



AUTUMN

PART SONG FOR MIXED VOICES

POEM BY

Percy Bysshe Shelley

Published Posthumously in 1824

MUSIC BY

Frank Bridge

1903

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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COVER IMAGE

“Autumn Regrets” by John Atkinson Grimshaw, 1882

Source Information

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Manuscript Transcription & Score Preparation

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Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

AUTUMN

PART SONG FOR MIXED VOICES

Frank Bridge was born in Brighton, the ninth child of William Henry Bridge (1845-1928), a violin teacher and variety theatre conductor, formerly master lithographic printer from a family of cordwainers, and his second wife, Elizabeth (née Warbrick; 1849-1899). His father “ruled the household with a rod of iron” and was insistent that his son spend regular long hours practicing the violin; when Frank became sufficiently skilled, he would play with his father’s pit bands, conducting in his absence, also arranging music and standing in for other instrumentalists. He studied at the Royal College of Music in London from 1899 to 1903 under Charles Villiers Stanford and others. He played the viola in a number of string quartets, most notably the English String Quartet (along with Marjorie Hayward), and conducted, sometimes deputizing for Henry Wood, before devoting himself to composition, receiving the patronage of Elizabeth Sprague Coolidge.

According to Benjamin Britten, Bridge had strong pacifist convictions, and he was deeply disturbed by the First World War, although the extent of his pacifism has been questioned in recent scholarship. During the war and immediately afterwards, Bridge wrote a number of pastoral and elegiac pieces that appear to search for spiritual consolation; principal among these are the Lament for strings, Summer for orchestra, A Prayer for chorus and orchestra, and a series of pastoral piano works. The Lament (for Catherine, aged 9 “Lusitania” 1915), for string orchestra, was written as a memorial to the sinking of the RMS Lusitania. The piece was premiered by the New Queen’s Hall Orchestra, conducted by the composer, on 15 September, at the 1915 Proms, as part of a programme of “Popular Italian music”, the rest of which was conducted by Henry Wood.

Bridge privately taught Benjamin Britten, who later championed his teacher’s music and paid homage to him in the Variations on a Theme of Frank Bridge (1937), based on a theme from the second of Bridge’s Three Idylls for String Quartet (1906). However, Bridge was not widely active as a teacher of composition, and his teaching style was unconventional – he appears to have focused on aesthetic issues, idiomatic writing, and clarity, rather than exhaustive technical training. Britten spoke very highly of his teaching, saying famously in 1963 that he still felt he hadn’t “yet come up to the technical standards” that Bridge had set him. When Britten left for the United States with Peter Pears in 1939, Bridge handed Britten his Giussani viola and wished him ‘bon voyage and bon retour’; Bridge died in 1941 without ever seeing Britten again.

https://en.wikipedia.org/wiki/Frank_Bridge

Autumn: A Dirge

*The warm sun is failing, the bleak wind is wailing,
The bare boughs are sighing, the pale flowers are dying,
And the Year
On earth her death-bed, in a shroud of leaves dead,
Is lying.
Come, Months, come away,
From November to May,
In your saddest array;
Follow the bier
Of the dead cold Year,
And like dim shadows watch by her sepulchre.*

*The chill rain is falling, the nipped worm is crawling,
The rivers are swelling, the thunder is knelling
For the Year;
The blithe swallows are flown, and the lizards each gone
To his dwelling;
Come, Months, come away;
Put on white, black and gray;
Let your light sisters play—
Ye, follow the bier
Of the dead cold Year,
And make her grave green with tear on tear.*

Published by Mrs. Shelley, "Posthumous Poems", 1824

Words: Percy Bysshe Shelley

Frank Bridge

1903

Adagio ma non troppo.

Musical score for the first part of "Autumn: A Dirge". It features four vocal parts: Soprano, Alto, Tenor, and Bass, and a piano accompaniment (Accomp.). The tempo is marked "Adagio ma non troppo". The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are: "The warm sun is fail - ing, the bleak wind is wail - ing, The". Dynamics include *f*, *mf*, and *p*. The piano accompaniment is marked "Accomp. (For practice only.)".

Musical score for the second part of "Autumn: A Dirge". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment. The tempo is marked "Adagio ma non troppo". The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are: "bare boughs are sigh - ing, the pale flowers are dy - ing, And the year On the". Dynamics include *pp* and *p*. The piano accompaniment includes a section marked "a" and "5".

9 *pp*

S earth — her death-bed, in a shroud of leaves dead, Is ly - ing.

A earth — her death-bed, in a shroud of leaves dead, Is ly - ing.

T her death-bed, in a shroud of leaves dead, Is ly - ing.

B her death-bed, in a shroud of leaves dead, Is ly - - -

pp *pp*

a a

13 *f Più mosso*

S Come, months, come a - way, From No - vem - ber to May, In your sad - dest ar - ray ;

A Come, months, come a - way, From No - vem - ber to May, In your sad - dest ar - ray ;

T Come, months, come a - way, From No - vem - ber to May, In your sad - dest ar - ray ;

B ing. Come, come a - way, From No - vem - ber to May, In your sad - dest ar - ray ;

f *f* *f* *f*

Più mosso

17 *p* *pp sempre* **Tempo I^{mo}**

S Fol - low the bier Of the dead cold year, And like — dim shad - - - ows

A Fol - low the bier Of the dead cold year, And like dim shad - - - ows

T Fol - low the bier Of the dead cold year, And like — dim shad - - - ows

B Fol - low the bier Of the dead cold year, And like dim shad - ows

p *pp* *pp sempre* **Tempo I^{mo}**

a a

21

S watch by her sep -

A and — like — dim shad - ows by her sep -

T watch by her sep -

B and — like — dim sha - dows watch by her sep -

pp *pp*

Tempo 1^{mo}

S
A
T
B

ul - chre. The chill rain is fall - ing, the

p *pp*

Tempo 1^{mo}

S
A
T
B

ing For the year; The blithe swal-lows are flown, and the

mf *p*

ing, The blithe swal - lows are flown, and the

mf *mf* *p*

ing, The blithe swal - lows are flown, and the liz - ards each gone To his

S
A
T
B

nipped worm is crawl - ing, The riv - ers are swell - ing, the thun-der is knell -

mf *ff*

nipped worm is crawl - ing, The riv - ers are swell - ing, the thun-der is knell -

mf *ff*

nipped worm is crawl - ing, The riv - ers are swell - ing, the thun-der is knell -

mf *ff*

nipped worm is crawl - ing, The riv - ers are swell - ing, the thun-der is knell -

mf *ff*

S
A
T
B

liz - ards each gone To his dwell - ing; Come, months, come a - way; Put on

f

liz - ards each gone To his dwell - ing; Come, months, come a - way; Put on

f

liz - ards each gone To his dwell - ing; Come, months, come a - way; Put on

f

dwell - - - - ing; Come, come a - way; Put on

f

Più mosso

41

S white, black, and grey, Let your light sis - ters play Ye, fol - low the bier Of the dead cold year, And

A white, black, and grey, Let your light sis - ters play Ye, fol - low the bier Of the dead cold year, And

T white, black, and grey, Let your light sis - ters play Ye, fol - low the bier Of the dead cold year, And

B white, black, and grey, Let your light sis - ters play Ye, fol - low the bier Of the dead cold year, And

a a

45 **Tempo I^{mo}**

S make her grave green with tear on

A make her grave green, and make her grave

T make her grave green with tear on

B make her grave green. and make her

49

S tear, and make her grave green with

A green, and make her grave green with

T tear, and make her grave green with

B grave green, and make her grave green with

a a

53

S tear on tear.

A tear on tear.

T tear on tear.

B tear on tear.



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