



Benedetto Signore (Cerco solo Te)

"Benedetto il Signore, Dio d'Israele, e benedetto il suo nome glorioso per sempre"

(Sal 72, 18a-19a)

Marco Cosimo Pecoraro (RnS)

$$\text{J} = 104$$

Uniti

1 = 104

G

A

A musical score for two voices, Soprani and Contralti, in common time with a key signature of one sharp. The Soprani part begins with a sixteenth-note pattern followed by a dotted half note. The Contralti part enters with a sixteenth-note pattern followed by a dotted half note. The lyrics "Cer-co so-lo te mio Si-gnor" are written below the Soprani staff, and "per-ché so-lo Tu" and "dai gio-ia al mio cuo-" are written below the Contralti staff.

4 D G A D

S. A.

- re, si ral - le - gra l'a - ni - ma mi - a so - lo in Te, so - lo in Te.

S. A.
T. B.

9 D G A D

2. Cer-co so-lo te mio Si-gnor____ per-ché la Tua vi - a con-du-ce al-la vi - ta,____

13

S. A.

G A D4 D D

Be-ne-det-to Si-

T. B.

si ral-le-gra l'a-ni-ma mi - a____ so - lo Te, so - lo in Te.

Musical score for piano and voice, page 18, measures 18-22. The vocal line consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is provided by the right hand. The vocal parts sing the lyrics "gno - re, _____", "be-ne-det-to il Tuo", "no - me, _____", and "co-me un te - ne - ro". Measure 18 starts with a piano dynamic. Measures 19-20 show the vocal parts singing while the piano provides harmonic support. Measures 21-22 continue the vocal line with piano accompaniment. Measure 22 concludes with a piano dynamic.

22

S. A. T. B.

G 3 3 A D D/F# 3 G
pa-dre sei ver-so di me mio Si-gnor. Be-ne-det-to Si - gno-re,

3 3 3 3

27

S. A. T. B.

A 3 B-9 3 D/F# 3 G 3 3
be-ne-det-to il Tuo no - me, dal - le tue ma-ni que-sta mia vi - ta ri -

3 3 3 3 3 3 3 3

31

S. A. T. B.

A 3 D D4 D E
ce - ve sal - vez - za e a - mor. 3. Cer-co so - lo Te mio Si - gnor_

3 3 3 3 3 3 3 3

35

S. A. T. B.

A B E
— per-ché la Tua gra - zia ri-ma-ne in-e - ter - no, si ral-le-gra l'a-ni-ma mi -

39

S. A. T. B.

A B E E
- a so - lo in Te, so - lo in Te.

3 3 3 3 3 3 3 3

D/F# 3 G
Be-ne-det-to Si - gno-re,
dal - le tue ma-ni que-sta mia vi - ta ri -
3. Cer-co so - lo Te mio Si - gnor_

4. Cer-co so - lo Te mio Si - gnor_

43 A B E

S. — — —

A. — — —

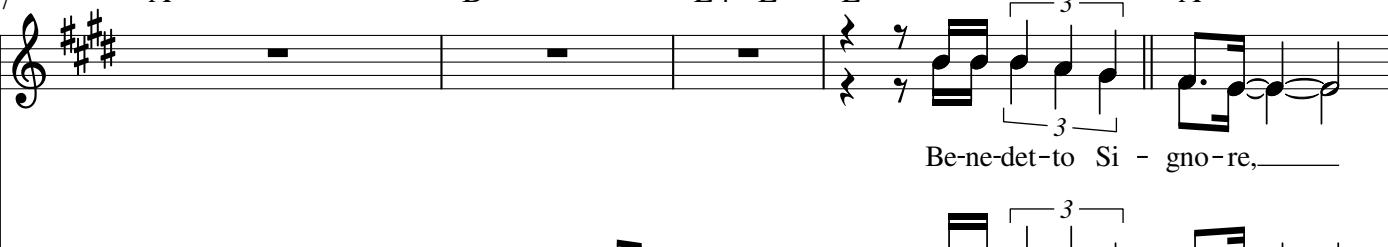
T. 

B. — per-ché mi co-ro - ni di mi-se-ri-cor - dia, si ral-le-gra l'a-ni-ma mi-

47 A B E4 E E A

S. — — —

A. — — —

T. 

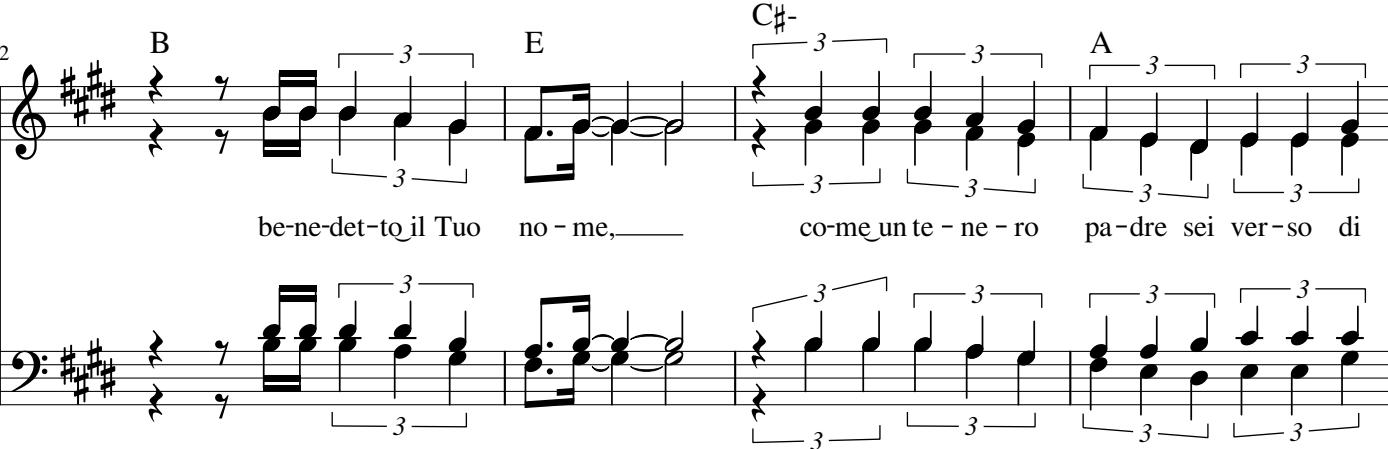
B. Be-ne-det-to Si - gno-re,

- a so - lo in Te, so-lo in Te.

52 B E C#- A

S. — — —

A. — — —

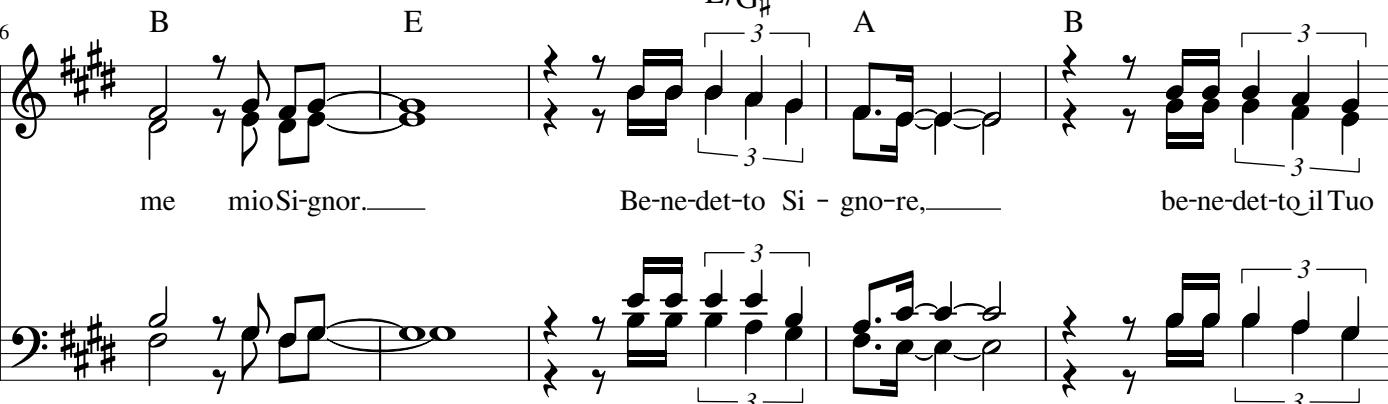
T. 

B. be-ne-det-to il Tuo no - me, co-me un te - ne - ro pa-dre sei ver-so di

56 B E E/G# A B

S. — — —

A. — — —

T. 

B. me mio Si-gnor. Be-ne-det-to Si - gno-re, be-ne-det-to il Tuo

61 C \sharp -9 E/G \sharp A B E E4

S. A. T. B.

no-me, dal-le Tue ma-ni que-sta mia vi-ta ri - ce-ve sal-vez-za e a - mor.

66 E E/G \sharp A B E

S. A. T. B.

Be-ne-det-to Si - gno - re, be-ne-det-to il Tuu no - me,

70 C \sharp - A B E E/G \sharp

S. A. T. B.

co-me unte - ne - ro pa-dre sei ver-so di me mioSi-gnor. Be-ne-det-to Si -

75 A B C \sharp -9 E/G \sharp

S. A. T. B.

gn - re, be-ne-det-to il Tuu no - me, dal - le Tue ma - ni

79

S. A. T. B.

A 3 3 B 3 3 E E4 E 3 A
 que-sta mia vi - ta ri - ce - ve sal-vez-za e a - mor.
 Be-ne-det-to Si - gno-re,

84

S. A. T. B.

B 3 C#-9 3 A 3 3
 be-ne-det-to il Tuo no - me, co-me un te - ne - ro pa-dre sei ver-so di

88

S. A. T. B.

B E E/G# 3 A B 3 3
 me mio Si-gnor. Be-ne-det-to Si - gno-re, be-ne-det-to il Tuo

93

S. A. T. B.

C#-9 3 3 A 3 3 B 3 3 E
 no-me, dal-le Tue ma-ni que-sta mia vi - ta ri - ce - ve sal-vez-za e a - mor.

98

S. A.

T. B.

The musical score consists of four staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, indicated by the 'C' symbol. The key signature is three sharps, indicated by the 'F#', 'C#', and 'G#' symbols. The vocal parts are written on five-line staves. Measure 98 begins with a sustained note on the first beat. The vocal parts then enter with eighth-note pairs (oo). The soprano and alto sing on the first two beats, followed by a sustained note on the third beat. The tenor and bass sing on the first two beats, followed by a sustained note on the third beat. This pattern repeats in the second measure.