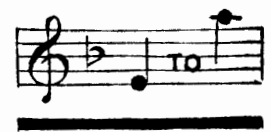


No. 1 IN D



No. 2 IN F



CYRIL SCOTT.

OPUS 70, No. 1.

MY LADY SLEEPS

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

DUFFIELD BENDALL.

price ... 60 c.

copyright, mcmx.

by Elkin & Co., Ltd.

may be sung in public
without fee or license.

New York:

Boosey & Co.,

9, East Seventeenth Street,

London: Elkin & Co., Ltd.

My Lady Sleeps.

My lady sleeps: no murmurs rise,
But silence through the garden creeps,
The roses watch with anxious eyes;

My lady sleeps.

The purple pansy shyly peeps,
To watch her as asleep she lies;
No more the fountain skyward leaps,
Each leaf has hushed its softest sighs,
Each bird the charmed silence keeps,
The brook is still: the west wind dies,

My lady sleeps.

Duffield Bendall.

MY LADY SLEEPS.

Words by
DUFFIELD BENDALL.
(From the Idler Magazine.)

CYRIL SCOTT.
Op. 70, N^o 1.

VOICE.

PIANO. *mp dolce* *dim.*

p a tempo

My la - dy

rit.

sleeps: — no mur - murs rise, — But si - lence,

mf si - lence through the gar - - den_ creeps, *p* The

ros - - - es watch with anx - ious_ eyes; My

la - - - dy sleeps, My la - - - dy sleeps, *p* sleeps. *p dolce*

p

The pur - ple pan - sy

shy - - ly peeps, To watch her

poco string.

as a - sleep she lies; No more the

rit. poco ten. pp

foun - tain sky - - ward leaps, Each leaf has hushed its soft - est

poco string.

rit. mp √ pp sost.

sighs, Each bird the charm - ed si - - lence keeps, The brook is

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'sighs,' followed by a quarter note 'Each', an eighth note 'bird', a quarter note 'the', an eighth note 'charm -', a quarter note 'ed', a quarter rest, a quarter note 'si - -', a quarter note 'lence', a quarter note 'keeps,', a quarter note 'The', a quarter note 'brook', and a quarter note 'is'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

still: _____ the west wind dies, _____ the west wind

The second system continues the vocal line with a half note 'still:', a quarter rest, a quarter note 'the', an eighth note 'west', a quarter note 'wind', a quarter note 'dies,', a quarter rest, a quarter note 'the', an eighth note 'west', and a quarter note 'wind'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a *pp* dynamic marking.

dies, _____ My la - dy sleeps. _____

The third system continues the vocal line with a quarter note 'dies,', a quarter rest, a quarter note 'My', an eighth note 'la -', a quarter note 'dy', a quarter note 'sleeps.', and a quarter rest. The piano accompaniment includes a *p* dynamic marking and a *pp* dynamic marking.

p espress. _____ *mp*

The fourth system shows the piano accompaniment concluding the piece. It features a *p espress.* dynamic marking and a *mp* dynamic marking. The system includes a time signature change from 3/8 to 2/4 and a final chord with a fermata.

CYRIL SCOTT.

NEW SONGS.

Two Poems 1. Voices of Vision. 2. Willows	Op. 24	C (C to F)
A Valediction	Op. 36 No. 1	G (D to E) and B flat
Sorrow	Op. 36 No. 2	E flat (B flat to E flat) and F
My Captain	Op. 38	F (C to D) and G
A Gift of Silence	Op. 43 No. 1	F (C to E) and A flat
Don't Come In Sir, Please!	Op. 43 No. 2	D (B to E) and E
The White Knight	Op. 43 No. 3	D (D to D) and E
A Reflection	Op. 43 No. 4	D (B to F) and F
Two Chinese Songs 1. Waiting. 2. A Picnic	Op. 46	C (C to G flat)
A Song of Wine	Op. 46 No. 3	C (C to F sharp)
Afterday	Op. 50 No. 1	G (B to D) and C
A Song of London	Op. 52 No. 1	E minor (B flat to E) and G minor
A Roundel of Rest	Op. 52 No. 2	C (A to E) and E flat
Blackbird's Song	Op. 52 No. 3	D (B to E) and B flat
Two Old English Lyrics	Op. 55 No. 1	G (D to E) and B flat
Lovely Kind and Kindly Loving	Op. 55 No. 2	F (C to E)
Why so F'ale and Wan?	Op. 55 No. 3	G (D to E) and B flat
Love's Quarrel	Op. 56	Low or Medium Voice and High Voice
Two Songs 1. Atwain. 2. Insouciance	Op. 57 No. 1	B flat (B flat to E flat) and D
Prelude	Op. 57 No. 2	D flat, E flat, (C to E flat) and F
Lullaby	Op. 61 No. 1	D (D to F sharp) and F
Serenade	Op. 61 No. 2	C (E to F) and E flat
In a Fairy Boat	Op. 62 No. 1	E flat (D flat to E flat) and F
A Lost Love	Op. 62 No. 2	A (C sharp to E)
A Vision	Op. 62 No. 3	C minor (E flat to E flat) and E minor
An Eastern Lament	Op. 65	G (D to E) and B flat
And so I made a Villanelle		

Each: Price 2/- net.

NEW PIANOFORTE MUSIC.

Scherzo	Op. 25	Price 3/- net.
Solitude	Op. 40 No. 1	2/- "
Vesperale	Op. 40 No. 2	2/- "
Chimes	Op. 40 No. 3	2/- "
Impromptu	Op. 41	2/- "
Lotus Land	Op. 47 No. 1	2/- "
Columbine	Op. 47 No. 2	2/- "
Asphodel	Op. 50 No. 2	2/- "
Three Little Waltzes 1. Allegro Poco Scherzando. 2. Andante Languido. 3. Allegretto Gracioso	Op. 51	Each 2/- "
Summer Land ... 1. Playtime. 2. A Song from the East. 3. Evening Idyll. 4. Fairy Folk	Op. 54 Complete 3/- net.	Each 1/6 net.
Notturmo	Op. 54 No. 5	Price 2/- net.
Two Sketches ... 1. Cuckoo Call. 2. Twilight Bells	Op. 57	2/- "
Two Alpine Sketches	Op. 58 No. 4	2/- "
Danse Nègre	Op. 58 No. 5	2/- "
Sphinx	Op. 63	2/- "
Etude No. 1. Allegro	Op. 64	2/- "
Etude No. 2. Allegro Con Brio	Op. 64	2/- "

"That MR. CYRIL SCOTT is a musician of very great attainment already there can be no doubt, nor can there be any fear but that he will soon rise to greater heights than at present perhaps even he has dreamed of. . . ."—*The Times*.

"Time was when MR. CYRIL SCOTT was reported to be a slavish imitator of Debussy, but that time has gone, and though the two have a relative idiomatic sense, they part company at the expression of it."—*Daily Telegraph*.

"MR. CYRIL SCOTT'S piece, "Sphinx," is a fine example of the expressive in music. It has the merit, moreover, of being entirely original in its phrases, and its inherent qualities should commend it to pianists who care to essay their powers, in some direction other than that of showing a command of the keyboard."—*Morning Post*.

"MR. CYRIL SCOTT, is one of our younger moderns who displays not only a very marked individuality, but a far greater feeling for imagination than is exhibited by the majority of his contemporaries."—*The Standard*.

"MR. CYRIL SCOTT should suffer the pain of seeing his songs appreciated by the public. One of the new compositions "Lullaby," is quite a striking little lyric."—*Daily News*.

"When MR. CYRIL SCOTT'S compositions were first published there were many critics who prophesied that in him we should find a worthy leader for the new and progressive musical movement in this country. To us Mr. Scott appears at the present moment a musician of far greater promise than he ever did before."—*Manchester Guardian*.

New York
BOOSEY & Co
9 East Seventeenth Street.

ELKIN & Co's Song Successes.

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.

Copyright, MCMVIII, by Elkin & C^o

In three keys D. E^b (E^b to E^b) and F.

THE EMPTY NEST.

Words by HAROLD SIMPSON.

Music by CARLTON MASON.

Andante e Grave.

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 her eyes, Nor shade, nor sun, a -

Copyright, MCMVIII, by Elkin & C^o

In four keys B^b C. (C to E) D^b and E^b

EV'RY KISS IS A SONG.

French Words by ANDRÉ ALEXANDRE.

(LA MELODIE 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,

Copyright, MCMVI, by G. Astruc & C^{ie} Paris.

In three keys D^b E^b (C to F) and F.

LULLABY.

Words by CHRISTINA ROSSETTI.

Music by CYRIL SCOTT. Op. 57. N^o 2.

Not too slowly.

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

Copyright, MCMVIII, by Elkin & C^o

In three keys D^b E^b (C to E^b) and F.

A SECRET.

Music by ROGER QUILTER.

Quickly and brightly.

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...

Copyright, MCMIII, by Elkin & C^o

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. (♩ = 132)

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,

Copyright, MCMVIII, by Elkin & C^o

In three keys D. E^b (D to F) and F.

Price 60 ¢ each.

New York: BOOSEY & C^o, 9 East Seventeenth Street.