

# CHAMINADE

## COMPOSITIONS POUR LE PIANO

### PIANO SEUL

SONATE en ut mineur..... Op. 21	NET 5	»	SCARAMOUCHE.....	56	6	»
MINUETTO.....	23	6	HAVANAISE.....	57	6	»
Le même en feuille.....	23	2 50	MAZURK' SUEDOISE.....	58	6	»
LIBELLULES.....	24	6	La même simplifiée (Weyler).....	58	5	»
ÉTUDE SYMPHONIQUE.....	28	9	— en feuille.....	58	2 50	»
SERENADE.....	29	5	LES SYLVAINS.....	60	6	»
Le même en feuille.....	29	2 50	ARABESQUE.....	61	6	»
AIR DE BALLET n° 1.....	30	7 50	STUDIO.....	66	6	»
Le même en feuille.....	30	2 50	LA MORENA.....	67	6	»
GUITARE.....	32	6	PIECE dans le STYLE ANCIEN.....	74	6	»
VALSE-CAPRICE.....	33	7 50	DANSE ANCIENNE.....	75	6	»
SCHERZO. 1 <sup>re</sup> étude de concert.....	35	7 50	SOUVENANCE 1 <sup>re</sup> rom <sup>an</sup> sans paroles.....	76	5	»
AUTOMNE..... 2 <sup>e</sup> .....	35	7 50	ELEVATION..... 2 <sup>e</sup> .....	76	5	»
FILEUSE..... 3 <sup>e</sup> .....	35	7 50	IDYLLE..... 3 <sup>e</sup> .....	76	5	»
APPASSIONATO..... 4 <sup>e</sup> .....	35	7 50	EGLOGUE..... 4 <sup>e</sup> .....	76	5	»
IMPROMPTO..... 5 <sup>e</sup> .....	35	7 50	CHANSON BRETONNE..... 5 <sup>e</sup> .....	76	5	»
TARENTELLE..... 6 <sup>e</sup> .....	35	7 50	MEDITATION..... 6 <sup>e</sup> .....	76	5	»
Les 6 études réunies.....	35	NET 6	»	»	»	»
PAS DE CYMBALES Transcription de concert (Weyler).....	36	NET 3	Les 6 romances sans paroles réunies..... NET	77	8	»
CALLIRHOE, ballet symphonique Partition complète iii-8 <sup>e</sup> .....	37	NET 10	2 <sup>e</sup> VALSE..... Op. 77	77	7 50	»
PAS DES AMPHORES 2 <sup>e</sup> air de Ballet.....	37	6	PRELUDE.....	78	6	»
Le même simplifié (Weyler).....	37	5	3 <sup>e</sup> VALSE BR <sup>ev</sup> LANTE.....	80	7 50	»
— en feuille.....	37	2 50	TERPSICHOIRE (air de ballet).....	81	6	»
PAS DES ECHARPES 3 <sup>e</sup> air de Ballet.....	37	6	CHANSON NAPOLITAINE.....	82	5	»
Le même simplifié (Weyler).....	37	5	La même en feuille.....	82	2 50	»
CALLIRHOE (variation) 4 <sup>e</sup> air de Ballet.....	37	5	RITOURNELLE (Transcription).....	83	5	»
Le même simplifié (Weyler).....	37	5	3 PRELUDES MELODIQUES			
— en feuille.....	37	2 50	N° 1 en la mineur.....	84	6	»
DANSE PASTORALE 5 <sup>e</sup> air de Ballet.....	37	6	» 2 en fa majeur.....	84	6	»
La même simplifiée (Weyler).....	37	5	» 3 en ré majeur.....	84	6	»
MARINE.....	38	5	VERT GALANT.....	85	6	»
TOCCATA.....	39	6	BALLADE.....	86	7 50	»
PIERRETTE.....	41	5	REVEIL... 1 <sup>re</sup> pièce humoristique.....	87	5	»
Le même simplifié (Weyler).....	41	5	SOUS BOIS..... 2 <sup>e</sup> .....	87	6	»
— en feuille.....	41	2 50	INQUIETUDE..... 3 <sup>e</sup> .....	87	6	»
LES WILLIS.....	42	6	AUTREFOIS..... 4 <sup>e</sup> .....	87	6	»
GIGUE.....	43	7 50	CONSOLATION..... 5 <sup>e</sup> .....	87	7 50	»
LOLITA, caprice espagnol.....	54	6	NORWEGIENNE..... 6 <sup>e</sup> .....	87	6	»
PRIMAVERA (Weyler).....	55	5	Les 6 pièces humoristiques réunies..... NET	88	6	»
LA CHAISE A PORTEURS (Tavan) Op. 55	55	5	RIMEMBRANZA..... Op. 88	88	6	»
SERENADE D'AUTOMNE (Weyler).....	55	5	THEME VARIE.....	89	7 50	»
Le même en feuille.....	55	2 50	LEGENDE.....	90	7 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

LONDON, ENOCH & SONS

14 & 14 a, Great Marlborough Street, W.

NEW-YORK - BOOSEY & Co.

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BRUNSWICK, HENRY LITOLFF'S VERLAG





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*

*lunga p misterioso*

*a Tempo* ♩ = 176

Ped. Ped. \*

*mf*

*cresc.*

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

*marcato il canto*

*f*

*p*

*dolce*

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

*dolcissimo*

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



*piu f*

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

*f*

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

*dolcissimo*

*pp*

*poco rit.*

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

*a Tempo*

*f*

*cresc.*

*poco a poco*

*ff*

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

*fff*

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

*tutta forza*

*tr*

*ff*

*m.d.*

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



The musical score consists of seven systems, each with a grand staff (treble and bass clefs). 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 when to use the sustain pedal. 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. \* Ped. \* Ped. \*

*cresc.* *ff* *sempre ff*

*sempre ff* Ped. V \* Ped. \*

*cresc.*

Ped. V \* Ped. \*

*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. \*

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

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

*rit.* *a Tempo 1°* ♩ = 144 *pp* *cresc.*

Ped. \* Ped. \* 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. \*

*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.* 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 and trills (*tr.*) in the bass staff.



sf *m.d.* *sempre ff*

Ped. \* Ped. \*

This system features a grand staff with treble and bass clefs. The music is marked *sf* (sforzando) and *m.d.* (moderato). The bass line contains several triplet figures. The instruction *sempre ff* (sempre fortissimo) is written across the system. Pedal markings are present below the bass staff.

*più tranquillo*

*p* *pp dim.*

Ped. \* Ped. \*

This system continues the piece with a tempo change to *più tranquillo*. The dynamics are marked *p* (piano) and *pp dim.* (pianissimo diminuendo). The music includes triplet figures and chordal textures. Pedal markings are present below the bass staff.

Ped. \* Ped. \*

This system shows further development of the musical themes, including triplet figures and sustained chords. Pedal markings are present below the bass staff.

*pp*

Ped. \* Ped. \*

This system features a *pp* (pianissimo) dynamic marking. It includes triplet figures and a section with sustained chords. Pedal markings are present below the bass staff.

*p* *pp*

Ped. \* Ped. \*

This system continues with *p* (piano) and *pp* (pianissimo) dynamics. It features triplet figures and a section with sustained chords. Pedal markings are present below the bass staff.

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

*sf*

Ped. \*

This system is marked *Vivo* and includes a *pp subito* (pianissimo subito) dynamic marking. The music is characterized by rapid, slurred passages. The tempo is marked *mg.* (moderato). A *sf* (sforzando) marking is present at the beginning. Pedal markings are present below the bass staff.