

# Autumn Days

Adaptation of a poem by  
Rainer Maria Rilke

SATB with Piano

music by  
Patrick Riley

$\bullet = 59$

With sad tenderness

Soprano

Alto

Tenor

Bass

Piano

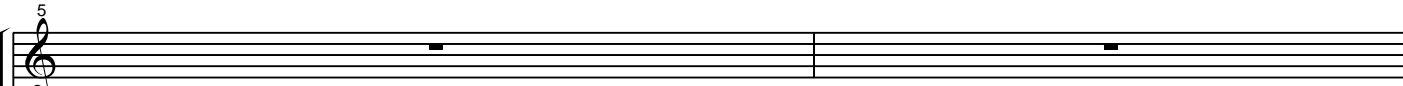
S.

A.

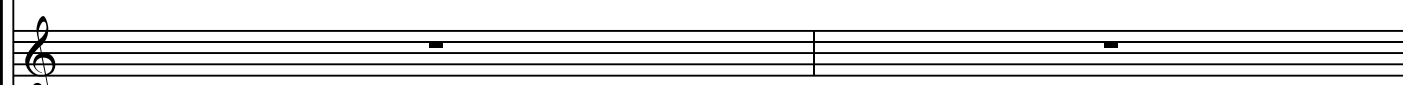
T.

B.

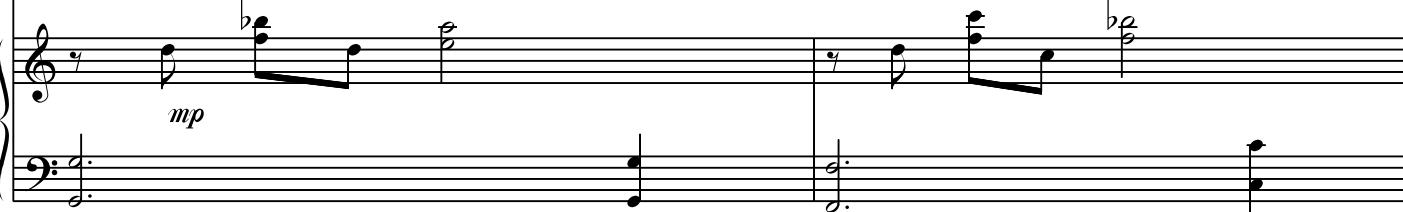
Pno.

S. 

A. *mp*  
Lord it is time. The sum - mer

T. 

B. *mp*  
is time. The sum - mer was

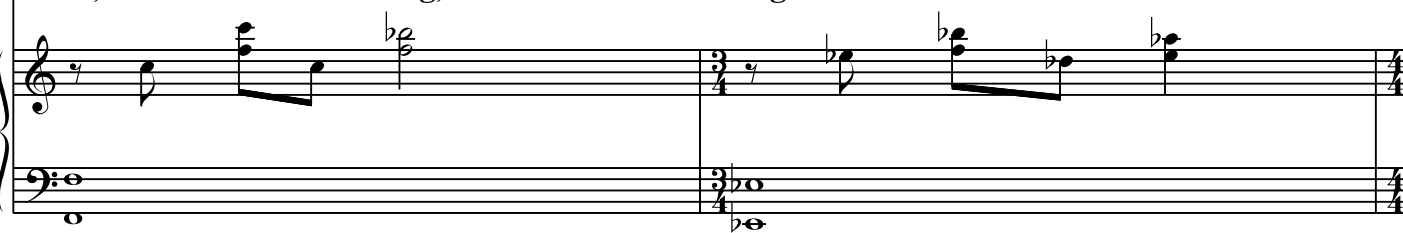
Pno. *mp*  


S. *mp*  
was too

A. was too - long was too

T. *mp*  
was too long too

B. too, was too long, too long.

Pno. 

9

S. *long.*

A. *long.*

T. *long.*

B. *mf*  
 Lord it is time. The sum - mer was too

Pno. *mf*

11

S. *mp* *f* *p* *mf* *f*  
 Lay now thy shad - ow ov - er the sun -

A. *mp* *f* *p* *mf* *f*  
 Lay now thy shad - ow ov - er the sun -

T. *mp* *f* *p* *mf* *f*  
 Lay now thy shad - ow ov - er the sun -

B. *long.* *mf* *f*  
 ov - er the sun -

Pno. *mp* *f* *p* *mf* *f*

13 *mf*

S. *dials.* \_\_\_\_\_ And on the meadows let the

A. *dials.* \_\_\_\_\_ Lord let the

T. *dials.* \_\_\_\_\_ let the

B. *dials.* \_\_\_\_\_ the

Pno.

15 *ff* *fff*

S. winds blow strong.

A. winds, let the winds blow strong.

T. winds blow strong.

B. winds blow strong.

Pno.

17 *mp* *div.*

S. Bid the last fruit to ri - pen on the

A. Bid the last fruit to ri - pen on the

T. Bid the last fruit to ri - pen on the

B. Bid the last fruit to ri - pen on the

Pno. Bid the last fruit to ri - pen on the

19

S. vine. Al - low them still two friend - ly

A. vine. Al - low them still two friend - ly

T. *div.* vine. Al - low them still two friend - ly

B. vine. Al - low them still two friend - ly

Pno. vine. Al - low them still two friend - ly

21

S. south-ern days ——— to bring them to per - fec - tion and to

A. south-ern days ——— to bring them to per - fec - tion and to

T. south-ern days ——— to bring them to per - fec - tion and to

B. south-ern days ——— to bring them to per - fec - tion and to

Pno.

23

S. force the fi - nal sweet - ness in the heav - y wine.

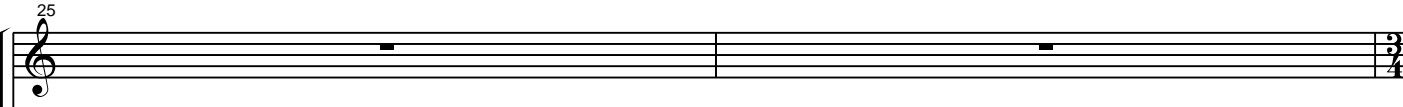
A. force the fi - nal sweet - ness in the heav - y wine. *mf* Who has no

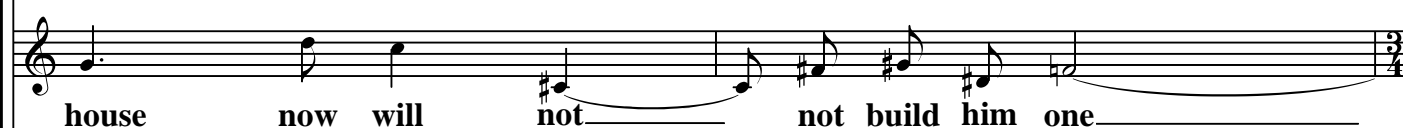
T. force the fi - nal sweet - ness in the heav - y wine.


B. force the fi - nal sweet - ness in the heav - y wine.

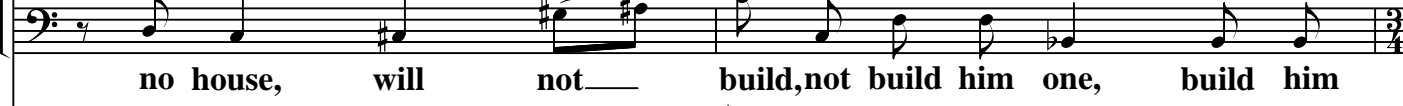
Pno. *mp*


25

S. 

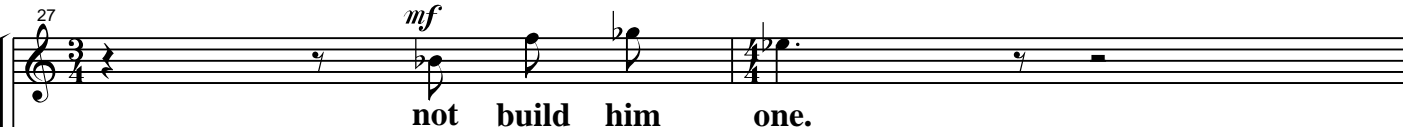
A.   
house now will not not build him one


T.   
not build him

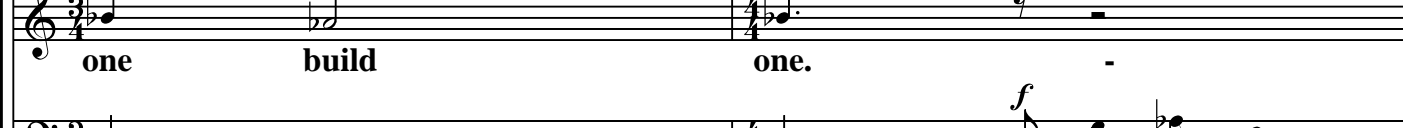
B.   
no house, will not build, not build him one, build him


Pno. 

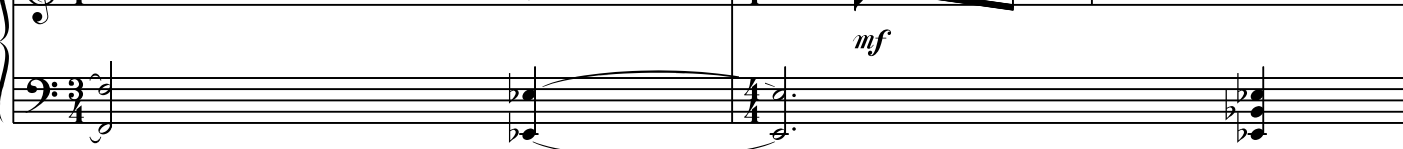
27

S.   
not build him one.

A.   
will not build one.

T.   
one build one.

B.   
one. Who is a-lone

Pno. 

29 *f*  
S. now - will - be long a - lone.  
A. *f*  
will be long a - lone.  
T.  
B. now will be long a - lone.  
Pno. *mp*

31 *mp* *mf*  
S. Will a - wak - en  
A. *mp* *mf*  
Will a - wak - en  
T. *mp* *mf*  
Will a - wak - en  
B. *mp* *mf*  
Will a - wak - en  
Pno. *mp*



33 *ff*

S. *ff* read and write long let - ters , and

A. *ff* read and write long let - ters , and

T. *ff* read and write long let - ters , and

B. *ff* read and write long let - ters , and

Pno.

35

S. thru the bar - ren path - ways up and

A. thru the bar - ren path - ways up and

T. thru the bar - ren path - ways up and

B. thru the bar - ren path - ways up and

Pno.

37

S. down rest - less - ly wan - der when

A. down rest - less - ly wan - der when

T. down rest - less - ly wan - der when

B. down rest - less - ly wan - der when

Pno.

39

S. dead leaves are blown.

A. dead leaves are blown.

T. dead leaves are blown.

B. dead leaves are blown.

Pno. *f* *mf*

43

S.

A.

T.

B.

Pno.

*mp* *rit.* *p*

The musical score is for a voice and piano ensemble. It consists of five staves: four for the voice parts (Soprano, Alto, Tenor, Bass) and one for the piano. The piano part is written in a grand staff (treble and bass clefs). The vocal parts are currently silent, indicated by rests. The piano part begins with a mezzo-piano (*mp*) dynamic, followed by a ritardando (*rit.*) and then a piano (*p*) dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score is marked with a rehearsal mark '43' at the beginning.

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