

# 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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### Duetten für Violoncell u. Piano.

Op. 3. 2 Mélodies . . . . .	1	75
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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.
Op. 16. Réverie . . . . .	1	25
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Op. 20. 1 <sup>er</sup> Concerto (Em.) . . . . .	4	75
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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.

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.

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



VOLONCELLO 1.

*dolciss.*

*cresc.*

*cresc.*

*sempre cresc.*

*f*

*p* *cresc.*

*f* *p*

Technical markings include fingerings (1, 2, 3, 4), slurs, accents, and trills (tr).

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 instrument, Violoncello 1. It begins with a treble clef, a key signature of two flats (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 is titled 'MINUETTO'. The first staff starts with a forte (*f*) dynamic and contains several measures with complex fingerings (4, 2, 2, 4, 2, 1, 3) and slurs. The second staff continues the melodic line. 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 concludes with a 'Fine.' marking and a piano (*p*) dynamic. The sixth staff begins a new section with a forte (*f*) dynamic and includes a trill (marked '3'). The seventh staff continues with various fingerings and slurs. The eighth staff is in the bass clef and features a first ending bracket. The ninth and tenth staves return to the treble clef and contain intricate passages with many slurs and fingerings. The piece ends with a '2<sup>a</sup>' marking under the final staff.

VIOLONCELLO 1.

The first system consists of two staves of music. The upper staff begins with a four-measure phrase marked with a '4' above the first measure, followed by a three-measure phrase marked with a '3' above the first measure. The lower staff continues the melodic line with similar phrasing. The system concludes with a double bar line and two first endings, labeled '1.' and '2.', leading to a 'D.C.' (Da Capo) instruction.

ANDANTE.  $\text{♩} = 104.$

The second system begins with the tempo marking 'ANDANTE.' and a tempo indicator of a quarter note equal to 104. The music is in 6/8 time. It starts with a dynamic marking of *p* (piano) and includes various fingerings (1, 2, 3, 4) and slurs. A *rf* (ritardando) marking is present in the middle of the system.

The third system continues the melodic development with dynamic markings of *rf* and *p*. It includes fingerings and slurs throughout the measures.

The fourth system features dynamic markings of *p* and *rf*, with various fingerings and slurs.

The fifth system includes dynamic markings of *espress.* (espressivo) and *rf*, with fingerings and slurs.

The sixth system features dynamic markings of *p* and *rf*, with fingerings and slurs.

The seventh system includes dynamic markings of *rf* and *p*, with fingerings and slurs.

The eighth system features dynamic markings of *p* and *dimin.* (diminuendo), with fingerings and slurs.

VIOLONCELLO 1.

1 1 4 4

*p* 2<sup>a</sup> *pp. dolce*

3 1 4 1 4 3 4

*rf* *p*

4 2 2 3 4 1 4 1 1

3 1 4 3 1 4 3 1 4



# 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<sup>a</sup>* 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 in the treble clef.

VOLONCELLO 1

This page of a musical score for Violoncello 1 contains 13 staves of music. The key signature is B-flat major (two flats) 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 (1, 2, 3, 4) and bowing marks (accents) are clearly indicated throughout the piece. The score concludes with a final *f* dynamic and a fermata.

VIOLONCELLO 1.

First musical staff in bass clef, featuring a melodic line with slurs and a dynamic marking of *mf* at the beginning.

Second musical staff in bass clef, continuing the melodic line with slurs and a dynamic marking of *mf* at the beginning.

Third musical staff in bass clef, featuring slurs and fingerings (1, 4, 1) with a dynamic marking of *dim.*

Fourth musical staff in bass clef, featuring slurs and fingerings (1, 4, 2, 4, 1) with a dynamic marking of *p dol.*

Fifth musical staff in bass clef, featuring slurs and fingerings (3, 2, 2, 4, 2, 1) with a dynamic marking of *f* at the end.

Sixth musical staff in bass clef, featuring slurs and fingerings (3, 2, 4, 2, 1) with a dynamic marking of *f* at the end.

Seventh musical staff in bass clef, featuring slurs and fingerings (3, 2, 4, 2, 1) with a dynamic marking of *f* at the end.

Eighth musical staff in bass clef, featuring slurs and fingerings (3, 2, 4, 2) with a dynamic marking of *f* at the end.

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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# TRIO II.

40897

## VIOLONCELLO 2.

Allegro non troppo.

Felix Battanchon, Op. 40.

The musical score for Violoncello 2 consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a series of eighth notes. The second staff features a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The third and fourth staves contain sixteenth-note passages with first and fourth fingerings indicated. The fifth staff starts with a piano (*p*) dynamic and includes the instruction *dolce*. The sixth staff begins with *pizz.* (pizzicato) and *arco* (arco) markings, followed by *dolce* and various fingerings. The seventh staff continues with complex fingering patterns. The eighth staff features a piano (*p*) dynamic with accents and a crescendo (*cresc.*) leading to a forte (*rf*) dynamic. The ninth and tenth staves conclude the piece with piano (*p*) dynamics and first and second endings.

VIOLONCELLO 2.

First staff of music in bass clef, featuring a melodic line with slurs and accents. Dynamics include *p* and *p*. Fingerings 1, 4, 0, 3, 4 are indicated.

Second staff of music in bass clef, featuring a melodic line with slurs and accents. Dynamics include *pp* *dolciss.*

Third staff of music in bass clef, featuring a melodic line with slurs and accents. Dynamics include *cresc.*

Fourth staff of music in bass clef, featuring a melodic line with slurs and accents.

Fifth staff of music in bass clef, featuring a melodic line with slurs and accents. Dynamics include *marcato*.

Sixth staff of music in bass clef, featuring a melodic line with slurs and accents.

Seventh staff of music in bass clef, featuring a melodic line with slurs and accents. Fingerings 1, 2, 2, 3, 2, 2, 3 are indicated.

Eighth staff of music in bass clef, featuring a melodic line with slurs and accents. Dynamics include *rf*, *p*, and *cresc.*

Ninth staff of music in bass clef, featuring a melodic line with slurs and accents. Dynamics include *f* and *p*.



VIOLONCELLO 2.

*dolce*

*pizz*

*arco*

*dolce*

*p*

*cresc.*

*p*

*cresc.*

*f*

VIOLONCELLO 2.

Allegro.

MINUETTO

D.C.

ANDANTE.

VIOLONCELLO 2.

The musical score for Violoncello 2 consists of ten staves of music. The notation includes various dynamics such as *rf*, *f*, *p*, *pp*, *espr.*, *sosten.*, and *arco*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingerings (1, 2, 4, 1, 4, 1, 2, 4) and articulation marks like accents and slurs. The score concludes with a double bar line and a *pp* dynamic marking.

VIOLONCELLO 2.

ADAGIO. 



Allegro con fuoco.

FINALE. 








# VIOLONCELLO 2.

1 4 4 1 4 2 1

*p dolce*

1 2 4

2 2 4 1

*rf* *mf*

1 2 4 1

*rf* *mf* *rf* > > >

1 2 4 1

*f*

1 2 4 1

1 2 4 1

*dolce* *cresc.*

1 2 4 1

*rf* > >

1 2 4 1

# VIOLONCELLO 2.

The musical score for Violoncello 2 consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *rf* (ritardando forte)
- Staff 2: *dim.* (diminuendo), *p* (piano)
- Staff 3: *dolciss.* (dolcissimo)
- Staff 4: *mf* (mezzo-forte), *rf* (ritardando forte), *mf* (mezzo-forte)
- Staff 5: *rf* (ritardando forte)
- Staff 6: *f* (forte), *ff* (fortissimo)

The score concludes with the word "Fine." at the end of the final staff.

# TRIO II.

## VIOLONCELLO 3.

Allegro non troppo.

Felix Battanchon, Op. 40

The musical score for Violoncello 3 consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a dynamic marking of *p* (piano). The first staff contains a series of eighth notes. The second staff features a mix of eighth and sixteenth notes with accents and a *p* marking. The third staff continues with eighth notes. The fourth staff includes a *p* marking and some slurs. The fifth staff is marked *pizz.* (pizzicato) and *arco* (arco), showing a change in articulation. The sixth staff has fingerings (2, 2, 4) and a *pizz.* marking. The seventh staff includes fingerings (4, 1, 2, 4, 2) and a *pizz.* marking, ending with *arco cresc.* (arco crescendo). The eighth staff has a *rf* (ritardando) marking and a *p* marking. The ninth staff features a first ending bracket and a *p* marking. The tenth staff shows a second ending bracket and a *p* marking.

VIOLONCELLO 3.

4  
*pp dolciss.*

*cresc.*

*marcato*

*cresc.*

1 4 0 3 4 1  
3<sup>a</sup>

0 1 2 3 4  
2

5 6 7 8

9 10  
*P*



VIOLONCELLO 3.

The musical score consists of ten staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a *cresc.* marking and a hairpin crescendo. The second staff features a *f* dynamic followed by a *p* dynamic. The third staff ends with a *p* dynamic. The fourth staff includes fingering numbers 1 and 4. The fifth staff is marked *pizz.* and *arco*, with a *p* dynamic and fingering numbers 2 and 2. The sixth staff has fingering numbers 4 and 4. The seventh staff is marked *pizz.* and *arco*. The eighth staff includes fingering numbers 3 and 4, a *p* dynamic, and fingering numbers 1 and 4. The ninth staff has a *cresc.* marking and a *f* dynamic. The tenth staff concludes the piece with a *f* dynamic.

VIOLONCELLO 3.

Allegro.

MINUETTO.

ANDANTE.

This page of a musical score for Violoncello 3 contains ten staves of music. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings such as *p*, *rf*, *pizz.*, *arco*, and *pp*. It also features technical markings like *4* and *2* for fingerings, and *1* for a first ending. The music consists of a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLONCELLO 3.

ADAGIO.

*p>* *cresc.* *f*

*pp*

Allegro con fuoco.

FINALE.

*f* *rf* *f*

*rf* *f*

*f*

*pizz.*

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

*rf* *f* *p* *f* *p* *f* *p*

# VIOLONCELLO 3.

First staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *p* at the beginning of the sixth measure. Fingerings 1 and 5 are indicated above the notes in the fifth and sixth measures respectively.

Second staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *p dolciss.* at the beginning of the sixth measure. Fingerings 3 and 1 are indicated above the notes in the fifth and sixth measures respectively.

Third staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and dynamic markings of *rf*, *mf*, and *rf* at the beginning of the sixth, seventh, and eighth measures respectively. Fingering 1 is indicated above the note in the sixth measure.

Fourth staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *mf* at the beginning of the sixth measure.

Fifth staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *f* at the beginning of the sixth measure.

Sixth staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *p* at the beginning of the sixth measure. Fingering 1 is indicated above the note in the sixth measure.

Seventh staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *cresc.* at the beginning of the sixth measure. Fingerings 1 and 1 are indicated above the notes in the fifth and sixth measures respectively.

Eighth staff of music in bass clef with a key signature of two flats. It features a melodic line with a slur over the first four measures, a fermata over the fifth measure, and a dynamic marking of *f* at the beginning of the sixth measure. Fingerings 1 and 2 are indicated above the notes in the sixth and seventh measures respectively.

VIOLONCELLO 3.

The musical score for Violoncello 3 consists of ten staves of music. The first staff begins with a first finger (1) and a fourth finger (4) fingering. The second staff features a forte (*f*) dynamic. The third staff includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The fourth staff has first (1) and fourth (4) fingerings. The fifth staff is marked *dolciss.* (dolcissimo). The sixth staff ends with a *rf* (ritardando forte) marking. The seventh staff has *mf* (mezzo-forte) dynamics. The eighth staff begins with a *f* (forte) dynamic. The ninth staff concludes with a *ff* (fortissimo) dynamic. The piece ends with a double bar line.

Fine.