

DT0046 | TRUMBORE
MEZZO-SOPRANO & GUITAR

FOOTNOTES TO A HISTORY OF THE MOON

Mezzo-Soprano & Guitar
Text by Kristina Marie Darling

The logo for Dale Trumbore features the name 'daletrumbore' in a lowercase, sans-serif font. The letter 'd' is stylized with a musical note stem and a flag. Below the name, the letters 'c o m p o s e r' are spaced out horizontally.

c o m p o s e r

Kristina Darling's poem *Footnotes to a History of the Moon* tells a story through nine brief footnotes.
The narrative exists in what is left unsaid.

When slides are notated between notes or chords,
play both sets of notes unless the second note is in parentheses.
Text in italics should be spoken in the notated rhythm.

FOOTNOTES TO A HISTORY OF THE MOON

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- ¹ The practice of mapping and naming lunar mountain ranges.
 - ² Using a five-inch reflector, she produced a daguerreotype of the moon, thus introducing photography to the celestial world.
 - ³ “It was then I realized that documentation was an unforgiving task. The mercury contained in the image left tiny fissures on my delicate hands.”
 - ⁴ *Poison*.
 - †1. 1. A substance causing injury or death.
 - ‡2. 2. In chemistry, the task of inhibiting a reaction between elements.
 - ⁵ A little-known French film, in which the heroine names her children after features of the moon’s topography. Viewers were said to have expressed dismay at the prevalence of suicide in the work’s numerous subplots.
 - ⁶ Here she alludes to a recurring dream, in which she sees her image reflected in one of the smaller lunar basins.
 - ⁷ *Aitken*. Meaning the south pole. Noted for its untroubled surface and frigid nights.
 - ⁸ An unpublished portion of their correspondence. Here she states that she did not expect the chemicals to injure, much less debilitate and poison her.
 - ⁹ The experiment tests the moon’s elaborate magnetic field. Its insatiable consumption of nitrogen and ice.

Footnotes to a History of the Moon

for Mezzo-Soprano & Guitar

Text by Kristina Marie Darling

Music by Dale Trumbore

♩ = ca. 60

Mezzo-soprano

Guitar

p *mf* *mp* *f*

1 (Spoken) One The

M-S.

Gtr.

mf *mp* *mf*

7 prac-tice of map-ping and na-ming lu - nar moun-tain ran - ges.

Gtr.

p *mf* *p*

11 rit. 3 5 2 3

Ethereal; ♩ = ca. 72

Gtr.

p

16 2 3 3

Footnotes to a History of the Moon

24 **2** Slower; ♩ = ca. 66

M-S. *Two.* Us - ing a five - inch re - flec - tor she pro - duced a

Gtr.

27 rit. . . . A little faster; ♩ = ca. 80

M-S. dag - uer - ro - type of the moon. . . . thus in - tro - du - cing pho -

Gtr.

31 Slower; ♩ = ca. 66

M-S. to - graph - y . . . to the ce - les - tial world.

Gtr.

35 accel. . . .

Gtr. *p*

41 - - - - - Faster; ♩ = ca. 88

Gtr. *pp* *mf* *p* *f* accel. . . .

Footnotes to a History of the Moon

64 **4** A little slower; ♩ = ca. 66

M-S. *Four.* Poi-son. *One.* A sub-stance caus-ing in-ju-ry— or death. *Two.* In chem-ist-ry, the

Gtr. *p* *mp* *p*

M-S. task of in - hi - bi - ting a re - act - ion— be-tween e - le - ments.

Gtr. *mp*

Gtr. *p* *mf* *p*

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73 **5**

M-S. *mf*
Five. A lit - tle known_ French film, in which the

Gtr. *p* *mf*

75 *f*

M-S. *f*
he-ro-ine names her child ren_ af ter fea tures of the moon's_ top - o-graph-y_

Gtr. *p* *f*

78 *mf*

M-S. *mf*
View-ers were said to have ex-pressed dis - may at the

Gtr. *p* *mp*

81

M-S. *mf*
pre - va - lence_ of su - i - cide_ in the work's nu - mer-ous sub - plots.

Gtr. *mf* *p* *mf* *p*

84 Slightly faster; ♩ = ca. 88 rit. accel. rit.

Gtr. *p* < *p* <

89 **6** A little slower; ♩ = ca. 66 *pp*

M-S. Six. Here she al-ludes to a re - cur - ring dream, in which she

Gtr. *pp* <

92 *mp*

M-S. sees her i-mage re - flect-ed in one of the smal-ler lu - nar ba - sins.

Gtr. *p* *p*

96 *mf* *p* *f* *p*

The musical score is divided into four systems. The first system (measures 84-88) features guitar accompaniment with a tempo of ca. 88, marked 'Slightly faster'. It includes dynamic markings *p* and *p* with hairpins, and performance directions for *rit.* and *accel.*. The second system (measures 89-91) includes vocal lines for M-S. and guitar accompaniment. The tempo is 'A little slower' at ca. 66, with a dynamic marking of *pp*. The lyrics are 'Six. Here she al-ludes to a re - cur - ring dream, in which she'. The third system (measures 92-95) continues the vocal and guitar parts. The tempo is *mp*. The lyrics are 'sees her i-mage re - flect-ed in one of the smal-ler lu - nar ba - sins.'. The fourth system (measures 96-99) is primarily guitar accompaniment with dynamics *mf*, *p*, *f*, and *p*. The score includes various musical notations such as triplets, quintuplets, and changes in time signature.

113 **8** ♩ = ca. 60

M-S. *p* *3* *3*

Eight. An un-pub-lished por- tion__ of their cor - res-pond - ence__

Gtr. *mp*

116 *mp* *5* *5* *5* *5*

M-S. Here she states that she did not ex - pect the chem - i - cals to

Gtr. *p* *p* *mf*

118 *molto rit.* *A tempo* (♩ = ca. 60) *f*

M-S. in - jure, much less de - bi - li - tate and poi - son her._____

Gtr. *f* ① ③ *(let fade)*

123 9

M-S. *p* *rubato* ----- *3*

Gtr. *mf*

Nine. The ex - per - i - ment tests the moon's e -

127

M-S. *mp* *Freely, slowly* *pp*

Gtr.

la-bo-rate mag-ne - tic field. Its in - sa-ti - a - ble con-sump-tion of ni - tro-gen and

131 *mp* *Floating, dreamy; ♩ = ca. 72* *rit.* -----

M-S. ice.

Gtr. *pp* *p* *ppp*

135 *A tempo* *poco a poco rit.* ----- *(long)*

Gtr. *p* *mf* *pp* *f* *p* *duration: ca. 8 min*