

# Dindirin

SATB a cappella

anonymous (16th cent. Spanish)

ed. and arr. Drew Collins (2000)

Soprano (S) part:

Apart from the first staff, which ends with a fermata and the word 'din.', all other staves end with a fermata and the word 'din.' followed by a 'Fine' instruction.

Alto (A) part:

Apart from the first staff, which ends with a fermata and the word 'din.', all other staves end with a fermata and the word 'din.' followed by a 'Fine' instruction.

Tenor (T) part:

Apart from the first staff, which ends with a fermata and the word 'din.', all other staves end with a fermata and the word 'din.' followed by a 'Fine' instruction.

Bass (B) part:

Apart from the first staff, which ends with a fermata and the word 'din.', all other staves end with a fermata and the word 'din.' followed by a 'Fine' instruction.

Rehearsal Piano (Reh. Piano) part:

The piano part consists of four staves of chords. The last staff concludes with a fermata over the final chord, followed by a 'Fine' instruction.

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1.Je me le-vé un bel ma - tin, ma - ti - ña - ta per la pra - - ta;  
 2.En - con - tré le ruy - se - ñor, que can - ta - ba so la ra - - ma,  
 3.Ruy - se - ñor, le ruy - se - ñor, fac - te - me\_a - que-sta\_em - ba - xa - - ta,

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f

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en - con - tré le ruy - se - ñor, que can - ta - ba so la  
 ruy - se - ñor, le ruy - se - ñor, fac - te - me\_a - que - sta\_em - ba -  
 y di - ga - lo\_a mon a - mi: que je ya só ma - ri -

en - con - tré le ruy - se - ñor, que can - ta - ba so la  
 ruy - se - ñor, le ruy - se - ñor, fac - te - me\_a - que - sta\_em - ba -  
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 y di - ga - lo\_a mon a - mi: que je ya só ma - ri -

(SA only 3rd verse)

en - con - tré le ruy - se - ñor, que can - ta - ba so la  
 ruy - se - ñor, le ruy - se - ñor, fac - te - me\_a - que - sta\_em - ba -  
 y di - ga - lo\_a mon a - mi: que je ya só ma - ri -

b

The musical score consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes between G major (no sharps or flats) and A major (one sharp). The time signature is common time. The lyrics are in French, with some words in Spanish. The first section of lyrics is:

ra - ma, "Din - di - rin - din." *refrain(2x)*  
 xa - ta, Din - di - rin - din. *refrain(2x)*  
 ta - ta! (*TB only 3rd verse*)

The second section of lyrics is:

ra - ma, "Din - di - rin - din." *refrain(2x)*  
 xa - ta, Din - di - rin - din. *refrain(2x)*  
 ta - ta! (*TB only 3rd verse*)

The third section of lyrics is:

ra - ma, "Din - di - rin - din." *refrain(2x)*  
 xa - ta, Din - di - rin - din. *refrain(2x)*  
 Din - di - rin - din. *refrain(2x)*

The fourth section of lyrics is:

ra - ma, "Din - di - rin - din." *refrain(2x)*  
 xa - ta, Din - di - rin - din. *refrain(2x)*  
 Din - di - rin - din. *refrain(2x)*

A brace groups the first three staves, and a brace also groups the first three staves of the second section.

#### Performance Considerations and Suggestions

The refrain (m.1-6) should be repeated each time sung. Here are some suggestions for dynamics on the refrain:

**Beginning of the piece:** *forte* first, then *piano* on the repeat

**After verse #1:** *mezzo forte* first, then *piano* on the repeat

**After verse #2:** *pianissimo* first, then *mezzo forte* on the repeat

**After verse #3:** *piano* first, then *forte* on the repeat

The verses works well when sung *forte* each time, but all dynamics are ultimately up to the performers.

This piece works well when sung by the whole ensemble throughout, but consider experimenting with having a quartet or semi-chorus sing the verses, with the whole choir whenever the text "Din-di-rin" is sung.

If you choose to observe the suggestion for the last verse (tenor-bass only on "Din-di-rin" m.21-22), use the cue-sized notes in m.21.

This piece works well unaccompanied, but could be accompanied by guitar, harp, or other strummed instruments. Hand drum or tambourine might work well if used sparingly.

#### Text and Translation

Like many madrigals, this text starts out beautiful and innocuous, then ends with a punchline: *Do me a favor, would ya, nightengale? When my lover realizes that I left without waking him/her, could you mention that I'm already married?* Of course, not being able to talk, the nightengale can hold up it's end of the conversation simply by chirping: *Din di rin*.

The author of this text uses an interesting structural device common during the Renaissance, especially in France and Spain. Each verse uses the final two lines of the previous verse serve as the opening lines of the next verse. This type of text is called "enchaîné."

1. Je me le-vé \_un bel ma-tin,  
 ma-ti-ña-ta per la pra-ta;  
 en-con-tré le ruy-se-ñor,  
 que can-ta-ba so la ra-ma,  
 "Din-di-rin-din."

2. En-con-tré le ruy-se-ñor,  
 que can-ta-ba so la ra-ma,  
 ruy-se-ñor, le ruy-se-ñor,  
 fac-te-me\_a-que-sta\_em-ba-xa-ta,  
 Din-di-rin-din.

3. Ruy-se-ñor, le ruy-se-ñor,  
 fac-te-me\_a-que-sta\_em-ba-xa-ta,  
 y di-ga-lo\_a mon a-mi:  
 que je ya só ma-ri-ta-ta!  
 Din-di-rin-din.

1. I arose one fine day  
 and spent the morning in the meadow;  
 I heard the nightengale  
 singing on the bough,  
 "Dindirin."

2. I heard the nightengale  
 singing on the bough,  
 Nightengale, oh nightengale,  
 do this errand for me,  
 Din-di-rin-din.

3. Nightengale, oh nightengale,  
 do this errand for me,  
 tell my lover  
 that I am already married!  
 Din-di-rin-din.