

DINÉ

(The People)

Three Poems of the Navajo Indians of Arizona

for female chorus, flute, piano, and three percussionists

Alan Cutts

Preferred Percussion

As well as a set of six drums (the top two a pair of bongos, the bottom a tenor drum) and a suspended sizzle cymbal, the percussion involves a number of metal bells and gongs, best made from a hard aluminium alloy (duralamin) as follows:

Thick Rod Bells:	1" rod, around 3' in length
Thin Rod Bells:	0.5" rod, around 3' in length
Tube Bells:	1.5" tube, 1/16th" thick, around 2' and less in length

A jangle of overtones from these bells is good.

If the tubes are made from thicker material, e.g. 1/8", the tone becomes too pure

The pitches required for each of the various types of bell are:



Also a thick rod bell, D:



The gongs are best made from sheet a little under 1/4" thick.

The medium, large and bass gongs can range from 1' square to 4' x 2' or larger.

The narrow gongs are about 3" or 4" wide and between 1.5' and 4' long; they spin.

Substitute Percussion

Original

Small Bells

Tube Bells

Large Bells

Gongs

Gongs struck on edge with
light or heavy metal beaters

Bass Gong

Replacement

Glockenspiel

Vibraphone (motor off)

Tubular Bells

Conventional gongs, as many or as few as available

Conventional gongs, or triangles
or a mixture of both

Tam-tam

Most of the substitute percussion will sound very tame - and indeed, soft - compared to the preferred instruments. If even only some of the preferred ones are obtainable, they should be used. When using the substitute percussion, the tone can be increased by using the 'three-percussionists' version of the score, rather than the 'two percussionists' version.

Diné was sketched 14th - 15th December 1975, with further work till mid-September 1976, when it received its first performance in Pinner, Middlesex, England. Revisions were made to the piano and flute parts in autumn 1984.

No 1 - The Rain God

I usually walk where the rains fall,
 Below the east I walk,
 I am the talking god,
 I usually walk where the rains fall,
 Within the dawn I walk,
 I usually walk where the rains fall,
 Among the white corn I walk,
 Among the soft goods I walk,
 Among the collected water I walk,
 I usually walk where the rains fall.

By means of the white corn
 Darkness is cast,
 As I walk where it usually rains.
 Over it male rains casts a shadow,
 Among it zig-zag lightning hangs suspended,
 here, and there;
 Among it straight lightning hangs suspended,
 here, and there;
 Among it is a gentle spray of rain,
 Among it is the twittering of rain prairie dogs heard;
 At the tips of its tassles
 the twittering of the blue ceremonial bird is heard;
 At its base the whites of water are,
 As I walk where it usually rains,
 I being the Good and Everlasting One,
 It being beautiful in front of me,
 It being beautiful behind me,
 As I walk where it usually rains,
 As I walk where it usually rains.

2. Solitude

That flowing water,
 that flowing water;
 my mind wanders across it.

That broad water,
 that flowing water;
 my mind wanders across it.

That old-age water;
 that flowing water;
 my mind wanders across it.

3. Beguchiddi's Journey

Swift and far I journey,
 Swift upon the rainbow,
 Swift and far I journey,
 Lo yonder the holy place,
 Swift and far I journey.

To the sacred mountain and beyond it,
 Swift and far I journey,
 To joy unchanging and beyond it,
 Swift and far I journey,

Homeward now shall I journey,
 Swift upon the rainbow,
 Homeward now shall I journey,
 Lo yonder the holy place.

* * * * *

With beauty before me I walk,
 With beauty behind me I walk,
 With beauty above me I walk,
 With beauty below me I walk;
 With beauty all around me I walk.

1 - The Rain God

Decamato $\text{♩} = \text{ca. } 80$

f

Female Chorus

I us ual ly walk where the rains fall, Be low the

thin rod bells

ff *laissez vibrer* *sempre ff, accents, laissez vibrer*

thick rod bells

ff *laissez vibrer* *sempre ff, accents, laissez vibrer*

tube bells

ff *laissez vibrer* *sempre ff, accents, laissez vibrer*

8

(*poco stent.*)

Ch.

east I walk, I am the talk ing god,

1

2

3

15

Ch.

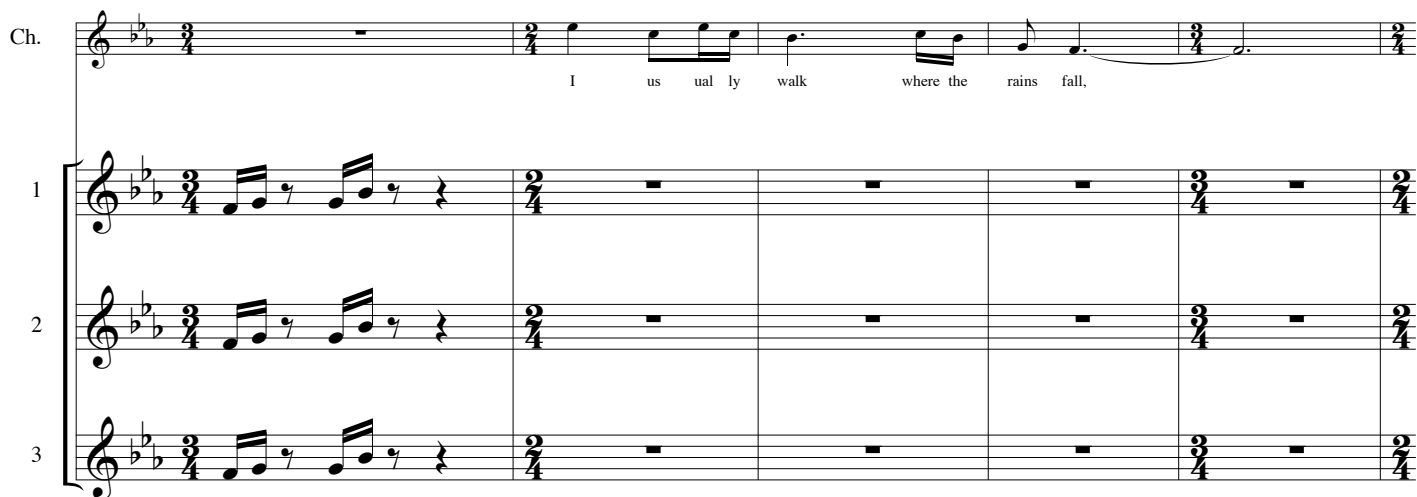
I us ual ly walk where the rains fall, With in the dawn I walk,

1

2

3

22

Ch. 

27

A

Ch. 

34

Ch. 

40

(poco stent.)

Ch. *wa ter I walk, I us ual ly*

1 *ff*

2 *ff*

3 *ff*

45

Ch. *walk where the rains fall.*

1 *ff p*

2 *ff p*

3 *ff p*

51

unhurried

Fl. *p*


1 *Damp*

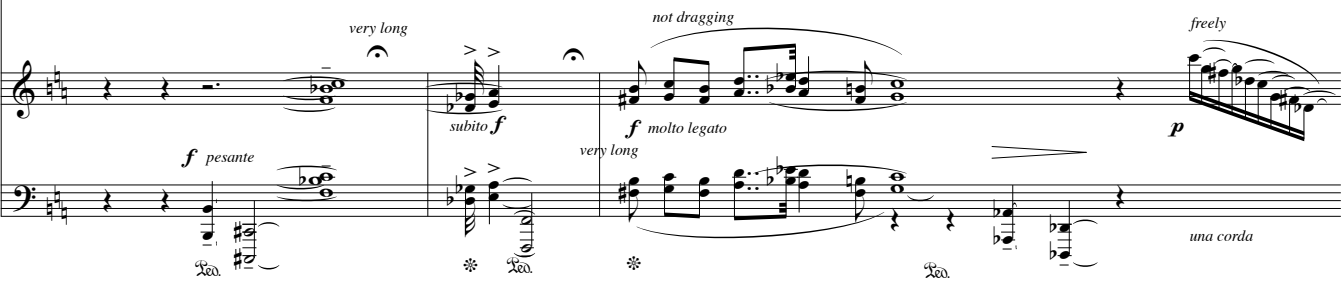
2 *Damp*

3 *Damp*

B

58 **Largamente**

Fl. 

Pno. 

f pesante *subito f* *f molto legato* *p*

very long *not dragging* *freely*

una corda

C


Tempo Giusto ♩ = ca. 76

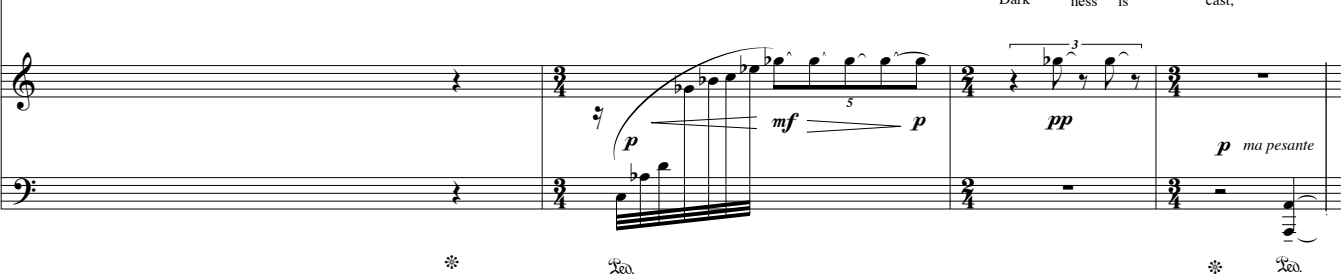
rall. - - - - - **A Tempo, ma meno**

urgently whispered

♩ = ca. 66

61

Ch. 

Pno. 


pp *mf* *p* *pp* *p ma pesante*


67

normal singing, but pp still

dim.

ppp

Ch. 

Pno. 

D

71 *Misterioso (a little more flowing)*

Tempo giusto (♩ = ca. 76)

Ch. *mf* O ver it dark clouds cast a

Pno. *Molto liberamente* *sempre pesante*
pp *p* *pp* *p* *più f* *pp* *mf*

♯ held till letter F

1 four narrow gongs

2 medium gong

3 large gong *pp*

3 sizzle cymbal

3 very large gong *mp*

79 *p* *f* sha dow, O ver it male rain casts a sha dow,

Ch.

Pno. *mf* *p* *f* *f pesante*

1

2 *mf*

3 *mf*

86 *p* *ff*

Ch. A mong it zig zag light ning hangs sus pen ded, here, *8va*

Pno. *p* *ff* *ff* *ff* *ff*

1

2 with flat of block of wood, centre of gong heavy metal beater on top edge

3 with flat of block of wood, centre of gong heavy metal beater on top edge

ff *ff* *ff* *ff* *ff*

92 **E**

Ch. and there; *sempre f* *A*

Pno. *ff* *pesante* *f* *f* *f* *f*

1 in free time set spinning *f*

2 normal beater & play *ff* *f*

3 normal beater & play *ff* *f*

98 mong it straight light ning

Ch. *mf* *ff* *8va*

Pno. *ff* *8va*

1 heavy metal beater on top edge *ff* 5

2 heavy metal beater on top edge *ff* 5

3 (sizzle cymbal) *mf* *ff* (normal play) *f*

102 hangs sus pen ded, here, and there;

Ch. *ff* *8va*

Pno. *ff* *8va*

1 set spinning *ff* 3

2 with flat of block of wood, centre of gong *ff*

3 *ff* Damp!!

ff take light metal beater now

F

107 Poco più sostenuto (♩ = ca. 72)

f cantabile unis.

Ch. *A mong it is a gen tle spray of*

Pno. *ff* *7* *6* *6*

See. held again, till two bars before letter G

thin rod bells 3

four narrow gongs

with light metal beater, on top edge

1 *ff*

2 thick rod bell *ff* medium & large gongs with light metal beater, on top edge *ff*

3 (bass gong) with light metal beater, on top edge *ff*

111

Ch. *rain, A mong it is the twit ter ing of rain*
(perhaps a little above tempo)

Pno. *f piu leggiero*

1

2

3

116

*(legato)*₃

f unis.

Ch. pra rie dogs heard; At the tips of its tas sles the

Pno. *(poco leggiero)*
8^{va}
mf leggiero

1 *poco a poco dim.*

2 *poco a poco dim.*

3 *poco a poco dim.*

120

poco a poco dim.

Ch. twit ter ing of the blue ce re mo nial

Pno. *(legg.)*
8^{va}
mp

1

2

3

unhurried (♩ = ca. 66)

124

Ch. bird is heard; At its

Pno. *p* (*legg.*) *pp*

1 *pp*

2 *pp*

3 *pp*

G

129

Ch. base the whites of wa ter are, As I walk where it us ual ly rains,

Pno. *p* *dim.*

1 Damp

2 Damp

3 Damp

134

Ch. *mp cresc.* *cresc. molto* *ff*
I be ing the Good and Ev er last ing One, It be ing

Pno. *pp* *cresc.* *cresc. molto*

138 H (♩ = ca. 72)

Ch. *ben tenuto!*
beau ti ful in front of me, It be ing beau ti ful be hind me,

1 thin rod bells *ff* *sempre laissez vibrer* *sempre ff, accents*

2 thick rod bells *ff* *sempre laissez vibrer* *sempre ff, accents*

3 *sempre laissez vibrer* *sempre ff, accents*

ff

143

Ch. *sempre f declamato*
As I walk where it us ual ly rains,

1 *sempre ff*

2 *sempre ff*

3 *sempre ff*

149

Ch.

 1 *ff* *ff*

 2 *ff* *ff*

 3

155

Ch.

 1 *sempre ff!*

 2 *sempre laissez vibrer*

 3 *sempre laissez vibrer*

161

Ch.

 1 *sempre laissez vibrer* *very long damp*

 2 *sempre laissez vibrer* *very long damp*

 3 *very long damp*

attacca

2 - Solitude - tacet

3 - Beguchiddi's Journey

167 **Declamato, ritenuto** (♩ = ca. 72) **piu mosso** **a tempo ritenuto**

Pno. *ff sempre, accents* *8va* *long* *8va* *long* *8va* *short* *(secco)* *(muscular)*

2 *thick rod bells* *long* *long* *short* **Damp!!**

3 *bass gong* *long* *long* *short* **Damp!!** *ff*

O **Allegro con spirito** (♩ = ca. 126)

171 *(secco)* *f*

Pno.

176

Pno.

181

Pno.

P

186

Ch. *f* > > > > *(non legato)* 3 3 3 3
 Swift and far I jour ney, Swift u pon the

Pno.

191

Ch. 3 > > > >
 rain bow, Swift and far I

Pno.

196

Ch. jour ney, Lo yon der the
 Lo yon, yon *(non legato)* 3 3 3 3 der the

Pno. *mf*

201

Ch. ho ly place, Swift and far I
 ho ly place, (Swift) (and) (far) (I)

Pno. *f* 3 3 3 3

206 jour ney.

Ch.

Pno.

(f)

Q

211

Ch.

Pno.

p

To the sa cred moun tain

To the sa cred moun tain

dim. molto

217

Ch.

Pno.

p vivo

unis. 3 3 3 3 3 3 3 3

and be yond it,

mp

mf

R

222

Ch.

Pno.

f

Swift and far I jour ney.

Swift and far I jour ney. To

mf cantabile

f

227 joy un chang ing

joy un chang ing

8^{va}

f *martellato*

8^{va}

231 unis.

and be yond it, swift and

3 3 3 3

f

236 To joy un chang

far I jour ney To joy un chang

f cantabile

(V)

8^{va}

ff martellato 8^{va}

S

241 ing and be yond it,

ing and be yond it

(*tenuto!*) *ff*

8^{va}

8^{va}

246 *ff* Swift and far I jour ney, T Home ward
f
 unis. > >

Swift and far I jour ney.

Ch.

Pno.

251

Ch. > now shall I jour ney, Swift u pon the rain bow, (*non legato*)

Pno. *f*

256

Ch. Home ward now shall I jour ney,

Pno.

261

Lo yon der the ho ly

Lo yon, yon der the ho ly

Ch.

Pno.

266

place.

place.

V

Ch.

Pno.

271

8^{va}

Pno.

276

8^{va}

Pno.

281 *(pizz.)*

Pno.

285 W

Ch. *f declamato*
unis. With beau ty be fore me I walk, *(tenuto!)*

2 thick rod bells *ff* *sempre laissez vibrer*

3 tube bells *ff* *sempre laissez vibrer* *ff*

291 With beau ty be hind me I walk,

Ch. *f*

2

3

X

297

Ch. *f*
With beau ty a bove me I walk,

2

3

303

Ch. *piu f*
With beau ty be low me I walk; *ff* With

2

3

308

Ch. beau ty all a round me I walk.

2

3

damp!