

Meditations on the Theme of Peace



by
Derek K. Hakes

From the Top Music
Albuquerque, NM
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As I write these words, the world is recovering from another act of terrorism. Unfortunately, these acts have become all-too-numerous, inundating television news reports, regardless of the time of day. These have left many people wondering, “Is there any place safe anymore? When will enough finally be enough?”

Meditations on the Theme of Peace comes out of an idea I had in my early 20s when I became fascinated with the idea of musical cryptograms – ways to spell out ordinary words using only the letters of the musical alphabet.

As I began developing the idea, I soon discovered the word “Peace” musically spells itself out almost naturally. Using the French system (where H=A, I=B, J=C, and so on), the letter “P” was assigned the musical letter B. For roughly 15 years, I only had a five note theme.

Fast forward to age 40, when the world itself was becoming increasingly violent and perilous. After hearing about a recent attack in Nice, France on Bastille Day, I heard this five note theme once again. At that point, I felt God pressing on my heart to write these notes down and knew I could no longer let these five notes sit. Yet I had no idea how I should structure this simple five note theme into a greater whole. Then I heard it: the Latin phrase “Dona nobis pacem” (“Grant us peace”). The final puzzle began placing itself together.

While the original five note motif is a central musical theme in the composition, I also wanted the Latin word “pacem” (“peace”) to be featured by itself in isolation. The E-flat pedal tone represents those voices who are crying out for peace. At the end of the composition, the “pacem” theme joins the “peace” theme as a way of suggesting that those voices are indeed heard.

With the exception of a few places, this composition uses the concept of perfect harmony in the accompaniment, where no extra harmonic tones are permitted to be heard (for example, all A-flat major chords have only those three notes present which make up the triad).

All royalties from this composition will go towards *Seeds of Peace*, an organization that teaches young children in several parts of the globe how to end the scars of hate and violence and instead harvest and spread the message of peace. You can find more information about this wonderful organization at seedsofpeace.org.

In this time of uncertainty, the most important gift we have is each other.

Let there be peace on earth, and indeed, let it begin with each of us.

Derek K. Hakes (Indianapolis, IN)

Dedicated to all the victims of violence and terrorism worldwide

"If we have no peace, it is because we have forgotten that we belong to each other." *Mother Teresa*

Meditations on the Theme of Peace

Cat. 20559

Level 3-

Handbells Used: 3 - 7 or 7-1/2 octaves handbells

Handchimes Used: 3 Octaves



Performance Notes

Three octave ensembles omit notes in ()

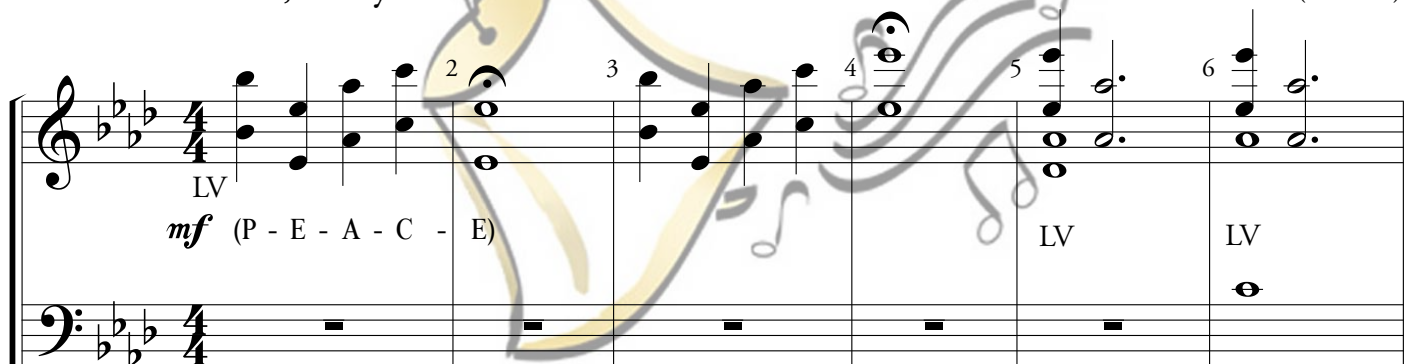
Four octave ensembles omit notes in []

Three and four octave ensembles omit notes in < >

Five octave ensembles omit notes in { }

Rubato; slowly at first

Derek K. Hakes
(ASCAP)



LV

mf (P - E - A - C - E)

LV

LV

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With expression; legato (♩ = ca. 68)



7

8

9

* LV *rit.* R

LV

LV

* LV placed in center of staff system applies to stems-down treble and stems-up bass notes

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10 11 12

mp LV LV LV

13 14 15

LV LV LV

16 17 18

LV LV LV

19 20 21

LV LV LV

22 23 24

LV LV LV LV

25 26 *píu mosso* 27

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LV (D - O - N - A) LV

28 30

LV (N - O - B - I -

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LV LV

31 32

LV S) *mf* LV LV

34

36

LV

LV

LV *poco a poco cresc. e rit.*

Copyrighted *a tempo* material.

37

38

39

LV

LV

f LV

LV

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40

41

42

LV

LV

LV

43 44 45

LV LV *decresc. e rit.* LV LV

Slower; reflectively (♩ = ca. 62)

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46 47 48 49

p (P-A-C-E - M)

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50 51 52

LV

Faster; with greater urgency (♩ = ca. 70)

53 54 55

mf LV LV LV

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56 57 58

LV LV LV

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59 60 61

LV *decresc. e rit.* (lunga)

Slower (♩ = ca. 64)

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 62 to 64, and the second system covers measures 65 to 67. The music is in 3/4 time and G major. The vocal line (treble clef) features a melody with eighth and quarter notes, accented by a red line in measures 62 and 63. The piano accompaniment (bass clef) consists of a steady eighth-note bass line and a treble line with chords and single notes. Dynamics include *mp* (mezzo-piano) and *ff* (fortissimo). The score includes a key signature change from one flat to two flats at the end of measure 67.

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66

mf LV *rit.*

68

a tempo

mp R

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69

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rit.

LV

*C5 scored in treble clef in measure 62 for ease of notation

Slow (♩ = ca. 58)

73 74 75 76 77

mp

Broadly; expressively (♩ = ca. 64)

78 79 80

LV cresc. e rit. ***ff*** *LV* *LV*

81 82 83

LV *LV* *LV*

*If the Eb7 is available, omit the Eb6 (measures 76 and 77)

84 85 86

LV LV

87 88 89

LV LV LV

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90 91 92

LV LV LV

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93 94 95 96

LV LV LV *mf* LV LV

97 98 99 100

mp LV LV LV LV *rit.*

101 102 103 104

LV

*If the Db7 is available, omit the Bb6

**Three and four octave ensembles play the *Nobis* theme one octave lower through measure 101