

DT0097.8 | TRUMBORE  
CHARTING THE WORLD | CHORUS & PIANO REDUCTION

# CHARTING THE WORLD

SSA 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

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# CHARTING THE WORLD

## 1. The First Sea

for SSA Chorus, String Quartet & Flute

Text by Diane Thiel

Music by Dale Trumbore

$\text{♩} = \text{ca. } 60$

Piano  
(for rehearsal only)

Pno.

Pno.

5

9

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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 *mf* 3 3

20 **B**

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

Pno.

24

*mf*

S. 1

S. 2

A.

Pno.

28

**C** *p*

The sto-ry-line blurred, the edge of

*p* *mf*

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

*p* *mf*

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

28

**C** *mp*

S. 1

S. 2

A.

Pno.

33

*mf* *ff*

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

*mf* *ff*

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

*mf* *ff*

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

33

*mf* *p* *f*

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

S. 1 We chart the world with ev-'ry word we speak.

S. 2 We chart the world with ev-'ry word we speak.

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

Pno. 36 **D** *p* *mf* *f* *mp* *tr*

41 *p* *f*

Pno. *p* *f*

45 *pp* *mp*

Pno. *pp* *mp*

49 **E**

S. 1 *mf*  
I wish I could tell them there are no mon-sters of the deep, but

S. 2 *mf*  
I wish I could tell them there are no mon-sters of the deep, but

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

Pno. *pp* *mf* *pp*

53 *mf* *mf*

S. 1 that is ex - act - ly where to find them— in the fears— swim-ming—

S. 2 *mf*  
that is ex - act - ly where to find them— in the fears— swim-ming, swim-ming

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

Pno. *mf* *p* *mp* *tr* *b tr* *b tr*

56 *p*

S. 1 or spi-ral-ing, one a-round an -

S. 2 deep, spi-ral-ing, one a-round an -

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

Pno. *p* *mf* *p*

60 *mf*

S. 1 oth-er.

S. 2 oth-er.

old S. oth-er.

Pno. *mf*

63 **F**

S. 1 *mf*  
The mind a sail, the bed a ves-sel read-y to trans - form

S. 2 *mf*  
the mind a sail, a

A. *mf*  
The mind a sail, the bed a ves-sel read-y to trans - form a

Pno. **F**

66

S. 1 *mp* *mf*  
the bel-ly of a whale.

S. 2 *p* *mf*  
pi - rate ship, a sub - ma-rine, the bel-ly of a whale.

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

Pno. *tr* *tr* *mf*

69 **G**

Pno. *sub.* *p*

72

Pno. *mf*

Piano accompaniment for measures 75-77. The score features a treble and bass clef. The melody in the treble clef is marked with a piano (*p*) dynamic and includes a 'sub.' (sustained) marking. The bass line provides harmonic support with a steady eighth-note pattern.

Vocal and piano accompaniment for measures 78-81. The vocal parts (Soprano 1, Soprano 2, and Alto) are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked with *mf* and *mp*. A rehearsal mark 'H' is placed at the beginning of the section. The lyrics are: "With each new word they learn, one more me-mo-ry will sink be-neath the".

Vocal and piano accompaniment for measures 82-85. The vocal parts (Soprano 1, Soprano 2, and Alto) are marked with a forte (*f*) dynamic. The piano accompaniment is marked with *mf* and *p*. A rehearsal mark 'I' is placed at the beginning of the section. The lyrics are: "waves. Like swim-ming in that first sea, that grew small-er and small - er,". The piano part includes a trill (*tr*) and a triplet of eighth notes.

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

S. 1 *pp*  
as they al-read-y found ways to com-fort them - selves.

S. 2 *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.

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

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

S. 2 *mp*  
On a - ny morn-ing, I find my daugh-ter has trav - eled

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

Pno. *p* *mp*  
3

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95

S. 1 *mp*  
On a - ny morn - ing, I find my daugh - ter has trav - eled to yet an - oth - er

S. 2 *mp*  
On a - ny morn - ing, I find my daugh - ter has trav - eled to yet an - oth - er

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

Pno. *pp* *mp*

98

S. 1 *p* *mf*  
coun - try, speaks a diff - rent lan - guage.

S. 2 *p* *mf*  
coun - try, speaks a diff - rent lan - guage.

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

Pno. *mf*

103 **K**

S. 1 *mp* ————— *f*  
Eve - ry dawn her world is new.

S. 2 *mp* ————— *f*  
Eve - ry dawn her world is new.

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

Pno. **K**  
*f*

107 *mf* ————— *f*

S. 1 She dreams, She dreams the same dreams I do.

S. 2 *mf* ————— *f*  
She dreams, She dreams the same dreams I do.

A. *mf* ————— *f*  
She dreams, She dreams the same dreams I do.

Pno. *mp* ————— *f*

111 **L**

S. 1 *mf* *f*  
She may be fall - ing, fall - - ing,

S. 2 *mf* *f*  
She may be fall - ing, fall - ing, fall - ing,

A. *mf*  
She may be fall - - - - - ing,

Pno. *mp* *mf*

115 *mf* **poco rit.**

S. 1 *mf*  
run - ning, or un - ab - le to run when she needs to. I

S. 2 *mf*  
run - ning, or un - ab - le to run when she needs to. I

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

Pno. *mf* **poco rit.**

118 **M** ♩ = ca. 60

S. 1  
can't pro - tect her there.

S. 2  
can't pro - tect her there.

A.  
can't pro - tect her there.

Pno.  
*p* *pp* *mp*

121

S. 1  
*p*  
We grow fur-ther a - way all our

S. 2  
*p*  
We grow fur-ther a - way all our

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

Pno.  
*p* *mp*

126

S. 1 *mp* lives. Lan-guage drifts us\_ from those\_\_ ear - ly wa-ters,

S. 2 *mp* lives. Lan-guage drifts us\_ from those\_\_ ear - ly wa-ters,

A. lives.

Pno. *p*

130 **N** *p* and our sto-ries long sub-merged, swim up years\_\_ la - ter. *f*

S. 1

S. 2 *p* and our sto-ries long sub-merged, swim up years la - ter. *f*

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

Pno. *mf*

134

S. 1 *mp* *mf*  
So man - y of these mo - ments, each a small At - lan - tis, —

S. 2 *mp* *mf*  
So man - y of these mo - ments, each a small At - lan - tis, —

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

Pno. *p* *mf*

138

S. 1 *ff* *mf*  
will be co - vered by the sea — as lan - guage takes

S. 2 *ff* *mf*  
will be co - vered by the sea — as lan - guage takes

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

Pno. *mp* *f*

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143

S. 1  
o - ver, rel - e-gates the rest to dream.

S. 2  
o - ver, rel - e-gates the rest to dream.

A.  
o - ver, rel - e-gates the rest to dream.

Pno.

143

**P**

*mp*

*mf*

*f*

poco rit. . . . . Slow

# 2. Counting Two

Text by Diane Thiel

Music by Dale Trumbore

*f* *p*  
♩ = ca. 112  
S. 1 Sud-den - ly my son can count— *One.*  
S. 2 Sud-den - ly my son can count— *One.*  
A. Sud-den - ly my son can count—  
Pno. *ffp* *f* *p*

*mf* *mf* *pp*  
S. 1 *Twooo!* His one (nn)  
S. 2 *Twooo!* His one a calm, tame  
A. *Twooo!* His one a calm, tame  
Pno. *p* *mf* *p* *mp* *p*

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Musical score for SSA Chorus and Piano, measures 12-16. The score includes parts for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), and Piano (Pno.). The lyrics are: "His two a wild crea - ture, num - ber His two a wild crea - ture, num - ber His two a wild crea - ture,". The piano accompaniment features a triplet in the right hand and a triplet in the left hand.

Musical score for SSA Chorus and Piano, measures 17-21. The score includes parts for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), and Piano (Pno.). The lyrics are: "the vo - wel stretch - ing". The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The tempo marking *poco rit.* is present.

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

S. 1  
limbs, — trav-el-ing\_ con-ti-nents, o - ceans, —

S. 2  
limbs, — trav-el-ing\_ con-ti-nents, o - ceans, —

A.  
limbs, — trav-el-ing\_ con-ti-nents, con-ti-nents, o - ceans, —

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

27 *mp* *mf*

S. 1  
tak-ing on the world, in its pri - mor - di-al twos. —

S. 2  
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. —

Pno.  
27 *p* *mf*

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33 **S**

S. 1 *p* *mf*  
Three, four, five? my prac-ti-cal par-ent self\_ sug-gests.

S. 2 *p* *mf*  
Three, four, five?

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

Pno. *p* *mf* *p*

38 *f* *mp* *p*

S. 1 *f* *mp* *p*  
One. he ans-wers au-thor-i-ta-tive-ly\_ and then, a-

S. 2 *f* *mp* *p*  
One. he ans-wers au-thor-i-ta-tive-ly\_ and then, a-

A. *f* *mp* *p*  
(may be sung up the octave)  
One. he ans-wers au-thor-i-ta-tive-ly\_ a-

Pno. *f* *mf* *p*

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

S. 1 gain, the wild - ly ges - tured *Twooo!*

S. 2 gain, the wild - ly ges - tured oo

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

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

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

S. 1 *One.* *Twooo!*

S. 2 *One.* *Twooo!*

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

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

*In time; ♩ = ca. 88*

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A little slower; like bird-song;

♩ = ca. 72

Piano accompaniment for measures 51-54. The score is in 3/4 time with a key signature of three flats. It features a melody in the right hand with triplets and a tremolo effect, and a bass line in the left hand with triplets. The dynamic marking is *p*.

Vocal and piano accompaniment for measures 55-59. The vocal parts (Soprano 1, Soprano 2, Alto) enter at measure 55 with the lyrics "One. Twooo! The cars on a pass-ing train." The piano accompaniment provides harmonic support. The tempo is marked "Faster; ♩ = ca. 92" and includes an "accel." instruction. Dynamic markings include *mf* and *p*.

Vocal and piano accompaniment for measures 60-63. The vocal parts continue with "One. Twooo!" and have dynamic markings of *mf*, *pp*, and *f*. The piano accompaniment features chords and a bass line. Dynamic markings include *p* and *mf*.

65 **V**

Pno.

69

S. 1 *mf* Drops of de-sert rain.

S. 2 *mf* Drops of de-sert rain.

A. *mp* A march of ants.

69

Pno.

*mp* *f*

73

Pno.

*f*

79 *poco rit.* **W** ♩ = ca. 60

Pno.

*pp* *p*

85

Pno.

*mf* *p* *mf* *p*

91

Pno.

*mf* *p*

96

Solo

X Solo Gently *mp*

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

S. 1

Soprano 1 *p*

oo oo oo oo

S. 2

Soprano 2 *p*

oo oo oo oo

A.

Alto *p*

oo oo oo oo

96

Pno.

X Gently

102

Solo

his head a-against my heart,

S. 1

oo oo oo

S. 2

oo oo oo

A.

oo oo oo

Pno.

*mf* *p* *mf* *p*

107

Solo

count-ing beats, per-haps to fall a-sleep,

S. 1

ooo

S. 2

ooo

A.

ooo

Pno.

*p*

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113 **Y** Soprano 1 *p* *mf*

S. 1 I fall I fall with him,

Soprano 2 *p* *mf*

S. 2 I fall I fall with him,

Alto *p* *mf*

A. I fall I fall with him,

113 **Y**

Pno. *mf* *p* *mf*

118 *mp* *mf*

S. 1 think - ing of his *Twooo!* his wild - ly ges - tur - ing hand,

S. 2 *p* *mf*  
oo his wild - ly ges - tur - ing hand,

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

118

Pno. *p* *mf* *mp*

122

S. 1

S. 2

A. *p* *3*  
show-ing me\_ how well\_ he un-der-stands\_

Pno. *p* *pp*

127

S. 1 *mp* *mf*  
my lit-tle son\_ that two is so much more,

S. 2 *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,

Pno. *p* *mf* *p*

**Z**

132 *mf* *ff* *mf*

S. 1  
twice as much in fact, in - fin - ite - ly more than

S. 2  
twice as much in fact, in - fin - ite - ly more than

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

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

*poco a poco rit.* *pp* *In time, tenderly* *rit.* *pp* *p*

S. 1  
one. oo.

S. 2  
one. oo

A.  
one. oo.

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