

CANTATA Dona Nobis Pacem I

R. VAUGHAN WILLIAMS

Lento $\text{♩} = 72$ *pp*

SOPRANO SOLO
A - gnus De - i, qui

ORCHESTRA
f *p* *fp* *fp* *pp*

tol - lis pec - ca - ta mun - di, do - na,

colla voce *a tempo* *fp* *p*

do - na, do - na no - bis pa - - - cem,

BASS (Chorus) *pp*
Do - na no -

f *p* *pp*

S. *pp* Do - na, *f* do - - - na,

A. *pp* Do - - - na, *f* do - - - na,

T. *pp* Do - - - na, *f* do - - - na,

B. - - bis pa - cem, *f* do - - - na,

pp *f*

f Do - - - na, *ff* *p* do - - - na,

f do - - - na, *ff* *p* do - - - na,

f do - - - na, *ff* *p* do - - - na,

f do - - - na, *ff* *p* do - - - na,

f *ff* *p*

do - - - na, do-na no - bis pa - - - cem,

do - - - na

do - - - na pa - cem,

do - - - na pa - cem,

do - - - na pa - cem,

do - - - na pa - cem,

do - - - na pa - cem,

do - na no - bis pa - cem,

pa - cem, pa - cem, pa - cem, do-na no - bis

pa - cem, pa - cem, pa - cem, pa - -

pa - cem, pa - cem, pa - cem, pa - -

qui tol - lis pec - ca - ta mun - di, do - na no - bis

ff *pa* - - - - - *cem.* *p* *pp*

ff *pa* - - - - - *cem.* *p* *pp*

ff *pa* - - - - - *cem.* *p* *pp*

ff *pa* - - - - - *cem.* *p* *pp*

ppp *pa* - - - - - *cem,* *do - na no - bis* *pa* - - - - - *cem,*

pp

ppp *pa* - - - - - *cem.* *poco string*

ppp sub. *pp* *ppp sub.*

II

Allegro moderato ♩ = 112

cresc.

3 CHORUS

ff
Beat! beat! drums!
ff
Beat! beat! drums!
ff
Beat! beat! drums!
ff
Beat! beat! drums!

p cresc. *ff*

blow! bu-gles! blow!
blow! bu-gles! blow!
blow! bu-gles! blow!
blow! bu-gles! blow!

p
Through the win - dows, through the doors, _____

p
Through the win - dows, through the doors, _____

p
Through the win - dows, through the doors, _____

p
Through the win - dows, through the doors, _____

p sub. *cresc.*

ff
burst like a ruth - less force, _____

ff
burst like a ruth - less force, _____

ff
burst like a ruth - less force, _____

ff
burst like a ruth - less force, _____

ff *marcato*

p $\overset{3}{\text{trill}}$ In-to the sol-emn church, and scat-ter the con-gre-ga-tion, In-to the

p $\overset{3}{\text{trill}}$ In-to the sol-emn church, and scat-ter the con-gre-ga-tion, In-to the

p $\overset{3}{\text{trill}}$ In-to the sol-emn church, and scat-ter the con-gre-ga-tion, In-to the

p $\overset{3}{\text{trill}}$ In-to the sol-emn church, and scat-ter the con-gre-ga-tion, In-to the

p $\overset{3}{\text{trill}}$

$\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ **4** *p* school where the scho-lar is stu-dy-ing; Leave not the bride-groom qui-et, no

$\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *p* school where the scho-lar is stu-dy-ing; Leave not the bride-groom qui-et, no

$\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *p* school where the scho-lar is stu-dy-ing; Leave not the bride-groom qui-et, no

$\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *p* school where the scho-lar is stu-dy-ing; Leave not the bride groom qui-et, no

f $\overset{3}{\text{trill}}$ *p* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$

hap - pi - ness must he have now with his bride, Nor the peace - ful far - mer a - ny peace,

hap - pi - ness must he have now with his bride, Nor the peace - ful far - mer a - ny peace,

hap - pi - ness must he have now with his bride, Nor the peace - ful far - mer a - ny peace,

hap - pi - ness must he have now with his bride, Nor the peace - ful far - mer a - ny peace,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "hap - pi - ness must he have now with his bride, Nor the peace - ful far - mer a - ny peace,". The music features a key signature of one flat (B-flat major) and a 3/4 time signature. There are several triplet markings (indicated by a '3' over a group of notes) in both the vocal and piano parts.

plough - ing his field, or gath - er - ing in his grain, _____

plough - ing his field, or gath - er - ing in his grain, _____

plough - ing his field, or gath - er - ing in his grain, _____

plough - ing his field, or gath - er - ing in his grain, _____

plough - ing his field, or gath - er - ing in his grain, _____

f marc.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "plough - ing his field, or gath - er - ing in his grain, _____". The piano accompaniment includes a dynamic marking of *f marc.* (forte, marcato). The music continues with the same key signature and time signature as the first system, featuring triplet markings and various rhythmic patterns.

f So fierce you whirr and pound you drums.

f So fierce you whirr and pound you

f So fierce you whirr and pound you drums.

f So fierce you whirr and pound you

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The lyrics are: "So fierce you whirr and pound you drums." repeated across the staves.

ff so shrill you bu - gles blow.

ff drums so shrill you bu - gles blow.

ff so shrill you bu - gles blow.

ff drums so shrill you bu - gles blow.

fff

Side Drum

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The lyrics are: "so shrill you bu - gles blow." repeated across the staves. The dynamic markings are *ff* and *fff*. The label "Side Drum" is placed below the piano part.

5

ff marcato

ff
Beat! beat! drums! blow! bu - gles!

ff
Beat! beat! drums! blow! bu - gles!

ff
Beat! beat! drums! blow! bu - gles!

ff
Beat! beat! drums! blow! bu - gles!

blow! _____ ov - er the

blow! _____ ov - er the

blow! _____ Ov - er the traf - fic of ci - ties,

blow! _____ Ov - er the traf - fic of ci - ties,

ff *p*

rum - ble of wheels in the streets;

rum - ble of wheels in the streets;

f Are beds pre - pared for the sleep - ers at night in the hous - es?

f Are beds pre - pared for the sleep - ers at night in the hous - es?

cresc.

f no sleep-ers must sleep in those beds, would they con-
f no sleep-ers must sleep in those beds, would they con-
p No bar-gain-ers' bar-gains by day, would they con-
p No bar-gain-ers' bar-gains by day, would they con-

f - tin - ue? Would the talk-ers be talk - ing?
f - tin - ue? Would the talk-ers be talk - ing?
f - tin - ue? would the sing - er at-tempt to
f - tin - ue? would the sing - er at-tempt to

6

f Then rat-tle quick-er, heav - - - i - er

f Then rat-tle quick-er, rat-tle quick-er

sing? Then rat-tle quick-er, heav - - - i - er

sing? Then rat-tle quick-er, rat-tle quick-er

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music features a 3/4 time signature and a key signature of one flat. The lyrics are: 'Then rat-tle quick-er, heav - - - i - er' (top staff), 'Then rat-tle quick-er, rat-tle quick-er' (second staff), 'sing? Then rat-tle quick-er, heav - - - i - er' (third staff), and 'sing? Then rat-tle quick-er, rat-tle quick-er' (bottom staff). The piano accompaniment consists of chords and rhythmic patterns, with a forte (*f*) dynamic marking. A box containing the number '6' is positioned above the first vocal staff.

ff drums, rat-tle quick-er heav - - - i - er drums,

ff heav - - - i - er, heav - - - i - er drums,

ff drums, rat-tle quick-er, heav - - - i - er drums,

ff heav - - - i - er, heav - - - i - er drums,

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: 'drums, rat-tle quick-er heav - - - i - er drums,' (top staff), 'heav - - - i - er, heav - - - i - er drums,' (second staff), 'drums, rat-tle quick-er, heav - - - i - er drums,' (third staff), and 'heav - - - i - er, heav - - - i - er drums,' (bottom staff). The piano accompaniment features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The music includes triplets and a final flourish in the piano part.

blow, you bu - gles wild-er, wild -

blow, you bu - gles wild-er blow, wild -

blow, you bu - gles wild-er blow, wild -

you bu - gles wild-er blow, wild -

- - er, wild - er blow!

- - er, wild - er blow!

- - er, wild - er blow!

- - er, wild - er blow!

p sub. *molto cresc.*

ff Beat! beat! drums! blow! bu - gles! blow!

ff Beat! beat! drums! blow! bu - gles! blow!

ff Beat! beat! drums! blow! bu - gles! blow!

ff Beat! beat! drums! blow! bu - gles! blow!

ff

ff Make no par - ley, stop for no ex - pos - tu - la - tion,

ff Make no par - ley, stop for no ex - pos - tu - la - tion,

ff Make no par - ley, stop for no ex - pos - tu - la - tion,

ff Make no par - ley, stop for no ex - pos - tu - la - tion,

ff

7 $\text{♩} = \text{♩}$ *p*

Mind not the timid mind not the weeper or
 Mind mind not the timid mind
 Mind not mind not mind
 pray - er, mind not
 not Mind not the old man be-seech-ing the young man, mind
 not Mind not the old man be-seech-ing the young man, mind

Ossia

p *f*
 nor the mo-ther's en - trea - - - ties,
cresc.
 child's voice be heard, nor the mo-ther's en - trea - - - ties,
f
 not, mind not,
 not, mind not,

8
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the

hear - ses,

hear - ses,

hear - ses,

hear - ses,

f *p sub.* *molto cresc.*

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "hear - ses,". The piano accompaniment starts with a dynamic marking of *f* (forte), followed by *p sub.* (pianissimo) and then *molto cresc.* (molto crescendo). The piano part features a complex rhythmic pattern with many sixteenth notes and rests.

ff So strong you thump O ter-ri-ble drums, so loud you

ff So strong you thump O ter-ri-ble drums, so loud you

ff So strong you thump O ter-ri-ble drums, so loud you

ff So strong you thump O ter-ri-ble drums, so loud you

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "So strong you thump O ter-ri-ble drums, so loud you". The piano accompaniment starts with a dynamic marking of *ff* (fortissimo) and includes a triplet of eighth notes. The piano part features a complex rhythmic pattern with many sixteenth notes and rests.

9

bu - gles blow.

bu - gles blow.

bu - gles blow.

bu - gles blow.

f

p

R.H.

pp

poco rit.

pp

p

segue

III Reconciliation

Andantino ($\text{♩} = 56$)

p dolce

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, with the bass clef staff featuring triplets of eighth notes.

The second system of the piano introduction continues the melody and accompaniment, with the bass clef staff featuring triplets of eighth notes.

10

BARITONE SOLO *p dolce*

Word o - ver all, beau - ti - ful as the

The baritone solo introduction begins with a rest in the vocal line, followed by the lyrics 'Word o - ver all, beau - ti - ful as the'. The piano accompaniment continues with a melody in the treble clef and a rhythmic accompaniment in the bass clef.

sky, Beau - ti - ful that war and all its deeds of car - nage must in time be

The baritone solo continues with the lyrics 'sky, Beau - ti - ful that war and all its deeds of car - nage must in time be'. The piano accompaniment continues with a melody in the treble clef and a rhythmic accompaniment in the bass clef.

ut - ter - ly lost; That the hands of the sis - ters

pp cantabile

The baritone solo concludes with the lyrics 'ut - ter - ly lost; That the hands of the sis - ters'. The piano accompaniment continues with a melody in the treble clef and a rhythmic accompaniment in the bass clef, ending with a *pp cantabile* marking.

Death and Night in - ces - sant - ly, soft - ly, wash a - gain and ev - er a - gain,

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "Death and Night in - ces - sant - ly, soft - ly, wash a - gain and ev - er a - gain,". There are triplets in the piano accompaniment.

this soiled world;

This system contains the next two measures of the vocal line and piano accompaniment. The lyrics are: "this soiled world;". The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

11 CHORUS

SOPRANO

mp cantabile

Word o - ver all, beau - ti - ful as the sky, Beau - ti - ful that

ALTO *pp dolce*

Word o - ver all, beau - ti - ful as the sky, that

TENOR *pp dolce*

Word o - ver all, beau - ti - ful as the sky, that

BASS *pp dolce*

Word o - ver all, beau - ti - ful as the sky, that

This system contains the first two measures of the chorus for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Word o - ver all, beau - ti - ful as the sky, Beau - ti - ful that". The vocal parts are marked *pp dolce*. The piano accompaniment is marked *pp* and includes triplets.

This system contains the piano accompaniment for the chorus, including the final two measures. It features triplets and a dynamic marking of *pp* (pianissimo).

war and all its deeds of car-nage must in time be ut-ter-ly lost,

war and car-nage must in time be ut-ter-ly

war and car-nage must in time be ut - -

war and car-nage must in time be ut-ter-ly

pp

That the hands of the sis-ters Death and Night in-ces-sant-ly, soft-ly,

lost, - - That the sis-ters Death and Night soft-ly,

- - ter-ly lost, - - That the sis-ters Death and Night soft-ly,

lost, - - That the sis-ters Death and Night soft-ly,

ppp

wash a - gain and ev - er a - gain

wash a - gain and ev - er a - gain

wash a - gain and ev - er a - gain

wash a - gain and ev - er a - gain

12

pp this soiled world;

pp this soiled world;

pp this soiled world;

pp this soiled world;

BARITONE SOLO

p

For my en-e-my is dead, — A man di-vine as my-self is

pp sub. *pp*

dead, — I look where he lies white-faced and still in the

pp sub. *pp sub.*

13

cof-fin. I draw near, — Bend down —

pp *pp sub.* *pp*

— and touch light-ly with my lips the white face — in the cof-fin.

pp

pp

14 *SOPRANO I

p dolce *pp*

*SOPRANO II

p cantabile

ALTO I & II

p dolce *pp*

TENORS I & II

p cantabile

**BASS I

p dolce *pp*

**BASS II

p dolce *pp*

Beau - - - ti - ful that war

war and all its deeds of car - nage_ must in time be

that war must in time

war and all its deeds of car - nage_ must in time be

war must in time

war must in time

*About three quarters of the Sopranos to sing the lower part and one quarter the upper part.
 **About two thirds of the Basses to sing the lower part and one third the upper part.

pp

— must be ut - ter - ly lost, That Death — and

ut - ter - ly lost, — That the hands of the sis - ters Death and

be ut - - - ter - ly lost, That Death — and

ut - ter - ly lost, — That the hands of the sis - ters Death and

be ut - - - ter - ly lost, That Death — and

be ut - ter - ly lost, — That Death — and

Night — soft - ly, wash — a -

Night in - cess - ant - ly, soft - ly, wash a - gain and ev - er a - gain. *pp*

Night soft - ly, — wash a - gain and ev - er a -

Night in - cess - ant - ly, soft - ly, wash a - gain and ev - er a - gain, *pp*

Night soft - ly, wash — a - -

Night soft - ly, — wash a - gain and

pp

Do - na, do - na no - bis pa - cem. *pp*

- gain this soiled *pp*

- gain this soiled *pp*

ev - er a - gain this soiled *pp*

- gain this soiled

ev - er a - gain this soiled

15

ppp

Do - na, do - na no - bis pa - cem, pa - cem.

world.

world.

world.

world.

world.

world.

world.

segue

IV Dirge For Two Veterans

Moderato alla marcia ♩ = 80 16

ppp *pp subito* *p* *pp*

mp cantabile

p

17 *mp cantabile*

p *pp*

CHORUS *p* **18**

The last sun-beam Light-ly falls from the fin-ished Sab-bath, —

The last sun-beam Light-ly falls from the fin-ished Sab-bath, —

The last sun-beam Light-ly falls from the fin-ished Sab-bath, —

The last sun-beam Light-ly falls from the fin-ished Sab-bath, —

pp

pp

— On the pave-ment here, and there be-yond it is

— On the pave-ment there it is

— On the pave-ment here, and there be-yond it is

— On the pave-ment there it is

pp

look-ing Down a new-made dou - ble_ grave. _____

look-ing Down a new-made dou - ble_ grave. _____

look-ing Down a new-made dou - ble grave. _____

look-ing Down a new-made dou - ble grave. _____

19 SOPRANOS
pp dolce

Lo, the moon as -

- cend - ing, Up from the East the sil - ver-y round

moon, Beau - ti ful o - ver the house - tops, gha - st - ly, pha - n - tom

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "moon, Beau - ti ful o - ver the house - tops, gha - st - ly, pha - n - tom". The piano accompaniment is in two staves (treble and bass clef) and features a rhythmic pattern of eighth notes with triplets. The key signature has one flat (B-flat).

moon, Im - mense and si - - - - lent

ALTOS *pp*
Im - mense and si - - - - lent

The second system includes vocal lines for Soprano and Alto and piano accompaniment. The Soprano line has lyrics: "moon, Im - mense and si - - - - lent". The Alto line has lyrics: "Im - mense and si - - - - lent". The piano accompaniment continues with the same rhythmic pattern. The key signature has one flat. Dynamics include *pp* (pianissimo).

moon. _____

moon. _____

pp
Im - mense and si - - - - lent moon. _____

pp
Im - mense and si - - - - lent moon. _____

The third system continues the vocal and piano parts. The Soprano and Alto lines end with a fermata over the word "moon.". The piano accompaniment concludes with a final cadence. The key signature changes to two flats (B-flat and E-flat) in the final measure.

20

p
I see a sad pro - cess-ion, And I

p
I see a sad pro - cess-ion, And I

p
I see a sad pro - cess-ion, And I

p
I see a sad pro - cess-ion, And I

pp

p cantabile

hear the sound of com - ing — full - keyed bu - gles, —

hear the sound of com - ing — full - keyed bu - gles, —

hear the sound of com - ing — full - keyed bu - gles, —

hear the sound of com - ing — full - keyed bu - gles, —

p

All the chan-nels of the ci - ty streets they're flood-ing As with

p

All the chan-nels of the ci - ty streets they're flood-ing As with

p

All the chan-nels of the ci - ty streets they're flood-ing As with

p

All the chan-nels of the ci - ty streets they're flood-ing As with

pp 21 *ff marcato*

voi - ces and with tears. _____ I hear the great drums

pp *ff marcato*

voi - ces and with tears. _____ I hear the great drums

pp *ff marcato*

voi - ces and with tears. _____ I hear the great drums

pp *ff marcato*

voi - ces and with tears. _____ I hear the great drums

pp *molto* *ff*

pound - ing, And the small drums³ stea - dy_ whirr - ing, And
 pound - ing, And the small drums³ stea - dy_ whirr - ing, And
 pound - ing, And the small drums³ stea - dy_ whirr - ing, And
 pound - ing, And the small drums³ stea - dy_ whirr - ing, And

ev - e - ry blow of the great con-vul - sive drums Strikes me through and
 ev - e - ry blow of the great con-vul - sive drums Strikes me through and
 ev - e - ry blow of the great con-vul - sive drums Strikes me through and
 ev - e - ry blow of the great con-vul - sive drums Strikes me through and

22 *pp*

through. _____ The son, _____

p cantabile

through. _____ For the son is brought with the

p cantabile

through. _____ For the son is brought with the

through. _____

ff *dim.* *p*

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The piano part begins with a fortissimo (ff) dynamic, followed by a decrescendo (dim.) and then a piano (p) dynamic. The piano part features a complex rhythmic pattern with many sixteenth notes.

the fa - - - - ther, they fell, _____

fa - ther, In the fore - most ranks of the fierce as-sault they fell,

fa - ther, In the fore - most ranks of the fierce as-sault they fell,

pp

The son, _____ the fa - - - - ther,

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The piano part continues with a piano (pp) dynamic. The piano part features a complex rhythmic pattern with many sixteenth notes.

Two vet-er-ans, son and fa-ther, dropped to-ge-ther,

Two vet-er-ans, son and fa-ther, dropped to-ge-ther,

Two vet-er-ans, son and fa-ther, dropped to-ge-ther,

Two vet-er-ans, son and fa-ther, dropped to-ge-ther,

pp

p

pp

pp

p

pp

pp

p

pp

And the dou-ble grave a-waits them.

And the dou-ble grave a-waits them.

And the dou-ble grave a-waits them.

And the dou-ble grave a-waits them.

p

22 a

Now near - er blow the bu - gles, And the drums strike more con -

Now near - er blow the bu - gles, And the drums strike more con -

Now near - er blow the bu - gles, And the drums strike more con -

Now near - er blow the bu - gles, And the drums strike more con -

- vul - sive, And the day-light o'er the pave - ment quite has fad - ed,

- vul - sive, And the day - light fad - - - ed,

- vul - sive, And the day-light o'er the pave - ment quite has fad - ed,

- vul - sive, And the day - light fad - - - ed,

And the strong dead - march en - wraps me.

molto *ff*

23

This system contains the vocal line and the first part of the piano accompaniment. The vocal line is written in a soprano, alto, and tenor clef, with lyrics underneath. The piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *molto* and the dynamics are *ff*. A box with the number 23 is placed above the vocal line. The piano part features triplets and a *ff* dynamic marking.

This system continues the piano accompaniment from the first system. It features a complex rhythmic pattern with many triplets in both the treble and bass staves. The dynamics are *ff*.

fff marcato

This system continues the piano accompaniment. The dynamics are *fff marcato*. The piano part features a complex rhythmic pattern with many triplets in both the treble and bass staves.

This system continues the piano accompaniment. The piano part features a complex rhythmic pattern with many triplets in both the treble and bass staves.

24

dim.

pp

CHORUS
SOP.

pp molto legato

The sor - row - ful

ALTO *pp molto legato*

In the east - ern sky up - - buoy - ing,

TENOR *pp molto legato*

The vast phan - - -

BASS

vast phan - - - tom moves il - lum - - -

up - buoy - - - ing, The sor - row - ful

- - - tom in the east - ern sky

pp molto legato

The sor - row - ful vast phan - tom

- - - ined, 'Tis some mo - - - ther's
 vast phan - - tom moves il - lum - ined,
 up - buoy - - - ing, The
 moves il - lum - ined, 'Tis some

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass line. The piano accompaniment features a prominent triplet pattern in the right hand and a more melodic line in the left hand. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time.

25

large trans - - - par - - - ent
 moves il - lum - ined, 'Tis some
 phan - tom moves il - lum - - ined,
 mo - - - ther's large trans - par - - ent

This system continues the vocal and piano parts from the first system. It begins with a measure rest followed by a key signature change to four flats (E-flat major/F-flat minor). The vocal parts continue with their respective lines, and the piano accompaniment maintains the triplet pattern in the right hand.

face, _____ In heaven

mo - ther's large trans - par - ent face,

'Tis some mo - ther's large trans - par - - - ent

pp face, In heaven bright - er grow - - -

The piano accompaniment consists of a right-hand part with frequent triplets and a left-hand part with sustained chords and moving lines.

bright - - - er grow - ing. _____

In heaven _____ bright - - er grow - - -

face, _____ In heaven _____

-ing, _____ *pp* in heaven bright - er grow - -

The piano accompaniment continues with similar triplet patterns in the right hand and harmonic support in the left hand.

mf
O

- ing. O

bright - - er grow - ing. O

- ing. O

pp

R.H.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The first vocal line has a dynamic marking of *mf* and a note with the letter 'O' below it. The second vocal line has a dynamic marking of *mf* and a note with 'O' below it. The third vocal line has a dynamic marking of *mf* and a note with 'O' below it. The fourth vocal line has a dynamic marking of *mf* and a note with 'O' below it. The piano accompaniment starts with a dynamic marking of *pp* and includes a right-hand (R.H.) section with a triplet of eighth notes.

26

p

strong dead - march you please me! O moon immense with your sil-ver-y face you

p

strong dead - march you please me! O moon immense with your sil-ver-y face you

p

strong dead - march you please me! O moon immense with your sil-ver-y face you

p

strong dead - march you please me! O moon immense with your sil-ver-y face you

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The first vocal line starts with a boxed measure number '26' and a dynamic marking of *p*. The lyrics are 'strong dead - march you please me! O moon immense with your sil-ver-y face you'. The second vocal line has a dynamic marking of *p*. The third vocal line has a dynamic marking of *p*. The fourth vocal line has a dynamic marking of *p*. The piano accompaniment starts with a dynamic marking of *p* and includes a right-hand (R.H.) section with a triplet of eighth notes.

soothe me! O my sol-diers twain! O my vet - er - ans pass - ing to

soothe me! O my sol-diers twain! O my vet - er - ans pass - ing to

soothe me! O my sol-diers twain! O my vet - er - ans pass - ing to

soothe me! O my sol-diers twain! O my vet - er - ans pass - ing to

pp

bu - ri - al! _____

bu - ri - al! _____

bu - ri - al! _____

bu - ri - al! _____ What I have I al - so give you. _____

pp

3

p

The moon gives you light, And the

The moon gives you light, And the

The moon And the

The moon gives you light,

27

bu - gles and the drums give you mu - sic,

bu - gles and the drums give you mu - sic,

mu - - - - sic, *pp largamente*

And the bu - gles give you mu - sic, And my heart, O my

pp colla voce

BASS *tempo*

sol - diers, my vet - er - ans,

tempo pp

poco rit. *p* *a tempo* 28 *pp*

My heart gives you love.

p *pp*

My heart gives you love.

p *pp*

My heart gives you love.

p *pp*

My heart gives you love.

poco rit. *a tempo* *cantabile mp*

pp *p*

pp

cantabile

29 *p* *pp*

Segue

*This bar only to be played when number IV is sung separately
 Dona Nobis Pacem

V

L'istesso tempo
BARITONE SOLO

p parlando

The An - gel of Death has been a - broad — throughout the land; —

ppp

you may almost hear — the beating of his wings, — There is no one, as of old, —

p > pp *ppp* *> ppp*

— to sprin - kle with blood the lin - tel and the two side - posts of our

senza misura

doors, that he may spare and pass on. —

a tempo **30** *ff*

SOPRANO SOLO

ff Do - na, do - na no - bis pa - - cem. *p*

ff Do - na, do - na no - bis pa - - cem. *p*

ff Do - na, do - na no - bis pa - - cem. *p*

ff Do - na, do - na no - bis pa - - cem. *p*

ff Do - na, do - na no - bis pa - - cem. *p*

ff Do - na, do - na no - bis pa - - cem. *p*

ff Do - na, do - na no - bis pa - - cem. *p*

ppp

p - na no - bis pa - - cem, *p* pa - - cem. *pp*

pp

pp

[31] Poco animato ♩ = 88

p We looked for peace, but no good came; and for a time of

p We looked for peace, but no good came; and for a time of

p We looked for peace, but no good came; and for a

p We looked for peace, but no good came; and for a

Poco animato ♩ = 88

health, and be - hold trou - ble! The snort - ing of his
 health, and be - hold trou - ble! The snort - ing of his
 time of health, and be - hold trou - ble! The
 time of health, and be - hold trou - ble! The

hor - ses was heard from Dan; the whole land trem - bled at the sound of the
 hor - ses was heard from Dan; the whole land trem - bled at the sound of the
 snort - ing of his hor - ses was heard from Dan; the whole land trem - bled at the
 snort - ing of his hor - ses was heard from Dan; the whole land trem - bled at the

32

neigh-ing of his strong ones; for they are come, and have de - voured the
 neigh-ing of his strong ones; for they are come, and have de - voured the
 sound of the neigh-ing of his strong ones; for they are come, and have de -
 sound of the neigh-ing of his strong ones; for they are come, and have de -

f *f* *f* *f* *dim.*

land and those that dwell there - in. The har - vest is
 land and those that dwell there - in. The har - vest is
 - voured the land and those that dwell there - in. The har -
 - voured the land and those that dwell there - in. The har -

p *pp* *p* *pp* *p* *pp* *p* *pp*

past, the sum - mer is end - ed, and we are not saved.

past, the sum - mer is end - ed, and we are not saved.

- vest is past, the sum - mer is end - ed, and we are

- vest is past, the sum - mer is end - ed, and we are

cresc.

33

ff — Is there no balm in Gil-ead? Is there no phy - sic - ian there?

ff — Is there no balm in Gil-ead? Is there no phy - sic - ian there?

f not saved. *ff* Is there no balm in Gil-ead? Is there no phy - sic - ian

f not saved. *ff* Is there no balm in Gil-ead? Is there no phy - sic - ian

f *ff*

Why then is not the health of the daughter of my people - -
 Why then is not the health of the daughter of my people - -
 there? Why then is not the health of the daughter of my
 there? Why then is not the health of the daughter of my

- ple re - cov - ered?
 - ple re - cov - ered?
 peo - ple re - cov - ered?
 peo - ple re - cov - ered?

34 BARITONE SOLO VI

O man greatly beloved, fear not, peace be un-to

thee, be strong, yea, be strong.

senza misura (not too slow)

The glory of this latter house shall be greater than the former, And in this place will I give

p

Andante $\text{♩} = 60$ (sempre $\frac{3}{2}$)

peace.

pp cantabile *pp*

35

pp

cantabile *pp* *cantabile* *pp*

BASS CHORUS

p molto sostenuto

Na - tion shall not lift up a sword a -

SOP. II only

pp

And

none

p molto sostenuto

And none shall make them a - fraid,

pp BASS I only

- gainst na - tion, nei - ther shall they learn war an - y more. And none

I *pp* Mer - -

- shall - - make them a - fraid, II

p molto sostenuto

Mer - cy and

pp

- nei - ther shall - - the sword go through their land. - - Mer - -

- shall - - make them a - fraid.

cy, right - eous - ness and

truth are met to - ge - ther, right - eous-ness and peace have kissed

- cy and truth are met to - ge - ther, right - eous-ness and peace

BASS II only

Peace

SOP. I & II unis.
p molto sostenuto

peace. Truth shall spring out of the earth; and right -

p sost.

each o - ther. Truth shall spring out of the earth; and right -

p sost.

have kissed each o - ther. Right - -

I & II unis.
p sost.

and truth shall spring out of the earth;

Poco animato

f brillante

- eous-ness shall look down from heaven. O - pen to
 - eous-ness shall look down from heaven. O - pen to
 - eous-ness shall look down from heaven. O - pen to
 and right-eous-ness shall look down from heaven.

Poco animato

f brillante

me the gates of right - eousness, I will go in - to
 me the gates of right - eousness, I will go in - to
 me the gates of right - eousness, I will go in - to

38

Poco animato

them._____ *mf pesante* And let the peo -

them._____ *mf pesante* And let the peo -

them._____ *p* Let all the na - tions be as -

p ma pesante Let all the na - tions be ga-thered to - ge - ther._____

Poco animato

f *p* *sim.*

sim.

- ple be as - sem - bled;_____ *f* *p* and let them hear._____

- ple be as - sem - bled;_____ *f* and let them hear._____

- sem - - bled;_____ *mf pesante* and let them hear, and say, it is the truth._____

mf And

mf cresc.
 And it shall come, that I will ga - ther all na - tions and

mf cresc.
 And it shall come, that I will ga - ther all na - tions and

p cresc.
 I will ga - ther all na - tions and

cresc.
 it shall come, that I will ga - ther all na - tions.

39

f
 tongues. And they shall come and see my glo - ry.

f
 tongues. And they shall come and see my glo - -

f
 tongues. And they shall come and see my glo - -

f
 And they shall come and see my glo - ry. And I will

And I will set a sign a - mong them, and they
 - - ry. I will set a sign a - mong them, they
 - - ry. I will set a sign a - mong them, they
 set a sign a - mong them, and they shall de - clare my

8

shall de - clare my glo - ry a - mong the na - tions. **40** *ff*
 shall de - clare my glo - ry a - mong the na - tions. *ff*
 shall de - clare my glo - ry a - mong the na - tions. *ff*
 glo - ry, my glo - ry a - mong the na - tions. *ff*

8

ff
For as the new heavens and the new earth, which I will

ff
For as the new heavens and the new earth, which I will

ff
For as the new heavens and the new earth, which I will

ff
For as the new heavens and the new earth, which I will

make, shall re - main _____ be - fore me, _____ so shall your

make, shall re - main _____ be - fore me, _____ so shall your

make, shall re - main _____ be - fore me, _____ so shall your

make, shall re - main _____ be - fore me, _____ so

seed and your name re - main for ev - er, re - main

seed and your name re - main for ev - er, re - main

seed and your name re - main for ev - er, re - main

shall your seed and your name re - main for ev - er,

for ev - er, re - main for ev - er, for ev - er.

for ev - er, re - main for ev - er, for ev - er.

for ev - er, re - main for ev - er, for ev - er.

re - main for ev - er, for ev - er, for ev - er.

Ma animato

f con fuoco

Glo - ry to God in the
 Glo - ry to God in the
 Glo - -

8

Ma animato

f marcato

high - est, and on earth peace, good-will toward
 high - est, and on earth peace, good-will toward
 - - ry to God in the high - - est, Glo - ry -

8

men. _____

men, and on earth peace, _____ and on earth peace, _____

f con fuoco

Glo - ry to God in the high - est, and on earth

_____ to God in _____ the _____ high - est, and on _____ earth

8

42

f

Glo - - - - - ry to God in _____ the

_____ good - will toward men, _____ to God in _____ the

peace, good - will toward men, _____ to God in _____ the

peace, _____ Glo - ry to God in _____ the

simile

high - - - est, and *ff*

high - - - est, and *ff*

high - - - est, and *ff*

high - - - est,

ff

This system contains the first four staves of the musical score. The top three staves are vocal parts, each with the lyrics 'high - - - est, and' followed by a dynamic marking of *ff*. The fourth staff is the bass line for the vocal parts. The piano accompaniment begins on the fifth staff, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

on earth peace, _____

on earth peace, _____

on earth peace, _____

Glo - - - ry to God in the high - -

This system contains the next four staves of the musical score. The top three staves are vocal parts, each with the lyrics 'on earth peace, _____'. The fourth staff is the bass line for the vocal parts, with the lyrics 'Glo - - - ry to God in the high - -' below it. The piano accompaniment continues on the fifth and sixth staves, maintaining the rhythmic pattern from the first system.

ff and on earth peace, _____
ff and on earth peace, _____
ff and on earth peace, _____
 - est, _____ *ff* Glo - - - ry to

43
 good - will, good - will,
 good - will, good - will,
 good - will, good - will,
 God in the high - est, good - will, good - will,

Largamente

good - will toward men.____ Good -

good - will toward men.____ Good -

good - will toward men.____ Good -

good - will toward men.____ Good -

Detailed description: This block contains the first system of vocal staves. It consists of four staves, each with a vocal line and lyrics. The lyrics are "good - will toward men.____ Good -". The music is in a slow tempo, marked "Largamente", and features a key signature of two flats and a 2/2 time signature. A dynamic marking of *ff* (fortissimo) is present at the end of each vocal line.

Largamente

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in a slow tempo, marked "Largamente", and features a key signature of two flats and a 2/2 time signature. The piano part provides harmonic support for the vocal lines.

-will toward men.____ Good - will toward men.____

-will toward men.____ Good - will toward men.____

-will toward men.____ Good - will toward men.____

-will toward men.____ Good - will toward men.____

Detailed description: This block contains the second system of vocal staves. It consists of four staves, each with a vocal line and lyrics. The lyrics are "-will toward men.____ Good - will toward men.____". The music continues in the same tempo and key signature as the first system. A dynamic marking of *ff* (fortissimo) is present at the end of each vocal line.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues in the same tempo and key signature as the first system. The piano part provides harmonic support for the vocal lines.

SOP. SOLO

44

Rit.

pp

Do - na,

mf

p

pp

Good - will toward men.

mf

p

pp

Good - will toward men.

mf

p

pp

Good - will toward men.

mf

p

pp

Good - will toward men.

Rit.

pp

Poco Più lento

pp

do - na no - bis pa - cem,

Do - na no - bis pa - cem.

pp

Good - will toward men.

pp

pp

Good - will toward men.

pp

Good - will toward

pp

Good - will toward men.

pp

Good - will toward

pp

Good - will toward men.

pp

Good - will toward

Poco Più lento

pp

|||

|||

|||

|||

SOP. SOLO

Do - na, do - na,

Do-na no - bis pa - cem, pa - cem, pa - cem, pa - cem.

men. Do-na no - bis pa - cem, pa - cem.

men. Do-na no - bis pa - cem, pa - cem.

men. Do - na do - na no - bis pa - cem.

do - na no - bis pa - cem, pa - cem, pa - cem.

Pa - cem, pa - cem, niente

Pa - cem, pa - cem, niente

Pa - cem, pa - cem, niente

Pa - cem, pa - cem, niente

Pa - cem, pa - cem, niente

*About three fourths of the basses should sing the low C. only two or three voices to sing the G. and the rest the upper C.