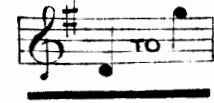


XV

No. 1 IN E



No. 2 IN G



# CYRIL SCOTT.

OPUS 74, No. 6.

## THE NEW MOON

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

ROSAMUND MARRIOTT WATSON.

price... 60 c.  
copyright, mcmxi  
by Elkin & Co., Ltd.  
may be sung in public  
without fee or license.

New York:  
G. Ricordi & Co.,  
14, East 43<sup>rd</sup> Street.  
London: Elkin & Co., Ltd.

## THE NEW MOON.

Beyond the crooked apple-bough  
The sickle moon shines clear and thin,  
And who but Robin sets him now  
To sing the new moon in.

The old moon knew the nightingale,  
She saw the cowslips come and go,  
She heard the cuckoo's oft-told tale,  
The thrush sing high and low.

The thrush and nightingale are mute,  
Far oversea the cuckoo flies,  
No blackbird tunes his amber lute  
To see the new moon rise.

The leaves hang heavy on the bough,  
The gold is gone from broom and whin,  
And there is none but Robin now,  
To sing the new moon in.

Beyond the crooked apple-bough,  
The sickle moon shines clear and thin  
And there is none but Robin now  
To sing the new moon in.

*ROSAMUND MARRIOTT WATSON.*

# THE NEW MOON.

Words by  
ROSAMUND MARRIOTT WATSON.

CYRIL SCOTT.  
Op. 74, No. 6.

*Allegretto moderato.*

VOICE. *p* Be -

PIANO. *p dolce*

- yond the crook - ed ap - ple - bough, The sic - kle moon shines

*espress.*

clear and thin, And who but Rob - in

sets him now To sing the new moon in.

*cresc.*

The old moon knew the

night - in-gale, She saw the cow - slips come and go,

She heard the cuck - oo's oft - told tale, The

thrush sing high and low.

The thrush and night - in-gale are mute, Far

o - ver - sea the cuck - oo flies, No

black - bird tunes his am - ber lute To see the new moon

rise. The leaves hang heav - y

*cresc.*

on the bough, The gold is gone from broom and whin, And

The first system of music features a vocal line with a melodic line and lyrics. The piano accompaniment consists of two staves with chords and moving lines. The tempo is marked 'cresc.'.

*sostenuto* *f* *molto rit.*

there is none but Rob - in now To sing the new moon

The second system continues the vocal line and piano accompaniment. The tempo changes to 'sostenuto' and 'molto rit.'. The piano part includes triplets and a four-measure rest.

*a tempo* *p* *a tempo*

in. Be - yond the crook - ed

The third system shows the vocal line and piano accompaniment. The tempo is 'a tempo'. The piano part features triplets and a dynamic marking of 'mf'.

ap - ple - bough, The sic - kle moon shines clear and thin

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features triplets and a dynamic marking of 'p'.

And there is none but Rob - in now, To

sing the new moon in, To sing the

*f* *p* *molto ritard.*

new moon in.

*mf* *a tempo* *mp*

*rit.* *p*

# CYRIL SCOTT.

## NEW SONGS.

<b>Two Poems</b> —1. Voices of Vision. 2. Willows ... ..	Op. 24 ... ..	... C (C to F)
<b>A Valediction</b> ... ..	Op. 36, No. 1 ... ..	G (D to E) and B $\flat$
<b>Sorrow</b> ... ..	Op. 36, No. 2 ... ..	E $\flat$ (B $\flat$ to E $\flat$ ) and F
<b>My Captain</b> ... ..	Op. 38 ... ..	F (C to D) and G
<b>A Gift of Silence</b> ... ..	Op. 43, No. 1 ... ..	F (C to E) and A $\flat$
<b>Don't Come in Sir, Please!</b> ... ..	Op. 43, No. 2 ... ..	D (B to E) and E
<b>The White Knight</b> ... ..	Op. 43, No. 3 ... ..	D (D to D) and E
<b>A Reflection</b> ... ..	Op. 43, No. 4 ... ..	D (B to F) and F
<b>Two Chinese Songs</b> —1. Waiting. 2. A Picnic ... ..	Op. 46 ... ..	C (C to G $\flat$ )
<b>A Song of Wine</b> ... ..	Op. 46, No. 3 ... ..	C (C to F $\sharp$ )
<b>Afterday</b> ... ..	Op. 50, No. 1 ... ..	G (B to D) and C
<b>A Song of London</b> ... ..	Op. 52, No. 1 ... ..	E minor (B $\flat$ to E) and G minor
<b>A Roundel of Rest</b> ... ..	Op. 52, No. 2 ... ..	C (A to E) and E $\flat$
<b>Blackbird's Song</b> ... ..	Op. 52, No. 3 ... ..	D (B to E) and B $\flat$
<b>Two Old English Lyrics</b> — <b>Lovely Kind and Kindly Loving</b> ... ..	Op. 55, No. 1 ... ..	G (D to E) and B $\flat$
<b>Why so Pale and Wan?</b> ... ..	Op. 55, No. 2 ... ..	... F (C to E)
<b>Love's Quarrel</b> ... ..	Op. 55, No. 3 ... ..	G (D to E) and B $\flat$
<b>Two Songs</b> —1. Atwain. 2. Insouciance ... ..	Op. 56 ... ..	Low or Medium Voice and High Voice
<b>Prelude</b> ... ..	Op. 57, No. 1 ... ..	B $\flat$ (B $\flat$ to E $\flat$ ) and D
<b>Lullaby</b> ... ..	Op. 57, No. 2 ... ..	D $\flat$ , E $\flat$ (C to E $\flat$ ) and F
<b>Sooty Lulla ye</b> ... ..	Op. 57, No. 3 ... ..	D (A to D) and F
<b>Serenade</b> ... ..	Op. 61, No. 1 ... ..	D D to F $\sharp$ ) and F
<b>On a Fairy Boat</b> ... ..	Op. 61, No. 2 ... ..	C (E to F) and E $\flat$
<b>A Lost Love</b> ... ..	Op. 62, No. 1 ... ..	E $\flat$ , F (E to F) and A $\flat$
<b>A Vision</b> ... ..	Op. 62, No. 2 ... ..	A (C $\sharp$ to E)
<b>An Eastern Lament</b> ... ..	Op. 62, No. 3 ... ..	C minor (E $\flat$ to E $\flat$ ) and E minor
<b>And so I made a Villanelle</b> ... ..	Op. 65 ... ..	G (D to E) and B $\flat$
<b>Daffodils</b> ... ..	Op. 68, No. 1 ... ..	A, B $\flat$ (E to G) and C
<b>Osme's Song</b> ... ..	Op. 68, No. 2 ... ..	D (D to F $\sharp$ ) and F
<b>My Lady Sleeps</b> ... ..	Op. 70, No. 1 ... ..	D (C $\sharp$ to F $\sharp$ ) and F
<b>Mirage</b> ... ..	Op. 70, No. 2 ... ..	A $\flat$ (D to F)
<b>Evening</b> ... ..	Op. 71, No. 2 ... ..	C (B to D) and E $\flat$
<b>A Spring Ditty</b> ... ..	Op. 72, No. 1 ... ..	D (B to F $\sharp$ ) and F
<b>Arietta</b> ... ..	Op. 72, No. 2 ... ..	C (A to E) and E $\flat$
<b>The Trysting Tree</b> ... ..	Op. 72, No. 3 ... ..	C (D to G) and D
<b>The Valley of Silence</b> ... ..	Op. 72, No. 4 ... ..	C (C to E) and E $\flat$

Each: Price 2/- net.

## NEW PIANOFORTE MUSIC.

	PRICE
<b>Handellan Rhapsody</b> ... ..	Op. 17 ... .. 2/6 net
<b>Scherzo</b> ... ..	Op. 25 ... .. 3/- ..
<b>Solitude</b> ... ..	Op. 40, No. 1 ... .. 2/- ..
<b>Vesperale</b> ... ..	Op. 40, No. 2 ... .. 2/- ..
<b>Chimes</b> ... ..	Op. 40, No. 3 ... .. 2/- ..
<b>Impromptu</b> ... ..	Op. 41 ... .. 2/- ..
<b>Lotus Land</b> ... ..	Op. 47, No. 1 ... .. 2/- ..
<b>Columbine</b> ... ..	Op. 47, No. 2 ... .. 2/- ..
<b>Asphodel</b> ... ..	Op. 50, No. 2 ... .. 2/- ..
<b>Summerland</b> —1. Playtime. 2. A Song from the East. 3. Evening Idyll. 4. Fairy Folk ... ..	Op. 54 ... each 1/6 net. Complete 3/- ..
<b>Notturmo</b> ... ..	Op. 54, No. 5 ... .. 2/- ..
<b>Two Sketches</b> —1. Cuckoo Call. 2. Twilight Bells ... ..	Op. 57 ... .. 2/- ..
<b>Three Little Waltzes</b> —1. Allegro Poco Scherzando. 2. Andante Languido. 3. Allegretto Gracioso ... ..	Op. 58 ... .. each 2/- ..
<b>Two Alpine Sketches</b> ... ..	Op. 58, No. 4 ... .. 2/- ..
<b>Danse Nègre</b> ... ..	Op. 58, No. 5 ... .. 2/- ..
<b>Sphinx</b> ... ..	Op. 63 ... .. 2/- ..
<b>Etudes</b> —No. 1. Allegro. No. 2. Allegro Con Brio ... ..	Op. 64 ... .. each 2/- ..
<b>Sonata</b> ... ..	Op. 66 ... .. 5/- ..
<b>Mazurka</b> ... ..	Op. 67, No. 1 ... .. 2/- ..
<b>Serenata</b> ... ..	Op. 67, No. 2 ... .. 2/- ..
<b>Intermezzo</b> ... ..	Op. 67, No. 3 ... .. 2/- ..
<b>Soirée Japonaise</b> ... ..	Op. 67, No. 4 ... .. 2/- ..
<b>Suite</b> (In the old style):—Prelude. Sarabande. Minuet ... ..	Op. 71, No. 1 ... Complete 3/- ..
<b>Bergeronnette</b> (Water-Wagtail) ... ..	Op. 71, No. 3 ... .. 2/- ..
<b>Valse Caprice</b> ... ..	Op. 74, No. 7 ... .. 2/- ..
<b>Chansonette</b> ... ..	Op. 74, No. 8 ... .. 2/- ..

## CLAUDE DEBUSSY,

WRITES UPON THE COMPOSITIONS OF

## CYRIL SCOTT

AS FOLLOWS:—

**CYRIL SCOTT** is one of the rarest artists of the present generation. His rhythmical experiments, his technique, even his style of writing, may at first sight, appear strange and disconcerting. Inflexible severity, however, compels him to carry out to the full his particular system of esthetics, and his only.

"This music unfolds itself somewhat after the manner of those Javanese rhapsodies which, instead of being confined within traditional forms, are the outcome of imagination displaying itself in innumerable arabesques. And the incessantly changing aspects of the inner melody are an intoxication for the ear—are, in fact, irresistible. All these qualities are more than sufficient to justify confidence in this musician, so exceptionally equipped, although quite young."

"**CYRIL SCOTT'S** Songs are amongst the most delightful and original in the English Language.

"**CYRIL SCOTT'S** Pianoforte Works merit recognition from all those who are in any way interested in the trend of modern music.

"We have very few English writers of any note for the piano to-day, but of these, **CYRIL SCOTT** is in the very front rank."—*From The Musical Standard.*