

DT0019 | TRUMBORE | \$2.35
FASTER | SSAA CHORUS A CAPPELLA

F A S T E R

SSAA Chorus a cappella

d'aletrumbore
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 SSAA Chorus a cappella

Dale Trumbore

Exhilarated; ♩ = ca. 160

SOPRANO 1 *p* fast-er, fast-er? Oh, Oh, *f*

SOPRANO 2 *p* fast-er, fast-er, fast-er? Oh, Oh, *f*

ALTO 1 *mf* What if I want to go *sub. p* fast-er, fast-er, fast-er? Oh, *f*

ALTO 2 *p* fast-er, fast-er, fast-er? Oh, Oh, *f*

Piano (for rehearsal only) Exhilarated; ♩ = ca. 160

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

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

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

Oh, Oh, I want to go, fast-er, Oh, *p* *mf*

5

10 *p* *f* *mf*

Oh, _____ I know. I should be hap-py with what I have,

p *mf* *p*

Oh, _____ Oh, _____ Oh, _____

p *mf* *p*

Oh, _____ Oh, _____ Oh, _____ Oh, _____

p *mf* *p*

Oh, _____ Oh, _____ Oh, _____

10

14 *mf*

_____ where I am now, _____ the slow and sim-ple life I live.

mf *p*

Oh, _____ Oh, _____ Oh, _____ Oh, _____

p *mf* *p*

Oh, _____ Oh, _____ Oh, _____

mf *p*

Oh, _____ Oh, _____ Oh, _____ Oh, _____

14

19 *f* *p* *mf*

Oh, stuck in the same place, Oh, read-y for

Oh, Oh, read-y for

mf *mp* 3

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

f *p*

Oh, Oh,

19

24 *mf* *p* *f*

so much more, some - thing has to give,

so much more, some - thing has to give,

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

so much more, Some - thing has to give,

24

Faster

4

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

Oh, fast - er, Oh, time_ to

p *mp* *mf* *p*

Oh, What if I want_ to go fast - er? Oh,

mp *mf* *p* *mf*

What if I want_ to go fa - ster, What if it's time_ to leave?

p *mf* *p* *mf*

(b) Oh, fast - er, Oh, What if it's time_

28

32 *mp* *p* *mf*

leave?_ the un - known world to o - pen_ wide?

p *mf*

What if I want_ the un - known world to o - pen_ wide?

p *mf*

the un - known world to_ o - pen_ o - pen_ wide?

p *mf*

What if I want_ the un - known world to o - pen_ o - pen_

32

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Faster

6

46 *p* *mf* *p* *f*

Oh, Oh, Oh, Oh,

Oh, Oh, Oh, Oh,

Oh, Oh, Oh, Oh,

Oh, Oh, Oh, Oh,

46

50 *mf*

Now I choose to either move on, to go as fast as I can

Oh, Oh, Oh,

Oh, Oh, Oh,

Oh, Oh, Oh,

50

55

mp *f*

or be con - tent stay - ing stay - ing here,

mf

or be con - tent stay - ing here.

mf *f*

or be con - tent stay - ing here. Oh,

mf *f*

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

55

60

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.

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.

60

65 *mp* *p*

When will I know_ that it's time_____

p

Oh,_____ know that it's time_ to

mp *p*

When will I know_ that it's time,_____ know that it's time,_____

p *mp* *p*

Oh, time,_____ Oh,_____

65

69 *mp* *mf*

time_____ to leave? all the an - swers, what would I want_ them to

mp *mf*

leave,_____ 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,

mf

E - ven if I_ had all the_ an - swers, Oh,

69

73 *f*

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

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

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

73 *f* *

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

77 *p* *mpf* *p*

cide my own fate? Oh, Oh, Oh,

mp *mf* *p*

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

mp *mf* *p*

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

mf *p*

fate, Oh, Oh, Oh, And

77

*Same as m. 36.

83

p Oh, _____ for all that's hap - pened *mf*

p Oh, _____ though I'm grate - ful for all that's hap - pened *mf*

mf e - ven_ though_ I'm grate - ful _____ for all that's hap - pened

mf e - ven_ though_ I'm grate - - ful for all

83

89

pp here, _____ my path is _____ slow - - ly _____ be - *mp*

pp here, _____ my path is _____ slow - - ly _____ be - *mp*

pp here, _____ my path is _____ slow - - ly _____ be - *mp*

pp here, _____ my path is _____ slow - - ly _____ be - *mp*

89

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12

105 *f* *ff* *mf*

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

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

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

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

105

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

p *pp* *mf*

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

p *mp* *mf*

I can choose to go, some - how,

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

I can choose to go Oh, some - how,

mf *pp* *p* *mf*

fi - nal - ly. 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."

poco a poco accel. **Tempo 1; ♩ = ca. 160**

115 *p* *mf* *f*

Sud-den - ly___ the un - known world is open- ing,* open - ing, open - ing___ up___

Sud-den - ly___ the un - known world is open- ing,* open - ing, open - ing___ up___

Sud-den - ly___ the un - known world is open- ing,* open - ing, open - ing___ up___

Sud-den - ly___ the un - known world is open- ing,* open - ing, up___

115 **poco a poco accel.** **Tempo 1; ♩ = ca. 160**

120 *f* *fff*

___ to me___ now. Open-ing up___ to me___ now. *fff*

ff *mp* *fff*

___ to me___ Open - ing___ up,___ Open-ing up___ to me___ now.

ff *mp* *fff*

Open - ing___ up,___ Open-ing up___ to me___ now.

ff *mp* *fff*

Open - ing___ up,___ Open-ing up___ to me___ now.

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 of the section sings the F.