

DT0039 | TRUMBORE | \$6.00
WHAT ARE WE BECOMING | SATB CHORUS & ORGAN

WHAT ARE WE BECOMING

SATB Chorus & Organ

Text by Abigail Welhouse and Lynn Ungar

The logo for Dale Trumbore, featuring a stylized musical note above the letter 'd' in the word 'daletrumbore'. Below the main name, the word 'composer' is written in a smaller, lowercase, sans-serif font, with each letter spaced out.
c o m p o s e r

PROGRAM NOTE

What Are We Becoming was commissioned by Choral Chameleon
(Vince Peterson, conductor) for a concert of secular music
for chorus and organ titled *Deus ex Machina*.

The two texts for this piece ask us to consider: even in a world where a god-like figure could potentially swoop in and right every wrong, would it even be possible to find an immediate resolution for huge issues like climate change or mass shootings?

Abigail Welhouse's poem "What Is" asks us to consider our own accountability, asking "what else could we be." Lynn Ungar's "The Last Good Days" emphasizes that any answers we do find will be "complex" and "demanding," then encourages us to wake up, give thanks, and sing while we live out these answers.

*

1. WHAT IS

What is a balm
What is this place
We've been here before

What is a salve
What is it that opens
What have we become

What is a human
What is a wound

What are we becoming
What else could we be

Abigail Welhouse

2. THE LAST GOOD DAYS

What will you do with the last good days?
Before the seas rise and the skies close in, before the terrible bill
for all our thoughtless wanting
finally comes due?
What will you do
with the last fresh morning,
filled with the watermelon scent
of cut grass and the insistent
bird calling sweet sweet
across the shining day?
Crops are dying, economies failing,
men crazy with the lust for power and fame
are shooting up movie theaters and
engineering the profits of banks.
It is entirely possible
it only gets worse from here.
How can you leave your heart
open to such a vast, pervasive sadness?
How can you close your eyes
to the riot of joy and beauty
that remains?
The solutions, if there are any
to be had, are complex, detailed,
demanding. The answers
are immediate and small.
Wake up. Give thanks. Sing.

Lynn Ungar
from *Bread and Other Miracles* (AuthorHouse, 2012).

What Are We Becoming

2

10 + 4' flute, + 2'

Org. *mf*

Ped.

13 *p* *div. mp* *) *mp*

S. What is a balm What is a balm

A. *p* *mp*

A. What is a balm

T. *) *pp*

T. What is a balm

B. *) *pp* *mp*

B. What is a balm

13 SW - 2', - 4'

Org. *pp* *mp* GT Solo; 8', 4'

Ped.

*Black notes without stems should be sung and then held with a flexible rhythm approximately between an eighth note and a dotted quarter note. Traditional duration of notes locks back in when the notes regain their stems.

What Are We Becoming

27

S. *place*

A.

T. *place*

B. *place*

Org. SW - 4'

Ped.

30

S. *p* *mf* *f*
We've been here be - fore be - fore

A. *p* *mf* *f*
We've been here be - fore be - fore

T. *mf* *f*
We've been here be - fore, be - fore

B. *mf* *f*
We've been here be - fore

Org. *f* GT (SW)

Ped.

What Are We Becoming

36 (SW)

Org. *f* GT

Ped.

40

Org. *mf* GT Full

Ped.

44 SW - 4'

Org. *pp* *mp*

Ped.

48

Org. *f* *pp*

Ped.

57

Org. *tr*

Ped.

62 **Subdued;** ♩ = ca. 66 SW - 4', + 8' strings

Org. *pp*

Ped.

67

Org. *mf* *mp* GT - 4'

Ped.

72

Org. *p* + 4'

Ped.

What Are We Becoming

8

77

S. *p* What is it that *mf* o - - - - -

A. *p* What is it that *mf* o - - - - -

T. *p* What is it that *mf* o - - - - -

B. *p* What is it that *mf* o - - - - -

Org. SW *p*

Ped.

80

S. *f* pens *p* What have we be -

A. *f* pens *p* What have we be -

T. *f* pens

B. *f* pens

Org. SW to GT *mf*

Ped.

What Are We Becoming

10

94

S. *ppp* *p*
What is a hu - man

A. *ppp* *p*
What is a hu - man

T. **Tutti** *ppp* *p*
What is a hu - man

B. *ppp* *p*
What is a hu - man

Org. *pp* - strings

Ped.

97

Org. *rubato* *mp* 3

Ped.

100

Org. 3 3

Ped.

102 *pp* *mp*

S. What is a wound

A. What is a wound

Org. *mf*

Ped.

105 *f* *pp*

Org.

Ped.

109 *Solo* *mp*

A. What are we be - com - ing

Org.

Ped.

What Are We Becoming

124

Org.

Ped.

128

Org.

Ped.

pp

GT

GT to Ped. *ff*

132

Org.

Ped.

mp

136

Org.

Ped.

SW

GT

f

pp

- GT to Ped.

2. The Last Good Days

Text by
Lynn Ungar

Music by
Dale Trumbore

Searching; ♩ = ca. 88 - 100

S. *p* *mf* *p*
What will you do with the last good days? be -

A. *p* *mf* *p*
What will you do with the last good days? be -

T. *p*
be -

B. *p*
be -

Org. *mp*
SW warm 8' strings, 8' flute

Ped. 8'

What Are We Becoming

16

152

S. *p* *mp* *3*
be - fore the ter - ri - ble bill for all our thought-less

A. *p* *mp* *3*
be - fore the ter - ri - ble bill for all our thought-less

T. 8

B.

Org. *mp* SW *3*

Ped.

155

S. *3*
want - ing fin-ally comes due?

A. *3*
want - ing fin-ally comes due?

T. 8

B.

Org. *GT mp* *3* *3*

Ped. 8'

What Are We Becoming

159

S. *p* What will you

A. *p* *mp* What will you

T. *pp* *mp* What will you do?

B. *pp* *mp* What will you do?

159

Org.

Ped.

164 *mf* *pp* *mf* do with the last fresh morn - ing,

A. *p* *mf* What will you do with the last fresh morn - ing,

T. 8

B. 8

164 (SW) *p* (GT) *mp*

Org.

Ped.

poco rit. A little slower; ♩ = ca. 80

178

Org.

Ped.

182

Org.

Ped.

185

T.

B.

mf Crops are dy-ing, e - con - o - mies fail ing, *mp* men cra-zy with the

mf Crops are dy-ing, e - con - o - mies fail ing, *mp* men cra-zy with the

185

Org.

Ped.

What Are We Becoming

20

189

T. *f* *mp*

B. *f* *mp*

Org.

Ped.

lust for po-wer and fame are shoot-ing up mo-vie thea-ters_ and_ en-gi-neer-ing the

193

T. *mp*

B. *mp*

Org. *mp* SW +4' (tie) +16'

Ped.

pro - fits of banks.

197

Org. *mf*

Ped.

What Are We Becoming

209

Org. *mf* GT *mf*

Ped. *mf*

213

Org. *p* SW - 8' oboe, - 4'

Ped.

218 *poco rit.* Gently; ♩ = ca. 72 - 80

S. *pp* *mf*

A. *pp* *mf*

T. *p* *mf*

B. *mf*

218 SW (tied) *pp*

Org. *pp*

Ped.

How can you leave your heart

223

S. *p*
o - pen to such a vast, per - va - sive

A. *p*
o - pen to such a vast, per - va - sive

T. *p*
o - pen to such a vast, per - va - sive

B. *p*
o - - pen to such a vast, per - va - sive

227

S. *mp* *mf*
sad - ness? How can you close your eyes to the

A. *mp* *mf*
sad - ness? How can you close your eyes to the

T. *mp* *mf*
sad - ness? How can you close your eyes to the

B. *mp* *mf*
sad - ness? Oh, your eyes to the

232

S. *f*
ri - ot of joy and beau - ty that re - mains?

A. *f*
ri - ot of joy and beau - ty that re - mains?

T. *f*
ri - ot of joy and beau - ty that re - mains?

B. *f*
ri - ot of joy and beau - ty that re - mains?

*Sopranos may omit notes in parentheses if range is an issue. Alto 1s may join the Soprano line in this measure if needed.

254 *p* *mf*

S. *p* *mf*
if there are a - ny to be had, are com - plex,

A. *p* *mf*
if there are a - ny to be had, are com - plex,

T. *p* *mf*
if there are a - ny to be had,

B.

Org. *p* *mf*

Ped.

258 *mp* *f*

S. *mp* *f*
de - tailed, de - mand - ing.

A. *mp* *f*
de - tailed, de - mand - ing.

T. *mp* *f*
de - tailed, de - mand - ing.

B. *f*
de - mand - ing.

Org. *GT*

Ped.

What Are We Becoming

26

261

S. _____

A. _____

T. *p* _____ *mp* _____ *pp* _____
The an - swers are im - me - di - ate and small.

B. *p* _____ *mp* _____ *pp* _____
The an - swers are im - me - di - ate and small.

Org. *pp* _____ (tie) _____ (SW) _____ 3 _____

Ped. _____

266

S. *mp* _____ *f* _____ *ppp* _____ *mf* _____
Wake up. Give thanks.

A. *mp* _____ *f* _____ *ppp* _____ *mf* _____
Wake up. Give thanks.

T. *mp* _____ *f* _____ *ppp* _____ *mf* _____
Wake up. Give thanks.

B. _____ *ppp* _____ *mf* _____
Give thanks.

Org. *p* _____ 3 _____ *mp* _____ 3 _____ GT _____

Ped. _____

What Are We Becoming

28

278 Hymn-like; ♩ = ca. 60 - 66 poco accel.

Org. *mp* *mf*

Ped. 8'

283 *mf* Resolute; ♩ = ca. 80

S. *mf* Sing.

A. *mf* Sing.

T. *mf* Sing.

B. *mf* Sing.

Org. *mf* *f* 3 3 3

Ped. +16'

286

S.

A.

T.

B.

Org.

Ped.

286

mf

f

289

rit.

f

Sing.

f

f

f

Sing.

Sing.

289

ff

+16'

3

3

6

long