

Laudato Si'

Choral Motet on
The Canticle of the Sun
of St. Francis of Assisi

by Robert Adámy Duisberg

*"The earth herself groans in travail.
Our very bodies are made up of her elements.
We breathe her air and receive life from her waters."*

- Pope Francis

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~~ Program Notes ~~

Jorge Bergoglio, a former janitor and chemist, was elected to the papacy as the first Jesuit Pope and the first from the Western and Southern hemispheres. He chose the name “Francis,” taking the compelling figure of St. Francis of Assisi as his inspiration. One of his first encyclical letters bears the title *Laudato Si’, Care for our Common Home*. The title and the opening of the letter refer to the beautiful and historic *Canticle of the Sun* written by St. Francis in the archaic dialect of 13th-century Umbria, no longer Latin but not yet Italian, haunting in its simplicity. This Canticle is claimed to be the oldest extant poem in any “modern language.” The Pope writes of his saint, “He shows us just how inseparable the bond is between concern for nature, justice for the poor, commitment to society, and interior peace.”

St. Francis’ exhortation in this poem calls us to regard the sun, the moon and stars, the elements, the earth and her creatures and sustaining gifts, and even death itself as our intimates: brother, sister, and mother. In its utmost humility, his message is even more timely and poignant in our present era than when it was first sung.

St. Francis wrote the Canticle exactly 800 years ago, toward the end of his life while experiencing intense physical suffering yet never losing his tender gaiety. He taught it to his followers, saying, “Brothers, I should be happy and rejoice in my sufferings and discomforts, and be comforted in the Lord and be ever giving thanks.” He bade them sing it whenever they would preach.

He continued adding verses to it on occasion. Finally, having been carried down from the Bishop’s palace to a little hut while he knew he was dying, he added the verse for *sora nostra Morte corporale*: “our sister, corporeal death,” which becomes the emotional high point in my musical setting. St. Francis embraced death itself as part of this life, saying with his final words, “Welcome, Sister Death!”

Let his words be sung in our contemporary voices, that their messages may be heard deeply in this time of need.

~~ Text and Translation ~~

Laudato Sie, mi Signore, cum tucte le Tue creature,
Spetialmente lo frate Sole lo qual è iorno,
et allumini noi.

Praised be You, my Lord, with all Your creatures,
Especially brother Sun, who is the day,
and illuminates us.

Laudato Si', mi Signore, per sora Luna e le stelle;
In celu l'ai formate pretiose et belle.

Praised be You, my Lord, through sister Moon and the stars;
In heaven you have formed them, precious and beautiful.

Laudato Si', mi Signore, per sora nostra madre Terra,
La qualle ne sustenta et gouerna,
et produce diuersi fructi con coloriti fior et herba.

Praised be You, my Lord, through our sister mother Earth,
Who sustains and governs us, and produces
diverse fruits with colored flowers and herbs.

Laudato Si', mi Signore, per sora nostra
Morte corporale
da la quale nullu homo uiuendi pò skapare.
Beati quelli ke trouarà ne le Tue sanctissimi
uoluntate.

Praised be You, my Lord, through our sister
Death of the body
from which no one living can escape.
Blessed are those who are found in Your most holy will.

Laudate et benedicete mi Signore, et rengratiate,
e seruiteli cum grande humilitate.

Praise and bless my Lord, and give Him thanks again,
and serve him with great humility.

Text:
Canticum Solis
St. Francis of Assisi

Laudato Si'

Setting:
Robert Adámy Duisberg

Andante orante $\text{♩} = 64$ *

mp *mf* *p sub.* *rit.* *a tempo*

Soprano
Lau-da-to Si - e, mi Sig-no-re, cum tuc-te le Tu-e cre-a-tu-re, Spe-ti-al-men-te lo

Alto
Lau - da-to Si', Sig - no-re, tuc-te le Tu-e cre - a-tu - re, Spe-ti-al-men-te lo

Tenore
Lau-da-to Si - e, mi Sig - no-re, tuc-te e Lau-da-to Tu - e cre-a-tu-re, Spe-ti-al-men-te lo

Basso
Lau - da - to tuc-te Tu-e cre-a-tu-re, Spe-ti-al-men-te lo

Piano**
mp *mf* *p sub.* *rit.* *a tempo*
sempre legato

* orante = prayerful

** Piano part is a reduction for rehearsal, but may be used for performance if needed.

S
fra - te So - le, lo qual è i - or - no, et al - lu - mi - ni noi. Laud

A
fra - te So - le, è ior - no et al - lu - mi - ni noi. Lau - da - to Si',

T
fra - te So - le, lo qual è ior - no et al - lu - mi - ni noi. Lau - da - to Si',

B
fra - te So - le, lo qual è ior - no et al - lu - mi - ni noi. Laud

Pno.
f *mp* *mf*

10 *f* *p* *mp* *mf* 14 *ritardando*

S mi Sig - no - re, Lau - da - to Si', mi Sig - no - re, per so - ra Lu - na e le stel - le In

A mi Sig - no - re, Lau - da - to Si', per so - ra Lu - na so - ra Lu - na e le stel - le In

T mi Sig - no - re, Lau - da - to Si', per so - ra Lu - na so - ra Lu - na e le stel - le In

B mi Sig - no - re, Lau - da - to Si', mi Sig - no - re, per so - ra Lu - na e le stel - le In

Pno. 10 *f* *p* *mp* *mf* 14 *ritardando*

f *a tempo* (♩ = 64) *p* *mf* 18 *f*

S ce - lu l'ai for - ma - te pre - tio - se et bel - le. Lau - da - to Si' per so - ra no - stra ma - tre Ter - ra, ma - tre Ter - ra,

A ce - lu l'ai for - ma - te pre - tio - se bel - le. Lau - da - to Si' per ma - tre Ter - ra, ma - tre Ter - ra,

T ce - lu l'ai for - ma - te pre - tio - se bel - le. Lau - da - to Si' per so - ra no - stra ma - tre Ter - ra, ma - tre Ter - ra,

B ce - lu bel - le. Lau - da - to so - ra ma - tre Ter - ra, ma - tre Ter - ra,

a tempo (♩ = 64) 16 18 *f*

Pno. *f* *p* *mf* *f*

accel.-----

A dondolo ♩ = 96 *

S
ma - tre Ter - ra,

A
ma - tre Ter - ra, so - ra no - stra ma - tre Ter - ra, so - ra no - stra

T
ma - tre Ter - ra, so - ra no - stra ma - tre Ter - ra, so - ra no - stra

B
ma - tre Ter - ra, so - ra no - stra ma - tre Ter - ra, so - ra no - stra

Pno.

20 22 24 26 28

ff *p* *ff* *p* *ff* *p*

* dondolo = rocking [the baby]

S
La qua - le ne su - sten - ta et go - uer - na, Et pro - du - ce di -

A
ma - tre Ter - ra, ne su - sten - ta ma - tre

T
ma - tre ma - tre Ter - ra, ne su - sten - ta et go - uer - na, Et pro - du - ce di -

B
ma - tre ma - tre Ter - ra, ne su - sten - ta su - sten - ta ma - tre

Pno.

30 32 34

mf *mf* *mf* *mf*

36 38 40

S
uer - si fruc - ti con co - lo - ri - ti fior et her - ba fior et

A
Ter - ra, fruc - ti con co - lo - ri - ti fior et her - ba con co - lo - ri - ti fior et

T
uer - si fruc - ti con fior con co - lo - ri - ti fior et her -

B
Ter - ra, fruc - ti con fior fior et her - ba con co - lo - ri - ti fior et

Pno.

42 ritardando Andante funebre ♩ = 58 46 mp

S
her - ba per so - ra no - stra

A
her - ba Lau - da - to Si', mi Si - gno - re per so - ra

T
ba Lau - da - to Lau - da - to Si - e, per so - ra

B
her - ba Lau - da - to Lau - da - to so - ra

Pno.

48 *f* *mp* *ff* *mf* *p* 50 *accelerando* 52

S Mor - te — Mor-te cor-po-ra - le, — da la qua-le nul-lu ho-mo ui-uen-di pò skap-

A Mor - te — Mor-te cor-po-ra - le, — nul - lu ho - mo pò skap -

T 8 Mor - te — Mor-te cor-po-ra - le, — da la qua - le nul - lu ho - mo pò skap-

B Mor - te — Mor-te cor-po-ra - le, — da la qua - le nul - lu — pò skap -

Pno. *f* *mp* *ff* *mf* *p* *mp* *accelerando* 50 52

54 *f* *lunga* *mp* *A dondolo* ♩ = 96 56 58

S pa - re — Be - a - ti quel - li ke tro - ua - rà ne le Tu - e sanc-

A pa - re — *lunga* quel - li tro - ua - rà Tu - e

T 8 pa - re — *lunga* Be - a - ti — quel - li ke tro - ua - rà ne le Tu - e

B pa - re — *lunga* Be - a - ti quel - li ke tro - ua - rà Tu - e

Pno. *f* *lunga* *mp* *A dondolo* ♩ = 96 54 56 58

rallentando ----- **Andante orante** (♩ = 64)

60 *mf* 62 *mf* 64

S
tis - si - me uo - lun - ta - ti. Lau - da - te et be - ne - di - ce - te mi Sig - no - re,

A
san - cti uo - lun - ta - ti. Lau - da - te et be - ne - di - ce - te

T
8 san - cti uo - lun - ta - ti. Lau - da - te et be - ne - di - ce - te

B
san - cti uo - lun - ta - ti. Lau - da - te et ren -

Pno.

66 *f* *ff* 68 *mf*

S
et ren - gra - tia - te e ser - ui - te - li Cum Cum gran - de Cum gran - de

A
mi Sig - no - re, e ser - ui - te - li Cum gran - de Cum gran - de

T
8 et ren - gra - tia - te e ser - ui - te - li Cum gran - de Cum gran - de

B
gra - tia - te e ser - ui - te - li Cum gran - de gran - de

Pno.

(8ba)' (loco)

mp *p* rit. poco a poco 72 74 niente

S Cum gran - de hu - mi - li - ta - te

mp *p* niente

A Cum gran - de hu - mi - li - ta - te

mp *p* niente

T Cum gran - de hu - mi - li - ta - te

mp *p* niente

B Cum gran - de hu - mi - li - ta - te

mp *p* rit. poco a poco 72 74 niente

Pno.

Robert Adámy Duisberg served on the School of Music faculty at the University of Washington (UW) for six years (1988-1994). He is a founding director of the West Seattle Community Orchestras (WSCO), where he has been a conductor, Composer-in-Residence, Board President, and a performer. He has had orchestral works performed by the Seattle Symphony and Flagstaff Symphony as well as by WSCO. His theater music, including an opera, an oratorio, and three musicals, has been performed and recorded at ACT Theater, Seattle Civic Light Opera, the Village Theater and the UW. His chamber music has been recorded on Crystal Records (S-342) by bassoonist Arthur Grossman and violist Donald McInnes, and his violin sonata has been widely performed. His current passion is composing choral music, which has become his compositional focus. More information about the composer, as well as scores and recordings of his music, can be found at www.robduisberg.org.