

*A Kalmus Classic Edition*

Cyril

**SCOTT**

**SELECTED PIANO WORKS**

FOR PIANO

K 09966



**Kalmus**

## **CYRIL SCOTT**

(1879-1970)

An English born composer, pianist, and author, Cyril Scott received his formal musical education in Frankfurt, Germany. During his years of study, he and fellow composition students Percy Grainger, Norman O'Neill, Roger Quilter, and Balfour Gardiner became known as "The Frankfurt Group".

Scott composed in many genres; from operas, concertos, and major orchestral works, to chamber music, vocal, choral, instrumental and piano solos. With many manuscripts from his German period destroyed during World War II, Scott began writing impressionistic piano and vocal pieces, which earned him the reputation of a "modernist composer". Scott's music is known for its rich harmonies and lovely melodies, as found in the selections included in this collection. These piano pieces, along with his vocal solos, remain popular today.

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# CHIMES

CYRIL SCOTT  
Op. 40, No. 3

*Allegro moderato*

The first system of musical notation for 'CHIMES' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features a melodic line in the upper staff and a more active accompaniment in the lower staff. A '8va' marking with a dashed line indicates an octave transposition for the upper staff in the latter part of the system. The music includes various rhythmic patterns and articulation marks.

The third system of musical notation shows the continuation of the melodic and harmonic themes. The upper staff has a more active melodic line with some slurs, and the lower staff continues with its accompaniment. The key signature and time signature remain consistent with the previous systems.

The fourth system of musical notation concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. The music ends with a clear cadence, marked by a double bar line and repeat dots.