

Derek B. Scott

12 Miscellaneous Songs

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1. Chains of Wedlock (1969)
2. Baldovan (1976)
3. Fancy (1977)
4. Stage Love (1978)
5. The Airlie Birds (1979)
6. Star Rider (1980)
7. The Millionaire's Daughter (1980)
8. General (1983)
9. Verbal Agreements (1984)
10. The Wraggle Taggle Gipsies (1985)
11. To Anaktoria (2002)
12. Ozymandias (2020)

These songs come from various decades and exhibit a diversity of musical style. 'Chains of Wedlock' is in my early pop idiom and was in no way influenced by Tolstoy's novella 'The Kreutzer Sonata'. 'Baldovan' was an attempt to illustrate the power of music to disguise infelicities in poetic texts. 'Stage Love' was later developed as an instrumental movement in my *Suite Grottesque*, Op. 32. 'The Airlie Birds' was composed as a rugby league team song for Hull F.C. 'Star Rider' was a song to promote a motorcycle road safety course. 'The Millionaire's Daughter' was composed to lyrics in an English version of Bertolt Brecht & Kurt Weill's *Happy End*. There was no music for this song, and I have no idea who translated the lyrics, or if they were originally the work of Brecht or, perhaps, Elisabeth Hauptmann. 'General' is another translation of Brecht ('General, dein Tank ist ein starker Wagen', 1937) for which I have yet to discover the translator (indeed, it may well have been me). 'Verbal Agreements' is an autobiographical song, written after my landlord stopped paying the rates on the property I was renting. 'The Wraggle Taggle Gipsies' was arranged for my own pleasure singing and playing the guitar. 'To Anaktoria' was an attempt to set a famous Sappho poem in its original Greek and keep to the quantitative Sapphic metre (– u – – / – u u – u – –). 'Ozymandias' practically composed itself during a walk in Well Wood near my home.

Derek B. Scott

Chains of Wedlock

Violin & viola *ad lib.*)

Derek B Scott
(1969)

$\bullet = 84$

mp

Voice

Through the cold of the night air,
In the house left be - hind her,

Violin

p

Viola

p

Piano

p

5

E - ches the fall of a heel as it steps from a door; Through the mist that makes
Close by the fire sits a man with his head in his hands, In the tumult that

Vn

5

Va

5

Pno.

Chains of Wedlock

8 *rall.*

damp fills her hair, Glides a sad, di-sil-lu-sioned wife, un-hap-py with life.
fills his mind, He dis-cerns a col-lapse of dreams, an up-set of plans.

Vn

Va

Pno.

rall.

11 *mf*

Chains of wed-lock your po-wer is fail-ing, Where has the love gone you thought to hold,

Vn

Va

Pno.

pp

mp

15

Now the hearts that your vows once ruled o-ver No lon-ger fit your mould?

Vn

Va

Pno.

pp

Baldovan

William McGonagall

Derek B Scott (1976)

Gently moving, and without humour ♩ = 48

Voice

Piano

4 *p*

The sce - ne-ry of Bal - do - van Is most love - ly to

8 *mp*

see, Near by Digh - ty Wa - ter,

8 *mp*

11 *p*

Not far from Dun - dee.

11 *p*

15

'Tis health for a - ny one To be

15

19 *mp*

wal king there, O'er the green swards of Bal -

19 *mp*

22 *p*

do - van, And in the fo - rests fair.

22 *p*

26

26

29 *mf*

There the black - bird and the ma - vis _____ To - ge - ther mer - ri - ly do

29 *mf*

32

sing _____ In the fo - rest of Bal - do - van, _____

32

35 *f* *mf*

Ma - king the wood - lands to ring. _____ 'Tis de - light - - - ful to

35 *f* *mf*

38

hear them _____ On a fine sum-mer day, Ca-rol-ling their cheer-ful notes So

41

blithe and so gay. _____

cresc. *f*

44

mp

Then there's the lit - tle loch near by, Where - on can be seen eve - ry

mp

47

mf

day _____ Nu - me - rous wild ducks swim - ming _____ And

mf

50

qua-cking in their in - no - cent play.

53

53

p

rall.

Fancy

William Shakespeare

Derek B Scott

Moderato ♩ = 116

Piano *mf*

5 Tell me where is fan - cy bred, _____ Or in the heart, or in the head? _____

Pno.

9 How be - got, how nou - ri - shed? _____ Re - ply, re - ply. _____ *p* It is en - gen - der'd in the

Pno. *p*

13 eyes _____ With ga - zing fed and fan - cy dies, _____ In the cra - dle where it

Pno.

17 *f*

lies. _____ Let us all sing fan-cy's knell; ___ I'll be - gin _____ it. Ding, dong,

Pno.

21

bell. Ding, _____ dong, bell. Ding, _____ dong, bell. Ding, _____ dong, bell. Ding, dong,

Ding, dong, ding, dong, ding, dong, bell. Ding,

Pno.

25

bell. Ding, _____ dong, bell. Ding, _____ dong, bell. Ding, _____ dong, bell.

dong, ding, dong, ding, dong, ding, dong, bell.

Pno.

Stage Love

Swinburne

Derek B Scott (1978)

Allegretto ♩ = 60

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Bb Clarinet:** Rests throughout the three measures.
- Bassoon:** Plays a rhythmic pattern of quarter notes and rests. Dynamics are *f* in the first measure and *p* in the second.
- Violin:** Plays a pizzicato (pizz.) line of eighth notes. Dynamics are *f* in the first measure and *p* in the second.
- Viola:** Plays a pizzicato (pizz.) line of eighth notes. Dynamics are *f* in the first measure and *p* in the second.
- Cello:** Plays a pizzicato (pizz.) line of eighth notes. Dynamics are *f* in the first measure and *p* in the second.
- D. Bass:** Plays a pizzicato (pizz.) line of quarter notes. Dynamics are *f* in the first measure and *p* in the second.
- Xylophone:** Plays a short melodic phrase in the first measure, then rests.
- Voice:** Enters in the second measure with the lyrics "When the game be - gan be-tween them for a". The first note is marked *p* and has a slur with a '2' above it.
- Piano:** Rests throughout the three measures.

Cl. B

Bn.

Vn.

Vla.

Cello

D. B.

Xyl.

Voice

Piano

jest, He played king and she played queen to

Detailed description: This page of a musical score is for page 11. It features a variety of instruments and a vocal line. The instruments include Clarinet B (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), and Piano. The vocal line is in the bass clef and includes the lyrics: "jest, He played king and she played queen to". The score is in 4/4 time and has a key signature of one sharp (F#). The vocal line has some phrasing slurs and fingerings (2) indicated. The piano part is mostly silent, with some rests. The woodwinds and strings have rhythmic patterns, with the bassoon and double bass playing a similar pattern of quarter notes and rests. The violin and viola play a more active melody. The xylophone has a short melodic phrase in the first measure, marked with a piano (*p*) dynamic.

Cl. B

Bn.

Vn.

Vla.

Cello

D. B.

Xyl.

Voice

Piano

7

p

p

p

p

p

f

p

match the best; Laugh - ter soft as tears, and

7

7

(A)

Cl. B

Bn.

Vn.

Vla.

Cello

D. B.

Xyl.

Voice

Piano

sought for years and sor- rowed af - ter.

pp

ppp non cresc.

arco

Susp. Cymb. with Xylophone beaters

8vb

Detailed description: This page of a musical score covers measures 13, 14, and 15. It features a variety of instruments and a vocal line. The woodwinds (Cl. B and Bn.) play a melodic line starting in measure 14 with a *pp* dynamic. The strings (Vn., Vla., Cello, D. B.) provide accompaniment, with the D. B. playing *arco* in measure 14. The Xyl. part begins in measure 14 with a *ppp* dynamic and *non cresc.* instruction, using suspended cymbal and xylophone beaters. The vocal line has lyrics: "sought for years and sor- rowed af - ter." The piano accompaniment is marked *pp*. A sub-octave (8vb) is indicated for the piano's bass line in measure 14.

16

Cl. B

16

Bn.

mf

pp

16

Vn.

mf

16

Vla.

mf

16

Cello

mf

16

D. B.

pizz.

mf

arco

16

Xyl.

Xyloph.

Susp. Cymb.

mf

ppp

16

Voice

mf

2

2

Plea - sure with dry lips, and

16

Piano

pp

8^{vb}

Detailed description: This page of a musical score, numbered 15, features a variety of instruments and a vocal line. The instruments include Clarinet B (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), and Piano. The vocal line is in the bass clef. The score is divided into three measures. The first measure (measures 16-17) features a dynamic of *mf* for most instruments. The second measure (measures 18-19) continues with *mf*. The third measure (measures 20-21) features a dynamic of *pp* for the Clarinet B, Bassoon, and Piano, and *ppp* for the Xylophone. The Double Bass switches from *pizz.* to *arco*. The vocal line has a dynamic of *mf* and includes lyrics: "Plea - sure with dry lips, and". The Piano part has an *8^{vb}* marking in the third measure.

19

Cl. B

19

Bn.

19

Vn.

19

Vla.

19

Cello

19

D. B.

19

Xyl.

19

Voice

pain that walks by night All the sting and all

19

Piano

19

Detailed description: This page of a musical score, numbered 16, contains measures 19 through 21. The score is for a full orchestra and voice. The instruments and their parts are: Clarinet in B-flat (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The voice part has lyrics: "pain that walks by night All the sting and all". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The woodwinds and strings have melodic lines. The xylophone part consists of a rhythmic pattern of 'x' marks. The voice part includes dynamic markings like 'f' and phrasing slurs with '2' indicating a second ending.

Cl. B. 22

Bn. 22 *mf*

Vn. 22 *mf*

Vla. 22 *mf*

Cello 22 *mf*

D. B. 22 *mf* pizz.

Xyl. 22 *mf* Xyloph.

Voice 22 [2]
the stain of long de - light; These were the things she [2]

Piano 22

Detailed description: This is a page of a musical score, page 17. It features ten staves. The top staff is for Clarinet in B-flat (Cl. B.), followed by Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The score is in a key with one sharp (F#) and a common time signature. The music begins at measure 22. The woodwinds and strings play a melodic line with eighth notes and quarter notes. The double bass part includes a 'pizz.' (pizzicato) instruction. The xylophone part has a 'Xyloph.' instruction and plays a rhythmic pattern of eighth notes. The voice part has lyrics: 'the stain of long de - light; These were the things she'. There are fermatas and a '2' (second ending) bracket over the final notes of the voice line. Dynamics include 'mf' (mezzo-forte) and 'pizz.' (pizzicato).

Cl. B. 

Bn. 

Vn. 

Vla. 

Cello 

D. B. 

Xyl. 

Voice 

25 knew not of, that knew not of her, When she played at half a

Piano 

B

28

Cl. B

28

Bn.

28

Vn.

28

Vla.

28

Cello

28

D. B.

arco

28

Xyl.

Susp. Cymb.

28

Voice

love with half a lo - ver.

28

Piano

28

Detailed description: This page of a musical score, numbered 19, contains measures 28 through 30. A section marker 'B' is enclosed in a circle at the top center. The score is arranged in a grand staff format with the following parts from top to bottom: Clarinet in B-flat (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure 28 begins with a forte (*f*) dynamic. The Clarinet and Bassoon parts feature melodic lines with slurs and accents. The Violin and Viola parts play a rhythmic eighth-note pattern. The Cello and Double Bass parts provide harmonic support with eighth-note patterns. The Xylophone part has a forte (*f*) melodic line in measure 28, followed by a suspended cymbal pattern in measures 29 and 30 marked mezzo-forte (*mf*). The Voice part has lyrics: 'love with half a lo - ver.' with melodic lines and slurs. The Piano part features a forte (*f*) accompaniment with slurs and accents. The page number '19' is in the top right corner.

31

Cl. B.

Bn.

Vn. arco *mp*

Vla. arco *mp*

Cello arco *mp*

D. B. pizz. *mp*

Xyl. Xyloph. *f*

Voice *f*

Time was cho - rus, gave

Piano *mp*

Detailed description: This page of a musical score covers measures 31, 32, and 33. The instruments and their parts are: Clarinet B (Cl. B.) in treble clef with a key signature of two sharps (F# and C#), playing eighth-note patterns; Bassoon (Bn.) in bass clef playing eighth-note patterns; Violin (Vn.) and Viola (Vla.) in arco (bowed) playing eighth-note patterns with a mezzo-piano (*mp*) dynamic; Cello in bass clef playing eighth-note patterns with a mezzo-piano (*mp*) dynamic; Double Bass (D. B.) in bass clef playing a pizzicato (*pizz.*) pattern with a mezzo-piano (*mp*) dynamic; Xylophone (Xyl.) in treble clef playing a short melodic phrase in measure 31 with a forte (*f*) dynamic; Voice in bass clef with lyrics "Time was cho - rus, gave" starting in measure 32, marked with a forte (*f*) dynamic and including a second ending bracket; and Piano in grand staff (treble and bass clefs) with a mezzo-piano (*mp*) dynamic, featuring a bass line with eighth notes and a treble line with chords.

34

Cl. B

Bn.

Vn.

Vla.

Cello

D. B.

Xyl.

Voice

Piano

Susp. Cymb.

p

them cues to laugh or cry They would kill, be -

pizz. *arco* *arco* *pizz.*

2

2

2

Detailed description: This page of a musical score, numbered 21, contains measures 34 through 36. The score is arranged in a standard orchestral format with a vocal line and piano accompaniment. The instruments listed on the left are Clarinet in B-flat (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line includes lyrics: "them cues to laugh or cry" and "They would kill, be -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Performance markings include *pizz.* (pizzicato) and *arco* (arco) for the strings, and *p* (piano) for the xylophone. The xylophone part is marked "Susp. Cymb." and consists of a series of rhythmic patterns. The score is divided into three measures, with measure numbers 34, 35, and 36 indicated at the beginning of each line.

Cl. B.

Bn.

Vn.

Vla.

Cello

D. B.

Xyl.

Voice

Piano

37

fool, a-muse him, let him die; Set him webs to

pizz.

arco

arco

pizz.

2

2

40

Cl. B

40

Bn.

40

Vn.

40

Vla.

40

Cello

pizz.

40

D. B.

arco

40

Xyl.

40

Voice

weave to - day and break to - mor - row, Till he died for good in

40

Piano

40

Detailed description: This page of a musical score, numbered 23, contains measures 40 through 42. The score is arranged in a standard orchestral layout. The instruments and their parts are: Clarinet in B-flat (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music begins at measure 40. The Cl. B and Bn. parts feature eighth-note patterns. The Vn. and Vla. parts play eighth-note chords. The Cello part includes a 'pizz.' (pizzicato) instruction starting in measure 41. The D. B. part includes an 'arco' (arco) instruction starting in measure 41. The Xyl. part has a rhythmic pattern of eighth notes marked with 'x' in measures 41 and 42. The Voice part has lyrics: 'weave to - day and break to - mor - row, Till he died for good in'. The Piano part provides harmonic support with eighth-note patterns. Measure numbers 40 are indicated at the start of each staff.

C

43

Cl. B

43

Bn.

43

Vn.

43

Vla.

43

Cello

43

D. B.

43

Xyl.

43

Voice

play, and rose in sor - row.

43

Piano

43

Detailed description: This page of a musical score covers measures 43, 44, and 45. The score is for a full orchestra and voice. The instruments listed are Clarinet in B-flat (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. A circled 'C' above the staffs indicates common time. Measures 43 and 44 are mostly rests for the instruments. In measure 45, the voice part has the lyrics 'play, and rose in sor - row.' with melodic lines and slurs. The piano accompaniment in measure 45 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

46

Cl. B

pp

46

Bn.

pp

46

Vn.

46

Vla.

46

Cello

pp

46

D. B.

pp

46

Xyl.

46

Voice

2

2

2

2

2

What the years mean; how time dies and is not slain; How

46

Piano

46

Detailed description: This page of a musical score covers measures 46 to 48. The instruments are Clarinet in B-flat (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature has two sharps (F# and C#). The Cl. B and Bn. parts are marked *pp* and feature a melodic line with eighth-note patterns. The Cello and D. B. parts also have *pp* markings and play similar rhythmic patterns. The Voice part includes lyrics: "What the years mean; how time dies and is not slain; How". The Piano part provides accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand.

49

Cl. B

49

Bn.

49

Vn.

49

Vla.

49

Cello

49

D. B.

49

Xyl.

49

Voice

love grows and laughs and cries and wanes a - gain;

49

Piano

49

Detailed description: This page of a musical score covers measures 49, 50, and 51. The score is for a full orchestra and voice. The instruments and their parts are: Clarinet B (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello (Cello), Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a minor key, indicated by the flat signs on the notes. The voice part has lyrics: "love grows and laughs and cries and wanes a - gain;". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The woodwinds and strings play melodic lines. The score is written in a standard musical notation style with various clefs and accidentals.

52

Cl. B

52

Bn.

52

Vn. arco *pp*

52

Vla. arco *pp*

52

Cello

52

D. B.

52

Xyl.

52

Voice *f*

These were the things she came to know, and take their mea - sure, When the

52

Piano

52

Detailed description: This is a page of a musical score, page 27. It features ten staves. The top staff is for Clarinet in B-flat (Cl. B), followed by Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The score is in 4/4 time and the key signature has one sharp (F#). The music begins at measure 52. The woodwinds and strings play a rhythmic pattern of eighth notes. The voice part enters with a forte (*f*) dynamic, singing the lyrics: "These were the things she came to know, and take their mea - sure, When the". The piano accompaniment provides a steady accompaniment with eighth notes in the right hand and quarter notes in the left hand.

55

Cl. B

55

Bn.

55

Vn.

55

Vla.

55

Cello

55

D. B.

55

Xyl.

55

Voice

ff

game was played out so for one man's plea - sure.

55

Piano

55

Detailed description: This page of a musical score covers measures 55, 56, and 57. The score is for a full orchestra and voice. The instruments and their parts are: Clarinet B (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello (Cello), Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode. The voice part begins in measure 55 with the lyrics "game was played out so for one man's plea - sure." and features a forte (*ff*) dynamic and triplet markings. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands. The woodwinds and strings provide harmonic support with various melodic and rhythmic figures.

58

Cl. B

Bn.

Vn.

Vla.

Cello

D. B.

Xyl.

Voice

Piano

ff

ff

ff

ff

Xyloph.

Susp. Cymb.

ff

sfz

sfz

sfz

Detailed description: This page of a musical score covers measures 58 through 61. The instruments are Clarinet B (Cl. B), Bassoon (Bn.), Violin (Vn.), Viola (Vla.), Cello, Double Bass (D. B.), Xylophone (Xyl.), Voice, and Piano. The score is in a key with two sharps (F# and C#) and a 4/4 time signature. Measures 58 and 59 feature a melodic line in the woodwinds and strings, with a steady xylophone accompaniment. In measure 60, the xylophone continues with a rhythmic pattern. Measure 61 is a climactic moment where the woodwinds and strings play a powerful, accented phrase (*ff*), while the xylophone and cymbal play a final, accented figure (*sfz*). The piano part provides harmonic support throughout, with a final chord in measure 61.

We're the Airlie Birds

Derek B Scott

With Enthusiasm $\text{♩} = 62$

The musical score is arranged for a band and includes the following parts:

- Voice 2:** Treble clef, 4/4 time, mostly rests.
- Voice 1:** Treble clef, 4/4 time, lyrics: "We're the Air-lie Birds,". Dynamics: *f*.
- Alto Sax.:** Treble clef, 4/4 time, key signature of one sharp (F#). Dynamics: *mf* to *f*.
- Tuba:** Bass clef, 4/4 time, mostly rests.
- Drum Set:** Percussion clef, 4/4 time, dynamic *f*.
- Piano:** Grand staff (treble and bass clefs), 4/4 time, dynamics *mf* and *f*.
- A. Sax.:** Treble clef, 4/4 time, key signature of one sharp (F#), dynamic *mp*.

Lyrics for Voice 1:
We're the Air-lie Birds,
We're the Air-lie Birds, We play the gamecalled rug-by league, Down at the Bou-le-ward.

13

A. Sx.

Tuba

D. S.

Pno.

mp *mf* *mp*

Detailed description: This block contains the musical score for measures 13 through 18. It features five staves: a blank vocal line, an Alto Saxophone (A. Sx.) staff, a Tuba staff, a Drum Set (D. S.) staff, and a Piano (Pno.) staff. The key signature is one flat (B-flat major). The Tuba part has dynamic markings of *mp* and *mf*. The Piano part has a dynamic marking of *mp*. The Drum Set part features a consistent rhythmic pattern of eighth notes.

19

A. Sx.

Tuba

D. S.

Pno.

f *mp* *f* *f*

We're the Air - lie Birds, We're the Air - lie Birds, We

Detailed description: This block contains the musical score for measures 19 through 24. It features five staves: a vocal line with lyrics, an Alto Saxophone (A. Sx.) staff, a Tuba staff, a Drum Set (D. S.) staff, and a Piano (Pno.) staff. The key signature is one flat. The vocal line has lyrics: "We're the Air - lie Birds, We're the Air - lie Birds, We". The Alto Saxophone part has a dynamic marking of *f*. The Tuba part has dynamic markings of *mp* and *f*. The Drum Set part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f*.

25

play the game called rug - by league, Down at the Bou - le - vard.

A. Sax. *mp*

Tuba

D. S. *mp*

Pno. *mp*

30

A. Sax. *mp*

Tuba *mp* *mf*

D. S.

Pno.

35

f

We're the Air - lie Birds, We're the Air - lie

f

We're the Air - lie Birds, We're the Air - lie

A. Sx.

f

Tuba

mp *ff*

D. S.

f

Pno.

40

Birds, We play the game called rug - by league, Down at the Bou - le - vard.

Birds, We play the game called rug - by league, Down at the Bou - le - vard.

A. Sx.

Tuba

D. S.

Pno.

Star Rider

(for Star Rider training scheme)

Derek B. Scott (music)

Terry Rymer (words)

Fast ♩ = 140

mf

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Fast' with a quarter note equal to 140 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'He just bought a mo - tor - bike, Does-n't know what's wrong or right, Speed, speed, what a thrill, — Mo - tor - bike fe - ver it can kill. Go, go — and learn to ride, At a trai - ning cen - tre it's — not hard, —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

He just bought a mo - tor - bike, Does-n't know what's wrong or right,

Speed, speed, what a thrill, — Mo - tor - bike fe - ver it can kill.

Go, go — and learn to ride, At a trai - ning cen - tre it's — not hard, —

14

Bronze, sil - ver you can be, Gold, gold, — that's for me. —

18 *f*

Ride, ride — right, be safe — to - day, Star Ri - der, it's the way.
 Ride, ride — right, be safe — to - day, Star Ri - der,

22

it's the way. — Ride, ride — right, be safe — to - day,
 Ride, ride — right,

25

Star Ri - der, it's the way. —
 be safe — to - day, Star Ri - der, it's the way. —

The Song of the Millionaire's Daughter

Words anon (from Brecht?)

Derek B Scott (1980)

Andantino $\bullet = 56$

Piano *p*

Kit

Double Bass *p* Pizz.

7 *p*

My fa - ther is a mil - li - o - naire And he made a

7 *p*

7 *p*

7 *p*

D.B. *p*

14

pile in tin. He used to think he would go straight to

14

14

D.B.

20

Hea-ven For his mo-ney would get him in. But then he

20

20

D.B.

26 *mf*
had a fear - ful doubt, His mo - ney might keep him out. Would

26 *mf*

26

D.B.

33 *cresc.*
God ac - cept his fil - thy dough? No, No, No!

33 *cresc.*

33 *mf* *cresc.*

33 *mf* arco *mf*

D.B.

40 *p*

What use is mo-ney, give it a - way, Mo - ney can't buy you sal -

40 *p*

40 *p*

40 Pizz. *p*

D.B.

47 *mp cresc.*

va - tion. _____ If you are weal - thy, what's the price you pay on the

47 *mp cresc.*

47 *mp*

47 *mp*

D.B.

53 *p*
judge_____ ment day? All hope of Hea - ven-ly con - so -

53 *p*

53 *p*

53 *p*

D.B.

60
la_____ tion.

60

60

60

D.B.

67

And so my fa - ther re - a -

67

67

D.B.

p

74

lized what a bur - den mo-ney could be, And he, poor man, was a -

74

74

D.B.

81

bout to des - pair, When a great thought came to me. If dad - dy

81

81

D.B.

88

were to give the poor A frac-tion of his rich-es, no more, Would

mf

88

88

D.B.

95 *cresc.*
God con - sent his soul to bless? Yes, Yes, Yes!

mf *cresc.*

mf
arco

D.B. *mf*

102 *p*
Mo - ney is use - ful, give some a - way, Cha - ri - ty buys you sal -

p

p
Pizz.

D.B. *p*

109 *mp* *cresc.*

va - tion. _____ Though you may grudge it when you have to pay, come the

109 *mp* *cresc.*

109 *mp*

D.B. 109 *mp*

115 *p*

judge _____ ment day, You'll get your Hea - ven-ly

115 *p*

115 *p*

D.B. 115 *p*

121

com - pen - sa - tion.

121

121

121

D.B.

127

127

pp

127

pp

127

D.B.

pp

General

Berthold Brecht (from *Gegen den Krieg*,
trans. & adapted by D. B. Scott)

Derek B Scott (1983)

In declamatory style $\text{♩} = 96$

Trumpet in B \flat

mf

Ge-ne - ral, your tank has got po-wer! It can

Piano

mf

B \flat Tpt.

5

man - gle fo - rests and men; And yet it has a flaw: It needs a

p

Piano

5

f

p

B \flat Tpt.

9

dri - ver. Ge - ne - ral, your bom - ber has

mf

Piano

9

mf

mf

B♭ Tpt. 13
po-wer! It flies fas-ter than the storm; And yet it has a flaw:

13

B♭ Tpt. 18
It needs a pi-lot. Ge-ne-ral,

18

B♭ Tpt. 22
man's a use-ful crea-ture! He can fly and he can

22

B♭ Tpt. 26
kill; And yet he has a flaw: He can think.

26

48
30 *ff*

B♭ Tpt. There's no bread for the hun - gry; Meat is un -

34 *ff*

B♭ Tpt. known; The arms fac - to - ry chim - neys Are smo - king. The

38 *sempre*

B♭ Tpt. peo - ple's sweat is was - ted; It pours out in vain; While the

ff sempre

42 *p*

B♭ Tpt. arms fac - to - ry chim - neys Are smo - king. This war

p

46

B♭ Tpt.

is n't our war.

49

B♭ Tpt.

f This war is n't our war. *p* This war is n't our war.

Verbal Agreements

Words and Music by
Derek B Scott (1984)

Moderate ♩ = 120

Piano

The piano introduction consists of four measures. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Moderate' at 120 beats per minute.

1. I
2. The
3. And

5

rang up a land - lord to look at a flat; He said he'd meet me, could
next time I saw him, he'd come for the rent, Say - ing 'I'm bu - sy', he
so I was sum-moned to court for dis - tress, Mean-while my flat is a

The first system of the song features a vocal line starting at measure 5. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The lyrics are aligned with the vocal notes.

8

we ar-range that? I took the ad - dress down and some de - tails more;
took it and went; I gazed at the cei - ling, the hole was there still;
8 ter - ri - ble mess; It rains in the hall - way, there's damp on the walls,

The second system of the song features a vocal line starting at measure 8. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The lyrics are aligned with the vocal notes.

11

When I ar - rived he was stood at the door. The rent that he wan - ted, he
In that same week I re - ceived a rate bill. It came from the coun - cil, so
I tell the land - lord when - e - ver he calls. The pro - per - ty mar - ket is

14

said might seem dear, But it in - clu - ded the rates, he made clear; He
I went a - long, Ho - ping to show that their ac - tion was wrong; They
now do - ing well, He wants me out, it's a good time to sell; I

17

then re - as - sured me as we went up - stairs, La - ter that week he'd com - plete
said, 'How do we know your land - lord's to blame? Bring us some proof if you wish
went to the coun - cil and asked what to do, They said, 'With mo - ney, you know

20

the re - pairs. When I moved in, I be - lieved Ver - bal a - gree - ments were
to com - plain! you could sue!

24

all that I'd need; But it's a cus - tom of law, Not to give ear to the words

28

of the poor. When I moved in, I be - lieved

31

Ver - bal a - gree - ments were all that I'd need; But it's a cus - tom of

34

law, Not to give ear to the words of the poor.

(21 Feb 1984)

The Wraggle Taggle Gipsies, O!

Arr. Derek B Scott

♩ = 120

Voice

Guitar

5

Gtr.

10

Gtr.

14

Gtr.

19

Gtr.

To Anaktoria

Σαλψω

Derek B Scott
(1985, rev. 2002)

♩ = 168

(None of the Greek words begin with an aspirated vowel)

Harp

p

(Pedal changes) C^b A[♯] A^b F^b D[♯] F[♯] C[♯]

7 *p*

Φαί - νε - ται̣ μοι̣ κη - νος̣ ί - σος̣ θε̣ - οι̣ - σιν̣ έμ - μεν'̣ ώ - νηρ,̣ ότ - τισ̣ ε - νάν - τι -

Hrp.

D^b G^b F^b

12

ός̣ τοι̣ ισ̣ - δά - νει̣ και̣ πλά - σι - ον̣ α - δου̣ φω - νεί - σας̣ υ - πα -

Hrp.

C^b A[♯] F[♯] C[♯] A^b D[♯] G[♯]

16 *mp*

κού - ει̣ και̣ γε - λαί - σας̣ ι - με - ρο - εν,̣ το̣ μ'η̣ μαν̣ καρ -

Hrp.

mp

D^b

21 *p*

δί - αν εν στή - θε-σιν επ - τό - αι - σεν, ως γαρ ες

Hr.

p

Cb

25 *pp*

σί - δω βρό-χε' ως με φώ - ναις ουδ' εν ετ εί - κει,

Hr.

pp

C# A# E#

30 *p*

αλ - λα καμ μεν γλωσ - σα πέ - πα - γε, λέπ - τον δ'αύ - τι - κα χρω

Hr.

p

A# Eb G#

34 *mp*

πυρ υ - πα - δε - δρό - μη - κεν, οπ - πά-τες - αι δ'ουδ' εν ό-ρημ',

Hr.

mp

F# C# F# A# Ab D#

38 *mf*

ε-πυρ-ρόμ - βει-σι δ'ά-κου-αι, καδ δε μ'ιδ-ρωσ κακ-χέ-ε - ται,

Hrp.

mf

G \sharp C \sharp D \flat

43

τρό-μος δε παι - σαν άγ - ρει, χλω - ρο - τέ - ρα δε ποι - ασ

Hrp.

C \flat

47 *p* *mp*

έμ - μι, τεθ-νά - κην δ'ο - λί-γω 'πι-δεύ-ης φαί - νο-μαι άλ - λα.

Hrp.

p *mp*

C \sharp C \flat D \sharp

52

Hrp.

p *pp*

A \sharp A \flat C \flat A \sharp A \flat F \flat G \flat F \sharp C \sharp

Ozymandias

Words by Percy B. Shelley

Derek B. Scott
August 2020

(♩ = 112)

mp

I met a tra-vel-ler from an an-tique land Who said: Two vast and

p

6

trunk-less legs of stone Stand in the de-sert. Near them on the sand, Half sunk,

mp

12

mf

a shat-ter'd vi-sage lies, whose frown And wrin-kled lip and sneer of cold com-

17 *meno mosso* (♩ = 96) *p*

mand Tell that its sculp-tor well those pas-sions read Which yet sur-vive, stamp'd on these

21 **Tempo Primo** *mf* *p*

life-less things, The hand that mock'd them and the heart that fed. And

26 *ff*

on the pe-des-tal these words ap-pear: "My name is O-zy-man-di-as, king of ___

31 *f* *mp*

kings: Look on my works, ye migh - ty, and des - pair!" No-thing be-side re -

36 *p* *p*

mains: round the de - cay Of that co - los-sal wreck, bound-less and bare, The

43

lone and le - vel sands stretch far a - way.