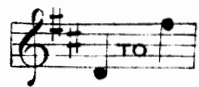
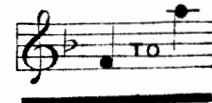


No. 1 IN D



No. 2 IN F



# CYRIL SCOTT.

OPUS 61, No. 1.

## A SERENADE

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

RUFFIELD BENDALL.

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## A SERENADE.

Will you not wake? Alone between  
The dawn and darkness, for your sake,  
I wait and sing unseen.

Will you not wake?

Their heads the sleepy roses shake,  
As 'neath the starlight's silver sheen  
A breeze of dawn goes o'er the lake,  
And stirs the tangled willow screen:  
The Eastern skies in splendour break,  
The morn is here, my queen,

Will you not wake?

*Ruffield Bendall.*

(By Permission of the Proprietors of "The Idler.")

# A SERENADE.

RUFFIELD BENDALL.

CYRIL SCOTT.

By Permission of the Proprietors of "The Idler."

Op. 61 No. 1.

*Allegretto amabile.* *mp*

VOICE. Will you not

PIANO. *mp espress.*

wake? \_\_\_\_\_ A - lone be - tween The

dawn \_\_\_\_\_ and dark - ness, for your sake, I

wait and sing un - seen. Will you not

*p*

This system contains the first two lines of music. The vocal line begins with the lyrics "wait and sing un - seen." followed by a fermata and then "Will you not". The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

wake? Will you not wake?

*sosten.* *pp a tempo*

This system contains the next two lines of music. The vocal line continues with "wake?" followed by a fermata and then "Will you not wake?". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *sosten.* (sostenuto) is placed above the vocal line, and *pp a tempo* (pianissimo a tempo) is placed below the piano accompaniment.

This system contains the third line of music, which is primarily piano accompaniment. It continues the eighth-note pattern in the right hand and the bass line in the left hand. There are some changes in the piano accompaniment, including a shift in the bass line.

*mf*  
Their heads the sleep - y ro - ses shake,

*espress.*

This system contains the final two lines of music. The vocal line begins with the lyrics "Their heads the sleep - y ro - ses shake,". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line, and *espress.* (espressivo) is placed below the piano accompaniment.

As 'neath the star - light's sil - ver sheen A breeze

of dawn goes o'er the lake, And stirs the

tan - gled wil - low screen:

The east - ern skies in splen - dour

break, The morn is here, my queen, my

*ff* *p sosten.*

The first system of the musical score. The vocal line begins with a half note 'break,' followed by quarter notes 'The morn is here,' and 'my queen, my'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *ff* and *p sosten.*

queen, Will you not wake?

*mf* *f* *dim.*

The second system of the musical score. The vocal line continues with 'queen,' followed by 'Will you not wake?'. The piano accompaniment continues with eighth-note patterns. Dynamics include *mf*, *f*, and *dim.*

Will you not wake? not

*p sosten.* *pp*

The third system of the musical score. The vocal line continues with 'Will you not wake?' and 'not'. The piano accompaniment features a more complex rhythmic pattern. Dynamics include *p sosten.* and *pp*.

wake?

*pp* *pp*

The fourth system of the musical score. The vocal line concludes with 'wake?'. The piano accompaniment features a steady eighth-note pattern. Dynamics include *pp*.

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Words by D. NELSON.  
Poco meno mosso.  
*molto legato*

Music by G. H. CLUTSAM.

While the wind is singing soft and low, As it moveth the tree topsto and fro, lul - la - by, While the wind is singing soft and low, As it

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In three keys D, F. (D to E) and G.

## A QUESTIONING.

Words by AUGUSTA CLAYTON-EAST.  
Lento molto espressivo.

Music by REGINALD SOMERVILLE.

What if we won - der, what if we wait? What if we lin - ger un - til too late? What if we ven - ture, what if we gain?

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In two keys D. (D. to C<sup>♯</sup>) and F.

## BLACKBIRDS SONG.

Words by ROSAMUND MARRIOTT WATSON.

Music by CYRIL SCOTT.  
Op. 52, No 3.

Sweet heart, I ne'er may know, Nev - er may see, \_\_\_\_\_ White is the blos - som snow, Green is the lea: \_\_\_\_\_

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In two keys D. (B. to E.) and F.

## BACK TO ME.

Words by HENRY ABBEY.  
Andantino.

Music by RALPH HOYT.

O white moon, light moon, that sailest in the sky, Look down up on the whirling world, for thou art up so high, so high, And

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In three keys E<sup>b</sup> F. (C. to F) and G.

## A SECRET.

Quickly and brightly.

Music by ROGER QUILTER

My heart, my heart No one may see, It is lock'd a - way With a gold - en key Till an - oth - er day, till an - oth - er day:

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In three keys for low, medium, and high voice.

## LITTLE BLUE FLOWER.

Words by CLIFTON BINGHAM.

Music by H. TROTÈRE.

On - ly a lit - tle blue flow'r, A ti - ny for - get - me - not, \_\_\_\_\_ Giv' with a sigh and a whis - per low,

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In two keys C. (C. to D.) and E<sup>b</sup>.

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