

JR0052 - RUNESTAD: COME TO THE WOODS

Jake Runestad

COME TO THE WOODS

SATB choir (divisi) & piano

Text

Another glorious day, the air as delicious
to the lungs as nectar to the tongue.

The day was full of sparkling sunshine,
and at the same time enlivened with one of
the most bracing wind storms.

The mountain winds bless the forests with love.
They touch every tree, not one is forgotten.

When the storm began to sound,
I pushed out into the woods to enjoy it.
I should climb one of the trees for a wider look.

The sounds of the storm were glorious with
wild exuberance of light and motion.
Bending and swirling backward and forward, round and round,
in this wild sea of pines.

The storm-tones died away, and turning toward the east,
I beheld the trees, hushed and tranquil.
The setting sun filled them with amber light, and seemed to say,
“Come to the woods, for here is rest.”

[Taken from writings by John Muir, adapted by the composer.]

Performance Time c. 11:30

About the Work

Commissioned by Conspirare. Craig Hella Johnson, artistic director.

About the Composer



Considered “one of the best of the younger American composers” (Chicago Tribune), award-winning composer and conductor Jake Runestad has received commissions and performances from leading ensembles such as VOCES8, the Philippine Madrigal Singers, Washington National Opera, the Netherlands Radio Choir, Seraphic Fire, the Dallas Symphony Chorus and Orchestra, the Pacific Chorale, the Santa Fe Desert Chorale, and an all-Runestad album from Grammy-winning Craig Hella Johnson and Conspirare. Jake’s visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and conducting engagements, enabling him to share his passion for creativity, expressivity, and community with musicians around the world. He is one of the youngest composers ever awarded ACDA’s prestigious Raymond W. Brock commission.

Dubbed a “choral rockstar” by American Public Media, Jake is one of the most frequently performed composers in the world and has traveled to work with ensembles on all but one continent. Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts.

Learn more at: JakeRunestad.com

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COME TO THE WOODS

John Muir
(1838-1914)

Jake Runestad
(b. 1986)

Joyfully ♩=88

Soprano
An-oth-er glo - ri-ous day,

Alto
An-oth-er glo - ri-ous day,

Tenor
An-oth-er glo - ri-ous day,

Bass
An-oth-er glo - ri-ous day,

Piano
Joyfully ♩=88

mf



It is illegal to photocopy this score beyond the amount purchased.

molto rit.

S
an - oth - er glo - ri - ous day, the

A
an - oth - er glo - ri - ous day, the

T
an - oth - er glo - ri - ous day, the

B
an - oth - er glo - ri - ous day, the

molto rit.

Pno.

Flowing ♩=66

S
mp with a lilt
air as de - li - cious to the

A
mp with a lilt
air as de - li - cious to the

T
mp with a lilt
air as de - li - cious to the

B
mp with a lilt
air as de - li - cious to the

Flowing ♩=66

Pno.

7

S lungs as nec - tar to the

A lungs as nec - tar to the

T lungs as nec - - tar to the

B lungs as nec - tar to the

Pno.

6 6 6 6

7

accel. Joyfully ♩=88

8

S tongue. An-oth-er glo-ri-ous

A tongue. An-oth-er glo-ri-ous

T tongue. An-oth-er glo-ri-ous

B tongue. An-oth-er glo-ri-ous

Pno.

6 6 6 6 8va mf

8

10

S day, an - oth - er glo - ri - ous

A day, an - oth - er glo - ri - ous

T day, an - oth - er glo - ri - ous

B day, an - oth - er glo - ri - ous

Pno. *mf* *f*

10

12

S day, an - oth - er glo - - - - ri - ous, accel.

A day, an - oth - er glo - - - - ri - ous, accel.

T day, an - oth - er glo - - - - ri - ous, accel.

B day, an - oth - er glo - - - - ri - ous, accel.

Pno. *mf* *f* *8va* *6* *6* accel.

12

Joyfully ♩.=80

Sop I

S day. *Glo - ri - ous day, glo - ri - ous day, glo - ri - ous day,*

A day. **Glo - ri - ous day, glo - ri - ous day, glo - ri - ous day, glo - ri - ous*

T day. *p*

B day. *p*

Joyfully ♩.=80

Pno. *f*

15

*Like bell tones

S *p* *rit.* glo - ri - ous day, glo - ri - ous day, glo - ri - ous day, glo - ri - ous. ah

A *p* day, glo - ri - ous day, glo - ri - ous day, glo - ri - ous day. ah

T *mf* The day was full of spark - ling sun - shine and at the

B *mf* The day was full of spark - ling sun - shine and at the

Pno. *mf*

17

6

Flowing $\text{♩} = 66$

sotto voce

19

S (ah) *sotto voce*

A (ah) *sotto voce*

T *mp* lightly with a lilt *poco gliss.*

B *mp* lightly with a lilt *poco gliss.*

same time en - liv - ened with one of the

same time en - liv - ened with one of the

Flowing $\text{♩} = 66$

Pno. *mp*

19

rit.

20

S

A

T most brac - ing wind storms.

B most brac - ing wind storms.

rit.

Pno. *8va*

20

22 Slower ♩=60 rit.

S *pp* mm

A *pp* mm

T *pp* mm

B *pp* mm

Pno. (8) *p* *mp* *pp* 8^{va}

24 Quickly, freely rit. Quickly, freely rit.

Pno. like wind *mf* *pp* 12 6 3 12 *mf* *pp* 12 6 3

26 Slowly Freely ♩=60

Pno. *mp* *pp* *p* expressively 12 8^{va}

32 rit. lunga 8^{va} lunga

Pno. 12 Ped. Pedal freely

Delicately flowing ♩=68

p as a soft breeze

The moun - tain

p as a soft breeze

The moun - tain

Delicately flowing ♩=68

(8)

pp

rit. a tempo

mp

winds bless_ the for - ests_ with love.

winds bless_ the for - ests_ with love.

winds bless_ the for - ests_ with love.

winds bless_ the for - ests_ with love.

With love,

With love,

rit. a tempo

mp

sim.

poco rit.

41

S

A

T

B

Pno.

41

they touch eve - ry

they touch eve - ry

they touch eve - ry

they touch eve - ry

pp

pp

eve - ry

eve - ry

poco rit.

a tempo

43

mp

Musical staff for Soprano (S) in 3/4 time. The melody begins with a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A triplet of eighth notes (D4, C4, B3) follows. The staff concludes with a quarter note G4. The lyrics "tree" are written below the first two notes.

S

mp

Musical staff for Soprano (S) in 3/4 time. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. A triplet of eighth notes (D4, C4, B3) follows. The staff concludes with a quarter note G4. The lyrics "tree" are written below the first two notes.

mp

Musical staff for Alto (A) in 3/4 time. The melody begins with a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A triplet of eighth notes (D4, C4, B3) follows. The staff concludes with a quarter note G4. The lyrics "tree" are written below the first two notes.

A

mp

Musical staff for Alto (A) in 3/4 time. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. A triplet of eighth notes (D4, C4, B3) follows. The staff concludes with a quarter note G4. The lyrics "tree" are written below the first two notes.

p

Musical staff for Tenor (T) in 3/4 time. The melody consists of a half note G4, a half note G4, and a half note G4. The lyrics "tree." are written below the first note.

T

p

Musical staff for Bass (B) in 3/4 time. The melody consists of a half note G4, a half note G4, and a half note G4. The lyrics "tree." are written below the first note.

B

a tempo

43

Pno.

Musical staff for Piano (Pno.) in 3/4 time. The accompaniment features a steady eighth-note pattern in the right hand and a quarter-note bass line in the left hand. The piece concludes with a final chord in the right hand.

rit. a tempo

45

S *mp* *mf*
not one is for - got - ten. Not

A *mp* *mf*
not one is for - got - ten. Not

T *mp* *mf*
for - got - ten. Not

B *mp* *mf*
for - got - ten. Not

Pno. *mp* flowing *mf*
rit. a tempo

45 *mf*
Pedal freely

48 *mp* *mf*
one.

A *mp* *mf*
one.

T *mp* *mf*
one.

B *mp* *mf*
one.

Pno. *mf*
rit.

50

slowly close to "n"

S

nn

slowly close to "n"

A

nn

slowly close to "n"

T

nn

slowly close to "n"

B

nn

Pno.

p

mp

8^{va}

12

56

mp *mf*

S

ah

mp *mf*

A

ah

mf

T

*Glo - ri - ous day, glo - ri - ous day,

mf

B

*Glo - ri - ous day, glo - ri - ous

f

Pno.

f

*Like bell tones

> Pedal freely

$\text{♩} = 60$ accel. Joyfully $\text{♩} = 80$

59

S *mf* When the storm be - gan to

A *mf* When the storm be - gan to

T *p* glo - ri - ous day, glo - ri - ous day, glo - ri - ous day,

B *p* day, glo - ri - ous day, glo - ri - ous day, glo - ri - ous

Pno. *mp*

59

rit.

62

S sound, I pushed

A sound, I pushed

T *mp* glo - ri - ous day, glo - ri - ous day, glo - ri - ous. ah

B *mp* day, glo - ri - ous day, glo - ri - ous day, ah

Pno. *mp*

rit.

62

14

Flowing $\text{♩} = 66$

65 *mf*

S out in - to the woods to en - joy it.

A out in - to the woods to en - joy it.

T *p sotto voce* (ah)

B *p sotto voce* (ah)

Pno. *p*

Flowing $\text{♩} = 66$

67

S Glo - ri-ous day, glo - ri-ous day,

A Glo - ri-ous day, glo - ri-ous day,

T *mf norm.* Glo - ri-ous day, glo - ri-ous day,

B *mf norm.* glo - ri-ous day, glo - ri-ous day,

Pno. *mp*

A bit faster ♩.=72

mf sudden excitement

S
I should climb one of the trees for a wid-er look.

A
I should climb one of the trees for a wid-er look.

T
I should climb one of the trees for a wid-er look.

B
I should climb one of the trees for a wid-er look.

A bit faster ♩.=72

mf

Pno.

Faster ♩.=88

mp cresc. poco a poco

S
ah ah

A
ah ah

T
ah ah

B
ah ah

Faster ♩.=88

mf mp cresc. poco a poco

Pno.

76 *f* **Freely** **Ecstatic** ♩.=88
mf electric

S
 ah

A
 ah

T

B

Pno. *f* **Freely** **Ecstatic** ♩.=88
ff lightning thunder *mf*

76

Pedal freely

79

S

A

T *mf*
 The sounds of the storm were glo - ri - ous__ with

B *mf*
 The sounds of the storm were glo - ri - ous__ with

Pno. *8va*

79

81

S *mf*
The sounds of the storm were glo - ri - ous__ with

A *mf*
The sounds of the storm were glo - ri - ous__ with

T
wild ex - u - ber - ance of light and mo - tion.

B
wild ex - u - ber - ance of light and mo - tion.

Pno. *8va*

81

83

S
wild ex - u - ber - ance of light and mo - tion.

A
wild ex - u - ber - ance of light and mo - tion.

T *f*
The sounds of the storm were glo - ri - ous__ with

B *f*
The sounds of the storm were glo - ri - ous__ with

Pno. *8va*

83

85 *f*

S The sounds of the storm were glo - ri - ous__ with

A The sounds of the storm were glo - ri - ous__ with

T wild ex - u - ber - ance of light and mo - tion.

B wild ex - u - ber - ance of light and mo - tion.

Pno. *8va*

85

87 *mf*

S wild ex - u - ber - ance of light and mo - tion.

A wild ex - u - ber - ance of light and mo - tion.

T Bend - ing and swirl - ing, back - ward and for - ward,

B Bend - ing and swirl - ing, back - ward and for - ward,

Pno. *mp*

87

89

S

A

T

B

Pno.

round and round and round and round. Bend-ing and swirl - ing, back-ward and for - ward,

round and round and round and round. Bend-ing and swirl - ing, back-ward and for - ward,

8^{va}

89

pp

91

S

A

T

B

Pno.

ah Bend-ing and swirl - ing, back-ward and for - ward,

ah Bend-ing and swirl - ing, back-ward and for - ward,

round and round and round and round. ah

round and round and round and round. ah

8^{va}

91

mp

93

S
round and round and round and round. Bend-ing and swirl - ing, back-ward and for - ward,

A
round and round and round and round. Bend-ing and swirl - ing, back-ward and for - ward,

T

B

Pno.

93

95

S
round and round In this wild sea

A
round and round In this wild sea

T
In this

B
In this

Pno.

95

97

S *f*
of pines.

A *f*
of pines.

T
wild sea of

B
wild sea of

Pno. *f*

97

99

S
In this wild sea

A
In this wild sea

T *f*
pines. In this

B *f*
pines. In this

Pno. *f*

99

101

S *ff*
of pines.

A *ff*
of pines.

T
wild sea of

B
wild sea of

Pno. *ff*

101

103

S *f*
In this wild sea

A *f*
In this wild sea

T *ff* pines. *f* In this

B *ff* pines. *f* In this

Pno. *f*

103

105

S
— of pines.

A
— of pines.

T
8 wild sea of

B
wild sea of

Pno.

105

107

S *mf*
— In this wild sea

A *mf*
— In this wild sea

T *mf*
pines. In this

B *mf*
pines. In this

Pno.

107

109

S of pines. rit.

A of pines.

T wild sea of

B wild sea of

Pno.

109

111

S *mp* In this wild sea.

A *mp* In this wild sea.

T pines. *mp* In this

B pines. *mp* In this

Pno.

111

♩.=60

113

S *p*
In this wild sea.

A *p*
In this wild sea.

T *p*
wild sea. In this

B *p*
wild sea. In this

Pno. *p*

♩.=60

113

115

S

A

T *p*
wild sea.

B *p*
wild sea.

Pno. *p*

♩ = 40 rit.

117

S

A

T

B

Pno.

l.v.

pp

117

Freely ♩ = 54

119

Pno.

p expressively

119

122

Pno.

8^{va}

12

122

Slowly, freely ♩=48

125

S *pp* The storm tones died a - way and turn - ing toward the east *p*

A *pp* The storm tones died a - way and turn - ing toward the east, *p*

T *pp* The storm tones died a - way and turn - ing toward the east, *p*

B *pp* The storm tones died a - way and turn - ing toward the east, *p*

Slowly, freely ♩=48

Pno. *pp*

125

molto rit. a tempo

128

S *mp* I be - held the trees *p* hushed and *Tutti*

A *mp* I be - held the trees *p* hushed and

T *mp* I be - held the trees *p* hushed and

B *mp* I be - held the trees *p* hushed and

molto rit. a tempo

Pno.

128

131

S *p* tran - quil the set - ting sun *mf* filled them with am - ber light rit.

A *p* tran - quil the set - ting sun *mf* filled them with am - ber light

T *p* tran - quil the set - ting sun *mf* filled them with am - ber light

B *p* tran - quil the set - ting sun *mf* filled them with am - ber light

Pno. rit.

131

134

S and seemed to say,

A and seemed to say,

T and seemed to say,

B and seemed to say,

Pno. *p*

134

Peacefully ♩=72

Pno.

137

p *espressively*

137

pp

Tenor 1 & 2 switch parts each repetition.

T

141 *pp* *poco*

Come to the woods, _____ for here is rest. _____

B

141 *pp* *poco*

Come to the woods, _____ for here is rest. _____

Pno.

141

p

S

146

Soprano 1

p 3

An-oth-er glo-ri-ous

A

T

146 *p* *poco*

Come to the woods, _____ for here is rest. _____

B

146 *p* *poco*

Come to the woods, _____ for here is rest. _____

Pno.

146

mp 3

30

151

S day. ah

A An - oth - er glo - ri - ous day.

T Come to the woods, for here is

B Come to the woods, for here is

Pno.

151

154

S ah

A ah

T rest.

B rest.

Pno.

154

*Each treble singer chooses one of the boxed motives to sing at random occurrences but still within the meter. Repeat the motives ad lib. and keep the sound constant. The singer should hold the pre-box pitch until beginning the series. Each voice's entrance should be sprinkled in and not all begin at once. Individual pitches may be held throughout the series before continuing the sequence.

156 *cresc. poco a poco*

S *cresc. poco a poco*

A *cresc. poco a poco*
* *ah* *cresc. poco a poco*

T *mf*
Come to the woods, for here is

B *mf*
Come to the woods, for here is

Pno.

156

159

S

A

T *rest.*

B *rest.*

Pno. *cresc.*

159

32

Musical score for measures 161-162. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

- Soprano (S):** Measures 161 and 162. Both measures feature a melodic line with a triplet of eighth notes, marked *f cresc.* and enclosed in a box. The vocal line is accompanied by the syllable "ah".
- Alto (A):** Measures 161 and 162. Both measures are empty.
- Tenor (T):** Measures 161 and 162. Both measures feature a melodic line with a triplet of eighth notes, marked *f*. The vocal line is accompanied by the lyrics "Come to the woods,".
- Bass (B):** Measures 161 and 162. Both measures feature a melodic line with a triplet of eighth notes, marked *f*. The vocal line is accompanied by the lyrics "Come to the woods,".
- Piano (Pno.):** Measures 161 and 162. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, marked *mf cresc.*

161 *Gradually transition to these boxed motives, as before.

Musical score for measures 163-164. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

- Soprano (S):** Measures 163 and 164. Both measures are empty.
- Alto (A):** Measures 163 and 164. Both measures are empty.
- Tenor (T):** Measures 163 and 164. Both measures feature a melodic line with a triplet of eighth notes, marked *f cresc.*. The vocal line is accompanied by the lyrics "for here is rest.".
- Bass (B):** Measures 163 and 164. Both measures feature a melodic line with a triplet of eighth notes, marked *f cresc.*. The vocal line is accompanied by the lyrics "for here is rest.".
- Piano (Pno.):** Measures 163 and 164. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, marked *f cresc.*

163

166 *ff dim. poco a poco*

S *ff dim. poco a poco*

A *ff dim. poco a poco*

T *ff dim. poco a poco*
Come to the woods,

B *ff dim. poco a poco*
Come to the woods,

Pno. *ff* *dim. poco a poco*

166 *8vb*

168 *Each treble singer gradually begin sustaining the pitches in measure 171 - do not arrive at 171 all at once.

S *

A *

T *mf*
for here is rest.

B *mf*
for here is rest.

Pno. *mf dim. poco a poco*

168 *8vb*

Hold sustain pedal down to the end of the piece.

34

171 *mp* **rit.** slowly close to "mm"

S ah

A *mp* slowly close to "mm"
ah

T *mp* *sotto voce* slowly close to "mm"
ah

B *mp* slowly close to "mm"
ah

Pno. *mp* **rit.**

171

In time ♩=66 **poco rit.**

174 *p*

S mm

A *p* mm

T *p* mm

B *p* mm

Pno. *p* **poco rit.** *8va* *l.v.*

174