

E 21

Sechs Klavierstücke

Six pieces for piano

composed

by



componirt

von

Six morceaux de piano

composés

par



Nicolai von Wilm.

Op. 196.

- | | |
|--|----------------|
| Nº 1. Neckereien. (Raillery. Badinage) | Pr. M. 1. — |
| „ 2. In Sorgen. (In Sorrow. En Soucis) | „ 1. — |
| „ 3. Uebermuth. (Gaiety. Gaité) | „ 1. — |
| „ 4. Stillvergnügt. (Quiet and happy. Tranquille et heureux) | „ 1. — |
| „ 5. Erinnerung. (Remembrance. Souvenir) | „ 1. — |
| „ 6. Frohe Botschaft. (Good Tidings. Bonne Nouvelle) | „ 1. — 2. 20 M |

Eigenthum des Verlegers für alle Länder

Eingezeichnet in das Vereins-Archiv

Otto Forberg
Leipzig.

2851 - 2856

Lith. Anst. v. C. G. Röder, Leipzig.

CLAVIER-KOMPOSITIONEN

von
Nicolai von Wilm.

Zweihändig.

- Op. 76. **Kleinrussische Lieder und Tänze.** (*Russian Songs and Dances.* Airs et Danses petit-russiennes.) Heft I, II, III à 2—
- Op. 107. **Acht Clavierstücke.** Complet in 1 Bande netto 3.—
Einzel-Ausgabe.
No. 1. Arabeske 75 | No. 5. Toccatina 75
" 2. Melodie 75 | " 6. Canzonetta 75
" 3. Impromptu 1.— | " 7. Blüette 75
" 4. Gedenkblatt 75 | " 8. Novellette 1.—
- Op. 109. **Auf der Olafsburg.** Vier Clavierstücke.
No. 1. Abends in den Ruinen. (*Evening time in the ruins.* Le soir dans les ruines) 1.20
" 2. Im alten Rittersaale. (*In the old room of knights.* Dans la salle des chevaliers) 1.20
" 3. Ausschau von der Zinne. (*Outlook from the pinnacle.* Regardant du pinacle) 1.20
" 4. Fahrt über den Saima-See. (*Crossing the Saima-Sea.* Traversant le lac de Saima) 1.50
- Op. 135. **Fresken und Miniaturen.** Sechs Clavierstücke. Heft I, II à 2.50
Daraus einzeln:
No. 2. Andantino 75 | No. 5. Andante 50
" 3. Poco Allegretto 50 | " 6. Presto 50
- Op. 142. **Zwölf melodische Clavierstücke.** Band I (No. 1—6), Band II (No. 7—12) à netto 2.—
Einzel-Ausgabe.
No. 1. Blüette 1.— | No. 7. Moment musical 1.—
" 2. Souvenir 1.— | " 8. Albumblatt 1.—
" 3. Intermezzo 1.— | " 9. Etude 1.—
" 4. Impromptu 1.— | " 10. Canzonetta 1.—
" 5. Humoreske 1.— | " 11. Sylphide 1.—
" 6. Melodie 1.— | " 12. Epitaph 1.—
- Op. 154. **Humoresken.** Drei Clavierstücke.
No. 1. Humoreske. Es-dur 1.50
" 2. Humoreske. G-dur 1.50
" 3. Humoreske. F-dur 1.50
- Op. 179. **Dorf- und Waldidyllen.** (*Country scenes.* Scènes rustiques.) Sechs Clavierstücke.
No. 1. In der Dorfmlühle. (*In the Mill.* Au Moulin) 1.25
" 2. Burgruine. (*The Ruine of the Castle.* Les Ruines du Château) 1.25
" 3. Waldweben. (*In the Woods.* Dans les Bois) 1.25
" 4. Rast bei den Waldvögeln. (*The Birds of the Wood.* Les Oiseaux des Bois) 1.25
" 5. Spielende Bauernkinder. (*Playing Children of the Village.* Jeux des Enfants du Village) 1.25
" 6. Höhenwanderung. (*Wandering on the Highlands.* Sur les Montagnes) 1.25
- Op. 196. **Sechs Clavierstücke.**
No. 1. Neckereien. (*Railery.* Badinage) 1.—
" 2. In Sorgen. (*In Sorrow.* En souci) 1.—
" 3. Uebermuth. (*Gaiety.* Gaîté) 1.—
" 4. Stillvergnügt. (*Quiet and happy.* Tranquille et heureux) 1.—
" 5. Erinnerung. (*Remembrance.* Souvenir) 1.—
" 6. Frohe Botschaft. (*Good tidings.* Bonne nouvelle) 1.—
- Op. 198. **Aus des Lebens Mal.** (*From Springtime of Life.* Du Printemps de la Vie.) Zehn kleine Clavierstücke.
No. 1. Zufriedener Sinn. (*A contented mind.* Esprit content) 1.—
" 2. Herzeleid. (*Heart-sore.* Crève-cœur) 1.—
" 3. Auf dem Spielplatz. (*On the play-ground.* Au lieu de récréation) 1.—
" 4. Morgenwanderung. (*Morn's wandering.* Promenade matinale) 1.—
" 5. Nachklänge vom ersten Ball. (*Echos of the first ball.* Echos du premier bal) 1.—
" 6. Schmetterlingsjagd. (*Butterfly chase.* Chasse aux papillons) 1.—
" 7. Vorüberziehendes Militair. (*Passing military.* Défilé des soldats) 1.—
" 8. Beim Blumenpflücken. (*Gathering flowers.* Cueillant des fleurs) 1.—
" 9. In der Kirche. (*In church.* A l'église) 1.—
" 10. Im Myrthenkranz. (*In Myrtle wreath.* Avec couronne de Myrtes) 1.—

Vierhändig.

- Op. 76. **Kleinrussische Lieder und Tänze.** (*Russian Songs and Dances.* Airs et Danses petit-russiennes.) Heft I, II, III à 3.—
- Op. 152. **Vier Clavierstücke.**
No. 1. Bei den Blumenbeeten. (*In the Garden.* Au Jardin) 1.—
" 2. Frischer Morgen. (*Beautiful Morning.* Matin radieux) 1.25
" 3. Liebe Erinnerung. (*Pleasant Remembrance.* Doux Souvenir) 1.—
" 4. In der Dorfmiedle. (*In the Smithy.* Dans la Forge du Village) 1.50

Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

Otto Forberg
LEIPZIG.

Frohe Botschaft.

Good tidings. ————— Bonne nouvelle.

Bewegt.
With agitation.— Avec émotion.

Nicolai von Wilm, Op. 196. No 6.

PIANO.

The musical score is written for piano in 3/8 time. It consists of five systems of music. The first system begins with a piano (piano) dynamic and includes markings for forte (f), piano (p), and sforzando (sf). The second system continues with forte (f). The third system also features forte (f). The fourth system includes forte (f) and a crescendo (cresc.) marking. The fifth system concludes with fortissimo (ff) and includes first and second endings. Pedal markings (Ped.) and asterisks (*) are used throughout the score to indicate specific performance techniques.

First system of musical notation. Treble clef contains a melodic line with slurs and ties. Bass clef contains a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Performance markings include *ped.* and asterisks.

Second system of musical notation. Treble clef features a melodic line with an 8-measure repeat sign. Bass clef has a dense chordal accompaniment. Dynamics include *p*, *f*, and *sf*. Performance markings include *ped.* and asterisks.

Third system of musical notation. Treble clef has a melodic line with slurs. Bass clef features a rhythmic accompaniment. Dynamics include *f*, *p*, and *cresc.*. Performance markings include *ped.* and asterisks.

Fourth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *f*. Performance markings include *ped.* and asterisks.

Fifth system of musical notation. Treble clef has a melodic line with slurs. Bass clef features a rhythmic accompaniment. Dynamics include *p* and *cresc.*. Performance markings include *ped.* and asterisks.

Sixth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef has a dense chordal accompaniment. Dynamics include *piu cresc.* and *ff*. Performance markings include *ped.* and asterisks.

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment of chords. Dynamics include *p* (piano) and *sf* (sforzando).

Second system of musical notation. Treble clef continues the melodic line. Bass clef continues the accompaniment with some sustained notes. Dynamics include *f* (forte).

Third system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Dynamics include *f* (forte) and *Red.* (ritardando). Asterisks are placed below the bass clef.

Fourth system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Dynamics include *Red.* (ritardando) and *cresc.* (crescendo). Asterisks are placed below the bass clef.

Fifth system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Dynamics include *sf* (sforzando) and *ff* (fortissimo). *Red.* (ritardando) is indicated below the bass clef. Asterisks are placed below the bass clef.

Sixth system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). *cresc.* (crescendo) is indicated above the bass clef.