

Autumn's Orchestra

E. Pauline Johnson (adapted)

Stewart Wilkinson

Andante ♩ = 76

A

mp
S. Know by the thread of mu - sic wo - ven thru this fra - gile web of

mp
A. Know by the thread .u - sic wo - ven

p
T. Oo...

p
B. Oo...

rehearsal only

8

S. ca - den - ces I sr that I have on - ly caught these songs since you

A. thru .ra - gile web of ca - den - ces I spin, that

T. (Oo...)

B.

12

S. voiced them u - pon your haun - ting vi - o - lin.

A. I have on - ly caught these songs since you voiced them u - pon your haun - ting vi - o -

T. (Oo...)

B. (Oo...)



17

S. *mp* There is a lone - ly mi - nor **B** *mf*

A. *p* Lone - - ly chord

T. *mp* Lone - - ly chord

B. *mp* Lone - - ly chord

lin. mm

(Oo...)

J...)

S. chord faint-ly and far a-long the for - est ways, when the firs fing-er faint-ly on the

A. — faint - ly far for - est ways, — firs faint - ly

T. — faint - ly far for - est ways, — fi faint - ly

B. *mp* that sings faint - ly far for - est ways, *p* firs faint - ly



S. strings of that rare vi-o - lin_ ght wind plays, and *mp*

A. strings of that rare v the night wind plays, and *mp*

T. strings vi-o - lin the night wind plays, just as it whis-per'd once — and *mp*

B. rare vi-o - lin the night wind plays, just as it whis-per'd once to you and *mp*
(bass prominent)

40

S. *mf* me be - neath the pines be - yond the sea. *mf* And then the sound of

A. *mf* me be - neath the pines be - yond the sea. *mf* And then the sound of

T. *mf* me be - neath the pines be - yond the sea. *mf* And then the sound of

B. *mf* me be - neath the pines be - yond the And then

Piano accompaniment for measures 40-45, featuring chords and melodic lines in both hands.

46

S. march - ing ar - mies 'woke the branch - es of the sol - dier oak, and tem - pests ceased their

A. march - ing ar - mies a - mid the branch - es of the sol - dier oak, and tem - pests ceased their

T. march - ing ar - mies 'woke a - mid the branch - es of the sol - dier oak, and tem - pests ceased their

B. 'woke a -- mid oak, and tem - pests ceased their

Piano accompaniment for measures 46-51, featuring chords and melodic lines in both hands.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

52

close directly to the "m"

S. war-ring cry, and dumb the lash-ing storms _____ choked _____

A. war-ring cry, and dumb the lash-ing that mut-tered, o - ver-come, by the

T. war-ring cry, and dumb the lash-ing storms _____ choked _____

B. war-ring cry, and dumb the lash-ing storms _____ choked _____

57

mp

close directly to the "m"

S. _____ smoke, these gnarled bran-ches beat their mar-tial drum. _____

A. her-ald-ing of b _____ smoke, when these gnarled bran-ches beat their mar-tial drum. _____

T. _____ smoke, when these gnarled bran-ches beat their mar-tial drum. _____

B. her-a' _____ bat - tle smoke, _____ smoke, when these gnarled bran-ches beat their mar-tial drum. _____

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

62 **p** D **mp**

S. A sweet high tre - ble threads its sil - v'ry song, voice of the rest - less

A. A sweet high tre - ble threads its sil - v'ry song, voice of the rest - less

T.

B.

68

S. as - pen, fine and It trills its pure so - pra - no light and

A. as - pen, fine thin. It trills its pure so - pra - no light and

T.

B.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

72

S. *mf*
long _____ like the vi - bra - to of a man - do - lin. _____ The

A. *mf*
long _____ like the vi - bra - to of a man - do - lin. _____ The

T. *mf*
The

B. *mf*
The

78 **E**

S. *mp*
ce - dar trees have sur _____ es - per hymn, and now the mu - sic sleeps. Its

A. *mp*
ce - dar trees _____ ang their ves - per hymn, and now the mu - sic sleeps. Its

T. *mp*
ce - r' _____ have sung their ves - per hymn, and now the mu - sic sleeps. Its

B. *mp*
dar trees have sung their ves - per hymn, and now the mu - sic sleeps. Its

S. be ne-di-ction fal-ling *p* Mute

A. be - ne-di-ction fal-ling *mp* *mf* *mp* of the fo-rest_ creeps. Mute grows the great con

T. be - ne-di-ction fal-ling where the dim dusk fo - rest creeps. Mute grows the great con

B. be - ne-di-ction fal-ling where the dim dusk fo - rest creeps. Mute grows the great con

S. *mp* and the light is dark-'ning, Good - night, Good - night. *poco rit.*

A. cer - to, is dark - 'ning. (close to ng) //

T. cer - light is dark - 'ning. (close to ng) //

B. - to, light is dark - 'ning. (close to ng) //

F a tempo

S. *mp*
the

A. *mp*
But through the night time I shall hear with - in the mur-mur of the trees, the

T. *p*
Oo...

B. *p*
Oo...



S. *p*
cal-ling of your vi - .n sob - bing a - cross the seas. And

A. *p*
cal-ling of your *(alto pro* .t vi - o - lin sob - bing a - cross the seas. And

T. *p*
(Oo...) sob-bing a - cross the seas. And

B. *p*
sob-bing a - cross the seas. And

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

109 **G** rit. rubato

S. wak-ing wind, and star-re-flect-ed light shall voice my an-swer-ing. Good - night.

A. wak-ing wind, and star-re-flect-ed light shall voice my an-swer-ing. Good night.

T. wak-ing wind, and star-re-flect-ed light shall voice my an-swer-ing. Good - night.

B. star light Good - night. Good night. Good night.



Emily Pauline Johnson, Tekahionwake (10 March 1861 – 7 March 1913), also known by her Mohawk stage name Tekahionwake (pronounced dageh-eeon-wageh, literally: 'double-life')[1], was a Canadian poet, author and performer who was popular in the late 19th and early 20th centuries. Her father was a hereditary Mohawk chief of mixed ancestry and her mother was an English immigrant. Johnson's poetry was published in Canada, the United States and Great Britain. Johnson was one of a generation of Indigenous writers who began to define Canadian literature. While her literary reputation declined after her death, in the late 20th century there has been a renewed interest in her life and works.

In 1922, E. Pauline Johnson, Tekahionwake: Collected Poems and Selected Prose, a complete collection of her known poetry was published. Johnson was notable for her poems, short stories, and stage performances that celebrated her mixed-race heritage drawing from both Indigenous and English influences. She is most known for her books of poetry *The White Wampum* (1895), *Canadian Born* (1903), *Flint and Feather* (1912) and her collections of stories *Legends of Vancouver* (1911), *The Shagwanappi* (1913) and *The Moccasin Maker* (1913). Not only was Johnson a poet and writer but she was a part of the New Woman movement due to the blending of her two cultures in her works and her criticisms of the Canadian government. Johnson was also a key figure in the construction of Canadian literature as an institution and has made an indelible mark on Indigenous women's writing and performance as a whole.