

# 1. Quali servitia

T: S. Chiara della Croce

M: Giancarlo Ghirardi

**Allegretto** <sup>3</sup>

*f* *rall.* *a tempo*

The piano introduction consists of two systems of music. The first system is in 2/4 time and features a treble clef with a melody of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system is in 3/4 time, marked *rall.*, and then returns to 2/4 time, marked *a tempo*. The music concludes with a double bar line.

7 **Coro Misto** *mp*

Qua-li ser - vi - tia te fa - no li san - ti?

*rall.* *mp a tempo*

The first vocal line begins at measure 7. The vocal part is in 2/4 time and features a melody with triplet markings. The piano accompaniment is in 2/4 time and features a rhythmic accompaniment of eighth notes. The music is marked *mp* and *a tempo*. The piano part includes a *rall.* marking at the beginning of the system.

13

Qua - li ser - vi - ti - a te fan - no li san - - ti

*col canto* *a tempo*

The second vocal line begins at measure 13. The vocal part is in 2/4 time and features a melody with triplet markings. The piano accompaniment is in 2/4 time and features a rhythmic accompaniment of eighth notes. The music is marked *col canto* and *a tempo*. The piano part includes a *rall.* marking at the beginning of the system.

1. Quali servitia

2

18

*più lento* *a tempo*

A - - - mor, te fa -

*rall.* *col canto* *a tempo*

23

-no ser-vi - tia de can - - - ti! A - mor, te

28

*più lento* *rall. molto*

fa - no ser - vi - tia de can - - - ti, de can - - - ti.

*più lento* *rall. molto*

*tr*

## 2. O Signore, qui sci salli

T: S. Chiara della Croce

M: Giancarlo Ghirardi

**Movendo e con accenti**

*mf* (rondello)

(sciolto)  $\text{\textcircled{S}}$

(con Tamburello ad libitum)

6

*f* *ff*

11

Coro Maschile

*f*

Non se po sa - li - re, Se - gno - re, se non chi è en flam ma - to d'a -

15

mo - re. Non se po sa - li - re, Se - gno - re, se non chi è en flam ma - to d'a -

2. O Signore, qui sci salli

2

19 **Coro Misto** *ff* *senza rall*<sup>(1)</sup>

mo - re; Non se po sa - li - re, Se - gno - re, se non chi è en flam ma - to d'a-

23 **Coro Femminile (o Solo)** *più lento*

mo - re; O Se - gno - re, qui sci sal - li e

*p e molto legato*

28 *rall*

qua - li so le sca - le per le qua - li sci sal - li?

*rall* *f*

da  a   
rall molto alla fine.

(1): La prima volta *senza rall*, la seconda *rall molto*

### 3. Quello Strumento

T: S. Chiara della Croce

M: Giancarlo Ghirardi

**Calmo e legato**

*p dolce* *rall.*

The first system of the piano accompaniment consists of seven measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Calmo e legato' and the dynamics are 'p dolce' and 'rall.'.

8

Coro Femminile *mp*

Quel-lo stru

*a tempo* *mp*

The second system begins with a vocal line for the 'Coro Femminile' starting at measure 8. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'a tempo' and the dynamics are 'mp'.

16

men-to, A-mo - re, vor-ria so - na-re l'a-ne-ma mi - a na tua vi - de-re en - tra-re

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: 'men-to, A-mo - re, vor-ria so - na-re l'a-ne-ma mi - a na tua vi - de-re en - tra-re'. The piano accompaniment provides a steady harmonic support with a melodic line in the right hand and a harmonic accompaniment in the left hand.

3. Quello strumento

2

24

musical score for piano accompaniment, measures 24-31. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The tempo markings are *poco rall.* and *a tempo*.

32

Coro Misto

*mf*

*cresc.*

Quel-lo stru-men-to, A-mo - re, vor-ria so - na - re

Quel-lo stru-men-to, A-mo-

musical score for piano accompaniment, measures 32-38. The score is in treble and bass clefs with a key signature of three sharps. The tempo markings are *mf un pò più incalzando* and *cresc. a poco a poco*.

39

*f*

*rall.*

re, vor-ria so - na - re

l'a - ne - ma mi - a

na tua vi - de - re

en - tra - re.

musical score for piano accompaniment, measures 39-46. The score is in treble and bass clefs with a key signature of three sharps. The tempo markings are *f* and *rall.*

# 4. Amor mio Jesu Cristo

T: S. Chiara della Croce

M: Giancarlo Ghirardi

**Andante**

mp

*mov. un pò e cresc.*

The first system of the musical score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *mp* (mezzo-piano). The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with the instruction *mov. un pò e cresc.* (moving a little and crescendo).

**7**

*f*

*dim. e rall*

The second system begins at measure 7. The treble staff continues the melodic line, marked *f* (forte). The bass staff continues the accompaniment. The system concludes with the instruction *dim. e rall* (diminuendo and rallentando).

Poche Voci Femminili

**13**

*p*

A-mor mi - o Je - su\_ Cri - sto, l'a - ne-ma mi - a

*p*

The third system begins at measure 13 and features a vocal line. The treble staff contains the vocal melody, starting with a rest for the first measure, followed by the lyrics "A-mor mi - o Je - su\_ Cri - sto, l'a - ne-ma mi - a". The dynamic marking is *p* (piano). The bass staff provides the accompaniment, also marked *p*. The system concludes with a final cadence.

4. Amor mio Jesu Cristo

2

19

nun se ce pò te - ne - re, nun se ce pò te - ne - re che non se ne ve - gna,

The musical score for measures 19-24 consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

25

che non se ne ve - gna.

*rall. molto*

*rall. molto* *pù lento* *rall.* *pp*

The musical score for measures 25-30 continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment includes dynamic markings: *rall. molto*, *pù lento*, *rall.*, and *pp*. The tempo markings indicate a significant slowing down of the music.

# 5. Tucti noi ci alligriamo

T: S. Chiara della Croce

M: Giancarlo Ghirardi

## Allegro Moderato

Measures 1-4 of the piano introduction. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato'. The first measure is marked *f* *vigoroso*. The piano part features several triplet figures in both hands.

Measures 5-10 of the piano introduction. The music continues with triplet figures. Measure 6 is marked *ff*. The piano part features several triplet figures in both hands.

## 11 Coro Misto

Measures 11-17 of the Coro Misto section. The vocal line begins with the lyrics: "Tu - cti no - i ci al - li gria - mo, tu - cti no - i ci al - li -". The piano accompaniment continues with triplet figures. The key signature remains one sharp (F#).

## 18

Measures 18-24 of the Coro Misto section. The vocal line continues with the lyrics: "gria - mo e can - tia - mo e can - tia - mo: Te De - um lau - da -". The piano accompaniment continues with triplet figures. The tempo is marked *marcato*. The key signature remains one sharp (F#).

5. Tucti noi ci alligriamo

2

25 *senza rall.*

mus, Te De-um lau - da - mus, Te De - um lau - da - mus

33 *mf*

ci al - li - gria - mo, ci al - li - gria - mo

41 *f marcato più lento* *più f*

e can - tia - mo Te De - um lau - da - mus, Te

48 *ff grandioso* *rall.*

De - um lau - da - mus, Te De - um lau - da - mus

# 6. Beglie vita eterna

T: S. Chiara della Croce

M: Giancarlo Ghirardi

**Calmo e contemplativo**

*p legato ed espressivo* *poco rall.*

*a tempo* *dim. e rall.*

Coro Misto

16 *come recitativo*

Bel-glie, bel-glie, bel-glie vi-ta e-ter-na! Non mi si a-fà, Se-gno-re si gran pa-ga-men-to!

*col canto* *mf un poco mosso*

*rall.*

6. Beglie vita eterna

2

37 *p* *rall.* *a tempo*

Bel-glie, bel-glie, bel-glie vi ta e-ter-na! Non mi si a-fà, Se-gno-re si gran pa-ga-men-to! Bel - glie,

*a tempo* *rall.* *a tempo dolce e legato*

44 *p*

bel - glie, bel - glie vi-ta e - ter - na! Bel - glie, bel - glie, bel - glie vi-ta e

*pp (come eco)* *p*

52 *mf* *f* *allarg. e sempre f*

ter - na! Non mi si a - fà, Se - gno - re \_\_\_\_\_ si gran pa-ga

*pp* *mf* *allarg.*

60

me - - to!

*a tempo sempre f*

5