

Autumn Gives Her Hand to Winter

SATB* and Piano

Words and Music by
Keith Loftis

Moderato ♩ = 80

Piano

mp

1 2 3

4

SA unison mp

5 6

Leaves of gold, red, and brown.

TB unison mp

glo-ries

p

7 8

leav - ing branch-es

past now lie_ down, leav - ing branch-es

The musical score is written for SATB choir and piano. It begins with a piano introduction in 4/4 time, marked Moderato (♩ = 80). The piano part features a melody in the right hand and a supporting bass line in the left hand. The vocal parts enter at measure 4 with the lyrics 'Leaves of gold, red, and brown.' The Soprano and Alto parts sing in unison, while the Tenor and Bass parts enter later with the lyrics 'glo-ries'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The score concludes with the lyrics 'leav - ing branch-es' and 'past now lie_ down, leav - ing branch-es'.

* Also available in 2-Part, P1281; SAB, P1492, and SSAA, P1596

P1726

© Copyright 2023 by Pavane Publishing. All rights reserved. Made in U.S.A. www.PavanePublishing.com

9 10

bare to weep and moan, watch-ing laugh-ing

bare to weep and moan,

11 12 13

wa - ter turn to stone.

f

14 15 16

div.
Va-cant

simile

17 18 19

skies, rest-less_ wind, si-lent birds hear with -

skies, rest-less, rest - less wind, si-lent birds hear,

skies, rest-less_ wind, si-lent birds hear, _____

skies, rest-less, rest - less wind, si-lent birds hear,

in ech-oes from a sum - mer long since_

hear with - in ech-oes from a sum - mer long since

hear with - in ech-oes from a sum - mer long since

hear ech-oes from a sum - mer long since

For Review Only

22 23

gone; _____ whis-pers of a call to fly have

gone; _____ whis-pers of a call to fly have

long since gone; _____ a call to fly have

long since gone; _____ a call to fly have

24 26

come. Oo _____

come. Oo _____

come. *mf* Clouds of mourn - ing, clouds of tears,

come. *mf* Clouds of mourn - ing, clouds of tears,

Musical score for measures 27 and 28. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have a long melisma line starting at measure 27 and ending at measure 28. The lyrics are: "clouds of an - ger, clouds of fears." The vocal parts end with "Oo" and "Ah".

Musical score for measures 29 and 30. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have a long melisma line starting at measure 29 and ending at measure 30. The lyrics are: "Sun and moon stare wist - ful - ly re -". The vocal parts end with "Sun and moon" and "wist - ful - ly re -".

31 *mf* Pass - ing year, the

mf Pass - ing year, the

mem - ber - ing the pass - ing year, the

mem - ber - ing the pass - ing year, the

33 *rit.* pass - ing, pass - ing year. Au - tumn

p pass - ing, pass - ing year. Au - tumn

p pass - ing, pass - ing year.

34 *p* pass - ing, pass - ing, pass - ing year.

rit. *a tempo*

a tempo

35 *f* lies down to rest, hav - ing

36 *f* lies down to rest, hav - ing

f Au - tumn lies down to rest,

f Au - tumn lies down to rest,

mf

37 shared all her best, comes a

38 shared all her best, comes a

hav - ing shared all her best,

hav - ing shared all her best,

39 40

soul and com - fort - er. Au - tumn gives her

soul and com - fort - er. Au - tumn gives her

8 comes a soul and com - fort - er.

comes a soul and com - fort - er.

41 42

hand to Win - ter. Au - tumn gives her *mp*

hand to Win - ter. Au - tumn gives her *mp*

8 Gives her hand to Win - ter.

Gives her hand to Win - ter.

rubato *a tempo*

43 *p* 44 *p* 45

hand to Win - ter.

hand to Win - ter.

mp *p*
Gives her hand to Win - ter.

mp *p*
Gives her hand to Win - ter.

rubato *a tempo*
p

46 *ppp* 48 *ppp* 49



Keith Loftis lives in the Pacific Northwest where he has been blessed to be a music educator, director, and participant in a variety of choral and instrumental ensembles. He gratefully thanks his High School music teachers, Wayne and Karla Timmerman, for planting joy-filled seeds of music that have developed into a lifetime of incredible experiences. Mr. Loftis is also grateful for the friendship and mentorship of Judith Herrington, founder and director of the Tacoma Youth Chorus, for her encouragement and support that led to the publication of this piece.

JUDITH HERRINGTON brings more than 35 years of teaching and conducting experience to her work at Tacoma Youth Chorus and Charles Wright Academy in Tacoma, Washington, where she received the Inspirational Faculty Award and the Murray Foundation Chair for Teaching Excellence. A graduate of the University of Oregon, Ms. Herrington earned her Master of Education degree from Lewis and Clark College in Portland, Oregon. She has furthered her conducting studies through master classes with Rodney Eichenberger and Henry Leck. She has served on the Washington American Choral Directors Association Board as R&S Chair for Children's Choirs, President and Past-President of the Board and is the 2011 recipient of its Leadership and Service Award. She is an inaugural member of the School of Arts and Communication Advisory Board at Pacific Lutheran University.



Judith Herrington is the Founder and Artistic Director of the highly acclaimed Tacoma Youth Chorus, a choral education program of seven select choirs, grades 1 through 12, serving more than 240 young people in the south Puget Sound region of Washington since 1991. The chorus is recognized throughout the Northwest-Puget Sound area for their performance of outstanding music literature, superb musicianship and collaborations with professional performing organizations. Under Ms. Herrington's direction, the Chorus has performed for National Orff-Schulwerk Conventions, Northwest MENC convention and the Northwest ACDA conventions (1998, 2002, 2006, 2010, 2014). The Chorus has performed internationally as well, with cathedral tours in France, Eastern Europe and in Britain, Wales, and Ireland.

Ms. Herrington is highly regarded as a guest conductor, workshop and choral clinician. Most recently, Ms. Herrington has conducted all-state and regional honor choirs and festivals in Idaho, Texas, Oregon, Washington, California, Hawaii, Montana, Wyoming, Pennsylvania, Alaska, Tennessee and Tokyo. She served as visiting faculty for graduate coursework at VanderCook College of Music. A noted composer and arranger, she has published choral compositions, arrangements and co-authored choral teaching texts through Pavane Publishing, Hal Leonard Publishing, and Colla Voce Publishing. She also edits a choral series for Pavane Publishing.

