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SOMETIMES PEACE COMES (FROM HOW TO GO ON) | SSAATTBB CHORUS A  
CAPPELLA & ALTO SOLOIST

# Sometimes Peace Comes (from HOW TO GO ON)

SSAATTBB Chorus a cappella & Alto  
soloist

Text by Laura Foley

The logo for Dale Trumbore, featuring a stylized musical note above the letter 'd' in the word 'daletrumbore'.  
c o m p o s e r

# HOW TO GO ON

## PROGRAM NOTE

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

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

## PERFORMANCE NOTES

Soloists may differ from movement to movement.

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

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

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

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

(Brandon Elliott)

1. How
2. To See It
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(Jenny Wong)

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

(Ian Chan)

# HOW TO GO ON

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

## 1. How

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

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

## 2. However Difficult

However difficult you think it might be,  
it is yours, this life,  
even the failures  
are yours,  
even the garden, though it be unkempt,  
is yours.

—Laura Foley, excerpt from “Autumn  
Musings,” *Mapping the Fourth Dimension*,  
2006.

## 3. To See It

We need to separate to see  
the life we’ve made.  
We need to leave our house  
where someone waits for us, patiently,  
warm beneath the sheets.  
We need to don a sweater, a coat, mittens,  
wrap a scarf around our neck,  
stride down the road,  
a cold winter morning,

(“To See It,” continued)

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

—Laura Foley, from *Syringa*, 2007.

## 4. Relinquishment

I am looking at pale blue ponds of melted  
ice  
on a frozen river  
and in them perfect clouds passing.  
Wind sends ripples along the water  
and trees cut sharp lines into the sky. Soon  
it will be gone, all of it  
and I will be sitting in darkness,  
sitting by a dark window, glad  
for having seen this earth,  
her elegant grace,  
how she turns away from the sun.  
And I will be learning, again,  
how to give it all up by simply turning.  
How to give it up to darkness, all you love.  
All of it.  
How to give it up again and again.

—Laura Foley, from *Syringa*, 2007.

## 5. Requiescat

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

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

## 6. Knowing the end

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

—Barbara Crooker

## 7. Sometimes Peace Comes

Sometimes peace is like this:  
endless and gentle and soft  
and no compulsion to go  
anywhere. And even the fire  
you walked through,  
even the trail of ashes  
is gone, not even a memory  
in your heart, and even the sun is still,  
unmoving and quiet,  
and you have stepped into  
a place beyond time,  
beyond sadness and form.

A wide, high plain  
where in the endless, deep silence  
you find out what it is, what it is,  
and your part in it.

—Laura Foley, from *Syringa*, 2007.

## 8. When at Last

When at last I join the democracy of dirt,  
a tussock earthed over and grass healed,  
I'll gladly conspire in my own diminishment.

Let a pink peony bloom from my chest  
and may it be visited by a charm of bees,  
who will then carry the talcum of pollen

and nectar of clover to the grove where they  
hive.

Let the honey they make be broken  
from its comb, and release from its golden  
hold,

onto some animal tongue, my soul.

—Amy Fleury, from *Sympathetic Magic*, 2013.

# Sometimes Peace Comes

Text by Laura Foley

Music by Dale Trumbore

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

**OPTIONAL SOLO(S)\***

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

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

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

Pno.

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

**A tempo**    *p*    *poco rit.* . . . . . *pp*

S. *p* *pp*

A. *p* *pp*

**A tempo**    *poco rit.* . . . . .

Pno.

How to Go On  
Sometimes Peace Comes

**A tempo**  
8 SOLO [Alto]

Solo 1  
Some - times peace is like        this:        end - less, and gen - tle and       

S.  
Oo,        Oo,       

A.  
Oo,        Oo,       

Pno.

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

11

Solo 1  
       soft and no com-pul-sion to        go        a - ny - where.        And

S.  
Oo,        Oo,        And

A.  
Oo,        Oo,        And

Pno.

(.) freely - - - - - poco

(TUTTI) poco

(TUTTI) poco

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How to Go On  
Sometimes Peace Comes

25 **In time;** ♩ = ca. 56

Solo I *mp*

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

OPTIONAL SOLO(S)\*

S. *p* *pp* *poco*

Oo, *poco*

A. *p* *pp* *poco*

Oo, *poco*

25 **In time;** ♩ = ca. 56

Pno.

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

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

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

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

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

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

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

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

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

27

Pno.



How to Go On  
Sometimes Peace Comes

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

Solo 1

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

Pno.

36

Solo 1

find out what it is, what it is,

(OPT. SOLO)

S.

Oo,

(OPT. SOLO)

A.

Oo,

Pno.

36

40

Solo 1

and your part in it.

(OPT. SOLO)

S.

Oo,

(OPT. SOLO)

A.

Oo,

Pno.

40

How to Go On  
Sometimes Peace Comes

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

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

*(Sopranos divide in 3 parts;*

*a third of the remaining*

*Sopranos join here on Ab)*

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

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

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

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