

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 is divided into two systems. The first system (measures 1-4) features a piano introduction with Violin I playing a melodic line in *pp*, Violin II playing a rhythmic accompaniment in *pp*, Viola and Piano providing harmonic support in *p* and *pp* respectively. The second system (measures 5-8) begins with the vocal line, marked *p*, with lyrics: 'She dwelt a - mong the un - trod - den ways Be - side the springs of'. The instrumental parts continue their patterns from the first system.

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*. The Pno. part includes a marking "L. H." and a dynamic change from *f* to *mp*. The time signature changes from 4/4 to 3/4.

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

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

Pno.

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

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). Dynamics include *pp* (pianissimo) and *p* (piano).

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!

6 *f* *f* *f* *f* *f*

6 *mf*

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.

15

p

mp

p

mp

p

mp

cresc. poco a poco

8va-----

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 *cresc. poco a poco* *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*

55 *mf*

But what of that, his friends may say,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

55 *impetuoso*
ff *mf*

Pno.

58

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

Vln. I

Vln. II

Vla.

Vc. *f*

58 *f*

Pno.

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

Vln. I
62 *f* pizz.

Vln. II
62 *f* pizz.

Vla.
62 *f* pizz.

Vc.
62

Pno.
62 *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
66

Vln. II
66

Vla.
66 *sfz* arco *p*

Vc.
66 *sfz* *p*

Pno.
66 *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

Ye banks and braes and streams

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

Violin I

Violin II

Viola

Cello

Piano

Vln. I

Vln. II

Vla.

Vc.

Pno.

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 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 *pp* is present at the beginning of the section. The lyrics are: "sweet - ly bloomed the gay green birk, How rich the haw - thorn's blos-som, As".

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

pp

85

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

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *mp*

94

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

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

3. Highland Mary

Poco Lento

101 oh! fell Death! But oh! fell

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

sf *rit.* *mp*

sfz *rit.*

sfz *rit.*

sfz *rit.*

sfz *rit.*

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 mould - de - ring now in si - lent dust That heart that

Vln. I *pp sempre* 6

Vln. II *pp sempre*

Vla. *pp sempre*

Vc. *pp sempre* 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 *pp* *dim.*

Vln. II *p* *pp* *dim.*

Vla. *p* *pp* *dim.*

Vc. *p*

Pno. *p* *pp* *dim.*

157

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Pno. *ppp*

4. The Album

C. Day Lewis

Derek B. Scott (1972)

Adagio $\text{♩} = 64$

The musical score is set in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Adagio' with a metronome marking of 64 quarter notes 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

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 *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-flat minor) and a 4/4 time signature. Dynamics are marked as *pp* (pianissimo). There are several triplets and slurs throughout the piece.

75

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

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

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

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

The musical score is arranged in a standard orchestral format. The top system includes staves for Violin I, Violin II, Viola, Cello, and Piano. The bottom system includes staves for Violin I, Violin II, Viola, Cello, and Piano, along with a vocal line. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro ma no troppo' with a metronome marking of ♩ = 116. The score begins with a series of rests for all instruments. In the first system, Violin I enters with a melody marked *mf*. The Cello and Piano enter in the second system, with the Cello marked *f* and the Piano marked *p*. The vocal line begins in the second system with the lyrics: "These mar - ket - dames, mid - aged, with lips thin". The vocal line is marked *p* for the first part and *f* for the second part. The instrumental accompaniment continues throughout, with various dynamics and articulations. The score concludes with a final cadence in the second system of the bottom section.

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* — 2 —

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*

The image shows a page of a musical score for 'A Casterbridge Fair'. It features a vocal line and an orchestral accompaniment. The vocal line starts at measure 38 with the lyrics 'shore? — Do they re - mem - ber those gay tunes we'. The orchestral parts include Violin I, Violin II, Viola, Violoncello, and Piano. The score is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include forte (f) and mezzo-forte (mf). Performance instructions like 'with a swing', 'pizz.', and 'arco' are present. The page number 44 is at the top left, and the title '5. A Casterbridge Fair' is at the top center.

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

meno mosso

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

p

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 $\text{♩} = 86$

p

She dwelt a - mong the un - trod - den

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

pp

rit. **A tempo**

And ve - ry few to love:

pp *mf*

p **A tempo**

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

mp *p*

Cello

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

pp *f* *mp*

29

meno mosso

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

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

41 *pp* *rall.*

Tempo primo *rit.* *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

2. A Satirical Elegy

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,

58

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

61

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

64 *p*

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

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 *f*

39 *f*

The musical score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include piano (*p*), mezzo-piano (*mp*), and forte (*f*). The score is divided into systems, with measures 19, 26, 32, and 39 marked at the beginning of each system. The lyrics are written below the vocal line.

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* *Tempo Primo*

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 —

pp

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

9 may time. The print is fa - ded:

12

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

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

31

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

35

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

39

Next you ap -

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

p 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, where - ver I look, Phantoms 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

ff *p* **Violins**

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 $\text{♩} = 86$

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.*

The image shows 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 sixteenth-note runs and chords, with dynamic markings like *mp* and *p*. Performance instructions include 'A tempo', 'meno mosso', 'Tempo primo', 'rit.', and 'rall.'. 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* *cresc. poco a poco* *mf* *f* *mf* *f* *pizz.*

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.

34 *p* *f*

41 *p*

How sweet - ly bloomed the

41 *pp*

49

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

49

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

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

57 *mp* *mf*

64 *f*

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

64 *f*

71 *ff* *Tempo Primo*

For dear to me as light and life Was my

71 *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 *p*

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

106 *sf* *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* *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

29
p

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'.

35
mf

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

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 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* 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 consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (treble clef). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 86. The score includes dynamic markings such as *pp*, *p*, *mf*, and *mp*, and performance instructions like *rit.* and *A tempo*. The lyrics are: '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:'. The score includes measure numbers 5, 9, 13, and 17. The piano accompaniment features a consistent eighth-note pattern with slurs, while the vocal line follows the lyrics. The score concludes with a fermata and a final dynamic marking of *mp*.

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

22

p *mf*

27

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

27

p

33 **meno mosso**

She lived un - known, and few could know When

33

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!

43

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.

f

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** **6**

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

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

72 *pp*

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

72 arco *pp*

77 *f* **3**

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

77 *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

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

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

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

11

11

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

15 *pp*

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

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

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

23 *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 *pp*

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

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

1. She Dwelt Among the Untrodden Ways

23

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

23

28

shi - ning in the sky.

28

34

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

34

39

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

39

42

dif - fe - rence to me!

42

Tempo primo

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 *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 high; 'Twas time in

26

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 *f* **2** *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* *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 *pizz. mf f*

70 *ff* *Tempo Primo*
 dea - rie; 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* *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*

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

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

p *pp* *mp* *p*

pizz. *arco*

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

30

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

30

34

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

34

41

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

41

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

47

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*

Viola

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo $\text{♩} = 116$

These mar - ket - dames, mid - aged, with lips thin

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

cour - ted here? And cour - ted here? Are

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

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

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

p

f

p

mp

p

mf

f

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

28

shi - ning in the sky. She lived un -

28

36

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

36

41

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

41

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

4

4

sfz *pp*

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

6

6

p *f*

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 pizz.

71

pp *pp*

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

77

f *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*
 dea - 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 ♩ = 64

p

I see you, a

p

7

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

7

11

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

11

15

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

15

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 Yet I wish I was there to ven - ture a war - ning,

p

2

30

p

2

36

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

f *mf* *mf*

3

36

mf *mp* *pizz.*

3

43

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

mf

43

45

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

mf arco

45

mf arco

48

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

mf

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

pp

70

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

70

Detailed description: This system contains two staves of music. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a vocal line with lyrics. Measures 70 and 71 contain triplets of eighth notes. Measure 72 has a quarter rest. The lower staff is in bass clef and provides accompaniment with a melodic line and a bass line. It includes a fermata over the first measure and a crescendo hairpin at the end.

73

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

73

Detailed description: This system contains two staves of music. The upper staff continues the vocal line with lyrics. Measures 73 and 74 contain triplets of eighth notes. Measures 75 and 76 have whole rests. The lower staff continues the accompaniment with a melodic line and a bass line. It includes a fermata over the first measure and a crescendo hairpin at the end.

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 two staves of music. The upper staff continues the vocal line with lyrics. Measures 77 and 78 have whole rests. Measures 79 and 80 contain triplets of eighth notes. The lower staff continues the accompaniment with a melodic line and a bass line. It includes a fermata over the first measure and a crescendo hairpin at the end. The dynamic marking *pp* is placed below the bass staff.

81

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

81

p

Detailed description: This system contains two staves of music. The upper staff continues the vocal line with lyrics. Measures 81 and 82 contain triplets of eighth notes. Measure 83 has a quarter rest. The lower staff continues the accompaniment with a melodic line and a bass line. It includes a fermata over the first measure and a crescendo hairpin at the end. The dynamic marking *p* is placed above the vocal staff.

84

Has grown to be yours'.

84

pp

Detailed description: This system contains two staves of music. The upper staff continues the vocal line with lyrics. Measures 84 and 85 have whole rests. Measure 86 has a quarter rest. The lower staff continues the accompaniment with a melodic line and a bass line. It includes a fermata over the first measure and a crescendo hairpin at the end. The dynamic marking *pp* is placed below the bass staff.

Cello

5. A Casterbridge Fair

Thomas Hardy

Former Beauties

Derek B. Scott (1972)

Allegro ma no troppo ♩ = 116

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 *pizz.* *f*

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*

