

A Mademoiselle

MARIE CAZAJEUX

C. 1873

CHIAINT

DE

PAQUES

Alleluia

P. A. B.

J. L. BATTMANN

OP: 544.

C. 1873

# OEUVRES

DE

# J. L. BATTMANN

POUR PIANO

- |  |             |  |              |
|--|-------------|--|--------------|
| Op. 239. Indiana, fantaisie-valse.....                   | MARCAILLON. | Op. 327. Joseph, transcription.....                  | MÉHUL.       |
| — 241. Le Torrent, fantaisie-valse.....                  | —           | — 328. La Marinière, air napolitain.....             | ***          |
| — 243. Silvio Pellico, transcription variée..            | MASINI.     | — 329. Masaniello, grande fantaisie.....             | CARAFÀ.      |
| — 245. Une fleur pour réponse, 11 <sup>e</sup> rêverie.. | —           | — 342. Les Ruines d'Athènes, paraphrase...           | BEETHOVEN.   |
| — 246. Norma, fantaisie.....                             | BELLINI.    | — 343. Anna Bolena, transcription.....               | DONIZETTI.   |
| — 247. Pour faire un nid, transcription....              | ARNAUD.     | — 344. Chant de Pâques, <i>Alleluia</i> , fantaisie. | ***          |
| — 251. Fantaisie-Valse, pot-pourri.....                  | ***         | — 345. Le Concert à la Cour, fantaisie-valse.        | AUBER.       |
| — 252. Un Soupir de Faust, pensée fugitive.              | SERVEL.     | — 346. Venite adoremus, chant de Noël....            | ***          |
| — 253. Le Cor des Alpes, fantaisie.....                  | PROCH.      | — 347. La Gazza ladra (la Pie voleuse), fan-         |              |
| — 255. La Somnambule, transcription.....                 | BELLINI.    | laisie.....  | ROSSINI.     |
| — 256. Se boudier, fantaisie-caprice.....                | ARNAUD.     | — 348. L'Absence, caprice.....                       | BEETHOVEN.   |
| — 257. Carnaval de Venise, variations.....               | PAGANINI.   | — 349. Othello, transcription.....                   | ROSSINI.     |
| — 258. Prière de Moïse, transcription.....               | ROSSINI.    | — 355. Le Songe d'une nuit d'été, réminiscence.      | MENDELSSOHN. |
| — 259. Perles mélodiques, fragments des op.              |             | — 356. Le Moulin joli, caprice.....                  | VARNEY.      |
| <i>Parisina, Beatrice di Tenda et Semiramide.</i>        | ***         | — 357. Robin des Bois, fantaisie.....                | WEBER.       |
| — 260. Obéron, barcarolle.....                           | WEBER.      | — 358. Nel cor più non mi sento, rêverie...          | ***          |

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# CHANT DE PÂQUES.

(ALLELUIA)

J. L. BATTMANN. Op: 344.

à Mademoiselle Marie CAZAJEUX.

All<sup>o</sup> Maestoso.

INTRODUCTION

Musical notation for the introduction, consisting of two staves (treble and bass clef). The piece begins with a forte (*ff*) dynamic and a pedal marking. The melody is primarily in the right hand, with accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The introduction concludes with a final chord and a fermata.

Musical notation for the first section, consisting of two staves. It begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) section. Pedal markings are present throughout. The melody is in the right hand, and the accompaniment is in the left hand. The key signature remains two flats, and the time signature is common time.

Meno Mosso e

Musical notation for the second section, consisting of two staves. It is marked *Meno Mosso e ben Cantando*. The dynamics are primarily piano (*p*). Pedal markings are used to sustain the chords. The melody is in the right hand, and the accompaniment is in the left hand. The key signature remains two flats, and the time signature is common time.

ben Cantando.

Musical notation for the third section, consisting of two staves. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature remains two flats, and the time signature is common time.

Musical notation for the final section, consisting of two staves. It begins with a piano (*p*) dynamic and includes a ritardando (*rit.*) marking. The melody is in the right hand, and the accompaniment is in the left hand. The key signature remains two flats, and the time signature is common time.

*con fuoco.*  
*ff*

*a tempo.*

*P dolce.* *Ped.* *Ped.* *Ped.*

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

*mf* *Ped.* *Ped.* *Ped.* *Ped.*

*cres.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Pedal markings are present throughout, with some marked with a circled cross symbol. A dynamic marking of *p* is visible in the middle of the system.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a melodic line in the treble and a bass line in the bass. Pedal markings are frequent, and a *cresc.* marking is present above the bass line in the latter half of the system.

Third system of musical notation. The upper staff shows a more active melodic line with slurs and ornaments. The lower staff continues with a steady bass line. Pedal markings are used to sustain the harmonic texture. A dynamic marking of *p* is present at the beginning of the system.

Fourth system of musical notation. The melodic line in the upper staff becomes more complex with slurs and ornaments. The bass line remains active. Pedal markings are used to sustain the chords. A *cresc.* marking is visible above the bass line.

Fifth system of musical notation. The upper staff features a rhythmic, repetitive melodic pattern. The lower staff has a bass line with some slurs. Pedal markings are used to sustain the bass line. A dynamic marking of *ff* is present at the beginning of the system.

8

*pp*

Ped.  
Mettez les 2 Pedales.

8

Ped. *cresc.*

8

*f*

8

**Tempo di Marcia.**

Ped. *p* *Molto diminuendo e ritenuto.* *ff*

Otez la Pédale douce.  
Ped. *ff*

**Ben marcato.**

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

*Ben marcato ff* Ped. Ped. Ped.

Ped. Ped. *allargissez* Ped. *fff*

*Lento e ben sostenuto.* *pp* *fff* Ped. Ped. Ped. Ped.