



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

S *pp*
O sad sweet voice of the gold - en Fall, Thou bear - est a

A *pp*
O sad sweet voice of the gold - en Fall, Thou bear - est a

T *pp*
O sad sweet voice of the gold - en Fall, Thou bear - est a

B *pp*
O sad sweet voice of the gold - en Fall, Thou bear - est a

6
S
mes - sage from heav - en to all, And the spir - its of pu - ri - ty,

A
mes - sage from heav - en to all, And the spir - its of pu - ri - ty,

T
mes - sage from heav - en to all, And the spir - its of pu - ri - ty,

B
mes - sage from heav - en to all, And the spir - its of pu - ri - ty,



An Autumn Song

11 *cresc.*

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

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

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

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

15 *f dim.* *p*

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!

dolce *3*

S From the trees of my grove with a

A From the trees of my grove with a

T *dolce* *3* From the trees of my grove with a mu - si - cal sway,

B

An Autumn Song

22

S mu - si - cal sway, They

A mu - si - cal sway, They

T — They 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 *f* So sin and its sor - row in

29

S *mf* So sin and its sor - row in psalms de -

A *mf* So sin and its sor - row in psalms de -

T *mf* So sin and its sor - row in psalms de -

B *dim.* psalms de - part, in psalms de -

An Autumn Song

34

S part, _____ 'Mid the breath - ings of grace _____ from a pen - i - tent's

A part, _____ 'Mid the breath - ings of grace _____ from a pen - i - tent's

T part, _____ 'Mid the breath - ings of grace _____ from a pen - i - tent's

B part, _____ 'Mid the breath - ings of grace _____ from a pen - i - tent's

38

S heart! _____ 'Mid the breath - ings of grace _____ from a

A heart! _____ 'Mid the breath - ings of grace _____ from a

T heart! _____ 'Mid the breath - ings of grace _____ from a

B heart! _____ 'Mid the breath - ings of grace _____ from a

41

S pen - i - tent's heart! _____ from a pen - i - tent's heart! _____

A pen - i - tent's heart! _____ from a pen - i - tent's heart! _____

T pen - i - tent's heart! _____ from a pen - i - tent's heart! _____

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 poms in their saf - fron and scar - let hue, But we know how their

A poms in their saf - fron and scar - let hue, But we know how their

T poms in their saf - fron and scar - let hue, But we know how their

B poms 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 *cresc.* fes - ter - ing blight would cling And poi - son the bless - ing of

T *cresc.* fes - ter - ing blight would cling And poi - son the bless - ing of

B *cresc.* fes - ter - ing blight would cling And poi - son the bless - ing of

An Autumn Song

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 -

p

f dim. p

63

S sum - mer and spring! _____

A sum - mer and spring! _____

T *dolce* sum - mer and spring! _____ * 'Tis

B - - mer and spring! _____

66 *un poco più lento*

S *pp* 'Tis thus that our mer - ci - ful Fa - ther de - stroys _____ The

A *pp* 'Tis thus that our mer - ci - ful Fa - ther de - stroys _____ The

T *pp* thus that our mer - ci - ful Fa - ther de - stroys The

B *pp* 'Tis thus that our mer - ci - ful Fa - ther de - stroys _____ The

un poco più lento

3 3 3

* 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

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

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

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

An Autumn Song

77 *a tempo*

S wings! would fet - ter to earth, would

A wings! would fet - ter to earth, would

T wings! would

B *p a tempo* wings! would fet - ter to earth her as - pir - ing

79 *dim. e rall.*

S fet - ter to earth her as - pir - - - ing wings! *pp*

A fet - ter to earth her as - pir - - - ing wings! *pp*

T fet - ter to earth her as - pir - - - ing wings! *pp*

B *p dim. e rall.* wings, would fet - ter to earth her as - pir - ing wings! *pp*

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

