

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

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

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-

pp *mf*

31 *p* *mf*

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

p *mf* *f*

37

p

42 *p* *mf*

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

mp *pp* *mf*

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

55

Slightly slower; ♩ = ca. 76

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

p mf

66

mp *mf* *p* poco rit.

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

mf > p mf > p

71

Slow; ♩ = ca. 54 or slower

I don't know what to do.

p mp p n

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 'ca. 88' (quarter note) and 'ca. 72' (quarter note) for the slower section. Dynamics range from *pp* (pianissimo) to *f* (forte). The piano part features several triplet figures and a prominent bass line. The vocal line includes lyrics and a final phrase that is partially obscured by a watermark.

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* *f*

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

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

ff *mp* *mf*

sternly

39 **Bitter;** ♩ = ca. 60 *mf*

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

p *mf*

sub.

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*

49 *f* *p*

dirt. Ev - 'ry - thing, he

p *f* *p* *mp*

Taking time

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

mp *mf* *p* *mp*

In time

14

oo

ppp *p* *mp* *pp*

17 *mp* *poco accel.* *p*
Oo, it's like the

22 *mf* $\text{♩} = \text{ca. } 66$
me - mo - ry of be - ing un - der it,

25 *p* *f*
it's like the weight,

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

34 *rit.* **In time; ♩ = ca. 56**

38 *p*

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

42 *mf* *f*

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

46 *p* *poco* *pp*

oo, oo oo

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