

AUTUMN

Tony Thomas

Herbert Bielawa

Soprano

Flow Gently $\bullet = 80$ *mf* Are not these days of per - fect beau - ty?

Alto

1 Are not these days of per - fect beau - ty?

Flow Gently $\bullet = 80$ *mf*

Keyboard

1 *mf*

A strand of pearls in dy - ing light, Strung across the brow of au - tumn

5 A strand of pearls in dy - ing light, Strung across the brow of au - tumn

5

gazing softly toward the night.

9
gazing softly toward the night.

mp Are not these days of ever watching?

13
Are not these days of ever watching?

Two bands of glories streaming light, Lit beneath the brow of autumn

17
Two bands of glories streaming light, Lit beneath the brow of autumn

By that source of glow - ing night.

21 By that source of glow - ing night.

21

f

Sing to me of pass - ing au-tumn, Fair as all the

25

25

f

mf

Love - ly in her gen - tle wis-dom, Ev - er bride of

29 youth of spring;

29

p

p

p

mf

Christ to be. *mf* Are not these days of ad - o - ra - tion?

33

33

A prayer in sighs from lips of song Whis - pered by the breath of au - tumn

37

37

Walk - ing hum - bly t'ward the dawn. *f* Sing to me of

41

41

pass - ing au - tumn, Fair as all the youth of spring; *pp* Love - ly in her

45 pass - ing au - tumn, Fair as all the youth of spring; Love - ly in her

45 *ppp*

gen - tle wis - dom, Ev - er bride of Christ to be. *mf* Are

49 gen - tle wis - dom, Ev - er bride of Christ to be. (L.H.) Are

49 *f*

not these days of per - fect beau - ty? A strand of pearls in dy - ing light,

53 not these days of per - fect beau - ty? A strand of pearls in dy - ing light,

53 7

Strung across the brow of au - tumn, Gaz - ing soft - ly toward the night.

57 Strung across the brow of au - tumn, Gaz - ing soft - ly toward the night.

61

61 *pp*

Were I the Dew....

Soprano

Alto

Keyboard

mp Were I the dew up -

Were I the dew up -

p

♩ = 54 Flow Gently

on thee, rose

on thee, rose

5

a - wait - ing warmth, I would com-pose e - ter - nal

a - wait - ing warmth, I would com-pose e - ter - nal

9

Were I the Dew...

song to melt thy heart

13

song to melt thy heart

13

Detailed description: This system contains measures 13 through 16. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff. The melody in the vocal line is: G4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment has a treble staff with a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-B5-A5-G5-F#5-E5-D5-C5. The bass staff has a simple harmonic accompaniment.

Up - on the in - stant ere we

17

Up - on the in - stant ere we

17

Detailed description: This system contains measures 17 through 20. The vocal line lyrics are: "Up - on the in - stant ere we". The piano accompaniment continues with a treble and bass clef staff. The melody in the vocal line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment has a treble staff with a melody of eighth notes: D4-E4-F#4-G4-A4-B4-C5-B4-A4-G4-F#4-E4-D4-C4. The bass staff has a simple harmonic accompaniment.

part.

21

part.

21

Detailed description: This system contains measures 21 through 24. The vocal line lyrics are: "part.". The piano accompaniment continues with a treble and bass clef staff. The melody in the vocal line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment has a treble staff with a melody of eighth notes: D4-E4-F#4-G4-A4-B4-C5-B4-A4-G4-F#4-E4-D4-C4. The bass staff has a simple harmonic accompaniment.

The Garden

Tony Thomas

Herbert Bielawa

Relaxed

Soprano

Alto

Keyboard

mf

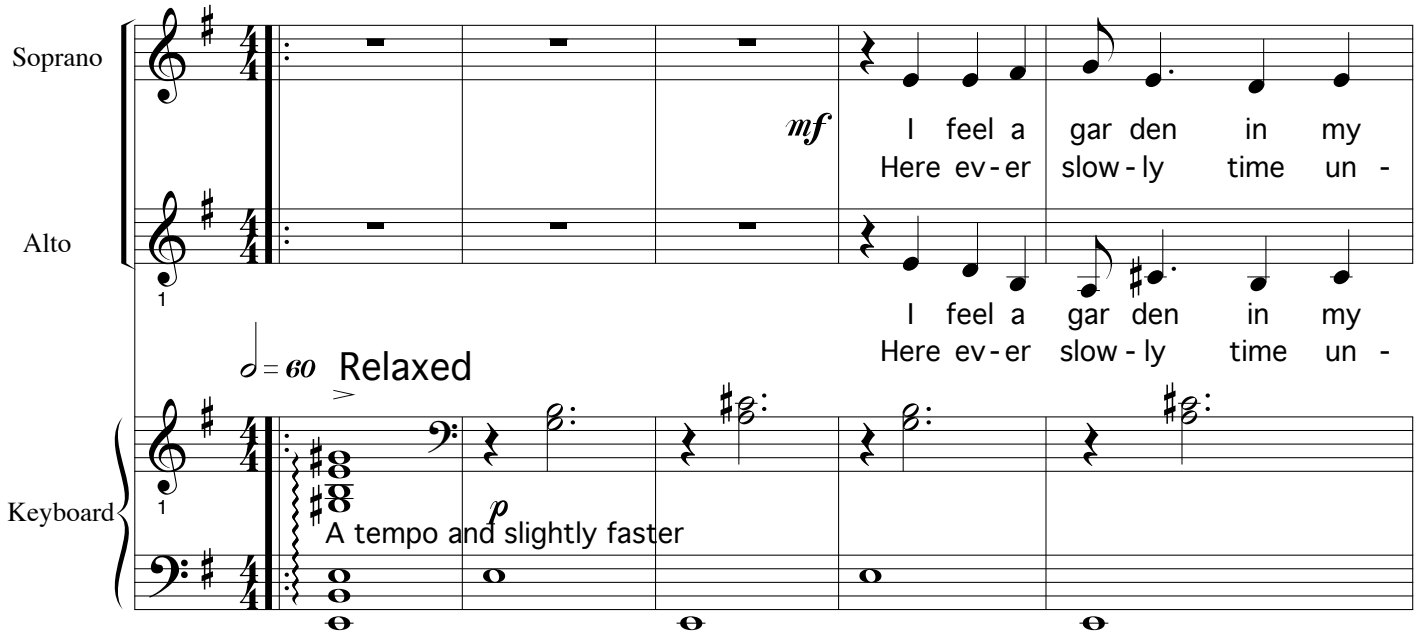
p

$\text{♩} = 60$ Relaxed

A tempo and slightly faster

I feel a gar den in my
Here ev-er slow-ly time un -

I feel a gar den in my
Here ev-er slow-ly time un -



soul _____
folds, _____

Wherepeace may come to make me whole,
white ev' - ning ros - es in re - pose,

soul _____
folds, _____

Wherepeace may come to make me whole,
white ev' - ning ros - es in re - pose,



The Garden

When light of sun has passed a way and
beyond the fret of pleasure pain e -

11

(First time)

clear-er rays re-veal the way to si-lence all un-
ter-ni-ty the seed they hold. Come

16

(First time)

rit.

(Second time)
walk with - in; our fold - - - ing. A tempo and slightly faster
grows.

21
walk with - in; our fold - - - ing. Where breath is
grows.

(Second time)
A tempo and slightly faster

26 felt but not a wind and voice be - hind all

26

31

My flame of life burns calm with -

voic - es heard;

36

in, my thoughts se - rene - ly un - dis - turbed a

a

41 swan up - on the deep-est wa - - - ters. ters.

41 swan up - on the deep-est wa - - - ters. ters.

47

47

Tony Thomas

How Beautiful

Herbert Bielawa

Soprano

Alto

Keyboard

mp How

How

p

f = 100 Flow Gently

beau - ti - ful _____ it is to be _____ in

5 beau - ti - ful _____ it is to be, to be in

love with love in all I see,

9 love with love in all I see. in

How Beautiful

13

to find a
all I see to find a

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a treble and bass clef. The vocal line begins with a long note on the first measure, followed by a series of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with various note values and rests.

17

pearl in ev' - ry heart, di vi-ni-ty, a mea - dow -
pearl in ev' - ry heart, di - vi-ni-ty a mea - dow -

This system contains measures 17 through 21. The vocal line continues with the lyrics, featuring a mix of quarter and eighth notes. The piano accompaniment continues with a steady rhythm, supporting the vocal melody. The lyrics are: "pearl in ev' - ry heart, di vi-ni-ty, a mea - dow -" and "pearl in ev' - ry heart, di - vi-ni-ty a mea - dow -".

22

lark.
lark.

This system contains measures 22 through 26. The vocal line features a long note on the first measure, followed by rests. The piano accompaniment continues with a steady rhythm. The lyrics are: "lark." and "lark.". The system ends with a double bar line.

How Fair the Flower

Soprano

Alto

Keyboard

mf How fair the flow-er, how fair the rose,

1 Flow Easily $\text{♩} = 66$ How fair the flow-er, how fair the rose,

f *mp*

7 That first I saw a - cross the road, Up -

7 That first I saw a - cross the road, Up -

13 on my route, with heav - y load

13 on my route, with heav - y load

How Fair the Flower

How fair the flow - er, how fair the rose. And

19 How fair the flow - er, how fair the rose. And

19

Detailed description: This system contains measures 19 through 24. It features a vocal line with lyrics and a piano accompaniment. The piano part has a treble clef with eighth-note chords and a bass clef with a simple bass line. The key signature has two sharps (F# and C#).

it was fall in dy - ing time. When trees were bared in

25 it was fall in dy - ing time. When trees were bared in

25

Detailed description: This system contains measures 25 through 30. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line. The key signature has two sharps.

twi-light sun. And gen - tle haze in pink hues, in

31 twi-light sun. And gen - tle haze in pink hues, in

31

Detailed description: This system contains measures 31 through 36. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line. The key signature has two sharps.

pink hues hung, *mp* How

37 pink hues hung, How

fair the flow - er, how fair the rose, ——— That first I

43 fair the flow - er, how fair the rose, ——— That first I

43 *mp*

saw a - cross the road, ——— Up - on my route, ———

49 saw a - cross the road, ——— Up - on my route, ———

49

with heav - y load. How fair the

55 with heav - y load. How fair the

flow - er, how fair the rose. Then peace came light up -

61 flow - er, how fair the rose. Then peace came light up -

on my frame With youth my heart seemed young a - gain And

67 on my frame With youth my heart seemed young a - gain And

73 I the beau - ty of the rose, and I the

73 I the beau - ty of the rose, and I the

79 rose. *ff* Come soft - ly, *f* Come swift - ly,

79 rose. *mp* *f*

85 age a - cross age a - cross the bloom a - cross

85 swift - ly age a - cross the bloom a - cross

the bloom; A week of days

91 the bloom; in a week, in a

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The lyrics are: 'the bloom; A week of days' on the top staff and '91 the bloom; in a week, in a' on the bottom staff.

near life con-summed. *mf* How beau -

97 day e - ver con - summed. How beau -

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The music includes dynamic markings like *mf* and *mp*. The lyrics are: 'near life con-summed. How beau -' on the top staff and '97 day e - ver con - summed. How beau -' on the bottom staff.

ty passed 'neath wan - - - ing moon.

103 ty passed 'neath wan - - - ing moon.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The music features a mix of quarter and eighth notes. The lyrics are: 'ty passed 'neath wan - - - ing moon.' on the top staff and '103 ty passed 'neath wan - - - ing moon.' on the bottom staff.

mp

109

How fair the flow-er, how fair the

109

f *mp*

115

rose, That first I saw a - cross the road,

115

121

Up - on my route, with heav - y load

121

How fair the flow - er, how fair the rose.

127

Yet deep with - in, with - in I knew a deep - er

133

love for with-ered bloom A love to reach toward that con -

139

sumed; toward that con - sumed.

145
sumed; toward that con - sumed.

pp

151
And Hayes, the val - ley where I be - gan, Where

151
ppp

157
liv - ing things twixt man and man are lost to

157

163 all save moment span Be -

169 tween his flower and passing man. *p* How fair, the

175 flower, how fair the rose, That first I saw a -

cross the road, Up - on my route, with
 I saw, on my route

181

heav - y load How fair the flow - er, how
 with - heav - y load.

187

fair the rose.

193