

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 Esterházy 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
 do-na no-bis pa-fem.

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

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**

Moderato (♩ = ca. 112)

PIANO

The piano accompaniment for the first system is written for a grand piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a forte (f) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

3 SOPRANO
f

Do - na no - bis pa - cem,

ALTO
f

Do - na no - bis pa - cem,

BARITONE
f

Do - na no - bis pa - cem,

The second system contains the vocal parts for Soprano, Alto, and Baritone, along with the piano accompaniment. The vocal parts are marked with a forte (f) dynamic and begin with the lyrics "Do - na no - bis pa - cem,". The piano accompaniment continues with the same musical material as the first system.

* 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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6

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

This block contains the musical notation for measures 6, 7, and 8. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'pa - cem, do - na no - bis' repeated for each voice part. The piano part consists of chords in the right hand and a simple bass line in the left hand.

9

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

This block contains the musical notation for measures 9, 10, and 11. It features three vocal staves and a piano accompaniment. The lyrics are 'pa - cem, pa - cem,' repeated for each voice part. The piano part continues with chords and a bass line.

12

do - na no - bis,

do - na no - bis,

do - na no - bis,

The musical score for measures 12-14 features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are 'do - na no - bis,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

15

do - na no - bis pa - cem,

do - na no - bis pa - cem,

do - na no - bis pa - cem,

The musical score for measures 15-17 continues with the same three vocal staves and piano accompaniment. The lyrics are 'do - na no - bis pa - cem,'. The piano accompaniment continues with chords and a bass line.

18

19

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

This block contains the musical notation for measures 18, 19, and 20. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "pa - cem, do - na no - bis" for measures 18 and 19, and "pa - cem, do - na" for measure 20. A large red watermark "Preview Only" is overlaid diagonally across the score.

21

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

This block contains the musical notation for measures 21, 22, and 23. It features three vocal staves and a piano accompaniment. The lyrics are: "pa - cem, pa - cem, do - na" for measure 21, "pa - cem, pa - cem, do - na" for measure 22, and "no - bis, do - na no - bis," for measure 23. A large red watermark "Preview Only" is overlaid diagonally across the score.

24

no - bis pa -

no - bis pa -

do - na no - bis pa

Musical score for measures 24-26. The score is in G major (one sharp) and 4/4 time. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "no - bis pa -", "no - bis pa -", and "do - na no - bis pa". The piano accompaniment consists of chords and moving lines in both hands.

27

cem,

cem,

cem,

Musical score for measures 27-30. The score is in G major (one sharp) and 4/4 time. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "cem,", "cem,", and "cem,". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (v).

30 *mp*

do - na no - bis pa - cem,

mp

do - na no - bis pa - cem,

mp

do - na no - bis pa - cem,

34

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

38 39 *f*

do - na no - bis,

f

do - na no - bis,

f

do - na no - bis,

42

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

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

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

46

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

This block contains the musical notation for measures 46, 47, and 48. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'do - na no - bis pa - cem, pa -' for measures 46 and 47, and 'do - na no - bis pa' for measure 48. The piano part consists of chords in the right hand and a bass line in the left hand.

49

cem,
cem,
cem,

This block contains the musical notation for measures 49, 50, 51, and 52. It features three vocal staves and a piano accompaniment. The lyrics are 'cem,' for measures 49, 50, and 51. The piano part continues with chords and a bass line, including some triplets in the right hand.

52 *mp*

do - na no - bis pa - cem,

mp

do - na no - bis pa - cem,

mp

do - na no - bis pa - cem,

mp

56

rit. *p*

pa - cem, pa - cem,

rit. *p*

pa - cem, pa - cem,

rit. *p*

pa - cem, pa - cem,

rit. *p*

60 *a tempo f*

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

a tempo f

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

a tempo f

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

a tempo f

64 *rit.*

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

rit.

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

rit.

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

rit.