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HOW TO GO ON | SSAATTBB CHORUS A CAPPELLA, WITH SOLOISTS

# HOW TO GO ON

SSAATTBB Chorus a cappella, with soloists

Texts by  
Barbara Crooker  
Amy Fleury  
Laura Foley

The logo for Dale Trumbore Composer. The word "daletrumbore" is written in a lowercase, sans-serif font. The letter 'd' is stylized with a musical note stem and a flag. The letter 'b' is stylized with a musical note stem and a flag. Below the word, the letters "c o m p o s e r" are written in a smaller, lowercase, sans-serif font, spaced out to align with the letters above.

daletrumbore  
c o m p o s e r

# HOW TO GO ON

## PROGRAM NOTE

Following the death of a loved one, contemporary poet Barbara Crooker writes, "How can we go on / knowing the end of the story?" *How to Go On* answers this question in eight movements that range from questioning and doubt ("How") to introspection ("Relinquishment") to ultimate acceptance of our own mortality ("When at Last"). Threading solo voices in and out of the choral texture, *How to Go On* asks how we each confront our own mortality, and how, in the face of that knowledge, we can bring quiet grace back into our daily lives. Ultimately, this work finds beauty, catharsis, and solace in the words of three living poets: Crooker, Amy Fleury, and Laura Foley.

*How to Go On* was commissioned from composer Dale Trumbore by Choral Arts Initiative (Brandon Elliott, director); premiered on July 16, 2017 in Anaheim, CA; and released on an album of the same name in March 2017. This piece for SSAATTBB chorus and soloists is approximately 35 minutes long.

## PERFORMANCE NOTES

Soloists may differ from movement to movement.

When a word closes from a vowel to humming on "nn," "mm," or "ing," the transition from vowel to consonant should always be a slow close, not an abrupt one.

Whenever a glissando is marked between two notes, singers should use the entire marked duration of the slide to reach the next note.

The eight movements *How to Go On* may be performed in a different order from the one in this score, or they may be excerpted in performance. Three of many possible movement orders are below, listed along with the conductor or singer who originated that order. Regardless of the order, when all eight movements are performed, "When at Last" should remain the final movement.

1. How
2. However Difficult
3. To See It
4. Relinquishment
5. Requiescat
6. Knowing the End
7. Sometimes Peace Comes
8. When at Last

(Brandon Elliott)

1. How
2. To See It
3. However Difficult
4. Sometimes Peace Comes
5. Requiescat
6. Knowing the End
7. Relinquishment
8. When at Last

(Jenny Wong)

1. How
2. Relinquishment
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6. However Difficult
7. To See It
8. When at Last

(Ian Chan)

# HOW TO GO ON

*Texts are arranged in the movement order in which they were premiered.*

## 1. How

How can we go on, knowing the end  
of the story?

—Barbara Crooker, excerpt from “Some  
Fine Day,” *The Pittsburgh Quarterly*,  
2007.

## 2. 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.

## 3. 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,

(“To See It,” continued)

and turn our head back, to see it—perched  
on the top of the hill, our life  
lit from inside.

—Laura Foley, from *Syringa*, 2007.

## 4. 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.

## 5. Requiescat

Let us go, let go with the few roots  
you have left clinging to this earth,  
pull free, like the clean snap of a carrot  
or radish, let us go, shake off this dirt,  
let go, let go of your family, their story  
hasn't been told, yours is already written,  
let go of the world, its sweetness and sorrow,  
let go of your friends, we will cry, yes,  
but we will not forget you, let go,  
let go your fierce will and stubbornness,  
it served you well, now let it go,  
your courage will remain, let your daughters  
become women, your husband lie in his bed of  
pain,  
your long journey is over, theirs is beginning,  
let us go, become spirit and light, spring rain,  
fly away from this prison of bone, let go,  
wait for us, we'll talk again later,  
I am here by the phone, waiting for the call,  
for this long suffering to be over,  
let it go, your work is done,  
soon we will bring you to the river,  
bring your ashes to the current, let them flow  
free,  
earth, fire, cinders, rain, wait for us  
on the other side of the river, let us go.

—Barbara Crooker, from *The White Poems*, 2001.

## 6. Knowing the end

How can we go on, knowing the end of  
the story?

—Barbara Crooker

## 7. 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, from *Syringa*, 2007.

## 8. When at Last

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.

# How to Go On

for SSAATTBB a cappella chorus, with soloists

## How

Text by Barbara Crooker

Music by Dale Trumbore

With ever-increasing emotion; ♩ = ca. 50

BASS 1  
How, How, How, How, How,

BASS 2  
How, How, How, How, How,

BASS 3  
How, How, How, How, How,

Piano  
(for rehearsal only)

T. 1  
How can we go on? How can we go on?

T. 2  
How can we go on, How can we go on, How can we go

B. 1  
How, How, How, How, How,

B. 2  
How, How, How, How, How,

B. 3  
How, How, How, How, How,

Pno.

How to Go On  
How

11

Solo 1

Solo 2

S.

A. 1 *mp* How can we go on, *p*

A. 2 *mp* How can we go

T. 1 How can we go on? How can we go on?

T. 2 on, How can we go on, How can we go

B. 1 How, How, How, How,

B. 2 How, How, How, How,

B. 3 How, How, How, How,

Pno. 11

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How to Go On

How

**molto rit.** . . . . **In time**

**poco accel.** . . . .

**molto rit.** . . . .

*p* ————— *mf* ————— *f*

20

Solo 1

Solo 2

S.

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

B. 3

Pno.

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

How, \_\_\_\_\_ Ah, \_\_\_\_\_

on, How can we go on, How can we go on,

How can we go on, How can we go on, How \_\_\_\_\_

on? How can we go on? How can we go on?

How can we go on, How can we go on, How \_\_\_\_\_

How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

20

**molto rit.** . . . . **In time**

**poco accel.** . . . .

**molto rit.** . . . .

How to Go On  
How

Freely; ♩ = ca. 40 or slower

(Soloist rejoins Sopranos)

In time; ♩ = ca. 50

S. *ff* How\* can we go on? \*\* (nn). *ppp*

A. *ff* (Soloist rejoins Altos) How\* can we go on? \*\* (nn). *ppp*

T. *ff* How\* can we go on? \*\* (nn). *ppp*

B. *ff* How\* can we go on *ppp* SOLO [Baritone] *mp* know - ing, *pp* know - ing the

Pno. 25 Freely; ♩ = ca. 40 or slower In time; ♩ = ca. 50

\*Every singer sings the first beat of m. 25 together, then moves through the rest of the measure at their own speed, slowly and staggered. The fourth beat should be held until all singers have independently arrived at that beat (on "go").

\*\*Slowly close to "nn" over the course of two beats.

S. *pp* rit. n

A. *pp* n

T. 8

B. *mp* end of the sto - ry? rit.

Pno. 29 rit.

# However difficult

Text by Laura Foley

Music by Dale Trumbore

Slow; ♩ = ca. 50      rit. . . .      A tempo      poco rit. . . . .

*p*      *poco*      *p*      *mf*

S. 1  
How, \_\_\_\_\_ How \_\_\_\_\_ How, \_\_\_\_\_

S. 2  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

A.  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

Pno.  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

A tempo      poco rit. . . . .      In time, slightly faster; ♩ = ca. 56

*p*      *mf*      *sim.*

S. 1  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

S. 2  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

A. 1  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

A. 2  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

Pno.  
How, \_\_\_\_\_ How, \_\_\_\_\_ How, \_\_\_\_\_

How to Go On  
However Difficult

11

S. 1  
How, \_\_\_\_\_ How, \_\_\_\_\_ Ah, \_\_\_\_\_

S. 2  
How, \_\_\_\_\_ How, \_\_\_\_\_ Ah, \_\_\_\_\_

A. 1  
How, \_\_\_\_\_ How, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

A. 2  
How, \_\_\_\_\_ How, \_\_\_\_\_ Ah, \_\_\_\_\_

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

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

Pno.

The musical score is for the song "How to Go On" with the subtitle "However Difficult". It features six vocal parts and piano accompaniment. The vocal parts are labeled S. 1, S. 2, A. 1, A. 2, T. (Tenor), and B. (Bass). The piano part is labeled Pno. The score includes lyrics and musical notation with dynamics like p, mp, and mf, and articulation like triplets and slurs. A large blue watermark "FOR PENSAL ONLY" is overlaid on the score.

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How to Go On  
However Difficult

*poco rit.* . . . *Slow* *f* *rit.* . . . .

19

S. Ah, Ah,

A. (Ah), yours.

T. *f* *mp* *f*  
be un - kempt, is yours.

B. *f* *mp* *f*  
be un - kempt, is yours.

Pno. *poco rit.* . . . *Slow* *rit.* . . . .

23 *Very slow*

S. *mf*  
Ah.

A. *p* *mf*  
Ah.

T. *mf*  
yours.

B. *mf*  
yours.

Pno. 23 *Very slow*

# To See It

Text by Laura Foley

Music by Dale Trumbore

Tenderly; ♩ = ca. 80

S. 

A. 

T.   
(nn).

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

Pno. 

Tenderly; ♩ = ca. 80

7  
S. 

A.   
(nn)

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

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

Pno. 

How to Go On  
To See It

rit. . . . .

12

*mf*

S. 1 warm sheets.

S. 2 warm\* be - neath the sheets.

A.

T. *f* warm, (mm) (nn). *ppp*

B. *f* warm, (mm)

Pno. 12 rit. . . . .

\*Alto 1s may join Soprano 2s mm. 12-15.

17 Slightly slower; ♩ = ca. 80

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

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

T. *pp*

B.

Pno. 17 Slightly slower; ♩ = ca. 80

How to Go On  
To See It

rit. . . . .  $\text{♩} = \text{ca. 40 or even slower}$

S. *mf* *p* *mf* *pp*  
scarf a - round our neck, stride down the road, a

A. *mf* *p* *mf* *pp*  
scarf a - round our neck, stride down the road, a

T. (Div.) *p*  
stride down the road, a

B. *p* *mf* *pp*  
stride down the road, a

Pno. *p* *mf* *pp*

rit. . . . . In time, slightly faster than before;  $\text{♩} = \text{ca. 48}$

S. *mp* *p* *mf*  
cold win - ter morn - ing, and turn our head back, to see it -

A. *mp* *pp* (Div.)  
cold win - ter morn - ing, (nn)

T. 1 (nn) *mf*  
turn our head back,

T. 2 (nn)

B. *mp* *p* *mf*  
cold win - ter morn - ing, and turn our head back,

Pno. *mp* *p* *mf*

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How to Go On  
To See It

35

S. 1 *mf* *rit.* *p*  
lit from in - - side.

S. 2 *pp* *p*  
(nn)

A. 1 *mf* *p*  
lit from in - - side.

A. 2 (*p*) (Unis.)

T. 1 *mf* *p*  
lit from in - - side.

T. 2 (*p*)

B. 1 *mf* *p*  
lit from in - - side.

B. 2 (*p*) (Unis.)  
(nn.) (nn.)

Pno. 35 *rit.*

# Relinquishment

Text by Laura Foley

Music by Dale Trumbore

$\text{♩} = \text{ca. } 76 \text{ or slightly faster}$   
**SOLO [Treble]\***  
*p* *p* *mp*

Solo 1  
 I am look - ing, I am look - ing, I am look - ing at

**SOLO [Treble]**  
*pp* *p*

Solo 2  
 I am, (mm)\*\* I am look - ing

**SOLO [Treble]**  
*pp* *pp* *p*

Solo 3  
 I am, (mm)\*\* I am, (mm) I am look - ing

$\text{♩} = \text{ca. } 76 \text{ or slightly faster}$

Pno.

\*Solo 1 should be brought out slightly over Solos 2 and 3.

\*\*Slowly close to "mm."

Solo 1  
 pale blue ponds of melt - ed ice on a fro - zen ri - ver

Solo 2  
 at pale blue ponds on a fro - zen ri - ver

Solo 3  
 at pale blue ponds on a fro - zen ri - ver

Pno.



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How to Go On  
Relinquishment

**A little slower; ♩ = ca. 66**  
**SOLO [Baritone]**  
*p*

**Slower still** **poco rit.**

Solo 3  
Soon it will all be gone, all of it. And

(Soloists rejoin section)

S. *pp*  
Ah,

(Soloists rejoin section)

A. *pp*  
Ah,

T. *pp*  
Ah,

B. *pp*

Pno. **A little slower; ♩ = ca. 66** **Slower still** **poco rit.**

**Tempo 1 (♩ = ca. 76)** **molto rit.**

S. *p* *mf* <sup>sub.</sup> *p*  
I will be sit - ting in dark - ness, Sit - ting by a dark win - dow, glad for

A. *p* *mf* <sup>sub.</sup> *p*  
I will be sit - ting in dark - ness, Sit - ting by a dark win - dow, glad for

T. *p* *mf*  
I will be sit - ting, glad for

(Soloist rejoins section)

B. *p* *mf* <sup>sub.</sup> *p*  
I will be sit - ting in dark - ness, Sit - ting by a dark win - dow,

**Tempo 1 (♩ = ca. 76)** **molto rit.**

Pno. **Tempo 1 (♩ = ca. 76)** **molto rit.**

How to Go On  
Relinquishment

**Lush; ♩ = ca. 40 or slower** **Slowly, deliberately; ♩ = ca. 48**

32 *f* *ff* *ppp*

S. hav - ing seen this earth, her e - le - gant grace, How she turns a -

A. hav - ing seen this earth, her e - le - gant grace, How she turns a -

T. hav - ing seen this earth, her e - le - gant grace,

B. hav - ing seen this earth her e - le - gant grace,

Pno. **Lush; ♩ = ca. 40 or slower** **Slowly, deliberately; ♩ = ca. 48**

**accel. ♩ = ca. 66** **rit. . . . .**

**SOLO [Baritone]**

*mf* *mp*

37 Solo 3 How she turns a - way from the sun, And

S. way from the sun\* (nn).

A. way from the sun\* (nn).

T. sun\* (nn).

B. sun\* (nn).

Pno. **accel. ♩ = ca. 66** **rit. . . . .**

\*Close slowly to "(nn)" over the course of four beats.

How to Go On  
Relinquishment

41 **Freely** **In time, ca. Tempo 1** **poco apoco rit.**

Solo 3  
I will be learn - ing a - gain, How to give it all up by sim - ply

S.  
How to give it all up by sim - ply

A.  
How to give it all up by sim - ply

T.  
by sim - ply

Pno.  
41 **Freely** **In time, ca. Tempo 1** **poco a poco rit.**

46 **Slowly** **Tempo 1** **poco rit.**

Solo 3  
turn - ing.

S.  
turn - ing. How to give it up to dark - ness, all you love. All of it.

A.  
turn - ing. How, all you love. All of it.

T.  
turn - ing. How to give it up to dark - ness, all,

B.  
turn - ing. How, all,

Pno.  
46 **Slowly** **Tempo 1** **poco rit.**

How to Go On  
Relinquishment

In time

52 *pp* *mp* *mf*

S. All, How to give it up a - gain and a -

A. *p* *mp* *mf*  
How to give it up a - gain and a - gain. a -

T. *pp* *mp* *mf*  
All, How to give it up a - gain

B. *p* *mp* *mf*  
How to give it up a - gain and a - gain.

52 In time

Pno.

56 *pp* *mp* *mf* *pp* *pp* *pp*

S. gain. all you love. All of it.

A. gain. all you love. All of it.

T. *p* *mf* *pp*  
How to give it up a - gain and a - gain, All of it.

B. *p* *mf* *pp*  
How to give it up a - gain and a - gain, All of it.

56 rit. Hushed, slow

Pno.

# Requiescat

Text by Barbara Crooker

Music by Dale Trumbore

**In time, flowing; ♩ = ca. 84** **rit.**  **accel.**

**pp** **mf** **p** **f** **p** **sub.**

S. 1 Let us go, let

S. 2 Let us go, let

A. 1 Let us go, let

A. 2 Let us go, let

T. 1 Let us go, let

T. 2 Let us go, let

B. 1 go, let

B. 2 go, let

**In time, flowing; ♩ = ca. 84** **rit.**  **accel.**

Pno.

How to Go On  
Requiescat

6 **Tempo 1** *rit.* **Tempo 1**

S. 1  
go, with the few roots you have

S. 2  
go, with the few roots you have

A. 1  
go, with the few roots you have

A. 2  
go, with the few roots you have

T. 1  
go, with the few roots you have

T. 2  
go, with the few roots you have

B. 1  
go, with the few roots you have

B. 2  
go, with the few roots you have

Pno.  
6 **Tempo 1** *rit.* **Tempo 1**

The musical score is arranged for a choir and piano. It consists of nine staves. The vocal parts are Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The piano part (Pno.) is at the bottom. The score begins with a measure number '6' and a tempo marking 'Tempo 1'. The key signature has one sharp (F#). The time signature changes from 3/4 to 5/4 and then to 2/4. The lyrics are 'go, with the few roots you have'. There are various musical notations including triplets, slurs, and dynamic markings. A large blue watermark 'For Perusal Only' is overlaid on the score.

How to Go On  
Requiescat

11 rit. Tempo 1

S. 1 *mf* left cling-ing to this earth, *p* pull free, *mp* Oh,

S. 2 *mf* left cling-ing to this earth, *p* pull free, *mp* Oh,

A. 1 *mf* left cling-ing to this earth, *p* pull free, *mp* 3 3 3 Oh,

A. 2 *mf* left cling-ing to this earth, *p* pull free, *mp* Oh,

T. 1 *mf* left cling-ing to this earth, *p* pull free, *f* like the clean snap of a *mf* 3

T. 2 *mf* left cling-ing to this earth, *p* pull free, *f* like the clean snap of a *mf* 3

B. 1 *mf* left cling-ing to this earth, *p* pull free, *f* like the clean snap of a *mf* 3

B. 2 *mf* left cling-ing to this earth, *p* pull free, *f*

Pno. 11 rit. Tempo 1

How to Go On  
Requiescat

18 *rit.* *pp* (no breath) *mp* Slower; ♩ = ca. 60

S. 1 go,

S. 2 go,

A. 1 go,

A. 2 go,

T. 1 *p* *mf*  
car-rot or ra-dish, let it go, shake off this\_ dirt,

T. 2 *p* *mf*  
car-rot or ra-dish, let it go, shake off this\_ dirt,

B. 1 *p* *mf*  
car-rot or ra-dish, let it go, shake off this\_ dirt,

B. 2 *p* *mf*  
let it go, shake off this dirt,

Pno. 18 *rit.* Slower; ♩ = ca. 60

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How to Go On  
Requiescat

In time; ♩ = ca. 56

30 *p* Unis.

S. 1 *p* *mp* *p* *mp*  
Oh, let go of your fam- 'ly, their sto- ry has-n't been told,

S. 2 *pp* *mp* *mp*  
Oh, let go, Oh,

A. 1 *p* *mp* *p* *mp*  
let go of your fam- 'ly, their sto-ry has-n't been told,

A. 2 *p* *mp* *p* *mp*  
let go of your fam- 'ly, their sto-ry has-n't been told,

T. 1 *pp* *p* *mp*  
their sto-ry has-n't been told,

T. 2 *p* *mp* *p* *mp*  
let go, their sto-ry has-n't been told,

B. 1

B. 2

Pno. 30 In time; ♩ = ca. 56



How to Go On  
Requiescat

42 *p mf ppp*

S. 1 go, we will cry, yes, but

S. 2 go, we will cry, yes, but

A. 1 *p ppp* sweet-ness and sor - row. let go of your friends, we will cry, yes, but

A. 2 *p ppp* sweet-ness and sor - row. let go of your friends, we will cry, yes, but

T. 1 *p ppp* sweet-ness and sor - row. let go of your friends, we will cry, yes, but

T. 2 *p ppp* sweet-ness and sor - row. let go, we will cry, yes, but

B. 1 *ppp* sweet-ness and sor - row. we will cry, yes, but

B. 2 *ppp* sweet-ness and sor - row. we will cry, yes, but

Pno. 42

How to Go On  
Requiescat

48 *accel.* (poco) *p* *rit.* *accel.* ♩ = ca. 84 *f* *rit.*

S. 1  
we will not for - get you, go,

S. 2  
we will not for - get you, go,

A. 1  
we will not for - get you, let go,

A. 2  
we will not for - get you, let go,

T. 1  
we will not for - get you, let go,

T. 2  
we will not for - get you, let go,

B. 1  
we will not for - get you, let go your fierce will and stub-born-ness,

B. 2  
we will not for - get you, let go your fierce will and stub-born-ness,

Pno.  
48 *accel.* (poco) *p* *rit.* *accel.* ♩ = ca. 84 *f* *rit.*

How to Go On  
Requiescat

A little slower; ♩ = ca. 60

*p* *accel.* ♩ = ca. 72 *rit.*

S. 1  
now let it go,

S. 2  
now let it go,

A. 1  
now let it go,

A. 2  
now let it go,

T. 1  
go,

T. 2  
go,

B. 1  
*mp* it served you well, *f* now let it go, your cou-rage will re-main,

B. 2  
*mp* it served you well, *f* now let it go, your cou-rage will re-main,

Pno.  
53 A little slower; ♩ = ca. 60 *accel.* ♩ = ca. 72 *rit.*

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Here's the next page:

How to Go On  
Requiescat

In time; ♩ = ca. 60

rit. . . . .

64

S. 1 *pp* *mf*  
pain, your long jour - ney is o - ver,

S. 2 *pp* *mf*  
pain, your long jour - ney is o - ver,

A. 1 *pp* *mf*  
pain, your long jour - ney is o - ver,

A. 2 *pp* *mf*  
pain, your long jour - ney is o - ver,

T. 1 *pp* *mf*  
pain, your long jour - ney Oh,

T. 2 *pp* *mf*  
pain, your long jour - ney is o - ver

B. 1 *pp* *mf*  
pain, your long\* (ng)

B. 2 *pp* *mf*  
Div. Unis.  
pain, your long\* (ng)

64 In time; ♩ = ca. 60

rit. . . . .

Pno.

\*Close slowly to "(ng)" over the course of two beats.

How to Go On  
Requiescat

71 **In time** *accel.* . . . . . *rit.* . . . . .

S. 1

S. 2

A. 1 *p* theirs \_\_\_\_\_ is be - gin - ning, *pp* let us

A. 2 *p* theirs \_\_\_\_\_ is be - gin - ning,\* (ng) *pp* let us

T. 1 *p* be - gin - ning,\* (ng)

T. 2 *p* theirs \_\_\_\_\_ is be - gin - ning,\* (ng) *pp*

B. 1 *p* be - gin - ning,

B. 2 *p* be - gin - ning,

Pno. 71 **In time** *accel.* . . . . . *rit.* . . . . .

\*Close slowly to "(ng)" over the course of three beats.

How to Go On  
Requiescat

Fluid, determined; ♩ = ca. 80

76 *p* *f* *ff*

S. 1  
be - come spi - rit and light. spring rain

S. 2  
be - come spi - rit and light. spring rain

A. 1  
*p* *f* *ff*  
go light. spring rain

A. 2  
*p* *f* *ff*  
go spi - rit and light. spring rain

T. 1  
*p* *f* *ff*  
go oh, light. spring rain

T. 2  
*p* *f* *ff*  
go light. spring rain

B. 1  
*p* *f*  
go spi - rit and light.

B. 2  
*p*  
go light.

Pno.  
76 Fluid, determined; ♩ = ca. 80

The musical score is written for Soprano 1 and 2, Alto 1 and 2, Tenor 1 and 2, Bass 1 and 2, and Piano. The tempo is marked 'Fluid, determined; ♩ = ca. 80'. The score begins at measure 76. The vocal parts have lyrics: 'be - come spi - rit and light. spring rain'. The piano accompaniment features triplets and various dynamics including *p*, *f*, and *ff*. The score is marked with a large blue watermark 'For Personal Use Only'.

How to Go On  
Requiescat

81 rit. . . . . *ppp*

S. 1

S. 2 *pp*

A. 1 *pp*

A. 2 *pp*

T. 1 *pp*

T. 2 *pp*

B. 1 *mp*  
rain.

B. 2 *mp*  
rain.

Pno. 81 rit. . . . .

The musical score is arranged in a standard orchestral format. It begins at measure 81, marked with a 'rit.' (ritardando) and a 'ppp' (pianissimo) dynamic. The vocal parts (S. 1, S. 2, A. 1, A. 2, T. 1, T. 2) are written in treble clef with a 6/4 time signature. The piano accompaniment (Pno.) is in bass clef with a 6/4 time signature. The score includes various musical notations such as slurs, ties, and triplets. A large blue watermark 'For Perusal Only' is overlaid diagonally across the page.

How to Go On  
Requiescat

♩ = ca. 66

rit. . . . . In time

S. 1  
86 *mp* 3 3 3 *mp* *p* *mf*  
fly a - way\_ from this pri - son of bone, let go, let go.

S. 2  
*mp* 3 3 3 *mp* *p* *mf*  
fly a - way\_ from this pri - son of bone, let go, let go,

A. 1  
*pp* *mp* *mp* *p* *mf*  
fly a - way. let go. let go,

A. 2  
*pp* *mp* *mp* *p* *mf*  
fly a - way. go let go,

T. 1  
*pp* *mp* *p*  
fly a - way. let go, let

T. 2  
*pp* *mp* *p*  
fly a - way. let go, let

B. 1  
*p*  
let go, let

B. 2  
*p*  
let go, let

Pno.  
86 ♩ = ca. 66 rit. . . . . In time

How to Go On  
Requiescat

Restrained; ♩ = ca. 60

90

S. 1  
wait for us, we'll talk a - gain la - ter.

S. 2  
wait for us, we'll talk a - gain la - ter.

A. 1  
wait for us, we'll talk a - gain la - ter.

A. 2  
wait for us, we'll talk a - gain la - ter.

T. 1  
go.

T. 2  
go.

B. 1  
go.

B. 2  
go.

Pno.

90

Restrained; ♩ = ca. 60

How to Go On  
Requiescat

94 Gently, slow *pp* (Div.) (Unis.) *p* rit. . .

S. 1  
I am\* (mm) Oh,

S. 2  
I am\* (mm) Oh,

SOLO [Alto]  
A. 1 *mp*  
I am here\_ by the phone, wait-ing\_ for the call. for this long suf-fer-ing\_ to be o - ver,

A. 2 *pp*  
I am\* (mm) o - ver,

94 Gently, slow *pp* rit. . .

Pno.

\*Close slowly to "mm" over the course of three beats.

How to Go On  
Requiescat

99 In time, ♩ = ca. 60

S. 1 *p* Oh, *mf*

S. 2 *mf* *p* 3 Oh,

A. 1 *TUTTI* *p* go. *mf*

A. 2 *p* go. *mf*

T. 1 *p* let it go, your work is done, *mf*

T. 2 *p* let it go, your work is done, *mf*

B. 1 *p* let it go, your work is done, *mf*

B. 2 *p* let it go, your work is done, *mf*

Pno. 99 In time, ♩ = ca. 60 3

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Here's the next page:

How to Go On  
Requiescat

109 *A little faster; ♩ = ca. 76* *poco rit.* *A little slower; ♩ = ca. 66* *accel.*

S. 1 *p* Oo, \_\_\_\_\_ *mf* Oh, \_\_\_\_\_

S. 2 *mf* Oo, \_\_\_\_\_ Oh, \_\_\_\_\_

A. 1 *p* Oo, \_\_\_\_\_ *mf* Oh, \_\_\_\_\_

A. 2 *pp* Oo, \_\_\_\_\_ *mf* Oh, \_\_\_\_\_

T. 1 *p* soon we will bring you to the riv - er, bring your ash - es to the cur - rent, *mf*

T. 2 *p* soon we will bring you to the riv - er, bring your ash - es to the cur - rent, *mf*

B. 1 *p* soon we will bring you to the riv - er, Oh, \_\_\_\_\_ *mf*

B. 2 *pp* Soon, \_\_\_\_\_ *mf* Oh, \_\_\_\_\_

Pno. 109 *A little faster; ♩ = ca. 76* *poco rit.* *A little slower; ♩ = ca. 66* *accel.*

How to Go On  
Requiescat

**Faster; ♩ = ca. 80** **poco a poco accel.**

113 *p* *mf*

S. 1  
let them flow free, flow free, flow free,

S. 2  
let them flow free, flow free, flow free,

A. 1  
let them flow free, flow free, flow free,

A. 2  
let them flow free,

T. 1  
let them flow free, flow free,

T. 2  
let them flow free, flow free,

B. 1  
let them flow free,

B. 2  
let them flow free,

Pno.  
113 **Faster; ♩ = ca. 80** **poco a poco accel.**

How to Go On  
Requiescat

Even faster; fiery

118

*ff*

S. 1

Oh, \_\_\_\_\_ rain, \_\_\_\_\_

Detailed description: This staff is for Soprano 1. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "Oh, \_\_\_\_\_ rain, \_\_\_\_\_" are written below the staff.

S. 2

Oh, \_\_\_\_\_

Detailed description: This staff is for Soprano 2. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a continuous eighth-note triplet pattern with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "Oh, \_\_\_\_\_" are written below the staff.

A. 1

Oh, \_\_\_\_\_ rain, \_\_\_\_\_

Detailed description: This staff is for Alto 1. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "Oh, \_\_\_\_\_ rain, \_\_\_\_\_" are written below the staff.

A. 2

Oh, \_\_\_\_\_

Detailed description: This staff is for Alto 2. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "Oh, \_\_\_\_\_" are written below the staff.

T. 1

8 earth, \_\_\_\_\_ fi - re, \_\_\_\_\_ cin - ders, \_\_\_\_\_ rain, \_\_\_\_\_

Detailed description: This staff is for Tenor 1. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "8 earth, \_\_\_\_\_ fi - re, \_\_\_\_\_ cin - ders, \_\_\_\_\_ rain, \_\_\_\_\_" are written below the staff.

T. 2

earth, \_\_\_\_\_ fire, \_\_\_\_\_ Oh, \_\_\_\_\_

Detailed description: This staff is for Tenor 2. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "earth, \_\_\_\_\_ fire, \_\_\_\_\_ Oh, \_\_\_\_\_" are written below the staff.

B. 1

8 earth, \_\_\_\_\_ fi - re, \_\_\_\_\_ cin - ders, \_\_\_\_\_ rain, \_\_\_\_\_

Detailed description: This staff is for Bass 1. It begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "8 earth, \_\_\_\_\_ fi - re, \_\_\_\_\_ cin - ders, \_\_\_\_\_ rain, \_\_\_\_\_" are written below the staff.

B. 2

earth, \_\_\_\_\_ fire, \_\_\_\_\_ rain, \_\_\_\_\_

Detailed description: This staff is for Bass 2. It begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a long melodic line with a slur over the first two measures, followed by a change to 3/4 time and then 2/4 time. The lyrics "earth, \_\_\_\_\_ fire, \_\_\_\_\_ rain, \_\_\_\_\_" are written below the staff.

Even faster; fiery

118

*ff*

Pno.

Detailed description: This staff is for the Piano accompaniment. It begins with a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex rhythmic pattern with triplets and slurs. The lyrics "Pno." are written to the left of the staff.

How to Go On  
Requiescat

rit. . . . .

122

S. 1  
rain, rain,

S. 2  
Oh, rain,

A. 1  
Oh, Oh, rain,

A. 2  
Oh, Oh, rain,

T. 1  
rain,

T. 2  
rain,

B. 1  
rain, rain,

B. 2  
Unis.  
rain, rain,

Pno.  
122 rit. . . . .

How to Go On  
Requiescat

126 Calmed; ♩ = ca. 66 rit.

S. 1 *pp* Oh,

S. 2 *pp* Oh,

A. 1 *mp* wait for us on the o - ther side of the ri - ver,

A. 2 *mp* wait for us on the o - ther side of the ri - ver,

T. 1 *pp* Oh,

T. 2 *pp* Oh,

B. 1

B. 2

Pno. Calmed; ♩ = ca. 66 rit.

The image displays a musical score for a vocal ensemble and piano. The score is divided into two systems. The first system includes parts for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), Bass 2 (B. 2), and Piano (Pno.). The second system includes the Piano part. The tempo is marked 'Calmed; ♩ = ca. 66' and the dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The score features various musical notations such as rests, slurs, and triplets. A large blue watermark 'ForPerusalOnly' is overlaid diagonally across the page.

How to Go On  
Requiescat

rit. . . . . In time (♩ = ca. 66)  
*mp*

131 *p* *mp* *poco*

S. 1 go,

S. 2 *p* *mp* *poco*  
let us go,

A. 1 *p* *mp* *poco*  
let us go,

A. 2 *p* *mp* *poco*  
let us go,

Pno. 131 rit. . . . . In time (♩ = ca. 66) *poco*

134 rit. . . . . Very slow  
*p* *poco* *poco* *n* *poco*

S. 1 go,

S. 2 *p* *poco* *n* *poco*  
go,

A. 1 *p* *poco* *n* *poco* *poco*  
go,

A. 2 *p* *poco* *poco* *n*  
go,

Pno. 134 rit. . . . . Very slow

# Knowing the End

Text by Barbara Crooker

Music by Dale Trumbore

♩ = ca. 66

*pp* *poco rit.* . . . . *p* *In time* *p* *poco rit.* . . . . *mp*

S. 1  
How, \_\_\_\_\_

S. 2  
How, \_\_\_\_\_

A. 1  
How, \_\_\_\_\_

A. 2  
How, \_\_\_\_\_

Pno.

5 *In time* *pp* *rit.* . . . . *mp*

S. 1  
How \_\_\_\_\_ can we go on? How \_\_\_\_\_

S. 2  
How \_\_\_\_\_ can we go on? \_\_\_\_\_

A. 1  
How \_\_\_\_\_ can we go on? \_\_\_\_\_

A. 2  
How \_\_\_\_\_ can we go on? \_\_\_\_\_

5 *In time* *rit.* . . . .

Pno.

How to Go On  
Knowing the End

In time, slightly slower; ♩ = ca. 56

9

S. 1 *f* (percussive) How,

S. 2 *p* How, *f* (percussive) How can we go

A. *p* How can we go on? *mf* (percussive) How can we go

T. *p* How can we go on? *mf* (percussive) How can we go

B. *p* How can we go on? *mf* (percussive) How can we go

Pno. 9 In time, slightly slower; ♩ = ca. 56

How to Go On  
Knowing the End

12 *pp* *poco rit.*

S. 1 How, How,

S. 2 on? How How,

A. on? *p* How can we go on?

T. on? *p* How can we go on?

B. on? *p* How can we go on?

Pno. 12 *poco rit.*

15 **In time** SOLO [Alto]\* *p*

Solo 2 know - ing how, know - ing

(Altos & Sopranos divide among A, T, B)

A. *pp* *p* know - ing the end, know - ing the end, know - ing the end, know - ing the end,

T. *pp* *p* know - ing, know - ing, know - ing, know - ing,

B. *pp* *p* know - ing, know - ing, know - ing, know - ing,

Pno. 15 **In time**

\*Soloists for this movement should remain within the chorus rather than stepping forward.

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How to Go On  
Knowing the End

22

Solo 1 *f* Ah,

Solo 2 *f* know - ing the end, How

Solo 3 *f* know - - - ing, how,

A. know - ing the end, know - ing the end, know - ing the end,

T. know - ing, know - ing, know - ing,

B. know - ing, know - ing, know - ing,

Pno. 22

The musical score is written for a vocal ensemble and piano. It begins at measure 22. The vocal parts (Solo 1, Solo 2, Solo 3, A, T, B) feature melodic lines with triplets and a forte (*f*) dynamic. Solo 1 starts with a fermata over a whole note, followed by a triplet of eighth notes. Solo 2 and Solo 3 have similar triplet patterns. The vocal parts A, T, and B are in harmony, each with a triplet of eighth notes. The piano accompaniment (Pno.) features a complex rhythmic pattern with triplets and sixteenth notes in both hands. A large blue watermark 'For Personal Use Only' is overlaid on the score.

How to Go On  
Knowing the End

25 *mf*

Solo 1 Ah, How, How,

Solo 2 *mp* How,

Solo 3 *mf* know - ing *mp* how

A. *mp* *p* know - ing the end, know - ing the end, know - ing the end, know - ing the end,

T. *mp* *p* know - ing, know - ing, know - ing, know - ing,

B. *mp* *p* know - ing, know - ing, know - ing, know - ing,

Pno. 25

The musical score is for a piece titled "How to Go On: Knowing the End". It features seven parts: Solo 1, Solo 2, Solo 3, A., T., B., and Pno. (Piano). The score begins at measure 25. Solo 1 starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. Solo 2 is mezzo-piano (*mp*). Solo 3 has a mezzo-forte (*mf*) dynamic for the first part and mezzo-piano (*mp*) for the second, also featuring a triplet. The vocal parts (A., T., B.) have dynamics of mezzo-piano (*mp*) and piano (*p*). The piano accompaniment (Pno.) includes triplets and a dynamic of mezzo-piano (*mp*). The score concludes with a 5/4 time signature change in the final measure.

How to Go On  
Knowing the End

Tempo 1 (♩ = ca. 66) poco rit. . . . In time rit. . . . In time  
(Soloists rejoin sections)

29

T. 1 *p* *pp* *p* *pp*  
How, \_\_\_\_\_ How, \_\_\_\_\_ How \_\_\_\_\_

T. 2 *p* *pp* *p* *pp*  
How, \_\_\_\_\_ How, \_\_\_\_\_ How \_\_\_\_\_

B. 1 *p* *pp* *p* *pp*  
How, \_\_\_\_\_ How, \_\_\_\_\_ How \_\_\_\_\_

B. 2 *p* *pp* *p* *pp*  
How, \_\_\_\_\_ How, \_\_\_\_\_ How \_\_\_\_\_

29 Tempo 1 (♩ = ca. 66) poco rit. . . . In time rit. . . . In time

Pno.

Slightly slower

SOLO [Alto]

35 *mp* *p* *mp* *p*  
know-ing, know-ing the end of the sto-ry?

S. *pp* *n*  
(nn) \_\_\_\_\_

A. *pp* *n*  
(nn) \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

35 Slightly slower rit. . . .

Pno.

# Sometimes Peace Comes

Text by Laura Foley

Music by Dale Trumbore

Flowing freely, with a fluid sense of time;  
♩ = ca. 56 or slightly faster    poco rit. . . . .    A tempo    poco rit. . . . .

OPTIONAL SOLO(S)\*

S. *p* *pp* *p* *pp*

A. *p* *pp* *p* *pp*

Pno.

\*m. 1-6 may be performed as written, without soloists; with a small subsection (e.g., four singers on a part, or S1s and A1s); or every time this motive appears, a different pair of treble soloists may sing it. For example, mm. 1-2 could feature a different soprano soloist and alto soloist from mm. 3-4, as would mm. 4-6. The same could apply when this motive returns in measures 24-25.

5 A tempo    poco rit. . . . .

S. *p* *pp*

A. *p* *pp*

Pno.

How to Go On  
Sometimes Peace Comes

**A tempo**  
8 SOLO [Alto]

Solo I  
Some - times peace is like        this:        end - less, and gen - tle and       

S.  
Oo,        Oo,       

A.  
Oo,        Oo,       

Pno.

\*When two or more notes are in brackets, the soloist should pick either note; each note is always equally as desirable as the other(s).

11

Solo I  
       soft and no com-pul-sion to        go        a - ny - where.        And

S.  
       Oo,        And

A.  
       Oo,        And

Pno.

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How to Go On  
Sometimes Peace Comes

25 **In time;** ♩ = ca. 56

Solo I *mp*

you have stepped in - to a place be - yound time. *poco*

OPTIONAL SOLO(S)\*

S. *p* *pp* *poco*

Oo,

OPTIONAL SOLO(S)\*

A. *p* *pp* *poco*

Oo,

25 **In time;** ♩ = ca. 56

Pno.

\*As in m. 1, every time this motive appears (in measures 24-25, 35-36, and 40-41), a different pair of treble soloists may sing it.

27 (TUTTI) *pp* *mp* *p* *mf* *ff* (long)

S. be - yond sad - ness, and form. a wide, high plain

(TUTTI) *pp* *mp* *p* *mf* *ff* (long)

A. be - yond sad - ness, and form. a wide, high plain

T. *mp* *p* *mf* *ff* (long)

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

B. *mp* *p* *mf* *ff* (long)

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

27

Pno.

How to Go On  
Sometimes Peace Comes

32 **Freely, slowly** **In time;**  
♩ = ca. 56

Solo 1

where in the end - less, deep si - lence you

Pno.

36

Solo 1

find out what it is, what it is,

(OPT. SOLO)

S.

Oo,

(OPT. SOLO)

A.

Oo,

Pno.

*pp* *p*

40

Solo 1

and your part in it.

(OPT. SOLO)

S.

Oo,

(OPT. SOLO)

A.

Oo,

Pno.

*p*

How to Go On  
Sometimes Peace Comes

**Freely, without meter; like stars emerging at night**

Each entrance should be cued separately, not necessarily equally-timed, entering on "Oo."

*(Sopranos divide in 3 parts;*

*a third of the remaining*

*Sopranos join here on Ab)*

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for Piano (Pno.).

- Soprano (S.):** Starts at measure 43 with a *pp* dynamic. The vocal line is divided into three parts. The first part enters on "Oo." and the second part enters on "Ab". The dynamic increases to *ff* at the end of the phrase.
- Alto (A.):** Starts at measure 43 with a *pp* dynamic. The vocal line is divided into two parts. The first part enters on "Oo." and the second part enters on "Gb". The dynamic increases to *ff* at the end of the phrase.
- Tenor (T.):** Starts at measure 43 with a *p* dynamic. The vocal line is divided into two parts. The first part enters on "Oo." and the second part enters on "Ab". The dynamic increases to *ff* at the end of the phrase.
- Bass (B.):** Starts at measure 43 with a *p* dynamic. The vocal line is divided into two parts. The first part enters on "Oo." and the second part enters on "Ab". The dynamic increases to *ff* at the end of the phrase.
- Piano (Pno.):** Starts at measure 43 with a *pp* dynamic. The piano accompaniment consists of a series of chords, each with a fermata, corresponding to the vocal entrances.

Throughout the score, there are markings for "Oo." and "Ab" indicating the vocal entrances. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also asterisks (\*) at the end of the vocal lines, likely indicating a cue for the conductor.

\*Conductor may choose to have singers open to "Ah" on this last chord or remain on "Oo."

# When at last

Text by Amy Fleury

Music by Dale Trumbore

$\text{♩} = \text{ca. } 66$   
SOLO [Alto] **poco rit.** **A tempo**  
*mp* *p* *mp* *p*

Solo 1  
When at last I join the de - mo - cra - cy of dirt, a tus - sock earthed o - ver and

SOLO [Tenor] *p* *mp* *p*

Solo 2  
a tus - sock earthed o - ver and

$\text{♩} = \text{ca. } 66$  **poco rit.** **A tempo**

Pno.

**Slightly slower;**  
 $\text{♩} = \text{ca. } 60$

4 *mf* *pp*

Solo 1  
grass healed. I'll glad - ly con - spire in my own di - mi - nish - ment.

3

SOLO [Tenor] *mf* *pp*

Solo 2  
grass healed. I'll glad - ly con - spire in my own di - mi - nish - ment.

3

**Slightly slower;**  
 $\text{♩} = \text{ca. } 60$

Pno.

How to Go On  
When at Last

9 *mp* *poco accel.* *f* ♩ = ca. 66

Solo 1  
Let a pink pe - o - ny bloom from my chest and may it be

Solo 2  
Let a pink pe - o - ny bloom from my chest, and may it be

S. 1  
*p* *mf* *p*  
Oo, Oo,

S. 2  
*pp* *mf*  
Oo, Oo,

A. 1  
*pp* *mf* *p*  
Oo, Oo,

A. 2  
*pp* *mf* *p*  
Oo, Oo, Oo,

T. 1  
*mf* *p*  
Oo,

T. 2  
*mf* *p*  
Oo,

B. 1

B. 2

Pno.  
9 *poco accel.* ♩ = ca. 66

The musical score is arranged in a grand staff format. It includes parts for two vocal solos (Solo 1 and Solo 2), two sections (S. 1 and S. 2), two arias (A. 1 and A. 2), two tenors (T. 1 and T. 2), two basses (B. 1 and B. 2), and a piano accompaniment (Pno.). The score begins with a tempo marking of 'poco accel.' and a metronome marking of '♩ = ca. 66'. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part features triplets and a 'poco accel.' marking. A large blue watermark 'For Perusal Only' is overlaid diagonally across the score.

How to Go On  
When at Last

13 *mp* 3

Solo 1  
vi - si - ted by a charm of bees, who will then

Solo 2  
vi - si - ted by a charm of bees, who will then

S. 1 *mp* *pp*  
Oo,

S. 2 *mp* *pp*

A. 1 *pp* (no breath)  
Oo, Oo,

A. 2 *pp* 3 3 3 3

T. 1 *pp* (no breath)  
Oo,

T. 2 *pp* 3 3 3  
Oo,

B. 1 *mp* *pp* (no breath)  
Oo, Oh,

B. 2 *pp* (no breath)  
Oo, Oh,

Pno. 13 3 3 3 3 3

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How to Go On  
When at Last

18 A little slower; ♩ = ca. 56                      poco rit. . . . .                      accel. ♩ = ca. 66

Solo 1 *f* hive. Let the ho - ney they make be

Solo 2 *f* hive. Let the ho - ney they make be

S. Div. Oh, *mf* *pp* (Unis.)

A. 1 Oh, *mf* *pp*

A. 2 Oh, *mf* *pp*

T. 1 Oh, *mf* *pp*

T. 2 Oh, *mf* *pp*

B. 1 Oh, *mf* *pp*

B. 2 Oh, *mf* *pp*

Pno. 18 A little slower; ♩ = ca. 56                      poco rit. . . . .                      accel. ♩ = ca. 66

How to Go On  
When at Last

22 *mf* rit. . . . . *p* ♩ = ca. 50 accel. . . . . *mf*

Solo 1  
bro - ken from its comb, \_\_\_\_\_ and re - lease from its gold - en hold, \_\_\_\_\_

Solo 2  
bro - ken from its comb, \_\_\_\_\_ and re - lease from its gold - en hold, \_\_\_\_\_

S.  
Ah, \_\_\_\_\_

A. 1  
*p* \_\_\_\_\_ *pp* \_\_\_\_\_ *mp* \_\_\_\_\_  
Oh, \_\_\_\_\_

A. 2  
*p* 3 3 3 *pp* 3 *mp* \_\_\_\_\_  
Oh, \_\_\_\_\_

T. 1  
*p* 3 3 3 *pp* *mp* \_\_\_\_\_  
Oh, \_\_\_\_\_

T. 2  
*p* *pp* *mp* \_\_\_\_\_  
Oh, \_\_\_\_\_

B. 1  
*p* *pp* \_\_\_\_\_  
Oh, \_\_\_\_\_

B. 2  
*p* *pp* \_\_\_\_\_  
Oh, \_\_\_\_\_

Pno.  
22 rit. . . . . ♩ = ca. 50 accel. . . . .

The musical score is arranged in a grand staff format. It includes parts for Solo 1, Solo 2, Soprano (S.), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), Bass 2 (B. 2), and Piano (Pno.). The score begins at measure 22. The tempo is marked as 'ca. 50' (approximately 50 beats per minute). The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include 'rit.' (ritardando) and 'accel.' (accelerando). The lyrics are: 'bro - ken from its comb, \_\_\_\_\_ and re - lease from its gold - en hold, \_\_\_\_\_'. The piano accompaniment features triplets and various rhythmic patterns. A large blue watermark 'FOR PERSAL ONLY' is overlaid diagonally across the page.

How to Go On  
When at Last

27  $\text{♩} = \text{ca. } 66$

*p* *mf* *p* *mf* *p*

Solo 1  
on - to some an - i - mal tongue, my soul.

*p* *mf*

Solo 2  
on - to some an - i - mal tongue,

sub.  
*pp* *mf* *p* *mp*

S. (Opt. SOLO)  
Oo,

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

A. (Opt. SOLO)  
Ah, Oo,

*pp* *mf*

T.  
Ah,

*pp* *mf*

B.  
Ah,

27  $\text{♩} = \text{ca. } 66$

Pno.

\*Soloist may hold this note (if possible) or release in the previous measure.

How to Go On  
When at Last

34 **A little slower; ♩ = ca. 50** **Freely** *p* *mf*

Solo I

S. **TUTTI** *pp* *mf*  
Oo,

A. **TUTTI** *pp* *mf*  
Oo,

T. *pp* *mf*  
Oo,

B. *pp* *mf*  
Oo,

Pno. 34 **A little slower; ♩ = ca. 50** **Freely**

my soul.

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How to Go On  
When at Last

49 *mf* *n* [inhale] [exhale]

S. soul.

*mf* *pp* *n*

A. soul.

*mf* *pp* *n*

T. soul.

*mf* *pp* *n*

B. soul.

Pno.

(Conductor slowly lowers hands)

(again & again.)

53 [inhale] [exhale] [inhale] [exhale]

S.

[inhale] [exhale] [inhale] [exhale]

A.

[inhale] [exhale] [inhale] [exhale]

T.

[inhale] [exhale] [inhale] [exhale]

B.

53

Pno.