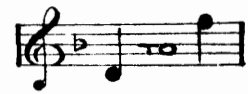


No. 1 in E<sup>b</sup>



No. 2 in F



# CYRIL SCOTT.

## AN OLD SONG ENDED

COMPOSED FOR  
VOICE & PIANOFORTE.

WORDS BY

D. G. ROSSETTI.

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## An old song ended

*"How should I your true love know  
From another one?"*

*"By his cockle hat and staff,  
And his sandal shoon."*

*"And what signs have told you now  
That he hastens home?"*

*"Lo the Spring is nearly gone,  
He is nearly come."*

*"For a token is there nought,  
Say, that he should bring -?"*

*"He will bear a ring I gave,  
And another ring."*

*"How may I, when he shall ask,  
Tell him who lies there?"*

*"Nay, but leave my face unveiled,  
And unbound my hair."*

*"Can you say to me some word  
I shall say to him?"*

*"Say, I'm looking in his eyes,  
Though my eyes are dim."*

*D. G. Rossetti.*

# AN OLD SONG ENDED.


Words by  
D. G. ROSSETTI.


CYRIL SCOTT.


Slowly and simply.

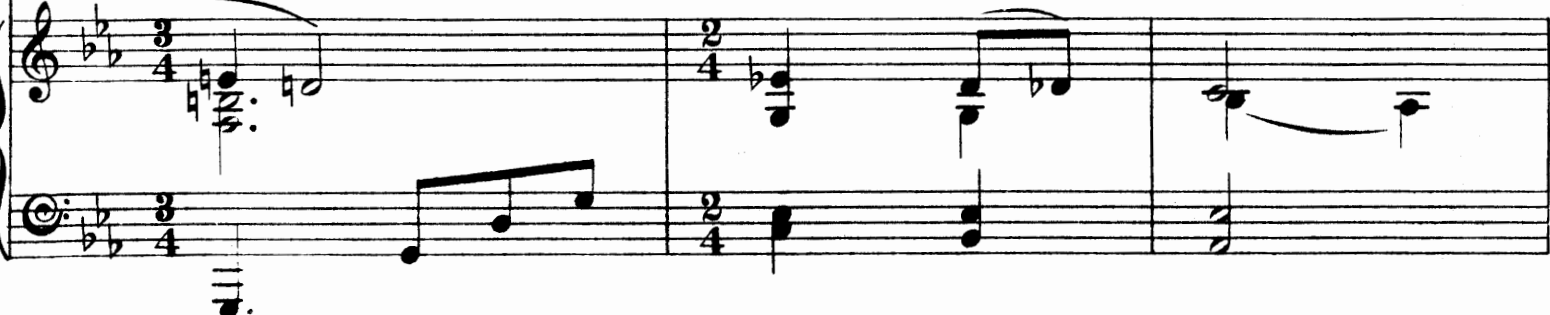
VOICE. 

PIANO. 

*mf*   
"How should I your true love know From an - oth - er

*mf* 

*mp*   
one?" "By his coc - kle hat and staff,



And his san - dal shoon." "And what signs have

told you now That he hast - ens home?"

*p*  
"Lo! the spring is near - ly gone, He is near - ly

come." *mf* "For a tok - en is there nought,

Say, that he should bring-?"\_ "He will bear a

ring I gave, And an - oth - er ring."

"How may I, when he shall ask, Tell him who lies

there?"\_ "Nay, but leave my face un - veiled,

And un - bound my hair." "Can you say to

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The lyrics are "And un - bound my hair." followed by "Can you say to". The piano accompaniment starts with a bass clef and a 2/4 time signature. The first measure of the piano part has a 3/4 time signature. The dynamic marking *mf* is placed above the vocal line and below the piano part.

me some word I shall say to him?"

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "me some word I shall say to him?". The piano accompaniment continues with the same key signature and time signature. The dynamic marking *mf* is present.

"Say, I'm look - ing look - ing in his eyes,

The third system features the vocal line with the lyrics "Say, I'm look - ing look - ing in his eyes,". The piano accompaniment continues. The dynamic marking *mf* is present.

Say I'm look - ing in his eyes, Though my eyes are dim?"

The fourth system concludes the vocal line with the lyrics "Say I'm look - ing in his eyes, Though my eyes are dim?". The piano accompaniment ends with a final chord. The dynamic marking *pp ritard.* is placed above the vocal line and below the piano part.

# CYRIL SCOTT.

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<b>A Gift of Silence</b> ... ..	Op. 43, No. 1 ... ..	F (C to E) and A $\flat$
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<b>Osme's Song</b> ... ..	Op. 68, No. 2 ... ..	D (D to F $\sharp$ ) and F
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<b>Mirage</b> ... ..	Op. 70, No. 2 ... ..	A $\flat$ (D to F)
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For Arthur Symons.

# A ROUNDEL OF REST.

Words by  
ARTHUR SYMONS.

CYRIL SCOTT.  
Op. 52. No. 2.

Andante sostenuto.

VOICE.

PIANO.

The first system of the musical score consists of two staves. The top staff is for the voice, showing a whole rest in 4/4 time. The bottom staff is for the piano, starting with a piano (*mp*) dynamic and a *legato* marking. The piano accompaniment features a series of chords and moving lines in both hands, with a 7-measure rest at the beginning of the first phrase.

The second system continues the musical score. The voice staff has the lyrics: "If rest is sweet at close of day." The piano accompaniment continues with complex chordal textures and moving lines. A 7-measure rest is present at the start of the piano part.

The third system continues the musical score. The voice staff has the lyrics: "For tired hands, and tired feet,". The piano accompaniment continues with complex chordal textures and moving lines. A 7-measure rest is present at the start of the piano part.