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A Monsieur ANDRÉ TURCAT

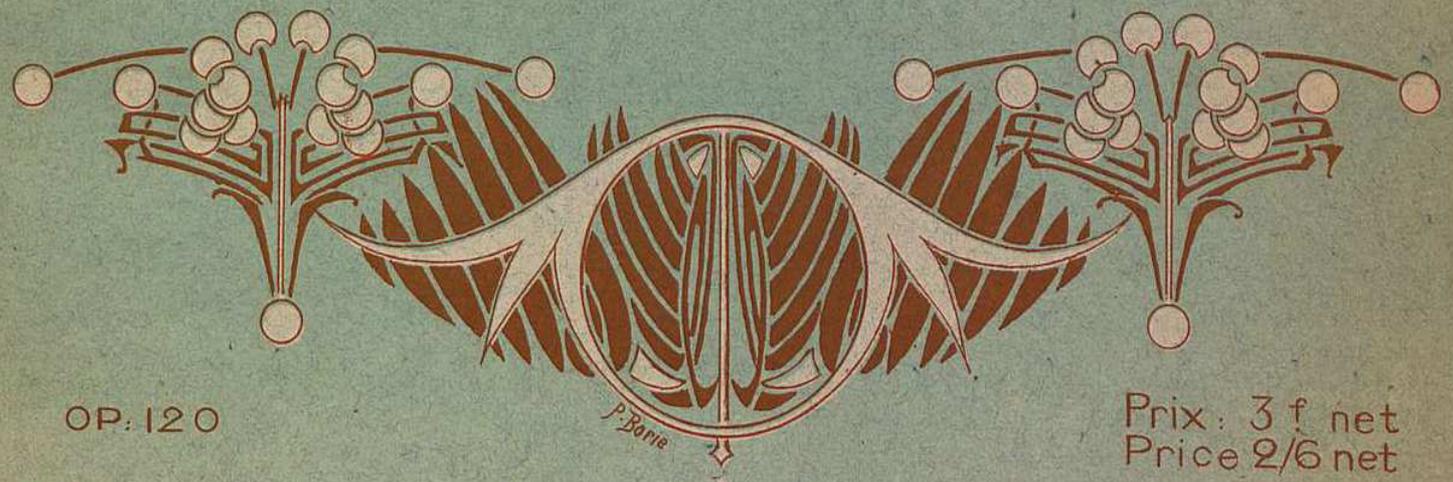


VARIATIONS

sur un Thème original

POUR PIANO

C. CHAMINADE



OP. 120

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Musikalien-Leihanstalt
Otto Halbreiter

10 a

VARIATIONS

sur un
THÈME ORIGINAL

Op. 120

C. CHAMINADE

Allegretto (♩=80)
ben cantando e legato

PIANO

dolce semplice

più f

Ped. _____ *

dim.

p.

pp

Ped. _____ *

dim.

p

dolce

Ped. * Ped. * Ped. * Ped. *

f

p

dolce dim.

p

ff

Ped. * Ped. * Ped. _____ * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. _____ *

Ped. _____ *

dim. *p* *dolce*

Ped. * Ped. * Ped. * Ped. *

f *pp* *dim.* *pochettino rit.* *dim.* *p*

Ped. * Ped. * Ped. _____ * Ped. * Ped. _____ *

Più moderato (♩=116)

leggero

Ped. _____ * Ped. _____ Ped. _____ Ped. _____ Ped. _____

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

8-1 8-1 8-1 8-1 8-1 8-1 8-1 8-1

pp *mf*

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

This system contains the first two measures of the piece. The right hand plays a series of eighth-note chords, each marked with an 8-1 fingering. The left hand plays a corresponding bass line. Dynamics range from *pp* to *mf*. Pedal markings are present below the first five measures.

8-1 8-1 8-1 8-1 8-1 8-1 8-1 8-1

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

This system contains the next two measures. The musical texture continues with eighth-note chords in the right hand and a bass line in the left hand. All notes are marked with 8-1 fingerings. Pedal markings are present below all six measures.

8-1 8-1 8-1 8-1 8-1 8-1 8-1 8-1

p *dolciss.* M.D. M.D. M.D. M.D.

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

This system contains the next two measures. The first measure is marked *p* and the second *dolciss.*. The right hand chords are marked with M.D. (Middle Dotted) fingerings. Pedal markings are present below all six measures.

8-1 8-1 8-1 8-1 8-1 8-1 8-1 8-1

Ped. _____ Ped. _____ Ped. _____ Ped. _____

This system contains the next two measures. The musical texture continues with eighth-note chords and a bass line. Pedal markings are present below all six measures.

8-1 8-1 8-1 8-1 8-1 8-1 8-1 8-1

dolcissimo

Ped. _____ Ped. _____ Ped. _____ Ped. _____

This system contains the final two measures. The first measure is marked *dolcissimo*. The right hand chords are marked with 8-1 fingerings. Pedal markings are present below all six measures.

pp

Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped.

dim. p dolcissimo M.D. M.D.

Ped. Ped. Ped. Ped. Ped. Ped.

M.D. M.D. M.D.

Ped. Ped. Ped. Ped.

dolcissimo

Ped. *

Même mouvement (♩.=116)
legatissimo

mf *pesante*
il canto

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. Ped. Ped. Ped. Ped.

dim. *p*

Ped. Ped. Ped. Ped. Ped.

dim. *p* *dolce*

Ped. Ped. Ped. Ped. Ped. Ped. *

First system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *dim.*, *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *f*. Pedal markings: Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped.

First system of musical notation. It consists of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. Dynamics include *f* (forte) and *dim.* (diminuendo). Pedal markings are present below the bass staff.

Second system of musical notation. It continues the piece with dynamics *p* (piano), *dolce* (sweetly), *cresc.* (crescendo), and *f* (forte). Pedal markings are present below the bass staff.

Third system of musical notation. It includes dynamics *dim.* (diminuendo), *p* (piano), and *f* (forte). A fermata with an 8-measure extension is shown above the treble staff. Pedal markings are present below the bass staff.

Fourth system of musical notation. It includes dynamics *dim.* (diminuendo) and *p* (piano). The system concludes with a double bar line and the instruction *attaca subito* (immediate attack). Pedal markings are present below the bass staff.

(♩=116)

ppp *legatissimo*
dolcissimo

mf

mf

M.G. *dim.* *pp*

poco rit. *mf* *pp* *ff*

Maestoso (♩=84)

energico

M. G.

The first system of the musical score consists of two staves, piano (top) and bass (bottom). The piano staff begins with a fortissimo (**ff**) dynamic and contains several slurs and accents. The bass staff features a steady accompaniment with dotted rhythms. Pedal markings are indicated by horizontal lines with asterisks at the end of each measure.

Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

The second system continues the piece. It features a large piano accompaniment section in the piano staff, marked with a piano (**p**) dynamic. This section is enclosed in a large, multi-measure slur. The bass staff continues with its accompaniment. Pedal markings are present throughout the system.

Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

The third system shows dynamic changes, including *sf dim.* and *sf*. A grand staff section (treble and bass clefs) is introduced, marked with a piano (**p**) dynamic. The piano staff also features a fortissimo (**ff**) dynamic. Pedal markings are used to coordinate the different parts.

Ped. _____ * Ped. _____ * Ped. _____ *

The fourth system continues with piano and bass staves. Dynamics range from fortissimo (**ff**) to piano (**p**). The piano staff has several slurs and accents. Pedal markings are consistent with the previous systems.

Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

First system of musical notation. It consists of two staves, treble and bass clef. The music features a series of chords and melodic lines. A *dolce* marking is present. Pedal markings are indicated as "Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *".

Second system of musical notation. It consists of two staves, treble and bass clef. The music features a series of chords and melodic lines. Pedal markings are indicated as "Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *".

Third system of musical notation. It consists of two staves, treble and bass clef. The music features a series of chords and melodic lines. Dynamic markings include *pp*, *f*, and *p*. Pedal markings are indicated as "Ped. _____ * Ped. _____ *".

Fourth system of musical notation. It consists of two staves, treble and bass clef. The music features a series of chords and melodic lines. Dynamic markings include *pp*, *dolcissimo*, and *dd*. Pedal markings are indicated as "Ped. _____ * Ped. _____ Ped. _____ Ped. _____ Ped. _____ *".

Allegro vivo (♩=152)

P *leggiere staccato*

mf

This system contains the first two measures of the piece. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. The tempo is marked as Allegro vivo with a quarter note equal to 152 beats per minute. The piece begins with a piano (*P*) dynamic and a *leggiere staccato* articulation.

This system contains measures 3 through 8. The right hand continues with sixteenth-note runs, and the left hand maintains the eighth-note accompaniment. The dynamics remain piano (*P*).

M.G. *p* *mf* *leggiere*

This system contains measures 9 through 14. A mezzo-forte (*mf*) dynamic is introduced in measure 11. The right hand has a melodic line with slurs, and the left hand continues the accompaniment. The tempo marking *M.G.* (Moderato) appears in measure 11. The system concludes with a *leggiere* articulation.

f *ff*

This system contains measures 15 through 20. The right hand features a series of chords with accents, and the left hand continues the accompaniment. The dynamics increase to forte (*f*) in measure 15 and fortissimo (*ff*) in measure 16.

fff *fff* *pp* *dolce*

This system contains measures 21 through 26. The right hand has a melodic line with accents, and the left hand continues the accompaniment. The dynamics reach fortississimo (*fff*) in measure 21 and fortissimo (*fff*) in measure 22. The piece concludes with a pianissimo (*pp*) dynamic and a *dolce* articulation in measure 26.

M.G. **Andantino** *leggierissimo*

M.O. *rit.*

p dolce

Ped. _____ *

Ped. _____ *

Ped. _____ Ped. _____ Ped. _____

M.G.

accelerando

Ped. _____ *

Ped. _____ *

Ped. _____ *

Vivo

rit.

Vivo

Ped. _____

fff

Ped. _____