

EARTH SYMPHONY

for Chorus & Orchestra

Music
Jake Runestad

Libretto
Todd Boss

Choral Score



EARTH SYMPHONY

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PERFORMANCE NOTES

Triplets should always be stretched (as in jazz) and never verge on sounding like a duple rhythm — especially if there is a rest or tie on the first note of the triplet, or if there’s a rest or tie before the final note of the triplet. Pronunciation should be American English except for *Mirabilia* and *Terrore Atmosphaera* which are pronounced as in Latin.

PROGRAM NOTE

Over hundreds of years of musical creation, composers developed the symphonic form into a potent, large-scale framework for exploring profound ideas. The sheer number of musicians involved and long duration of the work, allow the time, space, and sonic possibilities for a significant musical journey. For this commission from True Concord Voices & Orchestra, I knew that creating a large work for these forces would necessitate a significant story to tell — one of relevance and power, drawn from our beautiful and complex human experiences. Everyday we hear of more fires, floods, hurricanes, droughts, tsunamis, extinctions, and diseases that impact life around the globe. The earth is changing, due to the impact of human behavior, and how we respond to these changes will determine the survival of our species.

Through brainstorming with my frequent collaborator, poet Todd Boss, we decided that giving voice to Mother Earth would be a powerful approach for this piece. Todd created a sweeping, gorgeous, and compelling five-part monologue of a mother telling the history of her children — how they admired her, harmed her, and ultimately how she recovered.

Her story begins in a pre-life genesis that tracks the evolution of humans, whose apprehension of Earth’s laws endear them to her as nothing short of miraculous (her beloved “*Mirabilia*”). Movement 1: “*Evolution*” hints at the musical themes of each subsequent section and establishes a sonic relationship between Earth (D Major) and humankind (Eb Major), which is explored throughout the work. Movement 2: “*Ambition*” dramatizes humanity’s fall from grace by retelling the Greek myth of Icarus and harkening to ancient instruments and melodies (including the *Seikilos Epitaph* — the oldest, complete musical composition yet discovered). Movement 3: “*Destruction*” charges through a series of ecological cataclysms — forest fire, storms, earthquakes — illustrated by growling brass, raging percussion, and shrieking woodwinds. Movement 4: “*Lament*” expresses Earth’s grief in a loving farewell to humanity that echoes Henry Purcell’s 17th-century aria, “*When I Am Laid in Earth*” (Dido’s Lament), and its iconic descending bass-line chaconne. Movement 5: “*Recovery*” finds Earth restoring balance and moving on, into a deep spacetime like the one from which she emerged. By anthropomorphizing Earth herself, drawing on the familiar earth-mother trope, “*Earth Symphony*” enables entry into our own ecological shame, guilt, responsibility, potential, and redemption, all from a wide-angled, time-telescoped lens, thereby asking our most immediately pressing environmental questions in an entirely new way.

I am rage! I am war!
Where are your gods now?

Mirabilia!

What have you done,
over-blessed one?
Briefest of species,
what have you done?

IV. Lament

Sleep now, my children, now your days are done.
Nevermore shall you adore the setting of the sun.

Sleep now, forever, lofted in time.
No seraphim to rouse thee, no carillons to chime.

Mirabilia!
Never shall I dare to dream a dream so bright.

Sleep now, my children, my wonder, my light.
Never shall I dare to dream another dream so bright.

Mirabilia!
Never shall I dare to dream a dream so bright.

Sleep now, my children, though the cradle fall.
You rest among the yesterdays, the softest place of all.

Mirabilia!

V. Recovery

Alone forever, the mirror
dims.

Empty
space.

Dormant
stone.

No. I shall not go alone.
Ivy shall recover every avenue,
seaweed swallow every drain,
and forestry sow a sorcery
over every human stain.

None shall weep,
and none shall witness,
while my wordless work is done.

Slowly,
in the shell of a factory,
a gray whale, circling aimlessly,
writes a disappearing history
in the shadows of the deep,

and none shall weep.

There will come a day
like the first day,
so heavenly,
so clear.

Mirabilia,
you would love it here.

CREATIVE TEAM

Jake Runestad – Composer



Considered “one of the best of the younger American composers” (Chicago Tribune), EMMY®-winning and GRAMMY®-nominated composer and conductor Jake Runestad has received commissions and performances from leading ensembles and organizations such as Voces8, Washington National Opera, the Philippine Madrigal Singers, the Netherlands Radio Choir, the Swedish Radio Symphony Orchestra, Seraphic Fire, the Dallas Symphony Chorus & Orchestra, the Pacific Chorale & Symphony, and a GRAMMY®-nominated all-Runestad album from *Conspirare* called “The Hope of Loving.” In 2019, Jake became one of the youngest composers ever awarded the prestigious Raymond C. Brock commission by the American Choral Directors Association.

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. More at: JakeRunestad.com

Todd Boss – Librettist



Todd Boss, a critically-acclaimed poet, librettist, public artist, and film producer, holds a diverse career with a passion for collaboration. His works for both page and stage have been read and produced throughout the world. Boss’s 2008 poetry debut, *Yellowrocket* was followed by *Pitch* in 2012, *Tough Luck* in 2017, and *Someday the Plan of a Town* in 2022, all from W. W. Norton & Co. Todd’s poems have appeared in *Poetry*, *American Poetry Review*, *The London Times*, *The New Yorker*, *NPR*, *Best American Poetry*, and *Virginia Quarterly Review*. Boss frequently collaborates on libretti and lyric poetry for choral and dramatic works with award-winning composer Jake Runestad. Together, they have written commissioned works for the Choral Arts Society of Washington D.C., the Larimer Chorale & Orchestra,

Cal State University - Fullerton, True Concord, the American Choral Directors Association, among others. Learn more at: ToddBossOriginals.com

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proper score layout and page turns.

Please include when printing scores.



jakerunestad.com

EARTH SYMPHONY

Todd Boss

I. Evolution

Jake Runestad

Freely, Slowly Harsh ♩ = 108

The musical score is written for Piano (for reh.) and Piano (Pno.) in 4/4 time. It consists of four systems of music, each separated by a double bar line. The first system (measures 1-4) is marked *pp* and *ff mf*, with a tempo of ♩ = 108. The second system (measures 5-8) is marked *ff f* and includes a *rit.* instruction. The third system (measures 9-11) is marked *mf* and *mp*, with a tempo of *a tempo*. The fourth system (measures 12-15) is marked *mp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

17 *mf* *mp*

Choir

For - ev - er a - lone—

For - ev - er a - lone—

Pno. *mp*

*Equal, three-part split.



Ames Chamber Artists - 65

20 *mf* *mp*

Choir

four bil - lion years of emp - ty space and dor - mant stone.

four bil - lion years of emp - ty space and dor - mant stone.

Pno. *mf* *mf espr.* *mp*

molto rit.

24 *mp* *mp*

Choir Then you were...
Then you were

Pno.

29 Slower ♩=68

p sweetly *mp* *p*

Choir born: Hu- man - kind! And

p sweetly *mp* *p*

born: Hu- man - kind! And

Pno. *mf espr.* *sim.*

poco rit.

a tempo

*Stretch slightly. Don't cut off too short!

33

Choir soon up-on your face* there dawned a trace of mind.

soon up-on your face* there dawned a trace of mind.

Pno. *mf*

37 38 *mp*

Choir You scorned the odds to be re-born as

p *mp*

...the odds to be re-born as

Pno.

41 *stretch*

Choir gods of rea - son, au - thors of won - der, in - ven - tors of al - che - my,

stretch

gods of rea - son, au - thors of won - der, in - ven - tors of al - che - my,

Pno.

44

Choir chem - is - try, as - tron - o - my.

chem - is - try, as - tron - o - my.

Pno. *mp*

poco rit. a tempo

Pno.

molto rit. a tempo

51 53 *f*

Choir

You a - lone un -

You a - lone un -

Pno.

molto rit. Slower ♩=60

54 *mp* *sweetly* *mf* *p*

Choir

wound the he - lix of my chi. You mir - rored me to

wound the he - lix of my chi. You mir - rored me to

Pno.

58 *mp* *p nostalgic*

Choir
me. _____ Mi-ra - bi - li-a! _____ Mi-ra - bi - li-a! _____

mp *p nostalgic*

me. _____ Mi-ra - bi - li-a! _____ Mi-ra - bi - li-a! _____

Pno. *mp* *p legato, distant* *mp* *p* *mp*

63 *molto rit.*

Choir
— You were my light. Nev-er shall I dare to dream— an-oth-er

— You were my light. Nev-er shall I dare to dream— an-oth-er

Pno.

67 *a tempo* *molto rit.*

Choir
— *poco* — *mp* — *pp*
dream so bright. _____

— *poco* — *mp* — *pp*
dream so bright. _____

Pno. *mf* *mp* *ppp*

II. Ambition

73 Freely, Heavy ♩=72

Choir

p *mp* *mp* *p*

And how are you fal-len so soon?_____

p *mp* *mp* *p*

And how are you fal-len so soon?_____

Pno.

mp espr. *f* *p*

80

Choir

mp *mp*

Do you re-mem-ber I-ca-rus whose fa-ther gave him

mp *mp*

Do you re-mem-ber I-ca-rus whose fa-ther gave him

Pno.

mf *mp*

84 rit. a tempo accel.

Choir

poco *poco*

wings of wax and feath-ers for a toy?

poco *poco*

wings of wax and feath-ers for a toy?

Pno.

sf

Playful ♩=86

88 *mf nimble*

Choir

There he is- in mem-o-ry's eye- ca-nar-y of a boy!

mf nimble

There he is- in mem-o-ry's eye- ca-nar-y of a boy!

Pno.

mp

mf

mp with energy



94 Dance-like ♩=48

91

Choir

Pno.

mf

f (frame drum)



95

Pno.

(harp)

mf like an ancient lyre

100

Pno.



104

Pno.



108

accel.

Pno.



112 Faster ♩=88

Pno.

121

116

S *mf* — *f*
O, joy-

A *mf* — *f*
O, joy-

T *mf* — *f*
O, joy-

B *mf* — *f*
O, joy-

Pno. *mp* — *mf*

121

mf — *f*

mp — *mf*



122

S so much at hand!- to soar the strand o - ver sea and shore!_

A so much at hand!- to soar the strand o - ver sea and shore!_

T so much at hand!- to soar the strand o - ver sea and shore!_

B so much at hand!- to soar the strand o - ver sea and shore!_

Pno.

127

125

mp *mf*

S Wheel! to taste am - bi - tion pure!

A Wheel! to taste am - bi - tion pure!

T Wheel! to taste am - bi - tion pure!

B Wheel! to taste am - bi - tion pure!

Pno.

129

sub. p, hushed excitement

S Two wing-beats more, and I can see the pat - terns on the o - cean floor.

sub. p, hushed excitement

A Two wing-beats more, and I can see the pat - terns on the o - cean floor.

sub. p, hushed excitement

T Two wing-beats more, and I can see the pat - terns on the o - cean floor.

sub. p, hushed excitement

B Two wing-beats more, and I can see the pat - terns on the o - cean floor.

p *mp*

Pno.

134 *mf* *f*

S O, me! I'm free as al - ba - tross!

A O, me! I'm free as al - ba - tross!

T O, me! I'm free as al - ba - tross!

B O, me! I'm free as al - ba - tross!

Me! Free! Al - ba - tross!

Pno. *mf*

140 *mf* *f* poco accel.

S Strong-er than ev-er with a fa-ther so clev-er with

A Strong-er than ev-er with a fa-ther so clev-er with

T Strong-er than ev-er with a fa-ther so clev-er with

B Strong-er than ev-er with a fa-ther so clev-er with

...with a fa-ther so clev-er with

Pno. *f* *mf*

molto rit.

144 *mp* *stagger breathing*

S bees - wax and feath - er! I flap them to - geth - er and high - er and high - er I

A bees - wax and feath - er! I flap them to - geth - er and high - er and high - er I

T bees - wax and feath - er! I flap them to - geth - er and high - er and high - er I

B bees - wax and feath - er! I flap them to - geth - er and high - er and high - er I

Pno. *mp* *mf*

||| *a tempo*

147 *mf*

S rise!-

A rise!-

T rise!-

B rise!-

Pno. *mf*

149

S
I am a dream!

A
I am a dream!

T
I am a dream!

B
I am a dream!

Pno.

151

S
I'll touch the moon!

A
I'll touch the moon!

T
I'll touch the moon!

B
I'll touch the moon!

Pno.

152

153

S

A

T

B

Pno.



155

S

A

T

B

Pno.

p floating

How small she is—

p floating

How small she is—

p floating

How small she is—

How small she is—

157

S
— the blue - green plan - et

A
— the blue - green plan - et

T
— the blue - green plan - et

B
— the blue - green plan - et

Pno.



159

S
far be - low...

A
far be - low...

T
far be - low...

B
far be - low...

Pno.

161

S
A
T
B

I be - long to her no

I be - long to her no

I be - long to her no

I be - long to her no

Pno.



163

S
A
T
B

long - er. Who am I, with -

long - er. Who am I, with -

long - er. Who am I, with -

long - er. Who am I, with -

Pno.

165

S out her? The *mp* ethereal

A out her? The *mp* ethereal

T out her? The *mp* ethereal

B out her? The *mp* ethereal

Pno. *6 6 6 6 6 6 6 6*



167

S sun. The sun grows. *mp*

A sun. The sun grows. *mp*

T sun. The sun grows. *mp*

B sun. The sun grows. *mp*

Pno. *6 6 6 6 6 6 6 6*

169

mf

S The sun grows ev - er

mf

A The sun grows ev - er

mf

T The sun grows ev - er

mf

B The sun grows ev - er

Pno.



171

S hot - ter...

A hot - ter...

T hot - ter...

B hot - ter...

Pno.

173

S

A

T

B

Pno.



174

S

A

T

B

Pno.

mf Slow gliss. Begin immediately.

ah

mf Slow gliss. Begin immediately.

ah

175 *mf* Slow gliss. Begin immediately.

S
ah

A
mf Slow gliss. Begin immediately.
ah

T

B

Pno.

|| *molto rit.* *ff*

176

S

A

T

B

Pno.

179 Slowly, Heavy ♩=48

Choir

p

Yes I re-mem-ber I-ca-rus, who flew too near the sun.

p

Yes I re-mem-ber I-ca-rus, who flew too near the sun.

(strings)

Pno.

mp *mf* *mp*

183

rit. a tempo

Choir

Wax - en wings un - done, he tum - bled thrash - ing, and came

Wax - en wings un - done, he tum - bled thrash - ing, and came

Pno.

mp espr. *f*

186

rit. a tempo

Choir

crash - ing in - to the sea.

crash - ing in - to the sea.

Pno.

mp *mf*

188 poco rit.

Choir

Pno.

mp

191 a tempo

Choir

p

So fell hu - man - i - ty.

p

So fell hu - man - i - ty.

Pno.

p

194

Choir

So fell I.

So fell I.

Pno.

III. Destruction

198 Foreboding ♩=60

Pno. *p*



Pno. 210



Pno. 216



Pno. 218

220 Raging ♩=120

Musical score for measures 220-223. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a Piano (Pno.) accompaniment. The vocal parts are marked *ff* and sing the lyrics "Ter - ro - re". The piano accompaniment features a right hand with *ff* and *mf* dynamics and a left hand with *mp* dynamics. A triplet of eighth notes is marked with a '3' in the right hand. The key signature has one flat (B-flat) and the time signature is 4/4.



Musical score for measures 224-227. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a Piano (Pno.) accompaniment. The vocal parts are marked *mf* and *ff* and sing the lyrics "at - mos - phae - ra,". The piano accompaniment features a right hand with *mf* and *ff* dynamics and a left hand with *mf* dynamics. The key signature has one flat (B-flat) and the time signature is 4/4.

227 *mf* *ff* *accel.*

S

A

T

B

Pno.



230 *Faster* ♩=132

mf unrelenting (Alto & Bass lead) *mf*

S

f unrelenting

A

mf unrelenting (Alto & Bass lead) *mf*

T

f unrelenting *f*

B

Pno.

you make your moth-er__ tor - tur-er! Twist me a - gainst my

you make your moth-er__ tor - tur-er! Twist me a - gainst my

you make your moth-er__ tor - tur-er! Twist me a - gainst my

you make your moth-er__ tor - tur-er! Twist me a - gainst my

233

S
na - ture, _____ waste me to tin - der, roast me un - der the

A
na - ture, _____ waste me to tin - der, roast me un - der the

T
na - ture, _____ waste me to tin - der, roast me un - der the

B
na - ture, _____ waste me to tin - der, roast me un - der the

Pno.



236

S
tor - ches of the sun *f* till I'm un -

A
tor - ches of the sun *f* till I'm un -

T
tor - ches of the sun *f* till I'm un -

B
tor - ches of the sun *f* till I'm un -

Pno.

239

S done. *ff* Ter - ro - re at - mos -

A done. *ff* Ter - ro - re at - mos -

T done. *ff* Ter - ro - re at - mos -

B done. *ff* Ter - ro - re at - mos -

Pno. *mf* *ff* 8^{va}



243

S phae - ra!

A phae - ra!

T phae - ra!

B phae - ra!

Pno. (8) 8^{va}

247 250

Pno.

252 *p* intense, on-edge

S
A
T
B

You dam my

p intense, on-edge

p intense, on-edge

p intense, on-edge

You dam my

Pno.

255

S
A
T
B

wa - ters, bleach my co - rals,

wa - ters, bleach my co - rals,

wa - ters, bleach my co - rals,

wa - ters, bleach my co - rals,

Pno.

258

S
flood me, stran - gle me, slaugh - ter each

A
flood me, stran - gle me, slaugh - ter each

T
flood me, stran - gle me, slaugh - ter each

B
flood me, stran - gle me, slaugh - ter each

Pno.



261

S
o - ther, set me on

A
o - ther, set me on

T
o - ther, set me on

B
o - ther, set me on

Pno.

266

264

S *mp* fire! *mf* I am rage!

A *mp* fire! *mf* I am rage!

T *mp* fire! *mf* I am rage!

B *mp* fire! *mf* I am rage!

Pno. *mf*



267

S *mf* I am war!

A *mf* I am war!

T *mf* I am war!

B *mf* I am war!

Pno. *f* *mf* *f*

270 *f*

S
Where are your gods now?

A
Where are your gods now?

T
Where are your gods now?

B
Where are your gods now?

Pno.

275

274

S
f

A
f

T
f *p* ethereal
Mi - ra -

B
f *p* ethereal
Mi - ra -

Pno.
sub. p flowing

277 *p* ethereal

S
Mi - ra - bi - li - a!

A
Mi - ra - bi - li - a!

T
bi - li - a! Mi - ra -

B
bi - li - a! Mi - ra -

Pno.



280

S
Mi - ra - bi - li - a!

A
Mi - ra - bi - li - a!

T
bi - li - a!

B
bi - li - a!

Pno.

285 Unhinged

283 *ff*

S *ff*

A *ff*

T *ff*

B *ff*

Pno. *f* *ff*

286

Pno.

289

Pno.

292

Pno. rit.

295 Primal, Growling ♩=120

Pno.

Musical score for measures 295-300. The piece is in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score is for piano (Pno.). The right hand has rests in measures 295, 296, 298, and 300. The left hand plays chords in measures 295 and 296, and eighth notes in measures 297-300. Dynamics are marked as *ff*, *mp*, *ff*, *mp*, *f*, *pp*, and *f*. There are markings for *8va* in the right hand and *8ba* in the left hand.

Pno.

Musical score for measures 301-306. The right hand has rests in measures 301, 302, 304, and 306. The left hand plays eighth notes in measures 301-306. Dynamics are marked as *f*, *mp*, *f*, *pp*, and *f*. There are markings for *8va*, *loco*, and *(low brass)* in the right hand, and *8ba* in the left hand.

Pno.

Musical score for measures 307-311. The right hand has rests in measures 307, 308, 309, and 310. The left hand plays eighth notes in measures 307-311. Dynamics are marked as *f* and *mp*. There is a marking for *8ba* in the left hand.

Pno.

Musical score for measures 312-316. The right hand has rests in measures 312, 313, 314, 315, and 316. The left hand plays eighth notes in measures 312-316. Dynamics are marked as *mp*.

Pno.

Musical score for measures 317-318. The right hand has rests in measures 317 and 318. The left hand plays eighth notes in measures 317-318. Dynamics are marked as *mp*. Measure 318 is boxed and labeled **318**.

322

Pno.

Musical score for measures 322-326. The piece is in a minor key. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *8^{ba}* is present in the first measure. A double bar line is at the end of measure 326.

327

Pno.

Musical score for measures 327-330. The right hand continues the melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. A dynamic marking of *(8)* is at the start of measure 327. A double bar line is at the end of measure 330.

331

Pno.

ff

sim.

Musical score for measures 331-333. The right hand features a rapid, slurred sixteenth-note passage. The left hand has a bass line with triplets and a dynamic marking of *ff*. A *sim.* (sostenuto) marking is above the right hand in measure 332. A double bar line is at the end of measure 333.

334

Pno.

Musical score for measures 334-335. The right hand continues the rapid sixteenth-note passage. The left hand has a bass line with triplets. A double bar line is at the end of measure 335.

336

Pno.

Musical score for measures 336-338. The right hand continues the rapid sixteenth-note passage. The left hand has a bass line with triplets. A double bar line is at the end of measure 338.

339

f achingly

S What have you done,

A What have you done,

T What have you done,

B What have you

Pno. *legato*

rit.

345 *mf* legato

S what have you done,

A what have you done,

T what have you done,

B done, what have you

Pno. *mf*

349 *mp*

S what have you done,

A what have you done,

T what have you done,

B done, what have you

Pno. *mp*



353 Slower ♩=50

S o - ver bles - sed one?

A o - ver bles - sed one?

T o - ver bles - sed one?

B done, o - ver bles - sed one?

Pno. *mf*

rit. . . . a tempo rit.

356

S
Brief - est of *spe - cies, what have you done? _____

A
Brief - est of *spe - cies, what have you done? _____

T
Brief - est of *spe - cies, what have you done? _____

B
Brief - est of *spe - cies, what have you done? _____

Pno.

*spee-sheez

IV. Lament

364 Grieving, with rubato
(but very slow) ♩ = 44

rit. a tempo

Pno.

pp espr. *mp espr.*

370

Pno.

rit.

a tempo

Altos (and Sopranos, if low notes are available):

pp bereaved, *espr.*

375

Choir

Sleep now my chil - dren, now your days are done.

Pno.

379

Choir

Nev-er-more shall you a-dore the set-ting of the sun, the sun.

Pno.

385 a tempo

pp bereaved, *espr.*

Sopranos & Altos:

Choir

Sleep now, for - ev - er, loft - ed in time. No

Pno.

389

Choir

ser - a - phim_ to rouse thee, no car-il-lons to chime, to_ chime._____ Mi-ra-

Pno.

395

Choir

bi - li - a!_____ Mi - ra - bi - li - a!_____

Pno.

poco

399

Choir

Nev - er shall I dare to dream a dream_ so bright. Mi - ra -

Pno.

402

Choir

bi - li - a! Nev-er shall I dare to dream a dream so_ bright.

Pno.

rit.

406 a tempo

p

S Sleep now, my chil - dren, my won - der, my_ light.

A Sleep now, my chil - dren, my won - der, my_ light.

T Sleep now, my chil - dren, my won - der, my light.

B Sleep now, my chil - dren, my won - der, my light.

Pno. *mp flowing*



410

S Nev-er shall I dare to dream an - oth-er dream so bright, so bright. Mi-ra-

A Nev-er shall I dare to dream an - oth-er dream so bright, so bright. Mi-ra-

T Nev-er shall I dare to dream an - oth-er dream so bright, so bright. Mi-ra-

B Nev-er shall I dare to dream an - oth-er dream so bright, so bright. Mi-ra-

Pno.

416

S
bi - li - a! Mi - ra - bi - li - a!

A
bi - li - a! Mi - ra - bi - li - a!

T
bi - li - a! Mi - ra - bi - li - a!

B
bi - li - a! Mi - ra - bi - li - a!

Pno.



420

S
Nev - er shall I dare to dream a dream so bright. *mp* Mi - ra - bi - li - a!

A
Nev - er shall I dare to dream a dream so bright. *mp* Mi - ra - bi - li - a!

T
Nev - er shall I dare to dream a dream so bright. *mp* Mi - ra - bi - li - a!

B
Nev - er shall I dare to dream a dream so bright. *mp* Mi - ra - bi - li - a!

Pno. *mp*

poco accel.

424 *mf* *f*

S
Nev - er shall I dare to dream a dream so bright.

A
Nev - er shall I dare to dream a dream so bright.

T
Nev - er shall I dare to dream a dream so bright.

B
Nev - er shall I dare to dream a dream so bright.

Pno.



427 Wailing ♩=56

molto rit.

Pno.

f intense, legato



432

a tempo

Pno.

f *mf*

436

Pno.

mp



439

Pno.

mp



442

poco rit. a tempo rit.

Pno.

p

447

Mourning $\text{♩} = 40$

S&A: *p numb. freely*

Choir

Sleep now, my chil- dren, though the cra- dle fall. You

Pno.

pp



452

Choir

rest a- mong the yes- ter- days, the soft- est place of all, of all.

Pno.



458

Choir

sotto voce *pp* **Lunga**

Mi- ra - bi - li - a. Mi- ra - bi - li - a.

V. Recovery

464 Floating, Ethereal ♩=56

Pno.

Pno.

Pno.

483

Choir

pp quietly, sotto voce

A - lone for - ev - er, the mir - ror dims.

pp quietly, sotto voce

A - lone for - ev - er, the mir - ror dims.

Pno.

487

Choir

Emp - ty space. Dor - mant stone.

Pno.

492

Choir

No. I shall not go a - - -

Pno.

molto rit.

495 Floating ♩=60

Choir

lone.

Pno.

mp norm.

mp espr.

sim.

499

p gently with clear tone

Choir

I - vy shall re - cov - er eve - ry av - e - nue,

p gently with clear tone

I - vy shall re - cov - er eve - ry av - e - nue,

Pno.

503

Choir

sea - weed swal - low eve - ry drain, and

sea - weed swal - low eve - ry drain, and

Pno.

507

Choir

for - est - ry sow a sor - cer - y o - ver eve - ry hu - man stain.

for - est - ry sow a sor - cer - y o - ver eve - ry hu - man stain.

Pno.

512

rit. a tempo

511 *mp* *mp*

Choir
None shall weep, and none shall wit - ness,

Pno.



515

Choir
while my word-less work is done.

Pno.

rit.

520 Slowly ♩=54

S *pp* 3 3 3
Slow - ly, in the shell of a fac - to - ry, a gray

A *pp* 3 3 3
Slow - ly, in the shell of a fac - to - ry, a gray

T *pp* 3 3 3
Slow - ly, in the shell of a fac - to - ry, a gray

B *pp* 3 3 3
Slow - ly, in the shell of a fac - to - ry, a gray

Pno. 6 6
Keep pedal down to blur sound

523 *legato* 3 3
whale, cir - cling aim - less - ly, writes a dis - ap - pear - ing his-to-ry,

A *legato* 3 3
whale, cir - cling aim - less - ly, writes a dis - ap - pear - ing his-to-ry,

T *legato* 3 3
whale, cir - cling aim - less - ly, writes a dis - ap - pear - ing his-to-ry,

B *legato* 3 3
whale, cir - cling aim - less - ly, writes a dis - ap - pear - ing his-to-ry,

Pno. 6 6 6

rit. mp

526

S *p* in the shad - ows of the deep, and none shall

A *p* in the shad - ows of the deep, and none shall

T *p* in the shad - ows of the deep, and none shall

B *p* in the shad - ows of the deep, and none shall

Pno. *mp*

529 Flowing ♩=68

S *p* weep, none shall weep. ah

A *p* weep, none shall weep, ah

T *p* weep, none shall weep, ah

B *p* weep, none shall weep, ah

Pno. *mp* ethereal

533 *mp* rit.

S
A
T
B

ah
ah
ah
ah

Pno.

535 *a tempo* *f*

S
A
T
B

f
f
f
f

Pno.

rit.

537

S stagger breathing *p*

A stagger breathing *p*

T stagger breathing *p*

B stagger breathing *p*

Pno. *mp* *p*

540

Slowly ♩=52

S *pp*

A *pp*

T *pp*

B *pp*

Pno. *p*

544 *p warmly*

S There shall come a day, like the first day, _____ so

A *p warmly*
There shall come a day, like the first day, _____ so

T *p warmly*
There shall come a day, like the first day, _____ so

B *p warmly*
There shall come a day, like the first day, _____ so

Pno. *pp*



549 *pp softly, distant*

S heav - en - ly, _____ so clear. _____ *pp softly, distant* Mi - ra - bi - li - a, _____

A heav - en - ly, _____ so clear. _____ *pp softly, distant* Mi - ra - bi - li - a, _____

T heav - en - ly, _____ so clear. _____ *pp softly, distant* Mi - ra - bi - li - a, _____

B heav - en - ly, _____ so clear. _____ *pp softly, distant* Mi - ra - bi - li - a, _____

Pno. *mp*
pp

molto rit.

553

S
Mi - ra - bi - li - a,

A
Mi - ra - bi - li - a,

T
Mi - ra - bi - li - a,

B
Mi - ra - bi - li - a,

Pno.



557 a tempo

S
p you would love it* *poco*

A
p you would love it* *poco*

T
p you would love it* *poco*

B
p you would love it* *poco*

Pno.
pp *p* *pp* *p* *pp*

*Gentle release on this 't'. It should be dark and not overly-plusive.

563 *pp* *molto rit.*

S
here.

A
here.

T
here.

B
here.

Pno.

p

pp

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Minneapolis, MN