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“HOLIDAY SKETCHES”

FOR THE PIANO

CLARENCE LUCAS

**A SET OF SIX PIECES FOR RECREATION OR TEACHING
WORTHY TO RANK WITH ANY MODERN PIANO ALBUM**

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PRO PATRIA	MAZURKA
IN ALABAMA	IN THE ALAMEDA

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9 EAST 17th STREET, NEW YORK

and LONDON

The composer of “HOLIDAY SKETCHES,” was born near Niagara, in Canada, and began his musical training in Montreal. After three years in Paris, where he studied under Theodore Dubois at the famous Conservatoire, Clarence Lucas spent some time in Florence, Rome and Berlin, before he took up his abode in London for thirteen years. He came to New York to arrange the music and conduct the Orchestra for the late Richard Mansfield’s “Peer Gynt” production, and has remained in America ever since.

These “HOLIDAY SKETCHES” which were written at various times during fifteen years of the composer’s travels have been collected at the suggestion of the Publishers, and are now published for the first time in the confident expectation that they will win for Clarence Lucas that same recognition from the musical public which he has long enjoyed from the musical profession. The Publishers believe that the Public will have no trouble in discerning the practised hand of an experienced musician in the differentiation of styles among these characteristic pieces.

“HOLIDAY SKETCHES” are within the powers of the average amateur pianist and they are, above all else, melodic. They are unquestionably an ornament to the solid reputation of a Composer who has written orchestral works for Theodore Thomas’ Symphony concerts and for several of the great orchestras of London—including Sir Henry Wood’s, the London Philharmonic, the Crystal Palace,—and who has been hailed by the Toronto “Globe,” as the “foremost,” “our most representative,” “probably the greatest” Canadian Composer.

To Ernest Thesiger.

TWO "PIERROT" PIECES.

Nº 1. LENTO.

CYRIL SCOTT.

Lento.

PIANO.

pp una corda.

tre corde.

cres -

- - - cen -

- do.

esotev

f

p

∞/∞

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes beamed together. The key signature has three flats.

Second system of musical notation. It includes dynamic markings: *cresc.* (crescendo), *ff* (fortissimo), and *dim.* (diminuendo). There are also accents (>) over several notes. The bass clef has a '7' above it.

Third system of musical notation. It includes the dynamic marking *mp* (mezzo-piano). The music features a mix of chords and moving lines in both staves.

Fourth system of musical notation. It continues the piece with complex chordal textures and melodic fragments. The key signature remains consistent.

Fifth system of musical notation. It includes the dynamic markings *cres* (crescendo) and *cen* (crescendo). The system concludes with sustained chords in both staves.

poco string.

- - - - - do. **ff** dim.

rit. *atempo primo.*

p

cres -

- - - - - cen - - - - - do.

f

First system of musical notation. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). The piece begins with a piano (*p*) dynamic. The music features sustained chords in the right hand and moving lines in the left hand.

Second system of musical notation. The music continues with a crescendo (*cresc.*) dynamic marking. The right hand has more active melodic lines, while the left hand provides harmonic support. The system ends with a fermata over a chord.

Third system of musical notation. It features a dynamic range from fortissimo (*ff*) to mezzo-piano (*mp*). The music includes a decrescendo (*dim.*) and a crescendo. The right hand has dense chordal textures, and the left hand has a more rhythmic accompaniment.

Fourth system of musical notation. The tempo is marked *molto tranquillo.* and the dynamics are *pp una corda.* The music is characterized by sustained chords and a very quiet, intimate sound. The system concludes with a fermata and a *Ped.* (pedal) marking.



"RUSTIC SKETCHES"

an Album of five piano pieces by

J. R. MORRIS,

will at once interest both the experienced pianist and the student. Each Number has a charm of freshness and melody that faithfully portrays in musical terms the romance of the chase.

As a teaching medium "RUSTIC SKETCHES" will be found to contain technical progressiveness and melody so attractive that, in the pleasure of playing, the student will forget much of the irksome and laborious side of the practice hour.

Dreamily.

MORNING SCENES.

Musical score for "Morning Scenes" in 2/4 time, marked *Dreamily*. The piece features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *a slight increase*, and *rit.*

In a light airy manner.

IN THE FOREST.

Musical score for "In the Forest" in 2/4 time, marked *In a light airy manner*. The piece features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *dim.*

Swift and with light touch.

THE CHASE.

Musical score for "The Chase" in 2/4 time, marked *Swift and with light touch*. The piece features a melody in the right hand and a bass line in the left hand.

Fast with a light touch.

THE RETURN.

Musical score for "The Return" in 2/4 time, marked *Fast with a light touch*. The piece features a melody in the right hand and a bass line in the left hand.

Simply, tenderly.

AT SUNSET.

Musical score for "At Sunset" in 2/4 time, marked *Simply, tenderly*. The piece features a melody in the right hand and a bass line in the left hand. Dynamics include *p*.

Price \$1.00 (net)

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PIANOFORTE COMPOSITIONS OF ARTISTIC MERIT:-

To F. Holland-Smith

ALLEGRO-NO 2

TWO "PIERROT" PIECES

CYRIL SCOTT
cresc.

Allegro molto scherzando

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CAPRICCIO

(Met. $\text{♩} = 66$)
Allegro Vivace

A. LOUIS SCARMOLIN, Op. 33, No. 3

Leggero staccato

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AN INTERLUDE

I remember the way we parted, The day and the way we met;
You hoped we were both broken-hearted, And knew we should both forget.
Sambourne: "An Interlude"

CLARENCE LUCAS, Op. 61, No. 4

Andante espressivo $\text{♩} = 72$

accantando

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