

ANDREAS
HAMMERSCHMIDT

(1611/12 - 1675)

DA PACEM,
DOMINE

FOR 2 CANTUS AND CONTINUO

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

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DA PACEM, DOMINE

ANDREAS HAMMERSCHMIDT

CANTUS I Da pa - cem, Do - mi-ne in di - e-bus no - - - stris,

CANTUS II Da pa - cem, Do - mi-

CONTINUO # # 4 #

3

C.I. da pa - cem, Do - mi-ne

C.II. ne in di - e-bus no - - - stris, da pa - cem, Do - mi-ne

CONT. # 4 # 4 #

5

C.I. in di - e bus, in di - e-bus no - - stris, Do-mi-ne, da

C.II. in di - e bus, in di - e-bus no - - - stris, da pa - cem,

CONT. 6 6 # 4 # # #

7

C.I. pa - cem, Do-mi-ne, da pa - cem in di - e - bus no - stris, da

C.II. da pa - cem, da pa - cem in di - e-bus no - stris, da pa - cem

CONT. # # 4 #

9

C. I. pa - cem, da pa - cem, da pa - cem in di-e-bus, in di-e-bus

C. II. Do-mi-ne, da pa-cem Do-mi-ne, da pa-cem in di-e-bus, in di-e-bus no - stris,

CONT. # # # 6 #

11

C. I. no - - stris.

C. II. in di-ebus no - stris. Qui - a non est a-li-us qui pu-gnet, qui pu-gnet pro no-bis ni - si tu

CONT.

14

C. I.

C. II.

De - us, tu De-us no - ster, qui pu - gnet pro no - bis, ni -

CONT.

15

Musical score for organum, mode 16. The score consists of three staves. The top staff (C. I.) has a treble clef and begins with a long rest. The middle staff (C. II.) has a treble clef and contains a melodic line. The bottom staff (CONT.) has a bass clef. The music is divided into two systems by a vertical bar line. The first system ends with a fermata over the note 'a' in the middle staff. The lyrics 'Qui-a non est' begin at the start of the second system, followed by 'a - li-us qui pu - gnet, qui pu - gnet pro no - bis,' and continue with '- si tu De - us, tu De-us no - ster.' The score concludes with a final fermata over the note 'b' in the bass staff.

18

C.I. qui pu - gnet pro no - bis, ni - si tu De - us, ni -

C.II - - - - - Do-mi-ne, da pa - cem,

CONT. # Do-mi-ne, da pa - cem,

20

C.I.

C.II.

CONT.

- si tu De - us, tu De-us no - ster, qui pu - - gnet pro no -

Do-mi-ne, da pa - cem,

Do-mi-ne, da

22

C.I
bis ni - si tu De - us, ni

C.II
pa - cem, Do-mi-ne, da pa - cem, Do-mi-ne, da

CONT.
6 6

24

C.I. ster. Qui-a non est a - li-us qui pu - gnet pro no - bis ni - si tu De - us,
 C.II. pa - cem, Do-mi-ne, da pa - cem, Do-mi-ne, da
 CONT. # 6 6 # 6 # 6 #

26

C. I. tu De - us no - ster, ni - si tu De - us, ni - si tu De - us,
 C. II. pa - cem, Do-mi-ne, da pa - cem, Do-mi-ne, da pa - cem, Do-mi-ne, da
 CONT. # # 6 # # 6

Musical score for voices C.I, C.II, and CONT. in 28th measure. The vocal parts sing "tu De-us no - ster, da pa-cem," followed by a repeat of the phrase "da pa-cem, da pa-cem, Da - mi - pa - cem, Do-mi-ne, da pa-cem," and finally "da pa-cem, Do - mi -". The bass line continues with notes and rests.

Musical score for voices C.I and C.II, page 30, ending 6. The score consists of two staves. The top staff (C.I) starts with a whole note followed by a dotted half note, then a series of eighth notes. The lyrics are: ne. Qui - a non est a-li-us qui pu-gnet, qui-pu-gnet pro-no-bis, ni - si tu De-us, tu -. The bottom staff (C.II) starts with a whole note followed by a dotted half note, then a series of eighth notes. The lyrics are: ne. Qui - a non est a-li-us qui pu-gnet, qui pu-gnet pro no-bis, ni - si tu De-us, tu -. The score concludes with a bass continuo line labeled 'CONT.'.

35

C.I
bis, ni - si tu De - us, tu De - us no - ster, tu De - us, tu

C.II
bis, ni - si tu De - us, tu - De - us no - ster, tu

CONT.
4 #

37

C.I
De - us no - ster. Da pa - cem, da pa - cem,

C.II
De - us no - ster. Do-mi-ne, da pa - cem, Do-mi-ne, da

6 5 4 # # #

CONT.

39

C.I
da pa - cem in di-e-bus no - stris, da pa - cem, Do-mi-ne, da pa - cem,

C.II
pa - cem in di-e - bus no - stris, da pa - cem, Do -

CONT.

41

C.I
Do-mi-ne, da pa-cem in di-e-bus, in di-e-bus no - stris, in di-e-bus no - stris.

C.II
mi - ne, da pa - cem in di-e-bus, in di-e-bus no - stris.

CONT.
6 # # # 4 #

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Next pages should be printed on one side only

DA PACEM, DOMINE

Continuo

ANDREAS HAMMERSCHMIDT

5

10

15

20

25

31

37

The musical score is composed of eight staves of basso continuo music. The key signature changes frequently, indicated by sharp symbols below the staff. Measure numbers 5, 10, 15, 20, 25, 31, and 37 are marked at the beginning of their respective staves. The music uses a combination of eighth and sixteenth notes, with measure endings marked by vertical lines. The score is set in common time initially, then shifts to 6/4, 4/4, 5/4, 6/4, 5/6, 4/4, and 4/4.