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Vols. 211, 212

CECILE CHAMINADE

ALBUM
OF
SEVENTEEN PIECES
FOR
PIANOFORTE
IN
TWO VOLUMES

CAREFULLY REVISED AND FINGERED

VOL. I CONTAINS A BIOGRAPHICAL SKETCH AND PORTRAIT OF THE AUTHOR BY
C. LEONARD-STUART

NEW YORK: G. SCHIRMER
1899

CHAMINADE, MADEMOISELLE CÉCILE-LOUISE-STÉPHANIE, recognized as the most famous French lady composer of modern times, was born in Paris on the 8th of August, 1861. She comes of a family of sailors, and in her case the much-appreciated gift of heredity is missing. From an early age, however, she showed signs of rare musical precocity and ability, and in her eighth year composed sacred music which won the commendation of Bizet, who prophesied a brilliant future for her. She underwent various courses of musical study with Le Couppey, Savart, Marsick, and Benjamin Godard, and all these masters showed the greatest interest in the promising talent of their clever pupil. She made her *début* as pianiste at eighteen years of age, and appeared with much success as soloist in concerts in various European capitals and in the provinces. She soon became famous as a composer. Such is the virility of her compositions that, in ignorance of her sex, several critics referred to her early publications as the work of a man, and unconsciously verified an epigrammatical remark of that versatile musician, writer and poet, Ambroise Thomas, who, after the performance of one of her works, said of Chaminade, "This is not a woman who composes, but a composer who is a woman." This pithy dictum, widely published, at once proclaimed Mademoiselle Chaminade's advent to the circle of famous modern musicians. Her principal work, *Callirhoë*, a ballet-symphony, was performed at the Theatre of Marseilles, the sixteenth of March, 1888, and in Lyons in 1891. *Les Amazones*, a lyric symphony, with chorus and orchestra, to a poem of Grandmougin, was produced at Antwerp on the eighteenth of April, 1888. *La Sévillanne* (The Lady of Seville), a comic opera in one act, not yet performed, is also from her pen. Two orchestral suites and other concert pieces, two trios for pianoforte, violin, and violoncello, have been performed at the Pasdeloup, Lamoureux, and Colonne concerts in Paris, by the London Philharmonic and numerous other European and American societies, and at a Lamoureux concert the talented composer presided at the pianoforte and played her remarkable *Concertstück*, an ambitious composition with orchestral accompaniment. Her works are marked by great vigor and strength, and bear the impress of the widest knowledge of her art. Expressive melody, accentuated by sparkling rhythms, is a distinguishing characteristic. Extensive use of tone chromatics in her combinations of musical values, produce novel and striking, but graceful, effects, and are developed with an ability that testifies as much to her real genius as to her technical knowledge. This is evident in such familiar examples as *La Lisonjera* (The Flatterer), *Pas des Amphores*, and *Pas des Écharpes* (Scarf Dance). *Au Matin*, a dainty conception for two pianos, is notable for its simple and graceful touches, while *Élévation*, a serious composition, thoroughly exemplifies its title. Her songs, artistic, and with a wealth of melodic charm, are in great demand as concert selections. Many of them were introduced by Nordica, Plançon, and other artists. Among them may be mentioned *Le Ritournelle*, *Madrigal*, *Rosamunde*, *L'Anneau d'Argent* (The Silver Ring), *Chanson slave* (Slavonic Song), *Berceuse*, etc. Greater things may be expected of this ripening genius in the coming days. As a piano virtuoso, to decision, clearness, and lively and nervous vigor Mademoiselle Chaminade adds the elegance and grace which constitute the true feminine charm, and with her that charm truly is a most distinguishing quality. She is also well known as a conductor, and as such is an attractive feature at Parisian orchestral concerts. She holds a Governmental appointment as Officer of Public Instruction.

Her published instrumental works are: Trois Études, op. 1, 2, 3; Caprice, Étude, op. 4; Menuet, op. 5; Berceuse, op. 6; Barcarolle, op. 7; Chacone, op. 8; Pièce romantique et Gavotte, op. 9; Scherzando, op. 10; Ier Trio pour piano, violon, et violoncelle, op. 11; Pastorale enfantine, op. 12; Les Noces d'Argent, op. 13; Capriccio, op. 18; La Sévillanne, op. 19; Suite d'orchestre: 1. Marche. 2. Intermezzo. 3. Scherzo. 4. Choral, op. 20; Sonata in C minor, op. 21; Orientale, op. 22; Minuetto, op. 23; Libellules, op. 24; Mélancolie-Humoresque, op. 25; Les Amazones, symphonie dramatique, op. 26; Duetto-Zingara, op. 27; Étude symphonique, op. 28; Sérénade, op. 29; Air de ballet, op. 30; Andantino, Romanza, Bohémienne, op. 31; Guitare, op. 32; Valse-Caprice, op. 33; 2e Trio pour piano, violon, et violoncelle, op. 34; Six Études de Concert, op. 35; 1. Intermède. 2. Pas des Cymbales, op. 37; Callirhoë, ballet, op. 37; Marine, op. 38; Toccata, op. 39; Concertstück, op. 40; Pierrette, op. 41; Les Willis, op. 42; Gigue, op. 43; Les feux de la Saint-Jean, op. 44; Sous l'aile blanche des Voiles, op. 45; Pardon breton, op. 46; Noce hongroise, op. 47; Noël des Marins, op. 48; Les Filles d'Arles, op. 49; Lisonjera, op. 50; La Livry, op. 51; Capriccio appassionato, op. 52; Arlequine, op. 53; Lolita, op. 54; Six Pièces romantiques, op. 55; Scaramouche, op. 56; Havanaise, op. 57; Mazurk' suédoise, op. 58; Andante et Scherzettino, op. 59; Les Sylvains, op. 60; Arabesque, op. 61; Barcarolle, op. 62; A travers bois, op. 63; Marthe et Marie, op. 64; Nocturne pyrénéen, op. 65; Studio, op. 66; Morena, op. 67; Les Fiancés, op. 68; L'Angélus, op. 69; Le Pêcheur et l'Ondine, op. 70; Duo d'Étoiles, op. 71; Valse carnavalesque, op. 73; Pièce dans le style ancien, op. 74; Danse ancienne, op. 75; Six Romances sans Paroles, op. 76; 2e Valse, op. 77; Prélude, op. 78; 1. Le matin. 2. Le soir, op. 79; 3e Valse brillante, op. 80; Terpsichore, op. 81; Chanson napolitaine, op. 82; Ritournelle, op. 83; Trois Préludes, op. 84; Vert-Galant, op. 85; Ballade, op. 86; Six Pièces humoristiques, op. 87, and over eighty songs—an extensive list, to which her indefatigable industry is continually adding.

1899. C. LEONARD-STUART.

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CONTENTS

VOL. I

Op. 29.	Sérénade	Page	3
" 23.	Minuetto	"	8
" 30.	Air de Ballet	"	14
	Pas des Amphores	"	24
	Calirrhoë	"	29
" 54.	Lolita	"	34
	Scarf Dance	"	40
" 9 No. 1.	Pièce romantique	"	43
" " 2.	Gavotte	"	45

14901

VOL. II

Op. 41.	Pierrette	Page	2
	La Lisonjera	"	7
" 67.	La Morena	"	15
" 60.	Les Sylvains	"	21
" 61.	Arabesque	"	27
" 33.	Valse-Caprice	"	33
	Danse pastorale	"	43
" 53.	Arlequine	"	50

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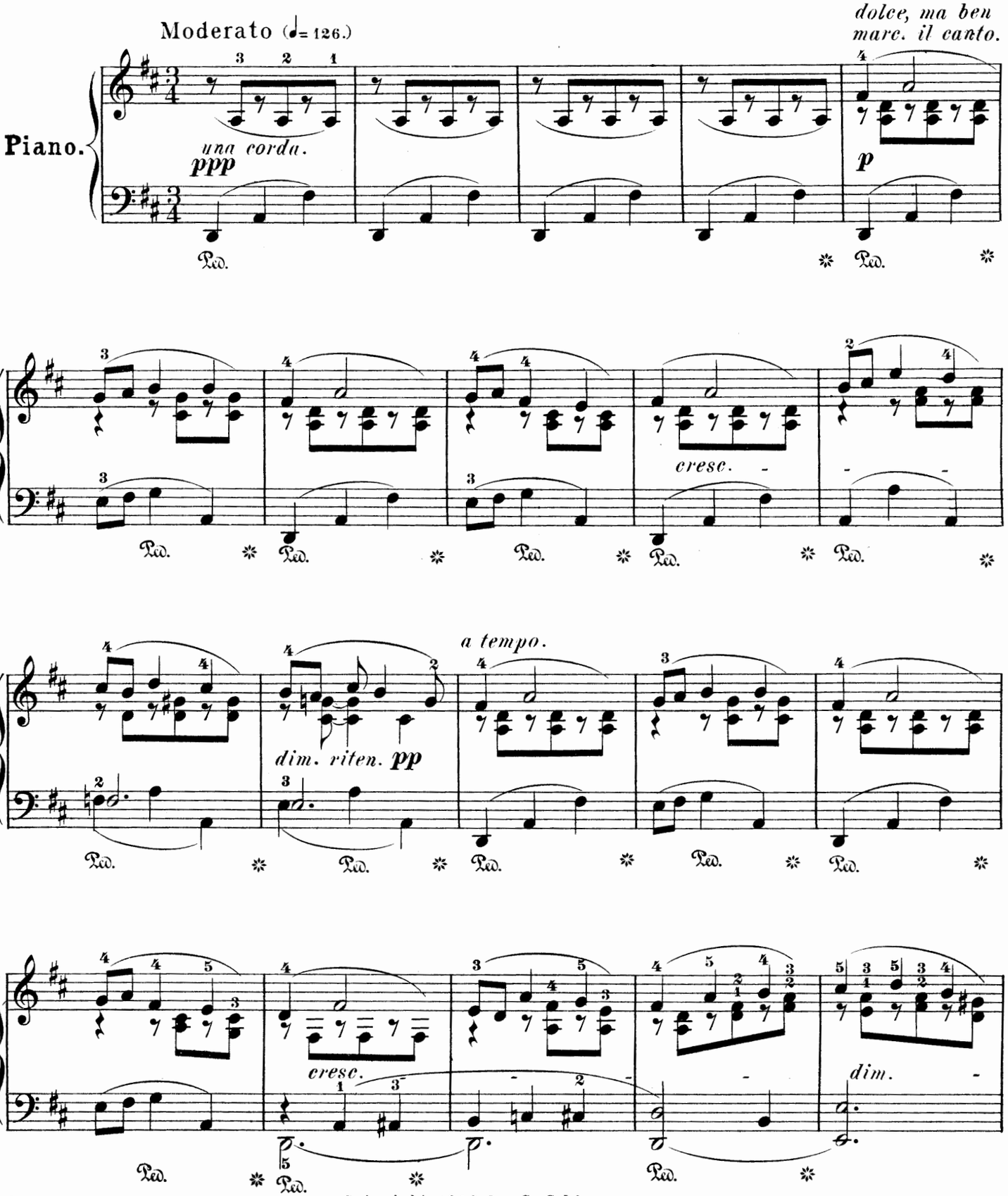
Sérénade.

Revised and fingered by
Wm Scharfenberg.

C. CHAMINADE.



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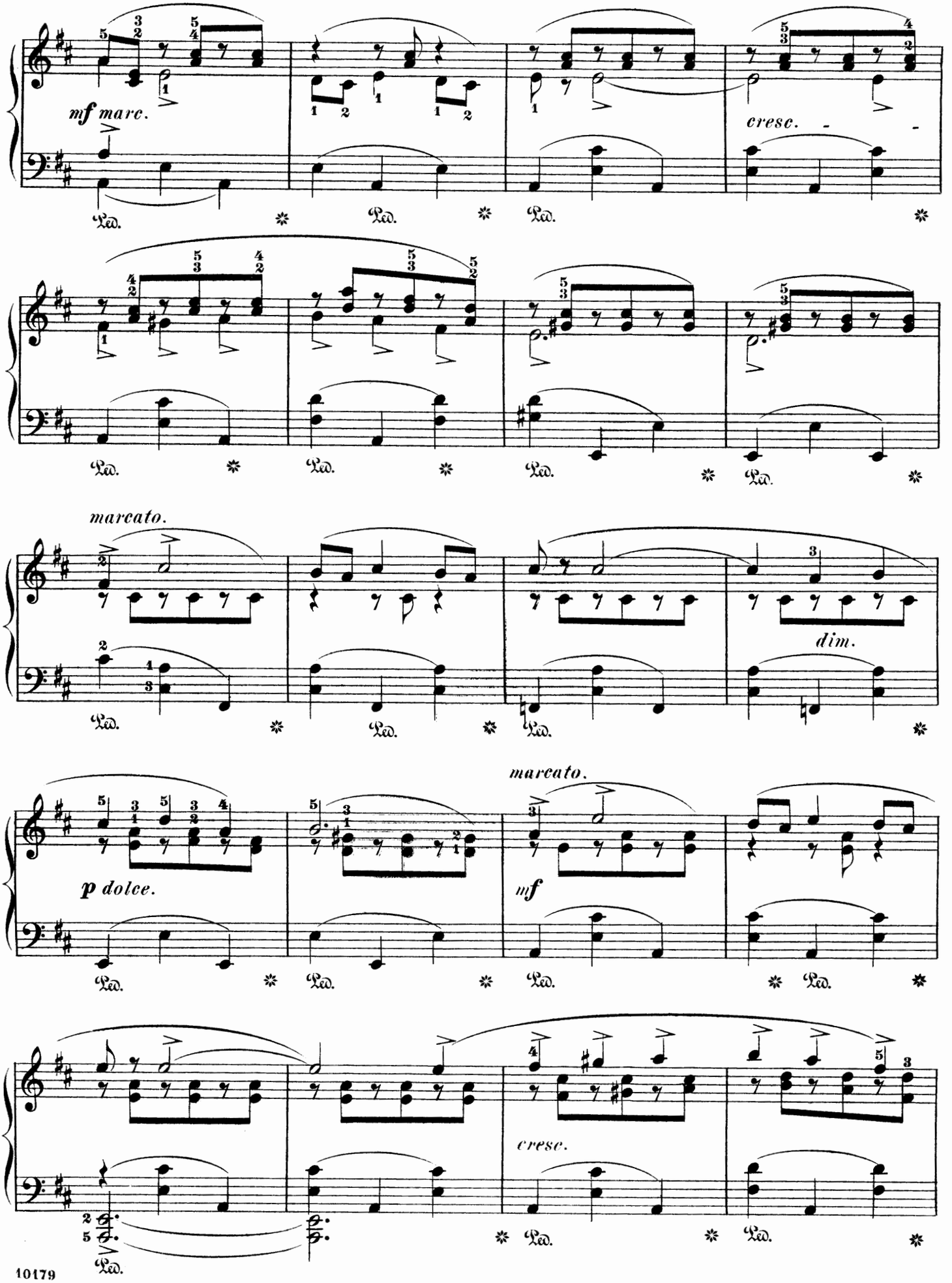
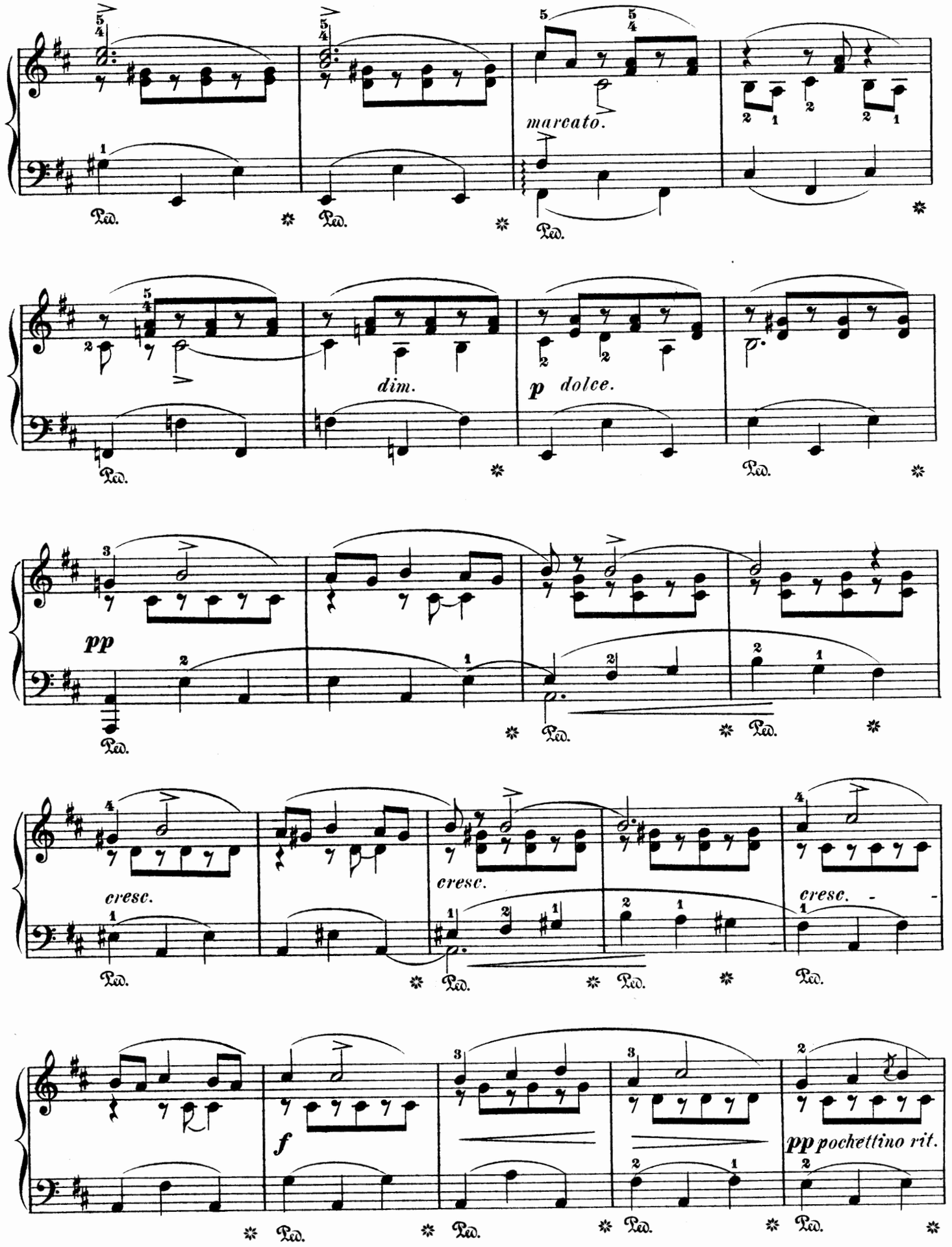
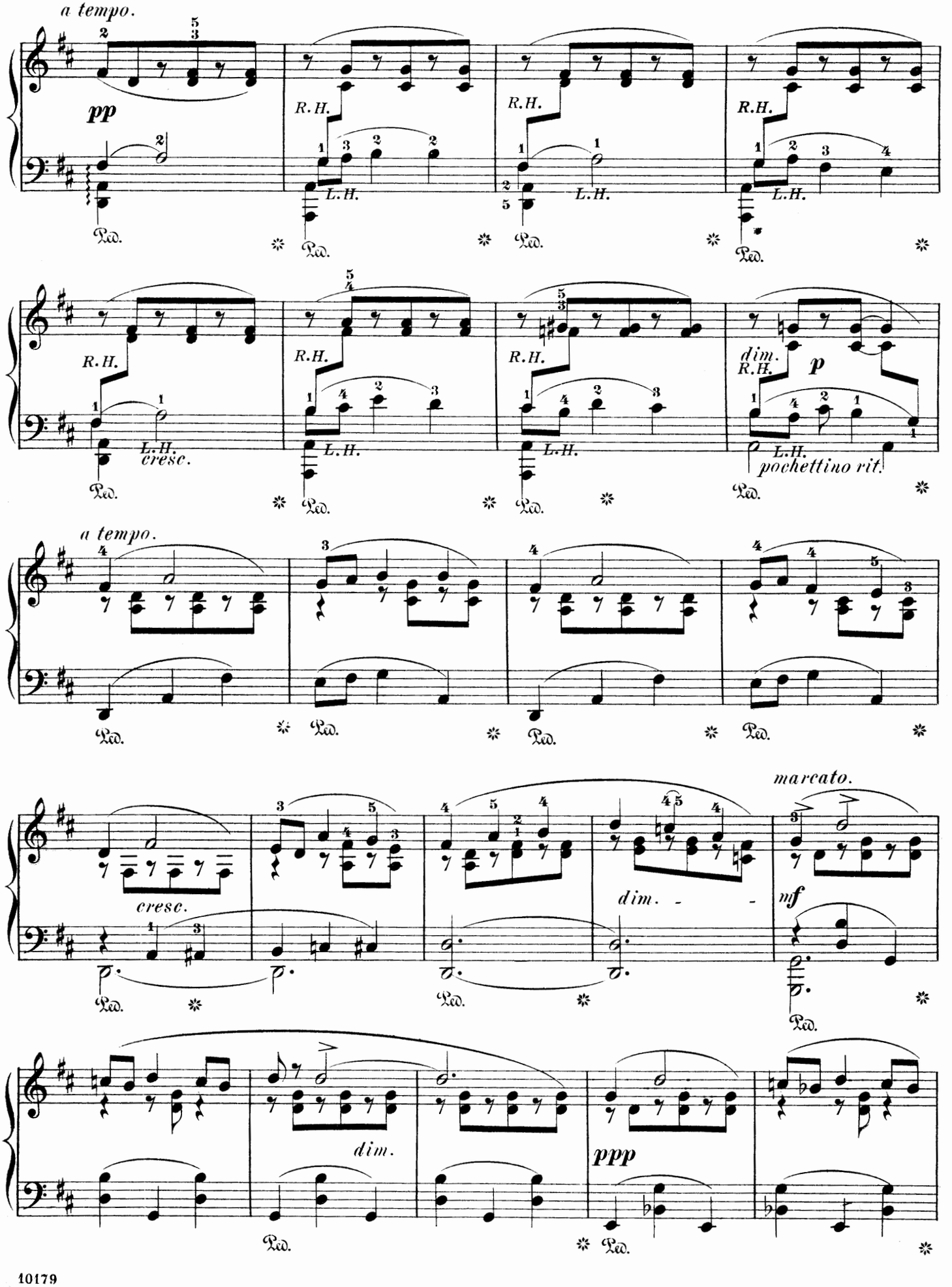
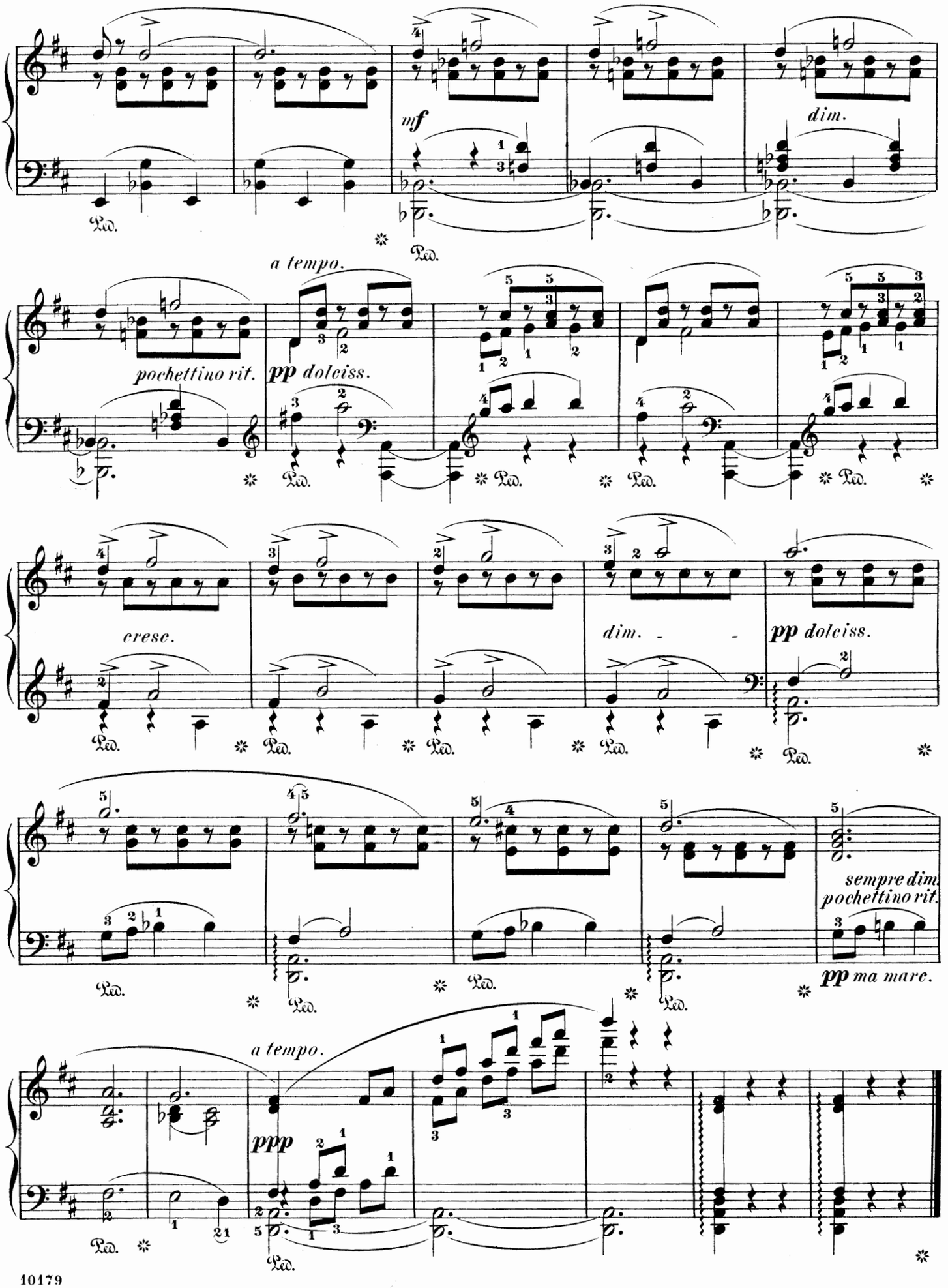

mf marc.
cresc.
marcato.
dim.
p dolce.
marcato.
mf
cresc.


marcato.
dim.
p dolce.
pp
cresc.
cresc.
cresc.
f
pp pochettino rit.
Ped.

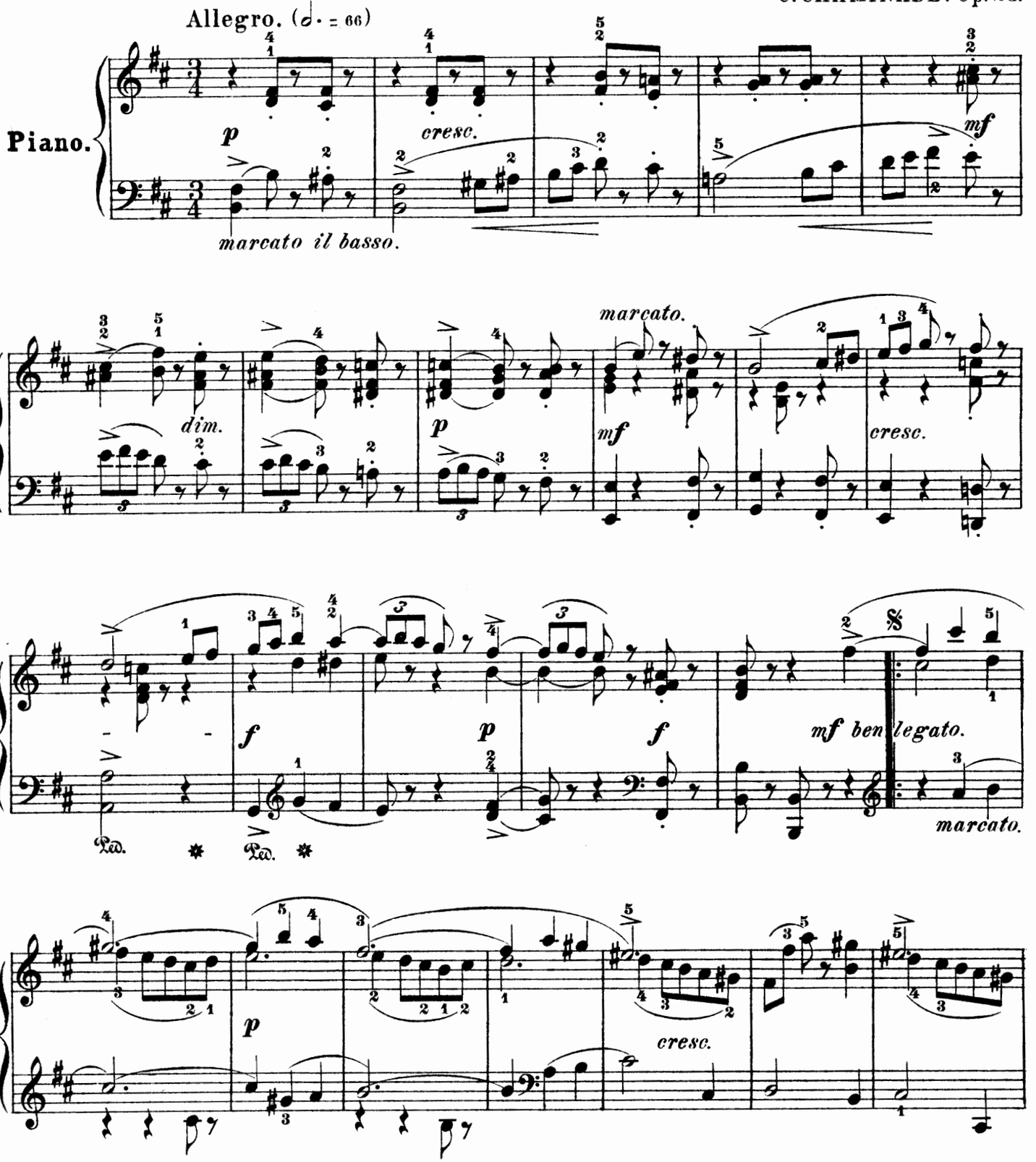

a tempo.
pp
R.H.
L.H.
Ped.
cresc.
dim.
p
pochettino rit.
a tempo.
cresc.
dim.
marcato.
mf
dim.
ppp


mf
dim.
a tempo.
pochettino rit.
pp dolciss.
cresc.
dim.
pp dolciss.
sempre dim.
pochettino rit.
pp ma marc.
a tempo.
ppp

Minuetto.

Edited and fingered by
LOUIS OESTERLE.

C. CHAMINADE. Op. 23.



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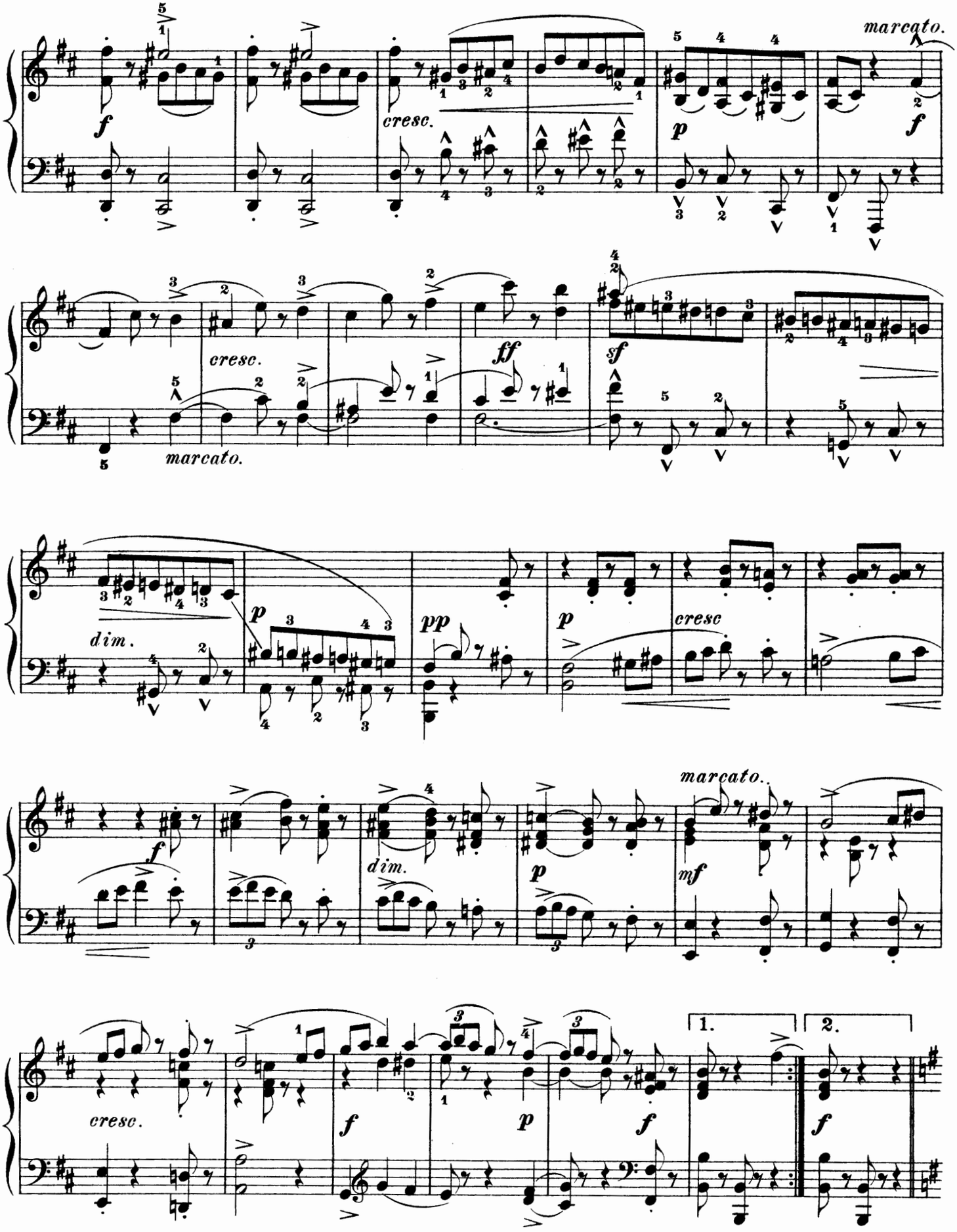
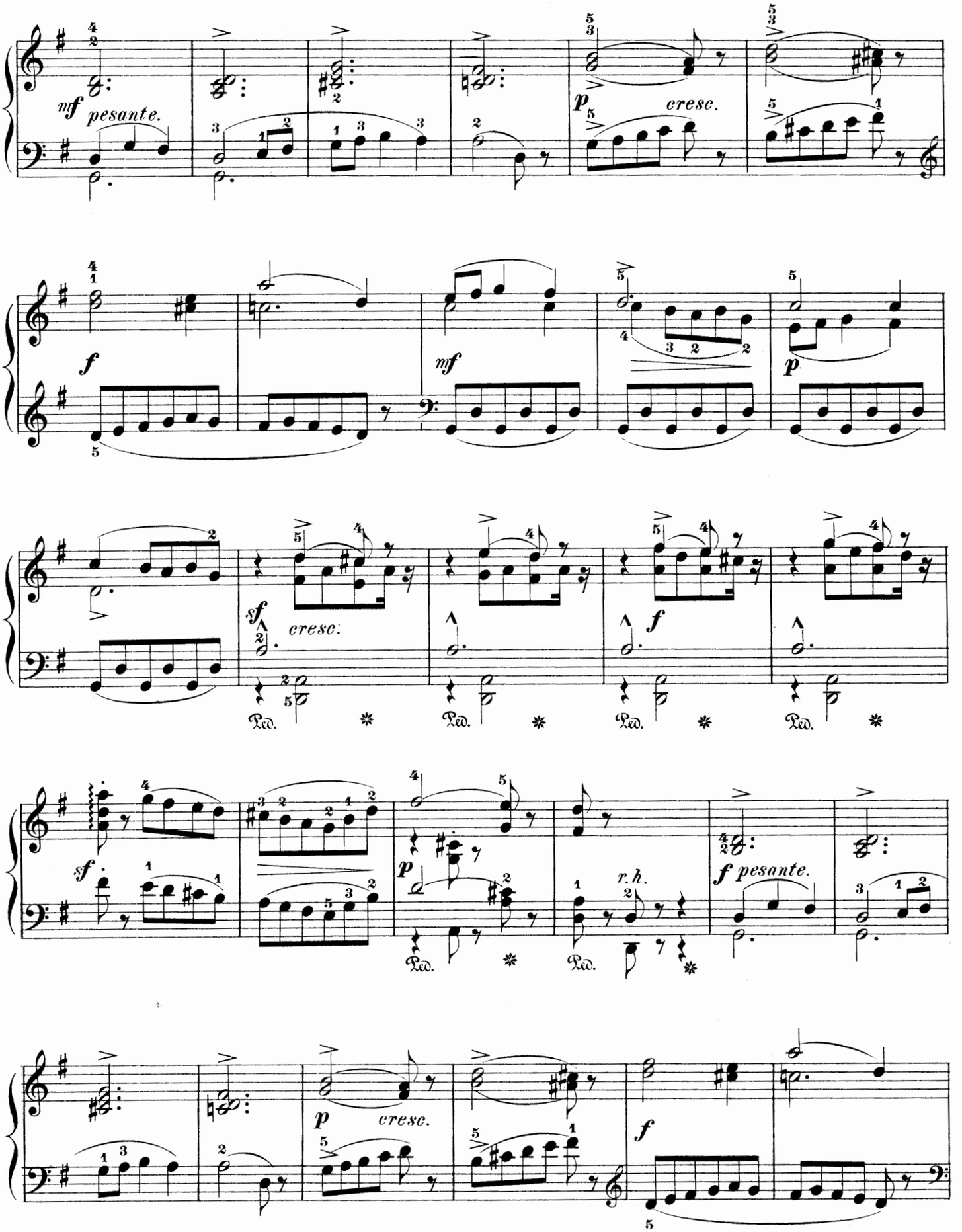
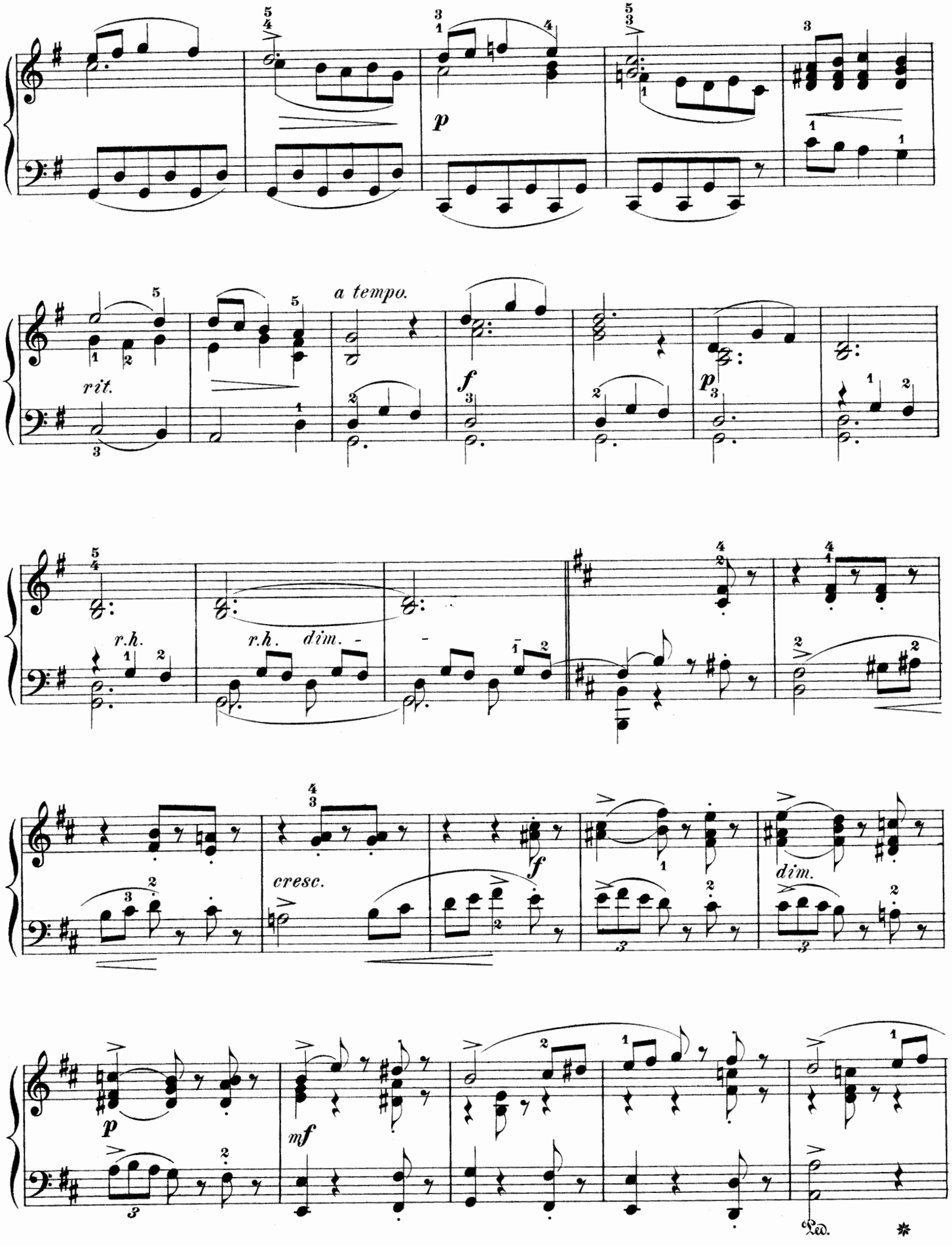
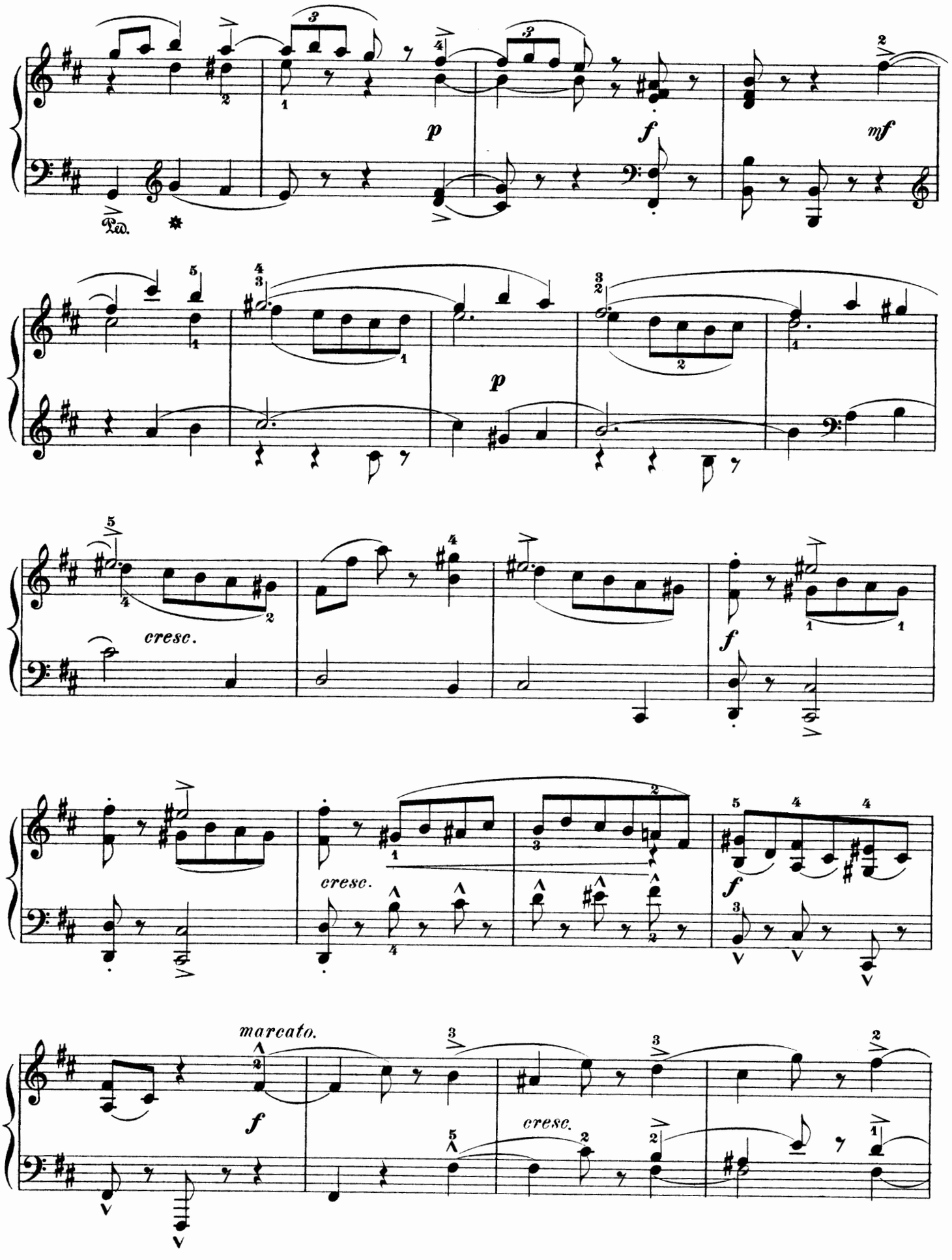
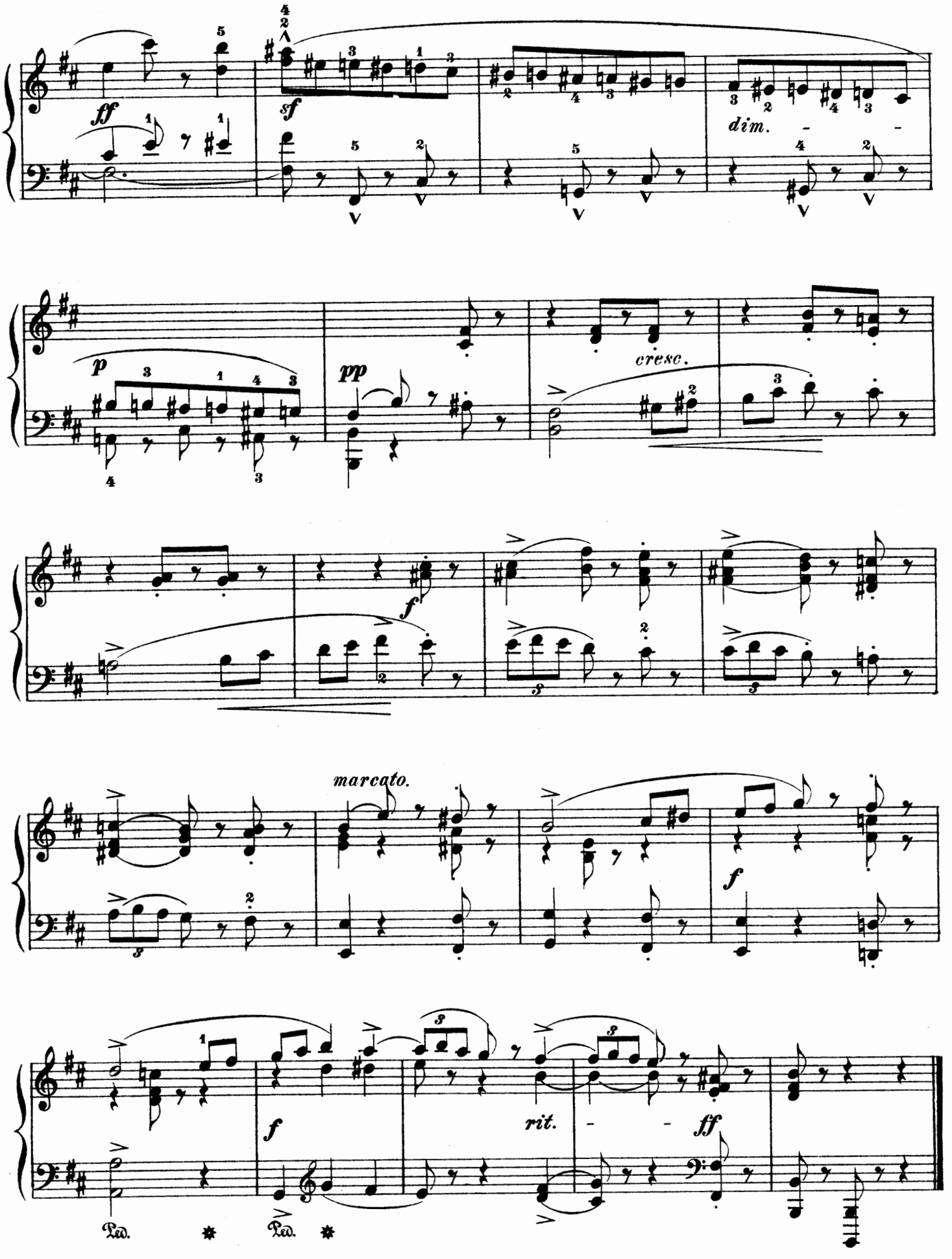

marcato.
cresc.
marcato.
cresc.
dim.
cresc
marcato.
dim.
cresc.
1.
2.


mf pesante.
cresc.
f
mf
p
sf
cresc.
f
Ped.
sf
p
r.h.
f pesante.
p
cresc.
f


p
rit.
a tempo.
f
p
r.h.
r.h. dim.
cresc.
f
dim.
p
mf
Ped.

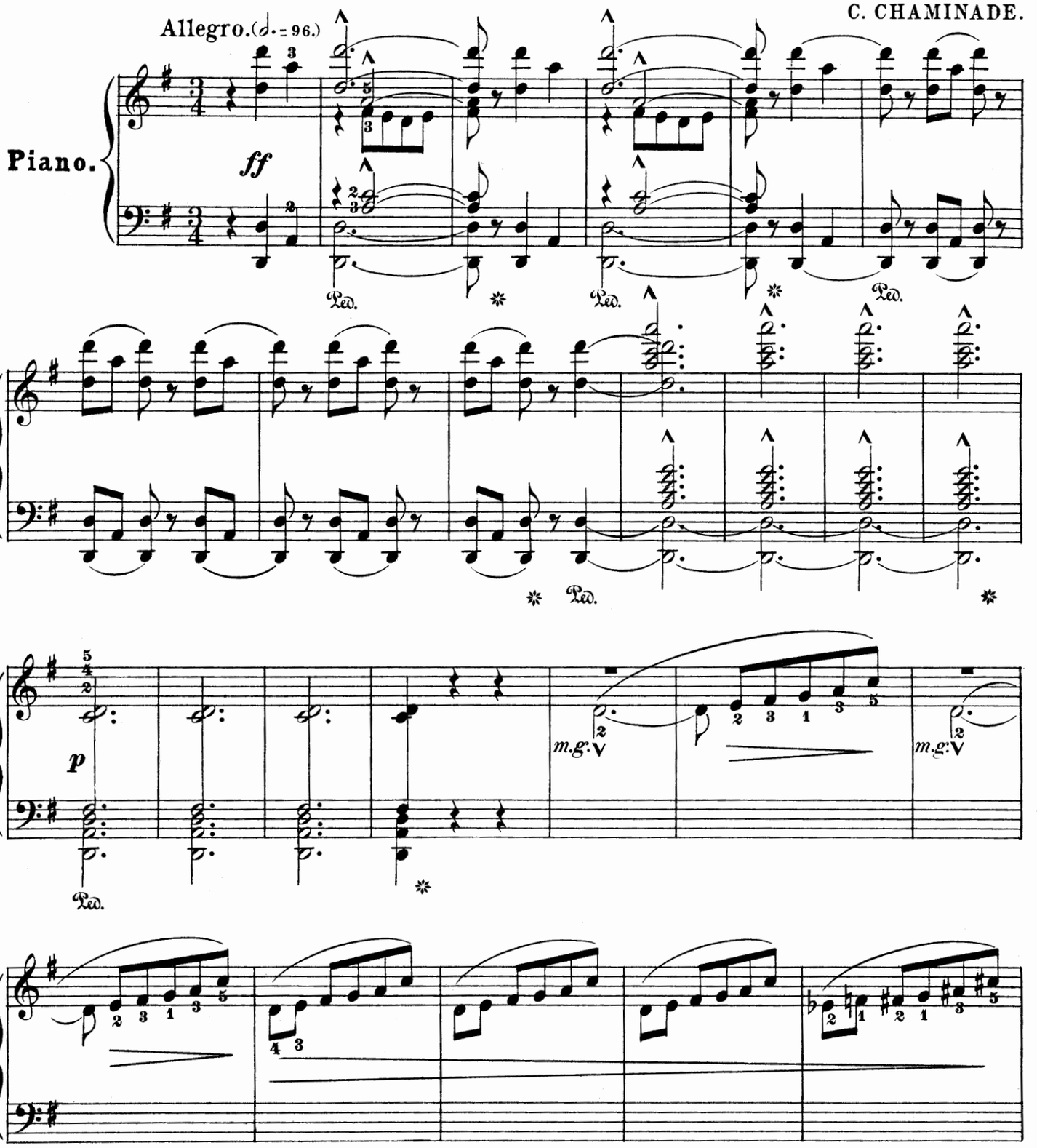

Ped.
p
f
mf
p
cresc.
f
cresc.
f
marcato.
f
cresc.


ff
sf
dim.
p
pp
cresc.
f
marcato.
f
f
rit.
ff
Ped.
Ped.

Air de Ballet.

Revised and fingered by
Wm Scharfenberg.

C. CHAMINADE.



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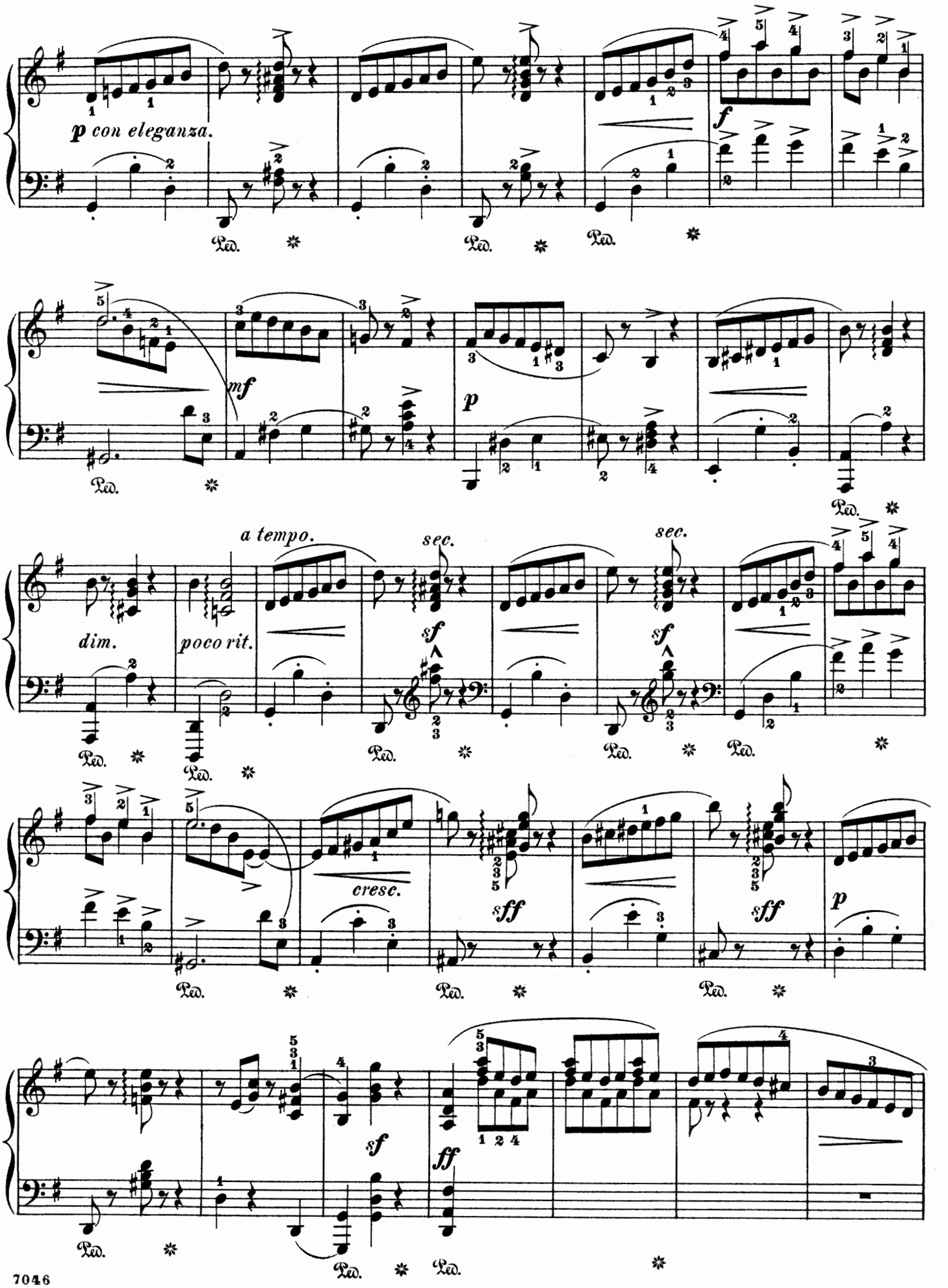
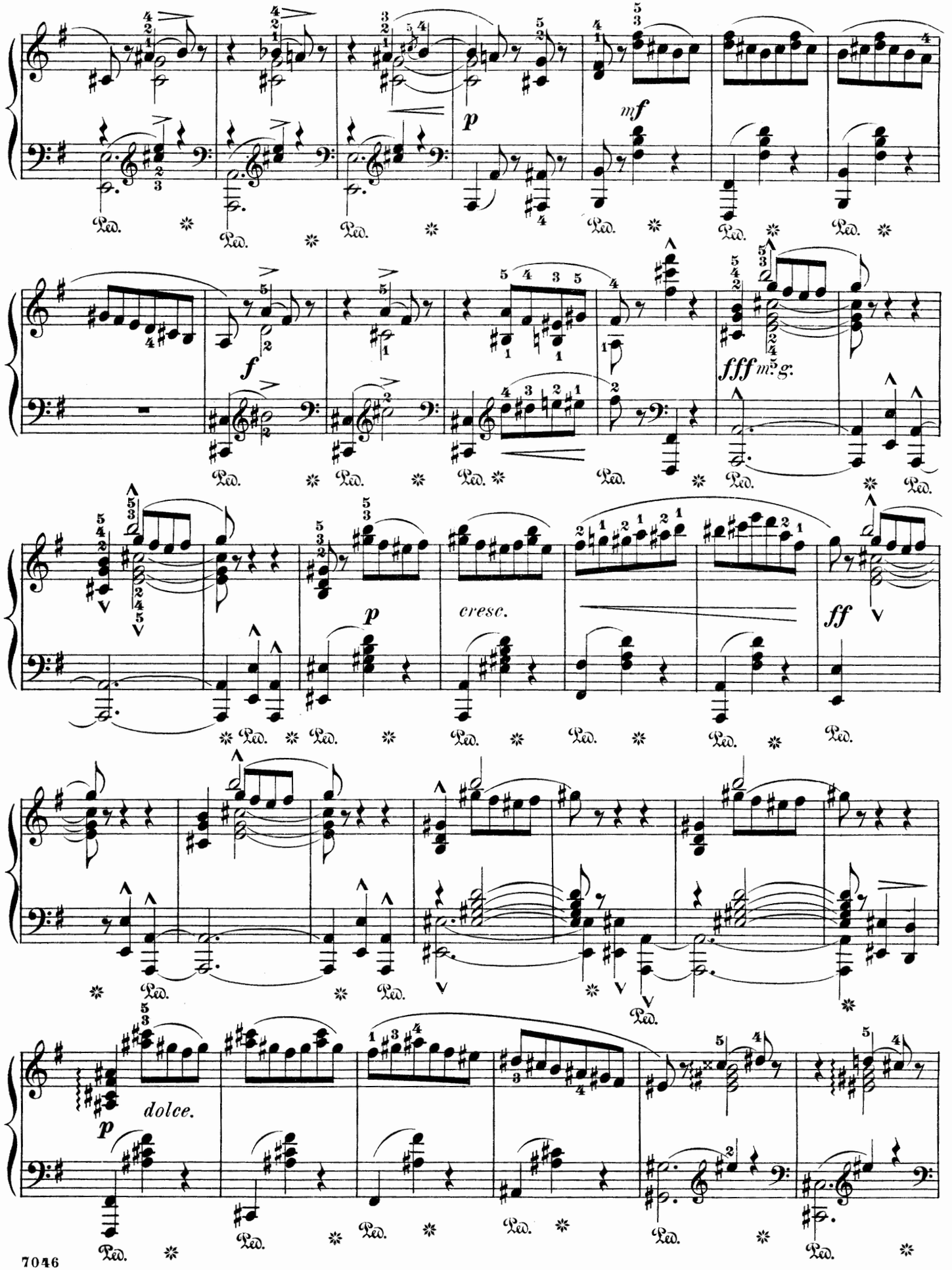
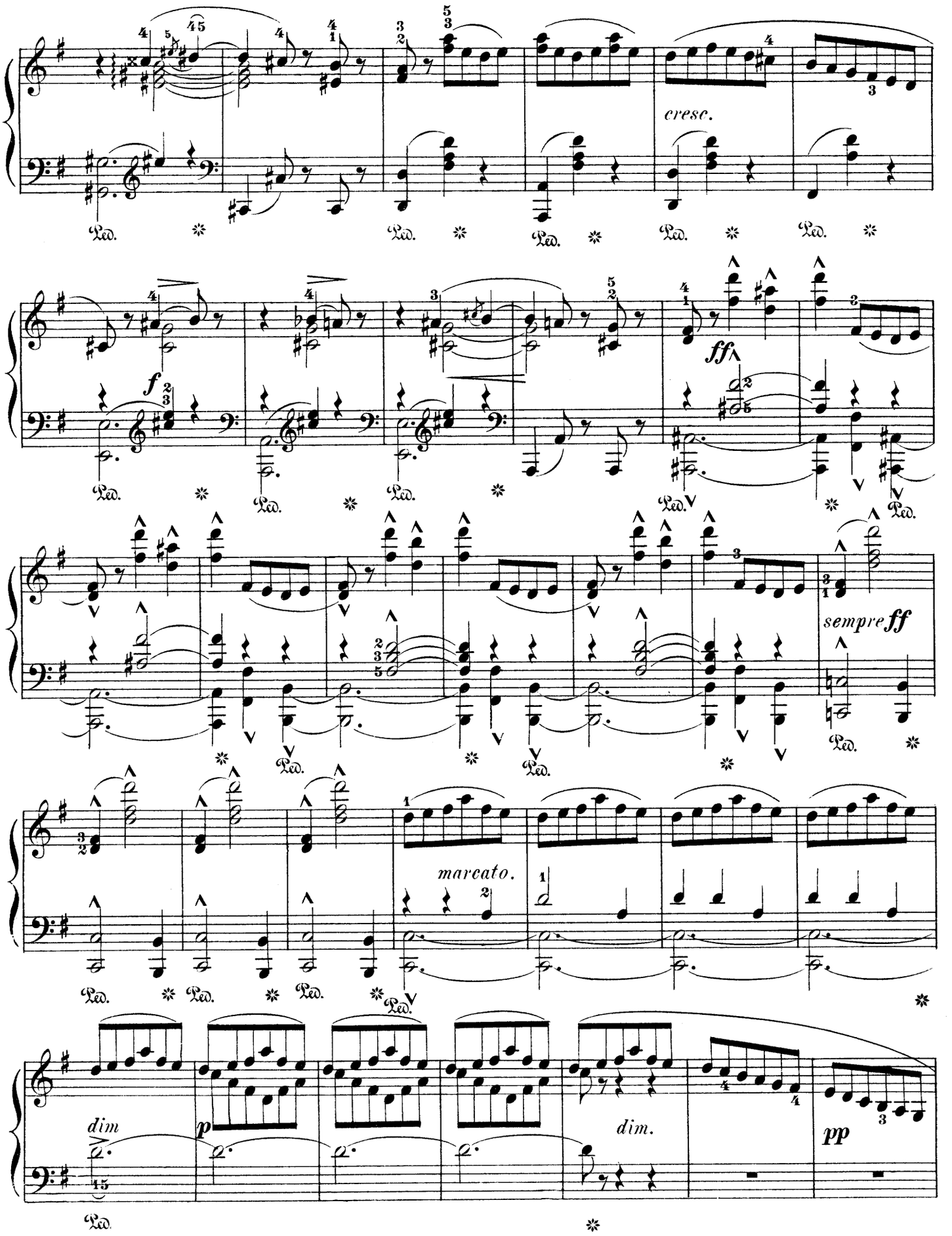
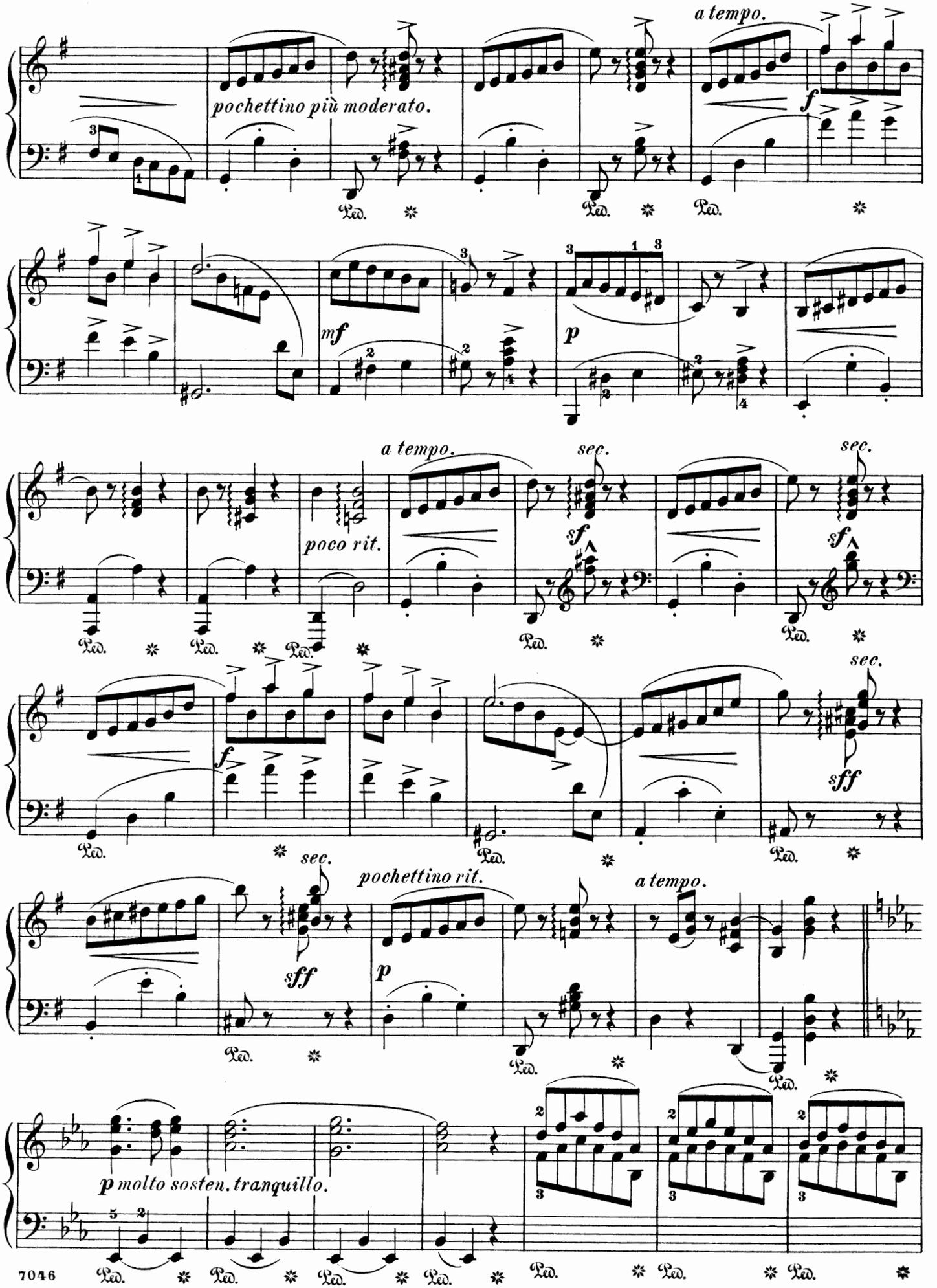
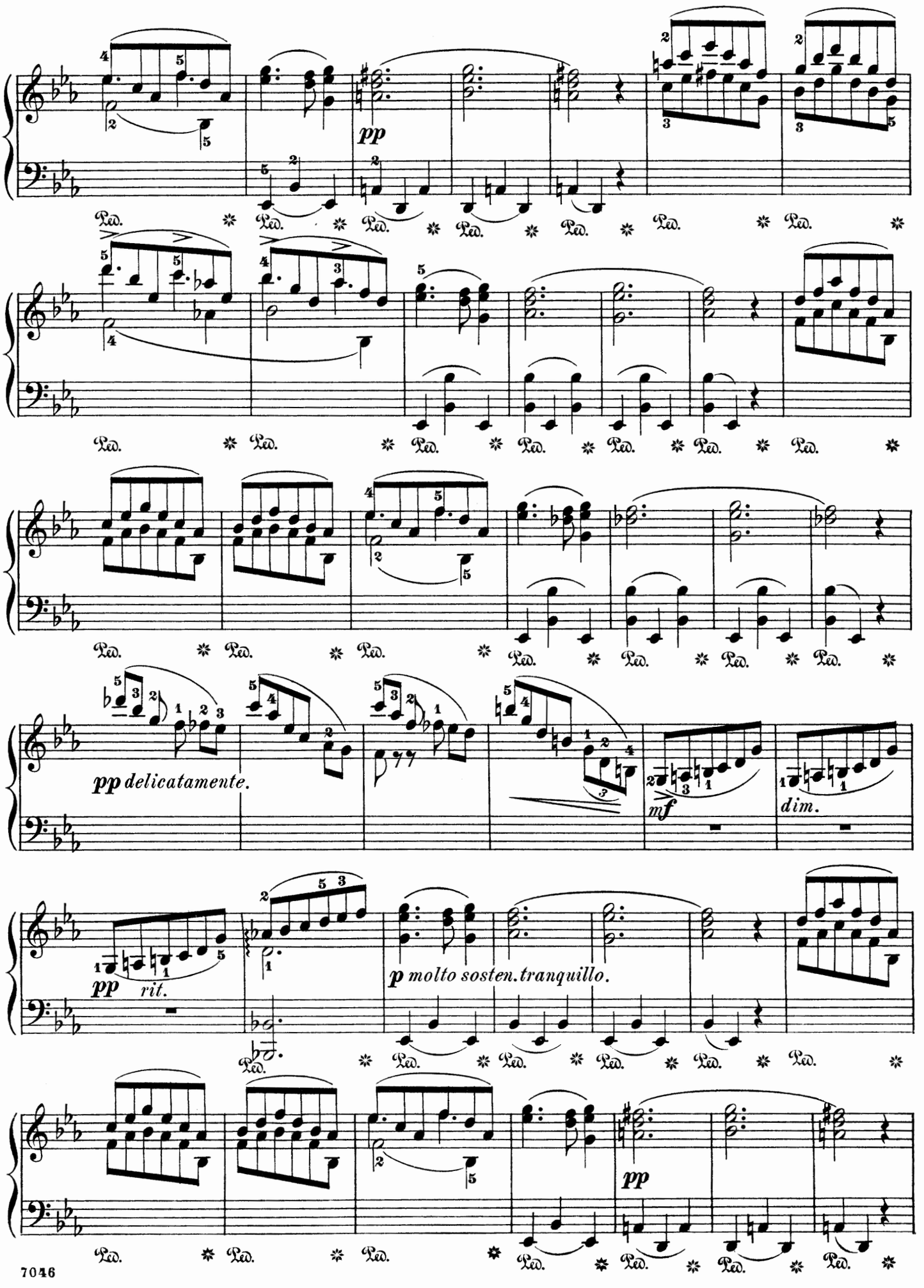
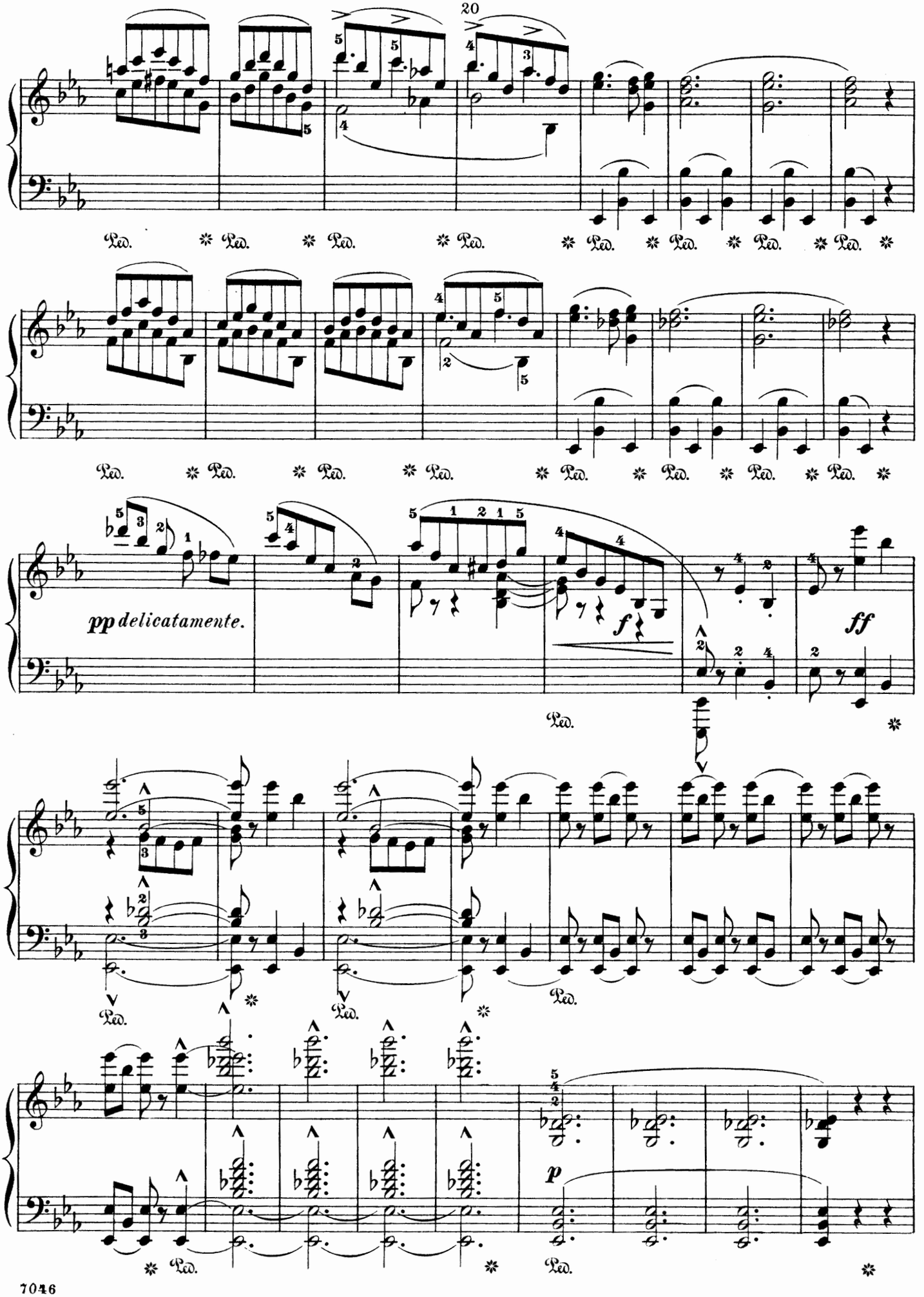

p con eleganza.
f
mf
p
a tempo.
dim.
poco rit.
sec.
sf
sec.
sf
cresc.
sff
sff
p
sf
ff
Ped.

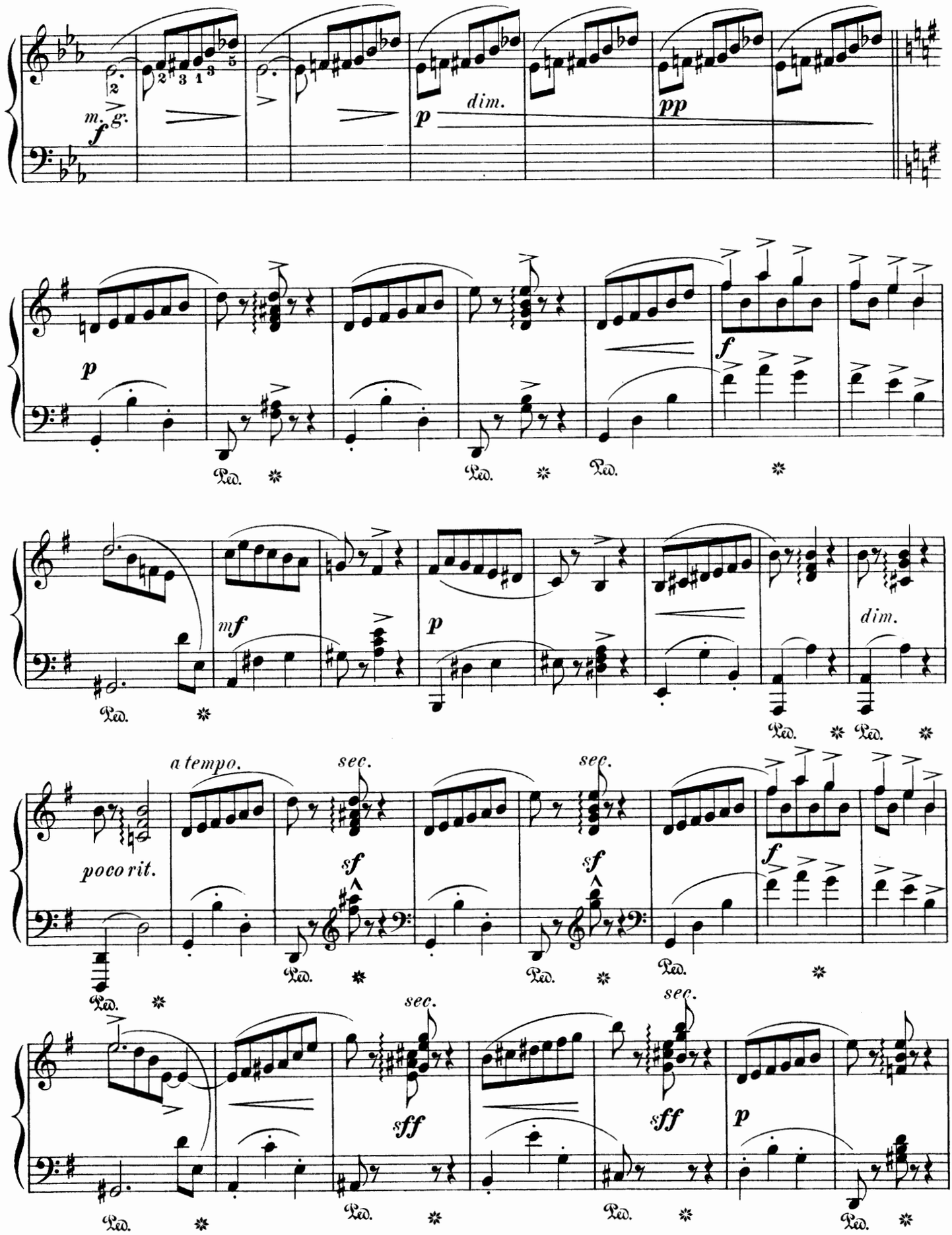

p
mf
f
fff m. s. g.
p
cresc.
ff
dolce.
p
Ped.

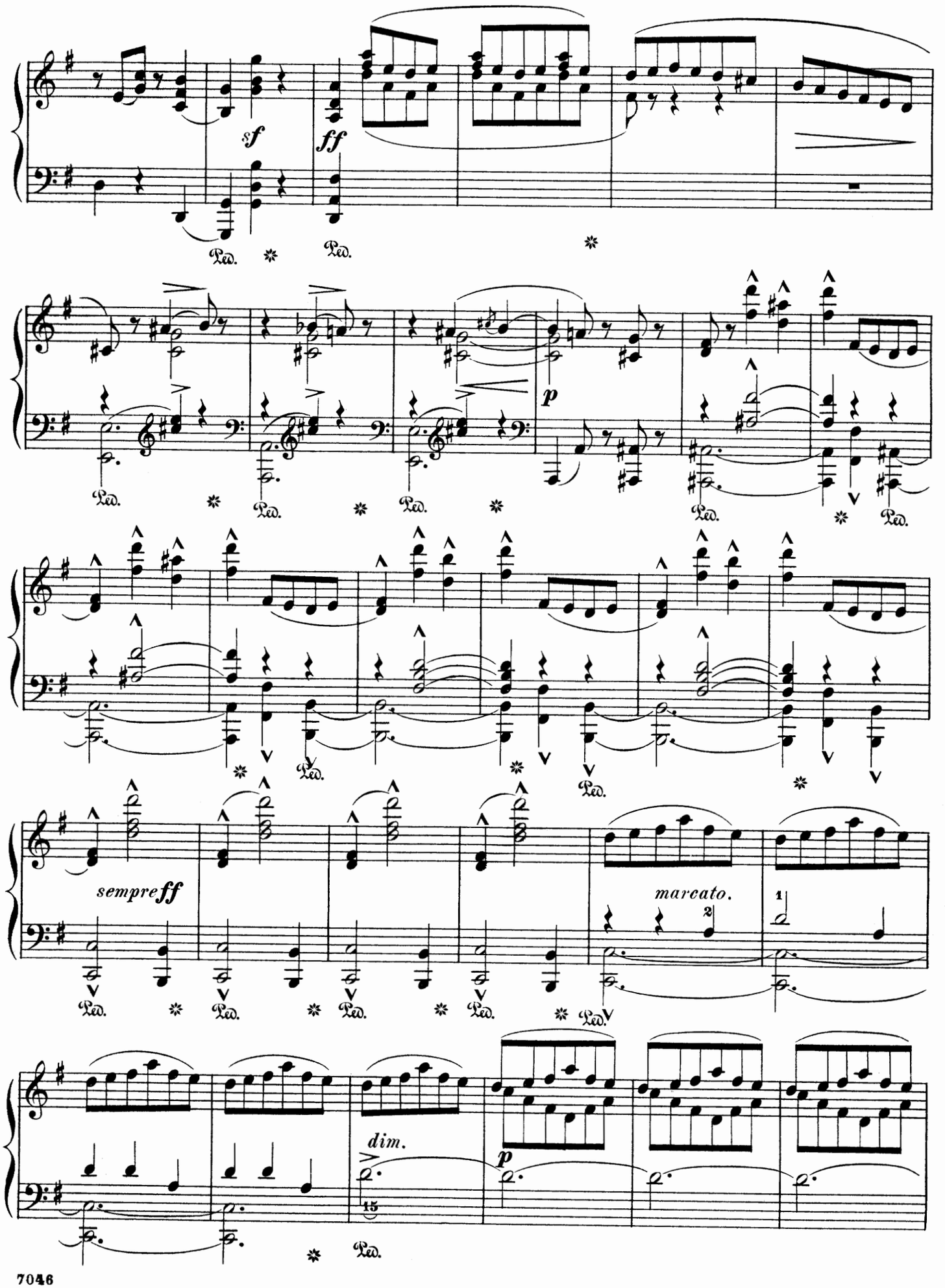

cresc.
f
ff
sempre ff
marcato.
dim
p
dim.
pp
Ped.

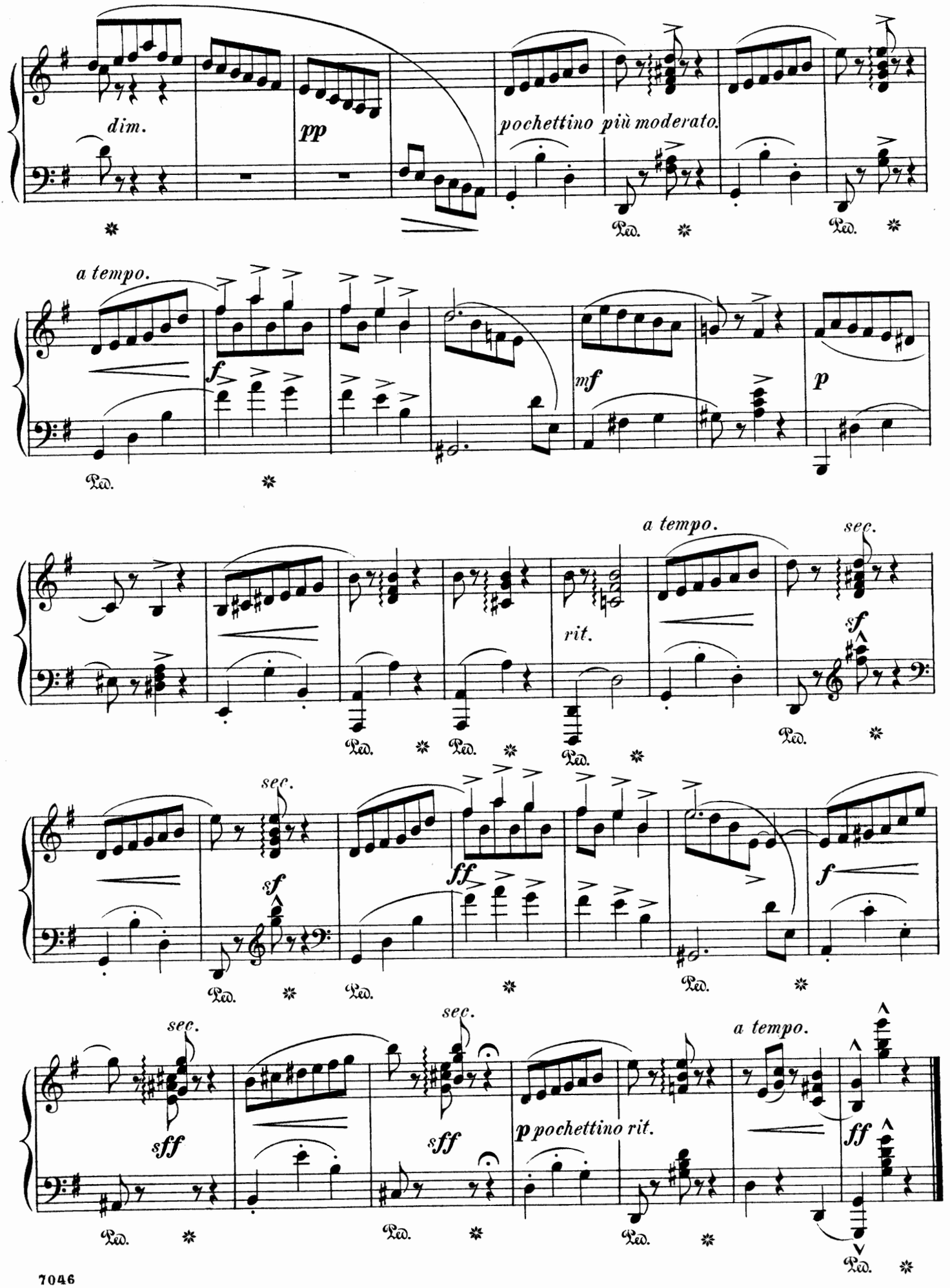

a tempo.
pochettino più moderato.
f
mf
p
a tempo.
poco rit.
sec.
sf
f
sff
pochettino rit.
a tempo.
p molto sosten. tranquillo.
Ped.


pp
pp delicatamente.
mf
dim.
pp rit.
p molto sosten. tranquillo.
pp
Ped.


Ped.
pp delicatamente.
f
ff
p


m. g.
f
p
dim.
pp
p
f
Ped.
mf
p
dim.
a tempo.
poco rit.
sec.
sf
sff
p


sf
ff
Ped.
p
sempre ff
marcato.
1
2
dim.
15


dim.
pp
pochettino più moderato.
Ped.
a tempo.
f
mf
p
a tempo.
sec.
rit.
sf
ff
sff
p pochettino rit.

Pas des Amphores.

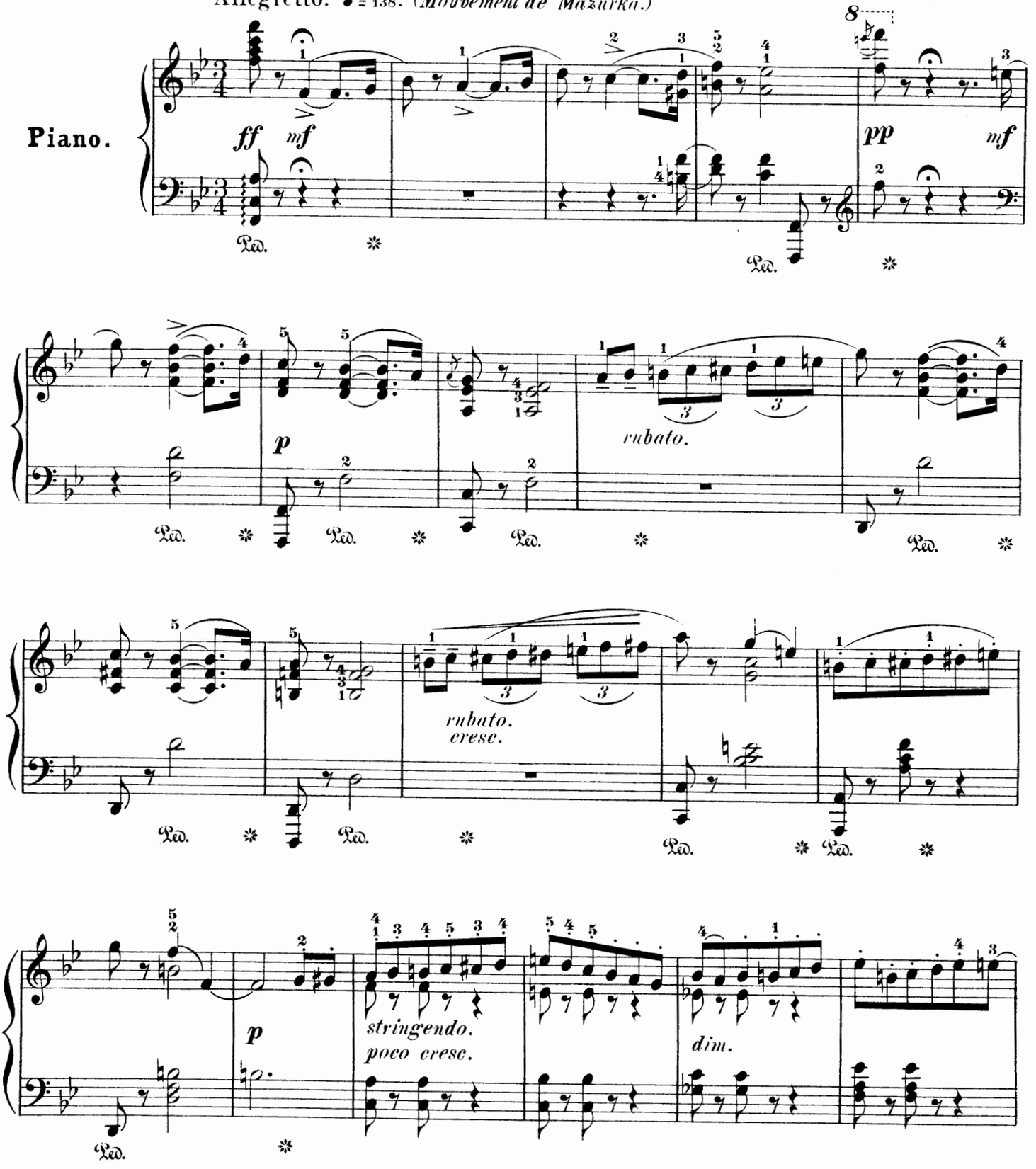
Air de Ballet.

Edited and fingered by
Wm Scharfenberg.

C. CHAMINADE.

Allegretto. ♩ = 138. *(Mouvement de Mazurka.)*

Piano.



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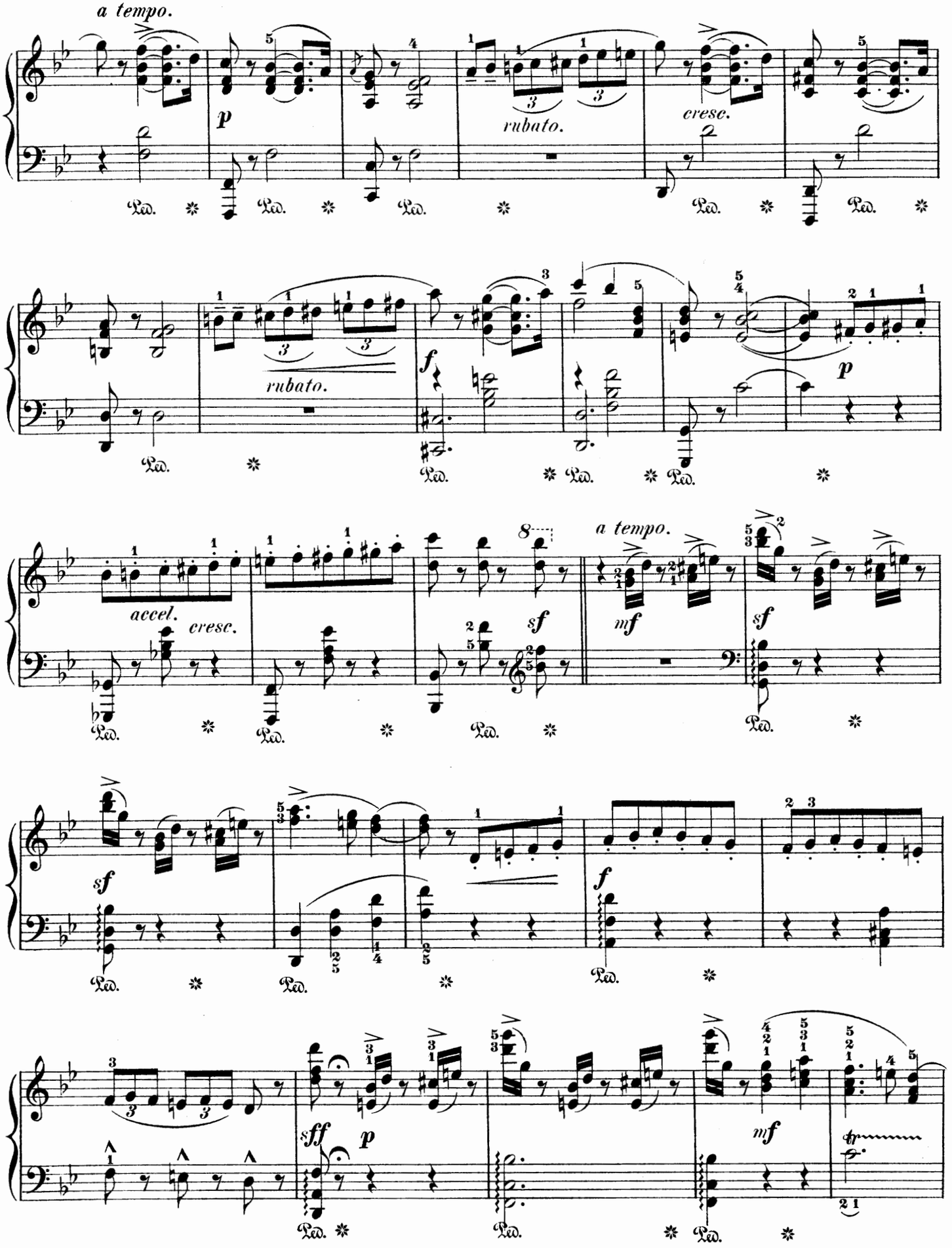
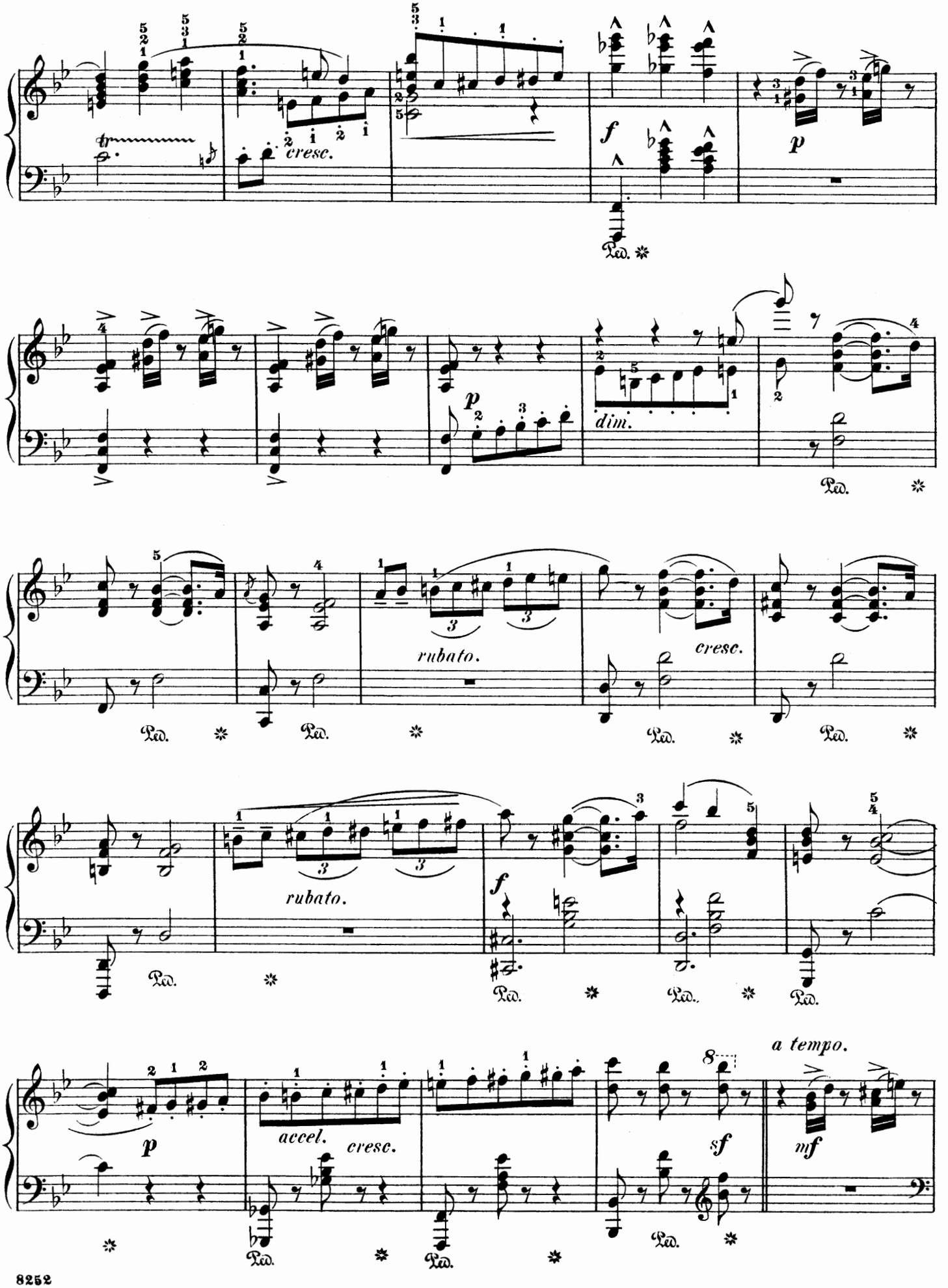
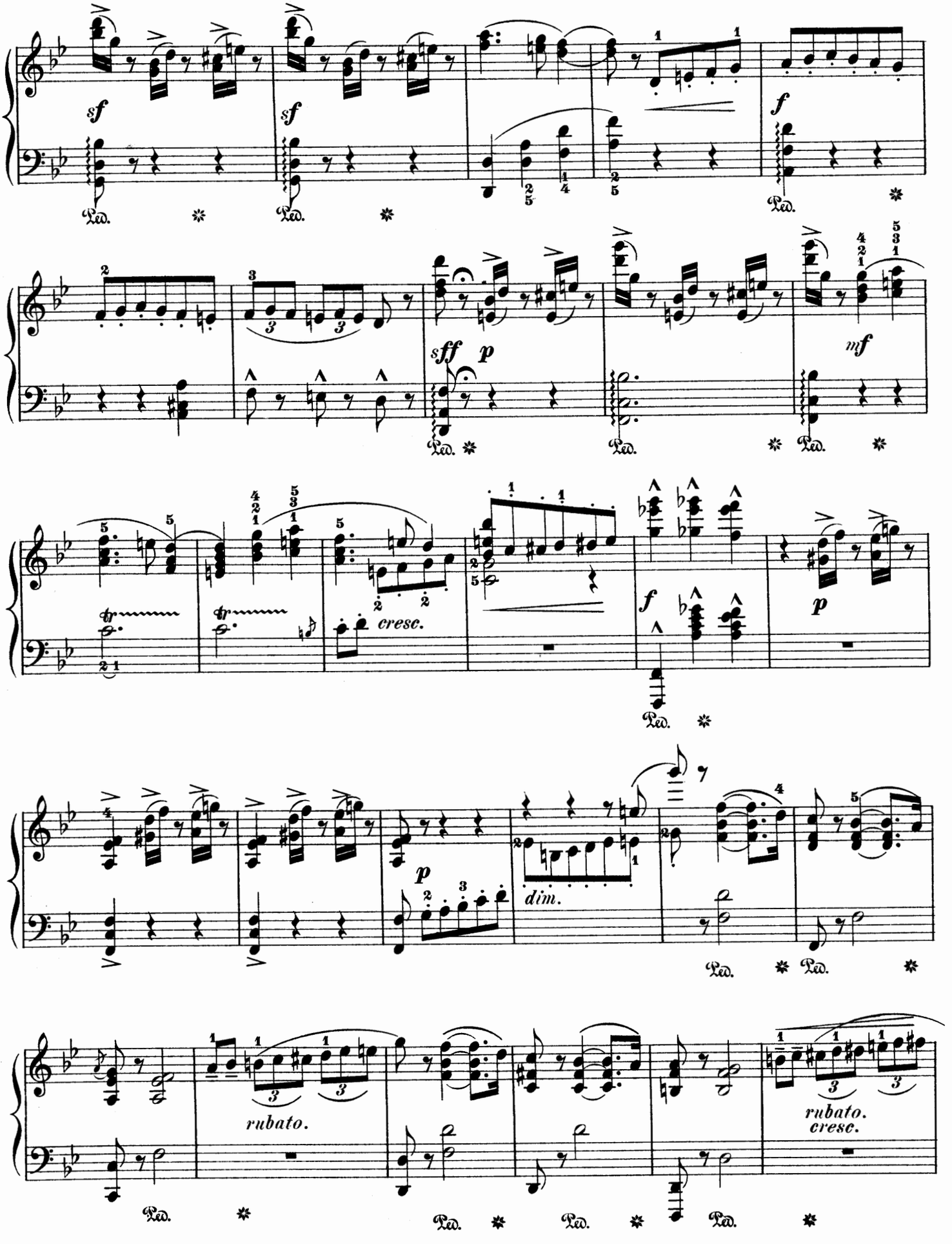
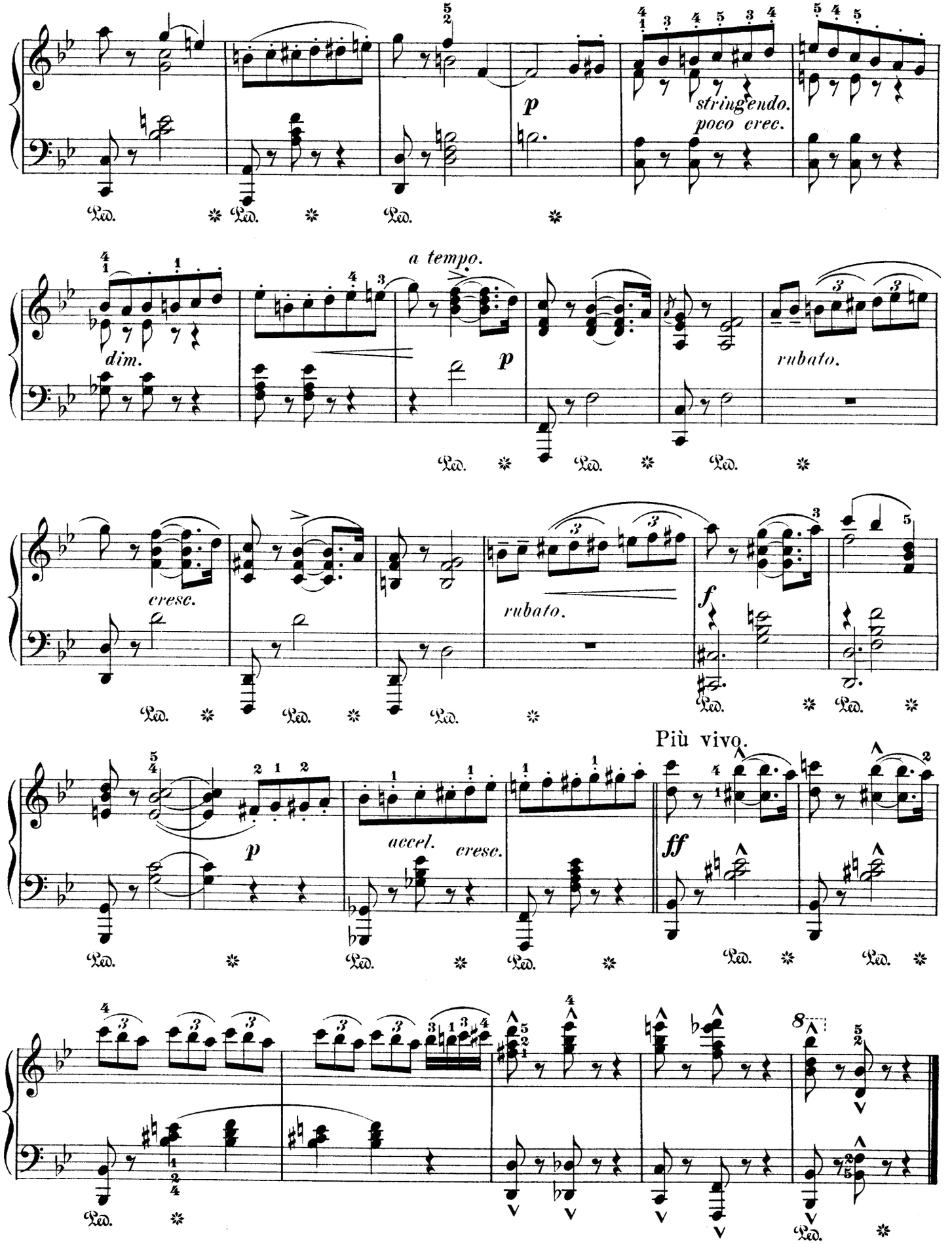

a tempo.
p
rubato.
cresc.
rubato.
f
p
accel.
cresc.
sf
a tempo.
mf
sf
sf
f
sff
p
mf


cresc.
f
p
dim.
rubato.
cresc.
rubato.
f
p
accel.
cresc.
sf
a tempo.
mf
Ped.


sf
sf
f
sff
p
mf
cresc.
f
p
p
dim.
rubato.
rubato.
cresc.

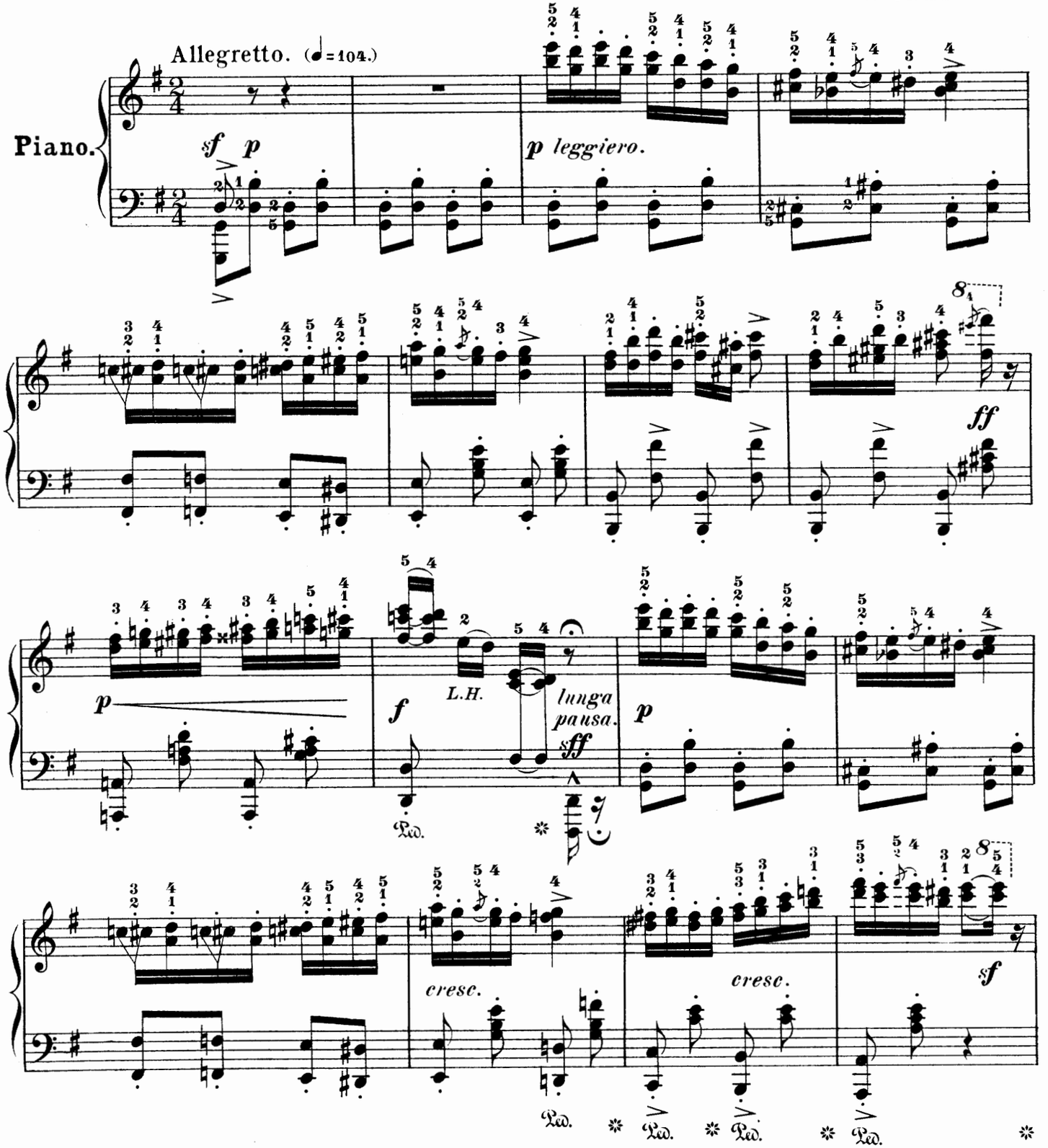

p
stringendo.
poco crec.
a tempo.
dim.
p
rubato.
cresc.
rubato.
f
Più vivo.
p
accel.
cresc.
ff
8

CALLIRHOË.

Air de Ballet.

Revised and fingered by
Wm Scharfenberg.

C. CHAMINADE.



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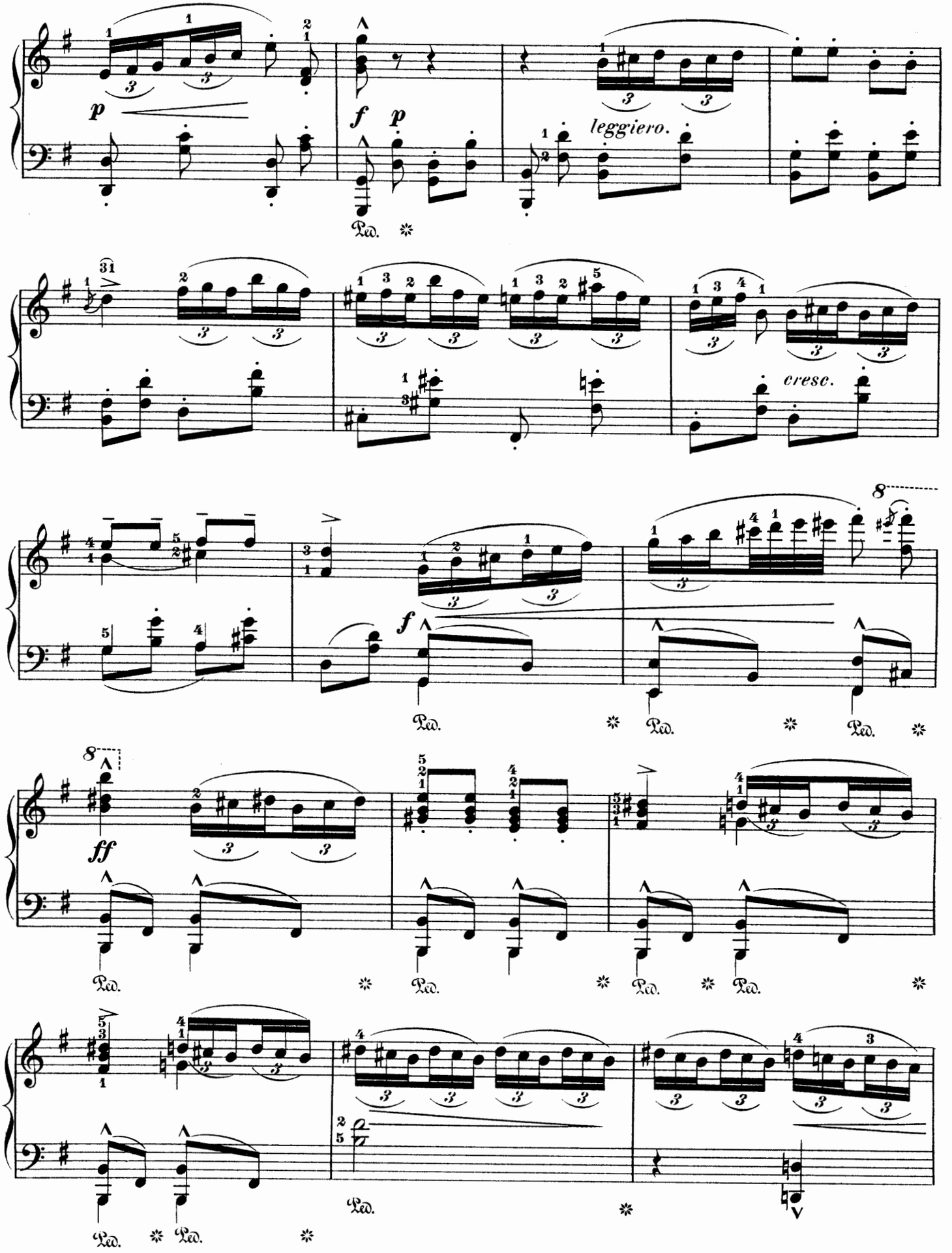
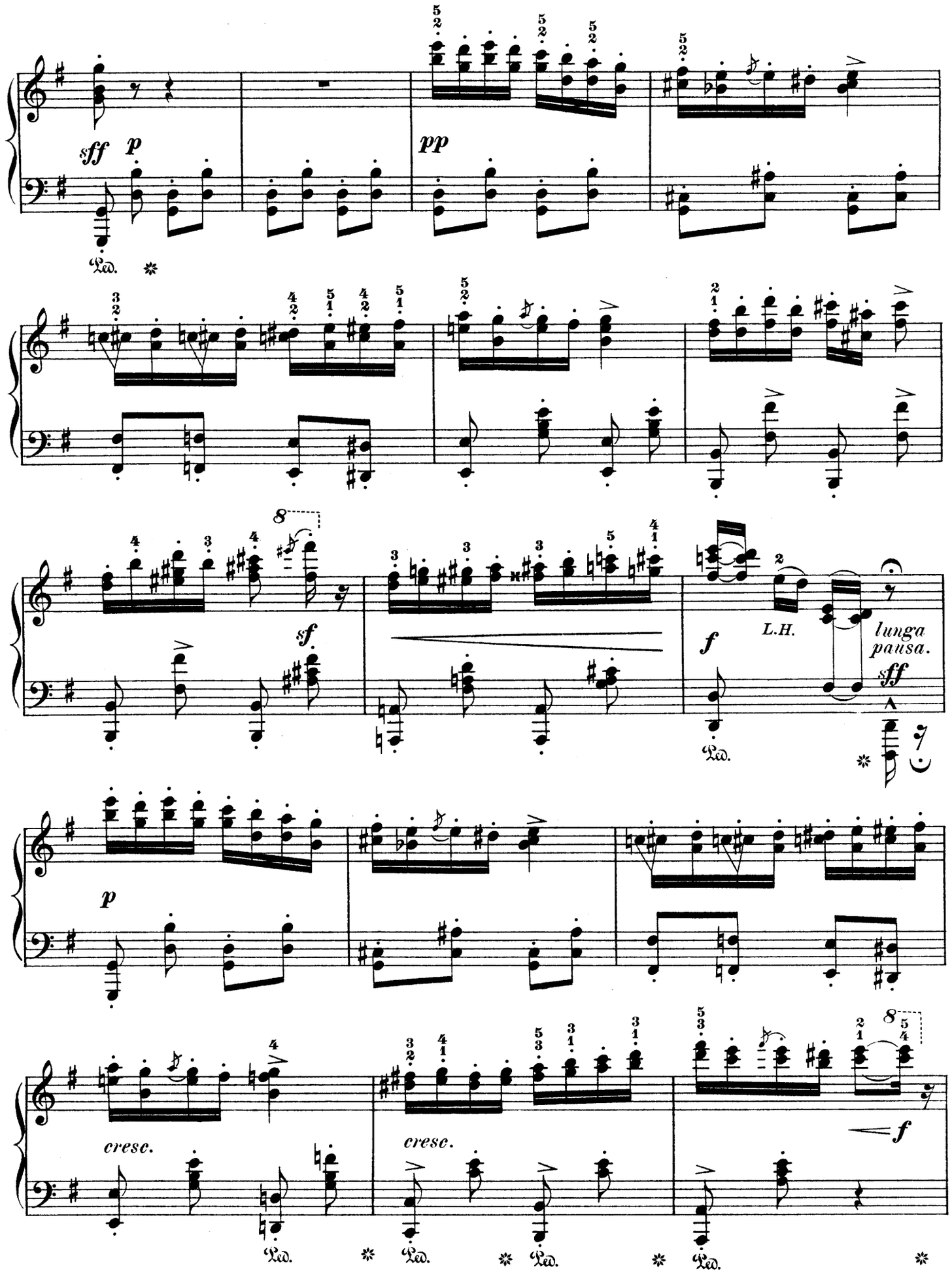
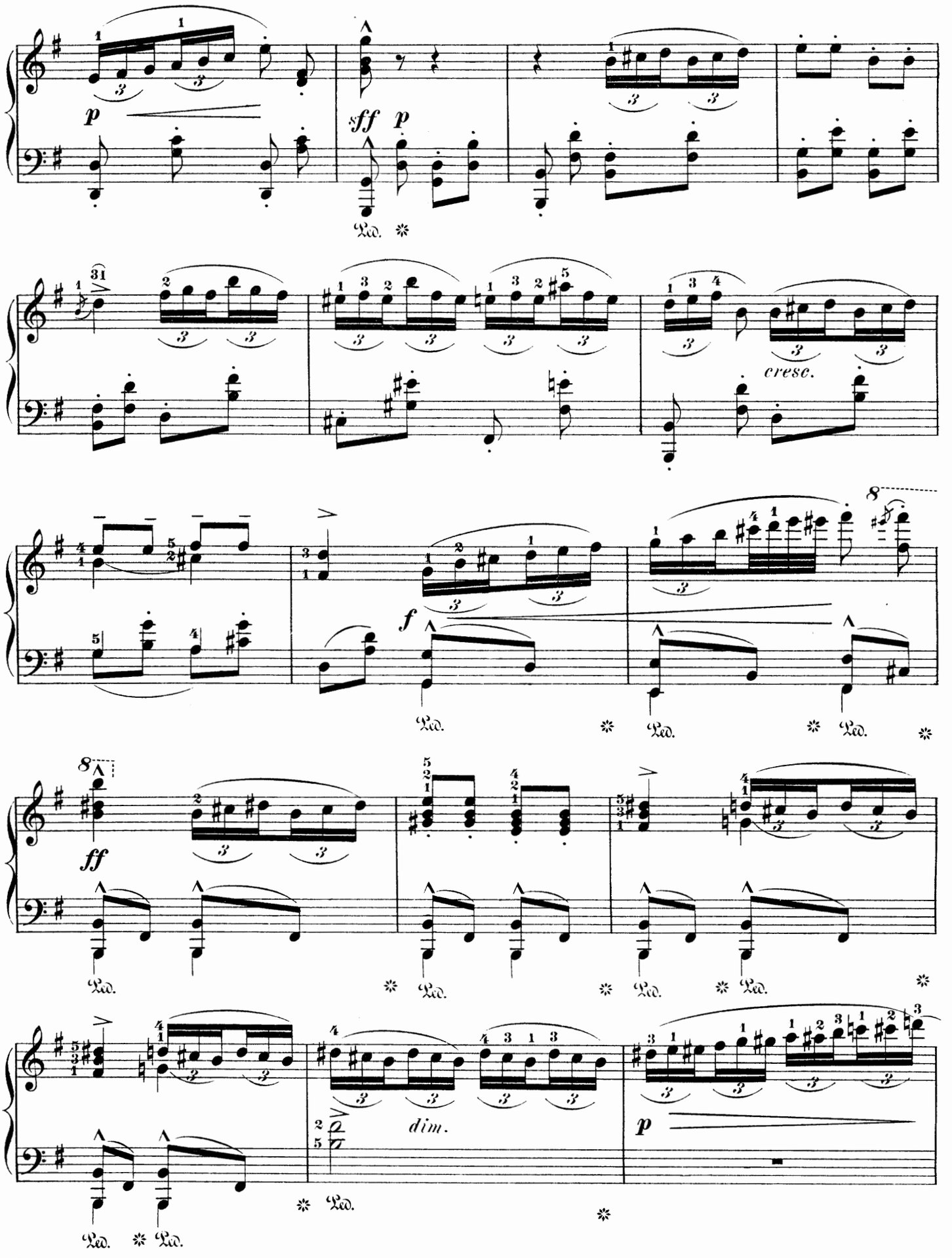
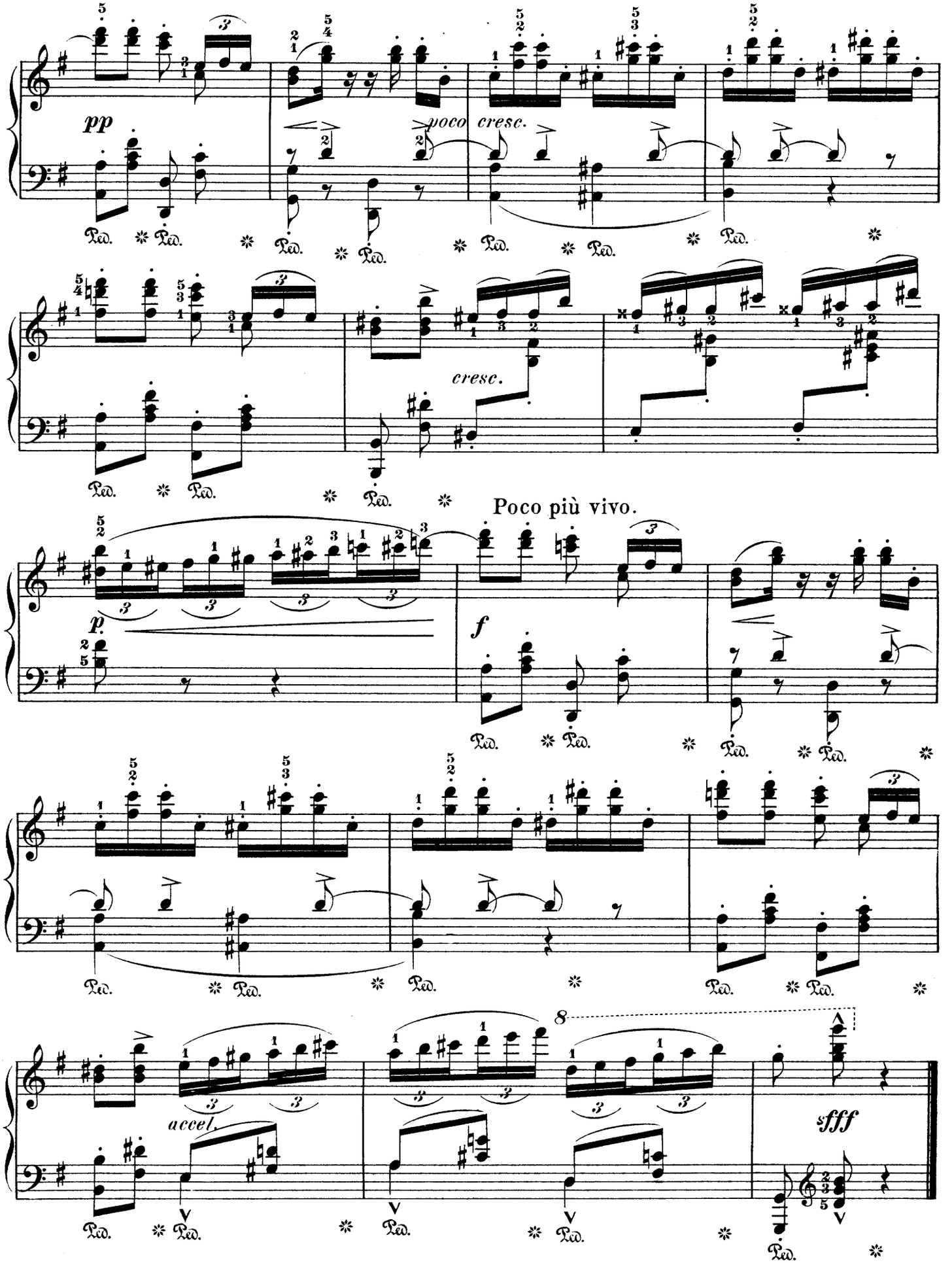

p
f p
leggiero.
Ped.
cresc.
8
f
ff


sff
p
pp
Ped.
sf
f
L.H.
lunga pausa.
sff
p
cresc.
cresc.
f


p
sff p
Ped.
cresc.
f
dim.
p

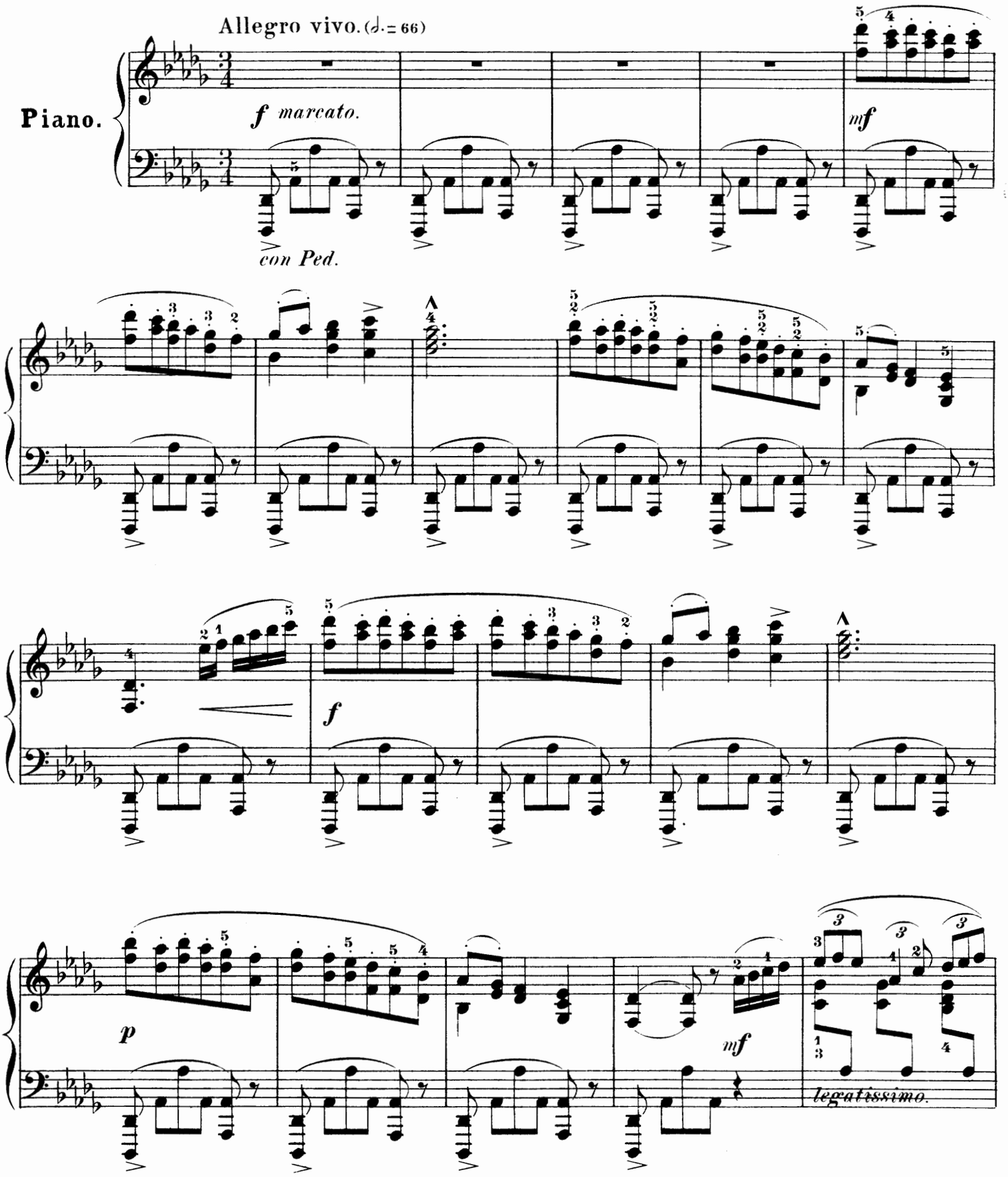

pp
poco cresc.
cresc.
Poco più vivo.
p
f
accel.
8
sfff

Lolita.

Caprice Espagnol.

Edited and fingered by
LOUIS OESTERLE.

C. CHAMINADE. Op. 54.



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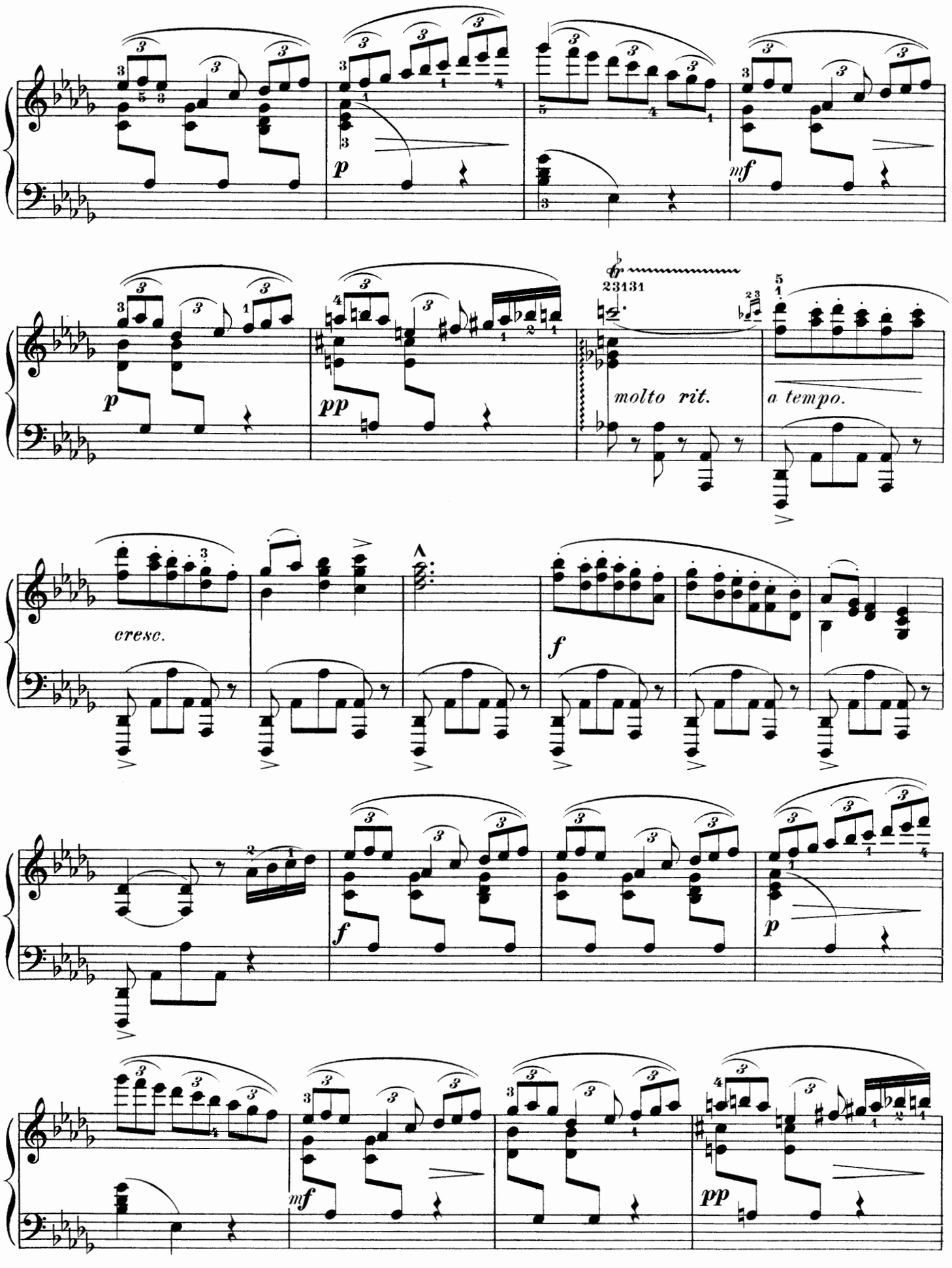
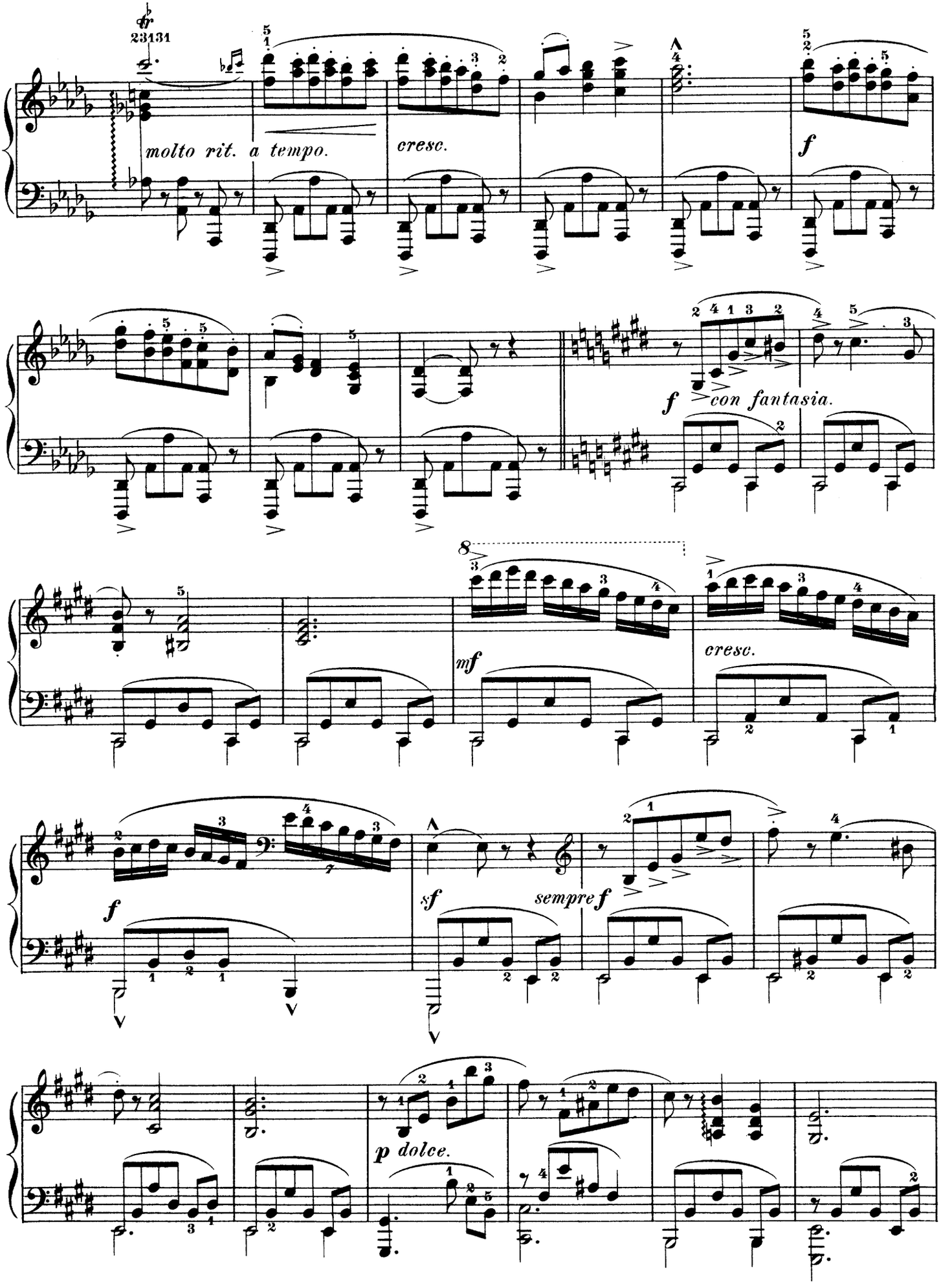
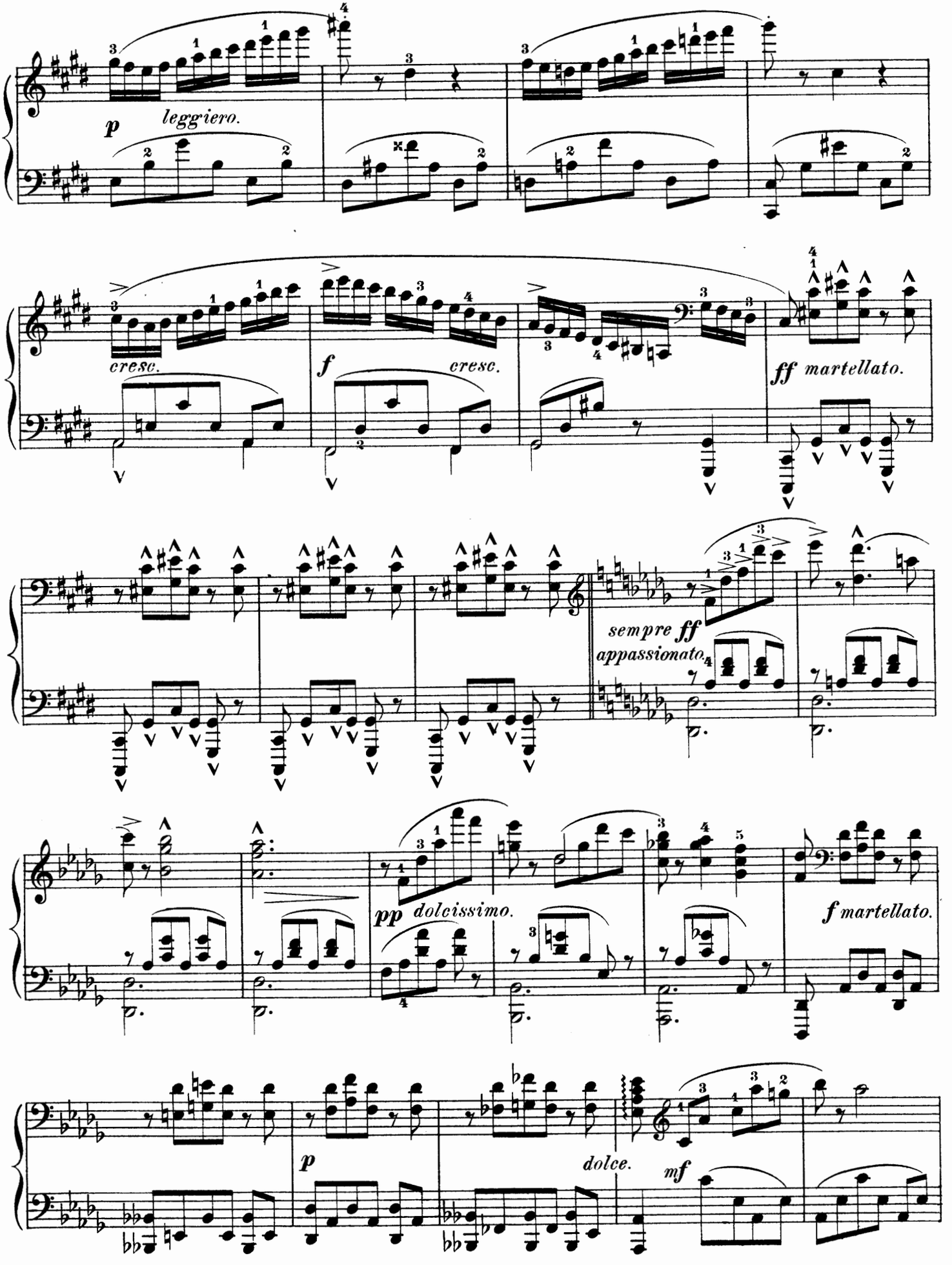
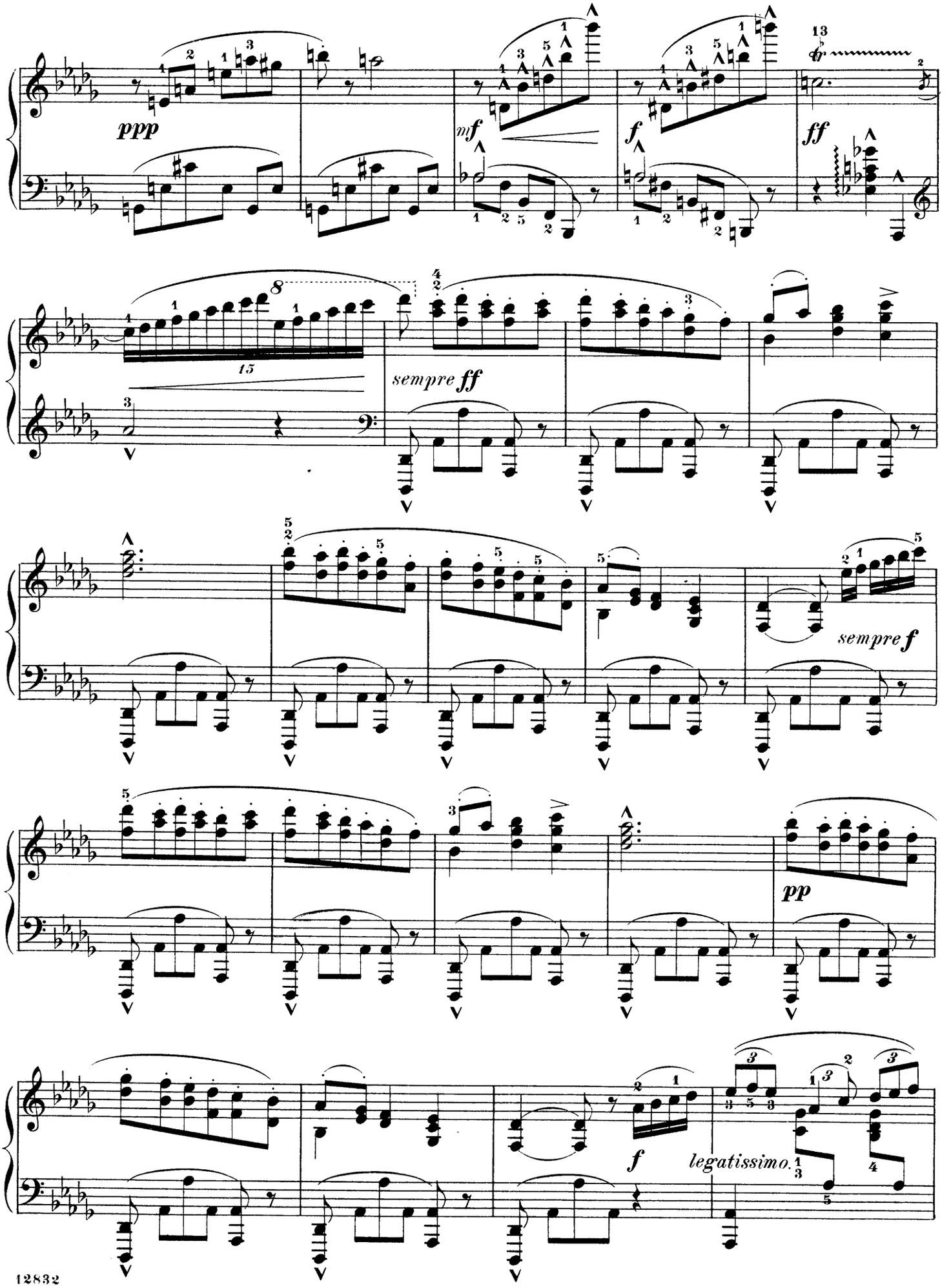
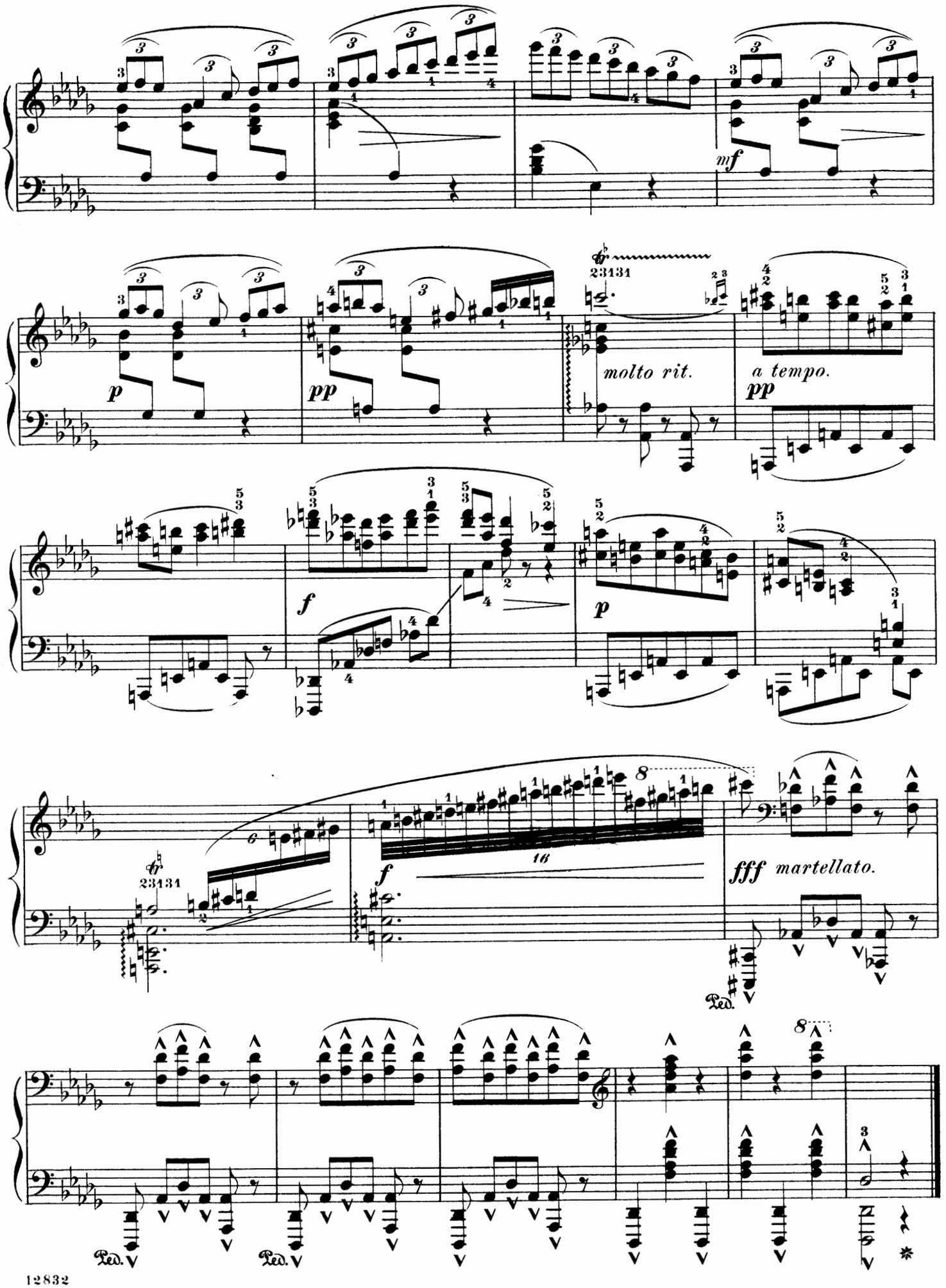

p
mf
p
pp
molto rit.
a tempo.
cresc.
f
f
p
mf
pp


molto rit. a tempo.
cresc.
f
f con fantasia.
mf
cresc.
f
sf
sempre f
p dolce.


p leggiero.
cresc.
f cresc.
ff martellato.
sempre ff appassionato.
pp dolcissimo.
f martellato.
p
dolce.
mf


ppp
mf
f
ff
sempre ff
sempre f
pp
f
legatissimo.


mf
p
pp
molto rit.
a tempo.
pp
f
p
f
fff martellato.
Ped.
Ped.
Ped.

Scarf-Dance.

(DER SCHÄRPENTANZ.)

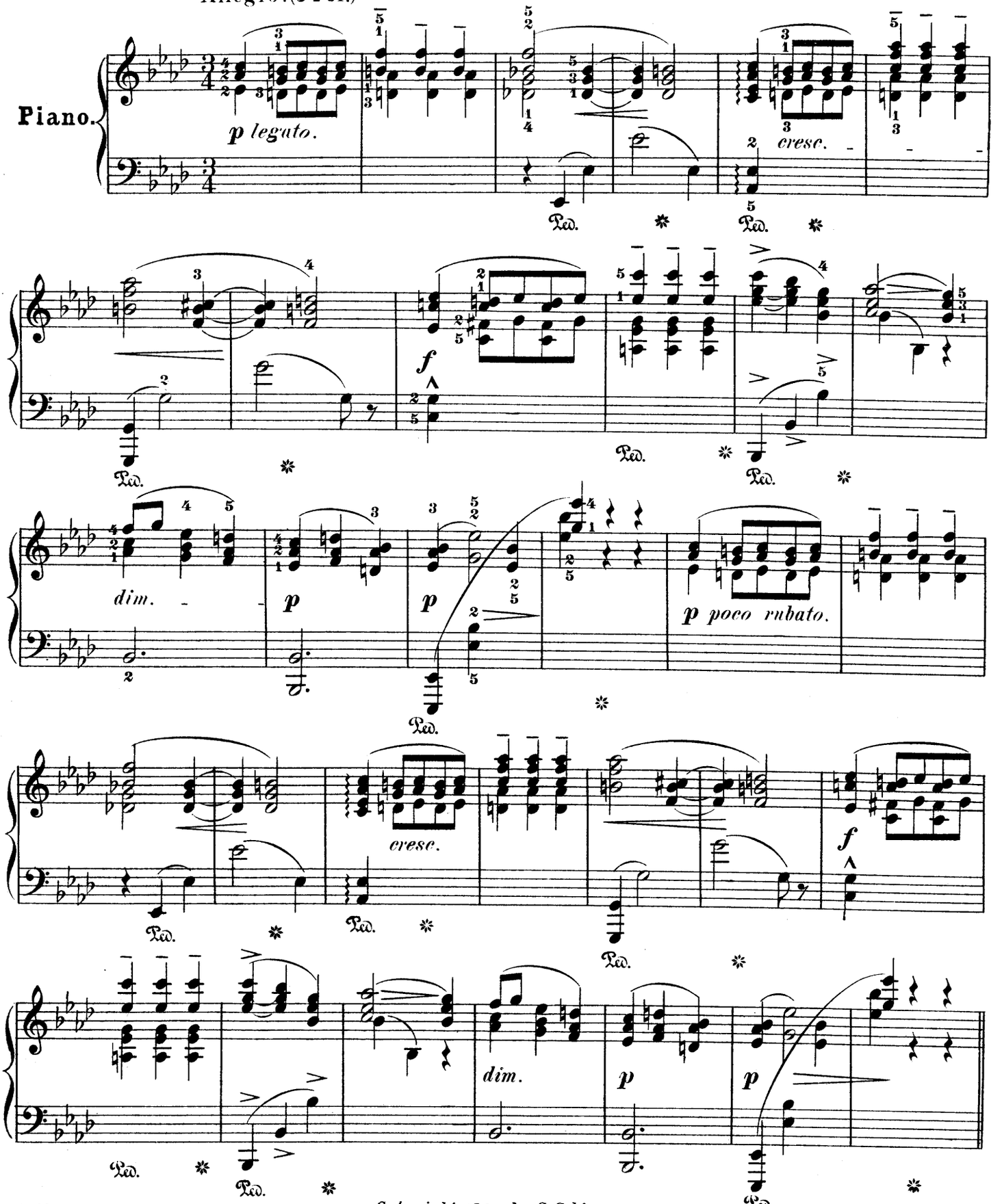
Revised and fingered by
Wm Scharfenberg.

Scène de Ballet.

C. CHAMINADE.

Allegro. (𝅗𝅥 = 54.)

Piano.



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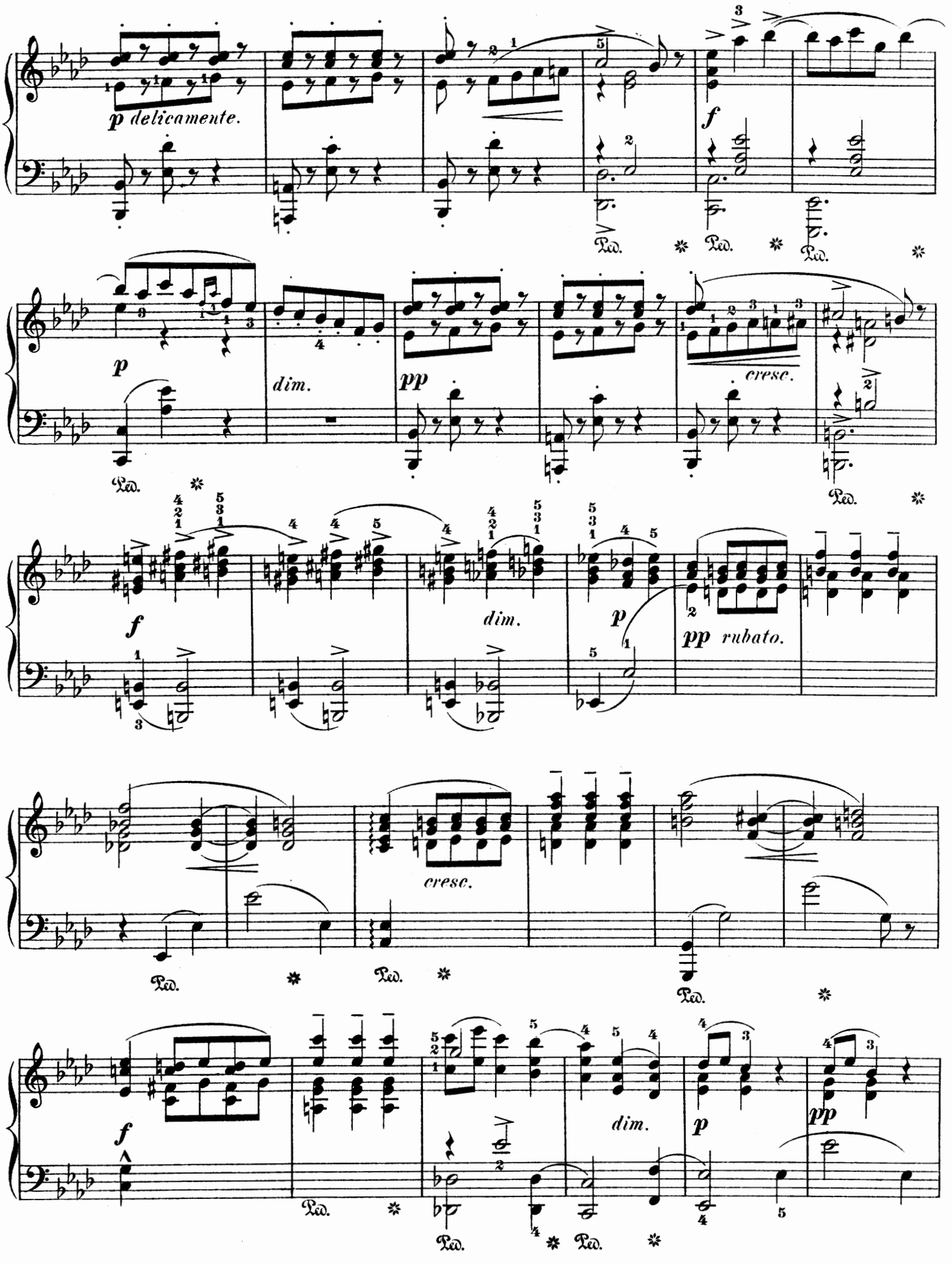
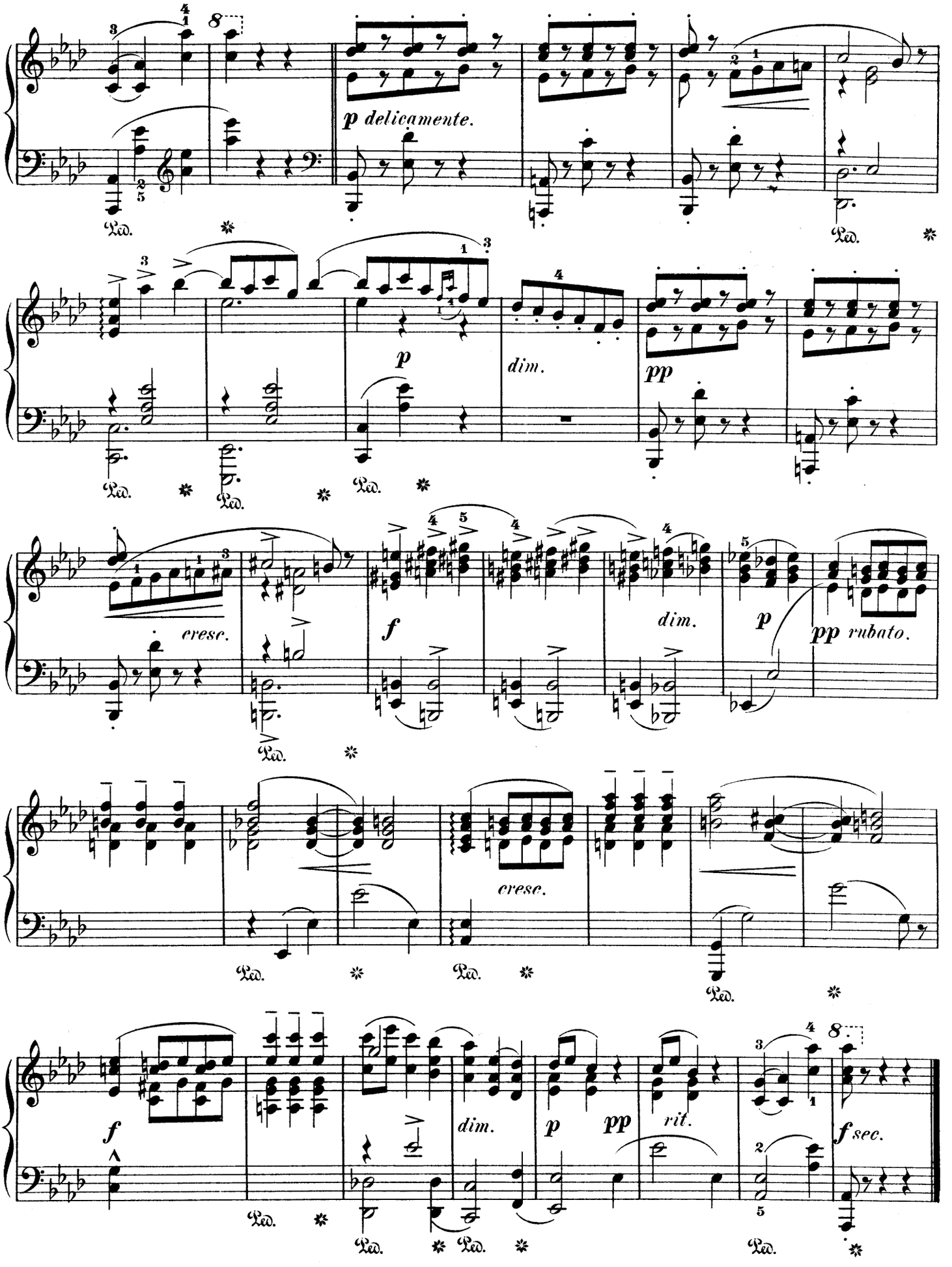
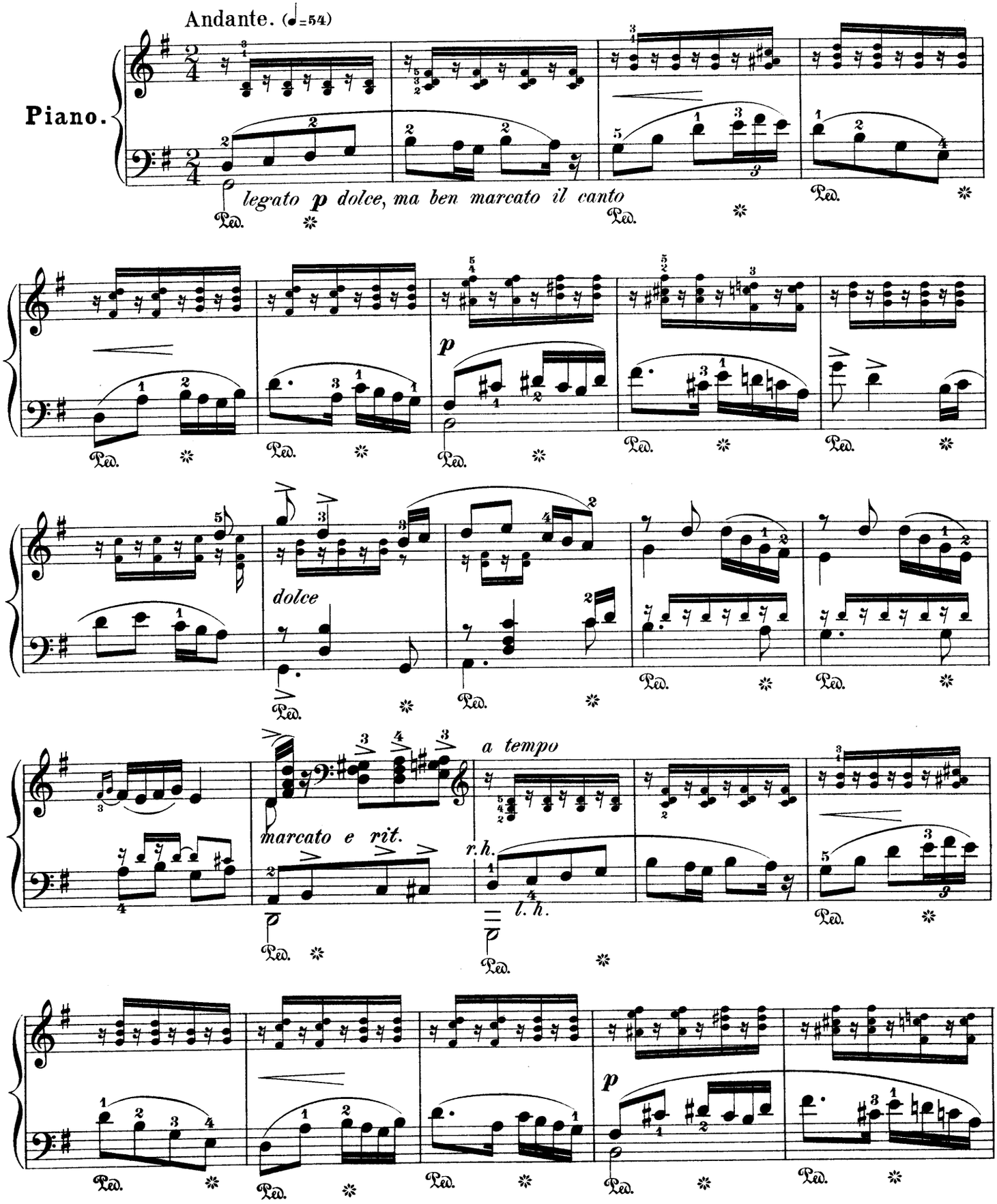

p delicamente.
f
p
dim.
pp
cresc.
f
dim.
p
pp rubato.
cresc.
f
dim.
p
pp
Ped.


p delicamente.
dim.
pp
cresc.
f
dim.
p
pp rubato.
cresc.
f
dim.
p
pp
rit.
f sec.

Pièce Romantique.

Edited and fingered by
Louis Oesterle.

C. CHAMINADE. Op. 9, No. 1.



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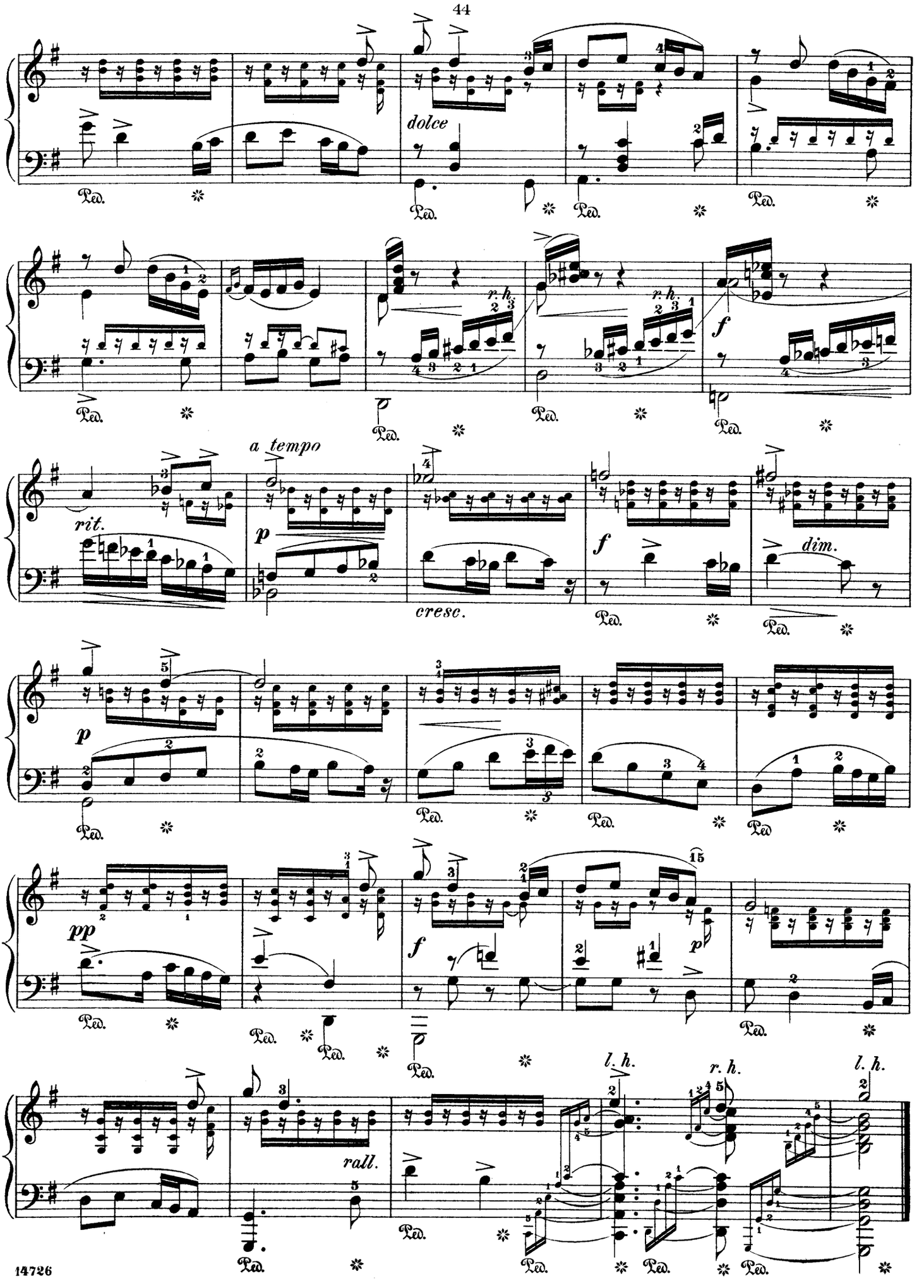

dolce
r. h.
r. h.
f
a tempo
rit.
p
cresc.
f
dim.
p
pp
f
p
rall.
l. h.
r. h.
l. h.
Ped.

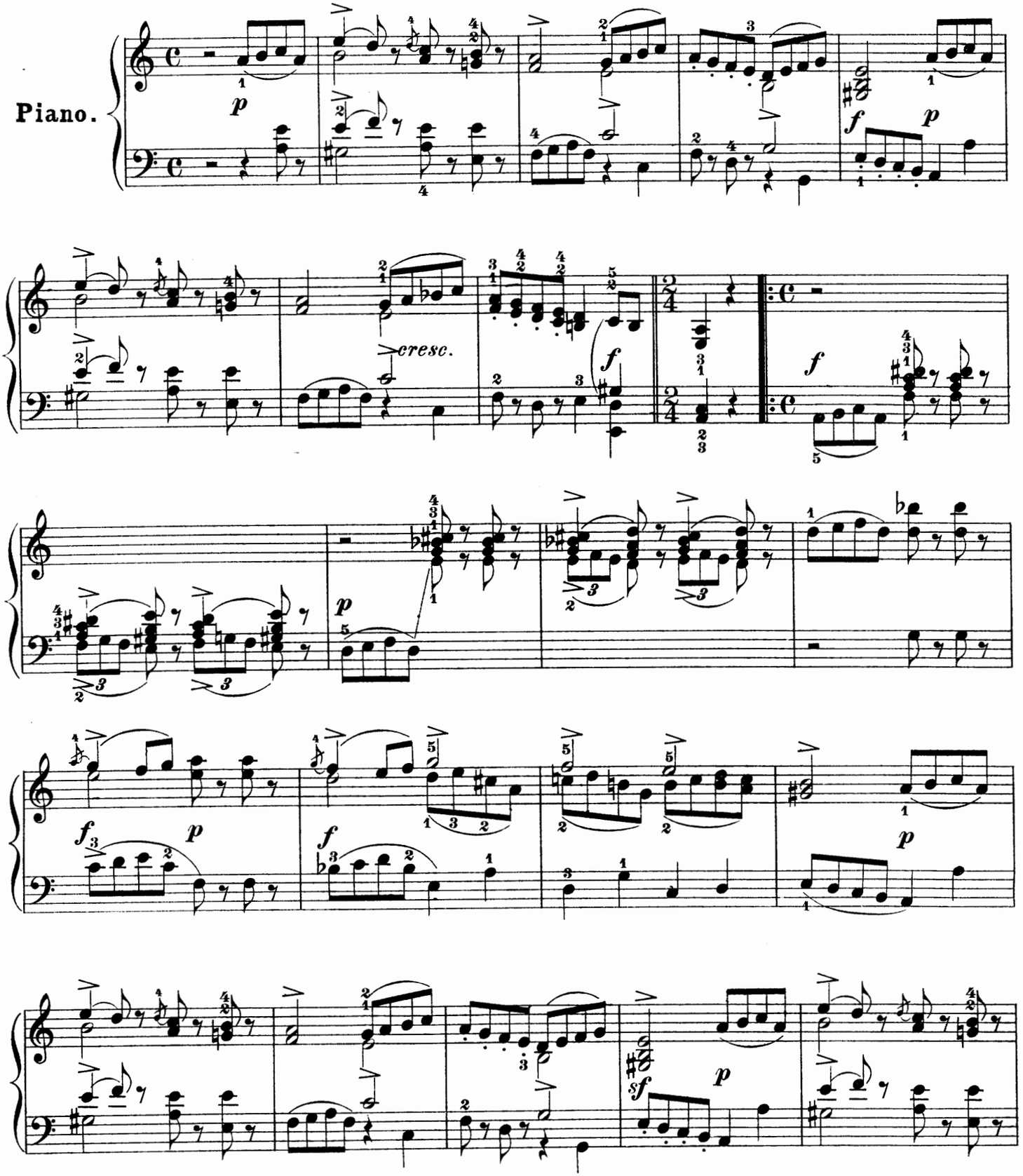
Gavotte.

Edited and fingered by
Louis Oesterle

C. CHAMINADE. Op. 9, Nº 2.

Poco animato. (♩=168)

Piano.



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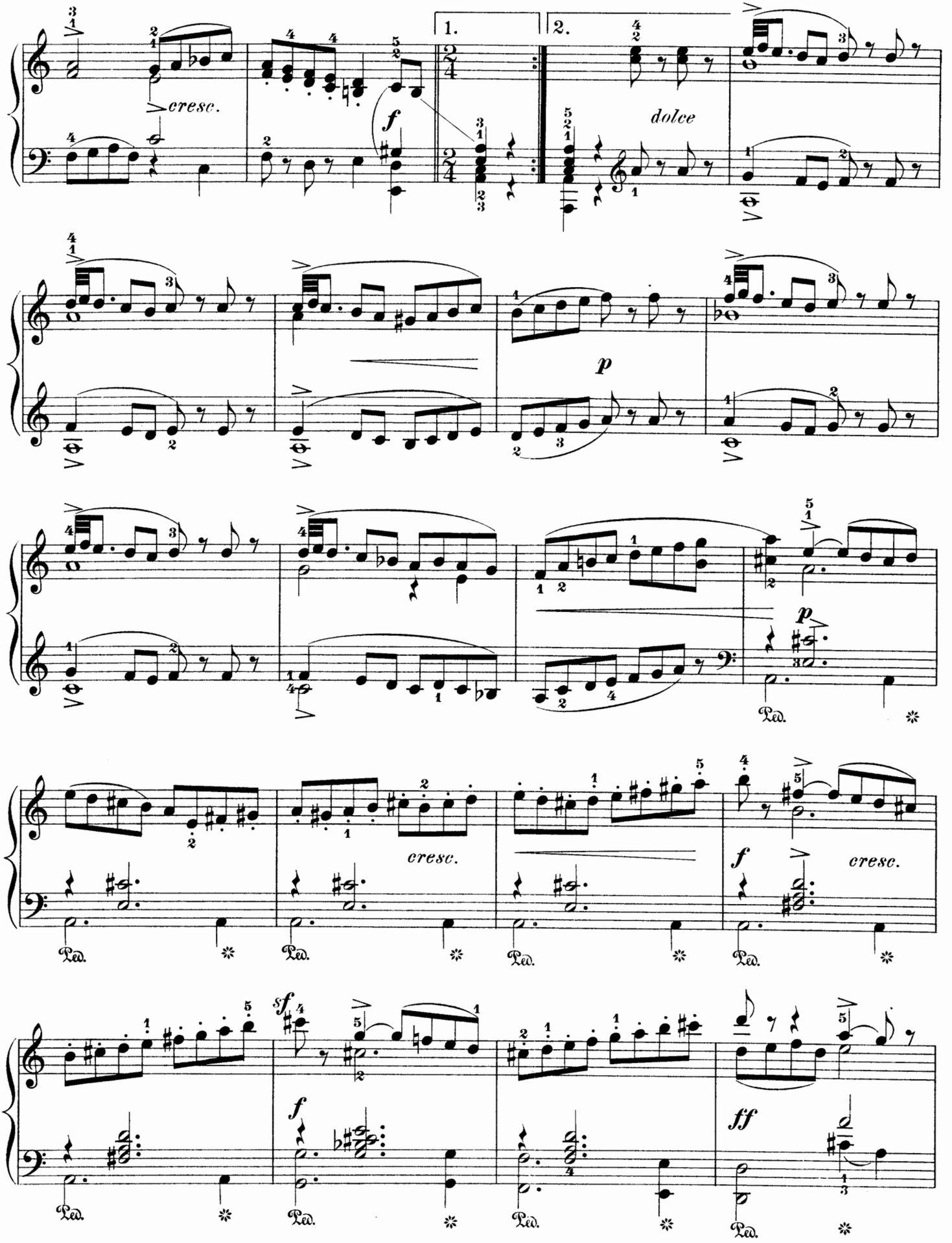
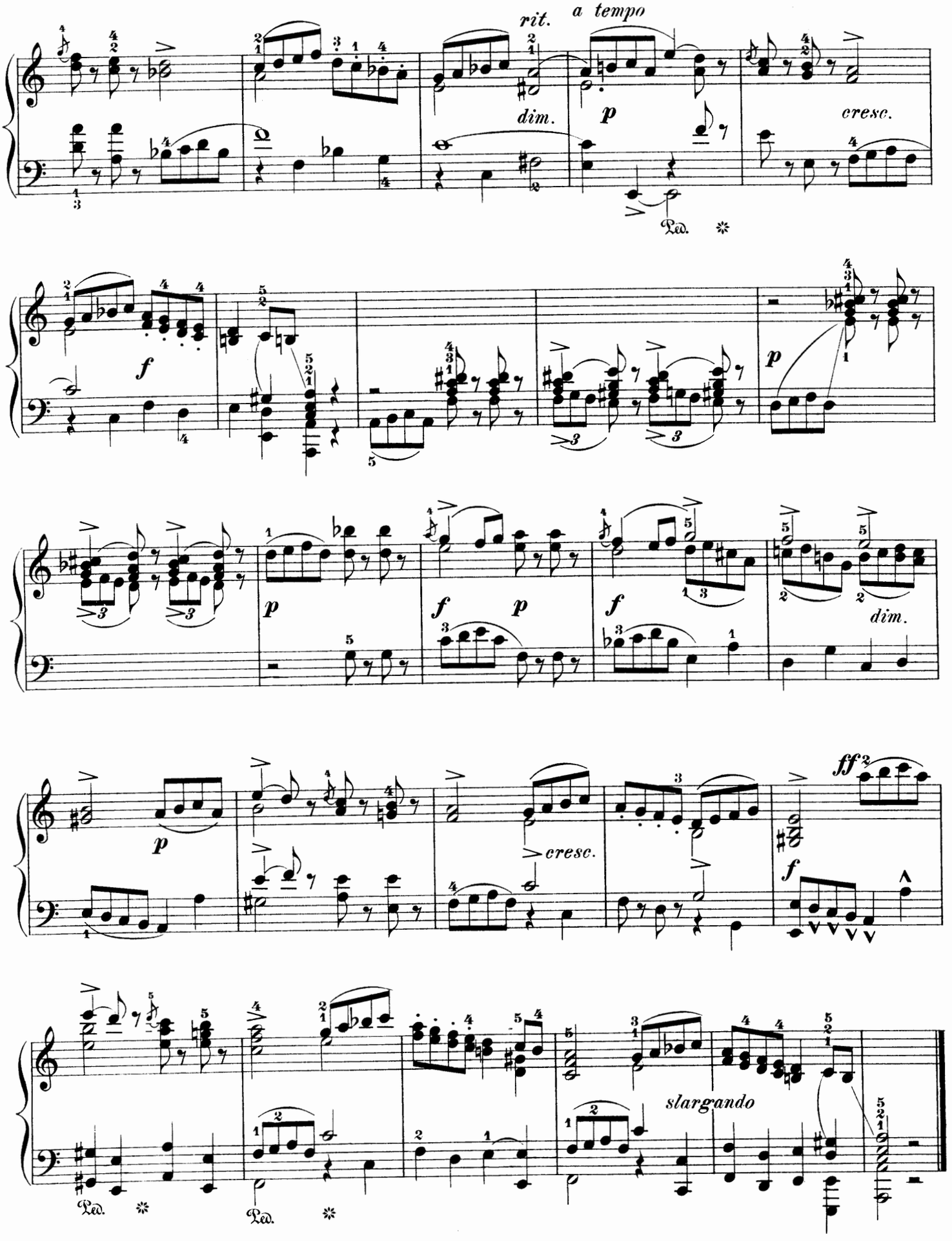

1.
2.
cresc.
f
dolce
p
cresc.
f
cresc.
sf
f
ff
Ped.


rit.
a tempo
dim.
p
cresc.
Ped.
f
p
f
p
f
p
dim.
p
cresc.
ff
f
slargando
Ped.
Ped.