

CANTATA

Dona Nobis Pacem

I

R. VAUGHAN WILLIAMS

SOPRANO SOLO

Lento $\text{♩} = 72$

ORCHESTRA

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

colla voce a tempo fp p

BASS (Chorus)

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

f pp p pp

1

S. *pp* Do - na, *f* do - - - na,
A. *pp* Do - - - na, *f* do - - - na,
T. *pp* Do - - - na, *f* do - - - na,
B. *pp* bis pa - cem, *f* do - - - na,

ff *b*₂ Do - - - na,
f *ff* *b*₂ do - - - na,

Musical score for the first system of "Dona Nobis Pacem". The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The tempo is indicated as $\frac{2}{4}$. The vocal parts sing the lyrics "do - na no - bis pa - cem," in a repeating pattern. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include *ff*, *p*, and *pp*.

Musical score for the second system of "Dona Nobis Pacem". This system continues the vocal and piano parts from the first system. The vocal parts sing "pa - cem," "pa - cem," "pa - cem," "do-na no - bis -" in a repeating pattern. The piano accompaniment provides harmonic support with eighth-note chords and sustained notes. The dynamic *pp* is used in the piano part towards the end.

II

Allegro moderato ♩ = 112

[3] CHORUS

Beat! beat! drums!

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, _____

marcato

ff

p

In - to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p

In - to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p

In - to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p

In - to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p

school where the scho - lar is stu - dy - ing; Leave not the bride - groom qui - et, no

p

school where the scho - lar is stu - dy - ing; Leave not the bride - groomqui - et, no

p

school where the scho - lar is stu - dy - ing; Leave not the bride -groom qui - et, no

p

school where the scho - lar is stu - dy - ing; Leave not the bride groom qui - et, no

f

p

III Reconciliation

Andantino ($\text{J} = 56$)

p dolce

10 BARITONE SOLO *p dolce*

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

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

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

pp cantabile

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

this soiled world;

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

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

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

ppp

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

ppp

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

ppp

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

IV Dirge For Two Veterans

Moderato alla marcia $\text{J} = 80$

[16]

[17]

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,

— 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

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 -

pp dolce

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

simile

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**

on.

SOPRANO SOLO

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

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

[31] Poco animato $\text{J} = 88$

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

Poco animato $\text{J} = 88$

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

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