

# CHAMINADE

## COMPOSITIONS POUR LE PIANO

### PIANO SEUL

SONATE en ut mineur..... Op. 21	NET 5	SCARAMOUCHE.....	56	6
MINUETTO.....	23	HAVANAISE.....	57	6
Le même en feuille.....	23	MAZURK' SUEDOISE.....	58	6
LIBELLULES.....	24	La même simplifiée (Weyler).....	58	5
ÉTUDE SYMPHONIQUE.....	28	— en feuille.....	58	2 50
SERENADE.....	29	LES SYLVAINS.....	60	6
Le même en feuille.....	29	ARABESQUE.....	61	6
AIR DE BALLET n° 1.....	30	STUDIO.....	66	6
Le même en feuille.....	30	LA MORENA.....	67	6
GUITARE.....	32	PIECE dans le STYLE ANCIEN.....	74	6
VALSE-CAPRICE.....	33	DANSE ANCIENNE.....	75	6
SCHERZO. 1 <sup>re</sup> étude de concert.....	35	SOUVENANCE 1 <sup>re</sup> rom <sup>an</sup> sans paroles.....	76	5
AUTOMNE..... 2 <sup>e</sup> .....	35	ELEVATION.....	76	5
FILEUSE..... 3 <sup>e</sup> .....	35	IDYLLE.....	76	5
APPASSIONATO..... 4 <sup>e</sup> .....	35	EGLOGUE.....	76	5
IMPROMPTO..... 5 <sup>e</sup> .....	35	CHANSON BRETONNE.....	76	5
TARENTELLE..... 6 <sup>e</sup> .....	35	MEDITATION.....	76	5
Les 6 études réunies.....	35	NET 6	Les 6 romances sans paroles réunies.....	NET 8
PAS DE CYMBALES Transcription de concert (Weyler).....	36	NET 3	2 <sup>e</sup> VALSE..... Op. 77	7 50
CALLIRHOE, ballet symphonique Partition complète iii-8 <sup>e</sup> .....	37	NET 10	PRELUDE.....	78
PAS DES AMPHORES 2 <sup>e</sup> air de Ballet.....	37	6	3 <sup>e</sup> VALSE BR <sup>ev</sup> LANTE.....	80
Le même simplifié (Weyler).....	37	5	TERPSICHOË (air de ballet).....	81
— en feuille.....	37	2 50	CHANSON NAPOLITAINE.....	82
PAS DES ECHARPES 3 <sup>e</sup> air de Ballet.....	37	6	La même en feuille.....	82
Le même simplifié (Weyler).....	37	5	RITOURNELLE (Transcription).....	83
CALLIRHOE (variation) 4 <sup>e</sup> air de Ballet.....	37	5	3 PRELUDES MELODIQUES	
Le même simplifié (Weyler).....	37	5	N° 1 en la mineur.....	84
— en feuille.....	37	2 50	» 2 en fa majeur.....	84
DANSE PASTORALE 5 <sup>e</sup> air de Ballet.....	37	6	» 3 en ré majeur.....	84
La même simplifiée (Weyler).....	37	5	VERT GALANT.....	85
MARINE.....	38	5	BALLADE.....	86
TOCCATA.....	39	6	REVEIL... 1 <sup>re</sup> pièce humoristique.....	87
PIERRETTE.....	41	5	SOUS BOIS..... 2 <sup>e</sup> .....	87
Le même simplifié (Weyler).....	41	5	INQUIETUDE..... 3 <sup>e</sup> .....	87
— en feuille.....	41	2 50	AUTREFOIS..... 4 <sup>e</sup> .....	87
LES WILLIS.....	42	6	CONSOLATION..... 5 <sup>e</sup> .....	87
GIGUE.....	43	7 50	NORWEGIENNE..... 6 <sup>e</sup> .....	87
LOLITA, caprice espagnol.....	54	6	Les 6 pièces humoristiques réunies.....	NET 6
PRIMAVERA (Weyler).....	55	5	RIMEMBRANZA..... Op. 88	6
LA CHAISE A PORTEURS (Tavan) Op. 55	55	5	THEME VARIE.....	89
SERENADE D'AUTOMNE (Weyler).....	55	5	LEGENDE.....	90
Le même en feuille.....	55	2 50	4 <sup>e</sup> VALSE.....	91
			2 <sup>e</sup> ARABESQUE.....	92
			VALSE HUMORISTIQUE.....	93

#### ALBUM POUR PIANO

10 pièces célèbres, relié..... NET 10

PARIS, ENOCH & C<sup>IE</sup>, Éditeurs  
27, Boulevard des Italiens

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14 & 14 a, Great Marlborough Street, W.

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à GABRIEL PIERNÉ



# LÉGENDE

C. CHAMINADE

OP. 90

Allegro moderato  $\text{♩} = 144$

PIANO *pp*

Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ \*

*cresc.* *animando* *cresc.*

Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_

*f animando* *più f animando* *ff*  $\text{♩} = 176$

Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_

*fff*

\* Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_ \* Ped. \_\_\_\_\_

8

*ppp*

\* Ped. Ped.

Ped. Ped. Ped. \* Ped. Ped.

**Presto**

*ff* *p* *a Tempo*  $\text{♩} = 176$  *lunga p misterioso*

Ped. Ped. \*

*mf* *cresc.*

Ped. \* Ped. \* Ped. \*

*marcato il canto*

*f* *dolce*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*dolcissimo*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. The right hand features a melodic line with grace notes and slurs. The left hand plays a rhythmic pattern of eighth notes in groups of three. Pedal markings are indicated by a dashed line and an asterisk below the staff. The dynamic marking *piu f* is present.

Second system of musical notation. The right hand continues with slurred eighth notes. The left hand maintains the eighth-note triplet pattern. Pedal markings are present. Dynamic markings include *f* and *p*.

Third system of musical notation. The right hand features a melodic line with a *dolcissimo* marking. The left hand continues with eighth-note triplets. Pedal markings are present. Dynamic markings include *pp* and *poco rit.*

Fourth system of musical notation. The right hand has a melodic line with a *a Tempo* marking. The left hand continues with eighth-note triplets. Pedal markings are present. Dynamic markings include *f*, *cresc.*, *poco a poco*, and *ff*.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand continues with eighth-note triplets. Pedal markings are present. Dynamic marking *fff* is present.

Sixth system of musical notation. The right hand features a melodic line with a *tutta forza* marking. The left hand continues with eighth-note triplets. Pedal markings are present. Dynamic markings include *tr*, *sf*, and *m.d.*

The musical score consists of seven systems of two staves each (treble and bass clef). The first system begins with the instruction *sempre ff*. The second system includes *pp* and *leggierissimo*. The third system features *pp mormorando* and *legatissimo*. The fourth system is marked *p dolce tranquillo*. The fifth system has *poco cresc.* and *pp*. The sixth system is marked *mf*. The seventh system includes *p* and *cresc.*. Pedal markings (*Ped.*) with asterisks are placed below the bass staff of each system to indicate pedaling instructions. The score includes various musical notations such as triplets, slurs, and dynamic markings.

*cresc.* *ff*

Ped. \* Ped. \* Ped.

*più f* *cresc.* *tutta forza*

Ped. \* Ped. \* Ped.

*staccato marcantissimo*

Ped. V \* Ped. V \*

*cresc.* *ff* *sempre ff*

Ped. V \* Ped. V \*

*cresc.*

Ped. V \* Ped. V \*

*dim.* *p* *p* *dolce.*

Ped. \* Ped. \* Ped. \*

*rit.* *a Tempo* *sf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff* *marcatissimo*

Ped. \* Ped. \*

*sempre ff* *cresc.*

Ped. \* Ped. \*

*sempre ff*

Ped. \* Ped. \*

*Poco più largo* *tutta forza.* *stringendo sf* *sf*

Ped. \* Ped. \* Ped. \* Ped. \*

*rit.* *a Tempo 1°* ♩ = 144 *pp*

Ped. \* Ped. \* Ped. \*

*cresc.*

\* Ped. \* Ped. \* Ped. \*



*cresc.*

*animando*

*animando*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*tutta forza.*

*animando.*

*tr.*

*tr.*

*mf.*

*dim.*

Ped. \* Ped. \* Ped. \* Ped. \*

a Tempo ♩ = 176

*pp*

*mf*

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \*

*marcato il canto*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p dolce*

Ped. \* Ped. \* Ped. \* Ped. \*

*dolcissimo*

Ped. \* Ped. \* Ped. \* Ped. \*

The musical score consists of six systems, each with a treble and bass staff. The first system features a treble staff with eighth-note chords and a bass staff with triplet eighth notes. Pedal markings are present below the bass staff. The second system begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic later. The third system is marked *dolcissimo*. The fourth system includes a *poco riten.* (poco ritardando) marking followed by *a Tempo*. The fifth system features a forte (*f*) dynamic. The sixth system is marked *tutta forza* and includes a fortissimo (*ff*) dynamic. The score concludes with a trill in the bass staff.

sf *m.d.* *sempre ff*

Ped. \* Ped. \*

Detailed description: This system contains the first two staves of music. The upper staff begins with a forte (sf) dynamic and a mezzo-forte (m.d.) marking. The lower staff features a series of sixteenth-note triplets, with the instruction *sempre ff* (always fortissimo) written above. Pedal markings (Ped.) with asterisks are placed below the first and third measures of the lower staff.

*più tranquillo*

*p* *pp dim.*

Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the third and fourth staves. The tempo is marked *più tranquillo* (more tranquil). The upper staff starts with a piano (p) dynamic, followed by a piano-piano (pp) dynamic with a *dim.* (diminuendo) instruction. The lower staff continues with triplet patterns. Pedal markings (Ped.) with asterisks are placed below the first, third, and fifth measures of the lower staff.

Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the fifth and sixth staves. The lower staff features a series of chords and triplet patterns. Pedal markings (Ped.) with asterisks are placed below the first, third, and fifth measures of the lower staff.

*pp*

Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the seventh and eighth staves. The upper staff has a piano-piano (pp) dynamic. The lower staff features a series of chords and triplet patterns. Pedal markings (Ped.) with asterisks are placed below the first, third, and fifth measures of the lower staff.

*p* *pp*

Ped. \* Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the ninth and tenth staves. The upper staff has a piano (p) dynamic, followed by a piano-piano (pp) dynamic. The lower staff features a series of chords and triplet patterns. Pedal markings (Ped.) with asterisks are placed below the first, third, fourth, and sixth measures of the lower staff.

Vivo *pp subito* *leggierissimo* *mg.*

Ped. \*

Detailed description: This system contains the eleventh and twelfth staves. The tempo is marked *Vivo*. The upper staff begins with a piano-piano (pp) dynamic, marked *subito* (suddenly), followed by a *leggierissimo* (very light) instruction. The lower staff features a series of chords and triplet patterns. Pedal markings (Ped.) with asterisks are placed below the first and sixth measures of the lower staff.