

DINÉ

(The People)

Three Poems of the Navajo Indians of Arizona

for female chorus, flute, piano, and three percussionists

Alan Cutts

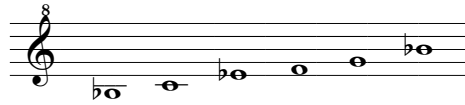
Preferred Percussion

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 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 $\text{♩} = \text{ca. } 80$

f

Female Chorus

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*

Percussion 1 thin rod bells *ff* *laissez vibrer* *sempre ff, accents, laissez vibrer*
 Percussion 2 thick rod bells *ff* *laissez vibrer* *sempre ff, accents, laissez vibrer*
 Percussion 3 tube bells *ff* *laissez vibrer* *sempre ff, accents, laissez vibrer*

10

(poco stent.)

Ch.

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

Pno. *8va*

1
2
3

18

Ch.

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

Pno. *8va* *loco*

1
2
3

26 A

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

Pno. *ff p f*

1 *ff p f*

2 *ff p f*

3 *ff p f*

35 *(poco stent.)*

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

Pno. *8va più f*

1 *più f*

2 *più f*

3 *più f*

42

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

Pno. *8va ff (loco)*

1 *ff*

2 *ff*

3 *ff*

50

unhurried

Largamente

Fl. *p*

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

1 *p* Damp

2 *p* Damp

3 *p* Damp

59

Ch.

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

C

Tempo Giusto ♩ = ca. 76

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

urgently whispered

♩ = ca. 66

61

Ch. *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)

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

1 *four narrow gongs*

2 *medium gong*

3 *large gong* *pp*
sizzle cymbal
very large 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

2 *mf*

3 *mf*

Fl.

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

Pno.

1

2

3

E

92

Ch. and there; A - sempre f A -

Pno.

1

2

3

* 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

(free time)
steady - - accel - - -

(flutertongue)

Fl. *3*

Ch. mong it straight light - ning

Pno. *ff*

1 heavy metal beater on top edge *ff*

2 heavy metal beater on top edge *ff*

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

102

Fl. *8va* *stacc.*

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

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

1 set spinning *ff*

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

3 *ff* take light metal beater now

Tacet till 2nd mvt.

Damp!!

F

107 Poco più sostenuto (♩ = ca. 72)

Ch. *f cantabile unis.*
A - mong it is a gen - tle spray of

Pno. *ff*
sed. held again, till two bars before letter G

1 thin rod bells *ff* 3 four narrow gongs with light metal beater, on top edge *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

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

1

2

3

116 (legato)₃

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

Pno. *poco leggiero* *mf* *leggiero* *(legg.)*

1 *poco a poco dim.*

2 *poco a poco dim.*

3 *poco a poco dim.*

121 *poco a poco dim.*

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

Pno. *mp* *p* *pp*

1

2

3 *pp*

unhurried (♩ = ca. 66)

G

127

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

Pno. *8va* *p*

1 *pp* Damp

2 *pp* Damp

3 Damp

132

Ch. *unis. 3*
 As I walk where it us - ual - ly rains, I be - ing the

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

1

2

3

H

136

(♩ = ca. 72)

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

Pno. *cresc. molto* *ff* *ff* *sempre laissez vibrer*
8va *(now held to end of mvt.)*

1 thin rod bells *sempre laissez vibrer*

2 thick rod bells *sempre laissez vibrer*

3 *ff* *sempre laissez vibrer*

142

sempre f declamato

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

Pno. *sempre ff. accents*

1 *sempre ff. accents*

2 *sempre ff. accents*

3 *sempre ff*

150

(sempre ff!)

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

Pno. *(loco) ff*

1 *ff*

2 *ff*

3 *ff*

159

very long

Ch. *very long*

Pno. *sempre ff*

1 *sempre laissez vibrer* *very long damp*

2 *sempre laissez vibrer* *very long damp*

3 *sempre laissez vibrer* *very long damp*

attaca

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, ah (or 'oo')

176

Ch. *p* ah (or 'oo') *p* My mind wan - ders a -
That flow - ing wa - ter. My mind wan - ders a -

(♩ = as chorus or slightly faster)
- **M** -----

184 **K**

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

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

187

Fl. *cresc.* *f* *mf*

L

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

Ch. *poco f* That broad wa - ter, ah, ah
poco f ah, ah, 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 (*poco accel* - - - -)

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

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

ff

O

Allegro con spirito (♩ = ca. 126)

218

Pno.

(secco)

f

six drums

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*

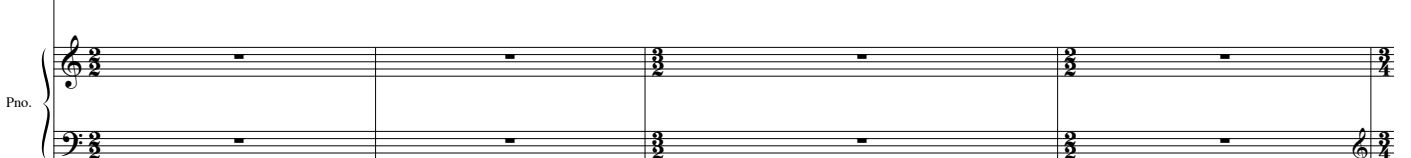
Ch. 


Pno. 

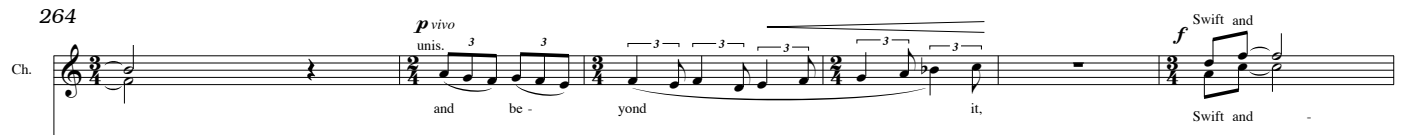
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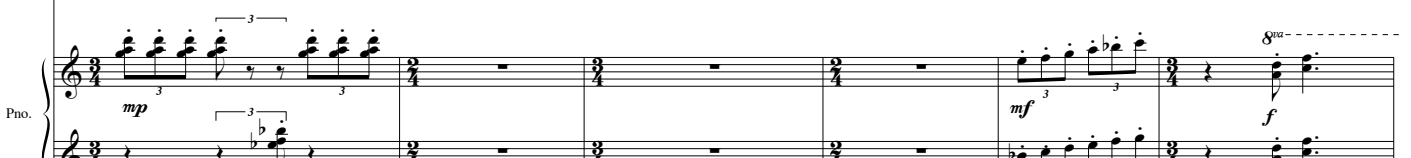
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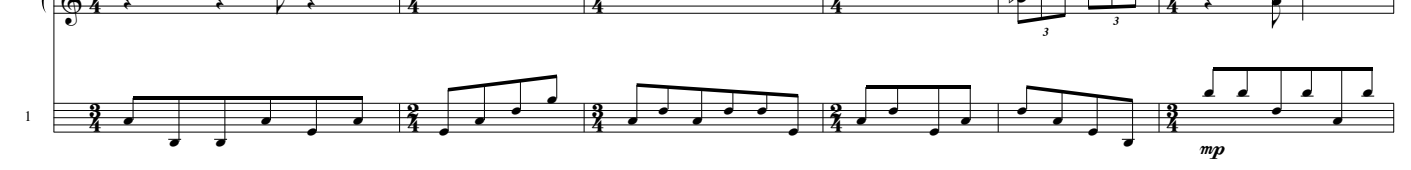
260 

Pno. 

1 

264 

Pno. 

1 

R

270 

Pno. 

1 

274 joy un chang

Ch. joy un chang

Pno. *f* *martellato* *ossia*

1

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

Ch. ing and be - yond it, swift and

Pno. *f* *ossia*

1 *cresc.* *f* *mf*

S

283 To joy un chang

Ch. far 1 jour - ney To joy un chang

Pno. *ff* *martellato* *ossia*

1 *f*

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

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

Pno. *ff* *ossia*

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. *8va*

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*
thick rod bells *sempre laissez vibrer*

2 *ff*
tube bells *sempre laissez vibrer*

3 *ff*

335

Fl.

Ch. *(tenuto!)*
walk,

Pno. *ff*

1 *ff*

2 *ff*

3 *ff*

338

Fl.

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

Pno.

1

2

3

342

Fl.

Ch.

Pno.

1

2

3

X

345

Fl.

Ch.

Pno.

1

2

3

348

Fl.

Ch.

Pno.

1

2

3

351

Fl.

Ch. low me I walk;

Pno.

1

2

3

354

Fl.

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

Pno.

1

2

3

357

Fl.

Ch. walk.

Pno. *(loco)* *8va* *secco*

1 *(ff)*

2 *damp!*

3 *damp!*