

DT0097.1 | TRUMBORE
CHARTING THE WORLD | CHORUS & PIANO REDUCTION

CHARTING THE WORLD

SATB Chorus & Piano Reduction
Text by Diane Thiel

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

I. THE FIRST SEA

The children are sorting the world of dreams
and speak of them in the morning, beginning to tell
the real from shadow. The story line blurred,
the edge of sleep and the wake of yet another storm.

We chart the world with every word we speak. I wish I could
tell them there are no monsters of the deep, but that is exactly
where to find them in the fears swimming deep inside
the cells of our bodies, or spiraling, one around another.

The mind a sail, the bed a vessel ready to transform
a pirate ship, a submarine, the belly of a whale.
With each new word they learn, one more memory
will sink beneath the waves. Like swimming in that first sea,

that grew smaller and smaller, as they already found
ways to comfort themselves. On any morning,
I find my daughter has traveled to yet another
country, speaks a different language. Every dawn

her world is new. She dreams the same dreams I do.
She may be falling, falling, running, or unable to run
when she needs to. I can't protect her there.
We grow further away all our lives. Language drifts us

from those early waters, and our stories, long submerged,
swim up years later. So many of these moments,
each a small Atlantis, will be covered by the sea
as language takes over, relegates the rest to dream.

Diane Thiel

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2. COUNTING TWO

Suddenly my son can count

One. Twooo!

His one a calm, tame number

His two a wild creature,

the vowel stretching limbs,

traveling continents, oceans

taking on the world, in its primordial twos.

Three, four, five? my practical parent self suggests.

One, he answers authoritatively,

and then, again, the wildly gestured *Twooo!*

One. Twooo!

He counts the flock of birds

One. Twooo!

The cars on a passing train.

One. Twooo!

A march of ants. Drops of desert rain.

At night, exhausted from his exponential math,

his head against my heart,

counting beats perhaps

to fall asleep,

I fall with him,

thinking of his *Twooo!* his wildly gesturing hand,

showing me how well he understands

my little son

that two is so much more,

twice as much in fact,

infinitely more

than one.

Diane Thiel

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PROGRAM NOTE

The two poems of *Charting the World*, both written by contemporary poet Diane Thiel, share a common theme: the wonder of watching a child acquire a new language. In “The First Sea,” language opens new worlds to children, unfolding fears and dreams alike. In “Counting Two,” it’s an adult perspective that shifts as a child learns to count to two. In both poems, we travel to different worlds. We fall into a dream and name what we find as we fall into sleep. The mind transforms the world around us into a multitude of new adventures.

I don’t have children of my own, but I have delighted in caring for and teaching children for most of my life. A few years ago, of my young nephews went through a phase where he’d point at object after object, saying “This? This?” It was one of the only words he knew, yet he knew he could use it for nearly anything he discovered. He wanted to know what *this* was, and he wanted you to interact with it: to turn on the light switch, to open the cabinet. That phase lasted only a few months, but I still think about how one word summed up his wonder: *this*, and *this*, and also *this*. *Charting the World* describes that same sense of perpetual discovery. If we pay attention, one word or two can reshape our entire world.

Charting the World was commissioned by New Amsterdam Singers, Clara Longstreth, Music Director, with generous support from an anonymous donor.

PERFORMANCE NOTES

Chorus

- The solo from mm. 95-108 may be performed by any voice type.
- Within the ostinato from m. 97-102, the 3-part divisi between the soprano and alto lines may be split equally among those singers (e.g., some Soprano 2s may join the Alto 1s).
- A soprano note that dips below middle C may be omitted or mouthed without singing if the note is below a singer’s range.

Strings

- When a note is in parentheses after a glissando, slide to that note but do not rearticulate it.
- When a glissando is marked, use separate bow strokes unless the two pitches are slurred.
- Slide in pitch for the entire marked duration of a glissando.
- A dashed arrow marks a gradual transition between *ord.* and *molto sul tasto* (or *molto sul tasto to ord.*).

CHORUS & PIANO

*Commissioned by New Amsterdam Singers, Clara Longstreth, Music Director;
with generous support from an anonymous donor*

CHARTING THE WORLD

1. The First Sea

for SATB Chorus, String Quartet & Flute

Text by Diane Thiel

Music by Dale Trumbore

$\text{♩} = \text{ca. } 60$

Piano
(for rehearsal only)

Measures 1-4: Piano (for rehearsal only). Right hand: eighth-note triplet pattern. Left hand: sparse accompaniment. Dynamics: *pp*, accents.

Piano

Measures 5-8: Piano. Right hand: eighth-note triplet pattern. Left hand: more active accompaniment. Dynamics: *mf*, *pp*, accents.

Piano

Measures 9-12: Piano. Right hand: eighth-note triplet pattern. Left hand: accompaniment. Time signature changes to 2/4 at the end.

Charting the World
SATB Chorus & Piano

13 **A**

S. *mp* 3 3
The child-ren are sort-ing the world of dreams and speak of them___ in the morn-ing,

A. *mp* 3 3
The child-ren are sort-ing the world of dreams and speak of them___ in the morn-ing,

Pno. *p* 3 3 3 3 3 3

16

S. 3
be-gin-ing to tell the real from shad-ow_ the real from shad-ow.

A. 3
beg-in-ing to tell the real_ from shad-ow_ the real_ from shad-ow.

Pno. 3 3 3 3 3 3 3 3 *mf* 3 3

20 **B**

Pno. 3 3 3 *p* 3 3 3 3

Pno.

24

mf

S.

A.

Pno.

28

C

p *mf*

The sto-ry - line_ blurred, the edge of sleep

p *mf*

The sto-ry-line blurred, the edge of

C

mp

28

S.

A.

T.

B.

Pno.

32

mf *ff*

and the wake of yet an-oth-er storm.

mf *ff*

sleep and the wake of yet an-oth-er storm.

p *mf* *ff*

the edge of sleep and the wake of yet an-oth-er storm.

p *mf* *ff*

the edge of sleep and the wake of yet an-oth-er storm.

32

mf > p *p* *f*

32

Charting the World
SATB Chorus & Piano

D

S. *p* We chart the world _____ with *mf* ev-'ry word _____ we speak.

A. *p* We chart the world _____ with *mf* ev-'ry word _____ we speak.

T. *p* We chart the world _____ with *mf* ev-'ry word _____ we speak.

B. *p* We chart the world _____ with *mf* ev-'ry word _____ we speak.

Pno. *p* *mf* *f* *mp*

Pno. *p* *f*

Pno. *pp* *mp*

49 **E**

S. *mf*
I wish I could tell them there are no mon-sters of the deep,

A. *mf*
I wish I could tell them there are no mon-sters of the deep,

T. *mf*
I wish I could tell them there are no mon-sters of the deep, *mf* but

B. *mf*
I wish I could tell them there are no mon-sters of the deep, *mf* but

Pno. *pp* *mf* *pp*

53

S. - - - - -

A. *mf*
in the fears_ swim-ming_

T. *mf*
that is ex-act-ly where to find them— in the fears_ swim-ming, swim-ming

B. *mf*
that is ex-act-ly where to find them— in the fears_ swim-ming_

Pno. *mf* *p* *mp*

56

S. *p* *3*
spi-ral-ing, one a-round an -

A. *mp* *p* *3*
deep in - side the cells of our bo - dies, spi-ral-ing, one a-round an -

T. *mp* *p* *3*
deep in - side the cells of our bo - dies, or spi-ral-ing, one a-round an -

B. *mp* *p* *3*
deep in - side the cells of our bo - dies, or spi-ral-ing, one a-round an -

Pno. *p* *mf* *p*
tr 3 tr tr

60

S. *mf*
oth-er. _____

A. *mf*
oth-er. _____

T. *mf*
oth-er. _____

B. *mf*
oth-er. _____

Pno. *mf*
tr

63 **F**

S. *mf*
The mind a sail, _____ the bed a ves-sel read-y to trans - form_

A. *mf*
The mind a sail, _____ the bed_ a ves-sel read-y to trans - form_ a

T. *mf*
the mind a sail, _____ a

B. *mf*
the mind a sail, _____ a

Pno. **F**

66

S. *mf*
the bel-ly of a whale.

A. *p* *mf*
pi - rate ship, a sub - ma-rine, the bel-ly of a whale.

T. *p* *mf*
pi - rate ship, a sub - ma-rine, the bel-ly of a whale.

B. *p* *mf*
pi - rate ship, a sub - ma-rine, the bel-ly of a whale.

Pno. *tr* *tr* *mf*

69 **G**

Pno. *sub.* *p*

Pno.

72

mf

Detailed description: This block shows the piano accompaniment for measures 72 to 74. The music is in a 3/4 time signature with a key signature of three flats (B-flat major or D-flat minor). The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 74.

Pno.

75

sub.
p

Detailed description: This block shows the piano accompaniment for measures 75 to 77. The musical texture continues with eighth-note patterns in the right hand and quarter notes in the left hand. A dynamic marking of *p* (piano) is indicated in measure 76, with the instruction 'sub.' (sustained) above it.

S.

A.

T.

B.

8

mf

mf

mf

mf

With each new word they learn, one more me-mo-ry will sink be-neath the

With each new word they learn, one more me-mo-ry will sink be - neath the

With each new word they learn, one more me-mo-ry will sink be-neath the

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) for measures 78 to 80. Each part begins with a measure rest. The lyrics are: 'With each new word they learn, one more me-mo-ry will sink be-neath the'. The Soprano and Alto parts have a dynamic marking of *mf*. The Tenor part also has a dynamic marking of *mf*. The Bass part is silent. A rehearsal mark 'H' is placed above measure 78.

Pno.

78

mf

mp

p

Detailed description: This block shows the piano accompaniment for measures 81 to 83. The right hand continues with eighth-note patterns, and the left hand plays chords. Dynamic markings of *mf*, *mp* (mezzo-piano), and *p* (piano) are used across the measures. A rehearsal mark 'H' is placed above measure 81.

82 **I**

S. *f* waves. Like swim-ming in that first sea, *p* that grew small-er and small - er, *3*

A. *f* waves. Likeswim-ming in that first sea, *p* that grew small-er and small - er, *3*

T. *f* waves.

B.

Pno. *mf* *tr~* *p* *3*

87 **Tenderly, taking time** **In time**

S. *pp* as they al-read-y found ways to com-fort them - selves.

A. *pp* as they al-read-y found ways_ to com-fort them - selves.

T. *pp* as they al-read-y found ways_ to com-fort them - selves.

B. *pp* as they al-read-y found ways to com-fort them - selves.

Pno. *pp* *p* *mf* *3* *3*

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91 **J**

S. *mp*
On a - ny morn - ing, I find my daugh - ter has trav - eled

A. *mp*
On a - ny morn - ing, I find my daugh - ter has trav - eled

T. *p*
I find my daugh - ter has

B. *p*
I find my daugh - ter has

Pno. *p* *mp*
3

95

S. *mp*
On a - ny morn - ing, I find my daugh - ter has trav - eled to yet an - oth - er

A. *mp*
On a - ny morn - ing, I find my daugh - ter has trav - eled to yet an - oth - er

T. *mp*
trav - eled I find my daugh - ter has trav - eled to yet an - oth - er

B. *mp*
trav - eled I find my daugh - ter has trav - eled to yet an - oth - er

Pno. *pp* *mp*
3

98

S. *p* coun - try, _ *mf* speaks _ _ _ _ a diff-'rent lan - guage.

A. *p* coun - try, _ *mf* speaks _ _ _ _ a diff-'rent lan - guage.

T. *p* coun - try, _ *mf* speaks _ _ _ _ a diff-'rent lan - guage.

B. *p* coun - try, _ *mf* speaks _ _ _ _ a diff-'rent lan - guage.

Pno. *mf*

103 **K**

S. *mp* Eve - ry dawn _ _ *f* her world is _ _ _ new. _ _

A. *mp* Eve - ry dawn _ _ *f* her world is _ _ _ new. _ _

T. *mp* Eve - ry dawn _ _ *f* her world is _ _ _ new. _ _

B. *mp* Eve - ry dawn _ _ *f* her world is _ _ _ new. _ _

Pno. *f*

115 *mf* *poco rit.*

S. run - ning, or un - ab - le to run when she needs to. I

A. run - ning, or un - ab - le to run when she needs to. I

T. run - ning,

B. run - ning,

Pno. *poco rit.*

118 **M** ♩ = ca. 60

S. can't pro - tect her there.

A. can't pro - tect her there.

T.

B.

Pno. *p* *pp* *mp* *p*

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122

S. *p*
We grow fur - ther a - way all our

A. *p*
We grow fur - ther a - way all our

T. *p*
We grow fur - ther a - way all our

B. *p*
We grow fur - ther a - way all our

Pno. *mp*

126

S. *mp*
lives. Lan-guage drifts us from those ear - ly wa-ters,

A. *mp*
lives. Lan-guage drifts us from those ear - ly wa-ters,

T. *mp*
lives.

B. *mp*
lives.

Pno. *p*

130 **N**

S. *p* and our sto - ries long sub - merged, swim up *f* years__ la - ter.

A. *p* and our sto - ries long sub - merged, swim up *f* years__ la - ter.

T. *p* and our sto - ries long sub - merged, swim up *f* years__ la - ter.

B. *p* and our sto - ries long sub - merged, swim_ up *f* years__ la - ter.

Pno. **N** 130 *mf*

134 *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis,__

A. *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis,__

T. *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis,__

B. *mp* So man - y of these mo - ments, *mf* each a small_ At - lan - tis,__

Pno. 134 *p* *mf*

138

S. *ff*
will be co - vered by the sea

A. *ff*
will be co - vered by the sea

T. *ff*
will be co - vered by the sea

B. *ff*
will be co - vered by the sea

Pno. *mp*
3 3

142 **O** *mf*
as lan - guage takes o - - ver, rel - e - gates the

A. *mf*
as lan - guage takes o - - ver, rel - e - gates the

T. *mf*
as lan - guage takes o - - ver, rel - e - gates the

B. *mf*
as lan - guage takes o - - ver, rel - e - gates the

Pno. *f*
3

145

S. rest to dream. *f*

A. rest to dream. *f*

T. rest to dream. *f*

B. rest to dream. *f*

Pno. *mf* *f*

149

P *mp* *f* *poco rit.* *Slow*

Pno. 3

2. Counting Two

Text by Diane Thiel

Music by Dale Trumbore

f *p*
S. Sud-den - ly my son can count — One.

f *p*
A. Sud-den - ly my son can count — One.

f *p*
T. Sud-den - ly my son can count — One.

f *p*
B. Sud-den - ly my son can count — One.

ffp *f* *p*
Pno.

mf *mf* *pp*
S. Twooo! His one (nn)

mf *mf*
A. Twooo! His one a calm, tame

mf *mf*
T. Twooo! His one a calm, tame

mf *mf* *pp*
B. Twooo! His one (nn)

p *mf* *p* *mp* *p*
Pno.

12

S. *mf* His two a wild crea - ture,

A. *mf* num - ber His two a wild crea - ture,

T. *mf* num - ber His two a wild crea - ture,

B. *mf* His two a wild crea - ture,

Pno. *mf*

17

S. *mf* *poco rit.* the vo - wel stretch - ing

A. *mf* the vo - wel stretch - ing

T.

B.

Pno. *f* *p* *mf* *poco rit.*

Charting the World
SATB Chorus & Piano

22 **A little slower;** ♩ = ca. 80 **R** *mf* 3 *p* 3 *p*

S. limbs, — trav-el-ing_ con-ti-nents, o - ceans,

A. limbs, — trav-el-ing_ con-ti-nents, o - ceans,

T. — trav-el-ing_ con-ti-nents, o - ceans,

B. — con-ti-nents, o - ceans,

Pno. *p* *mf* 3 *p* 3

27 *mp* *mf*

S. tak-ing on the world, in its pri - mor - di-al twos._

A. tak-ing on the world, in its pri - mor - di-al twos._

T. tak-ing on the world, in its pri - mor - di-al twos._

B. tak-ing on the world, in its pri - mor - di-al twos._

Pno. *p* *mf*

33 **S**

S. *p* Three, four, *mf* five?

A. *p* Three, four, *mf* five?

T. *p* Three, four, *mf* five? my prac - ti - cal par - ent self sug - gests.

B. *p* Three, four, *mf* five? my prac - ti - cal par - ent self sug - gests.

Pno. *p* *mf* *p*

38

S. *f* *p* One. and then, a -

A. *f* *p* One. and then, a -

T. *f* *mp* One. he ans-wers au - thor - i - ta - tive - ly

B. *f* *mp* One. he ans-wers au - thor - i - ta - tive - ly

Pno. *f* *mf* *p*

43 *mf* *f* *poco rit.*

S. gain, the wild - ly ges - tured *Twooo!*

A. gain, the wild - ly ges - tured *Twooo!*

T. oo

B. oo

Pno. *mf* *f* *poco rit.* *mp*

47 **T** *pp* *poco* *mf* *poco rit.*

S. *One.* *Twooo!*

A. *pp* *poco* *mf* He counts the flock of birds

T. *pp* *poco* *mf* *One.* *Twooo!*

B. *pp* *poco* *mf* *One.* *Twooo!* He counts the flock of birds

Pno. *pp* *poco* *mf* *p* *mp* *poco rit.*

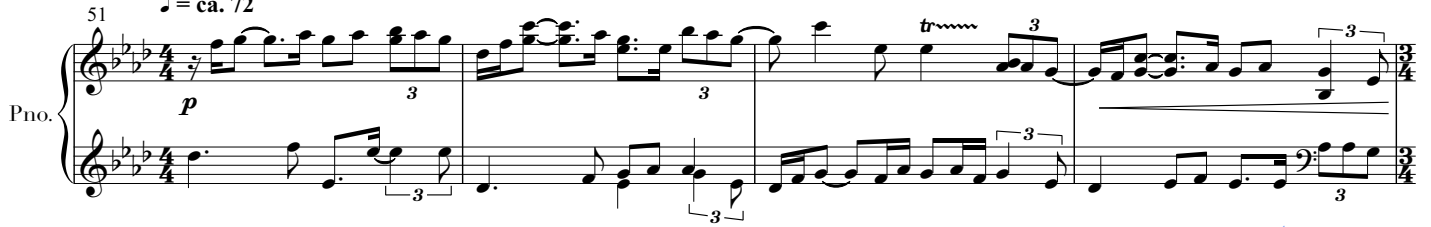
In time; ♩ = ca. 88

A little slower; like bird-song;

♩ = ca. 72

51

Pno.



U

accel. Faster; ♩ = ca. 92

55

S. *mf*
One. Twooo! —

A. *mf*
One. Twooo!

T. *mf*
One. Twooo! The cars on a pass-ing train.

B. *mf*
One. Twooo! The cars on a pass-ing train.



U

accel. Faster; ♩ = ca. 92

55

Pno.



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Charting the World
SATB Chorus & Piano

60

S. *mf* *pp* *f*
One. Twooo!

A. *mf* *pp* *f*
One. Twooo!

T. *mf* *pp* *f*
One. Twooo!

B. *mf* *pp* *f*
One. Twooo!

Pno. *p* *mf*

65 **V**

Pno.

69

S. *mf*
Drops_ of de-sert rain.

A. *p* *mf*
A march of ants. Drops_ of de-sert rain.

T. *mf*
Drops_ of de-sert rain.

B. *p* *mf*
A march of ants. Drops_ of de-sert rain.

Pno. *mp* *f*

73

Pno.

79

poco rit. **W** ♩ = ca. 60

Pno.

pp *p*

85

Pno.

mf *p* *mf* *p*

91

Pno.

mf *p*

X Solo (in either octave)
Solo *Gently mp*
At night, ex - haust-ed from his ex - po - nent - ial math,

S. *p*
oo oo oo oo

A. *p div.*
oo oo oo oo

T. *p*
oo oo oo oo

B. *p*
oo oo oo oo

Pno. **X** *Gently*

Solo
his head a - gainst my heart,

S. oo oo

A. unis.
oo oo

T. oo oo

B. oo oo

Pno. *mf p mf p*

107 *mp*
Solo count-ing beats, per - haps to fall a - sleep, _____

S. *ppp*
oo _____

A. *ppp*
oo _____

107 *p*
Pno. (b) _____

113 **Y** Soprano *p* _____ *mf*
S. I fall I fall with him,

Alto *p* _____ *mf*
A. I fall I fall with him,

mf
T. I fall with him,

mf
B. I fall with him,

113 **Y**
Pno. _____ *mf* _____ *p* _____ *mf* _____

118

S. *mp* think - ing of his *mf* *Twooo!* his wild - ly ges - tur - ing hand,

A. *mp* oo *mf* his wild - ly ges - tur - ing hand,

T. *mf* his wild - ly ges - tur - ing hand,

B. *mf* his wild - ly ges - tur - ing hand,

Pno. *p* *mf* *mp*

122

S. - - - - -

A. *p* show - ing me how well he un - der - stands - - -

T. *p* show - ing me how well he un - der - stands - - -

B. - - - - -

Pno. *p* *pp*

127 *mp* *mf* **Z**

S. my lit-tle son— that two is so much more,

A. — my lit-tle son— that two is so much more,

T. — my lit-tle son— that two is so much more,

B. my lit-tle son— that two is so much more,

Pno. *p* *mf* *p*

132 *mf* *ff*

S. twice as much in fact, in - fin - ite - ly

A. twice as much in fact, in - fin - ite - ly

T. twice as much in fact, in - fin - ite - ly

B. twice as much in fact, in - fin - ite - ly

Pno. *mf* *f*

poco a poco rit.

135 *mf*

S. more than one.

A. more than one.

T. more than one.

B. more than one.

Pno. *mf* *p* *mp* *p* *mf*

poco a poco rit.

139 *pp* **In time, tenderly** *pp* *p* *rit.*

S. oo

A. *pp* *ppp* *p* oo

T. *pp* *p* oo

B. *pp* *p* oo

Pno. *p* *mf*