

DT0115 | THE NEEDS OF THE MANY | TRUMBORE
BARITONE & PIANO

THE NEEDS OF THE MANY

BARITONE & PIANO

text by Brendon Constantine

1. Exam
2. On the Days When We Wept
3. Ten Alternatives to Diagnosis

daletrumbore
c o m p o s e r

1. EXAM

Anyone who needs to see a doctor, please stand in this line. Anyone who needs to hear a doctor, please stand in this other line.

If you wish to feel a doctor without otherwise
engaging, remain calm, the doctor is with you.
If you dream of doctors, please wait outside

until your name is almost called. If you dream
you're a bird, please wait inside until your call
is named. If you believe the word Doctor

is a verb, run away, run away. If you believe
doctors live in white houses over white lawns
in neighborhoods of sky, please form two lines:

one on this side of the fountain,
one on this side of the fountain.

Anyone newly born or elderly, please keep to the middle of the group. If you don't know why you're here, think no one sees you, that you can hide by falling into line,
you have already been seen.

—Brendan Constantine

© 2016 Brendan Constantine, from the book *Dementia, My Darling* (Red Hen Press). Used with permission.

2. THE NEEDS OF THE MANY

On the days when we wept—
and they were many—we did it
over the sound of a television
or radio, or the many engines
of the sky. It was rarely so quiet
we could hear just our sadness,
the smallness of it
that is merely the sound of wind
and water between the many pages
of the lungs. Many afternoons
we left the house still crying
and drove to a café or the movies,
or back to the hospital where we sat
dumb under the many eyes
of Paul Klee. There were many
umbrellas, days when it refused
to rain, cups of tea ignored. We
washed them all in the sink,
dry eyed. It's been a while,
we're cried out. We collect pauses
and have taken to reading actual
books again. We go through them
like yellow lights, like tunnels
or reunions, we forget which;
the older you are the more similes,
the more pangs per hour. Indeed,
this is how we break one hour into
many, how healing wounds time
in return. And though we know
there will always be crying to do,
just as there's always that song,
always a leaf somewhere in the car,
this may be the only sweetness left,
to have a few griefs we cherish
against the others, which are many.

—Brendan Constantine

© 2016 Brendan Constantine, from the book *Dementia, My Darling* (Red Hen Press). Used with permission.

3. TEN ALTERNATIVES TO DIAGNOSIS

1. Tell lies while jumping rope
2. Sleep on a queen-sized photograph of an orchestra
3. Read your resume to a dog
4. Descend stairs in place
5. Fill your pockets with seawater & walk into a quarry
6. Pay someone to gift-wrap the rest of your money
7. Have your mail forwarded to an orphanage
8. Learn to read Braille with your cheek
9. Applaud the progress of shadows
10. Set your watch to the hour of your birth & remove the battery

—Brendan Constantine

© 2016 Brendan Constantine, from the book *Dementia, My Darling* (Red Hen Press). Used with permission.

PROGRAM NOTE

The Needs of the Many sets three texts by contemporary Los Angeles-based poet Brendan Constantine about the intersection of mental health, grief, and depression, with a surreal twist. Taken as a whole, Constantine's poems "Exam," "The Needs of the Many," and "Ten Alternatives to Diagnosis" explore the poignant and often absurd aspects of navigating the healthcare system in search of relief.

This piece was commissioned by the Barlow Endowment for Music Composition at Brigham Young University. *The Needs of the Many* is dedicated to Joel Balzun, baritone.

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University.
Dedicated to Joel Balzun, baritone.

THE NEEDS OF THE MANY

1. Exam

Text by Brendan Constantine

Music by Dale Trumbore

Quick; commanding; ♩ = ca. 132

BARITONE

f *mf*

An - y - one who needs to see a doc - tor, please__ stand in

Quick; commanding; ♩ = ca. 132

PIANO

ff *f* *mf*

Ped.

6 this line._____ *f* *mf* An - y - one who needs to hear a

6 *f* *mf*

8va

Ped.

10 doc - tor, please__ stand in this oth - er line._____

10 *3*

THE NEEDS OF THE MANY

2

14 *mf*

If you wish to feel a doc - tor with-out

14

Ped.

18 *p*

oth-er-wise en - gag - ing re - main calm,

18

p

3

3

23 *mf*

the doc - tor is with you._____ If you

23

pp

3

3

3

Ped.

28 *mp*

dream_____ of doc-tors, please wait out - side_____

28

mf

3

5

p

3

8va

3

Ped.

Ped.

34

un - til your name is al - most called. _____ If you

(8)

34

3

3

38

dream _____ you're a bird, _____ please wait

38

3

5

3

5

3

Ped.

42

in - side _____ un - til your call _____ is _____ named.

42

8va

3

Freely

In time

5

p

Ped.

like a bird-call; rhythm doesn't have to be precise

47

If you be - lieve the word Doc - tor is a verb,

47

mf

3

3

p

3

p

THE NEEDS OF THE MANY

4

51 *mf*

run a-way, run a-way. If you be -

51 *mf*

3

3 *mf*

54

lieve doc - tors live in white hou - ses o - ver white lawns in

54

p

Red.

60 *f* *mp*

neigh-bor-hoods of sky, please form two lines:

60 *f* *p* *mf*³

4:3

66

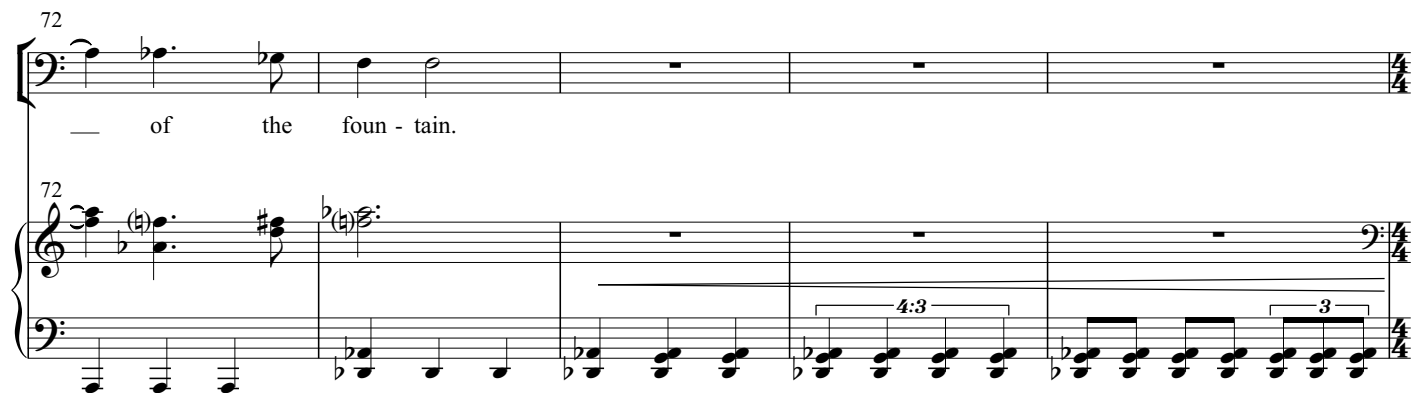
one on this side of the foun - tain, one on this side -

66 *p*

72

— of the foun - tain.

72



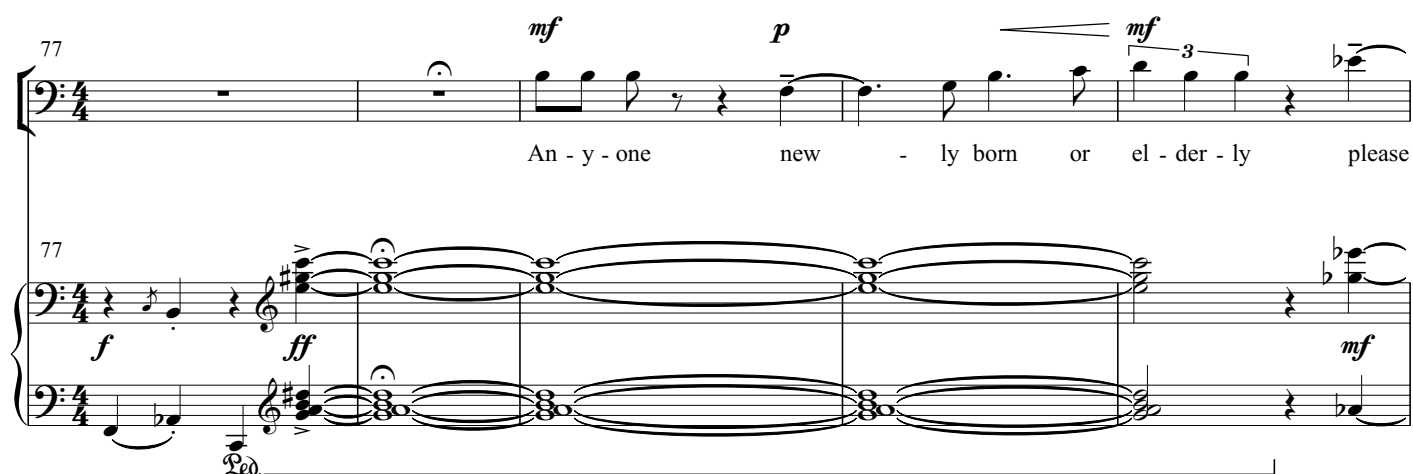
77

mf *p* *mf* 3

An - y - one new - ly born or el - der - ly please

77

f *ff* *mf*

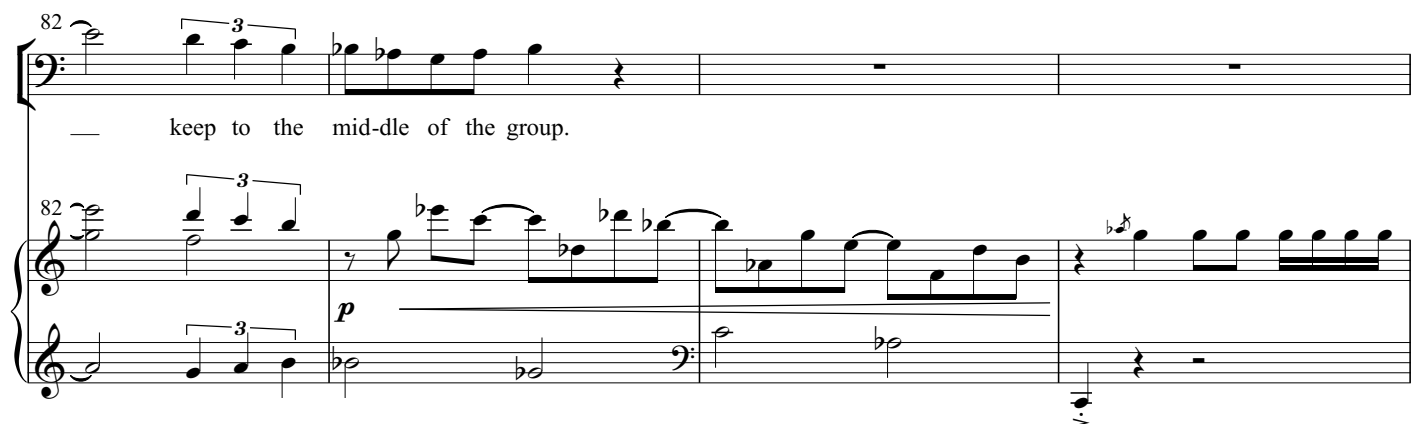


82

— keep to the mid - dle of the group.

82

p



THE NEEDS OF THE MANY

6

86 *mf* *p* *mf* *p*

If you don't know why you're here, think no one

86 *pp* *mf* *p*

Red.

90 *p*

sees you that you can hide by fall - ing in - to line, _____

90 *mf* *pp* *p*

95 *mf*

you _____ have al - read - y been _____ seen. _____

95 *mf* *p* *mf*

99

99 *mf* *p* *f* *mp* *ff* (non rit.)

Red.

2. On the Days When We Wept

Text by Brendan Constantine

Music by Dale Trumbore

In a fog; ♩ = ca. 72 or slightly slower

mp
On the

In a fog; ♩ = ca. 72 or slightly slower
p
Ped. freely

5
days when we wept— and they were man - y— we did it o - ver the sound of a

5
tel - e - vi - sion or ra - di - o, or the man - y en - gines of the sky.

9
pulsing rapidly yet freely, in any order; ebbing and flowing in speed, and occasionally pausing on a note
pp *f*
Ped.

15
p
It was rare - ly so

15
mp *p*

The musical score is written for voice and piano. The voice part is in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into four systems. The first system shows the beginning of the piece with a tempo marking 'In a fog; ♩ = ca. 72 or slightly slower' and a dynamic marking 'mp'. The second system continues the melody and includes lyrics. The third system features a more complex piano accompaniment with a 'pp' (pianissimo) marking and a 'f' (forte) marking, and includes a performance instruction: 'pulsing rapidly yet freely, in any order; ebbing and flowing in speed, and occasionally pausing on a note'. The fourth system concludes the piece with a 'p' (piano) marking and the final lyrics.

19

qui - et we could hear just our sad-ness the small-ness of it that is

p

pp

23

mere - ly the sound of wind and wa - ter be - tween the man - y pag - es of the

pp

L.H. takes over the "rippling" notes as needed

pp

Ped.

27

lungs

mf

mp

p

31

Man-y af - ter - noons we left the house still cry-ing and drove to a ca - fé or the

mp

p

36

mov - ies____ or back to the hos - pi - tal where we sat dumb__

36

mp

40

un - der the man - y eyes____ of Paul_ Klee.____

40

mp

44

mf

There were man - y um - brel - las, days_ when it re - fused to rain, cups of tea ig -

44

mp

48

nored. We washed them all in the sink, dry eyed.

48

p

pp

rippling gradually slows to a stop

52 **Freely, tired** **In time**

It's been a while, we're cried out. —

52 **Freely, tired** **In time**

mp

56 *mp* 3 3 3 3

We col-lect paus-es and have tak-en to read-ing ac-tu-al

56 *p* *p* *pp*

Red.

60 *mf*

books a - gain. We go

60 *p* *mp*

62 *p* 3

through them like yel-low lights, like tun-nels or re - un - ions, we — for - get

62 *mf*

The musical score is written for voice and piano. The voice part is in bass clef, and the piano part is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into four systems, each with a measure number (52, 56, 60, 62) at the beginning. The first system (measures 52-55) features the lyrics 'It's been a while, we're cried out. —'. The second system (measures 56-59) features the lyrics 'We col-lect paus-es and have tak-en to read-ing ac-tu-al'. The third system (measures 60-63) features the lyrics 'books a - gain. We go'. The fourth system (measures 64-67) features the lyrics 'through them like yel-low lights, like tun-nels or re - un - ions, we — for - get'. The piano part includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also triplets and a 'Red.' (Reduction) marking in the piano part.

65

which; the old - er you are the more sim - i - les

65

68

f *ff* *p* Taking time Tempo 1; ♩ = ca. 72 or slightly slower

the more pangs per hour. In - deed, this is how we break

68

f *p* Taking time Tempo 1; ♩ = ca. 72 or slightly slower

Red.

72

mf

this is how we break one hour in - to man - y, how heal - ing wounds time in re -

72

pp *mf*

76

f *mp*

turn. and though we know there will al - ways be cry - ing to do

76

pp *f* *mf*

80

just as there's al - ways that song, al - ways a leaf some - where in the car.

80

pp

L.H. takes over the "rippling" notes as needed

Red.

84

this may be the on - ly sweet - ness left,

84

p

87

mp

to have a few griefs we cher - ish a - gainst the oth - ers,

87

p

mf

rit.

Red.

90

Freely *mp*

which are man - y.

90

Freely *In time*

p

Red.

8vb

3. Ten Alternatives to Diagnosis

Text by Brendan Constantine

Music by Dale Trumbore

Playful; $\text{♩} = \text{ca. } 80$ *x-noteheads are spoken*

One. Tell lies___ Tell lies___ Tell lies___

Tell lies___ while jump-ing rope. Two.

Sleep___ on a queen sized

pho - to - graph___ of an or - ches - tra___

22 **Playful; ♩ = ca. 136** *mf*

Three. Read your re-su-me_

22 **Playful; ♩ = ca. 136** *mf*

29 Read your re-su-me_ to a dog

29 *mf*

33 **Playful; ♩ = ca. 80** *mf*

Four De-scend stairs

33 **Playful; ♩ = ca. 80** *mf*

37 De-scend stairs in place in

37

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 22-28) features a vocal line in bass clef and a piano accompaniment in bass and treble clefs. The tempo is 'Playful; ♩ = ca. 136'. The second system (measures 29-32) continues the vocal line and piano accompaniment. The third system (measures 33-36) has a tempo change to 'Playful; ♩ = ca. 80'. The fourth system (measures 37-40) continues the piece. Dynamics include *mf* (mezzo-forte). The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 in measure 33. There are triplets and slurs throughout the piano part.

40 *f*

place in place Five.

44 *Pathologically jaunty, with swing 8ths; ♩ = ca. 120*

mf

48 *like a lounge singer*

fill your pock-ets fill your pock-ets with sea - wa-ter

mp

53 *f*

with sea wa - ter fill your pock-ets fill your

59

pock-ets with sea - wa-ter & walk in - to a quar-ry

59

f

8^{vb}

Playful; ♩ = ca. 100 (straight 8ths)

64 *mf*

Six.

64

mf

Playful; ♩ = ca. 100 (straight 8ths)

68

Pay some - one to gift wrap the rest of your mon-ey

68

73

Sev - en.

73

77 ♩ = ca. 120

Have your mail for-ward-ed to an or - phan - age *Eight.*

77 ♩ = ca. 120

83 **Tenderly** *molto rall.*

Learn to read Braille with your cheek

83 **Tenderly** *molto rall.*

87 **In time;** ♩ = ca. 120 **Baritone, clapping**

Baritone

Nine. Ap - plaud

Pianist, clapping

93

Ap - plaud the prog-ress Ap - plaud the prog - ress of

rhythm can be approximate, not exact

99

shad - ows

Ten.

99 *piano strings, pizz. (all pizz. strings are approximate pitches)*

Led.

104 **BARITONE (through m. 126)** *Singer slowly moves to stand next to the piano strings** *Singer strums approximate pitches inside the piano, first up, then down**

mf

PIANIST (bottom staff only)

sim.

108 **Mechanical, with crisp diction** *f*

Set your watch set set__

108 **Mechanical, with crisp diction**

112

— your watch se - t se - t set__ your wat - ch your

112

*Please consult the premiere performance video by Joel Balzun for visuals.

115

wat - ch to the hour___ of your birth se - - t your wat - ch to the

115

119

hour___ of your birth_____ to the hour___ of your___

119

122

birth_____ & re - move_____ the

122

Ped.

125

bat - ter - y

125

Baritone strums approximate pitches inside the piano.

BARITONE

PIANIST

silently depress chord

no ped.