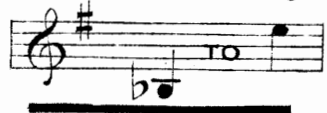


No. 1 IN E MINOR



No. 2 IN G MINOR



CYRIL SCOTT.

OPUS 52, No. 1.

A SONG OF LONDON

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

ROSAMUND MARRIOTT WATSON.

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CYRIL SCOTT.
Op. 52. No 1.

Allegro con spirito.

f

VOICE. *f*
The

PIANO. *f*

The first system of music features a voice line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The voice part begins with a whole rest followed by a half rest, then a quarter note 'The' with a dynamic marking of *f*. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a dynamic marking of *f*. The key signature has one sharp (F#) and the time signature is common time (C).

sun's on the pave - ment, The cur - rent comes and

The second system continues the musical piece. The voice line has a melodic line with lyrics: 'sun's on the pave - ment, The cur - rent comes and'. The piano accompaniment maintains the rhythmic pattern from the first system. The dynamic marking *f* is present.

goes, _____ And the grey streets of

The third system continues the musical piece. The voice line has a melodic line with lyrics: 'goes, _____ And the grey streets of'. The piano accompaniment maintains the rhythmic pattern from the first system. The dynamic marking *f* is present.

Lon - don They blos - som like the rose;

They blos - som like the

rose. *mf* Crown'd with the

spring sun, Vis - tas fair and free; What joy that waits not?

What that may not be?

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "What that may not be?" are written below the notes. A long slur covers the entire vocal line. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

What that may not be?

The second system continues the vocal line and piano accompaniment. The lyrics "What that may not be?" are repeated. The piano accompaniment maintains the same rhythmic pattern as the first system.

The

The third system shows the vocal line with a rest followed by the word "The". The piano accompaniment continues. A dynamic marking of *p* (piano) is placed above the vocal line.

blue - bells may beck - on, The cuck - oo call and

The fourth system contains the final line of lyrics: "blue - bells may beck - on, The cuck - oo call and". The piano accompaniment features a dynamic marking of *p* at the beginning. A checkmark is visible above the final note of the vocal line.

yet, *f* The grey streets of Lon - don I

sostenuto *f a tempo*

Detailed description: This system contains the first two lines of music. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "yet, The grey streets of Lon - don I". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings *sostenuto* and *f a tempo*. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

nev - er may for - get. *p* O fair shines the

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "nev - er may for - get. O fair shines the". The piano accompaniment continues with the same melodic and harmonic structure, featuring a dynamic marking of *p* (piano) in the right hand.

gold moon On blos - som - clus - ter'd eaves, *f* But

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "gold moon On blos - som - clus - ter'd eaves, But". The piano accompaniment continues, with a dynamic marking of *f* (forte) appearing in the right hand.

bright blinks the gas - - lamp Be - neath the lin - den -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "bright blinks the gas - - lamp Be - neath the lin - den -". The piano accompaniment continues with the same melodic and harmonic structure.

- leaves, _____ Be -

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a long note on the word "leaves," followed by a rest and then the word "Be". A large slur covers the vocal line across the first two measures. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- neath the lin - den - leaves.

dim.

The second system continues the vocal line with the words "neath the lin - den - leaves." The piano accompaniment continues with the same rhythmic pattern, but includes a dynamic marking of *dim.* (diminuendo) in the third measure, where the piano part begins to move towards a lower register.

mp Slower.

And the green coun - try mead - ows Are

The third system begins with a tempo and dynamic marking of *mp Slower.* The vocal line starts with a rest, followed by the words "And the green coun - try mead - ows Are". The piano accompaniment is sparse, with fewer notes than in the previous systems, reflecting the slower tempo.

ff *sostenuto*

fresh and fine to see, But the grey streets of Lon . don, Are

poco accel. *a tempo*

all the world, are all the world to me.

ff *stringendo*

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	Db (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 (o 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 E) 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 (Bb 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 E	TWO CHINESE SONGS: 1. Waiting	C (C to Gb)
LOST LOVE, A	Eb, F (E to F) and Ab	2. A Picnic	
LOVELY KIND AND KINDLY LOVING	G (D to E) and Bb	TWO POEMS: 1. Voices of Vision	C (C to F)
(Two Old English Lyrics. No. 1)		2. Willows	
LOVE'S AFTERMATH	Bb (C to E) and Db	TWO SONGS: 1. Atwain	Low or Medium Voice
LOVE'S QUARREL	G, Bb (F to G) and C	2. Insouciance	and High Voice
LULLABY	Db, Eb (C to Eb) and F	UNFORESEEN, THE	Bb (Bb to Eb) 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. Where be going	Low or Medium Voice		
2. Drink to me only with thine eyes	and High Voice.		
3. Summer is acumen in			

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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:

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