

# First Part

## I. The Leper

Lento e grazioso (♩ = 108)

(con sentimento di freschezza)

*p dolce* *sf sf*

The first system of music, measures 1-4, is in G major and 4/4 time. The right hand begins with a melodic line starting on G4, moving through A4, B4, and C5. The left hand provides a simple harmonic accompaniment. Dynamics include piano dolce and sforzando.

*sf sf*

The second system, measures 5-8, continues the melodic and harmonic development. The right hand features more complex chordal textures and melodic runs. Dynamics include sforzando.

*poco cresc.* *dim.*

The third system, measures 9-12, shows a dynamic shift. The right hand has a more active melodic line with some grace notes. Dynamics include poco crescendo and decrescendo.

The fourth system, measures 13-16, continues the piece with a mix of melodic and harmonic textures. The right hand has some sustained chords and moving lines. Dynamics are not explicitly marked in this system.

58 *sf sf* *sf sf*

The fifth system, measures 17-20, begins with a circled measure number 58. The right hand features prominent sforzando chords and melodic fragments. Dynamics include sforzando.

## SOPRANO I (CHORUS)

*dolce (con sentimento di freschezza)*

Ye shep-herds all, dance on the lawn, Fair April calls to

mirth and laugh - ter! Sil - vern the olive-trees gleam after The kiss of dawn!

Blithe and gay the lark carols soar - ing Un - seen on high, In flaming

*rinf.*

sky, Yet \_\_\_\_\_ shrill and clear His note we hear Out-pour -

*p.*

ing! Green blades a - new shoot out their sprays And safe nestle there

moss and crick - et, — And light - - ly the grass - es brush the

*poco*

60

Friar Leon *dolce, molto espress.*

L. *poco rit.* *a tempo* O good Fri-ar

stem of the thick-et That sways!

*a tempo tranquillo*

*poco rit.* *dolce espress.*

L. Fran - cis, great joy is mine! — For the Spring drones a note di -

L. *p.*  
vine, Vi - brant hum her - alds A-pril

*poco cresc.*

L. *p.* (61)  
morn - - - ing, Tho' not yet the ripe fruit can

L.  
fall, The gly - cine doth en-rich my

*dim.*

L.  
wall, My cell - door with its bloom a-dorn - ing!

*m.d.*

62

*dolciss*

L. *dolciss*

Ros - y chil - dren \_\_\_\_\_ tray and pannier bring

*dolciss.*

L. *animando*

On this gold - en morn of the spring, And load them with

*animando*

L. *un poco*

blos - som and ber - - - ry; \_\_\_\_\_ There's no

*un poco*

L. *un poco*

heart so hard - ened, I vow, \_\_\_\_\_ But can

L. feel some tender-ness now,

(63)

L. *a tempo*  
(*tranquillo*) Birds u - nite with bees making

*pp*

L. *cresc.* mer - ry! Earth de - lights with her charm, in

*cresc.*

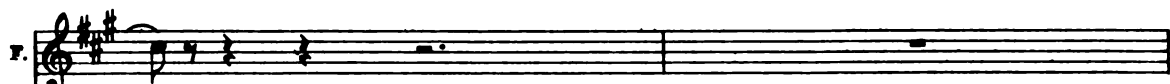
L. glo - ry trees appear, All a - wakes!

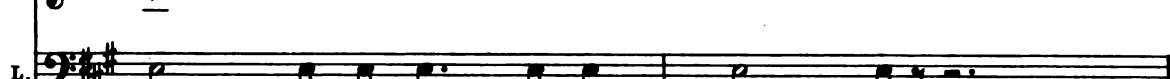
Francis

F. *f* *p*  
 O - - - - - broth - - - - -  
 L. *p*  
 All a - wakes!

F. *cresc.*  
 er! Thanks to God,  
 L.  
*dim.*

F. *poco rit.* 64 *a tempo*  
 - thanks to God, thanks, that spring is here!  
 L. *pp*  
*poco rit.* 64 *a tempo*  
*dolce espress.*


R. 

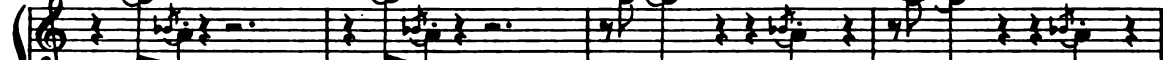
L. 

Spring, thou art cloth - ed in glad - ness!





65 

*pp* 

Friar Leon 66

L. 

Hith - er a man,

*espress. (poco marcato)* 





L.P. *veiling his eyes,* Cometh near in pit - eous guise, ——— In

*un poco rinf.*

L.P. garb of afflic - tion and sad - ness! Bowed down with

*rinf. 2*

*rinf.*

L.P. weight of mis - er - y, That his lead - en feet

*cresc.*

*cresc.*

L.P. scarce can car - - ry! What ails him? ———

67 *senza ritardare*

L. 

*sempre cresc.*

L. 

L. 

*f cresc.*

O hor - ror! O hor - ror! A - way, Nor

*f cresc.*

L. 

tar - - ry! Has - ten a - way! He is a

68

L. *ff* le-per! \_\_\_\_\_

SOPRANO *ff* Le-per! \_\_\_\_\_

ALTO *ff* Le-per! \_\_\_\_\_

TENOR *ff* Le-per! \_\_\_\_\_

BASS *ff* Le-per! \_\_\_\_\_

68

*ff*

*pp* Le-per! Le-per!

*pp* Le-per! Le-per!

*p (marcato)* Un - clean

*p (marcato)* Un - clean

*p*

*cresc.*  
 — is this le - per de - fil - - ed, — From his eyes the

*cresc.*  
 — is this le - per de - fil - - ed, — From his eyes the

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent eighth-note scale in the right hand and a more rhythmic bass line in the left hand. Dynamics include *cresc.* (crescendo).

⑥9 *ff*  
 Death! Death! Death to him!

scales — run with blood!

*f*  
 Death! Death! Death to him!

scales — run with blood!

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent eighth-note scale in the right hand and a more rhythmic bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

⑥9 *f*

The third system consists of four staves. The top two staves are vocal lines, but they are mostly empty, suggesting the vocalists are silent or the lyrics are not written for this section. The bottom two staves are piano accompaniment. The piano part features a prominent eighth-note scale in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* (forte).

Ah! He chokes! How he fights for his breath! Let him die, un -  
 Ah! He chokes! How he fights for his breath! Let him die, un -

This system contains the first two systems of music. The top system shows the vocal line with lyrics "Ah! He chokes! How he fights for his breath! Let him die, un -". The bottom system shows the piano accompaniment. Dynamics include *mf* and *f*.

(70) *ff*  
 Death! Death! Death to him!  
 clean and de-fil - ed! Let him die! Let him die! Outcast and revil - ed!  
 Death! Death! Death to him!  
 clean and de-fil - ed! Let him die! Let him die! Outcast and revil - ed!  
 (70) *ff*

This system contains the third and fourth systems of music. The top system shows the vocal line with lyrics "Death! Death! Death to him! clean and de-fil - ed! Let him die! Let him die! Outcast and revil - ed!". The bottom system shows the piano accompaniment. Dynamics include *ff*.

Ah! He chokes! How he fights for his breath!

A - rise! Let him be stoned to death!

Ah! He chokes! How he fights for his breath!

A - rise! Let him be stoned to death!

Musical notation includes treble and bass staves for both vocal and piano parts, with dynamic markings such as *ff* and *f*.

Let him die, all un-clean and de-fil - ed!

The wheel! Man - gle and rend each limb!

Let him die, all un-clean and de-fil - ed!

The wheel! Man - gle and rend each limb!

Musical notation includes treble and bass staves for both vocal and piano parts, with dynamic markings such as *f*.

Death!\_ Death!\_ Death!\_ Death!\_ Let him

Death!\_ Death!\_ Death!\_ Death!

Death!\_ Death!\_ Death!\_ Death!\_ Let him

Death!\_ Death!\_ Death!\_ Death!

(71)

die! Death!

Death!\_ Death!

die! Death!

Death!\_ Death!

(71)

*strepitoso*

*sempre con moto ed agitato*

F. Francis *f*  
 Ah! Fly not so!

F. Here fain would I stay thee!

F. O broth-er! to whom this earth is as hell,

F. *senza rigore* Let the peace of heav'n now re-pay thee, *rit.* Which thy suffering earns thee

*colla voce sf poco f*



72 **72** **Tempo I (ma sempre con moto)**

F. well! \_\_\_\_\_

Lp. **The Leper** *f* *p*

**72** **Tempo I (ma sempre con moto)**

Go! Keep thee far from me! \_\_\_\_\_ Ere the

*p sostenuto* *p*

Lp. pangs of this hell \_\_\_\_\_ o'er-take thee! I warned thee, my

Lp. rat-tle counselled all to take flight! Prudent was thy friend to forsake thee,

*dim.*

F. **Francis** *p molto rit.* *sf* *dim.*

Nay, friend, thy warning stayed me!

Lp. Thou, too, shouldst have fled from my sight!

73

*a tempo (agitato)*

F. 

SOPRANO *ff*  
Wretched man! Fly! And leave us!

ALTO *ff*  
Wretched man! Fly! And leave us!

TENOR *ff*  
Wretched man! Fly! And leave us!

BASS *ff*  
Wretched man! Fly! And leave us!

73

*a tempo (agitato)*

*ff*  


## The Leper

Lp. *mf*  
Know - est not, we are held ac - curst? To ex-ile

*mf marcato*  


Lp. *f*  
doomed, not e - ven the church will re - ceive us,

*f*  


Lp. *The world cast - eth us out, nor may we slake our*

*sf* *mf* *sf*

*hp.* *p.* *b $\bar{o}$ .* *hp.* *p.*

Lp. *thirst, A - las, at the spring or the foun - tain!*

**SOPRANO** *ff* *Go on thy*

**ALTO** *ff* *Go on thy*

**TENOR** *ff* *Go on thy*

**BASS** *ff* *Go on thy*

**74**

*Go on thy*

**74**

*ff*

*way, and seek the moun - tain! Go!*

*way, and seek the moun - tain! Go!*

*way, and seek the moun - tain! Go!*

*way, and seek the moun - tain! Go!*

**74**

*ff*

# The Leper

(con agitazione sempre)

Lp. *mf* *cresc.*



See these hands, these lips and these eyes, This bod-y, that wasting

(con agitazione sempre)

*p*



Lp. mor - ti-fies With dis-ease, re - lent - less, ap-pall - ing!



Lp. *string.*

Mark these scars and these wounds all fes - tering and gall -

*sf string.* *sf*



75

Lp. - - - - - ing!

*sf* *ff*



*a tempo*

F. *f* Nay, I love thee, thou shalt love me! *a tempo*

F. *mf (senza rigore)* Thy hand laid on mine binds each oth - er, *p* My kiss on thy *calmo*

F. lips greets my broth-er- Come, rest in mine arms, come, one are *rinf.*

F. *dolce* Is it thou, brother, turnest from me? *76*

Lp. *mf* In thine arms?

*p espress.* *pp* *p*

Lp. *dolce espress.* Who then art thou, thou, at whose voice Weeping eyes grow dim? who canst thou

*ppp*

Francis

77

F. God's low-ly ser - vant!

(sempre la stessa battuta)

Lp. be? Thy name?

77 (♩ = ♩.)

*dolciss. ed espress.*

F. Francis.

Lp. That same Francis famous in sto-ry, Who worketh mir-acles di-

Lp. vine, In whose bright eyes the stars do - shine, And whose speech doth fore-tell God's

*poco sf*

Lp. glo - ry? What mocker-y is this? Ah! 'tis some jest of thine!

*ad lib.*

78

*col canto*

*pp*

## Francis

Tempo I (ma molto tranquillo)

F. Broth - er, I am Fran-cis, one of God's lit-tle poor! —

The musical score for the voice part (F.) consists of a single staff with a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff. The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal line, featuring a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *pp* is present in the piano part.

## The Leper

*p molto espress.*

Lp. I was vile, crawl-ing ver-min, despis-ed and low-ly,

The musical score for the voice part (Lp.) is in bass clef. It begins with a 4-measure rest, followed by a series of notes. The lyrics are written below the staff. The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal line, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

Lp. Yet this night shall lay me down to sleep, Se-cure

The musical score for the voice part (Lp.) continues with a series of notes. The lyrics are written below the staff. The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal line, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

Lp. in my faith strong and deep, Aflame with hope radiant and

The musical score for the voice part (Lp.) continues with a series of notes. The lyrics are written below the staff. The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal line, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

79

Lp.

ho - - - ly! The fe-ver that did rack my tem-ples

*cresc. poco a poco*

Lp.

Now hath bro - ken its cru - el chain, Now eased are my limbs of their pain,

*cresc. poco a poco*

Lp.

And my wounds are cooled of their burn-ing. I, ac-curst, — and foul in men's

*f* *dim.*

Lp.

eyes, — Now go, to my la-zar-house re - turn - - ing, Like



81 *a tempo*

*poco rit.*

*a tempo*

*p*

*espress.*

Lp. man re - deemed — to Par - a - dise!

Francis 82 *dolce*

O Fri - ar Le - per, sim - ple in faith art

*pp*

*dolce*

F.

thou, — No - ble in grief, pa - tient in woe; I kneel to thee, —

*sf* *p*

F.

F. — and ask thee now To ab-solve — and bless me ere thou go! —

*pp*

83 Tempo I. (*Lento e grazioso*)

F. A few Sopranos

Tempo I. (*Lento e grazioso*)

*pp*

*dolciss.*

*ppp*

Ye shep-herds all, — dance on the

lawn, Fair A-pril calls to mirth and laugh - ter!

*sf*

(*perdendosi*)

*a tempo*

Sil - ver-tipped ol-ive-trees gleam af-ter The kiss of dawn! —

*a tempo*

*pp*

*sf*

*ppp*

## II. Saint Clare

Andante (♩ = 56)

*pp* *dolciss. espress.*

Bell

84

*dolciss. espress.*

*pp*

*poco*

*poco*

Francis

*dolce*

Sis-ter Clare, — whith-er a - way? — The wear - y day is

(85)

F. end - ing, Shad - ows fall one by one, on hill and slope de -

*pp sempre*

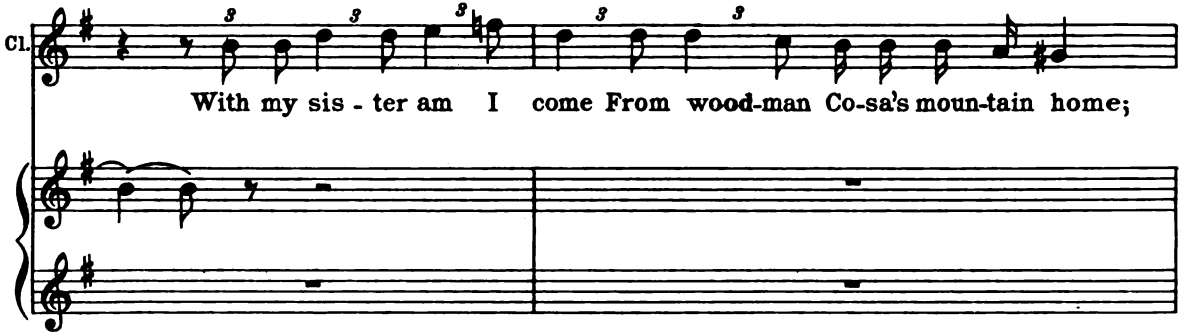
F. scend - ing, The dis - tant woods faint - ly are seen, ——— An - ge - lus bell, —

F. — its li - quid note with twi - light blend - ing, Hath reached Saint Damian's walls, so

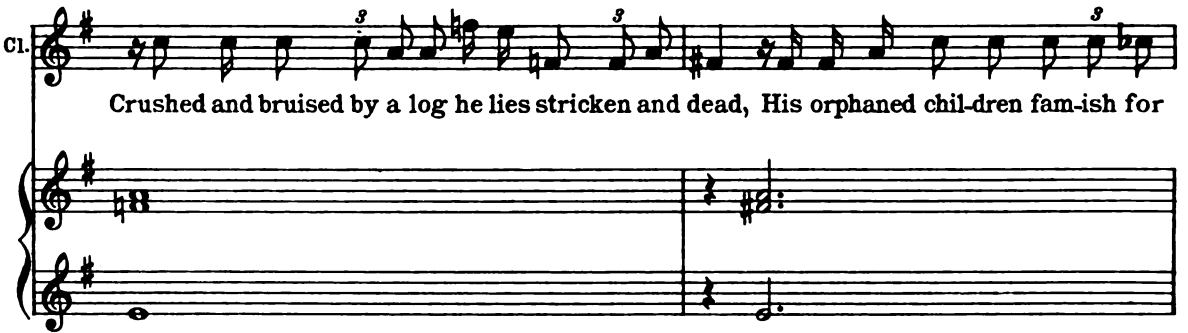
F. white in bow'r of green! ———

*espress.*

## St. Clare

Cl. 

With my sis - ter am I come From wood-man Co-sa's moun-tain home;

Cl. 

Crushed and bruised by a log he lies stricken and dead, His orphaned chil-dren fam-ish for

Cl. 

bread!

Cl. 

Now the first star of eve glows

87

Cl. faint-ly, The crimson sky grows grey and dim, We hasten on!

*un poco animato*

Francis

*un poco rinf.* *rinf.*

F. Sis-ter Clare, mer - ci-ful, kind and saint - ly,

*poco*

Clare

*dolce espress.*

F. Cl. Wor-thy art thou to toil for Him! Good

88

Cl. *a tempo* fa - ther, thou art my guide, all my thoughts wait on thine, *a tempo*

*dolciss. espress.*

Cl. *p* *3*  
Well I re - call that hour di -

Cl. vine, — A child was I when in the church thy voice pro - claimed

Cl. *molto espress. cresc.*  
— Its mes - sage of faith and of love, — Round San Gior - gio's aisles

*il basso sost. espress.*

Cl. soaring a - bove, — As on the wing — a might - y bird;

*poco cresc.*

Cl. (90)

And with tears that mes-sage I heard, Full of won -

*sempre cresc.*

Cl.

- - ders new and truths ap - peal - - - ing,

Cl.

Mine own self to me there re - veal - - - ing!

Cl.

Then from the e - vil world far a-way I sped in flight,



Cl. *And to God swift my foot-steps*

Cl. *bore me! Se-rene and*

(91) *dolce*

*p espress.*

Cl. *calm, night lay be-fore me,*

Cl. *Palm— Sun-day night!*

*dolciss. espress.*

Cl. *I do re-mem - ber!*

Cl. *So fit-ful the ze - phyr's ca -*

(*mormorante*)

Cl. *ress. And so faint the gleam from the well, The*

Cl. *path way so white, the smell Of the brack - en,*

*ppp*

Cl. *per-fumed bit-ter - ness! The moon—ere long a-rose on*

*espress.*

Cl. *high, Moon whose thin cres-cent lights us to-night from her*

Cl. *heav - en! And the wind kissed my robe*

*dolciss.*

Cl. *with an el - o-quent sigh! I do re -*

Cl. mem - - ber!

*espress.*

## Francis

F. *p* I saw thee yes - ter - e - ven, Sis-ter Clare, From my

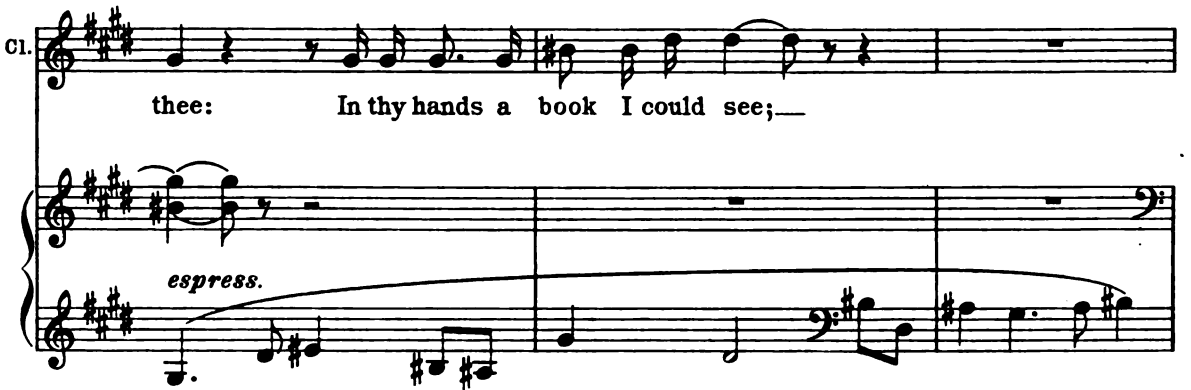
*pp*

F. gar-den mus-ing in prayer, A - far I saw thee, Sis-ter Clare:

## 94 Clare

Cl. F. Thou wast gath - er-ing po - sies! Yes, I was tend-ing my ros-es,

Cl. 
 Eve-ning had come so peaceful-ly,      And from my home, as thine, my gaze fell on

Cl. 
 thee:      In thy hands a book I could see;—

*espress.*

Cl. 
 Bright was the night and clear, me - seemed thou wert quite near.

*a voce bassa*

Cl. 
 Late grows the hour...      Fare-well! No more may I stay,      Broth-er.

95

Cl. *The An - ge - lus bell dies a - way.*

*dolciss. espress.*

**Francis (alone)**  
*dolce e con fervore* *poco cresc.*

F. *All praise to Thee, O Lord, for Sister Clare, for Thou hast made her constant and zealous,*

*poco cresc.*

F. *and thro' her Thy marvelous light il - lu - mines our hearts!*

*espress.*

*dim.*

### III. The Birds

Andante con moto (♩ = 52)

The first system of the piano score for 'The Birds'. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is 'Andante con moto' with a quarter note equal to 52 beats. The instruction 'con calore' is written in the treble staff. The music consists of flowing sixteenth-note passages in both hands, with a prominent melodic line in the treble and a more rhythmic accompaniment in the bass.


The second system of the piano score. It continues the melodic and rhythmic themes from the first system. A five-measure rest is indicated above the treble staff in the first measure. The texture remains consistent with the first system, showing intricate sixteenth-note patterns.

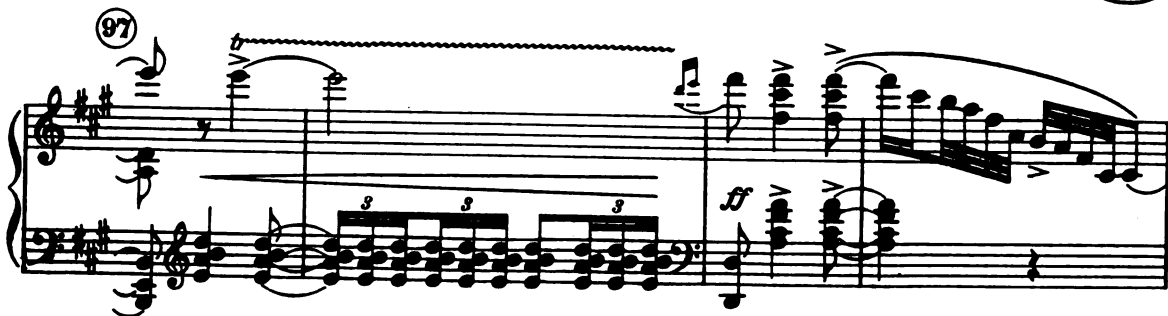
The third system of the piano score. It features a seven-measure rest in the treble staff at the beginning. The music continues with the same characteristic sixteenth-note flow and melodic focus.

The vocal part of the score, starting at measure 96. The vocal line is written in a bass clef with a key signature of two sharps. The lyrics are 'Ah!...' and 'Fierce the re-'. The music includes a three-measure rest and a triplet of eighth notes. The piano accompaniment continues with the same sixteenth-note texture as the previous systems.

L.  **lent - less sun beats down, cru-el, un - spar - ing!**

L.  **Hot dust chokes me, and faint am I — With pain and**

L.  **tor - ment o - ver bear - - - ing!**

**97** 



Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including triplets and slurs.

Piano accompaniment for the second system, including a circled measure number '98' and a large arpeggiated chord marked '17'.

*poco a poco rall.*

*dim. poco a poco*

Piano accompaniment for the third system with a 'dim. poco a poco' instruction and triplet markings.

Lento (♩ = 80)

**Friar Leon**

L. *dolce*

Dost thou see where Pe - ru - gia lies there, On the crest of yon - der moun - tain?

*dolciss. e molto legato*

Piano accompaniment for the first vocal system, including the instruction 'dolciss. e molto legato'.

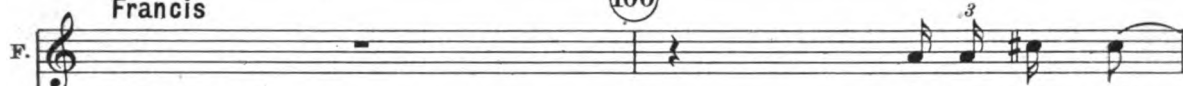
L.

Here at the foot are elms and turf and hil - lock and foun - tain;

Piano accompaniment for the second vocal system, including a large arpeggiated chord.

Francis

100



Friar Leon

Do as thou wilt,



Let me rest in this shel - ter fair!



— and nurse thy fol - ly till e - ven!



There, in the field, to count-less birds I will re -



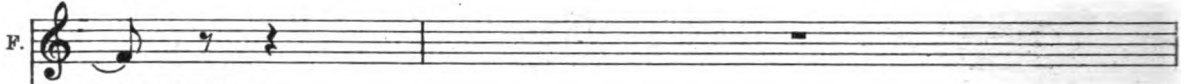
101




hearse in cho-sen words,

Preach-ing them the gos-pel of Heav-en!

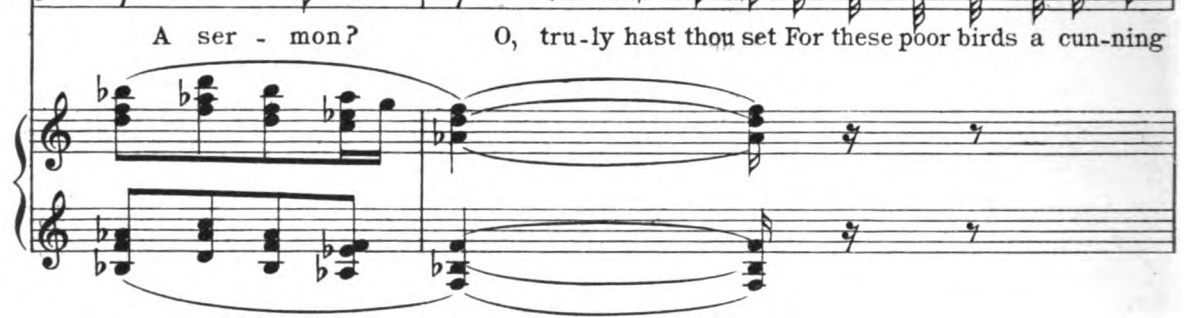


F. 

**Friar Leon**

L. 

A ser - mon? O, tru-ly hast thou set For these poor birds a cun-ning



L. 

net! And thou of late didst rail at fol - ly!



L. 

By my faith, pri-thee un-der-stand, That ere thou move a foot or hand, They will



F. 

**Francis**

L. 

**Friar Leon**

fly from thee far a - way!

Not



Francis

F. *so!* Be - hold, on - ward I go.

Francis

F. Look, do they flee?

L. Friar Leon

They stay!


Friar Leon

L. *mf* A - maz - ing!

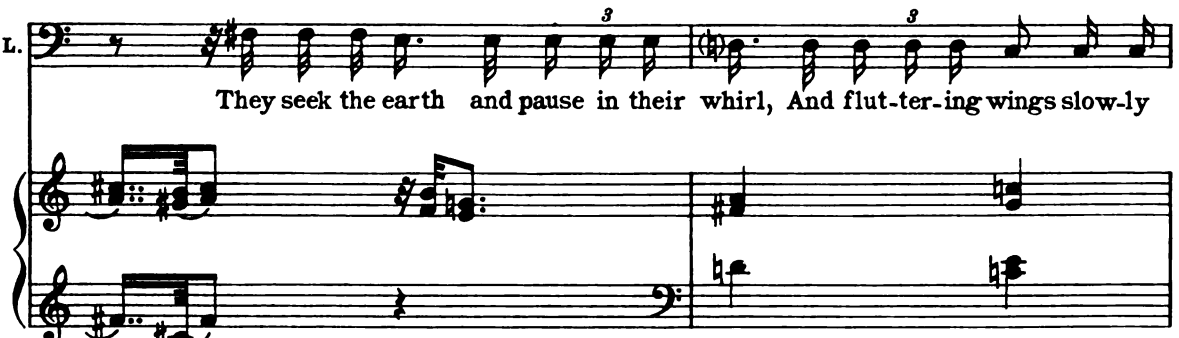
103

L.  *To thy voice they do lis - ten, de - light - ed rushing to and fro!*

*pp*

L.  *Ah! — Be-hold, round thee now de-scend - ing,*

*dim.*

L.  *They seek the earth and pause in their whirl, And flut-ter-ing wings slow-ly*

L.  *furl, Their heads to thee — in hom-age bend - ing!*

Doppio movimento

104

(♩ = ♩ del precedente)

*p leggero*

105

The Birds

*dolce*

(♩ = 66)

Light is our wing, gay our song,

Wel - come thou

each feath - ered rov - - - - er,

While o'er thy head we do hover;

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "While o'er thy head we do hover;". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps and a 3/4 time signature. It consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble with long, sweeping slurs.

Flutter - ing band, cluster - ing throng, Each

The second system continues the vocal line with the lyrics "Flutter - ing band, cluster - ing throng, Each". The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation for the vocal melody.

bird hides in its nar - row breast

The third system concludes the vocal phrase with the lyrics "bird hides in its nar - row breast". The piano accompaniment continues with its characteristic eighth-note pattern and slurred melodic lines.

106

One frail heart throbbing timidly; A-

The fourth system begins a new section marked with a circled "106". The vocal line starts with the lyrics "One frail heart throbbing timidly; A-". The piano accompaniment is marked with a piano (*pp*) dynamic and continues with the same eighth-note accompaniment and slurred melodic lines as the previous systems.

bove, be-neath, from East and West,

Swift on the wing come we,

107

**The Thrush**

**The Birds** *poco rit.* *a tempo*

Lit - tle chil - dren of God!

*poco rit.* *a tempo*

The

**The Redbreast**

Thrush am I, the mer-ry Thros-tle! And I, the Red-breast!

**The Sparrow**

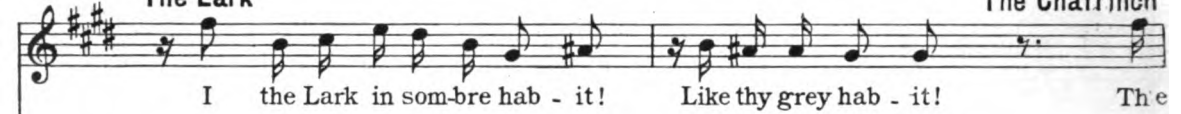
And I, the



The Lark

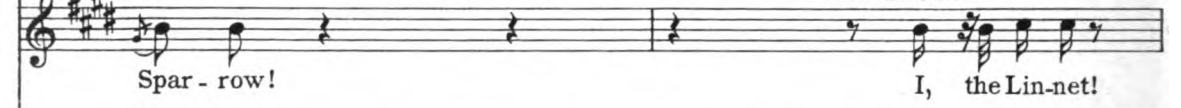
The Chaffinch

I the Lark in som-bre hab - it! Like thy grey hab - it! The



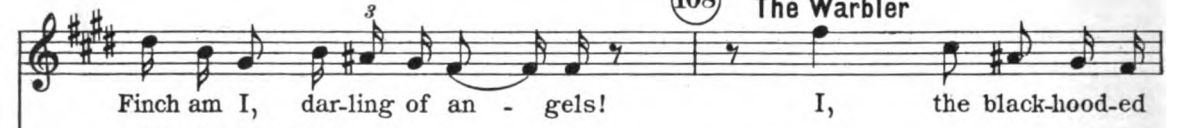
The Linnet

Spar - row! I, the Lin-net!



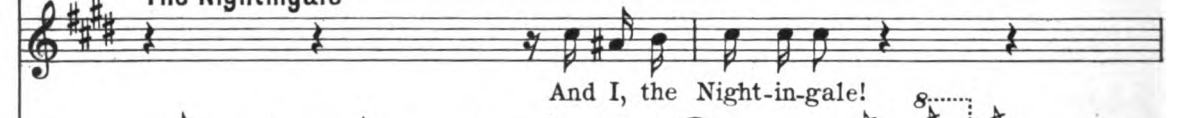

108 The Warbler

Finch am I, dar-ling of an - gels! I, the black-hood-ed



The Nightingale

And I, the Night-in-gale!




War-bler!

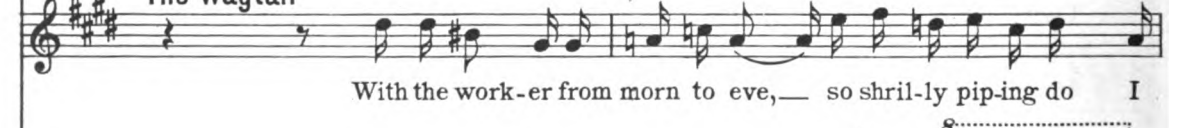
The Tomtit

I, the Tom-tit!



The Wagtail

With the work-er from morn to eve, — so shril-ly pip-ing do I




go, \_\_\_\_\_ to cheer his toil: A mer-ry Wag - tail!

**109** **The Birds**  
1<sup>st</sup> Group

O Fran-cis, we would lis - ten to thee, would lis - ten to

1<sup>st</sup> Group

thee, \_\_\_\_\_ to thee! O Fran - cis, we would lis - ten to

2<sup>nd</sup> Group

to thee! \_\_\_\_\_ O Fran - cis, we would lis - ten to

## The Wren

The Wren am I, wilt thou take me, The small-est bird of all!

thee! \_\_\_\_\_

thee! \_\_\_\_\_

8. \_\_\_\_\_

*p*

Detailed description: This block contains the first system of the musical score. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'The Wren am I, wilt thou take me, The small-est bird of all!'. Below the vocal line are two piano accompaniment staves. The upper piano staff has a treble clef and contains a melodic line with a fermata over the first measure. The lower piano staff has a bass clef and contains a bass line. A piano dynamic marking '*p*' is placed between the piano staves. A repeat sign with a first ending bracket is located above the piano staves.

Let me not be de - nied! \_\_\_\_\_ Here am I a -

8. \_\_\_\_\_

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'Let me not be de - nied! \_\_\_\_\_ Here am I a -'. The piano accompaniment continues with the same melodic and bass lines as in the first system. A repeat sign with a first ending bracket is located above the piano staves.

flut - ter and coy, - In the leaves crouch - ing by thy side, \_\_\_\_\_ Lest

8. \_\_\_\_\_

*espress.*

Detailed description: This block contains the third system of the musical score. The vocal line concludes with the lyrics 'flut - ter and coy, - In the leaves crouch - ing by thy side, \_\_\_\_\_ Lest'. The piano accompaniment continues. A piano dynamic marking '*espress.*' is placed above the piano staves. A repeat sign with a first ending bracket is located above the piano staves.

*3* *rinf.*  
 cru-el foes drive me a - way! Broth - er, tho' my heart is so  
*8*  
*espress. un poco*

*poco rit.*  
 gay, Yet my poor trem-bling tongue scarce can sing for ver-y  
*8*  
*poco rit.*

(110) (♩ = ♩)  
*a tempo*  
 joy.  
*a tempo*  
*espress.*

*dim.* *pp*

111 Un poco più tranquillo (♩ = 50)

Francis

*(senza rigor del tempo)*

F. Breth-ren Birds, who sit with fold-ed wing, Call me your

*p ma sost. ed espress.*

F. friend and greet me with ac-cord, — Know ye now that God is the Lord, In praises to

F. Him should ye sing! For He hath cloth-ed you — with plum-age fair,

F. And for your flight fash-ioned the air,

*f*

8.....

F. And of old He pre-serv-ed your kind, And shel-ter for

*pp*

3

F. *espress.*

you in the Ark did he find! And tho' ye la-bour not, God's

F. *ma dolce*

bles-sing giv-eth ease, Your food is the grain and the foun-tain, Your do-main the

F. *espress. poco marcato*

113

hill and the moun-tain, And your home the nest in the trees!\_\_\_\_\_

F.

Lest light-ning and tem-pest dis-may you, His ten-der care gathers them in, \_\_\_\_\_

F.

With lov-ing thought He doth ar-ray you, Who weak and frail, toil not nor

110 (114) Tempo I (♩ = 80)

F. spin!

F. *rinf.* Breth-ren Birds, be

F. mind-ful of His grace,— With thank-ful hearts His love re-ward, In -

F. grat-i-tude\_ is vile and base,— Let man a-lone for-get his

(115) (♩ = 66) Lord!

# The Birds

*dolce*

Light is our wing, gay our song,

Wel - come thou

each feath - er'd 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\_\_\_\_\_

116 *pp*

One frail heart throbbing timidly; A-

bove, beneath, from East and West,\_\_\_\_\_

Swift on the wing come we,

Francis

*a tempo (tranquillo)*

F. *Fly a-way!*

*poco rit.*

Lit - tle chil - - dren of God!

*poco rit.* *a tempo (tranquillo)*

*espress.*

F. And pro-claim in the song that ye sing — Your gos - pel to

F. val-ley and hill! Now shall this Cross di - rect your flight and guide your will, This

*f*

F. Cross that I trace on each wing! — Go, the

*p*

F. first of you, West-ward go ye forth, — Oth-ers, find ye the

F. South; and to the East a throng; Let all the rest go seek the

118 F. North! — Praise God, Sing a-loud your sweet, heav-en-ly

*espress.*

F. song, Pure and ho-ly mes-sage forth-tell! —

*dolciss.*

119

F. Fare-well, broth-ers! Fare-well!

The Birds, flying round Francis in four groups

1st Group *ppp*

2nd Group *pp* Fare-well! *ppp*

3rd Group *pp* Fare-well! *ppp*

4th Group *pp* Fare-well! *ppp*

Fare-well! Fare -

well!

well!

well!

well!

well!

*perendosi*