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L' africaine

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L'AFRICAIN

Duo brillant
Pour PIANO et ORGUE.

E. KETTERER Op. 475.

A. DURAND Op. 50.

Andante.

PIANO

ff pp

p rall.

Cantabile.

ff p p stacc.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. There are also some triplet markings (*3*) over the notes.

Second system of musical notation, continuing the piece. It includes a *f* (forte) dynamic, a *dim.* (diminuendo) marking, and another *cresc.* marking. Triplet markings (*3*) are present in the right hand.

Andante.

Third system of musical notation, starting the *Andante* section. The tempo is marked *Andante* and the dynamics are *p léger et très doux.* (piano, light and very soft). The music is in 3/4 time and features a flowing, arpeggiated texture.

Fourth system of musical notation. It includes a *dim.* marking and a *p* dynamic. The right hand has a trill-like figure (*tr*) at the beginning of the system.

Fifth system of musical notation, concluding the page. It features a *p* dynamic and continues the arpeggiated texture of the *Andante* section.

PIANO

First system of piano music, consisting of two staves. The music features a complex, flowing texture with many beamed notes and slurs, characteristic of a Romantic-era piano piece.

Second system of piano music, continuing the complex texture from the first system.

Third system of piano music, featuring the dynamic marking *cresc.* (crescendo) in the first measure.

Fourth system of piano music, featuring the dynamic marking *suivez* (follow) and the instruction *Orgue* (Organ). The tempo marking *Piu mosso.* (More movement) is also present. The system includes triplets and other rhythmic patterns.

Fifth system of piano music, concluding the piece with a final cadence. The system includes a *V* (Crescendo) marking and a *ff* (fortissimo) dynamic.

18779

PIANO

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *f* and *en retenant.*

Allegretto.

Second system of musical notation, starting with the tempo marking *Allegretto.* and dynamic marking *mf*. It features a prominent treble clef line with eighth-note patterns and a bass clef line with sustained notes.

Third system of musical notation, continuing the *Allegretto* section with intricate treble clef patterns and a steady bass line.

Fourth system of musical notation, featuring dynamic markings *dim.* and *p*, along with trills and triplet markings in both staves.

Fifth system of musical notation, concluding the page with trills, triplets, and a *p* dynamic marking.

PIANO

dim. *suivez le chant.* *p*

The first system of the piano score consists of two staves. The upper staff features a melodic line with a descending scale-like pattern, marked with a *dim.* (diminuendo) and a *p* (piano) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines. The instruction *suivez le chant.* (follow the voice) is written above the second measure of the upper staff.

The second system continues the musical piece. The upper staff maintains the melodic line, and the lower staff continues the accompaniment. The dynamics and articulation are consistent with the first system.

The third system of the score. The upper staff shows a continuation of the melodic theme, and the lower staff provides a steady accompaniment. The *p* dynamic is clearly marked.

The fourth system. The upper staff features a melodic line with a *p* dynamic. The lower staff continues the accompaniment. The instruction *Orgue* is written at the end of the system.

The fifth and final system on the page. It shows the concluding measures of the piano accompaniment. The *Orgue* instruction is written above the final measure of the upper staff.

avec chaleur.

a tempo.

PIANO

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains several measures of chords with dynamic markings *z* and *V*. The left hand features a dense, rhythmic accompaniment of chords. A *ff* dynamic marking is present at the end of the system.

Second system of musical notation. The right hand has melodic lines with dynamic markings *ff*, *Orgue*, and *Piano*. The left hand has a simple accompaniment. The system concludes with a repeat sign.

Third system of musical notation. The right hand features a rapid, ascending scale-like passage marked *8* and *brillant.*. The left hand has a steady accompaniment. A *dimin.* marking is present in the right hand.

Fourth system of musical notation, starting with the tempo marking *Andante sostenuto.* and a *p* dynamic marking. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

Fifth system of musical notation, continuing the *Andante sostenuto.* tempo. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

PIANO

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and slurs, characteristic of a Romantic-era piano piece.

Second system of musical notation, continuing the piece. A dynamic marking of *p* (piano) is visible in the lower staff.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) in the upper staff.

Fifth system of musical notation, concluding the page with a dynamic marking of *rit.* (ritardando) in the upper staff.

pressez un peu

doux

f *dim poco a poco*

a tempo.

p

Tempo maestoso sostenuto.

bien soutenu.

rall.

ff

Même mouv!

retenu avec force

f

mf

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures. Dynamic markings include *p* (piano) and *ff* (fortissimo).

Second system of musical notation, continuing the dense chordal texture. Dynamic markings include *p*, *ff*, and *mf* (mezzo-forte).

Third system of musical notation, featuring a *tremolo* effect and the instruction *Doublez le mouvement.* (Double the tempo). Dynamic markings include *cresc.* (crescendo) and *ff*.

Fourth system of musical notation, featuring a *ff* dynamic marking and a complex, rapid chordal texture.

Fifth system of musical notation, featuring a *dim.* (diminuendo) and *p* dynamic marking, with a more sparse chordal texture.

First system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment. The dynamic marking *p* is at the beginning, and *cresc.* is written above the second measure.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment. The dynamic marking *ritour.* is written above the fourth measure.

Allegro.

Third system of musical notation, consisting of two staves. The upper staff features a more active melodic line with slurs. The lower staff continues the harmonic accompaniment. The dynamic marking *ff* is at the beginning.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line, showing some chromatic movement. The lower staff continues the harmonic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line, ending with a final cadence. The lower staff continues the harmonic accompaniment.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with slurs. The lower staff provides a harmonic accompaniment. A *ff* dynamic marking appears in the middle of the system.

animato.

The second system is marked *animato.* and begins with a *rit.* (ritardando) marking. It features a complex texture with many slurs and accents. A *ff* dynamic marking is present. The system concludes with a double bar line.

The third system continues the piece with piano (*p*) dynamics in the upper staff and a *ff* dynamic in the lower staff. It features a steady accompaniment with slurs.

The fourth system features a *ff* dynamic and includes the instruction *pressez un peu* (press a little) in the upper staff. The music is characterized by dense textures and slurs.

The fifth system concludes the piece with a *ff* dynamic. It features a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. The system ends with a double bar line and the word *Fine.*

COMPOSITIONEN FÜR DIE ORGEL

(L-Z.)

Liszt, Fr. Arie „Cujus animam“ aus dem Stabat mater von <i>Bossini</i> für Orgel und Posaune. 2	Ritter, A. G. Tonstücke für die Orgel zum Gebrauche beim öffentlichen Gottesdienste. 2	Volkman, R. Andantino aus dem III. Quartett (E-moll) für Orgel. Op. 35. — 75
— Cujus animam. Célèbre air du Stabat mater de <i>Bossini</i> , arr. pour l'Orgue et Trombone. 1 75	Heft 1. 12 Vorspiele zu Chorkälen in alten Kirchentonarten. Op. 4. — 75	Wachs, P. L'Organiste improvisateur. Traité d'improvisation. n. 5 —
Löbmann, J. 6 leichte Fughetten und 12 Versetten f. die Orgel u. zum kirchlichen Gebrauche. Op. 3. 1 50	„ 2. 12 Vorspiele in leitereigenen Tönen der Molltonarten. Op. 5. — 75	Wagner, R. Die Meisterlieder von Nürnberg, bearbeitet für Orgel von <i>A. Hänlein</i> . — 75
Lux, Fr. Fantaisie de concert sur „O Sanctissima“. Chant religieux. Op. 29. 1 —	„ 3. 12 Vorspiele, idem. Op. 6. — 75	Nº 1. Choral aus Act I. — 75
— Romance de l'opéra <i>Casilda</i> , Transcription. Op. 32. — 50	„ 4. 6 Choral-Vorspiele (Trios) mit angedeuteter Pedal-Applicatur. Op. 7. — 75	2. Chor „Wacht auf.“ — 50
— Morceau de concert sur la Prière de l'opéra <i>Robin des bois</i> . Op. 33. — 75	„ 5. 3 ausgeführte Choral-Vorspiele in den alten Kirchentonarten. Op. 8. — 75	— Parsifal . Vorspiel für Orgel zum Concertvortrag bearbeitet von <i>A. Hänlein</i> . 1 25
— Adagio von <i>L. Spohr</i> für Orgel bearbeitet. 1 —	„ 6. 3 grosse Choral-Vorspiele. Op. 9. 1 —	— Parsifal . „Gebet des Amfortas“, bearbeitet für Violine und Orgel. 1 75
— Andante über die Choralmelodie „Wie schön leuchtet uns der Morgenstern.“ für Orgel, Violoncell oder Horn. Op. 60. 1 75	Roch, F. W. 18 Orgelstücke. Op. 14. 2 25	— Charfreitags-Musik. Episode aus <i>Parsifal</i> für Orgel und Violine gesetzt von <i>A. Heintz</i> . 1 75
— Concertstück für Orgel, 2 Hörner und 3 Posaunen. Op. 61. 4 75	Rundnagel, G. Die <i>Thäne</i> , von <i>J. Thomas</i> bearbeitet für Harfe (oder Pianoforte) und Orgel (oder Harmonium). 2 25	— Trauermarsch beim Tode <i>Siegfried's</i> und <i>Brünnhilde's</i> Klagegesang aus <i>Götterdämmerung</i> f. Orgel zum Concertgebrauch übertragen von <i>K. Stehle</i> . 2 25
— Geistliches Lied ohne Worte für Orgel. Op. 63. 1 —	Schmidt, O. Marche Nuptiale (Hochzeits-Marsch) pour Orgue. Op. 38. 1 —	Weber, J. C. 6 Fest-Nachspiele. Op. 7. — 75
— Fantasia pastorale. Concertstück für Orgel. Op. 64. 2 50	Stecher, H. 20 Orgelstücke. Op. 49. 2 —	Werner, J. G. Orgelschule oder Anleitung zum Orgelspielen, und zur richtigen Kenntniss und Behandlung der Orgelwerke. 5 25
— Variationen aus dem Kaiserquartett v. <i>J. Haydn</i> für Orgel. 1 25	Stecher, M. Fugues. 2 ^{te} Edition. 2 25	— Kurze Anweisung für angehende und ungeübtere Orgelspieler, Choräle zweckmässig mit der Orgel zu begleiten, nebst Zwischenspielen für mehrere Fälle. 3 25
— 3 Choralphantasien für die Orgel zum Gebrauch bei Kirchenfeierlichkeiten und Concerten. (Gott des Himmels und der Erden. — Auferstehn, ja auferstehn. — Allein Gott in der Höh'). 1 75	Sälze, B. 6 kleine Fantasien für Orgel, (Pedalfügel oder Harmonium) über Lieder von <i>Georg Neumark</i> . Op. 85. 3 —	Westbrook, W. J. Morceaux choisis pour Orgue. —
Mally, A. Sonate. Op. 1. 3 50	Einzelne: —	Nº 1. <i>Adam, A.</i> Cantique de Noël. 1 —
Markull, F. W. 2 Chöre aus <i>J. Haydn's</i> Die Schöpfung. Op. 114. 1 —	Nº 1. Am Morgen. — 75	2. <i>Gounod, Ch.</i> Nazareth. 1 —
Meister, G. Kleine praktische Vorschule für angehende Orgelspieler, oder zwei-, drei-, und vierstimmige Bearbeitungen der gebräuchlichsten Dur- und Moll-Tonleitern. Op. 5. 1 50	2. Am Abend. — 75	3. <i>Kellner, E.</i> Marche solennelle. Op. 204. 2 —
Meister, J. G. 12 Orgelstücke für volle Orgel. Op. 18, in 2 Heften, jedes 1 25	3. Bitte. — 75	4. <i>Lachner, F.</i> Fest-Marsch. Op. 143. 1 50
Mendelssohn-Bartholdy, F. 6 Sonaten für Orgel. Op. 65. —	4. Trost. — 75	5. <i>Gottschalk, M.</i> Méditation (Ricordati). Op. 26. 1 50
Nº 1. F-moll. 4½ Bogen	5. Bitte. — 75	6. <i>Spohr, L.</i> Adagio. 1 —
2. C-moll. 2½ „	6. Lob göttlichen Wortes. — 75	7. <i>Lachner, Fr.</i> Marche de la 6 ^{te} Suite. Op. 150. 1 —
3. A-dur. 2½ „	— Feierlicher Marsch aus der Oper „Die Königin von Saba“ von <i>Ch. Gounod</i> , für Orgel oder Pedal-Harmonium frei übertragen. Nº 1. Op. 88. 1 75	8. <i>Ravina, H.</i> Adoremus. Op. 72. 1 —
4. B-dur. 8½ „	— Compositionen und Bearbeitungen für die Orgel. —	9. <i>Fauré, J.</i> Les Rameaux. 1 —
5. D-dur. 2½ „	Nº 1. Adagio cantabile (II. Satz aus <i>Bethoven's</i> Sonate). Op. 13. 1 —	10. <i>Gounod, Ch.</i> Hymne à St ^e Cécile. 1 —
6. D-moll. 4 „	2. Marsch aus dem Oratorium <i>Jephta</i> von <i>Händel</i> . — 75	11. <i>Blumenthal, J.</i> Le Chemin du Paradis. 1 —
Merkel, G. 12 Präludien und Fughetten von mässiger Schwierigkeit zum kirchlichen Gebrauche für die Orgel. Op. 130. 2 —	3. Fuge von <i>D. Scarlatti</i> . 1 —	12. <i>Dupont, A.</i> Gavotte. Op. 37, Nº 1. 1 —
— 36 kurze und leichte Präludien. Op. 47. 1 25	4. Präludium und Fuge in E-moll von <i>Mendelssohn</i> . 2 —	13. <i>Liszt, F.</i> Canzonetta del Salvatore Rosa. 1 —
— 25 kurze und leichte Choralvorspiele. Op. 48. Heft 1. 1 25	5. Adagio aus <i>Mendelssohn's</i> D-dur-Sonate. Op. 58. 1 —	14a. <i>Alard, D.</i> Andante sostenuto. —
— 25 kurze und leichte Präludien. Op. 48. Heft 2. 1 25	6. Präludium und Fuge über den Namen B-A-C-H von <i>J. S. Bach</i> für Orgel oder Pedalfügel. 1 25	14b. <i>Beriot, Ch. de.</i> Etude. —
— Adagio für Orgel und Violine. Op. 51. 1 50	7. Fest-Vorspiel zum Choral: „Herr Gott, dich loben alle wir“ für Orgel oder Pedalfügel. 1 —	15a. <i>Gounod, Ch.</i> Berceuse. (Sérénade.) —
— Weihnachtspastorale für die Orgel. Op. 56. 75	8. Kriegsmarsch der Priester aus <i>Athalia</i> von <i>Mendelssohn</i> . 1 —	15b. <i>Gounod, Ch.</i> O Salutaris Hostia. —
Müller, P. 16 Präludien. 1 —	9. Concert. (Op. 7, Nº 1, B-dur) von <i>Händel</i> für Orgel oder Pedalfügel. 3 —	16. <i>Merkel, G.</i> Idylle. Op. 50, Nº 2. — 75
— Zwischenspiele zu <i>Rinck's</i> Choralbuch. 2 75	Vogler, Abbé. 112 kleine Präludien. 6. Auflage. —	— Sonate for the Organ. 3 —
Müller, J. V. Marcia religiosa für Violoncell und Orgel oder Harmonium. Op. 8. 1 50	— Idem, in 2 Heften, jedes 1 50	— New Organ Arrangements. —
— Abend-Andacht. Adagio für Violine und Orgel oder Harmonium oder Pianoforte. Op. 9. 1 —	Volckmar, W. Der Choralepieler. Die gebräuchlichsten Choräle verschieden harmonisirt und figurirt, sowie mit Vorspielen, Zwischenspielen, Schlüssen und Nachspielen versehen. Ein Handbuch für Alle, welche den Kirchengesang zu leiten haben, sowie ein Lehrmeister für diejenigen, welche sich zum Organistendienst vorbereiten. Erster Band. Op. 23. n. 4 25	Nº 1. <i>Neukomm</i> . Chorus from Hymne de la Nuit. — 75
— Dasselbe für Viola alta und Orgel oder Harmonium oder Pianoforte. 1 —	NB. Wird auch in 6 Heften zu n. 75 Pf. per Heft abgegeben.	2. <i>Rheinberger</i> . Agnus Dei, from Op. 60. — 75
— Fantasia und Fuge für Orgel. Op. 11. 1 25	— 50 leichte und melodische Tonstücke mit oder ohne Pedal für Orgel. Op. 351. Heft 1 u. 2, jedes 2 50	3. <i>Kalkbrenner</i> . Andante. — 75
— Sonate (G-moll) für Orgel. Op. 12. 1 50		4. <i>Neukomm</i> . Solo from Hymne de la Nuit. — 75
Phillip's. 6 petites Pièces. 1 —		5. <i>Rheinberger</i> . Requiem aeternam from Op. 60. — 75
Fohl, G. 15 Präludien und 1 Postludium. Op. 1. 1 —		6. <i>Raff, J.</i> Festival-Marsch. Op. 139. — 75

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