

## First Part

## I. The Leper

Lento e grazioso (♩ = 108)

*(con sentimento di freschezza)*

First system of the musical score. The treble clef staff begins with a piano (*p dolce*) dynamic and features a melodic line with a slur. The bass clef staff has a whole note chord. The system concludes with a fortissimo (*sf sf*) dynamic in both staves.

Second system of the musical score. The treble clef staff features a series of chords with a fortissimo (*sf sf*) dynamic. The bass clef staff has a melodic line with slurs and accents.

Third system of the musical score. The treble clef staff has a melodic line with slurs and accents, marked *poco cresc.* and *dim.*. The bass clef staff has a melodic line with slurs.

Fourth system of the musical score. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a melodic line with slurs.

Fifth system of the musical score, starting at measure 58. The treble clef staff features a melodic line with slurs and accents, marked *sf sf*. The bass clef staff has a melodic line with slurs.

## 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!

59  
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*

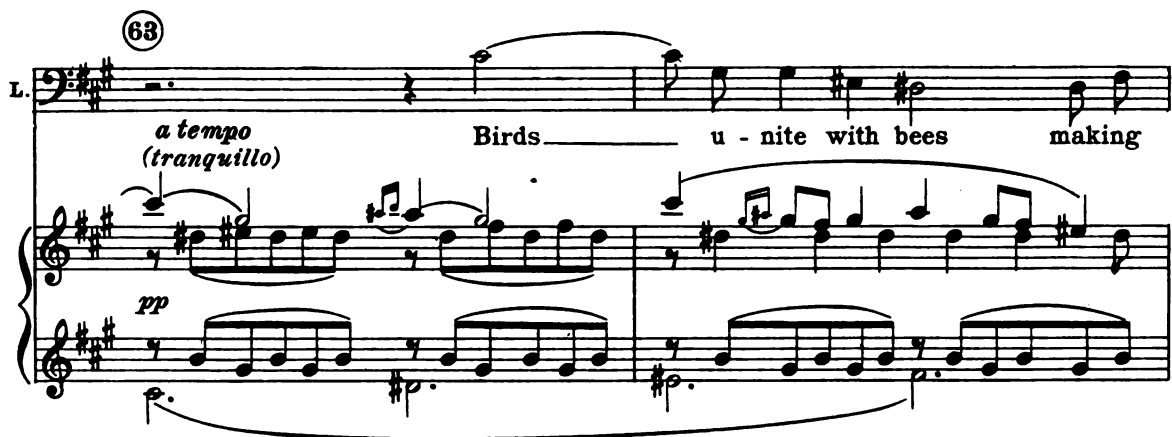
L. *un poco*

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. 

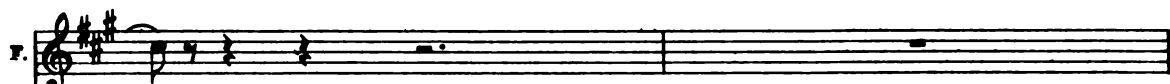
*f* glo-ry trees appear, All a-wakes!

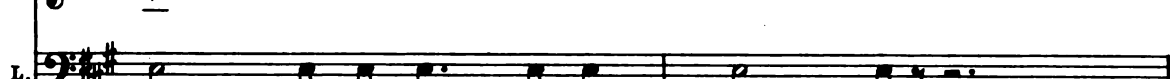
Francis

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.*

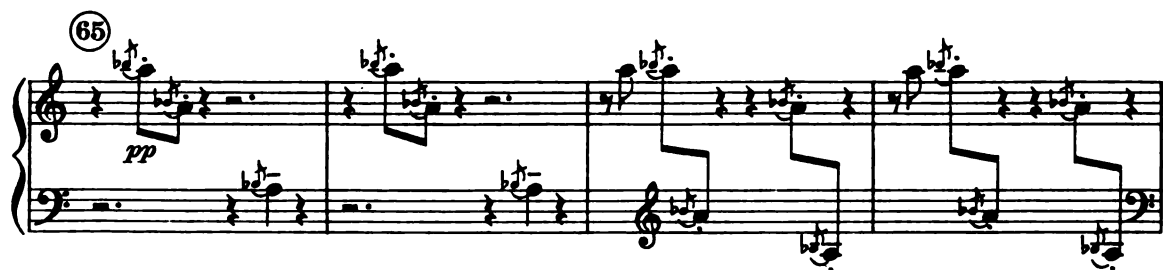
R. 

L. 

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





65 

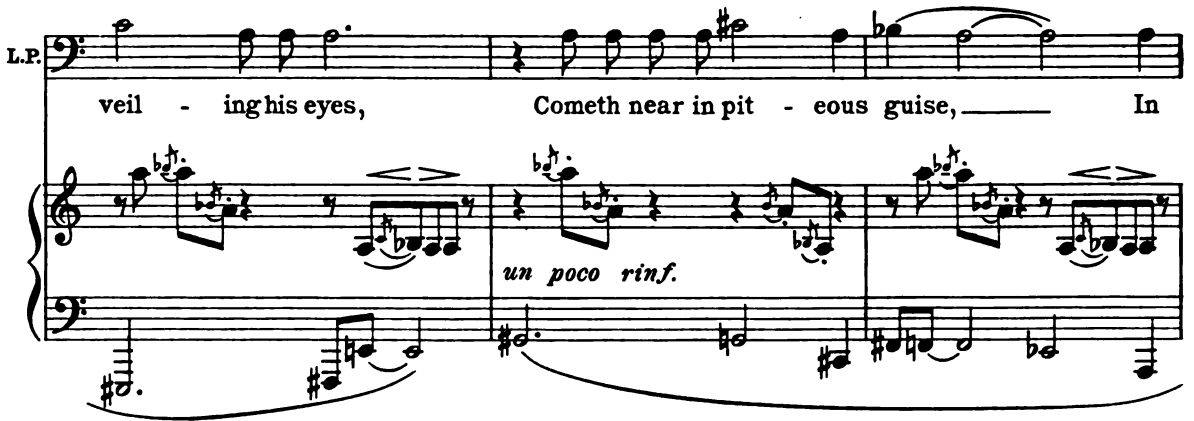
Friar Leon 66

L. 

Hith - er a man,





L.P.  *un poco rinf.*

veil - ing his eyes, Cometh near in pit - eous guise, In

L.P.  *rinf. 2*

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

L.P.  *cresc.*

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

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.

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! \_\_\_\_\_

*p (marcato)*

Un - clean \_\_\_\_\_

*pp*

Le-per! \_\_\_\_\_

Le-per! \_\_\_\_\_

*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 piano accompaniment consists of a right-hand part with a dense texture of chords and a left-hand part with a more melodic line.

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

scales — run with blood!

*f*  
 Death! Death! Death to him!

scales — run with blood!

The piano accompaniment features a prominent bass line with a strong rhythmic pulse and a right-hand part with chords.

⑥9 *f*

The piano accompaniment continues with a complex texture of chords and a strong bass line.

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 vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. 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 second two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. 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*  $\text{p}.$   $\text{4}$  *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.*  $\text{4}$

Nay, friend, thy warning stayed me!

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

*sf* *dim.*

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*

*sf* *mf* *sf*

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

*Go on thy*

**74**

*ff* *sf*

*b $\bar{o}$ .*

*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!*

# The Leper

(con agitazione sempre)

Lp. *mf* *cresc.*



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

(con agitazione sempre)

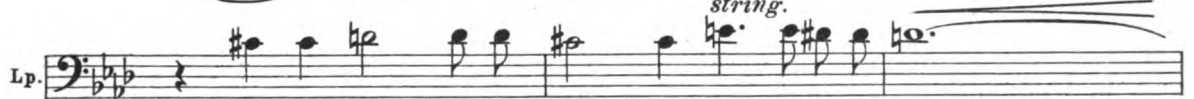
*p*



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



Lp. *string.*



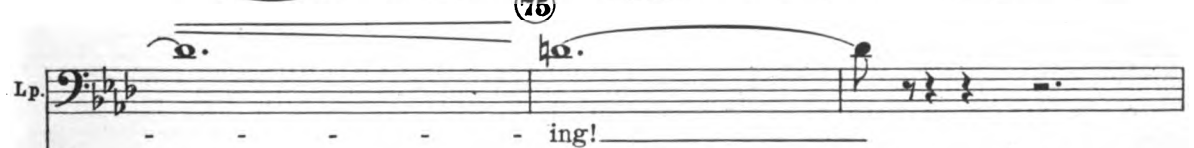
Mark these scars and these wounds all fes - tering and gall -

*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, My kiss on thy

*p*

*calmo*

*espr.*

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

*rinf.*

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

*mf*

**The Leper**

*pp*

*espress.*

*pp*

*p*

Lp. In thine arms?

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

*ppp*

*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.*

*col canto*

*pp*

(78)



79

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

Lp. *cresc. poco a poco*

*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*



Lp.
2
*poco rit.*
(81)
*a tempo*

man re - deemed — to Par - a - dise!

F.
Francis
(82)
*dolce*

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

*dolce*

*pp*

F.
4

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

*sf* *p*

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*

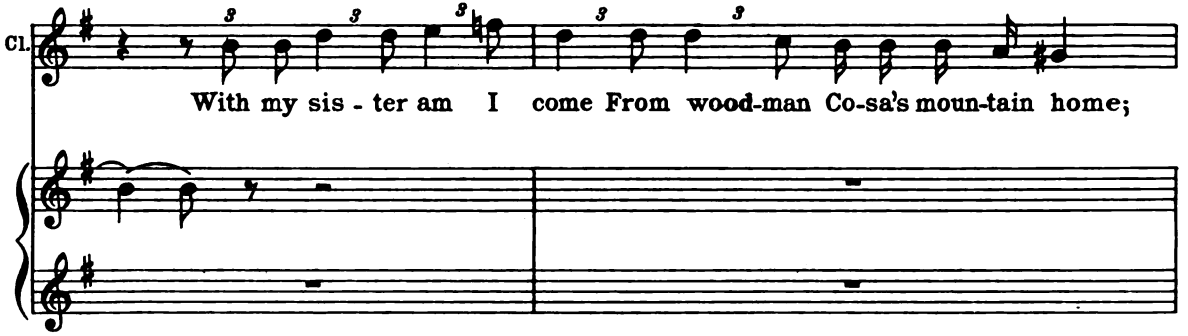
F. scend - ing, The dis - tant woods faint - ly are seen, ——— An - ge - lus bell, —

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

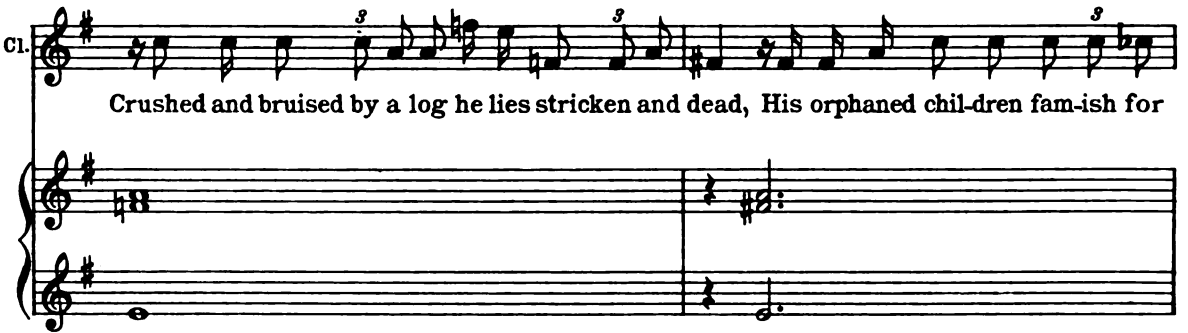
F. white in bow'r of green! ———

*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*

*p*

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

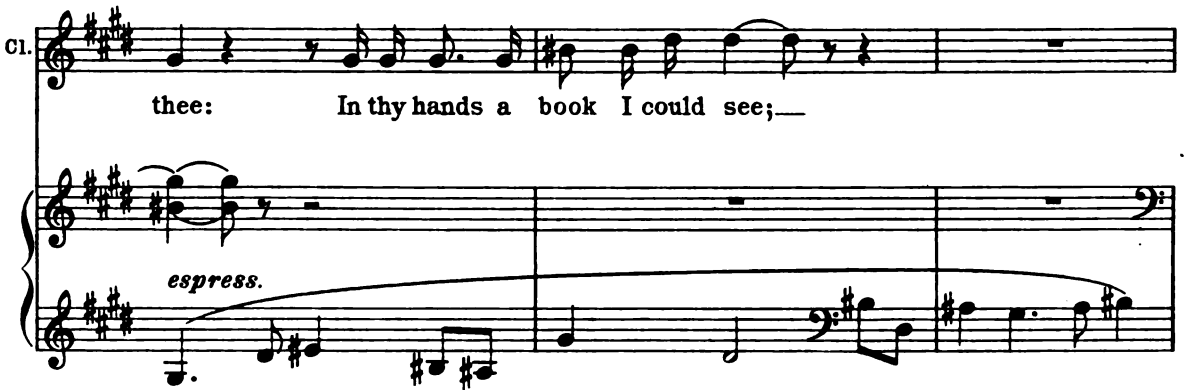
*pp*

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.  *3*  
 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.

Cl. *a voce bassa*   
 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)

First system of musical notation for 'The Birds'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is 'Andante con moto' with a quarter note equal to 52 beats per minute. The instruction 'con calore' is written in the left hand. The music features a melodic line in the right hand with slurs and accents, and a more rhythmic accompaniment in the left hand with slurs and accents.


Second system of musical notation. It continues the piece with similar notation. A five-fingered scale-like passage is marked with a '5' in the right hand. The left hand continues with its accompaniment.

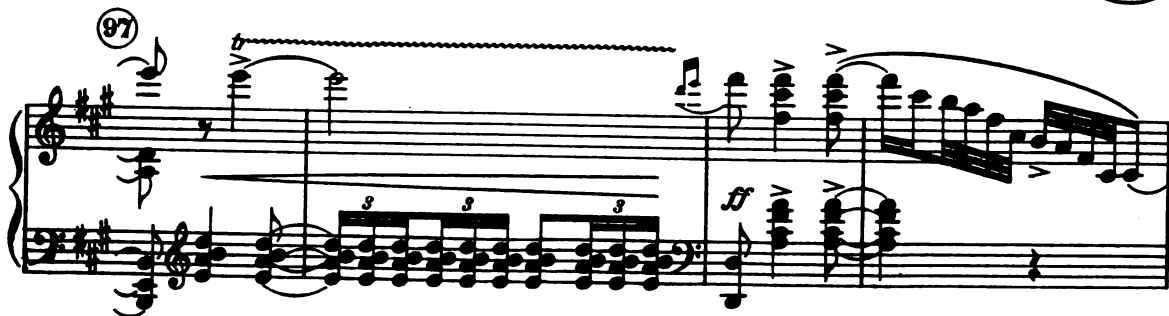
Third system of musical notation. It features a seven-fingered scale-like passage in the right hand marked with a '7'. The piece concludes with a triplet of eighth notes in the right hand marked with a '3'.

Vocal part of the musical score. The top line is a single bass clef staff with the name 'Friar Leon' written above it. A circled number '96' is placed above the staff. The lyrics 'Ah!...' and 'Fierce the re-' are written below the staff. The bottom part of the system shows the piano accompaniment for the vocal part, with a grand staff (treble and bass clefs) and various musical notations including slurs, accents, and a triplet of eighth notes in the right hand.

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** 



98

*poco a poco rall.*

*dim. poco a poco*

Lento (♩ = 80)

99 **Friar Leon**

*dolce*

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

*pp*

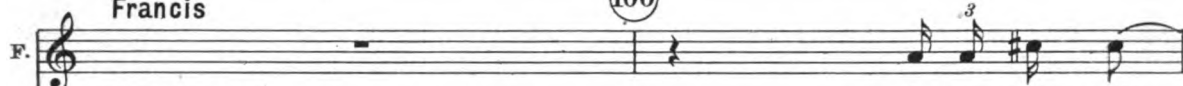
*dolciss. e molto legato*

L.

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

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 -



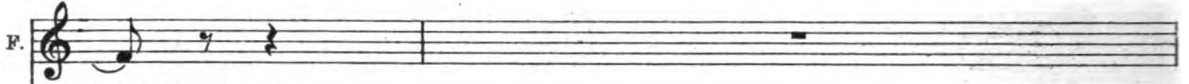
101




hearse in cho-sen words,

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

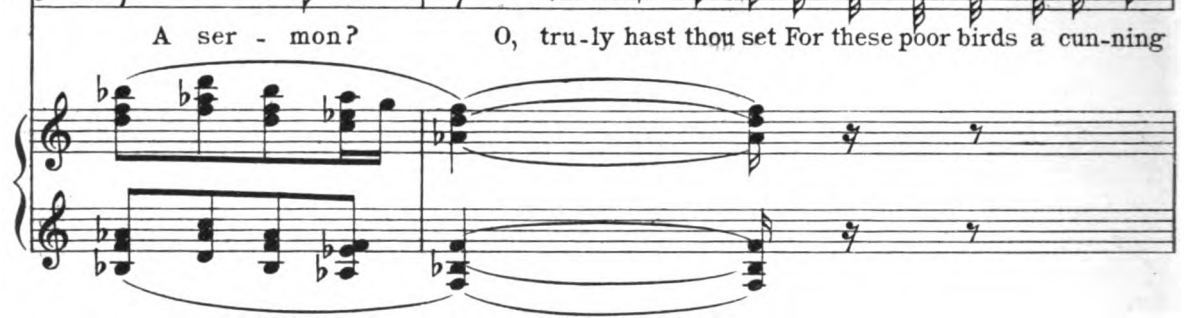


F. 

**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**

**Friar Leon**

L. 

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

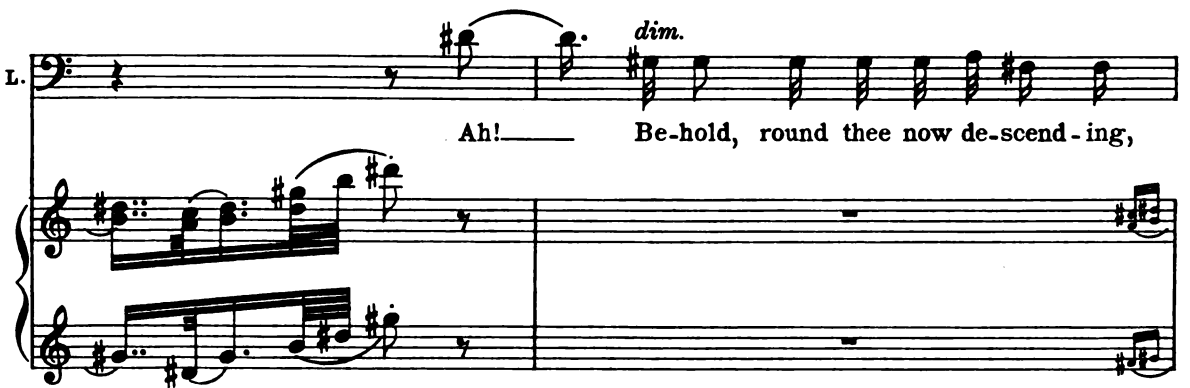
103

L. *mf* A - maz - ing!

L. 

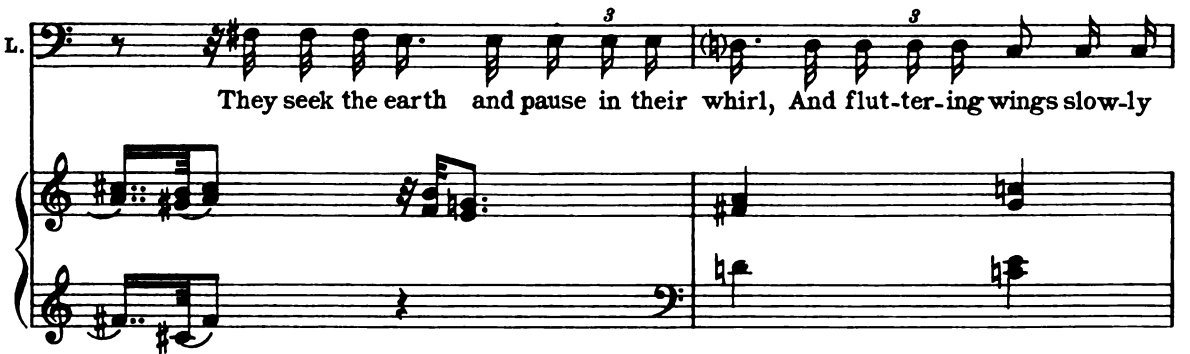
To thy voice they do lis - ten, de - light - ed rushing to and fro!

*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

*3*

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;

Fluttering band, clustering throng, Each

bird hides in its narrow breast

106

One frail heart throbbing timidly; A-

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 system contains the first three staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes. The second and third staves are piano accompaniment, with the second staff starting with a treble clef and the third with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

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

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

Detailed description: This system contains the fourth and fifth staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is visible in the piano part.

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

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

*espress.*

Detailed description: This system contains the sixth and seventh staves of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues. A dynamic marking of *espress.* (espressivo) is placed above the piano part.

*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,

112

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

*f*

(senza rigor del tempo)

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

*pp*

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 - ed 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 tim - id - ly; A-

bove, be-neath, from East and West,\_\_\_\_\_

Swift on the wing come we,

Francis

*a tempo (tranquillo)*

F. *a tempo (tranquillo)*  
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. *f* val-ley and hill! Now shall this Cross di - rect your flight and guide your will, This

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 - *ppp*  
 3rd Group Fare-well! *pp* Fare - *ppp*  
 4th Group Fare-well! *pp* Fare - *ppp*  
 Fare-well! Fare -

well!  
 well!  
 well!  
 well!

*perendosi*