

Dindirin

SATB a cappella

anonymous (16th cent. Spanish)

ed. and arr. Drew Collins (2000)

The musical score is for a SATB a cappella piece with piano accompaniment. It is in 3/4 time and consists of six staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano part all feature the lyrics: "Din - di - rin, din - di - rin, din - di - rin, da - ña, Din - di - rin, din." Each vocal line ends with a "Fine" marking. The piano part provides harmonic support with chords and a melodic line in the right hand.

S
Din - di - rin, din - di - rin, din - di - rin, da - ña, Din - di - rin, din. *Fine*

A
Din - di - rin, din - di - rin, din - di - rin, da - ña, Din - di - rin, din. *Fine*

T
Din - di - rin, din - di - rin, din - di - rin, da - ña, Din - di - rin, din. *Fine*

B
Din - di - rin, din - di - rin, din - di - rin, da - ña, Din - di - rin, din. *Fine*

Reh.
Piano
Fine

7 *f*

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,

8 *f*

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,

9 *f*

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,

10 *f*

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,

11 *f*

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,

12 *f*

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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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 -
 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 -
 y di - ga - lo_a mon a - mi: (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: (SA only 3rd verse)

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

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

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

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

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 work 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 "enchained."

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."

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

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.

2. I heard the nightengale
 singing on the bough,
 Nightengale, oh nightengale,
 do this errand for me,
 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.

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