

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 _____

pp *poco rit.* *a tempo*

Alto

J'ai une telle con-science, _____ rose _____

pp *poco rit.* *a tempo*

Tenor

8 J'ai une telle con-science, _____ rose _____

pp *poco rit.* *a tempo*

Bass

J'ai une telle con-science, _____ rose _____

Adagio (♩ = ca. 54)

pp *poco rit.* *a tempo*

(for rehearsal only)

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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

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a piano (*pp*) dynamic and a tempo marking of *poco rit. a tempo*. It features a melodic line with a fermata over the word 'com-plète' and a measure rest. The second staff is another vocal line, starting with a mezzo-piano (*p*) dynamic and the same tempo marking. It has a more active melodic line. The third staff is the piano accompaniment, starting with an octave sign (8) and a *poco rit. a tempo* marking. The bottom staff is the piano accompaniment, also with a *poco rit. a tempo* marking. The system concludes with a 5-measure rest in the vocal line.

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.*

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic and tempo markings of *poco rit.* and *poco più mosso*. It features a melodic line with a fermata over the word 'com-plète'. The second staff is another vocal line, starting with a mezzo-piano (*mp*) dynamic and the same tempo markings. It has a more active melodic line. The third staff is the piano accompaniment, starting with an octave sign (8) and a *poco rit. poco più mosso* marking. The bottom staff is the piano accompaniment, also with a *poco rit.* marking. The system concludes with a *poco più mosso* tempo marking and a mezzo-piano (*mp*) dynamic.

10 *poco rit. a tempo*

que mon con-sente - ment te con - fond a - vec mon

poco rit. a tempo

que mon con-sente - ment te con - fond a - vec mon

poco rit. a tempo

8 ment te con - fond a - vec mon

poco rit. a tempo

ment te con - fond a - vec mon

10 *poco rit. a tempo*

rit. *rit.* *tempo primo* 15 *mp*

coeur en fête. J'ai une telle conscience de ton être, rose

rit. *rit.* *tempo primo* *p*

coeur en fête. Rose,

rit. *rit.* *tempo primo* *mp*

coeur en fête. Rose

rit. *rit.* *tempo primo* *p*

coeur en fête. Rose,

15 *tempo primo*

com-plète, rose com-plète, *p*

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

com-plète, rose com-plète, rose

rose com-plète,

20 *mp* *poco rit.* *poco più mosso*

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

poco rit. *poco più mosso*

com-plète, rose com-plète, te con-

poco rit. *poco più mosso*

com-plète,

poco rit. *poco più mosso*

20 *poco rit.* *poco più mosso*

fond, _____ que mon con-sente -

fond, _____ que mon con-sente -

8 _____ que mon con-sente - ment _____ te con - fond _____

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

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

25 *a tempo* _____ rit. *Più mosso* (♩ = ca. 84)

ment _____ te con - fond a - vec mon coeur _____ en fête.

a tempo _____ rit. *mp*

ment _____ te con - fond a - vec mon coeur _____ en fête. Je te res-pire _____

8 *a tempo* _____ rit. *mp*

_____ a - vec mon coeur _____ en fête. Je te res-pire _____

a tempo _____ rit. *mp*

_____ a - vec mon coeur _____ en fête. Je te res-pire _____

25 *a tempo* _____ rit. *mp*

Più mosso (♩ = ca. 84)

30 *mp* *f*

Toute la vie, — toute la vie, — et

comme si tu é - tais, rose, toute la vie, toute la vie, —

8 — comme si tu é - tais, rose, toute la vie, toute la vie, —

comme si tu é - tais, rose, toute la vie, toute la vie, —

30 *f*

poco rit. *mp a tempo* 35

je me sens l'a - mi par-fait — d'une telle a - mie.

poco rit. *mp, a tempo*

toute la vie. Je te res-pire — comme si tu é-tais,

8 *poco rit.* *mp, a tempo*

toute la vie. Je te res-pire — comme si tu é-tais,

poco rit. *unis. mp, a tempo*

toute la vie. Je te res-pire — comme si tu é-tais,

35 *poco rit.* *mp a tempo*

mp *f* *rit.* *ff* *f a tempo*

Toute la vie, — toute la vie, — et je me sens l'a -

rose, toute la vie, — et je me sens l'a -

8 rose, toute la vie, — et je me sens l'a -

rose, toute la vie, — et je me sens l'a -

40 *molto rit.* *mp* **Tempo primo**

mi par-fait — d'une telle a - mie. J'ai une telle con - science — de ton êt - re, rose —

molto rit. *p* **Tempo primo**

mi par-fait — d'une telle a - mie. Rose, —

8 *molto rit.* *p* **Tempo primo**

mi par-fait — d'une telle a - mie. Rose, —

molto rit. *p* **Tempo primo**

mi par-fait — d'une telle a - mie. Rose, —

40 *mp* **Tempo primo**

molto rit. *p*

p poco rit. a tempo

com-plète, rose com-plète,

mp poco rit. a tempo

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

poco rit. a tempo

rose com-plète,

poco rit. a tempo

rose com-plète,

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a melodic line with a fermata over the first measure. The second staff is another vocal line, also in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The fourth staff is the piano accompaniment, shown in grand staff notation (treble and bass clefs). The piano part includes a bass line with a fermata and a treble line with chords. Performance markings include 'p' (piano), 'poco rit.' (poco ritardando), and 'a tempo'.

45

poco rit. poco più mosso *mp*

rose, que mon consente-ment te con-fond,

poco rit. poco più mosso

com-plète, rose com-plète, te con-fond,

poco rit. poco più mosso *mp*

rose com-plète, que mon consente-

poco rit. poco più mosso *mp*

rose com-plète, que mon consente-

45

poco rit. poco più mosso *mp*

Detailed description: This system contains the next four staves of the musical score, starting at measure 45. The top staff is the vocal line in treble clef, with lyrics 'rose, que mon consente-ment te con-fond,'. The second staff is another vocal line in treble clef, with lyrics 'com-plète, rose com-plète, te con-fond,'. The third staff is a vocal line in bass clef, with lyrics 'rose com-plète, que mon consente-'. The fourth staff is the piano accompaniment in grand staff notation. Performance markings include 'poco rit.', 'poco più mosso', and 'mp' (mezzo-piano).

50 *poco rit. a tempo* *p*

que mon con-sente - ment — te con - fond a - vec mon

poco rit. a tempo *p*

que mon con-sente - ment — te con - fond a - vec mon

poco rit. a tempo *p*

ment — te con-fond — a - vec mon

poco rit. a tempo *p*

ment te con-fond — a - vec mon

50 *poco rit. a tempo* *p*

rit. *pp meno mosso* *molto rit.* *attacca*

coeur — en fête, a - vec mon coeur — en

rit. *pp meno mosso* *molto rit.* *attacca*

coeur — en fête, a - vec mon coeur — en

rit. *pp meno mosso* *molto rit.* *attacca*

coeur — en fête, a - vec mon coeur — en

rit. *pp meno mosso* *molto rit.* *attacca*

coeur — en fête, a - vec mon coeur — en

55 *meno mosso* *attacca*

rit. *pp* *molto rit.*

fête.

fête.

fête.

fête.

La rose complète

J'ai une telle conscience de ton
être, rose complète,
que mon consentement te confond
avec mon coeur en fête.

Je te respire comme si tu étais,
rose, toute la vie,
et je me sens l'ami parfait
d'une telle amie.

Rainer Maria Rilke, from *Les Roses*

*I have such awareness of your
being, perfect rose,
that my will unites you
with my heart in celebration.*

*I breathe you in, rose, as if you were
all of life,
and I feel the perfect friend
of a perfect friend.*

*English translation by Barbara and
Erica Muhl*

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 *Centre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complete*. 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

Morten Lauridsen, Composer-in-Residence of the Los Angeles Master Chorale from 1994 to 2001 and longtime Chair of the Composition Department at the University of Southern California Thornton School of Music, is most noted for his six vocal cycles—*Les Chansons des Roses* (Rilke), *Mid-Winter Songs* (Graves), *Madrigali: Six "Firesongs" on Italian Renaissance Poems*, *Cuatro Canciones* (Lorca), *A Winter Come* (Moss) and *Lux Aeterna*—and his series of sacred *a cappella* motets which have become standard works in the literature and are featured regularly by distinguished choruses and soloists throughout the world.

Lauridsen's *O Magnum Mysterium* has had thousands of performances since its premiere in 1994 by Maestro Paul Salamunovich and the Los Angeles Master Chorale. *Dirait-on* (from *Les Chansons des Roses*) and *O Magnum Mysterium* have become the all-time best selling choral octavos distributed by Theodore Presser, in business since 1783. His works have been widely recorded, including the Grammy-nominated all-Lauridsen CD *Lux Aeterna* by the Los Angeles Master Chorale on RCM records.

A recipient of numerous grants, prizes and commissions, Mr. Lauridsen (b. 1943) divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington State.