

# OEUVRES

POUR LE PIANO

DE

# J. L. BATTMANN

Op. 239.	<b>Indiana</b> , fantaisie-valse . . . . .	MARCAILHOU.
— 241.	<b>Le Torrent</b> , fantaisie-valse. . . . .	—
— 243.	<b>Silvio Pellico</b> , transcription variée. . . . .	MASINI.
— 245.	<b>Une Fleur pour réponse</b> , 11 <sup>e</sup> rêverie . . . . .	—
— 246.	<b>Norma</b> , fantaisie. . . . .	BELLINI.
— 247.	<b>Pour faire un nid</b> , transcription. . . . .	ARNAUD.
— 251.	<b>Fantaisie-Valse</b> , pot-pourri. . . . .	. . . . .
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+ 253.	<b>Le Cor des Alpes</b> , fantaisie. . . . .	PROCH.
— 255.	<b>La Sonnambula</b> , transcription. . . . .	BELLINI.
— 256.	<b>Se boudier</b> , fantaisie-caprice . . . . .	ARNAUD.
— 257.	<b>Carnaval de Venise</b> , variations . . . . .	PAGANINI.
— 258.	<b>Prière de Moïse</b> , transcription. . . . .	ROSSINI.
— 259.	<b>Perles mélodiques</b> , fragment des opéras <i>Parisina</i> , <i>Beatrice di Tenda</i> et <i>Sémiramis</i> . . . . .	. . . . .
— 260.	<b>Barcarolle d'Oberon</b> . . . . .	WEBER.

CHAQUE : 6 FRANCS

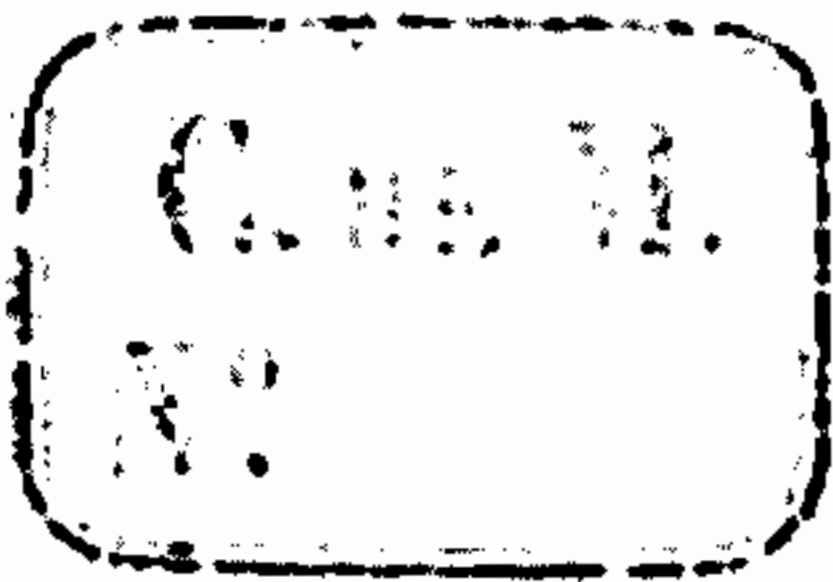
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# LE COR DES ALPES.

(de H. Proch)

à Madame GEORGES. (de BESANÇON.)

J. L. BATTMANN. Op. 253.

## INTRODUCTION.

Moderato

The musical score is written for a piano and consists of four systems of music. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat) and the time signature is 4/4. The first system is labeled 'INTRODUCTION.' and 'Moderato'. It features a melody in the treble clef and a bass line in the bass clef. The melody includes slurs, accents, and dynamic markings such as *p* (piano) and *f* (forte). Pedal markings ('Ped.') are placed below the bass line. The second system continues the introduction with similar notation. The third system includes dynamic markings for *f*, *cresc.* (crescendo), *ff* (fortissimo), and *dim.* (diminuendo). The fourth system is labeled 'MÉLODIE...' and features a more melodic line in the treble clef with a *dolce.* (dolce) marking. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6).



*un poco piu forte.*

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as "Ped.", "rinf.", and "rit.".

*a tempo.*

Musical notation for the second system, including a grand staff and a separate bass line. It features dynamic markings "p" and "sf", and multiple "Ped." markings.

*più forte e animato.*

Musical notation for the third system, showing a grand staff with complex rhythmic patterns and multiple "Ped." markings.

Musical notation for the fourth system, featuring a grand staff with dense chordal textures and dynamic markings "cresc." and "dim. e rit.".

*a tempo.*

Musical notation for the fifth system, consisting of a grand staff with repeated rhythmic figures and multiple "Ped." markings.



*smorzando.*

*p dolente* *dim e rit.*

*pp presto.* *f* *M.D.* *ss* *M.G.*

*M.D.* *M.D.* *M.G.* *dim.* *p* *pp* *mf* *a tempo*

Musical notation system 1, first system. Treble and bass clefs. Pedal markings. Dynamics: *p*, *delicato.*, *dolce.*

Musical notation system 2, second system. Treble and bass clefs. Pedal markings. Dynamics: *grazioso.*

Musical notation system 3, third system. Treble and bass clefs. Pedal markings. Dynamics: *mf*

Musical notation system 4, fourth system. Treble and bass clefs. Pedal markings. Dynamics: *p*, *mf*, *ff*

Musical notation system 5, fifth system. Treble and bass clefs. Pedal markings. Dynamics: *dim.*, *p*, *rall.*



Allegretto  
No. 1

*a tempo.*

*Ped.* *p* *pp*

*Un poco più mosso.*

*molto rit.*

*Ped.* *molto rit.*

*cresc.*

*Ped.* *cresc.*

*ff*

*Ped.* *ff*

*dolce.*

*Ped.* *dolce.*



*con furore.*

*dolce.*  
Ped.  $\oplus$  Ped.  $\oplus$  *ff*

*rit.* *élargissez.* Ped.  $\oplus$  *Allegro.* *mf*

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped. *p*  $\oplus$  Ped.  $\oplus$  *f*



First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *cresc.*, *f*, *p*. Pedal markings: *Ped.*. Includes accents and slurs.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *p*, *f*. Pedal markings: *Ped.*. Includes accents and slurs.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *cresc.*, *ff brillant.*. Pedal markings: *Ped.*. Includes accents and slurs.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Pedal markings: *Ped.*. Includes slurs and fingerings.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Includes slurs and fingerings.



First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff*. Pedal marking: *Ped.*. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *mf*. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.*. Pedal marking: *Ped.*. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff presto.*. Pedal marking: *Ped.*. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Includes slurs and accents.



First system of musical notation. The treble clef staff contains a series of chords with slanted stems, while the bass clef staff has a simple accompaniment. A 'Ped.' marking is present in the second measure of the bass staff.

Second system of musical notation, continuing the piece with similar chordal textures in both staves.

Third system of musical notation, featuring more complex chordal structures and some slurs in the treble staff.

Fourth system of musical notation. It includes fingering numbers (1, 2) and dynamic markings such as *ff* and *f*. A 'Ped.' marking is also present.

Fifth system of musical notation, the final system on the page. It features a variety of dynamic markings including *ff*, *f*, and *mf*, along with 'Ped.' markings and slurs.