

No.1 IN C



No.2 IN E FLAT



CYRIL SCOTT.

OPUS 52, No.2.

A ROUNDEL OF REST

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

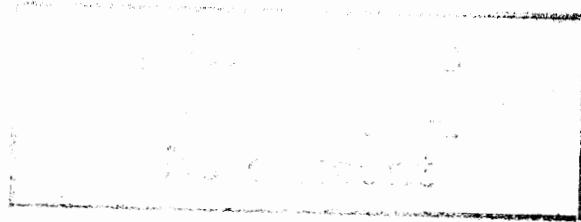
ARTHUR SYMONS.

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A ROUNDEL OF REST.

If rest is sweet at close of day
For tired hands and tired feet,
How sweet at last to rest for aye,
If rest is sweet.

We work, or work not through the heat,
Death bids us soon our labours lay
In lands where night and twilight meet.

When the last dawns are fallen on grey,
And all life's toils and care complete,
They know who work, not they who play,
If rest is sweet.

Arthur Symons.

A ROUNDEL OF REST.

Words by
ARTHUR SYMONS.

CYRIL SCOTT.
Op. 52. No. 2.

Andante sostenuto.

VOICE.

PIANO.

legato

mp

mp

If rest is sweet at close of day.

For tired hands, and tired feet,

How sweet at last to rest for aye,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a 7-measure rest, followed by the lyrics "How sweet at last to rest for aye," with a long melisma line. The piano accompaniment consists of chords and moving lines in both hands.

p
If rest is sweet.

The second system continues with the vocal line and piano accompaniment. The vocal line starts with a 7-measure rest, then the lyrics "If rest is sweet." The piano accompaniment includes dynamic markings *p* and *mp*.

mf
We work, or work not through the heat,

The third system features the vocal line and piano accompaniment. The vocal line begins with a 7-measure rest, followed by the lyrics "We work, or work not through the heat," with a melisma line. The piano accompaniment includes a dynamic marking of *mf*.

Death bids us soon — our la - bours

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line starts with a 7-measure rest, followed by the lyrics "Death bids us soon — our la - bours". The piano accompaniment includes a dynamic marking of *mf*.

lay ——— In lands where night and twi - light

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a long rest followed by the lyrics "lay ——— In lands where night and twi - light". The piano accompaniment consists of chords and single notes. A dynamic marking of *mf* is placed above the vocal line.

meet. ——— When the last

espressivo

The second system continues the vocal line with "meet. ——— When the last". The piano accompaniment includes a section marked *espressivo* with a slur over several chords. A fermata is placed over the final note of the piano part in this system. A small number "8" is written below the piano part.

dawns are fall - en on grey,

The third system features the vocal line with the lyrics "dawns are fall - en on grey,". The piano accompaniment continues with chords and melodic lines. A fermata is placed over the final note of the piano part.

And all lifes' toils and care com - plete,

The fourth system features the vocal line with the lyrics "And all lifes' toils and care com - plete,". The piano accompaniment includes a section enclosed in a rectangular box, possibly indicating a specific performance instruction or a complex chord structure. A fermata is placed over the final note of the piano part.

f *poco stringendo*

— They know who work, not they who play, —

f

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef, starting with a whole rest followed by a melodic phrase. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. It features chords and moving lines. Dynamics include *f* and *poco stringendo*. A hairpin crescendo is shown over the piano accompaniment.

p sostenuto *a tempo*

— If rest is sweet. —

p *morendo*

mp *p*

Detailed description: This system contains the second line of music. The vocal line continues with a melodic phrase. The piano accompaniment includes chords and moving lines. Dynamics include *p sostenuto*, *a tempo*, *p*, *morendo*, *mp*, and *p*. A hairpin crescendo is shown over the piano accompaniment.

pp rit. *ppp*

8

Detailed description: This system contains the third line of music. The piano accompaniment features chords and moving lines. Dynamics include *pp rit.* and *ppp*. A fermata is placed over a chord in the final measure, with the number '8' written above it.

Compositions

By

CYRIL SCOTT

SONGS.

AFTERDAY	G (B to D) and C	OSME'S SONG	D (D to F#) and F
AND SO I MADE A VILLANELLE	G (D to E) and Bb	PIERROT AND THE MOON MAIDEN	D# (Db to F) and E
ARIETTA	C (A to E) and Eb	PRELUDE	Bb, C (C to F) and D
AUTUMN SONG	Bb (Bb to Eb) and D	REFLECTION, A	D (B to F) and F
BIRTHDAY, A	C (B to F) and D	ROUNDEL OF REST, A	C (A to E) and Eb
BLACKBIRD'S SONG	D, Eb, C (to F) and F	SCOTCH LULLABY	D (A to D) and F
DAFFODILS	A, Bb (E to G) and C	SERENADE, A	D (D to F#) and F
DON'T COME IN SIR, PLEASE!	D (B to D) and E	SLEEP SONG	D minor (Bb to D) and F minor
EASTERN LAMENT, AN	C minor (Eb to Eb) and E minor	SONG OF LONDON, A	E minor (Eb to E) and G minor
EVENING	C (B to D) and Eb	SONG OF WINE, A	C (C to F#)
FOR A DREAM'S SAKE	Ab, Bb, (Bb to F#) and C	SORROW	Eb (Bb to Eb) and F
GIFT OF SILENCE, A	F (C to E) and Ab	SPRING DITTY, A	D (B to F#) and F
IN A FAIRY BOAT	C (E to F) and Eb	SPRING SONG	Low Voice, and Medium or High Voice
IN THE VALLEY	Medium or High Voice	TRYSTING TREE, THE	C (D to G) and D
LITTLE SONG OF PICARDIE, A	D (D to E) and F	TWO CHINESE SONGS: 1. <i>Waiting</i>	C (C to Gb)
LOST LOVE, A	Eb, F (E to F) and Ab	2. <i>A Picnic</i>	
LOVELY KIND AND KINDLY LOVING	G (D to E) and Bb	TWO POEMS: 1. <i>Voices of Vision</i>	C (C to F)
(Two Old English Lyrics, No. 1)		2. <i>Willows</i>	
LOVE'S AFTERMATH	Bb (C to E) and D#	TWO SONGS: 1. <i>Atwain</i>	Low or Medium Voice
LOVE'S QUARREL	G, Bb (F to G) and C	2. <i>Insouciance</i>	and High Voice
LULLABY	Db, Eb (C to Eb) and F	UNFORESEEN, THE	Bb (Bb to F) and D
MIRAGE	Ab (D to F)	VALEDICTION, A	G (D to E) and Bb
MY LADY SLEEPS	D (C# to F#) and F	VALLEY OF SILENCE, THE	C (C to E) and Eb
MY CAPTAIN	F (C to D) and G	VILLANELLE OF THE POET'S ROAD	C (D to E) and Eb
NEW MOON, THE	E (B to E) and G	VISION, A	A (C# to E)
NOCTURNE	Ab (C to F) and B	WHITE KNIGHT, THE	D (D to D) and E
OLD SONG ENDED, AN	Eb (C to Eb) and F	WHY SO PALE AND WAN?	F (C to E)
OLD SONGS IN NEW GUISE	Complete 3-	(Two Old English Lyrics, No. 2)	
1. <i>Where be going</i>	Low or Medium Voice		
2. <i>Drink to me only with thyne eyes</i>	and High Voice.		
3. <i>Summer is acumen in</i>			

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DAFFODILS. A LITTLE SONG OF PICARDIE.
DON'T COME IN SIR, PLEASE! THE NEW MOON.
A LOST LOVE. MIRAGE.

CONTRALTO:

SORROW. A GIFT OF SILENCE.
A LOST LOVE. LOVE'S AFTERMATH.
EVENING. A SONG OF LONDON.

CONTENTS:

TENOR:

LOVE'S QUARREL. LOVELY KIND AND KINDLY LOVING
A REFLECTION. MY LADY SLEEPS.
ARIETTA. SERENADE.

BARITONE:

A SONG OF LONDON. A GIFT OF SILENCE.
ARIETTA. SERENADE.
AFTERDAY. VILLANELLE OF THE POET'S ROAD.

CONTENTS:

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3. <i>Summer is acumen in</i>	2 0	SPHINX	2 0
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DANSE NÈGRE	2 0	2. <i>A Song from the East.</i>	
ETUDES: No. 1. <i>Allegro</i>	2 0	3. <i>Evening Idyll</i>	
No. 2. <i>Allegro Con Br^o</i>	2 0	4. <i>Fairy Folk</i>	
HANDELIAN RHAPSODY	2 6	THREE LITTLE WALTZES:	
IMPROMPTU	2 0	1. <i>Allegro Poco Scherzando</i>	2 0
INTERMEZZO	2 0	2. <i>Andante Languido</i>	2 0
LOTUS LAND	2 0	3. <i>Allegretto Gracioso</i>	2 0
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NOTTURNO	2 0	TWO SKETCHES:	
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		VESPERALE	2 0

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No. 32.

No. 1 IN D



No. 2 IN F



SCOTCH LULLABYE.

Words by
WALTER SCOTT.

CYRIL SCOTT.
Op. 57, No. 3.

Allegro non troppo.

VOICE. *p*

PIANO. *f* *p*

hush — thee, my ba - bie, thy sire — was a knight,

Thy moth - er a la - dy both love - ly and