

3969

à Madame HENRIETTE KORTZ

C.1873

LE

CONCERT à la Cour

FANTAISIE- VALSE

sur des Motifs

♪ d'AUBER ♪

par

J.H. BARTHMANN

OP:345.

C.4673

OEUVRES

DE

J. L. BATTMANN

POUR PIANO

- Op. 239. Indiana, fantaisie-valse..... MARCAILHOU.
— 241. Le Torrent, fantaisie-valse..... —
— 243. Silvio Pellico, transcription variée.. MASINI.
— 245. Une fleur pour réponse, 11^e rêverie.. —
— 246. Norma, fantaisie..... BELLINI.
— 247. Pour faire un nid, transcription.... ARNAUD.
— 251. Fantaisie-Valse, pot-pourri..... *
— 252. Un Soupir de Faust, pensée fugitive. SERVEL.
— 253. Le Cor des Alpes, fantaisie..... PROCH.
— 255. La Somnambule, transcription..... BELLINI.
— 256. Se boudier, fantaisie-caprice..... ARNAUD.
— 257. Carnaval de Venise, variations..... PAGANINI.
— 258. Prière de Moïse, transcription..... ROSSINI.
— 259. Perles mélodiques, fragments des op.
Parisina, Beatrice di Tenda et Semiramide. *
— 260. Obéron, barcarolle..... WEBER.

- Op. 327. Joseph, transcription..... MÉHUL.
— 328. La Marinière, air napolitain..... *
— 329. Masaniello, grande fantaisie..... CARAFÀ.
— 342. Les Ruines d'Athènes, paraphrase... BEETHOVEN.
— 343. Anna Bolena, transcription..... DONIZETTI.
— 344. Chant de Pâques, *Alléluia*, fantaisie. *
— 345. Le Concert à la Cour, fantaisie-valse. AUBER.
— 346. Venite adoremus, chant de Noël.... *
— 347. La Gazza ladra (la Pie voleuse), fan-
taisie..... ROSSINI.
— 348. L'Absence, caprice..... BEETHOVEN.
— 349. Othello, transcription..... ROSSINI.
— 355. Le Souffle d'une nuit d'été, réminiscence. MENDELSSOHN.
— 356. Le Moulin joli, caprice..... VARNEY.
— 357. Robin des Bois, fantaisie..... WEBER.
— 358. Nel cor più non mi sento, rêverie... *

Prix de chaque : 6 francs

PARIS

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LE CONCERT À LA COUR.

(d'AUBER.)

FANTAISIE-VALSE.

J. L. BATTMANN. Op: 345.

à Madame Henriette KORTZ.

Allegro.

INTRODUCTION

Allegretto.

3

pp
Ped.

Ped. Ped. Ped. Ped.

Ped. cres - cen - do. f Ped.

Ped. Ped. Ped. Ped. ff Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Andantino con moto.

The musical score consists of five systems of piano music. The first system starts with a dynamic of *p* and includes the instruction *Ren cantando.*. The second system begins with *Ped.* and *f*. The third system starts with *cresc.*, followed by *accelerando.* and *Ped.*. The fourth system features a dynamic of *f* and includes the instruction *a tempo*. The fifth system concludes with *cresc.* and *Ped.*. The score ends with a dynamic of *p*, *f*, *Ped.*, and *rit*.

a tempo

Treble staff: Measures 1-4. Dynamics: *p*, *f*. Bass staff: Measures 1-4.

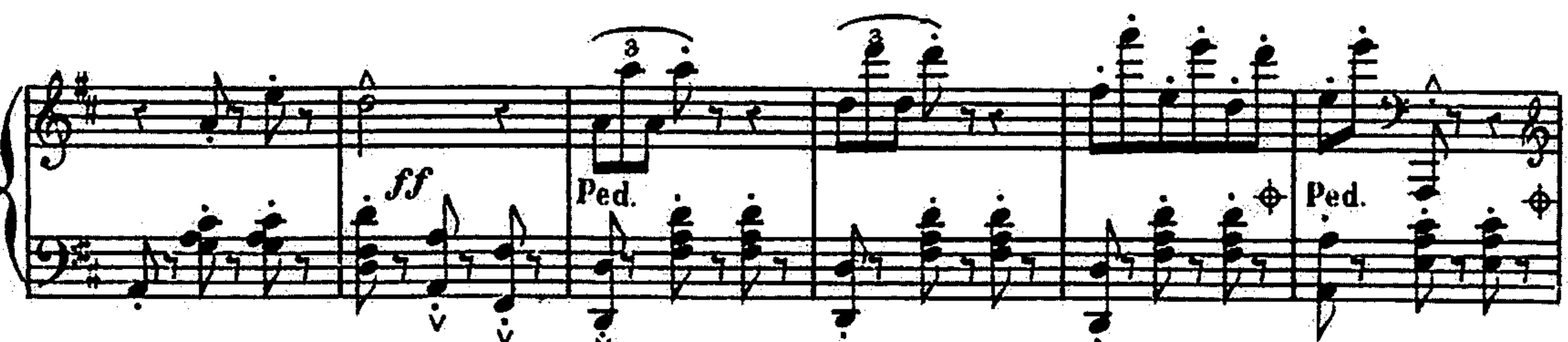
Treble staff: Measures 5-8. Dynamics: *dolce.*, *ff*. Bass staff: Measures 5-8. Dynamics: *Ped.*, *rit.*, *Ped.*, *f*, *ff*.

Allegro

Treble staff: Measures 9-12. Dynamics: *Ped. ff*, *p*, *mf*. Bass staff: Measures 9-12.

Treble staff: Measures 13-16. Dynamics: *rallentando*, *ff vivo*, *Ped.*. Bass staff: Measures 13-16.

Treble staff: Measures 17-20. Dynamics: *ff*, *p*. Bass staff: Measures 17-20.

très léger

The musical score consists of six staves of organ music. The notation includes various dynamics such as *ff* (fortissimo) and *fff* (fortississimo), and articulations like *ped.* (pedal). The music is divided into measures by vertical bar lines. The first staff uses soprano and alto clefs, while the second staff uses bass and tenor clefs. The third staff uses soprano and alto clefs. The fourth staff uses bass and tenor clefs. The fifth staff uses soprano and alto clefs. The sixth staff uses bass and tenor clefs. The music is set against a background of horizontal lines and dots, likely representing sustained notes or specific organ stops. The overall style is characteristic of 19th-century organ music.