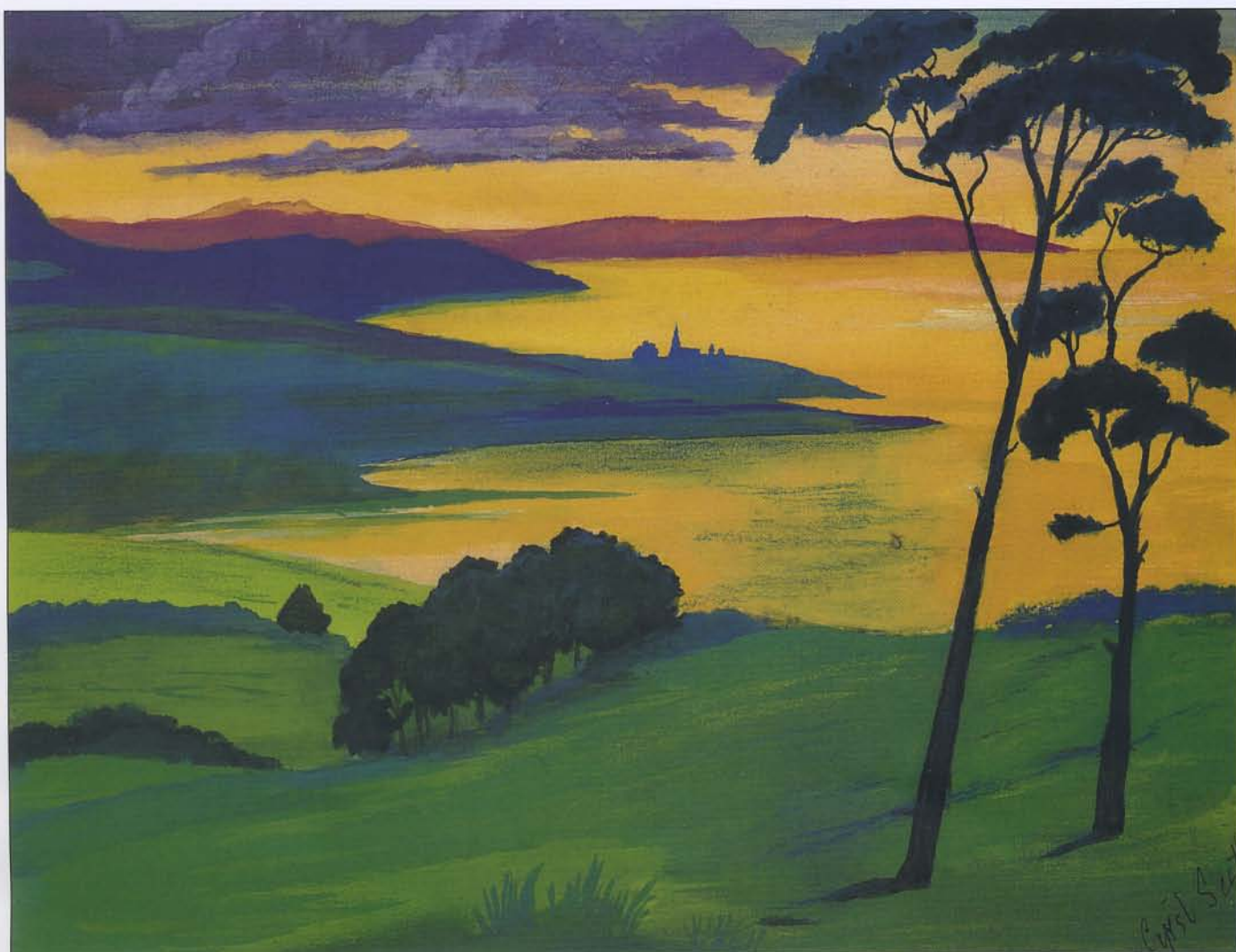


THE ANDRÉS SEGOVIA ARCHIVE
GENERAL EDITOR: ANGELO GILARDINO

Cyril Scott

SONATINA

for guitar



front cover:

Cyril Scott

“A LANDSCAPE”

(oil pastel, untitled and undated)

cm. 23 x 30

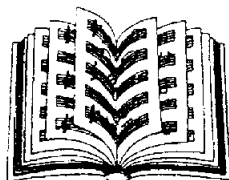
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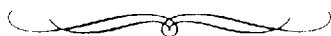
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FOREWORD



CYRIL SCOTT (1879-1970)

The English composer, pianist and writer Cyril Meir Scott was born in Cheshire (north west of England) on September 27th, 1879. At an early age he showed considerable musical gifts, reputedly being able to play the piano before he could talk. Whatever the truth of this story, his precocious abilities led to his being sent, at the age of 12, to study at the Hoch conservatory in Frankfurt/Main (Germany), where he remained for about eighteen months. One of his teachers there was the composer and Wagner disciple Englebert Humperdinck.

Further studies followed in Liverpool (near Scott's birthplace), and then, from 1895, once again in Frankfurt, this time under composer Iwan Knorr. From 1898, Scott was back in England, initially teaching in Liverpool, but also composing. This early period saw the composition of two symphonies (the first being conducted by Hans Richter), much chamber music, and the first of his many piano pieces and songs.

Scott's developing fame, however, was not confined to Britain. In the period just before the 1914-18 war, for instance, Scott was startled to receive a letter from the widow of Gustav Mahler which reported that she had enjoyed playing his violin sonata with her brother-in-law (the eminent violinist Arnold Rosé, leader of the Rosé quartet). Another continental performer who adopted Scott's music was the outstanding pianist and Debussy-specialist Walter Gieseking. Indeed, such was the reputation of Scott in mainland Europe that many of his major works were published in Germany by Schott (Mainz).

On February 29th, 1912, Scott participated in a concert of the *Société musicale indépendante* in Paris, playing his *Second piano suite*. Also performing at the same concert were his friend Ravel and Fauré. Another of Scott's friends during this period was Debussy, who invited Scott to visit him whenever he was in Paris. Indeed, Debussy supplied the publishing house of Schott with a eulogy to his friend for inclusion in Schott's catalogue of music by Scott. At this time (and subsequently), Scott's music was often likened to Debussy's, although Debussy himself claimed to have heard little similarity.

By the early 1920s, Scott was established as a leading modernist composer, both in Britain and abroad. In 1928, his one-act opera *The alchemist* (for which he wrote his own libretto) was performed at Essen (Germany), and in the early 1930s his ballet *Karma* was performed in Dortmund (Germany). However, Scott increasingly became known in Britain for his piano miniatures, with picturesque titles like *Lotus land* or *Waterwagtail*, mostly composed to commission from his British publisher. Scott came to resent the popularity of these works as they gave the impression that he was principally a miniaturist, and diverted attention from his major compositions. One could well imagine that a sentimental title like *Rêverie* (under which part of the present *Sonatina* was apparently performed in London in 1928) might not have pleased him greatly.

Alongside his musical interests, Scott maintained throughout his life a deep interest in Indian philosophy, mysticism and the occult, on which he was something of an authority and about which he wrote extensively. He was

capable, however, of seeing an amusing side to these esoteric interests. In his autobiography *Bone of contention* (1969) he recalls an incident in which a fortune teller, after studying his hand, identified his creative nature, but warned him against imitating «such hideous composers as Cyril Scott» !

From the 1940s onwards his musical style no longer found favour, and – although he continued to compose – his work was neglected. His reputation in Britain was soon eclipsed by that of younger composers such as Walton, Britten and Tippett. Scott's piano pieces, however, still had many devotees, but performances of his major works were rare. He died on 31 December 1970 at his home in Eastbourne, on the English south coast.

SEGOVIA, SCOTT AND LONDON

By the late 1920s, Andrés Segovia – the great Spanish guitarist for whom the *Sonatina* was written – had become a regular and much respected performer on the British musical stage. His first London concert had been on December 7th, 1926, and in the following two years he performed publicly in London at least a further six times.

The critical reaction to Segovia's debut in England was extremely favourable, as indeed was the response to his debuts almost everywhere in Europe, the USA and beyond during the 1920s (the decade when Segovia first became known outside Spain and Latin America). London, however, soon came to occupy a special place in Segovia's performing schedule. It was the location of his remarkable series of early sound recordings, made for the *HMV* company, the first recording sessions being a mere six months after his London debut. In addition, Segovia became a frequent and eager broadcaster for the *BBC*, his first radio broadcast being on October 8th, 1928.

Perhaps another indication of London's importance to Segovia is the striking number

of works composed for him that had their first performance in the city, or at any rate were claimed to be having their first performance when Segovia first played them in London. In the 1920s and 30s there were over a dozen such premieres, several of them substantial works that are now major components of the guitar's repertoire.⁽¹⁾

Unfortunately one of the pieces that Segovia premiered in London fared much worse than the rest: the so-called *Rêverie* by Cyril Scott. Segovia performed it at the Wigmore Hall on Friday May 11th, 1928⁽²⁾ and later in Buenos Aires (Argentina), but no other performance is known to have taken place. It was not published, and Angelo Gilardino (see below) surmises that it was simply the first movement of the present *Sonatina*, which Segovia is known to have possessed in 1927. Although Scott's guitar piece (under whatever title) rapidly vanished from Segovia's repertoire, Segovia continued to refer to it from time to time in writings and interviews. For example, in an interview in 1930 with the Barcelona-based *Musica*⁽³⁾ he names with evident pride several «masters» who had written pieces for him (among them is Cyril Scott). Over the following decades, the enigmatic lost guitar work by Cyril Scott acquired an almost legendary status amongst guitar historians, who generally assumed it to

(1) The following works had their premieres in London (or were claimed to have their premieres) on the dates given. PONCE, *Sonata III*: October 29th, 1927; *Toccata, corrente and gavotta* (attributed to Alessandro Scarlatti): May 6th, 1931; *Partita in A major* (attributed to Weiss), May 6th, 1931; *Diferencias sobre las folia de España y fuga*: May 6th, 1931; *Valse, tropico and rumba*: December 6th, 1935. CASTELNUOVO-TEDESCO, *Variazioni attraverso i secoli*: November 8th, 1933; *Sonata* (billed as *Sonatina*): May 30th, 1935; *Capriccio diabolico*: December 6th, 1935. MORENO-TORROBA, *Pièces caractéristiques (Preambulo, Oliveras, Canción, Albada, Los Mayos and Panorama)*: May 6th, 1931. MANÉN, *Fantasia-sonata*: November 8th, 1933. SCOTT, *Rêverie* (presumed to be part of the *Sonatina*): May 11th, 1928.

(2) By a curious coincidence, on the very evening when Segovia was playing this work in London, Emilio Pujol was giving a broadcast guitar recital on the *BBC* with Matilde Cuervas.

(3) October, 1930 (pages 272/4).

have perished in the Spanish civil war, along many other Segovia manuscripts.

Scott's autobiography makes no mention of his meeting Segovia. Although it would have been natural for Scott to have encountered Segovia in the concert hall, it is quite possible that composer and guitarist met through their mutual friend Pedro Morales, a Spanish-born critic and amateur musician living in London in the early decades of the twentieth century. Scott, indeed, in his autobiography, describes Morales as one of only two Spaniards that he ever regarded as a friend, the other being the conductor Angel Grande, who promoted Scott's music in Spain. We can be fairly sure, therefore, that relations between Scott and Segovia were at best strictly professional.

If indeed Segovia and Scott did meet through Morales, we can imagine that Segovia would probably have urged Scott to compose something for him, as in an unpublished letter to the French composer and writer Henri Collet dating from the mid 1920s Segovia declared that he was continually asking composers to write for him.⁽⁴⁾ Scott was certainly not the only English composer to write for Segovia at this time. Eugene Goossens (1893-1962), a close friend of Cyril Scott, also composed a piece, as did Lennox Berkeley. Although Goossens's piece must sadly be presumed lost,⁽⁵⁾ Lennox Berkeley's *Quatre pièces pour la guitare* have happily survived in the same collection of manuscripts that contained the present *Sonatina* and many other remarkable works. The recovery of all these compositions by Angelo Gilardino, artistic director of the Segovia Foundation – in May 2001 – is surely one of the most remarkable developments of recent guitar history.

Allan Clive Jones

Northamptonshire (UK), December 2001.

(4) Letter in private collection of Madame M. T. Clostre-Collet.

(5) Segovia refers to the Goossens piece in *Musica*, October, 1930 (pages 272/4). The music archive of Eugene Goossens is held privately in London. I was kindly allowed to inspect the archive in May 2001, and found no guitar music. No copy has been found in Segovia's archive.

THE COMPOSITION

The very first report of a piece for guitar by Cyril Scott is to be found in a letter dated July 20th, 1927. It is a letter written by Andrés Segovia to his friend Manuel Ponce: «*Besides toiling away on your scores, I am also working on a Sonatina by Cyril Scott (though I must confess I am not too keen about it), on the Chaconne (I'm head over heels about it) and other works by Bach*».⁽⁶⁾ This was fresh news. We now know Scott had completed his *Sonatina* barely a month before. The following year (1928) Segovia performed its first movement (which he entitled *Rêverie*) in two concerts: one held in London, at the Wigmore Hall, on May 11th,⁽⁷⁾ and the other at the Odeon theatre in Buenos Aires.⁽⁸⁾ There are no other reports of Segovia performing again this composition. He put the *Sonatina* away (under whatever title he referred to it) and paid no more attention to it. This work was not published and subsequent enquiries by scholars and performers keen to recover it were to remain fruitless.

On Monday, May 7th, 2001, in Linares (Segovia's native town), in the *Casa de los Orozco* (home of the Andrés Segovia's Foundation and museum), I found the manuscript, among many other music papers left by the maestro in his Madrid studio and subsequently transferred to Linares, after his passing away. The score had been placed together with other papers in several sealed parcels. It was dated «Juni/27» and in all likelihood it is the only existing manuscript of this composition. It shows a few deletions, some flaws in the writing, and a questioning statement (in German and of dubious interpre-

(6) «*Además de estar ocupado con todas tus obras, trabajo en la Sonatina de Cyril [sic] Scott (sin gran entusiasmo, te lo confieso), en la Chaconne (con delirio) y otras obras de Bach.*» *The Segovia-Ponce letters*, edited by Miguel Alcázar, translated by Peter Segal - Editions Orphée, Columbus, 1989 (page 11).

(7) *The Times*, May 14, 1928 (page 21).

(8) Domingo Prat, *Diccionario de guitarristas*, Romero y Fernández, Buenos Aires, 1934 (page 289).

tation, meaning something like: «I could write a better ending, if they want») concerning the *Finale*. All of this leads us to believe Scott had finished his composition in haste and probably considered the closing bars of the *Finale* to be a draft (if he had considered the whole of the *Finale* to be a draft, he would presumably have said so, rather than referring just to the “ending”). As for whom his note was addressed to, it was surely not Segovia, who did not speak German. We can only suggest that those enigmatic words were written with an eye to the publication of the piece in the Segovia series published by Schott. Perhaps Scott meant to put the finishing touches to it upon receiving comments from the dedicatee.

Segovia set about studying this composition right away, the proof of this being in the fact that he wrote to Ponce about it, and in the remnants of the simplifications he made (still visible in the original manuscript). His cooperation with Scott however was cut short and there never was a complete performance or publication of the *Sonatina*. As it happens, Segovia only performed the first movement and he saw fit to confer on it a fanciful title (*Rêverie*), probably to hide the fact that it was indeed a partial performance from a larger composition. Today, with hindsight, it is not difficult to grasp why only the first movement matched his clear-cut preferences, while the other two departed far from his tastes (hence the lack of enthusiasm in his letter to Ponce).

Our assumption that there are no other existing manuscripts becomes a certainty when we consider the fact that Scott, after Segovia’s renunciation, did not publish this work and did not entrust its performance to other guitarists. This goes to show that he no longer had a manuscript of his only piece for guitar and, moreover, that he had good grounds not to ask Segovia to return it to him. It would appear that the two gentlemen had made an unspoken agreement to lay to rest a composition which the author did not feel altogether sure about (owing to the well known difficulty of composing for the guitar without having a grounding

in its technique) and which the dedicatee – in spite of his sincere commitment – had not succeeded in performing with the passion that, in those years, had enabled him magisterially to establish a whole new repertoire of music specially written for him. True enough, the list of compositions disseminated by Segovia’s performances is impressive, but the roll of those compositions he declined to perform is no shorter either. It amounts to a long series of works he simply never wanted to perform, in spite of the flattering dedications which came with them and the expectations of their authors. Nevertheless, Segovia treated with utmost respect the manuscripts of the compositions he did not like, and did so in spite of the numerous and sometimes deeply disruptive changes of residence which he went through in the course of his long life.

Today, after many a decade, it is quite obvious that Cyril Scott’s *Sonatina*, thanks to its musical worth and its historical importance, represents one of the summits of the guitar’s repertoire of the twentieth century. It was conceived by a musician who knew how to blend perfectly the most diverse influences, from Debussy to Delius, with his own strong personality. The *Sonatina* joins and measures up to the most important works composed in those fruitful decades, when the musical world stood amazed at the discovery of the guitar’s expressive qualities. Among other things, it is probably the very first guitar composition of the twentieth century by a British author who was not himself a guitarist.

ABOUT THIS EDITION

Scott’s way of writing for the guitar is most appropriate and efficient. Except for rare instances, it hardly ever requires any major reworking. The modifications that I have made are mainly connected with the duration of some chords (or parts of chords), which for the sake of practicality I had to shorten. However, I have

not always marked their true duration in order to avoid too fragmented a notation and one which lacked consistency.

I have thinned some sequences of parallel chords, which could otherwise occasionally bog down the performance, and this I did solely to enhance the expressiveness of this piece. Besides, the deletions in the manuscript show that Segovia himself meant to thin out these chord sequences (even more drastically than I did). In the *Finale*, after the first theme from the first movement is recalled, I believe the composer meant a recommencement of the main tempo. Accordingly, I inserted the resumption of the *Allegro* tempo at bar n. 60, along with the inherent dynamic and agogic expressions in the preceding bars: these expression marks are perhaps the greatest editorial freedom I exercised with the original text, whose indications are however available in the facsimile. Needless to say, I have avoided the temptation to add notes to the delicate texture of the second movement. Its deliberate thinness of texture shows the composer's awareness of the guitar's potential for realizing a subtle poetry with a transparent sound, and should be devoutly respected if the danger of transforming an edition into a *pastiche* is to be avoided.

I have retained occasional peculiarities in the original notation, such as indications regarding the dynamics, expression and tempo, and I have added my own fingering to the score. I have slightly departed from the original by modifying the harmonics and annotating the resulting sounds. I have reproduced in full those measures that the manuscript gives in abbreviated form. Metrical changes which in the original were just implicit are now indicated explicitly. On the other hand, I took for granted, and thus omitted, the oblique lines which, in guitar scores, indicate the gliding of the fingers of the left hand along the strings in frequent sequences of chords with parallel voice-leading. I did so because the overall readability of the score would otherwise have been compromised, and – as such fingerings are quite obvious – I am sure no one will miss them.

Few and far between as my interventions in this score have been, each nevertheless emanates from a subjective criterion of my own. This is why I deemed it essential to include with the score a reproduction of the original manuscript. This, besides affording the reader a view of the author's original way of writing, will also give each performer the opportunity of making a comparison with the printed score and working out his or her own version.

I wish to take this opportunity to express my thanks to:

- Marquise Emilia Segovia de Salobreña, owner of the manuscript which belonged to her illustrious husband.
- British music scholar Allan Clive Jones, with whom I have shared for years the fondness and emotional involvement of researching guitar compositions from the beginning of the twentieth century. He has supplied me with precious information on Andrés Segovia's concerts in Great Britain during the twenties and the thirties.
- Sculptor Desmond Scott, the son of Cyril Scott, who has actively co-operated in this publication. To illustrate the cover of this volume he made available the photograph of a pastel drawing by his father (Cyril Scott, besides being a musician and a philosopher, also enjoyed drawing and painting).
- My co-editor, the guitarist Luigi Biscaldi, with whom I discussed each detail of the composition.
- Concert players and friends Luigi Attademo, Tilman Hoppstock and Stanley Yates, who at various stages read the proofs of this edition, and did not spare their useful advice.
- Guitarist and man of letters Klaus Heim, who cleared my doubts as to the meaning of the inscription in German on the manuscript.

Andrés Segovia gave on 1928 at the Wigmore

Hall in London the first performance a part of the work that would pass into guitar legend under the title of *Rêverie*. Thankfully, today such a score no longer exists just in the *rêves* (dreams) of guitarists, but it has been permanently restored to the twentieth century's

repertoire which, thanks to this and to other discoveries, turns out to be richer and more interesting than ever.

Angelo Gilardino

Vercelli (Italy), December 2001.



Cyril Scott

a Andrés Segovia

SONATINA

for guitar

(1927)

Edited by
Angelo Gilardino
and Luigi Biscaldi

Cyril Scott
(1879-1970)

I

Adagio quasi introduzione

Musical notation for measures 1-4. Measure 1 includes guitar fretting instructions: XII, CI, CII, and fingering 4. Measure 2 has fingering 1, 3, 4, 2. Measure 3 has fingering 3, 4, 2. Measure 4 has fingering 1, 3, 4, 2. The first measure is marked *p*. Measure 4 is marked with a '4' and contains five ten-finger exercises, each marked '10'.

Musical notation for measures 5-8. Measure 5 is marked with a '5' and contains a guitar symbol and fingering 4. Measure 6 has fingering 4, 2, 1, 1, 0, 4, 1. Measure 7 has fingering 3, 2, 1 and is marked *espressivo e sonoro*. Measure 8 has fingering 3, 2, 1 and is marked *p*. The tempo marking *Molto moderato* is placed above measure 7. Measure 8 is marked *mp*.

Musical notation for measures 9-10. Measure 9 has fingering 2, 1, 3, 3, 1, 4, 3. Measure 10 has fingering 1, 4, 1, 4, 3, 3, 0, 1, 4. Measure 10 is marked with a '9' and contains a guitar symbol and fingering 1, 4.

Musical notation for measures 11-14. Measure 11 has fingering 3, 2, 3, 2, 3, 0, 2. Measure 12 has fingering 2, 3, 4, 1, 4. Measure 13 has fingering 3, 2, 3, 0, 1, 0. Measure 14 has fingering 2, 1, 0. Measure 11 is marked with a '11' and contains a guitar symbol and fingering 0, 2.

28

p

30

p *rit.*

a tempo (moderato)

33

mp *p*

35

p

37

p

40

p

42 *p* *mf* CII

dolciss. e poco rubato
45 *p* CII

47 CII

50 *mf* CV, CII, m.d. XII

52 CV, XII CV VII CVI CII CV CIV CV CII, *poco ten.* *a tempo*

54 CII, CV VII CVI CII *poco ten.* *a tempo* *poco stringendo*

57 CII CI CIII CV CII

rit.

61 CIII

a tempo
mp

poco ten.

p

mp

64

p

mf

poco più animato

poco rit.

67 CVII CVI CVI

CVII CVI CVI

cresc.

70

p

ritard.

molto

a tempo (moderato)

75

mf *p* *espr.*

78

83

poco affrett. *poco rit.*

a tempo
86

89

p *poco rit.* XII *p tranquillo* *dolciss.*

92

94

CI CII CIII

rit.

Meno mosso

97

CIII CI

lontano

99

poco affrett. < > < > < > < > rit.

101

③ VII

pp

----- a fine

II

Allegretto pensoso

Musical score for guitar, measures 1-25. The score is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It includes various musical notations such as notes, rests, and fingerings. Performance instructions include *mf*, *p dolce*, *portamento*, and *p*. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective lines. Roman numerals (CIX, CVIII, CVII, CVI, CV, CVI, CV, CVI, CV, CVI, CV) are placed above the staff to indicate fret positions. Circled numbers (5, 6, 1, 2) indicate specific fingerings. The score concludes with a *rit.* (ritardando) instruction.

III - Finale

Allegro

6th D

f

3

5

7

9

(ein wenig zögern)

11

mp

14

mp

17

(voraus)

mp a tempo

19

CIV CV CIV CVI CIV CVI CVI

21

mp dolce

23

8

25

poco portamento

8

27

8

29

3

4

1 0 1 0

31

mf *mp*

10

34 CVIII CIX CVIII CX CVIII ^① CX

f

36 CVI CVII CVI CVIII

38 ^①

40 CIV

42 CI

44

dim.

46

p

48

CIV CVI

tranquillo... *...poco...* *...a poco...*

Tempo di movimento I

51

CI

p espress.

53

CI

mp *p*

56

p

58

ritardando e diminuendo -----

Tempo I (Allegro)

60

CVIII CIX CVIII CX

mp *mp* *mp* *mp*

62

CVIII CIX CVIII ② CX CVIII

p *cre...* *...scen...* *...do*

64

CVIII CIV

f

66

CVI

p *ff poco rit.*



Cyril Scott
