

VIOLONCELL-WERKE

VON

F. BATTANCHON.

Difficult

Concerte etc. mit Orchester.

| | Mk. | Pf. |
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| Op. 12. Solo de Concert (D) | 5 | — |
| Op. 20. 1 ^{er} Concerto (Em.) | 7 | 50 |
| Op. 28. Caprice (Em.) | 5 | 25 |
| Op. 36. Boléro (Em.) | 5 | — |

Sext., Quint., Quart. u. Trios.

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| Op. 12. Solo de Concert (D) av. 2 Violons, Alto et Velle | 3 | — |
| Op. 14. An-Ini-Goz. Fantaisie caractér. (Dm.) sur des Airs bretons, av. 2 Violons, Alto, Velle et Basse | 3 | 50 |
| Op. 19. Chants du Soir, av. Alto et Basse | 2 | — |
| Op. 33. Réminiscences de Beethoven. Caprice av. 2 Violons, Alto et Basse | 2 | — |
| Op. 38. Trio (G) p. 3 Velles | 2 | 75 |
| Op. 40. 2 ^{me} Trio (Cm.) p. 3 Velles. | 3 | 75 |

Duetten für 2 Violoncells.

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|---|---|----|
| Op. 6. 12 Pièces faciles ou petites Etudes de Style mélodique | 2 | 50 |
| Op. 7. 50 Etudes méthodiques. | | |
| Liv. I | 5 | 50 |
| - II | 5 | 50 |
| Op. 15. 3 Duos, dédiés aux Amateurs. | 5 | 50 |
| Op. 18. 6 Duettinos faciles et progressifs | 3 | 75 |

Duetten für Violoncell u. Piano.

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| Op. 3. 2 Mélodies | 1 | 75 |
| Op. 8. Souvenir de la Sérénade de Beethoven | 1 | 75 |
| Op. 9. Une Barcarolle et deux Romances sans Paroles | 1 | 75 |
| Op. 11. Une Sérénade et deux Pensées fugitives | 2 | 25 |
| Op. 12. Solo de Concert (D) | 3 | 50 |
| Op. 14. An-Ini-Goz. Fantaisie caractérist. sur des Airs bretons. | 3 | — |

Eigenthum des Verlegers.

Duetten für Violoncell u. Piano.

| | Mk. | Pf. |
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| Op. 16. Réverie | 1 | 25 |
| Op. 19. Chants du Soir | 2 | 50 |
| Op. 20. 1 ^{er} Concerto (Em.) | 4 | 75 |
| Op. 23. Souvenir d'un Bal. Fantaisie | 2 | — |
| Op. 24. Elégie (G) | 1 | 50 |
| Op. 26. Valse brillante (A) | 1 | 50 |
| Op. 27. La Primavera. Pastorale. | 2 | 25 |
| Op. 28. Caprice (Em.) | 3 | — |
| Op. 32. Les Regrets. 2 Rêveries | 1 | 75 |
| Op. 33. Réminiscences de Beethoven. Caprice | 2 | — |
| Op. 34. 2 Romances sans Paroles. | 1 | 75 |
| Op. 35. Les Rêves dorés. 3 Pensées fugitives | 2 | — |
| Op. 36. Boléro (Em.) | 3 | 25 |
| Op. 38. Sonate (G). Transcription du Trio | 3 | 75 |
| Op. 39. Souvenirs d'Enfance. (Berceuse. Conte de Grand' Mère. Villanelle.) | 2 | — |

Soli für Violoncell.

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|--|---|----|
| Op. 1. 3 Etudes en doubles Cordes | 1 | 25 |
| Op. 4. 24 Etudes adoptées pour l'Enseignement dans les Classes du Conservatoire de Musique à Paris. | | |
| Liv. 1. 6 Etudes (dans le Manche) | 1 | 50 |
| - 2. 6 Etudes (avec le Pouce) | 1 | 50 |
| - 3. 6 Etudes caractéristiques. (L'Attente. L'Agitation. Boutade. L'Orage. Coup de Vent. La Chasse.) | 1 | 50 |
| - 4. 6 grandes Etudes. | 1 | 50 |
| Op. 5. 6 Etudes-Caprices | 3 | — |
| Op. 10. 25 Préludes, dédiés aux Artistes | 3 | — |
| Op. 13. Etudes des doubles Cordes. 2 Thèmes variés en Forme d'Etudes. (Faisant Suite à l'Oeuvre 1.) | 1 | 50 |
| Op. 25. 12 Etudes aux Positions du Pouce | 3 | — |

Eingetragen in's Vereinsarchiv.

Den Verträgen gemäss eingezeichnet.

LEIPZIG, FRIEDRICH HOFMEISTER

TRIO II.

VIOLONCELLO 1.

Felix Battanchon, Op. 40.

Allegro non troppo. M.M. ♩ = 112.

The musical score for Violoncello 1 consists of seven staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked "Allegro non troppo" with a metronome marking of 112 beats per minute. The first staff includes a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction. The second staff features a dynamic marking of *f* (forte) and a *p* (piano) marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *dolce* (dolce) marking. The sixth staff has a *dolce* marking. The seventh staff begins with a *pizz.* (pizzicato) marking, followed by an *arco* (arco) marking, and ends with a *dolce* marking. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4) above the notes. The key signature changes to one flat (B-flat) in the second staff and remains there for the rest of the piece.

VOLONCELLO 1.

The musical score consists of ten staves of music for the first cello part. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamics. Fingerings are indicated by numbers 1, 2, 3, and 4. The dynamics range from piano (*p*) to fortissimo (*rf*), with a crescendo (*cresc.*) marking. The piece concludes with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.'.

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VOLONCELLO 1.

dolciss.

cresc.

cresc.

sempre cresc.

f

p *cresc.*

f *p*

The musical score is written for a single cello. It begins in the bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece features a variety of musical techniques, including slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Trills are marked with 'tr'. The score includes several systems of music, with some systems containing multiple staves (e.g., two treble clef staves and one bass clef staff). Dynamics range from *p* (piano) to *f* (forte), with *dolciss.* (dolcissimo) and *sempre cresc.* (sempre crescendo) indicating specific performance instructions. The piece concludes with a final cadence in the bass clef.

VIOLONCELLO 1.

This page of a musical score for Violoncello 1 contains ten staves of music. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and fingerings (1, 2, 3, 4). Performance instructions such as *pizz.*, *arco*, *dolce*, *p*, *cresc.*, and *f* are placed throughout the score. The piece concludes with a final double bar line and a fermata.

VIOLONCELLO 1.

Allegro. $\text{♩} = 66.$

MINUETTO.

The musical score is written for a single cello. It begins with a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 66 beats per minute. The piece starts with a forte (*f*) dynamic. The first staff contains the initial melody with various fingering indications (4, 2, 2, 4, 2, 1, 3) and an accent. The second staff continues the melody. The third staff features a first ending bracket and a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fifth staff includes a repeat sign and a 'Fine.' marking, ending with a piano (*p*) dynamic and a flourish. The sixth staff begins a new melodic line with a forte (*f*) dynamic. The seventh staff continues this line. The eighth staff is the beginning of the second ending, marked with a repeat sign. The ninth and tenth staves continue the second ending with various fingering and dynamic markings. The eleventh staff concludes the piece with a final flourish and a '2^a' marking.

VIOLONCELLO 1.

4 3 2

1. 2.

D.C.

♩ = 104.

ANDANTE.

p

4 2 1 2 3 4

4 4 2 2 2 2 2 2 1 3

rf *p*

2 3 2 4 4

p

4 4 2 2 4 4 4 4 4 4 2 4 4

espress. *rf*

4 2 4 1 3 2 2

p

4 4 2 2 2 2 4 2

rf

4 4 4 3 1

p *dimin.*

VIOLONCELLO 1.

This page of a Violoncello 1 score contains eight systems of music. The notation is primarily in treble clef, with some systems using bass clef for the lower register. The key signature is three flats (B-flat, E-flat, A-flat). The music is characterized by complex, flowing lines with frequent slurs and fingerings (1, 2, 3, 4) indicated above the notes. Dynamics include *p*, *pp. dolce*, *rf*, and *p*. There are also some double bar lines with repeat signs. The overall texture is dense and technically demanding.

VIOLONCELLO 1.

Violoncello 1 musical score, measures 1-10. The score is in 2/4 time with a key signature of three flats. It features six staves of music with various dynamics and articulations. The first staff includes dynamics *espr.* and *rf*. The second staff includes *rf* and a *2^a* marking. The third staff includes *rf* and *p*. The fourth staff includes *rf*. The fifth staff includes *p* and *pp*. The sixth staff includes *p* and *pp*.

ADAGIO. $\text{♩} = 50.$ *p* *cresc.*

Violoncello 1 musical score, measures 11-15. The tempo is marked ADAGIO with a quarter note equal to 50. The score is in 3/4 time with a key signature of three flats. It features two staves of music. The first staff includes dynamics *p* and *cresc.*. The second staff includes dynamics *f* and *sosten.*

Violoncello 1 musical score, measures 16-20. The score is in 3/4 time with a key signature of three flats. It features two staves of music with dynamics and articulations. The first staff includes dynamics *f* and *sosten.*. The second staff includes dynamics *dimin.*

VOLONCELLO 1.

Allegro con fuoco.

FINALE.

The musical score is written for a single cello, using a grand staff with a bass clef on the left and a treble clef on the right. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked 'Allegro con fuoco' and 'FINALE'. The score consists of 12 staves of music. Dynamics include *f*, *if*, *dol.*, *p*, and *dolce*. Articulations such as slurs, accents, and fingerings (1-4) are used throughout. The piece concludes with a final cadence on the 12th staff.

VOLONCELLO 1

This page of a musical score for Violoncello 1 contains 13 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by dense, flowing sixteenth-note passages, often with slurs and accents. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). Specific performance instructions include *dolce* (softly) and *cresc.* (crescendo). Fingerings are indicated with numbers 1, 2, 3, and 4. The score concludes with a final *f* dynamic and a fermata over a whole note.

VIOLONCELLO 1.

First staff of music, bass clef, key signature of two flats (B-flat, E-flat). It begins with a whole rest followed by a series of eighth notes with slurs and accents.

Second staff of music, bass clef, key signature of two flats. It starts with a dynamic marking of *rf* (ritardando forte) and continues with eighth notes and slurs.

Third staff of music, bass clef, key signature of two flats. It features a dynamic marking of *dim.* (diminuendo) and includes fingerings such as 1, 4, and 1.

Fourth staff of music, bass clef, key signature of two flats. It begins with a dynamic marking of *p dol.* (piano dolce) and includes fingerings such as 1, 4, 2, and 1.

Fifth staff of music, bass clef, key signature of two flats. It includes fingerings such as 3, 2, 2, 4, 2, and 1.

Sixth staff of music, bass clef, key signature of two flats. It includes fingerings such as 4 and 1.

Seventh staff of music, bass clef, key signature of two flats. It includes fingerings such as 3, 2, 4, 2, and 1.

Eighth staff of music, bass clef, key signature of two flats. It includes fingerings such as 3, 2, 4, 2, and ends with a dynamic marking of *f* (forte).

Musical staff 1: Treble clef, 3/8 time signature. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *mf*.

Musical staff 2: Bass clef. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *f*.

Musical staff 3: Treble clef, 3/8 time signature. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *mf*.

Musical staff 4: Bass clef. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *f*.

Musical staff 5: Bass clef. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *f*.

Musical staff 6: Bass clef. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *f*.

Musical staff 7: Bass clef. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *f*.

Musical staff 8: Treble clef, 3/8 time signature. Features a melodic line with slurs and accents, and a bass line with slurs. Dynamics include *ff*.

Fine.

Verlag von Friedrich Hofmeister in Leipzig

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