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THE SOLO PIANO WORKS OF CYRIL SCOTT

by

THOMAS H. DARSON

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

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¹D. numbers refer to listings in the Thematic Index;
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CHAPTER I
INTRODUCTION

The primary purpose of this dissertation is to examine the solo piano works of the English composer Cyril Scott (1879-1970), to define the characteristics of their style, and to subject them to historical and critical evaluation. In order to give necessary orientation to the study, secondary objectives include a historical survey of the musical climate in late Victorian and Edwardian England, a short biography of the composer, and an investigation into his aesthetic and stylistic roots. Yet another aim is to compile a thematic index of the composer's piano solo works.

Early in his career at the turn of the century, Scott achieved recognition as the leading musical rebel in England because of his bold harmonies, attenuated tonality, and multi-metric rhythms, and also because of the exotic and esoteric quality of a number of his works. The impact of his music on the British public was magnified by the fact that many of Scott's smaller piano pieces (and songs) found wide circulation, since they were easily accessible to both students and amateurs. His early success was further compounded because he composed a great many piano pieces during a period when other British composers were writing very few works for the

instrument. Scott was also noted as an avant-gardist on the international scene, and in his own prose writings he asserted that such musicians as Gabriel Fauré (1845-1924), Claude Debussy (1862-1918), Richard Strauss (1864-1949), Maurice Ravel (1875-1937), and Igor Stravinsky (1882-1971), as well as such British composers as Frederick Delius (1862-1934), John Ireland (1879-1962), and Edmund Rubbra (b. 1901), admired his music.¹ His musical career after World War I gradually declined, however, and performances of his larger concert works, never numerous to begin with, became less and less frequent. Nevertheless, his role as an emancipator of British music has been generally recognized.

The decline in popularity of Scott's music caused numerous musicians and writers, some with international reputations, to call for a re-evaluation of his music and for a revival of interest in it. The composer and writer Norman Demuth declared: "A prophet is often unhonoured in his own country, but the complete neglect of Scott is something inexplicable."² Demuth's opinion of the composer's piano works is that his "contribution to the literature of the instrument is even more significant than that of

¹Scott's career was not confined to music, since other creative interests manifested themselves with the onset of his musical notoreity. In addition to his books and articles on music, Scott published numerous volumes in such fields as poetry (his own and others'), philosophy, psychology, health, and the occult virtually to the end of his long life. Regarding Scott's claims as to others' opinions of his works, see p. 5, n. 9.

²Norman Demuth, Musical trends in the 20th century (London: Rockliff, 1952), p. 119.

Scriabin. . . ."³ The critic Jonathan Frank regarded the smaller piano works as "worthy English counterparts . . . of the Lyric Pieces of Grieg."⁴ In 1959, the head of the Royal Academy of Music, Sir Thomas Armstrong, stated: "To the young his principal achievements are totally unknown. But the time will come for a re-examination of his works as a whole. . . ."⁵

Although it may not be characterized as a trend, there has been a renewal of interest in Scott's music. In 1962, the Cyril Scott Society was formed in England to promote performances and recordings of his compositions; a few discs of some of his major works are currently available.⁶

The present study was undertaken for the following reasons: (1) before World War I, Scott was a key figure in British music, since he produced works of striking novelty which stimulated other composers to break away from the prevailing musical conservatism; (2) among prominent English composers, he holds a pre-eminent position with respect to the volume of piano music produced during the same period; (3) at that time, he was a well-known member of the European

³Demuth, Musical trends, p. 121.

⁴Jonathan Frank, "An English trio," Musical Opinion LXXXII (1959): 795.

⁵Sir Thomas Armstrong, "Cyril Scott: a pioneer," Musical Times C (1959): 453.

⁶For further discussion on the Cyril Scott Society, see p. 90 below. According to Mrs. Marjorie Hartston Scott, the composer's widow, the Society is no longer active. (Personal communication, November 30, 1974.) For discs, see p. 364.

avant-garde; (4) internationally distinguished musicians of the past and present have praised his music; (5) while the intrinsic value of his music is a debatable matter, the present writer feels that a considerable number of his works would be worthy additions to the repertoires of both amateurs and professionals; (6) a number of contemporary writers have deplored his neglect and called for a re-evaluation of his music; (7) although sporadic and somewhat limited, there has been a recent reawakening of interest in his music; and finally, (8) there is a need for a thematic index of his solo piano works.

In order to give historical perspective to Scott's accomplishments, the study will begin with an examination of musical conditions in England from approximately the time of the composer's birth (1879) to the beginning of World War I. German Romanticism, English Nationalism, and French Impressionism each affected British music during this period. Of these, the first was the most powerful force, and the influential composers and performers belonging to this German influence on English musicians will be studied. The response of British composers and the press to this tradition will also be treated. The conscious striving of English Nationalism toward emancipation from this Continental yoke will be examined with regard to native opera, concert and chamber music, choral singing and composition, folk song, scholarship and criticism, and educational institutions. The foundations of musical Impressionism in the visual and literary arts will

be reviewed, and its influence on Scott and other British artists will be discussed.

For the biographical study, inquiries were made of Mrs. Marjorie Hartston Scott for personal reminiscences, but in her single gracious communication with the present writer, she stated that she would be unable to have further correspondence.⁷ Pertinent information was also solicited from Mrs. Ella Grainger (widow of Percy Grainger, 1882-1961), Lord and Lady Clifford Curzon, and Dr. François D'Albert (president of the Cyril Scott Academy), all of whom were acquainted with the composer. Other sources, such as periodical articles and the recollections of people who came into contact with Scott, were examined, but they failed to add information to what is contained in Scott's two autobiographies. Even John Bird's study of Scott's close friend Percy Grainger, which often quotes the Australian musician directly, clarified only one or two points.⁸ Therefore, the three main sources of biographical information were Scott's two autobiographies and A. Eaglefield Hull's study of the composer.⁹ Although

⁷Personal communication, November 30, 1974.

⁸John Bird, *Percy Grainger* (London: Paul Elek, 1976).

⁹Cyril Scott, *My years of indiscretion* (London: Mills & Boon, 1924); *idem*, *Bone of contention: life story and confessions* (New York: Arco Publishing, 1969); A. Eaglefield Hull, *Cyril Scott: composer, poet, and philosopher* (London: Kegan Paul, Trench, Trubner, 1918). The reader is warned that Scott's retelling of others' opinions of his art could seldom be substantiated. Moreover, one must always keep in mind that an autobiography is rarely, if ever, an objective, documented, or highly reliable study of its subject. These

the purpose of this study is not primarily biographical, some knowledge of the artist's life is indispensable for the reader's orientation.

The same may be said about discovering Scott's aesthetic and stylistic roots. He was a Romantic, as he proclaimed almost militantly throughout his career. In addition to a discussion of Scott's Romantic avowals, this study will evaluate his relation to such well-defined nineteenth-century characteristics as the artist as hero, flight from reality, fusion of the arts, and love of nature.

The sources of Scott's musical style may be found in the works of numerous composers ranging from Giovanni da Palestrina (ca. 1525-1594) to Stravinsky. But while these were widely varied, his principal admiration was for J.S. Bach (1685-1750), Richard Wagner (1813-1883), Debussy, and Strauss.

Scott's attitudes about inspiration and compositional procedures will also be investigated. His mystical inducement of inspiration, improvisations at the piano, and recording of these for possible future use provide valuable insights into his creative process.

The methodology of the chapter dealing specifically with Scott's piano works requires explanation. In order to

difficulties are compounded in the case of Scott by the fact that Bone of contention was published when the composer was in his ninetieth year. Nevertheless, the composer's assertions, since they are not inconsistent with his reputation, aid in evaluating his relationships with others, some of his goals and ideals, and certainly his personality.

deal systematically with the impressive number of works, categories encompassing his character pieces, sonatas, suites, and other types of compositions will be formed. Not only will the expressive-aesthetic qualities of representative pieces be examined, but discussion will also include the circumstances of composition, anecdotes, the composer's own comments, and critical reactions.

The chapter on Scott's musical style will attempt to isolate and identify those recurring elements that may be called Scott's musical vocabulary: the characteristic harmonic, melodic, and rhythmic configurations, as well as the textural sonorities, through which his imagination and temperament shaped an original musical universe. The elements of a style are clues to the character and qualities of their author's mind and to his special mode of response to the world. As a detailed analysis of each piano piece would not lie within the scope of this dissertation, the essence of Scott's style will be extracted from an overall stylistic study of his works and will be discussed under the following headings: (1) harmony-tonality, (2) rhythm, (3) form, (4) melody, and (5) pianism. In line with the preceding chapter, the investigation here will be coordinated with historical and critical discussions; Scott's comments on his own style are particularly illuminating.

The final chapter will attempt to draw conclusions and offer historical evaluation in terms of the following: Scott's style, his importance on the English scene, his

relation to Continental composers before World War I, and the reasons for his neglect. After examining other aspects of Scott's creativity which might provide subjects for future research, a summary of his contributions to music will conclude the main body of the study.

Appended to the dissertation is a thematic index of Scott's entire corpus of solo piano works. As an introduction to this catalog, an attempt will be made to clarify the confused state of the chronology of Scott's early works. Since extremely few of his compositions are currently in print, the availability of his solo piano works in several prestigious repositories, such as the British Library and the United States Library of Congress, is noted.

The literature on Scott and his piano works revealed that there are very few sources of either a biographic or an analytic nature. There are many reviews of Scott's concerts, his new music, aesthetic appreciations, and the like. But the substantial literature on Scott is by the composer himself. In what is probably his most important book on music, actually a collection of articles which appeared earlier in such journals as Monthly Musical Record, Musical Standard, and Musical Quarterly, Scott sets forth his artistic philosophy.¹⁰ This set of essays is the best

¹⁰Cyril Scott, Philosophy of modernism in its connection with music (London: Kegan Paul, Trench, Trubner, 1917).

source for Scott's early aesthetic and stylistic concepts.¹¹ Whereas Scott defended his then "modern" attitudes, he did so from a Romanticist's standpoint. Covering only one-half of his lifetime, Scott's first autobiography reveals not only the details of his life but also the genesis of stylistic and aesthetic influences.¹² Scott's work on the relationship between music and the occult (and its subsequent revision) does not bear upon the piano works.¹³

The composer's second autobiography, a recasting and continuation of his first, was published near the end of his life.¹⁴ Scott was able to view the rise and decline of his career in historical perspective. Not only did he reaffirm many of his previous musical attitudes, but he also elaborated on his general mystical beliefs. Aside from a brief explanation of his use of fourth chords, Scott referred little to his stylistic development. It is unfortunate, too, that he wrote hardly anything about his relationship to the music of his contemporaries, such as Ralph Vaughan Williams (1872-1958), Gustav Holst (1874-1934), and Frank Bridge (1879-1941).

¹¹In the present writer's text, footnote citations will refer to Scott's individual articles, rather than the philosophy book.

¹²See pp. 5-6, n. 9 above.

¹³Cyril Scott, The influence of music on history and morals: a vindication of Plato (London: Theosophical Publishing House, 1928), was revised subsequently as Music: its secret influence throughout the ages (London: Rider, 1933; 1950; 1958).

¹⁴See pp. 5-6, n. 9 above.

Apparently there was very little significant contact between Scott and other noted British composers, the one exception being Percy Grainger.

Although Scott was a prolific music journalist, the subjects of his many other articles are not directly related to the present study, but gleanings from some of these writings elaborate on main sources or occasionally provide important new information. His journalism includes articles on the lives and works of musicians, various aspects of the occult, the problems of students, and aesthetics and style.¹⁵

Aside from Scott's own works, the most substantial study of the composer is by A. Eaglefield Hull.¹⁶ Having been published sixty years ago, it encompasses only the first fifteen years of the composer's publications of piano works (forty-five more years were to follow). Moreover, Hull discussed only two of the larger piano works, the Sonata, Op. 66 (1909), and the Deuxième suite, Op. 75 (1910), and merely a selection from the smaller works. The once definitive

¹⁵Cyril Scott, "The effect of Beethoven in 1927," Monthly Musical Record LVI (1927): 65-67; idem, "Schumann-- the master of child music," Etude XLII (1924): 589-590; idem, "Percy Grainger: the music and the man," Musical Quarterly II (1916): 425-433; idem, "Unseen influences in musical composition and interpretation," Etude XXXIX (1921): 7; idem, "Clairvoyance, spiritism and occultism in music," Etude XXXVIII (1920): 15-16; idem, "Virtuosity versus musicianship," Etude XLIII (1925): 537-538; idem, "Don't! an article for budding professionals," Etude XLIV (1926): 715-716; idem, "'Romantic': an over-used word," Musical Times C (1959): 136-137; idem, "Non-tonal notation," Monthly Musical Record XLVII (1917): 202-203.

¹⁶See pp. 5-6, n. 9 above.

status of Hull's work has evaporated with the passage of time, since Scott composed many other works subsequent to its publication, and the author's claims of Scott's greatness seemed exaggerated within a relatively short time. Despite its incompleteness, it remains the most comprehensive single study of Scott and his creativity, since, in addition to his work as a composer, his poetic and philosophic works are discussed.

Subsequent writers have provided brief overviews of Scott, and although they express different opinions, they present no new insights. Of these, Joseph Holbrooke (1878-1958) devotes the most space to Scott but is the least convincing, employing impressionistic criticism and a lengthy quotation from the previously cited work by Hull; Norman Demuth is highly appreciative of Scott and attributes a key position in British music to him, but the reader is cautioned that several of Demuth's statements are contrary to the findings of the present study; the same caveat applies to William W. Austin's sketch of the composer; Eric Blom and Michael Hurd are generally authoritative, and the lists of Scott's works appended to each of their articles are valuable as convenient guides. The reader is again cautioned, however, that these lists are incomplete and that Blom dates several works incorrectly; capsule surveys are provided by Continental writers, such as Elisabetta Sulli Oddone,

Guido M. Gatti, and Hans Mersmann.¹⁷

There are numerous periodical articles in which Scott is treated more or less in passing. A few, however, deal exclusively with Scott. The best of these may be summarized as follows: in a 1903 piece, E.E. (Edwin Evans) not only reflects the startled contemporary reaction to Scott at the outset of the composer's career, but also throws light on the chronology of Scott's early works; George Lowe also expresses Scott's avant-garde impact on British music and attributes great boldness to some of the composer's small piano works which today one might consider rather tame; Havergal Brian is the author of the lengthiest periodical article on Scott, and the piece is useful as one of the few sources which attempt to appraise all areas of Scott's musical output; A.E. Keeton's article is commendable for the same reason; D. Hugh Ottaway's mid-century critique finds Scott's art badly dated; Norman Demuth continues the sympathetic and supportive tone characteristic of his earlier cited Musical trends in the 20th century; and Sir Thomas

¹⁷ Joseph Holbrooke, Contemporary British composers (London: Cecil Palmer, 1926); Norman Demuth, Musical trends; William W. Austin, Music in the 20th century from Debussy through Stravinsky (New York: W.W. Norton, 1966); Eric Blom, "Scott, Cyril (Meir)," in Grove's dictionary of music and musicians (5th ed., 1954), VII, 665-669; Michael Hurd, "Scott, Cyril Meir," in Die Musik in Geschichte und Gegenwart, XII, 430-432; Elisabetta Sulli Oddone, "Composizioni per pianoforte di Cyril Scott," Musica d'oggi II (1920): 37-38; Guido M. Gatti, "Cyril Scott," in Musici moderni d'Italia e di fuori (2nd ed., Bologna: F. Bongiovanni, 1925), pp. 217-223; Hans Mersmann, Die moderne Musik, seit der Romantik (Wildpark-Potsdam: Musurgia, 1927).

Armstrong affirms Scott's role as an emancipator of British music.¹⁸

In summary, a review of the literature on the composer reveals that his art has been treated from various standpoints and with different emphases. Scott's writings about his own life and art form a substantial nucleus of source material. Time has robbed Hull's 1918 study of completeness and has also proven the author's enthusiasm to be too zealous. It is apparent from the general state of the literature that detailed studies of Scott's works are lacking. In this respect, the present writer will attempt to provide a comprehensive study of his solo piano works.

¹⁸E.E. (Edwin Evans), "Modern British composers: IX," Musical Standard XX (1903): 162-163; George Lowe, "Cyril Scott's piano works," Musical Standard XXXI (1909): 341-342; Havergal Brian, "The art of Cyril Scott," Musical Opinion XLVI (1923): 656-657, 756-658, 853-854; A.E. Keeton, "Cyril Scott and his music," Musical Opinion LXII (1939): 1026-1027, LXIII (1939): 14-16; D. Hugh Ottaway, "Cyril Scott," Musical Opinion LXXIII (1949): 143-145; Norman Demuth, "Cyril Scott," Musical Opinion LXXX (1957): 211-215; Sir Thomas Armstrong, "Cyril Scott."

CHAPTER II
SURVEY OF THE MUSICAL CLIMATE IN LATE VICTORIAN
AND EDWARDIAN ENGLAND

To investigate a large corpus of Cyril Scott's music in isolation would deny the reader a historical frame of reference and deprive him of contextual perspective on the composer's achievements. Therefore, a background must be established by providing an overview of the prevailing musical and general atmosphere in England from approximately 1880 to 1914, and of Scott's work related to this environment.

After generations of imitative mediocrity or worse, the year 1880 usually marks the stirrings of musical resurgence which, later in the twentieth century, would reshape England into a respected and internationally competitive artistic force.¹ While far from being a homogeneous

¹Opinions vary with respect to which year marks the approximate inception of the "English Musical Renaissance." For further details in this matter, see Frank Howes, The English musical renaissance (London: Secker & Warburg, 1966), p. 20. Franklin B. Zimmerman, in the article "England," Harvard dictionary of music (2nd ed., 1969), p. 292, fixes the date circa 1900. As late as 1915, Isidore de Lara in "English music and German masters," Fortnightly Review XCVII (1915): 852, asks whether that year might be the beginning of the renaissance. The impartial foreign perspective of Eduard Hanslick, the distinguished Viennese critic, reinforces the present writer's choice of 1880. He stated in 1886 that "in the past few years England's national pride in respect of musical creativeness has experienced a re-awakening" (Eduard Hanslick, Music criticism 1846-99 [Harmondsworth, Middlesex: Penguin Books, 1963], p. 254).

movement, the so-called "English musical renaissance" was impelled by a single guiding principle--improving the quality of English music. It must be noted that this vitality would extend far beyond the era under discussion. Yet within the limits noted above, it was to be achieved by the adoption of a more selective Romantic style, less dependent on diluted or outworn Handelian and Mendelssohnian traditions, by looking inward toward native institutions and resources, especially folk song, and by being receptive in part to a new musical language from France. Indeed, three main influences bore on English musical life from late in the century until World War I: (1) the continuing tradition of a predominantly German Romanticism, (2) the rise of Nationalism, and (3) musical Impressionism.

German-Continental Hegemony

It would be difficult to overemphasize the hegemony of German-Continental music in nineteenth-century England. After Bach and Handel, Beethoven, Mendelssohn, Robert Schumann, Liszt, Wagner, Brahms, and others composed works of genius which established lofty standards of serious music in the British Isles as elsewhere. Native talent aspired to these heights but could scarcely compete with this array of Germanic genius. Handel and Mendelssohn were the foreigners who had had the greatest impact upon early Victorian England, but their effect had diminished considerably by late in the century because of the evolution of Romantic style. Ludwig Spohr (1784-1859) and Charles Gounod (1818-1893)

were lesser musicians who held favor for much shorter periods, while the influence of three giants, Liszt, Wagner, and Brahms, was deeper and directly affected the era of this study.² The strongly rooted conservatism of the Mendelssohnian tradition allowed the Schumann-Brahms influence to become readily absorbed into English music whose Victorian ideal seemed to be one of moderation. With their technical novelties and strong personalities, Liszt, Wagner, and Richard Strauss were the instigators of innovation along the German Romantic line of development in England. These composers, however, would not provide sustained inspiration for those, such as Vaughan Williams and Holst, who sought to recapture the character and vitality of English music.

But future developments aside, this dominance of foreign music in England was ironic. Instead of encouraging indigenous music and musicians, the enormous wealth generated by the rapid industrialization of England effected a shift in socioeconomic values so that native art became less desirable than mainland imports, thereby further weakening an already shaky musical tradition. English musicians were relegated to second place, and composition was viewed as a pastime rather than an artistic profession--disenfranchisements which

²J.A. Fuller-Maitland discusses alien musical influence in "Foreign dominations," Chap. 3 in English music in the XIXth century (London: Grant Richards, 1902), pp. 56-77; Francis Hueffer devotes separate chapters each to Wagner, Liszt, and Berlioz in England in Half a century of music in England 1837 to 1887: essays toward a history (London: Chapman and Hall, 1889); also see Hermann Klein, Thirty years of musical life in London: 1870-1900 (New York: Century, 1903).

were also reflected in the relative disinterest of publishers and other musical agencies.³

The performing sphere was also dominated by German-Continental musicians who flocked to the lucrative English market. Of the composers mentioned above, Mendelssohn, Liszt, Wagner, and Strauss also performed in England. Brahms was cordially invited to conduct, and was further tempted to go in order to receive an honorary doctorate from Cambridge, but he refused to make the journey, perhaps for fear of seasickness.⁴ Also Schumann never visited England, but the composer's music was championed by his wife, the pianist Clara Schumann (1819-1896), who toured there regularly from 1856 (the year of Robert's death) until 1888. Besides Clara, the violinist Joseph Joachim (1831-1907, an intimate friend of Brahms), and the cellist Alfredo Piatti (1822-1901) reigned as special, longtime favorites in England until late in the century. In the opinion of J.A. Fuller-Maitland, their performances of classical music, because of "a completeness and a perfection of interpretation . . . were of inestimable value."⁵ In addition to the revered Clara Schumann,

³See Ralph Vaughan Williams, "Who wants the English composer?" R. C. M. Magazine IX (Christmas term 1912), reprinted in Hubert Foss, Ralph Vaughan Williams (New York: Oxford University Press, 1950), p. 197; John Deathridge, "England: music and society," in Music in the modern age, edited by F.W. Sternfeld (New York: Praeger, 1973), p. 194.

⁴Karl Geiringer, Brahms: his life and work, 2nd ed. (Garden City, N.Y.: Anchor, Doubleday, 1961), p. 115.

⁵Fuller-Maitland, English music, p. 60.

practically every great Continental pianist, many German-born, and others with German-oriented training, such as that provided by Liszt or Theodor Leschetizky (1830-1915), gave concerts in England during the three-and-a-half decades after 1880. Indeed, in 1886, when Liszt himself was in London for the last time, he played his own Hungarian rhapsody in A minor and a Schubert duet with his English student Walter Bache. Perhaps second only to his master Liszt as a dynamic pianist, Anton Rubinstein (1830-1894) impressed English audiences by playing a wide variety of the most difficult masterworks. Hans von Bülow (1830-1894) was another Liszt student who captivated the English not only with his musical mastery but also with his ability to play from memory, a novelty at that time.⁶ Probably the most admired and successful of all pianists from this time until well into the twentieth century was Ignacy Jan Paderewski (1860-1941), whose patriotic efforts for Poland, as well as his statesmanship as its Prime Minister (1919-1920), could not fail to enhance his reputation. While the music of his countryman Chopin was a staple in his repertoire, Paderewski was not its leading interpreter. That honor went to the idiosyncratic Vladimir de Pachmann (1848-1933), whose egomania (either natural or devised) led him

⁶Harold C. Schonberg, The great pianists (New York: Simon & Schuster, 1963), p. 226. The first pianist to do so in public, according to Leschetizky, was Clara Schumann who accomplished the feat in 1837 with a performance of Beethoven's "Appassionata." Before the 1850s it was considered poor taste to play from memory in public.

into extravagant self-praise and to peculiarities, such as talking to his audience while playing. His eccentricities added another dimension to his acknowledged pianistic greatness, thereby further stimulating his career.

Other transients included the following dazzling parade of international pianists and composers who performed on British concert platforms: Rachmaninoff, Grieg, Debussy, Saint-Saëns, Scharwenka, Moszkowski, MacDowell, Carreño, Gabrilowitsch, Dohnányi, Rosenthal, Godowsky, Busoni, Hofmann, Cortot, Petri, Moiseiwitch, and a youthful Artur Rubinstein.

Still other foreign pianists remained in England: Karl Klindworth (1830-1915, remembered today as an early editor of Chopin's works), Agnes Zimmermann (1847-1925, eminent in her day), Sir Charles Hallé (1819-1895, renowned as Bach and Beethoven recitalist, as well as conductor), Edward Dannreuther (1844-1905, noted for first performances of the Grieg, Liszt A major, and Tchaikowsky B-flat minor concertos in England), and Oscar Beringer (1844-1922, something of a prodigy and later a teacher). All of these were German-born.⁷

Opportunities for conductors were fewer, but several who were born in Germany all but dominated their profession.

⁷"Karl Klindworth: 1830-1916," Monthly Musical Record XLVI (1916): 242-243; Lady Arbuthnot, "In memoriam Agnes Zimmermann: pianist and composer, 1847-1925," Musical Times LXVII (1926): 28-29; Ambrose Coviello, "Oscar Beringer (1844-1922)," Monthly Musical Record LII (1922): 73-74.

Hallé created his own orchestra, and August Manns (1825-1907) conducted at the Crystal Palace. Both were longtime naturalized citizens, and their contributions to England's musical life (as shall be seen below) would make them legendary figures. Hans Richter (1843-1916) and Artur Nikisch (1855-1922) were among the first of a new breed of virtuoso conductors. Championing Wagner's music, they, even more importantly, did much to raise the technical and musical competence of English orchestras by their disciplined style of conducting. Smaller groups which provided lighter music in resort areas, such as Brighton, were also German-dominated, as were the Hungarian and Viennese orchestras that entertained at society affairs. In reality, however, these society orchestras employed a great many English musicians covertly.⁸

Laudable standards in the musical arts were maintained by other German musicians residing in England: Carl Engel's (1818-1882) scholarship was mainly concerned with organology (Descriptive catalogue of the musical instruments in the South Kensington museum) and national music (An introduction to the study of National music); Franz Hueffer (1843-1889) was music critic of the Times; Karl Rosa (1842-1889) was the entrepreneur of his own opera company; and Alfred Jaeger (1860-1909, Elgar's friend and advocate) helped to maintain high standards as editorial advisor to the prestigious publishing house of

⁸E.D. Mackerness, A social history of English music (London: Routledge & Kegan Paul, 1964), p. 236.

Novello. With foreign art and artists pervading English musical life, there was much discussion on the state of insular music and its relation to Continental style.

The question of alien versus native music generated polemics ranging from blind chauvinism to more specific, sometimes hysterical, anti-German propoganda ignited by World War I. "English musicians have not yet succeeded in asserting their country's musical supremacy . . ." is the opening phrase of an article written by Frederick J. Crowest as apologist for English music.⁹ He scores English composers' practice of trying to imitate contemporaneous German or Italian models on the one hand, or Mendelssohn on the other. "Cannot we call upon the gods to favour us with, say, an earthquake, that shall rid us of everything that serves as style, model, foundation, or what not, in our musical creation?"¹⁰ The practice of sending talented English youngsters to European conservatories is deplored, and he urges the employment of only eminent native-born teachers on home soil. Crowest puts forth English performing artists as the equal of any in the world, and he urges that they be encouraged rather than the fashionable foreigners. While admitting the stringencies that would result from these measures, the same author feels that after a period of freedom from

⁹Frederick J. Crowest, "Wanted--an English musical style," National Review IX (1887): 208.

¹⁰Ibid., p. 209.

foreign influence, revived and purified national taste could better produce internationally prestigious, characteristic English music. In two rebuttal pieces, the ideas of the overzealous Mr. Crowest are criticized. The Musical Times reports briefly on his "inconsistencies and incoherencies," while Charles L. Graves in National Review presents a detailed refutation of Crowest's concepts and logic, but offers no counterproposals.¹¹ Erring in the direction of Victorian complacency, the former states: "As for the insinuation that English music is very sick, we entirely and absolutely repudiate it."¹²

Almost two decades later, on March 16, 1905, Sir Edward Elgar (1857-1934) delivered his inaugural lecture, "A future for English music," on the occasion of his appointment to the newly endowed Peyton Chair of Music at the University of Birmingham. During the course of his lecture, he castigates English music for being "commonplace as a whole" and implies that a touch of vulgarity would help to enliven it.¹³ Elgar complains most, however, about the too literal imitation of Continental composers. "But the juvenile composer of the present day in many cases is in no

¹¹Musical Times XXVIII (1887): 278; Charles L. Graves, "Boycotting no remedy in music: a reply to Mr. Crowest," National Review IX (1887): 317-329.

¹²Ibid., p. 327.

¹³Sir Edward Elgar, A future for English music and other lectures, ed. Percy M. Young (London: Dennis Dobson, 1968), p. 47.

way superior to his predecessors. Where the Mendelssohn imitator whined, the follower of Brahms groaned, and now we seem to be threatened with the shrieks transferred from the most livid pages of Richard Strauss. . . ." "The Englishman always prefers to imitate."¹⁴ Not only was this preference self-defeating in itself, but for Elgar it failed the larger issue--English inspiration leading to English art.

Although Elgar named Liszt as another composer who was often imitated, the influence of Wagner in England was apparently more significant.¹⁵ According to Isidore de Lara (1858-1935), Wagner had a "pernicious" effect on English music during the time span of this study.¹⁶ Be that as it may, the Wagnerian cause was forwarded by Edward Dannreuther's establishment of the English Wagner Society in 1872. The Society's journal was called The Meister; its twofold purpose was to promote an appreciation of Wagner's music and to propose artistic-philosophic bonds between Germany and England based upon the composer's writings, such as Oper und Drama and Das Kunstwerk der Zukunft. Wagner himself came to conduct his works at Albert Hall in 1877. Books on Wagner by such British admirers as Ernest Newman, George Bernard Shaw, and W. Aston Ellis were another

¹⁴Elgar, A future, pp. 49, 53. ¹⁵Ibid., p. 51.

¹⁵De Lara, "English music," p. 848. The author was an English singer and composer whose real name was Cohen.

manifestation of the composer's influence during this period.¹⁷

With the onset of World War I, expressions of concern about Teutonic musical dominance grew into overt hostility. During the October 13, 1914 meeting of prominent musicians, who foresaw fewer engagements because of the war, the question of intensified competition from resident foreign musicians was raised. Moreover, it was discussed that foreigners had long been given preference in musical employment. Consequently, in order to control enemy aliens in the profession and to create jobs for English musicians, a committee called "Music in Wartime" was established.¹⁸ This was by no means an isolated example of trying to ban alien music and musicians and of promoting native counterparts. Isidore de Lara, in what passed for an essay on aesthetics, presented an even clearer instance of wartime propoganda by praising the virtues of English music while condemning the music of the "Huns." Citing the continuing "unhealthy fascination" with the music of Germany, he sought to imply an almost treasonous attitude on the part of those

¹⁷ Ernest Newman, A study of Wagner (London: Betram Dobell, 1899); idem, Wagner as man and artist (London & Toronto: J.M. Dent, 1914); George Bernard Shaw, The perfect Wagnerite (London: Grant Richards, 1898); W. Aston Ellis, Richard Wagner's prose works, 8 vols. (London: Kegan Paul, 1892-1899); idem, The life of Richard Wagner, 6 vols. (London: Kegan Paul, 1900-1908).

¹⁸ Mackerness, A social history, pp. 236-238. Still other expressions of vehement musical patriotism may be found in the writings of Dr. Henry Coward in Musical Standard during 1917; he wished to bar performances of all German music after 1870.

who continued to admire it. He urged putting away "the scores of the men who have crystallized in so unmistakable a manner the spirit of the modern Huns."¹⁹

Fueled by wartime feelings and rhetoric, the anti-German impulse (which also carried over beyond 1918) succeeded in reducing the number of post-1870 performances of German music, and the partial vacuum was filled by music from other areas: more compositions of young native artists were heard, and the French and Russian repertoire became more familiar to audiences.²⁰

The discussions and controversies cited above show that England was under the spell of the German-Continental muse and of some of the most seductive artists in the musical history of that era. Offsetting domestic traditions were lacking, with the result that most English musicians pursued their art using Continental models and standards, just as they had since the days of Handel. Accordingly, the following section will be devoted to examining native composers whose training and style were mainly derived from German Romanticism.

For much of the century, many gifted Englishmen studied in such musical centers as Leipzig, Frankfurt, and Cologne, where excellent teachers were in abundance. Concerts, operas, and chamber recitals in Germany were

¹⁹De Lara, "English music," p. 848.

²⁰Mackerness, A social history, p. 238.

numerous and of high quality, and these factors played no small part in stimulating musical creativity in aspiring artists. Moreover, the opportunities to be both heard and published in Germany were greater than in England.²¹ Not surprisingly, a few native-born English musicians found the artistic atmosphere in Germany (in Delius's case France) so congenial by comparison that they established themselves there permanently.

More than any other composer, Sir William Sterndale Bennett (1816-1875) exemplified the stultifying German influence on English music.²² He was befriended and encouraged by both Mendelssohn and Schumann; and after completion of his studies in Leipzig, it appeared for a time that Bennett could become a great English composer by international standards.²³ After further visits to Germany, where he was acclaimed as a composer, conductor, and pianist, and where he developed an essentially conservative Mendelssohnian style with Mozartian roots, he settled into London's busy musical life as performer, teacher, and administrator, all of which drastically curtailed his compositional creativity. He was offered the conductor's post of the Leipzig Gewandhaus orchestra in 1853, which is evidence of the esteem he enjoyed

²¹Percy M. Young, History of British music (London: Benn, 1967), p. 502.

²²See James Robert Sterndale Bennett, The life of William Sterndale Bennett (Cambridge: University Press, 1907).

²³Schumann dedicated his Études en forme de variations, Op. 13 (first published as 12 Études symphoniques), to Bennett.

in Germany. Bennett declined the unprecedented offer probably because he preferred to work in his homeland.

No such qualms prevented Hugo Pearson (1815-1873) from making Germany his home for over twenty-five years.²⁴ He even changed the spelling of his name to Pierson so that the Germans would preserve its English pronunciation. While he knew Mendelssohn in Leipzig, his music was derivative of Schumann and Wagner. He seemed to have caught the authentic German Zeitgeist and was highly regarded in his adopted country.

Among the more prominent composers of this period were Sir Arthur Sullivan (1842-1900), Sir Alenxander Mackenzie (1847-1935), Sir Frederic Cowen (1852-1935), and Dame Ethel Smyth (1858-1944), each of whom was trained in Germany. As recipient of the first Mendelssohn scholarship, Sullivan studied in Leipzig for three years with the result that his music is reminiscent of Mendelssohn and Schumann. Except for the Savoy operas, his serious music is rarely heard.²⁵ Even though Mackenzie was in the forefront of nationalistic propagandizing, his music has suffered an even greater eclipse than that of Sullivan.²⁶ From his tenth through fifteenth years he studied in Sondershausen, Germany, and

²⁴See Young, History, pp. 474-479.

²⁵See Benjamin W. Findon, Sir Arthur Sullivan: his life and music (London: J. Nisbet, 1904).

²⁶See Sir Alexander Campbell Mackenzie, A musician's narrative (London: Cassel, 1927).

after pursuing his career in Edinburgh, retired for ten years to Italy in order to compose. Leipzig and Berlin were Cowen's training ground, and in his time he enjoyed popularity through his compositions and active musical life; symphonies, operas, and songs formed the bulk of his output, which is now completely ignored.²⁷ Ethel Smyth was even more under the German spell than the three foregoing composers. Because of her sex, she had to adopt a militant stance (which carried over into women's suffrage) in order to gain acceptance as a serious composer.²⁸ She studied in Leipzig, and she also felt the influence of her friendship with Brahms; her chamber music, songs, operas (some set to German, others to English texts), and other works of considerable skill and conviction have not stood the test of time, however.

Much the same may be said of the music of Sir Hubert Parry (1848-1918) and Sir Charles V. Stanford (1852-1924), and, to a much lesser degree, that of Elgar and Delius. However, each in his own way, these four men played greater roles in England's musical renaissance than the preceding composers. Although their music was infused with native spirit, its musical foundations were Continentally derived. Parry studied for some months with Hugo Pierson in Leipzig

²⁷ See Sir Frederic Hymen Cowen, My art and my friends (London: E. Arnold, 1913).

²⁸ See Ethel Smyth, Impressions that remained: memoirs, 2 vols. (London: Longmans, Green, 1919).

and later with the Wagner enthusiast Dannreuther in England.²⁹ Through the latter he developed affinities of style with Wagner, but in time his allegiance shifted to the symphonic-chamber music ideal of Brahms. Stanford was similarly inclined.³⁰ He spent almost three years studying in Leipzig and Berlin, where he made the acquaintance of Wagner, Liszt, and Brahms. Elgar was largely self-taught (he spent but three weeks in Leipzig in 1882) and eclectic in his sources of inspiration. Wagner, Liszt, Berlioz, Strauss, Schumann, and even Meyerbeer, among others, had some part in shaping his style.³¹ Leipzig played a lesser role in Delius's early development than his training with Thomas Ward in the United States.³² Edvard Grieg (1843-1907), Scandinavia, and French culture were the decisive factors in Delius's style.

In the last decade of the nineteenth century, many English students no longer favored Leipzig as their training ground. For example, the Frankfort/Main conservatory was attended by a group of young English musicians, subsequently known as the "Frankfort Five," which consisted of Scott,

²⁹See Charles L. Graves, Hubert Parry: his life and works, 2 vols. (London: Macmillan, 1926).

³⁰See Sir Charles Villiers Stanford, Interludes: records and reflections (London: J. Murray, 1922).

³¹See Diana M. McVeagh, Edward Elgar: his life and music (London: Dent, 1955).

³²See Sir Thomas Beecham, Frederick Delius (London: Hutchinson, 1959).

Norman O'Neill (1875-1934), Henry Balfour Gardiner (1877-1950), Rogert Quilter (1877-1953), and the Australian-born Percy Grainger. All studied under Iwan Knorr (1853-1916), who, aided by a strong Russian bias (he was a friend of Tchaikowsky), was unpedantic to the point of encouraging originality. Knorr's liberal attitude notwithstanding, the group's education was steeped essentially in German Romanticism.

Much the same may be said of English performers who were trained on the mainland. Most of those English composers who embraced Continental musical practice, and who are cited above, were also performers. Bennett, Scott, and Grainger were considered fine pianists, and, in addition, more than a few were competent conductors. But it is not to the composer-performer that Elgar refers in his lecture of November 29, 1905, on "English executants." He offers suggestions on how performing musicians may improve themselves.³³ Solo singers, choral singers, string players, conductors, and others are given frank and sometimes controversial advice on their art. Nevertheless, a number of foreign-trained English performers achieved notability. Among pianists, Liszt and Clara Schumann each trained several aspiring English artists. The former taught Walter Bache (specialist in his teacher's works), Eugène d'Albert, and Frederick Lamond, all with strong German leanings. Marie

³³Elgar, A future, pp. 121-143.

Wurm, Fanny Davies, and Leonard Borwick were students of Madame Schumann. Other noted English performers with Continental training were W.G. Cusins (Fétis), John Barnett (Plaidy and Moscheles), Frederick Dawson (Hallé and Rubinstein), Katherine Goodson (Leschetizky), Harold Samuel (Dannreuther), Harold Bauer (Paderewski), and Herbert Fryer (Busoni).

During the 1890s, not only was pianism, as developed primarily on the Continent, the "disease of the day,"³⁴ but the pianist's recital repertoire hardened generally into the following prosaic format: a transcription of an organ prelude and fugue by Bach; one of but four or five Beethoven sonatas, such as the so-called "Moonlight" sonata, Op. 27, No. 2, and the "Pathétique" sonata, Op. 13; a group of either Chopin or Schumann pieces limited to the conventional favorites such as the former's waltzes and nocturnes and the latter's Arabeske, Op. 18, and the Noveletten, Op. 21; and a Liszt rhapsody.³⁵ Compared with the adventuresome programming of today, the scope of the literature is limited indeed.

A strong tradition of salon and character pieces began developing in England relatively early in the nineteenth century. The impetus for this probably derived from the circulation of the aforementioned miniature masterpieces

³⁴Percy A. Scholes, The mirror of music 1844-1944: a century of musical life as reflected in the pages of the Musical Times, 2 vols. (London: Novello and Oxford University Press, 1947), I, 309.

³⁵Ibid.

from mainland Europe, especially the Songs without words by Mendelssohn. A sampling of well-known English salon works from earlier in the century includes La pluie de perles and Evening dew by George Osborne, Warblings at dawn by Brinley Richards, and La cascade de roses by Joseph Ascher.

The piano works of Parry and of Stanford are representative of the era of the present study; they reveal the influence of both Mendelssohn and Schumann. For example, Parry wrote three sets of Sonnets and songs without words, two sonatas, five Miniatures, and seven Characterbilder; Stanford composed a sonata, six Characteristic pieces, five Caprices, and six Night thoughts; his model was Liszt in the three Rhapsodies from Dante, however. Like Parry and Stanford, Mackenzie wrote relatively few works for piano. His preference for salon works may be seen in such titles as Trois morceaux, six Compositions, and five Pieces. In addition to these well-known British composers who wrote for piano, a host of minor composers took their inspiration from the best European sources. Most of these lesser English piano composers, such as Algernon Ashton, John Barnett, John McEwen, and Anton Strelezki, are all but unknown outside of England.³⁶

Renaissance: The Rise of English Nationalism

The realization that native music had been too long under German-Continental influence triggered a resolution to

³⁶ See Herbert Westerby, The history of pianoforte music (London: Kegan Paul, Trench, Trübner, 1924), pp. 334-342.

improve indigenous art. The rallying concept was Nationalism.³⁷ What was required to recapture a vital native impulse was to break away from the entrenched foreign musical tyranny and become more consciously English. This renaissance which dates from 1880 was not a musical about-face, but rather it developed out of the determination of a number of prominent musicians to improve the quality of English music. Existing educational and cultural institutions had to be reinforced and new ones established. Chief among those who in some way contributed to this rebirth were Parry, Stanford, Elgar, and Delius, while Sullivan and Mackenzie played secondary roles. Of the next generation, Ralph Vaughan Williams and Gustav Holst were central figures. In part they rejected the old German musical language and renovated their techniques with impulses from English folk song, and in the case of the former, with sixteenth-century polyphony as well.³⁸ The changing state of native art in England will now be examined in terms of: (1) opera, (2) concert and chamber music, (3) choral singing and composition, (4) folk song, (5) scholarship and criticism, and (6) educational institutions.

Most foreign operas of the nineteenth century, specially those by Italians such as Rossini, Donizetti,

³⁷ See Howes, The English musical renaissance.

³⁸ See Hubert Foss, Ralph Vaughan Williams (New York: Oxford University Press, 1950); Imogen Holst, The music of Gustav Holst (London: Oxford University Press, 1951).

Bellini, Verdi, and Puccini, were welcomed in England.³⁹

The Wagner craze after 1880 made inroads into Italian domination, while French and Russian opera were less widely acclaimed. Continental operas in English translation were often staged, but original ones by English composers, with such notable exceptions as Vincent Wallace's Maritana (1845) and Michael Balfe's The Bohemian girl (1843), could not withstand foreign competition. The Royal English opera made one of several sporadic efforts in the 1860s to stimulate native opera. Karl Rosa's Opera Company (1875-1889) was more successful, since it staged both foreign operas in English and new indigenous works by Frederick Corder (1852-1932), Arthur Goring Thomas (1850-1892), Stanford, and Mackenzie.

By far, the most successful native works for the musical stage were those by Gilbert and Sullivan. Richard D'Oyly Carte (1844-1901) was instrumental in forging a collaboration between the two men, whose success as a team enabled him to build the Savoy theater in 1881 expressly for the presentation of their works (henceforth known as the "Savoy" operas). Not content with being the prosperous entrepreneur of Gilbert and Sullivan operettas, D'Oyly Carte built the English Opera House to stage domestic opera in the grand style, but this venture failed after only one successful work, Ivanhoe by Sullivan, had been presented

³⁹For further information on operatic performing groups which staged foreign and domestic works, see Scholes, "Operatic organizations," The mirror, I, 231-236.

there. The Moody-Manners Company (1897-1913) also had hopes for national opera; to a lesser degree, performances of English works were undertaken at the Royal Victoria Hall (otherwise known as the "Old Vic"). During the first two decades of the century, Thomas Beecham (1879-1961) aided the cause with performances of Stanford's Shamus O'Brien and Smyth's The wreckers (originally given in German in Germany), but also conducted the established repertoire as well as first performances in England of Strauss's Salome, Elektra, and Der Rosenkavalier, all three considered morally controversial at that time.⁴⁰ Other operatic groups included the Royal Opera House Company, which featured the standard Continental operas, and the Denhof Opera Company (1910-1913), whose initial purpose was to present Wagner's Ring in English. Excluding the works of Gilbert and Sullivan, the prospect of English national opera was not encouraging, since preference was given to Continental products.

A similar situation existed with concert music. Early recognition of the need to stimulate concert performances of British works may be seen in such concert ventures as the British Concerts (1823), the Society of British Musicians (1834-1875), and the British Orchestral Society (1872-1875). But after the mid-1850s, it was mainly because of the efforts of the conductors August Manns and Sir Charles

⁴⁰ See Charles Reid, Thomas Beecham: an independent biography (London: Gollancz, 1961).

Hallé that the English public was educated to the Continental concert repertoire and to works by English composers.⁴¹ With Sir George Grove as the guiding spirit behind the Crystal Palace concerts inaugurated in 1855, Manns directed these performances for over forty years. His longevity, dissemination of the concert literature, and introduction of native compositions combined to make him a unique figure in nineteenth-century English music. Since the Crystal Palace was located in Sydenham, a London suburb, Manns reached a greater segment of the population than did Hallé, who conducted in Manchester; both had similar aims, were indefatigable, and strove for high standards.

In 1897 Hans Richter succeeded Hallé in Manchester. The former was not especially noted as a champion of English composers, but he was instrumental in bringing Elgar before the public late in the century.⁴² In his Manchester post, and also during his earlier tenure as conductor of the St. James's Hall Concerts (1879-1897), he was a disciplinarian who imposed his thorough German training on his players to cultivate new standards of excellence.

Perhaps more systematically than the earlier foreign-born generation, two native-born conductors, Henry J. Wood

⁴¹See H. Saxe Wyndham, August Manns and the Saturday concerts: a memoir and a retrospect (London: Walter Scott, 1909); see Charles Rigby, Sir Charles Hallé: a portrait for today (Manchester: Dolphin, 1952).

⁴²Ernest Newman, "Hans Richter," New Witness IX (1916): 210-211.

(1869-1944) and Sir Dan Godfrey (1868-1939), brought English works as well as the established literature before the public.⁴³ Wood's Summer Promenade Concerts were an offshoot of the Crystal Palace Concerts and began in 1895 at the Queen's Hall. In the same year, Godfrey formed the Bournemouth Symphony. Through 1923, he zealously conducted more contemporary native compositions than any other up to his time. Beecham must also be mentioned here not only because of his championship of Delius's music, but also for having attained highest international rank as a conductor, a singular English achievement at that time.

A number of other individuals and organizations made efforts specifically on behalf of English composers in the new century: in 1904 and 1905 the Patron's Fund of the Royal College of Music sponsored performances of Holst's works; from 1905 to 1918 the Society of British Composers functioned as both publisher (Avison Editions) and concert entrepreneur of native works; the unfortunately short-lived League of Music (1907-1909), formed principally by Elgar and Delius, was similarly oriented; and, founded in 1914, the Carnegie United Kingdom Trust sponsored publication of insular scores.

Granville Bantock (1868-1946, an associate of Elgar) and Henry Balfour Gardiner (1877-1950) were composers

⁴³See Henry Joseph Wood, My life of music (London: Gollancz, 1938); Eric Blom, Music in England (Middlesex, England: Penguin Books, 1942), pp. 229-230.

who also conducted their own and their colleagues' works.⁴⁴ In 1897, Bantock began forming an orchestra in New Brighton which would serve the music of contemporaries, such as Joseph Holbrooke; likewise, Gardiner unselfishly performed fellow composers' works (including those of Scott) at his own expense in 1912 and 1913.

By comparison, chamber music activities lagged behind those of the larger musical organizations.⁴⁵ In essence the rationale was, "What chamber music can surpass that of Germany?" The works of such composers as Stanford, Parry, and Mackenzie could hardly compare with those of Haydn, Mozart, Beethoven, Schubert, and Brahms. Having lost touch with their indigenous chamber music heritage from the seventeenth century, amateurs and the concert public preferred the entrenched musical masterworks. Nevertheless, as the era progressed, the number of chamber concerts increased.

Performances of native chamber works developed at a slower rate. The efforts of John Ella's Musical Union, Mackenzie in Scotland, Dannreuther in private concerts for nearly twenty years, and others notwithstanding, the general public's chamber music education was most effectively developed through the Monday "Pops" Concerts (1859) at

⁴⁴See H. Orsmond Anderton, Granville Bantock (London: John Lane, 1915); "H. Balfour Gardiner," Musical Times LIII (1912): 501-503.

⁴⁵Thomas F. Dunhill, "British chamber music," Cobbett's cyclopedic survey of chamber music (2nd ed., 1964), I, 195-198.

St. James's Hall. This venture was soon augmented by the creation of the Saturday "Pops" (1865), and both series became chamber music institutions lasting until 1899.⁴⁶ Opportunities for performances of native works were few, however. On the other hand, several other groups devoted themselves to domestic scores both old and new. Among these organizations were the British Chamber Music Concerts (1894-1899), the Thomas Dunhill Concerts (1907-1916), and, commencing in 1914, the War-Emergency Concerts organized by Isidore de Lara. Mention must also be made of Joseph Holbrooke, who, without benefit of organizational support, strove tenaciously on behalf of his own and his contemporaries' music.⁴⁷ Increased interest in chamber music in general manifested itself in a rising number of professional groups largely made up of British musicians. Essentially, the two main musical training grounds, the Royal Academy and the Royal College of Music, were responsible for this development.

Sacred and secular choral singing was a mainstay of English musical life dating back to the Renaissance.⁴⁸ From Tudor times, music in Anglican cathedrals and local parish

⁴⁶Thomas F. Dunhill, "British performing organizations," Cobbett's, I, 198-203.

⁴⁷See George Lowe, Josef Holbrooke and his work (London: Kegan Paul, Trench, Trubner, 1920).

⁴⁸H.C. Colles, "Symphony and drama 1850-1900," in Oxford history of music, edited by Percy C. Buck (2nd ed., London: Oxford University Press, 1929-1934), VII, 452-458.

churches forms an unbroken tradition to the present day, despite its low point in the nineteenth century. Pride could be taken in the quality of English choirs even during the earlier years of foreign domination; the same could not be said about the quality of native choral compositions, however. It may have been the foundation of the Bach Society (1849) by Sterndale Bennett and subsequent performances of the St. Matthew passion and the B minor mass which stimulated a yet wider interest in choral singing. Oratorios such as Handel's Messiah, Mendelssohn's Elijah, and John Stainer's (1840-1901) The crucifixion exercised a fascination with choral societies to the point of veneration. Other notable efforts on behalf of amateur singing were seen in John Hullah's singing classes (1847) and in John Curwen's directorship of both the Tonic Sol-Fa College (1880) and the Stratford Festival (1882).

Much native choral composition was stimulated by the demands of great festivals, such as Three Choirs, Leeds, and Birmingham. According to H.C. Colles, the combined efforts of Stanford and Parry, who produced works for these festivals, liberated English vocal music "from the trammels of the hack librettist and [effected] its reunion with the highest expressions of the language in literature and poetry."⁴⁹ Stanford was among the most prolific composers in the choral medium, and his works include oratorios,

⁴⁹Colles, Oxford history, VII, 504.

masses, anthems, ballads, and cantatas. Parry also composed many choral works, probably the most famous of which were Blest pair of sirens (text by Milton) and Jerusalem. While Elgar composed other choral works, The dream of Gerontius (produced at the Birmingham festival in 1900) is probably the crown of all English oratorios of that era. Interestingly, the balance of favor enjoyed by choral music over orchestral music throughout the period of this study would soon be reversed. This change of taste was precipitated by World War I, and also by the rising popularity of radio and recordings.⁵⁰

While the nation began improving its art music, it also came to realize that it possessed a considerable treasure of traditional music.⁵¹ Though belated, organized efforts were made not only to collect it as such but also to employ it in the field of serious composition. European piano music continued to affect English composers, but at the same time, these native artists created music utilizing their own traditional and folk music under the more focused nationalistic impulse. However, using native musical materials as a source of inspiration was, for most composers, a matter of forcing that material into the Procrustean bed of Continental

⁵⁰ Charles Reid, "Britain from Stanford to Vaughan Williams c. 1880-1939," in Choral music: a symposium, edited by Arthur Jacobs (Baltimore: Penguin Books, 1963), p. 266.

⁵¹ See Scholes, "Folk-song and folk-dance," The mirror, II, 781-785; see Michael Kennedy, The works of Ralph Vaughan Williams (London: Oxford University Press, 1964), Chap. 3.

practice. While Scott was not part of the movement involved in the systematic collection of native folk songs, neither was he unmindful of national music as a reservoir of inspiration. Statements by Christopher Palmer and Walter Georgii⁵² to the effect that Scott was virtually unaffected by folk song are misleading, since he utilized them, and other quasi-national music, in numerous compositions such as: British melodies (1912) for piano, including "All through the night," "The wild hills of Clare," and "Summer is acumen in" [sic]; Two passacaglias (ca. 1912) for orchestra, based on the Irish famine song and the Poor Irish boy; Old songs in new guise (1913) for voice; Britain's war march (1914) for piano, which incorporates portions of Rule Britannia, God save our gracious king, as well as La Marseillaise; Irish reel (1916) for piano; arrangements of eight traditional British songs (1921-1926) for voice; and other songs, part-songs, and piano pieces. These works inspired by folk-national music are not merely innocuous arrangements; they bear the strong imprint of Scott's personal style.

Further examples of European-oriented arrangements of national music include: Mackenzie's Scottish rhapsodies and Scottish concerto, Hamish McCunn's By the burnside and Highland memories, Tobias Matthay's Scottish dances and melodies, and others. Similarly, Irish melodies were

⁵²Christopher Palmer, Impressionism in music (New York: Charles Scribner's Sons, 1973), p. 161; Walter Georgii, Klaviermusik (Zurich-Freiburg: Atlantis Verlag, 1950), p. 453.

employed in works by Stanford and O'Neill; the former composed four Irish dances, and the latter, Variations and fugue on an Irish theme for two pianos. Herbert Sharpe, Sir Arthur Somerwell, Sir Edward German, and Cowen wrote works of English tint with titles such as Jig, Morris dance, and Maypole. With an attempt at surveying native melodies, Parry made a two-volume collection of Characteristic popular tunes of the British Isles, containing piano-duet arrangements of music from England, Wales, Scotland, and Ireland.

But this imposition of European tonal-formal procedures on British popular and folk music was not the ideal envisioned by Vaughan Williams and Holst. In a classic statement calling for the emancipation of English composers from European influence, Vaughan Williams urged the study of folk song as "the germ from which all musical developments ultimately spring"; he also advocated other popular "raw materials" as inspirations for native composers.⁵³ In tapping the wellsprings of English music, absorbing its technical language was essential. This did not preclude foreign practice but rather its too literal imitation. Therefore, Elgar's statement "I am folk music" cannot be equated with Vaughan Williams's implications: the former exerted his "Englishness" through an eclectic, international music language, the latter through a renovated one based

⁵³Vaughan Williams, "Who wants," p. 200.

on Tudor English and on folk techniques.⁵⁴

Dedicated folk song collectors stemmed the erosion of England's folk heritage hastened by rapid industrialization.⁵⁵ Among the early attempts at collecting were those of John Broadwood in Surrey and Sussex (1843), but it was not before the 1880s that these efforts grew into a movement. Not only were Broadwood's songs reissued with additions by his niece Lucy Broadwood in 1889, but at the same time, Sabine Baring-Gould published songs from Devon and Cornwall. The latter's subsequent work with H. Fleetwood Sheppard resulted in three new volumes (1889-1901) from the west of England. Several other collectors such as Frank Kidson, J.A. Fuller-Maitland, and W.A. Barrett also published contributions, but none more important than those of Cecil Sharp (1859-1924).⁵⁶ With the Rev. C.L. Marson in Somerset, with Maud Karpeles in Southern Appalachia, U.S.A., and elsewhere in England, Sharp succeeded in collecting approximately five thousand folk tunes, a priceless national heritage. The value of preserving the nation's folk treasury was emphasized by the foundation of the Folk Song Society in 1898, among whose prestigious vice-presidents were Parry, Stanford, Mackenzie, and Stainer. Initially, the society

⁵⁴Elgar's remark is quoted in Young, History, p. 532, n. 2.

⁵⁵Scholes, "Folk-song," The mirror, II, 781-785.

⁵⁶See Arthur Henry Fox-Strangways, Cecil Sharp (London: Oxford University Press, 1933).

was concerned with English folk music only, but it later extended its interest to that of the British Isles as a whole.

Recapturing the nation's folk music and reissuing the music of its past were closely connected.⁵⁷ Although Johann Pepusch, as conductor of the Academy of Ancient Music, and William Boyce, as editor of earlier English Cathedral music (3 vols., 1760-1778), represented eighteenth-century awareness of their country's musical history, organized attempts to reprint music from past eras did not begin until the nineteenth century. Contemporaneous with the early collecting of folk music in the 1840s, the Musical Antiquarian Society published works by such composers as Byrd, Purcell, and Gibbons. After a hiatus of many years, similar republication efforts followed: The old English edition (1889) of G.E.P. Arkwright, the numerous publications of the Plainsong and Medieval Music Society (1890), Stainer's Dufay and his contemporaries (1898), the Fitzwilliam virginal book (1899) of William Barclay Squire and Fuller-Maitland, E.H. Fellowes's The English madrigal school (1913), Tudor church music (1922, various editors), and others. All these are monuments to English scholarship.

Advances in English historiography and criticism were not confined to native art. In the reassessment of old music, special mention must be made of the contributions of Arnold

⁵⁷See Scholes, "The republication of old music," The mirror, II, 771-775.

Dolmetsch in scholarship (Interpretation of the music of the seventeenth and eighteenth centuries [1915]), in practical knowledge of instrument construction, and in performance skills. Any discussion of scholarship in this era would be incomplete without acknowledging the singular achievement of Sir George Grove in founding his Dictionary of music and musicians (first edition 1879-1889), Edward Dent's Alessandro Scarlatti (1905) and Mozart's operas (1913), W.H. Hadow's general editorship of the Oxford history of music, authorship of the fifth volume, "The Viennese period" (1904), and Studies in modern music (1894-1895), as well as the musical journalism of Fuller-Maitland (the Times) and George Bernard Shaw (the Star and the World).

While Grove was preparing his Dictionary, he also undertook the directorship of the Royal College of Music, which opened in 1883 under the auspices of the Prince of Wales, the future Edward VII. This new institution for professional training seemed to give focus to national pride and to a determination to throw off foreign domination. However, the success of the new venture may have been the impetus behind the reorganization of the older Royal Academy of Music instigated by Mackenzie, who assumed its leadership in 1888. Training professionals was not the intention of the Guildhall School of Music (1880), however. By helping to develop a wider base of informed amateurs, the school improved the overall musical climate.

Impressionism

Even as musical Britain was struggling to revitalize its native resources, Impressionism began affecting insular music. Some of musical Impressionism's strongest echoes were to be found in England, even though it could be argued that the style was essentially French. There is little doubt that its aesthetic characteristics issued from native French music, poetry, and painting.

This radically new French music was named for the somewhat earlier Impressionist movement in the visual arts represented by such artists as Claude Monet (1840-1926), Edouard Manet (1832-1883), Paul Cézanne (1839-1906), and Alfred Sisley (1840-1899). The works of these men were unacceptable to conservative art dealers of the 1860s and 1870s, and the Parisian critic Louis Leroy disparaged the artists as "Impressionists," alluding to Monet's painting Impression: soleil levant (Rising sun, 1872). Their revolutionary ideas on light, color, and visual perception replaced hitherto inviolate academic precepts. Rather than a minute study of subject, composition, and detail, an impression was grasped by an encompassing coup d'oeil; virtuosity in new techniques of color and nuance superseded academic dicta.⁵⁸

The French Symbolist movement in poetry also defied conservative strictures. Together with the earlier

⁵⁸ Ernest H. Gombrich, The story of art (London: Phaidon Press, 1950), pp. 381-402.

transitional figure Charles Baudelaire (1821-1867), Paul Verlaine (1844-1896), Arthur Rimbaud (1854-1891), and Stephane Mallarmé (1842-1898) employed freer verse techniques and suspended the rules of syntax thus creating fluidities and subtleties of sound and rhythm previously unknown.⁵⁹

Although musical Impressionism developed later than its parallels in art and literature cited above, all three shared analogous techniques and premises which were a reaction against classical, academic principles and procedures. These attitudes gave rise to radically new ways of handling artistic materials, in which imagination and sensibilité has primacy over reason and logic. Hitherto organic forms became loose, suggestive, ephemeral; sounds, colors, and words were employed willfully for their own sensuous, evocative effects; art strove for suggestion and intimation rather than for statement.

While these characteristics of Impressionism are generally considered more typically French than Anglo-Saxon, English contributions to the movement were by no means inconsiderable. One of the important precursors of Impressionism was the painter Joseph Turner (1775-1851), whose works reveal a fascination with light and luminosity, a preoccupation central to Impressionism. As indicated above, the Paris-

⁵⁹Geoffrey Brereton, A short history of French literature (Harmondsworth, Middlesex: Penguin Books, 1954), pp. 269-303.

born Englishman Sisley, like his French colleagues in the Société anonyme des artistes, peintres, sculpteurs et graveurs of the 1860s, was categorized "Impressionist." In the 1890s, the artist Aubrey Beardsley (1872-1898) and the writers Ernest Dowson (1867-1900) and Oscar Wilde (1856-1900) worked under the spell of Baudelaire, the French Symbolists, and also of Wagner's Tristan.⁶⁰

Already as a teenager, Scott knew the poems of Dowson through his friendship with Stefan George (1868-1933), the celebrated poet who had ties to the Symbolists. The composer would later set his countryman's works to music. Under the guidance of his friend and housemate Charles Bonnier (1862-ca. 1945), French professor at Liverpool University and Mallarmé's friend, Scott translated poems by both Baudelaire and George while still in his early twenties.⁶¹ Such was the musician's interest in poetry that he published not only his own original works but also an English translation of Baudelaire's Les fleurs du mal.⁶² Scott's connection with Wilde is unclear except that they had friends in common, and that the musician wrote a book on hypocritical sexual mores (published anonymously) as a

⁶⁰Peter J. Pirie, "Debussy and English music," Musical Times CVIII (1967): 601; William Gaunt, The aesthetic adventure (London: J. Cape, 1945), Chap. 4.

⁶¹Scott, Bone, p. 81.

⁶²Charles Baudelaire, The flowers of evil, trans. by Cyril Scott (London: E. Mathews, 1909); Cyril Scott, The voice of the ancient (London: J.M. Watkins, 1910); idem, The celestial aftermath (London: Chatto & Windus, 1915).

"prerequisite to pardoning," which Wilde's friend Lord Alfred Douglas had legally banned and destroyed.⁶³ Maurice Maeterlinck (1862-1949) was also in Scott's literary background, since the musician composed three overtures to his plays: the first, to La princess Maleine, the second, to Pelléas et Mélisande in 1902 (the year of Debussy's opera based on the same text), and last, to Aglavaine et Sélysette. The Belgian author also affected the mystically inclined Arthur Machen (1863-1947), the "English Maeterlinck," who in turn inspired Impressionistic piano pieces by John Ireland.

That Impressionism was radiating across the Channel from France may be seen not only in Debussy's personal visits (1902 through 1905, 1908, 1909, and 1914), but also in statements and reactions of various native composers of the day.⁶⁴ Scott himself became known as the "English Debussy" early in his career. But the sobriquet is misleading, since Scott stated: "In my earliest days I did owe something to the eminent Frenchman, but not more so than to Richard Strauss."⁶⁵ He acknowledged a short-lived Straussian period during which he composed two subsequently withdrawn orchestral rhapsodies, but returned to a "Debussyesque flavour" in his Aubade (1911) for orchestra.⁶⁶

⁶³Scott, Bone, pp. 93, 34.

⁶⁴Edward Lockspeiser, Debussy: his life and mind, 2 vols. (New York: Macmillan, 1962-1965), II, 116.

⁶⁵Scott, Bone, p. 124. ⁶⁶Ibid.

In criticizing foreign inroads on native music, several contemporary English composers, such as Vaughan Williams, Elgar, and de Lara, betrayed the existence of French influence in their homeland.⁶⁷ In condemning this influence, Elgar's statement is the strongest, and he employed powerfully damning terms, such as "pitiful," "anaemic," "irritating," "sickly sentimental," and "decadent" to describe both English music and the musicians who "ape" the modern French school. Vaughan Williams was not so critical of Impressionism as Elgar, and consequently did not use such denigrating terms. But he cautioned that English imitations of Debussy's piano pieces were "merely crumbs" from the master's table and therefore could not equal the originator's works. Since the "English Debussy" epithet had been attached to Scott quite early in the century, presumably Elgar, Vaughan Williams, and other critics must have thought him the composer most influenced by the Frenchman.

Opinions regarding the extent of Debussy's influence in England vary widely. Despite indisputable indications of a French presence in English music, Peter J. Pirie's statement "if Debussy had never lived English music would have been much the same" is impossible to reconcile with that of the eminent Debussy scholar Edward Lockspeiser, who makes the

⁶⁷Vaughan Williams, "Who wants," p. 199; Elgar, A future, p. 51; de Lara, "English music," p. 852; see also Hubert Parry's anti-French attitude in Howes, The English musical renaissance, p. 132.

diametrically opposed claim that "Debussy a . . . radicalement influencé le développement musicale en Angleterre." (Italics mine.)⁶⁸ The first composer mentioned by Lockspeiser in this connection is Scott.

While Scott and others were affected by Debussy, the latter's influence was not accepted in its totality. It was felt in different degrees or combinations of the following: through his general aesthetic, through his pioneering attitude toward technical experiment, and through the mechanics of his technical language as such.⁶⁹ Debussy's own disdain for the term "Impressionism," and also his Neo-Classically inclined late style--Piano études (1915), the three Sonates pour divers instruments (1915-1917)--indicates caution with respect to the term's usage. "Impressionism" may not be applied as a term of definitive summarization to Debussy or any other composer. In varying degrees, however, Scott and other English composers were touched by Impressionistic currents from Debussy and, under this stimulus, created works which would provide some of the impetus in the revival of insular music. Despite the freshness, novelty, and freedom which Impressionism introduced into English music, its

⁶⁸Pirie, "Debussy," p. 601; Edward Lockspeiser, "L'influence de Debussy: Angleterre," in Debussy et l'évolution de la musique au XXe siècle, edited by Edith Weber (Paris: Editions du Centre National de la Recherche Scientifique, 1965), p. 239. "Debussy radically influenced the musical development of England." (Italics mine.)

⁶⁹Constant Lambert, Music ho! : a study of music in decline (London: Faber & Faber, 1934; reprint ed., Harmondsworth, Middlesex: Penguin Books, 1948), p. 25.

effects on such composers as Scott, Delius, Vaughan Williams, Ireland, Bridge, Arnold Bax (1883-1953), and Eugene Goossens (1893-1962) varied widely according to their interaction with other styles.⁷⁰ It may be true that an almost simultaneously developing folk-song-oriented Nationalism headed by Vaughan Williams and Holst was a more urgent cultural force. It ultimately prevailed for a time as the dominant movement toward emancipation from the musical stagnancy of nineteenth-century England, but in this respect, the vital role of Impressionism in English composition must not be discounted. Indeed, it may even have been the new technical language of Impressionism which helped trigger a similarly adventuresome renovation in the works of the Nationalists Holst and Vaughan Williams, since it will be remembered that the latter studied with Ravel in France.

In summary, three major forces shaped the English musical scene from 1880 to 1914. The most compelling of these was the German-Continental muse. Mainland composers and performers virtually dominated musical life in England from earlier in the century through the period of this study. Having recognized the superiority of that aesthetic tradition, many British musicians studied in Germany and merely reaffirmed the tenets of their foreign training in their homeland. Musical spokesmen were not indifferent to

⁷⁰Palmer, Impressionism, Chap. 6; Westerby, Pianoforte music, pp. 342-345.

this controversial situation, and such attitudes as mere acquiescence, intelligent and forceful constructivism, and crusading chauvinism were expressed.

The polemics aroused by the foreign musical tyranny no doubt helped to accelerate the burgeoning of Nationalism, the second cultural influence of this period. With the exception of the operettas of Gilbert and Sullivan, performances of operatic, concert, and chamber music by native composers were decidedly less numerous than those of imported masterworks. A somewhat better balance was achieved as the new century progressed, however. The number of performing organizations also increased, thereby making music accessible to more people. Collection of the nation's folk music and its use in serious composition became two of the most significant aspects of the Nationalist surge. Parallel efforts were made in reprinting serious composers' works from the nation's rich musical legacy; musicology and criticism came to the fore; and new schools of music were established and old ones improved. Choral singing retained its popularity throughout this period, and Stanford and Parry composed many new works for chorus.

Many improvements were already under way when Impressionism became the third major factor in musical England. While Impressionistic impulses were present there in painting and literature, they were particularly noticeable in music. Inroads made by musical Impressionism on the English scene were confirmed by such spokesmen as Elgar

and Vaughan Williams. Cyril Scott openly acknowledged his debt to Debussy, and other composers were receptive to the Frenchman's style to varying degrees. Although British Nationalism was a more conscious and aggressive movement, Impressionism was also a shaping influence in the revitalization of insular music.

Scott was affected by all of the musico-cultural forces studied above: he was born into an England steeped in German musical ideals, and he was educated in Germany; though thoroughly personal in style, he composed works based on his country's national music; and, with Delius emigrating to France permanently in 1888, Scott was the first native composer in England to come under the avant-garde influence of musical Impressionism, and became the principal figure in the establishment of that style in his homeland.

Changes of monumental significance for Western music were "in the air" especially from the turn of the century through the outbreak of World War I: the ongoing Impressionism of Debussy, the rhythmic-tonal adventures of Stravinsky, the formalized disintegration of tonality by Arnold Schönberg (1874-1951)--all were indicators of a critical period in music, and, correlatedly, in society, as world conflict would soon prove. That Cyril Scott was also actively involved as a pioneer in this period of musical experiment and crisis, that he was scorned and ridiculed as the enfant terrible of English music, that he was a fresh new influence in English music, that the manifold aspects of his life made

him a truly remarkable man productive until his death at ninety-one--all these facts will be studied in relation to his solo piano works in the pages which follow.

CHAPTER III

SCOTT: THE MAN

Early Life

Cyril Meir Scott was born on September 27, 1879, at The Laurels, a "smallish home" in the Oxton section of Birkenhead (a Cheshire town across the Mersey river from Liverpool). His middle name (pronounced Meer) was the ancestral name of his father, Henry Scott, whose forebearers were native to the Potteries in Staffordshire. According to an engraving of a cup fashioned by Richard Meir of that era, the Meirs trace back to at least the late sixteenth century. The family background of the composer's mother, born Mary Griffiths, is not known, except that she was Welsh.

Henry Scott earned his livelihood in a shipping business in Liverpool, but his lofty avocation was Greek scholarship, in which he was expert enough, especially in the New Testament, to be cited by two scholars in their books. He was so reserved and modest about his self-developed expertise that his accomplishments were fully revealed to his family only after his death.¹ Perhaps this basic reticence and unaggressiveness would find echoes in Cyril's nature, since he, too, exhibited ambivalence in

¹Scott, Bone, p. 15.

terms of forwarding his career. His father's love of good literature and poetry and his industrious scholarship probably provided the basis for similar lifelong interests in the composer; he also inherited his father's sense of humor.

Cyril's musicality derived from his mother, since Henry Scott was singularly unmusical. In addition to having been an extremely accomplished amateur pianist with a weakness for "pieces with plenty of runs," Mary Griffiths Scott composed and published a waltz.² Furthermore, she had an agreeable singing voice which so affected the infant Cyril's sensitive nature that hearing her would cause him to cry. He also shed tears when his mother played hymns or when he heard organ music in church. A special musical bond developed between mother and son.

The Scott family, which included an older child, Mabel Louise, enjoyed a loving and tranquil home-life. Mrs. Scott was evidently a fine person who was quick to extend kindness and sympathy to those in need. Being a devout Christian, she contributed much time to religious charities and was especially fond of crocheting garments for the poor. Despite these admirable traits, her religiosity was extremely rigid. Having gone to the theater but twice in her life, she nevertheless suffered guilt over these "wayward escapades."³

²Scott, Bone, p. 16.

³Idem, "Random recollections," Windsor Magazine LXX (1929): 548.

As with many famous musicians before him, Cyril's musicality began expressing itself at the tenderest age. At one-and-a-half years, before he was able to talk, the infant insisted on being propped up at the piano, which he proceeded to play by ear for long periods. He was especially fond of barrel-organ tunes and provided them with "harmonies that were not just discords."⁴ Hymns were also part of the composer's earliest repertoire, and the first of these that he remembers playing was Onward Christian soldiers.⁵ The child's musical precocity was also marked by his ability to improvise, which was an even more significant indication of future creativity.

The psychological development of the hypersensitive child, who was beset by unusual fears and morbidities, was at least partly influenced by a narrow religious education. However, it was during the course of faithful attendance at church that Cyril heard his first masterworks, organ excerpts of pieces by Bach, Handel, and Mendelssohn. Obviously the young child had passed the age of emotional tears on hearing organ music. At the age of five, Cyril was passionately fond of barrel-organs (including the indispensable monkey) and would imitate that instrument by cranking a string attached to the back of a chair and by humming along.

⁴Scott, Bone, p. 19.

⁵Idem, "Random recollections," p. 548.

The composer's first organized piano lessons were taught by a Miss Walker. In retrospect, Scott complained that she was negligent in teaching him the correct way of using his fingers. Meanwhile, having absorbed the earliest rudiments of notation, the seven-year-old boy created his first piece (on home-made manuscript paper), which the composer himself described as "exceedingly bad Chopin."⁶

The following two years of piano lessons were under the guidance of a teacher identified only as Miss B., whom Scott faulted both for her teaching deficiencies and her lack of patience. However, it was she who took young Cyril to hear Paderewski, his first exposure to great pianism and a pivotal experience. It was this event which precipitated the boy's decision to become a musician. While Scott does not tell us what was on the program proper, the Polish pianist played his own popular Minuet in G as an encore. It was evidently the latter's custom to strum a dominant seventh chord as a prelude to each piece. Having recognized the dominant seventh in the key of G and anticipated the playing of the famous Minuet, the child revealed the fact that he possessed perfect pitch to the astonished Miss B.

During the course of Cyril's early years, it became increasingly clear to his parents that his musical talent was extraordinary and that it needed the best possible cultivation. Consequently, in 1891 at the age of twelve,

⁶Scott, Bone, p. 30.

Cyril was tested for entrance and accepted into the Frankfurt Conservatorium, the rule for minimum age (16) being waived because of the nature of his talent. Englebert Humperdinck (1854-1921), who would later write the opera Hänsel und Gretel, was to be his theory instructor, but the former had a reputation as an incompetent teacher and was dismissed from the institution after having taught the boy but a few lessons.

Cyril's piano instructor was Professor Lazzaro Uzielli (1861-1943), who had studied with Clara Schumann. To correct Scott's faulty keyboard technique, Uzielli assigned Cyril nothing but finger exercises for three months and even forbade him to extemporize during that period, an understandable shock to the sensitive boy. While Uzielli was evidently a fine person, his students knew him as being disagreeably severe during lessons. Nevertheless, Scott and Uzielli remained friends long after the former's student days were over, and his experience with the Italian-born martinet may have caused him to treat his own students much more agreeably.

A fellow piano student under Uzielli, an Englishman named T. Holland-Smith (1865-1945), would also exercise a lasting effect upon the impressionable boy. Although he was fourteen years older than Cyril, they formed a friendship (which would become lifelong) wherein the man became the boy's guide and confidant. Scott never forgot Holland-Smith's advice of that time: "In order to be a great

composer a man must invent a style."⁷

This pronouncement evidently had an immediate effect on the boy's works. According to Scott, his prior compositions had had a "Bach-like tinge," and when they were shown to Iwan Knorr, the eminent composition teacher of the Conservatorium, they were favorably received.⁸ However, during the same eighteen-month sojourn in Frankfort, Uzielli credited the budding composer with having "opened up new paths in rhythm and harmony."⁹

After Cyril had studied in Frankfort for a year-and-a-half, his parents decided that his general education would best be pursued in England, as before predominantly with private tutors. To further his musical education, Cyril took harmony lessons with two local organists, he studied musical form on his own, and Steudner Welsing, an Austrian living in Liverpool, taught him piano. Given to overuse of the pedal and to snorting while he played, Welsing was nevertheless an artist-teacher whose lessons the youth found quite beneficial. Cyril was forced to play duets with his teacher, a discipline which quickly developed his proficiency in rapid sight-reading.

It was through Welsing, too, that he formed a friendship with the music-loving agnostics Mr. and Mrs.

⁷Hull, Cyril Scott, p. 13.

⁸Scott, Bone, p. 55.

⁹J.S.S. [John S. Shedlock], "Cyril Scott and his art work," Monthly Musical Record XL (1910): 242.

Hans Lüthy, for whom Cyril would play piano and organ improvisations of chorales and fugues in the manner of Bach and Handel. Along with their warm friendship and musical soirées came a steady indoctrination into agnosticism, however; the composer later claimed that it "was a necessary step in my evolution."¹⁰

During this period, Cyril's parents also considered sending him to study piano with Leschetizky in Vienna, but this plan was abandoned when their son turned more and more to composition. At Cyril's urging, it was agreed that he return to the Frankfort Conservatorium to study with the famous Iwan Knorr. In addition to other pieces, the aspiring composer wrote a piano trio with which he returned to Germany at the age of sixteen-and-a-half. The work was written specifically to impress Knorr, but Cyril had to be content with the following criticism: "As an indication of talent the effort is considerable. But as a work of art it is nothing."¹¹ Therefore, instead of entering the orchestration class immediately, as he had hoped, the youth waited two years while developing his skills in the smaller forms. Knorr insisted that his students learn traditional musical practice. At the same time, however, he always encouraged their originality but cautioned: "You must learn the rules so that you may know to break them later on."¹²

¹⁰Scott, Bone, p. 62. ¹¹Ibid., p. 64.

¹²Idem, "Iwan Knorr," Monthly Musical Record XLVI (1916): 241.

In addition to resuming his piano lessons and his friendship with Uzielli, Cyril made a number of new friends among his fellow students. They subsequently became known as the "Frankfort group" and would become his lifelong friends. It was during the course of spirited exchanges of musical ideas in the Frankfort days that Percy Grainger gave Scott the initial idea for employing irregular rhythms, which eventually became an important characteristic of his style. Scott himself proposed an equally radical harmonic concept, "a species of Pre-Raphaelite music, to consist mostly of common chords placed in such a way as to savour of very primitive church music, thereby . . . reminding its listeners of old pictures."¹³ The composer wrote a symphony and magnificat under this impulse. Scott and Grainger maintained an especially close friendship throughout the course of their lives, and the latter also propagandized Scott's music by playing it in recitals.

Scott's deepest personal experience, however, was his association with the great German poet Stefan George, about whom the composer wrote: "His friendship for me produced a marked effect upon my inner spiritual life."¹⁴ Moreover, Scott credited George with having made him "an artist and not merely a musician." (Italics original.)¹⁵

¹³Scott, My years, p. 25.

¹⁴Idem, "Random recollections," p. 549.

¹⁵Hull, Cyril Scott, p. 18.

Under the guidance and aura of the poet, Scott learned some aspects of poetic technique; but even more, the musician developed a love of poetry which would inspire many musical works.

George also introduced the young musician to the mystic Melchior Lechter (1865-1937), who was a well-known stained-glass window designer. While Scott was still a professed agnostic at this point, Lechter's beliefs may have prepared the way for the composer's receptivity to new spiritual-philosophic ideas soon to follow. Unlike Scott's eventual stormy relationship with George, his friendship with Lechter was even-tenored and lifelong.

Early Career

The composer completed his studies in Frankfort in 1899, and his first large-scale première was the First symphony. Stefan George arranged for its performance in Darmstadt during the 1899-1900 season. The reactions of both public and press were mixed, but one critic considered Scott as the "possible musical Messiah!" of England.¹⁶ According to the composer, other critics found it "discordant," but Scott continues with characteristic self-deprecation: "To our ears of thirty years later it could only sound mild, harmless and rather tedious. . . ." ¹⁷

¹⁶Scott, "Random recollections," p. 549.

¹⁷Idem, "Early memories," British Musician and Musical News V (1929): 43. At some point prior to the appearance of this article, the composer had forbidden any further performances of the work.

Faced with the prospect of earning a living, Scott gave his first public piano recital in Liverpool with the hope of attracting students. This event took place on October 18, 1900, and included works mostly conforming to the standard recital format of the time. After compositions by Bach, Beethoven, Chopin, and himself, he finished the program with a Liszt rhapsody. An unnamed Musical Times critic cited Scott's "remarkable dynamic force," and further praised him for having "made a good impression as a performer of great promise."¹⁸ While the recital was an artistic success, it yielded but two piano students and an elderly gentleman who paid the young pianist to play Bach for him once a week.

Shortly thereafter in 1901, Scott met the French professor Dr. Charles Bonnier.¹⁹ Since the composer was unhappy with his own noisy living quarters, he gladly accepted the professor's invitation to rent a house jointly. The older man helped soften the rough edges of Scott's personality of that time, and his artistic-philosophic outlook was beneficial to the musician. Something of an amateur musician, the professor had a special passion for Wagner's works, from which he would sing excerpts while accompanying himself on a harmonium. Gifted as both creative

¹⁸Musical Times, "Music in Liverpool and district," XLI (1900): 72.

¹⁹At this time, Scott also became interested in nature cures which, with other areas of unorthodox medicine, would become a lifelong interest and engender numerous books.

scholar and poet, Bonnier taught Scott versification and was instrumental in launching the young musician on his career in poetry. Scott's own poems and his translations of Baudelaire and Stefan George may be directly attributed to Bonnier's influence.

During the summer of 1901, Scott heard the music of Debussy for the first time. While vacationing with Bonnier at the latter's country home in the north of France, enthusiasts of Debussy showed Scott the score of the Frenchman's as yet unproduced opera Pelléas et Mélisande. The Englishman instantly recognized the kind of Pre-Raphaelite "atmosphere" he himself had envisioned and had already partially achieved in his First symphony and Magnificat. While Scott acknowledged the influence of Debussy,²⁰ the effect of the Frenchman's music was neither as pervasive nor unalloyed as his eventual nickname, "The English Debussy," would seem to indicate.

The fall of 1901 was a period of great creative activity for Scott. He completed his Second symphony and Piano quartet, and while the former would not be heard until 1903, the chamber work had its première in the year of its completion. After Scott played the piece for Fritz Kreisler (1875-1962), the great artist was persuaded take the violin part. Under the auspices of W.H. Leslie, a director of the firm of Broadwood pianos, the Piano quartet was performed

²⁰See p. 50 above.

in St. James's Hall with Kreisler playing the violin part and Scott at the piano. According to Scott, there were reviews in all the papers, and the concert's success "brought my name before the public in a manner, which, short of murder, nothing else could have done."²¹ Of a 1903 performance of the same work, a critic with the pen-name "Gamba" wrote that it "completely and successfully took [him] by storm," and that he was convinced that Scott was among those who would "develop the new road adown which the music of the future [would] run."²²

In the audience of the 1901 performance was Sir Charles Villiers Stanford, who asked Scott to meet him the next day. The conservative Stanford told Scott that the Piano quartet was too "highly seasoned," could use "toning down," and that he (Scott) "ought to be more temperate in future."²³ By 1929, however, Scott's retrospective opinion of his own Piano quartet was that it "sounds so extremely innocuous that 'antiquated' is the only suitable term for it."²⁴ Moreover, the following exchange concerning Scott's theory of musical "flow" occurred.²⁵ Stanford stated that "one must have breathing space," whereupon Scott countered with: "But Bach flows on without a break." With an air of

²¹Scott, Bone, p. 88.

²²Gamba, "Violinists at home," The Strad XIII (1903): 324.

²³Scott, "Early memories," p. 44.

²⁴Ibid. ²⁵See p. 226 below.

finality, Stanford replied: "Ah, Bach is Bach."²⁶ The meeting was neither socially nor professionally productive, and Scott did not heed Stanford's counsel. Typifying the unadventurous academic orientation of British music of that time, the latter was further scandalized by the rumor (subsequently proven false) that Scott wished to head an anti-Beethoven league. He was also outraged on another occasion; after hearing two Scott songs, he expressed his opinion to the singer Frederic Austin: "Those songs are simply blasphemous!"²⁷

With the unusual success of Scott's Piano quartet in 1901, the composer made contacts with a number of music publishers with the result that several were willing to represent him. Forsyth Brothers, Boosey, and A.J. Jaeger of Novello printed some of his music in 1903, but the interest of these initial associations was short-lived. Indeed, even the prestigious Jaeger succeeded in printing only a single work by the composer, An English waltz, Op. 15, and that at his (Jaeger's) own expense. Despite the latter's enthusiasm, the firm felt that the young musician's pieces were "too licentious!"²⁸

1902 was marked by performances of Scott's Heroic suite given by Hans Richter, and by the anticipation of a première of the composer's Piano concerto (ca. 1901) by Paderewski. The pianist was persuaded to look at Scott's

²⁶Scott, My years, p. 72. ²⁷Ibid. ²⁸Ibid., p. 73.

concerto, but no performance of the work resulted; it was later destroyed by the composer. Paderewski was charmed by Scott, especially when the Englishman told him that hearing one of his recitals in Liverpool as a boy of ten triggered his resolve to become a musician. There would be several future meetings with Paderewski, on which occasions Scott played his own piano pieces.

During the same year, Scott's agnosticism was shaken. As a reaction to the Christian Science beliefs of Evelyn Suart, a pianist friend and enthusiast of the composer, Scott read books on metaphysical healing and yoga. The Râja yoga by Swâmi Vivekânanda precipitated a reorientation of his agnostic beliefs toward Indian philosophy.²⁹

Still in 1902, Scott played his recently composed Two "Pierrot" pieces in a so-called Ballad concert. This type of entertainment was very popular and consisted mainly of sentimental songs catering to elementary tastes sung by a number of artists. He would soon play these and other pieces for quite different audiences.

Late in 1902 Scott was invited to Paris by Adela Madison (a London society woman and composer) in order to

²⁹Scott, Bone, p. 116. Eugene Goossens describes a humorous scene some years later in which Scott and the composer Granville Bantock were practicing yoga. Both composers were nude and sitting cross-legged in the midst of sand dunes; Bantock was trying "to tie knots in the muscles of his abdomen," and Scott was attempting to "swallow a length of solid flexible rubber tubing. . . ." (Eugene Goossens, Overture and beginners: a musical autobiography [London: Methuen, 1951], p. 138.)

meet Gabriel Fauré, Ravel, and Debussy. Her interest in the Englishman was based on his growing reputation as a flouter of academic traditions. Scott met and played for the three French composers and also found time to write several works (of which two piano pieces are lost). He played his Two "Pierrot" pieces for Fauré, who was very complimentary, but the two composers were not destined to meet again. By contrast, Scott's association with both Ravel and Debussy would last for many years.

The friendship between Scott and Ravel evidently developed quickly, since they spent considerable time exchanging musical ideas during the ensuing weeks. They played their compositions for one another, and Scott particularly admired the Frenchman's String quartet, which was still in manuscript at that time. Scott wrote that this quartet was "the greatest musical sensation [he] had experienced for some time" and that he considered it "the most well sounding quartet that has ever been written." (Italics *nal.*)³⁰ While discussing their then current works, Ravel would seek Scott's advice: "Do you think I have gone too far? Ought I to tone it down a bit?"³¹ The two composers also exchanged opinions on other artists. Ravel disliked German music and Tchaikowsky, whereas Scott leaned strongly toward Wagner and Strauss and, in the earliest years of the

³⁰Scott, My years, p. 100.

³¹Idem, Bone, p. 129.

century, admired the Russian composer as well. The last personal contact between Ravel and Scott came in the mid-1920s when the former played through his own Violin sonata for mutual friends.

Scott's friendship with Debussy developed more slowly. At their first meeting, Scott played for the older French composer but elicited very little comment from him. Scott himself points out that Debussy's attitude toward contemporary musicians was something less than tolerant. Furthermore, having been asked to appraise a young composer from England, a land with practically no reputation in musical creativity, Debussy's skeptical nature was doubtless aroused.³² His initial reserve toward Scott later gave way to cordiality and a standing invitation to dine with him whenever he was in Paris. In the years which followed, Scott visited Debussy periodically, and they discussed the most substantial of the Englishman's scores, such as his orchestral works, the Sonata, Op. 66 (1909), the Violin sonata, Op. 59 (1910), and the Deuxième suite, Op. 75 (1910); of these, according to Scott, Debussy admired the two piano works most.

Early in 1909, Debussy was asked by Dr. Ludwig Strecker of the firm of Schott, Scott's German publisher,

³²Scott, Bone, p. 126. Scott also reports on Debussy's opinion of other composers. The Frenchman disparagingly dubbed Beethoven le vieux sourd; he admired Strauss only for his brilliant orchestration, but otherwise considered him banal; he liked the Piano concerto of Schumann; of the Russians, he disliked Tchaikovsky, but was fond of Rimsky-Korsakoff and Moussorgsky. (Cyril Scott, "Music, musicians and music-lovers," Etude XLII [1924]: 79.)

to write a short endorsement of the English composer which would be used for publicity. The French composer, then at the peak of his fame, responded with the following complimentary remarks:

Cyril Scott est un des plus curieux artistes de la génération présente. Ses recherches de rythmes, sa technique, sa façon même d'écrire, pourrout sembler bizarre et déconcertant à première vue. Pourtant, une "obstinée rigueur" le fait aller jusqu'au bout de cette particulière esthétique qui n'appartient vraiment qu'à lui.

Cette musique se déroule,--un peu--à la façon de ces rhapsodies javanaises--lesquelles, au lieu de s'enfermer dans des formes traditionnelles, se développent selon la fantaisie d'une arabesque innombrable. Et les aspects incessamment changeants de la mélodie intérieure sont une griserie pour l'oreille à laquelle on ne peut guère résister. C'est beaucoup plus qu'il n'en faut pour qu'on puisse faire confiance à ce musicien si fortement averti, quoi qu'encore très jeune.³³

This was high praise indeed from one of the leading avant-gardists of the day, who was not noted for his diplomatic opinions of other composers. It is impossible to assess whether Debussy ultimately helped or hindered Scott's career

³³Shedlock, "Cyril Scott," p. 243. The translation which follows is from the same article.

Cyril Scott is one of the rarest artists of the present generation. His rhythmical experiments, his technique, even his style of writing, may, at first sight, appear strange and disconcerting. Inflexible severity, however, compels him to carry out to the full his particular system of esthetics, and his only.

This music unfolds itself somewhat after the manner of those Javanese rhapsodies which, instead of being confined within traditional forms, are the outcome of imagination displaying itself in innumerable arabesques. And the incessantly changing aspects of the inner melody are an intoxication for the ear--are, in fact, irresistible. All these qualities are more than sufficient to justify confidence in this musician, so exceptionally discreet although quite young.

with this public praise. Having developed a distinctive style of his own, Scott might have had good reason to chaff under his unjustified nickname, "The English Debussy." But at the time of Debussy's testimonial, this association must have helped the young composer's career. Over a period of time, however, Edwin Evans felt that Debussy's praise was detrimental, since it influenced "the manner in which Scott's music [was] received."³⁴

Be that as it may, Scott saw Debussy for the last time in 1913, at which point the older composer, having rarely discussed his own works with Scott, confided in him: "I have come to the end of my tether. My music has its limitations. Yours permits of further expansion, mine does not. You will go ahead; I have written myself out."³⁵ Fortunately, Debussy's self-evaluation proved false in the light of his late output, but within five years he was dead.

To resume the chronological events of Scott's career, in 1903, the composer continued making his distinctive mark in the otherwise staid musical scene in England. His Second symphony, Op. 22, was conducted by Henry J. Wood at Queen's Hall and received the following praise from J.H.G. Baughan: "There are few composers at the age of twenty-four . . . who

³⁴Edwin Evans, "Introductions: VII Cyril Scott," Music Bulletin V (1923): 208.

³⁵Scott, Bone, p. 128.

have written a symphony of as much promise, independence, power and interest."³⁶

In 1904, the first performance of Scott's Piano quintet aroused controversy among the audience. According to Scott, detractors of the work considered him a "debaser of musical morals with . . . extravagant and discordant effusions!"³⁷

In the same year, Boosey & Co. severed its ties with Scott, since his compositions were considered unlikely to produce profits. But William Elkin, who had newly established his publishing house, Elkin & Co., placed the young composer under contract. Their business and personal relationship would last for a great many years. Yet, as satisfying as the initial contract must have been for Scott, he later stated that its terms called for writing "a certain number of piano pieces and songs every year, with the result that I composed far too many, and seeing that they deflected attention from my more serious works, I have little doubt that they contributed to my undoing."³⁸ The composer specifically mentions his songs Lullabye and Blackbird's song and the piano works Two "Pierrot" pieces, Danse nègre, Op. 58, No. 5, and Water-wagtail, Op. 71, No. 3, in this respect. Had Scott's larger works received repeated hearings, his career might have developed differently.

³⁶J.H.G.B. [J.H.G. Baughan], "Musical events of the week," Musical Standard XX (1903): 386.

³⁷Scott, Bone, p. 93. ³⁸Ibid., p. 94.

However, it was common professional practice to seek out large new works, give them first performances, and then abandon them to their fate.

During 1904, Scott settled in London, as it afforded him greater opportunities to forward his career. Thereafter, he organized occasional concerts of his own works in which he was the pianist in solos, chamber works, and songs. This greater exposure of his works increased his fame and cemented his reputation as the bête noire of the conservatives.

The Violin sonata, Op. 59, and the Sonata, Op. 66, for piano, which were premiered in 1908 and 1909, respectively, were both written in multimetric rhythmic style, that is, one employing frequent changes of time signature. According to Scott, multimetricism was "a revolutionary procedure in those days, shocking to the academics."³⁹ An unsigned review of the violin sonata was extremely critical: "The object of the composer would seem to be an intense desire to express torturing and unpleasant thoughts, and moreover, to express them in an unpleasant manner."⁴⁰ Another anonymous but more sympathetic critic reviewed the piano sonata noting a "marked advance . . . in strength and character" over the composer's earlier works.⁴¹

³⁹Scott, Bone, p. 121.

⁴⁰"Concert of British music," Musical Times XLIX (1908): 323.

⁴¹George Lowe, "Cyril Scott's piano works," p. 342. The quotation is from a parenthetical paragraph appended to this article, part of which is attributed to an unnamed "contemporary."

While the following anecdote is undatable, it serves to underline the inflexible academicism which pervaded England at this time and also Scott's iconoclastic position in it. When Adine O'Neill, wife of Scott's fellow student in Frankfort Norman O'Neill, was teaching piano at St. Paul's school for girls, a musician lectured there on British composers for the piano from Field through the contemporaries, but failed to mention Scott. At the end of the lecture Mrs. O'Neill complained to the musician that he had "forgotten the most pianistic and prolific of all our British composers . . . Cyril Scott." Probably referring to the sensuous quality of some of Scott's music, the lecturer's reply was: "I have not forgotten him and am fully aware of his talent; but I consider his music of too unhealthy a nature to be suited to young girls--it is like giving them Oscar Wilde to read."⁴²

In a more intentionally humorous vein, and still within the context of Scott's unique position in British music, Robert Elkin describes a turn-of-the-century newspaper cartoon which depicts Scott playing a grand piano so forcefully that the keys are flying everywhere; also pictured are some of the prominent musicians of the day--Mackenzie, Wood, Elgar, Henry Walford Davies (1869-1941), and Frederick Bridge (1844-1924)--looking on in acute disapproval. The picture is inscribed "Cyril Scott finished the Evening

⁴²Scott, My years, p. 153.

(and a piano) with a Rapsoardi [sic] by Sandow."⁴³

Scott's notoriety in some circles notwithstanding (or perhaps because of it), concert artists began performing his songs and smaller piano pieces. Among others, the eminent pianists Percy Grainger and Walter Giesecking would also perform the composer's larger works, such as the Sonata, Op. 66, and the Deuxième suite, over the years.

As Scott's reputation grew, he sought to establish himself as a teacher, but his activities in this area would prove to be incidental to his overall career. Nevertheless, when he moved to London in 1904, Scott attempted to attract students through the influence of the conductor Sir Landon Ronald, who would later become Principal of the Guildhall School of Music. Having already established his reputation as a corrupter of academic traditions, Scott received the following answer to his request for help in finding students: "But, my dear fellow, people think you don't know the rules, so how can I [recommend you]?"⁴⁴ There were a few composition and piano students, however, and subsequently the composer taught a class in "general musicality" at a music school for young ladies, which was cancelled after several years of steadily declining attendance.

In what would otherwise seem to be an undistinguished career as a teacher, the high point must have been reached

⁴³Robert Elkin, "Salute to Cyril Scott," Music Teacher and Piano Student XXXVIII (1959): 403.

⁴⁴Scott, Bone, p. 122.

when Scott taught Edmund Rubbra, who later became an eminent composer. With characteristic modesty, Scott doubted whether he had been very helpful to the young musician, and yet there was an influence. Francis Routh credits Scott with being partially responsible for traces of exoticism in certain works of Rubbra.⁴⁵ Moreover, one may speculate that Rubbra's interest in Oriental philosophy (Taoism) was derived from Scott.⁴⁶ It must have been a source of great satisfaction to Scott in his later years that Rubbra broadcasted an homage to him in 1959, and that he took an active part in the Cyril Scott Society formed in 1962.⁴⁷

To return to the first decade of the century, Scott embraced theosophy and occultism after hearing Annie Besant (1847-1933) speak and after reading the works of Mme. Helena P. Blavatsky (1831-1891).⁴⁸ The composer found no conflict between the yoga philosophy that he had accepted earlier and the concepts of his new spiritual interests. Subsumed under the encompassing concept mysticism, a quest for a hidden truth or wisdom, theosophy is a doctrine of the universe

⁴⁵ Francis Routh, Contemporary British music: the twenty-five years from 1945 to 1970 (London: Macdonald, 1972), p. 73.

⁴⁶ Murray Schafer, British composers in interview (London: Faber & Faber, 1963), p. 64.

⁴⁷ Scott, Bone, p. 228.

⁴⁸ Annie Besant was a British social reformer and theosophist who became international president of the Theosophical Society in 1907; Mme. Blavatsky founded the Society in 1875.

formulated through arcane speculation.⁴⁹ Occultism is incorporated into theosophy and pertains to the supernatural, magical, or mystical, involving such beliefs as astrology, clairvoyance, and reincarnation. According to Scott, there is a "Hierarchy of High Initiates" who inspire lofty "philosophical, religious, scientific, ideological and artistic trends."⁵⁰ He believed that there were occult ramifications in his music but insisted that he did not know how to produce them.⁵¹ In an apparently contradictory statement made years earlier, however, Scott claimed that irregular rhythms help to "destroy malignant thought forms."⁵² It was under these influences that Lotus land, Op. 47, No. 1, Dagobah, Op. 39, No. 1, Sphinx, Op. 63, Two Chinese songs, and other Eastern pieces were written.⁵³ Moreover, Scott's belief that the ultimate purpose of music and art was to help in the spiritual evolution of mankind evolved from these philosophical impulses.

The period from 1910 to 1914 was probably the zenith of Scott's musical career. When in London, touring artists would seek the composer's advice on interpreting his music. There were many more performances of Scott's work on the Continent than in England, with the result that the composer

⁴⁹Jaroslav Jan Pelikan, "Mysticism," Encyclopaedia Britannica (11th ed., 1973), XV, 1129-1132.

⁵⁰Scott, Bone, p. 233. ⁵¹Ibid., p. 195.

⁵²Idem, Music, p. 147.

⁵³Scott's exotic pieces are discussed on pp. 128-138.

was more of a celebrity there than in his homeland. Several prominent musicians helped disseminate Scott's music on the mainland. Gustav Mahler's widow and her brother-in-law Arnold Rosé (1863-1946), the violinist and founder of the Rosé Quartet, were enthusiasts of the composer. The former's influence led to orchestral engagements in Vienna; the famous composer-pianist Eugène d'Albert (1864-1932) played Scott's chamber works; and the Tonkünstler Verein both in Frankfort and Cologne gave "Cyril Scott Evenings," with the composer himself playing his Sonata, Op. 66. Igor Stravinsky also knew Scott's works. When the two composers met, not only did the Russian play portions of the Englishman's piano sonata that he admired, but, quite naturally, the composers also discussed Stravinsky's music, including Le rossignol and Le sacre du printemps.⁵⁴

Scott's Piano concerto (1913-1914) was given its première in 1914 by Sir Thomas Beecham with the composer as soloist. But for the outbreak of World War I, the work would probably have been heard throughout Europe during 1915. A tour would have taken the Beecham-Scott combination to Berlin, Geneva, Mannheim, and St. Petersburg. Scott had also expected to concertize in the United States during the autumn of the same year, but that plan was abandoned presumably because of the war; it would not be realized until the 1920-1921 season.⁵⁵

⁵⁴Scott, Bone, p. 204.

⁵⁵"Cyril Scott," Musical Standard, N.S. IV (1914): 50.

During the conflict, the composer was medically excused from war service, but he played many benefit concerts for charities. Such was his fame that upon his subsequent reclassification in the draft and imminent assignment to clerical work, Prime Minister Lloyd George, who had heard Scott in one of the charity concerts, intervened to free him from his service obligation.

During the war years, the composer wrote a choral work, La belle dame sans merci (1915-1916), numerous piano pieces, and several books. In addition to Philosophy of modernism (1917), Scott wrote The initiate (1920), whose authorship he kept secret for twenty years, and The adept in Galilee (1920); both were concerned with the occult.

The composer's career in music and literature eventually brought him into contact with George Bernard Shaw, whose lifework, although with different emphases, also embraced both arts. Scott recalls various very flattering remarks about his music made to him by both Shaw and Shaw's wife. In the musician's presence Shaw told a friend that "Scott is the only British composer in whom I can detect a real style."⁵⁶ Evidence that Shaw had a first-hand familiarity with Scott's music came from Shaw's wife, who told the composer that G.B.S. spent "most of his free evenings playing your things."⁵⁷

⁵⁶ Scott, Bone, p. 148.

⁵⁷ Idem, My years, p. 232.

Shaw was responsible for relaying to Scott perhaps the classic statement regarding the composer's influence on British music. The former commented to Sir Edward Elgar after the first performance of Elgar's Second symphony (1903-1910) that his harmonies were very daring for a British composer. Elgar replied: "Yes, but don't forget it was Scott who started it all."⁵⁸ While this statement implies that Elgar considered Scott the first one to break away from inherent British conservatism in music, Scott himself generously wished to share some of this credit with Joseph Holbrooke.⁵⁹

Inter-War Period

In 1920-1921, Scott toured the United States and Canada playing his own music in various capacities. He was soloist with orchestra in the Piano concerto, was recitalist in piano works, accompanied singers, conducted, and also lectured on music and occultism. The national anthem was a required prelude to Canadian concerts, and Scott was unorthodox enough to provide it with wayward harmonizations. A collection of excerpted reviews printed in Musical Opinion unanimously praised the composer's works and performances. Furthermore, H.T. Finck of the New York Evening Post and Phillip Hale of the Boston Herald took issue with the facile "English Debussy" tag and defended the composer's individuality.⁶⁰

⁵⁸Scott, Bone, p. 147. ⁵⁹Ibid., p. 148.

⁶⁰"Cyril Scott's American tour," Musical Opinion XLIV (1921): 519.

On Scott's return to England, his belief in occultism, and especially his contact with one of its masters, Koot Hoomi, resulted in two important revelations. The first of these was that the latter had been "telepathically impressing" Scott with both literary and musical ideas. Under the impact of this telepathy, Scott wrote The influence of music on history and morals: a vindication of Plato (1928), which he later revised and published as Music: its secret influence throughout the ages (1933).⁶¹ Its premise was that the occult effect of musical masterworks helped shape people's emotions, morals, and thoughts. The sequel to The initiate, entitled The initiate in the new world (1927), was also in the occult vein.

The second directive was that the composer should enter into an "occult marriage" with another believer. In 1921, Scott married Rose Allatini, a talented authoress whose works were published under both her maiden and married names as well as under the pen names Lucian Wainwright and Eunice Buckley.⁶² Both husband and wife believed in reincarnation, and they knew that in their former lives each had been what they were in their latest lives, he a composer and she an authoress.

Despite the fact that Scott continued to create numerous works, including piano pieces and such substantial

⁶¹Scott, Bone, p. 186.

⁶²Among this writer's works are When I was a queen in Babylon (1921), White fire (1933), and Waters' meet (1935).

compositions as the Piano trio (1922), the String quartet No. 2 (1922), the opera The alchemist (staged in 1928), and the Violin concerto (1928), the viability of his compositional career had declined considerably. The alchemist was produced but once (three performances in Essen, Germany), and the Violin concerto probably did not find favor, since the composer makes only one passing reference to it.

Nevertheless, Scott formed a two-piano team and also concertized with others from this time to the outbreak of World War II in 1939. Almost single-handedly, he tried to bring his music before the public, since performing organizations were increasingly reluctant to program his large works.

The piano pieces in the 1930s were fewer in number than before, and Scott published none between 1935 and 1936. The last pieces to be published before the hiatus were the revised edition of the Sonata, Op. 66, actually rewritten in 1927, and the Second sonata (1935).

During this time, Scott composed two other keyboard works, both of which required orchestral participation: Early one morning (1931) for piano and Concerto for harpsichord and chamber orchestra (1938). The latter was given its first performance by the harpsichordist Lucille Wallace (wife of the concert pianist Clifford Curzon), but like most of Scott's substantial works, neither piece has remained in the repertoire.

A number of choral works were also produced in the 1930s. Mystic ode (1933) and Let us now praise famous men

(1936) were secular works; Scott's only orthodox religious works, Benedicite, Benedictus, Jubilate Deo, and Evening service were published in 1935.

Although the 1930s were not so musically successful as Scott might have wished, he continued to exhibit his versatility by writing numerous books on various subjects. Childishness (1930) and Man is my theme (1939) deal with behavioral problems; The initiate in the dark cycle (1932, sequel to the previous Initiate books), The vision of the Nazarene (1933), Outline of modern Occultism (1935), and its sequel, The greater awareness (1936), continue in the occult vein; Doctors, disease, and health (1938) and Victory over cancer without radium or surgery (1939) are concerned with therapeutics; and The ghost of a smile (1939) is on humor.

The onset of World War II caused the Scott family (a daughter and son had been born in the 1920s) to find living quarters outside of London, and at the same time, for whatever undisclosed reasons, man and wife found separate living accommodations. Scott did not compose at all during the war years (1939-1945), which he spent in various places in western England. However, Scott devoted himself to his other creative interests during this period. Continuing his therapeutic research, he wrote on Health, diet and commonsense (1940), Medicine, rational and irrational (1946), and, later in the decade, Cider vinegar (1949) and Crude black molasses (1949); and his spiritual

interests were manifested in The Christian paradox (1942).

Late in the war, Scott met Marjorie Hartston, whom he initiated into occultism, and it was through her that he was able to restore contact with his master Koot Hoomi. Miss Hartston would later become Scott's second wife. According to the composer, it was only through occult intervention that he was persuaded to resume composing, having decided at the age of sixty-five to give up his art.

It had become obvious [by 1944] that my more serious compositions were not wanted by the musical powers that be, and it seemed futile to write works unlikely ever to get a hearing, considering the large number I had already composed which had not been granted even a single performance. I had some forty years ago indirectly helped to extricate British music from the academic rut in which it had got fixed, and having performed that office, it might well be that that was all I was destined to do along musical lines in this particular incarnation! (*Italics original.*)⁶³

That statement represents a most personally devastating, heart-breaking realization. There can be no question that Scott's spiritual beliefs helped him toward what seemed to be a serene acceptance of the progressive neglect of his music. Yet, by any standard, it is appalling that a "large number" of works by the composer are still unheard. The reasons for this will be discussed in the final chapter of this study.

Post-War Period

Despite the realization and acceptance of his neglect, Scott returned to composition under the impetus of his renewed

⁶³Scott, Bone, p. 217.

contact with Koot Hoomi. The opera Maureen O'Mara with an Irish background was composed throughout the late 1940s. Set to a libretto also written by Scott, the score was rejected by the Arts Council of the 1951 Festival of Britain. Other works written after the mid-1940s are the Theme and variations (1947) for two pianos, Concerto for oboe and strings (1948), String trio (1949), Sonata (1949) for cello and piano, and a universalist choral work, Hymn of unity.⁶⁴

Scott's literary and musical creativity continued unabated during the 1950s despite advancing age. He published books on subjects previously noted, and also a remembrance of his friend from younger days, the poet Stefan George. These works respectively were: Man the unruly child (1953), Simpler and safer remedies for grievous ills (1953), Sleeplessness (1955), Constipation and common-sense (1956); Occultism: an alternative to scientific humanism (1956); and Die Tragödie Stefan Georges: ein Erinnerungsbild und ein Gang durch sein Werk (1952).

While performances of the composer's works continued to be infrequent, Scott was personally sustained by the words and deeds of well-wishers and loyal followers. John Ireland wrote him a letter of praise after hearing a broadcast of his works; from the Continent came news that Richard Strauss had spoken generously of Scott shortly before he died in 1949;

⁶⁴In Mrs. Marjorie Hartston Scott's letter to this writer, she revealed that from the 1940s onward, the composer himself financed the publication of his works. Personal communication, November 30, 1974.

and Florent Schmitt (1870-1958), the French composer, arranged a meeting between Scott and the Hungarian violinist Dr. François D'Albert, who shortly thereafter gave all-Scott recitals in Dublin and London. Scott himself performed in public for the last time in 1958; in the same year, the University of Canterbury in New Zealand gave a series of four concerts as a Cyril Scott festival; in 1959 the composer's eightieth birthday was noted in public tributes by Edmund Rubbra and Norman Demuth; the International Academy-World Fraternity of Scholars conferred an Hon. Mus. Doc. on Scott; and several articles applauding Scott's pioneering achievements and deploring his neglect appeared late in the decade.⁶⁵

Among other things, Norman Demuth revealed that the composer was writing a new piano concerto at that time. It is still unpublished.⁶⁶ However, Scott's publishers have informed the present writer that the eminent pianist John Ogdon recorded the new as well as the first piano concerto with the London Philharmonic Orchestra in 1974. The latter is currently available, but the new work is as yet unreleased. Works published in the 1950s include the Quintet (1951) for clarinet and strings, Sonata melodica

⁶⁵Demuth, "Cyril Scott," pp. 211-215; Clinton Gray-Fisk, "Letters to the editor: Cyril Scott," Musical Opinion LXXX (1957): 271; Elkin, "Salute to Cyril Scott," p. 403; Frank, "An English trio," pp. 793-795; Armstrong, "Cyril Scott: a pioneer," pp. 453-454; also see p. 277, n. 32 below.

⁶⁶Demuth, "Cyril Scott," p. 215.

(1951) for violin and piano, and the Piano sonata III (1956).

The 1960s saw a belated and unsustained effort to promote the more recent serious work of the composer. In 1961 an all-Scott program was presented in which all but a few small pieces were late works. Shortly thereafter, in 1962 a "Letter to the editor" was sent to Musical Events stating the intention of establishing a Cyril Scott Society for the purpose of promoting performances and recordings, especially of the composer's larger works.⁶⁷ As a step in this direction, two years later the society presented a concert of Scott's works in which such internationally celebrated British artists as John Ogdon, Peter Pears, and Edmund Rubbra took part. Meanwhile in the United States, through the efforts of François D'Albert, who was then a faculty member of the Chicago Conservatory of Music, that institution bestowed on Scott his second Hon. Doc. Mus.⁶⁸

The compositions of the 1960s were published in the early years of the decade and include: Neapolitan rhapsody (1960) for orchestra, String quartet No. 3 (1960), Sonata (1961) for flute and piano, Pastoral ode (1961) for piano,

⁶⁷"Letter to the editor: recognition for Cyril Scott," Musical Events XVII (1962): 3. It was signed by such distinguished personalities as: Thomas Armstrong (Principal, R.A.M.), Keith Faulkner (Director, R.C.M.), Reginald Hunt (Director, L.C.M.), Astra Desmond, Esther Fisher, Malcolm Arnold, Basil Cameron, Norman Demuth, Carl Dolmetsch, Eugene Goossens, John Ireland, John Longmire, Edmund Rubbra, Raymond Tobin, and Guy Warrack.

⁶⁸Presently known as the Chicago Conservatory College, it is now headed by Dr. D'Albert.

and the last published piano piece, Victorian waltz (1963).

The composer's literary works during this time were fewer than at any other period over a virtual seventy-year span. Cancer prevention: fallacies and some reassuring facts was brought out in 1968, and his second autobiography, Bone of contention, was completed the following year.

Pictures of Scott working on a score in 1969 bear continued witness to his extraordinary vitality at the age of ninety.⁶⁹

Scott's ninetieth birthday was celebrated on October 31, 1969 (the actual date is September 27th), with the internationally famous pianist Moura Lypany performing his first Piano concerto. To the best knowledge of the present writer, that occasion was the last public honor bestowed on Cyril Scott. Exactly fourteen months later, December 31, 1970, this venerable pioneer of modernism in British music was dead.

⁶⁹Scott, Bone, p. 190, pictures 9a and 9b.

CHAPTER IV
SCOTT: THE ARTIST

The cultural and creative attitudes of an artist cannot fail to elucidate his works. Fortunately, Scott articulated his artistic philosophy in his writings, and, together with a study of his music, there emerges a clear idea of his orientations. The section of this chapter on Scott's roots in Romanticism explores his relation to the basic concepts of that historical epoch. A second subtopic deals with the sources of his musical style, the numerous composers who shaped his technical language. Personal and occult inspirational convictions and actual compositional procedures are treated in the final section of the chapter.

His Roots in Romanticism

Scott was an avowed Romantic. Not only did his art and thought spring from the cultural attitudes of the nineteenth century, but he also subscribed to the concept of Romanticism as a recurring, cyclic-dynamic historical force, unrestricted to a particular era. In one of his early articles, which deals with the differences between Classic, Romantic, and Futurist attitudes, the composer revealed his

Romantic credo.¹ He discussed the popular misconception that great composers were "Classical" in their own time, and stated that "every masterpiece is the result of romanticism."² One of the composer's main assertions was that lasting fame might be achieved only through the development of a distinctly novel style, but that this originality should not be without limits. Scott did not spell out the criteria of novelty, however. According to the composer, to exceed these bounds would result in Futurism (or monsterism), which is an "illogical" extension of Romanticism. "In other words, the romanticist believes in newness within limits, the futurist believes in newness without limits." (Italics original.)³ He concluded that "of the three attitudes, romanticism is, and will be likely to remain, the most rational and productive of great art. . . ." ⁴

Some forty years later in 1959, the composer was still true to his beliefs. In an article ostensibly dealing with the too facile application of the word "Romantic," he mounted a thinly veiled attack upon "fanatical doctrinaires" who scoff at Romanticism.⁵ While acknowledging that art reflects the age in which it is created, Scott disparaged both the tenor and the art of the contemporary era and denounced the loss of Romanticism's "graceful qualities."

¹Cyril Scott, "Classicism, romanticism, and futurism," Monthly Musical Record XLIV (1916): 134-135.

²Ibid., p. 134. ³Ibid. ⁴Ibid., p. 135.

⁵Scott, "'Romantic,'" pp. 136-137.

Reacting to the still abundant incidence of Romantic music in concert halls, he stated: "Romanticism . . . is still very much alive."⁶ Therefore, Scott's musical philosophy remained basically unchanged over the years.

The foregoing strongly underlines his general Romantic orientation in music but does not note the detailed characteristics of his involvement. In what follows, the present author will draw upon Paul Henry Lang's treatment of Romantic aesthetics, and select those root concepts which seem most pertinent to an understanding of Scott's Romanticism.⁷ Lang perceives in Romanticism an all-pervading impulse toward a union of all the disparate elements of culture and experience, an impulse "to restore life and ideas to their erstwhile and natural unity, which was severed by the Enlightenment."⁸ Among other specific themes, Lang elaborates four which are present in Scott's thought, temperament, and musical style: (1) the artist as hero or the cult of the ego; (2) the flight from reality into (a) exoticism and the historical past and (b) literature and painting; (3) fusion of the arts; and (4) love of nature.

The artist-hero concept in nineteenth-century romantic music may be largely attributed to Beethoven. In varying degrees, its exploitation in the life and art of such giants

⁶Scott, "'Romantic,'" p. 136.

⁷Paul Henry Lang, Music in Western civilization (New York: W.W. Norton, 1941), pp. 734-740.

⁸Ibid., p. 736.

as Schumann, Liszt, Wagner, Berlioz, and Richard Strauss is apparent. Early in his career, Scott considered himself an exalted member of society as a musician. This egocentric attitude was acquired mainly through the composer's friendship with Stefan George. Scott accepted the latter's classification of humanity into two groups: (1) artists and the intelligentsia and (2) the "bourgeois 'nobodies.'"⁹ This influence led to vanity in the form of cultivating a Lisztian mane of hair, of wearing extravagant ties, and of socially offensive behavior such as his condescending and cavalier treatment of family and friends. Scott's exaggerated personality and novel music earned him the reputation of poseur early in his career. But in justifying the unusual traits in his art and ego, Scott countered his critics by accusing the "conventionalists" of being poseurs, since they suppress whatever originality they might possess to the dictates of conformity and thus contradict the reality that each person is unique.¹⁰

While Scott's cultivation of originality and subjectivity was always part of his Romantic-creative orientation, with his conversion to Indian philosophy and later to mysticism, his egoistic-heroic point of view underwent a change of perspective. Music and art became vehicles which aided in the

⁹Scott, Bone, p. 75.

¹⁰Idem, "Originality as a sense," Musical Standard VII (1916): 298.

evolution, elevation, and emancipation of mankind.¹¹ A natural intensification and summarization of this viewpoint may be seen in a revelation made years later when Scott's occult master, Koot Hoomi, told him that the philosophic theme of the composer's future music would be "Unification in its widest sense," a concept which goes to the very core of Romantic thinking.¹² Shortly thereafter in the 1950s, Scott composed a universalist oratorio called Hymn of unity, but, as in previous decades, he disclaimed any deliberate attempt to project mystic-occult facts through his music.

The inspiration of occult beliefs enabled Scott to redefine his Romantic outlook so as to embrace the doctrine basic to that philosophy. It also stimulated his muse in the direction of another Romantic concern--flight from reality into exoticism and into the historical past. A mere sampling of the titles of his compositions, such as Dagobah, Chinese serenade, Op. 39, No. 2, Lotus land, Sphinx, the suite Egypt, and Indian suite amply confirms this. Scott's compositions utilizing old English folk and national melodies are also derived from this type of inspiration.¹³ This Romantic affinity with the past also expressed itself in his household decor. When he and Dr. Bonnier were sharing a home in Liverpool, they decorated it with Gothic-style furniture and

¹¹Cyril Scott, "Fragments of a lecture to the Fabian society, summer, 1913: I. the necessity for newness, and the sense of originality," Monthly Musical Record XLIV (1914): 89.

¹²Scott, Bone, p. 195. ¹³See p. 42 above.

leaded windows to create a medieval monastic atmosphere because, in Scott's words, it "appealed to us as something poetic and flavouring of a romantic past."¹⁴

Romanticism's "flight from reality" was also central to the movement in English art known as Pre-Raphaelitism, whose zenith was reached around the middle of the nineteenth century. A brotherhood formed by William Holman-Hunt (1827-1910), Dante Gabriel Rossetti (1828-1882, poet as well as painter), and John Everett Millais (1829-1895) sought their inspiration in the art of Italian primitive painters (therefore the name Pre-Raphaelites). They reacted against academic art by adopting the refined poetic qualities and medieval-religious atmosphere of these earlier artists. Other painters such as Ford Madox Brown (1821-1893), William Morris (1834-1896), and Edward Burne-Jones (1833-1898) were touched in varying degrees by currents from the Pre-Raphaelite Brotherhood. While the central movement was short-lived, its idealism and sincerity acted as a stimulus to British art until near the end of the century.

Scott responded to the movement in its afterglow and tried to capture it in his music.¹⁵ Together with his overall cultural background and mystical beliefs, it also contributed to an intense involvement with literature, and, to a lesser degree, with the visual arts, engrossments which further

¹⁴Scott, Bone, p. 81.

¹⁵See p. 64 above for Scott's statement on the effect of Pre-Raphaelitism on his music.

define his Romantic orientation. But it was not merely this medievalism which appealed to Scott. He was attracted to the sensitivity and stylistic elegance in the poetry of such authors as Christine and Dante Gabriel Rossetti and Ernest Dowson, whose poetry inspired him to compose numerous songs. Whereas Scott did not write music which was the direct result of his admiration for the exquisite subtleties of French Symbolist poetry, its influence must be reckoned as part of his aesthetic-literary background. The importance of Stefan George's poetry must be reiterated, too. Scott moved in an artistic society which included friendships and contacts with such celebrities as George Bernard Shaw, George Moore, H.G. Wells, Arnold Bennett, Henry James, John Sargent (the American painter), Augustus John (the British artist) and Melchior Lechter. Perhaps it was from the latter that Scott first came to appreciate multicolored church windows. The composer later commissioned a window designed by Edward Burne-Jones as a commemorative gift on the death of T. Holland-Smith, his life-long friend from the Frankfort days.

From the first, Scott was involved with other arts to the extent that he subscribed to the fusion of the arts. As noted above, Scott believed all the arts should serve only one exalted purpose--the edification and emancipation of humanity. Furthermore, he stated "that other branches of art [should] feed a man's creative or executive muse. From divers phases of beauty he derives nourishment for his own

soul, then sends that beauty, clothed in a new garb, forth to the world once more."¹⁶ In the same article, he criticized artists who commit themselves to a single area of creativity and asserted that they rarely achieve greatness. He cited such multifaceted geniuses as Wagner, Schumann, and da Vinci to reinforce his position. To this company one may certainly add the illustrious names of Liszt and Berlioz, and of the Pre-Raphaelites: both Dante Gabriel Rossetti and William Morris were writers as well as painters. Still within the realm of amalgamation, though with occult implications, Scott asserted that the refined, sensitive aspects of Chopin's art "indirectly inspired" the Pre-Raphaelites and some of the French Symbolists; oddly enough, he also attributed the emancipation of women to the same qualities in the Polish composer's music!¹⁷

Stemming from Scott's versatile creativity, he set numerous songs to his own lyrics and wrote his own libretti (like Wagner) for two of his operas, The alchemist and Maureen O'Mara, and for a choral work entitled Mirabelle. In the piano cycle Poëms, each piece is preceded by one of his own poems, and the composer attempted to capture their general mood in his music. It is not commonly known that the composer was also a skilled pictorial artist. He evidently had no training, and his desire to paint came

¹⁶Scott, "Virtuosity," p. 537.

¹⁷Idem, Music, pp. 88-94.

about spontaneously when he was in his forties. In an interview with Scott, the writer Watson Lyle was extremely impressed by one of his landscapes because "it seemed incredible that anyone lacking years of study and tuition in graphic art could have produced it."¹⁸ Among the enclosures of the letter this writer received from Mrs. Marjorie Hartston Scott, there was a reproduction (in black and white) of a pastel landscape by the composer.

Scott's choice of landscapes as subject matter in his painting indicates his love of nature. The importance of this creative stimulus is apparent in the composer's attitude when he returned to England after a second sojourn in Frankfort. He found the locale of his parents' home in Birkenhead inadequate and unpoetic, and was convinced that he "ought to dwell in some romantic, country place 'far from the madding crowd'" for proper inspiration.¹⁹ In Scott's oeuvre numerous titles stem from such subjects as flowers, birds, insects, animals, forests, mountains, prairies, times of the day and year, and pastorals. Scott also explored the occult ramifications of the nature music of Debussy and Ravel. Debussy's "mission [was] to begin at the first rung of the Devic evolutionary ladder, and echo the music of the gnomes and fairies, the spirits of the water and the spirits of the clouds."²⁰ "Ravel . . . constitutes the bridge between the

¹⁸Watson Lyle, "Cyril Scott," Bookman LXXXV (1933): 115.

¹⁹Scott, Bone, p. 77. ²⁰Idem, Music, p. 136.

music of the nature-spirits and that of the lesser Devas-- those who inhabit the Emotional Plane."²¹

Certainly, the germinal impulses of Romanticism were central to Scott's cultural aesthetic. However, the high tide of that epoch had long since past, and its formerly unifying ideals were increasingly attenuated by the late nineteenth century, when the composer was still a youth. Scott and other composers of that era, who represented the last wave of Romanticism, reinterpreted the tenets of the movement to their own subjectivism. Scott sought an extension of the heroic-erotic aspects of Liszt, Wagner, and Strauss, of the charm and grace of Romantic salon music, and of the intimate, restrained sensuality of Debussy. He reconciled these traits with the mystical-occult and with his own intuitive musical genius to create a personal style, one which would serve as a transition to the twentieth century.

Sources of Scott's Musical Style

The foregoing has dealt with Scott's relation to musical Romanticism and to the motivating factors in his creativity. It is also essential to know which composers inspired him. Scott believed Percy Grainger knew more about his music than any other person. According to the Australian, his colleague had "an amazing facility for 'taking hints' from the works of other composers," but in

²¹ Scott, Music, p. 138.

absorbing and modifying these suggestions, the composer imbued them with the "greatest originality and individuality [which] would be unrecognizable to any but the closest students of his output."²² While Grainger does not mention any specific composers in this respect, the present writer has culled the influences of composers ranging from Palestrina to Stravinsky from Scott's music.²³

In Frankfort, Scott absorbed multiple influences which manifested themselves both in strengthening such earlier preferences as Bach, Handel, and Wagner and in developing new admirations. Furthermore, he came to dislike such composers as Mozart, Schubert, Brahms (except for the songs) and especially Beethoven. A youthful antithesis to the music of the latter generated by Scott and other members of the "Frankfort Five" was summed up in Percy Grainger's statement: "We all hated Beethoven!"²⁴ It must be added, however, that with maturity Scott gradually modified his adolescent dislikes, discarded some early enthusiasms, and was receptive to new impulses.

Scott asserted that the earliest composer who affected him was Palestrina.²⁵ Perhaps the Englishman

²²Percy Grainger, "Glimpses of genius," Etude XXXIX (1921): 707.

²³Musical examples showing important stylistic influences on Scott are found in the chapter on musical style.

²⁴Sir Thomas Armstrong, "The Frankfort group," Royal Music Association Proceedings, 85th session (1958): 5.

²⁵"The supplement of the week," Musical Standard XX (1903): 386.

sought to link his conception of Pre-Raphaelite music with the Renaissance master.²⁶ The analogy is anachronistic and speculative, but there is no other information on specifically Palestrinian traits in Scott's output. Only one of Scott's very early piano pieces, the "Andante maestoso" from Six Pieces (1898 or 1899) approached this ideal as it contains common chords in parallel and similar motion and chords progressing by adjacent roots.

Bach, Handel, and Domenico Scarlatti are the late Baroque composers whose music Scott admired. Of these, he venerated Bach most. Scott called Bach and Wagner "the two greatest masters that ever appeared in the musical arena. . . ." ²⁷ Scott revered not only Bach's polyphonic techniques but also his "flow" in terms of phrase structure. Outward evidence of Bach's influence on Scott may be seen in the latter's employment of such genres and procedures as suite, variation, passacaglia, fugue, cantata, and invention. Bach's influence on Scott is revealed in the following piano works: the Baroque dance movements in the Suite in the old style, Op. 71, No. 1 (1910), and Pastoral suite (1913); the fugues in both the Sonata, Op. 66, and Deuxième suite; the passacaglia-like continuous variations of the Ballad (1920), "Air varié" from the Deuxième suite, Prelude solennel (1913), and Irish reel (1916); the Gavotte (1932), a virtual parody of Bach's "Gavotte" from the French suite in G; his piano

²⁶ See p. 64 above.

²⁷ Scott, "Classicism," p. 135.

transcription of "Mein glaubiges Herz" from Bach's cantata Also hat Gott die Welt geliebt; and the two-piano arrangements of other Bach pieces.²⁸ The imprints of both Scarlatti and Handel are less clearly defined. With the obvious exception of the Handelian rhapsody, Op. 17 (1909), only the Englishman's own admission that these two composers had an effect upon him indicates their influence. Scott is known to have said that the initial movement of his first Piano concerto (1913-1914) sounded "as if Scarlatti had lived in China!," and that he "used a sort of neo-Handelian idiom" in the last movement.²⁹

Composers of the Classic era held no fascination for Scott, and the effect of their music on him was negligible. However, he was greatly affected by the genres, techniques, and especially the small forms used by the great composers of Romantic piano music. Mendelssohn's several boat songs from the Songs without words were probably the source of Scott's "Egyptian boat song" from the collection Egypt (1913) and of his Barcarolle (1912). Numerous waltzes as well as such titles as Mazurka, Impromptu, Étude, and Berceuse are encountered in Scott's output, revealing the effect of Frederic Chopin. Scott thought of Chopin as a "wonderful creator having so little to guide him into new tracts; a marvelous modernist in his time."³⁰ The Englishman was less

²⁸Scott, Bone, p. 203. ²⁹Ibid., p. 140.

³⁰Hull, Cyril Scott, p. 33.

enthusiastic about Schumann, although Uzielli was a student of Clara Schumann. However, in 1924 Scott wrote an article on Robert Schumann's influence on the education of youngsters through such children's works as Album für die Jugend, Op. 68.³¹ This appreciation of Schumann may have been the basis of several sets of pieces for children, Young hearts, Zoo, and The toy-box, that he composed between 1920 and 1933.

A few secondary sources mention Grieg as having contributed to Scott's development, and Blom even suggested that Scott be called the "English Grieg."³² Although Grainger was keenly devoted to Grieg and may therefore have awakened an interest in his close friend Scott, the latter did not write of the Norwegian with enthusiasm. Indeed, in a comparison of Wagner and Grieg, Scott relegated the latter to the status of a minor master.³³ Nevertheless, there are numerous correspondences between the titles of Grieg's and Scott's piano pieces, and their Ballads show a similarity in compositional treatment: each is a set of continuous variations on an old theme. Sir Thomas Armstrong felt that Scott and Grainger were affected by the harmonic styles of both Grieg and Wagner.³⁴

³¹Scott, "Schumann," pp. 589-590.

³²Blom, Music in England, p. 266.

³³Cyril Scott, "The psychology of style," Monthly Musical Record LVI (1916): 7.

³⁴Armstrong, "The Frankfort group," p. 5.

During his first few days in Frankfurt, the twelve-year-old Cyril was taken by his mother to hear Wagner's Lohengrin. It was Mary Scott's first time in an opera house, and this may well have been the case with Cyril himself, since his mother had religious reservations against this kind of entertainment.³⁵ A 1903 performance of his early Symphony, Op. 22, elicited the criticism that the work was too Tristanesque in its "continuous flow" and in its harmonic, chromatic, and modulatory techniques.³⁶ In 1929, Scott could still write of Wagner that "he is the most all-satisfying and least-quickly-to-be-wearied-of composer whose works I have yet heard."³⁷ He also placed Wagner's music at the pinnacle of occult potency by stating that "he revealed a spiritual height in music which had never been attained previously."³⁸ Perhaps for both aesthetic and esoteric reasons, Scott would most often play Wagner's music on the piano when entertaining friends. Scott's Prelude solennel is very reminiscent of Wagner's Die Meistersinger overture in its majestic expression, and of Tristan in its chromaticism and lush harmonies and textures. The rich harmonic nature of Scott's music owes much to the emancipating effect of Wagnerian harmonic practice. But the combination of daring

³⁵Scott, Bone, p. 41.

³⁶Baughan, "Music events," p. 129.

³⁷Cyril Scott, "More musical enigmas," Sackbut IX (1929): 322.

³⁸Idem, "Unseen influences," p. 7.

harmonic effects and thick textures, especially in rhapsodic, quasi-improvisational pieces of large dimensions, such as the Sonata, Op. 66, and Deuxième suite, may also be traced to Liszt and Strauss. The "one-movement" form of the sonata, its bravura difficulties, cyclic recurrences of themes and motives, and technique of thematic transformation are surely derivative of Liszt's Sonata in B minor. Regarding the last-named techniques, however, all three masters employed them in their works. Admitting to a strong but passing Straussian phase during the first decade of the century, Scott composed two orchestral rhapsodies so obviously imitative of Strauss that he later discarded them.³⁹ In addition to other characteristics of Strauss mentioned above, these works revealed the influence of his brilliant orchestration as well.⁴⁰

French composers who played substantial roles in shaping Scott's style were Debussy and Ravel.⁴¹ Such characteristics as their impressionistic harmonies, expanded concept of tonality, coloristic treatment of the piano, and frequent choice of subjects from nature all found echoes in

³⁹Scott, Bone, p. 124.

⁴⁰Although the discussion of orchestral works is beyond the scope of the present study, it is not inappropriate to point out that Scott's orchestration is also derived from that of Tchaikowsky. This is hardly surprising in the light of Scott's study with Iwan Knorr in Frankfort, who was not only a friend of the Russian composer but also encouraged his students to adopt Tchaikowsky's orchestration as a model. Bizet was another composer whose coloristic treatment of the orchestra Scott admired.

⁴¹See pp. 71-74 above.

his Poëms, Deuxième suite, Rainbow-trout, Lotus land, Danse nègre, Over the prairie, Sea-marge, and others. Whether Georges Bizet's music had a specific effect on Scott is uncertain, but he admired the Frenchman's "quick modulations far from and back to the key."⁴²

Beside Tchaikowsky, the Russian composers who influenced Scott were Alexander Scriabin and Stravinsky. He considered the latter brilliant but thought the former was merely a "mannerist" whose potential development was cut short by an untimely death.⁴³ Scott and Scriabin both subscribed to theosophic-occult doctrines. But of the two, only the Russian sought to proclaim his mystical beliefs through his music. Scriabinesque chords built in fourths are a prominent feature of Scott's harmonic style starting late in the 1910s. In Arabesque (1923), the harmonies are a virtually unalloyed succession of fourth chords. Particularly reminiscent of the Russian composer in their lyricism supported by fourth chords are "Sadness" from Moods (1922), Caprice chinois (1919), and Inclination à la danse (1922). Similarly, toward the end of the Second sonata (1935), the section marked "Estático" featuring numerous trill-like rapid tremolos is unmistakably derived from Scriabin. The Piano sonata III (1956) contains not only fourth-chord harmonizations but also harmonies involving the major and

⁴²Cyril Scott, "Musical tricks," Musical Opinion LXXX (1956): 13.

⁴³Hull, Cyril Scott, p. 34.

minor third simultaneously. As for Stravinskian characteristics, in "Prologue and barbaric dance" from the suite Karma (1923-1924), Scott employs percussive, pulsating ninth chords and dissonant clashes in imitation of Le sacre du printemps.

The extent of Grainger's influence on Scott was considerable. Scott appropriated his friend's idea of "irregular rhythms," and the resultant multimeterism remained a permanent feature of his style throughout his career. Both composers were pioneers who experimented with novel rhythms before others, such as Stravinsky, made them fashionable in modern music. Grainger claims priority in this respect, however.⁴⁴ Furthermore, Grainger's enthusiasm for folk song, which was aroused early in his career and became confirmed through his friendship with Grieg, may also have prompted Scott to compose numerous works based on British national music. It must be remembered, however, that British Nationalism in music was very much "in the air" after the turn of the century. More specifically, Scott acknowledged that Grainger's composition A lot of rot for cello and piano, which evoked a music hall sentimentality, inspired him to capture a similar expression in Two "Pierrot" pieces (1904).⁴⁵

The number of composers who intrigued and ultimately influenced Scott was great. He was never unsure of his own

⁴⁴Scott, Bone, p. 70.

⁴⁵Idem, My years, p. 61.

musical identity, however, nor did his admirations reduce him to the status of mere imitator. According to Scott, the formation of a personal style results from a process of "selection, combination, and limitation. . . ." (Italics original.)⁴⁶

Inspirational and Procedural Factors

Scott felt a need to compose, which he compared to the urge to eat "when one feels moderately hungry."⁴⁷ Furthermore, creative occupation was not only necessary and pleasurable for him; it was his only antidote to boredom. He believed that artistic inspiration is equated with the "Divine spark," whether this higher power has its basis in orthodox religions or in the mystic-occult.⁴⁸ Unless a work of art is touched with this arcane quality, its longevity would be limited. For Scott, it was this element rather than mere mastery over technically involved musical materials that is the indispensable characteristic of enduring works of art.

As a practicing occultist, the composer believed creative artists could precondition themselves to divine inspiration "by relaxing the body and imagining the whole of their aura suffused by a pale but intense golden light

⁴⁶ Scott, Bone, p. 192.

⁴⁷ Cyril Scott et al., "On inspiration," Chesterian X (1928): 15.

⁴⁸ Cyril Scott, "The question of inspiration," Musical Opinion LXXXI (1957): 29.

like that of the sun." "It tends to purify the subtler bodies and render them more receptive to impressions from the higher planes."⁴⁹ Despite these measures, Scott knew he could not invoke inspiration at will. During one of his fallow periods, the composer consulted a clairvoyant seer who confirmed that his aura was dull. On the other hand, had Scott been in a creative period, he would have been "surrounded by a variety of inspirational thought-forms and superphysical entities."⁵⁰

Howsoever these occult factors may have been preparations for Scott's creative thoughts, his actual compositional procedure, in part, was to cast about for ideas which were both new and pleasurable for him. According to the composer, these might be in terms of "phrase, scales or modes," "device," "structure or form," or "harmony," and even a novel chord might generate a variety of melodies; ideas like the latter could have multiple manifestations, but others might be self-contained and static.⁵¹

Scott composed easily without the aid of a piano when dealing with chamber and orchestral works, but especially for his piano works, his primary method of inducing ideas was to improvise at the keyboard. Indeed, in his evaluation of Scott's Sonata, Op. 66, and the first

⁴⁹Keeton, "Cyril Scott," p. 1026.

⁵⁰Cyril Scott, "Musicality: V," Sackbut VIII (1928): 378.

⁵¹Ibid., p. 377.

Piano concerto, the critic Paul Rosenfeld accused him of being a "slave" to his hands.⁵² The sonata may sound improvisational, but its intricate and regenerative motivic-thematic process is hardly that of a composer who relied too heavily on a physical-intuitive rather than on a mental-deductive approach to writing music.⁵³ Ultimately, it would be difficult (if not impossible) to determine which was the predominant process he employed in arriving at the final form of a composition. In the initial stages of casting about for ideas, however, extemporization played a major role. By 1929, Scott was using a recording machine to capture his improvisations so that viable ideas might be extracted for use in composing.⁵⁴

To facilitate physical convenience when composing at the keyboard, Scott had a "composer's piano" constructed. It was an instrument above which a broad writing desk was attached; the flat working area extended to the edge of the keyboard, an arrangement both simple and convenient for playing and notating.⁵⁵ In showing this piano to an inter-

⁵²Paul Rosenfeld, Musical chronicle (1917-1923) (New York: Harcourt, Brace, 1923), p. 94.

⁵³For further discussion of Scott's compositional process in the Sonata, Op. 66, see pp. 226-227 below.

⁵⁴Musical Mirror IX (1929): 95. The caption of a picture of Scott seated at the piano before a recording device reads: "Cyril Scott, who frequently improvises at the keyboard, now uses a recording machine, whereby he may retain many ideas which would otherwise be forgotten."

⁵⁵Scott, Bone, p. 190. Pictures 9a and 9b opposite the page cited show the composer working at this instrument.

viewer, Scott used painter's terminology to praise its practicality: "Everything ready to hand to test by ear the 'colours' mixed on the palette!"⁵⁶

Whether Scott always sang when composing, even when at the piano, is unclear, although Eugene Goossens' testimony is apparently conclusive in this respect. He stated that it was the composer's "invariable habit" to sing "in a high, ecstatic voice . . . when composing."⁵⁷

Another aspect of Scott's compositional process was the speed with which he worked. He revealed that he might write a piano piece in two days, and that he had completed the Technical studies (1924) in a week.⁵⁸ Nor was his rapid pace confined to keyboard pieces, for Grainger reported on his seemingly effortless writing of orchestral works. "For instance he will write a whole orchestral part in score, without sketching it out, moving the instrumental parts right ahead as though they were marching over the page. He seems to have the ability to stop abruptly anywhere and then pick up the threads the next time and proceed without difficulty."⁵⁹

Perhaps it was this speed and facility which caused his manuscripts to be difficult to read. Ernest Austin,

⁵⁶Lyle, "Cyril Scott," p. 115.

⁵⁷Eugene Goossens, Overture and beginners: a musical autobiography (London: Methuen, 1951), p. 136.

⁵⁸Scott, My years, pp. 265, 274.

⁵⁹Grainger, "Glimpses," p. 707.

Scott's editor employed by Elkin and Co., gently chided the composer for his carelessness. It made editing his works so difficult that he requested only clean copies be sent to him.⁶⁰ Essentially during the first decade of the century, illegibility of autographs in combination with poor editing surely account for the numerous errors found in Scott's printed works of the time.

Every artist has shifts of mood which deflect him from his main occupation in life. Scott countered these musically unproductive spells by so immersing himself in other areas of interest, such as poetry, the occult, and behavioral problems, that they engendered numerous books. These diversionary periods may not be considered part of Scott's musical process; yet, viewed in total perspective, they did serve as a restorative influence on Scott's creative energy in music.

In summary, Scott's creativity was consonant with the major precepts of Romanticism, and the composer was particularly outspoken about his aesthetic orientation to the end of his career. Although he was influenced by Bach, the composers who inspired him most were those of the nineteenth and early twentieth centuries; especially prominent among these were Wagner, Strauss, and the Impressionists. As to the more mysterious nature of intuitive inspiration, Scott subscribed to the theory of "Divine spark" with occult

⁶⁰Ernest Austin, "Myself and others," Musical Opinion LXII (1939): 787.

overtones. His compositional process was empirical, extemporization played a major role, he sang when composing, worked quickly, and distracted himself with nonmusical creative projects in order to counter unproductive periods.

CHAPTER V
THE PIANO WORKS

The purpose of the present chapter is to survey the extent, variety, and general characteristics of Scott's piano works. His oeuvre will be divided into categories in order to facilitate discussion. The chapter will begin with comments on Scott's character, exotic, and nationalistic pieces. It will proceed to discuss compositions dealing with the natural universe, the world of children, technical aspects of playing the piano, and imitative-programmatic techniques. Finally, the sonatas and suites will be investigated.

While the foregoing are primary classifications which allow for organized discussion, there are overlapping categories. For example, many character works may be found among the exotic, nationalistic, nature, and children's pieces. Therefore, the disposition of pieces assignable to more than one category needs explanation. Rather than treat Scott's numerous dances as a unit, they are dispersed into more specific categories. The dance suites are dealt with separately, and dances with exotic or nationalistic traits are assigned respectively to the latter two categories; in this study, works subsumed in the section entitled

"dances" are treated as a type of character piece. Furthermore, although a number of the exotic pieces may also be described as nature works, they are dealt with here as illustrations of exoticism.

Character Pieces

The majority of Scott's salon and concert works may be defined as character pieces and are derived from the nineteenth century. Prompted often by poetic imagination, such pieces generally were cast in brief ternary form (or expansion thereof) and reflected moods, attitudes, and states of mind. Willy Kahl further refined the definition of character pieces by stating that they must have at least one of the following features: (1) include a poem, (2) use a poetic title, (3) be a species "having a specific inherent character to be realized 'in the composition and performance,'" or (4) use "characteristic expressive markings . . . in connection with neutral collective titles."¹

Dances

"Valse scherzando" from Three frivolous pieces (1903)

"Valse" from Six pieces (1903)

"Gavotte" from Three dances (1903)

Three little waltzes (1906)

Mazurka, Op. 67, No. 1 (1909)

"Danse elegiaque," No. 1 and "Danse langoureuse,"
No. 3 from Trois danses tristes, Op. 74 (1910)

¹Willy Kahl, "The character piece," in Anthology of music, edited by K.G. Fellerer (Cologne: Arno Volk Verlag, 1961), VIII, 2.

Valse caprice, Op. 74, No. 7 (1911)

Danse romantique (1915)

"Gavotte du bon vieux temps," No. 1 and "Minuet du bon vieux temps," No. 2 from Vieux chine (1918)

"The jocund dance" from Vistas (1918)

"Sentimental waltz," No. 1 and "Processional dance," No. 3 from A pageant: three dances (1920)

Inclination à la danse (1922)

Valse sentimentale (1929)

Gavotte (1932)

Among these character works, dances are the most numerous, and as a subset, waltzes form the majority. Indeed, even in the case of pieces, such as Danse romantique, whose titles reveal little, Scott's tendency is to favor waltz rhythm. None of the waltzes is of the concert or "brillante" type (except An English waltz, Op. 15, which is a nationalistic piece). In the waltzes and other dance pieces, Scott preferred to project a light, entertaining character rather than seriousness and introspection. But the states of mind, attitudes, or stances which Scott encompasses in these works are quite numerous. The generic or descriptive titles of some works are self-explanatory, and tempo-expressive directions reveal further variety. Nevertheless, the expressive orientation of these pieces may be reduced to four general areas; they may be (1) playful, (2) graceful, (3) romantic-sentimental, or (4) serious. These qualities are represented respectively by Examples 1-4 below:

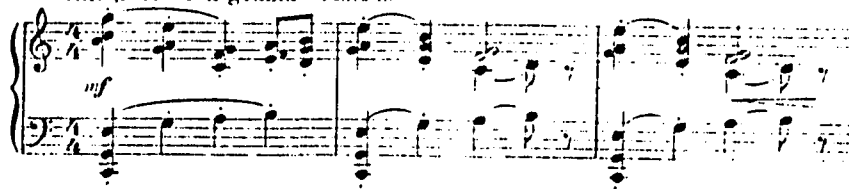
Ex. 1 Scott, "Valse scherzando"
from Three frivolous
pieces, p. 1, m. 1-6
(London: Forsyth, 1903).

Allegro con brio.



Ex. 2 Scott, Gavotte, p. 3, m.
1-3 (London: Elkin, 1932).

Allegretto con grazia ♩: circa 110



Ex. 3 Scott, Danse romantique,
p. 3, m. 1-7 (London:
Elkin, 1915).

Allegretto poco languido.



Ex. 4 Scott, "Danse elegiaque"
from Trois danses tristes,
Op. 74, p. 1, m. 1-4
(Mainz: Schott, 1910).

Molto tranquillo



Correspondingly, as compared stylistically with works of greater substance, textures in the dances are generally

lighter, harmonies less adventuresome, pianism less demanding, melodies more periodically organized and tuneful, and rhythms less multimeetrically flexible.²

Miscellaneous Species and Works with
Poetic-Expressive Titles³

"Allegretto grazioso" from Three frivolous pieces
(1903)

"Adagio serioso," "Scherzino," and "Andante maestoso"
from Six pieces (1903)

Scherzo, Op. 25 (1904)

Solitude, Op. 40, No. 1 (1904)

Vesperale, Op. 40, No. 2 (1904)

"Playtime," No. 1 from Summerland, Op. 54 (1907)

Notturmo, Op. 54, No. 5 (1908)

Handelian rhapsody, Op. 17 (1909)

Serenata, Op. 67, No. 2 (1909)

Intermezzo, Op. 67, No. 3 (1910)

Chansonnette, Op. 74, No. 8 (1911)

Berceuse (1911)

Barcarolle (1912)

Prelude solennel (1913)

Cavatina (1914)

Ode heroique (1915)

"To an old miniature" and "A ballad told at candle-
light" from Miniatures for pianoforte (1915)

Requiescat (1917)

Rondeau de concert (1918)

²Judging from the number of dance pieces as a whole, one may conclude that they were Scott's favorite type of composition.

³The miscellaneous species in this study include such genres as scherzo, berceuse, and serenata.

Consolation (1918)

First bagatelle (1919)

Ballad (1920)

"Sadness," No. 1, "Lassitude," No. 2, and "Energy,"
No. 3 from Moods (1922)

Arabesque (1923)

Badinage (1928)

Constituting the main body of Scott's character pieces, the foregoing shows a wide variety of genres and titles. These works also embrace the greatest diversity of expressive content in the piano works. As a whole, their expressive qualities are more equally balanced between light and serious moods than those of the dance works. Scott projects various attitudes, stances, and states of mind.

"Scherzino," Scherzo, and "Playtime" may be categorized as witty, humorous, and playful works. (Ex. 5.) While the character and tempo markings in this group of pieces are always lively, Scott varies his compositional means. For example, "Scherzino" contains sharp but uncomplicated rhythms, an abundance of harmonic thirds and sixths, and predominantly diatonic melodic lines and functional harmonizations. Scherzo often contains exuberant, far-ranging sequences, and non-functional harmonizations.

Ex. 5 Scott, "Scherzino" from
Six pieces, p. 9, m. 1-3
(London: Forsyth, 1903).



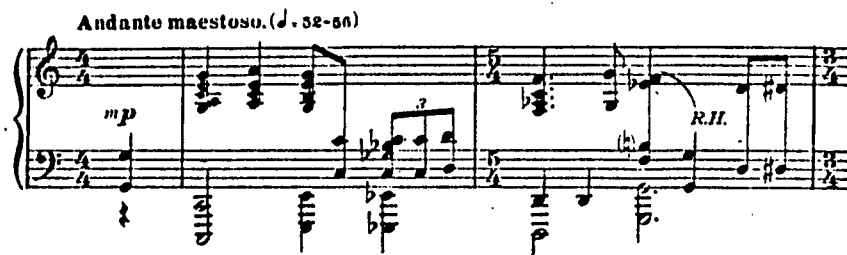
By virtue of their titles and tempos, "Allegretto grazioso," Notturmo, and Serenata reflect charm and grace. (Ex. 6.) These qualities are projected in the first piece by gentle accents and staccato figures, straightforward rhythms, predominantly functional harmonizations, touches of harmonic chromaticism, and generally soft dynamics. These characteristics are also found in Serenata, but the inclusion of portatos, slurrings, and a more songful lyricism result in a greater expressiveness.

Ex. 6 Scott, "Allegretto grazioso" from Three frivolous pieces, p. 1, m. 1-8 (London: Forsyth, 1903).



Scott equates majesty and solemnity with slow tempi, block-chordal textures, the lower registers of the piano, and somewhat more powerful dynamics in such pieces as "Andante maestoso," Prelude solennel, and Ode heroique. (Ex. 7.) Since Prelude solennel is a concert piece, all of these features are intensified, textures are more varied, and the pianism inclines toward virtuosity.

Ex. 7 Scott, Prelude solennel, p. 2, m. 1-2 (London: Elkin, 1913).



The block-chordal textures and slow tempi of the previous group are also characteristic of "Sadness," Consolation, and Requiescat, whose principal expression is sadness. (Ex. 8.) Chromaticism, modal inflections, and occasional augmented seconds are their affective traits, and the ostinati-pedal points of Requiescat and Consolation suggest repose or ennui.

Ex. 8 Scott, "Sadness" from Moods, p. 3, m. 1-4 (London: Elkin, 1922).



Of all Scott's character works, Scherzo, Arabesque, and Ballad are the most important. The first two were stylistically novel within the context of Scott's own development.⁴ Scherzo was the first of Scott's self-styled "nontonal" works and contrasted sharply with the composer's other pieces during the period 1903 to 1909. Arabesque was

⁴These two works will be considered in greater detail in the chapter on Scott's musical style.

Scott's sole attempt at systematic use of fourth chords in bass harmonizations. Ballad, in the form of theme and eleven continuous variations, is the most substantial and convincing of Scott's large character works.

Character Portraits

Two "Pierrot" pieces (1904)

Columbine, Op. 47, No. 2 (1905)

"Fairy folk," No. 4 from Summerland, Op. 54 (1907)

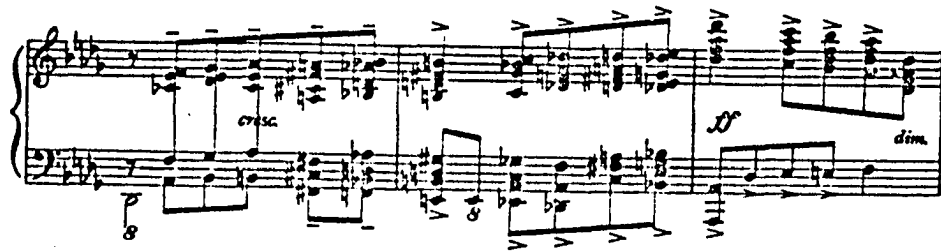
Pierrette (1912)

With the exception of "Fairy folk," the characters in the titles derive from the traditions of French pantomime and Italian commedia dell'arte. While Couperin and other French clavecinists proliferated musical character portraits, among the first piano composers to do so was Schumann, who included eleven musical characterizations in his Carnaval, Op. 9. Featured in the latter work are such personages as "Pierrot" and "Pantalon et Columbine," stock figures from the French and Italian stages. Although Scott was no doubt aware of Schumann's character portraits in Carnaval, the Two "Pierrot" pieces were directly inspired by Percy Grainger.⁵

In No. 1, marked lento, Scott suggests a sad, sentimental Pierrot by both melodic and harmonic chromaticism within a tonal framework. Typical of his means is Example 9 below:

⁵See p. 109 above.

Ex. 9 Scott, No. 1 from Two "Pierrot" pieces, p. 3, m. 4-6 (London: Boosey, 1904).



His aim in No. 2 was to portray Pierrot in a happy and vivacious mood. This is confirmed in the subtitle "Pierrot gai" added to the revised edition of 1929. The tempo-expressive designation is allegro molto scherzando; and two-note slurrings, much staccato, quick and relatively far-ranging sequential figures, occasionally employing unrelated chords, all combine to give an impression of carefree lightheartedness. (Ex. 10.)

Ex. 10 Scott, No. 2 from Two "Pierrot" pieces, p. 2, m. 1-5 (London: Boosey, 1904).



Études

"Étude" from Six pieces (1903)

Études, Op. 64, Nos. 1 and 2 (1908)

Diatonic study (1914)

"Décor de saules (petite étude en quartes)," No. 4
from Vieux chine (1918)

Scott's études were written in the tradition of combining musical worth with technical dexterity. The composer who most fulfilled this ideal was Chopin in his Études, Op. 10 and Op. 25. Although Liszt in his Études d'execution transcendante (1827, 1839, 1852) stressed the virtuosic aspect of the genre, he also helped to found the tradition. Scott's works approach neither the musical nor technical invention of his illustrious predecessors' études. All are in rapid tempo and are more lyric than dramatic in expression, but they require an experienced pianist to execute them properly.

In all the works except "Décor de saules," Scott tends to address the technical problem of rapid double notes in the right hand. (Ex. 11.)

Ex. 11 Scott, "Étude" from Six pieces, p. 5, m. 1-5
(London: Forsyth, 1903).



In Diatonic study, however, he often compounds the difficulty by employing triple notes. (Ex. 12.)

Ex. 12 Scott, Diatonic study,
p. 5, m. 4-7 (London:
Elkin, 1914).



"Décor de saules" or "willow pattern" (a well-known plate-ware design) is saturated both melodically and harmonically with the interval of the fourth. (Ex. 13.)

Ex. 13 Scott, "Décor de saules (petite étude en quarts)," No. 4 from Vieux chine, p. 8, m. 6-8 (Mainz: Schott, 1918).



While today the Études, Op. 64, may be called unpretentious little character works, at the time of their first appearance (1908), they were viewed very differently. George Lowe thought them "barbaric"; the Musical Times considered that "people with academical leanings [might] find them an acquired taste" and that Scott showed "an anxiety to extend the conventional limits of the key."⁶

Scott's études seem to occupy a position midway between the salon and concert hall. They are challenging

⁶Lowe, Scott's piano works," p. 341; Musical Times L (1909): 172.

for the average pianist but not substantial enough for the professional.

In summary, Scott's character works adhere to nineteenth-century traditions in their form and content. He evoked a wide range of psychological stances, attitudes, and moods, and the great majority of his pieces have poetic titles or are genres which, by definition, reflect an explicit expressivity. In this category of works, Scott's musical style does not contain the distinctive vocabulary which distinguishes his exotic or nationalistic output, for example. It is best described as representing the "main stream" of his musical language.

Dances are his favorite type of composition, and waltzes are the most numerous. While the dance pieces as a whole reveal expressive variety, their predominant vein is one of lightness. The second subcategory, the miscellaneous species and pieces with poetic-expressive titles, contains a wider spectrum of expressive states ranging from humor to sadness. Scott's character portraits are not those of complex personalities, and, with the exception of the first "Pierrot" piece, are carefree in nature. Likewise, the composer's études are unpretentious and do not attempt to project the expressive or technical intensity which mark those of Chopin and Liszt.

Exotic Works

Exoticism played an important role in Scott's music. He probably first developed this inclination through the

influence of his teacher Iwan Knorr.⁷ Of Scott's considerable corpus of character pieces, the exotic compositions form one of the largest specific categories. The scope of his exoticism goes far beyond the obvious chinoiserie of a number of works, however. It extends to picturesque musical idioms of cultures outside the central European art tradition. Therefore, the range of Scott's exoticism includes pieces with Near, Middle, and Far Eastern color, those with Spanish and Russian characteristics, and works with overtones of primitivism. The titles of some of these works are explicit as to the culture which inspired them, for example, Spanish dance or Egypt; others such as "Poppies" from Poëms or Lotus land indicate only an indefinite or general geographic locality.

Scott's exotic works are the following:

"Eastern dance" from Three dances (1903)

Dagobah, Op. 39, No. 1 (1904)

Chinese serenade, Op. 39, No. 2 (1904)

Lotus land, Op. 47, No. 1 (1905)

"A song from the East," No. 2 from Summerland,
Op. 54 (1907)

Danse nègre, Op. 58, No. 5 (1908)

Sphinx, Op. 63 (1908)

Soirée japonaise, Op. 67, No. 4 (1910)

"Danse orientale," No. 2 from Trois danses
tristes, Op. 74

Impressions from the Jungle Book (Rudyard
Kipling) (1912)

⁷Austin, Music in the 20th century, p. 398; also see p. 80 above.

"Poppies" from Poëms (1912)

Egypt (1913)

"A little dancer from Spain" from Miniatures (1915)

Russian dance (1915)

A little Russian suite (1916)

Caprice chinois (1919)

"Exotic dance" from A pageant (1920)

Indian suite (1922)

"Prologue and barbaric dance" and "The piper in the desert" from Karma suite (1923-1924; "A song from the East" from the same suite is identical to the work by the same title found in the earlier collection Summerland, Op. 54.)

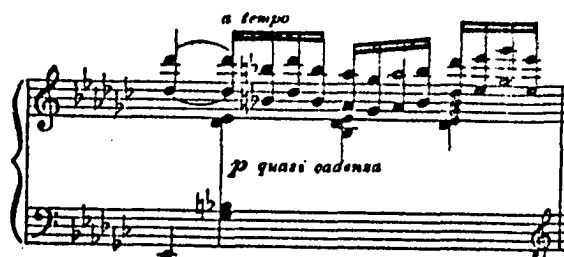
Spanish dance (1925)

Many of these pieces share stylistic traits which elicit the musical flavor of cultures outside the central European art tradition. Scott employed various devices to evoke exotic atmosphere and locale, such as the use of pentatonic, whole-tone, and Near and Middle Eastern melodic inflections. Harmonically, he employed concentrations of rich chords akin perhaps (though conceptually unrelated) to the opulence of those made by the gamelan orchestras of Southeast Asia. Pedal points or quasi-ostinati approximate drone effects found, for example, in Indian, Islamic, and other Eastern music. Scott's nonfunctional harmonic practices such as parallel chords, tritonal, whole-tone, and other progressions of unrelated chords also sound exotic. Like melodic formations with typical cultural associations, characteristic rhythms, for example, Spanish groupings and primitive, percussive pulsations, are also part of Scott's exotic vocabulary. Furthermore, the use of the piano's

upper and lower registers, of parallel intervallic and chordal textures, and of idiomatic ornamentation, such as grace notes and arabesques, all contribute to the production of unfamiliar effects.

Whereas Scott's exoticism was not always tied to a specific locale, the majority of his exotic pieces bring to mind a general geographic area. Lotus land is an example of Far Eastern exoticism, and its most characteristic elements are pentatonicism (Ex. 14) and its recurring drones. Complementing the piece's atmosphere of Oriental lassitude and opulence are its rich vocabulary of seventh and ninth chords, whole-tone melodic formations, ornamental arabesque figures (Ex. 15), glittering glissandi, and bell-tones (Ex. 16) which take the form of grace-noted open fifths played three octaves apart and of grace-noted octaves in the high register.

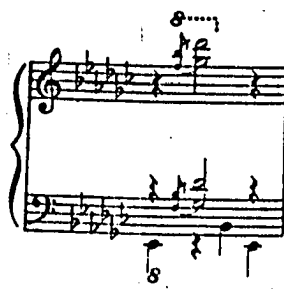
Ex. 14 Scott, Lotus land, Op. 47, No. 1, p. 5, m. 1 (London: Elkin, 1905).



Ex. 15 Scott, Lotus land, Op. 47, No. 1, p. 3, m. 3.

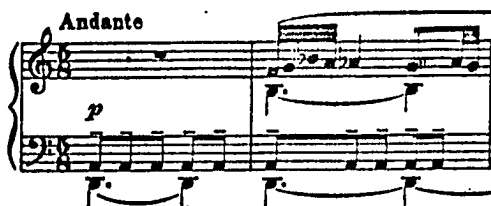


Ex. 16 Scott, Lotus land, Op. 47,
No. 1, p. 7, m. 12.



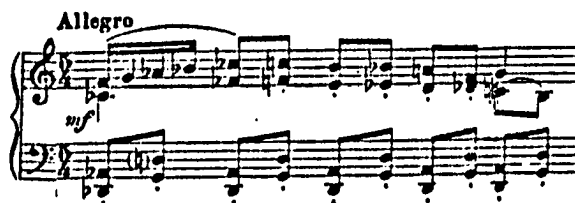
"Snake charmer" from Indian suite (Ex. 17) is probably the most obvious representative of the Near and Middle Eastern works, with its sinuous chromatic melodies, frequent arabesques, and static, droning, predominantly open-fifth pedal points throughout the A-sections.

Ex. 17 Scott, "The snake charmer" from Indian suite, p. 2, m. 1-2
(Mainz: Schott, 1922).



In the B-section, the atmosphere is further aided by the combination of ostinato open fifths, at the interval of an augmented fourth, against parallel fifths in chromatic motion. (Ex. 18.)

Ex. 18 Scott, "The snake charmer" from Indian suite, p. 3, m. 8.



Especially in the initial A-section, Russian dance achieves its national flavor by means of a folk-like modal tune and modal harmonization. (Ex. 19.)

Ex. 19 Scott, Russian dance,
p. 2, m. 1-2 (London:
Elkin, 1915).



While the subsequent sections contain ostinato-like repetitions of the original melody, another nationalistic trait, the folk quality is diluted because Scott employed mainly chromatic harmonies in the new settings. Even though multi-metrics in the Spanish dance detract from the rhythmic predictability that is normally associated with dances, a characteristic rhythm, probably Andalusian, is often heard. (Ex. 20.)

Ex. 20 Scott, Spanish dance, p. 3,
m. 1 (London: Elkin, 1925).



Modal melodic and harmonic touches as well as melodies with ornaments and arabesques are also in evidence.

The "barbaric dance" section of "Prologue and barbaric dance" is an obvious attempt by Scott to imitate the

primitivism of Stravinsky's Le sacre du printemps. For example, continuously pulsating dissonant chords function as a percussive timbre; they accompany short melodic figures in parallel intervals (diminished fifths and augmented fourths), which intensify the "untamed" effect. (Ex. 21.)

Ex. 21 Scott, "Prologue and barbaric dance" from Karma suite, p. 3, m. 16-17 (London: Elkin, 1923).



Pedal points and ostinati clash with dissonant chords and intervals in nonfunctional progressions, such as those in parallel and tritonal motion, to create sonorities suggestive of a savage quality.

Exoticism and mysticism were still foreign to the taste of the average Britisher in the Edwardian period. Perhaps it was these esoteric qualities, coupled with the easy accessibility of small piano pieces in a novel musical style, which were responsible for establishing Scott's controversial position at that time. Dagobah, named for a dome-shaped Buddhist reliquary, was only the second of Scott's exotic works, and when it was performed by Evelyn Suart, Scott reported that she was confronted by "an eminent nerve specialist [who] told her that I was ruining the health

of hundreds of people with my hideous music."⁸ On another occasion, the German composer Max Reger (1873-1916) heard Scott play the piece and also severely criticized it.⁹ It is likely that Scott's reputation as a composer of exotic pieces became fixed with Lotus land. Fritz Kreisler thought so highly of it that he transcribed it for the violin and played it throughout China and Japan. Not knowing of the artist's arrangement, Scott was surprised to read in the Sunday Times (London) that Kreisler's audiences responded so enthusiastically to the piece that on occasion he was forced to repeat it three times!¹⁰ Interestingly, Scott preferred Kreisler's arrangement to the original piano setting. The composer further maintained that "had I not been discouraged from writing violin pieces, I would probably have conceived it for that instrument in the first place."¹¹ Second in popularity only to Lotus land, Danse nègre also attained quick success, according to the composer who late in life denigrated it as a "trifle."¹² Its rhythm and expression were considered "barbaric" in its day, but nowadays, its jaunty charm aside, it can only be considered rather tame.¹³

⁸Scott, My years, p. 114.

⁹Ibid., p. 118.

¹⁰Idem, My years, p. 70.

¹¹Idem, Bone, p. 88.

¹²Ibid., p. 91.

¹³Lowe, "Scott's piano works," p. 341.

Scott's fascination with the exotic was not unique in the world of art. Although exoticism did not coalesce into a unified movement, interest in cultures outside the Western mainstream had become more manifest after the middle of the nineteenth century. Painters such as James M. Whistler (1834-1903), Henri Rousseau (1844-1910), and Paul Gauguin (1848-1903) were influenced by Japanese woodcuts, jungle primitivism, and Polynesia, respectively; the exotic works by Scott's musical predecessors such as Verdi, Saint-Saëns, and Rimsky-Korsakov are well known; a pioneer in introducing transcriptions of exotic music into Europe was Albert Bourgault-Ducoudray (1840-1910), whose Trente mélodies populaires de Grèce et d'Orient was published in 1876; and by late in the century, comparative musicology (later ethnomusicology) was given its initial impetus by Dr. Walter Fewkes, who recorded the music of the Passamaquoddy and the Zuñi Indians.

Of Scott's nearer contemporaries, both Claude Debussy and Béla Bartók made significant contributions in the field of exoticism. The French composer heard an Indonesian gamelan orchestra at the 1889 International Exposition in Paris and adopted its slendro scale, a kind of untempered whole-tone gamut. Of greater importance, however, was his borrowing of certain structural traits from the Asians' orchestration.¹⁴ Through his ethnomusicological studies of Hungarian and other

¹⁴Chou Wen-chung, "Asian music and Western composition," in Dictionary of contemporary music, p. 22.

folk music, Bartók allowed his musical style to become structurally permeated with exotic concepts.

Scott's musical exoticism consisted of imposing superficial local color or atmosphere on essentially Western compositional procedures. Especially with regard to his "Asian" pieces, such indigenous stylistic factors as "multi-layered structures" (Javanese gamelan music), "rhythmic intricacy," "indefinite-pitched percussion," and microtonal and timbral values are lacking, as they are obviously impossible to reproduce on the piano.¹⁵ Scott was aware that "authenticity" could not be achieved merely by employing the obvious musical idioms of a foreign locale. When asked by some American ladies what motivated him to write Lotus land, the composer replied that he was moved by "nothing more pretentious than to compose a piano piece with an Eastern flavour."¹⁶

Had it not been for Scott's absorption with mysticism and the philosophies of the East, his music inspired by the Orient may not have had further ramifications. However, James Ringo designated Scott, Holst, and Scriabin as "the first eminent composers stimulated by Eastern philosophical as well as musical considerations"; he also stated, while

¹⁵Chou Wen-chung, "Asian music," p. 22.

¹⁶Cyril Scott, "Musicality: V," Sackbut VIII (1928): 375.

failing to mention Debussy, that they "opened up Western exploitations of Far Eastern resources."¹⁷

Nationalistic Pieces

Scott's involvement with British Nationalism was not so aggressive or self-conscious as that of other musicians, such as Vaughan Williams and Holst. Nevertheless, he composed a number of works for various mediums which were inspired by a resurgent British Nationalism.¹⁸ Scott expressed musical Nationalism in his piano works in two ways: (1) he employed all or parts of well-known pre-existing melodies, or (2) he composed original works of folk or national flavor by utilizing characteristic materials and techniques. Works in the former category include:

British melodies (1912) contains "All through the night," "The wild hills of Clare," and "Summer is acumen in" [sic]

Britain's war march (1914) contains portions of Rule Britannia and God save our gracious king (as well as the French La Marseillaise)

Cherry ripe (1915)

Works in the latter category include:

"Folk-song" from Six pieces (1903)

"English dance" from Three dances (1903)

An English waltz, Op. 15 (1903)

Irish reel (1916)

Three old country dances (the French title printed directly below the English one is 3 Vieilles danses anglaises, 1925)

¹⁷James Ringo, "The lure of the Orient," Bulletin of American Composers Alliance VII (1958): 9.

¹⁸See pp. 41-42 above.

Victorian waltz (1963)

With a few exceptions, the general traits of these pieces are melodies containing no minor or exotic inflections, uncomplicated rhythms, and somewhat simpler, more stable harmonies with clearer tonal implications than Scott's norm. More specifically, Scott's use of major diatonic tunes, occasional pentatonicism, major tonality, ostinati or pedal points, and straightforward rhythms are the principal means by which he evokes a "British" flavor.

Despite Scott's use of these characteristic materials and of pre-existing traditional melodies, he did not subordinate his musical personality. This is especially true in his harmonic treatment of the three traditional tunes in British melodies. In "All through the night," chromatic harmonizations, in which seventh chords predominate, typify Scott's willful wedding of disparate elements in the collection.

(Ex. 22.)

Ex. 22 Scott, "All through the night" from British melodies, p. 2, m. 1-3
(London: Elkin, 1912).

Andante sostenuto.

mp. espress. e legato

Of the pieces which represent Scott's less-mannered evocation of British musical characteristics, the first of

Three old country dances exemplifies his use of pentatonic melodies supported by major-mode harmonizations. (Ex. 23.)

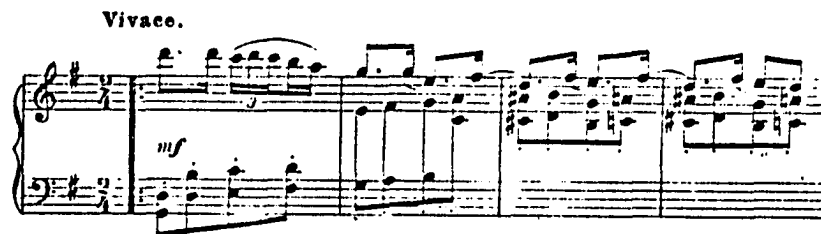
Ex. 23 Scott, No. 1 from Three old country dances, p. 2, m. 1-4 (London: Schott, 1925).



Other works in which this occurs more or less are the second piece of the same set, An English waltz, and Irish reel.

Ingenuous diatonic melodies supported by predominantly major harmonies are encountered in "Folk-song," "English dance," and Cherry ripe. (Ex. 24.)

Ex. 24 Scott, "English dance" from Three dances, p. 9, m. 1-4 (London: Boosey, 1903).



Drone-like ostinati and pedal points occur in many works in this category, but those in the third piece of Three old country dances are particularly prolonged. (Ex. 25.)

Ex. 25 Scott, No. 3 from Three old country dances, p. 6, m. 1-6 (London: Schott, 1925).



The rhythms of the dance pieces such as "English dance," Three old country dances, and Irish reel are basic and sharply defined (Ex. 26); those in An English waltz, a concert piece, are more stylized.

Ex. 26 Scott, Irish reel, p. 3,
m. 1-4 (London: Elkin,
1916).



Although Scott's original piano works eliciting a nationalistic flavor were not particularly rebuffed by contemporary critics, his harmonizations of traditional tunes further fueled the controversy surrounding the composer. In referring to Scott's vocal collection Old songs in new guise (1913), the critic Harvey Grace deplored Scott's rich chord vocabulary and chromatic harmonizations. "There is nothing clever in marshalling such an array of farfetched crudities."¹⁹ Shortly after both sets appeared, Scott published an article defending new settings for old tunes.

¹⁹ Harvey Grace, "New wine in old bottles," Musical Opinion XXXVII (1913): 15.

He saw no iconoclasm in modernizing them and rationalized that the pieces might enjoy renewed popularity in their new versions.²⁰

Scott's application of rich chromatic harmonizations to folk and traditional melodies was no doubt anachronistic. He was most guilty of this kind of treatment in British melodies, the total effect being that of grotesque parody. The remainder of Scott's works in the nationalistic vein were not nearly so mannered. But unlike Vaughan Williams and Bartók, who sought musical roots in those of their respective countries, Scott's approach to national music was superficial. All in all, he did not succeed in tapping the wellsprings of British music as did the principal Nationalists Vaughan Williams and Holst.

Nature Pieces

Nature, one of Romanticism's primary sources of inspiration, is abundantly represented in Scott's works. Not only does he evoke the expressive moods of nature, but also its sounds, motions, and scenic picturesqueness. He was inspired, for example, by such aspects of the natural world as specific locales (woods, mountains, waters), the animal kingdom, flowers, and times of the day or year. The following is a list of the nature pieces:

²⁰Cyril Scott, "The harmonization of old melodies," Monthly Musical Record XLIII (1913): 146-148.

"Andante pastorale" from Three frivolous pieces (1903)
 "At dawn" and "Shadows" from Two piano pieces (1904)
Impromptu (a mountain brook), Op. 41 (1904)
Asphodel, Op. 50, No. 2 (1906)
 "Evening idyll," No. 3 from Summerland, Op. 54 (1907)
 "Cuckoo-call" and "Twilight bells" from Two sketches,
 Op. 57 (1907)
Two Alpine sketches, Op. 58, No. 4 (1908)
Water-wagtail (bergeronnette) [sic], Op. 71, No. 3
 (1910)²¹
Over the prairie: two impressions (1911)
Autumn idyll (1912)
 "The garden of soul-sympathy," "The twilight of the
 year," and "Paradise-birds" from Poëms (1912)
Pastoral suite (1913)
Butterfly waltz (1915)
Rainbow-trout (1916)
Twilight-tide (1918)
 "A lonely dell" and "In the forest" from Vistas
 (1918)
Three pastorals (1919, 1920)
Tarantula (1935)
Pastoral ode (1961)

The vast majority of nature pieces are salon works. The most substantial of these are Poëms, Pastoral suite, Rainbow-trout, and Pastoral ode. Scott's nature works have no special stylistic vocabulary which might distinguish them from his other pieces. Many of his nature pieces contain depictions of their subjects and could be classified as imitative-programmatic works. Discussion of this category will be devoted to: (1) nature works which are mood or character pieces, and (2) those which attempt to depict the

²¹Bergeronette is spelled with a single "n."

sounds, motions, and characteristics of (2a) scenic locales, (2b) birds, and (2c) other creatures.

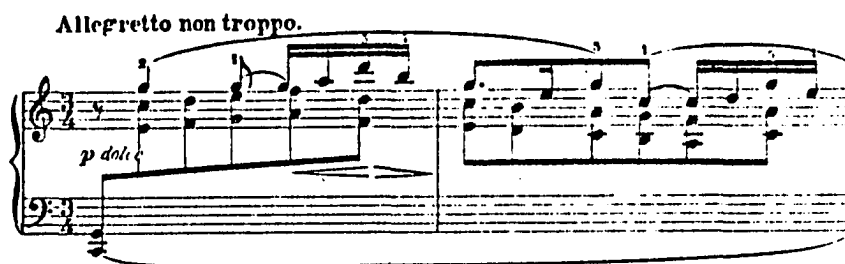
Many of Scott's mood pieces, such as "Andante pastorale," "At dawn," "Shadows," "Evening idyll," and Twilight-tide, reflect a restrained and introspective view of nature. For example, in "Andante pastorale" Scott evokes a bucolic mood by employing the following techniques: an almost pervasive monorhythmic bass part; simple and/or repetitive treble rhythms; pedal points creating drones; an almost continuous doubling of the melody in thirds and sixths; and gentle melodic descents for the endings of phrases. (Ex. 27.)

Ex. 27 Scott, "Andante pastorale" from Three frivolous pieces, p. 1, m. 1-5 (London: Forsyth, 1903).



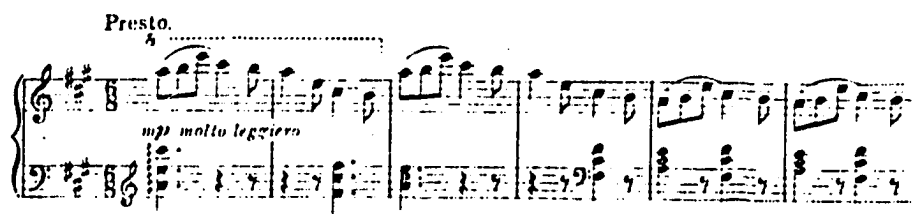
"Evening idyll" is one of the most poetically imaginative of these works, particularly when sensitively pedalled by an experienced pianist. Much of the piece has an accompaniment of scalar parallel sixths supporting (from below and above) a quiet, predominantly descending melodic line which contains some lowered leading tones. The result is a subdued nocturnal effect. (Ex. 28.)

Ex. 28 Scott, "Evening idyll"
from Summerland, Op. 54,
p. 9, m. 1-2 (London:
Elkin, 1907).



Among the more vivid musical realizations of scenic locales are Impromptu (a mountain brook) and "In the forest." The means by which Scott seeks to suggest the wild coursing of water in Impromptu (a mountain brook) are cascading sequences, which occasionally exploit the full range of the keyboard, nonfunctional chordal and tonal juxtapositions, and touches of unusual rhythmic flexibility. The initial descending motive of the piece from high in the treble is the one most commonly used in the sequential cataracts. (Ex. 29.)

Ex. 29 Scott, Impromptu (a mountain brook), Op. 41,
p. 2, m. 1-6 (London:
Elkin, 1904).



One of Scott's favorite types in the animal kingdom was birds. "Cuckoo-call," Water-wagtail (bergeronnette) [sic],

"Paradise-birds," and "In the forest" exploit various devices for depicting birds.²² In the first, the species call; in the second, its distinctive bobbing motion; in the third, its brilliant plumage; and in the fourth, generalized warbling and carolling of forest birds. Of these pieces, Water-wagtail attained the greatest fame. The regular rapid rise and fall of the melodic line throughout much of the A-section and the ostinato rising and falling fifth in the bass line of the B-section are imitations of the characteristic "up-down" motion of the bird. (Ex. 30.)

Ex. 30 Scott, Water-wagtail
(bergeronnette) [sic],
Op. 71, No. 3, p. 2,
m. 1-3 (London: Elkin,
1910).



The piece is something of a minor stylistic landmark, since it was the first of many salon works in which Scott used the technique of multimetrics. Though hardly comparable to the multimetric complexity of the earlier Sonata, Op. 66, Water-wagtail has regularly alternating 2/4 and 3/4 meters in the A-sections.

²²Bergeronnette is simply another name for water-wagtail. A type of European bird whose American equivalents are water thrushes, the water-wagtail is so named because it teeters up and down when standing--thus wagtail.

Approximately half of Scott's other animal depictions are contained in the collection for children entitled Zoo, which portrays such creatures as "The monkey," "The rhinoceros," and "The tortoise." Besides the inhabitants of the Zoo, Scott composed musical sketches of a Rainbow-trout, a Tarantula, several elephants and snakes, and a mongoose. Scott sets Kipling's Jungle Book story of the battle between the last two of these creatures in "Rikki-tikki-tavi and the snake."

Probably the finest of these works is the Impressionistic Rainbow-trout. Debussy's Poisson d'or may have been the inspiration for Scott's work, but the latter's Impressionism was tonally more unfocused than the Frenchman's. Debussy's goldfish is generally more dynamic and active than Scott's trout, but Scott employs less varied musical resources and succeeds in suggesting his fish both in quiescence and in animated motion. The composition is held together by the initial melodic motives. (Ex. 31.)

Ex. 31 Scott, Rainbow-trout,
p. 3, m. 1-5 (Mainz:
Schott, 1916).

Andante languido e poco rubato.

pp

simile

The ascending scalar figure, the descending idea in broken parallel fourths, and subsequent transformations of these predominate throughout the piece. These and other arabesque-like configurations involving broken parallel thirds, fourths, sixths, and mixtures of these, as well as trills and tremolo patterns, all suggest the fish's motion. (Ex. 32.)

Ex. 32 Scott, Rainbow-trout,
p. 4, m. 3-4.



Aiding in the depiction of this unstructured fluid motion of a fish in water is Scott's use of multimetrics and rhythmic groupings of quintuplets, sextuplets, septuplets, and other figures containing larger numbers of notes. Skillful use of the damper and una corda pedals is also indispensable in approximating a watery effect. Pedal markings, however, are practically nonexistent, although the composer cautions on the first page: "This piece requires very careful pedalling."

In summary, like many of his nineteenth-century predecessors, Scott sought inspiration in the realm of nature. As may be deduced from the large number of works in this category, they form a considerable percentage of his total output. The majority of these are salon works. Of the total number, somewhat more than half are imitative-descriptive in character, the remainder being mood or character works. The latter are

predominantly lyrical and explore mostly the quiet moods inspired by nature, while the former are descriptive of outdoor scenes and of various birds and creatures from the animal kingdom.

Children's Pieces and Technical Works

With the exception of Bartók, Scott was the only notable composer of his generation to write a substantial number of works for the student pianist. Numerous salon works such as Three little waltzes, Summerland, Miniatures, and Little Russian suite are accessible to students at the lower intermediate level, but under consideration here are a group of works which, by virtue of their simple pianism and titles that appeal to children, were obviously composed for youngsters in the earliest grades. These include:

Young hearts I and II (1920)²³

Album for boys (1926)

Album for girls (1926)

Zoo (1930)

The toy-box (1933)

Scott composed the following works specifically for strengthening technique:

Modern finger-exercises (1917)

Technical studies (1924)²⁴

²³Unrevised except for their sequence, these pieces were reissued in a single volume entitled For my young friends in 1955.

²⁴Modern finger-exercises is for the elementary student, Technical studies for the advanced pianist.

All of these works have a common purpose: the development of the piano student's musical and technical proficiency. On the one hand, the collections of pieces, which are marked generally by steady, basic rhythms, simple harmonies, straightforward melodic invention, thin textures, and undemanding pianism, are miniature salon works whose intent is principally aesthetic. On the other, the technical works, which deal primarily with specific mechanical problems, are principally didactic.

The collections of pieces contain examples from every category of salon works--nature and imitative-descriptive pieces, nationalistic, exotic, and character pieces; the latter and the imitative-descriptive works form the vast majority. In the thirty-nine miniatures which make up the six volumes of children's pieces, Scott covers a wide range of moods, situations, and depictions belonging to the child's world. In "See-saw," the characteristic "up-down" motion is portrayed in both the ostinato bass and melodic line. (Ex. 33.)

Ex. 33 Scott, "See-saw" from
Young hearts I, p. 2,
 m. 1-6 (London: Elkin,
 1920).



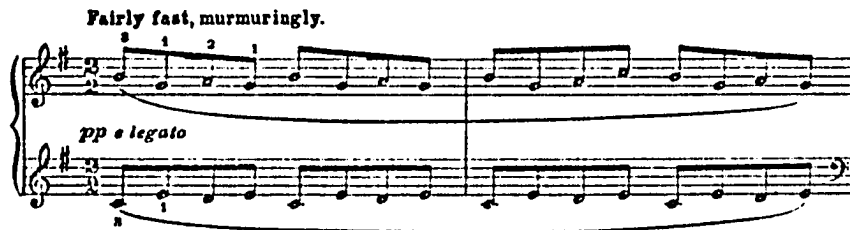
The predominant feature of "Loneliness" is expressive chromaticism. (Ex. 34.)

Ex. 34 Scott, "Loneliness" from Young hearts II, p. 6, m. 1-3 (London: Elkin, 1920).



In "By the fishing stream," the "murmur" of fast-moving water is suggested by predominantly small intervals, seconds and thirds, in perpetual motion. (Ex. 35.)

Ex. 35 Scott, "By the fishing stream" from Album for boys, p. 4, m. 1-2 (London: Elkin, 1926).



The melody of "Walking from school" is quasi-pentatonic, the gaps of which approximate walking with a swinging gait. (Ex. 36.)

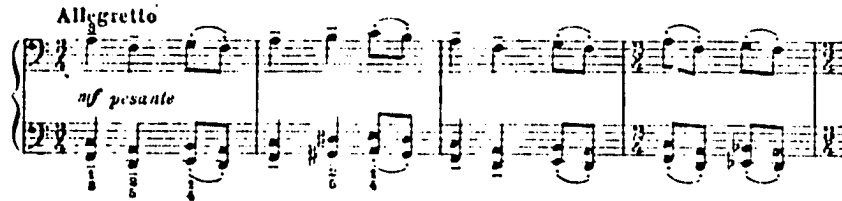
Ex. 36 Scott, "Walking from School" from Album for girls, p. 2, m. 1-6 (London: Elkin, 1926).



Scott exploits the physical and temperamental characteristics of creatures in Zoo. The lumbering girth of "The elephant"

is suggested by pervasive parallel fifths in the bass register. (Ex. 37.)

Ex. 37 Scott, "The elephant"
from *Zoo*, p. 5, m. 1-4
(Mainz: Schott, 1930).



"The squirrel" is sketched in terms of its quick, nervous actions; small sections of crisp rhythmic figures which culminate in fermati alternate with scurrying activity in rapid sixteenth notes. (Ex. 38.)

Ex. 38 Scott, "The squirrel"
from *Zoo*, p. 7, m. 1-4
(Mainz: Schott, 1930).



Perhaps Scott named his collection The toy-box after Debussy's La boîte à joujoux (1913). But whereas the Frenchman's work is a ballet with a plot, Scott's composition is merely a collection of individual children's pieces depicting personages or objects that a small child would treasure. Among the best are "Teddy-bear's headache," a contrapuntal invention in E minor (Ex. 39), and "The clockwork mouse," a perpetual-motion piece of running sixteenth notes in a limited range. (Ex. 40.)

Ex. 39 Scott, "Teddy-bear's headache" from The toy-box, p. 3, m. 1-3 (Mainz: Schott, 1933).



Ex. 40 Scott, "The clockwork mouse" from The toy-box, p. 9, m. 1-2 (Mainz: Schott, 1933).



Modern finger-exercises contains thirty simple technical studies suitable for the primary grades, although in two of these Scott cautions that they are not for small hands. Each section has an explanation of its purpose, and many of the exercises introduce the student to the easiest aspects of the composer's style, such as unusual scale formations and multimetrics. Among the technical principles that Scott covers are independence and strengthening of fingers, fingerings, double notes, and simultaneous contrasts of expression and of articulation when both hands are playing. (Ex. 41.)

Ex. 41 Scott, Modern finger-exercises, p. 1, m. 1-5
(London: Elkin, 1917).

The first two exercises are to strengthen the fingers and to acquire familiarity with unusual scales.



While the eight Technical studies for the advanced pianist are not concert studies in the Chopin-Liszt tradition, they are also not merely undifferentiated pattern exercises. Their main objective is to attain fluency in rapid parallel motion--in intervals of seconds, thirds, fourths, fifths, and in seventh and other more complicated chords. (Ex. 41.)

Ex. 41 Scott, Technical studies,
p. 3, m. 1-2 (London:
Elkin, 1924).



Scott admired the children's pieces of Schumann and wished to emulate the German composer's ability to wed artistic quality with modest technical demands. In his article "Schumann--the master of child music," Scott extolled him: "The musical soul of Schumann . . . understood the soul of the child, and spoke to it as no other composer could

... speak . . . with tenderness and love." (Italics original.)²⁵

In turn, Scott was also praised for his contributions to the repertoire of children's pieces. A.E. Keeton mentioned Scott together with Schumann, Moussorgsky, Gretchaninov, and Debussy, among others, as possessing "the uncommon gift of child psychology."²⁶ In referring to Scott's Modern finger-exercises, Mrs. Norman O'Neill asserted that he was among the earliest to write "five finger exercises on other modes besides the diatonic . . . [thus] familiarising children with modern tonality."²⁷

Scott's love for his own children was probably the main impetus for the composition of the majority of his pieces for youngsters. It is well known that Schumann's Album für die Jugend and Debussy's Children's corner (1908) were written by doting fathers. Like the Frenchman, Scott composed works for, and dedicated them to, his offspring; Zoo is inscribed to both his children, whereas The toy-box is dedicated to Scott's son Desmond on his seventh birthday. The sensitivity, tenderness, humor, and understanding that Scott invested in his children's pieces make them valuable additions to the repertoire.

²⁵Scott, "Schumann," p. 590.

²⁶Keeton, "Cyril Scott," p. 15.

²⁷Mrs. Norman O'Neill, "Cyril Scott's piano works: an appreciation," Musical Opinion XLVII (1924): 1191.

Imitative-Programmatic Pieces

There is a pronounced vein of descriptive music in Scott's work. In the nineteenth century, Beethoven had attempted to distinguish between descriptive music and that which expressed feelings and states of mind with his direction "mehr Ausdruck der Empfindung als Mahlerey" [sic] in his "Pastoral" symphony, Op. 68. With regard to smaller forms, Willy Kahl stated that pieces whose principal concern is with the "objective depiction of something nonmusical, of things, events, acts," may not be considered character works.²⁸ The pieces in the present category adhere to Kahl's criterion. The following are Scott's imitative-programmatic works:

Chimes, Op. 40, No. 3 (1904)

"Twilight bells" from Two sketches, Op. 57 (1907)

"Rikki-tikki-tavi and the snake" from Impressions from the Jungle Book (Rudyard Kipling) (1912)

"Bells" from Poëms (1912)

Carillon (1913)

Sea-marge (1914)

"Angelus" from Vieux chine (1918)

"See-saw" and "Musical box" from Young hearts I (1920)

"Sunday morn," "Concertina," and "Boy with the pipes" from Young hearts II (1920)

"Walking from school," "On the swing," and "The poor organ-grinder" from Album for girls (1926)

"The little Highland piper" from The toy-box (1933)

Miss Remington (1934)

In the present category, the works are grouped as follows: (1) pieces which imitate bells or closely allied

²⁸Kahl, "The character piece," p. 2.

instruments; (2) miscellaneous imitative pieces; and (3) programmatic works. Slightly more than half of the works in the entire category are children's pieces, since music with depictive-descriptive characteristics seems to appeal to youngsters.

Scott wrote six pieces which deal specifically with the imitation of bells. These include Chimes, "Twilight bells," "Bells," Carillon, "Angelus," and "Sunday morn." One may wonder why he was so fond of the sonorous quality of bells. There are no references to them in his writings. Perhaps there was a connection between bells and the composer's faithful church attendance when he was a child. Or maybe he was merely intrigued by the harmonic color which results from the blends and clashes of overtones when bells are sounding. Such pieces had traditionally attracted keyboard composers.

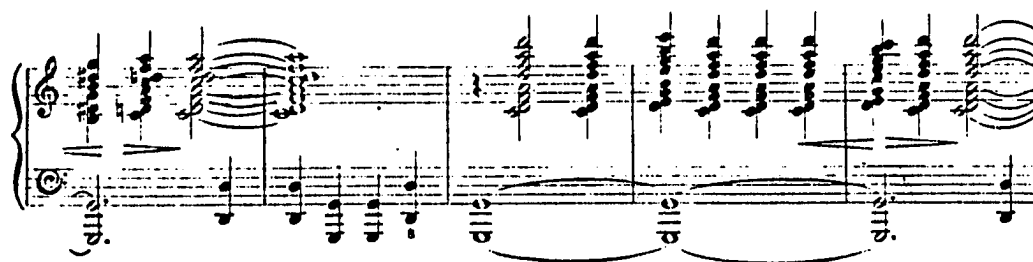
Representative of this group of pieces, Chimes is wholly devoted to imitating the sound of bells. The characteristic reiterative patterns and restricted range of tolling bells are reflected in the repeated pentatonic motive of the opening. (Ex. 43.)

Ex. 43 Scott, Chimes, Op. 40
No. 3, p. 2, m. 1-4
(London: Elkin, 1904).

Allegro moderato.

This principal motive is also set in a variety of other textures throughout the A-sections. In the B-section, seventh chords tightly clustered in both hands and progressing mostly in parallel motion approximate the muddy sonorities of chimes sounding together. (Ex. 44.)

Ex. 44 Scott, *Chimes*, Op. 40,
No. 3, p. 4, m. 17-21.



All of the pieces in the miscellaneous group are for children. The majority of these involve imitations of musical instruments and include "Musical box," "Concertina," "Boy with the pipes," "The poor organ-grinder," and "The little Highland piper." The remaining pieces in this subcategory depict the motions inherent in their titles. These are: "See-saw," "Walking from school," and "On the swing."

In "The poor organ-grinder," Scott imitates the characteristic simple bass accompaniment of the hand-cranked street organ by using a virtually pervasive ostinato. (Ex. 45.)

Ex. 45 Scott, "The poor organ-grinder" from *Album for girls*, p. 10, m. 1-4
(London: Elkin, 1926).



The principal musical materials of "Concertina" approximate the sounds and motions of that instrument. Adjacent triads, seventh, and added-sixth chords in typical contrary motion are apparent. (Ex. 46.)

Ex. 46 Scott, "Concertina" from Young hearts II, p. 5, m. 7-10 (London: Elkin, 1920).



Of the pieces that are not imitative of musical instruments, only "On the swing" has not been previously illustrated. The recurrent, predictable arc of the swing is depicted in the descending-ascending motion of the broken-chord motive which is heard through much of the piece. (Ex. 47.)

Ex. 47 Scott, "On the swing" from Album for girls, p. 6, m. 1-2 (London: Elkin, 1926).



Only three works may be classified as programmatic, since they contain a continuity of extramusical ideas or plot rather than mere imitative allusions. Miss Remington deals not only with several specific depictions of typing techniques

--typing itself, carriage return, and space-bar--but also with the romantic daydreams of the typist. In Sea-marge, Scott labels the principal motive: "Like the falling of a wave on a calm sea." The programmatic nature of the piece is fixed, however, when he harmonizes the tune The girl I left behind me, the tale of a sailor who forsakes his girl to go to sea.

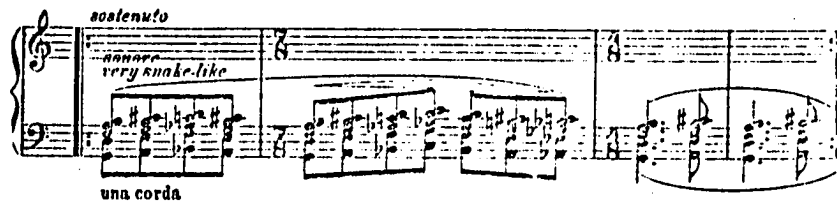
Most specific in its programmatic treatment is "Rikki-tikki-tavi and the snake." Basically Kipling's adventure in The Jungle Book is concerned with Rikki-tikki-tavi, a family's pet mongoose, who saves the lives of its masters by battling and killing two cobras that have invaded the household. Scott deals with only one snake in the music, and each of the participants has its own theme. That of the mongoose is a melodic line containing both whole-tone and chromatic segments as well as a repeated broken seventh chord. (Ex. 48.)

Ex. 48 Scott, "Rikki-tikki-tavi and the snake" from Impressions from the Jungle Book (Rudyard Kipling), p. 7, m. 1-7 (Mainz: Schott, 1912).



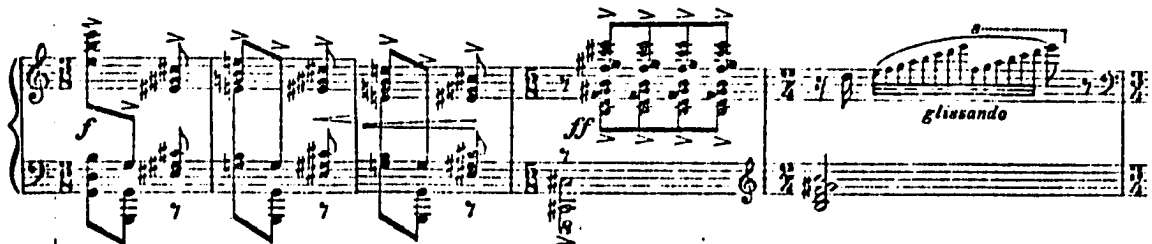
The snake's theme is marked "very snake-like" and consists of closed-position parallel ninth chords in stepwise motion. (Ex. 49.)

Ex. 49 Scott, "Rikki-tikki-tavi and the snake" from Impressions from the Jungle Book (Rudyard Kipling), p. 7, m. 8-11.



At first the themes are presented successively, and then the snake's is developed in preparation for the fight. Variants of the two themes are then combined to suggest the combat; whole-tone segments are strung together for the mongoose, and chords spanning tenths ascend chromatically for the snake. The climax is achieved by juxtaposing powerful chords an augmented fourth apart, and by a repeated bichordal clash. (Ex. 50.)

Ex. 50 Scott "Rikki-tikki-tavi and the snake" from Impressions from the Jungle Book (Rudyard Kipling), p. 11, m. 2-5.



There can be no doubt as to the victor, since the mongoose's theme is immediately restated. This is followed by the

family's theme. New and extremely sentimental material marked "lovingly" suggests the household's affectionate and appreciative feelings toward their pet after it has killed the deadly intruder. (Ex. 51.)

Ex. 51 Scott, "Rikki-tikki-tavi and the snake" from Impressions from the Jungle Book (Rudyard Kipling), p. 11, m. 19-21.



In summary, Scott wrote a great many works in the imitative-programmatic category. He was especially fond of depicting subjects from the natural world, as well as bells, and other musical instruments; he wrote, however, only three programmatic works. Many are children's pieces which were composed during the period 1920 to 1933. Most of Scott's works in this category have the same artistic validity as those in other categories, since they are musically satisfactory regardless of their titles and imitative approach. As to the three programmatic works, however, without the orientation provided by the knowledge of the title and other specific information, the music would not convey a sense of self-contained logic and wholeness.

With the exception of the children's pieces, Scott composed most of his descriptive works in the first two decades of the century. This was a period in which tone

poems by such composers as Debussy, Strauss, and Jean Sibelius were very much in vogue. Given his admiration for Debussy and Strauss, it is not surprising that Scott readily employed programmatic techniques in a substantial number of works. Despite important contributions to the literature of the symphonic poem in the 1920s by Ottorino Respighi, Arthur Honegger, George Gershwin, and others, interest in program music was decidedly on the decline. Neo-Classicism, with its orientation toward absolute music, was becoming the dominant style.

The Sonatas

Like many of his Romantic predecessors, such as Schumann, Chopin, and Liszt, Scott wrote only a few sonatas. During the course of his long career he composed four sonatas, but only three were published. His earliest attempt was the Piano sonata, Op. 14, in one movement. Ernest Austin heard the composer play it in 1899, and in 1903 Evelyn Suart performed it in public.²⁹ Perhaps Scott became dissatisfied with the work in its original form, since he published a revised version of it entitled Handelian rhapsody in 1909. The following are the extant sonatas:

Sonata, Op. 66 (1909)³⁰

Second sonata (1935)

Piano sonata III (1956)

²⁹Austin, "Myself and others," p. 787.

³⁰See p. 300 below for comment on the revised edition of this work.

The overall form is different in each sonata. The Sonata, Op. 66, consists of four movements: "Allegro con spirito," "Adagio," a scherzoesque third movement lacking a tempo or character inscription, and a "Fugue." There are transitional passages between the movements which not only provide continuity but also serve as areas for reviewing and forecasting themes and motives from other movements. With the exception of the fermata marking the end of the end of the third movement, the work is to be played without pause. Complete in one movement, the Second sonata is to be played without break. The Piano sonata III contains three separate movements: "I" (Molto tranquillo and Poco più mosso), "II: Scherzo patético" (Allegretto), and "III: Finale" (Grave and Con moto).

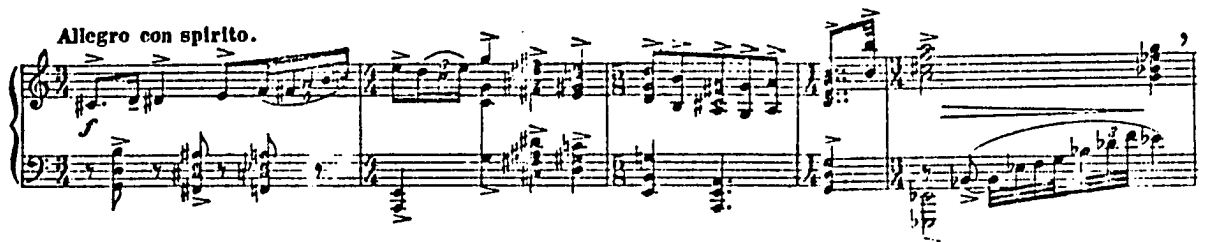
The types and sequence of movements of the first and third sonatas are those of the Classic period, the one departure from the norm being Scott's use of a scherzo as the middle movement in the latter work.³¹ But only in this work is there the Classical pausing between movements. The tendency to join movements or sections of substantial works into continuous entities, as reflected in Scott's aborted sonata of 1899, Sonata, Op. 66, and Second sonata, is a Romantic trait. Liszt's Sonata in B minor, his symphonic poems, and those of Strauss exemplify this type of construction.

³¹It will be remembered, however, that the middle movement of Beethoven's so-called "Moonlight sonata," Op. 27, No. 2, is also a scherzo.

Scott's ideas on welding sectional works into generally unbroken wholes and also on structural factors, such as thematic-motivic transformations and cyclic reminiscences, are set forth in an article dealing with sonata form.³²

Scott approximated the traditional sonata procedure in his first and second sonatas. The first movement of the Sonata, Op. 66, contains an exposition, development, and recapitulation. Although the movement opens with a commanding phrase (Ex. 52), the real first subject occurs on page four at m. 8. (Ex. 53.)

Ex. 52 Scott, Sonata, Op. 66,
p. 3, m. 1-5 (London:
Elkin, 1909).



Ex. 53 Scott, Sonata, Op. 66,
p. 4, m. 8-9.



The motive in m. 9 also functions as a mosaic-like motto in other parts of the sonata. Shortly thereafter Scott employs a second subject (Ex. 54):

³²Cyril Scott, "Suggestions for a more logical sonata form," Monthly Musical Record XLVII (1917): 104.

Ex. 54 Scott, Sonata, Op. 66,
p. 5, m. 13-15.



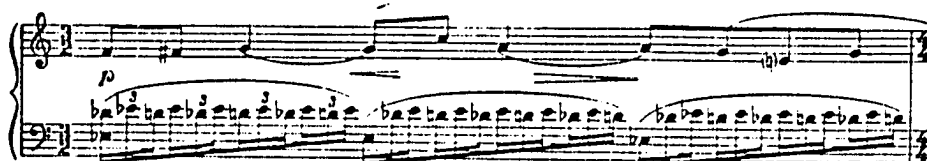
While his technique of motivic transformation throughout the exposition may be characterized as developmental, the process does not usurp the function of the development section. Much of the recapitulation is an exact repetition of the exposition until Scott digresses into a long transition section which links the first two movements. It is apparent then that two major ingredients in sonata procedure are present: two main subjects and division into exposition, development, and recapitulation. Naturally, as in the sonatas of contemporaries such as Debussy, Stravinsky, and Bartók, the third factor, contrast of key between first and second subject in the exposition, is ignored.

The Second sonata is an extensive single-movement work. In order to expand its dimensions, Scott used three subject groups, the third of which is akin to a slow movement. The initial motives of these subject groups are respectively as follows (Exs. 55-57):

Ex. 55 Scott, Second sonata,
p. 1, m. 1-2 (London:
Universal Music
Agencies, 1935).



Ex. 56 Scott, Second sonata,
p. 4, m. 1.



Ex. 57 Scott, Second sonata,
p. 7, m. 8, p. 8, m. 1-2.



The lengthy development section contains transformations of all three subjects. In the recapitulation, the first subject returns in abbreviated form, the second-subject section is identical to that in the exposition, and the third subject, now transformed and in rapid tempo, leads into a climactic coda derived from first-subject material.

None of the movements of Piano sonata III may be reconciled with strict sonata procedure. The first movement falls clearly into three sections. But while the first section with two subject groups might be characterized as a Scottian exposition devoid of key relationships, the following division is not developmental, since it consists

of completely new material. This is followed by a compressed and abbreviated return to the material of the opening, thus creating an A-B-A form.

Of the three sonatas, Op. 66 was the most provocative, and it reflected more clearly than any of Scott's previous piano works his membership in the international avant-garde. By virtue of its pervasive unanchored tonality and its multi-metricism, the sonata deserves to rank with Schönberg's Drei Klavierstücke, Op. 11 (1909), as one of the most iconoclastic piano works of the decade. Its stylistic novelties caused some of its detractors in the press to label it with such epithets as "incoherent," "ugly," "experimental," and "artificial." Scott considered it his most significant piano composition up to 1909, but his publisher thought the piece would be a poor sales risk and required the composer to assist in the cost of printing it.³³

While it was not destined for popularity, Scott claimed it aroused the enthusiasm of such musicians as Debussy, Stravinsky, and Walter Giesecking. It was most aggressively championed, however, by Percy Grainger who played it in public as late as the 1950s. Writing of it in his program notes, Grainger expressed his strong personal conviction: "In our times the outstanding vehicle of musical progress has been the Cyril Scott Piano Sonata, Op. 66, with its irregular rhythms (originally an Australian invention), its

³³Scott, Bone, p. 99.

'non-architectural' flowing form, its exquisitely discordant harmonies. The Scott Sonata is as significant artistically, emotionally and pianistically as it is historically. . . ."³⁴

When Scott published his second sonata (dedicated to Walter Giesecking) in 1935, he was no longer an avant-gardist. Although his style had undergone modifications, the sonata did not particularly provoke critical hostility. By the time the third sonata was published in 1956, it was generally agreed that Scott was "old-fashioned." Peter J. Pirie's adverse reaction to the work is very misleading, however. Almost contemptuous in tone, he suggested that young composers take it as an example of "what happens to a composer who overworks a fashionable idiom in his youth."³⁵ The deceptive implication is that Scott's style had not evolved, whereas in reality it had undergone considerable change.

In conclusion, these formal ground plans show an inquisitive mind at work, even if one may wish to call the quality of the music into question. Scott preserved the sectional and developmental emphasis of traditional sonata procedure but ignored its essential key relationships. In the third sonata, the first movement has neither recognizable key relationships nor a development section. Thus, while

³⁴Scott, Bone, p. 70. Grainger claimed he himself was a pioneer in using irregular rhythms. See p. 212 below.

³⁵Peter J. Pirie, "Reviews of music," Music and Letters XXXVII (1956): 312.

Scott preserved the outlines of the genre, he dispensed with some of its definitive characteristics.

The Suites

Although Scott composed more than a few suites, only three works reflect his admiration for Baroque suites and for the late nineteenth- and early twentieth-century revivals of the suite. Scott's other sets, such as Egypt and Indian suite, are essentially piano cycles of character pieces in the tradition of Schumann's Papillons, Op. 2, and Carnaval, Op. 9. The works considered here are:

Suite in the old style, Op. 71, No. 1 (1910)

Deuxième suite, Op. 75 (1910)

Pastoral suite (1913)

Scott's choice of movements was different in each of his suites: Suite in the old style contains a "Prelude," "Sarabande," and "Minuet"; Deuxième suite, a "Prelude," "Air varié," "Solemn dance," "Caprice," and "Introduction & fugue"; and Pastoral suite, a "Courante," "Pastorale," "Rigaudon," "Rondo," and "Passacaglia." Therefore, in terms of contents, there is little apparent connection between Scott's suites and the usual Baroque scheme, which was allemande, courante, sarabande, optional movements (gavotte, bourrée, etc.), and gigue.

Nevertheless, there are Baroque precedents for virtually all of the dances of Scott's suites in the keyboard works of Bach, Handel, Couperin, and Rameau. Although "Solemn dance" seems to have no Baroque prototype, it may be argued

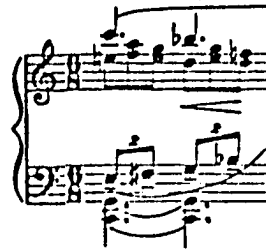
that such factors as its serious nature, slow tempo, and position (it is third in the sequence of movements) relate it to the sarabande of the earlier era.

It seems likely that Scott also knew later suites, such as Edvard Grieg's Holberg suite (1884) and especially Debussy's Pour le piano (1901) and Suite bergamasque (1905). Like both the Grieg work and Debussy's Pour le piano, the opening sequence of movements in Scott's Suite in the old style is "prelude" and "sarabande." Moreover, Scott's work follows the three-movement form of Debussy's Pour le piano, but whereas the latter's final movement is a toccata, Scott's is a minuet.

One factor in the overall form of Baroque suites was unification of movements by adherence to a single key. However, like other twentieth-century contemporaries, Scott did not adopt this practice. For example, the key sequence of the three movements in Suite in the old style is: A minor, F major, and E-flat major. In the Pastoral suite, however, both "Courante" and "Pastorale," written without key signatures, commence with E as tonic but wander freely shortly thereafter. The concluding "Passacaglia," with a key signature of one sharp and an E pentatonic theme, is consistently centered on E as tonal center. The Deuxième suite is tonally vague. Thus it would appear, for the most part, that Scott's suites are loose aggregates of individual movements rather than unified sets. This conclusion may be valid with respect to Scott's first and third suites, but in

the Deuxième suite another kind of unification results from Scott's use of motivic transformations. The four-note motive and its derivatives are the main melodic materials of the "Prelude." (Ex. 58.)

Ex. 58 Scott, "Prelude" from Deuxième suite, Op. 75, p. 1, m. 5 (Mainz: Schott, 1910).



This motive is extended to six tones in the "Air varié" and constitutes the main element in the air and its four continuous variations. (Ex. 59.)

Ex. 59 Scott, "Air varié" from Deuxième suite, Op. 75, p. 6, m. 1 (Mainz: Schott, 1910).



Scott uses a transformed version of the motive in each variation, but varies the extent to which he treats the figure. For example, contrary to the composer's practice in previous variations, the motive of the final one is not placed at the outset, but rather it appears for the first time in m. 14. The same situation occurs in the third

comparisons within movements cannot be made in virtually the remainder of Scott's suite movements because of his non-functional harmonic practice and unfixed nature of his tonality. As compared with the Baroque genre, Scott's attitude toward form (and key implications) in his suites was best summed up by his own qualifying statement which appears as a footnote to both the "Courante" and "Rigaudon" of the Pastoral suite: "The mood but not the strict form is represented."³⁶

By extension, it may be said that Scott more or less preserved other inherent characteristics of the old genres in his suite movements, but applied his stylistic habits such as multimetricalism (except in Suite in the old style) and harmonic and tonal freedom to them. For example, the "Sarabande" from Suite in the old style is a stately adagio; in the A-section, Scott adheres to the characteristics of the genre by employing slow triple time, feminine phrase endings, and frequent prolongations of the second beats of measures. In the B-section, Scott projects more of an archaic quality by using the A-Dorian mode. The overriding impression of the movement, however, is one of a homophonic, late Romantic love song, possessing rich harmonizations and frequent chromatic progressions in a tonal framework. A similar situation occurs in the "Fugue" from the Deuxième

³⁶Cyril Scott, "Courante," in Pastoral suite (London: Elkin, 1913), p. 3; idem, "Rigaudon," in Pastoral suite (London: Elkin, 1913), p. 12.

suite. The exposition is in three voices, but the remainder of the work is episodic, and the texture becomes thickened by doublings in octaves, sixths, and other intervals, with chords, and with combinations of these. What results is a fugue with a minimum of linearity and a maximum of rich, mostly chromatic and nonfunctional harmonizations in an unanchored tonal context.

Several distinguished contemporaries of Scott were impressed by his Deuxième suite. Perhaps it was because Debussy had seen and admired this work, among others, that Scott dedicated it to him. Whether this dedication and his friendship with Debussy also prompted Scott to give the first performance in Paris is not known. Other musicians who expressed their admiration for the suite were Walter Giesecking, who played it in public (on one occasion when Scott was in the audience), and, according to the composer, the "very critical Delius [who] called it 'fine, strong stuff.'"³⁷

Scott's reinterpretation of the Baroque suite would seem to have been part of an early phase of Neo-Classicism. But Scott's basic aesthetic orientation was unrelated to the objective, anti-Romantic spirit which impelled such composers as Ferruccio Busoni (1866-1924), Stravinsky, and Paul Hindemith (1895-1963) to compose works which were representative of the Neo-Classic movement. Not only was

³⁷Scott, Bone, p. 138.

Scott's Romantic stance antithetical to this trend, but he was also outspoken in his disdain for all musical fashions or schools.³⁸

Summary

In studying Scott's piano music one is impressed by the great number of titles of a poetic or descriptive nature and by the preponderance of works in small forms. The composer had a marked predilection for writing character, exotic, nature, and imitative-programmatic pieces. The majority of these works are redolent of nineteenth-century Romanticism with regard to subjective-expressive and descriptive content. Much of Scott's output consisted of salon pieces which, by definition, are concerned with lyric rather than dramatic expression. They are seldom fiery, impassioned, or very profound. Scott's temperament in his smaller forms tended toward sentiment, charm, and grace. In his salon works his expressive scope may best be compared to that of Mendelssohn's Songs without words and Grieg's Lyric pieces.

Late in his career, Scott regretted having composed so many salon pieces. Although he wished to emphasize the fact that he had also written numerous large concert works for various mediums, those for piano are few when compared

³⁸Scott, Bone, p. 194.

with the salon output.³⁹

³⁹ Although the concert music was not discussed collectively (the works being dispersed into more definitive categories), out of respect for Scott's wishes, and for the convenience of the reader, the following list identifies the composer's concert works:

An English waltz, Op. 15 (1903)
Scherzo, Op. 25 (1904)
Handelian rhapsody, Op. 17 (1909)
Sonata, Op. 66 (1909)
Suite in the old style, Op. 71, No. 1 (1910)
Deuxième suite, Op. 75 (1910)
Poëms (1912)
Pastoral suite (1913)
Prelude solennel (1913)
Rainbow-trout (1916)
Rondeau de concert (1918)
Ballad (1920)
Second sonata (1935)
Piano sonata III (1956)
Pastoral ode (1961)

In general, these works are marked not only by larger dimensions but also by bolder stylistic traits, more serious content, and greater technical demands than the salon pieces. Scott's works for the concert hall have never enjoyed the popularity that was once bestowed on his lighter pieces. Yet, embodied in them is the essential Scott, since he was able to give full vent to his creativity in a way that was not possible in the inherently restrictive miniatures.

CHAPTER VI

MUSICAL STYLE

In order to give historical and critical focus to Scott's place in music, it is necessary to examine the technical details of his style. The temporal span of the study will be Scott's entire career from the early years, ca. 1900 to 1914, when he was a "bone of contention," through the ensuing years to 1963, the year of his last published piano work, when he was considered old-fashioned. Since one of the arguments of this paper is that Scott was an avant-gardist both in England and on the Continent during the early years of the century, special emphasis will be placed on defining his style in that period. Because the details of Scott's harmonic and rhythmic practice are more substantial than those of his melody and form, the former elements will receive lengthier exposition. Since Scott was an exceptional pianist, a discussion of his compositional treatment of the instrument in the section on pianism will be preceded by discussions of his performing career and interpretive gifts.

Harmony-Tonality

During the first decade of the century, there were essentially two compositional orientations--tonal and "non-

tonal." The latter term, Scott's own designation, is best defined as an unstable tonality. For the most part, discussion will be organized chronologically to emphasize the stylistic impact of the "non-tonal" Scherzo (1904) and Sonata, Op. 66 (1909), and also in categories to illustrate late Romantic and Impressionistic characteristics. After revealing the foundations of Scott's early harmonic practice, the remainder of his production will be examined for his use of new materials, such as quartal harmony and other more traditional dissonances, and for signs of his further attenuation of tonality.

Although most of his salon compositions are more clearly tonal than his concert works, pieces in the former category are no less important in reflecting the development of his harmonic style. More than a few of Scott's early compositions, such as Three frivolous pieces, Six pieces, Columbine, and Notturmo, retain the still strong tonal contexts of much late Romantic salon music. They are written with key signatures, employ a late Romantic chord vocabulary of triads, sevenths, and ninths, and contain chromatic and also predictable tonic-dominant chordal movement.

But in them may be seen such Scottian fingerprints as concentrations of rich harmonies (strings of sevenths and ninths), many chromatic and other more unusual progressions, and sequences which, taken together, mark Scott as one who loved harmonic color for its own sake. This compelling interest would prove to be lifelong. Our retrospective view

of these early pieces is that Scott embellished basically tonal works with harmonic piquancies.

A passage from Dagobah, in which he uses seventh and ninth chords in a lush chromatic setting, clearly indicates the influence of Wagner and Strauss. (Ex. 61.)

Ex. 61 Scott, Dagobah, Op. 39,
No. 1, p. I, m. 10-13
(London: Forsyth, 1904).



Less extreme concentrations of Scottian chromaticism than the foregoing might perhaps be attributable to Grieg, but Scott's virtual hero-worship of Wagner and his uncomplimentary attitude toward the Norwegian would tend to support the assumption that the German composer's music was the main inspiration for his extensive chromaticism.

On the other hand, Notturmo may be typical of his own possible harmonic influence on later popular music. According to Christopher Palmer, the Impressionistic harmony of both Debussy and Scott had an effect on commercial music.¹ Despite

¹Palmer, Impressionism in music, p. 236.

the fact that the following passage from Notturmo is not Impressionistic, it might well pass for part of a sentimental "torch song" of the 20s, 30s, or 40s with its banal, predominantly diatonic tune, accompaniment mainly by seventh and ninth chords, and functional harmonization tinged with chromatic motion. (Ex. 62.)

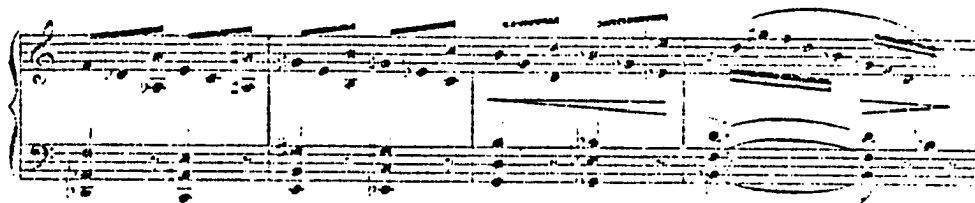
Ex. 62 Scott, Notturmo, Op. 54,
No. 5, p. 4, m. 8-12
(London: Elkin, 1908).



Scherzo was a great stride forward in the harmonic style of his piano works. Markedly different in style from the pieces which preceded it, Scherzo was only the fifth of his piano publications, virtually at the outset of his career. It was the first piece in which Scott abandoned key signature and adopted an unanchored tonal style. Tonal centers may occasionally emerge by virtue of reiteration, and there are traditional cadences, but functional chord

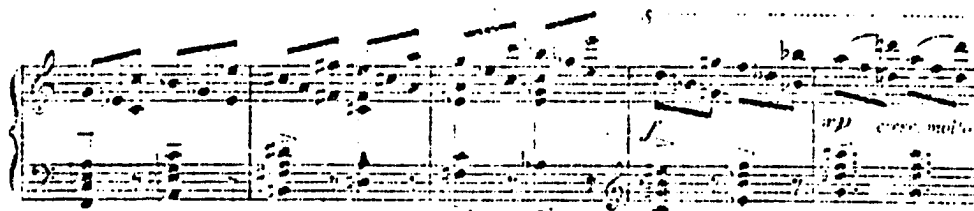
progressions are less in evidence than in previous pieces. Except in the melodic B-sections, broken chord figures, which mainly constitute the treble melody, merely reflect the nonfunctional motion of the bass harmonies and as such, adhere to no particular scale or key but only to the chord of the moment. Sequences are the primary method of harmonic motion, and that technique is employed for love of harmonic color rather than for structural reasons. Scott tends to overuse sequences (e.g., Danse nègre, Impromptu, and the second of Two "Pierrot" pieces), especially in the works from the first decade of his production. In Scherzo, their motion by thirds underlines Scott's fondness for the third relation in general. (Ex. 63.)

Ex. 63 Scott, Scherzo, Op. 25,
p. 1, m. 5-8 (London:
Elkin, 1904).



Even more extended sequences in both parallel seventh and ninth chords, another Scottian characteristic, are encountered. (Ex. 64.)

Ex. 64 Scott, Scherzo, Op. 25,
p. 2, m. 11-15.



Despite the fact that Scott establishes brief tonic-sounding areas employing seventh chords, the overall impression of the piece is that tonal considerations are greatly minimized in favor of extensive harmonic movement and color as such. The result is a nontraditional, weakened sense of tonality. According to Hull, Scott evolved this harmonic style "from regarding each chord as though it were in a separate key, and certainly this view helps one in quickly grasping such pieces as the Scherzo. . . ." ² As startling a concept as that was in 1904, nonfunctional progressions, chord parallels, and vagueness of tonality indicate that Scherzo was probably the first of Scott's pieces to reveal Debussy's influence.

Scherzo does not evoke the atmospheric, suggestive, or exotic qualities of Dagobah, Lotus land, Danse nègre, and Sphinx, which represent the first flush of Scottian Impressionism. Not only are the parallel and other progressions of distantly related seventh and ninth chords of Scherzo found in abundance in the group of esoteric pieces, but such typically Impressionistic materials as whole- and added-tone chords, pentatonic and whole-tone scale formations, and a tendency (notably in Sphinx) toward the use of melodic tones from an independent chromatic gamut are also in evidence. These exotic pieces are still within tonal frameworks, but together with the distinguishing characteristics above, Scott tends to use consistently richer, more concentrated harmoniza-

²Hull, Cyril Scott, p. 128.

Ex. 68 Scott, *Sphinx*, Op. 63,
p. 4, m. 12-14.

The following progression, which is much like vague chromatic wandering, involves a melodic line which also reflects this nebulous quality. (Ex. 69.)

Ex. 69 Scott, *Sphinx*, Op. 63,
p. 5, m. 13-16.

Also in the same work, several chordal curiosities occur. Clearly, mm. 1 and 3 of Example 67 above present B minor and C-sharp minor sonorities. But in mm. 2 and 4, each one of these gains a dissonant note one whole step removed from the root. In m. 4 of Example 69, the fourth beat is a G⁹ chord, but Scott creates a cluster-like combination containing four

adjacent notes. In other Eastern pieces where pentatonicism played a role, melodic fourths were conspicuous. In Sphinx, however, an incipient use of harmonic fourths is seen. At this point in Scott's harmonic development, these resulted from distribution and spacing of chords built in thirds. But in the light of Scott's later use of fourth chords, perhaps Sphinx was an early tendency in this direction. The following example shows fourths as part both of parallel enharmonic equivalents of "Tristan chords" and of several other types of seventh chords consisting of superposed fourths. (Ex. 70.)

Ex. 70 Scott, Sphinx, Op. 63,
p. 5, m. 9-12.



The Sonata, Op. 66 (1909), and the Deuxième suite (1910) represent the next major change in Scott's harmonic style. There is a relationship between the sonata and the earlier Scherzo with regard to their flexible tonality. But the smaller dimensions of the latter piece, its frequent, organized sequences, and more focused tonal areas in its lyrical B-sections attenuate tonality less than the harmonic style of the sonata. Conceived without key signature, the sonata's most striking harmonic trait is its seeming absence

of tonality, which is caused by a relative lack of traditional chord or key relationships and cadential formulas. Its harmonic restlessness and tenuous tonal feel are due to rapid movement through distantly related chords. The technique probably had its origin in the modulatory practice of Wagner and especially Strauss wherein tonal areas are established but yield relatively quickly to new ones. Scott extends the process by sharply curtailing tonal references. But he retains much of the late Romantic chord vocabulary, including a full complement of sevenths, ninths, elevenths, thirteenth, whole-tone, and appoggiatura chords.

In order to grasp Scott's conception of tonality, several aspects of his harmonic style need illustration. The opening five measures of the sonata represent his fast harmonic rhythm in a nonfunctional, tonally unanchored progression. (Ex. 71.)

Ex. 71 Scott, *Sonata*, Op. 66,
p. 3, m. 1-5.

1st Movement.
Allegro con spirito. Op. 66.

The image shows two systems of musical notation. The first system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It contains five measures of music. Above the first measure, the text '1st Movement. Allegro con spirito.' is written. Above the fifth measure, 'Op. 66.' is written. The second system is a single treble clef staff with five measures of music, showing a melodic line with various ornaments and dynamics.

Note the parallel chromatic motion of the opening chords and the frequently employed third relation between F, A minor, and C, and between G and E-flat. There are neither traditional tonic-dominant relationships nor stable tonal goals. Scott prefers movement by half-step and by third; where he moves by fifth, between E minor⁷ and A⁺⁶, he avoids using a dominant seventh and an unambiguous resolution.

Despite these tonally nonfunctional procedures, other aspects of his technique, such as an incidental tonic-dominant chord motion, points of slower harmonic rhythm, and employment of melodic and/or harmonic tonics are all reminiscent of the stability of older practice.³ In the following example of relatively slow harmonic rhythm, each measure is unequivocally homogeneous as to melody and harmony. (Ex. 72.)

Ex. 72 Scott, *Sonata*, Op. 66,
p. 4, m. 13-15, p. 5,
m. 1-2.

The image shows two systems of musical notation for piano accompaniment. The first system is marked 'cantab. mp' and the second system is marked 'cre - scen - do'. Both systems show a steady harmonic rhythm with parallel motion in the upper voice and a more active bass line.

³In this dissertation, the term "melodic tonic" will be used to designate the central or governing tone of a given melodic area. Its controlling nature may be secured through reiteration, pitch or register, accentuation, or the like.

Throughout the work, Scott usually avoids tendencies toward melodic as well as harmonic tonality. He employs melodies containing small diatonic, chromatic, pentatonic, and whole-tone segments in close proximity and unsystematically. Occasionally, however, he betrays his tonal background more strongly by writing exact repetitions of motives in relatively close sequence, which suggests a certain tonic quality. In the following example, A is the melodic tonic in mm. 1-3 and 7-8 by virtue of its recurrence on rhythmically strong points, and in each case i_4^6 in D minor is the underlying harmony. (Ex. 73.)

Ex. 73 Scott, Sonata, Op. 66,
p. 5, m. 14-21.

Tonality is even more unfocused in the fugue, which is the last movement of the sonata. Links with tonality, which are suggested by momentary tonics and vertically conceived certain chord structures found in the other movements, are even vaguer in the fugue because of frequent chromatic motion in a linear-intervallic texture.

Taken as a whole, such factors as Scott's abandonment

of key signature, avoidance of traditional chord and key relationships, lack of structural cadences, unsystematic approach to tonal references, and expanded concept of consonance and dissonance all result in vagueness of tonality. At optimum, the impression of a definite key rarely lasts longer than one or two measures, and at minimum, the music progresses without any fixed tonal center.

Over the following twenty-five years until 1935, Scott's practice was to compose light pieces with a stronger sense of tonality than one finds in his serious works. Furthermore, many of his basic harmonic characteristics are apparent in both categories. It is not to be assumed, however, that there were no significant stylistic changes occurring during this time. For instance, the evolution of Scott's use of the interval of the fourth (and consequently of relative dissonance) through various stages to quartal harmonizations is a fascinating study in itself. Scott's use of quartal harmonizations is one aspect of the expansion of his chordal vocabulary for the creation of new color possibilities.

In Sphinx, the interval of the fourth seemed to assume harmonic significance within the context of tertian harmony. The frequent use of broken parallel fourths in "Poppies" does not yet signal the emancipation from tertian criteria. For example, harmonization of the passage below may be readily defined in terms of either seventh or added-sixth chords. (Ex. 74.)

Ex. 74 Scott, "Poppies" from
Poëms, p. 3, m. 1-3
(Mainz: Schott, 1912).

very languidly but with expression

pp

una corda

One may draw essentially the same conclusion from the following examples (Exs. 75-76):

Ex. 75 Scott, "The garden of
soul-sympathy" from
Poëms, p. 10, m. 8-9
(Mainz: Schott, 1912).

Tempo II

Ex. 76 Scott, *Sea-marge*, p. 3,
m. 1-5 (London: Elkin,
1914).

mp semplice

una corda e con Pedale

p dolce

molto sost.

a tempo

The possible influence of Scriabin may be seen in brief sections of several of Scott's pieces.⁴ (Ex. 77.)

Ex. 77 Scriabin, Alexander,
Poem, Op. 32, No. 2,
p. 3, m. 8-10 (Leipzig:
Belaieff, 1904).



Because Scott used similar materials, such as melodies and harmonies containing many perfect and augmented fourths (diminished fifths), the following lyrical settings have an extraordinarily Scriabinesque effect. (Exs. 78-80.)

Ex. 78 Scott, *Caprice chinois*
p. 4, m. 1-6 (London:
Elkin, 1919).



⁴Hull, Cyril Scott, p. 47. Hull claimed that Scott was unacquainted with Scriabin's music until the latter's death in 1915.

Ex. 79 Scott, Inclination à la danse, p. 2, m. 7-18
(London: Elkin, 1922).

Ex. 80 Scott, Rainbow-trout,
p. 5, m. 1-2.

Whether Scott was writing fourths within the context of tertian harmony or as self-contained structures is immaterial in the examples below. (Exs. 81-83.)

Ex. 81 Scott, *Requiescat*, p. 3, m. 1-3 (London: Elkin, 1917).

Ex. 82 Scott, *Badinage*, p. 3, m. 11-15 (London: Elkin, 1928).

Ex. 83 Scott, "Lassitude" from *Moods*, p. 8, m. 9-13 (London: Elkin, 1922).

Here the 1-4-7 chord combination is used with assurance but not pervasively. Fourth-chord usage was not a separate phase of Scottian harmony, but rather he employed Scriabinesque and 1-4-7 combinations during the same years. However, whereas

the similarity with the Russian composer's harmony was brief and perhaps incidental, Scott's utilization of 1-4-7 chord structures remained a basic aspect of his style to the end of his career.

In the Second sonata, there is often an intermingling of quartal and tertian elements in the same passage. (Ex. 84.)

Ex. 84 Scott, Second sonata,
p. 24, m. 1-4.

Just as frequently there are passages in which tertian harmony prevails. (Ex. 85.)

Ex. 85 Scott, Second sonata,
p. 8, m. 11-14.

Note, however, the parallel progression with fourths forming the bottom interval of most chords. But in no other work did Scott's use of fourth chords approach the virtual systematization that is apparent in Arabesque. With the exception of a

brief passage making up much of the B-section, Scott's system is to use 1-4-7 bass harmonies exclusively. It was his single such attempt. (Ex. 86.)

Ex. 86 Scott, *Arabesque*, p. 3,
m. 1-6 (Mainz: Schott,
1923).

The image shows two systems of musical notation for a piano piece. The first system is marked 'Vivace' and 'con Pedale'. It features a treble clef staff with a melodic line and a bass clef staff with a 1-4-7 bass harmony. The second system continues the piece with similar harmonic structures.

However, as may also be observed in the excerpt above, the treble part is not directly involved in the quartal system, and when thirds and fifths are harmonized by fourth chords, the result is mixed-interval chords.⁵ But in both *Arabesque* and the *Second sonata*, these chord structures stem incidentally from the quartal harmonizations. Mixed-interval chords are most clearly seen in the following example, where the chord on the third beat (5/8 meter) consisting of 1-4-7 in the bass is juxtaposed to a B major triad in the treble; a similar situation may be seen on the fourth beat. (Ex. 87.)

⁵For further discussion on mixed-interval chords, which result from combining tertian and nontertian structures, see Gary E. Wittlich, ed., *Aspects of twentieth-century music* (Englewood Cliffs, N.J.: Prentice-Hall, 1975), p. 362.

Ex. 87 Scott, Second sonata,
p. 22, m. 8.



Scott's use of these sharply dissonant chords was not a significant factor as such in his harmonic style, and their minimal and casual occurrence merely underlines his essentially intuitive rather than deductive approach to harmony. Despite the unique quartal experiment with Arabesque, and the extensive use of quartal harmonizations in the Second sonata, Scott did not completely abandon the tertian system of harmony.

Arabesque also reveals another facet of Scott's harmonic practice during the early 1920s. The interval of the second emerges as a more independent entity exclusive of, or incidental with, its obvious identification with inverted sevenths. Scott also employs parallel seconds in the treble part of Arabesque and other pieces. As in so much of Scott's music, harmonic pungency is the aim. The technique is identical in each of the following examples: treble melodies move as chord parallels creating secondary harmonic effects in strong tonal contexts. (Exs. 88-90.)

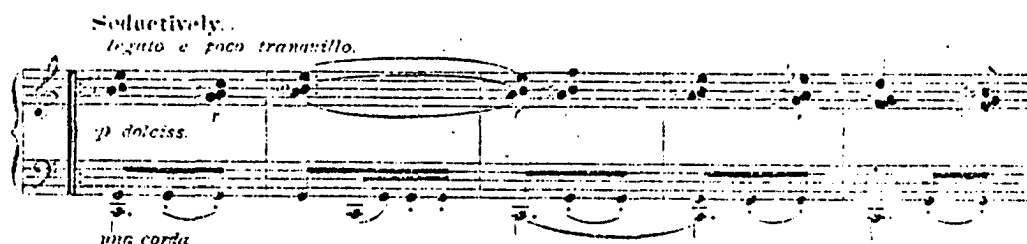
Ex. 88 Scott, "Sentimental waltz" from A pageant, p. 3, m. 16-20 (London: Schott, 1920).



Ex. 89 Scott, "Souvenir de Vienne" from *Karma suite*, p. 20, m. 15-18 (London: Elkin, 1924).



Ex. 90 Scott, Inclination à la danse, p. 4, m. 21-25.



When underlying harmonies are clear, as in the examples above, one might call Scott's added-second chords "cosmetic," even meretricious. Scott was too adventurous a harmonist to be content with their blatant appeal for long, however.

Scott's bichordal and quasi-bitonal progressions were much more astringent. By definition, where separate segments of eleventh or thirteenth chords are spatially superposed, bichordal structures result.⁶ But once again, Scott's

⁶Wittlich, Aspects, p. 336.

predominantly pragmatic approach to harmony prevented sharply defined bichordal-bitonal techniques from becoming a major factor in his style. Such bichordal occurrences as those illustrated below are merely an incidental aspect of Scott's chord-color technique. In both cases, triads are juxtaposed against quartal harmonies and incomplete seventh chords. (Exs. 91-92.)

Ex. 91 Scott, Rainbow-trout,
p. 6, m. 6-7.

Ex. 92 Scott, Second sonata,
p. 24, m. 9-10.

In other bichordal situations, because Scott's treatment of them was more extended and more organized, he achieved quasi-bitonal effects, that is, an apparently simultaneous use of two tonal areas. In Cavatina, Scott pits an A-flat seventh chord as a pedal against a melodic line in D major, highlighting the interval of an augmented fourth. (Ex. 93.)

Ex. 93 Scott, Cavatina, p. 5,
m. 10-13 (London:
Elkin, 1914).

A still longer passage in Ballad juxtaposes alternating F-sharp⁹ (enharmonic) and E-flat⁷ chords with parallel triads centered around E as both harmonic and melodic tonic. (Ex. 94.)

Ex. 94 Scott, Ballad, p. 8,
m. 14-17 (London:
Elkin, 1920).

Near the end of the same work, the technique of simultaneously struck different chords is absent, but Scott alternates E major chords and open fifths on G to produce an air of ambiguity. Even though the E chords are in second inversion, the effect is of G and E vying to be the final tonic. (Ex. 95.)

Ex. 95 Scott, Ballad, p. 11,
m. 21-26.

Despite the presence of juxtapositional and organizational prerequisites, the quasi-bitonality of the following examples is more ambiguous than that of previous illustrations. In "The garden of soul-sympathy," the chords whose lowest tones form intervals of fourths are equivocal, and since they always occur on rhythmically strong points throughout the first measure, a quasi-bitonality is suspected. (Ex. 96.)

Ex. 96 Scott, "The garden of soul-sympathy" from Poems, p. 9, m. 1-3.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has a tempo marking 'a tempo pochissimo più mosso' and the bottom staff has a dynamic marking 'mf poco marcato'. The music consists of chords and melodic lines in a key with one flat. The first measure shows a complex chord structure with intervals of fourths between the lowest tones of the chords.

However, no matter how the ear may be deceived by the vagueness of tonal definition and deluded by the apparent stratification of functions, the third chord (E-flat⁺⁶) and sixth chord (E minor) of the first measure and other subsequent unified structures in the passage negate the possibility of true bitonality. The same may be said of a similar passage in "Juggernaut" wherein quartal harmonizations in the treble are superposed with open sixths suggesting B-flat major in the bass. (Ex. 97.)

Ex. 97 Scott, "Juggernaut" from Indian suite, p. 6, m. 7-10 (Mainz: Schott, 1922).

Allegretto

mp crisply

non legato

The foregoing examples primarily represent his continuing quest for new harmonic color possibilities.

Tonality is a much larger issue than dissonant, nonfunctional chord progressions. It must be reiterated that most of Scott's salon works have variable but unmistakable associations with traditional tonality. Others of them, and the concert works in general, are more tenuous in that regard. Melodic tonics, harmonic stability or predictability (progressions, pedal points, *ostinati*, etc.) and tertian vocabulary are some of the materials bearing on tonality which Scott retains in a number of tonally vague pieces.

This example from "Song of the spirit of the Nile" shows the kind of progression which constitutes much of the piece. (Ex. 98.)

Ex. 98 Scott, "Song of the spirit of the Nile" from Egypt, p. 17, m. 1-5 (Mainz: Schott, 1913).

Allegretto amabile

mp

p

Tonal elements are much stronger, however, on the final two pages. There are similarly constructed sections of "By the waters of the Nile" from the same suite. These two pieces are unprecedented in terms of the length of their passages in colorful parallel seventh chords denying any sense of a tonal center. Still, the initial top tone E in Example 98 is highlighted as a kind of tonic, since it recurs in the second and third measures on relatively strong beats supported by the same harmony.

The same vagueness of tonality is projected in Rainbow-trout, but Scott's musical materials here are more varied. Throughout the piece, the most important tone in repeated melodic arabesques conveys a temporary tonic quality; in this example, the top tone E is the main tone. (Ex. 99.)

Ex. 99 Scott, Rainbow-trout,
p. 3, m. 1-5.

Moreover, another stabilizing factor is the ostinato-like reiteration of the broken C-sharp-thirteenth chord, alternating the open fifth and the dissonant upper tones.

In each of the foregoing illustrations, chordal vocabulary was tertian, an important factor in strengthening tonal reminiscences. In Arabesque, however, quartal harmonizations are almost pervasive. Arabesque may not be considered atonal in the Schönbergian contrapuntal sense, but Scott nearly complies with most of the basic precepts of atonality implied by Schönberg in his Harmonielehre--dispensing with octaves, tertian harmony, established scales, etc.⁷ In the short B-section, Scott utilizes a few chords built in thirds, such as E-flat minor and E minor, but these occurrences are exceptions to the quartal rule. Perhaps the piece's strongest link with tonality is found in the opening motive of the piece as well as in its numerous exactly transposed repetitions. The figure involving B-flat-C-D-flat in close proximity and the much repeated B-flat momentarily suggest the B-flat minor scale. (See Ex. 86.) Moreover, despite systematic quartal harmonizations, Scott's structural traits in Arabesque are closer to principles of tonal practice than to the atonal idea of perpetual variation.

Miss Remington begins with symmetrical intervallic patterns which imply no particular key center. Alternating hands imitative of typewriting wander chromatically free, although there are some repeated motives and sequences.⁸ (Ex. 100.)

⁷Arnold Schönberg, Harmonielehre, 3d ed. (Vienna: Universal, 1922), pp. 466, 502, 504.

⁸The systematic expansion and contraction of intervals in this example are akin to methodical intervallic tensions employed by Bartók in such pieces as the last three string quartets.

Ex. 100 Scott, *Miss Remington*,
p. 3, m. 1-8 (Mainz:
Schott, 1935).

Vivace (like a typewriter)
staccato

But this linear texture and lack of harmonization are in sharp contrast to the B-section, where tonal impressions are considerably strengthened. The lyrical phrases in the latter section frequently employ A as their melodic tonic, and while harmonies are quartally oriented, added tones alter most of them so that they seem like seventh and ninth chords with unresolved appoggiaturas. (Ex. 101.)

Ex. 101 Scott, *Miss Remington*,
p. 5, m. 10-12.

Tempo tranquillo

p dolce

The Second sonata is allied with Arabesque because both use many quartal harmonies. This contributes to making them the most tonally tenuous of Scott's piano works before 1935. However, as was discussed earlier, not only are tertian and quartal harmonies interspersed, but Scott may also write purely tertian passages, factors which soften the impact of

continuous dissonance and promote tonal reminiscences. Other tonally-oriented techniques in the sonata are the organization of some melodies around tonic-like central tones, and also points of harmonic stability achieved through pedal points and ostinati. The opening theme of the work illustrates both procedures. (Ex. 102.)

Ex. 102 Scott, Second sonata,
p. 1, m. 10-14.

Moderato e con poesia

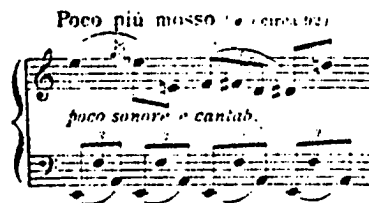
The melodic tone E assumes a tonic quality despite allegiance to no fixed scale, and the prolonged 1-4-7 chord based on G in the bass imparts a sense of equilibrium, both qualities associated more with tonal than with atonal music.

After an extended hiatus (1936-1956), during which no new piano pieces were published, the composer's final few works reveal a reversion to, and an intensification of, his basic style characteristics. In ample evidence are such Scottian fingerprints as quartal and tertian harmonizations

often in collision and creating mixed-interval chords, chromatic and parallel-similar motion progressions, doubling and tripling of melodic lines which create quick moving primary and secondary harmonies, and, in the serious works, a further alienation from traditional tonality.

The harmonic style of the Piano sonata III (1956) is more concentrated than that of the Second sonata. Scott achieves this through a generally faster harmonic rhythm, which results in fewer periods of primary harmonic stability. Here, his characteristic sound is one of unrelieved dissonance caused by many intervals of minor seconds, major sevenths, and everpresent fourths. In the following example, the treble tone E clashes with the F in the bass on the first beat; E-flat versus E-natural in the second; E versus F and F-sharp in the third, etc. (Ex. 103.)

Ex. 103 Scott, Piano sonata III,
p. 2, m. 13 (London:
Elkin, 1956).



These and other dissonant combinations are also encountered where textures are thicker. The mixed-interval chords in the following passage arise when fourth chords in the bass harmonize open fifths and sixths in the treble. (Ex. 104.)

Ex. 104 Scott, Piano sonata III,
p. 12, m. 12-15.



Nevertheless, Scott's links with tonality are clearly seen in the type of passage illustrated below. B is the central tone, and it is often supported by the same harmony. (Ex. 105.)

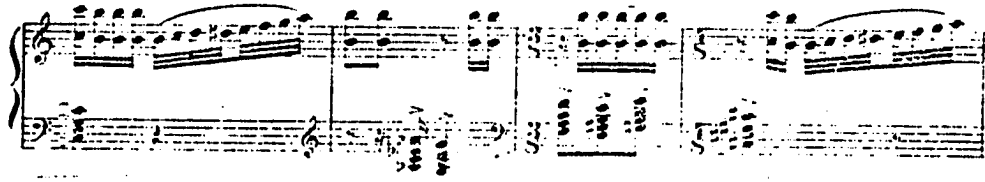
Ex. 105 Scott, Piano sonata III,
p. 3, m. 16-22.

A musical score for piano, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. Above the first few measures, the instruction *flowing* is written. Below the first few measures, the instruction *f* is written. Below the next few measures, the instruction *p cant. ed espr.* is written. Below the next few measures, the instruction *poch. rub.* is written. Below the next few measures, the instruction *sempre legato e son.* is written. Below the next few measures, the instruction *p* is written.

Similarly, rhythmically varied octaves on B form an upper pedal against major and minor chords in the bass. (Ex. 106.)

Ex. 106 Scott, Piano sonata III,
p. 4, m. 13-20.

A musical score for piano, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. Above the first few measures, the instruction *(p. 111)* is written.



Many of the characteristics of the Piano sonata III are also apparent in Scott's last serious piano work, Pastoral ode (1961). But the style has become dense and abstruse because of the piece's predominantly dissonant chordal texture. Much of the time there is a change of harmony with each chord stroke, and melodic tonics are rare. The total impression is one of a rambling improvisation. (Ex. 107.)

Ex. 107 Scott, Pastoral ode,
p. 2, m. 9-15 (London:
Elkin, 1961).

Still, no matter how remote Pastoral ode's connection with tonality may appear, such infrequent instances of melodic tonics (B in Ex. 108), as well as scattered points of harmonic stasis (the final page contains the longest of these, Ex. 109), are evidence of Scott's basically tonal orientation.

Ex. 108 Scott, Pastoral ode,
p. 9, m. 1-6.

Musical score for Ex. 108, Scott's Pastoral ode, measures 1-6. The score is in piano and features a variety of time signatures: 3/4, 4/4, and 5/4. It includes dynamic markings such as *ff marc.*, *mp*, and *poco rubato*. There are also performance instructions like *3* and *8ve*.

Ex. 109 Scott, Pastoral ode,
p. 12, m. 10-15.

Musical score for Ex. 109, Scott's Pastoral ode, measures 10-15. The score is in piano and features time signatures of 5/4, 4/4, and 3/4. It includes dynamic markings such as *p* and *pp*. There are also performance instructions like *rall. al fine*, *8ve*, and *Moito Tranquillo*.

He reaffirms this in his final piece, Victorian waltz (1963), which is a nostalgic reminiscence. He reverts to employing predominantly functional harmonies and diatonic melodies. Possessing Scott's characteristic way with secondary harmonies, added-tone, and occasional fourth chords, the piece is typical of Scott's earlier salon style.

In summary, Scott's earliest harmonic style (1903 to 1910) was based upon the chromaticism and modulatory freedom of Wagner and Strauss. This was soon supplemented by the emancipated chord motion and chord-color techniques of Debussy. Scott welded these elements into a personal style, which included not only traditional nineteenth-century practices but also such novel concepts as abandonment of key signature, tonally unfocused chord progressions, and harmonization of the nonhierarchic chromatic scale. While maintaining many of these characteristics during the ensuing years to 1935, his style became more dissonant (quartal harmonies, bichords, quasi-bitonal tendencies, tertian-quartal mixtures) and more liberated from traditional tonality. Even after the publishing gap of over twenty years, many of Scott's stylistic habits were intact, but a greater concentration of dissonant harmonies in fast harmonic rhythm and, especially in Pastoral ode, a further loosening of tonal orientation resulted in a kind of opaque extemporizational style.

Rhythm

Scott inherited the rhythmic practices of the eighteenth and nineteenth centuries, which included metric and beat organizations familiar to all students of Western music. Virtually all of his piano works until the Sonata, Op. 66, were squarely in that tradition. Even with the onset of his multimetric style, his basic conceptions of

beat divisions were essentially those of common practice. Nevertheless, from 1909 to the end of his career, his adoption of multimeterism, which permitted flexible groupings of beats, became the most distinctive aspect of his rhythmic style. Scott posed the following question: "Should [composers] be limited to that regularity, that unvarying three beats or four beats or six beats in a bar, when a much greater variety, so essential to the holding of the listener's attention, could be gained by a constantly varying rhythm, or no definite rhythm at all?"⁹

The possibility of employing "irregular rhythms" was first suggested to Scott by Grainger toward the end of last century.¹⁰ Indeed, the latter claimed a pioneering role in using this technique: "It will be seen from my 'Train Music Sketch,' written in 1900 [unpublished], that I was early in that field, in fact about ten years before the almost identical rhythms appeared in Le Sacre du Printemps."¹¹

The earliest evidence of Scott's impending multimeterism was Vesperale (1904). The piece is in 2/4 meter, but near the end of each A-section he inserts a measure in 3/4 meter, which effects a momentary cadential delay. (Ex. 110.)

⁹Cyril Scott, "Fragments of a lecture delivered to the Fabian society, summer, 1913: IV. present-day changes," Monthly Musical Record XLIV (1914): 182.

¹⁰Idem, My years, p. 25.

¹¹Armstrong, "The Frankfort group," p. 6.

Ex. 110 Scott, Vesperale, Op. 40,
No. 2, p. 3, m. 13-17
(London: Elkin, 1904).



In Sphinx, Scott uses changes of meter more flexibly. He interjects the initial motive of the piece in 4/4 meter into the B-section, which is in 3/2 time.

Other early indications of imminent rhythmic complexity may be noted in Scherzo, in which Scott succeeds in blending elements of the prevailing 6/8 meter with those of 4/4.

(Ex. 111.)

Ex. 111 Scott, Scherzo, Op. 25,
p. 3, m. 1-4.



6/8 meter is also the norm in Impromptu (a mountain brook); but in this unusual passage Scott employs hemiola against passage work in groups of eleven, twelve, and nine. (Ex. 112.)

Ex. 112 Scott, Impromptu (a mountain brook), Op. 41,
p. 10, m. 24-34.



While the rhythmic style of the Handelian rhapsody is uncomplicated, its changes of meter are more numerous than those in any of Scott's previous pieces. But its predominantly slow rate of metric change does not compare with the extremely fast progression of meter signatures found in the Sonata, Op. 66, published in the same year (1909), which also employs a greater variety of meters.

The relatively early sonata represents the apotheosis of difficulty in Scott's rhythmic style. The nonperiodic flow of both melody and harmony is abetted by Scott's resourcefully flexible rhythmic language. Fluctuating pulsations caused by continuously changing time signatures (fourteen on one page alone) constitute the main rhythmic characteristic of the piece. Not only is there a change virtually every measure, but also a wide variety of rarely encountered, seemingly arbitrary meters, such as $1/8$, $7/16$, $13/16$, etc., is employed. This multimetricalism is most often no mere device or gimmick. The rhythmic fluidity which results from this technique is an integral part of the rhapsodic flair of the piece, further heightened by a rich variety of beat

divisions and subdivisions. Whether the impetus arose from Scott's occult beliefs, his desire to experiment rhythmically, the motivic-thematic transformation process, or perhaps all of these is not known.

Scott treats the most widely used time signatures conventionally. While his multimetricalism is deliberately complex, his approach to the grouping of beats through beaming is unsystematic. For instance, measures containing five beats may be left undivided or grouped three-two or two-three. (Exs. 113-114.)

Ex. 113 Scott, Sonata, Op. 66,
p. 12, m. 10.



Ex. 114 Scott, Sonata, Op. 66,
p. 6, m. 10.



Division of seven beats engenders further possibilities: they may remain undivided, or grouped five-two, two-two-three, four-three, or three-four. (Exs. 115-116.)

Ex. 115 Scott, Sonata, Op. 66,
p. 13, m. 2.



Ex. 116 Scott, Sonata, Op. 66,
p. 7, m. 12.



A measure of eight beats may remain undivided or grouped three-three-two. (Ex. 117.)

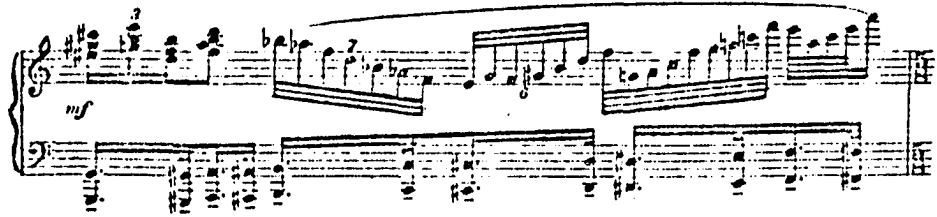
Ex. 117 Scott, Sonata, Op. 66,
p. 17, m. 18.



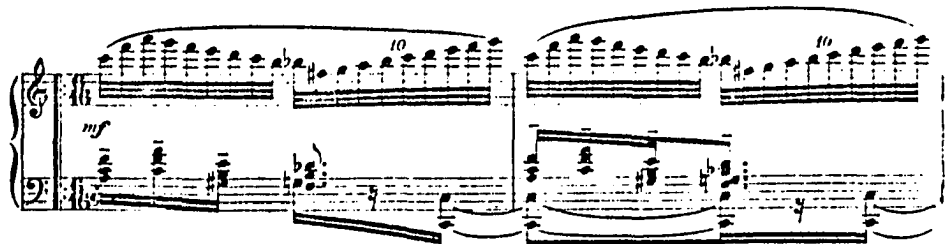
The following is a list of other irregular beat arrangements that are encountered: ten beats divided into five-five or three-three-four; eleven beats into one-two-two-two-two-two or four-four-three; twelve beats into five-four-three; thirteen beats into four-five-four or four-four-five; and sixteen beats into four-five-seven.

Another aspect of Scott's rhythmic style was his tendency to compress a great deal of activity into relatively short beats, such as sixteenth and eighths. (Exs. 118-119.)

Ex. 118 Scott, Sonata, Op. 66,
p. 21, m. 18.



Ex. 119 Scott, Sonata, Op. 66,
p. 24, m. 11-12.



The following appears to be a unique polyrhythmic passage, but the simultaneous use of different time signatures is really only a deception. (Ex. 120.)

Ex. 120 Scott, Sonata, Op. 66,
p. 18, m. 16-19.



Had Scott chosen a uniform 10/8 meter for the first measure, his existing duplet grouping would have sufficed. In measure three, retaining 9/8 meter in the treble would have necessitated merely dotting the quarter note and dividing the eighth notes into two groups of duplets. A similar solution would

also have simplified the fourth measure. As will be discussed below, Scott employed the same kind of illusion in the Rondeau de concert.

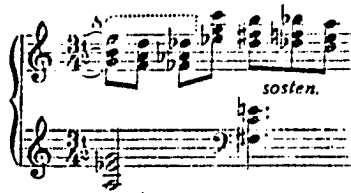
With the possible exception of the involved rhythms found in parts of the Deuxième suite, Scott's rhythmic style would never again attain the level of difficulty encountered in the 1909 sonata. Whereas his use of multimetrics was merely incipient before 1909, thereafter he employed that technique in the vast majority of his works.

Water-wagtail was the first of Scott's salon pieces to use multimetrics extensively. Nonetheless, the basic beat is always a quarter, the number of beats per measure is either two or three, and the entire B-section is in 2/4 meter; therefore, the technique is expressed in a simple manner. The same may be said of the use of meter changes in Requiescat, since Scott designates a dual signature, 3/4 2/4, only at the outset of the piece. In First bagatelle, while beats per measure are more variable than in the two previous examples, the eighth note is always the beat unit.

Though more complex than the salon works, the two remaining sonatas, the revised edition of the 1909 sonata, the Rondeau de concert, and the Pastoral ode are all less varied in the number of beats per measure and more consistent in the value of the basic beat than the original Sonata, Op. 66. With the exception of the final page, which is entirely in 2/4, Scott employs the eighth note as beat unit for much of the Rondeau. Nevertheless, he varies the number of beats

per measure by using three, four, five, six, seven, eight, nine, and twelve. There are few instances, however, of the more unusual meters. In the same work, Scott reveals an isolated instance of sham artifice in employing a strange meter signature. (Ex. 121.)

Ex. 121 Scott, Rondeau de concert,
p. 11, m. 7 (London:
Elkin, 1918).



The measure may be interpreted quite simply in 7/8 meter with beamed groups remaining unchanged. One wonders whether Scott was indulging in occult number play, having a joke at the expense of the performer, or both.

Another departure from Scott's norm in his works is this unique passage of two and a half lines, marked senza misura, from the Second sonata. (Ex. 122.)

Ex. 122 Scott, Second sonata,
p. 7, m. 6.

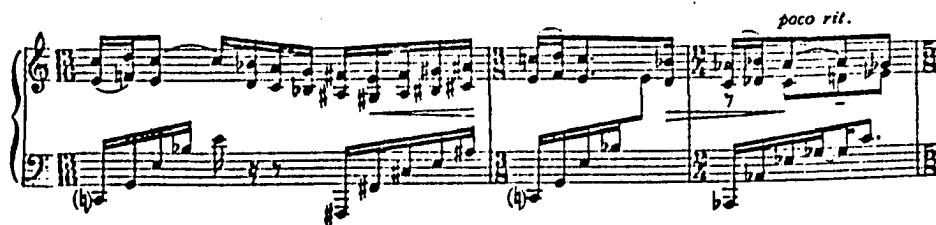


Despite the performing direction, it is occasionally marked off by vertical dashes suggesting bar lines. Secondary accents form groups of fives and threes, which then give

way to twos and fives. While this passage is one of a kind in Scott's solo piano works, had he wished to notate it multimetritically, the same end might have been achieved. However, perhaps the term senza misura calls for a more flexible performance.

Curiosities aside, having realized that the dense rhythmic style of his first sonata probably discouraged pianists from performing it, Scott reissued a rhythmically (and harmonically) revised edition in 1935. He made the everchanging meters somewhat more manageable by adjusting the more unusual ones to those with easier, more familiar patterns. Thus, for instance, 13/16 becomes 3/4 by means of contracting five sixteenth notes into a quintuplet. The process of simplification may be seen by comparing an original passage with its revision: 13/16, 3/8, 2/4 is transformed into 4/8, 3/8, 3/8, 4/8. (Exs. 123-124.)

Ex. 123 Scott, Sonata, Op. 66,
p. 7, m. 16-18.



Ex. 124 Scott, Sonata I, Op. 66,
rev. ed., p. 7, m. 16-19
(London: Elkin, 1909)



As may also be seen in the preceding illustration, Scott's metric revisions allowed him to maintain a single beat value for longer stretches of material. For instance, on virtually all of pages seven and eight of the revised edition, the eighth note is the beat. In the original version, however, the beat varies between quarters, eighths, and sixteenths.

As if to compensate somehow for this sacrifice of flexibility, especially in his serious works after the 1909 sonata, Scott prescribed a greater ebb and flow of tempo. Once again, a comparison between the original and revised editions of the first sonata is revealing. In the later version, many rubati and the comparable English term "lingeringly" are added to the first two movements, and metronome markings, even in internal sections, also appear in the score. Similarly, on virtually every page of both the Piano sonata III and Pastoral ode there is a tempo, metronomic, or other direction--rubato, allargando, etc.--which brings about fluctuations in tempo. This tendency is more or less evident in the less substantial works, such as Indian suite, Sea-marge, Miss Remington, and the suite Egypt.

To summarize, Scott adopted traditional rhythmic practice at the outset of his career, but shortly thereafter, the multimetrisism of the Sonata, Op. 66, was startlingly novel. He may even have intended the work as an experiment. Realizing that multimetrisism in such severe form was unnecessarily involved, however, Scott modified the technique almost immediately. Thereafter, though his rhythmic practice

in both his salon and serious works was committed to multi-metricism, it was never so obtrusive as in 1909. Aside from his subsequent tendency toward greater flexibility of tempi during the course of a work, Scott's rhythmic style did not undergo any further changes.

Form and Phraseology

For the most part, Scott's approach to form in the small salon pieces was to employ well-worn traditional plans, mainly ternary or expanded ternary designs. The generic characteristics and larger dimensions of his sonatas, suites, and other works suited to the concert hall frequently lent themselves to more sophisticated procedures, such as thematic-motivic transformations and the cyclic return of material.

Composing distinct sections of music which together constitute a whole work is a centuries-old procedure. Scott employed the same symmetrically satisfying A-B-A or ternary form (probably the best-known arrangement of contrasting sections) for many of his small pieces and also for parts of larger composite works. Three frivolous pieces, the first of Two "Pierrot" pieces, Three little waltzes, the "Adagio" from the Sonata, Op. 66, all three pieces in the Suite in the old style, "Solemn dance" from Deuxième suite, Cherry ripe, "A lonely dell" from Vistas, Arabesque, Miss Remington, and others are cast in this form.

The first of the Two Alpine sketches, Mazurka, "Snake charmer" from Indian suite, and Victorian waltz, among others, are in A-B-A-B form. By the expansion of ternary shape, a number of other works such as Sphinx, Intermezzo, "The garden of soul-sympathy" from Poëms, and Russian dance are shaped into A-B-A-B-A form.

Scherzo, in A-B-A-B-A-B-A form, the second of Two "Pierrot" pieces, with its disproportionately long coda, and Lotus land, with a lengthy quasi-cadenza placed between the B- and final A-section, represent unusual interpretations of ternary form for Scott.

As for non-ternary or repeat forms, the composer wrote but two rondos, that in the Pastoral suite and the Rondeau de concert. The Handelian rhapsody, divided A-B-C-D-C-A plus extended coda, is unique in his output. Scott composed a number of works in which he used essentially undifferentiated rhythmic-melodic ideas throughout, the result being noncontrasting sectionalization. Among these pieces are "Folk-song" from Six pieces, Solitude, "Danse langoureuse" from Trois danses tristes, and "Sentimental waltz" from A pageant.

All of Scott's variation compositions are of the ongoing variety, one setting proceeding to the next without pause. He employs this method of organization in both salon and concert pieces: Irish reel and "Russian air" and "Dance" from A little Russian suite are light pieces; "Air varié" from Deuxième suite, "Passacaglia" from Pastoral suite,

Prelude solennel, and Ballad are concert works.

Of the composite forms, the Pastoral suite, Suite in the old style, Egypt, Indian suite, and Deuxième suite (with the exception of the final "Introduction and fugue") all contain outlines such as the A-B-A and variation procedures discussed above. The second movement of Scott's first sonata is in A-B-A form, the third, in a fantasy-like quasi-A-B-A, and the work culminates with a fugue.¹²

Despite his utilization of ternary and other familiar forms, Scott was quite original with regard to internal structure. According to the composer, "Structure . . . is not good or bad according to the pattern on which it is built, but alone according to its own intrinsic goodness or badness, the merit of the thing itself." "The modern tendency, then, is to invent new forms or structural designs more subtle, more mystical, more flowing than heretofore. . . ." ¹³

In many of his salon pieces, even late ones, such as Gavotte, Tarantula, and Victorian waltz, Scott builds up a section with traditional four- and eight-bar phrases and multiples of these. Some of the early pieces such as "Valse" and "Adagio serioso" from Six pieces, An English waltz, and "Gavotte" from Three dances even contain repeat signs to effect exact restatements of phrases. More often, however, when sections are more than eight measures long, repetitions

¹²For a discussion of the first movement and of the other two sonatas, see pp. 163-170.

¹³Scott, "Fragments: IV. present-day changes," p. 183.

are varied or contrasting secondary material is employed. On the other hand, Ode heroique, "Jocund dance" from Vistas, "Shadows" from Two piano pieces, Solitude, and Prelude solennel, among others, represent Scott's use of other than four- and eight-measure phrases. These variety-producing procedures, together with purposely blurred points of cadence, multimetricism which naturally affects phraseology, and internal modifications, such as extensions and contractions handled in numerous different ways, enabled Scott to create unstereotyped structural designs. Occasionally Scott employed ostinati-pedal points, such as those found in Requiescat, Consolation, the third of Three pastorals, and "Snake charmer" from Indian suite, to help define a section. But at other times, he would utilize vividly contrasting or disparate materials either sectionally or motivically, which resulted in an inorganic patchwork effect. This procedure may be seen, in terms of motivic-melodic work, in such pieces as the second of Over the prairie, "Shadows" from Two piano pieces, Sea-marge, and Consolation. Especially marked sectional contrasts occur, for example, in Caprice chinois, where Scriabinesque and Oriental materials are juxtaposed; in Diatonic study, whose coda of new material seems to be arbitrarily tacked on; in "In the forest" from Vistas; and in "Rikki-tikki-tavi and the snake" from Impressions from the Jungle Book (Rudyard Kipling). Since Sea-marge, "In the forest," and "Rikki-tikki-tavi and the snake" are programmatic-descriptive pieces, they lend themselves to

the juxtaposing of contrasting materials, whereas such disparities in nonprogrammatic works would be illogical and unacceptable.

Phrases are not the only building blocks for Scott. He may create plastic structures by spinning out his materials without regard for traditional cadences. When pauses or breaks occur within a section, they are most often caused by Scott's invention rather than for structural organization. This technique of musical "flow" is immediately apparent in such works as the three sonatas, the Deuxième suite, Pastoral suite, Rainbow-trout, and Poëms, all serious works for the concert hall. He also employs it in such salon works as Badinage, Cavatina, and Valse caprice. In writing of structure, Scott asks: "Does it flow, has it any real standpoint of its own, or is it a mere series of irritating and meaningless full-stops?"¹⁴ This flexible approach to musical architecture might easily have led to chaos, but Scott employed thematic-motivic transformations and cyclic return of materials to reinforce structural organization.¹⁵ The concert works mentioned above represent Scott's use of one or both of these compositional techniques. Their finest expression, however, is embodied in his first sonata.

The transitional sections between the four movements serve not only as the means of creating a single virtually

¹⁴Scott, "Fragments: IV. present-day changes," p. 183.

¹⁵Idem, "Suggestions," pp. 104-105.

uninterrupted work, but also as areas for both reviewing and forecasting principal motives belonging to other movements. The present writer knows of no other composer's work in which this structural technique is so extensively carried out. For instance, principal motives from all previous movements are summarized in the two-page transition section connecting the third and fourth movements. Likewise, the final two pages of the sonata are mainly devoted to a review of first-movement motives worked into a concluding climax.

Much more pervasive, however, is Scott's employment of cyclic thematic-motivic transformations from movement to movement, a technique used previously by Berlioz, Liszt, Wagner, and Strauss. Therefore, the sonata becomes further unified by means of multiple mosaic-like quotations distributed throughout the movements. These consist not only of materials in original or nearly original form but also of primary and secondary motivic transformations. These and derivative motives provide the material from which he creates a network of interrelations, a process wherein the four movements are united. Thus, motives found on the first page of the work generate materials for much of the rest of the sonata. Scott takes elements from an original statement and reworks them melodically, rhythmically, and harmonically; he may also alter their order of presentation. What results is a continuously changing yet organically knit composition. Thematic-motivic transformations are not structurally pervasive in the third sonata and Pastoral ode; they serve

only as cyclic reminiscences.

In summary, whereas Scott may have overused ternary form and favored periodic construction in his salon works, his serious pieces contain more sophisticated formal-structural techniques, such as nonperiodic continuity or "flow," thematic-motivic transformations, and cyclic return of materials.

Melody

As a composer with roots in Romanticism, Scott considered melody a preeminent musical element: "In all art there is line in varying degrees, and melody in music is the parallel of line in art. Discard melody, and music becomes merely kaleidoscopic." (Italics original.)¹⁶

As may be deduced from the conclusions in the section of this study on form and phraseology, there are essentially two types of Scottian melodies. The first of these is the Romantic tune, which is characteristic of much of the composer's salon works: short organized melodies of the kind prevalent in small nineteenth-century piano works. The second type, found for the most part in Scott's concert works is the plastic line which shapes and develops itself unimpeded by traditional cadences. The composer's inspiration for this kind of melody was found in the long lines of Bach and Wagner. Writing in 1913, Scott stated that the

¹⁶Cyril Scott, "Criticism and perspective," Music and Letters XV (1934): 327.

"modern tendency is to argue that a melody might go on indefinitely almost; for it is not a sentence, but more a line, which, like the rambling incurvations of a frieze, requires no rule to stop it but the will and taste of its engenderer."¹⁷

Considering that Scott gained a reputation early in his career as a purveyor of esoteric music, it is important to point out that he did not abandon major-minor melodies in many of his salon works.¹⁸ But he more typically employs pentatonic, whole-tone, modal, quasi-Near and Middle Eastern, and nonhierarchic chromatic scale formations in his melodic lines.

The first assumption regarding the pentatonic scale is that Scott employed it in his Oriental pieces, such as Chinese serenade and Lotus land. (Ex. 125.)

Ex. 125 Scott, Chinese serenade,
Op. 39, No. 2, p. 1, m. 1-4
(London: Forsyth, 1904).



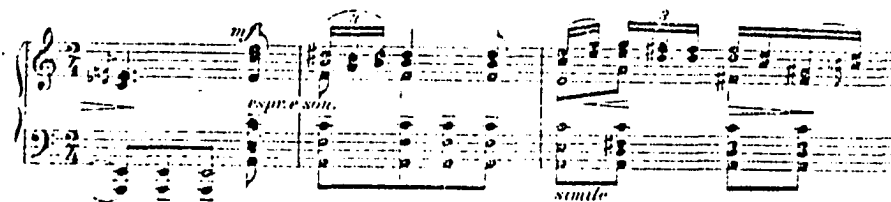
Indeed, the page-long cadenza of Lotus land is pervaded by "black-key" pentatonicism. Scott does not confine melodic formations of this scale in his works to the black keys of

¹⁷Scott, "Fragments: IV. present-day changes," p. 182.

¹⁸For further information on Scott's early esotericism, see Demuth, Musical trends, p. 119.

The same may be said of the scale indigenous to the Near East (popularly known as the "Gypsy" scale), which contains two augmented seconds. As such, Scott used its characteristic intervals, minor and augmented seconds, minor thirds, augmented fourths, and diminished fifths, to elicit exoticism in such pieces as "A song from the East" from Summerland, "Dawn" from Impressions from the Jungle Book (Rudyard Kipling), "Piper in the desert" from Karma suite, "In the temple of Memphis" from Egypt, and "Exotic dance" from A pageant. (Ex. 128.)

Ex. 128 Scott, "In the temple of Memphis" from Egypt, p. 1, m. 5-7 (Mainz: Schott, 1913).



Scott uses the medieval modes somewhat more freely, as his employment of them was instinctual rather than systematic. His desire to be free of the restrictive major-minor scales may have been generated by the modal tendencies in music from the 1890s onward. The upsurge of British Nationalism in music, with its emphasis on the utilization of native folk and of other modally-rooted music from the empire's past, may have been a factor. Together with Scott's acknowledged enthusiasm for Palestrina, these influences were probably responsible for the modal flavor,

mostly Aeolian, Dorian, and Lydian, in such pieces as "Prelude" from Suite in the old style, "Passacaglia" from Pastoral suite, Barcarolle, "Sadness" from Moods, and a number of children's pieces from The toy-box and Zoo. (Ex. 129.)

Ex. 129 Scott, Suite in the old style, Op. 71, No. 1, p. 8, m. 13-15 (London: Elkin, 1910).



Scott inherited Chopin's and Wagner's practice of chromatic inflection within traditional tonal-melodic usage. But he was also one of the first composer to employ the twelve tones in a context wherein neither melodic tones nor supporting harmonies owed allegiance to a particular tonality. This type of melodic line is the rule in such substantial works as the three sonatas, Deuxième suite, Rainbow-trout, and Pastoral ode. (Ex. 130.)

Ex. 130 Scott, Rainbow-trout, p. 3, m. 1-3.

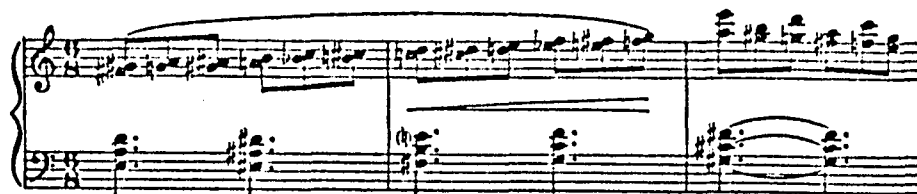


Other aspects of Scott's melodic style may be noted in his use of arabesques, as in Lotus land, Indian suite, Impressions from the Jungle Book (Rudyard Kipling), and Rainbow-trout (Ex. 131); in his melodic doublings at the intervals of seconds (Ex. 132); thirds, fourths (Ex. 133), fifths (Ex. 134), and sixths; in melodic tripling (Ex. 135) and quadrupling (Ex. 136); and in the generally abundant directions for melodic articulations, such as slurrings, staccatos, portatos, accents, and especially the sign (-) indicating both stress and duration.

Ex. 131 Scott, "Snake charmer"
from Indian suite,
p. 4, m. 1-3.



Ex. 132 Scott, Arabesque, p. 3,
m. 7-9.



Ex. 133 Scott, Badinage, p. 2,
m. 4-7.



Ex. 134 Scott, *Moods*, p. 8, m. 19-22
(London: Elkin, 1922).



Ex. 135 Scott, *Rondeau de concert*,
p. 3, m. 1-2.

Vivace.

sempre staccato e leggiero

con Pedale

Ex. 136 Scott, *Dagobah*, Op. 39,
No. 1, p. 1, m. 1-3.

Andante.

p

To summarize, Scott believed in the primacy of melody, whether it was of the lyric-Romantic structured type or of the self-generating, plastic variety. While major-minor melodies are in evidence in his smaller works, pentatonic, whole-tone, modal, and "Gypsy" formations, or combinations thereof, are generally more characteristic of Scottian melos. Free use of the twelve chromatic tones in tonally tenuous contexts represents his strong avant-garde tendencies, which are best revealed in the larger concert works.

Pianism

Before addressing the pianistic characteristics of Scott's style, some attention should be paid to his accomplishments as a pianist and to his comments on performance. Trained as a concert pianist before taking up composition, he was primarily a pianist as a practicing musician. He conducted, but probably because of his relative lack of training and of performing opportunities, his skills in this area were evidently unimpressive. Nor did he possess a trained voice, although he wrote many songs. Thus, the piano, Scott's first love from an extremely early age, was his most natural medium. Among other functions, the instrument is a self-contained vehicle for harmonic and coloristic treatment of music. These were given characteristic emphases by nineteenth-century composers, and it is hardly surprising that Scott, as a late Romantic with a sensitive and imaginative nature, would also emphasize these aspects of the piano's possibilities. Moreover, no instrument could have served Scott better for exploring novel ideas in tonality. Certainly his piano oeuvre contains the essence of his musical thought.

Scott himself, as pianist, was unequalled in expressing that essence in performance. As a student in Frankfort, he derived no great pleasure from practicing the music of other composers, and, despite his promising debut as an orthodox pianist, he was destined to become a performer almost exclusively of his own piano works. Despite the

depiction of Scott as a piano "thumper," the composer was evidently a pianist of rare refinement and a master of tonal subtleties.¹⁹ Although Percy Grainger's long friendship with the composer would qualify him as a biased commentator on Scott's pianism, the following statement is, nevertheless, an eloquent testimonial: "I suppose his own playing of such things as his Piano Sonata Opus 66 & such trifles as 'Rainbow Trout' & 'English Waltz' constituted the highest pinnacle of sheer giftedness & natural adroitness I had ever witnessed anywhere."²⁰ Critiques of Scott's pianism commenting on his "truly astonishing gifts of technique, touch and reading" were typical.²¹ If one judges from a review of a New York performance of his own Piano concerto, which he played from the score, Scott's appearance at the piano was unmannered and straightforward.²²

¹⁹See p. 77 above.

²⁰Bird, Percy Grainger, p. 29.

²¹Hull, Cyril Scott, p. 11.

²²Daniel Gregory Mason, "Cyril Scott in New York," Arts and Decoration XIV (1921): 216. Scott recorded a number of his own compositions, but all were issued prior to 1936 and would be available, if at all, only through special collectors' channels. Probably among the first of these were two Aeolian Corporation Duo-Art rolls which the composer recorded while concertizing in Canada and the United States during the 1920-1921 season; these were Danse nègre, Op. 58, No. 5, Duo-Art 64060, and a duet arrangements of the Symphonic dance, No. 1, Duo-Art 6514-4, where Scott is joined by Percy Grainger. The latter work was included on a disc reissue entitled Legendary artists play piano four hands, Klavier label KS 102 (1970).

In less formal situations, however, his lively sense of humor sometimes led him to regale his listeners from the piano with hilarious mock-Handel arias and Wagner sung in a deliberately "hideous" tone.²³ Scott often played Wagner at social occasions, but at one dinner party, reluctant to play anything at all, he unleashed the unexpected in annoyance: a succession of popular pieces with Scottian harmonizations, such as The honeysuckle and the bee, Hello, my baby, and Finiculi, finicula, "ending after about forty minutes with a loud and scandalously harmonised version of 'God Save the King' preceded by an improvised fugue on 'Sailing Away.'"²⁴ An incident which took place at Harlech, a well-known artists' colony, was similarly humorous. Eugene Goossens and Scott "improvsed crazily on violin and organ against a background of pieces by Ornstein which Coburn [an American photographer] had cut for the pianola."²⁵ Scott was very fond of the organ and contributed more straightforward improvisations on it, which, according to Goossens, "were as beautiful as I have ever heard."²⁶ Also at Harlech, Scott occasionally played fox-trots for the members of the Margaret Morris School of Dance.

From the late 1920s onward, the composer performed in duo-piano concerts with Esther Fisher. He arranged a

²³Elkin, "Salute to Cyril Scott," p. 403.

²⁴Scott, My years, p. 123.

²⁵Goossens, Overture, p. 137. ²⁶Ibid.

number of Bach pieces, such as the Invention in F and the Gigue in C, and wrote original Variations for two pianos specifically for the team. He lamented the difficulty of the latter piece and was hard pressed to do it justice technically, since he considered himself and other composers "slatternly virtuosi."²⁷ Scott also concertized with the soprano Gertrude Johnson and the cellist Beatrice Harrison.

The composer's last public appearance as a pianist took place in 1958, when he was approaching his seventy-ninth year. He played his own Rondo serioso for viola d'amore and piano with Montagu Cleeve, who reported on Scott's preconcert excitement.

He arrived only about two minutes before the curtain was due to go up and in a fantastic get-up, cravat (enormous), tie-pin, velvet and the lot . . . He was obviously in a state for, rubbing his arm vehemently, he came out with: --"I've taken a tranquillizing pill and it hasn't had the slightest effect--not the slightest" (disgust). We all clamed him down and when his turn came he really played very well. . . .²⁸

Despite Scott's extraordinarily long performing career, he did not establish the kind of pianistic "mystique" which surrounded such legendary composer-pianists as Chopin, Liszt, and Debussy, to name but a few. Nor would he have encouraged it, judging from Scott's character, since music meant more to him that pianistic cultism. His tendencies toward elegance

²⁷Scott, Bone, p. 202.

²⁸Montagu Cleeve, "The viola d'amore and its new music," The Strad LXXXIII (1972): 227.

and refinement and his avoidance, for the most part, of empty virtuosity are clues to an understanding of his pianism. Scott's performances on disc would also be extremely helpful in discovering insights into the details of his interpretations. Less reliable are second-hand comparisons, such as that made by Baroness Rothschild, one of Chopin's students, who told Scott that he "had a touch exactly like her master's!"²⁹ Be that as it may, much of the "charm" (a term frequently encountered in Scott's writings about interpretation) of the composer's music must be realized by the skill of the performer. It should also go without saying that every performing direction, dynamics, phrasing, accents, etc., needs careful realization. Moreover, in addition to the need for conventional pedalling, discreet use of the damper and una corda pedals to obtain coloristic effects is required.

Much of the foregoing may be discerned from the study of Scott's pieces at the piano. But even if the writings of the composer are not vastly illuminating as to interpretive details, they confirm the points discussed above and reveal his attitudes in related areas. He contrasts the virtuoso with the "intellectual" approach to pianism, the latter attitude being extreme fussiness and exaggeration in interpretive details, a type of "musical text-torturing." Neither extreme is acceptable to Scott, and his ideal artist is one

²⁹Scott, Bone, p. 202.

who balances the two tendencies.³⁰ According to the composer, the true artist performs with spontaneity, forgetting not only his ego, but also the manner of musical production so as to achieve a state of "naturalness" akin to a singing bird; he also cautions that overpracticing tends to dampen spontaneity.³¹ In several different articles Scott makes specific references to tonal production, such as "melodic caresses," "dulcitude of . . . touch," or "beauty of tone and phrase," to emphasize the importance of that aspect of performance.³² Writing only once about pedalling, he gives merely the standard advice that pedals must not be jumped on with the whole foot, but rather are to be pressed silently with heels on the floor.³³ Among other suggestions which appear in several articles, the following are more informative of Scott's attitudes on performance in general than instructive of his specific interpretive requirements. Works should be performed in historical sequence; posturing, snorting, and facial contortions are bad platform manners; "preluding" each selection (presently considered old-fashioned) is permissible as long as the harmonies are not always the same; and playing from music in public is perfectly

³⁰Cyril Scott, "Musicality: an entertaining enigma," Sackbut VIII (1928): 264.

³¹Idem, "Virtuosity," p. 537.

³²Ibid.; ibid., p. 538; idem, "Don't," p. 715.

³³Idem, "Don't," p. 715.

acceptable in order to avoid nervousness.³⁴ Indeed, Scott played his own Piano concerto from the score when performing in 1920 with the Philadelphia Orchestra in Carnegie Hall, New York.

One may conclude that Scott was an eloquent pianist who relied more on finesse than blatant effect, but whose technique was more than adequate for negotiating the severe technical difficulties, for example, of his first piano sonata and the Piano concerto. He must have been able to command a full range of tonal gradations, but he preferred the softer end of the dynamic scale, which he employed with subtlety and sensitivity. One might characterize him as having been a musician's pianist rather than a virtuoso's pianist, an artist more of the elegant, refined Chopin-Debussy lineage than one in the flamboyant Liszt tradition.

It is no coincidence that Scott's primary concern in his compositional treatment of the piano was to exploit its harmonic possibilities, since the composers who greatly influenced his style all excelled as novel harmonists. As a Romantic composer who admired Chopin, he was also affected by the latter's lyric-expressive qualities. His admiration for Wagner's and Strauss's harmonic practice was directly related to their masterful handling of orchestral colors and textures. Furthermore, in transferring orchestral sonorities to the piano and employing bravura effects, Scott

³⁴Ibid.; idem, "Virtuosity," p. 538.

was probably influenced by Liszt. Perhaps the rhapsody and Schwung of the German Romantic line of composers also reinforced Scott's tendency toward an improvisational style in some of his works. Debussy's novel pianistic subtleties were all but the last elements to shape Scott's style of writing for the piano. It should be added, however, that with the exception of a few works, he did not treat the piano as either a contrapuntal or a percussive medium. Given the differences in size and scope of expression between the salon and concert works, it is obvious that the latter category would have encouraged greater latitude in the treatment of the piano in terms of range, texture, dynamics, expression, pedal, and technical devices than would the former.

Scott's harmonic practice was probably the most distinctive aspect of his style. It was only natural that he would handle the harmonic possibilities of the piano in many different ways, considering both the volume and the variety of his pieces. As there is an innumerable variety of harmonic-textural detail in a large corpus of compositions, only the most characteristic aspects of Scott's pianistic style will be discussed.

He had a strong tendency to employ thick textures involving closed-position block chords in one hand or in both hands together. This has the effect of thick impastos of chord color often progressing in parallel-similar motion. The richness of harmony results not only from his frequent

use of sevenths, ninths, or other more dissonant combinations, but also from his quick harmonic rhythm, lifelong elements in Scott's pianistic thinking. His use of concentrations of thick-textured chords in the right hand (Ex. 137), left hand (Ex. 138), and in both hands (Ex. 139) are seen below.

Ex. 137 Scott, No. 1 from Two "Pierrot" pieces, p. 2, m. 7-9.



Ex. 138 Scott, Inclination à la danse, p. 3, m. 13-18.



Ex. 139 Scott, Pastoral ode, p. 9, m. 1-3.



Extended and unrelieved writing of this kind of tight texture, further exemplified by Rondeau de concert and "Song of the spirits of the Nile" from Egypt, is unidiomatic of the piano.

When using less compact textures, Scott often employed chords spanning tenths in the left hand. (Ex. 140.)

Ex. 140 Scott, *Pierrette*, p. 2,
m. 1-3 (London: Elkin,
1912).



The open sixth in either hand is also frequently encountered. In the following example, the right hand plays an uninterrupted stream of parallel sixths for almost two pages, while the left hand also follows in strict parallel motion. (Ex. 141.)

Ex. 141 Scott, "Song of the
spirit of the Nile" from
Egypt, p. 17, m. 1-2.



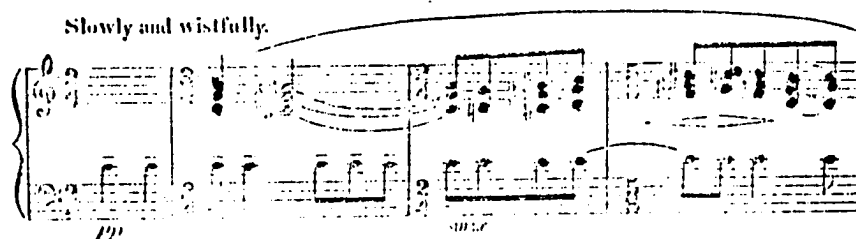
Occasionally Scott would harmonize a variety of treble textures with extended Chopinesque arpeggios, often containing incidental nonharmonic tones. (Ex. 142.)

Ex. 142 Scott, "Courante" from
Pastoral suite, p. 3,
m. 13-16 (London:
Elkin, 1913).



A number of Scott's pieces contain ostinati or pedal points. On the one hand, the pedal point of the following example, which extends for three lines, creates harmonic stability. (Ex. 143.)

Ex. 143 Scott, Consolation,
p. 3, m. 1-4 (London:
Elkin, 1918).



On the other hand, an ostinato, lasting almost three lines, can serve to suggest quasi-bichordal or bitonal clashes. (Ex. 144.)

Ex. 144 Scott, "The snake charmer"
from Indian suite, p. 3,
m. 9-10.



Scott's tendency to vary sonorities was probably derived from his habit of improvising at the piano. As may be seen in "At dawn" from Two piano pieces, Solitude, and

Asphodel, he would employ different harmonies when restating original material.

Some of Scott's characteristics as a melodist have already been implied above. It should further be noted that Scott's melodic line is often at the top of a block-chord texture. An admittedly extreme example is seen in the virtually continuous progression of parallel six-three and six-four chords throughout the seventeen pages of Rondeau de concert. (Ex. 145.)

Ex. 145 Scott, Rondeau de concert,
p. 3, m. 1-2.

Vivace.

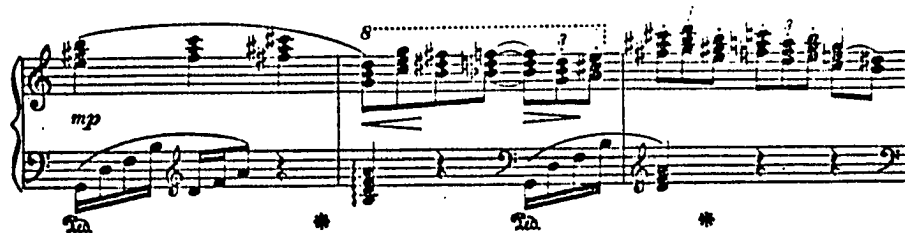
sempre staccato e leggero

con Pedale

Other parallel- and similar-motion textures supporting a melodic line, all exclusively in the right hand, may involve seconds, fourths (Ex. 146), sixths, and triads (Ex. 147) as their principal interval or chord.

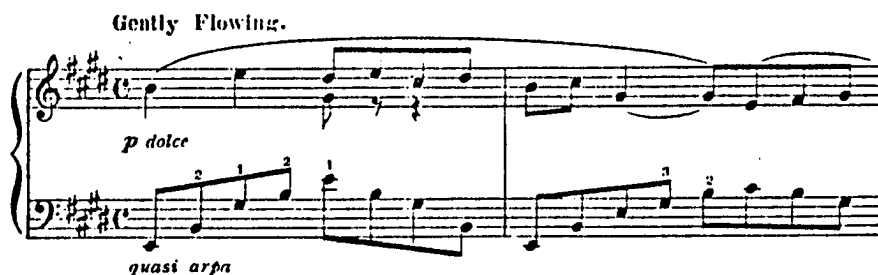
Ex. 146 Scott, Tarantula, p. 1,
m. 9-11 (London: Elkin,
1935).

Ex. 147 Scott, "Exotic dance"
from A pageant, p. 7,
m. 1-3 (Mainz: Schott,
1920).



Especially among the salon pieces, there are numerous works, such as "Eastern dance" from Three dances, "Twilight bells" from Two sketches, and Valse caprice, which have single-line melodies with occasional harmonic enrichment. Chopin-esque lyricism is infrequently encountered, but the melodic line of Intermezzo accompanied by arpeggios is reminiscent of the Polish composer. (Ex. 148.)

Ex. 148 Scott, Intermezzo, Op. 67,
No. 3, p. 2, m. 1-2
(London: Elkin, 1910).



Likewise, Scott employs the principal melody as an inner or as the lowest line of a texture relatively seldom.

Scott's use of the piano as a sonorous-color medium is second in importance only to his employment of it for projecting novel harmonies. Particularly in his large works, he may utilize all registers of the keyboard and exploit the full range of dynamics. Unlike Debussy, however, he very rarely stratifies into three staves (the exceptions being Ballad and Requiescat) for the sake of varying his sonorities.

Individually or together, he employs the damper and una corda pedals for coloristic sonorities. Like many nineteenth-century composers, he was casual about providing pedal directions. He evidently assumed that long-established conventions, such as employing one pedal for a harmony, or depressing the una corda pedal for passages marked pianissimo, would sufficiently cover his basic needs. The number of pedal indications from piece to piece varies from none at all to very few, and he seems to designate una corda more than damper pedal. Occasionally he instructs the pianist with the general remark con pedale, or in the case of Rainbow-trout: "This piece requires very careful pedalling." The composer sometimes indicates a pedal without a release asterisk, or marks a pedal to sustain a single harmony at the conclusion of a piece--in the case of the latter, a virtually superfluous direction. Thus, Scott's spotty pedal notations relegate much of that indispensable aspect of artistic pianism to the performer's interpretation.

Nevertheless, though incidental, the composer's specific directions found in a number of works are evidence that he considered coloristic pedalling to be a requisite part of his pianism. In passages reflecting the influence of Debussy (Ex. 149), a long-held damper pedal often results in sustaining nonchord tones in the sonority. (Exs. 150-151.)

Ex. 149 Debussy, Claude, "Pagodes"
from Estampes, p. 1, m.
10-12 (Paris: Durand,
1903).

Musical score for Ex. 149, Debussy's "Pagodes". The score is written for piano and consists of two staves. The right hand plays a melodic line with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *p* (piano). The score includes fingerings and a dynamic marking of *p*.

Ex. 150 Scott, Rainbow-trout,
p. 3, m. 1-5.

Musical score for Ex. 150, Scott's "Rainbow-trout". The score is written for piano and consists of two staves. The tempo is marked *Andante languido e poco rubato*. The right hand plays a melodic line with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score includes fingerings and a dynamic marking of *pp* (pianissimo). The word *simile* is written below the first measure of the left hand.

Ex. 151. Scott, No. 1 from Three
pastorals, p. 6, m. 1-9.

Musical score for Ex. 151, Scott's "No. 1 from Three pastorals". The score is written for piano and consists of two staves. The right hand plays a melodic line with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score includes fingerings and a dynamic marking of *pp* (pianissimo).

While infrequently encountered, situations in which a chord is sustained by means of ties without terminal notes are more specifically reminiscent of Debussy. (Exs. 152-154.)

Ex. 152 Debussy, Claude, "Et la lune descend sur le temple qui fut," from *Images*, p. 8, m. 7-8 (Paris: Durand, 1908).

Ex. 153 Scott, "Prelude" from *Deuxième suite*, Op. 75, p. 2, m. 4-6.

Ex. 154 Scott, *Sea-marge*, p. 3, m. 1-2.

Andante quasi
Take the falling of a wave on a calm sea.

mp sempre *p d. ter*
molto sost.
una corda e con Pedale

Blends of sonorities are even more blurred when Scott sustains a pedal during a stream of secondary harmonies.

(Ex. 155.)

Ex. 155 Scott, Rondeau de concert, p. 3, m. 9-11.

p *mf*

Scott enhanced his coloristic treatment of the piano by frequently employing a wide variety of touches and articulations, such as legato, staccato, portato, accents, and slurrings. Especially in his works through the 1920s, he had a fondness for the sign (-), which he used as an indication of either stress or duration. This duality may be seen on different lines of the same piece; Consolation begins with a pedal on E marked by this sign to denote full duration.

(Ex. 156.)

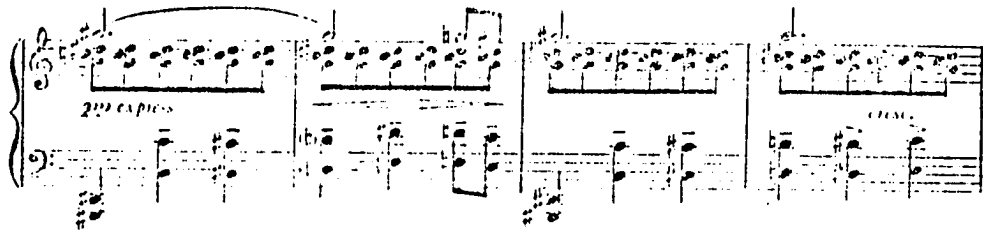
Ex. 156 Scott, Consolation, p. 3, m. 1-4.

Slowly and wistfully.

pp *mf*

On the fourth line of the same page, the present writer would interpret these signs marking the octave melody in the bass as being symbols of relative stress. (Ex. 157.)

Ex. 157 Scott, Consolation,
p. 3, m. 13-16.



Scott also used several embellishing devices which served to enliven pianistic color. He arpeggiated chords relatively frequently, and he employed two methods; Example 158 is to be arpeggiated more slowly than Example 159.

Ex. 158 Scott, "Scherzino" from
Six pieces, p. 10, m. 17-18.



Ex. 159 Scott, "Gavotte" from
Three dances, p. 2, m. 2
(London: Boosey, 1903).



Grace notes are commonly encountered, but Scott had two unusual applications of them. In the following illustration,

merely by relegating the principal tone embellished with grace notes to a position inside the texture, the graces are articulated from an unaccustomed position. (Ex. 160.)

Ex. 160 Scott, "In the temple of Memphis" from Egypt, p. 2, m. 1-2.



The second manner was to make the full grace-note chord a different harmony from the main chord which followed it.

(Ex. 161.)

Ex. 161 Scott, "Processional dance" from A pageant, p. 9, m. 26.



As an admirer of Richard Strauss, Scott attempted to transfer that composer's richly textured orchestration to the piano in the Sonata, Op. 66, and, to a far lesser extent, the Deuxième suite. Both of these early works contain that kind of Freistimmigkeit customary in Strauss's orchestral scores. (Ex. 162.)

Ex. 162 Strauss, Richard, Salome, Op. 54, p. 194, m. 15-18 (ed. H. Lachmann. Berlin: Fürstner, 1905).

S. Soprano
 hast du nie ge-sehn. Hät-test du immer bewegter.
 molto espr. p espr.

Whether Scott's use of massive chords was derived from the Straussian orchestra or Liszt's orchestral treatment of the piano is hard to say. Particularly at climactic points in his substantial works, such as the Sonata, Op. 66, Prelude solennel, and Ballad, he employs this type of impressive sonority, which often encompasses a large range. (Ex. 163.)

Ex. 163 Scott, Ballad, p. 11, m. 10-16.

Molto maestoso (Tempo I?)
 sempre. fff

Though infrequently encountered, tremolos are another orchestral effect that Scott transferred to the piano; those in "The garden of soul-sympathy" are an example of his most concentrated usage of this device. (Ex. 164.)

Ex. 164 Scott, "The garden of
soul-sympathy" from
Poëms, p. 8, m. 5-6.



Other aspects of Scott's coloristic treatment of the piano may be seen in his imitation not only of musical instruments, such as bells, flutes, and organ, but also of birds, snakes, the rustle of leaves, and brooks.

In addition to exploring the harmonic and coloristic possibilities of the piano, Scott was concerned with projecting a considerable variety of expressive-emotive qualities. His works are filled with directions in Italian and English, and the frequency and range of dynamic, tempo, and articulative indications result in an eloquent style. Such terms as grazioso, scherzando, dolce, and espressivo dot his scores. Even more affective terminology such as "tenderly," "warmly," "caressingly," "mellow," and "wistfully" is employed; but powerful terms such as appassionata and maestoso are far less in evidence. There is a greater incidence of expressive signs and other performing directions in Scott's late works, the Piano sonata III and Pastoral ode, than in earlier pieces.

The number of Scott's pieces which contain bravura difficulties is small, but their technical requirements are ample evidence that the composer could write music of striking

difficulty. Easily visualized examples of virtuoso writing, such as passage work, octaves, large leaps, chords spanning tenths, double notes, and showy but easy glissandi, need not be illustrated. While these techniques are by no means lacking in the composer's lighter pieces, they are generally more characteristic of his substantial works. A favorite bravura effect is that of successive chords in rapid motion. Requiring this technique in both hands simultaneously compounds the difficulty. (Exs. 165-166.)

Ex. 165 Scott, Rondeau de concert, p. 3, m. 1-2.

Vivace.

sempre staccato e leggero

con Pedale

Ex. 166 Scott, Sonata, Op. 66, p. 22, m. 1-2.

Another aspect of his pianism was the tendency toward the improvisatory. It will be recalled that from his earliest childhood he loved to extemporize at the piano, and that this habit remained with him as a compositional aid throughout his career. Especially in the large works, the unpredictability of harmonic motion, its emphasis on color rather than on structure, and the further disorienting effect of multimetrics

often combined to produce a rhapsodic-extemporizational impression. Moreover, Scott marks passages from such pieces as Consolation, Caprice chinois, and Ballad with the direction poco improvisatore, and the Pastoral ode has the effect of a "stream of consciousness" improvisation. (Ex. 167.)

Ex. 167 Scott, Consolation,
p. 4, m. 4-5.



With a few impressive exceptions, Scott did not consider the piano a contrapuntal instrument. The fugues which close both the Sonata, Op. 66, and the Deuxième suite and, to a certain extent, the "Passacaglia" from the Pastoral suite are Scott's only contrapuntal works as such. However, there is an excellent little invention for children entitled "Teddy-bear's headache" from The toy-box. Counterpoint must therefore be considered a minor element in Scott's piano works.

Nor does Scott treat the piano as a percussive instrument. Nevertheless, it would have been difficult to compose a "Barbaric dance" without being affected by Stravinsky's Le sacre du printemps. It is unlikely that the pulsating dissonant chords of the following example would have been possible without that influence, but Scott

moderates their percussive effect by marking the passage mezzo-forte. (Ex. 168.)

Ex. 168 Scott, "Prologue and barbaric dance" from Karma suite, p. 3, m. 16-17.



The effect of "chop stick"-type single notes in alternation between the hands in Chinese serenade and Miss Remington is not truly percussive but rather articulative color.

In summary, Scott wrote piano music which exploited the instrument in a variety of ways. His habit of quick harmonic rhythm often using thick-textured chords was distinctive. As a melodist he frequently placed his melodic line at the top of block chords which often moved in parallel-similar motion. He also favored the keyboard as a vehicle for producing sonorous color. To this end he employed a full range of dynamics and of touches and articulations; he used arpeggiated chords relatively frequently, had a characteristic way with grace notes, and, though allowing the performer his own basic decisions in pedalling, required coloristic as well as conventional use of the pedals. On occasion he would generate orchestral sonorities or imitate musical instruments and sounds from nature. A wide range and relatively frequent use of expressive terms confirm a strong expressive component in his piano music. His bravura elements are considerable,

but they do not often intrude on the musical substance. In writing for the piano, Scott was not much interested in either its contrapuntal or percussive possibilities.

Summary

Most of Scott's stylistic avant-gardism from 1900 to 1914 was reflected in his concert works rather than in those for the salon. The fact that he was under contract to produce works in a light vein for the musical amateur probably restrained him from employing the full range of his technical language therein. Scott's advanced technique during the pre-World-War-I era consisted mainly of his use of nonperiodic continuity, self-generating plastic lines, and non-major-minor melodies; nonfunctional harmony, dissonance, and attenuated tonality; and multimetricism. Of these, only his harmonic-tonal practice evolved significantly over the remainder of his creativity.

CHAPTER VII
CONCLUSIONS AND HISTORICAL EVALUATION

This dissertation has revealed the extent, variety, and musical style of Scott's solo piano works. Together with the opinions of critics and historians, the present study can serve as a basis for determining Scott's place in music history. An evaluation of his compositional style is of primary importance. Although he employed motivic, structural, and pianistic novelties, his harmonic, tonal, and rhythmic practices were the most striking. While Scott's style evolved throughout his career, the composer had his greatest impact during the early years of the century.

Scott's harmonic language was the most characteristic aspect of his compositional technique. He seized upon the harmonic and tonal freedoms introduced primarily by Wagner, Debussy, and Strauss, and developed them to still greater degrees of relative dissonance and tonal attenuation, thereby creating an audacious harmonic style during the years before World War I. His startlingly new style could be attributed partly to his avant-garde chord vocabulary, which included such harmonies as sevenths, ninths, elevenths, thirteenth, whole-tone and added-tone fragments, bichords (quartal and mixed-interval chords would appear later), and also other

chordal-intervallic novelties.

In addition to vocabulary, it was his treatment of dissonance and nonfunctional progressions, all within an expanded concept of tonality, which constituted the harmonic novelty. It is a truism that dissonance is relative and that its impact is dependent on standards and associative surroundings. If in the eighteenth and nineteenth centuries it was common practice to resolve diatonic sevenths, ninths, and other dissonances, then their nonresolution constituted violations of established harmonic norms. Embodied in the concept of tonality, these conventions were in a state of disintegration by the late Romantic era, when Scott started his career. Since England was conservatively "Brahmsian," Scott's use of successive unresolved sevenths, ninths, and other dissonant chords in vague or unfixed tonal contexts was considered musically iconoclastic. As the tides of harmonic style shifted, Scott's dissonance became relatively milder in comparison, for instance, with that of Schönbergian atonality. But as his career progressed, such structures as chords built in fourths, in mixed intervals, and these juxtaposed with tertian harmonies, represented additional dissonances within his own line of development.

His opulent chord vocabulary and dissonance notwithstanding, it was their use in tonally tenuous contexts which fixed Scott's harmonic avant-gardism early in the century. But Scott never quite lost his tonal roots throughout his long career. Even his self-styled "non-tonal" compositions

never failed to betray his tonal heritage, despite extreme vagueness in some cases. Most of the salon pieces are clearly tonal, although different from nineteenth-century standards. For the most part, his tonality is more tentative in his concert works, but even his last serious piano work, the very dissonant Pastoral ode, may not be characterized as atonal. In general, his tonality, though varying from very defined to very unfocused, was neither tonal in the old sense nor atonal in the Schönbergian sense. Unlike Schönberg's premeditated approaches to finding new ways of organizing sounds and constructing musical compositions, Scott's attitude remained primarily intuitive, in keeping with his ideas on Romantic inspiration and mysticism.

Nevertheless, Scott was an articulate spokesman for modern musical trends during the earliest decades of the century. Scott wrote about key and tonality: "Why limit our inspiration by this hampering fetter of key? or why not invent new scales, or regard the whole of tonality as chromatic? So some of us have abolished key signature altogether, we have bid farewell to an old convention."¹ While Scott did not rigidly differentiate between the compositional techniques he employed in his salon and concert works, the concepts contained in the foregoing statement are generally more applicable to his serious output. Further insights into Scott's ideas on tonality are provided by his article dealing

¹Scott, "Fragments: IV. present-day changes," p. 182.

with the tendency of modern composers (1917) to abandon tonal notation for one based on reading ease. The basic premise put forth was that each chord should be written in the simplest possible notation without consideration for diatonic key relationships.² More illuminating still are his ideas on keys, key signatures, and tonality, such as that his compositions written without key signatures are "in no tonality at all for the most part," and that his smaller works (and songs) "retain a certain degree of tonality." (Italics mine.)³ He further explains his flexible attitude toward tonality by stating that "to set out with the intention of writing exclusively in no tonality is to become a systematist pure and simple, and a slave to theory, instead of a free-lance governed solely by artistic inclination."⁴ Thus, according to Scott's own affirmations of 1917, he never completely lost his connection with tonality, despite attenuations of various degrees. The same may be said about the remainder of his piano works, the last of which was published in 1963. The conclusion to be drawn with respect to tonality is that Scott's adherence to it varied from strong to tenuous to vestigial, but that he never abandoned it completely.

He did abandon, however, uniform metric regularity to a great extent. Like his controversial harmonic practice,

²Scott, "Non-tonal notation," p. 202.

³Ibid. ⁴Ibid.

Scott's adoption of multimeterism was considered a radical trend early in the century. It will be recalled that Grainger suggested the feasibility of this technique to Scott, and that the former claimed status as a pioneer in irregular rhythms.⁵ In terms of priority, however, Debussy's frequent changes of meter in Prelude à l'après-midi d'un faune (1892-1894) and later works must not be overlooked. Perhaps Scott's knowledge of the French composer's works early in the century had rhythmic as well as harmonic ramifications. Be that as it may, Scott and all of the aforementioned composer must be categorized as pathfinders in rhythmic experiment during the earliest years of the century.

Particularly with regard to his harmonic and rhythmic traits, Scott was marked as a musical rebel during the pre-World-War-I period, since his stylistic adventures were unlike those of any other native British composer. In comparison with Scott and other avant-gardists, such as Debussy and Strauss, even the greatest British composers of the time were conservative. Although Scott's contention that any native musician whose harmonies were "more 'modern' than those of Brahms was regarded as a dangerous revolutionary and a perverter of musical morals!" is slightly exaggerated for the sake of effect, it reflects the staid, unadventurous state of English music in late Victorian and Edwardian England.⁶

⁵See p. 212 above.

⁶Cyril Scott, "Sixty years retrospective," Performing Right XXXI (1959): 168.

Scott was criticized by musical conservatives and praised by the progressives, and his harmonic practice was most often the point of controversy. It will be remembered that the eminent Sir Charles Stanford was affronted by Scott's harmonic audacity on at least two different occasions. In a 1905 tribute to Scott's musical individuality, Richard Saville wrote that Scott was "very generally disapproved of," and that he had "discarded many of the most cherished [musical] traditions."⁷ In praising his harmonic boldness and originality, the same author stated that it was these very qualities which were "more than enough to bring him into disgrace with his countrymen."⁸ Though exceedingly serious at that time, in retrospect the adverse impact of Scott's novel harmonic style on the English is humorous. According to A. Eaglefield Hull, the reaction of a "prominent critic" on hearing a Scott work was: "I am now going home to strike the chord of C-major twelve times."⁹ Having established a controversial reputation, according to Hull, Scott was recognized as "undoubtedly the richest harmonist we possess."¹⁰

⁷Richard Saville, "Twentieth-century song composers: III. Cyril Scott," Musician X (1905): 183.

⁸Ibid.

⁹A. Eaglefield Hull, Music: classical, romantic and modern (London: Dent, 1927), p. 264.

¹⁰Idem, Cyril Scott, p. 125.

Two distinguished composers who were active during the pre-World-War-I era testified to Scott's unique position in English music at that time. Elgar's statement on his own use of bold harmonies in his Second symphony credited Scott with "starting all that," and John Ireland declared that Scott "was the first to break away from the academic school."¹¹ Several other musicians and scholars have also affirmed that Scott had an effect on English composers. According to Sir Thomas Armstrong, "There is no doubt that Scott's harmonic experiments influenced all of his contemporaries in a considerable way," and "that Grainger and perhaps Scott as well contributed substantially to the development of Delius's style."¹²

It has been acknowledged that Scott was the first to employ Impressionistic techniques in England, and perhaps other native composers, such as Vaughan Williams, Ireland, Bridge, Holst, and Goossens, who were more or less touched by Impressionism, owed something to Scott in this respect.¹³ There can be no doubt, however, that the harmonic style of these and other English composers became more adventuresome during this period, whether or not this development can be attributed directly to the influence of Scott. Ireland, as

¹¹For Elgar's original statement, see p. 83 above; Schafer, British composers, p. 28.

¹²Armstrong, "The Frankfort group," p. 14.

¹³Georgii, Klaviermusik, p. 453; G. Jean-Aubry, "British music through French eyes," Musical Quarterly V (1919): 204.

spokesman for the generation of composers who were emerging in that pre-war era, stated: "In his later years Stanford thought all his students had gone mad."¹⁴ If it be true that Scott was the native Englishman whose harmonic experiments were a significant factor in stimulating his contemporaries to do likewise, then the following generation of composers, including Walton, Britten, and Warlock, was indirectly indebted to him. Certainly the well-known composer Edmund Rubbra, who studied piano and composition with Scott, felt this influence.¹⁵

Scott's stylistic novelties were not the only aspect of his pioneering role in native music. His output of piano works was numerically greater than that of every other noted British composer and of those in the international avant-garde, except Scriabin, during the period 1903 to 1914. Perhaps this had no great significance on the cosmopolitan scene, but the combination of Scott's stylistic boldness and his large production filled a void in British music. Even collectively, the number of piano works composed by the greatest British musicians of the time cannot compare with that of Scott, as the following tally reveals: Elgar (4), Stanford (3), Vaughan Williams (2), Parry (1), Delius (0), and Holst (0). Ireland and Bax each composed a considerable amount of piano music, but they made their reputations later

¹⁴Schafer, British composers, p. 28.

¹⁵Routh, Contemporary British music, p. 73.

than Scott. While Ireland produced several works prior to 1914, only one was published. Bax's output for this period consisted of five works.

Commenting on the dearth of good piano music composed by British musicians in the nineteenth and early twentieth centuries, several writers attributed a key position to Scott. George Lowe declared in 1909: "We have very few English writers of any note for the piano today, but of these Mr. Scott is in the very front rank."¹⁶ As early as 1921, Gilbert Beard hailed Scott as a pioneer of piano music in England, and called his earlier works "far in advance of any other products of that period."¹⁷ Herbert Westerby saw Scott as an influence on other British composers.¹⁸ Over forty years later, Edward Lockspeiser voiced his opinion that "Scott a créé un style de la musique de piano très personnel qui a, par la suite, largement influencé le style pianistique des compositeurs anglais."¹⁹ In any case, judging from Scott's large and varied output of piano music and the conspicuous absence of noted British competitors in this field, it seems likely that he was the leading piano

¹⁶Lowe, "Scott's piano works," p. 342.

¹⁷Gilbert H. Beard, "Cyril Scott: an appreciation," Monthly Musical Record LI (1921): 104.

¹⁸Westerby, Pianoforte music, p. 342.

¹⁹Lockspeiser, "L'influence de Debussy," p. 239. "Scott created a very personal style of piano music which subsequently influenced the pianistic style of English composers to a great extent."

composer in his homeland during the pre-World-War-I era.

Scott's reputation was not merely confined to England. The great European composers of the time were aware of Scott's music. Like Debussy, Stravinsky, Scriabin, and Schönberg, he was in the European avant-garde during the richly innovative years before World War I. Indeed, his larger works were better known and his reputation higher on the Continent than in England.²⁰

Although the "English Debussy" sobriquet may have been too facile an identification of Scott as an avant-gardist, he himself acknowledged that in the earliest stages of his career he "did owe something" to the Frenchman and also to Richard Strauss.²¹ Although Scott and Debussy employed nonfunctional progressions, much parallel-similar motion, vagueness of tonality, and flexibility of rhythm, the musical results were eventually quite different. Scott employed dissonances more freely, which effected a more strongly etched harmonic color than Debussy. His melodic lines are more shaped, generally more organized in the short works, more ongoing in the larger works, have larger intervals, greater ranges, and, especially in the larger works, tend toward use of the nonhierarchic chromatic scale. Important qualitative differences between the two composers

²⁰For more on Scott's Continental reputation, see Hull, Music, p. 263; Lyle, "Cyril Scott," p. 115; and Roger Holdin, "The place of Cyril Scott in modern music," Musical Mirror and Fanfare XII (1932): 137-138.

²¹For Scott's original statement see p. 50 above.

may be noted: Debussy was more suggestive and atmospheric; Scott tended more toward the literal, but with a rhapsodic-improvisatory streak; and he was even more inclined toward the exotic than the Frenchman. Had Scott been one of the so-called "Debussyites" or imitators whom Debussy despised, the latter would hardly have praised Scott as "one of the rarest artists of the present generation."²²

Debussy's influence was longer lasting and had a greater emancipating effect on Scott's music than that of Richard Strauss. But Scott also admired the ultra-modern music of the German early in the century, and met him on two occasions when he came to England to conduct his own works.²³ Strauss's most daring works were the operas Salome (1905) and Elektra (1908), both of which created moral as well as musical furors in the first decade of the century. Orchestral color, chromaticism and dissonance, tonal instability, thematic transformation, and cyclic return of materials were all hallmarks of Strauss's style which probably influenced Scott. The latter's most outwardly Straussian work for keyboard was the Sonata, Op. 66, in which incessantly varied textures, chromaticism, dissonance, rich chord vocabulary, rhapsodic flair, thematic-motivic transformations, and cyclic return of material are all

²²For Debussy's entire statement see p. 73 above.

²³Cyril Scott, "Music, musicians, and music-lovers," Etude XLII (1924): 80.

redolent of Strauss. But Scott's pianism, unanchored tonality, and experimental structural procedures were his own.

Unlike his personal associations with Debussy and Strauss, Scott had no direct contact with Schönberg. One may surmise that the unnamed "futurists" that Scott criticized in an early essay included Schönberg and his followers.²⁴ Gustav Mahler's widow urged Scott to meet Schönberg in Vienna, but since the atonalist's music "never appealed" to him, the two composers never met.²⁵ Schönberg wrote little for the solo keyboard, but the atonality of Drei Klavierstücke, Op. 11 (1908-1909), is one of the renowned landmarks of musical experimentation of the time. Schönberg's conscious negation of tonality in them is essentially foreign to Scott's musical thought. But Scott's Sonata, Op. 66 (composed during the same years as Schönberg's Op. 11), whose tonality was incessantly unstable, was exceedingly adventuresome and seemed, at that time, to have the same effect as the Viennese composer's piano works: the destruction of traditional tonality. Scott's critics did, in fact, accuse him of atonality, although the specific import of the term had not yet been defined.

The relationship between Scott and Stravinsky was apparently cordial but unsustained. It will be remembered

²⁴See Scott, "Classicalism," pp. 134-135.

²⁵Idem, Bone, p. 179.

that they met in Paris and discussed one another's works. Four studies (1908) were the Russian's only solo piano works from this period, and they cannot be called representative when compared with the ballets Firebird (1910), Petrushka (1911), and Le sacre du printemps (1913). Much has been written of the orchestral color, harmony, and rhythmic complexity of Le sacre, and to attempt to compare the effect of Scott's multimetricism in the Sonata, Op. 66, with Stravinsky's rhythmic procedures in his masterpiece would be unfair to the Englishman. It is obvious that a lone pianist cannot approach the rhythmic intricacies which Stravinsky draws from his immense orchestra. Scott's continuously changing meters are rhapsodic in their effect and seem to affect musical structure only incidentally for the most part. Stravinsky's rhythms, on the other hand, are tightly controlled. Nevertheless, whatever the degree of complexity and of control, the rhythmic experiments of Scott and Grainger preceded those of Stravinsky but came after Debussy's adoption of rhythmic flexibility. It will be remembered, however, that Grainger employed irregular rhythms and suggested their feasibility to Scott at a time when neither composer was aware of Debussy.

Although Scriabin was not especially noted for his rhythmic experiments, those concerning harmony had ramifications beyond his lifetime. He based the orchestral work Prometheus (1910) on the so-called "mystic" chord built in fourths, and this kind of structure became a prominent

feature of his style for much of his remaining output for piano. Scott considered the Russian gifted, but still unfulfilled because of his early death. According to Hull, Scott knew nothing of Scriabin until shortly before the latter's death in 1915. Yet Scott was experimenting with the interval of the fourth in Sphinx as early as 1908, and several of his pieces from the mid-1910s were lyrically and harmonically Scriabinesque. His most consistent use of fourth chords, however, is seen in Arabesque and he continued to employ them, though always mixed with tertian harmony, for the remainder of his career.

Bartók also experimented with fourth chords relatively early in his career, but there are no other major stylistic correspondences between Scott and the Hungarian. It is true, however, that they shared brief enthusiasms for Strauss, and, like many other composers, were also stimulated by the liberating effect of Debussy. Both Scott and Bartók made significant contributions to the piano literature. Bartók discovered his musical roots in the folk music of his native Hungary (as well as in that of other cultures) early in his career, and his music became imbued with folk idioms, even when he was not actually using folk materials. Scott, on the other hand, was more eclectic in his sources of inspiration, and when he employed traditional British music as the basis of a composition, his treatment was decidedly idiosyncratic. In terms of their handling of the piano, probably the landmark in the percussive approach

to the instrument is Bartók's Allegro barbaro (1911), the harsh effect of which was almost antithetical to Scott's ideal of pianism. Both composers, however, showed an interest in writing children's pieces; most of their works in this genre were composed after 1914. One may not make extravagant claims on behalf of Scott's pieces for children, whereas Bartók's collection Mikrokosmos (1926-1937) for student pianists is unequalled in its size, scope, and quality. Moreover, it is extremely important as a compendium of his style characteristics. Nevertheless, Scott's children's pieces afford students easy accessibility to twentieth-century musical idioms, and while they are not didactically organized, the collections are both varied and instructive.

Therefore, it is clear that Scott was a pioneer in a brief era of musical ferment, marking both the end of the Romantic epoch and the beginning of the modern one. Scott proclaimed his Romanticism to the end of his career. With the rise of new trends, such as English Nationalism, Neo-Classicism, atonality, and serialism, Scott's avant-garde traits, which were within the framework of late Romanticism, seemed less novel in a relatively short time.

By the end of the war, Romanticism had lost its viability and validity for the times, and musical developments led by such composers as Stravinsky, Schönberg, Bartók, and Hindemith took different directions. Having studied with both Scott and Holst, Edmund Rubbra authoritatively pointed

out the divergent aesthetics of musical England during the postwar period: the Scott, Delius, Ireland, and Bax Romantic-Impressionist orientation versus that of Holst and Vaughan Williams, whose "far stronger musical personalities . . . cut through the tendency of English music to lose itself in a sort of pastoral escapism."²⁶

Scott was an independent artist, however. He formed no allegiance with any school, be it English Nationalist, Neo-Classic, atonal-twelve tone, or any other twentieth-century trend. He was guided by his own talent, not by restrictive dicta: "The truly creative composer is a law unto himself."²⁷ He cultivated his own idiom and ignored all of the new currents developing after the First World War. In 1969, he readily acknowledged the fact that he had not "'progressed' with the times," but asserted that his style had evolved along its own lines.²⁸

Already by 1919, the noted French critic Georges Jean-Aubry considered Scott's music out of date, but credited him with introducing Impressionism into England, which acted as a liberating influence.²⁹ Whereas A. Eaglefield Hull had championed the composer in his study Cyril Scott: composer, poet, and philosopher of 1918, nine years

²⁶ Edmund Rubbra, review of A.E.F. Dickinson, Vaughan Williams (London: Faber & Faber, 1963), in Music and Letters XLIV (1963): 283.

²⁷ Scott, Bone, p. 194. ²⁸ Ibid., p. 12.

²⁹ Jean-Aubry, "British music," p. 204.

later the same author was forced to admit that Scott's music sounded "a little old-fashioned and even antiquated."³⁰ The decline in his popularity was due partly to the general devaluation of Romantic aesthetics--refinement, emotionality, etc.--but, at the same time, also because his piano music was perhaps not compelling enough as a whole. The salon pieces far outnumber the concert works, and Scott published only a handful of pieces in the latter category from 1920 to 1963; moreover, a publishing hiatus from 1936 to 1956 must have been a factor. Perhaps Scott's fidelity to a rich harmonic idiom, in which chromaticism played no small part, was a major cause in the steady decrease of interest in his music. The lean, ascetic tenor of the interwar period was not attuned to his concentrated and opulent harmonic style. By the late 1930s his early reputation was largely eroded; his songs and salon works were still heard on the radio, but substantial works were rarely broadcast; only four recordings of the composer's lesser pieces were available; and, although sporadically, one was likely to hear the larger works abroad rather than in Britain.³¹ By 1944 Scott was a thoroughly discouraged man, and he intended to give up composition because his large works were being ignored. Still, he was buoyed by his mystical convictions and resumed composition.

While Scott gradually came to be regarded as essentially an outdated miniaturist, numerous musicians and

³⁰Hull, Music, p. 264.

³¹Keeton, "Cyril Scott," p. 16.

critics came forward not only to praise him and publicize the fact that he had composed a corpus of concert works of all kinds, but also to remind the public that he had been a musical emancipator on the otherwise uninspired Victorian and Edwardian scenes.³² Despite this propaganda and the establishment of the Cyril Scott Society, the neglect continued. Scott unquestionably felt that, had his larger works in all mediums been given greater exposure, his reputation might have been enhanced by a more balanced evaluation of his art. He insisted that he suffered from "misrepresentation" rather than from neglect, since his "minor items" were still (1959) being broadcast.³³ Yet, he composed extremely few substantial solo piano works over the last fifty years of his life. Therefore, the musical public was justified in developing the opinion that Scott was essentially a "miniaturist" in the medium of solo piano.

Perhaps Scott dissipated his creative energy by his work in nonmusical fields, lacked a compelling ego, and refused to push his musical career (not uncommon among sensitive artists) and thus contributed to the decline of

³²Demuth, Musical trends, pp. 107, 119; Armstrong, "Cyril Scott," p. 453; William L. Smoldon, A history of music (London: Herbert Jenkins, 1965), p. 437; Ottaway "Cyril Scott," p. 143; Hurd, "Scott, Cyril Meir," p. 432; Howes, The English musical renaissance, p. 192. Demuth calls Scott's historical position "phenomenal" and hails him as a "prophet"; Armstrong extols his pioneering role; Smoldon calls his neglect inexplicable; and Ottaway, Hurd, and Howes discuss his pioneering role and his undeserved neglect.

³³Scott, Bone, p. 227.

his musical reputation. Scott himself is the witness:

Though I have turned out to be a musician, I should not feel justified in calling my music great. It is not so much modesty, perhaps, that I suffer from as a sense of humour. I have never been able to take either myself or my work seriously.³⁴

If I am worth anything, time will prove it; if I am worth nothing, then all the better if my writings are not heard. Fame wastes a young man's time, and tires an old man's body, therefore Nature is not unkind when it permits some people to be famous after their death.³⁵

One cannot imagine such personalities as Wagner or Debussy making similar statements. The self-effacing and reticent tone of these assertions were consonant with Scott's mystic-philosophic beliefs. He affirmed that the most exalted purpose of art was the "emancipation of mankind" rather than self-aggrandizement. Moreover, it is also possible that Scott's personal attitudes hindered him from wielding the full weight of his creativity, prevented the powerful mind and musical personality from more energetic engagement and permitted this "lotus land" aspect of his thinking to expect that his works might ultimately have their effect in terms of mystic rather than aesthetic criteria.

Scott's engrossment with the occult aspects of music is one of a number of further research possibilities concerning the composer. As was indicated in the chapter on biography, Scott not only wrote extensively on the occult in general, but he also devoted an entire volume, Music: its secret

³⁴Keeton, "Cyril Scott," p. 15.

³⁵Hull, Cyril Scott, p. 176.

influence throughout the ages, to its ramifications in music. In this area, interpreting his books and articles as a whole might form the basis of a substantial monograph.

Scott was anxious to be remembered by his large works. Individual studies of these, beyond the scope of the present project, would reveal further aspects of Scott's art and permit a more balanced evaluation of his musical creativity.

The corpus of over one hundred songs might also form the basis of an especially valuable investigation. In addition to his own poetry, he drew upon that of such poets as Stefan George, Ernest Dowson, the Rossettis, H.B. Marriot-Watson, Walt Whitman, and Thomas Hardy.

Scott himself revealed that in 1949 he possessed works and unpublished manuscripts that had not yet been heard.³⁶ These might prove to warrant study in the event that they become available. Perhaps this cache contains other piano works which might help to clarify the composer's post-World-War-II style.

An "authorized" biography is needed, even though Scott issued his second autobiography only a year before he died. Whereas "confessions" is part of its subtitle, the present writer senses a reticence when Scott writes of his relationships with various important personalities, including Debussy, Ravel, and Stefan George.

³⁶Scott, Bone, p. 224.

It is not commonly known that Scott was an astute and voluminous music journalist, who not only articulated his own musical concepts but also discoursed and polemicized on a wide range of other subjects. An evaluation of his journalistic contributions would elucidate another facet of the man's creativity.

A final suggestion concerns the availability of Scott's music. Virtually all of his solo piano works, including such "classic" miniatures as Lotus land and Danse nègre, are currently out of print. Selective republication would make numerous worthy works accessible once again to concert artists, teachers, and amateurs.

Scott represents something very important in English music. His contributions are more extensive than one would suspect of a composer whose reputation is that of a half-forgotten miniaturist. His pioneering adventures, startling departures during the late Victorian and Edwardian eras, were stimuli to the English musical renaissance. He must also be recognized for his key position in enriching the piano literature in Britain during a period when few piano works were being composed by other native musicians. Overall, he contributed a significant number and variety of works to the piano literature, works through which he established a worldwide reputation. Few English composers may claim that distinction. Sir Eugene Goossens called him the "Father

of modern British music."³⁷ In addition to the intrinsic value of Scott's music, his role as a major liberating force in British music must be acknowledged.

³⁷Scott, Bone, p. 155.

APPENDIX

Introduction to the Chronological Thematic Index of the Solo Piano Works of Cyril Scott

Virtually all of Scott's piano publications are presently out of print and difficult to obtain except for the stock of second-hand dealers. Approximately three years ago, the present writer was able to purchase only a few of the composer's works from G. Schirmer, New York; these included a very early collection, Three little waltzes (1906), and the composer's last two piano works, Pastoral ode (1961) and Victorian waltz (1963). The British Library in London, England, contains all of Scott's solo piano works; all but a few works are in the possession of the Library of Congress, Washington, D.C.; a substantial collection of Scott's solo piano works is housed in the Music Division of the New York Public Library at Lincoln Center; and the entire collection is in the hands of the present writer. Information on Scott's unfinished or unpublished works was sought from Mrs. Marjorie Hartston Scott, but her response contained no reference to this particular request. Therefore, the thematic index will comprise the composer's published works only.

The present writer also attempted to learn the locations and dates of the composer's manuscripts from Mrs.

Scott, Novello & Co. Ltd. (present administrators of the Elkin catalog), and B. Schott's Söhne, the latter two being the virtually exclusive publishers of Scott's piano works. Mrs. Scott was not inclined to correspond after a single letter of encouragement; Novello did not respond to repeated inquiries; and Schott replied that many of their files were lost during World War II.

Therefore, the compositions are arranged chronologically according to such information as opus numbers, copyright dates, and publisher's plate numbers. The exact sequence in which Scott composed or published his piano works is not revealed in the initial years of publication (1903-1904), since several sets of pieces appeared in print bearing no opus numbers. The question is further complicated by the fact that in each of these years, the composer had three publishers: in 1903, Forsyth Brothers Ltd., Boosey & Co., and A.J. Jaeger of Novello; and in 1904, the former two firms and Elkin & Co.

Partial clarification of the sequence of works and publishers is achieved through several other sources. According to Scott himself, Three frivolous pieces and Six pieces, published in 1903 by Forsyth, were written during his student days in Frankfort (probably 1898-1899) and were the first of his piano works to appear in print.¹ Both sets

¹Scott, My years, p. 73; Hull, Cyril Scott, p. 21, is in error on this point. He is further mistaken (ibid., p. 191) when he states that An English Valse [sic], Op. 15 (A.J. Jaeger of Novello), was the first published work, and that it appeared without opus number.

of pieces were published without opus designations, but a list of works with opus numbers, 1 through 29 (except 24), appended to an article on Scott by E.E. (Edwin Evans) on September 12, 1903, reveals that Three frivolous pieces and Six pieces bore the designations Op. 2 and Op. 4, respectively.² It is likely that that list of works, containing both published and unpublished works, was provided by the composer himself, since there was personal contact between Scott and Evans before the article appeared.

The next piano solo to be published in 1903 was An English waltz, Op. 15, issued by A.J. Jaeger of Novello. It was probably written between 1898 and 1899, since an unpublished Piano sonata, Op. 14, had already been composed in 1899 according to Ernest Austin, who heard Scott play it that year.³

Three dances, published by Boosey without opus number in 1903, was probably next in order of publication and had its origins in the Symphony No. 2. The latter was initially reworked to yield Three symphonic dances (Three dances for small orchestra listed as Op. 23 in the Evans article), "Gavotte," "Eastern dance," and "English dance," respectively. These titles were retained in the conversion

²E.E. [Edwin Evans], "Modern British composers: IX," Musical Standard XX (1903): 163.

³Austin, "Myself and others," p. 787. This one-movement sonata had been performed in public in April, 1903, by Evelyn Suart. (E.E. [Edwin Evans], "Modern British composers: IX," p. 163.) It was later revised by the composer, edited by Percy Grainger, and published in 1909 as Handelian rhapsody, a belated Op. 17.

to piano pieces and issued collectively as Three dances.⁴

The work with the earliest opus number in 1904 was Scherzo, Op. 25, Elkin's initial offering of Scott's piano music. In the same year, however, Boosey printed two more pieces, which were evidently later works. Two "Pierrot" pieces and Two piano pieces ("At dawn" and "Shadows") were printed without opus numbers, but the list of works acquired by the British Museum for 1904 designated the former as Op. 35; the opus number for the latter is lacking in the same source. Since both works were printed by Boosey, the present writer compared the publisher's plate numbers to ascertain the order of issuance. Two "Pierrot" pieces have lower plate numbers than Two piano pieces, which establishes the chronological priority of the former. This is also corroborated by Hull, who designated Two piano pieces as Op. 37.⁵ Thereafter, though with exceptions, opus numbers were applied more consistently but ceased entirely after 1911. Comparing plate numbers was also the method used to establish the sequence of Scott's publications issued by Elkin and by Schott after 1911.

⁴The possibility that the composer changed the performing medium of yet another of his early pieces arises from an entry on Evans's list. Vesperal, one of two songs designated as Op. 9 in the article, was never published; it seems likely that the piano piece Vesperale, Op. 40, No. 2 (1904), was originally the vocal piece with essentially the same title.

⁵Hull, Cyril Scott, p. 186.

"Andante pastorale"

Espressivo e molto sostenuto.



"Valse scherzando"

Allegro con brio.



- D. 2 Six pieces: "Valse," 63 M., "Adagio serioso," 33 M.,
 "Étude," 99 M., "Folk-song," 40 M., "Scherzino," 34
 M., "Andante maestoso," 22 M.

Date: 1898-1899; Pl.: Frankfort; Pub.: Forsyth, 1903;
 Loc.: Lbl (bm)., Wc., Nyp., T.D.

"Valse"

Allegretto grazioso.



"Adagio serioso"

Adagio.



"Étude"

Allegro molto grazioso.



"Folk-song"

Andante con moto.

mp dolce

A musical score for piano, titled "Folk-song". It is in 3/4 time and G major. The tempo is "Andante con moto". The score consists of two staves, treble and bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mp dolce*.

"Scherzino"

Allegretto.

mp
con Pedale

A musical score for piano, titled "Scherzino". It is in 3/4 time and G major. The tempo is "Allegretto". The score consists of two staves, treble and bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mp* and *con Pedale*.

"Andante maestoso"

Con espressione.

mf maestoso *sf* *mp*
poco marc. 8

A musical score for piano, titled "Andante maestoso". It is in 3/4 time and G major. The tempo is "Andante maestoso". The score consists of two staves, treble and bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mf maestoso*, *sf*, and *mp*. There is a marking *poco marc. 8* at the bottom.

- D. 3 Three little waltzes: "Allegro poco scherzando," 84 M., "Andante languido," 102 M., "Allegretto gracioso," 88 M.

Date: 1898-1899?; Pub.: Elkin, 1906; Loc.: Lbl (bm) ., Wc., T.D.; Remarks: While the Three little waltzes were copyrighted in 1906 and published without opus numbers, their relatively simple style suggests 1898-1899 as the probable years of composition.

"Allegro poco scherzando"

Allegretto poco scherzando.

mp

A musical score for piano, titled "Allegro poco scherzando". It is in 3/4 time and G major. The tempo is "Allegretto poco scherzando". The score consists of two staves, treble and bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mp*.

"Andante languido"

Andante languido.

p *dolce*

con pedale.

This musical score is for a piano piece titled "Andante languido". It is written for piano and consists of two staves. The tempo is marked "Andante languido." The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *dolce* (dolce). The piece concludes with the instruction *con pedale.* (with pedal).

"Allegretto gracioso"

Allegretto gracioso.

mp

con fda.

This musical score is for a piano piece titled "Allegretto gracioso". It is written for piano and consists of two staves. The tempo is marked "Allegretto gracioso." The first measure has a dynamic marking of *mp* (mezzo-piano). The piece concludes with the instruction *con fda.* (con fada).

D. 4 An English waltz, Op. 15, 332 M.

Date: 1898-1899?; Pub.: A.J. Jaeger, 1903; Lit.:
Scott, Bone, p. 90; Loc.: Lbl (bm)., Wc. T.D.

Con spirito.

S.

This musical score is for a piano piece titled "An English waltz". It is written for piano and consists of two staves. The tempo is marked "Con spirito." The first measure has a dynamic marking of *S.* (sforzando). The piece concludes with a double bar line.

D. 4A An English waltz, rev. ed., 308 M.

Pub.: Elkin, 1929; Loc.: Lbl (bm)., Wc., NYp., T.D.;
Remarks: The structure of the piece is essentially
that of the original version. However, harmonic
enrichments, such as seconds, fourths, and fifths
added to chords, are frequently encountered.

Con spirito

S.

This musical score is for a piano piece titled "An English waltz, rev. ed.". It is written for piano and consists of two staves. The tempo is marked "Con spirito" and the first measure has a dynamic marking of *S.* (sforzando). The piece concludes with a double bar line.

- D. 5 Three dances: "Gavotte," 32 M., "Eastern dance," 112 M., "English dance," 61 M.

Date: 1901?; Pub.: Boosey, 1903; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Gavotte"

Allegretto moderato.



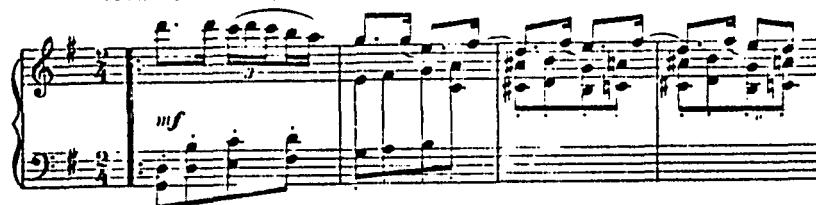
"Eastern dance"

Andante con moto.



"English dance"

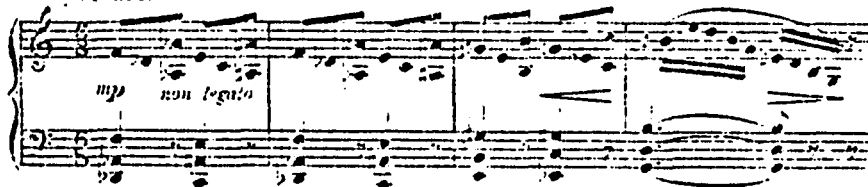
Vivace.



- D. 6 Scherzo, Op. 25, 259 M.

Date: 1901?; Pub.: Elkin, 1904; Loc.: Lbl (bm)., Wc., T.D.

Vivace.



- D. 7 Two "Pierrot" pieces: "Lento," 49 M., "Allegro," 293 M.

Date: 1901?; Pub.: Boosey, 1904; Lit.: Scott, Bone, pp. 91, 93; Loc.: Lbl (bm)., Wc., NYp. ("Lento" only), T.D.

"Lento"

Lento.

pp una corda.

A musical score for a piano piece in 3/4 time, marked 'Lento'. The score is written for a single piano (una corda) and is in a key with two flats. It consists of two staves, treble and bass clef. The music features a slow, flowing melody with a prominent bass line. The dynamics are marked 'pp' (pianissimo) and 'una corda'.

"Allegro"

Allegro molto scherzando.

mp *sf*

A musical score for a piano piece in 2/4 time, marked 'Allegro molto scherzando'. The score is written for a single piano and is in a key with two flats. It consists of two staves, treble and bass clef. The music is characterized by a lively, rhythmic melody with a strong bass line. The dynamics are marked 'mp' (mezzo-piano) and 'sf' (sforzando).

- D. 7A Two "Pierrot" pieces: allegro (Pierrot gai), rev. ed.,
293 M.

Pub.: Boosey, 1929; Loc.: Lbl (bm)., Wc., T.D.;
Remarks: The two versions of "Allegro" are essentially
the same except for harmonic enrichments added to the
present edition.

Allegro molto scherzando.

mp *sf*

A musical score for a piano piece in 2/4 time, marked 'Allegro molto scherzando'. The score is written for a single piano and is in a key with two flats. It consists of two staves, treble and bass clef. The music is characterized by a lively, rhythmic melody with a strong bass line. The dynamics are marked 'mp' (mezzo-piano) and 'sf' (sforzando).

- D. 8 Two piano pieces: "At dawn," 47 M., "Shadows," 41 M.
Date: 1902?; Pub.: Boosey, 1904; Loc.: Lbl (bm).,
Wc., T.D.

"At dawn"

Andante semplice.

rit. *mp a tempo.*

A musical score for a piano piece in 3/4 time, marked 'Andante semplice'. The score is written for a single piano and is in a key with two flats. It consists of two staves, treble and bass clef. The music features a slow, flowing melody with a prominent bass line. The dynamics are marked 'rit.' (ritardando) and 'mp a tempo' (mezzo-piano a tempo).

"Shadows"

Allegro molto moderato.

mp espress

- D. 9 Dagobah, Op. 39, No. 1, 47 M.
 Pub.: Forsyth, 1904; Loc.: Lbl (bm)., NYp., T.D.

Andante.

p

- D. 10 Chinese serenade, Op. 39, No. 2, 179 M.
 Pub.: Forsyth, 1904; Loc.: Lbl (bm)., NYp., T.D.

Allegretto.

p non legato

ritard.

- D. 11 Solitude, Op. 40, No. 1, 38 M.
 Pub.: Elkin, 1904; Loc.: Lbl (bm)., Wc., NYp., T.D.

Andante sostenuto.

p dolce ed espress.

- D. 12 Vesperale, Op. 40, No. 2, 58 M.
 Pl.: Shere, near Guildford, England; Pub.: Elkin, 1904; Lit.: Austin, "Myself," p. 788; Loc.: Lbl (bm)., Wc., T.D.

Andante.

mp espress. e legato

- D. 13 Chimes, Op. 40, No. 3, 146 M.
 Pub.: Elkin, 1904; Loc.: Lbl (bm)., Wc., T.D.

Allegro moderato.

p

- D. 14 Impromptu (a mountain brook), Op. 41, 399 M.
 Pub.: Elkin, 1904; Loc.: Lbl (bm)., Wc., T.D.

Presto.

mp molto leggero

- D. 14A Impromptu (a mountain brook), Op. 41, rev. ed., 399 M.
 Pub.: Elkin, 1904; Loc.: Lbl (bm)., Wc., T.D.; Remarks:
 Although both the original and revised editions bear 1904 as the copyright date, stylistic changes in the present version, such as doublings of original melodic tones in parallel open fourths and fifths, are similar to those made in the revised editions of An English waltz and Two "Pierrot" pieces issued in 1929.

Prestissimo.

mp molto leggero

D. 15 Lotus land, Op. 47, No. 1, 67 M.

Pl.: Shere, near Guildford, England; Pub.: Elkin, 1905; Lit.: Lowe, "Cyril Scott's piano works," p. 341, Bainton, "Some British composers," p. 621, Scott, "Musicality: V," p. 375, Scott, Bone, pp. 88, 97; Loc.: Lbl (bm)., Wc., NYp., T.D.

D. 16 Columbine, Op. 47, No. 2, 263 M.

Pub.: Elkin, 1905; Loc.: Lbl (bm)., Wc., NYp., T.D.

D. 17 Asphodel, Op. 50, No. 2, 53 M.

Pub.: Elkin, 1906; Loc.: Lbl (bm)., Wc., NYp., T.D.

D. 18 Summerland, Op. 54: "Playtime," 35 M., "A song from the East," 45 M., "Evening idyll," 39 M., "Fairy folk," 51 M.

Pub.: Elkin, 1907; Loc.: Lbl (bm)., Wc., T.D.

"Playtime"



"A song from the East"

Allegro non troppo.

mp *mf*
sempre staccato

The musical score for "A song from the East" is written for piano in 2/4 time. It begins with a mezzo-piano (*mp*) dynamic and a tempo marking of *Allegro non troppo*. The piece features a rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamics shift to mezzo-forte (*mf*) in the second measure, and the instruction *sempre staccato* is placed below the bass line.

"Evening idyll"

Allegretto non troppo.

p dolce

The musical score for "Evening idyll" is written for piano in 3/4 time. It begins with a piano (*p*) dynamic and a tempo marking of *Allegretto non troppo*. The melody is characterized by a soft, lyrical quality, indicated by the *dolce* marking.

"Fairy folk"

Allegretto grazioso.

mp

The musical score for "Fairy folk" is written for piano in 4/4 time. It begins with a mezzo-piano (*mp*) dynamic and a tempo marking of *Allegretto grazioso*. The piece features a light, playful melody with frequent slurs and articulations.

D. 18A Summerland, Op. 54, rev. ed.: "Playtime," 35 M., "A song from the East," 45 M., "Evening idyll," 39 M., "Fairy folk," 51 M.

Pub.: Elkin, 1907; Loc.: Lbl (bm)., NYp., T.D. Remarks: While the notes are identical to those in the original edition, extensive fingerings, many slurrings and articulations, as well as occasional expressive and dynamic signs, were added to the present edition.

"Playtime"

Allegretto scherzando.

mp *forstaccato*

The musical score for "Playtime" is written for piano in 2/4 time. It begins with a mezzo-piano (*mp*) dynamic and a tempo marking of *Allegretto scherzando*. The piece features a rhythmic, playful melody with frequent slurs and articulations. The instruction *forstaccato* is placed above the bass line.

"A song from the East"

Allegro non troppo.

mp *mf*
sempre staccato

This musical score is for a piano piece in 2/4 time. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of eighth notes. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The instruction 'sempre staccato' is written below the bass line.

"Evening idyll"

Allegretto non troppo.

p dolce

This musical score is for a piano piece in 3/4 time. The right hand has a flowing melody with slurs and accents. The left hand has a simple accompaniment. The dynamic is marked piano (p) and the mood is dolce (sweet).

"Fairy folk"

Allegretto grazioso.

mp

This musical score is for a piano piece in 3/4 time. The right hand has a light, bouncy melody with many slurs. The left hand has a simple accompaniment. The dynamic is marked mezzo-piano (mp).

D. 19 Notturmo, Op. 54, No. 5, 70 M.

Pub.: Elkin, 1908; Loc.: Lbl (bm)., Wc., NYp., T.D.

Andante con espressione.

sonore

This musical score is for a piano piece in 3/4 time. The right hand has a melody with slurs and accents. The left hand has a simple accompaniment. The dynamic is marked sonoro (sonorous).

D. 20 Two sketches, Op. 57: "Cuckoo-call," 67 M., "Twilight bells," 32 M.

Pub.: Elkin, 1907; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Cuckoo-call"

Andante languido.

p dolce *ritard.* *ten.* *a tempo*

con Pedale.

The musical score for "Cuckoo-call" is written for piano in a 3/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante languido." The score consists of two staves. The first staff contains the melody, which starts with a quarter rest followed by a quarter note, then a half note, and continues with a series of quarter and eighth notes. The second staff provides harmonic accompaniment with chords and single notes. Performance markings include "p dolce" (piano, dolce), "ritard." (ritardando), "ten." (ritardando), and "a tempo" (return to tempo). A "con Pedale." instruction is placed below the first staff.

"Twilight bells"

Allegro moderato.

mp *sonoro*

The musical score for "Twilight bells" is written for piano in a 3/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro moderato." The score consists of two staves. The first staff contains the melody, which starts with a quarter rest followed by a quarter note, then a half note, and continues with a series of quarter and eighth notes. The second staff provides harmonic accompaniment with chords and single notes. Performance markings include "mp" (mezzo-piano) and "sonoro" (sonorous).

- D. 21 Two Alpine sketches, Op. 58, No. 4: "Rather slowly," 45 M., "Allegretto non troppo," 31 M.

Pub.: Elkin, 1908; Loc.: Lbl (bm)., Wc., T.D.

"Rather slowly"

Rather slowly.

p

The musical score for "Rather slowly" is written for piano in a 3/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Rather slowly." The score consists of two staves. The first staff contains the melody, which starts with a quarter rest followed by a quarter note, then a half note, and continues with a series of quarter and eighth notes. The second staff provides harmonic accompaniment with chords and single notes. Performance markings include "p" (piano).

"Allegretto non troppo"

Allegretto non troppo.

p *espress.*

simile

The musical score for "Allegretto non troppo" is written for piano in a 3/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto non troppo." The score consists of two staves. The first staff contains the melody, which starts with a quarter rest followed by a quarter note, then a half note, and continues with a series of quarter and eighth notes. The second staff provides harmonic accompaniment with chords and single notes. Performance markings include "p" (piano), "espress." (espressivo), and "simile" (simile).

- D. 22 Danse nègre, Op. 58, No. 5, 68 M.

Pub.: Elkin, 1908; Lit.: Lowe, "Cyril Scott's piano works," p. 41, Duo-art, p. 298, Scott, Bone, p. 91; Loc.: Lbl (bm)., Wc., NYp., T.D.

D. 23 Sphinx, Op. 63, 72 M.

Pub.: Elkin, 1908; Loc.: Lbl (bm)., Wc., NYP., T.D.

D. 24 Étude I, Op. 64, 118 M.

Pub.: Elkin, 1908; Lit.: "Music reviews," Musical Standard, p. 119, Lowe, "Cyril Scott's piano works," p. 341; Loc.: Lbl (bm)., Wc., T.D.

D. 25 Étude II, Op. 64, 127 M.

Pub.: Elkin, 1908; Lit.: Lowe, "Cyril Scott's piano works," p. 341; Loc.: Lbl (bm)., Wc., T.D.



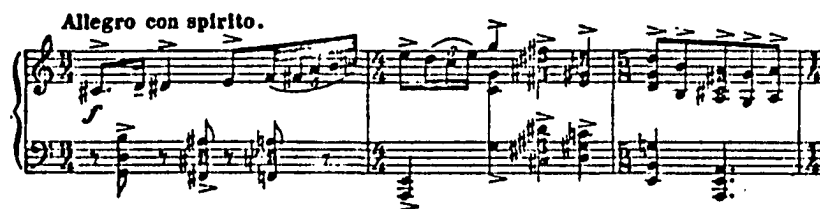
D. 26 Handelian rhapsody, Op. 17, 155 M.

Pub.: Elkin, 1909; Loc.: Lbl (bm)., Wc., T.D.; Remarks: This work was originally the first piano sonata composed in 1898-1899. Scott probably revised and renamed it ca. 1908, since its multimetric style is characteristic of works from this time.

D. 27 Sonata, Op. 66: "Allegro con spirito," 238 M., "Adagio," 106 M., "3rd movement," 130 M., "Allegro," 105 M.

Date: 1908-1909; Pl.: Shere, near Guildford, England; Pub.: Elkin, 1909; Lit.: Bainton, "Some British composers," p. 621, Lowe, "The music of Cyril Scott," p. 202, Rosenfeld, Musical chronicle, pp. 91-96; Brian, "The art," p. 656, Westerby, Pianoforte music, p. 342, Abraham, "Six British piano sonatas," p. 303, Scott, Bone, pp. 70, 83, 99, 121, 138; Loc.: Lbl (bm), Wc., NYP., T.D.

"Allegro con spirito"



"Adagio"



"3rd movement"

3rd movement

mp

3 3 7

"Allegro"

Allegro.

f

R. H. non legato

R. H.

R. H.

L. H.

L. H.

- D. 27A Sonata I, Op. 66, rev. ed.: "Allegro con spirito," 241 M., "Adagio ma non troppo," 86 M., "Scherzo," 139 M., "Allegro," 105 M.

Pub.: Elkin, 1909; Lit.: "Reviews of new music," Monthly Musical Record, p. 179; Loc.: Lbl (bm)., Wc., T.D.; Remarks: Receipt of this work is acknowledged in the British museum accessions for 1935. However, apparently the same work was reviewed eight years earlier in 1927 ("Reviews of new publications," Monthly Musical Record LVII [1927]: 179). It is essentially the same as the 1909 work, but Scott (1) simplified selected bravura elements; (2) made a substantial structural cut of technically difficult material in the transition section between the second and third movements; (3) eased rhythmic-metric difficulties; and (4) enriched the harmonic style in the direction of greater dissonance.

"Allegro con spirito"

Allegro con spirito. ♩ - circa 90*

f

CRSC.

"Adagio ma non troppo"

Adagio ma non troppo.
molto espress.

A musical score for piano, consisting of two staves (treble and bass clef). The tempo is marked 'Adagio ma non troppo' and the expression is 'molto espress.'. The music features a complex, flowing melody with many accidentals and a dense harmonic texture.

"Scherzo"

Scherzo $\text{♩} = 92$
mp

A musical score for piano, consisting of two staves. The tempo is marked 'Scherzo' with a quarter note equal to 92 beats per minute. The dynamics are marked 'mp'. The music is characterized by a rhythmic, dance-like quality with frequent sixteenth and thirty-second notes.

"Allegro"

Allegro. $\text{♩} \text{circa } 132$
R. H. non legato
f
L. H.
R. H.
L. H.

A musical score for piano, consisting of two staves. The tempo is marked 'Allegro' with a quarter note equal to approximately 132 beats per minute. The right hand is marked 'R. H. non legato' and 'f', while the left hand is marked 'L. H.'. The music is fast and rhythmic, with a clear distinction between the hands.

D. 28 Mazurka, Op. 67, No. 1, 114 M.

Pub.: Elkin, 1909; Loc.: Lb1 (bm)., Wc., T.D.

Allegretto.
mf poco marcato

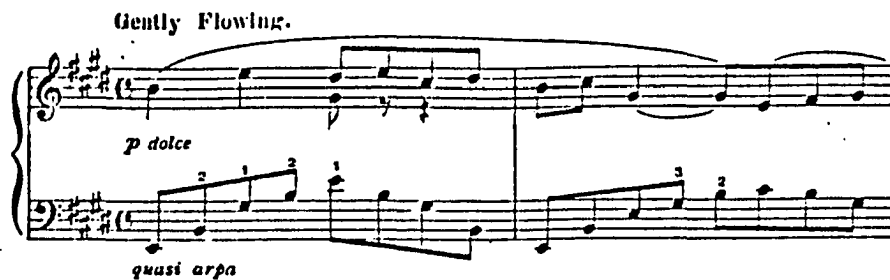
A musical score for piano, consisting of two staves. The tempo is marked 'Allegretto' and the dynamics are 'mf poco marcato'. The music is in a 3/4 time signature and has a characteristic mazurka feel with a strong rhythmic pattern.

D. 29 Serenata, Op. 67, No. 2, 150 M.

Pub.: Elkin, 1909; Loc.: Lb1 (bm)., Wc., T.D.



- D. 30 Intermezzo, Op. 67, No. 3, 51 M.
Pub.: Elkin, 1910; Loc.: Lbl (bm)., Wc., NYp., T.D.



- D. 31 Soirée japonaise, Op. 67, No. 4, 109 M.
Pub.: Elkin, 1910; Loc.: Lbl (bm)., Wc., T.D.



- D. 32 Suite in the old style, Op. 71, No. 1: "Prelude,"
120 M., "Sarabande," 86 M., "Minuet," 176 M.
Pub.: Elkin, 1910; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Prelude"



"Sarabande"

Adagio.

mp molto espr.

Musical score for "Sarabande" in G major, 3/4 time. The piece is marked *Adagio* and *mp molto espr.* The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody features a prominent triplet in the second measure.

"Minuet"

Allegretto.

mp

Musical score for "Minuet" in G major, 3/4 time. The piece is marked *Allegretto* and *mp*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is characterized by a steady eighth-note pattern.

- D. 33 Water-wagtail (bergeronnette) [sic], Op. 71, No. 3, 118 M.

Pub.: Elkin, 1910; Lit.: Scott, Bone, pp. 91, 138;
Loc.: Lbl (bm)., Wc., NYp., T.D.

Allegretto

mp e dolce

con C^{da}

Musical score for "Water-wagtail (bergeronnette)" in G major, 3/4 time. The piece is marked *Allegretto*, *mp e dolce*, and *con C^{da}*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody features a triplet in the first measure and is marked with fingerings (1-2-3-4-2).

- D. 34 Trois danses tristes, Op. 74: "Danse elegiaque," 83 M.,
"Danse orientale," 129 M., "Danse langoureuse," 90 M.

Pub.: Schott, 1910; Loc.: Lbl (bm)., Wc., T.D.

"Danse elegiaque"

Molto tranquillo

son e espress.

cresc.

Musical score for "Danse elegiaque" in G major, 3/4 time. The piece is marked *Molto tranquillo*, *son e espress.*, and *cresc.* The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is characterized by a slow, expressive feel.

"Danse orientale"

Allegretto moderato

p semplice *espress.*

This musical score is for a piano piece in 3/4 time, marked 'Allegretto moderato'. It features a treble and bass clef. The melody in the treble clef is characterized by long, sweeping lines, with a dynamic marking of 'p semplice' and a performance instruction of 'espress.'.

"Danse langoureuse"

Andante

espress.

This musical score is for a piano piece in 2/4 time, marked 'Andante'. It features a treble and bass clef. The melody in the treble clef is characterized by a slow, wistful feel, with a performance instruction of 'espress.'.

D. 35 Valse caprice, Op. 74, No. 7, 195 M.

Pub.: Elkin, 1911; Loc.: Lbl (bm)., Wc., NYp., T.D.

Allegro moderato
sostenuto

mp espress.

This musical score is for a piano piece in 3/4 time, marked 'Allegro moderato' and 'sostenuto'. It features a treble and bass clef. The melody in the treble clef is characterized by a lively, expressive feel, with a dynamic marking of 'mp espress.'.

D. 36 Chansonnette, Op. 74, No. 8, 113 M.

Pub.: Elkin, 1911; Loc.: Lbl (bm)., Wc., T.D.

Poco allegretto.

p dolce

This musical score is for a piano piece in 3/4 time, marked 'Poco allegretto.'. It features a treble and bass clef. The melody in the treble clef is characterized by a light, sweet feel, with a dynamic marking of 'p dolce'.

D. 37 Deuxième suite, Op. 75: "Prelude," 75 M., "Air varié," 222 M., "Solemn dance," 86 M., "Caprice," 68 M., "Introduction & fugue," 186 M.

Pub.: Schott, 1910; Lit.: Lowe, "The music of Cyril Scott," p. 202, Brian, "The art," p. 853, Scott, Bone, p. 138; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Prelude"

Allegretto moderato

p *mp* *espr.*

The musical score for "Prelude" is written for piano in G major and 3/4 time. It consists of two staves, treble and bass. The tempo is marked "Allegretto moderato". The piece begins with a piano (*p*) dynamic and features a flowing melody in the right hand with a steady accompaniment in the left hand. The dynamics increase to mezzo-piano (*mp*) and include an expressive (*espr.*) section towards the end.

"Air varié"

Andante sostenuto

p

The musical score for "Air varié" is written for piano in G major and 3/4 time. It consists of two staves, treble and bass. The tempo is marked "Andante sostenuto". The piece begins with a piano (*p*) dynamic and features a slow, expressive melody in the right hand with a simple accompaniment in the left hand.

"Solemn dance"

Andante semplice

mp legato

The musical score for "Solemn dance" is written for piano in G major and 3/4 time. It consists of two staves, treble and bass. The tempo is marked "Andante semplice". The piece begins with a mezzo-piano (*mp*) dynamic and is marked "legato". It features a steady, rhythmic melody in the right hand with a simple accompaniment in the left hand.

"Caprice"

Tranquillo *Allegretto scherzando*

mp

The musical score for "Caprice" is written for piano in G major and 3/4 time. It consists of two staves, treble and bass. The piece is divided into two sections: "Tranquillo" and "Allegretto scherzando". The tempo changes from "Tranquillo" to "Allegretto scherzando". The dynamics are marked mezzo-piano (*mp*).

"Introduction & fugue"

Adagio

p e espressivo

The musical score for "Introduction & fugue" is written for piano in G major and 3/4 time. It consists of two staves, treble and bass. The tempo is marked "Adagio". The piece begins with a piano (*p*) dynamic and is marked "e espressivo". It features a slow, expressive introduction in the right hand with a simple accompaniment in the left hand.

D. 38 Berceuse, 96 M.

Pub.: Elkin, 1911; Loc.: Lbl (bm)., Wc., T.D.

Andante sostenuto.

D. 39 Over the prairie: two impressions: "Andante," 52 M.,
"Allegretto," 50 M.

Pub.: Elkin, 1911; Loc.: Lbl (bm)., Wc., T.D.

"Andante"

"Allegretto"

D. 40 Autumn idyll, 56 M.

Pub.: Elkin, 1912; Loc.: Lbl (bm)., Wc., T.D.

D. 41 Barcarolle, 109 M.

Pub.: Elkin, 1912; Loc.: Lbl (bm)., Wc., T.D.

Allegretto moderato.

p unum corda *simile*

A piano score for a piece titled "All through the night". The tempo is marked "Allegretto moderato." The score is in 3/4 time and consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The piece begins with a piano (*p*) dynamic and a "unum corda" instruction. The music features a melody in the right hand and a bass line in the left hand. The piece concludes with a "simile" instruction.

- D. 42 British melodies: "All through the night," 41 M., "The wild hills of Clare," 45 M., "Summer is acumen in [sic]," 120 M.

Pub.: Elkin, 1912; Loc.: Lbl (bm)., Wc., T.D.

"All through the night"

Andanto sostenuto.

mp espress. e legato

A piano score for a piece titled "The wild hills of Clare". The tempo is marked "Andanto sostenuto." The score is in 3/4 time and consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The piece begins with a mezzo-piano (*mp*) dynamic and is marked "espress. e legato". The music features a melody in the right hand and a bass line in the left hand.

"The wild hills of Clare"

Lento. *Andante.*

p dolce *mp espress. e legato*

A piano score for a piece titled "Summer is acumen in [sic]". The tempo is marked "Lento." and "Andante." The score is in 3/4 time and consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The piece begins with a piano (*p*) dynamic and is marked "dolce". The music features a melody in the right hand and a bass line in the left hand. The piece concludes with a mezzo-piano (*mp*) dynamic and is marked "espress. e legato".

"Summer is acumen in [sic]"

Allegro. *molto rit.* *a tempo.*

mp

A piano score for a piece titled "Pierrette". The tempo is marked "Allegro.", "molto rit.", and "a tempo." The score is in 3/4 time and consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The piece begins with a mezzo-piano (*mp*) dynamic. The music features a melody in the right hand and a bass line in the left hand. The piece concludes with a mezzo-piano (*mp*) dynamic.

- D. 43 Pierrette, 89 M.

Pub.: Elkin, 1912; Loc.: Lbl (bm)., Wc., T.D.

Allegretto.

- D. 44 Impressions from the Jungle Book (Rudyard Kipling):
 "The jungle," 92 M., "Dawn," 48 M., "Rikki-tikki-tavi and the snake," 107 M., "Morning song in the jungle," 47 M., "Dance of the elephants," 107 M.

Pub.: Schott, 1912; Lit.: Albrecht, "Impressionismus," p. 1087; Loc.: Lbl (bm)., Wc., NYp., T.D.

"The jungle"

"Dawn"

"Rikki-tikki-tavi and the snake"

"Morning song in the jungle"

"Dance of the elephants"

Allegro

Musical score for "Dance of the elephants" in 7/8 time, marked Allegro. The score consists of two staves (treble and bass clef) with a key signature of one flat. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

- D. 45 Poëms: "Poppies," 50 M., "The garden of soul-sympathy," 63 M., "Bells," 93 M., "The twilight of the year," 46 M., "Paradise-birds," 76 M.

Pub.: Schott, 1912; Lit.: Brian, "The art," p. 756, Mersmann, Die moderne Musik, pp. 113-114; Loc.: Lbl (bm)., Wc., Nyp., T.D.

"Poppies"

Lento
very languidly but with expression

Musical score for "Poppies" in 4/4 time, marked Lento. The score consists of two staves (treble and bass clef) with a key signature of one flat. The music is characterized by a slow, expressive melody in the right hand and a simple accompaniment in the left hand. Dynamics include *pp* and *una corda*.

"The garden of soul-sympathy"

Andante amabile (Gently Flowing)

Musical score for "The garden of soul-sympathy" in 4/4 time, marked Andante amabile. The score consists of two staves (treble and bass clef) with a key signature of one flat. The music features a gentle, flowing melody in the right hand and a simple accompaniment in the left hand. Dynamics include *p dolce*.

"Bells"

Moderato

Musical score for "Bells" in 4/4 time, marked Moderato. The score consists of two staves (treble and bass clef) with a key signature of one flat. The music features a rhythmic melody in the right hand and a simple accompaniment in the left hand. Dynamics include *mp* and *con Ped.*

"The twilight of the year"

Andante sostenuto

ppp
pp
una corda

This musical score is for a piano piece titled "The twilight of the year". It is marked "Andante sostenuto". The score is written for piano and includes dynamic markings of *ppp* and *pp*. A "una corda" instruction is present at the beginning of the piece.

"Paradise-birds"

Andante

p *espresso.*

This musical score is for a piano piece titled "Paradise-birds". It is marked "Andante". The score includes a dynamic marking of *p* and the instruction "espresso."

D. 46 Carillon, 65 M.

Pub.: Schott, 1913; Loc.: Lbl (bm)., Wc., NYp., T.D.

Allegro moderato

(Big Bell)
p
(Chimes)
mp

This musical score is for a carillon piece titled "Carillon, 65 M.". It is marked "Allegro moderato". The score includes dynamic markings of *p* and *mp*. Specific parts are labeled "(Big Bell)" and "(Chimes)".

D. 47 Egypt: an album of five impressions: "In the temple of Memphis," 46 M., "By the waters of the Nile," 96 M., "Egyptian boat song," 45 M., "Funeral march of the great Raamses," 54 M., "Song of the spirits of the Nile," 68 M.

Pub.: Schott, 1913; Lit.: Albrecht, "Impressionismus," p. 1087; Loc.: Lbl (bm)., Wc., T.D.

"In the temple of Memphis"

Adagio misterioso

pp
una corda

This musical score is for a piano piece titled "In the temple of Memphis". It is marked "Adagio misterioso". The score includes dynamic markings of *pp* and a "una corda" instruction.

"By the waters of the Nile"

Tempo tranquillo (Allegretto)

p semplice *mp*

This musical score is for a piano piece in 2/4 time. It begins with a tempo marking of 'Tempo tranquillo' and a dynamic of 'p semplice'. The key signature has one flat. The piece transitions to a faster tempo, '(Allegretto)', with a dynamic of 'mp'. The score consists of two staves, treble and bass clef.

"Egyptian boat song"

Lento e molto languido

pp

una corda

This musical score is for a piano piece in 6/8 time. It is marked 'Lento e molto languido' and begins with a dynamic of 'pp'. The key signature has one flat. The score consists of two staves, treble and bass clef. The instruction 'una corda' is written below the bass staff.

"Funeral march of the great Raamses"

Adagio

pp una corda *ppp* *poco cresc.* *simile*

This musical score is for a piano piece in 4/4 time. It is marked 'Adagio' and begins with a dynamic of 'pp' and the instruction 'una corda'. The key signature has one flat. The score consists of two staves, treble and bass clef. The piece features a 'poco cresc.' section and ends with a 'simile' marking.

"Song of the spirits of the Nile"

Allegretto amabile

mp

This musical score is for a piano piece in 4/4 time. It is marked 'Allegretto amabile' and begins with a dynamic of 'mp'. The key signature has one flat. The score consists of two staves, treble and bass clef.

- D. 48 Pastoral suite: "Courante," 77 M., "Pastorale," 76 M., "Rigaudon," 84 M., "Rondo," 56 M., "Passacaglia," 79 M.
 Pub.: Elkin, 1913; Lit.: Parker, "English impressionist," p. 48, Austin, "Things of beauty," pp. 445-446;
 Loc.: Lbl (bm)., Wc., NYp., T.D.

"Courante"

Allegretto amabile.

p Sost.

2a * 2a *

Detailed description: This is a piano score for a piece titled "Courante". The tempo is "Allegretto amabile". The music is written in treble and bass clefs. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic and a *Sost.* (sostenuto) marking. The right hand features a melodic line with various ornaments and fingerings (e.g., 1 2 1 3, 3 2 1 4). The left hand provides a rhythmic accompaniment with chords and single notes. There are two first endings marked with "2a" and an asterisk (*).

"Pastorale"

Andante pastorale.

P dolce e espress.

Detailed description: This is a piano score for a piece titled "Pastorale". The tempo is "Andante pastorale". The music is written in treble and bass clefs. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic and a *P dolce e espress.* (dolce e espressivo) marking. The right hand features a melodic line with various ornaments and fingerings (e.g., 2 1 3, 1 2 1, 2 4 3, 3 1). The left hand provides a simple accompaniment with chords and single notes.

"Rigaudon"

Allegro non troppo.

mf

Detailed description: This is a piano score for a piece titled "Rigaudon". The tempo is "Allegro non troppo". The music is written in treble and bass clefs. The key signature has one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 1, 2 4 3, 3 1). The left hand provides a simple accompaniment with chords and single notes.

"Rondo"

Allegro con energico.

mf non legato

Detailed description: This is a piano score for a piece titled "Rondo". The tempo is "Allegro con energico". The music is written in treble and bass clefs. The key signature has one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic and a *non legato* marking. The right hand features a melodic line with various ornaments and fingerings (e.g., 2 1 3, 1 2 1, 2 4 3, 3 1). The left hand provides a simple accompaniment with chords and single notes.

"Passacaglia"

Allegro con spirito.

mp e poco staccato

Detailed description: This is a piano score for a piece titled "Passacaglia". The tempo is "Allegro con spirito". The music is written in treble and bass clefs. The key signature has one sharp (F#). The piece begins with a mezzo-piano (*mp*) dynamic and a *poco staccato* marking. The right hand features a melodic line with various ornaments and fingerings (e.g., 1 2 3, 4 1 2, 3 4). The left hand provides a simple accompaniment with chords and single notes.

D. 49 Prelude solennel, 75 M.

Pub.: Elkin, 1913; Loc.: Lbl (bm)., Wc., T.D.

Andante maestoso. (J. 52-54)

D. 50 Britain's war march, 94 M.

Pub.: Schott, 1914; Loc.: Lbl (bm)., Wc., NYp., T.D.

Moderate marching time

D. 51 Cavatina, 98 M.

Pub.: Elkin, 1914; Loc.: Lbl (bm)., Wc., NYp., T.D.

Andante sostenuto.

D. 52 Sea-marge: meditation for piano, 73 M.

Pub.: Elkin, 1914; Loc.: Lbl (bm)., Wc., NYp., T.D.

(Like the falling of a wave on a calm sea.)

una corda e con Pedale

D. 53 Diatonic study, 61 M.

Pub.: Elkin, 1914; Loc.: Lbl (bm)., Wc., T.D.

Tranquillo. Allegro poco moderato.

p *mp non legato*

D. 54 Ode heroique, 57 M.

Pub.: Elkin, 1915; Loc.: Lbl (bm)., Wc., T.D.

Andante sost. e maestoso.

mp molto espr. e legato (3/4)

mp non legato

D. 55 Danse romantique, 157 M.

Pub.: Elkin, 1915; Loc.: Lbl (bm)., Wc., T.D.

Allegretto poco languido.

p *non legato*

D. 56 Butterflywaltz, 147 M.

Pub.: Schott, 1915; Loc.: Lbl (bm)., T.D.

Allegretto

mp grazioso *rit.* *a tempo*

non legato

D. 57 Cherry ripe, 72 M.

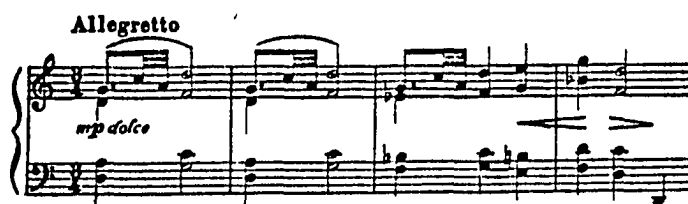
Pub.: Schott, 1915; Loc.: Lbl (bm)., Wc., NYp., T.D.



- D. 58 Miniatures: "To an old miniature," 54 M., "A ballad told at candle-light," 37 M., "A little dancer from Spain," 51 M.

Pub.: Schott, 1915; Loc.: Lbl (bm)., Wc., NYp., T.D.

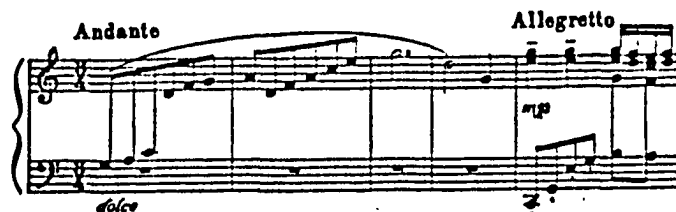
"To an old miniature"



"A ballad told at candle-light"



"A little dancer from Spain"



- D. 59 Russian dance, 144 M.

Pub.: Elkin, 1915; Loc.: Lbl (bm)., Wc., NYp., T.D.



D. 60 Irish reel, 85 M.

Pub.: Elkin, 1916; Loc.: Lbl (bm)., Wc., NYp., T.D.

Allegro non troppo.

p
con Pedale

The musical score for 'Irish reel' is written for piano in G major and 2/4 time. It consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Allegro non troppo' and the dynamics are 'p' (piano) with the instruction 'con Pedale'.

D. 61 Rainbow-trout, 89 M.

Pub.: Schott, 1916; Lit.: Georgii, "Four hundred years," p. 9; Loc.: Lbl (bm)., Wc., NYp., T.D.

Andante languido e poco rubato.

pp

The musical score for 'Rainbow-trout' is written for piano in G major and 3/4 time. It consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Andante languido e poco rubato' and the dynamics are 'pp' (pianissimo).

D. 62 A little Russian suite: "Russian air," 42 M.,
"Siberian waltz," 106 M., "Dance," 71 M.

Pub.: Elkin, 1916; Loc.: Lbl (bm)., Wc., T.D.

"Russian air"

Andante e poco semplice.

p

The musical score for 'Russian air' is written for piano in G major and 3/4 time. It consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Andante e poco semplice' and the dynamics are 'p' (piano).

"Siberian waltz"

Allegretto.

mp
simile

The musical score for 'Siberian waltz' is written for piano in G major and 3/4 time. It consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Allegretto' and the dynamics are 'mp' (mezzo-piano) with the instruction 'simile'.

"Dance"

Allegro con brio.

mf *simile*

The musical score for 'Dance' is in 3/4 time, marked 'Allegro con brio'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mf' and 'simile'.

D. 63 Modern finger-exercises, 269 M.

Pub.: Elkin, 1917; Loc.: Lbl (bm)., T.D.

The first two exercises are to strengthen the fingers and to acquire familiarity with unusual scales.

The musical score for 'Modern finger-exercises' consists of two exercises. The first exercise is in G major, 2/4 time, and the second is in G minor, 2/4 time. Both exercises feature a single melodic line with fingerings indicated by numbers 1-5.

D. 64 Requiescat, 59 M.

Pub.: Elkin, 1917; Loc.: Lbl (bm)., Wc., NYp., T.D.

Largo.

mp espress. *p*

Quasi accompagnamento.

The musical score for 'Requiescat' is in 3/4 time, marked 'Largo'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mp espress.', 'p', and 'Quasi accompagnamento'.

D. 65 Twilight-tide, 65 M.

Pub.: Elkin, 1918; Loc.: Lbl (bm)., Wc., T.D.

Audante. (not too slowly.)

p Very peacefully

The musical score for 'Twilight-tide' is in 3/4 time, marked 'Audante. (not too slowly.)'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'p Very peacefully'.

- D. 66 Vieux chine: "Gavotte du bon vieux temps," 29 M.,
 "Minuet du bon vieux temps," 48 M., "Angelus," 51 M.,
 "Décor de saules (petite étude en quarts)," 41 M.
 Pub.: Schott, 1918; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Gavotte du bon vieux temps"

Moderato

mp

The score is for a piano piece in 3/4 time. The tempo is marked 'Moderato'. The music is in G major and consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The dynamic is marked 'mp'.

"Minuet du bon vieux temps"

Andante assai e grave

mp poco staccato

The score is for a piano piece in 3/4 time. The tempo is marked 'Andante assai e grave'. The music is in G major and consists of two staves. The right hand has a melody of quarter and eighth notes, and the left hand has a simple accompaniment. The dynamic is marked 'mp poco staccato'.

"Angelus"

Andante Tempo I

mp (come campane)

The score is for a piano piece in 3/4 time. The tempo is marked 'Andante Tempo I'. The music is in G major and consists of two staves. The right hand features a melody of quarter notes, and the left hand has a simple accompaniment. The dynamic is marked 'mp (come campane)'.

"Décor de saules (petite étude en quarts)":"

Allegro poco moderato

p

The score is for a piano piece in 4/4 time. The tempo is marked 'Allegro poco moderato'. The music is in G major and consists of two staves. The right hand features a melody of quarter notes, and the left hand has a simple accompaniment. The dynamic is marked 'p'.

- D. 67 Rondeau de concert, 271 M.

Pub.: Elkin, 1918; Lit.: Westerby, Pianoforte music,
 p. 342; Loc.: Lbl (bm)., Wc., T.D.

Vivace

sempre staccato e leggiero

con Pedale

127

128

Detailed description: This block contains a musical score for three pieces. The top staff is in treble clef and the bottom in bass clef. The tempo is 'Vivace'. The first piece, 'A lonely dell', is marked 'sempre staccato e leggiero'. The second piece, 'In the forest', is marked 'Andante. (Not too slowly.)' and 'p mistfully'. The third piece, 'The jocund dance', is marked 'Allegro giocoso.' and 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings.

- D. 68 Vistas: "A lonely dell," 61 M., "In the forest," 40 M., "The jocund dance," 88 M.

Pub.: Elkin, 1918; Loc.: Lb1 (bm)., Wc., NYp., T.D.

"A lonely dell"

Andante. (Not too slowly.)

p mistfully

Detailed description: This block shows the musical score for 'A lonely dell'. It is in 3/4 time and marked 'Andante. (Not too slowly.)'. The dynamics are 'p mistfully'. The score consists of two staves, treble and bass clef, with various musical notations including notes, rests, and phrasing slurs.

"In the forest"

Light and capricious, like birds.

Detailed description: This block shows the musical score for 'In the forest'. It is in 3/4 time and marked 'Light and capricious, like birds.'. The score consists of two staves, treble and bass clef, with various musical notations including notes, rests, and phrasing slurs.

"The jocund dance"

Allegro giocoso.

mf

sempre stacc.

Detailed description: This block shows the musical score for 'The jocund dance'. It is in 3/4 time and marked 'Allegro giocoso.'. The dynamics are 'mf' and 'sempre stacc.'. The score consists of two staves, treble and bass clef, with various musical notations including notes, rests, and phrasing slurs.

- D. 69 Consolation, 76 M.

Pub.: Elkin, 1918; Loc.: Lb1 (bm)., Wc., NYp., T.D.

Slowly and wistfully.

D. 70 First bagatelle, 60 M.

Pub.: Elkin, 1919; Loc.: Lb1 (bm)., Wc., T.D.

Allegretto.

D. 71 Caprice chinois, 91 M.

Pub.: Elkin, 1919; Loc.: Lb1 (bm)., Wc., T.D.

Allegro leggiero.

D. 72 Three pastorals: "Allegretto," 75 M., "Quickly," 68 M., "Pensoso," 58 M.

Pub.: Elkin, 1919, 1920; Loc.: Lb1 (bm)., Wc., T.D.

"Allegretto"

Allegretto. J. = 76.

p con grazia e non troppo legato

"Quickly"

Quickly, circa. $\text{♩} = 122$.
con *delicatessa*

p dolce
mellow and flute-like

The musical score for "Quickly" is written for piano in 3/4 time. It features a single melodic line in the right hand with a long, sweeping slur over the first three measures. The notes are mostly eighth and sixteenth notes. The left hand provides a simple accompaniment of quarter notes. The tempo is marked as 'Quickly, circa. ♩ = 122' and the performance style is 'con delicatessa'. The dynamic is 'p dolce' with the instruction 'mellow and flute-like'.

"Pensoso"

Pensoso
Allegretto moderato. ♩ circ. 22-25.

p

semplice

The musical score for "Pensoso" is written for piano in 3/4 time. It features a single melodic line in the right hand with a long, sweeping slur over the first three measures. The notes are mostly quarter notes. The left hand provides a simple accompaniment of quarter notes. The tempo is marked as 'Pensoso Allegretto moderato. ♩ circ. 22-25'. The dynamic is 'p' and the performance style is 'semplice'.

D. 73 Ballad, 251 M.

Pub.: Elkin, 1920; Lit.: Westerby, *Pianoforte music*, p. 342, Scott, "John Ireland," p. 147; Loc.: Lbl (bm)., Wc., T.D.

Andante.

ppress.

pp

mf

The musical score for "Ballad" is written for piano in 3/4 time. It features a single melodic line in the right hand with a long, sweeping slur over the first three measures. The notes are mostly quarter notes. The left hand provides a simple accompaniment of quarter notes. The tempo is marked as 'Andante'. The dynamic is 'ppress.' and the performance style is 'pp' and 'mf'.

D. 74 Young hearts I: "See-saw," 31 M., "Lament for a broken doll," 38 M., "Musical box," 24 M., "Evening prayer," 18 M., "Quick march," 24 M.

Pub.: Elkin, 1920; Loc.: Lbl (bm)., Wc., T.D.;
Remarks: Unrevised except for their sequence, Young hearts I and II were reissued in a single volume entitled For my young friends in 1955.

"See-saw"

Allegretto.

p dolce

Rather dreamily

The score for "See-saw" is in 2/4 time and G major. It features a light, bouncy melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked "Allegretto" and the dynamics include "p" (piano) and "dolce" (softly). A performance instruction "Rather dreamily" is written below the bass staff.

"Lament for a broken doll"

Adagio.

p

The score for "Lament for a broken doll" is in 4/4 time and G major. It has a slow, melancholic feel with a melody in the right hand and a simple accompaniment in the left hand. The tempo is marked "Adagio" and the dynamics include "p" (piano).

"Musical box"

Allegro poco moderato.

non legato

sempre staccato

The score for "Musical box" is in 2/4 time and G major. It has a lively, rhythmic character. The right hand has a melody with eighth notes, and the left hand has a steady accompaniment. The tempo is marked "Allegro poco moderato". Performance instructions include "non legato" and "sempre staccato".

"Evening prayer"

Quasi chorale. (Not too slowly)

p dolce

The score for "Evening prayer" is in 4/4 time and G major. It has a solemn, hymn-like quality. The right hand features a melody with long notes, and the left hand has a simple accompaniment. The tempo is marked "Quasi chorale. (Not too slowly)". Dynamics include "p" (piano) and "dolce" (softly).

"Quick march"

Con brio.

f non legato

mp

The score for "Quick march" is in 2/4 time and G major. It has a fast, energetic feel. The right hand has a melody with eighth notes, and the left hand has a rhythmic accompaniment. The tempo is marked "Con brio". Dynamics include "f" (forte) and "mp" (mezzo-piano). The instruction "non legato" is also present.

- D. 75 Young hearts II: "March of a tin soldier," 57 M.,
 "Sunday morn," 37 M., "Concertina," 15 M., "Lone-
 liness," 24 M., "The boy with the pipes," 16 M.
 Pub.: Elkin, 1920; Loc.: Lbl (bm)., Wc., T.D.

"March of a tin soldier"

Alla marcia.

mp
p
simile

The musical score for "March of a tin soldier" is written for piano. It features a treble and bass clef with a 2/4 time signature. The tempo is marked "Alla marcia." The piece begins with a mezzo-piano (mp) dynamic and a piano (p) dynamic. A "simile" marking is present in the latter part of the score.

"Sunday morn"

Allegretto.

Like distant chimes.
Con pedale

The musical score for "Sunday morn" is written for piano. It features a treble and bass clef with a 3/4 time signature. The tempo is marked "Allegretto." The piece begins with a piano (p) dynamic. A note with a fermata is present in the treble clef. The instruction "Like distant chimes. Con pedale" is written below the bass line.

"Concertina"

Allegretto.

The musical score for "Concertina" is written for piano. It features a treble and bass clef with a 2/4 time signature. The tempo is marked "Allegretto." The score consists of a series of chords and rhythmic patterns in both hands.

"Loneliness"

Andante sostenuto.

p espr. e dolce.

The musical score for "Loneliness" is written for piano. It features a treble and bass clef with a 3/4 time signature. The tempo is marked "Andante sostenuto." The piece begins with a piano (p) dynamic, marked "espr. e dolce." (expressive and dolce). The score features long, flowing lines in both hands.

"The boy with the pipes"

Allegro.

mf

The musical score for "The boy with the pipes" is written for piano. It features a treble and bass clef with a 2/4 time signature. The tempo is marked "Allegro." The piece begins with a mezzo-forte (mf) dynamic. The score is characterized by a rhythmic melody in the treble clef and a steady accompaniment in the bass clef.

- D. 76 A pageant: three dances: "Sentimental waltz," 54 M.,
 "Exotic dance," 64 M., "Processional dance," 41 M.
 Pub.: Schott, 1920; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Sentimental waltz"

Sostenuto e con sentimento

poco espr.

con pedale

The musical score for "Sentimental waltz" is written for piano in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo and mood are indicated as "Sostenuto e con sentimento". Performance instructions include "poco espr." and "con pedale".

"Exotic dance"

Non vivo

nip

rubato

The musical score for "Exotic dance" is written for piano in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is indicated as "Non vivo". Performance instructions include "nip" and "rubato".

"Processional dance"

Lento e solenne

The musical score for "Processional dance" is written for piano in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo and mood are indicated as "Lento e solenne".

- D. 77 Indian suite: "The snake charmer," 44 M., "Juggernaut,"
 60 M., "Indian serenade," 28 M., "Dancing girls," 52 M.
 Pub.: Schott, 1922; Lit.: Albrecht, "Impressionismus,"
 p. 1087; Loc.: Lbl (bm)., Wc., NYp., T.D.

"The snake charmer"

Andante

p

simile

The musical score for "The snake charmer" is written for piano in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is indicated as "Andante". Performance instructions include "p" and "simile".

"Juggernaut"

Andante religioso

pp semplice

The musical score for "Juggernaut" is written for piano. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked "Andante religioso". The score consists of two staves. The right hand has a melodic line with a long slur over the first two measures, followed by a series of chords. The left hand provides a harmonic accompaniment with chords and some moving lines. The dynamic marking "pp semplice" is placed above the second measure.

"Indian serenade"

Andante sostenuto

p

con tendrezza

The musical score for "Indian serenade" is written for piano. It features a treble and bass clef with a key signature of one flat (Bb). The tempo is marked "Andante sostenuto". The score consists of two staves. The right hand has a melodic line with a long slur over the first two measures, followed by a series of chords. The left hand provides a harmonic accompaniment with chords and some moving lines. The dynamic marking "p" is placed above the first measure, and "con tendrezza" is written below the first measure.

"Dancing girls"

Allegro

mf

The musical score for "Dancing girls" is written for piano. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked "Allegro". The score consists of two staves. The right hand has a melodic line with a long slur over the first two measures, followed by a series of chords. The left hand provides a harmonic accompaniment with chords and some moving lines. The dynamic marking "mf" is placed above the first measure.

D. 78 Inclination à la danse, 209 M.

Pub.: Elkin, 1922; Loc.: Lbl (bm)., Wc., T.D.

Allegro scherzando.

mf

The musical score for "Inclination à la danse" is written for piano. It features a treble and bass clef with a key signature of one flat (Bb). The tempo is marked "Allegro scherzando". The score consists of two staves. The right hand has a melodic line with a long slur over the first two measures, followed by a series of chords. The left hand provides a harmonic accompaniment with chords and some moving lines. The dynamic marking "mf" is placed above the first measure.

D. 79 Moods: "Sadness," 47 M., "Lassitude," 81 M.,
"Energy," 47 M.

Pub.: Elkin, 1922; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Sadness"

Slowly and plaintively.

p

semplice

The musical score for "Sadness" is written for piano. It features a single melodic line in the right hand and a simple accompaniment in the left hand. The tempo is marked "Slowly and plaintively" and the dynamics are "p" (piano) and "semplice". The piece is in a minor key and consists of 34 measures.

"Lassitude"

Allegretto poco moderato.
Languidly.

p

The musical score for "Lassitude" is written for piano. It features a single melodic line in the right hand and a simple accompaniment in the left hand. The tempo is marked "Allegretto poco moderato" and the dynamics are "p" (piano). The piece is in a minor key and consists of 34 measures.

"Energy"

Allegro, poco moderato.

f marcato e maestoso

The musical score for "Energy" is written for piano. It features a single melodic line in the right hand and a simple accompaniment in the left hand. The tempo is marked "Allegro, poco moderato" and the dynamics are "f marcato e maestoso". The piece is in a minor key and consists of 34 measures.

D. 80 Arabesque, 97 M.

Pub.: Schott, 1923; Loc.: Lbl (bm)., Wc., NYp. T.D.

Allegro Vivace

p

con Pedale

The musical score for "Arabesque" is written for piano. It features a single melodic line in the right hand and a simple accompaniment in the left hand. The tempo is marked "Allegro Vivace" and the dynamics are "p" (piano). The piece is in a minor key and consists of 97 measures.

D. 81 Technical studies: "Allegro," 34 M., "Allegro," 44 M.,
 "Allegro scherzando," 58 M., "Andante," 22 M.,
 "Scherzando," 38 M., "Allegretto grazioso," 36 M.,
 "Allegro," 23 M., "Allegro," 45 M.

Pub.: Elkin, 1924; Loc.: Lbl (bm)., NYp., T.D.

"Allegro"

Allegro

mp as legato as possible

A musical score for piano in 2/4 time, marked 'Allegro'. The piece consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#). The tempo is 'Allegro'. The dynamic is 'mp' (mezzo-piano). The instruction 'as legato as possible' is written below the first staff. The score includes numerous fingerings indicated by numbers 1-5 above the notes.

"Allegro"

Allegro*

mp as legato as possible

A musical score for piano in 2/4 time, marked 'Allegro*'. The piece consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#). The tempo is 'Allegro*'. The dynamic is 'mp' (mezzo-piano). The instruction 'as legato as possible' is written below the first staff. The score includes numerous fingerings indicated by numbers 1-5 below the notes.

"Allegro scherzando"

Allegro scherzando, not staccato.

p

A musical score for piano in 2/4 time, marked 'Allegro scherzando, not staccato.'. The piece consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#). The tempo is 'Allegro scherzando, not staccato.'. The dynamic is 'p' (piano). The score includes numerous fingerings indicated by numbers 1-5 above the notes.

"Andante"

Andante. (Study in finger shifting—speed may be increased, if desired.)

sonare e legato

A musical score for piano in 4/4 time, marked 'Andante. (Study in finger shifting—speed may be increased, if desired.)'. The piece consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#). The tempo is 'Andante'. The dynamic is 'p' (piano). The instruction 'sonare e legato' is written below the first staff. The score includes numerous fingerings indicated by numbers 1-5 below the notes.

"Scherzando"

Scherzando. (Exercise in hand shifting.)

p gracioso e non legato

A musical score for piano in 3/8 time, marked 'Scherzando. (Exercise in hand shifting.)'. The piece consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#). The tempo is 'Scherzando'. The dynamic is 'p' (piano). The instruction 'gracioso e non legato' is written below the first staff. The score includes numerous fingerings indicated by numbers 1-5 above the notes.

"Allegretto grazioso"

Allegretto grazioso.

mp *mol staccato*

This musical score is for a piano piece in 3/4 time. The right hand features a delicate, flowing melody with grace notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegretto grazioso' and the dynamics are mezzo-piano with a 'molto staccato' articulation.

"Allegro"

Allegro (*staccato*)

mf

This musical score is for a piano piece in 3/4 time. Both hands play a series of chords in a rhythmic pattern. The right hand has a more active line with some grace notes. The tempo is marked 'Allegro' and the articulation is 'staccato'. The dynamics are mezzo-forte.

"Allegro"

Allegro.

mf *non legato*

This musical score is for a piano piece in 3/4 time. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment. The tempo is marked 'Allegro' and the articulation is 'non legato'. The dynamics are mezzo-forte.

- D. 82 Karma suite: "Prologue and barbaric dance," 142 M., "The piper in the desert," 52 M., "A song from the East," 45 M., "Before the church," 51 M., "Souvenir de Vienne," 113 M.

Pub.: Elkin, 1923, 1924; Lit.: Scott, Bone, p. 189; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Prologue and barbaric dance"

Andante sostenuto. $\text{♩} = \text{circa } 104.$

gva.

p *Dolce espress.*

This musical score is for a piano piece in 3/4 time. The right hand has a complex, rhythmic pattern of chords, and the left hand has a simple accompaniment. The tempo is marked 'Andante sostenuto' with a metronome marking of approximately 104. The articulation is 'gva.' (glissando). The dynamics are piano, and the expression is 'Dolce espress.' (sweetly and expressively).

"The piper in the desert"

Larghetto, $\text{♩} = \text{circa } 66$

p languidly and flute-like

rubato 5

The musical score for "The piper in the desert" is written for piano in 3/4 time. It features a melody in the right hand that is described as "languidly and flute-like" and begins with a dynamic marking of *p*. The tempo is marked *Larghetto* with a quarter note equal to approximately 66 beats per minute. The piece concludes with a *rubato* section of five measures.

"A song from the East"

Allegro non troppo.

mp *mf*

sempre staccato

The musical score for "A song from the East" is written for piano in 2/4 time. The tempo is marked *Allegro non troppo*. The piece starts with a dynamic marking of *mp* and moves to *mf* in the second measure. The instruction *sempre staccato* is given for the bass line. The score includes various fingering numbers (1-5) and a *5* in the bass line.

"Before the church"

Adagio, $\text{♩} = \text{circa } 100$

p *espress. e solenne*

con Pedale

The musical score for "Before the church" is written for piano in 3/4 time. The tempo is marked *Adagio* with a quarter note equal to approximately 100 beats per minute. The dynamics are *p* and the style is *espress. e solenne*. The instruction *con Pedale* is written below the bass line. The score features a series of chords in the bass line, each with a *rit.* marking above it.

"Souvenir de Vienne"

Poco Allegretto, con grazia, $\text{♩} = \text{circa } 42$

mp dolce

The musical score for "Souvenir de Vienne" is written for piano in 3/4 time. The tempo is marked *Poco Allegretto, con grazia* with a quarter note equal to approximately 42 beats per minute. The dynamic marking is *mp dolce*. The score features a melody in the right hand and a bass line with various chords and fingerings.

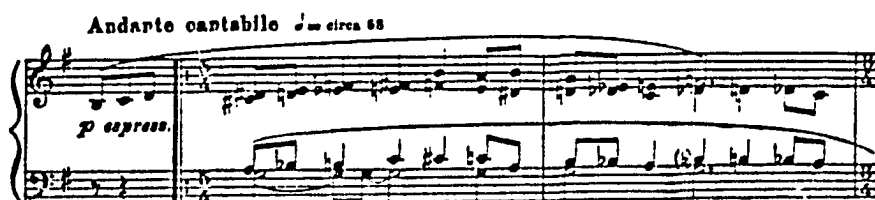
D. 83 Three old country dances: "Allegretto," 64 M.,
"Andante cantabile," 38 M., "Allegro," 53 M.

Pub.: Schott, 1925; Loc.: Lbl (bm)., Wc., NYp., T.D.

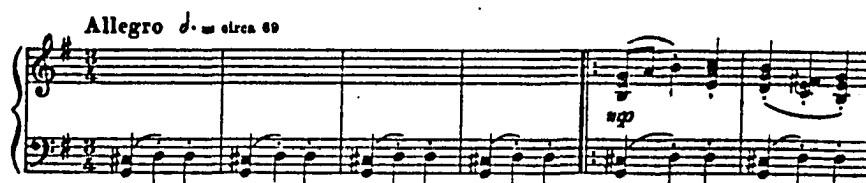
"Allegretto"



"Andante cantabile"



"Allegro"

D. 84 Spanish dance, 112 M.

Pub.: Elkin, 1925; Loc.: Lbl (bm)., Wc., T.D.

D. 85 Album for boys: "The cossack," 32 M., "By the fishing stream," 17 M., "Christmas morning," 58 M., "Lazing," 26 M., "The hunt," 43 M.

Pub.: Elkin, 1926; Loc.: Lbl (bm)., Wc., NYp., T.D.

"The cossack"

Like a horse's trot.

mf

Musical score for "The cossack" in 2/4 time. The piece is marked "Like a horse's trot." and "mf". The melody is in the right hand, and the bass line is in the left hand. The score consists of four measures.

"By the fishing stream"

Fairly fast, murmuringly.

pp e legato

Musical score for "By the fishing stream" in 3/4 time. The piece is marked "Fairly fast, murmuringly." and "pp e legato". The melody is in the right hand, and the bass line is in the left hand. The score consists of four measures.

"Christmas morning"

Rather quickly.

p

Musical score for "Christmas morning" in 4/4 time. The piece is marked "Rather quickly." and "p". The melody is in the right hand, and the bass line is in the left hand. The score consists of four measures.

"Lazing"

Slowly and dreamily.

p una corda

Musical score for "Lazing" in 6/8 time. The piece is marked "Slowly and dreamily." and "p una corda". The melody is in the right hand, and the bass line is in the left hand. The score consists of four measures.

"The hunt"

Gaily.

mf marcato (like horns)

Musical score for "The hunt" in 2/4 time. The piece is marked "Gaily." and "mf marcato (like horns)". The melody is in the right hand, and the bass line is in the left hand. The score consists of four measures.

- D. 86 Album for girls: "Walking from school," 69 M.,
 "Dreaming," 38 M., "On the swing," 27 M., "Harebells,"
 36 M., "The poor organ-grinder," 33 M., "Once upon a
 time," 17 M.

Pub.: Elkin, 1926; Loc.: Lbl (bm)., Wc., NYp., T.D.

"Walking from school"

Rather briskly.

mp

Musical score for "Walking from school" in 2/4 time, marked "Rather briskly." and *mp*. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The melody features a series of eighth notes and quarter notes, with a final phrase ending in a quarter rest.

"Dreaming"

Slowly and delicately.

p *dolciss.*

Musical score for "Dreaming" in 3/4 time, marked "Slowly and delicately." and *p*. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The melody is characterized by triplets and a *dolciss.* marking.

"On the swing"

Fairly Fast.

mf

Musical score for "On the swing" in 2/4 time, marked "Fairly Fast." and *mf*. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The melody is a rhythmic pattern of eighth notes.

"Harebells"

At moderate speed.
(about ♩ = 120)

p *delicately*

Musical score for "Harebells" in 3/4 time, marked "At moderate speed." and *p*. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The melody is a simple, rhythmic pattern of quarter notes.

"The poor organ-grinder"

Waltz-time.

mp

Musical score for "The poor organ-grinder" in 3/4 time, marked "Waltz-time." and *mp*. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The melody is a simple, rhythmic pattern of quarter notes.

"Once upon a time"

(about J. 100)

mp *wistfully*

This musical score is for a piano piece in 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with some triplets. The bass line is primarily composed of quarter and eighth notes. The piece is marked 'mp' and 'wistfully'. There are some performance markings above the staff, including '3' and '5'.

D. 87 Badinage, 130 M.

Pub.: Elkin, 1928; Loc.: Lbl (bm)., Wc., T.D.

Allegro scherzando

mp

This musical score is for a piano piece in 4/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with some triplets. The bass line is primarily composed of quarter and eighth notes. The piece is marked 'mp' and 'Allegro scherzando'. There are some performance markings above the staff, including '3' and '5'.

D. 88 Valse sentimentale, 119 M.

Pub.: Elkin, 1929; Loc.: Lbl (bm)., Wc., T.D.

Slowly

p *delicately*

ten.

This musical score is for a piano piece in 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with some triplets. The bass line is primarily composed of quarter and eighth notes. The piece is marked 'p' and 'delicately'. There are some performance markings above the staff, including '3' and '5'. The piece ends with a 'ten.' marking and an asterisk.

D. 89 Zoo: "The elephant," 21 M., "The squirrel," 23 M.,
 "The bear," 25 M., "The monkey," 24 M., "The snake,"
 15 M., "The giraffe," 16 M., "The tortoise," 16 M.,
 "The rhinoceros," 24 M.

Pub.: Schott, 1930; Loc.: Lbl (bm)., Wc., NYp., T.D.

"The elephant"

Alllegretto

mf *pesante*

This musical score is for a piano piece in 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with some triplets. The bass line is primarily composed of quarter and eighth notes. The piece is marked 'mf' and 'pesante'. There are some performance markings above the staff, including '3' and '5'.

"The squirrel"

Moderato

Musical score for "The squirrel" in 3/4 time, marked Moderato. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat).

"The bear"

Allegretto
mf pesante

Musical score for "The bear" in 3/4 time, marked Allegretto. The piece consists of two staves. The right hand has a melody with eighth notes and rests, while the left hand plays a rhythmic accompaniment of quarter notes. The key signature has one flat (B-flat).

"The monkey"

Moderato
p molto staccato

Musical score for "The monkey" in 3/4 time, marked Moderato. The piece consists of two staves. The right hand features a melody with eighth notes and rests, while the left hand plays a rhythmic accompaniment of quarter notes. The key signature has one flat (B-flat).

"The snake"

Andante
mp

Musical score for "The snake" in 3/4 time, marked Andante. The piece consists of two staves. The right hand has a melody with eighth notes and rests, while the left hand plays a rhythmic accompaniment of quarter notes. The key signature has one flat (B-flat).

"The giraffe"

Allegro non troppo
mf

Musical score for "The giraffe" in 3/4 time, marked Allegro non troppo. The piece consists of two staves. The right hand features a melody with eighth notes and rests, while the left hand plays a rhythmic accompaniment of quarter notes. The key signature has one flat (B-flat).

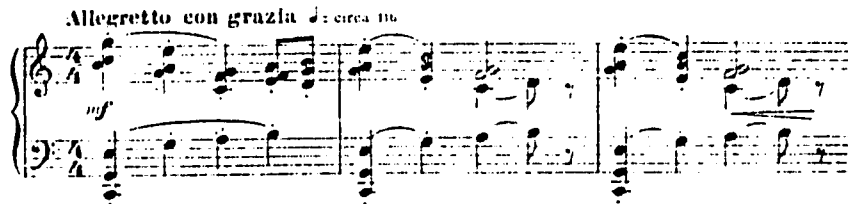
"The tortoise"



"The rhinoceros"

D. 90 Gavotte, 67 M.

Pub.: Elkin, 1932; Loc.: Lbl (bm)., Wc., NYp., T.D.



D. 91 The toy-box: "The boot-black," 12 M., "Teddy bear's headache," 15 M., "The little roundabout," 22 M., "Jumbo," 24 M., "The little Highland piper," 17 M., "The strutting sargeant," 25 M., "Grandma," 10 M., "The clockwork mouse," 15 M., "The prancing horse," 33 M., "The Russian dancer," 19 M.

Pub.: Schott, 1933; Loc.: Lbl (bm)., Wc., T.D.

"The boot-black"



"Teddy bear's headache"

Andante

mp legato ed espressivo

Musical score for "Teddy bear's headache" in 3/4 time, marked Andante. The piece is in G major and consists of two staves. The melody is in the right hand, starting with a quarter note G4, followed by a half note A4-B4, and then a quarter note C5. The bass line is in the left hand, starting with a quarter note G2, followed by a half note F2-E2, and then a quarter note D2. The score includes fingerings (2, 3, 2, 1, 1) and a dynamic marking of *mp legato ed espressivo*.

"The little roundabout"

Allegretto non troppo

p *mp* *simile*

Musical score for "The little roundabout" in 3/4 time, marked Allegretto non troppo. The piece is in G major and consists of two staves. The melody is in the right hand, starting with a quarter note G4, followed by a half note A4-B4, and then a quarter note C5. The bass line is in the left hand, starting with a quarter note G2, followed by a half note F2-E2, and then a quarter note D2. The score includes fingerings (3, 2, 2, 2) and dynamic markings of *p*, *mp*, and *simile*.

"Jumbo"

Moderato

mf pesante (heavily) *simile*

Musical score for "Jumbo" in 3/4 time, marked Moderato. The piece is in G major and consists of two staves. The melody is in the right hand, starting with a quarter note G4, followed by a half note A4-B4, and then a quarter note C5. The bass line is in the left hand, starting with a quarter note G2, followed by a half note F2-E2, and then a quarter note D2. The score includes fingerings (1, 1, 1, 1, 1) and dynamic markings of *mf pesante (heavily)* and *simile*.

"The little Highland piper"

Allegretto

mf

Musical score for "The little Highland piper" in 2/4 time, marked Allegretto. The piece is in G major and consists of two staves. The melody is in the right hand, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line is in the left hand, starting with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The score includes fingerings (2 1, 3 2, 2 1, 3 2) and a dynamic marking of *mf*.

"The strutting sargeant"

Alla marcia

mf marcato

Musical score for "The strutting sargeant" in 2/4 time, marked Alla marcia. The piece is in G major and consists of two staves. The melody is in the right hand, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line is in the left hand, starting with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The score includes a dynamic marking of *mf marcato*.

"Grandma"

Andante

p

legato e dolce

Musical score for "Grandma" in 3/4 time, marked Andante. The piece is in G major and consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a simple accompaniment with quarter and eighth notes. The dynamic is piano (*p*) and the articulation is legato and dolce.

"The clockwork mouse"

Allegro moderato

mp

Musical score for "The clockwork mouse" in 3/4 time, marked Allegro moderato. The piece is in G major and consists of two staves. The right hand has a rhythmic melody with eighth and sixteenth notes. The left hand has a steady accompaniment of quarter notes. The dynamic is mezzo-piano (*mp*).

"The prancing horse"

Allegro moderato

mf

Musical score for "The prancing horse" in 3/4 time, marked Allegro moderato. The piece is in G major and consists of two staves. The right hand has a rhythmic melody with eighth and sixteenth notes. The left hand has a steady accompaniment of quarter notes. The dynamic is mezzo-forte (*mf*).

"The Russian dancer"

Allegro non troppo

mf non leg.

Musical score for "The Russian dancer" in 3/4 time, marked Allegro non troppo. The piece is in G major and consists of two staves. The right hand has a rhythmic melody with eighth and sixteenth notes. The left hand has a steady accompaniment of quarter notes. The dynamic is mezzo-forte (*mf*) and the articulation is non-legato (*non leg.*).

- D. 92 Miss Remington: scherzo for piano, 120 M.
 Pub.: Schott, 1934; Loc.: Lbl (bm)., Wc., NYp., T.D.

Vivace (like a typewriter)

staccato

mp

Musical score for "Miss Remington: scherzo for piano, 120 M." in 3/4 time, marked Vivace (like a typewriter). The piece is in G major and consists of two staves. The right hand has a rhythmic melody with eighth and sixteenth notes. The left hand has a steady accompaniment of quarter notes. The dynamic is mezzo-piano (*mp*) and the articulation is staccato.

D. 93 Second sonata, 314 M.

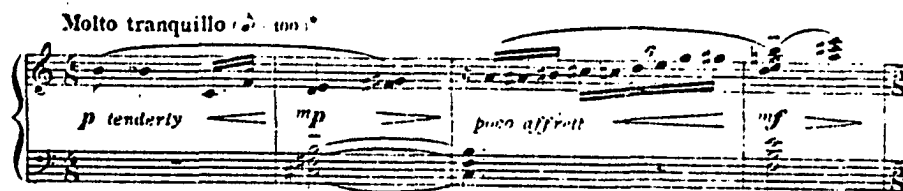
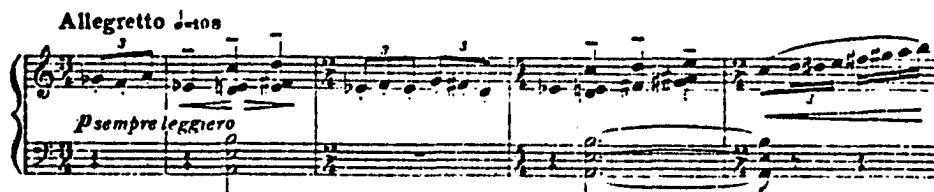
Pub.: Universal Music Agencies, 1935; Lit.: Scott, Bone, p. 138; Loc.: Lbl (bm)., Wc., T.D.

D. 94 Tarantula, 59 M.

Pub.: Elkin, 1935; Loc.: Lbl (bm)., Wc., T.D.

D. 95 Piano sonata III: "Molto tranquillo," 201 M.,
"Scherzo patético," 88 M., "Finale," 121 M.

Pub.: Elkin, 1956; Lit.: Pirie, "Reviews," p. 312, Scott, Bone, p. 229; Loc.: Lbl (bm)., Wc., T.D.

"Molto tranquillo""Scherzo patético"

"Finale"

Grave (♩. 44)

mp
con moto
a tempo

This musical score is for a piece titled "Finale". It is marked "Grave" with a tempo of ♩. 44. The score is written for piano in a 3/4 time signature. It begins with a mezzo-piano (mp) dynamic and a "con moto" instruction. The music features a series of chords and melodic lines in both hands, with a "a tempo" marking appearing later in the piece.

D. 96 Pastoral ode, 188 M.

Pub.: Elkin, 1961; Loc.: Lbl (bm)., Wc., T.D.

Tranquillo

f semplice

This musical score is for a piece titled "Pastoral ode". It is marked "Tranquillo" and is written for piano in a 3/4 time signature. The score is marked "f semplice". It features a series of chords and melodic lines in both hands, with a 4/4 time signature indicated above the first measure.

D. 97 Victorian waltz, 113 M.

Pub.: Elkin, 1963; Loc.: Lbl (bm)., T.D.

In slow waltz time, ♩ = c. 108

p poco rubato
poco cresc.

This musical score is for a piece titled "Victorian waltz". It is marked "In slow waltz time" with a tempo of ♩ = c. 108. The score is written for piano in a 3/4 time signature. It begins with a piano (p) dynamic and a "poco rubato" instruction. The music features a series of chords and melodic lines in both hands, with a "poco cresc." instruction appearing later in the piece.

Alphabetical List of the Solo Piano Works

The following list contains the titles of individual works as well as those in collections. Providing each work with its chronological Darson (D.) number enables the reader to locate the composition in the thematic index, and page numbers refer the reader to discussions in the text. This enumeration, therefore, serves as a bibliography of all the solo piano works.

"Adagio serioso" from Six pieces, D. 2

"Air varié" from Deuxième suite, Op. 75, D. 37: 103, 170,
172, 173, 223

Album for boys. London: Elkin, 1926. 10p., D. 85

Album for girls. London: Elkin, 1926. 12 p., D. 86

"All through the night" from British melodies, D. 42: 42, 139

"Allegretto gracioso" from Three little waltzes, D. 3

"Allegretto grazioso" from Three frivolous pieces, D. 1: 122

"Allegro molto scherzando" from Two "Pierrot" pieces, D. 7:
125, 182, 223

"Allegro (Pierrot gai)" from Two "Pierrot" pieces, rev. ed.,
D. 7A: 125

"Allegro poco scherzando" from Three little waltzes, D. 3

"Andante languido" from Three little waltzes, D. 3

"Andante maestoso" from Six pieces, D. 2: 103, 122

"Andante pastorale" from Three frivolous pieces, D. 1: 144

"Angelus" from Vieux chine, D. 66: 157

Arabesque. Mainz: Schott, 1923. 7p., D. 80: 108, 123,
195-197, 204, 205, 222, 233, 273

Asphodel, Op. 50, No. 2. London: Elkin, 1906. 5p., D. 17:
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- "At dawn" from Two piano pieces, D. 8: 144, 245, 285
- Autumn idyll. London: Elkin, 1912. 6p., D. 40
- Badinage. London: Elkin, 1928. 7p., D. 87: 194, 226, 230,
233
- Ballad. London: Elkin, 1920. 11p., D. 73: 103, 105, 123,
124, 200, 224, 247, 254, 257
- "A ballad told at candle-light" from Miniatures, D. 58
- Barcarolle. London: Elkin, 1912. 7p., D. 41: 104, 232
- "The bear" from Zoo, D. 89
- "Before the church" from Karma suite, D. 82
- "Bells" from Poëms, D. 45: 157
- Berceuse. London: Elkin, 1911. 7p., D. 38
- "The boot-black" from The toy-box, D. 91
- "The boy with the pipes" from Young hearts II, D. 75: 158
- Britain's war march. London: Schott, 1914. 4p., D. 50: 42
- British melodies. London: Elkin, 1912. 14p., D. 42: 42,
139, 142
- Butterfly waltz. London: Schott, 1915. 7p., D. 56
- "By the fishing stream" from Album for boys, D. 85: 151
- "By the waters of the Nile" from Egypt, D. 47: 203
- "Caprice" from Deuxième suite, Op. 75, D. 37: 170
- Caprice chinois. London: Elkin, 1919. 7p., D. 71: 108, 192,
225, 257
- Carillon. Mainz: Schott, 1913. 3p., D. 46: 157
- Cavatina. London: Elkin, 1914. 6p., D. 51: 199, 226
- Chansonnette, Op. 74, No. 8. London: Elkin, 1911. 5p., D. 36
- Cherry ripe. Mainz: Schott, 1915. 4p., D. 57: 140, 222
- Chimes, Op. 40, No. 3. London: Elkin, 1904, 7p., D. 13:
157, 158

Chinese serenade, Op. 39, No. 2. London: Forsyth, 1904.
8p., D. 10: 229, 258

"Christmas morning" from Album for boys, D. 85

"The clockwork mouse" from The toy-box, D. 91: 152, 153

Columbine, Op. 47, No. 2. London: Elkin, 1905. 7p., D. 16:
179

Consolation. London: Elkin, 1918. 7p., D. 69: 123, 225,
245, 251, 252, 257

"Concertina" from Young hearts II, D. 75: 158, 159

"The cossack" from Album for boys, D. 85

"Courante" from Pastoral suite, D. 48: 170, 171, 174, 244

"Cuckoo-call" from Two sketches, Op. 57, D. 20: 145

Dagobah, Op. 39, No. 1. London: Forsyth, 1904. 4p., D. 9:
80, 96, 134, 180, 183, 234

"Dance" from A little Russian suite, D. 62: 223

"Dance of the elephants" from Impressions from the Jungle
Book (Rudyard Kipling), D. 44

"Dancing girls" from Indian suite, D. 77

"Danse elegiaque" from Trois danses tristes, Op. 74, D. 34:
119

"Danse langoureuse" from Trois danses tristes, Op. 74, D. 34:
223, 230

Danse nègre, Op. 58, No. 5. London: Elkin, 1908, 7p., D. 22:
75, 108, 135, 182-184, 230, 236, 280

"Danse orientale" from Trois danses tristes, Op. 74, D. 34

Danse romantique. London: Elkin, 1915. 7p., D. 55: 118, 119

"Dawn" from Impressions from the Jungle Book (Rudyard
Kipling), D. 44: 231

"Décor de saules (petite étude en quarts)" from Vieux
chine, D. 66: 126, 127

Deuxième suite, Op. 75, Nos. 1-5. Mainz: Schott, 1910. 43p.,
D. 37: 10, 72, 78, 107, 108, 170-173, 175, 186, 218,
224, 225, 232, 253, 257

- Diatonic study. London: Elkin, 1914. 6p., D. 53: 126, 225
- "Dreaming" from Album for girls, D. 86
- "Eastern dance" from Three dances, D. 5: 247, 284
- Egypt: an album of 5 impressions. Mainz: Schott, 1913. 21p.,
D. 47: 96, 129, 179, 221, 224, 230
- "Egyptian boat song" from Egypt, D. 47: 104
- "The elephant" from Zoo, D. 89: 151, 152
- "Energy" from Moods, D. 79
- "English dance" from Three dances, D. 5: 140, 141, 284
- An English waltz, Op. 15. London: A. J. Jaeger, 1903. 11p.,
D. 4: 69, 118, 140, 141, 224, 230, 236, 283, 284
- An English waltz, rev. ed. London: Elkin, 1929. 11p., D. 4A
- "Étude" from Six pieces, D. 2: 126
- Étude I, Op. 64. London: Elkin, 1908. 7p., D. 24: 127
- Étude II, Op. 64. London: Elkin, 1908. 7p., D. 25: 127
- "Evening idyll" from Summerland, Op. 54, D. 18: 144, 145
- "Evening idyll" from Summerland, Op. 54, rev. ed., D. 18A
- "Exotic dance" from A pageant: three dances, D. 76: 231, 246
- "Fairy folk" from Summerland, Op. 54, D. 18
- "Fairy folk" from Summerland, Op. 54, rev. ed., D. 18A
- First bagatelle. London: Elkin, 1919. 5p., D. 70: 218
- "Folk-song" from Six pieces, D. 2: 140, 223
- For my young friends. New York: Elkin, Galaxy Music, 1955.
15p., D. 74-75: 149
- "Funeral march of the great Raamses" from Egypt, D. 47
- "The garden of soul-sympathy" from Poëms, D. 45: 191, 201,
223, 254, 255
- Gavotte. London: Elkin, 1932. 6p., D. 90: 103, 119, 224
- "Gavotte" from Three dances, D. 5: 224, 252, 284

"Gavotte du bon vieux temps" from Vieux chine, D. 66

"The giraffe" from Zoo, D. 89

"Grandma" from The toy-box, D. 91

Handelian rhapsody, Op. 17. Edited by Percy Grainger.
London: Elkin, 1909. 11p., D. 26: 104, 163, 214, 223

"Harebells" from Album for girls, D. 86

"The hunt" from Album for boys, D. 85

Impressions from the Jungle Book (Rudyard Kipling). Mainz:
Schott, 1912. 19p., D. 44: 233

Impromptu (a mountain brook), Op. 41. London: Elkin, 1904.
11p., D. 14: 145, 182, 213, 214

Impromptu (a mountain brook), Op. 41, rev. ed. London:
Elkin, 1904. 11p., D. 14A

"In the forest" from Vistas, D. 68: 146, 225

"In the temple of Memphis" from Egypt, D. 47: 231, 253

Inclination à la danse. London: Elkin, 1922. 7p., D. 78:
108, 193, 198, 243

"Indian serenade" from Indian suite, D. 77

Indian suite. Mainz: Schott, 1922. 14p., D. 77: 96, 170,
221, 233

Intermezzo, Op. 67, No. 3. London: Elkin, 1910. 4p., D. 30:
223, 247

"Introduction & fugue" from Deuxième suite, Op. 75, D. 37:
103, 170, 173, 174, 224

Irish reel. London: Elkin, 1916. 7p., D. 60: 42, 103, 140,
141, 223

"The jocund dance" from Vistas, D. 68: 225

"Juggernaut" from Indian suite, D. 77: 201

"Jumbo" from The toy-box, D. 91

"The jungle" from Impressions from the Jungle Book (Rudyard Kipling), D. 44

Karma suite. London: Elkin, 1923, 1924. 24p., D. 82

- "Lament for a broken doll" from Young hearts I, D. 74
- "Lassitude" from Moods, D. 79: 194
- "Lazing" from Album for boys, D. 85
- "Lento" from Two "Pierrot" pieces, D. 7: 124, 125, 128,
222, 243
- "A little dancer from Spain" from Miniatures, D. 58
- "The little Highland piper" from The toy-box, D. 91: 158
- "The little roundabout" from The toy-box, D. 91
- A little Russian suite. London: Elkin, 1916. 12p., D. 62:
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- "Loneliness" from Young hearts II, D. 75: 150, 151
- "A lonely dell" from Vistas, D. 68: 222
- Lotus land, Op. 47, No. 1. London: Elkin, 1905. 7p., D. 15:
80, 96, 108, 129, 131, 132, 135, 137, 183, 184, 223,
229, 230, 233, 280
- "March of a tin soldier" from Young hearts II, D. 75
- Mazurka, Op. 67, No. 1. London: Elkin, 1909. 6p., D. 28: 223
- "Menuet du bon vieux temps" from Vieux chine, D. 66
- Miniatures. London: Schott, 1915. 9p., D. 58: 149
- "Minuet" from Suite in the old style, D. 32: 170
- Miss Remington: scherzo for piano. Mainz: Schott, 1934. 7p.,
D. 92: 159, 204, 205, 221, 222, 258
- Modern finger-exercises. London: Elkin, 1917. 12p., D. 63:
149, 153-155
- "The monkey" from Zoo, D. 89: 147
- Moods. London: Elkin, 1922. 11p., D. 79: 234
- "Morning song in the jungle" from Impressions from the
Jungle Book (Rudyard Kipling), D. 44
- "Musical box" from Young hearts I, D. 74: 158
- Notturmo, Op. 54, No. 5. London: Elkin, 1908. 6p., D. 19:
122, 179-181

- Ode heroique. London: Elkin, 1915. 5p., D. 54: 122, 225
- "On the swing" from Album for girls, D. 86: 158, 159
- "Once upon a time" from Album for girls, D. 86
- Over the prairie: two impressions. London: Elkin, 1911. 10p.,
D. 39: 108, 225
- A pageant: three dances. London: Schott, 1920. 9p., D. 76
- "Paradise-birds" from Poëms, D. 45: 146
- "Passacaglia" from Pastoral suite, D. 48: 170, 171, 223,
232, 257
- Pastoral ode. London: Elkin, 1961. 12p., D. 96: 90, 143, 209,
210, 218, 227, 232, 243, 255, 257, 262, 282
- Pastoral suite. London: Elkin, 1913. 27p., D. 48: 103, 143,
170, 171, 224, 225
- "Pastorale" from Pastoral suite, D. 48: 170, 171
- Piano sonata III. London: Elkin, 1956. 20p., D. 95: 90, 108,
164, 167, 169, 207-209, 221, 227, 232, 255
- Pierrette. London: Elkin, 1912, 5p., D. 43: 230, 244
- "The piper in the desert" from Karma suite, D. 82: 231
- "Playtime" from Summerland, Op. 54, D. 18: 121
- "Playtime" from Summerland, Op. 54, rev. ed. D. 18A
- Poëms. Mainz: Schott, 1912. 27p., D. 45: 99, 108, 143, 226
- "The poor organ-grinder" from Album for girls, D. 86: 158
- "Poppies" from Poëms, D. 45: 129, 191
- "The prancing horse" from The toy-box, D. 91
- "Prelude" from Deuxième suite, D. 37: 170, 172, 250
- "Prelude" from Suite in the old style, D. 32: 170, 232
- Prelude solennel. London: Elkin, 1913. 7p., D. 49: 103, 106,
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