

ST. FRANCIS' TRIAL

For Carillon



by

Jo Coenen

In 1219, in the midst of the Fifth Crusade, a peaceful encounter took place between St. Francis of Assisi and the Sultan of Egypt, Al-Kamil. St. Francis was deeply impressed by this meeting and was also inspired by the *Adhan*, the Islamic call to prayer. Back in Italy, he promoted bell ringing as a Christian call to prayer. In 1220, he wrote to the Custodians:

"May you announce and preach His praise to all nations in such a way that praise and thanks may always be given to the all-powerful God by all people throughout the world at every hour and whenever bells are rung."

A few decades later, the Franciscan friars started the tradition of the *Angelus*, a prayer to Mother Mary, by ringing bells in the morning, noon and evening.

On Friday 4 October 2019, St. Francis day, the Belgian Franciscan family launches *Franciscan Call 4 Peace* (www.franciscancall4peace.org). At the start of the Muslim Friday Prayer, at 14:00, we invite churches and monasteries worldwide to ring their bells for peace, and to organise interreligious meetings. In particular, we invite carillonneurs worldwide to play *St. Francis' Trial*, a piece for carillon composed by Jo Coenen for *Franciscan Call 4 Peace*. May this composition be played at intervals in the future as a musical example of interreligious and intercultural dialogue.



The carillon composition *St. Francis' Trial* tells the story of the rapprochement between two gifted spiritual leaders, who both wanted to achieve peace in a socio-political context that did not permit that possibility. Not only did St. Francis manage to gain access to Sultan Al-Kamil in the heat of battle, but he also entered into diplomatic talks with him in the hope that a peaceful compromise could be reached that would stop the bloodshed of the Fifth Crusade. Two people of faith who could talk to each other, each rooted in his own tradition.

The composition starts with the *Adhan*, the traditional Muslim call to prayer. This *Adhan* is followed by the *Angelus*, a long forgotten Western hymn which, in turn, calls on Christians to pray. Even though they resemble each other more strongly than one might suspect, they both remain true to themselves and faithfully bear witness to the tradition they express. In course of the further development of the piece, a dialogue develops between the *Adhan* and the *Angelus*, while the clash of the Fifth Crusade continues unabated.

Suddenly in the music the focus of the spiritual struggle is shifted to our own time, where extremism is the order of the day on all sides. This musical passage expresses fear, which is the deeper psychological root of many prejudices and the inability to communicate. An elegy unites us all, witnessing the absurd bloodshed of our time.

The piece resumes the *Adhan* and ends with a '*lento mistico*': Of every religion, only the mystics speak the same language. Of all believers, they understand each other best and they seem to be speaking about the same reality, perhaps because there is only one God?

St. Francis' Trial

To the Tau-movement, for St. Francis' day

Jo Coenen

Free floating rhythm $\text{♩} = 60$

Adhan

Carillon

p

mp

mf

14

18

An - ge - lus Do - mi - ni nun - ti - a - vit Ma - ri - ae
et con ce -

p

The musical score consists of five systems of music for a carillon. The first system starts with a dynamic 'p' and includes performance instructions for 'Adhan' and 'Free floating rhythm'. The second system begins with 'mp'. The third system begins with 'mf'. The fourth system starts at measure 14. The fifth system starts at measure 18, with lyrics appearing below the staff: 'An - ge - lus', 'Do - mi - ni', 'nun - ti - a - vit', 'Ma - ri - ae', 'et', 'con', 'ce -'. The score uses a treble clef and bass clef, with a key signature of one flat. Measures are numbered 1 through 18.

St. Francis' Trial

2

20

pit de Spi - ri - tu Sanc - to

24

piu mosso

p

27

32

p

fp

$\text{♩} = 50$

fp

The musical score consists of four staves of piano music. The top two staves are for the treble clef voice, and the bottom two are for the bass clef bassoon. Measure 20 starts with eighth-note chords in the bassoon, followed by eighth-note chords in the treble. The lyrics "pit de Spi - ri - tu Sanc - to" are written below the treble staff. Measures 21-23 show eighth-note chords in the bassoon, with measure 22 having a fermata over the first note. Measures 24-26 show eighth-note chords in the bassoon, with measure 25 being "piu mosso" and measure 26 dynamic **p**. Measures 27-30 show eighth-note chords in the bassoon, with measure 28 having a fermata over the first note. Measure 32 starts with eighth-note chords in the bassoon, dynamic **p**, followed by sixteenth-note chords in the treble, dynamic **fp**. Measures 33-36 show eighth-note chords in the bassoon, with measure 34 dynamic **fp**. The score concludes with a bassoon solo in measure 37.

St. Francis' Trial

3

Musical score page 3, measures 36-37. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 36 starts with a sixteenth-note pattern followed by eighth notes. Measure 37 continues with eighth-note patterns. Measure numbers 36 and 37 are indicated above the staves.

Musical score page 3, measures 38-39. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 38 shows eighth-note patterns. Measure 39 begins with a sixteenth-note pattern followed by eighth notes. Measure numbers 38 and 39 are indicated above the staves.

Andante con moto $\text{♩} = 110$

Musical score page 3, measures 40-41. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 40 starts with a sixteenth-note pattern followed by eighth notes. Measure 41 continues with eighth-note patterns. Measure numbers 40 and 41 are indicated above the staves.

Musical score page 3, measures 45-46. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 45 starts with a sixteenth-note pattern followed by eighth notes. Measure 46 continues with eighth-note patterns. Measure numbers 45 and 46 are indicated above the staves.

Musical score page 3, measures 50-51. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 50 starts with a sixteenth-note pattern followed by eighth notes. Measure 51 continues with eighth-note patterns. Measure numbers 50 and 51 are indicated above the staves.

St. Francis' Trial

4

55

An - ge - lus Do - mi -

60

ni nun - ti - a - vit Ma - ri - ae

64

et con - ce - pit de Spi -

69

8va

ri - tu Sanc - to

74

St. Francis' Trial

5

79

Musical score page 1. The top staff shows a continuous eighth-note chordal pattern. The bottom staff shows a bass line with quarter notes and a harmonic bass line below it.

83

Musical score page 2. The top staff shows a continuous eighth-note chordal pattern. The bottom staff shows a bass line with quarter notes and a harmonic bass line below it.

87

8va-----

Musical score page 3. The top staff shows sixteenth-note patterns with dynamics ($>$) and a fermata. The bottom staff shows a bass line with quarter notes and a harmonic bass line below it.

92

Musical score page 4. The top staff shows sixteenth-note patterns with dynamics ($>$) and a fermata. The bottom staff shows a bass line with quarter notes and a harmonic bass line below it. Measure 93 begins with a dynamic *pp*.

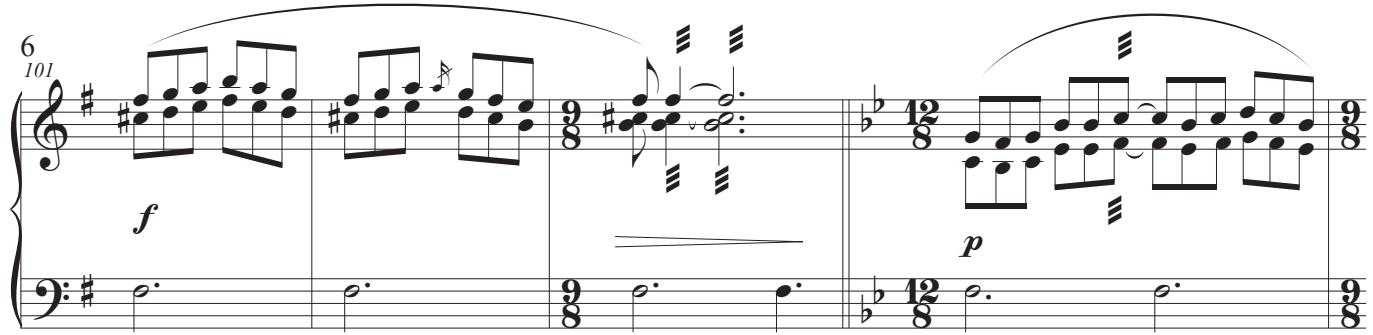
96

p

Musical score page 5. The top staff shows eighth-note chords. The bottom staff shows a bass line with quarter notes and a harmonic bass line below it. Measure 97 ends with a dynamic *p*.

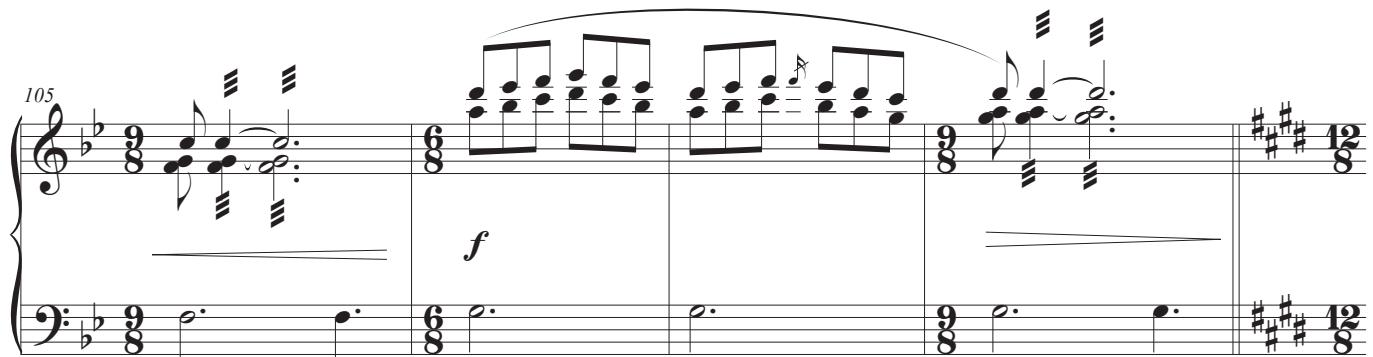
St. Francis' Trial

6 101



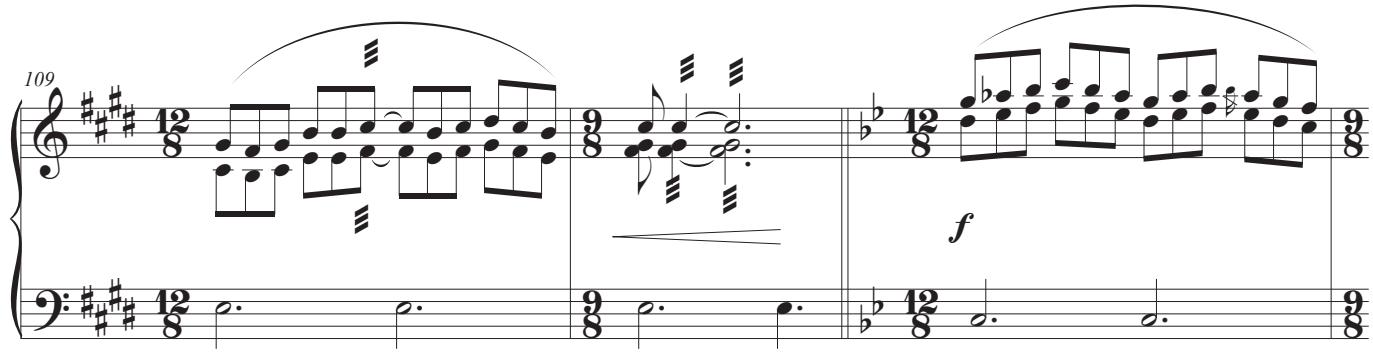
St. Francis' Trial, page 1. Treble and bass staves. Key signature changes from F# to G, then to Bb, then to G. Time signature changes from 6 to 12. Dynamics f and p.

105



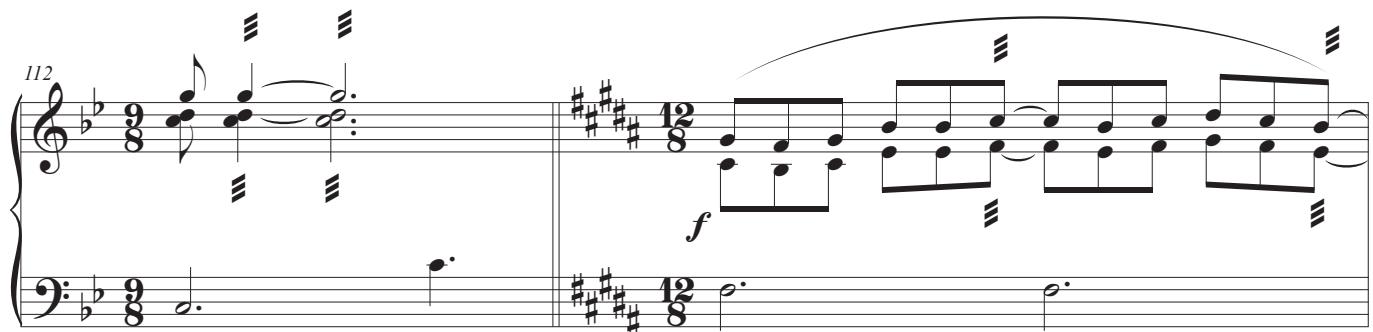
St. Francis' Trial, page 2. Treble and bass staves. Key signature changes from Bb to G, then to G, then to C. Time signature changes from 9 to 6, then to 9, then to 12. Dynamics f and p.

109



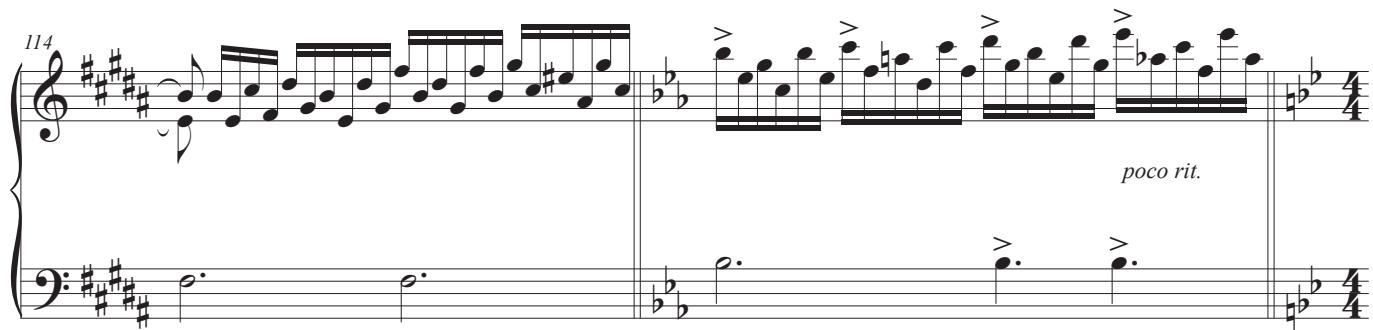
St. Francis' Trial, page 3. Treble and bass staves. Key signature changes from C to G, then to Bb, then to G. Time signature changes from 12 to 9, then to 12. Dynamics f.

112



St. Francis' Trial, page 4. Treble and bass staves. Key signature changes from Bb to G, then to C. Time signature changes from 9 to 12, then to 9. Dynamics f.

114



St. Francis' Trial, page 5. Treble and bass staves. Key signature changes from G to F# to E. Time signature changes from 12 to 4. Dynamics poco rit.

St. Francis' Trial

7

116 $\text{♩} = 130$

f *Con fuoco de crociato*

119

123

127

132

rubato

St. Francis' Trial

8 137 $\text{♩} = 60$

139

141

142

143

Piacevole $\text{♩} = 60$

146

152

153

St. Francis' Trial

9

158

160

tempo preciso $\text{♩} = 100$

162

166

170

St. Francis' Trial

10

173

8va

p

6

6

176

ostinato $\text{♩} = 90$

177

6

p

6

178

179

p

180

181

mf

182

183

mf

f

184

St. Francis' Trial

11

185

ff

sine rit.

p

o..

elegiaco ma in tempo $\text{♩} = 60$

188

p

-

192

-

>

>

>

196

f

>

>

>

ff

o..

200

ff

o..

St. Francis' Trial

12

tempo primo

203

206

piu mosso

211

215

Lento mistico ♩ = 50

218

St. Francis' Trial

13

Musical score for St. Francis' Trial, featuring two staves of music. The top staff begins at measure 221 in 6/4 time, with a dynamic of *p*. It consists of three measures of piano music, each ending with a fermata. The bottom staff begins at measure 224 in 4/4 time, with a dynamic of *p*. It consists of three measures, followed by a change to 8/4 time in measure 225, with a dynamic of *pp*.

Heverlee, 05/08/2019

Lof en eer zij Christus