

DT0107.1 | TRUMBORE  
HOW TO GO ON | SOPRANO & PIANO

# HOW TO GO ON

Soprano & Piano

Texts by  
Amy Fleury  
Laura Foley

daletrumbore  
c o m p o s e r

## 1. 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.

## 2. 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,  
and turn our head back, to see it  
perched on the top of the hill, our life  
lit from inside.

Laura Foley

### 3. 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.

### 4. 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

## 5. WHEN AT LAST I JOIN

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.

## PROGRAM NOTE

The art song arrangement of Dale Trumbore's secular requiem asks how we confront our own mortality after a loss. How, in the face of that knowledge, do we bring quiet grace back into our daily lives? Ultimately, this work finds beauty, catharsis, and solace in the words of living poets Amy Fleury and Laura Foley.

The choral version of *How to Go On* was commissioned by Choral Arts Initiative (Brandon Elliott, director) and is recorded on Choral Arts Initiative's debut album *How to Go On: The Choral Works of Dale Trumbore*. The art song arrangement of *How to Go On* is dedicated to April Amante, who premiered the piece in January 2023.

This piece may be performed in single- or multi-movement excerpts.

## PERFORMANCE NOTES

### *Voice*

- When two or more notes are marked in the vocal line, either note is equally desirable.
- In a phrase of 2-3 measures or with more than two alternate notes, a singer may find it helpful to stick to the upper or lower melody within a phrase rather than jumping between the two. These moments are notated throughout the piece in separate voices (stems up, stems down).
- In the last movement, exhales should be audible, somewhat like yogic ocean breath, though not overly exaggerated.

### *Piano*

- Boxes indicate a brief gesture that should be repeated for as long as indicated by the following arrow. Notes should alternate rapidly in any order, ebbing and flowing gently between the speed of 16th notes and 8th notes.
- When small notes are shown floating above the staff, above an arrowed passage, they demonstrate a precise duration for that rippling gesture.
- Notes within boxes should be played first as written, then in any order.

Choral version (2016) dedicated to Choral Arts Initiative & Brandon Elliott  
Art song arrangement (2022) dedicated to April Amante

# HOW TO GO ON

## 1. However difficult

for soprano & piano

Text by Laura Foley

Music by Dale Trumbore

With ever-increasing emotion; ♩ = ca. 50      A tempo      poco rit. . .

PIANO

7

A tempo      poco rit. . . . .      In time, slightly faster; ♩ = ca. 66

11

How-e-ver dif-fi-cult you think it might be, it is

rit. . . . . In time rit. . . . .

14 yours, this life, e - ven the fail - ures are yours,

*p* *mf*

Ped.

In time

17 e - ven the gar - den, \_\_\_\_\_ though it be un - kempt, is

*mp* *f* *poco rit.* *mp*

*p* *f*

Slow rit. . . . . Very slow

21 yours. \_\_\_\_\_ yours. \_\_\_\_\_

*mf* *mf* *p* *mf*

Ped.

# 2. To See It

Text by Laura Foley

Music by Dale Trumbore

Tenderly; ♩ = ca. 80

*mf*

We need to sep-a-rate to see the life we've made.

Boxes indicate a brief gesture that should be repeated for as long as indicated by the following arrow. Notes should alternate rapidly in any order, ebbing and flowing gently between the speed of 16th notes and 8th notes, occasionally pausing on a note.

We need to leave our house where some - one waits for us, pa-tient - ly,

warm be - neath the sheets,

18 Slightly slower; ♩ = ca. 80

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

We need to don a sweat-er, a coat, mit-tens, wrap a

24 ♩ = ca. 40 or slightly faster

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

scarf a-round our neck, stride down the road, a cold win - ter

29 rit. In time, slightly faster than before; ♩ = ca. 48

*mf* *p* *mf*

morn - ing, and turn our head back, to see it—

33 *mf* *ff*

perched on the top of the hill, our life

*pp* *p* *f*

*Ped.*

37 *mf* *p* *rit.*

lit from in side.

*p* *mf* *p*

*rit.*

*continue rippling* *rippling slows...* *rippling quickly again*

*Ped.*

*singer cuts off at any point in the measure*

# 3. Relinquishment

Text by Laura Foley

Music by Dale Trumbore

♩ = ca. 76 or slightly faster

*p* *p* *mp*

I am look - ing, I am look - ing, I am look - ing at pale blue ponds

*p*

Red.

7 (°) *p*

of melt - ed ice on a fro - zen ri - ver and in them per-

7 *p*

12 *mf* *poco rit.*

- fect clouds pass - ing, clouds pass - ing,

12

Red.

In time

16 *p* *mp*

Wind sends rip-ples a - cross the wa - ter and trees cut sharp lines.

rit. . . . . A little slower; ♩ = ca. 66

20 *f* *p*

in - to the sky, Soon it will all be gone,

Slower still

Tempo 1 (♩ = ca. 76)

25 *p* *mf* *p*

all of it. And I will be sit - ting in dark - ness, Sit - ting by a dark

molto rit. . . . . Lush; ♩ = ca. 40 or slower

30 *mf* *f*

win - dow, glad for hav - ing seen this earth, her e - le - gant grace,

Slowly, deliberately; ♩ = ca. 48

accel. ♩ = ca. 66

rit. . . . Freely

35 *pp* How she turns a - way, *mf* How she turns a - way from the sun, And *mp*

In time, ca. Tempo 1

poco a poco rit. . . . .

40 I will be learn - ing a - gain, How to give it all up by sim - ply

Slowly

Tempo 1

poco rit. . . . .

45 *pp* turn - ing. *p* How to give it up to dark - ness,

49 *mp* *mf* *poco* *p* **In time** *p* *mp*

all you love. All of it. How to give it up a gain and a -

53 *mp* *mf* *p*

gain, give it up a gain How to give it up

56 *rit.* *mf* *mp* *mf* **Hushed, slow** *p* *long*

a gain and a gain. all you love. All of it.

# 4. Sometimes Peace Comes

Text by Laura Foley

Music by Dale Trumbore

Flowing freely, with a fluid sense of time

♩ = ca. 56 or slightly faster

*p* *pp* *p* *pp*

*poco rit.* *In time*

6 *poco rit.* *In time*

*p*

Some - times peace is like this:

10

end - less, and gen - tle and soft and no com - pul - sion to go

*pp*

14 (\*) *freely* *poco* **Urgent; ♩ = ca. 112** *mp* *mf* *p*

\_\_\_\_\_ a - ny - where. \_\_\_\_\_ And e - ven the fire you walked through, e - ven the trail of

14 *poco* *mp* *mf* *p*

19 *mf* *mp* *poco rit.* *p* *mf* *p*  $\text{♩} = \text{ca. } 76$   $\text{♩} = \text{ca. } 40$  *Freely, slower;*

ash-es is gone, not e-ven a me-mo-ry in your heart, and e-ven the sun is still, un-mov-ing and

24 *mp* *poco* *pp*  $\text{♩} = \text{ca. } 56$  *In time;*

qui - et, and you have stepped in - to a place be- yond time. be - yond

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

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

33 **Freely, slowly** *mf* **In time; ♩ = ca. 56** *p*

where in the end-less, deep si - lence \_\_\_\_\_ you find out what it is,

*pp*  
slowly lift pedal

39 *pp* *p* *p*

what it is, and your part \_\_\_\_\_ in it.

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

Take ample breaths and re-enter whenever needed. Fermatas do not need to be the same length, and the piano does not need to line up precisely with the singer.

44 *pp* *f*

oo \_\_\_\_\_ gradually open vowel to "ah"

# 5. When at last I join

Text by Amy Fleury

Music by Dale Trumbore

$\text{♩} = \text{ca. } 66$

*mp* *poco rit.* *A tempo* *p* *mp* *p*

When at last I join the de - mo - cra - cy of dirt, a tus - sock earthed o - ver and

*Slightly slower; ♩ = ca. 60* *mf*

grass healed. I'll glad - ly con - spire in my own di -

*p* *mp* *poco accel.* *f*  $\text{♩} = \text{ca. } 66$

mi - nish - ment. Let a pink pe - o - ny bloom from my chest and

12 *mp* *mf*

may it be vi-si - ted by a charm of bees, who will then car - ry the tal-cum of pol-len and nect-ar of

12 *p* *pp* *mp*

*poco rit.* *f* A little slower; ♩ = ca. 56 *poco rit.* *accel.*

17 clo - ver to the grove where they hive. Let the

17 *mf* *p* *mf* *rippling slows* *p*

*Leg.*

♩ = ca. 66 *mp* *mf* *rit.* *p*

21 ho - ney they make be bro - ken from its comb, and re -

21 *pp* *mf* *rit.*

♩ = ca. 50 ♩ = ca. 66

24 *f* *p*

lease from its gold - en hold, on - to some an - i - mal

♩ = ca. 50 ♩ = ca. 66

24 *mf* *f* *p*

*mf* *f* *p*

Reo.

29 *mf* *p* *mf* *p*

tongue, my soul.

29 *mf*

*mf*

Reo.

\*Soloist may hold this note or release in the previous measure.

A little slower; ♩ = ca. 50 Freely

34 *p* *mf*

my soul.

34 *mf*

Reo.

**Lulling, meditative; ♩ = ca. 60 or slightly faster**

*Initial breaths should be inaudible.*

39 [inhale for 8 counts\*] [exhale for 8 counts] [inhale for 8 counts]

\*Or inhale/exhale for 4 counts, hold for 4 counts.

*Breaths should be slightly audible but not forced.*

45 **pp** [inhale for full 4 counts] [inhale for full 4 counts]

mm mm mm

45 [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts]

50 [inhale for full 4 counts] [inhale for full 4 counts] [inhale for full 4 counts]

mm mm

50 [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts]

55 [inhale for full 4 counts] [inhale for full 4 counts] *pp*

mm my

55 [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts] [inhale for full 4 counts]

59 *mf* [inhale for full 4 counts] [exhale for full 4 counts]

soul.

59 [exhale for full 4 counts] [inhale for full 4 counts] [exhale for full 4 counts]

**Pianist slowly lowers hands to lap.**

62 [inhale for full 4 counts] [exhale for full 4 counts] [inhale] [exhale]

62 [inhale for full 4 counts] [exhale for full 4 counts] [inhale] [exhale]

*Composed in Saratoga, WY & Los Angeles, CA  
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