

DT0091 | TRUMBORE
A HUSH YOU COULD SEE | SOPRANO & CLARINET

A HUSH YOU COULD SEE

Soprano & Clarinet
Text by Robin Myers

daletrumbore
c o m p o s e r

2. [For awhile I tried writing it all down]

For awhile I tried writing it all down:

1. [I woke so early]
I woke so early
that the blue light
hadn't yet become a substance,
was still more
of a hush
you could see,

and I heard the cat
communicating with
the curtains, saw
the shadows of my objects
all around, things
gifted or acquired,
softened by years of seeing them,

felt again
the shock of joy in my chest
as a challenge
to be honored,
without ever having truly
learned how

In the way of the sweet blues
that goes

*I'm so glad,
I'm so glad,
I'm glad,
I'm glad,
I'm glad.*

*I don't know what to do,
I don't know what to do,
I don't
know what
to do.*

birds glimpsed on walks,
meals shared or not,
novels dog-eared,
animal organs skidded
into pavement,
names,
things that shifted across
my father's face in the months
of his illness,
neighbors and what I heard them shout
to their children,
meteorological surprises,
what day it was,
what time.

It was infuriating.
It never stopped.

Everything's just a fucking *catalogue*, I snapped
to my friend the biologist,
as if insulting his mother.
He looked up at me from the garden,
smiling, full of dirt.

Everything,
he said.

3. [When I sleep in the language I forgot]

When I sleep in the language I forgot
and wake, it's like kicking to the surface with the
sun
slanting in through the water,
it's like the memory of being under it,
it's like the weight,
it's like finding the air again,
breathing, the body
already forgetting again
what it was like, being there.

Robin Myers

A HUSH YOU COULD SEE

1. I woke so early

Text by Robin Myers

Music by Dale Trumbore

Freely; ♩ = ca. 88

Soprano

Clarinet in Bb

mp

p *pp* *mp*

I woke so ear - ly that the blue light had-n't

7

yet be - come a sub - stance, was still more of a

mp *p*

12

mp *p* *pp*

hush you could see,

18

mf *mf*

And I heard the cat com - mu - ni - ca - ting with the cur - tains,

The musical score is written for Soprano and Clarinet in Bb. It begins with a tempo marking of 'Freely; ♩ = ca. 88'. The Soprano part starts with a rest for the first two measures, then enters with the lyrics 'I woke so ear - ly that the blue light had-n't'. The Clarinet part provides accompaniment with dynamic markings of *p*, *pp*, and *mp*. The score is divided into systems, with measure numbers 7, 12, and 18 indicated. The lyrics continue: 'yet be - come a sub - stance, was still more of a hush you could see,' and 'And I heard the cat com - mu - ni - ca - ting with the cur - tains,'. The music features various rhythmic patterns, including triplets and slurs, and dynamic markings such as *mp*, *p*, *pp*, and *mf*.

A Hush You Could See

2

25 *p* *mf*

saw the sha-dows of my ob-jects all a-round, things gift-ed or ac-

31 *p* *mf*

qui-red, soft-ened by years of see-ing them.

37

42 *p* *mf*

felt a-gain the shock of joy in my chest as a

47 *mf* *mp* *p*

chal-lenge to be ho-nored with-out e-ver ha-ving tru-ly learned

52

how— in the way of the

mf

Slightly slower; ♩ = ca. 76

55

sweet blues that goes I'm so glad, I'm so

p mp mf

60

glad, I'm glad I'm glad, I'm glad. I

mf p

66

don't know what to do, I don't know what to do,

mp mf p poco rit.

Slow; ♩ = ca. 54 or slower

71

I don't know what to do.

p mp p rit.

2. For awhile I tried writing it all down

$\text{♩} = \text{ca. } 88$
mp

For a - while I tried wri-ting it all down:___ birds glimpsed on walks,

mp *f* *mp*

8 *p* *mf* *p* *sub. p* *f*

meals shared or not, no-vels dog-eared an - i - mal or - gans skid - ded in - to pave - ment,

pp *mf* *p* *sub. p* *f*

15 *p*

names,

p *mf* *pp* *mf* *pp*

20 *rit.* A little slower ($\text{♩} = \text{ca. } 72$) *with time, colla voce*

mp

things that shift - ed a - cross my fa - ther's face___ in the months of his ill - ness,

p *mf* *p*

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piece is in 4/4 time and consists of 20 measures. The tempo is marked as approximately 88 beats per minute. The score includes various dynamic markings such as *mp*, *f*, *pp*, *mf*, and *sub. p*. There are also performance instructions like *rit.* (ritardando) and *with time, colla voce*. The lyrics are: "For a - while I tried wri-ting it all down:___ birds glimpsed on walks, meals shared or not, no-vels dog-eared an - i - mal or - gans skid - ded in - to pave - ment, names, things that shift - ed a - cross my fa - ther's face___ in the months of his ill - ness,". The piano part features several triplet figures and arpeggiated chords.

26 *mp* *f* *accel.*

neigh-bors and what I heard them shout to their child-ren,

pp *f*

31 **Faster** ♩ = ca. 100 *p* *mf* *f*

me-te - o - ro - lo - gi - cal sur-pri - ses, what day it was, what time.

p *mf* *5*

36 *ff* *poco rit.* *Slower* *mf*

It was in - fu - ri - at - ing. It ne - ver

ff *mp* *mf* *sternly* *3*

39 **Bitter;** ♩ = ca. 60 *mf*

stopped. Ev - 'ry - thing's just a fuck - ing

p *mf* *sub.* *3* *5*

42 *mf*

ca ta logue I snapped to my friend the bi - o - lo - gist as if in - sult - ing his mo - ther. ____

mp

45 *p* *mf*

He looked up at me from the gar - den, smi - ling, full of

p *f*

Taking time

49 *f* *p*

dirt. Ev - 'ry - thing, he

p *f* *p* *mp*

52 *mf* *pp*

said. he said.

p *mf* *p* *mf* *pp*

3. When I sleep in the language I forgot

Freely, ♩ = ca. 76

p

When I sleep in the lan - guage I for - got and

p

rit. Slightly slower; ♩ = ca. 56

5

wake, it's like kick - ing to the sur - face with the sun slant - ing

mp *f*

Taking time

9

in through the wa - ter, oo

mf *p* *mp*

In time

14

oo

ppp *p* *mp* *pp*

A Hush You Could See

17 *mp* *poco accel.* *p*

Oo, it's like the

mp *ppp*

♩ = ca. 66

22 *mf*

me - mo - ry of be - ing un - der it,

tr *mf* *pp* *mp* *mf*

25 *p* *f*

it's like the weight,

p *f* *mf*

30 *p* *f*

it's like find - ing the air a - gain, breath - ing,

p *f*

34 rit. **In time;** ♩ = ca. 56

mp pp f pp

38

the bo - dy al - read - y for - get - ting, the bo - dy al - read - y for -

p

42 *mf* *f*

get - ting a - gain what it was like, be - ing there. —

mf *mp*

46 *p* *pp* *poco*

oo, oo oo

p *mf* *p* *mp* *pp* *poco*

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A HUSH YOU COULD SEE

Soprano & Clarinet
Text by Robin Myers

Clarinet in B \flat

daletrumbore
c o m p o s e r

A HUSH YOU COULD SEE

1. I woke so early

Text by Robin Myers

Music by Dale Trumbore

Freely; ♩ = ca. 88

Clarinet in Bb

7

12

18

23

30

A Hush You Could See

2

37

p

42

mp *pp* *mf*

47

mf *mp* *p*

52

mf *p*

57

Slightly slower; ♩ = ca. 76

mp

63

mf

68

poco rit. Slow; ♩ = ca. 54 or slower

p *mf* *p*

72

p *mp* *p* *n*

2. For awhile I tried writing it all down

♩ = ca. 88

Musical notation for measures 1-7. Measure 1 is a whole rest. Measures 2-7 contain a melodic line with dynamics *mp*, *f*, and *p*. The time signature changes from 2/4 to 4/4, then 3/4, and back to 2/4.

Musical notation for measures 8-14. Measure 8 is a whole rest. Measures 9-14 contain a melodic line with dynamics *pp*, *mf*, *p*, *sub. p*, and *f*. The time signature changes from 2/4 to 3/4, then 4/4, 3/4, 4/4, and 2/4.

Musical notation for measures 15-18. Measures 15-18 contain a melodic line with dynamics *p*, *mf*, *pp*, and *mf*. The time signature changes from 2/4 to 4/4. Triplet markings are present over measures 16, 17, and 18.

Musical notation for measures 19-23. Measure 19 is a whole rest. Measures 20-23 contain a melodic line with dynamics *pp* and *p*. The time signature changes from 4/4 to 3/4, then 4/4, and back to 3/4. Above the staff, the text reads: *rit.* A little slower (♩ = ca. 72) *with time, colla voce*. Triplet markings are present over measures 20, 22, and 23.

Musical notation for measures 24-26. Measures 24-26 contain a melodic line with dynamics *mf*, *p*, and *pp*. The time signature changes from 3/4 to 4/4. Triplet markings are present over measures 24, 25, and 26.

Musical notation for measures 27-30. Measures 27-30 contain a melodic line with dynamics *f* and *mf*. The time signature changes from 4/4 to 2/4, then 4/4, and back to 4/4. Above the staff, the text reads: *accel.* Triplet markings are present over measures 27, 28, 29, and 30.

A Hush You Could See

4

Faster ♩ = ca. 100

31 *p* *mf* 3 5

36 *ff* *mp* *mf* *poco rit. sternly* *Slower* 3

Bitter; ♩ = ca. 60

39 *p* *mf* 3 5 sub.

42 *mp* 3 3 3 3

45 *p* *f* 3 3 3 3

Taking time

49 *p* *f* *p* *mp* 3 3

52 *p* *mf* *p* *mf* *pp* 3

3. When I sleep in the language I forgot

Freely, ♩ = ca. 76

Musical notation for measures 1-4. The piece begins in 2/4 time, then changes to 4/4. It features a series of eighth-note triplets and quintuplets. The dynamic marking is *p*.

rit.

Slightly slower; ♩ = ca. 56

Musical notation for measures 5-8. The tempo is marked as 'Slightly slower; ♩ = ca. 56'. The dynamics range from *mp* to *f*. The notation includes triplets and quintuplets.

Taking time

Musical notation for measures 9-13. The tempo is marked as 'Taking time'. The dynamics range from *mf* to *p*. The notation includes triplets and a change in time signature to 2/4.

In time

Musical notation for measures 14-16. The tempo is marked as 'In time'. The dynamics range from *ppp* to *p*. The notation includes triplets and a change in time signature to 4/4.

poco accel.

Musical notation for measures 17-21. The tempo is marked as 'poco accel.'. The dynamics range from *mp* to *ppp*. The notation includes triplets and a change in time signature to 4/4.

♩ = ca. 66

Musical notation for measures 22-26. The tempo is marked as '♩ = ca. 66'. The dynamics range from *mf* to *pp*. The notation includes triplets and a change in time signature to 4/4.

A Hush You Could See

25

p *f* *mf*

30

p *f*

34

mp *pp* *f* *pp3*

In time; ♩ = ca. 56

38

p3

42

mf *mp* *p*

47

mf *p* *mp* *pp*

poco

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you could see,

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communicating with
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the shadows of my objects
all around, things
gifted or acquired,
softened by years of seeing them,

felt again
the shock of joy in my chest
as a challenge
to be honored,
without ever having truly
learned how

In the way of the sweet blues
that goes

*I'm so glad,
I'm so glad,
I'm glad,
I'm glad,
I'm glad.*

*I don't know what to do,
I don't know what to do,
I don't
know what
to do.*

birds glimpsed on walks,
meals shared or not,
novels dog-eared,
animal organs skidded
into pavement,
names,
things that shifted across
my father's face in the months
of his illness,
neighbors and what I heard them shout
to their children,
meteorological surprises,
what day it was,
what time.

It was infuriating.
It never stopped.

Everything's just a fucking *catalogue*, I snapped
to my friend the biologist,
as if insulting his mother.
He looked up at me from the garden,
smiling, full of dirt.

Everything,
he said.

3. [When I sleep in the language I forgot]

When I sleep in the language I forgot
and wake, it's like kicking to the surface with the
sun
slanting in through the water,
it's like the memory of being under it,
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it's like finding the air again,
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1. I woke so early

Text by Robin Myers

Music by Dale Trumbore

Freely; ♩ = ca. 88

Soprano

Clarinet in Bb

p

I woke so ear - ly that the blue light had n't

7

yet be - come a sub - stance, was still more of a

pp

p *mp* *p*

12

mp *p*

hush you could see,

mp *p* *pp*

18

mf

And I heard the cat com - mu - ni - ca - ting with the cur - tains,

mf

The musical score is written for Soprano and Clarinet in Bb. It begins with a tempo marking of 'Freely; ♩ = ca. 88'. The Soprano part starts with a rest, followed by the lyrics 'I woke so ear - ly that the blue light had n't yet be - come a sub - stance, was still more of a hush you could see, And I heard the cat com - mu - ni - ca - ting with the cur - tains,'. The Clarinet part provides accompaniment with various dynamics including *p*, *pp*, *mp*, and *mf*. The score includes triplet markings and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

A Hush You Could See

2

25

saw the sha-dows of my ob-jects all a-round, things gift-ed or ac-

31

qui-red, soft-ened by years of see-ing them.

37

p

42

felt a-gain the shock of joy in my chest as a

47

chal-lenge to be ho-nored with-out e-ver ha-ving tru-ly learned

52 *p* *rit.*

how— in the way of the

55 Slightly slower; ♩ = ca. 76 *p* *mf*

sweet blues that goes I'm so glad, I'm so

mp *p* *mp* *pp*

60 *p* *mf* *p*

glad, I'm glad I'm glad, I'm glad, I

mp *mf* *p*

66 *mf* *f* *mp* *poco rit.*

don't know what to do, I don't know what to do,

mf *p* *f* *mp* *p*

71 Slow; ♩ = ca. 54 or slower *p* *mp*

I don't know what to do.

p *mp* *p* *n*

2. For awhile

$\text{♩} = \text{ca. } 88$
mp

For a - while, I tried wri-ting it all down:___ birds glimpsed on walks,

p *f* *poco* *mp* *p*

8 *p* *mf* *mp* *sub. p* *f* *poco*

meals shared or not, no-vels dog-eared an - i-mal or-gans skid-ded in - to pave-ment,

pp *mf* *p* *mp* *sub. p* *mf* *poco*

15 *p*

names,

p *mf* *pp* *mf* *pp*

20 *rit.* *A little slower* ($\text{♩} = \text{ca. } 72$) *with time, colla voce*

things that shift-ed a-cross my fa-ther's face___ in the months of his ill-ness,

p *mf* *p*

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 1-7) features a vocal line starting with a mezzo-piano (*mp*) dynamic and a piano accompaniment starting piano (*p*). The tempo is marked as approximately 88 beats per minute. The second system (measures 8-14) continues the vocal line with dynamics ranging from piano (*p*) to fortissimo (*f*), and includes a 'sub.' (subito) marking. The piano accompaniment also varies in dynamics. The third system (measures 15-19) shows the vocal line ending with a piano (*p*) dynamic, while the piano accompaniment features triplet patterns with dynamics from piano (*p*) to fortissimo (*f*). The fourth system (measures 20-24) begins with a 'rit.' (ritardando) marking and a tempo change to approximately 72 beats per minute, described as 'A little slower'. The vocal line continues with dynamics from piano (*p*) to fortissimo (*f*), and the piano accompaniment includes triplet patterns and a final piano (*p*) dynamic.

26 *mp* *f* *accel.*

neigh-bors and what I heard them shout to their child-ren,

31 **Faster** ♩ = ca. 100 *p* *mf* *f*

me-te-o-ro-lo-gi-cal sur-pri-ses, what day it was, what time.

36 *poco rit.* *Slower* *p*

It was in-fu-ri-at-ing. It ne-ver

39 *mf* *Bitter*; ♩ = ca. 60 *mf*

stopped. Ev-ry-thing's just a fuck-ing

42 *f* *mp* *f*

p

catalogue I snapped to my friend the bi - o - lo - gist as if in - sult - ing his mo - ther. —

45 *pp* *mf*

He looked up at me from the gar - den, smi - ling, full of

pp *f*

49 *f* *p*

dirt. Ev - 'ry - thing, he

p *f* *p* *mp*

52 *mf* *pp*

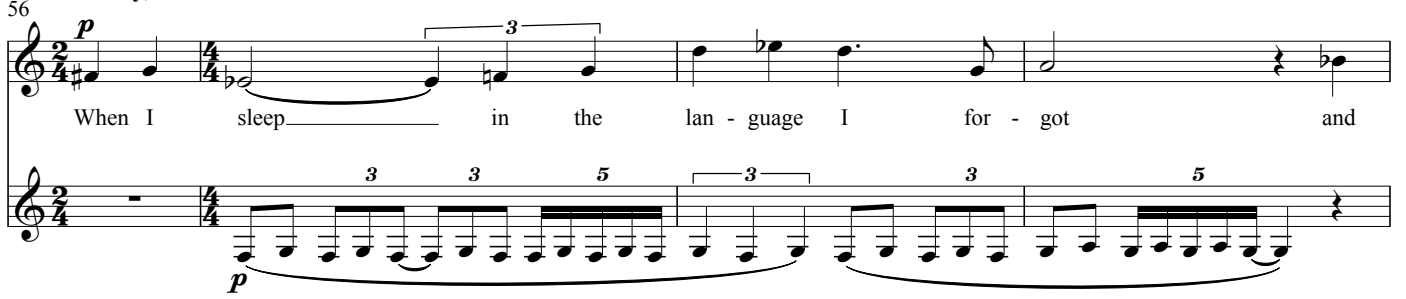
said. he said.

p *mf* *p* *mf* *pp*

3. When I sleep

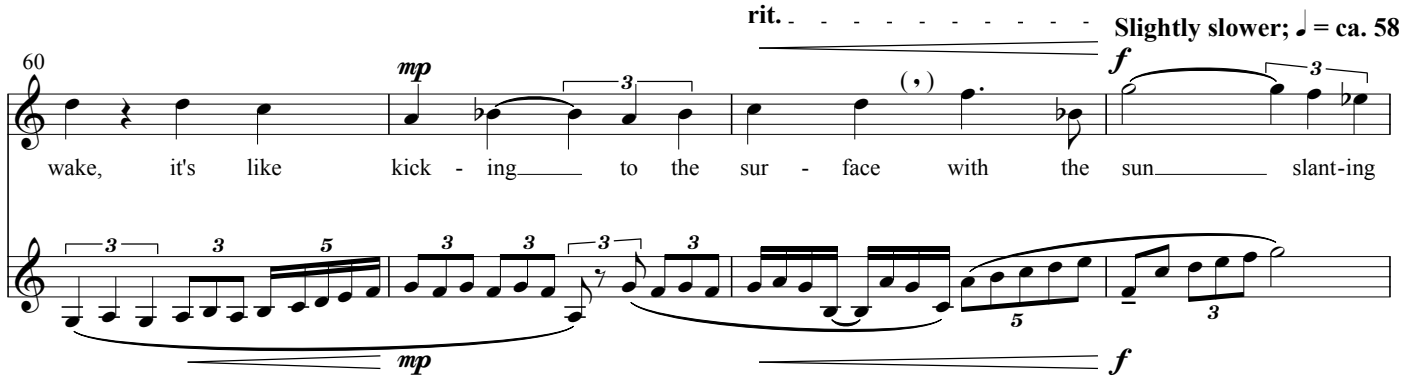
Freely, ♩ = ca. 76

56 *p*



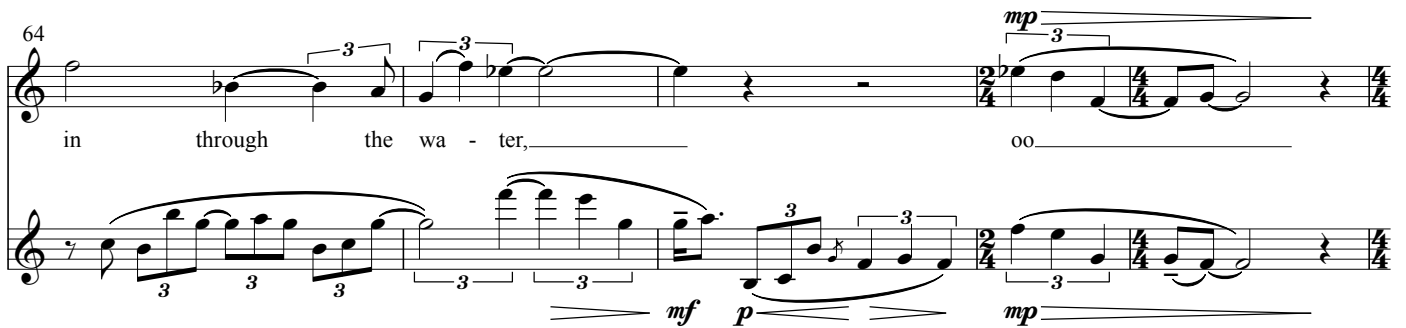
When I sleep in the lan - guage I for - got and

60 *mp* *rit.* *f* Slightly slower; ♩ = ca. 58



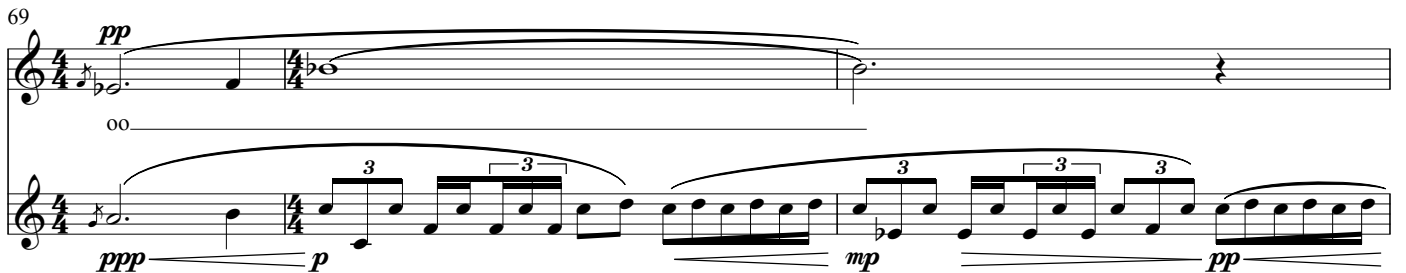
wake, it's like kick - ing to the sur - face with the sun slant-ing

64 *mp* *mf* *p* *mp*



in through the wa - ter, oo

69 *ppp* *p* *mp* *pp*



oo

72 *p* Oo, _____ it's like the

p *pp* *ppp*

77 *mf* me - mo - ry of be - ing un - der it, _____

mf *pp* *mp* *mf*

80 _____ *p* it's like the weight, _____ *f*

p *f* *mf* *p*

85 *p* it's like find - ing the air a - gain, _____ *f* breath - ing, _____

p *f* *f*

89 rit. **A tempo**

3 5 *mp* *pp* *ff* *pp* 3

93

the bo - dy al - read - y for - get - ting, the bo - dy al - read - y for -

mp 3 3 3 3 *p* 3 3 3 3 *p*

97

get - ting a - gain what it was like, be - ing there. —

mf 3 3 3 3 *f* 3 3 3 3 *mf*

101

oo, oo oo oo

p 3 3 5 3 3 5 3 *poco* *pp* *poco* *pp*