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HISTORY'S STORIES | SSAATTBB CHORUS A CAPPELLA

# HISTORY'S STORIES

SSAATTBB Chorus a cappella  
Text by Diane Thiel

The logo for Dale Trumbore, featuring a stylized musical note above the letter 'd' in the word 'daletrumbore'. Below the name, the word 'composer' is written in a smaller, lowercase font, with each letter spaced out.  
daletrumbore  
c o m p o s e r

## HISTORY'S STORIES

For her song and flight, Echo is torn apart, *art*  
flung limb by singing limb. Each valley swallows, *allows*  
her voice. In another tale, a flame enchants *chance*  
encounters Narcissus, who never returns, *turns*  
her love to stone. Rocks, caves, dens, the hollow *hollow*  
of bones become her home the old echoes, *O's*  
that round our inner lives like the concentric *trick*  
rings inside trees, reverberate for years, *our ears*  
Our voices rise and leave, traveling, raveling, *veiling*  
currents across the sea, longing to reach *each*  
Atlantis, locate shapes that sounds recall *call*  
back the world, as it was first encountered, *heard*.

Diane Thiel

*History's Stories* is a musical puzzle. The first piece (*Echo's History's* for TTBB chorus) and the second piece (*Echo's Stories* for SSAA chorus) combine to make up a third SSAATTBB work (*History's Stories*), which layers the two previous pieces together without changing a note.

Contemporary poet Diane Thiel's text for *History's Stories* describes the myth of Narcissus and Echo and can be read three ways. Reading just the last word of every line forms a poem ("art allows chance turns..."); the poem can be read as it is on the page; or it can be read with this last word of every line which "echoes" part of the preceding word omitted. These three interpretations inspired the three different movements of *History's Stories*.

The three movements can be performed together as a cycle, or any of the movements (TTBB, SSAA, or SSAATTBB) can be programmed as a stand-alone piece. *History's Stories* was commissioned by Flower Mound High School, Mark Rohwer, director, and premiered by the FMHS Jaguar Chorale with the FMHS Men's Chamber Choir.

This score can be found at [GraphitePublishing.com](http://GraphitePublishing.com).

To the Flower Mound High School Jaguar Chorale  
Mark Rohwer, director

# History's Stories

for SSAATTBB Chorus a cappella

Text by Diane Thiel

Music by Dale Trumbore

1 Vibrant; ♩ = ca. 92

Soprano

Soprano

Alto

Alto

TENOR 1

TENOR 2

BASS 1

BASS 2

For her song and flight, Ech - o is torn a -

For her song and flight, Ech - o is torn

For her song and flight, Ech - o is torn, a -

For her song and flight, Ech - o is torn, a -

5

S. 1 *p* *mp* *f* *p*  
art art art art

S. 2 *p* *mp* *f* *p*  
art art art art

A. 1 *p* *mp* *f* *p*  
art art art art

A. 2 *p* *p* *f* *sub. p*  
art art art art

T. 1 *mp*  
part. flung limb by sing-ing, sing-ing

T. 2 *mp*  
Ech - o is torn a - part. flung limb by sing-ing,

B. 1 *p*  
part. a - part. a - part.

B. 2 *p*  
part. a - part.

9

S. 1 *mf* *p* *mf* *pp*  
*art* *art,* *art,* *art,*

S. 2 *mf* *f* *p* *mf* *pp*  
*art* *art* *art,* *art* *al - lows,*

A. 1 *mf* *f* *p* *mf* *pp*  
*art* *art* *art,* *art* *al - lows,*

A. 2 *mf* *f* *p* *mf* *pp*  
*art,* *art,* *art,* *art* *al*

T. 1 *mf* *p*  
limb. limb. Each val-ley swal - lows

T. 2 *mf*  
limb. limb. Each val-ley swal - lows her

B. 1 *mp* *mf*  
limb, by sing - ing limb limb. Each val-ley swal - lows

B. 2 *mp* *mf*  
limb, limb. Each val-ley swal - lows her

History's Stories

4

13

S. 1 *art* *art* *p* *art*

S. 2 *art\_ al lows,* *p* *art*

A. 1 *art* *pp* *art\_ al lows,* *art\_ al - lows,* *art\_ al lows,* *art\_ al - lows,* *art\_ al*

A. 2 *pp* *lows,* *art\_ al lows,* *art\_ al - lows,* *art\_ al - lows,* *art\_ al - lows,* *art\_ al - lows,*

T. 1 *mf* *p* *swal-lows* *her* *voice,* *her* *voice,*

T. 2 *p* *p* *voice.* *her* *voice,*

B. 1 *p* *mp* *mp* *p* *swal-lows* *her* *voice,* *her* *voice,*

B. 2 *p* *voice,* *her* *voice.*

*poco rit.* . . . . . *A tempo* (♩ = ca. 46)

16 *mf* *f* *pp* *mf* *p* *pp* *mf* *mp* *pp* *mf* *pp*

S. 1 *art.* *art.*

S. 2 *art.* *art.* *art.*

A. 1 *lows,* *art\_ al - lows,* *art\_ al - lows* *art.*

A. 2 *art\_ al - lows,* *art\_ al - lows,* *art\_ al - lows* *art.*

T. 1 *p* *pp* *mf* *mp*  
swal - lows her voice, her voice. In an -

T. 2 her voice. In an -

B. 1 her voice. Ah,

B. 2 her voice. Ah,

20

S. 1 *pp* *p* *mf* *p*  
*art* *art* *al lows chance* *art* *al-lows chance*

S. 2 *pp* *p* *mf* *p*  
*art* *al-lows* *art* *al lows chance* *art* *al-lows chance*

A. 1 *pp* *pp* *p* *mf* *p*  
*art* *art* *al lows chance* *art* *al-lows chance*

A. 2 *pp* *p* *mf* *p*  
*art* *al lows chance* *art* *al-lows chance*

T. 1 *p* 3  
 oth - er tale, a flame en - chants en - coun - ters. Nar-cis-sus,

T. 2 *p* 3  
 oth - er tale, a flame en - chants en - coun - ters. Nar-cis-sus,

B. 1 *mp* *p* 3  
 Nar-cis-sus,

B. 2 *mp* *p* 3  
 Ah. Nar-cis-sus,



24

S. 1 *mf*  
turns art\_ al- lows turns

S. 2 *mf*  
turns art\_ al- lows turns

A. 1 *mf*  
turns art\_ al- lows turns, turns

A. 2 *mf*  
turns art\_ al- lows turns turns

T. 1 *pp* *p*  
who ne-ver re-turns her love turns her love her love to

T. 2 *pp* *p*  
who ne-ver re-turns her love turns her love her love to

B. 1 *pp* *p*  
who ne-ver re-turns her love turns her love her love to

B. 2 *pp* *p*  
who ne-ver re-turns her love turns her love her love to

History's Stories

8

29 *mf*

S. 1 *mf*  
art \_ al lows chance, \_ art \_ al lows art \_ al lows \_

S. 2 *p* *mf*  
\_ art \_ al lows chance \_ art \_ al -lows chance turns,

A. 1 *mf*  
art \_ al lows chance turns art \_ al lows \_

A. 2 *p* *mf*  
\_ art \_ al lows chance, art \_ al lows art \_ al lows chance

T. 1 *mf*  
stone. \_

T. 2 *mf*  
stone, to stone. \_

B. 1 *mf*  
stone. \_

B. 2 *mf*  
stone. \_

32

S. 1  
— chance turns, hol low — *pp*

S. 2  
chance turns. hol low — *pp*

A. 1  
— chance turns. hol low — *pp*

A. 2  
turns, chance — turns chance turns hol low — *pp*

T. 1  
*mp* caves, dens, the hol - low hol-low of *mf*

T. 2  
*mp* caves, dens, the hol - low of *mf*

B. 1  
*p* Rocks, *mp* caves, dens, the hol-low, hol-low of *mf*

B. 2  
*p* Rocks, *mp* caves, dens, the hol - low of *mf*

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43

*pp* *mp*

S. 1 *O's* *O's* *art* *al lows*

*pp* *mp*

S. 2 *O's* *hol - low* *O's*

*pp* *mp*

A. 1 *O's* *O's* *hol - low* *O's*

*pp* *mp*

A. 2 *O's* *O's* *hol - low* *O's*

T. 1 *mp*  
8 round our in - ner lives like the con - cen - tric

T. 2 *mp*  
8 round our in - ner lives like the con - cen - tric

B. 1 *mp*  
round our in - ner lives like the con - cen - tric

B. 2 *mp*  
round our in - ner lives like the con - cen - tric

45

S. 1 *mf* *p* *mp*  
 trick turns O's O's, hol low O's

S. 2 *mf* *p* *mp*  
 trick turns O's, hol low O's

A. 1 *mf* *p* *mp*  
 turns, O's, O's, hol low O's O's

A. 2 *mf* *p* *mp*  
 trick turns O's, hol low O's

T. 1 *p*  
 rings in-side trees, re -

T. 2 *p*  
 rings in-side trees, re - ver - ber-ate, re -

B. 1 *p*  
 rings in-side trees, re - ver - ber-ate, re -

B. 2 *p*  
 rings in-side trees, re - ver - ber-ate,

*poco accel.* . . . . . *A little faster* (♩ = ca. 46)

48

*p* *pp* *f* *p*

S. 1  
O's \_\_\_\_\_ trick \_\_\_\_\_ our ears \_\_\_\_\_ trick our ears,

*pp* *f* *p*

S. 2  
O's \_\_\_\_\_ trick \_\_\_\_\_ our ears \_\_\_\_\_ trick our ears,

*pp* *f* *p*

A. 1  
trick \_\_\_\_\_ our ears \_\_\_\_\_ trick our ears, hol low

*pp* *f* *p*

A. 2  
O's \_\_\_\_\_ trick \_\_\_\_\_ our ears \_\_\_\_\_ trick our

*mf* *mp*

T. 1  
ver - ber - ate for years. Our voi - ces rise \_\_\_\_\_ and

*mf* *mp*

T. 2  
ver - ber - ate for years. Our voi - ces rise \_\_\_\_\_ and leave. \_\_\_\_\_

*mf* *mp*

B. 1  
ver - ber - ate for years. Our voi - ces rise \_\_\_\_\_ and leave. \_\_\_\_\_

*mp* *mf* *mp*

B. 2  
re - ver - ber - ate for years. \_\_\_\_\_ Our voi - ces rise \_\_\_\_\_ and

53

S. 1 *mf* *mp*  
 trick our ears hol low ears, rav-el ing\_ rav - el ing\_

S. 2 *mf* *mp*  
 trick\_ our ears, rav-el ing\_ rav - el ing\_

A. 1 *mf*  
 O's\_ trick our ears, our ears, veil -ing hol -low O's\_

A. 2 *mf*  
 ears, trick our ears, hol low ears, art veil - ing

T. 1 *f* *mp*  
 leave. tra-vel-ing cur-rents\_ cur-rents a-cross the

T. 2 *mf* *f* *mp*  
 voi-ces rise\_ and leave. tra-vel- ing\_ cur-rents\_ a-cross the

B. 1 *mf* *f* *mp*  
 voi-ces rise\_ and leave. tra-vel- ing\_ cur-rents a-cross the

B. 2 *mf* *f* *mp*  
 leave, voi-ces rise\_ and leave. tra-vel- ing\_ cur-rents\_ a-cross the



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63

S. 1 *p* *mp* *p* *f*  
 — each each — hol - low — art — al lows each — call — ra vel ing

S. 2 *p* *mp* *p* *f*  
 — each each — hol - low — art — al lows each — call —

A. 1 *p* *mp* *p* *f*  
 — each each — hol - low — art — al lows each — call — ra vel ing

A. 2 *p* *mp* *p* *f*  
 — each each — hol - low, art — al lows each — call —

T. 1 *ff*  
 reach At - lan - tis, lo - cate shapes that sounds re - call,

T. 2 *ff*  
 At - lan - tis, lo - cate, lo - cate shapes that sounds re - call,

B. 1 *ff*  
 Ah, — At - lan - tis, lo - cate shapes — that sounds re - call,

B. 2 *ff*  
 Ah, At - lan - tis, lo - cate shapes that sounds re - call,

68 *ff* **Tranquil;**  $\text{♩} = \text{ca. } 44$  *p*

S. 1 art al lows each call. art

S. 2 veil - ing each call. art

A. 1 each call. art,

A. 2 art al - lows each call.

T. 1

T. 2 *f* *pp* sounds re - call back. the

B. 1 *f* *pp* sounds re - call back. the

B. 2 *f* *pp* sounds re - call back. the

73 *mp* *p* *mp* *mf* *poco accel.*

S. 1 *mp* *p* *mp* *mf*  
rav - el - ing, art - al lows each call, art - al lows each call

S. 2 *p* *mp* *mf*  
art - al lows each call, art - al lows each call

A. 1 *mp* *p* *mp* *mf*  
art. art - al lows each call, art - al lows each call

A. 2 *p* *mp* *mp* *mf*  
each call each call, art - al lows each call

T. 1 *p* *p*  
the world as it was first en -

T. 2 *p* *p*  
world. the world as it was first

B. 1 *p* *p*  
world. the world as it was first en -

B. 2 *p* *p*  
world. the world as it was first

78  $\text{♩} = \text{ca. } 46$

S. 1 *p* art - al - lows, art - al - lows, art art - al - lows *mf* chance

S. 2 *p* art - al - lows, art - al lows - art art - al - lows *mf* chance

A. 1 heard. each call heard. art - al - lows *mf* chance

A. 2 heard. each call heard. art - al - lows *mf* chance

T. 1 *mf* coun - tered. *mp* the world *p*

T. 2 world as it was *p*

B. 1 *mf* coun - tered. *mp* the world *p*

B. 2 world as it was *p*

*For Perusal Only*

82

S. 1  
turns \_\_\_\_\_ trick our ears, \_\_\_\_\_

S. 2  
turns \_\_\_\_\_ trick our ears, \_\_\_\_\_

A. 1  
turns, hol - low \_\_\_\_\_ O's \_\_\_\_\_ trick our ears, \_\_\_\_\_

A. 2  
turns \_\_\_\_\_ hol - low O's \_\_\_\_\_ trick our ears, \_\_\_\_\_

T. 1  
*mp* first en - coun - tered, *mf* en - coun - tered, *pp* en - coun - tered, *mp*

T. 2  
*mp* first en - coun - tered, *mf* en - coun - tered, *pp* en - coun - tered, *mp*

B. 1  
*mp* first en - coun - tered, *mf* en - coun - tered, *pp* en - coun - tered, *mp*

B. 2  
*mp* first en - coun - tered, *mf* en - coun - tered, *pp* en - coun - tered, *mp*

86

S. 1  
*rit.* *p* *mf*  
 rav-el-ing, veil-ing each call, each call each call

S. 2  
*p* *mf* *p*  
 — rav-el-ing, veil-ing each call, each call each call heard.\*

A. 1  
*p* *mf* *p*  
 rav-el-ing each call, each call heard.

A. 2  
*p* *mf* *p*  
 — rav-el-ing each call, each call heard, heard.

T. 1  
*mf*  
 en-coun-tered...

T. 2  
*mf*  
 en-coun-tered...

B. 1  
*mf*  
 en-coun-tered...

B. 2  
*mf*  
 en-coun-tered...

\*Omit this note if it is too low.