

*Pour les Ora Singers
commande du Festival International de Musiques Sacrées, Fribourg*

Miserere

pour Chœur mixte a cappella

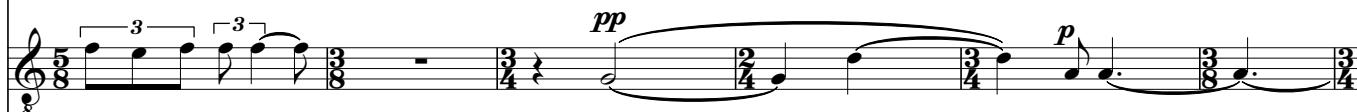
Xavier DAYER (2020)

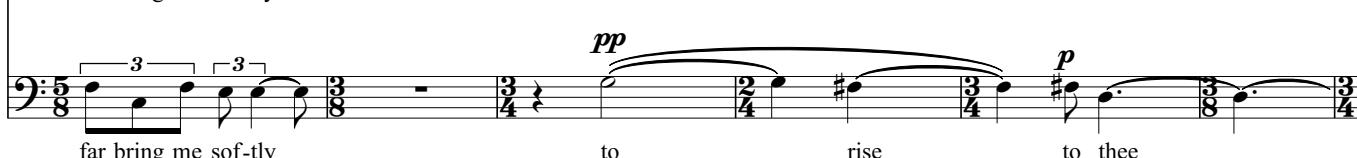
2 $\text{♩} = 72$

15

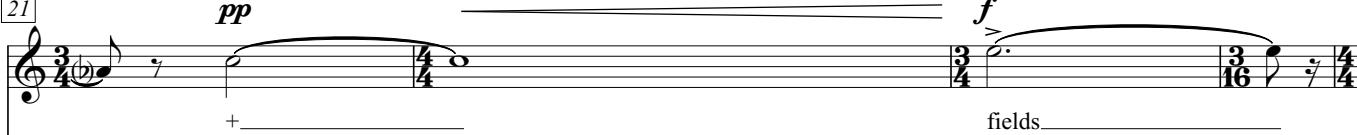
S. 

A. 

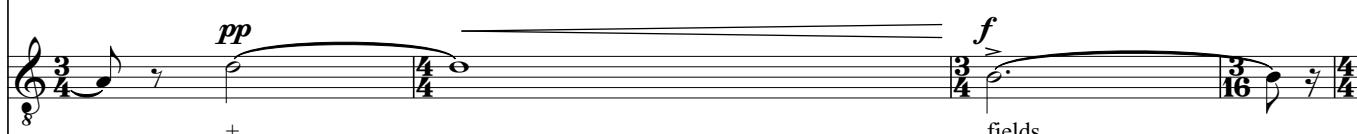
T. 

B. 

21

S. 

A. 

T. 

B. 

B

25

S. 

A. 

T. 

B. 

29

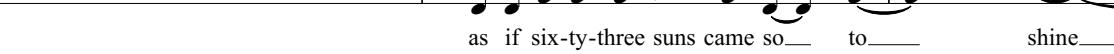
S. *pp* to say why to be at peace to

A. *mf* 3 to say why she broke the chains to be at peace

T. *pp* to *mf* to run so far in vain to be at peace

B. *pp* to *mf* to say why to be at peace

34

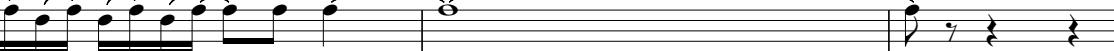
S. *mf*

 as if six-ty-three suns came so to shine

A. *p* *3*

 to to to be to

T. *p*

 to be to be at peace as if

B. *mf*

 to

37

S. *f*
shine as if six-ty-three suns came so to shine she

A. *pp f*
shine as if six-ty-three suns came so to shine she

T. *f*
six-ty-three suns came so to shine as if six-ty-three suns came so to shine she

B. *pp f*
shine as if six-ty-three suns came so to shine

C *mf*

4

41

S. *she* *sleeps* *mi*

A. *pp* *mf* *p* *mi*

T. *pp* *mf* *p* *mi*

B. *mf* *so still* *so far a - way* *she* *sleeps* *mi* *se*

J = 60

S. 52

Soprano (S.) vocal line:

so she sailed so she sailed so she sailed

Alto (A.) vocal line:

so she sailed so she sailed so she sailed

Tenor (T.) vocal line:

she sailed so she sailed so she sailed

Bass (B.) vocal line:

she sailed so she sailed

Musical notation: The vocal parts are shown on four staves. The Soprano staff uses a treble clef, the Alto staff an alto clef, the Tenor staff a bass clef with a 'G' sharp indicator, and the Bass staff a bass clef. The time signature changes frequently between common time (4/4), 2/4, 3/4, and 6/8. Dynamics include **p** (piano), **mf** (mezzo-forte), and **f** (fortissimo). Articulation marks like dots and dashes are present on several notes.

59 **D**

S. *p* clouds_____ drown____ in-to the slow in-to the slow mo-ve-ments of the waves_____

A. *pp* clouds_____ + _____ *f* the_____ the____ waves_____

T. *ppp* clouds_____ + _____ *f* the_____

B. *ppp* clouds_____ + _____ *f* the_____

64

S. *mf* so slow so far in-to the wa-ter come to me now_____ stop the days last two thou-sand

A. *p* now_____ the days_____

T. *mf* drown_____ drown_____ the days two

B. *mf* drown_____ now_____ the days two

69

S. *fp* ho-urs of rain_____ So be a fai-ry tale_____ a me-mo-ry of love

A. *fp* rain_____ be_____ a me-mo-ry of love

T. *fp* ho-urs of rain_____ be_____ a me-mo-ry of love

B. *fp* ho-urs of rain_____ be a fai-ry tale_____ a me-mo-ry of love

E

75

S. *pp* me *pp sempre* thee thee

A. *mf* the strange new day drops me in the dark in the me-mo-ry of thee

T. *pp* me thee

B. *pp* me thee

80

S. sand thee

A. *mf* so cold and so fast please stay close to the sand the fear is past she
p *pp*

T. sand

B. *p* thee

F $\text{♩} = 60$

S. *fp* she bring me far bring me sof-tly

A. *fp* brings me close to the shore she dives bring me far bring me sof-tly

T. *p* bring me far bring me sof-tly nunc

B. *p* bring me far bring me sof-tly nunc

89

S. *p* < *mf* *pp* 3
 the shapes of the waves the cold and the shame

A. *mf* 3 3 > *p* < *mf* *pp*
 mi-se-re-re quae-su-mus the shapes of the waves the cold and the shame

T. —

B. —

95 G

S. *pp* < *mf*
 she stands so still she stands so still mi - se - re - re quae-su - mus

A. *pp*
 she stands so still she stands so still she broke the

T. *pp*
 she stands so still she stands so still she broke the

B. —

101

S. *pp* — *p* > 3 *mf* *p* 3
 the chains the strange new day still bring me far bring me

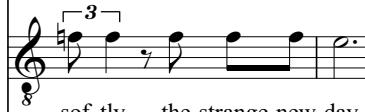
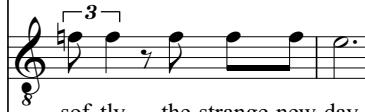
A. *mf* *pp* *mf* *p* 3
 chains so still bring me far bring me

T. *mf* *pp* *mf* *p* 3
 chains still bring me far bring me

B. — *mf* *pp* *mf* *p* 3
 still bring me far bring me

H

107

S.  -  -  -  -  -  -  -  -  - 

mf

pp

p

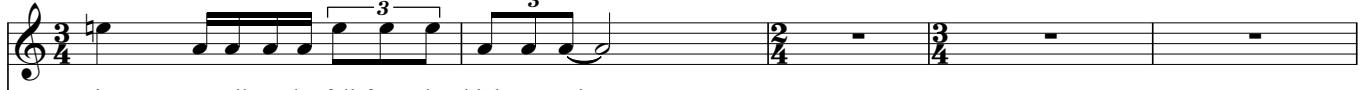
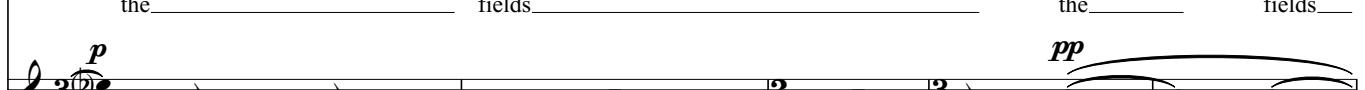
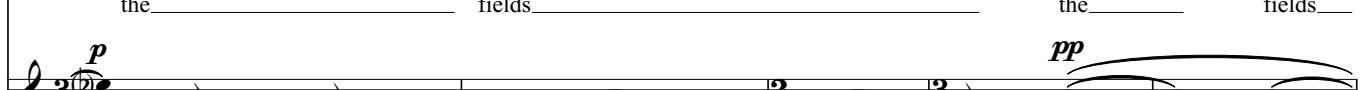
mf

p

mf

softly the strange new day to
softly the strange new day the fields
softly the strange new day she stands so still
softly the strange new day she stands so still

112

S.  -  -  -  -  -  -  -  -  - 

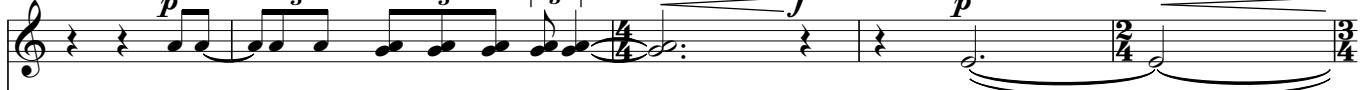
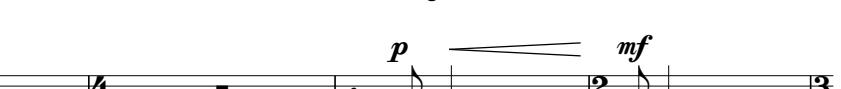
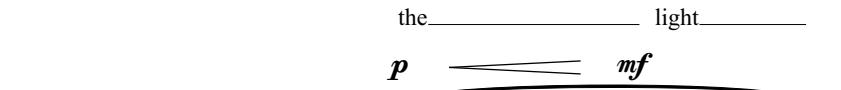
pp

f

pp

rise to tell me he fell from the high-est rains
the fields the fields
the fields the fields

117

S.  -  -  -  -  -  -  - 

p

3

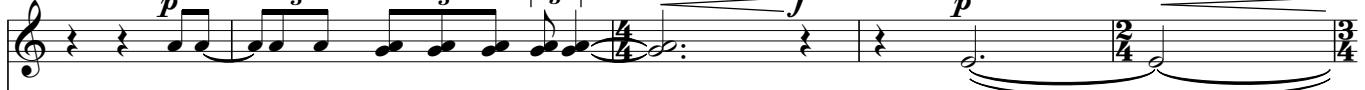
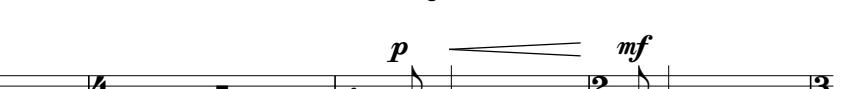
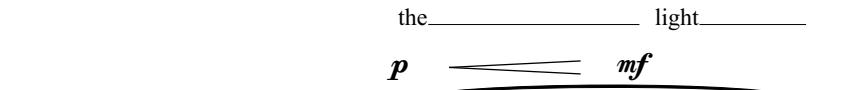
3

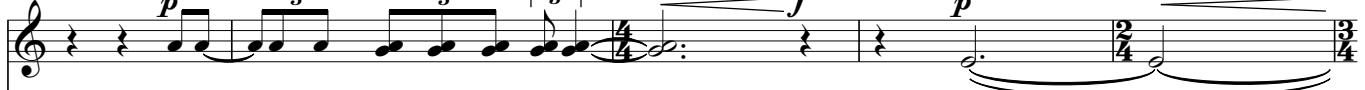
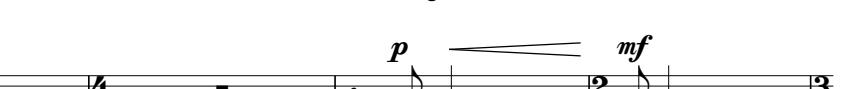
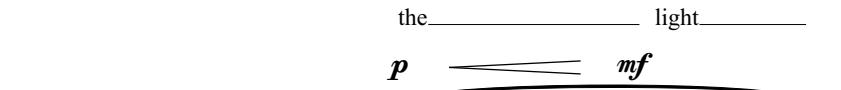
f

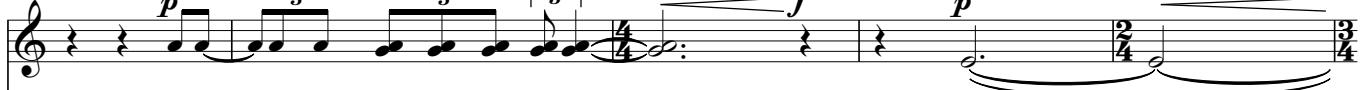
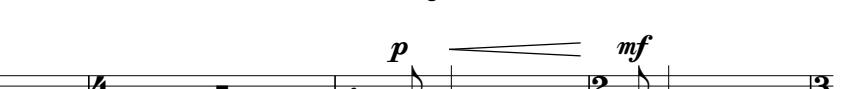
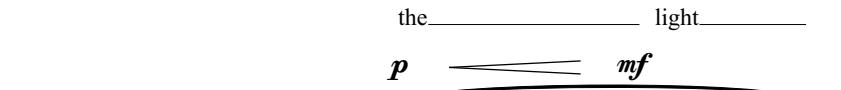
p

f

no fear no more sound she stands so still the
no fear no more sound she stands so still in - to the light san -ete et im - mor
the light the light

A.  -  -  -  -  -  -  - 

T.  -  -  -  -  -  -  - 

B.  -  -  -  -  -  -  - 

mf

3

f

p sub.

f

3

p

mf

3

f

3

p

no fear no more sound she stands so still the
no fear no more sound she stands so still in - to the light san -ete et im - mor
the light the light

122

S. *mf* — light failed to shin through in-to the still
mf — tal-is she stands so still san-cte et im-mor-ta-lis in-to the cold still
T. *p* — through in-to the cold still
B. *p* — through in-to the cold still

I

127

S. *pp* mi - se - re - re drowned
A. *pp* mi - se - re - re drowned
T. *p* drowned
B. *p* drowned

132

S. *pp* — she stands so still to shine
A. *pp* — she stands so still she
T. *pp* — she stands so still
B. *pp* —

10

137

S. so still the wind of winter free-zes your

A. stands so still so still the

T. she stands so still the

B. so still

J

142

S. soul the wind of winter free-zes your soul

A. the wind of winter free-zes your soul

T. wind the wind of winter free-zes your soul

B. the wind the wind of winter free-zes your soul

 $\text{♩} = 60$

146

S. still still

A. stands still

T. she stands still

B. she still