

PAOLO PANDOLFO

Dominus pascit me

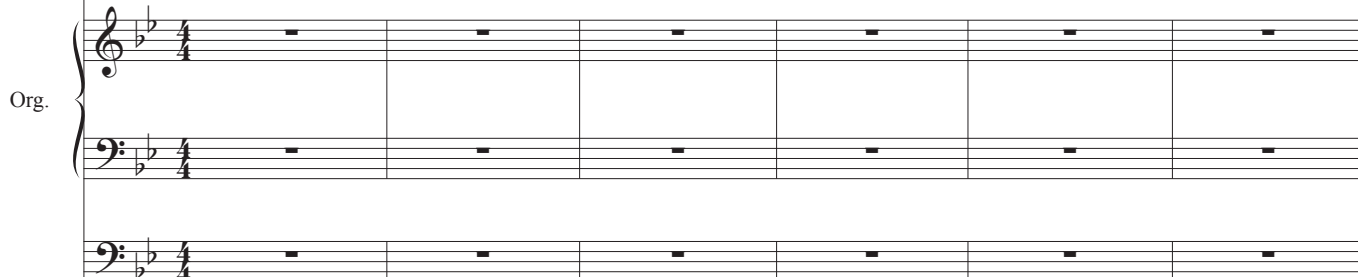
Adagio, un poco sostenuto ♩ = 70

S.
A.
T.
B.



Adagio, un poco sostenuto ♩ = 70

Org.



Adagio, un poco sostenuto ♩ = 70

V. I
V. II
V.la
Vc.
Cb.



p
pp
mp
mp
pizz.
mp

7

p *mp*

S. Do - mi - nus pa - scit me, Do - mi - nus pa - scit me, et ni - hil

A. Do - mi - nus pa - scit me, Do - mi - nus pa - scit me, et ni - hil

T. Do - mi - nus pa - scit me, Do - mi - nus pa - scit me, et ni - hil

B. Do - mi - nus pa - scit me, Do - mi - nus pa - scit me, et ni - hil

Org. *8'* *8'+16'*

V. I *rit.* *a tempo*

V. II *rit.* *p* *a tempo*

V.la *rit.* *p* *a tempo*

Vc. *rit.* *p* *a tempo*

Cb. *p*

13

S. *mf*
mi - hi de - e - rit: in pa - scuis vi - ren - ti - bus

A. *mf* *mf*
mi - hi de - e - rit: in pa - scuis vi - ren - ti - bus me col - lo - ca -

T. *mf*
mi - hi de - e - rit: in pa - scuis vi - ren - ti - bus

B. *mf* *mf*
mi - hi de - e - rit: in pa - scuis vi - ren - ti - bus me col - lo - ca -

Org. + Rip.

V. I *pp* *mp*

V. II *pp* *mp*

V.la *pp* *mp*

Vc. *mp* *mp*

Cb. *pp* *mp* arco

24 *mf* *f* *mf*

S. a - ni - mam me - am re - fe - cit. re - fe - cit.

A. a - ni - mam me - am re - fe - cit. re - fe - cit.

T. a - ni - mam me - am re - fe - cit. re - fe - cit.

B. a - ni - mam me - am re - fe - cit. re - fe - cit.

Org.

V. I *f*

V. II *f*

V.la *f*

Vc. *f*

Cb. *f*

f

mp

S. re - fe - cit.

A. re - fe - cit.

T. re - fe - cit.

B. re - fe - cit.

Org. *poco rit.*

V. I *poco rit.*

V. II *poco rit.*

V.la *poco rit.*

Vc. *poco rit.*

Cb. *p*

Poco meno ♩ = 65

SOLO
mp

S. De -

Poco meno ♩ = 65

Org.

Poco meno ♩ = 65

V. I. *p*

V. II. *p*

V.la. *p* *pizz.*

Vc. *p* *pizz.*

Cb. *p* *pizz.*

mf

S. ³⁸
du - xit me su - per se - mi - tas iu -

A.
T.
B.

Org.

V. I ³⁸
V. II
V.la
Vc.
Cb.

43

S. sti - ti - ae pro - pter no - men su -

A.

T.

B.

Org.

V. I

V. II

V.la

Vc.

Cb.

48

S. um

A.

T. SOLO *mp*
Nam et am - bu - la - ve -

B.

Org.

V. I

V. II *arco*
p

V.la

Vc.

Cb.

53

S.

A.

T.
ro in val - le um - brae mor tis, in

B.

Org.

V. I

V. II

V.la

Vc.

Cb.

arco

mf

arco

arco

arco

f

mf

arco

arco

58

S.

A.

T.
val - le um - brae mor - tis,

B.

Org.

V. I

V. II

V.la

Vc.

Cb.

63 TUTTI *mf*

S. non ti - me - bo ma - la, quo - niam

A. non ti - me - bo ma - la, quo - niam

T. non ti - me - bo ma - la, quo - niam

B. non ti - me - bo ma - la, quo - niam

Org. + Rip.

V. I

V. II

V.la

Vc.

Cb.

68 *f* *mf* Più calmo ♩ = 60

S. tu me - cum es. tu me - cum es.

A. tu me - cum es. tu me - cum es.

T. tu me - cum es. tu me - cum es.

B. tu me - cum es. tu me - cum es.

- Rip. Più calmo ♩ = 60

Org.

68 Più calmo ♩ = 60 *mp*

V. I

V. II

V.la

Vc.

Cb.

73

S. *SOLO mp* et ba - cu-lus tu - us, *mf* i - psa me con-so - la - ta

A. *SOLO mp* et ba - cu-lus tu - us, *mf* i - psa me con - la - ta

T. *SOLO mp* Vir - ga tu - a et ba - cu-lus tu - us, *mf* i - psa me con-so-la - ta

B. *SOLO mp* Vir - ga tu - a et ba - cu-lus tu - us, *mf* i - psa me con-so-la - ta

Org.

V. I

V. II *mp*

V.la *mf*

Vc. *mf*

Cb. *mf*

78 *mp*
S. sunt. Pa - ra - sti in co -
A. *mp* sunt. Pa - ra - sti in co -
T. *mp* sunt. Pa - ra - sti in co -
B. *mp* sunt. Pa - ra - sti in co -

Org.

V. I SOLO *mf* *mp*
V. II *mp* SOLO
V.la *mp* SOLO
Vc. *mp* SOLO
Cb. *mp*

83

S. spe - ctu me - o men - sam ad - ver - sus e - os,

A. spe - ctu me - o men - sam ad - ver - sus e - os,

T. spe - ctu me - o men - sam ad - ver - sus e - os,

B. spe - ctu me - o men - sam ad - ver - sus e - os,

Org.

V. I. 83 *mf* TUTTI

V. II. *mf* TUTTI

V.la. *mf* TUTTI

Vc. *mf* TUTTI

Cb. *mf* TUTTI

pp *poco rit.* *a tempo*

88

TUTTI *f* SOLO *mf*

S. qui tri-bu-lant me im - pin - gua - sti in o - le - o ca - put

A. *f* SOLO *mf*

T. *f* SOLO *mf*

B. *f* SOLO *mf*

im - pin - gua - sti in o - le - o ca - put

Org. + Rip.

V. I *f*

V. II *f*

V.la *f*

Vc. *f*

Cb. *f*

The musical score is for page 18 of a piece. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines are written in treble clef for S., A., and T., and bass clef for B. The lyrics are: "qui tri-bu-lant me im - pin - gua - sti in o - le - o ca - put". The score is divided into two sections: a "TUTTI" section starting at measure 88, marked with a forte (*f*) dynamic, and a "SOLO" section marked with a mezzo-forte (*mf*) dynamic. The instrumental parts include Organ, Violins I (V. I), Violins II (V. II), Viola (V.la), Violoncello (Vc.), and Contrabass (Cb.). The Organ part includes a "Rip." (ritardando) marking. The string parts (V. I, V. II, V.la, Vc., Cb.) are marked with a forte (*f*) dynamic. The score is in 4/4 time, with a key signature of one sharp (F#).

93

S.
me - um,

A.
me - um,

T.
me - um,

B.
me - um,

Org.
- Rip.

V. I
93
pp

V. II
pp

V.la
pp

Vc.
pp

Cb.
pp

The musical score for page 19 features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violin I, Violin II, Viola, Violoncello, Contrabass) with an Organ. The vocal parts enter at measure 93 with the lyrics "me - um,". The Organ part includes a "Rip." instruction. The string parts feature dynamic markings of *pp* (pianissimo) and accents (v) starting at measure 93. The score is written in G major and 4/4 time.

99 *TUTTI mf* *f*

S. et ca - lix me - us re - dun - dat. et ca - lix me - us re - dun

A. *TUTTI mf* *f*
et ca - lix me - us re - dun - dat. et ca - lix me - us re - dun

T. *TUTTI mf* *f*
et ca - lix me - us re - dun - dat. et ca - lix me - us re - dun

B. *TUTTI mf* *f*
et ca - lix me - us re - dun - dat. et ca - lix me - us re - dun

Org. + Rip.

V. I *f*

V. II *f*

V.la *f*

Vc. *f*

Cb. *f*

Adagio, un poco sostenuto ♩ = 70

rit. *p*

104

S. dat. re - dun - tat.

A. dat. re - dun - tat.

T. dat. re - dun - tat.

B. dat. re - dun - tat.

Adagio, un poco sostenuto ♩ = 70

Org.

Adagio, un poco sostenuto ♩ = 70

104 *rit.* *p*

V. I. *p*

V. II. *rit.* *p* *pp* *mp*

V.la. *rit.* *p* *pp* *mp*

Vc. *rit.* *p* *mp*

Cb. *rit.* *p*

111

S. Et - e - nim be - ni - gni -

A. Et - e - nim be - ni - gni -

T. Et - e - nim be - ni - gni -

B. Et - e - nim be - ni - gni -

Org. 8' 8'+16'

V. I. *p*

V. II. *p*

V.la. *p*

Vc. *p*

Cb. *pizz.* *mp* *p*

Detailed description: This page of a musical score, numbered 22, features a SATB choir and an instrumental ensemble. The choir parts (Soprano, Alto, Tenor, Bass) are in G major with two flats in the key signature. The vocal lines begin at measure 111 with the lyrics 'Et - e - nim be - ni - gni -'. Dynamics range from piano (*p*) to mezzo-piano (*mp*). The Organ part includes an 8' stop and an 8'+16' stop. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides accompaniment, with the Contrabass part marked *pizz.* (pizzicato) and *mp*. The score is written in a standard musical notation style with various dynamic markings and articulation symbols.

116

S.
tas et mi - se - ri - cor - dia sub - se - quen - tur sub - se - quen - tur me

A.
tas et mi - se - ri - cor - dia sub - se - quen - tur sub - se - quen - tur me

T.
tas et mi - se - ri - cor - dia sub - se - quen - tur sub - se - quen - tur me

B.
tas et mi - se - ri - cor - dia sub - se - quen - tur sub - se - quen - tur me

Org.

V. I
116 *mp*

V. II
mp

V.la
mp

Vc.
mf

Cb.
mp

S.
A.
T.
B.

121

mf
om - ni - bus

Org.

V. I
V. II
V.la
Vc.
Cb.

121

mp
mp
mp
arco
mf
mp

127

S. *f* om - ni - bus die - bus vi - tae

A. *mf* om - ni - bus die - bus

T. die - bus

B.

Org.

127

V. I

V. II

V.la

Vc.

Cb.

133 *mf*

S. me - ae vi - tae me - ae,

A. *mf* vi - tae me - ae,

T. *mp* et in - ha - bi -

B. *mp* et in - ha - bi -

Org. *p* *8'* *8'+16'*

133 *mf* *pizz.* *mp*

V. I *mf* *pizz.* *mp*

V. II *mf* *pizz.* *mp*

V.la *mf*

Vc. *mf*

Cb. *mf*

mf

139

S. *mp* *>*
in lon-gi tu - di -

A. *mp* *>*

T. ta - bo in do - mo Do - mi - ni in do - mo do - mi - ni

B. ta - bo in do - mo Do - mi - ni in do - mo do - mi - ni

Org.

139

V. I *mp* *mf* *p* *arco*

V. II *mp* *mp* *mf* *p* *arco*

V.la *pizz.* *mp* *p* *arco*

Vc. *pizz.* *mp* *p* *arco*

Cb. *pizz.* *mp* *p* *arco*

S. *mp* *mf*
nem in lo-gi-tu-di-nem in lon-gi tu - di - nem di - e rum.

A. *mp* *mf*

T. *mp* *mf*
in lon-gi-tu - di - nem in - lon-gi - tu-di-nem di-e rum.

B. *mp* *mf*

Org. + Rip.

V. I *mf* *f*

V. II *mf* *f*

V.la *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

151

S. *p* Glo - ria Pa - tri,

A. *p* Glo - ria Pa - tri,

T. *mf* Glo - ria Pa - tri,

B. *p* Glo - ria Pa - tri,

Org. - Rip.

151

V. I *f* *mf* *mp* *p*

V. II *f* *mf* *mp* *p*

V.la *f* *mf* *mp*

Vc. *f* *mf* *mp* *p*

Cb. *f* *mf* *mp* *p*

159 *mp*

S. Glo - ria Pa - tri,

A. *mp* *mf*
Glo - ria Pa - tri, Glo - ri a - Pa - tri et Fi - lio, et Spi - ri - tui

T. *mf*
Glo - ria Pa - tri,

B. *mp* *mf*
Glo - ria Pa - tri, Glo - ria Pa - tri et Fi - lio, et Spi - ri - tui

Org.

V. I *mp* *mf* *mp*

V. II *mp* *mf* *mp*

V.la *mp* *mp*

Vc. *mp* *mp*

Cb. *mp* *mp*

Detailed description: This page of a musical score, numbered 30, contains measures 159 through 164. It features a SATB choir with lyrics in Latin: "Gloria Patri, Gloria Patri, Gloria Patri et Filio, et Spiritui". The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The organ part is in grand staff. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

166 *mf*

S. Si - cut e - rat in prin - ci - pio, et nunc, et sem - per,

A. *mf*
San - cto: Si - cut e - rat in prin - ci - pio, et nunc, et sem - per,

T. *mf*
Si - cut e - rat in prin - ci - pio, et nunc, et sem - per,

B. *mf*
San - cto: Si - cut e - rat in prin - ci - pio, et nunc, et sem - per,

Org.

166 *mf* *cresc.*

V. I *mf* *cresc.*

V. II *mf* *cresc.*

V.la *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

S. *f*
 sem - per, et in sae - cu - la sae - cu - lo - rum. sae - cu - la sae - cu - lo - rum.

A. *f*
 sem - per, et in sae - cu - la sae - cu - la sae - cu - lo - rum sae - cu - lo - rum.

T. *f*
 sem - per, et in sae - cu - la sae - cu - lo - rum. sae - cu - la sae - cu - lo - rum.

B. *f*
 sem - per, et in sae - cu - la sae - cu - la sae - cu - lo - rum sae - cu - lo - rum.

Org. + Rip.
 Organ accompaniment with a ripieno section starting in the third measure.

V. I *f* *mf*
 Violin I part with dynamic markings *f* and *mf*.

V. II *f* *mf*
 Violin II part with dynamic markings *f* and *mf*.

V.la *f* *mf*
 Viola part with dynamic markings *f* and *mf*.

Vc. *f* *mf*
 Violoncello part with dynamic markings *f* and *mf*.

Cb. *f* *mf*
 Contrabasso part with dynamic markings *f* and *mf*.

179

f

S. sae - cu - la sae - cu - lo - rum. sae - cu - la sae - cu - lo - rum.

A. sae - cu - la sae - cu - la sae - cu - lo - rum sae - cu - lo - rum.

T. sae - cu - la sae - cu - lo - rum. sae - cu - la sae - cu - lo - rum.

B. sae - cu - la sae - cu - la sae - cu - lo - rum sae - cu - lo - rum.

Org.

V. I *f* *mf*

V. II *f* *mf*

V.la *f* *mf*

Vc. *f* *mf*

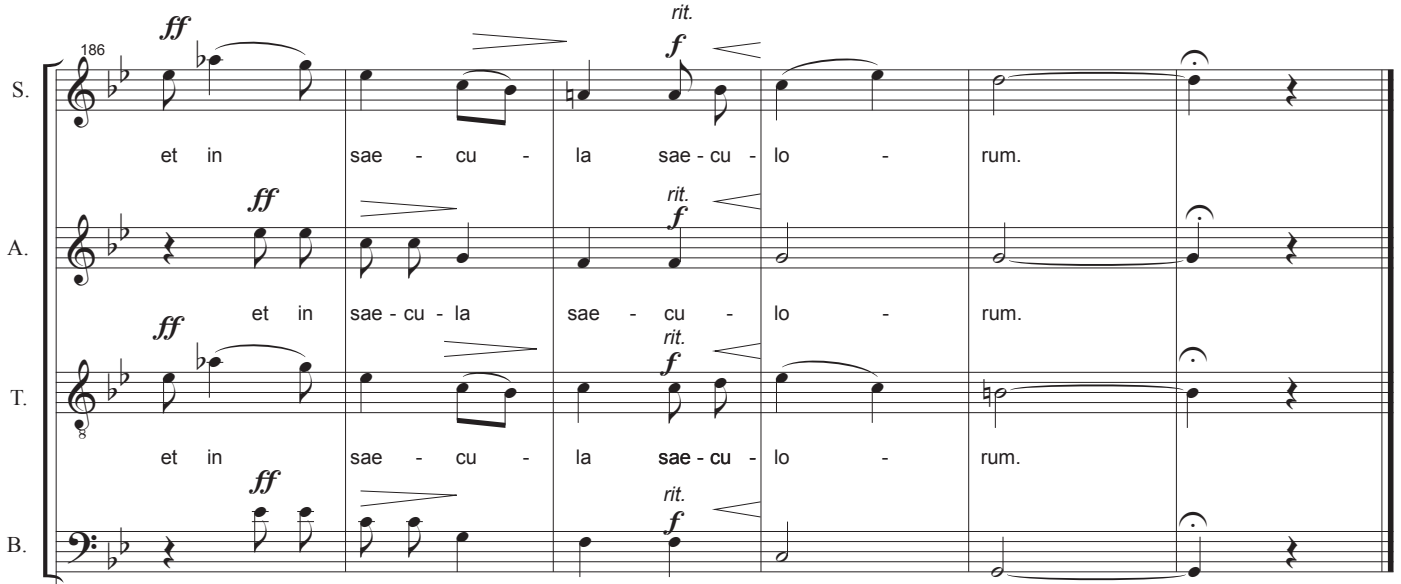
Cb. *f* *mf*

S. *ff* *rit.* *f*
et in sae - cu - la sae - cu - lo - rum.

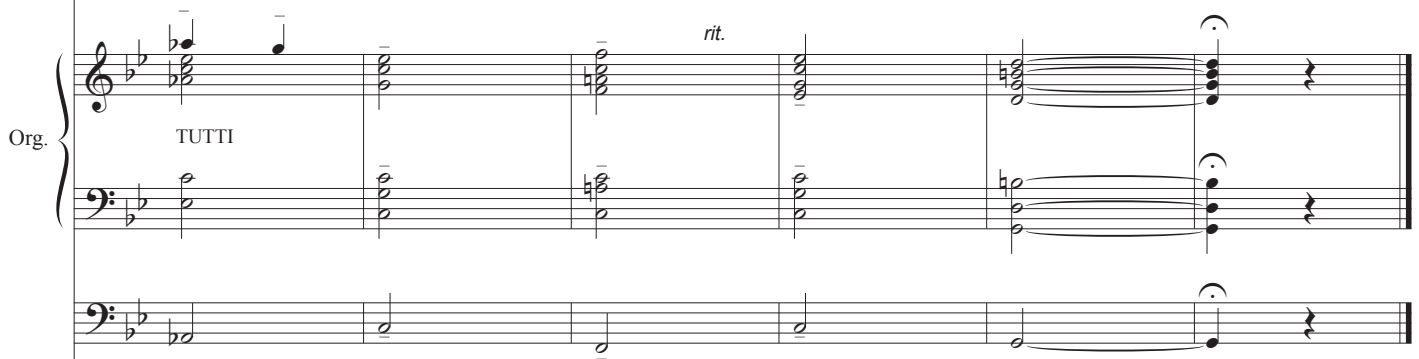
A. *ff* *rit.* *f*
et in sae - cu - la sae - cu - lo - rum.

T. *ff* *rit.* *f*
et in sae - cu - la sae - cu - lo - rum.

B. *ff* *rit.* *f*
et in sae - cu - la sae - cu - lo - rum.



Org. *rit.*
TUTTI



V. I *f* *rit.* *ff*

V. II *f* *rit.* *ff*

V.la *f* *rit.* *ff*

Vc. *f* *rit.* *ff*

Cb. *f* *rit.* *ff*

