

Vaughan Williams *Dona Nobis Pacem* pp. 54–end. Soprano Markings Spring 2019  
(Two Pages)

It is required that you put all of these markings in your copies of the music. Most of these are to indicate breaths/phrasing for good ensemble. Ask your section leader if you have any questions.

In addition to the usual S1/S2/A1/A2 divisi, we will also divide sometimes into a relatively even 3-part split that we'll call **3-part women**. We'll call the voice parts for the 3-part women split "High," "Middle," and "Low." The "Middle" part will sing the middle of the three S/A pitches, whether it is written as the S2 part or the A1 part.

**Divide normally S1/S2, except for these 3-part women passages:**

(Breaths are all together in three-part women sections, so S2s who move to A1 sometimes don't need to check the Alto markings.)

Page 56 "Open to me the gates..." through the first note on page 57 "them."

Page 61, line one, m. 2, b. 3 "–main forever..." through the end of page 61

Page 63, line two, m. 4 "God in the..." through page 65 line two, m. 4 (so, back to normal split on the second "goodwill.")

Page 68, line two, last two *Pacem*'s are both 3-part women.

General Reminders

A UNIVERSAL MARKING for the Vaughan Williams piece is that, whenever a note is tied to an eighth note (♪) before a rest, release ON the eighth note (♪)...don't hold the tied 8<sup>th</sup> full value. This means that final consonants in those places always go ON the tied 8<sup>th</sup>. Please mark all of those spots in your music. Please do not stop rehearsal to ask about these; it happens this way ALWAYS in the Vaughan Williams.

Another UNIVERSAL MARKING for the Vaughan Williams is to Flip all R's between vowels within a word. (Examples: Glory, Gathering, Veterans, etc.) Do this only *within* words, not from word to word. There might be older markings in the scores that indicate flipping R's from word to word, as in "war any more," but we will not do that.

ALSO: Change *heaven* to *heav'n*. Always add a glide in the word *new* [nju].

Change *toward* to *t'ward*.

In pp. 54–end, although we will probably start "in 2," approximately Half Note = 60, markings are listed as if the quarter note gets one beat.

*Markings continue on the next page!*

Page	Line	Measure	Beat	
55	1	2	3	Change half note to quarter note, quarter rest
55	2	1	3	Change half note to quarter note, quarter rest
55	2	4	1	No breath after <i>earth</i>
56	2	3	1	Change half note to quarter note, quarter rest
58	1	2	1	No breath after <i>come</i>
58	2	4	4	Flip <i>r</i> in <i>glory</i> here and always
60	1	6	1	No breath after <i>earth</i> .
60	2	1	2	No breath after <i>make</i> . Small crescendo through it.
60	2	2	1	Sing “rih-main,” not “ree-main” here and on p. 61.
61	1	3	1	Here and on the rest of the page, flip <i>r</i> in <i>for-ever</i> , as if it were one word.
61	1	4	1	Change the quarter note to a quarter rest (beath on beat 1)
61	2	2	1	Change the quarter note to a quarter rest (beath on beat 1)
61	2	3	3–4	No breath in this measure
62	2	2	3	Change dotted half note to half note, quarter rest
62	2	4		No breath after <i>peace</i>
65	2	4	3	Change dotted half note to half note, quarter rest
65	2	6	3	Change dotted half note to half note, quarter rest
68	1	2	2–3	Quarter rest at end of the bar. This is on the “and” of b. 3, since we’re now in 3/2. (Change whole note to dotted half note, quarter rest.)
68	1	3–4		No breath after both <i>pacem</i> ’s. Stagger breathe.
68	2	7	2	Close to “mmm” on b. 2, then release on b. 3.