

Brahms EIN DEUTSCHES REQUIEM

A German Requiem – Un Requiem allemand

Camilla Tilling - Detlef Roth

**Rundfunkchor Berlin
Rundfunk-Sinfonieorchester
Berlin**

Marek Janowski

Johannes Brahms (1833 – 1897)

Ein deutsches Requiem

nach Worten der Heiligen Schrift Op. 45

A German Requiem to Words of the Holy Scripture

- | | |
|--|---------------|
| 1 Selig sind, die da Leid tragen (Blessed are they that mourn) | 10. 46 |
| 2 Denn alles Fleisch es ist wie Gras (For all flesh is as grass) | 14. 40 |
| 3 Herr, lehre doch mich (Lord, make me to know mine end)
Soloist: Detlef Roth | 9. 16 |
| 4 Wie lieblich sind deine Wohnungen (How lovely are thy tabernacles) | 4. 44 |
| 5 Ihr habt nun Traurigkeit (And ye now therefore have sorrow)
Soloist: Camilla Tilling | 6. 51 |
| 6 Denn wir haben hie keine bleibende Statt
(For here have we no continuing city)
Soloist: Detlef Roth | 9. 58 |
| 7 Selig sind die Toten (Blessed are the dead) | 11. 44 |

Camilla Tilling: Soprano

Detlef Roth: Baritone

Rundfunkchor Berlin (Chorus Master: **Simon Halsey**)

Rundfunk-Sinfonieorchester Berlin

Radio Symphony Orchestra Berlin

Conducted by: **Marek Janowski**

Total playing time: 68. 37

© & © 2010 Deutschlandradio Kultur/ROC GmbH /PentaTone Music b.v.

The Requiem that wasn't

“So great a man, so great a soul: yet, he believes in nothing.”

Thus wrote Antonin Dvořák of his friend Johannes Brahms. And yet, the latter composed one of the most important, if not most emotional, sacred choral works in the history of music: *Ein deutsches Requiem* (= A German Requiem). Dvořák was a devout Catholic, and as such – although he was able to accept Brahms' sober Protestant religion – he definitely could not tolerate his tendency towards agnosticism: a tendency that was actually quite common during the Romantic era. Halfway through the 19th century, many people felt the loss of social, political and, above all, strongly religious ties. Brahms was not able to develop a strong belief in life after death; and if death is no longer the gateway to eternal life, what then is the meaning of life? This puzzle continued to niggle at him throughout his life, and also greatly influenced his compositions.

Even though, as a matter of principle, Brahms did not usually respond to specific events with compositions, his *Ein deutsches Requiem* (= A German Requiem) is closely linked to the death of two of his loved ones: the agonizing end of Robert Schumann in 1856, and the passing away of his mother Christina in 1865. Schumann was highly impressed with Brahms' talent as a composer, and had praised him lavishly in his essay “Neue Bahnen” (= New Paths). Likewise, Brahms thought equally highly of both Schumann's works and integrity. This made the latter's attempted suicide, after having been admitted to the psychiatric clinic in Etenich, all the more tragic. Brahms made an attempt to process these experiences by writing his *Sonata for Two Pianos*. In later years, he used the scherzo from this sonata in the first part of the second movement of the *Requiem*. To be sure, Brahms did not mention the *Requiem* until about 10 years later: in April 1865, he wrote to Clara Schumann (the composer's widow) that he was working “on a kind of German requiem”. By the summer of 1866, he had finished the work, if only in a six-movement version. And in April 1868, he completed the final version (consisting of seven movements), in which the work continues to be performed to this day.

The première of *Ein deutsches Requiem* (= A German Requiem) in its final version took place under the direction of Carl Reinecke on February 18, 1869 at the Leipzig Gewandhaus, and the composition went on to further triumph in concert halls world-wide. Prior to publication, Brahms had given serious thought to changing the title by replacing the word “German” with “human” – a choice that would certainly have been better suited to the content of the work. For in this case, it was not simply a matter of Brahms having translated into German the Latin text for the Requiem Mass of the Catholic liturgy, or come up with a similar

Biographien auf Deutsch und Französisch

finden Sie auf unserer Webseite.

Pour les versions allemande et française des biographies,

veuillez consulter notre site.

www.pentatonemusic.com

Protestant requiem: no, he had secularized the dogmatic Christian message, i.e. transposed it into a simple and understandable worldly form. This tendency became increasingly common in the late 19th Century, when people began to prefer an individual approach to matters divine to the more traditional rites of worship. Nevertheless, Brahms' work is deeply religious – however, it is simultaneously of universal significance, appealing – as it does – to all and sundry! Brahms compiled the texts from the Psalms and Prophetic Books of the Old Testament, and also from the Gospels, the Revelation of John and the apostles' letters from the New Testament in the translation provided by Luther – a mixture that could not have been more individual or expressive. They cover three areas: the transitoriness, the hope of the glory of God, and the certain knowledge of consolation. And with his *Requiem*, Brahms was targeting the individual: each individual left behind in this earthly vale of tears after the death of a loved one. This is not about the salvation of the soul of the deceased; it is concerned solely with the survivor. With his sorrow, his grief and – with his consolation. This now certainly clarifies Dvořák's criticism: after all, in the Requiem, there is no reference to Christ the Saviour to be found.

Although *Ein deutsches Requiem* (= A German Requiem) is generally – and rightly so – considered a work of singular class as far as content and expression are concerned, one must not brush aside the traditional lines upon which the Requiem is unquestionably based. For instance, as examples of spiritual music from the Baroque and music to accompany Protestant funeral rites, one must first mention Handel, without whose work in the oratorio field the Requiem would certainly not have been created; but also the *Actus tragicus* by Johann Sebastian Bach (who also chose his texts freely from the Old and New Testaments); and not to forget the *Musikalische Exequien* (= Musical obsequies) by Heinrich Schütz.

The first movement – “Selig sind, die da Leid tragen” (= Blessed are they that mourn) – contains not only the beginning, but also the end of the work: for the same music is repeated in the seventh movement, although to a different text – “Selig sind, die in dem Herren sterben (= Blessed are the dead, which die in the Lord). Both times the emphasis is laid on the word “blessed”, and musically reinforced by means of the transparent and pastoral key of F major. Here, one senses the proximity to God; here, one smiles through one's tears. The reduced instrumentation (lacking violins, clarinets, trumpets and piccolo flute) provides the heartbeat on the pedal point F, over which the voices of the choir unfold and blossom forth. The opposing principles of sorrow and consolation are given equal prominence here.

A dully pale and, yes, ghostly mood determines the second movement, in which the alto, tenor and bass introduce the theme “Denn alles

Fleisch es ist wie Gras” (= For all flesh is as grass) – the bitter realization that man is mortal. Major intensifications begin to develop, a powerful funeral march draws near above a relentless drum beat, until the mood brightens distinctly to the words “Freude und Wonne” (= Joy and gladness).

The solo baritone rings out dominantly in the third movement in “Herr, lehre doch mich” (= Lord, make me to know), after which the choir responds with a psalm. The dialogue becomes increasingly clear, until a strong and impressive fugue forces its way into the foreground with “Der Gerechten Seelen sind in Gottes Hand” (= The souls of the righteous are in the hand of God).

This is followed by the central movement – “Wie lieblich sind Deine Wohnungen, Herr Zebaoth!” (= How lovely are thy tabernacles, O Lord of Hosts!) – in which the fugue theme from the preceding movement reappears; this time, however, with a completely different effect. Here, the music soars upward; it seems almost transcendent, far removed from all human existence. Is this not the definition of paradise?

The fifth movement (composed and added to the requiem at a later date) also presents a highly idyllic character, containing one of the most beautiful soprano solos ever written by Brahms. It rises above the soft murmuring of the choir in “Ich will euch trösten, wie einen seine Mutter tröstet” (= As one whom his mother comforts, so will I comfort you). The reference to the death of the composer's mother cannot be summarily dismissed. Please note the subtle interweaving of the motifs here by soloists, choir and orchestra.

In the sixth movement, we are presented with a vision of the Last Judgement, which is even more effective as it follows the idyllic mood conjured up by the preceding movements. Yet the terrors that were later to be unleashed, in an almost apocalyptic manner, by Verdi in his *Dies irae*, do not stand a chance with Brahms, as “death is swallowed up in victory”. And at the words: “Hölle, wo ist dein Sieg?” (= Oh grave, where is thy victory?), Brahms produces a cadenza leading into the key of C major, which has a magnificent effect. The movement then concludes with a large-scale double fugue, “Herr, Du bist würdig zu nehmen Preis und Ehre” (= Thou art worthy, oh Lord, to receive glory and honour).

The final movement returns, as already mentioned, at the beginning of the work: we have now gone full circle, both musically and lyrically. Unity has been achieved and consolation – also for all those, who do not grieve (as yet) – is clearly perceptible.

Marek Janowski

Marek Janowski has been Artistic Director of the Rundfunk-Sinfonieorchester Berlin since 2002 and in 2005 he was also appointed Musical Director of the Orchestre de la Suisse Romande in Geneva. He is in demand as a guest conductor throughout the world, working on a regular basis in the USA with the Pittsburgh Symphony Orchestra (where he holds the Otto Klemperer Guest Conducting Chair), the Boston and San Francisco Symphony Orchestras, the Philadelphia Orchestra, and in Europe with the Orchestre de Paris, the Orchester der Tonhalle Zürich, the Danish National Symphony Orchestra in Copenhagen and the NDR-Sinfonieorchester Hamburg.

Born in 1939 in Warsaw and educated in Germany, Marek Janowski's artistic path led him from Assistant positions in Aachen, Cologne, Düsseldorf and Hamburg to his appointment as General Music Director in Freiburg im Breisgau (1973-75) and Dortmund (1975-79). Whilst in Dortmund, his reputation grew rapidly and he became greatly involved in the international opera scene. There is not one world-renowned opera house where he has not been a regular guest since the late '70s, from the Metropolitan Opera New York to the Bayerischer Staatsoper Munich; from Chicago and San Francisco to Hamburg; from Vienna and Berlin to Paris.

Marek Janowski stepped back from the opera scene in the 1990's in order to concentrate on orchestral work and was thus able to continue the great German conducting tradition in the symphonic repertoire. He now enjoys an outstanding reputation amongst the great orchestras of Europe and North America. He is recognised for his ability to create orchestras of international standing as well as for his innovative programmes and for bringing a fresh and individual interpretation to familiar repertoire.

Between 1984 and 2000, as Musical Director of the Orchestre Philharmonique de Radio France, Marek Janowski led the orchestra to international fame as the leading orchestra in France. From 1986 to 1990, in addition to his work in France, Janowski held the position of Chief Conductor of the Gürzenich-Orchester in Cologne, and between 1997 and 1999 he was also First Guest Conductor of the Deutsche Symphonie-Orchester Berlin. From 2000 to 2005 Janowski served as Music Director of the Orchestre Philharmonique de Monte-Carlo, and from 2001 to 2003 he also held the position of Chief Conductor with the Dresdner Philharmonie. Marek Janowski has made many recordings over the past 30 years, including many complete operas and symphonic cycles, many of which have been awarded international prizes. To this day, his recording of Richard Wagner's complete tetralogy *The Ring Cycle* with the

Staatskapelle Dresden (1980-83) remains one of the most distinguished and musically interesting recordings that has been made of this work.

Rundfunk-Sinfonieorchester Berlin

The Rundfunk-Sinfonieorchester Berlin (RSB) is Germany's oldest orchestra belonging to a broadcasting organisation; the ensemble has existed since the very first hour of music programming on the radio in October, 1923. The orchestra's head conductors (including figures such as Sergiu Celibidache, Eugen Jochum, Hermann Abendroth, Rolf Kleinert, Heinz Rögner and Rafael Frühbeck de Burgos) developed an ensemble which was to go through the ups and downs of 20th century German history like no other orchestra in Germany. The symphonic repertoire of the RSB encompasses music from all stylistic eras between pre-classicism and modernism, and contemporary repertoire has been given special attention by the orchestra ever since its establishment.

Since the beginning of Marek Janowski's involvement as artistic director and head conductor in 2002, the RSB has made a resounding international name for itself among Berlin's top orchestras and as one of Germany's leading radio orchestras. Janowski's cyclical programming concepts of the past few years (focussed on Mozart, Hartmann, Wagner, Bartók, Bruckner and Strauss), the establishment of new and interesting concert venues, and a young, dynamic image all join to comprise the present-day self-definition of this oldest German radio symphony orchestra.

www.rsb-online.de

Rundfunkchor Berlin

Winner of a Grammy® in both 2008 and 2009 as well as two Echo-Klassik prizes in 2009 alone, Rundfunkchor Berlin is a regular guest at all the major festivals and the chosen partner of international orchestras and conductors such as Sir Simon Rattle, Christian Thielemann and Yannick Nézet-Séguin. It is the permanent partner of the Berliner Philharmoniker as well as of Berlin's Deutsches Symphonie-Orchester and Rundfunk-Sinfonieorchester and their conductors.

The exceptional breadth of its repertoire, its stylistic versatility, absolute precision, delight in experimentation, stunning responsiveness and an unmistakable warm, richly nuanced sound all contribute to making it one of the world's outstanding choral ensembles.

Rundfunkchor Berlin's experimental series, "Broadening the Scope of Choral Music", has attracted great worldwide attention. Here, in collaboration with artists from diverse disciplines, the chorus is breaking

down the classical concert formation and adopting new modes of choral music for a new audience.

Some prime examples: Rodion Shchedrin's The Sealed Angel employing five dancers has now been seen in many different countries; the performance of Sir John Tavener's The Veil of the Temple in Berlin's museum for contemporary art was visually enhanced and filmed by Boomtown Media in 2009; and in 2010, Gustav Holst's Sāvitrī was performed with female contortionists in the Berlin techno club Berghain.

With its annual activities for various target groups – the big "Sing-along Concert" in the Berlin Philharmonie, the "Berlin LeaderChor" for managers, and the "Liederbörse" (Song Exchange) for children and young people – Rundfunkchor Berlin invites people of all ages and walks of life to become immersed in the world of professional choral music.

For the first time in 2010, the ensemble is inviting young professional choral conductors to its Berlin International Masterclass. Founded in 1925 and shaped by conductors including Helmut Koch, Dietrich Knothe (1982-93) and Robin Gritton (1994-2001), Rundfunkchor Berlin has been directed since 2001 by Simon Halsey.

Rundfunkchor Berlin is an ensemble of Rundfunk Orchester und Chöre GmbH, Berlin (Shareholders: Deutschlandradio, the Federal Republic of Germany, the State of Berlin and Radio Berlin-Brandenburg).

Simon Halsey

Simon Halsey, principal conductor of Rundfunkchor Berlin since 2001, is internationally in demand as a conductor and lecturer. He holds an honorary doctorate from the University of Birmingham, has been engaged as guest lecturer and conductor at the University of Minnesota (2009) and Yale University (2011), and is International Chair of Choral Conducting at the Royal Welsh College of Music & Drama in Cardiff. Born in 1958 in London, he was appointed director of music at the University of Warwick at the age of 22. From 1982 he has been director of the City of Birmingham Symphony Chorus, and from 1989-94 was director of the Salisbury Festival and chorus master of Flemish Opera, Antwerp. From 1997-2008 he was engaged as guest conductor then principal conductor of the Hilversum Radio Chorus.

<p>I.CHORUS 1 Blessed are they that mourn, for they shall be comforted.</p>	<p>I.CHOR 1 Selig sind, die da Leid tragen, denn sie sollen getröstet werden.</p> <p><i>Matthew 5:4</i></p>	<p>I. CHŒUR 1 Heureux les affligés, car ils seront consolés</p> <p><i>Matthäus 5,4</i></p>	<p><i>Saint Matthieu 5, 4</i></p>
<p>They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.</p>	<p>Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.</p> <p><i>Psalm 126:5-6</i></p>	<p>Ceux qui sèment dans les larmes Récolteront dans l'allégresse. Ils marchent en pleurant ceux qui portent la semence et reviennent avec allégresse quand ils portent leurs gerbes.</p> <p><i>Psalm 125 (126),5-6</i></p>	<p><i>Psaume 125, 5- 6</i></p>
<p>II.CHORUS 2 For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.</p>	<p>II.CHOR 2 Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen Das Gras ist verdorret und die Blume abgefallen.</p> <p><i>I Peter 1:24</i></p>	<p>II. CHŒUR 2 Car toute chair est comme l'herbe, toute la gloire de l'homme est comme la fleur de l'herbe, L'herbe sèche et la fleur tombe.</p> <p><i>I Petrus 1,24</i></p>	<p><i>I Pierre 1, 24</i></p>
<p>Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. Be ye patient.</p>	<p>So seid nun geduldig, liebe Brüder bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber bis er empfahe den Morgenregen und So seid geduldig</p> <p><i>James 5:7</i></p>	<p>Soyez donc patients, frères, jusqu'à l'avènement du Seigneur. Voici, le laboureur attend le précieux fruit de la terre prenant patience à son egard, jusqu'à ce qu'il ait reçu les pluies de la première et de l'arrière-saison. Vous aussi, soyez patients.</p> <p>Abendregen <i>Jakobus 5,7</i></p>	<p><i>Jacques, 5, 7</i></p>
<p>For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. But the word of the Lord endureth for ever.</p>	<p>Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen Das Gras ist verdorret und die Blume abgefallen. Aber des Herrn Wort bleibt in Ewigkeit.</p> <p><i>I Peter 1:24-25</i></p>	<p>Car toute chair est comme l'herbe, toute la gloire de l'homme est comme la fleur de l'herbe, L'herbe sèche et la fleur tombe. Mais la parole du Seigneur demeure éternellement.</p> <p><i>I Petrus 1, 24-25</i></p>	<p><i>I Pierre 1, 24-25</i></p>
<p>And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy</p>	<p>Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen. Freude, ewige Freude,</p>	<p>Les rachetés de l'Éternel aura retourneront, ils iront à Sion avec des chants de triomphe; une joie éternelle</p>	

upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

Isaiah 35:10

wird über ihrem Haupte sein,
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

Jesaja 35,10

couronnera leur tête;
l'allégresse et la joie les envahiront,
la tristesse et les plaintes fuiront.

Esaïe 35,10

III.BARITON AND CHORUS

3 Lord, make me to know mine end,
and the measure of my days,
what it is: that I may know
how frail I am.
Behold, thou hast made my days
as an handbreadth;
and mine age is as nothing before thee.

Verily every man at his best state
is altogether vanity.
Surely every man walks in a vain shew:
surely they are disquieted in vain:
he heapeth up riches, and knoweth not
who shall gather them.
And now, Lord, what wait I for?
My hope is in thee.

Psalms 39:4-7

III. BARITON UND CHOR

3 Herr, lehre doch mich,
dass ein Ende mit mir haben muß
und mein Leben ein Ziel hat,
und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor Dir,
und mein Leben ist wie nichts vor Dir.

Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten ?
Ich hoffe auf Dich.

Psalms 38 (39),5-8

III. BARITON ET CHŒUR

3 Seigneur, dis-moi
quel est le terme de ma vie,
quelle est la mesure de mes jours;
que je sache combien je suis fragile.
Voici tu as donné à mes jours
la largeur de la main,
et ma vie est comme un rien devant toi.
Oui, tous hommes
n'est qu'un souffle.
Oui, l'homme se promène
comme une ombre,
il s'agite vainement;
il amasse et ne sait
qui recueillera.
Maintenant, Seigneur, que puis-je espérer?
En toi est mon espérance.

Psaume 38, 5-8

But the souls of the righteous
are in the hand of God
and no torment shall touch them.

Wisdom of Solomon 3:1

Der Gerechten Seelen
sind in Gottes Hand
und keine Qual rühret sie an.

Weisheit Salomos 3,1

Mais les âmes des justes
sont dans la main de Dieu,
et nul tourment ne les atteindra

Sagesse de Salomon 3, 1

IV.CHORUS

4 How amiable are thy tabernacles,
O Lord of hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in thy house:
they will always be praising thee.

Psalms 84:1-2,4

IV.CHOR

4 Wie lieblich sind deine Wohnungen,
Herr Zebaoth !
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.

Psalms 83(84), 2,3 und 5

IV. CHŒUR

4 Que tes demeures sont aimables,
Seigneur des armées !
Mon âme soupire et languit
après les parvis du Seigneur.
Mon cœur et ma chair
poussent des cris vers le Dieu vivant.
Heureux ceux qui habitent dans ta maison !
Ils peuvent te célébrer encore.

Psaume 83 (84), 2-3 et 5

V.SOPRANO AND CHORUS

SOPRANO

5 And ye now therefore have sorrow:

V.SOPRAN UND CHOR

SOPRAN

5 Ihr habt nun Traurigkeit;

V. SOPRANO ET CHŒUR

SOPRANO

5 Vous donc aussi, vous êtes maintenant dans la tristesse,

<p>but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.</p>	<p><i>John 16:22</i></p>	<p>aber ich will euch wiedersehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen</p>	<p><i>Johannes 16,22</i></p>	<p>mais je vous reverrai, et votre cœur se réjouira, et nul ne vous ravira votre joie.</p>	<p><i>Jean 16, 22</i></p>
<p>CHORUS As one whom his mother comforts, so will I comfort you.</p>	<p><i>Isaiah 66:13</i></p>	<p>CHOR Ich will euch trösten, wie einen seine Mutter Tröstet</p>	<p><i>Jesaja 66,13</i></p>	<p>CHŒUR Comme un homme que console sa mère, Ainsi je vous consolerais.</p>	<p><i>Esaïe 66, 13</i></p>
<p>SOPRANO Ye see how for a little while I labour and toil Yet have I found much rest.</p>	<p><i>Ecclus.51:27</i></p>	<p>SOPRAN Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost gefunden.</p>	<p><i>Jesus Sirach 51,35</i></p>	<p>SOPRANO Voyez de vos yeux qu'avec peu de travail, j'ai trouvé une grande paix.</p>	<p><i>Jésus Siracq 51, 35</i></p>
<p>CHORUS So will I comfort you.</p>		<p>CHOR Ich will euch trösten</p>		<p>CHŒUR Ainsi je vous consolerais.</p>	
<p>VI.BARITONE AND CHORUS CHORUS 6 For here have we no continuing city but we seek one to come.</p>	<p><i>Hebrews.13:14</i></p>	<p>VI.BARITON UND CHOR CHOR 6 Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.</p>	<p><i>Hebräer 13,14</i></p>	<p>VI. BARYTON ET CHŒUR CHŒUR 6. Car nous n'avons pas ici-bas de cité permanente, mais nous cherchons celle qui est à venir.</p>	<p><i>Hebreux 13, 14</i></p>
<p>BARITONE AND CHORUS Behold, I shew you a mystery: we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump:</p>		<p>BARITON UND CHOR Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich in einem Augenblick zu der Zeit der letzten Posaune.</p>		<p>BARYTON ET CHŒUR Voici, je vous dis un mystère : nous ne mourrons pas tous, mais tous, nous serons changés, en un instant, en un clin d'oeil, à la dernière trompette.</p>	
<p>CHORUS For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.</p>		<p>CHOR Denn es wird die Posaune schallen, Und die Toten werden auferstehen unverweslich; und wir werden verwandelt werden.</p>		<p>CHŒUR Car la trompette sonnera, et les morts ressusciteront incorruptibles et nous, nous serons changés.</p>	
<p>BARITONE Then shall be brought to pass the saying</p>		<p>BARITON Dann wird erfüllet werden das Wort,</p>		<p>BARYTON Alors s'accomplira la parole</p>	

that is written,

CHORUS

Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?

I Corinthians 15:51-52, 54-55

Thou art worthy, O Lord,
to receive glory and honour
and power:
for thou hast created all things,
and for thy pleasure they are
and were created.

Revelation 4:11

VII.CHORUS

7 Blessed are the dead
which die in the Lord
from henceforth:
yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.

Revelation 14:13

Das geschrieben steht:

CHOR

Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel!
Hölle, wo ist dein Sieg!

I Korinther 15,51-52 und 54-55

Herr, du bist würdig
zu nehmen Preis und Ehre
und Kraft,
denn du hast alle Dinge erschaffen,
und durch Deinen Willen haben
sie das Wesen

und sind geschaffen. Offenbarung 4,11

VII.CHOR

7 Selig sind die Toten,
die in dem Herren sterben,
von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Offenbarung 14,13

de l'Écriture:

CHŒUR

La mort a été engloutie dans la victoire.
O mort, où est ton aiguillon !
O mort où est ta victoire !

I Corinthiens 15, 51-52, 54-55

A toi Seigneur notre Dieu,
Reviennent la gloire, l'honneur
et la puissance,
car tu as créé toutes choses,
et c'est par ta volonté qu'elles existent
et furent créées.

Apocalypse, 4, 11

VII. CHŒUR

7 Heureux les morts
qui meurent désormais
dans le Seigneur !
Oui, dit l'Esprit,
afin qu'il se reposent de leurs travaux;
car leurs œuvres les suivent.

Apocalypse, 14, 13

