

DT0110 | A CALENDAR OF LIGHT | TRUMBORE
SATB CHORUS

A CALENDAR OF LIGHT

SATB Chorus, Mezzo-Soprano & Audience
Text by Barbara Crooker

d'aletrumbore
c o m p o s e r

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BIOS

Barbara Crooker is the author of twelve chapbooks and nine full-length books of poetry. *Some Glad Morning*, Pitt Poetry Series, University of Pittsburgh Poetry Press, longlisted for the Julie Suk award from Jacar Press, is her latest. Her previous collection, *The Book of Kells*, won the Best Poetry Book of 2019 Award from Poetry by the Sea. Her other awards include: Grammy Spoken Word Finalist, the WB Yeats Society of New York Award, the Thomas Merton Poetry of the Sacred Award, and three Pennsylvania Council fellowships in literature. Her work appears in a wide variety of literary journals and anthologies, including: *Common Wealth: Contemporary Poets on Pennsylvania*, and *The Bedford Introduction to Literature*.

Dale Trumbore is a Los Angeles-based composer and writer whose music has been called “devastatingly beautiful” (The Washington Post) and praised for its “soaring melodies and beguiling harmonies deployed with finesse” (The New York Times). Trumbore's compositions have been performed widely in the U.S. and internationally by the Chicago Symphony's MusicNOW ensemble, Conspirare and the Miró Quartet, Los Angeles Children's Chorus, Los Angeles Master Chorale, Modesto Symphony, Pasadena Symphony, and Phoenix Chorale. She has written extensively about working through creative blocks and establishing a career in music in essays and in her first book, *Staying Composed*. Learn more about Trumbore's music and writing at daletrumbore.com.

PROGRAM NOTE

In *A Calendar of Light*, our relationship to change is mirrored in our relationship to the changing seasons. These range from small and personal changes—our own daily triumphs and artistic failures—to the wide-ranging, devastating consequences of climate change.

Barbara Crooker’s libretto asks resonant questions (“Is it impossible to plant change?” “How can we let it all slip through our fingers?”), holding us accountable for embracing change and altering our relationship with the earth for the better. The piece calls for reflection and action, with recurring refrains and six call-and-response movements that invite the audience to join in singing.

A Calendar of Light takes the shape of a cyclical calendar year and features multiple starting points, allowing the piece to begin or end in the same month as the piece is performed. While a December performance might begin with the January movement and end in December, a March performance could start with the April movements and conclude, full circle, back in March.

This work was commissioned by The Esoterics and is dedicated, with gratitude, to its Artistic Director, Eric Banks. *A Calendar of Light* was composed in part at the Tusen Takk Foundation, with thanks to Geoffrey Peckham and Patricia Melzer for their generous support. This piece incorporates two existing works by Trumbore: *Light of Late November* (premiered by The Singers—Minnesota Choral Artists; composed in residence at the Helene Wurlitzer Foundation) and *March* (premiered as “Almost, But Not Quite Spring” by Choral Arts Initiative; composed in residence at Copland House).

PERFORMANCE NOTES

In the solo line, notes in parenthesis indicate optional, but slightly less preferable, notes. Breath marks in parentheses are optional.

“Left audience” and “right audience” indicate “house left” and “house right.” The audience may sing in any octave. During the six movements where the audience sings, the conductor may choose to have the chorus surround the audience, particularly when the chorus and audience split into two distinct parts.

A dashed slur (no rest) indicates carrying through the phrase. A dashed slur (with a rest marked between notes) indicates placement of the consonant cut-off on the rest. This phrase should give the illusion of being carried through; any breath taken during the rest should not be perceptible to the audience.

Sopranos may omit any notes that are out of range and/or below middle C.

Whenever a glissando is marked between two notes, singers establish the note briefly, then slide to reach the next note.

Boxed notation indicates the following: alternate between the two notes, speeding up and slowing down, approximately between the speed of 8th and 16th notes and occasionally pausing briefly on a note.

A CALENDAR OF LIGHT | LIBRETTO

Barbara Crooker, poet

PRELUDE

Is it impossible to plant change?
 Let us believe in the resurrection of the earth.
 Look how the light is beginning to dim.
 There's so much to love in this undoing.
 I will not be silent.

1. JANUARY

Mornings come slowly, the sun reluctant,
 its pale face scarcely warming.
 We linger at coffee, watch birds at the feeder.
 Their foliage is dull, muted.
 The sky is barely blue.
 We wrap ourselves in layers of wool, withdraw.
 January's not the season of love.
 Up on the hill, each black tree is etched,
 clean and sharp, whittled down
 to limb, branch, twig.
 Glass ferns cover the windows,
 their fronds blur the thin light.
 And here we are, poised on the rim of the year,
 every breath visible,
 this icy globe turning.
 The silence between us deepens,
 blue as the shadows in snow.

2. LATE FEBRUARY

and light begins to soften
 around the edges. Snow's flannel
 sheets recede, fold back, and look,
 the grass is still there,
 a fresh green quilt waiting
 to be hung on the line.
 Crocus cut their teeth
 in perennial beds.
 Spring holds her breath.
 White-throated sparrows whistle up the sun.
 Every day, another cup of light.

3. LET US BELIEVE IN THE RESURRECTION
OF THE EARTH

Let us believe in the resurrection
 of the earth. Forgive us now
 our unbelief.

4. MARCH

There is no color anywhere,
 in the fields, in the woods,
 only the monotony
 of buff and brown,
 fawn and dun,
 smoke, slate, steel,
 and now, coming into March,
 the coldest nights of the year.
 But each day, we climb
 a few more inches
 up the ladder of light,
 and grackles and redwings
 return, bringing postcards
 of tropical sun.

The eye of the pond widens,
 and geese scribble messages
 across the grey sky:
 "Hold on. Hold on.
 It's coming."

5. THE STEADY RAIN

Amidst the horror, the steady rain
 of bad news, the worry over climate change,
 coastlines drowned
 as ice caps melt, oceans rise, the only thing
 I know how to do is tend my garden, turn over the
 dirt
 in even rows, drill in the seed, pat it down,
let the spade sink into gravelly ground.

6. IS IT IMPOSSIBLE TO PLANT CHANGE?

Is it impossible to plant change?

7. APRIL

[April slips on her green silk dress]
 a soft lilac shawl across her arms,
 and dances to the small fine music of the rain.
 I was away for a week, writing, happy to be alone
 and working again, but then home began to tug
 at me, the way the earth pulls the rain
 down to meet it. And I love the road,
 the journey, the whole difficult trip of it,
 the long slow uphill climbs, the unexpected
 bends, the side roads, the false starts,
 every wrong turning. Dogwoods fill the woods
 with their white light, kid gloves worn at a ball.
 I'm going down the road, singing the radio.
 And my heart is as green as the rain.

8. MAY

How many times
 have I forgotten to give thanks? The late day sun
 shines
 through the pink wisteria with its green and white
 leaves
 as if it were stained glass, there's an old cherry
 tree
 that one lucky Sunday bloomed with a rainbow:
 cardinals, orioles, goldfinches, blue jays, indigo
 buntings,
 and my garden has tiny lettuces just coming up,
 so perfect they could make you cry: Green
 Towers,
 Red Sails, Oak Leaf. For this is May, and the
 whole world
 sings, gleams.

9. JUNE

It is one of those soft
 summer nights, after a day of bake oven heat,
 the air playing with the hair on your neck,
 the bare skin of your arms and legs.
 In the grass, fireflies rise in their sultry dance,
 little love notes that flicker, that burn.

10. THIS ORDINARY SUMMER AFTERNOON

And I love *this* ordinary summer afternoon,
 sitting under my cherry tree full of overripe fruit,
 too much for us to pick, an abbondanza of a tree,
 I love this dark grey catbird singing its awkward
 song,
 and the charcoal clouds promising rain they don't
 deliver.
 I love the poem I've been trying to write for
 months,
 but can't; I love the way it's going nowhere at all.
 I love the dried grass that crackles when you walk
 on it,
 leached of color, its own kind of fire.
 Way off in the hedgerow, the musical olio of
 dozens of birds,
 each singing its own song, each beating its own
 measure.
 This is all there is: the red cherries, the green
 leaves,
 sky like a pale silk dress, and the rise and fall
 of the sweet breeze. Sometimes, just what you
 have
 manages to be enough.

11. HOW CAN WE LET IT ALL SLIP THROUGH
OUR FINGERS?

How can we let it all slip through our fingers?

12. JULY

It's still summer, and the breeze is full
 of sweetness spilled from a million petals;
 it wraps around your arms, lifts the hair
 from the back of your neck.
 The salvia, coreopsis, roses
 have set the borders on fire,
 and the peaches waiting to be picked
 are heavy with juice. We are still ripening
 into our bodies, still in the act of becoming.

13. WE GIVE WHAT WE CAN

We give what we can,
but not so much it hurts.

14. AUGUST

Summer sings its long song, and all the notes
are green.
But there's a click, somewhere in the middle
of the month, as we reach the turning point, the
apex,
a Ferris wheel, cars tipping and tilting over the top,
and we see September up ahead, school and
schedules
returning. And there's the first night you step
outside
and hear the katydids arguing, six more weeks
to frost, and you know you can make it through to
fall.
Dark now at eight, nights finally cooling off for
sleep,
no more twisting in damp sheets, hearing
mosquitoes'
thirsty whines. Lakes of chicory and Queen Anne's
lace
mirror the sky's high cirrus. Evenings grow chilly,
time for old sweaters and sweatpants, lying in the
hammock
squinting to read in the quick-coming dusk.
A few fireflies punctuate the night's black text,
and the moonlight is so thick, you could swim in it
until you reach the other side.

15. O SEPTEMBER (RASPBERRIES)

O September!
When the rest of the garden
dwindles to meager,
when the trees begin
their strip to the bones,
you come to fruit
bearing rubies on your canes,
and we're on our knees,
stained in crimson,
our garnet fingers
praising the earth.

16. SOME OCTOBER

Some October, when the leaves turn gold, ask
me if I've done enough to deserve this life
I've been given. A pile of sorrows, yes, but joy
enough to unbalance the equation.

When the sky turns blue as the robes of heaven,
ask me if I've made a difference.
The road winds through the copper-colored
woods;
no one sees around the bend.

Today, the wind poured out of Canada,
a river in flood, bringing down the brilliant leaves,
broken sticks and twigs, deserted nests.
Go where the current takes you.

Some twilight, when the clouds stream in from
the west
like the breath of God, ask me again.

17. HOW CAN WE BELIEVE THESE DAYS
WILL END

How can we believe these days will end,
that cold winds will blow, that snow will fall?

18. THIS BLUE MORNING

[It's Monday morning]
mid-November, the world turned golden,
preserved in amber. I should be doing more
to save the planet – plant a tree, raise
a turbine, put solar panels on the roof
to grab the sun and bring it inside. Instead,
I'm sitting here scribbling, sitting on a wrought
iron chair, the air cold from last night's frost,
the thin sunlight sinking into the ruined
Appalachians of my spine. I know it's all
about to fall apart; the signs are everywhere.
But on this blue morning, the air bristling
with crickets and birdsong, I do the only thing
I can: put one word in front of the other,
and see what happens when they rub up against
each other. It might become something
that will burst into flame.

19. LIGHT OF LATE NOVEMBER

Praise the light of late November,
 the thin sunlight that goes deep in the bones.
 Praise the crows chattering in the oak trees;
 though they are clothed in night, they do not
 despair. Praise what little there's left:
 the small boats of milkweed pods, husks, hulls,
 shells, the architecture of trees. Praise the
 meadow
 of dried weeds: yarrow, goldenrod, chicory,
 the remains of summer. Praise the blue sky
 that hasn't cracked yet. Praise the sun slipping
 down
 behind the beechnuts, praise the quilt of leaves
 that covers the grass: Scarlet Oak, Sweet Gum,
 Sugar Maple. Though darkness gathers, praise
 our crazy
 fallen world; it's all we have, and it's never
 enough.

20. WINTER WILL RETURN

Winter will return.
 Will we see another spring?

21. DECEMBER LIGHT

In this icy light, the ghostly fronds
 of ice ferns cover the glass,
 as the sky descends,
 erasing first the far blue hills,
 the cornfield hatchmarked with stubble,
 coming to our street
 the sky flinging itself
 down to the ground.

These winter nights
 are never black and dense,
 but white, starlight
 dancing off the land.
 And then the luminous dawns,
 the pearled skies full of hope
 no matter what else we know.

22. THE LIGHT GIVES UP TOO EARLY

The light gives up too early.
 We light candles in the coming dark.

POSTLUDE

Is it impossible to plant change?
 Let us believe in the resurrection of the earth.
 Look, how the light is beginning to dim.
 There's so much to love in this undoing.
 I will not be silent.

Barbara Crooker

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POEM CREDITS

“Prelude” excerpts lines from four poems:

“Is it impossible to plant change?” is excerpted from “It’s May.”

“Let us believe in the resurrection of the earth” is excerpted from “Liturgy for March.”

“Look how the light is beginning to dim” and “There’s so much to love in this undoing” are excerpted from “Late September.”

“I will not be silent” is excerpted from “Sonnet from Ecclesiastes: Ecclesiastes 1:9.”

1. “January” sets a poem of the same name.
 2. “Late February” sets a poem of the same name.
 3. “Let us believe in the resurrection of the earth” excerpts “Liturgy for March.”
 4. “March” sets the poem “Almost, But Not Quite Spring.”
 5. “The steady rain” excerpts the poem “Planting.” The last line of this poem references Seamus Heaney’s poem “Digging.”
 6. “Is it impossible to plant change?” excerpts the poem “It’s May.”
 7. “April” sets the poem “April slips on her green silk dress.”
 8. “May” excerpts the poem “Gratitude.”
 9. “June” excerpts the poem “Red.”
 10. “This ordinary summer afternoon” sets the poem “Happiness.”
 11. “How can we let it all slip through our fingers?” excerpts “Sonnet from Ecclesiastes: Ecclesiastes 1:9.”
 12. “July” excerpts “This Summer Day.”
 13. “We give what we can” excerpts the poem “Catalog.”
 14. “August” sets a poem of the same name.
 15. “O September” excerpts “Raspberries.”
 16. “Some October” sets a poem of the same name.
 17. “How can we believe that these days will end?” excerpts “October Light.”
 18. “This blue morning” sets a poem titled “It’s Monday Morning.”
 19. “Light of late November” sets a poem titled “Praise Song.”
 20. “Winter will return” excerpts “Sonnet from Ecclesiastes: Ecclesiastes 1:9.”
 21. “December light” features two excerpts from “Winter Light.”
 22. “The light gives up too early” is excerpted from “Snow at Solstice.”
- “Postlude” excerpts the same poems referenced in the Prelude.
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PROGRAMMING INSTRUCTIONS

A Calendar of Light takes the shape of a cyclical calendar year and features multiple starting points, allowing the piece to begin or end in the same month as the piece is performed. In each performance, the piece should begin with the Prelude and end with the Postlude. In all performances except those taking place in December or January, the piece will cycle from movement 22, “The light gives up too early,” around to movement 1, “January.”

If programming in December or January: following the Prelude, begin the cycle with 1. January.

If programming in February or March: following the Prelude, begin the cycle with 4. March.

If programming in April: following the Prelude, begin the cycle with 7. April.

If programming in May: following the Prelude, begin the cycle with 8. May.

If programming in June or July: following the Prelude, begin the cycle with 12. July.

If programming in August: following the Prelude, begin the cycle with 14. August.

If programming in September: following the Prelude, begin the cycle with 16. Some October.

If programming in October or November: following the Prelude, begin the cycle with 18. This blue morning.

Commissioned by The Esoterics and dedicated,
with gratitude, to Eric Banks

A CALENDAR OF LIGHT

Prelude

for SATB chorus a cappella

Barbara Crooker

Dale Trumbore

Increasingly urgent; ♩ = ca. 80

SOPRANO

ALTO

TENOR

BASS

Piano

S.

A.

T.

B.

Pno.

oh

oh

Is it im - pos - si - ble to plant

change?

oh

oh

Is it im - pos - si - ble to plant change?

change?

Is it im - pos - si - ble to plant

9 *f* oh oh

S. 1 oh Is it im-pos-si - ble to plant change?

S. 2 Is it im-pos-si - ble to plant change? Is it im-pos-si - ble

A. oh Is it im-pos-si - ble to plant change? oh

T. Is it im-pos-si - ble to plant change? oh

B. 1 change? Is it im-pos-si - ble to plant change?

B. 2 change? oh oh

Pno.

15 *mf* *p*

S. 1 Let us be - lieve in the res - ur - rec - tion of the earth. Let us be -

S. 2 Let us be - lieve in the res - ur - rec - tion of the earth. Let us be -

A. Let us be - lieve in the res - ur - rec - tion of the earth.

T. Let us be - lieve in the res - ur - rec - tion of the earth.

B. Let us be - lieve in the res - ur - rec - tion, ah

Pno.

21 *mf* *poco rit.* *Tempo 1*

S. 1 lieve. Let us be - lieve.

S. 2 lieve. nn

A. 1 Let us be - lieve. nn Look how the light is be -

A. 2 Let us be - lieve. nn Look how the

T. Let us be - lieve nn

B. Let us be - lieve nn

Pno.

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1. January

for SSAA chorus a cappella

Barbara Crooker

Dale Trumbore

Placid; restrained, with rubato; ♩ = ca. 80

pp p mp pp

slow slow slow

S. 1

S. 2

A. 1

A. 2

Pno.

7 p mp mf

slow Morn - ings come slow - ly, the

pp mp p

slow oh slow - ly the

slow oh slow - ly the

Pno.

A Calendar of Light

13 *mf* *p*

S. 1 sun re - luc - tant, its pale face scarce - ly

S. 2 sun oh its pale face scarce - ly

A. 1 sun oh its pale face scarce - ly

A. 2 sun oh its pale face scarce - ly

Pno.

19 *pp* *p* *mp*

S. 1 warm - ing. slow slow

S. 2 warm - ing. slow slow

A. 1 warm-ing. slow slow

A. 2 warm - - ing. slow slow

Pno.

25

S. 1 *pp* *mp* *pp* *< mp*
slow We lin - ger

S. 2 *pp* *mp* *pp* *< mp*
slow We lin - ger at

A. 1 *pp* *mp* *pp* *< mp*
slow We lin - ger at

A. 2 *pp* *mp* *pp* *< mp*
slow We lin - ger at

Pno.

30

S. 1 *p*
— watch birds at the feed - er. Their fo - li - age is dull,

S. 2 *p*
cof - fee, watch birds at the feed - er. Their fo - li - age is dull,

A. 1 *p*
cof - fee, watch oh oh

A. 2 *p*
cof - fee, watch birds at the feed - er. oh

Pno.

A Calendar of Light

35 *mp* *mf* *mp* *mf*

S. 1 mu - ted... The sky is bare - ly blue. oo

S. 2 oo The sky is bare - ly blue. We

A. 1 oo The sky is bare - ly blue. We

A. 2 oo The sky oo. We

Pno.

41 *p* *p* *pp* *p* *pp*

S. 1 with - draw. oh

S. 2 wrap our-selves in lay-ers of wool, with-draw. oh

A. 1 wrap our-selves in lay-ers of wool. ah oh

A. 2 wrap our-selves in lay-ers of wool. ah oh

Pno.

3

47 *mf*

S. 1 Jan - u - ar - y's not the sea - son_ of love_ of love.

S. 2 Jan - u - ar - y's not the sea - son_ of love_ love.

A. 1 Jan - u - ar - y's not the sea - son_ of love_ love.

A. 2 Jan - u - ar - y's not the sea - son_ of love_ love.

Pno.

53 *p* *mf*

S. 1 oh_ Up_ on_ the hill, each

S. 2 oh_ ah_ Up_ on_ the hill, each

A. 1 oh_ ah_ Up_ on_ the hill, each

A. 2 oh_ ah_ Up_ on_ the hill, each

Pno.

59 *poco rit.* *poco accel.* **In time** *p* ————— *mf*

S. 1 black tree is etched, ah whit-tled down to

S. 2 black tree is etched, clean and sharp, ah

A. 1 black tree is etched, ah ah

A. 2 black tree is etched, ah ah

Pno.

64 *p*

S. 1 limb, branch, twig, Glass ferns cov - er the win - dows, their

S. 2 branch, twig, oh their

A. 1 limb, branch, twig, oh

A. 2 limb, branch, oh Glass ferns cov - er the win - dows,

Pno.

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A Calendar of Light

poco rit. **Slow; ♩ = ca. 63**

p *pp*

S. 1
turn - - - ing. The si - lence be - tween us deep - ens,

S. 2
turn - - - ing. The si - lence be - tween us deep - ens,

A. 1
turn - - - ing. The si - lence be - tween us deep - ens,

A. 2
turn - - - ing. The si - lence be - tween us deep - ens,

Pno.

mf *p* *mf*

S. 1
blue as the sha - dows in snow.

S. 2
blue as the sha - dows in snow.

A. 1
blue as the sha - dows in snow.

A. 2
blue as the sha - dows in snow.

Pno.

2. Late February

for SATB chorus a cappella

Barbara Crooker

Dale Trumbore

♩ = ca. 72

pp *mp* *p*

S. *pp* *mp* *p*
nn ah a - round the edg - es.

A. *mp*
Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.

T. *mp*
Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.

B. *mp*
Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.

Pno.

7

S. *p* *pp* *mf* *p* 3
Snow's flan - nel sheets re - cede, fold back, and look, the grass is still

A. *p* *mp* *mf* *p* 3
Snow's flan - nel sheets re - cede, look, the grass is still

T. *p* *pp* *mf* *p* 3
Snow's flan - nel sheets re - cede, fold back, and look, the grass is still

B. *p* *pp* *mf* *p* 3
Snow's flan - nel sheets re - cede, fold back, and look, grass is still

Pno.

13

S. *mf* *p* *mf*
there, a fresh green quilt wait - ing to be hung on the line.

A. *mf* *p* *mf*
there, a fresh green quilt wait - ing to be hung on the line.

T. *mf* *p* *mf*
there, a fresh green quilt wait - ing to be hung on the line.

B. *mf* *p* *mf*
there, a fresh green quilt wait - ing to be hung on the line.

Pno.

18 *mp* *rit.* *mf* *Slightly slower; ♩ = ca. 63* *pp*

S. *mp* *mf* *pp*
Cro-cus cut their teeth in per-en-ni-al beds. Spring holds her breath.

A. *mp* *mf* *pp*
Cro-cus cut their teeth in per-en-ni-al beds. Spring holds her breath.

T. *mp* *mf* *pp*
Cro-cus cut their teeth in per-en-ni-al beds. Spring holds her breath.

B. *mp* *mf* *pp*
Cro-cus cut their teeth in per-en-ni-al beds. Spring holds her breath.

Pno.

23 *p* *mf* *p*

S. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

A. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

T. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

B. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

Pno.

29 *f* *pp* *f*

S. light. Eve-ry day, an-oth-er cup of light.

A. light. Eve-ry day, an-oth-er cup of light.

T. light. Eve-ry day, an-oth-er cup of light.

B. light. Eve-ry day, an-oth-er cup of light.

Pno.

3. Let us believe in the resurrection of the earth.

for SATB chorus a cappella

Barbara Crooker

Dale Trumbore

♩ = ca. 80

Solo
mf

S. Let us be - lieve in the res - ur - rec - tion of the earth. *p* Let us be -

Solo
mf

A. Let us be - lieve in the res - ur - rec - tion of the earth. *p* Let us be -

Pno.

7 *mp*

Aud. Let us be - lieve.

Tutti
mp

S. lieve. Let us be - lieve. *mf* Let us be - lieve in the res - ur - rec - tion of the

Tutti
mp

A. lieve. Let us be - lieve. *mf* Let us be - lieve in the res - ur - rec - tion.

8 *mp*

T. Let us be - lieve.

mp

B. Let us be - lieve.

7

Pno.

13

mf

Aud. *mf* Let us be - lieve.

S. *mf* earth. Let us be - lieve. Let us be - lieve.

A. oh

T. *mf* Let us be - lieve. *mf* Let us be - lieve.

B. *mf* Let us be - lieve. *mf* Let us be - lieve.

Pno.

18

Aud. Let

S. *mf* Let us be - lieve in the res - ur - rec - tion of the earth. Let us be - lieve. Let

A. *mf* Let us be - lieve in the res - ur - rec - tion oh

T. *mf* Let us be - lieve in the res - ur - rec - tion of the earth. Let us be - lieve. Let

B.

Pno.

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Here's the next page:

35 *pp* *mf*

S. Let us be - lieve in the res - ur - rec - tion of the earth. Let

A. Let us be - lieve in the res - ur - rec - tion ah

T. Let us be - lieve in the res - ur - rec - tion of the earth. Let

B. Let us be - lieve in the res - ur - rec - tion ah

Pno.

40 *mf* *mf* *mf* *mf* *mf*

Aud. Let us be - lieve.

S. us be - lieve. Let us be - lieve. Let us be - lieve in the res - ur -

A. Let us be - lieve in the res - ur -

T. us be - lieve. Let us be - lieve. Let us be - lieve in the res - ur -

B. Let us be - lieve in the res - ur -

Pno.

47

Aud. *p* Let us be - lieve.

S. *p* rec - tion of the earth. ah

A. *p* rec - tion of the earth. Let us be - lieve. Let us be - lieve.

T. *p* rec - tion of the earth. Let us be - lieve. Let us be - lieve.

B. *p* rec - tion, ah

Pno.

53

S. *pp* For - give us now, *mp* For - give us now our un - be - lief. *p* For -

A. *pp* For - give us now, *mp* For - give us now our un - be - lief. *p* For -

T. *p* For - give us now, *mp* For - give us now our un - be - lief. *p* For -

B. *p* For - give us now, *mp* For - give us now our un - be - lief. *p* For -

Pno.

59 *pp*

Aud. For - give us now.

S. *pp* *mp*
give us now, for - give us now. For - give us now,

A. *pp* *mp*
give us now, for - give us now. For - give us now,

T. *pp* *mp*
give us now, for - give us now. For - give us

B. *pp* *mp*
give us now, for - give us now. For - give us

Pno. 59

65 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

S. *rit.* *In time; ♩ = ca. 80*
For - give us now our un - be - lief.

A. *mf* *f*
For - give us now our un - be - lief.

T. *mf* *f* *mf*
now, For - give us now our un - be - lief. For - give us

B. *mf* *f* *mf* *f*
now, For - give us now our un - be - lief. For - give us

Pno. 65

70 *rit.* **Slowly**

p

Aud. For - give us now.

S. For - give us now.

A. For - give us now.

T. *p* now, for - give us now.

B. *p* now, for - give us now.

Pno.

4. March

for SATB chorus a cappella

Barbara Crooker

Dale Trumbore

Plainly and evenly; ♩ = ca. 72

pp (no crescendo)

S. There is no co - lor a - ny - where, in the fields, in the

pp (no crescendo)

A. There is no co - lor a - ny - where, in the fields, in the

pp (no crescendo)

T. There is no co - lor a - ny - where, in the fields, in the

pp (no crescendo)

B. There is no co - lor a - ny - where, in the fields, in the

Pno.

6 *mp* *pp*

S. woods, on - ly the mo - no - to - ny of buff and brown,

A. woods, Ah, buff and brown,

T. woods, Ah, buff and brown,

B. woods, Ah, buff and brown,

Pno.

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

S. fawn and dun, smoke, slate, steel,

A. fawn and dun, smoke, slate, steel,

T. fawn and dun, smoke, slate, steel, and

B. fawn and dun, smoke, slate, steel, and

Pno.

16

S. *pp* *poco rit.* *mp*
The cold - est nights of the year.

A. *pp* *mp*
The cold - est nights of the year.

T. *mp* *pp* *mp*
now, com - ing in - to March, the cold - est nights of the year.

B. *mp* *pp* *mp*
now, com - ing in - to March, the cold - est nights

Pno.

Increasingly optimistic

21

S. *p* *mp*
But each day, we climb a few more in - ches

A. *p* *mp*
But each day, we climb a few more in - ches

T. *p* *mp*
But each day, we climb a few more in - ches

B. *p* *mp*
But each day, we climb a few more in - ches

Pno.

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A Calendar of Light

35 *p* *mp*

S. and geese scrib-ble mes - sa - ges ac - ross the grey

A. and geese scrib-ble mes - sa - ges ac - ross the grey

T. pond wi - dens and geese scrib-ble mes - sa - ges ac - ross the grey

B. pond wi - dens ac - ross the grey

Pno.

39 *mf*, *pp* *mf*, *p* *rit.* *Slow* *f*

S. sky: "Hold on. Hold on. It's com - ing!"

A. sky: "Hold on. Hold on. It's com - ing!"

T. sky: "Hold on. Hold on. It's com - ing!"

B. sky: "Hold on. Hold on. It's com - ing!"

Pno.

5. The steady rain

for TTBB chorus a cappella

Barbara Crooker

Dale Trumbore

♩ = ca. 126 or slightly faster

Musical score for the first system, measures 1-4. It features four vocal parts (T. 1, T. 2, B. 1, B. 2) and a piano accompaniment (Pno.). The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked as ca. 126 or slightly faster. Dynamics include *mf* and *p*. The lyrics are: "A-midst the hor-ror, the stead-y rain of bad news, the stead-y rain".

Musical score for the second system, measures 5-8. It continues the four vocal parts and piano accompaniment. Dynamics include *mp*, *mf*, and *p*. The lyrics are: "stead-y rain, stead-y rain, A-midst the hor-ror, the stead-y rain, A-midst the hor-ror, the stead-y rain".

9

T. 1 *mf*
rain of bad news the wor-ry o-ver

T. 2 *mf*
rain of bad news

B. 1 *mp* *mf*
the stead-y rain the stead-y rain the stead-y rain

B. 2 *mp* *mf*
the stead rain the stead-y rain the stead-y rain

Pno. 9

14

T. 1 *p* *mf*
cli-mate change, coast - lines drowned as ice caps melt,

T. 2 *mf* *p* *mf*
the wor-ry o-ver cli-mate change, coast - lines drowned as ice caps melt,

B. 1 *mf* *p* *mf*
the wor-ry o-ver cli-mate change, coast - lines drowned as ice caps melt,

B. 2 *p* *mf*
coast - lines drowned as ice caps melt,

Pno. 14

19

T. 1 *mp* *f* *mf*
o-ceans rise, _____ the stead-y

T. 2 *p* *f* *mf*
o-ceans rise, _____ A-midst the hor-ror, the stead-y

B. 1 *p* *f* *mf*
o-ceans rise, _____ A-midst the hor-ror,

B. 2 *mf*
A-midst the hor-ror, A-midst the hor-ror,

Pno.

23

T. 1
rain of bad news, bad news bad news, bad news,

T. 2
rain of bad news, bad news, bad news, bad news,

B. 1
the stead-y bad news, bad news, bad news, bad news, the stead-y

B. 2
the stead-y bad news, bad news, bad news, bad news,

Pno.

28

T. 1 *mp* *p* *mf* *mp*
stead-y rain the wor-ry o - ver cli-mate change, coast-lines drowned as ice caps

T. 2 *p* *pp* *mf* *mp*
stead-y rain the wor-ry o - ver cli-mate change, coast-lines drowned as ice caps

B. 1 *mf* *pp* *mp*
rain _____ stead-y rain coast-lines drowned as ice caps

B. 2 *mf* *mp*
stead-y rain coast-lines drowned as ice caps

Pno.

33

T. 1 *f* *p* *f*
melt, _____ o - ceans rise, _____

T. 2 *f* *p* *f*
melt, _____ o - ceans rise, _____

B. 1 *f* *p* *mf*
melt, _____ o - ceans rise, _____ A-midst the

B. 2 *f* *p* *mf*
melt, _____ o - ceans rise, _____ A-midst the hor-ror,

Pno.

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Here's the next page:

48 **poco rit.**

T. 1
oo ————— tend my gar - - - den,

T. 2
oo ————— tend my gar - den,

B. 1
know how to do — is tend my gar - den,

B. 2
know how to do is tend my gar - den,

Pno.

Slightly slower; ♩ = ca. 100-112

53 **pp** **mf** **p**

T. 1
turn o - ver the dirt in e - ven rows, drill in the seed, pat it

T. 2
turn o - ver the dirt in e - ven rows, drill in the seed, pat it

B. 1
turn o - ver the dirt in e - ven rows, drill in the seed, pat it

B. 2
turn o - ver the dirt in e - ven rows, oh

Pno.

poco accel.

59

T. 1
down, let the spade sink in - to grav - el - ly

T. 2
down, let the spade sink in - to grav - el - ly

B. 1
down, let the spade sink in - to grav - el - ly

B. 2
down, let the spade sink in - to grav - el - ly

Pno.

Tempo 1

66

T. 1
ground. ah

T. 2
ground in-to-the ground in-to-the ground in-to the ground in-to the ground.

B. 1
in-to the ground in-to the grav-el - ly ground in-to the ground in-to the ground.

B. 2
ground ground.

Pno.

14

Aud. 1
change? Is it im - pos - si - ble___ to plant__

Aud. 2
Is it im - pos - si - ble___ to plant__ change?

S. 1
change? Is it im - pos - si - ble___ to plant__

S. 2
change?

A.
Is it im - pos - si - ble___ to plant__ change?

T.
change? oh

B.
oh oh

Pno.
14

18

Aud. 1
change? Is it im-pos-si-ble to plant change? Is it im-pos-si-ble

Aud. 2
Is it im-pos-si-ble to plant change? Is it im-pos-si-ble to plant change?

S. 1
change? Is it im-pos-si-ble to plant change? Is it im-pos-si-ble

S. 2
Is it im-pos-si-ble to plant change? Is it im-pos-si-ble to plant change?

A. 1
Is it im-pos-si-ble to plant change? Is it im-pos-si-ble to plant change?

A. 2
oh Is it im-pos-si-ble to plant change? Is it im-pos-si-ble

T.
oh to plant change? oh

B.
Is it im-pos-si-ble to plant change? oh oh

Pno.
18

25

Aud. 1
to plant change? Is it im-pos-si-ble to plant change?

Aud. 2
Is it im-pos-si-ble to plant change? Is it im-pos-si-ble.

S. 1
to plant change? oh

S. 2
oh oh oh

A. 1
Is it im-pos-si-ble to plant change? Is it im-pos-si-ble.

A. 2
to plant change? Is it im-pos-si-ble to plant change?

T.
Is it im-pos-si-ble to plant change? Is it im-pos-si-ble.

B.
oh oh oh

Pno.

31

Aud. 1 Is it im-pos-si-ble__ to plant change? Is it im-pos-si-ble__ to plant_

Aud. 2 __ to plant change? Is it im-pos-si-ble__ to plant_ change?

S. 1 oh oh

S. 2 oh Is it im-pos-si-ble__ to plant_ change?

A. 1 __ to plant change? Is it im-pos-si-ble__ to plant_ change?

A. 2 Is it im-pos-si-ble__ to plant change? Is it im-pos-si-ble__ to plant_

T. __ to plant change? Is it im-pos-si-ble__ to plant_ change?

B. oh oh Is it im-pos-si-ble__ to plant_

Pno.

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43

S. 1 *mf* *pp* *mf* **poco rit.**
oh oh change?

S. 2 *mf* *pp* *mf*
oh change?

A. 1 *mf* *mp* 3 3
oh Is it im-pos-si-ble to plant change?

A. 2 *mf* *mp* 3 3
oh Is it im-pos-si-ble to plant change?

T. *mf* *pp* *mf*
oh change?

B. *mf* *pp* *mf*
oh change?

Pno. 43

7. April

SATB chorus a cappella & treble soloist

Barbara Crooker

Dale Trumbore

Brightly; ♩ = ca. 100

mf

Solo
Ap - ril slips on her green silk dress, a soft

S.

A.

T. *mp* oh *pp*

B.

Pno.

6

Solo
li - lac shawl a - cross her arms, and danc - es to the small fine

S. *mp* oh

A. *mp* ah oh oh *p*

T. *mp* ah oh *p*

B. oh

Pno.

11

Solo

mu - sic of the rain.

S.

oo oh oh

A.

oh oh oh

T.

oh oh

B.

oh

Pno.

11

16

Solo

I was a-way for a week, writ - ing, hap - py to be a - lone and work - ing a - gain,

S.

ah oh

A.

ah oh oh

T.

ah oh oh

B.

ah oh

Pno.

16

21

Solo *mf* *f*

but then home be-gan_ to tug at me, the way the earth pulls the

S. oh oh

A. *pp* *mf*
oh oh oh oh

T. *pp* *mf*
oh oh

B. *pp* *mf*
oh oh oh

Pno.

28

Solo rain down_ to meet it to meet it_

S. oh to meet it_ oh

A. oh oh oh oh oh

T. oh oh oh

B. oh

Pno.

poco rit. **p** **In time** (♩ = ca. 100) **mf** **mp**

Solo **And I love the road, the**

S. **pp** **mf**
oh oh

A. **pp** **mf**
oh oh

T. **pp** **mf**
oh oh

B. **pp** **mf**
oh oh

Pno.

Solo **jour - ney, the whole dif - fi - cult**

S. **p**
oh

A. **p**
oh oh oh oh

T. **p**
oh oh

B. **p**
oh

Pno.

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53

Solo

starts, *p* eve - ry wrong turn - ing.

S. *mf* ah

A. *mf* *p* ah oh

T. *mf* *p* ah oh

B.

Pno.

58

Solo

Dog - woods fill the air with their white

S. *mp* *pp* oh oh

A. *mp* *pp* oh oh

T. *mp* *pp* oh

B. *mp* *pp* oh oh

Pno.

64 *mf* *mp*

Solo *mf* *mp*

light, kid gloves worn at a ball.

S. *mf* *mf*

ah ah

A. *mf* *pp* *mf*

ah oh ah

T. *mf* *pp* *mf* *mp*

ah oh ah ah

B. *mf* *pp* *mf* *mp*

ah oh ah oh

Pno. 64

69

Solo *p*

I'm go - ing down the

S. *mp* *p*

oh

A. *mp* *p*

oh

T. *p*

oh

B. *p*

oh

Pno. 69

A Calendar of Light

49

75 *mf*

Solo *mf*
road, sing-ing the ra - di - o. And my heart is as

S. *mf*
oh ah oh

A. *mf* *p*
oh ah oh ah

T. *mf* *p*
oh ah oh ah

B. *mf* *p*
oh sing-ing the ra - di - o ah

Pno. 75

80 *p*

Solo *p*
green as the rain.

S. *mf* *p* *mf*
oh oh

A. *mf* *p* *mf*
oh oh

T. *mf* *p* *mf*
oh oh oh

B. *mf* *p* *mf*
oh oh

Pno. 80

8. May

SSAA chorus a cappella

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 80$

p

S. 1
How man - y times have I for - got - ten _____ to give _____

S. 2
How man - y times have I for - got - ten _____ to give _____

A. 1
How man - y times _____ have I for - got - ten to give _____

A. 2
How man - y times _____ have I for - got - ten _____

Pno.

Languid; $\text{♩} = \text{ca. } 72$

7 *mf* *p* *mf* *p*

S. 1
thanks? The late day sun (nn) _____ shines _____ ah _____

S. 2
thanks? The late day sun (nn) _____ shines through the pink wei - ge - la _____

A. 1
thanks? The late day sun shines _____ ah _____

A. 2
nn _____ The late day sun shines _____ ah _____

Pno.

12

S. 1 *mp* white leaves as if it were stained glass, *mf*

S. 2 *p* with its green and white leaves as if it were stained glass, *mf*

A. 1 *mp* with its green and white leaves as if it were stained glass, *mf*

A. 2 *mp* with its green and white leaves as if it were stained glass, *mf*

Pno.

16

S. 1 *pp* oh oh ah old cher-ry tree that *f* *pp* *mf*

S. 2 *pp* oh oh ah old cher-ry tree that *f* *pp* *mf*

A. 1 *pp* oh oh there's an old cher-ry tree that *f* *p* *mf*

A. 2 *pp* oh oh there's an old tree *f* *p* *mf*

Pno.

22

S. 1 *p* *mf* *mp*
one luck-y Sun - day bloomed oh o - ri - oles,

S. 2 *p*
one luck-y Sun - day bloomed with a rain-bow: car - di-nals, o - ri - oles,

A. 1 *p*
one luck-y Sun - day bloomed with a rain-bow: car - di-nals, o - ri - oles,

A. 2 *p*
one luck-y Sun - day bloomed with a rain-bow: car - di-nals, o - ri - oles,

Pno.

28 *mf* *f*

S. 1 gold - finch - es blue jays, in - di - go bun - tings,

S. 2 *mf* *f*
gold - finch - es blue jays, in - di - go bun - tings,

A. 1 *mf* *f*
gold - finch - es blue jays, in - di - go bun - tings,

A. 2 *mf* *f*
gold - finch - es blue jays, in - di - go bun - tings,

Pno.

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39 Slow; ♩ = ca. 63

S. 1
Red Sails, Oak Leaf.

S. 2
pp
Green Tow - ers Red Sails, oh

A. 1
pp
Green Tow - ers Red Sails, oh

A. 2
pp
Green Tow - ers Red Sails, oh

Pno.

Slightly faster; ♩ = ca. 72

42 *p* *f*

S. 1
For this is May, and the whole world sings, ah

S. 2
pp *mf* *f*
oh and the whole world gleams.

A. 1
pp *mf* *f*
sings, gleams.

A. 2
p *mf* *f*
oh sings, gleams.

Pno.

9. June

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

Warm and expansive; ♩ = ca. 66 - 72

Musical score for SATB chorus and piano introduction. The score is in 3/4 time and consists of five systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts begin with a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of half notes in the third measure. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p*, *pp*, and *mp*. The tempo is marked as 'Warm and expansive; ♩ = ca. 66 - 72'.

Musical score for SATB chorus with lyrics. The score is in 3/4 time and consists of five systems. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "It is one of those soft sum - mer nights af - ter a day of bake ov - en heat,". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *pp*. The tempo is marked as 'Warm and expansive; ♩ = ca. 66 - 72'.

13 *p* *mf*

S. the air play - ing with the hair on your neck, the bare skin of your arms and legs.

A. the air play - ing with the hair on your neck, the bare skin of your arms and legs.

T. the air play - ing with the hair on your neck, the bare skin of your arms and legs.

B. the air play - ing with the hair on your neck, the bare skin of your arms and legs.

Pno.

19 *pp* *mf*

S. In the grass, fi - re-flies rise fire-flies rise in their sul - try dance,

A. In the grass, fi - re-flies rise fire-flies rise in their sul - try dance,

T. In the grass, fi - re-flies rise fire-flies rise in their sul - try dance,

B. In the grass, fi - re-flies rise fire-flies rise in their sul - try dance,

Pno.

A Calendar of Light

26 *p* *mf*

S. *p* *mf*
 fi - re-flies rise in their sul - try dance, lit - tle love notes that flick - er, that burn.

A. *p* *mf*
 fi - re-flies rise in their sul - try dance, lit - tle love notes that flick - er, that burn.

T. *p* *mf*
 fi - re-flies rise in their sul - try dance, lit - tle love notes that flick - er, that burn.

B. *p* *mf*
 fi - re-flies rise in their sul - try dance, lit - tle love notes that flick - er, that burn.

Pno.

31 *pp* *mf* rit. *p*

S. *pp* *mf* *p*
 lit - tle love notes that flick - er, that burn.

A. 1 *pp* *mf* *p*
 lit - tle love notes that flick - er, that burn.*

A. 2 *pp* *mf* *p*
 lit - tle love notes that flick - er, that burn.*

T. 1 *pp* *mf* *p*
 lit - tle love notes that flick - er, that burn.*

T. 2 *pp* *mf* *p*
 lit - tle love notes that flick - er, that burn.*

B. *pp* *mf* *p*
 lit - tle love notes that flick - er, that burn.

Pno.

*Alternating between the two notes, speeding up and slowing down, between the speed of 8th and 16th notes. Alternating slows in m. 34.

10. This ordinary summer afternoon

Barbara Crooker

SATB a cappella chorus & treble soloist

Dale Trumbore

Animated; ♩ = ca. 96
mf

Solo
And I love *this* or - di - nar - y sum - mer af - ter - noon,

S. *mp*
oo oo

A. *p* *mp*
oo oo oo

T. *p* *mp*
oo oo oo

B. *p* *mp*
oo

Pno.

7
Solo
sit - ting un - der my cher - ry tree_ full of o - ver ripe fruit,

S. *p* *mp*
oh oh

A. *p* *mp*
oh oh

T. *p* *mp*
oh oh

B. *p* *mp*
oh oo

Pno.

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Here's the next page:

25

Solo *mf*
and the char - coal_ clouds_ prom - is - ing

S. *mf* *p* *p*
ah_ ah_ ah_ oh_

A. *mf* *p* *mf* *mp*
ah_ ah_ ah_ oh_

T. *mf* *p* *mf* *mp*
ah_ ah_ ah_ oh_

B. *mf* *p* *mf* *mp*
ah_ ah_ ah_ oh_

Pno. 25

30

Solo
rain they don't_ de - li - ver.

S.

A. oh

T. *mp* *p*
oh oh

B. *mp* *p*
oh oh

Pno. 30

36 *mp* *poco rit.*

Solo I love the poem I've been try-ing to write for months, but

S.

A. *p* oh ah

T. *pp* *p* oh oh ah

B. *pp* oh

Pno.

42 *In time* *poco rit.*

Solo can't; I love the way it's go-ing no-where at

S. *p* oh

A. *p* oh oh oh

T. *p* oh oh

B. *p* oh

Pno.

Slightly slower

48 *p*

Solo
all. _____

S.
oh _____

A.
oh _____

T.
oh _____

B.
oh _____ oh _____

Pno.

55 *mp* **poco accel.**

Solo
I love the

S.
oh _____ *pp*

A.
oh _____ *p* *pp*

T.
oh _____ *mp* *p* *pp*

B.
oh _____ *mp* *p* *pp*

Pno.

61 ♩ = ca. 96

Solo
dried grass that crack - les when you walk on it,

S.

A. *mp*
oh oh

T. *mp*
oh oh

B. *mp*
oh oh

Pno.

65

Solo
leached of col - or, its own kind of fire.

S.

A. *mp*
oh oh oh

T. *mp*
oh oh oh

B. *mp*
oh oh

Pno.

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Here's the next page:

81

Solo

each sing-ing its own song, each beat-ing its own meas-ure.

S. *mf* each sing-ing its own song, each beat-ing its own meas-ure. oh

A. *mf* each sing-ing its own song, oh *p* *mf*

T. *mf* oh *p* *mf*

B. *mf* oh *p* *mf*

Pno.

86

poco a poco rit.

Solo

S. *p* oh oh

A. *pp* oh

T. *p* *pp* oh

B. *p* oh

Pno.

In time; ♩ = ca. 84

Solo *mp* *mf*
This is all there is: the red cher-ries, the green leaves,

S. *mp*
the red cher-ries the green leaves,

A. *mp*
oh oh

T. *pp* *mp*
oh

B. *mp*
oh

Pno.

♩ = ca. 72

Solo *f* *mp* *mp*
sky like a pale silk dress, and the rise and

S. *f* *mp* *p*
sky pale silk dress, and the rise and

A. *f* *mp* *p*
sky like a pale silk dress, and the rise and

T. *f* *mp* *p*
ah oh

B. *f* *mp* *p*
ah oh

Pno.

101

Solo *p*
fall of the sweet breeze. Some-times,

S. *mf* *p* *pp*
fall oh oh oh

A. *mf* *p* *pp*
fall oh oh

T. *mf* *p* *pp*
ah oh oh

B. *mf* *p* *pp*
oh oh

Pno.

106

Solo *mp* *molto rit.*
just what you have man-ag-es to be e-nough.

S. *p*
oh ah

A. *p*
oh ah

T. *p*
oh ah

B. *p*
oh ah

Pno.

11. How can we let it all slip through our fingers?

for SATB chorus & two-part audience

Barbara Crooker

Dale Trumbore

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

Soprano 1 + Alto 1 *mp*

S. 1
A. 1
How can we_ let it all slip through our fin-gers?

Soprano 2 + Alto 2 *mp*

S. 2
A. 2
How can we_ let it all slip through our

Pno.

Left audience *mp*

Aud. 1
How can we_ let it all slip through our fin - gers? *sim.*
How can we_ let it

Right audience *mp*

Aud. 2
How can we_ let it all slip through our fin - gers?

Soprano 1 + Alto 1 *mp*

S. 1
A. 1
How can we_ let it all slip through our fin - gers? *sim.*
How can we_ let it

Soprano 2 + Alto 2 *mp*

S. 2
A. 2
fin-gers? *sim.*
How can we_ let it all slip through our fin-gers?

Tenor 1 + Bass 1 *mp*

T. 1
B. 1
How can we_ let it all slip through our fin-gers? *sim.*
How can we_ let it

Tenor 2 + Bass 2 *mp*

T. 2
B. 2
How can we_ let it all slip through our fin-gers?

Pno.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a SATB chorus and two-part audience. The tempo is marked as approximately 76 beats per minute or slightly slower. The score is divided into two systems. The first system includes parts for Soprano 1 + Alto 1, Soprano 2 + Alto 2, and Piano. The second system includes parts for Left audience, Right audience, Soprano 1 + Alto 1, Soprano 2 + Alto 2, Tenor 1 + Bass 1, Tenor 2 + Bass 2, and Piano. The lyrics are: 'How can we_ let it all slip through our fin-gers?'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal parts enter at measure 5. The audience parts enter at measure 5. The score ends at measure 9.

A Calendar of Light

69

10

Aud. 1
all slip through our fin-gers? How can we_ let it all slip through our

Aud. 2
How can we_ let it all slip through our fin-gers?

S. 1
A. 1
all_ slip through our fin-gers? How can we_ let it all_ slip through our

S. 2
A. 2
How can we_ let it all_ slip through our fin-gers?

T. 1
B. 1
all_ slip through our fin-gers? How can we_ let it all_ slip through our

T. 2
B. 2
How can we_ let it all_ slip through our fin-gers?

Pno.

15

Aud. 1
fin - gers?_ How can we_ let it all slip through our

Aud. 2
How can we_ let it all slip through our fin - gers?_

S. 1
A. 1
fin - gers?_ How can we_ let it all_ slip through our

S. 2
A. 2
How can we_ let it all_ slip through our fin - gers?_

T. 1
B. 1
fin - gers?_ How can we_ let it all_ slip through our

T. 2
B. 2
How can we_ let it all_ slip through our fin - gers?_

Pno.

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Here's the next page:

A Calendar of Light

71

22

Solo

How? _____ How? _____ How? _____

Aud. 1

all slip through our fin-gers? How can we_ let it

Aud. 2

How can we_ let it all slip through our fin-gers?

S. 1
A. 1

all_ slip through our fin-gers? How can we_ let it

S. 2
A. 2

How can we_ let it all slip through our fin-gers?

T. 1
B. 1

all_ slip through our fin-gers? How can we_ let it

T. 2
B. 2

How can we_ let it all_ slip through our fin-gers?

22

Pno.

The image shows a page of a musical score for 'A Calendar of Light', page 71. It features a Solo part at the top with lyrics 'How? _____' repeated three times. Below are two Auditions (Aud. 1 and Aud. 2) with lyrics 'all slip through our fin-gers? How can we_ let it' and 'How can we_ let it all slip through our fin-gers?'. There are also two sets of Soprano and Alto parts (S. 1/A. 1 and S. 2/A. 2) with lyrics 'all_ slip through our fin-gers? How can we_ let it' and 'How can we_ let it all slip through our fin-gers?'. Tenor and Bass parts (T. 1/B. 1 and T. 2/B. 2) have lyrics 'all_ slip through our fin-gers? How can we_ let it' and 'How can we_ let it all_ slip through our fin-gers?'. The Piano (Pno.) part is at the bottom, starting at measure 22. A large blue watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

26

Solo

Aud. 1

Aud. 2

S. 1
A. 1

S. 2
A. 2

T. 1
B. 1

T. 2
B. 2

Pno.

How? slip through our fin-gers? How? How

all slip through our fin-gers?

How can we let it all slip through our fin-gers?

all slip through our fin-gers? How

How can we let it all slip through our fin-gers?

all slip through our fin-gers? How

How can we let it all slip through our fin-gers?

Tenor 1 only

How can we let it all slip through our fin-gers?

26

Soprano *poco rit.*

30 *mf* *p* *mf* *pp*

S. How can we let it all slip from our fin-gers? How?

Alto *mf* *p* *mf* *pp*

A. How can we let it all slip from our fin-gers? How?

Tenor *mf* *p* *mf* *pp*

T. How oh How?

Bass *mf* *p* *mf* *pp*

B. How oh How?

30

Pno.

12. July

TTBB chorus a cappella

Barbara Crooker

Dale Trumbore

With ease; unforced; ♩ = ca. 60

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

T. 1
nn nn nn It's still sum-mer ah

T. 2
nn nn nn It's still sum-mer, and the

B. 1
nn nn nn It's still sum-mer, ah

B. 2
nn nn nn It's still sum-mer, and the

Pno.

6

T. 1
it *mp*

T. 2
breeze is full of sweet-ness spilled from a mil-lion pet-als; ah it *mp*

B. 1
it *mp*

B. 2
breeze is full of sweet-ness spilled from a mil-lion pet-als; spilled from a mil-lion pet - als; it *mp*

Pno.

10

T. 1 *mf*
wraps a-round your arms, lifts the hair from the back of your neck.

T. 2 *mf*
wraps a-round your arms, lifts the hair from the back of your neck.

B. 1 *mf*
wraps a-round your arms, lifts the hair from the back of your neck.

B. 2 *mf*
wraps a-round your arms, lifts the hair from the back of your neck.

Pno. 10
3

14

p Slightly faster; ♩ = ca. 72

T. 1 *p*
nn nn The sal - vi - a, co - re - op - sis,

T. 2 *p*
nn nn The sal - vi - a, co - re - op - sis,

B. 1 *p*
nn nn The sal - vi - a, co - re - op - sis,

B. 2 *p*
nn nn The sal - vi - a, co - re - op - sis,

Pno. 14
3

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Here's the next page:

T. 1: lightly/falsetto through the end of the movement

30

pp *f* *mp* *poco rit.* *p*

T. 1 We are still rip - en - ing in - to our bod - ies, still in the act of be -

T. 2 We are still rip - en - ing in - to our bod - ies, still in the act ah

B. 1 We are still rip - en - ing in - to our bod - ies, still in the act ah

B. 2 We are still rip - en - ing in - to our bod - ies, still in the act ah

Pno. 30

35

mp *Slightly slower* *p* *rit.* *pp*

T. 1 com - ing. ah

T. 2 nn 3 nn 3 nn 3

B. 1 nn nn nn

B. 2 nn nn nn

Pno. 35

13. We give what we can

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

Frantic; ♩ = ca. 132

Soprano 1
ppp *p*

Soprano 2
ppp *p*

Alto 1
ppp *p*

Alto 2
ppp *p*

Pno.

We give give give what we can we can but not so much it hurts. We

We give give give what we can we can but not so much it hurts it hurts. We

We give give give what we can we can but not so much it hurts. We

We give give give what we can we can but not so much it hurts it hurts. We

6 *mp* *mf*

S. 1
give give give what we can we can but not so much it hurts. We give give give give

S. 2
give give give what we can we can but not so much it hurts it hurts. We give give give give

A. 1
give give give what we can we can but not so much it hurts. We give give give give

A. 2
give what we can we can but not so much it hurts it hurts. We give

6 *mp* *mf*

Pno.

11

S. 1 give what we can we can but not so much. it _____ hurts. We give give give give *mf*

S. 2 give what we can we can but _____ not so much it hurts it hurts. We give give give give *mf*

A. 1 give what we _____ can we can but _____ not so much it _____ hurts. We _____ give give give give *mf*

A. 2 _____ what we can we can but not so much (b) it hurts it hurts. We _____ give give give give *mf*

T. 1 _____ it hurts. We give *mf*

Pno.

16

S. 1 give give give what we can we can but not so much. it _____ hurts. We give give give give

S. 2 give give give what we can we can but _____ not so much it hurts it hurts. We give give give give

A. 1 _____ give what we _____ can we can but _____ not so much it _____ hurts. We _____ give give give give

A. 2 give give give what we _____ can we can but _____ not so much it _____ hurts. We _____ give give give give

T. 1 _____ what we can we can but not so much it hurts it hurts. We give

Pno.

A Calendar of Light

21

S. 1
give give give what we can we can but not so much. it hurts. We

S. 2
give give give what we can we can but not so much it hurts it hurts. We

A.
give give give what we can we can but not so much it hurts. We

T. 1
what we can we can but not so much it hurts it hurts. We.

T. 2
it hurts it hurts. We

B.
Bass 1 & 2 p We

Pno.

25

S. *mf*
give give give give give give give what we can we can we

A. 1 *mf*
give give give give give give give give what we can we can we can

A. 2 *mf*
give give give give give give give give what we can we can we

T. 1 *mf*
give give give give give give what we can we can we

T. 2 *mf*
give what we can we can

B. *mf* *p* *mf*
25 give. What we can

Pno.

28

S. can we can but not so much it hurts.

A. 1 we can we can but not so much it hurts it hurts. We

A. 2 can we can but not so much it hurts. We

T. 1 can we can but not so much it hurts. We

T. 2 what we can we can but not so much it hurts it hurts. We

B. but not so much it hurts.

Pno.

31

S. We give

A. 1 give give give give give give give what we can we can we

A. 2 give give give give give give give what we can we can we can

T. 1 give give give give give give give what we can we can we

T. 2 give

B. We give what we can we can mp

Pno.

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Here's the next page:

43

S. 1
not so much_ it_ hurts. it hurts it hurts it hurts it hurts it hurts

S. 2
_ not so much it hurts hurts hurts it hurts it hurts it hurts it hurts it

A. 1
not so much it_ hurts it hurts it hurts it_ hurts it_ hurts it_

A. 2
not so much it_

T.
mf not so much *mp* it_

B.
mf not so much *mp* it_

Pno.

47

S. 1
pp it hurts it hurts it hurts it hurts it hurts it hurts *ff* it hurts

S. 2
pp hurts it hurts it hurts it hurts it hurts it hurts *ff* it hurts.

A. 1
pp hurts it_ hurts it_ hurts it_ hurts *ff* hurts.

A. 2
pp *ff* hurts.

T.
mf hurts *mf*

B.
mf hurts.

Pno.

14. August

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 63$
mp *mf* *p* *mf* *p* *mp*

S. oh oh

A. oh oh Sum-mer sings its long song,

T. oh oh oh

B. oh oh

Pno.

7 *pp* *mp* *mp*

S. oh But there's a click, some-where in the mid-dle of the

A. and all the notes are green. oh

T. oh oh

B. oh oh

Pno.

A Calendar of Light

12 *poco accel.* *poco rit.* **In time; ♩ = ca. 80**

S. 1 *mf*
month, as we reach the turn-ing point, the a - pex, a Fer-ris wheel,

S. 2 *mf*
month, as we reach the turn-ing point, the a - pex, a Fer-ris wheel,

A. 1 *mf*
oh the a - pex, oh oh oh

A. 2 *mf*
oh the a - pex, oh oh

T. *mf*
oh the a - pex, oh

B. *mf*
oh the a - pex, oh

Pno. *mf*

17 *mp*

S. 1 *mp*
cars tip - ping and tilt - ing o - ver the top,

S. 2 *mp*
cars tip - ping and tilt - ing o - - ver the top,

A. 1 *mf*
oh oh oh oh

A. 2 *mf* *p*
oh oh oh oh

T. *mf* *p*
oh

B. *mf* *p*
oh oh

Pno. *mf* *p*

A Calendar of Light

21 *rit.* *mp* $\text{♩} = \text{ca. } 72$ *rit.*

S. *mp* 3
and we see Sep - tem - ber up a-head, school and sched-ules re - turn - ing.

A. *mp* 3
and we see Sep - tem - ber up a-head, school and sched-ules oh

T. *p*
oh oh oh

B. *p*
oh oh

Pno.

26 *In time;* $\text{♩} = \text{ca. } 63$

S. *pp* *mp* 3
And there's the first night you step out - side and hear the ka - ty-dids ar-gu-ing,

A. *pp* *mp* 3
And there's the first night you step out - side oo oo oo

T. *pp* *mp* 3
And there's the first night ah oo oo

B. *pp* *mp*
And there's the first night ah oo

Pno.

31 *mf*

S. six more weeks to frost and you know you can make it through to

A. *mf* ah oh oo *p*

T. *mf* ah oh oo *p*

B. *mf* ah oh oo *p*

Pno.

35 *mf* *poco rit.* *Slightly slower* *pp*

S. fall. ah oh ah Dark now at eight,

A. *mf* *pp* ah oh ah Dark now at eight,

T. *mf* *pp* ah oh ah Dark now at eight,

B. *mf* *pp* ah oh ah Dark now at eight,

Pno.

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Here's the next page:

50 *poco rit.* **In time; ♩ = ca. 63**

S. *p* *mp* 3
cir-rus. Eve - nings grow chill - y, time_ for old sweat-ers and sweat-pants,

A. *p* *mp* 3
oo oh oo time_ for old sweat-ers and sweat-pants,

T. *p* *mp*
oh oh oo oh

B. *p* *mp*
oh oh oo oh

Pno. 50

56 *mp* *pp* *mp* *mf* *pp*
ly - ing in_ the ham-mock, squint-ing to read in the quick - com - ing dusk. oh A few

A. *mp* *pp* 3 *mf* *pp* 3
ly - ing in_ the ham-mock, squint-ing to read_ in the quick- com-ing oh A few

T. *mp* *pp* *pp* 3
oh oh A few

B. *mp* *pp*
ly - ing in_ the ham-mock, oh

Pno. 56

A Calendar of Light

62 *mf* *mp*

S. fire - flies punc-tu-ate the nights' black text, and the moon-light is so thick you could swim in it_

A. fire - flies punc-tu-ate the nights' black text, and the moon light is so thick you could swim in it_

T. fire - flies punc-tu-ate the nights' black text, oo

B. punc-tu-ate the night's black text, oo

Pno.

67 *pp* *p* *p*

S. un-til you reach the oth-er side. oh

A. un-til you reach the oth-er oh

T. oh oh

B. oh oh

Pno.

15. O September (Raspberries)

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 66$

ff *pp*

S. O Sep - tem - ber! oh

A. O Sep - tem - ber! oh

T. *ff* *mp* O Sep - tem - ber! When the rest of the gar - den dwin - dles to mea - ger, When the

B. *ff* *p* O Sep - tem - ber! oh

Pno.

poco rit. *mf* *p* *In time*

S. oh you come to fruit

A. oh you come to fruit

T. *mf* *p* trees be - gin their strip to the bones, you come to fruit

B. *mf* *p* oh you come to fruit

Pno.

10 *mp* *mf* *p*

S. bear - ing ru - bies on your canes, and we're on our knees, stained in

A. bear - ing ru - bies on your canes, and we're on our knees, stained in

T. *p* oh O Sep - tem - ber

B. *p* oh O Sep - tem - ber

Pno.

16 *mf* *mf* *p*

S. crim - son, our gar - net fin - gers prais - ing the earth.

A. crim - son, our gar - net fin - gers prais - ing the earth.

T. *mf* Sep - tem - ber oh *p* O Sep - tem - ber

B. *mf* Sep - tem - ber oh

Pno.

21

S. *mp* When the rest of the gar-den dwin-dles to mea - ger, When the

A. *mf* O Sep - tem - ber *pp* oh

T. *pp* oh

B. *mf* O Sep - tem - ber *pp* oh

Pno.

25

S. *pp* trees be-gin their strip to the bones, we're on our knees, stained in crim - son,

A. *pp* oh we're on our knees, stained in crim - son,

T. *pp* oh we're on our knees, Sep -

B. *pp* oh we're on our knees, Sep -

Pno.

30

S. *f* our gar - net fin - gers prais - ing the earth.

A. *f* our gar - net fin - gers prais - ing the earth.

T. *f* tem - ber oh O Sep - tem - ber

B. *f* tem - ber oh O Sep - tem - ber

Pno.

34

rit. *mf* oh O Sep - tem - ber!

A. *mf* oh O Sep - tem - ber!

T. *mf* O Sep - tem - ber O Sep - tem - ber!

B. *mf* O Sep - tem - ber O Sep - tem - ber!

Pno.

pp *mp* *p*

ca. 72

16. Some October

SATB chorus & treble soloist

Barbara Crooker

Dale Trumbore

♩ = ca. 72

mp *mf* *rit.*

Solo
Some Oc - to - ber, when the leaves turn gold,

S.
pp oh leaves turn gold, *p* *pp*

A.
pp oh leaves turn gold, *p* *pp*

T.
p oh leaves turn gold, *pp*

B.
p oh leaves turn gold, *pp*

Pno.

7 **In time** *mp* *p* *mf*

Solo
ask me if I've done e - nough to de-serve this life I've been giv - en. A pile of

S.
ah ah

A.
ah ah

T.
ah ah

B.
ah ah

Pno.

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Here's the next page:

24 *mp*
Solo ask me if I've made a diff - 'rence.

S. *pp* *mp*
mm oh The road winds through the cop - per co - lored woods;

A. *pp* *mp*
mm oh The road winds through the cop - per co - lored woods;

T. *mp*
oh through the cop - per co - lored woods;

B. *mp*
oh the cop - per co - lored woods;

Pno.

30 *mf*
Solo To - day, the wind poured out of Ca - na - da, a

S. *mf* *mf*
(h) no one sees a - round the bend. To - day, the wind poured out of Ca - na - da, a

A. *mf*
no one sees a - round the bend. Ca - na - da,

T. *mf*
8 no one sees a - round the bend. oh ah

B. *mf*
oh oh ah

Pno.

35

Solo *mp* ri - ver in flood, bring - ing down the bril - liant

S. *p* ri - ver in flood, oh bring - ing down

A. *mp* *mf* oh

T. *mp* *mf* *p* oh

B. *mp* *mf* *p* oh

Pno.

39

Solo *mf* leaves, bro - ken sticks and twigs, de - sert - ed nests. *p*

S. *mp* bro - ken sticks and twigs, *pp* oh

A. *mp* bro - ken sticks and twigs, *pp* oh

T. *mp* bro - ken sticks oh *pp*

B. *mp* bro - ken sticks and twigs, *pp* oh

Pno.

44

Solo *mf* *mp*
Go where the cur-rent takes you. Some Oc - to - ber,

S. *mf* *p*
oo

A. *mf* *p*
oo oh

T. *pp* *mf* *p*
oo oh

B. *mf* *mf* *p*
Go where the cur-rent takes you. oh

Pno. 44

51

Solo *mf* *rit.* *In time* *mp*
when the leaves turn gold, ask me if I've done e - nough

S. *p* *pp* *p*
leaves turn gold, ah

A. *p* *pp* *p*
leaves turn gold, ah

T. *pp* *p*
leaves turn gold, ah

B. *pp* *p*
leaves turn gold, ah

Pno. 51

56

Solo

S.

A.

T.

B.

Pno.

to de-serve this life I've been giv - en. A pile of sor-rows, yes, but

ah oh yes, but

ah oh yes,

ah sor-rows, yes,

mf p mp

56

61

Solo

S.

A.

T.

B.

Pno.

joy e-nough to un - bal - ance the e - qua - tion. Some

joy e-nough ah ah

oh

oh

oh

mf p mp

A little slower p

61

66

Solo *mf* *f*

twi - light, when the clouds stream in from the west like the breath of God,

S. *p* *mp* *f* **Optional S. 1 solo through m. 71**

when the clouds stream in like the breath of God,

A. *pp* *mp* *f*

oh clouds stream in like the breath of God,

T. *pp* *mp* *f*

oh clouds stream in from the west like the breath of God,

B. *pp* *mp* *f*

oh clouds stream in like the breath of God,

Pno.

72 **Slower still**

Solo *p* *mp*

ask me a - gain, ask me a - gain.

S. *(Tutti)* *pp* *pp*

oh nn

A. *pp* *pp*

oh nn

T. *pp* *pp*

oh nn

B. *pp* *pp*

oh

Pno.

17. How can we believe that these days will end?

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

p $\text{♩} = \text{ca. } 72$

S. *p* How can we be - lieve these days will end, that cold winds will

A. *p* How can we be - lieve these days will end, that cold winds will

Pno.

6 *mf* blow, that snow will fall?

S. 1

6 *mf* blow, that snow will fall?

S. 2

6 *mf* *pp* blow, that snow will fall? How can we be -

A. 1

6 *mf* *pp* blow, that snow will fall? How can we be -

A. 2

Pno.

10

S. *pp* How can we be - lieve that cold winds will

A. *p* lieve these days will end, that cold winds will

T. *pp* How can we be - lieve these days will end, that cold winds will

B.

Pno.

14

S. 1 *mf* blow, that snow will fall?

S. 2 *mf* blow, that snow will fall

A. 1 *mf* *pp* blow, that snow will fall? How can we be - lieve these

A. 2 *mf* *pp* blow, that snow will fall? How can we be - lieve these

T. *mf* *pp* blow, that snow will fall? How can we be -

B.

Pno.

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Here's the next page:

31 *mp*

S. How can we be - lieve, How can we be - lieve these days will end,

A. days will end, How can we be - lieve, How can we be - lieve these

T. lieve these days will end? How can we be - lieve these days will end?

B. *mp* How can we be -

Pno. 31

37 *mp* *rit.* *p* *mf*

S. How can we be - lieve these days will end?

A. days will end, these days will end, these days will end?

T. these days will end, these days will end?

B. *p* *pp* lieve, oh oh

Pno. 37

18. This blue morning

SATB chorus a cappella & treble soloist

Barbara Crooker

Dale Trumbore

♩ = ca. 88
mp

Solo
It's Mon - day morn - ing, mid - No - vem - ber the

S.
p
It's Mon - day morn - ing, mm the

A.
p
It's Mon - day morn - ing, oh

T.
p
oh oh

B.
p
oh

Pno.

6
Solo
world turned gold - en, pre - served in am - ber.

S.
mp
world turned gold - en, nn *p*
nn

A.
mp
oh *p*
nn

T.
mp
oh *p*
oh

B.
mp
oh *p*
oh

Pno.

12 *mf* *mp*

Solo I should be do-ing more to save the plan - et— plant a tree, raise a tur-bine, put

S. save the plan - et— nn nn

A. *mf* *p*
I should be do-ing more to save the plan - et— nn nn

T. *mf* *p*
ah oh nn

B. *mf*
ah oh

Pno. 12

18 *f* *mf* *mf* *p* *mf*

Solo so - lar pan - els on the roof to grab the sun and bring it in -

S. so - lar pan - els on the roof ah

A. so - lar pan - els oo ah

T. *p* *mf*
oh oo ah

B. ah

Pno. 18

23 **poco rit.** **In time; ♩ = ca. 88**

Solo *mp* side. In - stead, I'm sit-ting here_ scrib-bl-ing sit - ting_ on a *mf*

S. *p* ah sit-ting on a *p*

A. *p* ah *p* ah

T. *p* ah *p* ah

B. *p* ah *p* ah

Pno.

28

Solo wrought i - ron chair, the air cold from last night's frost,

S. wrought i - ron chair, cold *mf* > oh *p* 3

A. ah oh *mf* oh *p* 3 3

T. ah oh *mf* oh *p*

B. ah oh *mf*

Pno.

33 *rit.* *p* **Slow**

Solo
the thin sun - light sink - ing in - to the ru - ined_ Ap - pa - la - chians of my spine.

S. *pp*
oh oh

A. *pp*
oh oh

T. *pp*
oh

B. *pp*
oh

Pno.

38 **poco accel.** *mf* **In time**

Solo
I know it's all a - bout to fall a - part; I

S. *p*
a - part; I

A. *mp*
I know it's all a - bout to fall a - part; I

T. *mp* *mf*
oh ah

B. *mp* *mf*
oh ah

Pno.

43

Solo
know _____ the signs are

S.
know it's all a - bout to fall a - part; _____ the signs are

A.
know it's all a - bout to fall _____ ah

T.
oh _____ ah

B.
oh _____ ah

Pno.

47

poco rit. *Slightly slower; ♩ = ca. 72*

Solo
mf eve - ry - where. _____ But on this blue _____ *mf* morn - ing, the

S.
mp eve - ry - where. _____ *p* But on this blue _____ *mf* morn - ing,

A.
mp _____ *mf* _____ *mp* _____ oh _____ oo _____ oh

T.
p _____ *mf* _____ *p* _____ *mf* _____ oh _____ But on this blue _____ morn - ing,

B.
p _____ *p* _____ *mf* _____ oh _____ But on this blue _____ morn - ing,

Pno.

poco accel. . . . ♩ = ca. 80

52

Solo *mf* air bris-tl - ing_ with crick-ets and bird-song, I do the on - ly thing I

S. oh crick-ets and bird-song, oh

A. *mf* crick-ets and bird - song, I do the on - ly thing I

T. oh I do the on - ly thing I

B. oh I do the on - ly thing I

Pno.

57

Solo *mp* can: put one word in front of the oth - er, and see

S. *mf* I can: oh see what

A. *pp* can: oh see what

T. *pp* can: oh see what

B. *pp* can: oh

Pno.

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Here's the next page:

19. Light of late November

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

p $\text{♩} = \text{ca. } 60$

S. Praise the light of late No - vem - ber, the thin sun - light that goes

A. Praise the light of late No - vem - ber, the thin sun - light that goes

T. - - - - -

B. - - - - -

Pno. - - - - -

poco rit. *A tempo* *poco accel.*

S. deep in the bones. Praise the crows chat - ter - ing

A. deep in the bones. chat - ter - ing chat - ter - ing

T. deep in the bones. - - - - -

B. deep in the bones. - - - - -

Pno. - - - - -

3

A little faster

S. *p* chat - ter - ing, *mp* chat - ter - ing

A. *p* chat - ter - ing *mp* chat - ter - ing

T. *p* chat - ter - ing in the oak trees; *mf* though they are clothed in night, *p* they

B. *p* chat - ter - ing in the oak trees; *mf* though they are clothed in night, *p* they

Pno.

S. *p* chat - ter - ing *mp* chat - ter - ing *poco rit.*

A. *p* chat - ter - ing *mp* chat - ter - ing

T. *mp* do not de - spair.

B. *mp* do not de - spair.

Pno.

A tempo

18 *sub. pp* *mp* *pp*

S. *pp* *mp* *pp*

A. *pp* *mp* *pp*

T. *pp* *mp*

B. *pp* *mp*

Pno.

18

24 *p* *mp*

S. *p* *mp*

A. *p* *mp*

T. *pp* *p* *mp*

B. *pp* *p* *mp*

Pno.

24

29 *mf* *poco rit.* . . . , *p* *A tempo* *pp* *mp*

S. *mf* *p* *pp* *mp*
 Praise the mea - dow of dried weeds: yar - row, gold - en - rod, chi - co - ry,

A. *mf* *p* *pp* *mp*
 Praise the mea - dow of dried weeds: yar - row, gold - en - rod, chi - co - ry,

T. *mf* *p* *pp* *mp*
 Praise the mea - dow of dried weeds: yar - row, gold - en - rod, chi - co - ry,

B. *mf* *p* *pp* *mp*
 Praise the mea - dow of dried weeds: yar - row, gold - en - rod, chi - co - ry,

Pno.

35 *mp* *p* *mp* *p*

S. *mp*
 Praise the blue sky

A. *p* *mp* *p*
 the re - mains of sum - mer. blue sky

T. *p* *mp* *p*
 sum - mer. blue sky that has - n't

B. *p* *mp* *p*
 sum - mer. blue sky

Pno.

40 *mp* *poco rit.* ♩ = ca. 66 *pp* *p*

S. Praise the sun slip-ping down praise the

A. sun down be-hind the beech-nuts, the

T. cracked yet. sun down. praise the

B. sun down. the

Pno.

45 *mf* *mf* *mf* *mf*

S. quilt of leaves that co-vers the grass: Scar-let Oak, Sweet Gum,

A. quilt of leaves that co-vers the grass. Scar-let Oak, Sweet Gum,

T. quilt of leaves that co-vers the grass: Scar-let Oak, Sweet Gum,

B. quilt of leaves that co-vers the grass: Scar-let Oak, Sweet Gum,

Pno.

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Here's the next page:

20. Winter will return

SATB chorus & unison audience

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 72$

Aud. *pp*
[oo or mm] _____

S. *pp*
oo _____

A. *pp*
oo _____

T. *pp*
oo _____

B. *pp*
oo _____

Pno.

7

Aud.

S. oo _____

A. oo _____

T. *p*
oo _____

B. oo _____

7

Pno.

13

Aud.

S. *p* *mp*

A. *p* *mp*

T. *mp*

B. *p* *mp*

Pno.

19

Aud.

S. *mp*

A. *mf* *p*

T. *mp*

B. *mp*

Pno.

25

Aud.

S. 1 oh oh oh *mf*

S. 2 oh oh

A. Win - ter will re - turn. Will we see a - noth - er spring?

T. oo oo

B. Win - ter will re - turn. Will we see a - noth - er spring? *mf*

Pno.

29

Aud.

S. 1 oh oh

S. 2 oh oh *mf*

A. Win - ter will re - turn. Will we see a - noth - er spring?

T. oo oo *mf*

B. Win - ter will re - turn. Will we see a - noth - er spring?

Pno.

33

Aud. *f*

S. 1 *f*
oh oh

S. 2 *f*
oh oh

A. *f*
oh oh

T. *f*
oo oo

B. *f*
Win - ter will re - turn. Will we see a - noth - er spring?

Pno.

37

Aud.

S. 1 *p*
oo oo

S. 2 *p*
oo oo

A. *mp*
Win - ter will re - turn. Will we see a - noth - er spring?

T. *p*
oo oo

B. *p*
oo oo

Pno.

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Here's the next page:

21. December light

SATB chorus a cappella

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 63$
mf

S. 1
In this i - cy light, fronds of ice ferns cov - er the

S. 2
In this i - cy light, the ghost-ly fronds of ice ferns cov - er the

A.
In this i - cy light the ghost-ly fronds of ice ferns cov - er the

Pno.

5

S. 1
glass, oh oh oh ah

S. 2
glass, oh oh oh

A. 1
glass, oh oh oh

A. 2
glass, oh oh oh

Pno.

9 *mf*

S. 1 oh oh

S. 2 oh oh

A. 1 oh oh

A. 2 oh oh

Pno.

13 *mf* *pp*

S. 1 oh ah oh In this i - cy light, the ghost-ly fronds of ice ferns cov-er the

S. 2 oh

A. 1 oh

A. 2 oh

Pno.

19

S. 1 *mf* glass, as the sky de - scends,

S. 2 *mf* oh as the sky de - scends,

A. 1 oh

A. 2 oh

T. *f* de-scends the sky — de-scends,

B. *f* the sky — de-scends, de-scends,

Pno.

22

S. *p* far blue hills,

A. *mp* e - ras - ing first the far blue hills, the corn - field hatch - marked with stub - ble com - ing to our

T. *mp* e - ras - ing first the far blue hills, the corn - field hatch - marked with stub - ble com - ing to

B. *mp* e - ras - ing first the far blue hills, the corn - field our

Pno.

poco rit. . . . *Slightly slower*

28

S. *mf* the sky fling-ing it-self down *f* oh

A. *mf* street— the sky fling-ing it-self down *f* oh

T. *mf* our— street— sky fling-ing it-self down *f* to the ground *mf* to the ground

B. *mf* street— sky fling-ing it-self down *f* to the ground.

Pno.

34

S. *p* *pp* *mp*

A. *p* *pp* *mp*

T. *mp* These win-ter nights are ne-ver black and dense, but white, star-light danc-ing off the

B. *p* *pp* *mp* oh

Pno.

A Calendar of Light

40 *p* *mf* *f*

S. 1
oh danc-ing off the land. And then the

S. 2
oh danc-ing off the land. And then the

A. 1
oh the land. And then the

A. 2
oh danc-ing off the land. And then the

T.
land danc-ing off the land. And then the

B.
the land. And then the

Pno.

rit. *f* In time; ♩ = ca. 58

45 *p* *f*

S.
lu - mi - nous dawns, the pearled skies full of hope

A.
lu - mi-nous dawns, the pearled skies full of hope

T.
lu - mi-nous dawns, the pearled skies full of hope

B.
lu - mi-nous dawns, the pearled skies full of hope

Pno.

50

S. *p* no mat-ter what else _____ we know. _____

A. *p* no mat-ter what else, no mat-ter what else we know we know, *pp*

T. _____ *mp* no mat-ter what

B. _____

Pno. _____

55

pp oh _____ we know we know. _____

mf *p* *mp*

A. oh _____ we know we know. _____

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

T. else _____ we know we know, we know.

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

B. no mat-ter what else we know we know, we know.

55

Pno. _____

22. The light gives up too early

SATB chorus & two-part audience

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 80$

S. *p* The

A. *Solo p* The light gives up too ear - ly. *mf* We light can - dles in the com - ing dark. *p* **Tutti** The

T. *p* The

B. *p* The

Pno.

Aud. *p* The

S. *mf* light gives up too ear - ly. *mf* We light can - dles in the com - ing dark. *p* The

A. *mf* light gives up too ear - ly. *mf* We light can - dles in the com - ing dark. *p*

T. *mf* light gives up too ear - ly. *mf* We light can - dles in the com - ing dark. *p* The

B. *mf* light gives up too ear - ly. *mf* We light can - dles in the com - ing dark. *p*

Pno.

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Here's the next page:

25

Aud. 1 *p* dark. The light gives up too ear - ly. *mf* We light can - dles in the com - ing

Aud. 2 can - dles in the com - ing dark. *p* The light gives up too ear - ly. *mf* We light

S. *p* dark. The light gives up too ear - ly. *mf* We light can - dles in the com - ing

A. can - dles in the com - ing dark. *p* The light gives up too ear - ly. *mf* We light

T. *p* dark. The light gives up too ear - ly. *mf* We light can - dles in the com - ing

B. can - dles in the com - ing dark.

25

Pno.

31

Aud. 1 *p* dark. The light gives up too ear - ly. *mf* We light can - dles in the com - ing

Aud. 2 can - dles in the com - ing dark. *p* The light gives up too ear - ly. *mf* We light

S. *p* dark. The light gives up too ear - ly. *mf* We light can - dles in the com - ing

A. can - dles in the com - ing dark. *p* The light gives up too ear - ly. *mf* We light

T. 1 *p* dark. The light gives up too ear - ly. *mf* We light can - dles in the com - ing

T. 2 *p* dark. *mp* oh *mp* oh *mp* oh *mp* oh
A few Bass 1s may join T2 through m. 45

B. *mp* oh *mp* oh *mp* oh *mp* oh

Pno. 31

37 *p* *mf*

Aud. 1 dark. The light gives up too ear - ly. We light can - dles in the com - ing

Aud. 2 can - dles in the com - ing dark. The light gives up too ear - ly. We light

S. 1 *p* *mf* dark. The light gives up too ear - ly. ah ah

S. 2 *p* *mf* dark. The light gives up too ear - ly. We light can - dles in the com - ing

A. *p* *mf* can - dles in the com - ing dark. The light gives up too ear - ly. We light

T. 1 *p* *mf* dark. The light gives up too ear - ly. We light

T. 2 oh oh oh

B. oh oh oh

Pno.

43

Aud. 1 *p* dark. *mf* The light gives up too

Aud. 2 can - dles in the com - ing dark. *mf* The light gives up too

S. 1 *mf* The light gives up too

S. 2 *p* dark. *mf* The light gives up too

A. can - dles in the com - ing dark. *mf* The light gives up too *mf*

T. 1 can - dles in the com - ing dark. *p* *mf* The light gives up too

T. 2 oh *mf* The light gives up too

B. oh

Pno. 43

47

rit. *f*

Aud. ear - ly. We light can - dles in the com - ing dark.

S. ear - ly. We light can - dles in the com - ing dark.

A. ear - ly. We light can - dles in the com - ing dark.

T. ear - ly. We light can - dles in the com - ing dark.

B. oh ah

Pno.

Postlude

SATB chorus & audience

Barbara Crooker

Dale Trumbore

♩ = ca. 80

T. Is it im - pos - si - ble to plant

B. Is it im - pos - si - ble to plant change?

Pno.

5 Right half of audience p mp
Aud. 1 Is it im-pos-si - ble to plant change?

Left half of audience p mf
Aud. 2 Is it im-pos-si - ble to plant change? Is it im-pos-si - ble to plant

S. 1 p mp
Is it im-pos-si - ble to plant change?

S. 2 p mp
Is it im-pos-si - ble to plant change?

A. p mp
Is it im-pos-si - ble to plant change? oh

T. p mf
change? Is it im-pos-si - ble to plant change?

B. p mf
Is it im-pos-si - ble to plant change? Is it im-pos-si - ble to plant

Pno.

A Calendar of Light

137

11

Aud. 1
Is it im-pos-si - ble to plant change? Is it im-pos-si - ble to plant

Aud. 2
change? Is it im-pos-si - ble to plant change?

S. 1
oh Is it im-pos-si - ble to plant change? oh

S. 2
Is it im-pos-si - ble to plant change? Is it im-pos-si - ble

A.
oh Is it im-pos-si - ble to plant change? oh

T.
Is it im-pos-si - ble to plant Is it im-pos-si - ble to plant change?

B.
change? oh oh

Pno.

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Here's the next page:

27 *mp* *pp* *p*

S. There's

A. There's

T. 1 *mf* *p*
Look how the light is be - gin - ning to dim. There's

T. 2 *mf* *p*
Look how the light is be - gin - ning to dim. mm There's

B. 1 *mf* *mp* *p*
Look how the light is be - gin - ning to dim. mm be - gin - ning to mm There's

B. 2 *mf* *p*
Look how the light is be - gin - ning to dim. mm There's

Pno. 27

33 *pp* *p* *p* *rit.*

S. so much to love

A. There's so much to love

T. so much to love in this un - do - ing. ng

B. There's so much to love in this un - do - ing.

Pno. 33

37 **Resolute;** ♩ = ca. 63

mp *rit.* *ff*

Aud. I will not be si - - lent.

S. 1 *p* *mf* *ff*
I will not be si - - lent. ah

S. 2 *p* *mf* *mp* *ff*
I will not be si - - lent. I will not be si - - lent.

A. *p* *mf* *mp* *ff*
I will not be si - - lent. I will not be si - - lent.

T. *p* *mf* *mp* *ff*
I will not be si - - lent. I will not be si - - lent.

B. *pp* *ff*
I will not be si - - lent.

Pno.