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CHARLES MARTIN LÖEFFLER

CANTICUM FRATRIS SOLIS

Set for Voice and Chamber Orchestra
to the hymn by

ST. FRANCIS OF ASSISI

In a modern Italian version by
GINO PERERA



Vocal Score
(FOR REHEARSAL ONLY)

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CANTICLE OF THE SUN

Most high omnipotent good Lord,
Thine are the praises, the glory, the honor, and all benediction.
To thee alone, Most High, do they belong,
And no man is worthy to mention thee.

Praised be thou, my Lord, for our sister Mother Earth,
Who sustains and governs us,
And produces various fruits with colored flowers and herbage.

Praised be thou, my Lord, for Sister Water,
Which is very useful and humble and precious and chaste.

Praised be thou, my Lord, for Brother Wind,
And for the air and cloudy and clear and every weather,
By which thou givest sustenance to thy creatures.

Praised be thou, my Lord, for Brother Fire,
By whom thou lightest the night,
And he is beautiful and jocund and robust and strong.

Praised be thou, O Lord, for our Sister Bodily Death,
From whom no living man can escape.
Woe to those who die in mortal sin.
Blessed those who have discovered thy most holy will,
For to them the second death can do no harm!

Praised be thou, O Lord, for those who give pardon for thy love
And endure infirmity and tribulation,
Blessed those, who endure in peace,
Who will be, Most High, crowned by thee!

Praised be thou, my Lord, for Sister Moon and the Stars,
Thou hast formed them in heaven clear and precious and beautiful.

Praised be thou, my Lord, with all thy creatures,
Especially the honored Brother Sun,
Who makes the day and illumines us through thee.
And he is beautiful and radiant with great splendor
Bears the signification of thee, Most High One.

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

From Johannes Jørgensen's "Saint Francis of Assisi,"
translated by T. O'Connor Sloane; London: Longmans, Green.

LE CANTIQUE DU SOLEIL

*Très Haut, Tout Puissant, et Tout Bon Seigneur,
A toi sont les louanges, la gloire, l'honneur, et toute bénédiction!
A toi seul, Très Haut, ils conviennent,
Et nul homme n'est digne de nommer ton nom.*

*Et loué sois-tu, mon Seigneur, pour notre soeur, la mère terre,
Qui nous entretient et nous supporte,
Et produit les divers fruits, et les fleurs colorées, et les arbres!*

*Et loué sois-tu, mon Seigneur, pour notre soeur l'eau,
Qui est très utile, et humble et chaste!*

*Et loué sois-tu, Seigneur, pour notre frère le vent,
Et pour l'air et les nuages, et pour le serein et pour tous les temps,
Au moyen desquels tu donnes soutien à tes créatures!*

*Et loué sois-tu, mon Seigneur, pour notre frère le feu,
Au moyen duquel tu éclaires la nuit,
Et qui est beau et joyeux, et robuste et fort!*

*Loué sois-tu, mon Seigneur, pour notre soeur la mort corporelle,
A qui nul homme vivant ne peut échapper!
Malheureux seulement ceux qui meurent en péché mortel;
Mais bienheureux ceux qui ont accompli tes très saintes volontés,
Car la seconde mort ne pourra leur faire aucun mal!*

*Loué sois-tu, Seigneur, pour tous ceux qui, par amour pour toi, pardonnent à leurs ennemis,
Et ont à subir l'injustice et la tribulation;
Et bien heureux sont ceux qui persévèrent dans la paix;
Car par toi, Très Haut, ils seront couronnés!*

*Et loué sois-tu, Seigneur, pour nos soeurs la lune et les étoiles,
Que tu as créées au ciel, claires et précieuses et belles!*

*Loué sois-tu, Seigneur, avec toutes tes créatures,
Et tout particulièrement notre frère le soleil,
Qui nous donne le jour et par qui tu nous éclaires;
Et qui est beau et rayonnant, et qui, avec sa splendeur,
Nous porte signification de toi, Très Haut!*

*Louez et bénissez le Seigneur et rendez-lui grâce,
Et servez-le avec grande humilité!*

From Johannes Jørgensen's "Saint François d'Assise,"
translated by Teodor de Wyzewa; Paris: Librairie Académique, Perrin et Cie.

First system of a musical score. It consists of three staves: a treble staff with a melodic line featuring a triplet of eighth notes, a grand staff (treble and bass) with accompaniment, and a bass staff with a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). A dynamic marking of *f* is present in the grand staff.

Second system of the musical score, starting with a circled number 5. It continues the melodic and accompanimental lines from the first system. The grand staff includes a *dim.* (diminuendo) marking towards the end of the system.

Third system of the musical score, starting with a circled number 6 and the instruction "Poco più animato". It includes parts for Flute and Horn. The Flute part is marked *f dolce* and features triplet markings. The Horn part is marked *fp*. The grand staff accompaniment continues with *fp* dynamics.

Fourth system of the musical score, starting with a circled number 7. It continues the musical material, featuring a *dim.* marking in the grand staff and a triplet in the flute part.

Allegro moderato

8 *p* (Fl. E. Horn) Voice Al - tis - si - mo,

9 on - ni - po - ten - te, buon Si - gno - -

10 re, Tu sei la lau - de, la glo - ri - a, l'o - no - re ed

f o - gni be - ne - di - zi - o - - ne. a

11

Te — so — lo, Al — tis — si — mo, si con — fan — no, E nes —

This system contains the first two measures of the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand.

12

sun — uo — mo è de — gno — di men — zio — nar — ti,

This system contains the next two measures of the vocal line. The piano accompaniment continues with the eighth-note pattern. Dynamics include 'cresc.' (crescendo) and 'f' (forte).

13

f dolce

è de — gno di menzio — nar — ti. — Lau — da — to

poco rall. *a tempo*

This system contains the next two measures of the vocal line. The piano accompaniment features a block chord texture. Dynamics include 'dim.' (diminuendo) and 'p' (piano). The tempo marking changes from 'poco rall.' to 'a tempo'.

si — — a, mio Si — gno — re — — per so — ra

This system contains the final two measures of the vocal line. The piano accompaniment continues with the eighth-note pattern and triplets in the left hand.

14 *cresc.* *dim.*

nos - tra ma - dre ter - ra, La qua - le sos - tie - ni

15 *cresc.* *rall.* *più tranquillo*

e go - ver - ni E pro - du - ce frut - ti di - ver - si

Viol.

rall. *più tranquillo*

p

16 *cresc.*

e fio - ri con co - lo - ri ed er - ba.

espressivo *allargando* *Tempo come prima, ma un poco*

cresc. *f*

Musical score for measures 15 and 16. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff is a vocal line with the instruction *più largo* and *molto f*. The piano accompaniment features triplets in both hands. A dotted line indicates a crescendo from measure 15 to 16.

Musical score for measures 17 and 18. The key signature remains three sharps and the time signature is 3/4. The piano accompaniment continues with triplets in both hands.

Musical score for measures 18 and 19. The key signature is three sharps and the time signature is 3/4. Measure 18 is marked with a circled 18 and (F1.). The piano part includes the instruction *dim.* and *sva bassa*. The horn part is marked (E. Horn) and includes the instruction *dim.*. A dotted line indicates a decrescendo from measure 18 to 19.

Musical score for measures 19 and 20. The key signature is three sharps and the time signature is 3/4. Measure 19 is marked with a circled 19. The piano part includes the instruction *p* and *sva bassa*. The horn part includes the instruction *p.*

20

poco a poco più tranquillo

21 Quasi andante

Lau - da - to si - a, mi - o Si - gno - re, per so - ra a - qua, La

2^d Viol. 3

p (2 Harps)

22

qua - le è mol - to u - ti - le ed u - mi - le, e pre - zio - sa e

ca - sta. Lau - da - to si - a, mio Si - gno - re,

23

per so - ra a - qua, La qua - le è pre - zi - o - sa,

Strings

mf cresc.

f

24

e ca - sta e pre - zio - sa.

(2 Harps)

poco rall.

a tempo

p

25

poco a poco animando

f dolce

una corda

f

26 Allegro

stringendo

cresc.

p

fz

ff

27

28 *♩ = ♩ Vistesso tempo*

29

Strings

mp *dim.* *rit.*

Poco meno mosso
a tempo

30

Lau - da - to si - a, mi - o Si - gno - re, perfra - te

mp

Moderato
Poco più tranquillo

31

poco rall. *f* *poco rall.* *p* *dolce*

ven - to E per l'a - e - re, le

(Canon à l'octave)

Cellos

32

nu - vo - le, il se - re - no — ed o - gni tem - po, Per il
espr.

qua - le al - le Tu - e cre - a - tu - re — da - i

33 *poco calmando* *allargando*

so - ste - ni - men - to, so - ste - ni - men - to. —

f *sf*

34 *a tempo, tranquillo.*

f dolce

35

poco animando
cresc.

Detailed description: This system contains measures 35 and 36. It features a vocal line at the top and a piano accompaniment below. The piano part has a complex texture with many beamed sixteenth notes and chords. The key signature has two flats (B-flat and E-flat). The tempo marking is *poco animando* and there is a *cresc.* (crescendo) marking.

36

ff
dim.
fp

Detailed description: This system contains measures 36 and 37. The piano accompaniment continues with dense textures. The key signature changes to one flat (B-flat). The dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *fp* (fortissimo piano).

37

f
mf dim.
p
pp
Andante

Detailed description: This system contains measures 37 and 38. The piano part features a prominent melodic line in the right hand. The key signature has one flat. The tempo is marked *Andante*. Dynamics include *f*, *mf dim.*, *p*, and *pp*. There are also some markings that look like *v* and *tr*.

38

poco calmando
pp
pp
Andante tranquillo
Lau - da - to si - a,
'Celli Soli

Detailed description: This system contains measures 38 and 39. The vocal line enters with the lyrics "Lau - da - to si - a,". The piano accompaniment is more sparse. The tempo is *Andante tranquillo*. Dynamics include *mp*, *poco calmando*, and *pp*. There is a *3* (triple) marking and a *'Celli Soli* instruction.

39

mi - o Si - gno - re, — per fra - te fuo - co, Con il qua - le il -

Bassi sempre pp

40

lu - mi - ni — la not - te, Ed el - - lo è bel - lo, gio -

pp.
E. Horn
pp

cresc.

f

41

con - do, ro - bus - to, — e for - te.

cresc.
f

42

Lau -

(Resur - - rexi)

f

rall. **Andante mesto**

da - to si - a, mio Si - gno - re, per so - ra nos - tra

Viola Solo

dim. *rall.* *p*

43

mor - te cor - po - ra - le, Dal - la qua - le nes - sun uo - mo

f dolce

44

vi - ven - te puo scap - pa - re: Guai a quel - li che mor -

Ky - ri - e e - le - - - i - son

45

ran - no nel - le pec - ca - te mor - ta - li; Be - a - ti

fp *p* *cresc.*

(46)

quel-li che si tro-ve-ran - no nel - le Tu - e san -

(47)

tis - si - me vo - lon - tà, Che la se - con - da

senza accelerando

calmando

mor - te non fa - rà ma - le, _____

f dolce

dim.

(48) *Tranquillo, senza rall.*

Che la se - con - da mor - te non fa - rà ma - le. _____

p

pp

49 Andante animato

Al - tis - si - mo, on - ni - po - ten - te,

gva

(E. Horn)

f *mf gva*

50

Lau - da - to si - a, mio Si - gno - re, per quel - li che per - dō -

f *mp* *f*

51

na - no per il Tu - o a - mo - re

gva

p gva *f* *mp*

♪ = ♪

E so - sten - go - no in - fer - mi - tā

f *mp*

f 52 *p*

e tri - bu - la - zio - ni; Be - a - ti quel - li

cresc. *f*

che so - ster - ran - no in pa - - - ce, Che

cresc. *f* *p*

53

da Te, Al - tis - si - mo mio Si - gno - re, sa - ran - no co - ro -

p *f* *f*

54 *rall.*

na - - - ti, sa - ran - no co - ro - na -

p *rall.*

a tempo (Allegro)

55 $\text{♩} = \text{♩}$ precedente

(rall.)

ti. _____ Lau-da - to

mf *p* *pp*

56

si - a, mi - o Si - gno - re, per so - ra

mf

lu - na e le stel - le, _____ In cie - lo le

dim. *p*

57

hai for - ma - te chia - re, pre - zio -

mf

58

se e bel - le, In cie - lo le

59

hai for - ma - te chia - re, pre - zio - se e bel - le.

con intensità

60

un poco rall.

61 (Allegro)

a tempo

cresc.

mf

62 *mf* Allegro moderato

Lau - da - to si - a,

cresc.

f

p

6

mi - o Si - gno - re, con tut - te le tu - e cre - a - tu - re,

3

p

63

Special-mente mes - ser lo fra - te so - le, Il qua - le dà gior - no e

mp

cresc.

64

ci il - lu - mi - na; Ed el - lo è bel - lo e ra -

poco allargando

65

dian - te con gran - de splen - do - re, Di Te, Al -

pp poco allargando *mf dolce*

tis - si - mo, por - ta si - gni - fi - ca - zi - o - ne.

66

Lau - da - - te e be - ne - di - te,

cresc. *f*

a tempo poco a poco cresc.

(67)

mio Si - gno - re, e rin - gra - zi - a - te - lo, _____ E ser - vi - te -

pp subito poco a poco cresc.

(68)

lo con gran - de u - mil - tà. (De - o gra - ti -

f

sf (Horn)

as. _____)

ff

(69)

cresc.

(70)

ff *dim.* *p*
gva. bassa sempre.....

(71)

(Fl.) *mf*
gva.....

(72)

Lau - da - te e
(E. Horn) *p*
gva.....

be - ne - di - te, mi - o Si - gno - re,
gva.....

(73)

e rin - gra - zia - te - lo, E ser - vi - te - lo còn

(74)

gran - de u - mil - tà.

gva.....

p

p

gva.....

(75)

gva.....

gva.....

(*loco*)

gva.....

gva.....

f

(76)

(Fl. III)

(Fl. I)

(E. Horn)

dim.

p

una corda

Horn

p

gva.

Viola
Cellos

pp

The musical score on page 24, measures 76-80, features several instrumental parts. The top staff is for Flute III (Fl. III), and the staff below it is for Flute I (Fl. I). The third staff is for the E. Horn. The fourth staff is for the Horn. The fifth and sixth staves are for the Viola and Cellos. The score includes various dynamics: *dim.* (diminuendo) in the piano part at measure 76, *p* (piano) in the E. Horn part at measure 76, *gva.* (ritardando) in the Viola/Cellos part at measure 78, and *pp* (pianissimo) in the Viola/Cellos part at measure 80. The instruction *una corda* is written in the piano part at measure 77. The music is in a key with three sharps (F#, C#, G#) and a common time signature.