

DT0018 | TRUMBORE | \$2.35
FASTER | SATB CHORUS A CAPPELLA

F A S T E R

SATB Chorus a cappella

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 words 'composer' are written in a smaller, lowercase, sans-serif font, with each letter centered under the corresponding letter of the name above it.
c o m p o s e r

FASTER

I know I should be happy with what I have,
where I am now, the slow and simple life I live.
But it feels like I'm stuck in the same place,
ready for something new,
knowing that something has to give.

What if I want to go faster? What if it's time to leave?
What if I want the unknown world to open up?
What if I'm ready now to be on my own,
ready to leave a life I've outgrown?

Now I choose to either move on,
to go as fast as I can, or be content staying here.
What if I'm tired of feeling left without a voice?
Maybe I'm ready now, ready to make my choice.

When will I know that it's time to leave?
Even if I had all the answers, what would I want them to be?
And if it's up to me to decide my own fate,
what if I don't have to wait?

And even though I'm grateful
for all that's happened here,
my path is slowly becoming clear:

if I want to go faster, if I want to leave,
the answers are already here; now I can see,
that it's happening, finally.

I can choose to go,
find a way to leave, somehow.
Suddenly, the unknown world
is opening up to me now.

Dale Trumbore

Easter is dedicated to the ten participating choruses
of the *2018 Open/Close Choral Consortium*:

Acalanes High School Choirs | Bruce Lengacher
Bethel College Concert Choir | Jeshua Franklin
Flower Mound High School Choirs | Mark Rohwer
Harmonium Choral Society | Anne Matlack
Holland Chorale | Patrick Coyle
Honors Choirs of Southeast Minnesota | Rick Kvam
Marriotts Ridge High School Choirs | Scott AuCoin
Sherwood High School Choirs | Michael Maddox
Southwest Christian High School Choirs | Curtis Kettler
University of Southern California Choirs | Jo-Michael Scheibe

Faster

for SATB Chorus a cappella

Dale Trumbore

Exhilarated; ♩ = ca. 160

SOPRANO
fast-er, fast-er, fast-er? Oh, Oh,

ALTO
mf What if I want to go *sub. p* fast-er, fast-er, fast-er? *f* Oh, Oh,

TENOR
p fast-er, fast-er, fast-er? *f* Oh,

BASS
p fast-er, fast-er, fast-er? *f* Oh, Oh,

Piano
(for rehearsal only)

5 *mp* Oh, *p* Oh, *mf* fast-er,

mp I want to go *mf* fast-er,

mp Oh, Oh, *p* Oh, *mf* fast-er,

mp Oh, Oh, *p* Oh, Oh,

10 *mf* *p*
Oh, Oh, Oh,
mf *p*
Oh, Oh, Oh, Oh,
mf *mf*
Oh, Oh, I know. I should be hap-py with what I have,
mf *p*
Oh, Oo, Oh,

14 *mf* *p*
Oh, Oh, Oh, Oh,
p *mf* *p*
Oh, Oh, Oh, Oh,
8 where I am now, the slow and simple life I live...
mf *p*
Oh, Oh, Oh, Oh,

19 *f* *p* *mf* *mp*

stuck in the same place, read-y for

mf *mp*

But it feels like I'm stuck in the same place, read-y for

f *mf* *p*

Oh, Oh,

f *mf* *p*

Oh, Oh, Oh,

19

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'stuck in the same place, read-y for' and a piano accompaniment. The second system has a vocal line with lyrics 'But it feels like I'm stuck in the same place, read-y for' and a piano accompaniment. The piano accompaniment features a bass line with lyrics 'Oh, Oh, Oh,'. Dynamics include *f*, *p*, *mf*, and *mp*. There are slurs and a triplet of eighth notes in the piano part.

24 *mf* *p* *f*

so much more, some - thing has to give,

mf *mp* *f*

so much more, know - ing that some - thing has to give,

mf *p* *f*

so much more, some - thing has to give,

mf *p* *f*

so much more, Some - thing has to give,

24

Detailed description: This system contains the second two systems of music. The third system has a vocal line with lyrics 'so much more, some - thing has to give,' and a piano accompaniment. The fourth system has a vocal line with lyrics 'so much more, know - ing that some - thing has to give,' and a piano accompaniment. The piano accompaniment features a bass line with lyrics 'so much more, Some - thing has to give,'. Dynamics include *mf*, *p*, and *f*. There are slurs and a triplet of eighth notes in the piano part.

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55

or be con - tent stay - ing here.

mf

f

or be con - tent stay - ing here. What if I'm tired of feel - ing left

mf

f

Oh, stay - ing here,

mf

f

Oh,

55

60

p

mf

f

Oh, read - y now, read - y to make my choice.

mp

mf

f

with - out a voice? May - be I'm read - y now, read - y to make my choice.

p

mf

f

Oh, read - y now, read - y to make my choice.

p

mf

f

Oh, read - y now, read - y to make my choice.

60

65 *mp* *p*

When will I know_ that it's time_

p *mp* *p*

Oh, time, Oh,

p

Oh, know that it's time,_

mp *p*

When will I know_ that it's time, know that it's time_ to

65

69 *mp* *mf*

E - ven if I_ had all the an - swers, what would I want_ them to

mp *mf*

know that it's time_ to leave. all_ the an - swers, what would I want_ them to

mp *mf*

time, E - ven if I_ had all the an - swers, Oh,

mp *mf*

leave? E - ven if I_ had all the_ an - swers, what would I want_ them,

69

73 *f*

be? And if it's up to me to de - cide my own

be? And if it's up to me to de - cide my own

8 What would I want them to be? And if it's up to me to de - cide, de -

want them to be, And if it's up to me to de - cide my own

73 *f**

77 *mp* *mf* *p*

fate, What if I don't have to wait?

fate, What if I don't have to wait? Oh, And

8 cide my own fate? Oh, Oh, Oh,

fate, Oh, Oh, Oh, And

77 *mf* *p*

*Same as m. 36.

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95 *mf* *f* *ff*

com - ing clear: If I want to go

com - ing clear: If I want to go

com - ing clear: If I want to go

com - ing clear:

100 *f* *mf* *mp*

If I want to go fast - er, Oh, The an - swers are al-read-y here.

fast - er, Oh, If I want to leave. al-read-y here.

fast - er, If I want to leave. al - read-y

Oh, if I want to leave. The an - swers are al - read-y

100

12

105 *f* *ff* *mf*

Now I can see, that it's happen** - ing, fi - nal - ly.

Now I can see, see that it's happen** - ing, fi - nal - ly.

8 here. Now I can see that it's happen** - ing,

here. Now I can see that it's happen** - ing, fi - nal - ly.

105

110 *poco rit.* . . . A little slower ($\text{♩} = \text{ca. } 144$)

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

I can choose to go, find a way to leave some - how,

I can choose to go find a way to leave some - how,

8 fi - nal - ly. Oh, I can choose to go, some - how,

Oh, find a way to leave some - how,

110 *poco rit.* . . . A little slower ($\text{♩} = \text{ca. } 144$)

*Same as mm. 36 and 74.

**"Happening" should be sung with closer to two syllables, as "happ'-ning."

115 *poco a poco accel.* *In time; ♩ = ca. 160*

p Sud-den - ly the un - known world is *mf* open*-ing, open - ing, *f* open - ing up

p Sud-den - ly the un - known world is *mf* open*-ing, open - ing, *f* open - ing up

p Sud-den - ly the un - known world is *mf* open*-ing, open - ing, *f* up,

p Sud-den - ly the un - known world is *mf* open*-ing, open - ing, *f* up *Opt. divisi*

115 *poco a poco accel.* *In time; ♩ = ca. 160*

120 *f* to me now. *f* Open-ing up to me *fff* now.

f to me *f* Open - ing up, *mp* Open-ing up to me *fff* now.

f Open - ing up, *mp* Open-ing up to me *fff* now.

f Open - ing up, *mp* Open-ing up to me *fff* now. *Opt. divisi*

120

*"Opening" should be sung with closer to two syllables, as "op'-ning."

**Sopranos may 1) divide evenly or 2) have a solo voice sing the A while the rest sing the F.