

# VIOLONCELL-WERKE

VON

## F. BATTANCHON.

*Difficult*

### Concerte etc. mit Orchester.

	Mk. Pf.
Op. 12. Solo de Concert (D) . . . . .	5 —
Op. 20. 1 <sup>er</sup> Concerto (Em.) . . . . .	7 50
Op. 28. Caprice (Em.) . . . . .	5 25
Op. 36. Boléro (Em.) . . . . .	5 —

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

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 <sup>me</sup> Trio (Cm.) p. 3 Velles. . . . .	3 75

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- II . . . . .	5 50
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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 —

### Duetten für Violoncell u. Piano.

	Mk. Pf.
Op. 16. Réverie . . . . .	1 25
Op. 19. Chants du Soir . . . . .	2 50
Op. 20. 1 <sup>er</sup> 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 Réveries . . . . .	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.

Op. 1. 3 Etudes en doubles Cordes . . . . .	1 25
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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 —
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Op. 25. 12 Etudes aux Positions du Pouce . . . . .	3 —

Eigenthum des Verlegers.

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.

*p* *cresc.* *f* *p* *dolce* *pizz.* *arco* *dolce*

## VIOLONCELLO 1.

21/17/41 Entwurf 1.91

3 2 1 2 2 1 2 1

2 4 1 1 2 3 2 1 1

p

cresc.

rf

1. 2.

## VIOLONCELLO 1.

4

*dolciss.*

*cresc.*

*cresc.*

*sempre cresc.*

*f*

*p* *cresc.*

*f* *p*

# VIOLONCELLO 1.

5

Violoncello 1 musical score, page 5. The score consists of ten staves of music in 3/4 time, key of B-flat major. It features various musical notations including slurs, ties, and fingerings. Performance markings include 'pizz.', 'arco', 'dolce', 'p', 'cresc.', 'rf', and 'f'. The piece concludes with a final double bar line.

## VIOLONCELLO 1.

Allegro.  $\text{♩} = 66.$ 

## MINUETTO.

*f*

*f*

*f*

*p*

*f*

*Fine.* *p*

*p*

*p*

*p*

*p*

2<sup>a</sup>

# VOLONCELLO 1.

7

First system of musical notation for Violoncello 1, measures 1-8. The music is in 2/4 time with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some with slurs and fingerings (4, 3, 2). The system ends with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.', and the instruction 'D.C.' (Da Capo).

♩ = 104.

ANDANTE. 

Second system of musical notation for Violoncello 1, measures 9-16. The tempo is marked 'ANDANTE' and the time signature changes to 6/8. The music continues with eighth and sixteenth notes, including slurs and fingerings (4, 2, 1, 2, 3, 4). The system begins with a piano (*p*) dynamic marking.

Third system of musical notation for Violoncello 1, measures 17-24. The music continues with eighth and sixteenth notes, including slurs and fingerings (4, 4, 2, 2, 2, 2, 2, 2, 1, 3). The system features a forte (*rf*) dynamic marking and ends with a piano (*p*) dynamic marking.

Fourth system of musical notation for Violoncello 1, measures 25-32. The music continues with eighth and sixteenth notes, including slurs and fingerings (2, 3, 2, 4, 4). The system features a piano (*p*) dynamic marking.

Fifth system of musical notation for Violoncello 1, measures 33-40. The music continues with eighth and sixteenth notes, including slurs and fingerings (4, 4, 2, 2, 4, 4, 4, 4, 2, 4, 4). The system features a forte (*rf*) dynamic marking and an 'espress.' (espressivo) instruction.

Sixth system of musical notation for Violoncello 1, measures 41-48. The music continues with eighth and sixteenth notes, including slurs and fingerings (4, 2, 4, 1, 3, 2, 2). The system features a piano (*p*) dynamic marking.

Seventh system of musical notation for Violoncello 1, measures 49-56. The music continues with eighth and sixteenth notes, including slurs and fingerings (4, 4, 2, 2, 2, 4, 4, 2). The system features a forte (*rf*) dynamic marking.

Eighth system of musical notation for Violoncello 1, measures 57-64. The music continues with eighth and sixteenth notes, including slurs and fingerings (4, 4, 3, 1). The system features a piano (*p*) dynamic marking and ends with a 'dimin.' (diminuendo) instruction.

## VIOLONCELLO 1.

Violoncello 1 musical score, page 8. The score consists of eight staves of music in 3/4 time, key of B-flat major. It features various musical notations including slurs, ties, and fingerings (1, 2, 3, 4). Dynamics include *p*, *pp*, *dolce*, *rf*, and *p*. The music is written for a single cello.



## VIOLONCELLO 1.

Violoncello 1 musical score, first system (Allegro). The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains several measures of eighth and sixteenth notes, with fingerings (1, 3, 1, 1, 1, 4) and a dynamic marking of *espr. rf*. The second staff continues the melody with fingerings (4, 1, 4, 1, 2, 1) and a dynamic marking of *rf*. The third staff features a descending line with fingerings (2, 2, 2, 1, 1, 1, 4) and a dynamic marking of *rf*. The fourth staff has a mix of eighth and sixteenth notes with fingerings (1, 4, 4, 4, 2, 3) and a dynamic marking of *rf*. The fifth staff concludes the first system with fingerings (4, 4, 4, 4) and a dynamic marking of *pp*.

♩ = 50. **ADAGIO.** *p* *cresc.*

Violoncello 1 musical score, second system (Adagio). The system begins with a tempo marking of ♩ = 50 and a section title of **ADAGIO.** The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. It starts with a dynamic marking of *p* and a *cresc.* marking. The second staff continues the melody with fingerings (3, 2, 4) and a dynamic marking of *f*. The third staff features a descending line with fingerings (1, 1, 1, 4) and a dynamic marking of *dimin.*.

Violoncello 1 musical score, third system (Adagio). The system consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. It begins with a dynamic marking of *f* and a *sosten.* marking. The second staff continues the melody with fingerings (1, 1, 1, 4) and a dynamic marking of *dimin.*.

## VIOLONCELLO 1.

Allegro con fuoco.

FINALE.

Violoncello 1 score, Finale, Allegro con fuoco. The score is written for a single cello, using a grand staff with a bass clef and a treble clef. The key signature is B-flat major (two flats). The time signature is 2/4. The score consists of 12 staves of music. The first staff begins with a double bar line and a repeat sign. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. Dynamic markings include *f* (forte), *rf* (ritornello forte), *dol.* (dolce), *p* (piano), and *dolce*. Fingering numbers (1-4) are indicated throughout the score. The piece concludes with a final cadence on the twelfth staff.

**VOLONCELLO 1**

11

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of 12 staves of music, all in a single key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The notation is characterized by complex rhythmic patterns, primarily using eighth and sixteenth notes, often beamed together in groups. Many notes are accented, and there are frequent slurs and ties. The dynamics vary throughout the piece, starting with a forte (f) marking, followed by mezzo-forte (mf), piano (p), and a section marked 'dolce' (softly). A crescendo (cresc.) is indicated towards the end. The piece concludes with a final forte (f) marking and a fermata. The notation is dense and detailed, with many slurs and ties connecting notes across measures.

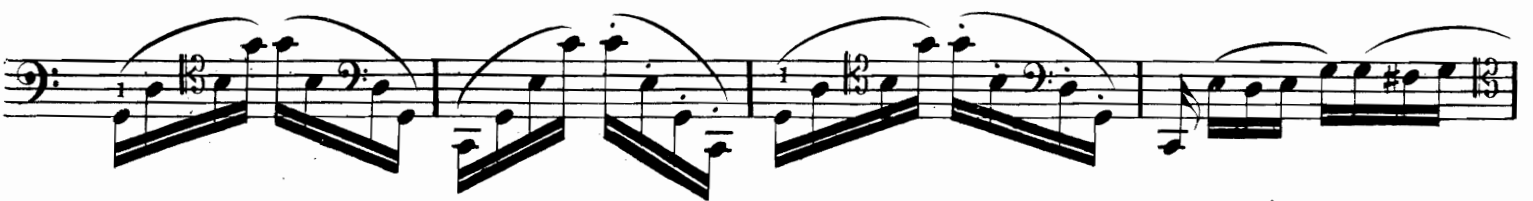
## VIOLONCELLO 1.

*rf*

*dim.*

*p dol.*

*f*



Fine.

# Verlag von Friedrich Hofmeister in Leipzig

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# TRIO II.

40897

## VIOLONCELLO 2.

Allegro non troppo.

Felix Battanchon, Op. 40.

## VIOLONCELLO 2.

Violoncello 2 musical score, measures 1-16. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *pp* *dolciss.* (pianissimo, dolce). The music features various dynamics including *p* (piano), *cresc.* (crescendo), *tr* (trill), *marcato* (marked), *rf* (riforma), and *f* (forte). The notation includes slurs, ties, and fingerings (1, 2, 3, 4). The piece concludes with a final *p* (piano) dynamic.



# VIOLONCELLO 2.

3

Musical score for Violoncello 2, page 3. The score is written in bass clef with a key signature of two flats. It consists of ten staves of music. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1, 4, and 5.

Key markings and dynamics include:

- dolce* (first staff, measure 10)
- pizz* (second staff, measure 15)
- arco* (second staff, measure 16)
- dolce* (second staff, measure 17)
- p* (third staff, measure 20)
- cresc.* (fourth staff, measure 25)
- p* (fifth staff, measure 30)
- cresc.* (sixth staff, measure 35)
- f* (seventh staff, measure 40)

## MINUETTO

**ANDANTE.**

ANDANTE.

*p dolce*

*rf*

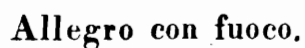
*p*

# VIOLONCELLO 2.

5

*ff* *sf* *sf* *espr.* *ff*  
*sf* *sf* *sosten.* *sf*  
*p*  
*sf* *p* *sf* *p*  
*p* *pizz.* *pp*  
*sf*  
*sf* *p*  
*arco* *sf* *sf*  
*p* *sf* *sf* *sf*  
*p* *sf* *2<sup>a</sup>* *p* *pp*

**ADAGIO.**



## FINALE.



# VIOLONCELLO 2.

Violoncello 2 musical score, page 7. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1, 2, 4). Dynamics include *p dolce*, *mf*, *rf*, *f*, *dolce*, and *cresc.*. The score features a variety of musical textures, including melodic lines, arpeggiated figures, and rhythmic patterns. The first staff begins with a rest followed by a series of eighth notes. The second staff continues the melodic line. The third staff introduces a more complex rhythmic pattern with slurs and fingerings. The fourth staff features a series of eighth notes with slurs. The fifth staff continues the melodic line. The sixth staff features a series of eighth notes with slurs. The seventh staff continues the melodic line. The eighth staff features a series of eighth notes with slurs. The ninth staff continues the melodic line. The tenth staff features a series of eighth notes with slurs.

## VIOLONCELLO 2.



Violoncello 2 musical score, 10 staves. The key signature is B-flat major (two flats). The score includes various musical notations such as slurs, ties, and dynamic markings.

Staff 1: *rf*

Staff 2: *dim.*, *p*

Staff 3: *dolciss.*

Staff 4: *mf*, *rf*, *mf*

Staff 5: *rf*, *mf*

Staff 6: *f*, *ff*

Fine.

## TRIO II.

## VIOLONCELLO 3.

Allegro non troppo.

Felix Battanchon, Op. 40

*p*

*p* > > > > *p*

*p*

*pizz.* *arco*

*pizz.* *arco cresc.*

*rf* *p*

*p*

## VIOLONCELLO 3.

*pp dolciss.*

*cresc.*

*marcato*

*cresc.*

3<sup>a</sup>

0 1 2 3 4

5 6 7 8

9 10

*p*



# VIOLONCELLO 3.

3

*cresc.*  
*f*  
*p*  
*p*  
*pizz.* *arco*  
*p*  
*pizz.* *arco*  
*p*  
*cresc.*  
*f*

Musical score for Violoncello 3, featuring ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into sections by dynamic markings and articulation instructions.

**MINUETTO.**

ANDANTE.

ANDANTE.

*p*

*p* *rf*

*rf* *rf* *rf* *rf*

*rf* *p*

*pizz.*

*rf* *rf* *p*

*arco* *rf* *rf* *p* *rf*

*rf*

*p* *pp*

## VIOLONCELLO 3.

ADAGIO.

*p>* *cresc.* *f* *pp*

Allegro con fuoco.

FINALE.

*f* *rf* *f* *rf* *pizz.* *arco* *p* *f* *rf* *f* *p* *f* *p* *f* *p*

VIOLONCELLO 3.

Violoncello 3 musical score, measures 1-12. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Measure 1: Bass clef, two flats. Notes: G2, A2, Bb2, C3. Fingering: 1. Dynamic: *p*.

Measure 2: Bass clef, two flats. Notes: D3, E3, F3, G3. Fingering: 5. Dynamic: *p*.

Measure 3: Bass clef, two flats. Notes: A2, Bb2, C3, D3. Fingering: 3. Dynamic: *p* *dolciss.*

Measure 4: Bass clef, two flats. Notes: E3, F3, G3, A3. Fingering: 1. Dynamic: *p* *dolciss.*

Measure 5: Bass clef, two flats. Notes: Bb3, C4, D4, E4. Fingering: 1. Dynamic: *rf*.

Measure 6: Bass clef, two flats. Notes: F4, G4, A4, Bb4. Fingering: 1. Dynamic: *mf*.

Measure 7: Bass clef, two flats. Notes: C5, Bb4, A4, G4. Fingering: 1. Dynamic: *mf*.

Measure 8: Bass clef, two flats. Notes: F4, E4, D4, C4. Fingering: 1. Dynamic: *mf*.

Measure 9: Bass clef, two flats. Notes: Bb3, A3, G3, F3. Fingering: 1. Dynamic: *mf*.

Measure 10: Bass clef, two flats. Notes: E3, D3, C3, Bb2. Fingering: 1. Dynamic: *mf*.

Measure 11: Bass clef, two flats. Notes: A2, G2, F2, E2. Fingering: 1. Dynamic: *f*.

Measure 12: Bass clef, two flats. Notes: D2, C2, Bb1, A1. Fingering: 1. Dynamic: *f*.

## VIOLONCELLO 3.

Violoncello 3 musical score, measures 1-10. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Measures 1-10:

- Measure 1: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 2: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 3: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 4: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 5: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 6: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 7: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 8: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 9: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.
- Measure 10: Bass clef, key signature of two flats. Notes: B-flat, E-flat, A-flat, D-flat. Fingering: 1, 4.

Dynamic markings and other symbols:

- f* (forte) at the beginning of measure 6.
- dim.* (diminuendo) at the beginning of measure 7.
- p* (piano) at the beginning of measure 8.
- dolciss.* (dolcissimo) at the beginning of measure 9.
- mf* (mezzo-forte) at the beginning of measure 10.
- rf* (ritardando) at the beginning of measure 11.
- mf* (mezzo-forte) at the beginning of measure 12.
- f* (forte) at the beginning of measure 13.
- ff* (fortissimo) at the beginning of measure 14.

Fine.