Tom Armitage

Da Pacem Domine

For Solo Piano

Duration: 14'

Da Pacem Domine explores the accusations made against the Knights Templar by the Roman Catholic Church and the French monarchy prior to their demise. The Knights Templar, a military religious order which was founded to protect Christian pilgrims from the many dangers en route to the Holy Land, had grown to be a very powerful force throughout the whole of Europe and even to the East. From their modest roots as poor knights, their influence and reputation resulted in their enormous growth in number, popularity and wealth.

Templar initiates came from wonderfully diverse backgrounds, which brought a wide range of colourful minds and strong intellects together. The result of possessing such a wide ranging brethren of intellectuals, spiritualists, specialists and skilled combatants was that the attributes of the Order as a whole were deeply multifaceted, versatile and therefore guaranteed great success. They were well versed in both Christian-European and Eastern traditions, spiritualities and intellects that resulted in the creation of a modern banking system. The intelligence of the Order, correlating appropriately with their power and influence, was of incomparable quality, but they made many enemies in the process.

One of these was King Philippe IV of France who desired to bring down the Order. This would have been an impossible task for one man, even for a member of the French monarchy, but with the aid of the papacy, he managed to create a lengthy list of charges against the Templars with accusations of devil worship and various crimes against the Church and the Crown.

In addition to the charges of sodomy and blasphemy, the Templars were rumoured to be in possession of an idolatrous head. The nature of this head is shrouded in mystery, but this particular idol of the Order has become synonymous with the word Baphomet. In much later literature, the French occult author Eliphas Levi depicted Baphomet as the satanic goat head. The five dynamic points of the goat's head - the two horns, two ears and a pointed beard - mark out the key geometry to create an upside down pentagram.

Regarding the presence of the number five in Eastern spirituality, the highly learned Knights Templar would have been well versed in its dignified symbolic value, and the Baphomet is so heavily linked with the gnostic origins of the pentagram. In addition to this, both Baphomet and pentagram have links to the Hellenistic philosophy of Sophia. In fact, the word "Baphomet", when decoded, translates as "Sophia," which is the Greek equivalent for the Judaic name of "wisdom." Wisdom has always been religiously related to the female aspect of the godhead. In pre-Christian ideologies, Sophia is frequently compared to the goddess Isis - another figure who characterises an embodiment of wisdom in one form or another. The personification of wisdom, whether it is as Sophia, the goddess Isis or even Mary Magdalene, is always feminine. This is very much contrary to the masculine dynamic of the Roman Catholic Church.

2nd Prize winner of the 5th Edition International Composer's Competition Luxembourg 2020

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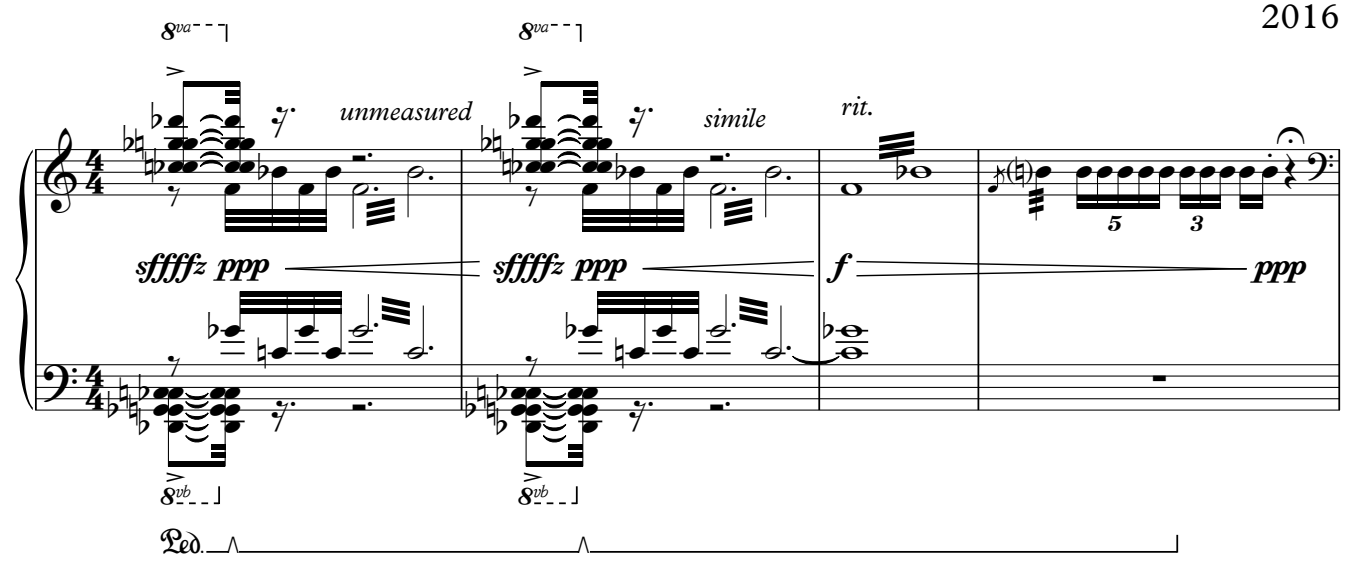
Da Pacem Domine

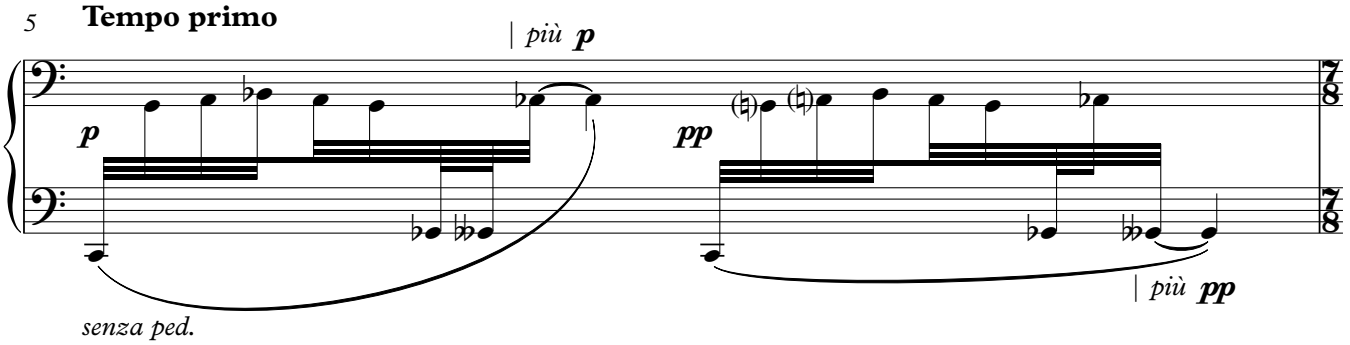
For Solo Piano

Tom Armitage
2016

Violent and Grotesque (♩=80)

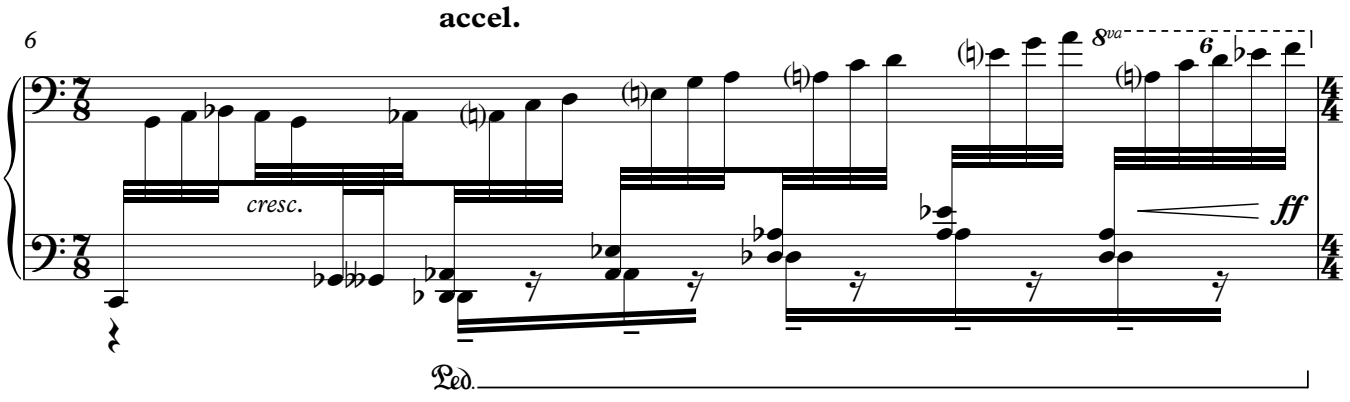


5 **Tempo primo**

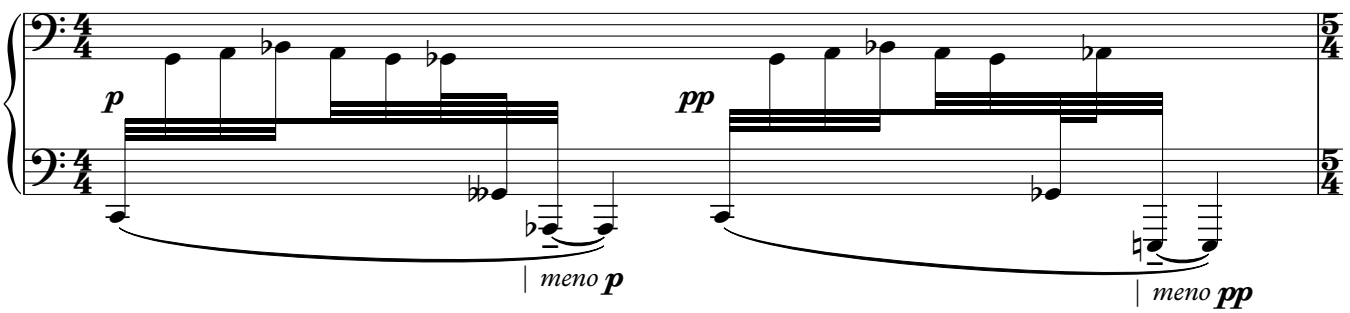


accel.

6



7 **Tempo primo**



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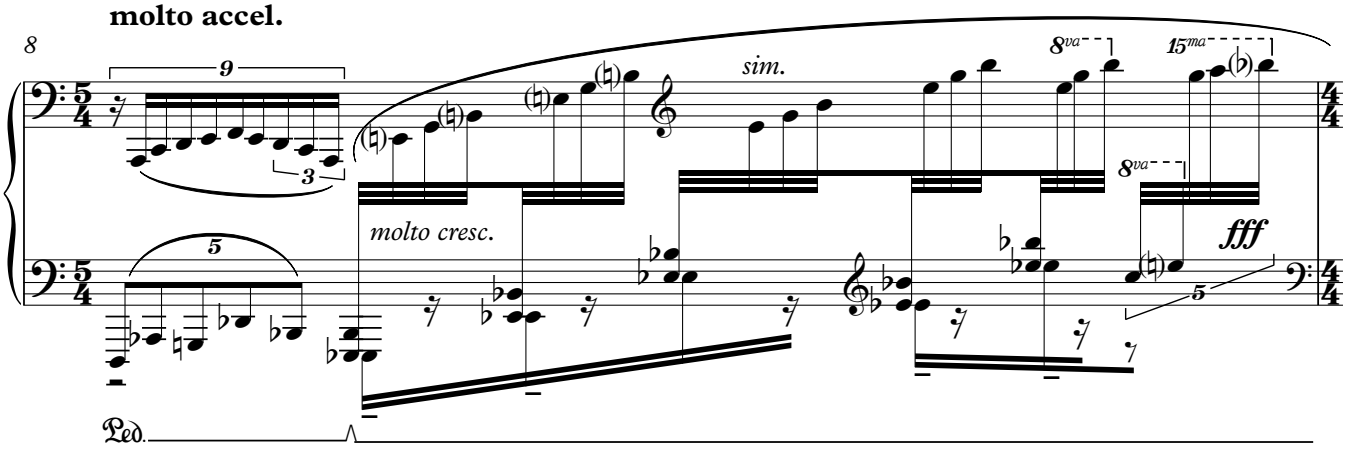
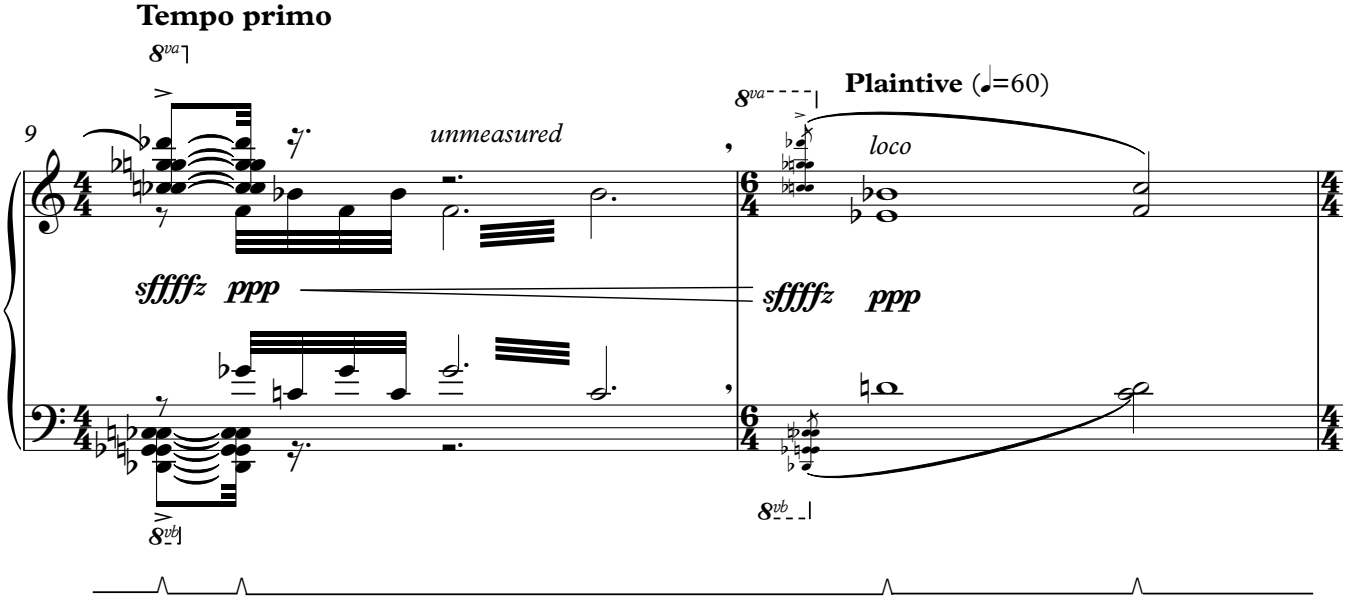
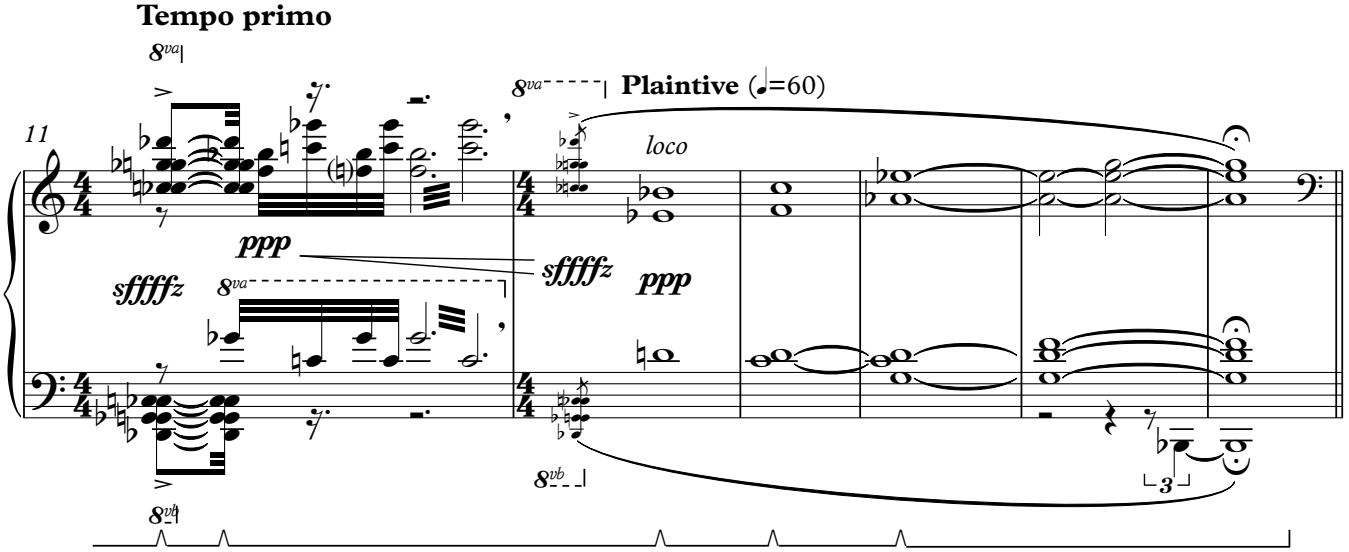
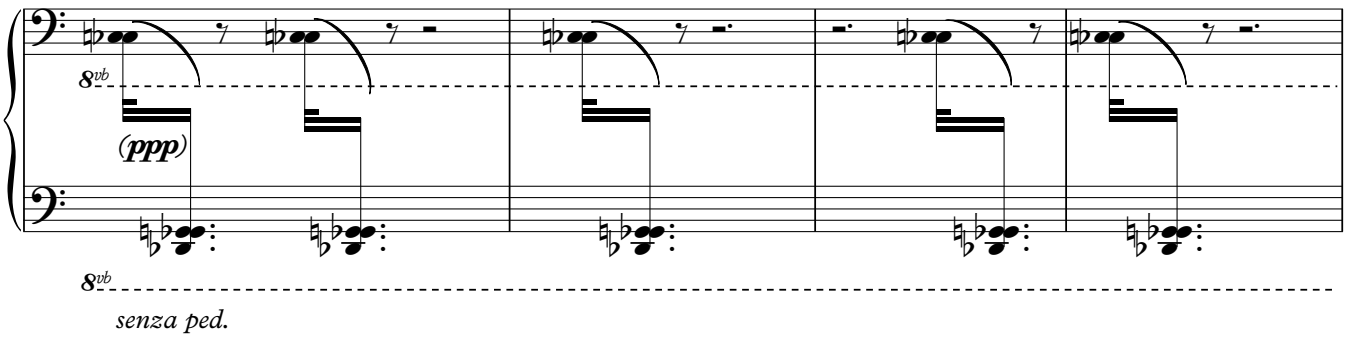

molto accel.
8
9
3
5
sim.
8va
15ma
molto cresc.
fff
Ped.

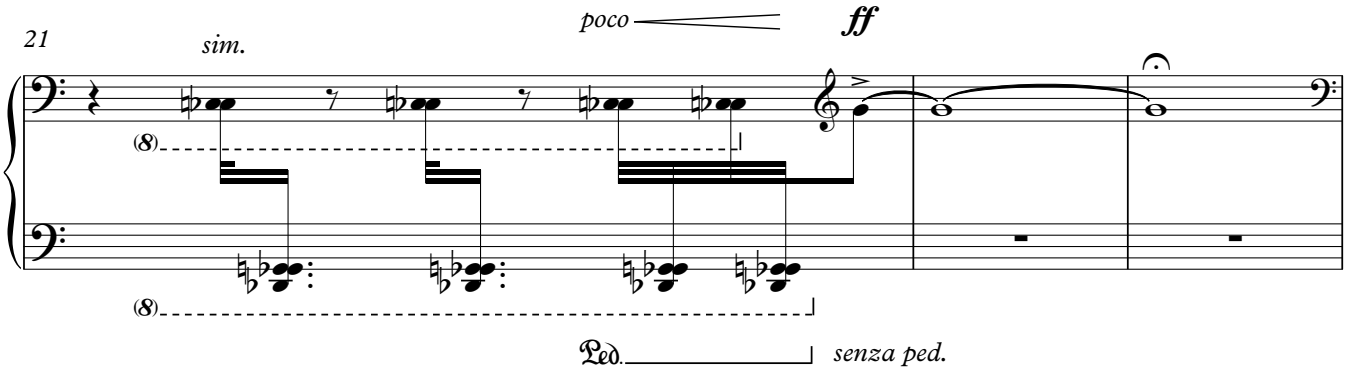

Tempo primo
8va
9
unmeasured
Plaintive (♩=60)
loco
sffffz
ppp
8vb


Tempo primo
8va
11
Plaintive (♩=60)
loco
ppp
sffffz
8vb
3

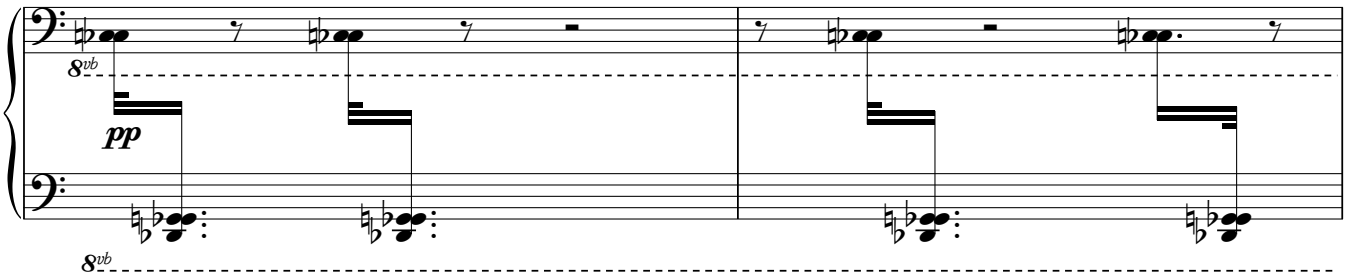
17 **Tempo primo**



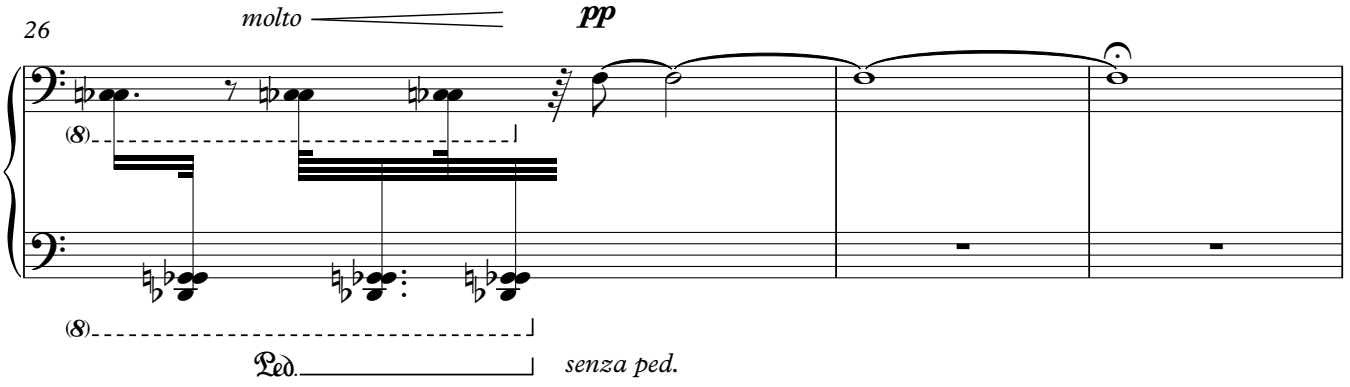
21 *sim.*

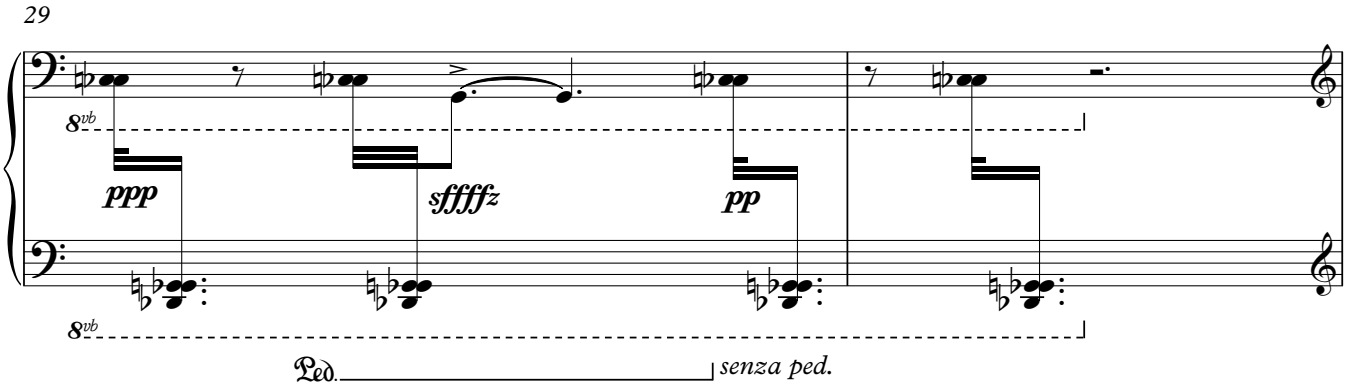


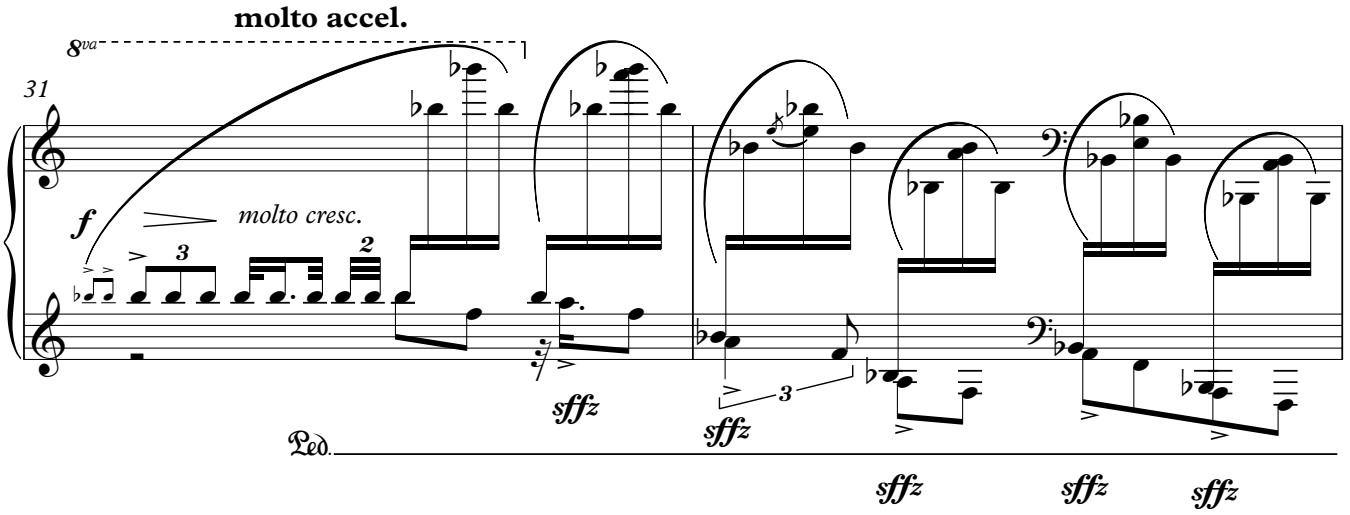
24

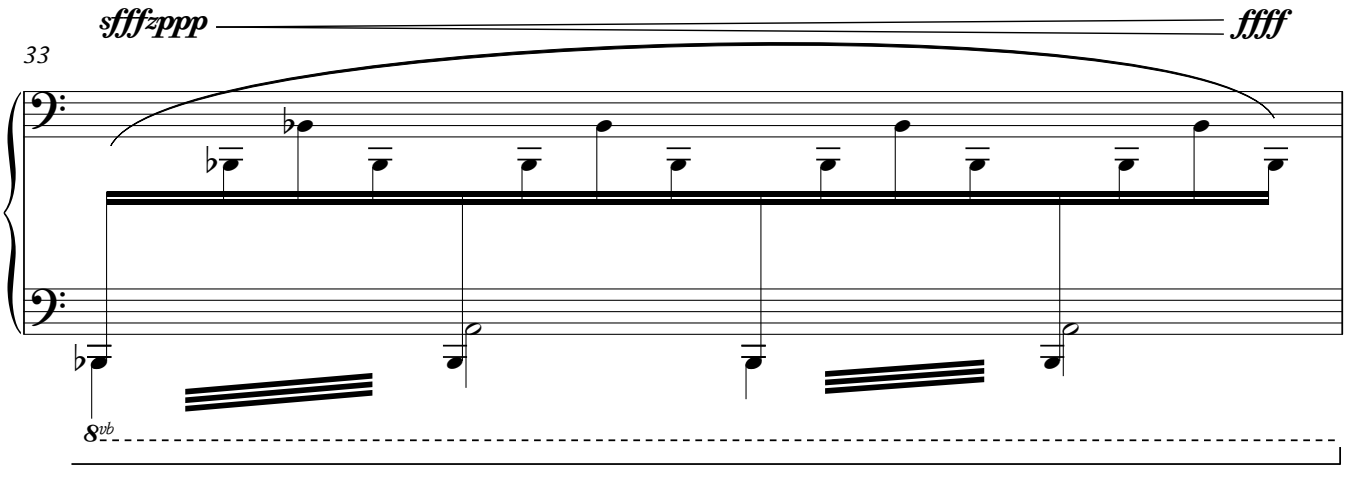


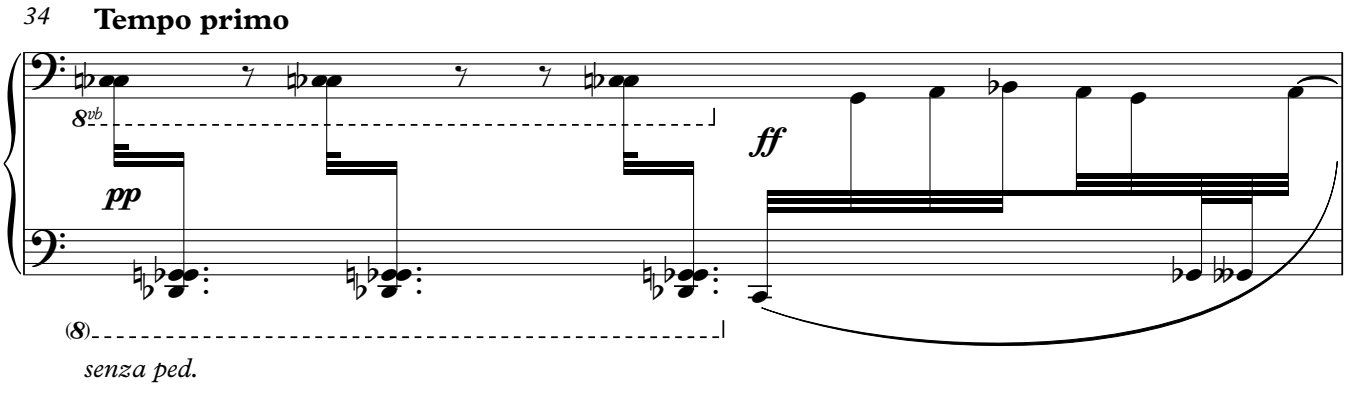
26 *molto*

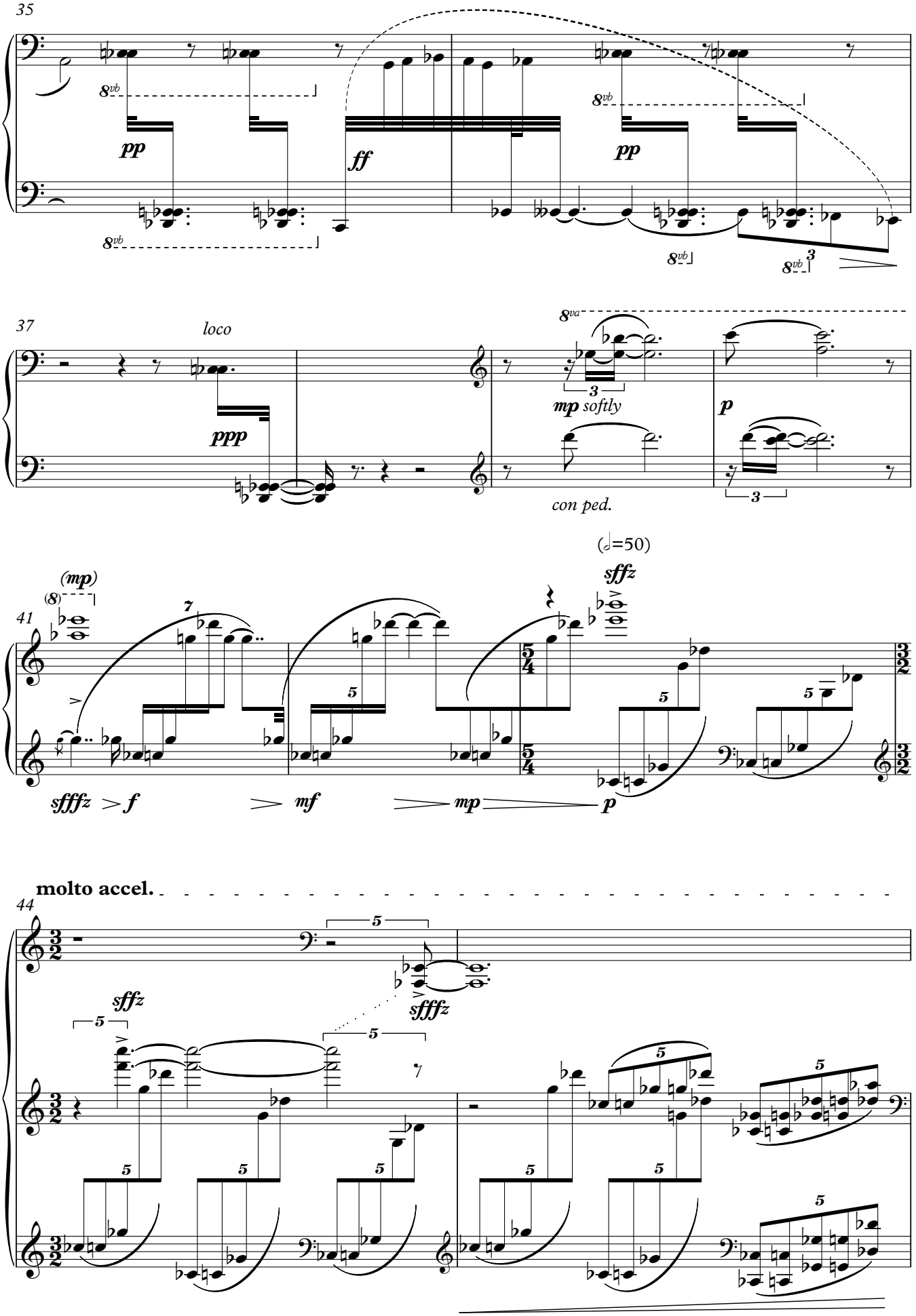



29
8vb
ppp
sfffffz
pp
8vb
Ped.
senza ped.


molto accel.
8va
31
f
molto cresc.
3
2
sffz
sffz
3
Ped.
sffz
sffz
sffz


sfffzppp
ffff
33
8vb


34
Tempo primo
8vb
pp
ff
(8)
senza ped.


35
8vb
pp
ff
pp
37
loco
ppp
8va
mp softly
p
con ped.
(mp)
41
(𝅗𝅥=50)
sffz
sfffz
f
mf
mp
p
molto accel.
44
sffz
sfffz

In a Furious Rage! (𝅗𝅥=85)

46

ff

6 6 6

47

pp

Più mosso

8va

5

ff

5

6 6

(𝅗𝅥=80)

rall.

48

f

5

pp

5

9 9

Meno mosso

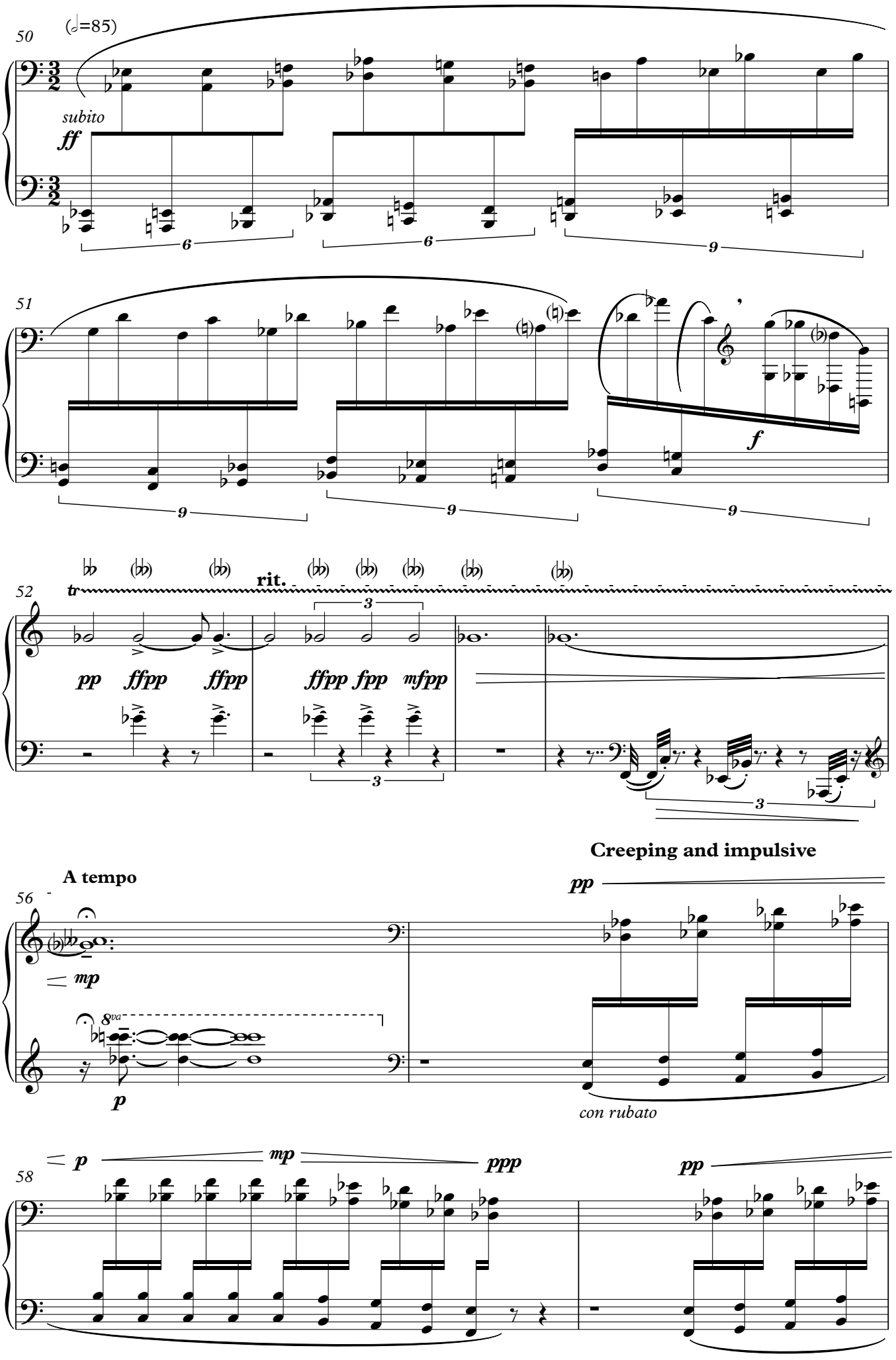
49

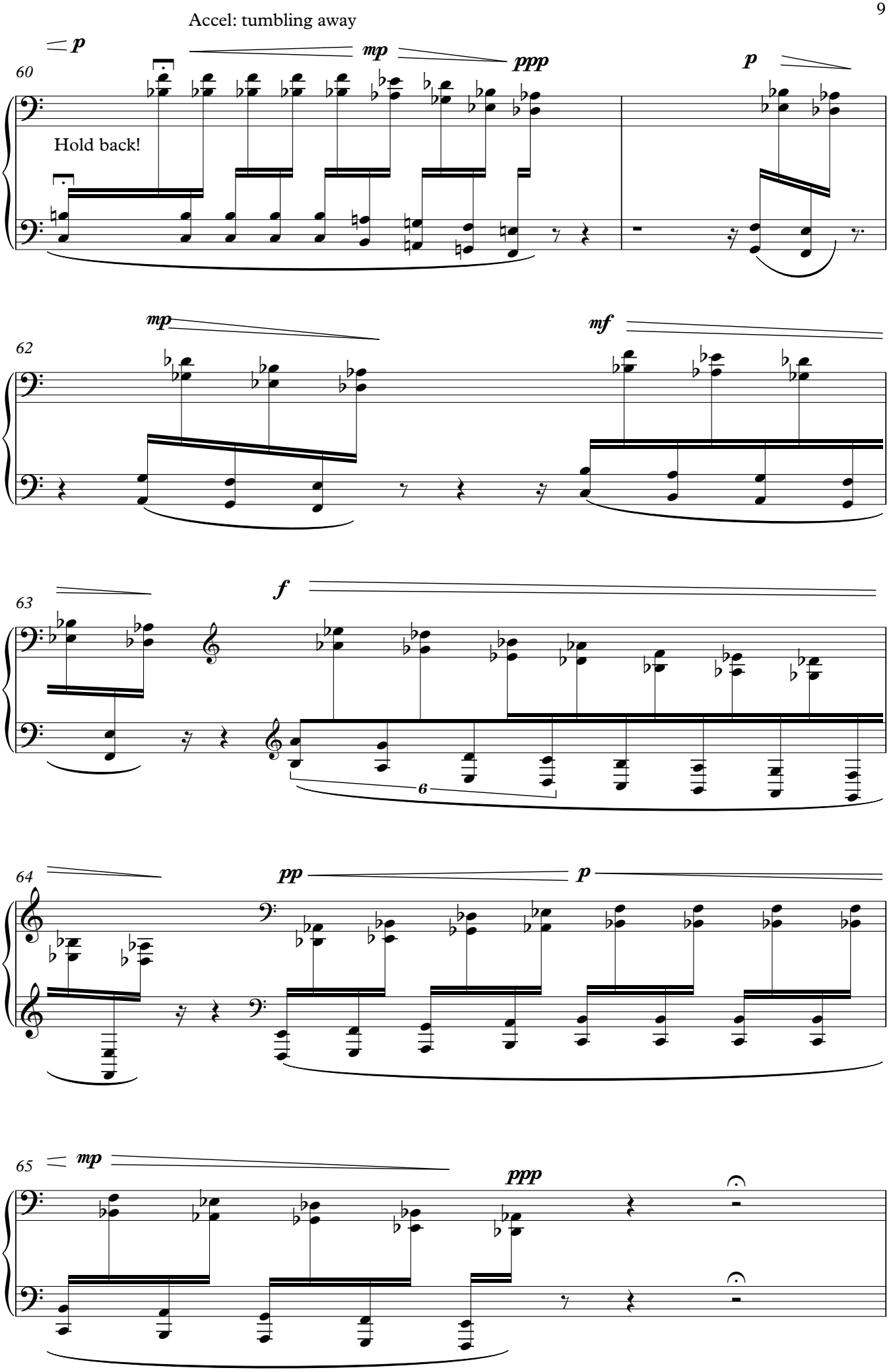
tr

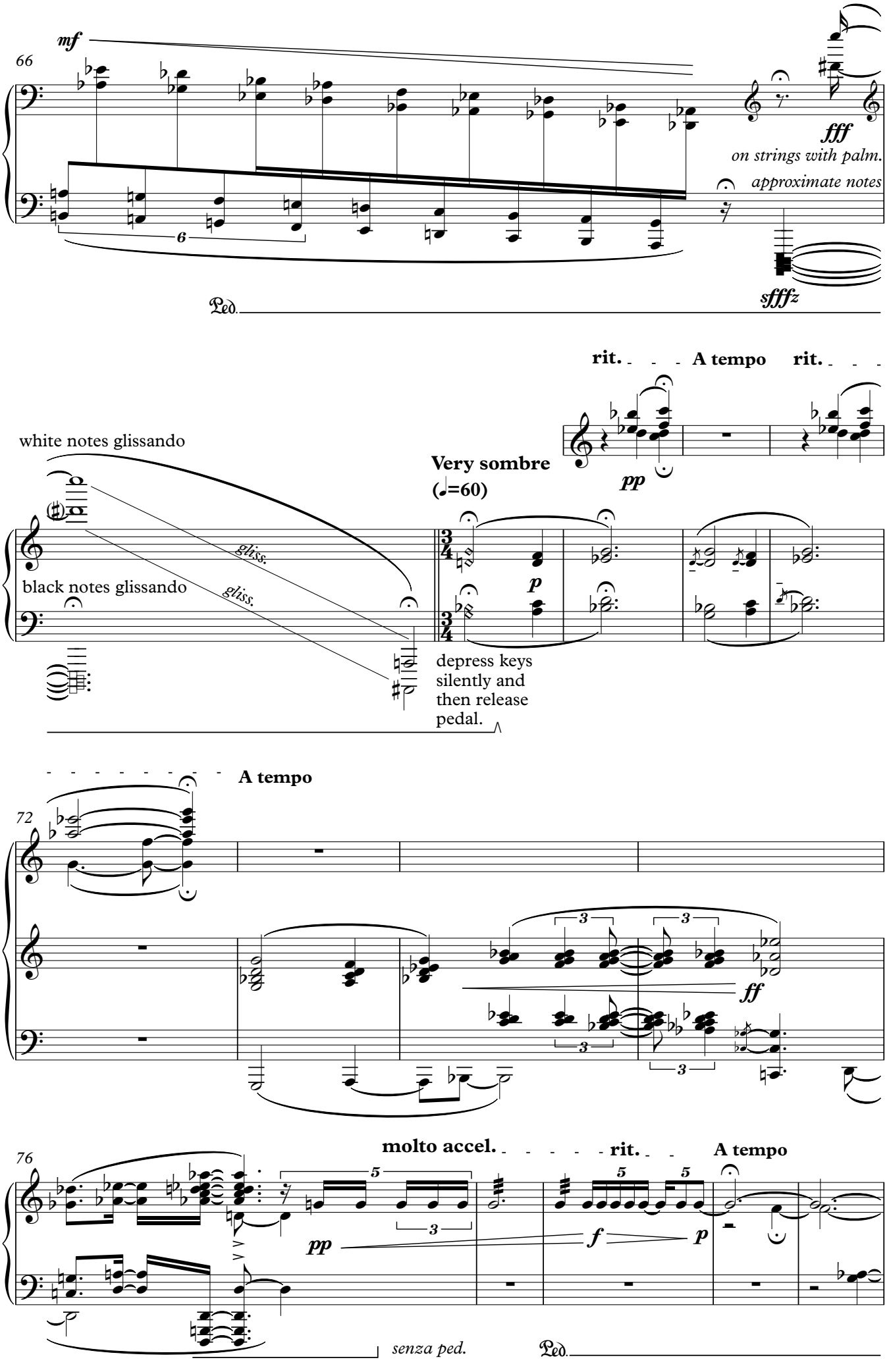
molto rall.

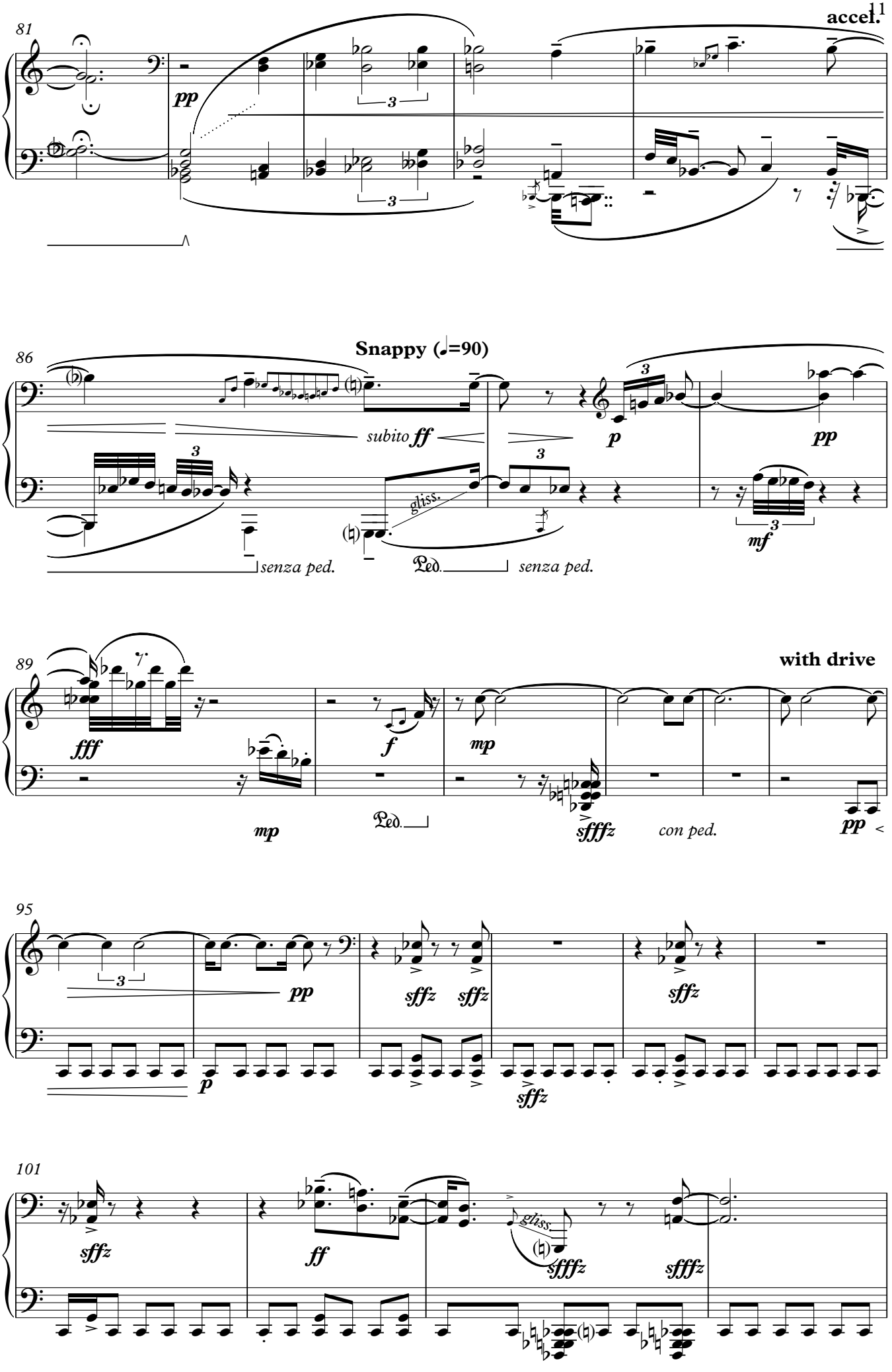
ffp

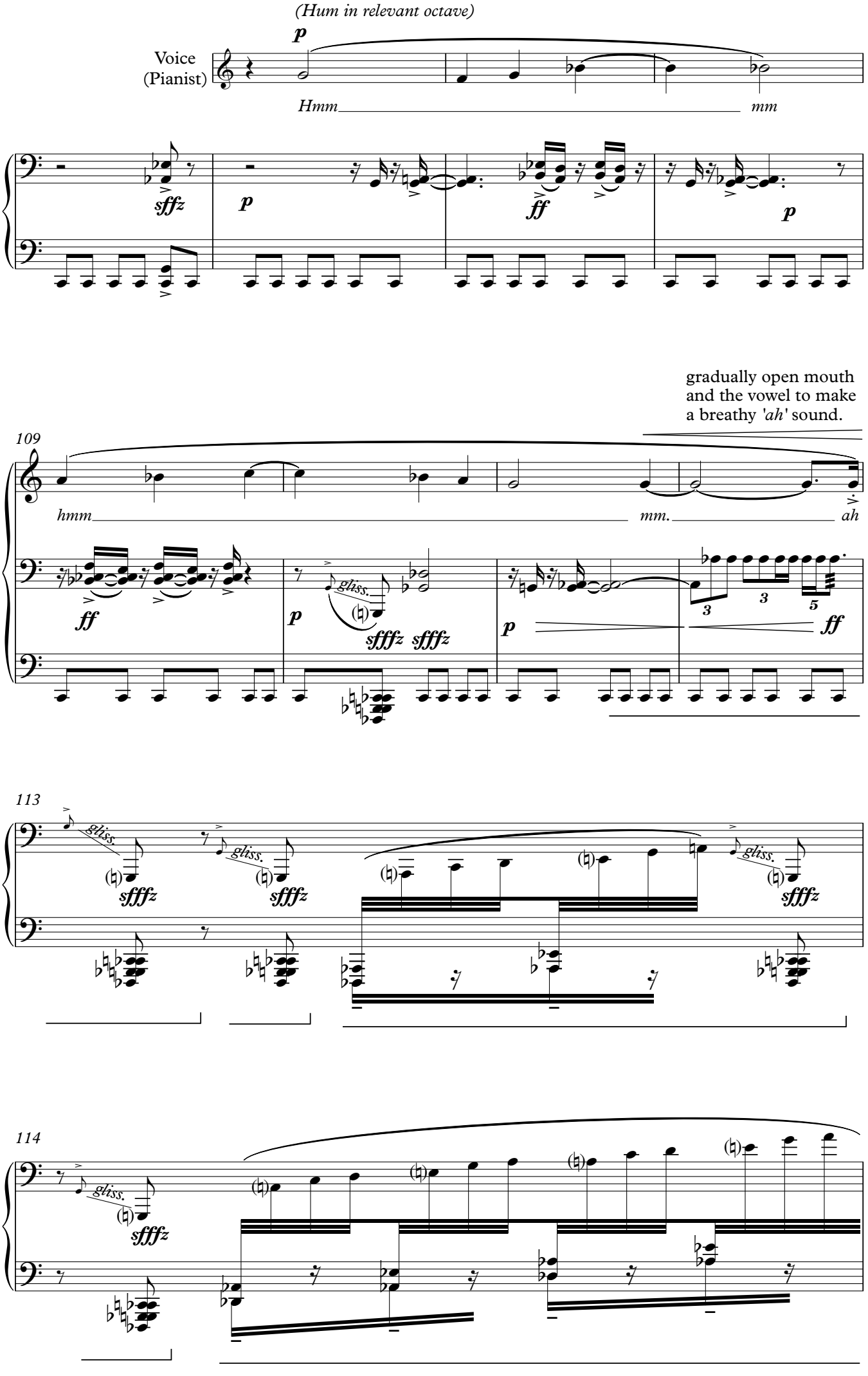
5

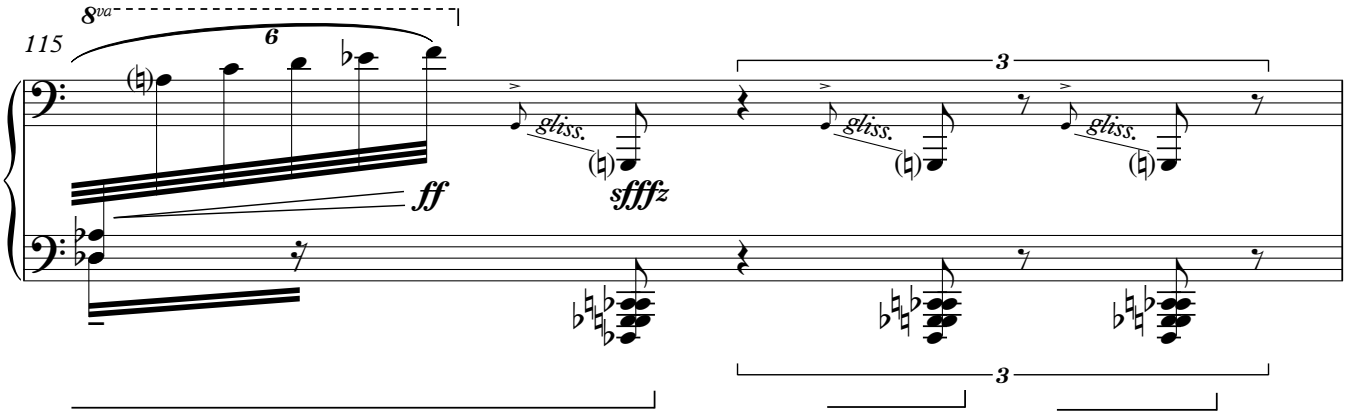

50
(𝅗𝅥=85)
subito
ff
51
f
52
tr
rit.
pp
ffpp
ffpp
ffpp
fpp
mfpp
A tempo
56
mp
8va
p
Creeping and impulsive
pp
con rubato
58
p
mp
ppp
pp

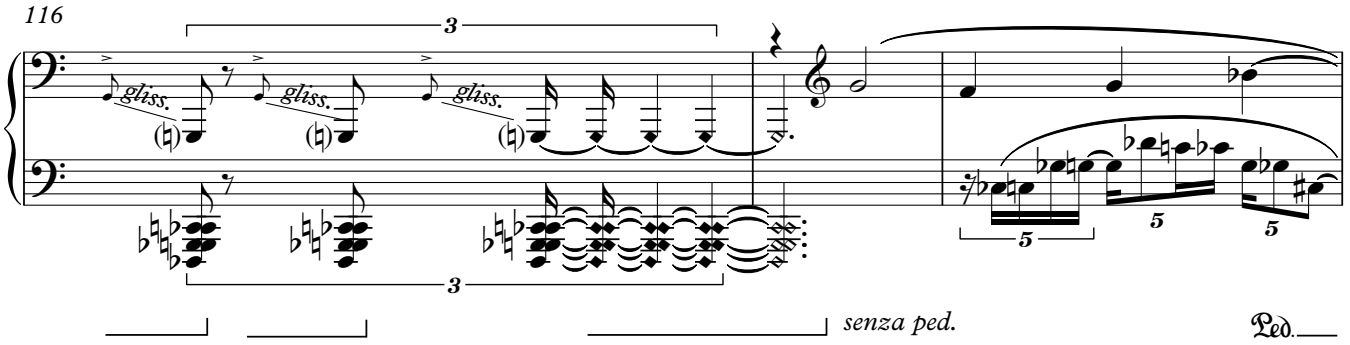

Accel: tumbling away
60
p
mp
ppp
p
Hold back!
62
mp
mf
63
f
6
64
pp
p
65
mp
ppp


mf
66
fff
on strings with palm.
approximate notes
sffffz
Ped.
rit.
A tempo
rit.
pp
white notes glissando
Very sombre
(♩=60)
gliss.
gliss.
black notes glissando
p
depress keys silently and then release pedal.
A tempo
72
3
3
ff
3
3
3
molto accel.
rit.
A tempo
76
5
5
5
3
pp
f
p
senza ped.
Ped.

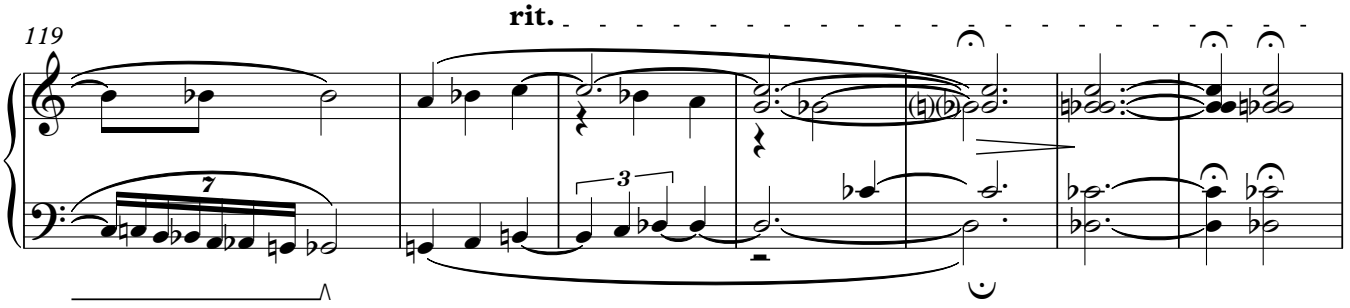

81
accel.
pp
3
3
86
Snappy (♩=90)
subito ff
p
pp
3
3
gliss.
mf
senza ped.
Ped.
senza ped.
89
with drive
fff
f
mp
mp
Ped.
sfffz
con ped.
pp
95
3
pp
sffz
sffz
sffz
p
sffz
101
sffz
ff
gliss.
sfffz
sfffz


(Hum in relevant octave)
p
Voice
(Pianist)
Hmm
mm
sffz
p
ff
p
gradually open mouth
and the vowel to make
a breathy 'ah' sound.
109
hmm
mm.
ah
ff
p
gliss.
sfffz
sfffz
p
3
3
5
ff
113
gliss.
sfffz
gliss.
sfffz
gliss.
sfffz
114
gliss.
sfffz

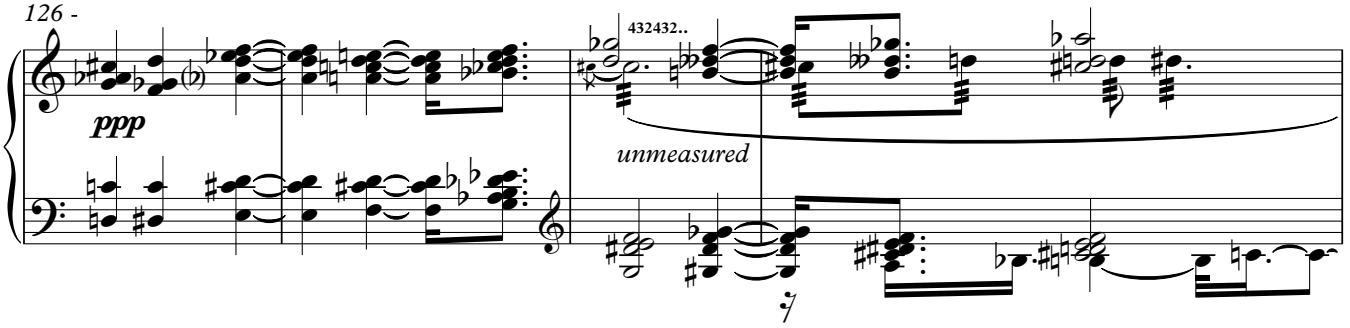


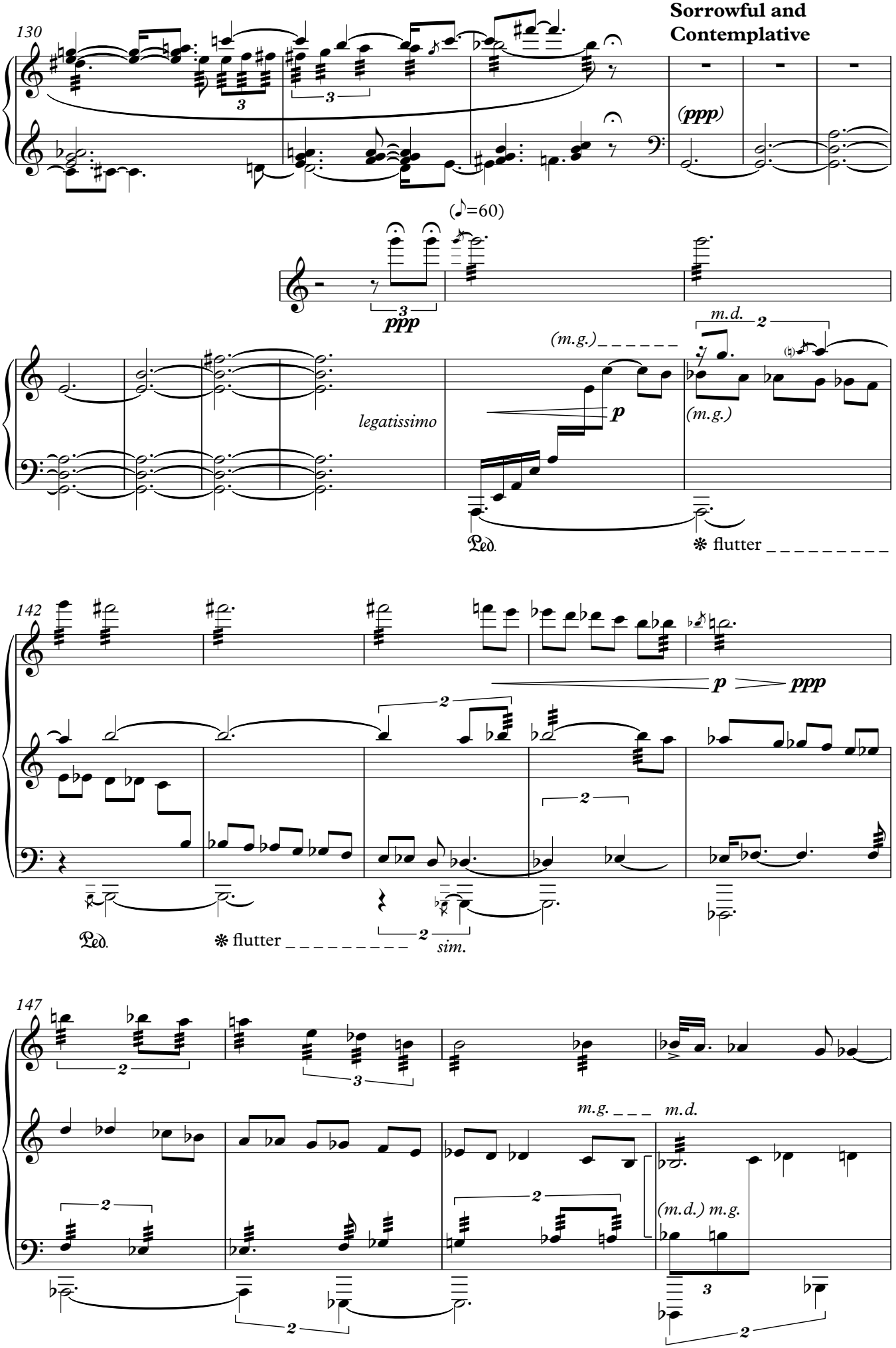


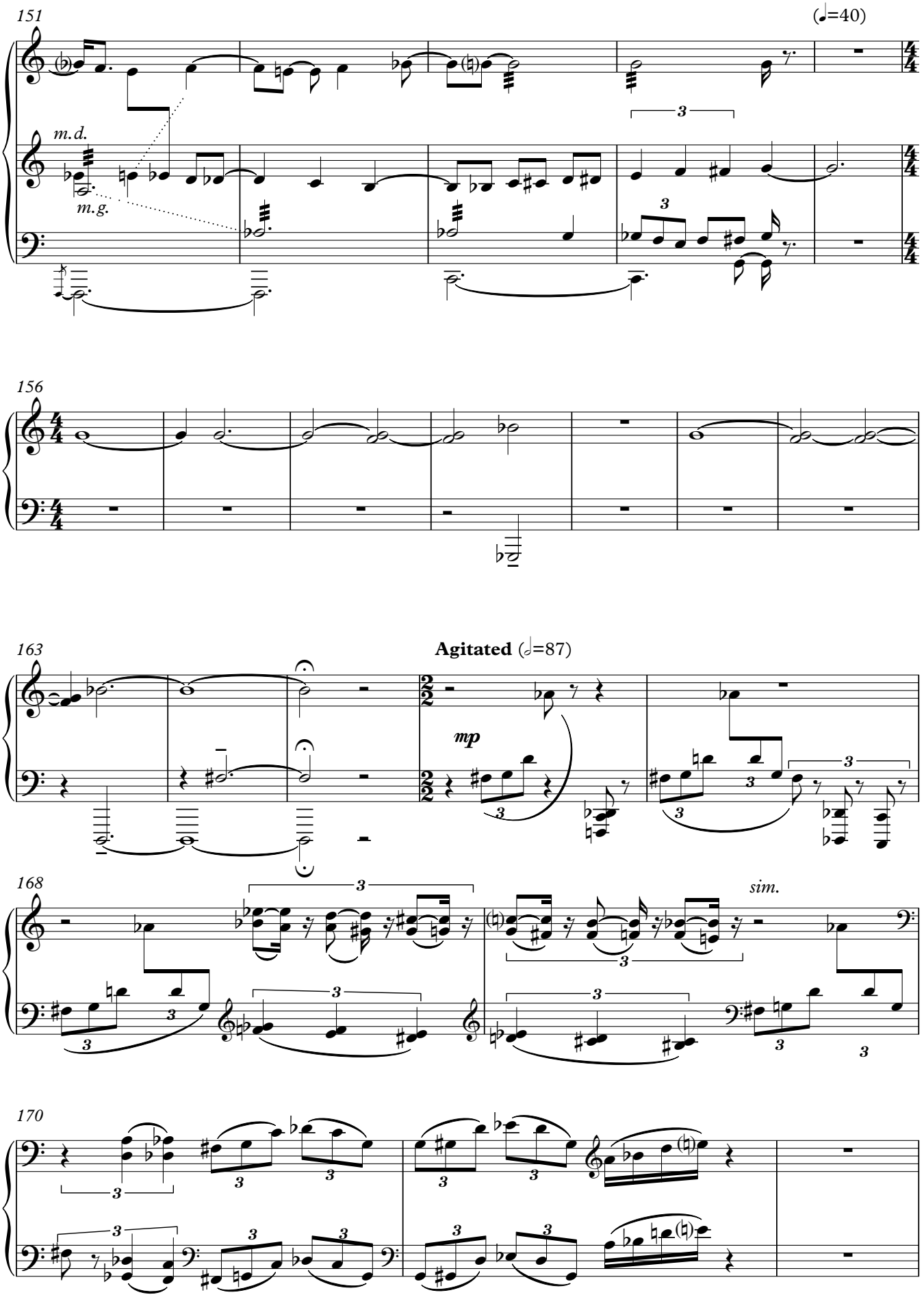
depress pedal immediately
after striking notes

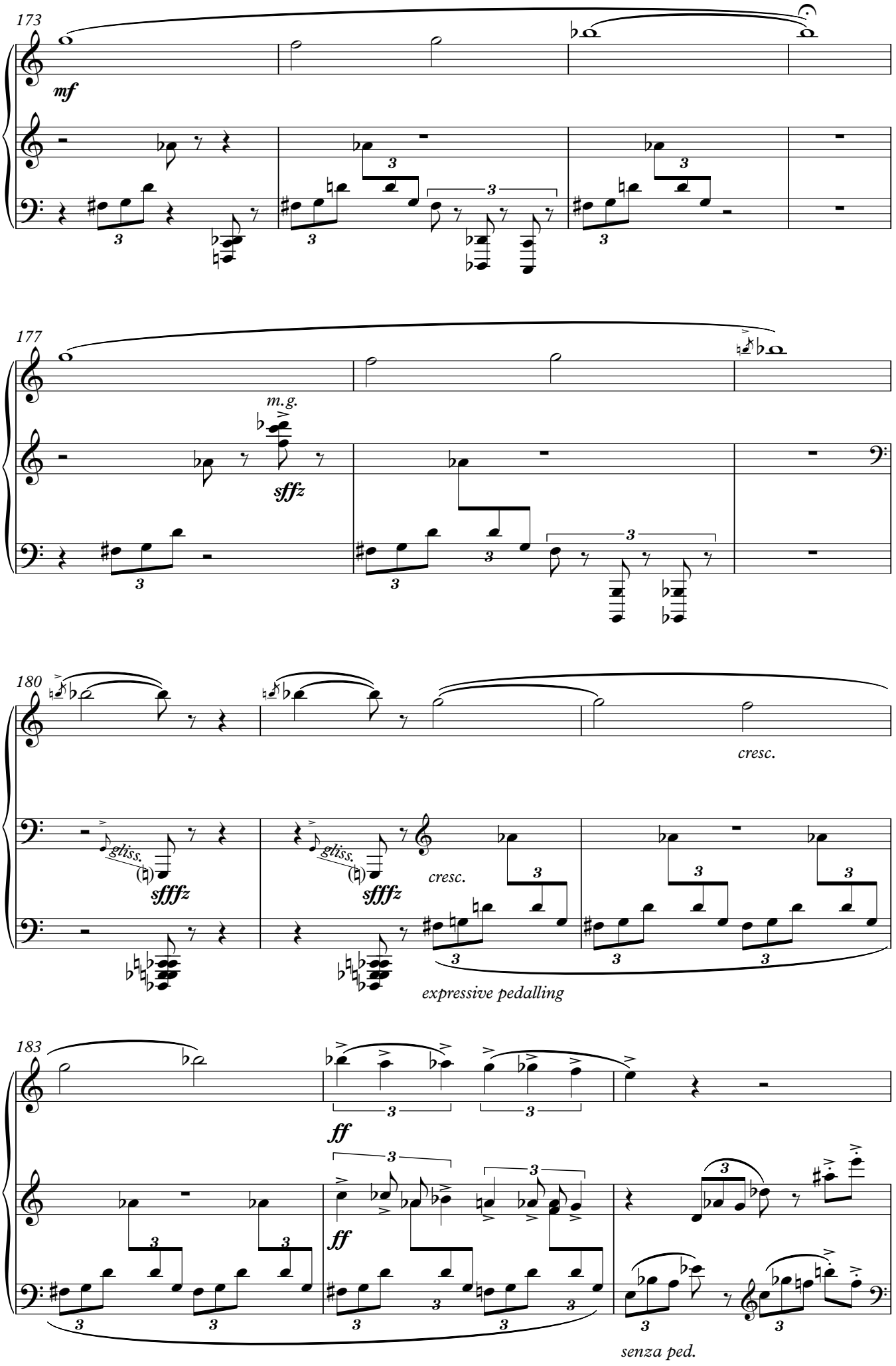


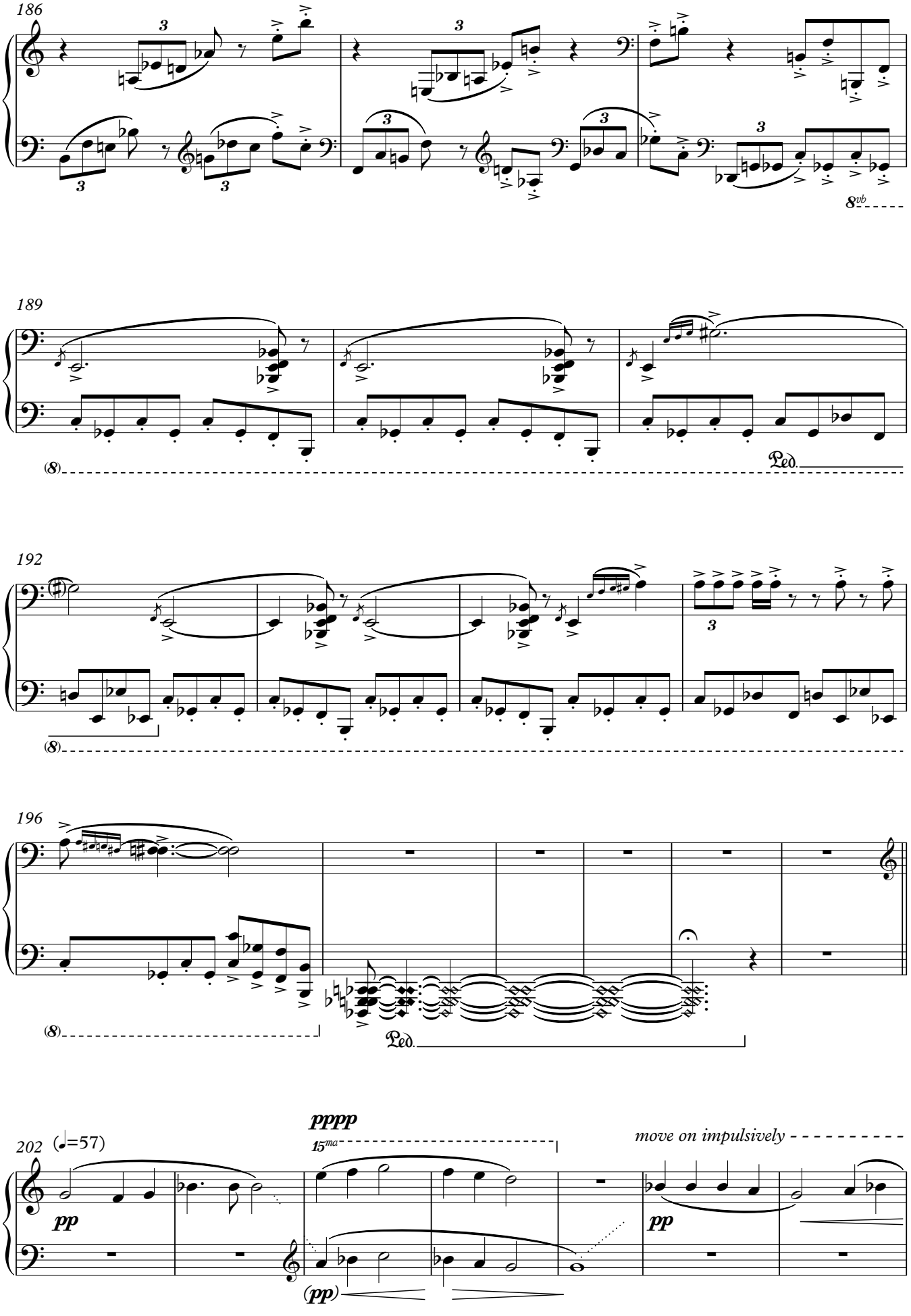
Slow, Quiet and
Extremely Intense (♩=40)

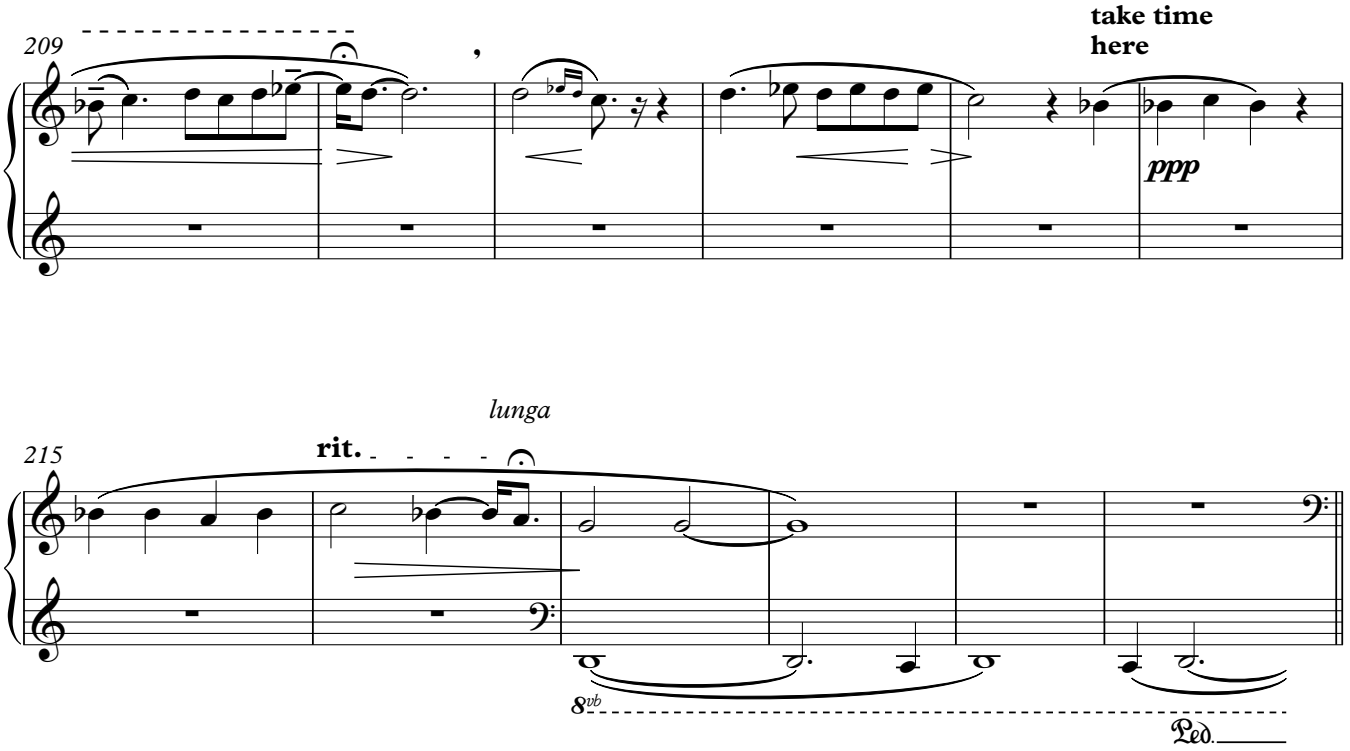



130
Sorrowful and Contemplative
(ppp)
(♪=60)
ppp
m.d.
(m.g.)
legatissimo
p
(m.g.)
Ped.
❋ flutter
142
p
ppp
Ped.
❋ flutter
sim.
147
m.g.
m.d.
(m.d.) m.g.

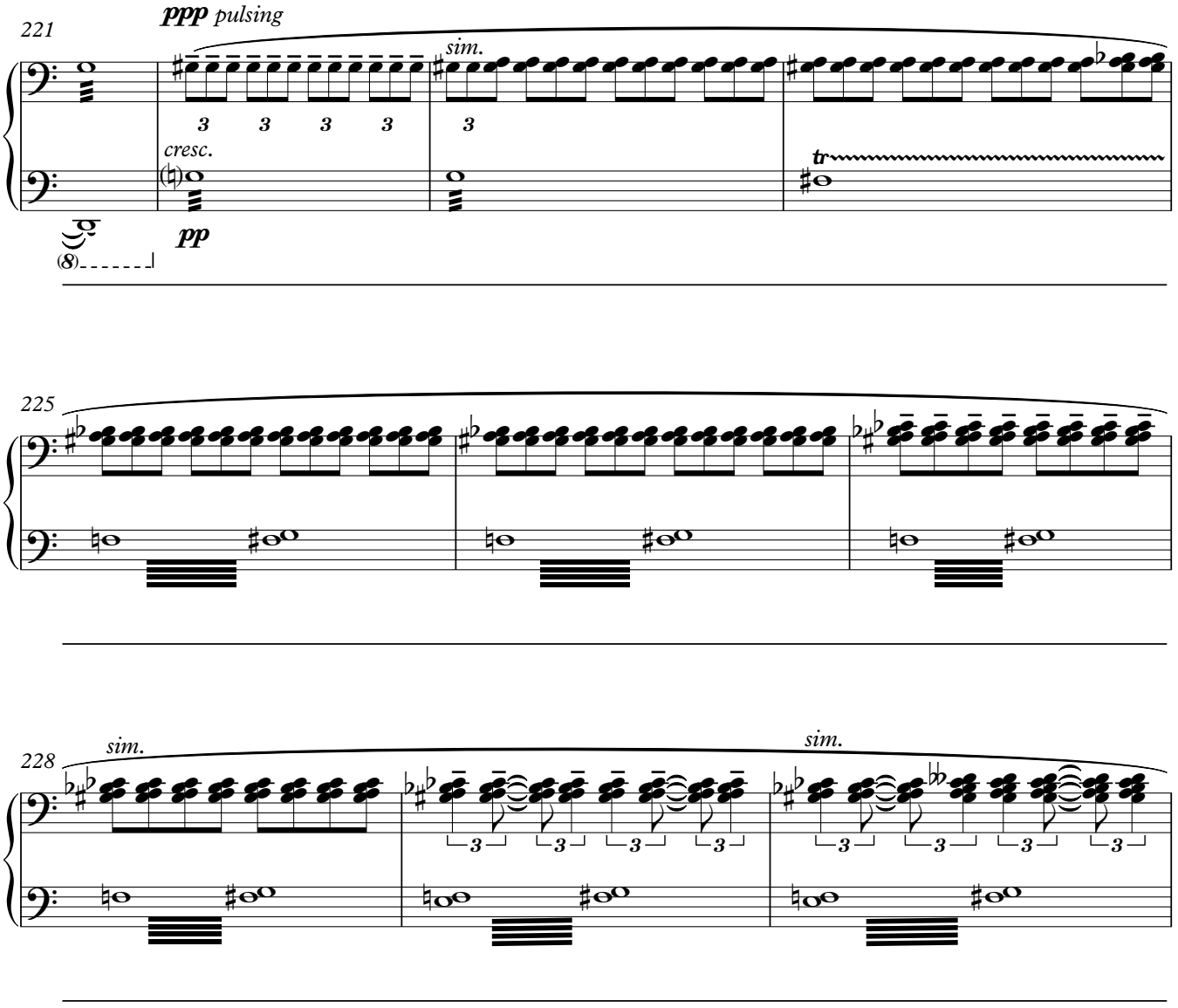

151
(𝅗𝅥=40)
m.d.
m.g.
156
163
Agitated (𝅗𝅥=87)
mp
168
sim.
170

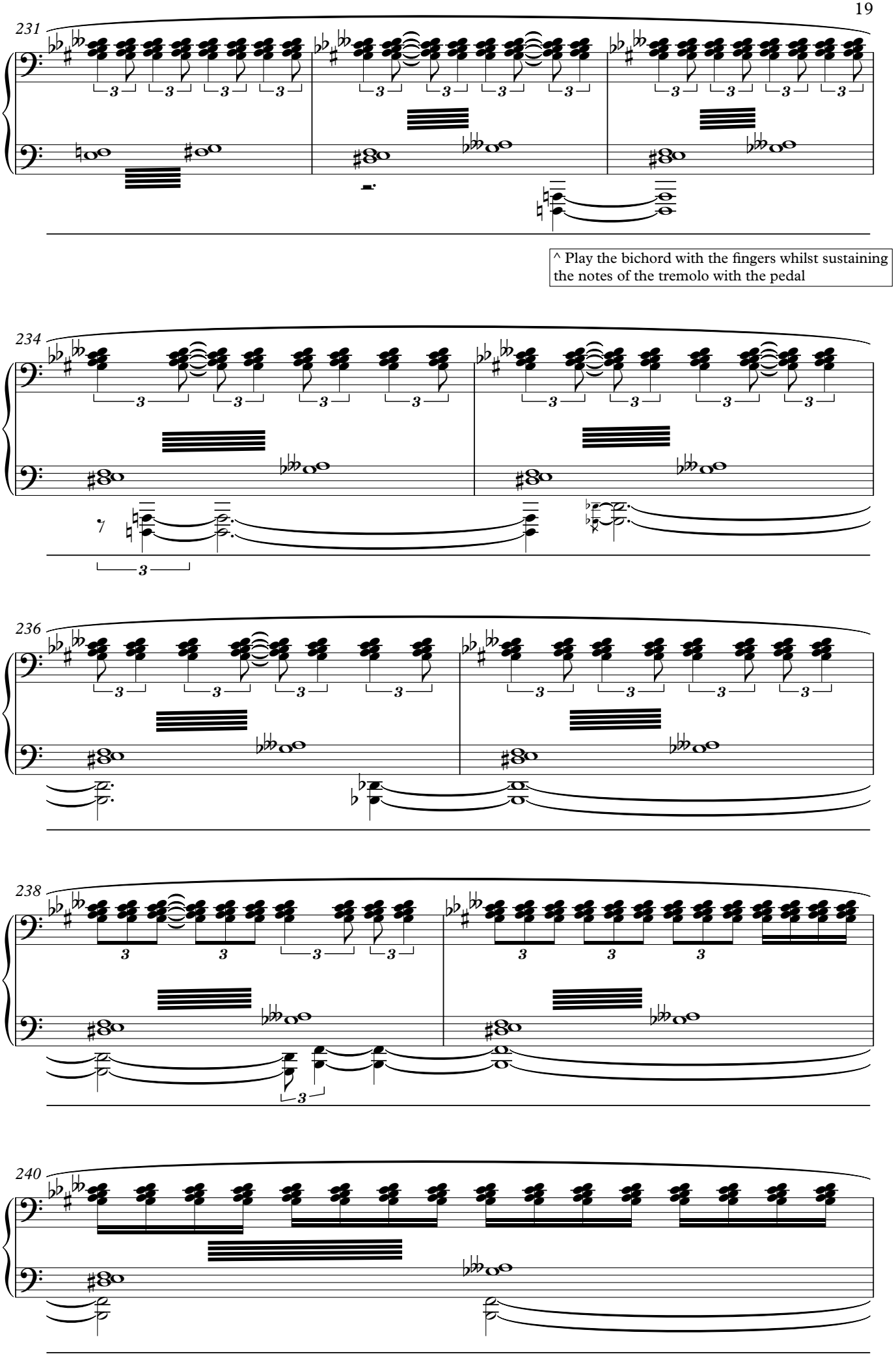

173
mf
177
m.g.
sffz
180
gliss.
sfffz
cresc.
expressive pedalling
183
ff
senza ped.

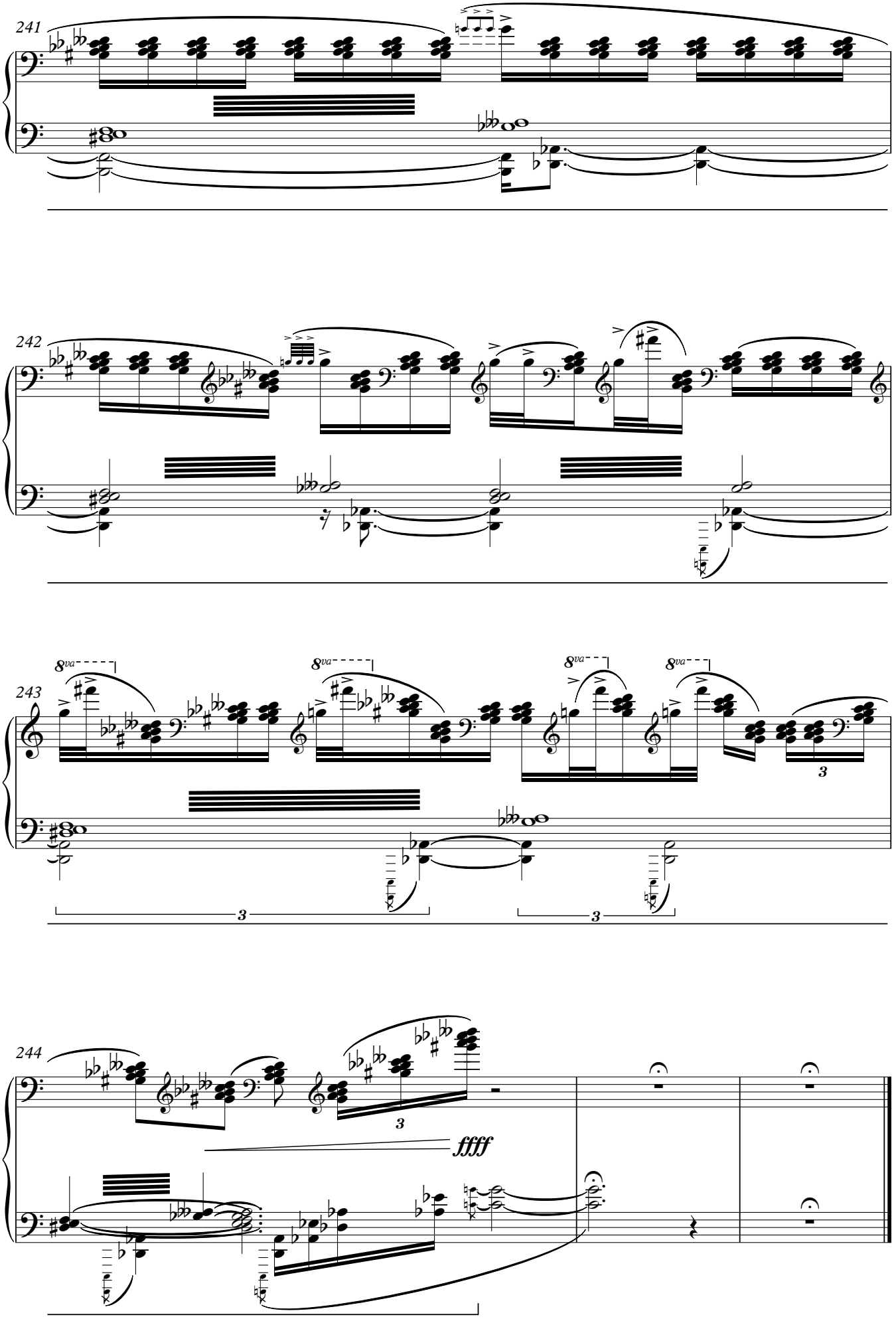

186
8vb
189
Ped.
192
196
Ped.
202
(♩=57)
pp
pppp
15ma
(pp)
move on impulsively
pp



Gradually Growing in Intensity and Aggression (♩=60)




231
^ Play the bichord with the fingers whilst sustaining the notes of the tremolo with the pedal
234
236
238
240


241
242
243
8va
8va
8va
8va
3
3
3
244
3
ffff