

TRUMBORE  
MEZZO-SOPRANO AND PIANO

# SNOW WHITE TURNS 60

Mezzo-Soprano and Piano

Texts by

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The logo for Dale Trumbore features the name 'daletrumbore' in a lowercase, sans-serif font. The letter 'd' is stylized with a musical note stem and a flag. The letter 'b' is also stylized with a musical note stem and a flag. Below the name, the letters 'c o m p o s e r' are spaced out horizontally.

daletrumbore  
c o m p o s e r

## program note

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*Snow White Turns Sixty* is a 12-song, 30-minute-long cycle retelling traditional fairy tales. Some songs are modern updates; some are twisted reinterpretations of familiar stories. All utilize texts by contemporary female poets. *Snow White Turns Sixty* was premiered as a staged work by the Chamber Opera of the University of Southern California (COUSC) on November 5, 2010, in Los Angeles, CA and recorded and released on CD by soprano Gillian Hollis and pianist Dale Trumbore in September 2011 (*Snow White Turns Sixty*; Dissonant Gorgeous Productions).

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# Snow White Turns Sixty

Text by Barbara Crooker

Music by Dale Trumbore

Swing; ♩ = ca. 88

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The score includes various musical notations such as dynamics (f), articulation (>), and ornaments (8va). The lyrics are: "Snow White turns six - ty and\_ does-n't care a - ny more a - bout what the neigh-bors think. The prince just sits there,— in his recli-ner, flick-ing chan-nels, pop-ping brew-skis. Bel-ches. He got down - sized last". The score features several triplet markings (3) and a dynamic marking of *f* (forte). The piano part includes a section marked *8va* (octave up) at the bottom right.

Snow White Turns Sixty  
- 2 -

11

year from the Ro - yal King - dom, Too young for so - cial se -

14

cur - i - ty Too old for a - noth - er car - reer. She just does - n't

*poco rit.*

18 **A tempo** (♩ = ca. 88)

care They have - n't touched in years.

21

The kids are grown, the house runs it - self And

24 (speech-like) rit. . . . . Freely, with time

who wants to go to a-noth-er ball, or sup-port a - noth-er cha-ri- ty? She's in - to

27 Straight eighths; A little faster (♩ = ca. 100) Swing

yo - ga or - gan - ic gar - den - ing, book club... She's high-light-ing her hair,

31 **Straight eighths** **rit.**

lift - ing weights, feels bet-ter a-bout her bo - dy than she has in years.

35 ♩ = ca. 80

She sees the fu - ture roll out a - head,

38

A road through the woods in aut - tumn,

Snow White Turns Sixty

- 5 -

40

yel - low leaves scat - tered on the ground There might be a

43

snug lit - tle cot - tage just for one. May - be a cat curled by the chim - ney,

47

soft as smoke. And a ket - tle on for tea.

Snow White Turns Sixty

- 6 -

51

Pull up a chair and list - en. You

53

won't be - lieve her sto - ry.

55

*pizz*



# Where's Wolf?

Text by Jeanne Marie Beaumont

Music by Dale Trumbore

$\text{♩} = 40$  *f*  $\text{♩} = \text{ca. } 96$  *mp*

Where are you, my wild, my ha-zard, my gild - ed eye, With your

5

ears like in - side out peach-es, your tongue a wash - cloth's

8 *mf*

li - nen, I've brought you mer - lot in the pic-nic bas-ket you loved\_\_ to

12

pick through I've brought you cran - ber ries,\_\_\_\_ re - cal - ling how

16

la - vish - ly you licked their juice from my thumbs

*mp*

19

*mp* *mf*

This was the path where we a-greed to ren - dez - vous, this the pine.

*mf*

23

*mp* *mf*

I'm ea - sy to spot, my lips in Ru - by But - ter gloss,

26

*mp* *mf*

I'm on time. I

29

met a man in town who re - sem-bles you but too sal-on sleek, - with -

32

out your mos - sy smell, your si - lent feet. He sent car -

35

na - tions round - to mo - ther's place.

37

**Speech-like** **A tempo** ***f***

I won't set-tle for man-nered in-of-fen-sive-ness. I want - moon - wit-nessed trysts,

41 *p* *mf* *mp*

Wind bat - tling my bo - dy, the bed of

44 *f* *mp* *mf*

needles, Bark. The rogue hap - pi - ness we cap - tured

49

once, O where o where

53 *f* *ff*

have you hid - den since?

# Afraid to Look Afraid to Look Away

Text by Kathleen Jesme

Music by Dale Trumbore

$\text{♩} = \text{ca. } 44$

*p* *ppp* *p* *rit.*

*una corda* *tutte corde*

**A tempo**  $\text{♩} = \text{ca. } 88$

7 *mp*

Moon - light breaks on the fir trees in the deep for - est she waits

*p* *Ped.*

13

— for you. The gar-den of stones casts

3

Afraid to Look Afraid to Look Away

- 12 -

19

sha-dows ho-ver on the ground. The bread - crumbs are the old trail of peb-bles is white in the

24

moon - light has no be - gin - ing leave this false trail and

30

all trails walk toward what you don't know.

34

*poco accel.* . . . . . *poco rit.* . .

The moon will take you there.

Ped.

A tempo (♩ = ca. 44)

(A tempo)

38 *poco rit.*

The house is gin-ger-bread and

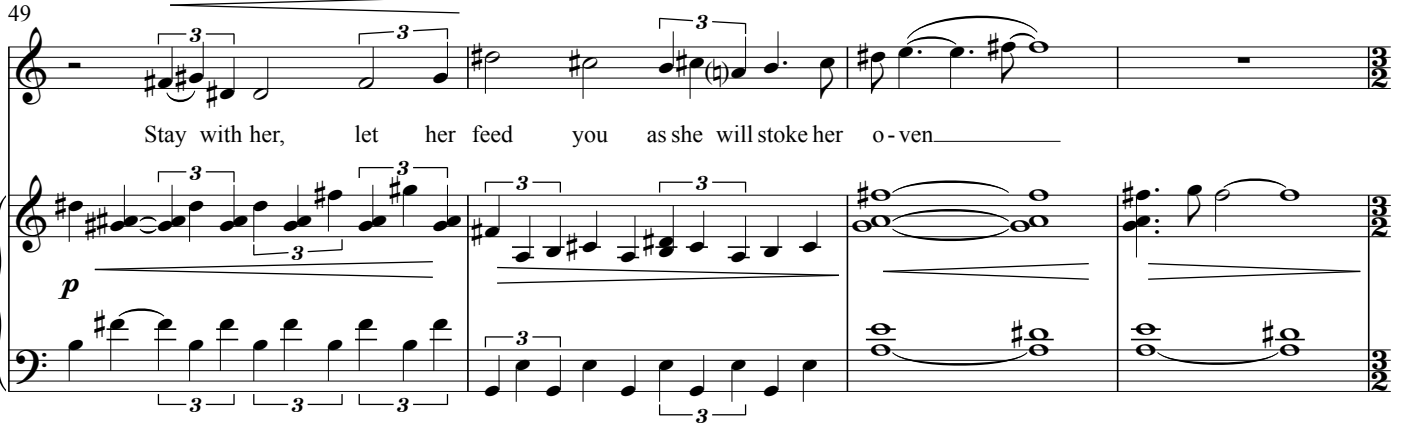
41

su-gar will fill you up at first You will think you have found

45 *p*

child-hood... But she is in-side what you eat de-vours you.

49



Stay with her, let her feed you as she will stoke her o-ven\_\_\_\_\_

*p*

53



Keep your brother safe from her dim eyes can - not see you.

*mp*

57

accel. . . . . rit. . . . .



Wait for her to go to the fire\_\_\_\_\_ will move you...

*mp*



accel. . . . . ♩ = ca. 100

rit. . . .

61

You must stay and watch her burn if you forget and look away you will forget.

*ff*

*rit.*

Ped.

66 **A tempo** ♩ = ca. 44

Now the fire burns on in the garden you

71

wake the stones.

*p*

*pppp*

*slow roll*  
8<sup>va</sup>

Ped.

*una corda*

# Gretel

Text by Eileen Moeller

Music by Dale Trumbore

$\text{♩} = \text{ca. } 96$

*f*



It was like wa - king up one min-ute she was do - ing as she was told,

$\text{♩} = \text{ca. } 96$

*f*

6

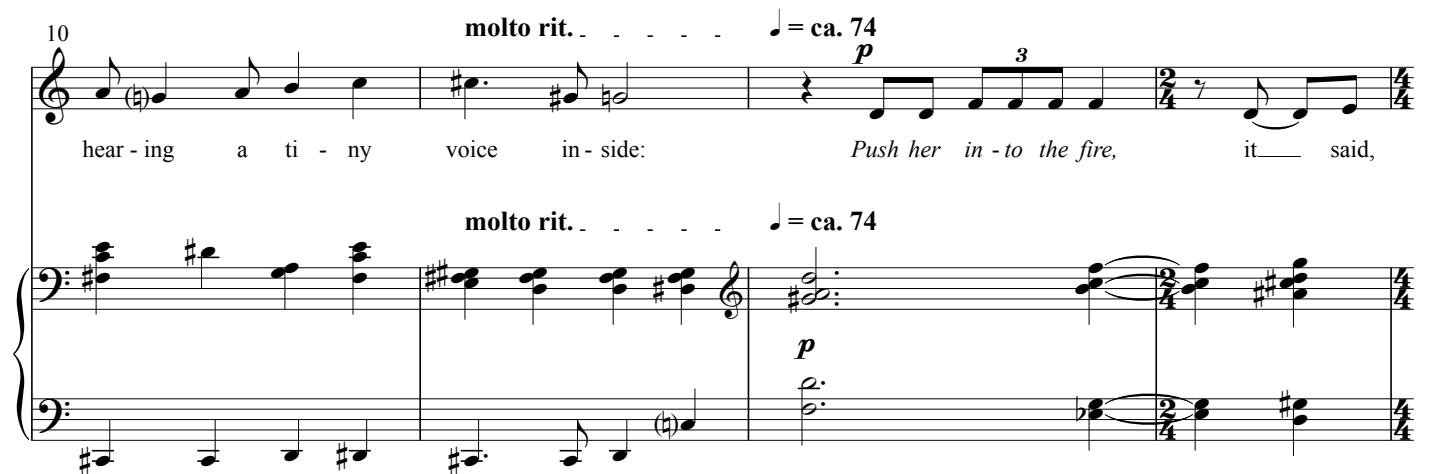


sto - king the fire so Han-sel could go in - to the pot the next

10

*molto rit.* . . . .  $\text{♩} = \text{ca. } 74$

*p*



hear - ing a ti - ny voice in - side: Push her in - to the fire, it — said,

*molto rit.* . . . .  $\text{♩} = \text{ca. } 74$

*p*

14 *molto rit.*

*Push the mo-ther. Push her hard as you can in-to her own fire— so it will con-sume her.*

*mp* ♩ = ca. 70

18 *mp*

*Her hands then on the witch, like— they had been on the*

22

*sweets she'd won them o-ver with, on-ly push-ing a-way this time,*

25

*un-lock-ing the cage of a-dic-tion that held them both.*

# Sleeping Beauty

Text by Eileen Moeller

Music by Dale Trumbore

♩ = ca. 140

Piano introduction in 4/4 time. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f*, *pp*, *p*, and *mf*. Pedal markings are present at the end of the first and second measures.

Vocal line 1, measures 7-11. The melody is in 4/4 time, with a key signature of one sharp (F#). The lyrics are: "Like a frog out of the wa - ter like a big clum-sy". Dynamics include *mf* and *p*. The piano accompaniment continues with a steady eighth-note pattern.

Vocal line 2, measures 12-15. The melody is in 4/4 time. The lyrics are: "fly caught in a screen I en - tered wo-man hood flail-ing my". Dynamics include *f*. The piano accompaniment features a triplet in the right hand.

Vocal line 3, measures 16-20. The melody is in 4/4 time. The lyrics are: "long legs...". Dynamics include *mp*. The tempo marking "(poco)" is above the first measure. The piano accompaniment continues with a steady eighth-note pattern.

21

Musical score for measures 21-24. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "Jump-ing Doub-le Dutch in sneak-ered feet\_ pound-ing a Morse Code of de-ni-al in-to the". The piano accompaniment is in bass clef with a 7/8 time signature, featuring chords and moving lines.

25

Musical score for measures 25-29. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "side-walk so it ech-oed through-out the neigh-bor hood. not me, it said". The piano accompaniment is in bass clef with a 7/8 time signature, featuring chords and moving lines. A dynamic marking *f* is present above the vocal line in measure 25. A *Ped.* marking is present below the piano accompaniment in measure 29.

30

Musical score for measures 30-34. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "not me\_ I'll play with dolls for-e-ver, I'll be a boy if I want to,". The piano accompaniment is in bass clef with a 4/4 time signature, featuring chords and moving lines. A *Ped.* marking is present below the piano accompaniment in measure 34.

35

Musical score for measures 35-38. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "I'll go off and play by the rail-road tracks." The piano accompaniment is in bass clef with a 2/4 time signature, featuring chords and moving lines. A dynamic marking *f p* is present above the piano accompaniment in measure 35. A *Ped. ad lib.* marking is present below the piano accompaniment in measure 38.

Sleeping Beauty

- 20 -

40 *mp*

Or spin-ning cra - zy like a top in the grass of the back - yard

45 *mf*

al-most mow-ing my mo-ther's ro - ses down with my arms, then swoon-ing be-neath our

49 *f* *p* A little slower (♩ = ca. 135) *mp*

peach tree hea-vy with ripe fruit. Diz - zy it al-ways made me

53 *mf*

diz-zy and sleep-y too! this new-ly tilt-ing pig-eon thrum-ming in - side of me

*poco rit.* . . . . *A tempo*  
*mf*

58

Thought I'd ne-ver want a prince bend - ing

63

o - ver me\_ his face so much like a bro-ther's with its teas-ing wheed-ling eyes\_\_\_\_\_ and

68

mouth that kis-ses too hard\_\_\_\_\_

# Rapunzel after her marriage

Text by Eve Rifkah

Music by Dale Trumbore

Lively; ♩ = ca. 100

*mp*

Ev - 'ry morn-ing in front of the mir - ror

5

I take the sil - ver scis - sors and cut my hair and my daugh - ter's short - er,

8

the hand - maid - ens, the la - dies all snig - ger be - hind their veils,

*Red.*

12

*mf*

the queen gifts us with eme - rald - en - crust - ed combs,



16

pleads with me to stop this dail - y snip

20

More tenderly

my hus - band, my prince talks safe in my ears,

24

*p*

tells me we are safe, we are

28

accel. . . . ♩ = ca. 120

*mf* *f*

safe but all those years I yanked brush through tan - gles, snarled

Rapunzel after her marriage

- 24 -

33 *ff* *f*

in pain, all those years my neck bent, with the weight of

*ff* *f*

Ped.

37

wet-washed hair. all those hours sit-ting still,

43 *mp*

wait-ing with - in the spread cir - cle of hair, a hea-vy

48 ♩ = ca. 66 rit. . . . . ♩ = ca. 66 *mf*

cloak I could not set a - side. It was not Dame

*mp* sub. *mf*

poco accel. . . . .

51 *mp*

Go-thel's hea-vy climb nor you dear hus-band that bur-dened my head

55 *f* *mf*

*♩* = ca. 120 *♩* = ca. 66

but the braid-ed ropes ty-ing my time in care.

59

now my daugh-ter runs hind - swift and I, to-wer free, lock free,

64 *f*

glad - ly light - head ed.

# Bluebeard's Wife

Text by Eileen Moeller

Music by Dale Trumbore

♩ = ca. 60

*p*

The piano introduction consists of four measures. The first measure is in 6/4 time, the second in 3/4, and the last two in 3/4. The music features a mix of chords and single notes in both the treble and bass staves, with a dynamic marking of *p* (piano).

5 *mp* 3

Stood on the dock and shrugged her shoul - ders, shawl close as red birds

The vocal line begins at measure 5 with a triplet of eighth notes. The piano accompaniment features sustained chords in the right hand and moving lines in the left hand. The dynamic marking is *mp* (mezzo-piano).

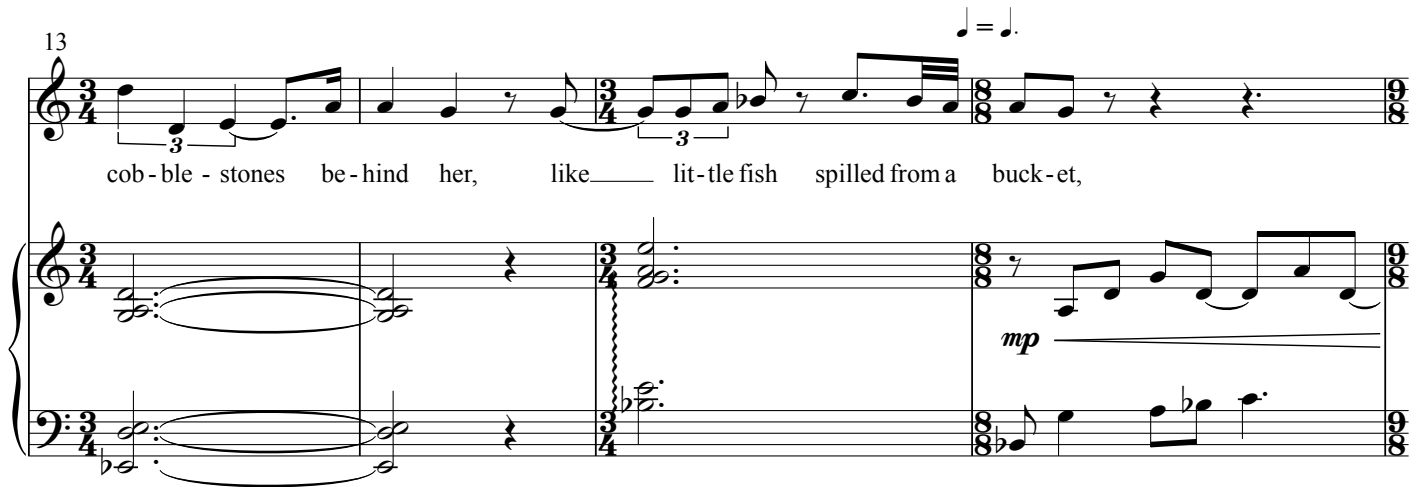
10 *mp*

flut-tered a-cross her eye - lids, his sha - ving brush-es strewn a-cross the

The vocal line continues at measure 10. The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand. The dynamic marking is *mp* (mezzo-piano).

Bluebeard's Wife  
- 27 -

13  $\text{♩} = \text{♩}$



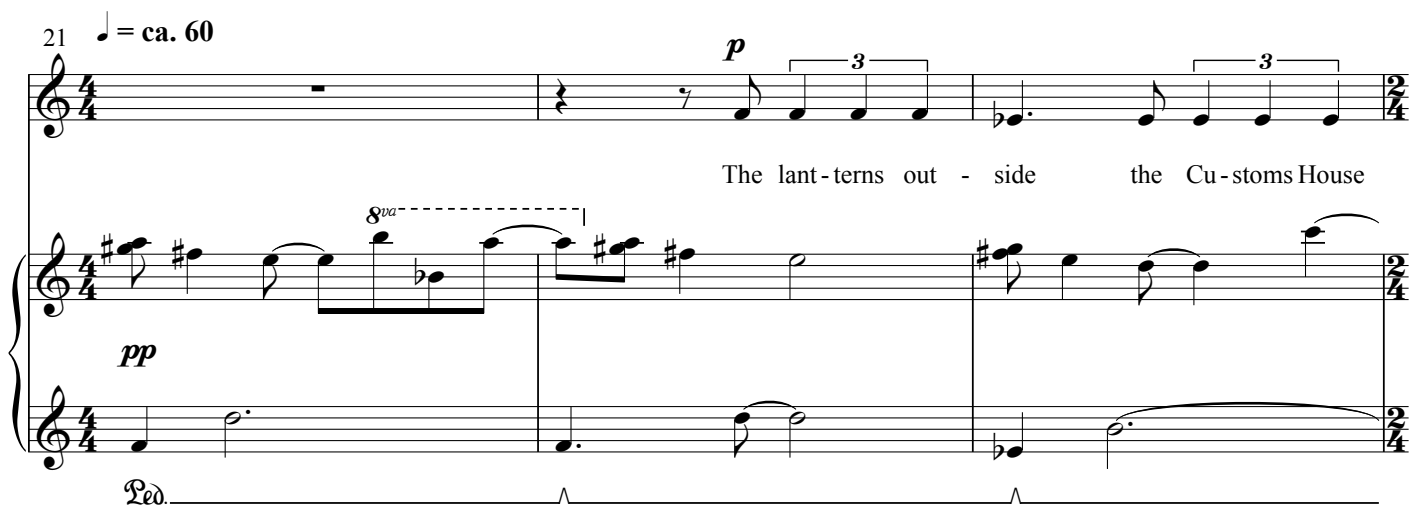
cob-ble - stones be - hind her, like lit - tle fish spilled from a buck - et,

17  $\text{♩} = \text{♩}$



flip - flop - ping, gasp - ing for air in the pur - ple twi - light...

21  $\text{♩} = \text{ca. } 60$



The lant - terns out - side the Cu - stoms House

24

made them look so much like bo - dy parts, fresh cut,

*mp*

*simile*

28

head- less knobs, sub-merged arms, and knees, hair like kelp y fronds, and thin cat-tail bones,

*Ped.*

32

all caught in a vat of cher - ry am - ber. No help for it, No help for it.

*ff*

*rit.*

A tempo ♩ = ca. 60

36 *mp*

She stood tall and still as a he-ron preen-ing, eyes on a ship at

39 *mf*

an-chordown the quay, keen-ing, his ra-zor a slice of moon light in her

43 *mp*

hand. Soon she would have it speak his name.

# The Mermaid Story

Text by Julie Kane

Music by Dale Trumbore

$\text{♩} = \text{ca. } 80$  *mp*  $\text{mf}$  *rit.*  $\text{♩} = \text{ca. } 50$  *mp*

We've all heard half of the fai - ry tale: A mer - maid - res - cued a drown - ing prince, swam him to

5

shore, and pined a way be - cause she missed the weight of him (mm)\* and the

8

heat of his breath a - gainst her neck; no - thing at all like the trick - le of cool salt - wa - ter

\* Close to "mm" from "him."



11 *mf*

flushed from de-li-cate gills When she kissed the mer - men back at school.

14 *p*

17 *mp*

But since there are witch - es un - der wa - ter as well as

19 *mf*

o - ver, with-in a year she'd bar-gained a-way her tail for legs and her

22 *f*

tongue too, as legs were dear. She

26 *p*

mar-ried the prince. His bo-dy hair tick-led like beach grass— parched in sun.

29 *mf* *rit.*  $\text{♩} = \text{ca. } 40$  *p*

An eel grew— where his legs forked She could-n't speak this to an - y - one.

# For the Nixie

Text by Annie Finch

Music by Dale Trumbore

$\text{♩} = \text{ca. } 50$

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-5) features a vocal line with lyrics 'What do you want from me? Why do I need to' and a piano accompaniment with dynamics *mp* and *f*. The second system (measures 6-9) has lyrics 'comb Po-wer of this black hair, Pow-er of this me-tal voice, And play the' and a piano accompaniment with dynamics *mf* and *mp*. The third system (measures 10-13) has lyrics 'flute, or spin At the edge of your drown-ing home? Po - wer of this black hair, \_\_\_' and a piano accompaniment with dynamics *mf*. The score includes various musical notations such as treble and bass clefs, time signatures (3/4, 4/4, 2/4), rests, and dynamic markings. There are also triplets and slurs throughout the piece.

What do you want from me? Why do I need to

comb Po-wer of this black hair, Pow-er of this me-tal voice, And play the

flute, or spin At the edge of your drown-ing home? Po - wer of this black hair, \_\_\_

13 *f*

Pow - er of this me - tal voice, - I am not the same

16 *mf* *p*

I have turned hard as a toad. Pow - er of this black hair Pow - er of this me - tal voice,

**With intensity**  
20 *mf*

I'll raise him back a - live Out of your swim - ming air,

Ped.

23 *mf*

I will on - ly be a wife - a - gain At the end of a hard e - qual road.

A little slower ( $\text{♩} = \text{ca. } 84$ )

27 *pp* *poco rubato*

Po - wer of this black hair; — Pow - er of this me - tal voice, — Ni - xie,

*pp* *mp*

*una corda* *tres corda*

30 *mf* *p*

I can send a song — down — through the wa - ter. (It will reach your

*mf* *p*

*Ped.*

34 *p* *pp*

home.) (I have been your daugh - ter.)

*p* *pp*

*Ped.*

# Hazel Tells LaVerne

Text by Katharyn Howd Machan

Music by Dale Trumbore

Self-assured; Swing; ♩ = ca. 100

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is divided into two staves (treble and bass clef). The first system (measures 1-5) begins with a vocal line starting at measure 4 with the lyrics 'last night im'. The piano accompaniment starts at measure 1 with a piano (*p*) dynamic, which increases to mezzo-forte (*mf*) by measure 5. The second system (measures 6-9) contains the lyrics 'clean-in out my how-ard john sons lad-ies room when all of a sud-den up pops this frog'. It features triplet markings in both the vocal and piano lines. The piano accompaniment includes a 'Ped.' (pedal) marking at the end of the system. The third system (measures 10-13) contains the lyrics 'must-a come from the se - wer swim min-a-roun an try-in ta climb up the sid-a the bowl so...'. It also features triplet markings and a mezzo-piano (*mp*) dynamic marking at the end of the system.

14 *mf*

i goes ta flush-m down but so help me god he starts talk-in bout a

*mp* *mf*

Ped.

18 *p*

gold-en ball an how I can be a prin-cess me a prin-cess

*p*

Ped.

22 *mp* **Straight 8ths**

well my mouth drops all the way to the floor an he says

*mp* *mf*

Ped.

**Broadly; a little slower**

25 *ff* (spoken) *ff*\*

kiss me just kiss me once on the nose well i screams\_

*ff*

Ped. (half pedal)

**accel. . . . . A tempo; swing; ♩ = ca. 100**

29 *f* *mp*

ya lit-tle green per-vert an i hits-m with my mop an has ta flush the

*ff* *f* *mp*

Ped. Ped. Ped.

**Straight 8ths rit. . . . . A tempo; swing; ♩ = ca. 100**

32 *mf* (poco) *mf* (poco) *mp* (spoken)

toi - let down three times me a prin-cess.

*mf* *f* *mp* < *sfz*

Ped. Ped. Ped.



# Masquerade

Text by Barbara Crooker

Music by Dale Trumbore

♩ = ca. 92

*p*

20. (ad lib.)

The piano introduction consists of two staves. The right hand features a series of chords and arpeggios in a 3/4 time signature, with a tempo marking of ♩ = ca. 92. The left hand provides a steady bass line with eighth notes. The piece begins with a piano (*p*) dynamic and includes a performance instruction '(ad lib.)' at measure 20.

7

*mp*

La - dies' slip-pers bloom: pouch - y sa - tin on wa - xy roots,

*mp*

This system covers measures 7 through 11. The vocal line starts at measure 7 with the lyrics 'La - dies' slip-pers bloom: pouch - y sa - tin on wa - xy roots,'. The piano accompaniment continues with a similar harmonic structure to the introduction, maintaining a mezzo-piano (*mp*) dynamic.

12

but no one now wears dan - cing shoes.

This system covers measures 12 through 17. The vocal line continues with the lyrics 'but no one now wears dan - cing shoes.' The piano accompaniment features more complex chordal textures and includes a crescendo leading to the end of the system.

18

*mf*

The ball is o-ver, Cin - der - el - la, The stars

*mf*

This system covers measures 18 through 23. The vocal line begins with the lyrics 'The ball is o-ver, Cin - der - el - la, The stars'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes triplets in both hands, with a crescendo leading to the end of the system.

Masquerade

- 40 -

22

— are blown out. The prince wears vel - vet snea - kers, a me - di - a man, his

26

poco rit. . . . . A tempo; ♩ = ca. 92

glos-sy i - mage tacked on ev - 'ry tree.

30

*mf*

Glass cuts deep in your veins — when your life is spent dan - cing to the rag - ged

34

beat of the band. The matched pearls grow cold

Masquerade  
- 41 -

39 *f*

on your wind - pipe; the cum - ber - bund re - ti - cu - lates and

43 *mp* *mf*

swal - lows to the rhy - thm of the dance.

49

*f*

53 *mp*

It's past mid - night now, tir - ed la - dy.

Masquerade

- 42 -

57

The pink slip - pers glow in the dark, spent

61

*poco rit.* . . . A little slower; ♩ = ca. 80  
*p*

wea-pons of the be - tray - ers. The black vel - vet night is

*pp*

Ped.

67

*pp*

all you need on your bare da - mask skin.

(without pedal; let fade)

Ped.

72

*mp*

# Kinder- und Hausmarchen

Text by Diane Thiel

Music by Dale Trumbore

♩ = ca. 120

Measures 1-4 of the piano introduction. The music is in 5/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as ca. 120. The piece begins with a piano (*p*) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes.

Measures 5-8 of the piece. The vocal line begins at measure 5 with a mezzo-piano (*mp*) dynamic. The lyrics are: "Saint Ni - ko laus had a gi - ant gun - ny sack to put the". The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to one flat (B-flat) at measure 5, and the time signature changes to 4/4 at measure 6.

Measures 9-12 of the piece. The vocal line continues with the lyrics: "child - ren in if they were bad. It was a hole so deep". The piano accompaniment features a more complex rhythmic pattern, including a triplet in the right hand at measure 12. The time signature changes to 3/4 at measure 9 and back to 4/4 at measure 12.

14 *mf*

you'd ne-ver come back. A porch swing full of

19

sto - ries Where the smoke went up in hot, con - cent-ric per-fect

25

rings and filled our heads with un - be-liev-a-ble things.

30 *mp*

A nur - ser - y \_\_\_\_\_ hea - vy with his - to - ry \_\_\_\_\_ where

34 *mp*

no- thing was what-ev-er it had \_\_\_\_\_ seemed, where Ash-en put-tel's sis- ters \_\_\_\_\_

37

\_\_\_\_\_ cut their feet half off — so des-per-ate they were to fit.

42

And in the end they al-so lost their eyes

46

when steel grey birds de-scend-ed from the skies.

50

55

Rot kap - chen's wolf was some - one that she knew who



58

wooded her with a man's words in the woods

62

But she es - caped. It al - ways struck me

65

most how Grand - mother whose world was swallowed whole leaped fully

69 *mf*

formed out of the wolf a- live. Her will came down the de-cades

74 *f*

to sur - vive in mine. My heart still

78

des - per - ate - ly be - lieves the sto - ries where some-bo-dy

82 *mp*

re - con-ceive her - self e - mer-ges from the hid - den

85

bel - ly, the war - ring home dug deep with-in the ci - ty.

90 *mf*

We live to - day those sto - ries we were told.

94 *f*

Es war ein - mar — im tie - fen — tie - fen Wald.

*ff*

99 *mp* rit. . . . . ♩ = ca. 100

Once u - pon a time in the deep, deep wood.

*sub. mp* *p* *mp*

102

106

*p* *ppp*