

To Percy Grainger.

**CYRIL SCOTT.**

**AN ENGLISH WALTZ**

FOR THE  
**PIANOFORTE.**

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To Percy Grainger.

# AN ENGLISH WALTZ.

*Con spirito.*

Cyril Scott.

The first system of musical notation is for the piano. It features a treble and bass staff in G major (one sharp) and 3/4 time. The tempo/mood is 'Con spirito'. The first measure is marked with a forte 'ff' dynamic. A dotted line with an '8' above it spans the first four measures of the treble staff, indicating an eighth-note triplet. The music consists of a lively, rhythmic melody in the treble and a supporting bass line.

*Allegro con brio.*

The second system continues the piano part. It begins with a forte 'f' dynamic. The tempo is 'Allegro con brio'. The notation includes a 'con Ped.' (con pedal) instruction and a 'L.H.' (Left Hand) label. The melody in the treble staff is more active, with many beamed eighth and sixteenth notes. The bass staff provides a steady accompaniment.

The third system continues the piano part. It features a mezzo-piano 'mp' dynamic and an 'espress.' (espressivo) instruction. The treble staff has a melodic line with many beamed notes, while the bass staff has a more rhythmic accompaniment.

The fourth system continues the piano part. It features a 'R.H.' (Right Hand) label. The treble staff has a melodic line with many beamed notes, while the bass staff has a more rhythmic accompaniment.

The fifth system continues the piano part. It features a melodic line in the treble staff with many beamed notes, and a more rhythmic accompaniment in the bass staff.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system shows a complex texture with many beamed notes and slurs. The second system includes a large slur over a series of notes, a pedaling instruction (*Ped.*), and a dynamic marking of *pp una corda* (pianissimo, one string). The third system features a series of chords and a dynamic marking of *p.* (piano). The fourth system continues with complex textures and slurs. The fifth system includes a dynamic marking of *mp* (mezzo-piano) and the instruction *volante* (flourish), followed by a series of rapid, slurred notes.

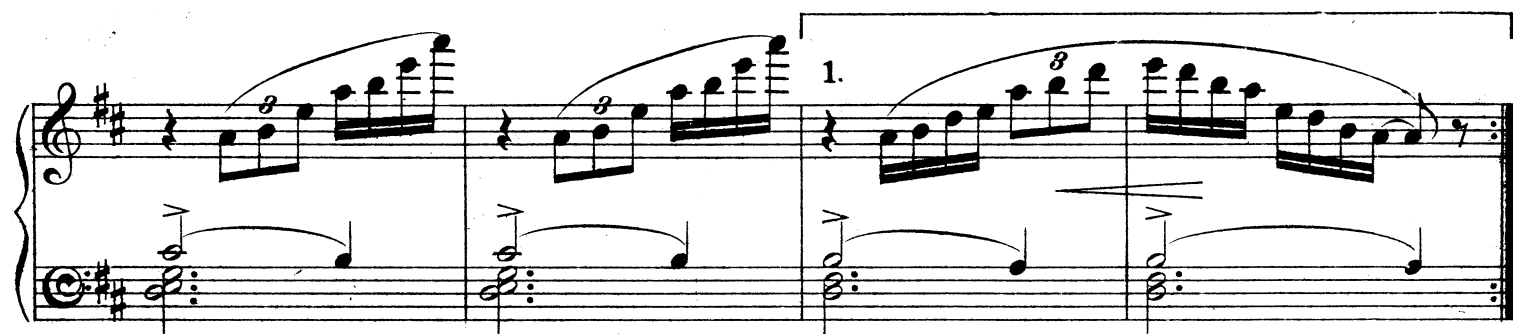
*espress.*

*Ped.*

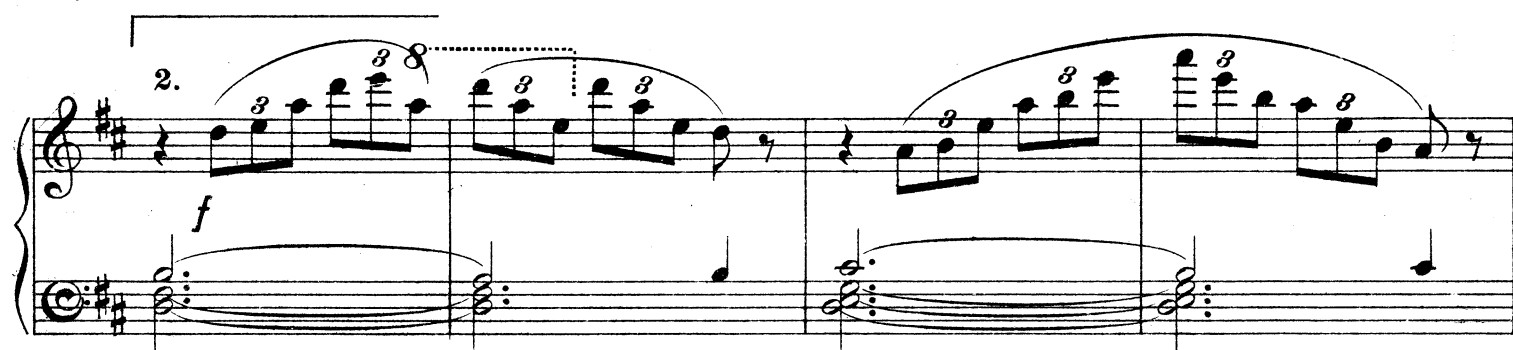
*pp una corda*

*p.*

*mp volante*



First system of musical notation. The treble clef staff contains a melodic line with eighth-note triplets and slurs. The bass clef staff provides a harmonic accompaniment with sustained chords. A first ending bracket is indicated above the treble staff.



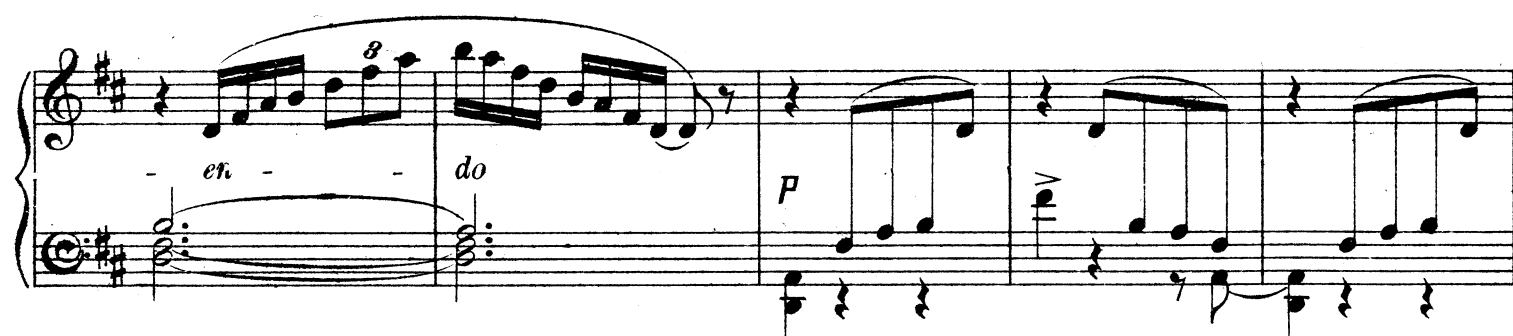
Second system of musical notation. The treble clef staff continues the melodic line with eighth-note triplets. The bass clef staff features a sustained chord. A dynamic marking *f* (forte) is present in the bass staff.



Third system of musical notation. The treble clef staff continues the melodic line with eighth-note triplets. The bass clef staff features a sustained chord.



Fourth system of musical notation. The treble clef staff continues the melodic line with eighth-note triplets. The bass clef staff features a sustained chord. Dynamic markings *dim* (diminuendo) and *in u* are present in the bass staff.



Fifth system of musical notation. The treble clef staff continues the melodic line with eighth-note triplets. The bass clef staff features a sustained chord. Dynamic markings *en do* and *P* (piano) are present in the bass staff.

*cresc.*

*f* *dim.*

*poco rit.*

*dolce, a tempo*  
*puna corda*  
*lusingando*  
*simile*

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and single notes. A trill is indicated in the right hand towards the end of the system.

Second system of musical notation, continuing the melodic and harmonic development from the first system. It includes a trill in the right hand.

Third system of musical notation. It begins with a measure marked with an 8-measure rest. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *mp* (mezzo-piano) and *p* (piano). The tempo marking *poco tranquillo* is present below the system.

Fourth system of musical notation. It starts with an 8-measure rest. The right hand continues the melody, and the left hand has a bass line. Dynamics include *mp* and *p*. The tempo marking *molto rit.* (molto ritardando) is present. The system concludes with a measure marked *atempo* (ad libitum) and *cresc.* (crescendo).

Fifth system of musical notation. It begins with an 8-measure rest. The right hand has a melodic line, and the left hand has a bass line. The dynamic *f* (forte) is indicated. The system ends with a measure marked *cresc.* (crescendo).

Sixth system of musical notation. It begins with an 8-measure rest. The right hand has a melodic line, and the left hand has a bass line. The dynamic *sfz* (sforzando) is indicated. The system ends with a measure marked *sfz* (sforzando).

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system shows a complex texture with many beamed notes and slurs. The second system features a *ff* (fortissimo) dynamic marking. The third system continues the melodic and harmonic development. The fourth system includes a *poco rit.* (poco ritardando) marking. The fifth system begins with *a tempo* and *fff* (fortississimo) markings, indicating a return to the original tempo and a very loud dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



First system of musical notation. The right hand (treble clef) plays a series of eighth-note chords, while the left hand (bass clef) plays a descending eighth-note scale. The system includes the markings *meno f* and *espress.*



Second system of musical notation. The right hand continues with eighth-note chords, and the left hand plays a descending eighth-note scale. The marking *R.H.* is present.



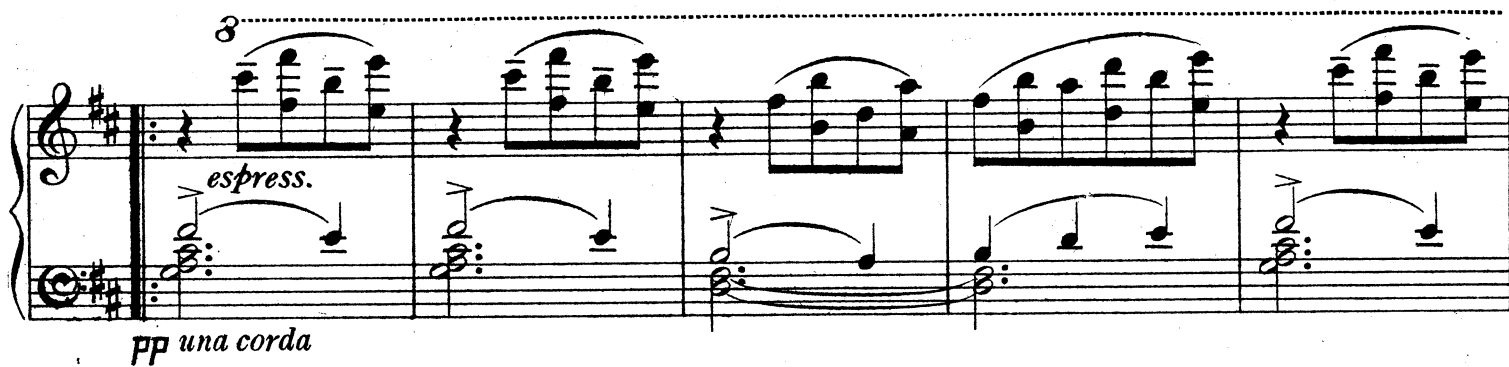
Third system of musical notation. The right hand plays a series of eighth-note chords, and the left hand plays a descending eighth-note scale.



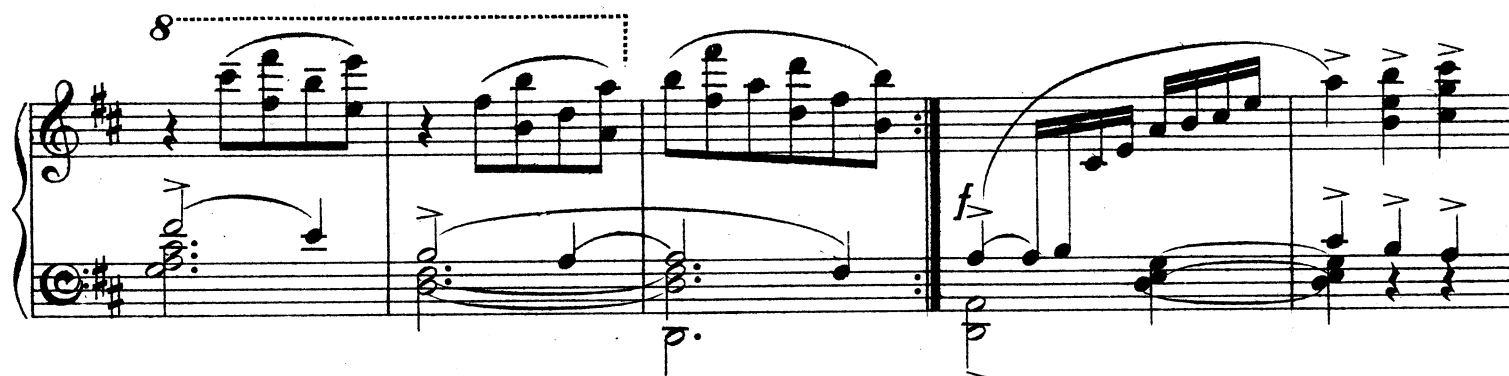
Fourth system of musical notation. The right hand plays a series of eighth-note chords, and the left hand plays a descending eighth-note scale. The marking *marcato* is present.



Fifth system of musical notation. The right hand plays a series of eighth-note chords, and the left hand plays a descending eighth-note scale. The marking *Ped.* is present.



First system of musical notation. The right hand features a triplet of eighth notes, marked with an '8' and a bracket. The left hand has a single eighth note. The tempo/mood is marked *espress.* The dynamics are marked *pp* and *una corda*.



Second system of musical notation. The right hand continues with the triplet pattern. The left hand has a single eighth note. The dynamics are marked *f*.



Third system of musical notation. The right hand features a triplet of eighth notes, marked with an '8' and a bracket. The left hand has a single eighth note.



Fourth system of musical notation. The right hand features a triplet of eighth notes, marked with an '8' and a bracket. The left hand has a single eighth note. The tempo/mood is marked *volante*.



Fifth system of musical notation. The right hand features a triplet of eighth notes, marked with an '8' and a bracket. The left hand has a single eighth note. The dynamics are marked *ped.* and *\*.*

*poco stringendo**mf**cresc.**f**p sub.**cresc.**sempre cresc.**ff sempre marcato**a tempo**poco ritard.**fff*

marcatissimo

8

This system shows the beginning of a piece in D major. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is marked 'marcatissimo'.

1. 2.

*f* brillante

8

This system contains two first endings. The first ending leads back to the beginning of the system. The second ending is marked 'f brillante' and leads to a more complex eighth-note pattern in the right hand. The left hand continues with its eighth-note accompaniment.

*sempre f*

8

This system continues the eighth-note accompaniment in the left hand. The right hand plays a series of eighth-note chords, marked 'sempre f'.

8

This system continues the eighth-note accompaniment in the left hand. The right hand plays a series of eighth-note chords, marked '8'.

8

*non legato*

8

This system continues the eighth-note accompaniment in the left hand. The right hand plays a series of eighth-note chords, marked '8' and 'non legato'.

8va

8va

*ff*

*brillante*

*fff*

*sempre marcato*

8va

*poco*

*rit.*

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*con ped.*

*mp*

*dim.*

*cresc.*

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*con pedale*

*simile*

*stringendo a tempo stringendo a tempo*

*son.* *son.*

*poco cresc.*

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*ritard.* *a tempo ma sost.*

*dolciss.* *sonore*

*poco sostenuto*

*string*

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*poco sost.*

*a tempo*

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23/8/19

# 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 VILANELLE ...       | G (D to E) and Eb              | PIERROT AND THE MOON MAIDEN ...   | Db (Db to F) and E                 |
| ARIETTA ...                         | C (A to E) and Bb              | PRELUDE ...                       | Bb, C (C to F) and D               |
| AUTUMN SONG ...                     | Bb (Bb 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 to 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 (Bb to D) and F minor      |
| EASTERN LAMENT, AN ...              | C minor (Eb to Eb) and E minor | SONG OF LONDON, A ...             | E minor (Bb to F) 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 (Bb to F#) and C        | SORROW ...                        | Eb (Bb 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 Bb              | TWO POEMS: 1. Voices of Vision    | Low or Medium Voice                |
| (Two Old English Lyrics. No. 1.)    |                                | 2. Willows ...                    | and High Voice                     |
| LOVE'S AFTERMATH ...                | Bb (C to E) and Db             | TWO SONGS: 1. Atwain              | Low or Medium Voice                |
| LOVE'S QUARREL ...                  | G, Bb (F to G) and C           | 2. Insouciance ...                | and High Voice                     |
| LULLABY ...                         | Db, Eb (C to Eb) and F         | UNFORSEEN, THE ...                | Eb (Bb to F) and D                 |
| MIRAGE ...                          | Ab (D to F)                    | VALEDICTION, A ...                | G (D to E) and Bb                  |
| MY LADY SLEEPS ...                  | D (C# to F) and F              | VALLEY OF SILENCE, THE ...        | C (C to E) and Eb                  |
| MY CAPTAIN ...                      | F (C to D) and G               | VILLANELLE OF THE POET'S ROAD ... | C (D to E) and Eb                  |
| NEW MOON, THE ...                   | E (B to E) and G               | VISION, A ...                     | A (C# to E)                        |
| NOCTURNE ...                        | Ab (C to F) and B              | WHITE KNIGHT, THE ...             | D (D to D) and E                   |
| OLD SONG ENDED, AN ...              | Ebi (C to Eb) and F            | WHY SO PALE AND WAN?              | F (C to E)                         |
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| 1. Who's be going                   | Low or Medium Voice            |                                   |                                    |
| 2. Drink to me only with thine eyes | and High Voice                 |                                   |                                    |
| 3. Summer is acumen in              |                                |                                   |                                    |

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DON'T COME IN SIR, PLEASE!  
A LOST LOVE.

### CONTRALTO:

SORROW.  
A LOST LOVE.  
EVENING.

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A LITTLE SONG OF PICARDIE.  
THE NEW MOON.  
MIRAGE.

### CONTENTS:

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

### TENOR:

LOVE'S QUARREL.  
A REFLECTION.  
ARIETTA.

### BARITONE:

A SONG OF LONDON.  
ARIETTA.  
AFTERDAY.

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MY LADY SLEEPS.  
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