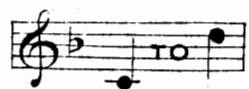
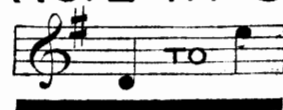


No. 1 IN F



No. 2 IN G



CYRIL SCOTT.

MY CAPTAIN

COMPOSED FOR

VOICE & PIANO FORTE

WORDS BY

WALT WHITMAN.

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MY CAPTAIN.

Oh Captain! my Captain! our fearful trip is done,
The ship has weather'd ev'ry rack, the prize we sought is won
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring.

But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

Oh Captain! my Captain! rise up and hear the bells,
Rise up! for you the flag is flung, for you the bugle trills,
For you bouquets and ribbon'd wreaths, for you the shores are crowding,
For you they call, the swaying mass, their eager faces turning.

Oh Captain! dear Father!
This arm beneath your head!
Is it some dream that on the deck
You've fallen cold and dead?

My Captain does not answer; his lips are pale and still;
My father does not feel my arm; he has no pulse nor will.
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won.

Exult O shores! and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead!

Walt Whitman.

MY CAPTAIN.

Words by
WALT WHITMAN.

CYRIL SCOTT.

Op 88.

Allegro con brio.

VOICE.

PIANO.

The musical score is written in G major and 2/4 time. The piano accompaniment begins with a *ff marcato* dynamic. The first system shows the piano introduction with triplets and accents. The second system includes the first line of lyrics: "Oh Cap - tain! my Cap - tain! our fear - ful trip is -". The third system includes the second line of lyrics: "done, The ship has weath - er'd ev - 'ry rack, The prize we sought is". The piano part features various textures, including chords, triplets, and melodic lines in both hands.

won. The port is near, the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'won. The port is near, the' are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various chords and melodic lines.

bells I hear, the peo-ple all ex - ul - ting, While fol - low eyes the

The second system continues the vocal line with the lyrics 'bells I hear, the peo-ple all ex - ul - ting, While fol - low eyes the'. The piano accompaniment continues with similar harmonic support.

stea - dy keel, the ves - sel grim and dar -

The third system features the lyrics 'stea - dy keel, the ves - sel grim and dar -'. The piano accompaniment includes some complex chordal textures and a fermata over the final note of the system.

ing. But O heart! heart! heart! O the bleed - ing drops of

rit. *p* Andante doloroso.

dim. *rit.* *p* Andante.

The fourth system begins with the lyrics 'ing. But O heart! heart! heart! O the bleed - ing drops of'. It includes performance directions: 'rit.' (ritardando) and '*p* Andante doloroso.' for the vocal line, and '*dim.*' (diminuendo), '*rit.*', and '*p* Andante.' for the piano accompaniment.

red, Where on the deck my Cap - tain lies, Fall - en cold and

dead

p *espress.*

Allegro.

ff *marcato*

O Cap - tain! my

Cap - tain! rise up and hear the bells, Rise up! for you the

flag is flung For you the bu - gle trills.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with the lyrics "flag is flung For you the bu - gle trills." The piano accompaniment consists of chords and arpeggiated figures. A fermata is placed over the final notes of the piano part.

For you bouquets and rib - bon'd wreaths, for you the shores are

The second system continues the vocal line and piano accompaniment. The lyrics are "For you bouquets and rib - bon'd wreaths, for you the shores are". The piano accompaniment features a steady harmonic accompaniment with some arpeggiated textures.

crowd - ing, For you they call, the sway - ing mass their

The third system continues the vocal line and piano accompaniment. The lyrics are "crowd - ing, For you they call, the sway - ing mass their". The piano accompaniment includes a prominent arpeggiated figure in the left hand.

ea - ger fa - ces turn - ing.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "ea - ger fa - ces turn - ing." The piano accompaniment ends with a *dim.* (diminuendo) marking. A fermata is placed over the final notes of the piano part.

Andante doloroso.

p
O Cap - tain, dear fa - ther, This arm be - neath your

molto rit.
p Andante.

head! Is it some dream that on the deck, You've fal - len cold and

sempre doloroso

dead? My Cap - tain does not ans - wer, his lips are pale and

rit.

still, My fa - ther does not feel my arm, he has no pulse nor

accel.

will; The ship is an - chored safe and sound, its

voy - age closed and done, From fear - ful trip the

Tempo I.

vic - tor ship comes in with ob - ject won.

Tempo I.

f

Ex - ult O shores! and ring O!

f *marcato*

f

bells, Ex - ult O shores! and ring O!

ff

bells. But I with

sostenuto

mourn - ful tread, Walk the deck my captain lies,

f molto rit. *a tempo*

Fallen cold and dead.

ff molto rit. *a tempo*

No. 1 IN D



No. 2 IN E



For Rosamund Marriott Watson.

THE WHITE KNIGHT.

Song.

Old French (1600)

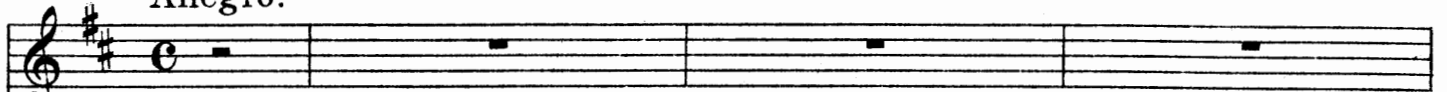
ROSAMUND MARRIOTT WATSON.

CYRIL SCOTT.

Op. 43. No 3.

Allegro.

VOICE.



PIANO.



mf

Gal - lants, rid - ing to the war,



Rid - ing o'er the lea,



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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 Eb | PIERROT AND THE MOON MAIDEN | Db (Db to F) and E |
| ARIETTA | C (A to E) and Eb | PRELUDE | Eb, C (C to F) and D |
| AUTUMN SONG | Eb (Eb 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 (F) and F | SCOTCH LULLABY | D (A to D) and F |
| DAFFODILS | A, Eb (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 (Eb 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, Eb, (Bb to F) and C | SORROW | Eb (Eb 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 | C (C to F) |
| LOVELY KIND AND KINDLY LOVING | G (D to E) and Eb | TWO POEMS: 1. Voices of Vision | Low or Medium Voice and High Voice |
| (Two Old English Lyrics. No. 1) | | 2. Willows | Eb (Eb to F) and D |
| LOVE'S AFTERMATH | Eb (C to E) and Db | TWO SONGS: 1. Atvains | G (D to E) and Eb |
| LOVE'S QUARREL | G, Eb (F to G) and C | 2. Innocence | C (C to E) and Eb |
| LULLABY | Db, Eb (C to Eb) and F | UNFORESEEN, THE | C (D to E) and Eb |
| MIRAGE | Ab (D to F) | VALEDICTION, A | A (C# to E) |
| MY LADY SLEEPS | D (C# to F) and F | VALLEY OF SILENCE, THE | D (D to D) and E |
| MY CAPTAIN | F (C to D) and G | VILLANELLE OF THE POET'S ROAD | F (C to E) |
| NEW MOON, THE | E (B to E) and G | VISION, A | |
| NOCTURNE | Ab (C to F) and B | WHITE KNIGHT, THE | |
| OLD SONG ENDED, AN | Eb (C to Eb) and F | WHY SO PALE AND WAN? | |
| OLD SONGS IN NEW GUISE | Complete 2 | (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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No. 32.

No. 1 IN E MINOR



No. 2 IN G MINOR



For H. G. Wells.

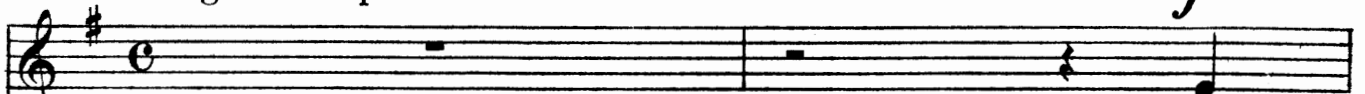
A SONG OF LONDON.

Words by
ROSAMUND MARRIOTT WATSON.

CYRIL SCOTT.
Op. 52. No. 1.

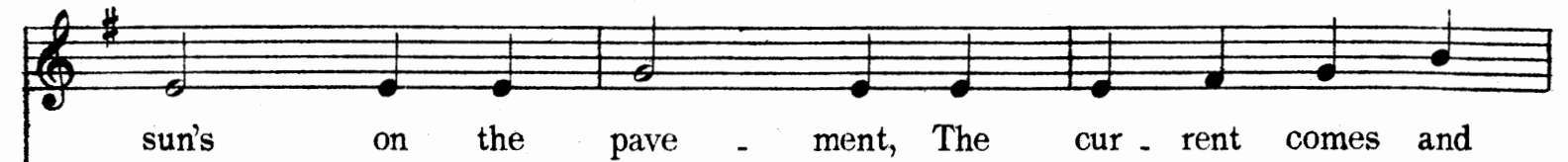
Allegro con spirito.

VOICE.

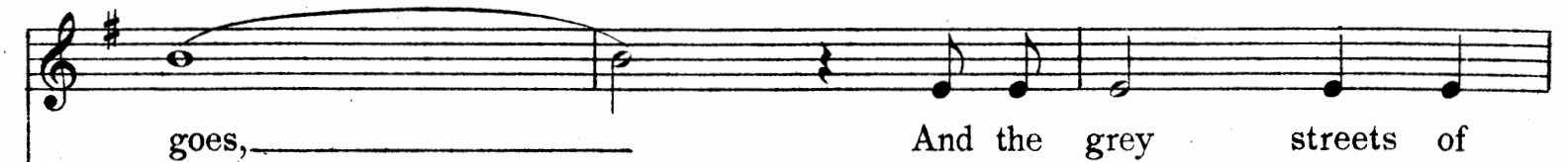


The

PIANO.



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



goes, And the grey streets of

