

En Une Seule Fleur

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Lievemente, giocoso ($\text{♩} = \text{ca. } 76$)

p

Soprano
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plir — ton ca-lice.

Alto
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plir ton ca-lice.

Tenor
8 C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plir ton ca-lice.

Bass
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plir ton ca-lice.

Lievemente, giocoso ($\text{♩} = \text{ca. } 76$)

p

(for rehearsal only)

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mp En- chan-tée de cet ar - ti - fice, ton a - bon - dance l'a - vait o - sé. Mais *rall.* *poco a tempo* *p*

mp En- chan-tée de cet ar - ti - fice, ton a - bon - dance l'a - vait o - sé. Mais *rall.* *poco a tempo* *p*

mp En- chan-tée de cet ar - ti - fice, ton a - bon - dance l'a - vait o - sé. Mais *rall.* *poco a tempo* *p*

mp En- chan-tée de cet ar - ti - fice, ton a - bon - dance l'a - vait o - sé. Mais *rall.* *poco a tempo* *p*

mp En- chan-tée de cet ar - ti - fice, ton a - bon - dance l'a - vait o - sé. Mais *rall.* *poco a tempo* *p*

poco rit. tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

poco rit. tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail leurs.

poco rit. tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

poco rit. tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

poco rit. tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

Contre Qui, Rose

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Molto espressivo (♩ = ca. 69)

ppp

Soprano
Con-tre qui, _____ rose, a - vez-vous _____ a - dop-té _____ ces é -

Alto
Con-tre qui, _____ rose, a - vez-vous _____ a - dop-té _____ ces é -

Tenor
8
Con-tre qui, _____ rose, a - vez-vous _____ a - dop-té _____ ces é -

Bass
Con-tre qui, _____ rose, a - vez-vous _____ a - dop-té _____ ces é -

Molto espressivo (♩ = ca. 69)

(for rehearsal only)

ppp

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pines? Vo-tre joie trop fine vous a-t-elle for -
 pines? Vo-tre joie trop fine vous a-t-elle
 8 pines? Vo - tre joie trop fine vous a-t-elle
 pines? Vo-tre joie trop fine vous a-t-elle for -

cée de de-ve-nir cette chose ar-mée? Mais de qui vous pro -
 for-cée de de-ve-nir cette chose ar-mée? Mais de qui vous pro -
 8 for-cée de de-ve-nir cette chose ar-mée? Mais de qui vous pro -
 cée de de-ve-nir cette chose ar-mée? Mais de qui vous pro -

De Ton Rêve Trop Plein

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Lievemente (♩ = ca. 84)

mp (short)

Soprano
De ton rêve — trop — plein, fleur — en de - dans nom - breuse,

Alto

Tenor
8 *mp*
De ton rêve — trop — plein, fleur — en de - dans nom - breuse,

Bass

(for rehearsal only)

Lievemente (♩ = ca. 84)

mp (short)

0041257

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← $\text{♩} = \text{♩}$ →
legato e misterioso

p *rit.* *(med.)* *a tempo* *rit.* *(long)*

fleur en de - dans nom-breuse, — mouill - ée comme une — pleu-reuse, —

p *rit.* *a tempo* *rit.*

fleur en de - dans nom-breuse, mouill - ée comme une — pleu-reuse,

p *rit.* *a tempo* *rit.*

8 fleur en de - dans nom-breuse, mouill - ée comme une — pleu-reuse,

p *rit.* *a tempo* *rit.*

fleur en de - dans nom-breuse, mouill - ée comme une — pleu-reuse,

← $\text{♩} = \text{♩}$ →
legato e misterioso *(med.)* *(long)*

p *rit.* *a tempo* *rit.*

← $\text{♩} = \text{♩}$ →
tempo primo, lievemente *mp*

5 tu te penches sur le ma - tin. De ton rêve — trop — plein,

p

tu te penches sur le ma - tin.

p *mp*

8 tu te penches sur le ma - tin. De ton rêve — trop — plein,

p

tu te penches sur le ma - tin.

← $\text{♩} = \text{♩}$ →
tempo primo, lievemente *mp*

p *mp*

La Rose Complète

Rainer Maria Rilke

Morten Johannes Lauridsen

(1993)

Adagio (♩ = ca. 54)
p *poco rit.* *a tempo*

Soprano
 J'ai une telle con-science — de ton êt - re, rose — com-plète, rose —

Alto
pp *poco rit.* *a tempo*
 J'ai une telle con-science, — rose —

Tenor
pp *poco rit.* *a tempo*
 8 J'ai une telle con-science, — rose —

Bass
pp *poco rit.* *a tempo*
 J'ai une telle con-science, — rose —

(for rehearsal only)

Adagio (♩ = ca. 54)
pp *poco rit.* *a tempo*

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pp *poco rit. a tempo* 5

com-plète, rose,

p *poco rit. a tempo*

com-plète, j'ai une telle con-science de ton êt - re, rose com-plète, rose

poco rit. a tempo

8 com-plète, rose

poco rit. a tempo

com-plète, rose

poco rit. a tempo

5

mp *poco rit. poco più mosso*

que mon con-sente - ment te con - fond,

poco rit. poco più mosso mp

com-plète, te con - fond,

poco rit. poco più mosso mp

8 com-plète, que mon con-sente -

poco rit. poco più mosso mp

com-plète, que mon con-sente -

poco più mosso

mp poco rit.

Dirait-on

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Tempo rubato (♩ = ca. 108)

Soprano Alto
(unis.) pp rit. a tempo rit. p A *a tempo*

fête. _____ A - ban - don en - tou - ré d'a-

Tenor Bass
pp rit. a tempo rit. a tempo

Piano
 Tempo rubato (♩ = ca. 108) A *a tempo*
freely, caressingly pp rit. a tempo rit. p

lunga

(Note: if "Dirait-on" is not immediately preceded by "La Rose Complète", the chorus will begin in measure 4.)

- ban-don, ten-dresse tou-chant aux ten-dres - ses.... C'est ton in-té-ri-eur qui

10

10

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(S.A.) *rit.* *molto rit.* *a tempo*
mp 15

sans — cesse se — ca — resse, dir — ait, dir — ait — on, dir — ait — on, dir — — ait —

rit. *molto rit.* *mp*

poco rit. , *a tempo* *poco rit.*

on, dir — ait, dir — ait, dir — ait — on, — dir — ait, dir — ait, dir — ait —

poco rit. *a tempo* *poco rit.*

20 *a tempo* *rit.* *T.B. (unis.) mp* **B** *a tempo*

on. — Se ca — res — se en soi —

B

20 *mp a tempo* *rit.* *mp a tempo*

25

mê — me, par son pro — pre re — flet — é — clai — ré. Ain — si tu in — ventes le

25

PREFACE

In addition to his vast output of German poetry, Rilke (1875–1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.

Les Chansons des Roses was composed for Portland, Oregon's superb professional chamber chorus, *Choral Cross-Ties*, conducted by Bruce Browne, who gave the premiere on April 23, 1993.

Morten Lauridsen
Los Angeles

Composer Morten Lauridsen is most noted for his seven vocal cycles—*Les Chansons des Roses*, *Madrigali*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, *Nocturnes*, and *Lux Aeterna*—and his series of *a cappella* motets which are regularly performed by distinguished ensembles and vocal artists throughout the world. His *O Magnum Mysterium* and *Dirait-on* have become two of the most performed and recorded compositions of recent years. “Lux Aeterna,” a CD of his compositions recorded by the Los Angeles Master Chorale conducted by Paul Salamunovich, was a Grammy nominee in 1998. Mr. Lauridsen (b. 1943) is Professor of Composition at the University of Southern California Thornton School of Music and served as Composer-in-Residence of the Los Angeles Master Chorale from 1994 to 2001. In 2007, Lauridsen was awarded the National Medal of Arts for his “radiant choral works combining musical power, beauty and spiritual depth that have thrilled audiences worldwide.”



Morten Lauridsen

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The works in this collection are separately available:

1. En Une Seule Fleur (order no. 3296)
2. Contre Qui, Rose (order no. 3297)
3. De Ton Rêve Trop Plein (order no. 3298)
4. La Rose Complète (order no. 3299)
5. Dirait-on (order no. 3300)

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