

86150

No. 1 IN B<sup>b</sup>



No. 2 IN C



No. 3 IN D



# CYRIL SCOTT.

OPUS 57, No. 1.

## PRELUDE

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

ROSAMUND MARRIOTT WATSON.

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CROSS  
SHELF

v. 21

## PRELUDE.

The blossom-snow begins to blow  
About the orchard close.  
The fields forget the violet,  
But soon shall bloom the rose, my Dear,  
Ah! soon shall bloom the rose.

The long year's prime is Summer-time,  
And Summer's coming on,  
But the Spring o' the year is all too dear,  
And Spring is past and gone, my Dear,  
O Spring is past and gone.

*Rosamund Marriott Watson.*

# PRELUDE.

## Song.

Words by  
ROSAMUND MARRIOTT WATSON.

CYRIL SCOTT.  
Op. 57. No 1.

Andante semplice.

VOICE.

The first system of the musical score. The voice part is on a single staff with a treble clef, 2/4 time signature, and a *p* dynamic marking. The piano part is on a grand staff (treble and bass clefs) with a *mp* dynamic marking. The lyrics "The blos - som snow be -" are written below the voice staff.

The blos - som snow be -

PIANO.

The second system of the musical score. The voice part continues with the lyrics "- gins to blow A - bout the or - chard close,". The piano part features a *espress.* dynamic marking. The system includes a fermata over the final note of the voice line.

- gins to blow A - bout the or - chard close,

*espress.*

The third system of the musical score. The voice part continues with the lyrics "The fields for - get the vi - o - let, But". The piano part features a *cresc.* dynamic marking and a checkmark above the final note of the voice line.

The fields for - get the vi - o - let, But

*cresc.*

*mf*

soon shall bloom the rose, my dear, my dear, my dear, —

*rit. p sostenuto*

Ah! soon shall bloom the rose.

*mp*

The

long year's prime is Sum - mer time, And Sum - mer's com - ing

*mp*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mp* is placed above the piano part. Hairpins for crescendo and decrescendo are visible above the vocal line.

on \_\_\_\_\_ But the Spring o' the year is all too dear, And

*cresc.*

Detailed description: This system contains the second two lines of music. The vocal line continues with a long note on 'on' followed by the lyrics. The piano accompaniment continues with similar rhythmic patterns. A *cresc.* marking is placed above the piano part. Hairpins for crescendo and decrescendo are visible above the vocal line.

Spring is past and gone, my dear, \_\_\_\_\_ my dear,

*f ten.* *dim.* *cresc.*

*ten.* *cresc.*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics. The piano accompaniment features a more active bass line. Dynamic markings include *f ten.*, *dim.*, and *cresc.* for the vocal line, and *ten.* and *cresc.* for the piano part. Hairpins for crescendo and decrescendo are visible above the vocal line.

*f* *molto rit.* *p* Adagio.

my dear, \_\_\_\_\_ O Spring is past and

*p a tempo ma tranquillo*

gone, \_\_\_\_\_ past \_\_\_\_\_

*rit. pp*

and gone. \_\_\_\_\_

*espress.* *pp*

*Red.* \*

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## THE CROCUS CARPET.

Words by ETHEL M. PRIESTMAN.

Music by CECIL HAZLEHURST.

Allegro leggiero. (♩ = 112)

*mp* *f* *Gaily.*

Ah! — come a-way to the Cro-cus Car-pet, Spreading gai-ly be-neath the trees, For they have open'd out to the sunshine, Brave and bold in the keen March breeze.

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

## THE EMPTY NEST.

Words by HAROLD SIMPSON.

Music by CARLTON MASON.

Andante e Grave.

*p*

Un-der a mound of grass, So soft she lies, The lit-tle sha-dows pass, The sun-light dies: Nor shade, nor sun, a - las! Can wake here eyes, Nor shade, nor sun, a -

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

## EV'RY KISS IS A SONG.

French Words by ANDRÉ ALEXANDRE.

(LA MÉLODIE DES BAISERS.)

Music by J. MASSENET.

Allegro moderato.

English Version by R.H. ELKIN.

As the soft west-wind hastes a - long, — It bears a tale — of Spring re - turn - ing, —  
Tou-jours les li - las fleu - ri - ront, — A - vec leurs sœurs — les pri - me - vè - res, —

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

## LULLABY.

Words by CHRISTINA ROSSETTI.

Music by CYRIL SCOTT. Op. 57. No. 2.

Not too slowly.

*p*

Lul - la - by, oh Lul - la - by, Flow'rs are closed and lambs are — sleep - ing Lul - la - by, Lul - la - by,

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

## A SECRET.

Music by ROGER QUILTER.

Quickly and brightly.

*mf* *cresc.*

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.

## WHAT'S IN THE AIR TO-DAY?

Words and Music by ROBERT EDEN.

Quickly and joyously. (♩ = 138)

*mp*

Oh! tell me, tell me pray What's in the air — to day? The world has don'd a bright-er hue, And doff'd it's som-bre grey,

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

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