

DT0024.5 | TRUMBORE | \$2.35
REQUIESCAT (FROM HOW TO GO ON) | SSAATTBB CHORUS A CAPPELLA

Requiescat

(from HOW TO GO ON)

SSAATTBB Chorus a cappella

Text by Barbara Crooker

The logo for Dale Trumbore, featuring a stylized musical note above the letter 'd' in the word '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
3. Knowing the End
4. Requiescat
5. Sometimes Peace Comes
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.

Requiescat

Text by Barbara Crooker

Music by Dale Trumbore

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

S. 1 *pp* *mf* *sub.* *p* *f* *p*
Let us go, let

S. 2 *pp* *mf* *sub.* *p* *f* *p*
Let us go, let

A. 1 *pp* *mf* *sub.* *p* *f* *p*
Let us go, let

A. 2 *pp* *mf* *sub.* *p* *f* *p*
Let us go, let

T. 1 *pp* *mf* *sub.* *p* *f* *p*
Let us go, let

T. 2 *pp* *mf* *sub.* *p* *f* *p*
Let us go, let

B. 1 *p* *f* *p*
go, let

B. 2 *p* *f* *p*
go, let

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

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 1' marking. The lyrics are 'go, with the few roots you have'. The music features various time signatures: 3/4, 5/4, and 2/4. There are several triplet markings (indicated by a '3' above the notes) and a 'rit.' (ritardando) marking. The piano accompaniment includes complex rhythmic patterns, including triplets and sixteenth notes.

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

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

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

36 *pp* poco accel. . . . poco rit. . . . In time (♩ = ca. 56) *p*

S. 1 Oh, go,

S. 2 go,

A. 1 let go of the world, its

A. 2 let go of the world, its

T. 1 yours is al-read-y writ-ten, let go, its

T. 2 yours is al-read-y writ-ten, let go of the world, its

B. 1 yours is al-read-y writ-ten, let go of the world, its

B. 2 yours is al-read-y writ-ten, let go of the world, its

sub. *p*

sub. *p*

sub. *p*

sub. *p*

sub. *p*

sub. *p*

sub. *p*

sub. *p*

36 poco accel. . . . poco rit. . . . In time (♩ = ca. 56)

Pno.

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.*

This page has intentionally been left blank.
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; $\text{♩} = \text{ca. } 80$

76 *p* *f* *ff*
S. 1 be - come spi - rit and light. spring rain

76 *p* *f* *ff*
S. 2 be - come spi - rit and light. spring rain

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

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

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

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

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

76 *p*
B. 2 go light.

76 *p* *f* *ff*
Pno. 3 3 3 3 3 3 3 3

Detailed description: This page contains the musical score for the piece 'How to Go On' (Requiescat), starting at measure 76. The score is written for a vocal ensemble (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) and Piano accompaniment. The tempo is marked 'Fluid, determined; ♩ = ca. 80'. The key signature has one sharp (F#), and the time signature is 6/4. The vocal parts have lyrics: 'be - come spi - rit and light. spring rain' for Soprano and Alto, 'go oh, light. spring rain' for Tenor, and 'go spi - rit and light.' for Bass. The piano accompaniment features triplet patterns in the right hand and sustained chords in the left hand. Dynamics range from piano (p) to fortissimo (ff). A large blue watermark 'For Personal Use Only' is overlaid on the page.

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 for a vocal ensemble and piano. It begins at measure 81 with a 'rit.' (ritardando) instruction. The vocal parts (S. 1, S. 2, A. 1, A. 2, T. 1, T. 2) are 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 dynamic markings such as *ppp* (pianississimo) and *mp* (mezzo-piano). The vocal parts feature long, sustained notes with some triplet markings. The piano accompaniment includes triplet figures and sustained chords. The word 'rain.' is written below the bass staves. 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

This page has intentionally been left blank.
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, _____ *mf* 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, _____

S. 2
Oh, _____

A. 1
Oh, _____ rain, _____

A. 2
Oh, _____

T. 1
8 earth, _____ fi - re, _____ cin - ders, _____ rain, _____

T. 2
earth, _____ fire, _____ Oh, _____

B. 1
earth, _____ fi - re, _____ cin - ders, _____ rain, _____

B. 2
earth, _____ fire, _____ rain, _____

Even faster; fiery

118

Pno.

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 *pp* rit.

S. 1 Oh,

S. 2 Oh,

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

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

T. 1 Oh,

T. 2 Oh,

B. 1

B. 2

Pno.

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,

131 rit. In time (♩ = ca. 66)
poco

Pno.

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,

134 rit. Very slow

Pno.