

# CYRIL SCOTT.

OPUS 55.

## TWO OLD ENGLISH LYRICS

COMPOSED FOR

VOICE & PIANOFORTE.

No.1. LOVELY KIND AND KINDLY LOVING

WORDS BY NICHOLAS BRETON

No.1 IN G (D TO E). No.2 IN B<sup>b</sup> (F TO G).

No.2. WHY SO PALE AND WAN?

WORDS BY SIR JOHN SUCKLING

IN F (C TO E).

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# WHY SO PALE AND WAN.

Words by  
Sir JOHN SUCKLING.

CYRIL SCOTT.  
Op. 55. No 2.

Allegro con spirito.

VOICE.

PIANO.

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of staves. The first system shows the vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic and a *marcato* marking. The second system includes the vocal line with the lyrics "Why so" and piano accompaniment featuring triplets and a mezzo-forte (*mf*) dynamic. The third system includes the vocal line with the lyrics "wan and pale fond lov - er, Pri - thee why so" and piano accompaniment. The piano part includes various dynamics and articulations such as *f*, *mf*, and *marcato*.

pale?

Will, when look - ing well can't move her, Look - ing

*dolce*  
ill pre - vail?

Pri - thee why so pale?

The first system of music features a vocal line with a whole rest followed by a half note. The piano accompaniment consists of a right hand with a dotted quarter note followed by an eighth note, and a left hand with a triplet of eighth notes. The key signature has one flat, and the time signature is 4/4.

The second system continues the vocal line with a half note and a quarter note. The piano accompaniment includes a triplet of eighth notes in the left hand. The dynamic marking *mf* is present above the vocal line and below the piano accompaniment. The lyrics "Why so" are written below the vocal line.

The third system features a vocal line with the lyrics "dull and mute, fond sin - ner, Pri - thee why so". The piano accompaniment is primarily chordal. The dynamic marking *p* is placed above the vocal line.

The fourth system features a vocal line with a slur over a half note and a quarter note, with the lyric "mute?" below. The piano accompaniment includes a triplet of eighth notes in the left hand. The dynamic marking *mp* is placed below the piano accompaniment.

*mf*

If when speak - ing well cant

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by the lyrics 'If when speak - ing well cant'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand with triplet markings. A dynamic marking of *mf* is present above the piano part.

move her, Say - ing no - thing do't?

Detailed description: This system contains the next two measures. The vocal line continues with 'move her, Say - ing no - thing do't?'. The piano accompaniment continues with similar melodic and bass lines, including a triplet in the left hand. A dynamic marking of *mf* is also present.

*p tranquillo*

Pri - thee

*p*

Detailed description: This system contains the next two measures. The vocal line has a whole rest followed by 'Pri - thee'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand with triplet markings. A dynamic marking of *p* is present below the piano part, and the tempo/style marking *p tranquillo* is written above the vocal line.

why so mute?

*p*

Detailed description: This system contains the final two measures. The vocal line has a whole rest followed by 'why so mute?'. The piano accompaniment continues with melodic and bass lines, including a triplet in the left hand. A dynamic marking of *p* is present below the piano part.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of one flat, containing four measures of whole rests. The piano accompaniment is written for a grand piano with a treble and bass clef. It features a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes, some grouped in pairs and some in triplets. The left hand has a similar rhythmic pattern, also including triplets.

The second system continues the musical piece. It begins with the instruction *f* molto sostenuto. The vocal line starts with the word "Quit," followed by a series of notes. The piano accompaniment continues with its established rhythmic pattern, including triplets. The system concludes with a dynamic marking of *f*.

The third system features the vocal line singing "quit for shame!" followed by a long horizontal line indicating a sustained note. The vocal line then continues with "This can not". The piano accompaniment provides harmonic support with chords and single notes.

The fourth system shows the vocal line singing "move, this can not take her.". The piano accompaniment continues with its harmonic accompaniment, including some chromatic movement in the bass line.

If of her - self she will not love, \_\_\_\_\_

*ff*

No - thing can make her; The

*ff* *rit.*

dev - il take her!

*ff marcato*

# 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 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 (o 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, (Eb 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	2. Innocence ... ..	G (D to E) and Eb
LOVE'S QUARREL ... ..	G, Bb (F to G) and C	TWO SONGS: 1. Atwain ... ..	C (C to E) and Eb
LULLABY ... ..	Db, Eb (C to Eb) and F	2. Innocence ... ..	C (D to E) and Eb
MIRAGE ... ..	Ab (D to F)	UNFORESEEN, THE ... ..	A (C to E)
MY LADY SLEEPS ... ..	D (C to F) and F	VALEDICTION, A ... ..	C (D to E) and Eb
MY CAPTAIN ... ..	F (C to D) and G	VALLEY OF SILENCE, THE ... ..	C (D to E) and Eb
NEW MOON, THE ... ..	E (B to E) and G	VILLANELLE OF THE POET'S ROAD ... ..	A (C to E)
NOCTURNE ... ..	Ab (C to F) and B	VISION, A ... ..	D (D to D) and E
OLD SONG ENDED, AN ... ..	Eb (C to Eb) and F	WHITE KNIGHT, THE ... ..	F (C to E)
OLD SONGS IN NEW GUISE ... ..	Complete 3-	WHY SO PALE AND WAN? ... ..	
1. Where be going ... ..	Low or Medium Voice and High Voice.	(Two Old English Lyrics, No. 2)	
2. Drink to me only with thine eyes ... ..			
3. Summer is acumen in ... ..			

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THE NEW MOON.  
MIRAGE.

### CONTRALTO:

SORROW.  
A LOST LOVE.  
EVENING.

### CONTENTS:

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

### TENOR:

LOVE'S QUARREL.  
A REFLECTION.  
ARIETTA.

### CONTENTS:

LOVELY KIND AND KINDLY LOVING  
MY LADY SLEEPS.  
SERENADE.

### BARITONE:

A SONG OF LONDON.  
ARIETTA.  
AFTERDAY.

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2. The Wild Hills of Clare ... ..	2 0	SONATA ... ..	3 0
3. Summer is acumen in ... ..	2 0	SPHINX ... ..	2 0
CHANSONNETTE ... ..	2 0	SUITE (In the Old Style) Prelude—Sarabande—Minuet ... ..	Complete 3 0
CHIMES ... ..	2 0	SUMMER LAND ... ..	Complete 3 0
COLUMBINE ... ..	2 0	1. Playtime ... ..	separately 1 6
DANSE NÈGRE ... ..	2 0	2. A Song from the East ... ..	
ETUDES: No. 1. Allegro ... ..	2 0	3. Evening Idyll ... ..	
No. 2. Allegro Con Brio ... ..	2 0	4. Fairy Folk ... ..	
HANDELIAN RHAPSODY ... ..	2 6	THREE LITTLE WALTZES: ... ..	
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. Twilight Bells ... ..	2 0
No. 1. Andante. No. 2. Allegretto ... ..	2 0	VALSE CAPRICE ... ..	2 0
		VESPERALE ... ..	2 0

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