

CONCERTO

CYRIL SCOTT

Allegro maestoso

PIANO I (Solo)

PIANO II (Orchester)

trem.

ff

poco sostenuto

I *poco animato* *sempre marcato*

II *poco animato*

I *a tempo* *brillante* *mp* *brillante ma delicato*

I

II

I

stringendo

cre -

II

p

I

scen - do

f

II

p

cresc.

f

Poco sostenuto

I

ff

poco dim.

II

ff

Red.

I *mf* *f* *ff* *marcato*

II *mf* *f* *f*

I *poco dim.* *mp*

II *mp* *mp*

I *l.h. marc.* *mf* *f*

II *f*

I *dim.* *mp* *p*

II *dim.* *p*

marcato

I

cre - *scen* -

marcato

II

cresc.

rit. molto

I

7 *Sostenuto*

do

ff

ff

II

ff

p

Allegro circ: ♩=126
a tempo

I

8

II

p

più mosso

I

staccato

cresc.

II

I

II

cresc. *mp* *cresc.*

I

9

II

mp *staccato* *p* 3

I

10

II

I

11

II

p *cresc.* *p*

pochiss. rit.

a tempo

I *pdolce*

II *pp*

I

12

Poco soste-

II *espr. molto*

nuto e rubato

I

II

13 a tempo

I *poco staccato* *cresc.*

II

I

II

p

mp

espr.

14

I

II

sostenuto

mp

espr.

15

I

II

19

I

II

poco string.

non legato

mf

mf

23

Poco più mosso

I *mp non legato* *cre - scen -*

II *mp* *cre - scen -*

I *- simile - do* **17** *f sempre non legato*

II *- do* *pespress.*

18 *sosten. molto a tempo*

I *simile*

II *trm*

I *mp*

II *trm* *mp* *simile*

8

19

dim.

mf.

8

20

simile

8

non legato

21

mp

8

I *simile*

22 Poco tranquillo

molto sosten. p a tempo

I *cresc.*

II *espr. molto*

molto sosten. a tempo

23 Animato

I *cresc.*

II

I *sfz mp sfz*

II *sfz*

24

I

II

25

I

II

gliss.

I

II

26

I

II

I *cresc.* *ff molto marcato*

II

I **27** *ritard.*

II *dim.*

I **28** *molto ritard.* *Molto tranquillo*

II *espr.* *p*

I **29** *pp*

II *p*

Andante quasi allegretto circ. ♩=110

30

I

II

mp

simile

31

I

II

mp

simile

32

I

II

mp

molto espr.

mf

33

I

II

I

II

mf espress.

I

II

espr.

I

mp 5

II

I

simile

II

simile

gliss.

gliss.

Musical score system 1, measures 1-4. The first staff (I) features a melodic line with an eighth-note triplet (marked '8') and a glissando. The second staff (II) provides harmonic support with chords.

Musical score system 2, measures 5-8. The first staff (I) contains a complex melodic passage with triplets (marked '3') and a measure with a circled number '36'. The second staff (II) continues the harmonic accompaniment.

Musical score system 3, measures 9-12. The first staff (I) shows a melodic line with eighth-note patterns. The second staff (II) features a glissando in the upper register.

Musical score system 4, measures 13-16. The first staff (I) continues the melodic development. The second staff (II) includes a section marked '2' with a glissando.

a tempo
Poco animato

poco rit.

I

II

I

37

II

I

II

I

38

II

I

II

p

string.

f

5

tranquillo e rubato

ritard.

39

I

II

p

p

String. poco a poco

I

II

p

cresc.

poco

a

poco

p

cresc.

poco

a

poco

40 *poco stacc.*

I

II

mf

p

poco stacc.

mf

p

I *cresc.* *mf*

II *cresc.* *mf*

41

I *cresc.*

II *cresc.*

I

II

42

I *sempre cresc.* *ff*

II *sempre cresc.* *ff*

43

Allegro circ. ♩=126

I

II

I

44

II

crisply

più mosso

I

II

I

mp 5

8

II

45

8

staccato

mp

8

mp

p

8

pochiss. rit.

a tempo

p dolce

p

First system of musical notation. Staff I contains a complex piano line with multiple five-fingered chords (marked '5') and various accidentals. Staff II contains a bass line with similar complexity.

Poco sost. e rubato

48

Second system of musical notation, starting at measure 48. It includes the tempo marking "Poco sost. e rubato". Staff I has a mezzo-piano (*mp*) dynamic and features complex piano textures. Staff II is marked "molto espr." and features a more melodic bass line.

Third system of musical notation, continuing the piano and bass lines from the previous system.

49 *crisply.*

pochiss. rit.

Fourth system of musical notation, starting at measure 49. It includes the tempo marking "pochiss. rit." and dynamic markings "cresc." and "mf".

Poco meno mosso e con delicatezza

I

II

I

II

50

I

II

51

I

II

non legato 3

mf

Poco più mosso

52

I *mp non legato* *marc.* *cresc.*

II *mp* *cresc.*

I *simile*

II

53

I *f* *sempre non legato* *simile*

II *gliss.* *mp espr.*

sosten. molto a tempo

54

I

II *trm*

I

II

non leg.

dim.

I

II

55

mf

simile

I

II

56

I

II

mp

simile

p

57

simile

dim.

molto sosten.

cresc.

dim.

espr.

molto sosten.

58

a tempo

molto sosten. a tempo

cresc.

molto sosten.

59

sfz

mp

sfz

8

I *sfz*

II *p*

I *p* *cresc.*

II *p*

I

II *cresc.*

I *f* *gliss.*

II *mf* *f*

I *f* *cresc.*

II

I *estatico* *f* **62**

II *f*

I *f* *11*

II *(Solo)* *f*

I *simile* **63**

II *pesante*

I *mp* *mp*

II *p* *p*

I *sempre marc.* *sempre cresc.*

II *sempre cresc.*

I **64** *f*

II

8 *ritard.*

I

II

ff

65

Sostenuto

I

II

fff

a tempo

poco rit.

I

II

fff

II

Adagio

The musical score is written for two piano parts, labeled I and II. The time signature is 4/8. The tempo is marked "Adagio".

System 1:

- Part I:** Treble clef. The first four measures contain whole rests. The fifth measure has an accent (>) and a piano (*p*) dynamic. The final two measures contain a melodic phrase with slurs and accidentals.
- Part II:** Treble and Bass clefs. The first four measures contain whole rests. The fifth measure has a pianissimo (*pp*) dynamic. The final two measures contain a bass line with slurs.

System 2:

- Part I:** Treble clef. The first measure has a first ending bracket labeled "1". The second measure has an accent (>). The final two measures contain a melodic phrase with slurs and accidentals.
- Part II:** Treble and Bass clefs. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The final two measures contain a bass line with slurs and a piano (*p*) dynamic.

System 3:

- Part I:** Treble clef. The first measure has an accent (>). The final two measures contain a melodic phrase with slurs and accidentals.
- Part II:** Treble and Bass clefs. The first measure has a piano (*p*) dynamic. The final two measures contain a bass line with slurs.

2

I

II

p

Fl. dolce

espr.

una corda

3

I

II

semplice

espr.

Sostenuto

I

II

Sostenuto

4

I

II

ritard.

I

II

mysterioso

a tempo poco più mosso

I

II

(Celesta)

p

espr.

dolce

ten.ten.

string. rubato

Ped. *

Animato semplice

poco rit.

a tempo espress.

I

II

ten.ten.

string.

rit.

I

II

(Arpa)

R.H.

L.H.

Animato

ritard.

I *mf*

II *p*

Tranquillo

a tempo

rit.

espress.

I *mp*

II

Pochiss. più mosso
(Solo) *espress.*

ten. ten.

I *espress.*

II *p*

7

R.H. L.H.

poco animato

I

II *espr.*

rit. *gliss.* 8 *p* Solo *mf* 3 3 *poco animato* rit.

I

II

poco a tempo 8 rit. 6

I

II

a tempo 8 *espr.*

I

II

8

9

poco animato

10 rit.

espr.

quasi Allegretto

(Solo) *espress.*

8

p

Meno mosso

ritard.

I *sempre espr.*

II *p*

I *p*

II *mysterioso*

a tempo

I *Tranquillo*

II *espr.*

mp

I *molto tranquillo*

II *pp*

p espr.

pp

III

Allegro poco moderato (♩ = circ: 138)

The first system of the musical score consists of two grand staves, labeled I and II. Staff I contains the primary melodic and harmonic material, starting with a treble clef and a 3/4 time signature. It features a dynamic marking of *f e marcato* and a *non legato* articulation. The key signature has one sharp (F#). Staff II is mostly empty, with some bass clef notation in the lower register. The system concludes with a 2/4 time signature change.

The second system continues the music on grand staves I and II. Staff I begins with a first ending bracket labeled '1'. The tempo and dynamics are marked *mp*. A *ped.* (pedal) marking is present in the lower register of staff I. Staff II remains mostly empty. The system ends with a 2/4 time signature.

The third system continues on grand staves I and II. Staff I features a second ending bracket labeled '2'. The music concludes with a final cadence. Staff II is empty. The system ends with a 2/4 time signature.

I

II

I

II

marcato

I

II

sempre f *mf*

trm trm trm

I

II

trm trm trm trm trm

5

I

II

6

mf

I

II

7

cresc.

I

II

8

mp

I

II

cresc.

mp

cresc.

9

I

II

ff

marcato

10

I

II

p

f

11

I

II

mf

f

mp

I

II

mf marcato

cresc.

12

8

mf

cresc.

p

mf

13

p

mf

du

p

cresc.

gliss.

mp

p

sfz

mp

14

I *simile*

II

15

poco tranquillo

I *p dolce* L.H.

II

16

I *p*

II

17

I

II

I

mf *dim.* *p* *cresc.*

18

I

mp *mf* *f* *Poco ten.*

II

mp

I

ff

19

II

mf *p*

I

20

II

simile *cresc.*

I *mp non legato*

II *f p*

I *poco sosten. espr.*

II *poco sosten. p espr.*

*Red. **

I *cresc. non legato cresc.*

II *p cresc.*

I *f p*

II *f p*

I

II

simile

cresc.

I

II

mp

mp

24

I

II

p

p

I

II

cresc.

25

I *ff sempre marcato*

II *ff sempre cresc.*

I [26]

II (h)

I *p* [27]

II

I *poco tranq.*

II *espr.*

28

First system of musical notation, measures 28-29. It consists of two grand staves, I and II. Staff I contains a complex melodic line with many accidentals and slurs. Staff II contains a more static accompaniment with some sustained notes. The dynamic marking *p espr.* is present in the lower part of staff II.

29

Second system of musical notation, measures 29-30. The melodic line in staff I continues with increasing complexity. The accompaniment in staff II features a triplet of eighth notes in the right hand. The dynamic marking *poco a poco cresc.* is written in both staves.

a tempo

30

Third system of musical notation, measures 30-31. The tempo is marked *a tempo*. The music features a series of chords and melodic fragments. Dynamic markings include *f*, *sfz*, and *mp cresc.* in both staves.

Fourth system of musical notation, measures 31-32. The music concludes with a series of chords and melodic lines. The time signature changes to 3/4 at the end of the system.

Estatico

31

I *mp*

II *espr.*

I *cresc.*

II *cresc.*

I

II

I

II

32

Estatico

I *espress.*

II *espress. molto*

I

II

33

I

II

I *poco dim.*

II *p sub.*

34

I

II

I

ritard.

35

II

ritard.

a tempo

I

II

pp

una corda

cresc.

36

sempre poco marcato

I

II

mf

p

non leg.

37

Musical score for measures 37-38. The score is for two parts, I and II. Part I consists of two staves (treble and bass clef) with whole rests. Part II consists of two staves (treble and bass clef) with complex chordal and melodic patterns. The key signature has one sharp (F#) and one flat (Bb). The dynamic marking *mp* and the instruction *sempre non leg.* are present in the right-hand staff of measure 38.

38

Musical score for measures 39-40. The score is for two parts, I and II. Part I consists of two staves (treble and bass clef) with whole rests. Part II consists of two staves (treble and bass clef) with complex chordal and melodic patterns. The key signature has one sharp (F#) and one flat (Bb). The instruction *(non leg.)* is present in the right-hand staff of measure 40.

39

Musical score for measures 41-42. The score is for two parts, I and II. Part I consists of two staves (treble and bass clef) with whole rests. Part II consists of two staves (treble and bass clef) with complex chordal and melodic patterns. The key signature has one sharp (F#) and one flat (Bb). The dynamic marking *mf* is present in the right-hand staff of measure 42.

40

Musical score for measures 43-44. The score is for two parts, I and II. Part I consists of two staves (treble and bass clef) with whole rests. Part II consists of two staves (treble and bass clef) with complex chordal and melodic patterns. The key signature has one sharp (F#) and one flat (Bb).

I

II

mf

I

II

cresc.

I

II

f *mp*

marcato

I

II

43

I

II

allargando

molto ritard.

I

II

cresc..

f

44 *Tempo rubato*

I

II

ff

liguidamente

brillante

mp

I

II

45

Andante e improvizatore
ten.

poco accel..

46

poco più mosso

espress.

I

p con delicatezza *p sub.*

47

II

I

II

I

ten.ten. *p*

48

II

I

ten.ten. *p*

II

Animato

49

I *f* *simile*

II

sostenuto

sempre marc.

I *ff*

II

50

allarg..

I

II

Più mosso

non legato

I *mp* *brillante* *f* *dim.*

II

poco rit. *a tempo* 51 *ten.*

sostenuto *mf* *Red.* *

52 *ff*

ritard. *mp* *cresc.*

53

Musical score for measures 53-54. The score is for two pianos (I and II) in 2/4 time. Measure 53 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 54 continues this pattern. The key signature has one flat (B-flat).

Musical score for measures 55-56. Measure 55 includes a triplet of eighth notes and a dynamic marking of *ff*. Measure 56 features a *molto ritard.* marking. The score is for two pianos (I and II) in 2/4 time. The key signature has one flat (B-flat).

Tempo I

54

Musical score for measures 57-58. Measure 57 includes a dynamic marking of *ff sempre marcato*. The score is for two pianos (I and II) in 2/4 time. The key signature has one flat (B-flat).

55

Animato

Musical score for measures 59-60. Measure 59 includes a dynamic marking of *mp*. Measure 60 includes a dynamic marking of *pp* and a *cresc.* marking. The score is for two pianos (I and II) in 2/4 time. The key signature has one flat (B-flat).

I

II

f *p* *cresc.* *cresc.*

56

I

II

f *sosten.* *sosten.*

57

I

II

I

II

rit.