

DT0122 | PART OF ME HURLING TOWARD | TRUMBORE  
SSAA & PIANO

# PART OF ME HURLING TOWARD

SSAA & Piano

Text by Erica Reid

d'aletrumbore  
c o m p o s e r

## PART OF ME HURLING TOWARD

found in	silence	part of me	that is	calling
foundering	answers	waited	me	out
part of me	pushing away	part of me	hurtling	toward
always	my intuition	waits	alone	(oh, I see her!)
still	asking, asking	still	hurting	only myself

—Erica Reid

“Part of Me Hurtling Toward” from *Ghost Man on Second* (Autumn House Press). © 2024 by Erica Reid. Reprinted with permission of the author. To download the poem image for use in a concert program, visit [daletrumbore.com/hurling-toward](http://daletrumbore.com/hurling-toward).

## DEDICATION

*Part of Me Hurtling Toward* was premiered on May 2, 2025 by The Radcliffe Choral Society; Hana Cai, conductor; Sanders Theatre, Harvard University, Cambridge, Massachusetts. Commissioned by the Radcliffe Choral Society and the Radcliffe Choral Society Foundation in honor of the choir's 125th anniversary. This piece was made possible by the Beverly Taylor Fund for Soprano-Alto Choral Music.

© 2025 Dale Trumbore

PART OF ME HURLING TOWARD: COMPOSER'S GRID


PROGRAM NOTE

Erica Reid’s poem “Part of Me Hurling Toward” uses a poetic form invented by Kat Lehmann. In Lehmann’s “sудо-ku” form, a 5 x 5 grid creates haiku both horizontally and vertically. Setting this kind of poem to music presents an inherent challenge: How should a composer represent the many ways to read such a poem, as well as its fractured nature?

As a starting point, I created a musical grid setting each cell to music as a way to generate fractured and complete melodies. In the poem, I see a mind trapped in questioning, which is reflected here in a restless piano accompaniment. Ultimately, this piece is about recognizing and naming all parts of yourself—the anxious and painful questions, yes, but also the quiet, intuitive voice that answers (“oh, I see her!”).

—Dale Trumbore

Commissioned by the Radcliffe Choral Society and the Radcliffe Choral Society Foundation in honor of the choir's 125th anniversary. Made possible by the Beverly Taylor Fund for Soprano-Alto Choral Music.

# Part of Me Hurtling Toward

for SSAA Chorus & Piano

Text by Erica Reid

Music by Dale Trumbore

**Fluid and questioning, with rubato throughout; ♩ = ca. 88**

*The piano solo may remain uncondacted until the choir's entrance.*

The musical score is presented in three systems. The first system shows the piano introduction, with a treble clef staff for the right hand and a bass clef staff for the left hand. The tempo is marked *mf* and *p*. The second system shows the vocal entries for Soprano (S.) and Alto (A.), with lyrics "found in si - - -". The piano accompaniment continues with a melodic line in the right hand and a sustained bass line in the left hand. The third system shows the vocal entries for Soprano (S.) and Alto (A.), with lyrics "lence found in si - - - lence". The piano accompaniment continues with a melodic line in the right hand and a sustained bass line in the left hand. The score includes dynamic markings such as *mf*, *p*, and *pp*, and a tempo marking of *ca. 88*. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score is marked with a large blue watermark "FOR PEARSON".

Part of Me Hurting Toward

2

16 *mp*

S. *mp*  
part of me \_\_\_\_\_ part of me \_\_\_\_\_ that is call - ing

A. *mp*  
part of me \_\_\_\_\_ part of me push-ing a-way

Pno. *mp*  
*sim.*

21 *f*

S. 1 *f*  
part of me hur - tl-ing toward

S. 2 *f*  
part of me \_\_\_\_\_ that is call - ing out toward

A. *f*  
part of me \_\_\_\_\_ part of me hur - tl-ing toward

Pno. *f*

25 *pp* *8va*

Pno. *pp*

Part of Me Hurting Toward

31

S. 1 *p* found in\_\_ si - lence part of me\_\_ *mp* that is call - ing out

S. 2 *p* si - lence *mp* an - swers push-ing a - way\_\_ my in - tu-

A. 1 *p* found in\_\_ si - lence part of me\_\_

A. 2 *p* si - lence *mp* part of me push-ing a - way\_\_

Pno.

37

S. 1 *mf* call - ing\_\_ out *p* part of me\_\_ hur - tl-ing toward

S. 2 *mf* i - tion ask - ing,\_\_ ask - ing, *mp* part of me hur - tl-ing toward

A. 1 *p* part of me\_\_ *mp* call - ing out toward

A. 2 *mp* call - ing out toward

Pno.

This page has intentionally been left blank.  
Here's the next page:

55 *mp*

S. 1 ask - ing, ask - ing, ask - ing, ask - ing,

S. 2 *mp* ask - ing, ask - ing, ask - ing, ask - ing,

A. 1 *mp* ask - ing, ask - ing, ask - ing, ask - ing,

A. 2 *mp* ask - ing, ask - ing, ask - ing, ask - ing,

Pno. *mp*

59 *mf* *p*

S. still still hurt - ing\_ still

A. *mf* *p* still still still hurt - ing\_

Pno. *mf* *p*

Ped. *sim.*

Part of Me Hurting Toward

6

65

S. *f*  
on - ly my - self

A. *f*  
on - ly my - self

Pno. *f*  
Ped.

69

S. *pp*  
si - lence an - swers si - lence an - swers

A. *pp*  
si - lence an - swers si - lence an - swers

Pno.

75

S. *p*  
push - ing a - way \_\_\_\_\_ my in - tu - i - tion \_\_\_\_\_ ask - ing, \_\_\_\_\_

A. *p*  
push - ing a - way \_\_\_\_\_ my in - tu - i - tion \_\_\_\_\_

Pno. *p*  
*sw*

Part of Me Hurting Toward

79

S. ask - - - ing part of me wait - ed

A. *p* push-ing a - way — my in - tu - i - tion —

Pno.

Detailed description: This system covers measures 79 to 82. The Soprano part has lyrics 'ask - - - ing part of me wait - ed'. The Alto part has lyrics 'push-ing a - way — my in - tu - i - tion —' and is marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A 'Ped.' (pedal) marking is present at the end of the system.

83

S. still that is *mf*

A. part of me waits still that is *mf*

Pno. *mp*

Detailed description: This system covers measures 83 to 87. The Soprano part has lyrics 'still that is' and is marked with a mezzo-forte (*mf*) dynamic. The Alto part has lyrics 'part of me waits still that is' and is also marked with *mf*. The piano accompaniment includes a 'Ped.' marking at the end of the system.

88

S. me hur - tl-ing

A. me hur - tl-ing a - lone. *p*

Pno. *mf* *p*

Detailed description: This system covers measures 88 to 91. The Soprano part has lyrics 'me hur - tl-ing'. The Alto part has lyrics 'me hur - tl-ing a - lone.' and is marked with a piano (*p*) dynamic. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the first measure and a piano (*p*) dynamic in the second measure.

Part of Me Hurting Toward

93

S. 1 *mp* hurt - ing *mf* hurt - ing

S. 2 *pp* hurt - ing *p* hurt - ing *mp* hurt - ing *mf* hurt - ing

A. 1 *pp* hurt - ing *p* hurt - ing *mp* hurt - ing *mf* hurt - ing

A. 2 *p* hurt - ing *mf* hurt - ing

Pno.

98

S. *p* found in si - lence part of me that is

A. *p* found in si - lence part of me

Pno. *mf p* *pp*

8<sup>va</sup>

This page has intentionally been left blank.  
Here's the next page:

Part of Me Hurting Toward

114

S. 1

S. 2

A. 1 *mp*  
lone (oh, I see her!)

A. 2 *mp*  
lone (oh, I see her!)

Pno. 114 *p*

118 *mf* *p*

S. 1 still ask - ing, still *p*

S. 2 *mf* still hurt - ing *mp*

A. 1 *mf* still hurt - ing *p* *mp*

A. 2 *mf* still *p*

Pno. 118 *mf* *p* *sim.*

Part of Me Hurting Toward

122 *mf* on - ly my - self *p* call - ing out

A. *mf* on - ly my - self

Pno. *mf* *f* *5*

Lead.

128 call - ing out toward

A. *p* call - ing out call - ing out toward

Pno. *p* *sim.*

134 *mp* call - ing out toward *f* (oh, I see her!)

A. *mp* call - ing out toward *f* (oh, I see her!)

Pno. *mp* *mf* *ff* *3* *5*

Lead.

Part of Me Hurling Toward

12

138 **Slow**

S. 1 *p* on - ly my - self *mp* on - ly my - self

S. 2 *p* on - ly my - self

A. 1 *p* on - ly my - self *mp* on - ly my - self

A. 2 *p* on - ly my - self *mp* on - ly my - self

Pno. **Slow** 138 *p* *mp* Ped.

142 *p* *mf* rit.

S. on - ly my - self

A. *p* *mf* rit.

Pno. 142 *mf* loco