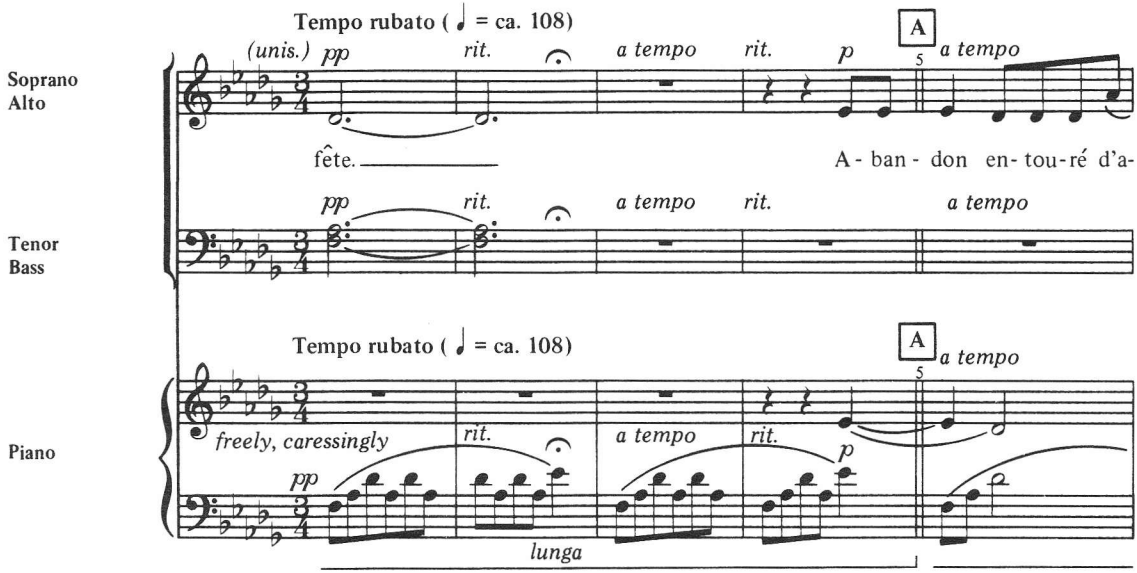
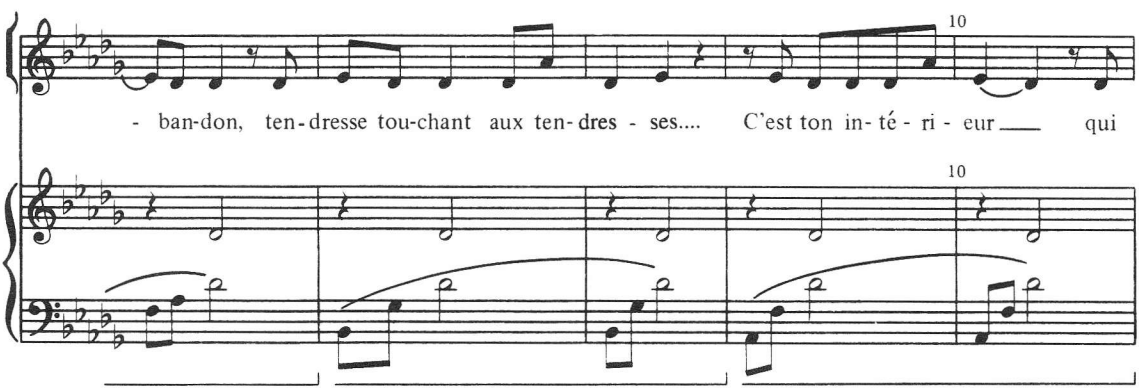
# Dirait-on

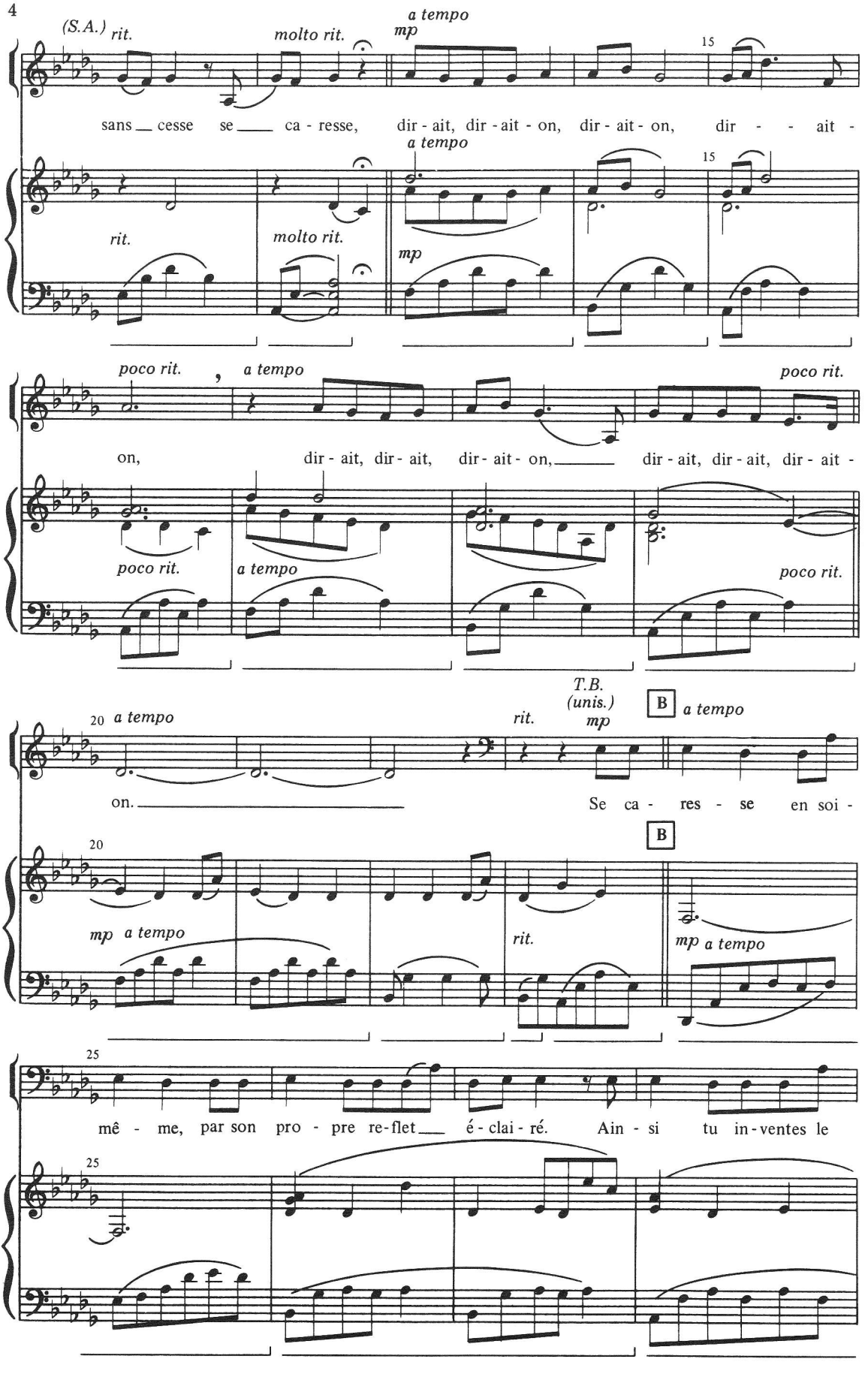
Rainer Maria Rilke

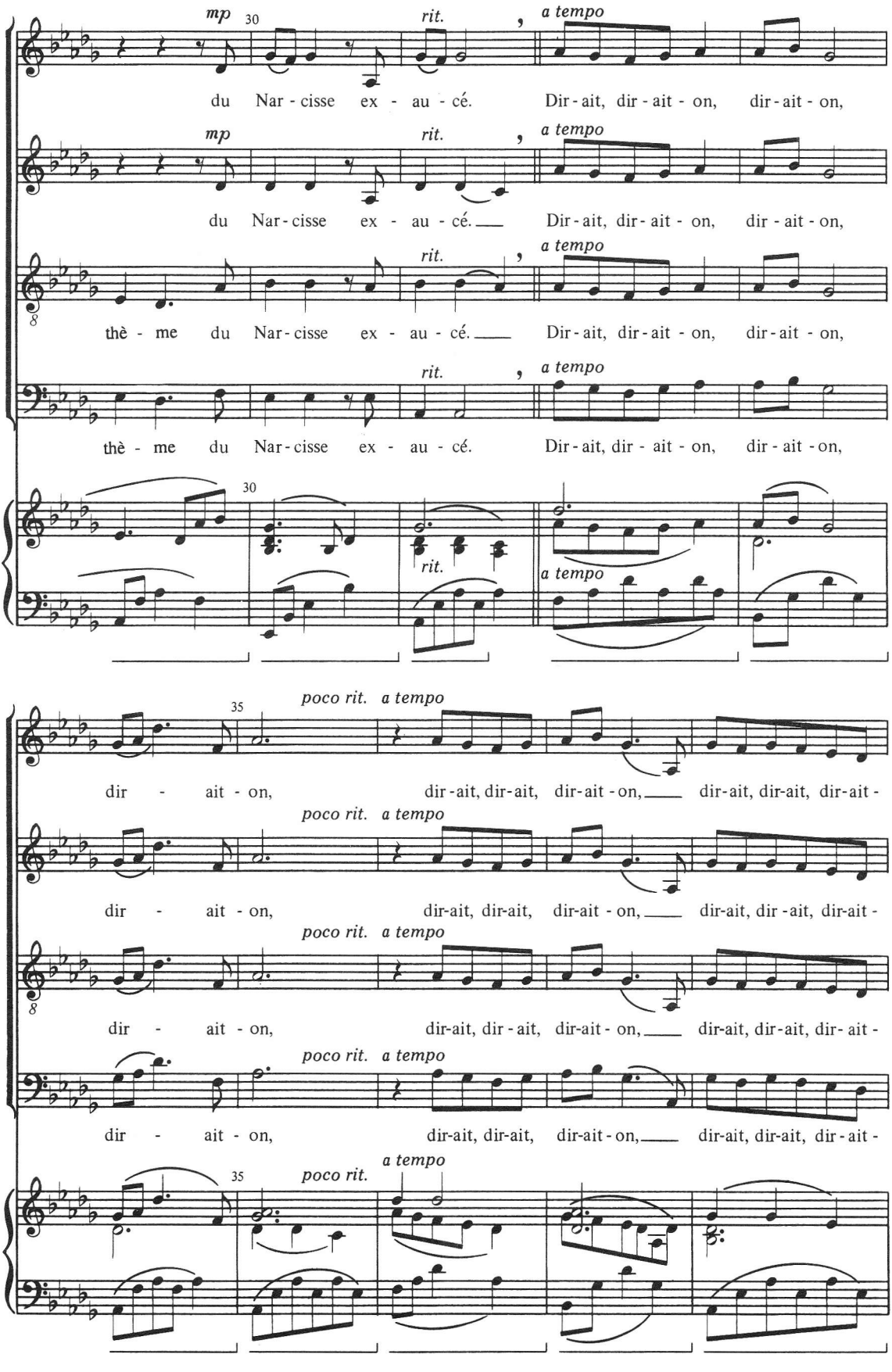
Morten Johannes Lauridsen
(1993)

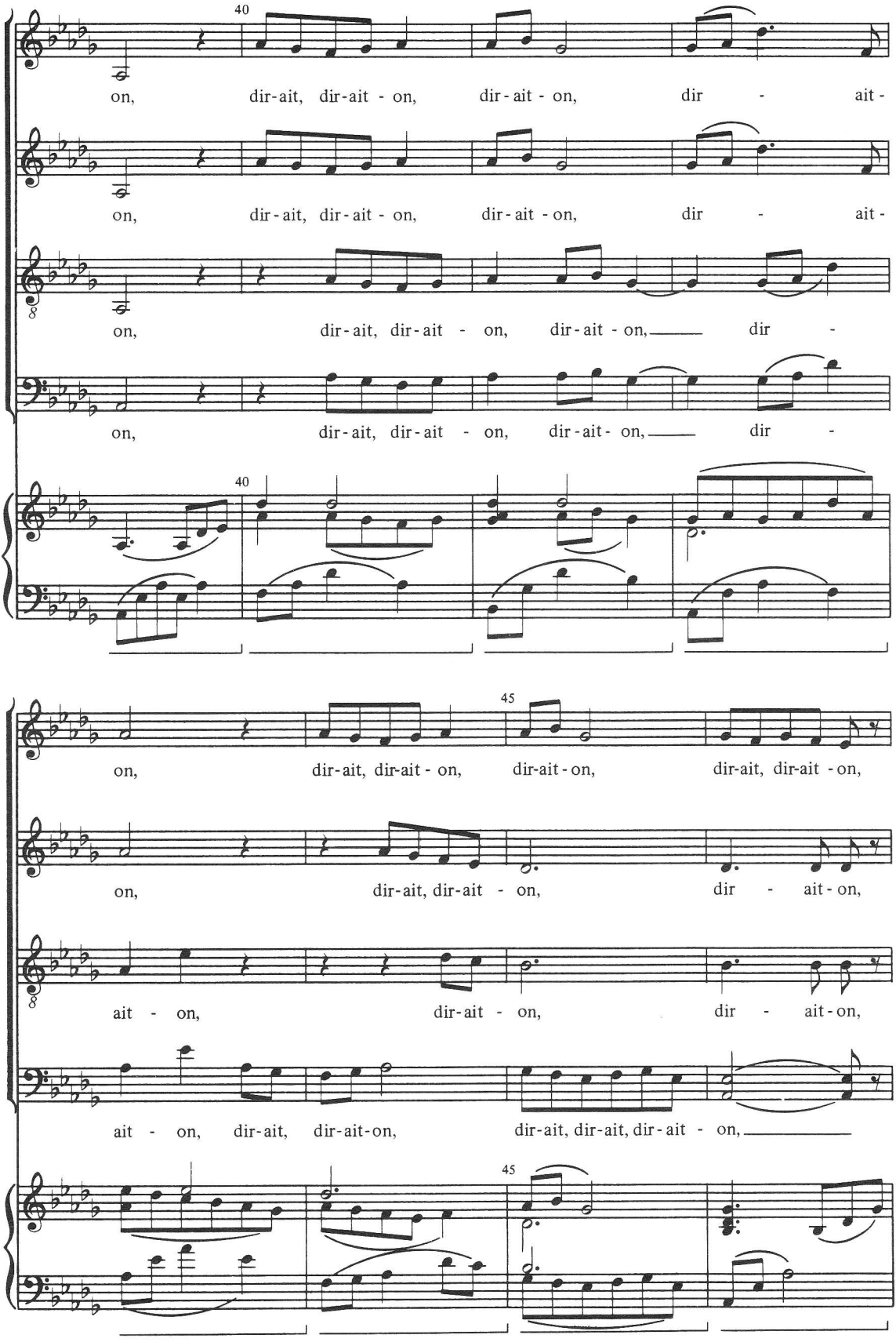


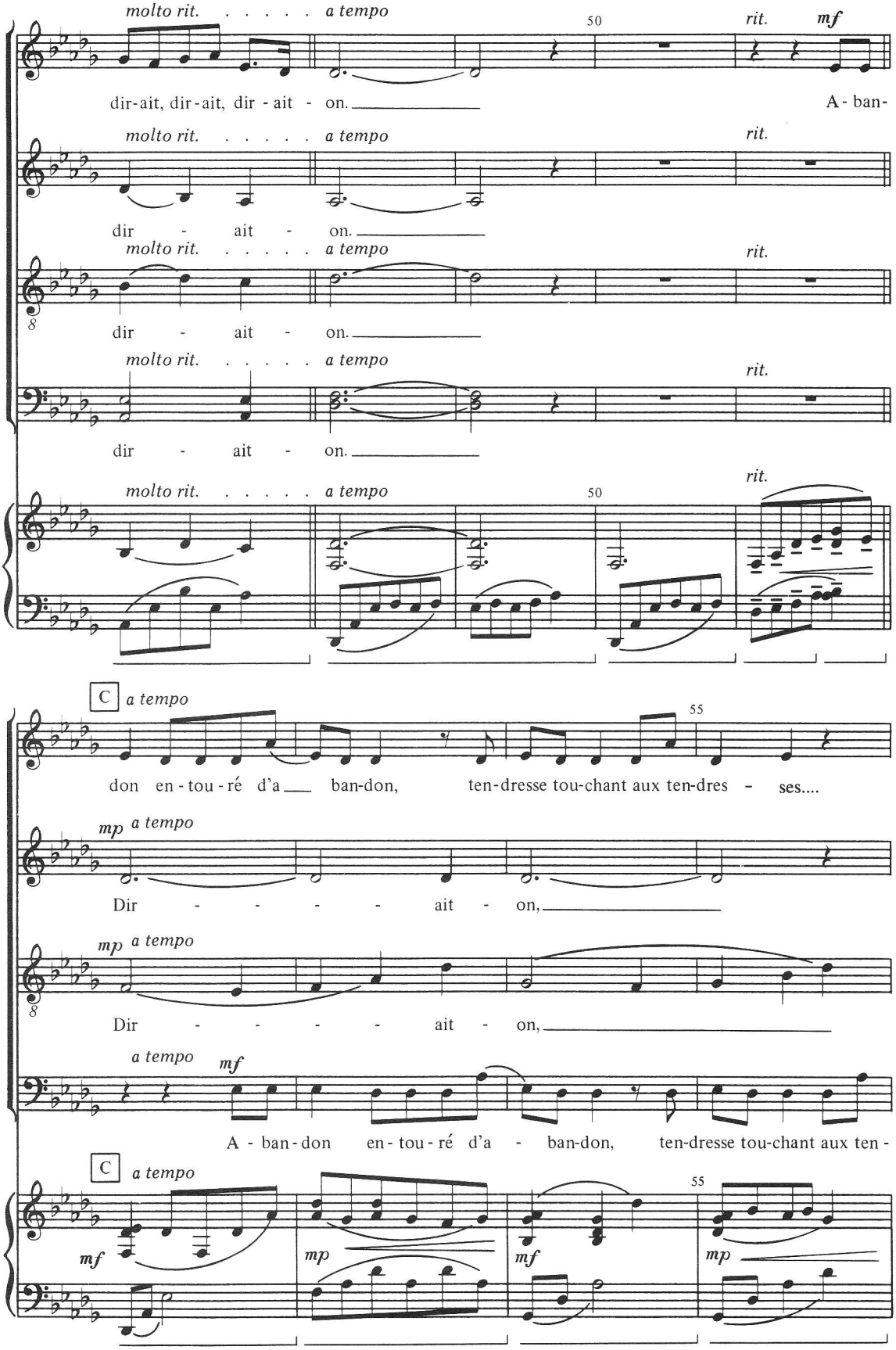

(Note: if "Dirait-on" is not immediately preceded by "La Rose Complète", the chorus will begin in measure 4.)

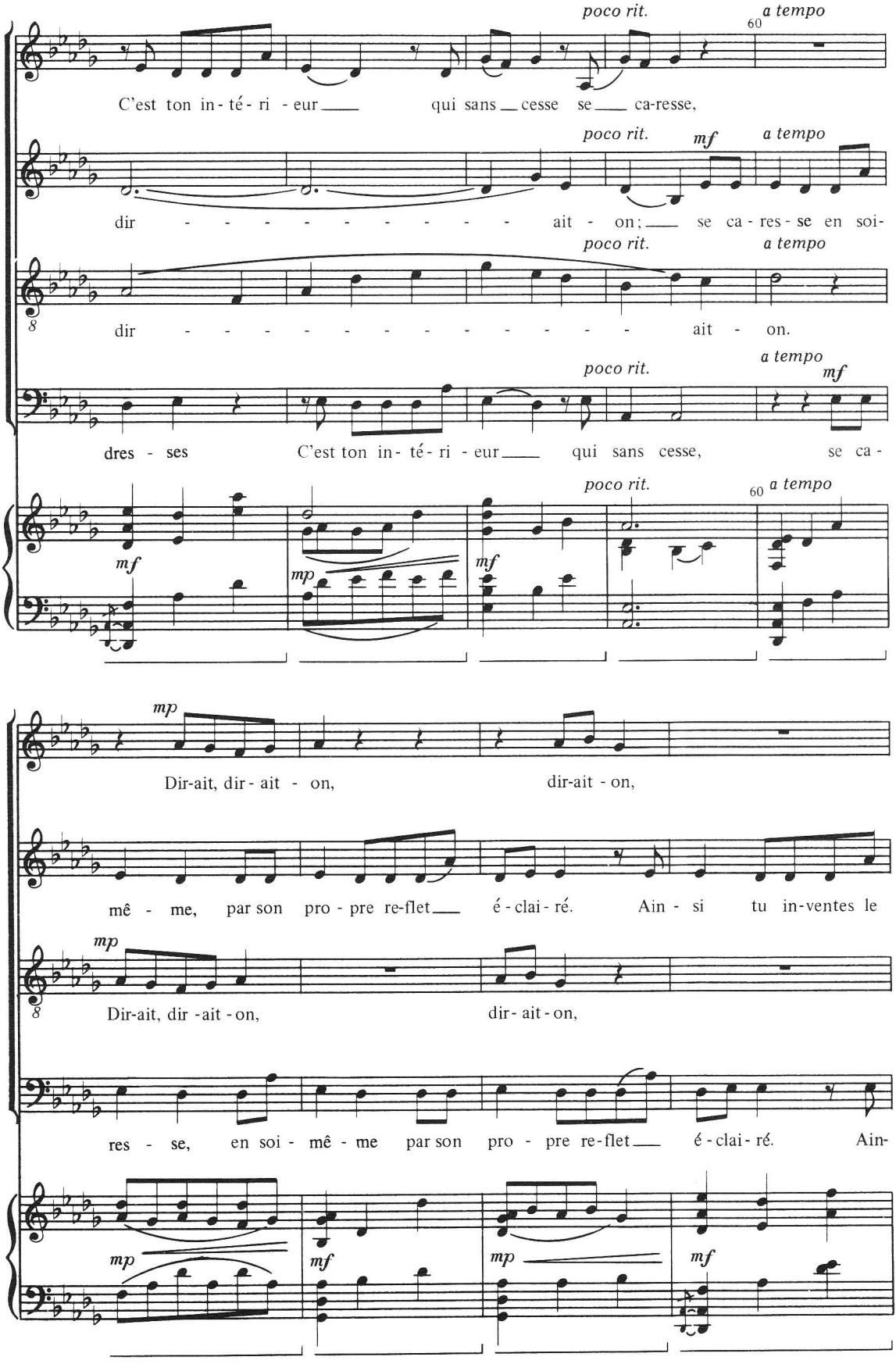


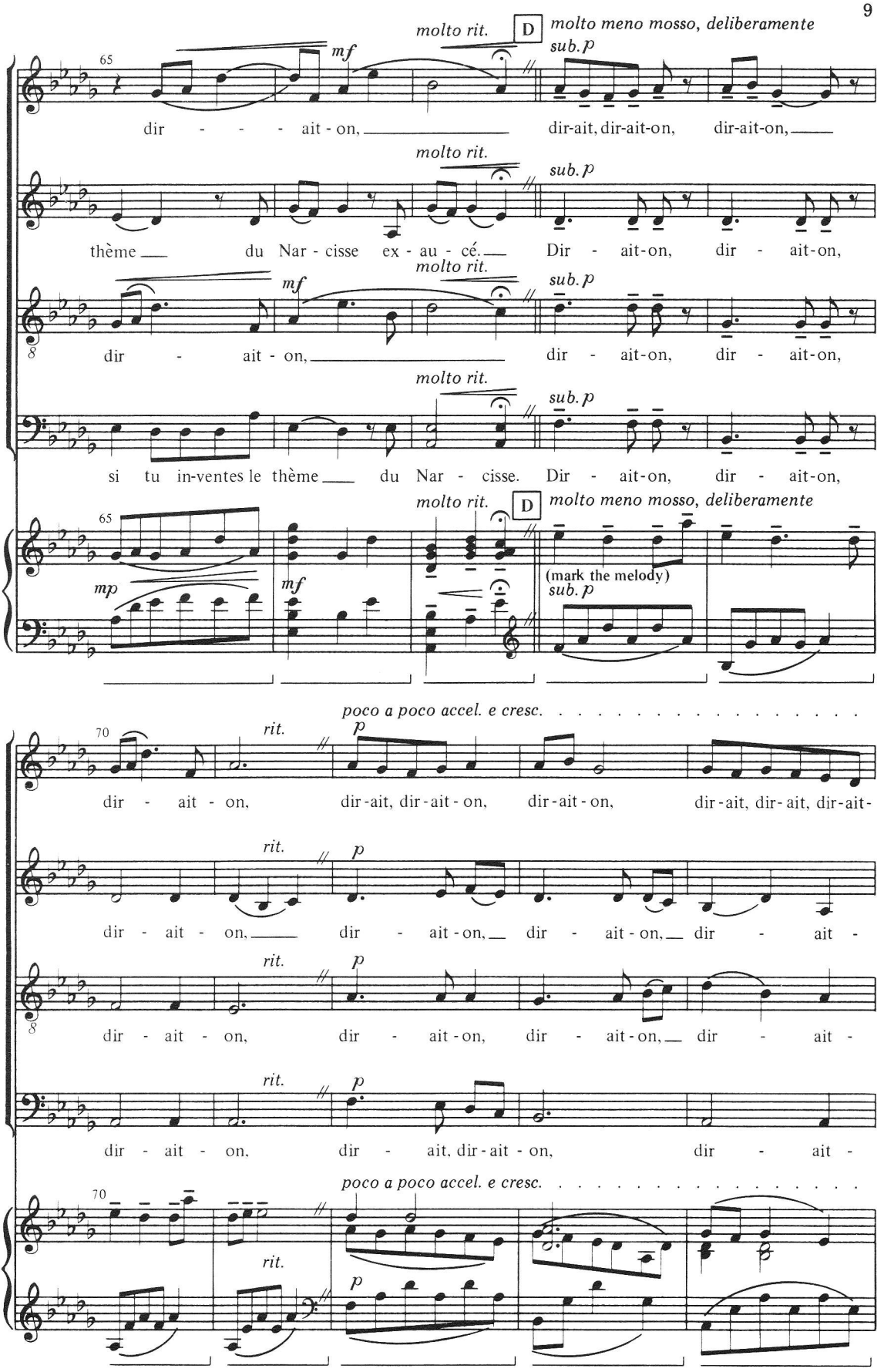

(S.A.)
rit.
molto rit.
a tempo
mp
15
sans cesse se ca - resse, dir - ait, dir - ait - on, dir - ait - on, dir - - - ait -
rit.
molto rit.
a tempo
mp
15
poco rit.
a tempo
poco rit.
on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -
poco rit.
a tempo
poco rit.
20
a tempo
rit.
T.B. (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

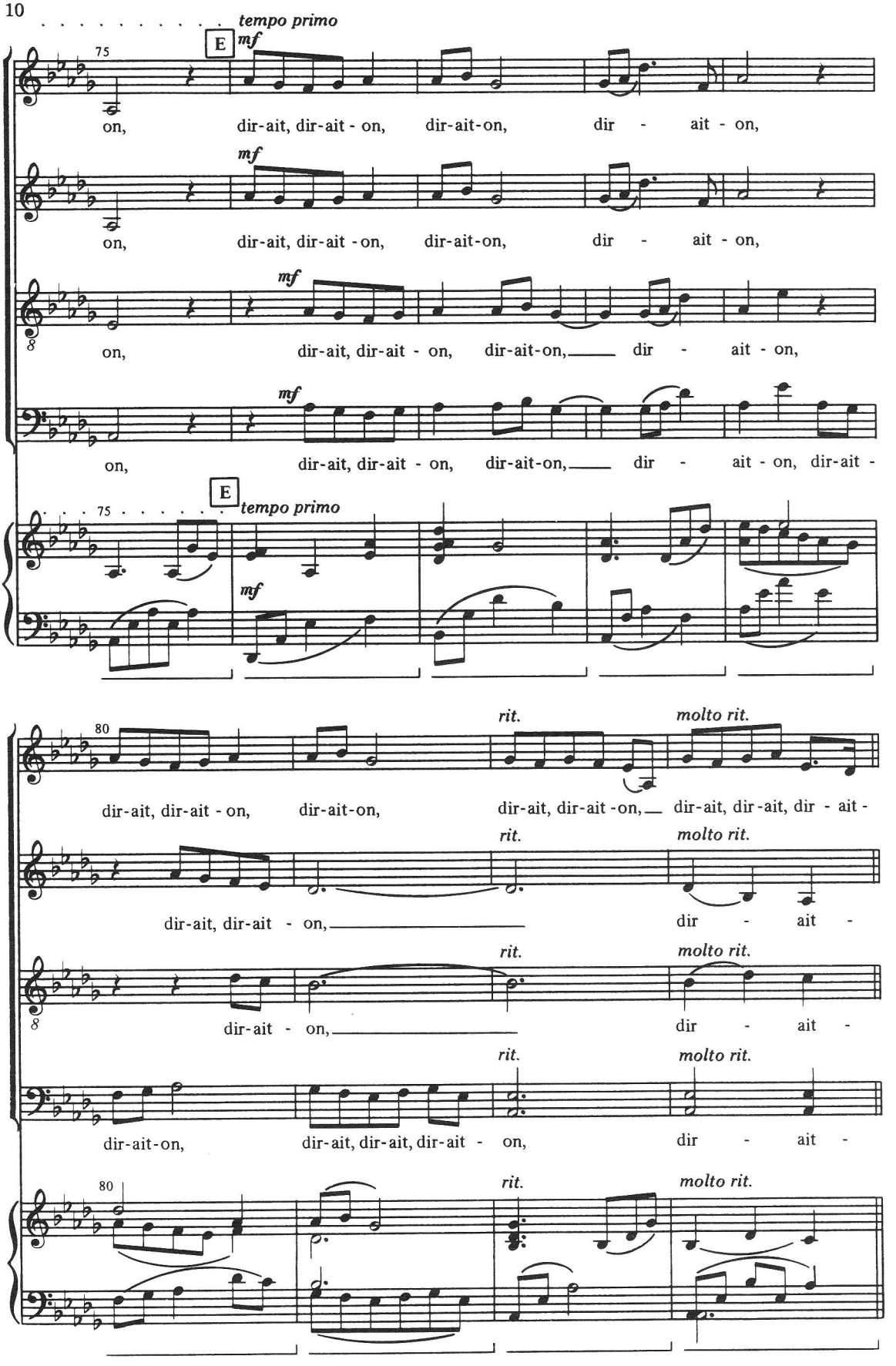

mp
30
rit.
a tempo
du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,
mp
rit.
a tempo
du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,
rit.
a tempo
thè - me du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,
rit.
a tempo
thè - me du Nar - 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 -
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

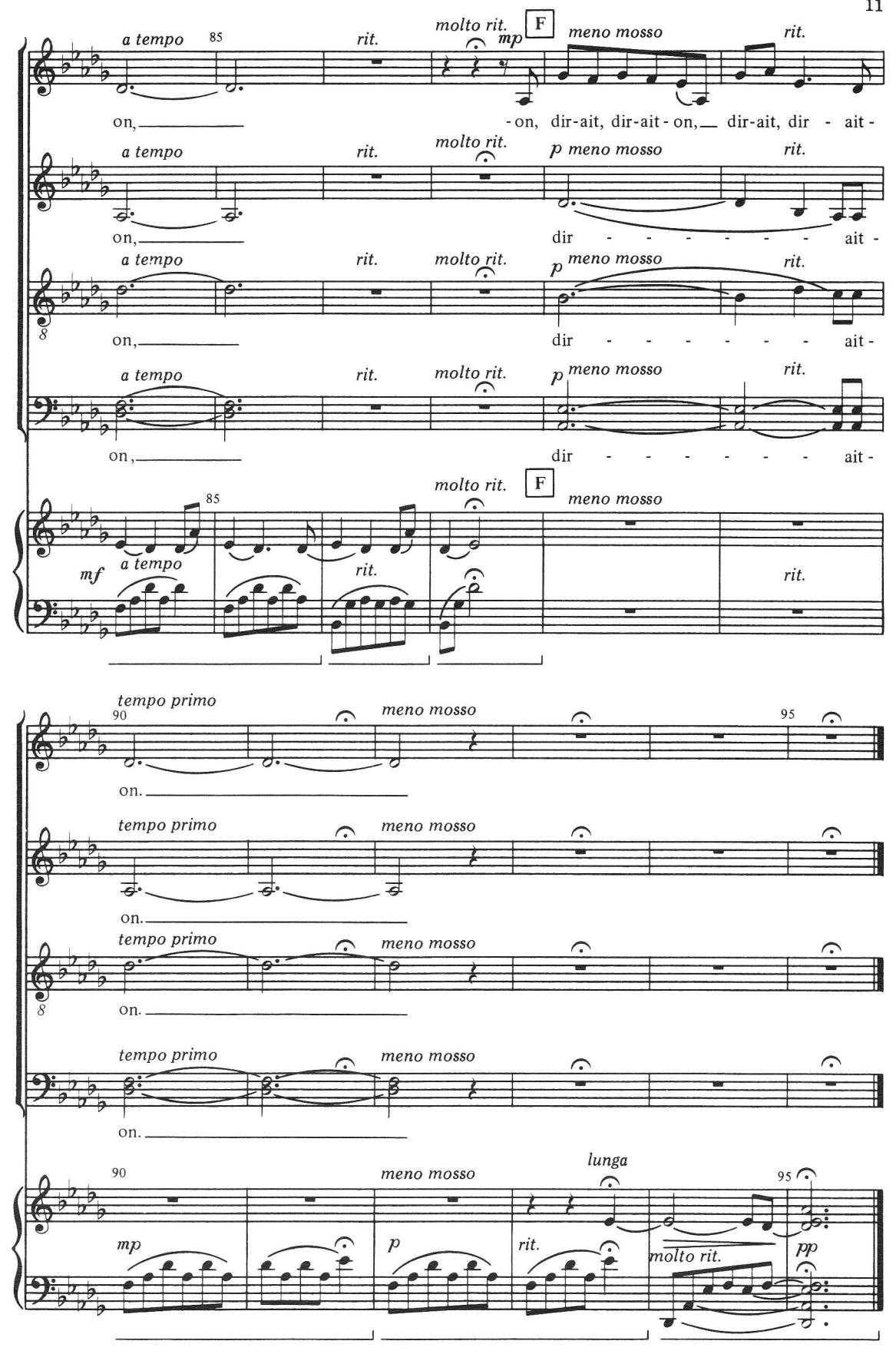

40
on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -
on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -
on, dir-ait, dir-ait - on, dir-ait - on, dir -
on, dir-ait, dir-ait - on, dir-ait- on, dir -
40
45
on, dir-ait, dir-ait - on, dir-ait - on, dir-ait, dir-ait - on,
on, dir-ait, dir-ait - on, dir - ait - on,
ait - on, dir-ait - on, dir - ait - on,
ait - on, dir-ait, dir-ait-on, dir-ait, dir-ait, dir-ait - on,
45


molto rit. . . . . a tempo
50
rit.
mf
dir-ait, dir-ait, dir - ait - on.
A - ban-
dir - ait - on.
dir - ait - on.
dir - ait - on.
C
a tempo
55
don en - tou - ré d'a ban-don, ten-dresse tou-chant aux ten-dres - ses....
mp
Dir - - - - ait - on,
A - ban - don en - tou - ré d'a - ban-don, ten-dresse tou-chant aux ten -


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-res-se 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-
mf
mp
mf
poco rit.
60
a tempo
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


molto rit.
D
molto meno mosso, deliberamente
65
mf
sub. p
dir - - - ait - on, dir-ait, dir-ait-on, dir-ait-on,
thème du Nar - cisse ex - au - cé. Dir - ait-on, dir - ait-on,
dir - ait - on, dir - ait-on, dir - ait-on,
si tu in-ventes le thème du Nar - cisse. Dir - ait-on, dir - ait-on,
mp
(mark the melody)
poco a poco accel. e cresc.
70
rit.
p
dir - ait - on, dir-ait, dir - ait - on, dir-ait - on, dir-ait, dir- ait, 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, dir - ait - on, dir - ait -


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,
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 -
E
tempo primo
75
mf
80
rit.
molto rit.
dir-ait, dir-ait - on, dir-ait-on, dir-ait, dir-ait - on, dir-ait, dir-ait, dir - ait -
dir-ait, dir-ait - on, dir - ait -
dir-ait - on, dir - ait -
dir-ait-on, dir-ait, dir-ait, dir-ait - on, dir - ait -
80


a tempo
85
rit.
molto rit.
mp
F
meno mosso
rit.
on,
-on, dir-ait, dir-ait-on, dir-ait, dir - ait -
p
dir - - - - - - - ait -
mf
tempo primo
90
95
lunga
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."