

379
NBH
NO. 4082

CYRIL SCOTT'S PIANO SONATA, OP. 66: A STUDY OF
HIS INNOVATIVE MUSICAL LANGUAGE, WITH THREE
RECITALS OF SELECTED WORKS BY MOZART,
SCHUMANN, SCRIABIN, DEBUSSY, RAVEL
AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Ching-Loh Cheung, B.A., M.M.

Denton, Texas

May, 1995

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Cheung, Ching-Loh, Cyril Scott's Piano Sonata, Op. 66: A Study of His Innovative Musical Language, with Three Recitals of Selected Works by Mozart, Schumann, Scriabin, Debussy, Ravel and Others. Doctor of Musical Arts (Performance), May, 1995, 55 pp., 37 musical examples, bibliography, 36 titles.

The objective of the dissertation is to examine Cyril Scott's musical language as exhibited in his Piano Sonata, Op. 66. Subjects of discussion include Scott's use of form, rhythm, melody, tonality, and harmony. Also included are a biographical sketch of the composer and his philosophical view of modernism. A comparison of the original version and the revised edition of this sonata, as well as references to Cyril Scott's two other piano sonatas are also included during the examination of his harmonic and rhythmic style.

In addition to the lecture recital, based on the dissertation and given on November 7, 1994, three other public recitals were performed. The first, on November 17, 1980, included works of Mozart, Schumann, and Scriabin. The second, on March 31, 1992, featured works by Debussy and Ravel. The third recital was performed on April 25, 1994, and included works by Beethoven, Chopin, Liszt, and Scarlatti.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the University
of North Texas Library.

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North Texas State University

School of Music

presents

CHING-LOH CHENG

in a

Piano Recital

Monday, November 17, 1980 4:00 P.M. Concert Hall

PROGRAM

10 Variations on "Unser dummer pöbel meint," K. 455 Mozart

* * *

Kreisleriana, Op. 16 Schumann

* * *

Sonata No. 5, Op. 53 Scriabin

*** There will be short breaks between each number

in partial fulfillment of the requirements for the
degree of Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

CHING-LOH CHEUNG, piano

Monday, March 30, 1992 6:30 p.m. Concert Hall

Image II **Debussy**

Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

Le Tombeau de Couperin **Ravel**

Prelude
Fugue
Forlane
Rigaudon
Minuet
Toccata

- Intermission -

Valses Nobles et Sentimentales **Ravel**

Modéré
Assez lent
Modéré
Assez animé
Preque lent
Vif
Moins vif
Epilogue - Lent

L'Isle Joyeuse **Debussy**

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

CHING-LOH CHEUNG, *piano*

Monday, April 25, 1994

8:15 pm

Concert Hall

Sonata in F minor, K. 481 Scarlatti

Sonata in D Major, K. 484 Scarlatti

Sonata in D Major, K. 478 Scarlatti

15 Variations in E-flat Major, Opus 35 (Eroica Variations) Beethoven

- Intermission -

"Du bist die Ruh" Schubert/Liszt

"Horch, Horch, die Lerche" Schubert/Liszt

Nocturne in C minor, Opus 48, No. 1 Chopin

Nocturne in F-sharp minor, Opus 48, No. 2 Chopin

Ballade No. 3 in A-flat Major, Opus 47 Chopin

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Lecture Recital

CHING-LOH CHEUNG, *piano*

Monday, November 7, 1994

5:00 pm

Recital Hall

**Cyril Scott's *Piano Sonata, Op. 66*:
A Study of His Innovative Musical Language**

Sonata I, Op. 66 (revised edition) Cyril Scott
Allegro con spirito (1879-1970)
Adagio ma non troppo
Scherzo
Fugue

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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CHAPTER I

INTRODUCTION

English composer Cyril Scott (1879-1970) was an important figure in the history of English piano music at the turn of the century. He not only contributed enormously to the literature of piano music at a time when the instrument was generally ignored by other English composers, but he also exposed the public to compositional innovations considered to be "shocking." He was a real pioneer in the development of twentieth-century idioms such as polyrhythms and atonality. Sir Thomas Armstrong points out that other English contemporaries such as Delius, Bax, Grainger, Dale, and Ireland "developed from the same stock, taking time to adapt to their own individual needs a vocabulary that was almost a common possession, in which the idiom of Scott constituted no small element."¹

Cyril Scott was born at Oxton, Cheshire, in 1879 of a Greek scholar father and a somewhat musical mother. He died at the age of ninety-one at Eastbourne in 1970. He received musical training at the Frankfurt Conservatorium in Germany and became a member of the "Frankfurt Group."

¹ Sir Thomas Armstrong, "Cyril Scott: A Pioneer," Musical Times C (1959), 454.

Cyril Scott was a prolific writer as well as a philosopher. He not only wrote about music, set lyrics for his songs, and wrote his own libretti for his operas, but also had a great passion for poetry. His literary output was very diversified. It includes a book, The Philosophy of Modernism, Music: Its Secret Influence throughout the Ages, and six volumes of his own poetry. As he became interested in Indian philosophy and later was drawn into occultism and cancer healing, he also wrote works such as An Outline of Modern Occultism and Victory over Cancer.

Scott's popularity came early in his career but gradually declined after World War I. The compositions which won him fame were songs and smaller piano pieces written to fulfill obligations to publishers. Over the years, he was labelled as a composer who wrote only salon pieces. He was even dubbed the "English Debussy," an unfortunate label which did him more harm than good. As a result, his compositions were generally neglected. In his autobiography, Bone of Contention, he expressed disappointment that none of his more serious and large-scale works were ever paid enough attention. But he never stopped composing and, in 1970, he wrote his last composition, Dance Song for Piano.

Three major forces dominated the English musical scene at the turn of the century and marked the beginning of the so-called "English musical renaissance." First there was

the continuing tradition of German Romanticism, with Liszt, Wagner, and Richard Strauss among the most influential figures stimulating innovations. Second was the rise of English Nationalism, which arose from a reaction against the long-time Teutonic hegemony as well as from the attempt to improve the quality of English music. One aspect of English Nationalism was the revitalization of native folk song. Third was the school of French Impressionism, whose rebellion against academic procedures suggested new directions for music. Cyril Scott was by no means unaffected by all these. As significant changes in Western music took place through the outbreak of World War I, including the rhythmic and tonal innovations of Stravinsky and Schoenberg, Scott became actively involved in these changes and represented a pioneering spirit in English music.

Piano Sonata No. 1, Op. 66 was Scott's first serious piano composition. It was composed in the summer of 1908 and published by Elkin in 1909. It was later revised and published as Sonata I for Pianoforte, Op. 66. Scott introduced many revolutionary procedures of composition in this sonata, including his multimetric system and a highly chromatic approach to harmony which he himself labelled non-tonality. These procedures became the trademark of Scott's compositional style after 1909. Piano Sonata No. 1, Op.66 consists of four uninterrupted movements of great length,

including a fugue at the end. It is a work well liked by Debussy and played by many artists all over Europe, including Grainger and Giesecking. Grainger included the following statement in the program notes for a U.S. tour in the 1950s:

In our own times the outstanding vehicle of musical progress has been the Cyril Scott Piano Sonata, Op. 66, with its irregular rhythms . . . its 'non-architectural' flowing form, its exquisitely discordant harmonies. The Scott Sonata is as significant artistically, emotionally and pianistically as it is historically.²

The intent of this study is to explore Cyril Scott's musical language exhibited in a large-structured work. Subjects of discussion include form, rhythm, melody, tonality, and harmony.

² Cyril Scott, Bone of Contention: Life Stories and Confessions (New York: Arco, 1969), 70.

CHAPTER II

CYRIL SCOTT

Cyril Scott was born in Cheshire, England, on September 27, 1879. He was the third child of Henry and Mary Scott.¹ His father made a living in the shipping business, while his true expertise was in biblical Greek; he was unmusical, but his love for nature, good poetry, and literature was undoubtedly inherited by his son. On the other hand, Cyril's mother was an amateur pianist who composed and even published a waltz before her marriage. She was a deeply religious and conservative woman who believed that the foundation of religious education began with regular attendance at church services. It was during these services that young Scott heard, for the first time, serious music by Handel, Bach, and Mendelssohn.

Cyril Scott's unusual inclination for music appeared at a very early age. According to his mother, before Cyril could talk, he would insist on being lifted up at the piano, where he would play by ear for a long time. His favorite tunes were barrel-organ tunes and hymns. Cyril Scott began piano lessons at the age of six with Miss Walker and later, with Miss B., whom Scott later blamed for failing to correct

¹Cyril Scott had a sister, Mabel Louise, and a brother who died in infancy.

his bad finger technique.² However, it was Miss B. who took Cyril to Paderewski's recital in Liverpool, which resulted in the young boy's decision to become a musician. Scott wrote his first composition at the age of seven; he later described this effort as "exceedingly bad Chopin."³

Cyril Scott was accepted into the Frankfurt Conservatorium at the age of twelve and was placed under the instruction of Englebert Humperdinck (1854-1921) in theory⁴ and Professor Lazzaro Uzielli (1861-1943) in piano. His bad finger technique was corrected by practicing nothing but five-finger exercises for three months. He returned home for general education after eighteen months.

The second period of Scott's musical training at the Frankfurt Conservatorium took place in 1895, when he studied composition with Iwan Knorr⁵, a teacher noted for his liberal attitude regarding music composition. Along with four other English-speaking fellow students, Percy Grainger, Norman O'Neill, Roger Quilter, and Balfour Gardiner, Scott

²Scott did not reveal her real name in his autobiography. Cyril Scott, Bone of Contention (New York: Arco, 1969), 30.

³Ibid.

⁴Cyril Scott had only a few lessons with Humperdinck, who was dismissed from the school for incompetence in teaching. Ibid.

⁵Iwan Knorr was an enthusiastic teacher who encouraged originality. According to Scott, he made students learn the rules in order to break them. Scott, op. cit., 65.

became a member of what was later known as the "Frankfurt Group."⁶

A close and lasting friendship was formed between Scott and Percy Grainger, who shared the same enthusiasm for the irregular meters that became an important element in Scott's compositional style. Scott dedicated several of his compositions to Grainger. Among them was his Handelian Rhapsody, which was edited by Grainger. In addition to promoting Scott's compositions in his concert tours, Grainger also premiered Scott's popular work, Lotus Land in 1905 at Bechstein Hall in London.⁷

The association with German poet Stefan George (1868-1933) was a major turning point in Scott's life.⁸ They first met when Scott was still a student at the Frankfurt Conservatorium. The friendship between Stefan George and Scott developed quickly. Inspired by Stefan George, Scott began to take great interest in writing poetry. George introduced him to symbolism in literature and also to the poetry of Ernest Dowson, which became the inspiration for many of Scott's songs. Scott claimed that it was George who had made him an artist and not just a musician. Later as he

⁶Ibid., 68.

⁷Ian Parrot, Cyril Scott and His Piano Music (London: Thames, 1991), 86.

⁸Stefan George was a symbolist poet whose common literary mood was centered around naturalism. "Stefan George," The Concise Encyclopedia of Modern World Literature, ed. Geoffrey Grigson (New York: Hawthorn Books, 1963), 167-68.

began to know the French professor Charles Bonnier, a poet and pointillist painter, Scott found a teacher for his many questions on literature and versification. He subsequently published six volumes of poetry and translated works by Baudelaire and Stefan George.

After completing his studies at the Frankfurt Conservatorium, Scott gave his first public piano recital in Liverpool, hoping to launch a teaching career. The recital received good reviews but brought him only two piano students and one elderly man who paid him to play Bach once a week.

Scott's First Symphony was premiered in Darmstadt during the 1899-1900 season, and the Second Symphony and Piano Quartet were completed in the fall of 1901. With Fritz Kreisler (1875-1962) playing the violin part and Scott himself at the piano, the 1901 premiere concert of the quartet in St. James Hall was a great success.

When his Piano Quintet was premiered in 1904, Scott received praises as well as accusations of being "a debaser of musical morals with his extravagant and discordant effusions."⁶ The English public was shocked by the rich chromatic harmonies and daring modulation procedures. Boosey & Company, Scott's publisher at the time, relinquished its association with him, citing the unprofitable potential of his compositions. William Elkin,

⁶Scott, Bone of Contention, 93.

of Elkin & Company, picked up the contract with Scott, and they subsequently developed a lasting relationship. Under the contract with Elkin, however, Scott was required to produce a certain number of songs and piano compositions each year. From that point on, his output consisted mostly of songs and piano pieces, some of which became extremely popular, such as Lullaby and Blackbird's Song for voice and piano, and Danse Nègre, Water-Wagtail, and Lotus Land for the piano. At the same time he wrote pieces that were serious in nature.

After settling in London in 1904, Scott organized and performed in concerts to promote his more serious compositions. His visibility in the music world continued to grow. By the time the Violin Sonata, Op. 59 and the Sonata, Op. 66 were premiered in 1908 and 1909, his reputation for defying academic tradition was established firmly in the public's mind. When he sought recommendation in order to recruit composition students, the response to his request was this: "But, my dear fellow, people think you don't know the rules, so how can I?"¹⁰ Nevertheless, Scott did have a few piano and composition students and even taught a general music class in a music school for several years. Edmund Rubbra (1901-1986), a distinguished composer,

¹⁰Ibid., 122

was among the few students who studied piano and composition with Scott.¹¹

During the period from 1910 to 1914, Scott became a celebrity on the Continent. His music was included in the repertoire of many touring artists. Even Gustav Mahler's widow was enthusiastic about his work. Because of her connections, Scott was able to obtain orchestral engagements in Vienna and performed in "Cyril Scott Evenings" in Frankfurt and Cologne, sponsored by Tonkünstler Verein.

Scott's Piano Concerto No. 1 premiered in 1914 with Sir Thomas Beecham conducting and Scott as the soloist. Because of the outbreak of World War I, many other concert plans were cancelled. During the war, Scott was excused from war service but played for many charity concerts. Along with other piano pieces, Scott composed a choral work, La Belle Dame sans Merci, and an opera, The Alchemist (1918), during this period. His literary output included The Philosophy of Modernism (1917).

Initially an agnostic, Scott was introduced to Indian philosophy in his early twenties, and this belief eventually led him to the study of occultism. He also believed that there was a "Hierarchy of High Initiates" who seek to continue the spiritual evolution of humanity "by inspiring the best in philosophical, religious, scientific,

¹¹Rubbra wrote a Prelude and Fugue on a theme from the second movement of Scott's first Piano Sonata to celebrate Scott's seventieth birthday in 1949. Parrot, op. cit., 57.

ideological and artistic trends."¹² Believing that he was in conscious contact with Master Koot Hoomi, Scott considered himself only a medium through which the master presented musical and literary ideas. He began to write about these subjects in 1920, an output which includes The Initiate and The Adept in Galilee.

A tour of the United States and Canada was finally realized in 1920-1921. This tour was originally planned to take place in the fall of 1914, but due to the outbreak of World War I, it was cancelled. During the tour, Scott was the soloist for his piano concerto, the pianist for his solo piano works, and the accompanist for his songs. After he returned to England from the tour, he married another believer, Rose Allatini. Allatini was a novelist publishing under the name of Eunice Buckley. They had two children, a daughter and a son.

Although Scott continued to compose in the 1920s, his career as a composer began to decline, and fewer piano works were written in the 1930s. Among the most important works for piano written before the onset of World War II was the Second Sonata (1935). In contrast, Scott's literary output from this period was numerous and diversified. It ranged from topics on occultism and therapeutics, to behavior and humor.

¹²Scott, op. cit., 233.

The Scott family broke up in 1939. Staying at guest houses in Exford and Lynmouth during the war years, Scott did not compose at all. Instead, he devoted his time to therapeutic research and published books such as Health, Diet and Commonsense and later, Cider Vinegar and Crude Black Molasses.

In 1944, when Scott was sixty-five years old, he finally came to realize and accept the reality that his serious compositions were neglected and would remain unperformed. Considering his career as a composer to have ended, he was ready to put down his music pen for good. He wrote the following:

It was best to give up the idea of composing any more. . . . It had become obvious 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 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!¹³

Scott met his second wife, Marjorie Hartston, at Broomhill in 1945. It was through her that Scott was able to regain contact with Master Koot Hoomi, who sent him a spiritual message to resume composing. As a result, at the age of sixty-seven, Scott completed the opera Maureen

¹³Ibid., 217-18.

O'Mara, to his own libretto. Other works written about the same time include Theme and Variations for two pianos, an oboe concerto, a string trio, a sonata for cello and piano, and a choral work, Hymn of Unity.

Scott's literary and musical output continued to be abundant during the 1950s, including his Piano Concerto No. 2 and Sonata No. 3 for piano; however, performances of his works still remained infrequent. Even Scott's German publisher, Willi Strecker of Schott, was amazed that Scott's works were neglected in England while his name was still honored in Germany.¹⁴ Scott did receive words of praise from other musicians, including John Ireland and, earlier, Richard Strauss. But this support did not change the destined future of his compositions.

Edmund Rubbra and Norman Demuth paid a tribute to Scott before his eightieth birthday in 1959 by broadcasting his works. Subsequently, the International Academy-World Fraternity of Scholars bestowed an honorary music doctorate upon him. Another honorary music doctorate was granted from the Chicago Conservatory sometime later.

In 1962 a group of people tried to revive interest in Scott's music by establishing a Cyril Scott Society to promote and perform his music.¹⁵ As a result, in 1964 a

¹⁴Ibid., 225.

¹⁵This group included Thomas Armstrong, Keith Faulkner, Reginald Hunt, Astra Desmond, Esther Fisher, Malcolm Arnold, Basil Cameron, Norman Demuth, Carl Dolmetsch, Eugene Goossens,

concert of his works was presented, with artists such as John Ogdon, Peter Pears, and Edmund Rubbra. The concert was well attended, but due to lack of support, the Cyril Scott Society became inactive.

Cyril Scott's last two books are Cancer Prevention: Fallacies and Some Reassuring Facts (1968) and his second autobiography, Bone of Contention (1969). On his ninetieth birthday, which was celebrated in October 1969, Moura Lympany played his Piano Concerto No. 1. He wrote his final piano composition, Dance Song for Piano, in 1970 and died on December 31 of that year in Eastbourne at the age of ninety-one.

John Ireland, John Longmire, Edmund Rubbra, Raymond Tobin and Guy Warrack who all signed in the "letter to the editor" of Musical Events for the recognition of Cyril Scott. Thomas H. Darson, The Solo Piano Works of Cyril Scott, Ph.D. diss., City University of New York (Ann Arbor, University Microfilms International, 1984), 91.

CHAPTER III

PIANO SONATA, OP. 66

During the course of his seventy-year career as a composer, Cyril Scott wrote only four piano sonatas. His first attempt of the genre was made in 1901. This early sonata was later revised and published under the title Handelian Rhapsody, Op. 17. The second attempt, made seven years later, became Scott's first piano sonata and his first serious piano composition, Sonata, Op. 66. This sonata was later revised in 1927 as Sonata I, Op. 66. The Piano Sonatas II and III were subsequently composed and published in 1935 and 1956, respectively.

Piano Sonata, Op. 66 was composed in the summer of 1908 in Shere, a village near Guilford that Scott visited frequently until 1909. He composed many other works there, including the popular Lotus Land. Scott considered this village to be the most suitable environment for a poet-musician like himself to be "alone and palely loitering on the Surrey hills, and dreaming my ambitious musical dreams."¹ Moreover, the summer of 1908 was a romantic one, as Scott began an intimate relationship with a woman whom he referred to as J. B. This woman, who had irresistible eyes

¹Cyril Scott, Bone of Contention (New York: Arco, 1969), 98.

and a great interest in spiritual things, was, according to Scott, "too much for my inflammable heart"² at the time. The relationship did not last, but this intimate friend did help him pay for the first engraving of the Sonata I when the publisher insisted on some financial assistance from the composer.³

Form

While Scott was incorporating advanced harmonic idioms in his Sonata I, he modeled formal structure after the German romantic master, Richard Strauss.

The tendency of the highest art, as Scott explained, "is towards unity and towards greater logic. . . . But along with logic and unity goes also 'flow.'"⁴ In his view, any musical structure lacking these elements was doomed to failure. In his opinion, the traditional four-movement form of a sonata contains neither unity nor logic because the four movements have little connection to one another. Aside from the most obvious solution, which is to join all the four movements together, a simple device can be modified into the structure. It is the introduction of a short recapitulation in the last movement. This recapitulation

²Cyril Scott, My Years of Indiscretion (London: Mills & Boon, 1924), 146.

³Scott, Bone of Contention, 99.

⁴Cyril Scott, "Suggestions for a More Logical Sonata Form," Monthly Musical Record (May, 1917), 104-5.

consists of all the principal themes from the previous movements. Scott referred to Strauss's symphonic poems in general as a model. First, there are no breaks. Second, they include the return of all the principal themes at the end, unifying the work as a whole.

Scott praised the introduction of the metamorphosis of themes in the symphonic poems. He believed that all forms are influenced enormously by program music regardless of whether the composer had a program in mind or not. With the use of thematic transformation, there existed a so-called program-music without a program:

Every epic piece of music composed nowadays contains something of a drama; and even if an inner meaning is furthest from the composer's thoughts, yet any transformation of theme at once implies the dramatic, and denotes that "something has happened" in the abstract realms of pure music, if nowhere else.⁵

His Piano Sonata, Op. 66 is a product of this approach. The Sonata comprises four uninterrupted movements: Allegro con spirito, Adagio ma non troppo, Scherzo, and Fugue. Each movement recollects themes from the previous movement, and the four-movement structure is unified as a whole.

The first movement of the sonata contains the traditional three-section scheme of a sonata form-- exposition, development, and recapitulation. The first

⁵Ibid.

movement opens with a vigorous statement of five measures, referred to as thematic idea 0:⁶

Example 1. Scott, Sonata I, Op. 66, rev. ed., mm. 1-5

It is then immediately followed by a subdued and lyrical passage constituting the basic material for many other thematic ideas employed in the sonata (Example 2). X1 and X2 are thematic cells which occur in various transformations throughout the sonata. These cells, especially, form the basis for the first twenty-three measures of the sonata.

⁶0 stands for opening idea.

Example 2. Scott, Sonata I, Op. 66, rev. ed., mm. 6-9

In m. 24, a cantabile statement of this thematic material deriving from X1 and X2 is framed in the form of a pentatonic scale, as shown in Example 3 (the E natural in m. 24 is obviously a printing error which should be replaced with an E^b). This two-measure phrase is presented again in m. 30 a minor third higher.

Example 3. Scott, Sonata I, Op. 66, rev. ed., mm. 24-25

The falling thirds from idea X1 then undergo a succession of development until a new identity is established. This new identity is the second subject b:

Example 4. Scott, Sonata I, Op. 66, rev. ed., mm. 44-46

From mm. 54-67, subject b is transformed into different characters at very short intervals through the use of sequential patterns in different texture. First, a nervous character with exuberant energy is created with the use of the E pedal and accented chords in a descending chromatic line in mm. 55-56. Then, from "p subito," the subject turns almost to rage, with the chromatic tenths in the left hand in mm. 60-61. In the following four measures, subject b is kept unexpectedly soft with translucent color (Example 5). A rhythmic variant of the second subject b is stated in mm. 97-99 (Example 6). The exposition comes to a close when another statement of this variant leads to a climax with a

passage of ascending chromatic octaves in the left hand and fast running sixty-fourth notes in the right hand in mm. 105-7 (Example 7).

Example 5. Scott, Sonata I, Op. 66, rev. ed., mm. 54-67

The musical score for Example 5, Scott's Sonata I, Op. 66, rev. ed., mm. 54-67, is presented in four systems. The first system (mm. 54-57) shows a right-hand melody with a 'molto cresc.' dynamic and a 'Piu animato' tempo marking. The second system (mm. 58-61) features a 'p subito' dynamic and a 'mf' dynamic. The third system (mm. 62-65) includes a 'cresc.' dynamic. The fourth system (mm. 66-67) is marked 'p e poco sost.' and 'con Rit.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 6. Scott, Sonata I, Op. 66, rev. ed., mm. 97-99

lingeringly Variant of b

mp *p dolce. legato*

Example 7. Scott, Sonata I, Op. 66, rev. ed., mm. 105-7

piu animato ma poco rubato Variant of b

mf cresc.

The development section, Quasi tempo I, begins in m. 108, suggesting a reduced version of idea Q (Example 8).

Example 8. Scott, Sonata I, op. 66, rev. ed., m. 108

Quasi tempo I.

mp *cresc.*

While subject b is being developed, a seemingly new idea c, poco tranquillo, appears in mm. 119-20 (Example 9). Its rhythm is identical with that of idea Q, and its melodic contour, with its octave displacement, is really another pair of falling thirds taken from idea X1.

Example 9. Scott, Sonata I, Op. 66, rev. ed., mm. 119-20

c

rit. *a tempo ma sempre poco tranquillo* *inverted 3rd (X.)* *inverted 3rd (X.)*

cantabile

The recapitulation is almost an exact repetition of the exposition. But more importantly, Scott includes a transition section to connect the first two movements of the sonata. In the transition section, a new four-note motive d

in m. 222 is included in the collection of ideas. It consists of a combination of a minor third and a major third, which can be traced back to the origin of the consecutive falling thirds, idea X1 (Example 10). Although the tonality is unfocused, the commencement of the second movement is strongly felt with the bass movement of V-I (Example 11).

Example 10. Scott, Sonata I, Op. 66, rev. ed., m. 222

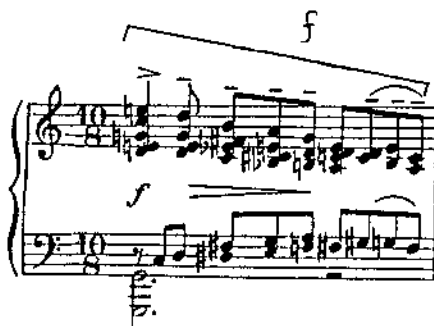
Example 11. Scott, Sonata I, Op. 66, rev. ed., mm. 238-44

The second movement, *Adagio ma non troppo*, can be divided into three sections. The first section begins with an expressive melodic idea e in mm. 241-44 (Example 11). It is then repeated in a higher octave in m. 254. The interval of thirds from the motivic idea b is recalled in a different form in mm. 248-49:

Example 12. Scott, *Sonata I*, Op. 66, rev. ed., mm. 248-49

Another significant melodic idea f appears first in m. 252 and subsequently in m. 256 (Example 13). The first section ends on an A^b seventh harmony, and the second section begins on a D major harmony, which clearly marks the cadential effect of V-I. But the brief D major harmony drifts away immediately.

Example 13. Scott, Sonata I, Op. 66, rev. ed., m. 252



The second section, *Andante amabile*, begins with a variation of idea f in mm. 260-62:

Example 14. Scott, Sonata I, Op. 66, rev. ed., mm. 260-62

Another cadential effect of V-I is stated in the bass from mm. 268-69, during which a new idea g and fragment of idea b from the first movement are employed (Example 15).

Example 15. Scott, Sonata I, Op. 66, rev. ed., mm. 268-71

a tempo tranquillo

rit.

p dolce ed idealmente

Another theme presented in m. 278, is actually a version of idea X₃ from the first movement. This theme becomes a subject for imitation between hands and leads to a "ff" climax of the section:

Example 16. Scott, Sonata I, Op. 66, rev. ed., mm. 277-81

poco rit.

a tempo

X₃

p

mp espress.

The third section includes an abridged version of the first section, decorated with the motive d and an insertion of four measures from idea b of the first movement. There are eighteen more measures in the original version of this

movement, some of which are technically very difficult.

Scott replaced these eighteen measures with only five in the revised edition without significantly interfering with its formal structure.

The third movement, marked "Scherzo," does not conform to the traditional scherzo/trio structure. Rather it implies the spirit of a scherzo, maintaining the sectional contrast with sudden changes of mood and character.

Two contrasting thematic elements are employed in this movement. First is the mocking staccato figure in m. 327, referred to as idea i. It derives its consecutive thirds from the second subject b of the first movement. The similar rhythmic pattern is then employed in the right hand of m. 339 and the left hand of mm. 349-50.

Example 17. Scott, Sonata I, Op. 66, rev. ed., mm. 326-28

The image shows a musical score for a Scherzo, measures 326-28. The score is written for piano and consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The time signature is 3/8. The piece is marked 'mp' (mezzo-piano). The right hand part features a staccato figure labeled 'idea i' with a bracket above it. This figure consists of consecutive thirds. The left hand part features a similar rhythmic pattern. The score includes various musical notations such as notes, rests, and accidentals.

The second thematic idea *j* is a tranquil folk-like tune as stated in mm. 371-74 (Example 18). Its serenity is interrupted by the sudden but brief recall of the consecutive thirds idea from the first theme in m. 391-93. The folk tune continues while another interruption occurs. This interruption is extended into an episode of virtuoso display which leads to the real climax of the movement, recollecting the first subject *a* of the first movement (Example 19).

Example 18. Scott, *Sonata I*, Op. 66, rev. ed., mm. 370-77

The image displays three systems of musical notation for piano. The first system shows a short excerpt with markings *poco rit.*, *p*, and *dolce*. The second system is marked *tranquilla* and *dim.*. The third system is marked *p dolce*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Example 19. Scott, Sonata I, Op. 66, rev. ed., mm. 421-24

The image shows a musical score for Example 19, Scott's Sonata I, Op. 66, rev. ed., mm. 421-24. The score is in two systems. The first system shows a piano introduction with 'rit.' and 'fff sosten.' markings, leading into 'Subject a' marked 'molto misterioso' and 'glissando rit.'. The second system continues the subject with various chordal textures.

The movement is then tapered into a meditative section which compiles fragments of ideas from the previous movements. These ideas include Q from the opening measure of the first movement, b from the first movement, d from the second movement, the recall of its own folk tune, X3 from the opening movement, and idea f from the second movement. The scherzo movement is held suspended by an A ninth chord.

The last movement is a fugue, with its subject containing a melodic contour of fourth and thirds related to subject b of the first movement. The subject first enters on G⁺ with various meters of 5/8, 2/4 and 3/4 in mm. 463-65 (Example 20). With a connecting measure, it is stated in

Example 20. Scott, Sonata I, Op. 66, rev. ed., mm. 463-65

Fugue.
Allegro. *circa 132*

R.H. non legato
f

L.H.

fugal subject

R.H.

L.H.

3rd

3rd

the alto part on D[#]. A longer measure connects the third entrance of the subject, which appears in the soprano voice on G[#] and subsequently in the bass part on D[#]. The connecting measure is then extended into a three-measure episode, which brings back the subject from mm. 481-87. This time, the subject is presented in the bass part on C[#] and later, in the soprano part on G[#]. In mm. 489-96, an episode which gravitates from F, A^b to B momentarily flashes back the thematic idea b from the first movement. The fugal subject is then restated on G in mm. 498-500.

A fragment of the fugal subject begins a life of its own by developing into an episodic section in which idea b is repeatedly brought to our attention. Subsequently, the fugal subject in its entirety initiates a counterpoint with idea b from mm. 518-20, which leads to a climax emphasizing the restatement of idea b in m. 522 (Example 21).

Example 21. Scott, Sonata I, Op. 66, rev. ed., mm. 518-20

The image shows two systems of musical notation for piano. The first system is labeled "Subject b" with a bracket above it. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass clef staff has a dynamic marking of *mf* and the text "fugal subject" below it. A *marc.* (marcato) marking is placed above the bass staff, and a triplet of eighth notes is indicated with a "3" above it. The second system continues the musical notation across two staves, showing a change in time signature to 3/4 and then 2/4.

In mm. 523-37, another episode takes place before the next three entrances of the fugal subject. These entrances are separated by the presentation of idea b on m. 529, m. 534, and the motivic thirds in m. 530.

A bridge is presented in mm. 538-42 which acquires its basic idea from a fragment of the fugal subject, C[#]-D-G-D[#]. Subjects a and b of the first movement are then stated in mm. 543-44. Interspersed with fast scales supported by chromatic chords, the movement is finally brought to the coda with repeated statements of subject a in its thickest vertical sonority to close the movement with a C major chord.

Table 1. Thematic ideas used in Piano Sonata, Op. 66.

Movement	I	II	III	IV
Themes of the movement	O, X1, X2, X3 a, b, c, d	e, f, g	i, j	fugal subject
Themes from other movements		b, X3, d	a, b, O, d, X3, f	b, a, X1
V - I		(C)	↻	(C)

In summary, as exhibited in the above table, the four movements of this sonata are unified by the recurring thematic ideas from previous movements. There is more recollection of themes in the third movement than in other movements. Subject a recurs in the third and fourth movement, but not in the second movement. Subject b reappears in every movement. The first two movements are connected, but the cadential V-I suggests a demarcation which is analogous to the fermata between the third and fourth movements. Moreover, the second movement and the fugue both end on C. The fugue, unfolding as an independent movement, is linked back to the entire structure of the sonata by the employment of subject b as a partner of

counterpoint and the restatement of subject a in its final section.

Rhythm

Cyril Scott's Piano Sonata, Op. 66 is an early example of the use of multimeteric system. Unlike conventional rhythm, in which one specific time signature is applied to an entire piece or movement, time signatures used in a multimeteric system can vary from one measure to the next. The idea of implementing different meters came from Percy Grainger,⁷ who claimed to have drawn his inspiration both from listening to Roger Quilter's reciting of biblical verses and from hearing the trains in southern France and Italy.⁸ Moreover, Grainger claimed to have implemented this idea even before Stravinsky in The Rite of Spring (1913).⁹ As Cyril Scott explained:

Why should a piece be in 4/4, 3/4 or 6/8 time?
Why should it not be in various times, a 3/4 bar
followed by a 5/6, or 5/4 or what-not? Why, in
fact, should there not be a sort of prose-music
just as there is a free-verse type of poetry in
contradistinction to that written in regular
metre?¹⁰

⁷Scott, Bone of Contention, 70.

⁸John Bird, Percy Grainger (London: Faber and Faber, 1982), 59.

⁹Thomas H. Darson, The Solo Piano Works of Cyril Scott, Ph.D. diss., City University of New York (Ann Arbor, University Microfilms International, 1984), 212.

¹⁰Cyril Scott, "Grainger and Frankfurt," The Percy Grainger Companion, ed. Lewis Forman (Thames, 1981), 54.

The use of irregular rhythms in composition became one of the major stylistic ingredients to be found in Scott's compositions dated after 1909. Scott's opinion on abolishing rhythmic regularity was as follows:

Is it in any sense a pointless query to ask why we should 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.¹¹

Scott demonstrated his liberation of rhythms explicitly in this sonata in which different meters are applied to their extremity. They occur, not only horizontally from one measure to the next (Example 22), but also appear

Example 22. Scott, Sonata I, Op. 66, rev. ed., mm. 31-34

The image displays two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a grand staff bracket. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first measure is in 2/4, the second in 3/4, and the third in 4/4. The second system also has two staves. The first measure is in 2/4, the second in 3/4, and the third in 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'cresc.' and 'f'. A fermata is placed over a note in the second measure of the second system.

¹¹Cyril Scott, The Philosophy of Modernism (London: Kegan Paul, Trench, Trubner, 1919), 62.

simultaneously in the same measure (Example 23). This idea, as daring as it seemed in the original version, is superfluous. The same effect can be achieved without different meters. Scott later modified this unnecessary complexity in his revised edition of 1927 (Example 24).

Example 23. Scott, *Sonata*, Op. 66, p. 18, mm. 16-19

Example 24. Scott, *Sonata I*, Op. 66, rev. ed., mm. 264-67

Through the use of his multimetric system, Scott was able to obtain a more flexible grouping of beats and therefore created a non-periodic, more continuous, and

smoother flow in melody as well as harmony. Many varieties of grouping possibilities were used. A measure of five beats may be divided into three-two or two-three (Example 25). A measure of seven beats may be divided into two

Example 25. Scott, Sonata I, Op. 66, rev. ed., m. 20



Scott, Sonata I, Op. 66, rev. ed., m. 35

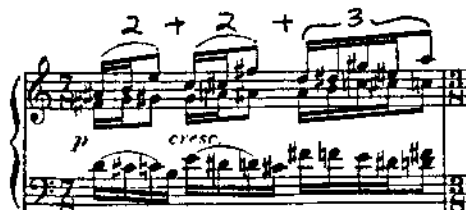


groups, or into three groups with different combinations (Example 26). Some of the other combinations are seven-two, four-five in a measure of nine beats, and three-four-three, five-three-two in a measure of ten beats. It does not

Example 26. Scott, Sonata I, Op. 66, rev. ed., m. 6



Scott, Sonata I, Op. 66, rev. ed., m. 478



appear that Scott was following any kind of system regarding the grouping of beats. As shown in the next example, similar patterns were grouped differently in the same movement (Example 27). Ernest Austin, a music reviser and editor for William Elkin, commented that Scott's manuscripts were not always legible; therefore, errors may occasionally appear in his music. An erroneous meter of 2/4 in m. 108 of the first movement should actually be 3/4 (Example 28).

Example 27. Scott, Sonata I, Op. 66, rev. ed., mm. 3-4

Musical score for Example 27, measures 3-4. The score is in 2/4 time and features a piano accompaniment with a *cresc.* marking. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment.

Scott, Sonata I, Op. 66, rev. ed., m. 154

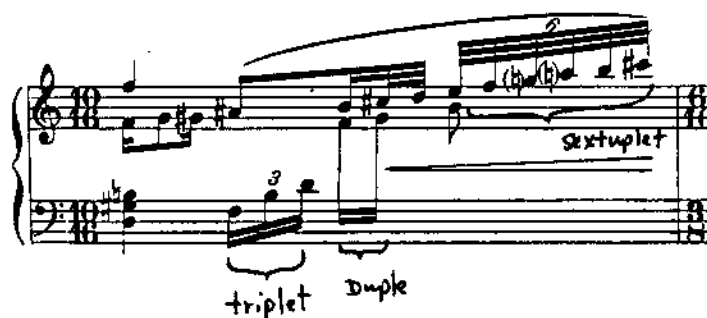
Musical score for Example 27, measure 154. The score is in 2/4 time and features a piano accompaniment with a *cresc.* marking. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment.

Example 28. Scott, Sonata I, Op. 66, rev. ed., m. 108

Musical score for Example 28, measure 108. The score is in 2/4 time and features a piano accompaniment with a *mp* marking and a *cresc.* marking. The right hand has a melodic line with slurs, accents, and triplets, while the left hand provides a harmonic accompaniment.

Aside from the multimetric usage which contributed to the complexity of rhythm, Scott also had a peculiar fondness for subdividing each unit with a different number of notes. In Example 29, a measure of 10/16 time comprises a triplet, duple, and sextuplet, which enhances the vigorous nature of the movement:

Example 29. Scott, Sonata I, Op. 66, rev. ed., m. 390



The sweeping kind of passage, which is another specialty of Scott's, may range from five notes to a five-octave glissando¹² (Example 30).

¹²Grainger used an elastic release handkerchief while playing this glissando in black keys. Parrot, op. cit., 46.

Example 30. Scott, Sonata I, Op. 66, rev. ed., m. 422

Although Scott never attempted to pursue a concert career, preferring instead to use his concerts as a means to promote his own compositions, he clearly was a virtuoso pianist, and his piano writing shows us his prowess at the keyboard. Scott almost always composed piano pieces at a piano. He even had a specially-made writing desk attached to a piano to test his inspirations.¹³ It is true that one must be a good pianist in order to produce good pianistic compositions. Scott was beyond this. He was able to transfer orchestral colors to piano compositions without jeopardizing the playability of the instrument. In addition to the bravura and virtuoso elements exhibited in Piano Sonata, Op. 66, which reminds us of the great pianist-composer Liszt, the use of arpeggiated patterns to accompany some of the most lyrical melodies can be traced back to Chopin.

¹³Darson, op. cit., 112.

Due to the highly difficult level of this sonata, none of the native English pianists would attempt the work when it was written. This prompted Scott to revise the sonata between the two world wars, in 1927. In the revised edition, some of the technically difficult passages were cut, and a few adjustments were made to ease the complexity of rhythm. One example of this has been illustrated earlier in Example 24. Following in the same manner, the intensity of the complicated rhythms was gradually lessened over the years in Scott's other piano sonatas. Statistically, from the revision of the first sonata in 1927 to his Piano Sonata No. 2 of 1935 and Piano Sonata No. 3 of 1956, the number of different meters used in each sonata comparatively dropped from twenty-four to seventeen to only ten. By the same token, the highest number of consecutive measures with consistent meter change was also reduced from twenty-six to nineteen to twelve.

Melody

Generally speaking, Scott used two types of melodies. The first type consists of short romantic tunes which Scott had used in many of his salon works. The second type consists of flowing lines which develop themselves in a continuous manner unhampered by conventional cadences. The continuous flowing melody, inspired by Bach's compositions, is what Scott used in his serious works. He described this type of melody in the following:

A melody might go on indefinitely almost; there is no reason why it should come to a full stop, 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.¹⁴

In the first movement of Piano Sonata, Op. 66, after the first five measures of vigorous opening, this continuous-flow melody proceeds, without any kind of the dominant-tonic cadential inclination until the second movement is brought in.

The ongoing and continuously flowing melody is not without repose, however. By employing breaks with commas and by the application of frequent tempo change, Scott was able to control this boundless flow.

In his earlier career, Scott was especially popular for the use of the mystic Oriental-colored elements such as pentatonic scale, whole-tone scale, and modes in his salon works. He later continued to include some of these exotic elements in his serious compositions.

In Piano Sonata, Op. 66, a pentatonic scale is used as part of an important theme in the first movement. It is expanded into a hexatonic scale with the additional note, F (Example 3). The black-key glissando mentioned previously in Example 30 is another pentatonic scale.

In mm. 84-85, the melodic line of the right hand forms a whole-tone scale of e-f#-g#-a#-c-d (Example 31).

¹⁴Scott, The Philosophy of Modernism, 60.

Likewise, a-b-c#-d#-e#-g in the top line of mm. 399-400 is another whole-tone scale (Example 32).

Example 31. Scott, Sonata I, Op. 66, rev. ed., mm. 84-85



Example 32. Scott, Sonata I, Op. 66, rev. ed., mm. 399-400



Scott's employment of modes in some of his melodies may represent his reaction to the English Nationalism Movement, as well as an escape from the major-minor scale system. He

uses the modes very freely, but not in any systematic way. In the third movement of the sonata, the folk melody in mm. 371-77 has a hint of an A mixolydian mode (Example 18).

Non-Tonality and Notation

Just as Arnold Schoenberg (1874-1951) was moving away from the idea of tonality in his Three Piano Pieces, Op. 11 of 1908, Cyril Scott was experimenting in the same direction, though he never employed the twelve-tone techniques in any of his later works. One result of this is the absence of any key signature, which he presents in his Sonata, Op. 66 after a casual attempt on a short work of 1904.¹⁵ Scott made the following comment about tonality in The Philosophy of Modernism:

Why limit our inspiration by this hampering fetter of key? why have any key at all? or why not invent new scales, or regard the whole of tonality as chromatic? Thus some of us have abolished key-signature altogether, and have bid farewell to an old convention.¹⁶

Based on a chromatic scale, or the absence of tonality, the conventional diatonic elements such as double sharp, double flat, are no longer necessary since they set limitations to only a certain key. Therefore, when notating a chord, Scott chose to include only what seemed to be the most easily

¹⁵This work is Scherzo, Op. 25 of 1904. Darson, op. cit., 181.

¹⁶Scott, The Philosophy of Modernism, 61.

readable form. The best way to treat complicated modern music, Scott stated, was to "regard each chord as itself only."¹⁷ He included the following illustration in his article about non-tonal notation to show his preference for the second method:¹⁸

1st method



* Or A♭ in Bass.

2nd method



These special features became a common practice for Scott in his compositions written after 1909, including his later piano sonatas.

Harmony

As a member of the "Frankfurt Group," Grainger once stated that it was the "excessive emotionality" in their writing which set them apart from other British composers. They were all under German influence, but "the feelings themselves were typically English in their wistfulness and

¹⁷Cyril Scott, "Non-Tonal Notation," Monthly Musical Record XLVII (1917), 202-3.

¹⁸Ibid.

patheticness."¹⁹ The musical medium that provides this emotionality is the chord. Scott's greatest compositional concern was harmony.

Scott's basic chord vocabulary consists of tertian harmonies, including seventh, ninth, eleventh, and thirteenth; chords outlining a whole-tone scale or pentatonic scale; and appoggiatura chords. These obviously derived from the chord vocabulary of the late Romantic period.²⁰ In Scott's later works, he uses chords based on the interval of the fourth. This usage has linked his name with Scriabin, who invented the so-called "mystic chord," which consists of a series of perfect and augmented fourths. Interestingly enough, like Scott, Scriabin also abandoned the employment of key signature after his fifth piano sonata. But according to Hull, Scott was unfamiliar with Scriabin's music until after the death of the Russian composer in 1915.²¹ After 1910, Scott expanded his harmonic idioms to quartal, bichordal, and bitonal.

The most striking harmonic characteristic of Piano Sonata, Op. 66 is the absence of tonality, which results from the non-traditional cadential effects and the unconventional chord relationships.

¹⁹Christopher Palmer, "Cyril Scott: Centenary Reflections," Musical Times CXX (1979), 738-39.

²⁰Darson, op. cit., 187.

²¹A. Eaglefield Hull, Cyril Scott: Composer, Poet, and Philosopher (London: Kegan Paul, Trench, Trubner, 1926), 47.

One of Scott's favorite progressions is a series of unresolved seventh and ninth chords, which can be found towards the end of the first movement, as shown in its original edition (Example 33). The first version of the sonata is not as dissonant. Nineteen years later, added tones appear in the revised edition. This significant change can be found in mm. 234-36 of the revised edition of 1927 (Example 34).

Example 33. Scott, Sonata, Op. 66, p. 17, mm. 6-8

The musical score for Example 33 shows two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of a series of chords that are unresolved, creating a dissonant effect. The tempo is marked 'a tempo' and the dynamics are 'mp espress.'. The score is in 2/4 time and spans measures 6-8.

Example 34. Scott, Sonata I, Op. 66, rev. ed., mm. 234-36

The musical score for Example 34 shows two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of a series of chords that are unresolved, creating a dissonant effect. The tempo is marked 'quasi a tempo poco affrett.' and the dynamics are 'mp espress.'. The score is in 2/4 time and spans measures 234-36. Three chords in the upper staff are circled, highlighting the added tones in the revised edition.

Scott's favorite chord, 1-4-7, which was still in experimental stages in 1908, began to appear in this sonata (Example 35). It became a major part of his harmonic vocabulary, was employed in Scott's later sonatas, and was especially mentioned by the composer himself in his autobiography, Bone of Contention.

Example 35. Scott, Sonata I, Op. 66, rev. ed., m. 229



Another significant feature is chromaticism, which was abundantly used in Piano Sonata, Op. 66 in order to avoid functional chord movement. The opening five measures of the first movement, a progression with fast harmonic rhythm, is tonally unfocused (Example 1). This tonal vagueness is suggested by the chromatic motion of the opening chords and the use of the relationship of the third. The movement of fifth from E minor seventh to an augmented chord manifests the avoidance of the traditional tonic-dominant function. Occasionally, Scott would incorporate some of the older practices, which include a slower harmonic rhythm and a tonic-dominant chord motion (Example 36).

Example 36. Scott, Sonata I, Op. 66, mm. 30-32

The musical score for Example 36 shows a piano piece in 3/4 time. The right hand plays a diatonic melody with a 'cantab.' (cantabile) and 'p' (piano) marking. The left hand provides a chromatic accompaniment with chords labeled (A), V, I, and (D). The score is divided into three measures, with a key signature change from one flat to two flats between the first and second measures.

Scott uses chromatic harmony to accompany the seemingly diatonic melody, such as the folk-tune in this sonata. Sometimes he even harmonizes the chromatic lines (Example 37). In addition, attempts were made to harmonize every note of the melody. Perhaps this can be traced to Scott's fondness for hymn tunes, which he heard when attending

Example 37. Scott, Sonata I, Op. 66, rev. ed., mm. 549-52

The musical score for Example 37 shows a piano piece in 3/4 time. The right hand plays a chromatic melody with a 'mf poco stringendo' (mezzo-forte, a little more forceful) and 'cresc.' (crescendo) marking. The left hand provides a chromatic accompaniment with chords labeled (A), V, I, and (D). The score is divided into two systems, each with two measures. The key signature changes from one flat to two flats between the first and second measures of the first system, and from two flats to one flat between the first and second measures of the second system.

church services regularly as a child. This harmonization contributes to the faster harmonic rhythm, which sometimes creates a technical challenge for the pianist (see m. 34 in Example 22).

Scott's continuous-movement structure did not seem to have made any impact on similar compositions by his English contemporaries. John Ireland's Piano Sonata of 1920 was written in three movements, a form which Scott later returned to in his Sonata III of 1956. Ireland adopted irregular meters in his sonata, but he could hardly match what Scott had done in his Piano Sonata, Op. 66. Ireland includes key signatures in his work, while Scott emphasizes the nonexistence of keys. Scott's harmonic style is a personalized creation derived from different cultural contexts. Influenced deeply by the German Romantics, Scott absorbed ideas from the French Impressionists without losing his English spirit. He admired Wagner and Strauss, and he had conversations with Debussy and Ravel about his own compositions. His harmonic style often links him to Debussy and Scriabin.

Cyril Scott was both ahead of his time and behind his time; he was an interesting artist of many dimensions. His career as a composer reached its peak early in his life, at which time he was among the first musicians in England to employ innovative harmonic and rhythmic ideas in his compositions. Unfortunately, these innovative musical ideas

were regarded simply as a normal tendency of that period, and Scott's contribution was ignored. His Piano Sonata, Op. 66 represents a work of a futurist whose philosophy of modernism was exemplified through the use of the multimetric system, the absence of tonality, non-traditional harmonic usage, and cyclic formal procedures.

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