# ANTHOLOGY
## OF
# FRENCH PIANO MUSIC

EDITED BY
ISIDOR PHILIPP

VOLUME II : MODERN COMPOSERS

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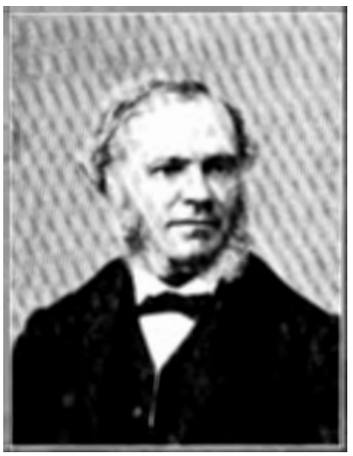
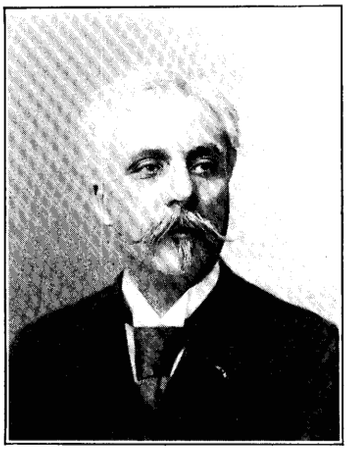


CÉSAR FRANCK

THÉODORE DUBOIS

CAMILLE SAINT-SAËNS



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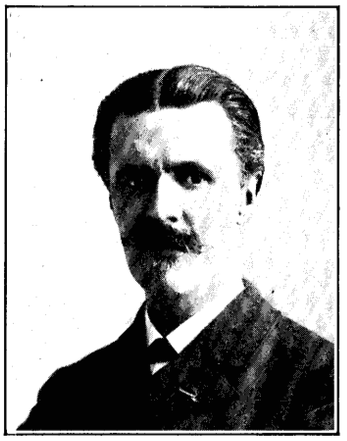
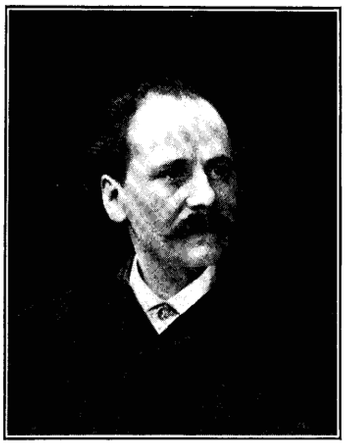
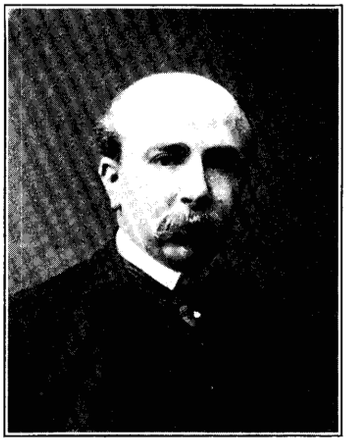


VINCENT D'INDY

ACHILLE CLAUDE DEBUSSY



JULES MASSENET



ISIDOR PHILIPP

CHARLES M. WIDOR

# MODERN FRENCH COMPOSERS FOR THE PIANO

IN the second volume of the *Anthology of French Piano Music* we pass at once to a period which is almost modern. The transition from the harpsichord to the piano brought forth no works of interest in France. At the beginning of the last century the piano definitely took the place of the harpsichord; yet while Germany produced Beethoven, Schubert and Weber, France had no composer of note for the instrument. The piano compositions of Méhul and Hérold cannot be seriously considered. We must pass at once to Charles Valentin Alkan, who is without question one of the most original among writers for the modern piano; one whose admirable *Etudes Mineures* will some day be included among the works which are indispensable to every pianist, and whose piano compositions display rich invention, easy and elaborate development, and striking originality in harmony and tone-color. We find, further, Emile Forgues, an excellent composer, whose charming *Concert Study* in double notes will make many friends; Georges Mathias, whose delicate art will be appreciated in his study, *Velocity;* Georges Bizet, who is represented by a romance, *The Return;* Théodore Gouvy, whose *Fifth Serenade* is included; and César Franck, whose indefatigable search for new harmonies, great originality and profound thought have made his influence upon the younger French school manifest. Emile Chabrier is represented by a lively and spirited *Scherzo-Valse;* Théodore Ritter displays graceful fancy in his *Summer.* Among French composers Camille Saint-Saëns is certainly the one whose influence has been the most considerable, the most perceptible. This glorious master has shown how inexhaustible are the riches of his imagination during the fifty years in which he has not ceased to produce compositions wherein inspiration, graceful expres-

DANS le second volume de *l'Anthologie de Musique Française,* nous passons à une époque presque moderne. La transition du clavecin au piano-forte n'amène rien d'intéressant en France. Dès le commencement du siècle dernier, le piano prend décidément le place du clavecin, et pendant que l'Allemagne a Beethoven, Schubert et Weber—nous n'avons personne. Les compositions pour piano de Méhul et de Hérold ne sauraient, en effet, compter. Nous passons donc de suite à Charles Valentin Alkan qui est sans contredit un des maîtres les plus originaux du piano moderne, l'auteur de ces admirables *Etudes Mineures* que tout pianiste aura un jour parmi les recueils consultés sans cesse, dont les pièces de piano sont d'une richesse d'invention, d'une ampleur et d'une aisance de développements, d'une saisissante nouveauté d'harmonie et de sonorité;—à Emile Forgues, un bon artiste, dont une charmante *Etude de Concert* en doubles notes trouvera beaucoup d'amis;—à Georges Mathias, dont l'art délicat sera apprécié dans son étude, *La Vélocité;*—à Georges Bizet, de qui nous donnons une romance, *Le Retour;*—à Théodore Gouvy: *Sérénade;*—à César Franck, prodigieux trouveur d'harmonies, maître original et profond dont l'ascendant sur la jeune école française a été manifeste: *Aria;*—à Emile Chabrier, vivant et spirituel: *Scherzo-Valse;*—à Théodore Ritter, élégant et fantaisiste: *l'Eté.* Camille Saint-Saëns est certainement de tous les artistes français, celui dont l'influence a été la plus considérable, la plus sensible. Ce maître glorieux, dont la riche imagination s'est montrée intarissable, n'a cessé de produire depuis cinquante ans des œuvres où l'esprit, la grâce et la science s'unissent aux formes les plus brillantes. Nul compositeur n'a plus inventé de traits ingénieux. Voyez ses études, ses concertos, ses œuvres à deux pianos! Nous n'avons pu obtenir que le délicate *Romance sans Paroles* et le *Menuet*

sion and technical skill are brilliantly blended. No composer's works are more replete with touches of genius. We have been able to obtain his delicate *Romance without Words* and *Minuet*, which we publish in this collection. The *Toccata* by Massenet, who has unfortunately given only a small part of his activity to the piano; the delightful *Little Village March* by E. M. Delaborde; *At Evening* and *Valse-Impromptu* by Charles M. Widor, a true artist whose talent is original, sane and vigorous; a *Romance without Words* and the *Fourth Barcarolle*, two little masterpieces by Gabriel Fauré; two pieces of pleasing fancy by Benjamin Godard — *Pan* and *Running*; the ingenious *Serenade to the Moon* by Raoul Pugno, and the entertaining *Tricotet* of Henry Ketten; a *Scherzo* by Vincent d'Indy, the charming *Air de Ballet* by Paul Lacombe; the splendidly sonorous *Chaconne* of Théodore Dubois; a *Mazurka* by Achille Claude Debussy; *In the Church*, a choral by Gabriel Pierné; a *Sea Piece* by Cécile Chaminade, *Bourrée* by Paul Vidal, a *Mazurka* by Xavier Leroux, *Album Leaf* by Camille Erlanger, the *Paladin* by Edmond Laurens, *In the Woods* of Antonin Marmontel, and a *Caprice* and *Puck* by Isidor Philipp: these will give an idea, in some measure complete, of modern French compositions for the piano.

Many other composers deserve mention: Emile Prudent, Louis Lacombe, Delioux, Guiraud, Castillon (suites), Alphonse Duvernoy (a sonata and pieces), Emile Bernard (suites, impromptus, studies), A. Périlhou, G. Pfeiffer, Marie Jaëll, F. Thomé, H. Dallier, Sandré, Gédalge (studies), C. Chevillard (variations), Florent Schmitt, Ravel, Büsser, &c., in whose works will be found more than one original and interesting page.

As for the French school of pianists, it has produced and still produces masterly performers, among whom are the following: C. Saint-Saëns, G. Mathias, Théodore Ritter, Henry Ketten, E. M. Delaborde, Louis Diémer, Francis Planté, R. Pugno, &c.

*Translated by* CHARLES FONTEYN MANNEY

que nous publions. La *Toccata* de Massenet, qui n'a donné malheureusement au piano qu'une petite part de son activité;—la délicieuse *Petite Marche Villageoise* de E. M. Delaborde;—*Au Soir* et *Valse-Impromptu* de Charles M. Widor, un vrai artiste au talent original, robuste et sain;—une *Romance sans Paroles* et une *Barcarolle*, petits chefs-d'œuvre de Gabriel Fauré;—deux spirituelles pièces *En Courant* et *Pan* de Benjamin Godard;—la jolie *Sérénade à la Lune* de Raoul Pugno, et les *Tricotets* si amusants de Henry Ketten, un *Scherzo* de Vincent d'Indy, *l'Air de Ballet* si charmant de Paul Lacombe, la *Chaconne* d'une si jolie sonorité de Théodore Dubois, une *Mazurka* d'Achille Claude Debussy, un choral *A l'Eglise* de Gabriel Pierné, *Marine* de Cécile Chaminade, la *Bourrée* de Paul Vidal, la *Mazurka* de Xavier Leroux, et le *Feuillet d'Album* de Camille Erlanger;—le *Paladin* d'Edmond Laurens, *Par les Bois* de Antonin Marmontel, et *Caprice* et *Puck* d'Isidor Philipp, donneront une idée à peu près complète de la production moderne française pour le piano.

Mais beaucoup d'autres compositeurs méritent une mention: Emile Prudent, Louis Lacombe, Delioux, Guiraud, Castillon (suites), Alphonse Duvernoy (sonate, pièces), Emile Bernard (suites, impromptus, études), A. Périlhou, G. Pfeiffer, Marie Jaëll, F. Thomé, H. Dallier, Sandré, Gédalge (études), C. Chevillard (variations), Florent Schmitt, Ravel, Büsser, &c. . . . tout les œuvres contiennent plus d'une page intéressante et originale.

Quant à notre école de pianistes, elle a produit et produit encore des maîtres, parmi lesquels il faut citer: C. Saint-Saëns, G. Mathias, Théodore Ritter, Henry Ketten, E. M. Delaborde, Louis Diémer, Francis Planté, R. Pugno, &c.

# BIOGRAPHICAL SKETCHES

## ALKAN, CHARLES VALENTIN

Born at Paris, November 30, 1813; died there March 29, 1888. Pupil of Zimmermann at the Conservatoire, where he took a first prize at the age of ten years. An exceptional performer and a composer of extraordinary powers, he brought new life to the art of piano playing in France. His *Major and Minor Studies*, his *Sketches*, and his *Songs* are masterpieces.

## GOUVY, THÉODORE

Born in Alsace, July 2, 1819; died at Leipzig, April 21, 1898. Composed many charming works for orchestra, which are now largely forgotten. His *Serenades* are graceful and of delightful tonal effect.

## FRANCK, CÉSAR

Born at Liège, December 10, 1822; died at Paris, November 8, 1890. A pupil of Zimmermann, he was a piano virtuoso, organist, and later professor of organ at the Conservatoire. His orchestral works, chamber music, and compositions for organ abound in pages of admirable writing and inspiration. Among his works are *The Beatitudes*, *The Redemption*, *Variations for piano with orchestra*, a sonata for piano and violin, a quintet, and a string quartet, *Prelude, Choral and Fugue* for piano, &c.

## FORGUES, ÉMILE

Born at Paris in 1823; died in 1876. Pupil of Zimmermann at the Conservatoire. An excellent pianist and a gifted composer. See his *Concert Studies* and his *Tarantella*.

## MATHIAS, GEORGES

Born at Paris, October 14, 1826. Pupil of Chopin and Halévy. For many years professor at the Conservatoire de Paris. An admirable pianist who unites to a marvellous technic great purity of style. Has produced valuable works: two sonatas, some studies and some symphonic pieces are among the best of them.

## SAINT-SAËNS, CAMILLE

Born at Paris, October 9, 1835. Most celebrated of French musicians. A pianist and organist of unusual powers. His works need scarcely be enumerated. *Samson and Delilah*, *Henry VIII*, *Ascanio*, *The Deluge*, *The Lyre and the Harp*, five concertos for piano with orchestra, sonatas, quintets, quartets, concertos for violin and violoncello, symphonies, symphonic poems, compositions for organ, piano pieces, songs, &c.

## DELIBES, LÉO

Born at St.-Germain-du-Val, February 21, 1836; died at Paris, January 16, 1891. Famous dramatic composer, among whose works are *Lakmé*, *The King has spoken*,

## ALKAN, CHARLES VALENTIN

Né à Paris le 30 Novembre 1813; mort le 29 Mars 1888. Elève de Zimmermann au Conservatoire où il obtint un premier prix à l'âge de dix ans. Compositeur profond, artiste exceptionnel il est le renovateur de l'art du piano en France. Ses *Etudes majeures et mineures*, ses *Esquisses*, ses *Chants* sont des chefs-d'œuvre.

## GOUVY, THÉODORE

Né en Alsace le 2 Juillet 1819; mort à Leipzig le 21 Avril 1898. A produit quelques œuvres orchestrales charmantes, quoiqu'en un peu effacées. Ses *Sérénades* sont gracieuses et d'une jolie sonorité.

## FRANCK, CÉSAR

Né à Liège le 10 Décembre 1822; mort à Paris le 8 Novembre 1890. Elève de Zimmermann, virtuose, organiste, puis professeur d'orgue au Conservatoire. Ses œuvres orchestrales, de musique de chambre, ses œuvres pour l'orgue renferment des pages admirables, géniales. Il faut citer: *Les Béatitudes*, *Rédemption*, *Variations pour piano et orchestre*, une sonate pour piano et violon, un quintette et un quatuor à cordes, *Prélude*, *Choral et Fugue*, &c.

## FORGUES, ÉMILE

Né à Paris en 1823; mort en 1876. Elève au Conservatoire de Zimmermann. Excellent virtuose, compositeur de mérite. Voir ses *Etudes de Concert*, sa *Tarentelle*.

## MATHIAS, GEORGES

Né à Paris le 14 Octobre 1826. Elève de Chopin et de Halévy. Ancien professeur au Conservatoire de Paris. Pianiste admirable, joignant une technique merveilleuse à un style très-pur. A produit des œuvres remarquables: deux sonates, des études et des pièces symphoniques sont parmi les meilleures.

## SAINT-SAËNS, CAMILLE

Le plus illustre des musiciens français, né à Paris le 9 Octobre 1835. Pianiste et organiste du plus rare talent. Faut-il citer ses œuvres? *Samson et Dalila*, *Henry VIII*, *Ascanio*, *Le Déluge*, *La Lyre et la Harpe*, cinq concertos pour piano et orchestre, sonates, quintettes, quatuors, concertos de violon et de violoncelle, symphonie, poëmes symphoniques, pièces d'orgue, pièces de piano, mélodies, &c.

## DELIBES, LÉO

Né à St.-Germain-du-Val le 21 Fevrier 1836; mort à Paris le 16 Janvier 1891. Compositeur dramatique, auteur de *Lackmé*, du *Roi l'a dit*, de *Coppélia* et de *Sylvia*.

*Coppelia* and *Sylvia*. Produced only a few compositions for piano: *Hungarian Romance*, *Dance Melodies*, &c.

LACOMBE, PAUL

Born at Carcassonne, July 11, 1837. Has written numerous piano compositions, which are distinguished by flow of ideas and excellent writing. His *Suite* for piano and orchestra, his chamber music, *Sketches* and *Souvenirs* deserve the consideration both of performers and the public.

DUBOIS, THÉODORE

Born at Rosnay, August 24, 1837. Took the prix de Rome, and for many years was professor at and later director of the Conservatoire de Paris. His works for the theatre, his orchestral, vocal and piano works are numerous and interesting. His organ compositions and church music are distinguished by purity of style and great technical skill. Among his piano works are *Poëmes virgiliens*, *Poëmes sylvestres*, *Theme with Variations*, *Six Concert Studies*, &c.

BIZET, GEORGES

Born at Paris, October 25, 1838; died at Bougival, June 3, 1875. Composer of the immortal opera of *Carmen*. Wrote admirable transcriptions for the piano: *Le Pianiste Chanteur*. Also composer of *Songs of the Rhine* and *Chromatic Variations*.

DELABORDE, E. M.

Born at Chaillot, February 8, 1839. An excellent pianist, he was a pupil of Alkan and Moscheles. Now a professor at the Conservatoire. Has composed a *Concert Study*, *Fantasia on "Carmen,"* *Pièces de Lecture*.

RITTER, THÉODORE

Born at Paris, April 5, 1841; died at Paris, April 6, 1886. A wonderful virtuoso; he was a pupil of Liszt. He wrote many works for piano: *Marche Tcherkesse* for two pianos, *Zamacueca*, *Six Pieces*, *Valses de Concert*.

CHABRIER, EMMANUEL

Born in Auvergne, January 18, 1842; died at Paris, September 13, 1894. Composer of *Gwendoline* and of a very ingenious work, *King despite himself*. He wrote for piano some charming *Picturesque Pieces* and a *Bourrée d'Auvergne*.

MASSENET, JULES

Born at Montaud, May, 12, 1842. One of the great masters of French opera. Composer of *Manon*, *Werther*, *Thaïs*, and of fifteen other works which abound in pages of genial, spirited and original writing. Has written little for piano. Pupil of Ambroise Thomas at the Conservatoire, and later professor of composition there.

A produit quelques rares pièces de piano: *Romance hongroise*, *Airs de danse*, &c.

LACOMBE, PAUL

Né à Carcassonne le 11 Juillet 1837. A écrit de nombreuses œuvres de piano qui se distinguent par des idées et par une facture remarquable. Sa *Suite* pour piano et orchestre, sa musique de chambre, ses *Esquisses* et *Souvenirs* méritent l'attention des artistes et du public.

DUBOIS, THÉODORE

Né le 24 Août 1837 à Rosnay. Prix de Rome, ancien professeur et directeur du Conservatoire de Paris. Ses œuvres théatrales, orchestrales, vocales et pianistiques sont nombreuses et intéressantes. Ses œuvres d'orgue et d'église se distinguent par la pureté du style et une facture très-habile. Pièces de piano: *Poëmes virgiliens*, *Poëmes sylvestres*, *Thème varié*, 6 *Etudes de concert*, &c.

BIZET, GEORGES

L'immortel auteur de *Carmen* né à Paris le 25 Octobre 1838; mort à Bougival le 3 Juin 1875. A écrit d'admirables transcriptions pour le piano: le *Pianiste Chanteur*, les *Chants du Rhin* et des *Variations Chromatiques*.

DELABORDE, E. M.

Né à Chaillot le 8 Fevrier 1839. Pianiste admirable, élève d'Alkan et de Moscheles. Professeur au Conservatoire. Voir *Etude de Concert*, *Fantaisie sur Carmen*, *Pièces de Lecture*.

RITTER, THÉODORE

Né à Paris le 5 Avril 1841; mort à Paris le 6 Avril 1886. Elève de Liszt. Merveilleux virtuose. A écrit quelques œuvres pour piano: *Marche Tcherkesse* à 2 pianos, *Zamacueca*, 6 *pièces*, *Valses de Concert*.

CHABRIER, EMMANUEL

Né en Auvergne le 18 Janvier 1842; mort à Paris le 13 Septembre 1894. Auteur de *Gwendoline* et d'un très-spirituel ouvrage *Le Roi malgrè lui*. A écrit de jolies *Pièces Pittoresques* et une *Bourrée d'Auvergne* pour piano.

MASSENET, JULES

Né à Montaud le 12 Mai 1842. Un des grands maîtres du théâtre musical français, auteur de *Manon*, de *Werther*, de *Thaïs* et de quinze autres ouvrages où abondent les pages originales, vivantes, géniales parfois. A peu écrit pour le piano. Elève au Conservatoire d'Ambroise Thomas, plus tard professeur de composition.

WIDOR, CHARLES-MARIE

Born at Lyons, February 22, 1845. Illustrious organist and composer of great merit. Has written numerous very interesting works for piano—a fantasia, two concertos, suites and waltzes. His works for the theatre are *La Korrigane*, *Maître Ambros* and *The Fishers of Saint-Jean*. Has also written much chamber music and three or four symphonies. His symphonies for organ have become almost classics. Professor of composition at the Conservatoire.

FAURÉ, GABRIEL

Born at Pamiers, May 13, 1845. A pupil of Saint-Saëns. One of the most original among French musicians. His songs, his numerous works for piano (*Ballade*, impromptus, waltzes, barcarolles, nocturnes, short pieces), his *Requiem*, quartets, sonata for piano and violin, all contain many pages of unique poetic charm. At present Director of the Conservatoire.

KETTEN, HENRY

Born at Baja, Hungary, March 25, 1848; died at Paris, April 1, 1883. Pupil of Marmontel and Halévy. Very distinguished pianist. Has left many works of genuine refinement and delicacy—waltzes, scherzi, serenades, &c.

GODARD, BENJAMIN

Born at Paris, August 18, 1849; died at Cannes, January 11, 1895. Wrote many works for the theatre and the concert hall. His piano pieces are brilliant and pleasing: waltzes, mazurkas, sonatas.

D'INDY, VINCENT

Born at Paris, March 27, 1851. Pupil of César Franck. His trilogy *Wallenstein*, *La Cloche*, *L'Etranger*, and his symphonies are among the most remarkable products of modern French art. Works for piano: waltzes, *Schumanniana*, *Poems of the Mountains*.

LAURENS, EDMOND

Born at Bergerac, September 2, 1851. Pupil of Guiraud. Has written many piano pieces, orchestral works and songs. For piano: *Masquerade*, mazurkas, preludes.

MARMONTEL, ANTONIN

Born at Paris in 1851. Pianist and professor at the Conservatoire. Very talented composer; has written numerous piano pieces—studies, waltzes, *Characteristic Pieces*.

PUGNO, RAOUL

Born at Montrouge, June 23, 1852. Pupil of Georges Mathias at the Conservatoire. Very remarkable pianist. Has composed both for the theatre and the concert hall. His piano works abound in delicate fancies. They include sonatas, suites, *genre* pieces.

WIDOR, CHARLES-MARIE

Né à Lyon le 22 Fevrier 1845. Illustre organiste, compositeur de haute valeur. A écrit des nombreuses œuvres très-intéressantes pour le piano, une fantaisie et deux concertos, des suites, des valses. Ses œuvres théatrales sont *La Korrigane*, *Maître Ambros*, *Les Pecheurs de Saint-Jean*. Il a écrit de nombreuses œuvres de musique de chambre et trois symphonies. Ses symphonies d'orgue sont presque classiques. Professeur de composition au Conservatoire.

FAURÉ, GABRIEL

Né à Pamiers le 13 Mai 1845. Elève de Saint-Saëns. Un des maîtres les plus originaux de l'art musical français. Ses mélodies, ses nombreuses œuvres de piano, *Ballade*, impromptus, valses, barcarolles, nocturnes, pièces brèves, son *Requiem*, ses quatuors, sa sonate pour piano et violon abondent en pages d'une poésie, d'un charme incomparables. M. Fauré est le directeur actuel du Conservatoire.

KETTEN, HENRY

Né à Baja le 25 Mars 1848; mort à Paris le 1 Avril 1883. Elève de Marmontel et de Halévy. Pianiste très distingué. A laissé quelques œuvres vraiment fines et délicates: valses, scherzi, sérénades, &c.

GODARD, BENJAMIN

Né à Paris le 18 Août 1849; mort à Cannes le 11 Janvier 1895. A écrit de nombreuses œuvres de théâtre et de concert. Ses morceaux de piano sont brillants et agréables: valses, mazurkas, sonates.

D'INDY, VINCENT

Né à Paris le 27 Mars 1851. Elève de César Franck. Sa trilogie *Wallenstein*, *la Cloche*, *l'Etranger*, ses symphonies sont parmi les œuvres les plus remarquables de l'art français moderne. Œuvres de piano: valses, *Schumanniana*, *Poëmes des montagnes*.

LAURENS, EDMOND

Né le 2 Septembre 1851 à Bergerac. Elève de Guiraud. A écrit de nombreuses œuvres pour piano, pour orchestre, pour le chant. Piano: *Mascarade*, mazurkas, préludes.

MARMONTEL, ANTONIN

Né à Paris en 1851. Pianiste et professeur au Conservatoire. Compositeur du grand talent. Nombreuses pièces de piano: études, valses, *Pièces Caractéristiques*.

PUGNO, RAOUL

Né à Montrouge le 23 Juin 1852. Très-remarquable virtuose. Elève en Conservatoire de G. Mathias. Il a écrit pour le théâtre, pour le concert. Ses œuvres de piano renferment maintes pages délicates: sonates, suites, pièces de genre.

CHAMINADE, CÉCILE

Born at Paris, August 8, 1861. Pupil of Godard. Her pieces for piano have great vogue. She has also written numerous songs and several orchestral works.

DEBUSSY, ACHILLE CLAUDE

Born at St.-Germain-en-Laye, August 22, 1862. Pupil of Guiraud. Won the prix de Rome. His score of *Pelléas and Mélisande*, his nocturnes, the *Afternoon of a Faun*, are works of ultra-modern character, which are interesting by reason of their search for new and original harmonies. His piano compositions are numerous: *Impressions*, *Images*, *Serenades*, &c.

ERLANGER, CAMILLE

Born at Paris, May 25, 1863. Pupil of Delibes. Took the prix de Rome. Composer of *The Polish Jew* and *Saint Julien the Hospitaller*, two extremely interesting scores. Has written but little for the piano.

VIDAL, PAUL

Born at Toulouse, June 16, 1863. Pupil of Massenet. Won the prix de Rome. Leader of the orchestra at the Opéra. An excellent musician, he is a professor at the Conservatoire. His piano compositions are refined and pleasing: *Lelio*, *Nocturne*, *Studies*, *Characteristic Pieces*.

PIERNÉ, GABRIEL

Born at Metz, August 16, 1863. Pupil of Massenet. Won the prix de Rome. Has written both for the theatre and the concert hall. His piano compositions, concertos and chamber music are very interesting. They include waltzes, studies, nocturnes, suites, &c.

PHILIPP, ISIDOR

Born at Pesth, September 2, 1863. Pupil of G. Mathias and Stephen Heller. Professor at the Conservatoire de Paris. Numerous technical and instructive works. He has transcribed for two pianos works by Bach, Mendelssohn and Schumann. Original piano compositions include *Studies*, *Pastels*, *Easy Pieces*, *Fantasmagories*, *Valses capricieuses*, &c.

LEROUX, XAVIER

Born at Villetri, Italy, October 11, 1863. A pupil of Massenet; he won the prix de Rome. His compositions have warmth, color and spirit: *Queen Fiammetta*, *Evangeline*, *Astarte*, *Ratcliff*. Has written but little for the piano: *Six Pieces*, *Scherzando*, &c.

CHAMINADE, CÉCILE

Née à Paris le 8 Août 1861. Elève de Godard. Ses pièces de piano ont une vogue très-grande. Elle à écrit pour le chant, pour l'orchestre de nombreuses œuvres.

DEBUSSY, ACHILLE CLAUDE

Né à St.-Germain-en-Laye le 22 Août 1862. Elève de Guiraud. Prix de Rome. Sa partition *Pelléas et Mélisande*, ses nocturnes, *L'après-midi d'un Faune* sont des œuvres ultra-modernes qui intéressent par la recherche de sonorités nouvelles. Ses œuvres de piano sont nombreuses: *Estampes*, *Images*, *Sérénades*.

ERLANGER, CAMILLE

Né à Paris le 25 Mai 1863. Elève de Delibes. Prix de Rome. Auteur du *Juif Polonais*, de *Saint Julien l'Hospitalier*, deux partitions extrèmement intéressantes. A peu écrit pour le piano.

VIDAL, PAUL

Né à Toulouse le 16 Juin 1863. Elève de Massenet. Prix de Rome. Chef d'orchestre à l'opéra. Professeur au Conservatoire. Artiste remarquable. Sa musique de piano est fine et agréable: *Lelio*, *Nocturne*, *Etudes*, *Pièces Caractéristiques*.

PIERNÉ, GABRIEL

Né à Metz le 16 Août 1863. Elève de Massenet. Prix de Rome. A écrit pour le théâtre et pour le concert. Ses œuvres de piano et de musique de chambre, ses concertos sont très intéressants; voir ses valses, études, nocturnes, suites.

PHILIPP, ISIDOR

Né à Pesth le 2 Septembre 1863. Elève de G. Mathias et de Stephen Heller. Professeur au Conservatoire de Paris. Nombreux ouvrages d'enseignement. Œuvres de piano: Transcriptions à deux pianos d'après Bach, Mendelssohn, Schumann. Piano: *Etudes*, *Pastels*, *Pièces légères*, *Fantasmagories*, *Valses capricieuses*, &c.

LEROUX, XAVIER

Né à Velletri (Italie) le 11 Octobre 1863. Elève de Massenet, prix de Rome. Auteur de partitions vivantes colorées, chaleureuses: *la Reine Fiammette*, *Evangéline*, *Astarté*, *Ratcliff*. A peu écrit pour le piano: *Six pièces*, *Scherzando*, &c.

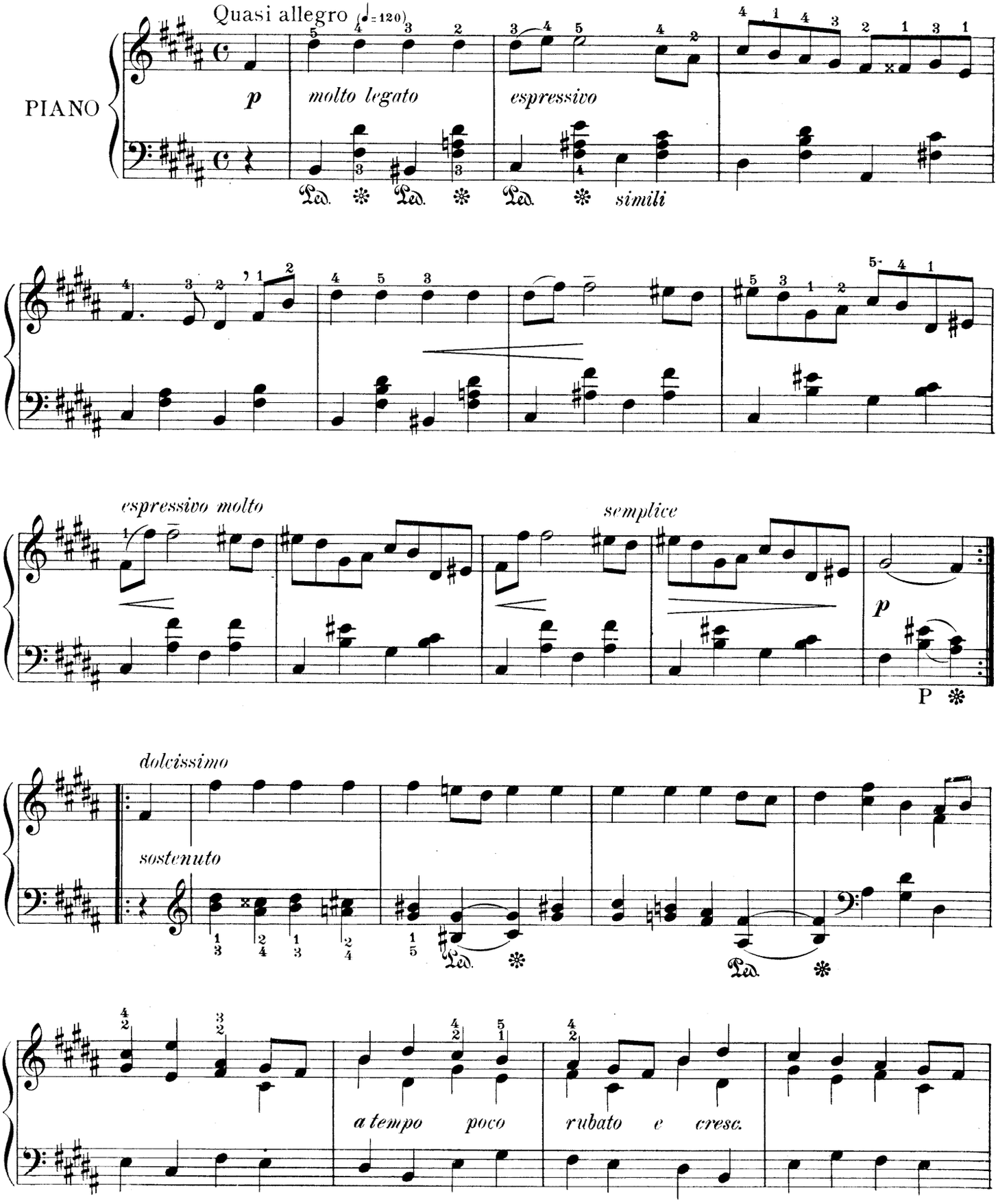
# ANTHOLOGY OF FRENCH PIANO MUSIC

## VOLUME II
## MODERN COMPOSERS

# PRELUDE in B Major

*Edited by Isidor Philipp*

CHARLES VALENTIN ALKAN, Op. 31, № 23
(1813-1888)

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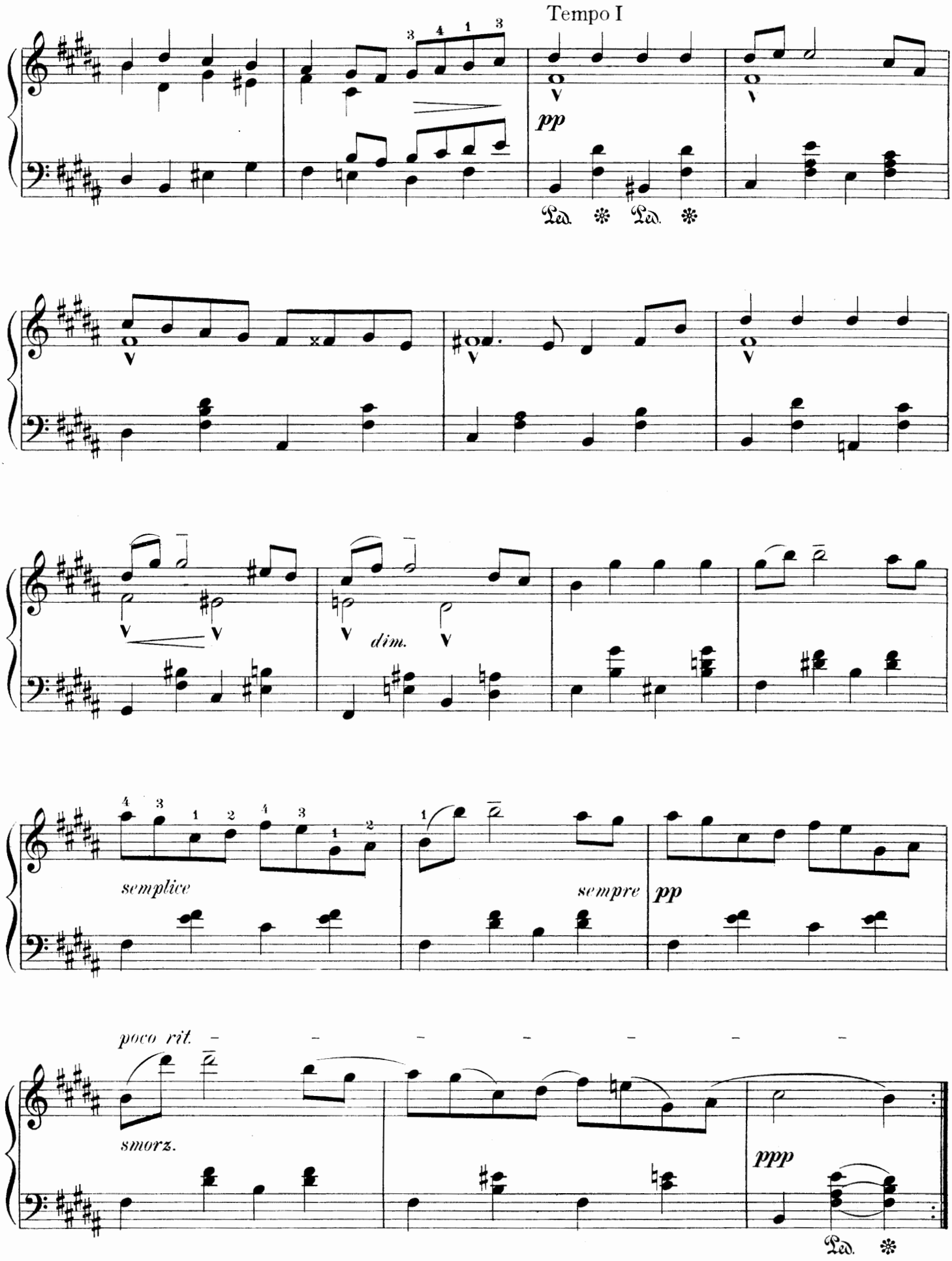
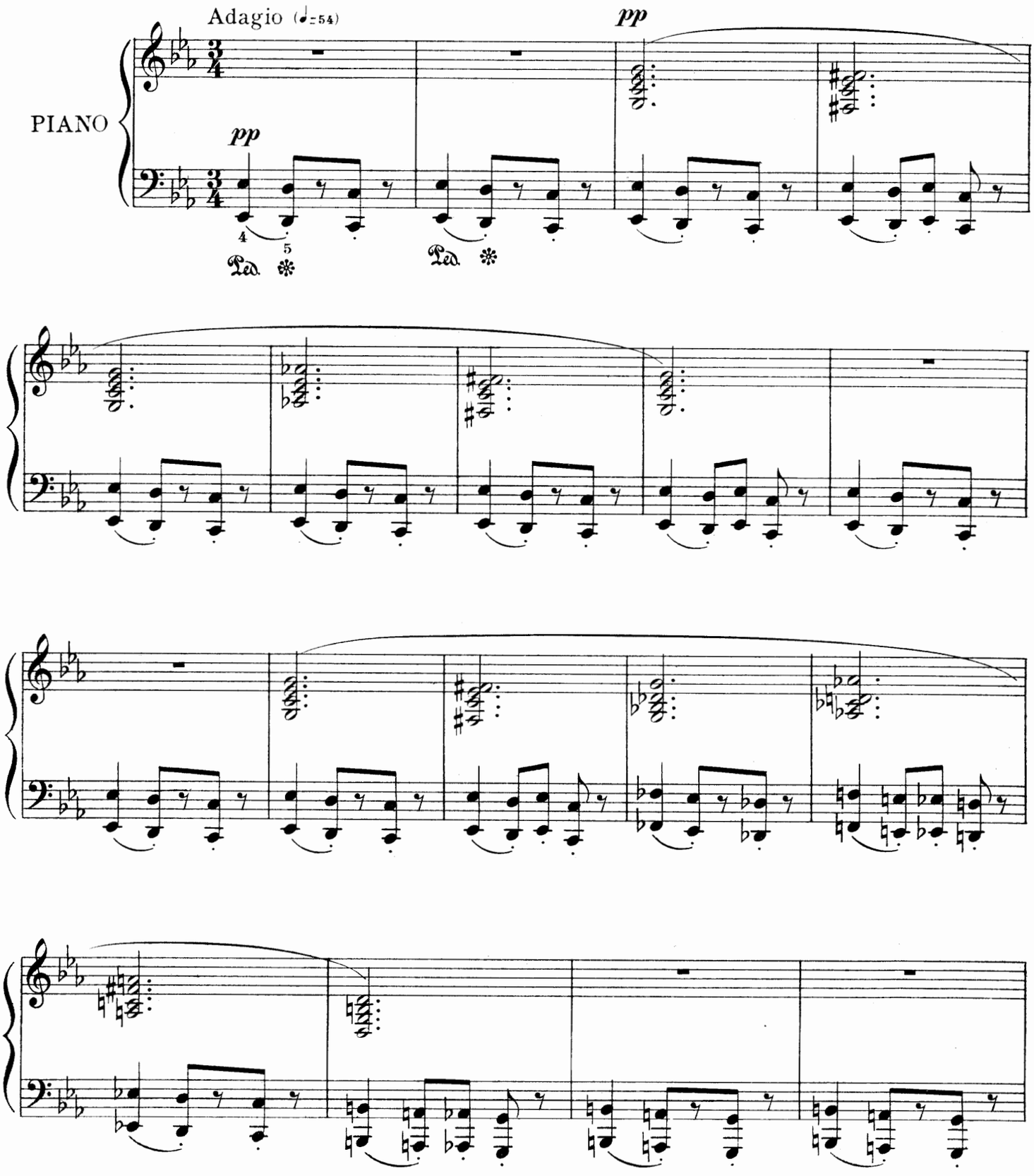

Tempo I
pp
Ped. * Ped. *
dim.
semplice
sempre
pp
poco rit.
smorz.
ppp
Ped. *

# THE DYING
## (LE MOURANT)

From "THE MONTHS"

*Edited by Isidor Philipp*

CHARLES VALENTIN ALKAN
(1813-1888)

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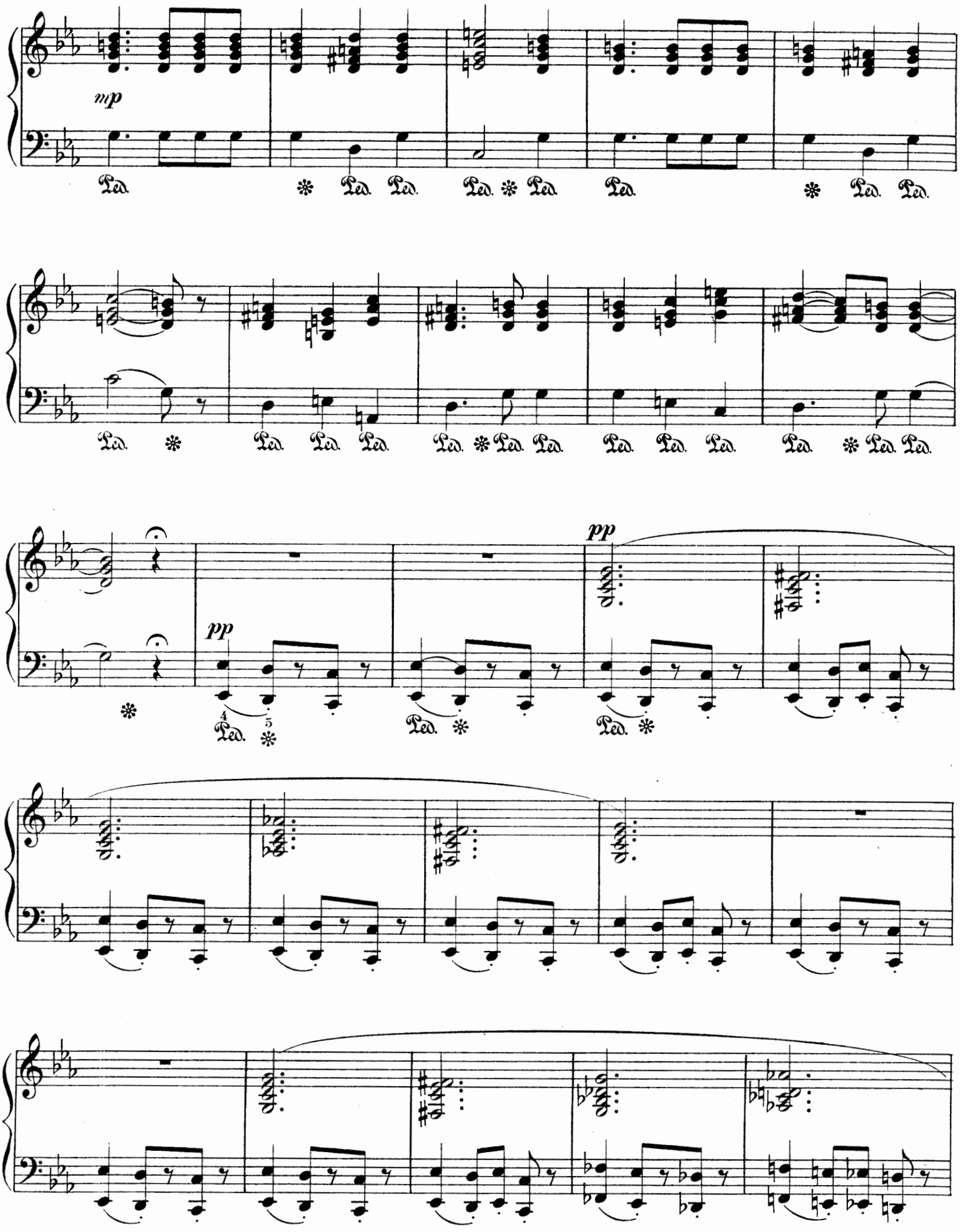
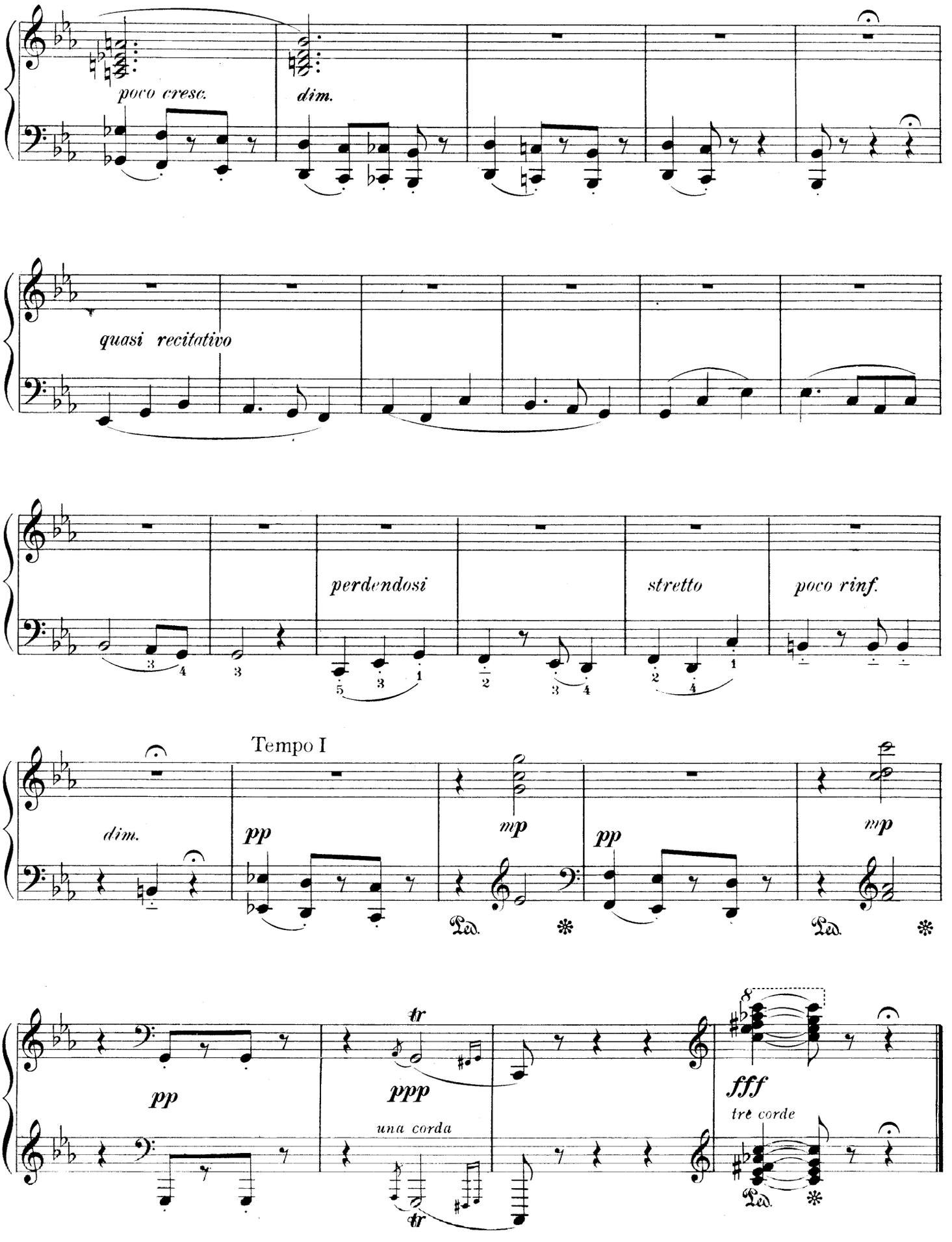

mp
Ped.
pp
pp
Ped.

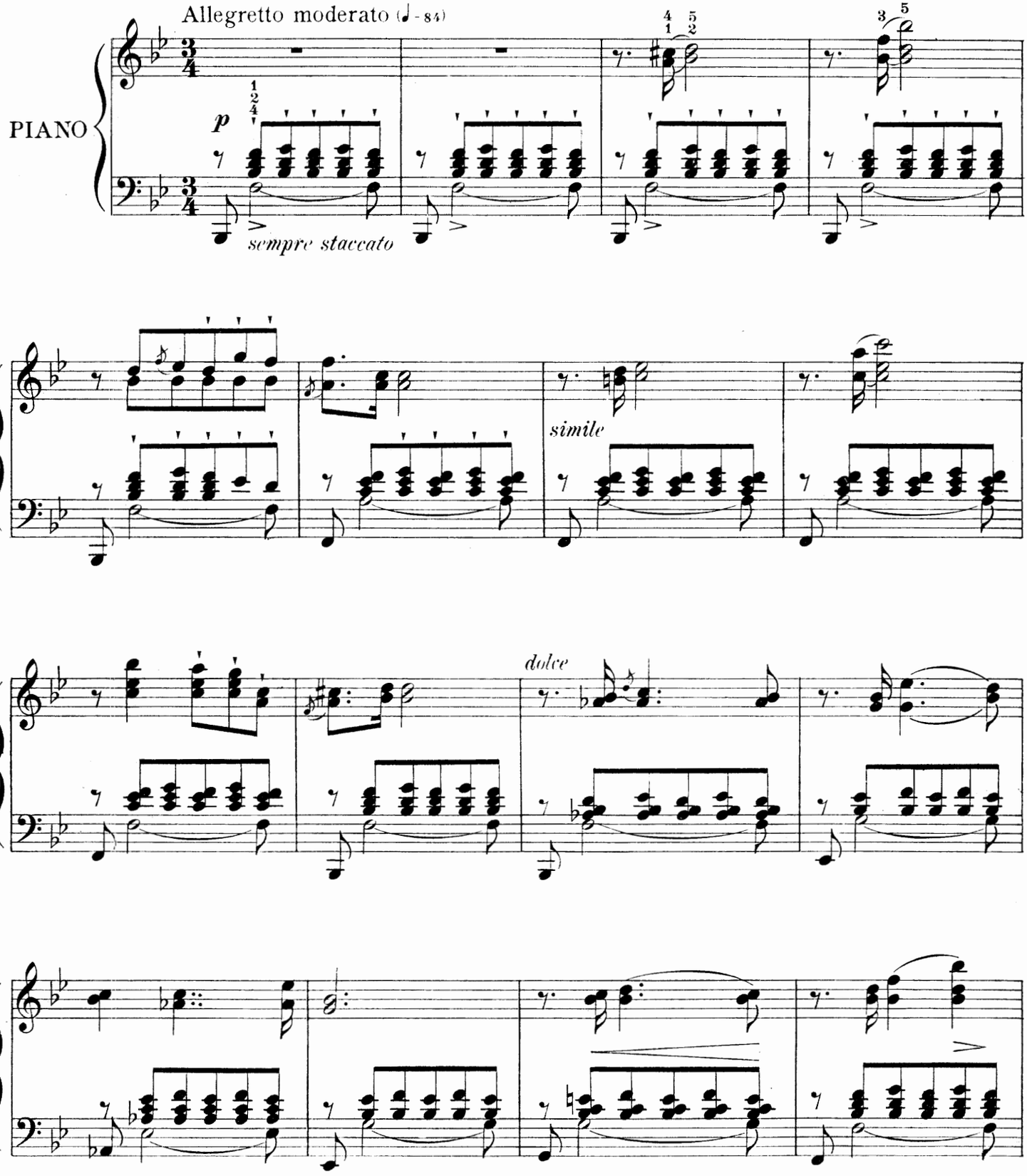

poco cresc.
dim.
quasi recitativo
perdendosi
stretto
poco rinf.
Tempo I
dim.
pp
mp
pp
mp
Ped.
Ped.
pp
tr
ppp
una corda
tr
fff
tre corde
Ped.

*To Madame de Weckherlin of The Hague*

# FIFTH SERENADE
## (CINQUIÈME SÉRÉNADE)

*Edited by Isidor Philipp*

THÉODORE GOUVY
(1819-1898)

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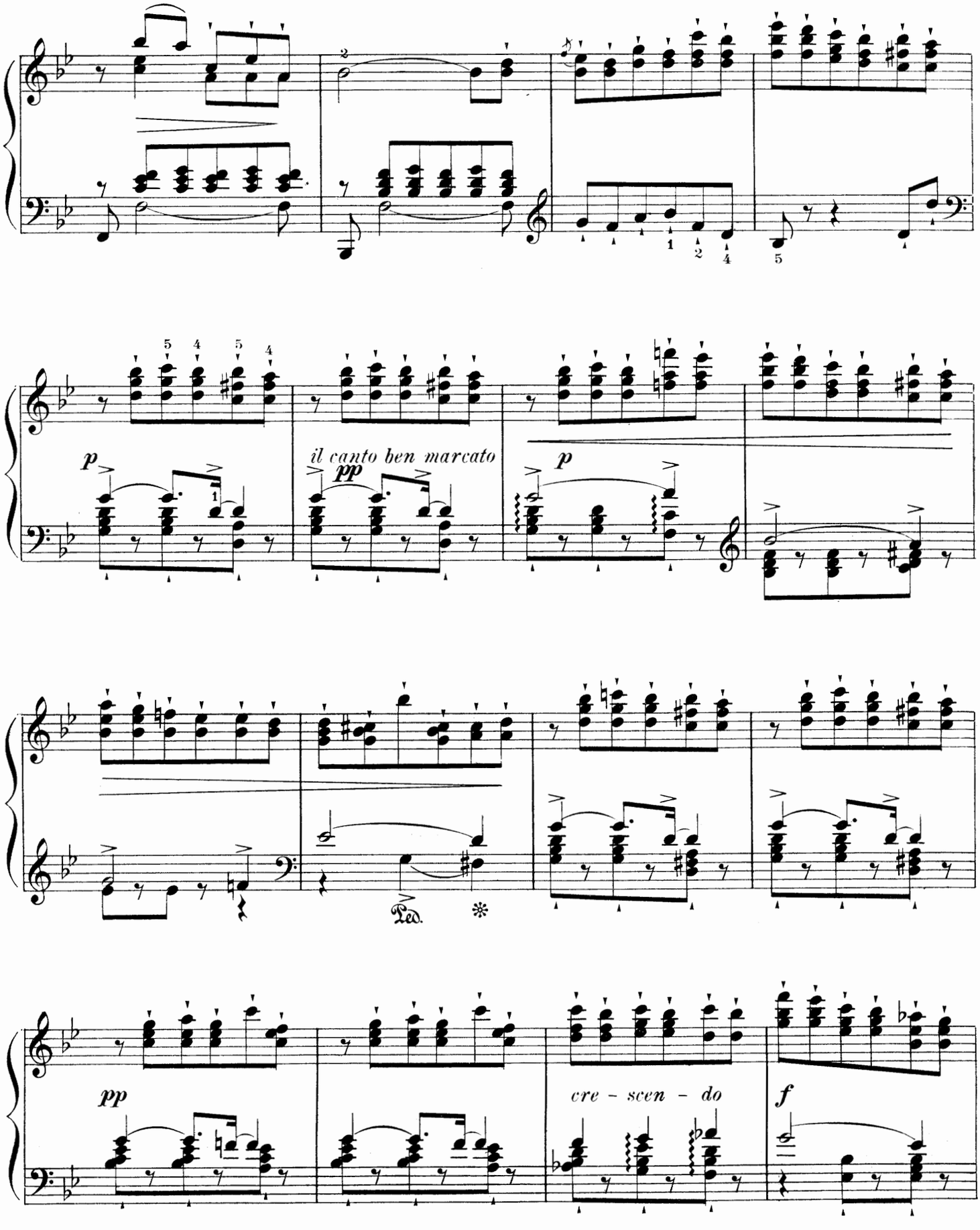
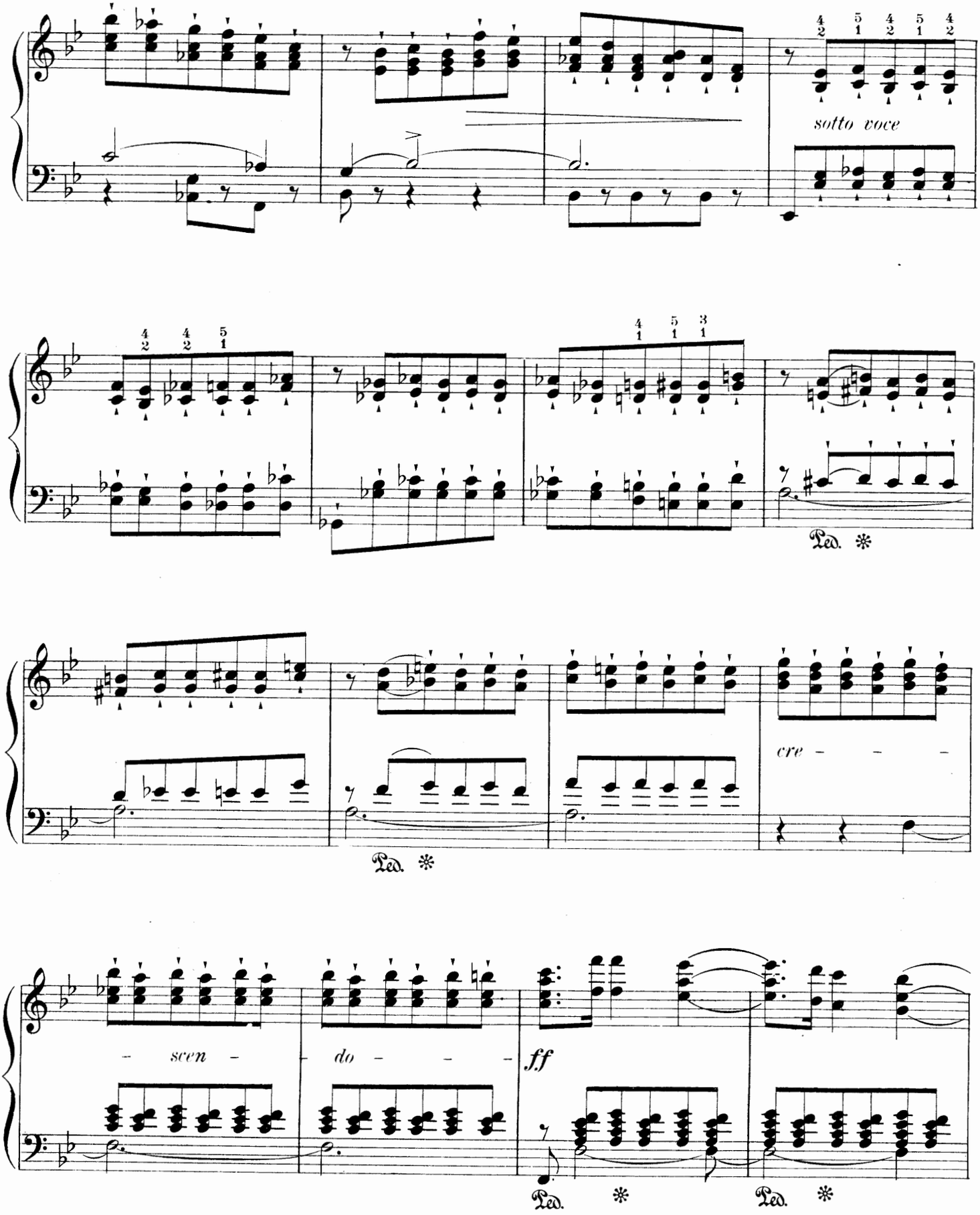
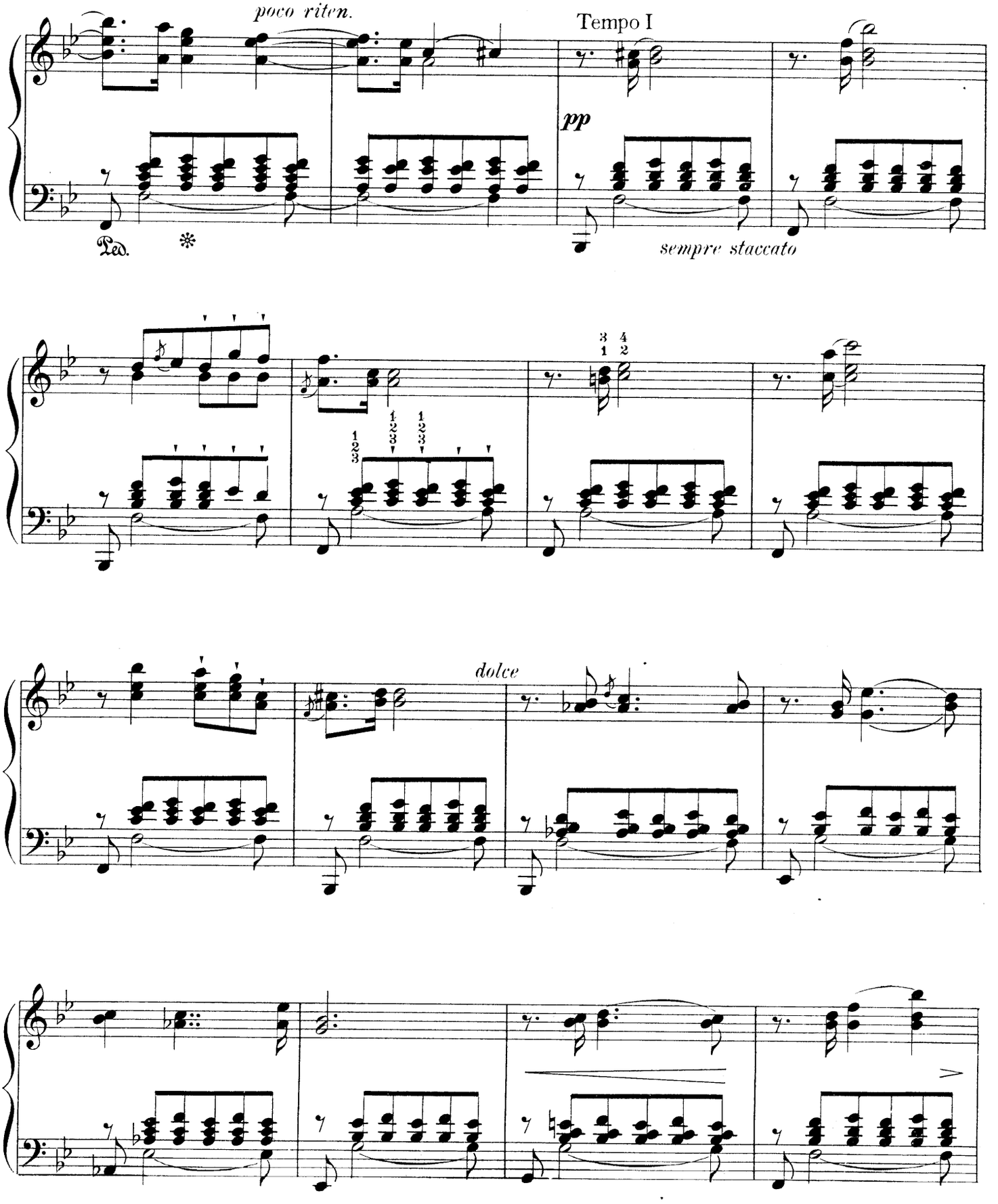
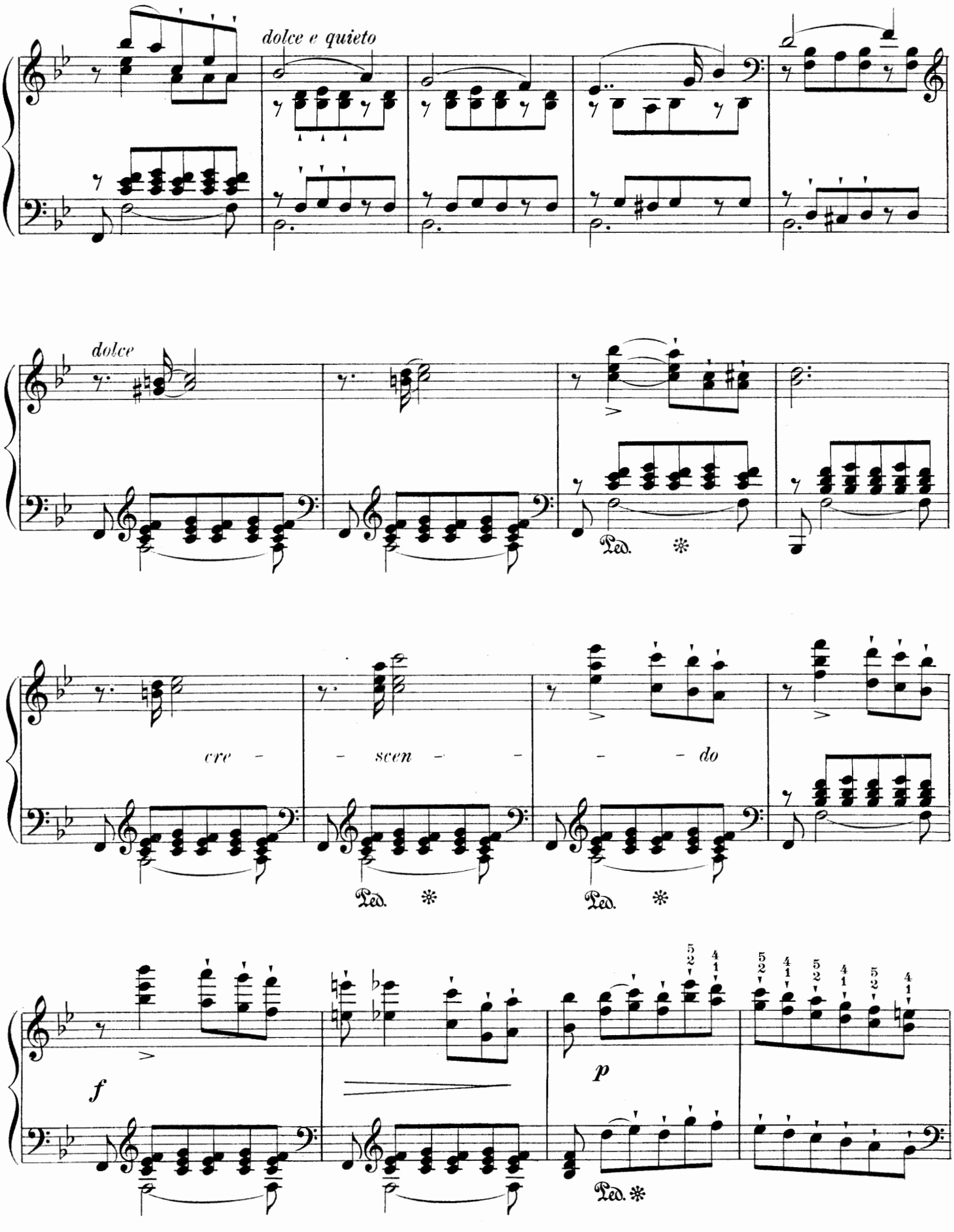
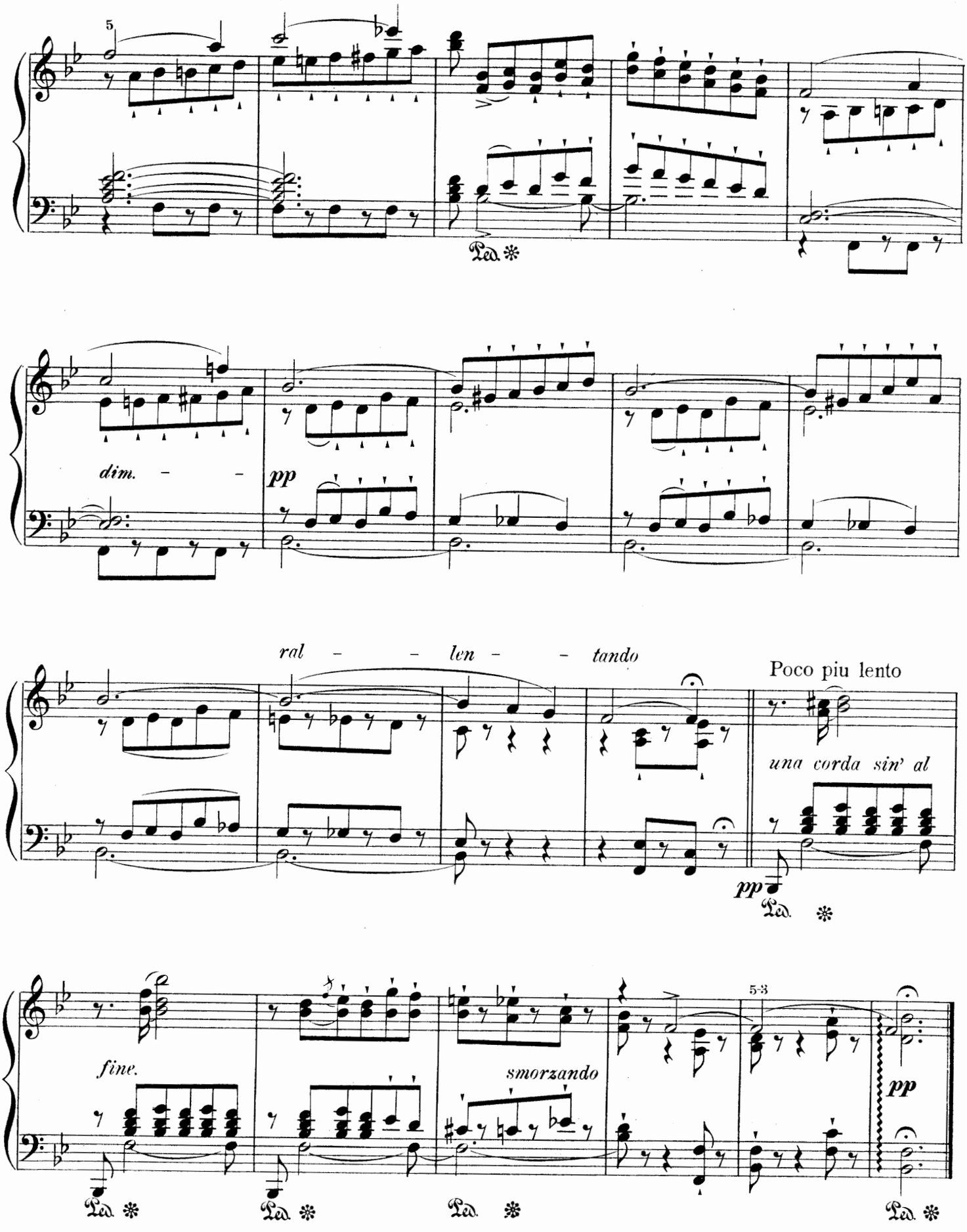

il canto ben marcato
cre - scen - do


sotto voce
Ped. ✻
cre – – –
Ped. ✻
– scen – – do – – –
ff
Ped. ✻
Ped. ✻


poco riten.
Tempo I
pp
Ped.
sempre staccato
dolce


dolce e quieto
dolce
cre - - scen - - - do
Ped. *
Ped. *
Ped. *
Ped. *
f
p


5
Ped.
dim. - - -
pp
ral - - len - - tando
Poco piu lento
una corda sin' al
pp
Ped.
5-3
fine.
smorzando
pp
Ped.
Ped.
Ped.
Ped.

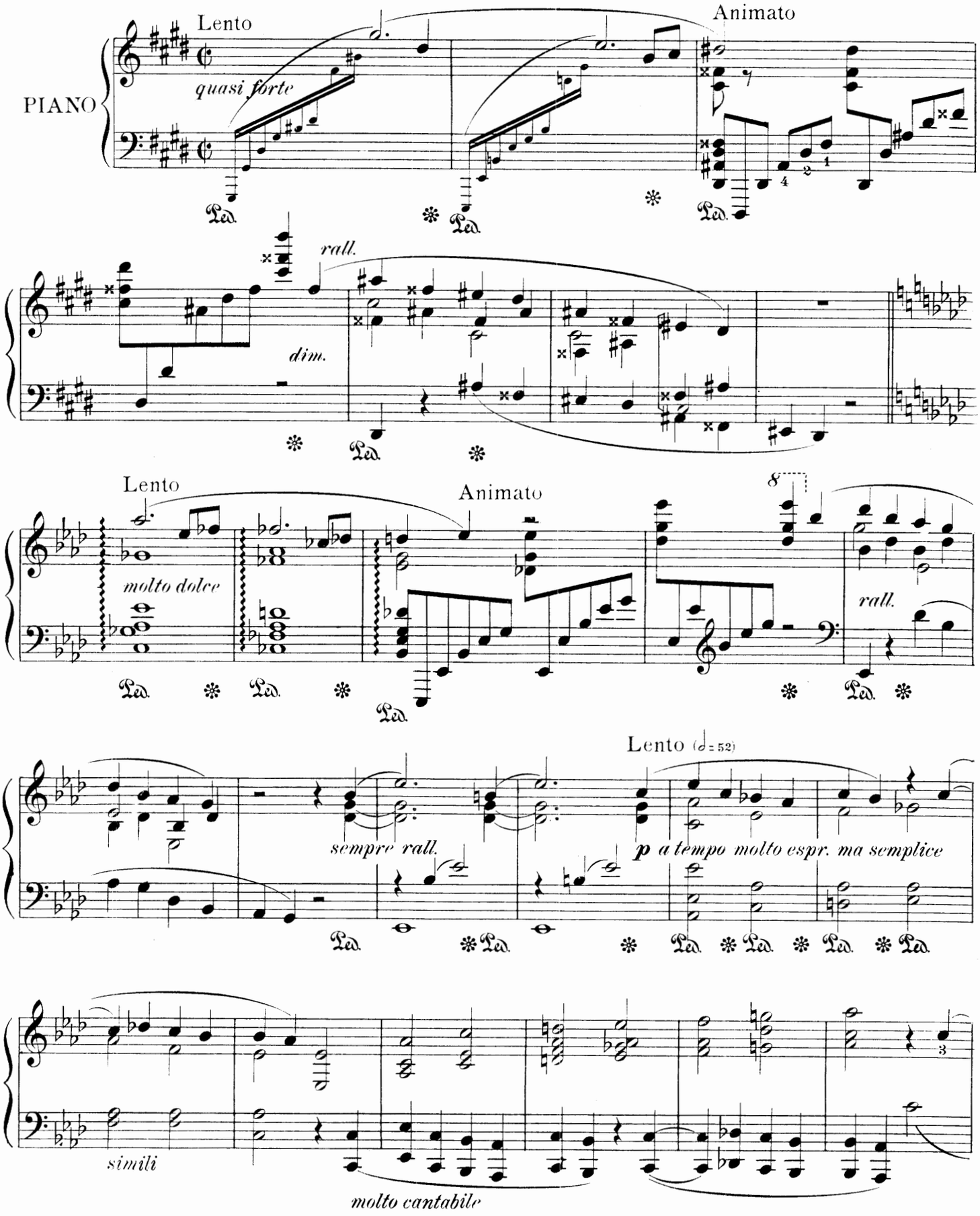
*To Madame Bordes-Pène*

# ARIA

From "PRELUDE, ARIA and FINALE"

*Edited by Isidor Philipp*

CÉSAR FRANCK
(1822-1890)

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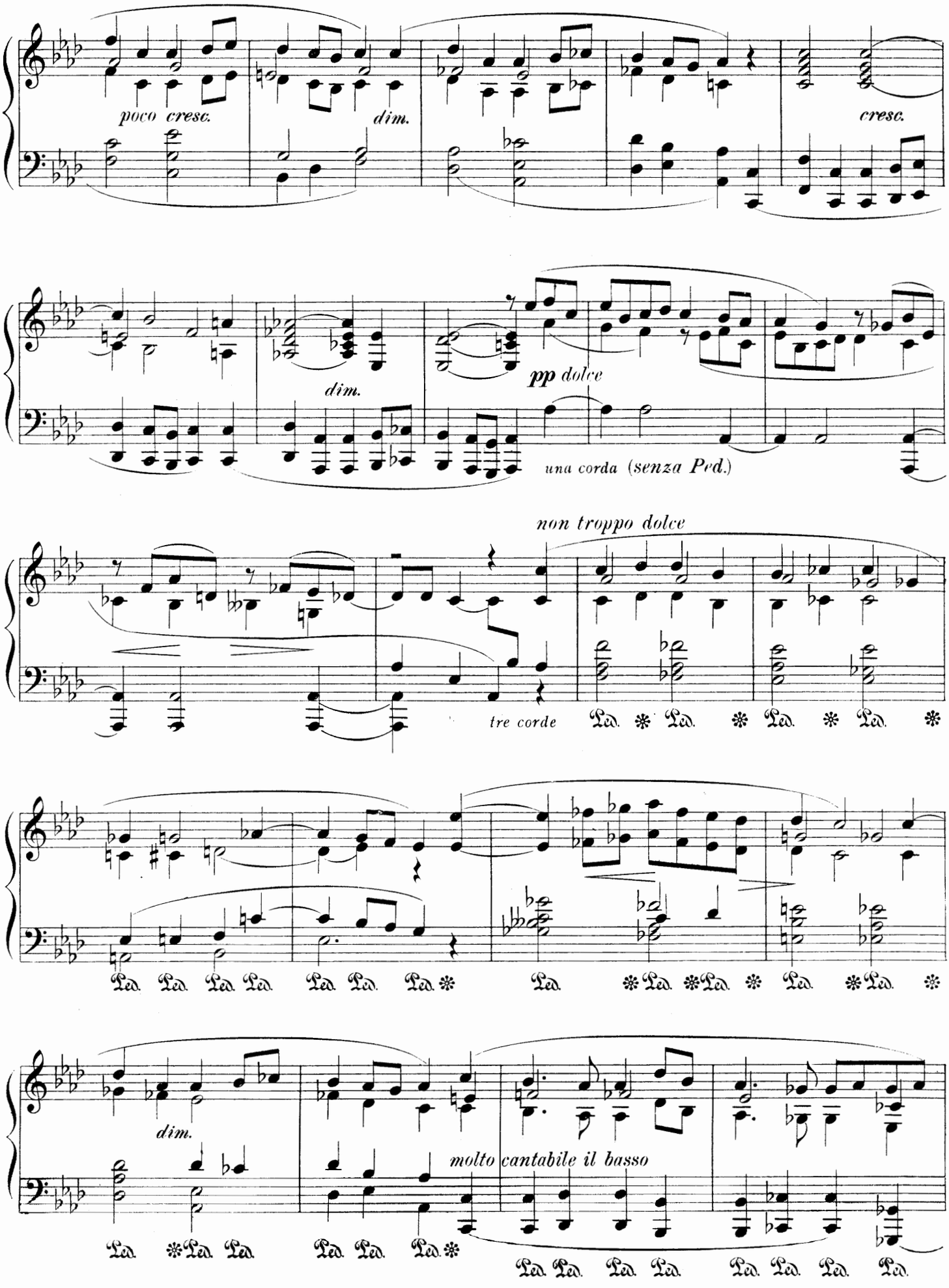
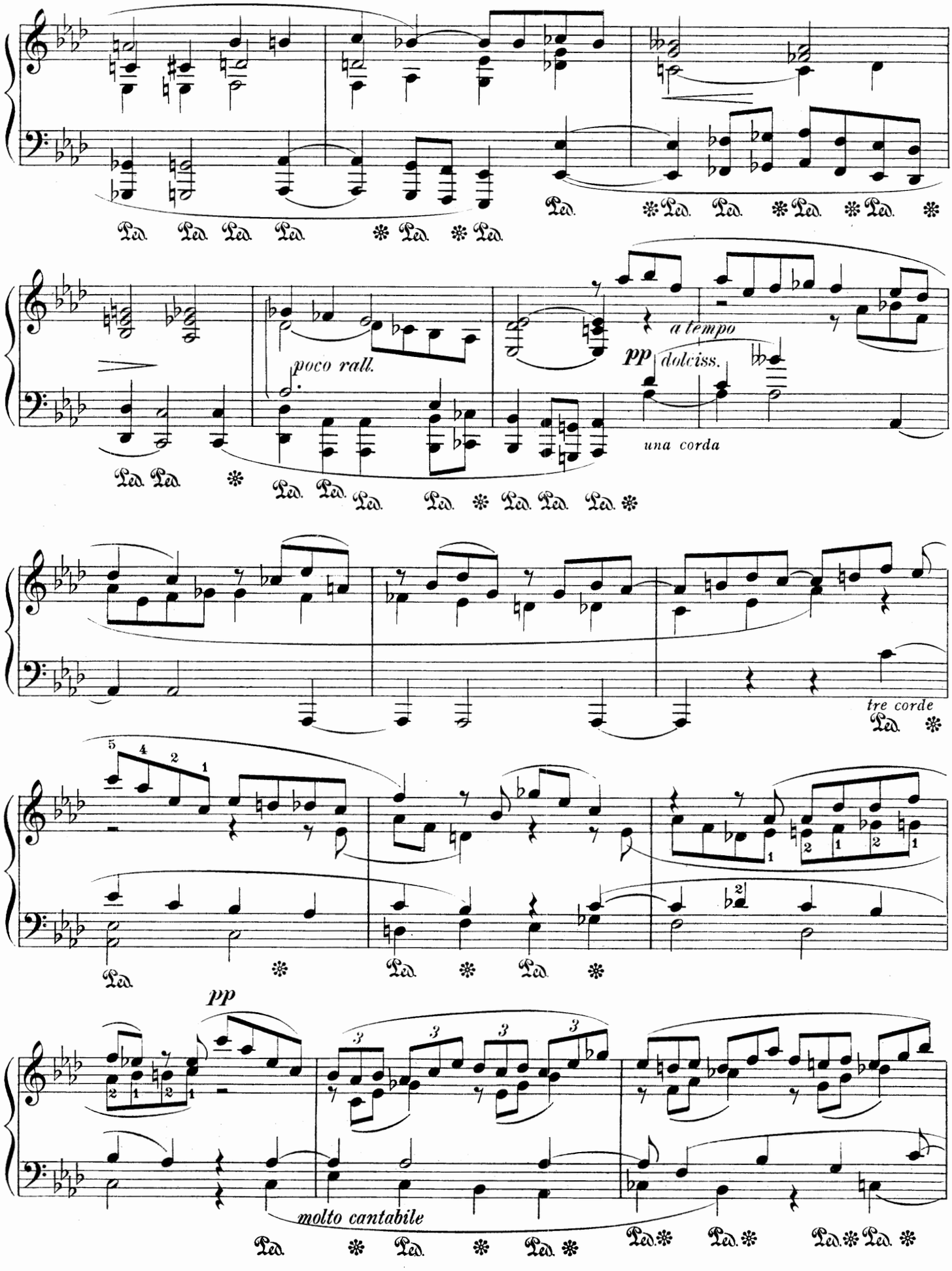
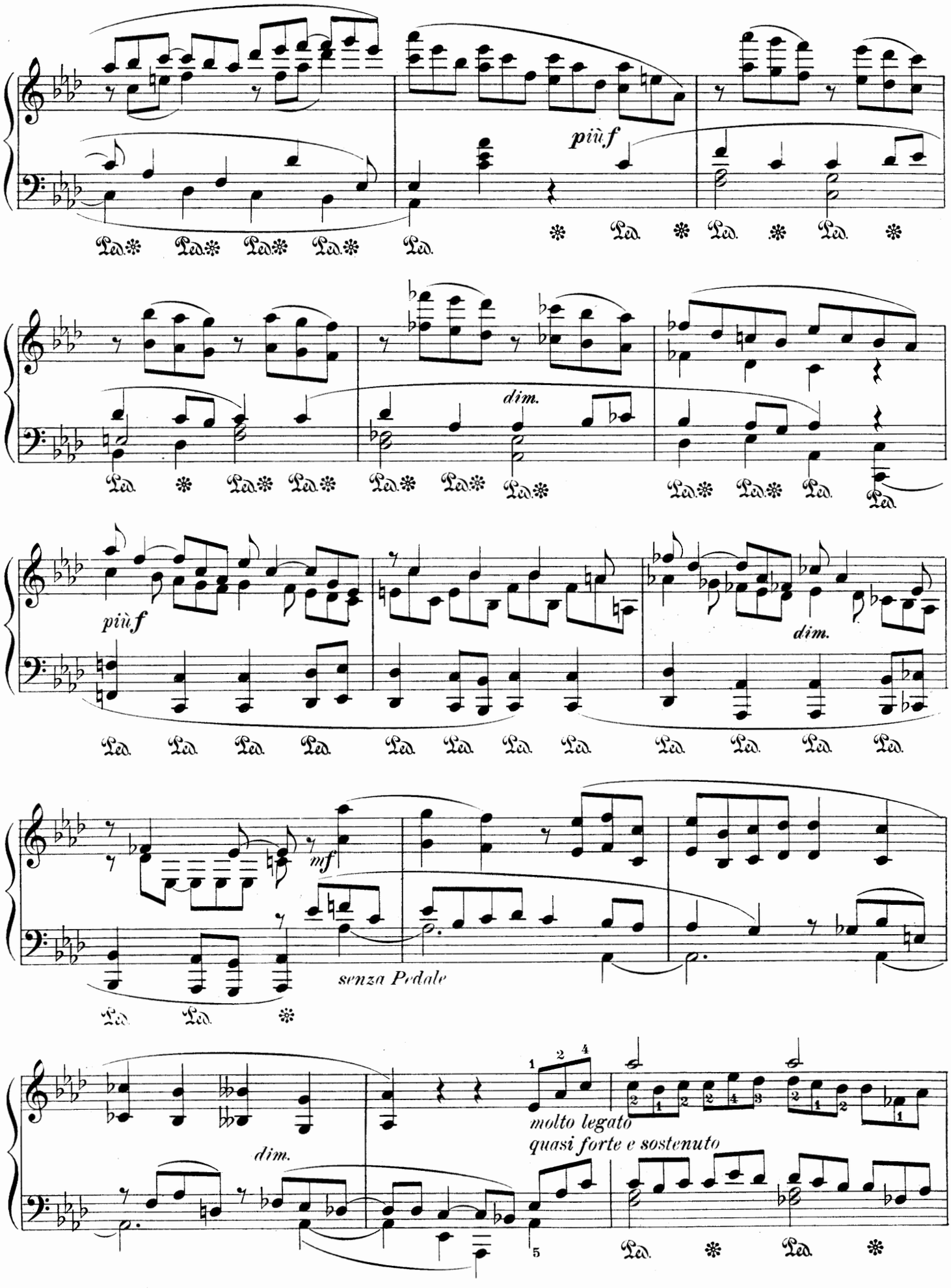
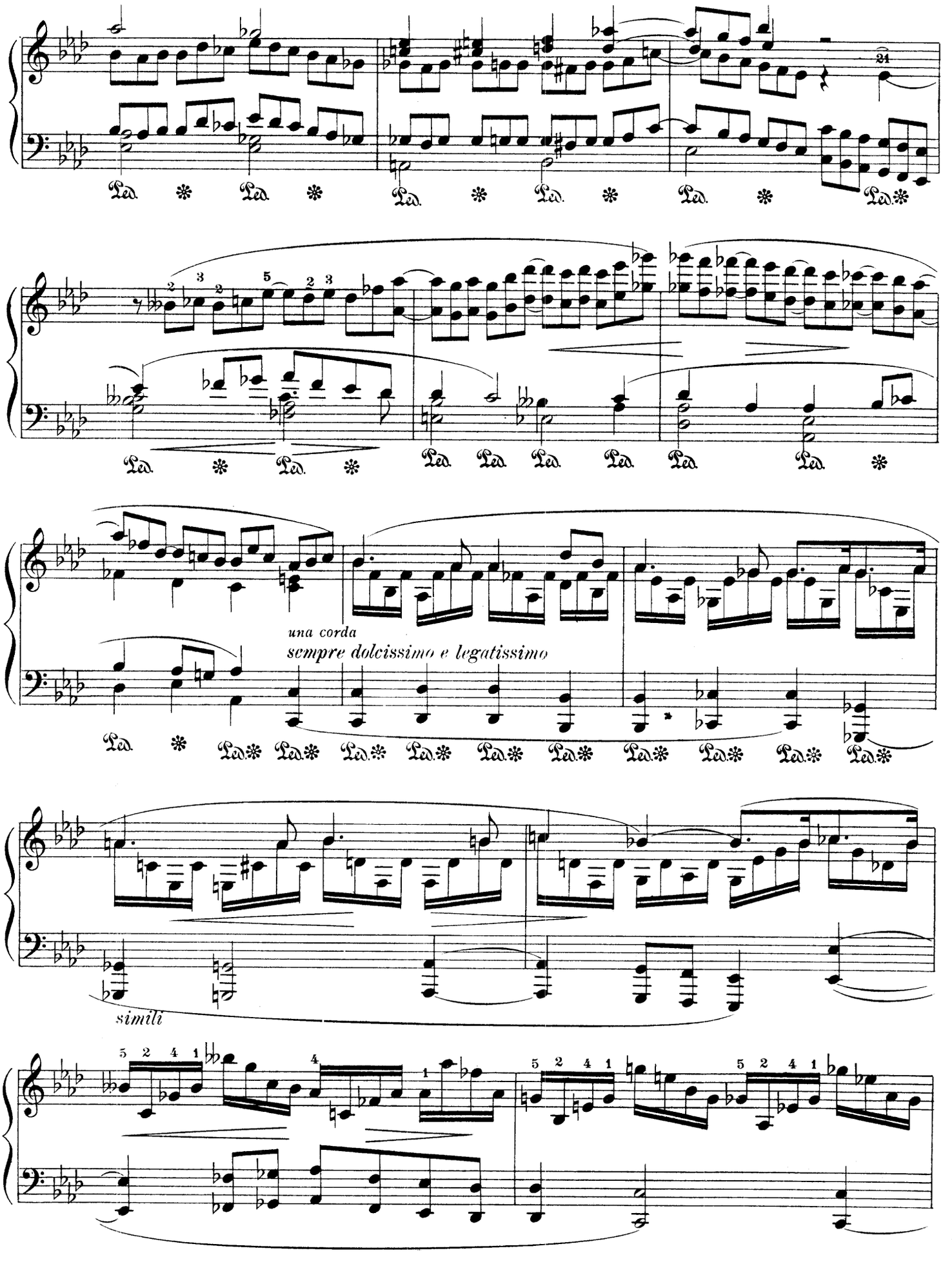
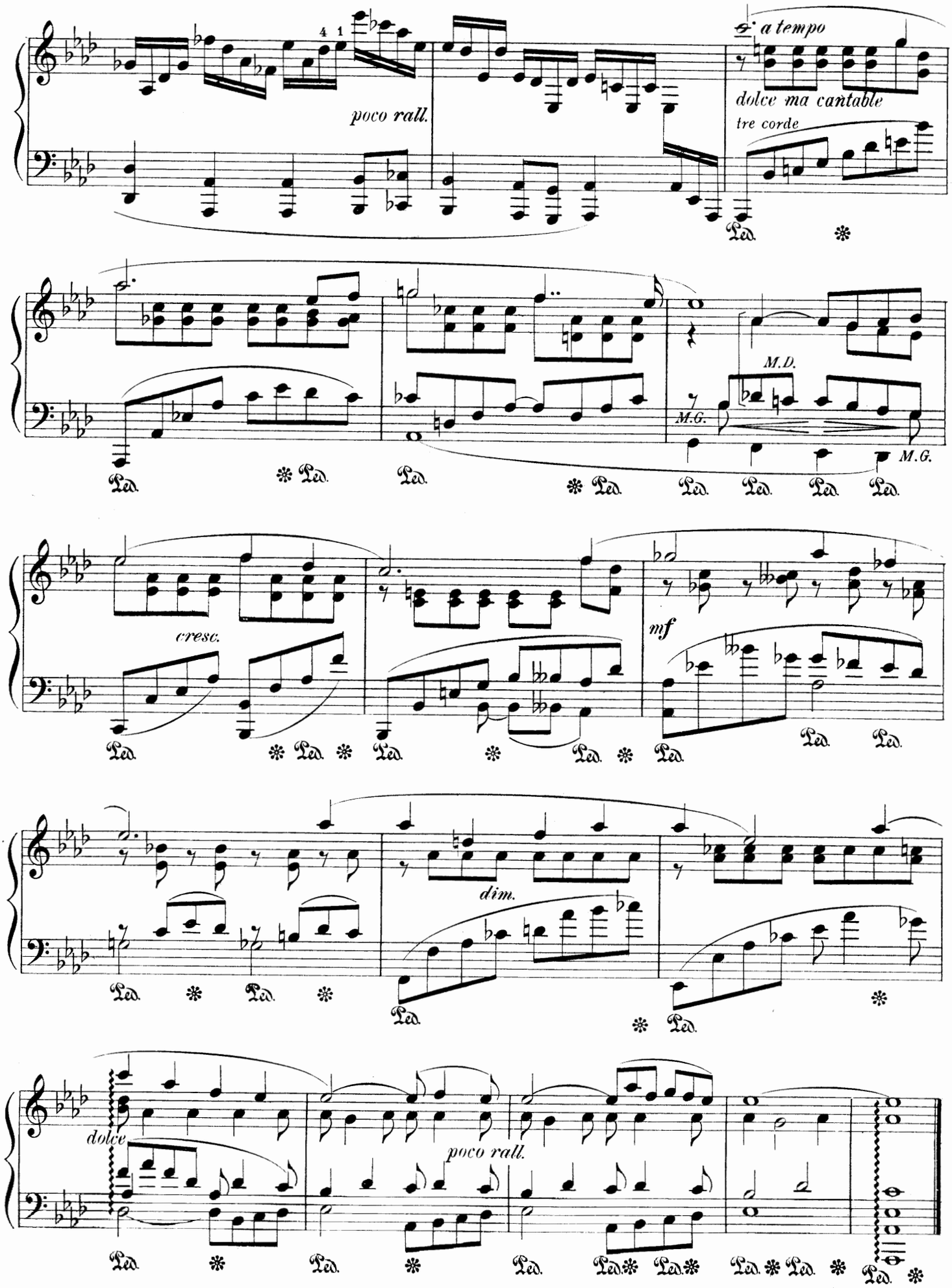

poco cresc.
dim.
cresc.
dim.
pp dolce
una corda (senza Ped.)
non troppo dolce
tre corde
Ped. * Ped. * Ped. * Ped. *
Ped. Ped. Ped. Ped. Ped. Ped. Ped. *
Ped. * Ped. * Ped. * Ped. *
dim.
molto cantabile il basso
Ped. * Ped. Ped. Ped. Ped. Ped. *
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


poco rall.
a tempo
pp dolciss.
una corda
tre corde
pp
molto cantabile


più f
dim.
più f
dim.
mf
senza Pedale
molto legato
quasi forte e sostenuto
dim.

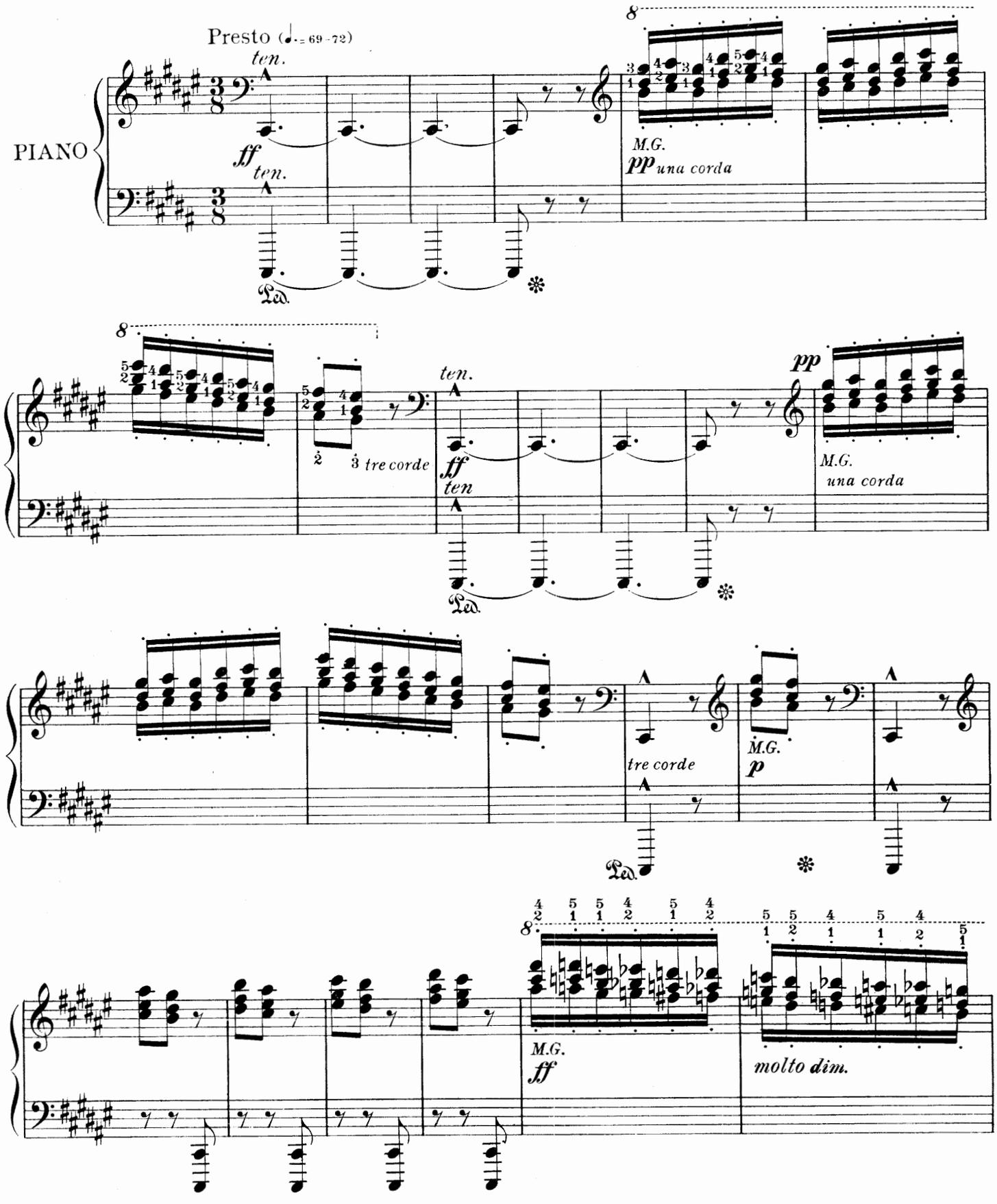

una corda
sempre dolcissimo e legatissimo
simili


poco rall.
a tempo
dolce ma cantable
tre corde
M.D.
M.G.
M.G.
cresc.
mf
dim.
dolce
poco rall.

# CONCERT STUDY
## (ÉTUDE DE CONCERT)

*Edited by Isidor Philipp*

ÉMILE FORGUES, Op.15
(1823-1876)

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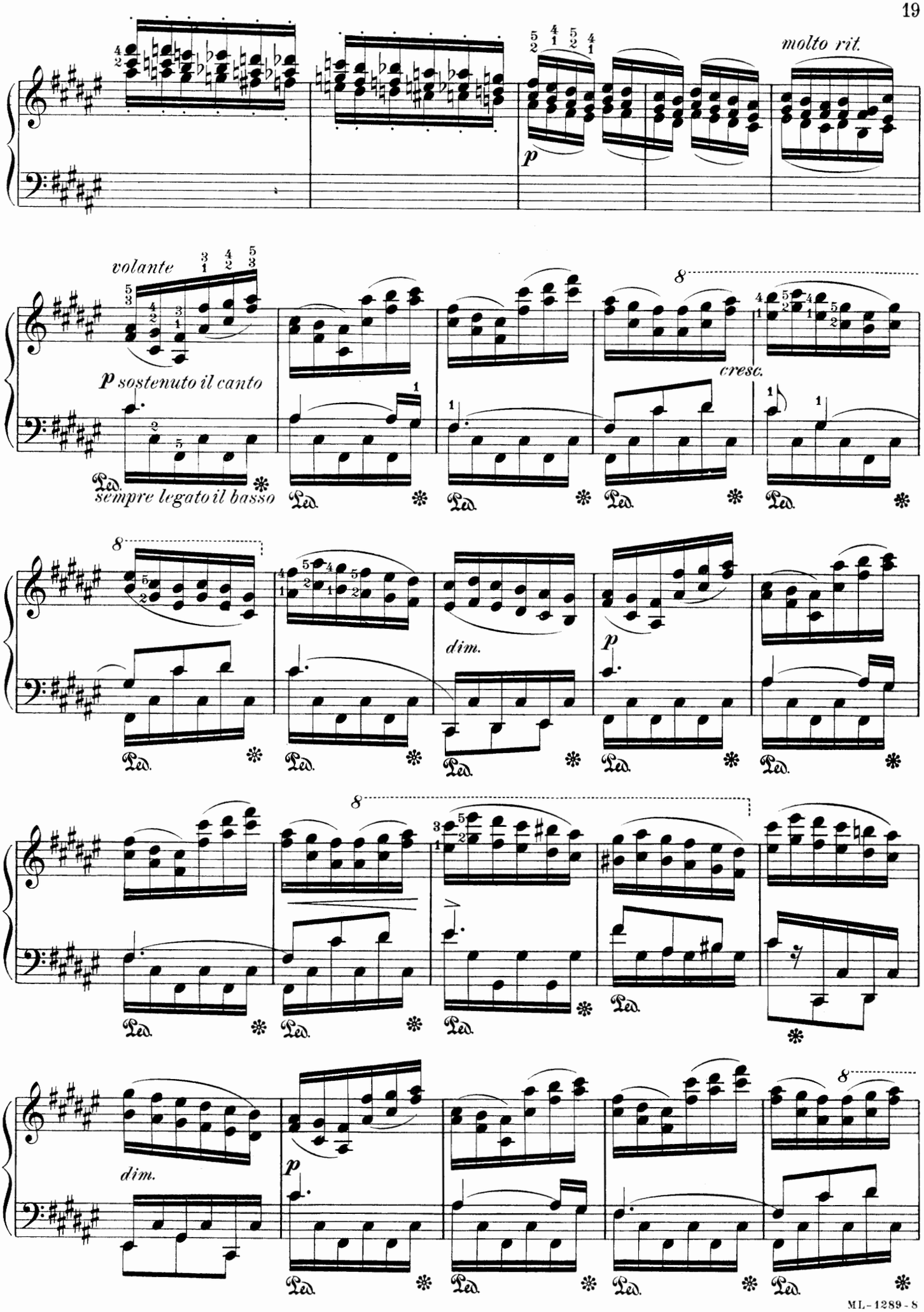
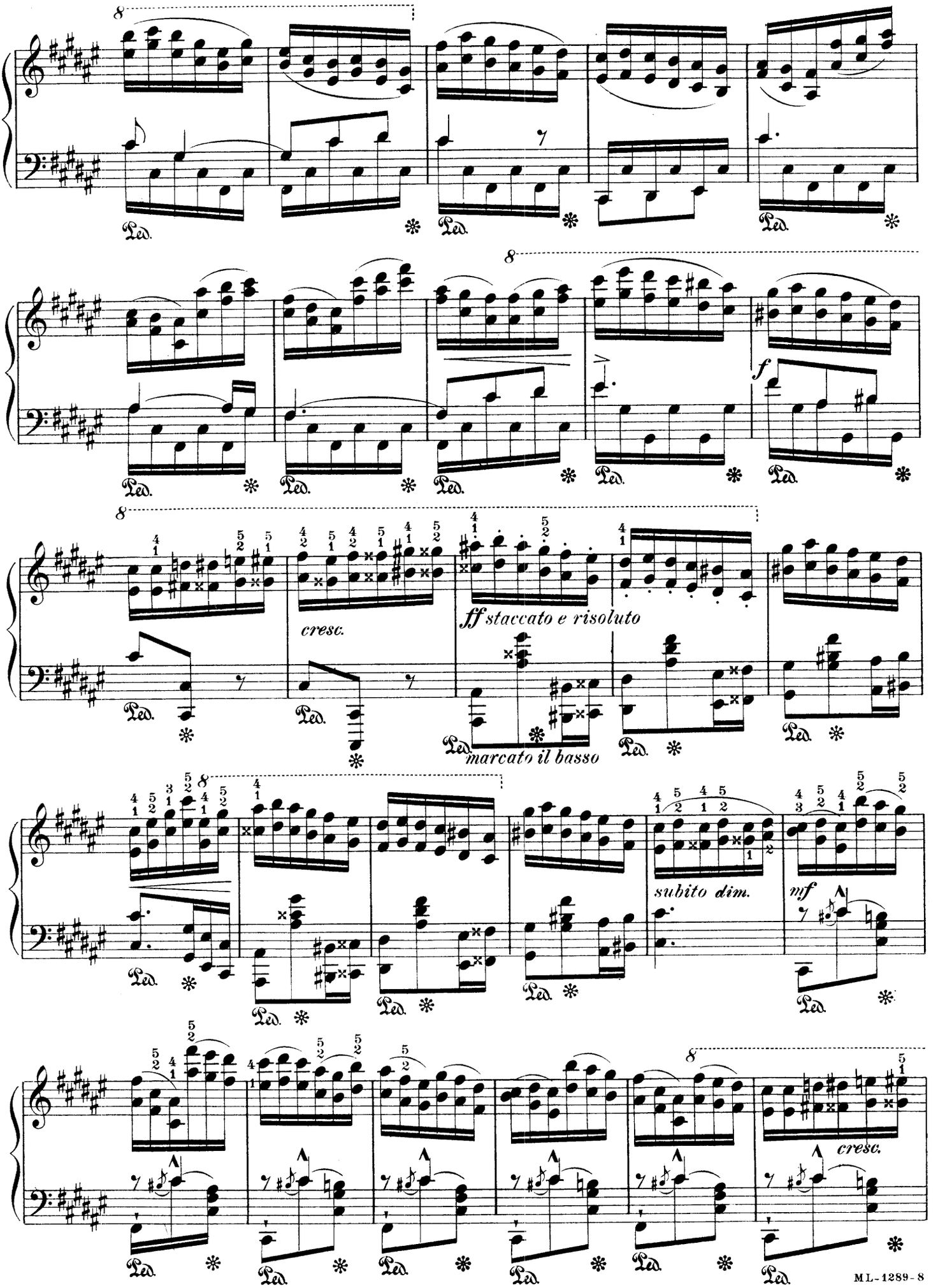
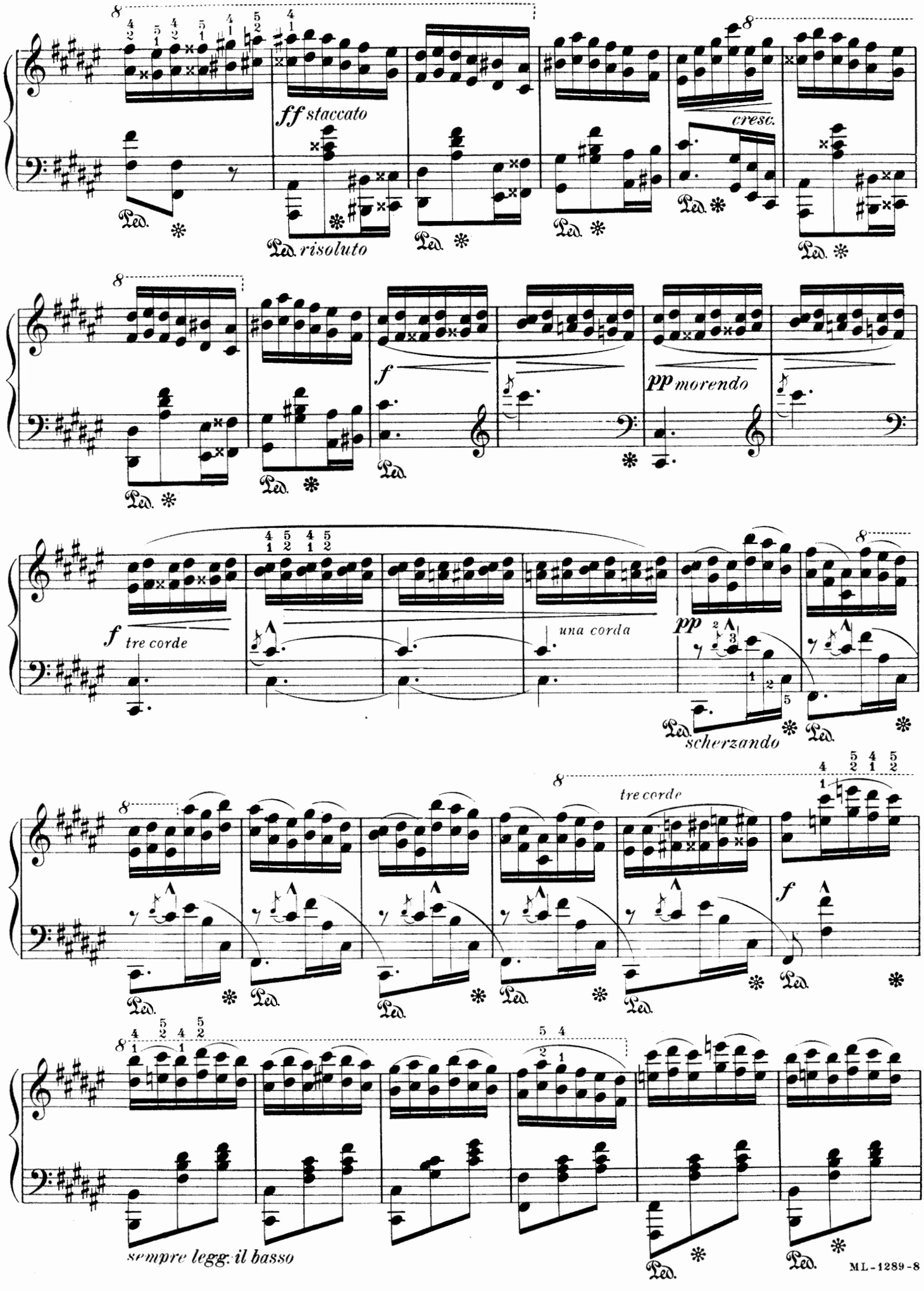
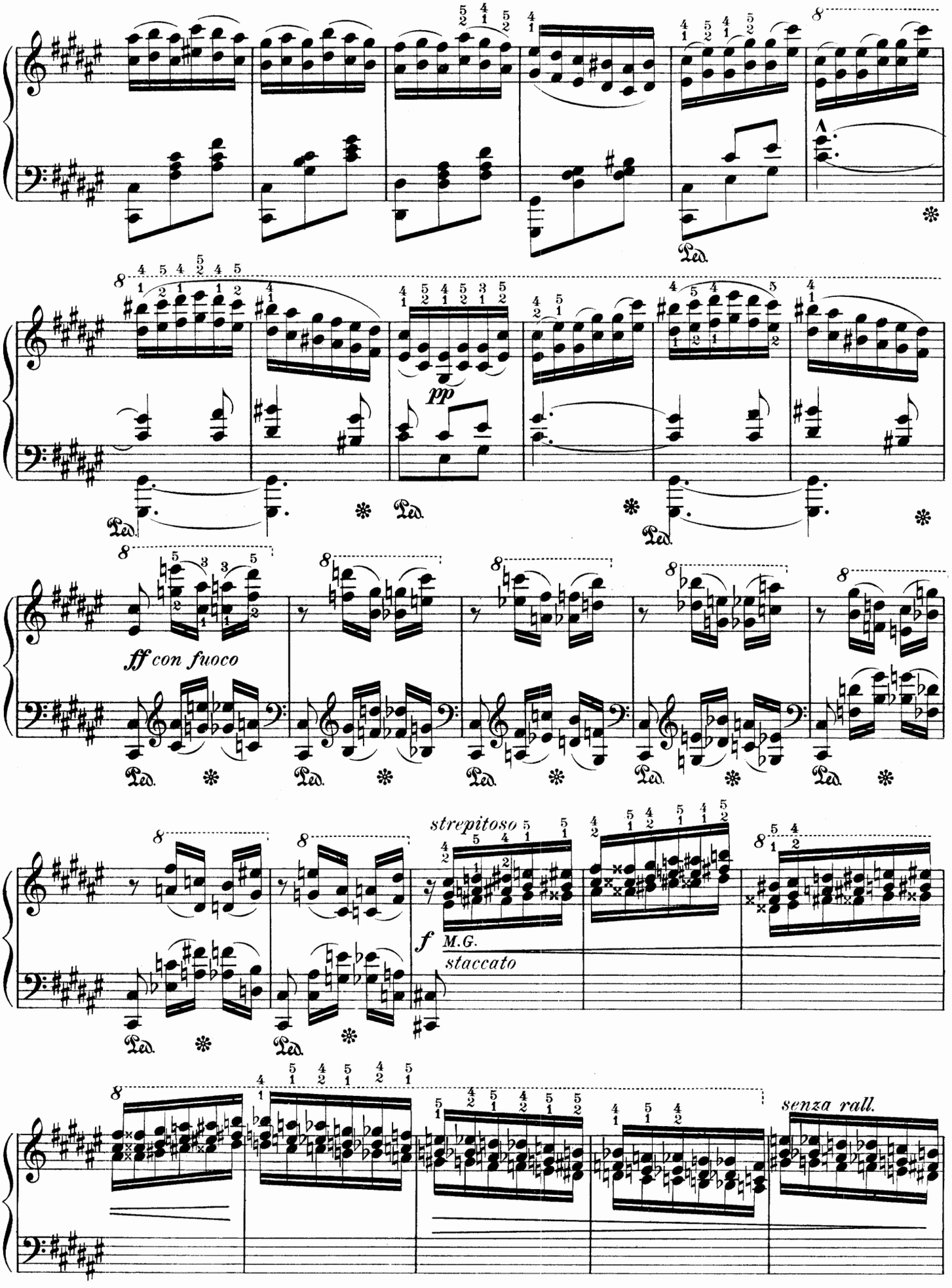
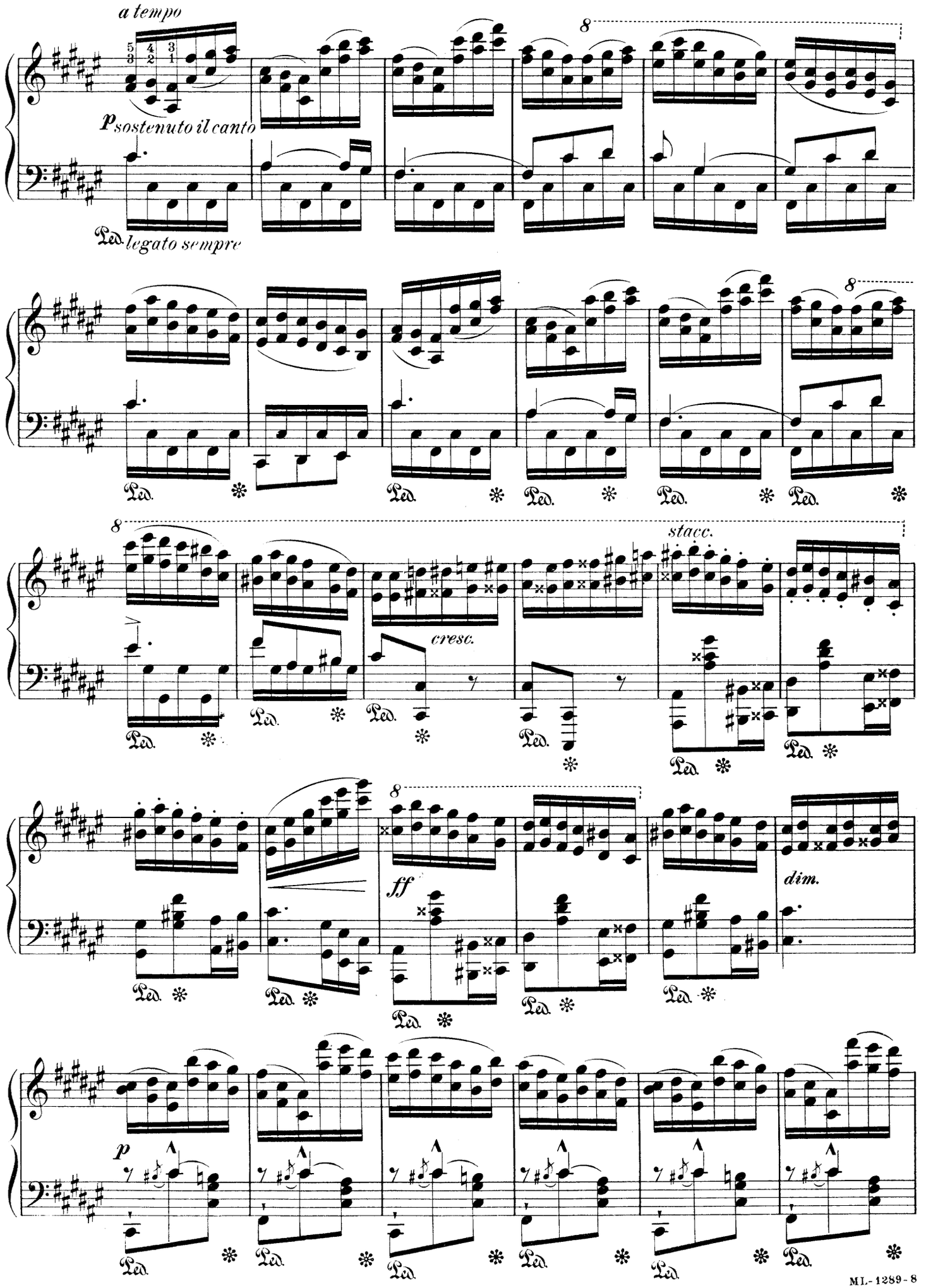
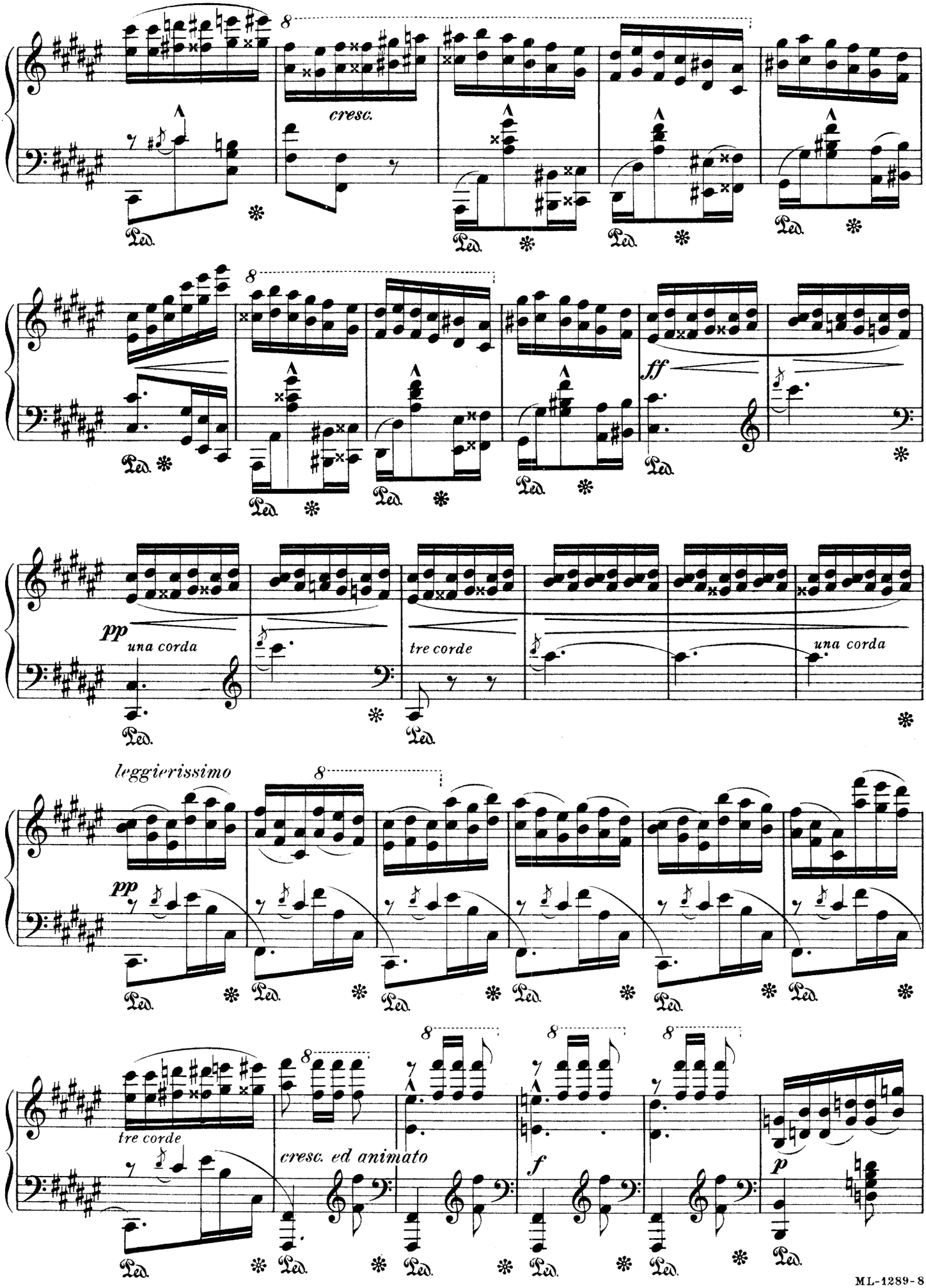

molto rit.
p
volante
p sostenuto il canto
sempre legato il basso
cresc.
dim.
p
dim.
p
Ped.

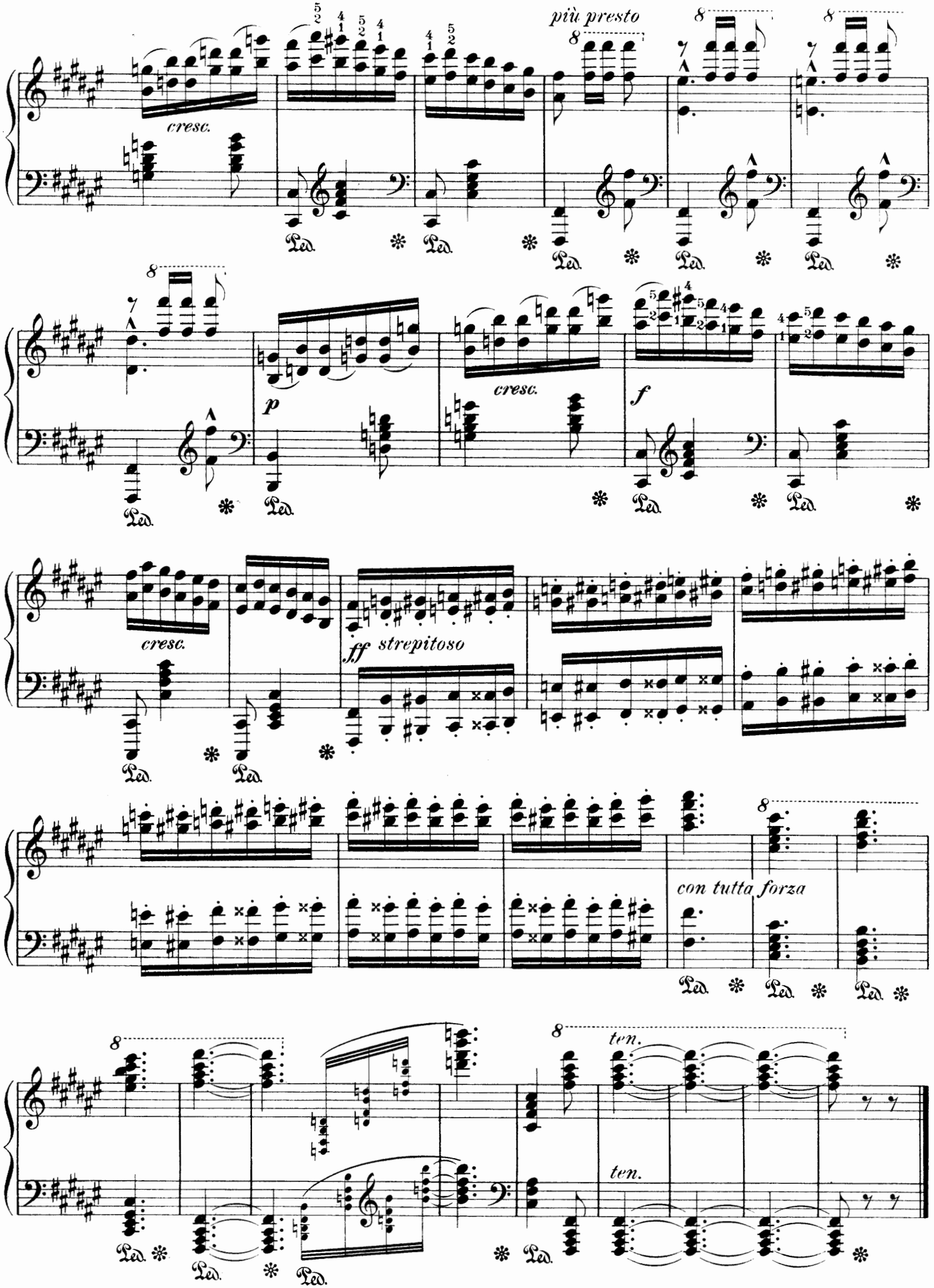

cresc.
ff staccato e risoluto
marcato il basso
subito dim.
mf
cresc.


ff staccato
cresc.
risoluto
f
pp morendo
f tre corde
una corda
pp
scherzando
tre corde
f
sempre legg. il basso


pp
ff con fuoco
strepitoso
f
M.G.
staccato
senza rall.


a tempo
p sostenuto il canto
Ped. legato sempre
8
Ped.
stacc.
cresc.
ff
dim.
p

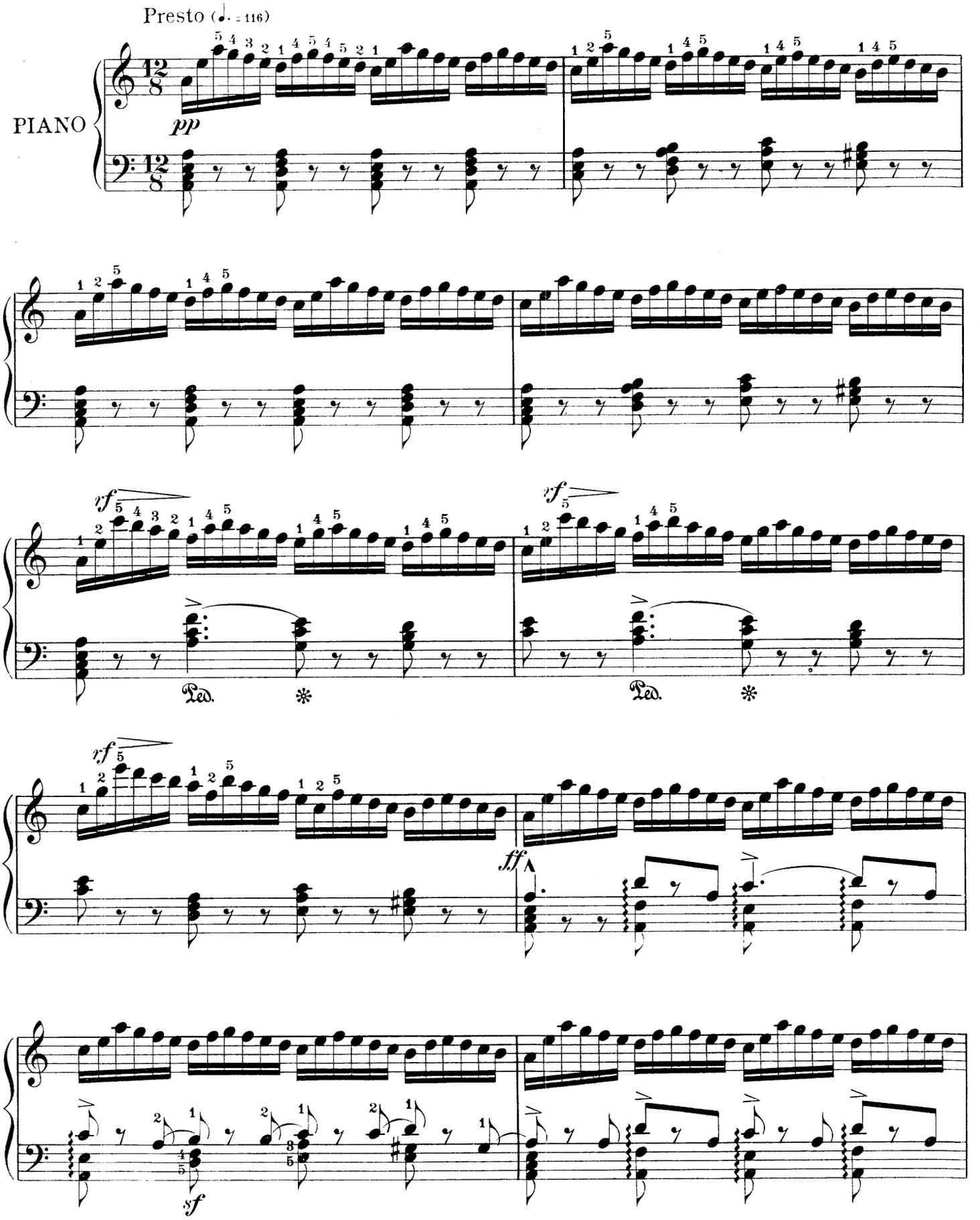

cresc.
ff
pp
una corda
tre corde
una corda
leggierissimo
pp
tre corde
cresc. ed animato
f
p


più presto
cresc.
p
cresc.
f
cresc.
ff strepitoso
con tutta forza
ten.
ten.

# VELOCITY
## (LA VÉLOCITÉ)

*Edited by Isidor Philipp*

GEORGES MATHIAS
(1826- )

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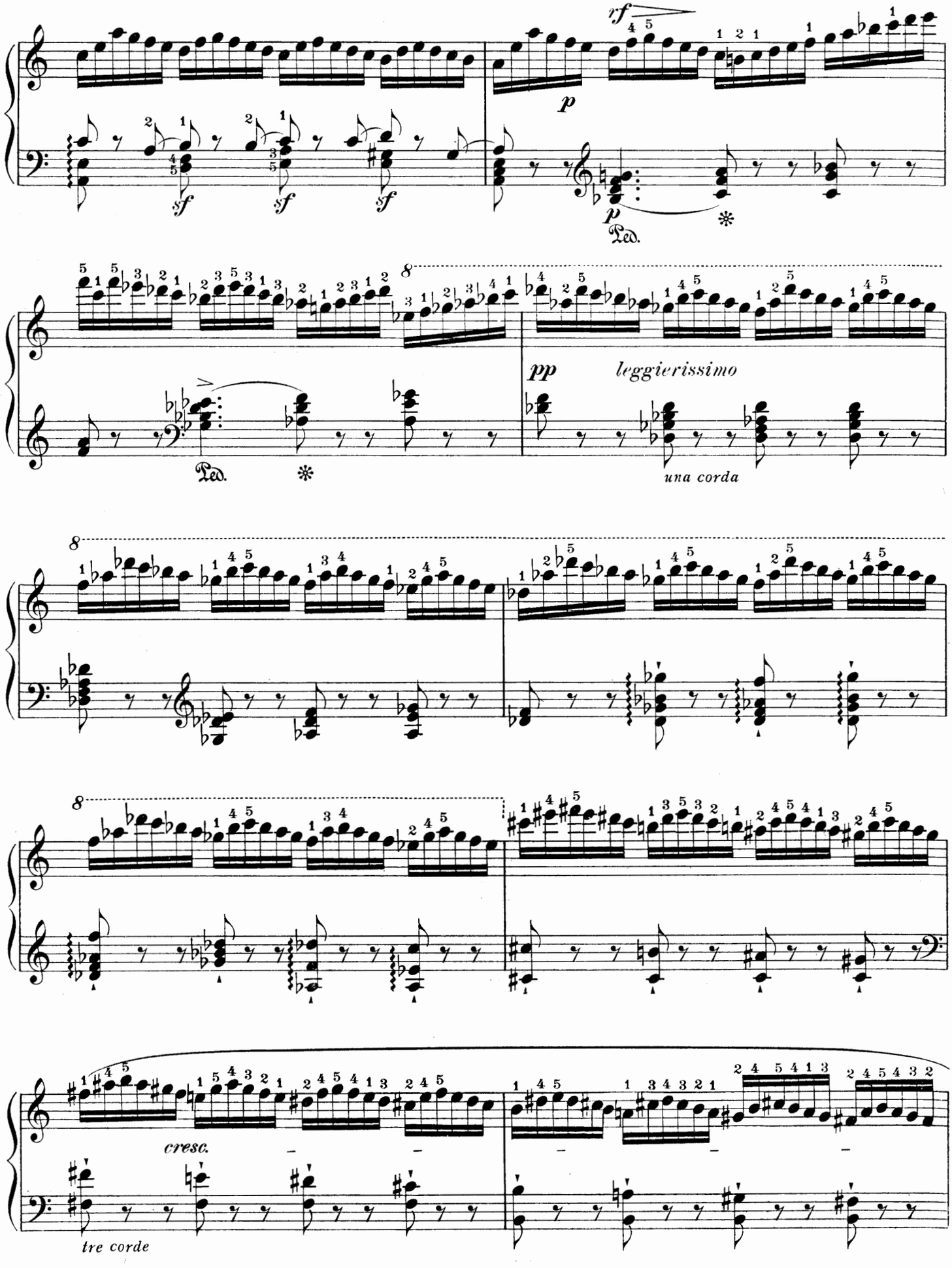
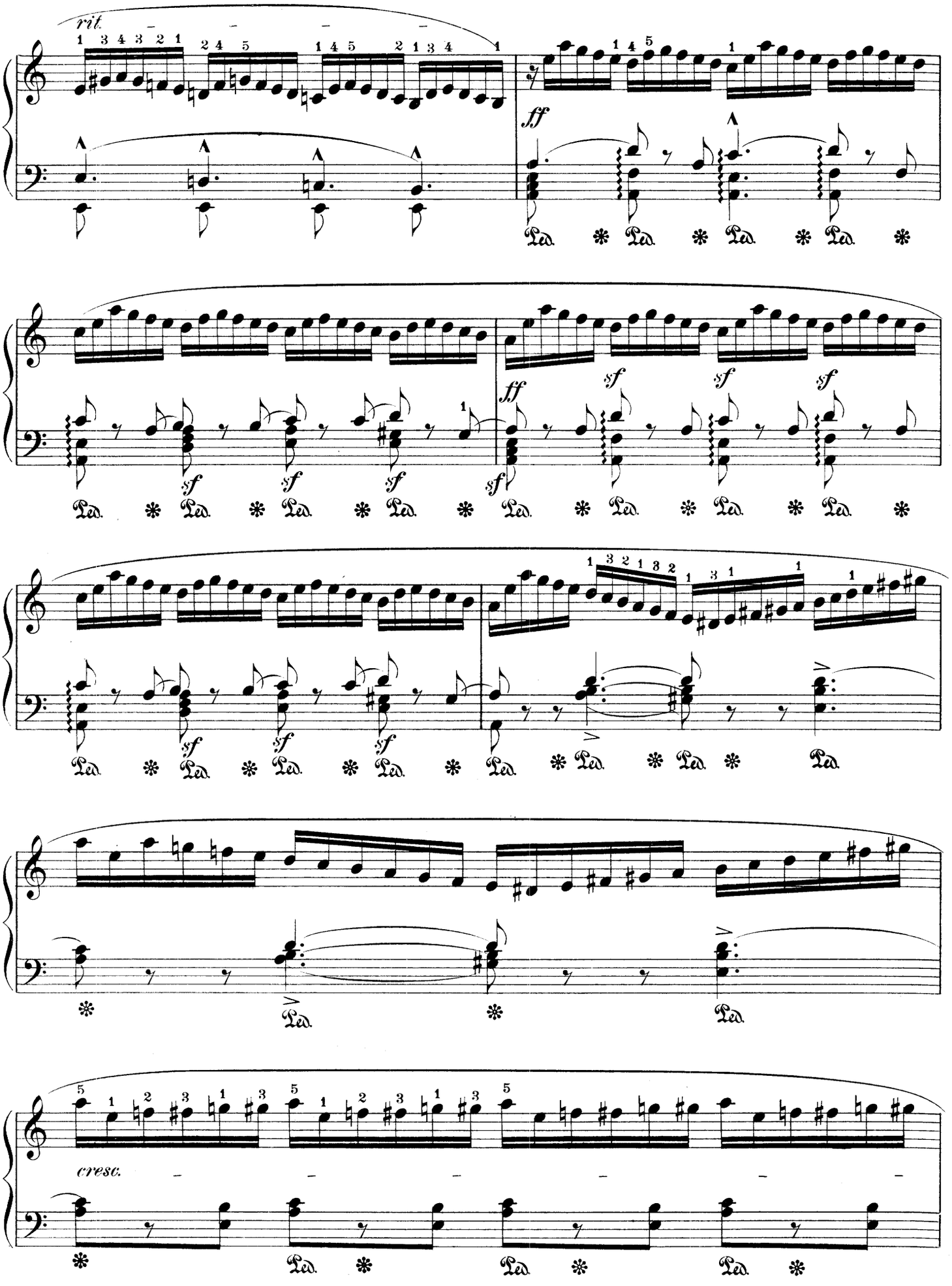
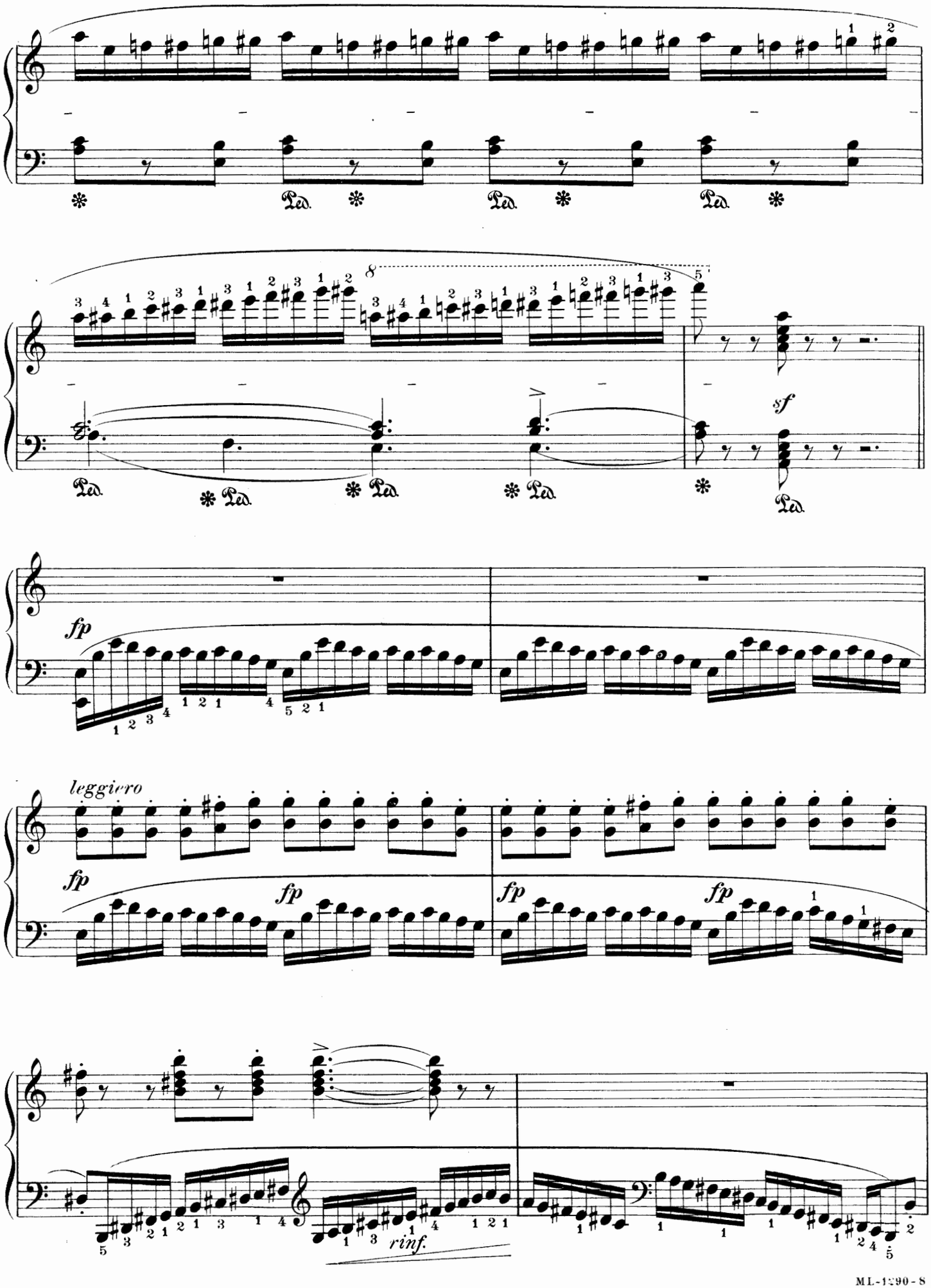
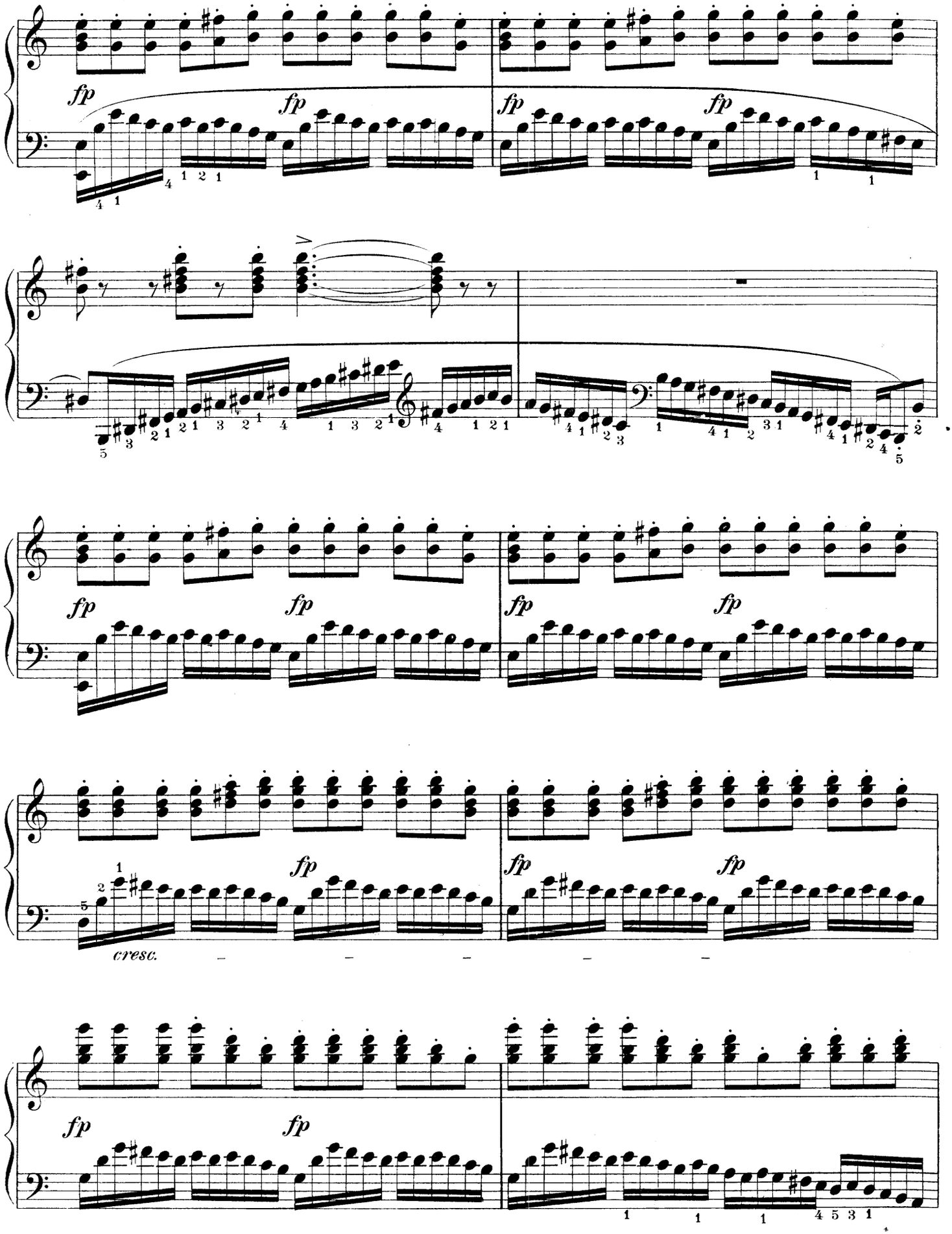
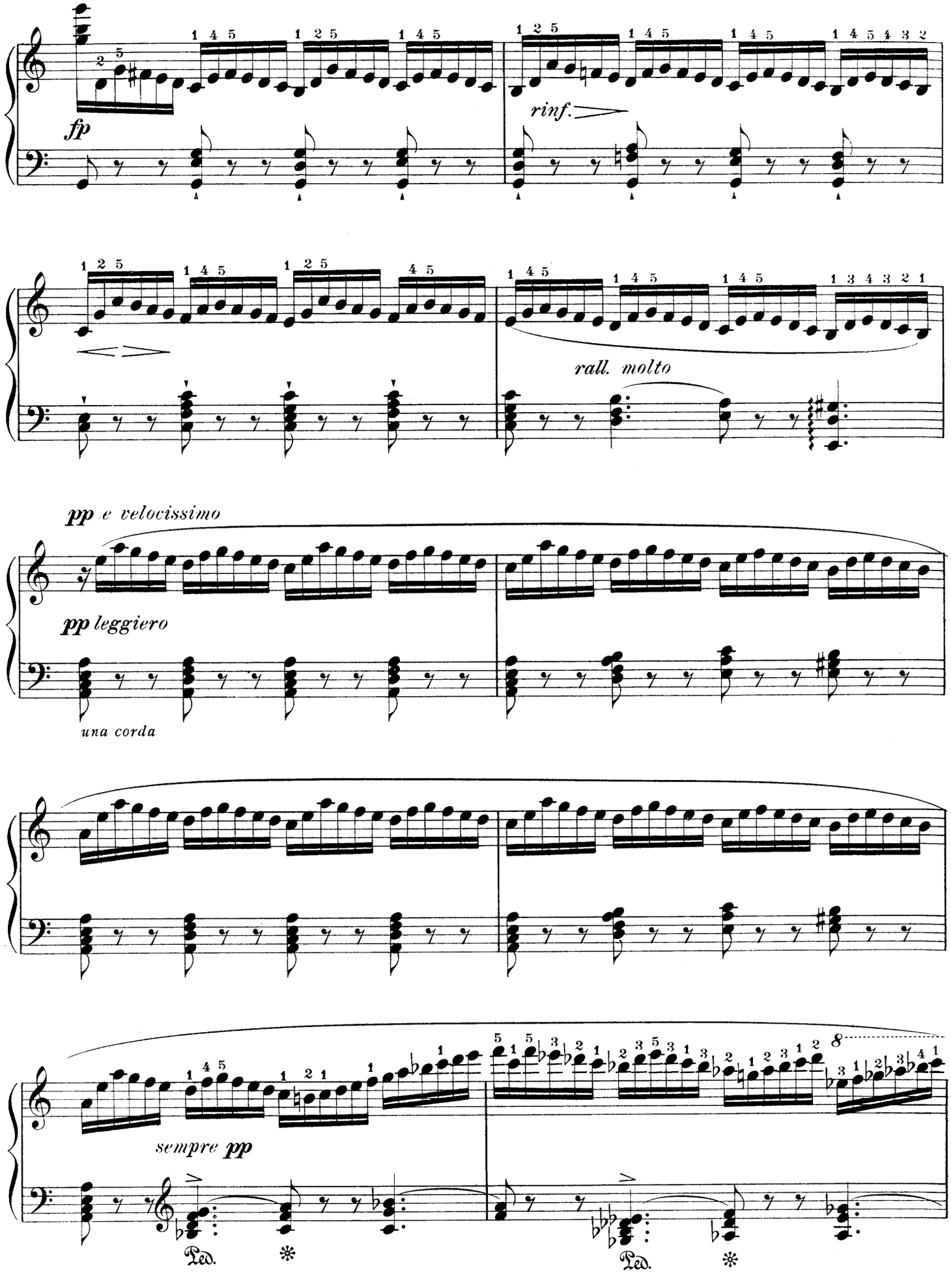
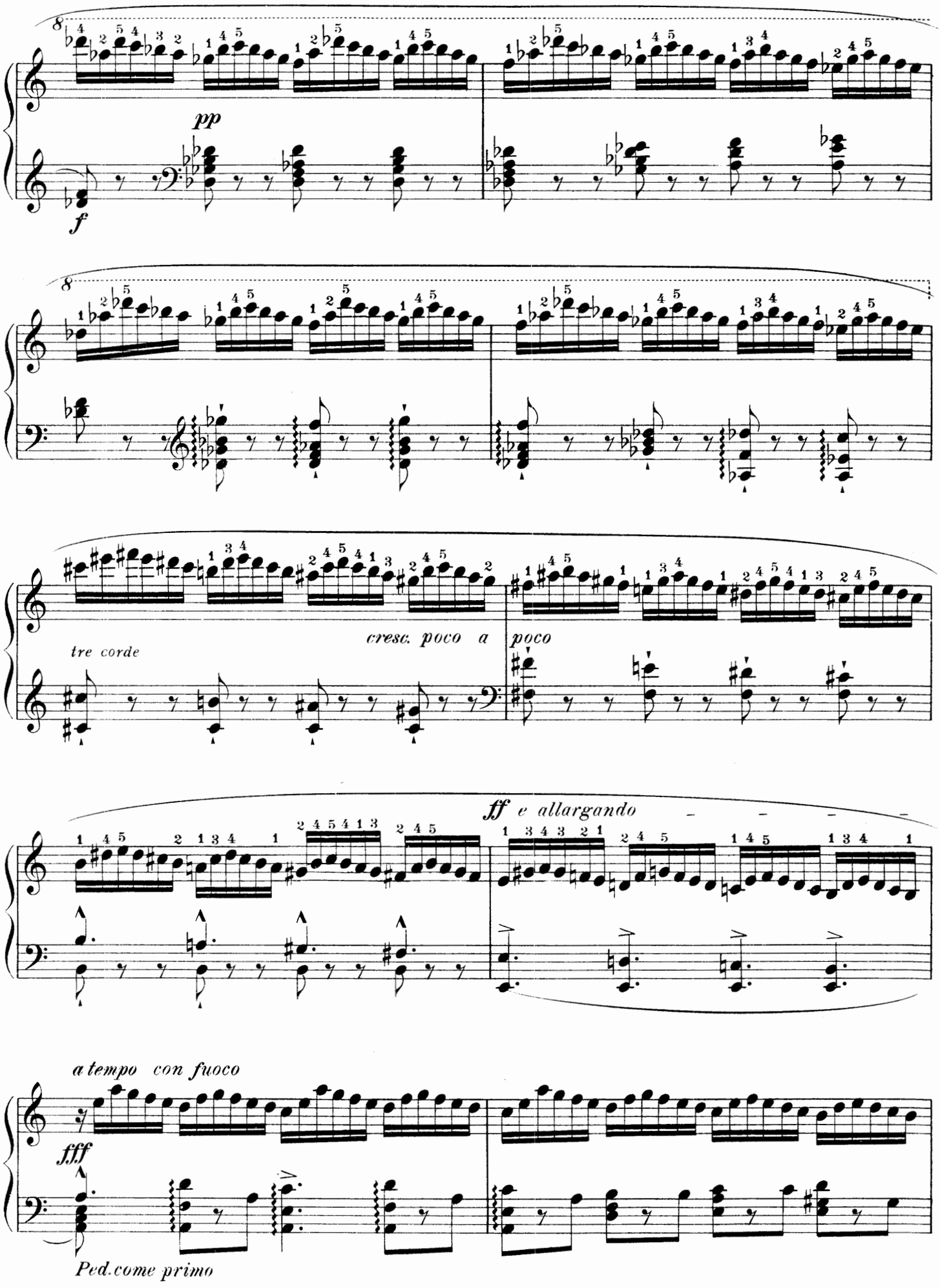

rf
p
sf
sf
sf
p
Ped.
Ped.
pp
leggierissimo
una corda
cresc.
tre corde

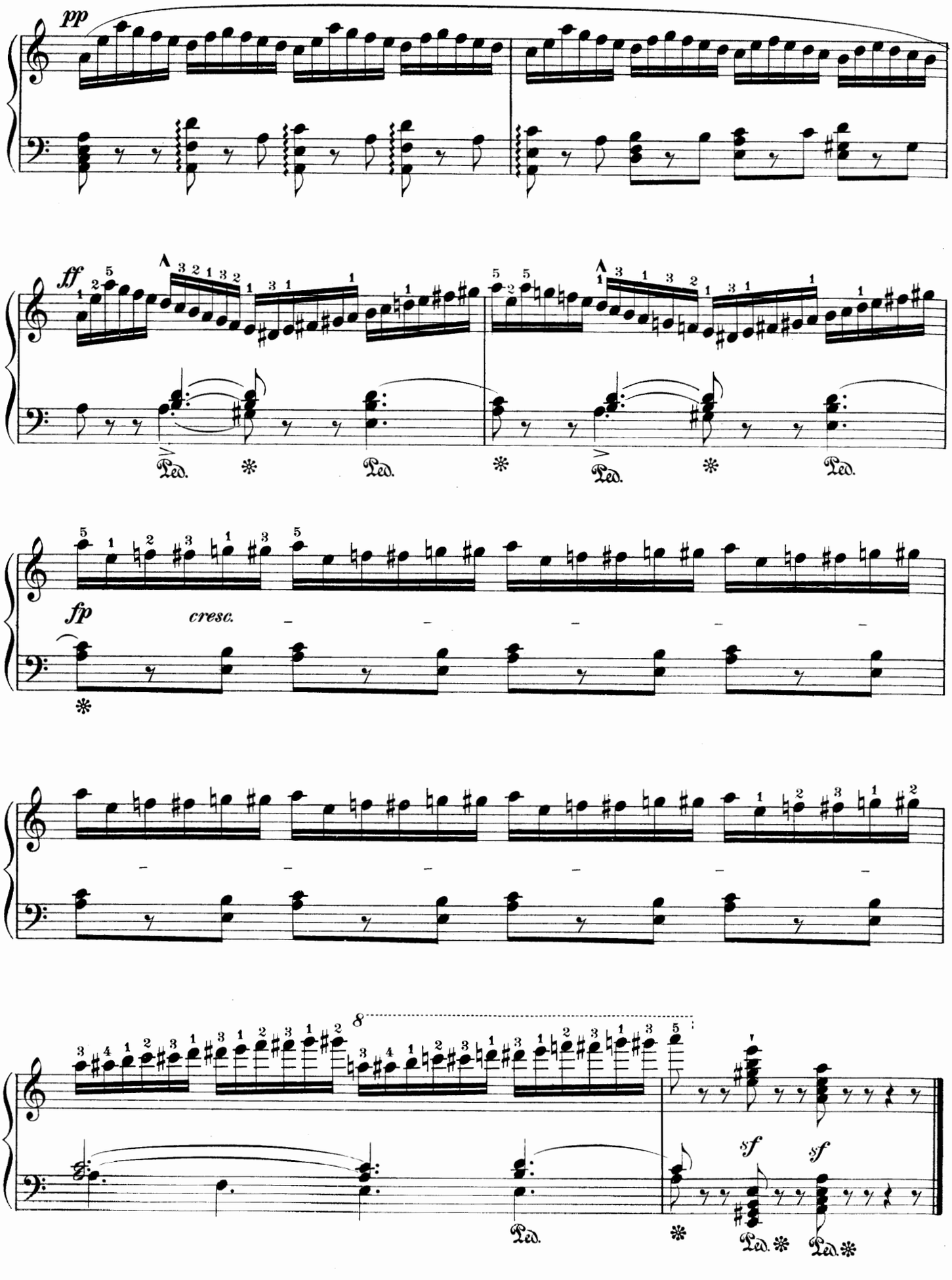

rit.
ff
sf
cresc.
Ped.


Ped.
sf
fp
leggiero
rinf.


fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
cresc.


fp
rinf.
rall. molto
pp e velocissimo
pp leggiero
una corda
sempre pp
Ped.
Ped.


pp
f
tre corde
cresc. poco a poco
ff e allargando
a tempo con fuoco
fff
Ped. come primo


pp
ff
Ped.
fp
cresc.
8
sf
sf

*To Madame Félix Lévy*

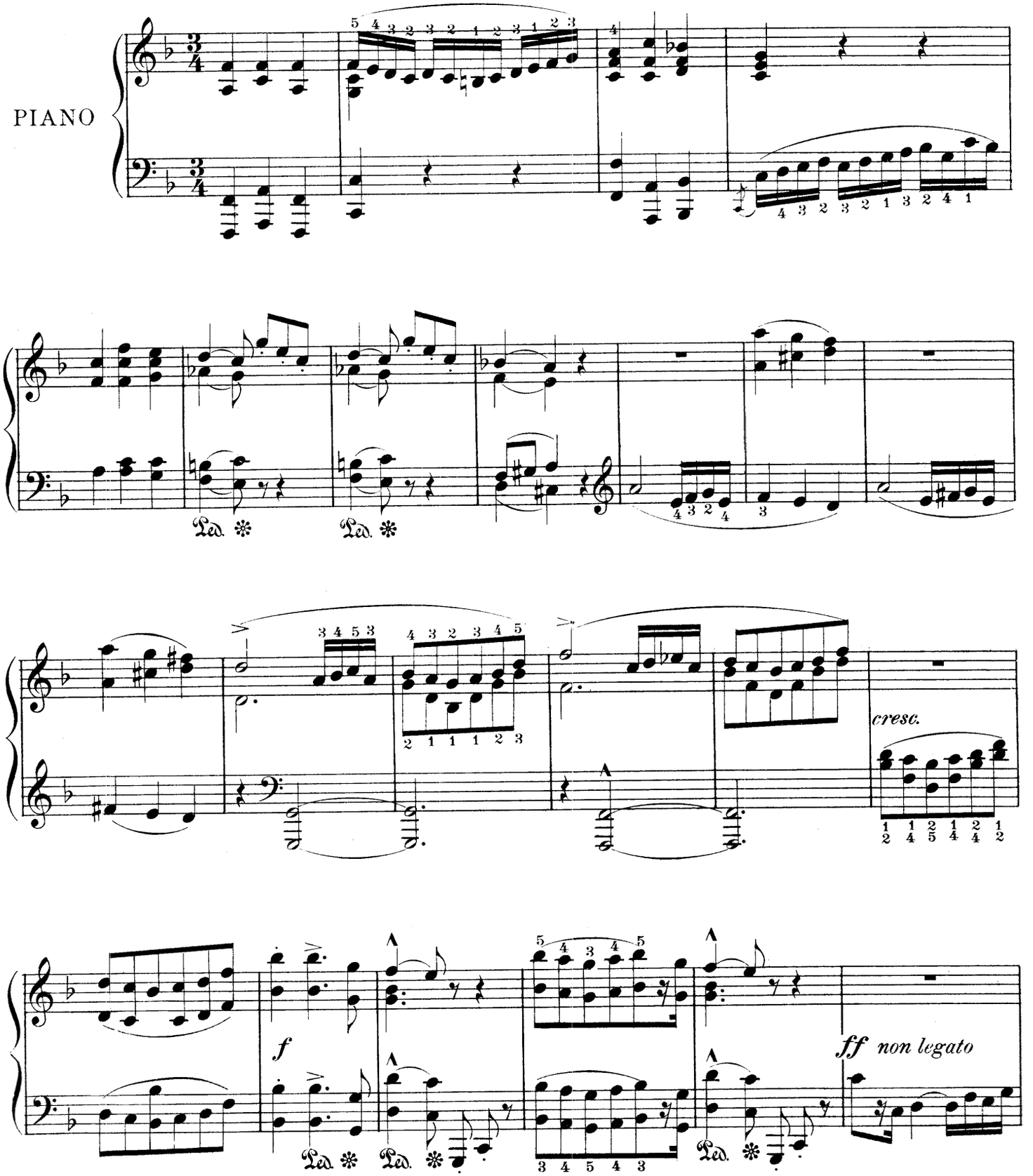
# MINUET
## (MENUET)

*Edited by Isidor Philipp*

CAMILLE SAINT-SAËNS, Op. 56
(1835- )

Tempo di Minuetto moderato (♩= 104)

PIANO

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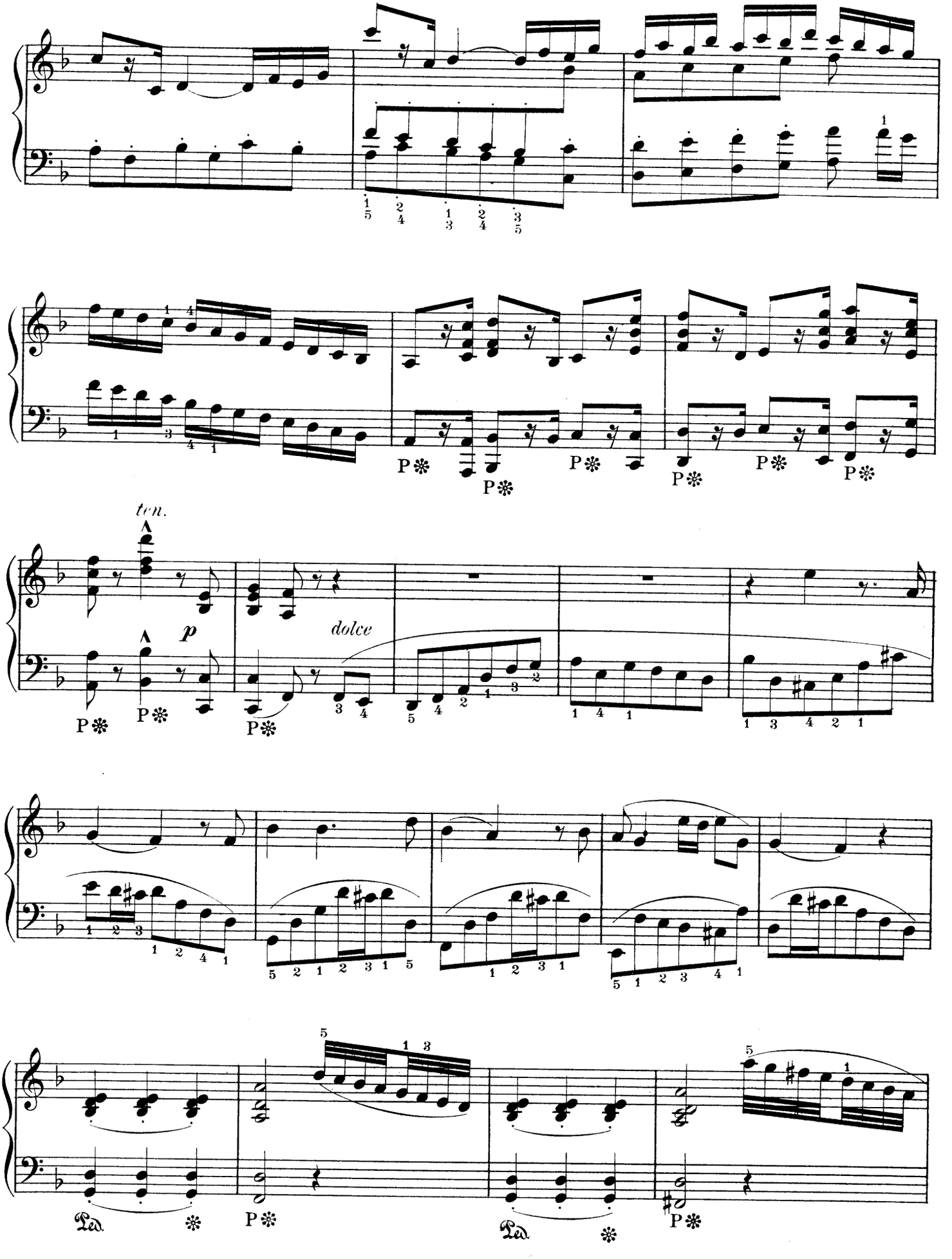
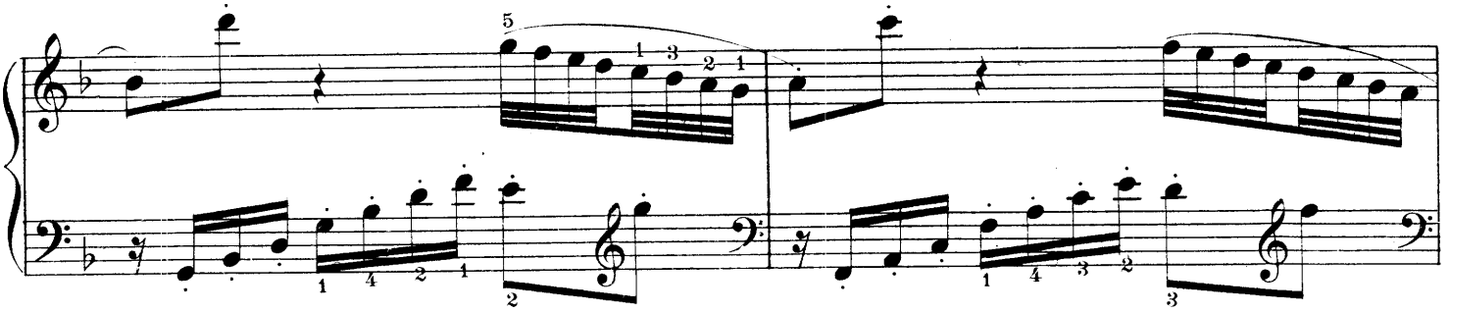
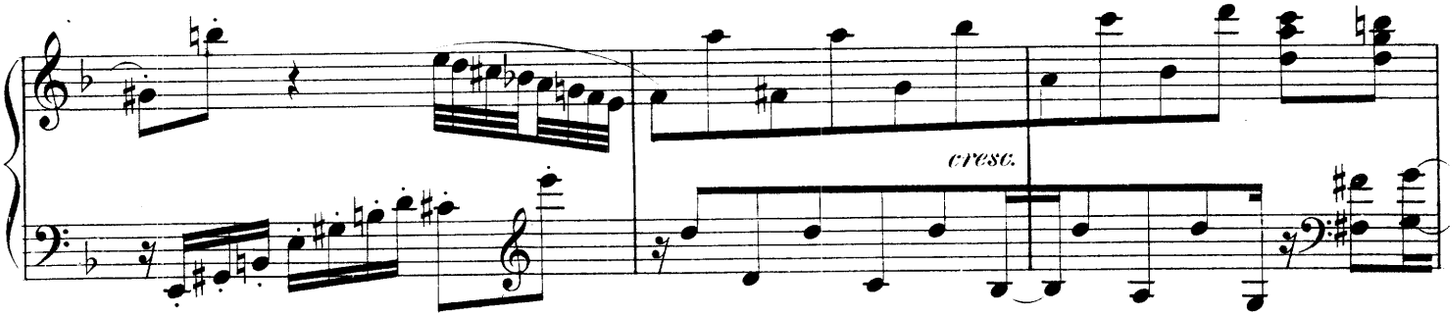
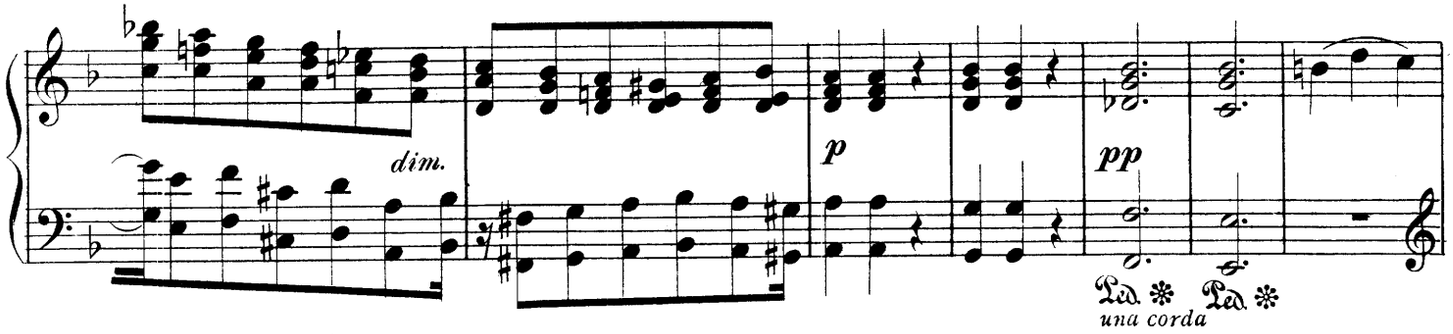
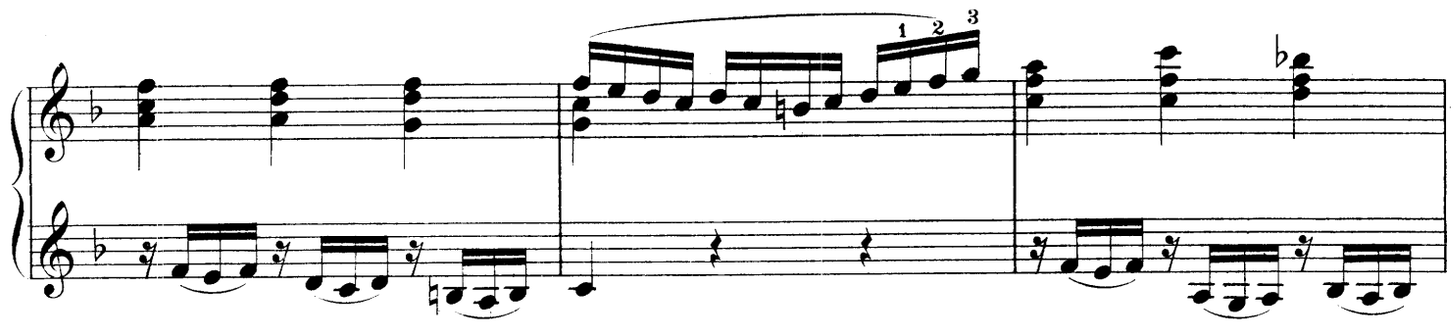
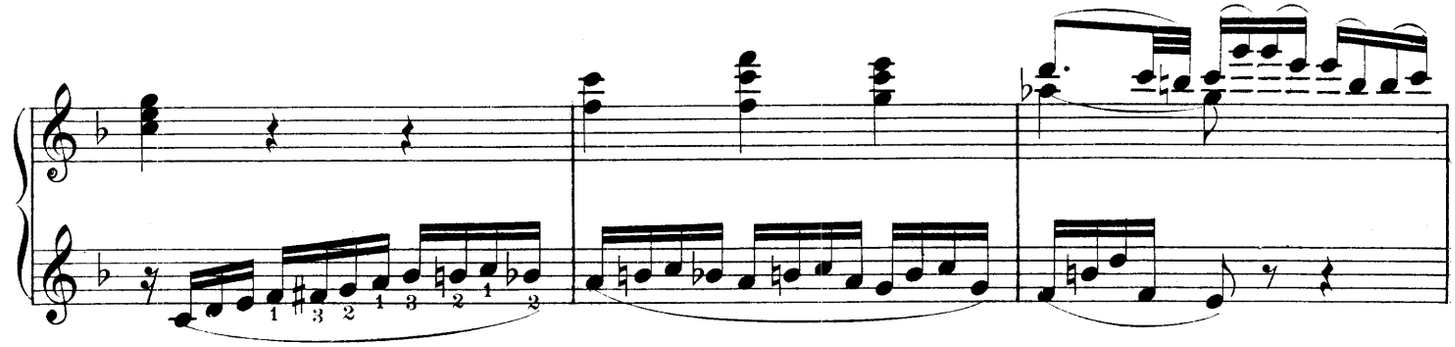

ten.
p
dolce
P
Ped.

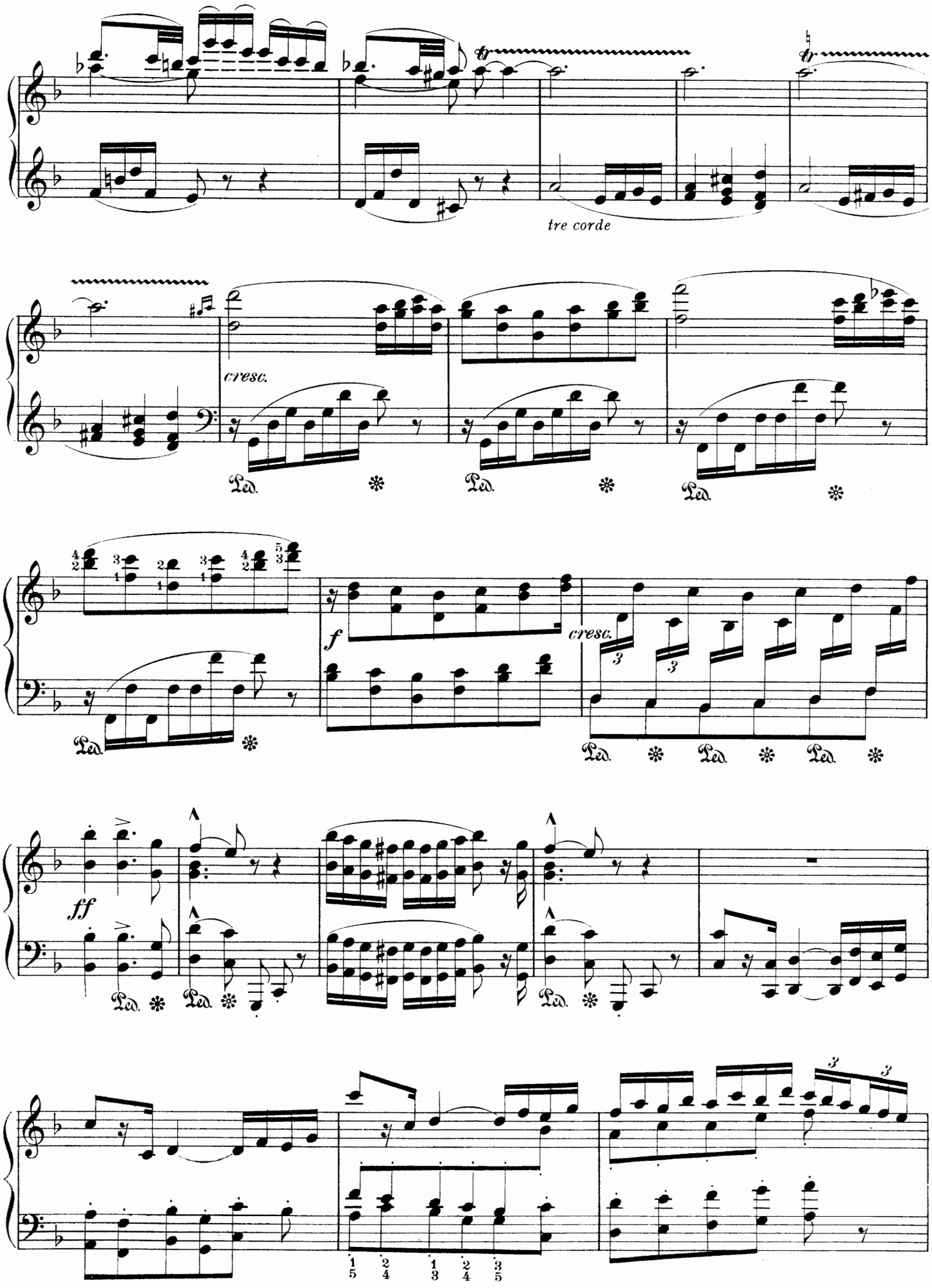


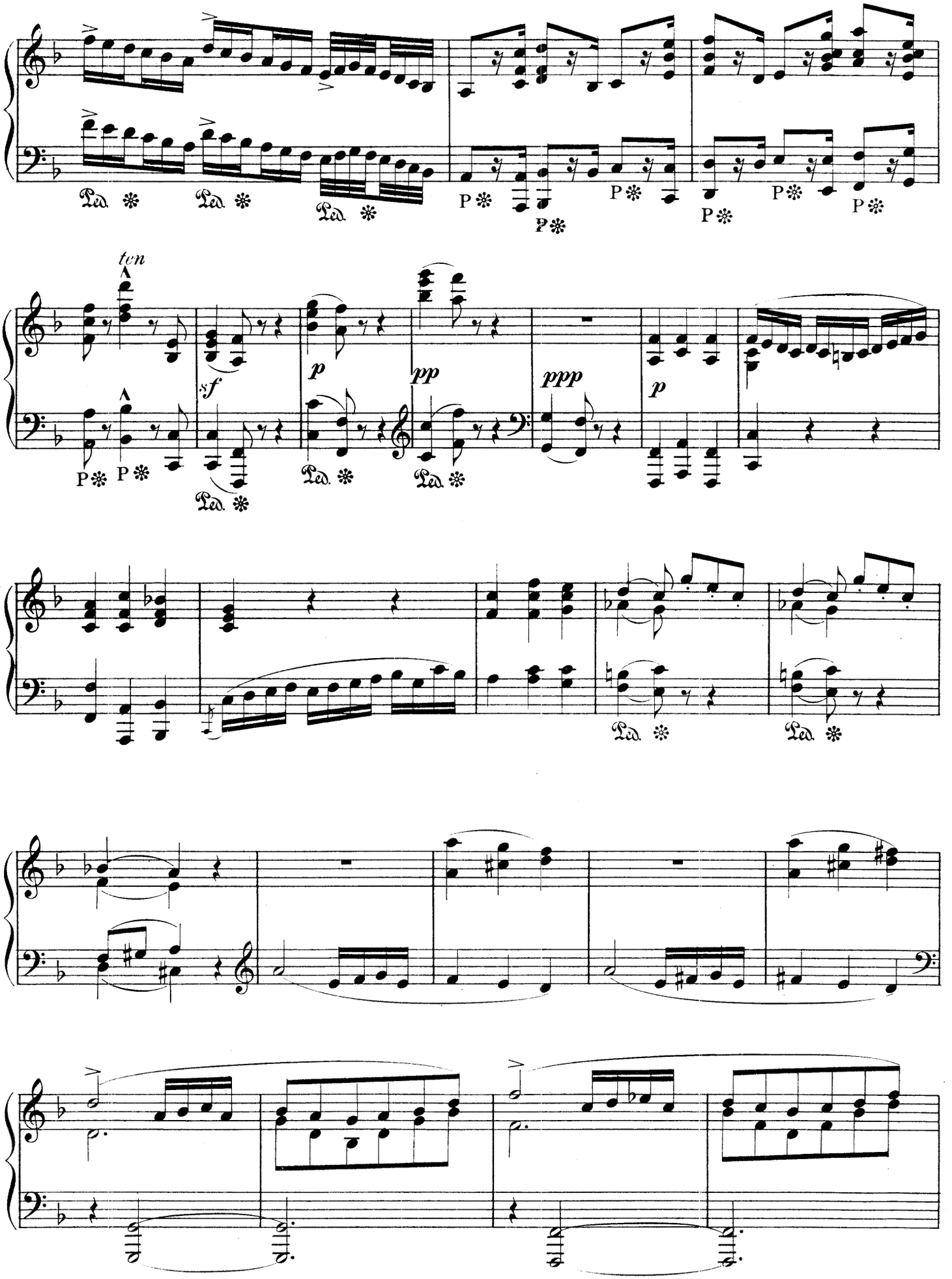

cresc.

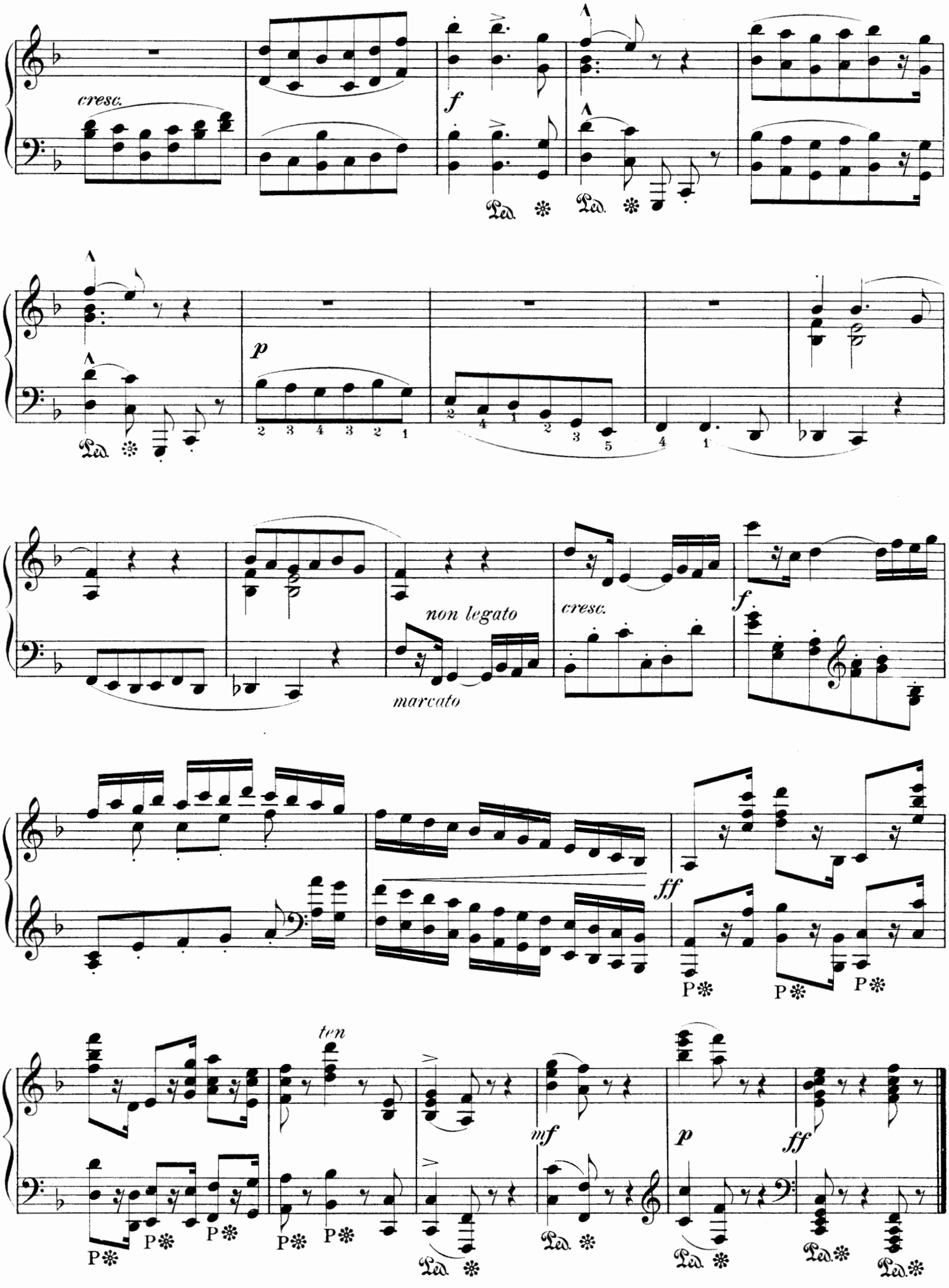

dim.
p
pp
Ped. ✻ Ped. ✻
una corda






tre corde
cresc.
Ped.
f
cresc.
ff


Ped.
P
ten
sf
p
pp
ppp


cresc.
f
Ped.
Ped.
p
2 3 4 3 2 1
2 4 1 2 3 5 4 1
Ped.
non legato
marcato
cresc.
f
ff
P
P
P
ten
mf
p
ff
P
P
P
P
P
Ped.
Ped.
Ped.
Ped.
Ped.

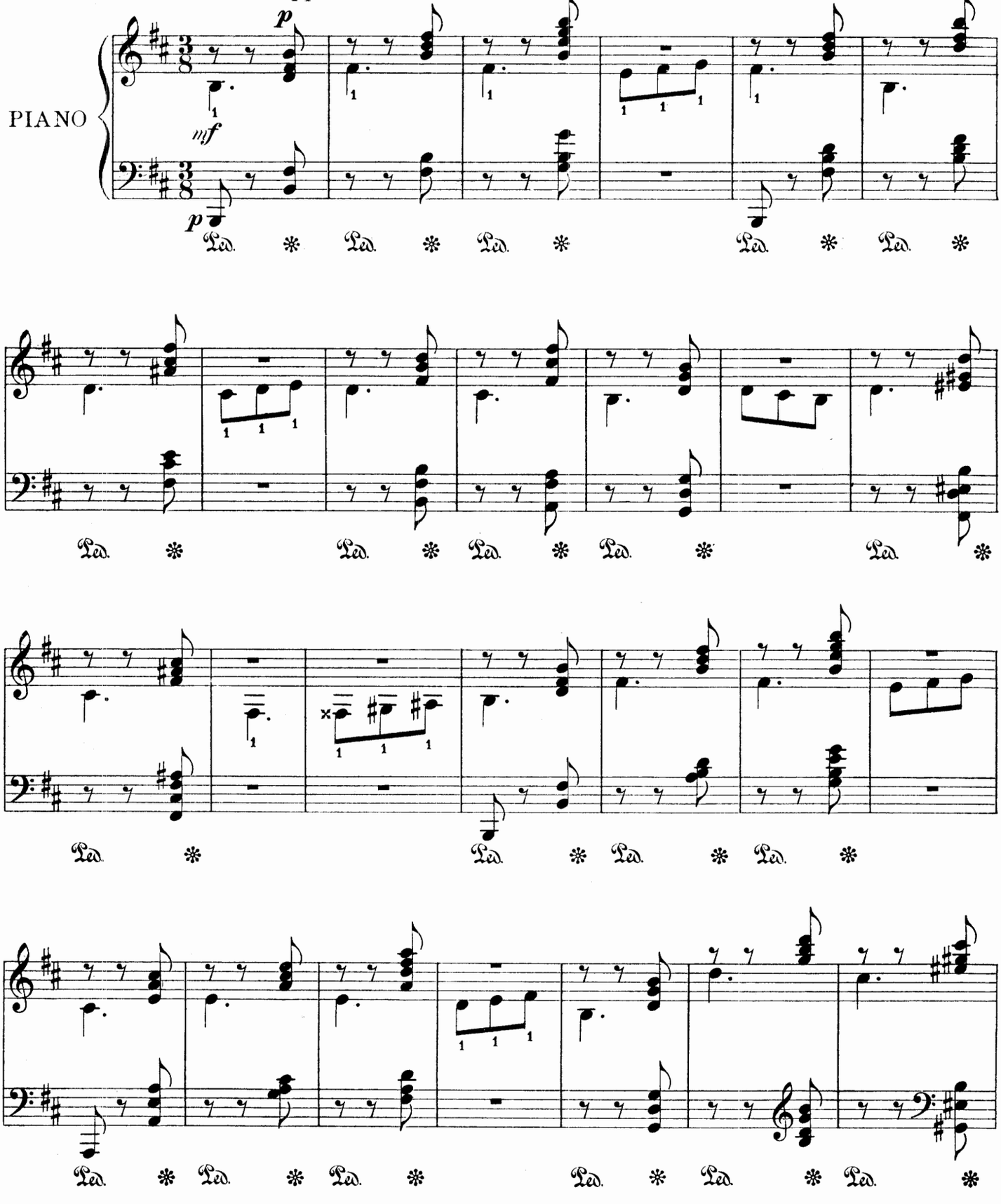
# ROMANCE WITHOUT WORDS

## (ROMANCE SANS PAROLES)

*Edited by Isidor Philipp*

CAMILLE SAINT-SAËNS
(1835- )

Moderato appassionato (♩.= 63)

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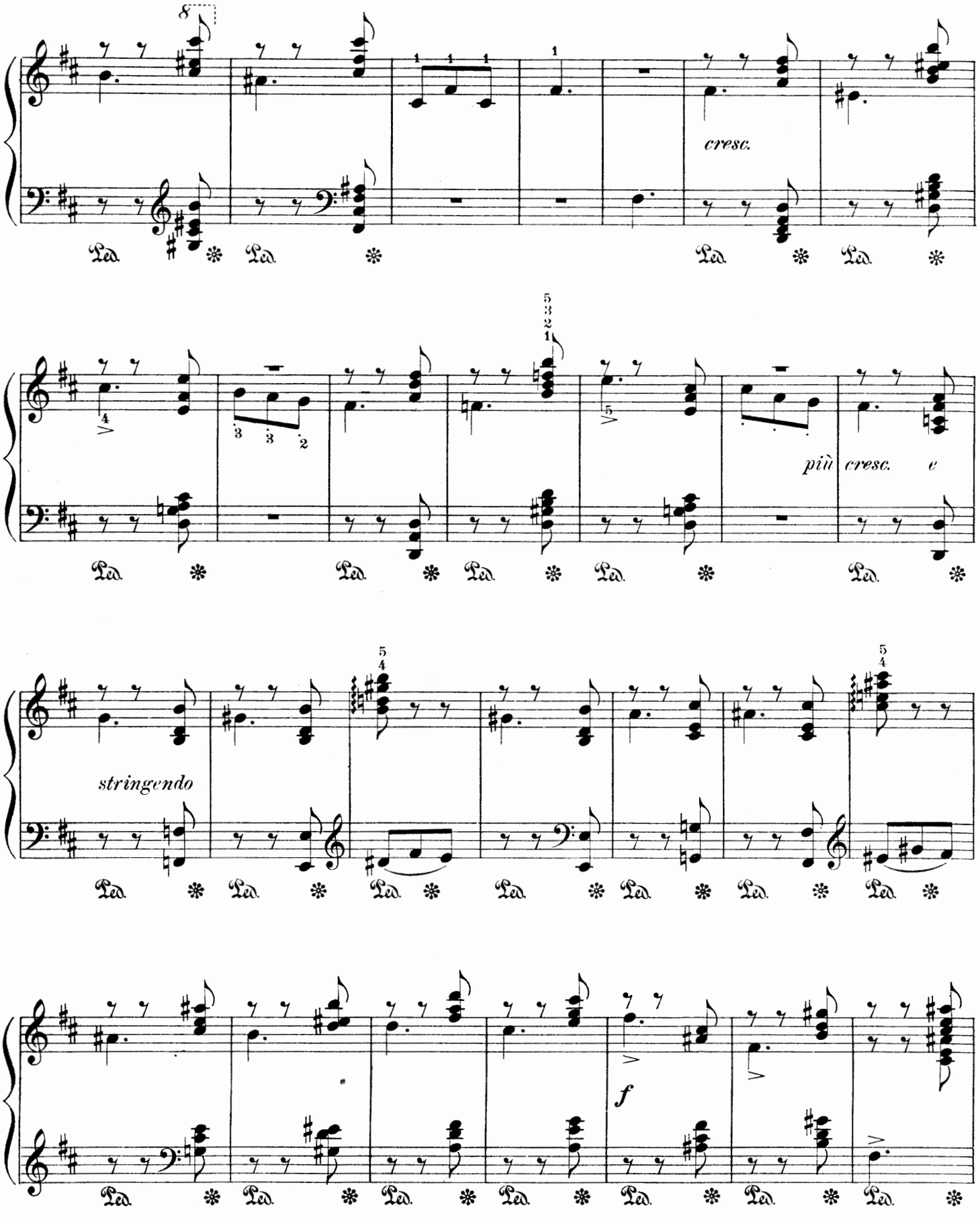
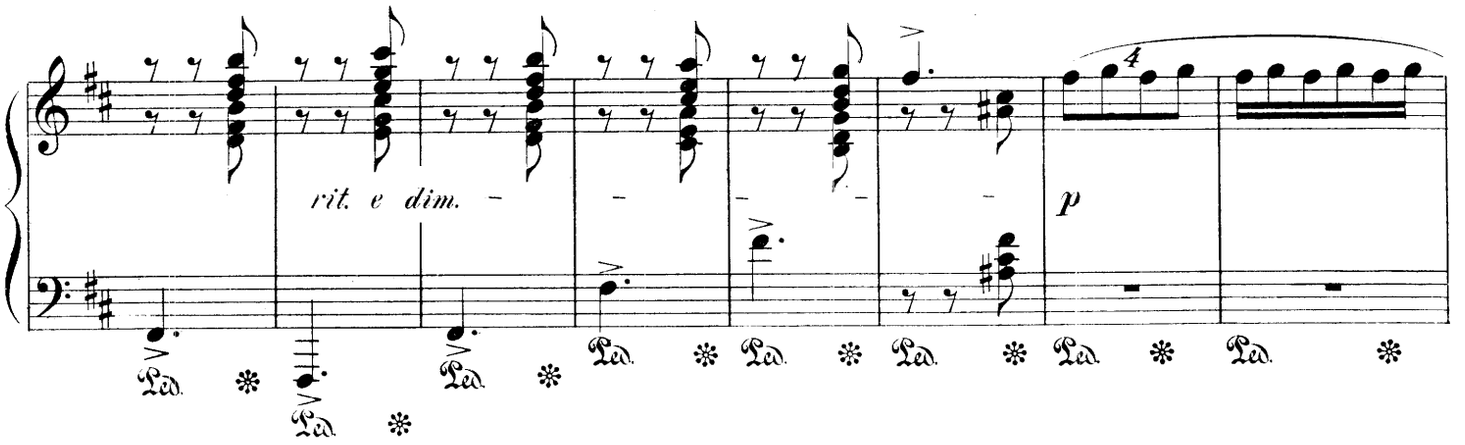
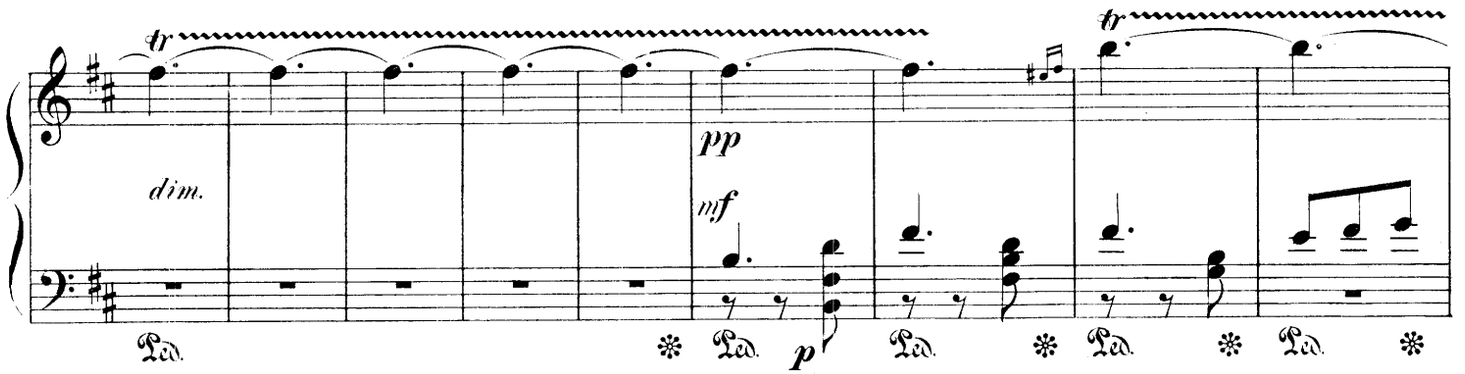
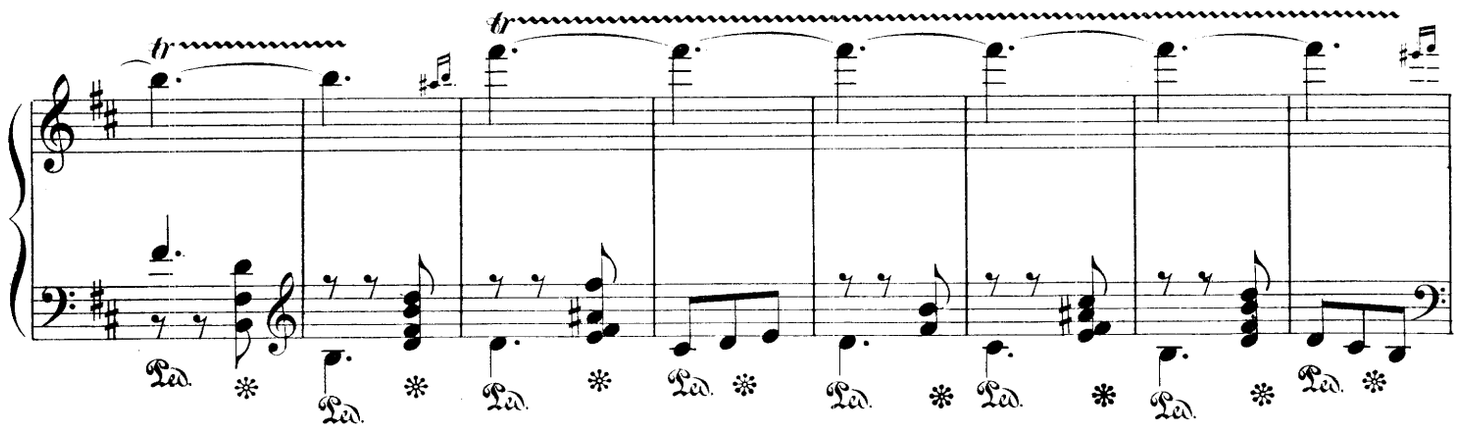
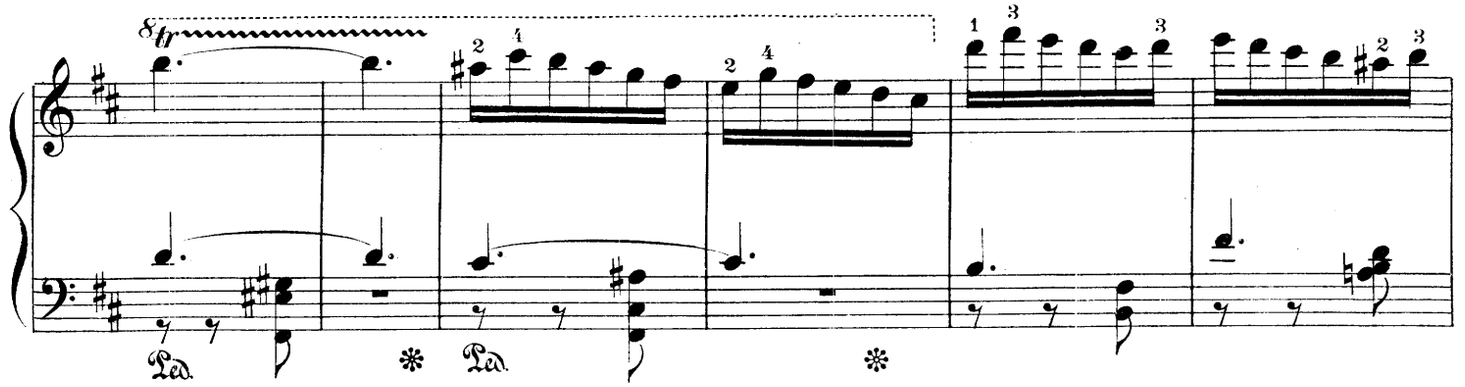
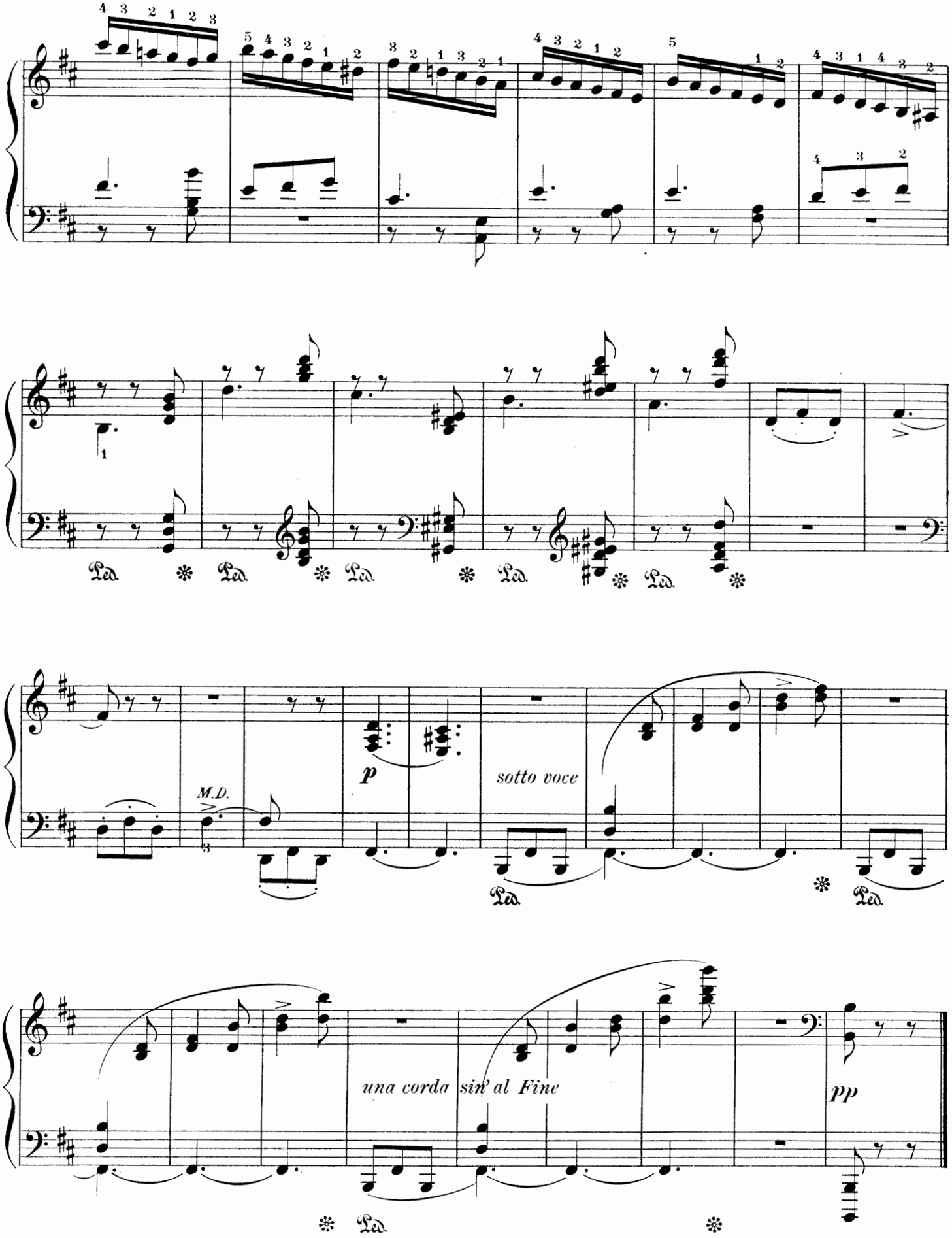

8
cresc.
più cresc. e
stringendo
f


rit. e dim.
p


tr
dim.
pp
mf
p


tr


8tr

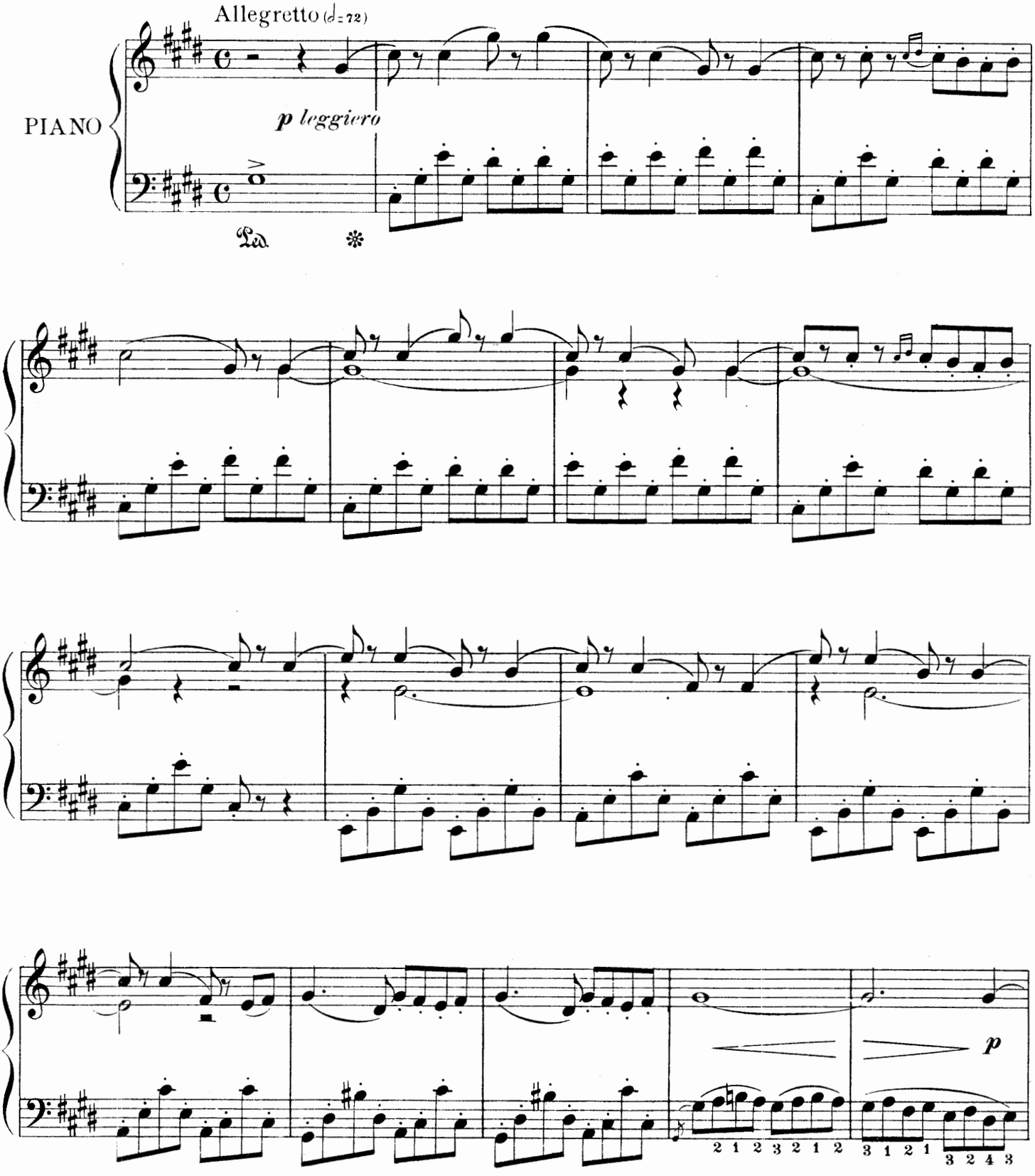

M.D.
p
sotto voce
una corda sin' al Fine
pp

# PASSEPIED

## №6 from "SIX DANCES IN THE OLD STYLE"

*Edited by Isidor Philipp*

LÉO DELIBES
(1836-1891)

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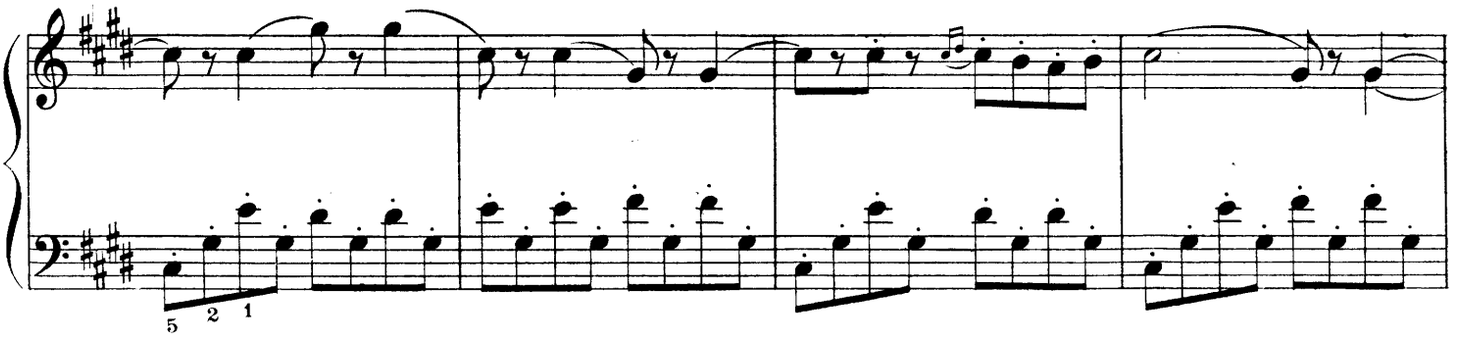
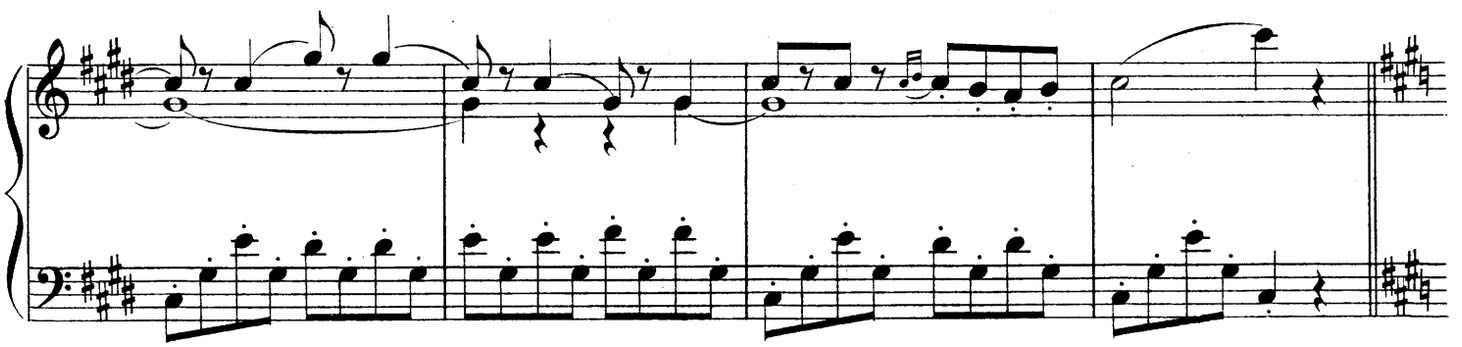
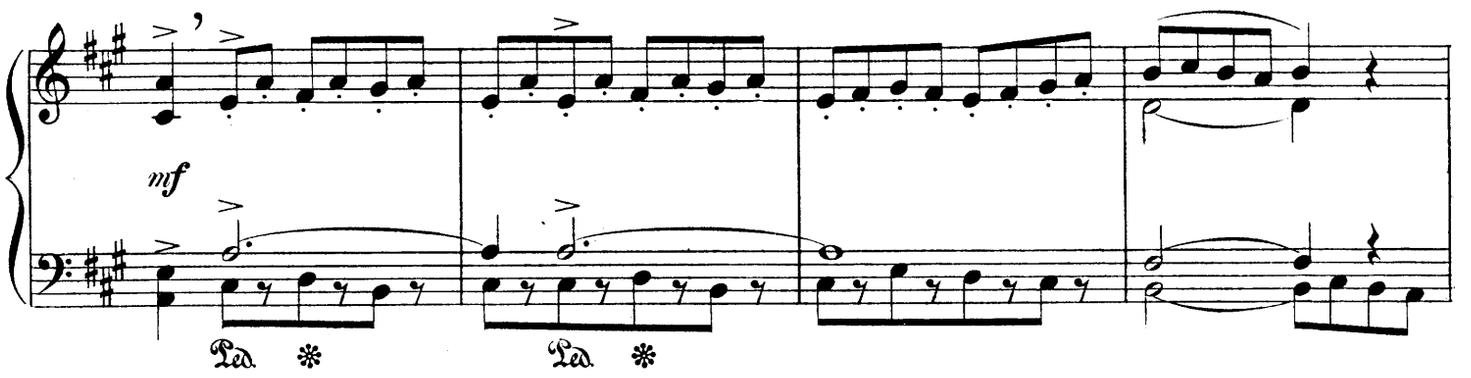
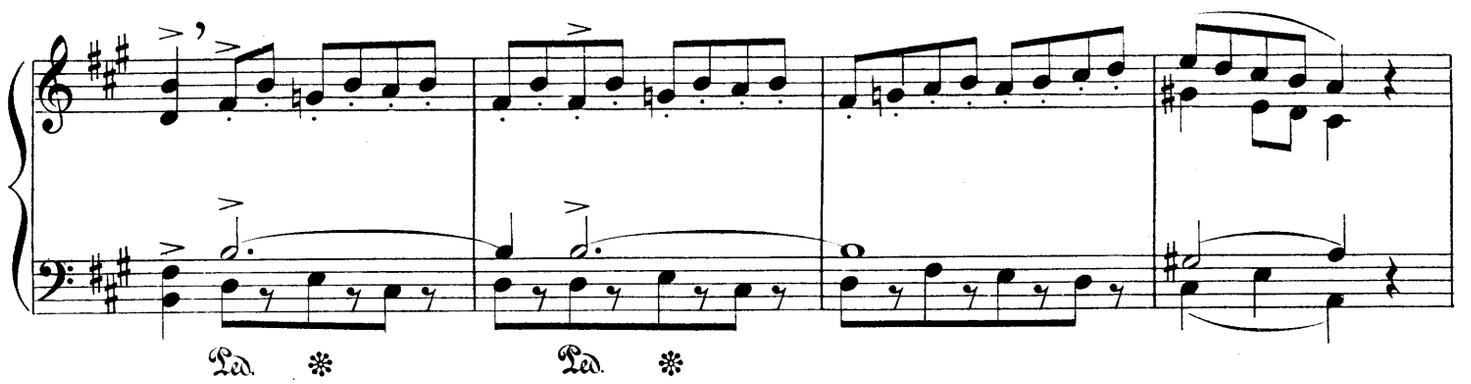
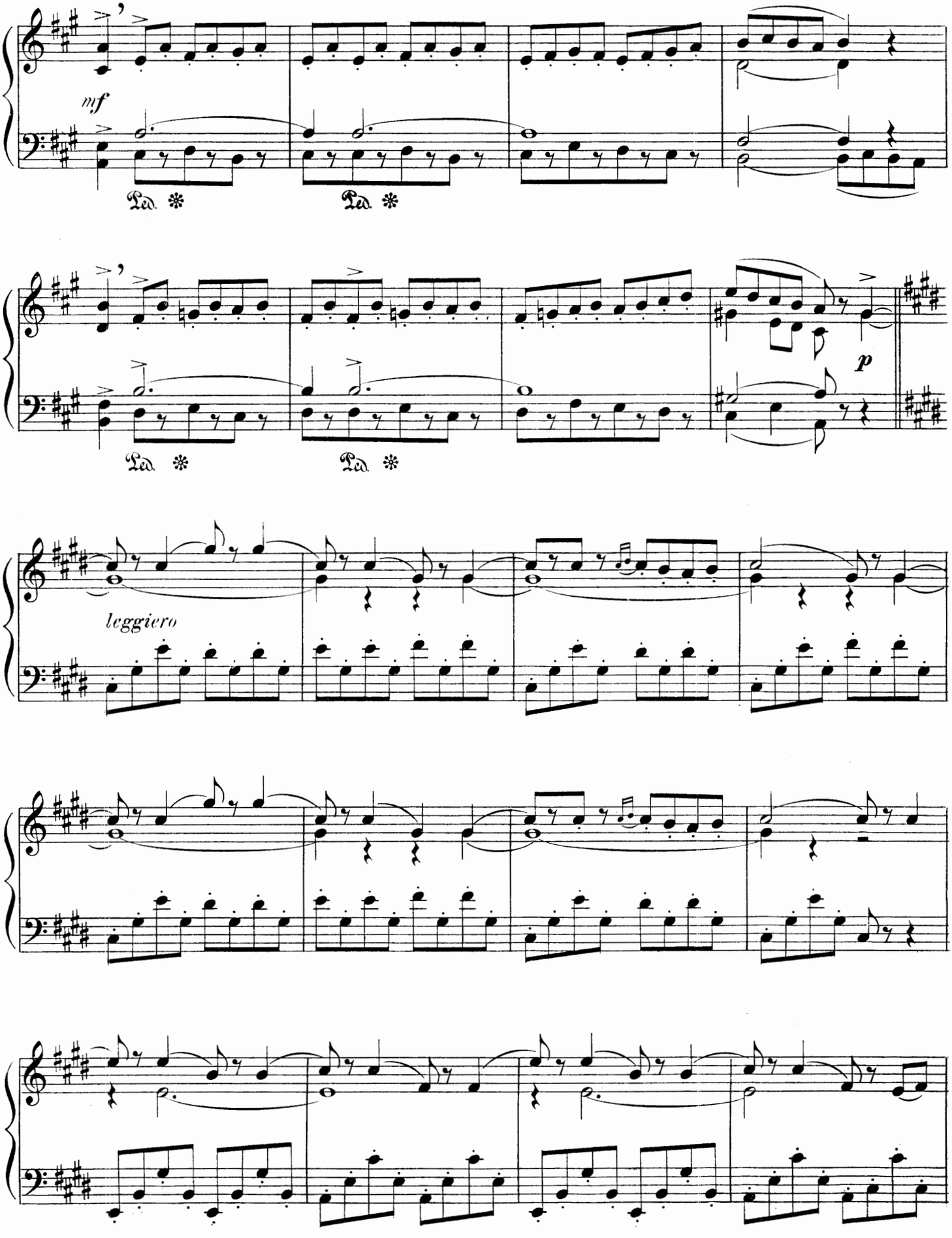
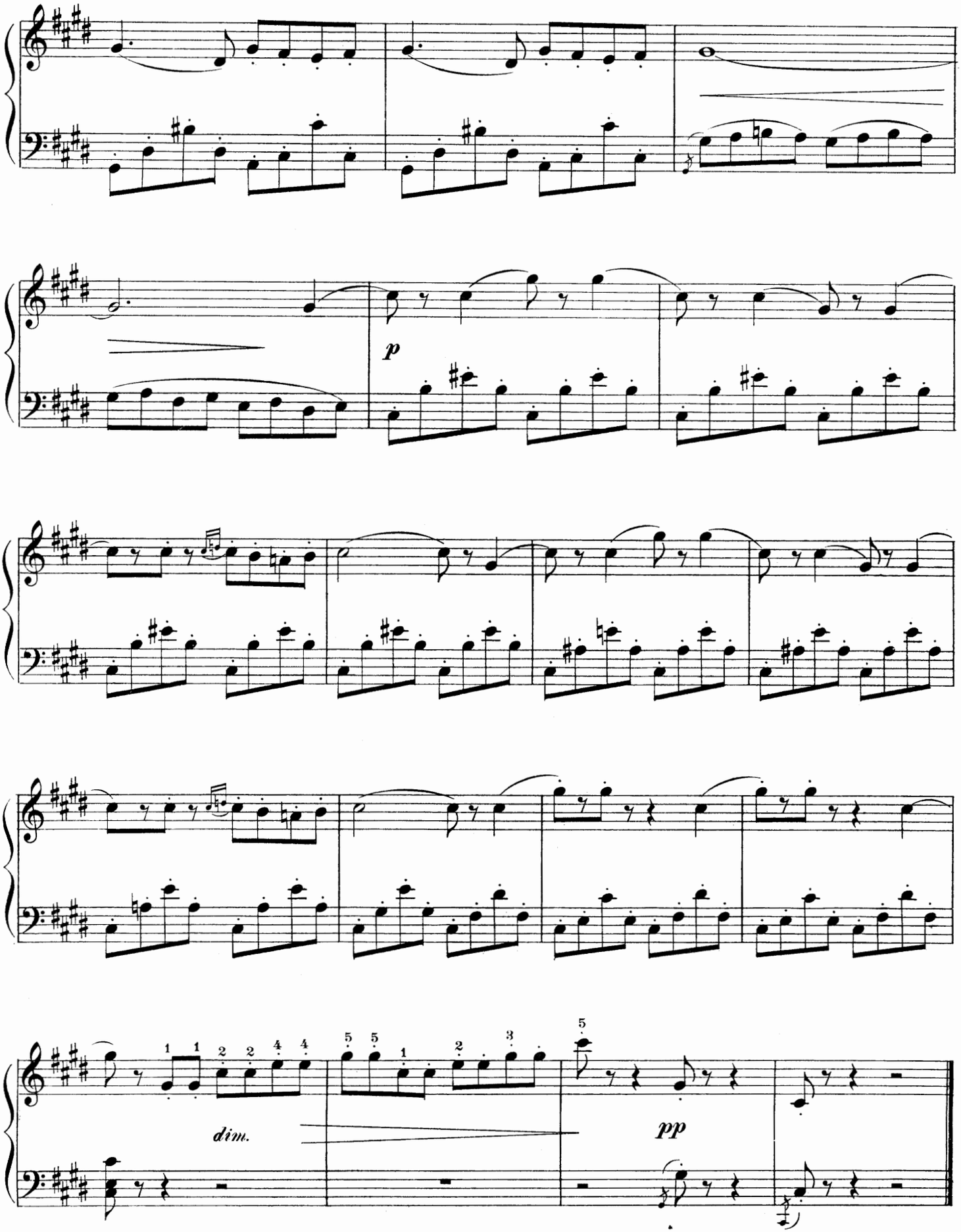

5 2 1




mf
Ped. *
Ped. *


Ped. *
Ped. *


mf
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
p
leggiero


p
dim.
pp

*To Madame Frédéric Colondre*

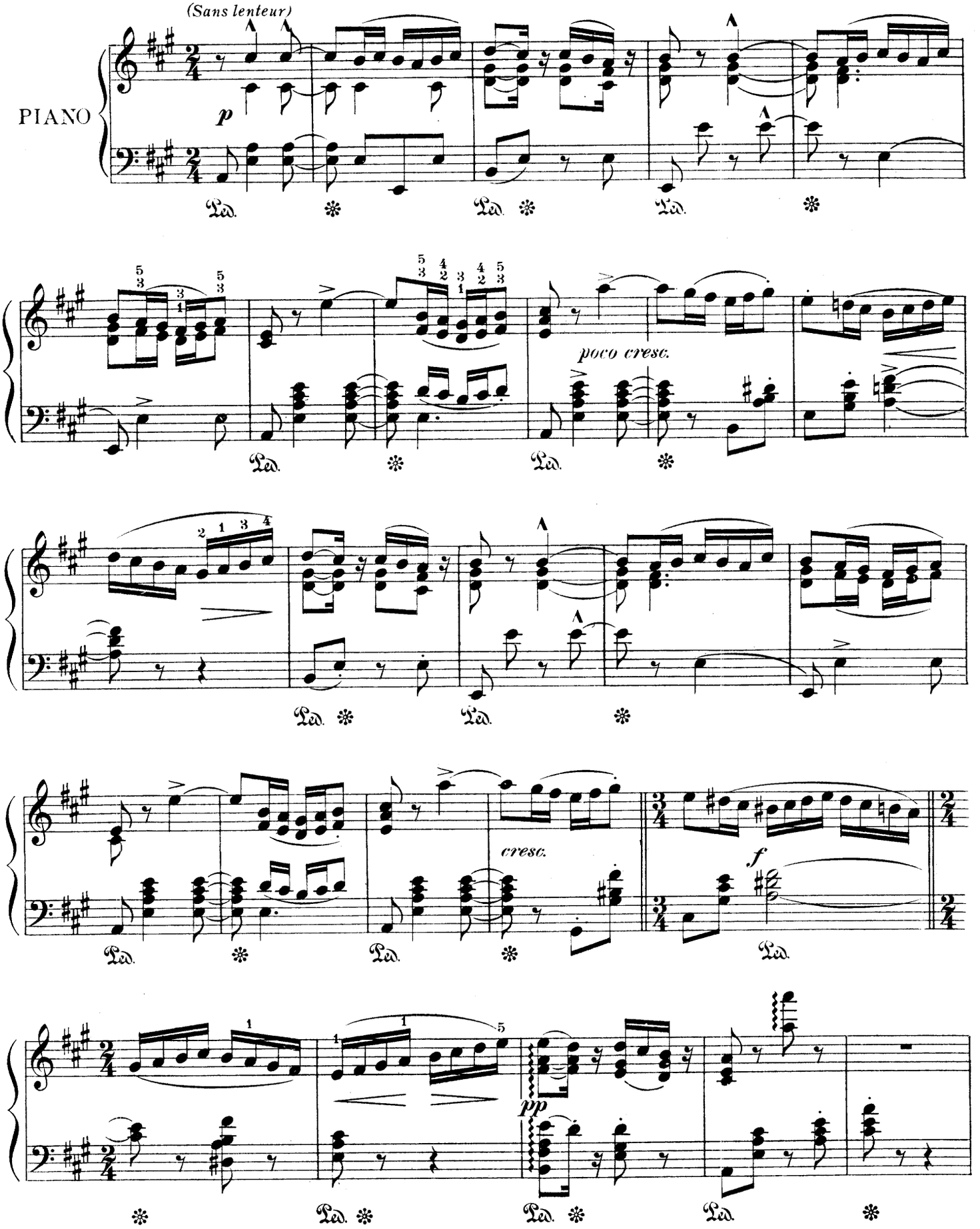
# AIR DE BALLET

*Edited by Isidor Philipp*

PAUL LACOMBE, Op. 35, №1
(1837- )

Senza lentezza (♩=96-100)
*(Sans lenteur)*

PIANO

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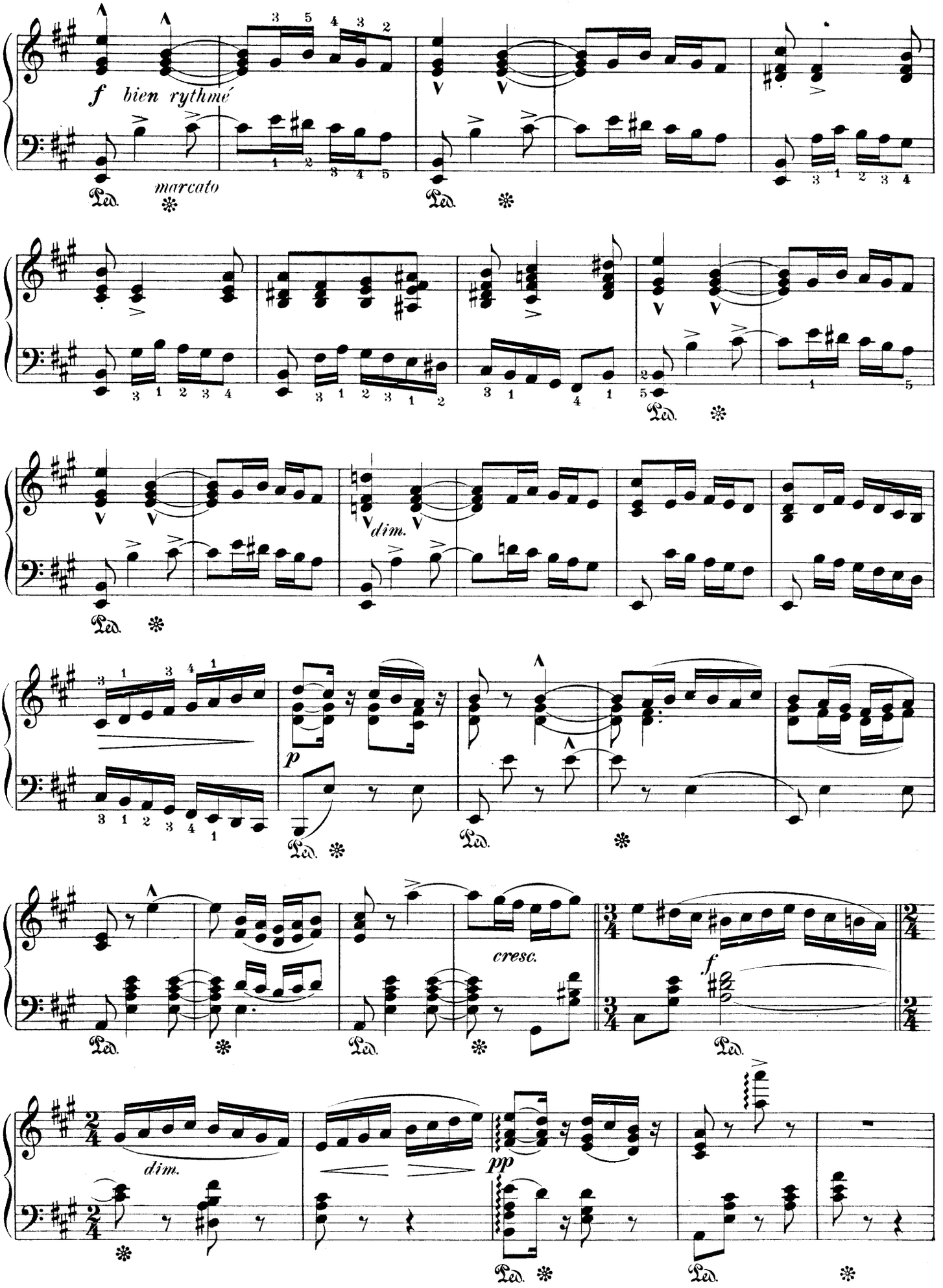
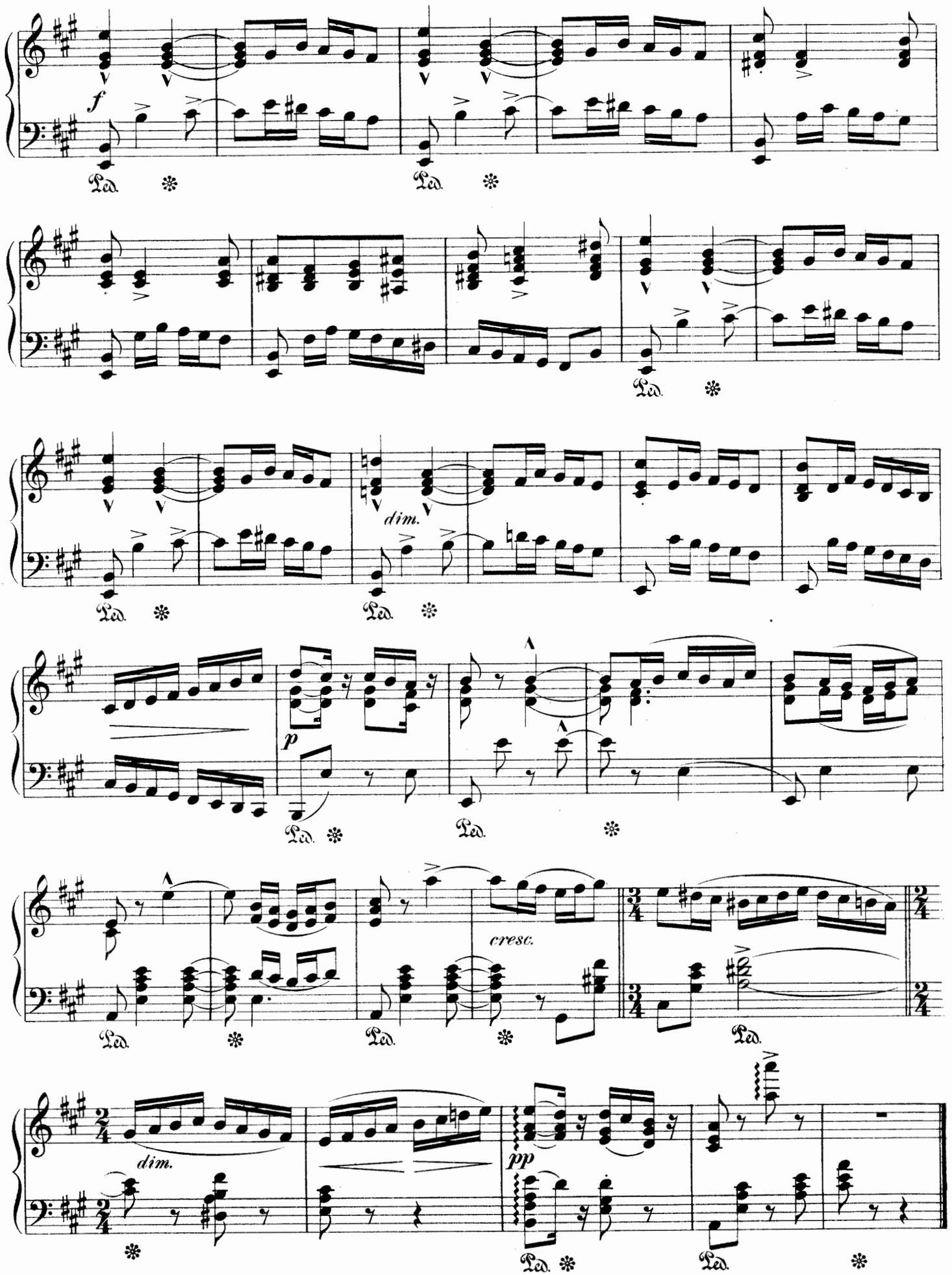
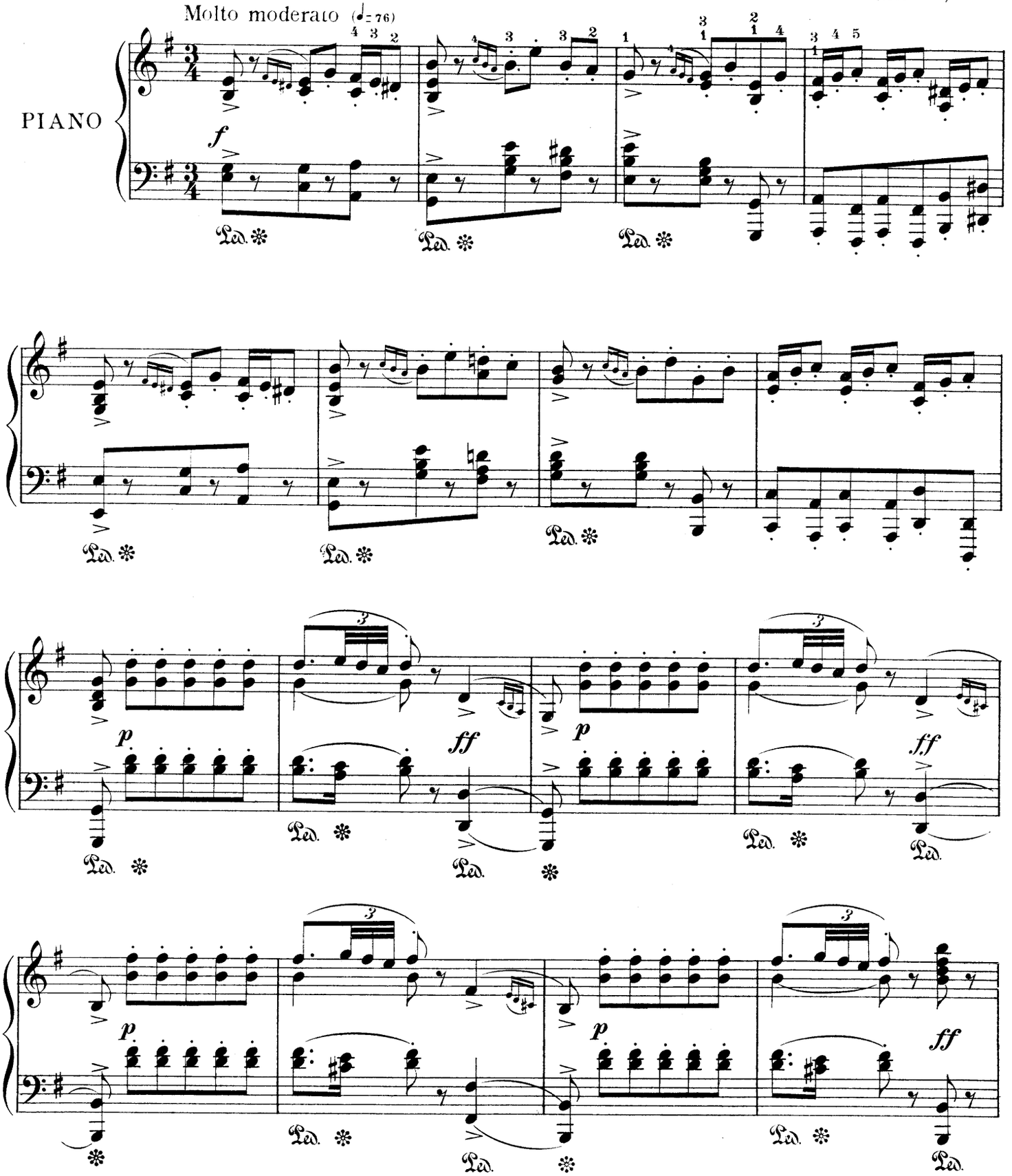

f bien rythmé
marcato
Ped.
dim.
p
cresc.
f
pp
dim.


f
Ped.
dim.
p
cresc.
pp

# CHACONNE
## (STYLE PANACHÉ)

*Edited by Isidor Philipp*

THÉODORE DUBOIS
(1837- )

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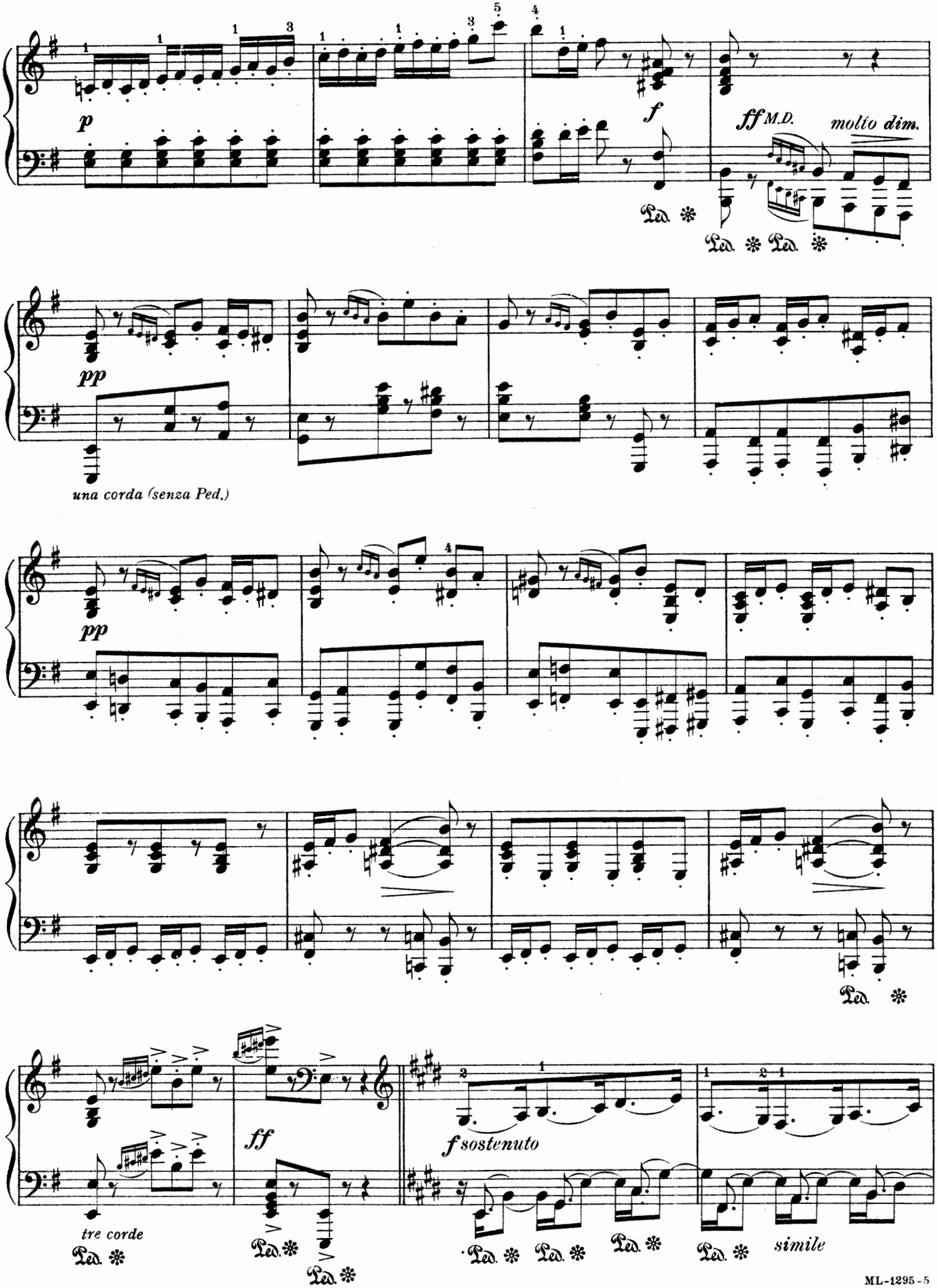
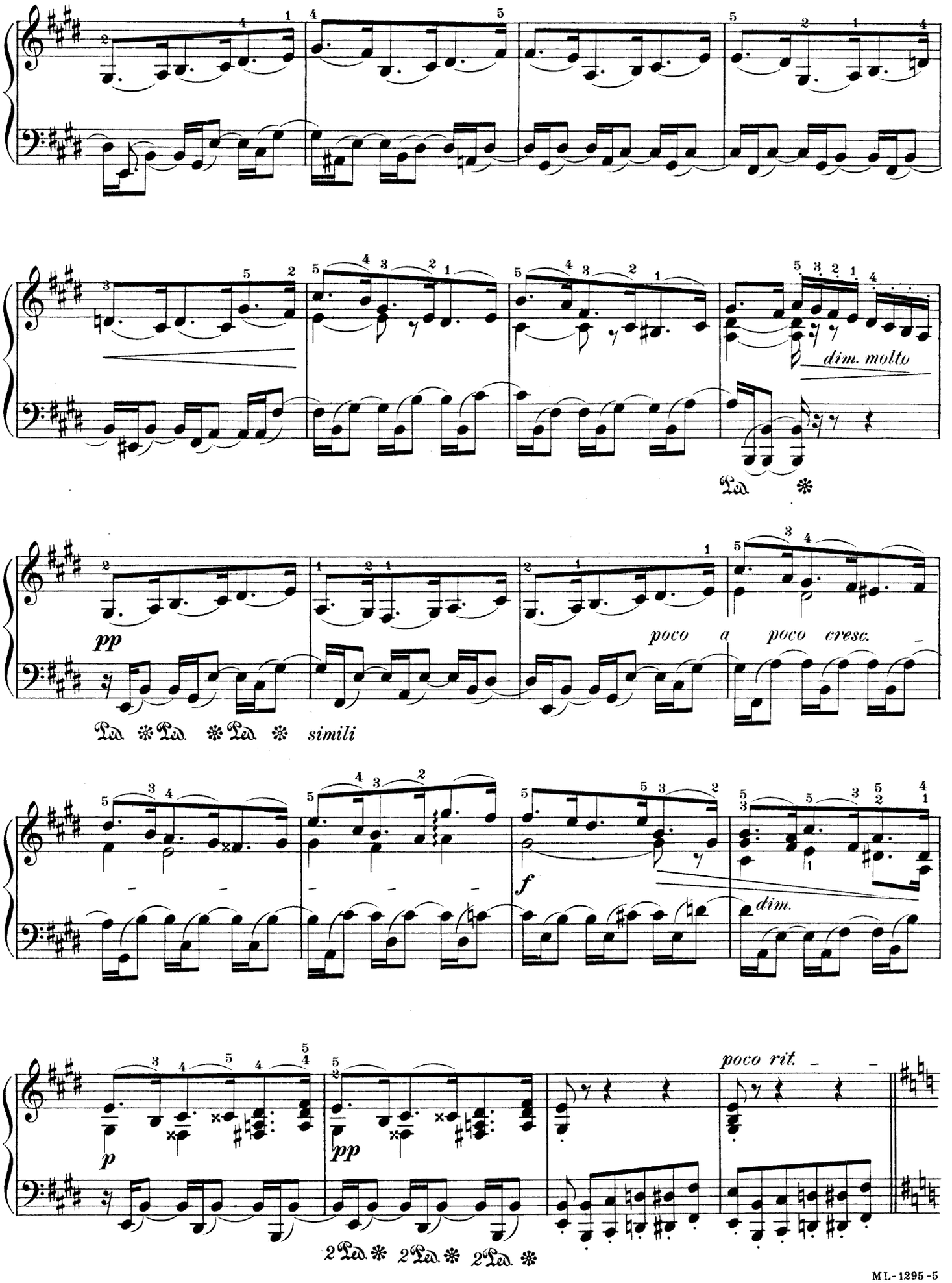
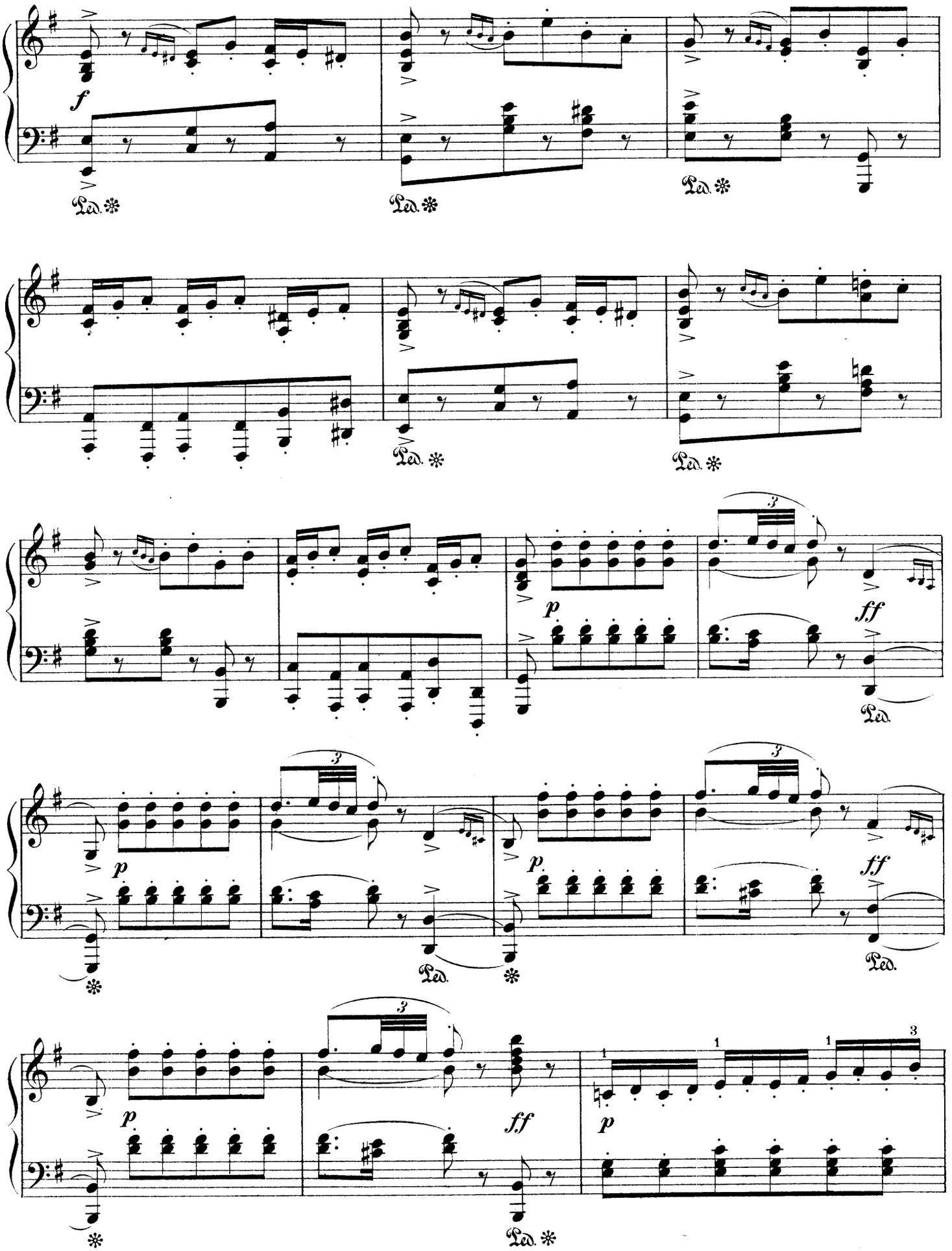
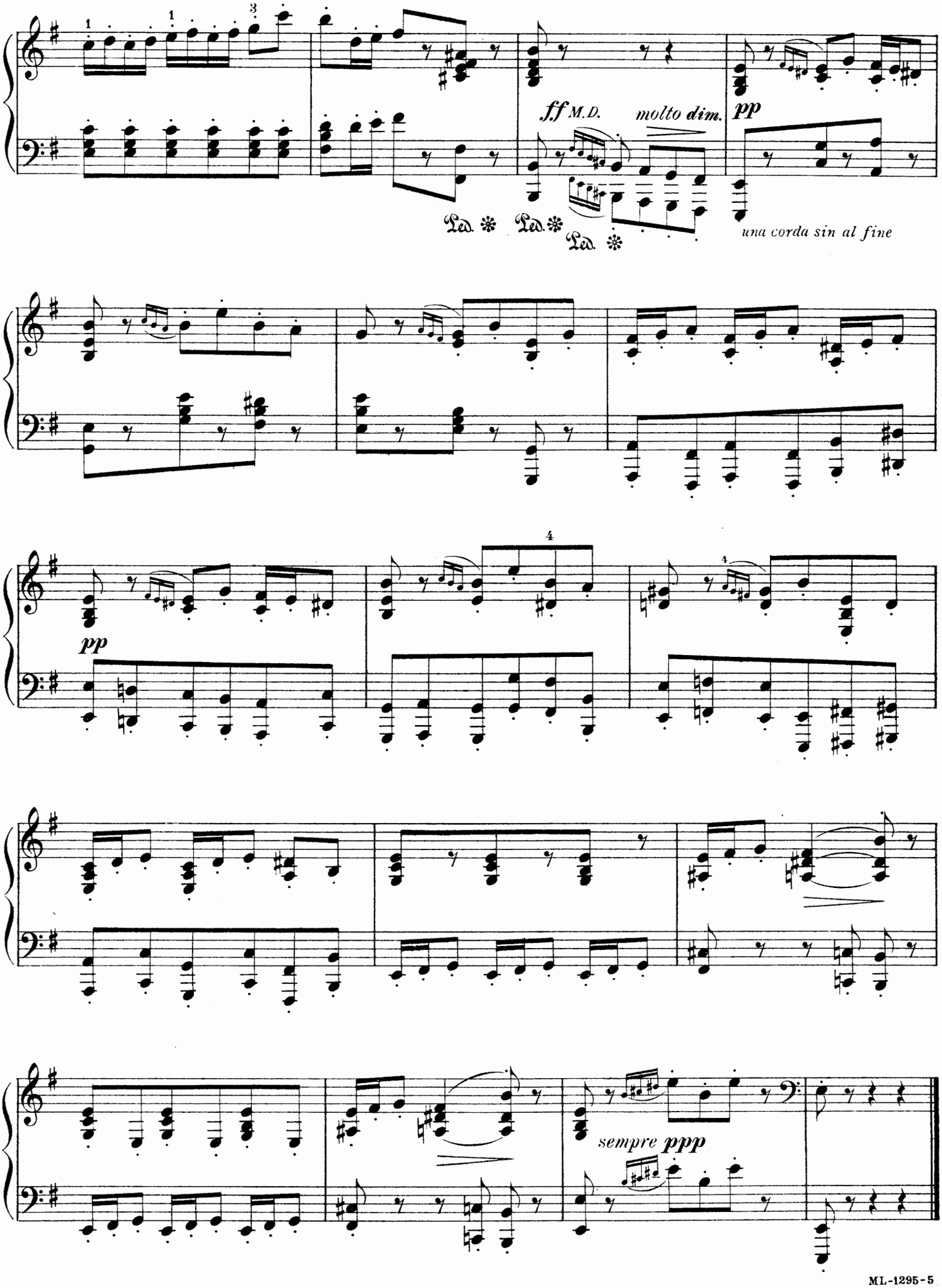

p
f
ff M.D.
molto dim.
Ped.
pp
una corda (senza Ped.)
pp
Ped.
tre corde
Ped.
ff
Ped.
Ped.
f sostenuto
Ped.
Ped.
Ped.
simile


dim. molto
Ped. *
pp
poco a poco cresc.
Ped. * Ped. * Ped. * simili
f
dim.
p
pp
poco rit.
2Ped. * 2Ped. * 2Ped. *


f
Ped.
p
ff
3
1


ff M.D.
molto dim.
pp
una corda sin al fine
pp
sempre ppp

*To Camille Saint-Saëns*

# THE RETURN
## (LE RETOUR)

### №6 from "SONGS OF THE RHINE"

*Edited by Isidor Philipp*

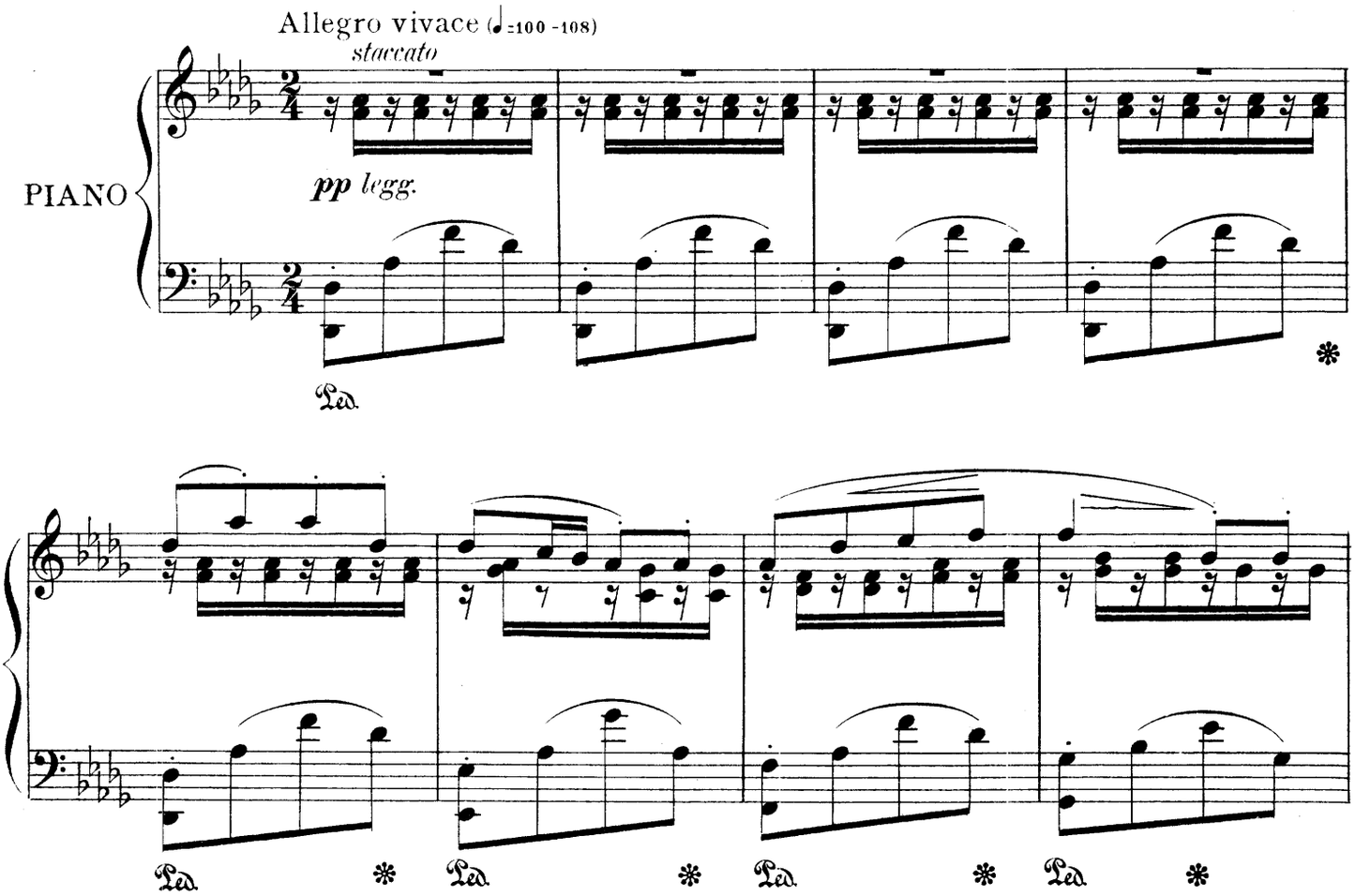
GEORGES BIZET
(1838-1875)

Le jour fuit; sur le Rhin la nuit étend ses voiles;
Il est doux de chanter et de vivre aux étoiles;
Les nuits sont, en été, plus belles que les jours—
Demain, ô jeunes gens, vous redirez encore
Votre salut au fleuve, et votre hymne à l'aurore;
Imitez votre Rhin, le Rhin chante toujours.

*Joseph Méry (1798-1866).*

Day dies; and o'er the Rhine night spreads her sable wing:
'Tis sweet to live and love, and 'neath the stars to sing.
The summer night is wondrous, more beautiful than day—
Yet when night wanes, O youths, you shall repeat at morn
Your greetings to the river, your homage to the dawn;
Be guided by the Rhine, which chants its song alway.

*Translated by C. F. M.*

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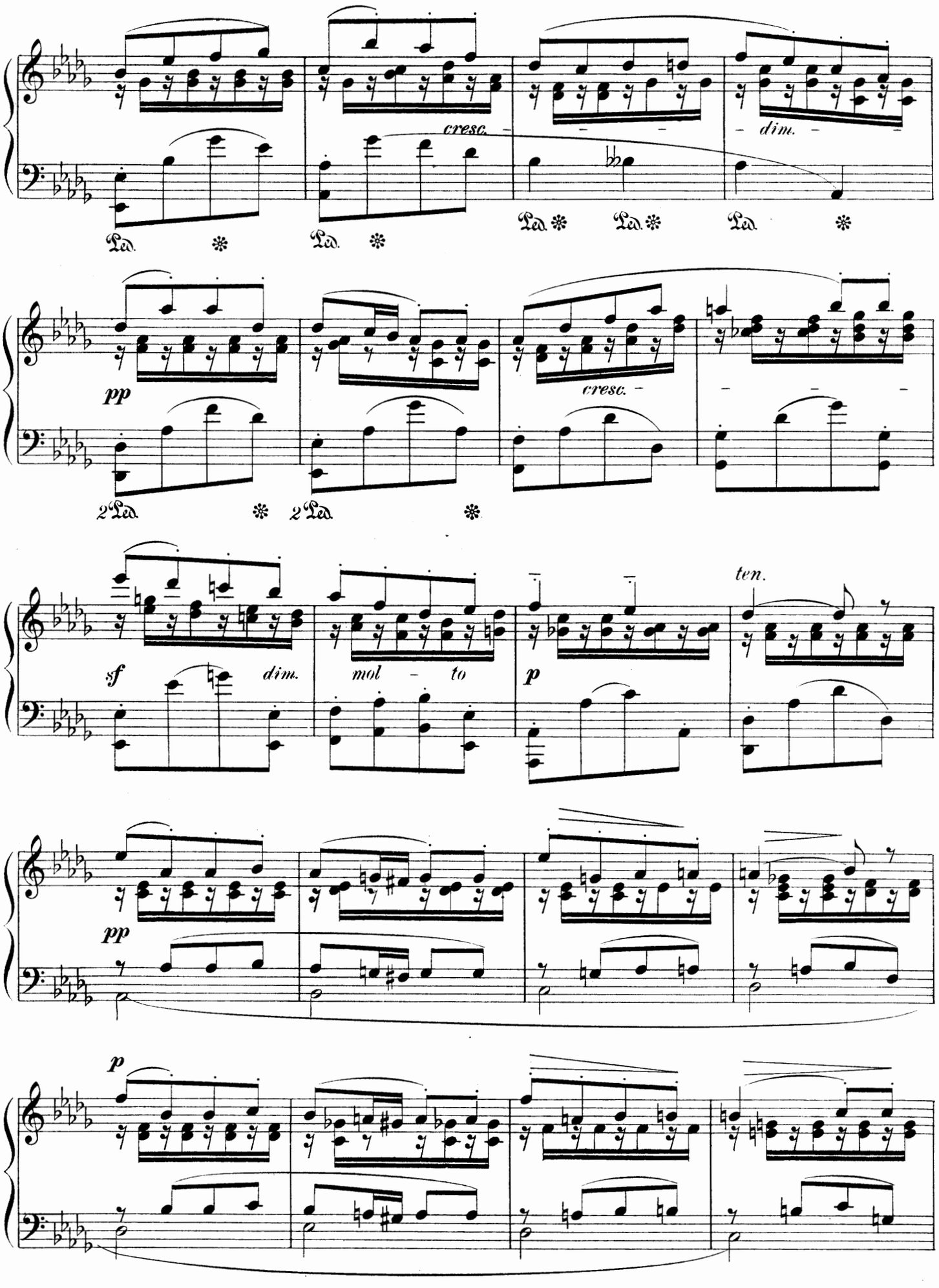
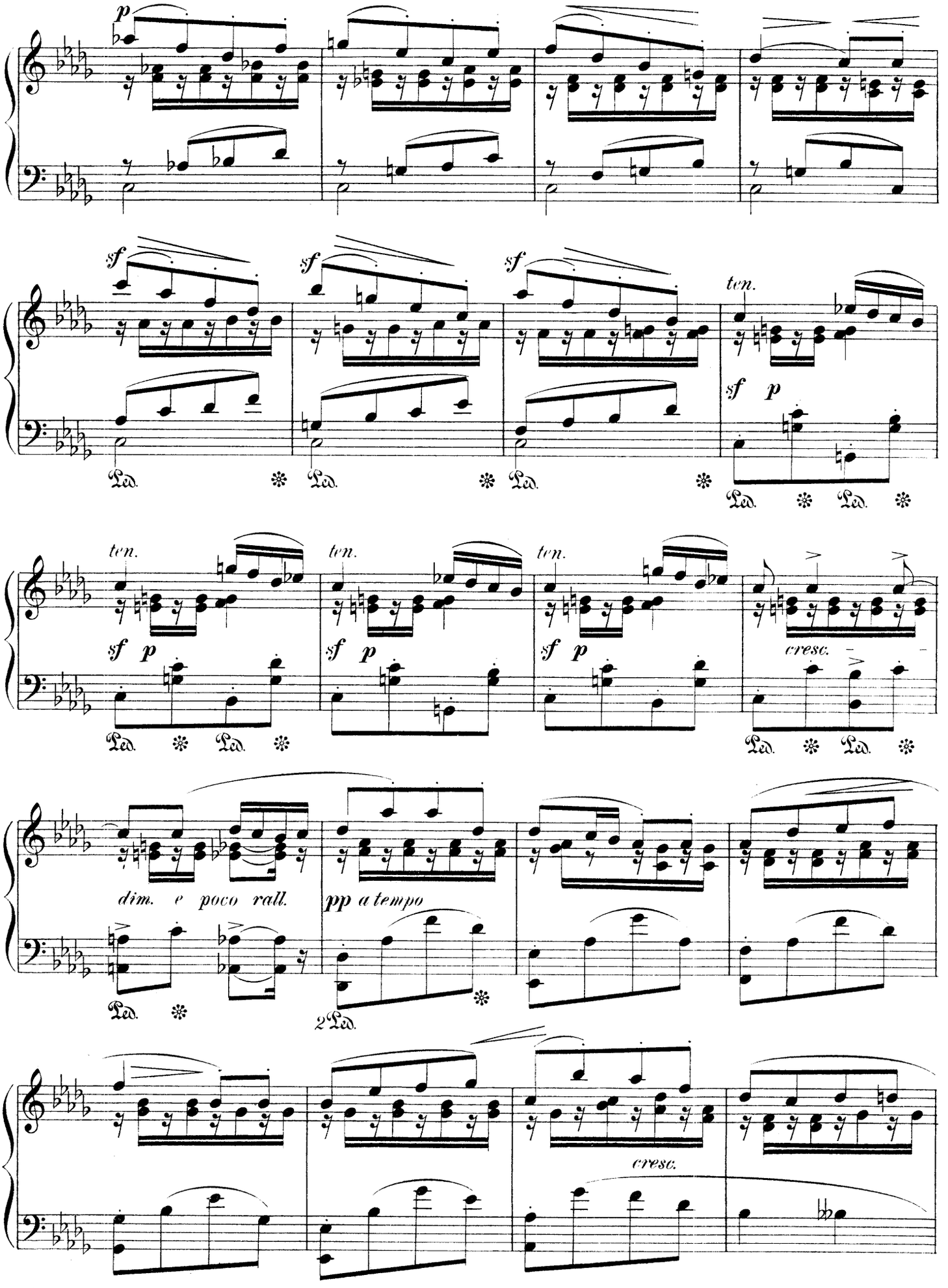
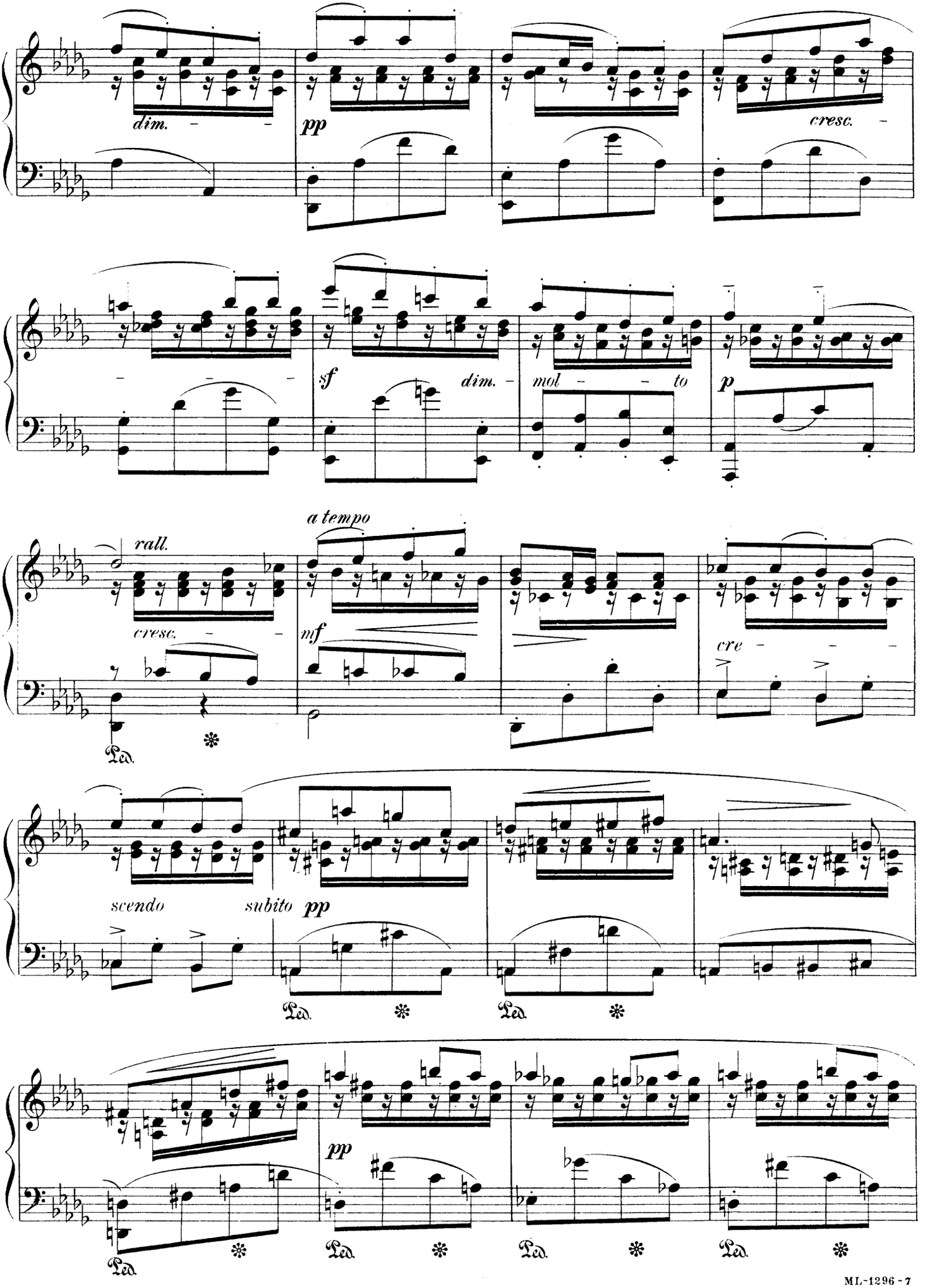
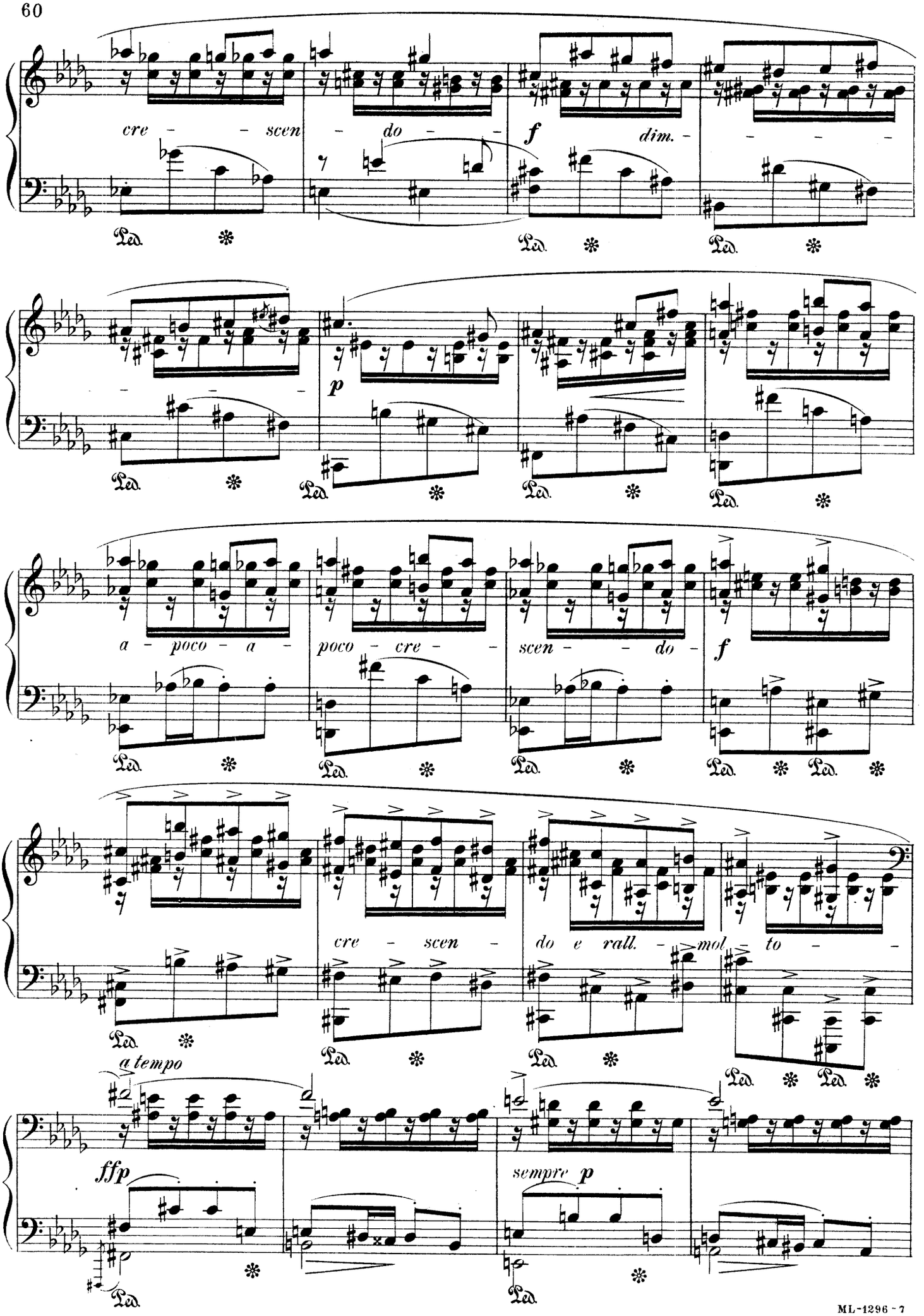
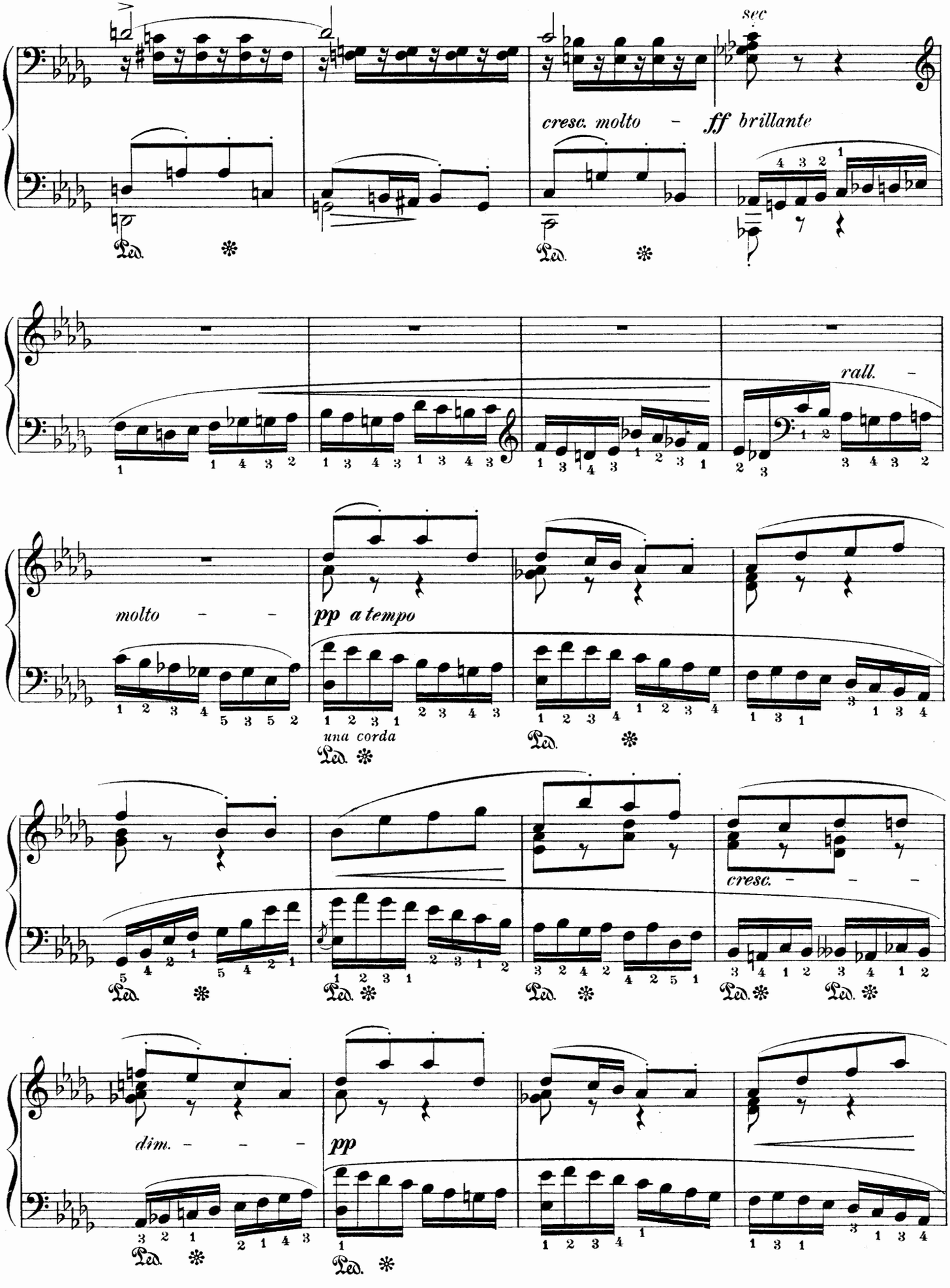
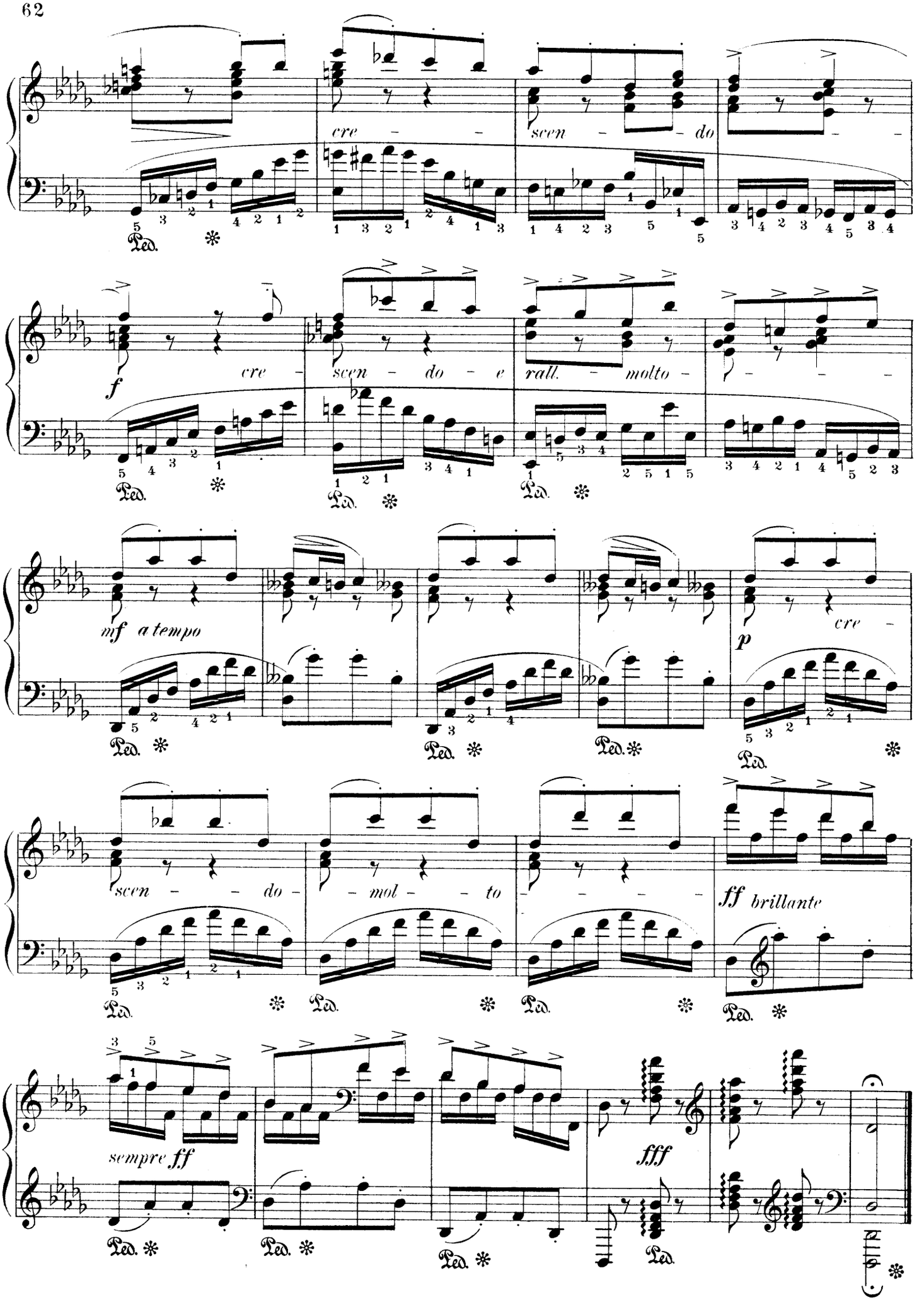

cresc.
dim.
Ped. * Ped. * Ped. * Ped. *
pp
cresc.
2 Ped. * 2 Ped. *
sf
dim.
mol - to
p
ten.
pp
p


p
sf
ten.
sf p
Ped.
cresc.
dim. e poco rall.
pp a tempo
2 Ped.


dim.
pp
cresc.
sf
dim.
mol - to
p
rall.
a tempo
cresc.
mf
cre
Ped.
scendo
subito pp
pp


cre - - scen - do - -
f
dim. - - - -
Ped.
p
a - poco - a -
poco - cre - -
scen - - do -
cre - scen -
do e rall. - mol - to - -
a tempo
ffp
sempre p


sec
cresc. molto – ff brillante
rall. –
molto – –
pp a tempo
una corda
cresc. – – –
dim. – – –
pp

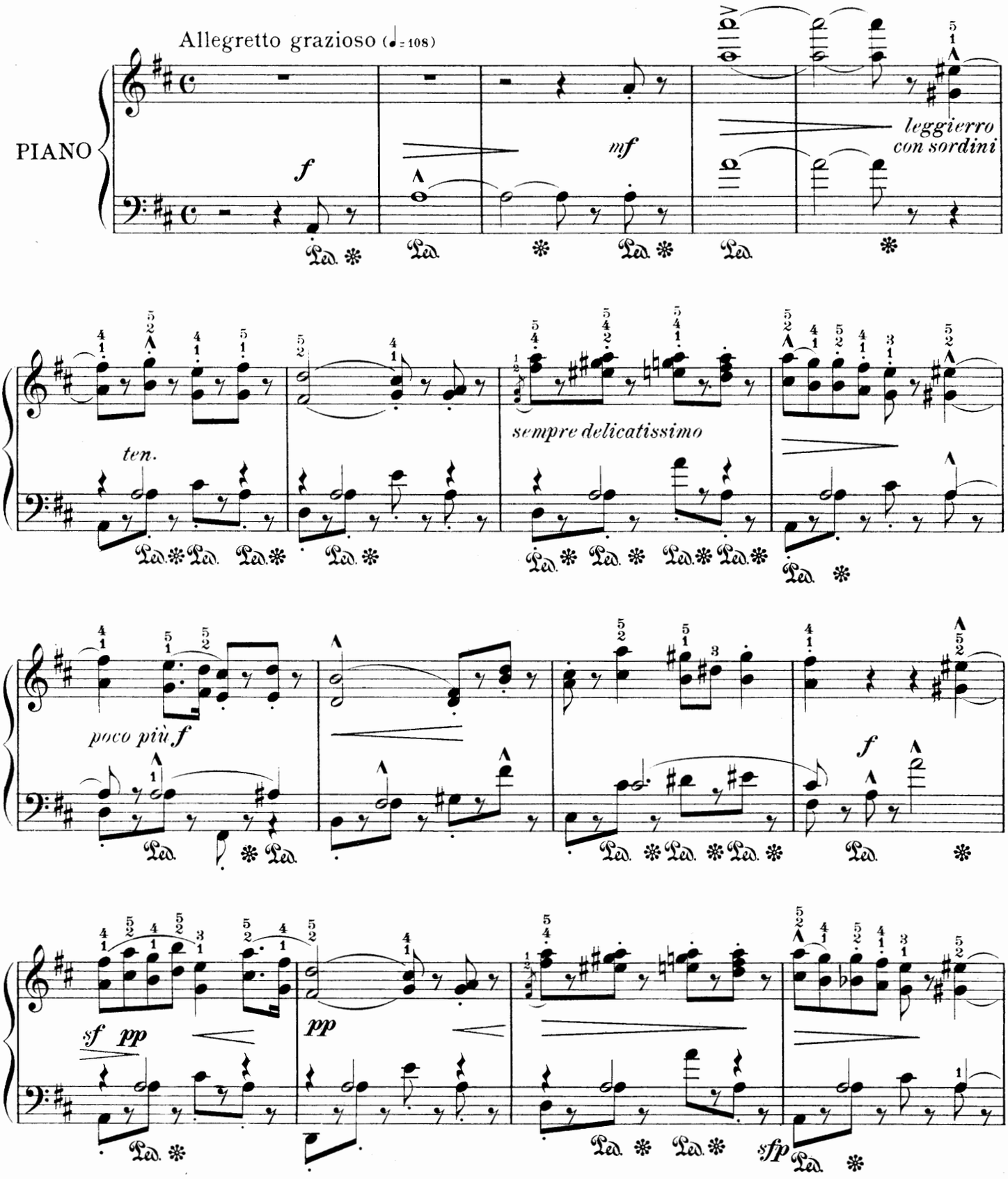

cre - - -
scen - - do
f
cre -
scen - do - e
rall. - molto -
mf a tempo
p
cre -
scen - - do -
- mol - - to
ff brillante
sempre ff
fff
Ped.

*To M. Charles Hallé*

# LITTLE RUSTIC MARCH
## (PETITE MARCHE VILLAGEOISE)

*Edited by Isidor Philipp*

E. M. DELABORDE
(1839- )

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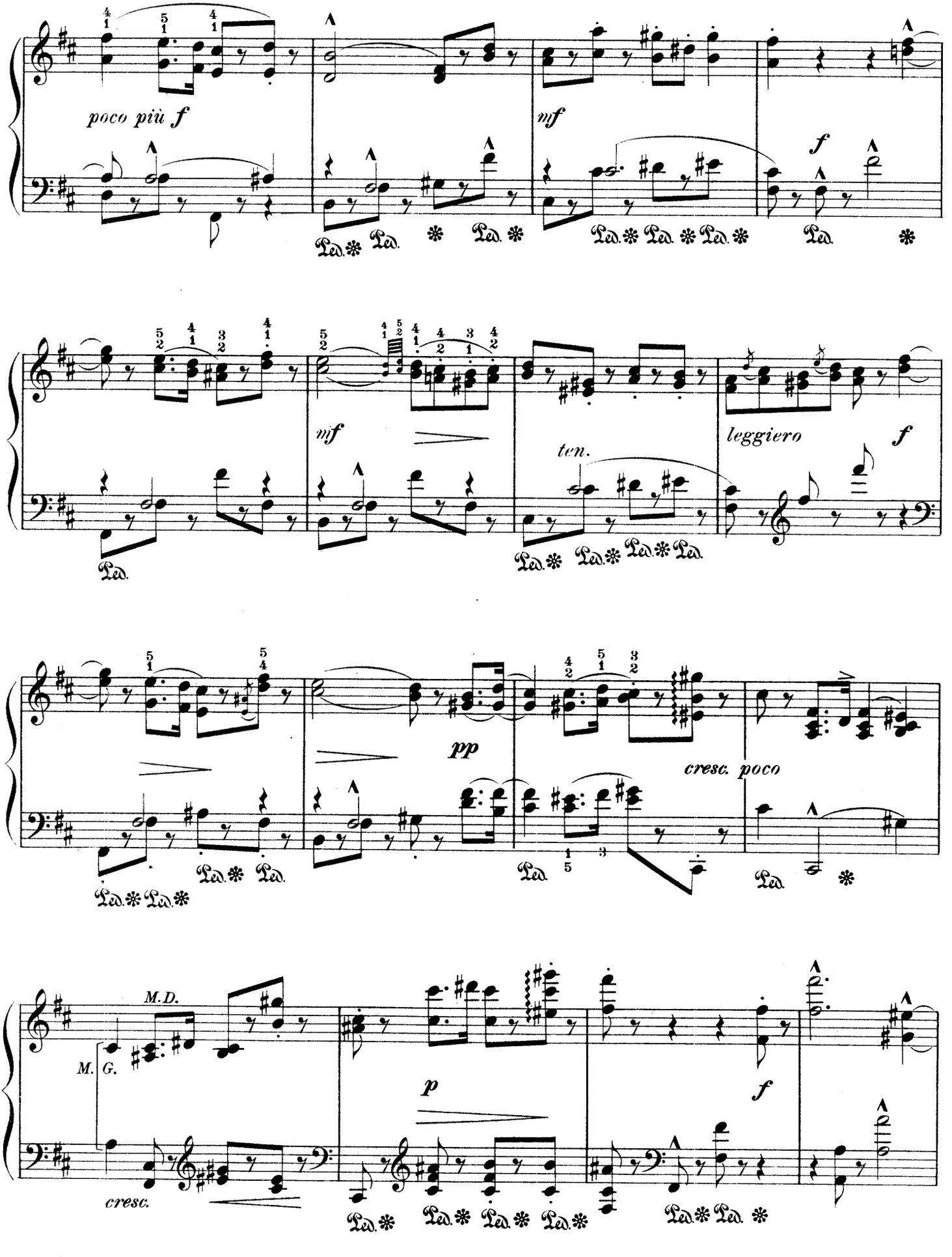
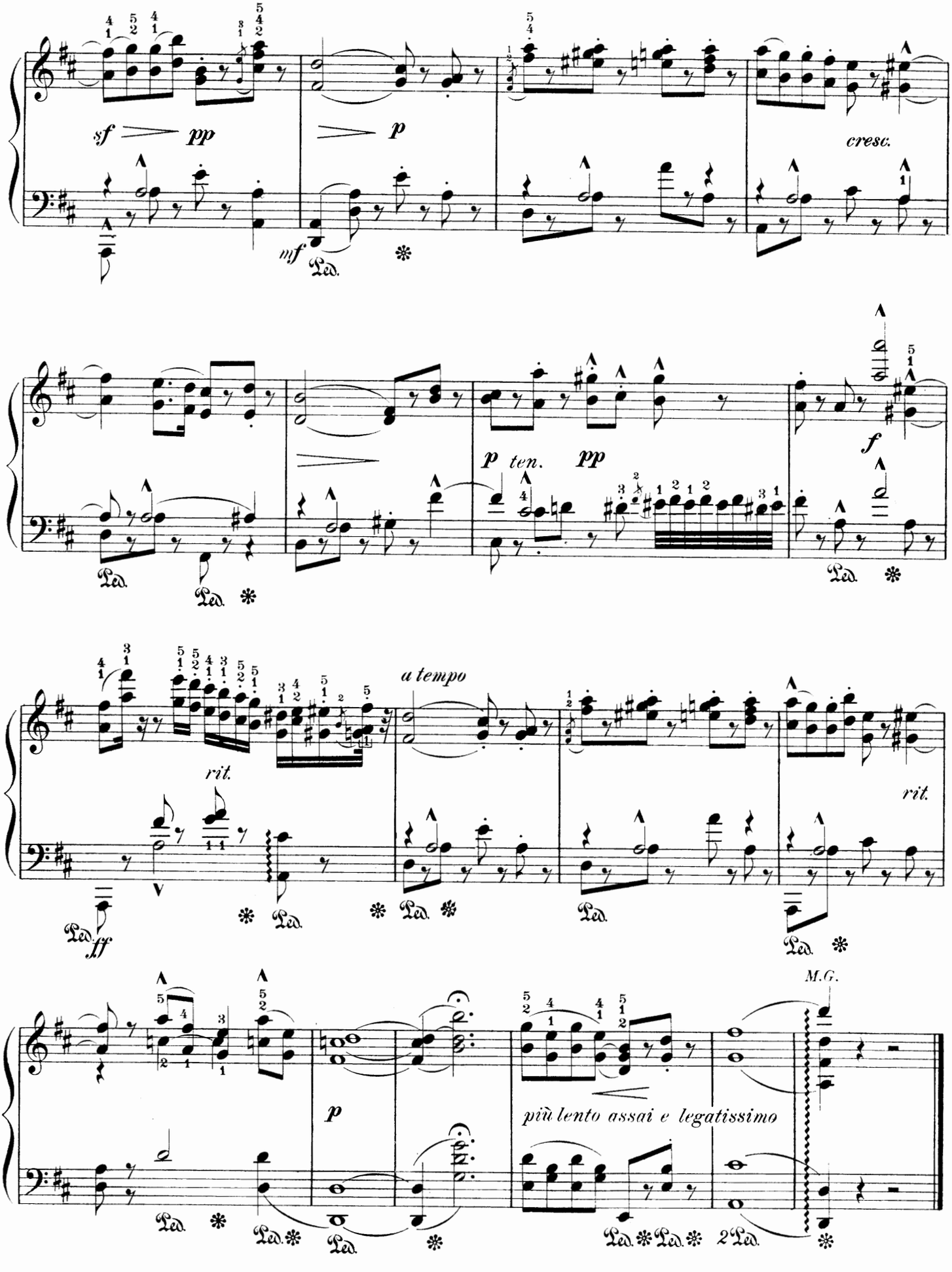

poco più f
mf
f
mf
ten.
leggiero
f
pp
cresc. poco
M.D.
M. G.
cresc.
p
f


sf pp
p
cresc.
mf
Ped.
p ten. pp
f
a tempo
rit.
ff
più lento assai e legatissimo
M.G.
2 Ped.

*To my pupil, Mlle Marie Lafourcade*

# SUMMER

## (ÉTÉ)

## SONG OF THE FLIES

## № 6 from "POETIC IMPRESSIONS"

Un vent chaud traîne ses écharpes
Sur les grands blés lourds de sommeil,
Et les mouches se font des harpes
Avec des rayons de soleil!

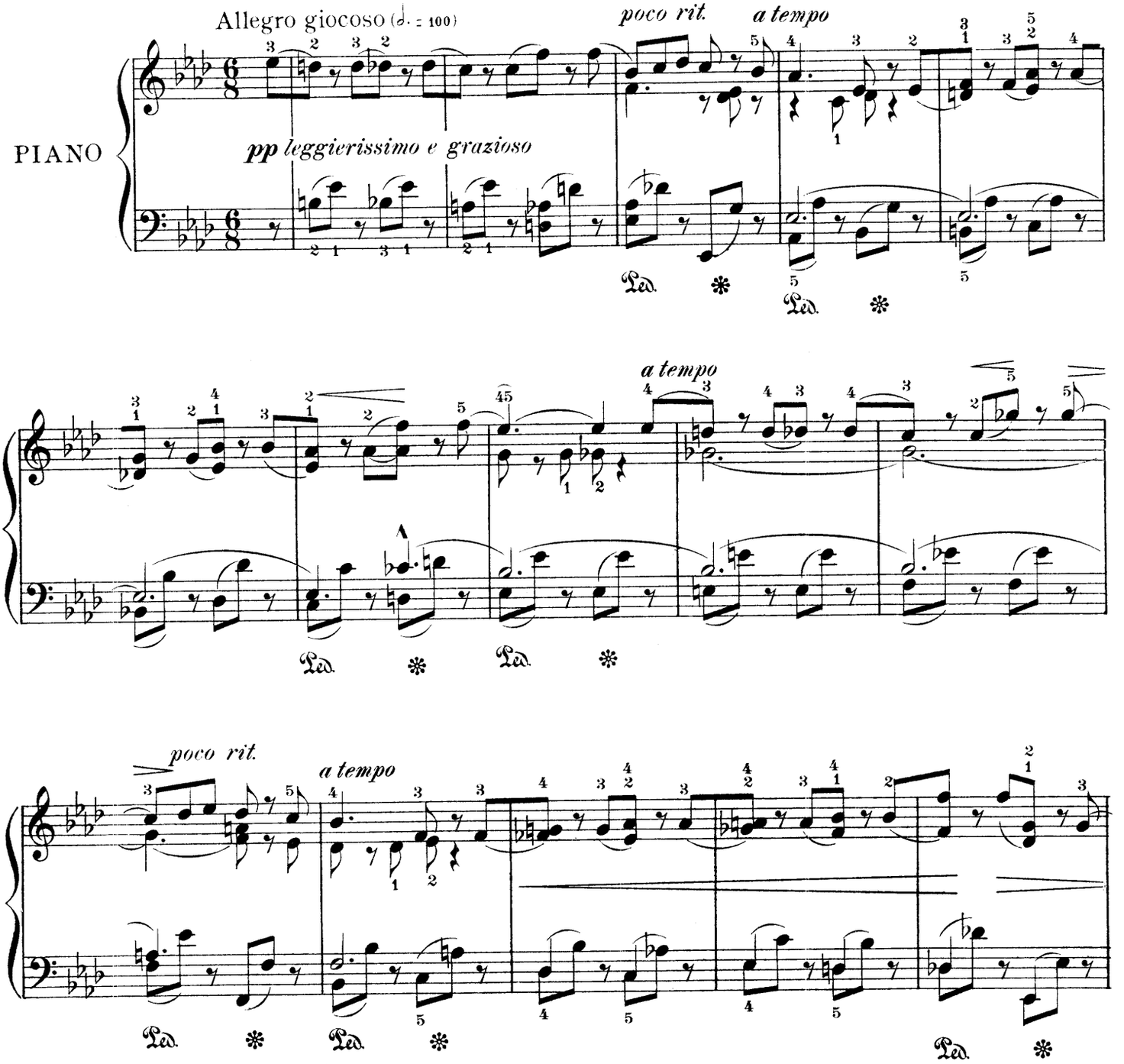
*Victor Hugo (1802-1885)*

The languid winds of summer stir
The fields of drowsy nodding wheat,
While wings of flies, with ceaseless whir,
Like sunlit harps are sounding sweet.

*Translated by C. F. M.*

*Edited by Isidor Philipp*

THÉODORE RITTER
(1841-1886)

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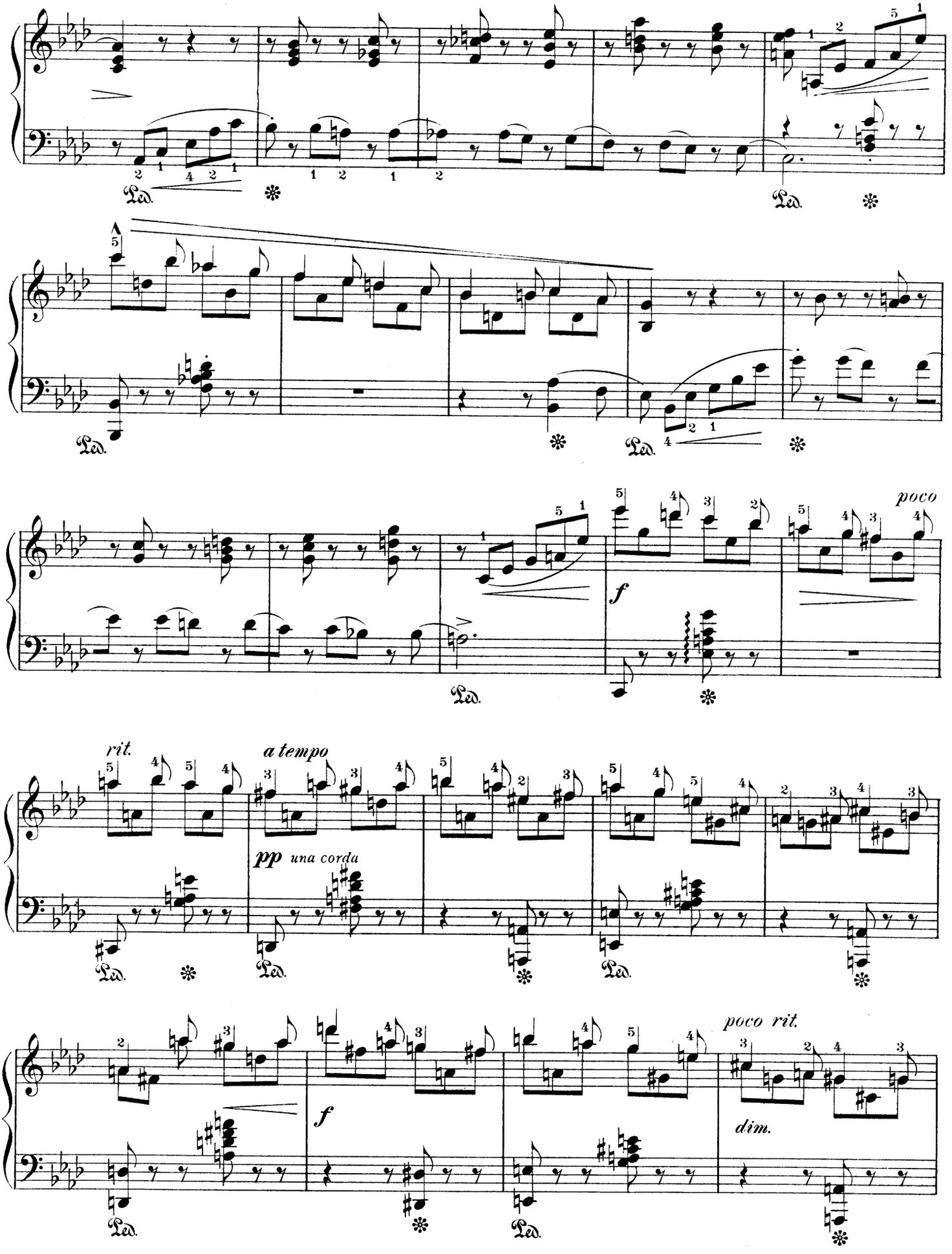
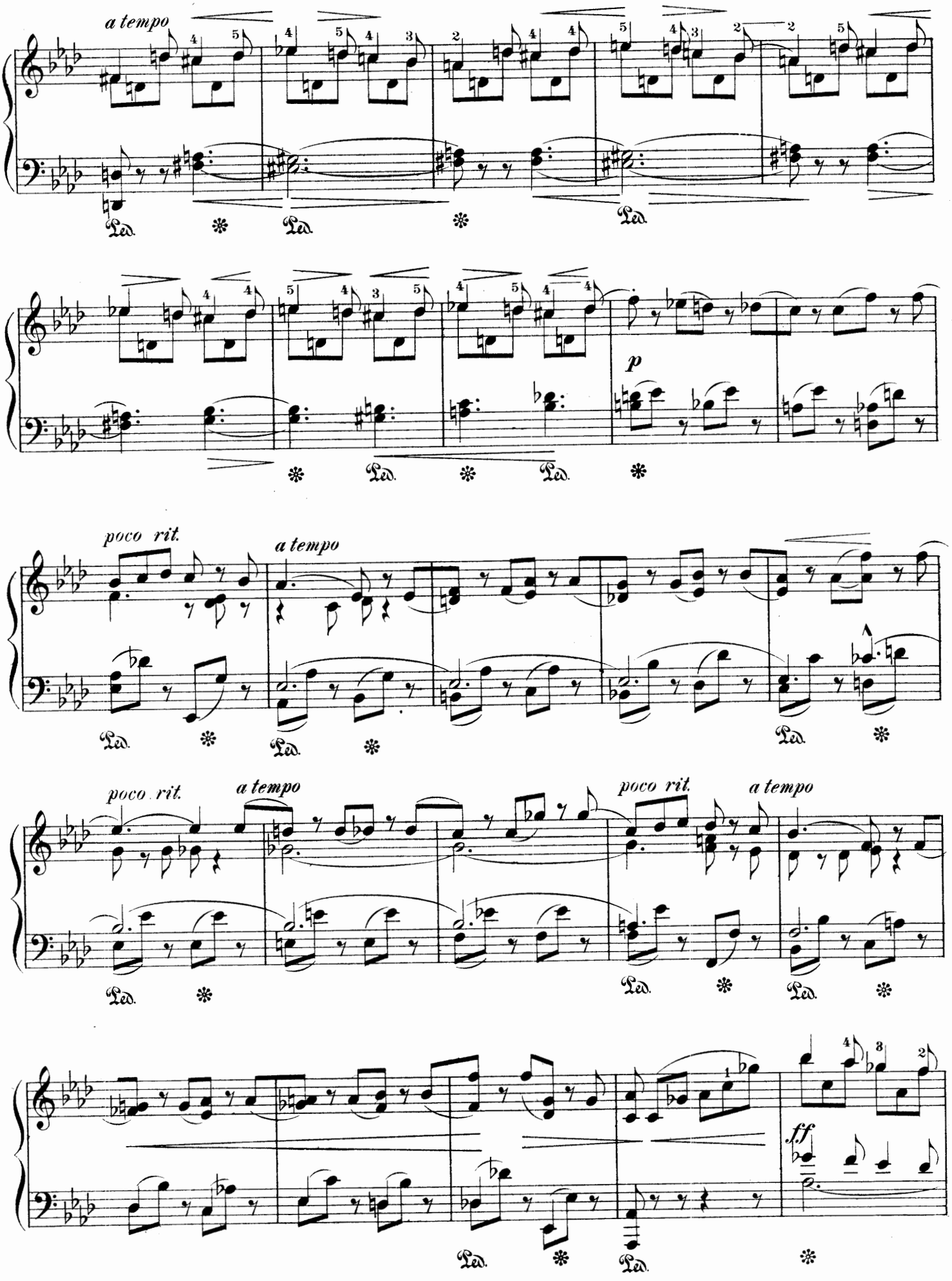
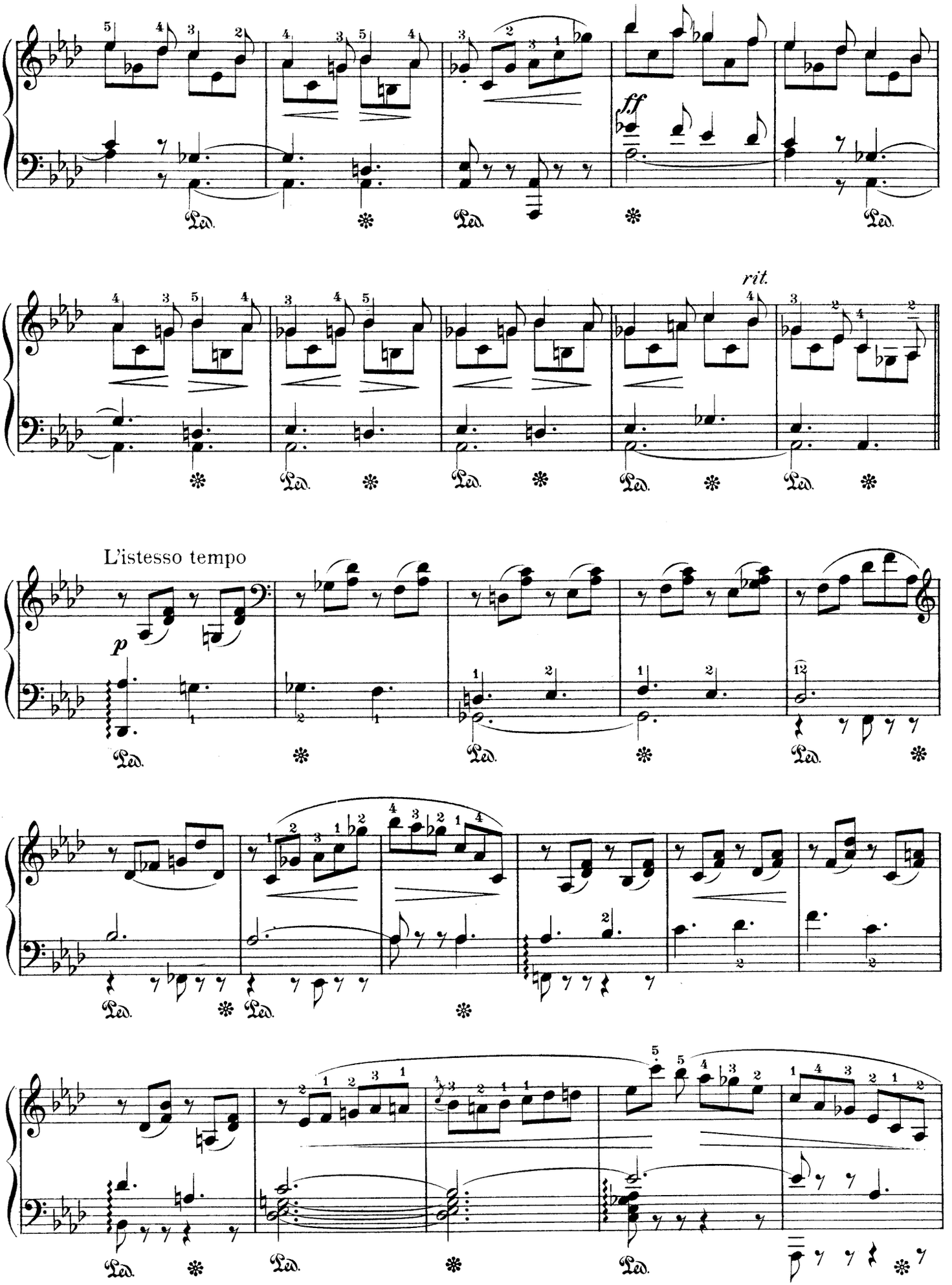
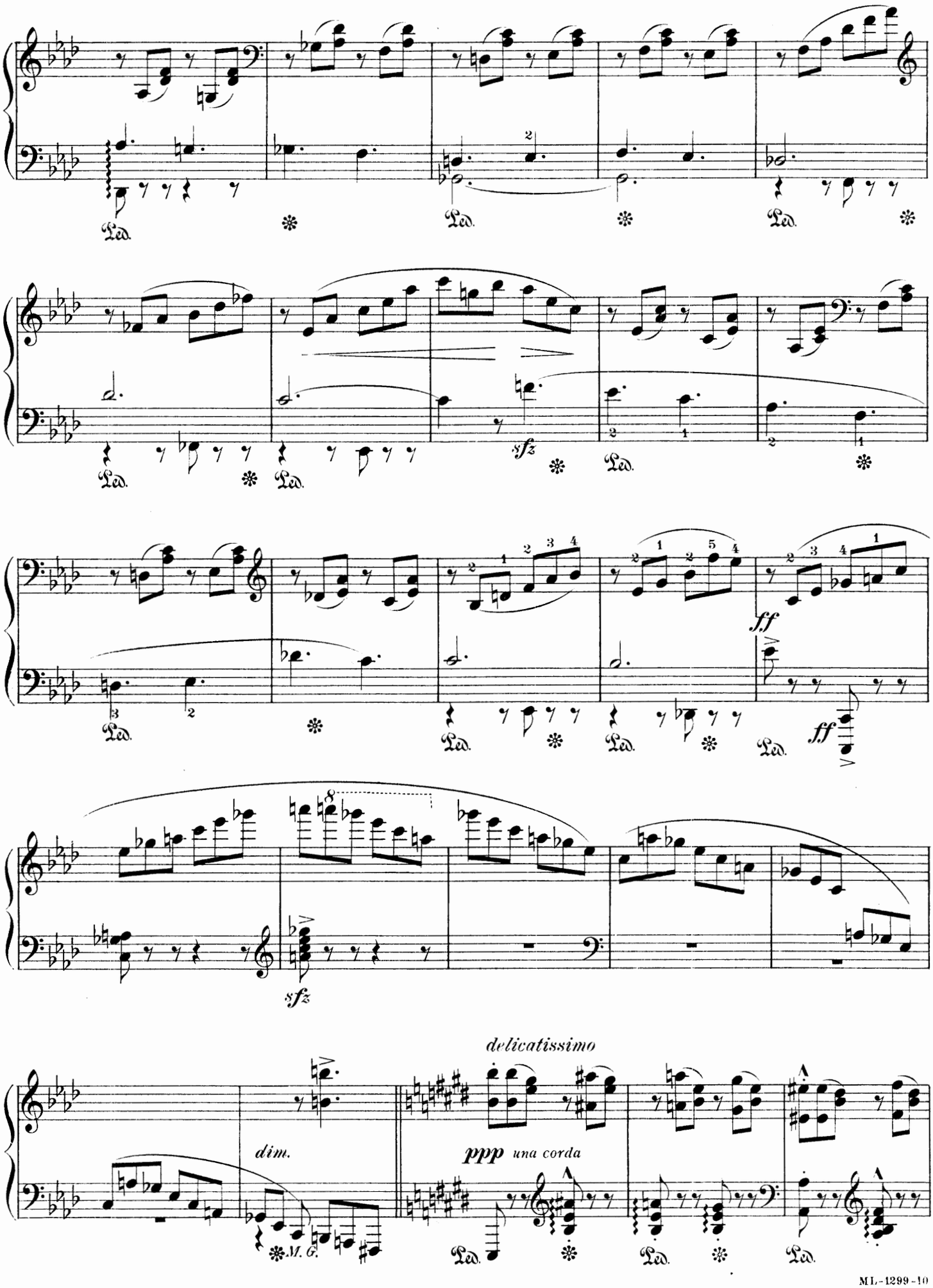
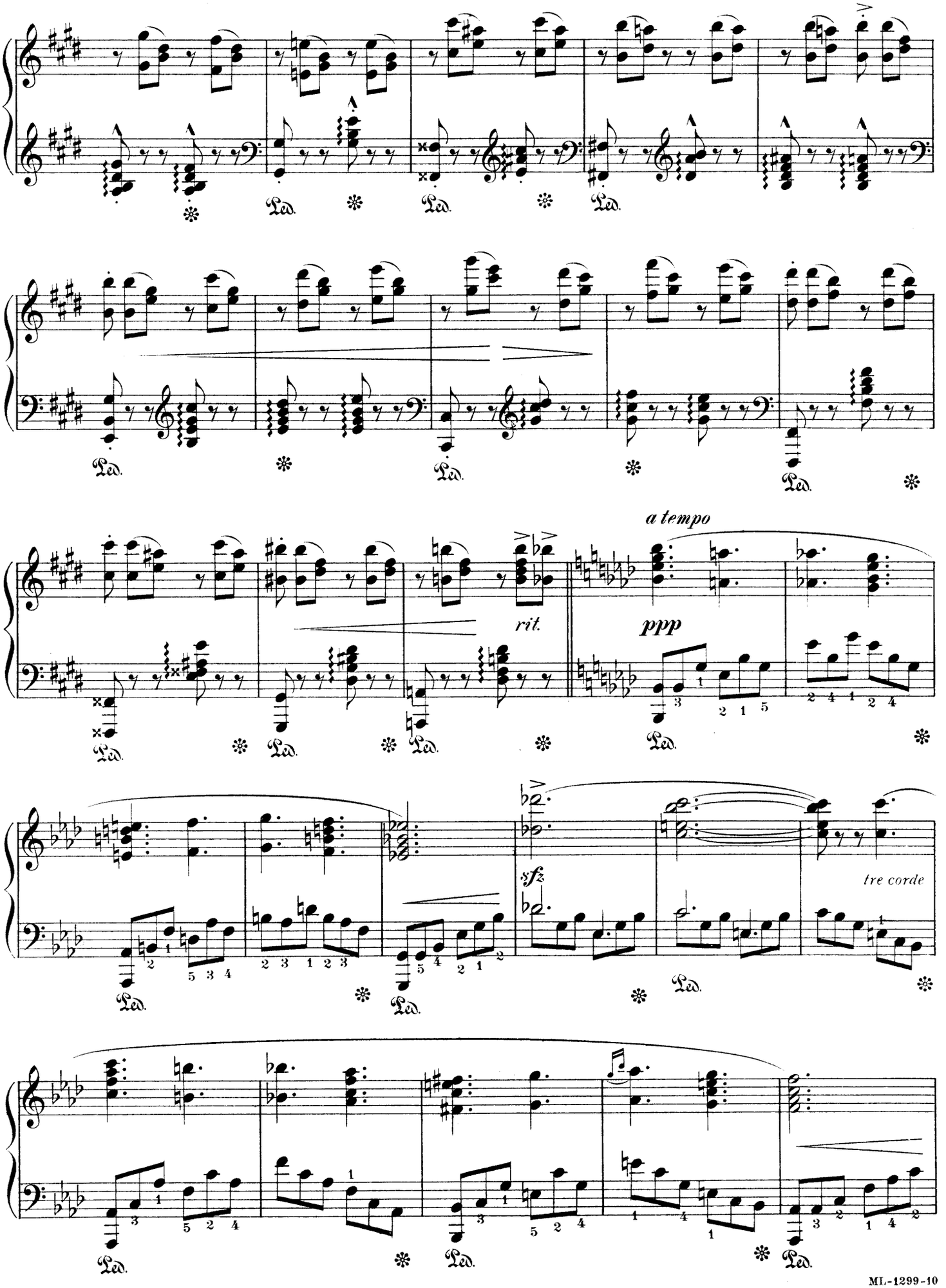
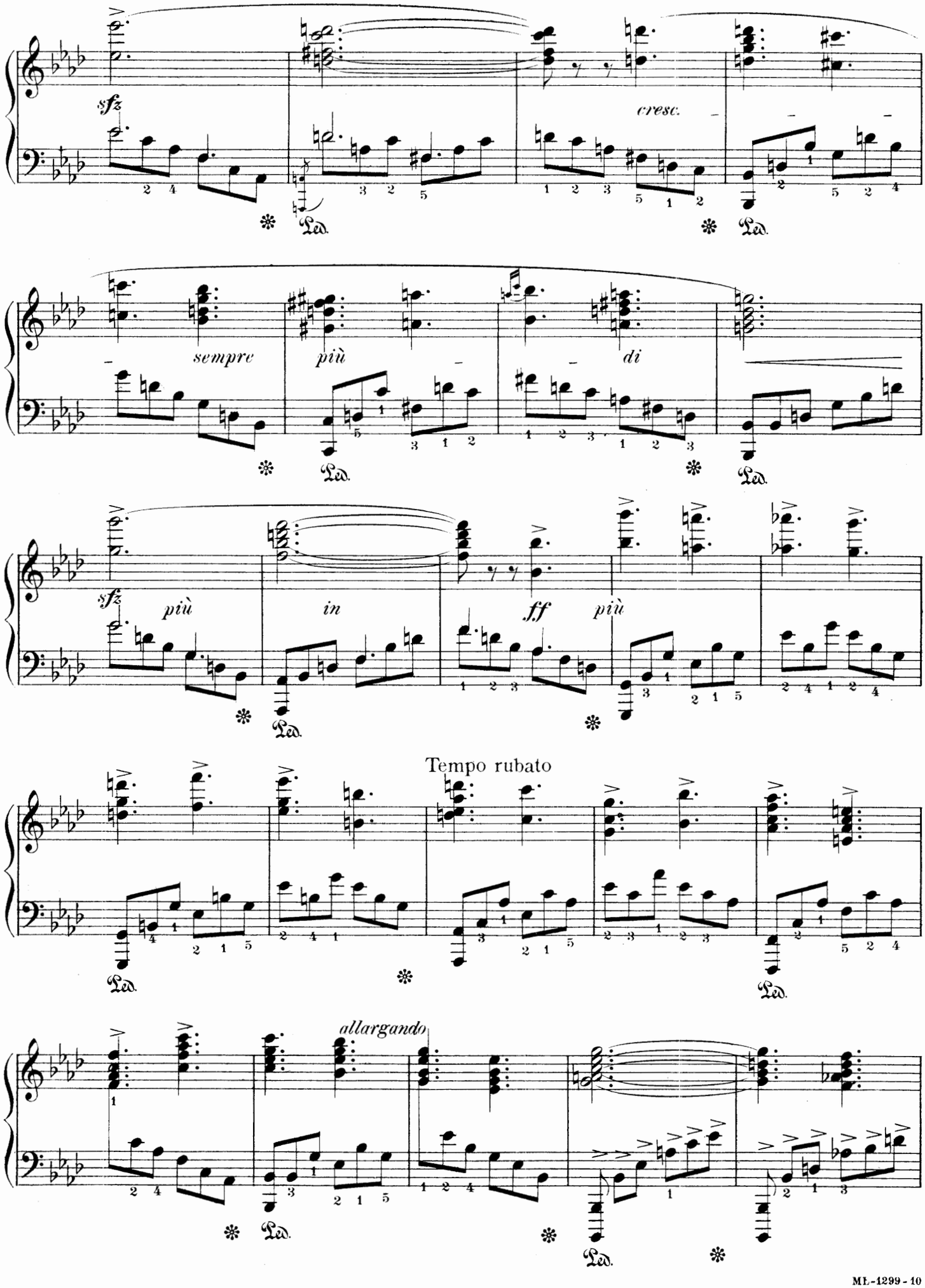

poco
rit.
a tempo
pp una corda
f
poco rit.
dim.

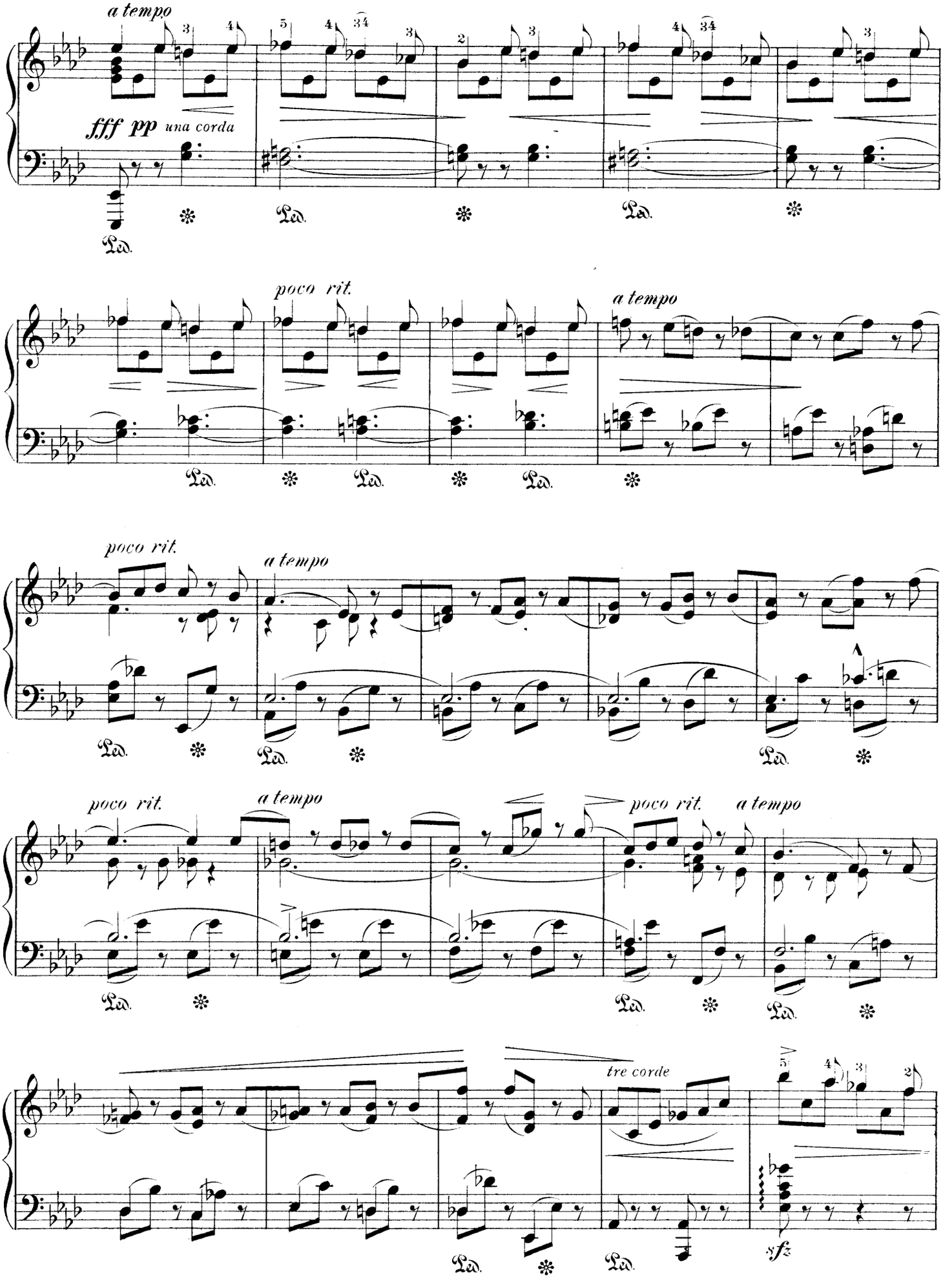

a tempo
Ped.
p
poco rit.
a tempo
ff

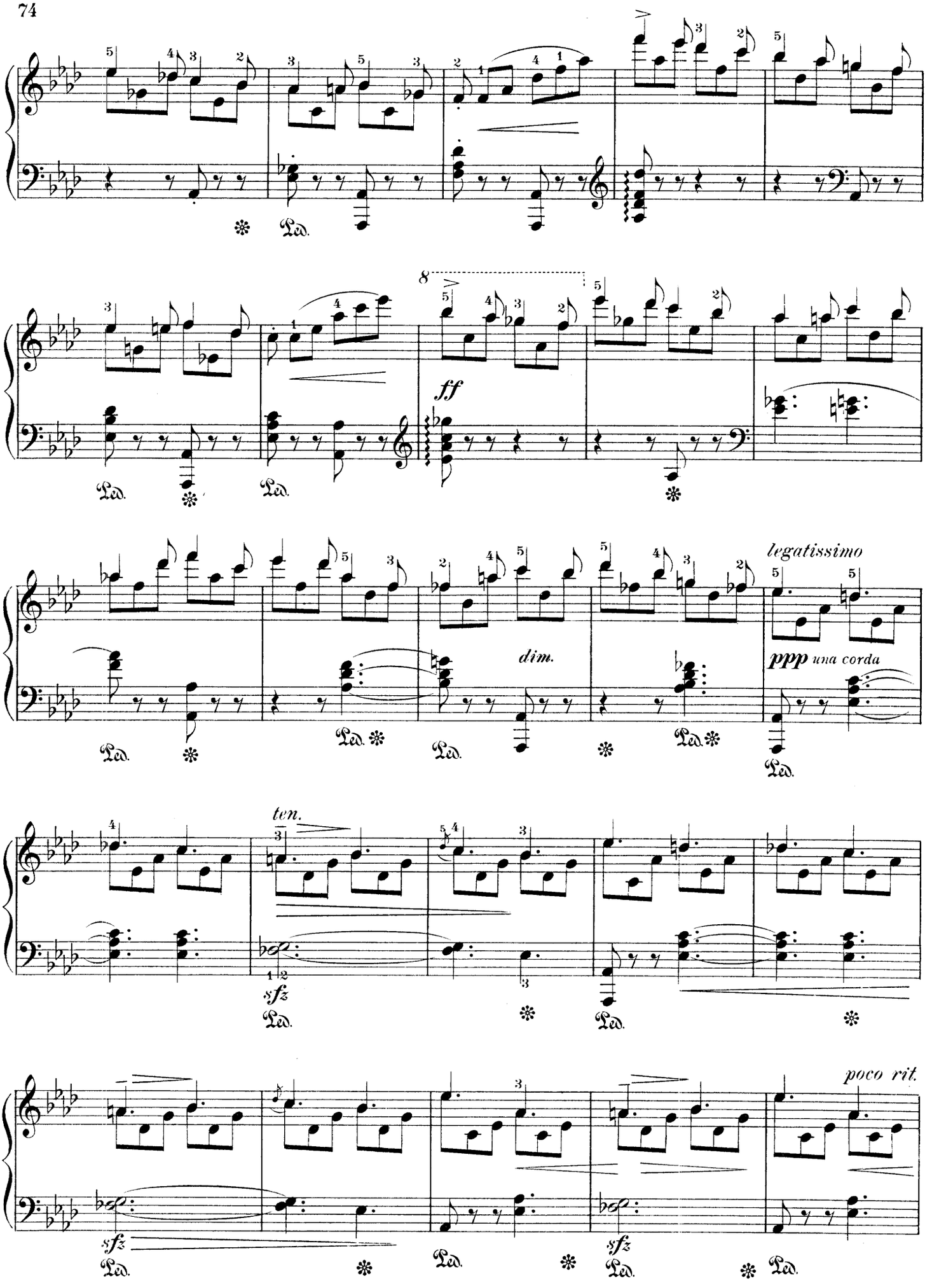

ff
rit.
L'istesso tempo
p

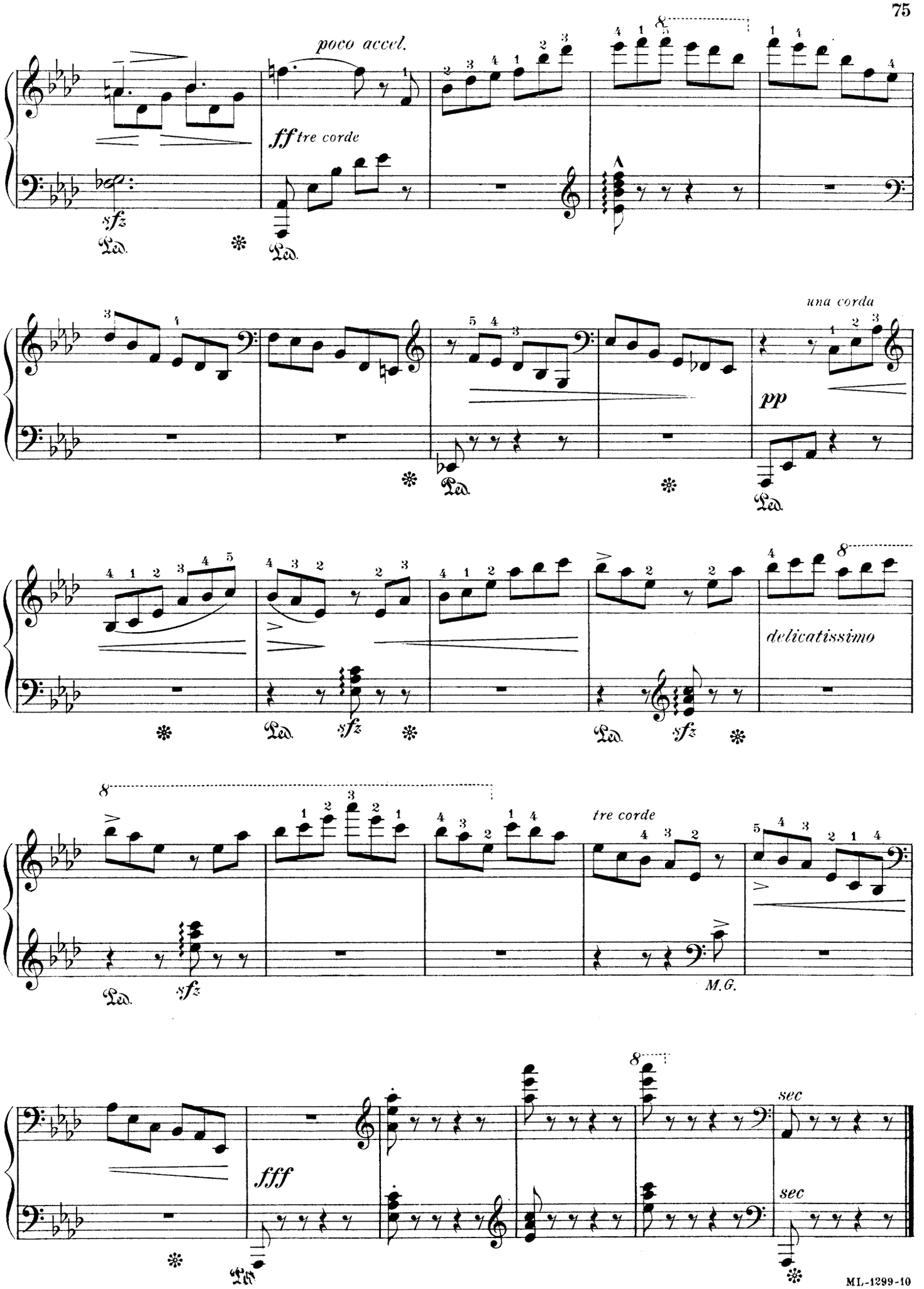

Ped.
sfz
ff
sfz
delicatissimo
dim.
ppp una corda
M. G.


a tempo
rit.
ppp
sfz
tre corde


sfz
cresc.
sempre
più
di
sfz
più
in
ff
più
Tempo rubato
allargando


a tempo
fff pp una corda
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
tre corde
sfz


8
ff
dim.
legatissimo
ppp una corda
ten.
sfz
poco rit.


poco accel.
ff tre corde
sfz
una corda
pp
delicatissimo
tre corde
M.G.
fff
sec
sec

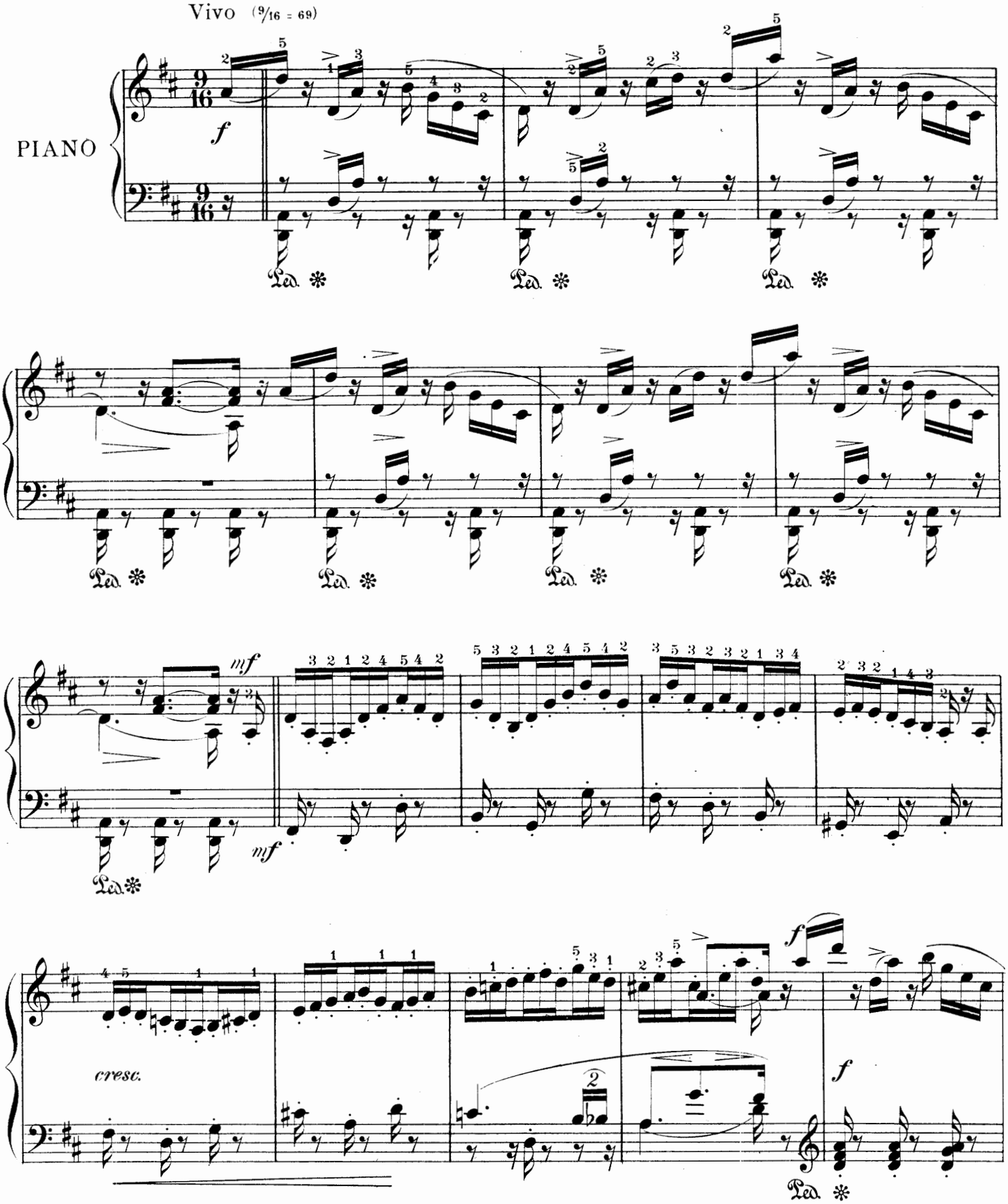
*To Mlle Mina de Gabriac*

# SCHERZO - VALSE

## No 10 from "PICTURESQUE PIECES"

*Edited by Isidor Philipp*

EMMANUEL CHABRIER
(1842-1894)

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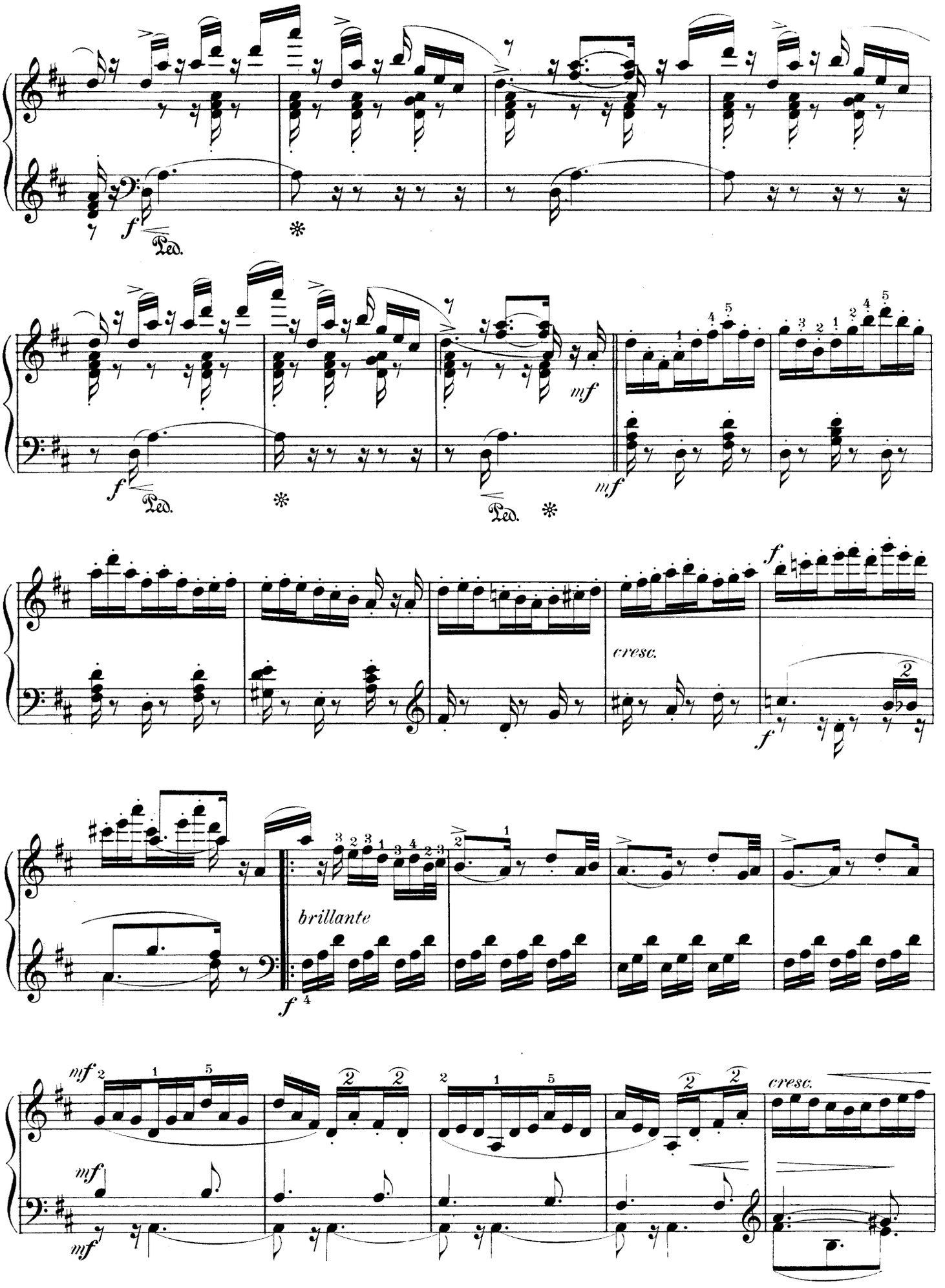
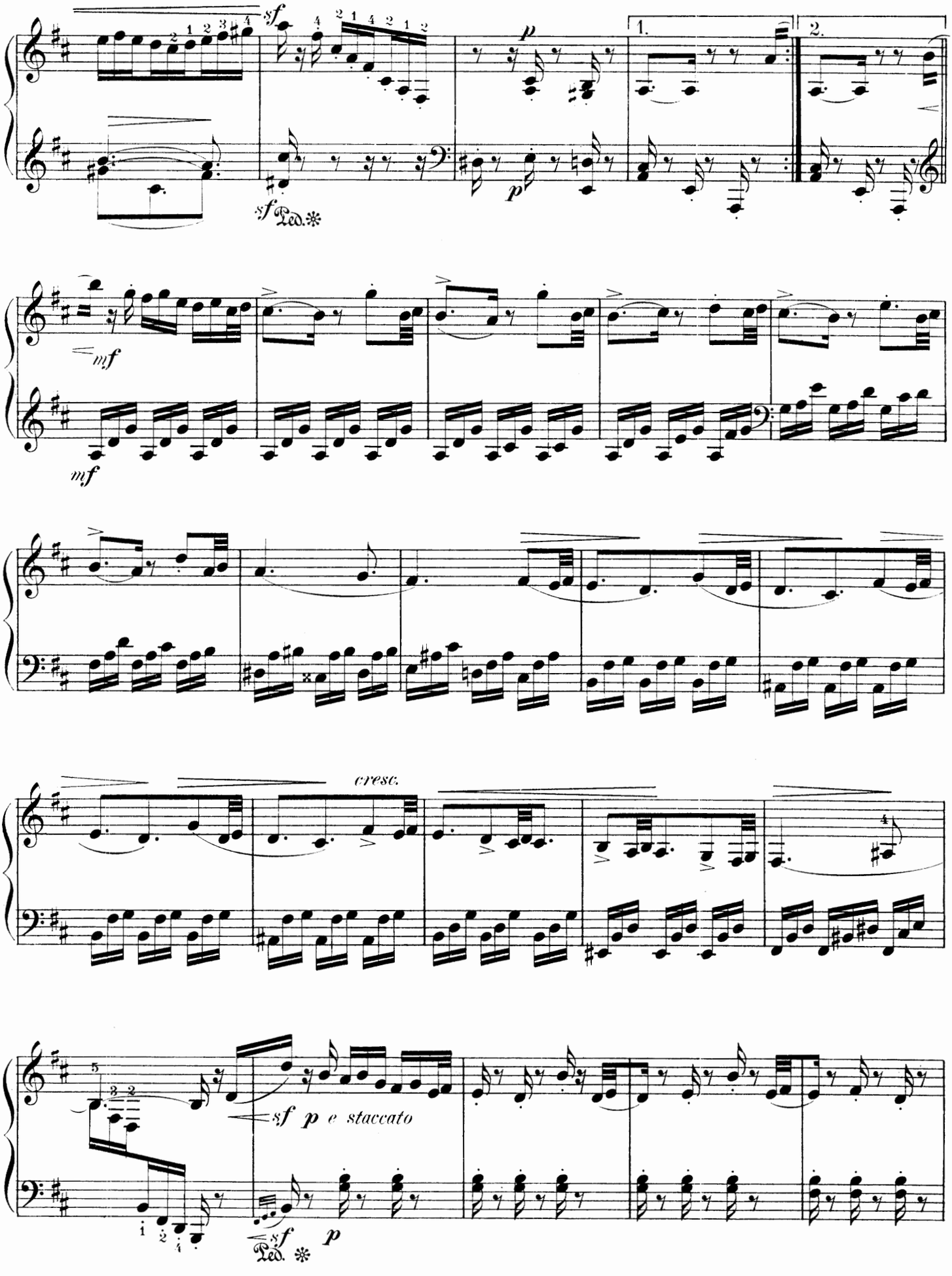
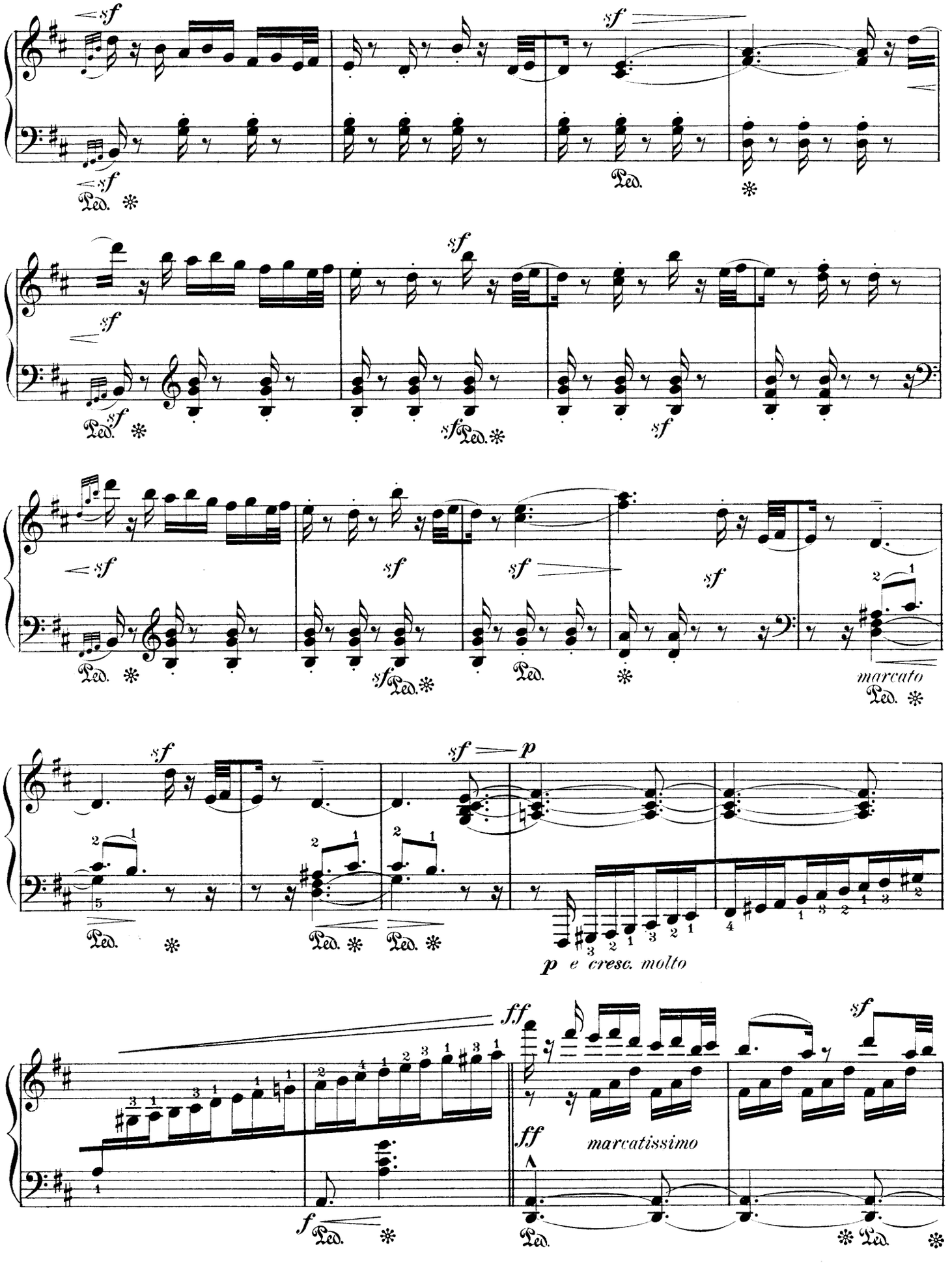
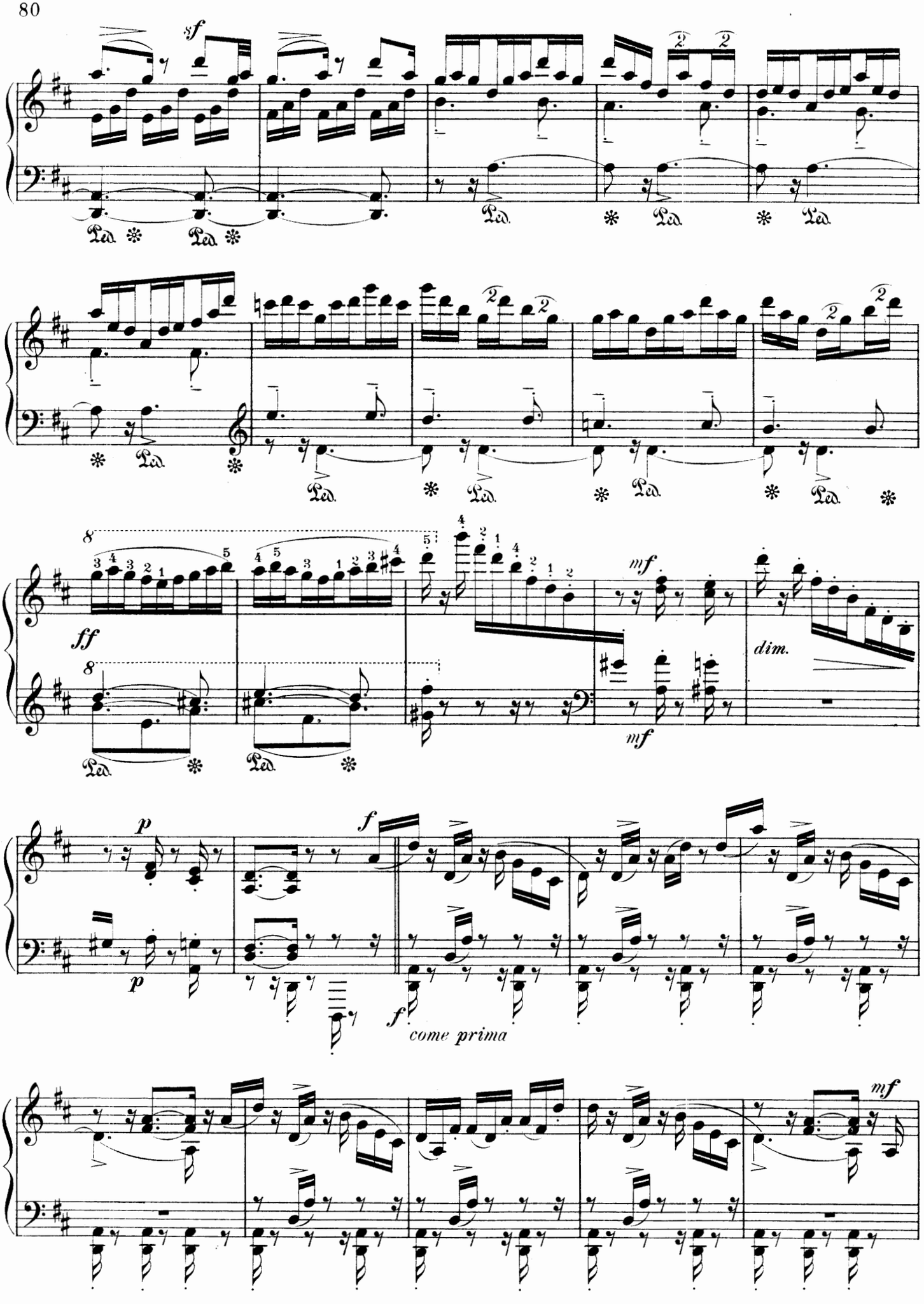
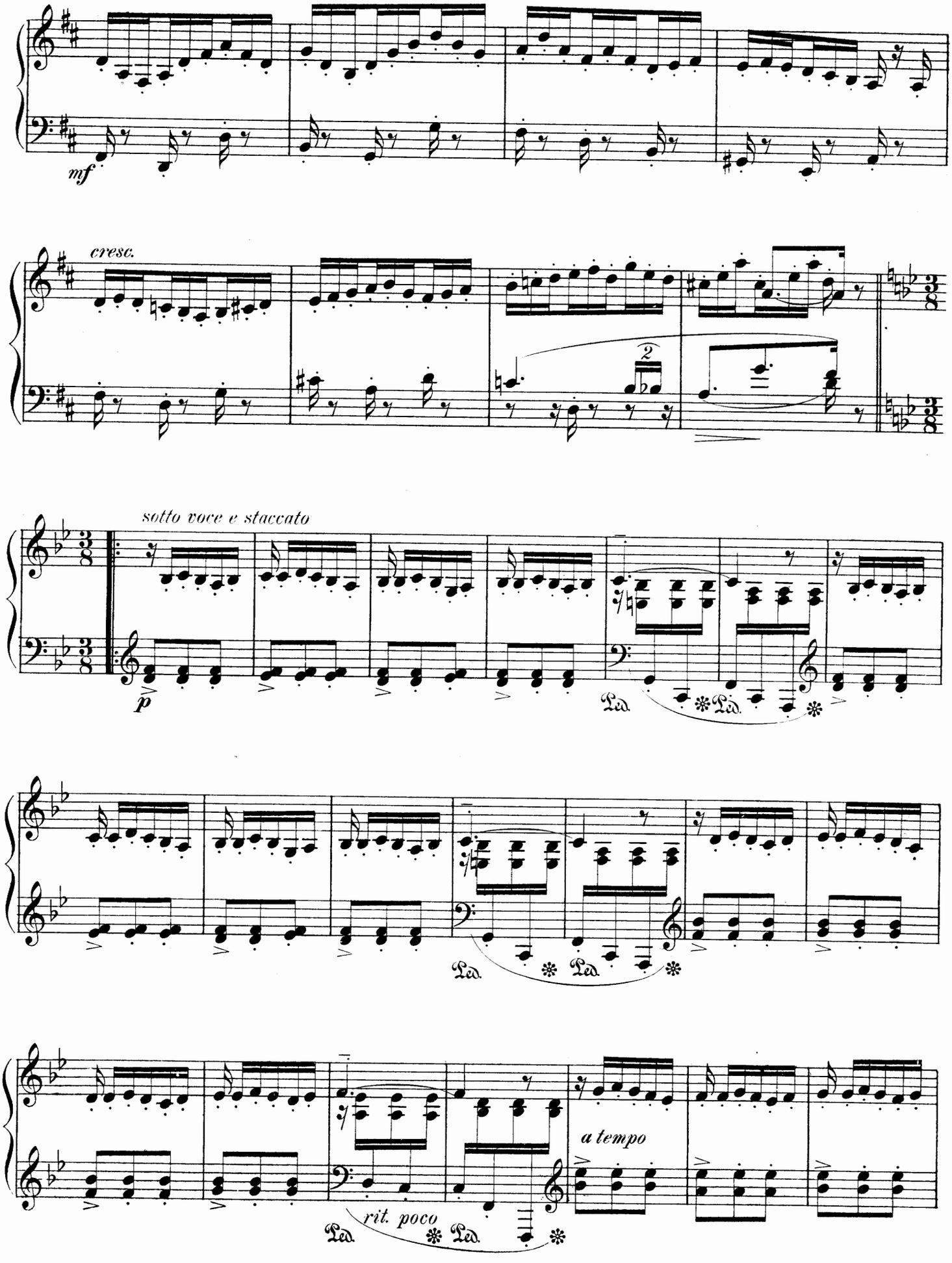
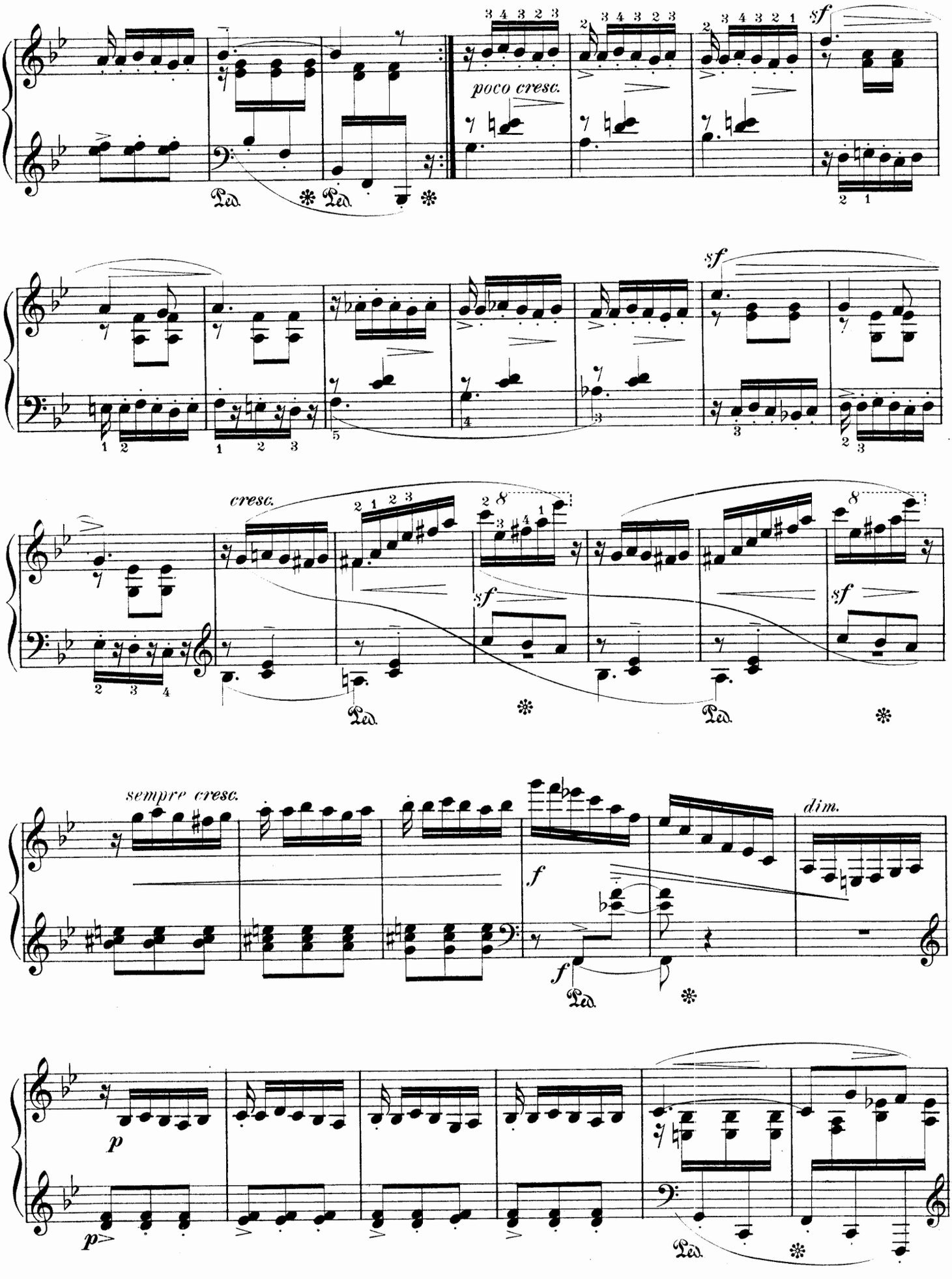

f
Ped.
mf
cresc.
brillante

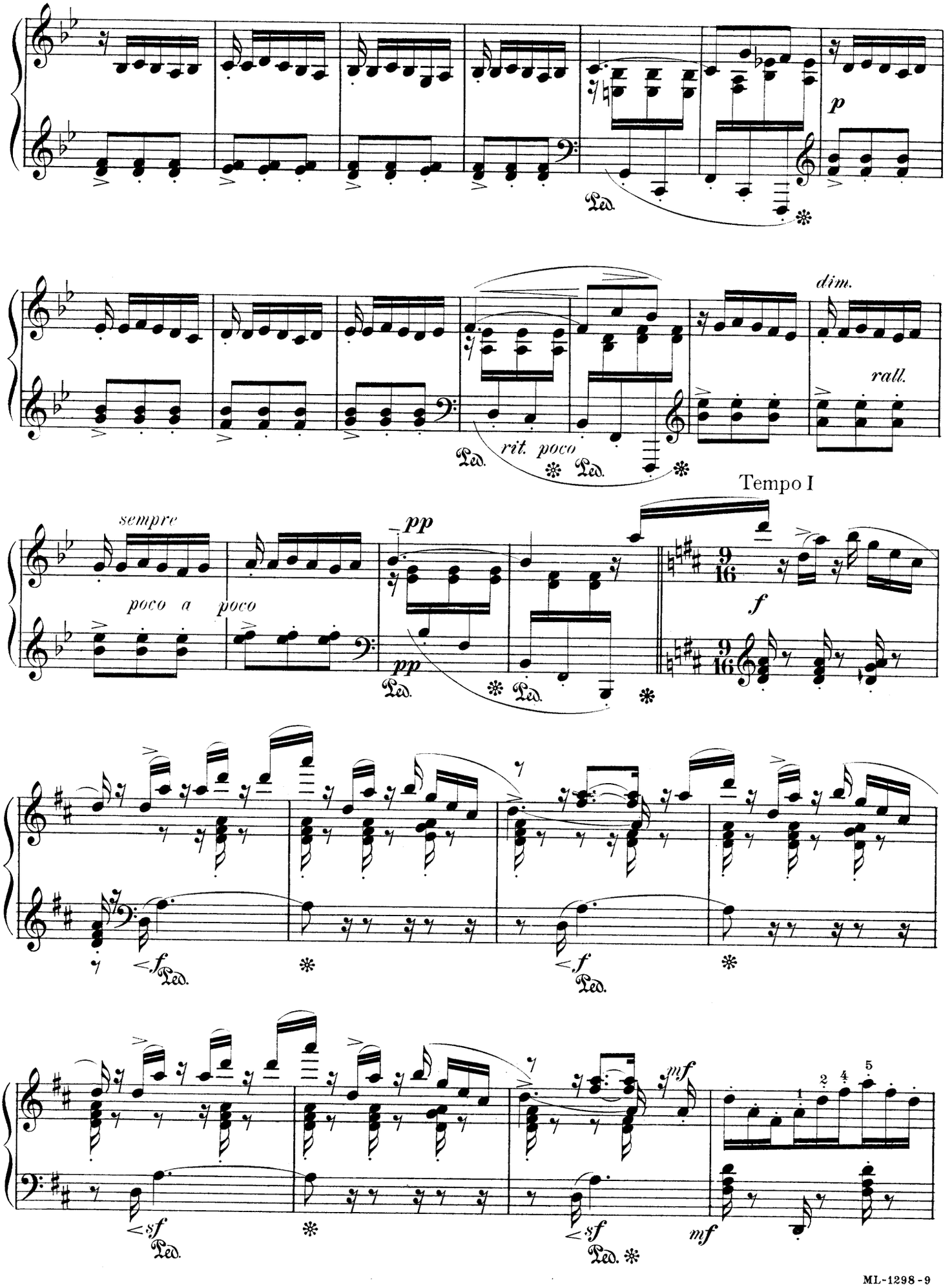

sf
sf Ped.
p
p
1.
2.
mf
mf
cresc.
sf p e staccato
sf
p
Ped.

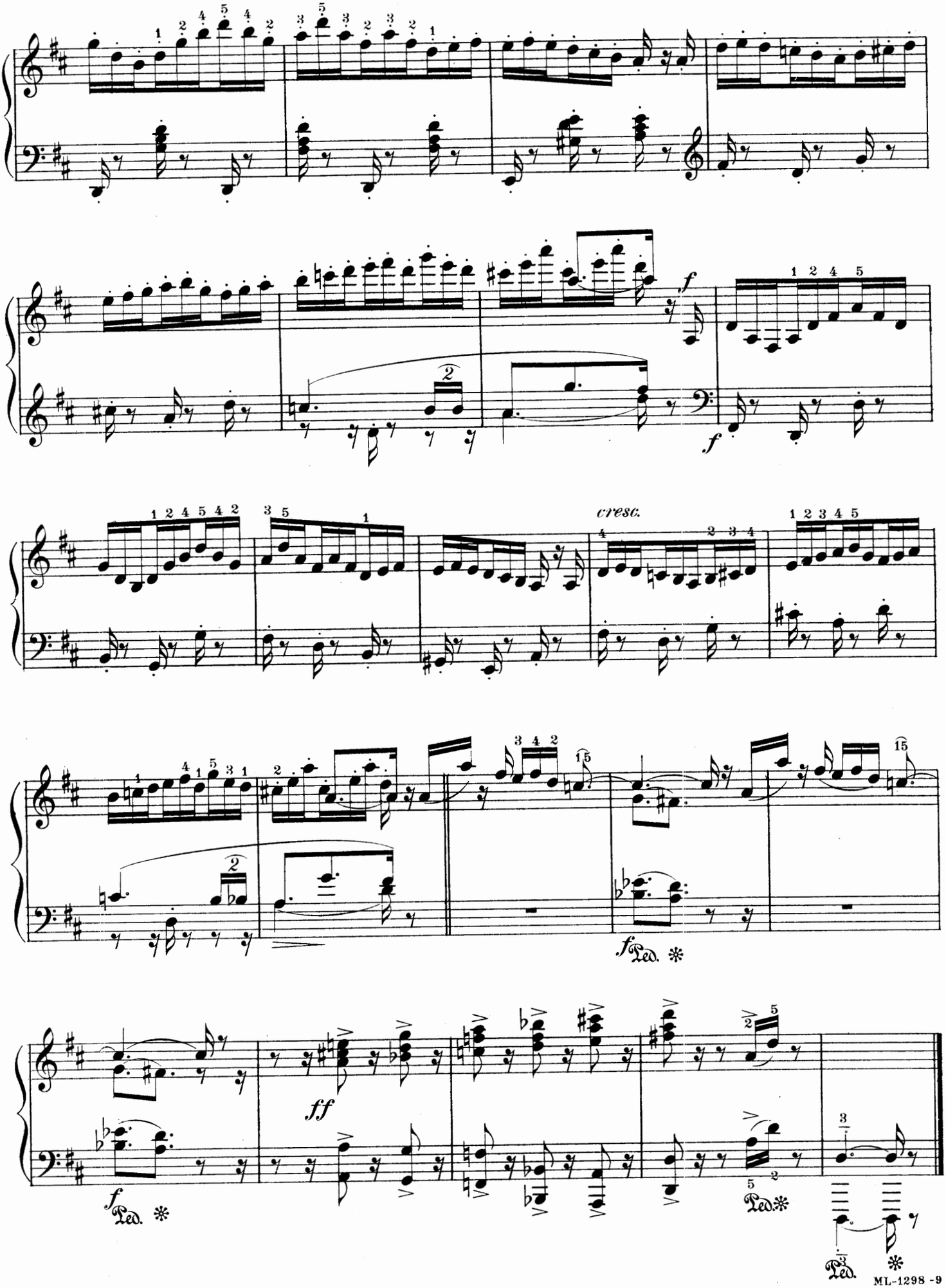

sf
Ped.
marcato
p e cresc. molto
ff
marcatissimo
f


sf
Ped.
ff
mf
dim.
p
f
come prima


mf
cresc.
2
sotto voce e staccato
p
Ped.
Ped.
Ped.
Ped.
Ped.
rit. poco
Ped.
a tempo


poco cresc.
sf
cresc.
sempre cresc.
dim.
f
p
Ped.


p
Ped.
dim.
rall.
rit. poco
Ped.
Ped.
Tempo I
sempre
poco a poco
pp
pp
Ped.
Ped.
9/16
f
9/16
<f
Ped.
<f
Ped.
mf
<sf
Ped.
<sf
Ped.
mf


cresc.
f
ff
Ped.

*To Madame Roger-Miclos*

# TOCCATA

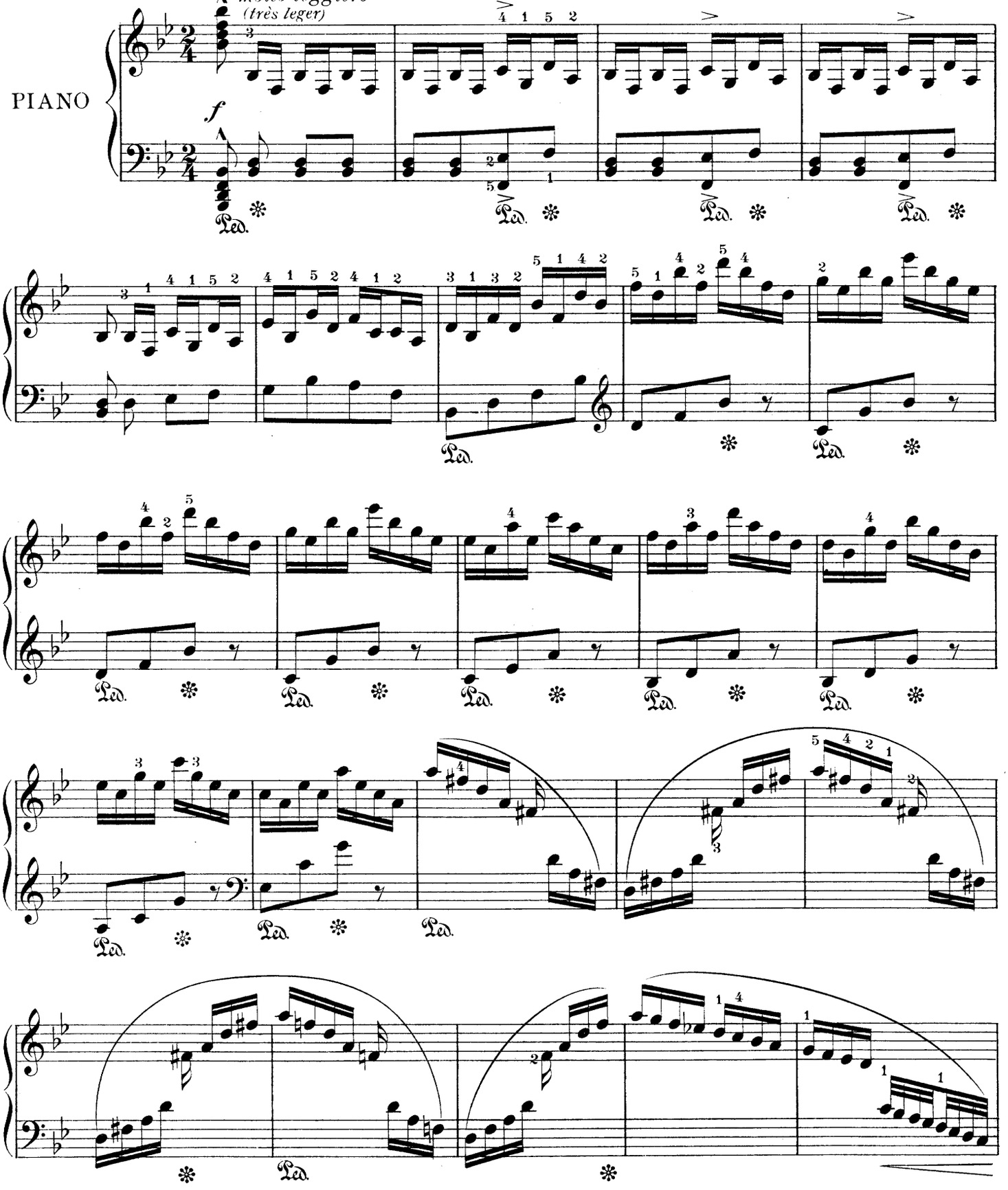
*Edited by Isidor Philipp*

JULES MASSENET
(1842- )

Prestissimo (♩= 152)

*molto leggiero*
*(très leger)*

PIANO

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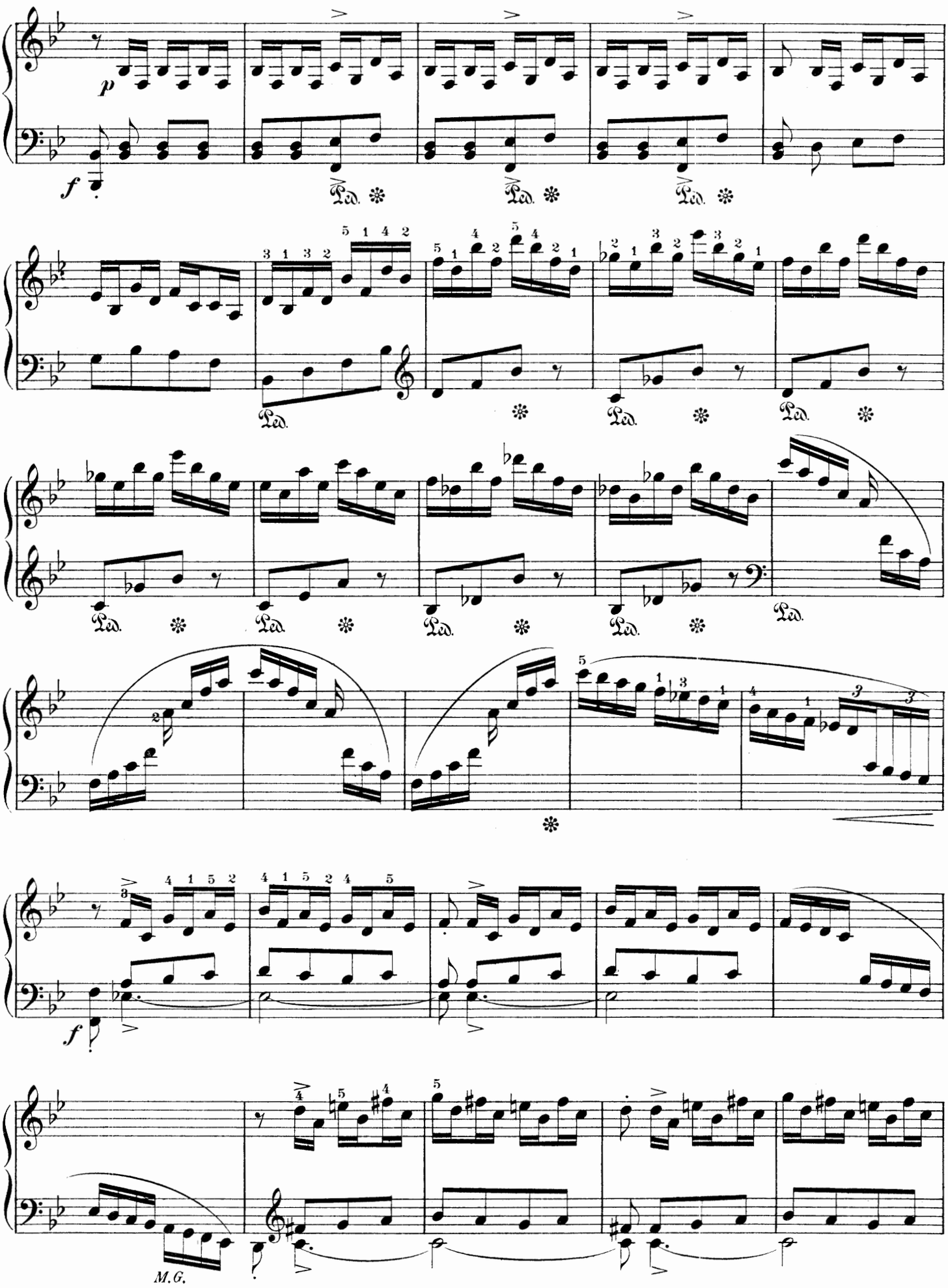
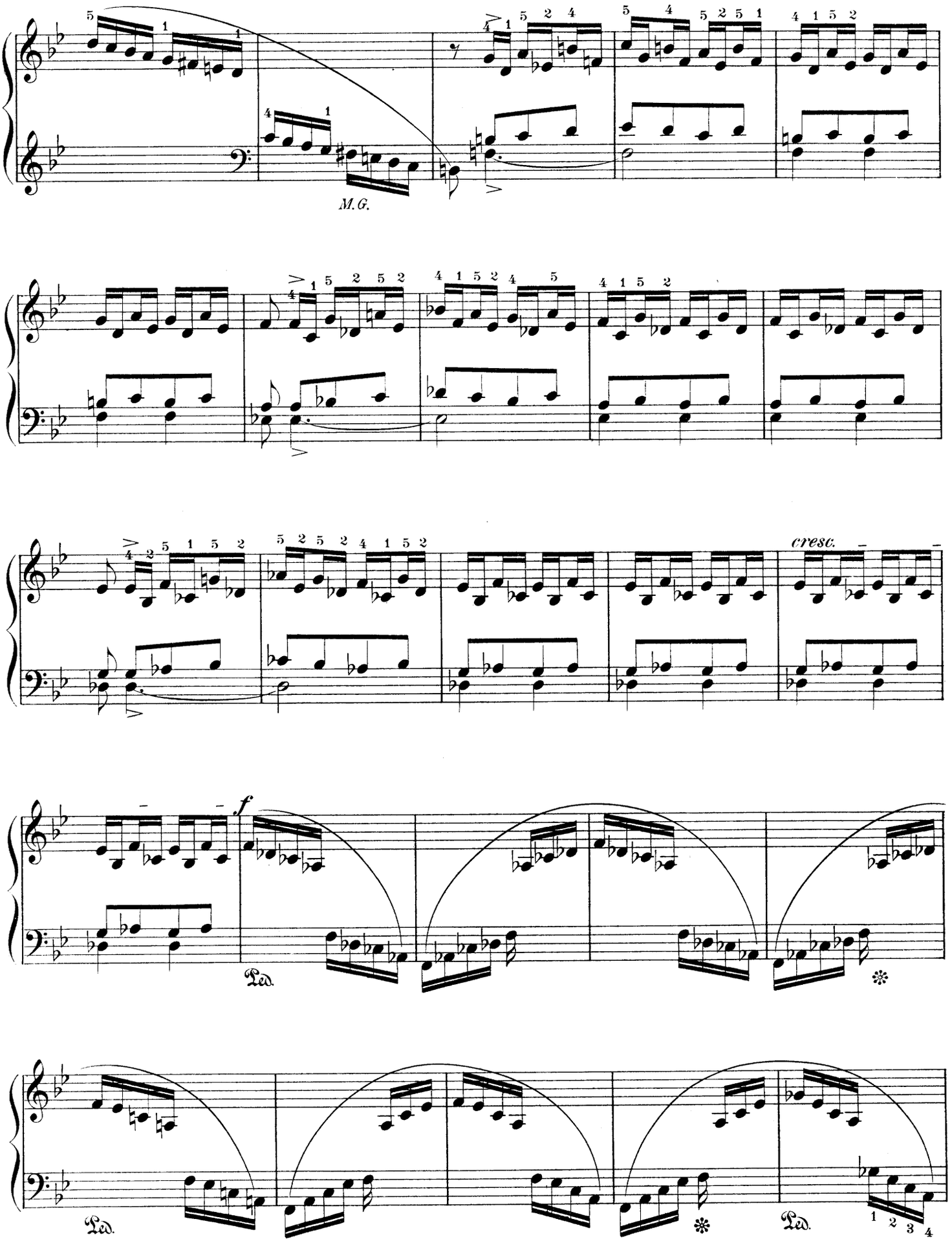
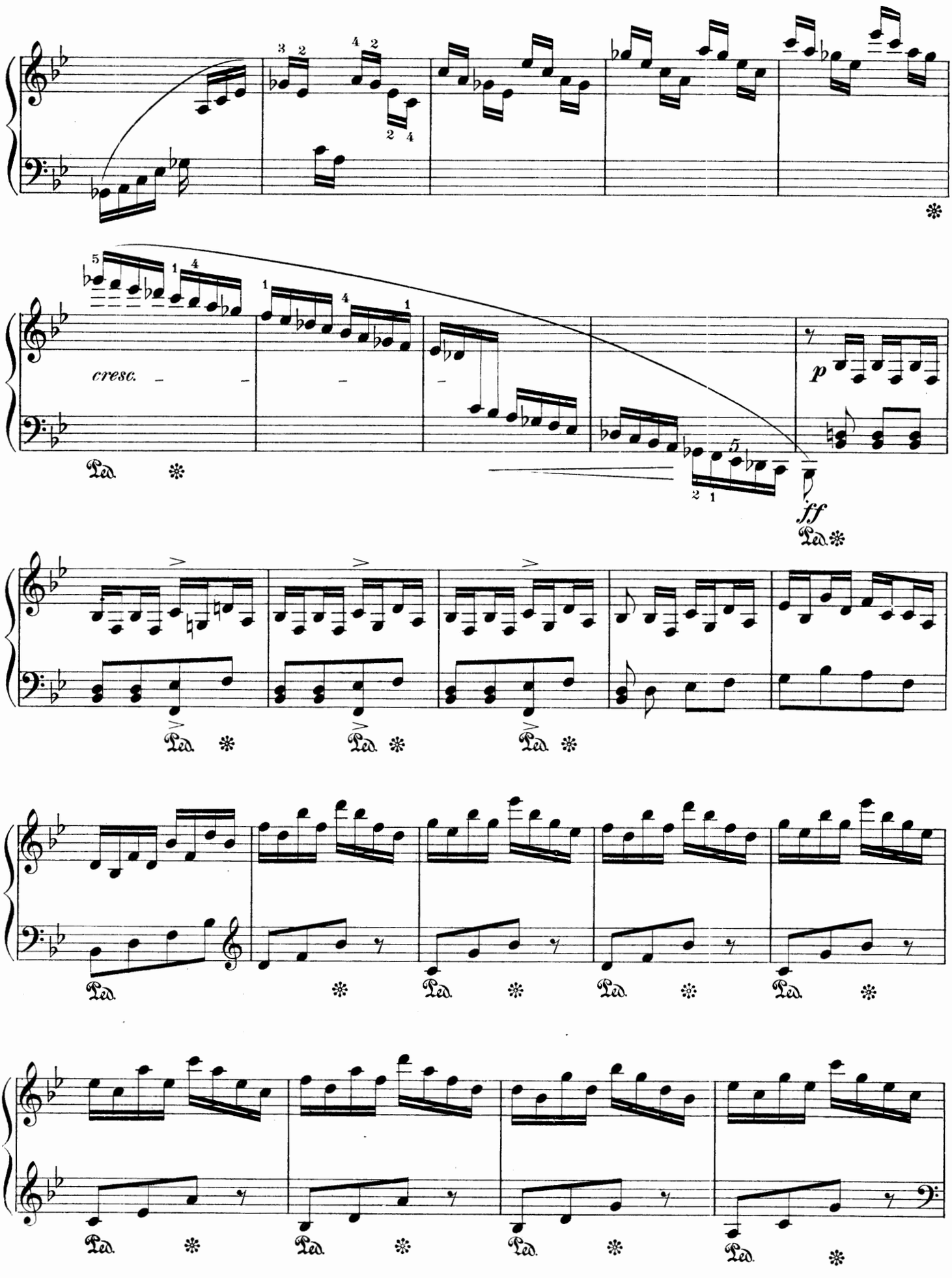
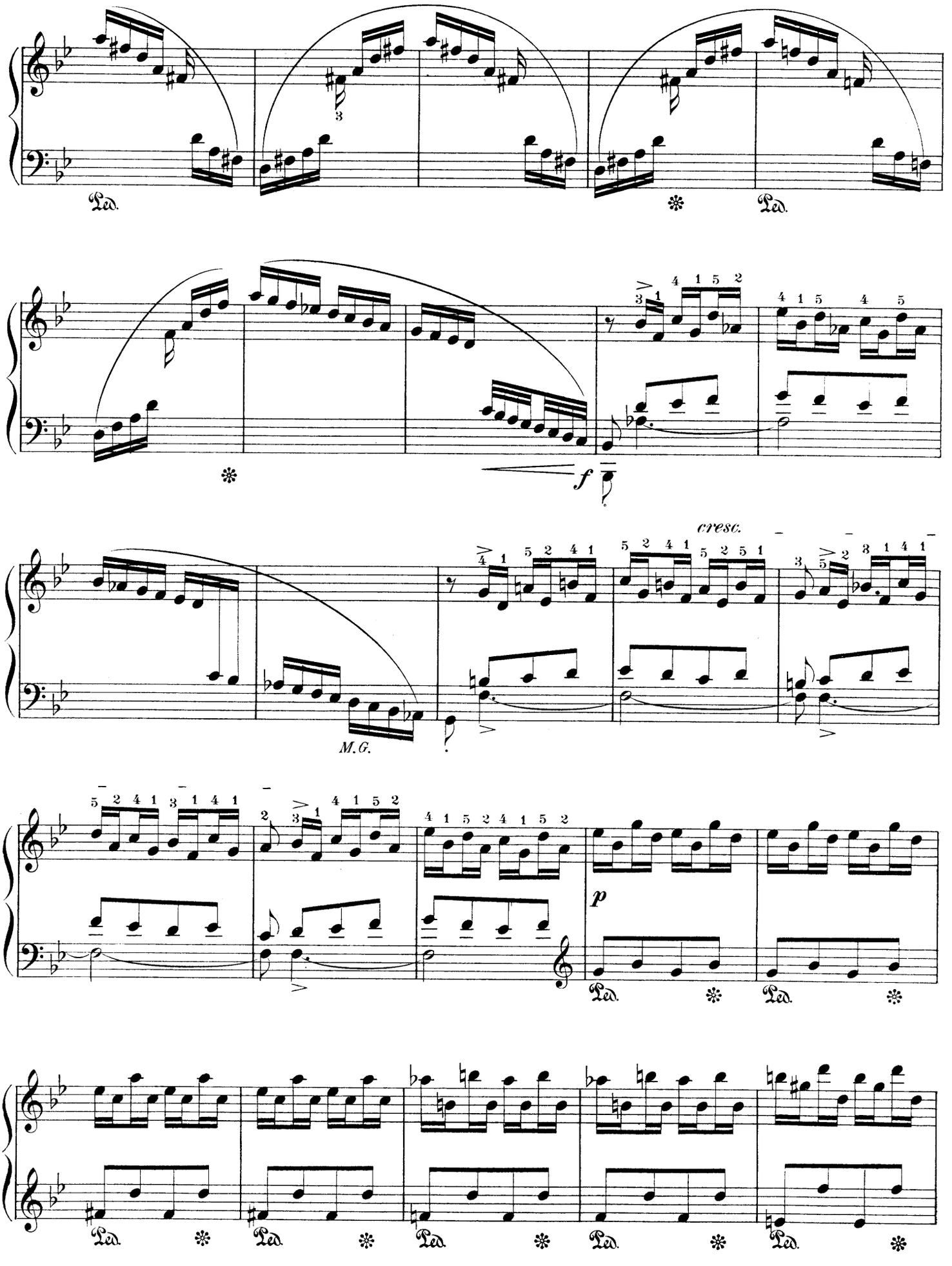
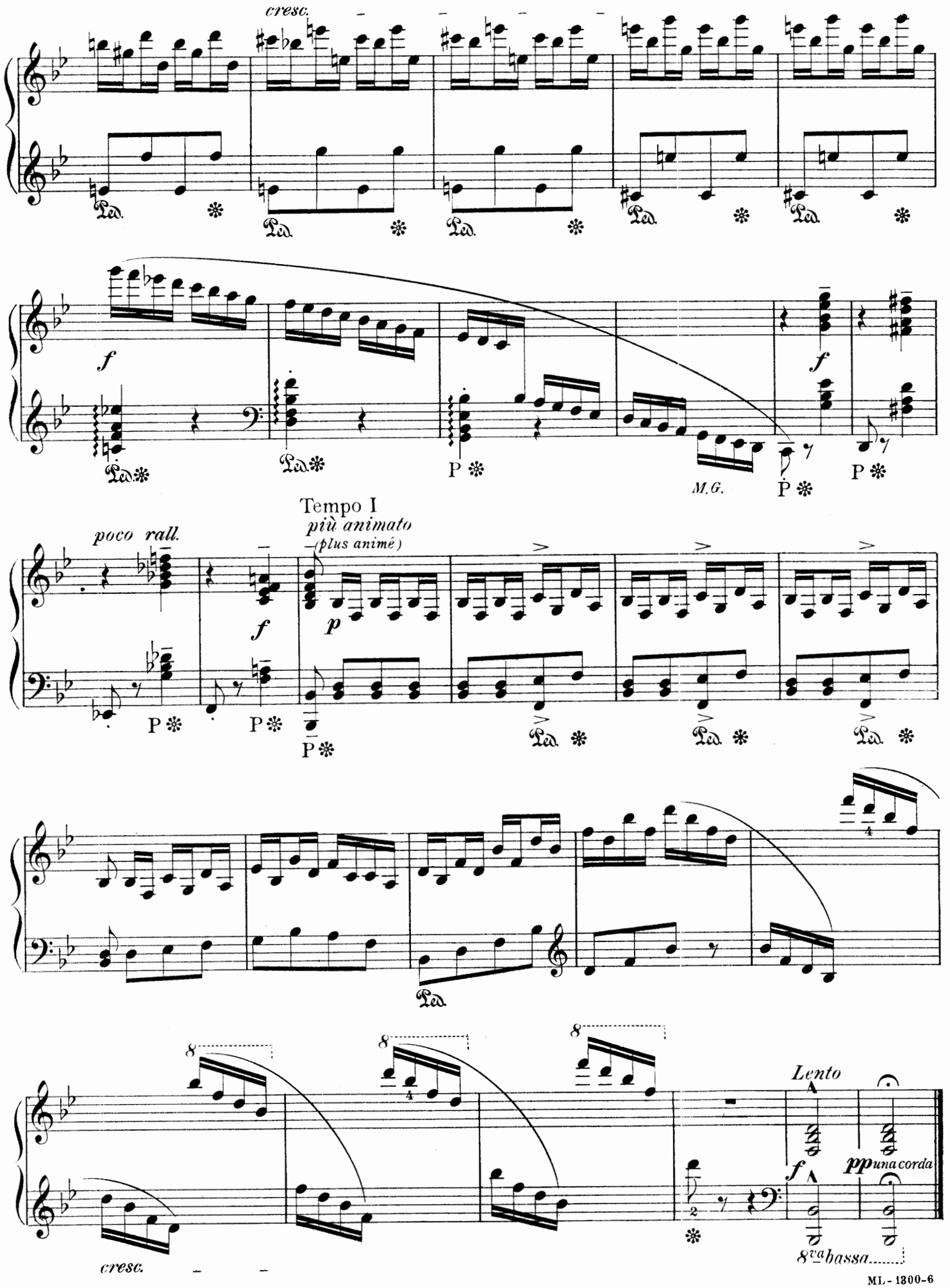

p
f
Ped.
M.G.


M. G.
cresc.
f
Ped.
Ped.
Ped.


cresc.
p
ff
Ped.


Ped.
*
Ped.
*
f
cresc.
M.G.
p
Ped.
*
Ped.
*
Ped.
*
Ped.
*
Ped.
*


cresc.
Ped.
f
P
M.G.
Tempo I
più animato
(plus animé)
poco rall.
p
Lento
pp una corda
8va bassa
cresc.

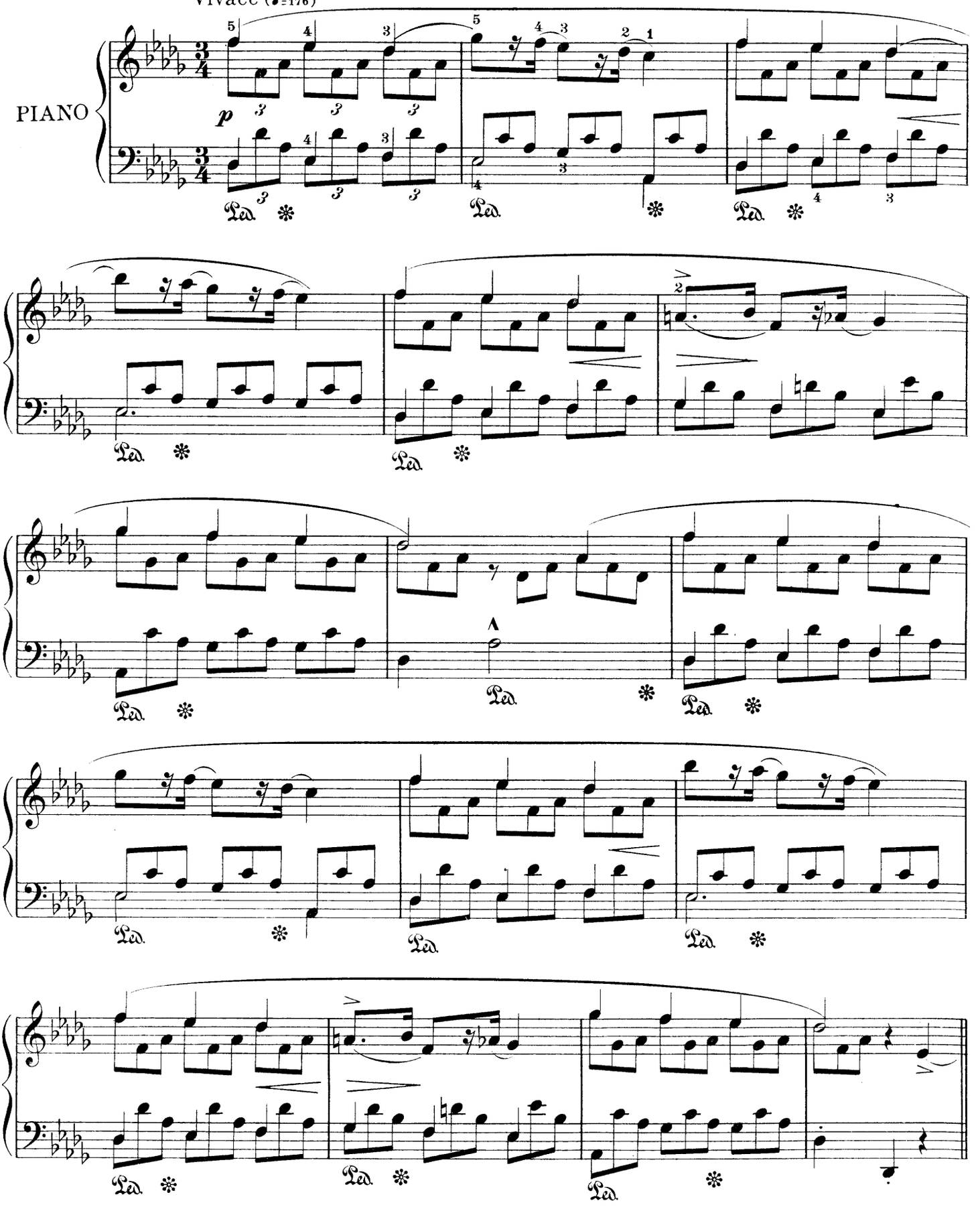
# VALSE - IMPROMPTU

*Edited by Isidor Philipp*

CHARLES M. WIDOR, Op. 15, No 6
(1845- )

Vivace (♩=176)

PIANO



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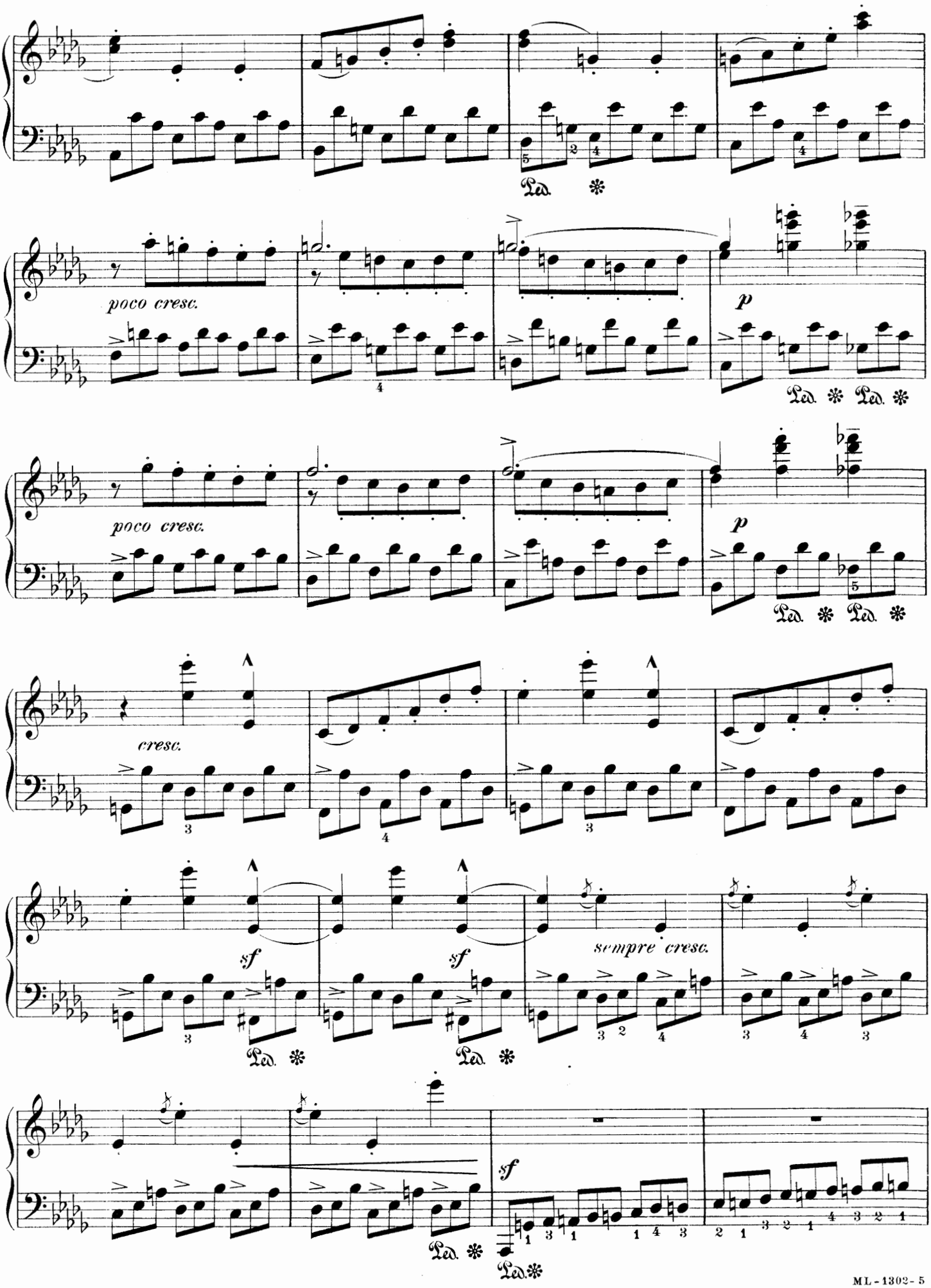
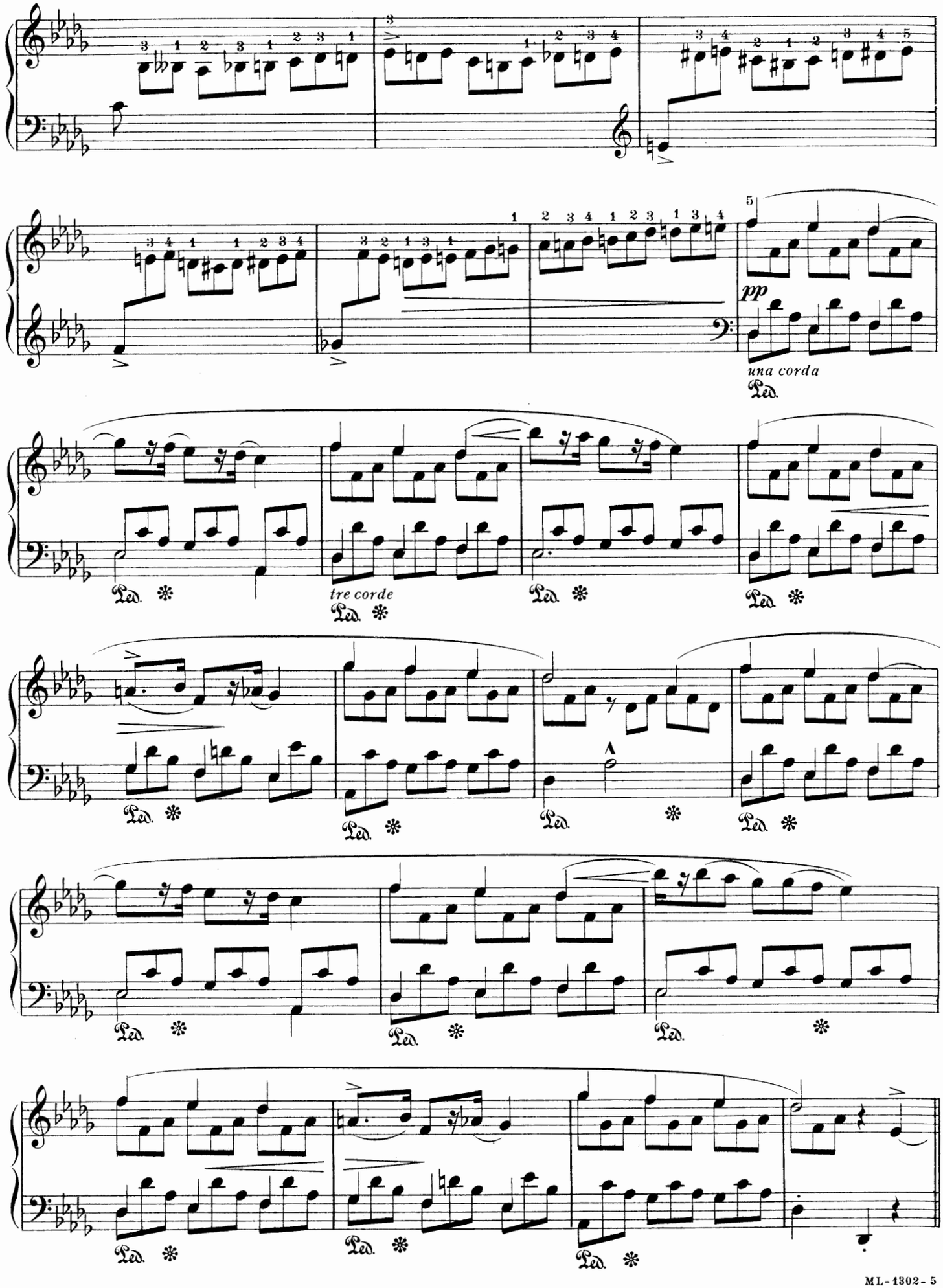
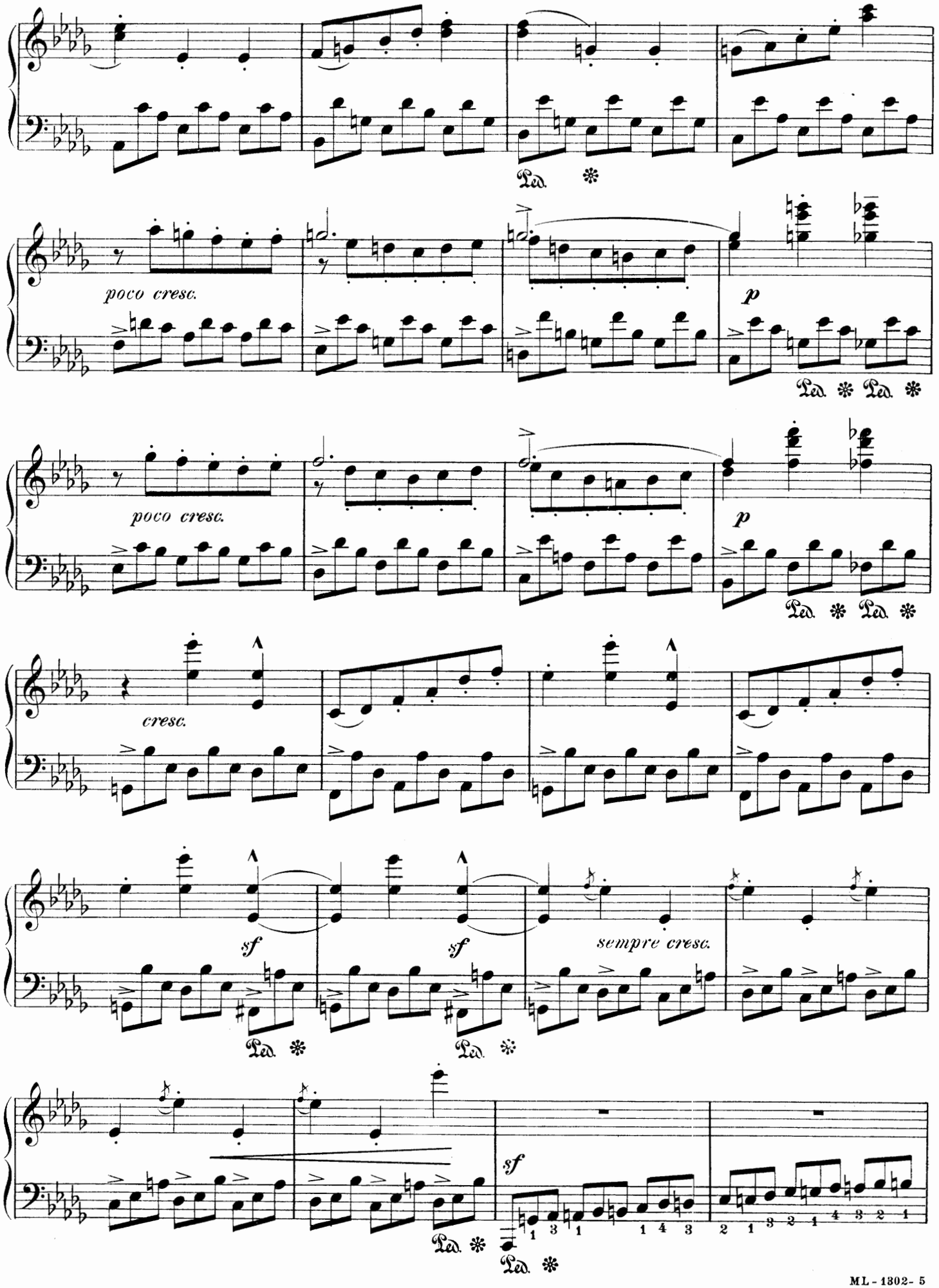
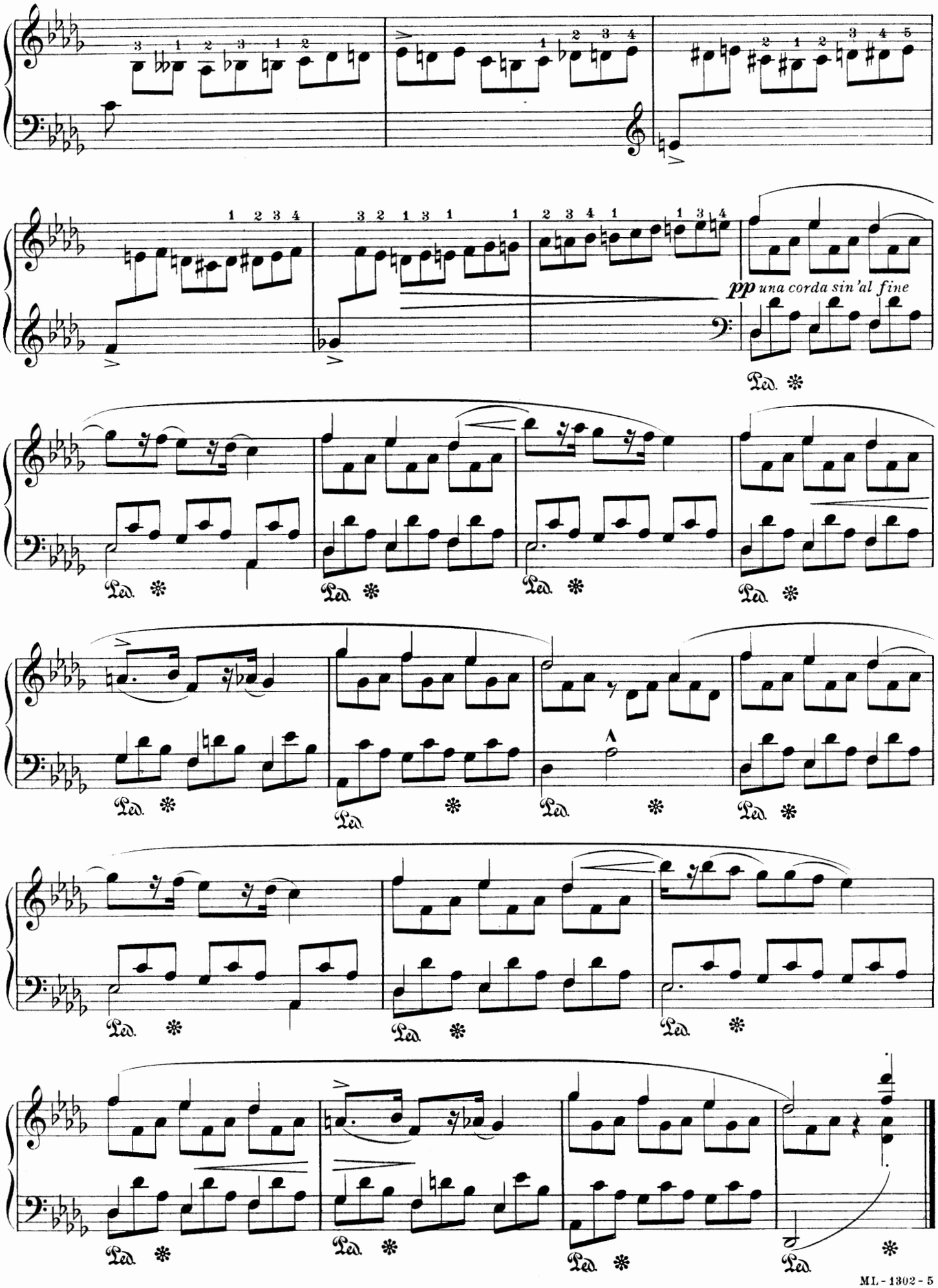

Ped. *
poco cresc.
p
Ped. * Ped. *
poco cresc.
p
Ped. * Ped. *
cresc.
sf
sf
sempre cresc.
Ped. *
Ped. *
sf
Ped. *
Ped. *


pp
una corda
Ped.
tre corde


Ped. ✻
poco cresc.
p
Ped. ✻ Ped. ✻
poco cresc.
p
Ped. ✻ Ped. ✻
cresc.
sf
sf
sempre cresc.
Ped. ✻
Ped. ✻
Ped. ✻
sf
Ped. ✻


pp una corda sin'al fine
Ped.

# AT EVENING
## (AU SOIR)

*Edited by Isidor Philipp*

CHARLES M. WIDOR, Op.44, No 5
(1845- )

Andante cantabile, quasi Adagio (♩= 72)

PIANO

*pp*

*poco cresc.*

*poco rit.*

*pp*

*rit.*

*pp*

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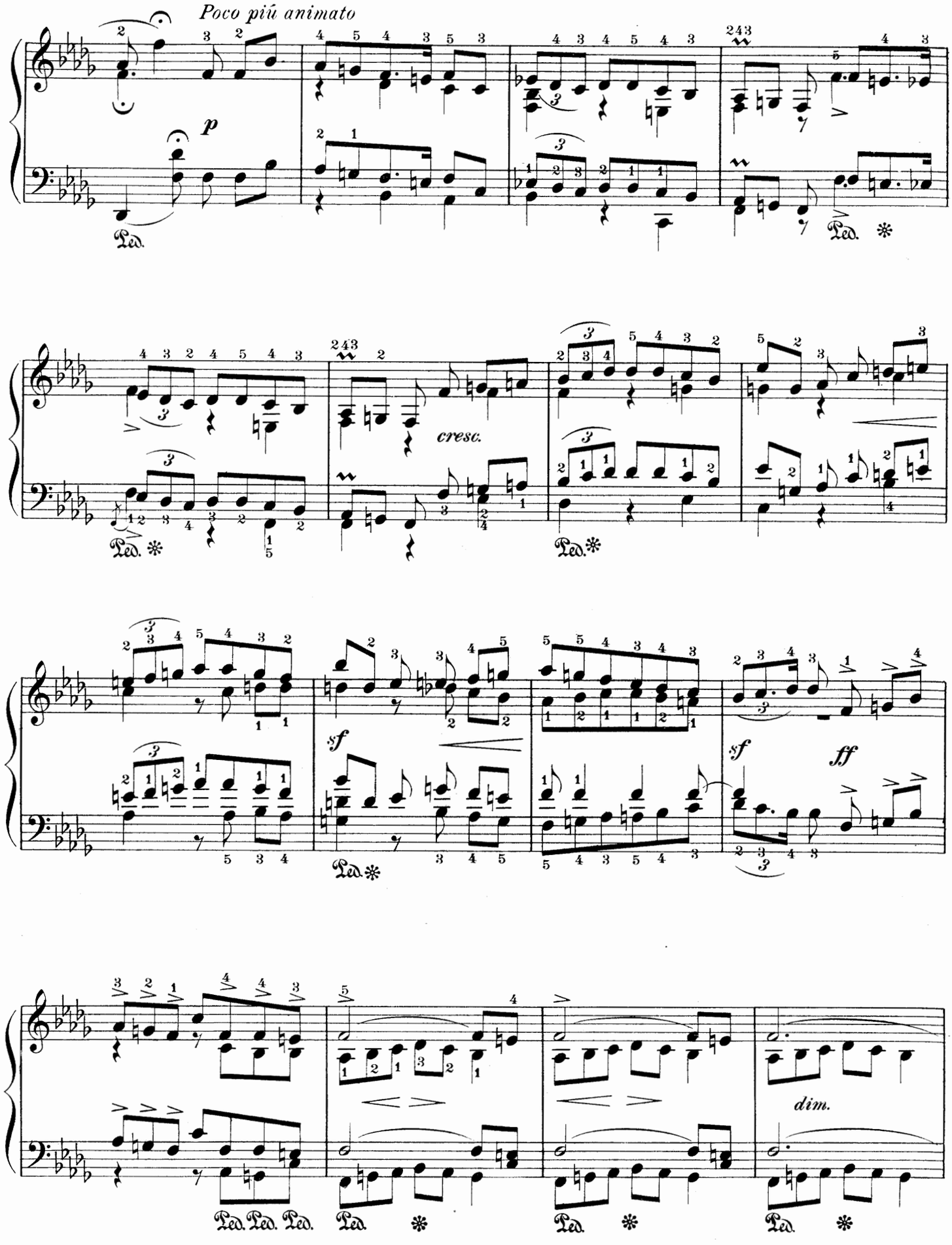
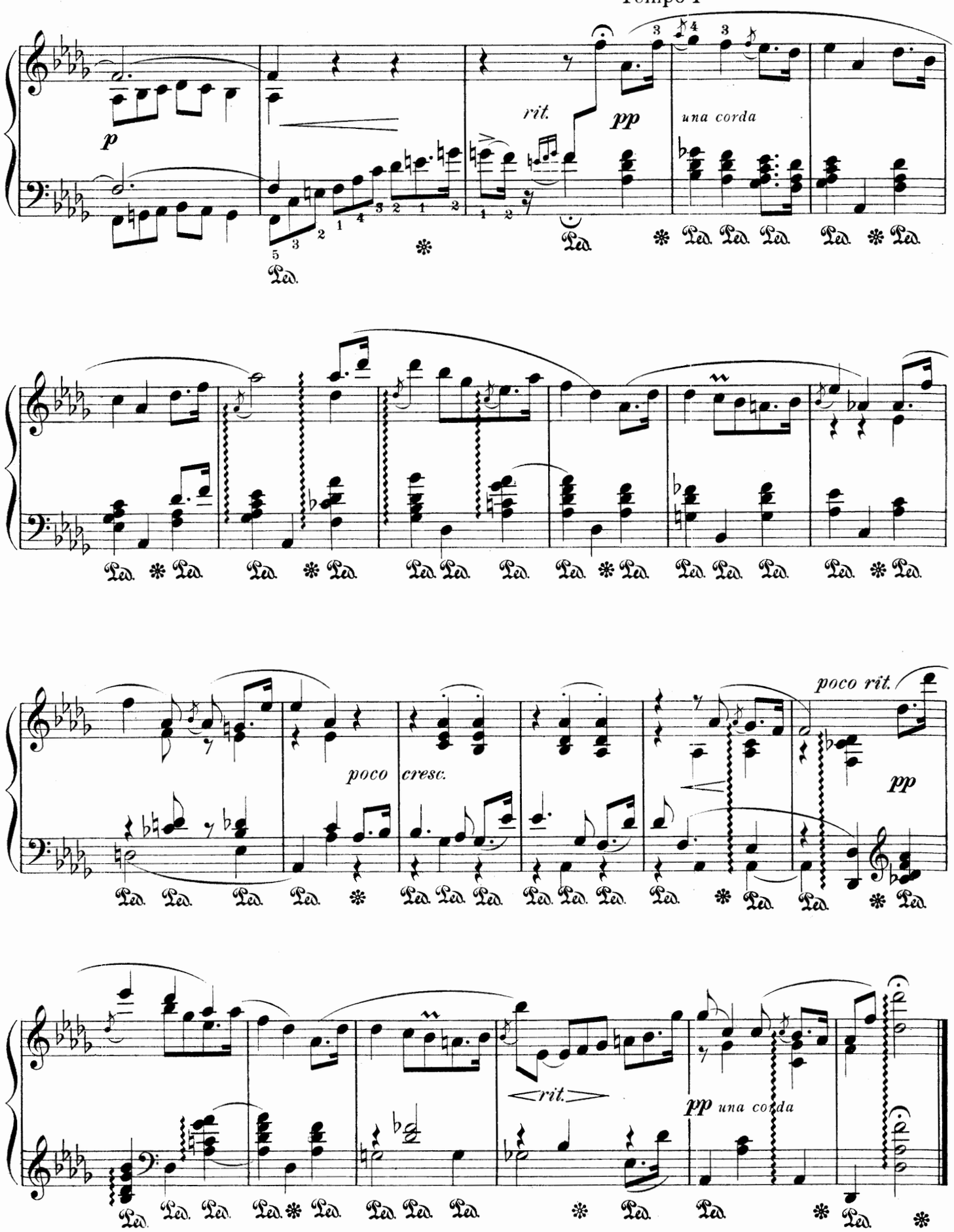

Poco più animato
p
Ped.
cresc.
sf
ff
dim.

Tempo I

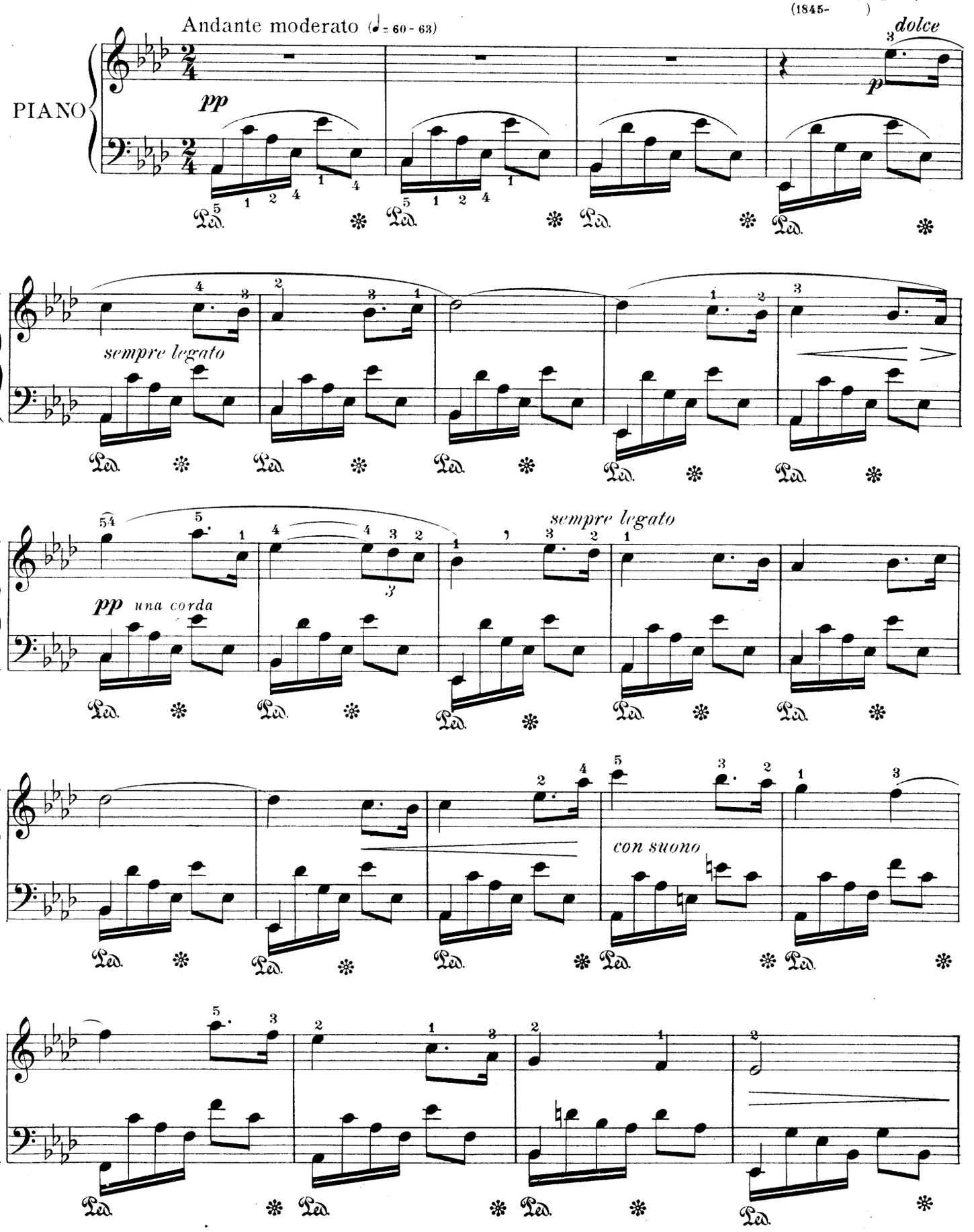


*To Madame Florent Saglio*

# ROMANCE WITHOUT WORDS
## (ROMANCE SANS PAROLES)

*Edited by Isidor Philipp*

GABRIEL FAURÉ, Op. 17, № 3
(1845- )

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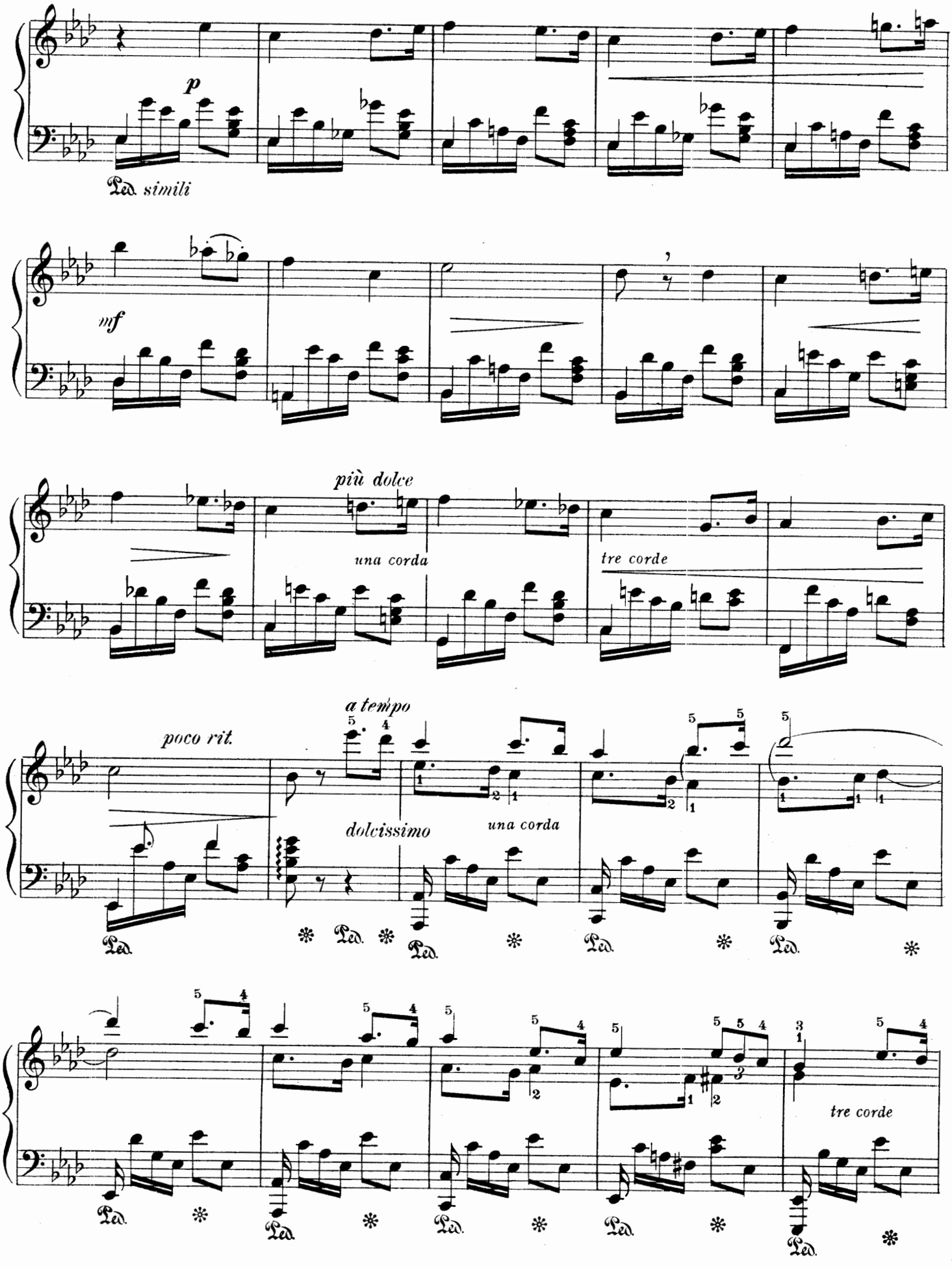
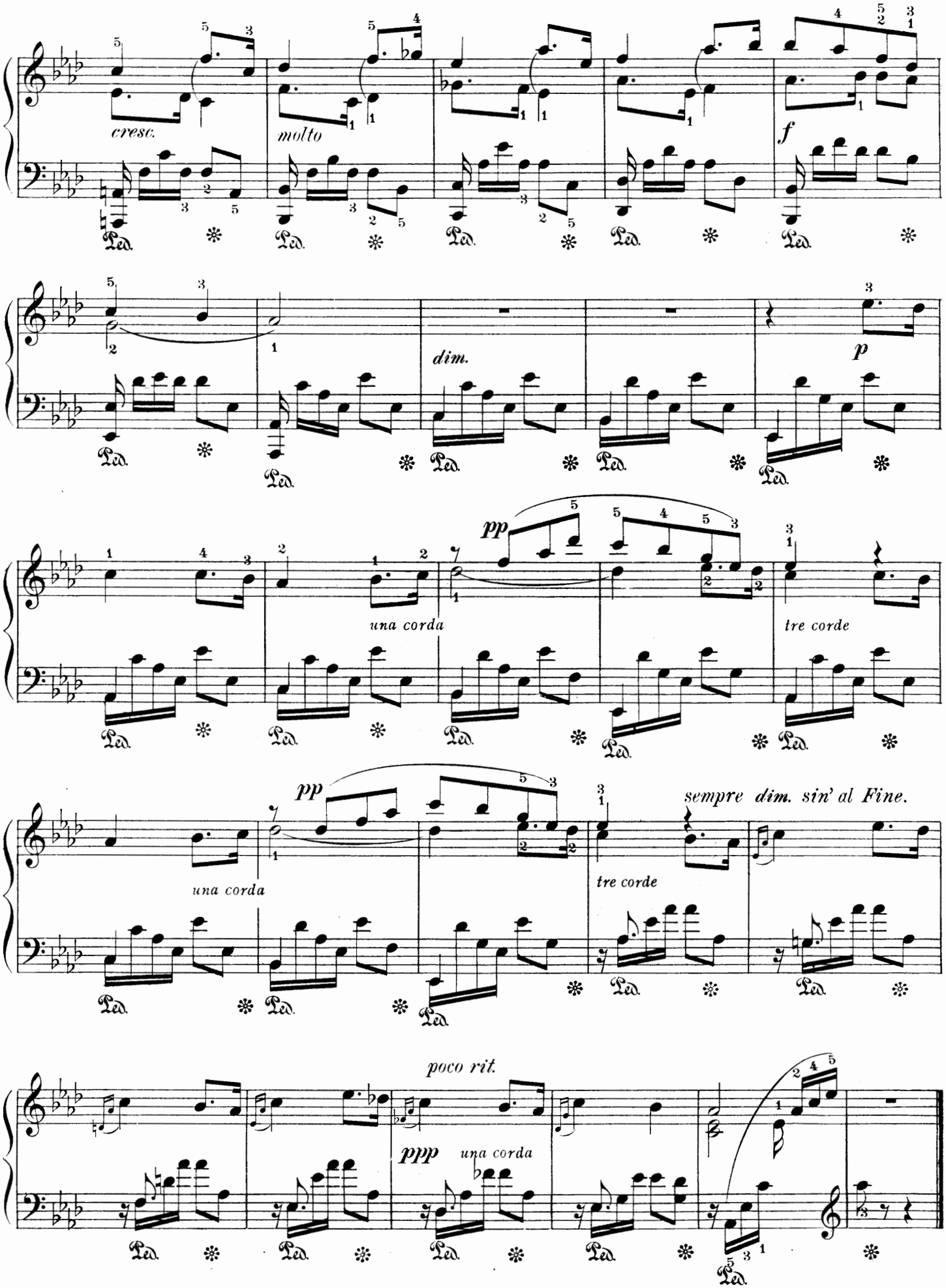

p
Ped. simili
mf
più dolce
una corda
tre corde
a tempo
poco rit.
dolcissimo
una corda
tre corde

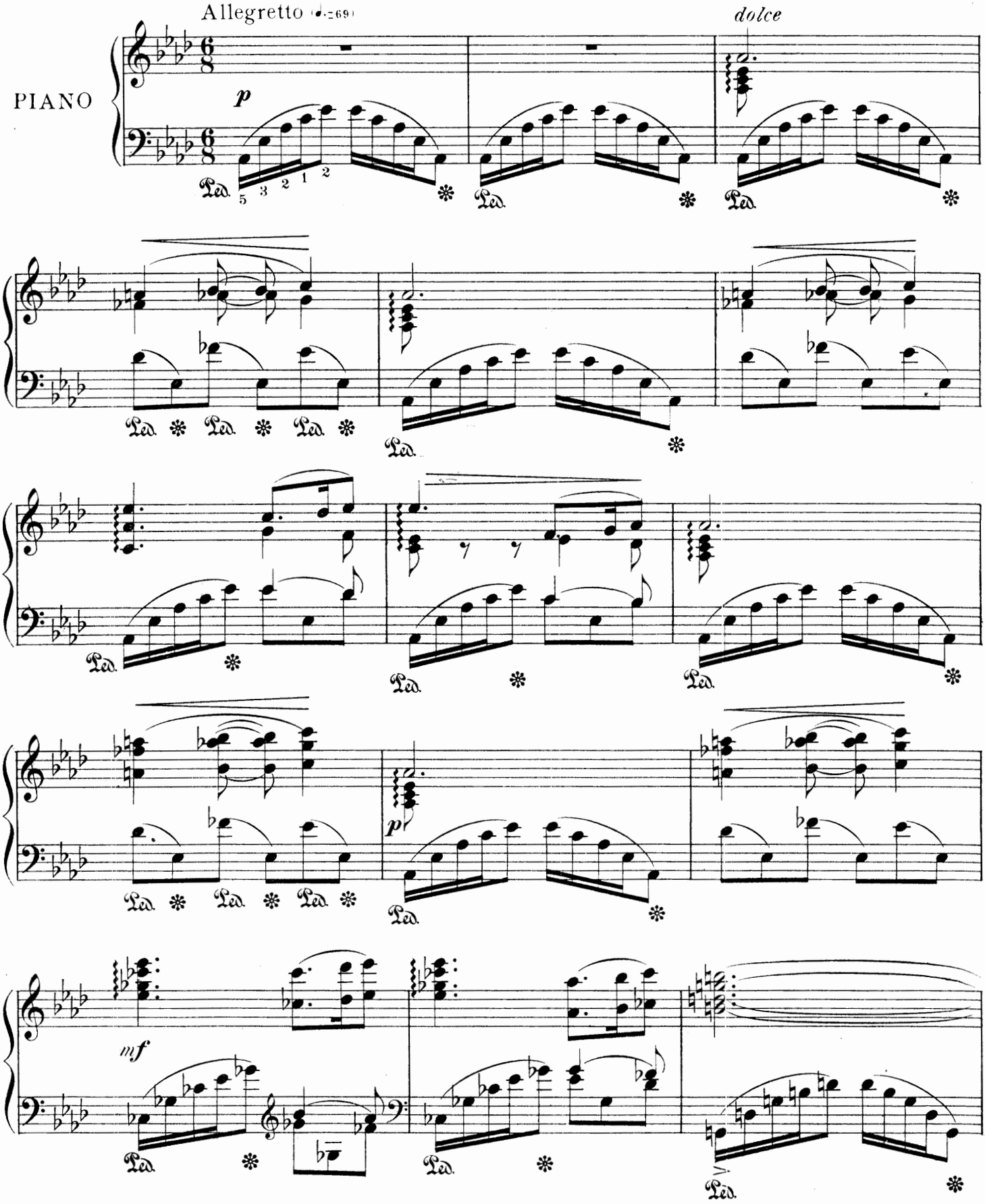

cresc.
molto
f
dim.
p
pp
una corda
tre corde
pp
una corda
sempre dim. sin' al Fine.
tre corde
poco rit.
ppp
una corda

*To Madame Ernest Chausson*

# FOURTH BARCAROLLE
## (QUATRIÈME BARCAROLLE)

*Edited by Isidor Philipp*

GABRIEL FAURÉ, Op. 44
(1845- )

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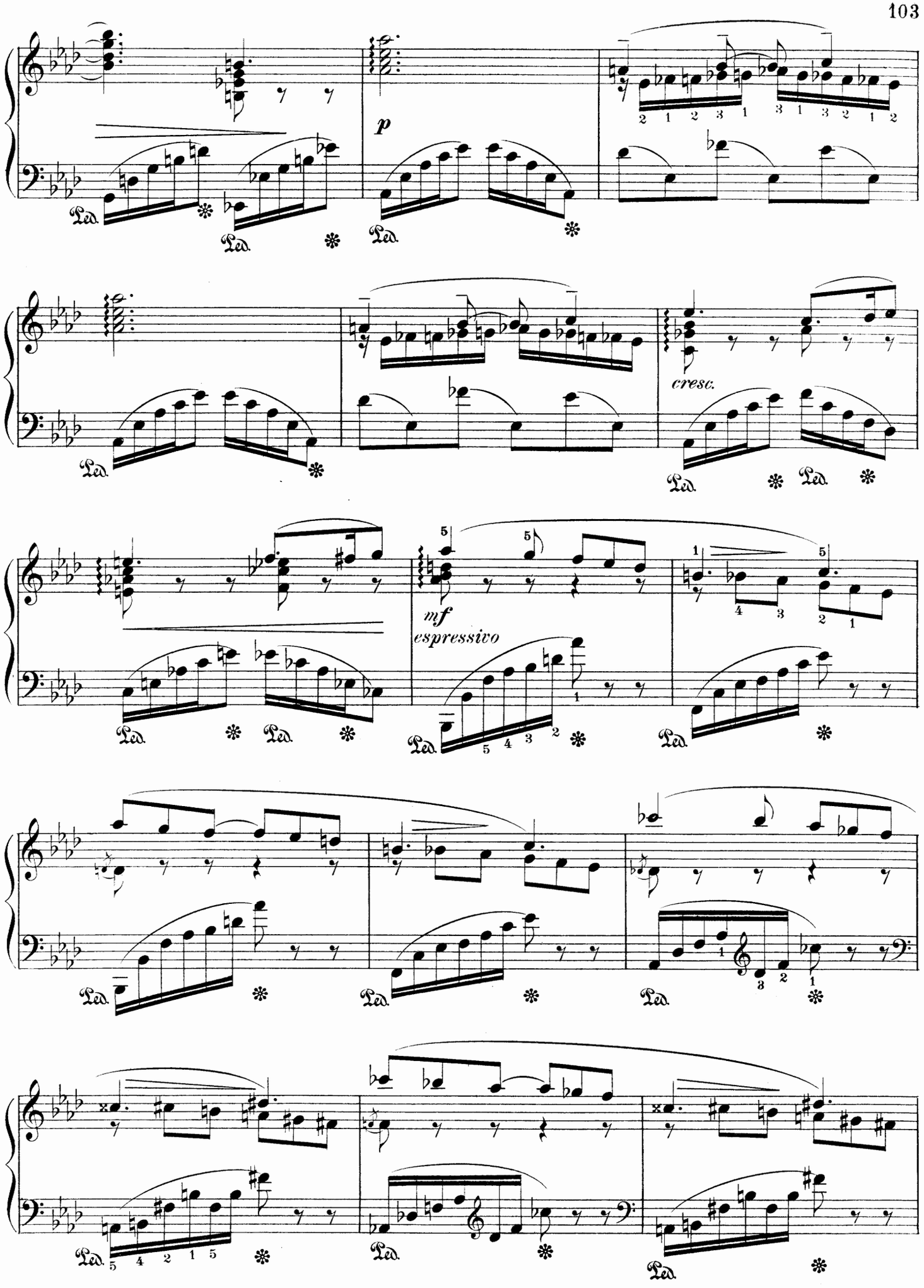
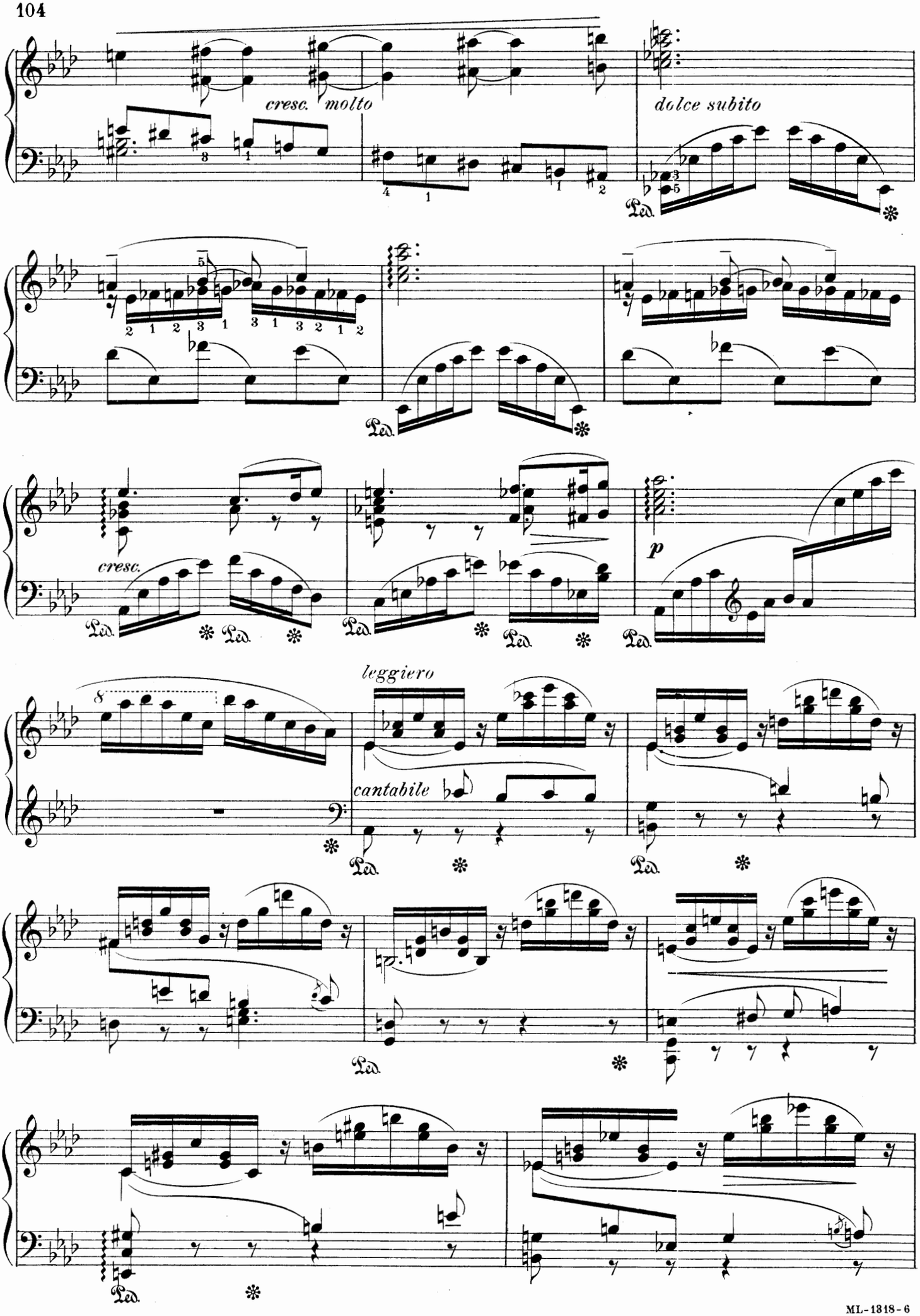
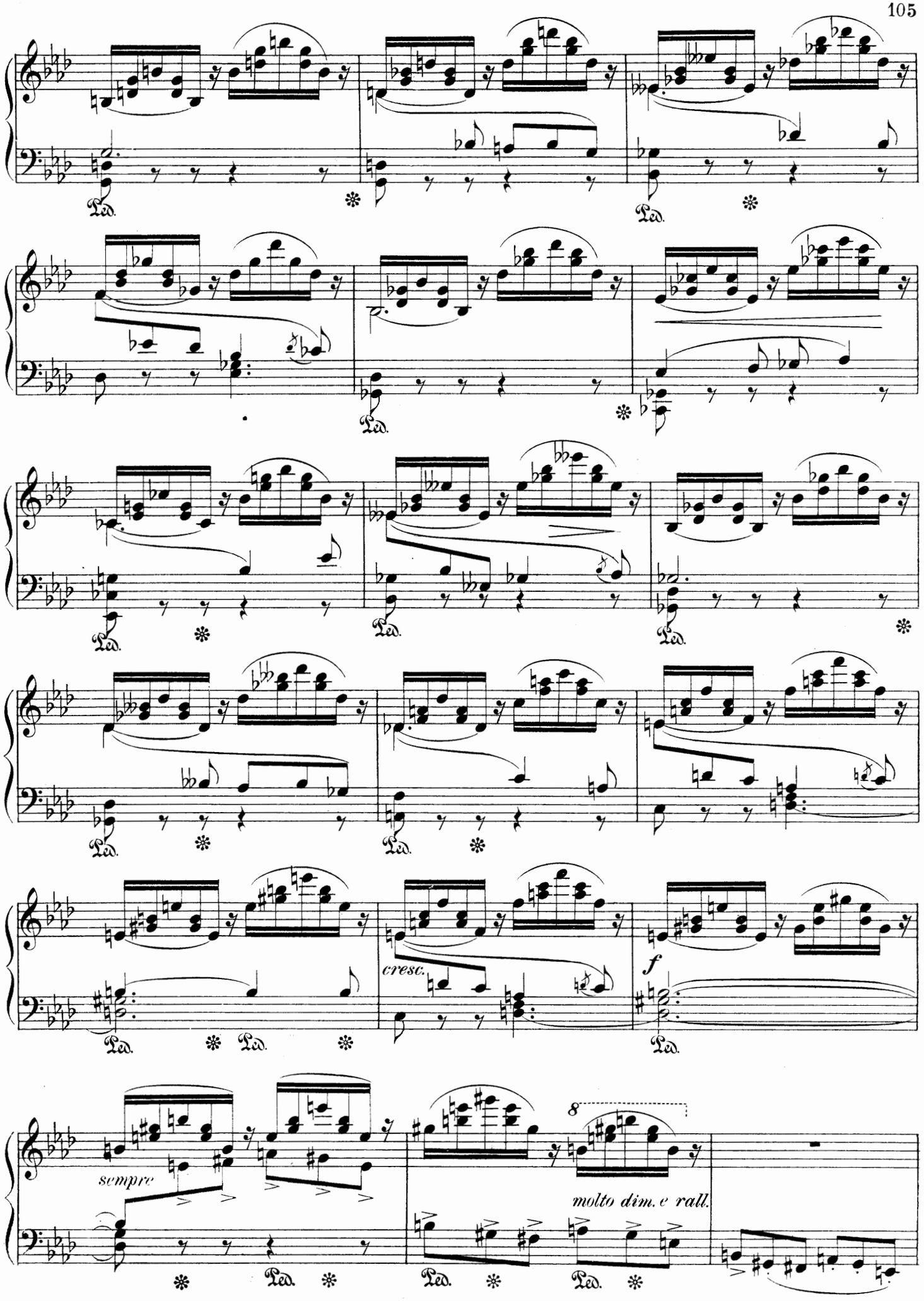
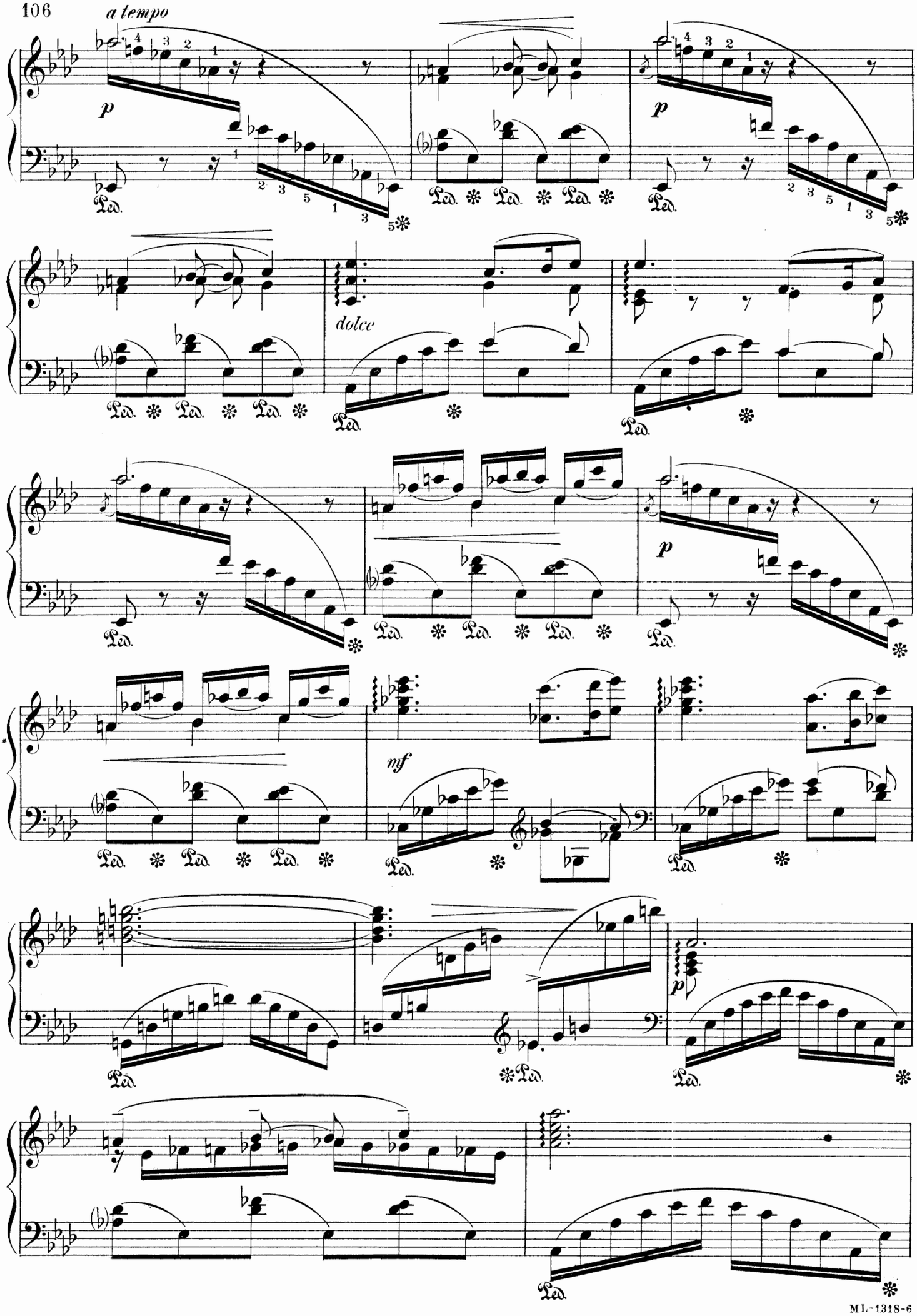
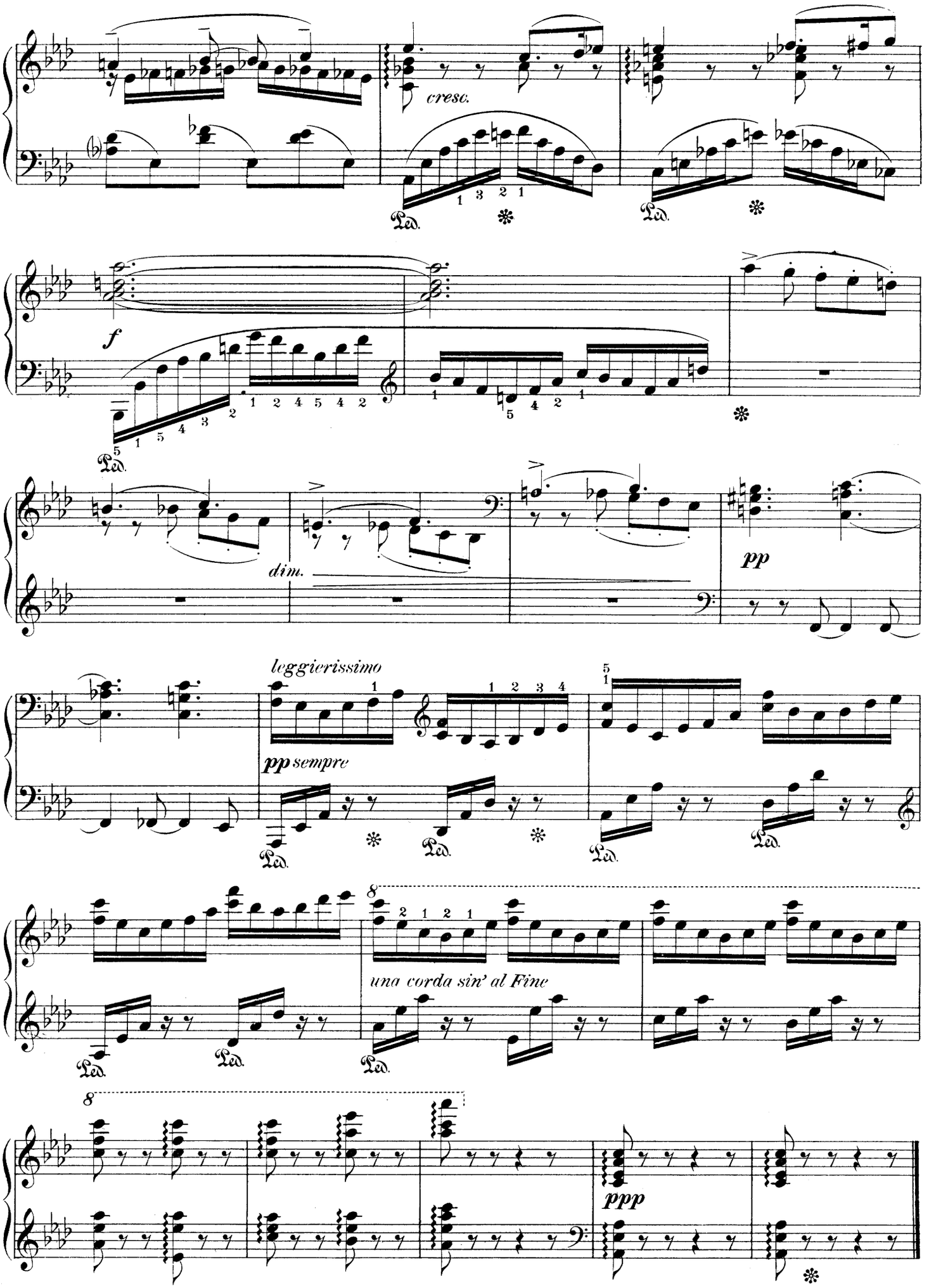

p
cresc.
mf
espressivo


cresc. molto
dolce subito
cresc.
p
leggiero
cantabile
Ped.


Ped.
cresc.
f
sempre
8
molto dim. e rall.


a tempo
p
dolce
mf
p
p
Ped.


cresc.
Ped.
f
dim.
pp
leggierissimo
pp sempre
una corda sin' al Fine
ppp

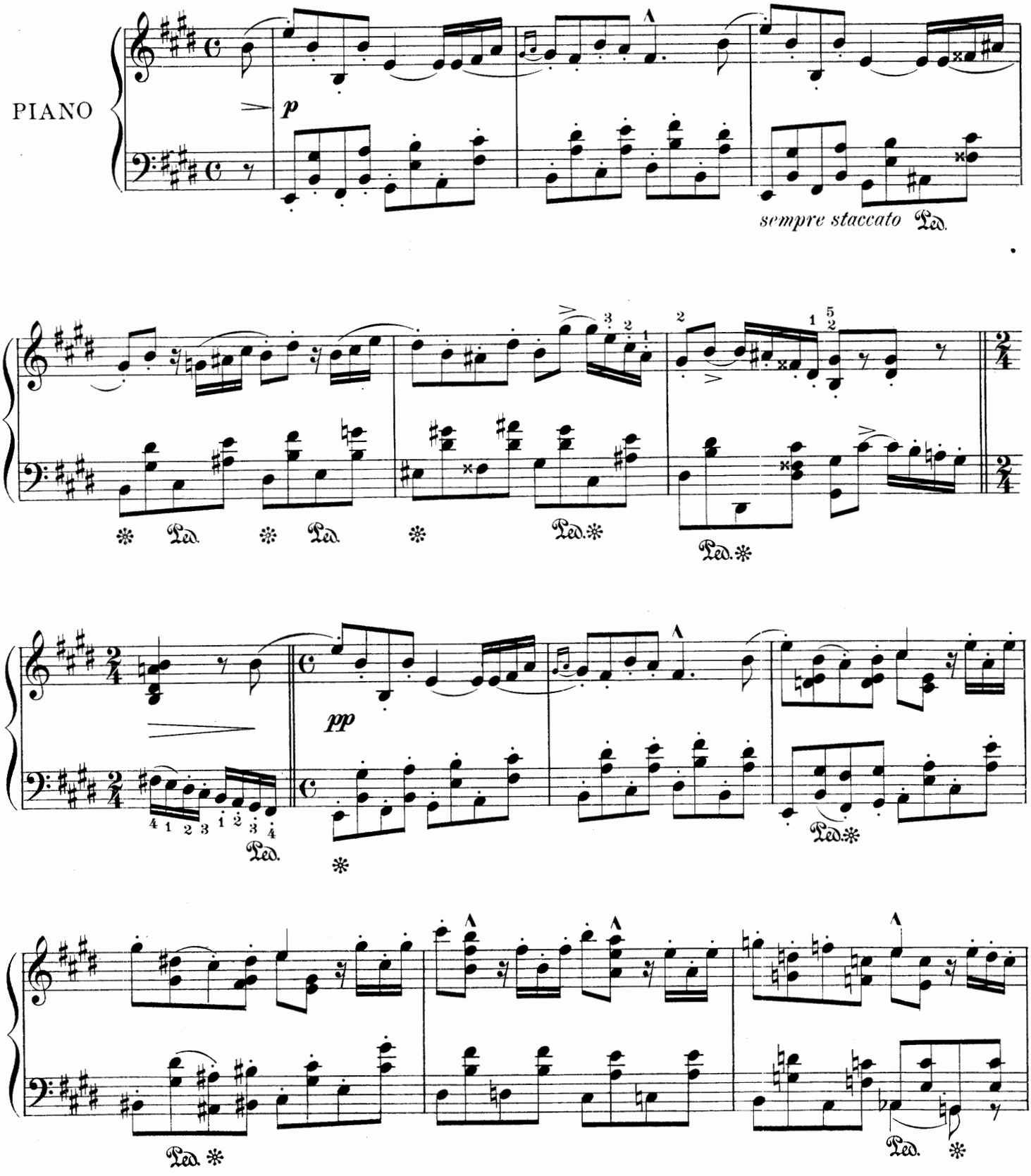
# TRICOTET

*Edited by Isidor Philipp*

HENRY KETTEN, Op. 120
(1848-1883)

Moderato (♩= 80)

PIANO

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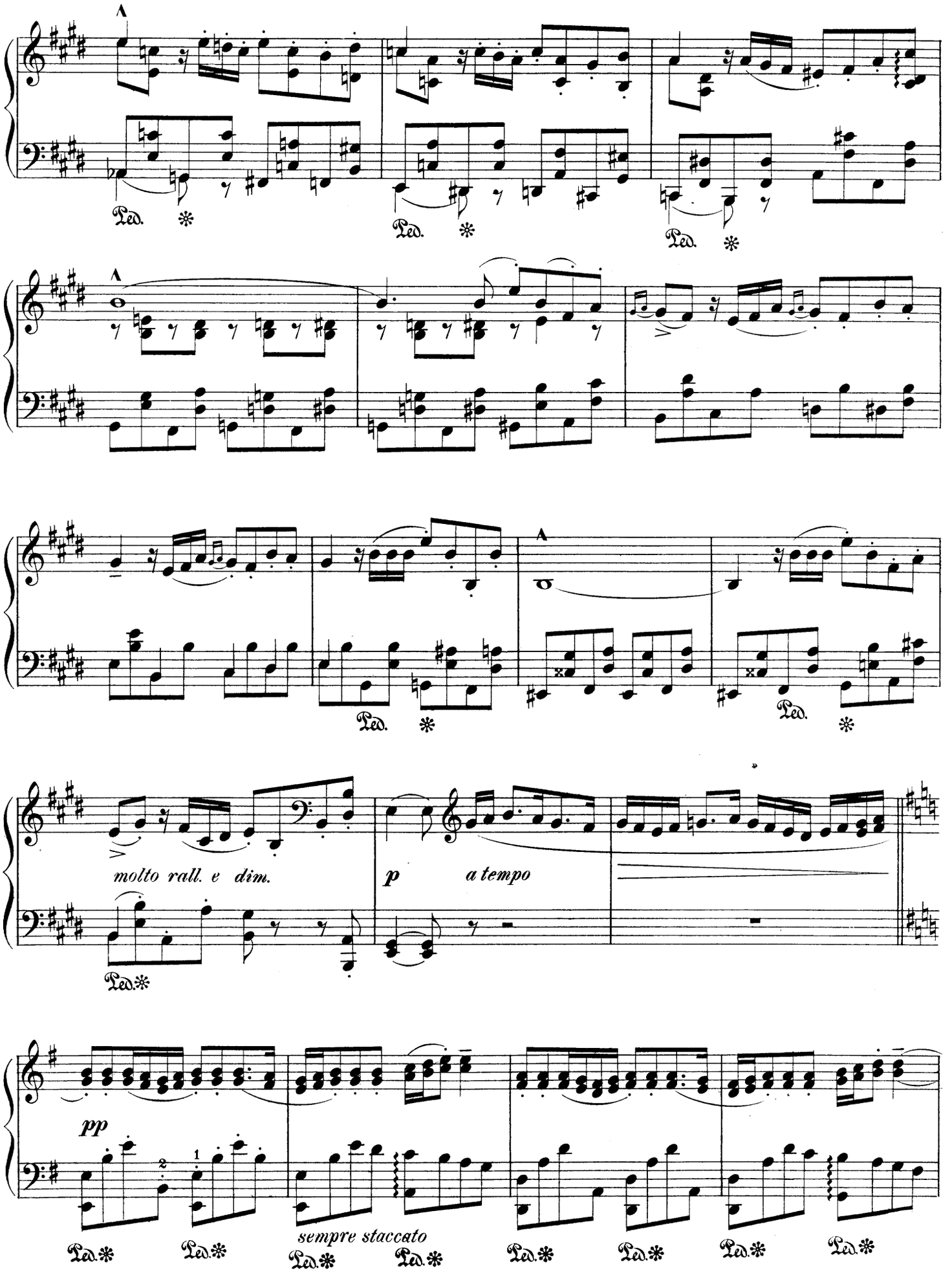
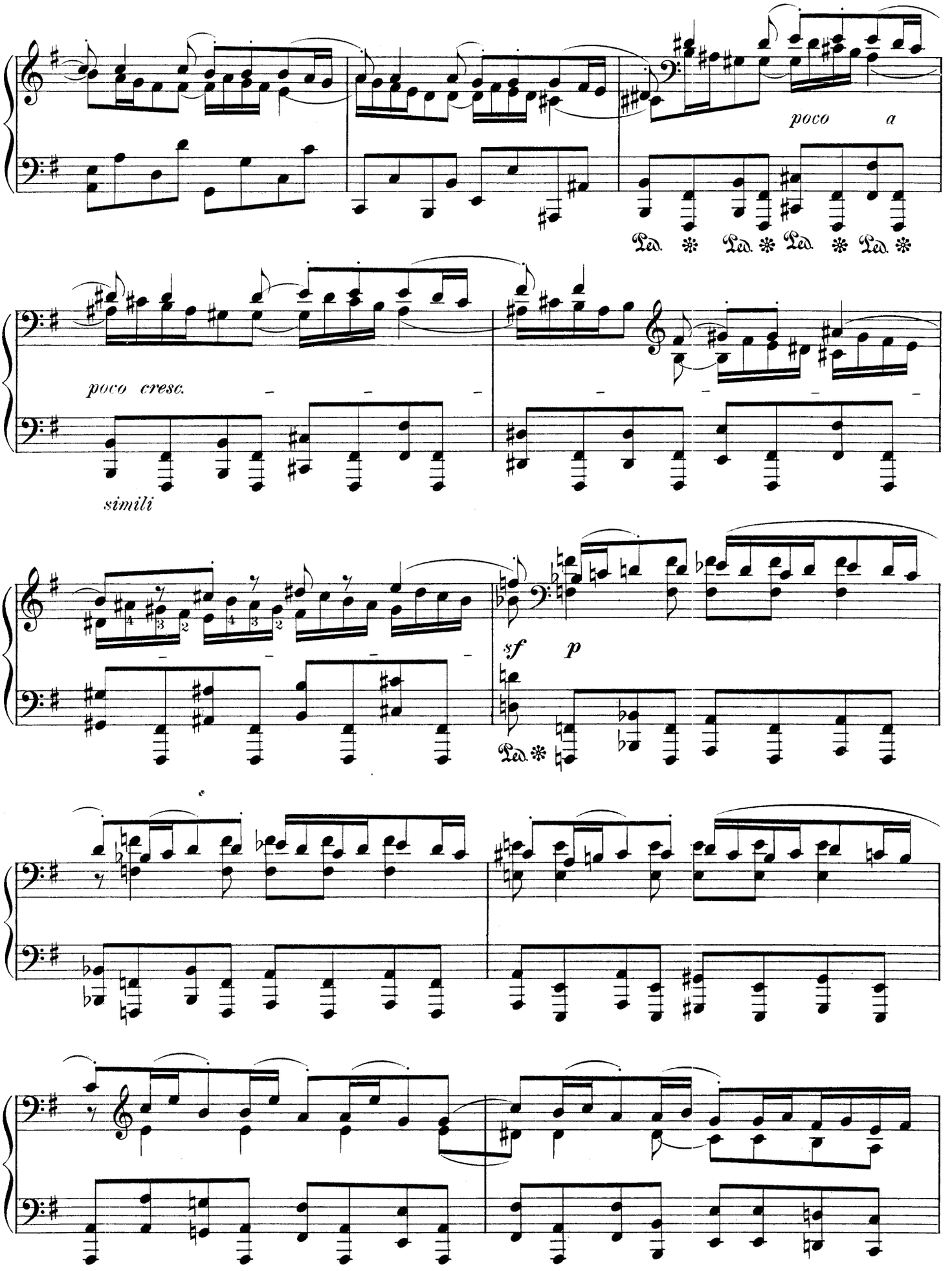
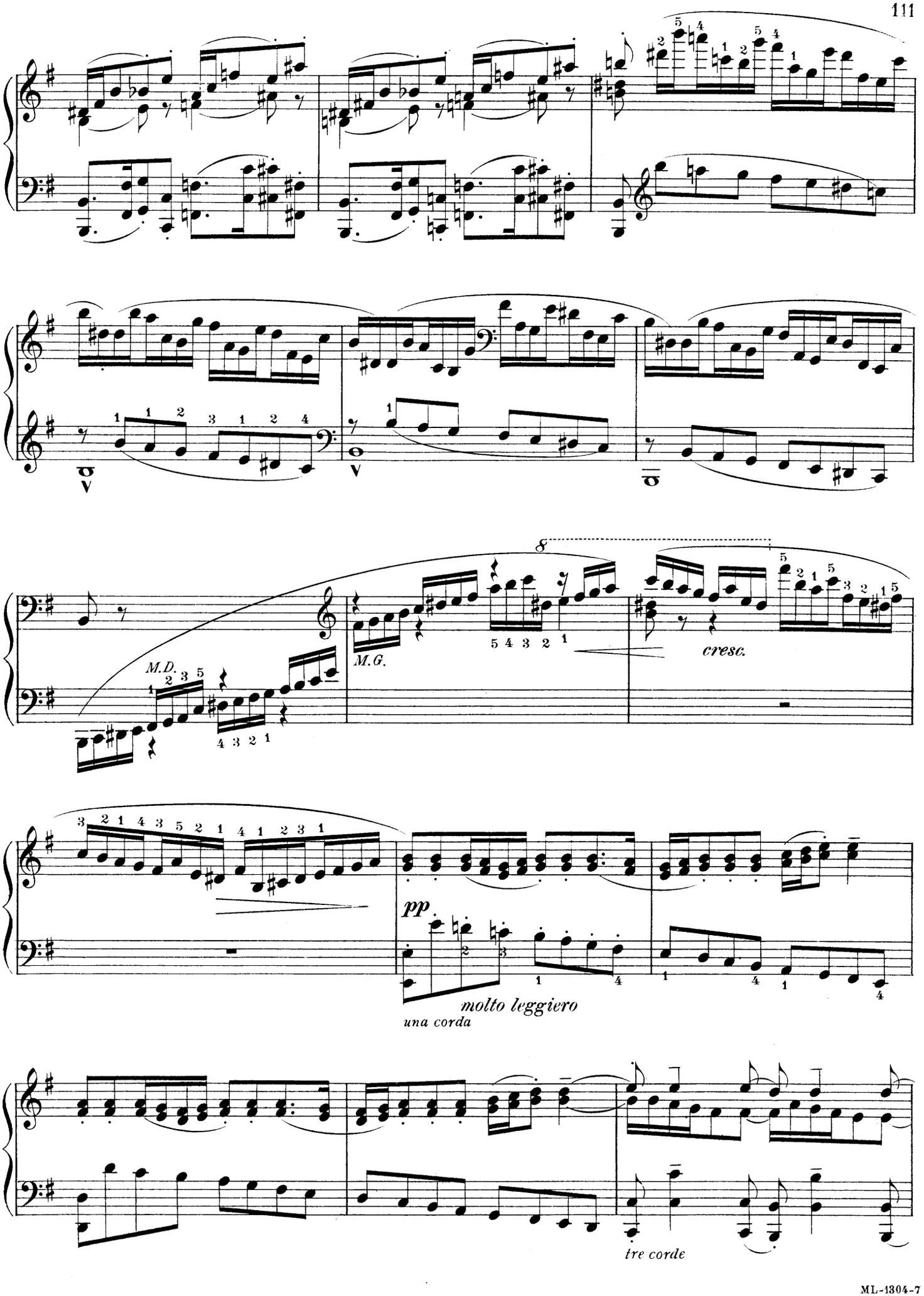
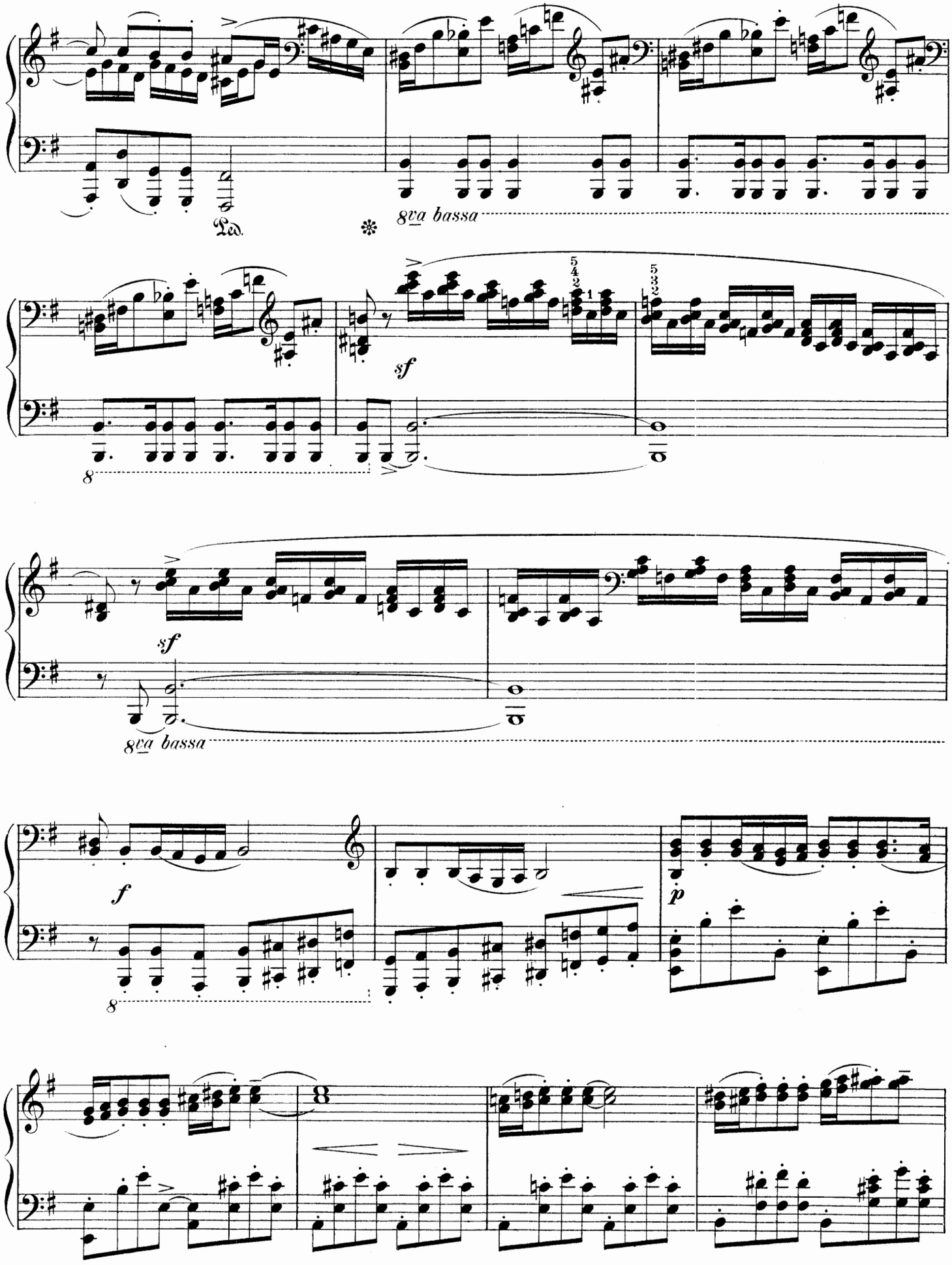
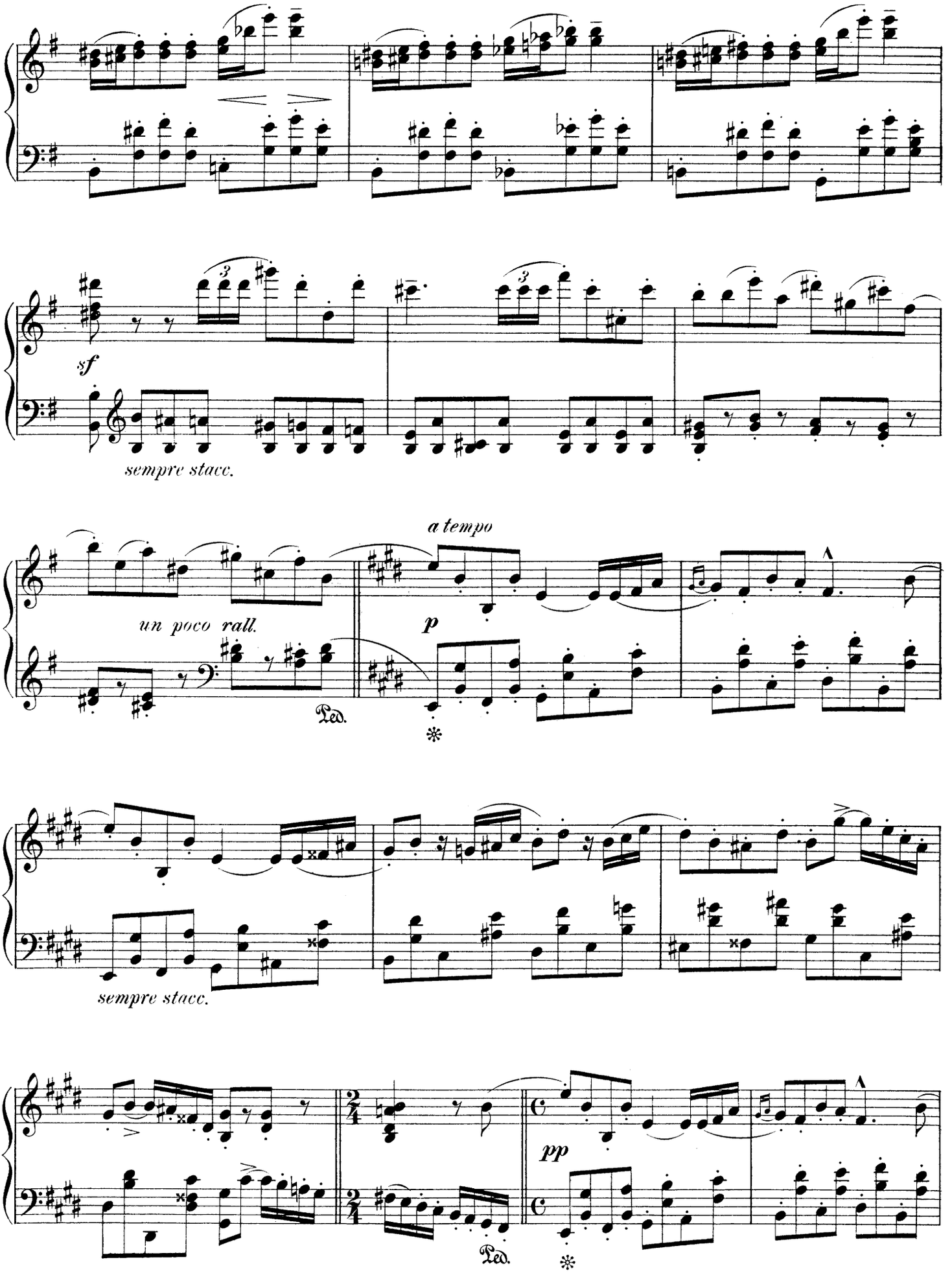
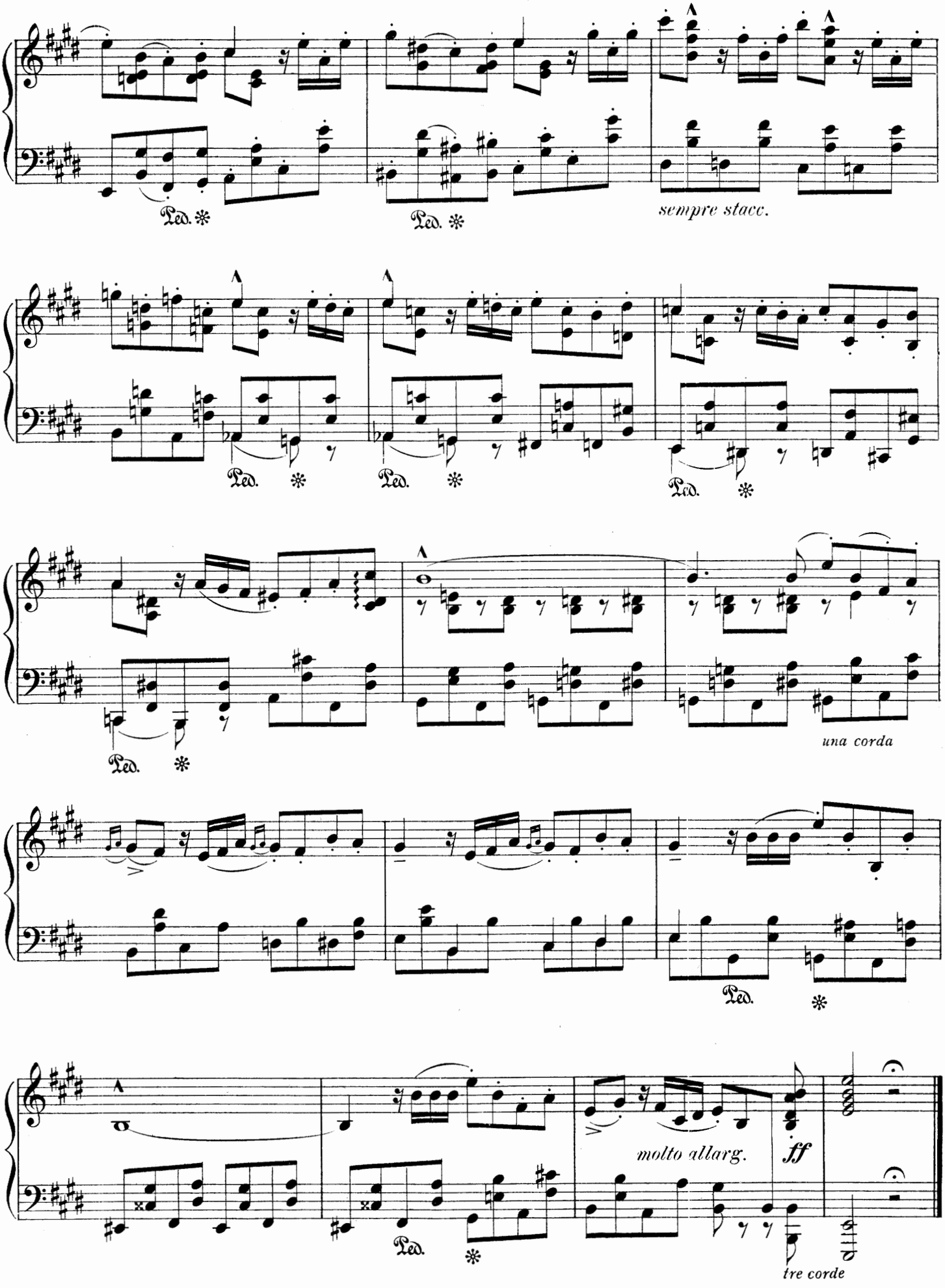

Ped.
molto rall. e dim.
p
a tempo
pp
sempre staccato


poco a
Ped. Ped. Ped. Ped.
poco cresc.
simili
sf p
Ped.


M.D.
M.G.
cresc.
pp
molto leggiero
una corda
tre corde


Ped.
8va bassa
sf
8
sf
8va bassa
f
8
p


sf
sempre stacc.
un poco rall.
a tempo
p
Ped.
sempre stacc.
pp
Ped.


Ped. ✻
Ped. ✻
sempre stacc.
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
una corda
Ped. ✻
Ped. ✻
molto allarg.
ff
tre corde

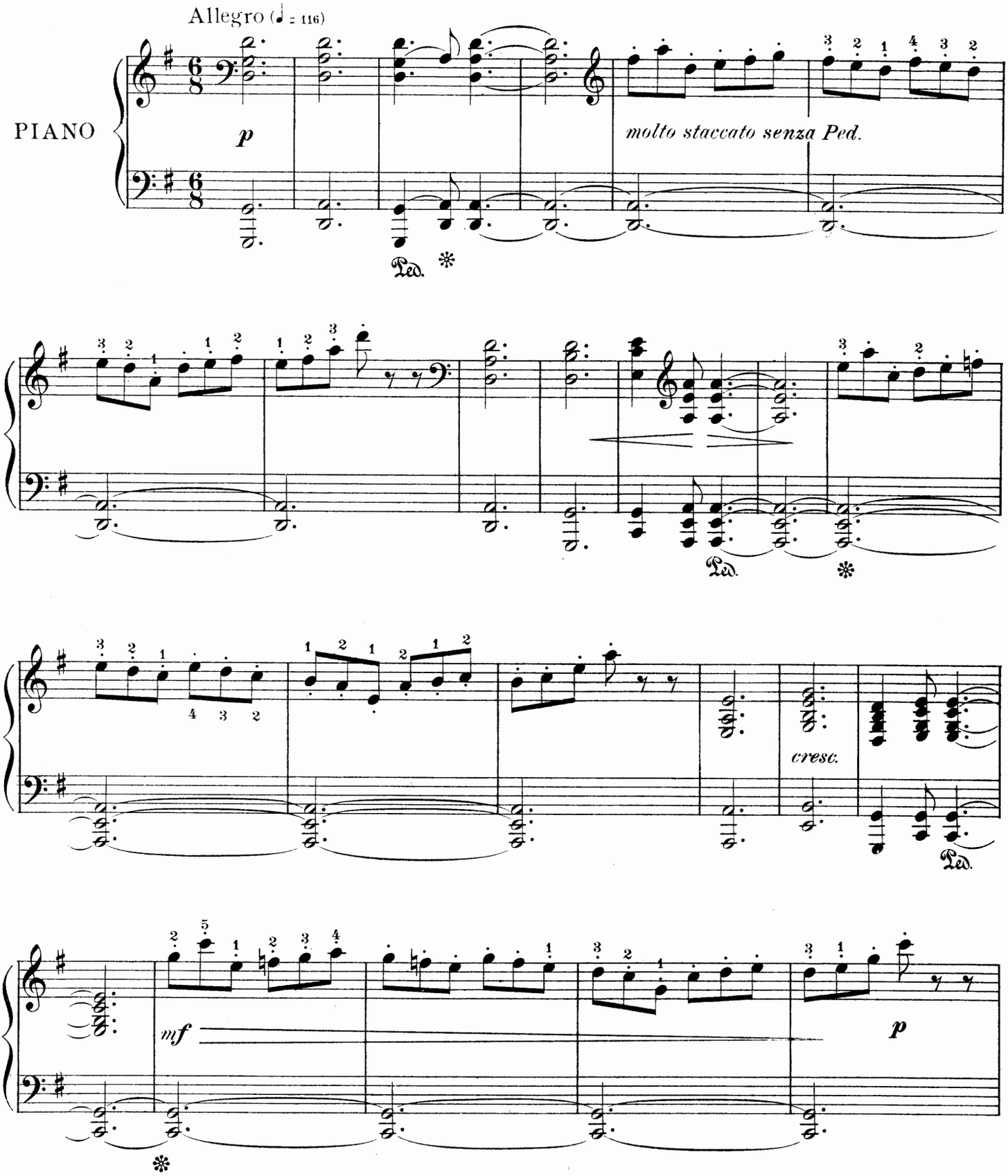
*To Madame Laure Jacquard*

# PAN

## № 2 from "THE MAGIC LANTERN," Part I

*Edited by Isidor Philipp*

BENJAMIN GODARD, Op. 50, № 2
(1849-1895)

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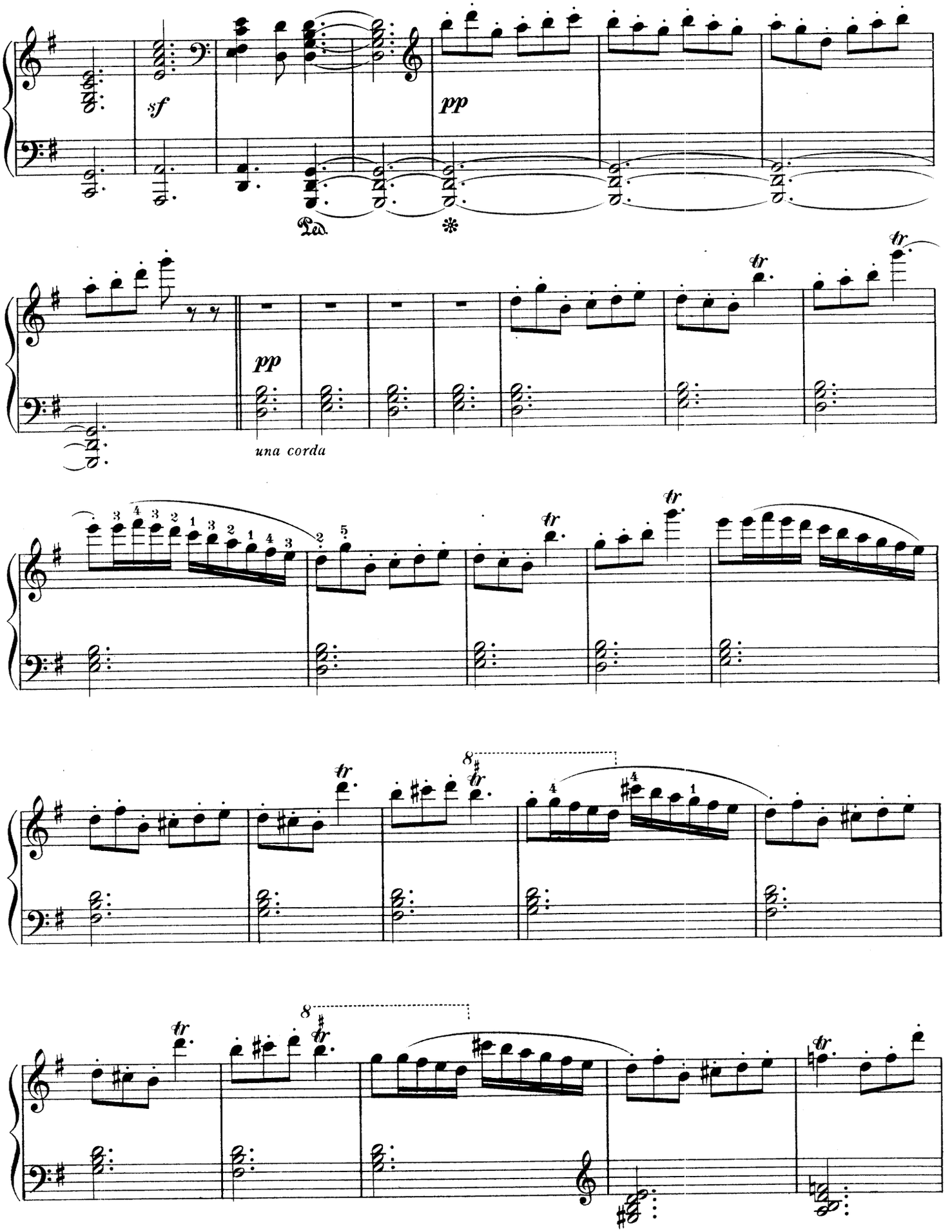
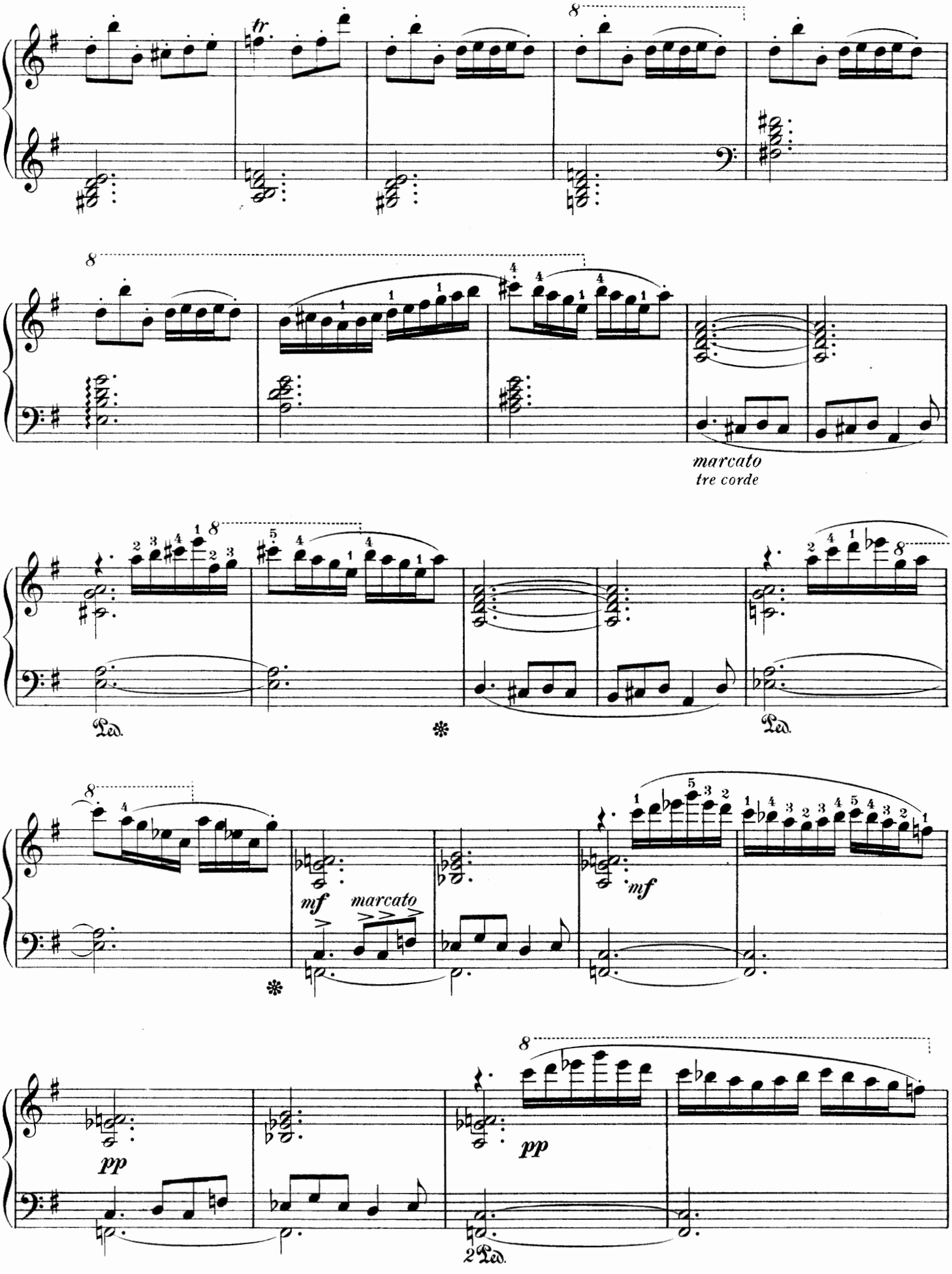
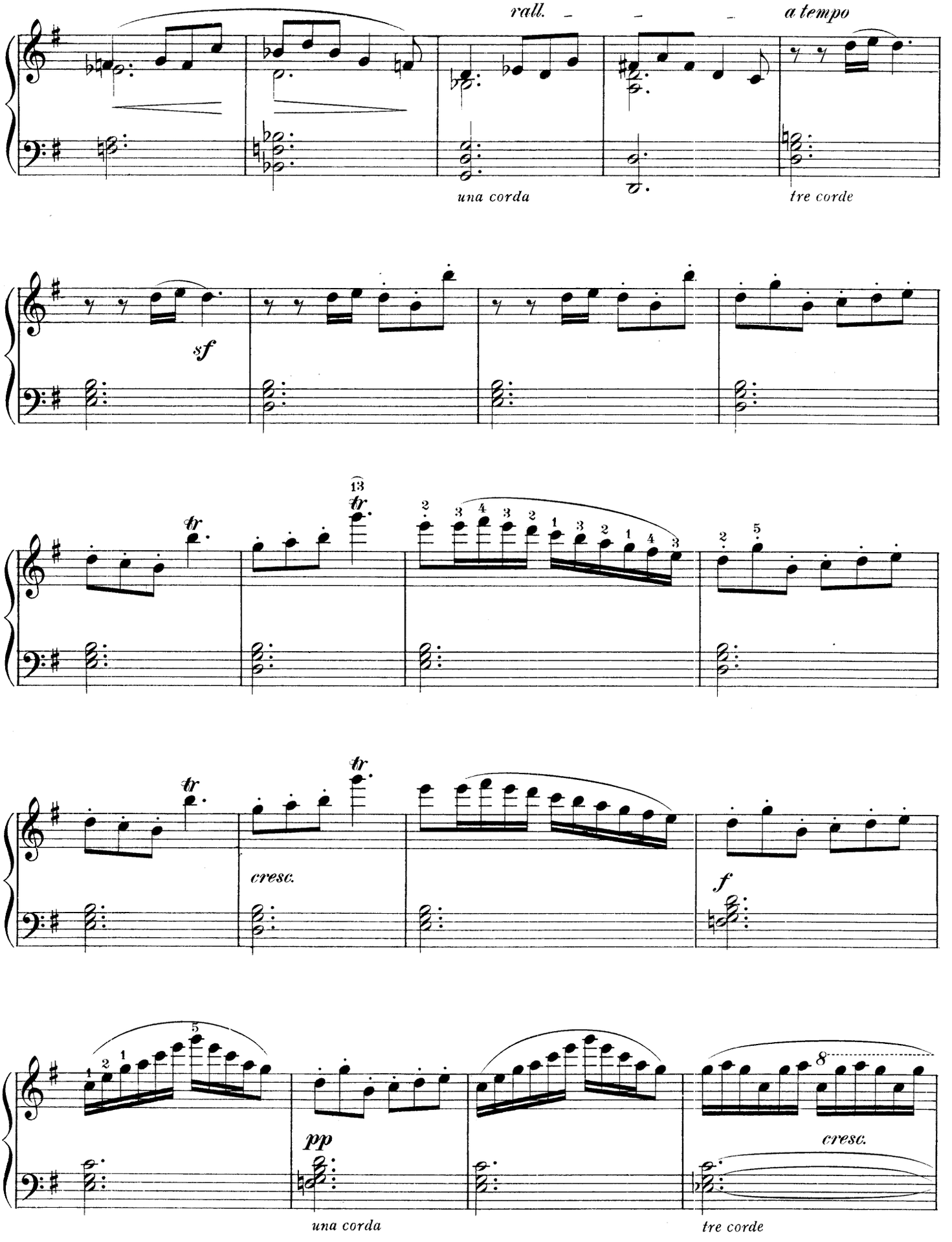
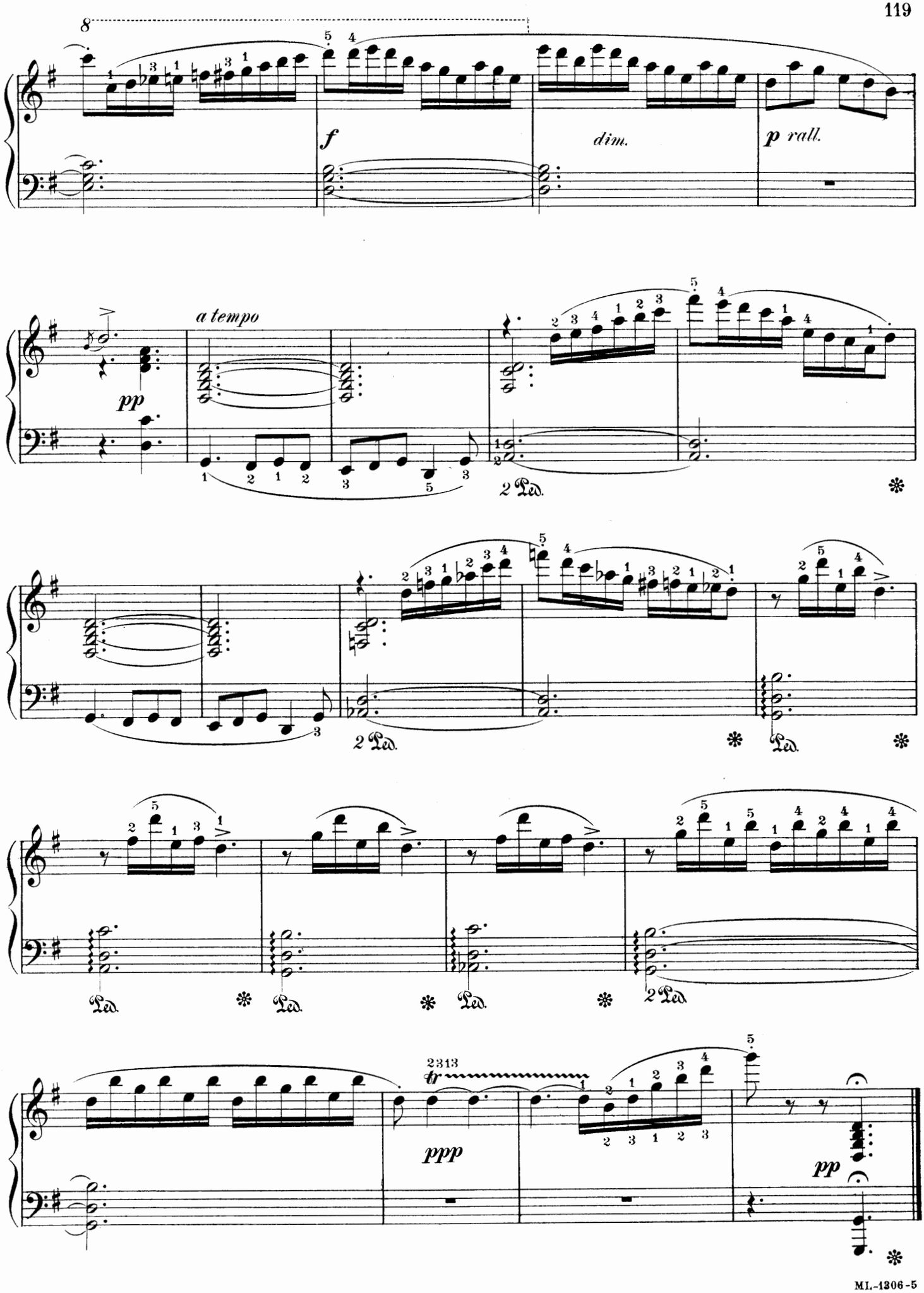

sf
pp
Ped.
*
pp
una corda
tr
8


tr
8
marcato
tre corde
Ped.
mf
marcato
pp
2 Ped.


rall.
a tempo
una corda
tre corde
sf
tr
cresc.
f
pp
una corda
tre corde
cresc.


8
f
dim.
p rall.
a tempo
pp
2 Ped.
2 Ped.
Ped.
Ped.
Ped.
2 Ped.
ppp
pp

*To Mlle Suzanne Robin*

# RUNNING
## (EN COURANT)

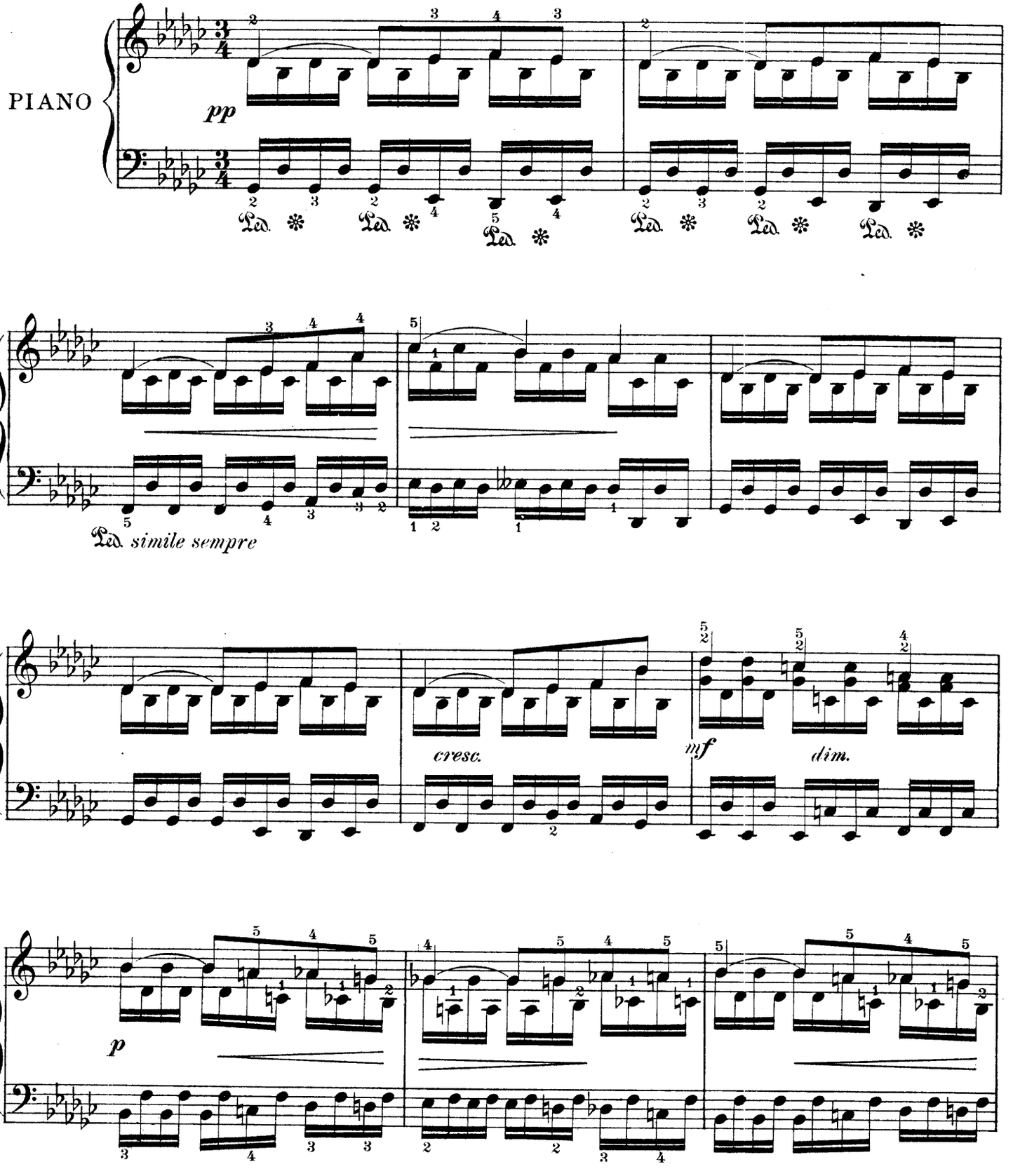
### No 1 from "ON THE ROAD"

*Edited by Isidor Philipp*

BENJAMIN GODARD, Op. 53, No 1
(1849-1895)

Allegro (♩=132-144)

PIANO

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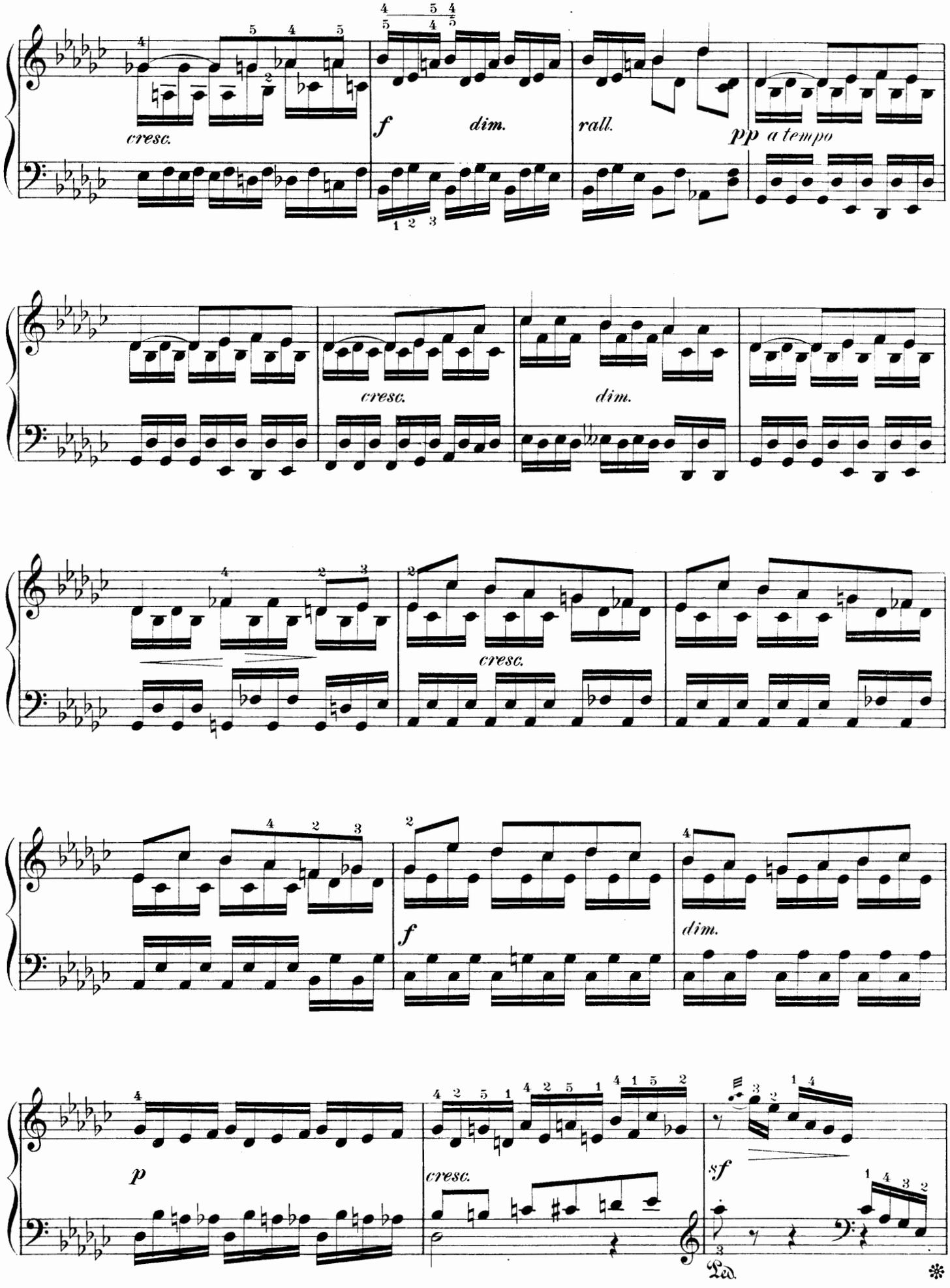
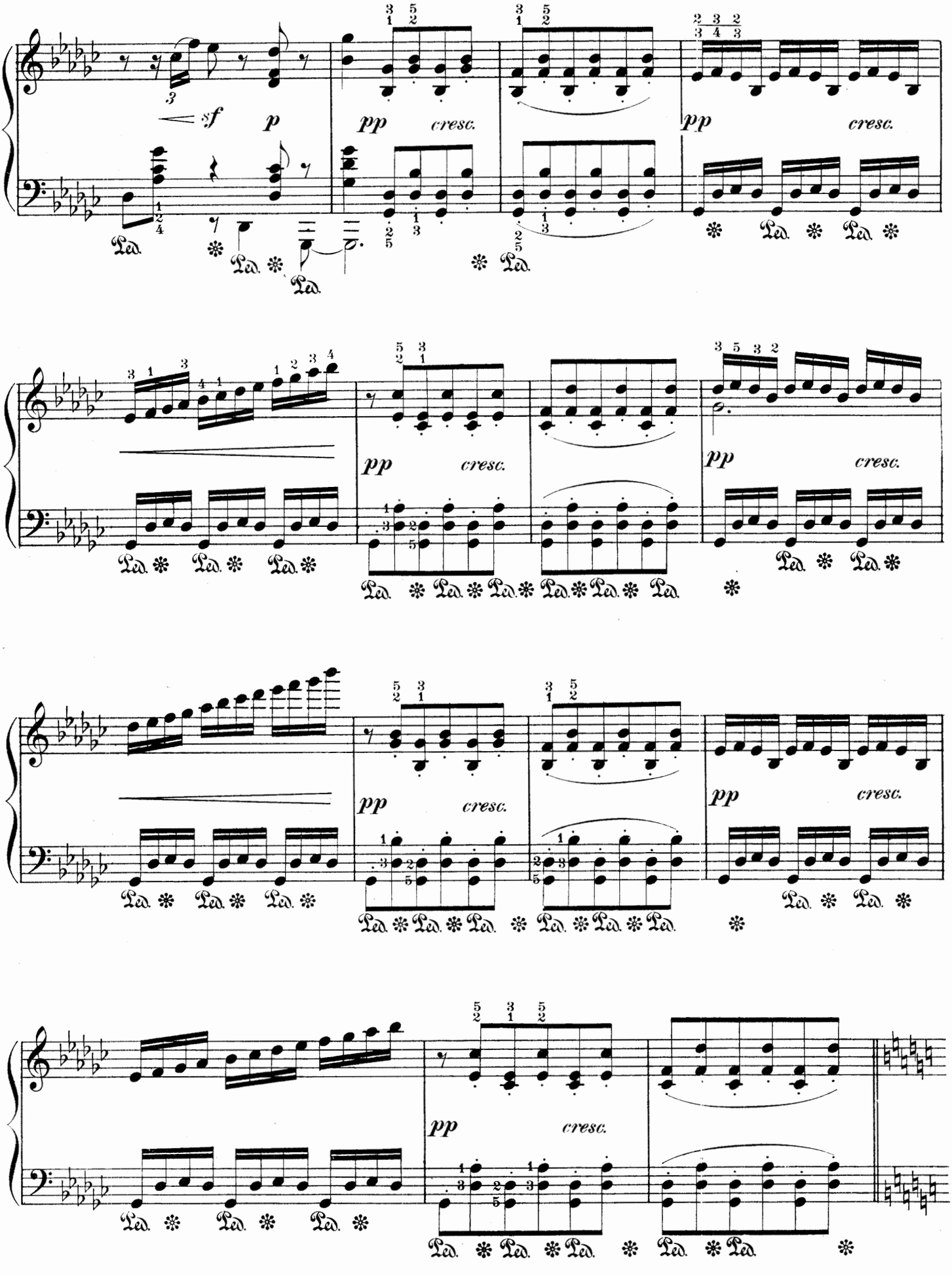
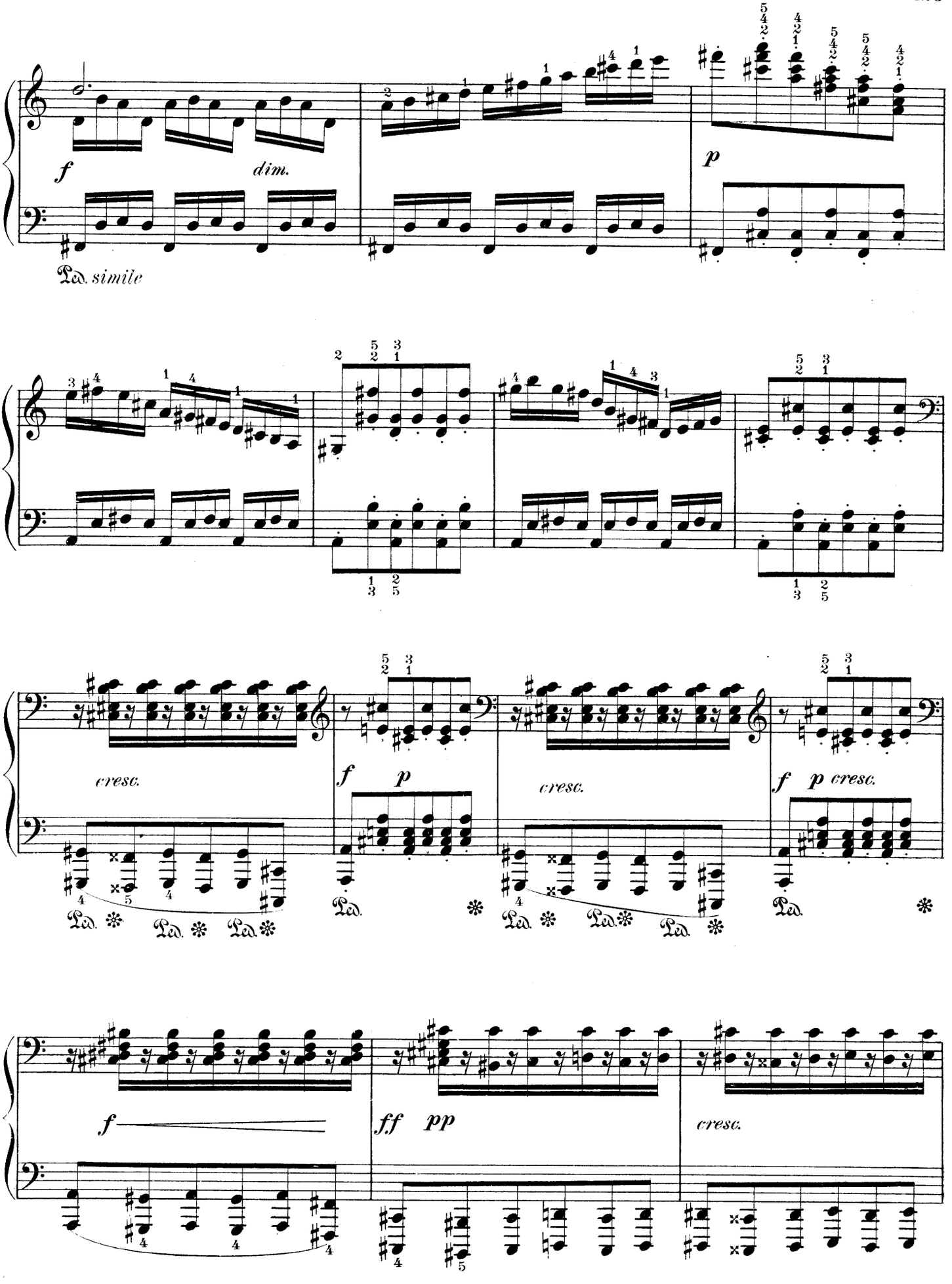
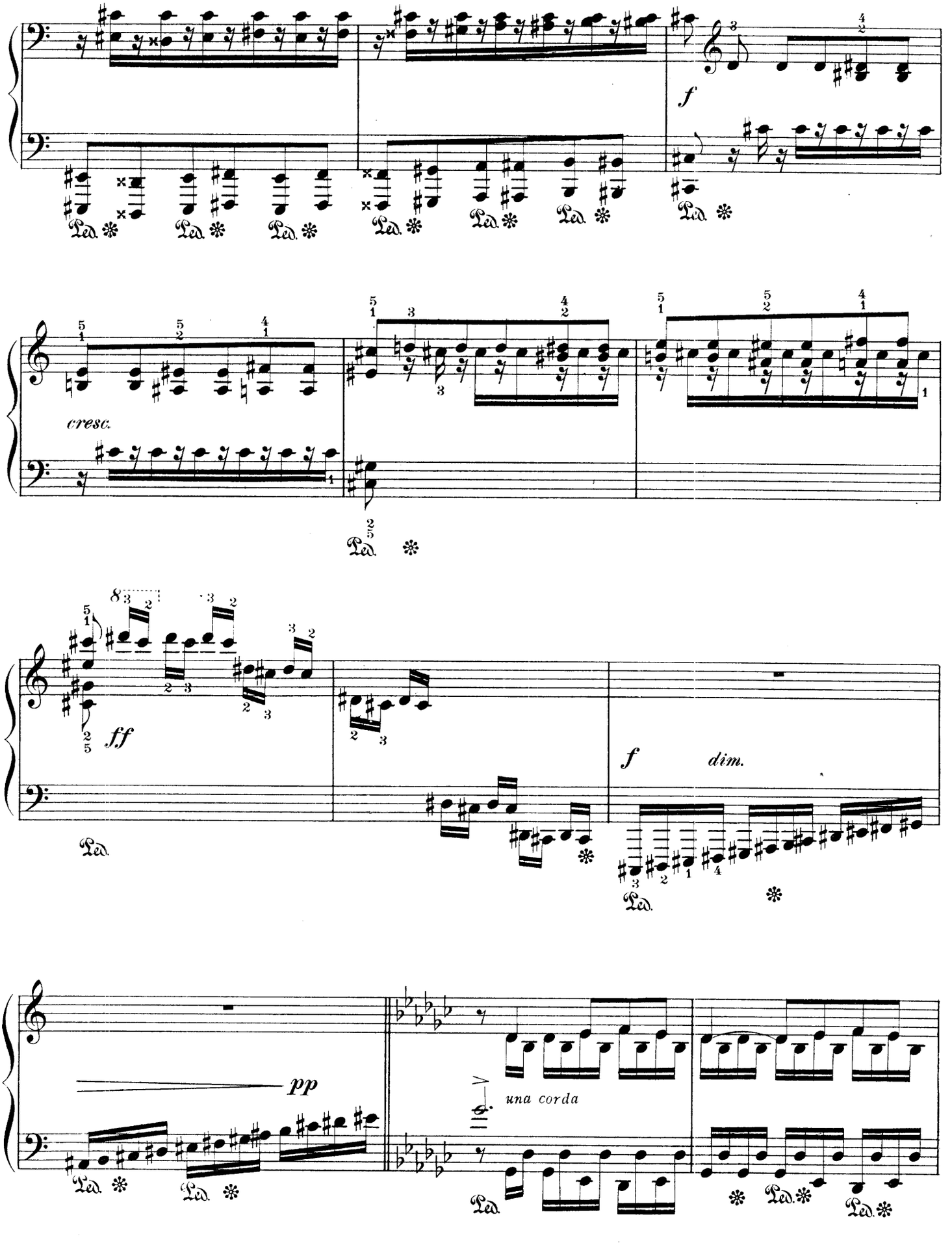
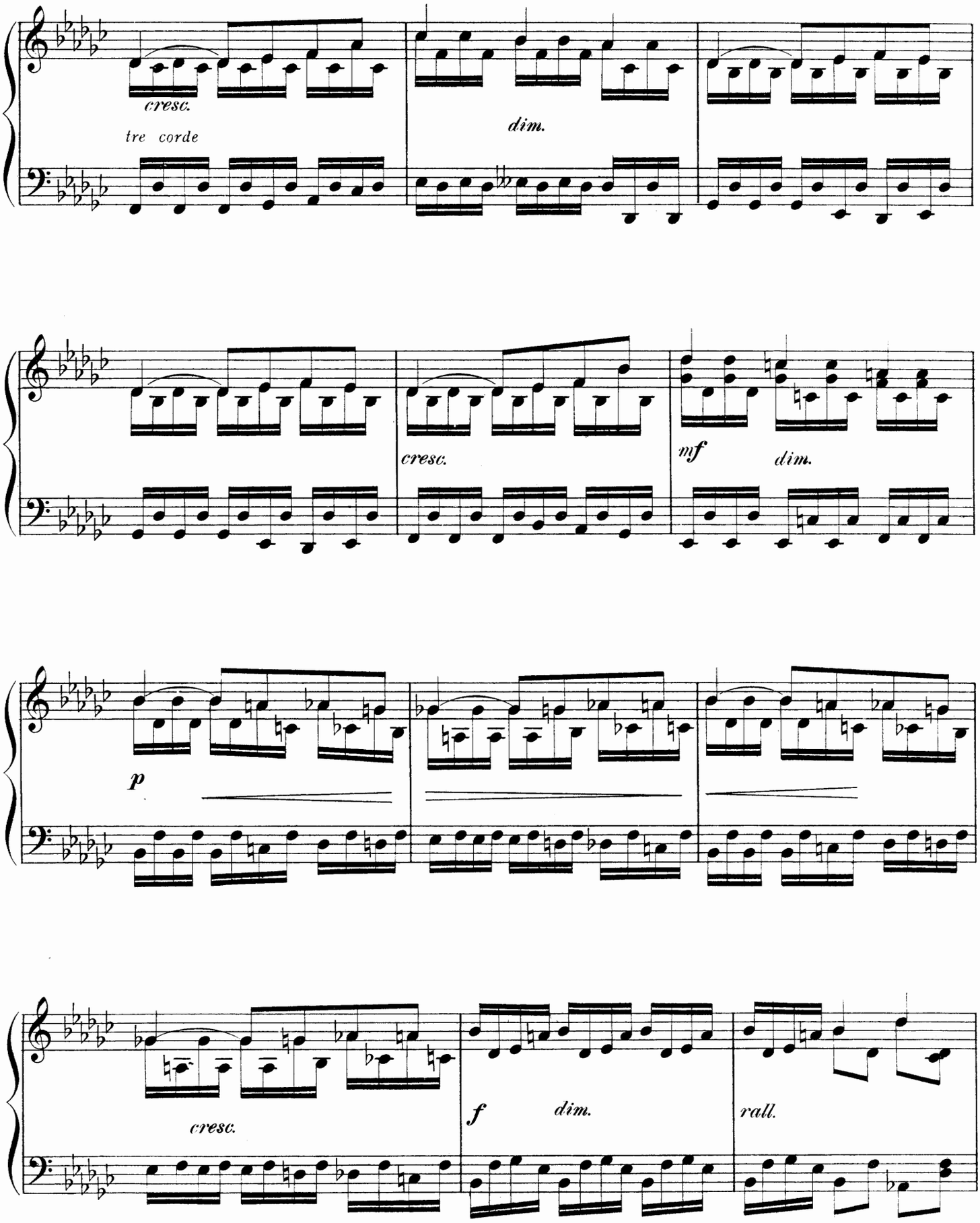
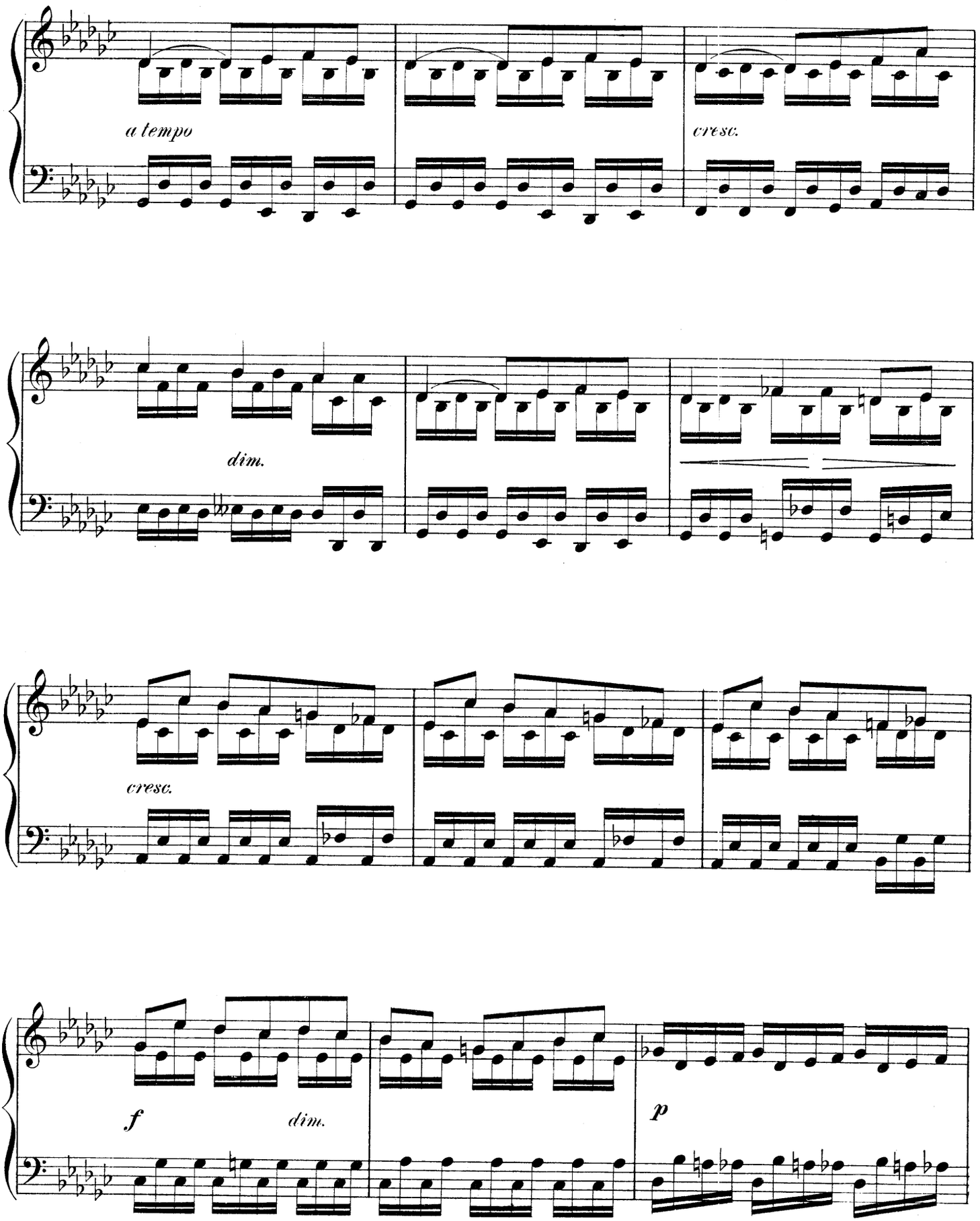

cresc.
f
dim.
rall.
pp
a tempo
cresc.
dim.
cresc.
f
dim.
p
cresc.
sf
Ped.

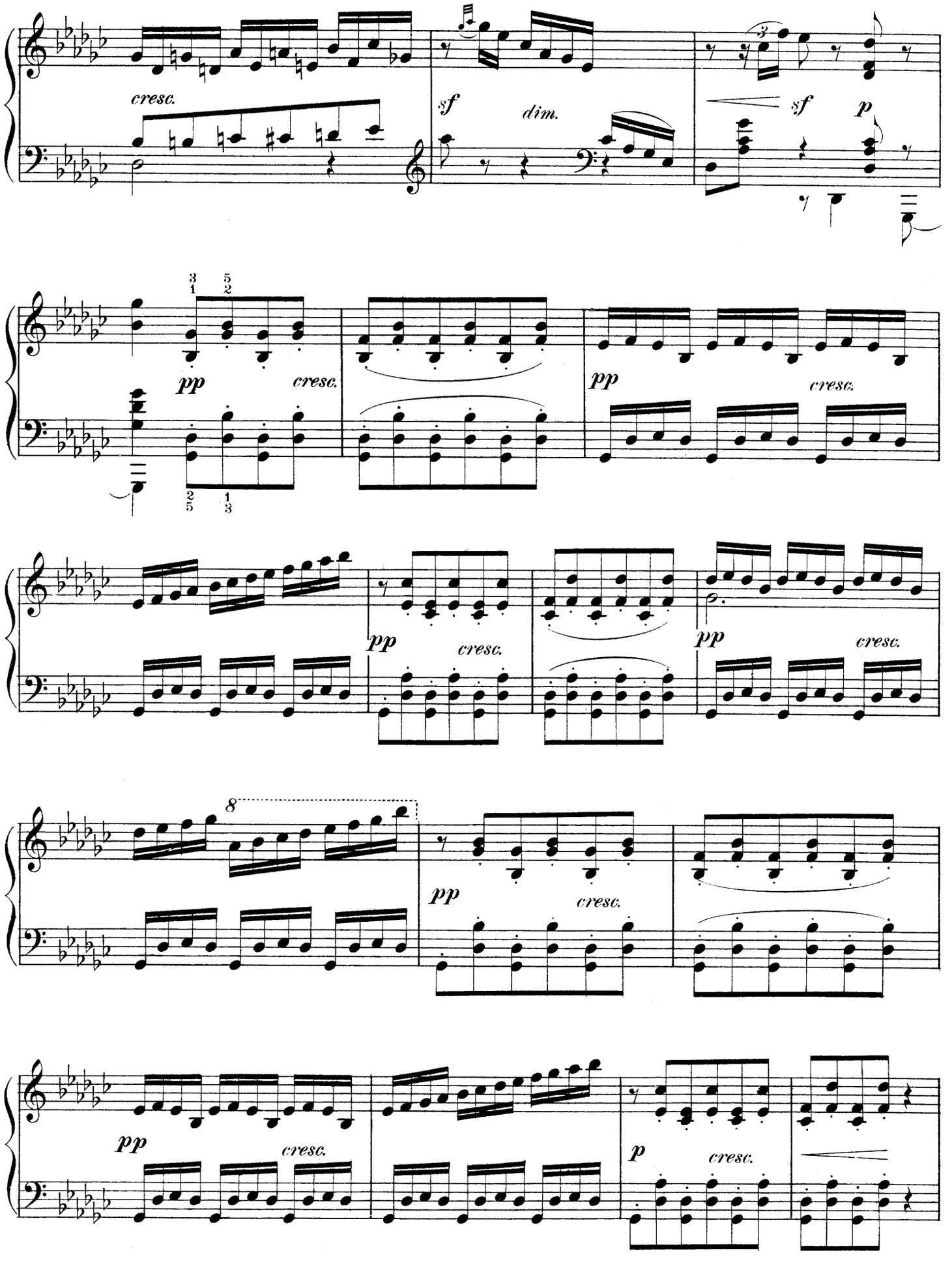

sf
p
pp
cresc.
Ped.

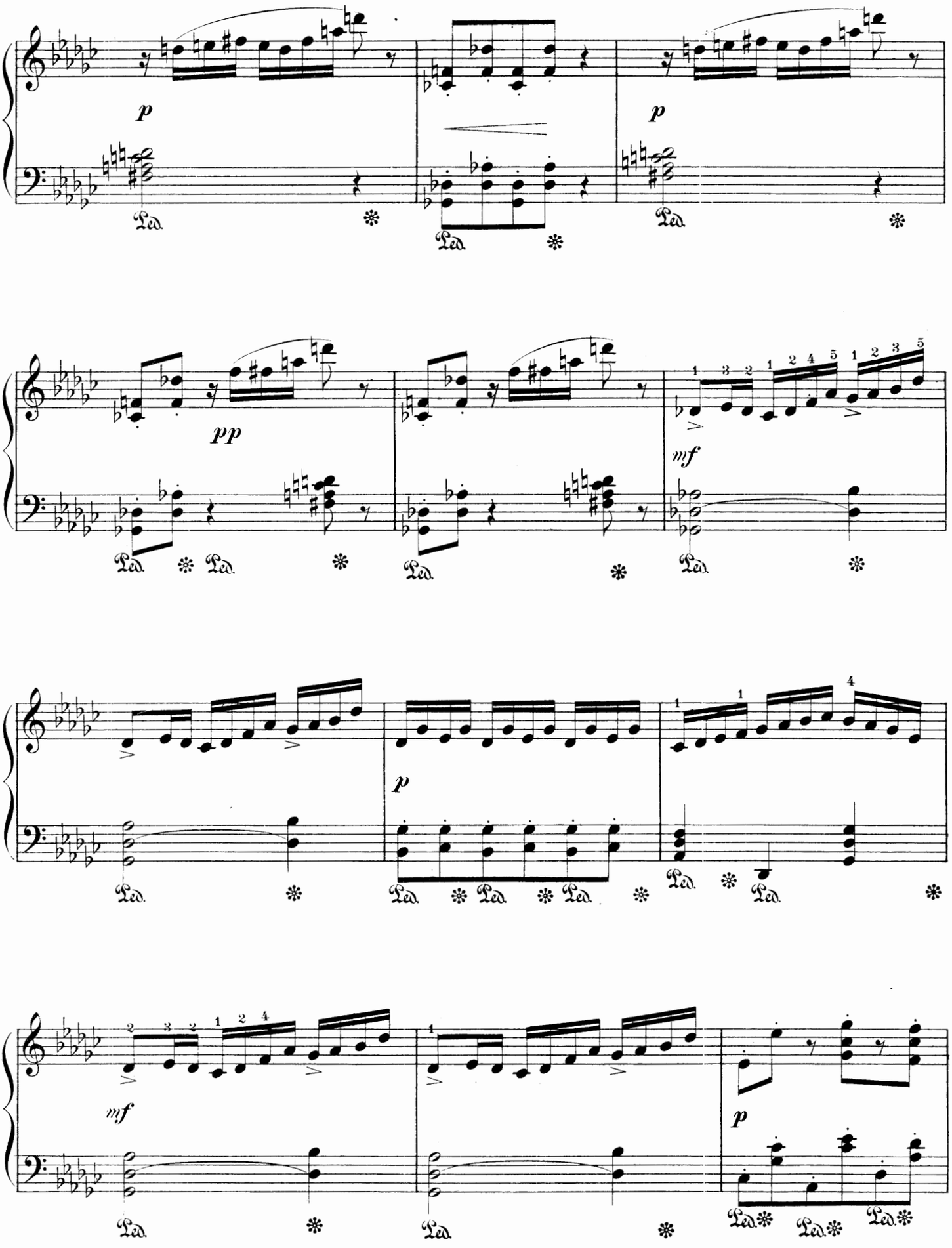

f
dim.
p
Ped. simile
cresc.
f p
Ped.
cresc.
f p cresc.
f
ff pp
cresc.

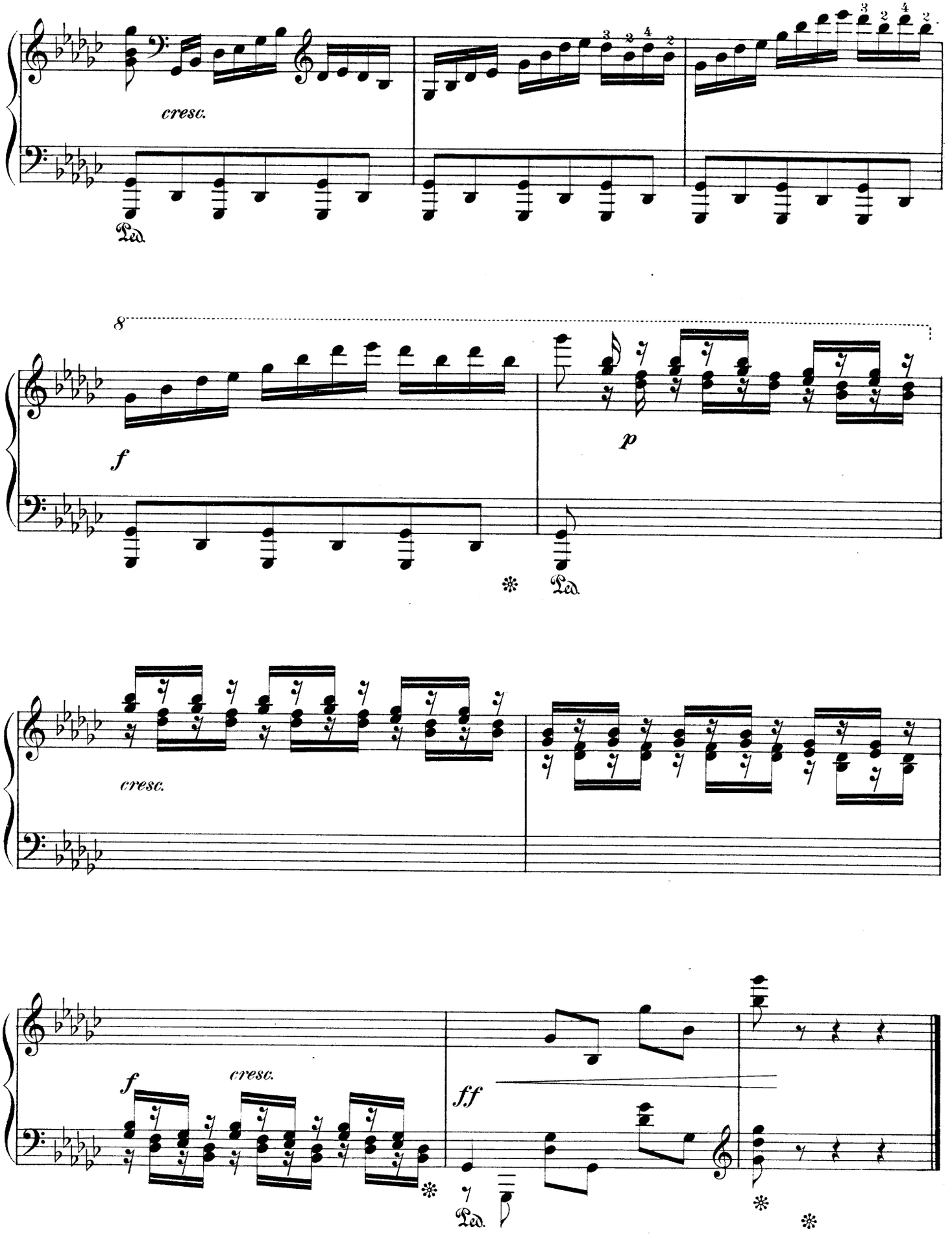

f
cresc.
ff
f
dim.
pp
una corda


cresc.
tre corde
dim.
cresc.
mf
dim.
p
cresc.
f
dim.
rall.


a tempo
cresc.
dim.
cresc.
f
dim.
p


cresc.
sf
dim.
sf
p
pp
cresc.
pp
cresc.
pp
cresc.
pp
cresc.
pp
cresc.
p
cresc.


p
Ped.
p
Ped.
pp
Ped.
Ped.
Ped.
mf
Ped.
p
Ped.
Ped.
Ped.
Ped.
mf
Ped.
Ped.
p
Ped.
Ped.
Ped.


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

*To Isidor Philipp*

# SCHERZO

from the SONATA in C.

*Edited by Isidor Philipp*

VINCENT D'INDY, Op. 9, №3
(1851- )

Allegro non troppo (♩.=69)

PIANO

*p*

1. 2.

*poco cresc.*

*poco più f*

*poco riten.* *a tempo*

*dim.*

*p*

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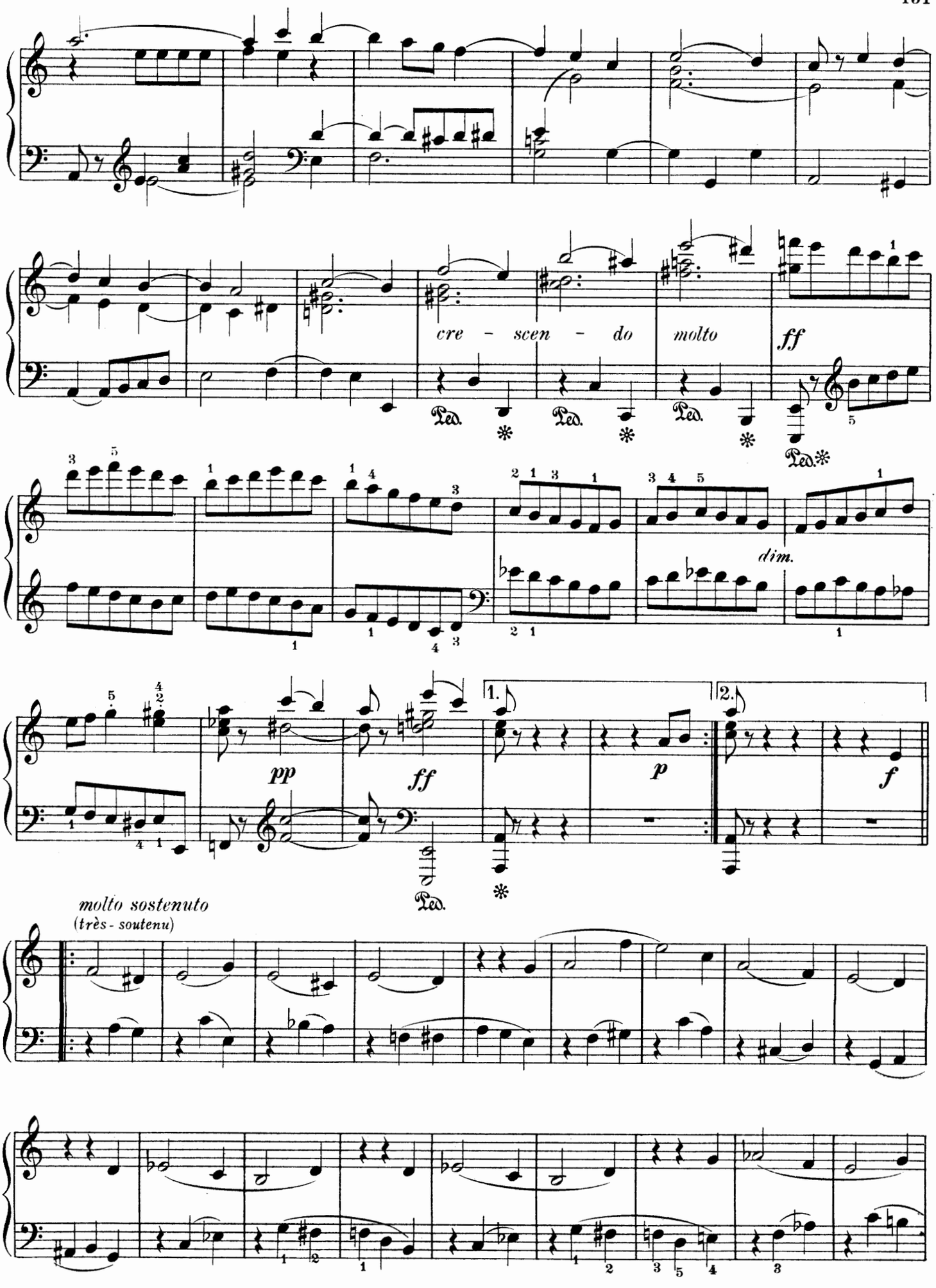
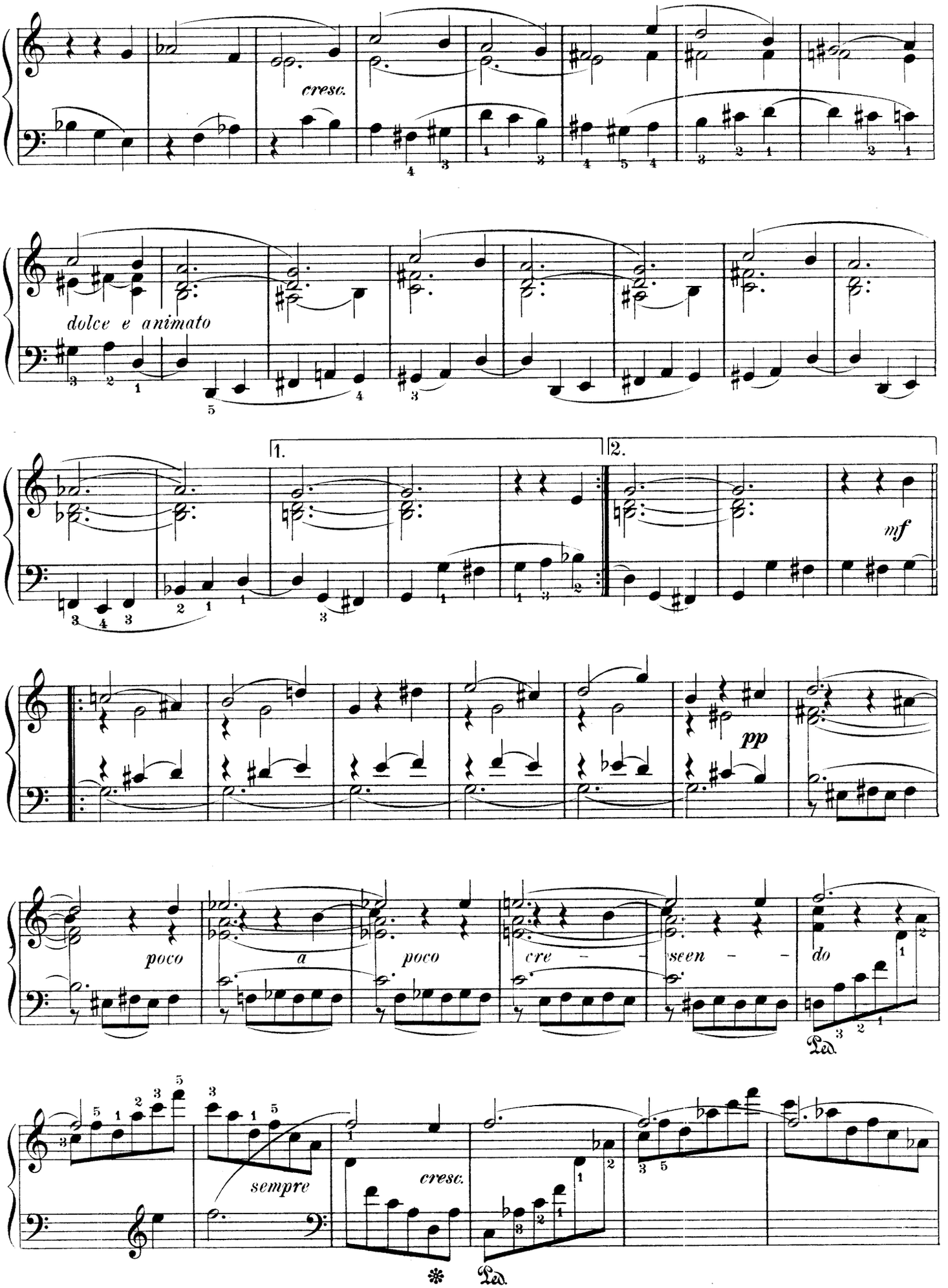
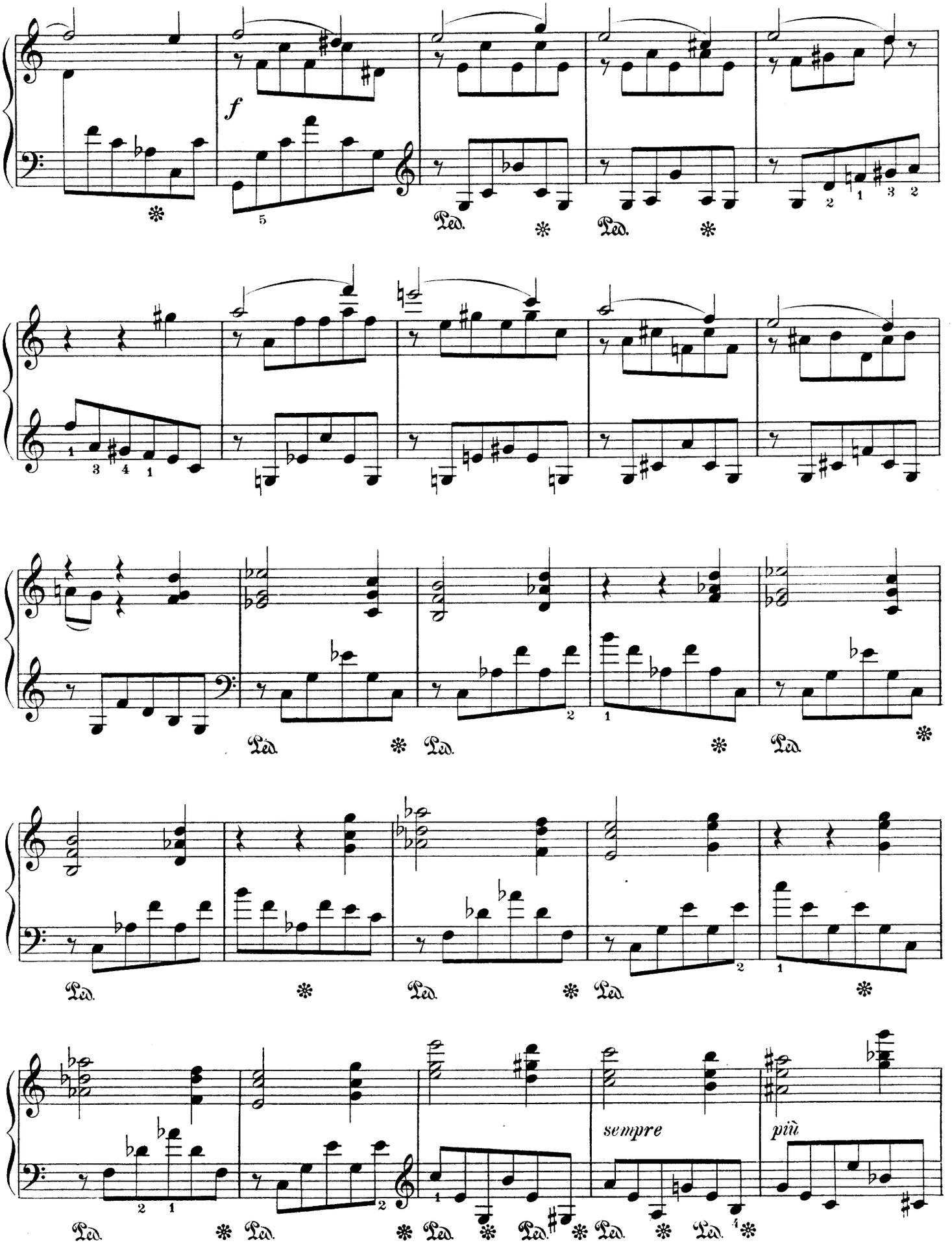
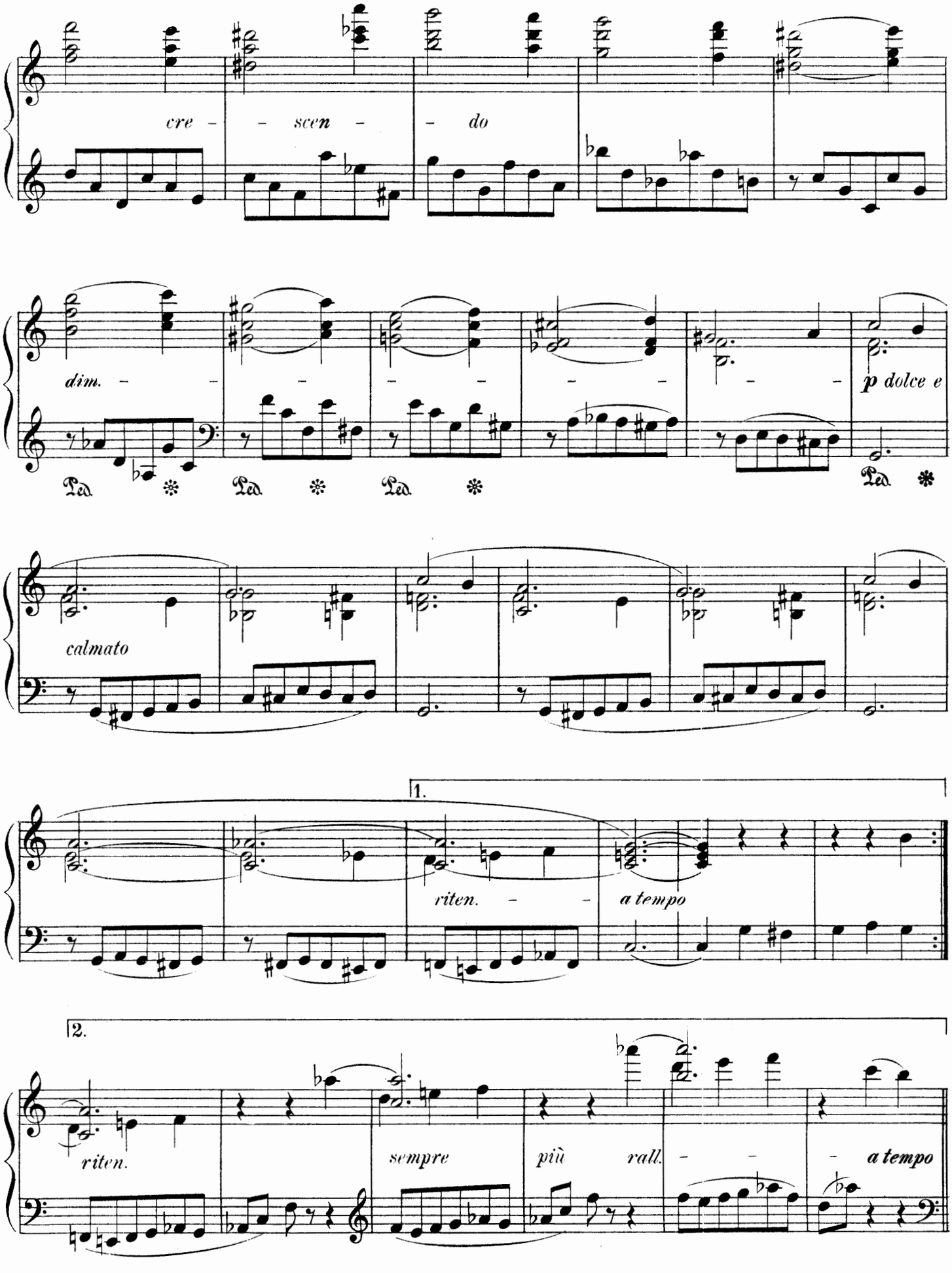
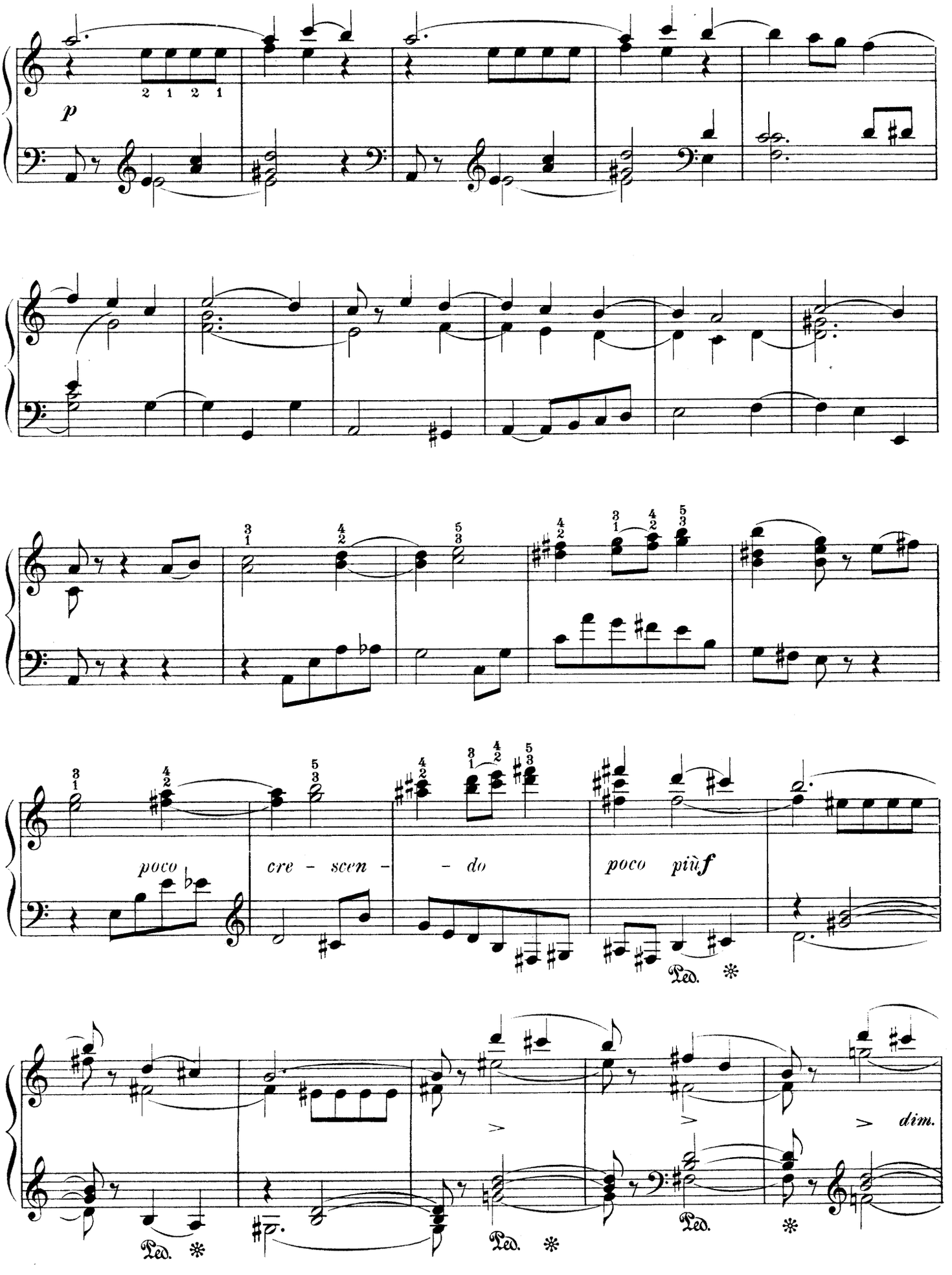
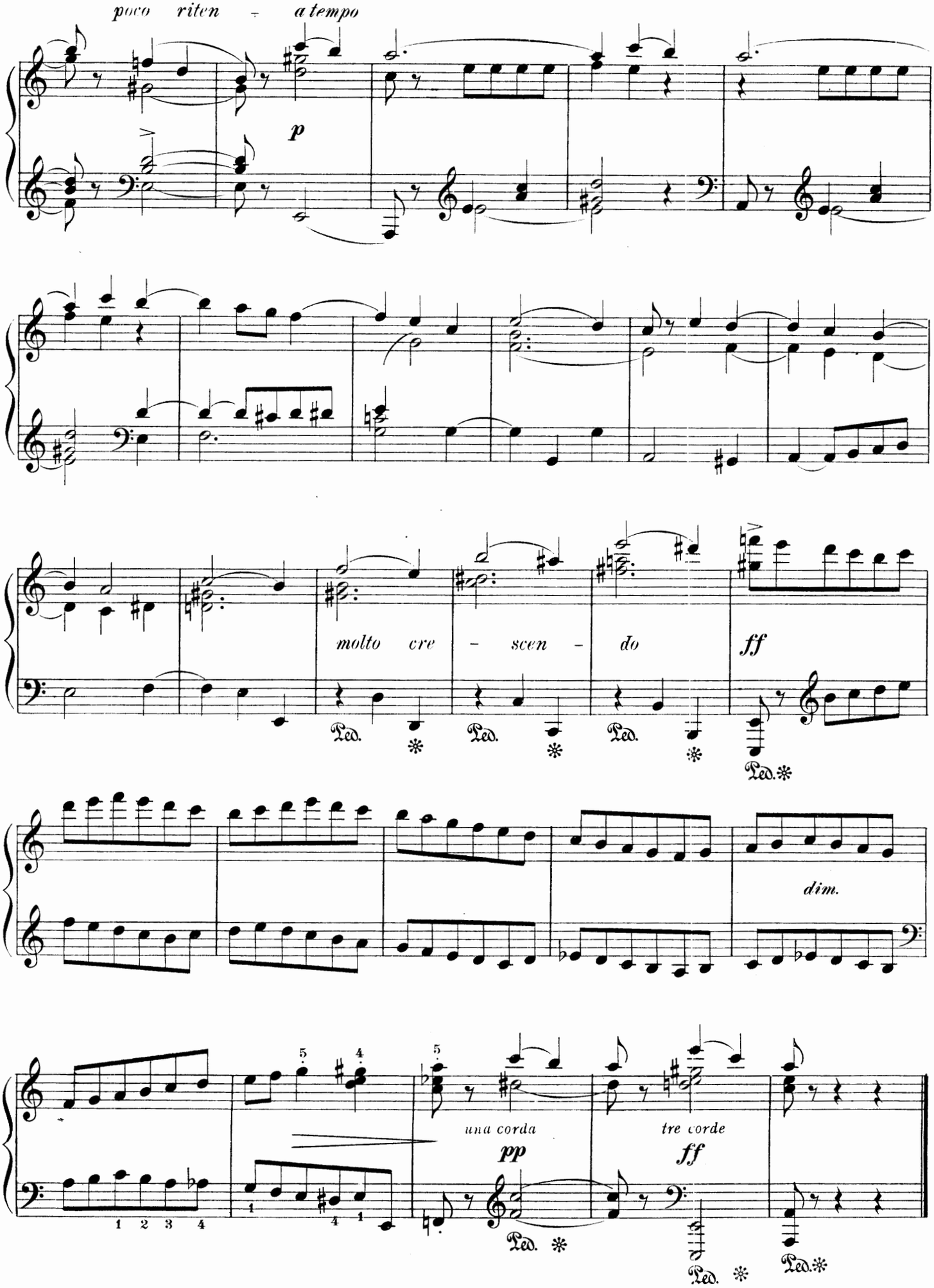

cre - scen - do
molto
ff
Ped.
dim.
pp
ff
p
f
1.
2.
molto sostenuto
(très - soutenu)


cresc.
dolce e animato
1.
2.
mf
pp
poco
a
poco
cre – – –
scen – – –
do
Ped.
sempre
cresc.
Ped.


f
Ped.
sempre
più


cre - - scen - - do
dim. - - - - - - - - -
p dolce e
Ped. * Ped. * Ped. * Ped. *
calmato
1.
riten. - -
a tempo
2.
riten.
sempre
più rall. - - -
a tempo


2 1 2 1
p
poco
cre - scen - - do
poco più f
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
dim.


poco riten - a tempo
p
molto cre - scen - do
ff
Ped.
dim.
una corda
pp
tre corde
ff

*To E. M. Delaborde*

# PALADIN

From the "MASQUERADE"

Edited by Isidor Philipp

EDMOND LAURENS, Op. 24, No. 1
(1851 - )

Pesante e pomposo (♩= 66)
*(Lourd et pompeux)*

*Crescendo ed allargando poco a poco sin' al fine.*
*(En augmentant la force et en élargissant insensiblement jusqu'à la fin.)*

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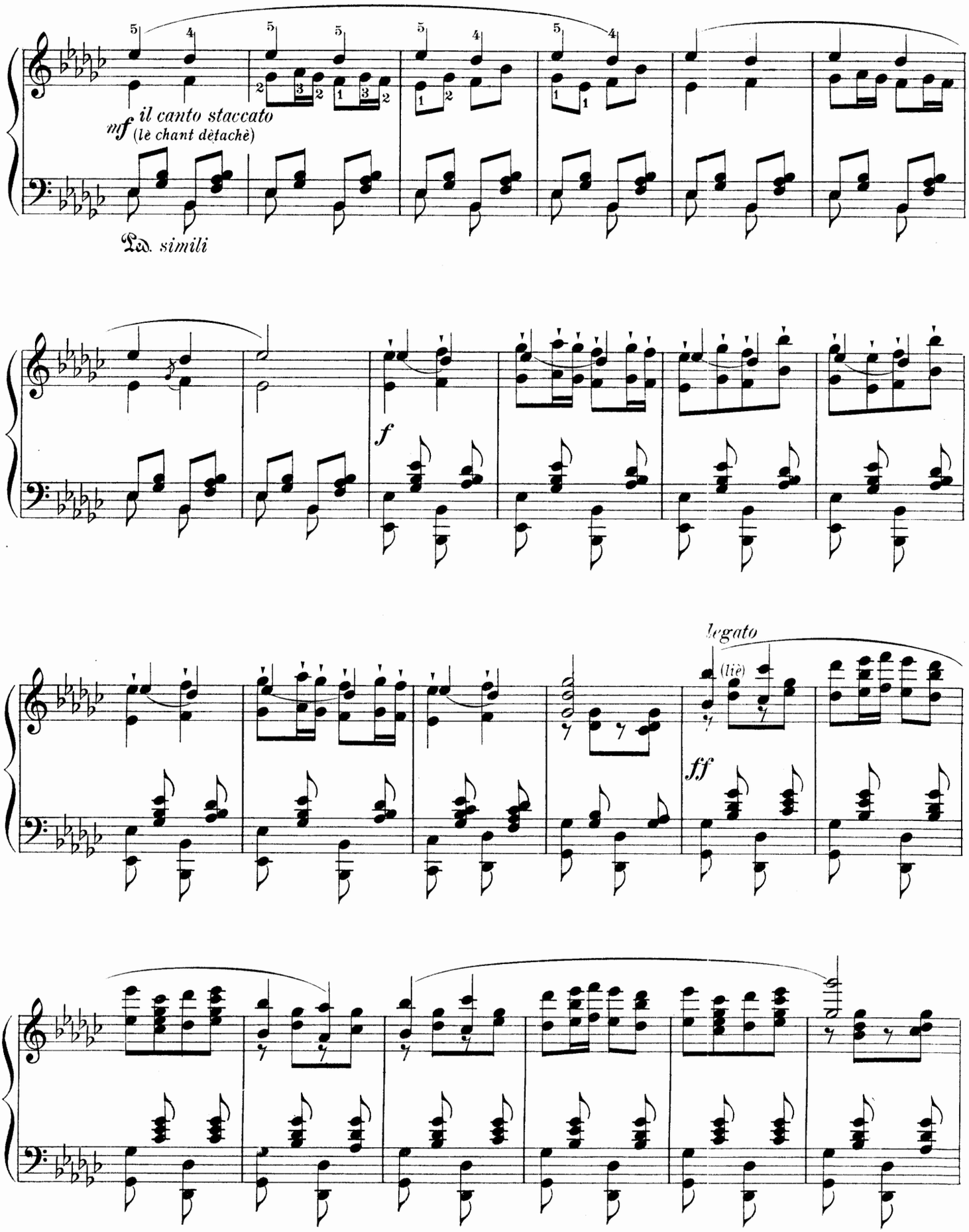
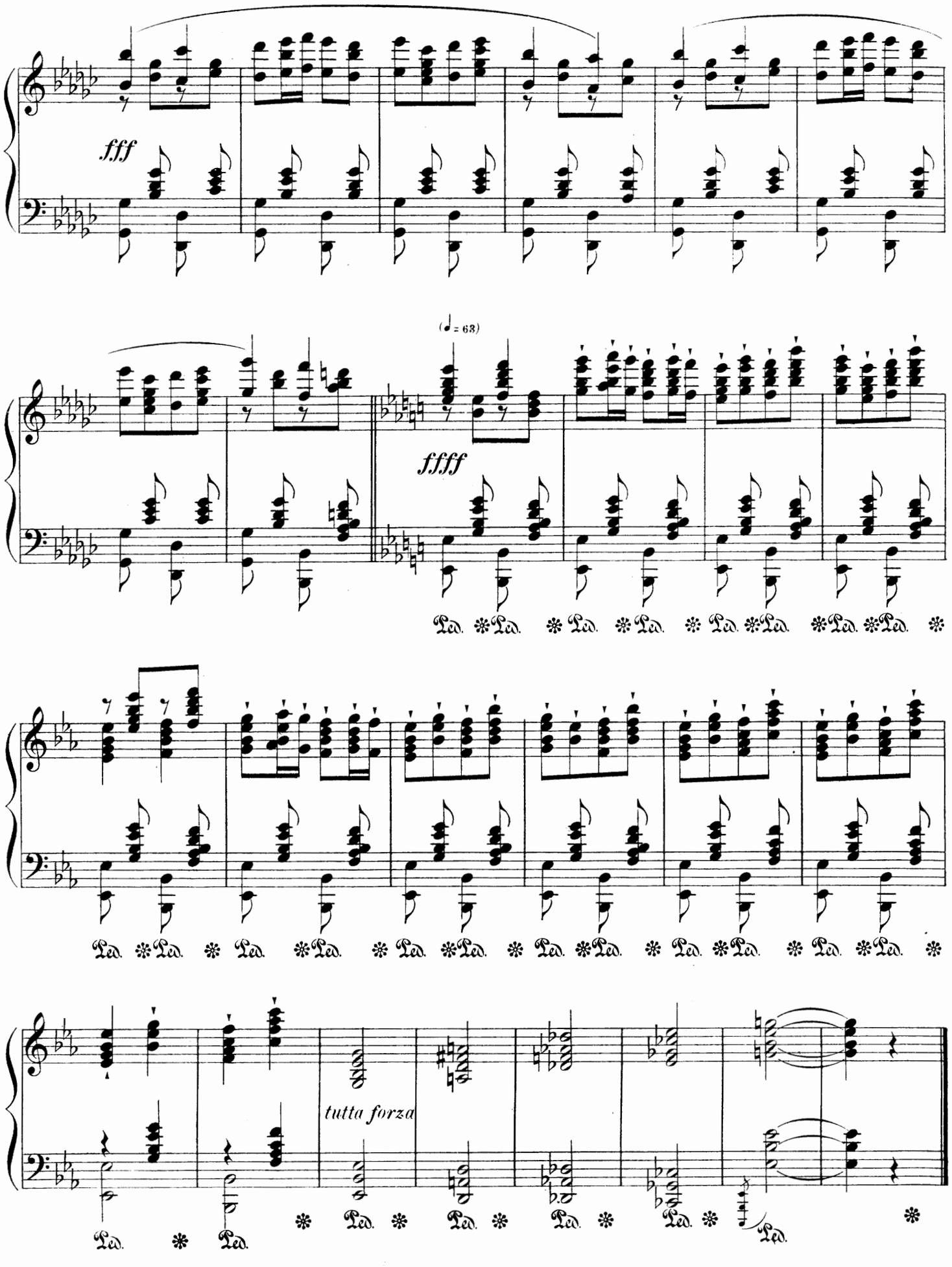

mf il canto staccato
(lè chant dètachè)
Ped. simili
f
legato
(liè)
ff


fff
(♩= 68)
ffff
Ped.
tutta forza

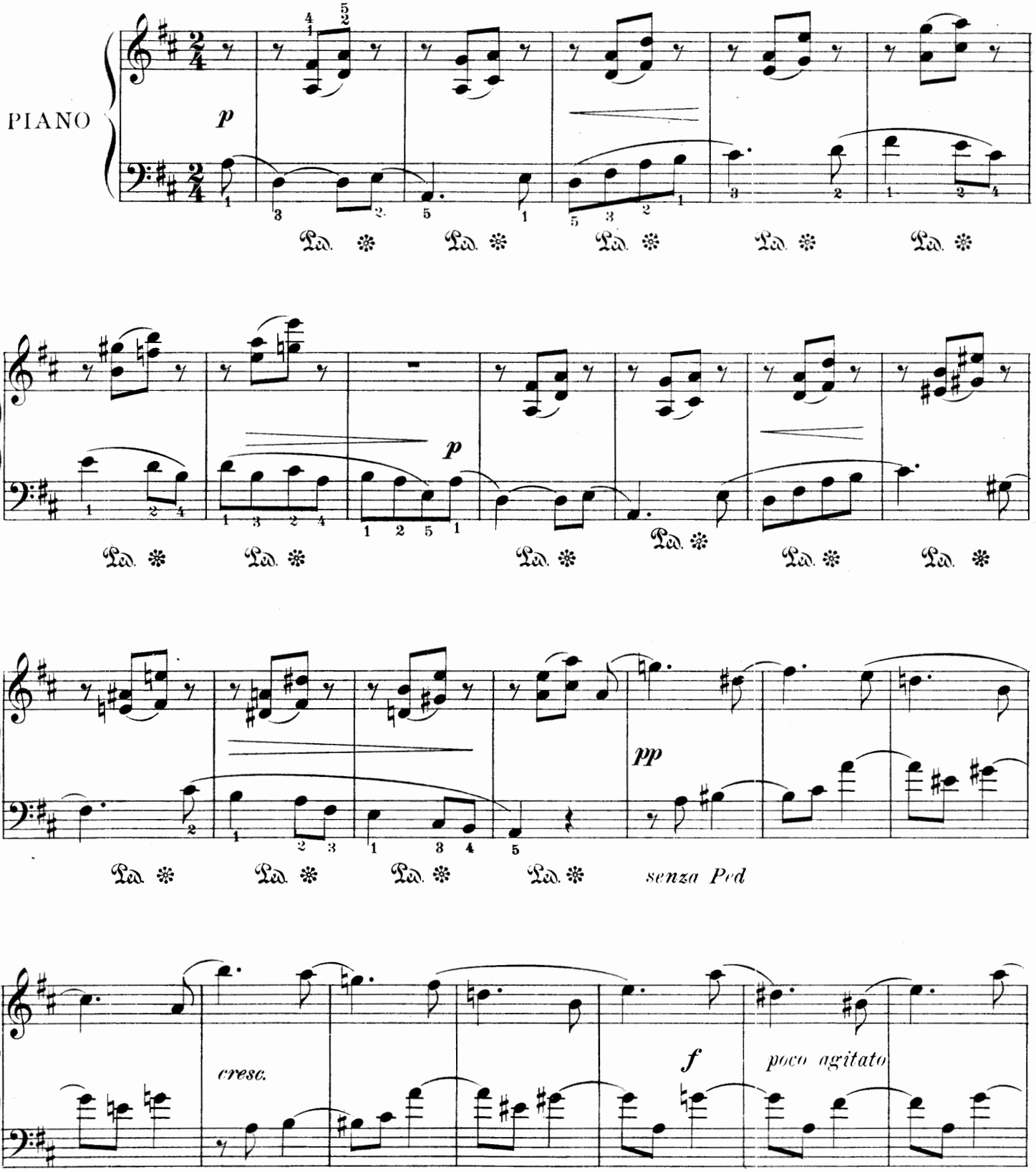
*To Louis Diémer*

# IN THE FOREST
## (PAR LES BOIS)

*Edited by Isidor Philipp*

ANTONIN MARMONTEL
(1851- )

Grazioso, non troppo vivo
*(Gaiement avec aisance)*

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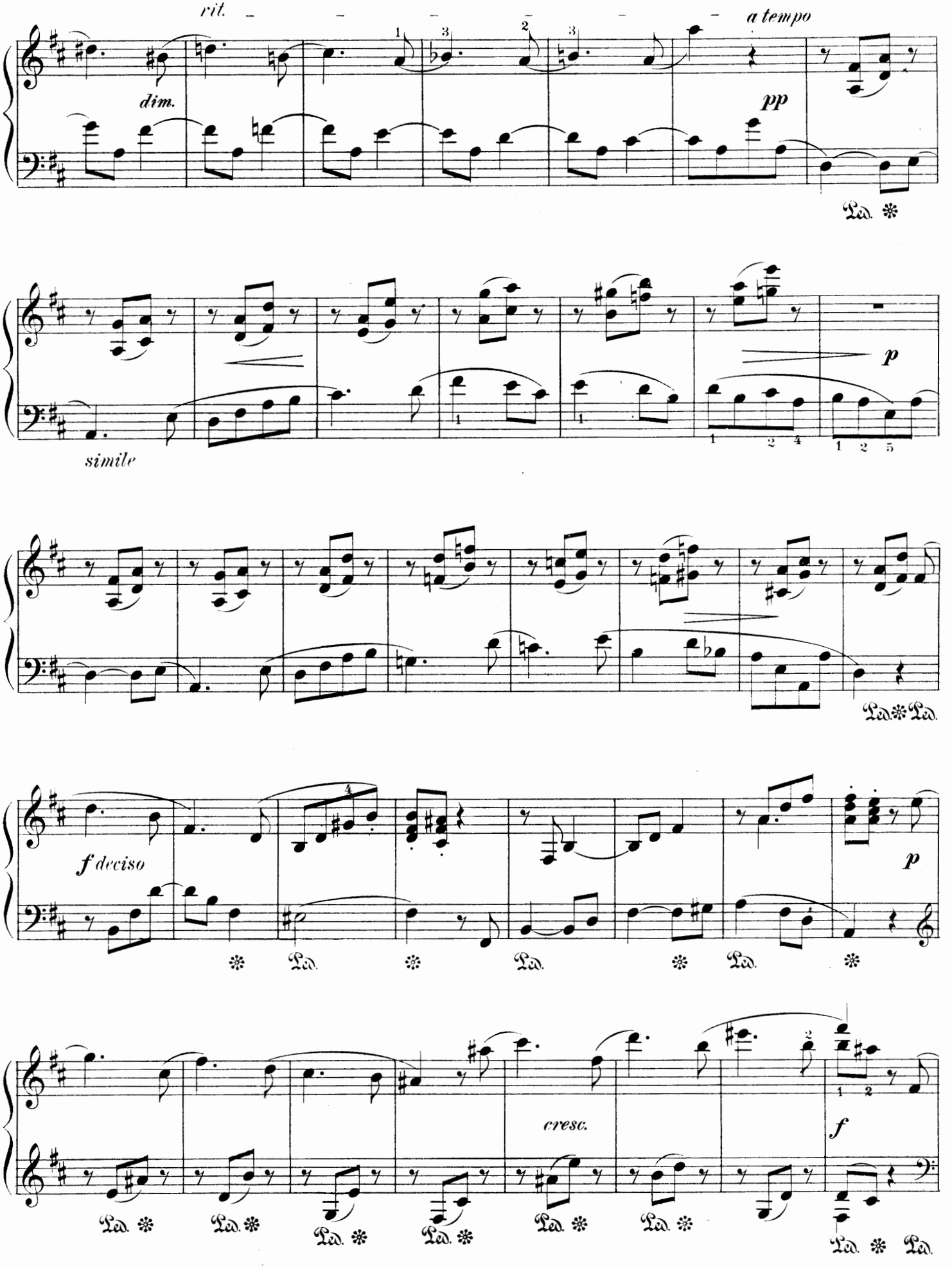
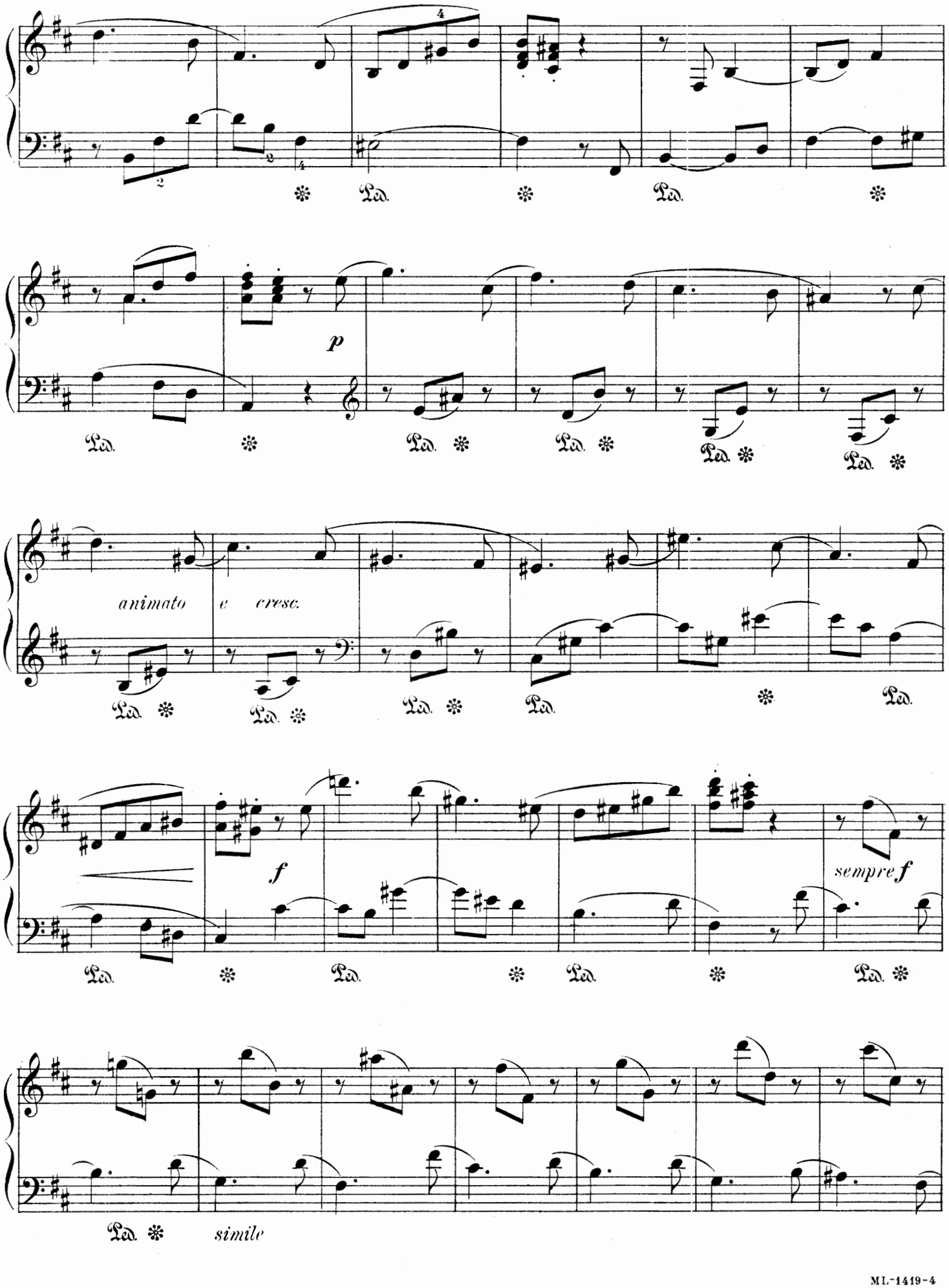
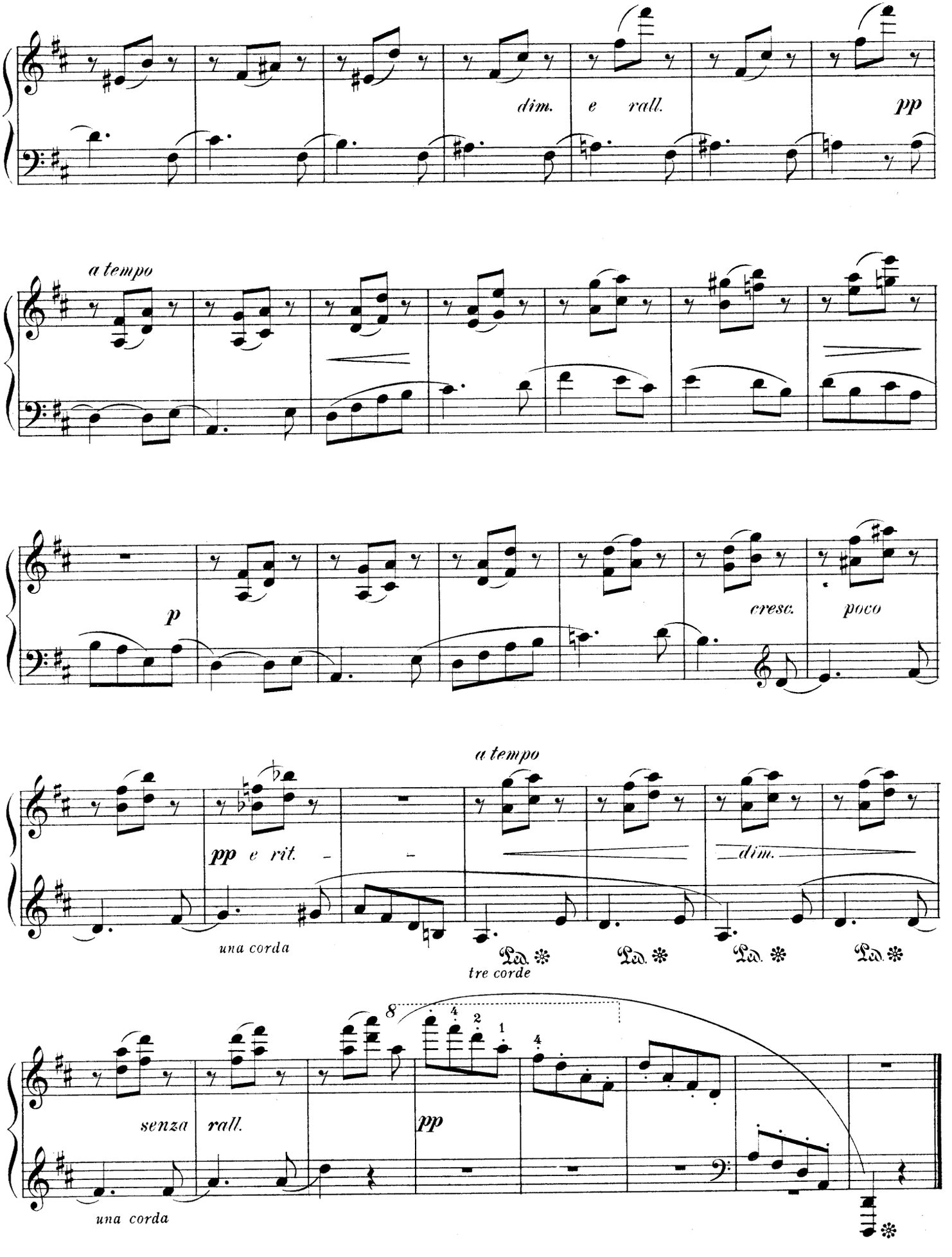

rit.
a tempo
dim.
pp
Ped.
simile
p
1 2 4
1 2 5
Ped. Ped.
f deciso
p
Ped. Ped. Ped. Ped.
cresc.
f
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


Ped.
p
animato
e cresc.
f
sempre f
simile

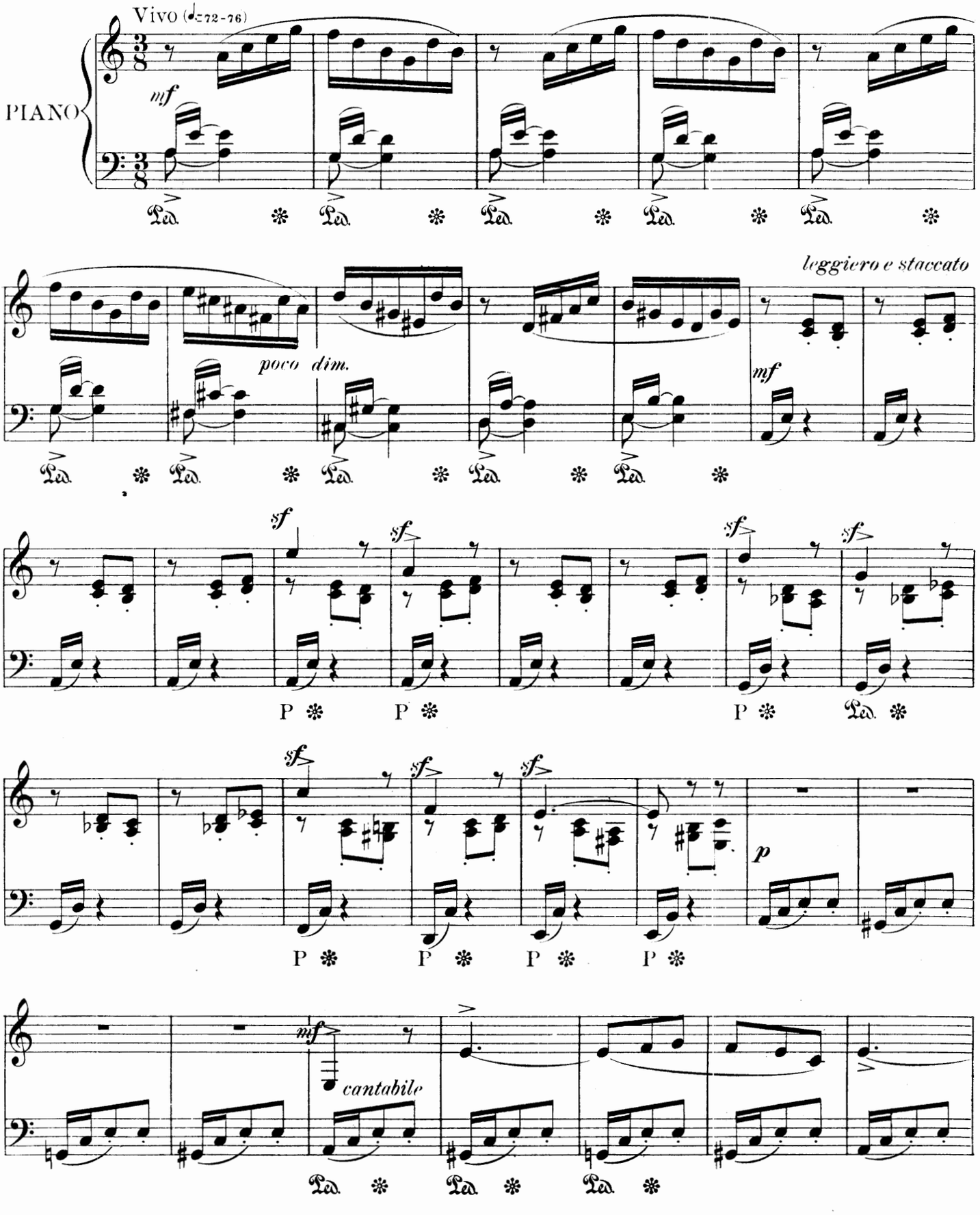

dim. e rall.
pp
a tempo
p
cresc. poco
a tempo
pp e rit.
una corda
tre corde
dim.
Ped. * Ped. * Ped. * Ped. *
8
senza rall.
pp
una corda

# SERENADE TO THE MOON
## (SÉRÉNADE À LA LUNE)

### SOIR D'ÉTÉ

*Edited by Isidor Philipp*

RAOUL PUGNO
(1852- )

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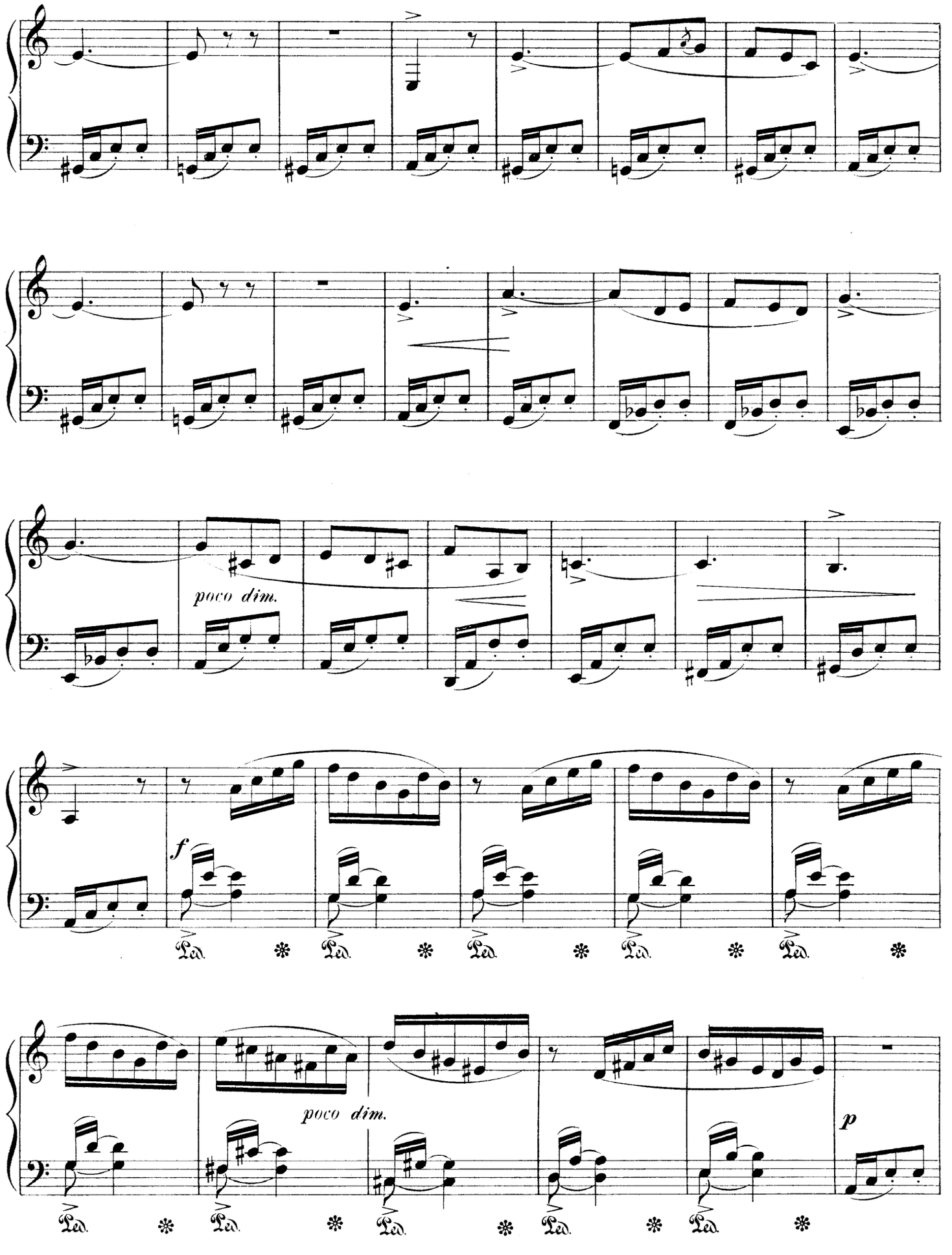
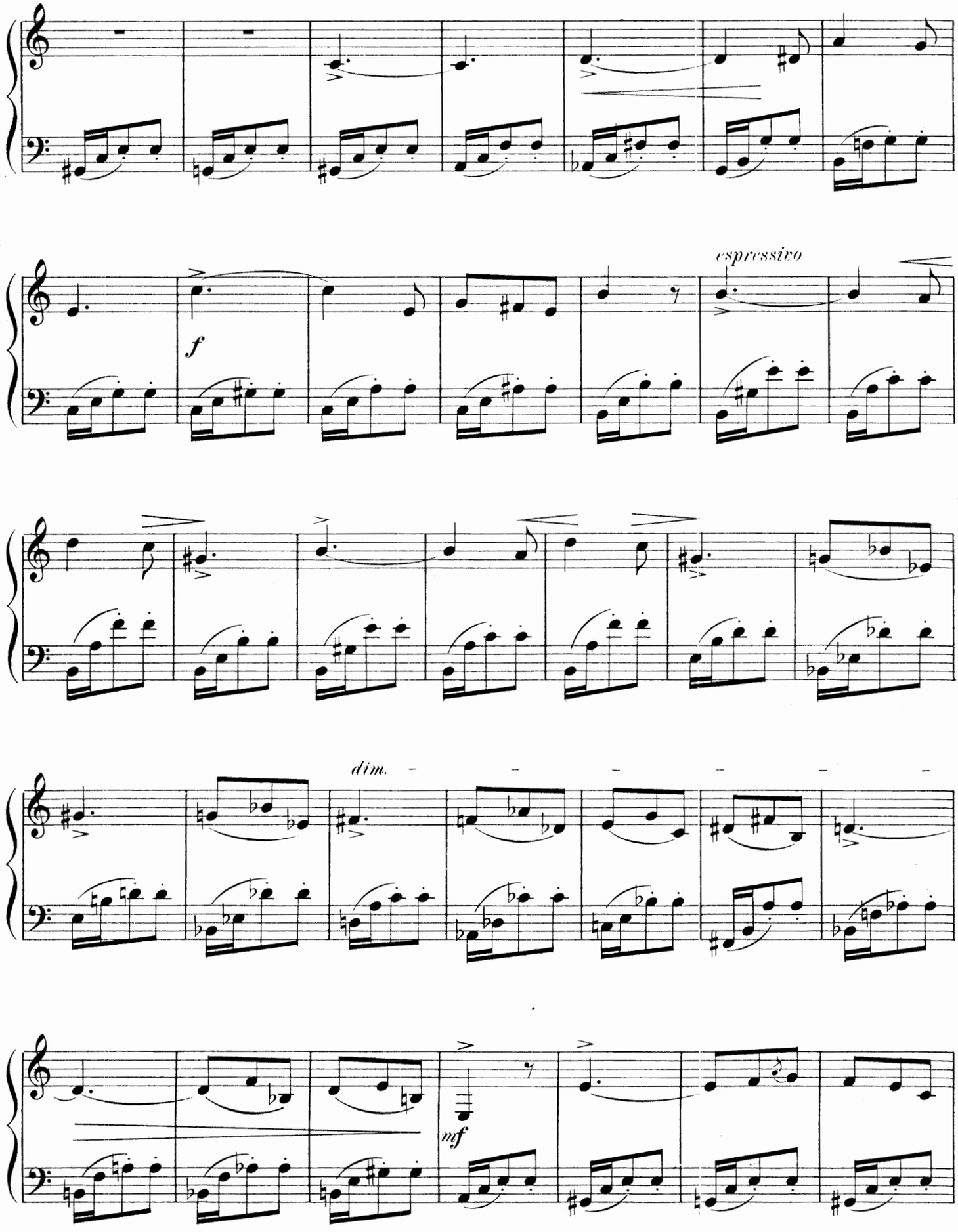
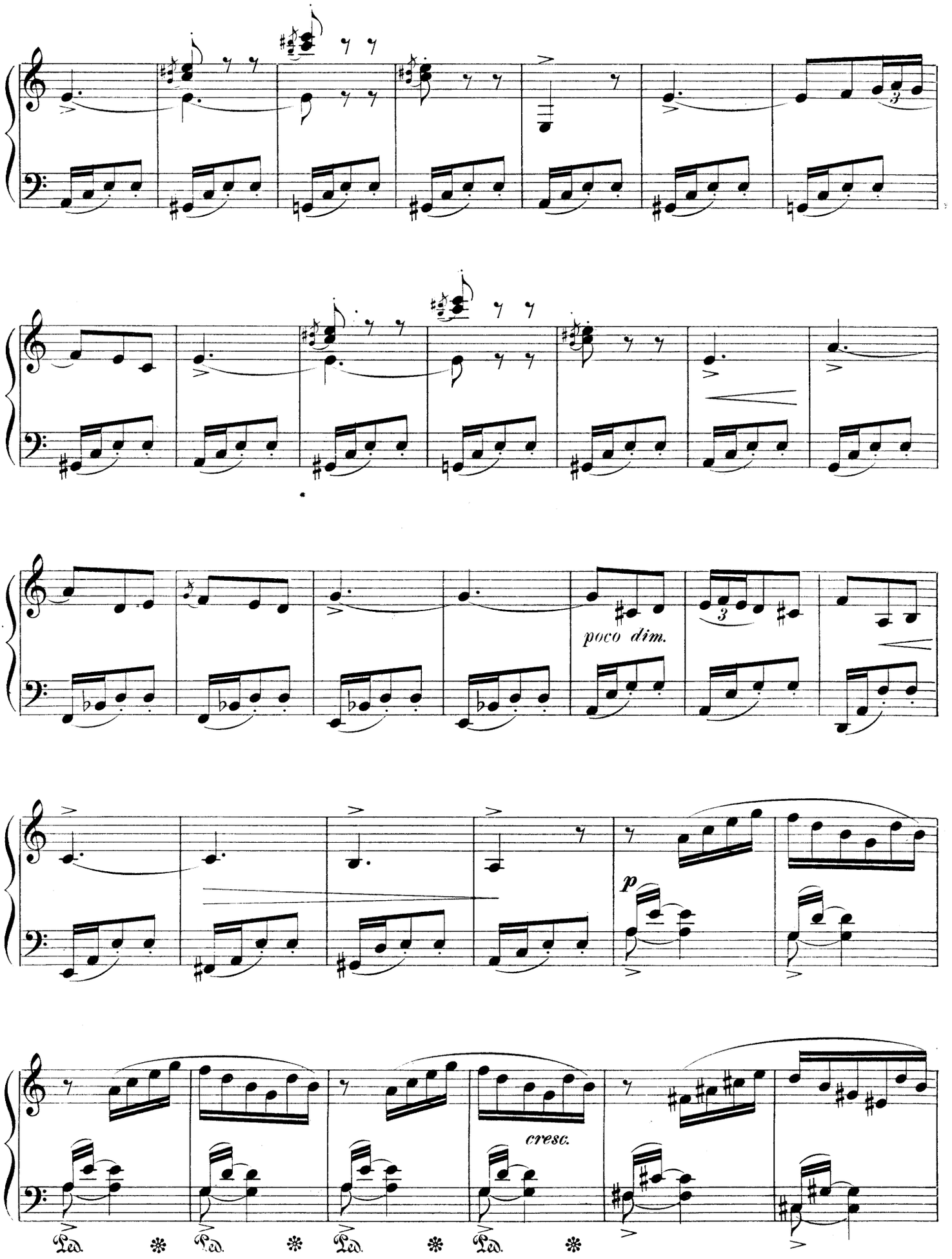
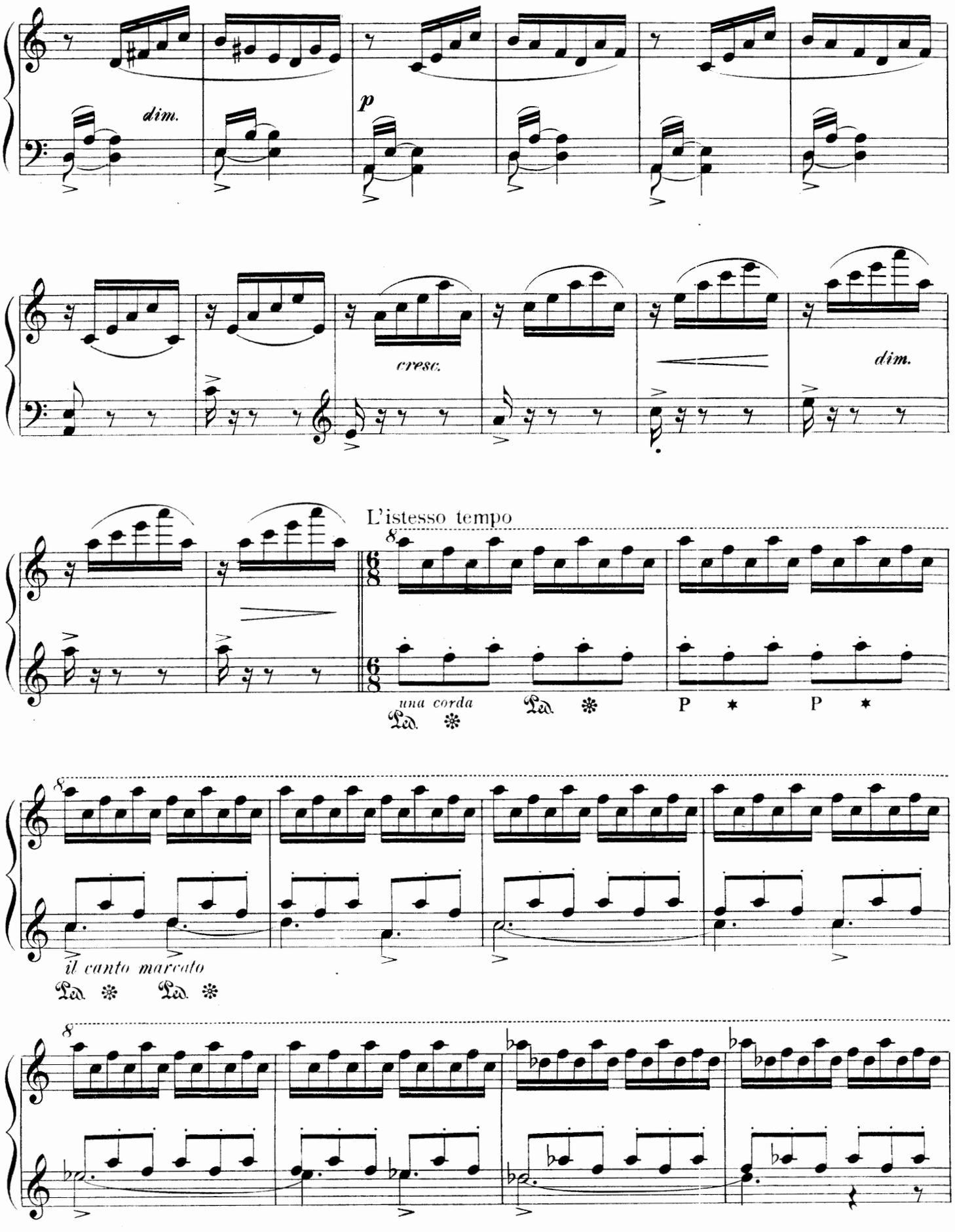
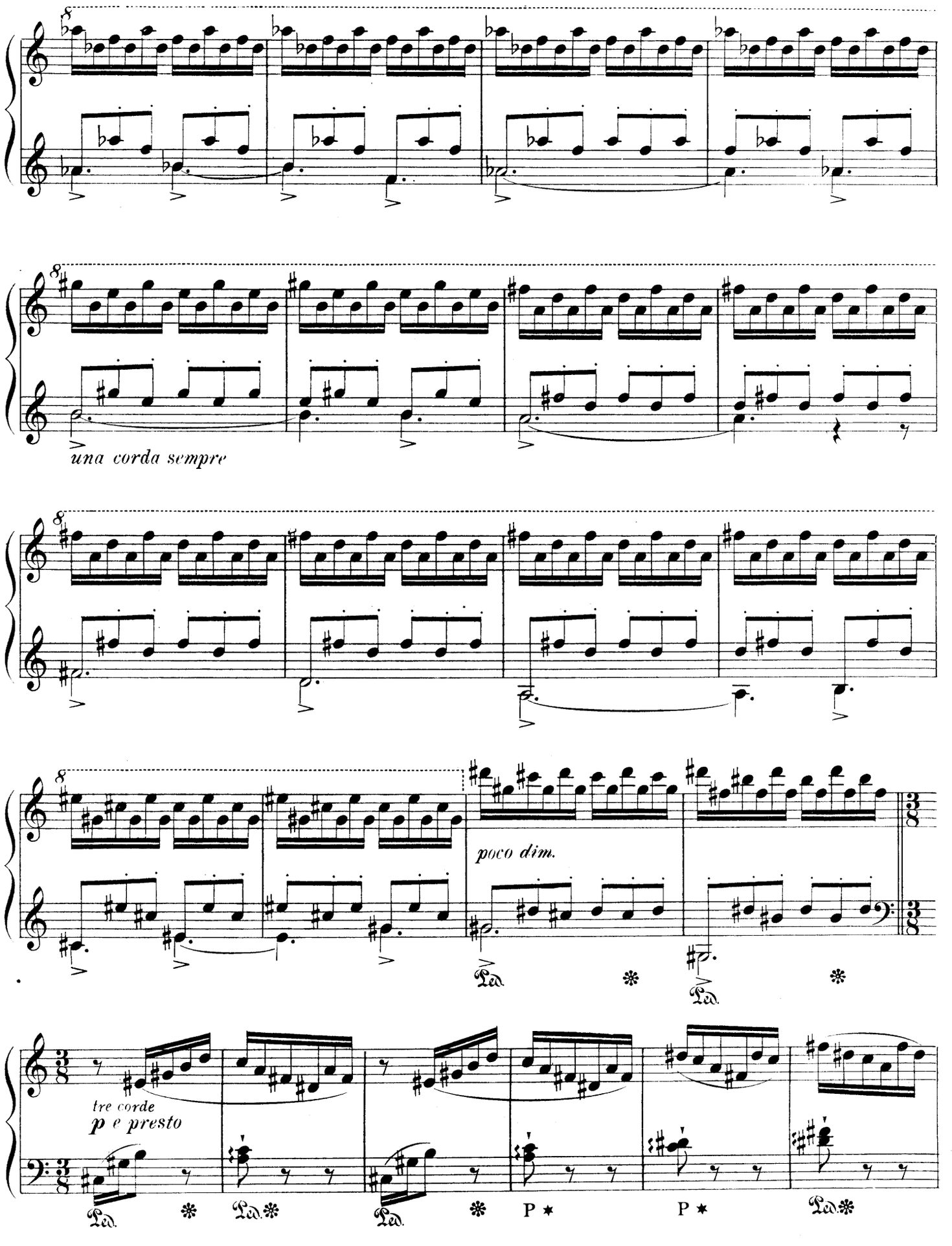
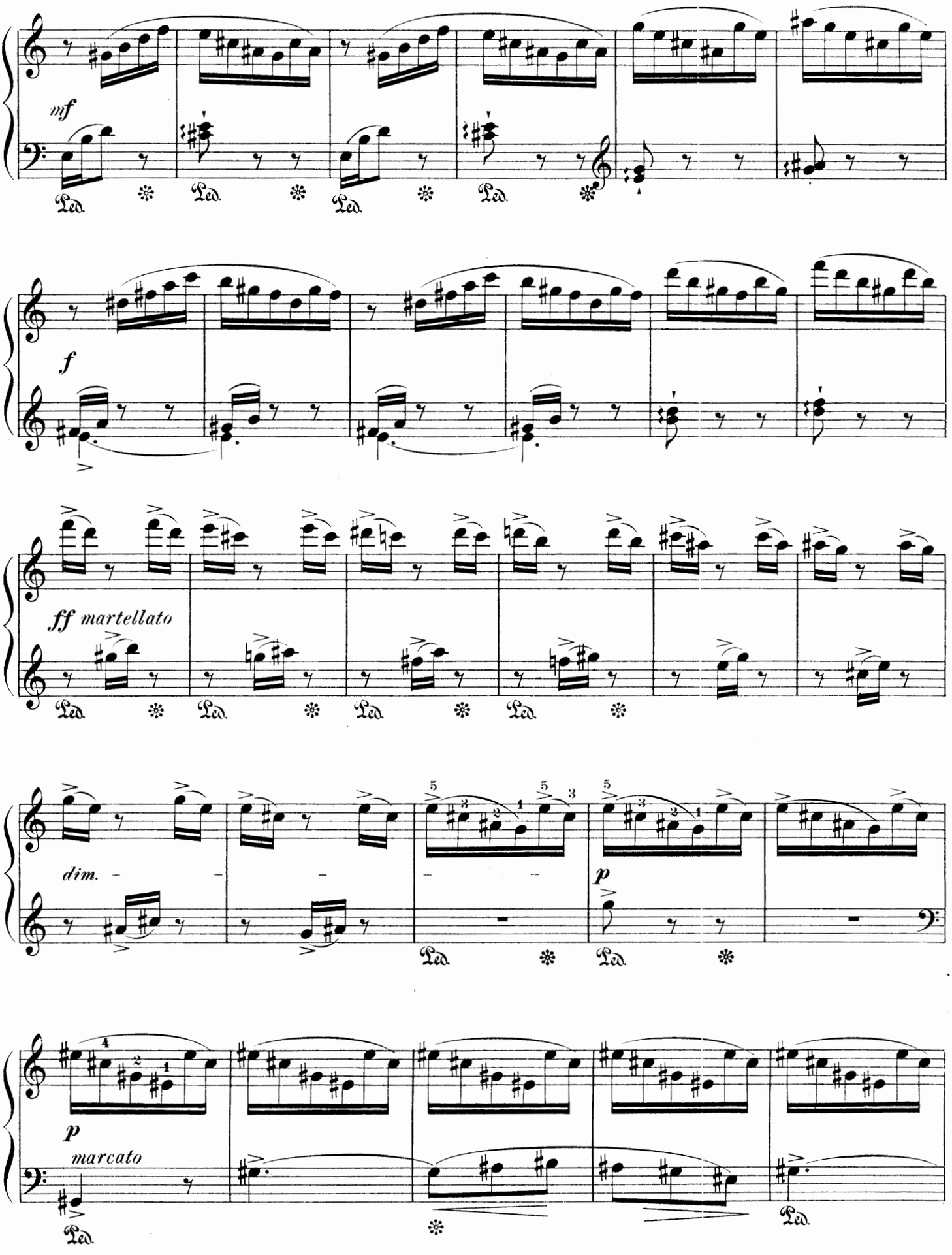

poco dim.
f
Ped.
poco dim.
p

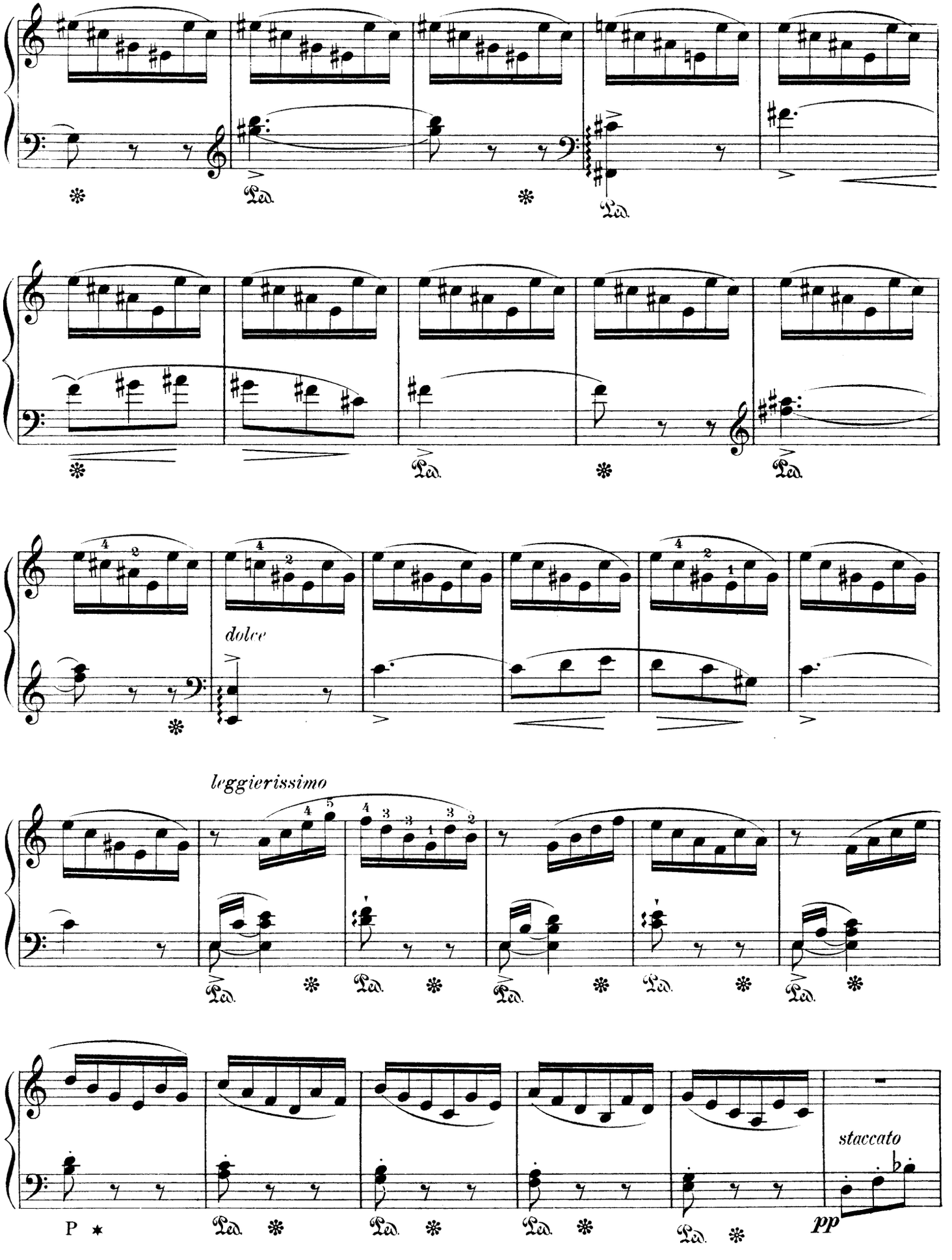

espressivo
f
dim.
mf

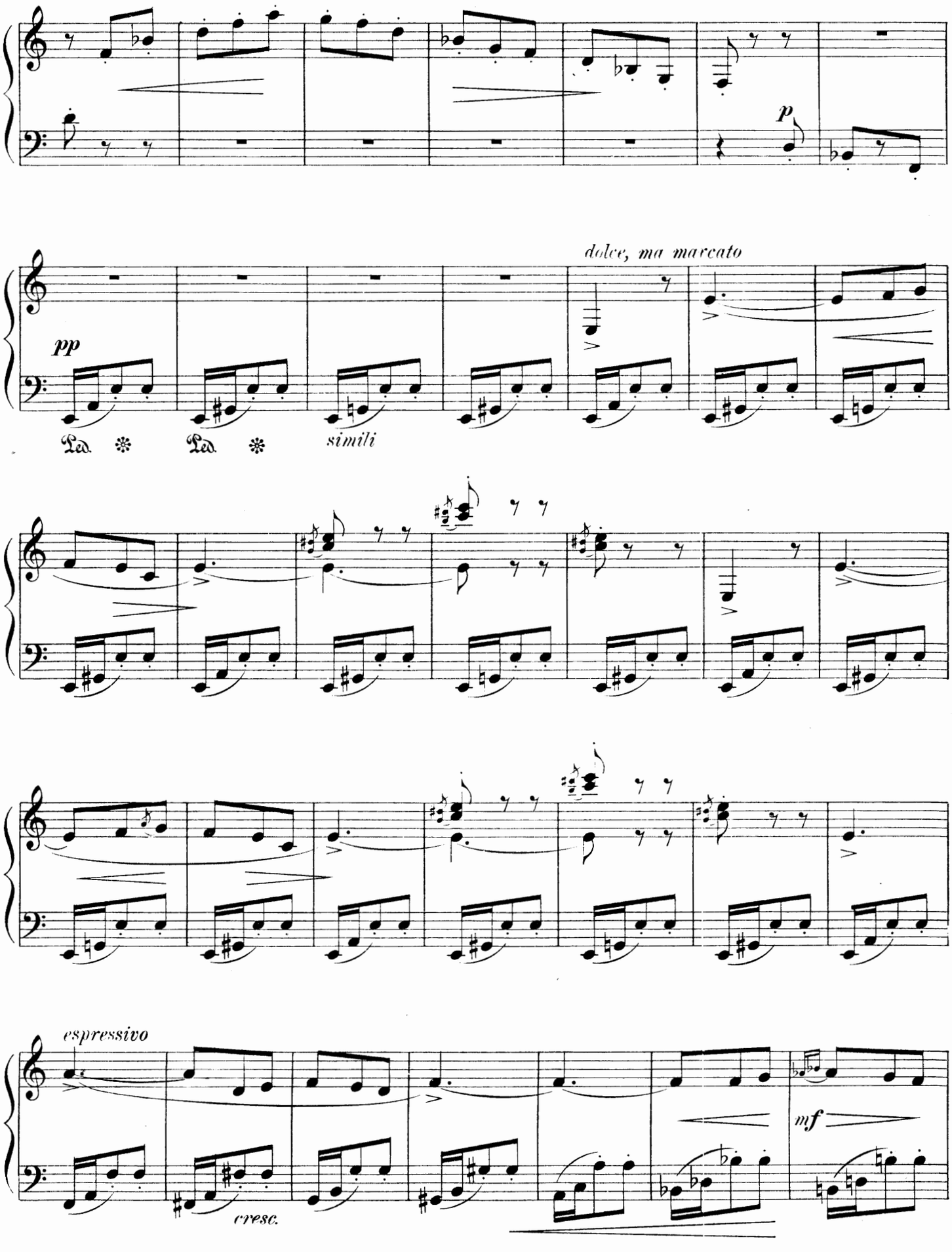

poco dim.
p
cresc.
Ped.
Ped.
Ped.
Ped.

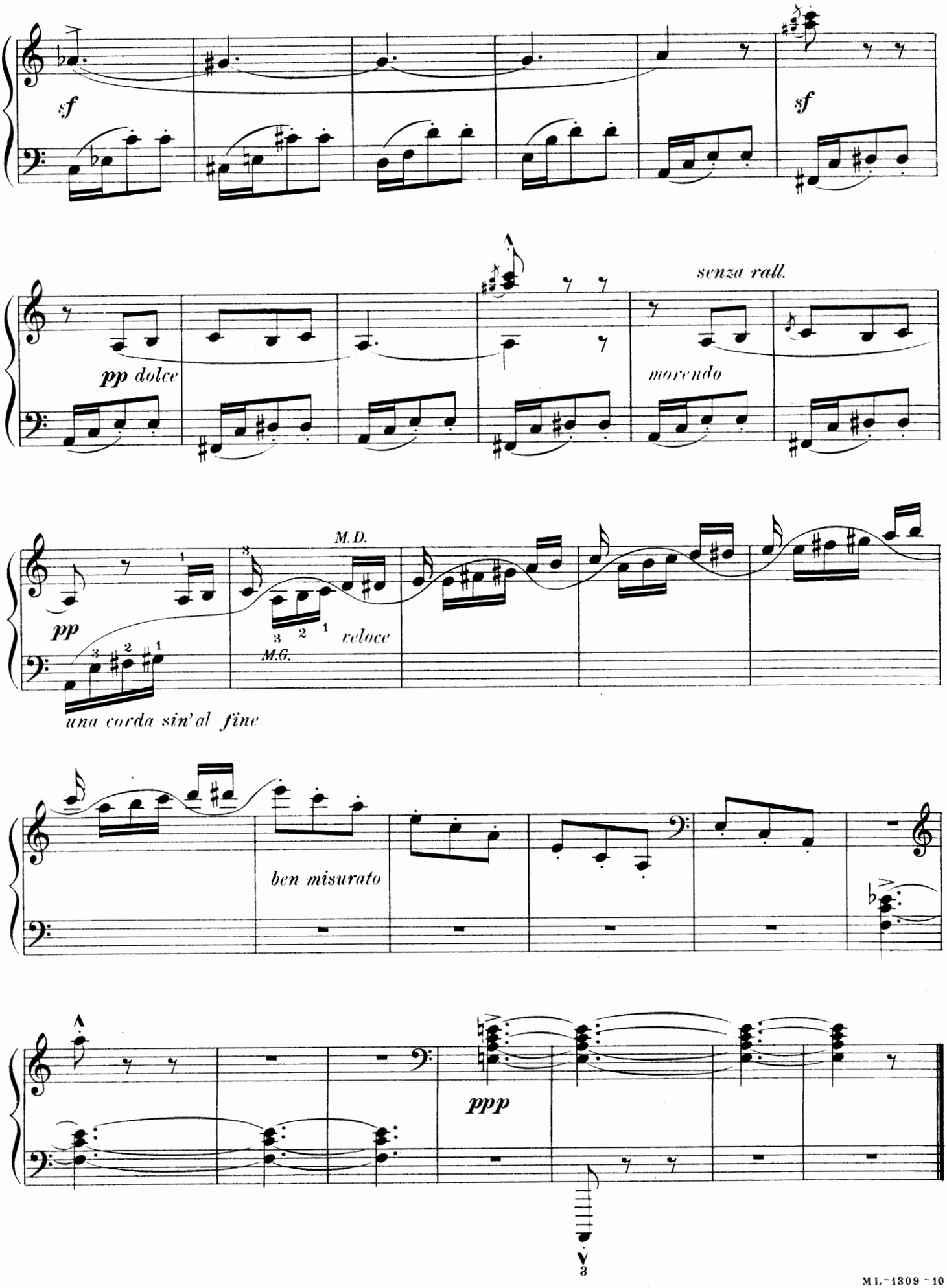

dim.
p
cresc.
dim.
L'istesso tempo
una corda
Ped.
P
P
il canto marcato
Ped.
Ped.


una corda sempre
poco dim.
tre corde
p e presto
Ped.
P


mf
Ped.
f
ff martellato
dim.
p
marcato


dolce
leggierissimo
staccato
pp


p
dolce, ma marcato
pp
Ped. * Ped. *
simili
espressivo
cresc.
mf


sf
sf
pp dolce
senza rall.
morendo
pp
M.D.
M.G.
veloce
una corda sin'al fine
ben misurato
ppp

*To Madame Jean Richepin*

# SEA PIECE
## (MARINE)

Le temps que j'ai passé sur tes flots, mer jolie,
Reste cher à mon cœur comme son meilleur temps,
Je ne l'oublierai pas, quand je vivrais cent ans,
Et la douceur en moi n'en peut être abolie.

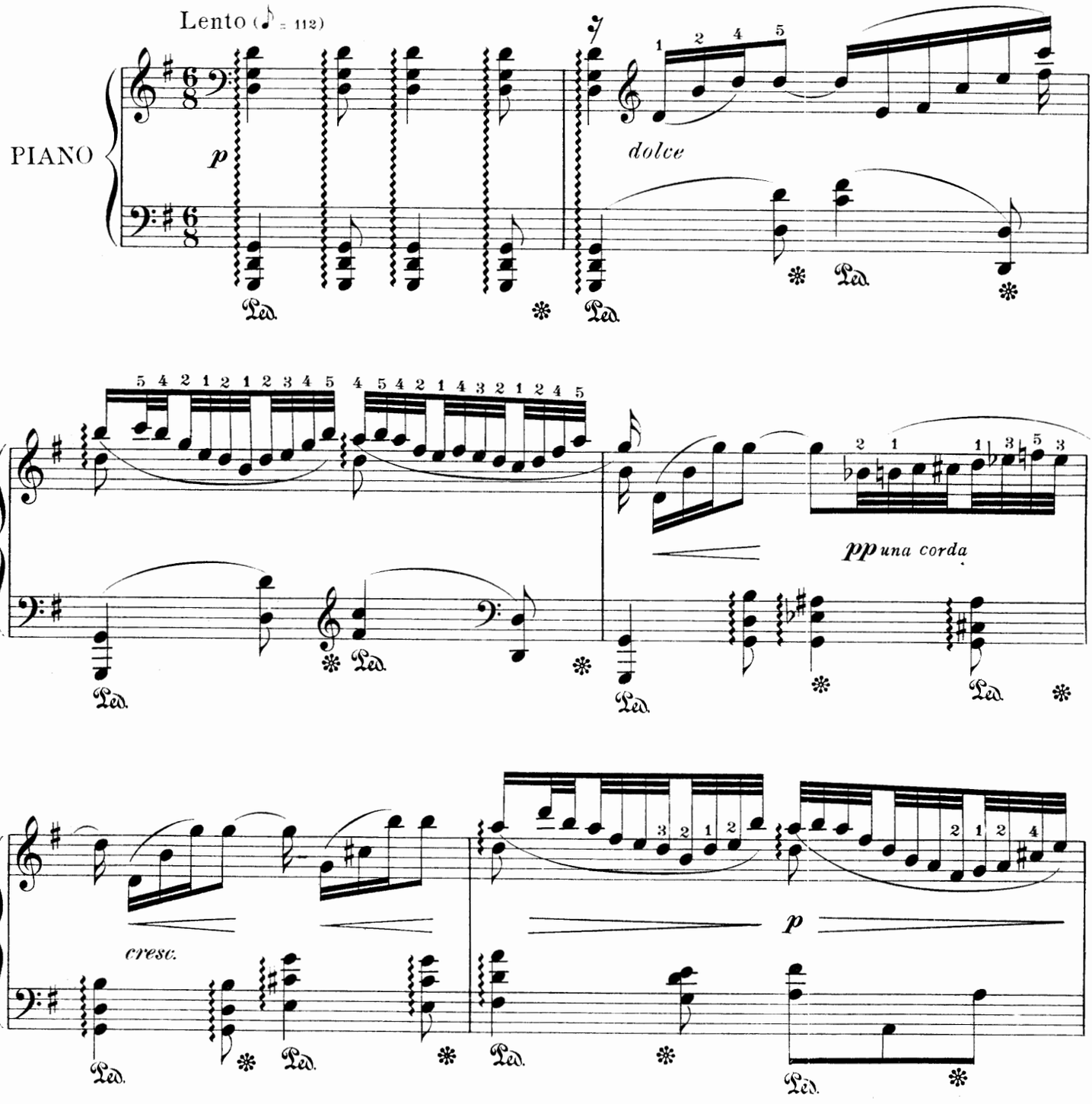
*Jean Richepin (1849- )*

The hours I have spent on thy bosom, O sea,
By memories fond are endeared to my heart;
Their life-giving sweetness will never depart,
Though years a full hundred shall pass over me.

*Translated by C. F. M.*

*Edited by Isidor Philipp*

CÉCILE CHAMINADE, Op. 38
(1861- )

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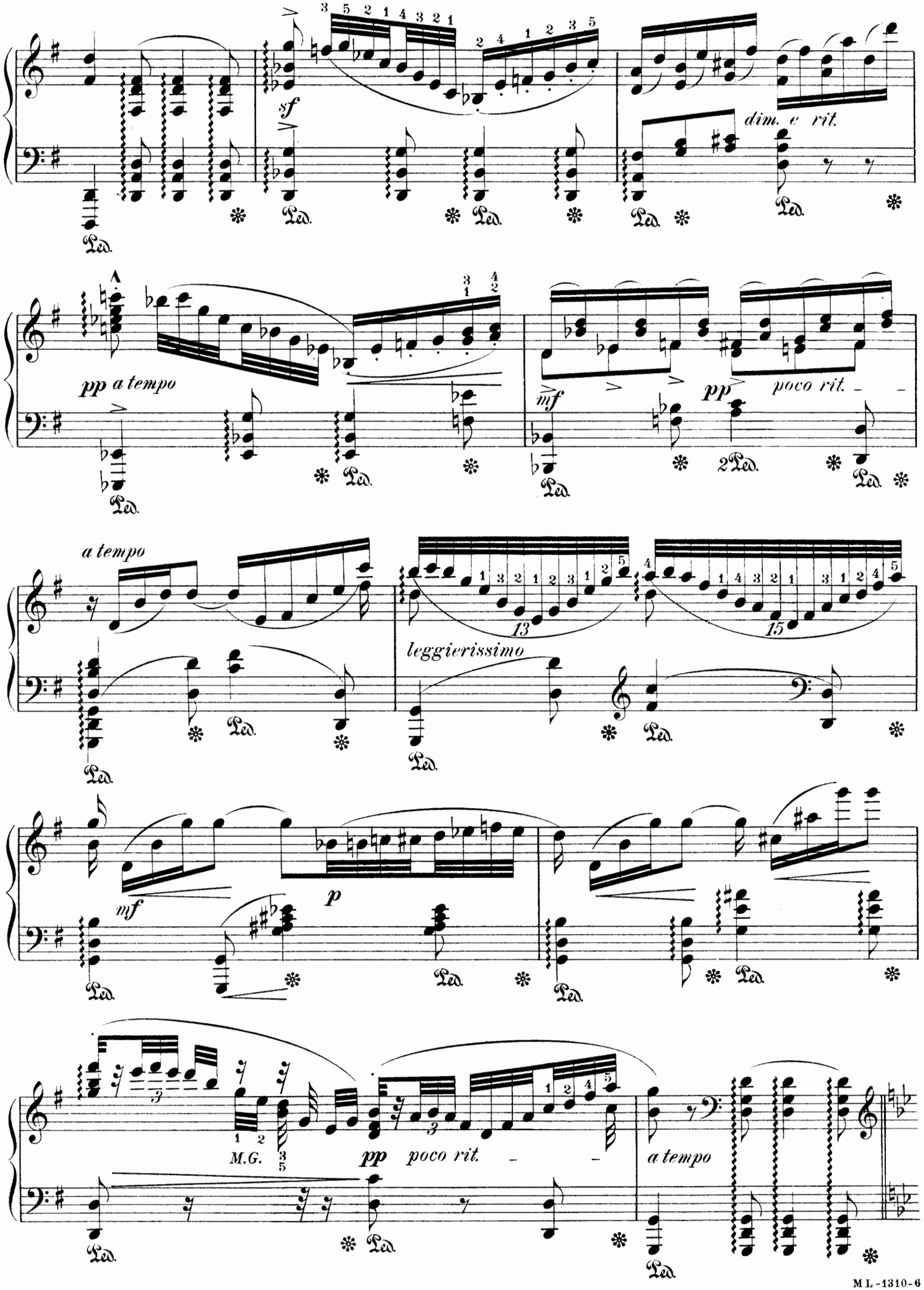
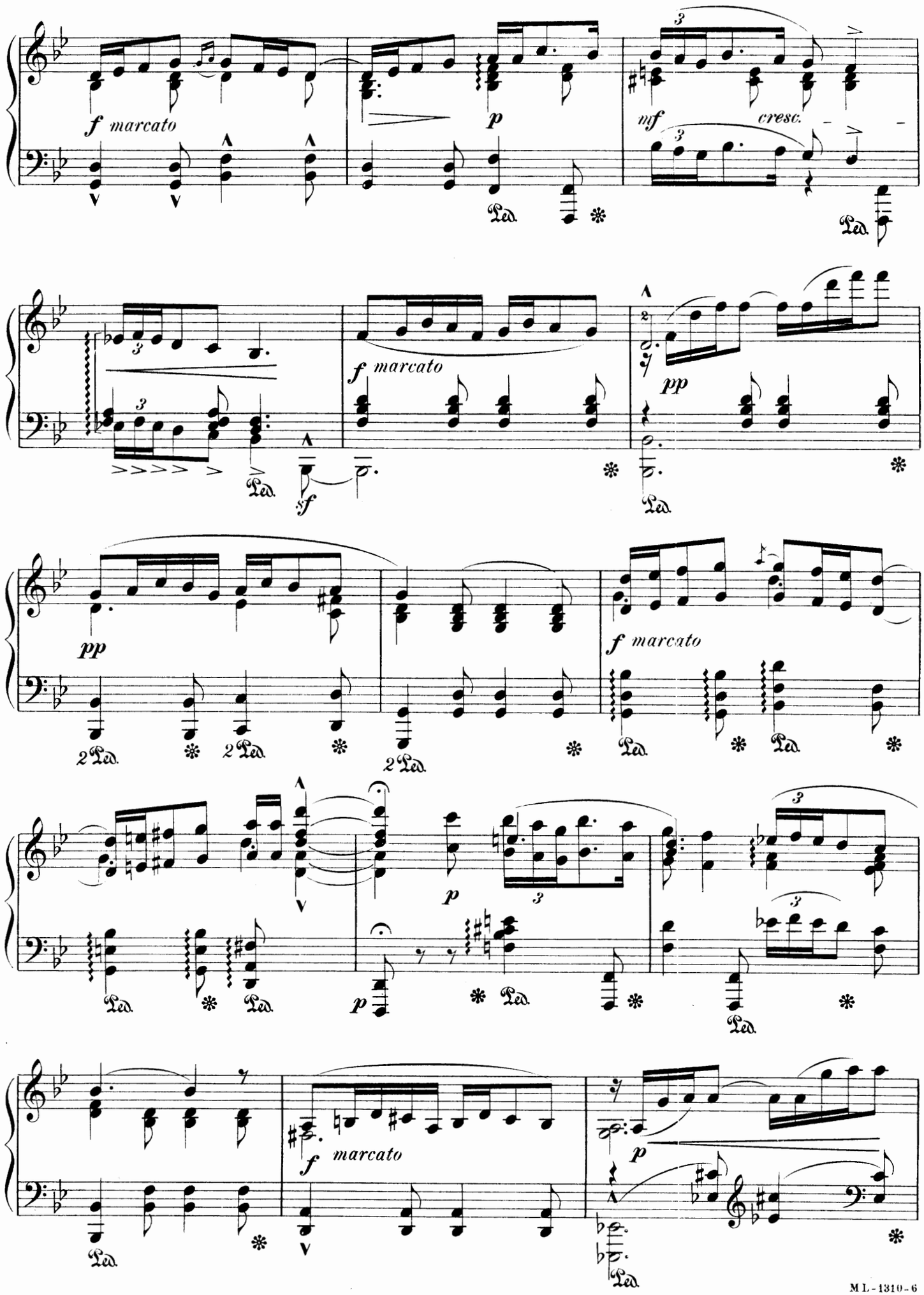
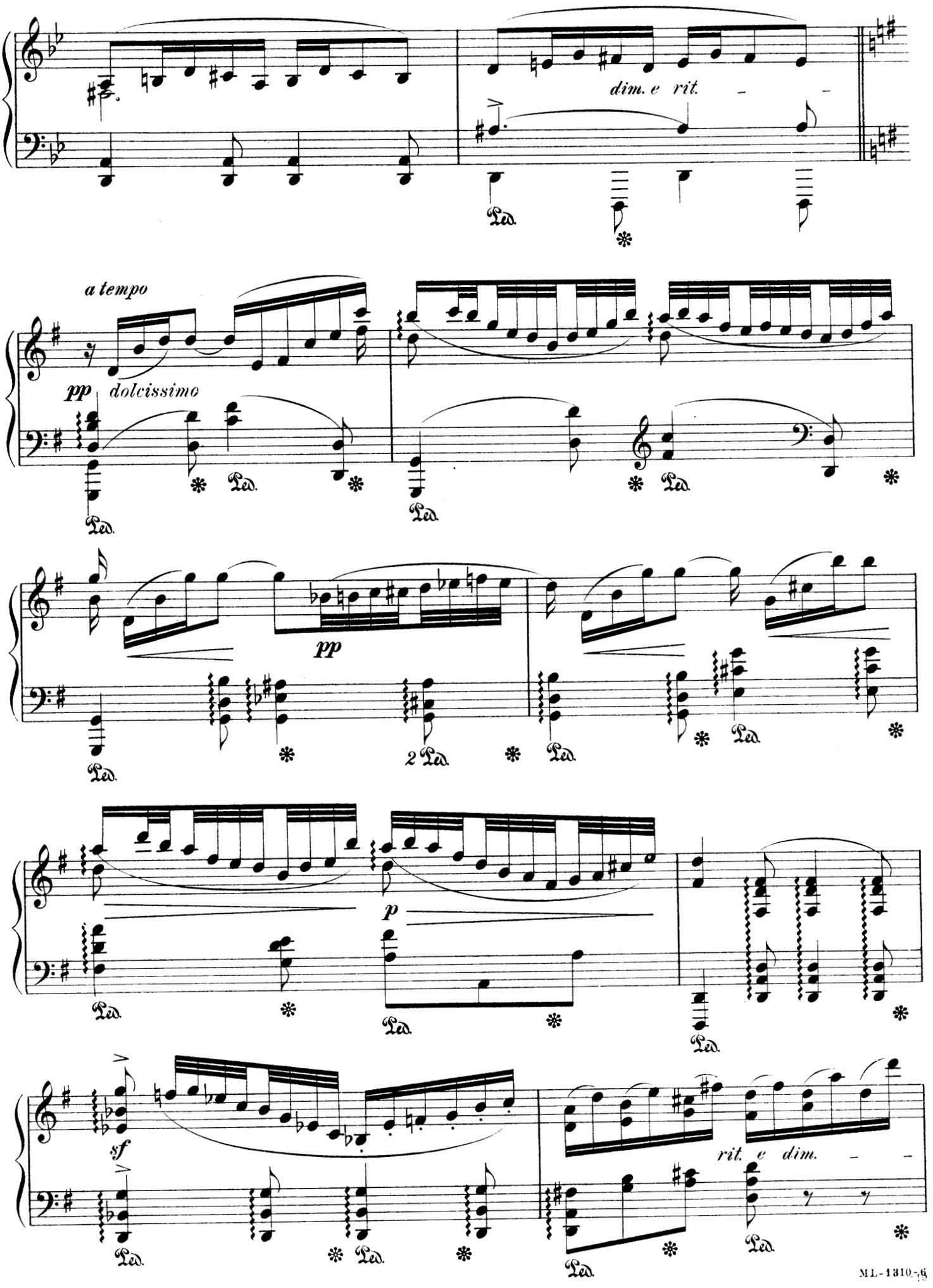
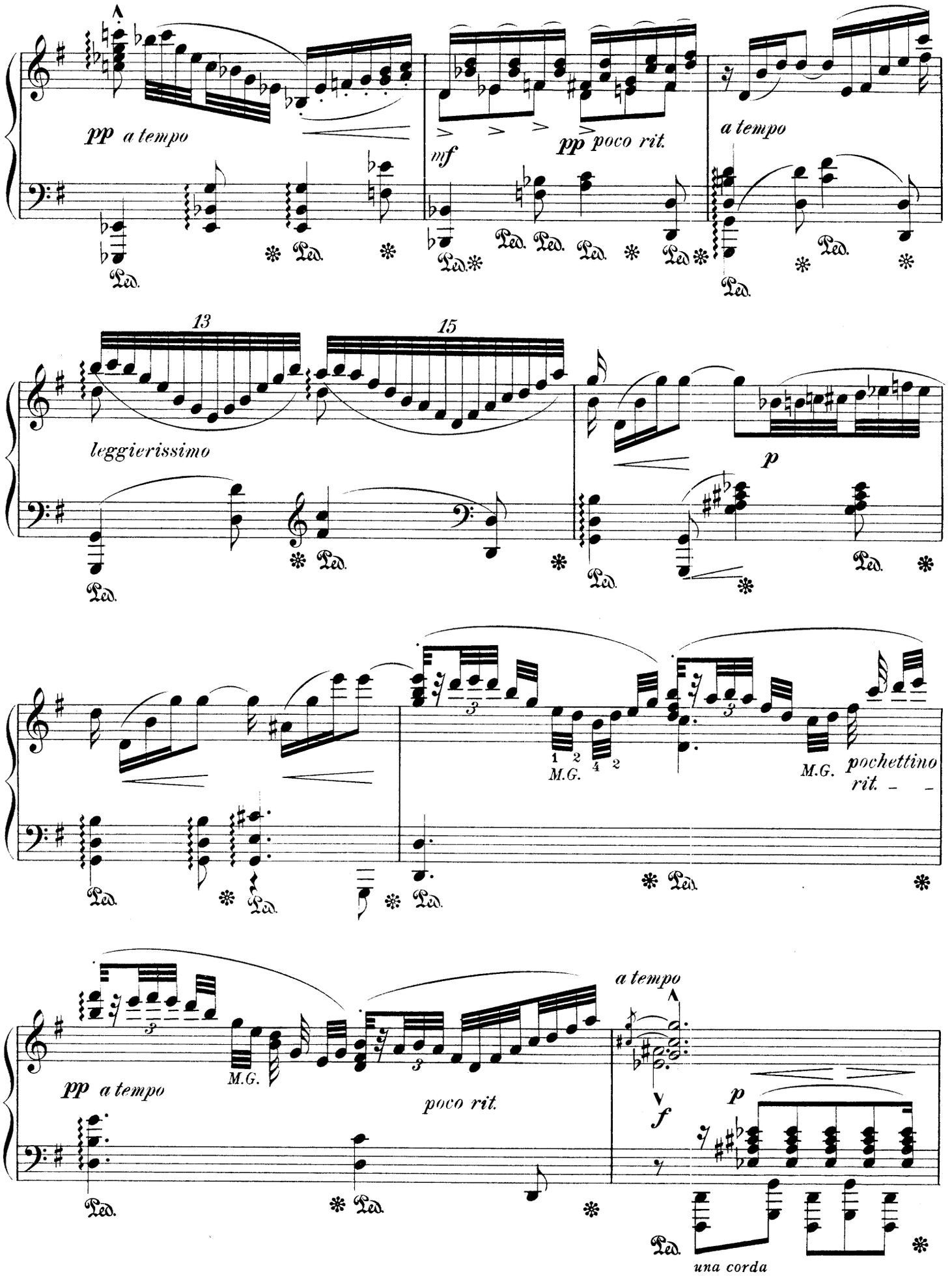
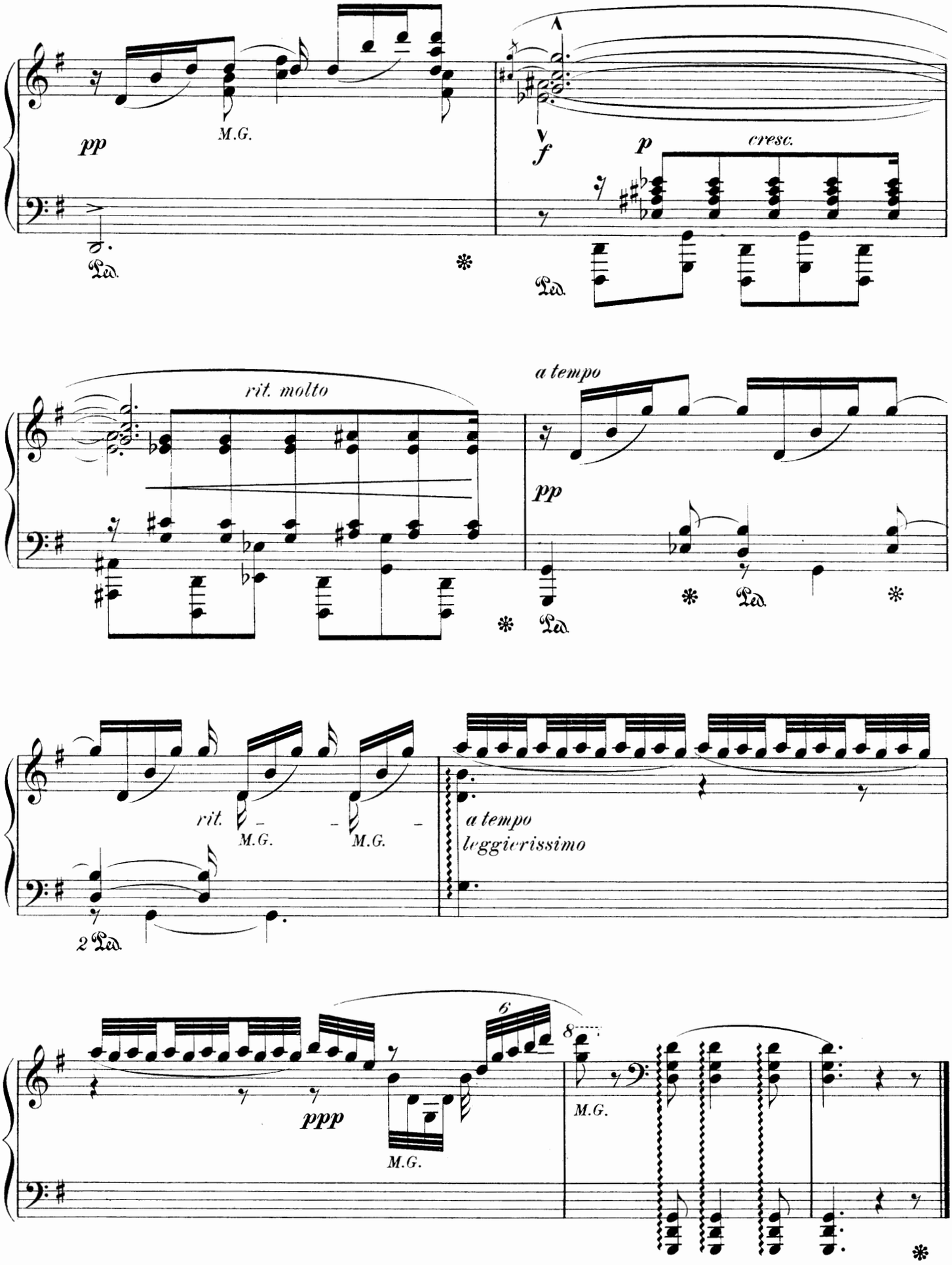

sf
dim. e rit.
pp a tempo
mf
pp
poco rit.
a tempo
leggierissimo
mf
p
M.G.
pp
poco rit.
a tempo


f marcato
p
mf
cresc.
f marcato
sf
pp
pp
f marcato
p
p
f marcato
p


dim. e rit.
a tempo
pp dolcissimo
pp
sf
rit. e dim.

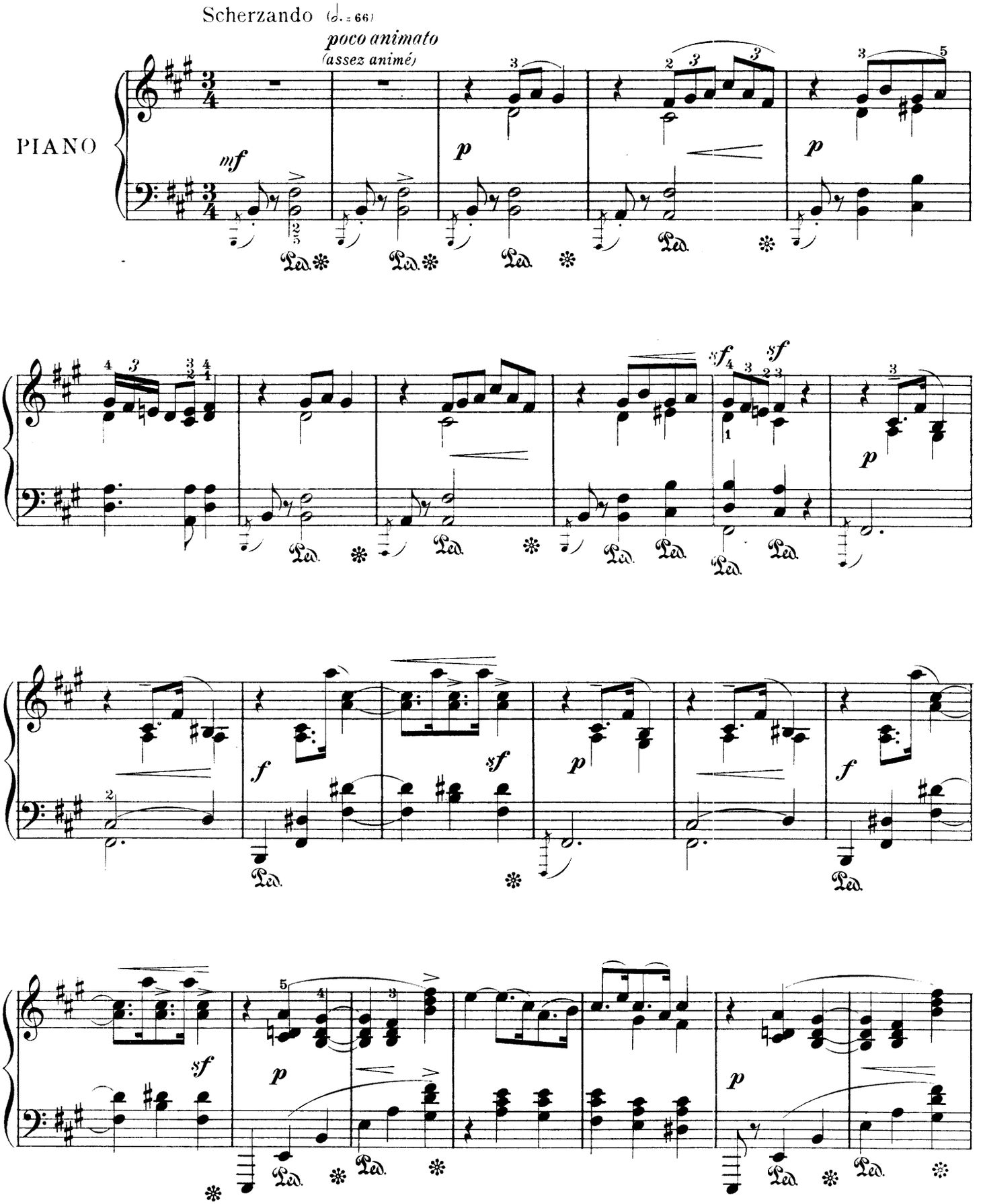

pp a tempo
mf
pp poco rit.
a tempo
13
15
leggierissimo
p
M.G.
pochettino
rit.
pp a tempo
M.G.
poco rit.
a tempo
f
p
una corda


pp
M.G.
Ped.
f
p
cresc.
Ped.
rit. molto
a tempo
pp
Ped.
Ped.
rit.
M.G.
M.G.
2 Ped.
a tempo
leggierissimo
6
8
ppp
M.G.
M.G.

# MAZURKA, in F♯ Minor

*Edited by Isidor Philipp*

ACHILLE CLAUDE DEBUSSY
(1862- )

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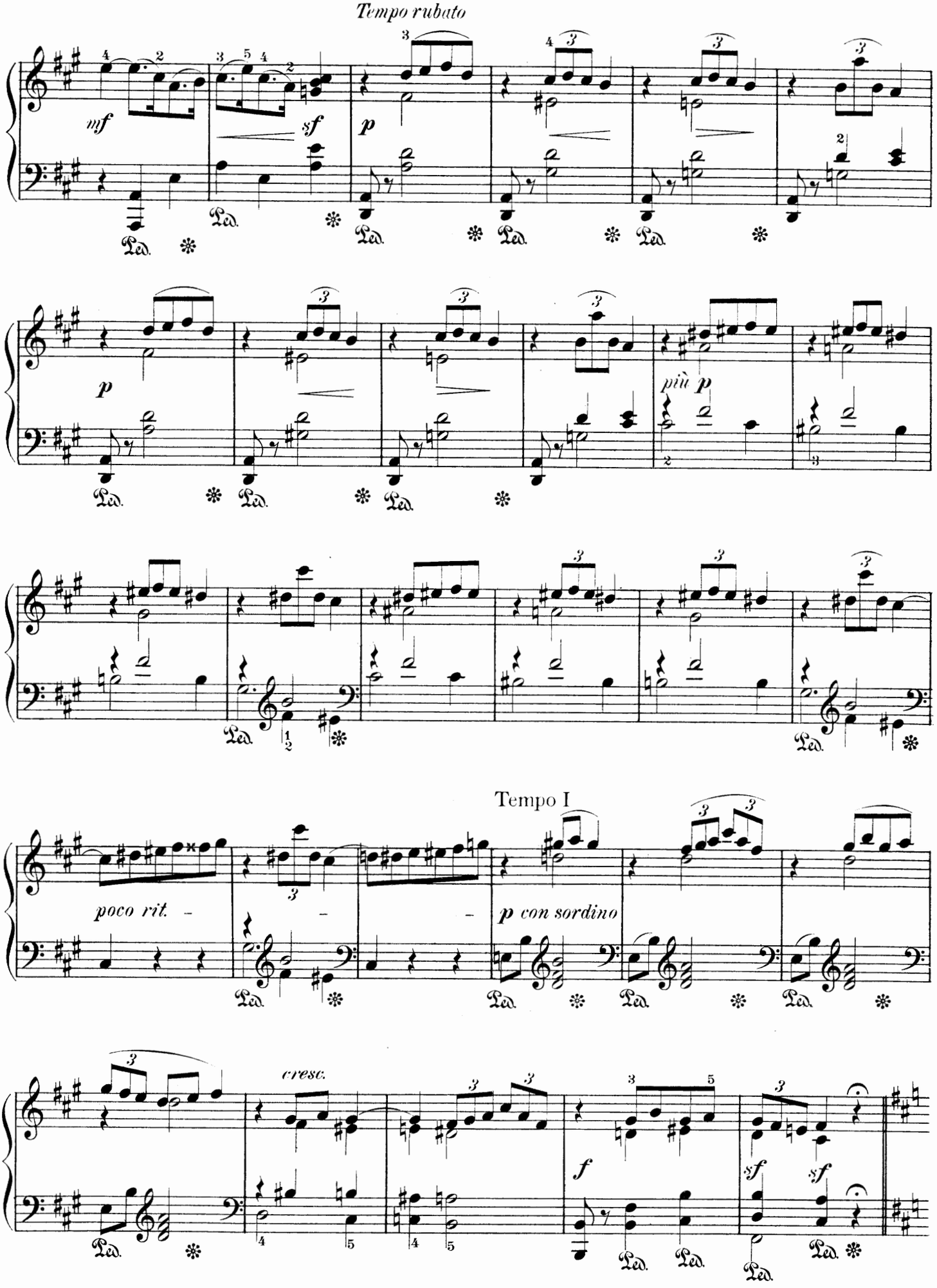
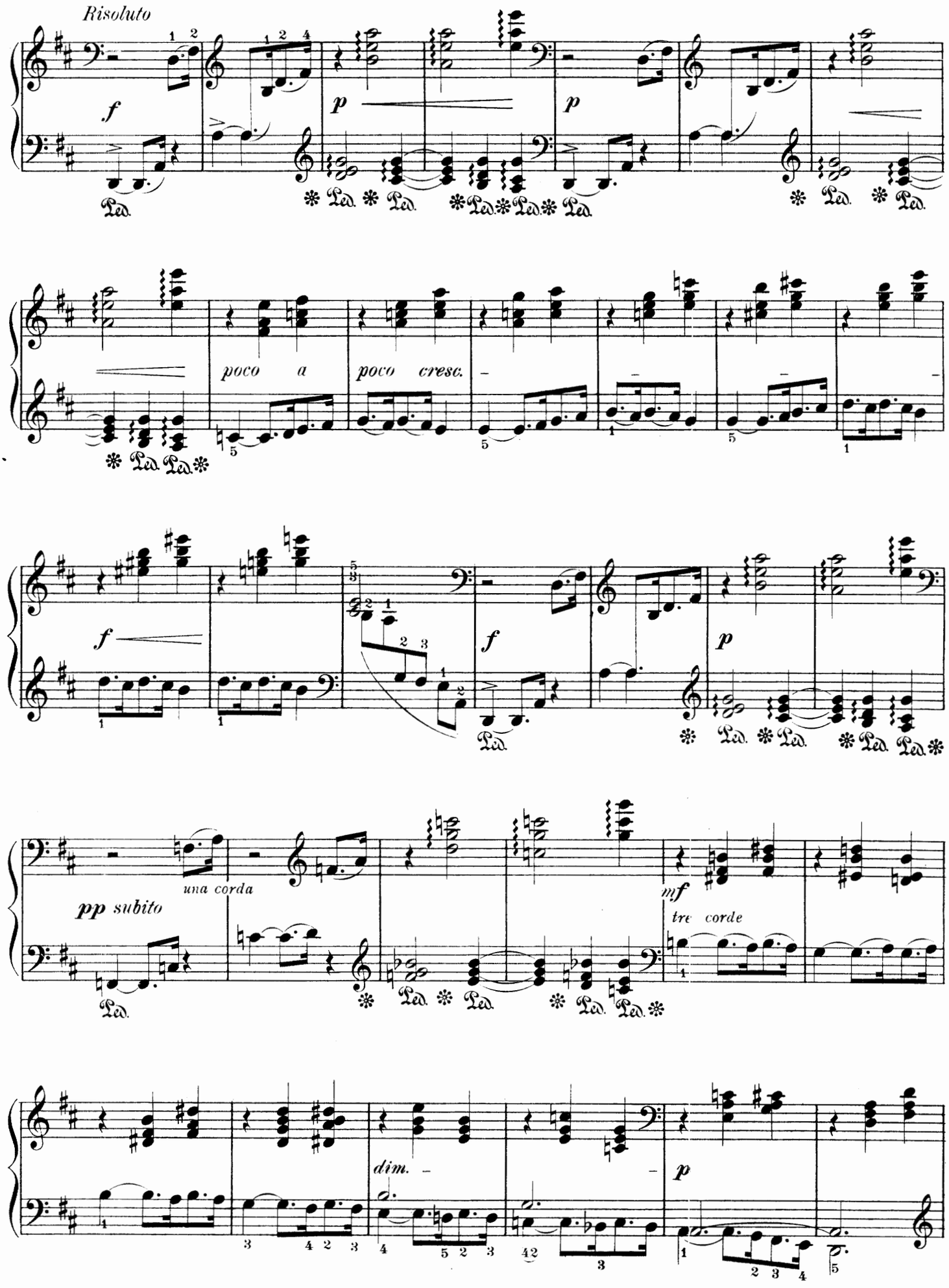
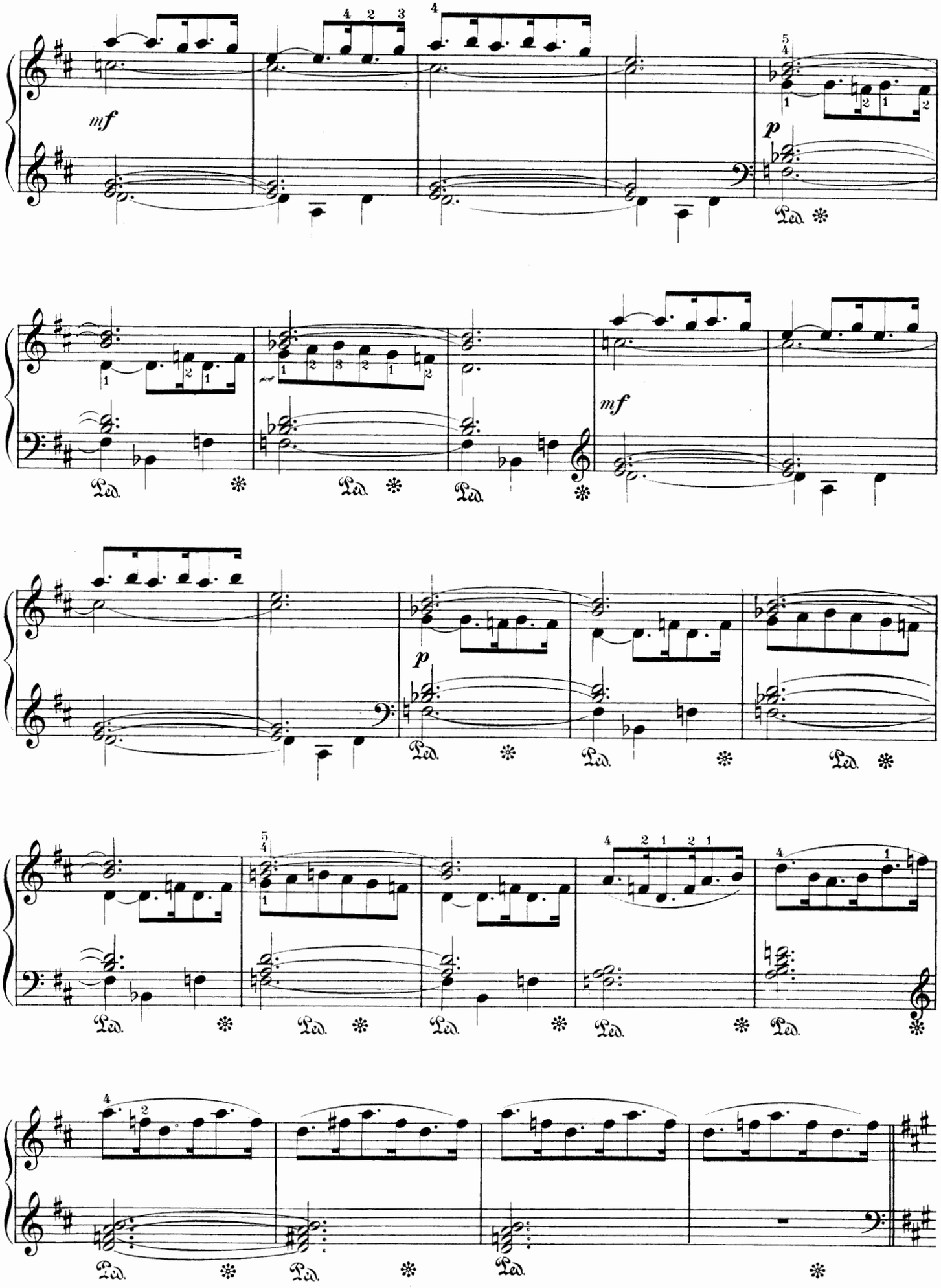
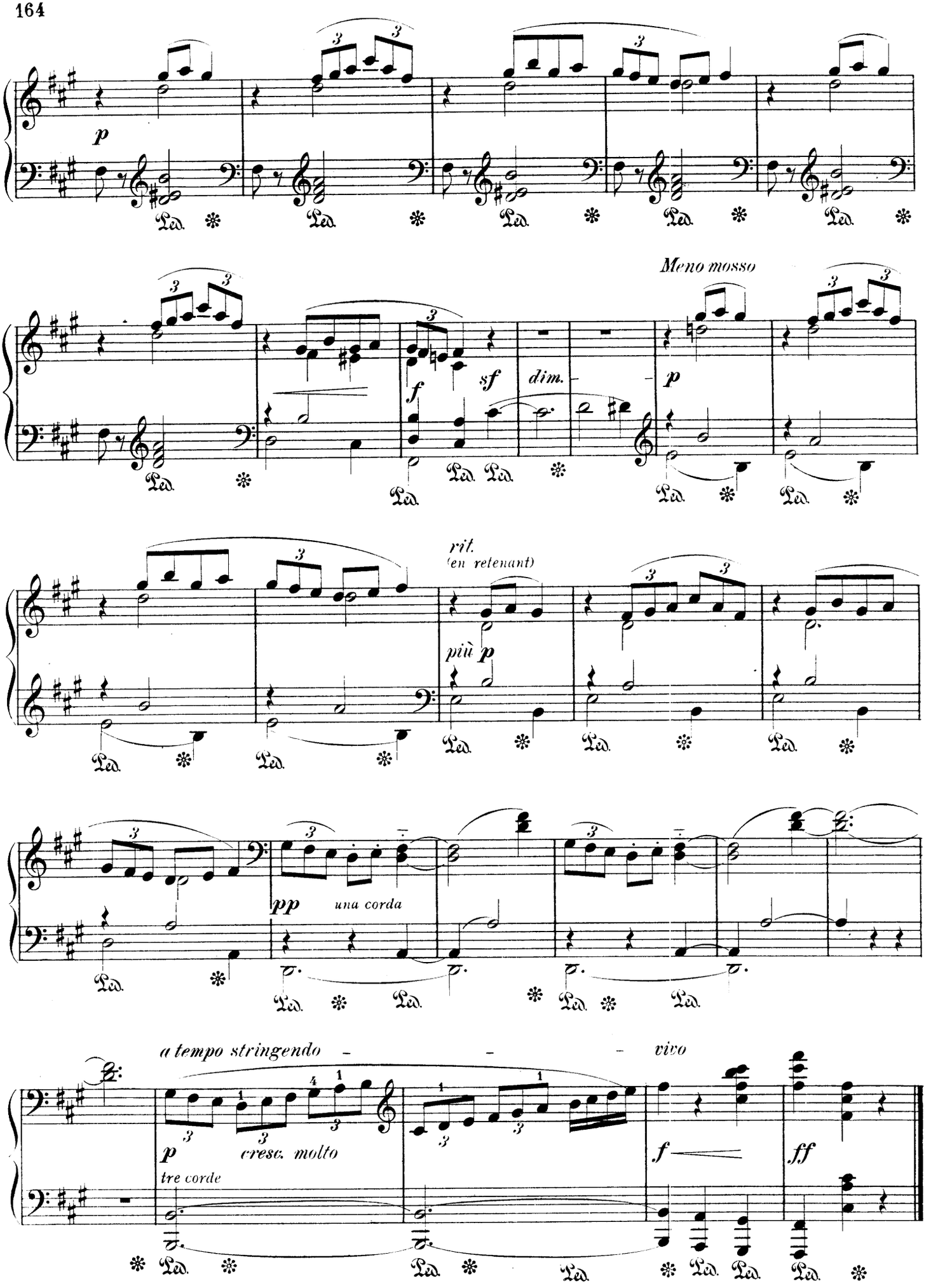

Tempo rubato
mf
sf
p
più p
poco rit.
Tempo I
p con sordino
cresc.
f
sf
sf


Risoluto
f
p
p
poco a
poco cresc.
f
f
p
una corda
pp subito
mf
tre corde
dim.
p


mf
p
mf
p
Ped.


p
Ped.
Meno mosso
f
sf
dim.
p
rit.
(en retenant)
più p
pp
una corda
a tempo stringendo
vivo
p
cresc. molto
tre corde
f
ff

*To my friend Isidor Philipp*

# ALBUM LEAF

## (FEUILLET D'ALBUM)

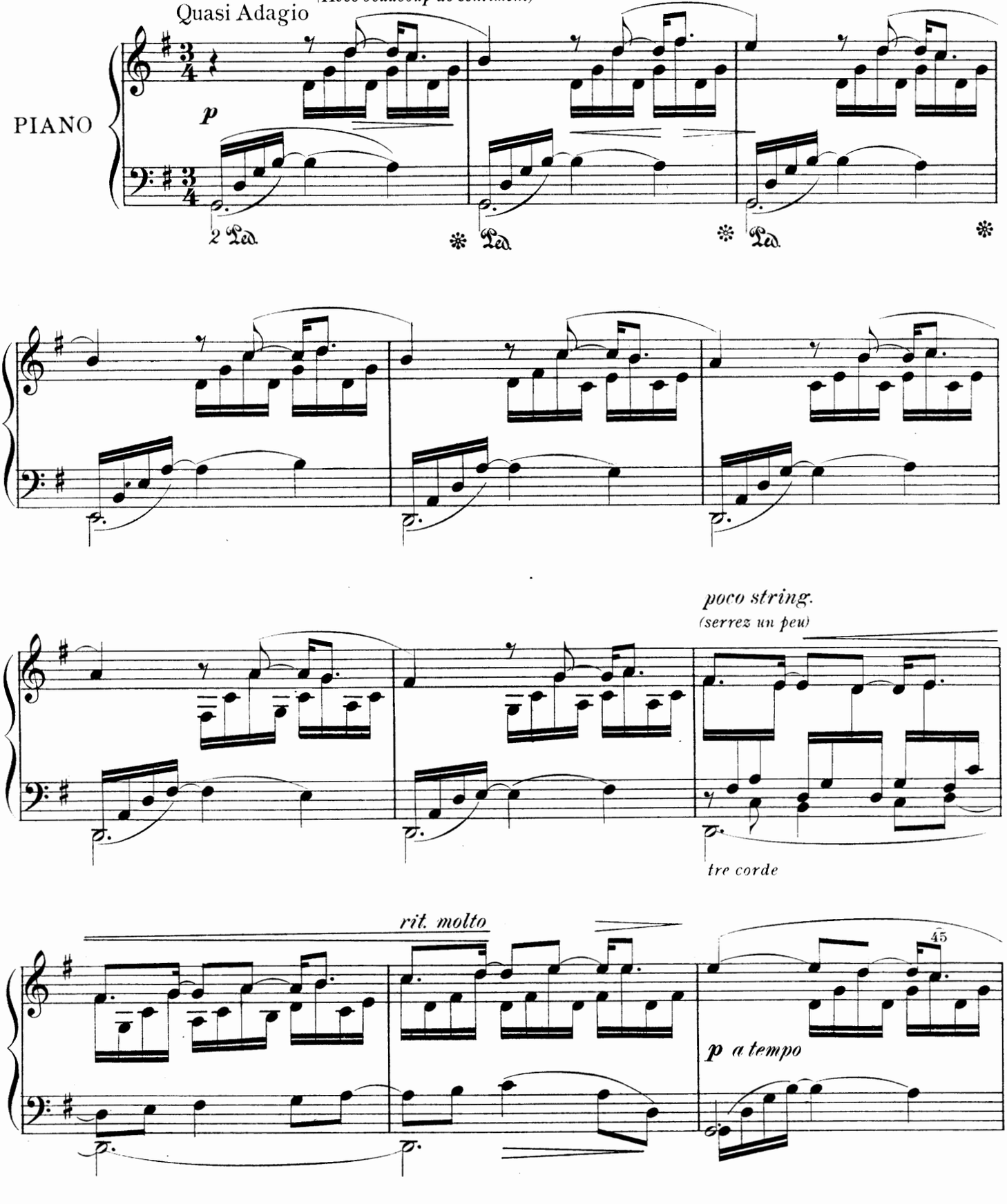
*Edited by Isidor Philipp*

CAMILLE ERLANGER
(1863- )

*Con molto sentimento*
*(Avec beaucoup de sentiment)*

Quasi Adagio

PIANO

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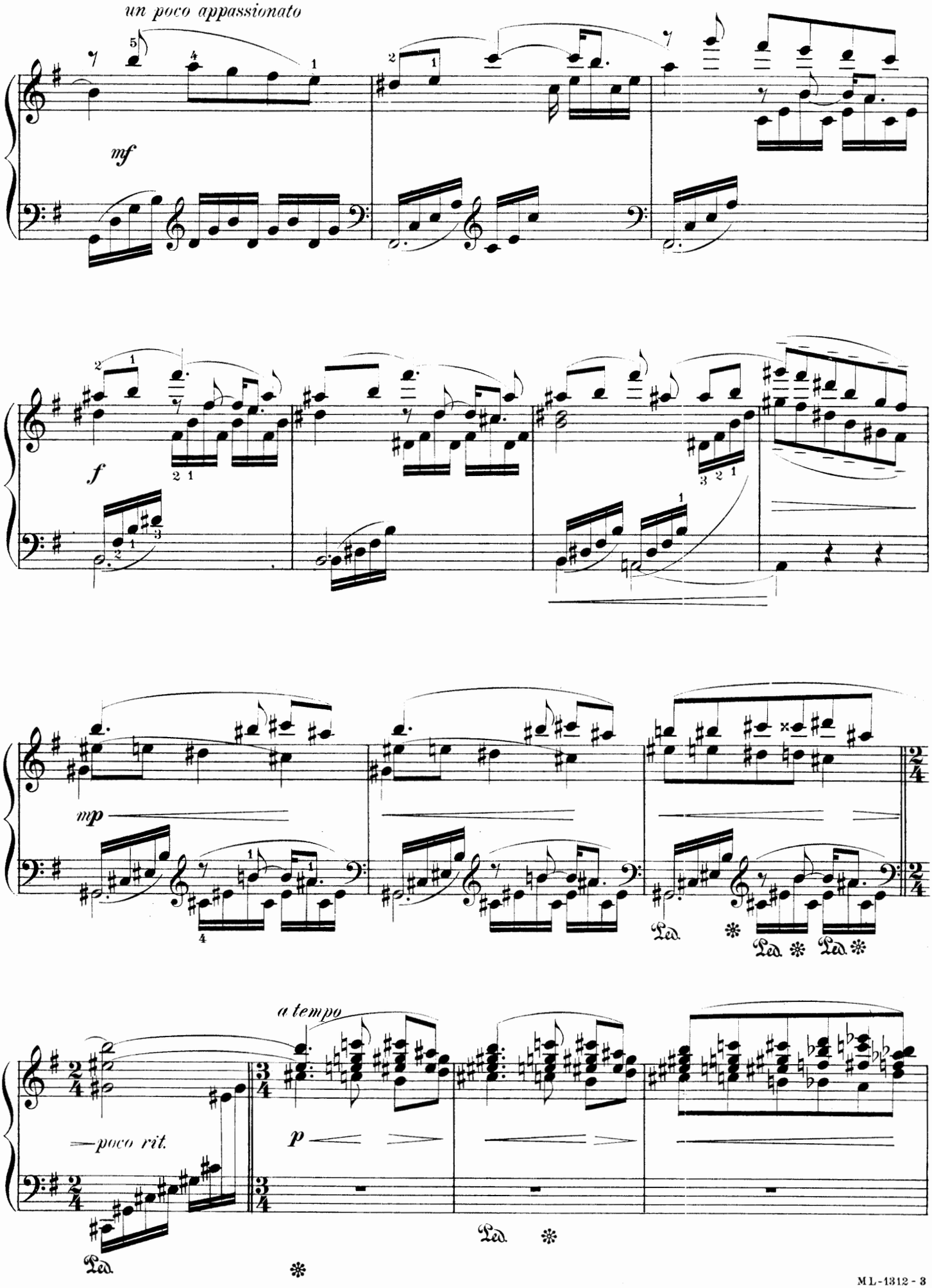
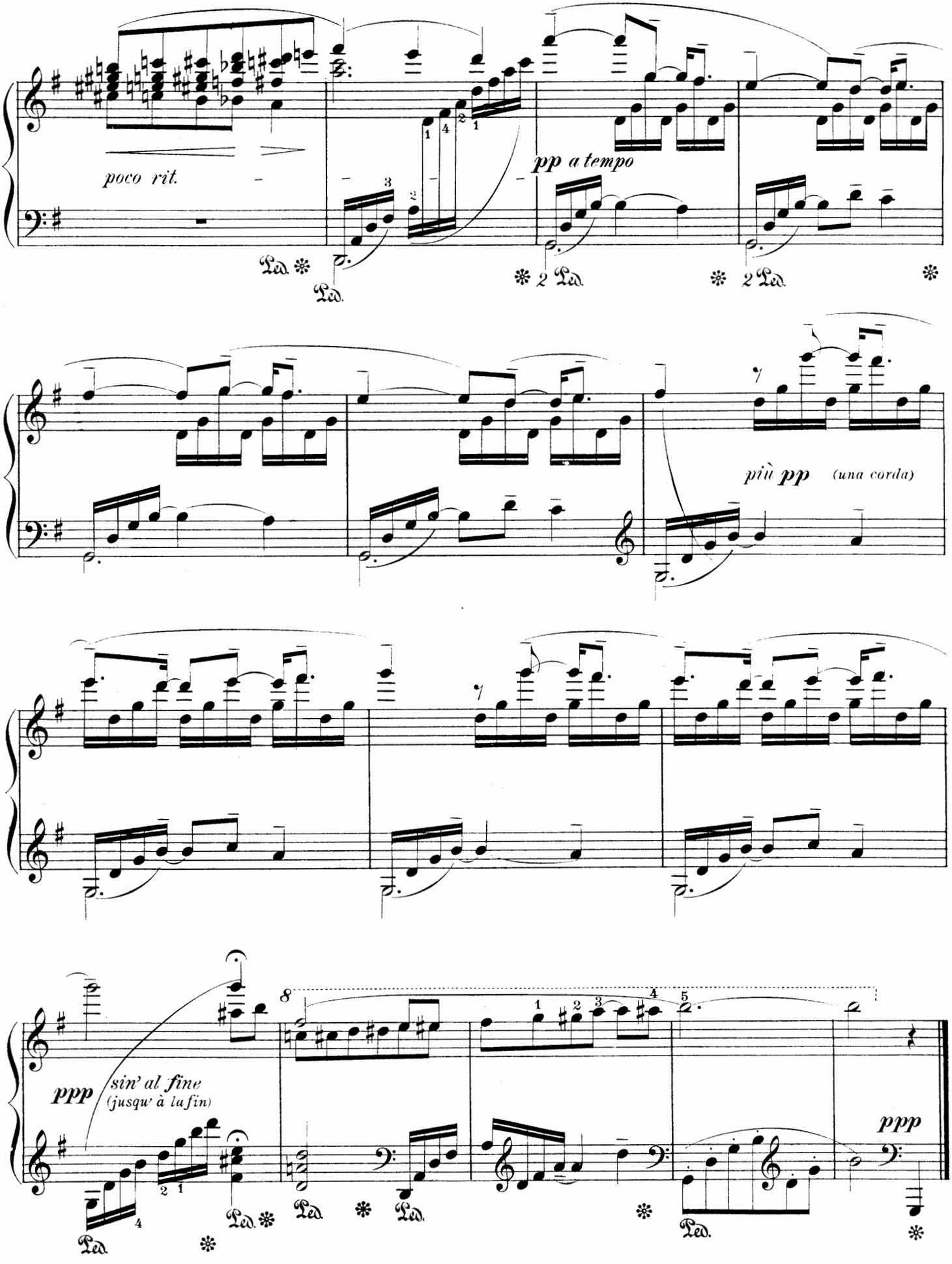

un poco appassionato
mf
f
mp
Ped.
a tempo
poco rit.
p

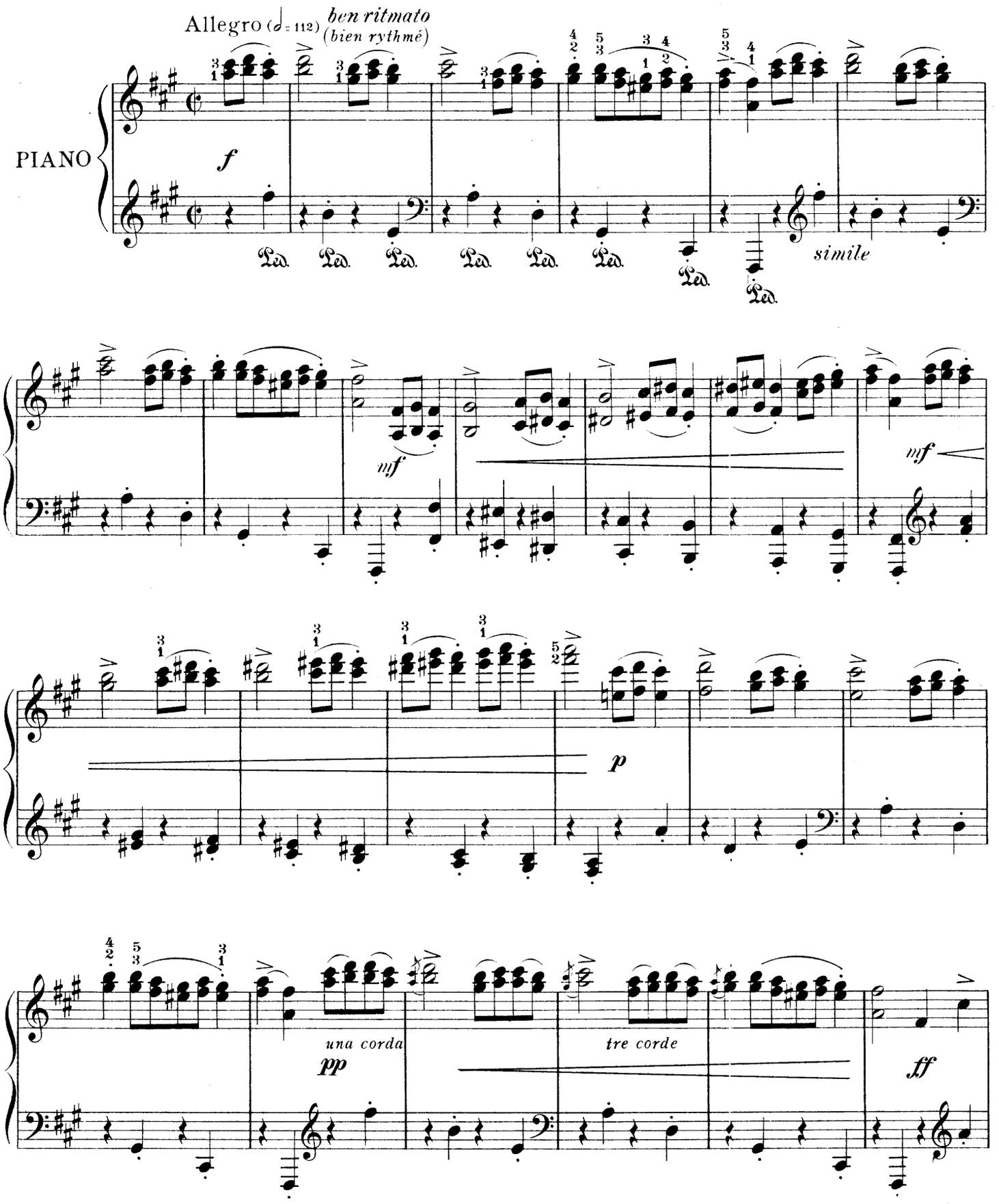

poco rit.
pp a tempo
più pp (una corda)
ppp sin' al fine
(jusqu' à la fin)
ppp

*To A. Marmontel*

# BOURRÉE

*Edited by Isidor Philipp*

PAUL VIDAL
(1863- )

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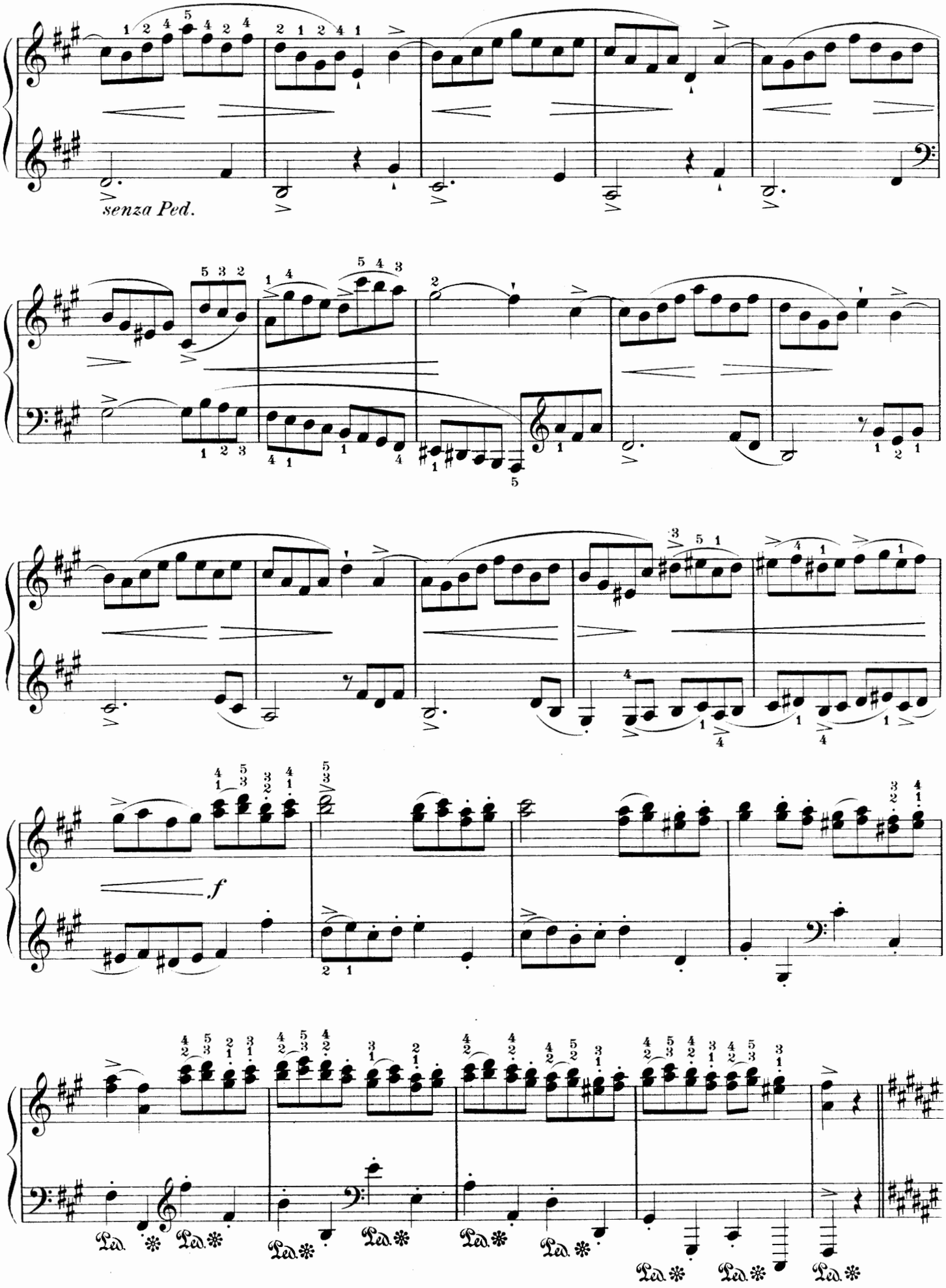
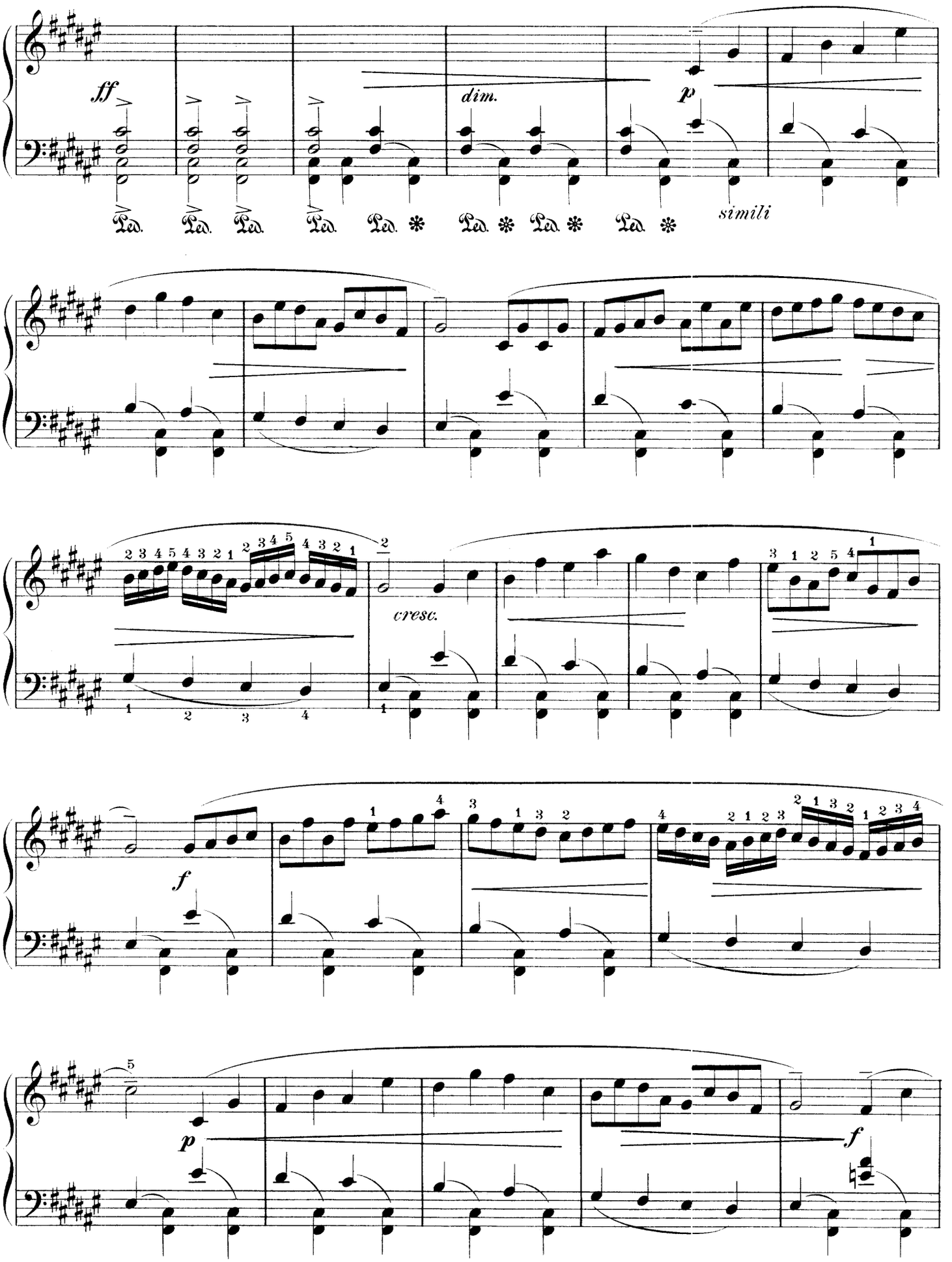
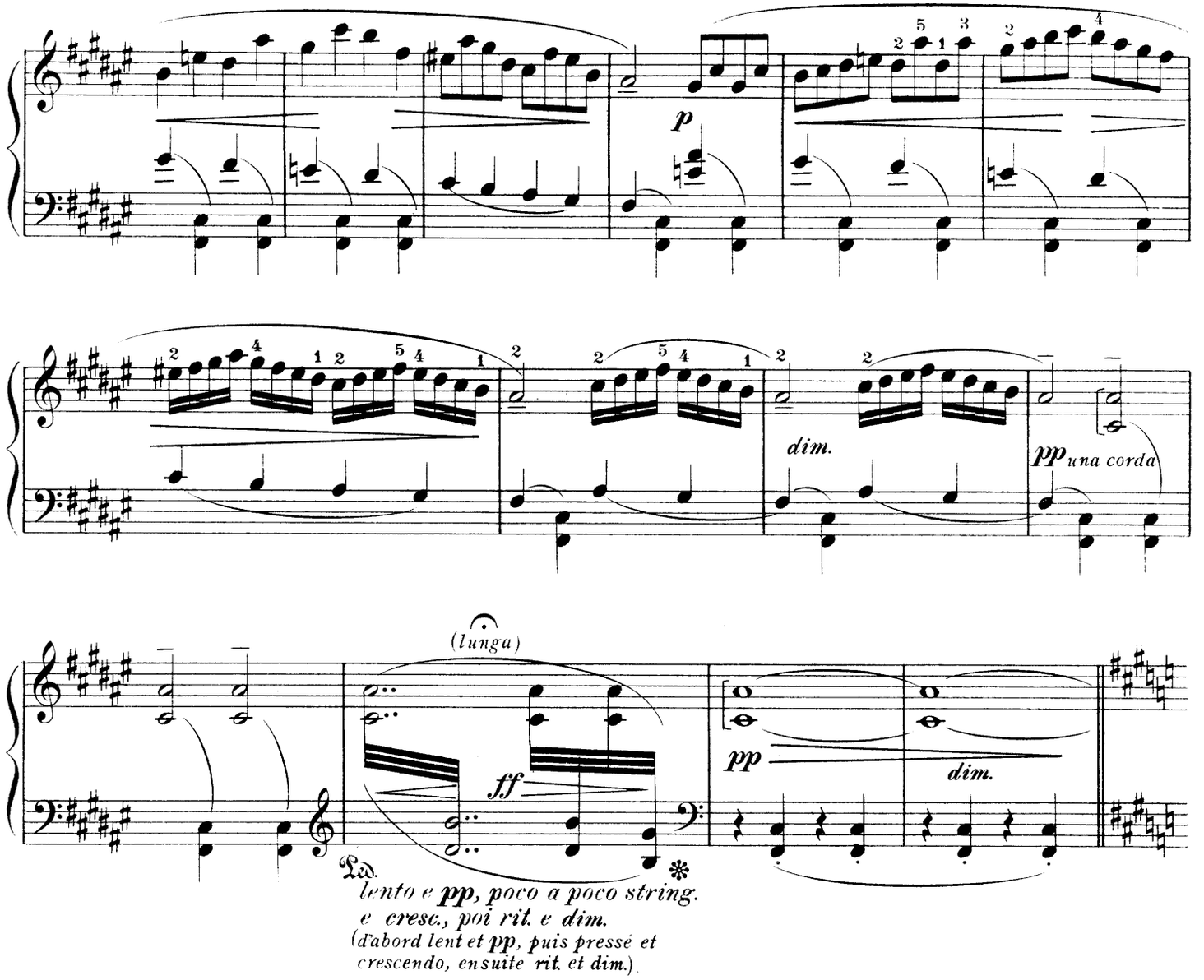
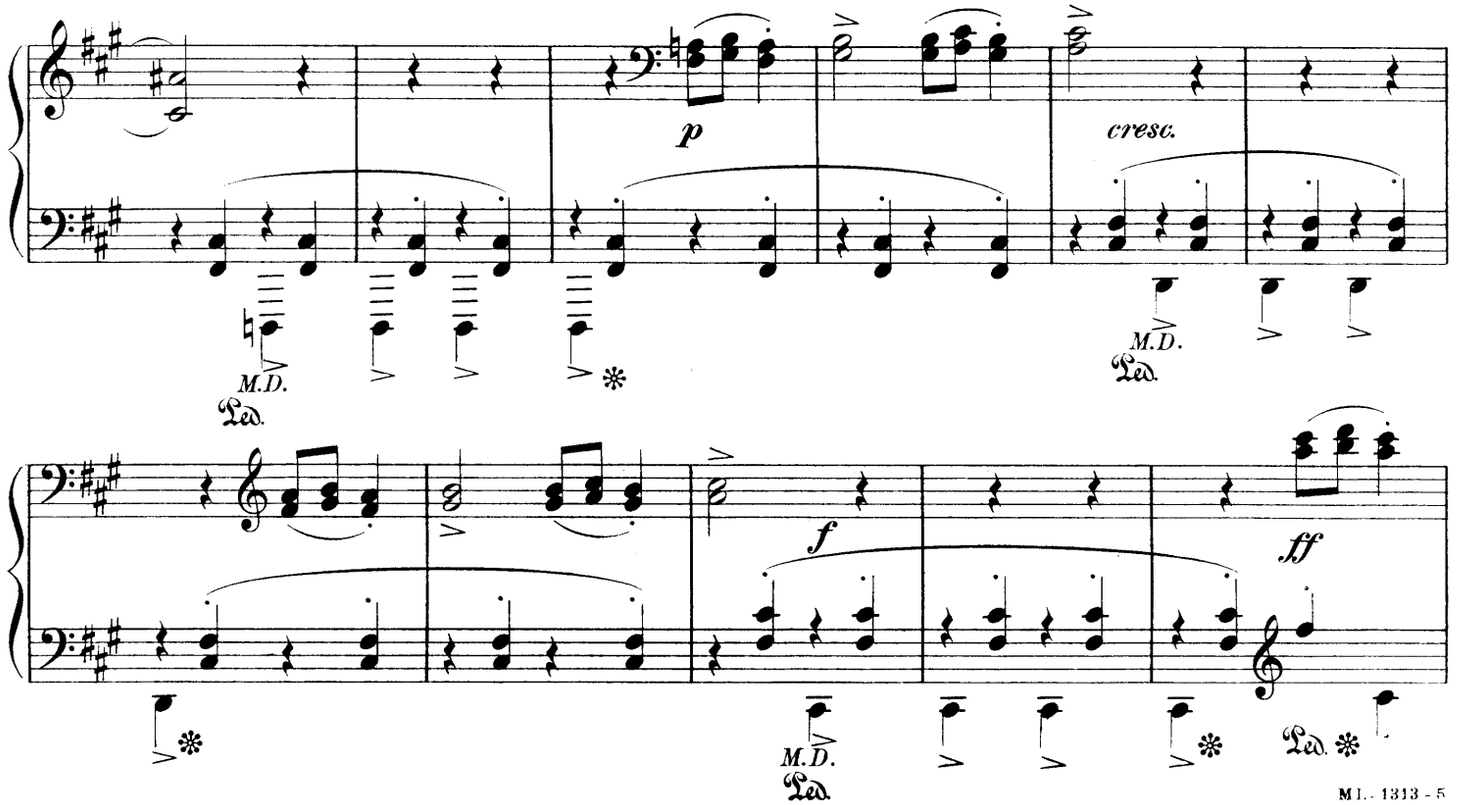
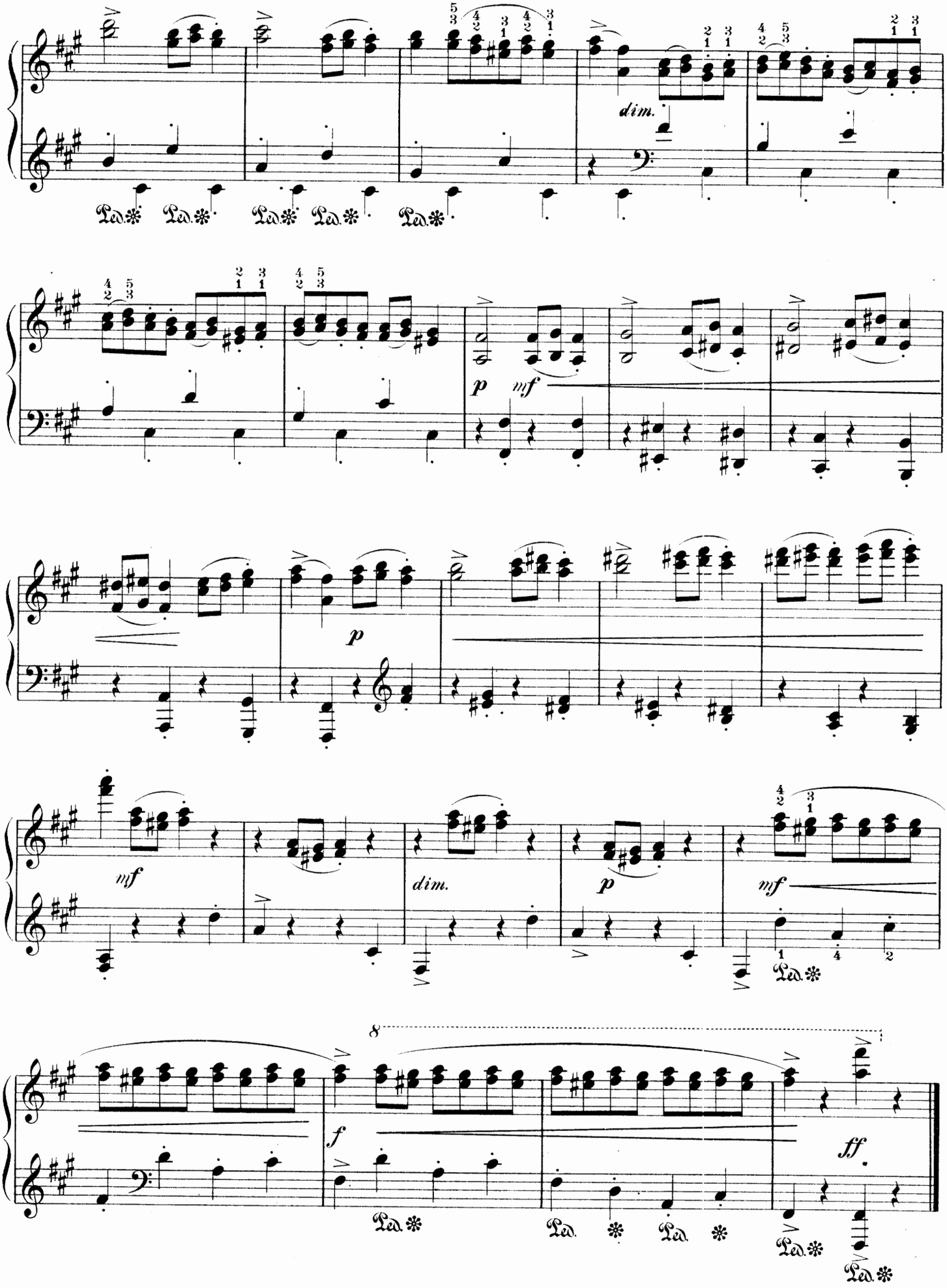

senza Ped.
f
Ped.


ff
dim.
p
simili
cresc.
f
p
f


p
dim.
pp una corda
(lunga)
ff
pp
dim.
Ped.
lento e pp, poco a poco string.
e cresc., poi rit. e dim.
(d'abord lent et pp, puis pressé et
crescendo, ensuite rit. et dim.)


p
cresc.
M.D.
Ped.
M.D.
Ped.
f
ff
M.D.
Ped.
Ped.

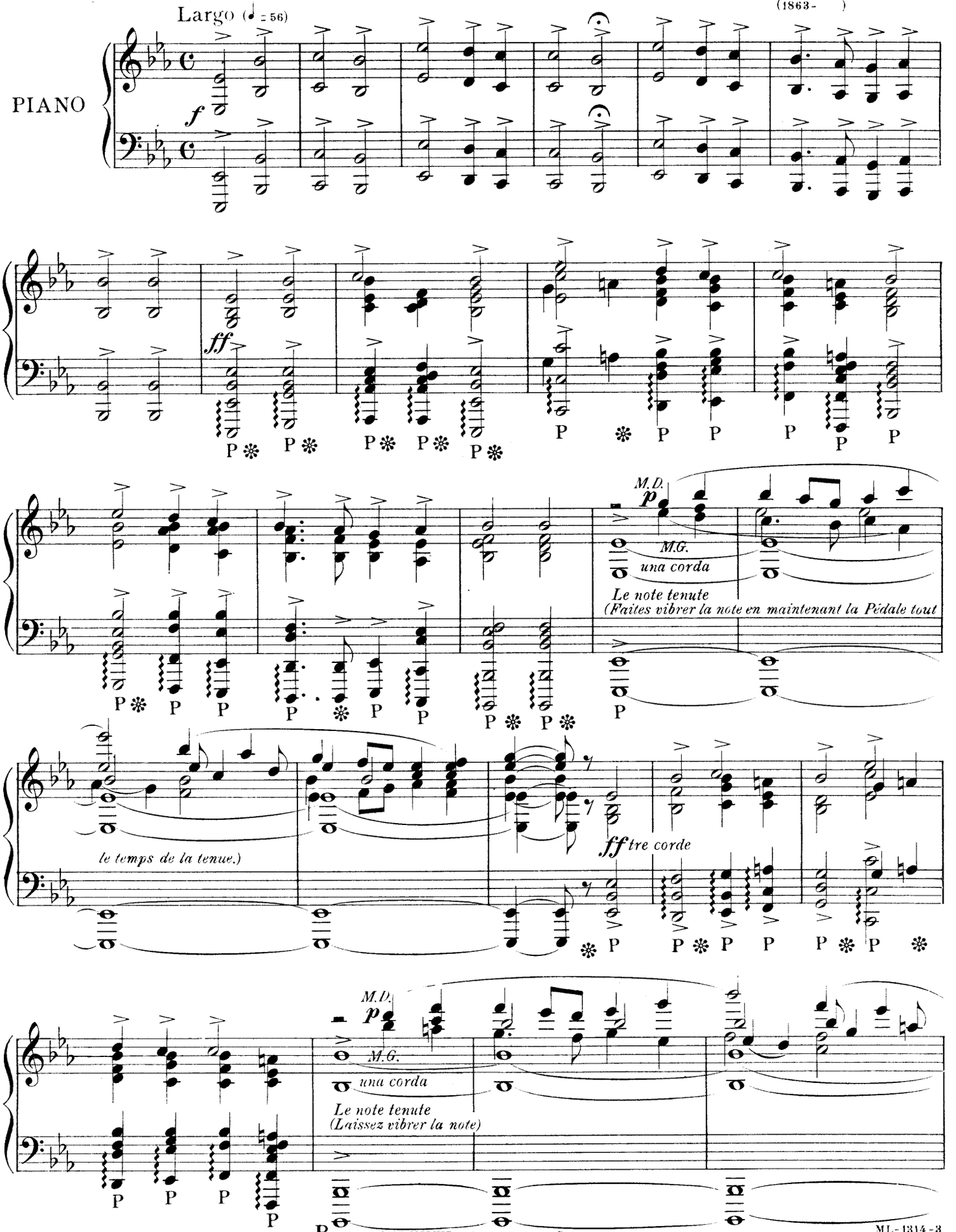

dim.
p
mf
mf
p
dim.
p
mf
8
f
ff

*To Madame Montigny-Rémaury*

# IN THE CHURCH
## (À L' ÉGLISE)
### CHORAL

*Edited by Isidor Philipp*

GABRIEL PIERNÉ, Op. 3, № 8
(1863- )

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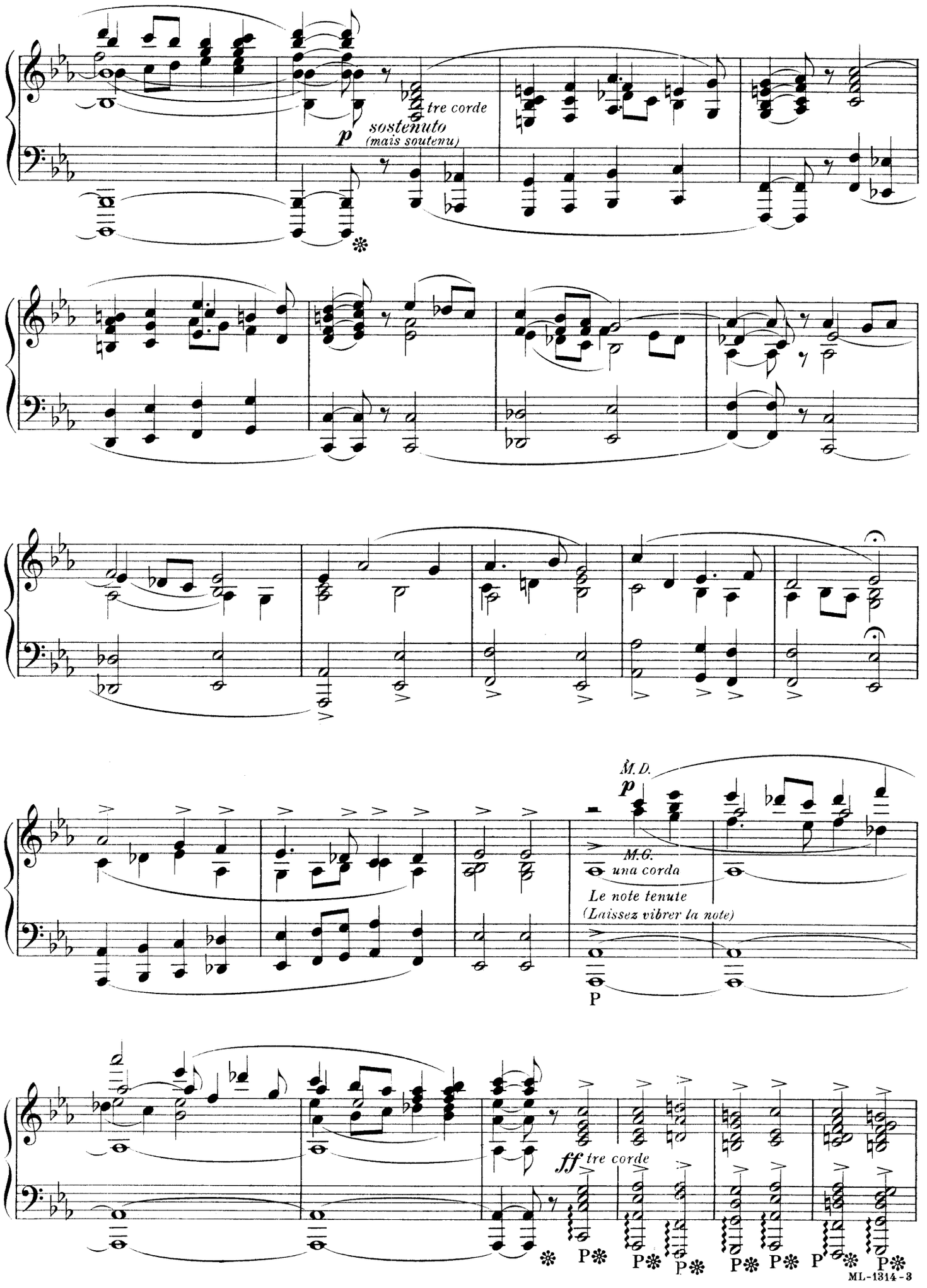
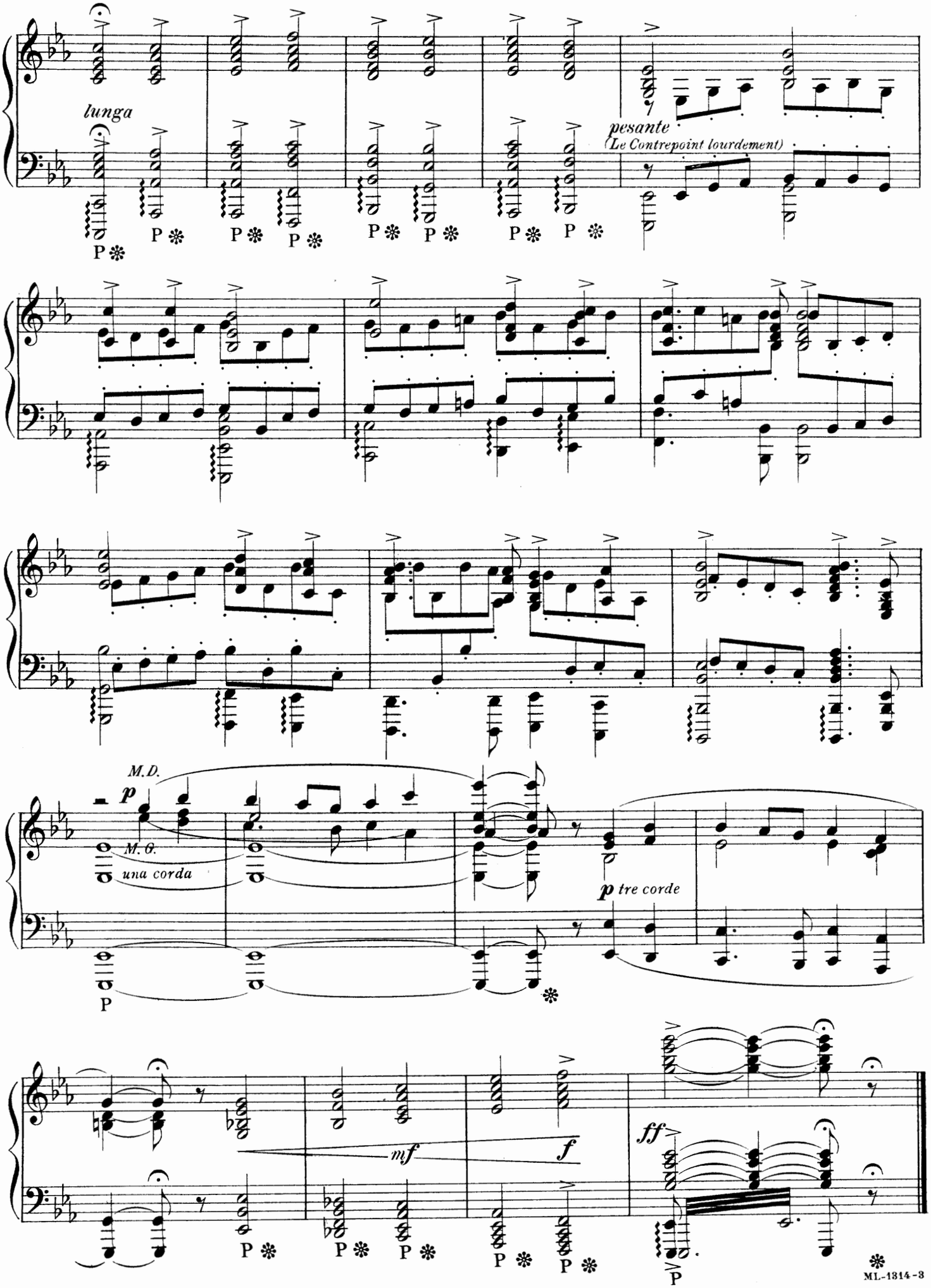

tre corde
p sostenuto
(mais soutenu)
M.D.
p
M.G.
una corda
Le note tenute
(Laissez vibrer la note)
P
ff tre corde
P
P
P
P
P
P

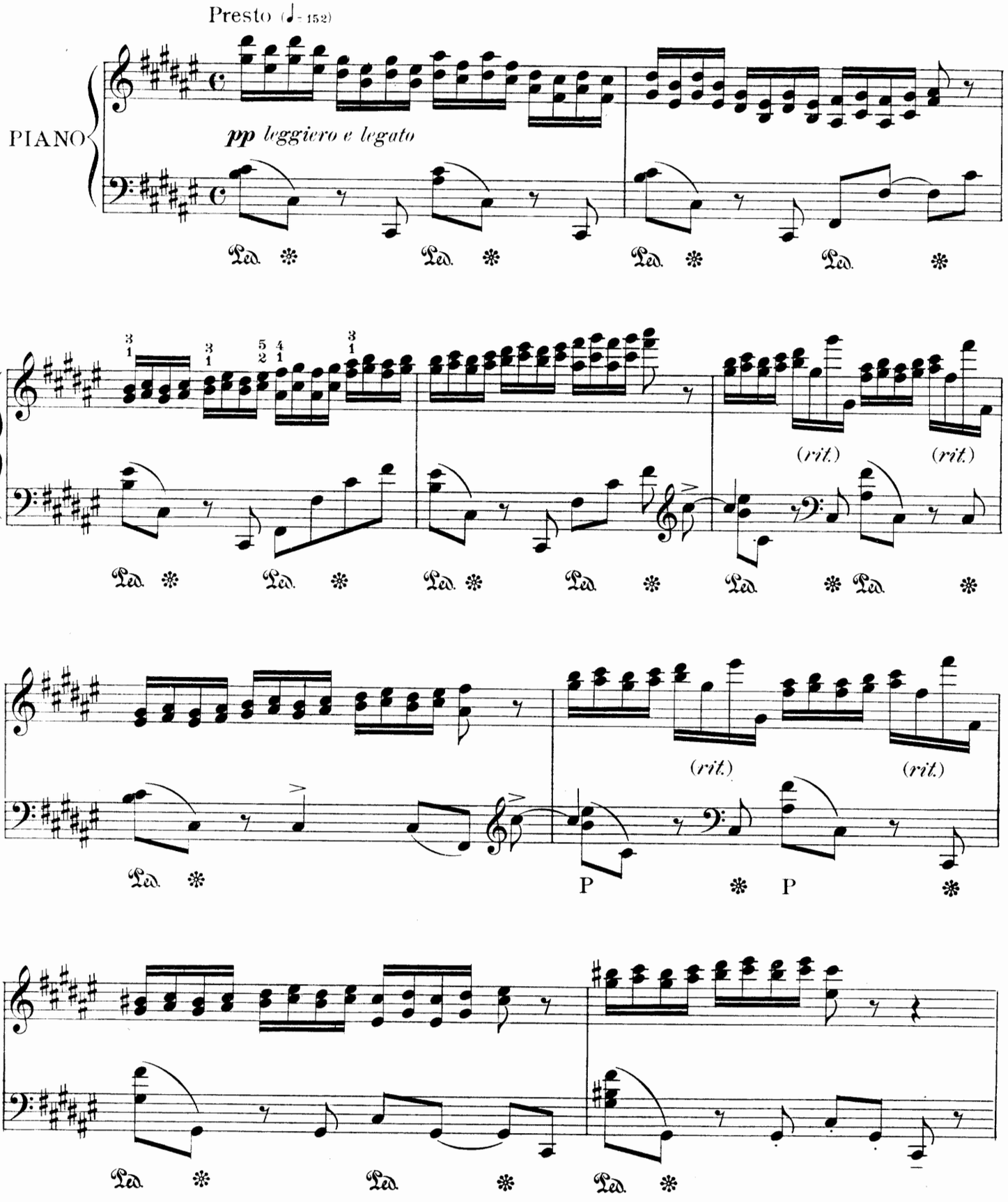

lunga
pesante
(Le Contrepoint lourdement)
M.D.
p
M.G.
una corda
p tre corde
mf
f
ff

*To E. M. Delaborde*

# CAPRICE

*Edited by Isidor Philipp*

ISIDOR PHILIPP, Op. 21
(1863- )

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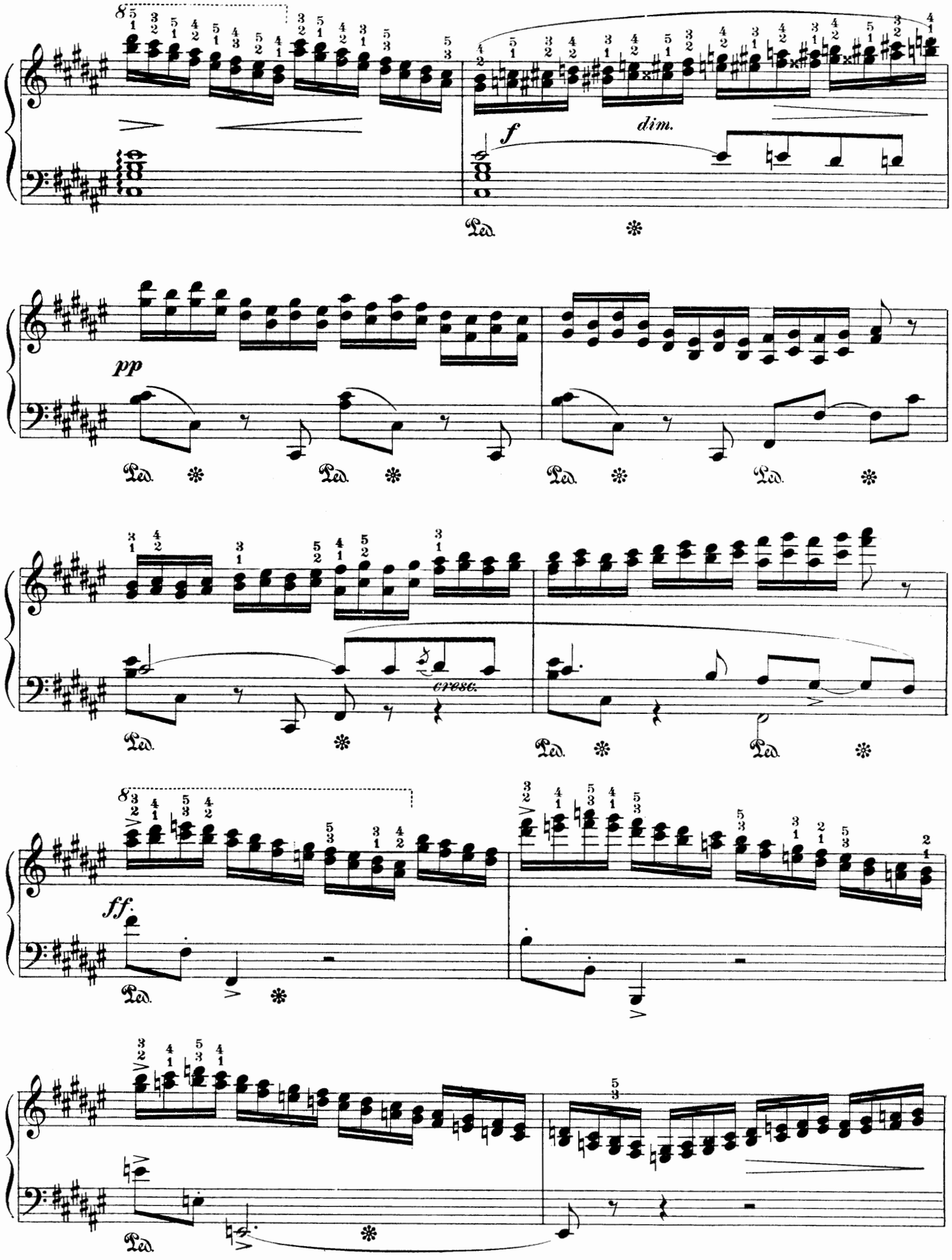
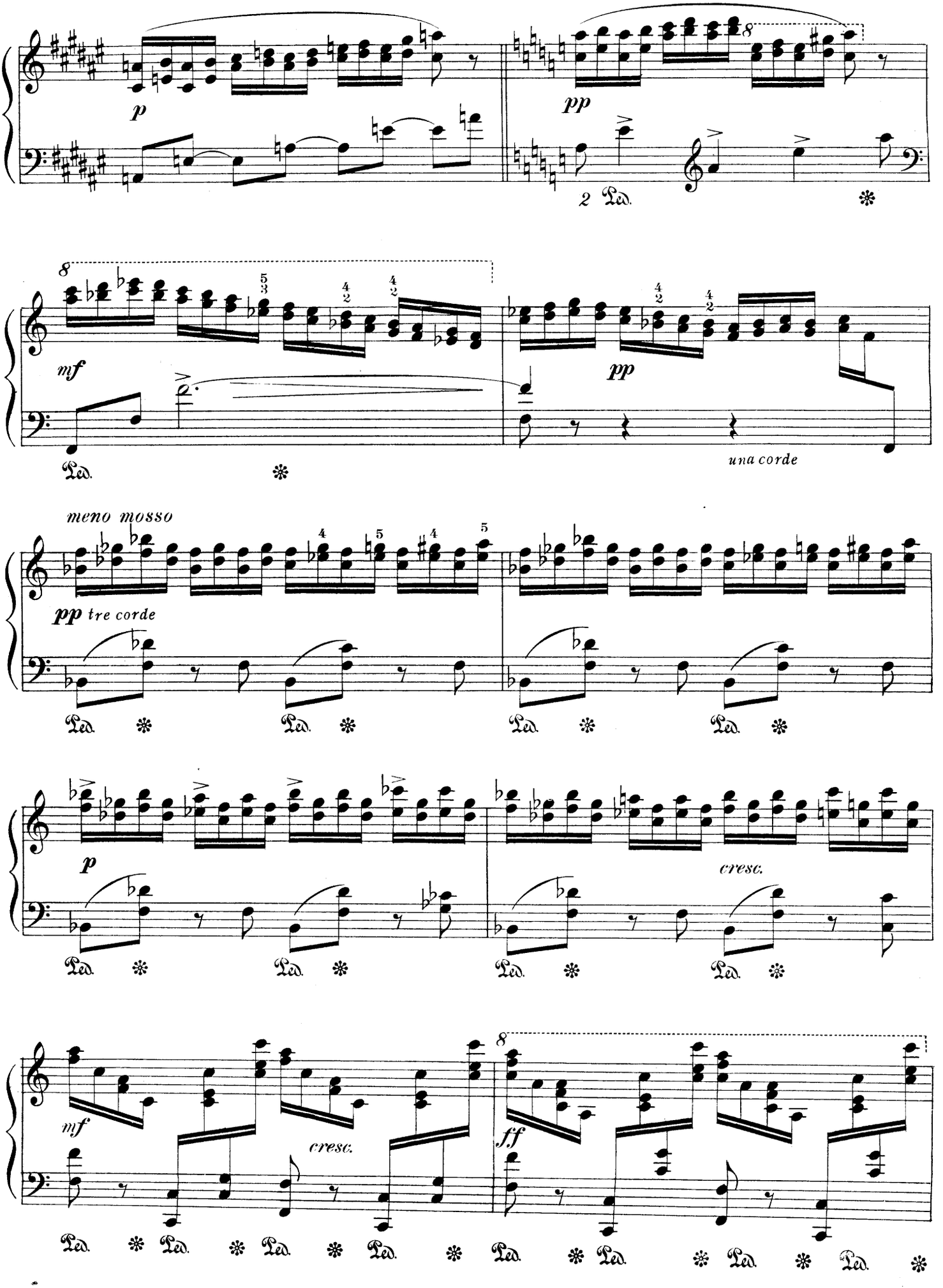
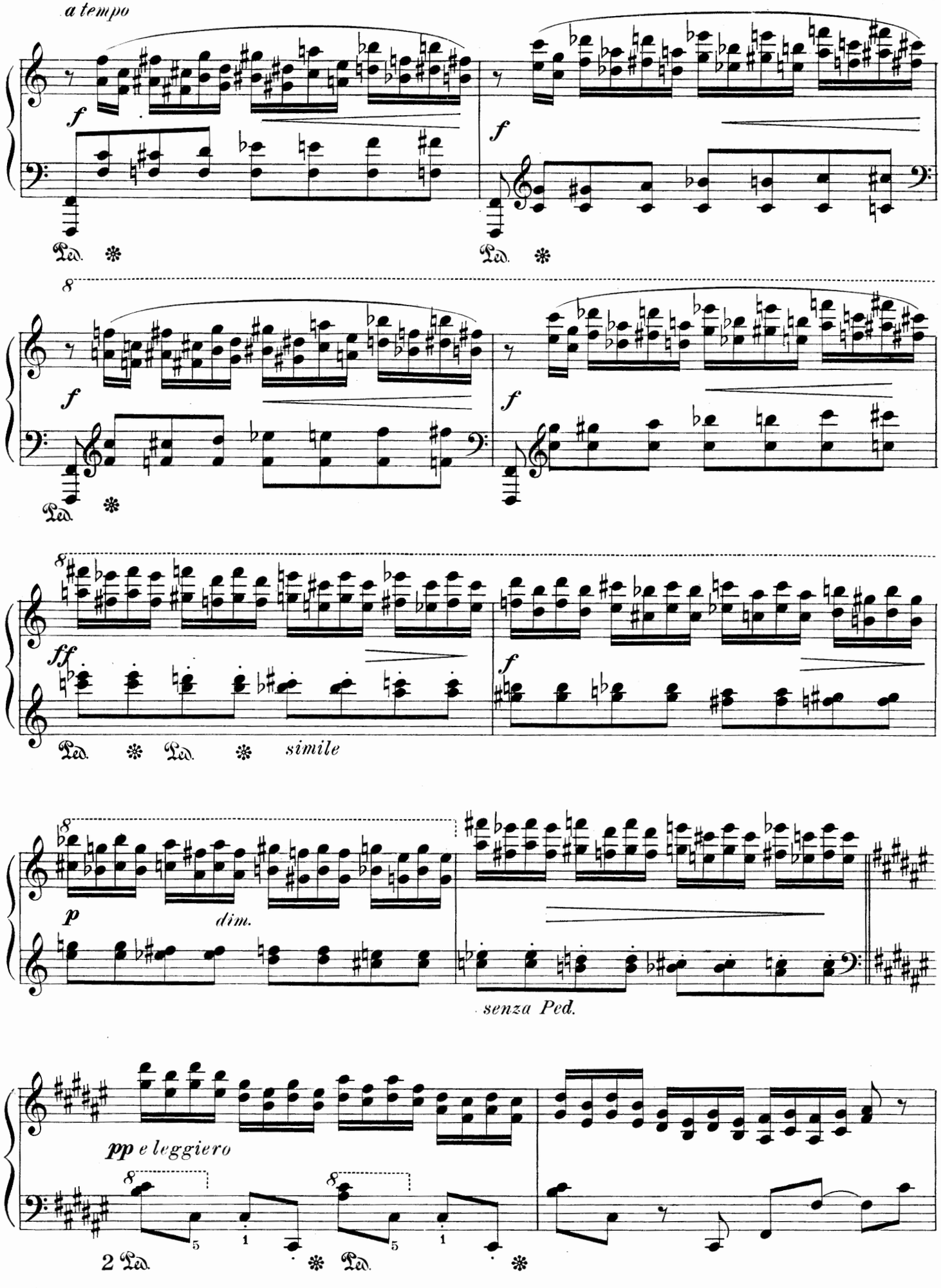
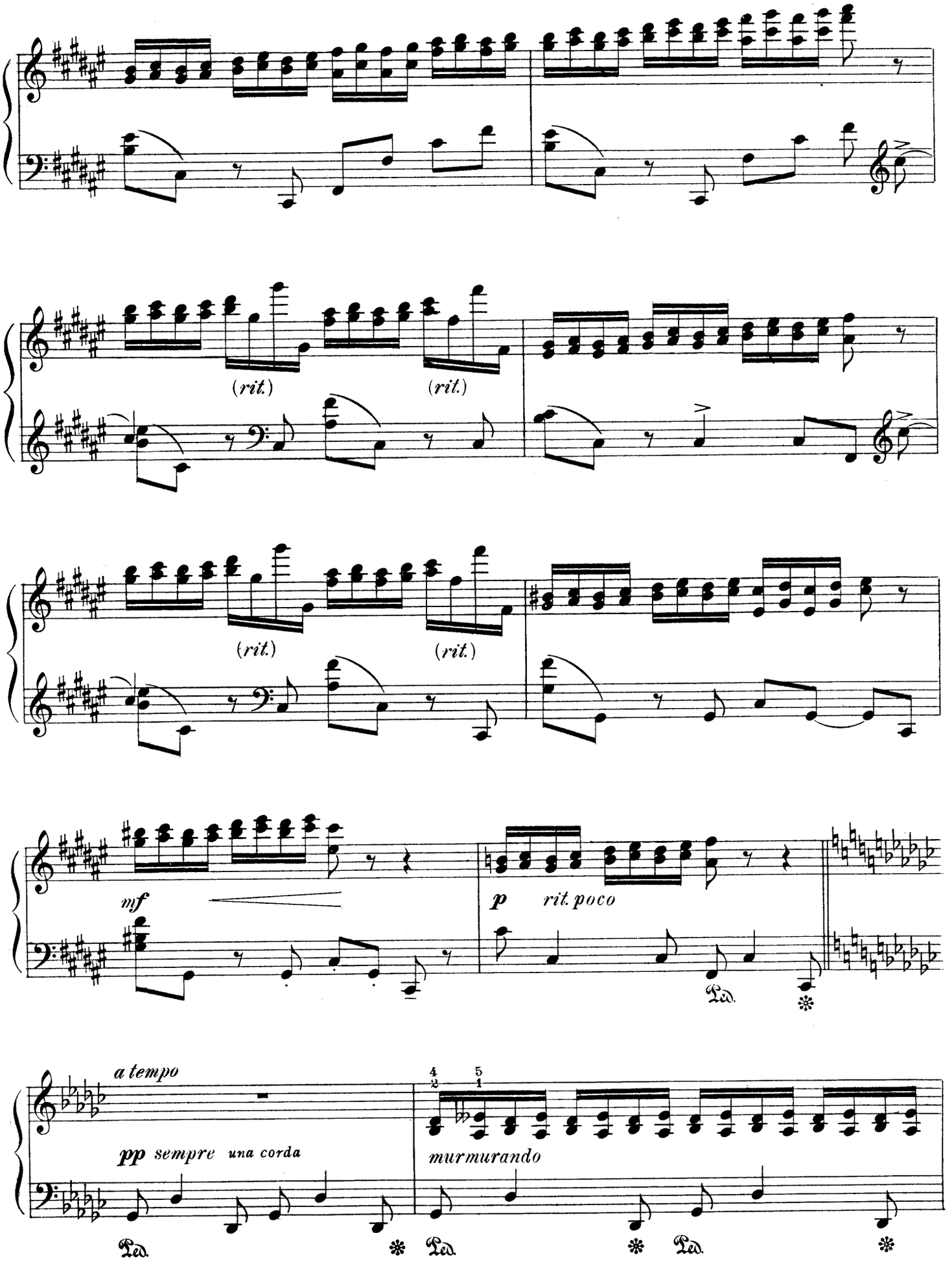
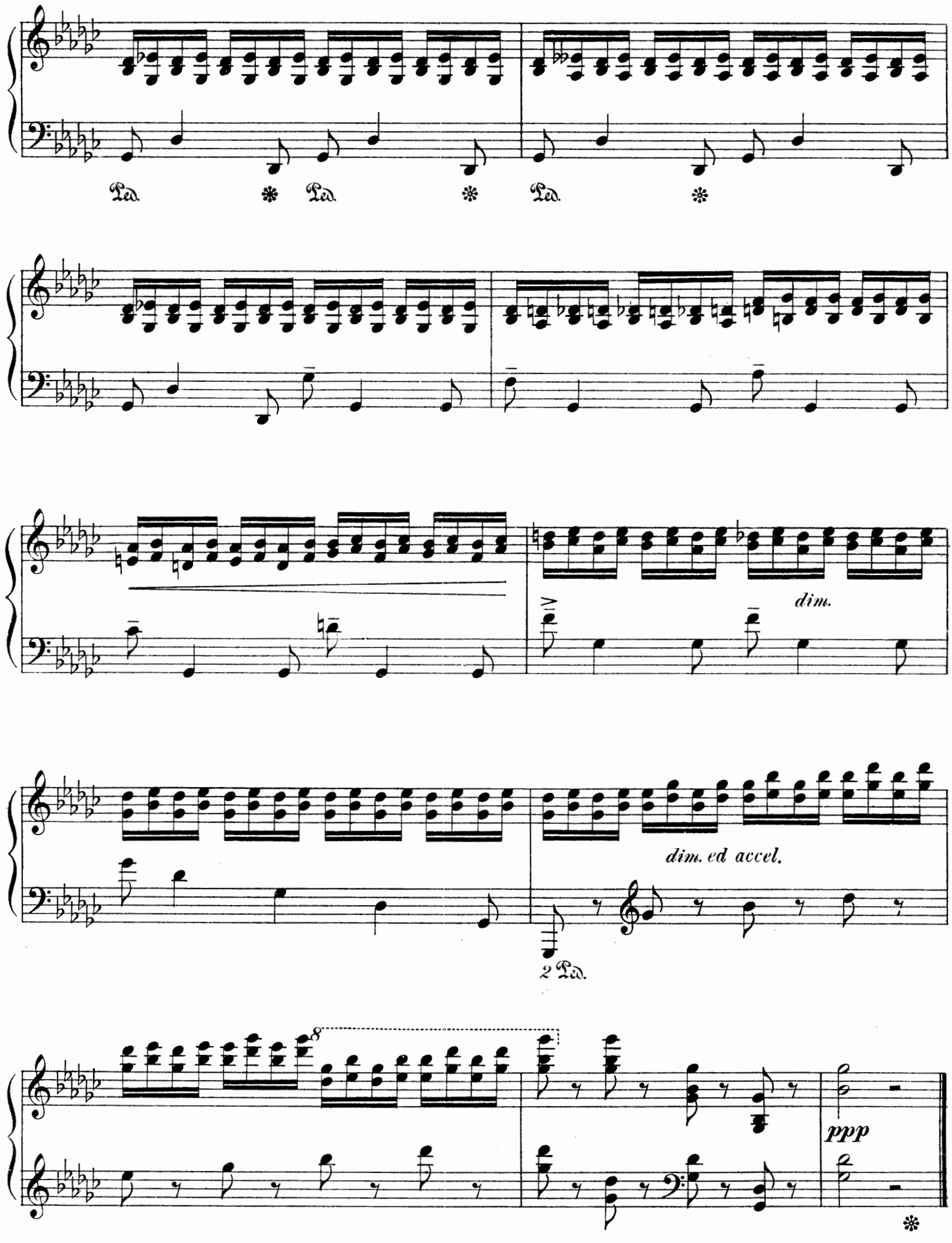

f
dim.
pp
cresc.
ff.
Ped.


p
pp
2 Ped.
mf
pp
una corde
meno mosso
pp tre corde
p
cresc.
mf
cresc.
ff


a tempo
f
Ped.
8
ff
simile
p
dim.
senza Ped.
pp e leggiero
2 Ped.


(rit.)
(rit.)
(rit.)
(rit.)
mf
p
rit. poco
Ped.
a tempo
pp sempre una corda
murmurando
Ped.
Ped.
Ped.

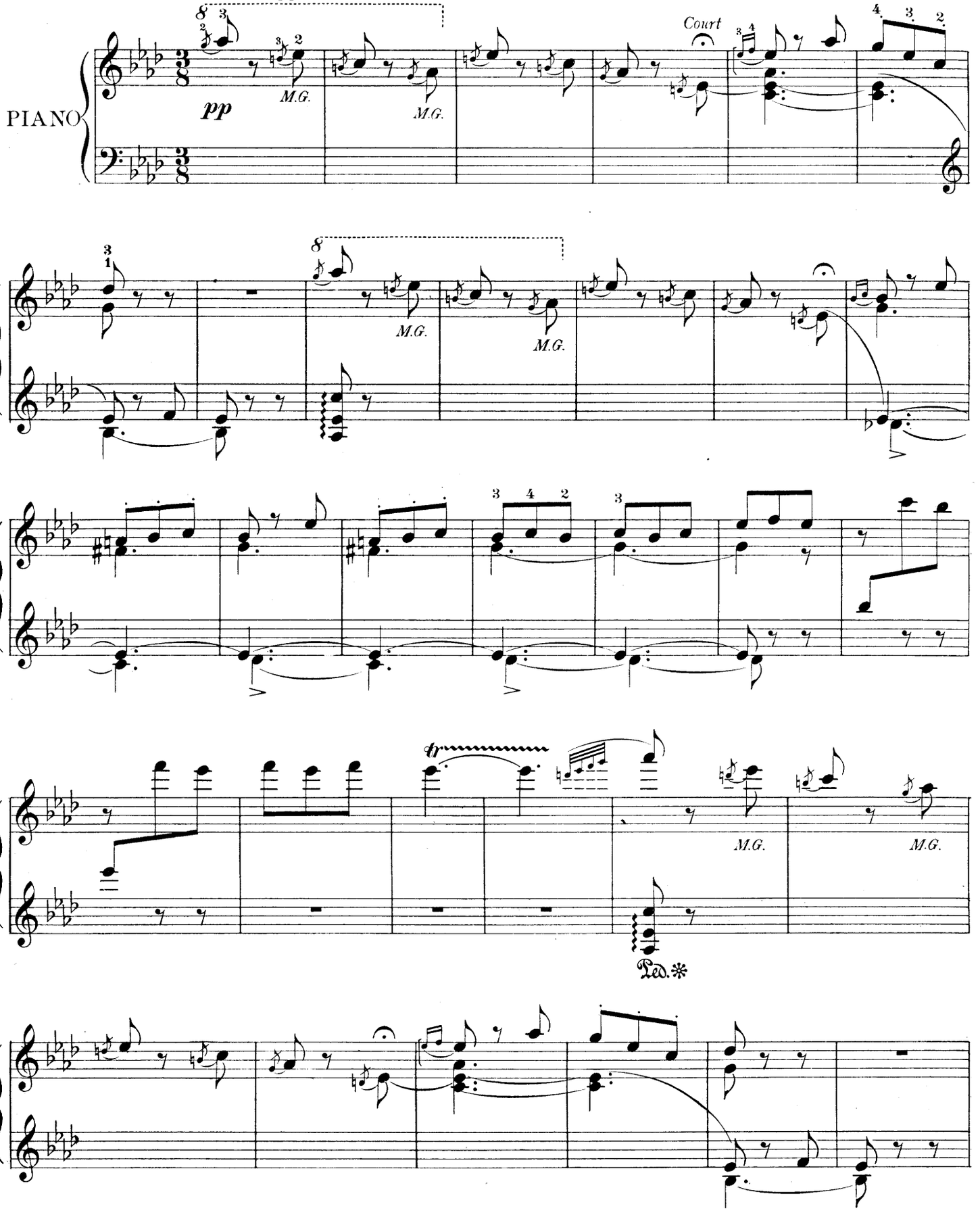

Ped.
Ped.
Ped.
dim.
dim. ed accel.
2 Ped.
ppp

# PUCK
## (ELFE)

*Edited by Isidor Philipp*

ISIDOR PHILIPP, Op. 23
(1863 - )

Presto e leggiero (♩. = 132)

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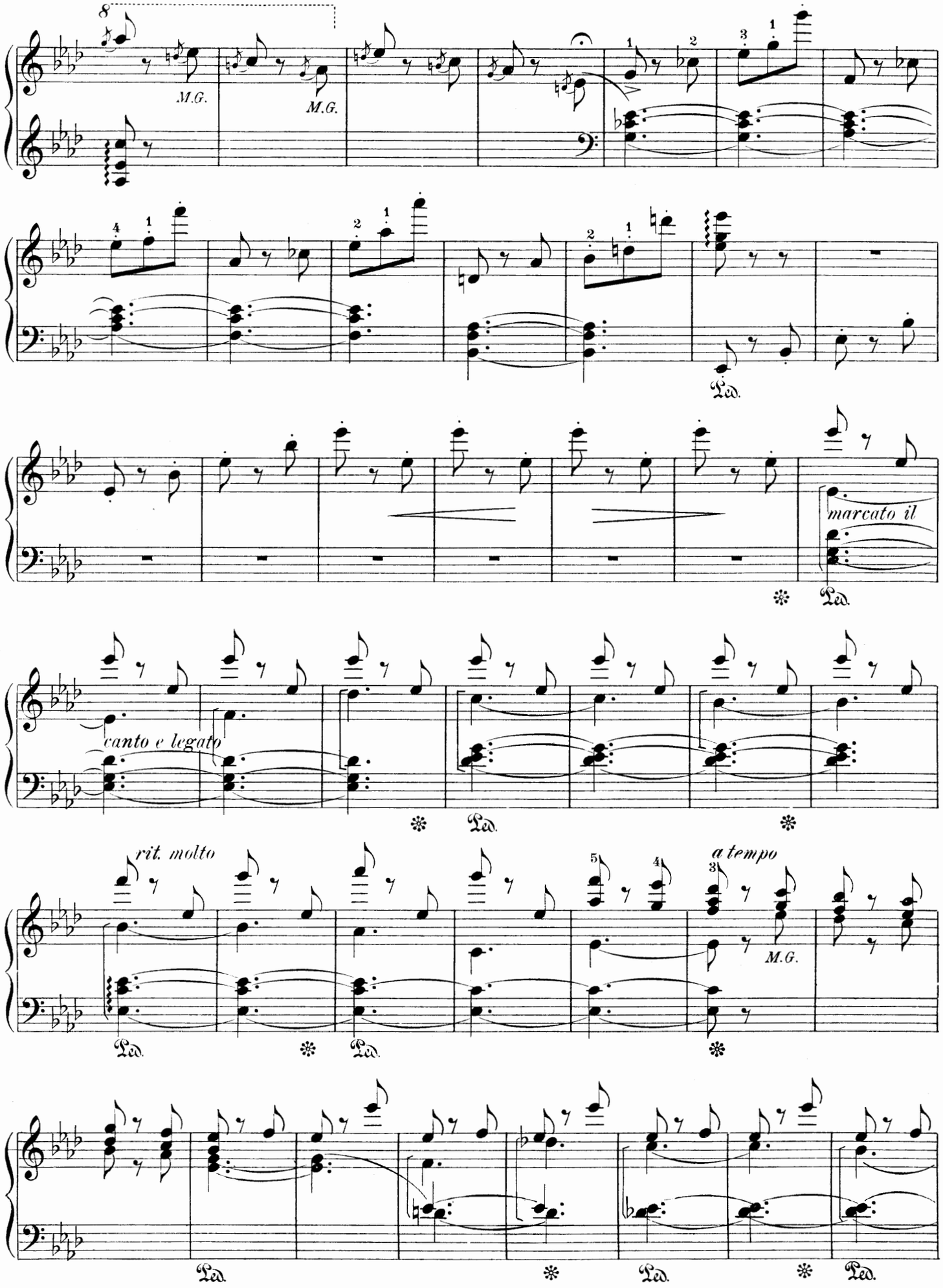
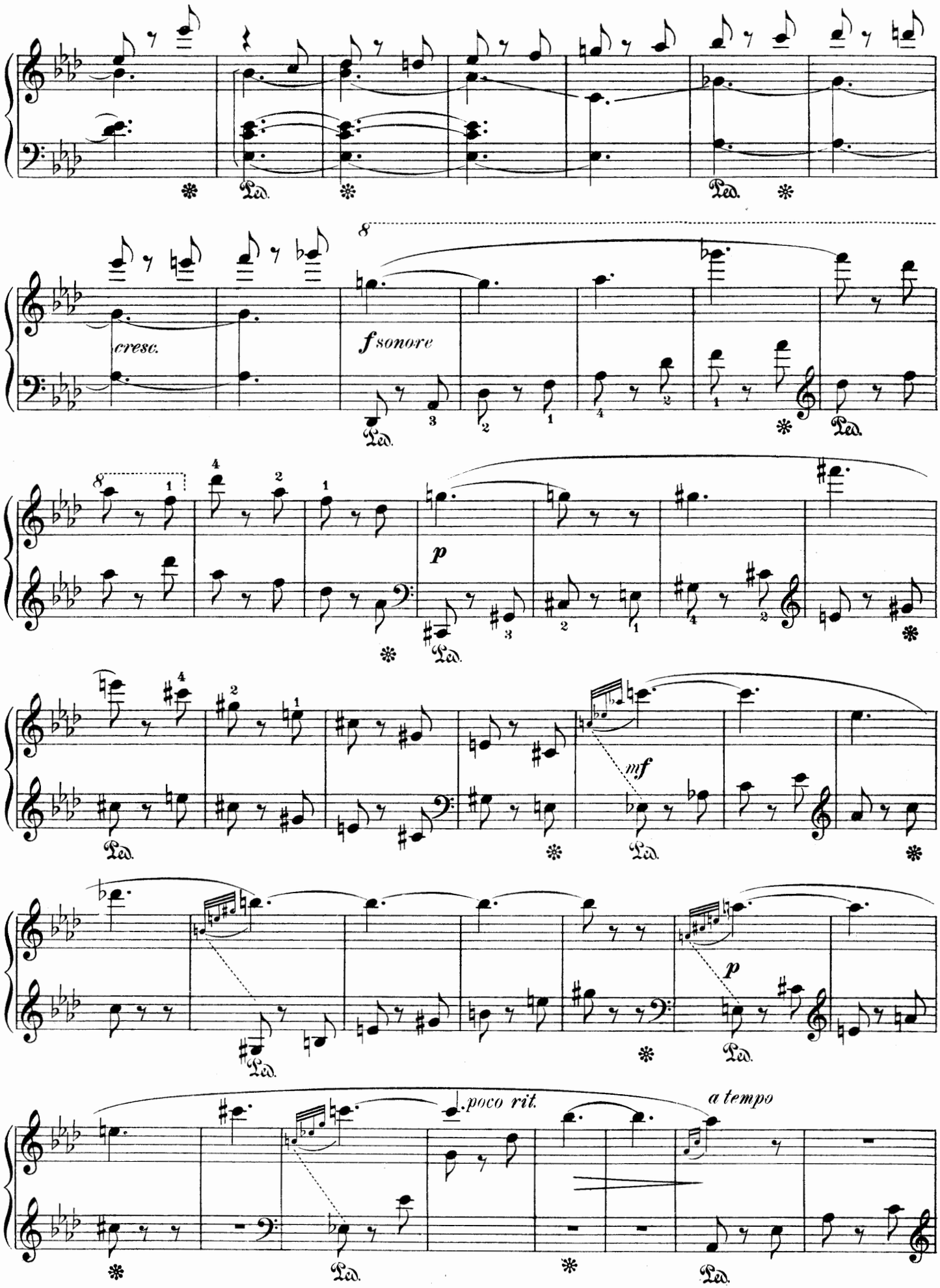
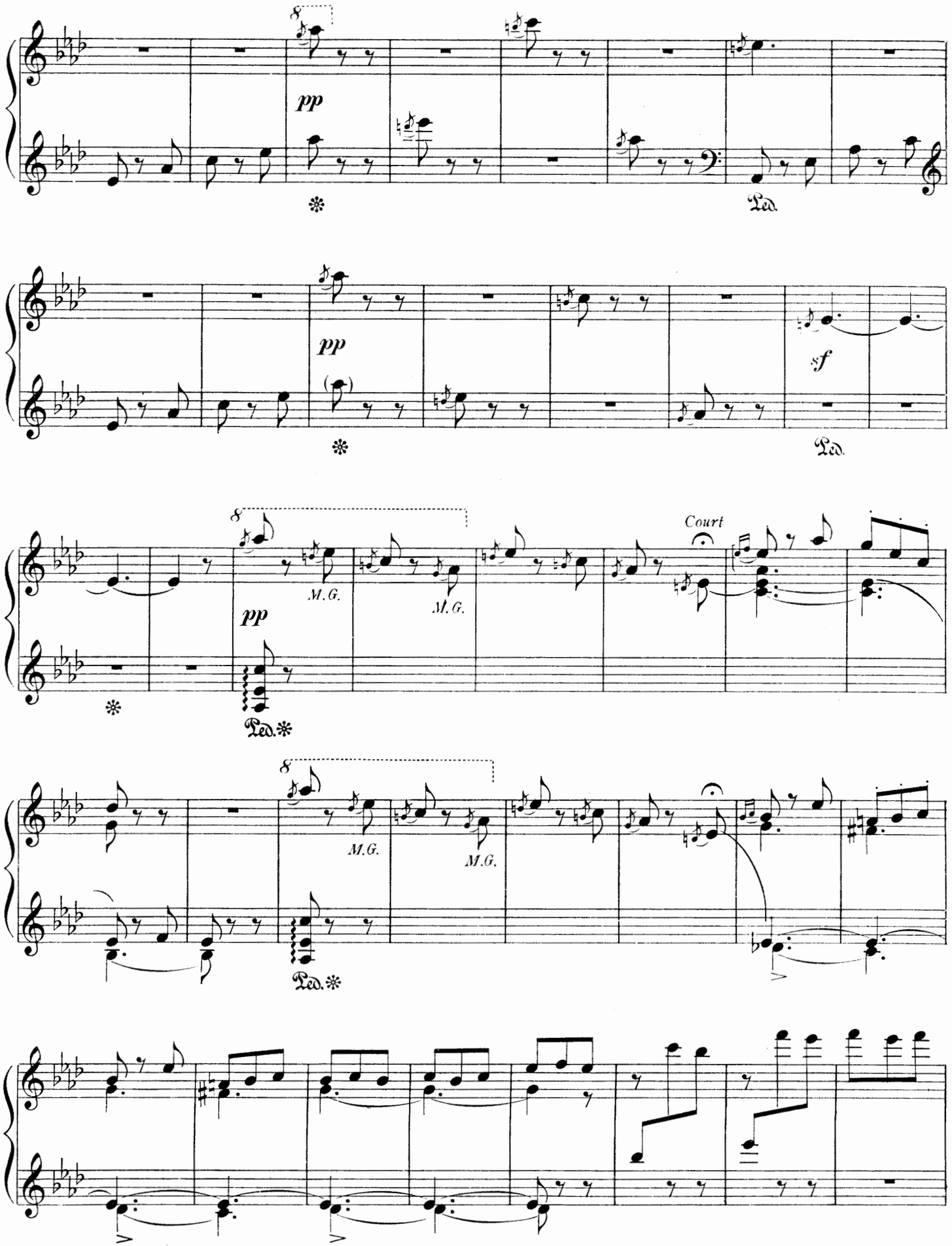
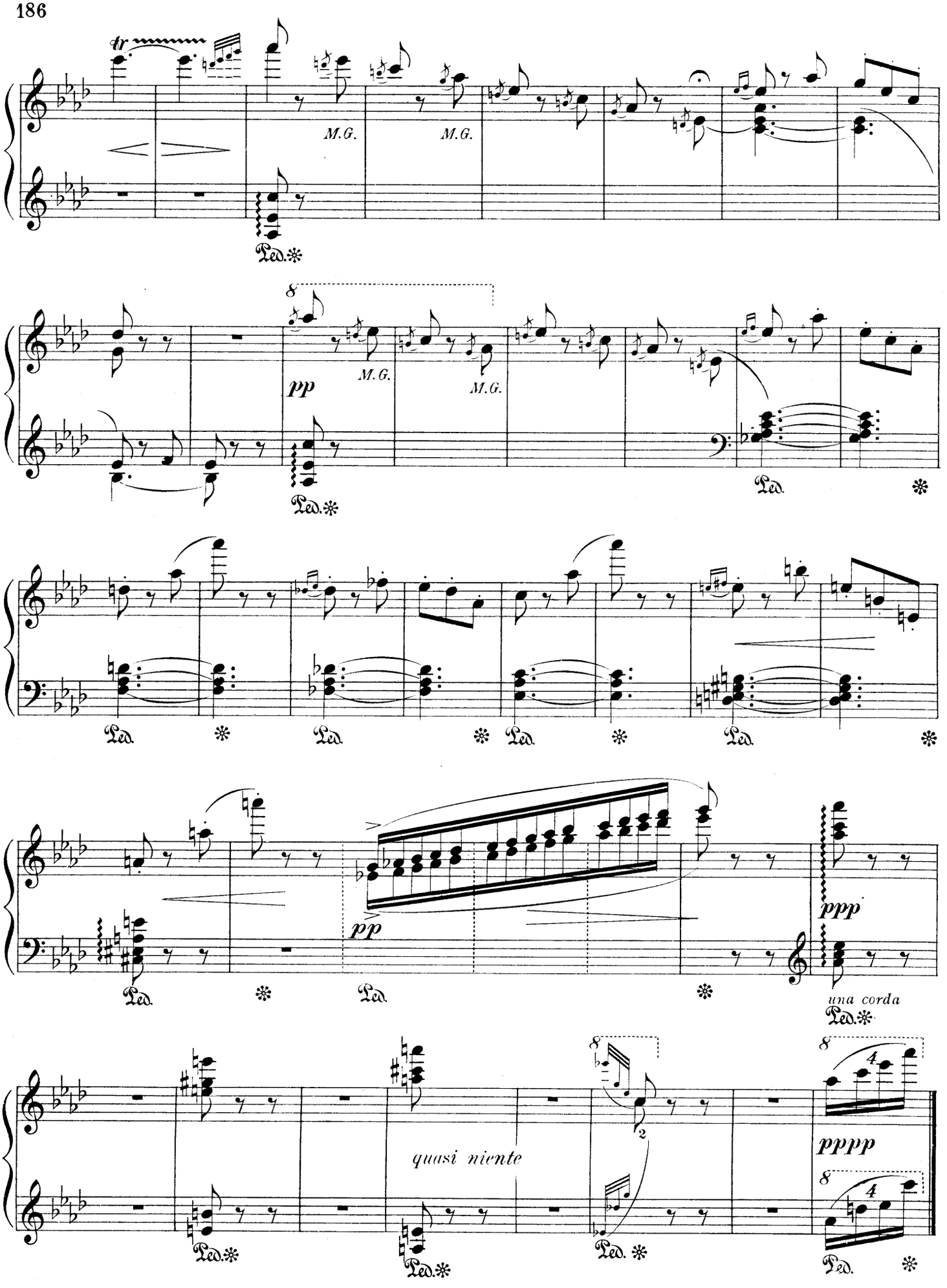

M.G.
M.G.
Ped.
marcato il
Ped.
canto e legato
Ped.
rit. molto
a tempo
M.G.
Ped.
Ped.
Ped.
Ped.


cresc.
f sonore
p
mf
p
poco rit.
a tempo
Ped.


pp
Ped.
pp
sf
Ped.
M.G.
M.G.
pp
Court
Ped.
M.G.
M.G.
Ped.


tr
M.G.
M.G.
Ped.
pp
M.G.
M.G.
Ped.
Ped.
Ped.
Ped.
Ped.
pp
ppp
Ped.
Ped.
una corda
Ped.
quasi niente
pppp
Ped.
Ped.
Ped.
Ped.

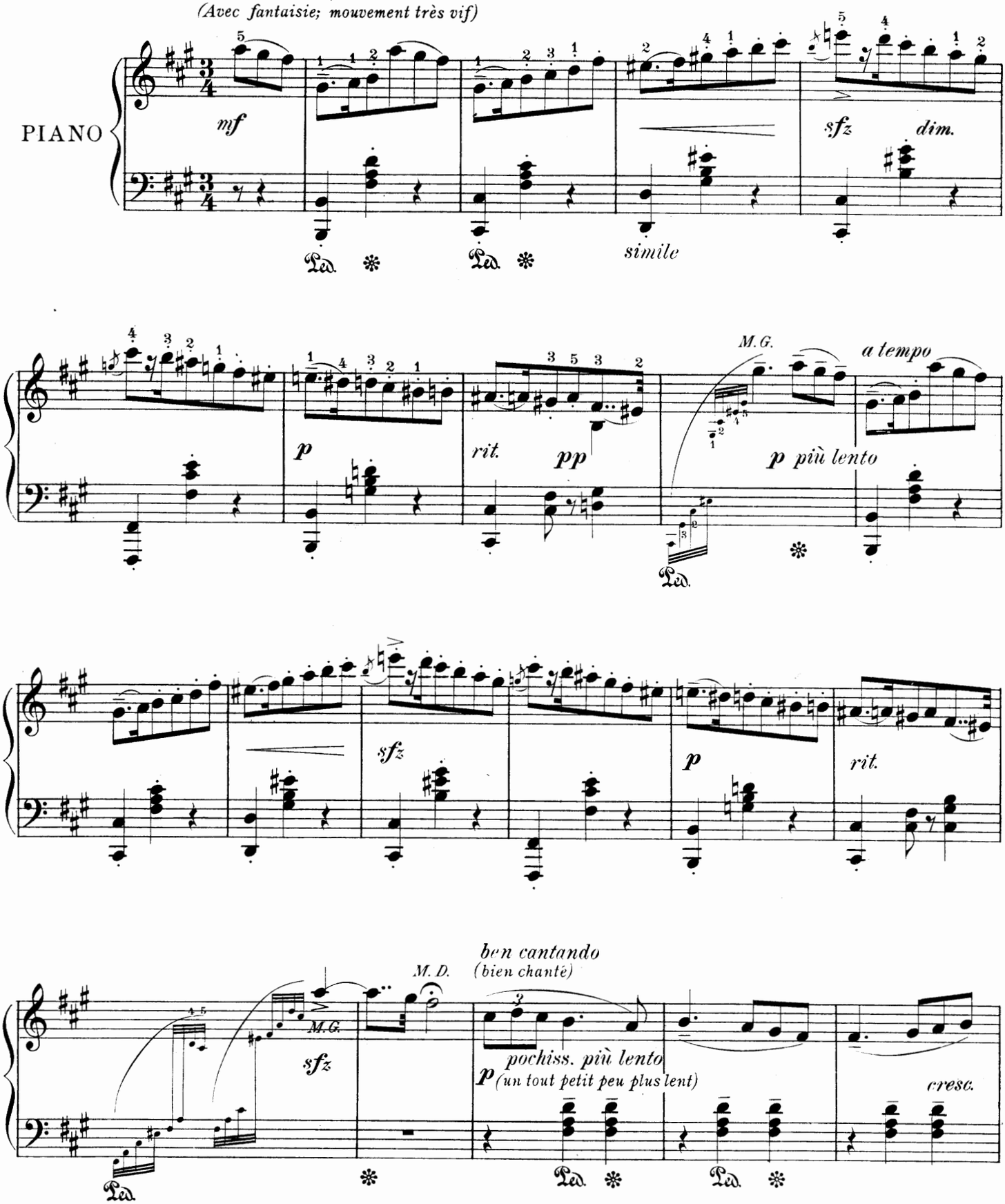
*To Isidor Philipp*

# MAZURKA, in F♯ Minor

*Editid by Isidor Philipp*

XAVIER LEROUX
(1863- )

Con fantasia; molto vivo
*(Avec fantaisie; mouvement très vif)*

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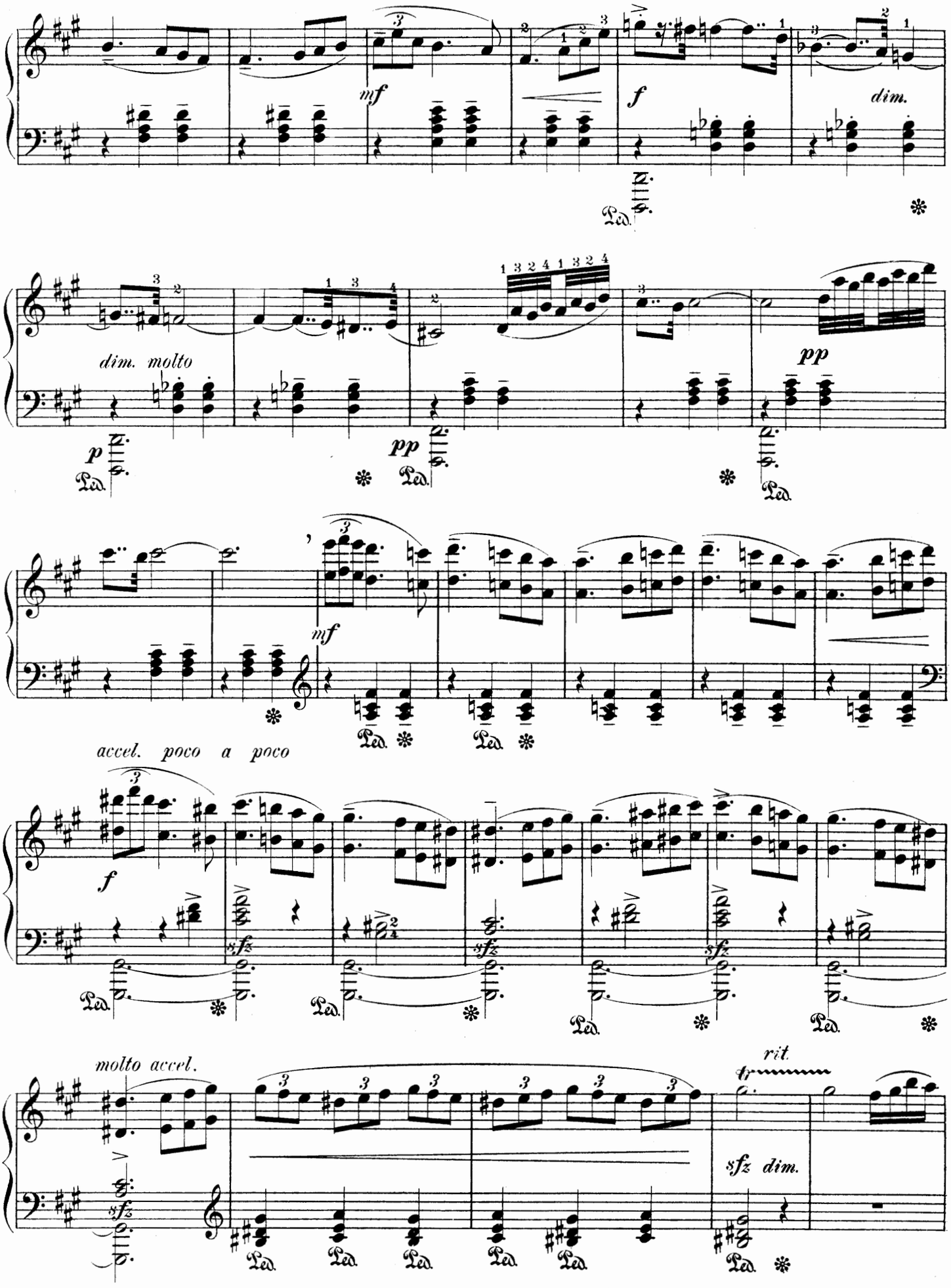
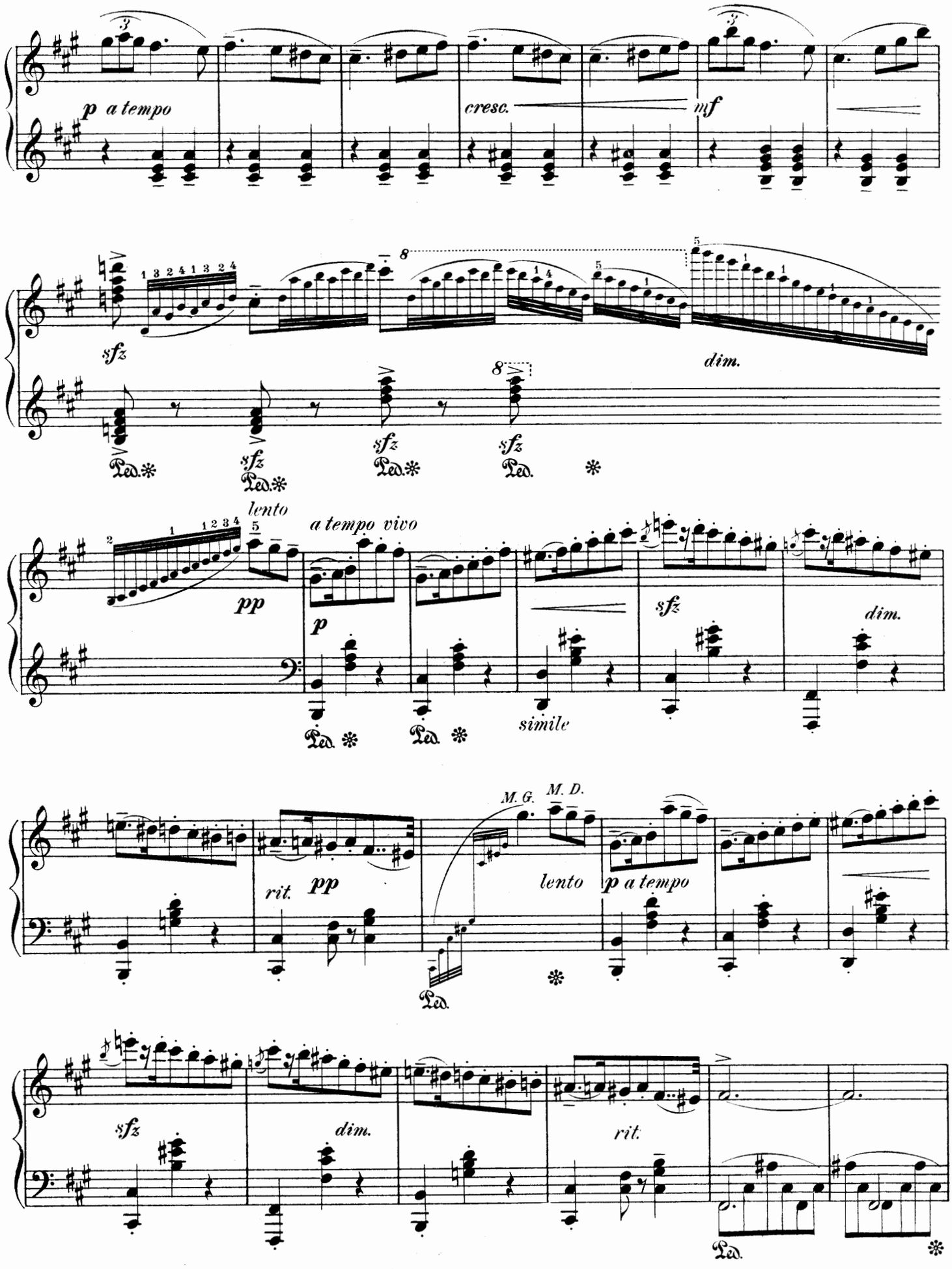
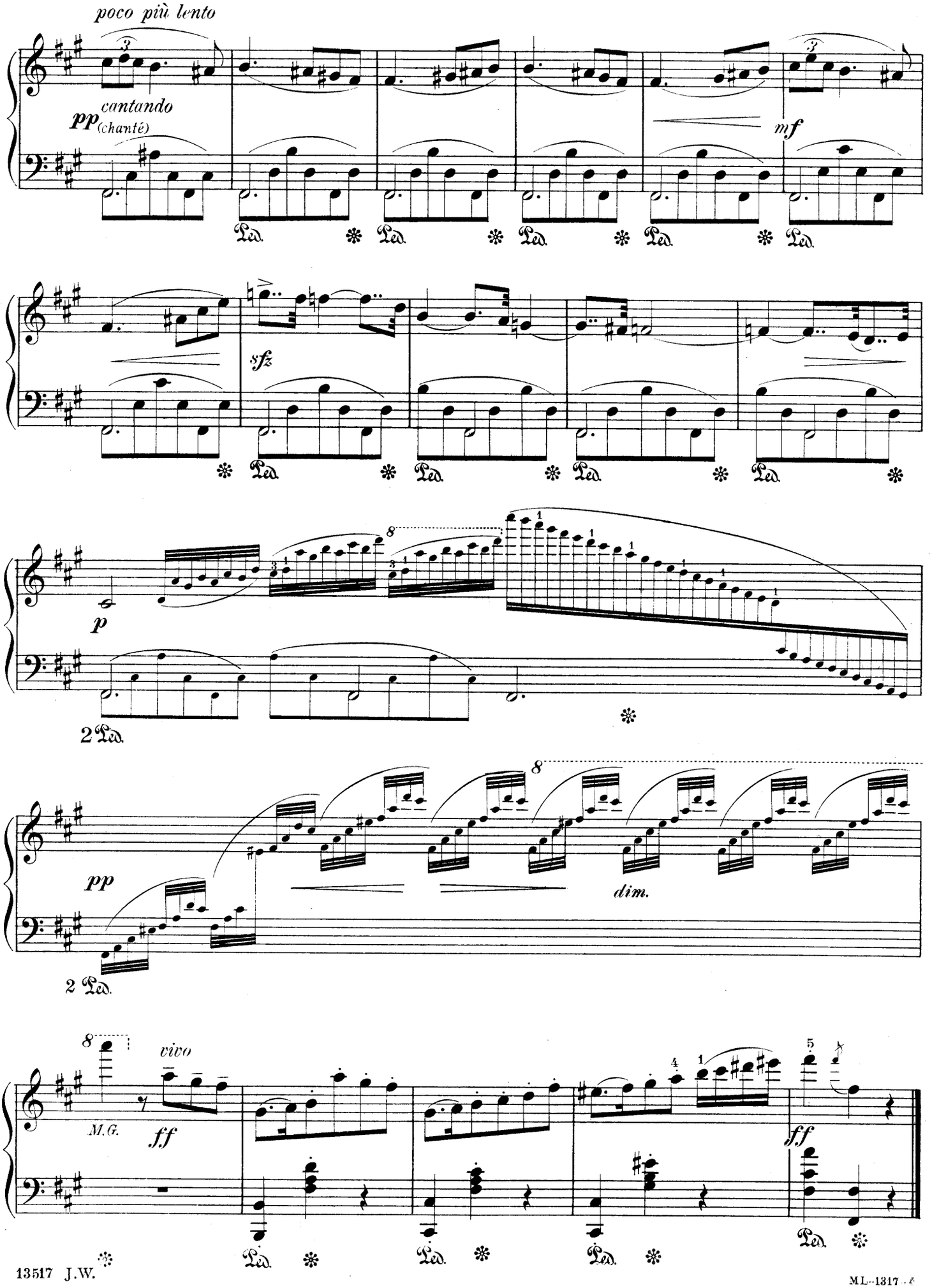

mf
f
dim.
dim. molto
p
pp
pp
mf
accel. poco a poco
f
sfz
molto accel.
rit.
sfz dim.
Ped.


p a tempo
cresc.
mf
sfz
dim.
Ped.
lento
a tempo vivo
pp
p
simile
rit.
M.G.
M. D.
lento
p a tempo


poco più lento
cantando
pp (chanté)
mf
sfz
p
2 Ped.
pp
dim.
2 Ped.
vivo
M.G.
ff
ff
Ped.