

# The Praises of St. Francis

♩ = 60

Flute

Soprano

Alto

Tenor

Bass

Organ

*Maestoso*

*ff* Ho-ly, Ho - ly, Ho - ly, Lord God Al - migh - ty who is and

*ff* Ho-ly, Ho - ly, Ho - ly, Lord God Al - migh - ty who is and

*ff* Ho-ly, Ho - ly, Ho - ly, Lord God Al - migh - ty who is and

*ff* Ho-ly, Ho - ly, Ho - ly, Lord God Al - migh - ty who is and

*A Tempo*

⑥

*Rit.....*

*f*

who was and who is to come.

who was and who is to come.

8 who and who is to come.

who was and who is to come.

*mf*

10

The musical score consists of several staves. The top staff is a vocal line starting with a treble clef and a circled measure number '10'. It features a melodic line with eighth and sixteenth notes, followed by a whole note rest. The second staff is another vocal line, also with a treble clef, which is mostly silent until measure 10, where it begins with the lyrics 'Let us praise, Let us' under a forte (*f*) dynamic marking. The third, fourth, and fifth staves are empty, representing other vocal parts. The piano accompaniment is shown in the bottom three staves, which are grouped by a brace on the left. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment of eighth and sixteenth notes. The time signature is 2/4.

*f* Let us praise, Let us

15

praise and ex - ault him, and ex - ault him,

8

20

Let us praise, Let us praise and ex - ault him a - bove all things for-

8

Detailed description: This is a page of a musical score, page 5. It begins with a circled number '20' in the top left corner. The score is arranged in a system with five staves. The top staff is a vocal line in treble clef, containing the lyrics: "Let us praise, Let us praise and ex - ault him a - bove all things for-". The second staff is a piano accompaniment in treble clef, starting with a piano dynamic marking 'p' and a fermata over the first measure. The third and fourth staves are empty, likely for other instruments. The fifth staff is a piano accompaniment in bass clef, also starting with a piano dynamic marking 'p'. The music is in a key with one sharp (F#) and a common time signature. The vocal line features a melodic line with some grace notes and a final note that is cut off by the end of the page.

25

*Sop/Cong.*

- ev - er. Let us praise, Let us praise

*f* Let us praise, Let us praise

*f* Let us praise, Let us praise

*f* Let us praise, Let us praise

30

and ex - ault him, and ex - ault him, Let us praise,

and ex - ault him, and ex - ault him, Let us praise,

and ex - ault him, and ex - ault him, Let us praise,

and ex - ault him, and ex - ault him, Let us praise,

35

Let us praise and ex - ault him a - bove all things for - ev - er.

Let us praise and ex - ault him a - bove all things for - ev - er.

Let us praise and ex - ault him a - bove all things for - ev - er.

Let us praise and ex - ault him a - bove all things for - ev - er.

40 1.

*Solo*

You are wor - thy, O Lord our God, to re-

8

The musical score consists of several staves. The top staff is a vocal line in treble clef, starting with a circled '40' and a first ending bracket. The second staff is a vocal line with the lyrics 'You are wor - thy, O Lord our God, to re-'. The third, fourth, and fifth staves are empty staves with a fermata over the first measure. The sixth staff is a piano accompaniment in treble clef, starting with a fermata and a '8' below it. The seventh and eighth staves are piano accompaniment in bass clef, also starting with a fermata. The ninth and tenth staves are piano accompaniment in bass clef, starting with a fermata.

44

- ceive praise, and hon-our, and glo - ry, and Bless - ing. Wor-thy is the

The musical score consists of six staves. The top staff is the vocal line, starting at measure 44. It contains the lyrics: '- ceive praise, and hon-our, and glo - ry, and Bless - ing. Wor-thy is the'. The piano accompaniment is spread across five staves below. The first three staves (treble and bass clefs) are mostly rests, with some accompaniment in the final two staves. The time signature changes from 3/4 to 2/4 at the end of measure 46. A first ending bracket is present at the end of measure 46.

48

Lamb who was slain, to re-ceive pow-er and God - head and

54

wis - dom and strength and hon - our and glo - ry and bless - ing.

wis - dom and strength and hon - our and glo - ry and bless - ing.

8 wis - dom and strength and hon - our and glo - ry and bless - ing.

wis - dom and strength and hon - our and glo - ry and bless - ing.

60 3.

*Solo*

Let us bless the Fa - ther and the Son with the Ho - ly Spi - rit.

*Solo*

and the Son with the Ho - ly Spi - rit.

*Solo*

8 Let us bless the Fa - ther and the Son and Ho - ly Spi - rit.

*Solo*

Let us bless the Fa - ther and the Son and Ho - ly Spi - rit.

64 4. 5.

*Tutti*

Bless the Lord all you works of the Lord. Speak your praise to God,

*Tutti*

Bless the Lord all you works of the Lord.

*Tutti*

Bless the Lord all you works of the Lord.

*Tutti*

Bless the Lord all you works of the Lord.

68. 6.

all you his ser - vants and all you who fear the Lord, lit - tle and great. May the heav - ens

all you his ser - vants lit - tle and great. May the heav - ens

72

and the earth praise him in his glo - ry and ev - e - ry crea - ture in heav - en

and the earth praise him in his glo - ry and ev - e - ry crea - ture in heav - en

8 and the earth praise him in his glo - ry and ev - e - ry crea - ture in heav - en

and the earth praise him in his glo - ry and ev - e - ry crea - ture in heav - en

76

and on the earth and un - der the earth,

and on the earth and un - der the earth,

and on the earth and un - der the earth, to - get - her with the sea and every - thing in it.

and on the earth and un - der the earth, and every - thing in it.

80

to - get-her with the sea and every-thing in it. Glo-ry be to the Fa-ther and to the

to - get-her with the sea and every-thing in it. Glo-ry be to the Fa-ther and to the

8

84

Son and to the Ho-ly Spi - rit. A - men, A-

Son and to the Ho-ly Spi - rit. A - men, A-men,

As it was in the beg - in - ning, is now and ev - er shall

As it was in the beg - in - ning, is now and ev - er shall

89

*Solo Ad Libitum*

- men, A - men, A - men. Al - migh-ty, most ho-ly, most high and sove-reign

A - men, A - men.

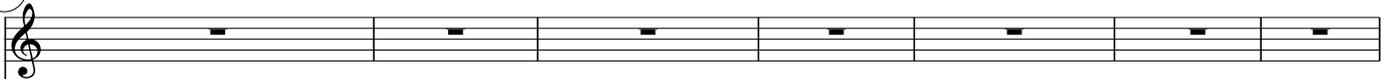
8 be, world with-out end.

be, world with-out end.

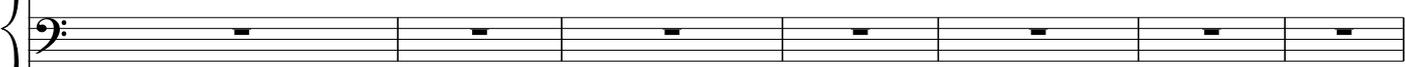
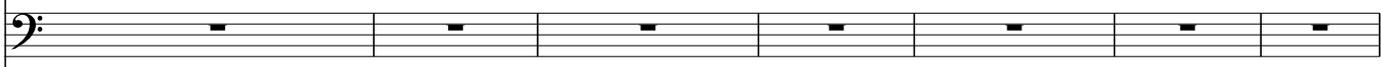
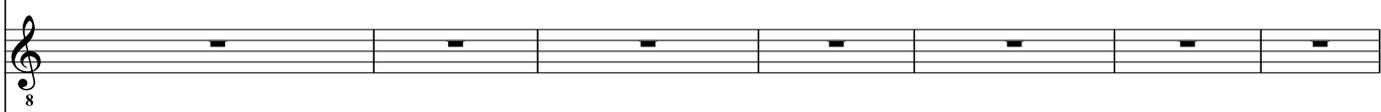
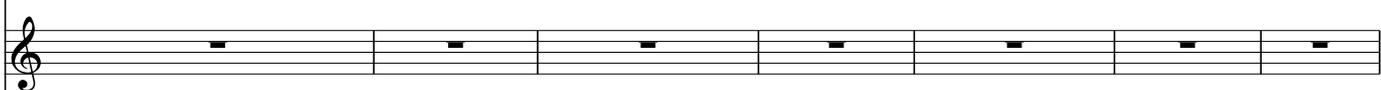
95

God, the sove-reign Good, who a-lone are good, to you let us ren-der all praise, all glo-ry, all

103



thanks, all hon-our, all bless-ing, and to you let us re-fer al-ways what-ev-er is good.



110 ALL

*A Tempo*

*ff* A - men, A - men, A - men,

*ff* A - men, A - men, A - men,

*ff* A - men, A - men, A - men,

*ff* A - men, A - men, A - men,

*f*

The musical score consists of seven staves. The first staff is a treble clef with a whole rest in the first three measures, followed by a melodic line starting in the fourth measure with a forte (*f*) dynamic. The second, third, and fourth staves are vocal parts, each starting with a fortissimo (*ff*) dynamic and singing the word 'Amen' across four measures. The fifth staff is a bass clef, also starting with *ff* and singing 'Amen'. The sixth and seventh staves are piano accompaniment, with the sixth staff in treble clef and the seventh in bass clef, both starting with a forte (*f*) dynamic. The piano part features a complex rhythmic pattern with many sixteenth notes.

115

A - men, A - men, A - men, A-

A - men, A - men, A - men, A-

A - men, A - men, A - men, A-

A - men, A - men, A - men, A-

The musical score consists of five systems. The first system includes a treble clef staff with a complex melodic line, followed by three vocal staves (soprano, alto, and tenor/bass) with lyrics 'A - men, A - men, A - men, A-'. The second system continues the vocal parts with the same lyrics. The third system features a soprano part starting with an 8-measure rest, followed by the other vocal parts. The fourth system continues the vocal parts. The fifth system shows the piano accompaniment, with a grand staff (treble and bass clefs) and a separate bass line. The piano part includes chords and a rhythmic accompaniment.

*Rall.....*

120

men, A - men, A - men. A-

*ff*

124



- MEN.



- MEN.



<sup>8</sup>  
- MEN.



- MEN.

