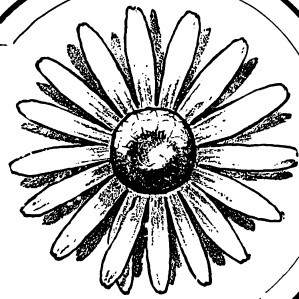


# MARGARETHE.

(FAUST.)



Verschiedene Bearbeitungen. Oper in 5 Akten von **CH. GOUNOD.**

<b>Ouverture.</b>	<i>M.</i>	<b>Potpourri.</b>	<i>M.</i>	<b>Liszt, Fr. Valse. Paraphrase de Concert.</b>	<i>M.</i>
Für Klavier . . . . .	1,80	Für Infanterie-Musik . . . . . no.	4,—	Pour Piano . . . . .	4,—
Für Klavier zu vier Händen . . . . .	2,30	Für Blech-Musik . . . . . no.	4,—	Pour Piano à quatre mains . . . . .	4,—
<b>Introduction.</b>		<b>Bial, Carl. Méditation.</b>		<b>Louël, H., Op. 42. Kermesse et Chœur des Vieillards.</b>	1,80
Für Klavier . . . . .	—80	Für Harmonium und Klavier . . . . .	1,50	Pour Piano . . . . .	1,80
Für Klavier zu vier Händen . . . . .	—80	Duett und Kavatine. Für Harmonium . . . . .	1,80	<b>Mendel, H. Trois Illustrations.</b>	
Für Orchester. Partitur . . . . .	1,50	<b>Billéma Frères, Op. 89. Fantaisie.</b>		Pour Piano . . . . .	
Für Orchester. Stimmen . . . . .	4,50	Pour Piano à quatre mains . . . . .	3,50	No. 1. Chœur des Soldats . . . . .	1,80
<b>Soldatenchor.</b>		<b>Conradi, August, Op. 82. Polonaise.</b>		No. 2. Scène d'Amour . . . . .	2,—
Für Klavier. Original . . . . .	1,—	Für Klavier . . . . .	—80	No. 3. Entr'act et Romance des Fleurs	1,80
F. Eiden, Op. 9 . . . . .	1,—	Walzer. Für Klavier. Erleichterte Ausgabe	1,—	<b>Potpourri.</b>	
A. Jaëll, Op. 110. Morceau de Concert	2,—	Potpourri. Für Klavier zu vier Händen	4,50	Für Klavier . . . . .	2,50
G. Lange, Op. 196 No. 2 . . . . .	2,50	<b>Cramer, J. Bouquet de Mélodies.</b>		Für Klavier zu vier Händen . . . . .	3,50
H. Mendel. Transkription . . . . .	1,80	Pour Piano. Suite I . . . . .	2,50	Für Violine und Klavier . . . . .	2,—
Br. Richards, Op. 18 . . . . .	1,30	Pour Piano. Suite II . . . . .	2,50	<b>Meyer, Leopold de. Fantaisie.</b>	
H. Saro. Defiliermarsch . . . . .	—80	<b>Deltoux, Ch., Op. 54.</b>		Pour Piano . . . . .	3,—
Für Klavier zu vier Händen (F. L. Schubert)	2,—	Fantaisie dramatique. Pour Piano . . . . .	2,30	<b>Paula Ott, Franz von, Op. 58. Zwei Soldatenchor.</b>	
Für zwei Klaviers zu acht Händen (F. L. Schubert)	2,50	<b>Diethé, J. F. Potpourri. Für Orchester no.</b>	4,—	Motive (Ja, du bist's, Geliebter—O Mondenschein, du uns umhüllst). Für Zither . . . . .	—80
Für Orchester. Stimmen . . . . . no.	4,—	<b>Doebber, Johannes. Potpourri.</b>		<b>Pfeiffer, Georges, Op. 13. La Kermesse.</b>	
<b>Walzer.</b>		Für Klavier . . . . .	2,—	Grande Transcription de Concert. Pour Piano	2,—
Für Klavier. Original . . . . .	1,80	Für Klavier zu vier Händen . . . . .	3,—	Op. 13bis. Fantaisie de Concert. Pour Piano	2,50
Aug. Conradi. Erleichterte Ausgabe	1,—	<b>Dreifuss, Theodor Freiherr von.</b>		<b>Piefke, G. Margareten-Marsch.</b>	
A. Hensel. Transcrite d'après Fr. Liszt	1,80	Reminiszenzen. Für Violine und Klavier	2,50	Für Militärmusik. Zentralpartitur . . . . .	3,50
G. Lange, Op. 196 No. 1 . . . . .	2,50	<b>Eiden, Fedor, Op. 8. Gretchen im Glück.</b>		Für Klavier . . . . .	—50
Fr. Liszt. Paraphrase de Concert . . . . .	4,—	Zwei Melodien. Für Klavier . . . . .	1,50	<b>Reinhard, August. Melodien.</b>	
Für Klavier zu vier Händen.		Op. 9. Soldatenchor. Für Klavier . . . . .	1,—	Für Harmonium . . . . .	2,50
F. L. Schubert. Transkription . . . . .	2,50	<b>Favarger, René. Fantaisie. Pour Piano</b>	2,50	Für Harmonium und Klavier . . . . .	5,—
Fr. Liszt. Paraphrase de Concert . . . . .	4,—	<b>Grégoir, Jos. Illustration. Pour Piano</b>	2,50	<b>Richards, Brinley, Op. 18.</b>	
B. Wolff. Erleichterte Ausgabe . . . . .	2,—	<b>Grimm, Carl.</b>		Soldatenchor. Für Klavier . . . . .	1,30
Für Violine und Klavier (F. Brissler)	3,30	Kavatine. Für Violoncell und Klavier . . . . .	1,50	<b>Saint-Saëns, Camille. Kermesse et Valse.</b>	
Für Violoncell und Klavier (C. Grimm)	3,30	Für Violoncell und Klavier . . . . .	1,50	Transcription. Pour Piano . . . . .	5,—
Für Zither (Fr. Gutmann)	1,30	Walzer. Für Violoncell und Klavier . . . . .	3,30	<b>Sarasate, Pablo de. Fantaisie.</b>	
Für Pariser Besetzung . . . . .	3,50	<b>Gutmann, Fr. Walzer. Für Zither</b>	1,30	Pour Violon et Piano . . . . .	4,—
Für Orchester. Stimmen . . . . .	6,—	<b>Hasert, Rudolf, Op. 14.</b>		Pour Violon et Orchester. Parties . . . . .	11,—
Für Infanterie-Musik . . . . . no.	4,—	Drei Paraphrasen. Für Klavier . . . . .		<b>Saro, H., Op. 39. Gretchen-Polka.</b>	
Für Blech-Musik (L. Lehmann) . . . . . no.	4,—	No. 1. Blümlein traut . . . . .	1,—	Für Klavier . . . . .	—80
<b>Ballett.</b>		No. 2. Es war ein König in Thule . . . . .	1,30	Defilier-Marsch. Für Klavier . . . . .	—80
Für Klavier . . . . .	5,—	No. 3. Trinklied . . . . .	1,—	Szene, Rezitativ und Kavatine.	
Für Klavier zu vier Händen (R. de Vilbac)	6,—	<b>Hensel, Arthur.</b>		Für Infanterie-Musik. Stimmen . . . . . no.	3,—
Für Orchester. Partitur . . . . . no.	10,—	Lied vom König von Thule. Für Klavier	1,30	<b>Schatz, Karl, Op. 20 No. 25. Potpourri.</b>	
Für Orchester. Stimmen . . . . . no.	30,—	Walzer. Transkription nach Fr. Liszt	1,80	Für Violine und Klavier . . . . .	2,—
<b>Ballett-Einlage (L. Schindelmessner).</b>		Für Klavier . . . . .	2,—	<b>Schindelmessner, L. Ballett-Einlage.</b>	
Für Klavier . . . . .	1,50	<b>Jaëll, Alfred, Op. 110. Marche. Pour Piano</b>	2,50	Für Klavier . . . . .	1,50
Für Klavier zu vier Händen . . . . .	2,—	Op. 111. Illustrations. Pour Piano . . . . .	2,50	Für Klavier zu vier Händen . . . . .	2,—
<b>Leichte Fantasie.</b>		<b>Kaan, Heinrich von. Mephisto-Scherzo.</b>		Für Klavier zu vier Händen . . . . .	2,—
Für Klavier zu vier Händen . . . . .	—80	Für Klavier zum Konzertvortrag	4,—	<b>Siewert, H., Op. 38. Fantaisie.</b>	
<b>Méditation (Scène d'Eglise et Trio de la Prison).</b>		Marsch-Motive. Für Klavier . . . . .	—80	Für Klavier zu vier Händen . . . . .	1,50
Pour Piano, Orgue, Violon ou Violoncelle	3,—	<b>Köhlér, Louis, Op. 240 No. 5.</b>		<b>Singelée, J. B., Op. 106. Fantaisie.</b>	
<b>Melodien.</b>		Marsch-Motive. Für Klavier . . . . .	—80	Pour Violon et Piano . . . . .	3,—
Für Violine. Heft I, Heft II . . . . . à	1,50	<b>Kontski, Antoinette, Op. 238. Souvenir.</b>		<b>Sobeck, Joh., Op. 12. Fantaisie.</b>	
<b>Potpourri.</b>		Fantaisie. Pour Piano . . . . .	4,—	Pour Clarinette et Piano . . . . .	3,—
Für Klavier.		<b>Kummer, F. A., Op. No. 10. Präludium und Kavatine.</b>		Pour Clarinette et Orchester . . . . .	4,—
J. Cramer. Bouquet de Mélodies. Suite I	2,50	Für Violoncell und Klavier	1,—	<b>Soubriquet, H., Op. 17 No. 1. Fantaisie.</b>	
J. Cramer. Bouquet de Mélodies. Suite II	2,50	<b>Lange, Gustav, Op. 185.</b>		Für Klavier . . . . .	1,50
Joh. Doebber . . . . .	2,—	Vier Fantasiestücke. Für Klavier . . . . .		<b>Sternberg, Const. Scène d'église.</b>	
H. Mendel . . . . .	2,50	No. 1. Faust und Margarete (Duett aus dem 3. Akt)	2,—	Transcription de Concert. Pour l'Orgue-Melodium . . . . .	1,—
B. Wolff . . . . .	2,—	No. 2. Blümlein traut (Lied des Siebel)	1,80	<b>Strauss, (Paris). Quadrille.</b>	
Für Klavier zu vier Händen.		No. 3. Es war ein König in Thule (Ballade)	1,80	Für Klavier . . . . .	1,—
Aug. Conradi . . . . .	4,50	No. 4. Juwelenarie (Schmuckwalzer) . . . . .	1,80	Für Orchester. Stimmen . . . . . no.	1,50
Joh. Doebber . . . . .	3,—	Op. 198. Grosse Fantasie. Für Klavier	2,—	<b>deSwert, Jules, Op. 9. Grande Fantaisie.</b>	
H. Mendel . . . . .	3,50	Op. 196 No. 1. Walzer. Für Klavier . . . . .	2,50	Pour Violoncell et Piano . . . . .	3,80
Für Klavier zu vier Händen.		Op. 196 No. 2. Soldatenchor. Für Klavier	2,50	<b>Trehde, G., Op. 223. Blümlein traut.</b>	
Aug. Conradi . . . . .	4,50	<b>Langert, A. Mélodies. Pour Piano . . . . .</b>	2,50	Für Klavier . . . . .	—50
Joh. Doebber . . . . .	3,—	<b>Lebeau, Alfred, Op. 71. Morceau de Salon.</b>		<b>Vieuxtemps, H. Fantaisie.</b>	
H. Mendel . . . . .	3,50	Pour Orgue-Harmonium . . . . .	1,50	Pour Violon et Piano . . . . .	4,80
Für Violine und Klavier.		<b>Lee, S., Op. 93. Souvenir.</b>		<b>Wolff, Bernh. Potpourri. Für Klavier</b>	2,—
H. Mendel . . . . .	2,—	Pour Violoncelle et Piano . . . . .	2,—	Walzer. Für Klavier zu vier Händen	2,—
C. Schatz, Op. 20 No. 25 . . . . .	2,—	<b>Leybach, J., Op. 35. Fantaisie brillante.</b>		<b>Zogbaum, G., Op. 67. Blümlein traut.</b>	
Für Pariser Besetzung . . . . .	4,—	Pour Piano . . . . .	1,50	Rondo. Für Klavier . . . . .	1,50
Für Orchester (J. F. Diethé) . . . . . no.	4,—	Op. 185. Deuxième Fantaisie brillante.	2,50		
		Four Piano . . . . .	2,50		

Eigentum der Verleger.

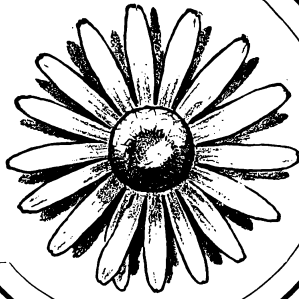
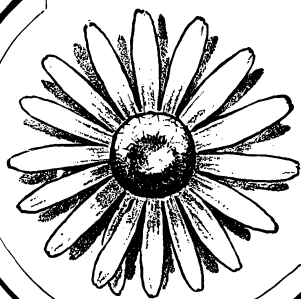


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⊙ Hofmusikalienhändler ⊙

Sr. Maj. des Kaisers und Königs und Sr. K. H. des Prinzen  
Albrecht von Preussen.



# „FAUST“

(Margarethe.)

Opéra de Ch. Gounod.

## Fantaisie Elégante

par

J. LEYBACH

Op. 35.

Allegro moderato. M. ♩. = 96.

Piano.

The musical score is written for piano and consists of four systems. The key signature is one flat (F major), and the time signature is 6/8. The tempo is marked 'Allegro moderato' with a metronome marking of quarter note = 96. The score includes various dynamics: *p*, *f*, *cresc.*, *ff*, and *ff brillante*. It features numerous accents (^), slurs, and pedaling markings (Ped.) with asterisks. The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system includes a crescendo and fortissimo (*ff*) dynamic. The third system starts with a forte (*f*) dynamic. The fourth system includes a crescendo and fortissimo brillante (*ff brillante*) dynamic. The score concludes with a final chord and a fermata.

# Romance des Fleurs.

Moderato. ♩. = 72.

*cantando ed espress.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*dimin.*

*cresc.*

*f*

*grandioso*

*mf cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cresc.*

*cresc.*

*f*

*sf*

*ritard.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*un poco più lento*

*tr.*

*delicatamente e grazioso*

*p*

*sf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ritenuto*  
*tr.*

*p* *sfz* *sfz*

*tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cresc.* *f*

*tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*tr.*

*p espress.* *sfz*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*tr.*

*p* *sfz*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Marguerite au Rouet.

*animato*

*p ben marcato il canto*

*Red.* \* *Red.* \* *Red.* \*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Performance markings include *ped.* (pedal) and *cresc.* (crescendo). Asterisks mark the beginning of each measure.

Second system of musical notation. The right hand continues with slurred eighth notes. Performance markings include *espress.* (espressivo), *sfz* (sforzando), and *f calmato* (forte, calmo). *ped.* markings are present in the left hand.

Third system of musical notation. The right hand features a melodic line with a *dim. e ritard.* (diminuendo e ritardando) marking. The left hand has a *ped.* marking. The system concludes with *f scherzando* (forte, scherzando).

Fourth system of musical notation. The right hand contains a complex melodic passage with fingerings (1-5) and a measure number '543' above a slur. The left hand has a *ped.* marking. Asterisks mark the beginning of each measure.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, including a *cresc.* (crescendo) marking. The left hand has a *f* (forte) marking and *ped.* markings. Asterisks mark the beginning of each measure.

5 2 5 2 4 1 4 1 4 2 4 1 4 1 4 2 4 2

*f* *sfz* *p marcato il basso*

*ped.* \* *ped.* \*

*f*

*ped.* \* *ped.* \* *ped.* \*

*cresc.* *ff piu animato*

*ped.* \* *ped.* \* *ped.* \*

*calmato* *f* *p*

*ped.* \*

Fanfare.  
Allegretto. M. ♩ = 116.

*pp* *p*

Musical score system 1, featuring a treble and bass clef. The bass line includes several measures with the instruction *Ped.* (pedal) and asterisks indicating specific pedal points.

Musical score system 2, starting with the instruction *animato* and a dynamic marking of *f*. The system concludes with a dynamic marking of *ff*. The bass line includes several measures with the instruction *Ped.* and asterisks.

Finale.  
Allegretto. M. ♩ = 96.

Musical score system 3, beginning with a dynamic marking of *p*. The system includes a *cresc.* (crescendo) marking. The bass line includes several measures with the instruction *Ped.* and asterisks.

Musical score system 4, starting with a dynamic marking of *p*. The system includes a *cresc.* (crescendo) marking. The bass line includes several measures with the instruction *Ped.* and asterisks.

Musical score system 5, starting with a dynamic marking of *p* and including a *f* dynamic marking. The system includes a *cresc.* (crescendo) marking. The bass line includes several measures with the instruction *Ped.* and asterisks.

8

*p* *cresc.* *f*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains the first four measures of the piece. The right hand features a complex melodic line with many slurs and fingerings (e.g., 5, 3, 1, 4, 3). The left hand provides a steady accompaniment with slurs and rests. Dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc.*) indicated between the second and third measures.

*p poco a poco animato cresc.*

*ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains measures 5 through 8. The right hand continues with intricate patterns, including triplets and slurs. The left hand accompaniment is consistent. Dynamics include piano (*p*), *poco a poco animato*, and a crescendo (*cresc.*).

*brillante* *cresc.*

*ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains measures 9 through 12. The right hand becomes more technically demanding with *brillante* markings and rapid passages. The left hand accompaniment remains. A crescendo (*cresc.*) is marked.

*f elegante p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains measures 13 through 16. The right hand features a *f* (forte) dynamic with an *elegante* character. The left hand accompaniment is marked *p* (piano). Pedal points are indicated with asterisks.

*calmato ed espress.* *a tempo* *f*

*ped. leggero il basso* \* *ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains measures 17 through 20. The right hand is marked *calmato ed espress.* (calm and expressive). The left hand accompaniment is marked *f* (forte) and *a tempo*. The instruction *ped. leggero il basso* (light pedal on the bass) is present at the beginning of the system.



First system of the piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *p* and *calmato ed espress.*. Pedal markings are present throughout.

Second system of the piano score. The right hand continues the melodic line, and the left hand features chords and a more active accompaniment. Dynamics include *f* and *riten.*. Pedal markings are present throughout.

Third system of the piano score. The right hand continues the melodic line, and the left hand features chords and a more active accompaniment. Dynamics include *ff* and *animato*. Pedal markings are present throughout.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *f*, *brillante*, *ritard.*, and *p cantabile*. Pedal markings are present throughout.

Duo de Faust et Mephistopheles.  
Moderato.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *calmato* and *mf*. Pedal markings are present throughout.

First system of musical notation. Treble and bass staves. Bass line includes markings: *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*. Dynamic markings: *cresc.* and *f*.

Second system of musical notation. Treble and bass staves. Bass line includes markings: *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*. Dynamic markings: *p*, *poco a poco cresc.*, *animato*, and *f*.

Third system of musical notation. Treble and bass staves. Treble line includes marking: *ritard.*. Bass line includes markings: *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*. Dynamic markings: *calmato* and *f*. Includes a triplet of eighth notes in the treble line.

Tempo I.

Fourth system of musical notation. Treble and bass staves. Treble line includes fingering numbers: 1, 2, 3, 4, 5, 1, 4, 3, 4, 2, 4, 1, 4. Bass line includes markings: *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*. Dynamic marking: *p*.

Fifth system of musical notation. Treble and bass staves. Treble line includes fingering numbers: 1, 2, 3, 4, 5, 1, 4, 3, 4, 2, 4, 1, 4. Bass line includes markings: *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*, \* *ped.*. Dynamic marking: *p*.

System 1: Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (5, 3, 2, 1, 4). Bass staff features a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *p*. Pedal markings are present below the bass staff.

System 2: Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (5, 1, 3, 3, 1). Bass staff features a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *p poco a poco animato*. Pedal markings are present below the bass staff.

System 3: Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (5, 4, 5, 4). Bass staff features a rhythmic accompaniment. Dynamics include *cresc.*, *brillante*, and *f*. Pedal markings are present below the bass staff.

System 4: Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (8). Bass staff features a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present below the bass staff.

System 5: Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (8). Bass staff features a rhythmic accompaniment. Dynamics include *ff* and *prestissimo*. Pedal markings are present below the bass staff.

# Neue, sehr empfehlenswerthe Klaviermusik mittlerer Schwierigkeit.

**Frank Alfano, Op. 24 N<sup>o</sup> 1.** Feuille d'Album. M. 1, --.  
Allegretto.

**Frank Alfano, Op. 24 N<sup>o</sup> 2.** Boîte à Musique. M. 1, 50.  
Tempo di Valtzer.

**Francois Cilea, Op. 28 N<sup>o</sup> 1.** Loin dans la mer. M. 1, 20.  
Andante sostenuto e tranquillo.

**Ernesto Coop (Figlio), Canto d'amore.** M. 1, 50.  
Piuttosto lento.

**Ákos László, Op. 5.** Ungarische Weisen. M. 2, --.  
Adagio.

**Gustav Lazarus, Op. 46.** Drei russische Tänze. N<sup>o</sup> 1. Zigeunertanz. Compl. M. 2, --.  
Moderato.

**Théodore Leschetizky, Op. 46 N<sup>o</sup> 2.** Ainsi dansait Maman. (So tanzte Mama.) Menuet all' Antica. M. 2, 50.  
Tempo di Menuetto.

**Erik Meyer-Helmund, Sehnsucht nach Wien.** Walzer. M. 2, --.  
Tempo di Valse.

**Ferdinand Sabathil, Op. 158.** Die Glocken von Jerusalem. M. 1, 50.  
Andante.

**Bernhard Wolff, Op. 211.** Geburtstagsstück. M. 1, 50.  
Tempo giusto.

**Paul Zilcher, Op. 26.** Dornröschen. Fünf Klavierstücke. N<sup>o</sup> 1. Compl. M. 2, 50.  
Munter.