

Dirait-on

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Tempo rubato (♩ = ca. 108)

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

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

pp rit. a tempo rit. a tempo

Tenor Bass

Tempo rubato (♩ = ca. 108)

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

Piano
lunga

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

10

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

10

4 (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* 15

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 -

20 [B]

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

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,

30 *rit.* *a tempo*

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*

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.

8 dir - ait - on. _____

molto rit. *a tempo*

rit.

dir - ait - on. _____

molto rit. *a tempo*

50

rit.

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

8 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, - - -

thème - - - du Nar - cisse ex - au - cé. - - - *sub. p*
molto rit. Dir - ait-on, dir - ait-on,

8 *mf* *molto rit.* *sub. p*
 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,

65 *mp* *mf* *molto rit.* **D** *molto meno mosso, deliberamente*
sub. p (mark the melody)

70 *rit.* *poco a poco accel. e cresc.* *p*

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 -

8 *rit.* *p*
 dir - ait - on, dir - ait-on, dir - ait-on, - - - dir - ait -

rit. *p*
 dir - ait - on, dir - ait, dir-ait - on, dir - ait -

70 *poco a poco accel. e cresc.* *rit.* *p*

75 *tempo primo* **E** *mf*

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

mf

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

mf

8 on, dir-ait, dir-ait - on, dir-ait-on, — dir - ait - on,

mf

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

75 *tempo primo* **E** *mf*

80 *rit.* *molto rit.*

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 - on, — dir - ait -

rit. *molto rit.*

8 dir-ait - on, — dir - ait -

rit. *molto rit.*

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

80 *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* *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*

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

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.”