

# Ernest Chausson

## Les morts

Lento *p*

Do not think that the  
Ne crois pas que les

Detailed description: This system contains the first two staves of the score. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a whole rest, followed by a half note G5, a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand starts with a half note G4, a quarter note A4, and a quarter note B4, then moves to a half note C5. The left hand starts with a half note G3, a quarter note A3, and a quarter note B3, then moves to a half note C4. Dynamics include piano (*p*) and accents.

dead are dead! \_\_\_\_\_ Long as souls shall liv-ing re-main \_\_\_\_\_ the  
morts soient morts! \_\_\_\_\_ Tant qu'il y au-ra des vi-vants \_\_\_\_\_ les

Detailed description: This system contains the second two staves. The vocal line continues with a half note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note B6, a quarter note A6, a quarter note G6, and a half note F6. The piano accompaniment continues with a half note G4, a quarter note A4, and a quarter note B4, then moves to a half note C5. Dynamics include piano (*p*) and accents.

*mf*

dead shall live, \_\_\_\_\_ the dead \_\_\_\_\_ shall live. \_\_\_\_\_  
morts vi-vront, \_\_\_\_\_ les morts \_\_\_\_\_ vi-vront. \_\_\_\_\_

Detailed description: This system contains the third two staves. The vocal line continues with a half note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a half note C5. The piano accompaniment continues with a half note G4, a quarter note A4, and a quarter note B4, then moves to a half note C5. Dynamics include mezzo-forte (*mf*) and piano (*p*).

When at eve the bright sun is set, You have but your eye-lids to close.  
 Lors - que le so - leil s'est cou - ché, Tu n'as qu'a fer - mer tes deux yeux

When he is ris - en, bright once more. \_\_\_\_\_  
 Pour qu'il s'y lè - ve, ral - lu - mé. \_\_\_\_\_

*cresc.* *f* *dim.*

The bird flies on-ward, The bird is gone; \_\_\_\_\_ Yet while he is  
 L'oi-seau s'en - vo - le, l'oi-seau s'en va; \_\_\_\_\_ Mais pen-dant qu'il

*p* *mf*

hov - ring on high, His shad - ow on the earth re - main -  
 pla - ne là - haut, Son om - bre res - te sur la ter -

*p*

- - eth. The breath that on my lips thou leav-est, From thy  
 - - re. Le souf - fle que tu m'as fait boi - re Sur tes

own lips, — in go - ing forth, — It is my own, —  
 lè - vres, — en t'en al - lant, — Il est en moi, —

— It is — my own. — An -  
 Il est — en moi. — U.1

oth - er it to thee hath given, in go - ing forth.  
 au - tre te l'a - vait don - né en s'en al - lant,

*cresc.*

In go-ing forth I will give it then to an - oth - er. —  
 En m'en al - lant, je le don - ne - rai à un au - tre. —

*mf*

From lip to lip — it pass-eth on; From lip to  
 De bouche en bouche — il a pas - sé; De bouche en

*p*

lip — 'Twill pass a - long. And thus — can  
 bouche — il pas - se - ra. Ain - si — ja -

ne'er, — can ne'er be lost. —  
 mais — ne se per - dra. —