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Je 1 M, mit + 2 M, mit ++ 3 M.

Kleinere Vortragsstücke.

Merkel, Klavierwerke. 2 Bände. Siehe VA. 1492, 1493.
Merkel, Op. 20. In trauter Stunde. Salonstück, F.
Merkel, Op. 24. Im grünen Hain. Idylle, F.
Merkel, Op. 25. Im wunderschönen Monat Mai. Salonstück, B.
Merkel, Op. 27. Frühlingsbotschaft. Salonstück, Es.
Merkel, Op. 29. Maienblüthe. Salonstück, B.
Merkel, Op. 61. Aquarellen. 4 kleine Tonbilder. †
Merkel, Op. 63. Barkarole. Salonstück, A.
Merkel, Op. 65. Jagdszene, D.
Messer, Albumblätter. Kleine Stücke. †
Meumann, Op. 14. Allegro serioso, Fm. †
Meyerbeer, Album. Auserlesene Werke. gr. 8°. Siehe VA. 1469.
Moelling, Op. 68 Nr. 2. Liebeslied, Es.
Moore, Album. Ausgewählte Pianofortewerke. 6 *M.*
Moore, Op. 22. 5 Klavierstücke für den Konzertvortrag. ††
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Moore, Op. 28 Nr. 1. Slavische Legende, Fism.
Moore, Op. 39. Weihnachtsgabe. 9 kurze Klavierstücke. Heft I, II. †
Einzel: Nr. 1—9.

Moore, Arioso, Des, aus dem Konzertstück Meergras (Seaweed).
Moore, Liebesflehen (Pleading), A.
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Mozart, Album. Neue Folge. (Reinecke.) gr. 8°. Siehe VA. 763.
Mozart, 12 Klavierstücke. Phantasien, Rondos u. s. w. (Dörffel.)
4°. Siehe VA. 215.
Mozart, Allegro und Andante, F. [Werk 533.]
Mozart, Andante, Es, aus dem Konzert Nr. 15, B. [450.] Zum
Konzertvortrag von Reinecke.
Mozart, Andante, Fism., aus dem Konzert Nr. 23, A. [188.]
Zum Konzertvortrag von Reinecke.
Mozart, Larghetto, A, aus dem Krönungs-Konzert Nr. 26, D.
[537.] Zum Konzertvortrag von Reinecke.
Mozart, 11 kleine Stücke aus Symphonien. (Eitner.)
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Neustedt, Op. 174. Habaneras, C. †
Neustedt, Op. 175. Steh' auf! (Lève-toi). Berühmte Melodie
von Masini, D. †

Eigentum der Verleger

BREITKOPF & HÄRTEL, LEIPZIG
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Dem Fräulein Martha Timäus.

Barcarole.

G. Merkel, Op. 63.

Allegretto.

p

Red. * Red. * Red. * Red. *

cresc. *mf* *cresc.*

Red. * Red. * Red. * Red. *

f *p* *cresc.*

Red. * Red. * Red. * Red. *

mf *cresc.* *f* *f*

Red.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The score includes various dynamics and performance markings:

- System 1:** Treble clef has a long melodic line with slurs. Bass clef starts with *Ped. sf* and an asterisk. A dynamic of *f* is marked in the middle.
- System 2:** Treble clef continues the melodic line. Bass clef has *rit.* and *p* markings. *Ped.* and asterisks are present.
- System 3:** Treble clef continues. Bass clef has *cresc.* and *Ped.* markings. Multiple *f* dynamics and asterisks are used.
- System 4:** Treble clef continues. Bass clef has *f* and *Ped.* markings. Asterisks are used.
- System 5:** Treble clef continues. Bass clef has *cresc.*, *f*, *dim.*, and *riten. p* markings. *Ped.* and asterisks are used.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (p) dynamic. The bass line features a 'Ped.' (pedal) marking and an asterisk (*). The music includes various rhythmic patterns and dynamic markings: 'cresc.' (crescendo) and 'f' (forte).

Second system of musical notation. Treble clef, key signature of two sharps. Dynamics include 'mf' (mezzo-forte), 'f' (forte), 'cresc.' (crescendo), and 'p' (piano). The bass line includes a 'Ped.' marking and a sequence of fingerings: 2/5, 1/5, 1/2, followed by an asterisk (*).

Third system of musical notation. Treble clef, key signature of two sharps. Dynamics include 'cresc.' (crescendo), 'ten.' (tenuto), and 'mf' (mezzo-forte). The bass line continues with complex rhythmic patterns.

Fourth system of musical notation. Treble clef, key signature of two sharps. Dynamics include 'cresc.' (crescendo), 'f' (forte), 'dim.' (diminuendo), and 'p' (piano). The bass line features a 'Ped.' marking and an asterisk (*).

Fifth system of musical notation. Treble clef, key signature of two sharps. This system features a long melodic line with fingerings (1, 2, 1, 4, 1, 5, 4) and a 'Ped.' marking in the bass line. The system concludes with a double bar line and an asterisk (*).