

DT0110.1 | PRELUDE AND POSTLUDE (FROM A CALENDAR OF LIGHT)
TRUMBORE | SATB CHORUS

PRELUDE AND
POSTLUDE
(FROM A CALENDAR OF
LIGHT)

SATB Chorus & Audience
Text by Barbara Crooker

d'aletrumbore
c o m p o s e r

PRELUDE & 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

These two movements excerpt lines from four of Crooker's 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.”

PROGRAM NOTE

The Prelude and Postlude from *A Calendar of Light* excerpt text and musical themes from the larger work, holding us accountable for altering our relationship with the earth. Within *A Calendar of Light*, our relationship to the changing seasons reflects our relationship to change itself. This ranges from small and personal changes—our own daily triumphs and artistic failures—to the wide-ranging, devastating consequences of climate change. Ultimately, the piece calls for reflection and action, with recurring refrains and six call-and-response movements that invite the audience to join in singing.

While the *Prelude* features the chorus alone, the *Postlude* invites the audience to join in singing several call-and-response refrains.

PERFORMANCE NOTES

“Left audience” and “right audience” indicate “house left” and “house right.” The audience may sing in any octave.

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

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

Prelude

from *A CALENDAR OF LIGHT*

for SATB chorus a cappella

Barbara Crooker

Dale Trumbore

Increasingly urgent; ♩ = ca. 80

The musical score is written for SATB voices and piano. It begins with a tempo and dynamic marking of "Increasingly urgent; ♩ = ca. 80". The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, and Piano. The Soprano part starts with a rest followed by a long note with the lyric "oh". The Alto part starts with a long note with the lyric "oh". The Tenor part has a rest. The Bass part has a rest followed by a triplet of eighth notes with the lyrics "Is it im - pos - si - ble". The Piano part has a long note with the lyric "to plant". The second system includes staves for Soprano, Alto, Tenor, Bass, and Piano. The Soprano part has a long note with the lyric "oh" and another long note with the lyric "oh". The Alto part has a long note with the lyric "oh". The Tenor part has a triplet of eighth notes with the lyrics "Is it im - pos - si - ble" and another triplet with the lyric "change?". The Bass part has a long note with the lyric "change?" and another triplet with the lyrics "Is it im - pos - si - ble" and "to plant". The Piano part has a triplet of eighth notes and another triplet with the lyrics "change?" and "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.

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27 *mp*

S. 1
Look how the light is be - gin - ning to dim. There's so much to love _____ in this un -

S. 2
Look how the light is be - gin-ning to dim. (mm) There's so much to love _____ in this un -

A. 1
gin-ning to dim. mm There's so much to love _____

A. 2
light is be - gin-ning to dim. (mm) There's so much to love _____

T.
ng

B.

Pno.

Postlude

from *A CALENDAR OF LIGHT*

SATB chorus & audience

Barbara Crooker

Dale Trumbore

$\text{♩} = \text{ca. } 80$

T. *pp* 3 3 Is it im - pos - si - ble to plant

B. *pp* 3 3 Is it im - pos - si - ble to plant change?

Pno.

Aud. 1 **Right half of audience** *p* 3 3 *mp* Is it im-pos-si - ble to plant change?

Aud. 2 **Left half of audience** *p* 3 3 *mf* Is it im-pos-si - ble to plant change? Is it im-pos-si - ble to plant

S. 1 *p* 3 3 *mp* Is it im-pos-si - ble to plant change?

S. 2 *p* 3 3 *mp* Is it im-pos-si - ble to plant change?

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

T. *p* 3 3 *mf* change? Is it im-pos-si - ble to plant change?

B. *p* 3 3 *mf* Is it im-pos-si - ble to plant change? Is it im-pos-si - ble to plant

Pno.

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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27 *mp* *pp* *p*

S. There's

A. *mp* *pp* *p*
oo 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* *pp* *p* *p* rit.

S. so much to love

A. There's so much to love

T. 1 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. *ff*

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.