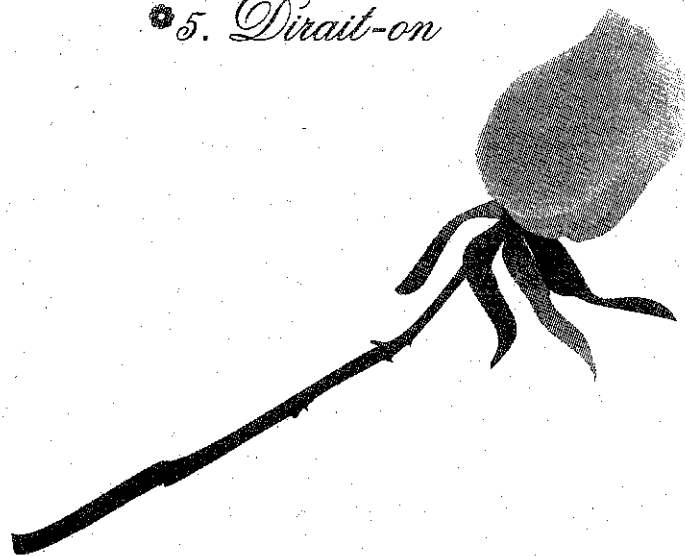


Les Chansons des Roses

(Rilke)

1. *En Une Seule Fleur*
2. *Contre Qui, Rose*
3. *De Ton Rêve Trop Plein*
4. *La Rose Complète*
- 5. *Dirait-on*



Morten Lauridsen

Dirait-on

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Tempo rubato (♩ = ca. 108)

Soprano Alto
Tenor Bass
Piano

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

fête. A-ban-don en-tou-ré d'a-

pp rit. a tempo rit. a tempo

Tempo rubato (♩ = ca. 108)

freely, caressingly rit. a tempo rit. p **A** *a tempo*

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 -

u tempo

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.) B a tempo mp

on. Se ca - res - se en soi -

20 mp a tempo rit. mp a tempo

25

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

25

mp 30 *rit.* *a tempo*

du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

mp *rit.* *a tempo*

du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

8 *rit.* *a tempo*

thè - me du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

rit. *a tempo*

thè - me du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

Detailed description: This system contains five staves. The first four are vocal staves for different parts, and the fifth is a grand staff for piano accompaniment. The lyrics are: 'du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,'. Performance markings include 'mp' (mezzo-piano), 'rit.' (ritardando), and 'a tempo' (return to tempo). A measure number '30' is placed above the first vocal staff. A '3' is written above the first vocal staff in the second measure, indicating a triplet.

35 *poco rit.* *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

poco rit. *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

8 *poco rit.* *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

poco rit. *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

35 *poco rit.* *a tempo*

Detailed description: This system contains five staves. The first four are vocal staves for different parts, and the fifth is a grand staff for piano accompaniment. The lyrics are: 'dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -'. Performance markings include 'poco rit.' (poco ritardando) and 'a tempo'. Measure numbers '35' and '35' are placed above the first and fifth vocal staves respectively. A '3' is written above the first vocal staff in the second measure, indicating a triplet.

40

on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -
on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -
on, dir-ait, dir-ait - on, dir-ait - on, dir -
on, dir-ait, dir-ait - on, dir-ait - on, dir

Detailed description: This system contains measures 40 through 43. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -' for the first two staves, and 'on, dir-ait, dir-ait - on, dir-ait - on, dir -' for the last two staves. The piano accompaniment provides harmonic support with flowing lines in both hands.

45

on, dir-ait, dir-ait - on, dir-ait - on, dir-ait, dir-ait - on,
on, dir-ait, dir-ait - on, dir - ait - on,
ait - on, dir-ait - on, dir - ait - on,
ait - on, dir-ait, dir-ait - on, dir-ait, dir-ait, dir-ait - on,

Detailed description: This system contains measures 44 through 47. It features four vocal staves and a piano accompaniment. The lyrics are: 'on, dir-ait, dir-ait - on, dir-ait - on, dir-ait, dir-ait - on,' for the first staff; 'on, dir-ait, dir-ait - on, dir - ait - on,' for the second staff; 'ait - on, dir-ait - on, dir - ait - on,' for the third staff; and 'ait - on, dir-ait, dir-ait - on, dir-ait, dir-ait, dir-ait - on,' for the fourth staff. The piano accompaniment continues with melodic and harmonic accompaniment.

molto rit. *a tempo* 50 *rit.* *mf*

dir-ait, dir-ait, dir - ait - on. A - ban-

molto rit. *a tempo* *rit.*

dir ait on.

molto rit. *a tempo* *rit.*

dir - ait - on.

molto rit. *a tempo* *rit.*

dir - ait - on.

C *a tempo* 55

don en-tou-ré d'a ban-don, ten-dresse tou-chant aux ten-dres - ses...

mp a tempo

Dir - - - - - ait - on,

mp a tempo

Dir - - - - - ait - on,

a tempo mf

A - ban-don en-tou-ré d'a - ban-don, ten-dresse tou-chant aux ten-

C *a tempo* 55

mf *mp* *mf* *mp*

poco rit. *a tempo* 60

C'est ton in-té-ri- eur qui sans cesse se ca-resse,

poco rit. *mf* *a tempo*

dir ait - on; se ca-ress-e en soi-

poco rit. *a tempo*

8 dir ait - on.

poco rit. *a tempo* *mf*

dres - ses C'est ton in-té-ri- eur qui sans cesse, se ca-

poco rit. *a tempo* 60

mf *mp* *mf*

mp

Dir-ait, dir-ait - on, dir-ait - on,

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

mp

8 Dir-ait, dir-ait - on, dir-ait - on,

res - se, en soi - mê - me par son pro - pre re-flet é-clai-ré. Ain-

mp *mf* *mp* *mf*

65 *mf* *molto rit.* **D** *molto meno mosso, deliberamente*
sub. p
 dir - ait - on, dir-ait, dir-ait-on, dir-ait-on, —
molto rit. *sub. p*
 thème — du Nar - cisse ex - au - cé. Dir - ait-on, dir - ait-on,
mf *molto rit.* *sub. p*
 8 dir - ait - on, dir - ait-on, dir - ait-on,
molto rit. *sub. p*
 si tu in-ventes le thème — du Nar - cisse. Dir - ait-on, dir - ait-on,
molto rit. **D** *molto meno mosso, deliberamente*
 65 *mp* *mf* *sub. p* (mark the melody)

70 *rit.* *p* *poco a poco accel. e cresc.*
 dir - ait - on, dir-ait, dir-ait - on, dir-ait-on, dir-ait, dir-ait, dir-ait-
rit. *p*
 dir - ait - on, — dir - ait-on, — dir - ait-on, — dir - ait -
rit. *p*
 8 dir - ait - on, dir - ait-on, dir - ait-on, — dir - ait -
rit. *p*
 dir - ait - on, dir - ait, dir-ait - on, dir - ait -
poco a poco accel. e cresc.
 70 *rit.* *p*

tempo primo
E *mf*

75 on, dir-ait, dir-ait - on, dir-ait-on, dir - ait - on,
on, dir-ait, dir-ait - on, dir-ait-on, dir - ait - on,
8 on, dir-ait, dir-ait - on, dir-ait-on, dir - ait - on,
on, dir-ait, dir-ait - on, dir-ait-on, dir - ait - on, dir-ait -

75 *tempo primo*
E *mf*

rit. *molto rit.*

80 dir-ait, dir-ait - on, dir-ait-on, dir-ait, dir-ait-on, dir-ait, dir-ait, dir - ait -
rit. molto rit.
dir - ait -
dir-ait, dir-ait - on, dir - ait -
8 dir-ait - on, dir - ait -
rit. molto rit.
dir-ait-on, dir-ait, dir-ait, dir-ait - on, dir - ait -
rit. molto rit.
80 dir-ait-on, dir-ait, dir-ait, dir-ait - on, dir - ait -
rit. molto rit.

a tempo 85 *rit.* *molto rit.* *mp* **F** *meno mosso* *rit.*

on, _____ - on, dir-ait, dir-ait-on, dir-ait, dir - ait -

a tempo *rit.* *molto rit.* *p* *meno mosso* *rit.*

on, _____ dir - ait -

a tempo *rit.* *molto rit.* *p* *meno mosso* *rit.*

8 on, _____ dir - - - - - ait -

a tempo *rit.* *molto rit.* *p* *meno mosso* *rit.*

on, _____ dir - - - - - ait -

mf *a tempo* 85 *rit.* *molto rit.* **F** *meno mosso* *rit.*

tempo primo 90 *meno mosso* 95

on. _____

tempo primo *meno mosso*

on. _____

tempo primo *meno mosso*

8 on. _____

tempo primo *meno mosso*

on. _____

90 *meno mosso* *lunga* 95

mp *p* *rit.* *molto rit.* *pp*

(ca: 4'30")
(to Diana Rand Fairclough)

The Vocal Music of
Morten Lauridsen

<i>A Backyard Universe (Witt)</i>	Tenor and Piano
<i>Agnus Dei (from Lux Aeterna)</i>	SATB Chorus and Organ
<i>Ave Maria</i>	SATB Chorus a cappella
<i>Ave Dulcissima Maria</i>	TTBB Chorus a cappella
<i>Be Still, My Soul, Be Still (Housman)</i>	High Voice, Clarinet, Cello and Piano
<i>Canticle/O Vos Omnes (antiphon)</i>	Women's Voices, Chimes and Clarinet
<i>Les Chansons des Roses (Rilke)</i>	SATB Chorus and Piano
<i>Chanson Éloignée (Rilke)</i>	SATB Chorus a cappella
<i>Cuatro Canciones (Lorca)</i>	High Voice, Clarinet, Cello and Piano
<i>Dirait-on (Rilke)</i>	SATB Chorus and Piano
.....	TTBB or SSA Chorus and Piano
.....	High or Medium Voice and Piano
.....	Mixed Duet (High or Medium Voices) and Piano
.....	High Voice and Guitar
<i>I Will Lift Up Mine Eyes</i>	SATB Chorus a cappella
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.....	TTBB Chorus a cappella
.....	Medium Voice and Piano or Organ
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.....	Mixed Duet (Medium Voices) and Piano
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<i>Sure On This Shining Night (Agee)</i>	SATB Chorus and Piano
.....	TTBB or SSA Chorus and Piano
.....	Medium High Voice and Piano
.....	Mixed Duet (Medium Voices) and Piano
<i>Sure On This Shining Night (Agee, from Two Songs on American Poems)</i>	Baritone and Piano
<i>Ubi Caritas et Amor</i>	SATB Chorus a cappella
<i>Where Have the Actors Gone (Lauridsen)</i>	Voice and Piano
.....	SATB Chorus and Piano
.....	Jazz Chorus a cappella
<i>A Winter Come (Moss)</i>	Medium Voice and Piano
<i>Ya eres mía (Neruda)</i>	SATB Chorus and Piano
.....	Mixed Duet (Medium Voices) and Piano

All - Morten Lauridsen Recordings

- "Lauridsen: *Lux Aeterna*," Los Angeles Master Chorale, Sinfonia Orchestra and Morten Lauridsen (piano), Paul Salamunovich conducting, on the Grammy-nominated RCM CD 19705
- "Lauridsen: *Nocturnes*," Polyphony, Britten Sinfonia, Andrew Lumsden (organ) and Morten Lauridsen (piano), Stephen Layton conducting, on Hyperion CD 67580
- "Lauridsen: *Lux Aeterna*," Polyphony, Britten Sinfonia, Stephen Layton conducting, on the Grammy-nominated Hyperion CD 67449
- "Lauridsen: *O Magnum Mysterium*," Chamber Choir of Europe, Jörg Halubek (organ) and Morten Lauridsen (piano), Nicol Matt conducting, on Hänssler Classic CD 98272
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"Sure On This Shining Night," Voice and the Voice Chamber Artists, Mark Singleton conducting, voceinc.org

"Lauridsen - Mid-Winter Songs," The Singers - Minnesota Choral Artists, Matthew Culloton conducting, singersmca.org

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Dirait-on

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

se caress en soi-même,
par son proper reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

Rainer Maria Rilke, from *Les Roses*

*Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;*

*self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

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 *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.

Dirait-on is published in versions for mixed chorus (SATB), men's chorus (TTBB) and treble chorus (SSAA). It also exists as a song for high or medium voice and piano, high voice and guitar, and as a duet for mixed high or medium voices and piano.

—Morten Lauridsen
Los Angeles

The music of Morten Lauridsen, Distinguished Professor of Composition at the University of Southern California Thornton School of Music, occupies a permanent place in the standard vocal repertoire of the Twenty-First Century. His works, including eight vocal cycles, art songs, instrumental works and a series of sacred motets, are regularly performed throughout the world and have been recorded on over 200 CDs, several of which have received Grammy nominations. An award-winning documentary by filmmaker Michael Stillwater, *Shining Night: A Portrait of Composer Morten Lauridsen*, was released in 2012. Information about the film is at: www.songwithoutborders.net

Named an "American Choral Master" by the National Endowment for the Arts in 2005, Morten Lauridsen received the 2007 National Medal of Arts, the highest artistic award in the United States, by the President in a White House ceremony "for his composition of radiant choral works combining musical beauty, power, and spiritual depth."

For more about Morten Lauridsen:
www.mortenlauridsen.net and www.peermusicClassical.com