

ST. FRANCIS SUITE

by Kevin McChesney

PERFORMANCE NOTES

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

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

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

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

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

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

Prayer of Saint Francis of Assisi

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

These lines are sometimes added after line (3) -

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

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

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

Classical Guitar, Handbell Ensemble, and Chamber Orchestra:

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

Order is:

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

No additions for extended version.

Handbell Assignments

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

See the following two pages for notes on suggested assignments.

For 6 ringers, the basis for assigning is:

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

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

Suggested assignments of G4-C5:

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

For 7 ringers, the basis for assigning is:

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

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

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

I. Toccata #1

Ringer 2 plays C#5 in measure 9

II. Interlude #1 (handbells tacet)

III. Sonnet

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

Ringer 3 plays E5 in measure 65

IV. Toccata #2

G4-C5 is practical for one ringer

V. Interlude #2

Ringer 1 plays G4 and A4 throughout

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

OR

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

Ringer 6 plays E6, F6, G6, and A6

OR

Ringer 1 plays G4-C5 where practical

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

OR

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

VI. Toccata #3

G4-C5 is practical for one ringer

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

The Canticle of the Sun

by Francis of Assisi

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

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

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

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

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

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

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

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

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

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

Prayer Before the Crucifix

"Most High, Glorious God, (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.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble, and Chamber Orchestra

I. Toccata #1

Kevin McChesney

♩ = 88

Flute

Oboe

Clarinet in B \flat

Bassoon

Handbells

Guitar

Violin I

Violin II

Viola

Violoncello

ff *mf*

L_V R

3

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bsn. *ff* *mf*

Hb. LV R

Gtr.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

The image shows a page of a musical score for 'I. Toccata #1' from the 'St. Francis Suite'. The score is for a chamber orchestra and includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), strings (Violin I, Violin II, Viola, Violoncello), guitar, and handbell ensemble (Hb.). The woodwinds and strings play a melodic line starting with a forte (*ff*) dynamic and moving to mezzo-forte (*mf*) in the second measure. The guitar and handbell ensemble play a rhythmic accompaniment. The score is marked with a large 'PREVIEW' watermark and a diagonal watermark reading 'return to copyrightmusic.com to purchase'.

5

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. LV LV

Gtr.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

7

Fl. *dim.*

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

Cl. *dim.*

Bsn. *dim.*

Hb. *dim.*

Gtr.

Vln. I *dim.* ***f***

Vln. II *dim.* ***f***

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

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

10

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

pizz.

12

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc. arco pizz.

14

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

ff

ff

ff

ff

16

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb.

Gtr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

dim.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Copyrighted material
return to [soloogymusic.com](http://www.soloogymusic.com) to purchase

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

mp

mp

26

Fl.

Ob.

Cl.

Bsn.

Hb. *ff* LV LV LV LV

Gtr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

28

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hb. R LV LV LV LV

Gtr.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

30

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hb. R LV

Gtr.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Fl.

Ob.

Cl.

Bsn.

Hb. LV R

Gtr.

Vln. I

Vln. II

Vla.

Vc.

34

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

dim.

f

dim.

f

dim.

f

dim.

f

36

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hb. *mf* (R)

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

40

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff*

Gtr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

42

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*Copyrighted material
Return to [scholarlogymusic.com](http://www.scholarlogymusic.com) to purchase*

44

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

46

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

50

Fl. *mf* *fff*

Ob. *mf* *fff*

Cl. *mf* *fff*

Bsn. *mf* *fff*

Hb. R LV LV LV LV

Gtr.

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

52

Fl. *mf* *fff*

Ob. *mf* *fff*

Cl. *mf* *fff*

Bsn. *mf* *fff*

Hb. R LV LV LV LV

Gtr.

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

54

Fl.

Ob.

Cl.

Bsn.

Hb. LV LV LV LV R

Gtr.

Vln. I

Vln. II

Vla.

Vc.

56 *rit.*

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble, and Chamber Orchestra

II. Interlude #1

Kevin McChesney

$\text{♩} = 92$

The musical score is arranged in a system with eight staves. The top four staves are for woodwinds: Flute, Oboe, Clarinet in Bb, and Bassoon. The fifth staff is for Guitar, which begins with a melody in the treble clef and a bass line in the bass clef, marked with a mezzo-forte (*mf*) dynamic. The bottom four staves are for strings: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with a large, diagonal watermark that reads 'return to sonologymusic.com to purchase' and 'PREVIEW'.

6

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Copyrighted material to songologymusic.com to purchase

12

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mf

mf

19

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

25

Fl. *mf*

Ob.

Cl. solo *mf*

Bsn. *mf*

Gtr.

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

30

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

(end solo)

41

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

mf

f

arco

mf

f

arco

mf

f

arco

mf

f

47

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

dim. *mf*

dim. *mf*

dim. *mf*

dim. *mf*

dim.

dim.

dim.

dim.

52

Fl. *mf* *mp* *rit.*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Gtr. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

58 *a tempo*

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

f

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

65

Fl.

Ob.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

p

rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbells, and Chamber Orchestra

III. Toccata #2

Kevin McChesney

$\text{♩} = \text{c. } 172$

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four measures. The Handbells part is the only one with active notation, featuring a rhythmic pattern of eighth notes. The other instruments (Flute, Oboe, Clarinet in Bb, Bassoon, Guitar, Violin I, Violin II, Viola, and Violoncello) have rests in all four measures. A large, diagonal watermark reading 'PREVIEW' is overlaid across the entire score.

5

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hb.

Gtr. *f*

Vln. I

Vln. II

Vla.

Vc.

9

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

12

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

16

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

30

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

f

f

34

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

3/4

38

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

42

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

46

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

49

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hb. *mf*

Gtr. *mf*

Vln. I

Vln. II

Vla.

Vc.

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *cresc.*

Bsn. *mf cresc.*

Hb. *cresc.*

Gtr. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

56

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

f

f

f

f

61

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

65

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

69

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

73

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

mallets

77

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

return to sonologymusic.com to purchase

PREVIEW

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

88

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

93

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

f

f

98

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Sk

f

p

f

102

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

p *f*

Sk

110

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

p

f

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

cresc.

124

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

133

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

137

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

refer to sonlogymusic.com to purchase

142

Fl.
Ob.
Cl.
Bsn.
Hb.
Gtr.
Vln. I
Vln. II
Vla.
Vc.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

Copyrighted material. Return to www.sonologymusic.com to purchase

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *cresc.*

Bsn. *mf cresc.*

Hb. *cresc.*

Gtr. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hb. *ff*

Gtr. *ff*

Vln. I

Vln. II

Vla.

Vc.

156

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

160

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

fff

fff

fff

fff

164

The image shows a page of a musical score for 'St. Francis Suite - for Classical Guitar, Handbell Ensemble, and Chamber Orchestra - Kevin McChesney - III. Toccata #2 - Page 43'. The score is for a chamber orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hb.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music is in 2/4 time and features a large 'PREVIEW' watermark. The score is divided into three measures, with the first measure starting at measure 164. The key signature is one sharp (F#). The Flute, Oboe, and Clarinet parts are mostly rests. The Bassoon, Horn, and Cello parts have melodic lines. The Guitar part has a rhythmic accompaniment. The Violin I and II parts have a melodic line. The Viola part has a rhythmic accompaniment.

168

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

171

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

175

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hb. *cresc.*

Gtr. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

178 *no rit.*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hb. *fff* RT

Gtr. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble, and Chamber Orchestra

IV. Sonnet

Kevin McChesney

$\text{♩} = 44$

Flute

Oboe

Clarinet in B \flat

Bassoon

Handbells

Guitar

Violin I

Violin II

Viola

Violoncello

p

p

p

p

p

p

p

p

p

LV

LV

5

Fl.

Ob.

Cl.

Bsn.

Hb.
LV LV LV LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

9

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

p

LV

LV

LV

13

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

Cl.

Bsn.

Hb. LV *cresc.* LV *mf* LV

Gtr.

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

16

Fl.

Ob.

Cl.

Bsn.

Hb. (R)

LV LV LV LV

Gtr. *mf*

Vln. I

Vln. II

Vla.

Vc.

19

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

LV

LV

LV

LV

Fl.

Ob.

Cl.

Bsn.

Hb. { LV LV LV LV R mp

Gtr.

Vln. I

Vln. II

Vla.

Vc.

25

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

cresc.

37

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf LV *cresc.* LV *f* LV

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

41

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

49

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

mf cresc.

mf cresc.

56

Fl.

Ob.

Cl.

Bsn.

Hb. LV LV LV LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

60

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

63

Fl.

Ob.

Cl.

Bsn.

Hb.

LV

LV

LV

LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

67

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hb. *LV cresc.* *LV* *LV* *LV* *ff* R

Gtr. *cresc.* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

70

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

73

Fl.

Ob.

Cl.

Bsn.

Hb.

LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble, and Chamber Orchestra

V. Interlude #2

Kevin McChesney

♩ = 66

Flute

Oboe

Clarinet in Bb

Handbells

Guitar

Violin I

Violin II

Viola

Violoncello

6

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

10

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

15

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

19

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

mp

mp

mp

23

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

28

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

32

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

poco rit.

a tempo

mf

mf

mf

mf

37

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

mp

mp

mp

mp

41

Fl. *mf* *mp*

Ob. *mp*

Cl. *mp*

Hb.

Gtr. *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

46

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

mp

mp

mp

50

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mp

mf

dim.

mf

dim.

mf

dim.

53 *rit.*

Fl.

Ob.

Cl.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

p

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble, and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

♩ = 132

The musical score is arranged for a chamber ensemble. It consists of ten staves: Flute, Oboe, Clarinet in Bb, Bassoon, Handbells, Guitar, Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as quarter note = 132. The guitar part begins with a melody marked *mf* (mezzo-forte). The score is divided into four measures. The first two measures are in 4/4 time, and the last two measures are in 4/4 time. The Flute, Oboe, Clarinet in Bb, Bassoon, Handbells, Violin I, Violin II, Viola, and Violoncello parts are mostly silent, indicated by dashes on the staff lines. The Guitar part has a melody in the first two measures, followed by a rest in the third measure, and a final chord in the fourth measure.

5

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Copyrighted material to schollogymusic.com to purchase

9

Fl.

Ob.

Cl.

Bsn.

Hb. LV mf R LV

Gtr.

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Fl.

Ob.

Cl.

Bsn.

Hb. LV R

Gtr.

Vln. I

Vln. II

Vla.

Vc.

17

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hb.

Gtr.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

21

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

25

Fl.

Ob.

Cl. *mf*

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

29

Fl.

Ob. *mf*

Cl.

Bsn. *mf*

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LVmf

LV

R

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

LV

LV

R

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

44

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

mf

arco

mf

arco

mf

48

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

f

arco

mf

f

mf

f

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

mf

mf

mf

56

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

60

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

65

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

70

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

mp ∇ *mf*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute): Starts with *mf*, then *f*.
- Ob. (Oboe): Starts with *mf*, then *f*.
- Cl. (Clarinet): Starts with *mf*, then *f*.
- Bsn. (Bassoon): Starts with *f*.
- Hb. (Horn): Silent.
- Gtr. (Guitar): Starts with *f*.
- Vln. I (Violin I): Starts with *f*.
- Vln. II (Violin II): Starts with *f*.
- Vla. (Viola): Starts with *mf*, then *f*.
- Vc. (Violoncello): Starts with *mf*, then *f*.

The score features a large watermark: "return to copyrightmusic.com to purchase".

82 *poco rit.* *a tempo*

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Copyrighted material to [soloologymusic.com](http://www.soloologymusic.com) to purchase

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

LV

f

f

f

f

Fl.

Ob.

Cl.

Bsn.

Hb. R

Hb. LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

99

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

103

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

107

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

111

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

115

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

ff

f

LV

LV

f

Fl.

Ob.

Cl.

Bsn.

Hb. R LV LV LV

Gtr.

Vln. I

Vln. II

Vla.

Vc.

123

Fl.

Ob.

Cl.

Bsn.

Hb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

Copyrighted material to be purchased from www.musicologymusic.com

127

rit.

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hb. *ff*

Gtr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

I. Toccata #1

Kevin McChesney

Flute

♩ = 88

mf *ff* *mf*

5 *ff* *dim.*

9 *f* *mf* *ff* 8 4

24 *mf* *ff* *mf* 4

31 *ff* *mf* 4

39 *ff*

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

All Rights Reserved. Copying Prohibited.

Flute

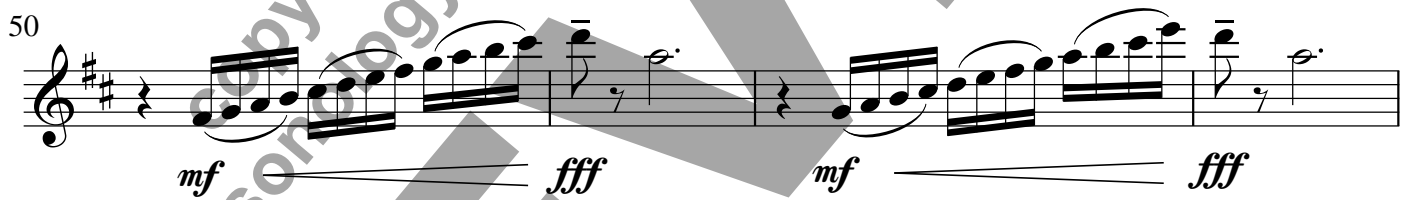
43



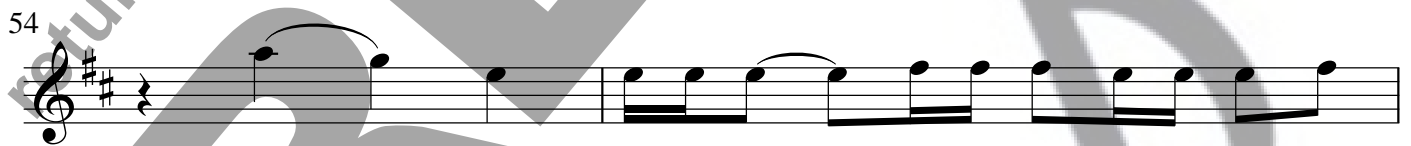
46



50



54



56



for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

I. Toccata #1

Kevin McChesney

Oboe

♩ = 88

mf *ff* *mf*

5 *ff* *f* 7

17 *mf* *ff* 4 3/4 4

28 *mf* *ff* *mf* *ff*

32 4 *mf*

39 *ff*

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

All Rights Reserved. Copying Prohibited.

Oboe

43

Musical staff for Oboe, measures 43-45. The staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth notes with accents, followed by a quarter rest and a quarter note.

46

Musical staff for Oboe, measures 46-49. The staff continues with eighth notes and quarter notes. A dynamic marking of *fff* is placed below the staff at the end of the line.

50

Musical staff for Oboe, measures 50-53. The staff features sixteenth-note passages. Dynamic markings of *mf* and *fff* are placed below the staff.

54

Musical staff for Oboe, measures 54-55. The staff continues with eighth notes and quarter notes.

56

Musical staff for Oboe, measures 56-57. The staff continues with eighth notes and quarter notes. A dynamic marking of *rit.* is placed above the staff.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

I. Toccata #1

Clarinet in B \flat

Kevin McChesney

♩ = 88

mf *ff* *mf* *ff*

6 *dim.*

10 *mf* *mf* *ff*

23 *mf* *ff* *mf*

31 *ff* *mf*

39 *ff*

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP
All Rights Reserved. Copying Prohibited.

Clarinet in B \flat

43

46

50

55

mf *fff* *mf* *fff* *fff* *rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

I. Toccata #1

Bassoon

Kevin McChesney

♩ = 88

mf *ff* *mf* *ff*

6

dim.

10

mf *mf* *ff*

23

mf *ff* *mf*

31

ff *mf*

39

ff

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

All Rights Reserved. Copying Prohibited.

Bassoon

43

48

fff *mf* *fff* *mf*

53

fff

56

rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Handbells

I. Toccata #1

Kevin McChesney

Handbells Used - 24

$\text{♩} = 88$

ff

LV

R

3

LV

R

4

5

LV

6

LV

7

R

8

9

dim.

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Handbells

10 11-22 **12** 23 24-25 **3**

mf

27 28

ff LV LV LV LV R

29 30

LV LV LV LV R

31 32

LV LV LV LV

33 34 35

R *f*

Handbells

Handbell musical score, measures 36-51. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. Measure 36 starts with a dynamic marking of *mf* and a right-hand (R) instruction. Measures 37-39 continue the rhythmic pattern. Measure 40 shows a change in dynamics to *ff*. Measure 41 has a fermata. Measures 42-48 are marked with a '7' above the staff, indicating a seven-measure rest. Measures 49-51 feature a series of chords, with 'LV' (Left Hand) markings below the staff. The score concludes with a right-hand (R) instruction at measure 50.

Handbells

52 R 53 LV LV LV LV

54 LV LV LV LV 55 R

56 57 rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Guitar

I. Toccata #1

Kevin McChesney

1/2CIV

$\text{♩} = 88$

ff

3

5

7

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

All Rights Reserved. Copying Prohibited.

Guitar

10 *mf*

12

14 *ff* ⑥

16 ⑤ ④ ⑥ ⑤ ④

17 *mf* 1/2CV 1/2CIII 1/2CV 1/2CIII

18 *ff* 1/2CII 1/2CVII 1/2CIX 1/2CVII

Detailed description: This page of a guitar score contains measures 10 through 18. The music is written in treble clef with a key signature of two sharps (F# and C#). Measure 10 starts with a dynamic marking of *mf* and features a complex rhythmic pattern with sixteenth-note runs and slurs. Measure 12 continues this pattern. Measure 14 has a dynamic marking of *ff* and includes a circled number 6. Measure 16 contains circled numbers 5, 4, 6, 5, and 4, likely indicating fingerings or specific notes. Measure 17 has a dynamic marking of *mf* and includes four chordal figures labeled 1/2CV, 1/2CIII, 1/2CV, and 1/2CIII. Measure 18 has a dynamic marking of *ff* and includes four chordal figures labeled 1/2CII, 1/2CVII, 1/2CIX, and 1/2CVII. The score includes various musical notations such as slurs, accents, and fingering numbers.

Guitar

20 1/2CV

dim.

22 1/2CII 1/2CII 1/2CIII 1/2CII

$\frac{3}{4}$

23 1/2CII 1/2CII 1/2CIII 1/2CII 1/2CII

mf

25

mp

27 1/2CIX 1/2CIX

ff

Guitar

28 $\frac{1}{2}$ CXII $\frac{1}{2}$ CIX $\frac{1}{2}$ CIX

30 $\frac{1}{2}$ CXII $\frac{1}{2}$ CIV

32

33 CX *dim.*

35 ③ ④ *mf* ⑥ 4

Detailed description: This page of a guitar score contains five systems of music. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. Measure 28 features a treble staff with eighth-note patterns and a bass staff with chords. Above the treble staff, three techniques are indicated: $\frac{1}{2}$ CXII, $\frac{1}{2}$ CIX, and $\frac{1}{2}$ CIX. Measure 30 continues with similar patterns, with $\frac{1}{2}$ CXII and $\frac{1}{2}$ CIV indicated. Measure 32 shows a treble staff with eighth-note runs and a bass staff with chords. Measure 33 features a treble staff with eighth-note patterns and a bass staff with chords, with a 'CX' technique indicated above the treble staff and a 'dim.' dynamic marking below. Measure 35 includes a treble staff with eighth-note patterns and a bass staff with chords, with circled numbers 3, 4, and 6 above the treble staff, and a circled number 6 below the bass staff. A 'mf' dynamic marking is placed below the bass staff, and a circled number 4 is placed above the treble staff at the end of the system.

Guitar

41

ff

43

4/2
0 1 2 4
1/2CV 1/2CII 1/2CVII 1/2CIX 1/2CVII 1/2CV

46

1/2CVII 1/2CIX 1/2CVII 1/2CV

48

1/2CVII 1/2CX 1/2CIX 1/2CIX

fff

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

I. Toccata #1

Violin I

Kevin McChesney

♩ = 88

ff *mf* *ff* *mf*

5 *ff* *f* *mf*

11 *ff*

16 *mf* *ff* 4 3/4 4/4

25 *mp* *ff* *mf* *ff*

30 *mf* *ff*

34 *f* *mf*

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violin I

38

43

46

49

51

53

55

ff

mf

fff

mf

fff

rit.

The image shows a page of musical notation for Violin I, measures 38 through 55. The music is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked with a '7' time signature. The score includes various dynamics: *ff* (fortissimo) at measure 38, *mf* (mezzo-forte) at measures 49 and 51, *fff* (fortississimo) at measures 53 and 55, and *rit.* (ritardando) at measure 55. The notation features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents. A large, semi-transparent watermark is overlaid diagonally across the page, reading 'return to songgymusic.com to purchase'.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violin II

I. Toccata #1

Kevin McChesney

Musical score for Violin II, I. Toccata #1. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as quarter note = 88. The score consists of eight staves of music, with measure numbers 6, 12, 17, 25, 30, and 35 indicated. Dynamic markings include *ff*, *mf*, *dim.*, *f*, *mf*, and *mp*. A large watermark reading 'Return to sonologymusic.com to purchase' is overlaid diagonally across the score.

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violin II

39

43

46

50

53

55

ff

mf *fff* *mf*

fff

rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Viola

I. Toccata #1

Kevin McChesney

♩ = 88

6

12

17

25

30

35

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

f *mf*

ff

mf *ff*

mf *ff*

f *mf*

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.

All Rights Reserved. International Copyright Secured.

Orchestration Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Viola

39

Musical staff for measures 39-42. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of a melodic line with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed below the staff, with a hairpin indicating a crescendo starting at measure 40.

43

Musical staff for measures 43-45. The staff is in 3/8 time with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth notes with accents (>) over the first and third notes of each measure.

46

Musical staff for measures 46-49. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of a melodic line with eighth and sixteenth notes. A dynamic marking of *fff* (fortississimo) is placed below the staff, with a hairpin indicating a crescendo starting at measure 48.

50

Musical staff for measures 50-54. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of a melodic line with eighth and sixteenth notes. Dynamic markings of *mf* (mezzo-forte) and *fff* (fortississimo) are placed below the staff, with hairpins indicating crescendos in measures 50-51 and 52-53.

55

Musical staff for measures 55-58. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of a melodic line with eighth and sixteenth notes. A dynamic marking of *rit.* (ritardando) is placed above the staff, indicating a deceleration of the tempo.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

I. Toccata #1

Kevin McChesney

Violoncello

♩ = 88

7

14

23

30

35

40

49

54

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

dim. f *mf*

arco *ff* *mf* *ff*

mp *ff* *mf* *ff*

mf *ff* *dim.*

f *mf*

ff (*ff*) *ff*

fff *mf* *fff* *mf* *fff*

rit.

4

3/4

2

Copyright © 2004 - Jeffers Handbell Supply, Inc. P.O. Box 1728, Irmo, SC 29063.
All Rights Reserved. International Copyright Secured.
Orchestration Copyright © 2005 - STEP
Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Flute

II. Interlude #1

Kevin McChesney

♩ = 92

24 *mf*

30

37 *mf* *f*

46 *f* *mf* *mf* *mp*

54 *rit.* 6 *a tempo* 7 *rit.* 3

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

II. Interlude #1

Kevin McChesney

Oboe

♩ = 92

31 *mf* 2

39 *mf* *f* 2

48 *f* *mf* *mf* *mp* 2 2

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

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Clarinet in B \flat

II. Interlude #1

Kevin McChesney

Return to www.soloogymusic.com to purchase

♩ = 92

24 solo *mf*

31 (end solo) 3

40 *f* *f* > *mf* 2

50 2 *mf* *mp* 2

56 rit. 2 a tempo 4 7 rit. 3

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Bassoon

II. Interlude #1

Kevin McChesney

♩ = 92

27 *mf* 2 *mf*

35 *f* 3

46 2 2 *f* *mf* *mf* *mp*

54 2 *rit.* 6 *a tempo* 7 *rit.* 3

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

II. Interlude #1

Handbells

Kevin McChesney

TACET



for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Guitar

II. Interlude #1

Kevin McChesney

The musical score is written for guitar in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked as quarter note = 92. The score is divided into six systems, each with a measure number at the beginning: 1, 7, 14, 21, 27, and 32. The first system starts with a dynamic marking of *mf*. The score includes various chordal textures and melodic lines, with specific fingerings indicated by numbers 1-4 on the strings. There are also dynamic markings of *f* at the end of the piece. The score is annotated with Roman numerals: CII, CIX, CII, CIX, CIII, and 1/2CV. A large, semi-transparent watermark reading 'Return to songgymusic.com to purchase' is overlaid diagonally across the page.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

II. Interlude #1

Kevin McChesney

Violin I

♩ = 92

11

mp \curvearrowright *mf*

20

pizz.

28

36

arco

6

mf \curvearrowright *f* *dim.*

49

mp

56

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

p

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violin II

II. Interlude #1

Kevin McChesney

♩ = 92

12

mf

20

pizz.

28

36

arco

mf *f* *dim.*

50

mp

56

rit.

a tempo 4

7

rit.

2

p

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

II. Interlude #1

Kevin McChesney

Viola

♩ = 92

12

mf

21

pizz.

29

37

arco

mf *f* *dim.*

52

mp *rit.*

57

a tempo 4 7 *rit.* 2

p

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

II. Interlude #1

Kevin McChesney

Violoncello

♩ = 92

12

mf

22

pizz.

31

7 arco

mf

45

f *dim.* *mp*

54

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

mp *p*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Flute

Kevin McChesney

♩ = c. 172

7

13

19

25

35

42

49

f

mf

Flute

54

mf cresc.

63

f

72

p.

86

mf

94

p.
f

103

p.

112

f

118

Flute

125

f

134

f

141

mf

146

mf cresc.

151

ff

164

ff

170

ff *mf* *cresc.*

176

ff *no rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Oboe

$\text{♩} = \text{c. } 172$

7

13

19

25

35

41

47

mf

Oboe

53 *mf cresc.* *f* 4

62 4 *f*

70

75 5 4 *mf*

89

98 *f*

106

113 *f*

119 4

Oboe

129 *f*

135

142 *mf*

148 *mf cresc.* *ff* 4

157 4

167 *fff*

173 *mf* *cresc.*

178 *no rit.* *fff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Clarinet in B \flat

Kevin McChesney

$\text{♩} = \text{c. } 172$

7

13

19

25

37

45

f

6

2

mf

Clarinet in B \flat

51 *mf* *cresc.*

56 *f* 4 4 *f*

68

73 5 4

85 *mf*

93 *f*

102

110 *f*

116

Clarinet in B \flat

122

134

142

148

157

167

173

178

Return to SonologyMusic.com to purchase

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Bassoon

♩ = c. 172

7

13

17

23

35

44

49

f

mf

6

4

Detailed description: This is a musical score for the Bassoon part of 'Toccata #2' from the 'St. Francis Suite'. The score is written in bass clef with a key signature of one sharp (F#). It begins with a tempo marking of '♩ = c. 172'. The piece is characterized by frequent changes in time signature, including 9/8, 2/4, 3/4, 6/8, and 3/8. The dynamics range from forte (*f*) to mezzo-forte (*mf*). The score includes various musical notations such as slurs, accents, and rests. A large, semi-transparent watermark 'Return to sonologymusic.com to purchase' is overlaid diagonally across the page.

Bassoon

53 *mf cresc.* *f*

62 *f*

70

75 *mf*

97 *f*

112 *f*

117

121 *f*

131 *f*

Bassoon

139

mf

Musical notation for measures 139-144. The key signature is one sharp (F#). The time signature changes from 2/4 to 3/4, then 6/8, 9/8, and back to 2/4. The notation includes eighth and sixteenth notes with slurs and accents.

145

mf cresc.

Musical notation for measures 145-150. The key signature is one sharp (F#). The time signature changes from 2/4 to 9/8, 2/4, 9/8, 2/4, 9/8, and 2/4. The notation includes eighth and sixteenth notes with slurs and accents.

151

ff

4

4

fff

Musical notation for measures 151-162. The key signature is one sharp (F#). The time signature changes from 2/4 to 6/8, 4/4, 3/4, 6/8, 4/4, 9/8, and 2/4. The notation includes quarter notes, eighth notes, and sixteenth notes with slurs and accents.

163

Musical notation for measures 163-166. The key signature is one sharp (F#). The time signature changes from 2/4 to 9/8, 2/4, 9/8, and 2/4. The notation includes eighth and sixteenth notes with slurs and accents.

167

Musical notation for measures 167-171. The key signature is one sharp (F#). The time signature changes from 2/4 to 9/8, 2/4, 9/8, 2/4, and 9/8. The notation includes eighth and sixteenth notes with slurs and accents.

172

mf

cresc.

Musical notation for measures 172-176. The key signature is one sharp (F#). The time signature changes from 9/8 to 2/4, 6/8, and 9/8. The notation includes eighth and sixteenth notes with slurs and accents.

177

no rit.

fff

Musical notation for measures 177-182. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth and sixteenth notes with slurs and accents.

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

Handbells

III. Toccata #2

Kevin McChesney

Handbells Used - 37

$\text{♩} = \text{c. } 172$

f

2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Handbells

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33-37 5 38 39-45 7 46 47-48 2

ff

Handbells

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

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

Handbells

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

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

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

105 106 107

108 109 110

111 112 113

114 115 116

117 118 119

Handbells

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

Handbells

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

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Guitar

Kevin McChesney

$\text{♩} = \text{c. } 172$

7

11

16

21

26

32

f

ff

1/2CII

1/2CII

Guitar

38

1/2CII

44

1/2CVII

1/2CVII

49

1/2CV

1/2CIII

1/2CI

1/2CI

mf

53

1/2CII

1/2CII

cresc.

f

58

1/2CVII

63

1/2CVII

73

Guitar

83

CI

1/2CII

12

f

mf

f

a *m*

99

③

a *m*

4

109

1/2CVII

f

113

②

③

②

117

1/2CVII

121

③

②

cresc.

Guitar

124

ff

129

1/2CII

f

133

1/2CII

1/2CII

138

1/2CVII

1/2CVII

142

1/2CVII 1/2CV 1/2CIII 1/2CI

mf

146

1/2CI

cresc.

Guitar

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

ff

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

ff

162

fff

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

ff

170

ff

173

mf *cresc.*

177

fff

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Violin I

Kevin McChesney

♩ = c. 172

8

15

21

ff

26

32

f

37

43

mf

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violin I

50

57

63

73

88

97

105

113

119

Violin I

125 *ff* *f*

131

137

143 *mf*

150 *ff* *cresc.*

161 *fff*

167

174 *mf* *cresc.*

178 *no rit.* *fff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Violin II

$\text{♩} = \text{c. } 172$

8

15

21 *ff*

27 *f*

33 *f*

38 *f*

44 *mf*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violin II

51

57

62

73

88

97

105

113

119

Violin II

125 *ff*

131

137

142 *mf*

149 *ff cresc.*

160 *fff*

166

173 *mf cresc.*

178 *no rit. fff*

for my wife, Tracy

ST. FRANCIS SUITE

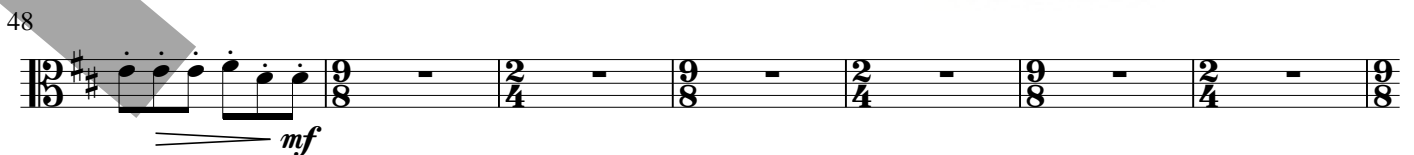
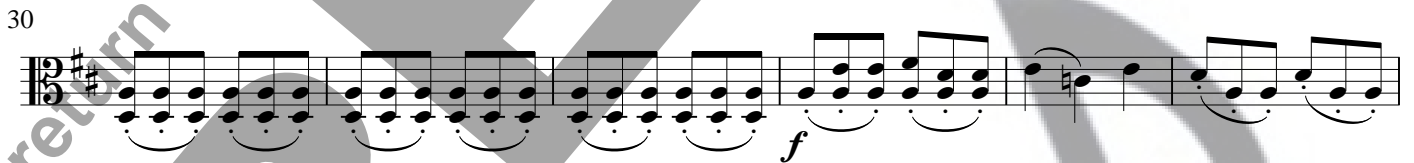
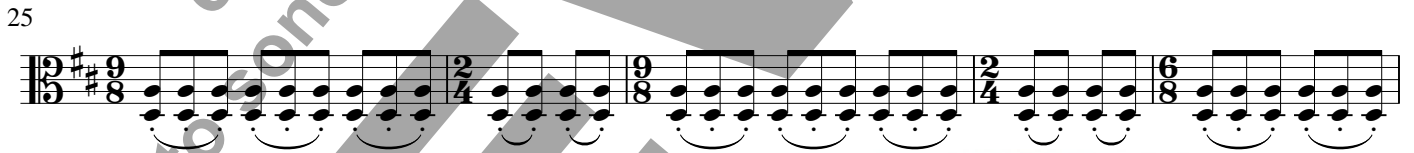
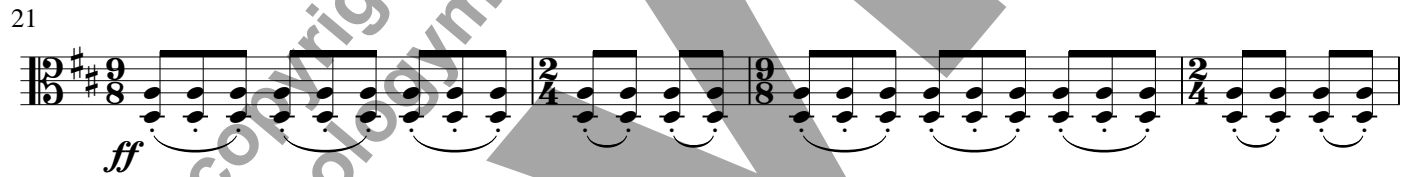
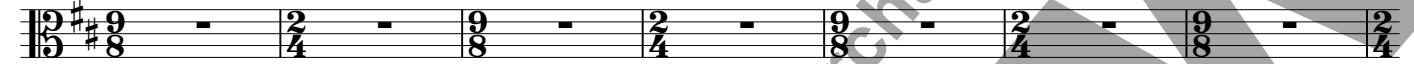
for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Viola

III. Toccata #2

Kevin McChesney

♩ = c. 172



Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Viola

64

55

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

61

67

4 3/4 2 5 3/4 4

85

mf

91

97

f

103

109

116

f

120

Viola

125

ff *f*

131

f

137

f

143

mf

150

ff *cresc.*

160

fff

166

fff

173

mf *cresc.*

178

fff

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

III. Toccata #2

Kevin McChesney

Violoncello

$\text{♩} = \text{c. } 172$

8

15

21

ff

25

29

f

34

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violoncello

38

43

48

54

60

65

72

Violoncello

85



mf

90



95



f

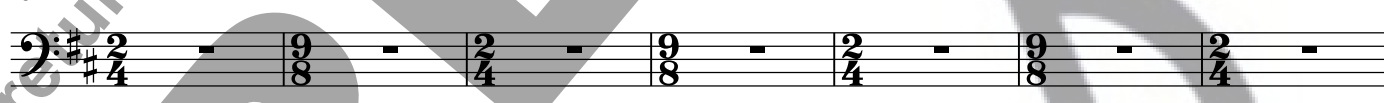
100



105



110



117



f

120



Violoncello

125

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

130

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

135

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

140

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

145

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

150

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

Violoncello

158

ff *cresc.*

162

fff

166

fff

170

fff

174

mf *cresc.*

178 *no rit.*

fff

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Kevin McChesney

Flute

The musical score for the Flute part of 'IV. Sonnet' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked as quarter note = 44. The score consists of eight staves of music, with measure numbers 2, 9, 16, 25, 47, 53, 60, 67, and 71 indicated at the beginning of their respective staves. The dynamics range from piano (*p*) to fortissimo (*ff*), with markings for *cresc.* (crescendo) and *rit.* (ritardando). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'Return to SonologyMusic.com to purchase' is overlaid diagonally across the score.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Kevin McChesney

Oboe

♩ = 44

10

p

cresc.

mf

16

25

mf

46

cresc.

52

2

f

f

59

66

cresc.

ff

71

rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Clarinet in B \flat

Kevin McChesney

♩. = 44

2

p

8

30

mf

44

50

cresc. *f* *f*

2

56

63

cresc.

69

ff *rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Bassoon

Kevin McChesney

♩. = 44

41 *mf*

47 *cresc.* *f*

53 *f*

60

66 *cresc.* *ff*

71 *rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Handbells

IV. Sonnet

Kevin McChesney

Handbells Used - 32

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It consists of 15 measures. Measure 1 is a whole note chord. Measures 2-3 are eighth notes. Measures 4-6 are quarter notes. Measures 7-9 are quarter notes with some chords. Measures 10-12 are quarter notes. Measures 13-15 are quarter notes, with measure 13 marked *cresc.* and measure 15 marked *mf*. The score includes dynamic markings *p* and *LV* (likely *largo* or *longa*). A tempo marking $\text{♩} = 44$ is present at the beginning. A large watermark 'Return to Songlogymusic.com to purchase' is overlaid on the score.

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Handbells

16 17 (R)
LV LV

18 19 20
LV LV LV LV LV LV

21 22
LV LV LV

23 24 25-36 12
LV LV LV R mp

37 38 39
mf LV cresc. LV f LV

40 41-54 14

Handbells

55 *f* LV 56 LV 57 LV

58 LV 59 LV 60 LV

61 LV 62 LV LV 63 LV

64 LV 65 LV 66 LV

67 LV *cresc.* LV LV LV LV *ff* R

70 LV 71 LV 72 LV

73 LV 74 *rit.* 75

Detailed description: This is a musical score for Handbells, consisting of seven staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins at measure 55 with a forte (*f*) dynamic and a *LV* (low volume) marking. The music features a mix of eighth and sixteenth notes, often beamed together. A large watermark 'Return to Sonology Music' is overlaid diagonally across the page. The score concludes at measure 75 with a *rit.* (ritardando) marking and a repeat sign.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Guitar

IV. Sonnet

Kevin McChesney

16 *mf* CIII CIII 1/2CV 1/2CIII 1/2CV CIII

21 CI CIII 1/2CI *mp*

26 1/2CV CVIII ② CI

30 CIII CV ① *mf*

34 1/2CV CVI CVIII *cresc.* *f*

39 *mf*

The score consists of six staves of music for guitar. It begins with a tempo marking of quarter note = 44 and a measure number of 16. The key signature has one sharp (F#). The music features various guitar techniques such as triplets, slurs, and fingering numbers (1-4). Dynamics include *mf*, *mp*, *cresc.*, and *f*. Performance markings include accents and slurs. Above the staves, there are labels for fingering patterns: CIII, CI, 1/2CV, 1/2CIII, CVIII, CVI, and CVIII. Some measures have circled numbers 1 and 2. A large watermark 'return to sonologymusic.com to purchase' is overlaid on the page.

Guitar

43 CIII 1/2CII

46 CII

49 CI 2 f

54 CIV

57 1/2CV CII 1/2CII

60 CII CIV CII

Guitar

63 CIV

66 CVII CIX CVII

69 CII

72

74 rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Kevin McChesney

Violin I

♩. = 44

p

10 *cresc.* *mf* 21

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

46 3 *f*

54

59

66 *cresc.* *ff*

71 *rit.*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Kevin McChesney

Violin II

♩ = 44

p

9

cresc. *mf*

17

21

mf *cresc.* *f* *mf*

44

3

53

59

66

cresc. *ff*

70

rit.

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

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

Viola

IV. Sonnet

Kevin McChesney

♩. = 44

9

15

21

41

48

2

55

62

68

72

p

cresc.

mf *mf cresc.* *f*

mf

mf *f*

ff

rit.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

IV. Sonnet

Violoncello

Kevin McChesney

♩. = 44

p

10 **21**

cresc. *mf*

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

46 **2** *mf*

53 *f*

61 *cresc.*

69 *ff* *rit.*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Flute

V. Interlude #2

Kevin McChesney

The musical score is written for Flute in 3/4 time, with a tempo of quarter note = 66. The key signature has one flat (B-flat). The score is divided into four systems of staves:

- System 1 (Measures 18-23):** Starts with a whole rest for 18 measures, followed by a melodic line starting on G4. Dynamics: *mp*.
- System 2 (Measures 24-30):** Starts with a whole rest for 3 measures, followed by a melodic line. Dynamics: *mp*.
- System 3 (Measures 31-36):** Starts with a whole rest for 6 measures, followed by a melodic line. Dynamics: *mf* > *mp*.
- System 4 (Measures 42-47):** Starts with a whole rest for 6 measures, followed by a melodic line. Dynamics: *mp*. The system concludes with a 3-measure rest, a *rit.* marking, and a final 2-measure rest.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

V. Interlude #2

Oboe

Kevin McChesney

Musical score for Oboe, measures 20-50. The score is in 3/4 time with a tempo of quarter note = 66. It begins at measure 20 with a mezzo-piano (*mp*) dynamic. The music features a melodic line with eighth and sixteenth notes, often beamed together. Measure 26 has a whole rest. Measure 33 includes a five-measure rest. Measure 47 includes a three-measure rest, a ritardando (*rit.*) section, and a two-measure rest. The score concludes with a double bar line.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Clarinet in B \flat

V. Interlude #2

Kevin McChesney

$\text{♩} = 66$

22 *mp* 2 *mp*

30 2 *mp* 5 *mp*

41 6 *mp* 3 *rit.* 2

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

V. Interlude #2

Bassoon

Kevin McChesney

TACET



for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Handbells

V. Interlude #2

Kevin McChesney

Handbells Used - 20

Handbells Used - 20

$\text{♩} = 66$

p

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20-22 **3**

mf *mp*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Handbells

Musical score for Handbells, measures 23-55. The score is written on a single treble clef staff with a key signature of one flat (B-flat). The music consists of chords and melodic lines. Measure 23 starts with a *mp* dynamic. Measures 27-30 are marked with a **4** time signature. Measure 35 is marked *poco rit.* and *mf*. Measures 36-39 are marked with a **4** time signature. Measure 40 is marked *mp*. Measure 42-46 are marked with a **5** time signature. Measure 47 is marked *mp*. Measure 50 is marked *mf*. Measure 52 is marked *mp*. Measure 54 is marked *rit.*. Measure 55 is marked *p*. A large watermark 'PREVIEW' is overlaid diagonally across the page.

for my wife, Tracy
ST. FRANCIS SUITE
for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra
V. Interlude #2

Guitar

Kevin McChesney

The musical score is written for guitar in 3/4 time with a tempo of 66. It consists of five systems of music. The first system (measures 1-7) begins with a 4-measure rest, followed by a melodic line starting on G4 with a circled 2 above it. The second system (measures 8-14) starts with a 4-measure rest, then a melodic line with a circled 3 above it, and includes a fingering of 6. The third system (measures 15-17) features a melodic line with a circled 2 above it and a fingering of 6. The fourth system (measures 18-19) continues the melodic line with a circled 2 above it and a fingering of 7. The fifth system (measures 20-23) includes a 4-measure rest, a melodic line with a circled 2 above it, and a fingering of 6. The score includes various dynamics such as *p*, *mf*, and *mp*, and includes performance markings like *CVI* and *CIII*.

Guitar

23 1/2CII CIII

26 1/2CII CIII

29 1/2CV

32 CIII 1/2CII *rit.*

36 *a tempo* 1/2CVII CIII *mf*

39 CIII *mp* *mp*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violin I

V. Interlude #2

Kevin McChesney

The musical score for Violin I, V. Interlude #2, is presented in three systems. The first system (measures 1-12) begins with a tempo marking of quarter note = 66. It features a 12-measure rest followed by a melodic line starting at measure 13 with a dynamic of *p*. The dynamic changes to *mf* at measure 18 and *mp* at measure 24. A 6-measure rest follows. The second system (measures 26-35) starts with a 3-measure rest at measure 26. The dynamics are *mf* and *mp*. A *poco rit.* marking is placed above the final measure of this system. The third system (measures 36-40) begins with a tempo marking of *a tempo* and an 11-measure rest at measure 36. The dynamics are *mp*, *mf*, and *mp*. A *rit.* marking is placed above the final measure of this system, which ends with a 2-measure rest.

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violin II

V. Interlude #2

Kevin McChesney

♩ = 66

5

4

p

17

mf

mp

26

34

poco rit.

a tempo

4

5

mf

mp

mp

48

rit.

mf

dim.

p

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Viola

V. Interlude #2

Kevin McChesney

♩ = 66

5 4

p *p*

17

mf *mp*

26

34 *poco rit.* *a tempo* 4 5

mf *mp* *mp*

48 *rit.*

mf *dim.* *p*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violoncello

V. Interlude #2

Kevin McChesney

♩ = 66

5

4

p

17

mf *mp*

26

34

poco rit. *a tempo*

4

5

mf *mp* *mp*

48

rit.

mf *dim.* *p*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Flute

♩ = 132

2 3 3 3

15 *mf*

20

25

29 2

35 3 4

47 *mf* *f*

52 10 3 3

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Oboe

Kevin McChesney

♩ = 132

2 3 3

12 3 12 *mf*

31 2 3

40 4 2 *mf*

50 *f* *mf*

55 9 3 3 3

76 2 *mf* *f*

Oboe

83 *poco rit.* *a tempo*

92

109 *ff*

113

119

126 *f* *rit.* *ff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Clarinet in B \flat

Musical score for Clarinet in B \flat , Toccata #3, measures 1-84. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 132. The score consists of eight staves of music, each starting with a measure number. The first staff (measures 1-14) features a series of rests with fingerings 2, 3, 3, and 3 above them. The second staff (measures 15-27) begins with a rest and a fingering of 8, followed by a melodic line starting at measure 17 with a dynamic marking of *mf*. The third staff (measures 28-32) continues the melodic line. The fourth staff (measures 33-45) features rests with fingerings 2, 3, and 4 above them. The fifth staff (measures 46-51) begins with a rest and a fingering of 8, followed by a melodic line starting at measure 46 with a dynamic marking of *mf*, which then crescendos to *f* by measure 51. The sixth staff (measures 52-68) features rests with fingerings 9 and 3 above them, followed by a melodic line starting at measure 52 with a dynamic marking of *f*, which then decrescendos to *mf* by measure 68. The seventh staff (measures 69-73) begins with a rest and a fingering of 8, followed by a melodic line starting at measure 69 with a dynamic marking of *mp*. The eighth staff (measures 74-84) features rests with fingerings 8 and 3 above them, followed by a melodic line starting at measure 74 with a dynamic marking of *cresc.*, which then reaches *mf* and *(mf)* by measure 84.

Clarinet in B \flat

80 *poco rit. a tempo*

88

101 *ff*

106

111

116

125 *f* *ff* *rit.*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Bassoon

♩ = 132

2 3 3 3

15 *mf*

21 *mf*

32 2 3 4

45 *mf* *f*

52 2 10 3

Bassoon

69 *mp*

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

82 *poco rit.* *a tempo*

92 *ff*

102

107 *ff*

119

128 *f* *rit.* *ff*

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

Handbells

Kevin McChesney

Handbells Used - 26

♩ = 132

2 3 4-6 3 7

8 9 10 11

LV *mf* R

12 13 14 15

LV LV R

16 17-32 16

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Handbells

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

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

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

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

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

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

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

Handbells

87 88-90 3 91 92

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111 112

113 114 115 116

LV *f* R LV

LV R

ff

Handbells

Musical score for Handbells, measures 117-131. The score is written on a single treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The music consists of a melodic line in the upper voice and a bass line in the lower voice. The upper voice starts with a quarter rest in measure 117, followed by eighth notes in 118, quarter notes in 119, and quarter notes in 120. The lower voice provides accompaniment with chords and moving lines. Measure 121 continues the melodic line with eighth notes, and measure 122 has quarter notes. Measure 123 features a 7/8 time signature change and a melodic line with eighth notes. Measure 124 returns to 4/4 with quarter notes. Measures 125-128 are indicated by a bracket and a 4/8 time signature, showing a full rest for the handbells. Measure 129 is marked *rit.* and contains a whole rest. Measure 130 has a 7/8 time signature and a melodic line with eighth notes. Measure 131 has a 4/4 time signature and a melodic line with quarter notes. Dynamics include *f* at the beginning, *ff* at the end, and *rit.* in measure 129. Handbell positions are indicated as LV (Left Voice) and R (Right Voice).

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Guitar

VI. Toccata #3

Kevin McChesney

$\text{♩} = 132$

mf

4

8

12

16

20

Guitar

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

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

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

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

37 CII

40

The musical score is written on a single treble clef staff with a key signature of two sharps (F# and C#). It consists of six systems of music, each starting with a measure number. The first system (measures 24-27) is marked with a bracket and $\frac{1}{2}CV$. The second system (measures 28-30) is marked with $\frac{1}{2}CV$ for the first two measures and $\frac{1}{2}CII$ for the last two. The third system (measures 31-33) is marked with $\frac{1}{2}CV$. The fourth system (measures 34-36) is marked with $\frac{1}{2}CII$. The fifth system (measures 37-39) is marked with CII. The sixth system (measures 40-43) contains no specific markings but includes circled numbers 2, 3, and 4 above the staff. The score includes various rhythmic values, accidentals, and fingering numbers (1-4) for the left hand. A large, semi-transparent watermark is overlaid diagonally across the page.

Guitar

43

45

XI

47

50

1/2CX

1/2CVIII

f

53

6

mf

Guitar

61 *mp* 1/2CII 1/2CI

65 1/2CII 1/2CI

69 1/2CII

72 1/2CI 1/2CII

74 *cresc.* 1/2CI ② 1/2CX *mf*

78 1/2CVIII 1/2CX 1/2CX *f*

Detailed description: This page of a guitar score contains six systems of music, numbered 61 to 78. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of guitar-specific techniques and dynamics. Measure 61 starts with a mezzo-piano (*mp*) dynamic and includes a half-measure chord II (1/2CII). The piece continues with eighth-note patterns and chords, with a half-measure chord I (1/2CI) appearing in measure 64. Measure 65 repeats the 1/2CII and 1/2CI markings. Measure 69 features a 1/2CII marking. Measure 72 shows a transition from 1/2CI to 1/2CII. Measure 74 includes a crescendo (*cresc.*) marking, a second ending symbol (②), and a mezzo-forte (*mf*) dynamic, with a 1/2CX marking. Measure 78 begins with a fortissimo (*f*) dynamic and includes markings for 1/2CVIII and 1/2CX. The score is overlaid with a large, semi-transparent watermark that reads 'Return to sonologymusic.com to purchase' and 'PREVIEW'.

Guitar

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

85 *a tempo*

89

93

97

Guitar

Musical score for guitar, measures 101-115. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 7/8. The piece is marked *ff* (fortissimo). The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4). Measure 101 starts with a *ff* marking. Measures 106, 109, and 112 contain slurs labeled *1/2CV*, *1/2CVIII*, *1/2CVII*, and *1/2CII*. The piece concludes in measure 115 with a 4/4 time signature change.

Guitar

117

f

121

124

cresc.

128

rit.

130

ff

for my wife, Tracy

ST. FRANCIS

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Violin I

Kevin McChesney

♩ = 132

2

3

mf

10

15 *pizz.*

20

26

32

2

3

40

4

arco

mf

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violin I

48 *f* **2**

54 *mf*

59 *mp* **2** **3**

68 *mp* **3** *cresc.*

76 *mf* *f*

81 *f* *poco rit.*

85 *a tempo* **2** **3**

Violin I

93

98

102

107

112

117

125

f

ff

2

3

4

rit.

ff

Detailed description: This block contains the musical score for Violin I, measures 93 through 125. The music is written in treble clef with a key signature of one sharp (F#). The score consists of six staves. Measures 93-101 feature a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 93 starts with a forte (*f*) dynamic. Measures 102-111 continue the melodic development. Measure 112 shows a change in rhythm. Measures 117-124 are primarily rests, with measure numbers 2, 3, and 4 placed above the staff. Measure 125 begins with a forte (*ff*) dynamic and includes a ritardando (*rit.*) marking. The piece concludes with a final note in measure 125.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

VI. Toccata #3

Kevin McChesney

Violin II

♩ = 132

2 3

mf

10

16 *pizz.*

22

28 2

35 3 4

46 *arco* *mf* *f*

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violin II

51 *f* **2** *mf*

57 *mp* **2**

65 **3** **3** *mp*

75 *cresc.* *mf*

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

85 *a tempo* **2** **3**

Violin II

93

f

Copyrighted material
Return to sonologymusic.com to purchase

PREVIEW

Violin II part, measures 93-98. The staff is in treble clef with a key signature of two sharps (F# and C#). The music begins with a dynamic marking of *f*. The measures contain eighth and quarter notes, with some rests.

99

ff

Violin II part, measures 99-104. The staff continues with eighth and quarter notes. A dynamic marking of *ff* is present. The measures include some rests and slurs.

105

Violin II part, measures 105-109. The staff continues with eighth and quarter notes, maintaining the *ff* dynamic.

110

Violin II part, measures 110-114. The staff continues with eighth and quarter notes, maintaining the *ff* dynamic.

115

Violin II part, measures 115-123. The staff features rests and bar lines. Above the staff, the numbers 2 and 3 are written, indicating fingerings or counts. The dynamic *ff* is maintained.

124

rit.
ff

Violin II part, measures 124-128. The staff features rests and bar lines. Above the staff, the number 4 is written. The dynamic *ff* is maintained. The piece concludes with a fermata over the final note.

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Viola

VI. Toccata #3

Kevin McChesney

♩ = 132

2 3

mf

11

17 pizz.

23

30 2 3

40 4 3 arco mf f

51 2 mf

58 2 3 mp

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Viola

68

77

87

95

101

107

113

120

f < *ff*

for my wife, Tracy

ST. FRANCIS SUITE

for Classical Guitar, Handbell Ensemble,
and Chamber Orchestra

Violoncello

VI. Toccata #3

Kevin McChesney

♩ = 132

2 3

11

17 pizz.

23

29 2 3

39 4 arco 3

mf mf

50 2

f mf

57 2

mp

Copyright © 2005 - STEP

Permission is granted for licensed purchaser to make the necessary number of copies
for use in his/her own program ONLY.

Violoncello

64

77

87

96

102

109

115

124

mp < mf

poco rit. a tempo

mf < f

f

< ff

f < ff