



Swiss Choral Music

mixed choir a cappella
gemischter Chor a cappella

choral collection / Chorbuch

edited by / herausgegeben von
Johannes Meister & Patrick Secchiari

On the initiative of the Swiss Federation Europa Cantat SFEC
and in collaboration with the Swiss Choral Association SCA.

Auf Initiative der Schweizerischen Föderation Europa Cantat SFEC
und in Zusammenarbeit mit der Schweizer Chorvereinigung SCV.

Vorwort

Das Chorbuch *Swiss Choral Music*

Schweizer Chorliteratur ist im Ausland – zu Unrecht – wenig bekannt. Das vorliegende Chorbuch soll diese Lücke schließen, indem es 28 sakrale sowie profane a-cappella Chorwerke präsentiert. Auch in der Schweiz selbst dürfte der Sammelband mit vielen Kompositionen der neueren Zeit auf Interesse stoßen. Neben Qualitätskriterien fand bei der Auswahl der Stücke durch eine Fachjury die Besonderheit der viersprachigen Schweiz im Chorbuch Berücksichtigung mit weiteren Stücken in Englisch sowie Latein. Zum Verständnis der Texte sind dem Anhang Übersetzungen ins Englische beigelegt, einigen Stücken wurden eigens singbare Übersetzungen hinzugefügt, so dass unbekannte Sprachen keine Hürde für die Chöre darstellen.

Ein weiterer Schwerpunkt liegt auf Werken von Komponistinnen, darunter das Stück *Où quelche chose se mélange* von Sara Bucher, das im Rahmen eines Kompositionswettbewerbs in den Band aufgenommen wurde. Dieser Sammelband beinhaltet somit „Highlights“ der Schweizer Chormusik und gibt damit einen nachhaltigen Impuls für die nationale und internationale Chorszene.

La Fédération Suisse Europa Cantat (FSEC)

Dès sa création en 1973, la FSEC s'est efforcée de favoriser et de stimuler les échanges entre chorales suisses et européennes. Chaque année est organisée une rencontre qui permet aux chœurs et à leurs directrices et directeurs de découvrir et d'apprécier les dernières tendances de la scène chorale internationale. La Fédération veille à présenter à intervalles plus ou moins réguliers des publications qui mettent en avant les compositeurs suisses les plus marquants. C'est ainsi qu'est née une fructueuse collaboration avec les éditions Carus pour ce volume intitulé *Swiss Choral Music*.

CD di accompagnamento / codice QR

Tutte le opere del libro corale sono state registrate dal 10 al 15 aprile 2023 dal Coro Svizzero dei Giovani e dai solisti Norma Widmer (soprano) e Jan Börner (controttenore), sotto la direzione di Nicolas Fink nella Musikinsel Rheinau (tecnica del suono: Michaela Wiesbeck). Le persone interessate possono così farsi un'idea immediata delle diverse opere e della pronuncia corretta. Ulteriori aiuti alla pronuncia dei brani in romancio possono essere consultati attraverso i codici QR inseriti negli spartiti.

Possian ils tocs da chor chattar buna accoglientscha ed intgantar tant las chantaduras ed ils chantadurs sco era las audituras ed ils auditurs!

Turitg, avust 2023 Johannes Meister e Patrick Secchiari
Traduzione: Paola Gianoli (Italianisch)
Traduction: Elisabeth Gillioz (Französisch)
Transalziun: Daniel Telli (Rumantsch Grischun)

Quest cudesch per chors è vegnì elavurà per iniziativa da l'Associazion svizra Europa Cantat en cooperaziun cun l'Uniun svizra dals chors.

Foreword

About the choral book *Swiss Choral Music*

Swiss choral music is little known (unjustly) outside Switzerland. This book, is aimed at filling this gap by presenting 28 sacred and secular a-cappella choral pieces. Such a collection of work, with many modern compositions, should also be of interest to readers in Switzerland. In choosing the pieces to include in the book, an expert jury considered not only the musical quality, but also the multilingual character of the country with additional pieces in English as well as Latin. To help understand the texts, translations into English are included in the appendix. For the first time, certain songs have been included with singable translations, so that unknown languages represent no obstacle to choirs.

The book also specifically concentrates on works by female composers, such as *Où quelche chose se mélange* by Sara Bucher, which was chosen in the course of a competition for composers. This anthology includes selected „highlights“ of Swiss choral music and thereby provides a lasting impulse to the national and international choir scene.

The Swiss Federation Europa Cantat SFEC

Since its formation in 1973, the SFEC has aimed to link the Swiss choral scene with European choral developments. A meeting is held each year, at which choirmasters from both Switzerland and other European countries generate enthusiasm for trends in the European choral world among singers of all ages. Further, the SFEC occasionally produces publications concentrating on Swiss choral music and this has happily led to an initiative together with the Carus publishing house: the *Swiss Choral Music* book.

The accompanying CD / QR code

All the works included in the choral book were recorded by the Swiss Youth Choir and the soloists Norma Widmer (soprano) and Jan Börner (countertenor) under the direction of Nicolas Fink at the Rheinau Music Island from April 10–15, 2023 (producer: Michaela Wiesbeck). This gives interested parties an immediate impression of the various works as well as the correct pronunciation. Additional pronunciation guidance on the songs in Romansch is provided under the QR codes next to the sheet music.

May the book be used widely and provide pleasure and enthusiasm to singers as well those who listen to them!

Zurich, August 2023

Johannes Meister and

Patrick Secchiari

Translation: Bruce Mathers

This choral book was produced on the initiative of the Swiss Federation Europa Cantat SFEC in collaboration with the Swiss Choral Association SCA.

1 Quasi un incanto

Ivo Antognini (*1963)
T: Alessandro Martini (*1947)

♩=116

mp Quel che ve-dem-mo da prin-ci-pi-o

p Qua-si un in-can-to, — qua-si un in-can-to... — Quel che ve-dem-mo fu

p Qua-si un in-can-to, — qua-si un in-can-to... — Quel che ve-dem-mo fu

p Qua-si un in-can-to, — qua-si un in-can-to... — Quel che ve-dem-mo fu

7

mf fu ma-gra cam-pa-gna fra al-te mon-ta-gne, — mon-ta-gne mon-ta-gne

mp ma-gra cam-pa-gna al-te mon-ta-gne, fra al-te mon-ta-gne, mon-

mp ma-gra cam-pa-gna al-te mon-ta-gne, fra al-te mon-ta-gne, mon-

mp ma-gra cam-pa-gna al-te mon-ta-gne, fra al-te mon-ta-gne, mon-

13

p — gne. — *mf* Poi ra-gaz-zi-ni die-tro a

mf ta-gne dum dum dum dum *mp* Qua-si un in-can-to... — Poi ra-gaz-

mf ta-gne dum dum dum dum *mp* Qua-si un in-can-to... — Poi ra-gaz-

mf ta-gne dum dum dum dum *mp* Qua-si un in-can-to... — Poi ra-gaz-

non-ne e zi-e — scor-gem-mo nel-la bru-ma, — la bru-ma del mat-ti - no, del mat-
 zi - ni dum dum dum dum dum dum dum dum del mat - ti - no, mat -
 zi - ni dum dum dum dum dum dum dum dum del mat - ti - no, mat -
 zi - ni dum dum dum dum dum dum dum dum del mat - ti - no, mat -

ti - no, del mat - ti - no — sor-ge - re, —
 ti - no, mat - ti - no mat - ti - no sor - ge - re
 tin - no, mat - ti - no sor - ge - re
 - no, mat - ti - no qua - si un in - can - to... —
 - no, mat - ti - no sor - ge - re

— vac-che fu - ma - re, — per noi qua-si un in - can - to, — ma per lo-ro u - na fa-
 stal - le, — vac - che fu - ma - re, — qua - si un in - can - to, —
 stal - le, — vac - che fu - ma - re, — qua - si un in - can - to, —
 stal - le, — vac - che fu - ma - re, — qua - si un in - can - to, —

35

ti - ca in cui tra - scor - re - re dal - le stel - le al - le stel - le i me - si, gli an -
 u - na fa - ti - ca in cui tra - scor - re - re i me - si, gli an -
 u - na fa - ti - ca in cui tra - scor - re - re dal - le stel - le al - le stel - le i me - si, gli an -
 u - na fa - ti - ca in cui tra - scor - re - re i me - si, gli an -

42

- ni. Sor - ge - re stal - le, vac - che fu -
 - ni. Sor - ge - re stal - le, vac - che fu -
 - ni. Sor - ge - re stal - le, vac - che fu -
 ni. Sor - ge - re stal - le, vac - che fu -

48

per noi qua - si un in - can - to, ma per lo - ro u - na fa - ti - ca. So - la mer - ce -
 ma - re dum dum dum dum u - na fa - ti - ca. So - la mer - ce -
 ma - re dum dum dum dum u - na fa - ti - ca. o e
 ma - re dum dum dum dum u - na fa - ti - ca. o e

54

p *mf* *f*

de: la glo - ria ce - le - ste, la glo - ria ce - le - ste, la glo - ria ce - le - -

p *mf* *f*

de: la glo - ria ce - le - ste, la glo - ria ce - le - ste, la glo - ria ce - le - -

p *mf* *f*

e la glo - ria ce - le - ste, la glo - ria ce - le - ste, la glo - ria ce - le - -

p *mf* *f*

e la glo - ria, la glo - ria ce - le - ste, la glo - ria ce - le - - st

62

ste. _____ Co-me i no-stri

mf *mp*

ste. tu m tu dum in tu dum tu m tu dum tu dum dum

ste.

ste. e e qua - si un in - can - to...

mf *mp*

tu dum tum tu dum tum tum tu dum tum tu dum tu dum tum tum

66

a - vi _____ e - mi - gram - mo an - che no - i _____

mp

Co - me i no - stri a - vi dum dum da _____

mp

tu du dum dum dum dum dum da _____

tum tu dum tu du dum dum dum tu dum tum tu dum

69

sot-to al-tri cie - li non più per fa - me ma spe-ran-do un' al - tra
 da ga da ga da ga da a i sot - to al - tri cie - li non più per fa - me
 dum dum dum sot - to al - tri cie - li non più per fa - me
 tu dum dum sot - to al - tri cie - li non più per fa -

74

glo - ri - a, per - si tra lar - go a - sfal - to, al - to ce - me - to, chi - ni sui li - bri in
 per - si tra lar - go a - sfal - to al - to e - me - to, mm mm
 ma go a - sfal - to, to ce - men - to, mm mm
 tra go a - sfal - to, al - to ce - men - to, mm mm

80

cui no - - - - - scer - ci. E se tutt'
 mm in cui ri - co - no - - - - - scer - ci. da ga da ga da ga da
 chi - ni sui li - bri in cui ri - co - no - - - - - scer - ci. da ga da ga da ga da
 qua - si un in - can - to...

86

o - ra ___ sot - to le no - stre di - ta ___

mp E se tutt' o - ra sot - to le no - stre di - ta...

mp pa ra pa ra pa pa pa ra pa ra pa pa pa ra pa ra pa pa

mp E se tutt' o - ra sot - to le no - stre

89

___ sor - ge scin - til - la ___ è per il fuo -

___ da ga da ga da ga da i a dum dum dum dum dum in er il fuo - co

pa ra pa ra pa ra pa ra dum dum per il fuo - co

or - ge scin - til - la è per il fuo - co

94

che an - co - ra in noi spri - gio - na il ___ cep - po an - ti - - - co.

che an - co - ra in noi spri - gio - na il ___ cep - po an - ti - - - co.

che an - co - ra in noi spri - gio - na il ___ cep - po an - ti - - - co. ___

che spri - gio - na il ___ cep - po an - ti - - - co. dum

101

Per noi qua - si un in - can - - - to, _____ qua - si un in -

Per noi qua - si un in - can - - - to, da ga da ga da ga da i a mm

dum dum mm mm _____ qua - si un in - can - to, -

dum Per noi qua - si un in - can - - - to, in - cant - to,

106

can - - - to, qua - si un in - can - - - to, un in -

qua - si un in - can - to, mm mm qua - si un in can - - - to, un in -

qua - si un in - to, mm qua - si un in - can - - - to, un in -

in - can can - to, qua - si un in - can - - - to, un in -

114

can - - - to, in - can - to. *molto rit.* , *pp*

can - - - to, in - can - to. , *pp*

can - - - to, un in - can - to, in - can - to. , *pp*

can - - - to, in - can - to. , *pp*

2 Stailas / Sterne

Peter Appenzeller (*1955)

T: Alfons Clalüna (*1938)

deutsch: Peter Appenzeller

quiet / ruhig

p

Tres ün tschêl cregn da stai - las fle - da l'in-fi - ni - ted.
 Durch den Him - mel voll Ster - ne at - met die E-wig - keit.

Tres ün tschêl cregn da stai - las fle - da l'in-fi - ni - ted.
 Durch den Him - mel voll Ster - ne at - met die E-wig - keit.

Tres ün tschêl cregn da stai - las fle - da l'in-fi - ni - ted.
 Durch den Him - mel voll Ster - ne at - met die E-wig - keit.

Tres ün tschêl cregn da stai - las fle - da l'in-fi - ni - ted.
 Durch den Him - mel voll Ster - ne at - met die E-wig - keit.

Tres ün tschêl cregn da stai - las fle - da l'in - ni - ted.
 Durch den Him - mel voll Ster - ne, die wig - keit.

In - num - bra - blas, in - num - bra - blas, in - ar - ri
 Un - zähl - ba - re, un - zähl - ba - re, un - er - reich - ba - re.

In - num - bra ar - ri va - blas
 Un - zähl er - reich re

In - num - bra - blas, in - num - bra - blas,
 ba - re, un - zähl - ba - re

- num - blas, in - num - bra - blas, in - ar - ri - va - blas, las
 - zähl - re, un - zähl - ba - re, un - er - reich - ba - re Ge -

las flam - mas lur stre - da faun, lur stre - da faun.
 Ge - stir - ne des We - ges ziehn, des We - ges ziehn.

las flam - mas lur stre - da faun.
 Ge - stir - ne des We - ges ziehn.

las flam - mas lur stre - da faun, lur stre - da faun.
 Ge - stir - ne des We - ges ziehn, des We - ges ziehn.

flam - mas lur stre - da faun, lur stre - da faun.
 stir - ne des We - ges ziehn, des We - ges ziehn.

3 Où quelque chose se mélange

Sara Bucher (*2001)
T: Isabelle Sbrissa (*1971)

$\text{♩} = 45-50$

Sopran I

Sopran II

Alt I

Alt II

Tenor I

Tenor II

Bass I

Bass II

pp est dans l'om - bre

pp le ver - sant

ppp l - e

p du so - leil

le

pp le

6

du so-leil

dis - pa - raît

dis - pa - raît

au som - met

le

dis - pa - raît

du so-leil du so-leil du so - leil du so-leil

du so-leil du so-leil du so - leil du so-leil

mp

gliss.

p

p

8

lais - sant mai-sons

u som - met

mai-sons

au

mai-sons

lais - sant mai - sons

mai -

au som - met

le

mai -

au som - met au som - met au som - met

au som - met au som - met au som - met

pp

mp

p

pp

mp

mf

mp

mf

mp

mp

mp jar - - dins *f* dans le bleu_ sourd_ du_ *f*
 jar - dins dans le bleu_ sourd_ du
mp mai - sons jar - dins *mf* jar - dins
mf sons jar - dins jar - dins fo - rêts
p mai - sons jar - dins *mf* du_
 sons jar - dins fo - rêts
mp jar - dins *mf*
 jar - dins

soir *pp* seule *mf* dai - son *mf* brille_ brille_
 seule une seule *mf* je ne com -
 seule seule_ une seule je ne com -
 soir_ seule_ une seule je
p seule *mf* une fron - dai - son
 soir seule une seule
p seule seule_ une seule je

mp je ne

prends pas cette lu-mière com-ment en - tre deux pans de mon - ta -

prends pas cette lu-mière

mp ne com - prends pas

mf com-ment en - tre deux pans de mon - ta -

mf com-ment en - tre deux pans de mon - ta -

mf com-ment en - tre deux pans de mon - ta -

ne com - prends cette lu - mière

mf a glis - sé ce moment de con-jonc-tion de tout ce qui est le

mf a glis - sé ce moment de con-jonc-tion de tout ce qui est le

p de tout ce qui est le

p de tout ce qui est le

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui

f a glis - sé ce moment de con-jonc-tion de tout ce qui



temps d'é-crire dis - pa - raît de tout

temps d'é-crire dis - pa - raît

est le temps d'é-crire dis - pa - raît le ce

est le temps d'é-crire dis - pa - raît de tout ce

le temps de tout

de tout

Carus

ce est le temps d'é - crire dis - pa - raît

qui est le temps d'é - crire dis - pa - raît le

qui est le temps d'é - crire dis - pa - raît

temps d'é - crire dis - pa - raît

le temps

dis-pa - raît
le temps _

p

dis-pa-raît
le temps d'é-crire

mf *mp* *f* *ff*

4 Il grond silenzi / The Great Silence

Flavio Bundi (*1987)
 T: Michel Maissen (1901–1977)
 english: Flavio Bundi

♩ = 56 *mp* ♩ = 67 *mf*

summen / humming Igl
When

9

ault d'in cuolm ha - ve - vel fi - nal - mein con - ton - schiu, cu - staun - chels leu - se
 I had reached the top of the moun - tain full of joy, I sat down there at - tir - ed, en

15 *mp*

sogn ru - aus gu - diu, i, hai leu, gu - aus gu - diu. Hai leu, hai - leu, ru -
 joyed tran - quil - i - ed, en - joyed i - ty. En - joyed, en - joyed tran -

23 *cresc.*

at - E pli ch'jeu con - tem - pla - vel las - pez - zas en ru - di - e
 quil - ty. The more the mo - ment touched me, the more I came to rest, the

cresc.

29 *f*

pli ch'jeu smar - ve - glia - vel de - tut quei grond e bi. Ed - ei a mi pa -
 more I was a - mazed by this - beau - ty and this grace. It felt like I was

f

34 *mf*

re - va d'in maun pus - sent sen - tir, e__ pli che tut cu - sche - va quel stue - vel en - cu - rir. Lu -
 be - ing led - by a migh - ty hand, the - calm - er it be - came there the - more she guid - ed me. Then

mf

41 *cresc.*

ha quel grond si - len - zi in laud a Diu can - tau per - far ch'jeu en - tel - ge - schi tai -
 the e - ter - nal si - lence a hymn of praise be - gan. So - that I re - a - lized who all -

cresc.

47 *f*

ch'ha - gi tut cre - au. Lu hai, hai, ru - aus gu - diu. Lu -
 this, all this came from. So I joyed tra - qui - i - ty. So -

53

lu - hai, ru - aus gu - diu. Lu hai, lu - hai, ru -
 en - joyed tran - quil - i - ty. So I en - joyed tran -

59 *mp* $\text{♩} = 56$ *rit.*

aus gu - diu. summen Ru - aus, ru - aus.
 quil - i - ty. humming Tran - quil - i - ty.

mp



5 La sera sper il lag

Gion B. Casanova (*1938)
 T: Flurin Camathias (1871-1946)
 english: Bruce Mathers

ruasseivel / (calm)

mf 1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va stat — il lag cur -
mp 2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel mi - ran giu el
mf 1. A - long the lake the sounds are calm and eas - ing The wa - ter's dark, — the day goes
mp 2. And from the sky the stars are gent - ly blink - ing On ev' - ning com - ing to a

mf 1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va stat — il lag cur -
mp 2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel mi - ran giu el
mf 1. A - long the lake the sounds are calm and eas - ing The wa - ter's dark, — the day goes
mp 2. And from the sky the stars are gent - ly blink - ing On ev' - ning com - ing to a

mf 1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va stat — il lag cur -
mp 2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel mi - ran giu el
mf 1. A - long the lake the sounds are calm and eas - ing The wa - ter's dark, — the day goes
mp 2. And from the sky the stars are gent - ly blink - ing On ev' - ning com - ing to a

mf 1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va stat — il lag cur -
mp 2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel mi - ran giu el
mf 1. A - long the lake the sounds are calm and eas - ing The wa - ter's dark, — the day goes
mp 2. And from the sky the stars are gent - ly blink - ing On ev' - ning com - ing to a

5

il bi su - legl cun si - a glich tar - di - va, da - vos ils
 aunc, miu cor tgei aunc em - pia - ras, va e - ra
 by — The love - ly sun its dai - ly tour is ceas - ing Be - hind the
 close — And now my heart, pre - pare your - self for sink - ing In - to a

il bi su - legl cun si - a glich tar - di - va, da - vos ils
 stgir, miu cor tgei aunc, miu cor tgei aunc em - pia - ras, va e - ra
 by — The love - ly sun its dai - ly tour is ceas - ing Be - hind the
 close — And now my heart, pre - pare your - self for sink - ing In - to a

claus, il bi su - legl tar - di - va, da - vos ils
 stgir, miu cor tgei aunc, em - pia - ras, va e - ra
 by — The love - ly sun is ceas - ing Be - hind the
 close — And now my heart, for sink - ing In - to a

claus, il bi su - legl tar - di - va, da - vos ils
 stgir, miu cor tgei aunc, em - pia - ras, va e - ra
 by — The love - ly sun is ceas - ing Be - hind the
 close — And now my heart, for sink - ing In - to a

6 Flowers

Caroline Charrière (1960–2018)
T: Emily Dickinson (1830–1886)

♩ = env. 72 *Souple, avec une joie paisible**

Be - tween my Coun - try and the Oth - ers There is a Sea. There is a Sea Be - tween my
 Be - tween my Coun - try and the Oth - ers There is a Sea Be - tween my
 Be - tween my Coun - try and the Oth - ers There is a Sea a Sea Be - tween my
 Be - tween my Coun - try and the Oth - ers There is a Sea a Sea

5
 Coun - try and the Oth - ers There is a Sea There a Sea But Flow - ers But Flow - ers But
 Coun - try and the Oth - ers There is a Sea a Sea But Flow - ers But Flow - ers But
 Coun - try and the Oth - ers There is a Sea a Sea
 Coun - try and the Oth - ers There is a Sea a Sea

11
 Flow - ers ne - go - ciate Be - tween us But Flow - ers But Flow - ers But Flow - ers ne - go - ciate As - Mi - nis -
 Flow - ers Be - tween us But Flow - ers But Flow - ers But Flow - ers ne - go - ciate be -
 Flow - ers But Flow - ers But Flow - ers Flow - ers ne - go - ciate As
 Flow - ers But Flow - ers But Flow - ers Flow - ers be -

* *Soft, with peaceful joy*

7 Soir d'octobre

André Ducret (*1945)
T: Emile Gardaz (1931-2007)

Moderato ♩ = 80

1. Un peu d'ombre et de lumière Au partage entre chien et loup. La fo -
2. On n'est pas dans les Cy-clades On est bien dans nos îles à nous. Nous a -
3. Je n'ai rien, ma poche est vide, Le brouillard rampe de par-tout. Un pas -

rêt re-de-vient pierre Et le renard est jaloux. Moi je rêve la fe -
vons le vent maussade Qui fait plier le genou. Mais pour nous ce soir d'oc -
sant passait livide, il n'avait pas rendez-vous. Soir d'octobre à ma fe -

-tre Mo... vers vous, Et j'ai vu vieillir les hêtres. Je veux
-bre. Je vou... de-bout. Que je sois perdu ou sombre. Je veux
-tre. Faut... ou fou? Faut-il être ou ne pas être?

vi - vre près de vous Je veux vi - vre près de vous.

11 Notre Père

Dominique Gesseney-Rappo (1953–2022)

T: liturg.

* ♩ = 88 simple, librement, proche du texte parlé

Musical score for the first system of 'Notre Père'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "No-tre Père qui es aux cieux que ton nom soit sanc-ti - fié Que ton rè - gne vien - ne Que ta". The time signature is 3/4, and there are several changes to 2/4 throughout the system.

Musical score for the second system of 'Notre Père'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "vo-lon-té soit fai-te sur la ter-re comme au ciel Don-ne-nous au-jourd' - hui no-tre pain de ce jour". The time signature is 2/4. There are triplets marked with a '3' above the notes. A large watermark 'CARUS' is overlaid on the score.

Musical score for the third system of 'Notre Père'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "par-don-ne-nous nos of - fen - ses com-me nous par-don - nons aus - si à ceux qui nous ont of-fen-". The time signature is 2/4. There are triplets marked with a '3' above the notes. A large watermark 'CARUS' is overlaid on the score.

* mes. 1 à 24: Peuvent être chantées par les S et A, ou les T et B, ou tutti / Can be sung by S and A, or T and B, or tutti.

12 Ex semine

♩ = 64

A la manière d'un chant grégorien

Elisabeth Gillioz (*1961)
T: tiré d'un manuscrit médiéval

Petit chœur d'hommes

mf

Ex - se - mi - ne _____ Ro - sa pro - dit -

S

A

p

Ex se - mi - ne Ro - sa pro - dit spi - ne _____

T

B

p

7

8

spi - ne Fruc - tus - o - le - e o - le - a - o - le - gi - ur

mf

Ex se - mi - ne Ro - sa pro - dit spi - ne _____ Fruc - tus o - le - e o - le -

mf

14

8

Vir - _____ pro - pa - gi - ne _____ Na - sci - tur

f

cresc.

a - stro le - gi _____ Vir - go _____ pro - pa - gi - ne Na - sci - tur Ju - de - e.

cresc.

22

Allegro

Ju - de - e. _____ Gau - de - te, ex - ul - ta - te, can - ta - te,

p

Ro - sa, Fruc - tus, Vir - go. Al - le - lu - ia Al - le -

p

14

p *f* *ff* *ffp* *ff*
(o+) (o+)

gra - ni dert gra - ni um (m)

— gra - ni dert — gra - ni um (m)

gra - ni dert gra - ni um (m)

f *p* *ff* *ffp* *ff*
(o+) (o+)

hie gra - ni dert gra - ni um (m)

gliss. gliss. gliss. gliss.

Detailed description: This block contains the first system of a musical score for 'Chanson du soir'. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The time signature is 9/16, which changes to 6/8 and then back to 9/16. Dynamics range from piano (p) to fortissimo (ff) and fortississimo (ffp). The lyrics are 'gra - ni dert gra - ni um (m)' repeated across the staves. There are glissando markings in the later measures.

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14 Chanson du soir

Michel Hostettler (*1940)
T: Marianne Bonzon (1946–2005)

Andante
mf $\text{♩} = \text{♩}$

Quand le ro - se vous monte aux joues, — grands ar - bres du che - min, — grands ar - bres du che -

Quand le ro - se vous monte aux joues, — grands ar - bres du che - min, — grands ar - bres du che -

Quand le ro - se vous monte aux joues, — grands ar - bres du che - min, — grands ar - bres du che -

Quand le ro - se vous monte aux joues, — grands ar - bres du che - min, — grands ar - bres du che -

min, Quand le ro - se vous monte aux joues — le so - leil des -

min, Quand le ro - se vous monte aux joues — c'est que der - rière le jar - din le so - leil des -

min, Quand le ro - se vous monte aux joues — c'est que der - rière le jar - din le so - leil des -

min, Quand le ro - se vous monte aux joues — le so - leil des - cend, —

Detailed description: This block contains the second system of the musical score for 'Chanson du soir'. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The time signature is 3/4. The tempo is marked 'Andante' and the dynamic is mezzo-forte (mf). The lyrics are 'Quand le ro - se vous monte aux joues, — grands ar - bres du che - min, — grands ar - bres du che -' repeated across the staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

mp 3
 J'ai-me-rai bien te par - ler mais les mots sont peu de cho - se. Pour sa - voir, la bou-che
 J'ai-me-rai bien te par - ler mais les mots sont peu de cho - se. Pour sa - voir, la bou-che
 J'ai-me-rai bien te par - ler mais les mots sont peu de cho - se. Pour la bou-che
 J'ai-me-rai bien te par - ler mais les mots sont peu de cho - se. Pour la bou-che

clo - se, j'é-cou - te, — j'é - cou - te le temps pas - sé.
 clo - se, j'é - cou - te, j'é - cou - te O —
 clo - se j'é - cou - te, j'é - cou - te O —
 clo - se, — te, j'é - cou - te O —

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Inno psalm

om: post t lux

, like a folk song

Burkhard Kinzler (*1963)
T: Emily Dickinson (1830–1886)

mf, *C.J.*
 Sang from the Heart, Si-re, Dipped my Beak in it, If the Tune drip too much Have a tint too Red
 Sang from the Heart, Dipped my Beak, If the Tune drip too much Have a tint too Red
 Sang from the Heart, Si-re, Dipped my Beak in it, If the Tune drip too much — Have a tint too Red
 Sang from the Heart, Si-re, Dipped my Beak, If the Tune drip too much — Have a tint too Red

9 *p molto espr.*

Ah, Ah, Ah, Ah,

„c.f.“

Par-don the Co-chi-neal Suf-fer the Ver-mil-lion, Death is the Wealth of the Poo-rest Bird. Ah! _

p molto espr.

Ah, Ah, Ah, Ah, Ah,

p molto espr.

Ah, Ah, Ah, Ah,

17 *sfp sf sempre sim.*

Death, death, death, death, death, death, death, death,

sfp sf sempre sim.

Death, death, death, death, death, death, death, death,

„c.f.“

Bear with Pal-lad - ward fal - ter - ing twists the strings _ It

23 *a tempo p*

_ death, death, death, Pause in your Li - tur-gies, Wait your

_ death, death, death, Pause in your Li - tur - gies, Wait

was - n't my Blame _ Pause in your Li - tur-gies, Wait your

mp „c.f.“

Oh, Pause in your Li - tur-gies, Wait your Cho - rals, While I re -

30

poco rit.

poco sostenuto e sempre molto p

your Hal - low ed Name, -

Cho - rals, While I re - peat your Hal - low - ed Name, -
 your Cho - rals, While I re - peat, your Hal - low - ed Name, -
 Cho - rals, While I re - peat your Hal - low - ed
 peat your Hal - low - ed Name While I re -

36

sempre poco a poco ritardando e decrescendo

your Hal - low ed Name, -

your Hal - low - ed Name, - your Hal - low - ed Name, - your
 While I re - peat your Hal - low - ed Name, - your Hal - low - ed Name, - your
 Name, - while I re - peat your Hal - low - ed Name, -
 your Na(me)

42

b.ch.

your Hal - low - ed Name, - your Na - mmm(e) -

Hal - low - ed Name, - your Na - mmm(e) -
 Name, - your Na - mmm(e) -
 your Hal - low - ed Name, - your Na - mmm(e) -
 mmm(e)

deux mouvements de
16 Le Bestiaire

II. La Chenille

Grégoire May (*1992)

T: Guillaume Apollinaire (1880-1918)

Gaïment ♩ = 70

ad lib. mf

Le tra - vail mène à la ri - ches - se, Pau - vres po - è - tes, tra - vail - lons!

mf en dehors

Le tra - vail mène à la ri - ches - se, Pau - vres po - è - tes, tra - vail - lons! Le

mf

La la la la la Pau - vres po - è - tes, tra - vail - lons!

mf

La la la la Pau - vres po - è - tes, tra - vail - lons!

5

la la la mène à la ri - ches - se Pau - vres po - è - tes, tra - vail - lons!

tra - vail a ri - ches - se, Pau - vres po - è - tes, tra - vail - lons!

Le tra - vail mène à la ri - ches - se, Pau - vres po - è - tes, tra - vail - lons!

tra - vail mène à la ri - ches - se, Pau - vres po - è - tes, tra - vail - lons!

9 *rit.* De - vient le ri - che pa - pil - lon.

La che - nille en pei - nant sans ces - se Ah oh.

La che - nille en pei - nant sans ces - se Ah oh.

La che - nille en pei - nant sans ces - se Ah oh.

La che - nille en pei - nant sans ces - se Ah oh.

20 Sonnet 8

Antoine Schneider (*1988)
T: William Shakespeare (1564–1616)

Andante ♩ = 76

mu - sic to hear, mu - sic to hear, mu - sic to hear, mu - sic to hear, —

5 why hear'st thou mu - sic, why hear thou mu - sic
mu - sic to hear, mu - sic to hear, mu - sic to hear, mu - sic to hear, —

9 sad - ly — mu - sic to hear —
mu - sic to hear, mu - sic to hear, mu - sic to hear, — mu - sic to hear,
8 why hear'st thou mu - sic sad - ly — sweets —

21 Begreifen

Cyrell Schürch (*1974)
T: Juliette Mathier (*1982)

Intimissimo ♩ = 62

SI
Still, — still und er - grei - fend, still, still, still und er - grei - fend,

S II
Still, still, still, — still, — still und er - grei -

A
Still, — still, still, still, — still, —

T
Still, — still, still, still, — still, — schweift, —

B
Still, — still, still, still, still,

9
weift um sich, — ft un — warm — die Ge - wiss - heit dich zu lie - ben. Still, still,

fend, schweift, warm, — warm, — Still, still,

schweift, warm, warm, — Still, —

schweift, warm, warm, — Still, —

schweift, schweift, warm, warm, — Still, still,

still, still, still, schweift um sich,
 still, still, still und er - grei - fend,
 still und er - grei - fend, still und er - grei - fend, still und er - grei - fend,
 still und er - grei - fend, still, still und er - grei - fend, schweift um sich,
 still, still, still, still, still, schweift,

mf *mf* *mf* *mf* *mf* *mf*

schweift um sich - warm - die Ge - wiss - heit dich zu lie - ben, dich lie - ben.
 schweift, schweift um sich - warm, dich zu lie - ben.
 schweift, warm, dich lie - ben.
 schweift warm, dich zu lie - ben.
 schweift warm, lie - ben.

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Still, die Ge - wiss - heit, dich zu lie - ben.
 Still, schweift, lie - ben.
 Still, warm, lie - ben.
 Still, lie - ben.
 Still, lie - ben.

pp *pp* *pp* *pp* *pp*

molto rit.

22 Ô bonheur de l'été

de: Les Quatrains Valaisans

Cyrell Schürch (*1974)

T: Rainer Maria Rilke (1875-1926)

Vivo ♩. = ca. 66

♩ = ♩ (sempre)

Ô bon-heur de l'é - té: le ca-ri-lon _____ tin - te puis-que di-man - che _____ est en

vu - e; et _____ la cha-leur _____ qui tra - vail-le sent l'ab - sinthe au - tour, au -

tour _____ de la vi - - gne cré - pu - e. for - te _____ on - des -

Tempo primo

15

mf *f* *mf* *f*

cou - rent che - min. Dans cet - te fran - che con - tré - e, aux for -
 - tes cou - rent du che - min. Dans ce - te fran - che con - tré - e, aux for -
 - ler - tes long Dans cet - te fran - che con - tré - e, aux for -
 a - ler - tes le long Dans cet - te fran - che con - tré - e, aux for -

19

- ces ou - ver - tes, le di - man - che, le di - man - che est cer -
 - ces ou - ver - tes, com - me le di - man - che, com - me le di - manche est
 - ces ou - ver - tes, le di - man - che, com - me le di - manche est
 ces ou - ver - tes, le di - man - che, le di - manche est cer -

23

Molto *no mosso* *rit.* *p*

tain, cer - tain!
 cer - tain, com - me le di - manche est cer - tain!
 cer - tain, est cer - tain!
 tain, com - me le di - manche est cer - tain!

23 Wild Asters

from: The wind and the weather

Julia Schwartz (*1963)
T: Sara Teasdale (1884–1933)

very freely ♩ = ca. 160

mp
In the spring I asked the dai-sies If his words were true, And the clev-er lit-tle dai-sies
mp
In the spring I asked the dai-sies If his words were true, And the clev-er lit-tle dai-sies
p
Al - ways knew, Al - ways knew, Al - ways knew,
p
Al - ways knew, Al - ways knew, Al - ways knew,

4
mf
Al - ways knew. Now the fields are bro-n and bar-ren, bit-ter au-tumn blows,
mf
Al - ways knew fields are bro-n and bar-ren, bit-ter au-tumn blows,
mp
Al - ways knew. Not one knows, Not one knows,
mp
Al - ways knew. Not one knows, Not one knows,

7
pp *f*
And of all the stu-pid as-ters Not one knows. In the spring I asked the dai-sies
pp *f*
And of all the stu-pid as-ters Not one knows. In the spring I asked the dai-sies
pp *mf*
Not one knows, Not one knows. Al - ways knew,
pp *mf*
Not one knows, Not one knows. Al - ways knew,

10

ff
If his words were true, And the clev - er lit - tle dai - sies Al - ways knew.

ff
If his words were true, And the clev - er lit - tle dai - sies Al - ways knew.

ff
Al - ways knew, Al - ways knew, Al - ways knew.

ff
Al - ways knew, Al - ways knew, Al - ways knew.

13

mp
Now the fields are brown and bar - ren, bit - ter au - tumn blows, And of the stu - pid as - ters

mp
Now the fields are brown and bar - ren, bit - ter au - tumn blows, And all the stu - pid as - ters

p
Not one knows, Not one knows, Not one knows,

p
Not one knows, Not one knows, Not one knows,

16

mf **1** *f* **1** *pp*
Not one knows. Not one knows. Not one knows.

mf **1** *f* **1** *pp*
Not one knows. Not one knows. Not one knows.

mf **1** *f* **1** *pp*
Not one knows. Not one knows. Not one knows.

mf **1** *f* **1** *pp*
Not one knows. Not one knows. Not one knows.

24 I venti ...

M / T: Carlo Florindo Semini (1914-2004)

Andante calmo (con libertà discorsiva) ♩ = 60

poco rit.

pp — *f* — *p* — *mf*

sfz 3 3 3

I ven-ti, i ven - ti ven-gon da quat-tro o-riz- zon - - ti. I ven - - ti.

I ven-ti, i ven - ti ven-gon da quat-tro o-riz - zon - - ti. I ven - ti.

I ven-ti, i ven - ti ven-gon da quat-tro o-riz - zon - - ti. I ven - ti.

I ven - ti ven - gon da quat-tro o-riz-z - ti. I ven - ti.

intenso

ven - ti. Re-spi-ra - no e ri - do - no

ff *sfz* *intenso*

I ven-ti. I ven - ti. Re - spi - ra - no e ri - do-no e pian-go-

p — *mp* — *ff* *sfz* *intenso*

Ven - ti. I ven - ti. Re-spi-ra-no e ri - do-no

mp — *ff* *intenso*

I ven - ti. Re - spi - ra - no e ri - do-no e pian-go-

13 **rit.** **Molto lento** *f* *mp* *pp* *mf* *pp*

e pian-go-no co-me le Par-che che ser-ra-no le sta-gio-ni. I ven-ti

no co-me le Par-che che ser-ra-no le sta-gio-ni. I ven-

e pian-go-no co-me le Par-che che ser-ra-no le sta-gio-ni. I ven-ti

no co-me le Par-che le sta-gio-ni. I ven-

21 **Andante** *p* *mf*

ser-ra-no, ser-ra-no le sta-

ti ser-ra-no sta-gio-ni le sta-gio-

ser-ra sta-gio che ser-ra-no le sta-gio-ni, le sta-

ser-ra-no sta-gio che ser-ra-no le sta-gio-

28 **a tempo** *f* *ff* *f*

gio-ni co-me, co-me, co-me le Par-che. I ven-ti che ro-do-

-ni co-me, co-me le Par-che. I ven-ti che

gio-ni co-me le Par-che. I ven-ti

ni. Ven-ti, ven-ti

rit.

Grave

34

no, che ro - do - no, che ro - do - no,

ro - do - no, che ro - do - no, che ro - do - no,

che ro - do - no, che ro - do - no, che ro - do - no,

che ro - do - no, che ro - do - no, ro - do - no, ro -

rit.

39

che ro - do - no l'u - o - mo, l'u - o - mo.

do - no, che ro - do - no l'u - o - mo O

che ro - do - no l'u - o - mo.

o mo, l'u - o - mo. O

dante

Grave

46

Ven - ti, ven - ti. Ven (lunga) **ppp** (lunga)

Ven - ti, ven - ti. Ven (lunga) **ppp** (lunga)

Ven - ti, ven - ti. Ven (lunga) **ppp** (lunga)

Oh! Ven **ppp** (lunga)

25 Décembre

des: Douze haïkus (miniatures)

Valentin Villard (*1985)
T: Damien Gabriels (*1959)

♩ = 72

S I *p* Un rien de dif-fé-

S II *p* Un rien de dif-fé-

A *p* Un rien de dif-fé - rent dans le si - len - ce de l'au - be,

6

S I rent dans le - len - ce de l'au - be,

S II rent len - ce de l'au - be,

A dif - fé - rent dans le si - len - ce de l'au - be,

T

BI

B II *p* Un rien de dif - fé -

26 Agnus Dei

aus: Marien-Messe

Hansruedi Willisegger (1935–2023)

T: liturg.

♩ = 54 *ruhig**

Solo

S

A

T

B

mi-se-re-re, mi-se-re-re, mi-se-re-re no - bis.

A-gnus De-i, qui tol-lis pec-ca - ta mun-di: mi - se - re - re no - bis.

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis.

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis.

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis.

5

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

8

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta,

re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta,

re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta,

re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta,

re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta,

a tempo, dolce
un poco più lento

11

f rit. *p*

pec - ca - - - - ta mun - di: do - na no - bis pa - cem,

fp ta mun - di:

fp ta mun - di: do - na no - bis

fp ta mun - di, mu -

fp ta mun - di: do -

14

do - na no - bis

p do - na no - bis pa - - - - cem, do - na no - bis pa -

pa - - - - cem, do - na no - bis

di: do - na no - bis pa - cem, do - na

fp na no - bis pa -

16

rit.

- - - - - cem.

- - - - - cem, do - na pa - - - - - cem.

pa - cem, pa - - - - - cem.

pa - - - - - cem.

- - - - - cem.

27 Sur les pas de la lune

Valentin Villard (*1985)
T: Philippe Jaccottet (1925–2021)

p
M'é - tant pen - ché en cet - te nuit à la fe - nê - tre — je vis que le monde é - tait de - ve -
p
M'é - tant pen - ché en cet - te nuit à la fe - nê - tre — je vis que le monde é - tait de - ve -
p
M'é - tant pen - ché en cet - te nuit à la fe - nê - tre je vis que le monde é - tait de - ve -
p
M'é - tant pen - ché en cet - te nuit à la fe - nê - tre je vis que le monde é - de - ve -

9
mf
nu lé - ger — et qu'il n'y a - vait plus d'obs - ta — Tout ce qui nous re - tient dans le jour
mf
nu lé - ger — et il n'y a - vait plus d'obs - ta - c — tout ce qui nous re - tient dans le jour
mf
nu lé - ger — d'il n'y a - vait plus d'obs - ta - cles. Tout ce qui nous re - tient dans le jour
mf
lé - ger — n'y a - vait plus d'obs - ta - cles. Tout ce qui nous re - tient dans le jour

16
f
sem - blait plu - tôt de - voir me por - ter main - te - nant d'une ou - ver - ture à l'au - tre, à l'in - té -
f
sem - blait plu - tôt de - voir me por - ter main - te - nant d'une ou - ver - ture à l'au - tre, à l'in - té -
f
sem - blait plu - tôt de - voir me por - ter main - te - nant d'une ou - ver - ture à l'au - tre, à l'in - té -
f
sem - blait plu - tôt de - voir me por - ter main - te - nant d'une ou - ver - ture à l'au - tre, à l'in - té -

21

rieur d'u-ne de-meu-re d'eau vers quel-que cho-se de très fai-ble, et de très lu-mi-

rieur d'u-ne de-meu-re d'eau vers quel-que cho-se de très fai-ble, et de très lu-mi-

rieur d'u-ne de-meu-re d'eau vers quel-que cho-se de très fai-ble, et de très lu-mi-

rieur d'u-ne de-meu-re d'eau vers quel-que cho-se de très fai-ble, et de très lu-mi-

24

neux com-me l'her-be: j'al-lais en-tre dans l'her-be

neux com-me l'her-be: j'al-lais en-tre dans l'her-be

neux com-me j'al-lais en-tre dans l'her-be

neux com-me j'al-lais en-tre dans l'her-be

30

sans au-cu-ne peur, j'al-lais ren-dre grâce à la fraî-cheur de la ter-re,

sans au-cu-ne peur, j'al-lais ren-dre grâce à la fraî-cheur de la ter-re,

sans au-cu-ne peur, j'al-lais ren-dre grâce à la fraî-cheur de la ter-re,

sans au-cu-ne peur, j'al-lais ren-dre grâce à la fraî-cheur de la ter-re,

Translations

1. Quasi un incanto

Almost an enchantment

Almost an enchantment
First we saw the barren land
Among ancient mountains.

Then old people followed by young children
Emerged in the mist of morning
There were stalls and steaming cows
For us an enchantment
For them sheer drudgery
Month in, month out, year in, year out
The only reward: heavenly paradise.

Like our ancestors we also emigrated
To live under other skies
Not from hunger, but hoping
for a different glory.

Living among asphalt highways
and cement buildings
We studied books to recognize ourselves
And even now, if a small spark emerges
from our pens
It's a sign of the fire that can still release
The stump of our distant past.

2. Stailas/Sterne

Stars

Through the sky
Full of stars
Whispers infinity
Without number, without number
And unattainable

Their gleaming leads fauna on
Their path to find

Through the sky
Full of stars
Whispers infinity
Vastly surpassing
Oh, mankind

3. Où qu'il y a une rose se trouve un épineux

Mix

The misty slope is in the shadow of
As it descends towards the pebbly
Leaving the gardens and the
In the darkness of the evening
Just one star
And I am my
How, between two faces
This moment has slipped in,
Linking the waning time of writing
With the deaf blueness of the evening.

7. Soir d'octobre

An October evening

A little shade, a little light
The dog and wolf are sharing
The fox jealously looks on
As the forest turns to stone.
I dream at my window,
My boat is coming to you
And I've seen the beeches shedding
I want to live near you.

We aren't in the Cyclades
I want to stand up straight
Whether lost or staying sober
I want to live near you.

I've nothing, my pocket's empty
The mist creeps everywhere
A pallid stranger passed by
With nobody to meet.
At my window this October evening
Should I be wise or mad?
Better to be or not to be?
I want to live near you.

9. Gebet

A Prayer

My Lord and God
Take everything from me
That blocks my way to you.

My Lord and God
Give me everything
That brings me close to you

My Lord and God
Take me from myself
And make me wholly yours.

10. Enigma III

They will go but they will not move
They who speak with those they do not find
Will hear those who do not speak.

11. Notre Père Our Father

Our Father in heaven
Hallowed be your name
Your kingdom come
Your will be done
On earth as in heaven
Give us today our daily bread.
Forgive us our sins
As we forgive those who sin against us.
Lead us not into temptation
But deliver us from evil.
For the kingdom,
The power and the glory are yours
Now and forever.
Amen.

12. Ex semine From the seed

From the seed of a bramble
A rose is born

The olive fruit
Is cut from the olive tree

A virgin is born
From the line of Judea

The beam of the morning star
Rises from the darkness of a cloud
The sun from the ray of a star

A stone makes the honey flow
The flower of a young maiden
Gives birth to the Word without seed.

13. Rosa Loui

*In this song the sellers at the
Geranium Market in Berne
draw the attention of the
passers-by to their wares.*

14. Chanson du soir

Evening Song

When the pink touches your cheeks,
Great trees along the way
The sun descends behind the garden
And the heron strikes his pose.

I'd like to speak to you
But words are tired out:
To know what I am thinking
Listen to the birds flying by.

The herons gather in the sky
The children call to each other
The tree trembles in the sun,
Red behind the roofs.

On you, flowers and perfume
Night will set
And the owl will come to see.

I'd like to speak to you
But words are of little use
To know, stay silent
And listen to the past.

Bestiaire Bestia

La Chenille/The Caterpillar

Hard work leads to wealth
Poor folks, let's labour on!
The caterpillar, labouring ceaselessly
comes the splendid butterfly.

La Chèvre du Thibet/ The Goat of Tibet

The fleece of this goat
And even the one made of gold
That Jason sought so avidly
Are as nothing beside the hair
Which is so dear to me.

18. Viri Galilæi Men of Galilee

Men of Galilee
Why are your eyes fixed with wonder
At the sky? Alleluia.

You have just seen him
Rise to the sky
And just so will he return Alleluia.

21. Begreifen Understanding

Still and all-encompassing
Warmly radiates
The certainty that I love you.

22. Ô bonheur de l'été O joy of summer

O joy of summer!
The bell is ringing
Since Sunday is coming.

And the labouring warmth
Spreads the scent of absinthe
Around the withering vine.
Even in this heat
The torrent rushes along the path.
In this bounteous country
Forces run free
And Sunday, Sunday will surely come.

24. I venti...

The winds...

The winds, the winds come from all directions
They breathe and laugh and cry
Like the Fates
Who empower the seasons
And gnaw at human beings.

25. Décembre

December

Still sameness at dawn
The snow has come

26. Agnus Dei

Lamb of God

Lamb of God, who takes away the sins of the world,
Have mercy on us.
Lamb of God, who takes away the sins of the world,
Grant us peace.

27. Sur les pas de la lune

In the steps of the moon

Leaning one evening from the window
I saw that the world had become light
And all obstacles had disappeared.

Everything that held us back in the day
Seemed now to carry me from door to door
In a world of water
Towards something very delicate
And luminous like the grass

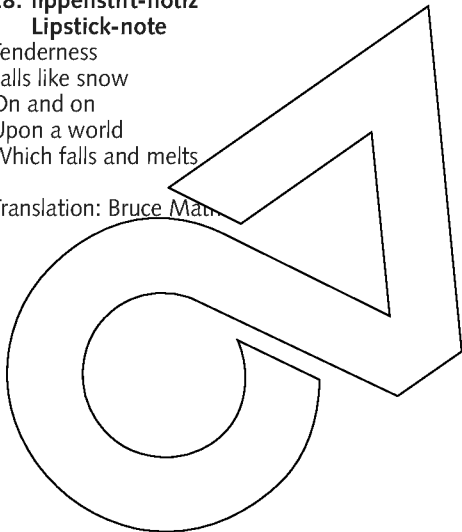
I went to give thanks to the freshness of the land
And following in the steps of the moon
I said yes and took my leave.

28. lippenstift-notiz

Lipstick-note

Tenderness
Falls like snow
On and on
Upon a world
Which falls and melts

Translation: Bruce Martin



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