

DT0021 | TRUMBORE | \$5.00
FOOTNOTES TO A HISTORY OF MUSIC | SATB CHORUS WITH DIVISI

FOOTNOTES TO A HISTORY OF MUSIC

SATB Chorus with divisi
Text by Kristina Marie Darling

The logo for Dale Trumbore, featuring a stylized musical note above the word "daletrumbore" in a lowercase, sans-serif font. 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

Chapter Five: Music

1. A printed form of musical notation, made up primarily of symbols.
2. When she unfurled the score, a sequence of unfamiliar chords sounded, that incandescent singing.
3. “Only then did I wish to document the strange hymns I heard that evening. I longed for a record in all of its officiousness.”
4. *Arrangement*.
 1. A thing composed of various parts.
 2. An agreement, settlement, or understanding.
 3. An adaptation for performance.
5. In this nineteenth-century stage production, canaries appear alongside instruments in a more conventional sense: harps, violins, and cellos. Despite the decorative nature of the feathers, the conductor struggled to contain the unruly birds.
6. *Amanuensis*. Meaning the physical labor of transcribing music.
7. “I began to understand the role of the unconscious mind in his process of composition. It may be compared to an iceberg submerged in a large body of water.”
8. The phonograph, with its projection of unusual bird calls, was regarded as an evil device. This hidden Faustian motif extends well into the novel's *denouement*, with its intricate diagrams of the concert hall.
9. At this point in the score, the notes are obscured by fire damage. A residue of ashes where the music once was.

Kristina Marie Darling

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Poems after Joseph Cornell* (BlazeVOX books].
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Performance Notes

When a glissando is marked, slide for the entire marked duration of that note.

Changes between vowel sounds can happen gradually. For example, a change from “oo” to “ah” might subtly start on the beat before “ah” is marked.

Spoken text without a note-head is marked in an approximate rhythm.
The soloist may deviate slightly from the notated rhythm.

Notes marked with X note-heads should be spoken in exact rhythm.

“Aa” is pronounced as in “apple.” “Ah” is pronounced as in “almond.”

When a sound is italicized, it is pitchless. For instance, *hoo* is a breathy sound rather than the sound an owl makes.

Commissioned by Choral Chameleon
Vince Peterson, director

Footnotes to a History of Music

for SATB Chorus a cappella

Text by Kristina Marie Darling

Music by Dale Trumbore

$\text{♩} = \text{ca. } 100$
< f

SOPRANO

oo oh ah oo oh ah

ALTO

oo oh oo oh oo oh ah

TENOR

oo oh oo oh oo oh ah

BASS

oo oh ah oo oh ah

Piano

6

S. oh oo ah, oo

A. oh oo oh oo oh oo oh oo oh

T. oh oo oh oo oh oo oh oo

B. oh oo nn.

Pno.

11 *f* *p*

S. Ah oh oo mm nn

A. ah oo oh oo oh oo oh

T. oh oo oh oo oh mm

B. oh oo mm

Pno.

15 **1** Baritone solo *mf*

Solo One. a print-ed form of mu-si-cal no-ta-tion,

S. ah oo nn

A. ah oo oh oo oh

T. ah oh oo oh

B. mm ah oo nn

Pno.

20

Solo

made up pri - ma - ri - ly of sym - bols.

S. *p* *mf* oh oo oh oo

A. *p* *mp* *n* ah

T. *p* *mf* oh

B. *p* *mf* oh oo oh oo oh

Pno.

24

Solo

pp *mp* sh ss ff

S. oh oo

A. oo oh oo oo

T. oh oo oh oo oh oo

B. oo mm

Pno.

28 **2** Treble solo *mp* *mf*

Solo *pp* *mf*

S. *sh* *ss*

A. *mf*

T. *mf*

B. *mf*

Two. When she un - furled the

oh oo oh oh

oh oo oh Ah

nn. oh

2

Pno.

33 *poco rall.* *f* *mf* *p* **Tempo 1**

Solo score a se-quence of un - fa - mil - iar chords sound - ed,

S.

A. *mf* *p*

T. *mf* *p*

B. *mf* *p*

nn. oo oh

nn. oh oo

nn. oh oo ah

poco rall. **Tempo 1**

Pno.

38

Solo *mf*
sound - ed that in - can - des - cent

S. *mp* *pp* *p*
ah nn ng.

A. *pp* *p*
oo oh oo oh oo ng.

T. *pp* *p*
oh oo oh oo oh ng

B. *pp* *p*
oh ng.

Pno.

43

Solo *f* *mp*
sing - ing. sing - ing.

S. *f* *pp*
Solo Tutti
ah oh nn ah

A. *mf* *pp*
ah nn

T. *mf* *pp*
ah oh nn

B. *mf* *pp*
ah nn

Pno.

poco rit. **Slightly slower, subdued; ♩ = ca. 92**

f **p** **f**

S. nn oh ah

A. ah nn oh ah

T. ah nn oh ah

B. ah nn oh ah

Pno.

3 Spoken solo

Solo

Three "On - ly then did I wish to doc - u - ment the strange hymns I heard that eve - ning.

pp **mp** **p**

S. mm ah oo

A. nn mm

T. nn mm

B. nn mm

3

Pno.

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64

Solo

8

Tutti

S. *p*
ba du n dm ba ya dm ba ya dm ba ya dn dm. One. A thing com-

A. *p*
ba du n dm ba ya dm mm ba da tu ee oo oo

T. *p*
dm m ba da du du

B. *p*
dm dm

Pno.

68

Solo

8

posed of va - ri - ous parts.

S. *mf*
ba ya dn dm ba du n dm ba ya dm

A. *mf*
oh oo m ba da tu ee oo ba dm ba du n dm

T. *p* *mf*
dm m ba da dm m ba da

B. *mf*
dm dm

Pno.

73

Solo

Two. An a-gree-ment, set-tle-ment, or un-der-stand-ing.____

S. ba ya dn ba ya dn dm_____ nn oh oo ah____

A. tu ee oo m ba da dm_____ nn oh oo ah____

T. dm dm_____ nn_____

B. _____

Pno.

78

Solo

Three.

S. *f* oo ba ya da_____ da du ba du n dm ba du n du,

A. *f* tu ee oo ba dm m ba da tu ee oo ba dn du du

T. *f* dm m ba da dm m ba da du du

B. *f* dm, dm du du

Pno.

83

Solo

mf

An a-dap - ta-tion for per - form-ance.

S.

p *mp* *mp* *mf*

ba__ ya dm, oo ee oo oh ah__ ba du n dm ba ya n dm

A.

p *mp* *p*

oo. oo. ah oo.

T.

p

oo oo

B.

oo

Pno.

88

S.

f *poco rit.*

ba__ ya dm__ ah__ oh__

A.

f *mp*

ah__ m ba dn dah__ oo__ oh__ oo__ oh__

T.

f *mp*

ah__ oh__ oo__ oh__ oo__

B.

f *mp*

oo ah oh__

Pno.

poco rit.

$\text{♩} = \text{ca. } 100$
mp *p* 11

S. 92
ah oh oo oh

A. *mf* *p*
ah oh oo oh

T. 8
ah oh oo oh

B. *mf* *p*
ah oh

Pno. $\text{♩} = \text{ca. } 100$
3

5 Baritone solo

Solo 96
f *mf* *p*
Five. In this nine-teenth cen - tu - ry stage pro-

S. *f* *p*
ah oh

A. *f* *p*
ah ah oh nn

T. 8 *f* *p*
ah oh oo oh

B. *f*
ah

Pno. 5
3

12 101

Solo

duc - tion, ca - na - ries ap - peared a - long - side in - stru - ments in a more con -

S.

Solo mp p Tutti

tu ee oo oo ee oo oh

A.

mp

ah ah, oh

T.

mp

nn ah

B.

nn ah

Pno.

105

Solo

ven - tion - al sense: harps.

S.

Solo Tutti mp Solo mf

tu ee oo tu tu tu tu tu tu ah tu ee oo tu tu tu

A.

pp mf p

nn ah ah

T.

pp mf mp

ah dm dm,

B.

pp mf mp mf

nn ah dm dm dm,

Pno.

109 **Holding back Slightly slower** *mf* 13

Solo *mf* *p*
vi - o - lins. and cel - los.

S. **Tutti** *mf* *p*
tu ah oh oh

A. *pp* *mf* *p*
nn oo oh mm

T. *pp* *mf* *p*
nn mm

B. *pp* *p* *mf* *p*
ah mm

Holding back Slightly slower

Pno.

114 **A tempo (♩ = ca. 100)**

Solo *mp*
Des-pite the de-co-ra-tive na-ture of the

S. *pp*
mm oo

A. *mf* *p*
nn oo

T. *pp*
mm

B. *p*
nn

A tempo (♩ = ca. 100)

Pno.

118 *mf* **poco accel.** $\text{♩} = \text{ca. } 130$ *f*

Solo

fea - thers_ the con - duc - tor strug - gled_ to con - tain the un - ru - ly birds

S. *mp* *p* *mp* *mf* *p*

tu ee oo tu tu oo ee tu ee oo ee oo

A. *mp* *p* *mp* *mf* *p*

oo ee oo ee oo ba dn

T. *mp* *p* *mp* *p*

nn oh ah m ba da

B. *mp* *p* *mp*

oo oh

poco accel. $\text{♩} = \text{ca. } 130$

Pno.

122 **Treble solo** *p* *mf* **poco rit.**

Solo

tu ee oo tu tu tu tu tu tu tu ee oo tu tu tu

S. *mf* *mp* *mf* *f*

ba dm da dm ba ya n dm ba ya n dm ba ya dm

A. *mf* *f*

dm ba da n tu ee oo ba dn du du oo oh

T. *mf* *f*

da m ba da du du du

B. *p*

dm

poco rit.

Pno.

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16

137 (,) *f*

Solo of tran-scrib - ing mu - sic.

S. oo

A. ah mm. oo

T. ah mm. oh oo ah

B. mm.

Pno.

7 Spoken solo *mf*

141

Solo Sev-en. "I be - gan to un - der - stand the

S. *mf* *p* *mf* ah oh ah

A. *mf* *p* *mf* ah oh dm dm dm

T. *mf* *p* *mf* ah oh dm dm,

B. *mf* *p* *mf* nn oh dm dm dm

Pno.

145

Solo

role of the un-con-scious mind in his pro-cess of com-po-si-tion.

S. *mf*
oh oo ah

A. *mf*
oo ah

T. *mf*
oo ah

B. *mf*
oo ah

Pno.

149

Solo

It may be com-pared to an ice-berg sub-merged in a large bo-dy of wa-ter."

S. *pp* *mp*
nn ah mm

A. *pp* *mp* *pp*
nn ah oo ah

T. *pp* *mp* *pp*
nn ah oo ah

B. *pp* *mp* *pp*
nn ah oo ah

Pno.

153 *mp* **poco accel.** *f* ♩ = ca. 130

S. oo oh ah ba ya n

A. mm tu ee oo ba dm ba du n da da

T. mm m ba da dm

B. mm dm

Pno. **poco accel.** ♩ = ca. 130

158 **Abruptly slower;** ♩ = ca. 88 **8** Baritone solo *mp*

Solo Eight. The pho-no-graph, with its un-

S. Solo *mp* dm tui oo hee tu ee oo tu tu tu tu tu tu

A. *p* tu ee oo ba dm nn oo

T. m ba da du ah

B. dm m ba da du

Pno. **Abruptly slower;** ♩ = ca. 88 **8**

162

Solo

u - sual col - lec - tion of bird calls, was re - gard - ed as an e - vil de - vice.

S.

ah oo ah ah

A.

oh oo oh ah oo ah ah

T.

oo oh ah oo

B.

ah oo

Pno.

mp *Tutti* *mf* *pp* *mp* *pp* *mf*

167

Solo

This hid - den Faust - i - an mo - tif ex - tends well be - yond the

S.

oo oh oo ah oh

A.

oo oh ah

T.

oo oo oh

B.

Pno.

mf *pp* *pp*

171 *f* *mp*

Solo *f* *mp* *p* *pp*

no - vel's_ de-nou-ment, with its in - tri - cate di - a - grams_ of the

S. *mf*

A. *mf* *p* *pp*

T. *mf* *p* *pp*

B. *mf* *p* *pp*

Pno.

175 *mf* *mp* *pp* *p* *mf* *pp*

Solo *mf* *mp* *pp*

con - cert hall._

S. *mp* *pp*

A. *mf* *pp*

T. *p* *mp* *p* *mf*

B. *mp* *pp*

Pno.

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183 *poco rit.*

Solo *mf* fire dam - age. A res - i - due of ash - es. *mp* Where the

Solo *mf* fire dam - age. A res - i - due of ash - es. *mp* Where the

S. *mf* *mf* *sotto voce pp* *3* *3* hah. ss. mm.

A. *p* *3* *sotto voce pp* *3* *3* mm. mm. mm.

T. *mf* *p* *p* *mf* ah uh. shh ss.

B. *p* *mf* *p* *mf* *pp* ff ah uh aa. sh

Pno. *poco rit.* *3* *3* *3*

188 **A tempo**

Solo *mf*
mu - sic once was.

Solo *mf*
mu - sic once was.

S. *p* *mf* *p* *mf*
ss hah oo hah

A. *mf*
wah wah

T. *pp* *mf* *n*
hoo shh ss sh ss

B. *mf*
nn

A tempo

Pno.