

# Dona nobis pacem

*for SAB chorus and string quartet*

2013

(ca. 7:00)

Christopher Gainey (b. 1981)

To my Mother

commissioned by Dan Drzymalski for  
the St. Leonard Choral Society

Special thanks to Kristin Gainey, Sae Takada, Dan Drzymalski,  
David Gompper, Bruno Amato, John Roeder, and Ray Chester

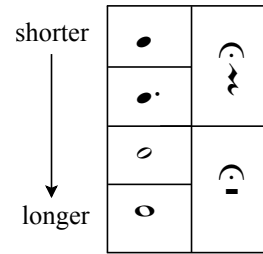
### **Performance Options:**

1. This piece is written for SAB chorus and string quartet, but this arrangement is somewhat flexible. If an SATB choir would like to perform this piece, then those altos able to sing the soprano part should join the sopranos, those tenors able to sing the alto part should join the remaining altos, and the remaining tenors and the basses should sing the bass part. The string parts may be doubled/tripled etc., at the discretion of the conductor, but if instruments other than the traditional components of a string quartet are to be included, please contact the composer. Contact information for the composer is available at [www.christophergainey.com](http://www.christophergainey.com).
  
2. This piece opens with the strings playing a chord that is then sung by the voices. Depending on the confidence of the chorus with this opening chord, the conductor may choose to start with the second measure rather than the first beginning the piece with strings and chorus together.
  
3. At measure 98 the altos, basses, viola, and cello arrive at a fermata. How this measure is performed according to the options below is at the discretion of the conductor:
  - a. Measure 98 may be treated as a normal fermata—an extended dramatic pause before moving on to measure 99.
  - b. The conductor may choose to cue the entrance of a soloist:
    - i. A solo has been composed specifically for this piece and detailed guidelines for its inclusion are on the next page.
    - ii. A solo from any other source that works over the D4/F3 drone may be sung instead of the solo included in this score.

**Guidelines for the Optional Solo:**

1. The soloist should begin singing well after the arrival at measure 98.  
*The duration of this pause is at the discretion of the soloist.*

2. The duration of individual notes and rests are not provided. Instead, a proportional relationship between durations is reflected by four different noteheads and two different rests (see proportional notation chart). This notational style has been chosen to allow the soloist relatively unfettered freedom of interpretation, while communicating a sense of the temporal shaping of the melody. *The rigor with which these proportions are reflected in performance is at the discretion of the soloist, keeping in mind that an expressive interpretation should not be hampered by correctness.*



3. Dynamics and other expressive devices, with the exception of dashed phrase lines, have not been included. *Dynamic shaping of this melody against the quiet drone of the altos and basses is at the discretion of the soloist.*

3. The pitches of this melody are exactly reflected by the notation, and the solo as written below is meant to be sung by a soprano (or more appropriately, a mezzo-soprano). However, the solo may instead be sung by an alto with an especially strong upper register, or an octave lower by a tenor or registrally-gifted baritone. *The choice of the soloist is at the discretion of the conductor.*

4. The piece should proceed to measure 99 with the entrance of the cello's pizzicato line well after the soloist has finished singing. *The duration of this pause is at the discretion of the conductor.*

Tranquil, unmeasured

Soprano Solo

m. 98

Out be - yond i - de - as of right and wrong

Alto + Bass drone

mmm...

there is a field. I'll meet you there.

When the soul lies down in that grass the world is too full to talk a - bout.

wait to cue cello

text by Rumi (1207-1273)  
 adapted from a translation  
 by Coleman Barks

to my Mother

# Dona nobis pacem

Pleading, sorrowful (♩ = ca. 100)

Christopher Gainey (2013 - ASCAP)

Soprano

Do - na no - bis Do - na

Alto

Do - na no - bis Do - na

Bass

Do - na no - bis Do - na

Keyboard Reduction

Violin I

Violin II

Viola

Violoncello

*pp* < *mf* < *pp* < *mf* < *pp* < *mf*

*ll* Delicate, precise (♩ = ca. 100)

S. *pp*  
no - bi - s

A. *pp* *mp*  
no - bi - s Do - na no-bis Do - na no-bis Do-na

B. *pp*  
no - bi - - - - - s

Kbd. Red.

Vln. I *n*

Vln. II *ord.* *sul pont.*

Vla. *pp* *pizz.* +

Vc. *mf* *pizz.* *mp*

all strummed chords should be allowed to ring for as long as possible

19

*mp*

S. Do - na no - bis Do -

A. no - bis Do - na no-bis Do-na no-bis Do - na no-bis Do-na

B.

Kbd. Red.

Vln. I ord. *p*

Vln. II ord. *p* *n*

Vla. +

Vc.

27

S. *na no - bis Do - na no - bis Do -*

A. *no - bis Do - na no-bis Do-na no-bis Do - na no-bis Do-na*

B. *Do - na no - bis Do - na no - bis Do-*

*mp*

Kbd. Red.

Vln. I

Vln. II

Vla. *arco ord.*  
*p*

Vc.





Proud, expressive ( $\text{♩} = \text{ca. } 100$ )

43

S. *f*  
na no - bis Do - na no - bis Do - na

A. *f*  
no - bis Do - na no-bis Do-na no-bis Do - na no-bis Do-na no - bis

B. *f*  
na no - bis Do-na no-bis Do-na no-bis Do-na no-bis

Kbd. Red.

Proud, expressive ( $\text{♩} = \text{ca. } 100$ )

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*  
arco  
ord.