

Derek B. Scott

Former Beauties

for baritone voice and piano quintet

Former Beauties, Op. 0 (1972)

1. Lucy
2. A Satirical Elegy
3. Highland Mary
4. The Album
5. At Casterbridge Fair

The title 'Former Beauties' is taken from the subtitle Thomas Hardy gave to the last item of this collections of songs, 'At Casterbridge Fair'. Perhaps I extended the notion of a 'former beauty' a little far by including 'A Satirical elegy on the Death of a Late Famous General' written by Jonathan Swift in 1722. The person Swift had in mind was John Churchill, Duke of Marlborough, and it is clear that mourning is the last thing on the outraged poet's mind. This song cycle was the first composition to which I was tempted to give an opus number but, having failed to do so at the time, I later took my cue from an early string quartet in E-flat major by Joseph Haydn (Hoboken No. II:6) and called it Op. 0.

Derek B. Scott

1. She Dwelt Among the Untrodden Ways

W. Wordsworth

(Lucy)

Derek B. Scott (1972)

Andante $\text{♩} = 86$

The musical score is arranged for Violin I, Violin II, Viola, Cello, Piano, and Voice. It is in the key of B-flat major and 3/4 time. The tempo is marked 'Andante' with a metronome marking of 86 quarter notes per minute. The score begins with a four-measure introduction. The Violin I part starts with a *pp* dynamic, playing a melodic line with slurs. The Violin II part enters in the second measure with a *pp* dynamic, playing a rhythmic accompaniment. The Viola part enters in the third measure with a *p* dynamic, playing a simple harmonic line. The Piano part provides harmonic support with chords and a steady rhythm. The vocal line begins in the fifth measure with the lyrics: 'She dwelt a - mong the un - trod - den ways Be - side the springs of'. The score continues with instrumental accompaniment for the remaining measures.

1. She Dwelt Among the Untrodden Ways

9 Dove, A Maid whom there were none to praise And

Vln. I

Vln. II

Vla.

Vc.

Pno.

13 **A tempo**
ve - ry few to love:

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 17-20. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mf* and *mp*. The piano part features chords and melodic lines in both hands.

Musical score for measures 21-24. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *p* and *A tempo*. The vocal line is present with lyrics: "A vi - o - let by a mos - sy stone Half hid - den from the eye!". The piano part is mostly rests.

1. She Dwelt Among the Untrodden Ways

Musical score for measures 26-29. The score includes vocal line and instrumental parts for Vln. I, Vln. II, Vla., Vc., and Pno. The vocal line begins with the lyrics: "Fair as a star, when on - ly one Is shi - ning in the sky." The instrumental parts feature various dynamics such as *mf* and *pp*. The time signature changes from 4/4 to 3/4.

Musical score for measures 30-33. The score includes instrumental parts for Vln. I, Vln. II, Vla., Vc., and Pno. The tempo marking *meno mosso* is present. Dynamics include *pp*, *p*, *mp*, and *f*. A marking "L. H." is present above the piano part in measure 32. The time signature changes from 3/4 to 4/4.

34 *mp*
She lived un - known, and few could know When

34
Vln. I
Vln. II *mp*
Vla.
Vc.

34
Pno.

38 *p* *rit.*
Lu - cy ceased to be; But she is in her grave, and, oh, The

38
Vln. I *p* *rit.*
Vln. II *p*
Vla. *p*
Vc. *p*
Pno. *p*

1. She Dwelt Among the Untrodden Ways

42 **Tempo primo** *rall.*

dif - fe - rence to me!

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

rall.

p *rall.*

pp *rall.*

pp *rall.*

The image shows a page of a musical score for the first movement of a piece. The score is in 3/4 time and features a vocal line and instrumental accompaniment for Violin I, Violin II, Viola, Cello, and Piano. The vocal line begins at measure 42 with the lyrics "dif - fe - rence to me!". The instrumental parts start at measure 42 with various textures: Violin I has a melodic line with slurs, Violin II has a rhythmic accompaniment starting with a piano (*pp*) dynamic, Viola has a simple accompaniment, Cello has a bass line, and Piano provides harmonic support with chords. The tempo is marked "Tempo primo" and the performance style is "rall." (rallentando). The score concludes with a double bar line at the end of the page.

2. A Satirical Elegy

J. Swift

Derek B. Scott (1972)

Slow March $\text{♩} = 56$

p

His Grace! im - pos - si - ble! what

6 dead! Of old age too, and in his bed!

11 *f*

And could that Migh - ty War - ri - or fall? And so in - glo - ri - ous, af - ter

Vln. I

Vln. II

Vla.

Vc.

Pno.

15 >

all! Well, since he's gone, no mat - ter how, The last loud trump must

Vln. I

Vln. II

Vla.

Vc.

Pno.

8va-----

mp

p

p

mp

p

mp

cresc. poco a poco

20 *cresc. poco a poco*

wake him now: And trust me, as the noise grows ston - ger He'd wish _____ to sleep —

Vln. I *mf*

Vln. II *f*

Vla.

Vc.

Pno. *cresc. poco a poco* *mf* *f*

24 *mf*

— a lit - tle lon - ger. And could he be in - deed so old as by the

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Pno. *ff* *mf*

28

news-pa-pers we're told? Three score, I think, is pret-ty high; 'Twas time in con-science he should die,

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

32

This world— he cum-ber'd long e-nough; He burnt his can-dle to the snuff; And that's the rea-son,

Vln. I

Vln. II

Vla.

Vc.

Pno.

f pizz.

f pizz.

f pizz.

arco

p

36
some folks think, He left be-hind so great a stink.

Vln. I
Vln. II
Vla.
Vc.
Pno.

36
36
36
36
36

sfz
sfz
f
ff

41
Be - hold his fu - ne - ral ap -

Vln. I
Vln. II
Vla.
Vc.
Pno.

41
41
41
41
41

arco
pp
arco
mp
pp
pp

pp
pp

46

pears, Nor wi - dow's sighs, nor or - phan's tears wont at such

Vln. I

Vln. II

Vla.

Vc.

Pno.

50

times each heart to pierce, At - tend the pro - gress of his herse.

Vln. I

Vln. II

Vla.

Vc.

Pno.

55 *mf*

But what of that, his friends may say,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Pno. *impetuoso* *ff* *mf*

58

He had those ho-nours in his day, True to his pro - fit and his

Vln. I

Vln. II

Vla.

Vc. *f*

Pno. *f*

62 *p*

pride, He made them weep weep weep be - fore he dy'd. Come

Vln. I

Vln. II

Vla.

Vc.

Pno.

62 *f* *pizz.* *pizz.* *pizz.* *p*

66

hi - ther, all ye em - pty things Ye bub - bles rais'd by breath of kings; Who float up - on the

Vln. I

Vln. II

Vla.

Vc.

Pno.

66 *sfz* *arco* *p* *p* *p*

79

all his ill - got ho - nours flung, Turn'd to that dirt from whence he sprung.

Vln. I

Vln. II

Vla.

Vc.

Pno.

non cresc.

f

f

f

arco

arco

sfz *sfz*

f *f*

ff

8va

3. Highland Mary

Robert Burns

Derek B. Scott (1972)

Andante con moto ♩ = 128

p

Ye banks and braes and streams

p

p

p

p

p

8

a - round The cas - tle o' Mont - go - me - ry, Green be your

Vln. I

Vln. II

Vla.

Vc.

Pno.

14

woods, and fair — your flowers, Your wa - ters ne - ver drum - lie!

Vln. I

Vln. II

Vla.

Vc.

Pno.

14

cresc.

cresc.

cresc.

cresc.

cresc.

20

p

There sim - mer — first un - fauld — her robes, And

Vln. I

Vln. II

Vla.

Vc.

Pno.

20

p

p

p

p

p

The image shows a page of a musical score for 'Highland Mary'. It features a vocal line and an orchestral accompaniment. The vocal line starts at measure 14 with the lyrics 'woods, and fair — your flowers, Your wa - ters ne - ver drum - lie!'. The orchestral parts include Violin I and II, Viola, Violoncello, and Piano. The piano part has a 'p' (piano) dynamic marking at measure 20. The score is in G major and 3/4 time. The page number '18' is in the top left, and the title '3. Highland Mary' is at the top center. The measure numbers '14' and '20' are placed at the beginning of their respective systems. The vocal line is written in a soprano clef. The instrumental parts are in their standard staves. The piano part has a 'p' marking at measure 20. The score is printed in black ink on a white background.

3. Highland Mary

26 *mp*

there the lan - gest tar ry; For there I took the last fare -

Vln. I

Vln. II

Vla.

Vc.

Pno.

33 *p*

weel — O' my sweet — High - land Ma-ry. —

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 40-46. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the upper strings and a rhythmic accompaniment in the lower strings and piano. A dynamic marking of *p* is present at the end of the section.

Musical score for measures 47-53. The score includes a vocal line and staves for Vln. I, Vln. II, Vla., Vc., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "sweet - ly bloomed the gay green birk, How rich the haw - thorn's blos-som, As". The music features a melody in the vocal line and a rhythmic accompaniment in the lower strings and piano. Dynamic markings of *pp* are present for the instrumental parts.

55 *mp*

un - der - neath their frag - rant shade I clasped her to my bo - som! —

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

62 *mf* *accel poco a poco* *f*

The gol - den hours on an - gel - wings Flew o'er me

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* pizz. *f*

Vc. *mf* *f*

Pno. *mf* *f*

69

ff

and my — dea-rie; For dear to me as light — and life Was

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff arco

ff arco

ff

Tempo Primo

76

p

my sweet — High - land Ma-ry. — — — — — Wi' mo - nie a

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

pp

p

pp

p

pp

85

vow and locked em - brace — Our par - ting was — fu' — ten - der; And pled - ging

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Pno. *mp*

94

aft — to meet — a - gain We tore our - sels — a - sunder But

Vln. I *poco cresc. e accel.* *mf* *f*

Vln. II *poco cresc. e accel.* *mf*

Vla. *poco cresc. e accel.* *mf*

Vc. *poco cresc. e accel.* *mf*

Pno. *poco cresc. e accel.* *mf*

Poco Lento

101

oh! fell Death! But oh! fell

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *sf* *sfz* *p*

106

Death's un-time-ly frost, That nipt my flo-wer sae ear ly! Now

Vln. I

Vln. II

Vla.

Vc.

Pno.

sf *rit.* *mp*

Tempo Primo

113

green's the sod, and cauld's the clay, That wraps my High - land

Vln. I *mp*

Vln. II *mp* *dim.* *p*

Vla. *mp* *pizz.* *poco cresc.* *arco* *p*

Vc. *mp* *p*

Pno. *p* *pp*

120

Ma-ry! O pale, pale now those ro - sy lips I

Vln. I *pp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Pno. *pp*

127 *pp*

aft hae kissed sae fond - ly! And closed for aye the

Vln. I *p* 6

Vln. II *pp*

Vla. *pp*

Vc. *pp* pizz.

Pno. *p* 6 *pp*

133

spark - ling glance That dwelt _____ on me _____ sae kind - ly!

Vln. I 6

Vln. II 6

Vla. 6

Vc. 6

Pno. 6

138 *pp*

And moul - de - ring now in si - lent dust That heart that

Vln. I *pp sempre* 6

Vln. II *pp sempre*

Vla. *pp sempre*

Vc. arco

Pno. *pp sempre* 6

144 *cresc.* *mf*

lo'ed — me — dear - ly! But still with - in my bo - som's

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Pno. *cresc.* *mf*

3. Highland Mary

150

p *pp*

core Shall live my High - land Ma-ry.

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *pp* *dim.*

157

Vln. I

Vln. II

Vla.

Vc.

Pno.

ppp

4. The Album

C. Day Lewis

Derek B. Scott (1972)

Adagio $\text{♩} = 64$

The musical score is set in a key with two flats (B-flat major or D minor) and a common time signature (C). The tempo is marked 'Adagio' with a quarter note equal to 64 beats per minute. The score begins with a vocal line and instrumental accompaniment. The vocal line starts at measure 6 with the lyrics: "I see you, a child — In a gar - den shel - tered for buds and play-time, Lis-ten-ing — as if be-". The instrumental parts include Violin I, Violin II, Viola, Cello, and Piano. The piano part features a prominent melodic line in the right hand, marked *p espressivo*, and a supporting bass line in the left hand. The string parts provide a lush, textured accompaniment, with Violin I and II playing a rhythmic pattern of eighth notes, Viola and Cello playing sustained chords, and the Piano providing harmonic support.

10

guiled By a fan-cy be - yond your years and the flo-wer-ing may time. The print is

Vln. I

Vln. II

Vla.

Vc.

Pno.

14

fa - ded: Soon there will be No trace of that pose en - thral - ling, Nor vi - si - ble e - cho of my

Vln. I

Vln. II

Vla.

Vc.

Pno.

18

voice dis-tant-ly cal-ling 'Wait! Wait for me!' —

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

p

pp

arco

p

pp

p

pp

p

mp

23

mp

Then I turn the page To a girl who stands like a ques-tion-ing

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

p

p

26

i - ris By the wa-ter-side, at an age That asks eve-ry mir - ror to tell what the heart's de -

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

p

p

p

29

sire is. The ans- wer she finds in that Or - ac - le stream On - ly

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

p

p

p

33

time could af - firm or dis - prove, Yet I wish — I was there to ven - ture a war - ning,

Vln. I

Vln. II

Vla.

Vc.

p

Pno.

mf

36

'Love Is not what you dream'.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *mf*

mf

mf

mf

mf

mf

mf *p*

40 *mf*

Next you ap - pear as if gar - lands of wild fe - li - ci - ty

Vln. I *mp* scherzando

Vln. II *mp* scherzando

Vla. *mp* pizz.

Vc. *mp*

Pno. *mp* più animato

43 crowned you - Cour - ted, ca - ressed, you wear like im - mor - telles the lo - vers and friends a - round you. 'They

Vln. I

Vln. II

Vla.

Vc. arco *mf*

Pno.

46

will not last you, rain or shine, They — are but straws and sha - dows',

Vln. I

Vln. II

Vla.

Vc.

Pno.

49

I cry: 'Give not to those char - ming des - pe - ra - does What was made to be mine'.

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

p

53 **Tempo Primo**

One pic-ture is mis-sing- The last. It would show me a

Vln. I

Vln. II

Vla.

Vc.

Pno.

57

tree stripped bare By in-tem-pe-rate gales, her a-ma-zing Noon-day of blos-som spoilt which

Vln. I

Vln. II

Vla.

Vc.

Pno.

60

pro - mised so fair. Yet, scan-ning those scenes at your hey - day ta - ken, I trem - ble,

Vln. I

Vln. II

Vla.

Vc.

Pno.

63

as one who must view In the crys-tal a doom he could ne - ver de-flect- yes, I too am fruit-less-ly

Vln. I

Vln. II

Vla.

Vc.

Pno.

67

sha - ken. I close the book; — But the past slides

pp

Vln. I

Vln. II

Vla.

Vc.

Pno.

67

71

out — of its leaves to haunt me And it seems, whe - re - ver I look, Phan-toms of ir - re - clai - ma - ble hap - pi - ness

pp

Vln. I

Vln. II

Vla.

Vc.

Pno.

71

The image shows a page of a musical score for 'The Album', page 38. It features a vocal line and a piano accompaniment. The vocal line starts at measure 67 with the lyrics 'sha - ken. I close the book; — But the past slides' and continues to measure 71 with 'out — of its leaves to haunt me And it seems, whe - re - ver I look, Phan-toms of ir - re - clai - ma - ble hap - pi - ness'. The piano accompaniment includes staves for Violin I, Violin II, Viola, Violoncello, and Piano. The score is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. Dynamics include *pp* (pianissimo). There are triplets in the vocal line and piano accompaniment. The score is written in a standard musical notation style with a clean, professional layout.

75

taunt me. Then I see her, pe-talled in

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

f

p

79

new-blown hours be-side me- 'All you love most there has blos-somed a - gain', she mur-murs, 'all that you

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

pp

pp

pp

mf

p

83

missed there Has grown to be yours'.

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

pp

pp

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

The musical score is arranged in two systems. The first system includes staves for Violin I, Violin II, Viola, Cello, and Piano. The second system includes staves for Violin I, Violin II, Viola, Cello, and Piano, along with a vocal line. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Allegro ma no troppo' with a metronome marking of ♩ = 116. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The vocal line includes the lyrics: "These mar - ket - dames, mid - aged, with lips thin".

13 *f* *portamento p* *mp*

drawn, — And tis - sues sere, Are they the ones we loved in years a - gone, — And

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *p* *f* *p*

19

cour - ted here? — And cour - ted here? —

Vln. I *mp* *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp* *f*

26 *p*

Are these the mus - lined pink young things to

Vln. I

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc.

Pno.

32 *mf*

whom we vowed and swore In nooks on sum - mer Sun - days by the Froom, Or Bud - mouth

Vln. I

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf*

Pno. *mf*

38 *f*

shore? — Do they re - mem - ber those gay tunes we

Vln. I *f* with a swing

Vln. II *f* with a swing

Vla. *f* with a swing

Vc. pizz. *f*

Pno. *f*

44 *mf*

trod Clasped on the green; — Aye; trod till moon - light set — till moon - light set on the

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. arco *mf*

Pno. *mf*

50 *meno mosso* *p*

bea-ten sod A sa-tin sheen? They must for-get They must for-get, for-get, They

Vln. I

Vln. II

Vla.

Vc.

Pno.

57 *rall.* *a tempo*

can-not know what once they were, Or me-mo-ry would trans-fi-gure them, and show Them al-ways

Vln. I

Vln. II

Vla.

Vc.

Pno.

63 *f*

fair — and shoe Them — al - ways fair. —

Vln. I

Vln. II

Vla.

Vc.

Pno.

fp *f* *f* *f* *f* *f*

69

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff *ff* *ff* *ff* *ff*

75

Vln. I

meno mosso

p

Vln. II

p

Vla.

p

Vc.

p

Pno.

pp

Derek B. Scott

Former Beauties

baritone voice and piano part

1. She Dwelt Among the Untrodden Ways

W. Wordsworth

(Lucy)

Derek B. Scott (1972)

Andante $\text{♩} = 86$

She dwelt a - mong the un - trod - den

ways Be - side the springs of Dove, A Maid whom there were none to praise

p

pp

7

7

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest for four measures, then enters with a melody in 3/4 time. The piano accompaniment (bottom two staves) starts with a whole rest for four measures, then enters with a steady accompaniment of eighth notes. Dynamics include *p* for the vocal line and *pp* for the piano accompaniment. A fermata is placed over the final note of the vocal line in measure 7.

And ve - ry few to love:

rit. **A tempo**

pp *mf*

12

12

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) has a whole rest for two measures, then enters with a melody in 3/4 time. The piano accompaniment (bottom two staves) has a whole rest for two measures, then enters with a steady accompaniment of eighth notes. Dynamics include *pp* for the piano accompaniment and *mf* for the vocal line. A fermata is placed over the final note of the vocal line in measure 12. The tempo marking changes from *rit.* to **A tempo**.

A vi - o - let by a mos - sy stone

p **A tempo**

mp *p*

19

19

Cello

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) has a whole rest for two measures, then enters with a melody in 3/4 time. The piano accompaniment (bottom two staves) has a whole rest for two measures, then enters with a steady accompaniment of eighth notes. Dynamics include *mp* for the piano accompaniment and *p* for the vocal line. A fermata is placed over the final note of the vocal line in measure 19. The tempo marking changes from *rit.* to **A tempo**. A 'Cello' part is indicated in the piano accompaniment.

24 *mf*

Half hid-den from the eye! Fair ___ as a star, when on-ly one Is shi-ning in the

24

mf

29 *meno mosso*

sky. _____

L. H. *8va*---

29 *pp* *f* *mp*

35 *mp* *p*

She lived un-known, and few could know When Lu-cy ceased to be; But she is in her

35 *meno mosso* *p*

41 *rit.* *Tempo primo* *rall.*

grave, and, oh, The dif - fe-rence to me!

41 *pp* *rall.*

2. A Satirical Elegy

J. Swift

Derek B. Scott (1972)

Slow March $\text{♩} = 56$

p

His Grace! im-pos - si - ble! what dead!

pp

7

Of old age too, and in his bed! And could that

f

mf

12

Migh - ty War - ri - or fall? And so in - glo - ri - ous, af - ter all! Well,

p

17

since he's gone, no mat - ter how, The last loud trump must

17

g^{va}-----

mp *mp* *cresc. poco a poco*

p

20 *cresc. poco a poco*

wake him now: And trust me, as the noise grows stron - ger

20

cresc. poco a poco *mf* *f*

23 *f*

He'd wish _____ to sleep _____ a lit - tle lon - ger.

23

ff

26 *mf*

And could he be in-deed so old as by the news-pa-pers we're told? Three score, I think, is pret-ty

26 *mf*

30

high; 'Twas time in con-science he should die, This world he cum-ber'd long e-nough; He burnt his

30 *f*

34

can-dle to the snuff; And that's the rea-son, some folks think, He left be-hind so great a

34 *p* *f*

38

stink.

38

ff

pp

42

Be - hold his fu - ne - ral ap -

42

46

pears, Nor wi - dow's sighs, nor or - phan's tears wont at such

46

p

50

times each heart to pierce, At - tend the pro - gress of - his herse.

50

pp

54 *mf*

But what of that, his friends may say,

impetuoso
ff *mf*

58 He had those ho - nours in his day, True to his

58 *f*

61 pro - fit and his pride, He made them weep weep

61

64 weep be - fore he dy'd. Come hi - ther, all ye em - pty things Ye bub - bles rais'd by breath of

64 *p*

p

68

kings; Who float up - on the tide of state, Come hi - ther, and be - hold your

68

p

72

fate. Let pride be taught by this re - buke, How

72

pp

pp

76

ve - ry mean — a thing's a duke; From all his ill - got

76

80

ho - nours flung, Turn'd to that dirt from whence he sprung.

80

non cresc. *f* *f* *ff*

8va

3. Highland Mary

Robert Burns

Derek B. Scott (1972)

Andante con moto ♩ = 128

p

Ye banks — and braes and

p

streams — a - round The cas - tle o' Mont - go - me - ry, —

Green be your woods, and fair — your flowers, Your wa - ters ne - ver

cresc.

3. Highland Mary

19 *p*

drum - lie! There sim-mer first un - fauld her robes, And

19 *p*

26 *mp*

there the lan - gest tar ry; For there I took the

26 *mp*

32 *p*

last fare - weel O' my sweet High - land Ma-ry.

32 *p*

39

39 *f*

39 *f*

46 *p*

How sweet - ly bloomed the gay green birk, How rich the haw-thorn's blos-som, As

46 *pp*

55 *mp*

un - der - neath their frag - rant shade I clasped her to my bo-som! — The

55 *mp*

63 *mf* *accel. poco a poco* *f*

gol — den hours on an - gel wings Flew o'er me and my —

63 *mf* *f*

70 *ff* *Tempo Primo*

dea-rie; For dear to me as light — and life Was my

70 *ff*

3. Highland Mary

77 *p*

sweet — High - land Ma - ry. ————— Wi' mo - nie a

77

pp

85

vow and locked em - brace ————— Our par - ting was — fu' — ten - der; And

85

93 *mp* *poco cresc. e accel.* *mf*

pled - ging aft — to meet — a - gain We tore our - sels — a - sunder

93

mp *poco cresc. e accel.* *mf*

100 *f* *p*

But oh! ————— fell Death! ————— But

100

f

Poco Lento

105

oh! — fell Death's un - time - ly frost, That nipt my flo - wer sae

111

sf *rit.* *mp* Tempo Primo

ear ly! Now green's the — sod, and cauld's the clay, That wraps

118

ppp

my High - land Ma-ry! ————— O pale, pale — now those

125

pp

ro - sy lips I aft hae kissed sae — fond - ly! And

131

closed for aye the spark - ling glance That dwelt ___ on

pp

136

me ___ sae kind - ly! And moul - de - ring

pp

pp sempre

140

now in si - lent dust That heart that lo'ed ___ me ___

145 *cresc.* *mf*

dear - ly! But still with - in my bo - som's core Shall

151 *>p* *pp*

live my High - land Ma-ry.

157 *ppp*

ppp

4. The Album

C. Day Lewis

Derek B. Scott (1972)

Adagio ♩ = 64

p *espressivo*

p

p

p

5 I see you, a child — In a gar - den shel - tered for buds and

5

9 play-time, Lis-ten-ing — as if be - guiled By a fan-cy be - yond your years and the flo-wer-ing

9

12 may time. The print is fa - ded:

12

p

15

Soon there will be No trace of that pose en - thral - ling, Nor vi - si - ble e - cho of my

18

voice dis - tant - ly cal - ling 'Wait! Wait for me!' —

22

mp

Then I turn the page To a girl who

25

stands _____ like a ques - tion - ing i - ris By the wa - ter - side, at an age That asks eve - ry

28

mir - ror to tell what the heart's de - sire is. The ans-wer she

p

31

finds in that Or - ac - le stream On - ly time could af - firm or dis - prove, Yet I wish I was

p

35

there to ven - ture a war - ning, 'Love Is not what you dream'.

f *mf*

mf *sf* *mf* *p*

39

Next you ap -

mf

più animato

mp

42

pear as if gar - lands of wild fe - li - ci - ty crowned you - Cour - ted, ca -

44

ressed, you wear like im - mor - telles the lo - vers and friends a - round you. 'They

46

will not last you, rain or shine, They are but straws and sha-dows',

49

I cry: 'Give not to those char - ming des - pe - ra - does What was made to be

52 **Tempo Primo**

mine'. One pic-ture is mis-sing- The last.

56

It would show me a tree stripped bare By in-tem-pe-rate gales, her a-ma-zing

59

Noon - day — of blos-som spoilt which pro - mised so fair. Yet,

61

scan - ning those scenes at your hey - day ta - ken, I trem - ble,

63

as one who must view In the crys - tal a doom he could ne - ver de - flect-

66

yes, I too am fruit - less - ly sha - ken.

69 *pp*

I close the book; — But the past slides out — of its leaves to

72

haunt me And it seems, whe - re - ver I look, Phan-toms of ir - re - clai - ma - ble hap - pi - ness

75

taunt me. Then I see her, pe - talled in

79

new - blown hours be - side me - 'All you love most there has

81

blos-somed a - gain', she mur - murs, 'all that you missed there

84

Has grown to be yours'.

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

4 *p* These

9 *f* mar - ket - dames, mid - aged, — with lips thin drawn, — And

9 *f* *p*

14 *f* *portamento* *p* *mp* tis - sues sere, Are they the ones we loved in years a - gone, — And

14 *f* *p*

19

cour - ted here? _____ And cour - ted here? _____

mp *f*

25

p

Are these the mus - lined

30

mf

pink young things to whom we vowed and swore _____ In

34

mf *f*

nooks on sum - mer Sun - days by the Froom, _____ Or Bud - mouth shore? _____

39 *f*

Do they re - mem - ber those gay tunes we

44 *mf*

trod Clasp'd on the green; — Aye; trod till moon - light set — till

49 *meno mosso* *p*

moon-light set on the bea-ten sod A sa-tin sheen? — They must for-get — They must

55 *rall.* *a tempo*

— for-get, for - get, They can-not know — whatonce they were, Or

60

me - mo - ry would trans - fi - gure them, and show Them al - ways fair and shoe Them

poco cresc. *mp* *f*

65

al - ways fair.

f

71

Violins

ff *p*

77

meno mosso *p* *pp*

Derek B. Scott

Former Beauties

for baritone voice and piano quintet

Violin I

1. She Dwelt Among the Untrodden Ways

Violin I

W. Wordsworth

(Lucy)

Derek B. Scott (1972)

Andante $\text{♩} = 86$

pp

4 *p*

She dwelt a - mong the un - trod - den ways Be -

4

8

side the springs of Dove, A Maid whom there were none to praise

8

12 *rit.* **A tempo**

And ve - ry few to love:

12 *rit.* *pp*

16

16 *mf*

1. She Dwelt Among the Untrodden Ways

20 *p* **A tempo**
A vi - o - let by a mos - sy stone

20 *mp* *p*

24 *mf*
Half hid - den from the eye! Fair as a star, when on - ly one Is shi - ning in the

24 *mf*

29 *meno mosso* *mp*
sky. She lived un -

29 *pp* *p*

36 *p*
known, and few could know When Lu - cy ceased to be; But she is in her

36 *mp* *p*

41 *rit.* **Tempo primo** *rall.*
grave, and, oh, The dif - fe - rence to me!

41 *rit.* *rall.*

Detailed description: This is a musical score for the song 'She Dwelt Among the Untrodden Ways'. It consists of two staves: a vocal line and a piano accompaniment line. The score is divided into systems, each with a measure number (20, 24, 29, 36, 41) at the beginning. The vocal line includes lyrics and dynamic markings such as *p*, *mp*, *mf*, and *pp*. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes tempo markings like 'A tempo', 'Tempo primo', and 'rit.', as well as dynamic markings like 'meno mosso'. The key signature is one flat (B-flat), and the time signature changes from 3/4 to 4/4 and back to 3/4.

Violin I

2. A Satirical Elegy

J. Swift

Derek B. Scott (1972)

Slow March $\text{♩} = 56$ *p*

His Grace! im - pos - si - ble! too, and in his bed!

And could that Migh - ty War - ri - or fall? And so in - since he's gone, no mat - ter

how, The last loud trump must wake him now: And trust me, as the noise grows ston - ger

He'd wish _____ to sleep _____ a lit - tle lon - ger. And could he be in - deed so old as by the

news - pa - pers we're told? Three score, I think, is pret - ty high; 'Twas time in con - science he should die, This world he cum - ber'd

long e - nough; He burnt his can - dle to the snuff; He left be - hind so great a stink.

f *mp* *mf* *f* *pizz.*

cresc. poco a poco

2 *3* *3* *3* *2* *2*

2. A Satirical Elegy

41

Be - hold his fu - ne - ral ap - pears,

41 arco

pp

47

Nor wi - dow's sighs, nor or - phan's tears wont at such times each heart to pierce, At - tend the

47

p *pp*

52

pro - gress of his herse. But what of that, his friends may say,

52

mf

58

He had those ho - nours in his day, pride, He made them weep weep

58

f *pizz.*

64

weep be - fore he dy'd. hi - ther, and be - hold your fate. Let pride be taught by

64

pp *arco* *pp*

75

this re - buke, How ve - ry mean — a thing's a duke; From all his ill - got

75

80

ho - nours flung, Turn'd to that dirt from whence he sprung.

80

f *non cresc.*

Violin I

Robert Burns

3. Highland Mary

Derek B. Scott (1972)

Andante con moto $\text{♩} = 128$

p

Ye banks and braes and

p

7 streams a-round The cas-tle o' Mont-go-me-ry,

7

13 Green be your woods, and fair your flowers, Your wa-ters ne-ver drum-lie!

13 *cresc.*

20 *p*

20 There sim-mer first un-fauld her robes, And

26 *mp*

26 there the lan-gest tar ry; For there I took the last fare-weel O'

26 *mp*

3. Highland Mary

34 *p*

my sweet High - land Ma - ry.

p *f*

41 *p*

How sweet - ly bloomed the

pp

49

gay green birk, How rich the haw - thorn's blos - som, As un - der - neath their

57 *mp* *mf* *accel. poco a poco*

frag - rant shade I clasped her to my bo - som! The gol

mp *mf*

64 *f*

den hours on an - gel wings Flew o'er me and my dea - rie;

f *mf*

71 *ff* *Tempo Primo*

For dear to me as light and life Was my

ff *mf*

3. Highland Mary

77 *p*
 sweet High - land Ma - ry. Wi' mo - nie a

77 *p* *pp*

85 vow and locked em - brace Our par - ting was fu' ten - der; And

85 *p*

93 *mp* *poco cresc. e accel.* *mf*
 pled - ging aft to meet a - gain We tore our - sels a - sunder

93 *mp* *poco cresc. e accel.* *mf*

100 *f* *p* Poco Lento
 But oh! fell Death! But oh! fell

100 *p*

106 *sf rit.*
 Death's un - time - ly frost, That nipt my flo - wer sac ear

106 *sfp rit.*

112 *mp* Tempo Primo *ppp*
 ly! Now green's the sod, and cauld's the clay, That 0

112 *mp*

3. Highland Mary

123 *pp*

pale, pale — now those ro - sy lips I aft hae kissed sae fond - ly! And

123 *pp* *p* 6

131

closed for aye the spark - ling glance That dwelt — on me — sae

131 6 6 6

137 *pp*

kind - ly! And moul - de - ring now in si - lent dust That

137 *pp* *sempre* 6

143 *cresc.* *mf*

heart that lo'ed — me — dear - ly! But still with - in my bo - som's

143 *cresc.* *mf*

150 *p* *pp*

core Shall live my High - land Ma - ry. —

150 *pp* *dim.*

157 *ppp*

157 *ppp*

4. The Album

Violin I

C. Day Lewis

Derek B. Scott (1972)

Adagio ♩ = 64

I see you, a child In a gar - den
 shel - tered for buds and play - time, Lis - ten - ing as if be - guiled By a fan - cy be -
 yond your years and the flo - wer - ing may time. The print is fa - ded:
 Soon there will be No trace of that pose en - thral - ling, Nor vi - si - ble e - cho of my
 voice dis - tant - ly cal - ling 'Wait! Wait for me!'
 Then I turn the page To a girl who stands like a ques - tion - ing

26
 i - ris By the wa - ter - side, at an age That asks eve - ry mir - ror to tell what the heart's de -

26
p

29
 sire is. The ans - wer she finds in that *p*

29

32
 Or - ac - le stream On - ly time could af - firm or dis - prove, Yet I wish I was

32
p

35
 there to ven - ture a war - ning, 'Love Is not what you dream'. *f* *mf* **3**

35
mf **3**

41
 Next you ap - pear as if gar - lands of wild fe - li - ci - ty crowned you - Cour - ted, ca - *mf*

41
mp scherzando

44
 ressed, you wear like im - mor - telles the lo - vers and friends a - round you. 'They will not last you, rain or

44

47

shine, They are but straws and shadows', I cry: 'Give not to those

50

Tempo Primo

char - ming des - pe - ra - does What was made to be mine'

pizz.

54

One pic - ture is mis - sing - The last. It would show me a

arco

57

tree stripped bare By in - tem - pe - rate gales, her a - ma - zing Noon - day of blos - som spoilt which

60

pro - mised so fair. Yet, scan - ning those scenes at your hey - day ta - ken, I trem - ble,

63

as one who must view In the crys - tal a doom he could ne - ver de - flect -

66 *p* yes, I too am fruit - less - ly sha - ken. *pp* I close the

70 book; — But the past slides out — of its leaves to haunt me And it seems, whe -

73 re - ver I look, Phan - toms of ir - re - clai - ma - ble hap - pi - ness taunt me.

76 Then I see her, pe - talled in new - blown hours be - side me -

80 'All you love most there has blos - somed a - gain', she mur - murs, 'all that you missed there

84 Has grown to be yours' —

Violin I

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

8 *mf* *p* **3** *p*

8 These mar - ket - dames, mid - aged, with lips thin drawn, And

14 *portamento* *f* *p* *mp*

14 tis - sues sere, Are they the ones we loved in years a - gone, And cour - ted here? _____

21 *p*

21 _____ And cour - ted here? _____

27 *p*

27 Are these the mus - lined pink young things to whom we vowed and

33 *mf*

33 swore _____ In nooks on sum - mer Sun - days by the Froom, _____ Or Bud - mouth shore? _____

39 **2**
 they re - mem - ber those gay tunes we trod Clasped on the green; _____

39 **2**
f with a swing

46 *mf*
 Aye; trod till moon - light set _____ till moon - light set on the bea - ten sod A sa - tin sheen? _____

46 *mf*

52 *meno mosso* **3** *rall.* *a tempo*
 _____ They must for - get _____ can - not know _____ what once they were, Or

52 **3**

60 *f*
 me - mo - ry would trans - fi - gure them, and show Them al - ways fair _____ and shoe Them _____ al - ways

60 *pp* *p* *fp*

66 fair. _____

66 *f* *ff*

73

73 *meno mosso* *p*

Derek B. Scott

Former Beauties

for baritone voice and piano quintet

Violin II

1. She Dwelt Among the Untrodden Ways

Violin II

(Lucy)

W. Wordsworth

Derek B. Scott (1972)

Andante ♩ = 86

The musical score is written for Violin II and includes vocal lines. It is set in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante' with a metronome marking of ♩ = 86. The score is divided into systems, with measures 5, 9, 13, and 17 marked at the beginning of their respective systems. The piano accompaniment consists of a steady eighth-note pattern in the right hand, often with slurs and dynamic markings such as *pp*, *p*, *mf*, and *mp*. The vocal lines are in the soprano clef and include lyrics in English. The piece concludes with a *rit.* (ritardando) marking and a final chord.

5 *pp*

5 *p*
She dwelt a - mong the un - trod - den ways Be - side the springs of

9 Dove, A Maid whom there were none to praise And

9 *rit.*

13 **A tempo**
ve - ry few to love:

13 *pp*

17 *mf* *mp* *p* A

1. She Dwelt Among the Untrodden Ways

22 **A tempo**

vi - o - let by a mos - sy stone Half hid - den from the eye! Fair _____ as a

p *mf*

27

star, when on - ly one Is shi - ning in the sky. _____

p

33 **meno mosso**

She lived _____ un - known, and few could know When

mp

38

Lu - cy ceased to be; But she is in her grave, and, oh, The dif - fe - rence to

38 **meno mosso**

p

43 **Tempo primo**

me!

pp *rall.*

Violin II

2. A Satirical Elegy

J. Swift

Derek B. Scott (1972)

Slow March $\text{♩} = 56$ *p*

His Grace! im - pos - si - ble! too, and in his bed!

And could that Migh - ty War - ri - or fall? And so in - glo - ri - ous, af - ter

all! Well, since he's gone, no mat - ter how, The And trust me, as the noise grows

ston - ger He'd wish — to sleep — a lit - tle lon - ger. And could he be in - deed so

old as by the news - pa - pers we're told? Three score, I think, is pret - ty This world — he cum - ber'd

long e - nough; He burnt his can - dle to the snuff; He left be - hind so great a stink.

pizz.

39 **2**

Be - hold his fu - ne - ral

39 **2** arco *mp*

45 ap - pears, Nor wi - dow's sighs, nor or - phan's

45

49 tears wont at such times each heart to pierce, At - tend the pro - gress of his herse.

49

pp

54 **2** *mf*

But what of that, his friends may say, He had those ho - nours in his day,

54 **2** *mf*

60 **2** pride, He made them weep weep weep be - fore he dy'd. hi - ther, and be - hold your

60 **2** *f* pizz. **6**

72 *pp*

fate. Let pride be taught by this re - buke, How ve - ry mean a thing's a

72 arco *pp*

77 duke; From all his ill - got ho - nours flung, Turn'd to that dirt from whence he sprung.

77 *f* *non cresc.* *f*

Violin II

3. Highland Mary

Robert Burns

Derek B. Scott (1972)

Andante con moto ♩ = 128

p

Ye banks _____ and braes and

p

7 streams _____ a - round The cas - tle o' Mont - go - me - ry, _____

7

13 Green be your woods, and fair _____ your flowers, Your wa - ters ne - ver drum - lie!

13 *cresc.*

20 *p*

There sim - mer _____ first un - fauld _____ her robes, And

20 *p*

26 *mp*

there the lan - gest tar - ry; For there I took the last fare -

26 *mp*

3. Highland Mary

33 *p*
weel O' my sweet High - land Ma - ry.

33 *p* *f*

40 *p*
How

40

47
sweet - ly bloomed the gay green birk, How rich the haw - thorn's blos - som, As un - der -

47 *pp*

56 *mp*
neath their frag - rant shade I clasped her to my bo - som! The

56 *mp*

63 *mf* *accel. poco a poco* *f*
gol den hours on an - gel wings Flew o'er me and my

63 *mf* *f*

70 *ff* *Tempo Primo*
dea - rie; For dear to me as light and life Was my

70 *ff*

3. Highland Mary

77 *p*
 sweet High - land Ma - ry. Wi' mo - nie a vow and

77 *p* *pp*

86 *mp*
 locked em - brace Our par - ting was fu' ten - der; And pled - ging aft to meet a -

86 *p* *mp*

96 *poco cresc. e accel.* *mf* *f*
 gain We tore our - sels a - sunder But oh! fell

96 *poco cresc. e accel.* *mf* *f*

Poco Lento

103 *p*
 Death! But oh! fell Death's un - time - ly frost, That nipt my flo - wer sac

103 *sfzp* *p*

111 *sf* *rit.* *mp* *Tempo Primo*
 ear ly! Now green's the sod, and cauld's the clay, That wraps

111 *rit.* *sfp* *mp* *dim.*

118 *ppp*
 my High - land Ma - ry! O pale, pale now those

118 *p* *ppp*

3. Highland Mary

125 *pp*
 ro - sy lips I aft hae kissed sae — fond - ly! And closed — for

125 *pp*

132 aye the spark - ling glance That dwelt — on me — sae kind - ly!

132

138 *pp*
 And moul - de - ring now in si - lent dust That heart that

138 *pp sempre*

144 *cresc.* *mf*
 lo'ed — me dear - ly! But still with - in my bo - som's core Shall

144 *cresc.* *mf*

151 *> p* *pp*
 live my High - land Ma - ry. —————

151 *> p* *pp* *dim.*

157

157 *ppp*

4. The Album

Violin II

C. Day Lewis

Derek B. Scott (1972)

Adagio ♩ = 64

p I see you, a

child — In a gar - den shel - tered for buds and play - time, Lis - ten - ing — as if be - guiled By a fan - cy be -

yond your years and the flo - wer - ing may time. The print is fa - ded:

Soon there will be No trace of that pose en - thral - ling, Nor vi - si - ble e - cho of my

voice dis - tant - ly cal - ling 'Wait! Wait for me!' —

pp

mp Then I turn the page To a girl who stands — like a ques - tion - ing

p

26
 i - ris By the wa - ter - side, at an age That asks eve - ry mir - ror to tell what the heart's de -

26
p

29
 sire is. The ans - wer she finds in that Or - ac - le stream On - ly

29
p

33
 time could af - firm or dis - prove, Yet I wish — I was there to ven - ture a war - ning,

33
 3

36
f 'Love Is not what you dream'. *mf* Next you ap -

36
mf *mp* scherzando

42
 pear as if gar - lands of wild fe - li - ci - ty crowned you - Cour - ted, ca -

42

44
 ressed, you wear like im - mor - telles the lo - vers and friends a - round you. 'They will not last you, rain or

44

47

shine, They are but straws and sha - dows', I cry: 'Give not to those

50

char - ming des - pe - ra - does What was made to be mine'.

Tempo Primo

50

pizz.

54

One pic - ture is mis - sing - The last. It would show me a

54

arco

f

57

tree stripped bare By in - tem - pe - rate gales, her a - ma - zing Noon - day of blos - som spoilt which

57

60

pro - mised so fair. Yet, scan - ning those scenes at your hey - day ta - ken, I trem - ble,

60

63

as one who must view In the crys - tal a doom he could ne - ver de - flect -

63

66 *p* *pp*
yes, I too am fruit - less - ly sha - ken. I close the book; — But the past slides

66 *pp*

71 out — of its leaves to haunt me And it seems, whe - re - ver I look, Phan - toms of

71

74 ir - re - clai - ma - ble hap - pi - ness taunt me. Then I see her, pe - talled in

74 *pp*

79 new - blown hours be - side me— 'All you love most there has blos - somed a - gain', she mur - murs,

79

82 *p* 'all that you missed there Has grown to be yours'. —

82 *pp* *pp*

Violin II

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

7 *p*
 These mar - ket - dames, mid - aged, with lips thin

7 *f*

13 *portamento*
 drawn, And tis - sues sere, Are they the ones we loved in years a - gone, And

13 *p f p*

19 *p*
 cour - ted here? And cour - ted here? Are

19 *mp p pizz.*

3

28
 these the mus - lined pink young things to whom we vowed and swore In

28

34 *f*
 nooks on sum - mer Sun - days by the Froom, Or Bud - mouth shore? Do

34 *arco mf f*

41
 they re - mem - ber those gay tunes we trod Clasped on the green; — Aye;

41
with a swing

47 *mf*
 trod till moon - light set — till moon - light set on the bea - ten sod A sa - tin sheen? — They

47
mf

53 *meno mosso* *p* *rall.* *a tempo*
 must for - get — They must — for - get, for - get, They can - not know — what once they were, Or

53
p *rall.*

60 *f*
 me - mo - ry would trans - fi - gure them, and show Them al - ways fair — and shoe Them — al - ways

60
pp *p* *fp*

66
 fair. —

66
f *ff*

73 *2*

73 *2* *p*

Derek B. Scott

Former Beauties

for baritone voice and piano quintet

Viola

1. She Dwelt Among the Untrodden Ways

Viola

(Lucy)

W. Wordsworth

Derek B. Scott (1972)

Andante ♩ = 86

p

She dwelt a - mong the un - trod - den

7

ways Be - side the springs of Dove, A Maid whom there were none to praise

12

rit. **A tempo**

And ve - ry few to love:

18

p **A tempo**

A vi - o - let by a

1. She Dwelt Among the Untrodden Ways

23

mf

mos - sy stone Half hid - den from the eye! Fair as a star, when on - ly one Is

23

mf

28

shin - ing in the sky.

meno mosso

28

pp *p*

34

mp

She lived un - known, and few could know When Lu - cy ceased to

34

meno mosso

39

p *rit.*

be; But she is in her grave, and, oh, The

39

p

42

Tempo primo *rall.*

dif - ference to me!

42

p rall.

Viola

2. A Satirical Elegy

J. Swift

Derek B. Scott (1972)

Slow March $\text{♩} = 56$

p

His Grace! im - pos - si - ble! what dead!

p

7 Of old age too, and in his bed! And could that Migh - ty War - ri - or

f

7

13 fall? And so in - glo - ri - ous, af - ter all! Well, since he's gone, no mat - ter how, The

13

p

19 And trust me, as the noise grows ston - ger He'd wish ___ to sleep ___ a lit - tle lon - ger.

19

f

26 And could he be in - deed so old as by the news - pa - pers we're told? Three score, I think, is pret - ty high; 'Twas time in

26

mf

mf

33 long e - nough; He burnt his can - dle to the snuff; And that's the rea - son, some folks think, He left be - hind so great a

33

f *pizz.* *arco* *p* *sfz*

38 *stink.* **2** Be - hold his fu - ne - ral ap -

38 *pp*

46 pears, Nor wi - dow's sighs, nor or - phan's tears wont at such times each heart to

46 *p*

51 pierce, At - tend the pro - gress of his herse. But what of that, his friends may say,

51 *pp* **2** *mf*

58 He had those ho - nours in his day, pride, He made them weep weep weep be - fore he dy'd.

58 **2** *f* pizz.

65 Come hi - ther, all ye em - pty things Ye bub - bles rais'd by breath of kings; Who float up - on the arco

65 *p* *sfz* *p*

70 tide of state, Come hi - ther, and be - hold your fate. Let pride be taught by this re - buke, How

70 *pp* pizz. *pp*

76 ve - ry mean a thing's a duke; From all his ill - got ho - nours flung, Turn'd to that dirt from whence he sprung.

76 *f* **3** arco *non cresc.*

3. Highland Mary

Viola

Robert Burns

Derek B. Scott (1972)

Andante con moto ♩ = 128

p

Ye banks _____ and braes and

7 streams _____ a - round The cas - tle o' Mont - go - me - ry, _____

7

13 Green be your woods, and fair _____ your flowers, Your wa - ters ne - ver

13

cresc.

19 drum - lie! There sim - mer _____ first un - fauld _____ her

19

25 robes, And there the lan - gest tar - ry; For there I took the

25

mp

mp

3. Highland Mary

32 *p*
last fare - weel O' my sweet High - land Ma - ry.

32 *p*

39

39 *f*

45 *p*
How sweet - ly bloomed the gay green birk, How rich the haw - thorn's blos - som,

45 *p pp*

54 *mp*
As un - der - neath their frag - rant shade I clasped her to my bo - som!

54 *mp*

62 *mf accel. poco a poco f*
The gol - den hours on an - gel wings Flew o'er me and my

62 *mf f*
pizz.

70 *ff* Tempo Primo
dea - rie; For dear to me as light and life Was my

70 *ff*
arco

3. Highland Mary

77 *p*
 sweet High - land Ma - ry. Wi' mo - nie a

77 *p* *pp*

85
 vow and locked em - brace Our par - ting was fu' ten - der; And

85 *p*

93 *mp* *poco cresc. e accel.* *mf* *f*
 pled - ging aft to meet a - gain We tore our - sels a - sunder But

93 *mp* *poco cresc. e accel.* *mf*

101 *p* Poco Lento
 oh! fell Death! But oh! fell Death's un -

101 *sf sf sf sf sfp* *p*

107 *sf rit.* *mp*
 time - ly frost, That nipt my flo - wer sae ear ly! Now

107 *sfp*

113 Tempo Primo
 green's the sod, and cauld's the clay, That wraps my High - land

113 *mp* *poco cresc.* *p*

3. Highland Mary

77 *p*
 sweet High - land Ma - ry. Wi' mo - nie a

77 *p* *pp*

85
 vow and locked em - brace Our par - ting was fu' ten - der; And

85 *p*

93 *mp* *poco cresc. e accel.* *mf* *f*
 pled - ging aft to meet a - gain We tore our - sels a - sunder But

93 *mp* *poco cresc. e accel.* *mf*

101 *p* Poco Lento
 oh! fell Death! But oh! fell Death's un -

101 *sf* *sf* *sf* *sf* *sfp* *p*

107 *sf* *rit.* *mp*
 time - ly frost, That nipt my flo - wer sae ear nly! Now

107 *sfp*

113 Tempo Primo
 green's the sod, and cauld's the clay, That wraps my High - land

113 *mp* *poco cresc.* *p*

The musical score is written for voice and piano. It consists of two systems of staves. The first system (measures 77-85) features a vocal line in treble clef and a piano accompaniment in bass clef. The second system (measures 85-93) continues the vocal and piano parts. The third system (measures 93-101) includes a tempo change to 'Poco Lento' and a 4/4 time signature. The fourth system (measures 101-107) continues the 'Poco Lento' section. The fifth system (measures 107-113) returns to 'Tempo Primo' and a 3/4 time signature. Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), forte (f), sforzando (sf), and sforzando piano (sfp). Performance directions include 'poco cresc. e accel.', 'rit.', and 'Tempo Primo'.

3. Highland Mary

120 *ppp*
 Ma - ry! _____ O pale, pale _____ now those ro - sy lips I aft hac

120 *ppp*

128 *pp*
 kissed sae _____ fond - ly! And closed _____ for aye the spark - ling glance That

128 *pp pp*

135 *pp*
 dwelt _____ on me _____ sae kind - ly! And moul - de - ring now in

135 *pp sempre*

141
 si - lent dust That heart that lo'ed _____ me _____ dear - ly! But

141

147 *cresc.* *mf* *p* *pp*
 still with - in my bo - som's core Shall live my High - land Ma - ry. _____

147 *cresc.* *mf* *p* *pp*

154

154 *dim.* *ppp*

4. The Album

Viola

C. Day Lewis

Derek B. Scott (1972)

Adagio ♩ = 64

p

I see you, a child — In a gar - den shel - tered for buds and

p

9

play - time, Lis - ten - ing — as if be - guiled By a fan - cy be - yond your years and the flo - wer - ing

9

12

may time. The print is fa - ded: Soon there will be No

12

pp

16

trace of that pose en - thral - ling, Nor vi - si - ble e - cho of my voice dis - tant - ly cal - ling

16

19

'Wait! Wait for me!' — Then I turn the

19

pizz. *arco* *p* *pp* *p*

24

page To a girl who stands _____ like a ques - tion - ing i - ris By the wa - ter - side,

24

27

at an age That asks eve - ry mir - ror to tell what the heart's de - sire is.

27

p

30

The ans - wer she finds in that Or - ac - le stream On - ly time could af - firm or dis - prove,

30

p

34

Yet I wish I was there to ven - ture a war - ning, 'Love Is not what you dream'.

34

mf

3

41

Next you ap - pear as if gar - lands of wild fe - li - ci - ty crowned you - Cour - ted, ca -

41

mp

44

ressed, you wear like im - mor - telles the lo - vers and friends a - round you. 'They will not last you, rain or

44

47

shine, They are but straws and sha-dows', I cry: 'Give not to those

50

Tempo Primo

char-ming des-pe-ra-does What was made to be mine'

pizz.

54

One pic-ture is mis-sing- The last. It would show me a

arco

f

57

tree stripped bare By in-tem-pe-rate gales, her a-ma-zing Noon-day of blos-som spoilt which

60

pro-mised so fair. Yet, scan-ning those scenes at your hey-day ta-ken, I trem-ble,

63

as one who must view In the crys-tal a doom he could ne-ver de-flect-

66 *p* yes, I too am fruit - less - ly sha - ken. *pp* I close the book; — But the past slides

66 *pp*

71 out — of its leaves to haunt me And it seems, whe - re - ver I look, Phan - toms of

71

74 ir - re - clai - ma - ble hap - pi - ness taunt me. Then I see her, pe - talled in

74 *pp*

79 new - blown hours be - side me— 'All you love most there has blos - somed a - gain', she mur - murs,

79

82 *p* 'all that you missed there Has grown to be yours'. _____

82 *pp* *pp*

Viola

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

7 *p*
These mar - ket - dames, mid - aged, with lips thin

7 *f*

13 *portamento*
drawn, And tis - sues sere, Are they the ones we loved in years a - gone, And

13 *p f p*

19 *p*
cour - ted here? And cour - ted here? Are

19 *mp p*

28
these the mus - lined pink young things to whom we vowed and swore In

28

34
nooks on sum - mer Sun - days by the Froom, Or Bud - mouth shore?

34 *arco mf*

40 *f*
Do they re - mem - ber those gay tunes we trod Clasped on the

40 *f with a swing*

45 *mf*
 green; _____ Aye; trod till moon - light set _____ till moon - light set on the

45 *mf*

50 *meno mosso* *p*
 bea - ten sod A sa - tin sheen? _____ They must for - get _____ They must _____ for - get, for -

50 *p*

56 *rall.* *a tempo*
 get, They can - not know _____ what once they were, Or me - mo - ry would trans -

56 *p*

61 *f*
 fi - gure them, and show Them al - ways fair _____ and shoe Them _____ al - ways fair. _____

61 *fp* *f*

67

67 *ff*

73 *2*

73 *2* *p*

Derek B. Scott

Former Beauties

for baritone voice and piano quintet

Cello

1. She Dwelt Among the Untrodden Ways

Cello

(Lucy)

W. Wordsworth

Derek B. Scott (1972)

Andante ♩ = 86

She dwelt a - mong the un - trod - den

ways Be - side the springs of Dove, A Maid whom there were none to praise

And ve - ry few to love:

A vi - o - let by a mos - sy stone

1. She Dwelt Among the Untrodden Ways

24

Half hid - den from the eye! Fair as a star, when on - ly one Is

24

mf

mf

Detailed description: This system contains the first two staves of music for measures 24-27. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one flat. It features a melodic line with lyrics: "Half hid - den from the eye! Fair as a star, when on - ly one Is". The bottom staff is the bass line, starting with a bass clef and a key signature of one flat. It provides harmonic support with a melodic line. Dynamics include *mf* (mezzo-forte) and a crescendo hairpin.

28

shi - ning in the sky. She lived un -

28

meno mosso *mp*

p *mp*

Detailed description: This system contains the second two staves of music for measures 28-35. The top staff continues the vocal line with lyrics: "shi - ning in the sky. She lived un -". The bottom staff continues the bass line. Dynamics include *meno mosso* (tempo), *mp* (mezzo-piano), and *p* (piano). A piano hairpin is present in the bass line.

36

known, and few could know When Lu - cy ceased to be; But she is in her

36

p

Detailed description: This system contains the third two staves of music for measures 36-40. The top staff continues the vocal line with lyrics: "known, and few could know When Lu - cy ceased to be; But she is in her". The bottom staff continues the bass line. Dynamics include *p* (piano).

41

grave, and, oh, The dif - fe - rence to me!

41

Tempo primo *rall.*

pp *rall.*

Detailed description: This system contains the final two staves of music for measures 41-43. The top staff continues the vocal line with lyrics: "grave, and, oh, The dif - fe - rence to me!". The bottom staff continues the bass line. Dynamics include *Tempo primo* (return to original tempo), *rall.* (ritardando), and *pp* (pianissimo). A piano hairpin is present in the bass line.

2. A Satirical Elegy

Cello

J. Swift

Derek B. Scott (1972)

Slow March $\text{♩} = 56$

p

His Grace! im - pos - si - ble! what

p

6 dead! Of old age too, and in his bed!

f

11 And could that Might - ty War - ri - or fall? And so in - glo - ri - ous, af - ter

f

15 all! Well, since he's gone, no mat - ter how, The And trust me, as the noise grows

p

22 ston - ger He'd wish ___ to sleep ___ a lit - tle lon - ger. Three score, I think, is pret - ty

f

30 high; 'Twas time in con - science he should die, This world ___ he cum - ber'd long e - nough; He burnt his can - dle to the snuff;

f

2. A Satirical Elegy

35
 And that's the rea-son, some folks think, He left be-hind so great a stink. Be - hold

35

sfz *pp*

4

44
 his fu - ne - ral ap - pears, Nor wi - dow's sighs, nor or - phan's tears wont at such

44

50
 times each heart to pierce, At - tend the He had those ho - nours in his day, True to his

50

p *f*

6

61
 pro - fit and his pride, He made them weep weep weep be - fore he dy'd. Come

61

66
 hi - ther, all ye em - pty things Ye bub - bles rais'd by breath of kings; Who float up - on the tide of state, Come

66

sfz *p*

71
 hi - ther, and be - hold your fate. Let pride be taught by this re - buke, How ve - ry mean a thing's a

71

pp *pizz.* *pp*

77
 duke; From all his ill - got ho - nours flung, Turn'd to that dirt from whence he sprung.

77

f *arco* *non cresc.* *sfz* *sfz*

Cello

3. Highland Mary

Robert Burns

Derek B. Scott (1972)

Andante con moto ♩ = 128

p

Ye banks _____ and braes and

7

streams _____ a - round The cas - tle o' Mont - go - me - ry, _____

7

13

Green be your woods, and fair _____ your flowers, Your wa - ters ne - ver

13

cresc.

19

p

drum - lie! There sim - mer _____ first un - fauld _____ her

19

p

25

mp

robes, And there the lan - gest tar ry; For there I took the

25

mp

3. Highland Mary

32 *p*
last fare - weel O' my sweet High - land Ma - ry.

32 *p*

39

39 *f*

46 *p*
How sweet - ly bloomed the gay green birk, How rich the haw - thorn's blos - som,

46 *pp*

54 *mp*
As un - der - neath their frag - rant shade I clasped her to my bo - som!

54 *mp*

62 *mf* *accel. poco a poco* *f*
The gol - den hours on an - gel wings Flew o'er me and my

62 *pizz.* *mf* *f*

70 *ff* *Tempo Primo*
de - ric; For dear to me as light and life Was my

70 *arco* *ff*

3. Highland Mary

77 *p*
 sweet High - land Ma - ry. Wi' mo - nie a

77 *p* *pp*

85
 vow and locked em - brace Our par - ting was fu' ten - der; And

85 *p*

93 *mp* *poco cresc. e accel.* *mf*
 pled - ging aft to meet a - gain We tore our - sels a - sunder

93 *mp* *poco cresc. e accel.* *mf*

100 *f* *p* Poco Lento
 But oh! fell Death! But oh! fell

100 *sf sf sf sf sfp* *p*

106 *sf* *rit.*
 Death's un - time - ly frost, That nipt my flo - wer sae ear

106 *sfp* *rit.*

112 *mp* Tempo Primo
 ly! Now green's the sod, and cauld's the clay, That wraps my

112 *pizz.* *arco* *mp* *p*

3. Highland Mary

119 *ppp*

High - land Ma - ry! _____ O pale, pale _____ now those ro - sy lips I

119

127 *pp*

aft hae kissed sae _____ fond - ly! And closed for aye the spark - ling glance That

127 pizz.

pp

135 *pp*

dwelt _____ on me _____ sae kind - ly! And moul - de - ring now in si - lent dust

135 arco

pp sempre

142 *cresc.*

That heart that lo'ed _____ me _____ dear - ly! But still with -

142 *cresc.*

148 *mf* *p* *pp*

in my bo - som's core Shall live my High - land Ma - ry. _____

148 *mf* *p*

155

155 *ppp*

4. The Album

Cello

C. Day Lewis

Derek B. Scott (1972)

Adagio $\text{♩} = 64$

p
I see you, a
p

p
child In a gar - den shel - tered for buds and play - time, Lis - ten - ing as if be - guiled By a fan - cy be -
p

p
yond your years and the flo - wer - ing may time. The print is fa - ded:
p

mp
'Wait! Wait for me! Then I turn the
p

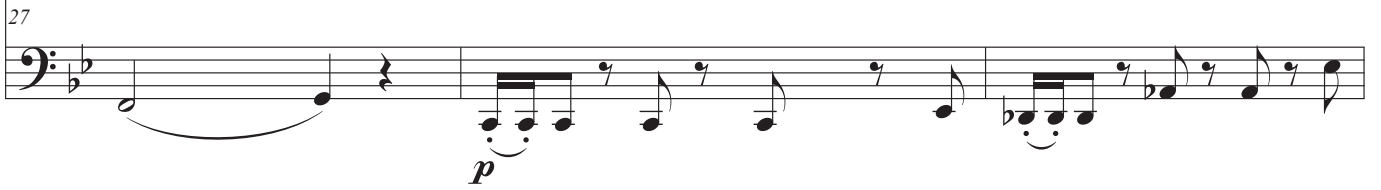
p
page To a girl who stands like a ques - tion - ing i - ris By the wa - ter - side,
p

27



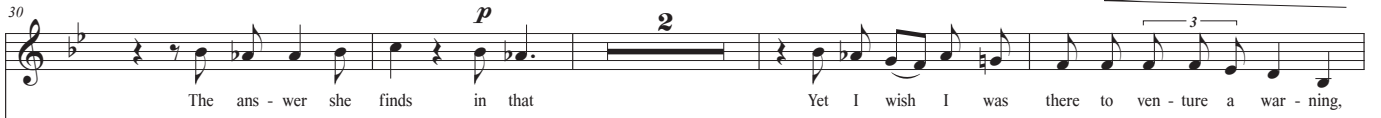
at an age That asks eve - ry mir - ror to tell what the heart's de - sire is.

27



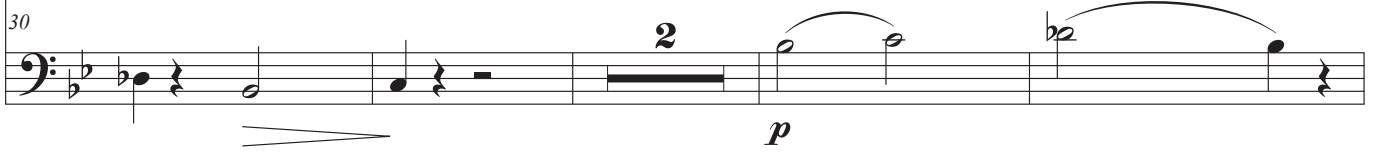
p

30



The ans - wer she finds in that Yet I wish I was there to ven - ture a war - ning,

30



p

36




'Love is not what you dream'. Next you ap - pear as if gar - lands of wild fe - li - ci - ty

36



mf *mp*

43



crowned you - Cour - ted, ca - ressed, you wear like im - mor - telles the lo - vers and

43



45



friends a - round you. 'They will not last you, rain or shine, They — are but

45



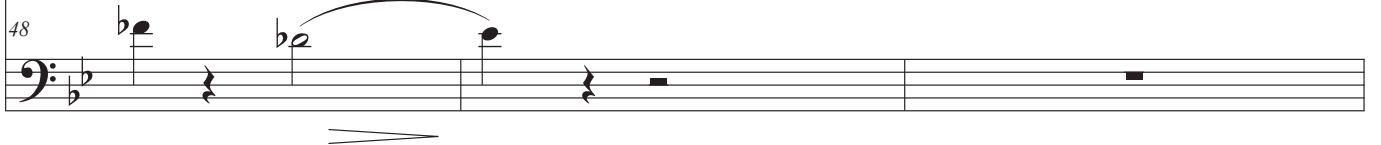
mf

48



straws and sha - dows', I cry: 'Give not to those char - ming des - pe - ra - does

48



Tempo Primo

51

What was made to be mine'. One pic - ture is mis - sing - The last.

51 pizz.

56

It would show me a tree stripped bare By in - tem - pe - rate gales, her a - ma - zing

56 arco
f

59

Noon - day ___ of blos - som spoilt which pro - mised so fair. Yet, scan - ning ___ those scenes at your hey - day

59

62

ta - ken, I trem - ble, as one who must view In the crys - tal a doom he could

62

65

ne - ver de - flect - yes, I too am fruit - less - ly sha - ken. I close the

65 *p* *pp*

65 *pp*

70

book; But the past slides out of its leaves to haunt me And it seems, whe -

70

Detailed description: This system contains the first two staves of music for measures 70-72. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bottom staff is in bass clef and provides the harmonic support for the vocal line.

73

re - ver I look, Phan - toms of ir - re - clai - ma - ble hap - pi - ness taunt me.

73

Detailed description: This system contains the second and third staves of music for measures 73-76. The top staff continues the vocal line with lyrics and includes two triplet markings over eighth notes. The bottom staff continues the piano accompaniment, featuring a long, sweeping melodic line with a fermata over the final measure.

77

Then I see her, pe - talled in new - blown hours be - side me - 'All you love most there has

77

pp

Detailed description: This system contains the fourth and fifth staves of music for measures 77-80. The top staff shows the vocal line with lyrics and a triplet of eighth notes. The bottom staff shows the piano accompaniment, which is mostly rests with some chordal textures. A dynamic marking of *pp* (pianissimo) is placed below the bottom staff.

81

blos - somed a - gain', she mur - murs, 'all that you missed there

81

p

Detailed description: This system contains the sixth and seventh staves of music for measures 81-83. The top staff continues the vocal line with lyrics and includes a triplet of eighth notes and a dynamic marking of *p* (piano). The bottom staff continues the piano accompaniment with rests and some chordal textures.

84

Has grown to be yours'.

84

pp

Detailed description: This system contains the eighth and ninth staves of music for measures 84-86. The top staff shows the vocal line with lyrics and a dynamic marking of *pp* (pianissimo). The bottom staff shows the piano accompaniment, featuring a melodic line with a fermata over the final measure.

Cello

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

2

f

p

8 *p*

These mar - ket - dames, mid - aged, _____ with lips thin drawn, _____ And tis - sues

8

f *p* *f*

15 *portamento*

sere, Are they the ones we loved in years a - gone, _____ And cour - ted here? _____ And cour - ted

15

p *mp*

22 *p*

here? _____ Are these the mus - lined pink young things to

22

4

32

whom we vowed and swore _____ In nooks on sum - mer Sun - days by the Froom, _____ Or Bud - mouth

32

mf

38 *f*

shore? _____ Do they re - mem - ber those gay tunes we

38

f *pizz.*

44 *mf*
trod Clasped on the green; _____ Aye; trod till moon - light set _____ till

44 *arco*

49 *meno mosso* *p*
moon - light set on the bea - ten sod A sa - tin sheen? _____ They must for - get _____ They must _____

49 *mf* *p*

55 *rall.* *a tempo*
_____ for - get, for - get, They can - not know _____ what once they were, Or

55 *p*

60 *f*
me - mo - ry would trans - fi - gure them, and show Them al - ways fair _____ and shoe Them _____ al - ways

60 *fp*

66
fair. _____

66 *f* *ff*

73 *2*

73 *2* *p*

