No. 1 in D

Cyril Scott.

Opus 72, No. 1.

A SPRING DITTY

composed for
voice & pianoforte.

Words from the Latin
by
John Addington Symonds.

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.
A SPRING DITTY.

Words by
JOHN ADDINGTON SYMONDS.
(From the Latin.)

Cyril Scott.
Op. 72, No. 1.

Allegretto.

In the Spring, ah happy day!
Underneath a leafy spray.

Copyright, MCMX, by Elkins & Co.

E. & Co. 373
With her sister stands my May.

stands mv May.

O sweet love,

O sweet love, He who now is reft of thee,
Poor is he.

Ah, the trees how fair my flow'r,
Birds are singing in the bow'r,
Maidens feel of love the power, O sweet love.

See the lilies how they blow! And the maidens row by row.
Praise the best of Gods below: O sweet love.

If I held my sweet-heart now, In the wood beneath the bough, I would kiss her lips.
and thy brow, O sweet love; He who now is rest of thee, tranquillo

Poor, poor is he.
NEW SONGS.

Two Poems: 1. Voices of Vision. 2. Willows
A Valediction
Sorrow
My Swiss Cabin
A Gift of Silence
Don't Come in Sir, Please!
The White Knight
Two Chinese Songs: 1. Waiting. 2. A Penance
A Song of Wine
Afterday
A Song of London
A Roundel of Rest
Shakespeare's Song
Two Old English Lyrics
Low's Quairal
Two Songs: 1. Alains. 2. Despairance
Preludes
Lullaby
Benediction
In a Fading Boat
A Lost Love
A Vision
An Eastern Lament
And so I made a Villanelle

Each: Price 2½ net.

NEW PIANOFORTE MUSIC.

Scherzo
Ballade
Improvisation
Preludes
Impromptu
Les Valses
Colonnade
Rhapsody
Three Little Waltzes
Benjamin's Land
Allegro Capriccioso
Romantic Waltz
Cuckoo Call
Two Alpine Sketches
Sphinx
Etude No. 1: Allegro
Etude No. 2: Allegro Con Brio

Op. 24: C (C to F)
Op. 36 No. 2: E flat (B flat to E flat) and F
Op. 43 No. 1: B flat (B to E flat)
Op. 43 No. 3: D (D to E) and E
Op. 46: C (C to G flat)
Op. 50 No. 1: C (C to F sharp)
Op. 32 No. 1: E minor (B flat to E) and C minor
Op. 32 No. 2: D flat (E flat) and E flat
Op. 32 No. 3: D flat (E flat) and C flat
Op. 35 No. 1: G (B flat) and C
Op. 35 No. 2: D (D to B flat) and B flat
Op. 37 No. 1: E flat (B flat to E flat) and D
Op. 37 No. 2: D flat, E flat, C (E flat) and F
Op. 37 No. 3: C (E flat) and F flat
Op. 38: C (E flat) and E flat
Op. 37 No. 2: D flat (E flat) and E flat
Op. 37 No. 3: C (E flat) and F flat
Op. 35 No. 1: G (D to E flat) and B flat

Op. 40 No. 1: 2½
Op. 40 No. 2: 2½
Op. 40 No. 3: 2½
Op. 40 No. 4: 2½
Op. 47 No. 1: 2½
Op. 47 No. 2: 2½
Op. 47 No. 3: 2½
Op. 47 No. 4: 2½
Op. 47 No. 5: 2½

Op. 51: Each 2½
Op. 51: Complete Set 6½ net.
Op. 54 No. 5: Price 2½ net.
Op. 57: 2½
Op. 58 No. 1: 2½
Op. 58 No. 2: 2½
Op. 58 No. 3: 2½
Op. 58 No. 4: 2½

Op. 63: 2½
Op. 64: 2½
Op. 64: 2½

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

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

"Mr. CYRIL SCOTT's piece, "Sphinx," is a fine example of the expensive 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 movements 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 & C0
9 East Seventeenth Street.