

T + M: Eduard Lombriser

Ius culla brocca

Text original: Il mund modern (Victor Durschei)

chor mishedau + clavazin ad libitum

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Text original: Il mund modern (Victor Durschei)

T: Eduard Lombriser

M: Eduard Lombriser (1985)

$\text{♩} = 72$

ruasseivel

p

1. Ei fuv' ex-act igl onn tren-tin che nies Jo - sef, aunc in za - clin,

chor da femnas

mf maschinal

5

fuv' en - ta De-gen buob pla - dius, mo tut a - netg in di stu-lius.

10 *energicamein*

femnas

f

El fuv' in buob plein tem - pra - ment, ga - gev' a bein-en-qual ster-ment, pa

umens

f

14

rit

truns ha - vev' el dus ve - gliets, va - le - van per pur - an - che - lets.

rit.

ruasseivel

p $\text{♩} = 72$

2. El fu - va in - schi-gnus e prus, fa - ge - va mai za - tgei dis - cus,

p $\text{♩} = 72$

The score for 'ruasseivel' consists of two systems. The first system features a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic and a tempo marking of quarter note = 72. The lyrics are '2. El fu - va in - schi-gnus e prus, fa - ge - va mai za - tgei dis - cus,'. The piano accompaniment is in a bass clef with the same key signature and time signature, also starting with a piano (*p*) dynamic. The second system continues the piano accompaniment with a similar tempo marking.

chor da femnas

mf *maschinal*

5 da - spe - ras_ aunc in viv_ buo - bet, va - le - va_ per in stro - li - et.

mf

The score for 'chor da femnas' consists of three systems. The first system features a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 2/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of 'maschinal'. The lyrics are '5 da - spe - ras_ aunc in viv_ buo - bet, va - le - va_ per in stro - li - et.'. The piano accompaniment is in a bass clef with the same key signature and time signature, also starting with a mezzo-forte (*mf*) dynamic. The second system continues the vocal line and piano accompaniment. The third system continues the piano accompaniment.

10 *energicamein*

femnas

f

Lev' il pa - trun lu mus - sar si ch'el er man-ze-gnas sap - pi dir, lu

umens

f

14

rit

fuv' ei fi - nis cul cum-pogn, ti ri - di-schen, tgei ver tgau - mogn!

rit.

ruasseivel

$\text{♩} = 72$

p

3. In di, po - mai 's ei ca - pi - tau, ch'elduess schi-zun ver en - gu - lau

p

$\text{♩} = 72$

tr

The score for 'ruasseivel' consists of three systems. The first system has a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a tempo of 72. The piano accompaniment is in a 2/4 time signature with a tempo of 72. The second system continues the vocal line and piano accompaniment. The third system continues the piano accompaniment, featuring a tremolo effect in the right hand.

chor da femnas

5

mf maschinal

la pi - pa — de siu bien pa - trun che gie dal — mal smi-nav'nuot - zun.

mf

The score for 'chor da femnas' consists of three systems. The first system has a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a tempo of 72. The piano accompaniment is in a 2/4 time signature with a tempo of 72. The second system continues the vocal line and piano accompaniment. The third system continues the piano accompaniment, featuring a tremolo effect in the right hand.

energicamein

10

femnas

umens

"Ti bo - le - ret, o ti fu - tiu, co

13

sas ti aunc u-ghiar von Diu ded en - gu - lar la

15

pi' a mi per lu fu - ga - tscha far sil di!"

rit

rit.

ruasseivel

p $\text{♩} = 72$

4. "Miu bien pa trun, vus se-trum-peis, jeu hai priu nuot, che vus sa veis!"

$\text{♩} = 72$

*chor da femnas**mf* *maşhinal*

5

Mo'ls du - bis_ re-stan, tsche - ra_ brut-ta, al pign fa_ quei ir si la fut-ta.

10 *energicamein*
femnas
f
 El fa ruas - seiv - la - mein da notg plans, co far l'au-ter di fa - got, per
umens
f

14
 el tgei far ei us - sa clar, quei plan vul el re - a - li - sar.
rit.
rit.

ruasseivel

♩ = 72

p

5. Strusch ei'l pa-trun pu-spei na-ven, pu-pi, ri-spli en maun el pren

♩ = 72

chor da femnas

mf maşchinał

5

e scri-va_ cun bu- stabs_ pul- pi ils plaid_ suan-donts e de-ci-di:

10 *energicamentein*

f

"Vus veis da mei pri - vau l'ho - nur, uss stueis per-quei sez far pi-stur, mon

f

14

rit.

uss' a ca - sa pei a pei, per mei ne-gins qui-taus fa - gei!"

rit.

ruasseivel

$\text{♩} = 72$

p

6. E detg e fatg, en in co - stum ch'el se - me-gliav' in lum - bar - dun,

The musical score for 'ruasseivel' consists of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked as quarter note = 72. The piano accompaniment starts with a bass clef and a common time signature. The key signature remains two flats. The music is in 2/4 time. The vocal line contains the lyrics '6. E detg e fatg, en in co - stum ch'el se - me-gliav' in lum - bar - dun,'. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

 $\text{♩} = 72$

This block shows the piano accompaniment for the 'ruasseivel' section. It consists of two staves, treble and bass clef, in 2/4 time. The key signature is two flats. The tempo is quarter note = 72. The accompaniment features a steady rhythmic pattern with chords and single notes, supporting the vocal line above.

chor da femnas

mf maschinai

5

mf

cun caul - tscha ru - ta e__ sfranz-la - da en tschei - va__ uss la stra-paz-za-da.

The musical score for 'chor da femnas' consists of three systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked as *mf*. The piano accompaniment starts with a bass clef and a 2/4 time signature. The key signature remains two flats. The music is in 2/4 time. The vocal line contains the lyrics 'cun caul - tscha ru - ta e__ sfranz-la - da en tschei - va__ uss la stra-paz-za-da.'. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

10 *energicamein*

femnas

f

Cun ha - zers pass al fin Mun - daun s'a-vonz' il Sepp-li plaun a plaun, Sur

umens

f

f

14

sais - sa lu tra-vers' a - netg, ar - riv' a ca-sa tut per - plex.

rit

rit.

ruasseivel

p $\text{♩} = 72$

7. Lar - mins tar - li - schan giu per ve - sta, dend

p $\text{♩} = 72$

3
part plau - net la no - va tre - sta,

5 *mf* maschinal

el mon-di__ mai pli a - na - vos, il vegl duei_ sez ca tschar ils bovs!

10 energicamein

femnas

f La mum - ma lu l'ha con - so - lau: "Quei fu - va ca schi mal ma - niau!" El

umens

14

due - gi uss s'ac - co - mo - dar, ad in - te - rim ir a ruas - sar.

rit.

ruasseivel

p $\text{♩} = 72$

8. Mo'l bab, lez ha pli dir com-bat. Mi-rond pi - tgiv di uss al mat:

$\text{♩} = 72$ *tr*

chor da femnas

mf maschinal

5 *mf*

"Da- maun vas_ su - ra - vi_ pu - spei, la mum - ma_ sa ve - gnir cun tei."

10 *energicamente*

femnas

f

E l'au - ter di gia bein - mar - vegl, dals cuolms tar - li - scha il su - legl che

umens

f

14

rit

giu en val catt' a da - gur dus ch'ei - nai de far in tur.

rit.

ruasseivel

p $\text{♩} = 72$

9. U - al per la me - de - ma sen - da sc'ol

p $\text{♩} = 72$

3

di a - von il pèr se - ren - da,

$\frac{2}{4}$

chor da femmas

5 *mf* maschinal

ar - ri - va_ sen - za se - far_ mal, mo stun - clen - tai en l'au - tra val.

mf

10 *energicamein*
femnas

f *f*

Quei ei uss stau il trest re-tuorn, mo suen-ter giu in bien pa-trun che

14

mo da rar ha re - cla - mau, gl'a -

16 *rit*

tun tschun francs su - ren aunc dau.

rit.