

Commissioned by the Choral Arts Ensemble of Rochester, Bob Giere, conductor

Autumn

Original German Text by Rainer Maria Rilke
Translation by Edward Snow

Music by
Joshua Shank

Largo, quasi trasparente (♩ = ca.50)

5

S
A
T
B

The leaves are fall - ing, The leaves are

The leaves are fall - ing, The leaves are

The leaves are fall - ing, The leaves are

The leaves are fall - ing, The leaves are

Largo, quasi trasparente (♩ = ca.50)

for rehearsal only

9 **Poco più mosso**

fall - ing, fall - ing, fall - ing as if from

fall - ing, fall - ing, fall - ing as if from

fall - ing, fall - ing, fall - ing as if from

fall - ing, fall - ing, fall - ing as if from

fall - ing, fall - ing, fall - ing as if from

Poco più mosso

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14 Adagio (♩ = ca.68) *mf* *poco rit.*

far off, as if in the heav - ens

far off, as if in the heav - ens

far off, as if in the heav - ens

far off, as if in the heav - ens

Adagio (♩ = ca.68) *mf* *poco rit.*

a tempo *mf* Adagio (♩ = ca.68) *poco rit.* 19 *sub. f*

dis - tant gar - dens had with - ered: they

dis - tant gar - dens had with - ered: they

dis - tant gar - dens had with - ered: they

dis - tant gar - dens had with - ered: they

a tempo *mf* Adagio (♩ = ca.68) *poco rit.* *sub. f*

fall with ges-tures that say "no." *rit.*

fall with ges-tures that say "no." *rit.*

fall with ges-tures that say "no." *rit.*

fall with ges-tures that say "no." *rit.*

fall with ges-tures that say "no." *rit.*

25 **Largo** (♩ = 50)

mf no, no, no, *mp* no, And *mp*

mf no, no, no, no, And *mp*

mf no, no, no, no,

mf no, no, no, no,

mf no, no, no, no, **Largo** (♩ = 50)

29 **Larghetto** (♩ = ca.63)

in the nights the heav - y earth falls from

mp

in the nights the heav - y earth falls from

mp

And in the nights the heav - y earth falls from

mp

And in the nights the heav - y earth falls from

Larghetto (♩ = ca.63)

mp

33

cresc. *mf*

all the stars in - to lone - li-ness.

cresc. *mf*

all the stars in - to lone - li-ness.

cresc. *mf*

all the stars in - to lone - li-ness.

cresc. *mf*

all the stars in - to lone - li-ness.

cresc. *mf*

37 Poco più mosso

f sempre

We are fall - ing. This hand is

f sempre

We are fall - ing. This hand is

f sempre

We are fall - ing. This hand is

f sempre

We are fall - ing. This hand is

Poco più mosso

f sempre

mf 42 Adagio (♩ = ca.66)

fall - ing. And look at the oth - ers: it is

mf

fall - ing. And look at the oth - ers: it is

mf

fall - ing. And look at the oth - ers: it is

mf

fall - ing. And look at the oth - ers: it is

Adagio (♩ = ca.66)

mf

in them all.

in them all.

in them all.

in them all.

50 **Tempo primo** (♩ = ca.50)

p The leaves are fall - ing,

p The leaves are fall - ing,

p The leaves are fall - ing,

p The leaves are fall - ing,

Tempo primo (♩ = ca.50)

56 Adagio (♩ = ca.60)

53 *p* fall - ing, *p* And *mp* yet there is One who

p fall - ing, *p* And *mp* yet there is One who

p fall - ing, *p* And *mp* yet there is One who

p fall - ing, *p* And *mp* yet there is One who

Adagio (♩ = ca.60)

cresc. *mf* holds this fall - ing in his hands, *cresc.*

cresc. *mf* holds this fall - ing in his hands, *cresc.*

cresc. *mf* holds this fall - ing in his hands, *cresc.*

cresc. *mf* holds this fall - ing in his hands, *cresc.*

cresc. *mf* holds this fall - ing in his hands, *cresc.*

f *p ten.* [64] **Largo, dolce** (♩ = ca.58)

with in - fi - nite soft-

f *p ten.*

with in - fi - nite soft-

f *p ten.*

with in - fi - nite soft-

f *p ten.*

with in - fi - nite soft-

Largo, dolce (♩ = ca.58)

p

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cresc. *mf* *poco cresc.*

ness

cresc. *mf* *poco cresc.*

ness

cresc. *mf* *poco cresc.*

ness

cresc. *mf* *poco cresc.*

ness

Meno mosso

mp

71

in his hands, ___ in his

in his hands, ___ in his

in his hands, ___ in his

in his hands, ___ in his

in his hands, ___ in his

in his hands, ___ in his

Meno mosso

mp

74

poco cresc.

hands. ___ fall - ing,

hands. ___ fall - ing,

hands. ___ fall - ing,

hands. ___ fall - ing,

hands. ___ fall - ing,

hands. ___ fall - ing,

Winona, February 2004

* Repeat as needed and diminuendo each time. The weak/strong relationship of the two syllables of each word should become less evident the softer the dynamic gets. It should gradually decrescendo enough so that a whisper sounds like the next logical progression in the repeat.