

DONALD CROCKETT

DAGLARYM/ MY MOUNTAINS

for SATB a capella chorus
(2008)

TEXTS FROM TUVAN FOLK SONGS

Commissioned by Volti

*for its 30th Season
Robert Geary, Artistic Director*

Duration ca. 10'

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Daglarym/My Mountains

SATB a cappella

Commissioned by Volti, Robert Geary, Artistic Director, for its 30th season

Music:

Donald Crockett

Text:

Katherine Vincent (after Tuvan folk song lyrics)

World premiere: May 15 – 17, 2009; St. Mark's Episcopal Church, Berkeley; St. Gregory of Nyssa, San Francisco; All Saints' Episcopal Church, Palo Alto; Volti, Robert Geary, conductor

Performance notes:

The five short movements – i. *Daglarym*, ii. *Honash*, iii. *Daglarym*, iv. *Honash*, v. *Daglarym* – are performed without pause.

Tuva is an autonomous republic of the Russian Federation bordering Mongolia. The texts for *Daglarym/My Mountains*, requested of Kate Vincent by the composer, are the fruit of an excursion to Tuva for linguistic and folk song research in which Kate took part. These brief poems evoke the vast expanses of this country through which nomadic tribes of herdsman move across the landscape in an eternal seasonal cycle.

The text is used by permission of the poet, Katherine Vincent.

Several Tuvan words are used:

daglarym (“my mountains”)

barypla (“going”)

bazala (“once again”)

honash (“the flattened circle in the grass left by the departed yurt after the nomads have moved on”)

aal (“a nomadic encampment of several yurts”)

Saryglyg (as in ‘the plains of Saryglyg,’ “a yellow-ful place”)

Notes on pronunciation:

The ‘y’ in words like ‘*daglarym*’ has no exact English equivalent, but it is similar to the ‘i’ in ‘fit’.

The ‘g’ at the middle and end of ‘*Saryglyg*,’ (and in ‘*daglarym*’) is a gentle, soft sound, swallowed back in the palate. In the score I have divided the word like this: *Saryg – lyg*, pronounced *sarig-lig*, with the first two syllables (*sarig*) done very quickly, virtually a single syllable.

The ‘r’ in ‘*barypla*’ is rolled, sounding similar to ‘*badipla*’.

The ‘aa’ in ‘*aal*’ is an elongated ‘ah’ sound (‘*ahl*’).

All of these words have the accent on the last syllable (*dag-la-RYM*, etc.).

Pronunciation, translation and transliteration of the Tuvan words provided by K. David Harrison.

Two folk song fragments, notated in Kate Vincent’s travel journal, are source material for this piece: the melodic fragments for ‘*barypla*’ and ‘*bazala*,’ and the accompanimental music in altos and tenors which opens the piece (‘*daglarym/my mountains*’) and recurs throughout.

The *non vibrato* vocal style in much of the ‘*barypla*, *bazala*’ music should be nasal and pungent, folk-like, not *bel canto*.

Duration: about 10 minutes

Commissioned by Volti, Robert Geary, Artistic Director, for its 30th season

Daglarym/My Mountains

SATB a cappella

Katherine Vincent
after Tuvan folk song lyrics

Donald Crockett
(2008)

i. Daglarym

(♩ = 52)

1

S

A

T

B

Pf.
for reh. only

pp accomp.

sempre sim.

Dag - la - ry - m, dag - la - rym,

pp accomp.

sempre sim.

Dag - la - ry - m, dag - la - rym,

pp accomp.

pp accomp.

My moun - tai - n - s, my moun -

My moun - tai - n - s, my moun -

(♩ = 52)

pp accomp.

7

fly - ing, glid - ing in for - ma - tion.

dag - la - rym.

dag - la - rym.

moun - tains, my moun - tains.

moun - tains, my moun - tains.

in for - ma - tion.

7

10

Fly - ing, gli -

Dag - la - rym, dag - la - rym,

Dag - la - rym, dag - la - rym,

my moun - tains, my moun -

my moun - tains, my moun -

Gli - ding.

13

The musical score consists of six staves. The first five staves are for a voice part, and the sixth is for a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "ding - si - lent - ly, - dag - la - rym. Dag - la - rym, dag - la - rym. Dag - la - rym, tains, my moun - tains. tains, my moun - tains." The piano part features a melodic line with triplets and a bass line with chords. A large watermark "SAMPLE" is visible across the center of the page.

ding ————— si - ³lent - ly, —

— — — — — dag - la - rym. ————— Dag - la - rym, —————

— — — — — dag - la - rym. ————— Dag - la - rym, —————

³ — — — — — tains, ————— my moun - tains. —————

³ — — — — — tains, ————— my moun - tains. —————

13 ————— ³ —————

16

si - lent-ly through the night.

dag - la - rym,

My moun - tains. my moun -

My moun - tains. my moun -

Dag - la - ry-m, my moun - tai -

Gli - ding in for - ma - tion,

Dag - la - rym, dag - la - rym,

Dag - la - rym, dag - la - rym,

tains. My moun - tains, my

tains. My moun - tains, my

- n - s, like cranes fly - ing, gli - ding in

19

si - ³lent - ly

dag - la - rym. Dag - la - rym,

dag - la - rym. Dag - la - rym,

moun - tains. My moun - tains, my moun -

moun - tains. My moun - tains, my moun -

for - ma - tion, si - lent -

22

25

— through this no - ma - dic night.

— dag - la - rym.

— dag - la - rym.

8 tains, my moun - tains.

8 tains, my moun - tains.

— ly through this no - ma - dic night.

ly through this no - ma - dic night.

25

29 *pp accomp.*

S
[m] _____ [m] _____

pp accomp.

[m] _____ [m] _____

A
[m] _____ [m] _____

[m] _____ [m] _____

T
p dolce, semplice *sempre sim.*
Dag - la - ry-m, _____ dag - la - rym, _____

B
p dolce, semplice *sempre sim.*
Dag - la - ry-m, _____ dag - la - rym, _____

29 *pp* *p*

33

The musical score consists of seven staves. The first four staves are vocal lines for a soprano, alto, tenor, and bass. The fifth and sixth staves are piano accompaniment for the vocal lines, with lyrics 'dag - la - rym.' written below. The seventh staff is the grand piano accompaniment. The score includes dynamics such as *pp* and *attacca*. A large watermark 'PAPERKITSA' is visible across the center of the page.

ii. Honash

38 (♩ = 132)

ben f non vib.

Ba-ryp - la, — ba-ryp - la, —

ben f non vib.

Ba-ryp - la, — ba-ryp - la, —

p

38 (♩ = 132)

ben f

44 *p vib. norm.*

S
ba-ryp - la, ba-ryp - la. Ba-ryp -

A
Ba-ryp -

T *ben f*
ba-ryp - la, ba-ryp - la. Ba-ryp -

B
Ba-ryp -

44 *p*

49 (non gliss.) *mp* *mf*

la, ba-ryp - la, ba-ryp - la, ba-ryp - la, ba-za - la, ba-za -

la, ba-ryp - la, ba-ryp - la, ba-ryp - la, ba-za - la, ba-za -

(non gliss.) *mp* *mf*

la, ba-ryp - la, ba-ryp - la, ba-ryp - la, ba-za - la, ba-za -

la, ba-ryp - la, ba-ryp - la, ba-ryp - la, ba-za - la, ba-za -

49 *mp* *mf*

54 *f* *solo pp non vib.*

la, ba-za - la, — ba-za - la. Ba-ryp - la, — ba-ryp -

la, ba-za - la, — ba-za - la. *solo pp non vib.* Ba-ryp-la, — ba-ryp-la,

la, ba-za - la, — ba-za - la. *solo pp non vib.*

la, ba-za - la, — ba-za - la. Ba-ryp - la, — ba-ryp - la, ba-ryp-la, —

54 *f* *pp*

59 *Add voices 1 at a time ad lib. cresc. poco a poco*

la, ba-ryp - la, — ba-ryp - la, ba-za - la, — ba-za - la, ba-za-

Add voices 1 at a time ad lib. cresc. poco a poco

ba-ryp-la, — ba-ryp-la, ba - za-la, — ba - za-la, ba-za - la, — ba-za-

solo pp non vib. *Add voices 1 at a time ad lib. cresc. poco a poco*

Add voices 1 at a time ad lib. cresc. poco a poco Ba-ryp-la, — ba-ryp-la, — ba-ryp-la, — ba-ryp-la, —

— ba-ryp-la, — ba - za-la, — ba - za-la, ba - za - la, - ba-za-la. —

59 *cresc. poco a poco*

14

64

la, — ba-za - la. Ba-ryp - la, — ba-ryp - la, ba-ryp - la, — ba-ryp -

la. Ba - ryp-la, — ba - ryp-la, ba-ryp - la, — ba-ryp - la, ba-za - la,

ba-za - la, — ba - za - la, — ba - za - la, — ba - za - la. Ba - ryp-la, — ba-ryp -

Ba-ryp-la, — ba-ryp-la, ba-ryp-la, — ba-ryp-la, ba - za - la, —

64

69

la, ba-za - la, — ba-za - la, ba-za - la, — ba-za - la, ba-za -

ba-za - la, — ba-za - la, — ba-za - la, — ba-za - la.

la, — ba-ryp - la, — ba-ryp-la, — ba - za - la, — ba-za - la, — ba-za - la, —

ba - za - la, ba - za - la, — ba - za - la, — ba-za - la, ba-za - la.

69

74 *ff* *rit.* ----- (♩ = 66) *p dolce vib. norm.* (♩ = 132) *pp leggiero* (non gliss.)

la. ————— Ho - nash. ————— Ba-ryp - la, — ba-ryp-

ff *p dolce vib. norm.* *pp leggiero* (non gliss.)

Ho - nash. ————— Ba-ryp - la, — ba-ryp-

ff *p dolce vib. norm.* *pp leggiero* (non gliss.)

ba-za-la. ————— Ho - nash. ————— Ba-ryp - la, — ba-ryp-

ff *p dolce vib. norm.* *pp leggiero* (non gliss.)

————— Ho - nash. ————— Ba-ryp - la, — ba-ryp-

74 *rit.* ----- (♩ = 66) (♩ = 132)

p dolce *pp leggiero*

79 *rit.* ----- (♩ = 66) *pp dolce*

la, ba - za - la, — ba - za - la. ————— Ho - nash. —————

pp dolce

la, ba - za - la, — ba - za - la. ————— Ho - nash. —————

pp dolce

la, ba - za - la, — ba - za - la. ————— Ho - nash. —————

pp dolce

la, ba - za - la, — ba - za - la. ————— Ho - nash. —————

79 *rit.* ----- (♩ = 66) *pp dolce*

84 $\text{♩} = \text{♩} (\text{♩} = 60-66)$ *p intenso*

The yurt has left its

p intenso

The yurt has left its

p intenso

The yurt has left

p intenso

The yurt has left

84 $\text{♩} = \text{♩} (\text{♩} = 60-66)$ *p intenso*

89

e - cho in the pas - ture, in the

e - cho in the pas - ture, in the

its e - cho in the pas - ture, in the

its e - cho in the pas - ture, in the

89

94

ben f

pas - ture. As

ben f

pas - ture. As

ben f

pas - ture. As the

ben f

pas - ture. As the

94

99

mp

the sea - son ex - haled, ex - haled

mp

the sea - son ex - haled, ex - haled

mp

sea - son ex - haled, ex - haled

mp

sea - son ex - haled, ex - haled

99

104

p

the aal, the

p

the aal moved

p

the aal, the

p

the aal, the

104

p

109

aal, the aal moved,

moved, moved on.

aal, the aal moved,

aal, the aal moved,

109

119

la, — ba-ryp - la, ba-za - la, — ba-za - la, ba-za - la, — ba-za -

solo pp non vib. *tutti pp non vib.*
Ba - ryp-la, — ba - ryp-la, — ba-ryp-

solo pp non vib. *tutti pp non vib.*
Ba-ryp-la, — ba-ryp-la. — Ba-ryp-la, — ba-ryp - la, —

solo pp non vib. *tutti pp non vib.*
Ba-ryp-la, — ba-ryp-la. — Ba-ryp-la, — ba-ryp-la, ba - za-la, —

119

cresc. poco a poco

la. Ba - ryp-la, ba - ryp-la, ba - za-la, ba - za-la.

cresc. poco a poco

la, ba-ryp - la, ba - za-la, ba - za-la, ba - za-la, ba - za-la,

cresc. poco a poco

ba-za-la, ba - za-la, ba - za-la, ba-za - la. Ba-ryp - la, ba-ryp-la,

cresc. poco a poco

ba - za-la. Ba-ryp-la, ba-ryp-la, ba-za - la, ba-za-la,

cresc. poco a poco

f Ba - za - la, ba - za - la.

f Ba - ryp - la, ba - ryp - la, ba - za - la, ba - za - la.

f ba - za - la, ba - za - la, ba - za - la.

f ba - za - la, ba - za - la.

f

133 *ff* (non gliss.)
vib. norm.

Ba - ryp - la, — ba - ryp - la, — ba - za - la, — ba - za - la, —

ff (non gliss.)
vib. norm.

Ba - ryp - la, — ba - ryp - la, — ba - za - la, — ba - za - la, —

ff (non gliss.)
vib. norm.

Ba - ryp - la, — ba - ryp - la, — ba - za - la, — ba - za -

ff (non gliss.)
vib. norm.

Ba - ryp - la, — ba - ryp - la, — ba - za - la, — ba - za -

133 *ff*

137 *non dim.*

Ba-ryp-la, — ba - ryp-la, — ba-za - la, — ba - za - la.

non dim.

Ba-ryp-la, — ba - ryp-la, — ba-za - la, — ba - za - la.

non dim.

la, ba - ryp-la, — ba-ryp-la, — ba - za - la, — ba - za - la.

non dim.

la, ba - ryp-la, — ba-ryp-la, — ba - za - la, — ba - za - la.

attacca

137

iii. Daglarym

Slowly and freely

(♩ = 52)

(♩ = 80) *dolciss., tranquillo*

142

sub. p dolce

Dag - la - ry - m. Youth re - called

sub. p dolce

Dag - la - ry - m. Youth re - called

p dolce

dolciss., tranquillo

My moun - tai - n - s. Youth re - called

p dolce

dolciss., tranquillo

My moun - tai - n - s. Youth re - called

(♩ = 52)

Slowly and freely

(♩ = 80)

142

sub. p dolce

dolciss., tranquillo

147

— from your whis - per - ings. Re - mem - ber - ing cliffs where goats were

— from your whis - per - ings. Re - mem - ber - ing cliffs where goats were

— from your whis - per - ings. Re - mem - ber - ing cliffs where goats were

— from your whis - per - ings. Re - mem - ber - ing cliffs where goats were

147

153

herd - ed by moon - light un - der your gaze,
 herd - ed by moon - light un - der your gaze,
 herd - ed by moon - light un - der your gaze,
 herd - ed by moon - light un - der your gaze,

153

158

un - der your gaze, un - der your gaze. *rall.* *pp* *ppp*
 un - der - your gaze, un - der your gaze. *G.P.* *pp* *ppp*
 un - der your gaze, un - der your gaze. *G.P.* *pp* *ppp*
 un - der your gaze, un - der your gaze. *G.P.* *pp* *ppp* *attacca*

158

rall. *G.P.* *pp*

iv. Honash

a tempo
(♩ = 52)

p dolce

163

solo
lontano, non. vib.
p Ba - ryp - la, ba - ryp - la.

SSA: women divided into 3 equal parts

S (solo)

Ho - nash.

pp

S *p* *lontano, non. vib.*

Ba-ryp -

p dolce

pp A

p dolce

pp

p dolce

pp

Ho - nash.

Ho - nash.

a tempo
(♩ = 52)

163

p dolce

p *lontano*

p *lontano*

168 *tutti*
p lontano, non. vib.

S Ba-ryp-la, ba-ryp-la, ba-za-la, ba-za-la.

S la, ba-ryp-la, ba-za-

A *p lontano, non. vib.*
Ba-ryp-la, ba-ryp-la,

168

Lo stesso tempo

(♩ = 66)

173

S Ba-ryp-la, ba-ryp-la,

S la, ba-za-la. Ba-ryp-la, ba-ryp-la,

A ba-ryp-la. Ba-ryp-la,

T *ben f* 3
The land mourns the sounds

B *ben f* 3
The land mourns the sounds

Lo stesso tempo

Lo stesso tempo

(♩ = 66)

173

ben f 3

27

177

ba-za-la, ba-za-la. Ba-ryp-la, ba-ryp-la,
 ba-ryp-la, ba-za-la, ba-za-la.
 ba-ryp-la ba-za-la, ba-za-la, ba-za-la, ba-
 of child ren herd-ing goats a -
 of child ren herd-ing goats a -

181

ba-ryp-la. Ba-ryp-la, ba-ryp-la, ba-za-la,
 Ba-ryp-la, ba-ryp-la, ba-za-la, ba-za-la, ba -
 za-la. Ba-ryp-la, ba-ryp-
 cross the plain. solo
 cross the plain. The land mourns the sounds -

185

ba - za - la, ba - za - la.

za - la, ba - za - la.

la, ba - za - la.

of child - ren herd - ing goats a -

185

ppp

ppp

ppp

2 soli

189

solo pp non vib.

cresc. poco a poco

solo pp non vib.

cresc. poco a poco

solo pp non vib.

cresc. poco a poco

Ba - ryp - la, ba - ryp - la, ba - za - la, ba - za -

Ba - ryp - la, ba - ryp - la, ba - za - la, ba - za -

Ba - ryp - la, ba - ryp - la, ba - za - la, ba - za -

cross the plain.

pp

cresc. poco a poco

189

Add voices 1 at a time ad lib.

Add voices 1 at a time ad lib.

Add voices 1 at a time ad lib.

193

la. Ba - ryp - la, — ba - ryp - la, ba - za - la, — ba - za -

la. Ba - ryp - la, — ba - ryp - la, ba - za - la, — ba - za -

la. Ba - ryp - la, — ba - ryp - la, ba - za - la, — ba - za -

193

Slowly and freely

rit. ——— (♩ = 80)
p dolciss., tranquillo

197

la. The land — mourns the sounds of child - ren —

la. The land mourns the sounds of child - ren —

la. The land mourns the sounds of child - ren —

tutti p dolciss., tranquillo

The land mourns the sounds of child - ren —

Slowly and freely

rit. ——— (♩ = 80)

197

f p dolciss., tranquillo

201

and the heat, and the heat of a fire which

201

206

warms the chai.

warms the chai.

warms the chai.

warms the chai. **attacca**

206

(♩ = 52)

v. Daglarym

210

pp accomp. *sempre sim.*
Dag - la - ry - m, dag - la - ry - m.

pp accomp. *sempre sim.*
Dag - la - ry - m, dag - la - ry - m.

pp accomp.
My moun - tai - n - s, my moun -

pp accomp.
My moun - tai - n - s, my moun -

mp dolce, semplice
Clim - ing toward twi - light be -

(♩ = 52)

210

pp accomp.

mp dolce, semplice

213

mp dolce, semplice

Climb-ing, climb-ing toward twi - light,

Dag - la - rym,

Dag - la - rym,

sempre sim.

tains, my moun - tains, my moun - tains,

sempre sim.

tains, my moun - tains, my moun - tains,

yond the plains of Saryg-lyg.

213

216

climb - ing, climb - ing

dag - la - rym. Dag - la - rym,

Dag - la - rym. Dag - la - rym,

My moun - tains, my moun -

My moun - tains, my moun -

Climb - ing,

216

toward twi - light,

solo 1 *poco fleggiro*

The child—

Dag - la - rym,

Dag - la - rym,

tains. My moun -

tains. My moun -

climb - ing.

219

221

solo 2
poco f leggiero

the others
mp dolce

The child runs with the herd. beyond the

(solo 1)

runs with the herd, runs with the herd, in - vis - i - ble.

dag - la - rym.

dag - la - rym.

tains, my moun - tains.

tains, my moun - tains.

221

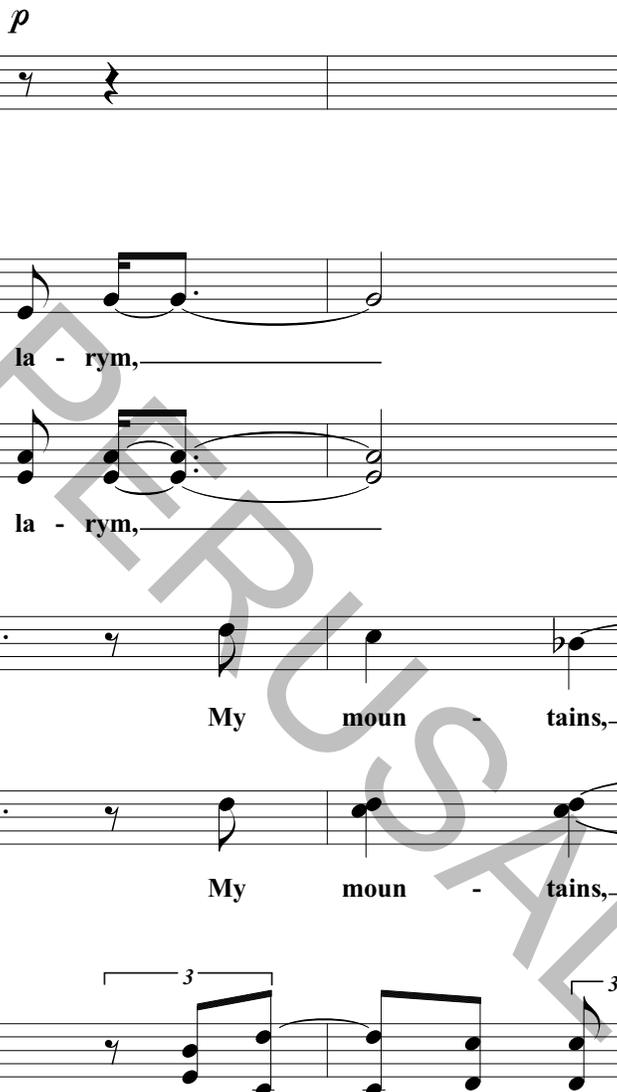
223

(the others) be - yond the plains.

solo 2

plains,

In - vis - i - ble.—



Dag - la - rym,

dag -

Dag - la - rym,

dag -

My moun - tains,

My moun - tains,

Climb - ing toward twi - light

223

225

solo 2
poco f

p

The child— runs with the herd,

(solo 1)
poco f

The child— runs with the herd, in - vis - i - ble,

la - rym, dag - la -

la - rym, dag - la -

my moun - tains.

my moun - tains,

be - yond the plains.

225

227 (solo 2) *p* *tutti ben f intenso*

in - vis - i - ble. You

(solo 1) *p* *poco f* *p*

in - vis - i - ble.

ben f intenso

rym. You

rym.

ben f intenso

You bear,

ben f intenso

You bear,

227 *ben f*

230

S
bear, you bear our mor - tal - i - ty, — *mp*

A
bear, you bear our mor - tal - i - ty, — *mp*

T
— you bear our mor - tal - i - ty, — *mp*

B
— you bear our mor - tal - i - ty, — *mp*

230

235

our mor - tal - i - ty. — *pp*

our mor - tal - i - ty, — *pp* and our *p*

our mor - tal - i - ty. — *pp*

our mor - tal - i - ty. — *pp*

235

240

p

Ho - nash, our aal, our aal moves

245

aal moves, moves on. moves on. moves on. moves on.

aal moves, moves on. moves on. moves on. moves on.

aal moves, moves on. moves on. moves on. moves on.

aal moves, moves on. moves on. moves on. moves on.

250 *pp accomp.*

solo 1 mp leggiero

[m] The child — runs with the herd,

pp accomp.

[m]

pp accomp.

[m]

pp accomp.

[m]

p dolce, semplice

Dag - la - ry - m,

p dolce, semplice

Dag - la - ry - m,

250 *pp accomp.*

mp leggiero

p dolce, semplice

runs with the herd, _____

in - vis - i - ble, _____

252

[m] — *al fine*

[m] — *al fine*

[m] — *al fine*

[m] — *al fine*

dag - la - rym, _____

(*sim.*)

dag - la - rym, _____

(*sim.*)

252

[m] — *al fine*

[m] — *al fine*

in - vis - i - ble _____ in this no - mad - ic _____

254

dag - la - rym.

dag - la - rym.

254

S and A: drop out one at a time
ad lib. until only one singer remains.

257 night. *pp*

257

November 19, 2008
La Canada - Mammoth Lakes, CA

Donald Crockett Choral and Vocal Music

Vocal

SOPRANO

Vocal Solo with Keyboard (vocal/piano score)

X814010 Ecstatic Songs, Part 1 HL42180

Text by Walt Whitman, from 'Song of Myself'. Commissioned by Jonathan Mack for the NATS National Convention, 1989.

X814022 Ecstatic Songs, Part 2 HL42191

Text by Walt Whitman, from 'Song of Myself'. First performance: February 28, 1996 — Jonathan Mack, tenor, Vicki Ray, piano, Los Angeles.

X814023 Ecstatic Songs, Part 3 HL42192

Part of a song cycle on Walt Whitman's text "Song of Myself," Part 3 takes its subtitle from the opening line: "I hear bravuras of birds."

Vocal Solo with Non-Keyboard Instrument

S815001 Occhi dell'Alma Mia for Soprano or Tenor & Guitar (parts) HL40333

Title translates as "Eyes of My Soul". Lyrics excerpted from three late-16th century Italian love poems, gathered together into a single dramatic whole, with certain phrases recurring for unity and dramatic effect. Composed 1977; includes original Italian text and English translation by T. Frank Kennedy, S.J.

VOICE, GENERAL

Vocal Solo with Keyboard (vocal/piano score)

S814001 The Pensive Traveler HL40320

Six songs for high voice and piano, written for Jonathan Mack.

SOLI VOICES

Vocal Soli Performance Score(s)

X840001 The Village: Two Poems of David St. John

Premiered and commissioned by the Hilliard Ensemble.

Scores

Chorus with Large Ensemble

X079006 Vox in Rama HL41281

Commissioned by the Pasadena Chamber Orchestra. First performance: October 23, 1983 — Pasadena Chamber Orchestra and Chorus, Robert Duerr, conductor, Los Angeles. Orchestra performance materials available on rental.

Choral

SATB

Chorus, a capella

X940029 Daglarym/ My Mountains HL42419

With texts from Tuvan folk song lyrics adapted by Katherine Vincent, this work for SATB chorus was commissioned by Volti, Robert Geary, Artistic Director, for its 30th season.

S940002 White Night HL40349

Text by Miguel de Unamuno, trans. by Robert Bly. First performance: May 1985 — The Reed College Chorus, Mario Pelusi, conductor, Portland, Oregon.