

# 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'

**KEISER**  

---

**CLASSICAL**

[www.laurenkeisermusic.com](http://www.laurenkeisermusic.com)

HL00042419

***Daglarym/My Mountains***  
SATB a cappella  
**Commissioned by Volti, Robert Geary, Artistic Director, for its 30<sup>th</sup> 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.*

*mp dolce, semplice*

Like cranes

dag - la - rym,

dag - la - rym,

*sempre sim.*

tains,

my moun - tains,

my

*sempre sim.*

tains,

my moun - tains,

my

*mp dolce, semplice*

Like cranes, fly-ing, like cranes, fly-ing, glid - ing

*mp dolce, semplice**mp dolce, semplice*

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.

10

13

ding ————— si - <sup>3</sup> lent - ly, —

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

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

<sup>3</sup> tains, ————— my moun - tains. —

<sup>3</sup> tains, ————— my moun - tains. —

13

16

3 si - lent-ly through the night.

dag - la - rym,

dag - la - rym,

My moun - tains. my moun -

My moun - tains. my moun -

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

16



19

Gli - ding in for - ma - tion, 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

22

si - <sup>3</sup>lent - ly

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

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

<sup>3</sup>moun - tains. My moun - tains, my moun -

<sup>3</sup>moun - tains. My moun - tains, my moun -

<sup>3</sup>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. —

25

29 *pp accomp.*

S

*pp accomp.*

A

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*

The musical score is for a vocal and piano ensemble. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The key signature has one sharp (F#), and the time signature is 4/4. The vocal parts (S, A, T, B) are in G major. The piano part is in G major. The score is divided into two systems. The first system starts at measure 29. The vocal parts have lyrics 'Dag - la - ry-m, dag - la - rym,'. The piano part has dynamic markings 'pp' and 'p'. The second system starts at measure 30. The piano part has dynamic markings 'pp' and 'p'.

33

dag - la - rym.

dag - la - rym.

pp

attacca

33

attacca

## 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*

The musical score is for a piece titled 'ii. Honash'. It consists of two systems of staves. The first system has five staves: four vocal staves and one piano accompaniment staff. The vocal staves are in 3/8 time and feature a melody with eighth and quarter notes, some with slurs and accents. The piano accompaniment staff is in 3/8 time and features a bass line with eighth and quarter notes. The second system has two staves: a vocal staff and a piano accompaniment staff. The vocal staff continues the melody from the first system, and the piano accompaniment staff continues the bass line. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *non vib.* (non-vibrato). The tempo is indicated as 132 beats per minute (♩ = 132).

44

S *ba-ryp - la, ba-ryp - la. Ba-ryp -* *p vib. norm.*

A *Ba-ryp -* *p*

T *ben f* *ba-ryp - la, ba-ryp - la. Ba-ryp -* *p vib. norm.*

B *Ba-ryp -* *p*

44

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*

13

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. Ba-ryp-la, — ba-ryp-la,

la, ba-za - la, — ba-za - 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*

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

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

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

59 *cresc. poco a poco*



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

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

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

*ben f*

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

*mp*

104

*p*

the aal, the

the aal moved

*p*

the aal, the

*p*

the aal, the

104

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

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

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

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

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

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

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

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

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) *sub. p dolce* (♩ = 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

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.

un - der your gaze, un - der your gaze.

un - der your gaze, un - der your gaze.

un - der your gaze, un - der your gaze.

un - der your gaze, un - der your gaze. attacca

158

# iv. Honash

*a tempo*  
(♩ = 52)

*p dolce*

163

*p* Ba - ryp -

*solo lontano, non. vib.*

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

Ho - nash.

*p dolce*

*pp*

Ho - nash.

*p dolce*

*pp*

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  
(♩ = 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

*ppp*

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

za - la, ba - za - la.

la, ba - za - la.

of child - ren herd - ing goats a -

185

*ppp*

189

*solo pp non vib.*

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

*cresc. poco a poco*

ba - za - la, ba - za -

*solo pp non vib.*

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

*cresc. poco a poco*

ba - za - la, ba - za -

*solo pp non vib.*

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

*cresc. poco a poco*

ba - za - la, ba - za -

cross the plain.

*pp*

*cresc. poco a poco*

29

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 -

197

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

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

*f* *p* *dolciss., tranquillo*

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

*f* *p* *dolciss., tranquillo*

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

*tutti* *p* *dolciss., tranquillo*

The land mourns the sounds of child - ren —

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



201

and the heat, and the heat of a fire which

and the heat of a fire which

and the heat of a fire which

and the heat of a fire which

201

206

warms the chai.

warms the chai.

warms the chai.

warms the chai.

attacca

206

attacca

210

(♩ = 52)

## v. Daglarym

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

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

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

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

*mp dolce, semplice*  
Climb-ing toward twi - light be -

210 (♩ = 52)  
*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

219

toward twi - light,

solo 1 *poco f leggiero*

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. be-yond— 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.

plains,

solo 2 In - vis - i - ble.—

*p*

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*

(solo 1)  
*poco f*

The child— runs with the herd,

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.

rym. You *ben f intenso*

rym. You *ben f intenso*

You bear, *ben f intenso*

You bear, *ben f intenso*

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

240 *p*

Ho - nash, our aal, our aal moves

245

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

245

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

250 *pp accomp.*

*solo 1 mp leggiero*

The child — runs with the herd,

*pp accomp.*

*pp accomp.*

*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*

*(sim.)*  
dag - la - rym, \_\_\_\_\_

*(sim.)*  
dag - la - rym, \_\_\_\_\_

252

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 HL40333  
or Tenor & Guitar (parts)**

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.

