Editor's Note

Franz Joseph Haydn (1732-1809) was one of the most notable composers of the Classical era. Born in Austria, Haydn was an important influence in establishing the classical style in the eighteenth century. By the end of his life he was recognized internationally as the greatest living composer, completing important works in almost every genre. In addition to 108 symphonies, his output included string quartets, concertos, oratorios, masses and choral works, operas, many songs, and a large amount of instrumental and chamber music.

Haydn's musical talent was noticed at a very early age by his family. At the age of eight he began singing in St. Stephen's Cathedral. After his voice changed, he continued to learn more about music while teaching and playing the violin. Haydn's breakthrough came when one of his symphonies was heard by Prince Paul Anton Esterházy, a very wealthy and powerful patron. Accepting a job offer from the prince, Haydn began working for the Esterházys in 1761. In 1766, he became the sole Kapellmeister to the noble family, remaining at the Esterházy palace in Hungary for most of his career in splendid isolation to compose music for a wide variety of performance venues.

Haydn's extensive background in conducting and composing symphonies is evident in many of his choral works, particularly in his last six masses. For example, *Heiligmesse,* one of his latter masses, requires a typical classical orchestra, but without flutes or horns.

"Dona nobis pacem" is the concluding portion of the "Agnus Dei" movement in *Heiligmesse*. This mass has been given its name because the hymn "Heilig, heilig, heilig" (Holy, holy, holy) appears in the "Sanctus" movement.

The source for this edition is the first publication of *Heiligmesse* by Breitkopf and Hartel, printed in Leipzig in 1801. Originally composed for S.A.T.B. chorus, this arrangement is presented a minor third lower than the original key of B-flat major, and the keyboard part is fashioned from Haydn's instrumental parts. The metronomic indication above the first measure, the two-measure introduction and the *ritardando* indications in measures 57 and 65 as well as the *a tempo* indication in measure 60 have been added to this edition. Additionally, this arrangement is a shortened version of Haydn's original score in order to make it more accessible.

Intended by Haydn for use in the main worship service of the Roman Catholic Church, this exuberant chorus should be performed very energetically while emphasizing the normally stressed syllables of the Latin text. Those syllables are underlined in the following pronunciation guide.

Pronunciation Guide

Do-na no-bis pa-cem.
dɔ-na nɔ-bis pa-ʧɛm.

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

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DONA NOBIS PACEM

from *Heiligmesse*

for S.A.B. voices and piano
with optional PianoTrax*

Music by **FRANZ JOSEPH HAYDN** (1732-1809)
Edited and Arranged by **PATRICK M. LIEBERGEN**

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* Also available for S.A.T.B. (48291).
PianoTrax 12 accompaniment CD available (48280). Visit *alfred.com* for digital scores and audio.

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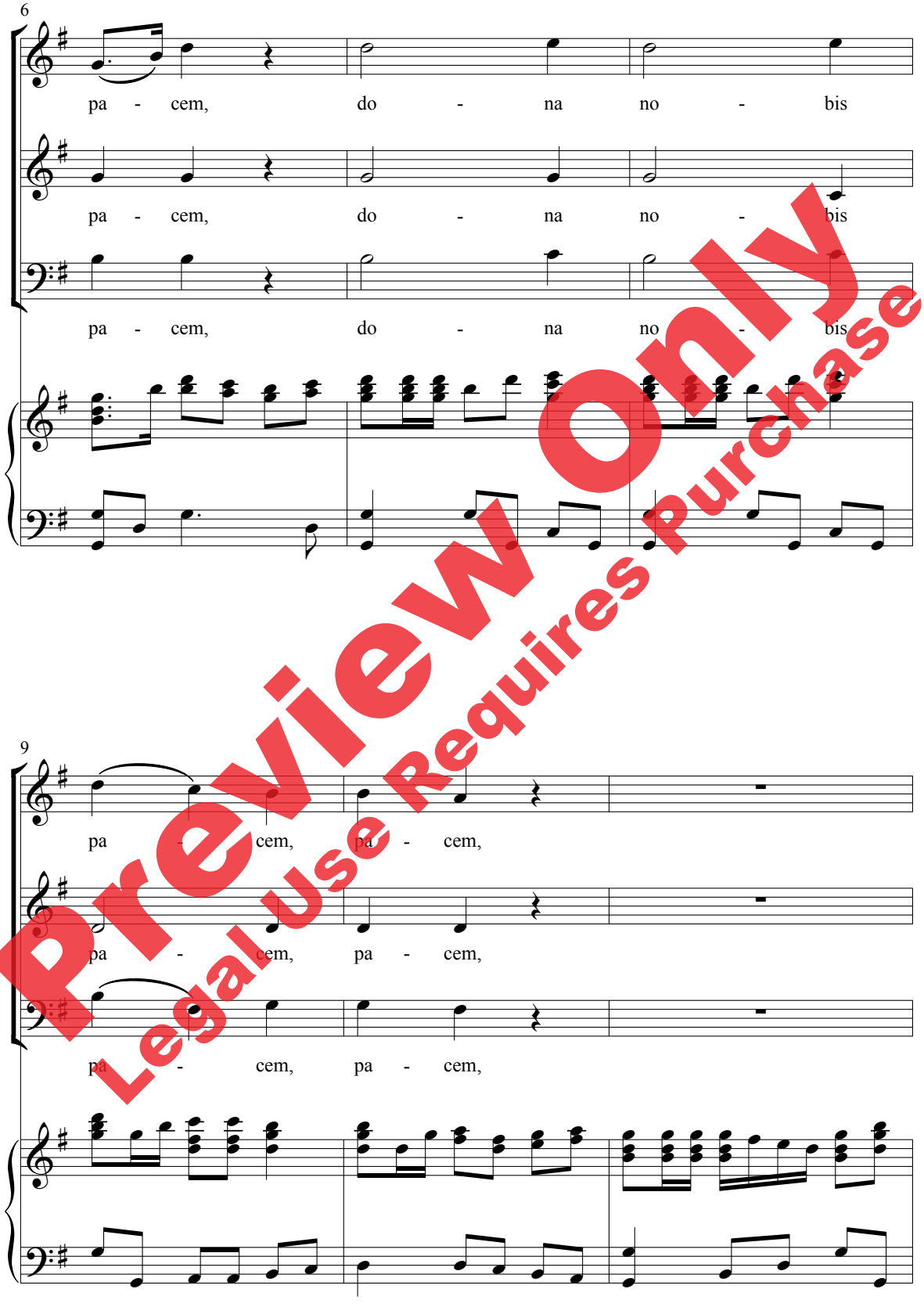

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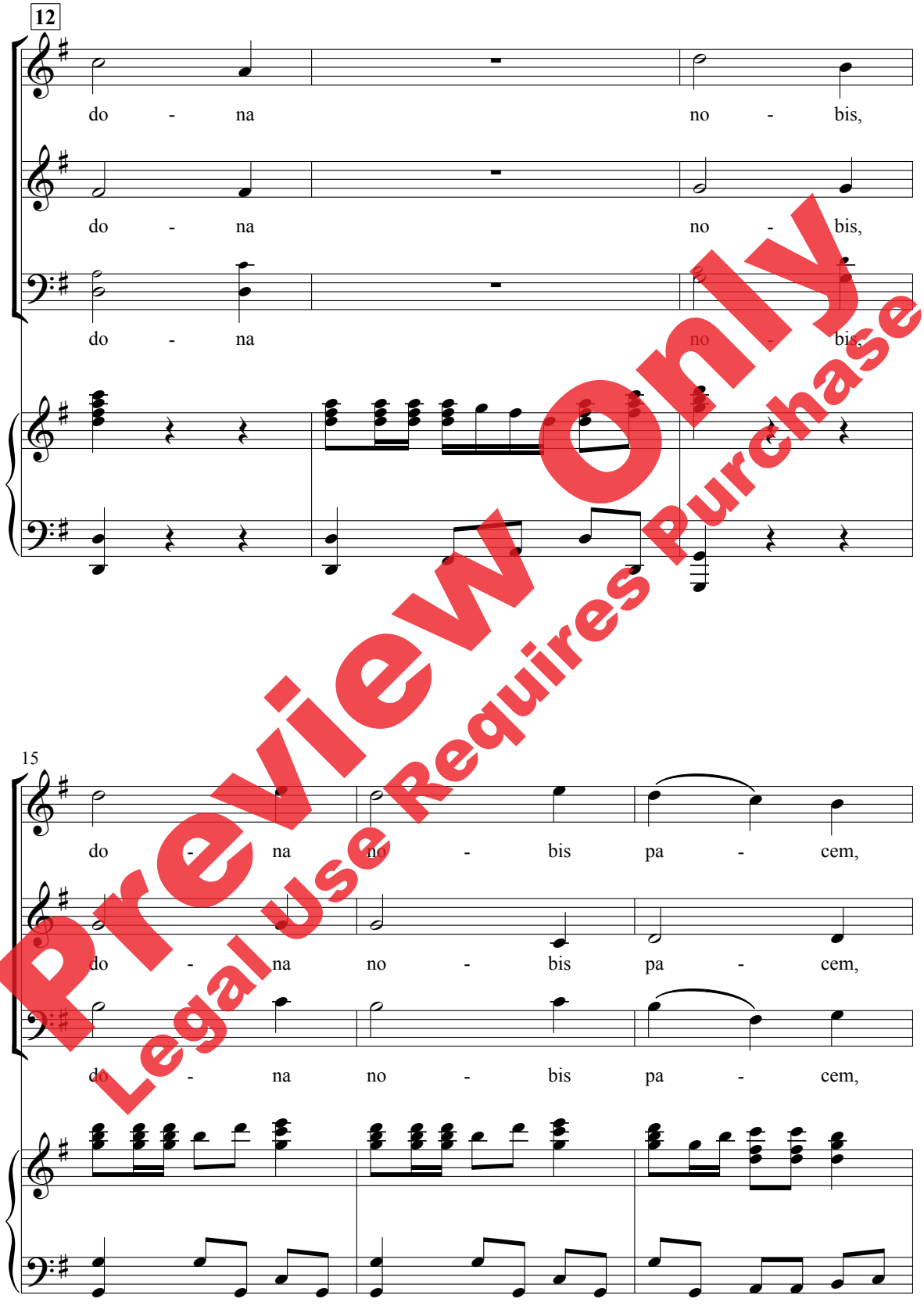

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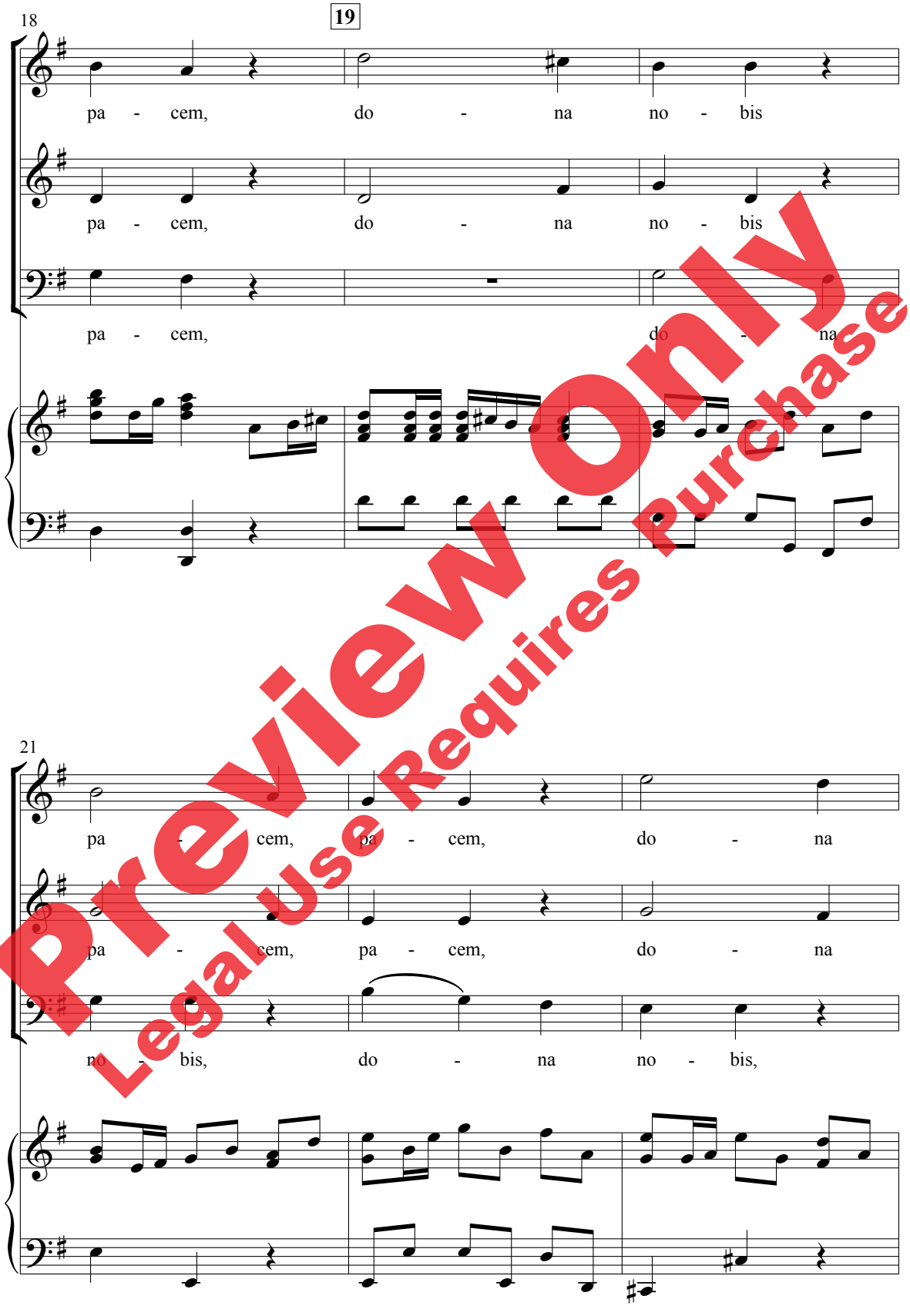

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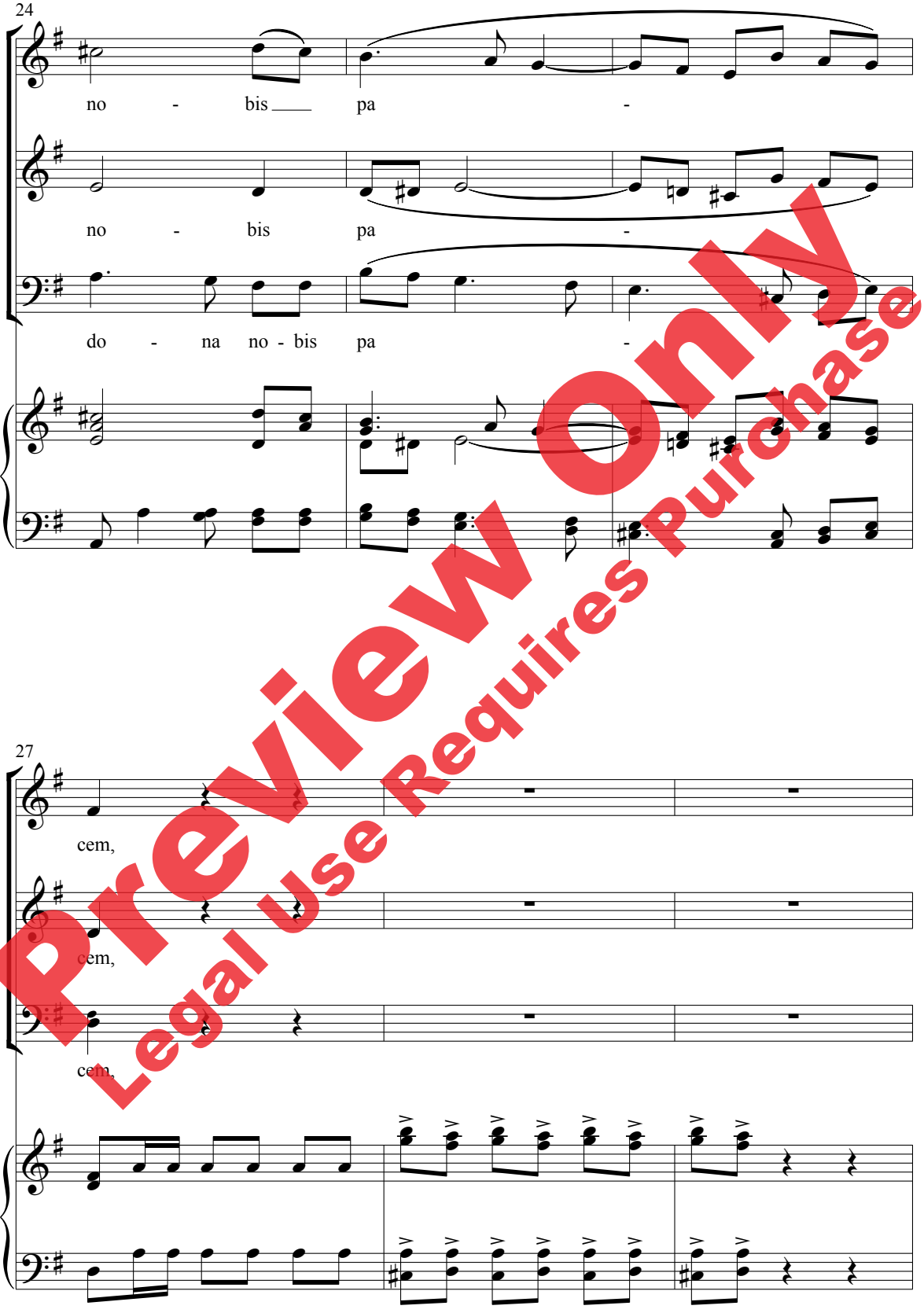

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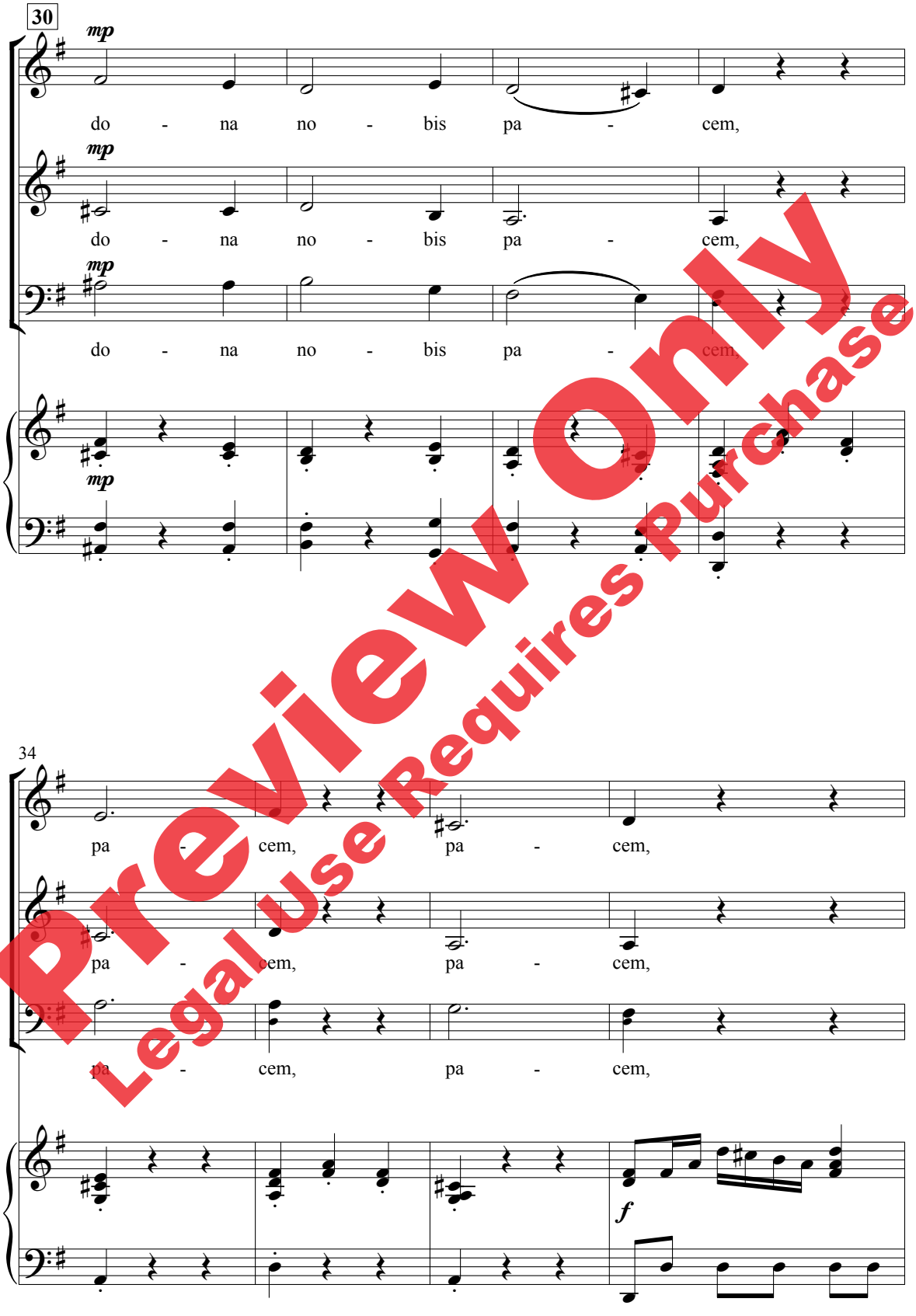

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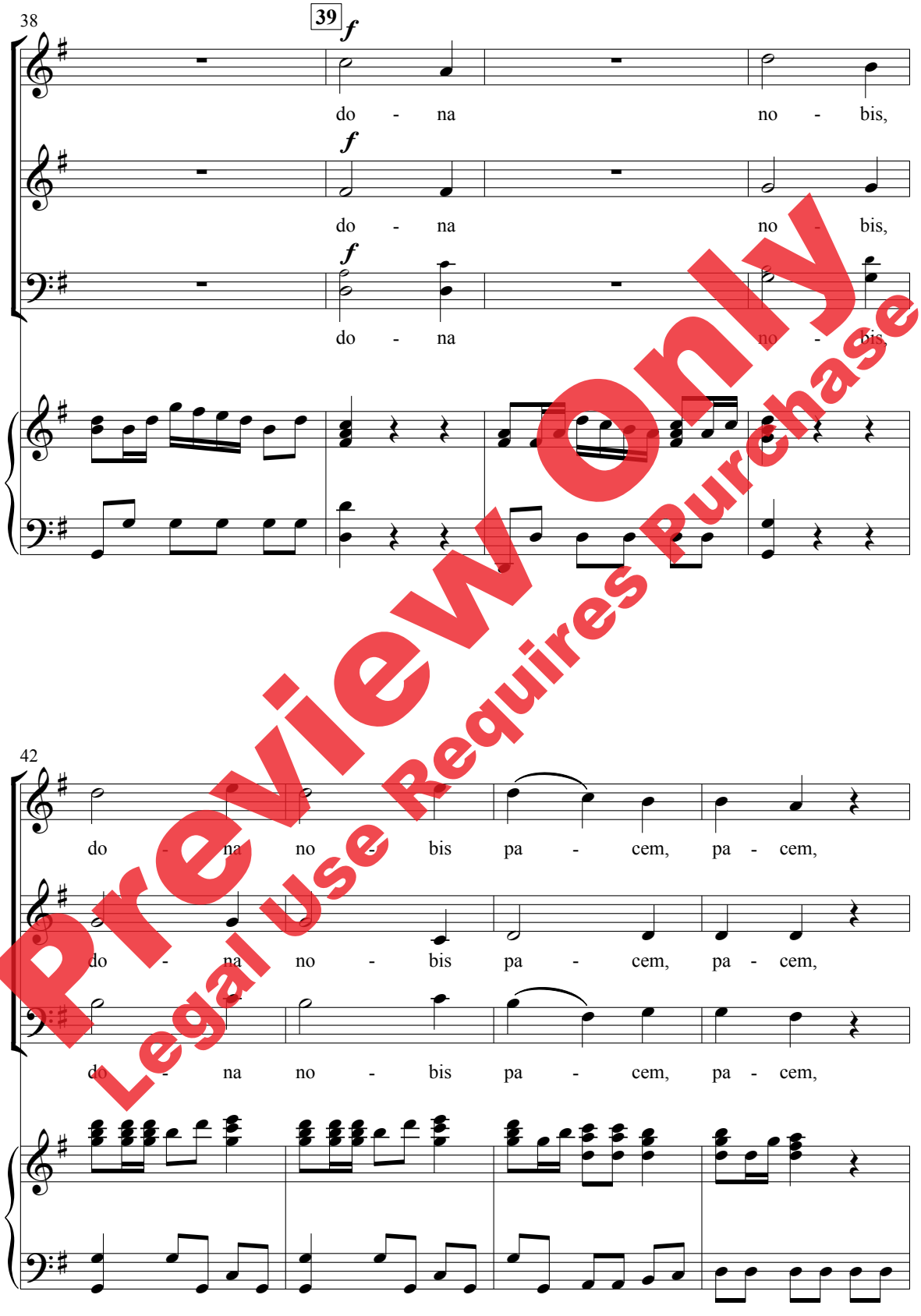

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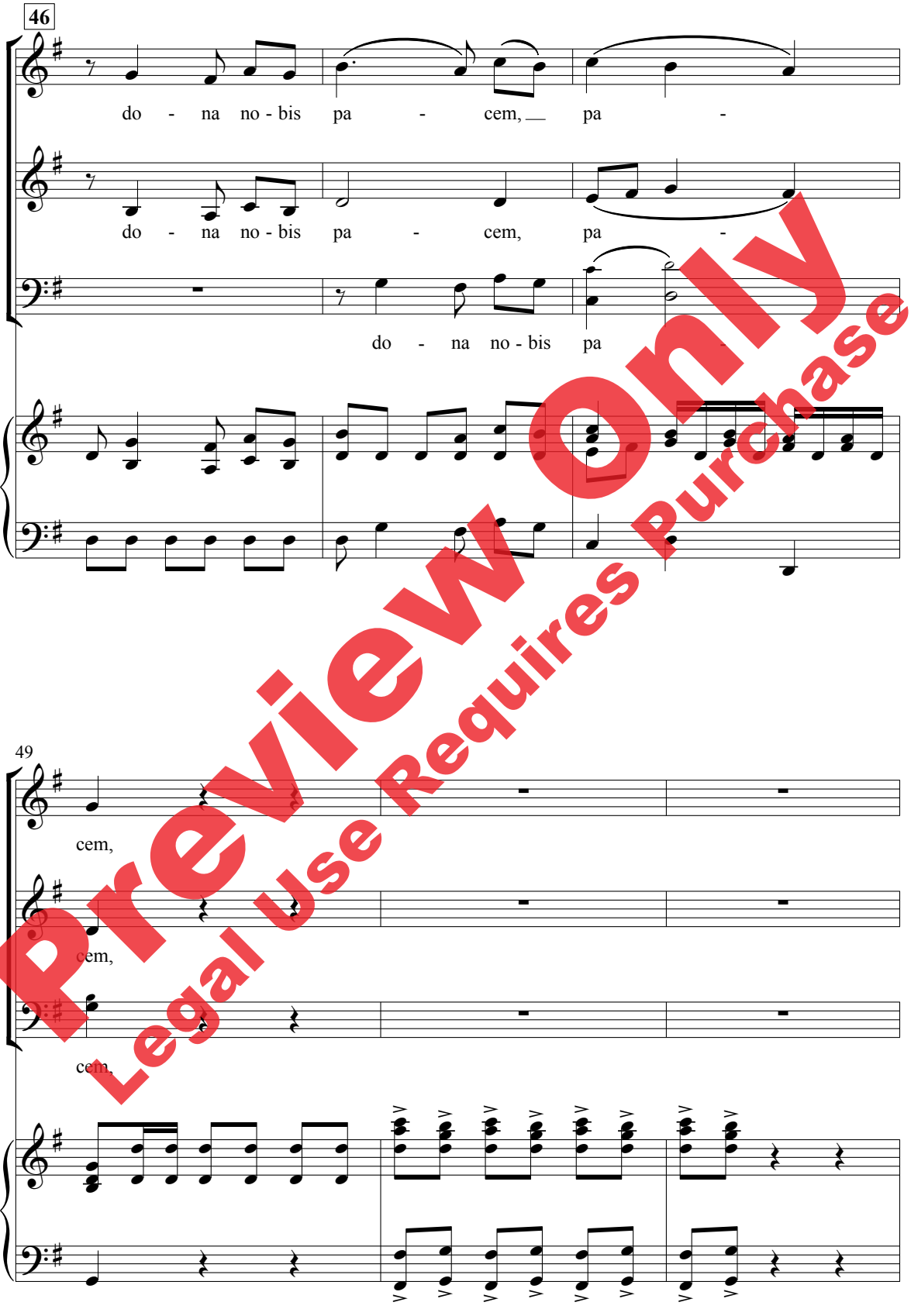

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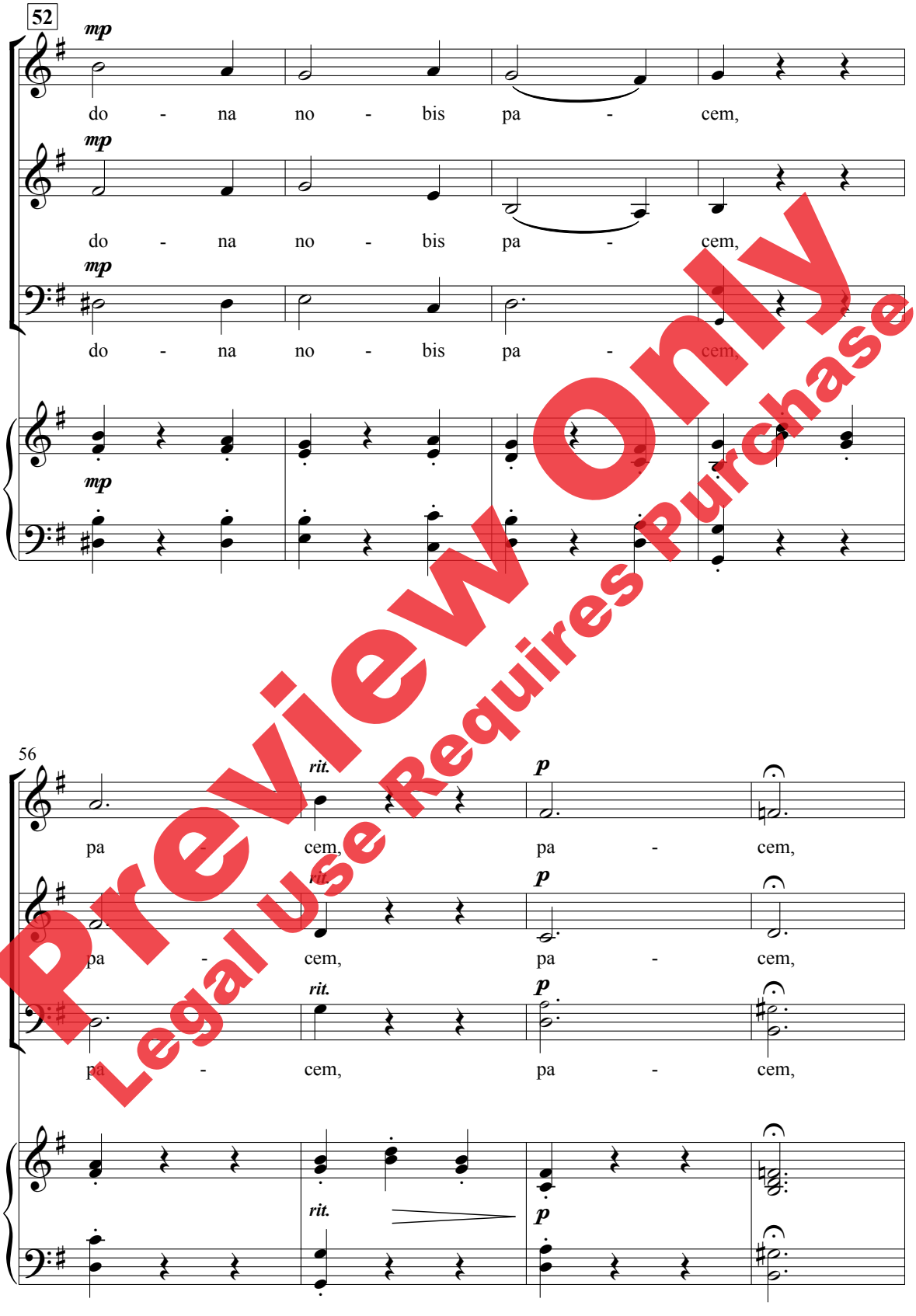

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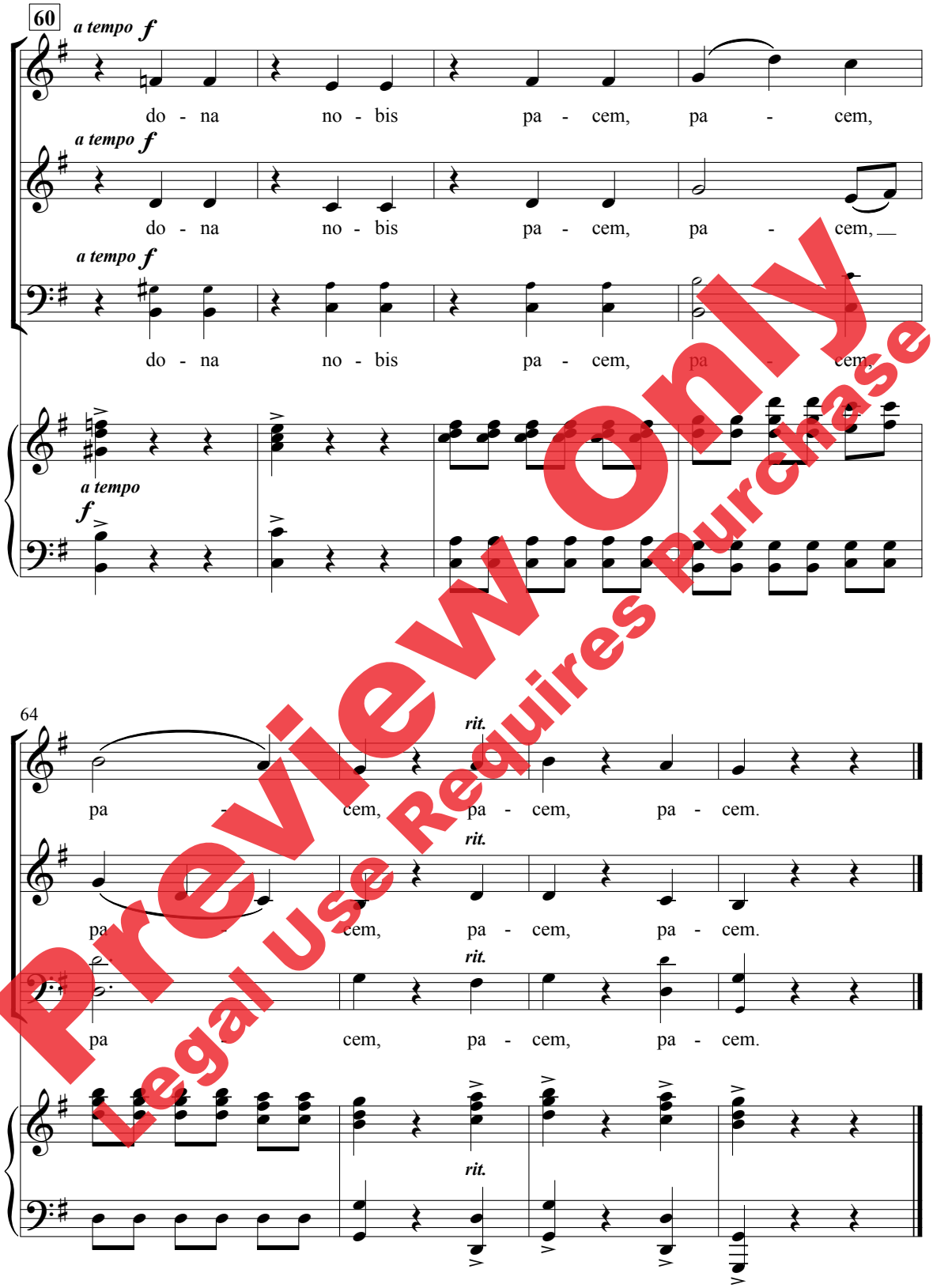

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