

DT0023 | TRUMBORE | \$2.35
HISTORY'S STORIES | SSAATTBB CHORUS A CAPPELLA

HISTORY'S STORIES

SSAATTBB Chorus a cappella

Text by Diane Thiel


daletrumbore
c o m p o s e r

HISTORY'S STORIES

For her song and flight, Echo is torn apart, *art*
flung limb by singing limb. Each valley swallows, *allows*
her voice. In another tale, a flame enchanting *chance*
encounters Narcissus, who never returns, *turns*
her love to stone. Rocks, caves, dens, the hollow *hollow*
of bones become her home the old echoes, *O's*
that round our inner lives like the concentric *trick*
rings inside trees, reverberate for years, *our ears*
Our voices rise and leave, traveling, raveling, *veiling*
currents across the sea, longing to reach *each*
Atlantis, locate shapes that sounds recall *call*
back the world, as it was first encountered, *heard*.

Diane Thiel

History's Stories is a musical puzzle. The first piece (*Echo's History's* for TTBB chorus) and the second piece (*Echo's Stories* for SSAA chorus) combine to make up a third SSAATTBB work (*History's Stories*), which layers the two previous pieces together without changing a note.

Contemporary poet Diane Thiel's text for *History's Stories* describes the myth of Narcissus and Echo and can be read three ways. Reading just the last word of every line forms a poem ("art allows chance turns..."); the poem can be read as it is on the page; or it can be read with this last word of every line which "echoes" part of the preceding word omitted. These three interpretations inspired the three different movements of *History's Stories*.

The three movements can be performed together as a cycle, or any of the movements (TTBB, SSAA, or SSAATTBB) can be programmed as a stand-alone piece. *History's Stories* was commissioned by Flower Mound High School, Mark Rohwer, director, and premiered by the FMHS Jaguar Chorale with the FMHS Men's Chamber Choir.

This score can be found at GraphitePublishing.com.

*To the Flower Mound High School Jaguar Chorale
Mark Rohwer, director*

History's Stories

for SSAATTBB Chorus a cappella

Text by Diane Thiel

Music by Dale Trumbore

1 **Vibrant; ♩ = ca. 92**

Soprano

Soprano

Alto

Alto

TENOR 1

TENOR 2

BASS 1

BASS 2

For her song and flight,
Ech - o is torn, a -
For her song and flight,
Ech - o is torn,
For her song and flight,
Ech - o is torn, a -
For her song and flight,
Ech - o is torn, a -

History's Stories

2

5

S. 1

S. 2

A. 1

A. 2

T. 1

Ech - o is torn _____ flung limb by sing-ing, sing-ing

T. 2

B. 1

B. 2

part, _____ a - part. _____ a - part. _____

part. _____ a - part. _____

For Perusal Only

9

S. 1 *mf* ————— *p* ————— *mf* ————— *pp* —————
art ————— *art,* ————— *art,* ————— *art,* —————

S. 2 *mf* ————— *f* *p* ————— *mf* ————— *pp* —————
art ————— *art* ————— *art,* ————— *art_ al - lows,*

A. 1 *mf* ————— *f* *p* ————— *mf* ————— *pp* —————
— art ————— *art* ————— *art,* ————— *art_ al - lows,*

A. 2 *mf* ————— *f* *p* ————— *mf* ————— *pp* —————
art, _____ *art,* ————— *art,* ————— *art_ al*

T. 1 ————— ————— *mf* ————— ————— *p*
8 *limb.* ————— *limb.* ————— *Each val-ley swal - lows* —————

T. 2 ————— ————— *mf* ————— —————
8 *limb.* ————— *limb.* ————— *Each val-ley swal - lows her*

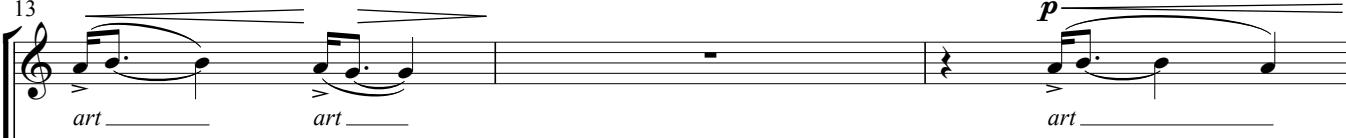
B. 1 *mp* ————— ————— *mf* ————— —————
limb, by sing - ing ————— *limb.* ————— *Each val-ley swal - lows* —————

B. 2 ————— ————— *mp* ————— ————— *mf* ————— —————
limb,_ ————— *limb._* ————— *Each val-ley swal - lows her*

History's Stories

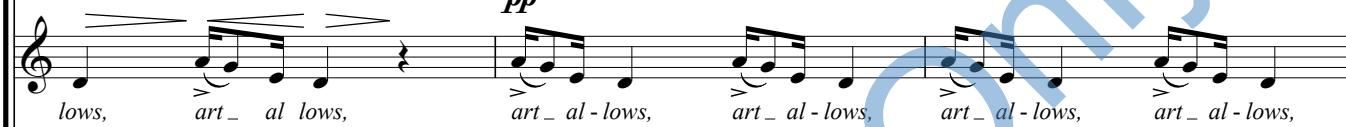
4

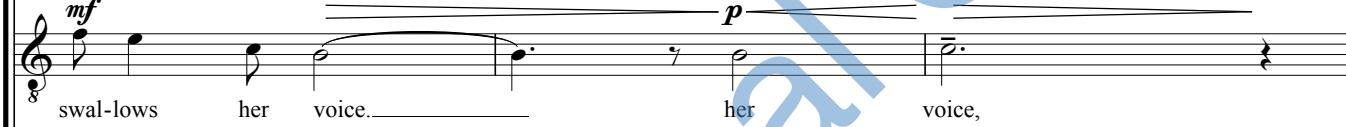
13

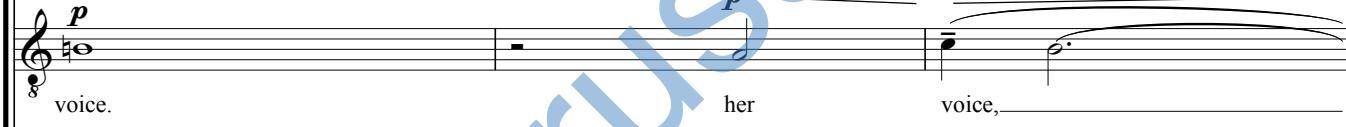
S. 1 

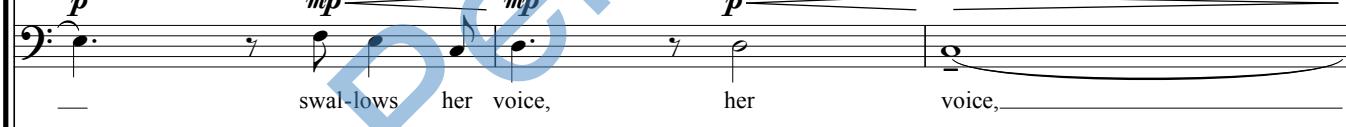
S. 2 

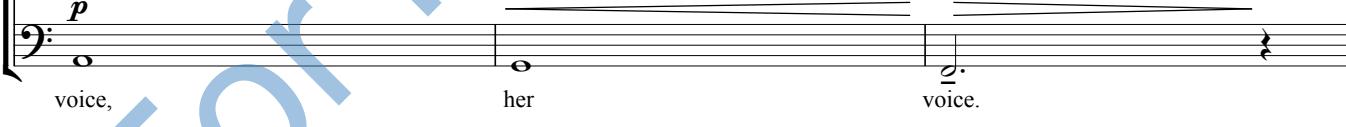
A. 1 

A. 2 

T. 1 

T. 2 

B. 1 

B. 2 

History's Stories

5

16

poco rit. *A tempo (♩ = ca. 46)*

S. 1 *mf*
art *art*

S. 2 *mf*
art *f pp*
art

A. 1 *mf*
lows, art - al-lows, art - al-lows art.

A. 2 *mf*
art - al-lows, art - al-lows art - al-lows art.

T. 1 *p pp mf mp*
swal - lows her voice, her voice. In an -

T. 2 *pp mf mp*
her voice. In an -

B. 1 *pp mf pp*
her voice. Ah,

B. 2 *pp mf pp*
her voice. Ah,

For personal use only

History's Stories

6

20

S. 1 *pp* art _____ art _ al lows chance art _ al -lows chance

S. 2 *pp* art _ al-lows art _ al lows chance art _ al -lows chance

A. 1 *pp* *pp* *p* — *mf* art art _ al lows chance art _ al -lows chance

A. 2 *pp* *p* — *mf* art _ al lows chance art _ al -lows chance

T. 1 *p* — *3* oth - er tale, a flame en - chants en - coun - ters. Nar-cis-sus,

T. 2 *p* — *3* oth - er tale, a flame en - chants en - coun - ters. Nar-cis-sus,

B. 1 *mp* — *p* — *3* Nar-cis-sus,

B. 2 *mp* — *p* — *3* Ah. Nar-cis-sus,

24

S. 1 *mf*
 turns art _ al - lows turns .

S. 2 *mf*
 turns art _ al - lows turns .

A. 1 *mf*
 turns art _ al - lows turns, turns

A. 2 *mf*
 turns art _ al - lows turns turns

T. 1 *pp* *p*
 8 who ne-ver re-turns her love turns her love her love to

T. 2 *pp* *p*
 8 who ne-ver re-turns her love turns her love her love to

B. 1 *pp* *p*
 who ne-ver re-turns her love turns her love her love to

B. 2 *pp* *p*
 who ne-ver re-turns her love turns her love her love to

History's Stories

8

29 *mf*

S. 1 *p* *mf*

S. 2 *p*

A. 1 *p*

A. 2 *p*

T. 1 *mf*

T. 2 *mf*

B. 1 *mf*

B. 2 *mf*

art — al lows chance, — art — al lows art — al lows.
— art — al lows chance — art — al -lows chance turns,
art — al lows chance turns art — al lows art — al lows
art — al lows chance, art — al lows art — al lows chance
stone...
stone, to stone.
stone...
stone...

32

S. 1 chance turns, ————— *pp* hol low —————

S. 2 chance turns. ————— *pp* hol low —————

A. 1 chance turns. ————— *pp* hol low —————

A. 2 turns, chance — turns chance turns *pp* hol low —————

T. 1 *mp* caves, dens, the hol - low hol-low of *mf*

T. 2 *mp* caves, dens, the hol - low of *mf*

B. 1 *p* Rocks, caves, dens, the hol - low, hol-low of *mf*

B. 2 *p* Rocks, caves, dens, the hol - low of *mf*

This page has intentionally been left blank.
Here's the next page:

43

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

O's _____ O's _____ art _____ al lows

O's _____ hol-low O's

O's _____ hol-low O's _____

O's _____ hol-low O's _____

round our in - ner lives like the con - cen - tric

round our in - ner lives like the con - cen - tric

round our in - ner lives like the con - cen - tric

round our in - ner lives like the con - cen - tric

History's Stories

12

45

S. 1 trick turns _____ O's _____ O's, _____ hol low O's

S. 2 trick turns _____ O's, _____

A. 1 turns, _____ O's, _____ O's, _____ hol low O's O's _____

A. 2 trick turns _____ O's, _____ hol low O's

T. 1 rings in-side trees, re -

T. 2 rings in-side trees, re - ver - ber- ate, re -

B. 1 rings in-side trees, re - ver - ber- ate, re -

B. 2 rings in-side trees, re - ver - ber- ate,

poco accel. A little faster ($\text{♩} = \text{ca. } 46$)

48

S. 1 *O's _____ trick _____ our ears _____ trick our ears,*

S. 2 *— O's trick _____ our ears _____ trick our ears, —*

A. 1 *— trick _____ our ears _____ trick our ears, hol low*

A. 2 *O's _____ trick _____ our ears _____ trick our*

T. 1 *8 ver - ber - ate for years. Our voi - ces rise _____ and*

T. 2 *8 ver - ber - ate for years. Our voi - ces rise _____ and leave. _____*

B. 1 *ver - ber - ate for years, Our voi - ces rise _____ and leave. _____*

B. 2 *re - ver - ber - ate for years. Our voi - ces rise _____ and*

History's Stories

14

53

S. 1 *trick our ears hol low ears, _____ rav - el ing_ rav - el ing_*

S. 2 *trick_ our ears, rav - el ing_ rav - el ing_*

A. 1 *O's_ trick our ears, our ears, _____ veil - ing hol - low O's _____*

A. 2 *ears, trick our ears, hol low ears, art _____ veil - ing*

T. 1 *leave. _____ tra - vel - ing cur - rents _____ cur - rents a - cross the*

T. 2 *voi - ces rise_ and leave. tra - vel - ing _____ cur - rents _____ a - cross the*

B. 1 *voi - ces rise_ and leave. tra - vel - ing _____ cur - rents a - cross the*

B. 2 *leave, voi - ces rise_ and leave. tra - vel - ing _____ cur - rents _____ a - cross the*

This page has intentionally been left blank.
Here's the next page:

History's Stories

16

63

S. 1 *p* *mp* *p* *f*
 — each each hol - low - art al lows each call ra vel ing

S. 2 *p* *mp* *p* *f*
 — each each hol - low - art al lows each call.

A. 1 *>p* *mp* *p* *f*
 — each each hol - low - art al lows each call ra vel ing

A. 2 *>p* *mp* *p* *f*
 — each each hol - low, art al lows each call.

T. 1 *ff*
 8 reach At - lan - tis, lo - - cate shapes that sounds re - call,

T. 2 *ff*
 8 At - lan - tis, lo - - cate, lo - - cate shapes that sounds re - call,

B. 1 *ff*
 Ah, At - lan - tis, lo - - cate shapes that sounds re - call,

B. 2 *ff*
 Ah, At - lan - tis, lo - - cate shapes that sounds re - call,

68

S. 1 art al lows each call. *ff* art

S. 2 veil - ing each call. *ff* art

A. 1 each call. *ff* art

A. 2 art al - lows each call. *ff*

T. 1 *f*

T. 2 *f* sounds re - call back the

B. 1 *f* sounds re - call back the

B. 2 *f* sounds re - call back the

Tranquil; $\text{d} = \text{ca. } 44$

p

For Perusal Only

The musical score consists of six staves, each representing a different vocal part. The parts are arranged in two columns of three. The top row contains Soprano 1, Soprano 2, and Alto 1. The middle row contains Alto 2, Tenor 1, and Bass 1. The bottom staff is Bass 2. The music begins at measure 68. The vocal parts sing in unison or pairs, with some parts singing higher than others. Dynamic markings include *ff*, *f*, *pp*, and *p*. The tempo is marked as Tranquil with $\text{d} = \text{ca. } 44$. The vocal parts sing lyrics such as "art al lows each call.", "veil - ing each call.", "each call.", "art al - lows each call.", "sounds re - call back the", "sounds re - call back the", and "sounds re - call back the". The vocal parts are positioned in two columns of three, with Soprano 1 and Soprano 2 in the first column, Alto 1 and Alto 2 in the second column, Tenor 1 below Alto 1, and Bass 1 and Bass 2 below Tenor 1.

73

S. 1 *mp* *p* *mp*, *mf* **poco accel.**

S. 2 *p* *mp*, *mf*

A. 1 *mp* *p* *mp*, *mf*

A. 2 *p* *mp*, *mf*

T. 1 *p* < *>p*

T. 2 *p* < *>p*

B. 1 *p* < *>p*

B. 2 *p* < *>p*

rav - el - ing. *art - al lows each - call,* *art - al lows each - call*

art - al lows each - call, *art - al lows each - call*

— art. — *art - al lows each - call,* *art - al lows each - call*

each - call *each - call,* *art - al lows each - call*

the world *as it was first* *en -*

world. *the world* *as it was first*

world. *the world* *as it was first* *en -*

world. *the world* *as it was first*

78 $\text{♩} = \text{ca. } 46$

S. 1 p
art_ al -lows, *art_ al -lows,* *art_* *al-lows chance*

S. 2 p
art_ al -lows, *art_ al lows_* *art_* *al-lows chance*

A. 1 mf
heard. *each call* *heard.* *art_ al-lows chance*

A. 2 mf
heard. *each call* *heard.* *art_ al-lows chance*

T. 1 mf mp p
⁸ *coun - tered.* *the world*

T. 2 p
⁸ *world* *as it was*

B. 1 mf mp p
coun - tered. *the world*

B. 2 p
world *as it was*

History's Stories

20

82

S. 1

turns — trick — our — ears, —

S. 2

turns — trick — our — ears, —

A. 1

turns, hol - low — O's — trick — our — ears, —

A. 2

turns — hol - low O's — trick — our — ears, —

T. 1

mp — *mf* — *pp* — *mp* —
8 first en - coun - tered, en - coun - tered, —

T. 2

mp — *mf* — *pp* — *mp* —
8 first en - coun - tered, en - coun - tered, —

B. 1

mp — *mf* — *pp* — *mp* —
first en - coun - tered, en - coun - tered, —

B. 2

mp — *mf* — *pp* — *mp* —
first en - coun - tered, en - coun - tered, —

86

S. 1 *rav - el - ing, -* *veil - ing* *each call,* *each call* *each call* *each call*

S. 2 *rav - el - ing, veil - ing* *each call,* *each call* *each call* *each call heard.**

A. 1 *rav - el - ing* *each call,* *each call* *each call* *heard.*

A. 2 *rav - el - ing* *each call,* *each call* *each call* *heard,* *heard.*

T. 1 *en - coun - tered.*

T. 2 *en - coun - tered.*

B. 1 *en - coun - tered.*

B. 2 *en - coun - tered.*

*Omit this note if it is too low.