

VI. The Death of Francis

Tranquillo, ma non lento (*Andantino*) (♩ = 52)

First system of the musical score, measures 1-8. It features a piano introduction with a treble and bass staff. The treble staff contains chords and arpeggiated figures, while the bass staff has a more active melodic line. A dynamic marking of *pp* is present in the first measure. A fermata is placed over the eighth measure.

Second system of the musical score, measures 9-16. The piano accompaniment continues with complex chordal textures and arpeggios in both staves. A fermata is placed over the sixteenth measure.

Third system of the musical score, measures 17-24. Measure 17 is circled and labeled with the number 196. The system shows a transition in the piano part, with a fermata over the twenty-fourth measure.

Fourth system of the musical score, measures 25-32. This system features a more active piano part with rapid arpeggiated figures in both staves. A fermata is placed over the thirty-second measure.

Fifth system of the musical score, measures 33-40. The piano accompaniment continues with intricate arpeggiated patterns. A fermata is placed over the fortieth measure.

Sixth system of the musical score, measures 41-48. The piano part concludes with a series of chords and arpeggios. A fermata is placed over the forty-eighth measure.

184 4 ALTOS (Soli) (as if in the far distance)

197 (♩ = 63) *pp molto legato*

A - long the path, where cypress and el-der hang o - ver, To

4 BASSES (Soli)

pp molto legato

A - long the path, where cypress and el-der hang o - ver, To

197 (♩ = 63)

pp

thee we come!

thee we come!

pp

198 4 SOP. (Soli) (as if in the far distance)

pp molto legato

A - long the path, where cypress and el-der hang o - ver, To

4 TEN. (Soli)

pp molto legato

A - long the path, where cypress and el-der hang o - ver, To

198

pp

thee we come!

thee we come!

pp

199

espress.

Above the con-vent's snow-y dome Yel-low-ing leaves a-rus-ting hov-

Ah! Ah!

espress.

4 SOP. (Soli)

4 ALTOS (Soli)

4 TEN. (Soli)

4 BASSES (Soli)

- er;

pp

A - long the path, where

pp

A - long the path, where

cypress and el-der hang o - ver, To thee we come!

cypress and el-der hang o - ver, To thee we come!

p sost.

To lead - en feet the way is long, —

p sost.

To lead - en feet the way is long, —

200

p

meno p

To lead - en feet the way is long, —

meno p

To lead - en feet the way is long, —

meno p

mf

Naught we sing, — naught we

mf espress.

Naught we sing of

Naught we — sing of joy or of glad - ness,

express.

sing of joy or of glad - - ness,
 joy, # of joy or of glad - - ness,
 Naught of joy or of glad - - ness,
 Naught we sing of joy or of glad - - ness,

201 *pp* Sor - row hath filled our hearts with song Of
 Sor - row hath filled our hearts with song Of
 Sor - row hath filled our hearts with song Of
 201 Sor - row hath filled our hearts with song Of

au-tumn sad - ness!
 au-tumn sad - ness!
 au-tumn sad - ness!
 au-tumn sad - ness!

Francis

F. *p* Good Fri-ar Le-on, is night at hand? what of the

dolorosamente

p espress.

F. day?

L. Friar Leon

The day is dy - - ing.

p espress.

L. (in tears) Ah, me!

4 ALTOS (Soli) Down the long path, where

4 BASSES (Soli) Down the long path, where

pp

cy-press and el-der hang o - ver, To thee we come!

cy-press and el-der hang o - ver, To thee we come!

203

Francis

My friend, I would not have thee weeping! This day that sinks to rest holds my last hour in

dolciss.

Sempre molto tranquillo (♩ = 52)

keep - ing: With the clos - ing day must I die!

SOP. *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
 ALTO *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
 TEN. *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
 BASS *pp*
 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,
204 All men, won by thy words en-thrall-ing, — All who by thine aid un-daunt-ed stood,

205
mf Yea, — fol-lowed thee first at thy
mf Yea, — fol-lowed thee first at thy
mf Yea, — fol-lowed thee first at thy
mf Yea, — fol-lowed thee first at thy
205
 Yea, — fol-lowed thee first at thy

call - ing, — And strove by thine ex-am-ple to fight for the good,
 call - ing, — Strove by thine ex-am-ple to fight for the good,
 call - ing, — And strove by thine ex-am-ple to fight for the good,
 call - ing, — Strove by thine ex-am-ple to fight for the good,

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, Thy

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, Thy

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, Thy

At-tend thee and crave thy last bless - ing; Bowed in their grief and mis-er-y, Thy

friends, in throng a - round thee press - ing, Kneel un - to thee!

friends, in throng a - round thee press - ing, Kneel un - to thee!

friends, in throng a - round thee press - ing, Kneel un - to thee!

friends, in throng a - round thee press - ing, Kneel un - to thee!

206

Sister Clare

dolce *espress.* Now Sis-ter Clare, thy hand-maid, giv-eth Com - fort;

cresc.

Cl. *ah,* how thou art faint for thy breath!

cresc.

Cl. A - las! if Fran - cis lie strick-en to death, 'Tis

Cl. *dim.* Francis *p* an - guish to Clare that liv - eth! Sis - ter!

207

3 1st SOP. *pp*

If Fran-cis lie strick-en to death, 'Tis an - - guish to

3 1st ALTOS *pp*

If Fran-cis lie strick-en to death, 'Tis an - - guish to

3 2nd ALTOS *pp*

207 If Fran-cis lie strick-en to death, 'Tis an - - guish to

3 1st SOP.

Clare that liv - - - - eth!

3 1st ALTOS

Clare that liv - - - - eth!

3 2nd ALTOS

Clare that liv - - - - eth!

10 BASSES

If Fran-cis lie strick-en to death, 'Tis an - - - guish to

sfp

208

Tempo I (♩ = 63)

4 ALTOS (Soli)

A - long the path, where

10 BASSES

4 BASSES (Soli)

Clare that liv - - - - eth!

SOP. with closed lips

ALTO with closed lips

TEN. with closed lips

BASS with closed lips

208

Tempo I (♩ = 63)

dim.

Francis

pronunziato

F. That

4 SOP. (Soli)

4 ALTOS (Soli)

cy-press and el - der hang o - ver, To thee we come!

4 TEN. (Soli)

4 BASSES (Soli)

cy-press and el - der hang o - ver, To thee we come!

SOP.

ALTO

TEN.

BASS

F. (209) *rinf.*

song— is it of men— who love? Is it a

p A-long the path, where

p A-long the path, where

(209) *pp*

Detailed description of the musical score: The score is for a voice and piano piece. The vocal part is written in a soprano clef (F) and includes lyrics. The piano part is written in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is primarily 2/4, but the piano section at the bottom features a change to 6/8 and 12/8. Dynamics include *rinf.* (ritardando), *p* (piano), and *pp* (pianissimo). There are several measures with rests in the vocal line, and the piano part provides harmonic support with various textures, including arpeggiated figures and sustained chords.

dim.

F. prayer _____ that comes not near? _____

cy-press and el-der hang o - ver, To thee we come! _____

cy-press and el-der hang o - ver, To thee we come! _____

The musical score consists of several systems. The first system shows the vocal line starting with the lyrics 'prayer that comes not near?'. The second system continues the vocal line with 'cy-press and el-der hang o - ver, To thee we come!'. The third system repeats the same vocal line. The piano accompaniment is shown in the bottom two staves of each system. The final system includes a fermata over the vocal line and a piano accompaniment with a '2' marking.

F. (210)

Faint - er now it sounds, now more clear, _____ Now

espress.
A-bove the con-vent's

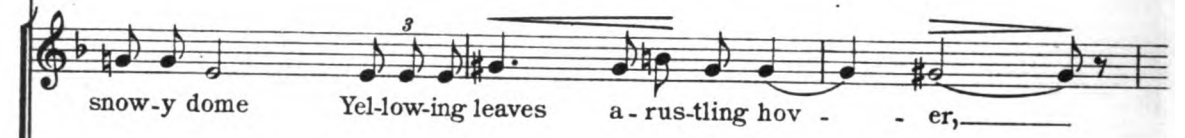
Ah!

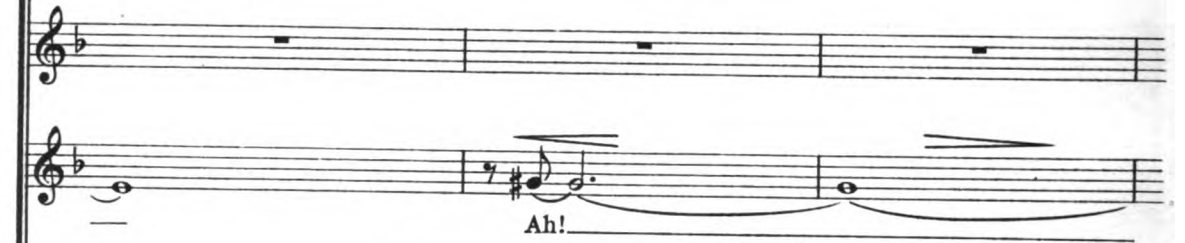
(210)

pp *espress.*

Francis
F. 
lost in the maze of the grove!_____

Friar Leon *(pronunziato)*
L. 
There, by the


snow-y dome Yel-low-ing leaves a - rus-ting hov - - er,_____


Ah!_____





Friar Leon

L. *pp*

hill, tread-ing the moor, Where shad-ows of night are de -

p

A - long the path, where cy-press and el-der hang o - ver, To

pp

A - long the path, where cy-press and el-der hang o - ver, To

pp

pp

pp

pp

pp

The musical score is written for voice and piano. It begins with a vocal line in bass clef, marked 'L.' and 'pp', with lyrics 'hill, tread-ing the moor, Where shad-ows of night are de -'. This is followed by a vocal line in treble clef with lyrics 'A - long the path, where cy-press and el-der hang o - ver, To'. Below these are piano accompaniment parts: a bass line, four treble staves, and a grand staff (treble and bass clefs). The piano accompaniment features a complex rhythmic pattern in the bass line, often with triplets and sixteenth notes, and sustained chords in the treble. Dynamic markings include 'pp' (pianissimo) and 'p' (piano). The score concludes with a final vocal line and piano accompaniment.

rinf.

L. *rinf.*

rinf.
rinf.

p

L. *mf*
 hith - er wend - - - ing Young and old, the wealth - y

way is long, —

mf
 To lead - en feet the

way is long, —

mf
 To lead - en feet the

sost.
 Ah!

sost.
 Ah!

sost.
 Ah!

sost.
 Ah!

mf

and poor; — E - ven the beg - gar tot - ters

Naught we sing, naught we

way is long, — Naught we sing, naught we

mf espress.
Naught we sing of joy or of glad - ness,

way is long, —

mf
Ah!

mf
Ah!

mf
Ah!

mf
Ah!

espress. 2

L.

groan - ing, And there the le - - - per crawls a - long!—

sing of joy or of glad - - - - - ness!—

sing of joy or of glad - - - - - ness!—

Naught of joy or of glad - - - - - ness!—

Naught we sing of joy or of glad - - - - - ness!—

Ah!

Ah!

Ah!

Ah!

animando

molto cresc.

212 $\text{♩} = \text{♩}$ del precedente (*Alquanto lento*)

($d. = 40$)

ff

p
espress. (marcato)

Sister Clare

cl. In the shad - ows a man I see that shuns the throng, I

un poco rinf.

cl. hear him, in his pain, fee - bly moan - - - ing!

dim.

Francis

mf *cresc.*

F. I can see him! — Yea, my clos - ed eyes can see thee

rinf. *cresc.*

213

*senza ricor di tempo**cresc. sempre*

F. there a - part! — Come, brother le - per well - be -

cresc. sempre

F. loved, Broth - er, come to my

F. heart! O my

F. broth - - er, I can

214 L'istesso tempo (♩. = 50)

F. see thee!

Chorus I

SOP.

Down the long path, where cypress and el-der hang o - ver, To

ALTO

Down the long path, to thee do we come, To

TEN.

Down the long path, to thee do we come, To

BASS

Down the long path, where cypress and el-der hang o - ver, To

L'istesso tempo (♩. = 50)

214

Chorus I

SOP.

thee we come!

ALTO

thee we come!

TEN.

thee we come!

BASS

thee we come!

Chorus II

SOP.

mf
We come to thee!

ALTO

mf
We come to thee!

TEN.

mf
We come to thee!

BASS

mf
We come to thee!

p

Down the long path, where cypress and el-der hang o - ver, To
Down the long path, to thee do we come, To
Down the long path, to thee do we come, To
Down the long path, to thee do we come, To

f

thee we come! _____

thee we come! _____

thee we come! _____

thee we come! _____

mf We come to thee! _____

mf We come to thee! _____

mf We come to thee! _____

mf We come to thee! _____

p

215

Lead - - en our feet, wear - - y the

Lead - - en our feet, weary the way,

Lead - - en our feet, weary the way,

Lead - - en our feet, wear - - y the

Lead - - en our feet, wear - - y the

Lead - - en our feet, wear - - y the

Lead - - en our feet, wear - - y the

Lead - - en our feet, wear - - y the

215

f *p* *f*

way, Naught we sing of joy_ or of glad - ness, To

wear - - y the way, - - - To

Naught we - - sing of joy_ or of glad - ness, To

way, - - Ah, wear - y way, To

way, - - *f* Lead - - en our feet and wear - y the

way, - - Lead - - - en feet and wear - y

way, - - Lead - - - en feet and wear - y

way, - - *f* Lead - - - en our feet and wear - y the

f

thee we come! To *cresc.*

thee we come! To *cresc.*

thee we come! To *cresc.*

thee we come! To *cresc.*

way, We come to thee! *cresc.*

way, We come to thee! *cresc.*

way, We come to thee! *cresc.*

way, We come to thee! *cresc.*

way, We come to thee! *cresc.*

thee we come! To

thee we come! To

thee we come! To

thee we come! To

We come to thee!

We come to thee!

We come to thee!

We come to thee!

We come to thee!

We come to thee!

We come to thee!

We come to thee!

We come to thee!

thee we come! _____

thee we come! _____

thee we come! _____

thee we come! _____

To thee! _____

To thee! _____

To thee! _____

To thee! _____

4/2

216 **Largamente**

ff

Fran - cis! _____

ff

Fran - cis! _____

ff

Fran - cis! _____

ff

Fran - cis! _____

ff

Fran - cis! _____

ff

Fran - cis! _____

ff

Fran - cis! _____

ff

Fran - cis! _____

216 **Largamente**

ff

dim.

p *dim.*

L'istesso (♩ = ♩ del precedente)

217 Francis

dolce

F. Dear Sis-ter Death, souls long tor-ment-ed Languish till thy call set them free,

pp

F. On this low-ly couch I wait for thee, At rest in spir-it and full con-

218

F. tent - - ed!

Tutti Soprano *ppp*
Fran - - cis!

Alto *ppp*
Fran - - cis!

Tenor *ppp*
Fran - - cis!

Bass *ppp*
Fran - - cis!

218

ppp

F. *meno dolce* See, I am read-y, *mf* Thou phan-tom guest! Come, come,

un poco sf

F. wrapt in thy shroud let me rest! *dim.* Thy sick-le falls swift as thy sands, Now on my

dim.

219

brow lay thou thy hands! almost spoken, like the murmur of a litany
pppp

Soprano and Alto
 Tenor
 Bass

Fran - cis, thou who didst love the poor,
pppp

Fran - cis, thou who didst love the poor,
pppp

Fran - cis, thou who didst love the poor,

219

Fran-cis, thou who didst tame the wolf, Fran-cis, thou who didst bless the birds,
 Fran-cis, thou who didst tame the wolf, Fran-cis, thou who didst bless the birds,
 Fran-cis, thou who didst tame the wolf, Fran-cis, thou who didst bless the birds,

Fran-cis, thou who didst beg for the kiss of a le-per; Fran-cis, by thy pain,
 Fran-cis, thou who didst beg for the kiss of a le-per; Fran-cis, by thy pain,
 Fran-cis, thou who didst beg for the kiss of a le-per; Fran-cis, by thy pain,

Fran-cis, by thy Wounds, Pray for us, Fran-cis,
 Fran-cis, by thy Wounds, Pray for us, Fran-cis,
 Fran-cis, by thy Wounds, Pray for us, Fran-cis,

Francis

Wife be-lov - ed, faith-ful-lest
 God's "Poor man!"
 God's "Poor man!"
 God's "Poor man!"

Bell

bride, - When Death is nigh, dear Pov-er-ty, - Canst not thou be at

Molto lento (♩ = 66)

220

del precedente

The Lady Poverty

dolce espress.

L.P.  I am here at his side! Have I ev - er
hand? _____
dolente espress.

L.P.  fail - ed thee? *rin.f.* In this hour, when the au - tumn wind doth moan and

L.P.  weep, When the flow'rs droop, with-er'd and dead, _____

L.P.  Here shall my arms cra-dle thy head, *rit.* And here my heart lull thee to
rit.

221 $\text{♩} = \text{♩}$ *del precedente* ($\text{♩} = 50$)

L.P.

sleep!

Sop. and Alto *pppp*

Tenor *pppp*

Bass *pppp*

Francis, thou who didst love the poor, Francis, thou who didst bless the birds,

Francis, thou who didst love the poor, Francis, thou who didst bless the birds,

Francis, thou who didst love the poor, Francis, thou who didst bless the birds,

221

Francis, by thy pain, Francis, by thy Wounds, Pray for us, Francis,

Francis, by thy pain, Francis, by thy Wounds, Pray for us, Francis,

Francis, by thy pain, Francis, by thy Wounds, Pray for us, Francis,

222 Francis

F. Turn my face to As -

God's "Poor man!"

God's "Poor man!"

God's "Poor man!"

pp
Bells₃

F. si - si! O sweet

espress.

F. Na - - - ture! Moth-er Earth! Hush of twi-light!

223

F. *dolcissimo*
Red - den - ing sky!

F. *7*
As - si - si, As - si - si, thou gav - est me birth;

F. *224*
I bless thee now in this hour when I die!

L. **Friar Leon (in a whisper)**
Soprano Saint Fran-cis is dead! (in anguish) *pp*
Alto (in anguish) *pp* Ah!
Tenor Ah! (in anguish) *pp*
Bass (in anguish) *pp* Ah!

225

ppp
Saint Fran-cis is dead!

225 (♩ = 60)
mp

Friar Angelo

A. *mf*
A flight of birds! I will

226

A. *mf*
drive them hence!
L. Friar Leon
Nay, Broth

L. *er!* They come to

L. mourn him who loved them!

227 The Birds

dolce

Wear - - y our wing, sad our song,

Mourn - eth now each

feath - ered rov - - - er,

While o'er thy head we do hov - - er;

Flut - ter - ing band, clus - ter - ing throng, Each

bird hides in its nar - - row breast

228 *pp*

One frail heart that is sor - row - ing; A-

bove, be-neath, and East and West,

Here we a-wait thy spir - - it,

poco rit. lit - tle chil - dren of *a tempo (tranquillo)* God! —

Chorus I
Soprano

pp Al - le - lu - ia! —

Alto

pp espress. Al - le -

Tenor

pp Al - le - lu - ia! —

Bass

pp espress. Al - le -

Chorus II
Soprano

pp Al - le - lu - ia!

Alto

pp Al - le - lu - ia!

Tenor

pp Al - le - lu - ia!

Bass

pp Al - le - lu - ia!

poco rit.

a tempo (tranquillo)

pp espress.

229

Fran-cis!

espress.

Al - le - lu - ia! Al-le-lu - ia!

lu - ia! Al-le-lu - ia! Al-le-lu - ia!

espress.

Al - le - lu - ia! Al-le-lu - ia!

lu - ia! Al-le-lu - ia! Al-le-lu - ia!

Al - le - lu - ia! Al-le-lu - ia!

Al - le - lu - ia! Al-le-lu - ia!

Al - le - lu - ia! Al-le-lu - ia!

Al - le - lu - ia! Al-le-lu - ia!

229

Fran-cis! Here we a-wait thy spir-it!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

Al-le-lu - ia! Al - le - lu - ia!

ppp

Fran - cis! ———

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp

Al - le - lu - - ia!

pppp