

DINÉ

(The People)

Three Poems of the Navajo Indians of Arizona

for female chorus, flute, piano, and two percussionists

Alan Cutts

Preferred Percussion

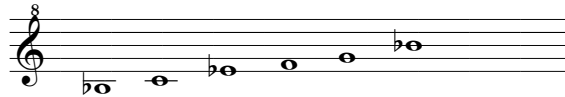
As well as a set of six drums (the top two a pair of bongos, the bottom a tenor drum) and a suspended sizzle cymbal, the percussion involves a number of metal bells and gongs, best made from a hard aluminium alloy (duralamin) as follows:

Tube Bells: 1.5" tube, 1/16" thick, around 2' and less in length
 Rod Bells: from 0.5" to 1" thick rod (but all bells the same), around 3' 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 the bells (both types) are:



Also a 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

Rod Bells

Tube Bells

Medium, large and narrow gongs

Gongs struck on edge with
light or heavy metal beaters

Bass Gong

Replacement

Tubular Bells

Vibraphone (motor off)

Conventional gongs, as many or as few as available
Use higher ones to substitute for narrow gongs

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 in December 1975, with further work till 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

Declamato ♩ = ca. 80

Female Chorus

f

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

Piano

ff *laissez vibrer* *8va* *sempre ff, accents, laissez vibrer* *8va*

Percussion 1

tube bells *ff* *laissez vibrer* *sempre ff, accents, laissez vibrer*

Percussion 2

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

10

Ch.

(poco stent.)

I am the talk - ing god, I us - ual - ly walk where the rains fall,

Pno.

8va *8va*

1

2

18

Ch.

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

Pno.

8va *loco*

1

2

26

A

Ch. *A - mong the white corn I walk, A - mong the*

Pno. *ff* *p* *f* ³

1 *ff* *p* *f* ³

2 *ff* *p* *f* ³

35

(poco stent.)

Ch. *soft goods I walk, A - mong the col - lect - ed wa - ter I walk,*

Pno. *più f* ³ *8va*

1 *più f* ³

2 *più f* ³

42

Ch. *I us - ual - ly walk where the rains fall.*

Pno. *ff* ³ *8va* *(loco)* *ff*

1 *ff* ³ *ff*

2 *ff* ³ *ff*

B

50 *unhurried* **Largamente**

Fl. *p*

Pno. *p* *f pesante* *very long*

1 *p* *Damp*

2 *p* *Damp*

59

Ch. *not dragging* *freely*

Pno. *subito f* *very long* *f molto legato* *p* *una corda*

C

Tempo Giusto ♩ = ca. 76 **rall.** **A Tempo, ma meno** ♩ = ca. 66

urgently whispered

61 *pp* By means of the white corn white corn Dark - ness is cast,

Pno. *p* *mf* *p* *pp* *p ma pesante*

67 *normal singing, but pp still* *dim.* *ppp*

Ch. As I walk where it us - ual - ly rains.

Pno.

D

71 Misterioso (a little more flowing)

Fl.

Ch. *Tempo giusto* (♩ = ca. 76) *mf*

Pno. *Molto liberamente* *sempre pesante*
pp *p* *pp* *p* *più f* *pp* *mf*
held till letter F

1 *three narrow gongs*
medium gong
large gong *pp*

2 *one narrow gong*
bass gong *mp*

79

Fl.

Ch. *p* *f* *O-ver it male rain casts a sha-dow,*
sha-dow,

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

1 *mf*

2 *mf*

86

Fl.

Ch. *p* *ff*
A - mong it zig - zag light - ning hangs sus - pen - ded, here,

Pno. *p* *ff* *ff* *ff*
with flat of block of wood, centre of medium gong
heavy metal beater on top edge
with flat of block of wood, centre of bass gong
heavy metal beater on top edge

1 *ff* *sf*

2 *ff* *sf*

* Chromatic cluster with palms

(conduct in 3)

92 **E** ** (fluttersong) *ff furioso* *sempre staccato* *sempre f*
Fl. *ff furioso* *sempre staccato* *sempre f*

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

Pno. *ff* *pesante*
normal beater & play
in free time *f* set spinning
take two heavy metal beaters
normal beater & play
in free time (take soft beater for sizzle cymbal)
f
(bass gong) *f*

* The flute not too tightly coordinated with the rest of the music, except the rests at bars 101 and 104, where arrows indicate to coordinate with the conductor. Treat the printed rhythm generally as merely a rough guide to a free, improvised rhythm.

98

Fl. *(free time)*
steady - - accel - - - - -

Ch.
mong it straight light - ning
mong it straight light - ning

Pno. *ff*

1 heavy metal beater on top edge *ff*

2 sizzle cymbal *mf*
(normal play) *f*

(fluttertongue)

102

Fl. *stacc.*

Ch.
hangs sus - pen - ded, here, and there;

Pno. *ff*

1 set spinning *ff*

2 *ff*

Tacet till 2nd mvt.

Damp!!

F

107 Poco più sostenuto (= ca. 72)

f cantabile unis.

Ch. A - mong it is a gen - te spray of

Pno. *ff* 7

And. held again, till two bars before letter G

1 tube bells *ff* 3 three narrow gongs with light metal beater, on top edge medium and large gongs *ff*

2 rod bell one narrow gong with light metal beater, on top edge bass gong *ff*

111

Ch. rain, A - mong it is the twit - ter - ing of rain

Pno. *(perhaps a little above tempo)* *f piu leggiero* 7 7 6

1

2

116 *(legato)*₃

Ch. *f* unis.
 pra-rie dogs heard; At the tips of its tas-sles the twit-ter-

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

1 *poco a poco dim.*

2 *poco a poco dim.*

121 *poco a poco dim.*

Ch. ing of the blue ce-re-mo-nial bird is heard;

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

1

2

127

unhurried (♩ = ca. 66)

G

Ch. *p legato* At its base the whites of wa - ter are,

Pno. *p*

1 *pp* finish damping now

2 *pp* finish damping now

132

Ch. *mp cresc.* As I walk where it us - ual - ly rains, I be - ing the

Pno. *dim.* *pp* *cresc.*

1

2

136

H

(♩ = ca. 72)

Ch. *cresc. molto* Good and Ev - er - last - ing One, *ff* It be - ing beau - ti - ful in front of me, *ben tenuto!* It be - ing

Pno. *cresc. molto* *ff* *ff* *sempre laissez vibrer*

1 *ff* *ff* *sempre laissez vibrer*

2 *ff* *ff* *sempre laissez vibrer*

tube bells
large gong
rod bells
bass gong

142

sempre f declamato

Ch. beau-ti-ful be-hind me, As I walk where it us-u-al-ly rains,

Pno. *sempre ff, accents*

1 *sempre ff, accents* (large gong) *sempre ff*

2 *sempre ff, accents* (bass gong) *sempre ff*

150

Ch. As I walk where it us-u-al-ly rains.

Pno. *(loco)* *ff* *ff* *ff*

1 *ff* *ff*

2 *ff* *ff*

159

Ch. *very long*

Pno. *sempre ff* *very long*

1 *sempre laissez vibrer* *very long damp*

2 *sempre laissez vibrer* *very long damp*

attacca

2 - Solitude

The flute part in this movement is rhythmically free and without a metrical pulse, except where marked **M** -----.
The written note values simply suggest relative durations. Accidentals apply throughout one phrase.

167 **Improvisato**

Fl. *pp* *poco cresc.*

(♩ = ca. 66)

169 **M** -----

Fl. *mp cantabile* *dim.* *pp* *pp*

(♩ = 100 to start)

171 **M** ----- **J**

Fl. *mp* *dim.* *pp* **Calmo** *liberamente e poco portamento*

Ch. *p* That flow - ing wa - ter, *p* My mind wan - ders a - ter, *p* My mind wan - ders a - ter.

176 *p* *p* *p* *poco cresc.* *p* *poco cresc.*

Ch. That flow - ing wa - ter. My mind wan - ders a - ter. My mind wan - ders a - ter.

(♩ = as chorus or slightly faster)

184 **K** **M** -----

Fl. *mf poco agitato* *poco dim.*

Ch. *mp* cross it. *mp* cross it.

187 *cresc.* *f* *mf*

L

189 **Più agitato (ma 'listesso tempo)**

Ch. *poco f* That broad wa - ter, ah, ah, *poco f* That broad, broad wa - ter, That flow - ing wa - ter,

* This quaver rest should be the same length as the preceding triplet quavers, i.e. 7/8 at triplet tempo

196

M

Fl. *ff*

Ch. *f*
My mind wan - ders a - cross it.
My mind wan - ders a - cross it.

201

Fl. *emphatic* *sempre ff. firmly* *rit.* *e dim.* *p*

202

Fl. *poco vivo* *ma calando*
mp *p* *pp* *pp*

N

203 Calmo, poco portamento

Ch. *pp* *mm* *mm* *mm*
That old age wa - ter, That flow - ing wa - ter, My mind

211

Fl. *pp* *ppp*

Ch. *pp*
wan - ders a - cross it. **attacca**

3 - Beguchiddi's Journey

Declamato, ritenuto (♩ = ca. 72)

piu mosso

a tempo ritenuto

214 *8va* *long* *8va* *long* *short* *(secco)* *(muscular)*

Pno. *ff sempre, accents* *(loco)*

1 *to six drums* *long* *long* *short*

2 *ff harsh tone!* *long* *long* *short* *bass gong* *damp bells!* *f* **damp gong!**

O

Allegro con spirito (♩ = ca. 126)

218

Pno.

(secco)

f

mp leggiero

222

Pno.

f

226

Pno.

p

f

p

f

mp

P

230

Ch.

f

Swift and far I

Pno.

mf

f

mp

235

Ch. *(non legato)*
 jour - ney, Swift u - pon the rain - bow,

Pno.

1

240

Ch. Swift and far I jour - ney, Lo

Pno. *mf*

1 *L. H. pesante*

245

Ch. yon - der the ho - ly place,
 yon, yon *(non legato)* der the ho - ly place,

Pno. *f*


1


250


Ch. Swift and far I jour - ney.
 (Swift) (and) (far) (I) jour - ney.

Pno. *mf*


1 *mf*

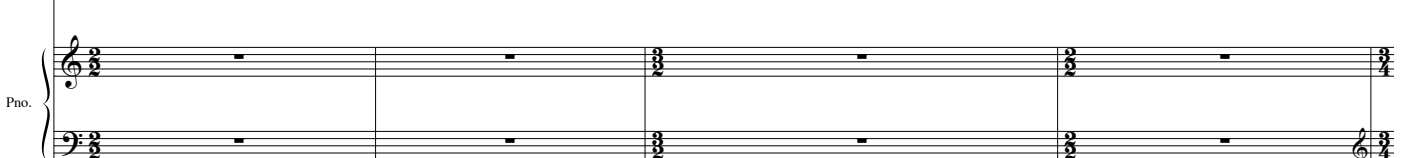
Ch. 


Pno. 

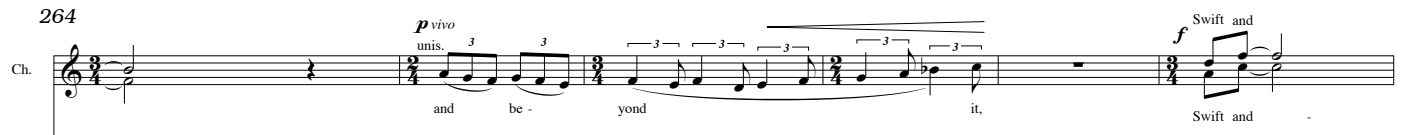
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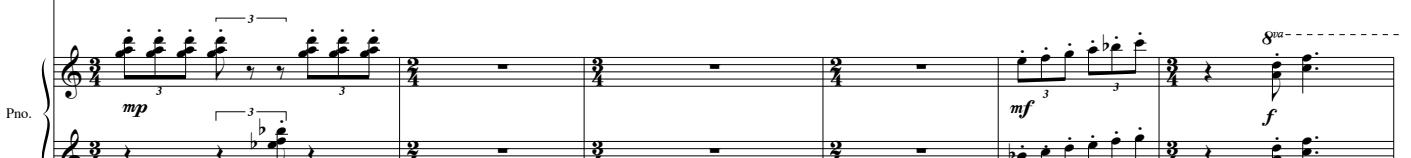
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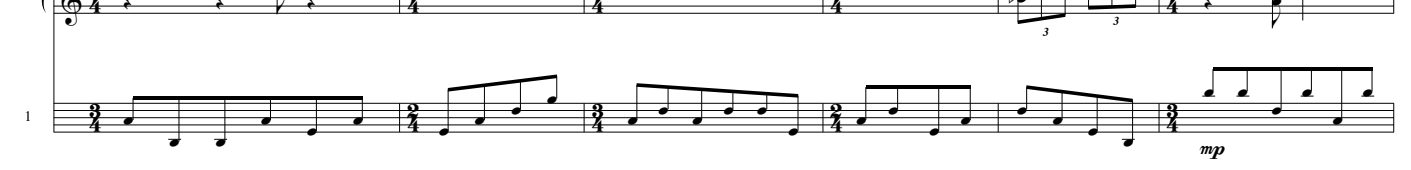
260 

Pno. 

1 

264 

Pno. 

1 

R

270 

Pno. 

1 

274 joy un chang

Ch. joy un chang

Pno. *f* *martellato* *8^{va}*

1

277 ing unis. and be - yond it, swift and

Ch. ing and be - yond it, swift and

Pno. *f* *8^{va}*

1 *cresc.* *f* *mf*

S

283 joy un chang

Ch. *f* *To cantabile* joy un chang

Pno. *ff* *martellato* *8^{va}*

1 *f*

288 ing and be - yond it, and be - yond it

Ch. ing and be - yond it, and be - yond it

Pno. *ff* *8^{va}*

1 *ff* *f*

* Ossia: lower octave of each hand only.

** Ossia: both hands play full 7-note figure, but at their lower octave only.

293 *ff* Swift and far I jour - ney.

Ch. Swift and far I jour - ney.

Pno.

1

297 **T** *f* unis. > Home - ward now shall I jour - ney. Swift u - pon the

Ch. Home - ward now shall I jour - ney. Swift u - pon the

Pno. *f*

1 *mp*

302 *(non legato)* rain - bow, Home - ward now shall I

Ch. rain - bow, Home - ward now shall I

Pno.

1

307 Lo yon - der the jour - ney, Lo yon, yon der the

Ch. jour - ney, Lo yon, yon der the

Pno. *mf*

1 *L. H. pesante*

312 ho ly place. V

Ch. *ho - 3 ly place.*

Pno. *f* *f* *8va*

1 *mf* *mp*

317 (8va)

Pno. *f* *8va*

1 *f*

321

Pno.

1 *p* *f* *p* *f* *mp*

325

Pno. *8va*

1 *poco a poco cresc.*

329 (8va)

Pno.

1

W

332 'Listesso tempo

Fl. *ff sempre* *f declamato*

Ch. *unis*
With beau - ty be - fore me I

Pno. *ff* *sempre laissez vibrer*
ff (held till end)

1 *f sempre*

2 *ff*
rod bells
bass gong

335

Fl.

Ch. *(tenuto!)*
walk,

Pno. *ff*

1 *ff*

2 *ff*

338

Fl.

Ch. *f*
With beau - ty be - hind me I

Pno.

1

2

342

Fl. Ch. Pno. 1 2

X

345

Fl. Ch. Pno. 1 2

348

Fl. Ch. Pno. 1 2

351

Fl. *low me I walk;*

Pno.

1

2

354

Fl.

Ch. *ff*
With beau - ty all a - round me I

Pno.

1

2

357

Fl.

Ch. *walk.*

Pno. *grando*
(loco) *secco*

1 *(ff)*

2 *damp all!*