

Kurt Mortensen

Dona Nobis Pacem

For SATB Choir & Strings
(or SATB Choir & String Quintet)

Full Score

Dona Nobis Pacem

Duration: ca. 7 minutes

First performance:

This piece has yet to be performed.

for more information about Kurt Mortensen's music visit:
<http://kurtmortensen.org>

Program Notes By The Composer

Dona Nobis Pacem was written in response to “an invitation to all composers to create music on peace texts” from the Carlton Savage Endowment for International Relations and Peace for their “Waging Peace Through Singing” Campaign. “The purpose of the program is to encourage the creation and dissemination of an international repertoire of choral music on peace-related texts.”

Although I had received a post card announcing this call for scores in August of 2001, I did not begin composing the work until November later that year. During that time, I periodically searched for texts which I thought I might use. Then in the middle of my search came the terrorist attacks of September 11, 2001. Since that time, I, like so many other Americans, have had such a different perspective of the world we live in and am just more aware of all the unrest there is on this planet. Suddenly, the composing of this piece became more relevant than I had expected it would be. By the end of my search for texts, it seemed that they all had a particular agenda and I did not want this piece to be about any one issue, September 11 included. In the end, I chose to use the minimalist but classic “Dona Nobis Pacem” (Give Us Peace).

The work is rather simple. The main melodic line generates much of the musical gestures in the piece. The two most recognizable melodies in the whole work are in actuality, the same line, one being the retrograde of the other, with slight note duration modifications. Other lines are derived from the harmonization of the melodies. The piece also explores the use of mensural relationships between melodic fragments as well as a process I call macro-melodic interpolation (the stretching of a melody over time as a structural foundation and inserting freely composed material in between).

In some ways, typical choral voice leading is employed, but many “rules” are broken as well. In some cases voices do cross, and there are some unusual chordal resolutions. Due to the paucity of the text, I wanted to have instrumental parts to keep the piece interesting. However, I also intended the work to be somewhat flexible in its performing forces. I love the combination of voices and strings and *Dona Nobis Pacem* was written to be performed by either a chamber choir and string section or a smaller chamber choir and string quintet. There is only two part divisi in the upper voices at the end of the piece and there is no divisi in the strings.

Dona Nobis Pacem

for SATB Choir & Strings

Kurt Mortensen

2001-2002

$\text{♩} = 100$

S

A

T

B

Violins

I

II

Viola

Violoncello

Contrabass

This musical score consists of two systems. The first system features four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section. The second system features five instrumental staves: Violins I (Vls. I), Violins II (Vls. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts begin with a *g* (glissando) and play a melodic line of half notes and whole notes. The Viola part begins with a *g* and plays a melodic line of quarter and eighth notes. The Violoncello part begins with a *g* and plays a melodic line of quarter and eighth notes. The Contrabass part begins with a *g* and plays a melodic line of whole notes. All instrumental parts include a *mp* (mezzo-piano) dynamic marking in the final measure. The score is written in a common time signature.

This musical score consists of two systems. The first system contains four vocal staves labeled S, A, T, and B, each with a treble clef and a bass clef respectively. The second system contains six string staves: Violins I and II (Vls.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal staves are mostly empty, with a few horizontal lines indicating rests. The string staves feature a dynamic progression from *mp* to *mf* to *f* to *ff* in the first four measures, followed by a decrescendo to *p* in the final measure. The notes are half notes with long slurs. The number 17 is written above the first measure of each staff.

A

S *mp* 25 Do - na no - bis pa - cem, *mf* do - na no - bis pa - cem.

A *mp* 25 Do - na no - bis pa - cem, *mf* do - na no - bis pa - cem.

T 25

B *mp* 25 Do - na no - bis pa - cem, *mf*

I 25

Vls. II 25

Vla. 25

Vc. 25

Cb. 25

33

S

A *mp* *mf*
 Do - na no - bis pa - cem, do - na no - bis pa - cem.

T *mp* *mf*
 Do - na no - bis pa - cem, do - na no - bis pa - cem.

B *mp* *mf*
 Do - na no - bis pa - cem.

I

Vls. *mp* *mf*

II

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

B

S
A
T
B

I
II
Vla.
Vc.
Cb.

f

C

S 49

A 49

T 49 *mp* 8 Do - na no - bis pa - cem, do - na no - bis pa - cem. *mf*

B 49 *mp* Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem,

I 49

Vls. II 49

Vla. 49

Vc. 49 *pizz.* *mp*

Cb. 49 *mf*

57 *f* *mp*

S Do - na no - bis pa - cem, do - na no - bis pa - cem. *mp*

57 *f* *mp*

A Do - na no - bis pa - cem, do - na no - bis pa - cem. *mp*

57 *f* *mp*

T Do - na no - bis pa - cem, do - na no - bis pa - cem. *mp*

57 *f* *mp*

B Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem. *mp*

57 *f* *mp*

I Vls. *f* *mp*

57 *f* *mp*

II *f* *mp*

57 *f* *mp*

Vla. *f* *mp*

57 *f* *mp*

Vc. *f* *mp*

57 *f* *mp*

Cb. *f* *mp*

D

S
A
T
B

Vls. I
Vls. II
Vla.
Vc.
Cb.

S
72

A
72

T
72
8

B
72

I
72

Vls. II
72

Vla.
72

Vc.
72

Cb.
72

79

S

79

A

79

T

8

79

B

79

I

Vls.

79

II

79

Vla.

79

Vc.

79

Cb.

86

S

A

T

B

86

86

86

86

I

Vls.

II

Vla.

Vc.

Cb.

86

86

86

86

86

86

ff

ff

ff

ff

ff

ff

E

S *f* 91 Do - na no - bis pa - cem, *mf* do - na no - bis pa - cem.

A *f* 91 Do - na no - bis pa - cem, *mf* do - na no - bis pa - cem.

T *f* 91 Do - na no - bis pa - cem, *mf* do - na no - bis pa - cem.

B *f* 91 Do - na no - bis pa - cem, *mf* _____

I 91

Vls. II 91

Vla. 91

Vc. 91

Cb. 91 *mf*

99 *mp* *mf*

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

99 *mp* *mf*

A Do - na no - bis pa - cem. _____

99 *mp* *mf*

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

99 *mp* *mf*

B do - na no - bis pa - cem. _____

99

I _____

Vls. II _____

99

Vla. _____

99

Vc. _____

99

Cb. _____

107 F

S
Do - na - no - bis pa -

A
Do - na - no - bis - pa -

T
Do - na - no - bis - pa -

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

I
Vls. I

II
Vls. II

Vla.
Vla.

Vc.
Vc.

Cb.
Cb.

113

S

cem. Do - na no - bis pa -

113

A

cem. Do - na no - bis pa -

113

T

cem.

113

B

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

113

I

Vls.

113

II

113

Vla.

113

Vc.

113

Cb.

mf

121

S
cem. ————— Do — na — no — bis

A
121
cem. ————— Do na no - bis pa - cem, do - na no - bis

T
121
8 Do - na no - bis pa - cem, do - na no - bis pa -

B
121
pa - cem. —————

I
121

Vls.
121

II
121

Vla.
121
mf

Vc.
121
mf

Cb.
121
mf

129

S
pa - cem.

A
pa - cem.

T
8
cem Do - na no - bis pa - cem, do - na no - bis pa -

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

129

I
Vls.

II
mf

Vla.

Vc.

129

Cb.

137 *f*

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

137 *f*

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

137

T 8 cem.

137

B cem.

137

I

Vls. } 137

II 137

Vla. 137

Vc. 137

Cb. 137

144

S

A

T
8
Do - na - no - bis pa -

B

144

I

Vls. } II

Vla.

Vc.

Cb.

150

S

A

T

B

cem.

150

150

150

150

I

Vls.

II

Vla.

Vc.

Cb.

f

rit.

153

S

A

T

B

153

153

153

153

I

Vls.

II

Vla.

Vc.

Cb.

G a tempo

S *mf* 156 Do - na no - bis pa - cem, *mp* do - na no - bis pa - cem.

A *mf* 156 Do - na no - bis pa - cem, *mp* do - na no - bis pa - cem.

T *mf* 156 Do - na no - bis pa - cem, *mp* do - na no - bis pa - cem.

B *mf* 156 Do - na no - bis pa - cem, *mp*

I 156

Vls. II 156

Vla. 156

Vc. *mf* 156 *mp*

Cb. 156 *mf* *mp*

164 *f* *ff*

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

164 *f* *ff*

A Do - na no - bis pa - cem.

164 *f* *ff*

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

164 *f* *ff*

B Do - na no - bis pa - cem.

164 *f* *ff*

I Vls. *f* *ff*

164 *f* *ff*

II *f* *ff*

164 *f* *ff*

Vla. *f* *ff*

164 *f* *ff*

Vc. *f* *ff*

164 *f* *ff*

Cb. *f* *ff*

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