

# GUSTAV MERKEL

## Für Pianoforte zu zwei Händen.

Op. 81. Bagatellen. Vier kleine Tonbilder.	Mk.
No. 1. Süsse Heimat . . . . .	1.—
No. 2. Jagdruf . . . . .	1.—
No. 3. Maienwonne . . . . .	1.—
No. 4. Schmetterling . . . . .	1.—
Op. 82. Tonblüten. Vier kleine Stücke	
No. 1. Auf grüner Au . . . . .	1.—
No. 2. Gedenke mein . . . . .	1.—
No. 3. Freudvoll und leidvoll . . . . .	1.—
No. 4. Im Blumengarten . . . . .	1.—
Op. 83 No. 1. Capriccietto . . . . .	1.—
No. 2. Serenade . . . . .	1.—
Op. 84. Abendfeier. Nocturne . . . . .	1.—
Op. 86. Zwei Tonstücke.	
No. 1. Aus Herzens Grund . . . . .	1.25
No. 2. Mit frohem Sinn . . . . .	1.—
Op. 87. Allegro scherzando . . . . .	1.25
Op. 91. Heideröschchen. Tonstück . . . . .	1.—
Op. 92. Tarantelle . . . . .	1.25
Op. 93. Zwei Walzer. No. 1 2 . . . . .	1.25
Op. 95. Drei Tonbilder.	
No. 1. Stilleben . . . . .	1.—
No. 2. Intermezzo . . . . .	1.—
No. 3. Walzer . . . . .	1.25
Op. 101. Drei lyrische Klavierstücke.	
No. 1 . . . . .	1.25
No. 2 . . . . .	1.25
No. 3 . . . . .	1.50
Op. 110. Lose Blätter. Drei Stücke.	
No. 1. Libelle . . . . .	1.—
No. 2. Gedenkblatt . . . . .	—75
No. 3. Lenzesblume . . . . .	—75
Op. 111. Im Ahnensaal. Tonstück . . . . .	1.50
Op. 112. Polonaise . . . . .	1.75
Op. 113. Impromptu . . . . .	1.25
Op. 119. Reigen. Klavierstück . . . . .	1.50
Op. 120. Lenz und Liebe.	
No. 1. Frühlingslied . . . . .	1.—
No. 2. Am Rosenbeet . . . . .	—75
No. 3. Romanze . . . . .	—75
No. 4. Froher Sinn . . . . .	—75
No. 5. Fliegendes Blatt . . . . .	—50
Op. 121. Cantabile. Klavierstück . . . . .	1.75
Op. 125. Vier leichte Sonatinen.	
No. 1. Cdur . . . . .	1.—
No. 2. Cdur . . . . .	1.25
No. 3. Fdur . . . . .	1.—
No. 4. Gdur . . . . .	1.—
Op. 126. Zwei Sonatinen.	
No. 1. Fdur . . . . .	1.25
No. 2. Gdur . . . . .	1.50
Op. 132. Drei Charakterstücke.	
No. 1. Morgenlied . . . . .	—75
No. 2. Albumblatt . . . . .	—75
No. 3. Scherzando . . . . .	1.—

## Für Pianoforte zu zwei Händen.

Op. 136. Zwei instruktive Sonatinen.	Mk.
No. 1. Adur . . . . .	1.50
No. 2. Bdur . . . . .	1.75
Op. 138. Drei leichte Sonatinen für den Klavierunterricht.	
No. 1. Cdur . . . . .	1.—
No. 2. Cdur . . . . .	1.—
No. 3. Fdur . . . . .	1.—
Op. 139. Gedenkblätter.	
No. 1. Canzonetta . . . . .	—75
No. 2. Romanze . . . . .	—75
No. 3. Impromptu . . . . .	—75
Op. 139. Komplett . . . . .	2.—
Op. 142. Impromptu . . . . .	2.—
Op. 143. Stimmungsbilder.	
No. 1. Idylle . . . . .	1.50
No. 2. Menuett . . . . .	1.50
No. 3. Melodie . . . . .	1.75
No. 4. Nocturno . . . . .	1.50
Op. 148. Bluetten.	
No. 1 . . . . .	1.—
No. 2 . . . . .	1.—
Op. 154. Zwei Rondos.	
No. 1. Rondo amabile . . . . .	1.25
No. 2. Rondo brillant . . . . .	1.25
Op. 159. Rhapsodie . . . . .	1.50
Op. 161. Lyrische Blätter.	
No. 1. Frühlingshauch . . . . .	—75
No. 2. Vöglein in den Zweigen . . . . .	1.—
No. 3. Waidmannslust . . . . .	1.—
No. 4. Auf dem See . . . . .	—75
No. 5. Abendgesang . . . . .	—75
Op. 172. Drei leichte Rondos.	
No. 1 2 3 . . . . .	à 1.—
Op. 175 No. 1. Gavotte . . . . .	1.—
No. 2. Romanze . . . . .	1.—
Op. 180. Skizzen.	
No. 1. Menuett . . . . .	—75
No. 2. Intermezzo . . . . .	1.—
No. 3. Impromptu . . . . .	—75
Op. 181. Miniaturbilder.	
No. 1. Polonaise . . . . .	1.—
No. 2. Albumblatt . . . . .	—75
No. 3. Humoreske . . . . .	1.—

## Für Pianoforte zu vier Händen.

Op. 90. Thema mit Variationen . . . . .	1.25
Op. 97. Galopp . . . . .	1.50
Op. 98. Fünf Charakterstücke.	
Heft I. { No. 1. Geburtstagsreigen . . . . .	} 2.—
{ No. 2. Intermezzo . . . . .	
{ No. 3. Sonntagsmorgen . . . . .	
Heft II. { No. 4. Kanon . . . . .	} 2.—
{ No. 5. Honvedmarsch . . . . .	

**Julius Sainauer,**  
Breslau.



Eigentum des Verlegers für alle Länder.  
Urheberrecht erworben.  
Zu beziehen, auch ansichtsweise,  
durch jede Musikalienhandlung.

# Maienwonne.

G. Merkel, Op. 81. N<sup>o</sup> 3.

Allegretto.

*p*

*dimin.* *mf*

*f* *p*

*f*

*f*

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand plays a bass line with slurs and fingerings (1, 3). A *cresc.* (crescendo) marking is present. A *Ped.* (pedal) marking with an asterisk is located below the first measure. A second *f* dynamic marking appears in the third measure. The system concludes with a hairpin indicating a decrease in volume.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece continues with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings (1, 3, 1, 3). The left hand has a bass line with slurs and fingerings (1, 3). A *dimin.* (diminuendo) marking is present. A *Ped.* marking with an asterisk is located below the first measure. The system ends with dynamics *p* and *mf*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays chords with slurs. The left hand plays a bass line with slurs and fingerings (1, 3). A *dimin.* marking is present. Multiple *Ped.* markings with asterisks are placed below the bass line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays chords with slurs. The left hand plays a bass line with slurs and fingerings (1, 3). A *f* dynamic marking is present. Multiple *Ped.* markings with asterisks are placed below the bass line.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and fingerings (1, 3). The left hand has a bass line with slurs and fingerings (1, 3). A *f* dynamic marking is present. Multiple *Ped.* markings with asterisks are placed below the bass line.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff includes markings for *Ped.* and asterisks. Dynamics include *f* in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *cresc.* marking. Bass staff includes markings for *Ped.* and asterisks. Dynamics include *mf* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff includes markings for *f* and *dimin.*. Bass staff includes markings for *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff includes markings for *p* and *cresc.*. Bass staff includes markings for *Ped.* and asterisks. Dynamics include *f*.

Fifth system of musical notation. Treble and bass staves. Treble staff includes markings for *f* and *p*. Bass staff includes markings for *Ped.* and asterisks. Dynamics include *mf*.

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex, flowing melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) at the start, *dimin.* (diminuendo) in the middle, and *cresc.* (crescendo) towards the end. Pedal points are marked with 'Ped.' and asterisks.

Second system of musical notation, measures 7-12. The right hand continues with intricate melodic patterns, including some triplet figures. The left hand accompaniment remains consistent. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation, measures 13-18. The right hand features a series of descending and ascending runs. The left hand accompaniment consists of chords and single notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation, measures 19-24. The right hand has a prominent melodic line with many sixteenth notes. The left hand accompaniment is more active, with some sixteenth-note patterns. Dynamics include *f* (forte). Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation, measures 25-30. The right hand continues with melodic runs. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo). Pedal points are marked with 'Ped.' and asterisks.

# Bernhard Wolff

## Für Pianoforte zu zwei Händen.

	Mk.
Op. 36. Maskenscherz . . . . .	1.25
(Fantasietanz).	
Op. 37. Vortragsstücke.	
No. 1. Glückwunsch . . . . .	—75
No. 2. Im Tanzsaal . . . . .	1.—
No. 3. Scherzo . . . . .	—75
No. 4. Freudige Begebenheit . . . . .	—75
No. 5. In der Mühle . . . . .	—75
Op. 38. Die kleine Tänzerin . . . . .	—75
(Leichter Tanz).	
Op. 39. Vergissmeinnicht . . . . .	1.—
Op. 40. Aus schöner Zeit . . . . .	1.—
Op. 41. Eine Erzählung . . . . .	1.—
Op. 44. Acht Kinderstücke.	
No. 1. Ballettmusik . . . . .	—50
No. 2. Eine Geschichte . . . . .	—50
No. 3. Wiegenlied . . . . .	—50
No. 4. Puppentanz . . . . .	—50
No. 5. Reiterstück . . . . .	—50
No. 6. Spielende Kinder . . . . .	—50
No. 7. Menuett . . . . .	—50
No. 8. Türkischer Marsch . . . . .	—50
Op. 46. Zehn Kinderstücke.	
No. 1. Pas de deux . . . . .	—50
No. 2. Ungarisch . . . . .	—75
No. 3. Intermezzo . . . . .	—75
No. 4. Duett . . . . .	—75
No. 5. Albumblatt . . . . .	—50
No. 6. Romanze . . . . .	—50
No. 7. Rondo . . . . .	—75
No. 8. Scherzo . . . . .	1.—
No. 9. Etude . . . . .	—50
No. 10. Canzonetta . . . . .	—50
Op. 48. Vortragsstücke.	
Neue Folge.	
No. 1. In fröhlicher Gesellschaft . . . . .	1.—

	Mk.
No. 2. Tändeln und Scherzen . . . . .	—75
No. 3. Leichtes Spiel . . . . .	—75
No. 4. Ohne Ruh . . . . .	1.—
No. 5. In heiterer Laune . . . . .	1.—
Op. 49. Zwei Novelletten.	
No. 1. Bdur . . . . .	1.—
No. 2. Ddur . . . . .	1.—
Op. 50. Zwei leichte und melodische Rondos.	
No. 1. Gdur . . . . .	—75
No. 2. Adur . . . . .	—75
Op. 51. Spinnerlied . . . . .	1.25
Op. 52. Die Coquette . . . . .	—75
Op. 53. Am Wasserfall . . . . .	—75
Op. 54. Fröhlicher Reigen . . . . .	1.—
Op. 55. Frohsinn und Heiterkeit . . . . .	1.—
Op. 56. Liebeslied . . . . .	—75
Op. 57. Im Fluge . . . . .	—75
Op. 58. Träumerei . . . . .	—75
Op. 59. Immer lustig . . . . .	1.—
Op. 60. Erinnerung . . . . .	1.—
Op. 61. Wettlauf . . . . .	—75
Op. 62. Gute Botschaft . . . . .	1.—
Op. 63. Ausgelassenheit . . . . .	1.—
Op. 110 No. 1. Menuett . . . . .	1.—
No. 2. Walzer . . . . .	1.—
Op. 111. No. 1. Tarantella . . . . .	2.—
No. 2. Perpetuum mobile . . . . .	1.75
Op. 151. Rondo brillant . . . . .	1.—
Op. 152. Scherzino . . . . .	1.—
Op. 153. Toccata . . . . .	1.—
Op. 154. Tempo di ballo . . . . .	1.—
Op. 156. Zur Aufmunterung . . . . .	1.—
(Sonatine im Violinschlüssel).	

	Mk.
Op. 157. Vier Stücke.	
No. 1 und 2 zusammen . . . . .	1.—
No. 3 und 4 zusammen . . . . .	1.—
Op. 158. Charakterstücke.	
No. 1 2 3 4 5 . . . . .	1.—
Rondo von Fr. Schubert . . . . .	1.—
(Für den Unterricht frei bearbeitet und mit Fingersatz versehen).	

Klavierstücke aus Jos. Haydn's Trios und Quartetten entnommen.	
Für den Unterricht frei bearbeitet und mit Fingersatz versehen.	
No. 1. Rondo Ddur . . . . .	1.—
No. 2. Allegro grazioso Gdur . . . . .	1.—
No. 3. Allegro Fdur . . . . .	1.—
No. 4. Allegro spiritoso Fdur . . . . .	1.25
No. 5. Tempo di menuetto Esdur . . . . .	1.—
No. 6. Andante cantabile Gdur . . . . .	—75
No. 7. Allegro Adur . . . . .	1.—
No. 8. Tempo di menuetto Fismoll . . . . .	1.—
No. 9. Allemande Esdur . . . . .	1.25

## Für Pianoforte zu vier Händen.

Op. 42. Wanderlied . . . . .	1.50
Op. 112. Fünf Klavierstücke.	
No. 1. . . . .	1.—
No. 2. . . . .	1.—
No. 3. . . . .	1.50
No. 4. . . . .	—75
No. 5. . . . .	1.—

## Für Violine oder Violoncello u. Pianoforte.

Op. 155. Albumblatt . . . . .	1.50
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**Julius Hainauer, Breslau**

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