

A Mademoiselle

MARIE CAZAJEUX

C. 1873

CHIAINT

DE

PAQUES

Alleluia

P. A. B.

J. L. BATTMANN

OP: 344.

C. 4873

OEUVRES

DE

J. L. BATTMANN

POUR PIANO

- | | | | |
|--|-----------|--|--------------|
| Op. 239. Indiana, fantaisie-valse..... | MARCAUHO. | 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 ^e 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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PARIS

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CHANT DE PÂQUES.

(ALLELUIA)

J. L. BATTMANN. Op: 344.

à Mademoiselle Marie CAZAJEUX.

All^o 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 characterized by wide intervals and a dramatic, slow-moving quality.

Musical notation for the first section, continuing from the introduction. It features a piano (*p*) dynamic followed by a fortissimo (*ff*) section with a pedal marking. The texture is dense with many notes.

Meno Mosso e

Musical notation for the second section, marked *Meno Mosso e ben Cantando*. It features a piano (*p*) dynamic and includes several pedal markings. The tempo is slower than the previous section.

ben Cantando.

Musical notation for the third section, continuing the *ben Cantando* section. It features a piano (*p*) dynamic and a melodic line with many notes.

Musical notation for the final section, starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a ritardando (*rit.*) marking.

con fuoco.
ff

a tempo.

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

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 features a series of chords in the bass line, with a melodic line in the treble. Pedal markings are present throughout, including a 'p' dynamic marking. The system is enclosed in a large bracket on the left side.

Second system of musical notation, continuing the piece. It features similar chordal textures in the bass and melodic lines in the treble. Pedal markings are frequent, and a 'cresc.' (crescendo) marking is visible above the bass line. The system is enclosed in a large bracket on the left side.

Third system of musical notation. The bass line shows a more active melodic line with eighth notes, while the treble line continues with chords. Pedal markings are used to sustain the harmonic background. A 'p' dynamic marking is present. The system is enclosed in a large bracket on the left side.

Fourth system of musical notation. The bass line features a rhythmic pattern of eighth notes. The treble line has chords with some accidentals. Pedal markings are used to sustain the bass line. A 'cres.' marking is present. The system is enclosed in a large bracket on the left side.

Fifth system of musical notation. The bass line has a rhythmic pattern of eighth notes with some accidentals. The treble line has chords with some accidentals. Pedal markings are used to sustain the bass line. A 'ff' (fortissimo) dynamic marking is present. The system is enclosed in a large bracket on the left side.

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.