

DT0024.8 | TRUMBORE | \$2.35
WHEN AT LAST (FROM HOW TO GO ON) | SSAATTBB CHORUS A
CAPPELLA, WITH SOLOISTS

When at Last

(from HOW TO GO ON)

SSAATTBB Chorus a cappella, with soloists
Text by Amy Fleury

The logo for Dale Trumbore, featuring a stylized musical note above the letter 'd' in the word 'daletrumbore'. Below the main text, the letters 'c o m p o s e r' are spaced out horizontally.
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)

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(Jenny Wong)

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(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.

When at last

Text by Amy Fleury

Music by Dale Trumbore

$\text{♩} = \text{ca. } 66$
SOLO [Alto] *mp* **poco rit.** **A tempo** *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;
 $\text{♩} = \text{ca. } 60$ *mf* *pp*

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

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

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 (Pno.). The piano part features a complex accompaniment with triplets and a 'poco accel.' marking. The vocal parts have lyrics and dynamic markings such as *mp*, *f*, *p*, *mf*, and *pp*. The score is marked with a tempo of ♩ = ca. 66 and includes a 'poco accel.' instruction. The key signature has one sharp (F#) and the time signature changes from 3/4 to 2/4 and back to 3/4.

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, (Unis.)

A. 1 *mf* Oh, Oh,

A. 2 *mf* Oh,

T. 1 *mf* Oh, Oh,

T. 2 *mf* Oh,

B. 1 *mf* Oh,

B. 2 *mf* Oh,

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.

Detailed description: This is a page of a musical score for the piece 'How to Go On When at Last'. The score is written for a vocal ensemble and piano. It begins at measure 22. The vocal parts include 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), and Bass 2 (B. 2). The piano part (Pno.) is at the bottom. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked as 'ca. 50'. 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 for the vocal parts are 'bro - ken from its comb, _____ and re - lease from its gold - en hold, _____'. The piano part features triplets and sustained chords. A large blue watermark 'FOR PERSAL ONLY' is overlaid diagonally across the page.

How to Go On
When at Last

27 $\text{♩} = \text{ca. } 66$

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

Solo 2 *p* *mf*
on - to some an - i - mal tongue,

S. sub. *pp* *mf* *p* *mp*
(Opt. SOLO)
Oo,

A. *pp* *mf* *p* *mp*
(Opt. SOLO)
Ah, Oo,

T. *pp* *mf*
Ah,

B. *pp* *mf*
Ah,

Pno. $\text{♩} = \text{ca. } 66$

The musical score is for the piece 'How to Go On When at Last'. It features six vocal parts (Solo 1, Solo 2, Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked as approximately 66 beats per minute. The score begins at measure 27. The vocal parts have lyrics: 'on - to some an - i - mal tongue, my soul.' (Solo 1), 'on - to some an - i - mal tongue,' (Solo 2), 'Oo,' (Soprano), 'Ah, Oo,' (Alto), 'Ah,' (Tenor), and 'Ah,' (Bass). The piano accompaniment provides harmonic support. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). There are optional solo passages for the Soprano and Alto parts. A large blue watermark 'For Perusal Only' is overlaid on the score.

*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 1

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.