

Parrocchia S. Erasmo

# BENEDETTO SIA IDDIO

(Ef. 1, 3-13)

K. Arguello

RE MI LA<sup>7</sup>

Be-ne - de - e - e - e - et - to si - i - a

This measure shows a melodic line starting on RE (C) with a dotted half note. It continues with eighth-note patterns, including a grace note before the first 'e'. The melody then descends through MI (G) and LA (A) to end on LA<sup>7</sup> (A7) with a sustained note.

5 RE MI LA<sup>7</sup>

Id-di-o e Pa - a - a - a - a - dre di - i - Ge-sù

The melody begins on RE (C) with a dotted half note. It then moves through various notes including MI (G), LA (A), and another MI (G) before concluding on LA<sup>7</sup> (A7).

10 RE FA<sup>#</sup> SI-

Cri - sto, che ci ha e-let - ti pri-madel - la crea-zio - ne

The melody starts on RE (C) with a dotted half note. It then moves to FA<sup>#</sup> (D<sup>#</sup>) with a sixteenth-note pattern. The section concludes on SI (F) with a sustained note.

13 FA<sup>#</sup> SI LA

che ci ha be-ne-det - ti con o-gni sor - tadi a-mo - re per es - se

The melody starts on FA<sup>#</sup> (D<sup>#</sup>) with a sixteenth-note pattern. It then moves to SI (F) with a sustained note. The section concludes on LA (A) with a sustained note.

16 SOL FA<sup>#</sup> SI-

re san - ti ed im-ma-co-la - a - ti nel-l'a - mo re Peres - se

The melody starts on SOL (E) with a sustained note. It then moves to FA<sup>#</sup> (D<sup>#</sup>) with a sustained note. The section concludes on SI (F) with a sustained note.

21 LA

re lo - de\_ del-la sua glo - o - ria\_ del-la glo - ria\_ del-la sua

The melody starts on LA (A) with a sustained note. It then moves to a sustained note on LA (A). The section concludes on LA (A) with a sustained note.

26 LA SOL

gra - a - zia, del - la gra- zia\_ del suo a - mo - o - re

The melody starts on LA (A) with a sustained note. It then moves to a sustained note on SOL (E). The section concludes on LA (A) with a sustained note.

30 FA<sup>#</sup> RE

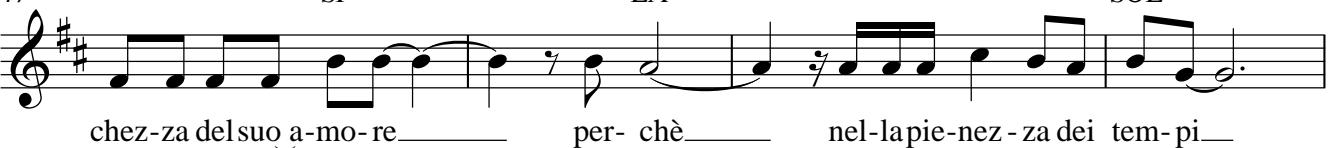
con il qua - le ci a - mò in Ge-sù Cri - i - sto. Be-ne

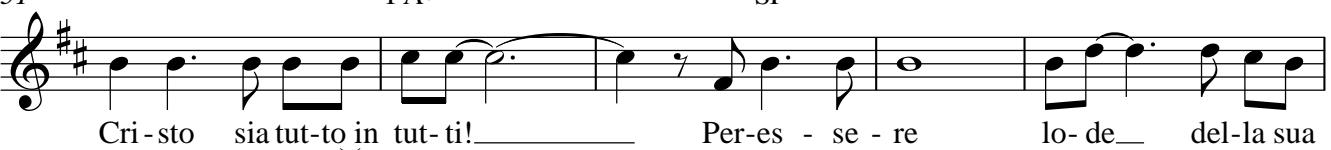
The melody starts on FA<sup>#</sup> (D<sup>#</sup>) with a sixteenth-note pattern. It then moves to RE (C) with a sustained note. The section concludes on RE (C) with a sustained note.

34 MI- LA<sup>7</sup> RE  

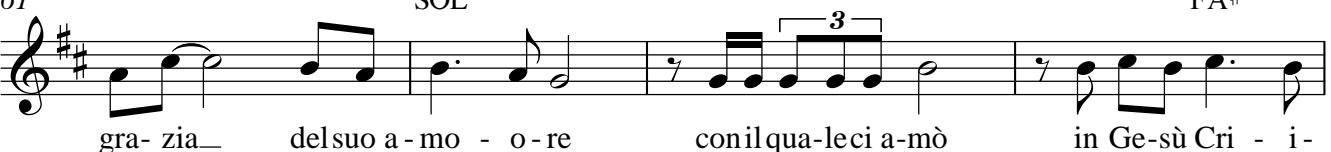

39 MI- LA<sup>7</sup> RE FA<sup>#</sup>  

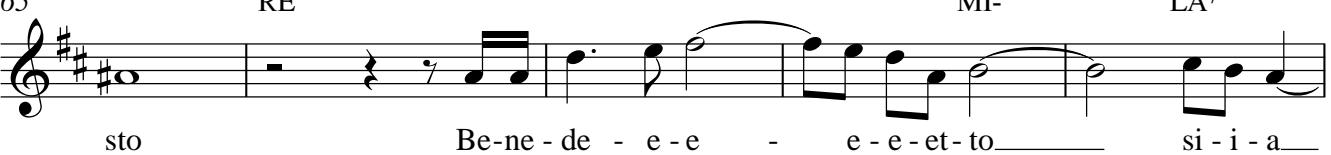

44 SI- FA<sup>#</sup>  


47 SI- LA SOL  


51 FA<sup>#</sup> SI-  


56 LA  


61 SOL FA<sup>#</sup>  


65 RE MI- LA<sup>7</sup>  


70 RE MI LA<sup>7</sup>

Id-di-o e Pa-a-a-a-a-a-a-dre di-i-i Ge-sù

75 RE FA<sup>#</sup>

Cri-sto, in Lui an-cheno-i do-po a-ver a-scol-ta-to la Pa

78 SI- FA<sup>#</sup> SI-

ro-la del-la ve-ri-tà la buo-na no-ti-zia del-la no-stras al-vez-za

81 LA SOL

sia-mo sta-ti si-gil-la-ti con lo Spi-ri-to San-to che ci ha

84 FA<sup>#</sup> SI-

fat-ti suo po-po-lo Per es-se-re lo-de del-la sua

89 LA

glo-o-ria del-la glo-ria del-la sua gra-a-zia del-la

94 SOL

gra-zia del suo a-mo o-re

96 FA<sup>#</sup>

con il qua-le ci a-mò in Ge-sù Cri-i-sto.