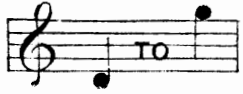
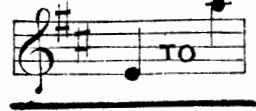


No. 1 IN C



No. 2 IN D



# CYRIL SCOTT.

OPUS 72, No.3.

## THE TRUSTING TREE

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

CHARLES SAYLE.

price... 60 c.  
copyright, mcmx.  
by Elkin & Co., Ltd.  
may be sung in public  
without fee or license.

New York City:  
**Boosey & Co.**

London: Elkin & Co., Ltd.

## The Trysting Tree.

Meet me, love, where the woodbines grow,  
And where the wild rose smells most sweet,  
And the breezes as they softliest blow  
Meet.

Passing along through the field of wheat,  
By the hedge where in Spring the violets grow,  
And the bluebells blossom around our feet,  
Where latest lingers the drifted snow,  
And the fir-tree grows o'er our trysting seat —  
Come - and your love, as long ago  
Meet.

*CHARLES SAYLE.*



# The Trysting Tree.

Words by  
CHARLES SAYLE.

CYRIL SCOTT.  
Op.72 No.3.

VOICE. *Quickly.* *mf*

PIANO. *p* *mf*

Meet me,

*Red.* \* *Red.* \*

love, where the wood - bines grow, And where the

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

wild rose smells most sweet, And the

*Red.* \*

breez - es as they soft - li - est blow.

*Ped.* \* *Ped.* \*

Meet Meet

*Ped.* \* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *poco rit.* *dim.*

*mf a tempo*  
Pass - ing a - long through the field of

*Ped.* \* *Ped.* \* *simile* \* *Ped.* \*

wheat, By the hedge where in Spring the vio - lets

*Red.* \* *Red.* \* *Red.*

grow, ————— And the blue - bells

\* *Red.*

blos - som a - round our feet, Where lat - est

\* *Red.*

\* *Red.*

ling - ers the drift - - ed snow, And the

\* *Red.*

\*

*cresc.*  
 fir - tree grows o'er our trust - - ing seat

*cresc.*  
 Ped. \* Ped. \*

*mf*  
 Come,

*mf*  
 Ped.

*p*  
 Come, — and your love,

*cresc.*  
*cresc.*  
 \* Ped. \* Ped.

— - - - - cen - - - - do  
 your love as

— - - - - cen - - - - do

*ff* long a - -

This system shows the beginning of the piece. The vocal line starts with a long note on 'a' marked *ff*. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

\* Ped.

-go Meet Come,

*mp* *cresc.*

The second system contains the lyrics '-go Meet Come,'. The vocal line features a triplet of eighth notes on 'Meet' and another triplet on 'Come,'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *mp* and *cresc.*

\* Ped.

\*

and meet as long a - go.

*f* *sempre f*

The third system contains the lyrics 'and meet as long a - go.'. The vocal line has a long note on 'go.'. The piano accompaniment features a triplet of eighth notes. Dynamic markings include *f* and *sempre f*.

\* Ped. \*

Ped.

Ped.

The fourth system shows the final piano accompaniment, consisting of a series of chords and a final cadence. The vocal line is mostly silent, with a few notes at the end.

\*

# CYRIL SCOTT.

## NEW SONGS.

<b>Two Poems</b> 1. Voices of Vision. 2. Willows ... ..	Op. 24 ... ..	C (C to F)
<b>A Valediction</b> ... ..	Op. 36 No. 1 ... ..	G (D to E) and B flat
<b>Sorrow</b> ... ..	Op. 36 No. 2 ... ..	E flat (B flat to E flat) and F
<b>My Captain</b> ... ..	Op. 38 ... ..	F (C to D) and G
<b>A Gift of Silence</b> ... ..	Op. 43 No. 1 ... ..	F (C to E) and A flat
<b>Don't Come In Sir, Please!</b> ... ..	Op. 43 No. 2 ... ..	D (B to E) and E
<b>The White Knight</b> ... ..	Op. 43 No. 3 ... ..	D (D to D) and E
<b>A Reflection</b> ... ..	Op. 43 No. 4 ... ..	D (B to F) and F
<b>Two Chinese Songs</b> 1. Waiting. 2. A Picnic ... ..	Op. 46 ... ..	C (C to G flat)
<b>A Song of Wine</b> ... ..	Op. 46 No. 3 ... ..	C (C to F sharp)
<b>Afterday</b> ... ..	Op. 50 No. 1 ... ..	G (B to D) and C
<b>A Song of London</b> ... ..	Op. 52 No. 1 ... ..	E minor (B flat to E) and G minor
<b>A Roundel of Rest</b> ... ..	Op. 52 No. 2 ... ..	C (A to E) and E flat
<b>Blackbird's Song</b> ... ..	Op. 52 No. 3 ... ..	D (B to E) and B flat
<b>Two Old English Lyrics</b> ... ..	Op. 55 No. 1 ... ..	G (D to E) and B flat
<b>Love's Quarrel</b> ... ..	Op. 55 No. 2 ... ..	F (C to E)
<b>Two Songs</b> 1. Atwain. 2. Insouciance ... ..	Op. 55 No. 3 ... ..	G (D to E) and B flat
<b>Prelude</b> ... ..	Op. 56 ... ..	Low or Medium Voice and High Voice
<b>Lullaby</b> ... ..	Op. 57 No. 1 ... ..	B flat (B flat to E flat) and D
<b>Serenade</b> ... ..	Op. 57 No. 2 ... ..	D flat, E flat, (C to E flat) and F
<b>In a Fairy Boat</b> ... ..	Op. 61 No. 1 ... ..	D (D to F sharp) and F
<b>A Lost Love</b> ... ..	Op. 61 No. 2 ... ..	C (E to F) and E flat
<b>A Vision</b> ... ..	Op. 62 No. 1 ... ..	E flat (D flat to E flat) and F
<b>An Eastern Lament</b> ... ..	Op. 62 No. 2 ... ..	A (C sharp to E)
<b>And so I made a Villanelle</b> ... ..	Op. 62 No. 3 ... ..	C minor (E flat to E flat) and E minor
	Op. 65 ... ..	G (D to E) and B flat

Each: Price 2/- net.

## NEW PIANOFORTE MUSIC.

<b>Scherzo</b> ... ..	Op. 25 ... ..	Price 3/- net.
<b>Solitude</b> ... ..	Op. 40 No. 1 ... ..	" 2/- ..
<b>Vesperale</b> ... ..	Op. 40 No. 2 ... ..	" 2/- ..
<b>Chimes</b> ... ..	Op. 40 No. 3 ... ..	" 2/- ..
<b>Impromptu</b> ... ..	Op. 41 ... ..	" 2/- ..
<b>Lotus Land</b> ... ..	Op. 47 No. 1 ... ..	" 2/- ..
<b>Columbine</b> ... ..	Op. 47 No. 2 ... ..	" 2/- ..
<b>Asphodel</b> ... ..	Op. 50 No. 2 ... ..	" 2/- ..
<b>Three Little Waltzes</b> 1. Allegro Poco Scherzando. 2. Andante Languido. 3. Allegretto Gracioso	Op. 51 ... ..	Each " 2/- ..
<b>Summer Land</b> ... ..	Op. 54 Complete 3/- net.	Each 1/6 net.
<b>Notturmo</b> ... ..	Op. 54 No. 5 ... ..	Price 2/- net.
<b>Two Sketches</b> ... ..	Op. 57 ... ..	" 2/- ..
<b>Two Alpine Sketches</b> ... ..	Op. 58 No. 4 ... ..	" 2/- ..
<b>Danse Nègre</b> ... ..	Op. 58 No. 5 ... ..	" 2/- ..
<b>Sphinx</b> ... ..	Op. 63 ... ..	" 2/- ..
<b>Etude</b> No. 1. Allegro ... ..	Op. 64 ... ..	" 2/- ..
<b>Etude</b> No. 2. Allegro Con Brio ... ..	Op. 64 ... ..	" 2/- ..

"That MR. CYRIL SCOTT is a musician of very great attainment already there can be no doubt, nor can there be any fear but that he will soon rise to greater heights than at present perhaps even he has dreamed of. . . ."—*The Times*.

"Time was when MR. CYRIL SCOTT was reported to be a slavish imitator of Debussy, but that time has gone, and though the two have a relative idiomatic sense, they part company at the expression of it."—*Daily Telegraph*.

"MR. CYRIL SCOTT'S piece, "Sphinx," is a fine example of the expressive in music. It has the merit, moreover, of being entirely original in its phrases, and its inherent qualities should commend it to pianists who care to essay their powers, in some direction other than that of showing a command of the keyboard."—*Morning Post*.

"MR. CYRIL SCOTT, is one of our younger moderns who displays not only a very marked individuality, but a far greater feeling for imagination than is exhibited by the majority of his contemporaries."—*The Standard*.

"MR. CYRIL SCOTT should suffer the pain of seeing his songs appreciated by the public. One of the new compositions "Lullaby," is quite a striking little lyric."—*Daily News*.

"When MR. CYRIL SCOTT'S compositions were first published there were many critics who prophesied that in him we should find a worthy leader for the new and progressive musical movement in this country. To us Mr. Scott appears at the present moment a musician of far greater promise than he ever did before."—*Manchester Guardian*.