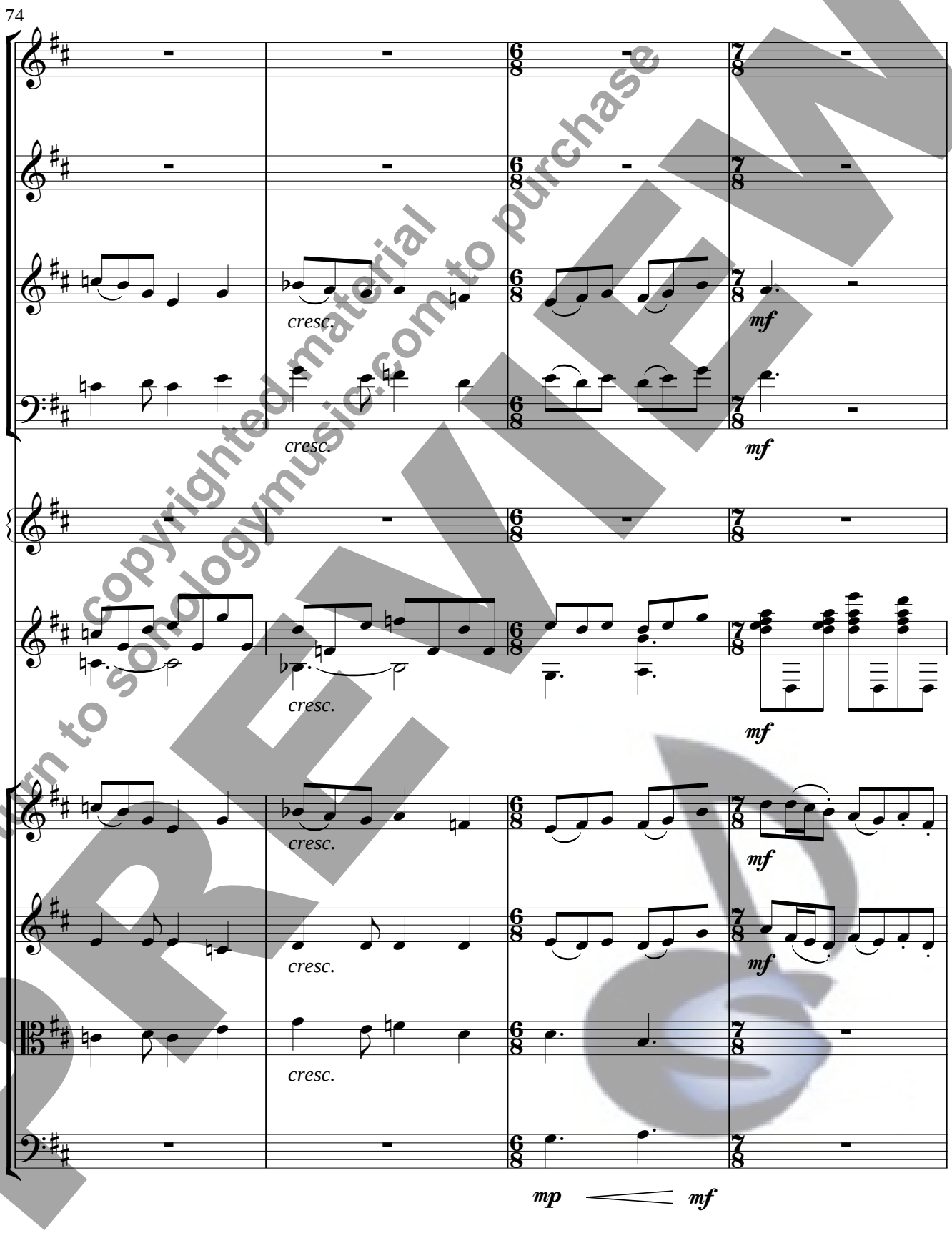

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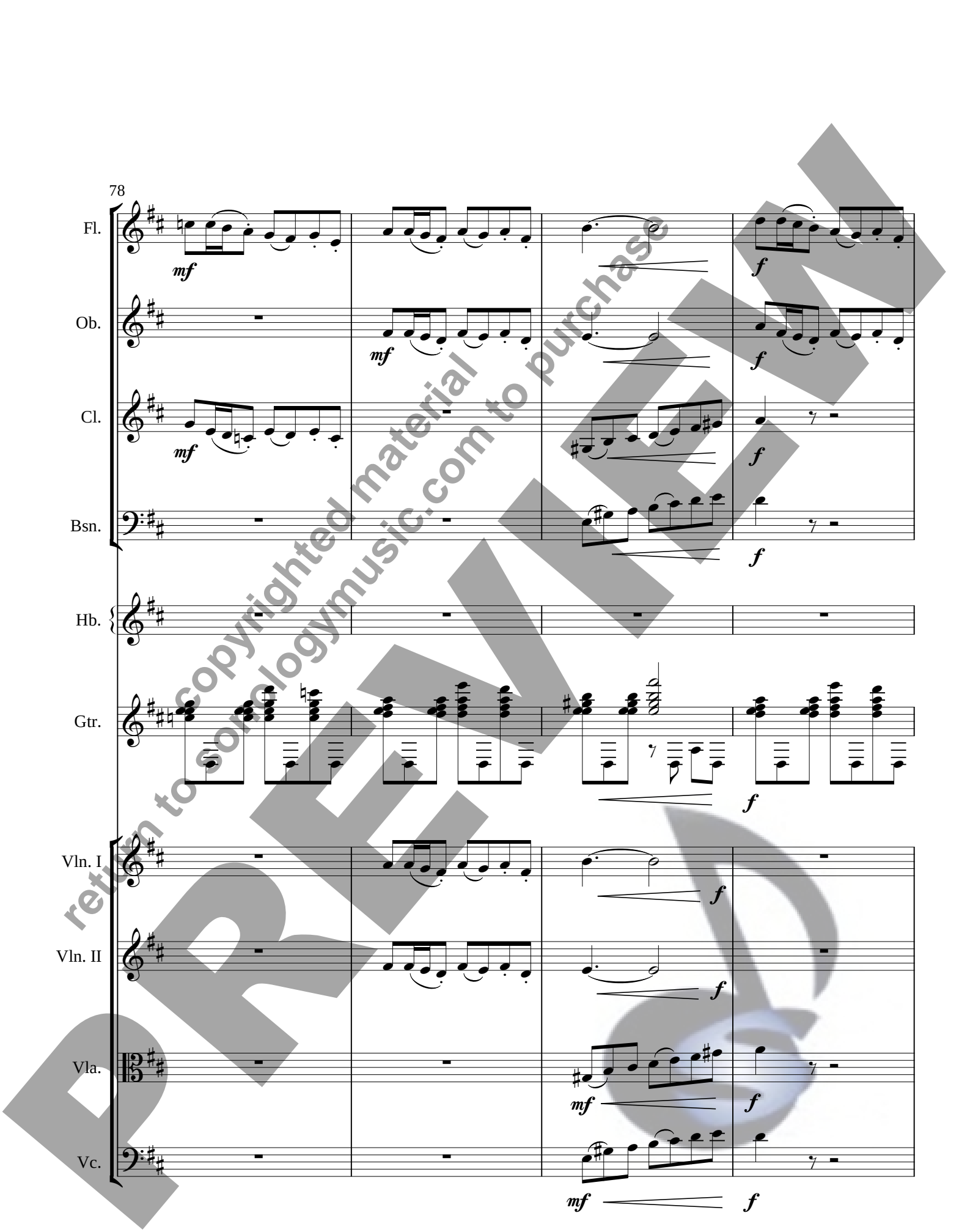

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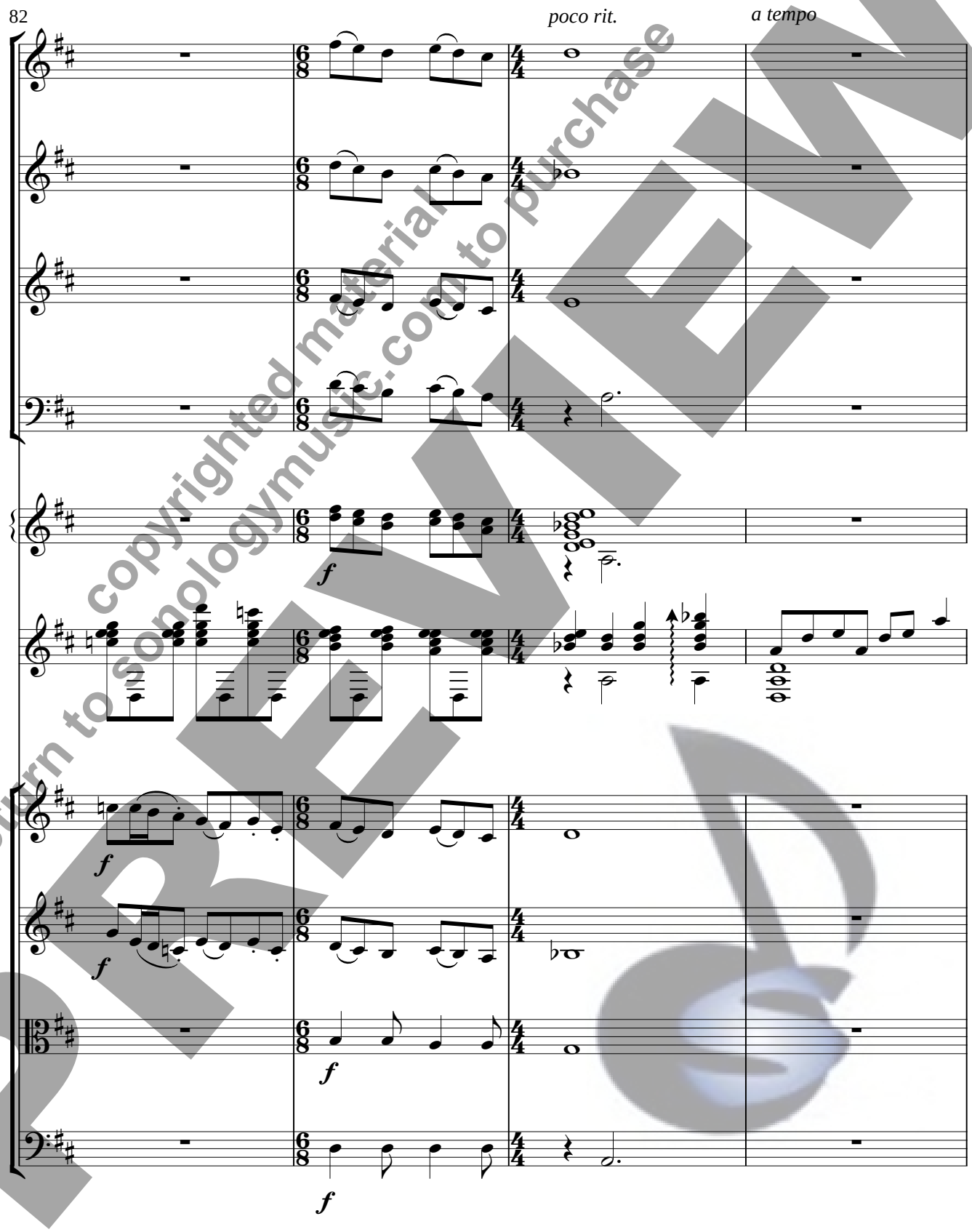

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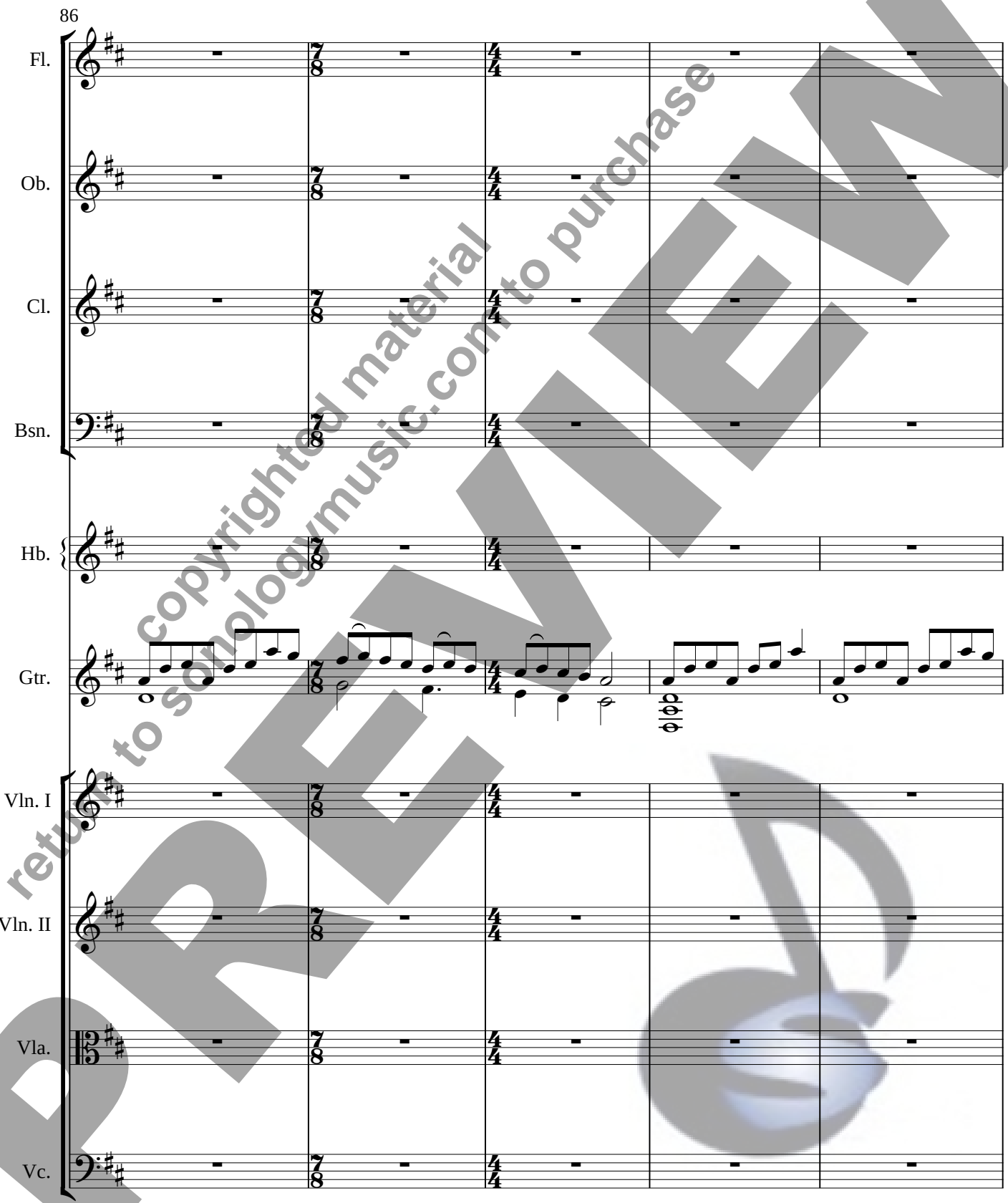

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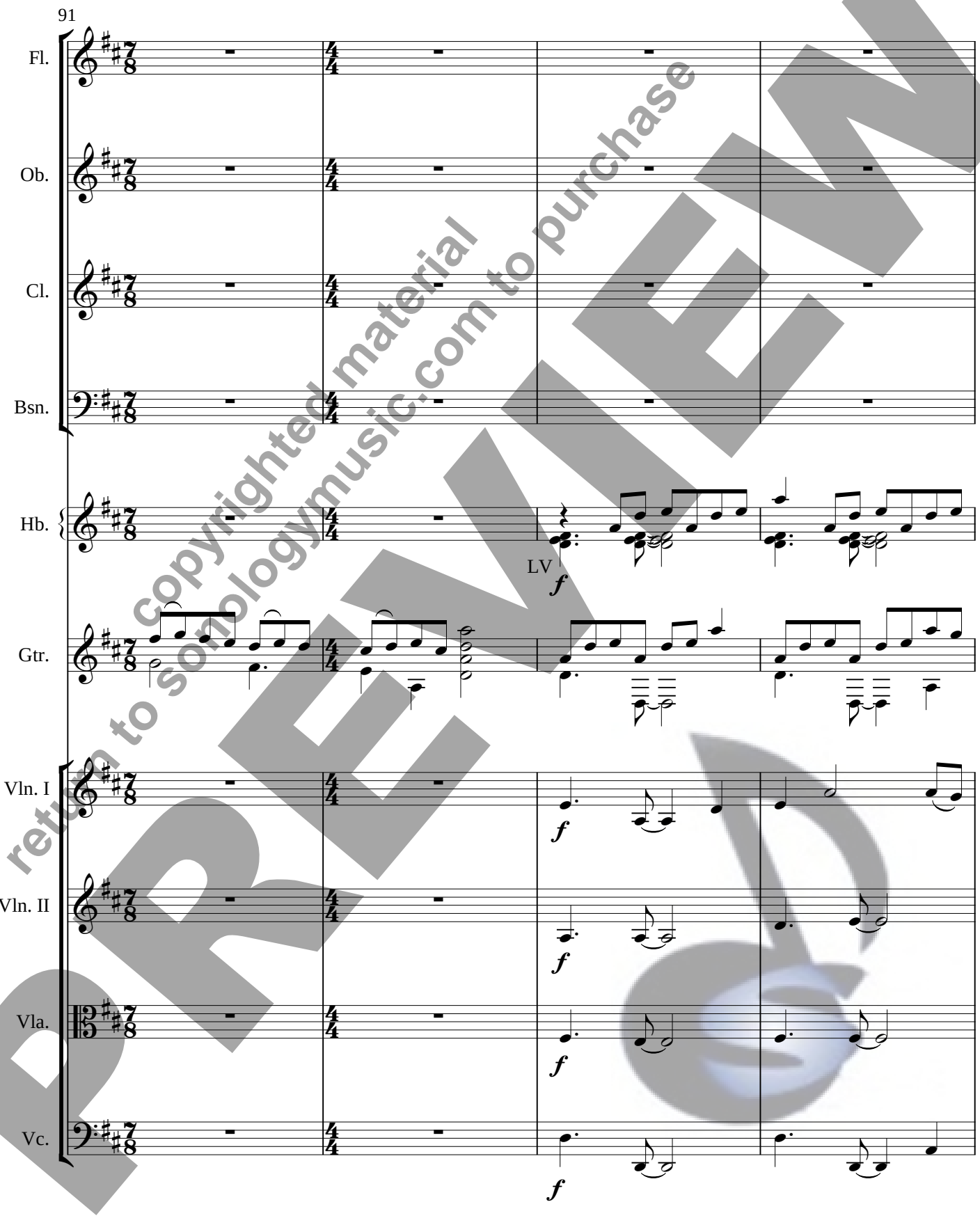

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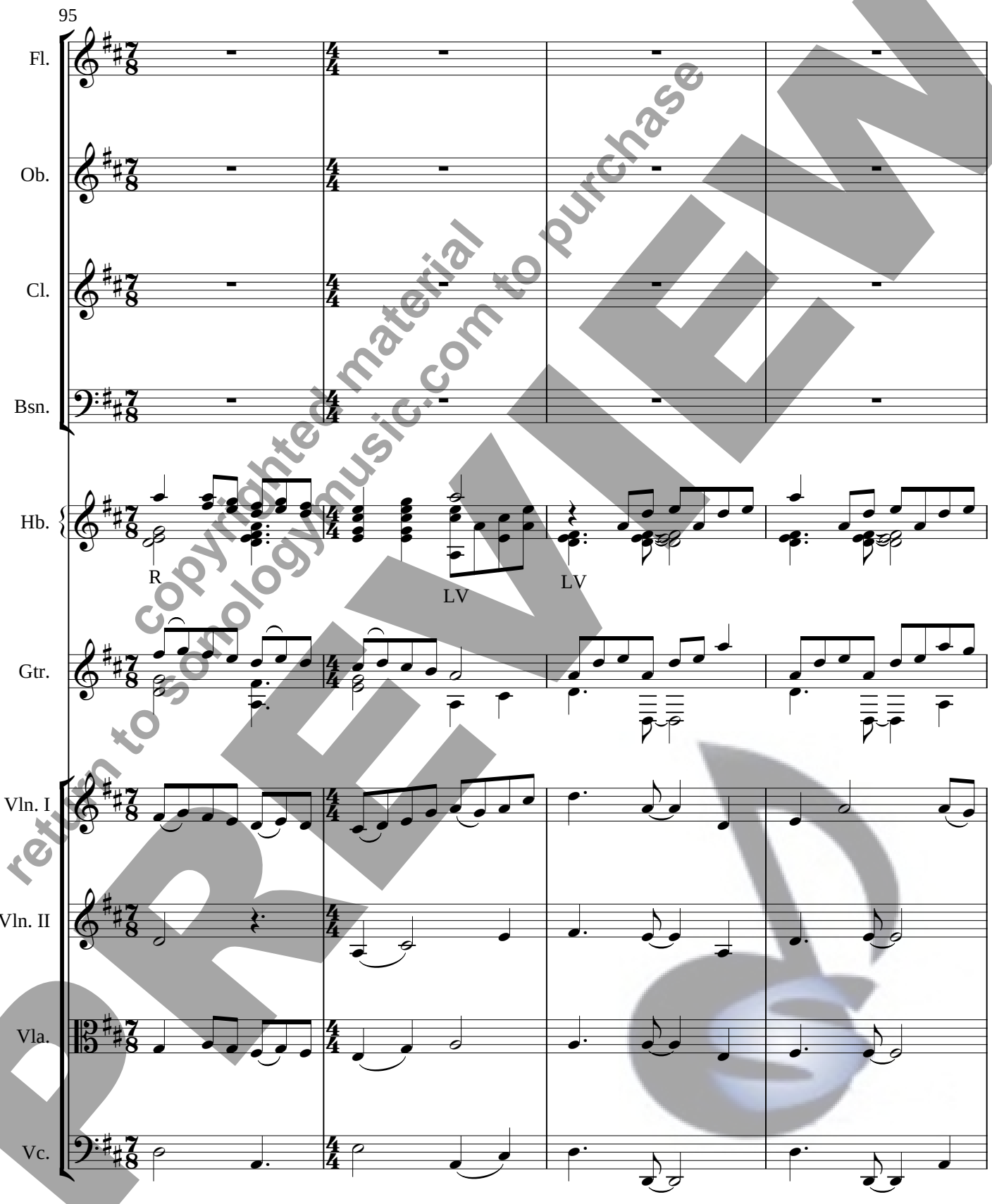

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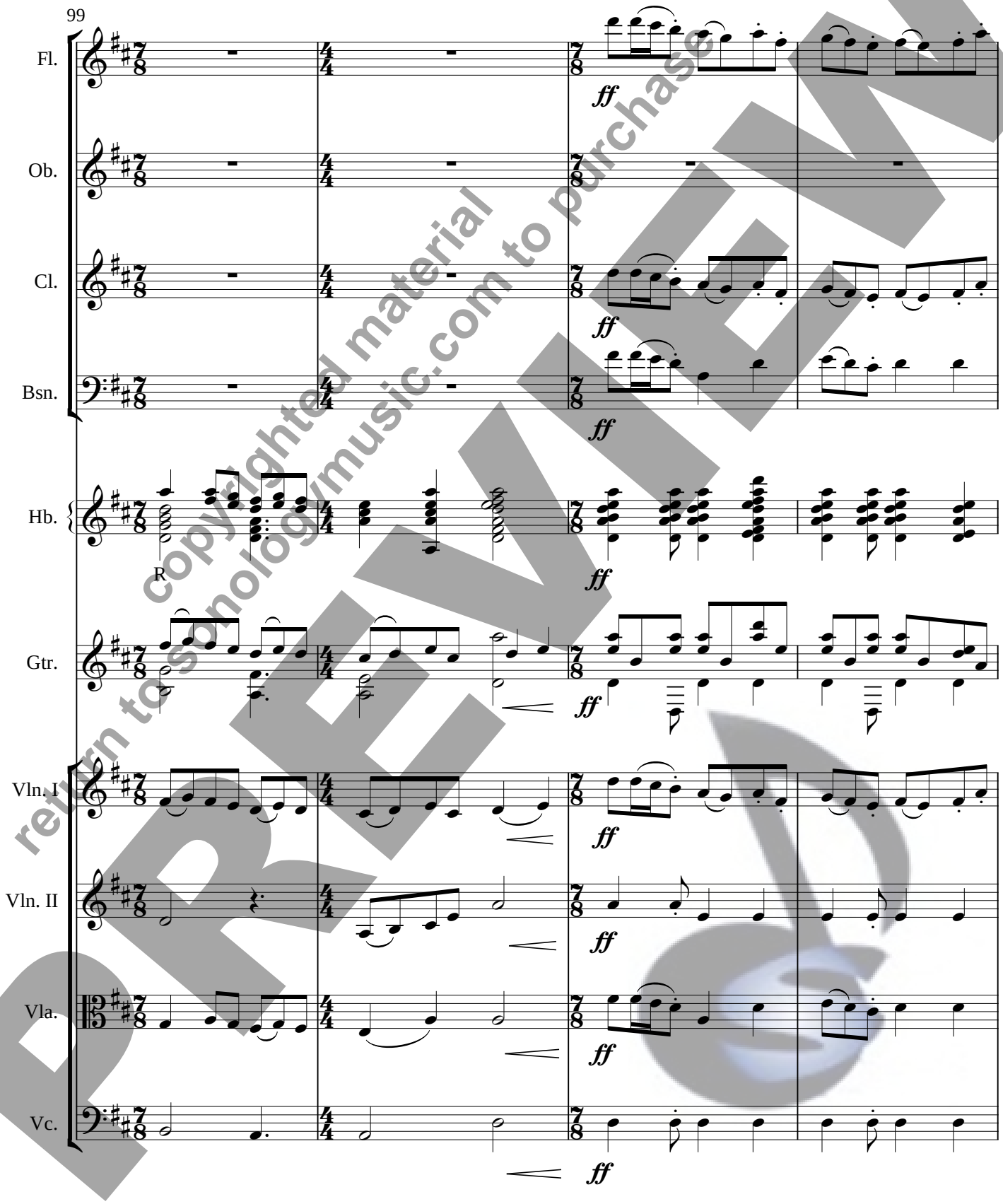

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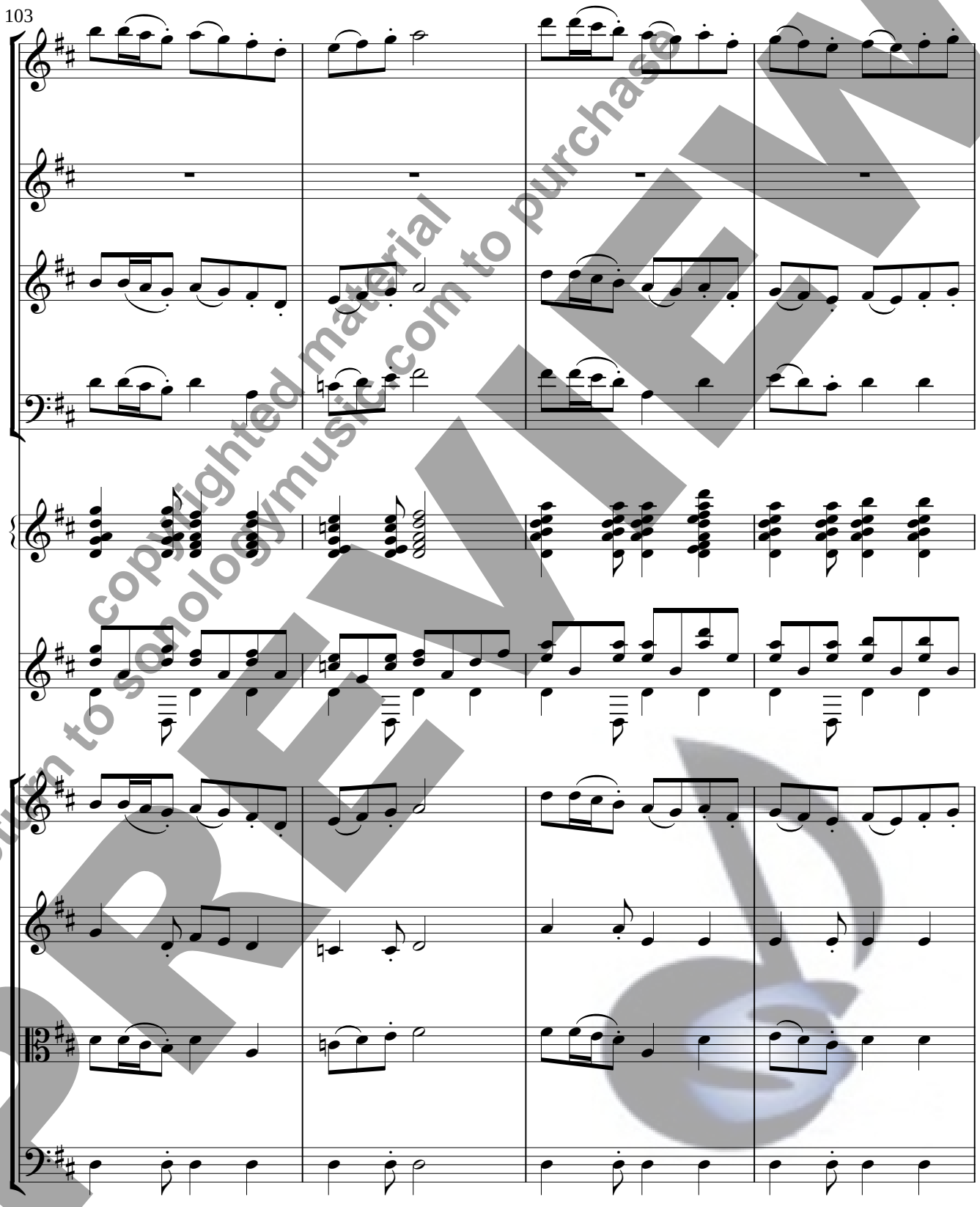

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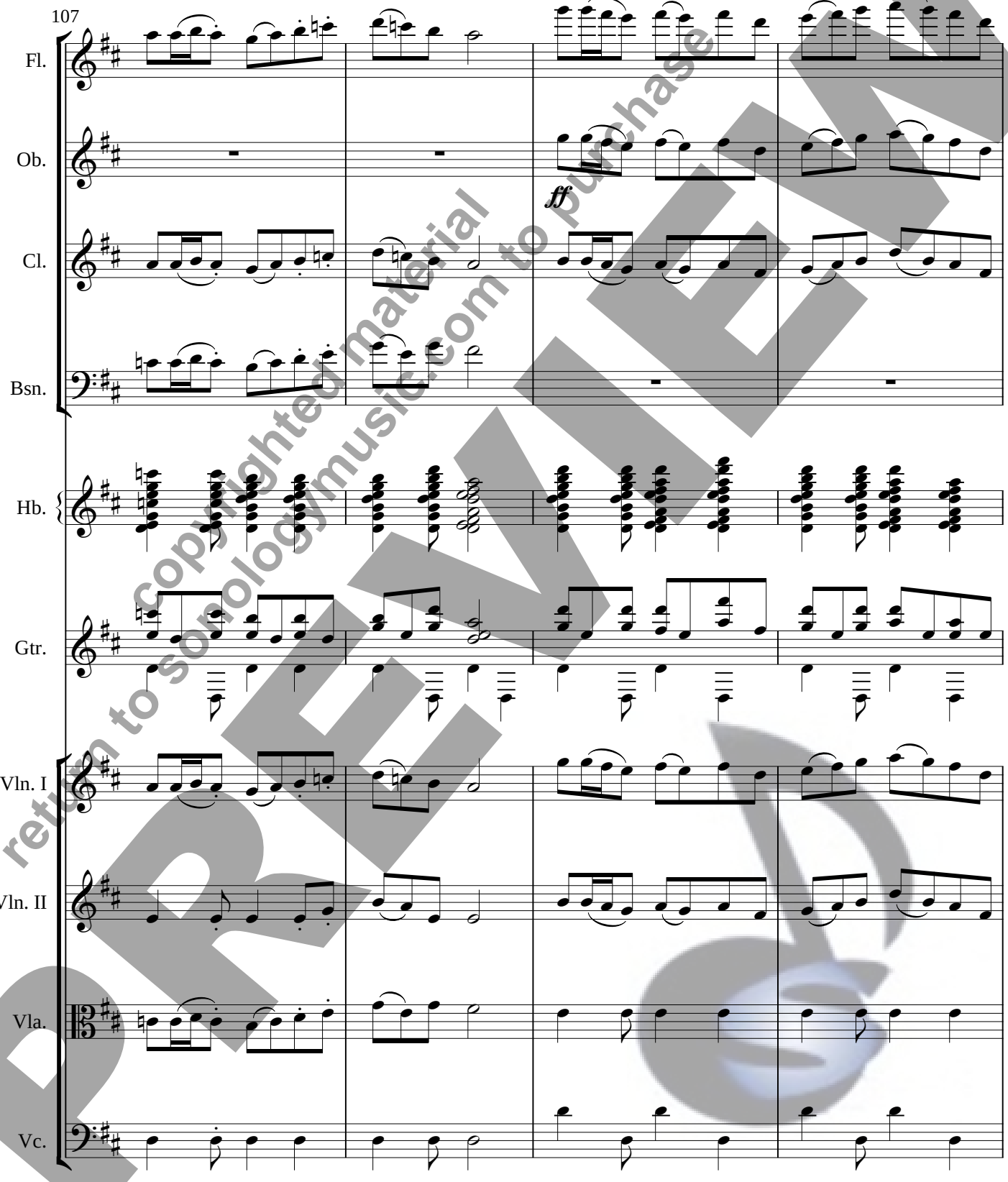

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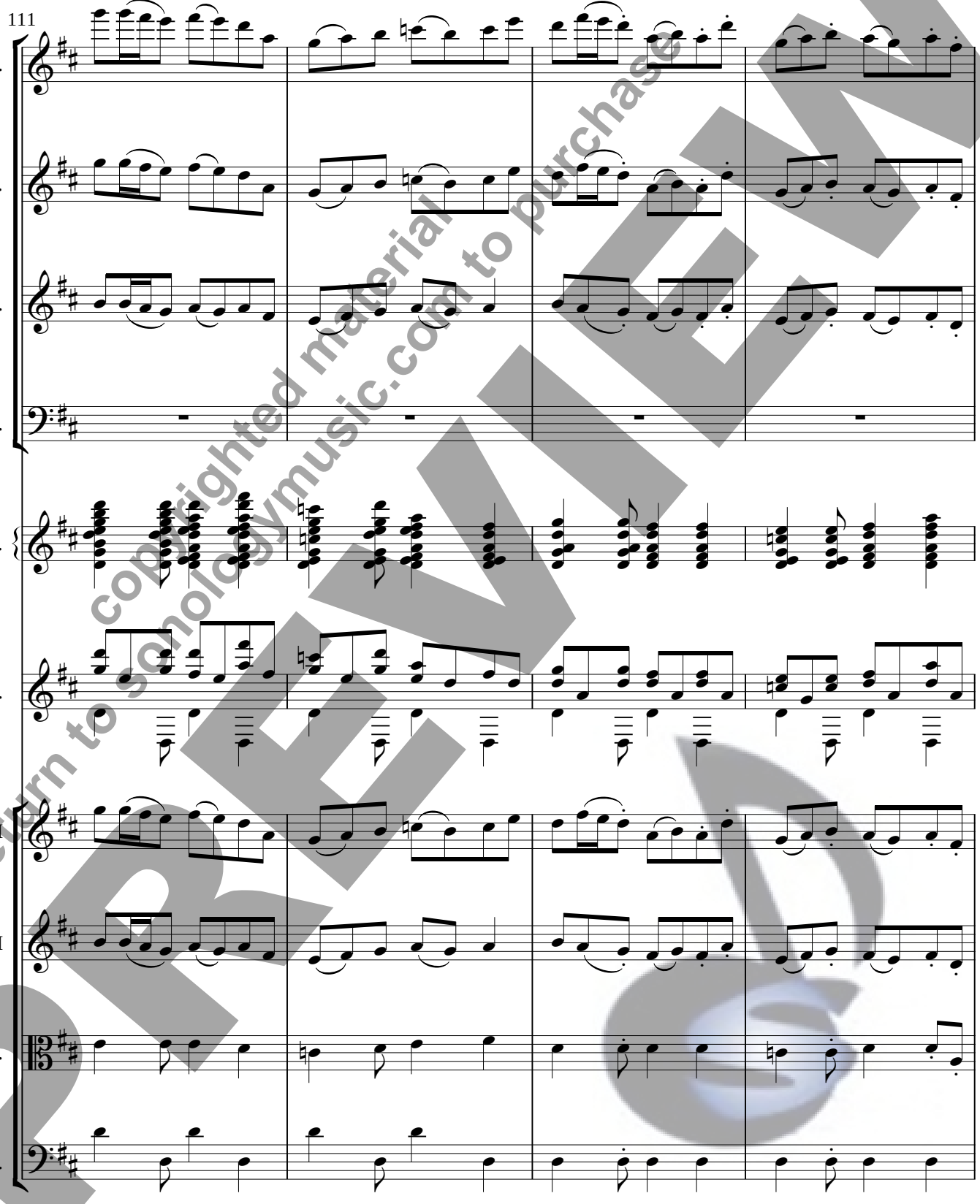

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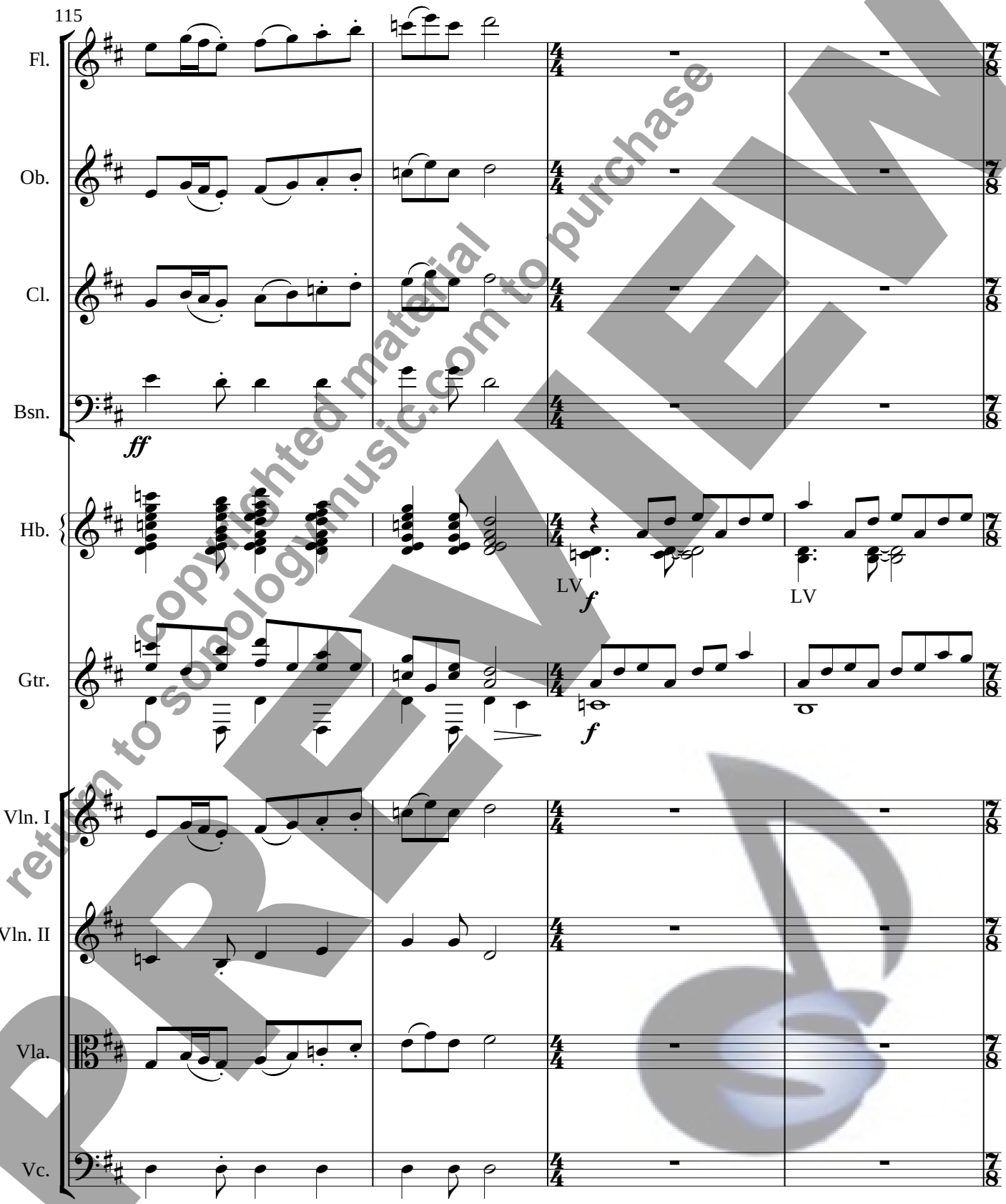

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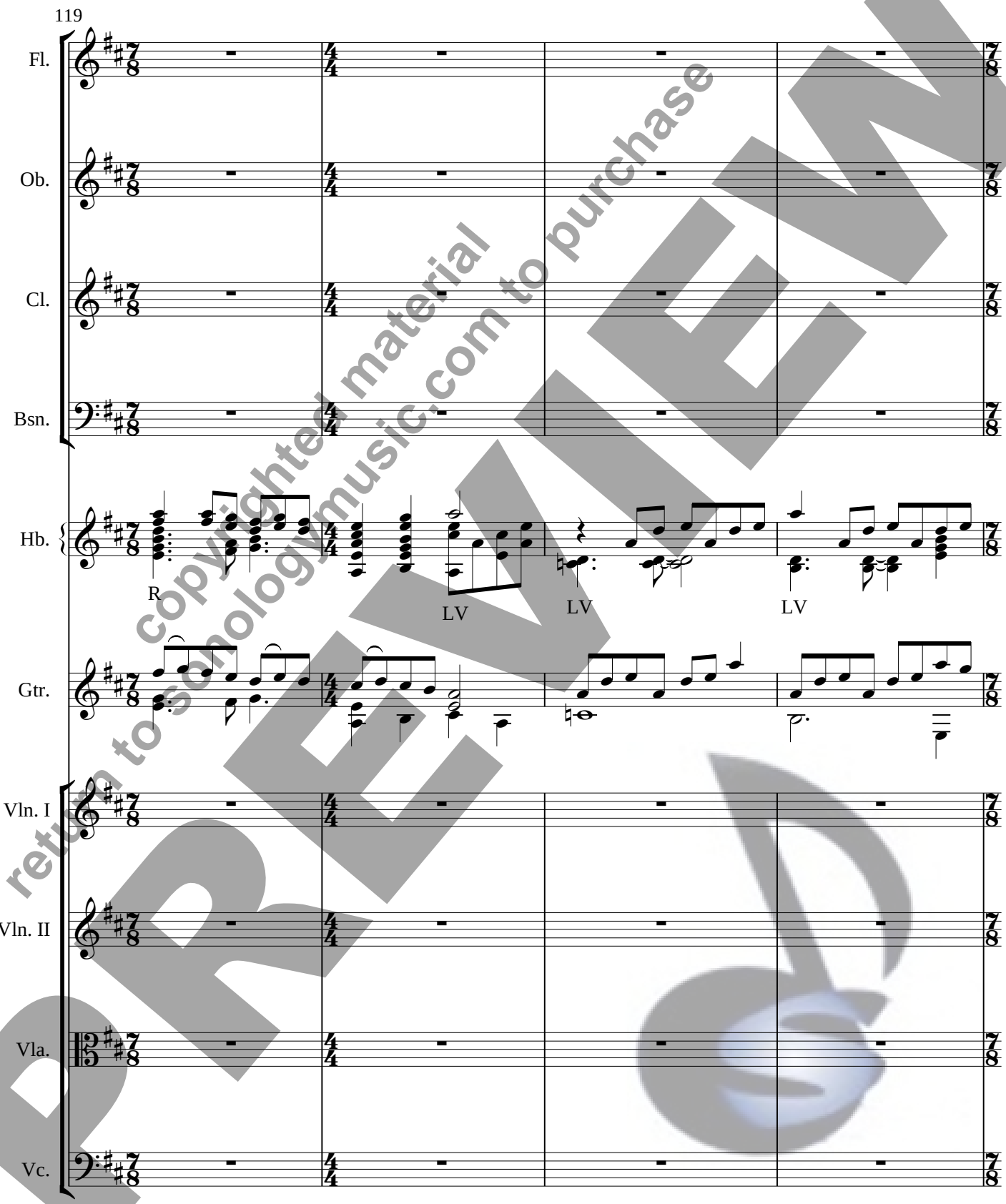

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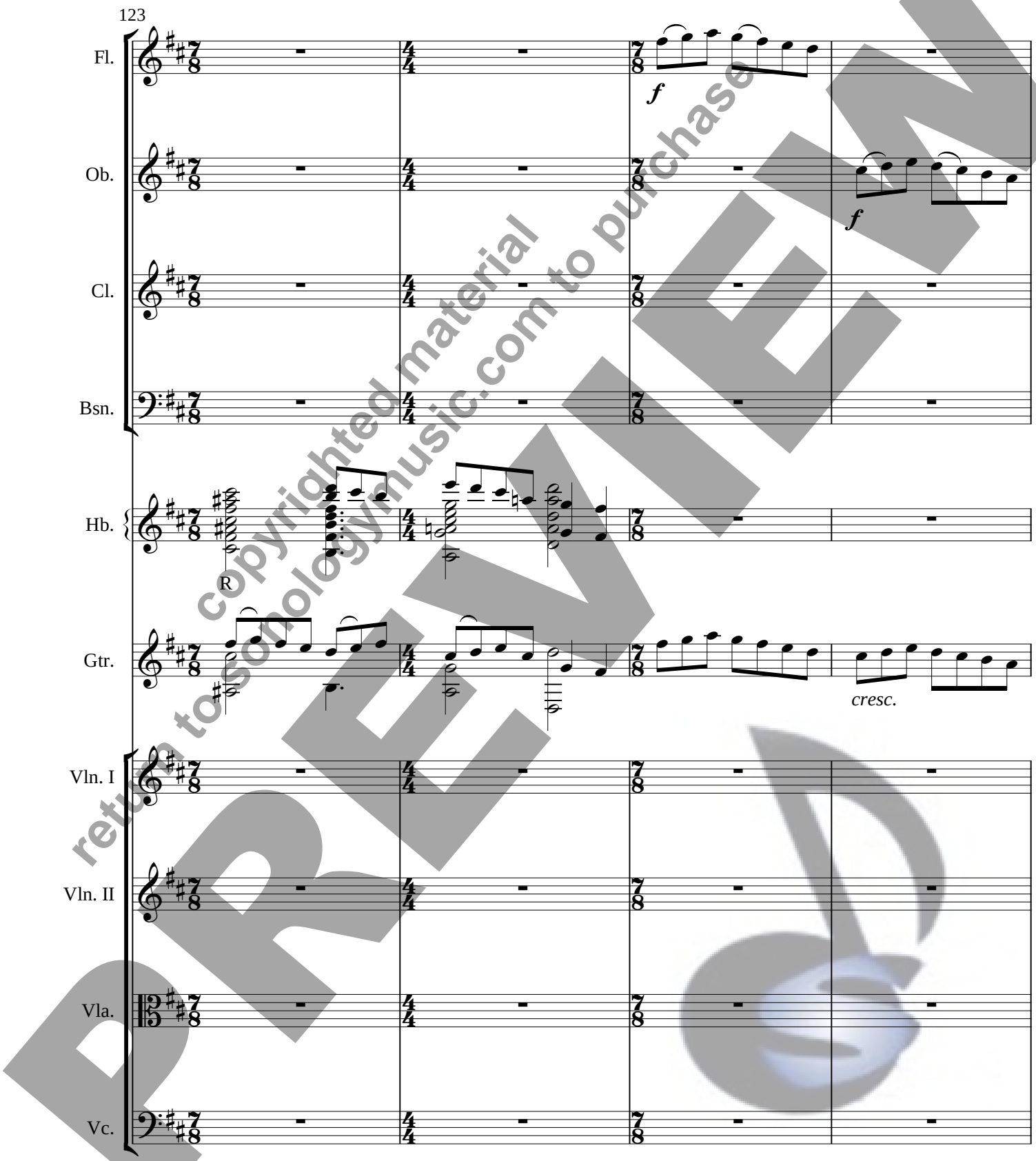

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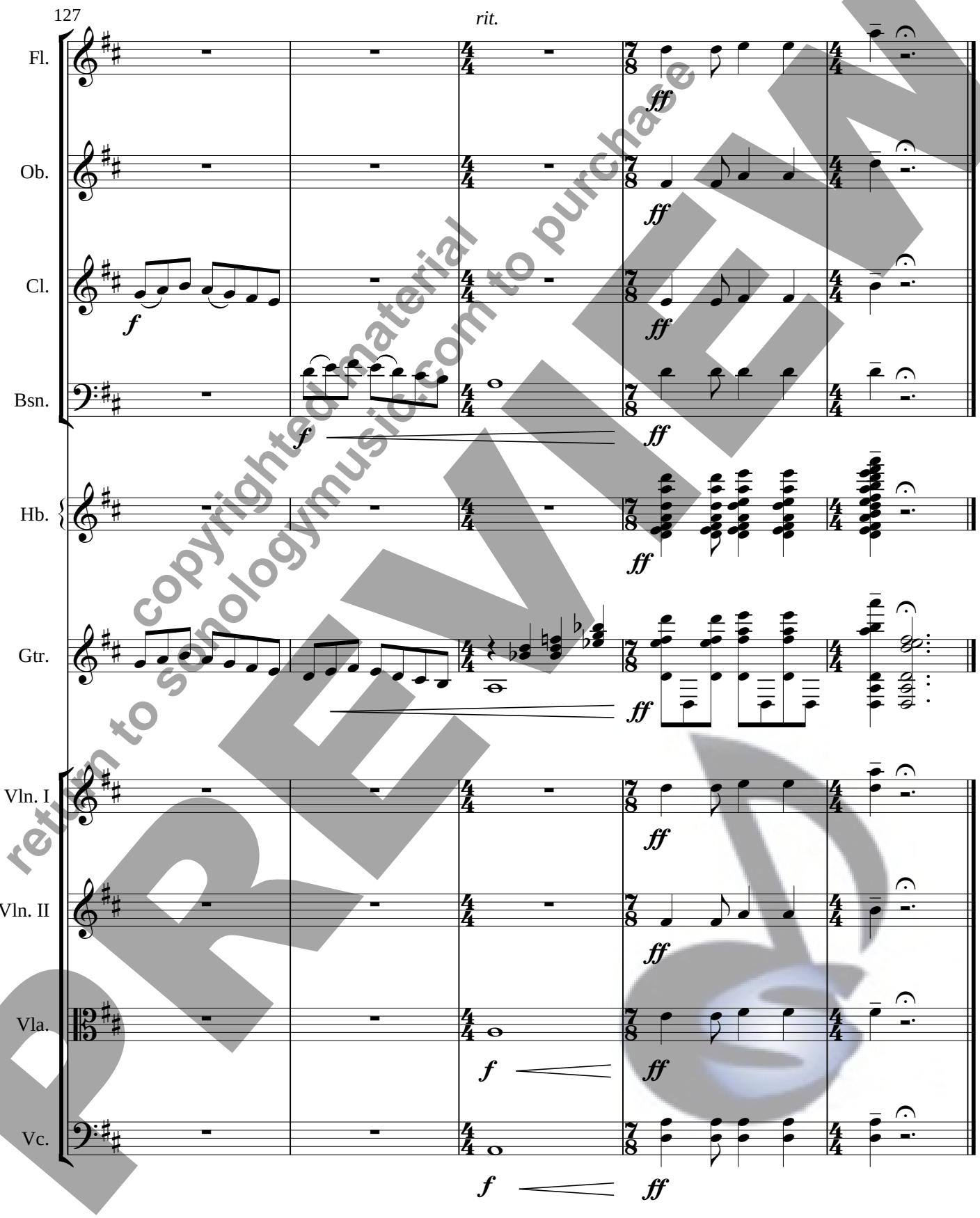

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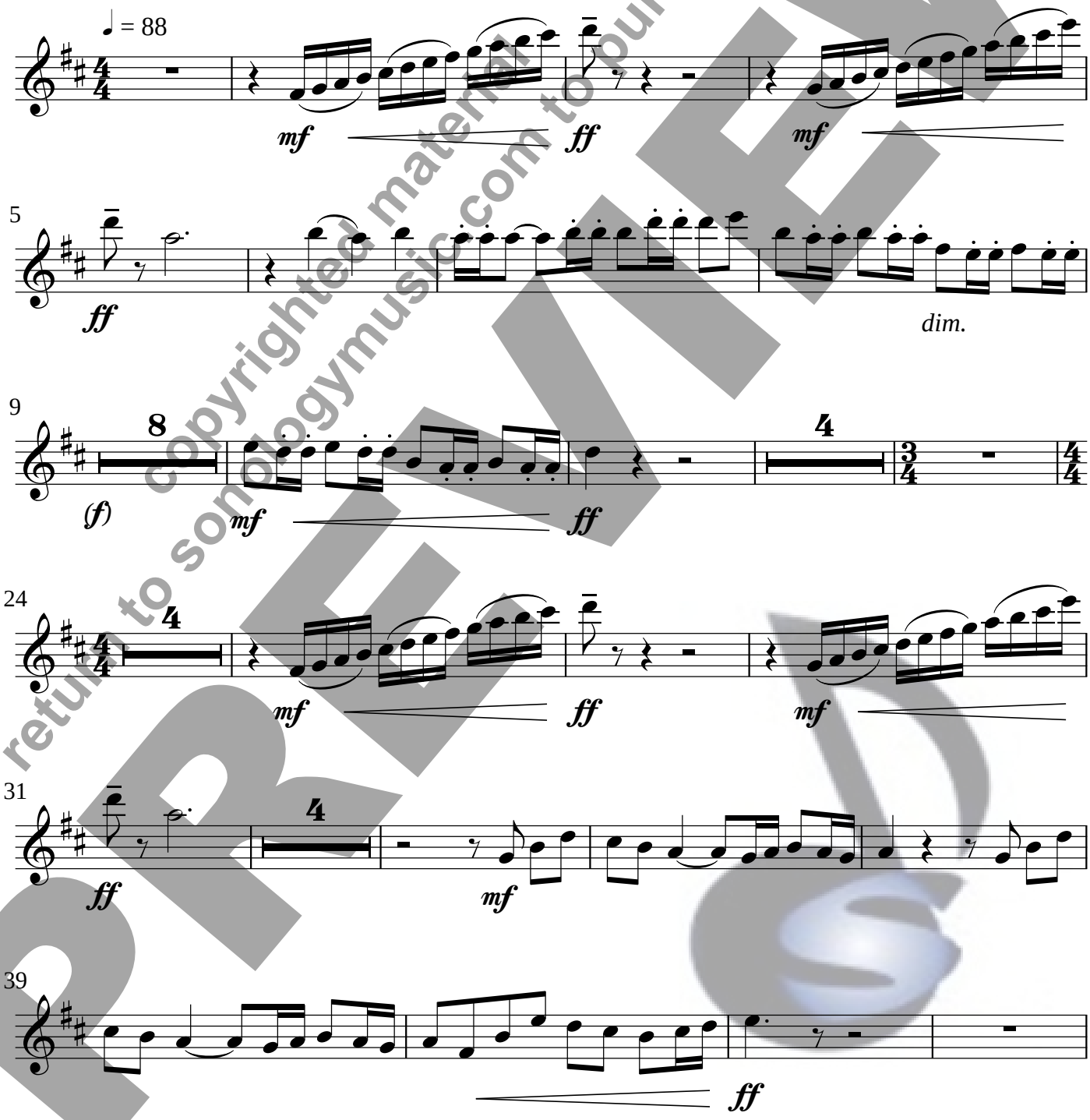
I. Toccata #1

Flute

Kevin McChesney



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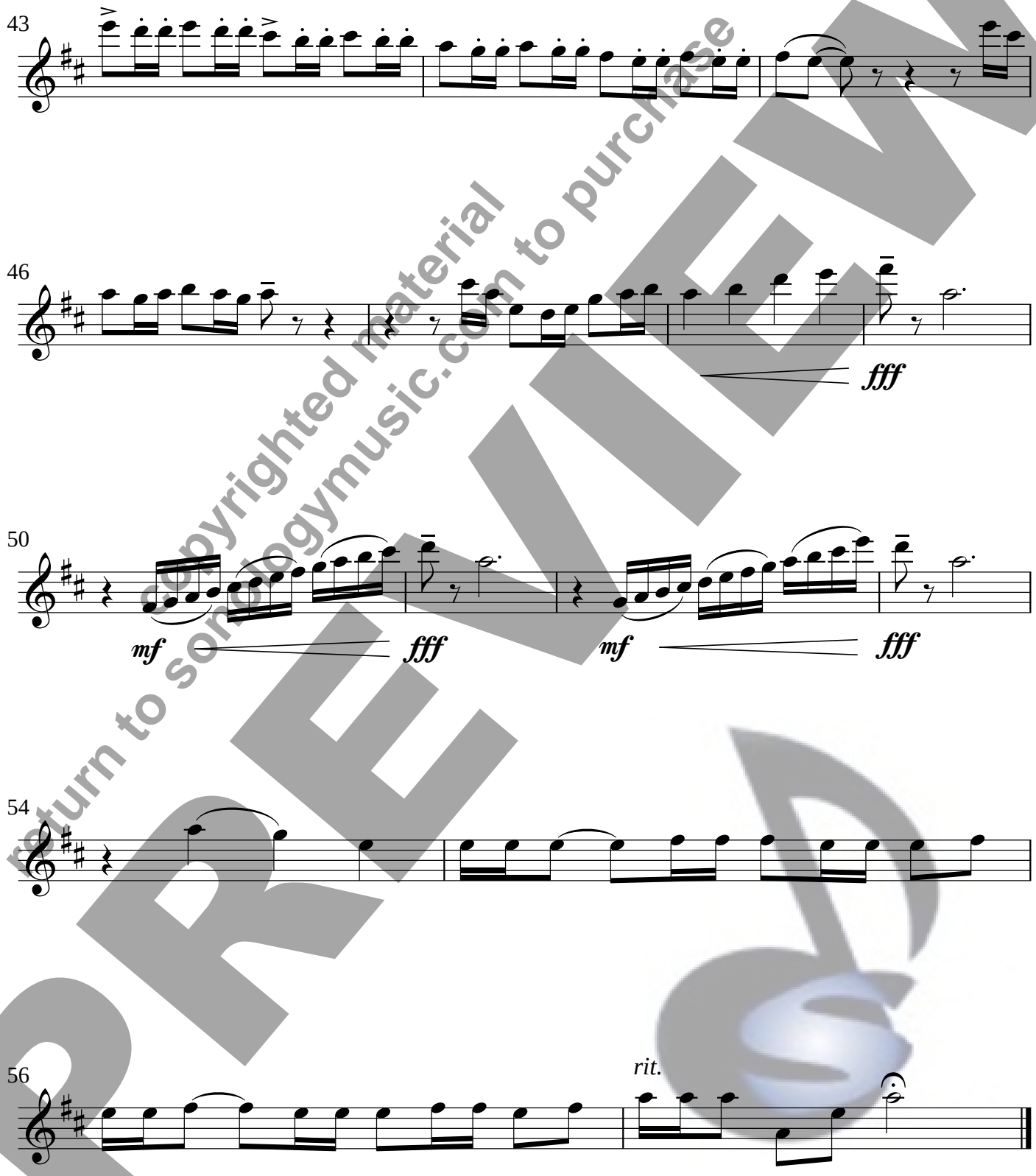

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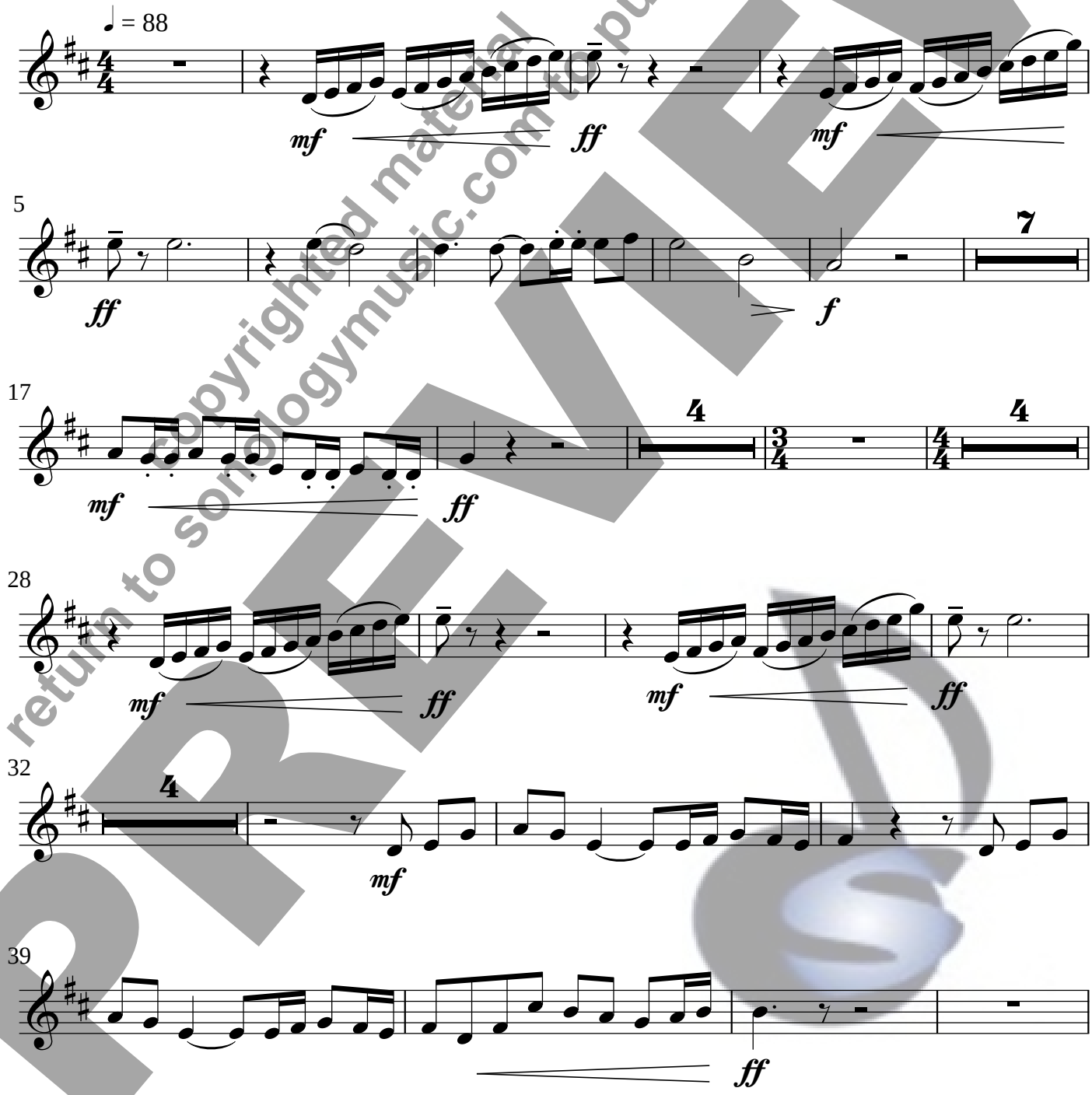
I. Toccata #1

Oboe

Kevin McChesney



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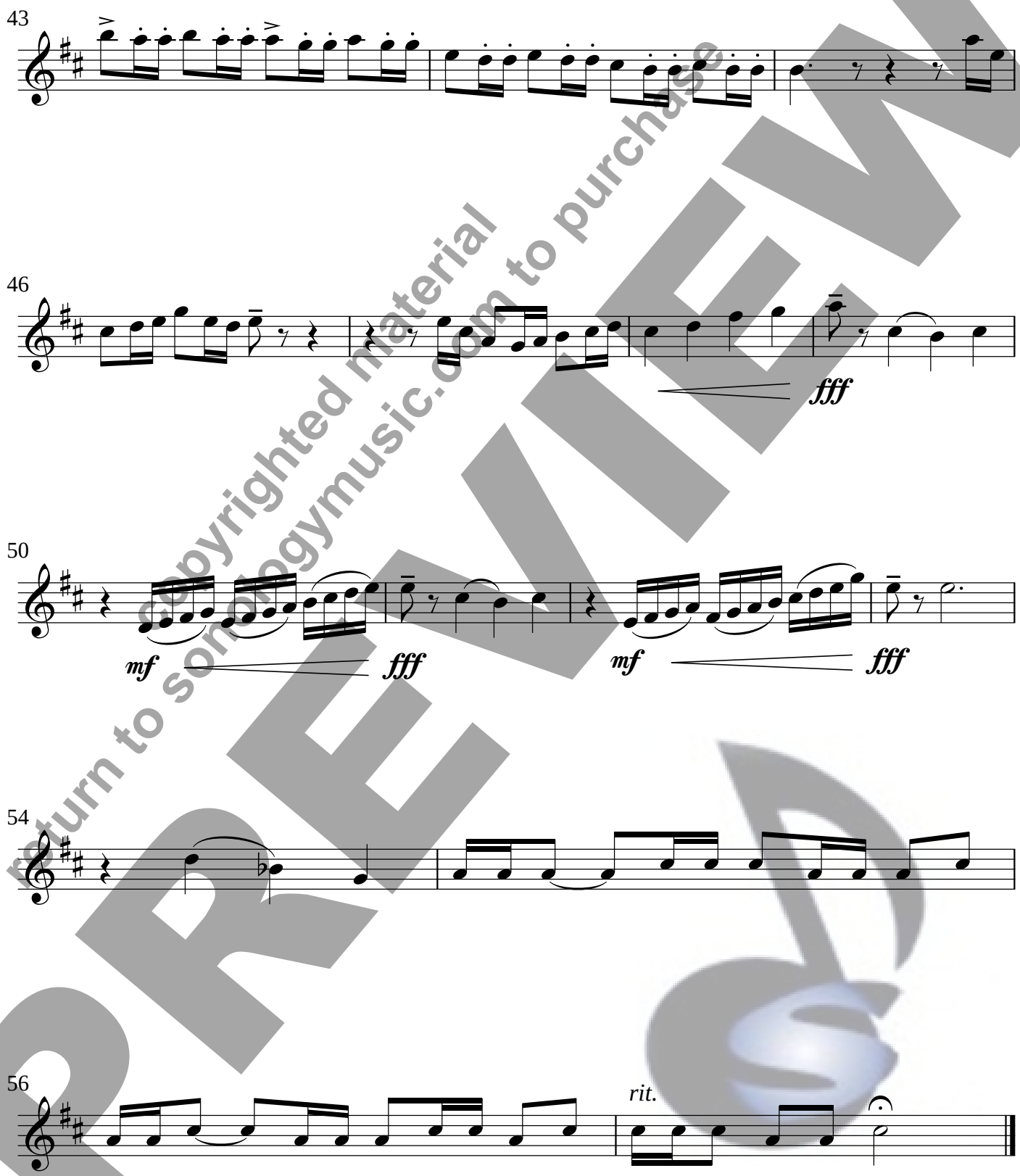
Oboe



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I. Toccata #1

Clarinet in B♭

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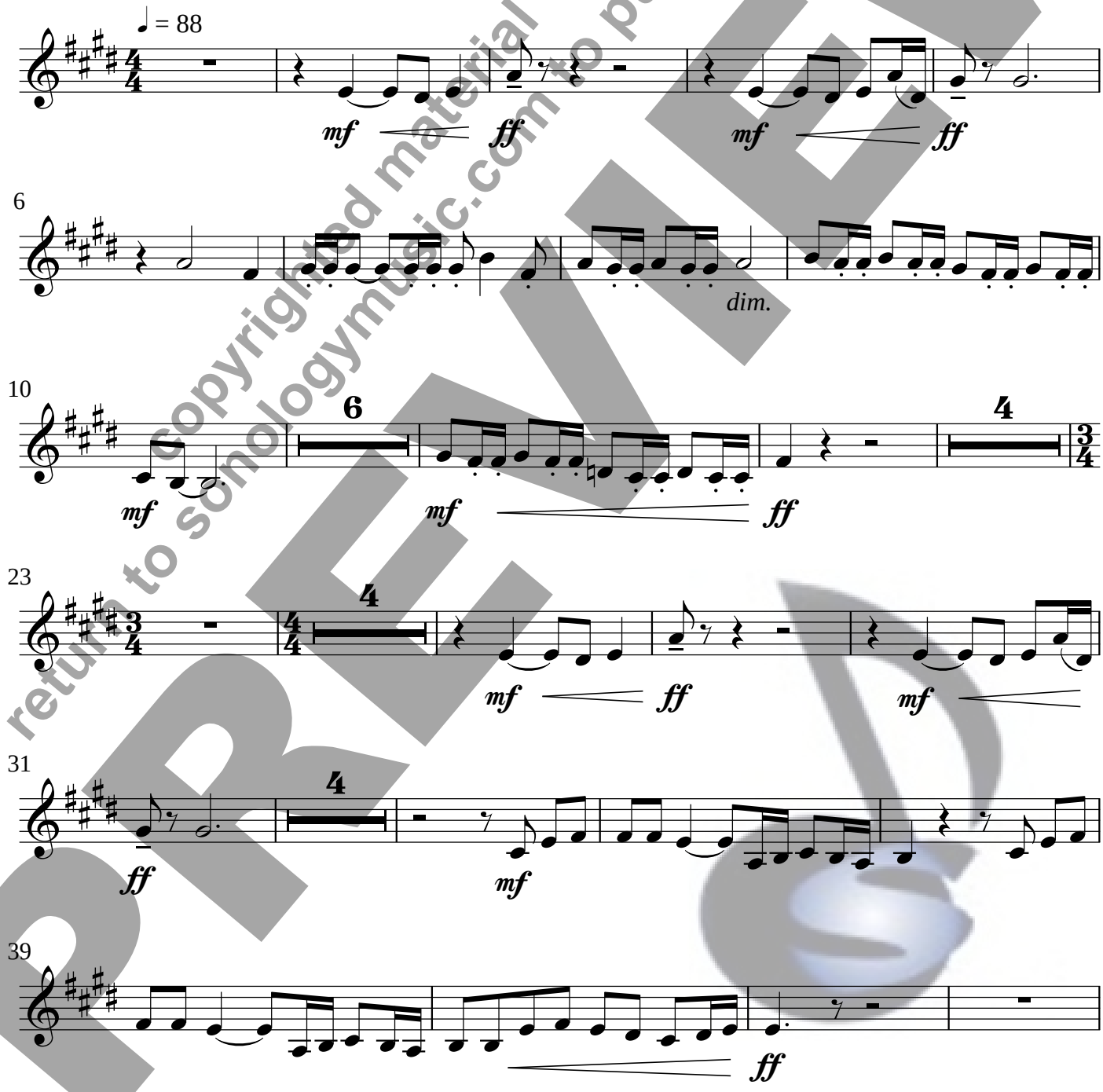

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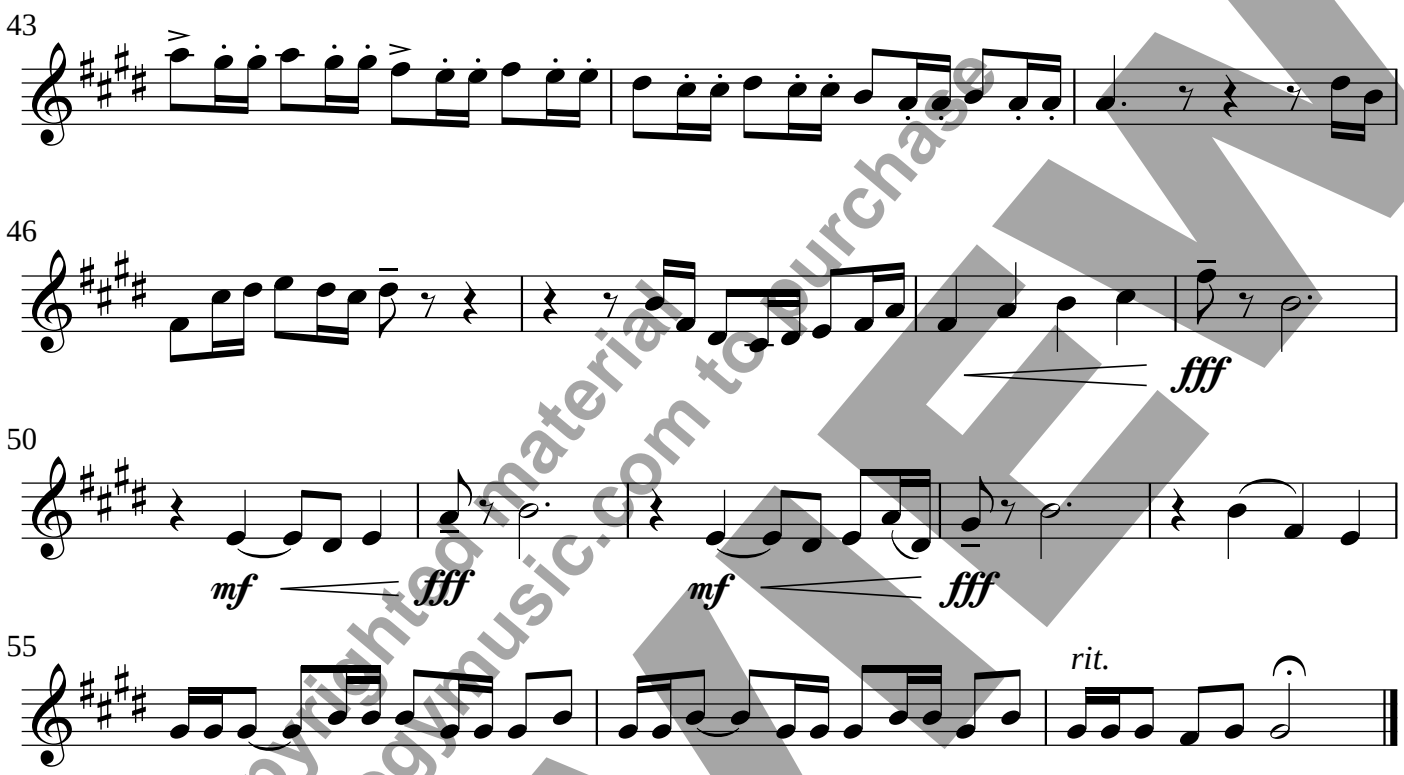
Clarinet in B♭



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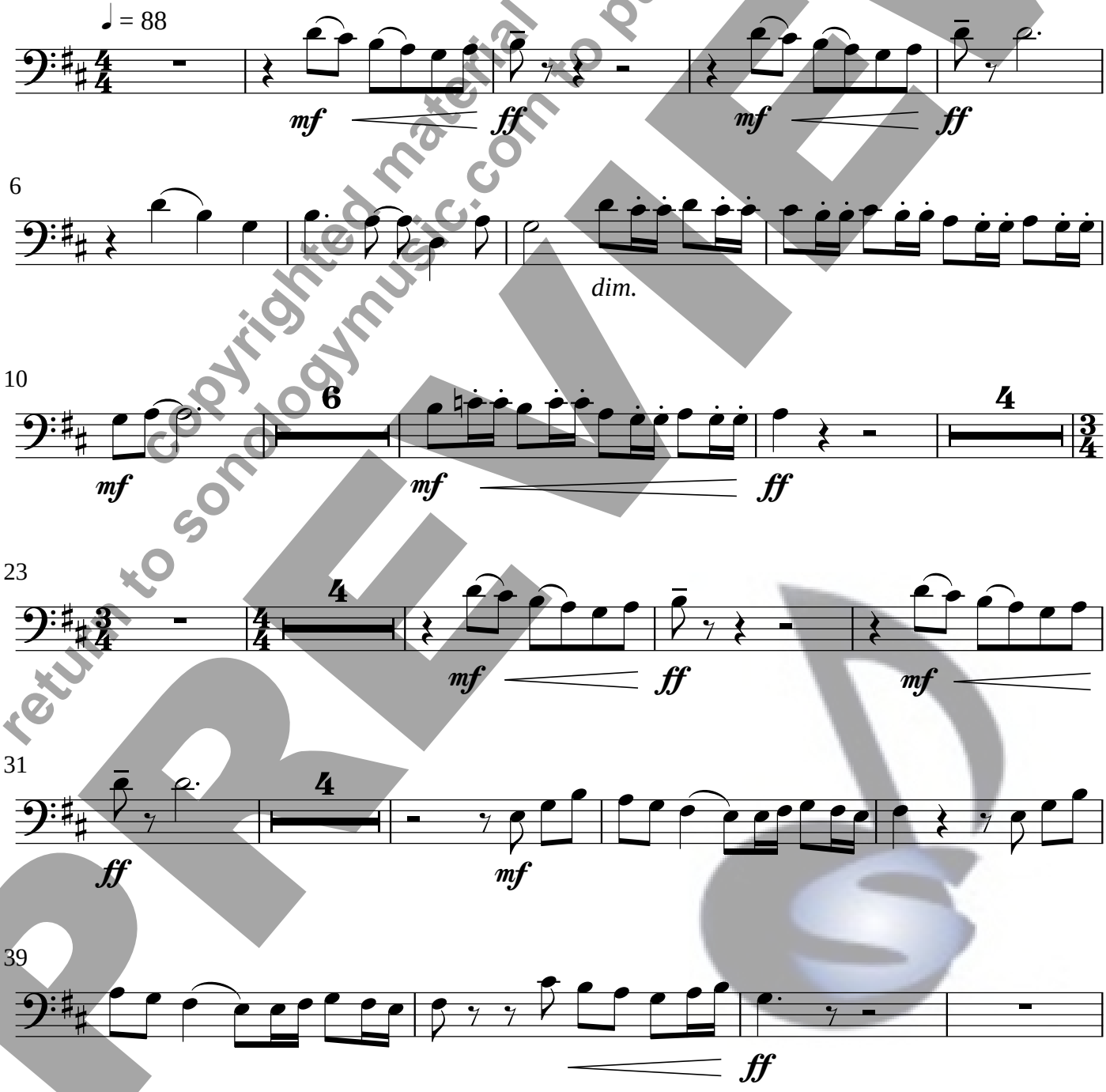
I. Toccata #1

Bassoon

Kevin McChesney



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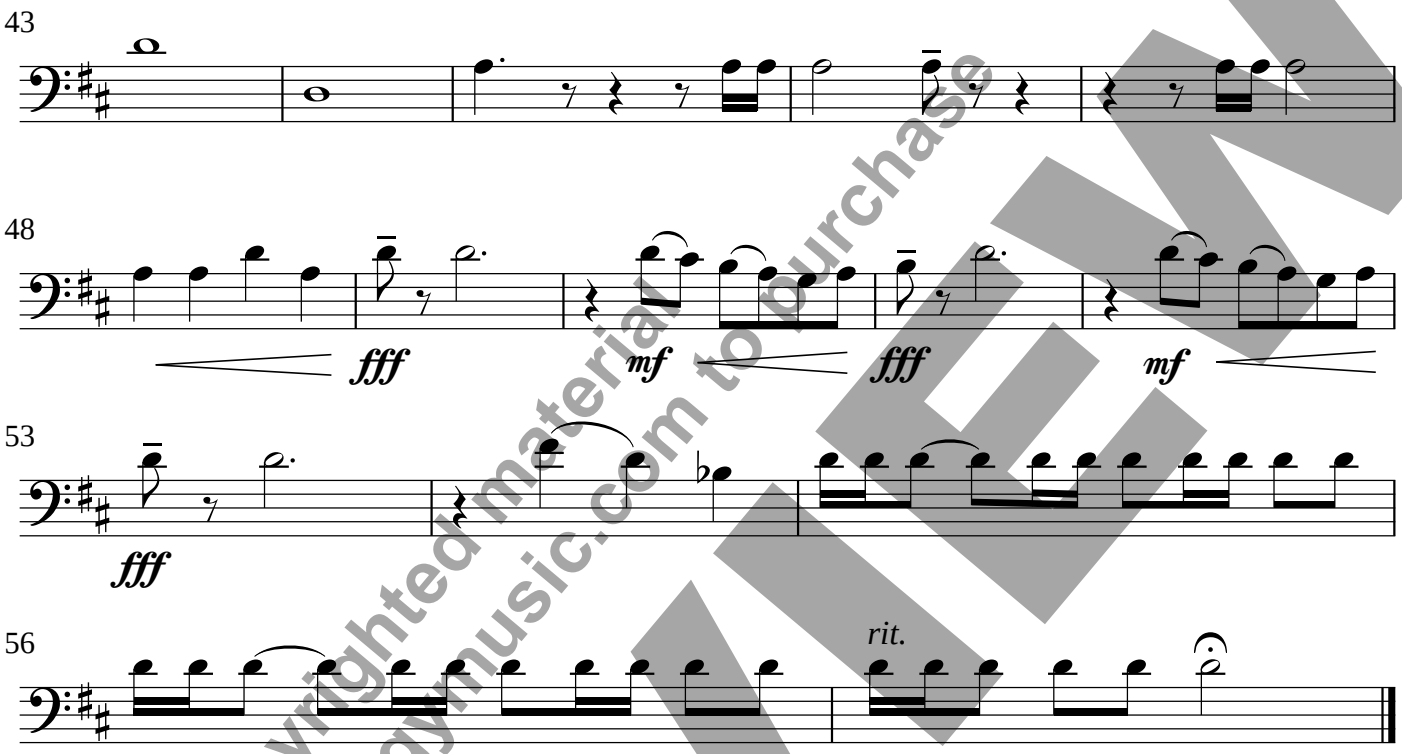
Bassoon



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I. Toccata #1

Handbells

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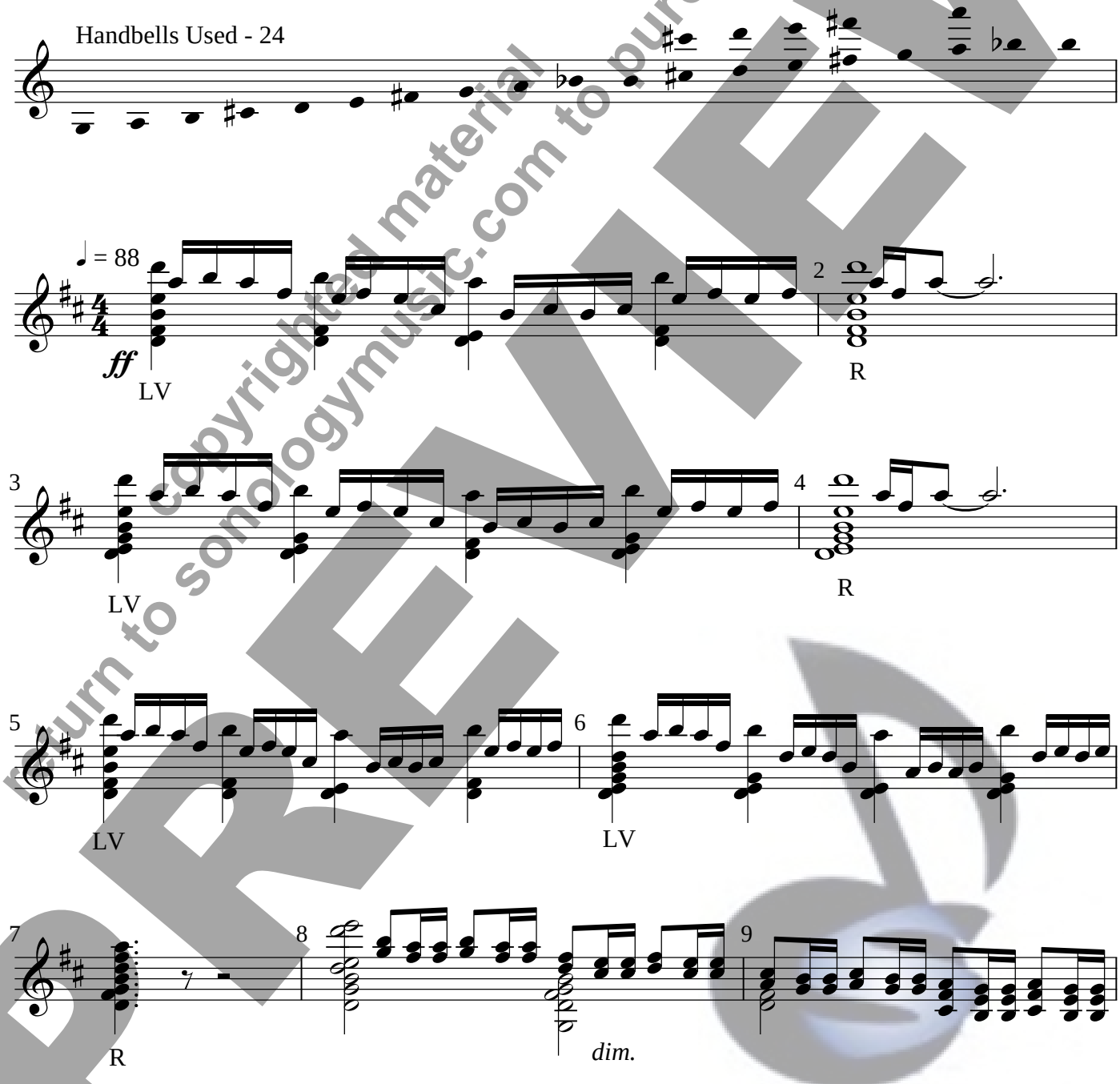

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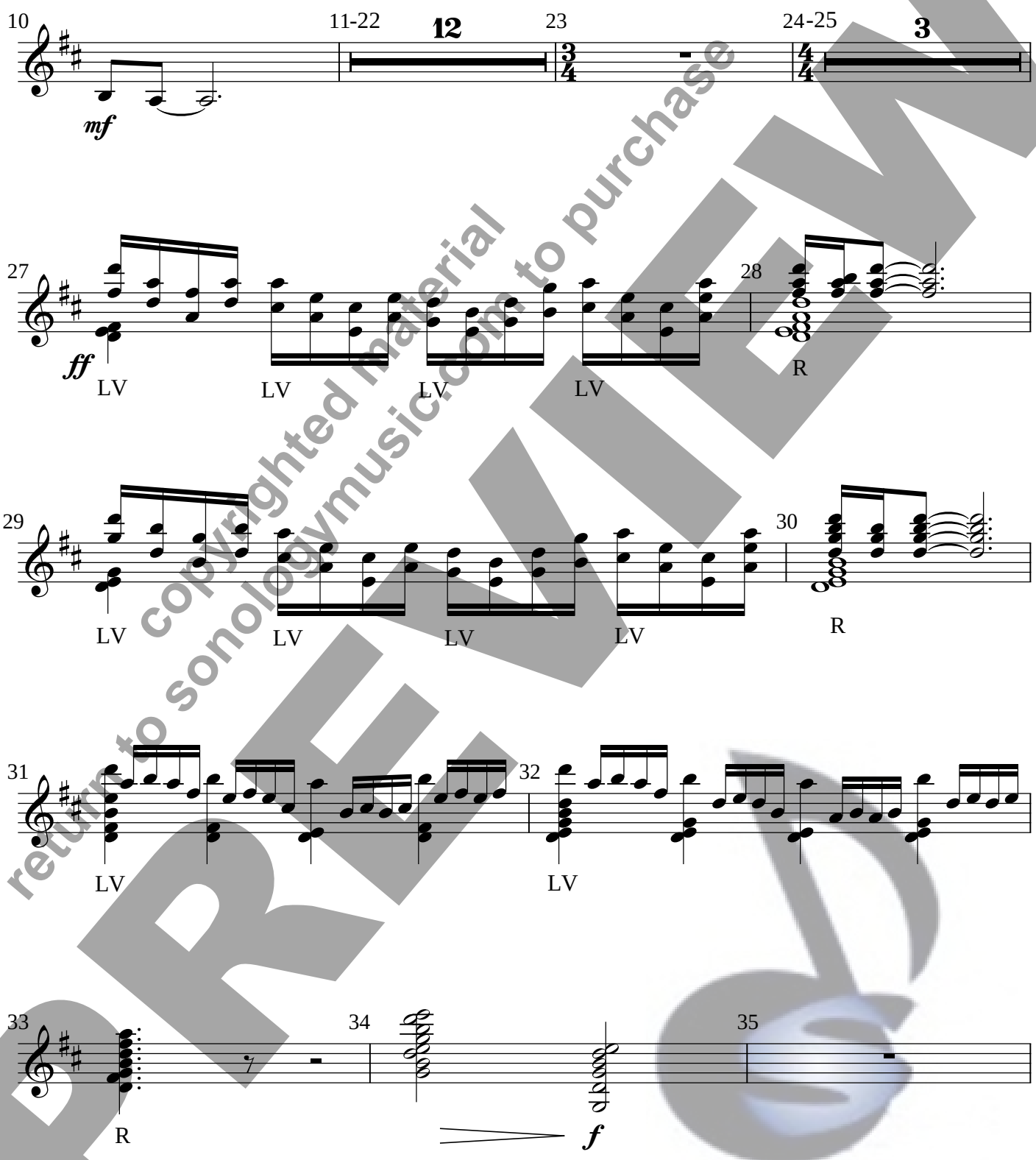

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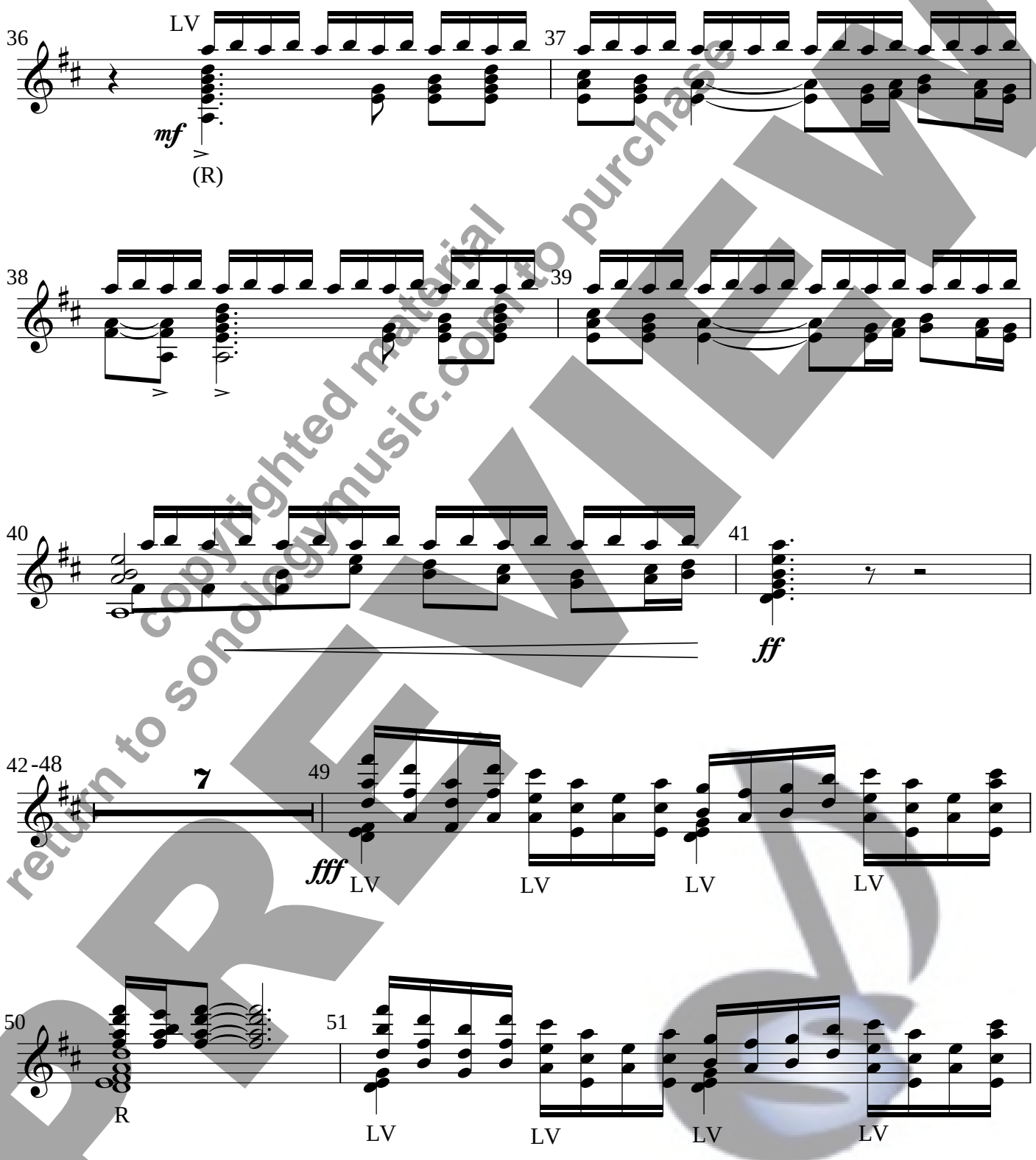

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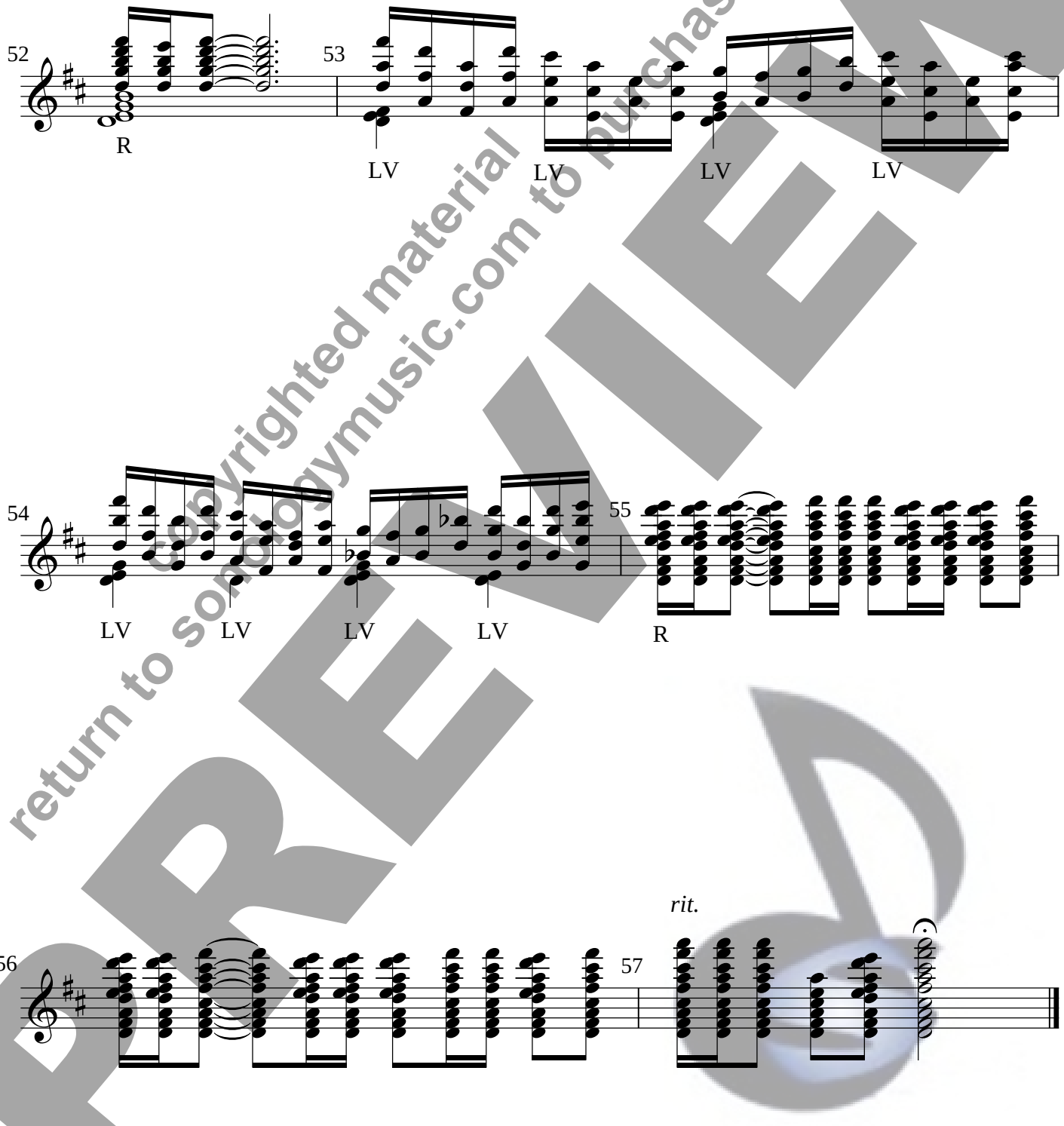

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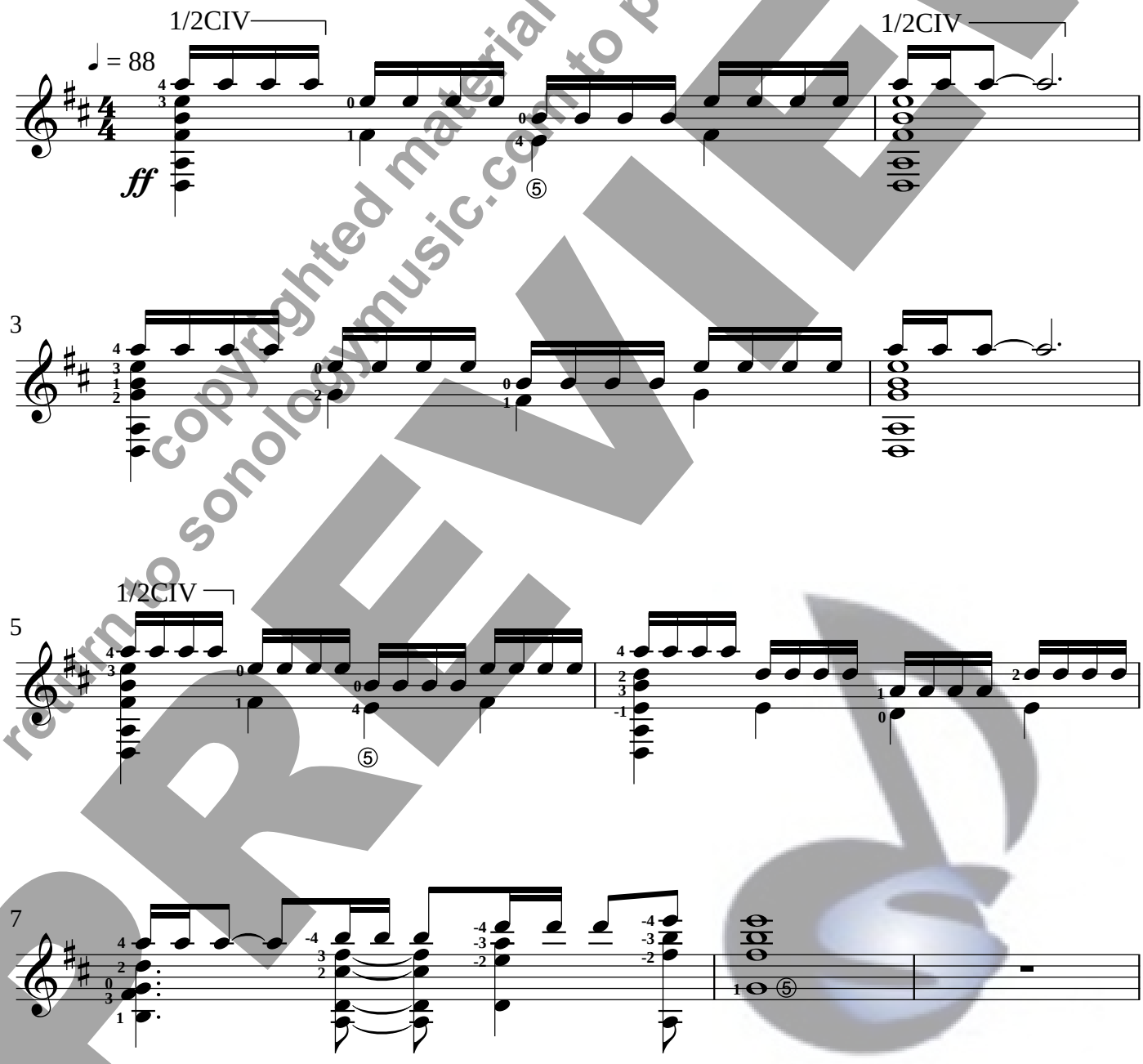
I. Toccata #1

Guitar

Kevin McChesney



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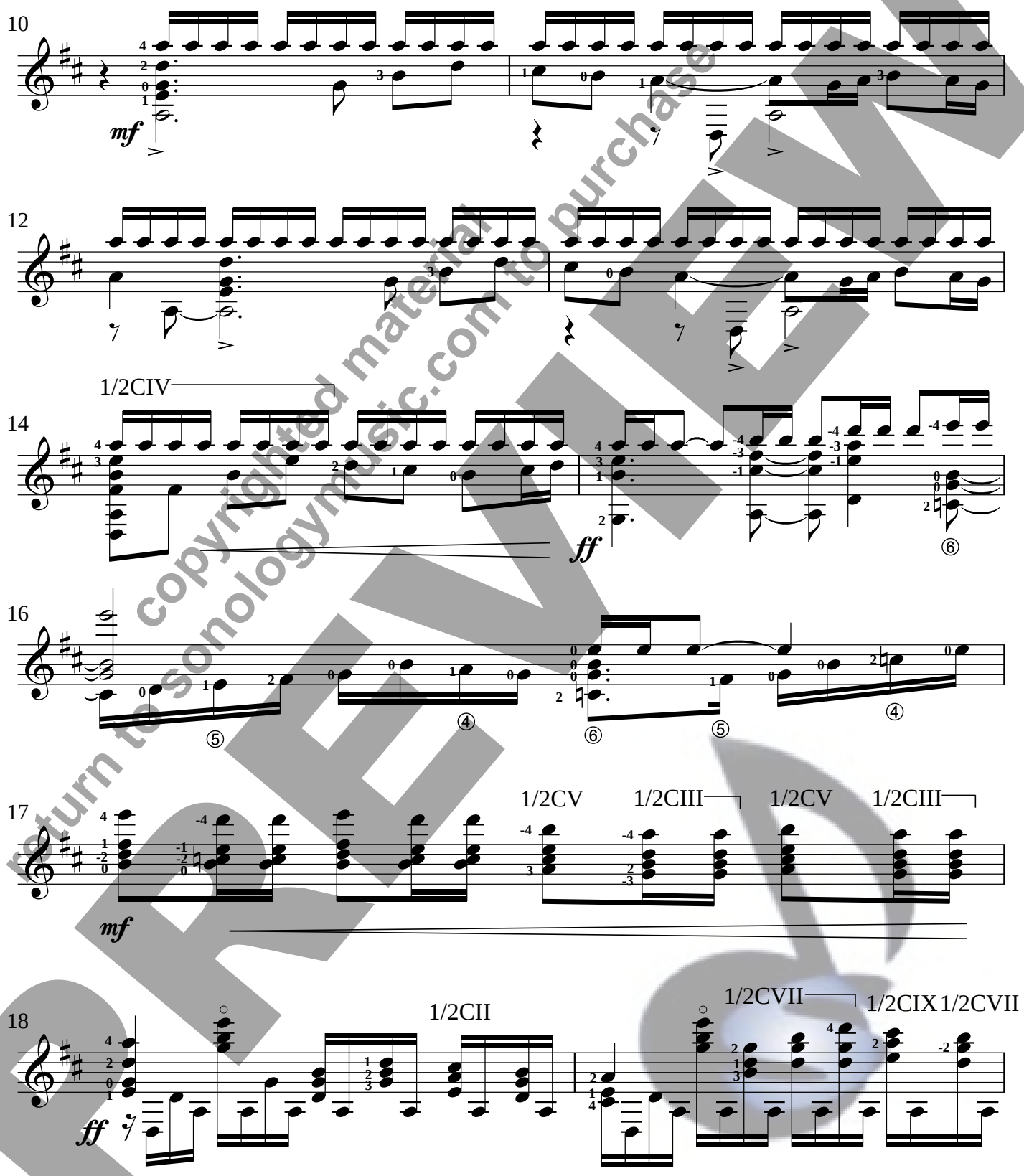

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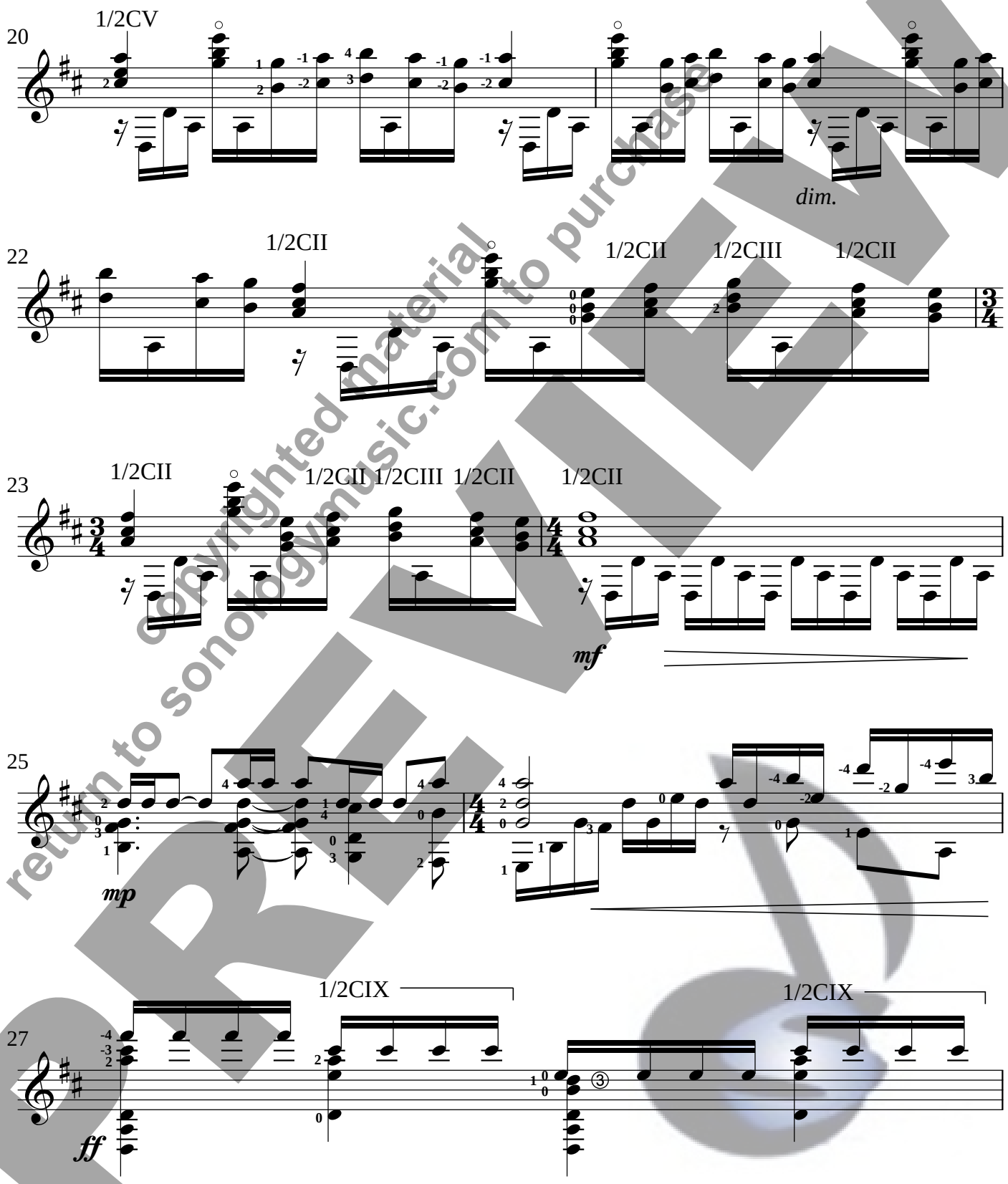

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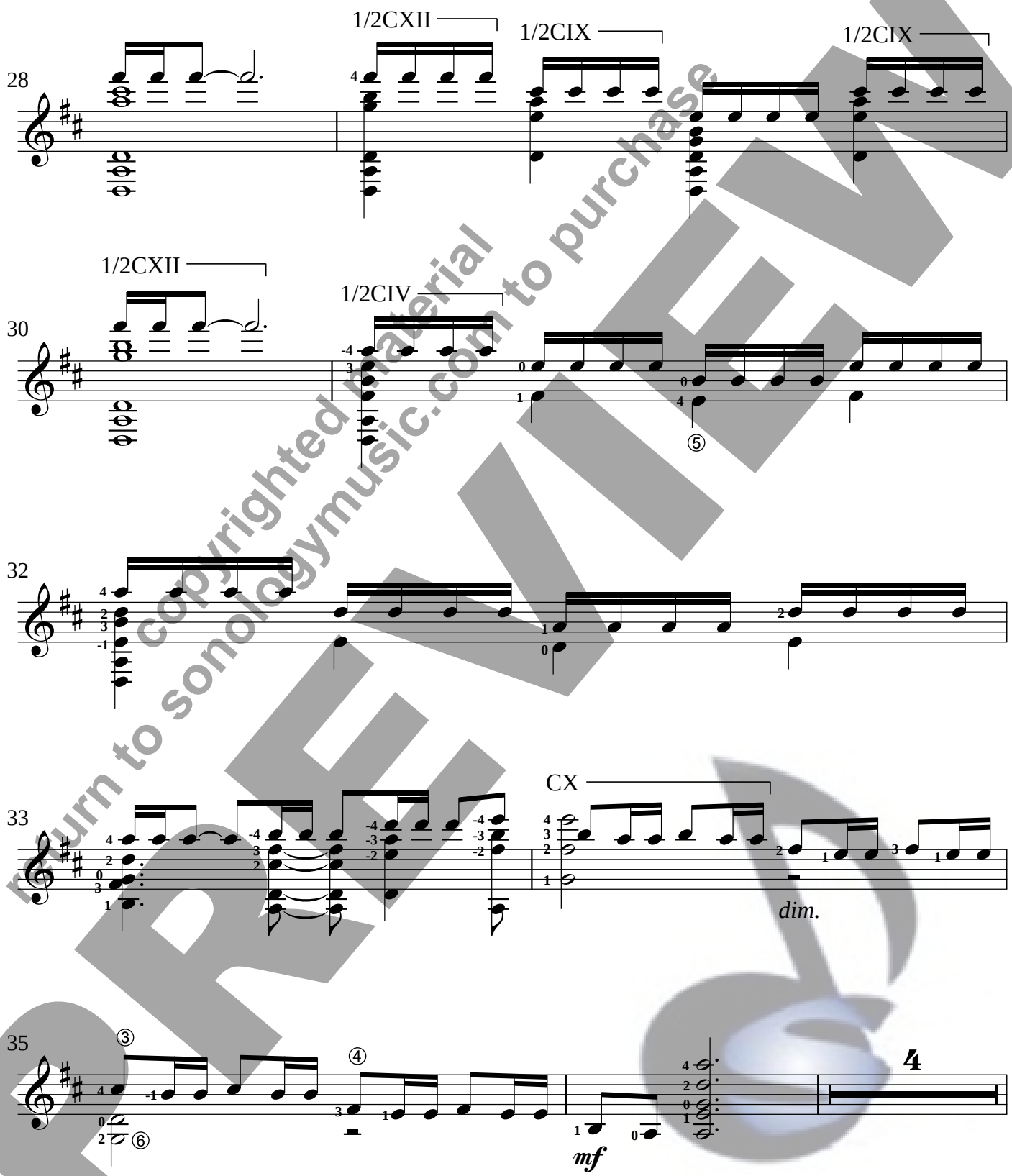

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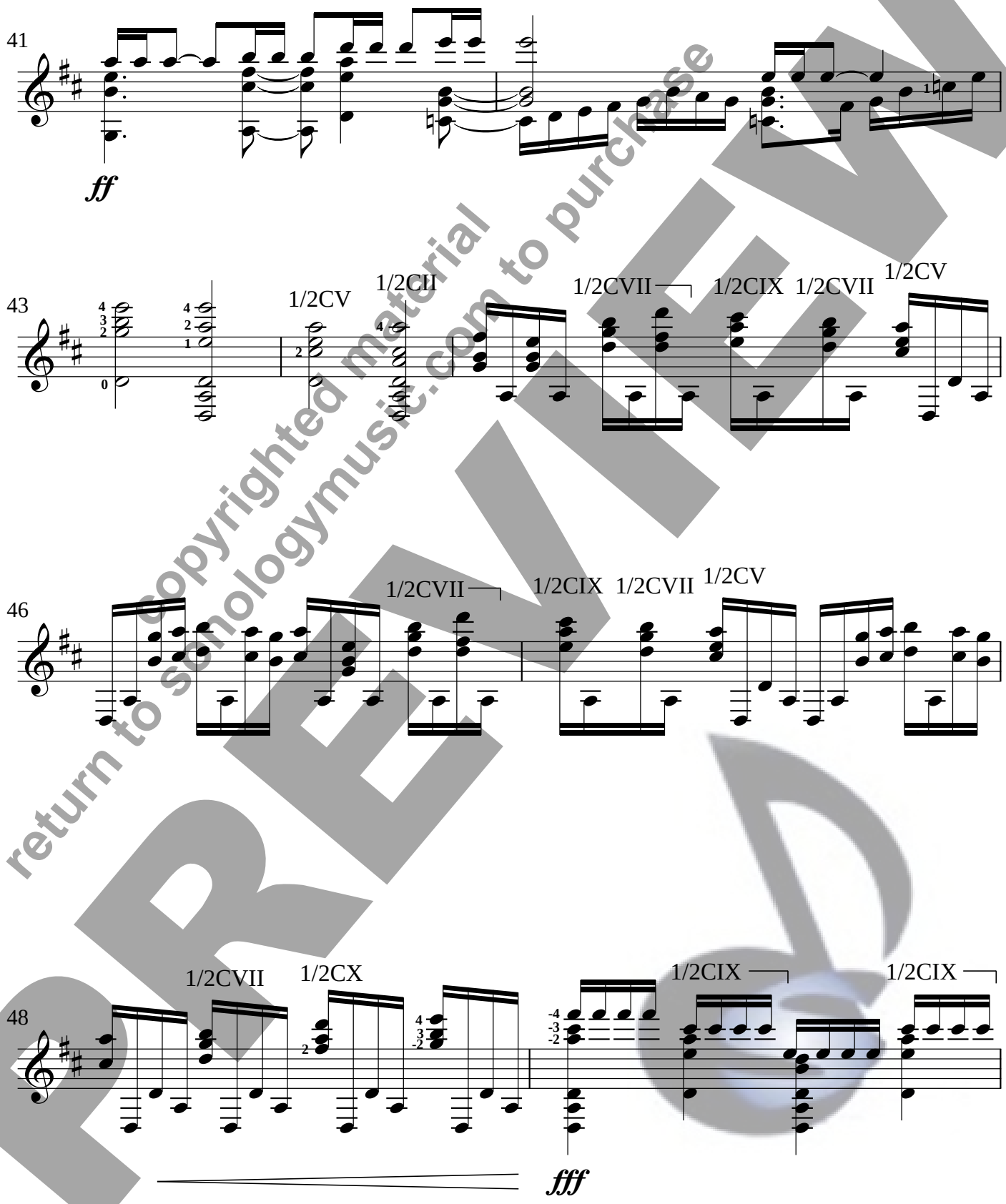

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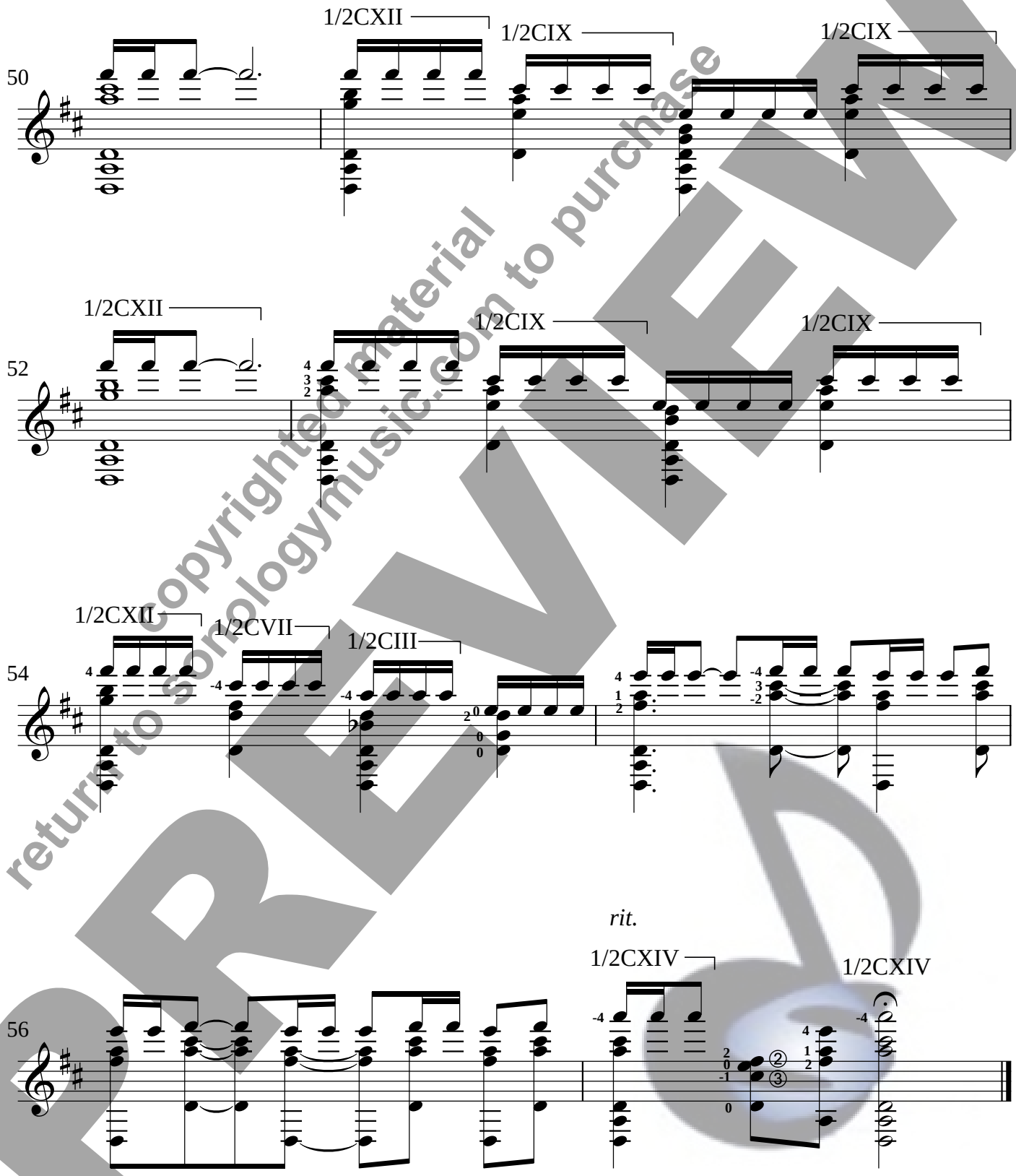

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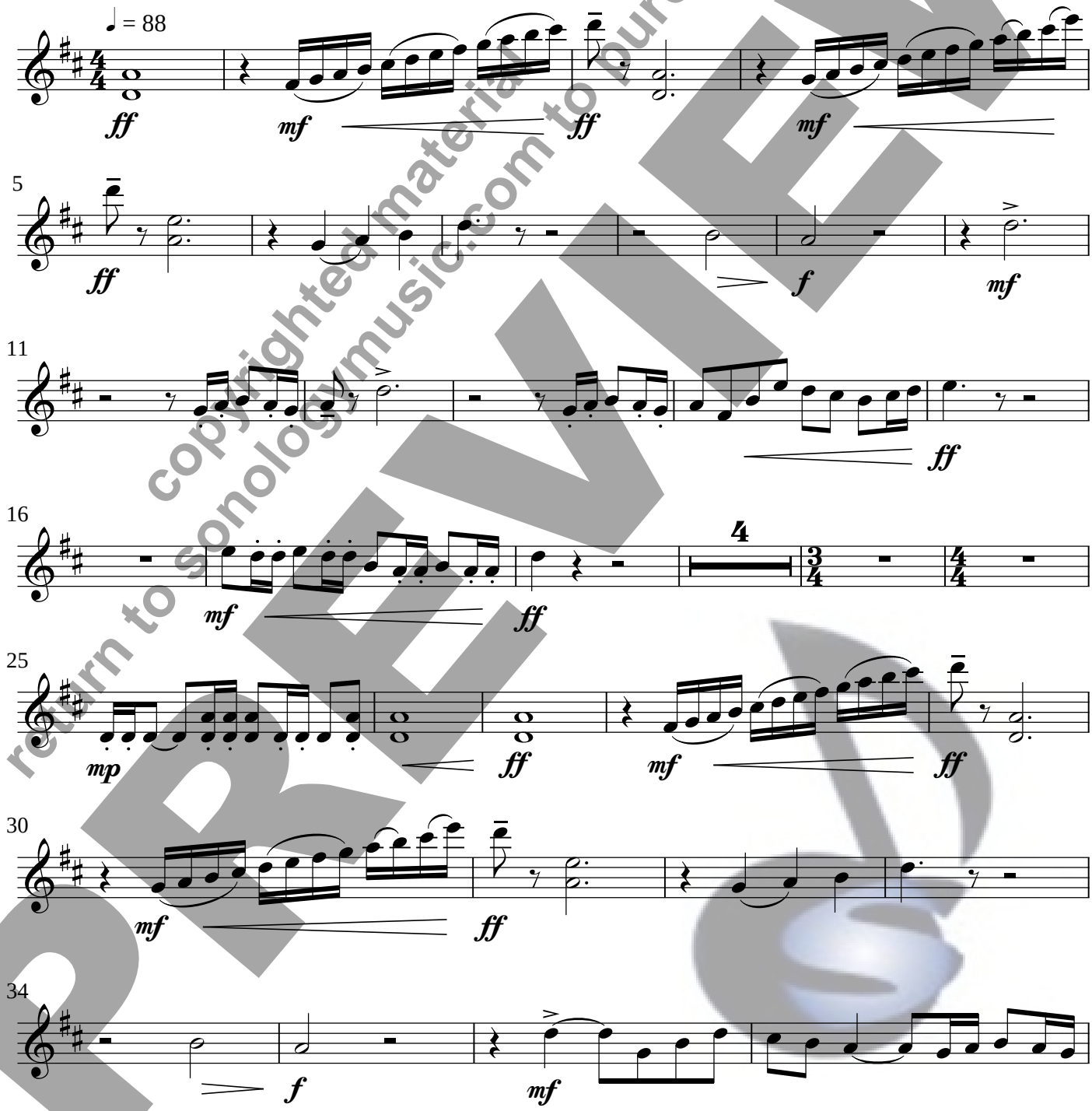
Violin I

Kevin McChesney



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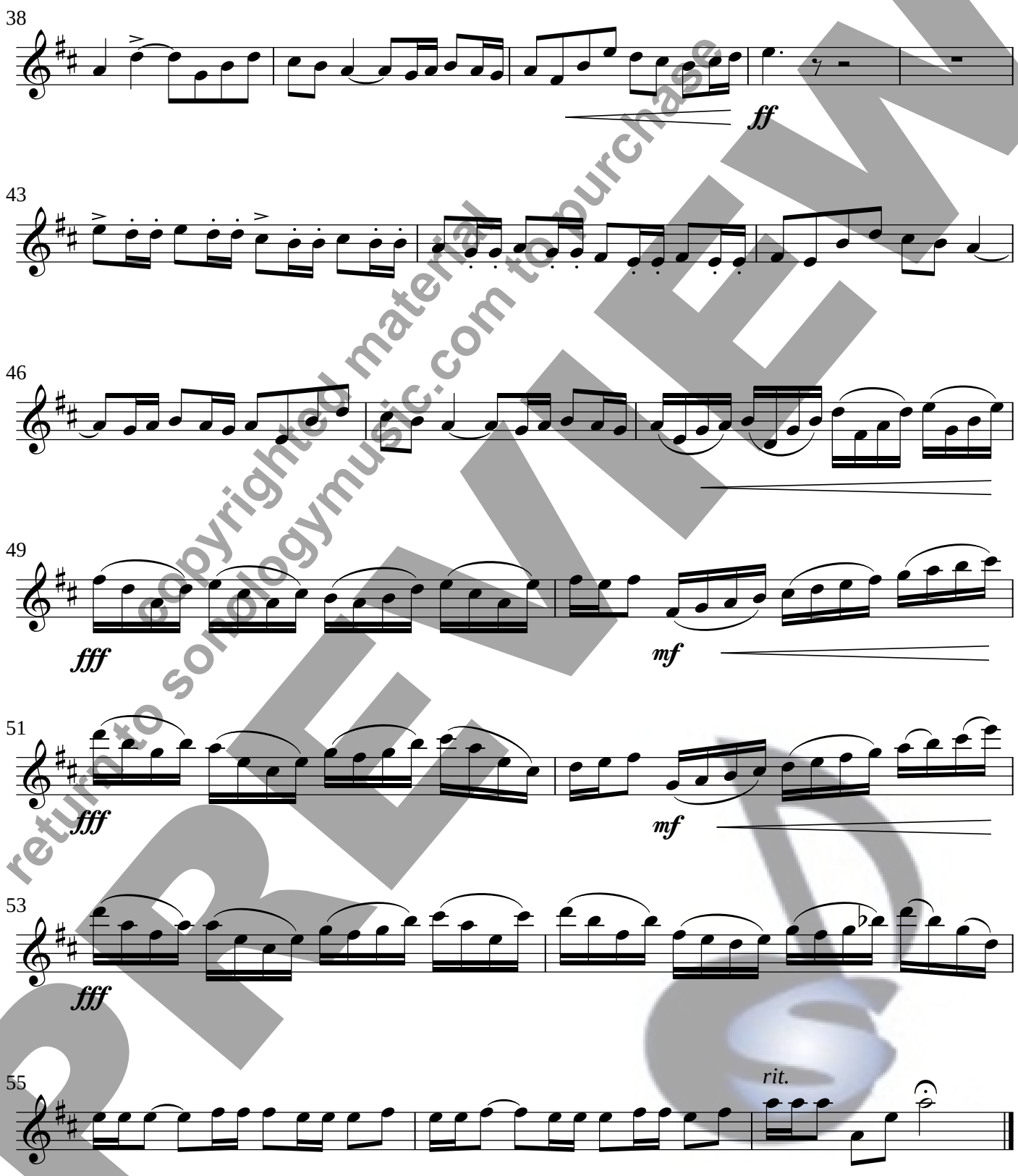
Violin I



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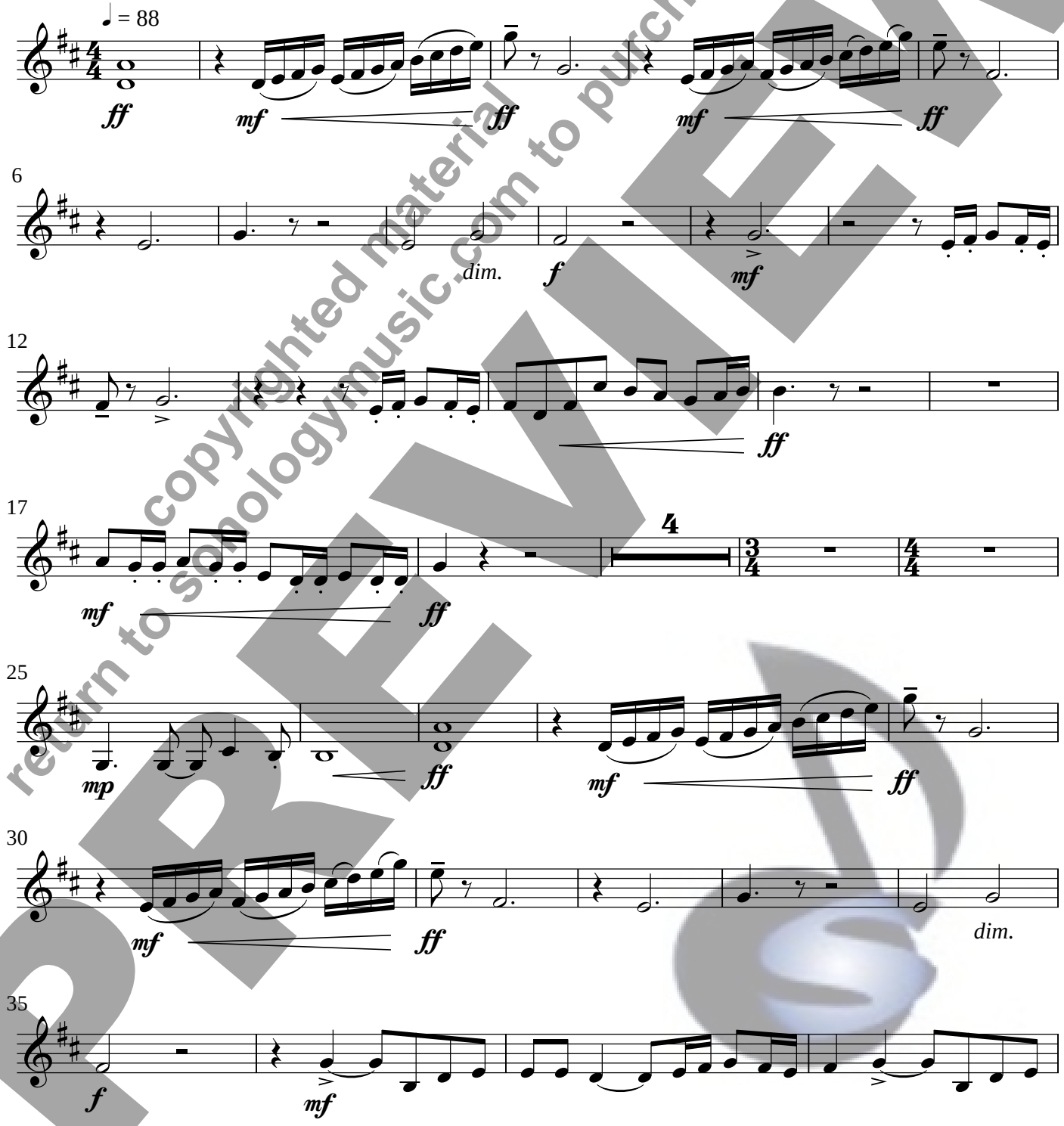
Violin II

Kevin McChesney



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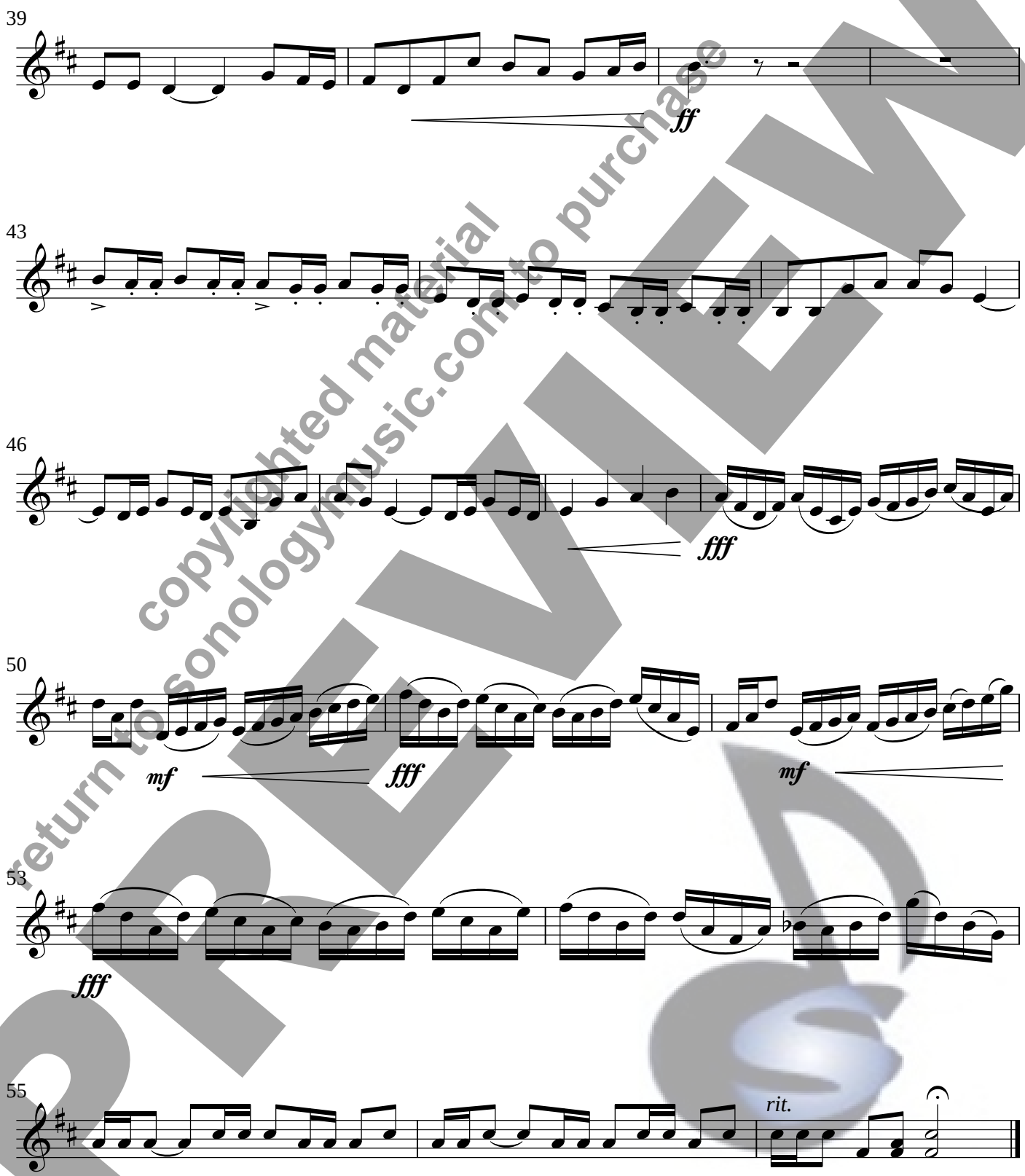
Violin II



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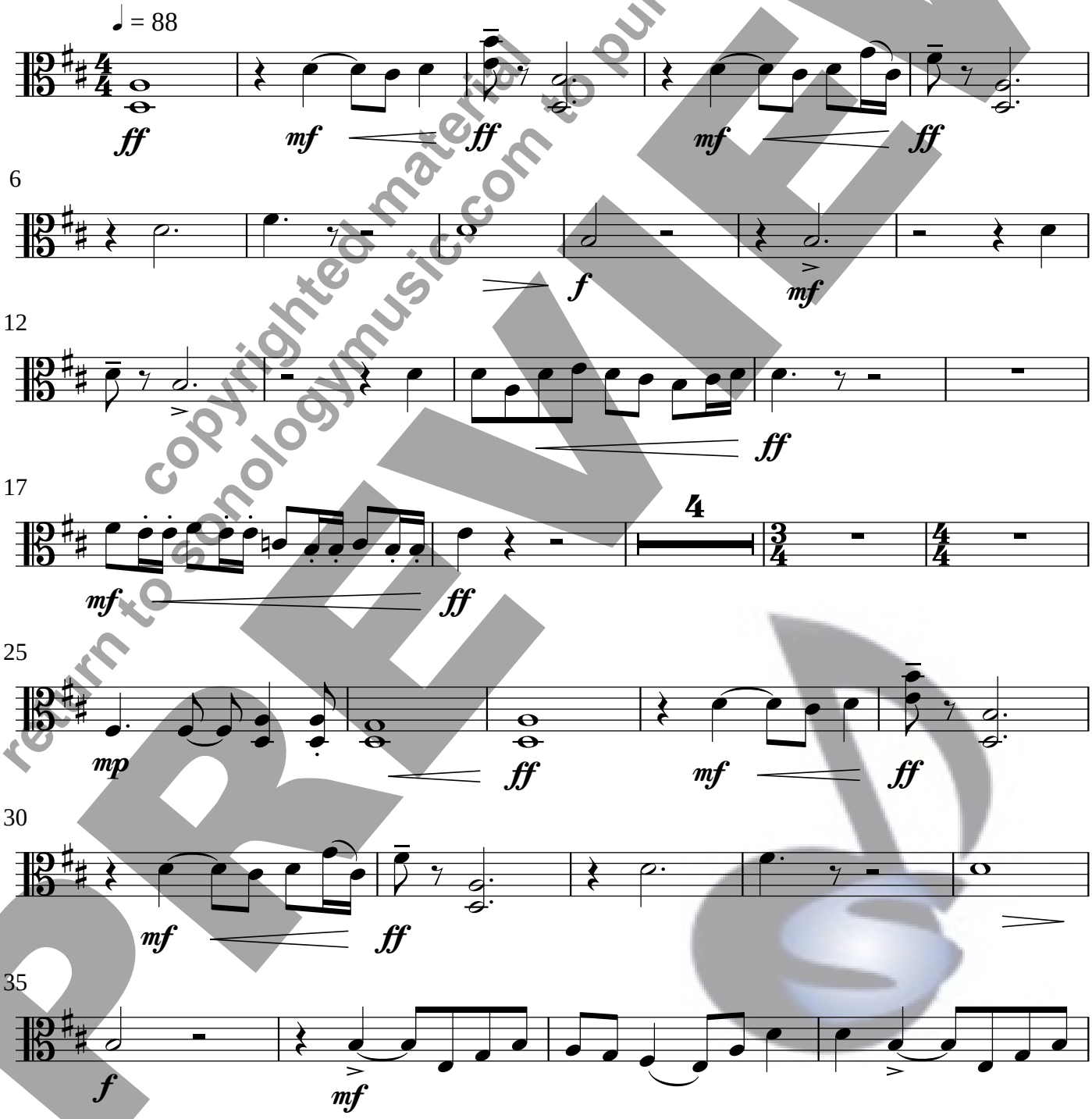
I. Toccata #1

Viola

Kevin McChesney



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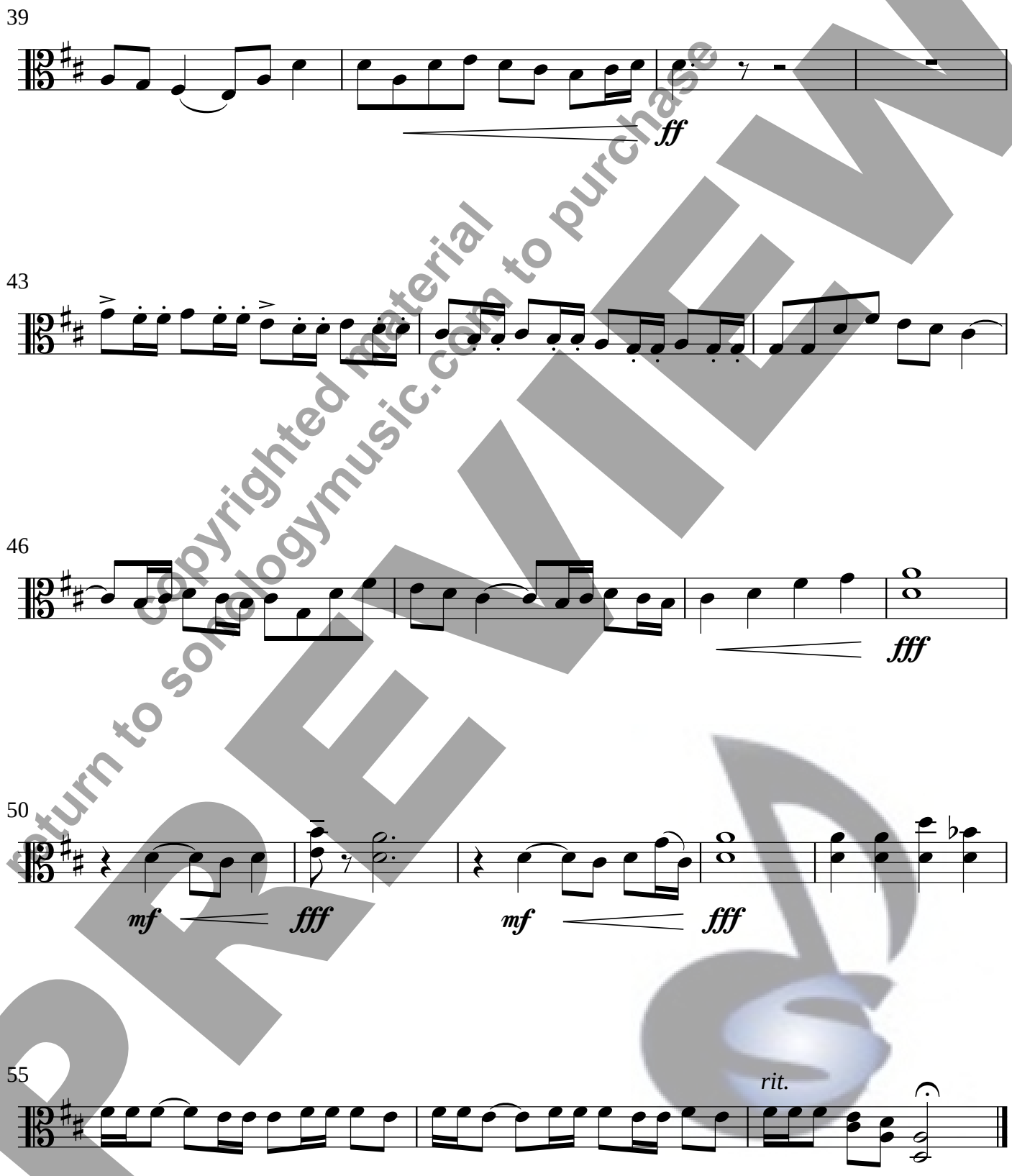
Viola



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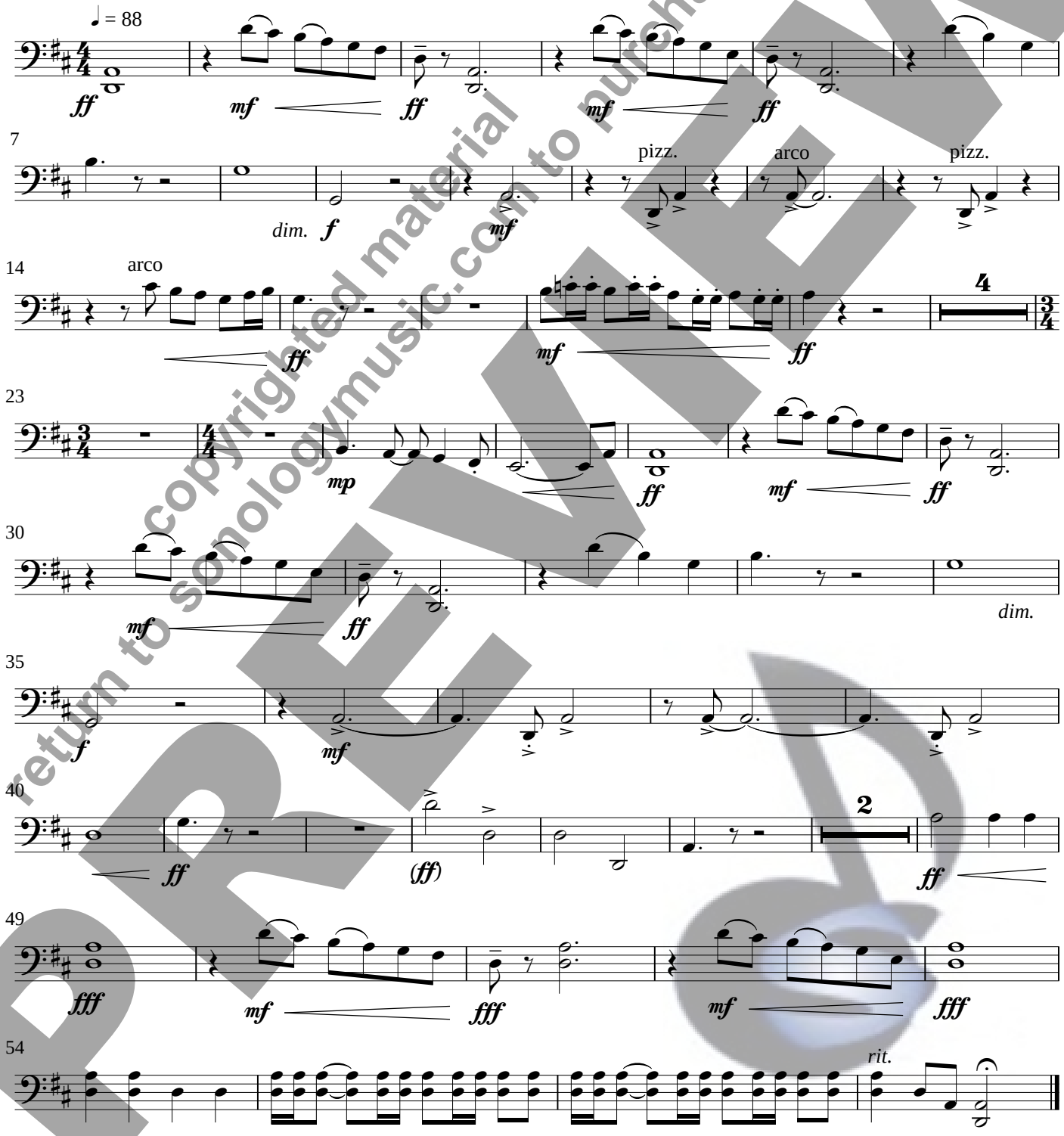
Violoncello

Kevin McChesney



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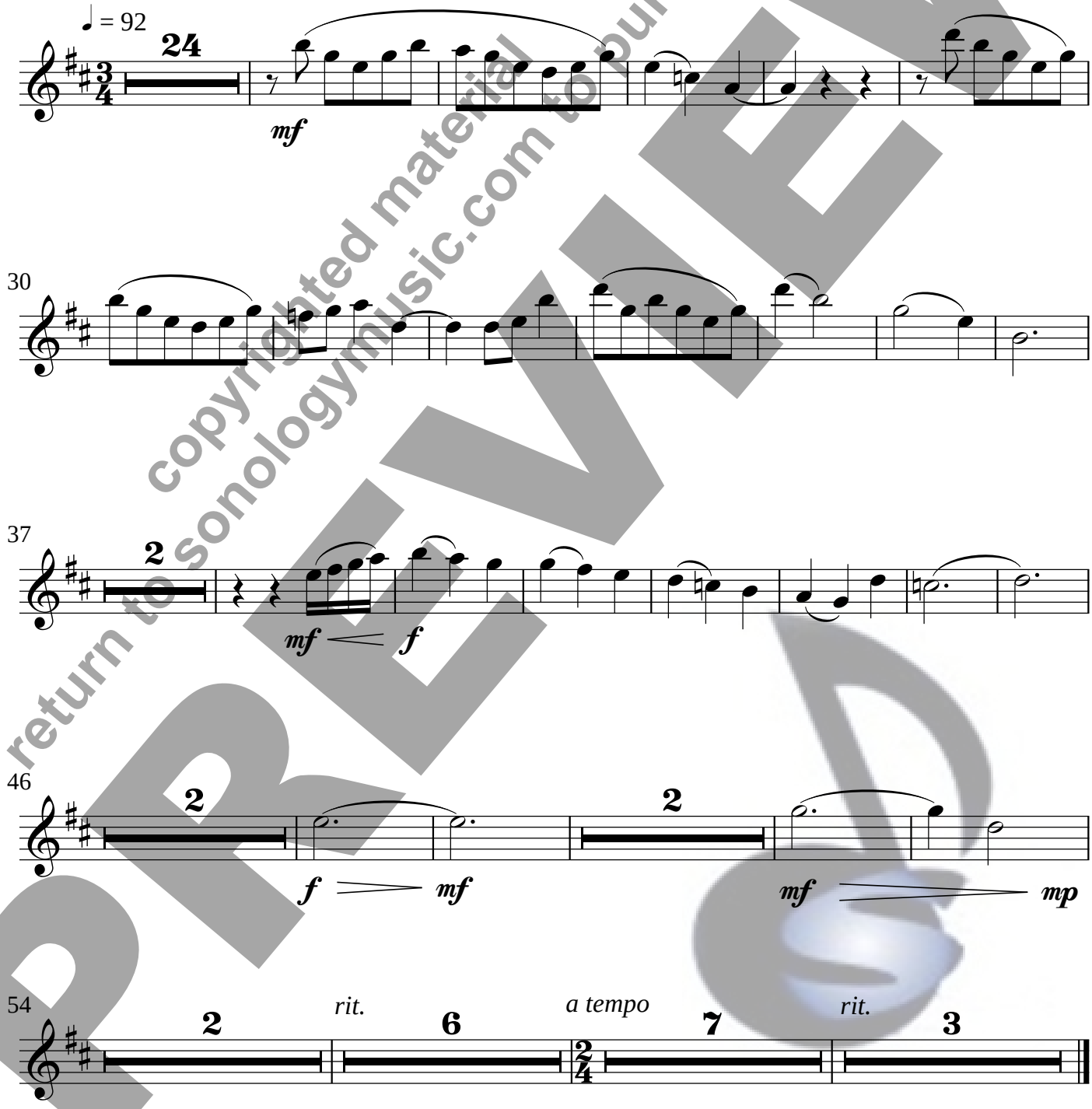
II. Interlude #1

Flute

Kevin McChesney



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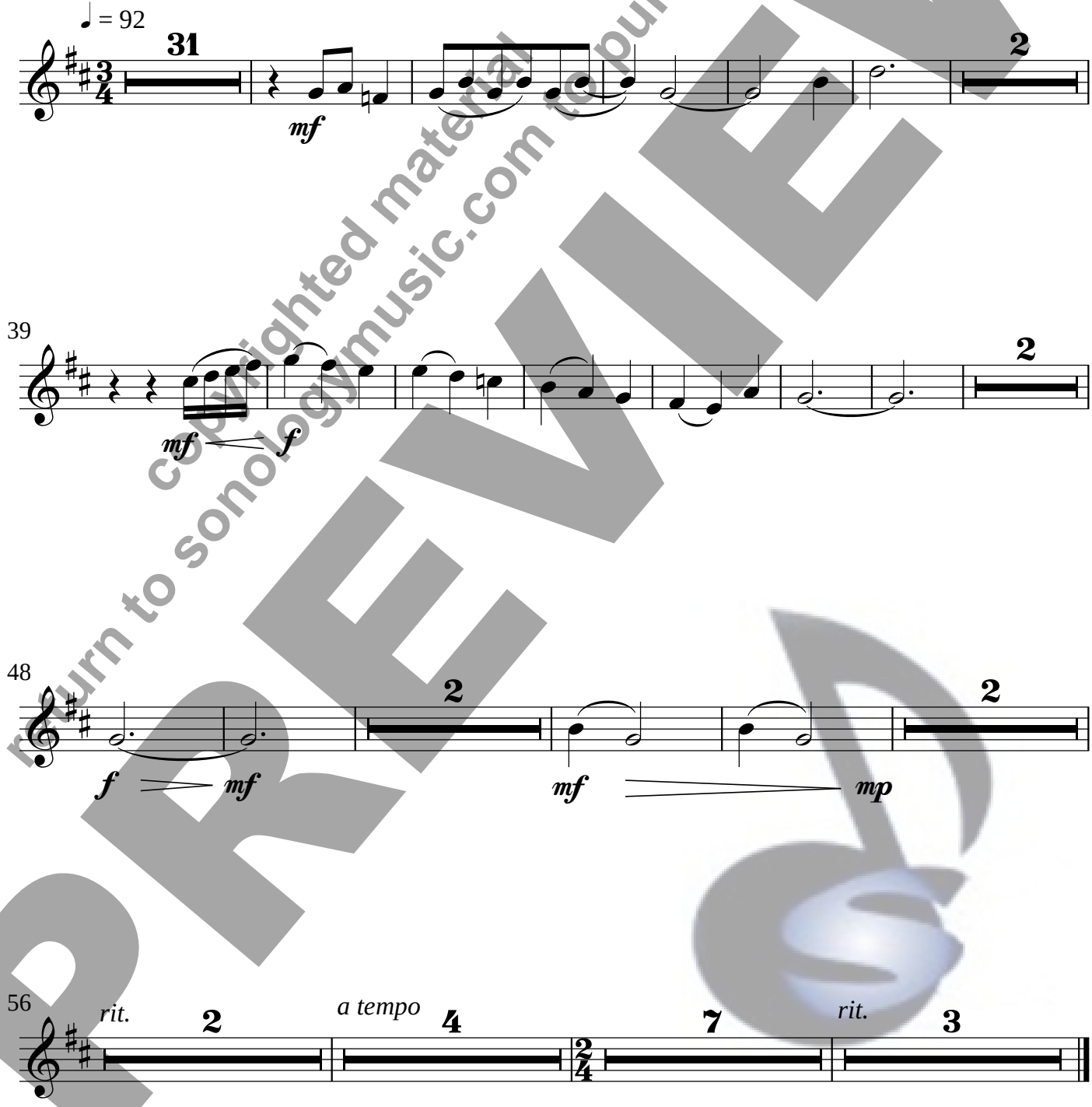
II. Interlude #1

Oboe

Kevin McChesney



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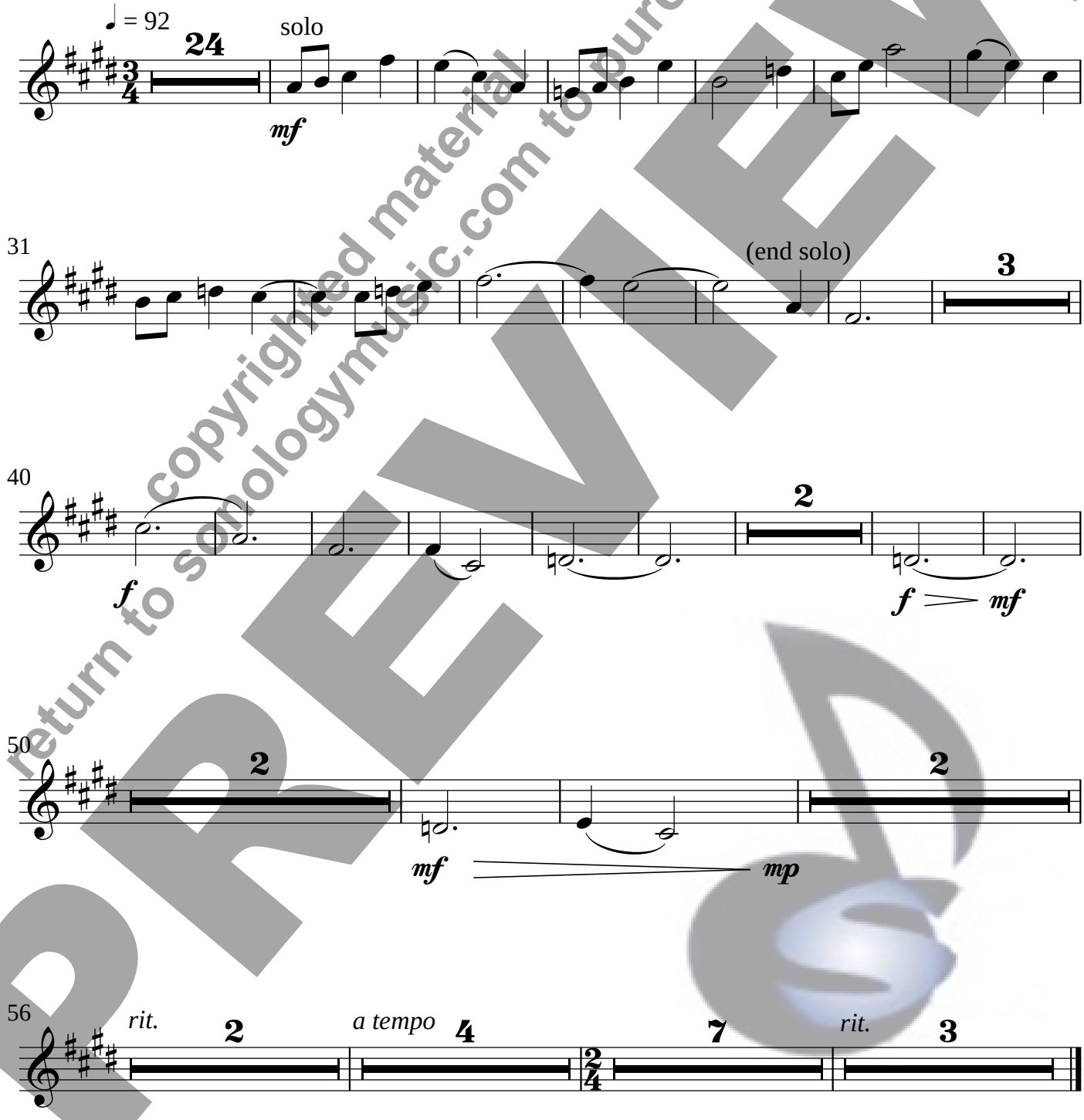
II. Interlude #1

Clarinet in B♭

Kevin McChesney



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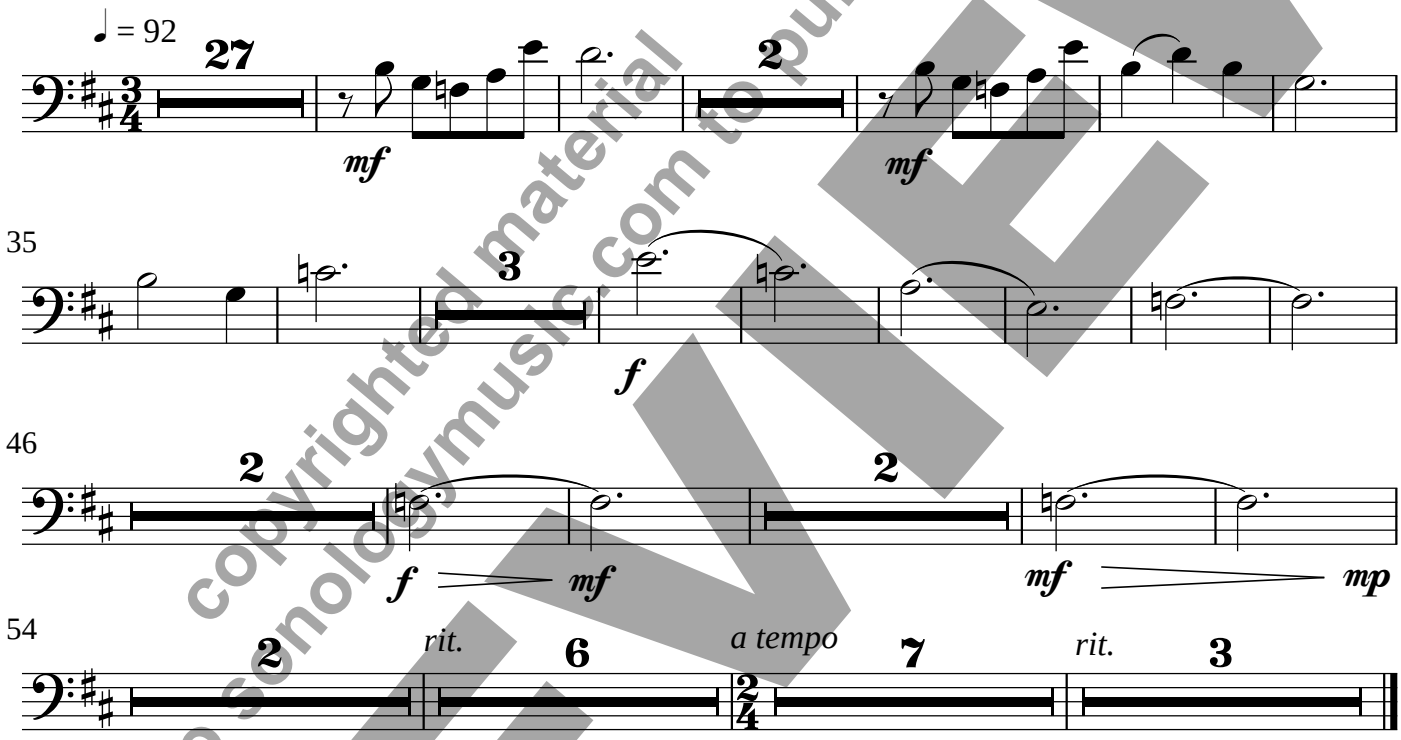
Bassoon

Kevin McChesney



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Handbells

Kevin McChesney

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Guitar

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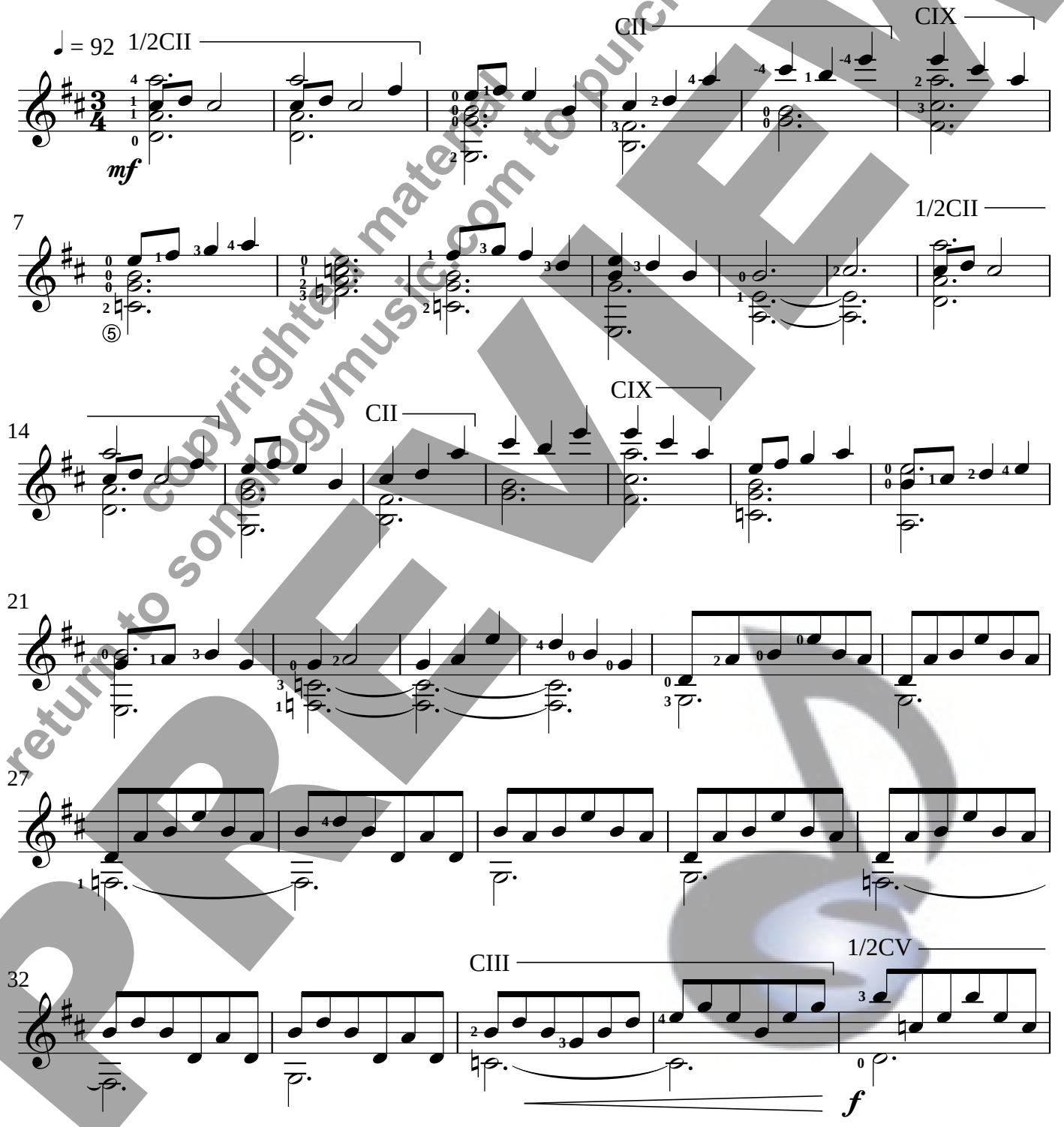

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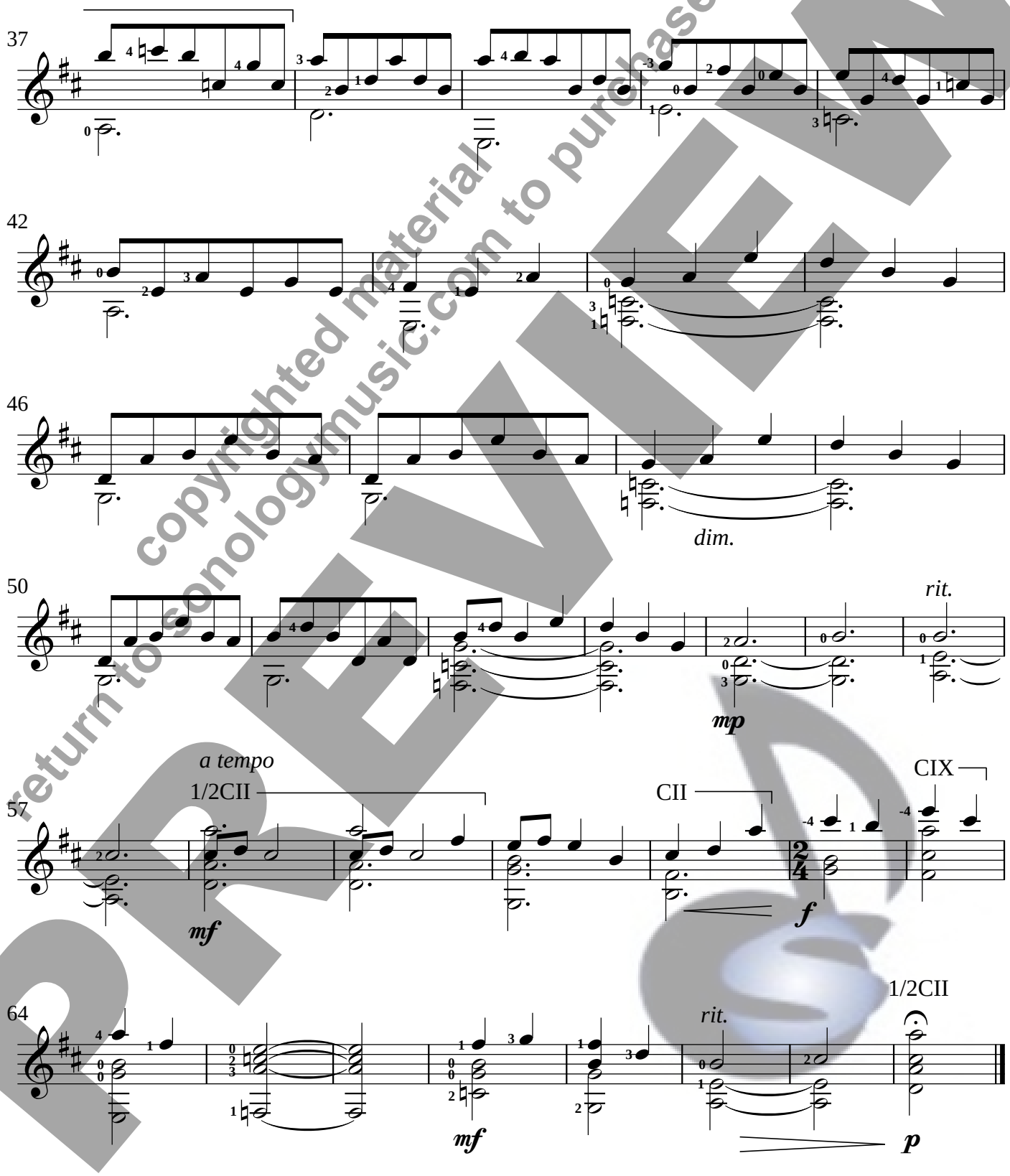
Guitar



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Violin I

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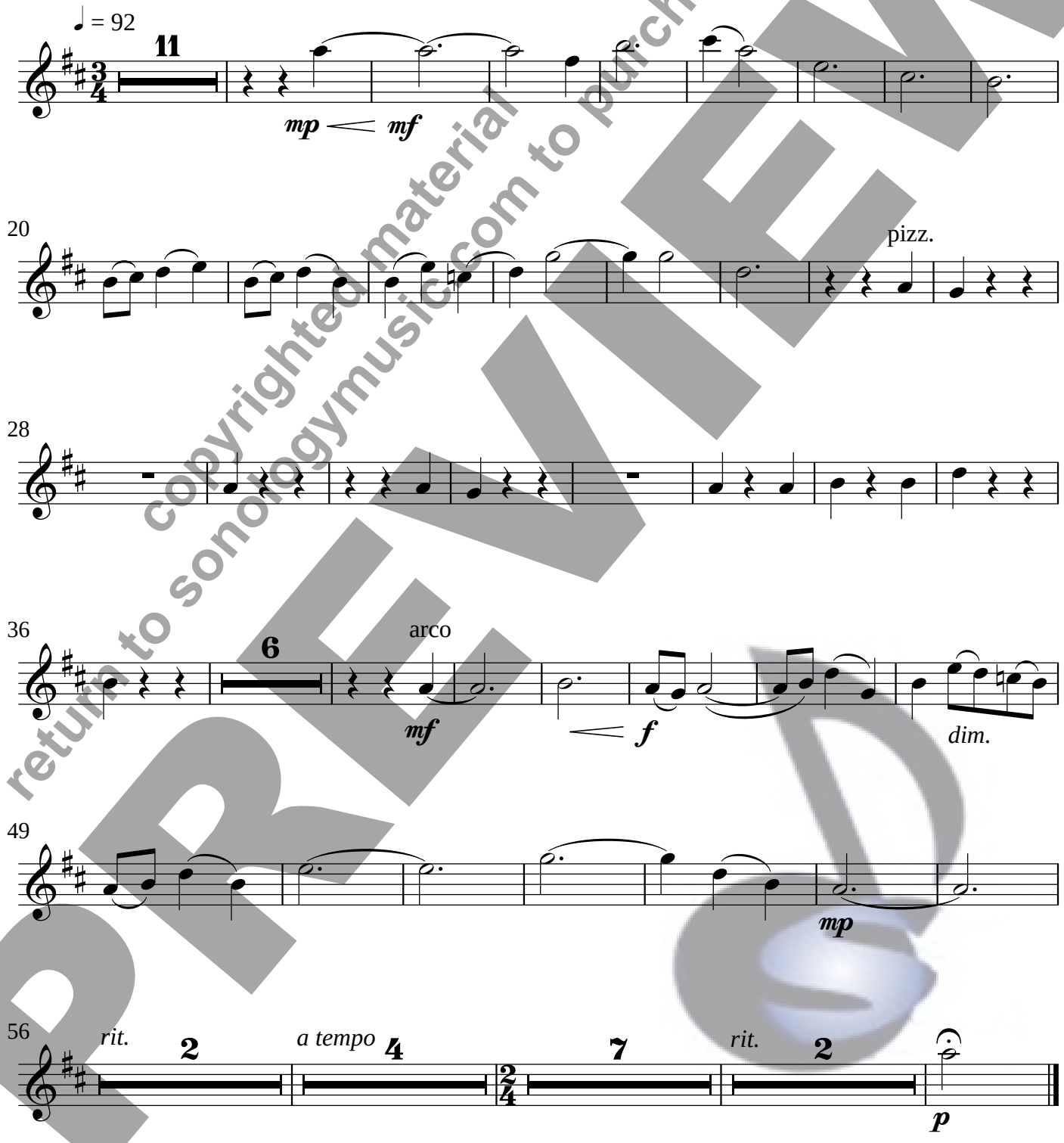

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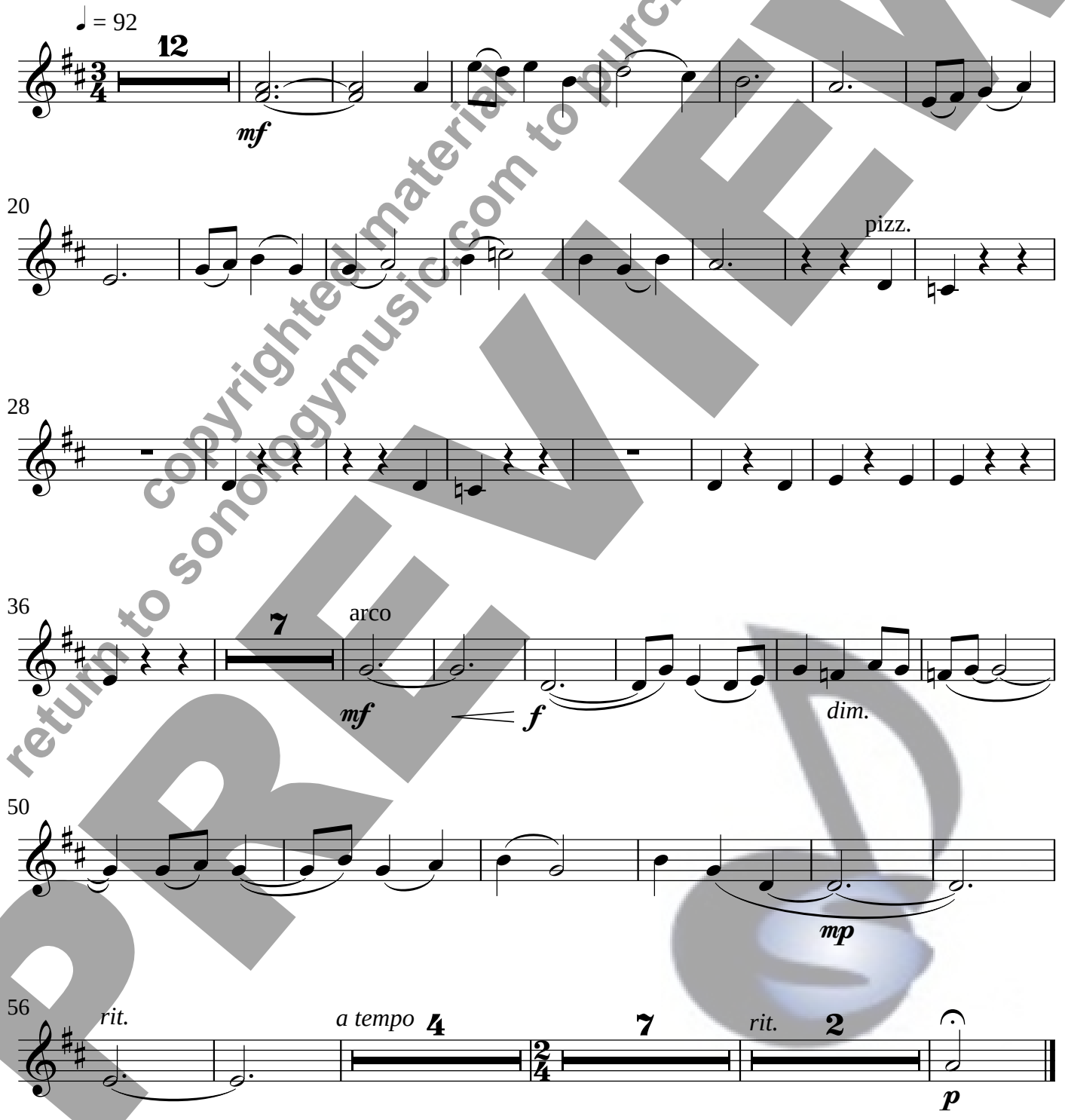
II. Interlude #1

Violin II

Kevin McChesney



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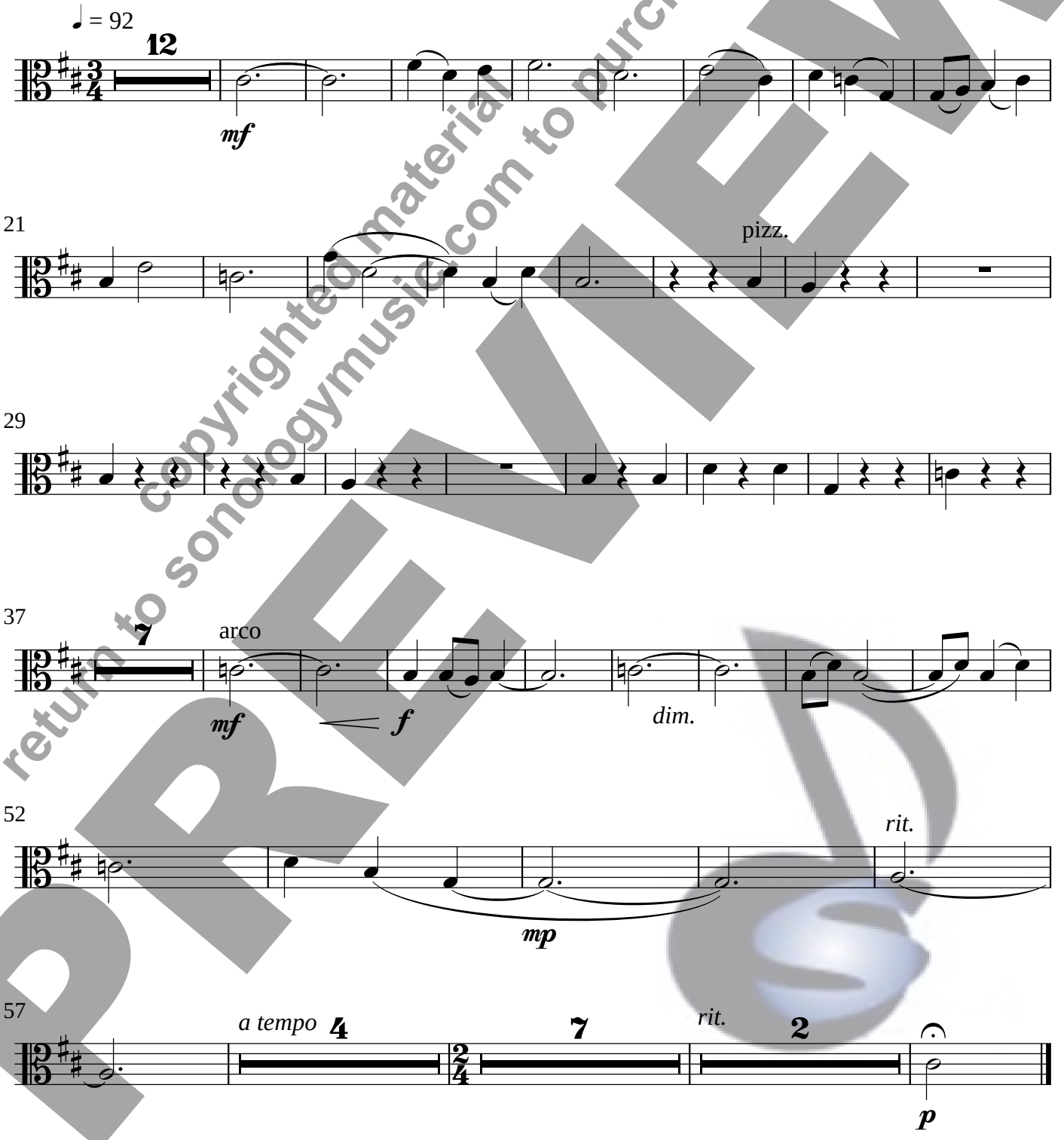
Viola

Kevin McChesney



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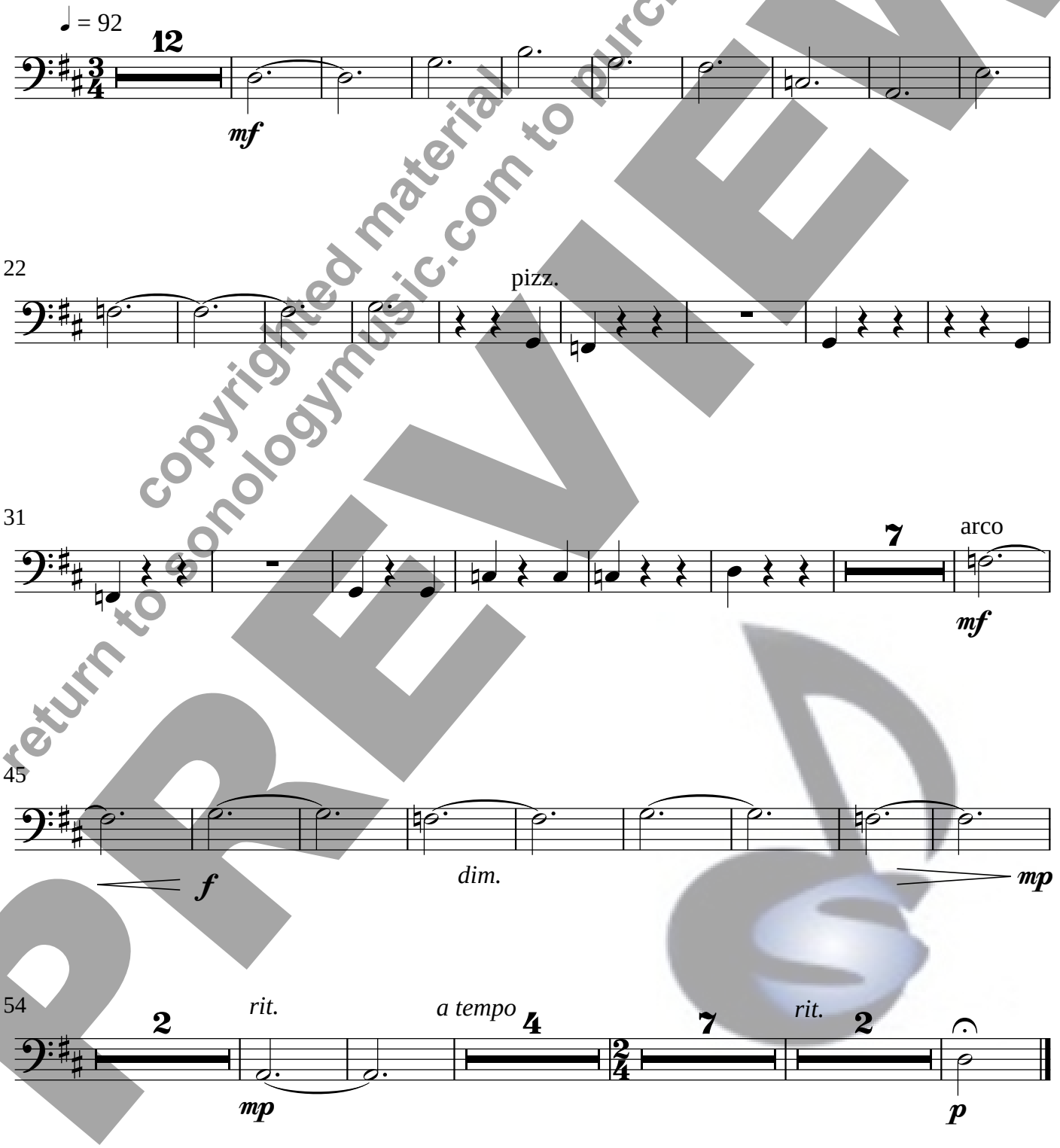
Violoncello

Kevin McChesney



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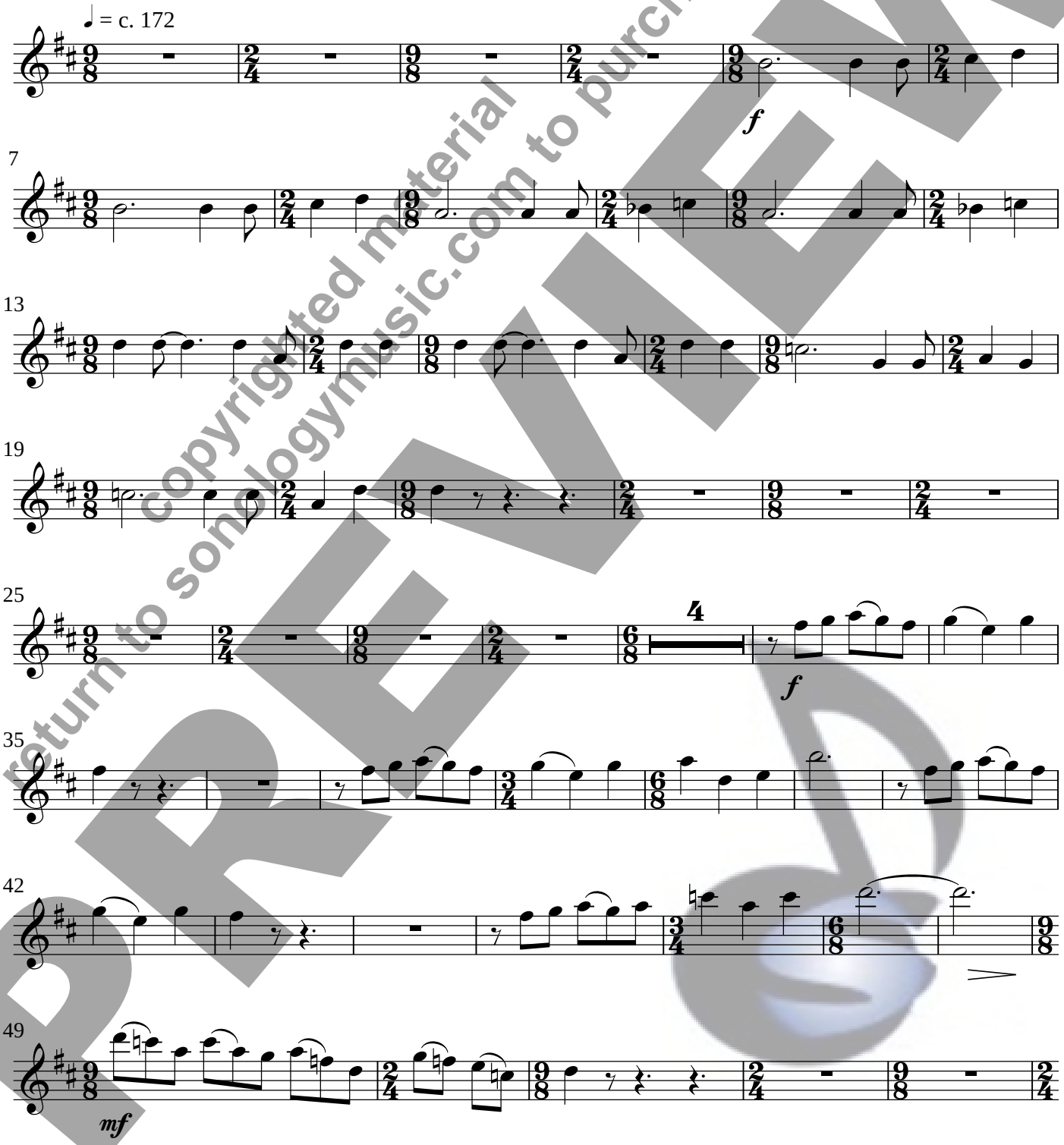
III. Toccata #2

Flute

Kevin McChesney



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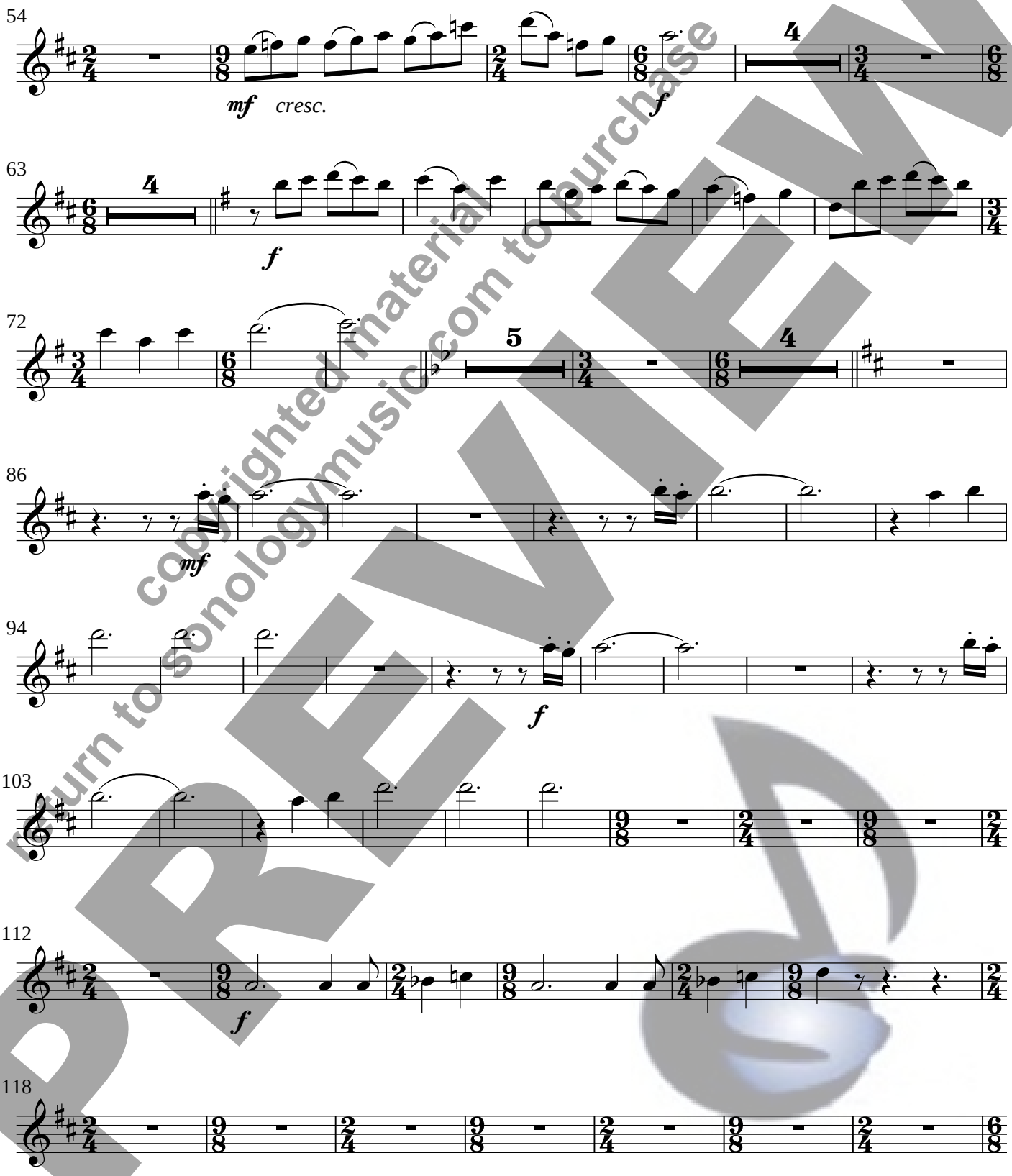

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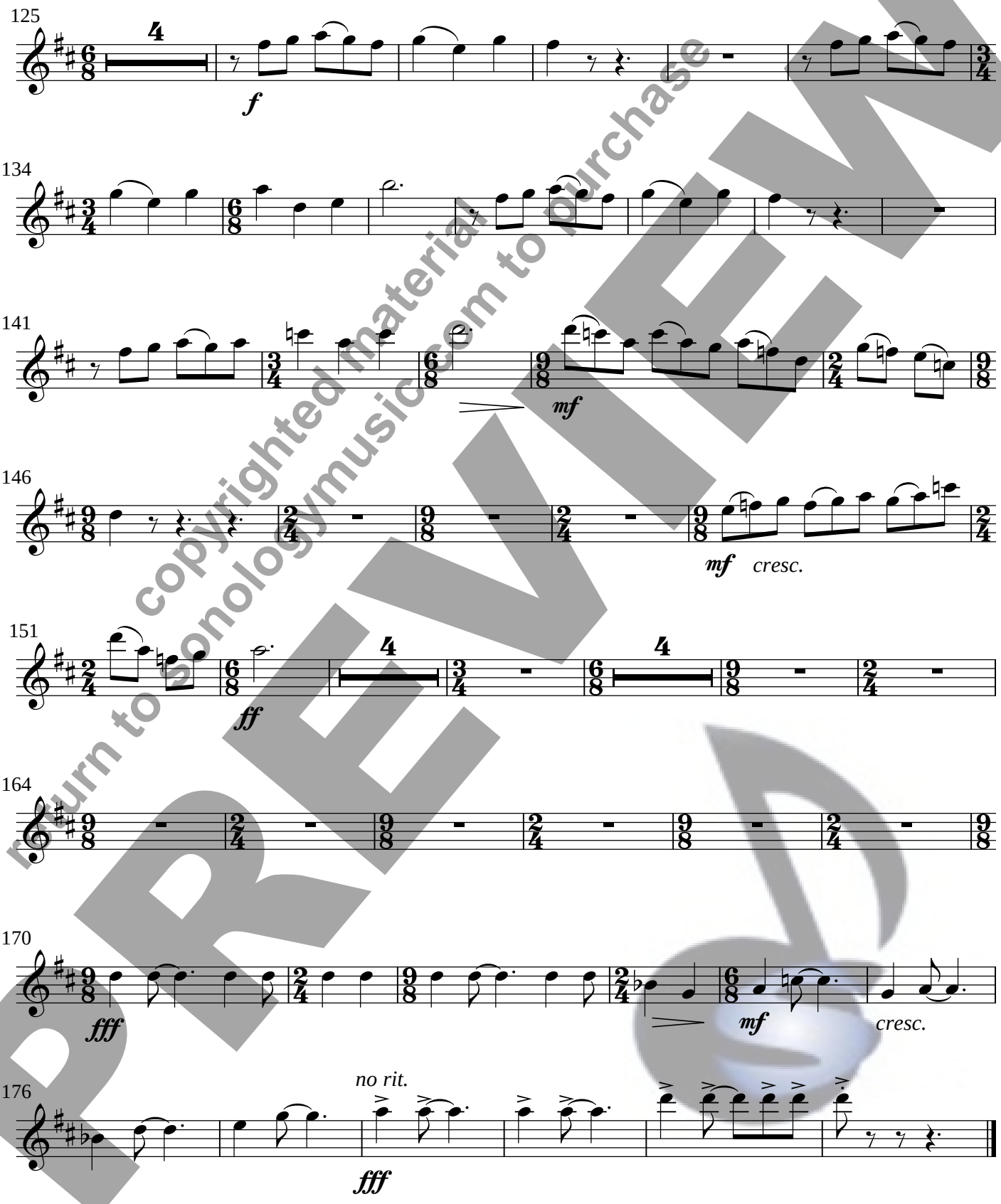
Flute



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III. Toccata #2

Oboe

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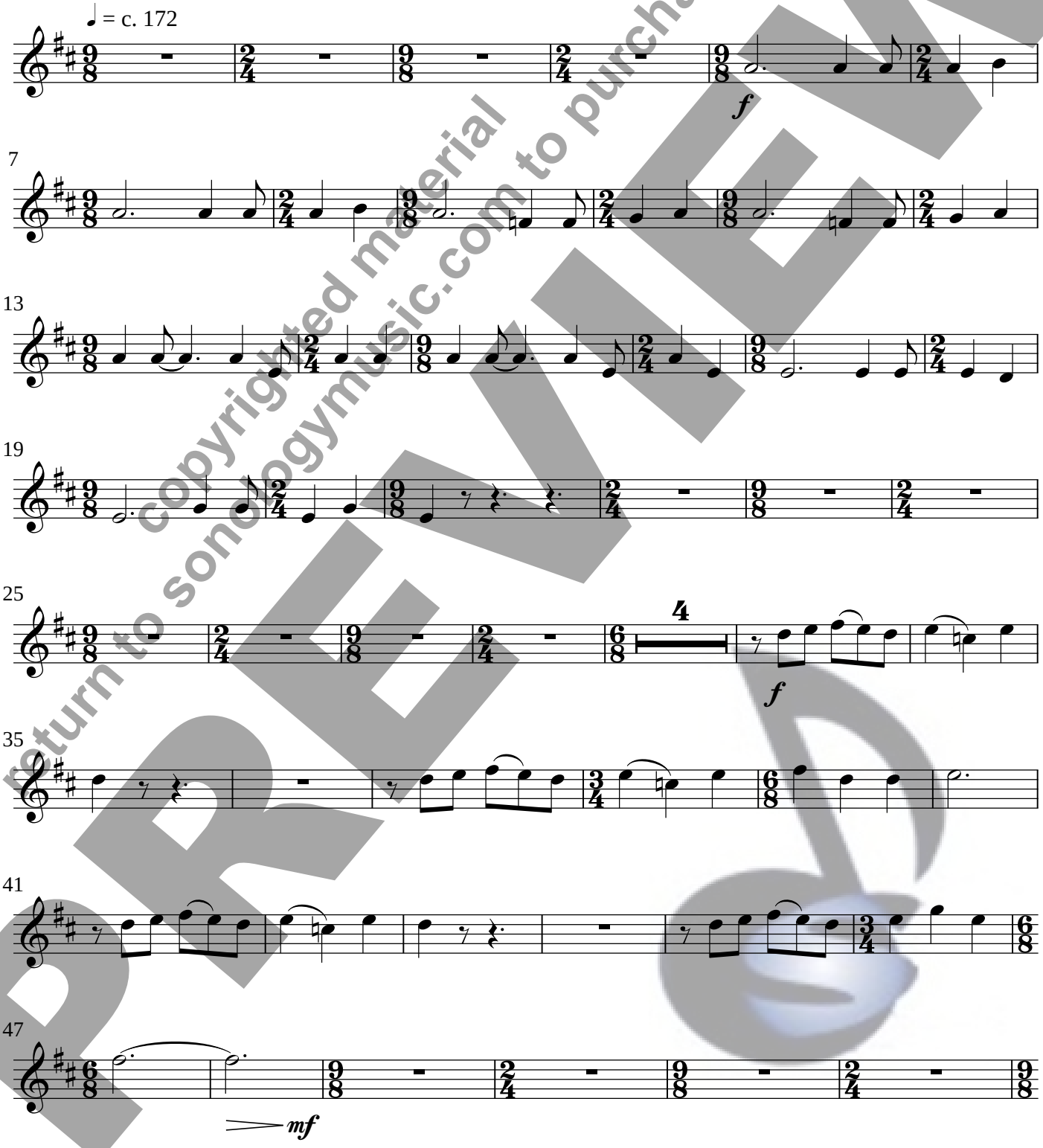

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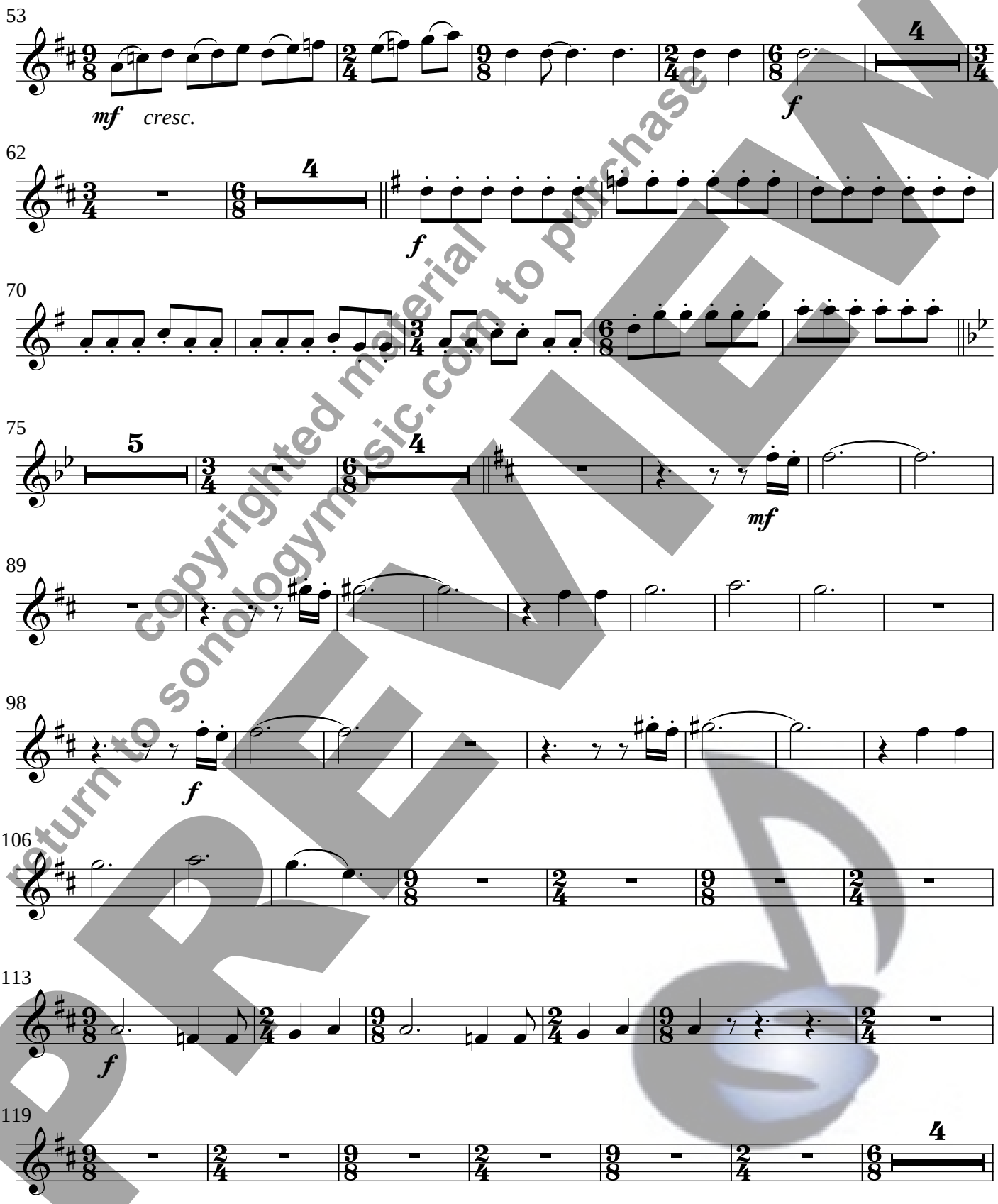
Oboe



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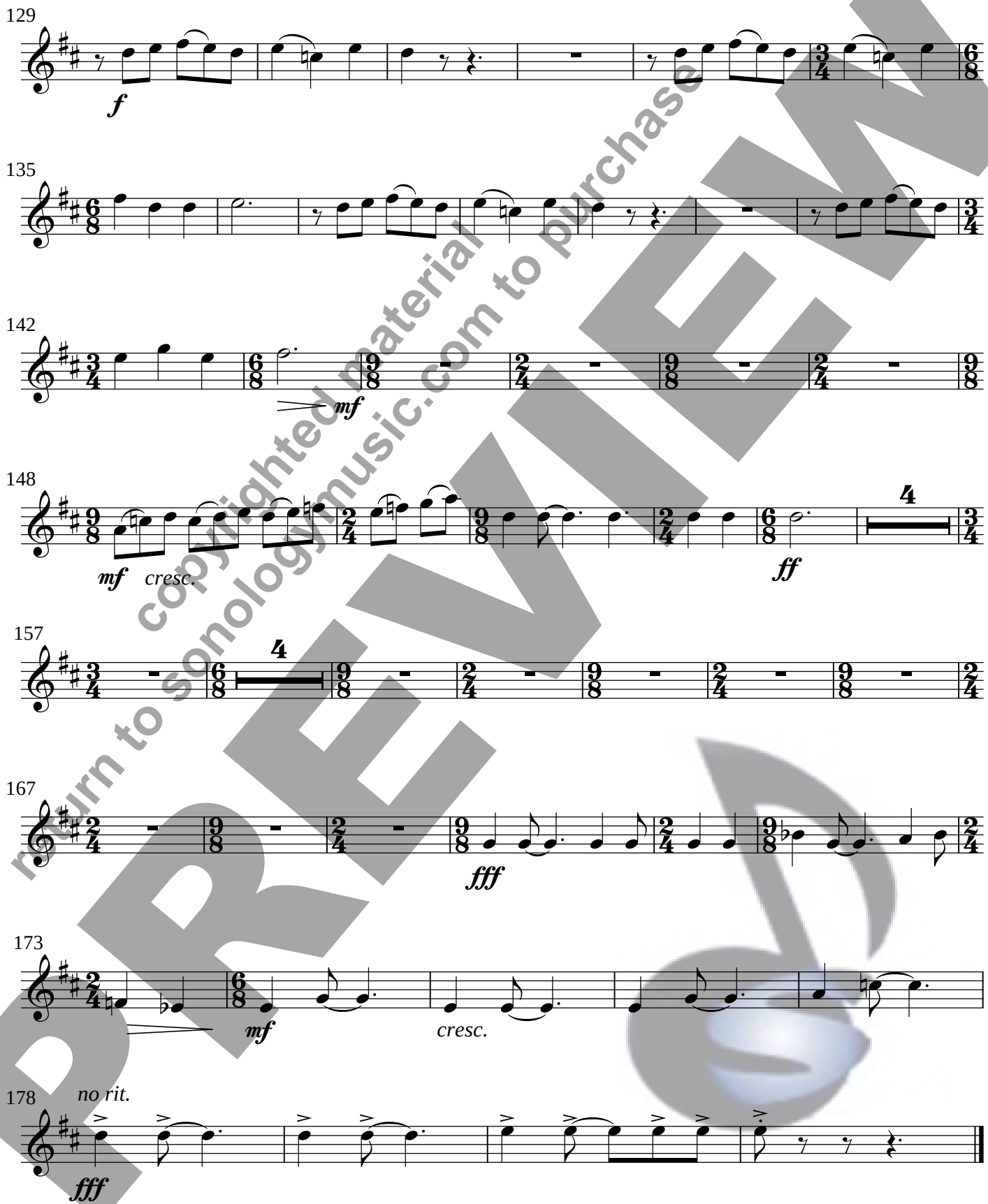
Oboe



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III. Toccata #2

Clarinet in B♭

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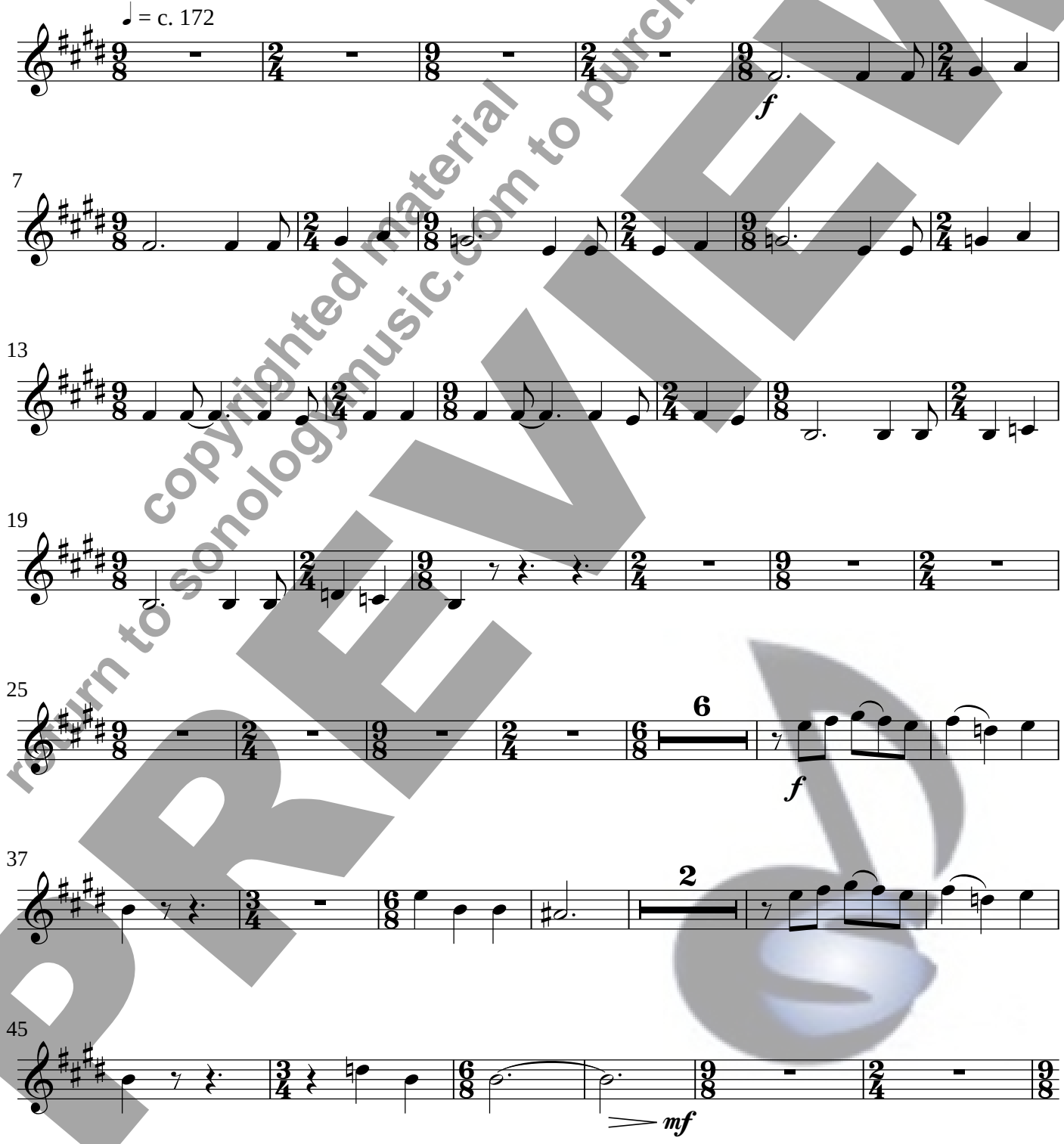

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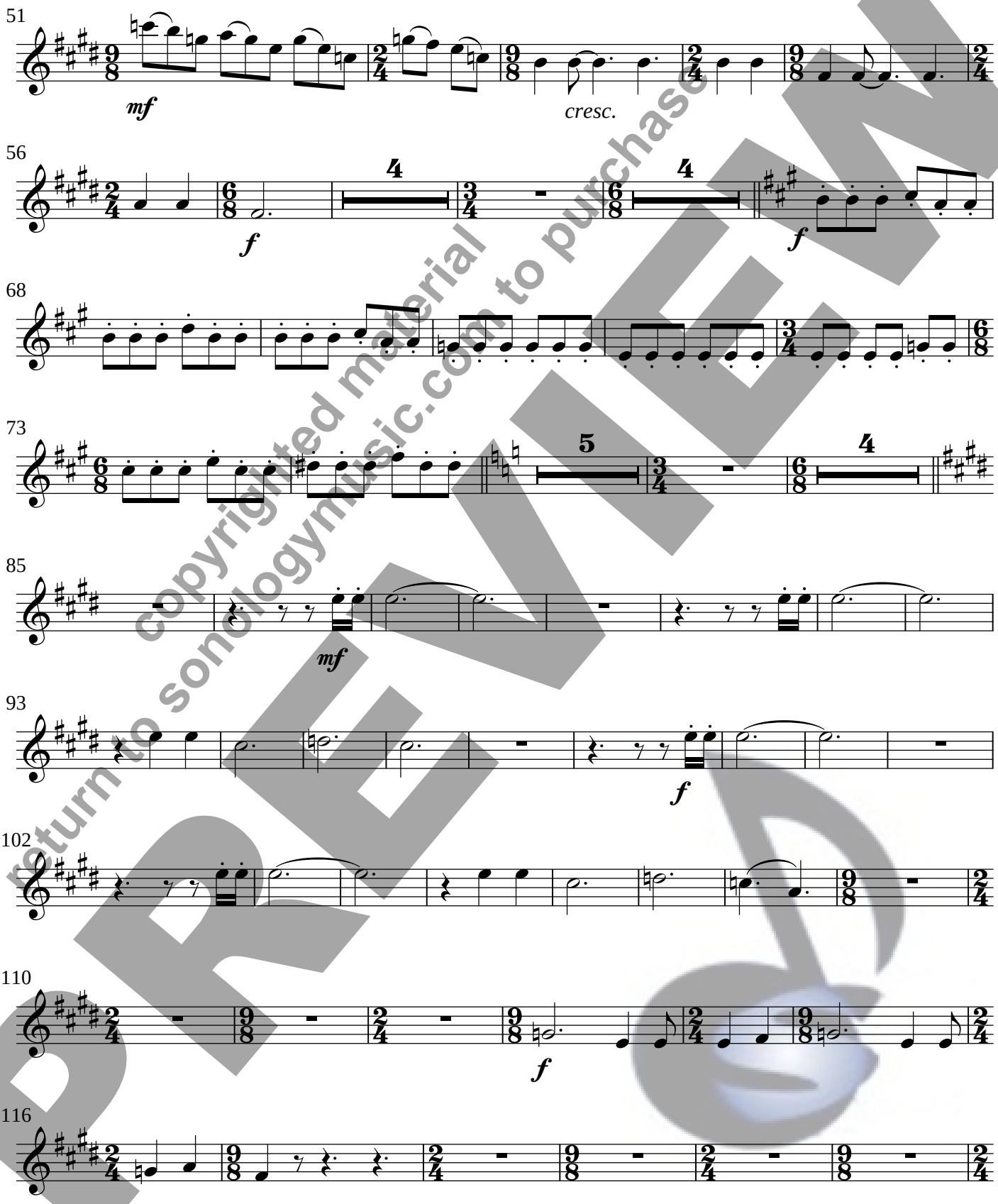
Clarinet in B♭



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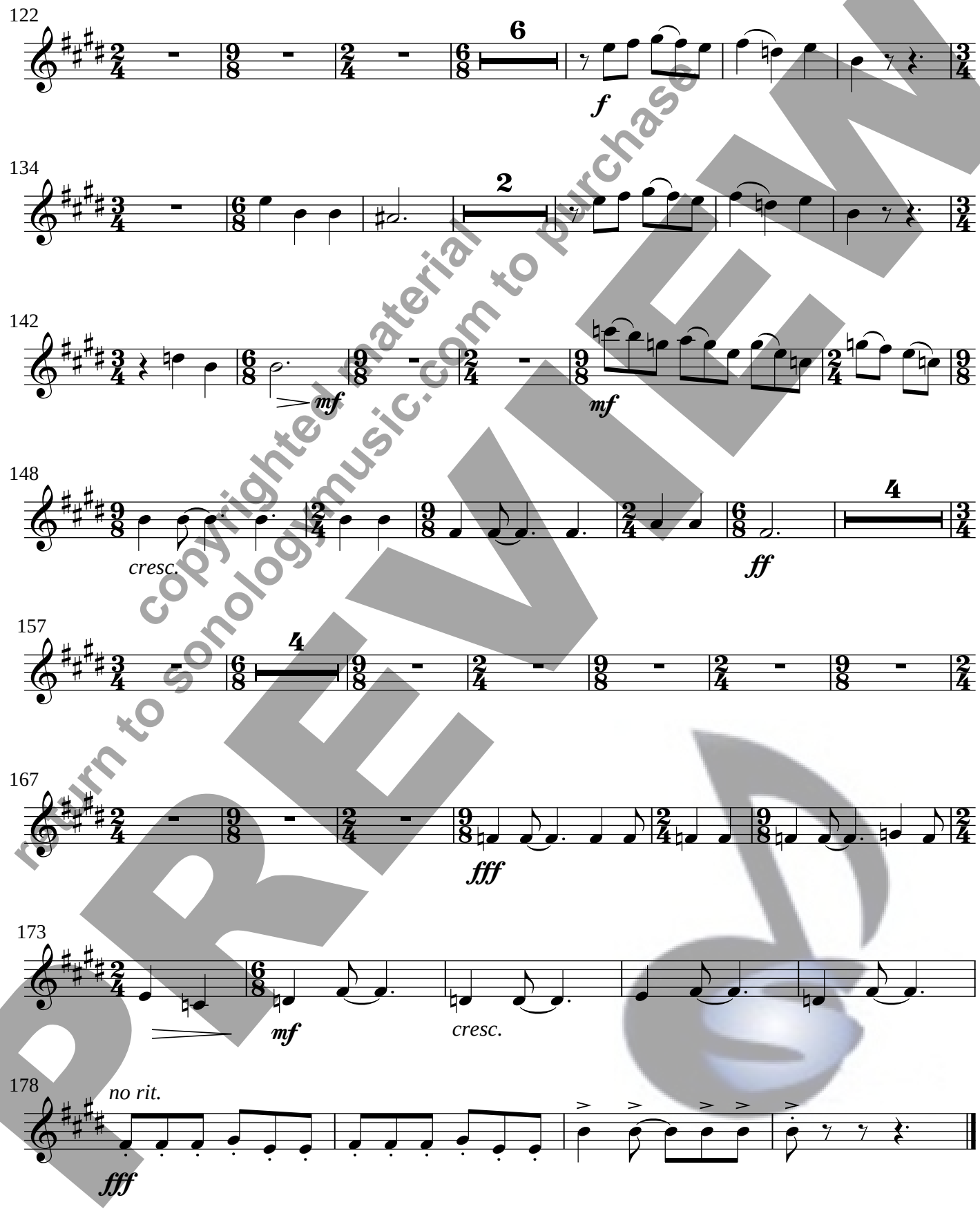

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Bassoon

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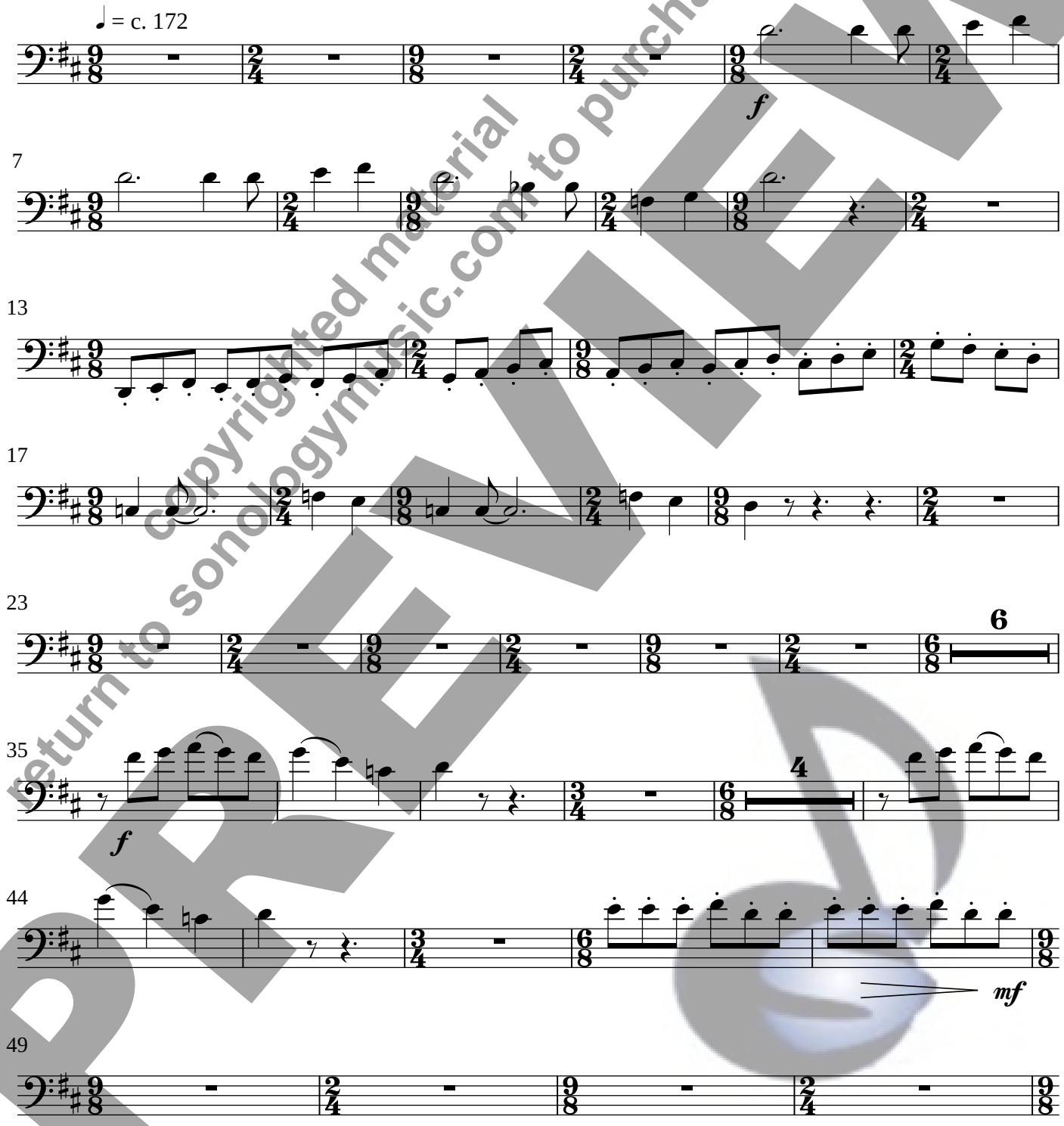

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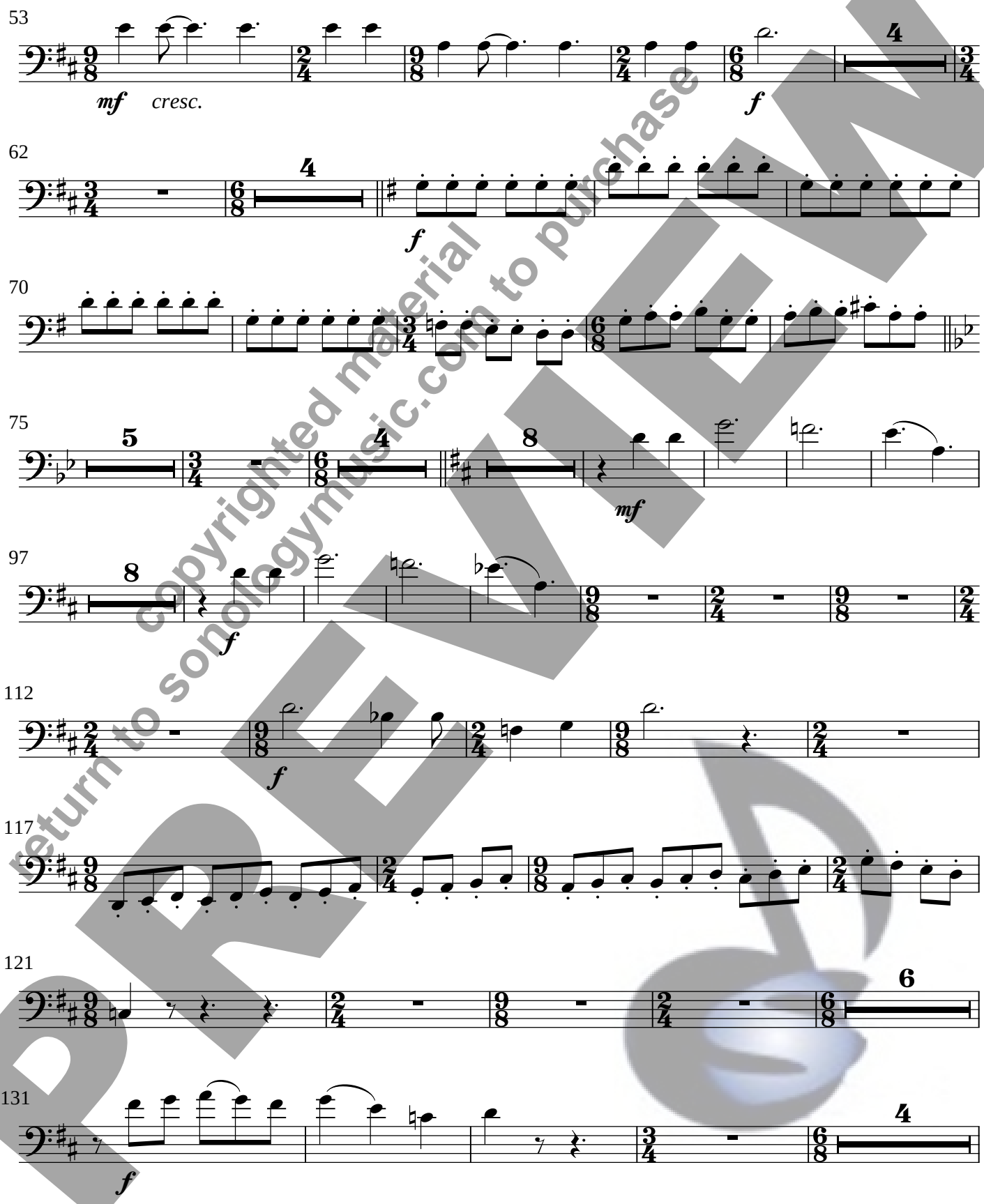
Bassoon



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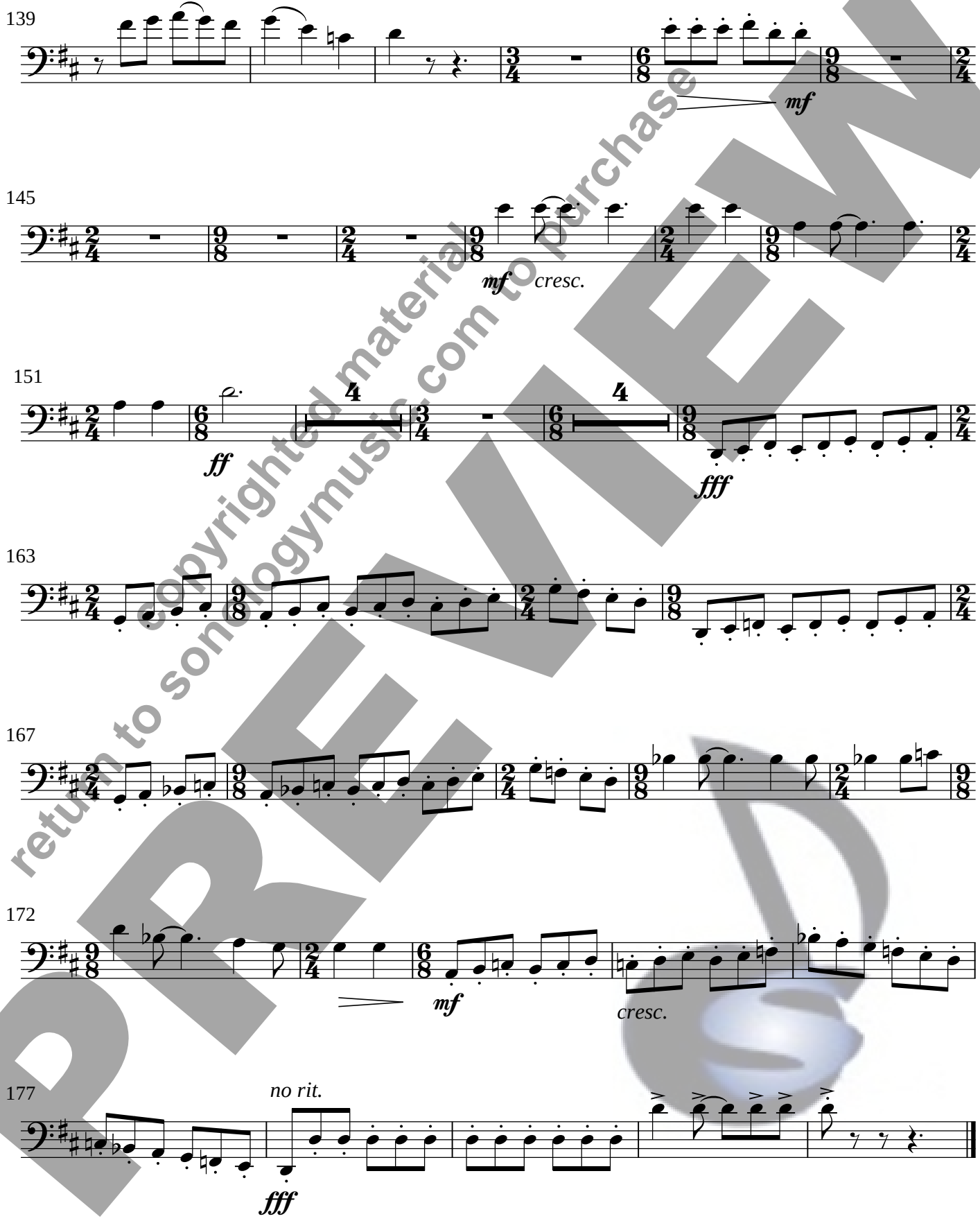

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III. Toccata #2

Handbells

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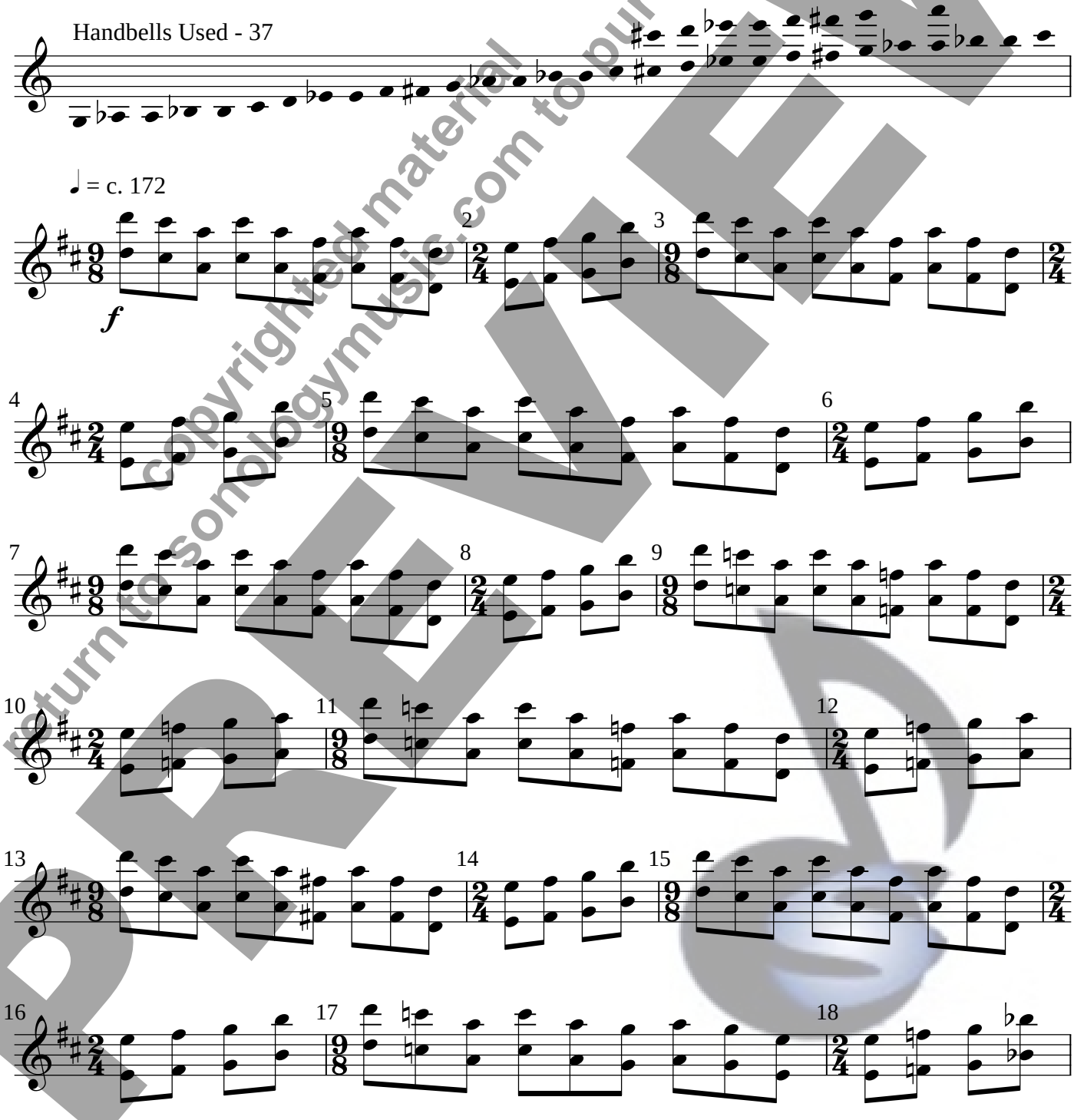

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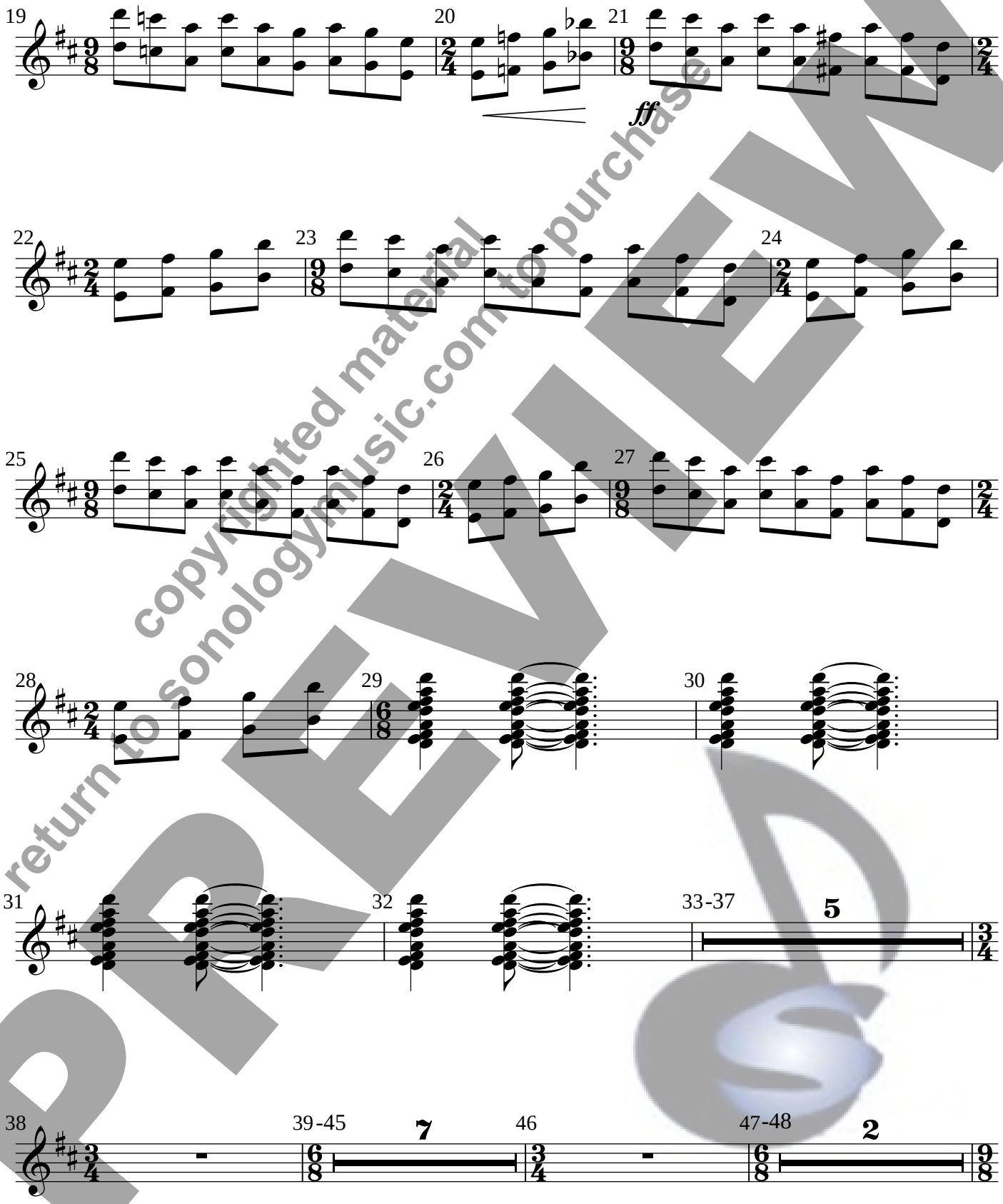

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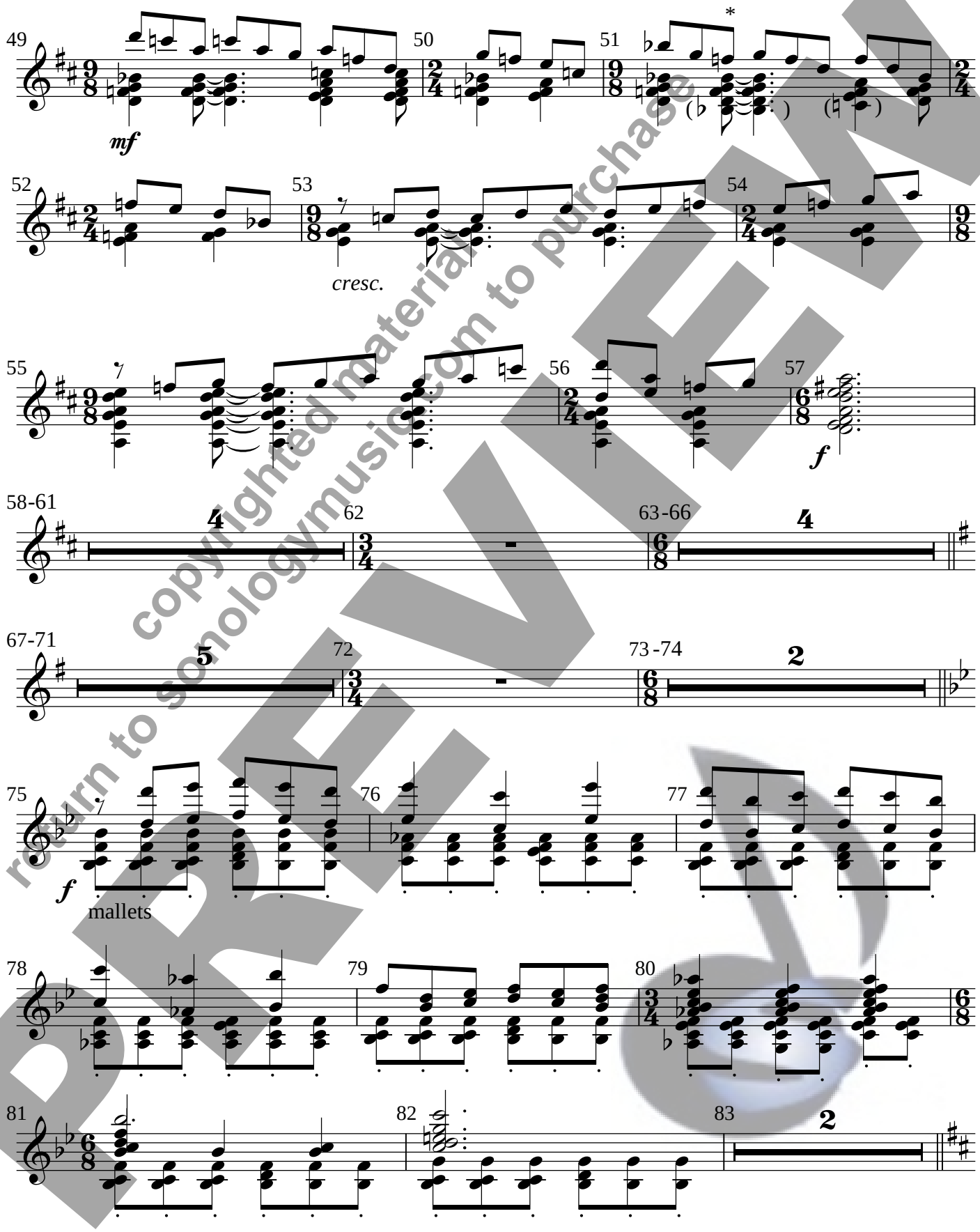

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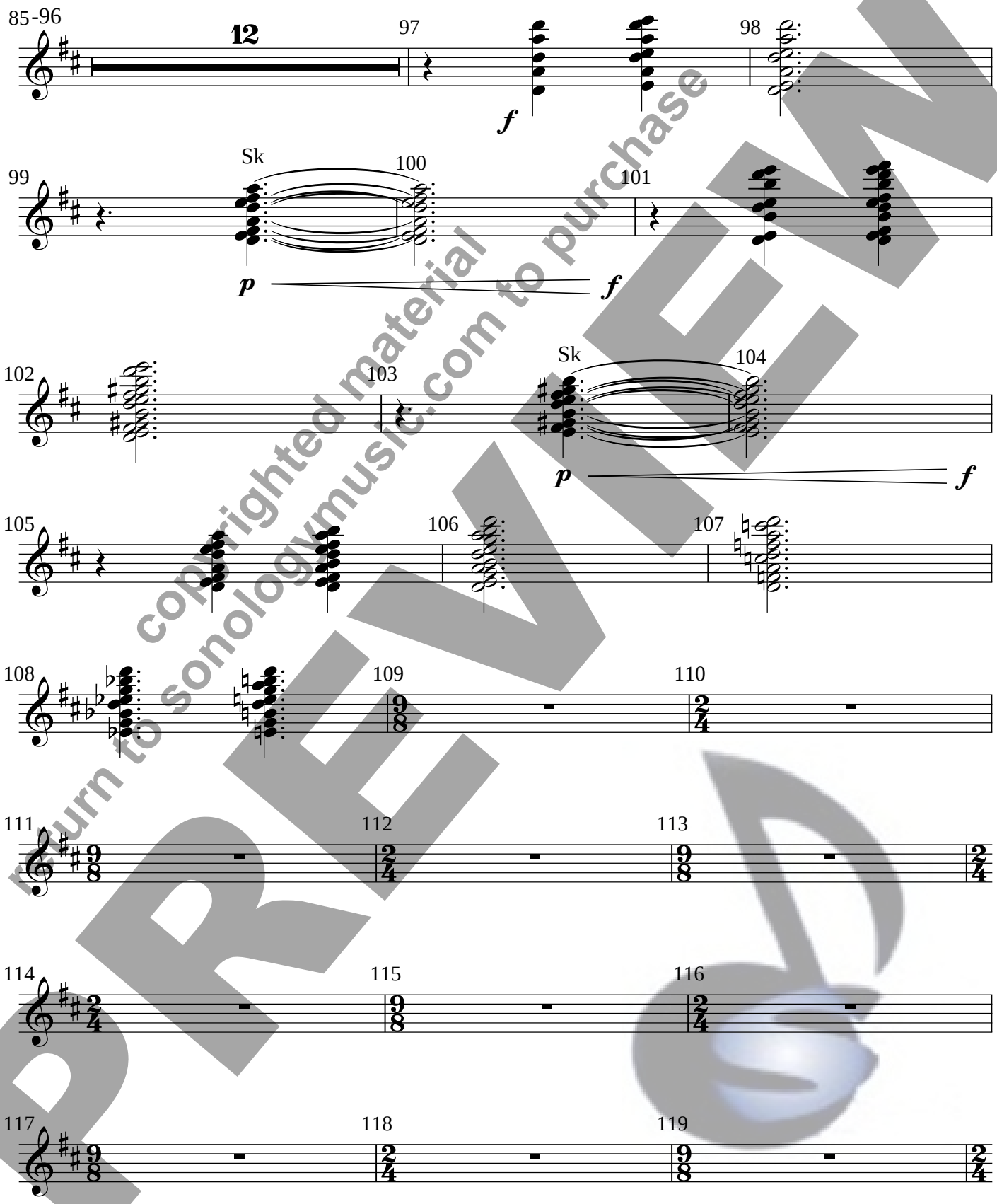
*6 ringers use duplicate Bflat4 and C5 or omit notes in ( ). (See performance notes.)



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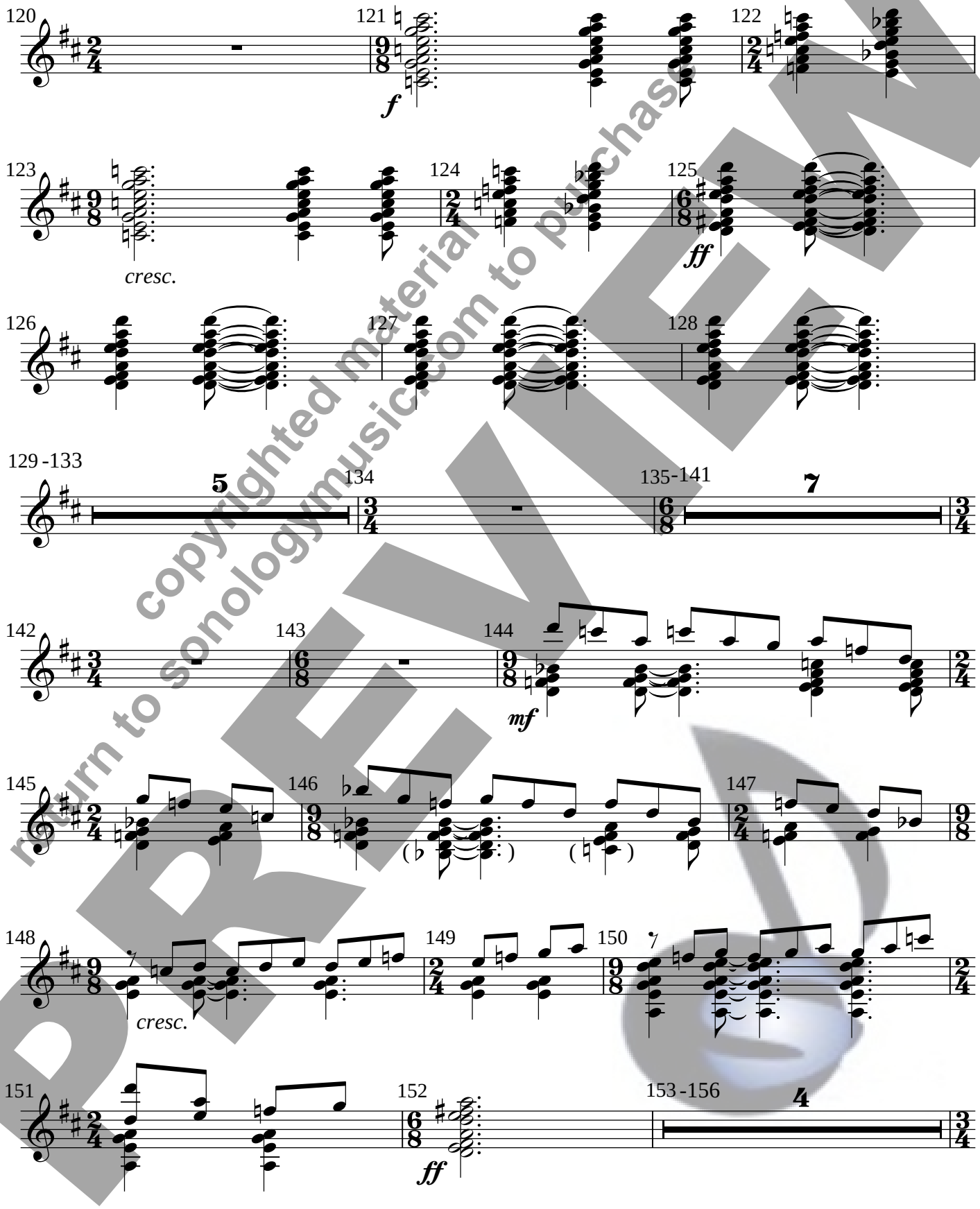

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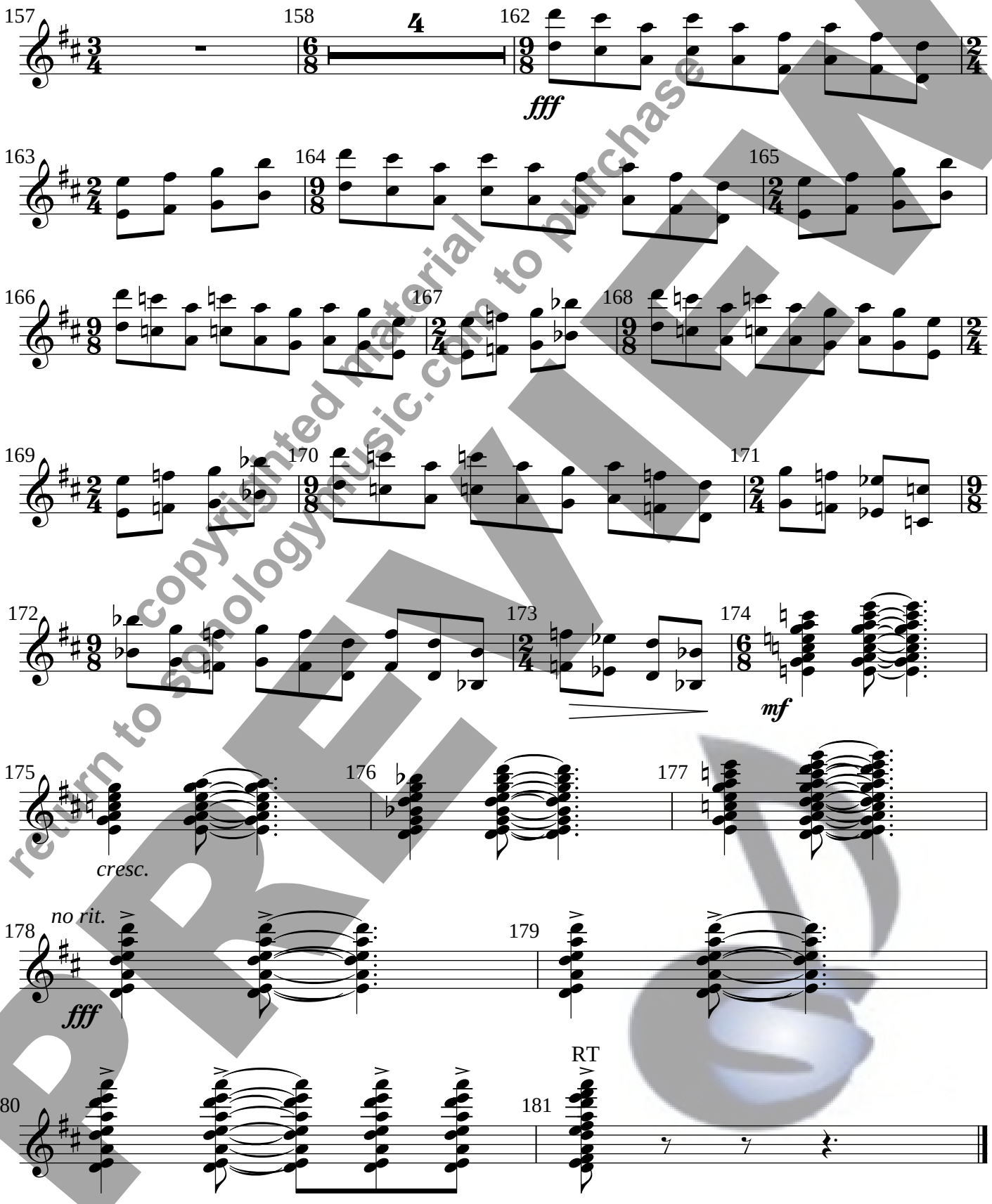

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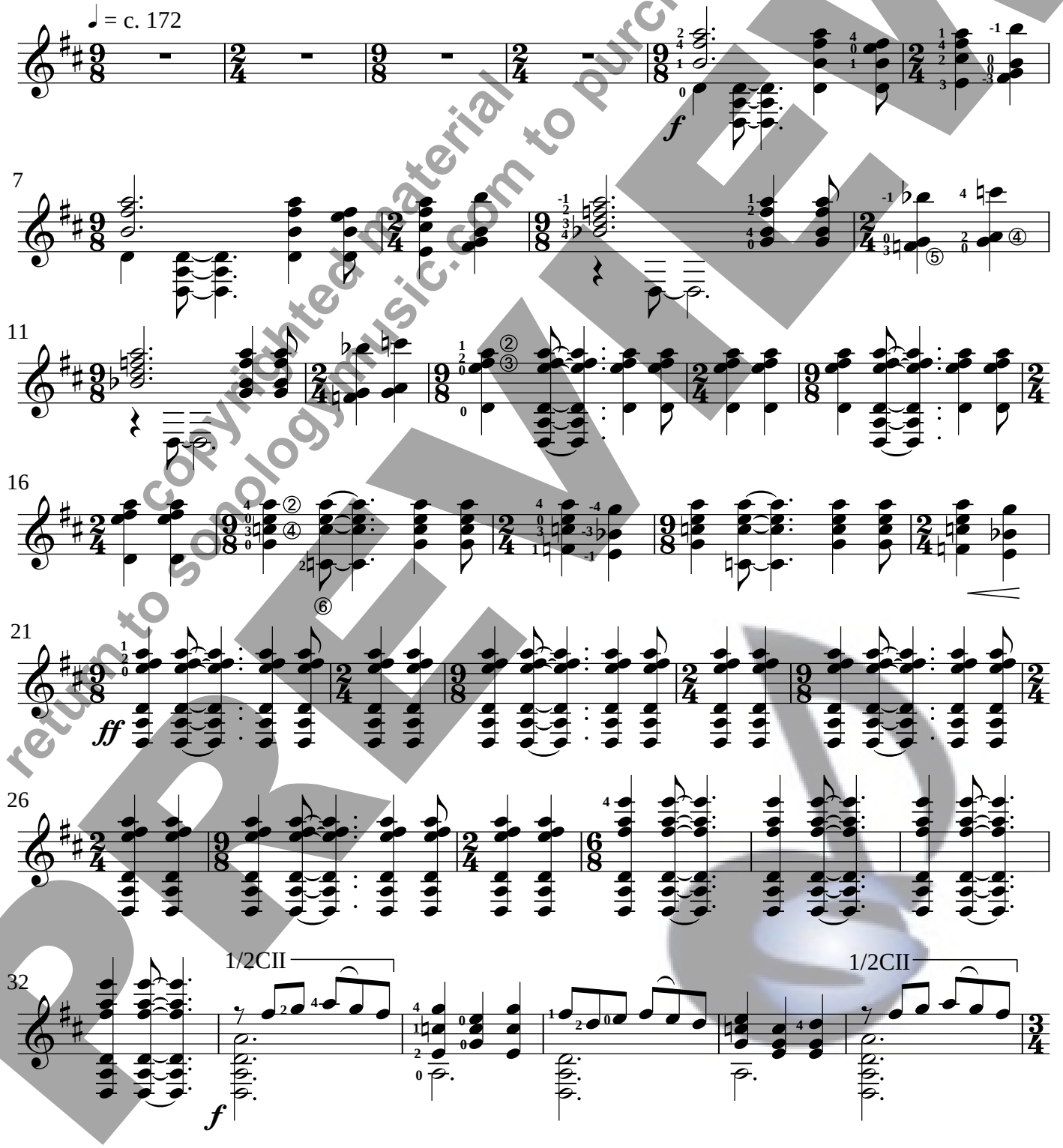
III. Toccata #2

Guitar

Kevin McChesney



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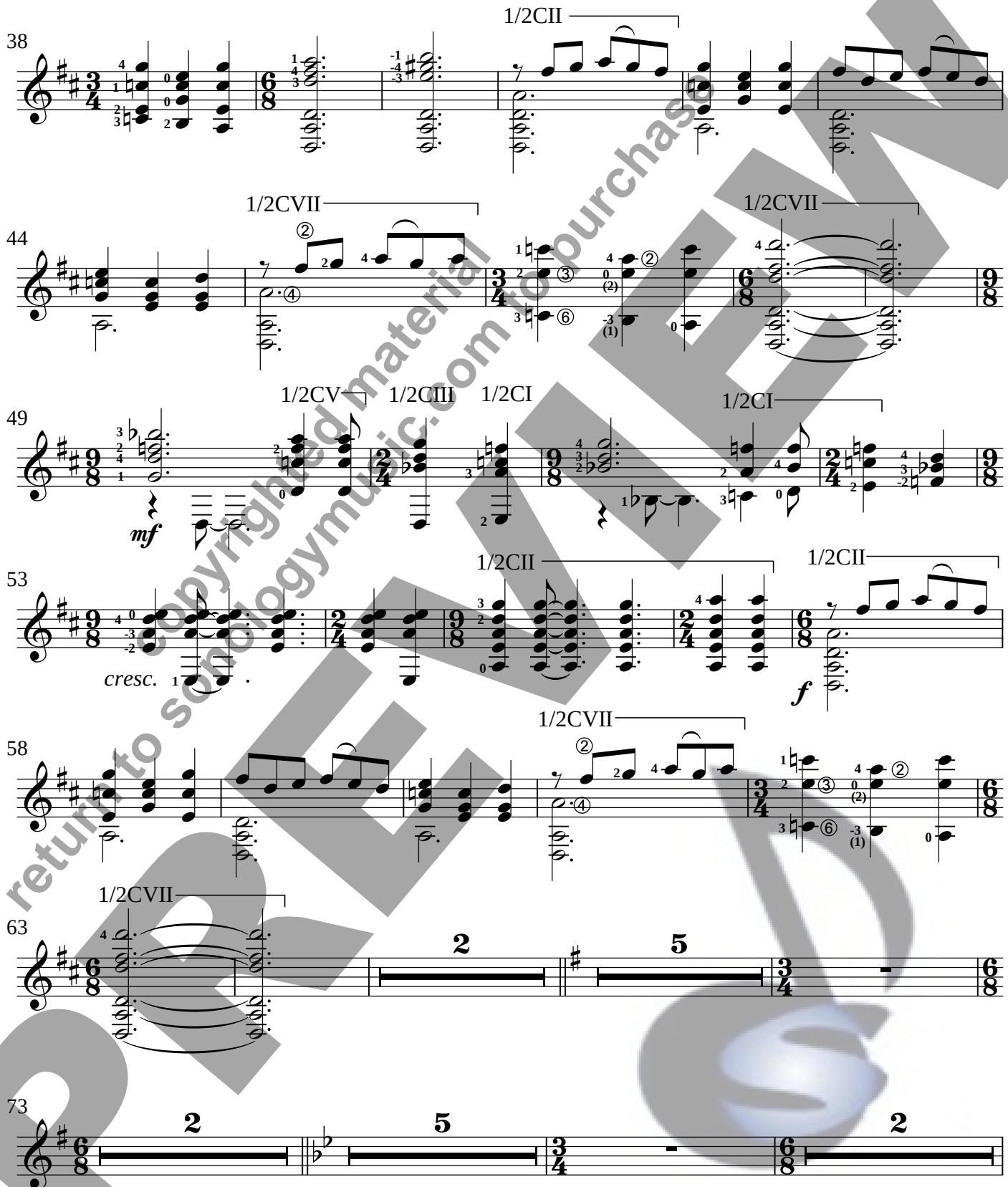

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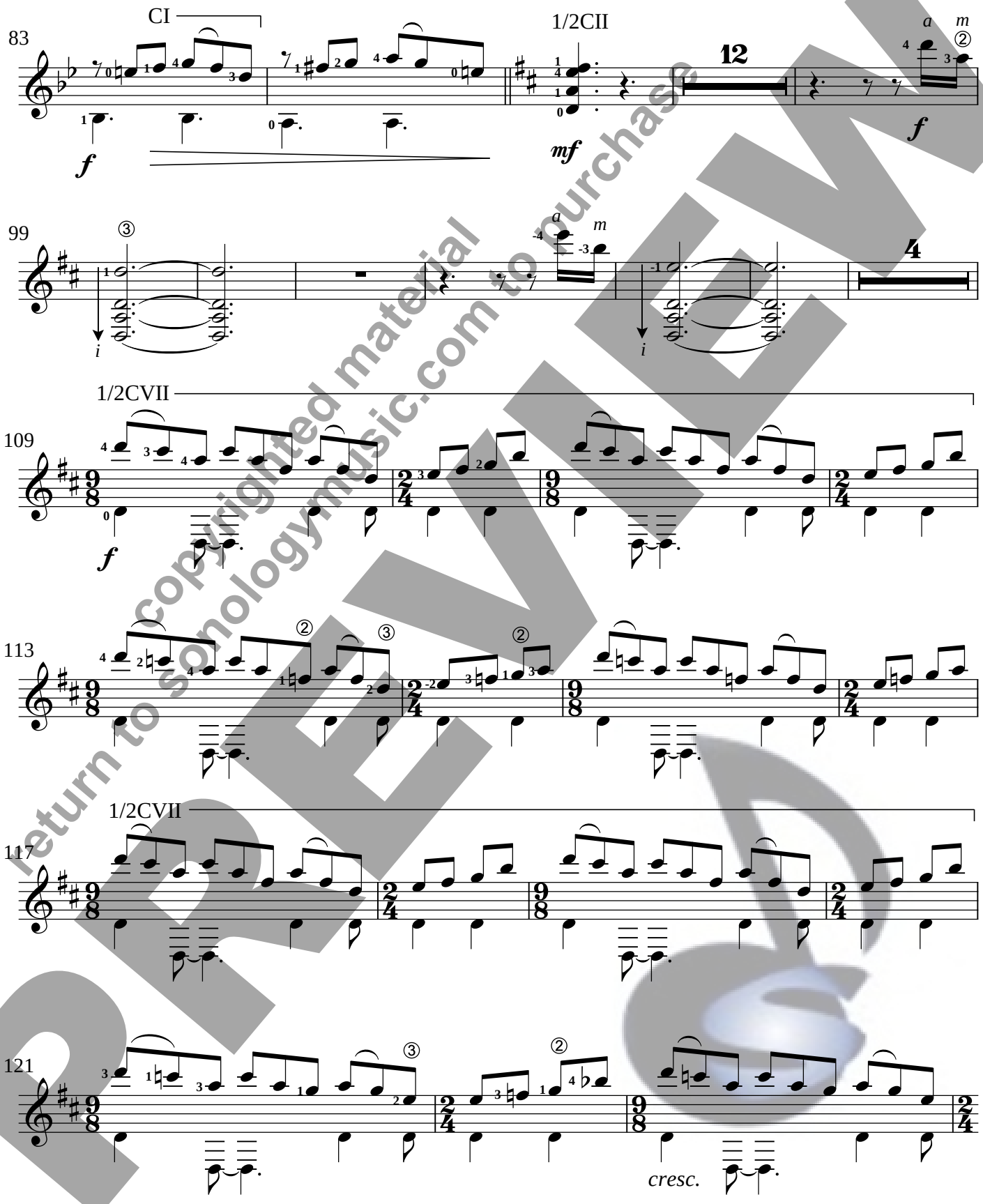

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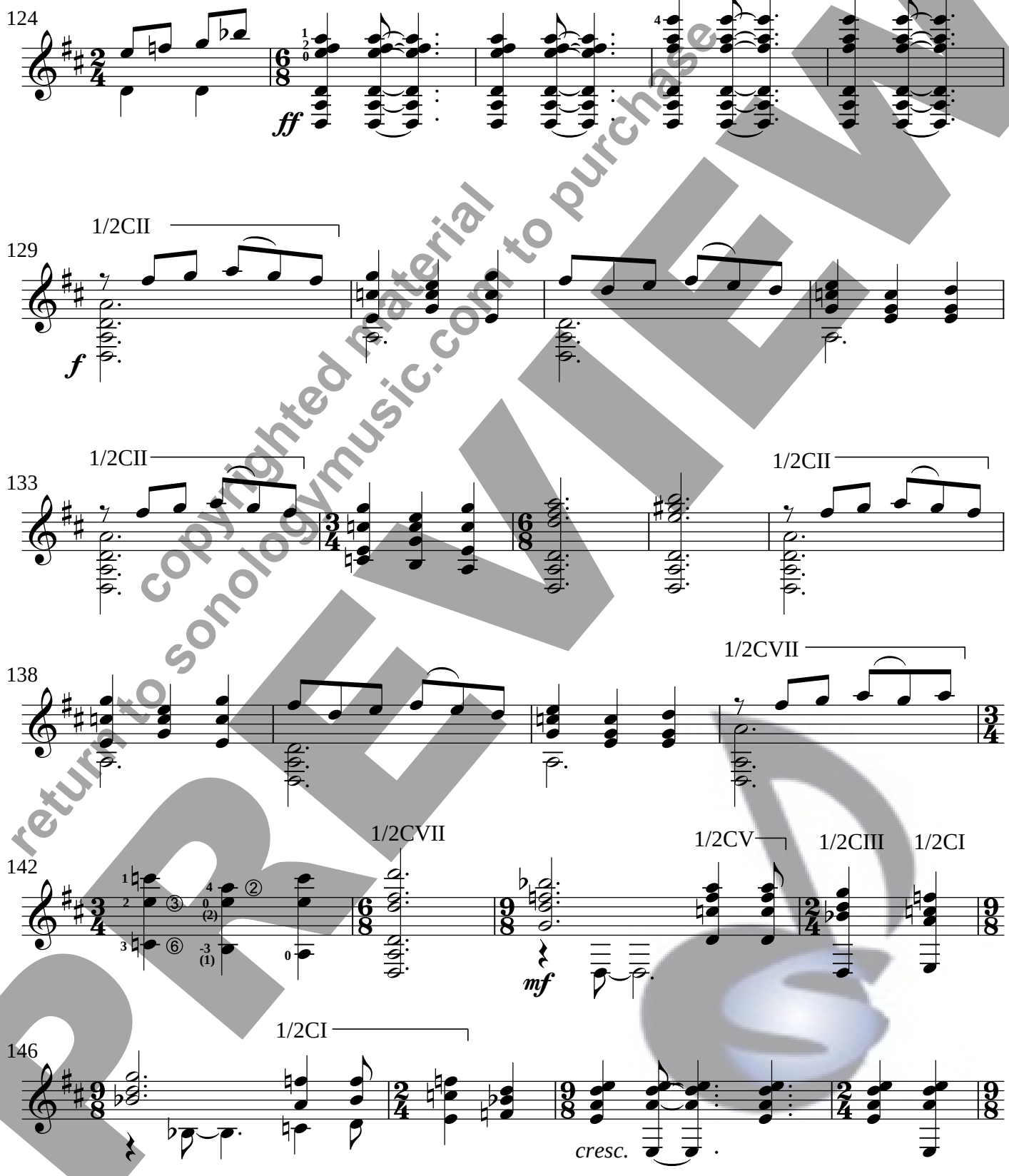

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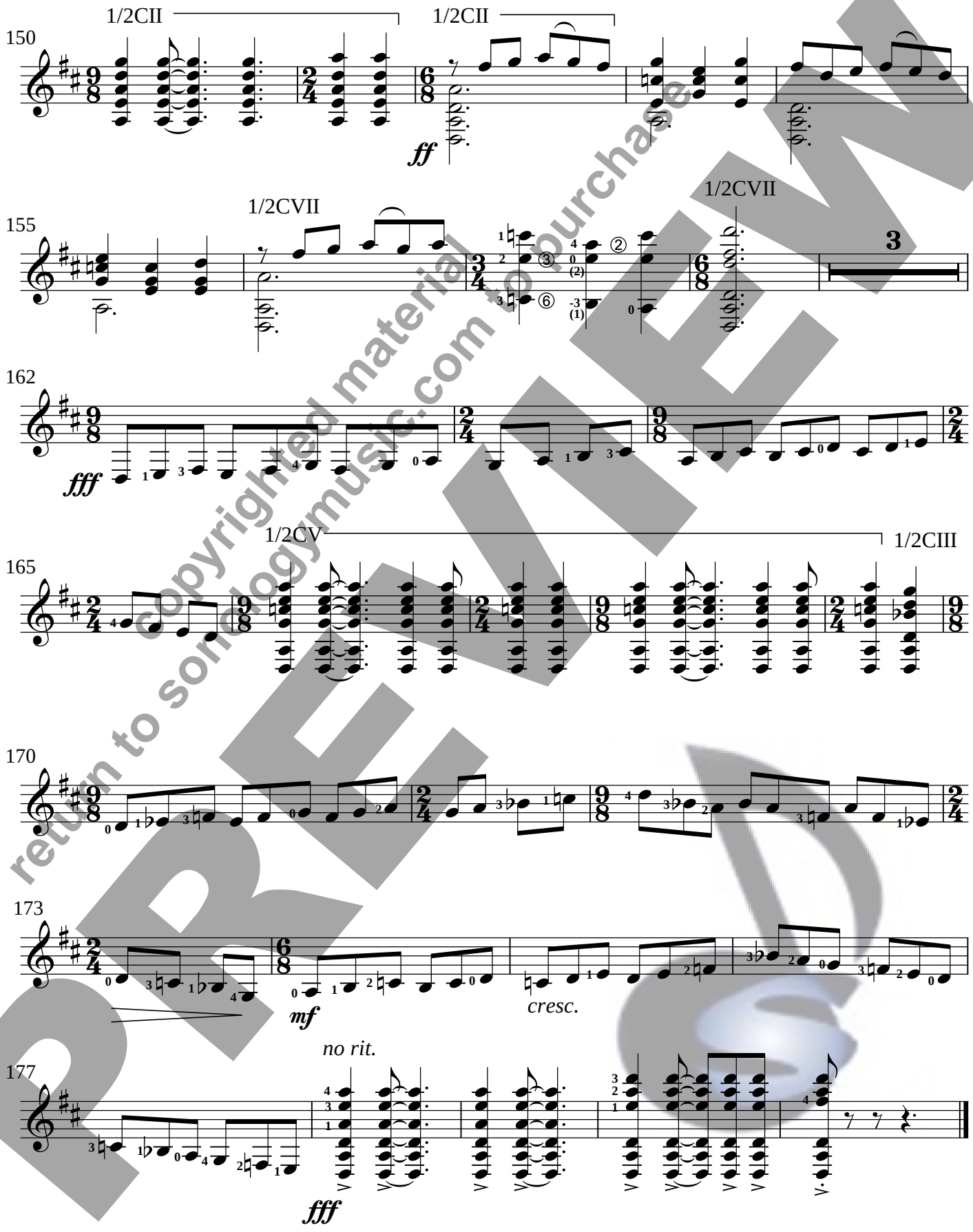

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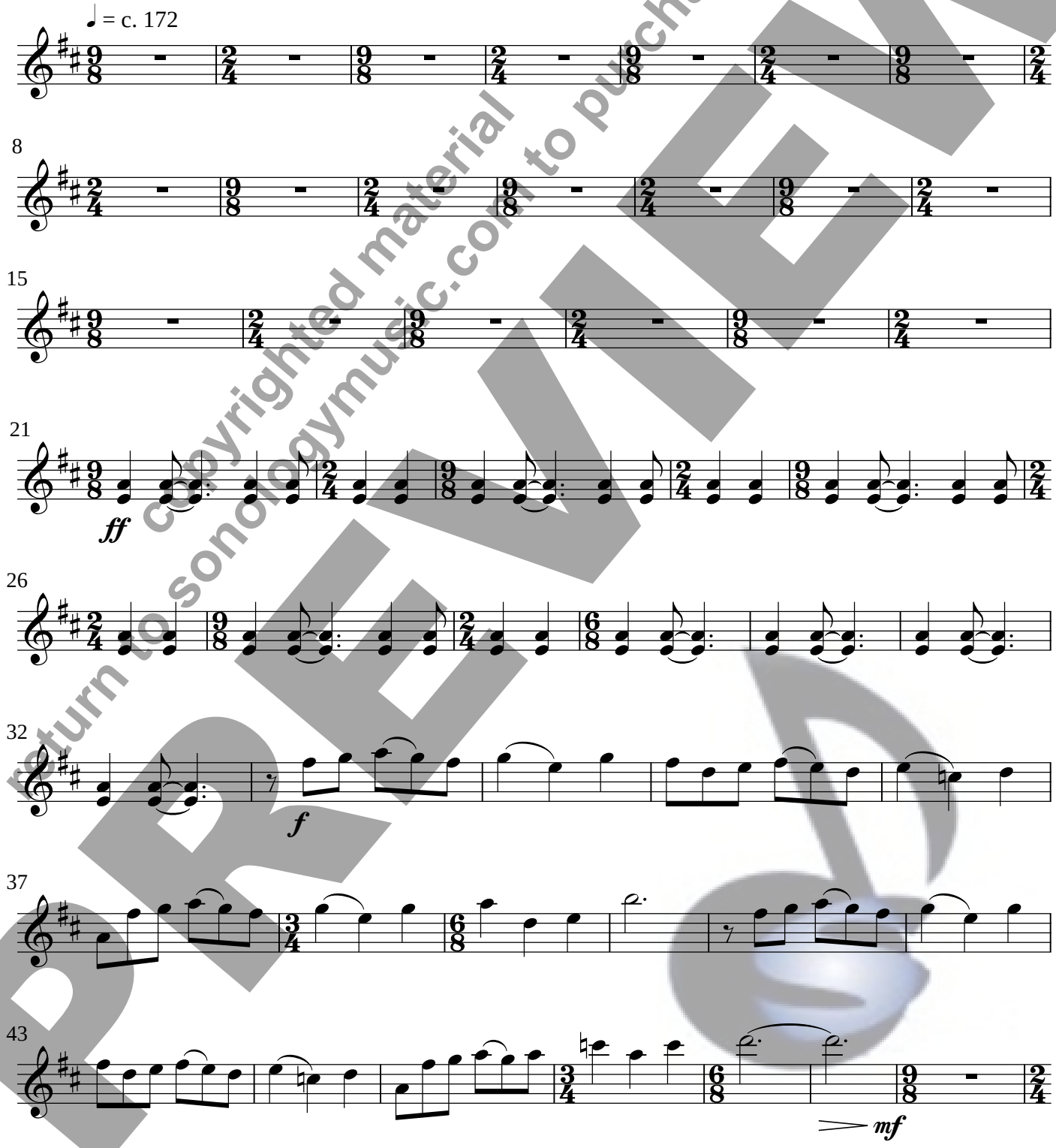
III. Toccata #2

Violin I

Kevin McChesney



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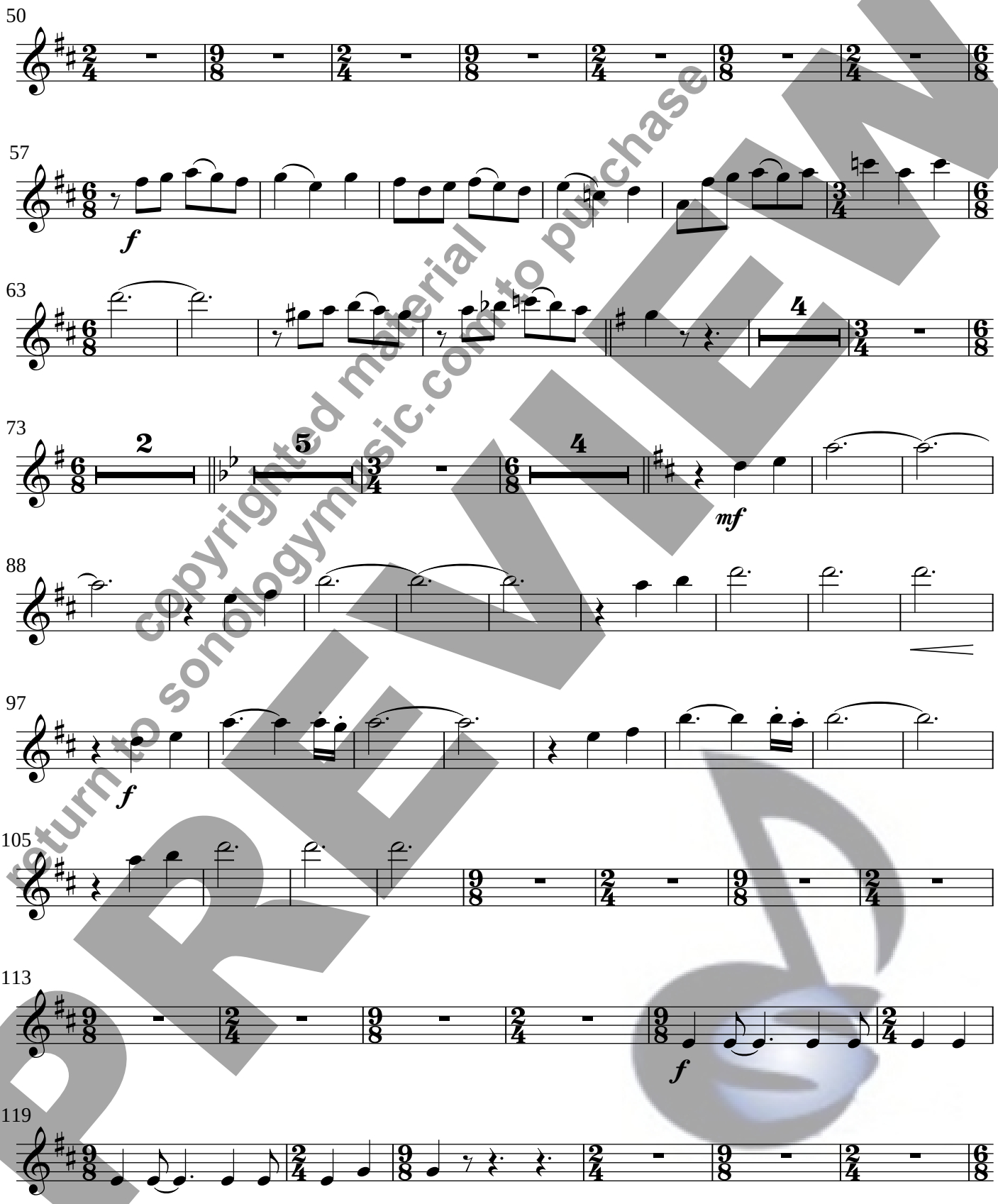
Violin I



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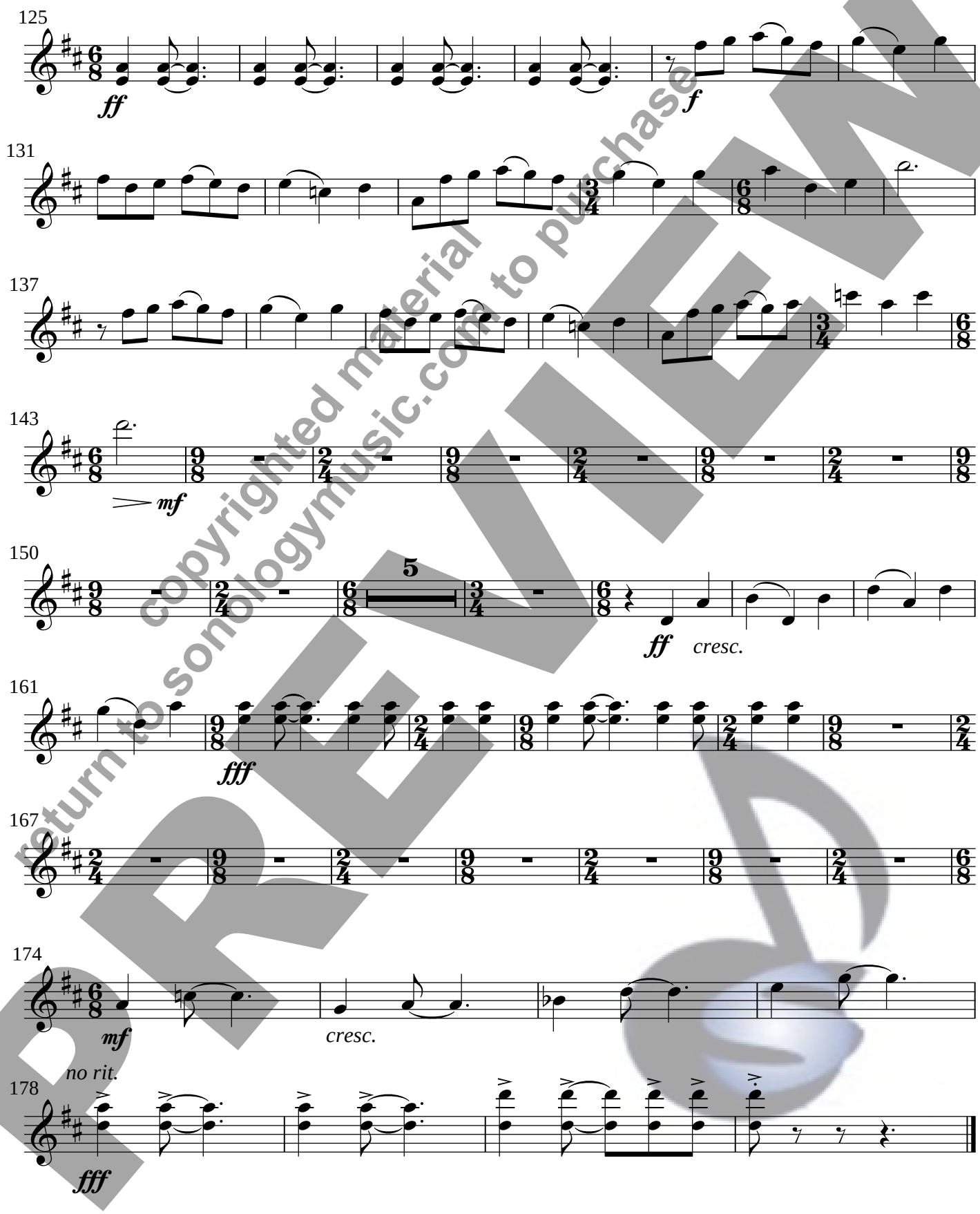

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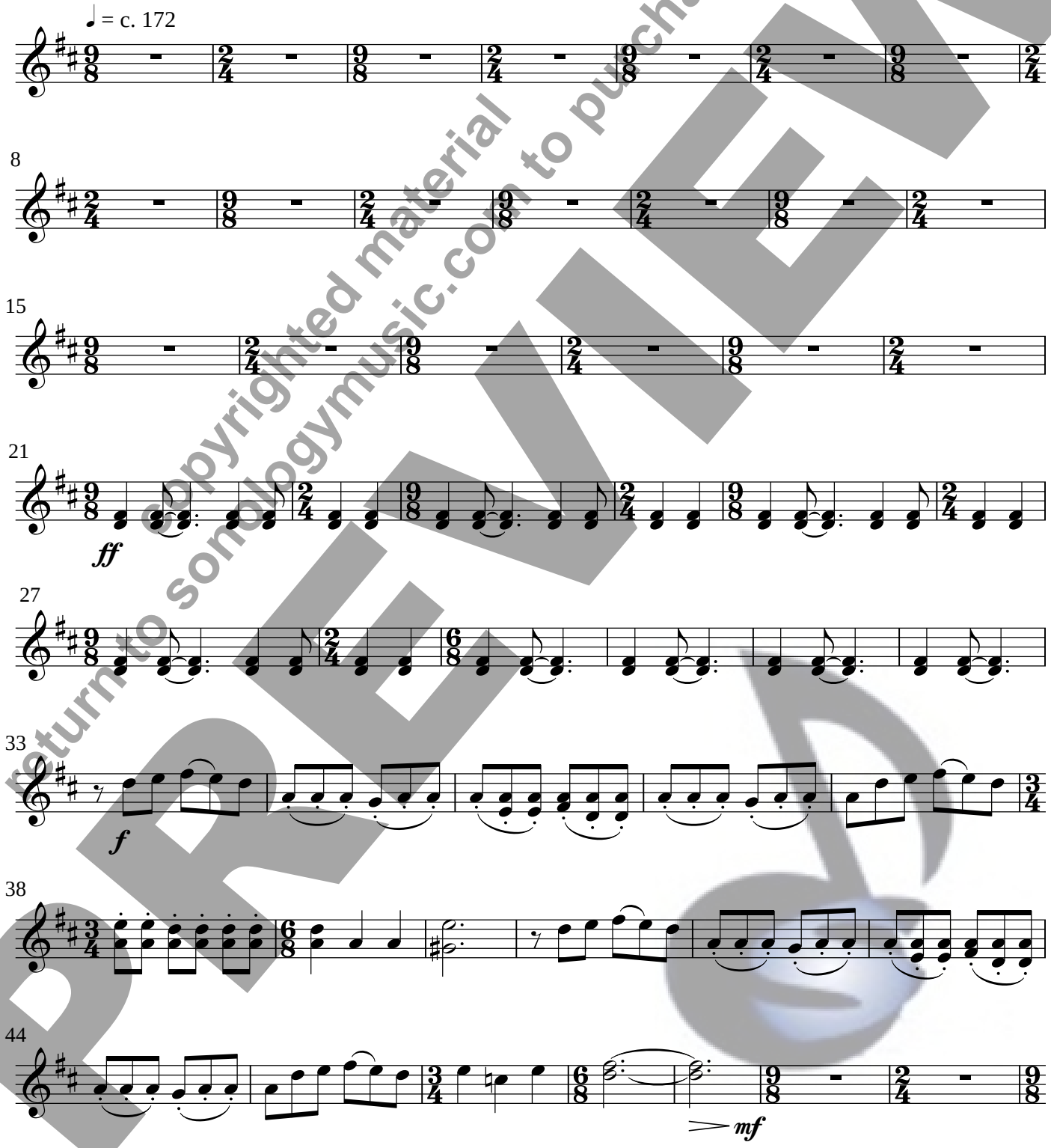
III. Toccata #2

Violin II

Kevin McChesney



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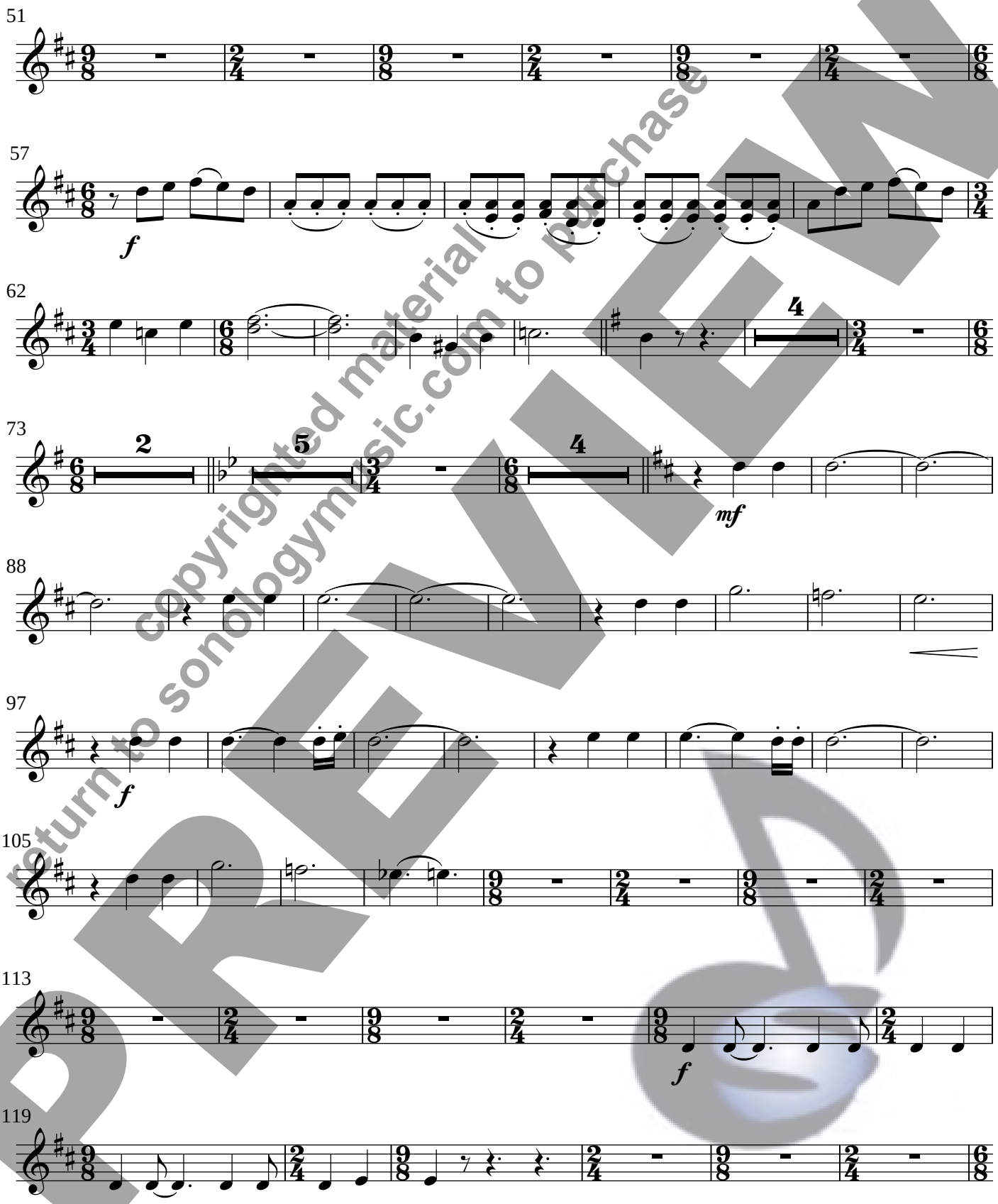

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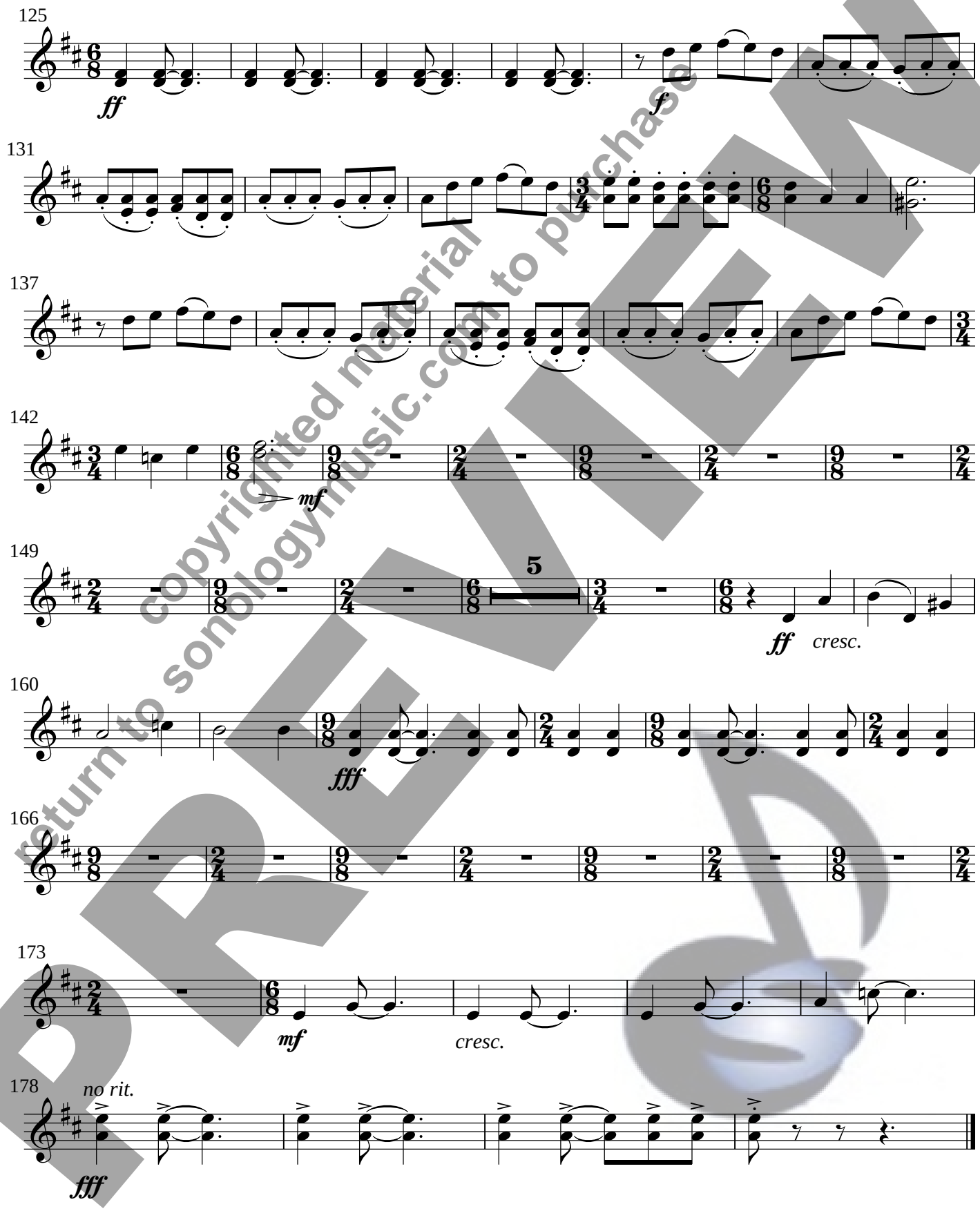

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Viola

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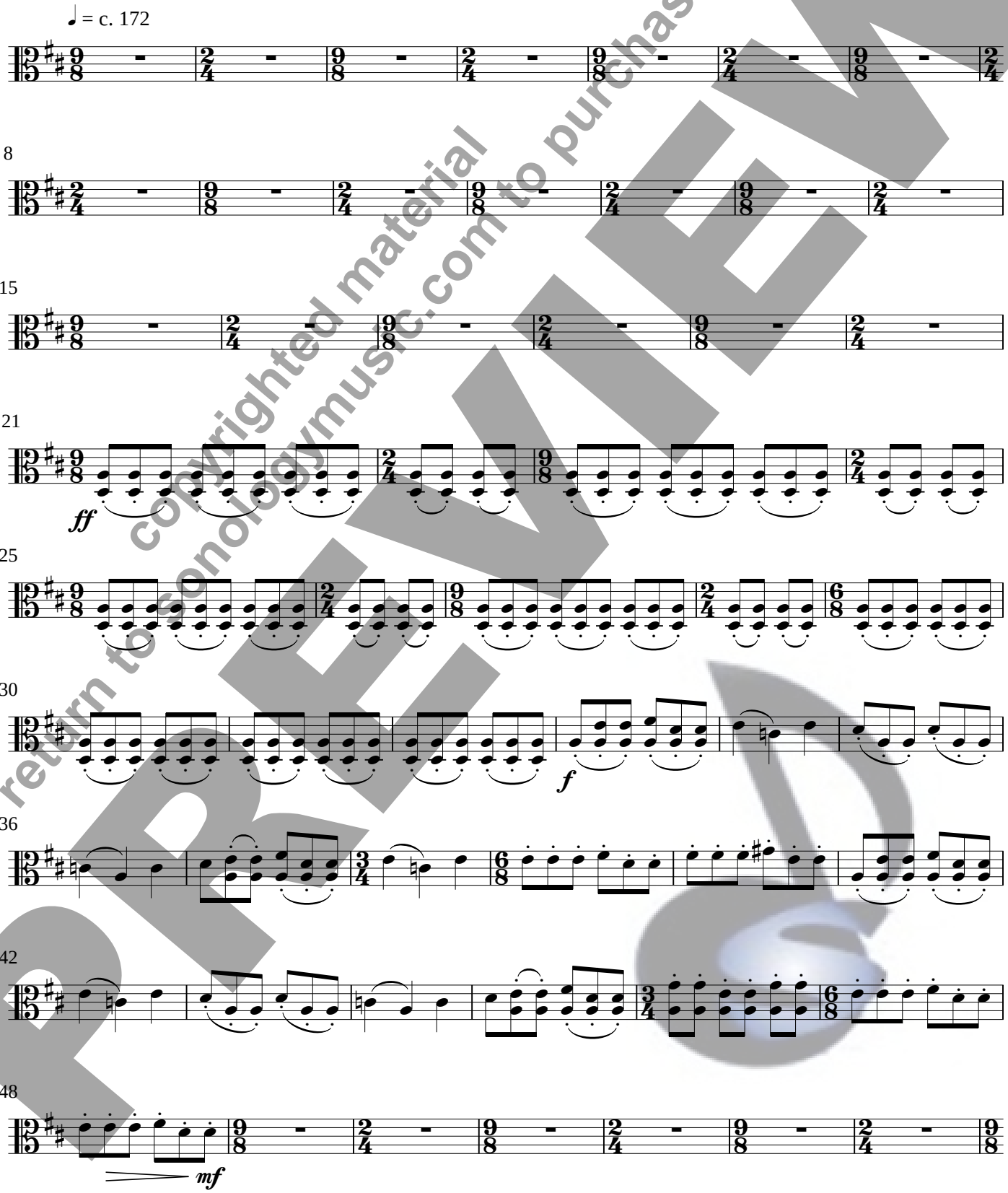

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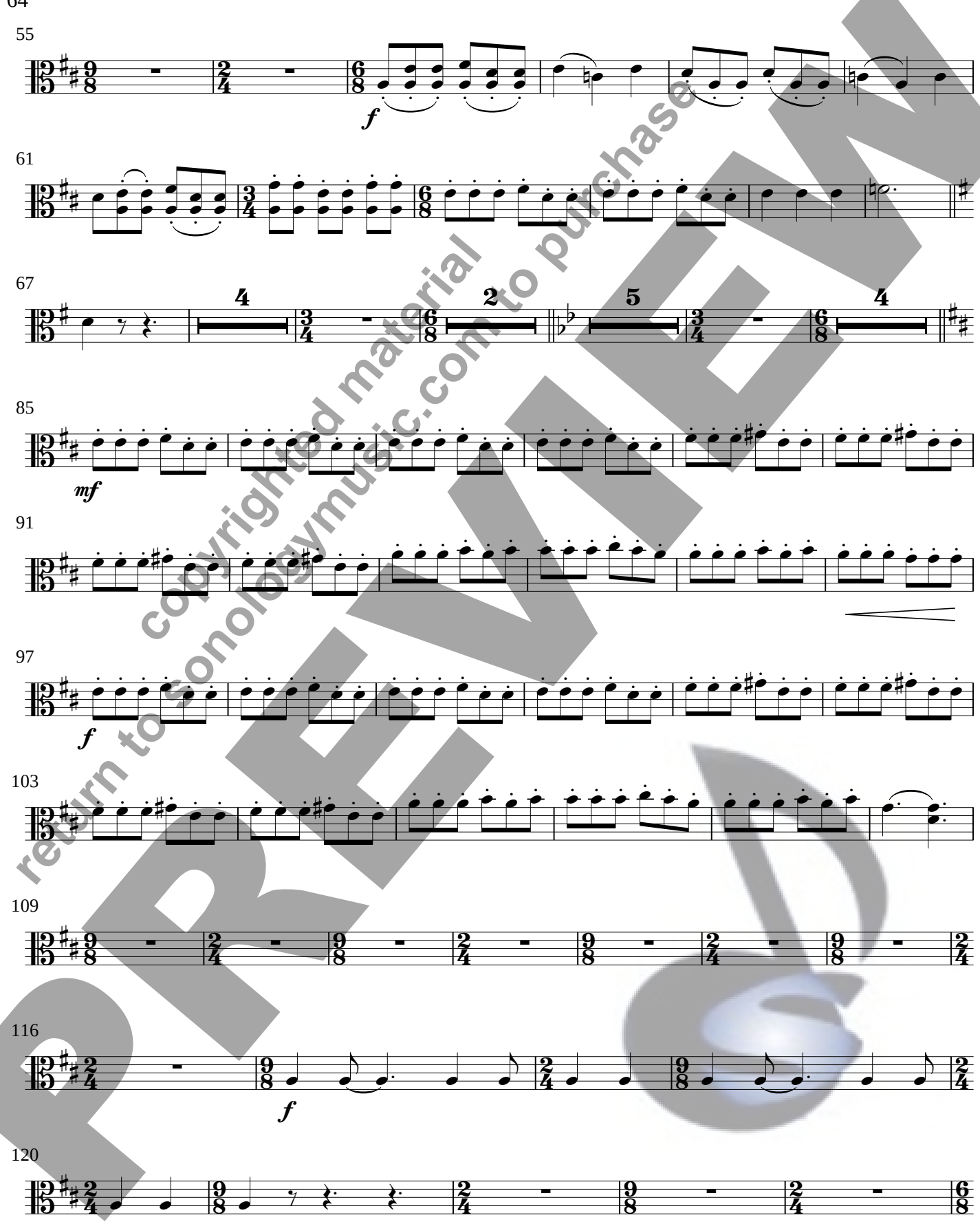

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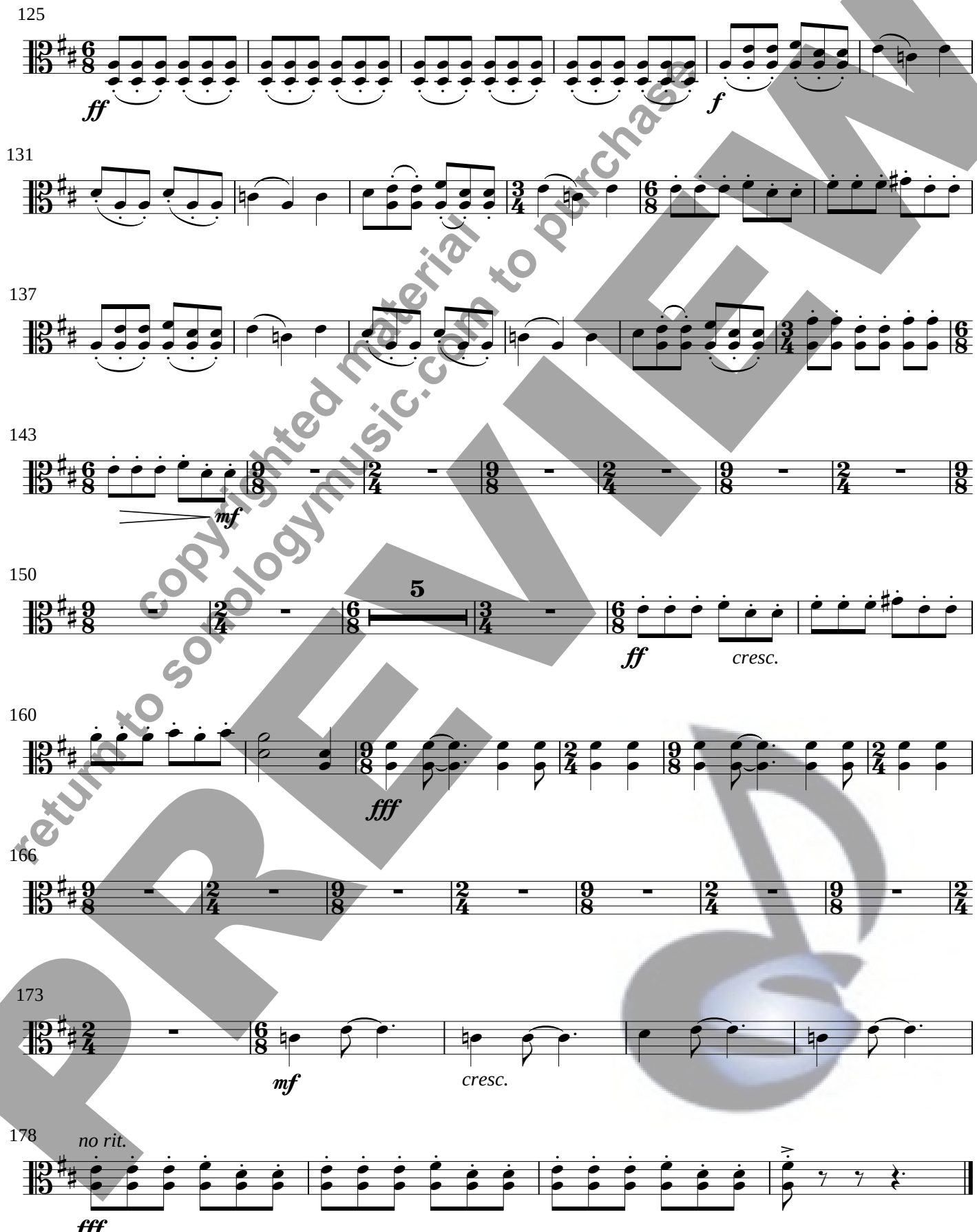

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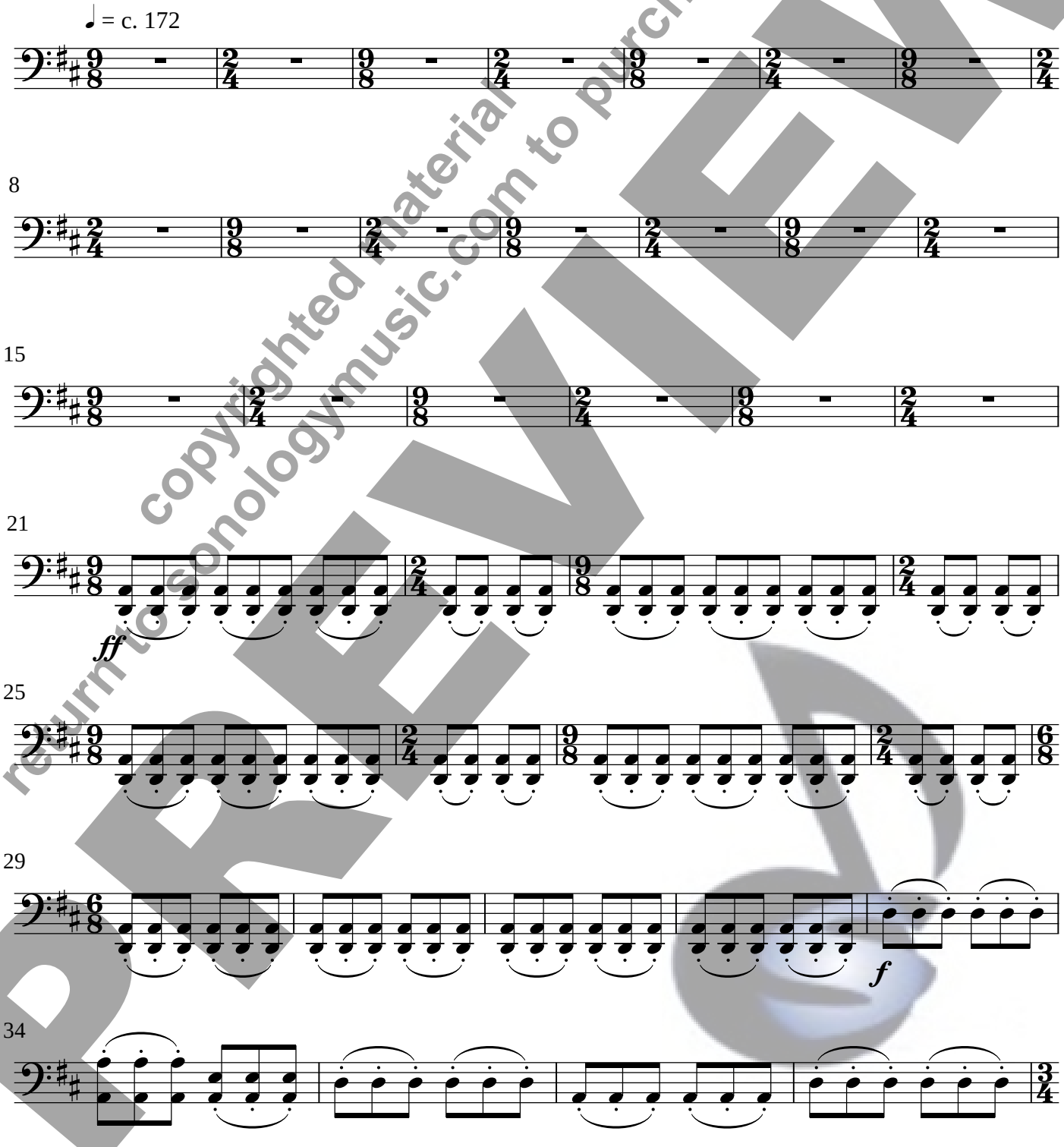
III. Toccata #2

Violoncello

Kevin McChesney



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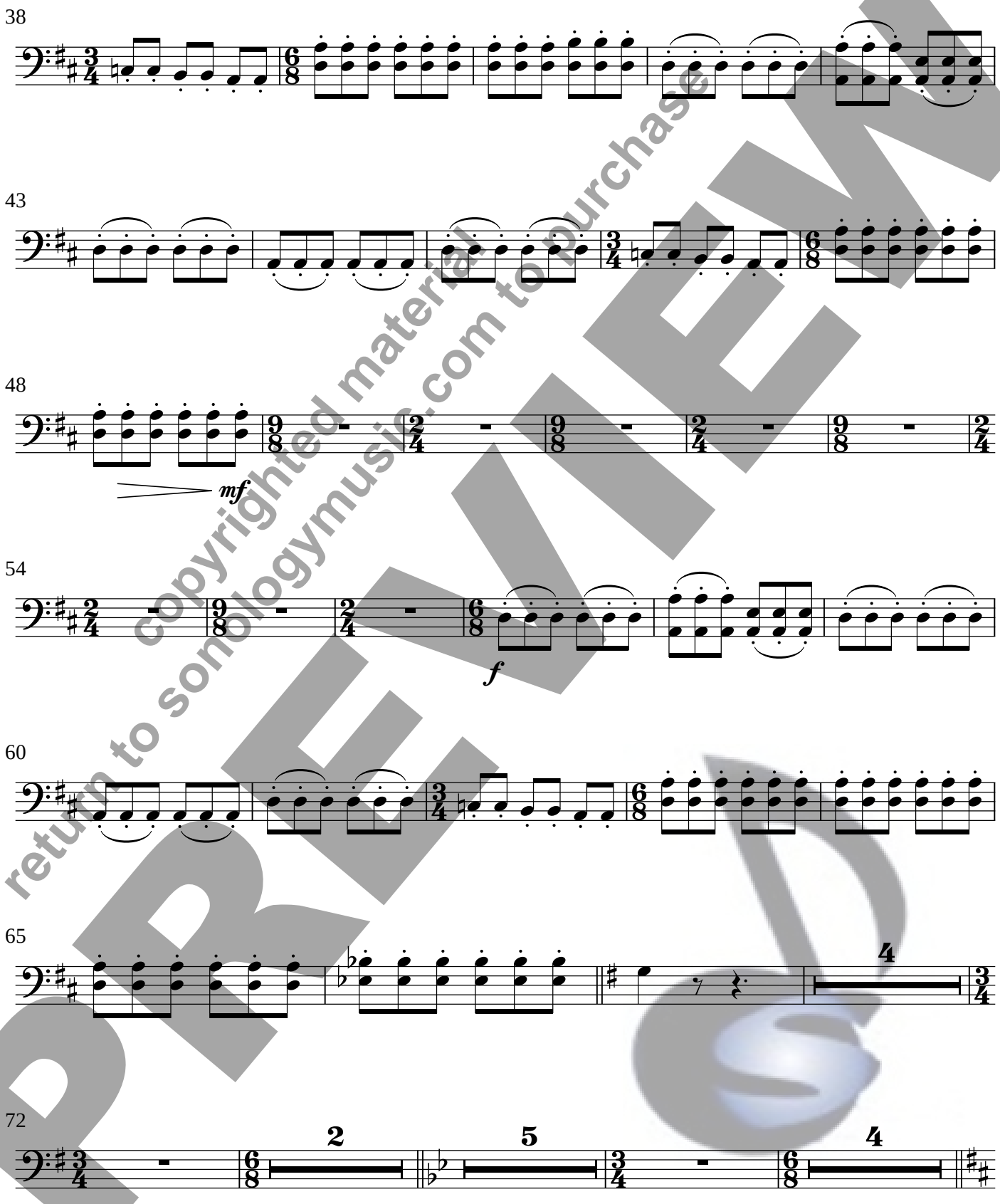
Violoncello



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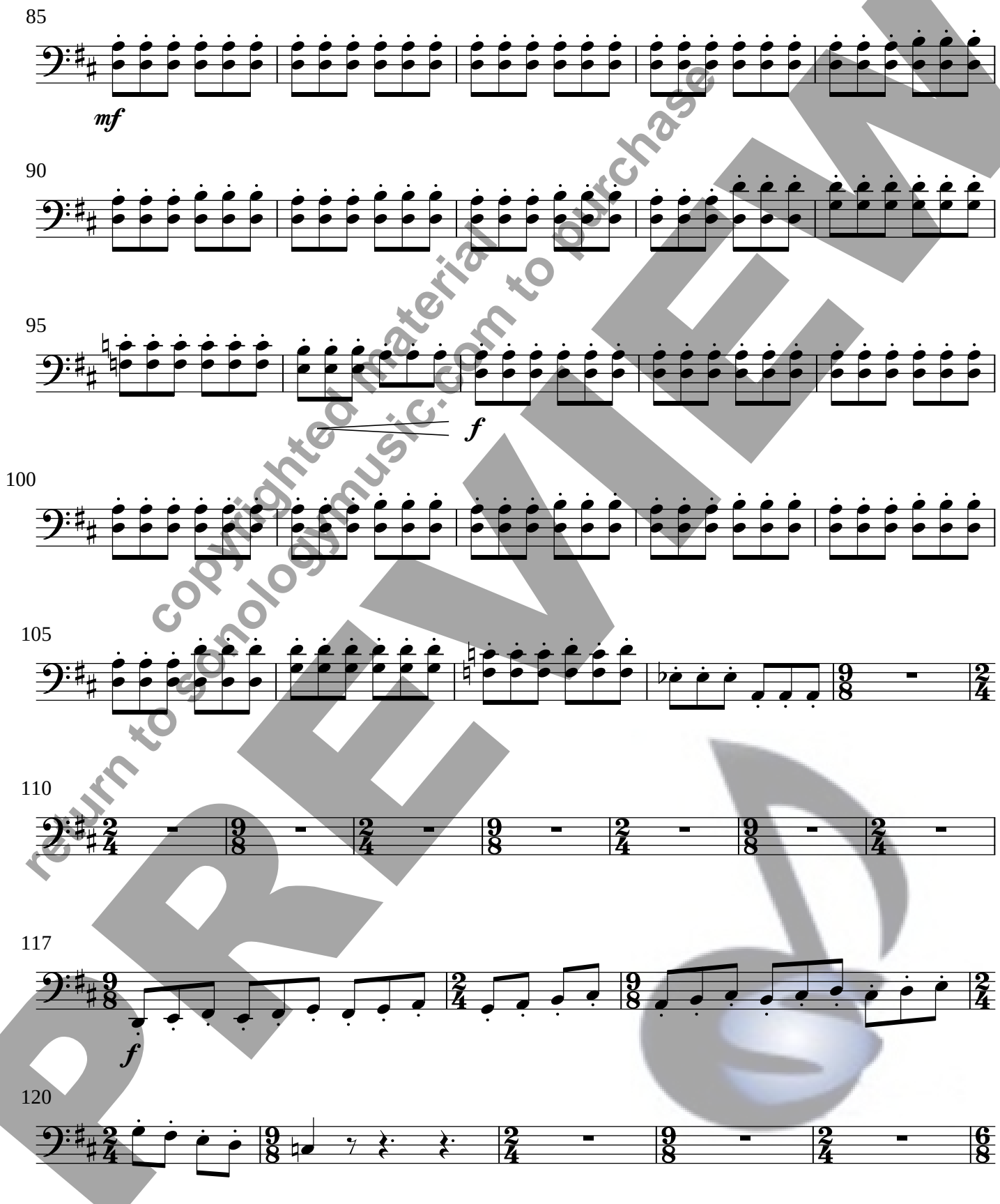
Violoncello



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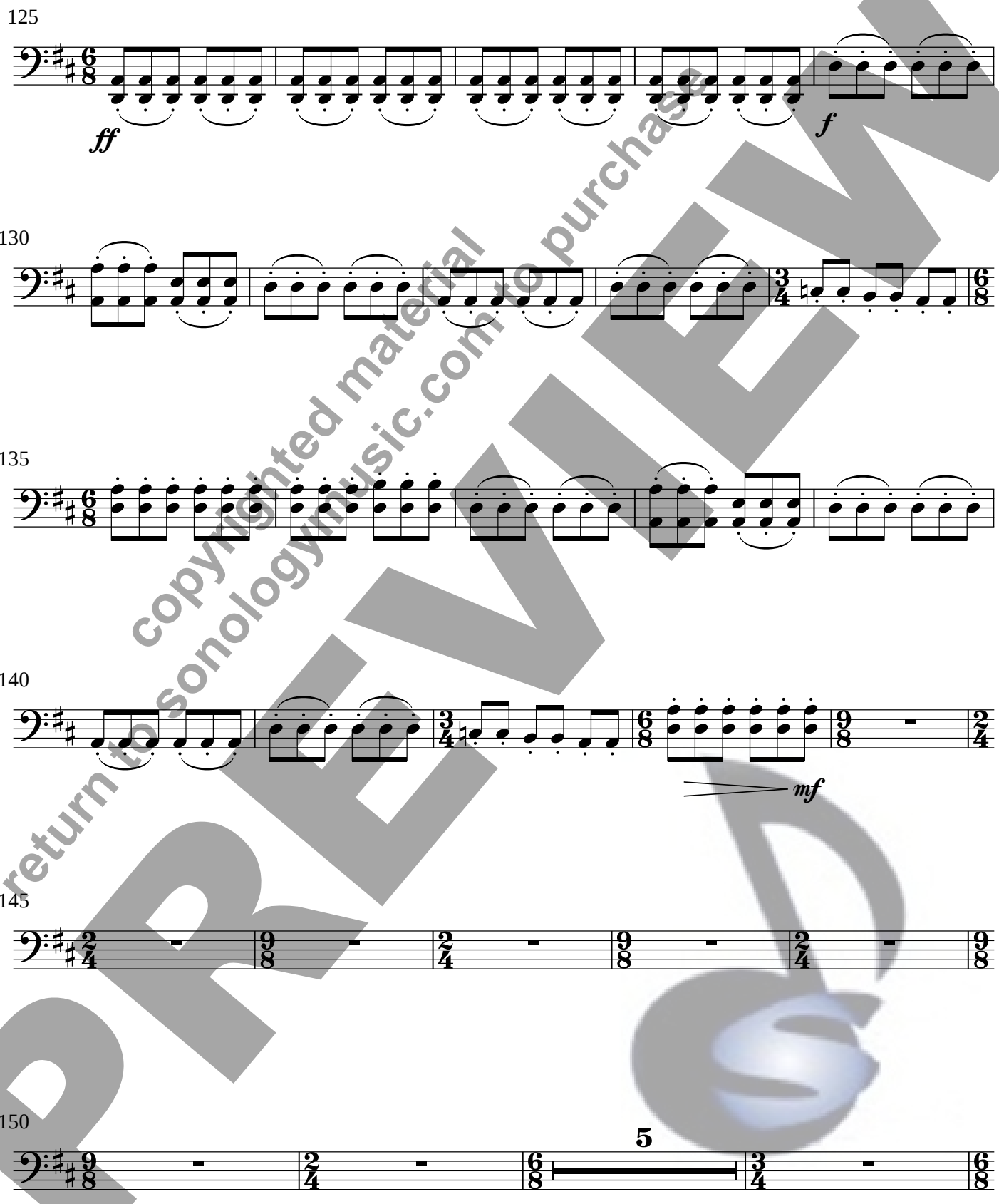

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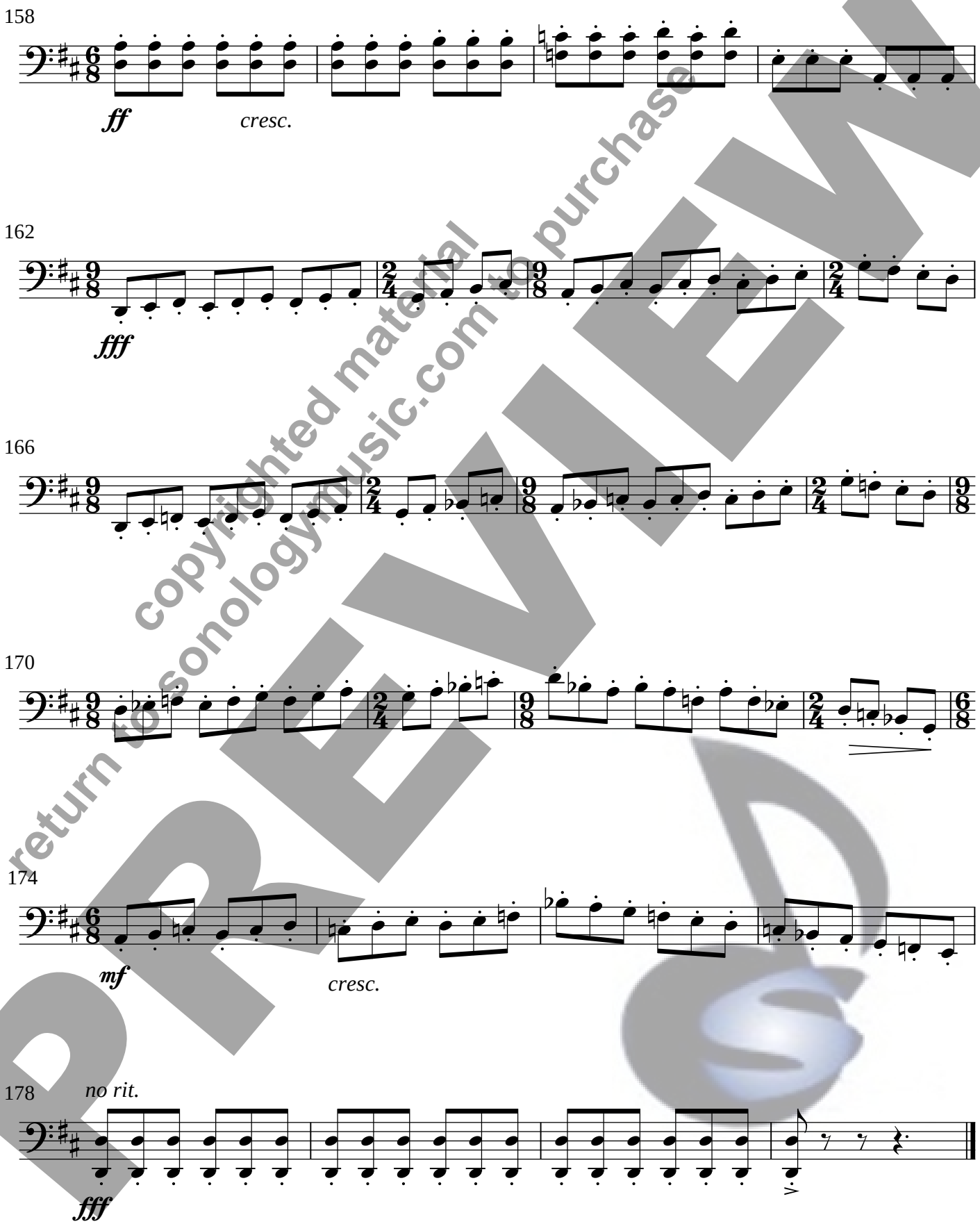

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IV. Sonnet

Flute

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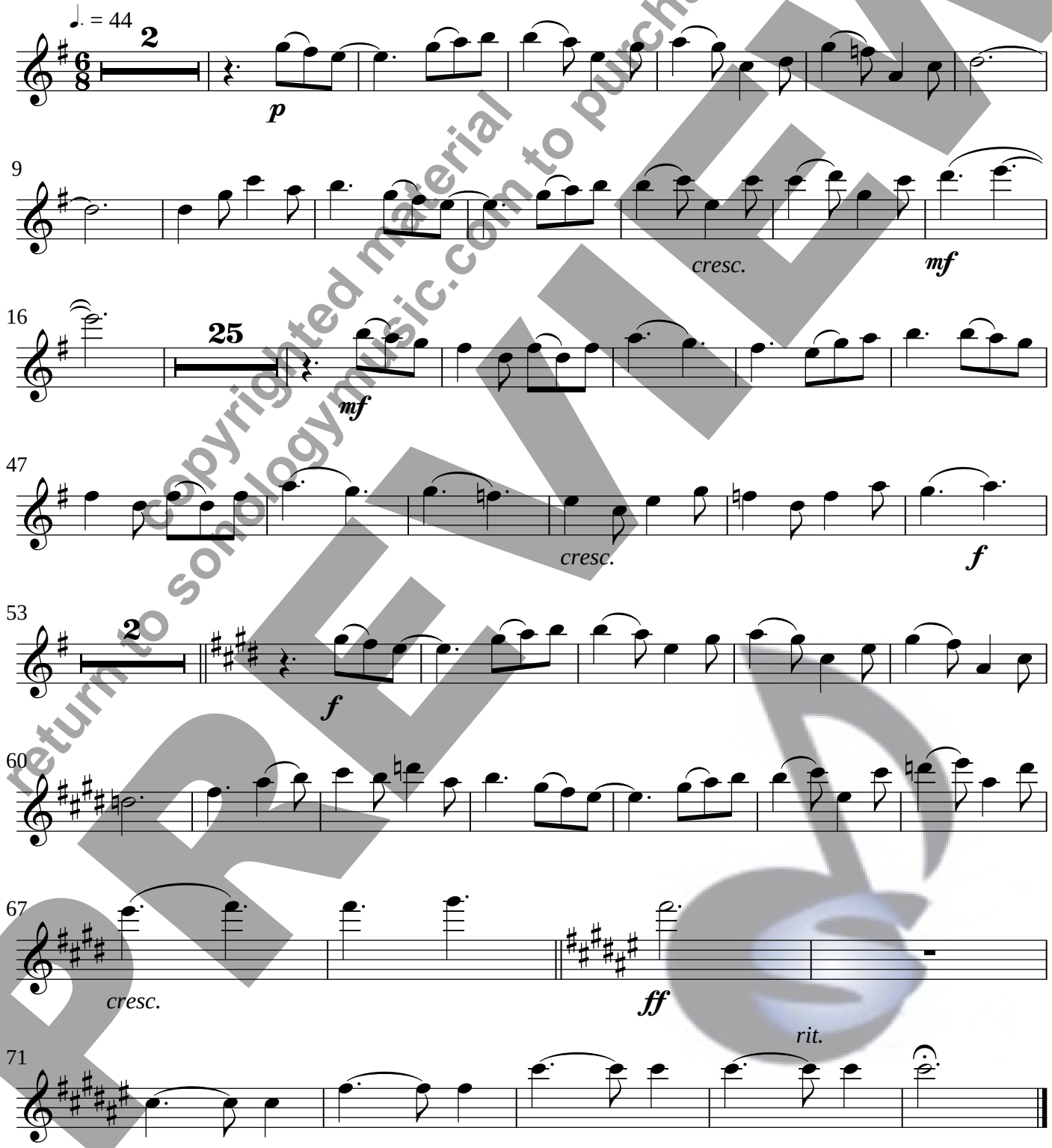

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IV. Sonnet

Oboe

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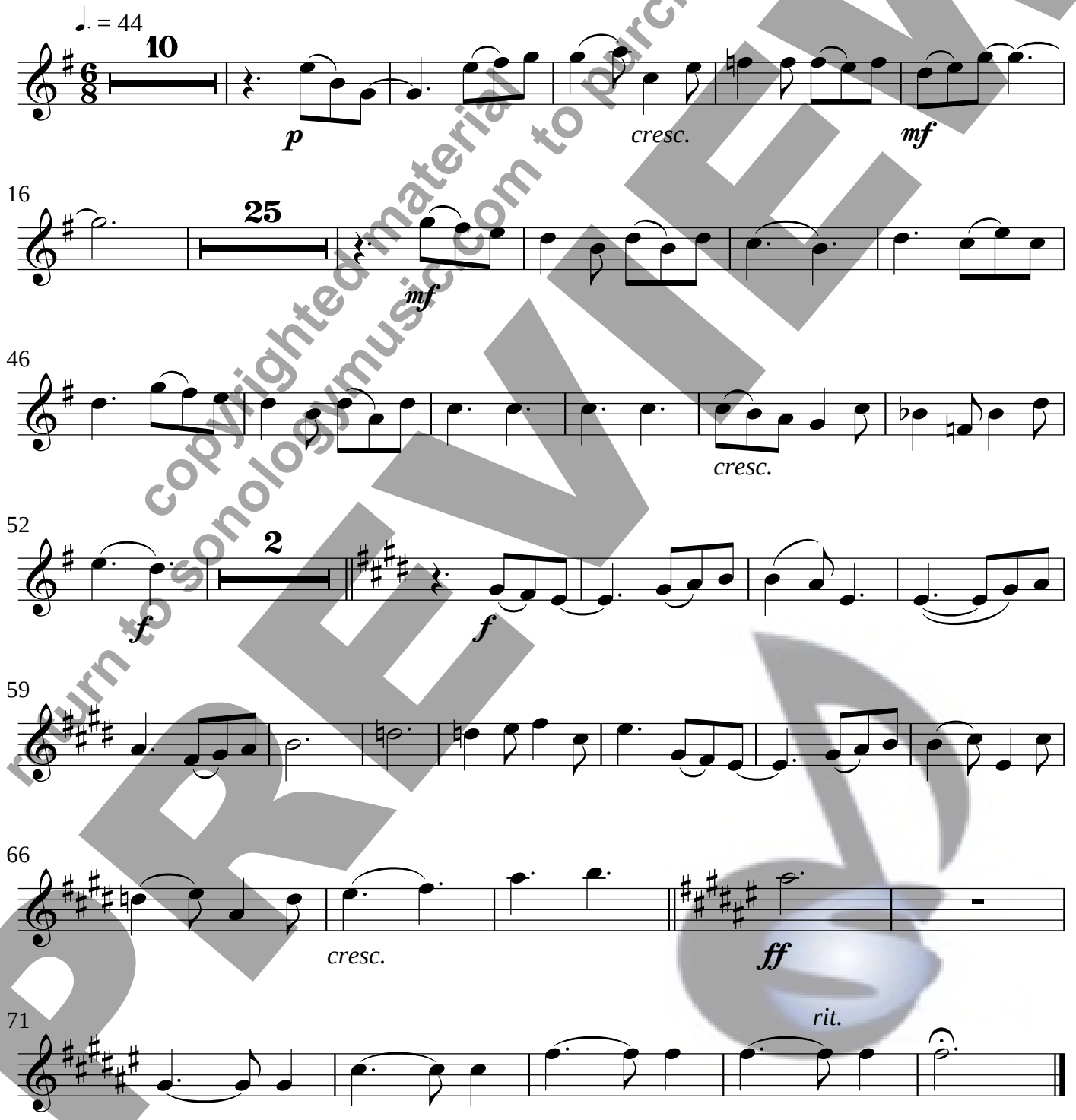

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IV. Sonnet

Clarinet in B♭

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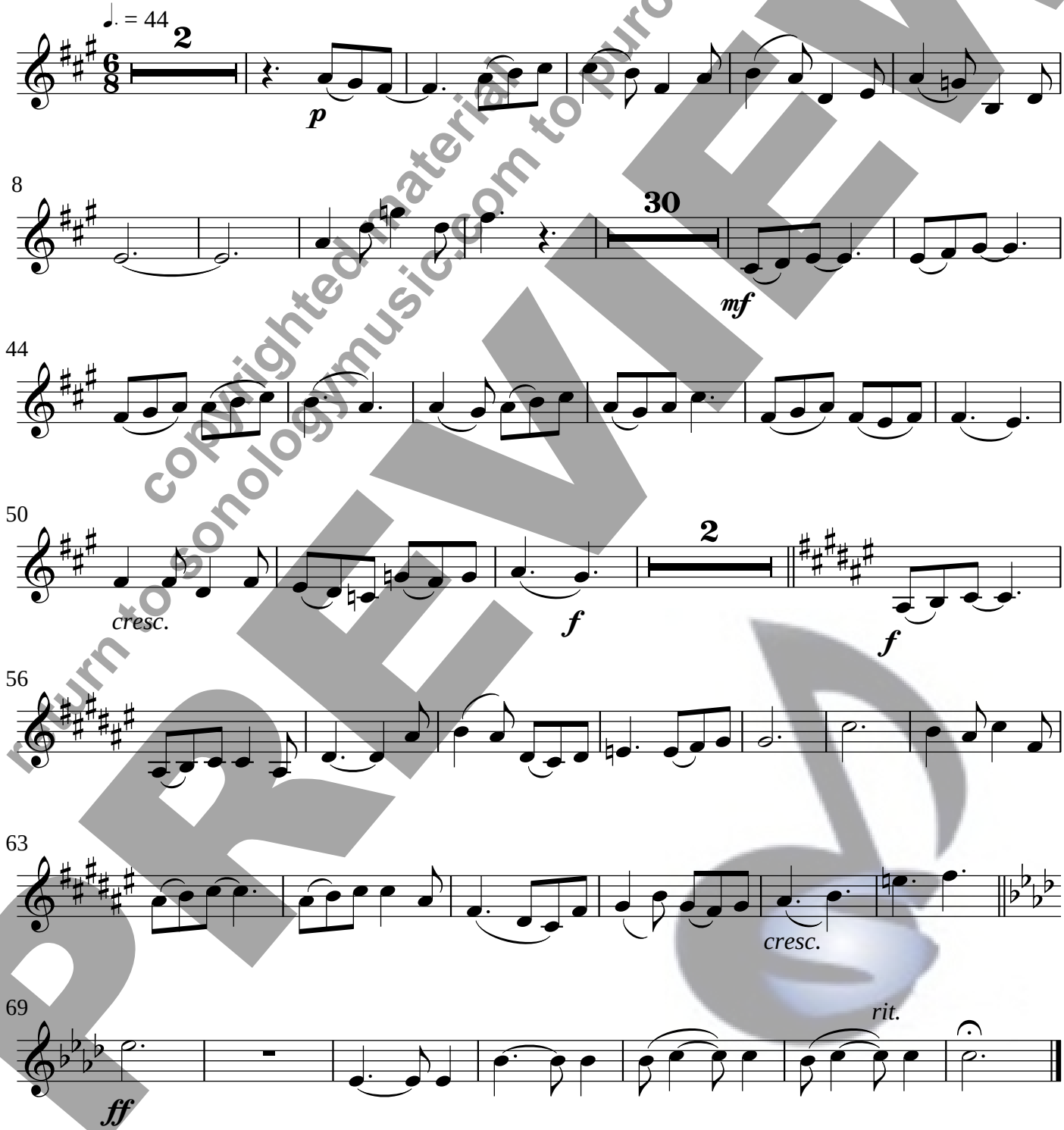

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Bassoon

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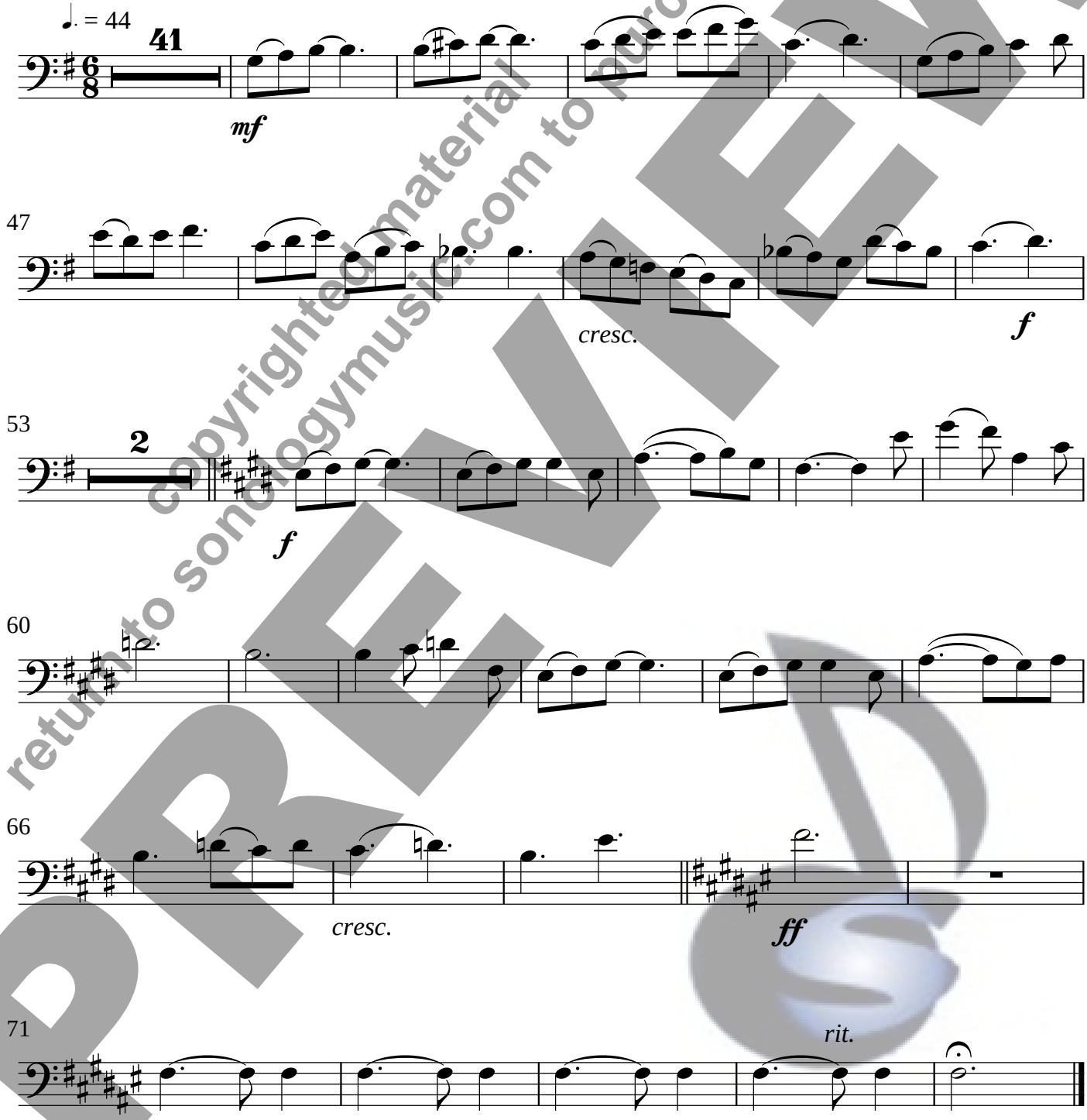

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IV. Sonnet

Handbells

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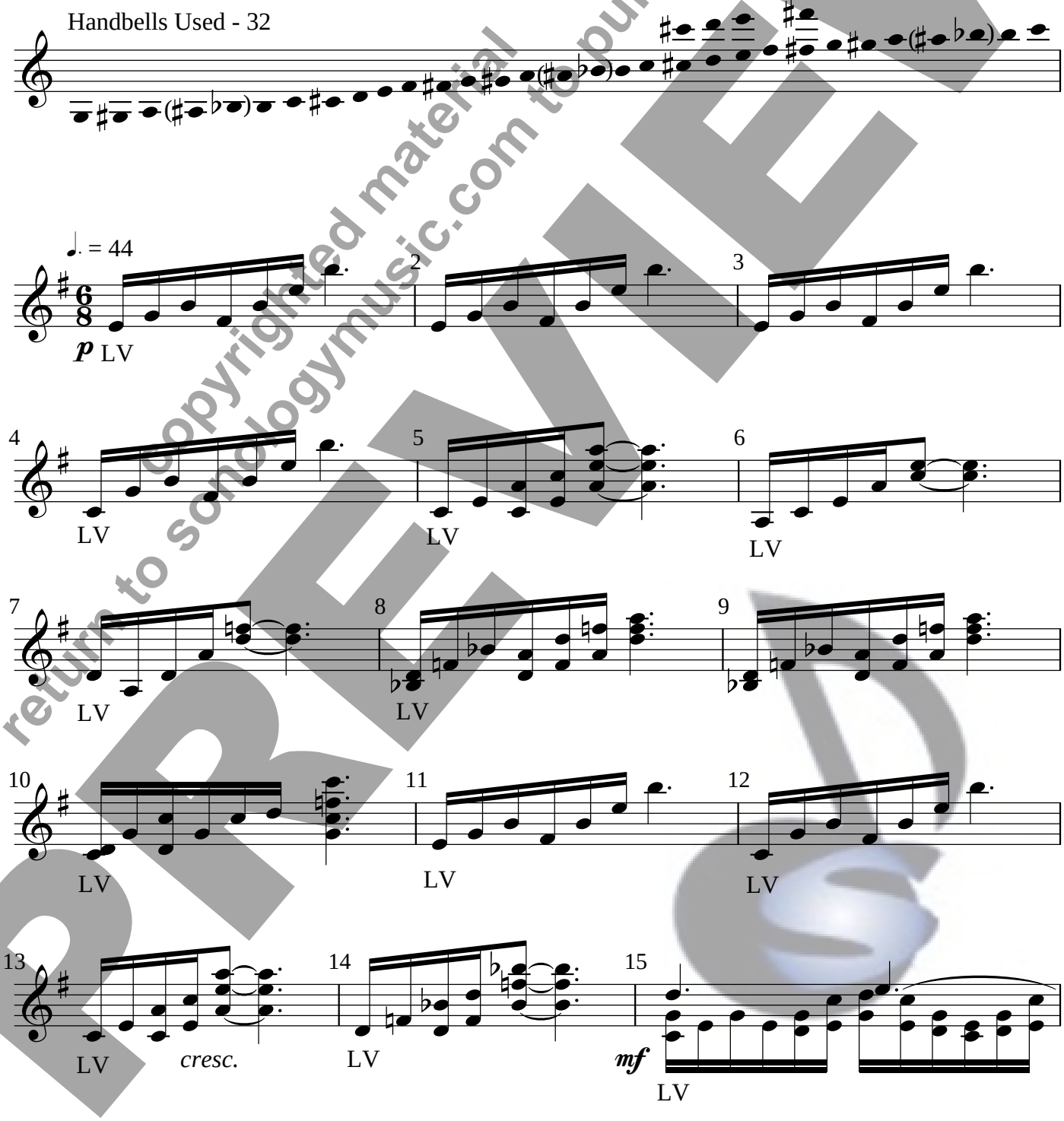

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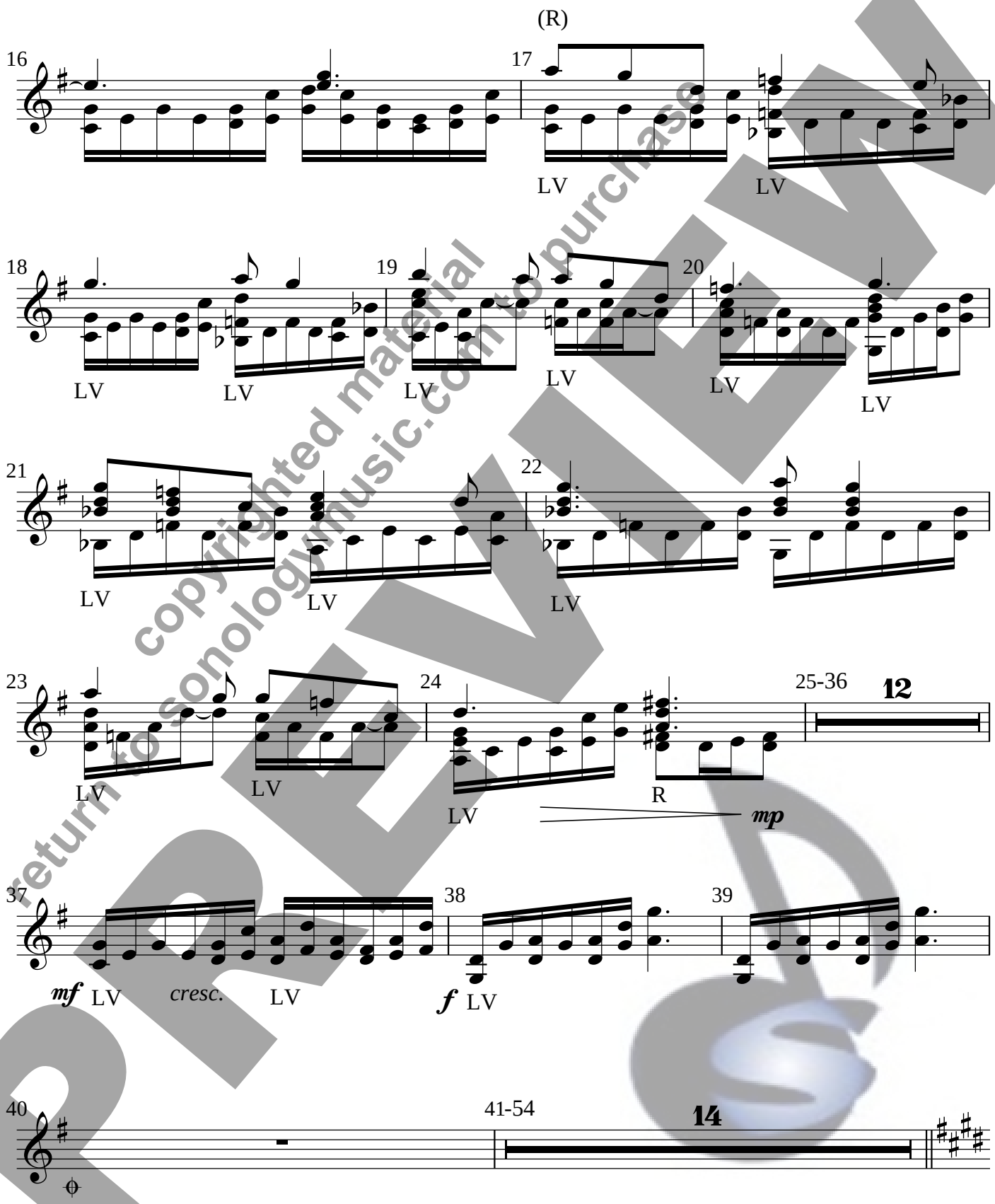

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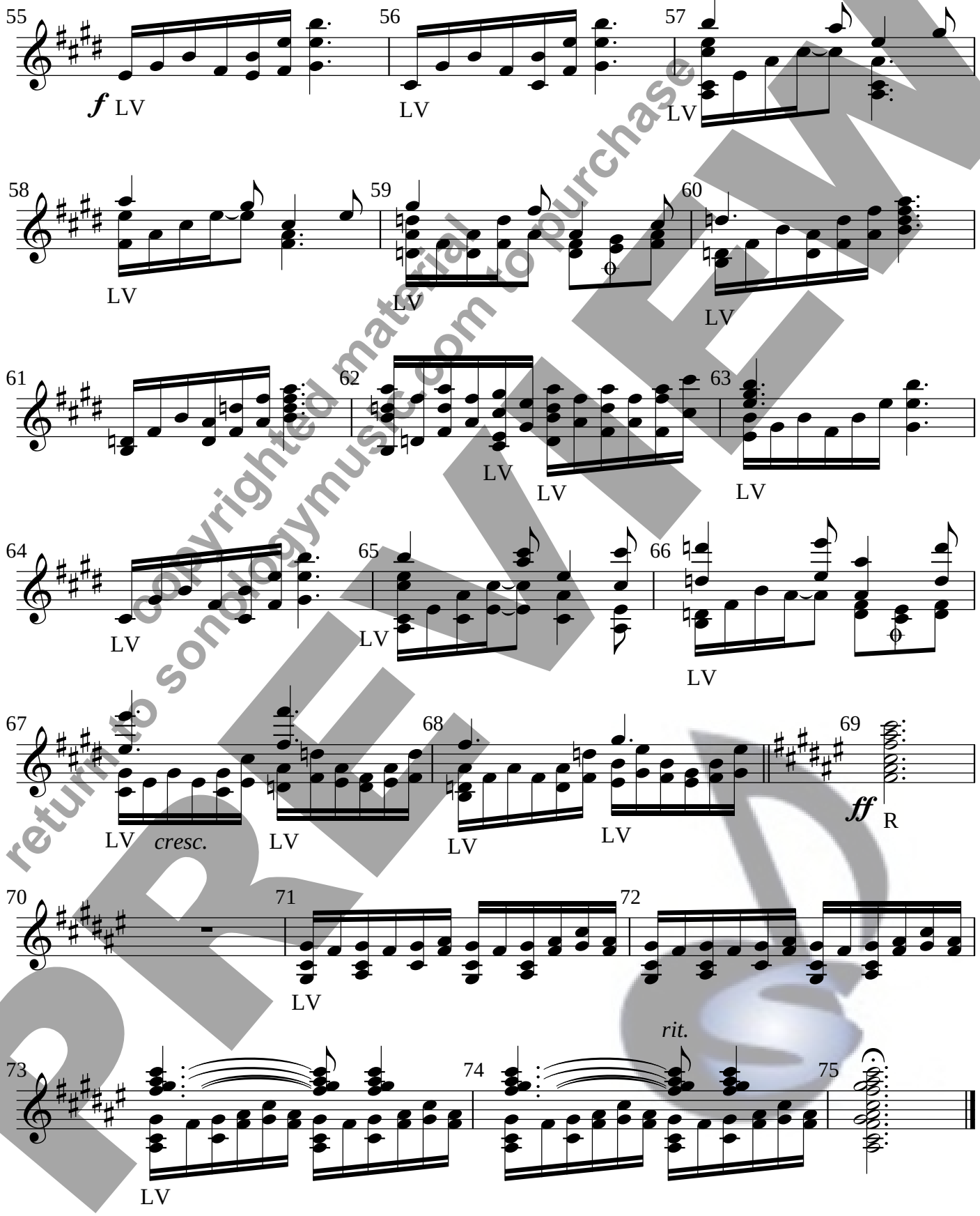

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Guitar

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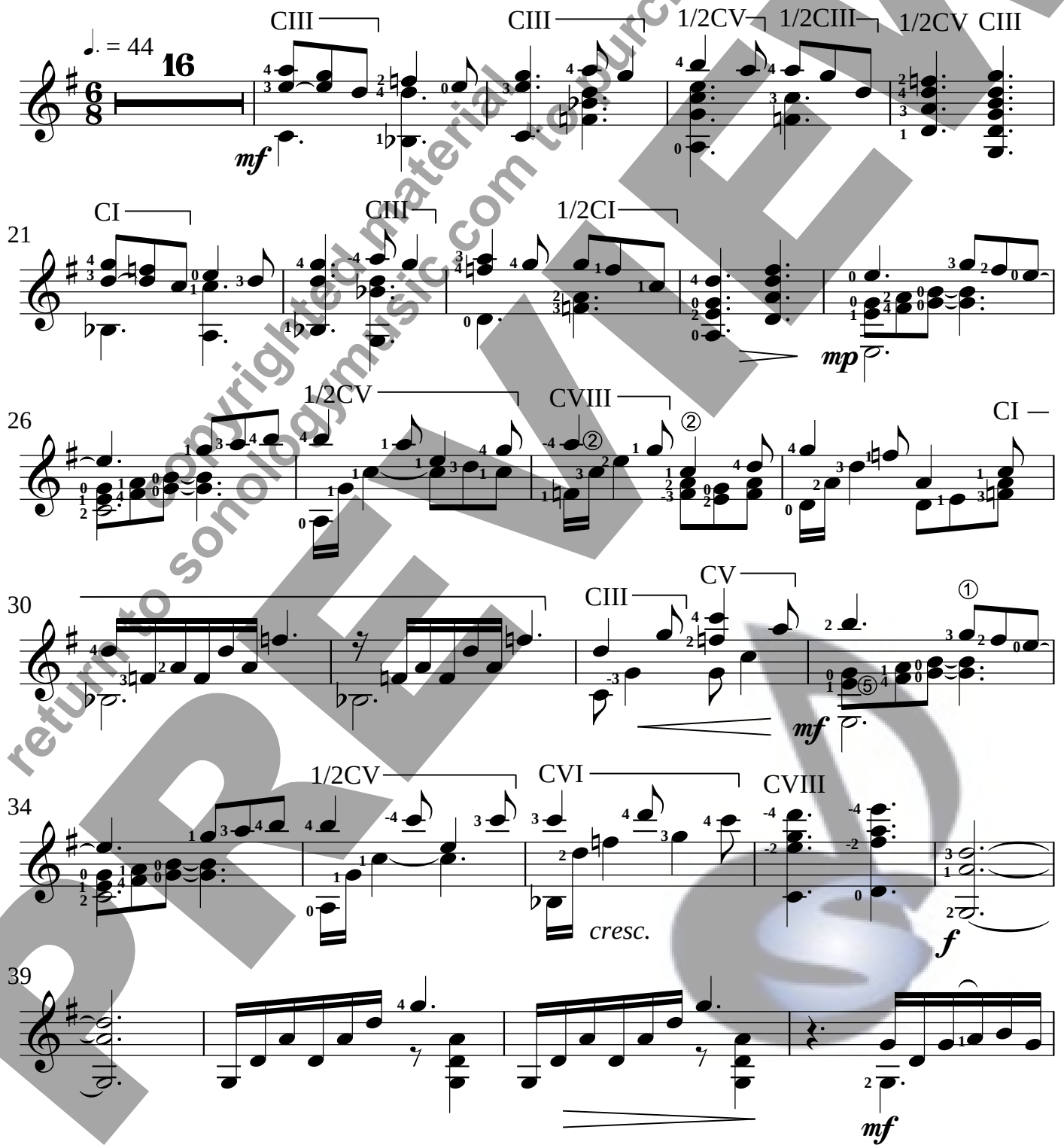

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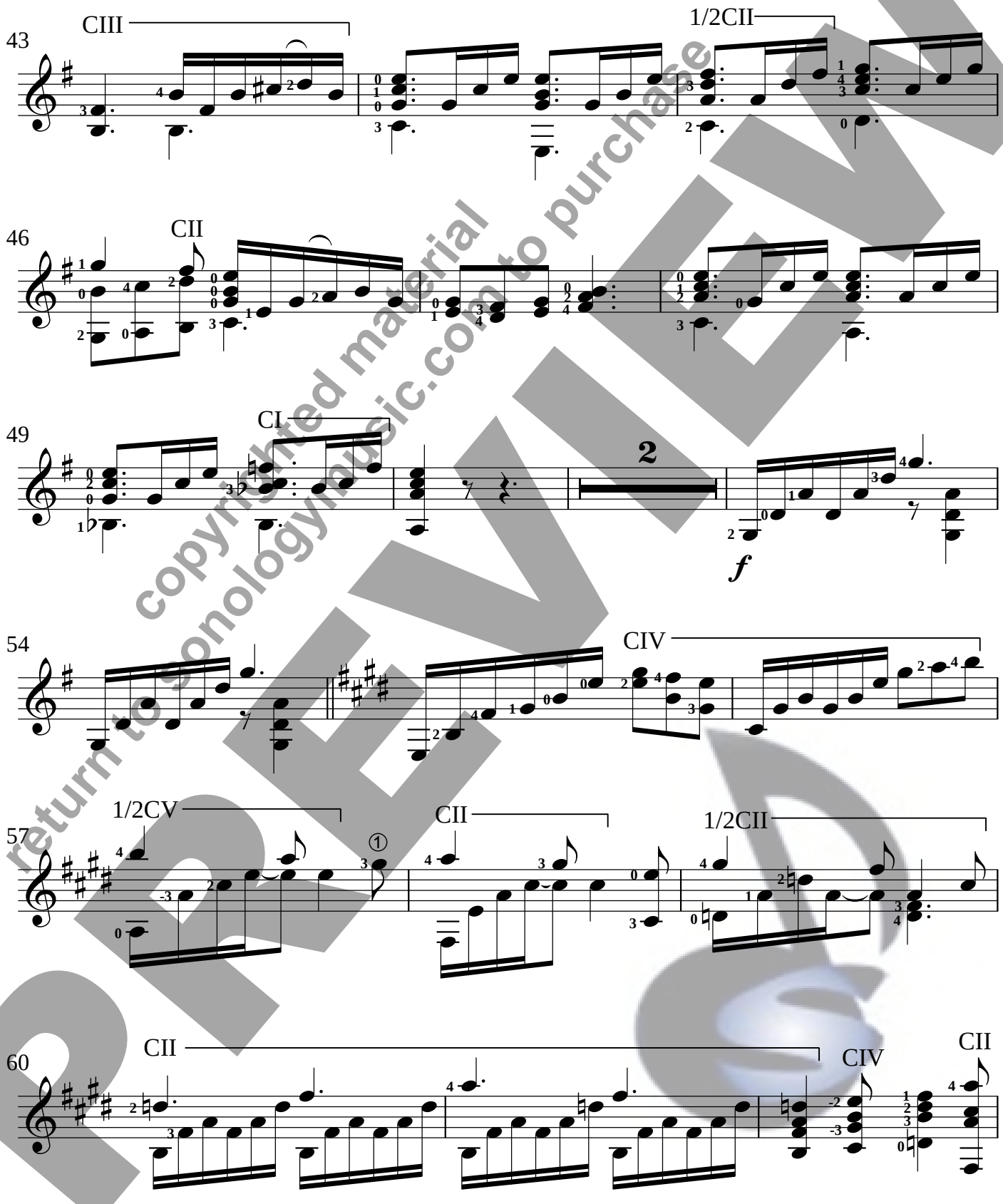

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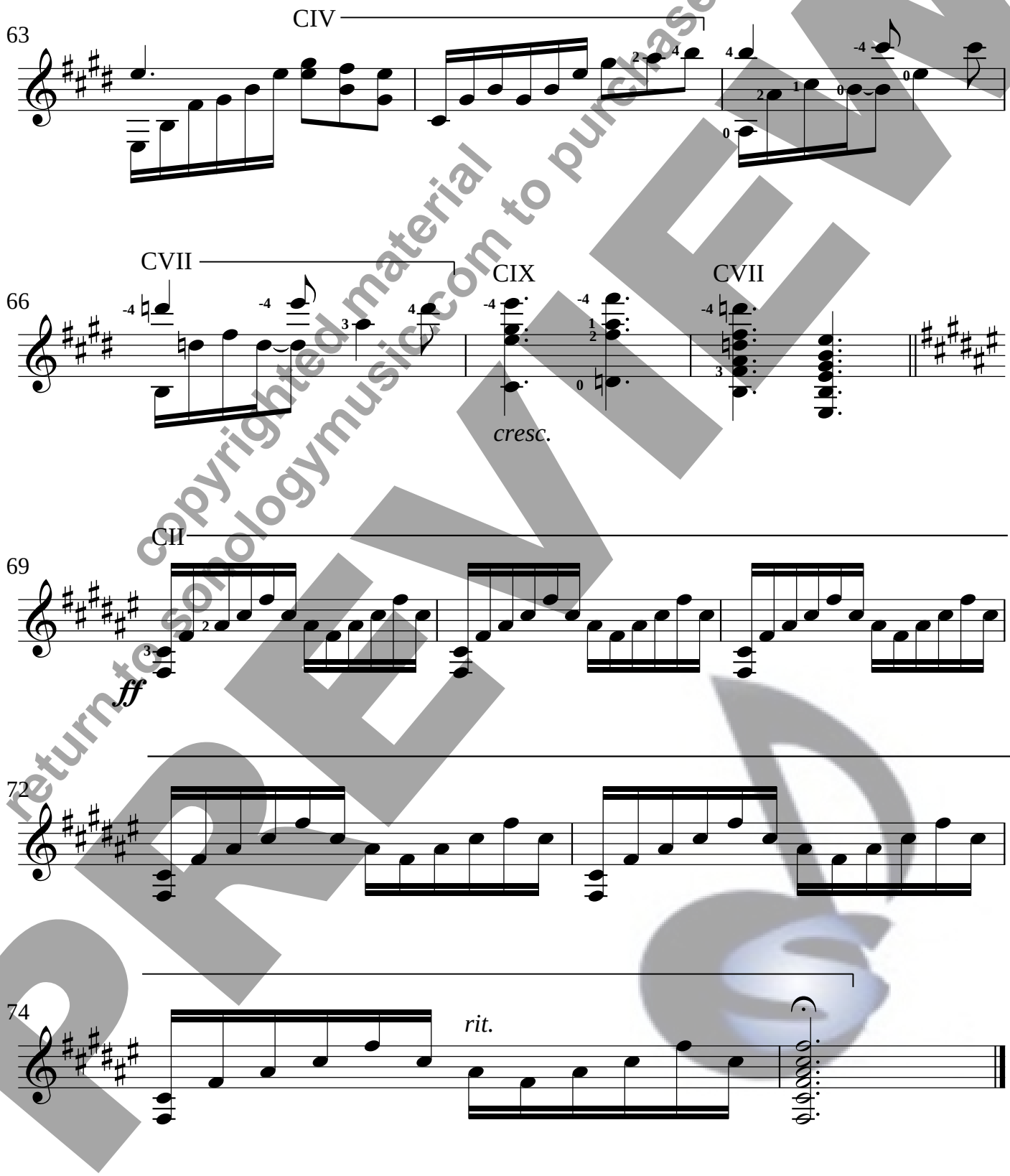

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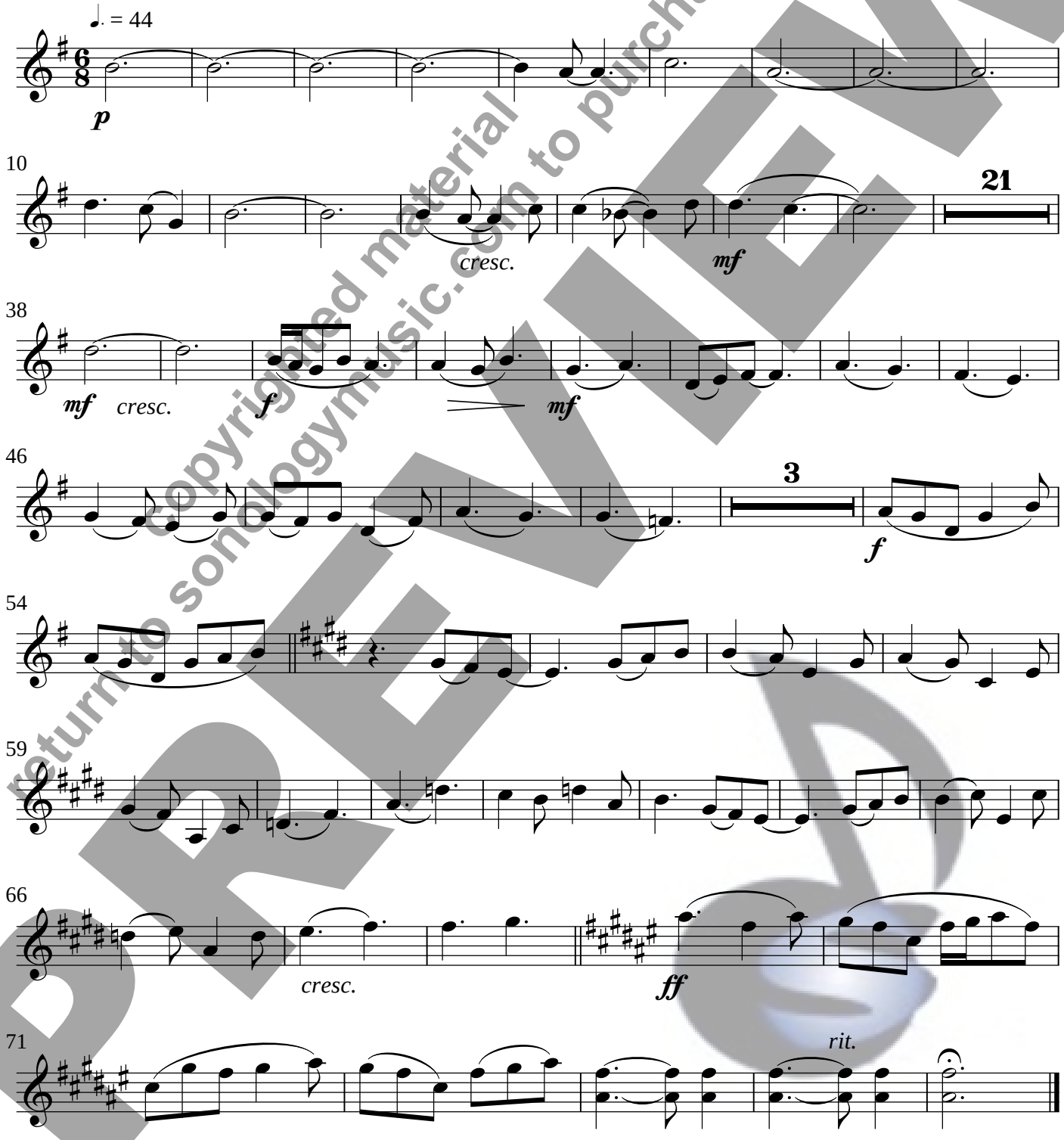
IV. Sonnet

Violin I

Kevin McChesney



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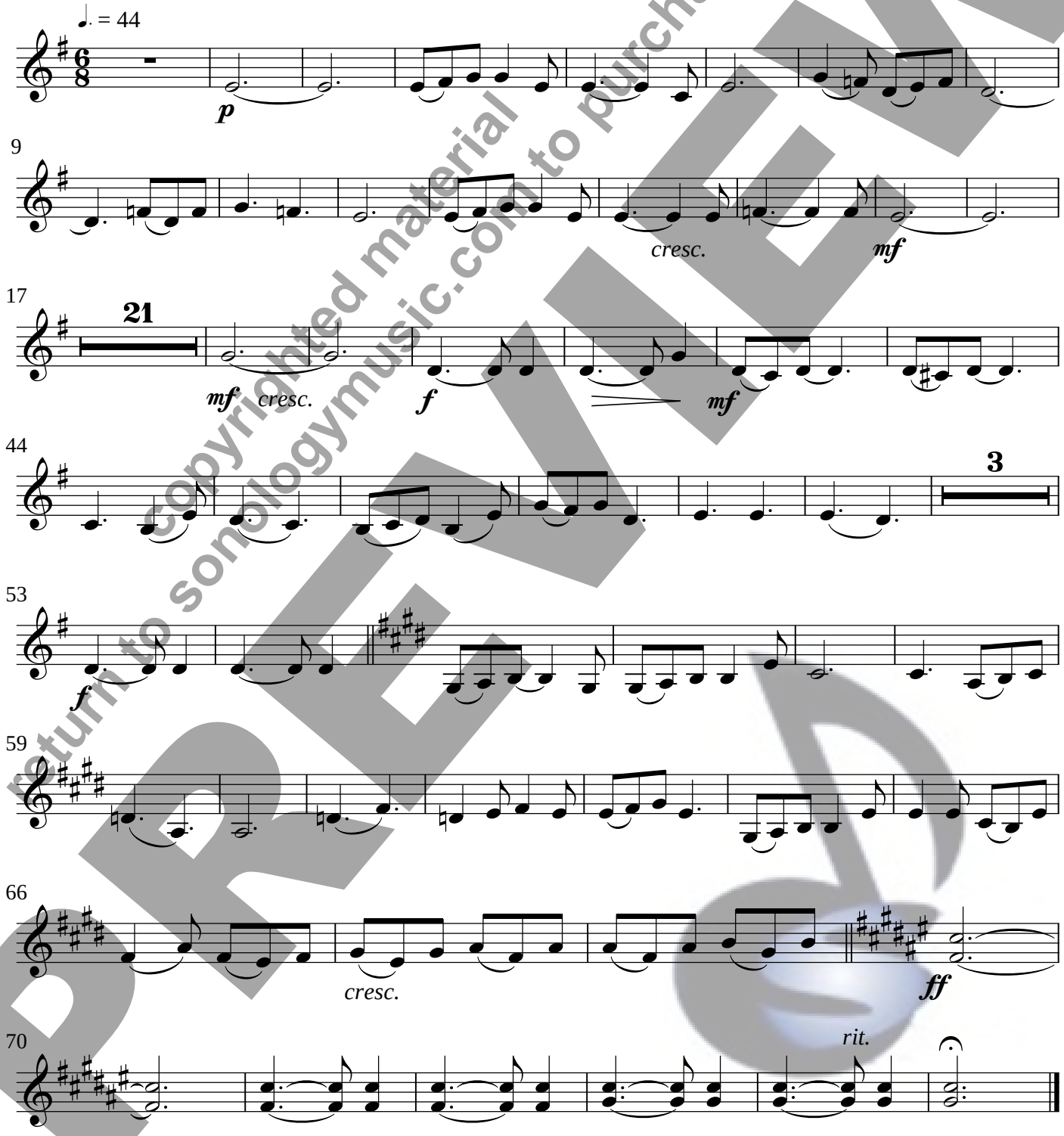
Violin II

Kevin McChesney



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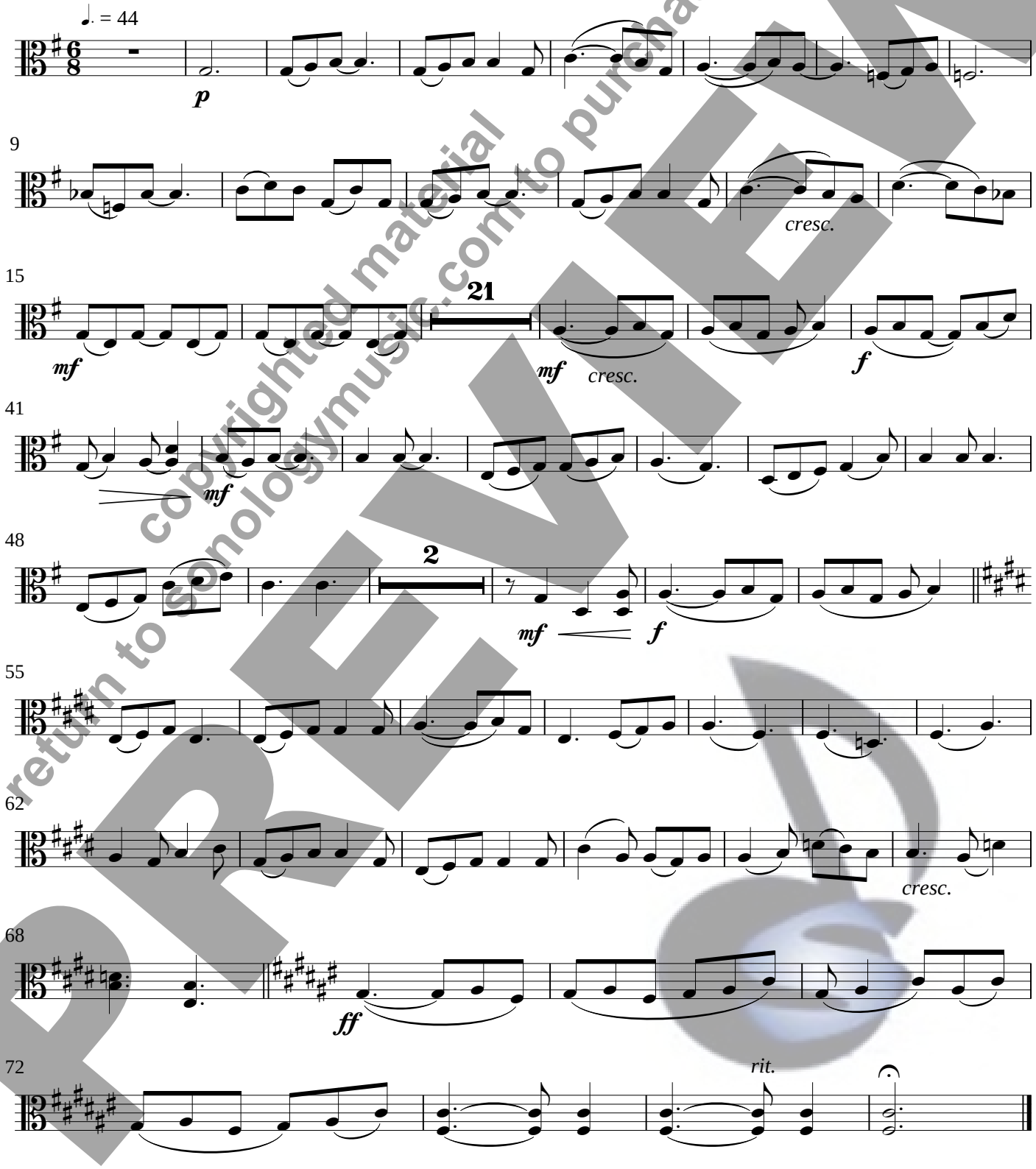
Viola

Kevin McChesney



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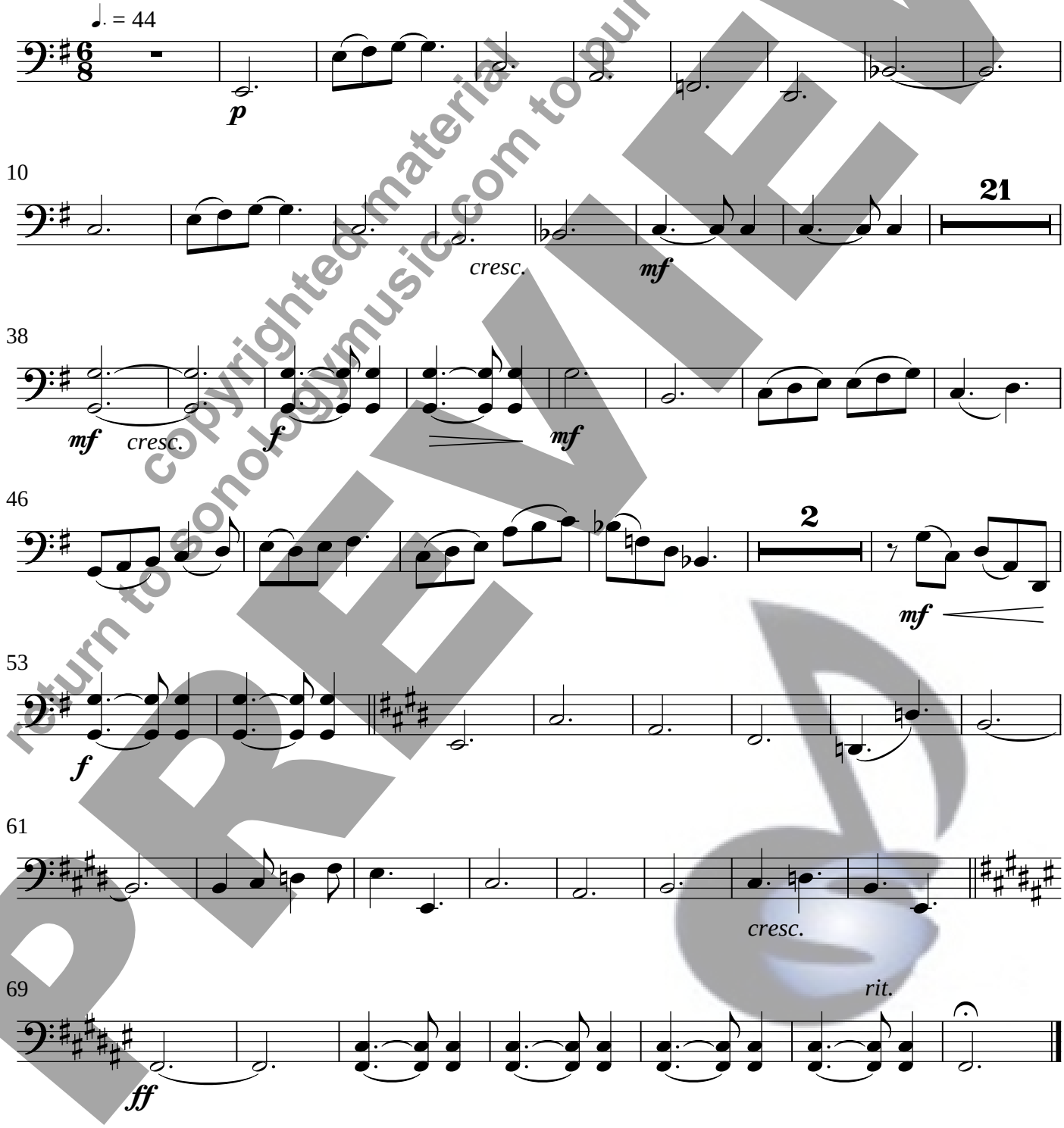
IV. Sonnet

Violoncello

Kevin McChesney



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Flute

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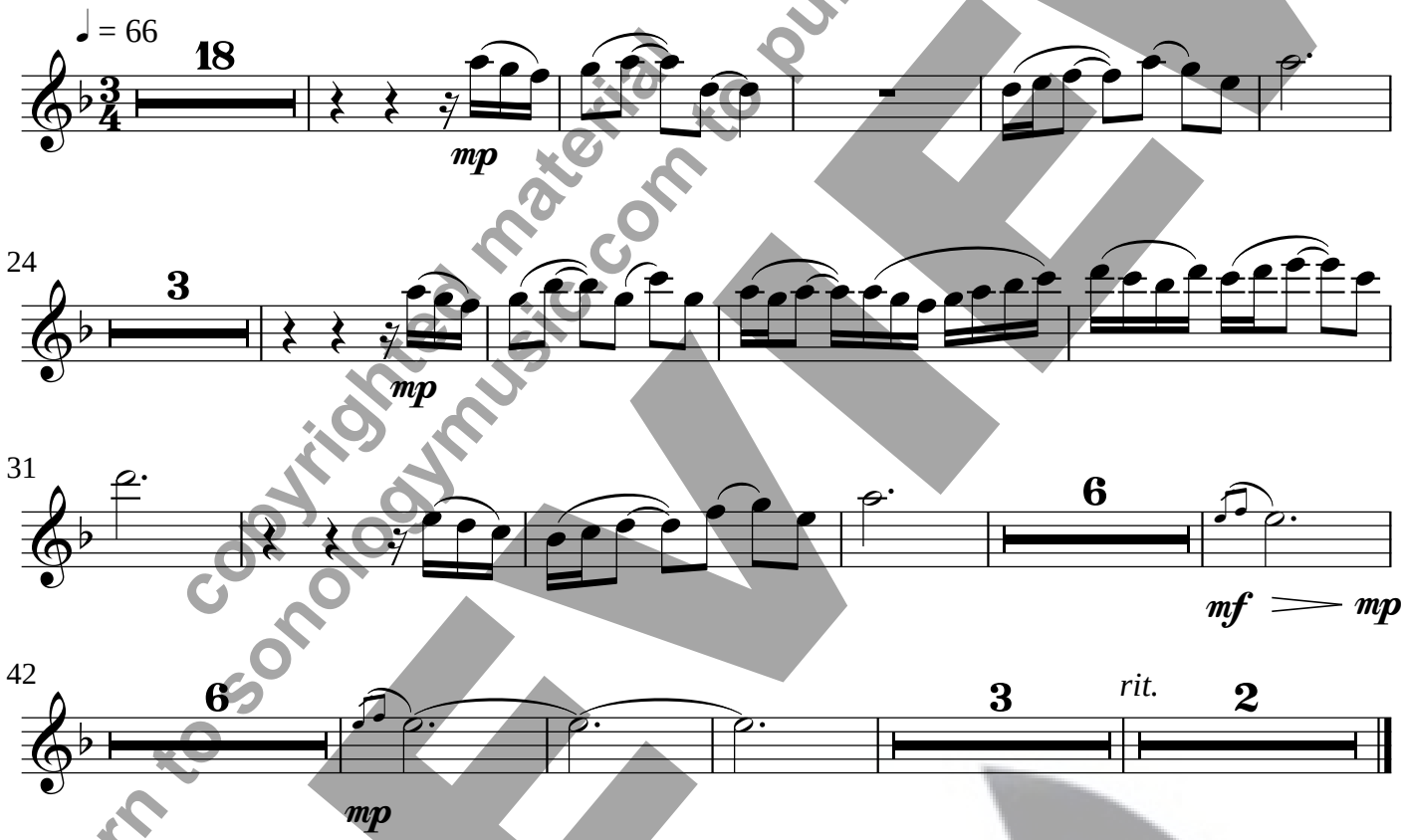

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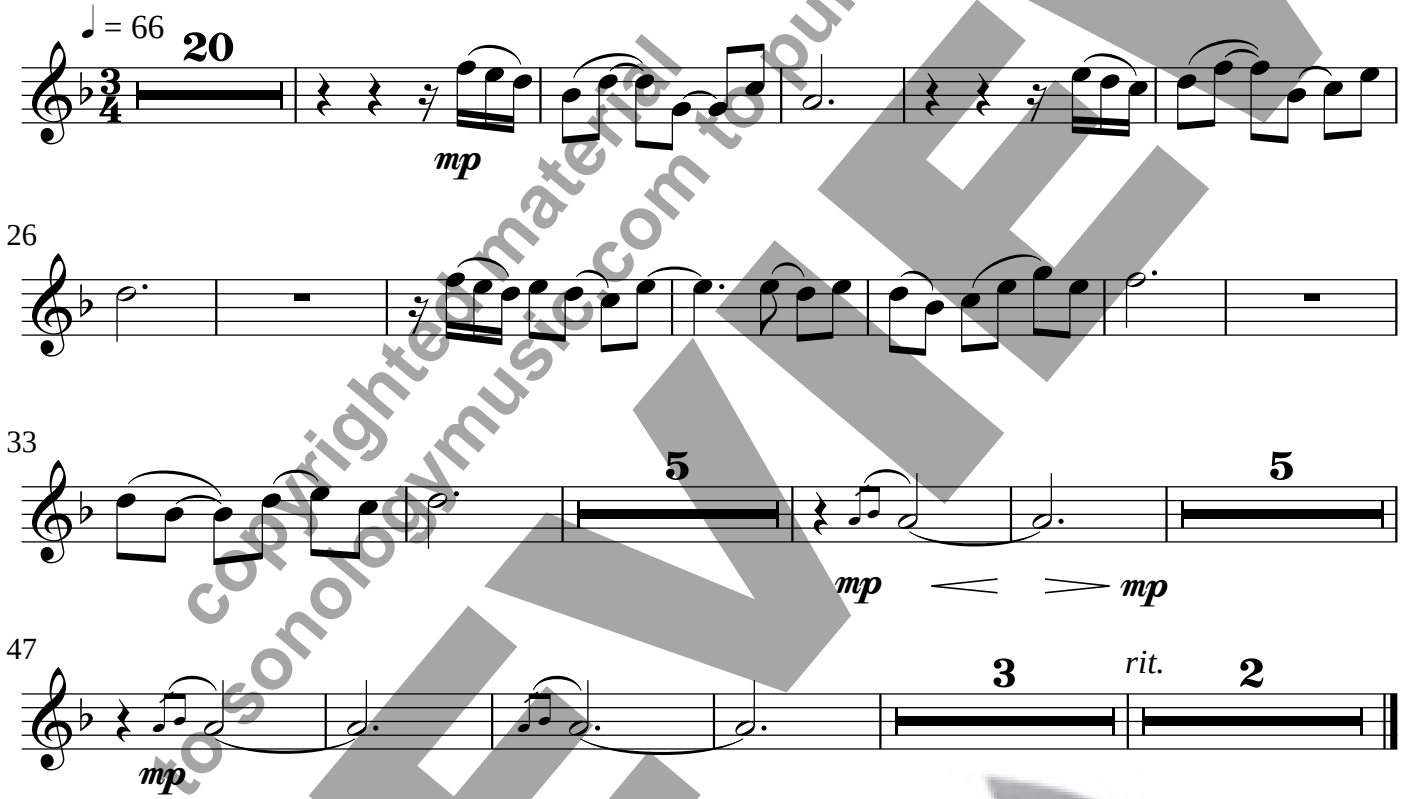
Oboe

Kevin McChesney



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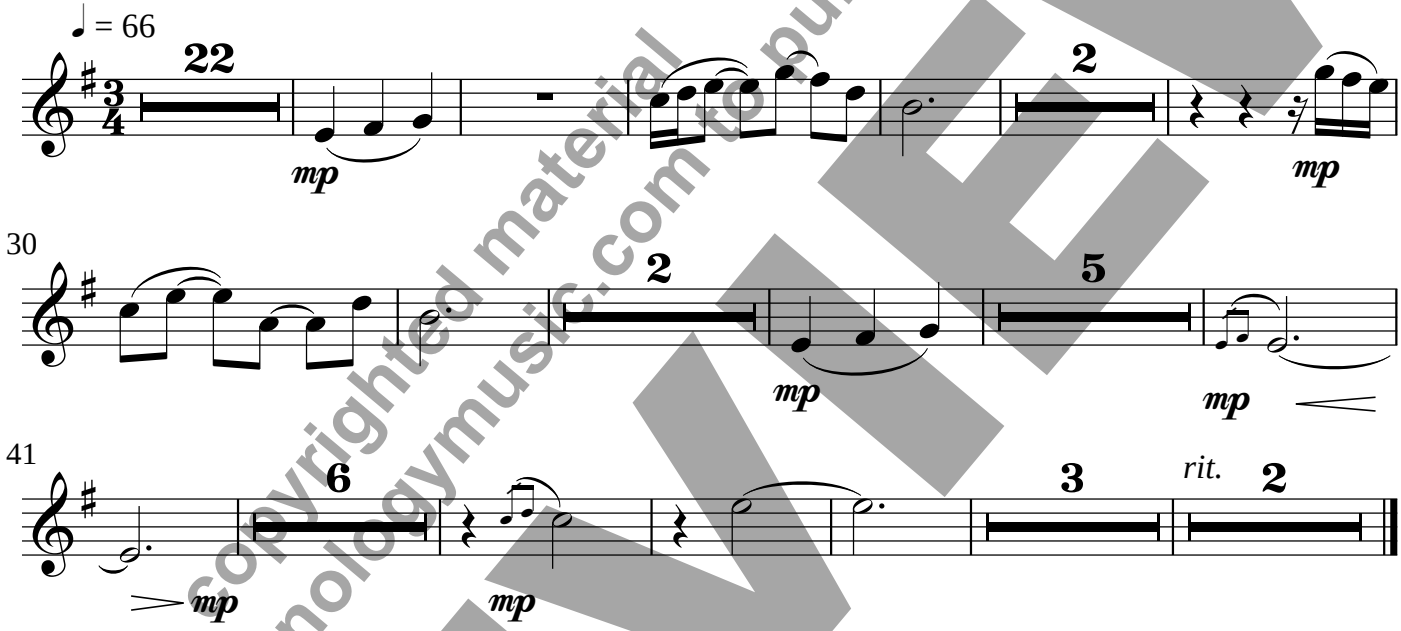
Clarinet in B♭

Kevin McChesney



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Bassoon

Kevin McChesney

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Handbells

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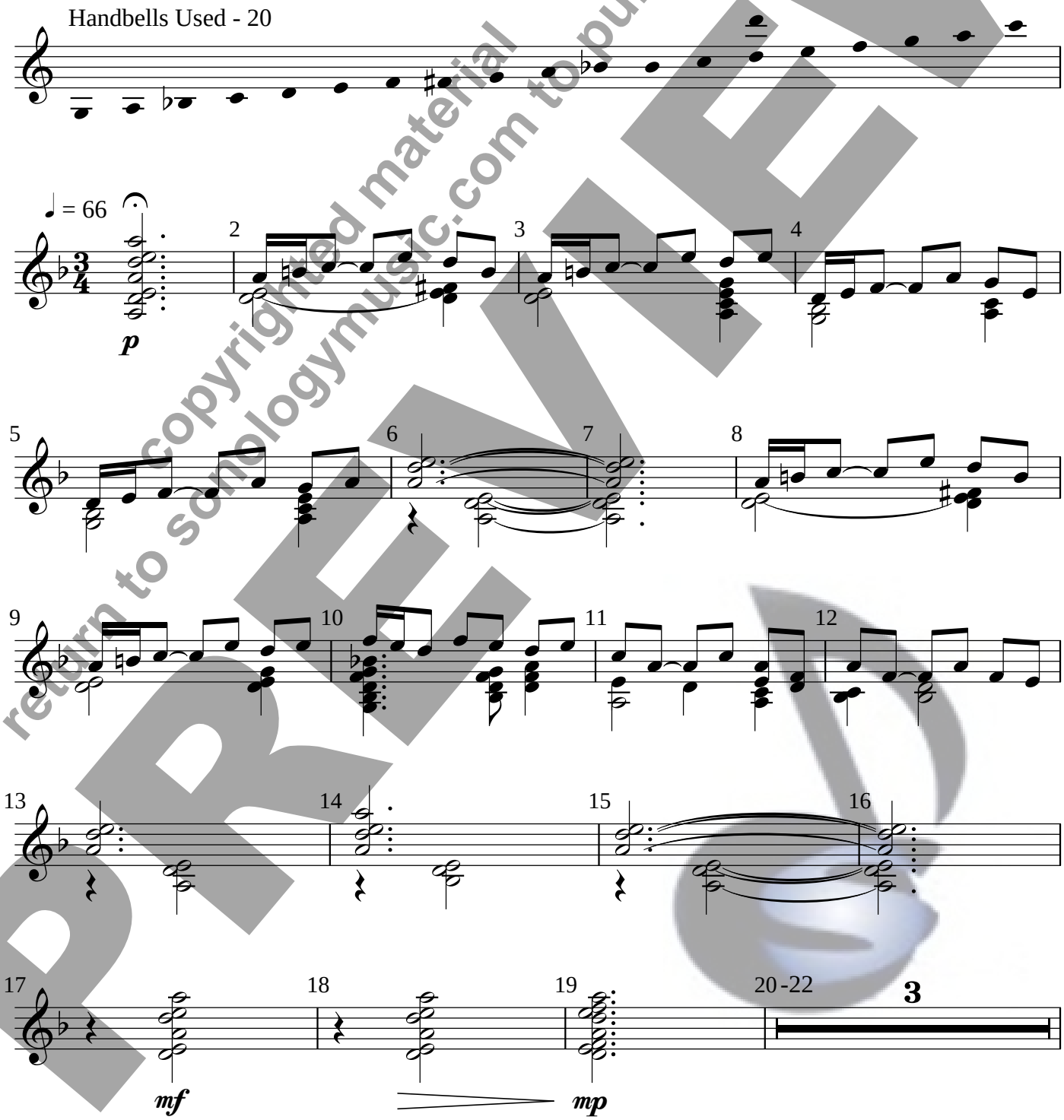

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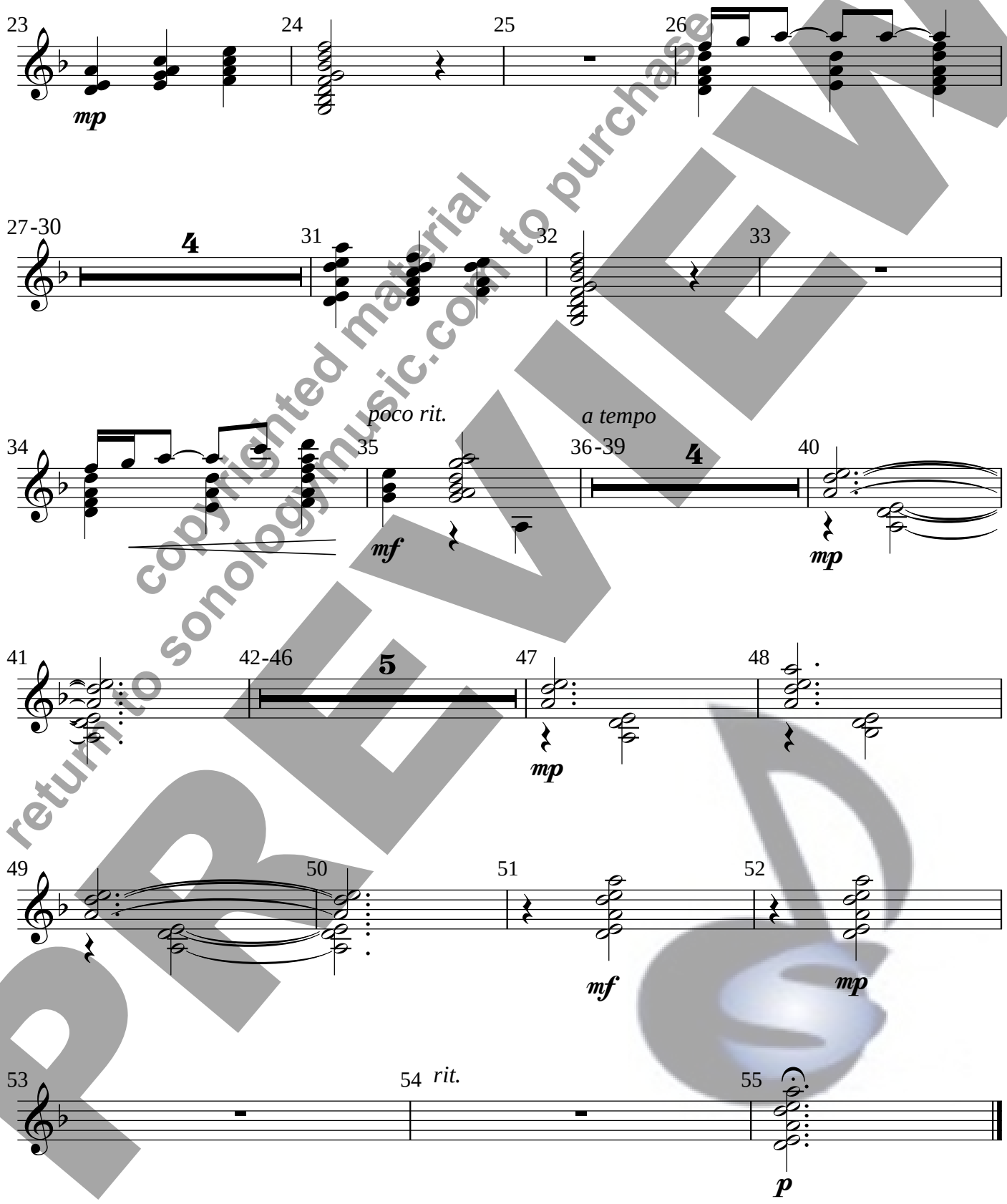

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Guitar

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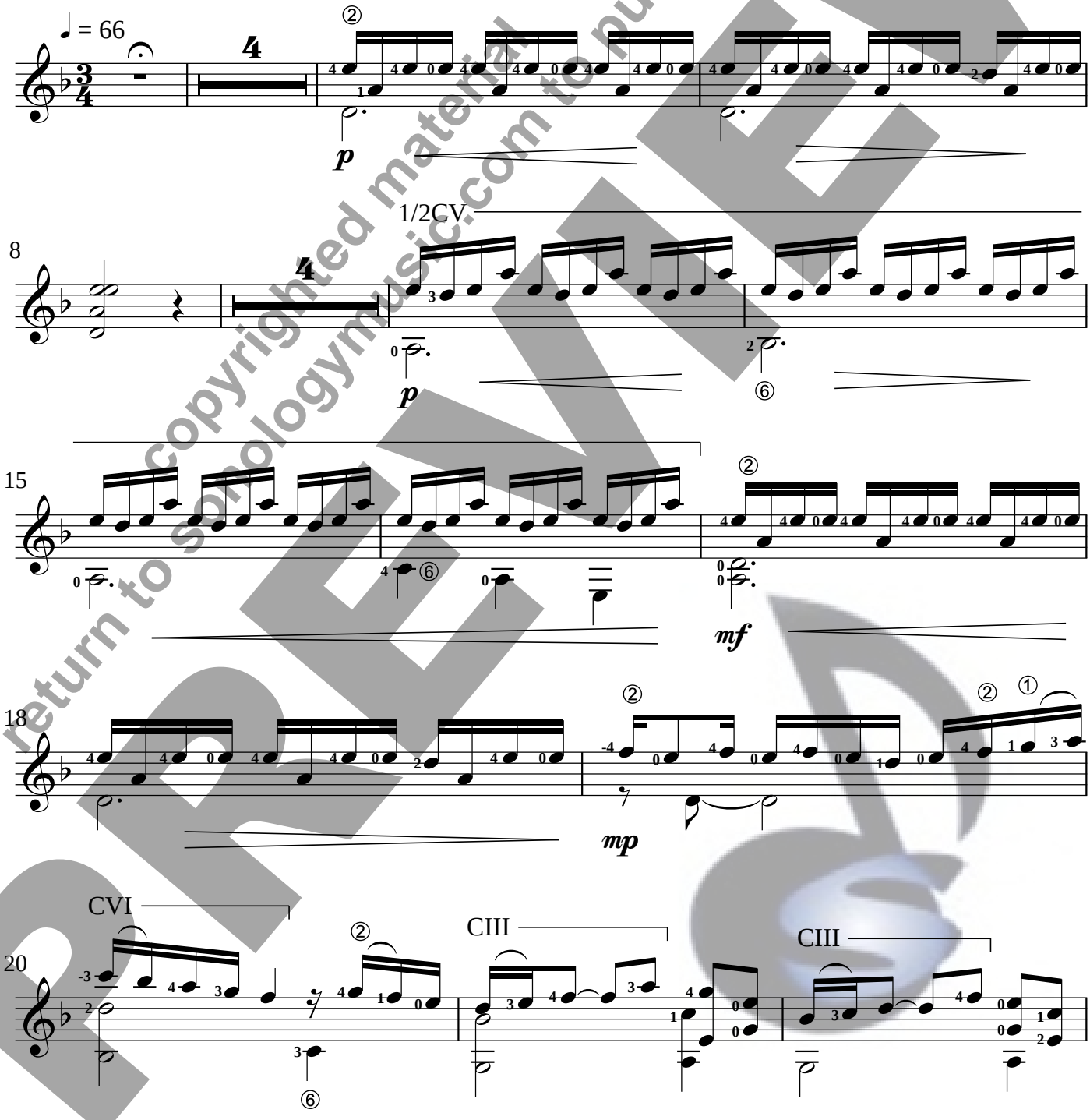

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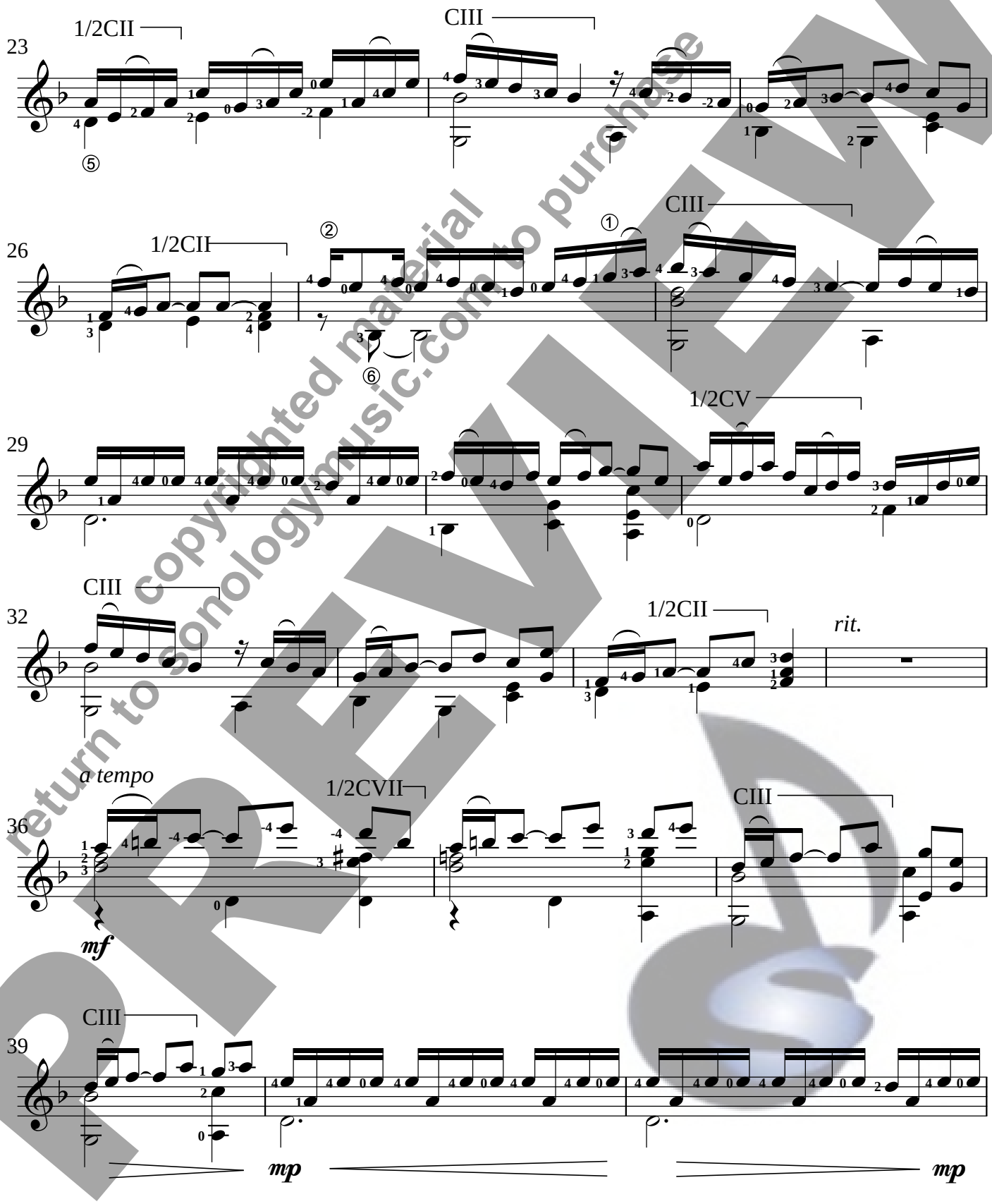

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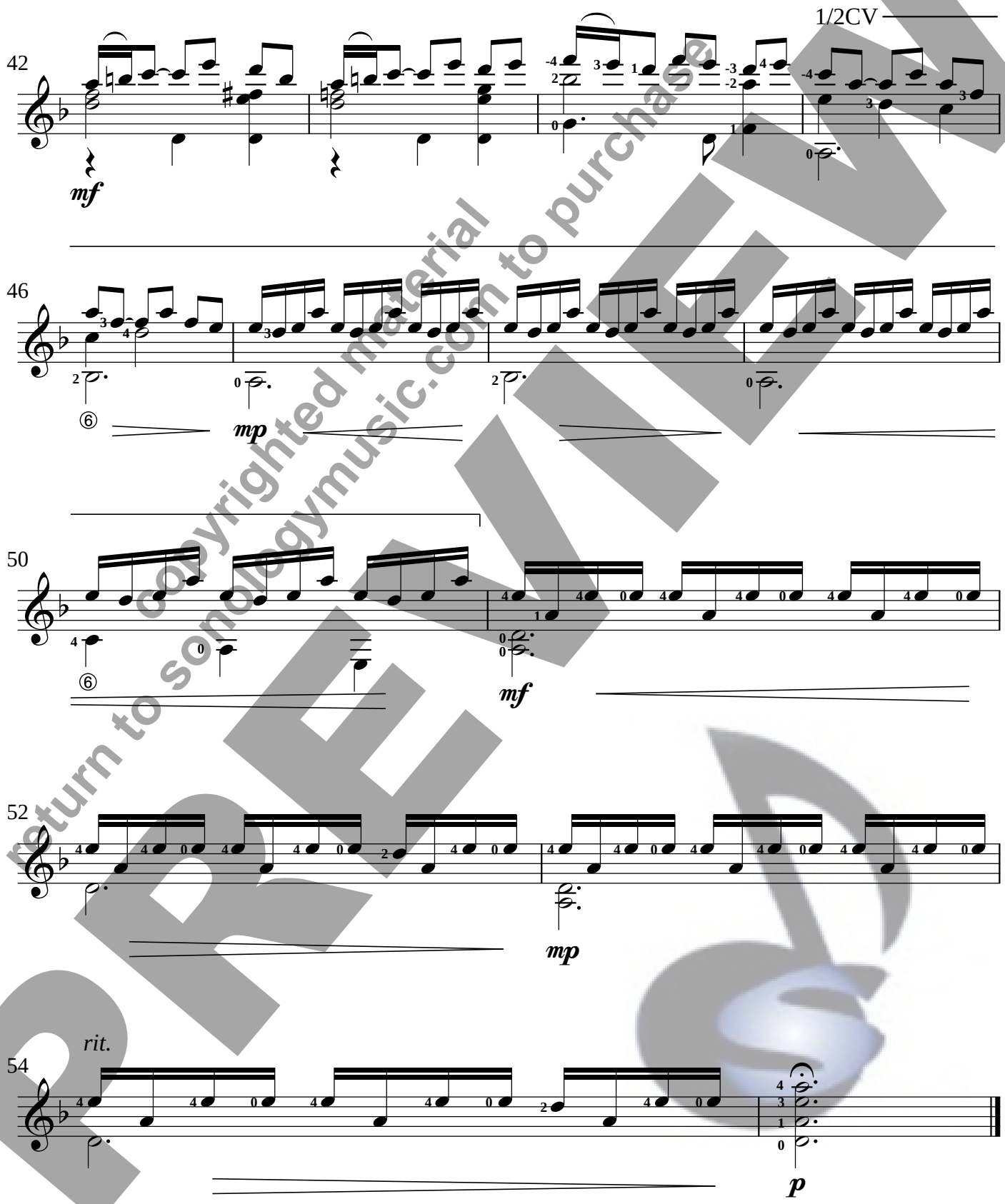

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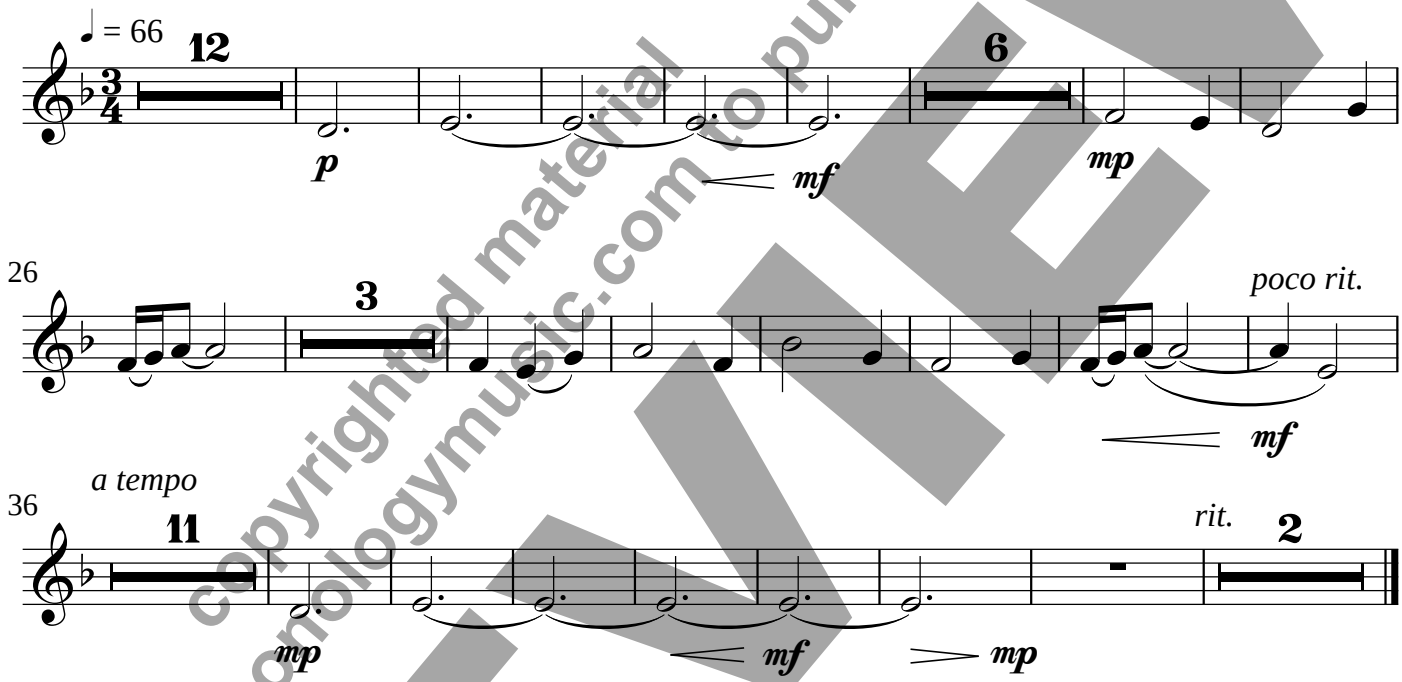
Violin I

Kevin McChesney



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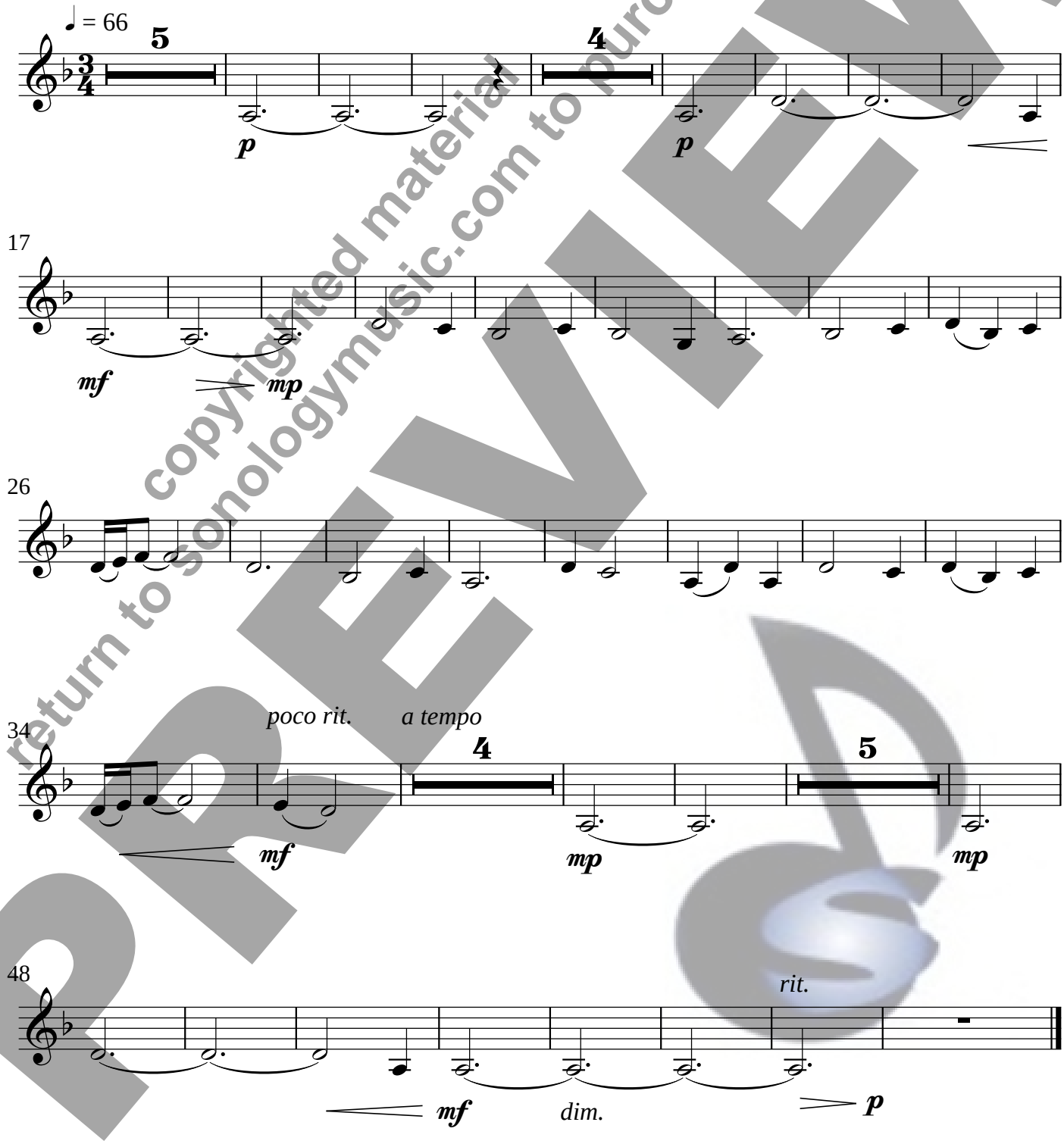
V. Interlude #2

Violin II

Kevin McChesney



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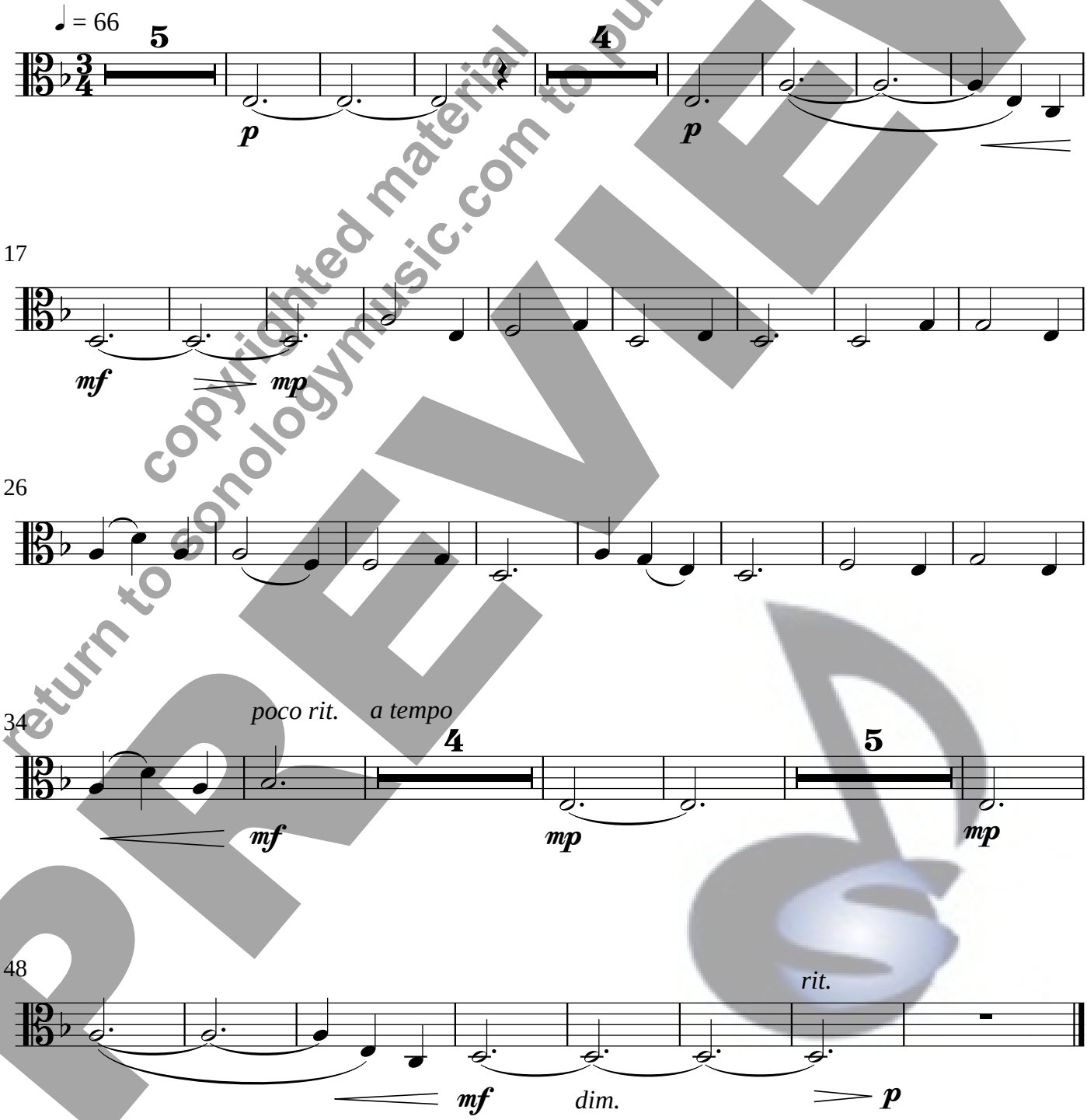
Viola

Kevin McChesney



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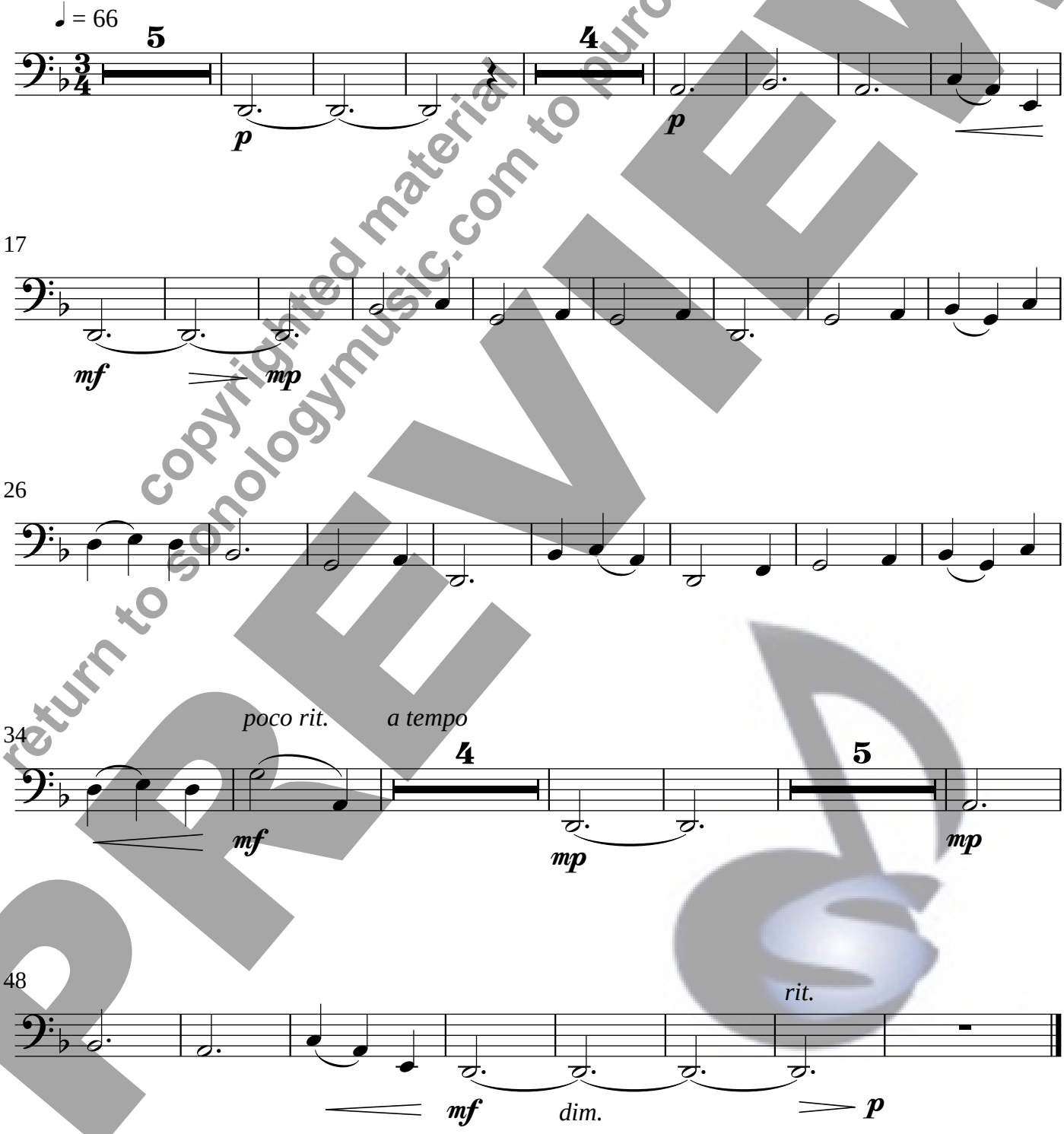
V. Interlude #2

Violoncello

Kevin McChesney



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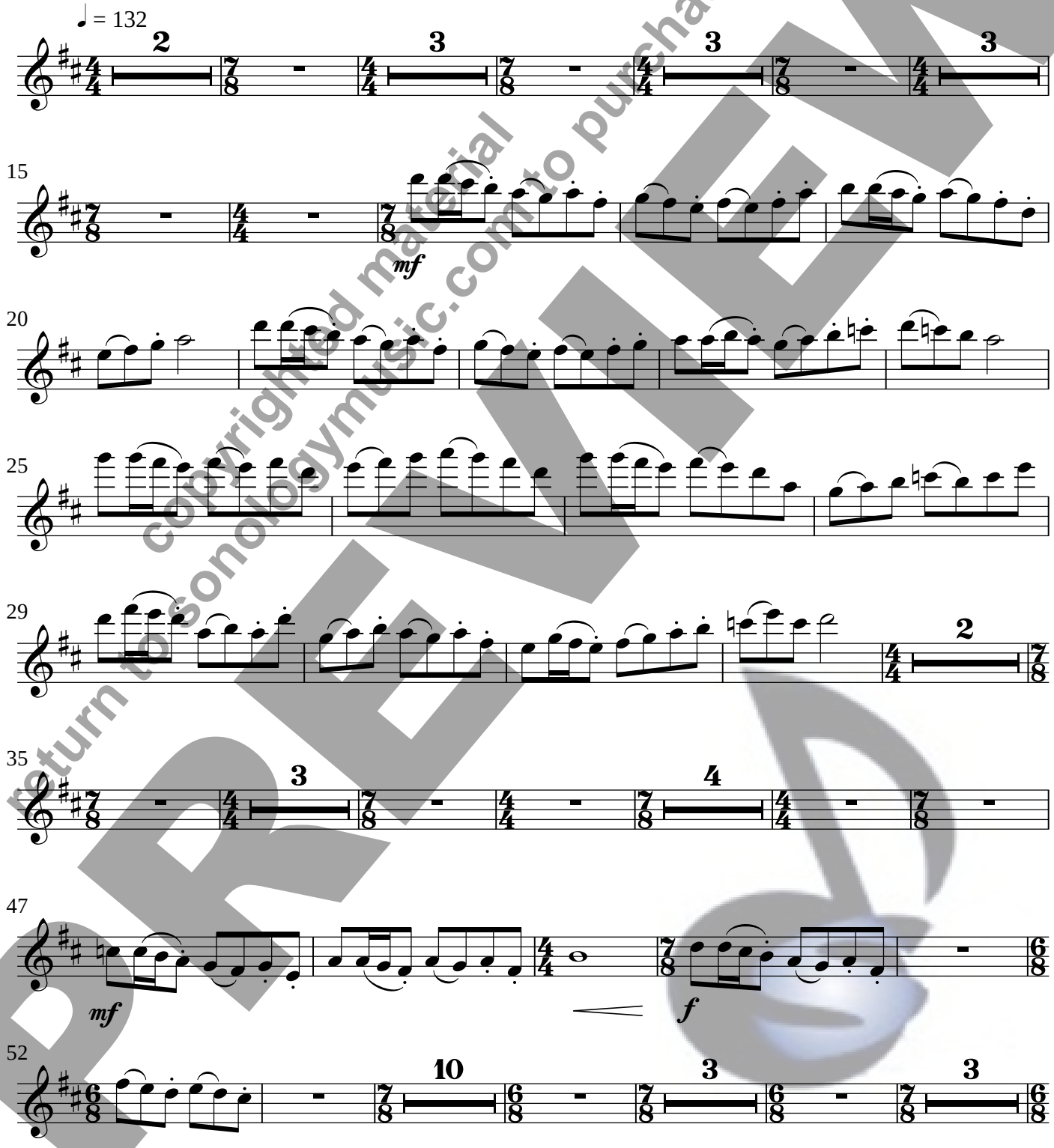
VI. Toccata #3

Flute

Kevin McChesney



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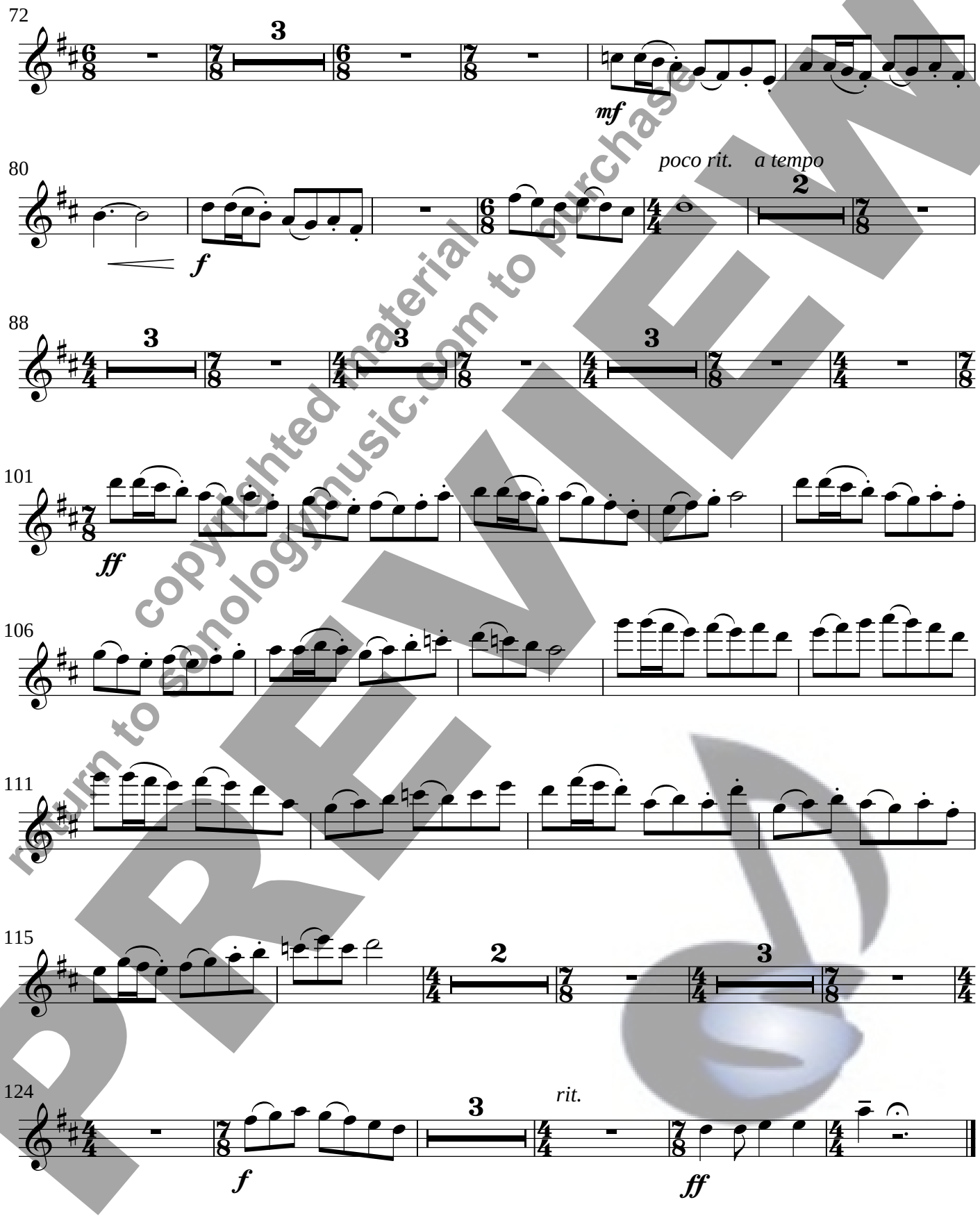

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Oboe

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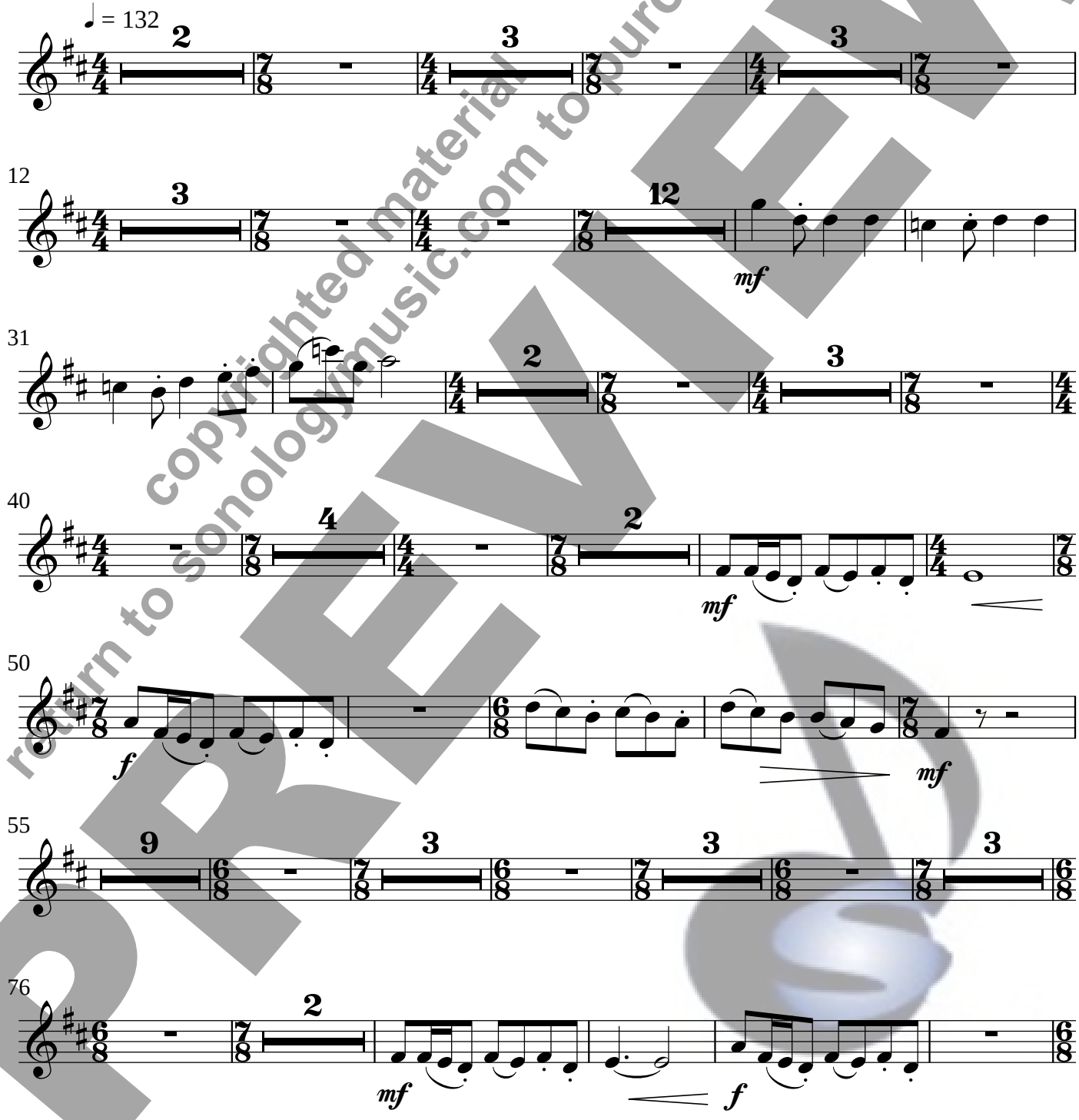

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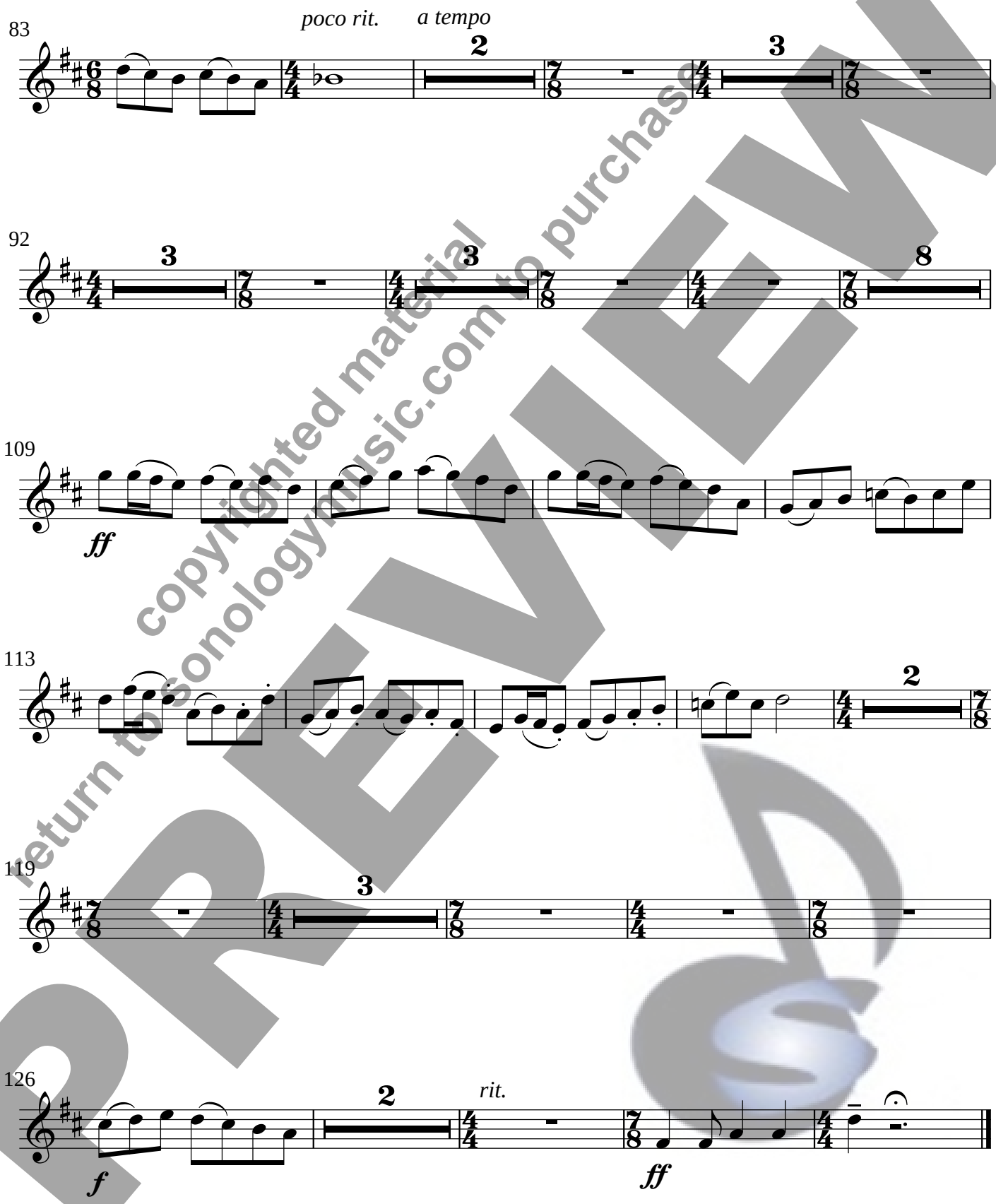
Oboe



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Clarinet in B♭

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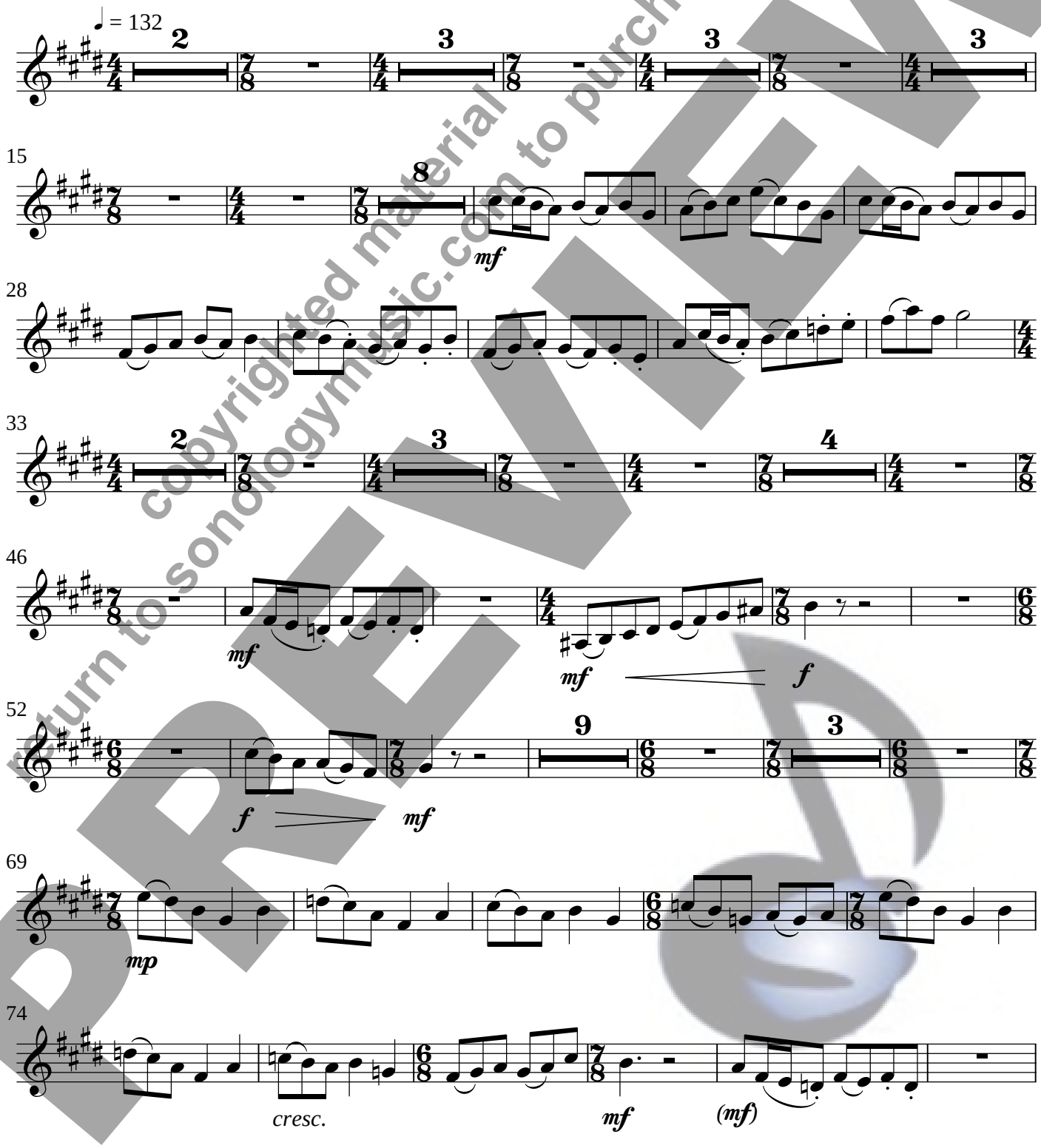

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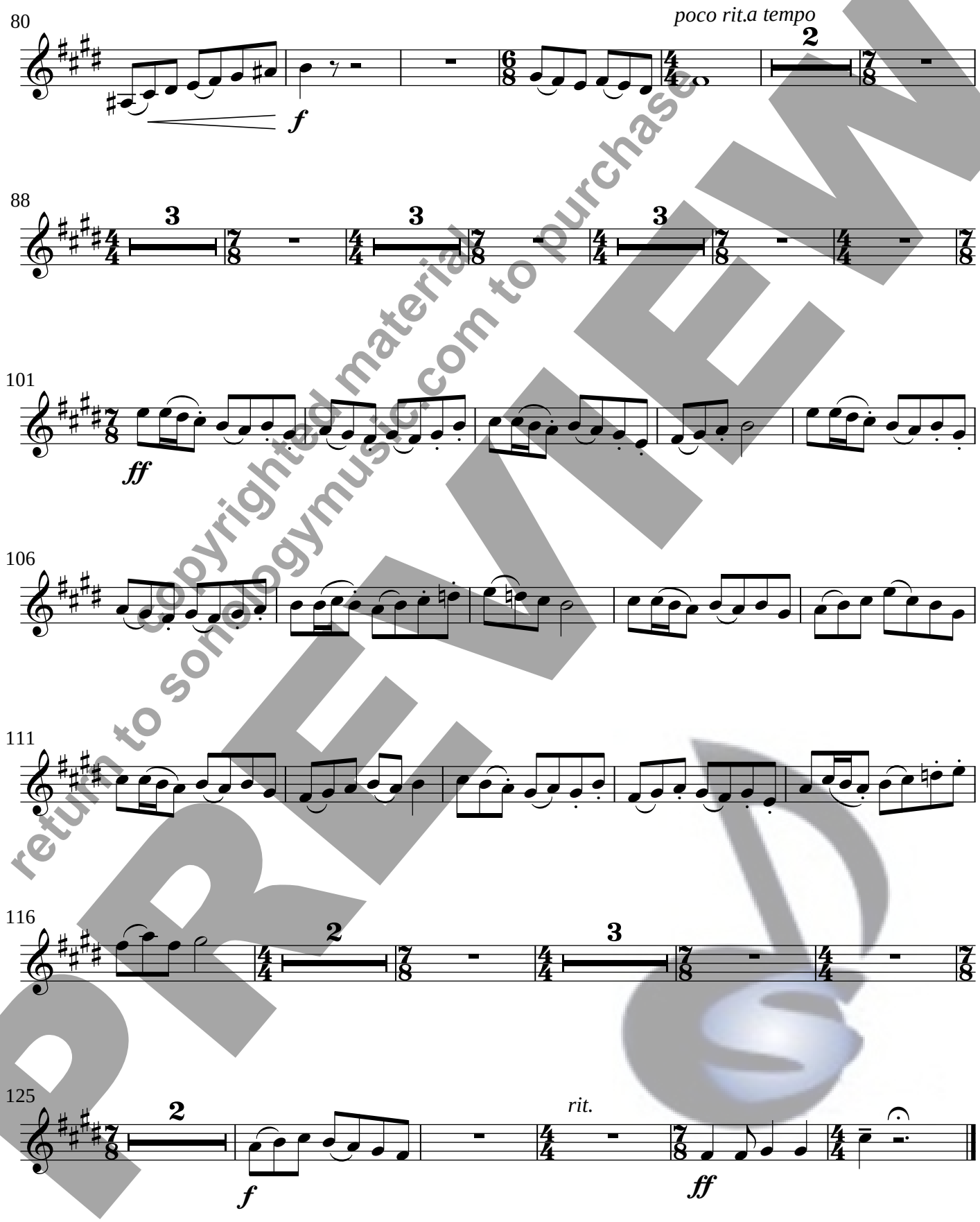
Clarinet in B♭



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Bassoon

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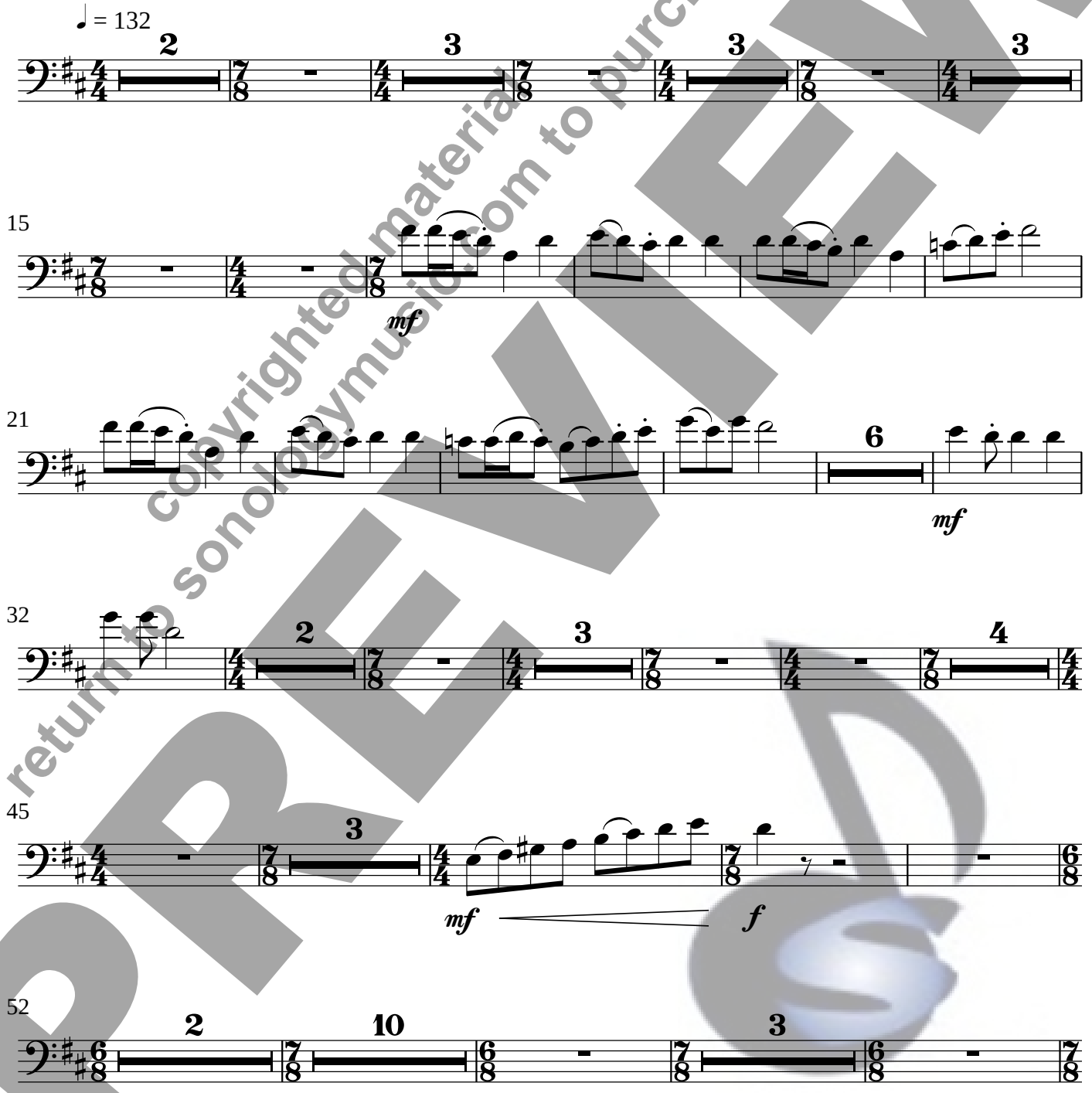

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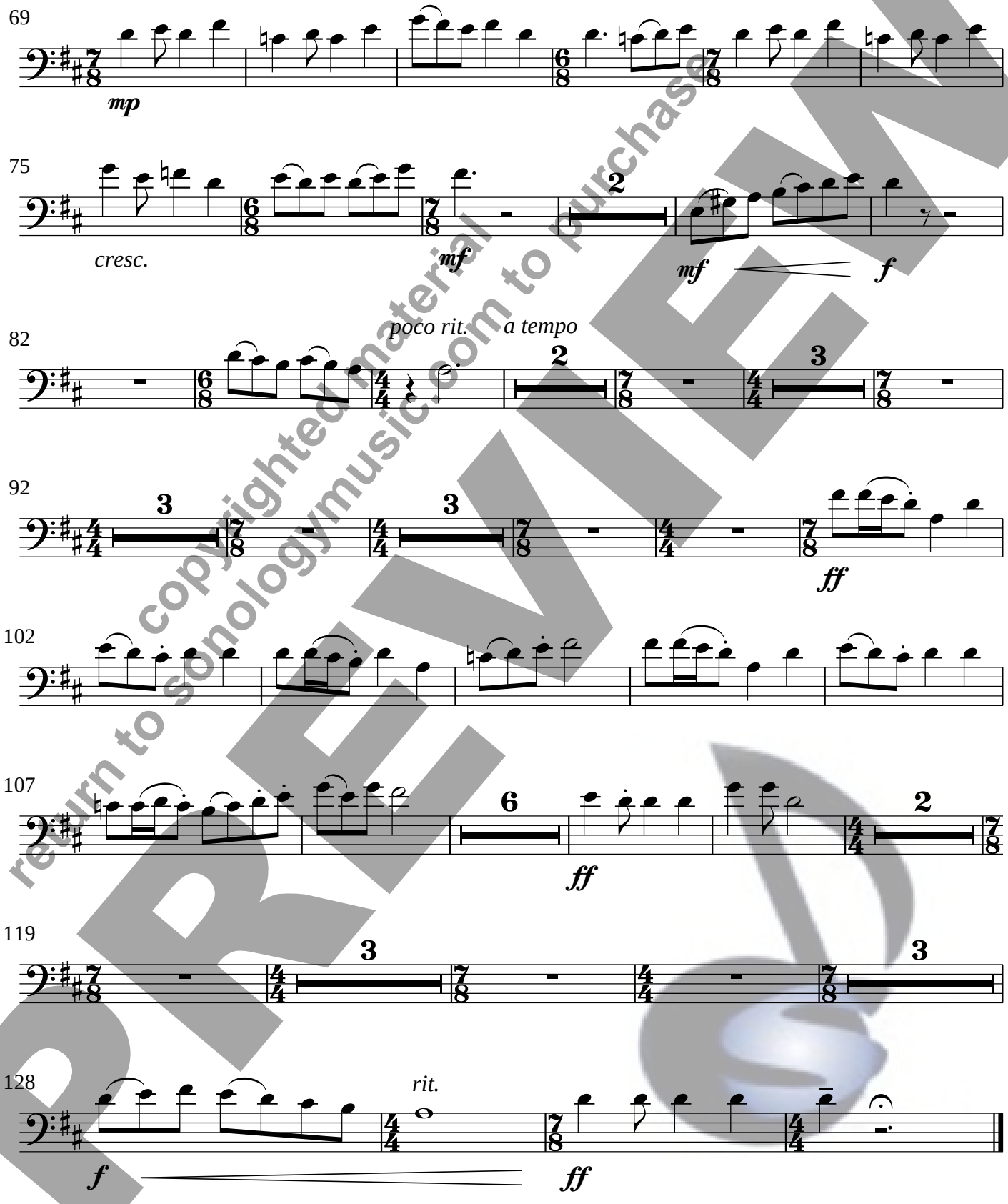
Bassoon



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VI. Toccata #3

Handbells

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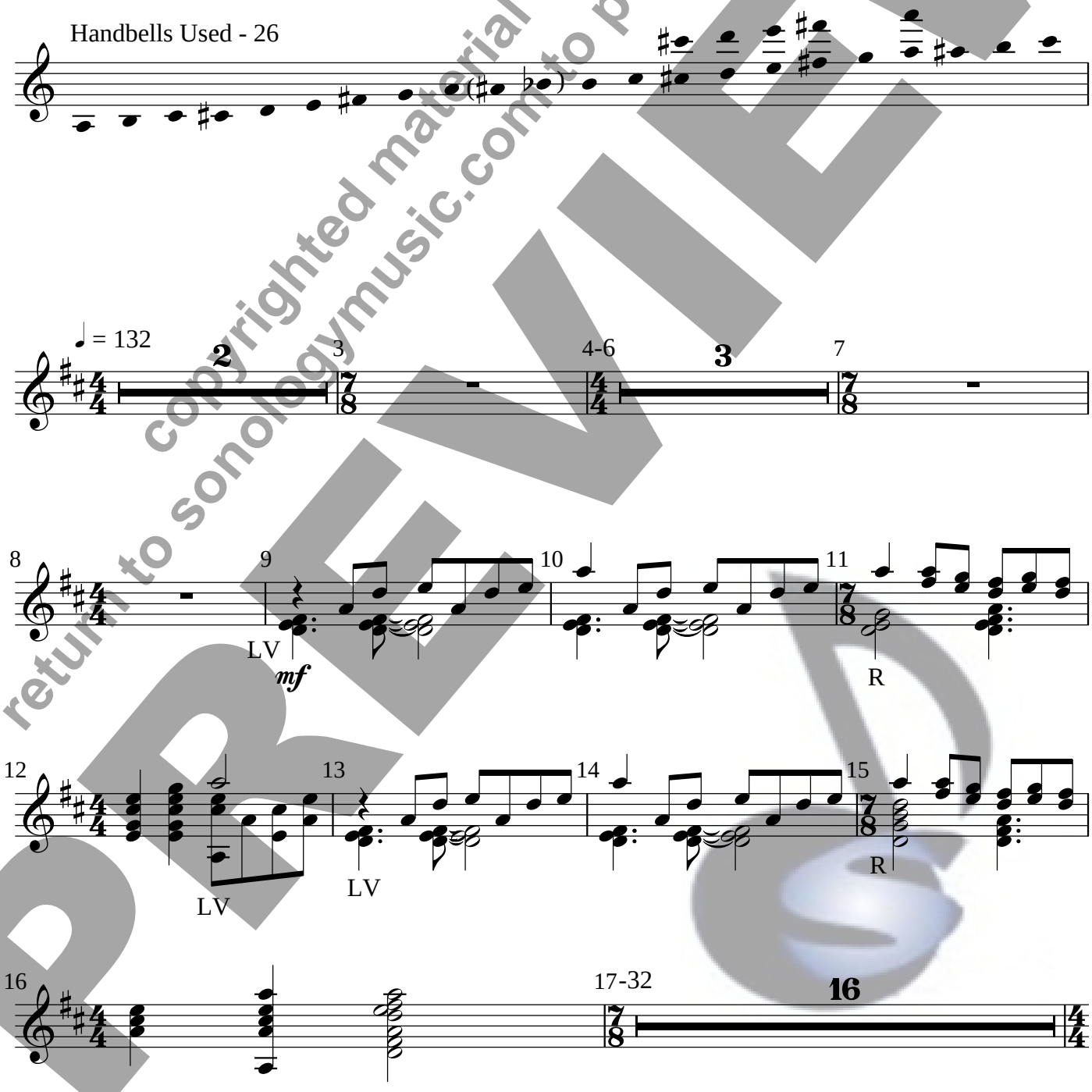

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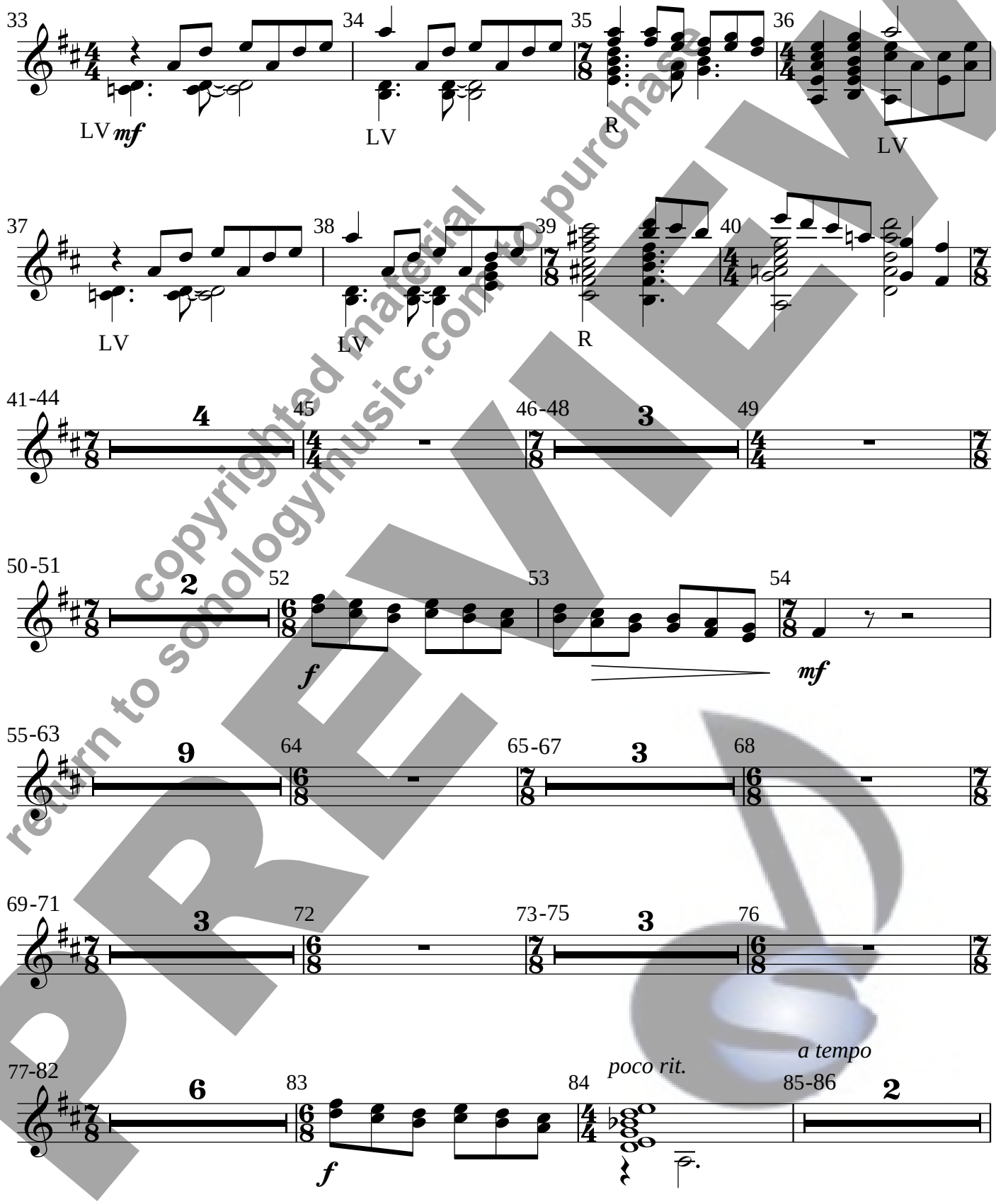
Handbells



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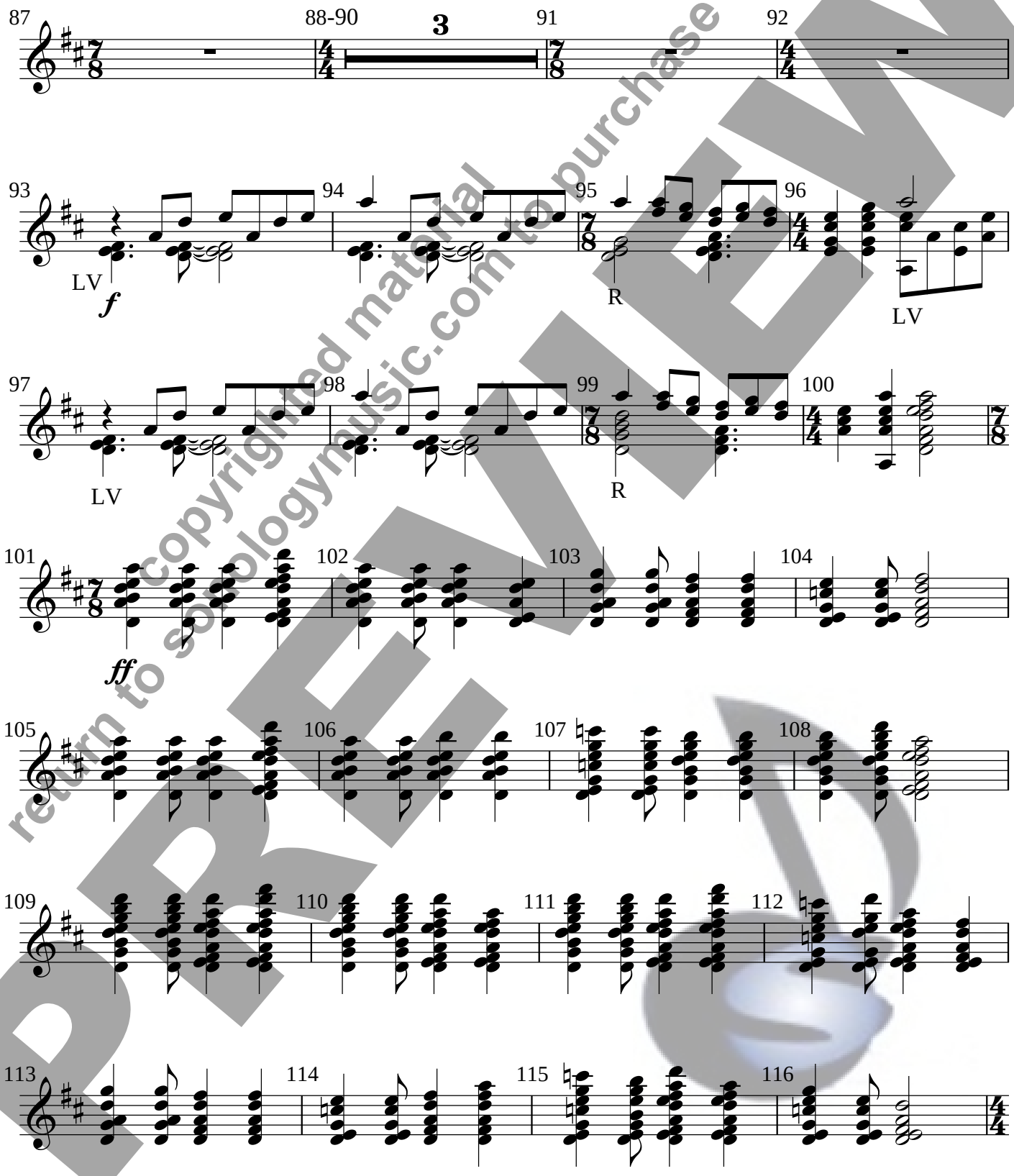

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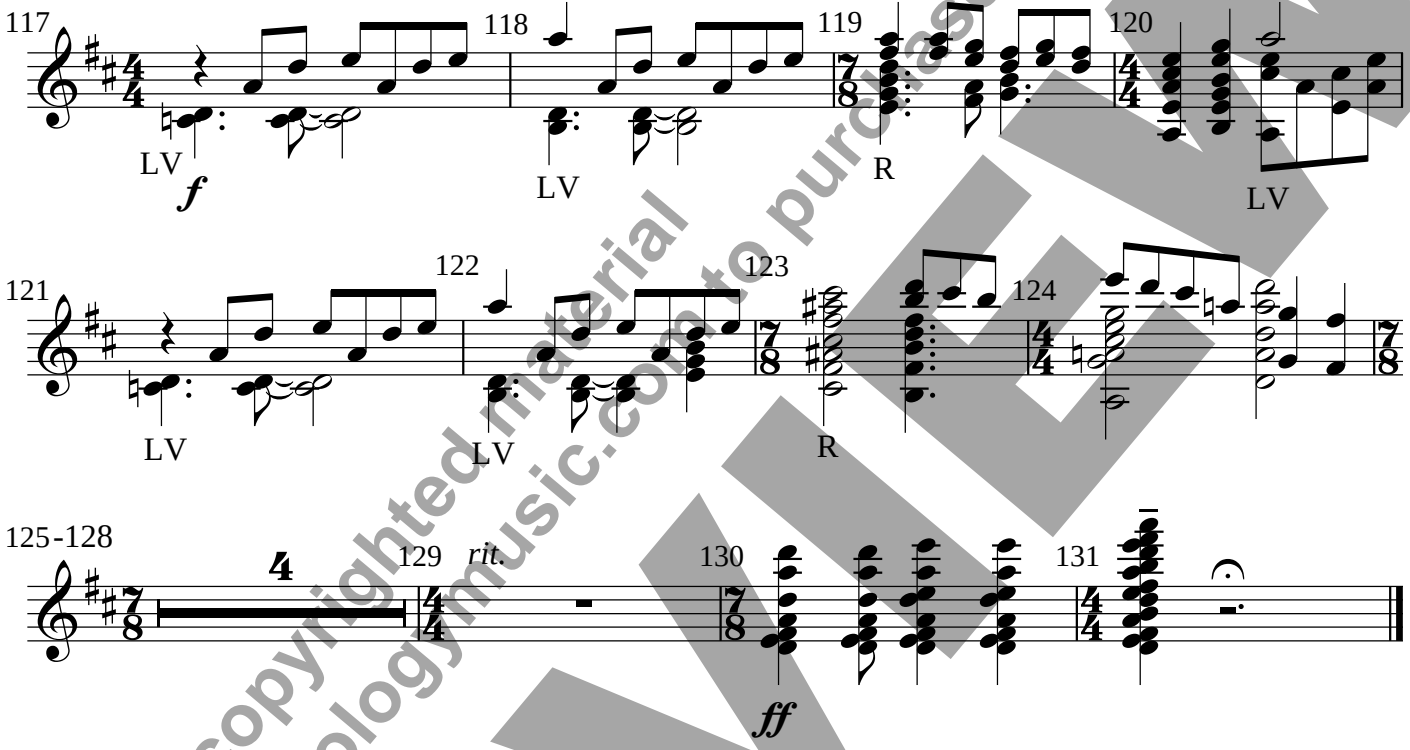
Handbells



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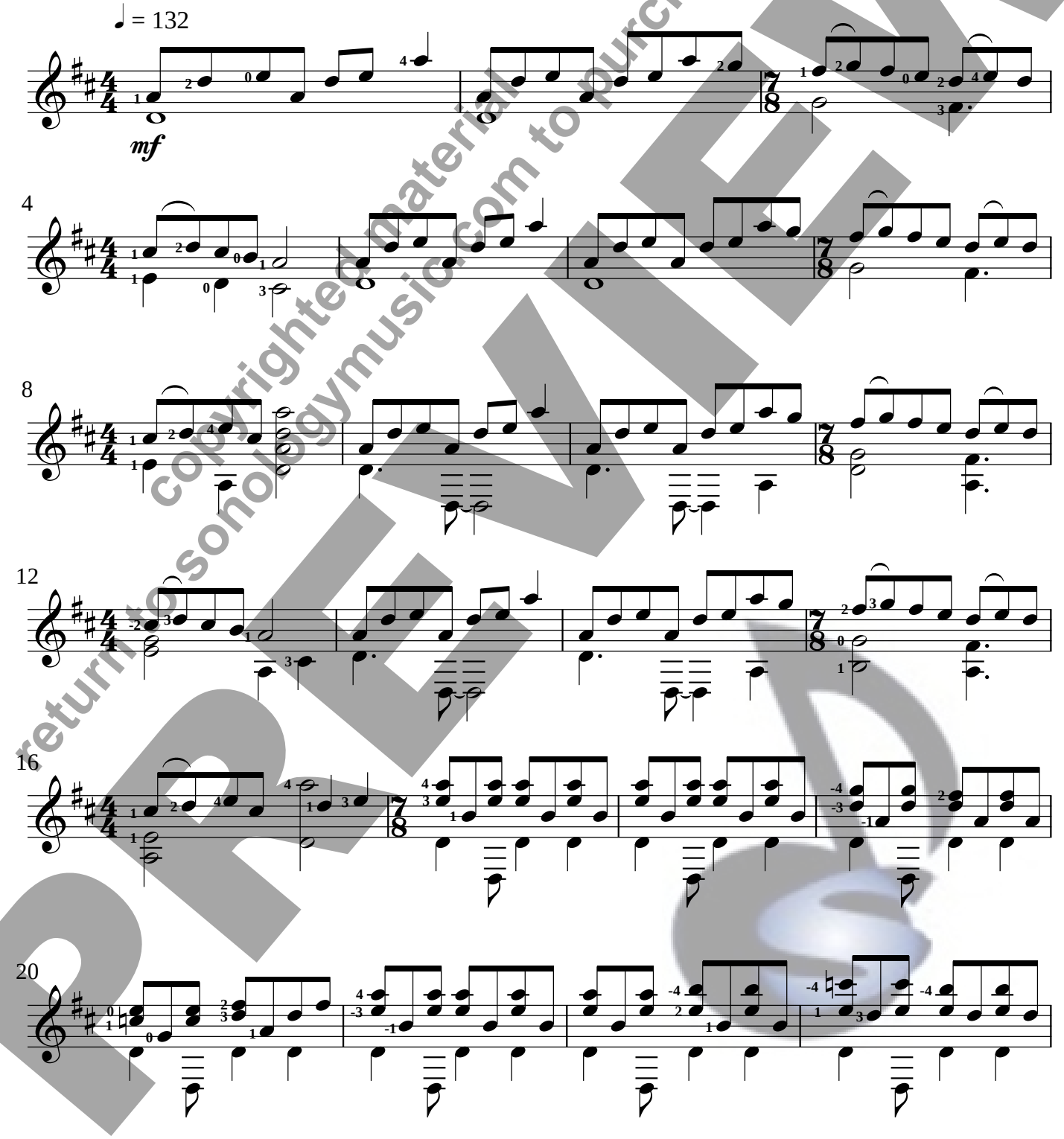
VI. Toccata #3

Guitar

Kevin McChesney



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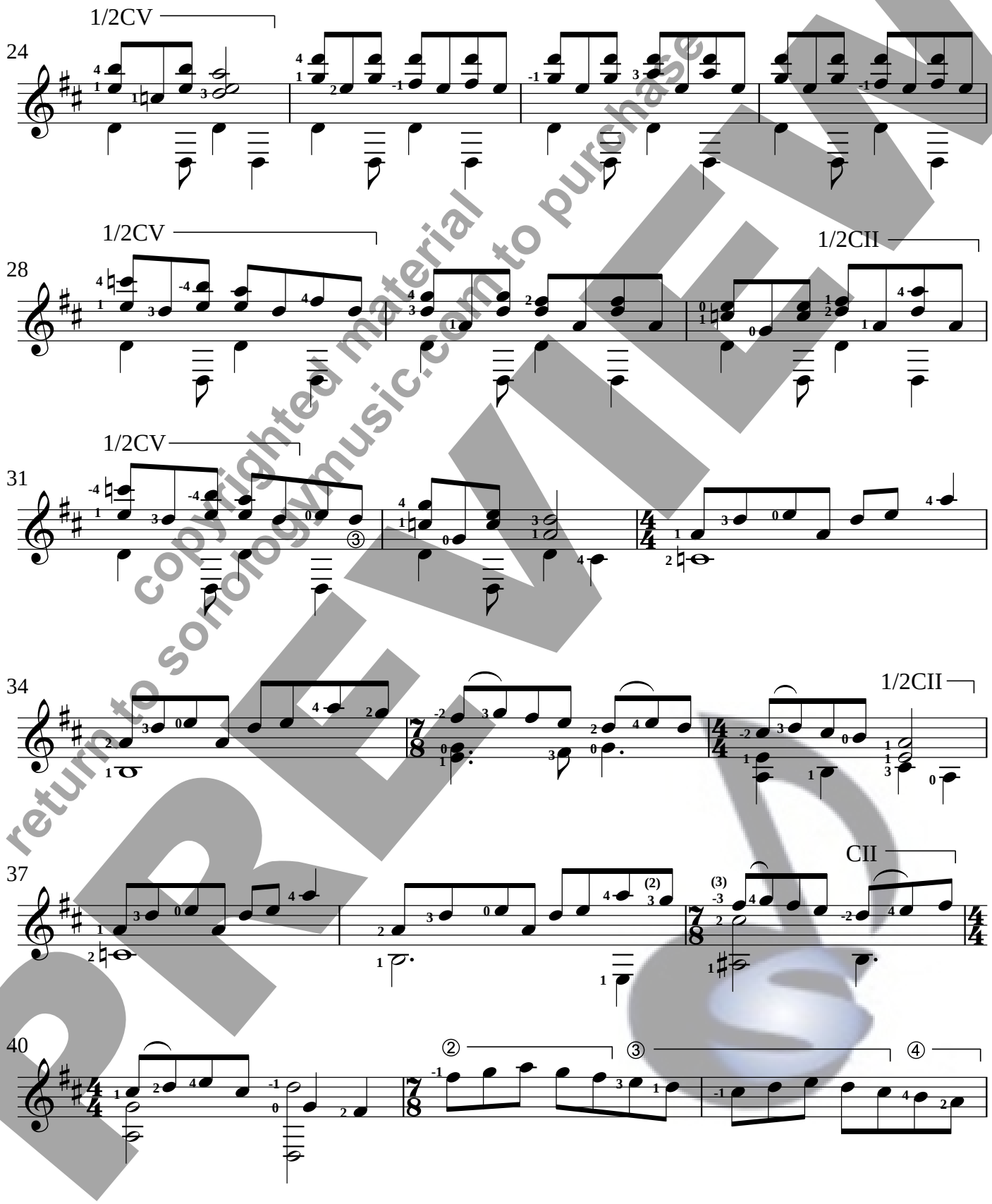

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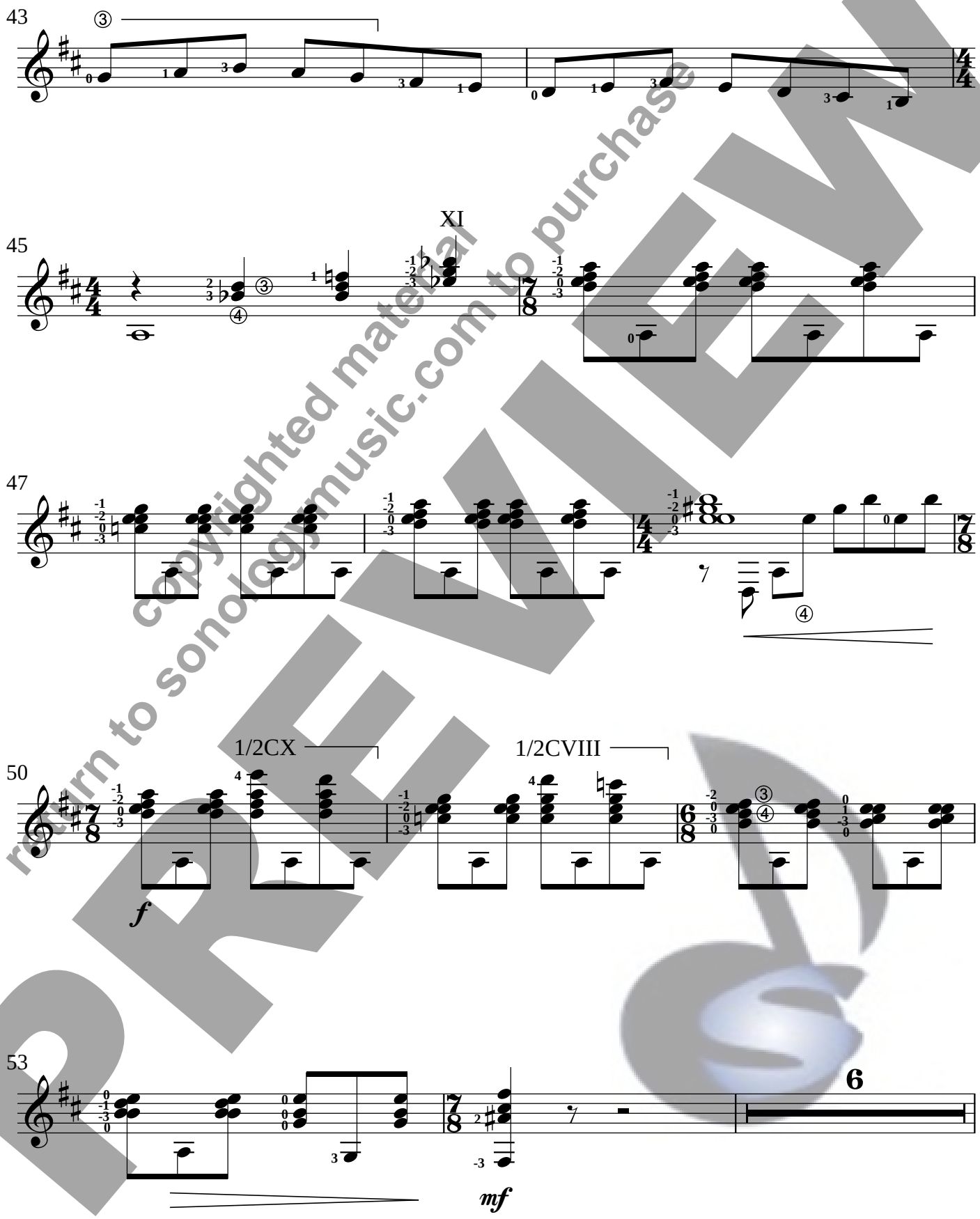

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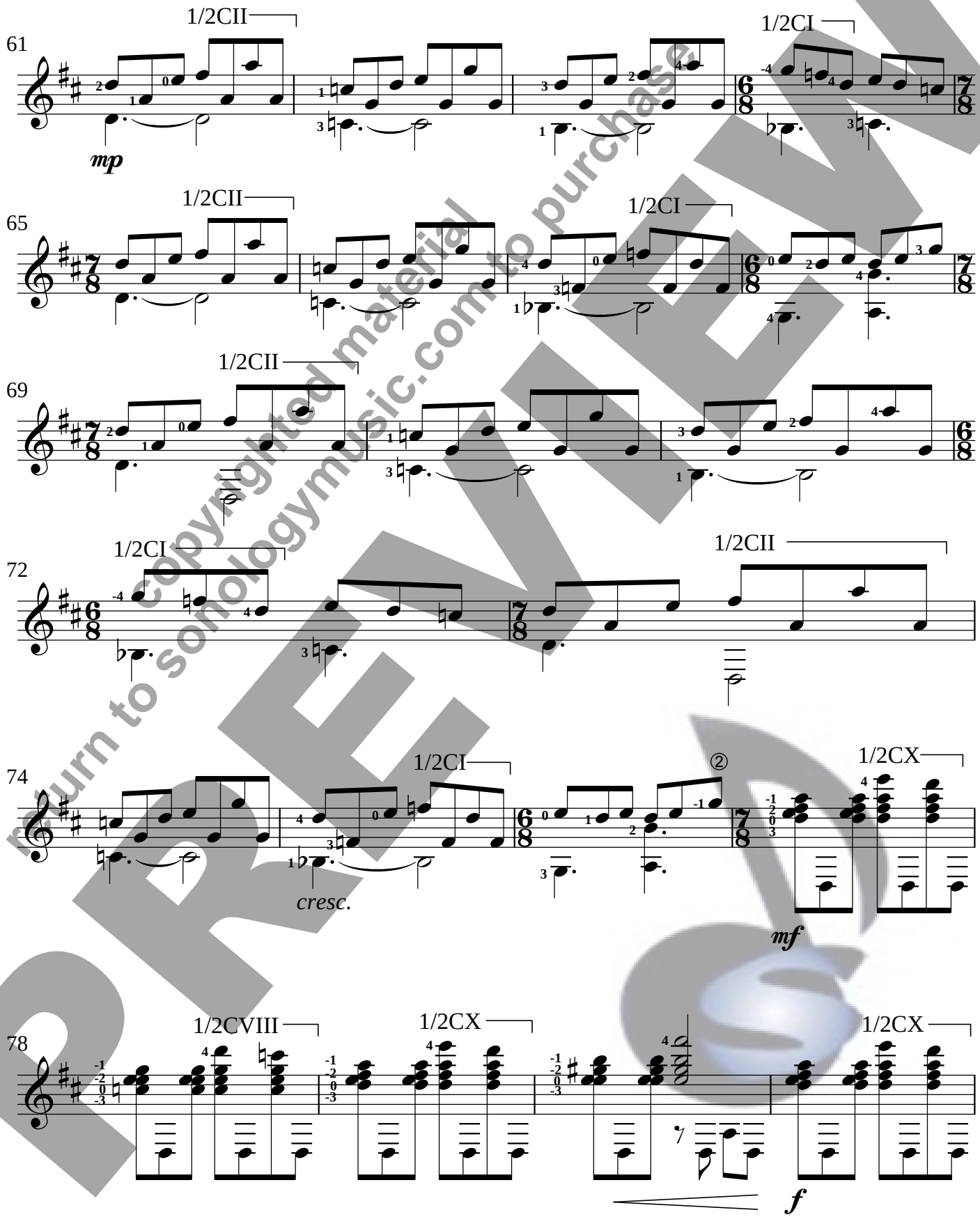
Guitar



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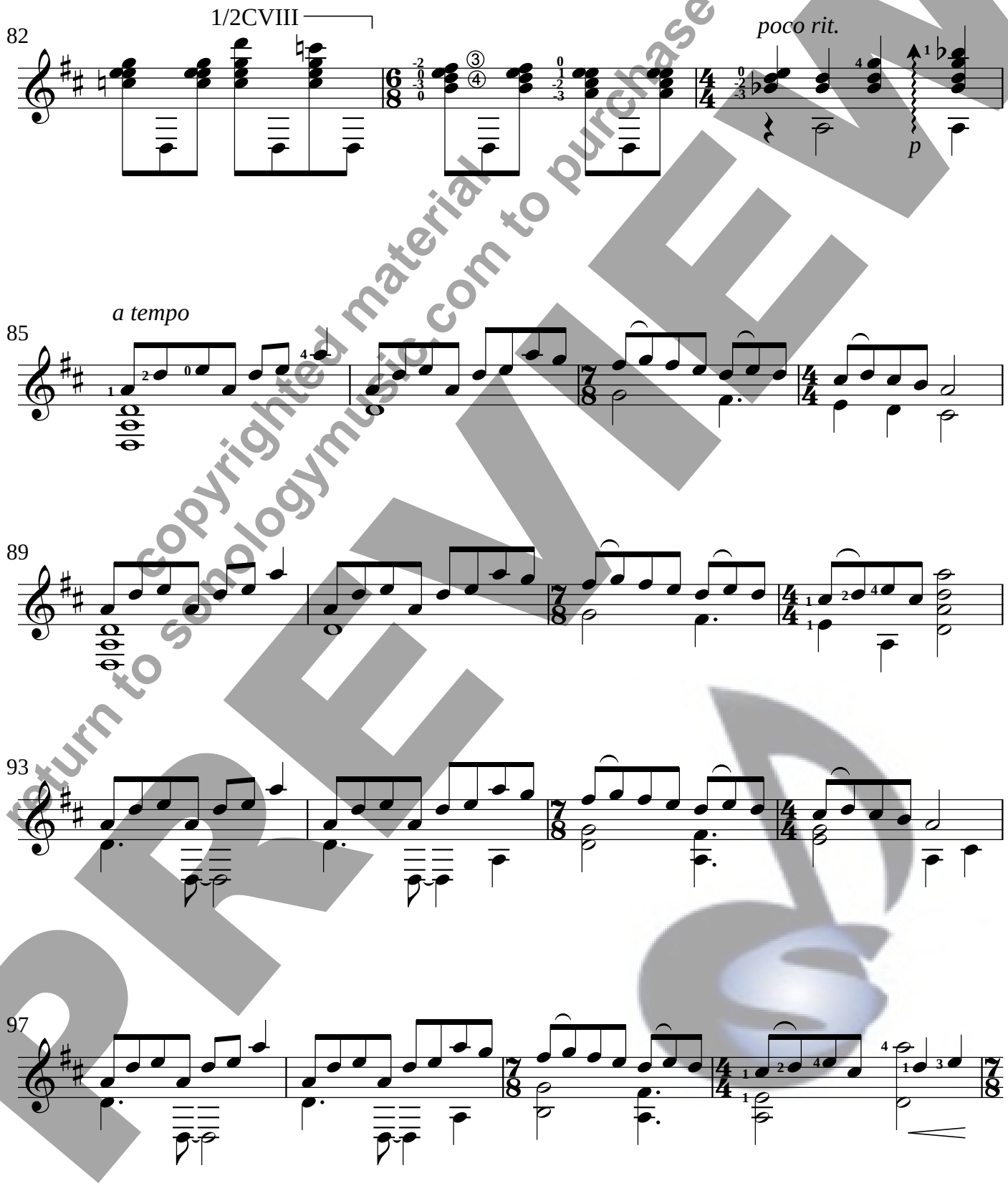

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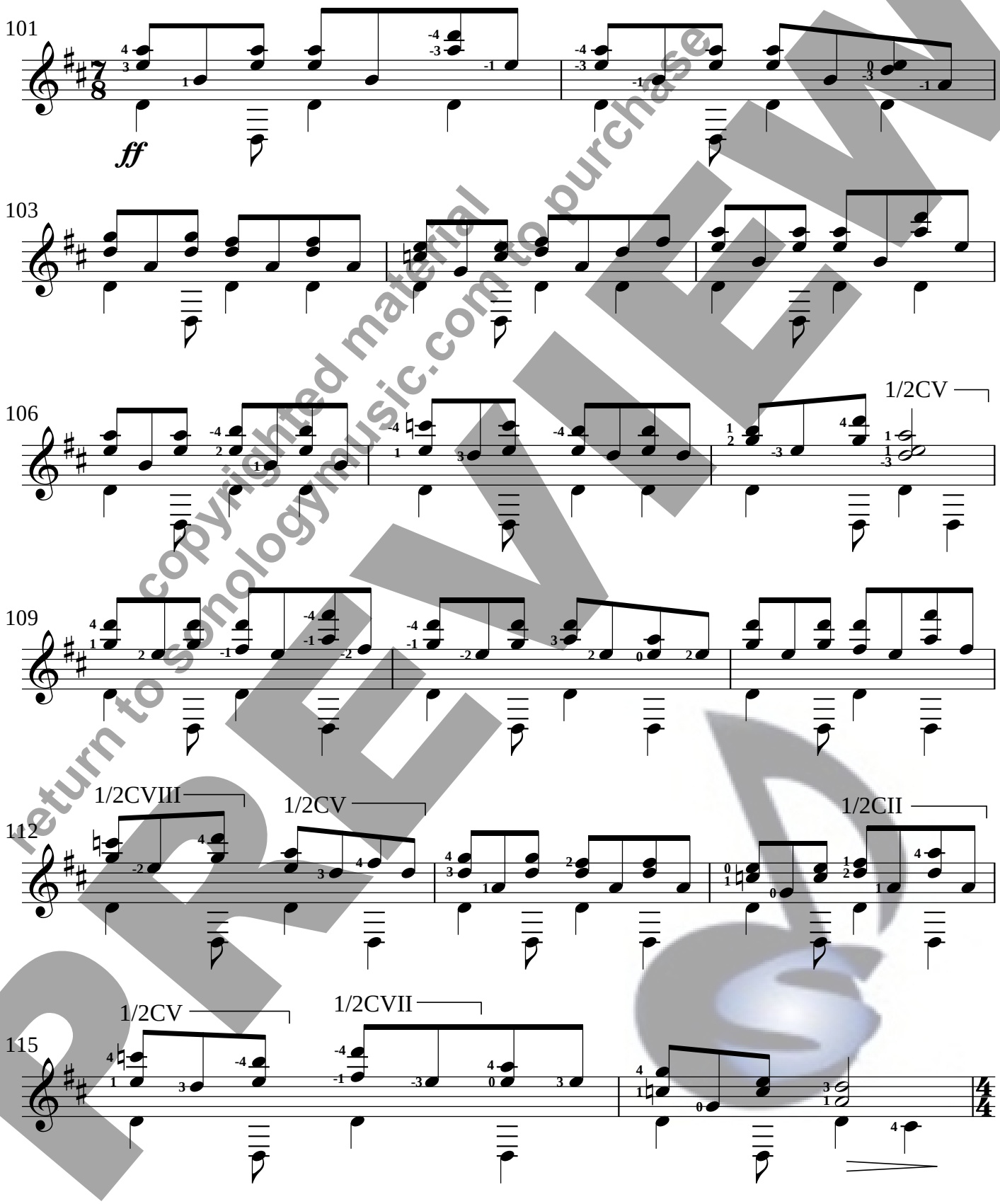

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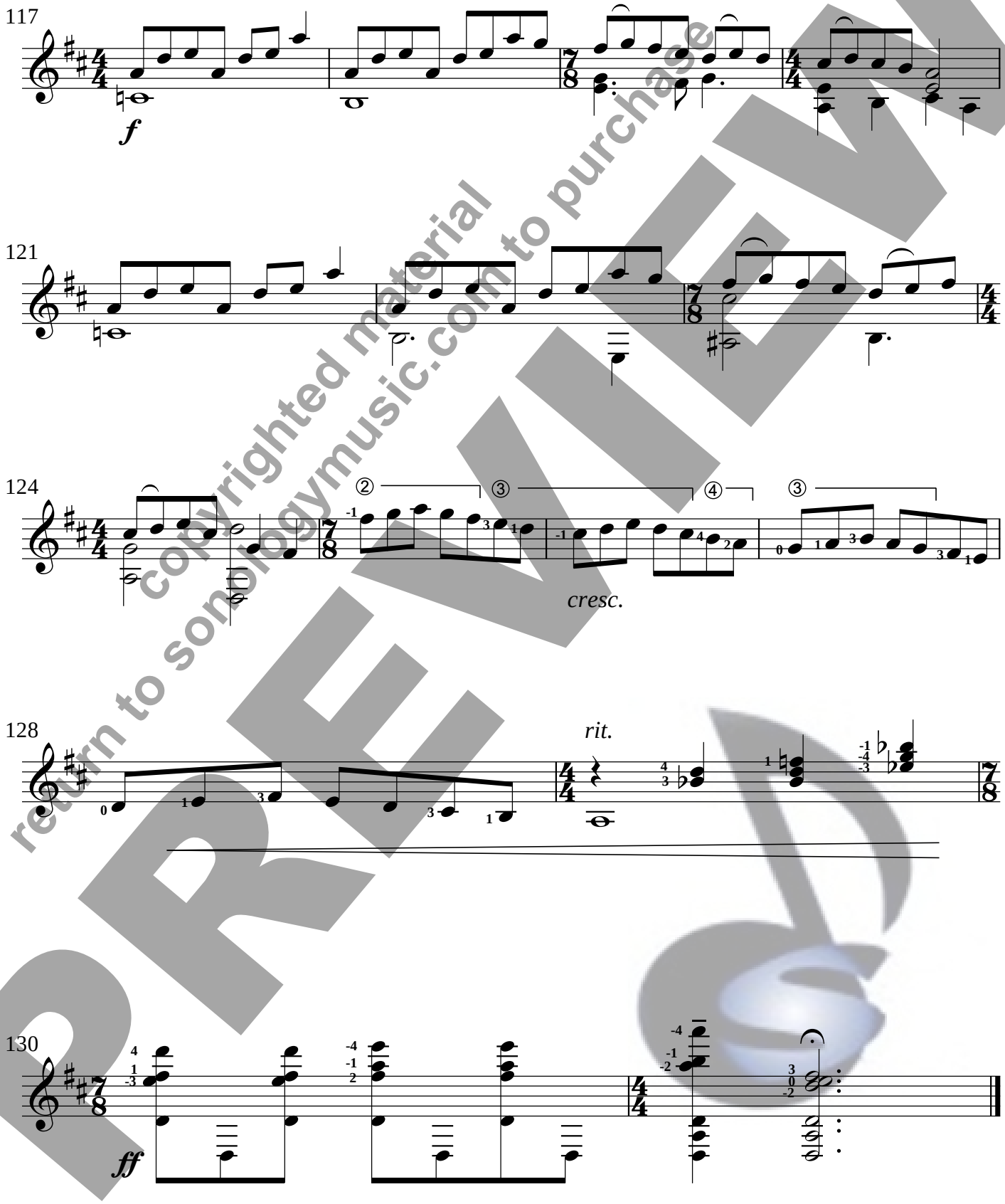

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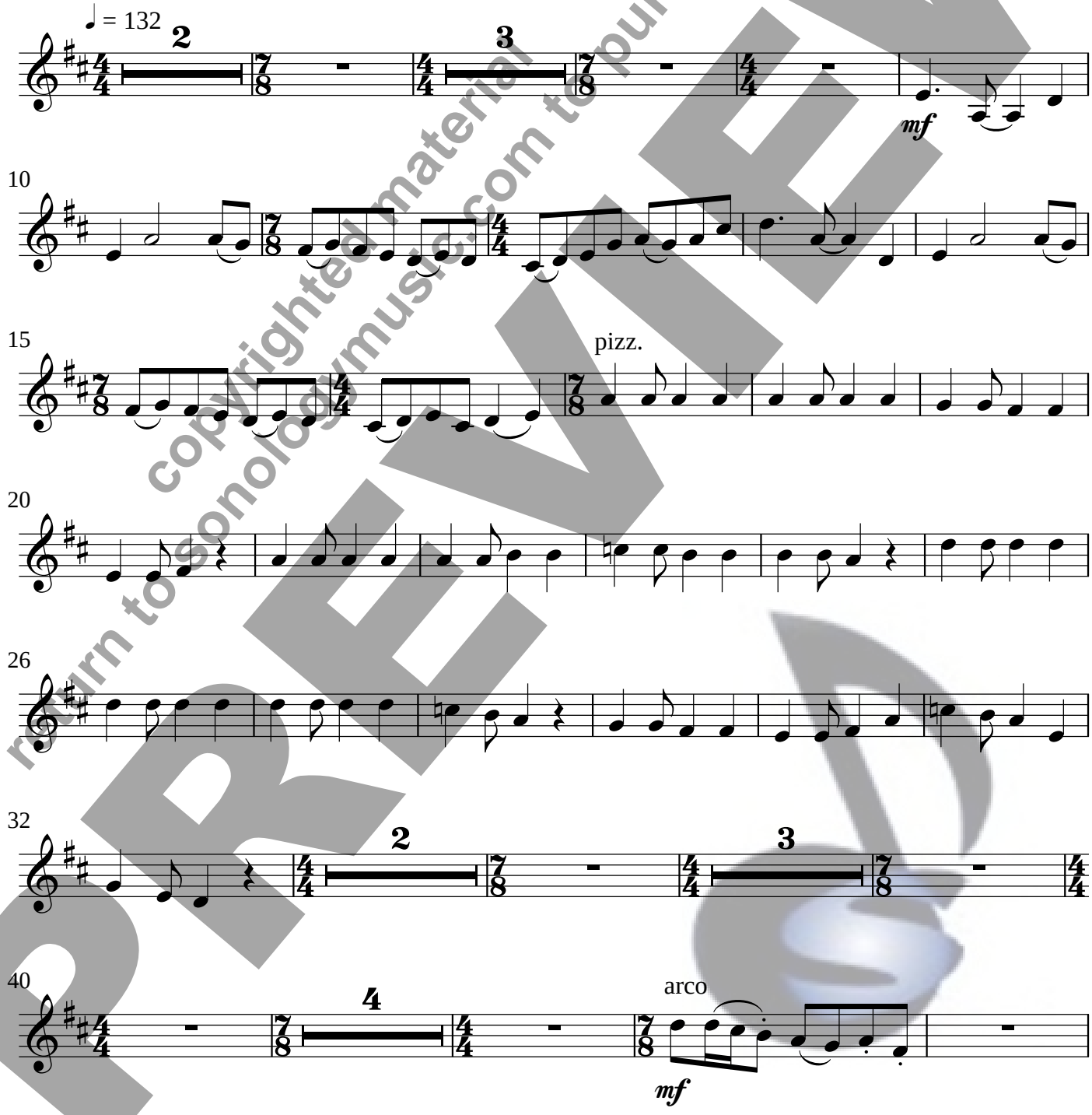
VI. Toccata #3

Violin I

Kevin McChesney



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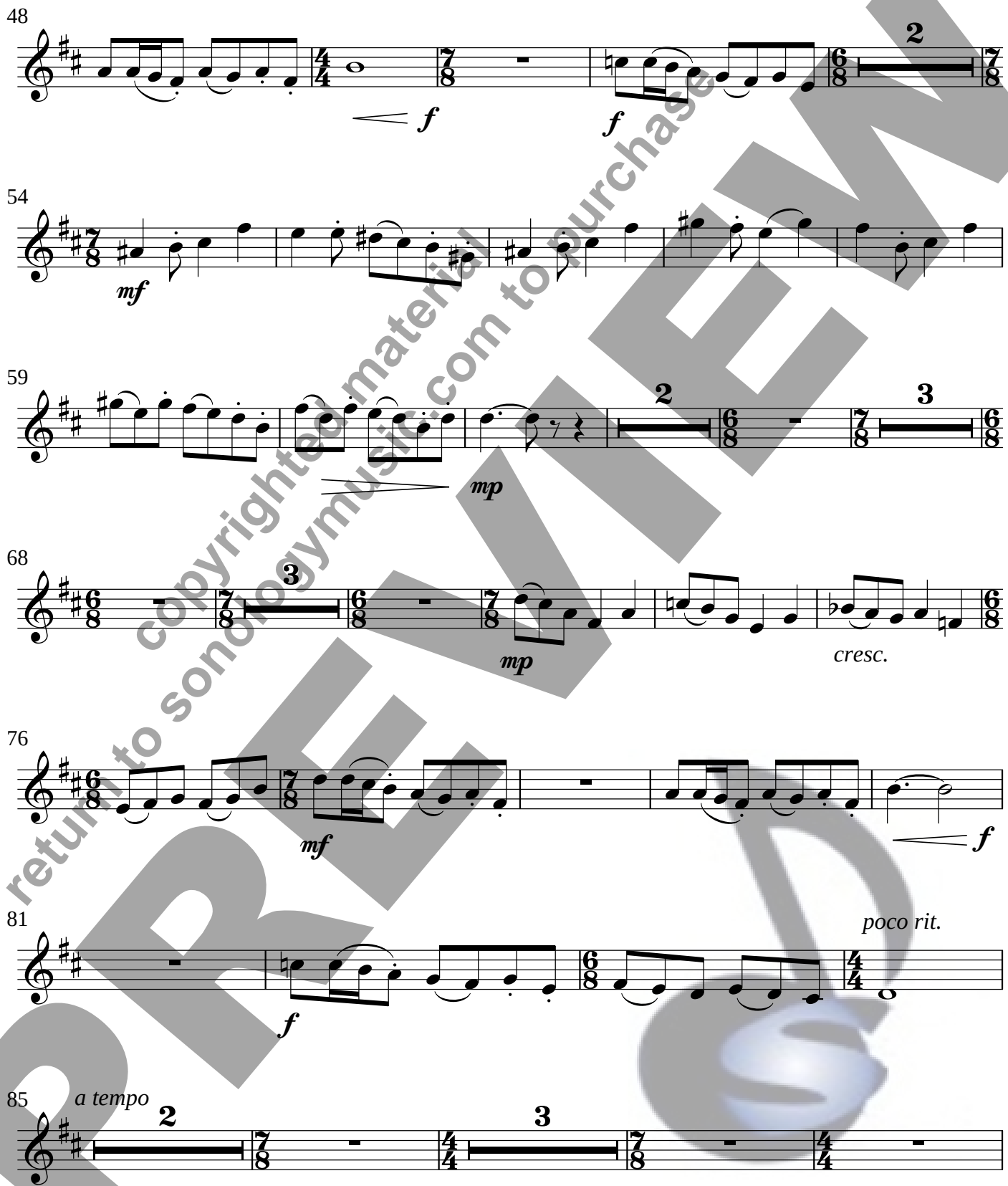

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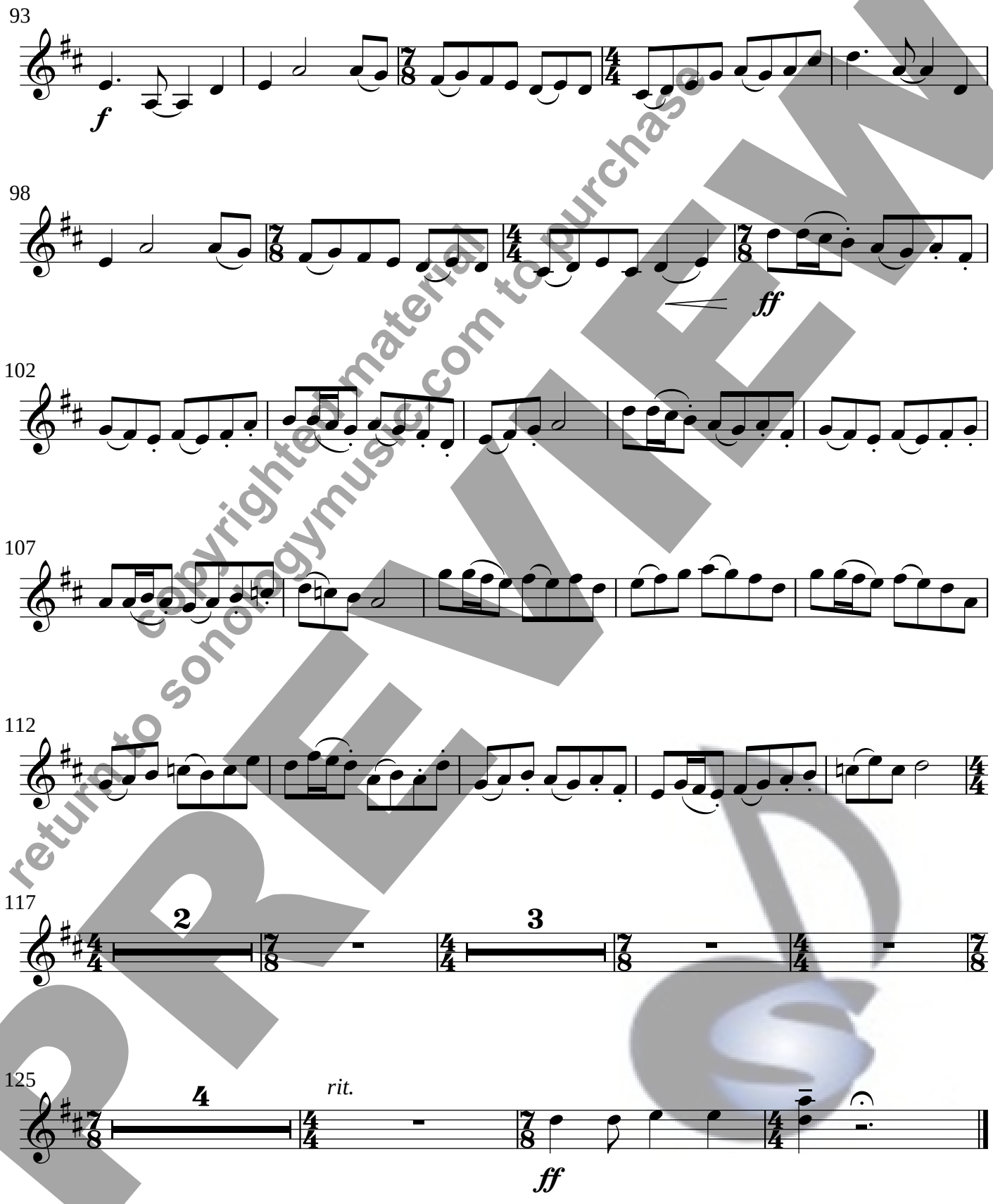

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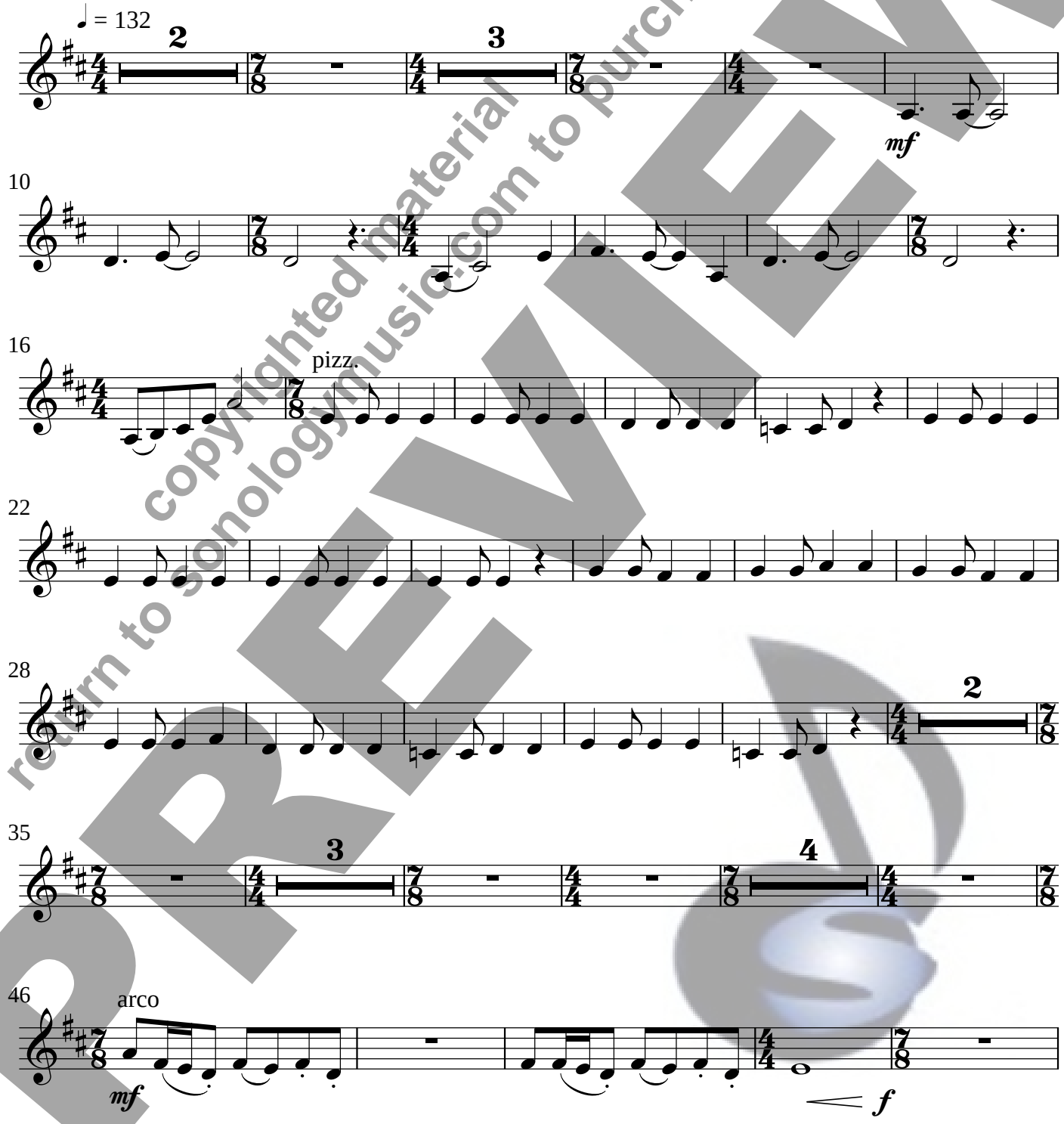
Violin II

Kevin McChesney



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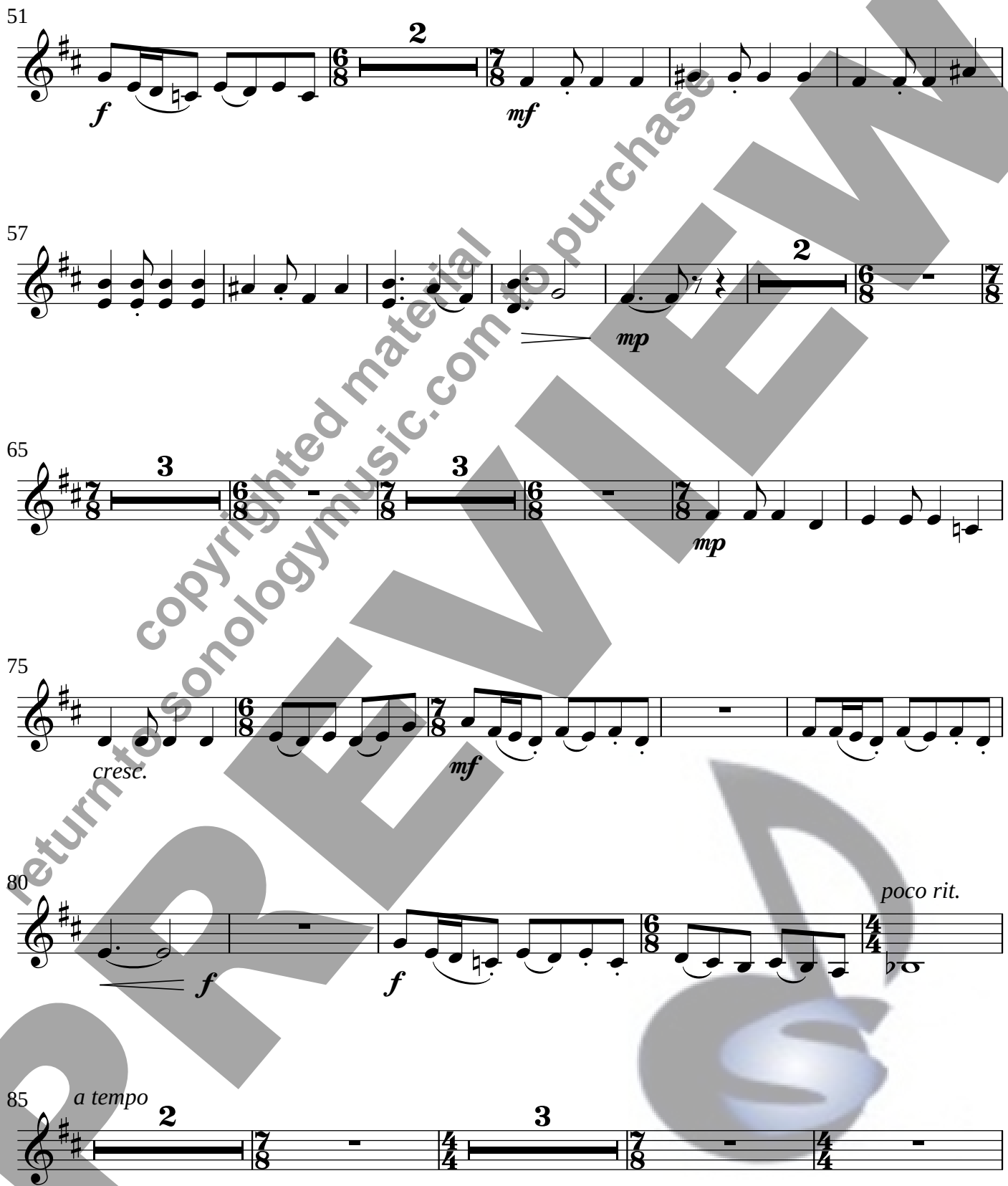

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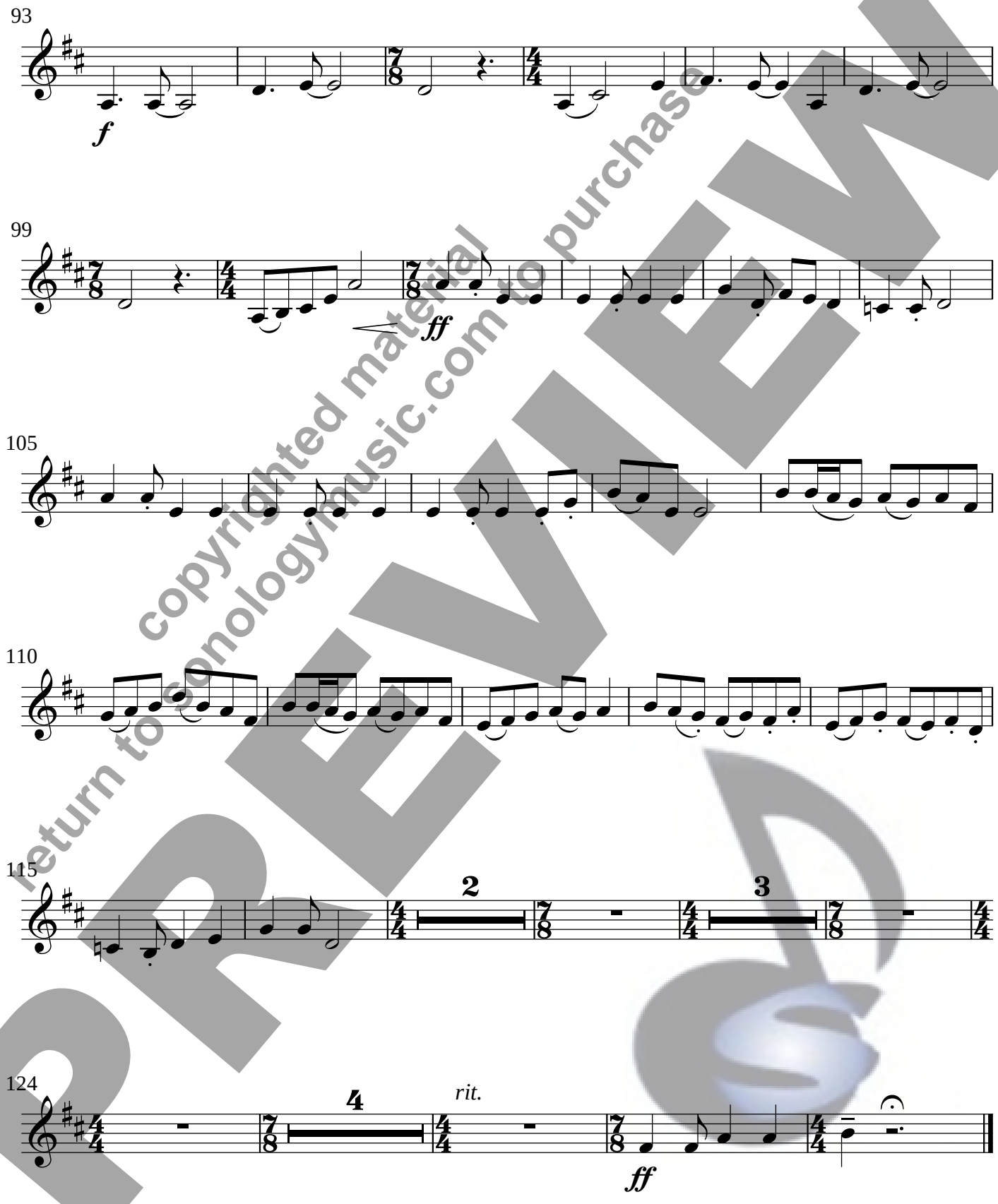

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VI. Toccata #3

Viola

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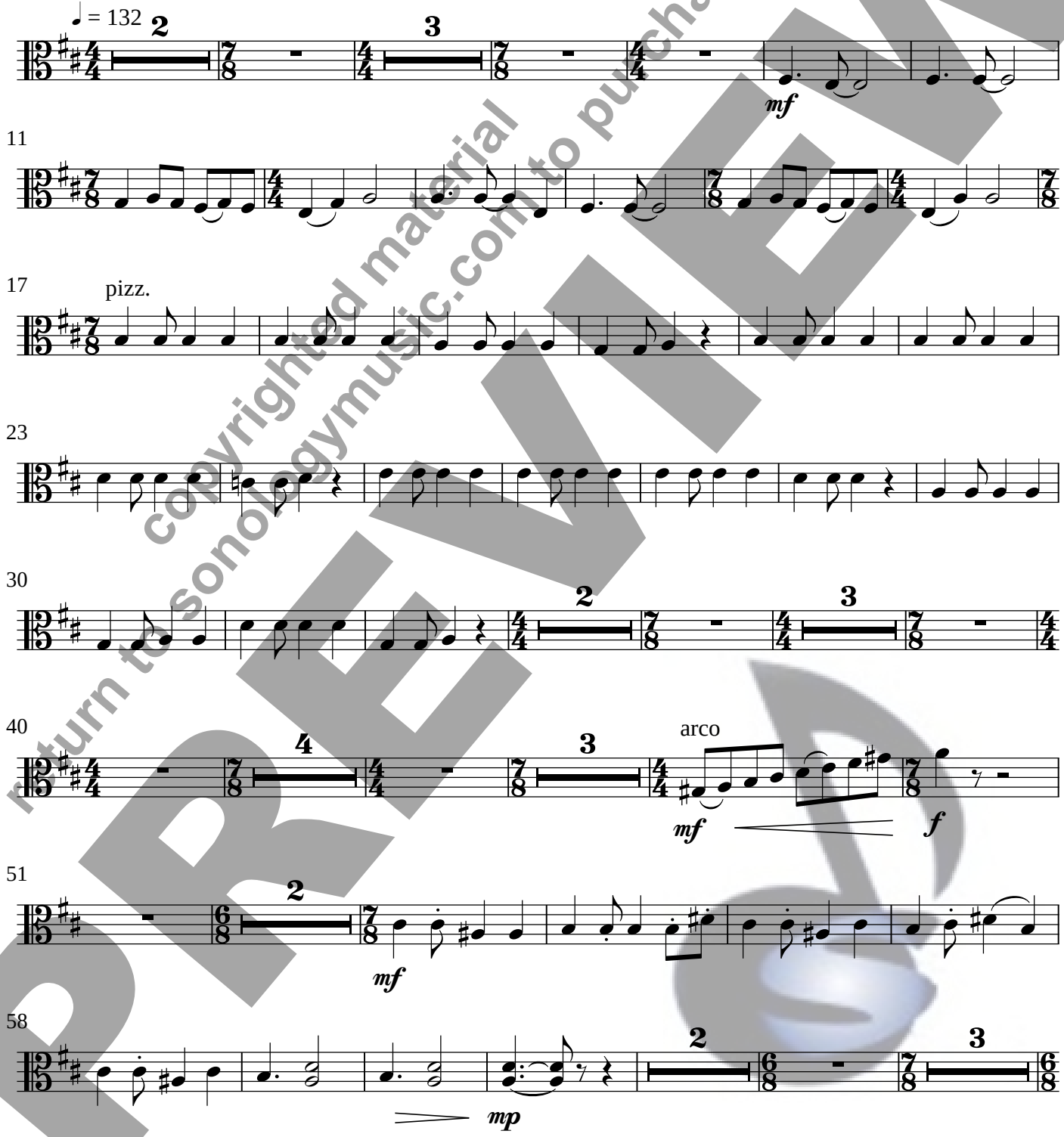

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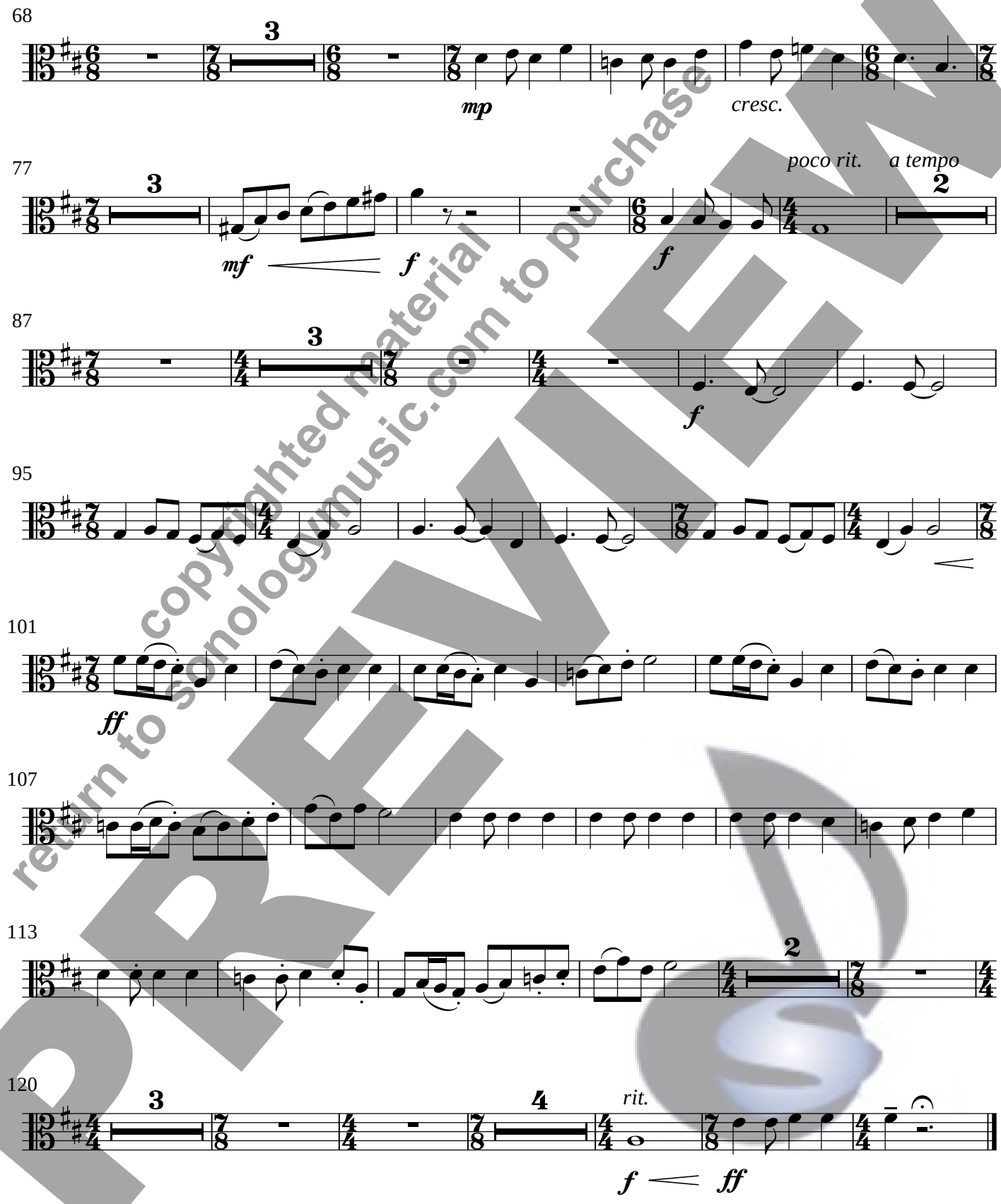
Viola



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Violoncello

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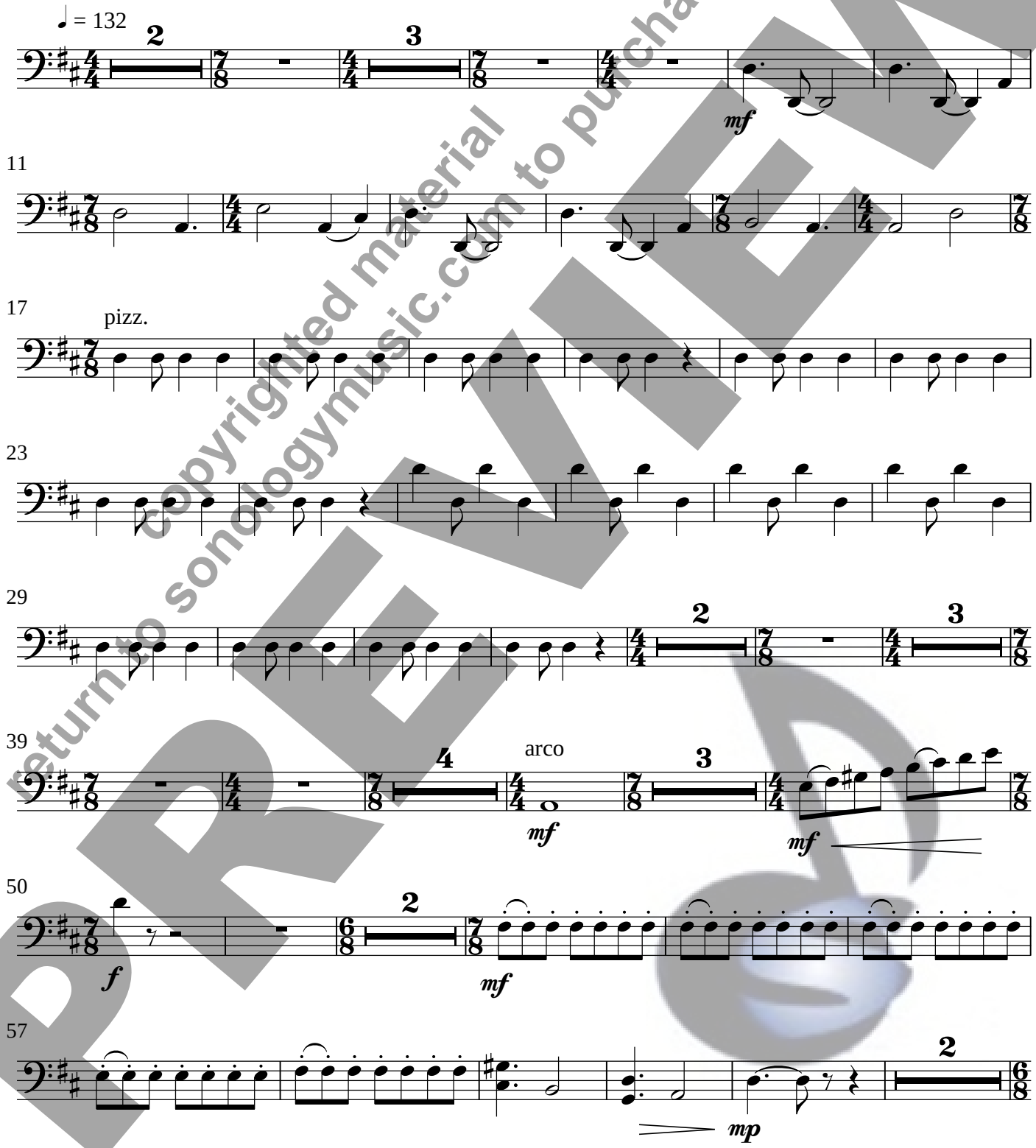

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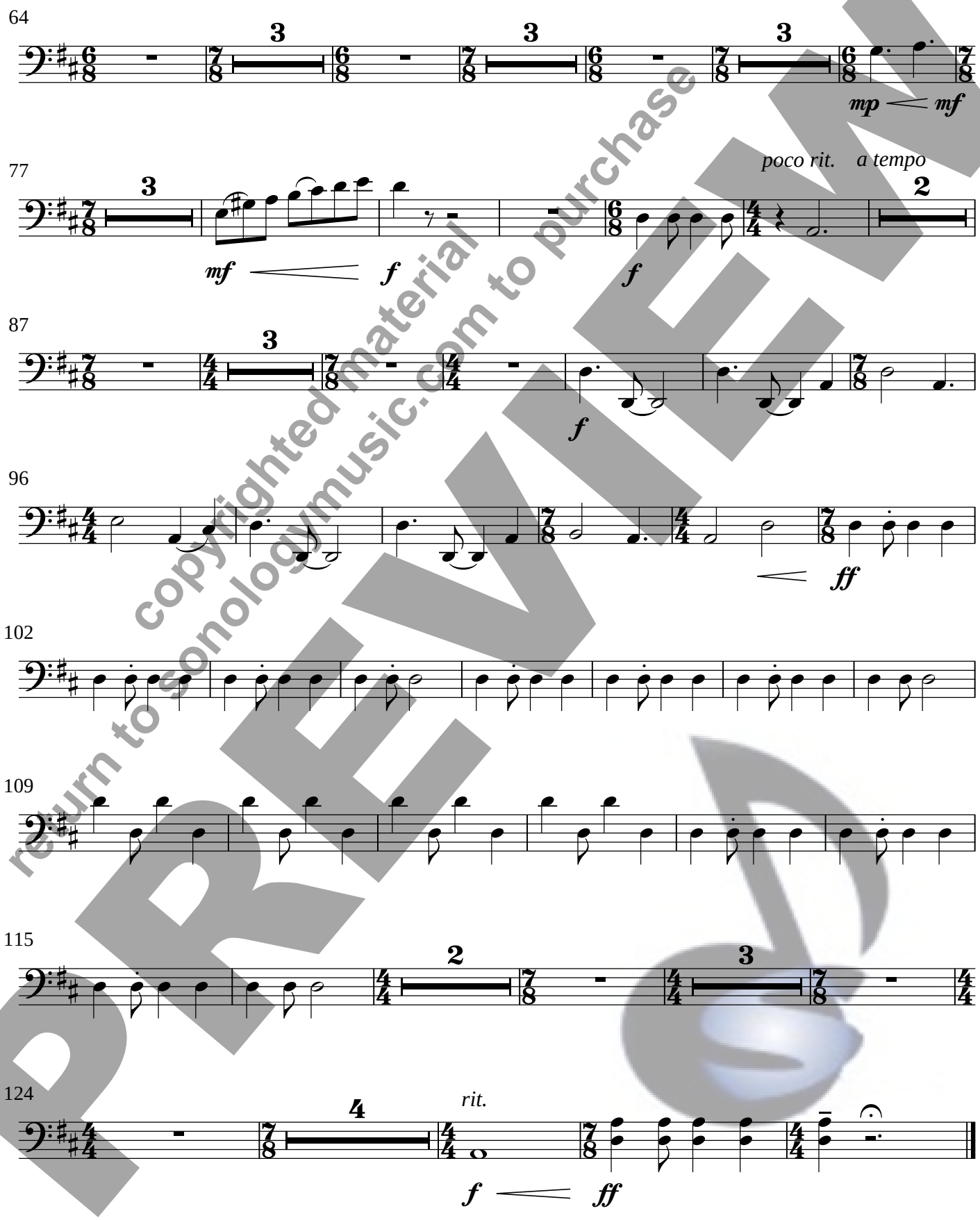
Violoncello



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