

XV



# EPITHALAMIUM

*IMPROMPTU*

Op. 54

By

CLARENCE LUCAS



Price, 75 cents

G. SCHIRMER

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To Valborg Martine Zollner

# Epithalamium Impromptu

Behold, while she before the altar stands,  
How the red roses flush up in her cheeks!  
Why blush ye, love, to give to me your hand,  
The pledge of all our band?  
Sing, ye sweet angels, Alleluya sing,  
That all the woods may answer, and your echo ring.

Edmund Spenser 1552-1599

CLARENCE LUCAS Op. 54

Piano

Pomposamente ♩ = 88

*f*

*poco accel.*

*ff poco rit.*

*f*

*mf*

*cresc.*

*rit.*

Red. \* Red. \*

Red. \* Red. \*

Red. \*

Red. \*

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*poco più mosso* ♩ = 100

*f* *poco più mosso* *sf* *ff*

*Red.* \* *Red.* \* *Red.*

*Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*poco stringendo*

*ff* *brillante* *ff rit.*

*Red.* \* *Red.* \*

*Più mosso* ♩ = 132 *poco rall.* *a tempo*

*f cantando*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines.

Second system of musical notation. It includes the instruction *più mosso* with a tempo marking of  $\text{♩} = 144$  and a triplet of eighth notes. The dynamic marking *mf scherzando* is present. The system concludes with a fermata over a chord.

Third system of musical notation. It begins with the instruction *Meno mosso*. The dynamic marking *ff* is used. The system includes the instruction *poco rit.* and ends with a fermata over a chord. There are also some performance markings like *Red.* and *\* 3 1*.

Fourth system of musical notation. It features the instruction *a tempo* and *poco rall.*. The dynamic marking *f* is used. The system concludes with a fermata over a chord.

Fifth system of musical notation. It includes the instruction *rall.* and the dynamic marking *ff*. The system concludes with a fermata over a chord. There are also performance markings like *Red. \**.

8 5 4 2 4 2

*con impeto*

*largamente*

*rit.*

*ppiss.*

Red. \*

Tempo I

*f*

*poco accel.*

Red. \*

*sf*

*ff poco rit.*

Red. \*

*a tempo*

*più mosso*

*f*

*mf*

Red. \*

*cresc.*

*rit.*

Red. \*

*a tempo*  
*ff*  
*Red.* \* *Red.* \* *Red.* \*

*sf* *poco rit.*  
*f a tempo* *poco dim.*  
*Red.* \* *Red.* \* *Red.* \*

*p* *poco rit.* *Più lento*  
*rit. e dim.* *pp* *mf*  
*Red.* \* *Red.* \*

*Più mosso* ♩ = 100 *poco a poco stringendo*  
*p*

♩ = 132 *f con passione* *ff allargando*  
*Red.* \* *Red.* \* *Red.* \*

♩ = 116  
*ped.* \* *ped.* \* *ped.* \* *ped.* \*  
*poco rit.*

*a tempo*  
*f*  
*col Ped.*  
 1 2 1 2 4 1 2 3

5 5 5 5 5 5 5  
 1 2 3 1 2 3 1 2 3 1 2 4 1 3 2 1 2 3 4 1 3 2

*f* *cresc.* *poco rit.*  
*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*ff* *con impeto* *allargando* *Lento*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \*





# FOUR DRAWING ROOM PIECES FOR PIANO by OTTO HACKH

Published by G. SCHIRMER, 3 East 43d Street, New York

## The Song of the Brooklet

Otto Hackh

Con moto  
Piano  
*p con molta leggerezza, ma ben marcata la melodia*

*stirite*

*cresc.*

*dim.*

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PRICE 50 CENTS

## III The Gay Ballet-Dancer

Otto Hackh, Op. 540, No. 3

*Allegretto con moto  
con molto grazia e leggerezza*  
Piano  
*p*

*molto cresc.*  
*brillante*

*poco a poco dim. e rall.*

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PRICE 50 CENTS

## VI March of the Pierrots

Otto Hackh, Op. 540, No. 2

Tempo di Marcia  
Piano  
*mf*

*cresc.*  
*molto cresc.*

*f*

*mf*  
*ma ben ritmato*  
*cresc.*

*dim.*  
*ben marcato e marziale il basso*

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## Six Descriptive Pieces for Piano

### I Frolie of the Fairies

Otto Hackh, Op. 540, No. 1

Tempo di Valse lento  
Piano  
*poco molto grazia ed eleganza simile*

*poco cresc.*

*dim.*

*molto cresc.*

*dim.*

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