



From the “Afterglow”

# An Autumn Song

Ciro Pinsuti

(1829-1888)

**Ciro Ercole Pinsuti, il cavaliere,** (1829-1888) was born in Sinalunga, Siena, Italy, and grounded in music and piano studies by his father. His public debut was at age ten and at eleven he was made honorary member of the Accademia Filharmonica. He then studied piano, composition and violin in England for five years. Returning to Italy, he entered the Conservatorio at Bologna and was a private pupil of Rossini. He moved back to England in 1848 and became a teacher of singing. In 1856 he was appointed a professor at the Academy of Music in London. He became well known as a composer with three operas, but was especially recognized for composing over 230 songs, 35 duets, 14 trios and 45 part-songs which were great favorites with the singing societies of England. In 1878, King Humbert created him a knight of the Italian crown. He died in Florence.

O sad sweet voice of the golden Fall,  
Thou bearest a message from heaven to all,  
And the spirits of purity, health, and love,  
Seem wafted with thee from a source above!

From the trees of my grove with a musical sway,  
They swirl all the dank dead leaves away;  
So sin and its sorrow in psalms depart,  
'Mid the breathings of grace from a penitent's heart!

It seemed so cruel to strip and to strew  
Those pomps in their saffron and scarlet hue,  
But we know how their festering blight would cling  
And poison the blessing of summer and spring!

'Tis thus that our merciful Father destroys  
The gloss and the glare of corrupting joys,  
And strips from the heart all glittering things  
Which would fetter to earth her aspiring wings!

from the "Afterglow" (1867)  
George Spencer Cautley (1807-1880)

# An Autumn Song

C. Pinsuti

**Andante espressivo**

Musical score for the first section of "An Autumn Song" for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal parts sing in unison. The piano part is indicated by a bass line and a treble line with eighth-note patterns. The vocal line consists of eighth and sixteenth notes. The lyrics are: "O sad sweet voice of the gold - en Fall, Thou bear - est a". The dynamic is *pianissimo* (*pp*). Measure numbers 1 through 4 are present above the staff.

Musical score for the second section of "An Autumn Song" for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature changes to D major (one sharp). The time signature remains common time. The vocal parts sing in unison. The piano part is indicated by a bass line and a treble line with eighth-note patterns. The vocal line consists of eighth and sixteenth notes. The lyrics are: "mes - sage from heav - en to all, And the spir - its of pu - ri - ty," repeated three times. The dynamic is *pianissimo* (*pp*). Measure numbers 5 through 8 are present above the staff.

# An Autumn Song

5

*II*

*cresc.*

S health, and love, \_\_\_\_\_ Seem waft - ed with thee \_\_\_\_\_ from a

A health, and love, \_\_\_\_\_ Seem waft - ed with thee \_\_\_\_\_ from a

T *cresc.* health, and love, \_\_\_\_\_ Seem waft - ed with thee \_\_\_\_\_ from a

B *cresc.* health, and love, \_\_\_\_\_ Seem waft - ed with thee \_\_\_\_\_ from a

health, and love, \_\_\_\_\_ Seem waft - ed with thee \_\_\_\_\_ from a

This musical score consists of four staves, each representing a vocal part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time with a key signature of one sharp. The vocal parts sing a repeating phrase: 'health, and love, \_\_\_\_\_ Seem waft - ed with thee \_\_\_\_\_ from a'. The dynamics are marked with crescendos ('cresc.') at the beginning of each line. The bass staff includes a bass clef and a bass staff line.

*15*

*dim.*

S source a - bove! \_\_\_\_\_ from a source a - bove!

A source a - bove! \_\_\_\_\_ from a source a - bove!

T source a - bove! \_\_\_\_\_ from a source a - bove!

B source a - bove! \_\_\_\_\_ from a source a - bove!

This musical score continues the vocal parts from the previous section. The vocal parts sing 'source a - bove! \_\_\_\_\_ from a source a - bove!'. The dynamics are marked with a forte dynamic ('f') followed by a dimissive dynamic ('dim.') and a piano dynamic ('p'). The bass staff includes a bass clef and a bass staff line.

*dolce*

S From the trees of my grove with a

A From the trees of my grove with a

T *dolce* From the trees of my grove with a

B From the trees of my grove with a mu - si - cal sway,

This musical score concludes the vocal parts. The vocal parts sing 'From the trees of my grove with a' followed by 'mu - si - cal sway,'. The dynamics are marked with a dolce dynamic ('dolce') and a three-quarter note indicator ('3'). The bass staff includes a bass clef and a bass staff line.

## An Autumn Song

22

S mu - si - cal sway, They  
A mu - si - cal sway, They  
T — swirl all the dank dead leaves a - way;  
B

25

S swirl all the dank dead leaves a - way;  
A swirl all the dank dead leaves a - way;  
T —  
B So sin and its sor - row in

29

S — So sin and its sor - row in psalms de -  
A — So sin and its sor - row in psalms de -  
T — So sin and its sor - row in psalms de -  
B dim. psalms de - part, in psalms de -

# An Autumn Song

7

34

Soprano (S): part, \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a pen - i - tent's  
 Alto (A): part, \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a pen - i - tent's  
 Tenor (T): part, \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a pen - i - tent's  
 Bass (B): part, \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a pen - i - tent's

38

Soprano (S): heart! \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a  
 Alto (A): heart! \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a  
 Tenor (T): heart! \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a  
 Bass (B): heart! \_\_\_\_\_ 'Mid the breath - ings of grace \_\_\_\_\_ from a

41

Soprano (S): pen - i - tent's heart! from a pen - i - tent's heart! \_\_\_\_\_  
 Alto (A): pen - i - tent's heart! from a pen - i - tent's heart! \_\_\_\_\_  
 Tenor (T): pen - i - tent's heart! from a pen - i - tent's heart! \_\_\_\_\_  
 Bass (B): pen - i - tent's heart! from a pen - i - tent's heart! \_\_\_\_\_

## An Autumn Song

**Tempo 1mo.**

**pp**

S It seem'd so cruel To strip and to strew Those  
A It seem'd so cruel To strip and to strew Those  
T It seem'd so cruel To strip and to strew Those  
B It seem'd so cruel To strip and to strew Those

**49**

S pomps in their saf - fron and scar - let hue, But we know how their  
A pomps in their saf - fron and scar - let hue, But we know how their  
T pomps in their saf - fron and scar - let hue, But we know how their  
B pomps in their saf - fron and scar - let hue, But we know how their

**54**

*cresc.*

S fes - ter - ing blight would cling And poi - son the bless - ing of  
A fes - ter - ing blight would cling And poi - son the bless - ing of  
T fes - ter - ing blight would cling And poi - son the bless - ing of  
B fes - ter - ing blight would cling And poi - son the bless - ing of

# An Autumn Song

9

59

S sum - mer and spring, of sum - mer and spring, of  
A sum - mer and spring, of sum - mer and spring, of  
T sum - mer and spring, of sum - mer and spring, of  
B sum - mer and spring, of sum - mer and spring, of sum -

63

S sum - mer and spring! \_\_\_\_\_  
A sum - mer and spring! \_\_\_\_\_  
T sum - mer and spring! \_\_\_\_\_ \* 'Tis  
B - - - mer and spring! \_\_\_\_\_

66

*pp un poco più lento*

S 'Tis thus that our mer - ci - ful Fa - ther de - stroys \_\_\_\_\_ The  
A 'Tis thus that our mer - ci - ful Fa - ther de - stroys \_\_\_\_\_ The  
T thus that our mer - ci - ful Fa - ther de - stroys \_\_\_\_\_ The  
B 'Tis thus that our mer - ci - ful Fa - ther de - stroys \_\_\_\_\_ The

\* From this point the Tenor should be *very prominent*, and where there are not sufficient Tenors, the Altos should sing unison with the Tenors, the Sopranos dividing the parts above. The other parts should be sung *pianissimo*, except when marked otherwise.

## An Autumn Song

68

S      gloss and the glare of cor - rupt - ing joys, \_\_\_\_\_ And strips from the

A      gloss and the glare of cor - rupt - ing joys, \_\_\_\_\_ And strips from the

T      gloss and the glare of cor - rupt - ing joys, And strips from the

B      gloss and the glare of cor - rupt - ing joys, And strips from the

71

S      heart all glit - t'ring things \_\_\_\_\_ Which would *animando e cresc.*

A      heart all glit - t'ring things \_\_\_\_\_ Which would *animando e cresc.*

T      heart all glit - t'ring things \_\_\_\_\_ Which would *animando e cresc.*

B      heart all glit - t'ring things \_\_\_\_\_ Which would *animando e cresc.*

74

S      fet - ter to earth her as - pir - ing wings, her as - pir - ing *Allargando molto*

A      fet - ter to earth her as - pir - ing wings, her as - pir - ing *Allargando molto*

T      fet - ter to earth her as - pir - ing wings, which would fet - ter to earth her as - pir - ing *Allargando molto*

B      fet - ter to earth her as - pir - ing wings, her as - pir - ing

# An Autumn Song

11

77

Soprano (S) *a tempo*

Alto (A) *a tempo*

Tenor (T) *a tempo*

Bass (B) *p a tempo*

wings! would fet - ter to earth, would  
wings! would fet - ter to earth, would  
wings! would

79

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

fet - ter to earth her as - pir - - - ing wings!  
fet - ter to earth her as - pir - - - ing wings!  
fet - ter to earth her as - pir - - - ing wings!  
wings, \_\_\_\_\_ would fet - ter to earth \_\_\_\_\_ her as - pir - - - ing wings!

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