

DT0107.4 | TRUMBORE
HOW TO GO ON | BARITONE & PIANO

HOW TO GO ON

Baritone & Piano

Texts by
Amy Fleury
Laura Foley

daletrumbore
c o m p o s e r

1. HOWEVER DIFFICULT

However difficult you think it might be,
it is yours, this life,
even the failures
are yours,
even the garden, though it be unkempt,
is yours.

Laura Foley,
excerpt from "Autumn Musings,"
Mapping the Fourth Dimension, 2006.

2. TO SEE IT

We need to separate to see
the life we've made.
We need to leave our house
where someone waits for us, patiently,
warm beneath the sheets.
We need to don a sweater, a coat, mittens,
wrap a scarf around our neck,
stride down the road,
a cold winter morning,
and turn our head back, to see it
perched on the top of the hill, our life
lit from inside.

Laura Foley

3. RELINQUISHMENT

I am looking at pale blue ponds of melted ice
on a frozen river
and in them perfect clouds passing.
Wind sends ripples along the water
and trees cut sharp lines into the sky. Soon
it will be gone, all of it
and I will be sitting in darkness,
sitting by a dark window, glad
for having seen this earth,
her elegant grace,
how she turns away from the sun.
And I will be learning, again,
how to give it all up by simply turning.
How to give it up to darkness,
all you love. All of it.
How to give it up again and again.

Laura Foley,
from *Syringa*, 2007.

4. SOMETIMES PEACE COMES

Sometimes peace is like this:
endless and gentle and soft
and no compulsion to go
anywhere. And even the fire
you walked through,
even the trail of ashes
is gone, not even a memory
in your heart, and even the sun is still,
unmoving and quiet,
and you have stepped into
a place beyond time,
beyond sadness and form.

A wide, high plain
where in the endless, deep silence
you find out what it is, what it is,
and your part in it.

Laura Foley

5. WHEN AT LAST I JOIN

When at last I join the democracy of dirt,
a tussock earthed over and grass healed,
I'll gladly conspire in my own diminishment.
Let a pink peony bloom from my chest
and may it be visited by a charm of bees, who will then carry the talcum of pollen
and nectar of clover to the grove where they hive.
Let the honey they make be broken
from its comb, and release from its golden hold,
onto some animal tongue, my soul.

Amy Fleury,
from *Sympathetic Magic*, 2013.

PROGRAM NOTE

The art song arrangement of Dale Trumbore's secular requiem asks how we confront our own mortality after a loss. How, in the face of that knowledge, do we bring quiet grace back into our daily lives? Ultimately, this work finds beauty, catharsis, and solace in the words of living poets Amy Fleury and Laura Foley.

The choral version of *How to Go On* was commissioned by Choral Arts Initiative (Brandon Elliott, director) and is recorded on Choral Arts Initiative's debut album *How to Go On: The Choral Works of Dale Trumbore*. The art song arrangement of *How to Go On* is dedicated to April Amante, who premiered the piece in January 2023.

This piece may be performed in single- or multi-movement excerpts.

PERFORMANCE NOTES

Voice

- When two or more notes are marked in the vocal line, either note is equally desirable.
- In a phrase of 2-3 measures or with more than two alternate notes, a singer may find it helpful to stick to the upper or lower melody within a phrase rather than jumping between the two. These moments are notated throughout the piece in separate voices (stems up, stems down).
- In the last movement, exhales should be audible, somewhat like yogic ocean breath, though not overly exaggerated.

Piano

- Boxes indicate a brief gesture that should be repeated for as long as indicated by the following arrow. Notes should alternate rapidly in any order, ebbing and flowing gently between the speed of 16th notes and 8th notes.
- When small notes are shown floating above the staff, above an arrowed passage, they demonstrate a precise duration for that rippling gesture.
- Notes within boxes should be played first as written, then in any order.

Choral version (2016) dedicated to Choral Arts Initiative & Brandon Elliott
Art song arrangement (2022) dedicated to April Amante

HOW TO GO ON

1. However difficult

for baritone & piano

Text by Laura Foley

Music by Dale Trumbore

With ever-increasing emotion; ♩ = ca. 50

A tempo

poco rit. .

PIANO

p *mf* *p*

A tempo

poco rit.

In time, slightly faster; ♩ = ca. 66

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

11

mf

How-e - ver dif - fi - cult you think it might be, it is

pp *mf* *mf* *p*

14 *rit.* *In time* *p* *mf* *rit.*

yours, this life, e - ven the fail - ures are yours,

mf *p* *mf*

Ped. *Ped.*

17 *In time* *mp* *f* *poco rit.* *mp*

e - ven the gar - den, _____ though it be un - kempt, is

p *f* *mp*

21 *Slow* *mf* *rit.* *Very slow* *mf*

yours. _____ yours. _____

mf *p* *mf*

Ped. *Ped.*

2. To See It

Text by Laura Foley

Music by Dale Trumbore

Tenderly; ♩ = ca. 80

mf

We need to sep-a-rate to see the life we've made.

pp

Boxes indicate a brief gesture that should be repeated for as long as indicated by the following arrow. Notes should alternate rapidly in any order, ebbing and flowing gently between the speed of 16th notes and 8th notes, occasionally pausing on a note.

9

p

mp

We need to leave our house where some - one waits for us, pa-tient - ly,

p

mp

14

mf

rit.

warm be - neath the sheets.

mf

rit.

Ped.

18 Slightly slower; ♩ = ca. 80

mp We need to don a sweat-er, — *p* a coat, *mf* mit-tens, *p* wrap a

24 *mf* scarf a-round our neck, *mp* stride down the road, *mf* a cold win - ter *pp*

♩ = ca. 40 or slightly faster

29 *mf* morn - ing, *p* and *mf* turn our head back, to see it—

rit. In time, slightly faster than before; ♩ = ca. 48

33 *mf*

perched on the top of the hill, our life

pp *p* *f*

37 *mf* *rit.* *p*

lit from in - - side.

p *continue rippling* *rippling slows...* *rippling quickly again*

3. Relinquishment

Text by Laura Foley

Music by Dale Trumbore

♩ = ca. 76 or slightly faster

p *p* *mp*

I am look - ing, I am look - ing, I am look - ing at ___ pale blue ___ ponds

p *p* *mp*

Ped. Ped.

7 *p*

___ of melt - ed ice ___ on a fro - zen ri - ver ___ and in ___ them per -

7 *p*

Ped.

12 *mf* *poco rit.*

- fect clouds ___ pass - ing, clouds ___ pass - ing, ___

12 *mf* *poco rit.*

Ped.

In time

16 *p* *mp*

Wind sends rip- ples a - cross the wa - ter and trees_ cut sharp_ lines_

f *rit.* *A little slower; ♩ = ca. 66* *p*

20 in - to the sky, _____ Soon it will all_ be gone, _____

Slower still **Tempo 1 (♩ = ca. 76)**

25 *p* *mf* *p*

all of it. _____ And I will be sit - ting in dark - ness, Sit - ting by a dark _____

molto rit. *mf* **Lush; ♩ = ca. 40 or slower** *f*

30 win - dow, glad for hav - ing seen this earth, her e - le - gant grace,

35 *pp* **Slowly, deliberately;** ♩ = ca. 48 **accel.** ♩ = ca. 66 **rit. . . Freely** *mp*

How she turns a - way, How she turns a - way _____ from the sun, And

40 *mp* **In time, ca. Tempo 1** **poco a poco rit.**

I will be learn - ing a - gain, _____ How to give_ it all _____ up_ by sim - ply

45 **Slowly** *pp* **Tempo 1** *p* **poco rit.**

turn - ing. How to give_ it up _____ to dark - ness,

49 *mp* *mf* *poco* *p* 3 *In time* *p* *mp*

all you love. All of it. How to give it up a gain and a -

53 *mp* *mf* *p*

gain, give it up a gain. How to give it up

56 *rit.* *mf* *mp* *mf* *Hushed, slow* *p* *long*

a gain and a gain. all you love. All of it.

4. Sometimes Peace Comes

Text by Laura Foley

Music by Dale Trumbore

Flowing freely, with a fluid sense of time

♩ = ca. 56 or slightly faster

p *pp* *p* *pp*

poco rit. *In time*

6 *poco rit.* *In time*

p

Some - times peace is like this:

10

end-less, and gen-tle and soft and no com-pul-sion to go

pp

14 (*freely*) *poco* *Urgent; ♩ = ca. 112* *mp* *mf* *p*

a - ny - where. And e - ven the fire you walked through, e - ven the trail of

14 *poco* *mp* *mf* *p*

mf *mp* *poco rit.* *p* $\text{♩} = \text{ca. } 76$ *mf* *Freely, slower;* $\text{♩} = \text{ca. } 40$ *p*

19 ash - es is gone, not e - ven a me - mo - ry in your heart, and e - ven the sun is still, un - mov - ing and

mp *In time;* $\text{♩} = \text{ca. } 56$ *poco* *pp*

24 qui - et, and you have stepped in - to a place be - yond time. be - yond

mp *p* *mf* *ff* *long*

29 sad - ness, and form. a wide, high plain

33 **Freely, slowly** *mf* **In time; ♩ = ca. 56** *p*

where in the end-less, deep si - lence _____ you find out what it is,

33 *pp* slowly lift pedal

39 *pp* *p* *p*

what it is, and your part _____ in it.

39 *p* *pp*

Freely, without meter; like stars emerging at night

Take ample breaths and re-enter whenever needed. Fermatas do not need to be the same length, and the piano does not need to line up precisely with the singer.

44 *pp* *f*

oo _____ gradually open vowel to "ah"

44 *f*

5. When at last I join

Text by Amy Fleury

Music by Dale Trumbore

♩ = ca. 66

mp *poco rit.* *A tempo* *p* *mp* *p*

When at last I join the de - mo - cra - cy of dirt, a tus - sock earthed o - ver and

Slightly slower; ♩ = ca. 60

mf

grass healed. I'll glad - ly con - spire in my own di -

p *mp* *poco accel.* *f* ♩ = ca. 66

mi - nish - ment. Let a pink pe - o - ny bloom from my chest and

12 *mp* *mf*

may it be vi-si-ted by a charm of bees, who will then car-ry the tal-cum of pol-len and nect-ar of

17 *poco rit.* *f* *A little slower; ♩ = ca. 56* *poco rit.* *accel.*

clo-ver to the grove where they hive. Let the

21 *♩ = ca. 66* *mp* *mf* *rit.* *p*

ho-ney they make be bro-ken from its comb, and re-

24 $\text{♩} = \text{ca. } 50$ *f* $\text{♩} = \text{ca. } 66$ *p*

lease from its gold - en hold, on - to some an - i - mal

mf *f* *p*

Ped.

29 *mf* *p* *mf* *p*

tongue, my soul.

mf

Ped.

*Soloist may hold this note or release in the previous measure.

34 **A little slower; $\text{♩} = \text{ca. } 50$** **Freely** *p* *mf*

my soul.

mf

Ped.

Lulling, meditative; ♩ = ca. 60 or slightly faster

Initial breaths should be inaudible.

39 [inhale for 8 counts*] [exhale for 8 counts] [inhale for 8 counts]

*Or inhale/exhale for 4 counts, hold for 4 counts.

Breaths should be slightly audible but not forced.

45 *pp* [inhale for full 4 counts] [inhale for full 4 counts]

mm mm mm

45 [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts]

50 [inhale for full 4 counts] [inhale for full 4 counts] [inhale for full 4 counts]

mm mm

50 [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts]

55 [inhale for full 4 counts] [inhale for full 4 counts] *pp*

mm my

55 [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts]

59 *mf* [inhale for full 4 counts] [exhale for full 4 counts]

soul.

59 [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts]

Pianist slowly lowers hands to lap.

62 [inhale for full 4 counts] [exhale for full 4 counts] [inhale] [exhale]

62 [inhale for full 4 counts] [exhale for full 4 counts] [inhale] [exhale]