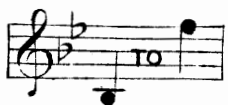
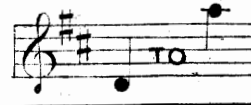


No. 1 IN B^b



No. 2 IN D



CYRIL SCOTT.

OPUS 74, No. 3.

THE UNFORESEEN

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

ROSAMUND MARRIOTT WATSON.

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THE UNFORESEEN.

How could I dream a day would ever dawn,
How could I dream a day would dawn indeed,
When daffodils should glisten on the lawn,
And I not heed.

How strange it seems to think I never knew
That one day Spring's first breath should thrill the air,
Brown furrows shine beneath the rain-washed blue,
And I not care.

How could I tell a long-remembered voice
Might stir grey sorrow from her wintry sleep,
I did not dream the song - thrush would rejoice,
And I but weep.

ROSAMUND MARRIOTT WATSON.

THE UNFORESEEN.

Words by
ROSAMUND MARRIOTT WATSON.

CYRIL SCOTT.
Op. 74. No. 3.

Andante sostenuto. *mf*

VOICE. How could I

PIANO. *mp maestoso*
con Ped.

dream a day would ev - er — dawn, —

How could I dream a day would dawn in - deed,

Ped. *

cresc.

When daf - fo - dils should glis - ten on the

cresc.

Ped. *

lawn, - And I not heed.

sosten. e espress.

mp

mp

Ped. *

mp

How strange it seems to

mp

think I nev - er - knew - That one day

Ped. *

Spring's first breath should thrill the air, Brown fur - rows

Ped. * Ped. * Ped.

cresc.
shine be - neath the rain - washed blue, And I

* Ped. * Ped. * Ped.

not care.

* Ped. *

f
How could I tell a long - re - mem - bered

f
Ped. * Ped. *

voice _____ Might stir grey sor - row from her wint -'ry

f

Ped. *

Ped. *

Ped. *

Ped. *

sleep, I did not dream the song-thrush would re -

f

Ped. *

Ped. *

Ped. *

Ped. *

-joice; And I but weep, _____ And _____

mp *p*

Ped. *

Ped. *

rit.
I but weep. _____

colla voce

Ped. *

Ped. *

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 VILANELLE	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	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 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 F) 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 Eb	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 and High Voice
LOVE'S QUARREL	G, Bb (F to G) and C	2. Insouciance	
LULLABY	Db, Eb (C to Eb) and F	UNFORSEEN, THE	Bb (Bb to F) and D
MIRAGE	Ab (D to F)	VALEDICTION, A	G (D to E) and Eb
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 and High Voice		
2. Drink to me only with thyne eyes			
3. Summer is acumen in			

Each: Price 2/- Net.

ALBUMS OF SELECTED SONGS.

SOPRANO:

DAFFODILS.
DON'T COME IN SIR, PLEASE!
A LOST LOVE.

CONTRALTO:

SORROW.
A LOST LOVE.
EVENING.

CONTENTS:

A LITTLE SONG OF PICARDIE.
THE NEW MOON.
MIRAGE.

CONTENTS:

A GIFT OF SILENCE.
LOVE'S AFTERMATH.
A SONG OF LONDON.

TENOR:

LOVE'S QUARREL.
A REFLECTION.
ARIETTA.

BARITONE:

A SONG OF LONDON.
ARIETTA.
AFTERDAY.

CONTENTS:

LOVELY KIND AND KINDLY LOVING.
MY LADY SLEEPS.
SERENADE.

CONTENTS:

A GIFT OF SILENCE.
SERENADE.
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BARCAROLE	2 0	SCHERZO	3 0	
BERGERONNETTE (Water-Wagtail)	2 0	SERENATA	2 0	
BERCEUSE	2 0	SOIREE JAPONAISE	2 0	
BRITISH MELODIES: 1. All through the night	2 0	SOLITUDE	2 0	
2. The Wild Hills of Clare			SONATA	5 0
3. Summer is acumen in			SPHINX	2 0
CHANSONETTE	2 0	SUITE (In the Old Style) Prelude—Sarabande—Minuett Complete	3 0	
CHIMES	2 0	SUMMER LAND	Complete 3 0	
COLUMBINE	2 0	1. Playtime.	separately 1 6	
DANSE NEGRE	2 0	2. A Song from the East.		
ETUDES; No. 1. Allegro	2 0	3. Evening Idyll		
No. 2. Allegro Con Brio				4. Fairy Folk
HANDELIAN RHAPSODY	2 0	THREE LITTLE WALTSES:		
IMPROMPTU	2 0	1. Allegro Poco Scherzando	2 0	
INTERMEZZO	2 0	2. Andante Languido	2 0	
LOTUS LAND	2 0	3. Allegretto Gracioso	2 0	
MAZURKA	2 0	TWO ALPINE SKETCHES	2 0	
NOTTURNO	2 0	TWO SKETCHES:		
OVER THE PRAIRIE (Two Impressions)	2 0	1. Cuckoo Call.	2 0	
No. 1. Andante. No. 2. Allegretto				2. Twilight Bells
		VALSE CAPRICE	2 0	
		VESPERALE	2 0	

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For A. J. Rowan Hamilton.

PRELUDE.

Words by
ROSAMUND MARRIOTT WATSON.

Song.

CYRIL SCOTT.
Op. 57. No 1.

Andante semplice.

VOICE.

The first system of the score features a voice line and a piano accompaniment. The voice line is in 2/4 time and begins with a rest, followed by the lyrics "The blos - som snow be -". The piano accompaniment is in 2/4 time and starts with a mezzo-piano (*mp*) dynamic. The piano part consists of chords and moving lines in both hands.

The second system continues the vocal line with the lyrics "- gins to blow A - bout the or - chard close,". The piano accompaniment includes a forte (*f*) dynamic marking and a section marked *espress.* (espressivo). The piano part features more complex chordal textures and melodic lines.

The third system concludes the vocal line with the lyrics "The fields for - get the vi - o - let, But". The piano accompaniment includes a *cresc.* (crescendo) marking and a checkmark above the final note. The piano part continues with its characteristic harmonic language.