

1898

# Pas des Amphores

C. Chaminade

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The views expressed in this paper are solely those of the author.

June 10, 1901

# PAS DES AMPHORES.

## 2<sup>e</sup> AIR DE BALLET.

Edited by F. MEYER.

C. CHAMINADE.  
Op. 37.

Allegretto. ♩ = 138 (Mouv<sup>t</sup> de mazurk)

The musical score is written for piano and consists of four systems of music. Each system contains a treble and bass staff. The first system begins with a forte (ff) dynamic and includes markings for 'Ped.' and 'mf'. The second system features a piano (p) dynamic and 'rubato' markings. The third system includes 'rubato. cresc.' markings. The fourth system concludes with 'stringendo. poco cresc.' and 'dim.' markings. The score is heavily annotated with fingerings, slurs, and pedal markings.

First system of musical notation. Treble clef, key signature of two flats. The piece begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The music features a series of chords and melodic lines. Performance instructions include *rubato.* and *cresc.*. Pedal markings (*Ped.*) and asterisks (*\**) are present below the bass staff.

Second system of musical notation. Treble clef, key signature of two flats. The music continues with a *rubato.* marking. Dynamics include *f* and *p*. Pedal markings (*Ped.*) and asterisks (*\**) are present below the bass staff.

Third system of musical notation. Treble clef, key signature of two flats. The tempo marking *a tempo* is present. Dynamics include *sf*, *mf*, and *sf*. The music features a series of chords and melodic lines. Pedal markings (*Ped.*) and asterisks (*\**) are present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of two flats. The music continues with a series of chords and melodic lines. Pedal markings (*Ped.*) and asterisks (*\**) are present below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two flats. The music features a series of chords and melodic lines. Dynamics include *long.*, *sf*, *p*, and *mf*. The system concludes with a *trumm* marking. Pedal markings (*Ped.*) and asterisks (*\**) are present below the bass staff.

4  
*tr.*  
*cresc.*  
*f*  
*p*  
 1 3  
 1 1  
 2 3  
 Ped. \*

*p*  
*dim.*  
 4 1 3  
 1  
 2  
 Ped. \* Ped.

*rubato.*  
*cresc.*  
 Ped. \* Ped. \*

*rubato.*  
*f*  
 Ped. \* Ped. \*

*p*  
*pressez. cresc.*  
*sf*  
*mf*  
 8...  
*a tempo*  
 2 3  
 \*

System 1: Treble and bass staves. Treble clef has a 5th finger fingering above the first measure. Dynamics include *sf* and *f*. Pedal markings are present in the bass staff with asterisks.

System 2: Treble and bass staves. Treble clef has fingering 2, 3, 3, 3, 2, 3, 4. Dynamics include *long.*, *sff*, *p*, and *mf*. Pedal markings are present in the bass staff with asterisks.

System 3: Treble and bass staves. Treble clef has fingering 4, 1, 3. Dynamics include *f* and *p*. Pedal markings are present in the bass staff with asterisks. A *cresc.* marking is in the bass staff.

System 4: Treble and bass staves. Treble clef has fingering 2, 5, 1, 2. Dynamics include *p* and *dim.*. Pedal markings are present in the bass staff with asterisks.

System 5: Treble and bass staves. Dynamics include *rubato.* and *rubato. cresc.*. Pedal markings are present in the bass staff with asterisks.

First system of musical notation. The right hand features a melodic line with various ornaments and fingerings (1, 3, 3 4 3 4 3 4, 5). The left hand provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *p* and *stringendo. poco cresc.*

Second system of musical notation. The right hand continues with melodic lines and ornaments. The left hand has chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *dim.*, *p*, and *rubato.*. The tempo marking *a tempo* is present.

Third system of musical notation. The right hand has melodic lines with ornaments. The left hand has chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cresc.*, *rubato.*, and *f*.

Fourth system of musical notation. The right hand has melodic lines with ornaments and fingerings (5, 1, 4, 1). The left hand has chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p*, *presez. cresc.*, and *ff*. The tempo marking *Piu vivo.* is present.

Fifth system of musical notation. The right hand has a complex melodic line with ornaments and fingerings (5 2 3 4, 3 1, 8). The left hand has chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

**Chas. F. Dennée.**

Op. 6. Mazurka. D. (4 A) . . . . . 40

Op. 7 No. 1. Je pense à toi. Song without Verbs. F. (3 B) . . . . . 35

Op. 7 No. 2. Slumber Song. D. (3 B) . . . . . 25

Op. 8. Suite Moderne.

No. 1. Prelude. G min. (4 C) . . . . . 50

No. 2. Novellette. C and G. (4 B) . . . . . 40

No. 3. Danse Orientale. D min. (4 B) . . . . . 35

No. 4. Romanza. C. (5 A) . . . . . 25

No. 5. Finale. Etude Caractéristique. G min. (5 B) . . . . . 50

Op. 9 No. 1. Danse Moderne. A. (4 A) . . . . . 40

Op. 9 No. 2. Deuxième Mazurka. G min. (4 A) . . . . . 40

Op. 10. Trois Morceaux.

No. 1. Serenade. D. (3 C) . . . . . 35

No. 2. Gavotte. C. (3 C) . . . . . 40

No. 3. Album Leaf. D. (4 B) . . . . . 40

Op. 12. Les Bijoux.

No. 1. Petite Valse. C. (2 B) . . . . . 25

No. 2. Marche Turque. A min. (2 B) . . . . . 25

No. 3. Rondo Villageois. F. (2 B) . . . . . 35

No. 4. Air Varié. F. (3 A) . . . . . 40

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No. 3. Serenade. A. (3 C) . . . . . 25

No. 4. Bourrée. D. (4 A) . . . . . 35

No. 5. Valse. C. (3 B) . . . . . 35

No. 6. Scherzino. G. (4 A) . . . . . 40

Complete . . . . . 1.50

Op. 16 No. 1. Russian Dance. D min. (4 C) . . . . . 40

Op. 16 No. 2. Pas de seul à la Gavotte. A. (4 B) . . . . . 50

Op. 16 No. 3. Danse gracieuse. F. (3 B) . . . . . 40

**Mrs. H. H. A. Beach.**

Op. 37. Cadenza to the first movement of the Third Concerto for the Pianoforte in C min. Ludwig van Beethoven (6 B) . . . . . 75

Valse-Caprice. E. (5 A) . . . . . 75

Four Sketches. (4 C)

In Autumn. F min. . . . . 40

Phantoms. A. . . . . 40

Dreaming. G. . . . . 40

Fire-Flies. A min. . . . . 65

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Third Tarantella. (3 C) . . . . . 75

**Arthur Bird.**

Op. 31. Trois Morceaux.

No. 1. Menuet. (4 A) . . . . . 50

No. 2. Mazurka. (4 B) . . . . . 50

No. 3. Etude. (4 B) . . . . . 50

Op. 33. Quatre Morceaux.

No. 1. Scherzando. (4 B) . . . . . 60

No. 2. Appassionato. (4 B) . . . . . 65

No. 3. Valse noble. (4 A) . . . . . 60

No. 4. Humoresque. (4 B) . . . . . 60

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Castor et Pollux (Rameau). E. (3 C) . . . . . 60

Burlesca (Scarlatini). D. (3 B) . . . . . 40

Passepieds (Campra). E min. (4 A) . . . . . 60

Bourrée (Mourét). E. (3 C) . . . . . 40

Gavotte (Kirnberger). D min. (4 A) . . . . . 40

La Belle Villageoise (Leclair). E min. (3 B) . . . . . 40

Sœur Monique (Couperin). F. (3 A) . . . . . 50

Menuet de Ninon (Méhul). D. (3 B) . . . . . 50

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Op. 23. Menuetto Scherzoso. (3 B) Edited by Junius W. Hill . . . . . 50

**G. W. Chadwick.**

Op. 7 No. 1. Congratulation. F. (3 A) . . . . . 25

Op. 7 No. 2. Please do. C. (3 B) . . . . . 25

Op. 7 No. 3. Scherzino. C min. (4 B) . . . . . 60

Op. 7 No. 4. Reminiscence. G min. (3 B) . . . . . 35

Op. 7 No. 5. Irish Melody. C min. (3 B) . . . . . 25

Op. 7 No. 6. Etude. F. (3 C) . . . . . 35

Caprice No. 1. C. (4 C) . . . . . 50

Caprice No. 2. G min. (4 B) . . . . . 50

Drei Walzer.

No. 1. F min. (3 C) . . . . . 50

No. 2. E. (3 C) . . . . . 35

No. 3. A. (4 A) . . . . . 35

**J. P. Gotthard.**

Gavotte. G. (4 A) Fingered by Arthur Foote . . . . . 35

Op. 96 No. 1. Walzer. (3 B) . . . . . 25

Op. 96 No. 2. Melodie. (Etude). (3 A) . . . . . 25

Op. 96 No. 3. Zwiesgespräch. (3 A) . . . . . 25

Op. 96 No. 4. Menuetto. (3 C) . . . . . 40

Op. 96 No. 5. Gavotte. (3 C) . . . . . 40

**Alfonse Falconi.**

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No. 1. Minuetto-Polonaise. E. (4 A) . . . . . 65

No. 2. Berceuse. A. (3 C) . . . . . 40

No. 3. Ungherese. A min. (3 B) . . . . . 50

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No. 5. Impromptu. B min. (3 B) . . . . . 35

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No. 8. In the Hammock. E. (2 C) . . . . . 35

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