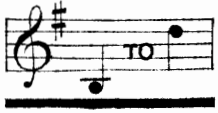
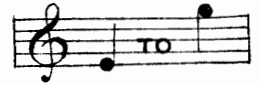


No. 1 IN G



No. 2 IN C



CYRIL SCOTT.

AFTERDAY

COMPOSED FOR

VOICE & PIANOFORTE.

OPUS 50, No. 1.

~~price 60 c.~~

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AFTERDAY.

They are but brief those languid laughing hours,
Dying before the daily course is run,
Few fleeting forms, few dreamy fading flow'rs,
Then set of sun.

They are but brief those darksome days of anguish,
Sighing across the pathway of the soul,
A little while our weary shadows languish,
Before the goal.

Arise! awake! and from this realm of sorrow,
Let us then turn at last our lives away,
And from the glories of that goal just borrow
One sacred ray.

Cyril Scott.

AFTERDAY.

CYRIL SCOTT.

Andante.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The voice line consists of two whole rests. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. It features a melody in the right hand and a bass line in the left hand, both with a 7-measure rest at the beginning of the first measure.

mp

They are but brief those lan-guid laugh-ing hours,

The second system continues the music. The voice line begins with the lyrics "They are but brief those lan-guid laugh-ing hours,". The piano accompaniment continues with the same melodic and bass lines as the first system.

Dy - ing be - fore the dai - ly course is run.

p

The third system continues the music. The voice line begins with the lyrics "Dy - ing be - fore the dai - ly course is run." and includes a triplet of eighth notes. The piano accompaniment continues with the same melodic and bass lines as the previous systems.

Few fleet - ing forms, few dream - y fad - ing flow'rs,—

Then — set of sun, — They are but brief those

p *cresc.*

dark-some days of an - guish, Sigh - ing a - cross the path - way of the

soul. — A

p

p

lit - - tle while our wea - ry shad - ows lan - guish,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'lit', followed by eighth notes 'tle while our wea-ry shad-ows lan-guish,'. The piano accompaniment consists of chords and moving lines in both hands.

poco rit.

Be - - fore the goal.

The second system continues the vocal line with a half note 'Be-' and a quarter note 'fore the goal.' The piano accompaniment features a prominent bass line with eighth notes and chords. A fermata is placed over the final note of the vocal line.

f a tempo

A - rise! a - wake! and

a tempo cresc. *f*

The third system begins with a piano accompaniment marked 'a tempo cresc.' and 'f'. The vocal line enters with a half note 'A-rise!' followed by eighth notes 'a-wake! and'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

from this realm of sor - row Let us then turn at last our lives a -

The fourth system continues the vocal line with eighth notes 'from this realm of sor-row' and a quarter note 'Let us then turn at last our lives a-'. The piano accompaniment features a steady bass line and chords. A fermata is placed over the final note of the vocal line.

way, And from the glories of that

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "way, And from the glories of that". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It includes various chordal textures and melodic lines, with a fermata over the first measure and a measure rest in the second measure.

goal just bor - row One sa - - - cred

The second system continues the vocal line with lyrics "goal just bor - row One sa - - - cred". The piano accompaniment features a prominent melodic line in the right hand, often marked with accents (>), and a more rhythmic bass line. A fermata is present over the first measure of the vocal line.

ray, one sa - cred

mf *f rit.*

The third system shows the vocal line with lyrics "ray, one sa - cred". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) at the beginning, *cresc.* (crescendo) in the middle, and *f colla voce* (forte, with the voice) towards the end. A fermata is placed over the final measure of the vocal line.

ray.

a tempo *ff a tempo*

The fourth system concludes the vocal line with the lyric "ray.". The piano accompaniment is marked *ff a tempo* (fortissimo, at tempo). The system ends with a double bar line and repeat dots.

CYRIL SCOTT.

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MORNING DREAMS.

Words by F. E. WEATHERLY.

Music by L. DENZA.

Adagio.

Un-der the white cliffs gleam-ing, Down by the roll-ing sea, Watching the ships and dream-ing, That's where I long to be

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In two keys Eb (Bb to Eb) and F.

A BRETON LULLABY.

Words by KARINE SOMERS.

Music by REGINALD SOMERVILLE.

Molto tranquillo.

Hush thee my Babe, slum-ber still, an-gels a-bove pro- tect thee; Sleep lit-tle one Till night is done, Hush thee my babe, good night! Ah!—

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In two keys D (D to E) and F.

THE SILVER LINING.

(“EVERY CLOUD HAS A SILVER LINING?”)

Words and Music by ROBERT EDEN.

p meno mosso

Thoughts may be ting'd with sor-row, Mem'ry be-get a sigh, Still fol-low each to - mor-row, Sweeter for some day gone by, Ah!—

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In two keys D (C# to E) and F.

FANCIES.

TWO SONGS.

(A) Unknown (B) Holiday-Time.

Music by CHARLES DEACON.

Andante con molto espress.

I am thy harp, that all unknown, thou sweep-est Strung to a thou-sand me-lo-dies of thee: And all too light-ly

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In two keys, Low or Medium Voice and High Voice.

THE VIOLET AND THE ROSE.

Words by R. H. ELKIN.

Music by A. L.

(Mrs Rudolf Lehmann.)

Andante.

Once up-on a time a rose tree grew with vio-let side by side; “Oh! that I were fair as you!” The vio-let hum-bly sighed:

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In two keys D (C# to F#) and F.

DON'T COME IN SIR, PLEASE!

Words from the Chinese by HERBERT A. GILES.

Music by CYRIL SCOTT.

Allegretto grazioso.

Don't come in sir please! Don't break my wil-low trees! Not that that would ve-ry much grieve me; But a lack-a-day! What would my par-ents say?

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In two keys D (B to E) and E.

TWO SEAL SONGS.

(from The JUNGLE BOOK.)

Music by DORA BRIGHT.

with a slow swing.

Oh! hush thee my Ba-by, the night is be-hind us, And black are the wa-ters, that sparkled so green; The moon o'er the combers, looks downwards, to find us, at

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In two keys, Low Voice and High Voice.

THE FISHER'S LULLABY.

Words and Music by GERALD LANE.

Grazioso.

Sleep, lit-tle bird, la-lu la-lu, Lull'd by the waves so bright and blue, Guarded by love that is all for you. Deep as the wide, wide sea O!

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