

LES MORTS – DIE TOTEN

Oraison – Oration

Ils ont aussi passé sur cette terre; ils ont descendu le fleuve du temps; on entendit leur voix sur ses bords, et puis l'on n'entendit plus rien.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Pendant qu'ils passaient, mille ombres vaines se présentèrent à leurs regards; le monde que le Christ a maudit leur montra ses grandeurs, ses richesses, ses voluptés; ils le virent, et soudain ils ne virent plus que l'éternité.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Semblable à un rayon d'en haut, une croix, dans le lointain, apparoissoit pour guider leur course: mais tous ne la regardoient pas.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Il y en avoit qui disoient: Qu'est-ce que ces flots qui nous emportent? Y a-t-il quelque chose après ce voyage rapide? Nous ne le savons pas, nul ne le sait. Et comme ils disoient cela, les rives s'évanouissoient.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Il y en avoit aussi qui sembloient, dans un recueillement profond, écouter une parole secrète; et puis, l'oeil fixé sur le couchant, tout à coup ils chantoient une aurore invisible et un jour qui ne finit jamais.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Entraînés pêle-mêle, jeunes et vieux, tous disparoissoient tels que le vaisseau que chasse la tempête. On compteroit plutôt les sables de la mer que le nombre de ceux qui se hâtoient de passer.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Ceux qui les virent ont raconté qu'une grande tristesse étoit dans leur coeur: l'angoisse soulevoit leur poitrine, et comme fatigués du travail de vivre, levant les yeux au ciel, ils pleuroient.

Où sont-ils? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

Des lieux inconnus où le fleuve se perd, deux voix s'élèvent incessamment:

L'une dit: *Du fond de l'abîme j'ai crié vers vous, Seigneur: Seigneur, écoutez mes gémissements, prêtez l'oreille à ma prière. Si vous scrutez nos iniquités, qui soutiendra votre regard? Mais près de vous est la miséricorde et une rédemption immense.*

Et l'autre: *Nous vous louons, ô Dieu! nous vous bénissons: Saint, saint, saint est le Seigneur Dieu des armées! La terre et les cieus sont remplis de votre gloire.*

Et nous aussi nous irons là d'où partent ces plaintes ou ces chants de triomphe.

Où serons-nous? Qui nous le dira?

Heureux les morts qui meurent dans le Seigneur!

F. Lamennais

Lento assai

6

lunga

f marc.

Red. *

Red. *

12 *lunga*
p sotto voce

17 *Recitativo ritenuto*
mf *dolcissimo*
una corda

reux les Morts, qui meurent dans le Seigneur!"

22 *pp*
tre corde

28 *f* *f marcato*

32 *sf*

36 *f marcato* *lunga*
Recitativo ritenuto

42 *riten.*
dolcissimo *pp* *perdendo*
sf *una corda*

48 *pp* *mf espr.* *pp*
sempre una corda

52 *p* *mf espr.* *pp* *mf espr.* *pp*
mf espr. *mf espr.*

56 *mf espr.* *mf*
mf espr. *ritenuto*
tre corde

61 *dolcissimo* *una corda*

65 *riten.* *a tempo*

pp *perdendo* *p*

ced. * *ced.* *ced.* *ced.* *ced.* * *tre corde*

71 *espr.*

pp tremolando *sempre pp* *ced.* *ced.*

77 *poco a poco accel.*

poco *a* *poco* *cresc.*

ced. *ced.* *ced.* *ced.* *ced.* *ced.* *ced.*

82 *molto*

ced. *ced.* *ced.*

84

ced. *ced.* *ced.*

Maestoso assai
ten.

ff

fff
ten.

sf

Led.

Led.

3

3

3

3

3

3

3

3

Ossia
più facile

ff

fff

sf

Led.

Led.

3

3

3

3

3

3

3

3

ten.

ten.

ten.

sf

sf

Led.

Led.

Led.

Led.

3

3

3

3

3

3

3

3

sf

sf

Led.

Led.

Led.

Led.

3

3

3

3

3

3

3

3

92

sf

4 2

Red.

3 3

95

8

sempre fff

ten.

Red.

8

ten.

sempre fff

ten.

Red.

First system of musical notation (measures 58-98). It features a piano part with a complex rhythmic accompaniment in the bass clef and a vocal line in the treble clef. The piano part includes many chords and rests, with some marked with 'x'. The vocal line has rests and some notes. Dynamics include *mf* and *sf*. There are also markings like *ten.* and *sf*.

Second system of musical notation (measures 58-98). Continuation of the piano and vocal staves. The piano part continues with its complex accompaniment. The vocal line has more notes and rests. Dynamics include *sf* and *ten.*.

First system of musical notation (measures 101-140). The piano part features triplets and a *rinforzando* marking. The vocal line has notes and rests. Dynamics include *sf* and *rinforzando*.

Second system of musical notation (measures 101-140). Continuation of the piano and vocal staves. The piano part continues with triplets and *rinforzando*. The vocal line has notes and rests. Dynamics include *sf*.

104

Musical score for measures 104-106. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features complex textures with triplets and octaves. The voice part includes dynamic markings such as *ten.* and *sf*.

107

Musical score for measures 107-109. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features complex textures with triplets and octaves. The voice part includes dynamic markings such as *ten.* and *sf*.

110

Musical score for measures 110-112. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features complex textures with triplets and octaves. The voice part includes dynamic markings such as *ten.* and *sf*.

60 8

113

8

Red.

sf

Red.

This system contains measures 60 through 113. It features a grand staff with treble and bass clefs. Measure 60 has an 8-measure rest in the treble. The music includes various textures such as chords, eighth-note patterns, and triplets. Performance markings include *Red.* (ritardando) and *sf* (sforzando). A circled asterisk is present at the end of the system.

116 8

8

Red.

ten.

ten.

Red.

sf

Red.

This system contains measures 116 through 118. It features a grand staff with treble and bass clefs. Measure 116 has an 8-measure rest in the treble. The music includes various textures such as chords, eighth-note patterns, and triplets. Performance markings include *Red.* (ritardando), *ten.* (tension), and *sf* (sforzando). A circled asterisk is present at the end of the system.

119 8

8

Red.

ten.

ten.

Red.

This system contains measures 119 through 121. It features a grand staff with treble and bass clefs. Measure 119 has an 8-measure rest in the treble. The music includes various textures such as chords, eighth-note patterns, and triplets. Performance markings include *Red.* (ritardando) and *ten.* (tension). A circled asterisk is present at the end of the system.

121

Musical score for measures 121-122. The system consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves are in a key signature of three sharps (F#, C#, G#). Measure 121 features a series of eighth-note chords in the right hand and a bass line in the left hand. Measure 122 continues this pattern. A first ending bracket with an '8' above it spans the final two notes of measure 121 and the first two notes of measure 122. A 'Red.' marking is placed below the bass staff in measure 122.

Continuation of the musical score for measures 121-122. This system shows the vocal line. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains three sharps. The vocal line begins in measure 121 with a series of eighth notes. In measure 122, the vocal line features a sustained note with a 'ten.' (tension) marking above it. A first ending bracket with an '8' above it is present. A 'Red.' marking is placed below the bass staff in measure 122.

123

Musical score for measures 123-124. The system consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves are in a key signature of three sharps. Measure 123 features a series of eighth-note chords in the right hand and a bass line in the left hand. Measure 124 continues this pattern. A first ending bracket with an '8' above it spans the final two notes of measure 123 and the first two notes of measure 124. A 'Red.' marking is placed below the bass staff in measure 124.

Continuation of the musical score for measures 123-124. This system shows the vocal line. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains three sharps. The vocal line begins in measure 123 with a series of eighth notes. In measure 124, the vocal line features a sustained note with a 'ten.' (tension) marking above it. A first ending bracket with an '8' above it is present. A 'Red.' marking is placed below the bass staff in measure 124.

125

Musical score for measures 125-126. The system consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves are in a key signature of three sharps. Measure 125 features a series of eighth-note chords in the right hand and a bass line in the left hand. Measure 126 continues this pattern. A first ending bracket with an '8' above it spans the final two notes of measure 125 and the first two notes of measure 126. A 'Red.' marking is placed below the bass staff in measure 126.

Continuation of the musical score for measures 125-126. This system shows the vocal line. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains three sharps. The vocal line begins in measure 125 with a series of eighth notes. In measure 126, the vocal line features a sustained note with a 'ten.' (tension) marking above it. A first ending bracket with an '8' above it is present. A 'Red.' marking is placed below the bass staff in measure 126.

62

127

129

132

Recitativo
ritenuto molto

137

138

139

140

dim.

dolcissimo

una corda

141

142

143

144

145

146

pp

ten.

ten.

m.s.

sempre pp

ten.

ten.

riten.

147

148

149

150

8

151

152

153

154

8

155

156

157

158

perdendo

8

