



MICHEL N. OSSORGUINE

France

POST MORTEM

About the artist

I am a Composer, member of SACEM, in the Classical Music category. I compose choral music, a cappella or with accompaniment. For mixed choir or for equal voices. Mainly, but not only, Russian Sacred Music. I use, most of the time, as material for my compositions, old Russian melodies that I combine with a Western-type polyphony. I systematically publish Slavonic texts using a transcription specially designed for French-speaking singers, accompanied by a pronunciation guide. You can find videos of my works on YouTube under the pseudonym Micha Ossorguine, recorded by Serguïévo, the musical ensemble that I conduct.

Qualification: Member of SACEM

Associate: SACEM - IPI code of the artist : 784755097

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-michelnossorguine.htm>

About the piece

Title:	POST MORTEM
Composer:	OSSORGUINE, MICHEL N.
Copyright:	Copyright © MICHEL N. OSSORGUINE
Publisher:	OSSORGUINE, MICHEL N.
Instrumentation:	Choral SATB, Piano & Organ
Style:	Classical
Comment:	"Post mortem" evokes the last pulsations of life slipping away, the painful path of friends who carry the body of the deceased, the fervor of their prayers, finally, the ascension of the soul called by the angels towards a destiny which escapes us. The composition for mixed choir and piano combines themes from Western plainsong sung in Latin with traditional Russian liturgical melodies sung in Slavonic.

MICHEL N. OSSORGUINE on [free-scores.com](https://www.free-scores.com)



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Michel N. Ossorguine
Михаил Н. Осоргин

Post mortem



Pour chœur mixte et piano
Для смешанного хора и фортепьяно

Couverture : Le vol de l'âme
Louis Janmot (1814-1892)

Post mortem

« Post mortem » évoque les dernières pulsations de la vie qui se dérobe, le chemin pénible des amis qui portent le corps du défunt, la ferveur de leurs prières, enfin, l'ascension de l'âme portée par les anges vers une destinée qui nous échappe.

Je dédie ce « Chant » à Martine Ladrette, mon amie douce et fragile, rappelée si tôt par Dieu.

Son amour pour les diverses traditions musicales de l'Église m'a conduit à associer le plain-chant occidental, exprimé en langue latine à une mélodie traditionnelle russe, chantée en slavon.

Michel N. Ossorguine, juin 2014



Martine Ladrette (1957 - 2012)

1 Trépas - Смерть

Soudain et violent
Внезапно и бурно

$\text{♩} = 50$ 8

mp *sffz* *p*

rit **росо а росо асс.....** **a tempo**

4

f

En retardant
Задерживая

$\text{♩} = 70$

6

subfff *mp* *p* *pp*

8
8va

Enchaîner...
Связать...



Un enterrement à Ornans
Gustave Courbet (1819-1877)

2 Cortège – Траурное шествие

Lointain
В далеке

Se rapprochant
Приближаясь

♩ = 45

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 45. The dynamics are *p* (piano) for measures 1-2, *mp* (mezzo-piano) for measures 3-4, and *mf* (mezzo-forte) for measures 5-6. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady, somber melody with a consistent accompaniment of chords and moving lines in the bass.

Les croches marquées plus longues
Подчёркнутые восьмушки длиннее

5

poco rit

Musical score for measures 5-6. The tempo is marked as *poco rit* (slightly ritardando). The dynamics are *f* (forte) for measures 5-6. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a somber melody and accompaniment, with a slight slowing down in the tempo.

7

♩ = 50

Musical score for measures 7-10. The tempo is marked as ♩ = 50. The dynamics are *p* (piano) for measures 7-8, *pp* (pianissimo) for measures 9-10, and *p* (piano) for measures 11-12. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a somber melody with a consistent accompaniment of chords and moving lines in the bass. There are fermatas over the final notes of measures 8 and 10. The piece ends with a double bar line.

Red. * *Red.* *

11

Musical score for measures 11-12. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a somber melody and accompaniment, leading to a final chord. The piece ends with a double bar line.

Enchaîner...

3 Prières – Отпевание

Accorde, Seigneur, le repos éternel - Даруй, Господи, вечный покой

Lumineux et apaisant
Светло и успокоительно

$\text{♩} = 60$
mp

A

Soprano
Re - qui - em ae - ter - nam
Рэ - куи - йем э - тэр - нам

Alto

Tenor
mp
Со свя -
Со св'а -

Bass

Piano
, mp

Ô Christ, fais reposer avec les saints, les âmes de tes serviteurs,

5

ты - ми у - по - кой Хрис - те ду - ши раб - Тво -
tY - mi ou - po - Koï HРiç - t'è dou - chY Ра - btvo -

Donne-leur, ô Seigneur, - Дай им, Господи,

10

B *mp*

do - на e - is, Do - ми -
до - на э - ис до - ми -

их
iH

mp

14

пе,
нэ,

и - де - же несть бо - лезнь ни пе - чаль ни
i - d'è - jè n'èct' bo - l'ézn' ni p'é - tchal' ni

p

18

et lux per -
эт (л)укс пер -

воз - ды - ха - ни - е
vo - zdY - Ha - ni - yè

p

22

pe - tu - a lu - ce - at e - is.
пэ - ту - а (л)у - че - ат э - ис

27

E *p* *mp* *mf*

ни воз - ды - ха - ни - е но
ni voz - dY - Ha - ni - yè no

ни воз - ды - ха - ни - е но
ni voz - dY - Ha - ni - yè no

30

f *pp*

жизнь без - ко - неч - на - я.
jYzn' b'è - zKo - n'é - tcha - ya.

f

жизнь без - ко - неч - на - я.
jYzn' b'è - zKo - n'é - tcha - ya.

Enchaîner...
Связывая...

4 Illumination - Озарение

Serein
Покойно
♩ = 60

F

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/2. The tempo is marked 'Serein' and 'Покойно' with a quarter note equal to 60 beats per minute. A dynamic marking of *p* (piano) is present. The lyrics for the vocal parts are: 'Ал - ли - а - лли -'.

The second system of the musical score continues from the first. It consists of five staves. The top four staves are for vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/2. The tempo is 'Serein' and 'Покойно'. The lyrics for the vocal parts are: 'ал - ли - лу - и - я, а - лли - Lou - і - уа, лу - и - я, Lou - і - уа,'.

Très tendre
Очень нежно

G

9

ал - - - ли - лу - и - я,
а - - - lli - Lou - i - уа,

ал - - - ли - лу - и - я, ал - ли -
а - - - lli - Lou - i - уа, а - lli -

ал - - - ли - лу - и - я,

ал

H

13

ал - ли - лу - и -
а - lli - Lou - i -

ал - ли - лу - и -

лу - и - я,
Lou - i - уа,

ал - ли - ли - я,

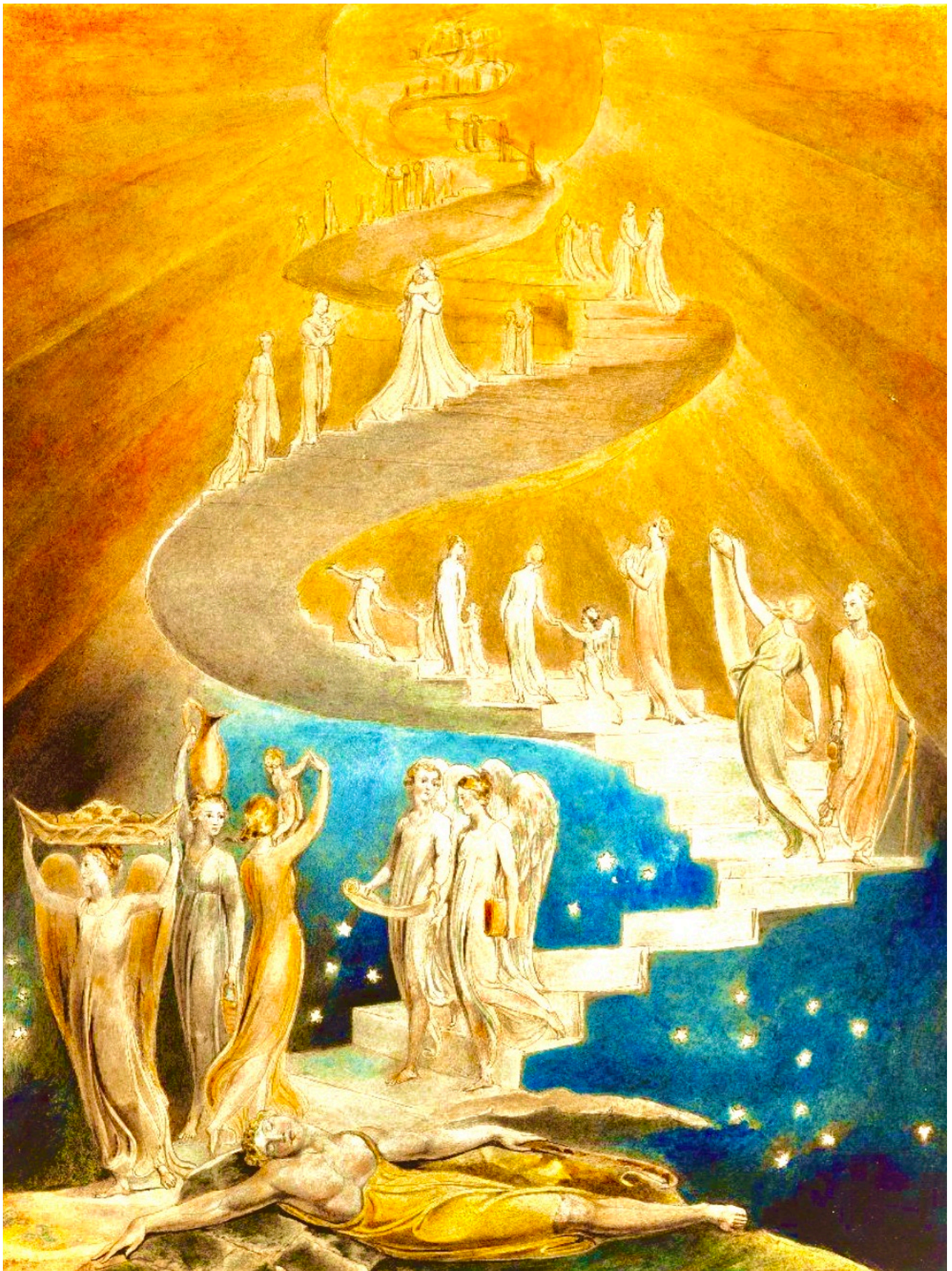
Four empty musical staves, two treble clefs and two bass clefs, with a key signature of one sharp (F#). Each staff contains a whole rest in the first measure and a whole rest in the second measure.

En ralentissant progressivement et en s'éloignant jusqu'à... se perdre
Замедляя и удаляясь постепенно... исчезая окончательно

Musical notation for the piano part. The treble clef staff contains a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, and a quarter note F5. A slur covers the first four notes. The bass clef staff contains whole rests in both measures. The key signature is one sharp (F#). The dynamic marking *pp* is present in the second measure.

(Red.)





L'échelle de Jacob
William Blake (1757-1827)

« Post mortem » évoque les dernières pulsations de la vie qui se dérobe, le chemin pénible des amis qui poent le corps du défunt, la ferveur de leurs prières, enfin, l'ascension de l'âme appelée par les anges vers un destin qui nous échappe.

La composition pour chœur mixte et piano associe des thèmes du plain-chant occidental chantés en latin à des mélodies liturgiques traditionnelles russes, chantées en slavon.

Michel N. Ossorguine, juin 2014

«Post mortem» вызывает в памяти последние пульсации ускользающей жизни, мучительный путь друзей, несущих тело усопшего, горячность их молитв, наконец, вознесение души, призванной ангелами, к ускользающей от нас судьбе.

В сочинении для смешанного хора и фортепиано сочетаются темы западной народной песни, исполняемые на латыни, с традиционными русскими богослужебными мелодиями, исполняемыми на славянском языке.

Михаил Н. Осоргин, июнь 2014



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