

Eine Ballszene.
WALZER
für das Pianoforte zu vier Händen
compouirt und
HERRN LOUIS STETTHEIMER
in Freundschaft zugeeignet
von
JEAN LOUIS NICODÉ.
Op. 26.

Eigenthum der Verleger

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INTRODUCTION.

Allegro maestoso.

SECONDO.

ff

dim. e rallent.

Nicht schnell.

p

cresc.

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INTRODUCTION.

Allegro maestoso.

PRIMO.

Nicht schnell.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *fp* (fortissimo piano) is present in the lower staff. A fermata is placed over a note in the upper staff towards the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. A dynamic marking of *p* (piano) is present in the lower staff. A *ritard.* (ritardando) hairpin is shown in the lower staff, indicating a gradual deceleration. The text "Tempo I." is written above the upper staff. A fermata is placed over a note in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with complex textures and slurs. A fermata is placed over a note in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features complex textures and slurs. A dynamic marking of *p* (piano) is present in the lower staff. A fermata is placed over a note in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features complex textures and slurs. A dynamic marking of *p* (piano) is present in the lower staff. A fermata is placed over a note in the lower staff.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and a triplet of eighth notes. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *fp* (fortissimo piano) is placed above the bass staff.

The second system continues the piece. It features a triplet of eighth notes in the treble staff. A *ritard.* (ritardando) marking is placed below the treble staff, indicating a gradual deceleration of the tempo.

Tempo I.

The third system begins with a *p* (piano) dynamic marking in the treble staff. The music features a mix of eighth and sixteenth notes with various slurs.

The fourth system contains a *p* dynamic marking and a repeat sign (double bar line with two dots) at the end of the system, indicating a first ending.

The fifth system features a *p* dynamic marking. The treble staff has a melodic line with slurs, while the bass staff has a more rhythmic accompaniment.

The sixth system concludes the page with a *p* dynamic marking. It features a melodic line in the treble staff and a bass line in the bass staff.

SECONDO.

a tempo

pp ritard. fr

p

p cresc. f ritard.

a tempo
p
Das Accompagnement durchaus leicht und weich.
mit Pedal

p mf

PRIMO.

a tempo

pp *ritard.* *fp*

The first system of music consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides harmonic accompaniment. Dynamics include *pp* (pianissimo), *ritard.* (ritardando), and *fp* (fortissimo piano). The tempo is marked *a tempo*.

p *p*

The second system continues the musical piece. The upper staff features a melodic line with a triplet of eighth notes. The lower staff has a bass line with some rests. Dynamics are marked *p* (piano).

cresc. *f* *ritard.*

The third system shows a melodic line with a crescendo leading to a forte (*f*) section, followed by a ritardando (*ritard.*) section. The lower staff has a steady accompaniment.

a tempo

p wiegend

The fourth system begins with a new section marked *a tempo*. The upper staff has a melodic line with slurs. The lower staff has a bass line with accents. Dynamics are marked *p wiegend* (piano, swaying).

tr *tr*

The fifth system features a melodic line with fingerings (5, 4, 3, 2, 1) and trills (*tr*) in both staves. The lower staff has a bass line with trills.

p *mf*

The sixth system continues with a melodic line and a bass line. Dynamics are marked *p* (piano) and *mf* (mezzo-forte).

SECONDO.

f stringendo e cresc.

ritard.. *ff leidenschaftlich*

nach und nach ruhiger.
decresc.

molto tranquillo
p *pp rallentando*

8.....

f *stringendo e cresc.* *ritard.*

This system contains two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The tempo and dynamics are marked as *f* *stringendo e cresc.* and *ritard.*

8.....

leidenschaftlich *ff*

This system continues the piece with two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The tempo is marked *leidenschaftlich* and the dynamics as *ff*.

8.....

nach und nach ruhiger *decresc.*

This system features two staves of music. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The tempo is marked *nach und nach ruhiger* and the dynamics as *decresc.*

8.....

This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment.

8.....

p *molto tranquillo*

This system features two staves of music. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The dynamics are marked as *p* and the tempo as *molto tranquillo*.

pp *rallentando*

This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The dynamics are marked as *pp* and the tempo as *rallentando*.

SECONDO.

Tempo I.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A fermata is placed over a note in the right hand towards the end of the system.

The second system continues the piece. It features similar melodic and accompanimental textures. The right hand has several slurs and accents, and the left hand maintains a consistent rhythmic pattern. A fermata is present over a note in the right hand.

The third system shows a continuation of the musical themes. The right hand has a prominent melodic line with a long slur. The left hand accompaniment is active. A fermata is placed over a note in the right hand.

The fourth system includes dynamic markings such as *p*, *cresc.*, and *fp*. The right hand has a melodic line with a slur and an accent. The left hand accompaniment is active. A fermata is placed over a note in the right hand.

The fifth system concludes the piece. It features a *ritard.* marking. The right hand has a melodic line with a slur and an accent. The left hand accompaniment is active. A fermata is placed over a note in the right hand.

PRIMO.

Tempo I.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music with complex rhythmic patterns and slurs. The lower staff starts with a bass clef and contains simpler accompaniment. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The second system continues the musical piece. It features similar notation to the first system, with a focus on melodic lines in the upper staff and harmonic support in the lower staff. Slurs and ties are used to connect notes across measures.

The third system introduces dynamic contrast. It features a *f* (forte) marking in the upper staff, followed by a *p* (piano) marking in the lower staff. The music includes slurs and accents, indicating phrasing and emphasis.

The fourth system includes a *cresc.* (crescendo) marking in the lower staff, indicating a gradual increase in volume. The notation continues with complex rhythmic patterns and slurs.

The fifth system features a *sf* (sforzando) marking, indicating a sudden increase in volume. The music includes triplets and slurs, adding to the complexity of the piece.

The sixth system concludes with a *ritard.* (ritardando) marking in the lower staff, indicating a gradual deceleration of the tempo. The final measures feature slurs and ties, leading to the end of the piece.

SECONDO.

Tempo I.

p *sf*

sf *dim. e*

Langsam.

rallent. *p*

p *ritard.*

a tempo

poco a poco stringendo

Refrain tranquillo

cresc. *p*

Tempo I.

First system of musical notation. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). The lower staff begins with a bass clef. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *fp*. The notation includes various note values, rests, and slurs.

Second system of musical notation. It features a first ending bracket labeled '8' that spans across the system. The dynamic marking *fp* is present. The notation includes various note values, rests, and slurs.

Third system of musical notation. It begins with a first ending bracket labeled '8'. The tempo marking *Langsam.* is present. The dynamic marking *dim. e rallent.* is written across the system, followed by *p*. The notation includes various note values, rests, and slurs.

Fourth system of musical notation. The dynamic marking *p* is present. The notation includes various note values, rests, and slurs.

Fifth system of musical notation. It begins with the marking *ritard.* followed by *a tempo*. The notation includes various note values, rests, and slurs.

Sixth system of musical notation. It features a first ending bracket labeled '8'. The tempo marking *Refrain tranquillo* is present. The dynamic markings *p*, *poco a poco stringendo - cresc.*, *ff*, and *p* are present. The notation includes various note values, rests, and slurs.

SECONDO.

pp più tranquillo

This system shows the first two staves of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and melodic lines. The dynamic marking 'pp più tranquillo' is placed above the right side of the system.

stringendo -
cresc.

This system continues the musical score. The upper staff features a series of chords with a 'stringendo' marking above them. The lower staff has a melodic line with a 'cresc.' marking below it.

Tempo I.
ritard. ff

This system continues the musical score. The upper staff has a melodic line with a 'Tempo I.' marking above it. The lower staff has a melodic line with a 'ritard.' marking below it. The dynamic marking 'ff' is placed at the end of the system.

This system continues the musical score. The upper staff has a melodic line with a 'ritard.' marking below it. The lower staff has a melodic line with a 'p tranquillo' marking below it.

ritard. - p tranquillo

This system continues the musical score. The upper staff has a melodic line with a 'ritard.' marking below it. The lower staff has a melodic line with a 'p tranquillo' marking below it.

stringendo -

This system continues the musical score. The upper staff has a melodic line with a 'stringendo' marking above it. The lower staff has a melodic line with a 'stringendo' marking below it.

8

più tranqu.
pp

5 4

Detailed description: This system shows a piano piece with a long melodic line in the right hand and a supporting bass line in the left hand. The right hand has several fingerings indicated above the notes: 1, 1, 5, 4, 3, 1, 3, 2, 4, 5, 3, 4, 2, 3, 5. The music concludes with a dynamic marking of *pp* and the instruction *più tranqu.* followed by a fermata over the final notes.

1 1 5 2 1 3 2 5 3 4 2 3

Detailed description: This system continues the melodic line from the previous system. Fingerings are indicated above the notes: 1, 1, 5, 2, 1, 3, 2, 5, 3, 4, 2, 3. The piece ends with a fermata over the final notes.

stringendo
cresc.

Detailed description: This system features a more rhythmic and textured passage. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamics *stringendo* and *cresc.* are marked at the beginning.

ritard. **Tempo I.** *ff*

Detailed description: This system marks a change in tempo to **Tempo I.** It begins with a *ritard.* marking and a *ff* dynamic. The right hand has a series of chords, and the left hand has a more active line.

ritard.

Detailed description: This system continues the *Tempo I.* section. It ends with a *ritard.* marking. The right hand has a series of chords, and the left hand has a more active line.

p tranquillo *string.*

Detailed description: This system begins with a *p tranquillo* dynamic and a *string.* marking. The right hand has a series of chords, and the left hand has a more active line. The piece concludes with a fermata over the final notes.

SECONDO.

bewegter; mit Wärme.



p Ruhig



Refrain.



Più tranquillo



pp *rallentando molto*



PRIMO.

bewegter; mit Wärme.

First system of musical notation, consisting of a treble and bass staff. The music features a series of slurred notes, primarily eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first staff.

Second system of musical notation, continuing the treble and bass staves. It includes a 'ritard.' (ritardando) marking in the bass staff towards the end of the system.

Third system of musical notation, marked with 'p Ruhig' (piano, calm). The music consists of sustained notes and chords in both staves.

Fourth system of musical notation, labeled 'Refrain.' It features a long, sweeping melodic line in the treble staff with detailed fingerings (1-5) and a fermata. The bass staff provides harmonic support.

Fifth system of musical notation, marked 'Più tranquillo' (more tranquil). It continues the melodic line from the previous system with fingerings and a fermata.

Sixth system of musical notation, marked 'pp rallentando molto' (pianissimo, very slowing down). The music concludes with sustained notes and a final chord.

SECONDO.

Tempo ruhiger als früher.

Gut hervorgehoben.

pp

Etwas lebhaft.

mf pp mf

p cresc.

p cresc.

stringendo

fp cresc.

poco pesante

Belebter.

f

Tempo ruhiger als früher.

pp

Etwas lebhaft.

mf p mf

tr

p

cresc. fp cresc. stringendo

Belebter.

f - poco pesante

SECONDO.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes with accents (>) above them. The bass staff features a more complex accompaniment with some notes beamed together and a few rests.

Mit Leidenschaft.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. A forte dynamic marking (*ff*) is placed between the staves.

The third system shows a change in dynamics. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A diminuendo marking (*dim.*) is placed between the staves.

The fourth system features a piano dynamic marking (*p*) and a crescendo marking (*cresc.*). The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A *pesante* marking is also present.

The fifth system continues with a forte dynamic marking (*ff*). The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment.

Mit Leidenschaft.

SECONDO.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex melodic line in the upper voice with many accidentals and a more rhythmic accompaniment in the lower voice.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line, while the lower staff provides a steady accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a more active melodic line, and the lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. It includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The upper staff features a long, sustained note with a wavy line above it, and the lower staff has a rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. It includes dynamic markings: *ff* (fortissimo) and *Breit.* (Breite). The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

8.....

The first system of music consists of two staves. The upper staff contains a series of chords and some melodic fragments, while the lower staff provides a harmonic accompaniment with chords and moving lines. A dotted line with the number '8' above it spans the entire system.

8.....

The second system continues the musical texture with two staves. It features a mix of chords and melodic passages. A dotted line with the number '8' above it spans the system.

8.....

The third system shows a continuation of the piece with two staves. The music includes various chordal textures and melodic lines. A dotted line with the number '8' above it spans the system.

8.....

p *cresc.*

The fourth system features two staves. The upper staff has a melodic line with some slurs. The lower staff has a more active accompaniment. Dynamic markings '*p*' and '*cresc.*' are present. A dotted line with the number '8' above it spans the system.

8.....

ff *Breit*

The fifth system consists of two staves. The music is characterized by a more pronounced accompaniment. Dynamic markings '*ff*' and '*Breit*' are used. A dotted line with the number '8' above it spans the system.

8.....

The sixth system is the final one on the page, consisting of two staves. It features sustained chords and melodic lines. A dotted line with the number '8' above it spans the system.

OEUVRES DE
Jean S. Nicodé

(Continuation.)

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JEAN LOUIS NICODÉ.

This highly talented composer was born on August 12th, 1853, at Jerczik, near Posen, Prussia. Already in his sixth year he became a pupil of the well-known Professor Theodor Kullak, who superintended his studies on the Piano, whilst the theoretical part of his education was put into the hands of Richard Wüerst, and later on he received instruction in counterpoint from Friedrich Kiel. Since 1879 Nicodé has resided at Dresden.

Among the many modern Piano pieces the compositions of Nicodé were soon recognised as possessing a great deal of originality, and charm of melody and harmony, thus affording interest to the student. A few remarks on some of them may be found useful.

DEUX VALSES BRILLANTES. Op. 3.

No. 1. **VALSE IN A FLAT.** This charming Valse requires a very supple and delicate manipulation of the right hand, whilst the changes of harmony in the left hand must be accurately and precisely given; the shakes on pages 3, 6 and 9—carefully increasing and decreasing in force—add materially to the brilliant effect of this fascinating composition. The chief characteristic of Valse No. 1 is elegance.

No. 2. **VALSE IN E MINOR.** The striking feature of this Valse is its melodiousness. On page 12, the melody demands a rich and full tone, which ought to afford contrast to the graceful, yet somewhat capricious part, which follows. Great care should be taken to perform the Cadenza (pages 14-15) rapidly and with the greatest clearness, and to return in a well graduated manner to the Tempo primo. Both Valses are excellent companion pieces to those by Chopin, Op. 34, No. 1, and Op. 42.

TARANTELLA. Op. 13, No. 1.

Amongst the large number of Tarantellas written, Nicodé's deserves a foremost place with regard to originality, brilliancy, and natural—not forced—effect. A crisp, clear and correct execution is indispensable to do justice to this now highly popular piece. The key of G sharp minor may appear at first somewhat difficult, but the figures and melody of the whole are so striking and fascinating that this difficulty will soon be overcome. A very judicious application of the Pedal is necessary, for otherwise the finely constructed figures and arabesques—performed by the right hand—may become indistinct and the effect of crispness and brilliancy impaired. The second melody (page 5), most likely a national melody, is to be taken at a slower rate, and requires a graceful, elegant yet simple expression. As some of the terms are German, their English meaning may be acceptable:—*Sehr lebhaft*—very lively; *Ruhiger*—more quiet; *gebunden*—sustained; *allegro*—hurrying; *Tempo wie früher*—time as at first.

CANZONETTE. Op. 13, No. 2. E Major.

This exquisite and highly characteristic piece deserves great attention, not only for the sake of its melodious charm and beauty, but also for its decided originality. The performer has to bestow great care upon the somewhat intricate passages on pages 3 and 4 in order to do them full justice. The accompaniment of the left hand ought to resemble that of a guitar; the melody requires a soft, yet rich tone; its expression—slightly melancholy—must never be exaggerated so as to become sentimental; indeed, the melody in itself is so speaking and beautiful, that very little extra sentiment need be added. The greatest attention, however, has to be given to the part in which the melody is divided between the two hands—there must be a complete cohesion of the parts in quavers, so as to make it appear as if the air were played by a single hand. Persons who have played some of Thalberg's Fantasias, Rubinstein's well-known melody in F, or Mendelssohn's Posthumous Study in B flat minor, will soon find out how they have to proceed, in order to produce the desired effect.

BARCAROLLE. Op. 13, No. 3. F Sharp Major.

The key of six sharps might deter some persons from playing this singularly charming and, in its way, most effective piece. With regard to

pleasing harmony, well-sustained euphony, gracefulness of melodious figures, and genuine, never exaggerated or affected feeling, this Barcarolle has but few rivals. A judicious application of the Pedal will add materially to the harmonious effect, and, though the time of the piece is slow, there must nowhere be any dragging or exaggeration into heaviness. The Cadenza (last line of page 1) requires absolute perfection and complete freedom of execution, and as the harmonies in general are rather complicated, great attention must be paid to the double sharps. The undulating movement of the whole must never be lost sight of.

VARIATIONS AND FUGUE ON AN ORIGINAL THEME.

Op. 18, in D flat.

It is evident that the composition of this beautiful work was a labour of love. Not only is every part, theme as well as variations, and last but not least, the Fugue, finished, rounded off and polished with great care, but also the order in which the several Variations follow each other, show the earnest and experienced composer. The theme, a kind of hymn in common time (*Langsam, feierlich—anglican, slow, solemn*), offers an effective rhythmical design, and its construction with regard to rise and fall of phrases is uncommonly happy.

VAR. I (*Sehr weich und gebunden*—very soft and sustained) affords the right hand ample opportunity to excel in lightness, suppleness and gracefulness. Var. II, a kind of Canon, requires the strictest legato performance. Var. III (*Bewegt und sehr leicht*—animated and very light) demands absolute correctness and clearness for the striking of the chords and great distinctness for the intervening octaves in the left hand. Pedal is not necessary. Var. IV (*Sehr getragen*—very expressive) has to be played with feeling and earnestness—the Bass notes have to be struck with gentle but thoroughly sure force. Var. V (*Grandios und scharf markirt*—grandly and sharply accentuated) requires healthy strength and a certain energetic delivery. In Var. VI (*Ruhig und sehr gebunden*—quietly and well sustained) a beautiful contrast to Var. V is offered. Although the character of this Variation is one of extreme softness and gentleness, its tone ought to be rich and mellow; Var. VII, somewhat mysterious and gloomy, demands absolute perfection with regard to clear and correct performance in the left hand. Var. VIII (*Sehr ernst*—very serious) affords to the performer a good opportunity to show off the sonorousness of the lower octaves and again the sweetness and brightness of the treble of the instrument—it is indeed an orchestral effect which has to be realized on the instrument. Var. IX (*Dröhnend und feurig*—heavily sounding and fiery—droning) is in the bravura style: it is very difficult and requires great physical strength. Var. X (*Ruhig*—quietly) is in the form of a three-part Canon. Var. XI, the last (*Etwas bewegt*—slightly animated), demands great care in order to excel in the legato style; it leads to the Fugue—(*Stolz und kräftig, anfangs mässig schnell, nach und nach lebhafter*—Proud and vigorous, in the beginning moderately quick, by degrees more animated). If a fault might be found with this Fugue it would be its length, which, after the preceding eleven Variations, fails to produce the desired effect. A reconciling feature, however, is the really beautiful re-introduction of the noble and dignified theme.

ANDENKEN AN ROBERT SCHUMANN. (Recollections of Robert Schumann.) Six Fancy Pieces by Louis Nicodé. Op. 6, I. II.

It is but natural that a distinguished intellectuality, combined with moral nobleness such as Schumann was admired and beloved for, should make a lasting impression on a young composer, full of enthusiasm for all that is good, noble and original. Nicodé's six pieces are evidently the result of his studies of Schumann's Pianoforte works. We could not reproach him (Nicodé) with plagiarism, but there occur passages which remind the listener of Schumannish harmonies, modulations, turns of melodies, without permitting to point at the very piece from which they are borrowed, or rather suggested. With regard to form, Nicodé's pieces resemble Schumann's *Fantasiestücke*, Op. 12, and *Novelletten*, Op. 21.

No. 1, G MINOR, is characteristic of storm, passion, wild fire and restlessness. Pedal has to be but sparingly used, and the passion ought nowhere to deteriorate into noise or confusion, neither should the time be taken at too great a speed. We translate the German terms of expression: *Aeusserst lebhaft und markirt*—very fast and accented; *leidenschaftlich*—passionately; *sehr gebunden*—well bound, sustained; *mit erneuter Kraft*—with renewed vigour; *sehr schnell*—very fast; *noch schneller*—still faster; *hinaufstürmend*—hurrying up.

No. 2. E FLAT. This fresh and vigorous, bright and spirited piece begins with a kind of Huntsman's Chorus; it is followed by Intermezzo I and II, between which the beginning is repeated. Intermezzo I—swift, light, free and frank—requires absolute correctness of performance: any uncertainty, stammering or dragging would entirely spoil its effect. Intermezzo II is well contrasted—it is earnest, thoroughly serious, almost lugubrious, at times softer strains make it appear to be a lament or elegy. Although the character of the entire Intermezzo is a gloomy and subdued one, the tone ought to be full, and therefore a firm but well-regulated touch, with many gradations, must be applied. *Frisch und kräftig, sehr markirt*—fresh and vigorous, sharply marked; *ein klein wenig belebter*—a little livelier; *sehr gehalten und düster*—well sustained and gloomy; *nach und nach abnehmend*—by degrees getting softer; *eilend*—hurrying; *wie vorher*—as before; *wuchtig, schleppend*—heavily, dragging.

No. 3. D MINOR. In this piece bewilderment, doubt, indeed uncertainty are well expressed, and therefore, it reminds slightly of Schumann's Whims (Op. 12, No. 4). The part in B flat (page 20) is, however, more decided and firm, and is a good contrast to the first. Towards the end passion and fire increase and terminate the whole in brilliant style. *Capriciös und entschlossen*—capriciously and determined; *sehr gebunden*—well bound; *langsam*—slowly; *bewegter*—livelier; *wie vorher*—as before; *schneller*—faster; *sehr schnell*—very fast.

No. 4. A MAJOR. The commencing harmonies are manly, fine and noble. In a distinctly rhythmized manner the first part proceeds towards a passionate passage in F sharp minor; a rather fiery and impetuous division in D major brings life and animation, which, however, recedes before the re-introduced part in dotted notes. Passionate strains appear anew and last with increased force until the end, indicated by a few solemn, earnest but calming chords.

No. 5. D FLAT. With regard to intrinsic beauty, well sustained substance and accurately defined characteristic expression, this piece is decidedly the best of the collection. The nobleness, unity and naturalness of the harmonies, and the euphonious freedom of the modulations render it very attractive. *Sehr langsam*—very slow; *Bewegter*—more animated; *äusserst gebunden*—very sustained; *wie früher*—as before.

No. 6. G FLAT. Great excitement, decided passion and an almost wild energy are the chief characteristics of this well composed piece—crispness and absolute freedom of the wrist are demanded by the first part, whilst a kind of enthusiastic storming forward will help the part in D flat (page 13) to be really effective. The Intermezzo ought to present, with its quiet contemplative expression, a strong, even striking contrast to the former turmoil; the composer's remark to shorten the concluding movement will be gratefully accepted, in order to be able to bring the whole to a vigorous and triumphal conclusion. *Energisch, wild*—energetically, wildly; *nachgebend und gewichtig*—slackening the time and heavily; *leidenschaftlich*—with passion; *sehr langsam*—very slow; *erstes Tempo*—first speed of time; *sehr lebhaft und markirt*—very lively and strongly accented; *die Achtel durchweg gebunden*—the quavers throughout legato; *verhallend*—dying away; *langsam, mit tiefer Empfindung*—slowly with deep expression; *wie vorher*—as before; *feurig*—fiery; *nach und nach schneller*—by degrees faster.

WALZER IN G MAJOR. Op. 28, No. 1.

This charming, graceful and melodious Waltz is written in the old style, formerly called "Deutscher," which was a kind of rustic dance, much slower than the Waltzes now danced at balls. A certain good-natured, soft and complacent expression is the chief characteristic, while harmony, melody and modulations are worked out most systematically, according to a carefully prepared design. Indeed, the details of this euphonious—but not brilliant Waltz—display in every part the skill of the excellent composer. In order to do justice to Nicodé's compositions, the performer has conscientiously to observe every expression, the staccato passages in the left hand have to be played neatly, correctly and distinctly. Towards the end (page 11), a kind of meditation, dreamy expression will be most appropriate—indeed, the beautiful harmonies demand such an expression, while the stringendo (last line) seems to indicate that it was merely a pleasant, nay, a sweet dream in which we indulged and that to return to prosaic life is a necessity. On the whole, this Waltz may rank with the best of Chopin's.

BURLESKE IN F MAJOR. Op. 28, No. 2.

A burlesque is in fact a ludicrous representation, a satire, an exaggerated parody—but in this piece the chief feature is more in the rhythmic expression, which is given out with almost exaggerated force, than in the form or general expression of the piece itself, which is composed as a Scherzo. The melodious element changes with the harmonious, and constant variety of expression renders this movement highly interesting. The performance of the cantabile (page 7, left hand) ought to suggest the sound of a violoncello, which, as it were, sings the charming melody. Particular care ought to be given to the exact and correct performance of the passage (page 8, last line) in which one note of a chord binds it to the next chord. This effect somewhat resembles the formerly fashionable "dissolving views"—the application of the pedal would here spoil the desired effect and might produce a kind of confusion. The return to the principal theme is charmingly managed and affords the performer a good opportunity of exhibiting refinement of taste and tenderness of feeling. The thematic work of the last page is excellent and deserves great attention on the part of the executant. In short, the piece is full of humour, spirit, wit, and, at the same time, of moderate, yet warm feeling, and its construction is masterly. *Mässig bewegt und rhythmisch fest*—moderately and rhythmically firm; *genau gebunden*—strictly bound (legato); *ruhig*—quietly.

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