

DT0097 | TRUMBORE
CHARTING THE WORLD | SATB CHORUS, STRING QUARTET & FLUTE

CHARTING THE WORLD

SATB Chorus, String Quartet & Flute
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

© 2022, from *Questions from Outer Space* (Red Hen Press).
Used with permission.

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

© 2022, from *Questions from Outer Space* (Red Hen Press).

Used with permission.

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.*).

A

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

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

Fl. *p*
13

V. 1 *p*

V. 2 *p* 3 3 3 3 3 3

Vla. *ord.* *mp* 3 3 *mp*

Vc. *p* *mp* 3

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

Charting the World
Full Score

16

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

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

16

Fl. *mp*

V. 1 *mp* ord.

V. 2 *mf* ord.

Vla. *mf*

Vc. *mf* arco

Pno. *mf*

For PeruSA

20 **B**

Fl. *p* *mf* *mp*

V. 1 *pp*

V. 2 *pp* *pizz.* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Pno. *p*

24 **B**

Fl. *mf* *f*

V. 1 *mp* *f* *ord. 3*

V. 2 *f* *ord.*

Vla. *mf* *f* *arco*

Vc. *mf* *f*

Pno. *mf*

28 **C** *p* *mf*

S. The sto-ry-line blurred, the edge of sleep

A. The sto-ry-line blurred, the edge of sleep

T. the edge of

B. the edge of

Fl. *p* *mp*

V. 1 *mf* *p*

V. 2 *mf* *p*

Vla. *p*

Vc. *p*

Pno. *mp*

33 *mf* *ff*

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

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

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

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

Fl. *p* *f*

V. 1 *mf* *p* *p* *f*

V. 2 *p* *pp* *f*

Vla. *mf* *p* *f*

Vc. *mf* *mp* *f*

Pno. *mf* *p* *f*

Charting the World
Full Score

8

36 **D** *p* *mf*

S. We chart the world with ev-'ry word

A. We chart the world with ev-'ry word

T. We chart the world with ev-'ry word

B. We chart the world with ev-'ry word

Fl. *p*

V. 1 *p* *mf*

V. 2 *p* *mf*

Vla. *p* *mf*

Vc. pizz. *p* *mf*

Pno. **D** *p* *mf* (b)

40

S. — we speak.

A. — we speak.

T. — we speak.

B. — we speak.

Fl. *mp* *tr* *p*

V. 1 *f* *mp*

V. 2 *molto sul tasto* *mp* *pp*

Vla. *f* *mp*

Vc. *f* *mf* *mp*

Pno. *f* *mp* *p*

43

Fl. *mf* *f*

V. 1 *f* *pp* *3* *3* molto sul tasto (through m. 60)

V. 2 *f* *pp* *3* *3* *3* *3* *3* ord.

Vla. *f* *pp* *3* *3*

Vc. *f* *3*

Pno. *f* *pp* *3* *3*

47 **E**

S. *mf*
I wish I could tell them

A. *mf*
I wish I could tell them

T. *mf*
I wish I could tell them

B. *mf*
I wish I could tell them

Fl. *mp* *> p* *mp* *p*

V. I *mp* *pp* *mp*

V. 2 *mp* *pp* *mf*
molto sul tasto

Vla. *mp* *pp* *mf*
molto sul tasto

Vc. *mp* *pp* *mf*
arco, molto sul tasto

Pno. *mp* *pp* *mf*

51

S. there are no mon-sters of the deep,

A. there are no mon-sters of the deep, *mf* in the

T. there are no mon-sters of the deep, *mf* but that is ex-act-ly where to find them— in the

B. there are no mon-sters of the deep, *mf* but that is ex-act-ly where to find them— in the

Fl. *p* *mf*

V. 1 *pp* *mf*

V. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Pno. *pp* *mf*

55

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

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

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

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

Fl. *p* *3* *3*

V. 1 *p* *tr* *p* *3* *tr*

V. 2 *tr* *pp* *mf* *p* *tr*

Vla. *p* *tr* *pp* *mf* *p* *tr*

Vc. *p* *tr* *pp* *mf* *p*

Pno. *p* *pp* *mf* *p* *tr*

60 *mf*

S. oth-er. _____

A. oth-er. _____

T. oth-er. _____

B. oth-er. _____

60 *mf*

Fl. *mf*

V. 1 ord. *mf*

V. 2 ord. *mf*

Vla. ord. *mf*

Vc. ord. *mf*

60 *mf*

Pno. *mf*

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

Fl.

V. 1

V. 2

Vla.

Vc.

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.

Fl. *mf*

V. 1 *p* *mf*

V. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Pno. *mf*

70 **G**

Fl. *p* *mf* sub. *p*

V. 1 *p* *mf* sub. *p*

V. 2 sub. *p* *mf* sub. *p*

Vla. sub. *p* *mf* sub. *p*

Vc.

Pno. *p*

73

Fl. *mf*

V. 1 *mf*

V. 2 *mf*

Vla. *mf*

Vc. *p* *mf*

Pno. *mf*

76 **H** *mf*
S. With each new word they learn,
A. With each new word they learn,
T. With each new word they learn,
B.

76 *p* *mp*
Fl. *p* *mf* *mp*
V. 1 *p*
V. 2 sub. *p* *mf* *mp*
Vla. sub. *p* *mf* *mp*
Vc. *mf* *mp*

76 **H**
Pno. sub. *p* *mf* *mp*

80

S. *f*
one more me-mo-ry_ will sink be-neath the waves.

A. *f*
one more_ me-mo-ry will sink_ be - neath_ the waves.

T. *f*
one more me-mo-ry_ will sink be-neath the waves.

B.

80

Fl. *p* *mf*

V. 1 *mf*

V. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

80

Pno. *p* *mf*

Charting the World
Full Score

20

83 **I**

S. *p* Like swim-ming_ in that first sea, that grew small-er and small-er,

A. *p* Like swim-ming_ in that first sea, that grew small-er and small-er,

T. 8

B.

Fl. 83

V. 1 *p*

V. 2 *p* *tr*

Vla. *p* *tr* *3* *tr*

Vc. *p*

Pno. *p* *tr* *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.

Fl. 87

V. 1 *pp* *molto sul tasto* *pp* 3 3 3

V. 2 *pp* *molto sul tasto* *pp*

Vla. *pp* *p* *mf*

Vc. *pp* *p* *mf*

Pno. 87 **Tenderly, taking time** **In time** *pp* *p* *mf* 3 3

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

Fl. *mp*

V. 1 *ord.* *mp*

V. 2 *ord.* *p* *mp* 3

Vla. *p* *mp* *tr*

Vc. *p* *p*

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

Fl. *p mp*

V. 1 *pp mp*

V. 2 *pp mp*

Vla. *pp mp*

Vc. *mf p mp*

Pno. *pp mp*

Charting the World
Full Score

98

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

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

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

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

Fl. 98

V. 1 *pizz.* *arco* *mf*

V. 2 *pizz.* *arco* *mf*

Vla. *mf*

Vc. *mf*

Pno. 98 *mf*

103 **K**

S. *mp* *f* *mf*
Eve-ry dawn her world is new. She dreams,

A. *mp* *f* *mf*
Eve-ry dawn her world is new. She dreams,

T. *mp* *f* *mf*
Eve-ry dawn her world is new. She dreams,

B. *mp* *f* *mf*
Eve-ry dawn her world is new. She dreams,

Fl. *mp* *f* *mf*
3

V. 1 *f* *mp*

V. 2 *f* *mp*
3

Vla. *f* *mp*

Vc. *f* *mp*
3

Pno. *f* *mp*
3

108 **L**

S. *f* She dreams the same dreams I do. — *mf* She may be

A. *f* She dreams the same dreams I do. — *mf* She may be fall-ing,

T. *f* She dreams the same dreams I do. — *mf* She may be

B. *f* She dreams the same dreams I do. — *mf* She may be fall-ing,

Fl. *f*

V. 1 *f* *mp*

V. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Pno. *f* *mp*

113 *f* *mf* *poco rit.* *mp*

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

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

T. fall - ing, fall fall - - ing, run-ning,

B. fall - ing, fall - ing, run-ning,

113 *mf*

Fl. *molto sul tasto*

V. 1 *mf* *molto sul tasto*

V. 2 *mf* *molto sul tasto*

Vla. *mf* *molto sul tasto*

Vc. *mf* *molto sul tasto*

113 *mf* *poco rit.*

Pno.

M ♩ = ca. 60

118

S. can't pro-tect her there.

A. can't pro-tect her there.

T.

B.

Fl. *mp* *pp* *mp*

V. 1 *p* *pp* *mp* *p*

V. 2 ord. *pp* *mp* *p*

Vla. *p* *pp* *mp* *p*

Vc. ord. *p*

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

118 **M** ♩ = ca. 60

122

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

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

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

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

122

Fl. *mp*

V. 1 *mp* ord. 3 *p* molto sul tasto

V. 2 *mp* *p* molto sul tasto

Vla. *mp* *p* molto sul tasto

Vc. *mf* *p* molto sul tasto

122

Pno. *mp* *p*

Charting the World
Full Score

128 **N**

S. *mp* *p*
Lan-guage drifts us from those ear - ly wa-ters, and our sto-ries long sub-merged, swim up

A. *mp* *p*
Lan-guage drifts us from those ear - ly wa-ters, and our sto-ries long sub-merged, swim up

T. *p*
and our sto-ries long sub-merged, swim up

B. *p*
and our sto-ries long sub-merged, swim up

Fl. 128

V. 1 *ord.* *mf*

V. 2 *ord.* *mf*

Vla. *ord.* *mf*

Vc. *ord.* *mf*

Pno. 128 **N** *mf*

133

S. *f* years la - ter. *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis, —

A. *f* years la - ter. *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis, —

T. *f* years la - ter. *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis, —

B. *f* years la - ter. *mp* So man - y of these mo - ments, *mf* each a small At - lan - tis, —

Fl. *p* *mf*

V. 1 *p* *mf*

V. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Pno. *p* *mf*

138

S. will be co - vered by the sea as lan - guage takes o - ver, *ff* *mf* **O**

A. will be co - vered by the sea as lan - guage takes o - ver, *ff* *mf*

T. will be co - vered by the sea as lan - guage takes o - ver, *ff* *mf*

B. will be co - vered by the sea as lan - guage takes o - ver, *ff* *mf*

Fl. 138 *mf* *f*

V. 1 *mp* *mf* *f*

V. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *f*

Pno. 138 *mp* *f* **O**

144

S. *f*
rel - e - gates the rest to dream.

A. *f*
rel - e - gates the rest to dream.

T. *f*
rel - e - gates the rest to dream.

B. *f*
rel - e - gates the rest to dream.

Fl. *mf* *f*

V. 1 *mf* *f*

V. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

149 **P** *poco rit.* *Slow*

Fl. *mp* *f* *p* *fff*

V. 1 *mp* *f* *p* *fff*

V. 2 *mp* *f* *p* *fff*

Vla. *mp* *f* *p* *fff*

Vc. *mp* *f* *p* *fff*

Pno. *mp* *f* *p*

2. Counting Two

$\text{♩} = \text{ca. } 112$

S. *f* *3* Sud-den - ly — my son — can count — *p* *One.*

A. *f* *3* Sud-den - ly — my son — can count — *p* *One.*

T. *f* *3* Sud-den - ly — my son — can count — *p* *One.*

B. *f* *3* Sud-den - ly — my son — can count — *p* *One.*

Fl. *f*

V. 1 *pizz.* *ff* *arco* *f* *p*

V. 2 *pizz.* *ff* *arco* *f* *p*

Vla. *ffp* *f* *p*

Vc. *ffp* *f* *p*

$\text{♩} = \text{ca. } 112$

Pno. *ffp* *f* *p*

7 **Q**

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

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

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

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

Fl.

V. 1 *mp* *mf* *p* *mfp*

V. 2 *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf*

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

7 **Q**

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,

Fl. *mf*

V. 1 *mf*

V. 2 *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

12

17 *mf* **poco rit.**

S. the vo - wel stretch - ing

A. the vo - wel stretch - ing

T.

B.

Fl. *f*

V. 1 *f* *mf*

V. 2 *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

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

22 **A little slower; ♩ = ca. 80** R

S. *mf* 3 *mf* 3
limbs, _____ trav-el - ing _____ con - ti - nents,

A. *mp* 3 *mp* 3
limbs, _____ trav-el - ing _____ con - ti - nents,

T. *mp* 3 *mp* 3
trav-el - ing _____ con - ti - nents,

B. *mp* 3
con - ti - nents,

Fl. *mf*

V. 1 *mf* 3

V. 2 *p* *mf* 3

Vla. *p* *mf* 3

Vc. *mf*

Pno. *p* *mf* 3

22 **A little slower; ♩ = ca. 80** R

Charting the World
Full Score

26

S. *p* *mp* *mf*
o - ceans, tak-ing on the world, in its pri - mor - di-al twos...

A. *p* *mp* *mf*
o - ceans, tak-ing on the world, in its pri - mor - di-al twos...

T. *p* *mp* *mf*
o - ceans, tak-ing on the world, in its pri - mor - di-al twos...

B. *p* *mp* *mf*
o - ceans, tak-ing on the world, in its pri - mor - di-al twos...

Fl. 26

V. 1 *p*

V. 2 *p* *tr*

Vla. *p* *tr*

Vc. *p*

Pno. 26 *p*

32 S

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

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

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

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

V. 1 *pizz.* *arco*
p *mf* *p* *pp*

V. 2 *mf*
p *mf*

Vla. *pizz.*
p *mf* *p*

Vc. *mf*
p *mf* *p* *pp*

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

32 S

38

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

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

T. *f* *mp* 5
One. he ans-wers au - thor - i - ta - tive - ly _

B. *f* *mp* 5
One. he ans-wers au - thor - i - ta - tive - ly _

V. 1 *f* *p*

V. 2 *fp* *p*
arco

Vla. *fp* *mp*

Vc. *f* *mf* 5 *p* *mp*

Pno. *f* *mf* *p*

5

43

S. gain, the wild - ly ges - tured *mf* *f* *poco rit.* **T** *pp* *poco*
One.

A. gain, the wild - ly ges - tured *mf* *f* *pp* *poco*
One.

T. oo *f* *pp* *poco*
One.

B. oo *f* *pp* *poco*
One.

Fl. *mf* *f* *mp* *poco*

V. 1 *mf* *pp* *poco*

V. 2 *mf* *pp* *poco*

Vla. *mf* *f* *pp* *poco*

Vc. *mf* *f* *pp* *poco*

Pno. *mf* *f* *poco rit.* **T** *pp* *poco*

Charting the World
Full Score

In time; ♩ = ca. 88 **A little slower; like bird-song;**
♩ = ca. 72

mf **poco rit.**

S. *Twooo!*

A. *Twooo!* He counts the flock of birds

T. *Twooo!*

B. *Twooo!* He counts the flock of birds

Fl. *p* *mf*³

V. 1 *mf* *p* *mp* *pp* *p*

V. 2 *mf* *p* *mp* *pp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

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

U

accel.

52

S. *mf*
One.

A. *mf*
One.

T. *mf*
One.

B. *mf*
One.

Fl. *p* *mf*

V. 1 *mf*

V. 2 *p* *mf* *pp*

Vla. *pp* *p* *mf* *pp*

Vc. *p* *mf* *pp*

Pno. *mf* *p*

52

U accel.

Faster; ♩ = ca. 92

57

S. *Twooo! —*

A. *Twooo!*

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

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

Fl. *mp* *mf* *mp*

V. 1 *p*

V. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p*

Faster; ♩ = ca. 92

57

62 **V**

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

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

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

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

Fl. *mf*

V. 1 *mf* *f* *pizz.*

V. 2 *mf* *f* *pizz.*

Vla. *mf* *f* *pizz.*

Vc. *mf* *f* *pizz.*

Pno. *mf* **V**

68

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.

68

Fl.

V. 1 *mp* *f*

V. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

68

Pno. *mp* *f*

73

Fl. flz. *f*

V. 1 arco *ppp*

V. 2

Vla. arco

Vc. arco

Pno. *f*

79 *poco rit.* $\text{W} = \text{ca. } 60$
ord.

Fl. *pp* *p* *p*

V. 1 *p* *ppp* *p* *sim.*

V. 2 arco *p* *sim.*

Vla. arco *p* *sim.*

Vc. *p* *sim.*

Pno. *pp* *p*

Charting the World
Full Score

50

85

Fl. *f* *3* *p* *mf* *sub. p*

V. 1

V. 2

Vla.

Vc.

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

91

Fl. *3* *p* *mf* *sub. p* *pp*

V. 1

V. 2

Vla.

Vc.

Pno. *mf* *3* *p*

96 **X** Solo (in either octave)
Gently *mp*

Solo

At night, ex - haust - ed from his ex - po - nent - ial math,

S. **Soprano** *p*

A. **Alto** *p div.*

T. **Tenor** *p*

B. **Bass** *p*

oo oo oo oo

oo oo oo oo

oo oo oo oo

oo oo oo oo

96 *f*

Fl.

96 **X** Gently

Pno.

102

Solo

his head a-against my heart,

S.

oo oo

A.

oo oo unis.

T.

oo oo

B.

oo oo

102

Fl.

mf *p* *mf* *p*

V. 1

p

V. 2

p

Vla.

p

Vc.

p

102

Pno.

mf *p* *mf* *p*

107

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

S. *ppp*
oo

A. *ppp*
oo

T.

B.

Fl. 107

V. 1 *p* *sim.*

V. 2 *p* *sim.*

Vla. *p* *sim.*

Vc. *p* *sim.*

Pno. 107 *p*

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

Fl. *p* *mf* *p*

V. 1 *mf* *mf*

V. 2 *mp* *p* *mf* *mp*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

113 **Y**

Pno. *mf* *p* *mf*

118 *mp* *mf*

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

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

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

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

118 *p* *mp* *mf* ³

Fl. *p* *mp* *mf* ³

V. 1 *p* *mp* *mf*

V. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

118 *p* *mf* *mp*

Pno. *p* *mf* *mp*

122

S.

A. *p* *3*
show-ing me_ how well he un - der - stands_

T. *p* *3*
show-ing me_ how well he un - der - stands_

B.

Fl. 122 *p*

V. 1 *mp* *pp*

V. 2 *mp* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Pno. 122 *p* *pp*

Z

127

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

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

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

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

127

Fl. *p* *mp* *p*

V. 1 *p* *mf* *p*

V. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

127

Pno. *p* *mf* *p*

Z

Charting the World
Full Score

58

132 *mf* *ff* *mf*

S. twice as much in fact, in - fi - nite - ly more than

A. twice as much in fact, in - fi - nite - ly more than

T. twice as much in fact, in - fi - nite - ly more than

B. twice as much in fact, in - fi - nite - ly more than

132 *mf* *ff* *p*

Fl. *mf* *ff* *p*

V. 1 *mf* *f* *p*

V. 2 *mf* *f* *p*

Vla. *mf* *f* *p* *tr*

Vc. *mf* *f* *p*

132 *mf* *f* *mf* *p*

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

poco a poco rit. *In time, tenderlyrit.*

137

S. *pp* *pp* *p*
one. oo

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

T. *pp* *p*
one. oo

B. *pp* *p*
one. oo

Fl. *p* *mf* *p*

V. 1 *mp* *p* *mf* *mf*

V. 2 *mp* *p* *mf* *mp* *mf*

Vla. *mp* *p* *mf* *p* *mf*

Vc. *mp* *p* *mf* *mf*

137 *poco a poco rit.* *In time, tenderlyrit.*

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