

Seinem lieben Hermann  
gewidmet

# Miniaturen.

6  
Clavierstücke

von

## PAUL ZILCHER.

OP. 25.

Complet Pr. M. 2.00

EINZELN:

№1. Serenade	Pr. M. 60	№4 Intermezzo	Pr. M. 60
№2. Scherzetto	Pr. M. 60	№5. Barcarole	Pr. M. 60
№3. Melodie	Pr. M. 60	№6. Humoreske	Pr. M. 60.

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# Serenade.

Paul Zilcher, Op. 25. N<sup>o</sup> 1.

Moderato.

Piano. *pp*

*Melodia marcata*  
Led. \* Led. \* Led. \* Led. \* Led.

\* Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

*mf*

Led. p \* Led. p \* Led. \* Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

First system of musical notation. The right hand features a series of chords and eighth notes. The left hand has a bass line with some rests. Dynamics include *pp* and *p*. There are asterisks and the word *Led.* under the staff.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a bass line with some rests. Dynamics include *pp* and *p*. There are asterisks and the word *Led.* under the staff.

Third system of musical notation. The right hand continues with chords and eighth notes. The left hand has a bass line with some rests. Dynamics include *pp* and *p*. There are asterisks and the word *Led.* under the staff.

Fourth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a bass line with some rests. Dynamics include *mf* and *f*. There are asterisks and the word *Led.* under the staff. A *cresc.* marking is present.

Fifth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a bass line with some rests. Dynamics include *ff* and *diminuendo*. There are asterisks and the word *Led.* under the staff.

Sixth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a bass line with some rests. Dynamics include *p* and *pp*. There are asterisks and the word *Led.* under the staff. A *poco ritardando* marking is present.

# Scherzetto.

Paul Zilcher, Op. 25. No 2.

Vivace.

Piano.

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

m.s. cresc. m.s. m.s.  
Ped. \* Ped. \* Ped. \* Ped. \*

m.s. f  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

mp cresc.  
Ped. \* Ped. \* Ped. \* Ped. \*

mf mp  
Ped. \* Ped. \* Ped. \* Ped. \*

First system of a piano score. The right hand features a melodic line with various ornaments and dynamics, including *cresc.* and *m.s.*. The left hand provides harmonic support with chords and single notes. The system concludes with a *ped.* marking and asterisks.

Second system of a piano score. It begins with the tempo marking *a tempo*. The right hand has a melodic line with ornaments and dynamics like *mp* and *poco ritardando*. The left hand has a bass line with chords and single notes. The system ends with a *ped.* marking and asterisks.

Third system of a piano score. The right hand continues the melodic line with ornaments and dynamics. The left hand has a bass line with chords and single notes. The system ends with a *ped.* marking and asterisks.

Fourth system of a piano score. It starts with the tempo marking *a tempo*. The right hand has a melodic line with ornaments and dynamics like *pp poco ritard.* and *mp*. The left hand has a bass line with chords and single notes. The system ends with a *ped.* marking and asterisks.

Fifth system of a piano score. The right hand has a melodic line with ornaments and dynamics like *f m.d.* and *mp*. The left hand has a bass line with chords and single notes. The system ends with a *ped.* marking and asterisks.

# Melodie.

Paul Zilcher, Op. 25. N° 3.

Lento.

Piano.

*p espr.*

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a piano (*p*) and *espr.* (espressivo) marking. The right hand plays a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment of quarter notes. Pedal markings include *Ped.* with an asterisk, and *sempre Ped.* at the end of the system.

The second system continues the piece. It features five *m.s.* (mezza sostenuto) markings above the right-hand staff, indicating a change in articulation. A *mp* (mezzo piano) dynamic marking is placed below the right-hand staff. The musical notation includes slurs and fingerings in the right hand, and a steady accompaniment in the left hand.

The third system of the score shows the continuation of the melodic and accompanimental lines. It features two *mp* (mezzo piano) dynamic markings, one in the middle and one towards the end of the system, both placed below the right-hand staff.

The fourth and final system of the piece concludes the melody. It features a final *Ped.* marking at the bottom right of the system. The notation includes slurs and fingerings in the right hand, and a consistent accompaniment in the left hand.

*p* *mp*

\* 5

*rit.* *mf* *a tempo*

*a tempo* *frit.* *mf* *mp* *di* *mi*

1 2

*p* *nu - en - do*

*p* *mf* *pp* *m.s.* *rit.*

*Pedal al Fine.*

# Intermezzo.

Paul Zilcher, Op. 25. N° 4.

Gracioso e Moderato.

Piano.

*p*

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system is marked "Piano" and "p". The second system features a first ending bracket with an 8-measure repeat and a second ending with a 4-measure repeat. The third system includes a first ending bracket with an 8-measure repeat. The fourth system is marked "mf". The fifth system includes a first ending bracket with an 8-measure repeat, a "poco ritard." marking, and an "a tempo" marking. The score concludes with a final chord marked "mf".



pp mf pp *ritardando* ff

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

*a tempo* Tempo I.

mf pp *ritard.* p

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

pp *ritenuto* p 1<sup>o</sup> Tempo pp

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

# Barcarole.

Paul Zilcher, Op. 25. N<sup>o</sup> 5.

Poco animato.

Piano.

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Poco animato'. The piece begins with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. It features various articulation marks, including 'Ped.' (pedal) and '\*' (accents). Fingerings are indicated by numbers 1-5. The score includes several measures with first and second endings. Dynamics range from piano (*p*) to fortissimo (*f*), with a 'dim. e poco' section towards the end. The piece concludes with a final cadence.

*a tempo*

*ritard.*

*pp* <sup>1</sup> <sup>5</sup> <sup>1</sup> *pp* <sup>5</sup>

*Melodia ben marcata*

*mp*

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

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

*cresc.*

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

*mf* *mf*

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

*diminuendo* *meno f*

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

*dimin.* *p* *dim.* *m.d.* *pp*

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

*Pedal al Fine*

# Humoreske.

Paul Zilcher, Op. 25. N<sup>o</sup> 6.

Piano. *f* *ad lib.* *m.s.* *m.s.* *rit.* *p* Allegretto.

*Pedal*

*mf* *m.s.* *m.d.*

*p* *m.d.*

*mf* *m.s.* *m.d.* *f* *m.s.* *m.d.*

*f* *m.s.* *m.d.* *più f* *m.s.* *m.d.*

ff m.s. m.d. m.d. m.s. m.s.

♩

\* ♩

\* ♩

This system contains the first two measures of the piece. The right hand features a complex rhythmic pattern with eighth-note triplets and sixteenth-note runs. The left hand provides a steady accompaniment with quarter notes. Dynamics include fortissimo (ff) and mezzo-forte (m.f.).

m.d. m.d. a tempo p

rit. m.s.

\* ♩

This system covers measures 3 and 4. It includes a ritardando (rit.) marking and a change to a tempo. The piano (p) dynamic is introduced. The right hand continues with intricate patterns, while the left hand has a more active role with eighth notes.

mf p

This system covers measures 5 and 6. It features a mezzo-forte (mf) dynamic and a piano (p) dynamic. The right hand has a melodic line with slurs, and the left hand has a supporting bass line.

rit.

This system covers measures 7 and 8. It begins with a ritardando (rit.) marking. The right hand has a melodic phrase that concludes with a fermata. The left hand has a simple accompaniment.

f a tempo m.s. m.s. m.s. m.d. espr.

This system covers measures 9 and 10. It starts with a fortissimo (f) dynamic and a tempo marking. The right hand has a melodic line with slurs, and the left hand has a supporting bass line. The system concludes with an espressive (espr.) marking.

# Compositionen zu zwei für Pianoforte Händen



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# Kammermusik.

(l. = leicht, m. = mittelschwer, s. = schwer, s. s. = sehr schwer.)

<b>Afanassieff, N.</b> s. Double Quatuor pour 4 Violons, 2 Altos et 2 Violoncellos. Stimmen . . . . .			<b>1. Octette.</b>			M.	Pf.	10	—
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<b>Davidoff, Ch.</b> s. Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. Partitur . . . . .						M.	Pf.	5	—
Stimmen . . . . .								10	—

<b>Tschalkowsky, P.</b> s. Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles). Partitur . . . . . netto						M.	Pf.	6	—
Stimmen . . . . .								20	—
<b>Wilm, Nikolai v.</b> m. Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. Stimmen . . . . .								10	—

## 3. Quartette für 2 Violinen, Viola und Violoncell.

<b>Davidoff, Ch.</b> m. Op. 38. Quartett. A. Partitur . . . . .						M.	Pf.	4	—
Stimmen . . . . .								6	—
<b>Gurlitt, Cornelius.</b> m. Op. 152. Intermezzo. Partitur und Stimmen . . . . .								1	80

<b>Lange, S. de.</b> s. Op. 67. Quartett (No. 3). Gm. Partitur . . . . . netto						M.	Pf.	3	—
Stimmen . . . . . netto								6	—
<b>Nawratil, Karl.</b> m. Op. 21. Quartett. Cm. Partitur . . . . . netto								1	—
Stimmen . . . . .								8	—

## 4. Quintette für Pianoforte, 2 Violinen, Viola und Violoncell.

<b>Davidoff, Ch.</b> m. Op. 40. Quintett. Gm. . . . .						M.	Pf.	18	—
<b>Longo, Alessandro.</b> s. Op. 3. Quintetto. E. . . . .								12	—

<b>Nawratil, Karl.</b> s. Op. 16. Quintett. D. . . . .						M.	Pf.	15	—
s. Op. 17. Zweites Quintett. Cm. . . . .								15	—

## 5. Quartette für Pianoforte, Violine, Viola und Violoncell.

<b>Nápravnik, Eduard.</b> s. s. Op. 42. Quatuor. Am. . . . .						M.	Pf.	15	—
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<b>Schütt, Eduard.</b> s. Op. 12. Quartett. F. . . . .						M.	Pf.	12	—
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## 6. Trios für Pianoforte, Violine und Violoncell.

<b>Lange-Müller, P. E.</b> s. Op. 53. Trio. F. . . . .						M.	Pf.	10	—
<b>Nápravnik, Eduard.</b> s. Op. 62. Trio No. 2, Ré mineur . . . . .								10	—
<b>Nawratil, Karl.</b> m. Op. 9. Trio. E. . . . .								7	—
s. s. Op. 11. Zweites Trio. F. . . . .								10	—
<b>Paul, Emil.</b> l. Op. 7. Trio in leichtem Style. G dur . . . . .								4	—
<b>Riemann, Hugo.</b> s. Op. 47. Trio. E dur . . . . .								7	—
<b>Schütt, Eduard.</b> s. s. Op. 27. Trio. C moll . . . . .								9	—

<b>Tschalkowsky, P.</b> Op. 24. Eugen Onegin. Lyrische Scenen. Daraus: l. Duett: „Hast du gelauscht?“ (Schaefer) . . . . .						M.	Pf.	1	50
m. Polonaise (Schaefer) . . . . .								4	—
m. Walzer (Schaefer) . . . . .								5	—
m. Op. 37a No. 6. Barcarolle (Schaefer) . . . . .								2	—
l. Op. 40 No. 2. Chanson triste (Schaefer) . . . . .								1	50
s. Op. 50. Trio (A moll) . . . . .								18	—
m. Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Schaefer) . . . . .								5	—

## 7. Duos.

### a. Für Violine und Pianoforte.

<b>Busoni, Ferruccio B.</b> s. Op. 29. Sonate . . . . .						M.	Pf.	7	—
<b>Cui, Caesar.</b> m. Petite Suite (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.) . . . . .								5	—
<b>Hunke, Josef.</b> s. Sonate . . . . .								6	—
<b>Ippolitoff-Iwanoff, M. M.</b> s. Op. 8. Sonate . . . . .								4	—
<b>Longo, Alessandro.</b> s. Op. 33. Suite. Completa . . . . .								4	—
Separati: s. No. 1. Preludio . . . . .								1	50
s. No. 2. Intermezzo . . . . .								1	50
s. No. 3. Finale . . . . .								2	50

<b>Malling, Otto.</b> s. Op. 57. Sonate . . . . .						M.	Pf.	6	—
Op. 68. Bilder aus den vier Jahreszeiten. Suite nach dichterischen Motiven von Carl Ewald. Complet. . . . .								5	—
Einzel: s. I. Frühling . . . . .								2	—
s. II. Sommer . . . . .								1	50
s. III. Herbst . . . . .								2	—
s. IV. Winter . . . . .								1	50
<b>Nawratil, Karl.</b> s. Op. 20. Sonate . . . . .								7	—
<b>Schütt, Eduard.</b> s. Op. 26. Sonate . . . . .								5	—

### b. Für Violoncell und Pianoforte.

<b>Giarda, Luigi Stefano.</b> s. Op. 23. Sonate . . . . .						M.	Pf.	8	—
<b>Huber, Hans.</b> s. Op. 84. Pastoral-Sonate (Sonate No. 2), A. . . . .								6	—

<b>Nápravnik, Eduard.</b> s. Op. 36. 2me Suite. (1. Polonaise. 2. Scherzo. 3. Romance. 4. A la russe.) . . . . .						M.	Pf.	7	50
<b>Nicholl, H. W.</b> s. Op. 13. Sonate . . . . .								4	—

## Compositionen für Viola.

### Für Viola mit Pianoforte.

<b>Giarda, Luigi Stefano.</b> l. Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise) . . . . .						M.	Pf.	2	—
<b>Neruda, Franz.</b> Op. 11. Berceuse slave . . . . .								1	20

<b>Weickmann, A.</b> m. Op. 4 No. 1. Nachtlid . . . . .						M.	Pf.	1	—
l. No. 2. Wiegenlied . . . . .								—	80
<b>Weickmann, H.</b> l. Gebet . . . . .								1	20
<b>Wieniawski, Henri.</b> m. Réverie . . . . .								2	—



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