Eine Ballscene.

WALZER

für das Pianoforte zu vier Händen

componirt und

HERRN LOUIS STETTHEIMER

in Freundschaft zugeeignet

von

JEAN LOUIS NICODÉ.

Op. 26.

Eigenthum der Verleger

LONDON, AUGENER & Cº
199, REGENT STREET, W.
City Branch 22, Newgate Street, E.C. Library & School Department 81, Regent St. W.
Leipzig Breitkopf & Härtel.

Price 5/-

Eingetragen in das Vereins-Archiv.

EINE BALLSCENE.

WALZER

für das Pianoforte zu vier Händen

von

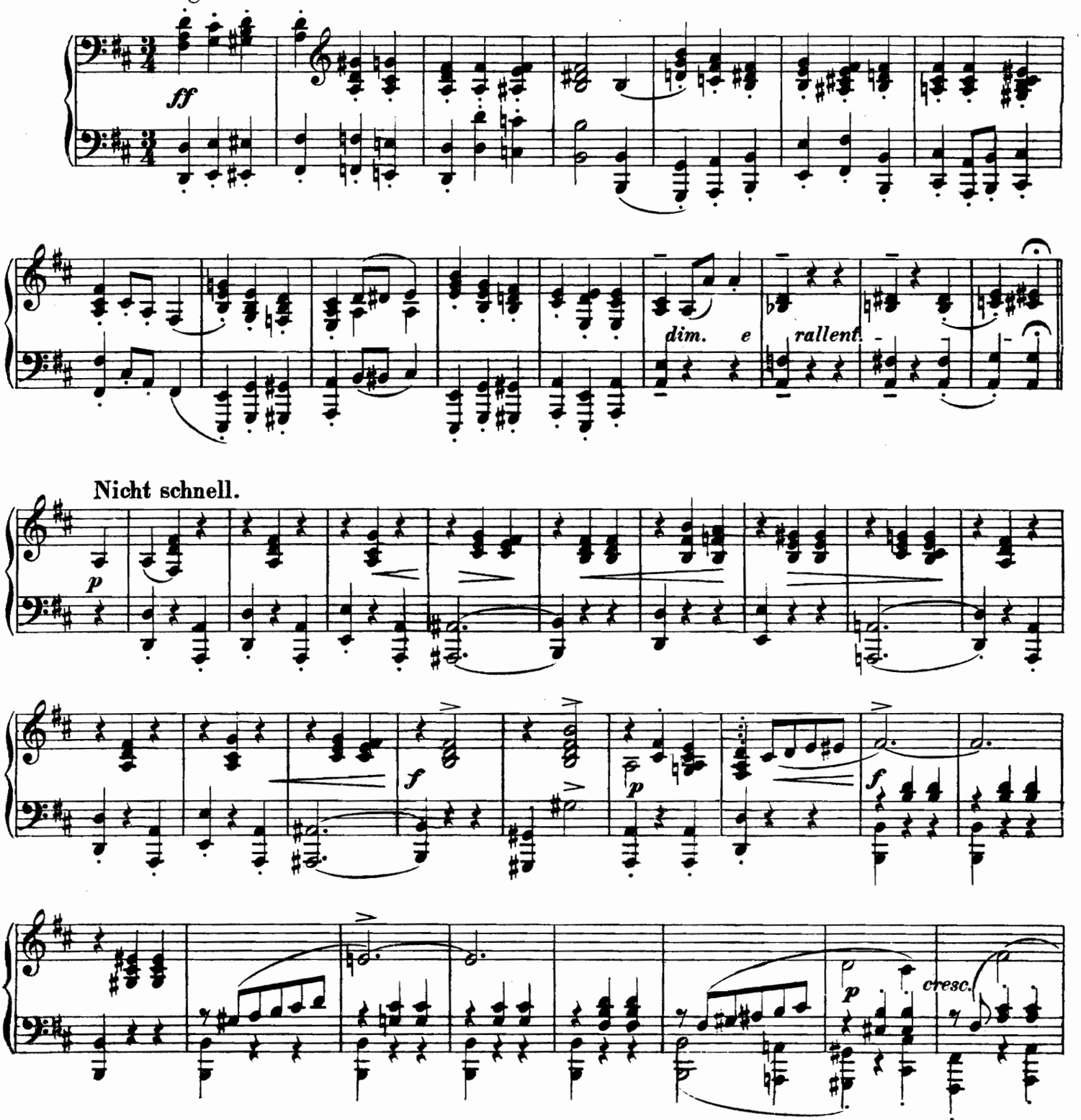
JEAN LOUIS NICODÉ.

Op. 26.

INTRODUCTION.

Allegro maestoso.

SECONDO.



Music Printing Offices, 10, Lexington Street, London, W.

EINE BALLSCENE.

WALZER

für das Pianoforte zu vier Händen

von

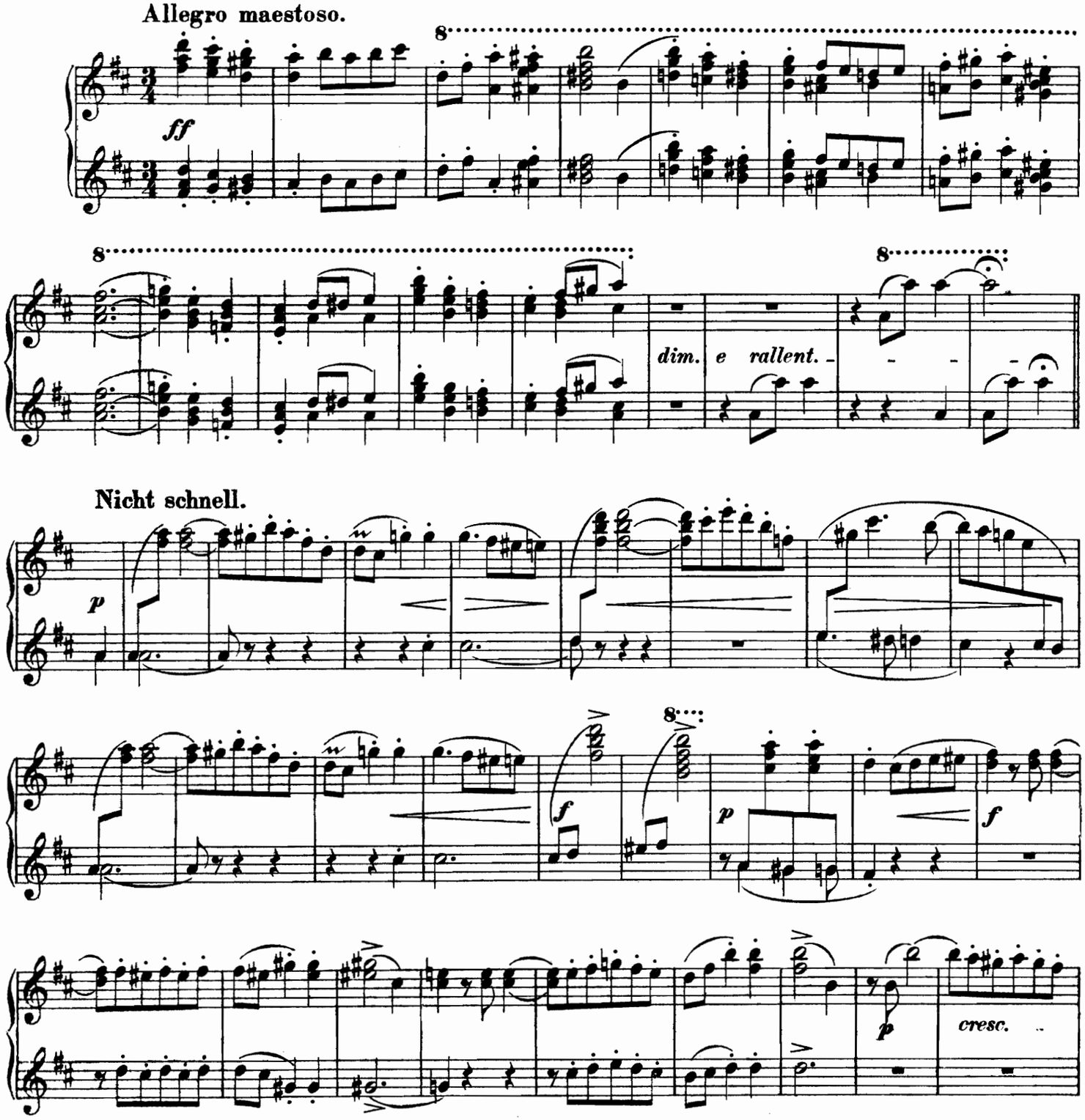
JEAN LOUIS NICODÉ.

Op. 26.

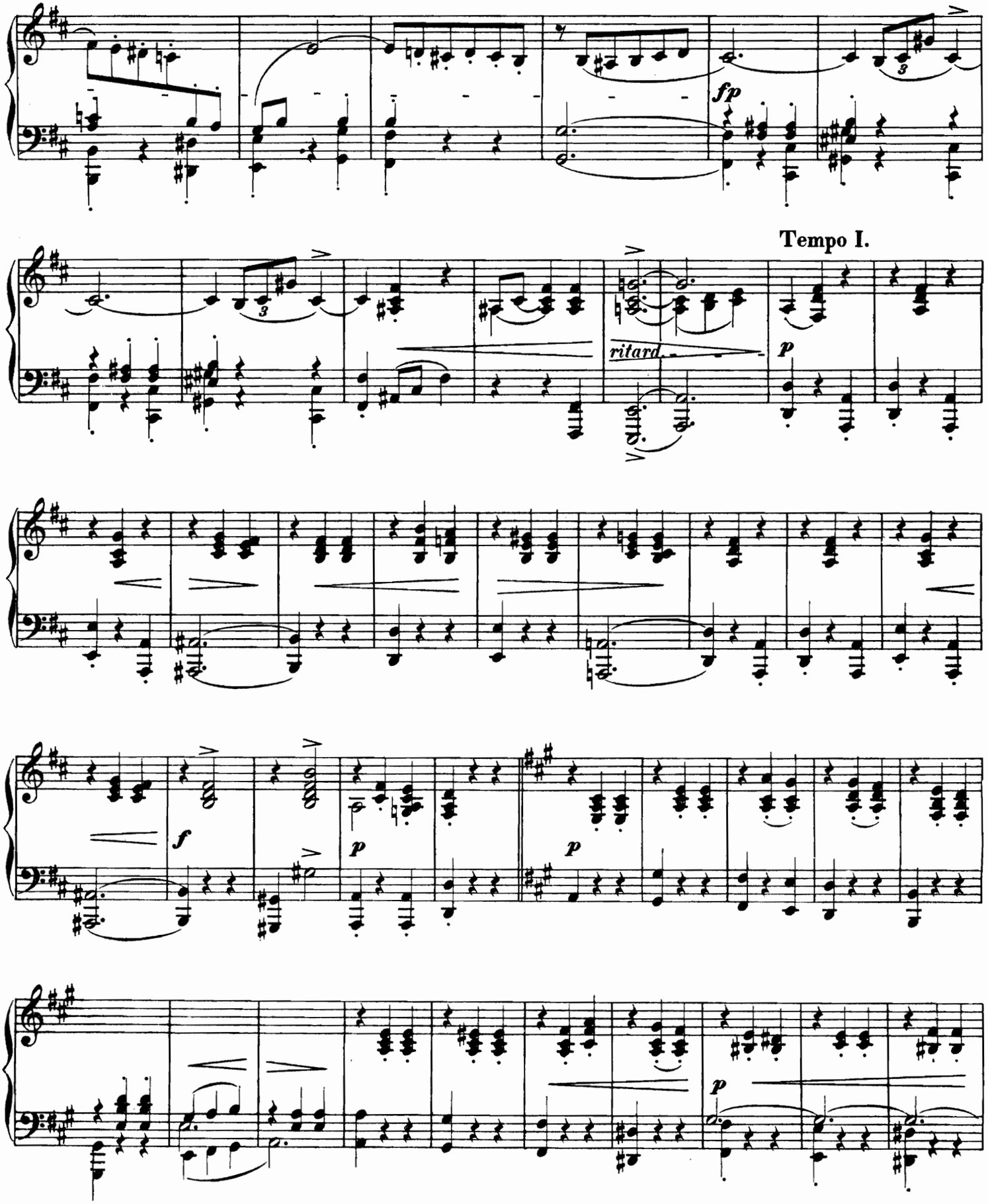
INTRODUCTION.

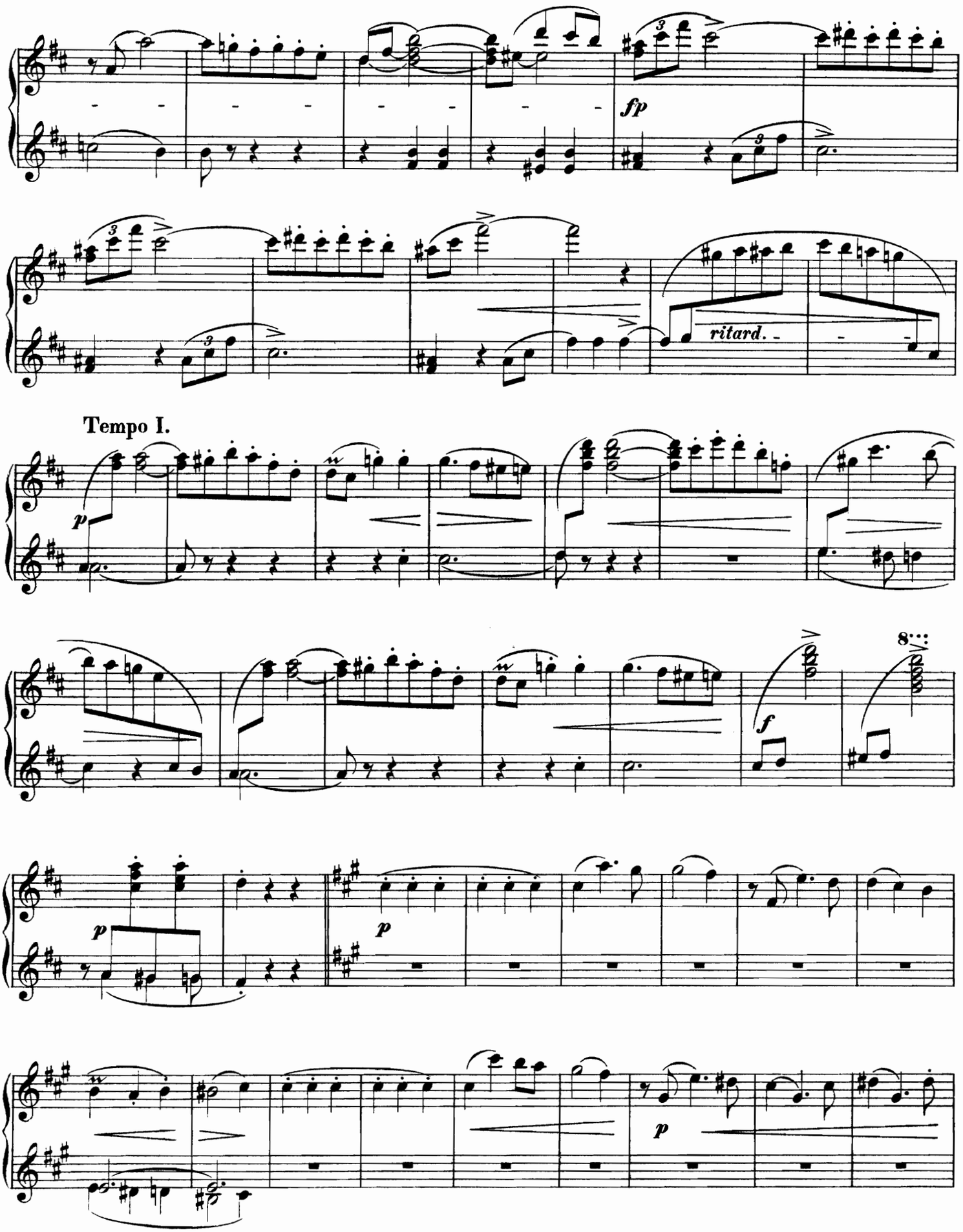
Allegro maestoso.

PRIMO.

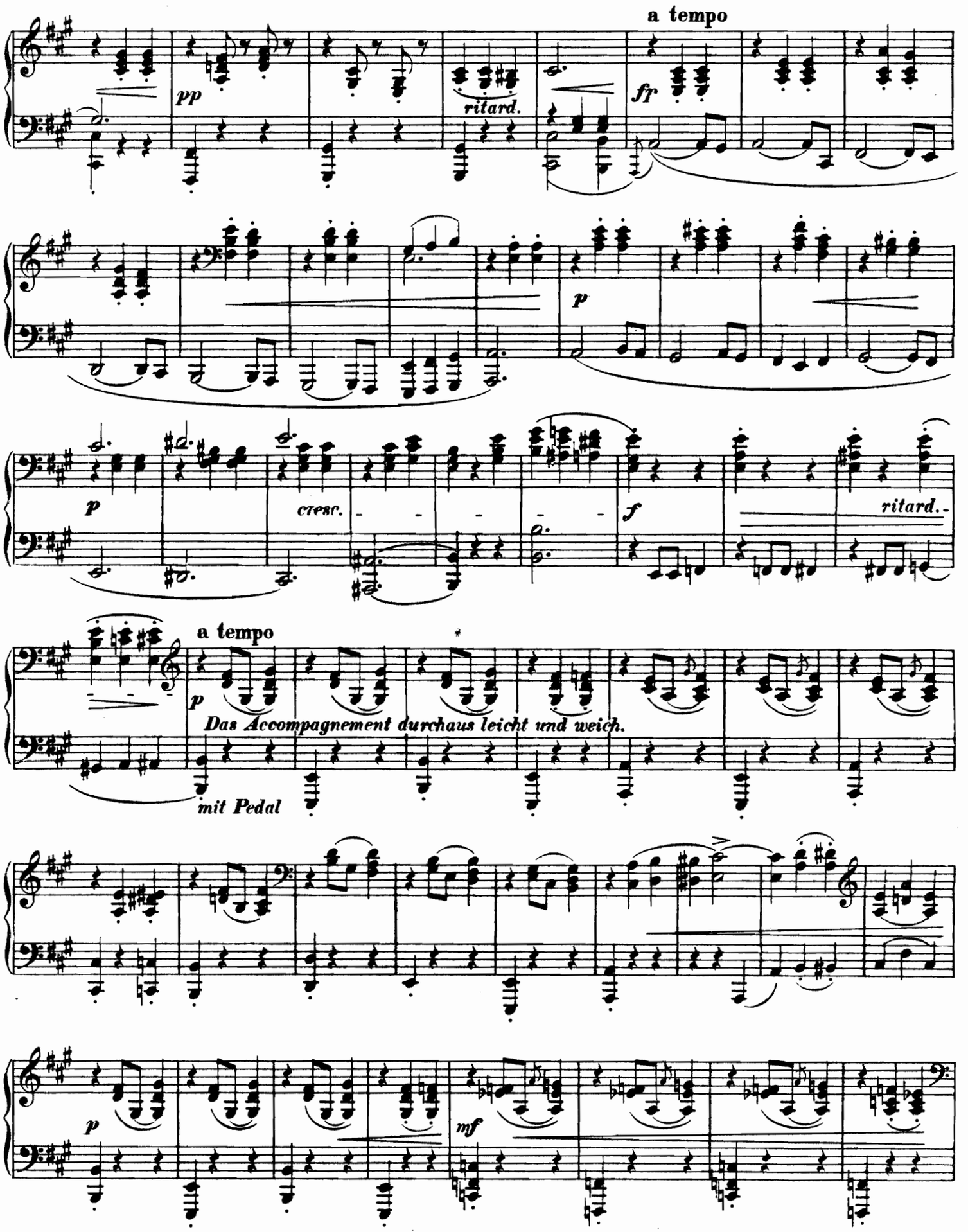


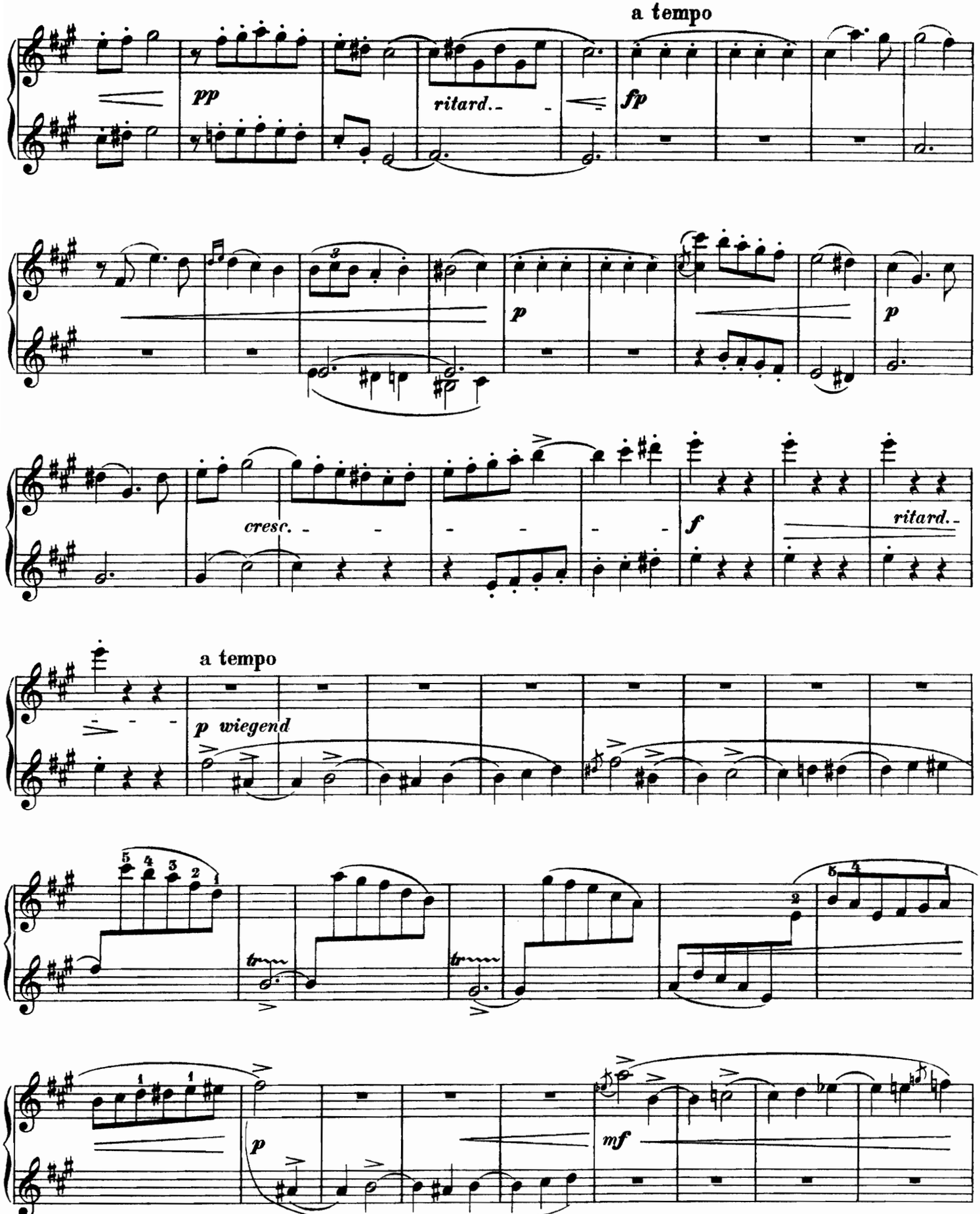
SECONDO.



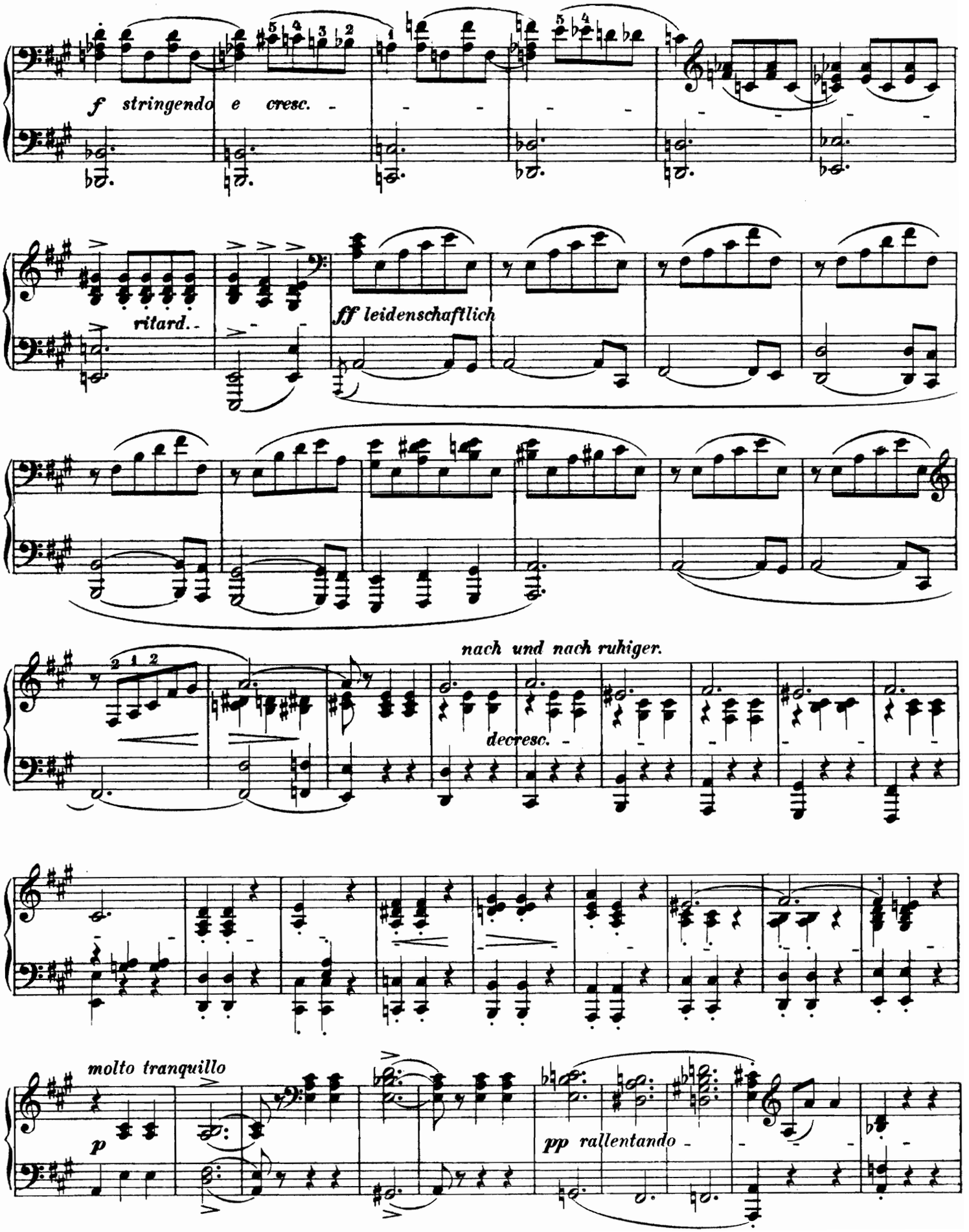

fp
ritard.
Tempo I.
p
f
8
p
p
p

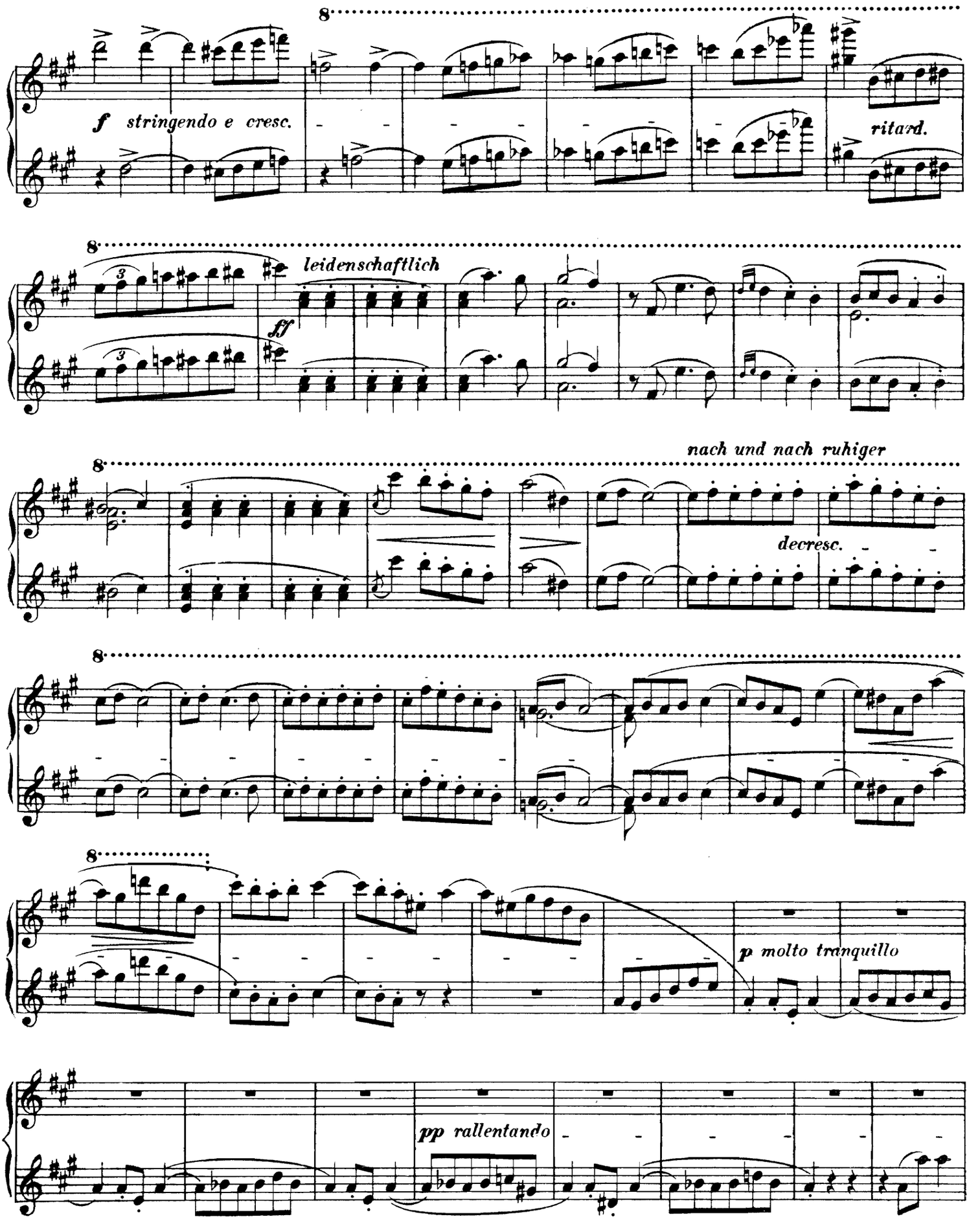
SECONDO.


a tempo
pp
ritard.
fr
p
p
cresc.
f
ritard.
a tempo
p
Das Accompagnement durchaus leicht und weich.
mit Pedal
p
mf


a tempo
pp
ritard.
fp
p
p
cresc.
f
ritard.
a tempo
p wiegend
tr
tr
p
mf

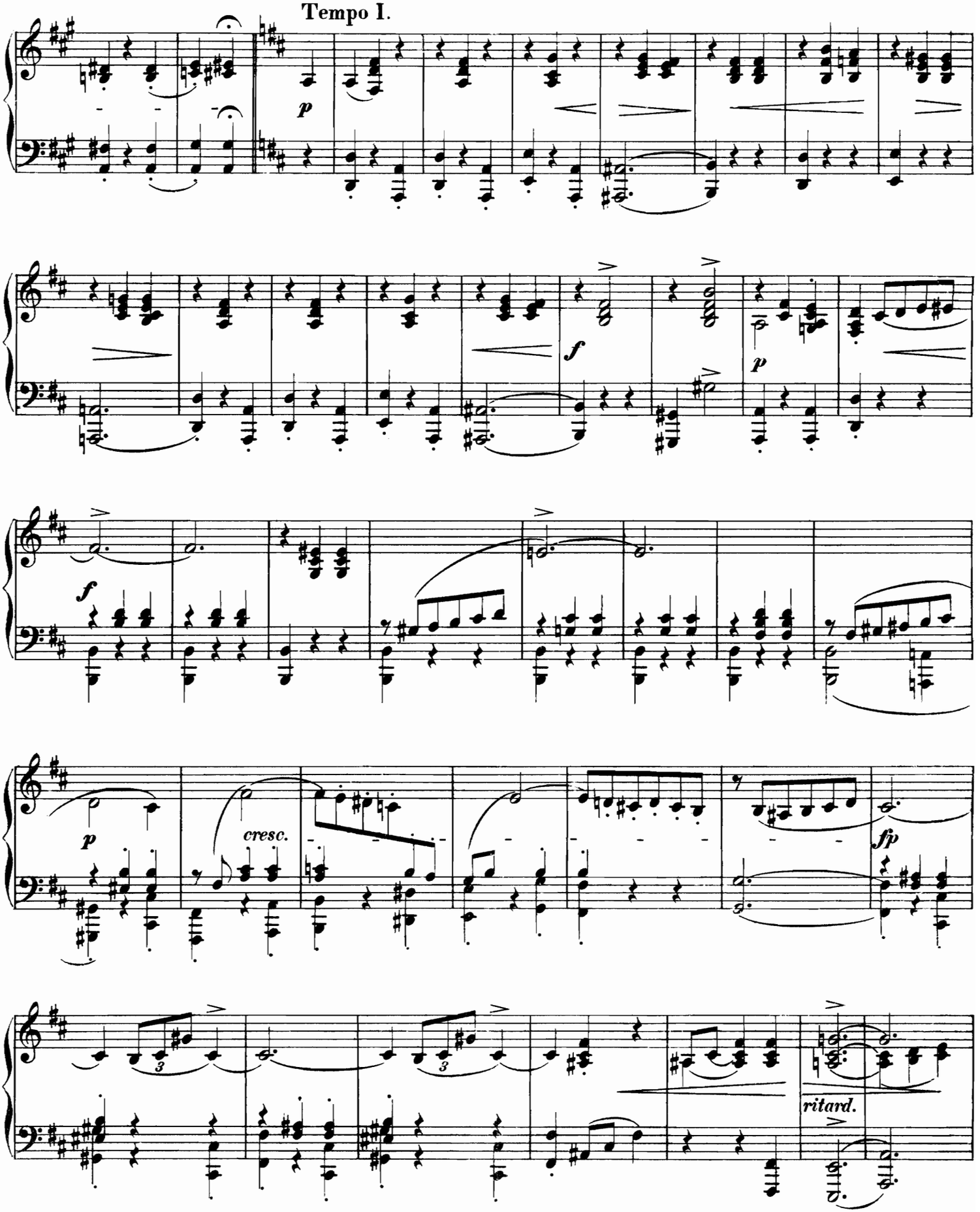
SECONDO.

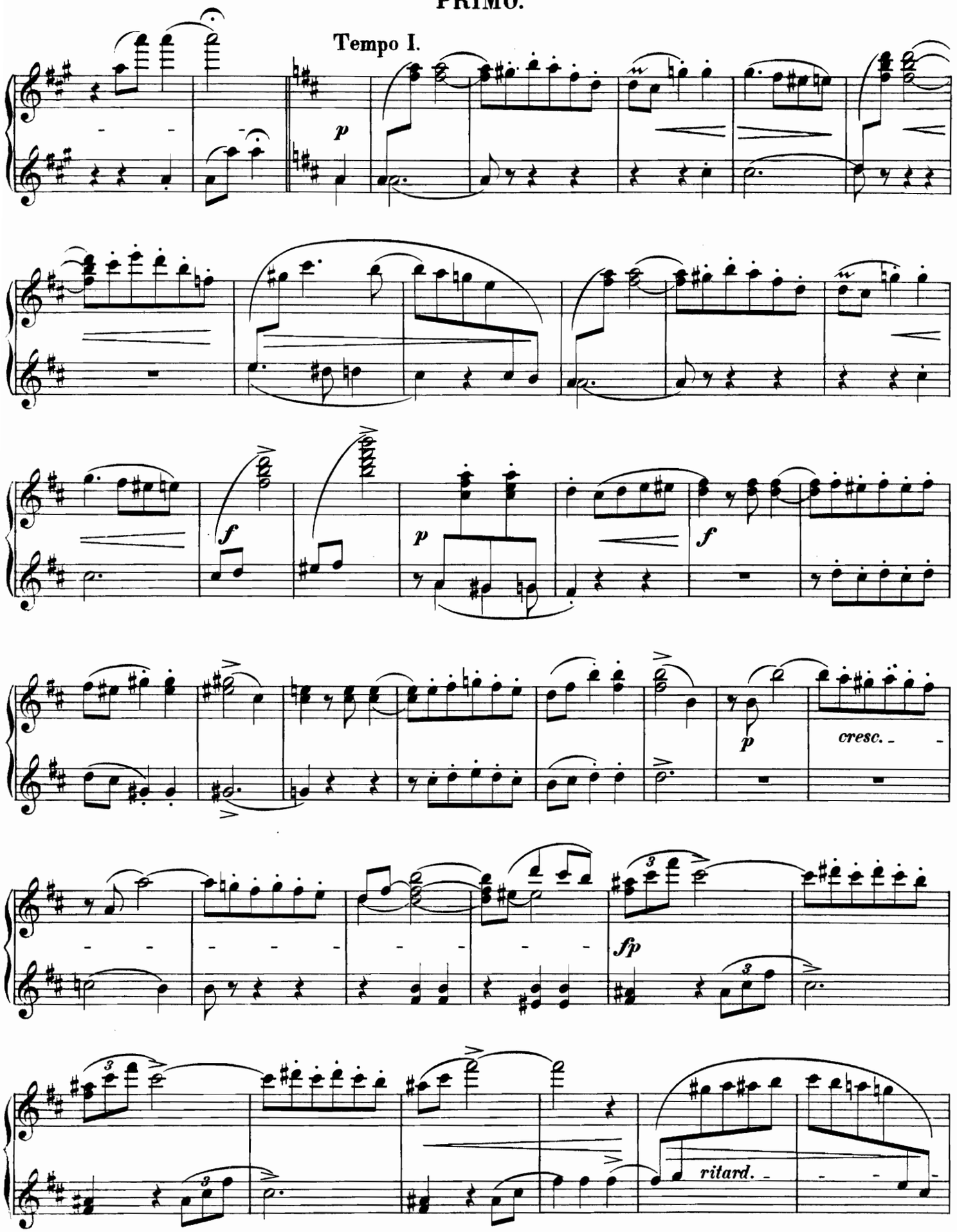

f stringendo e cresc.
ritard.
ff leidenschaftlich
nach und nach ruhiger.
decresc.
molto tranquillo
p
pp rallentando


f stringendo e cresc.
ritard.
leidenschaftlich
ff
nach und nach ruhiger
decresc.
p molto tranquillo
pp rallentando

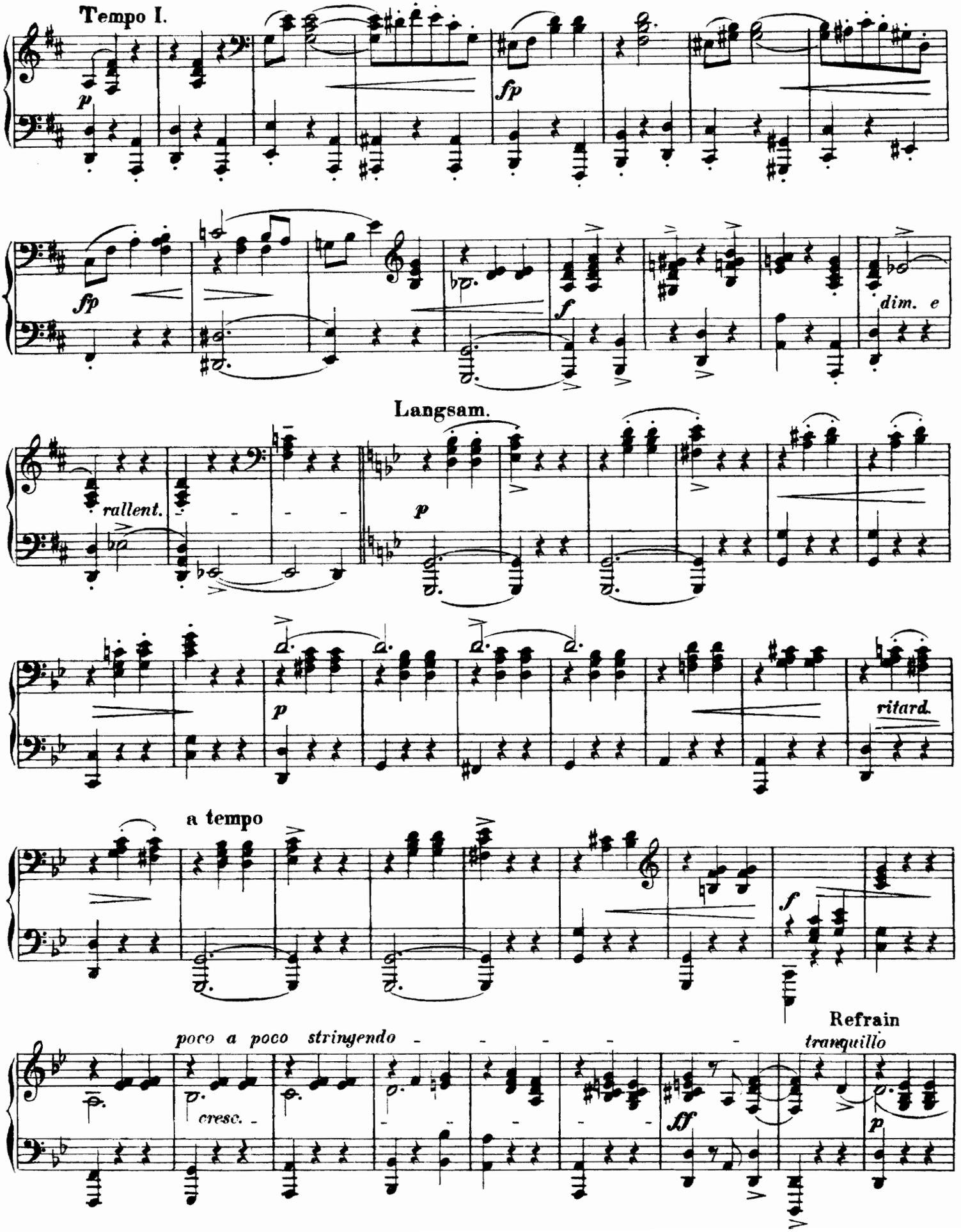
SECONDO.

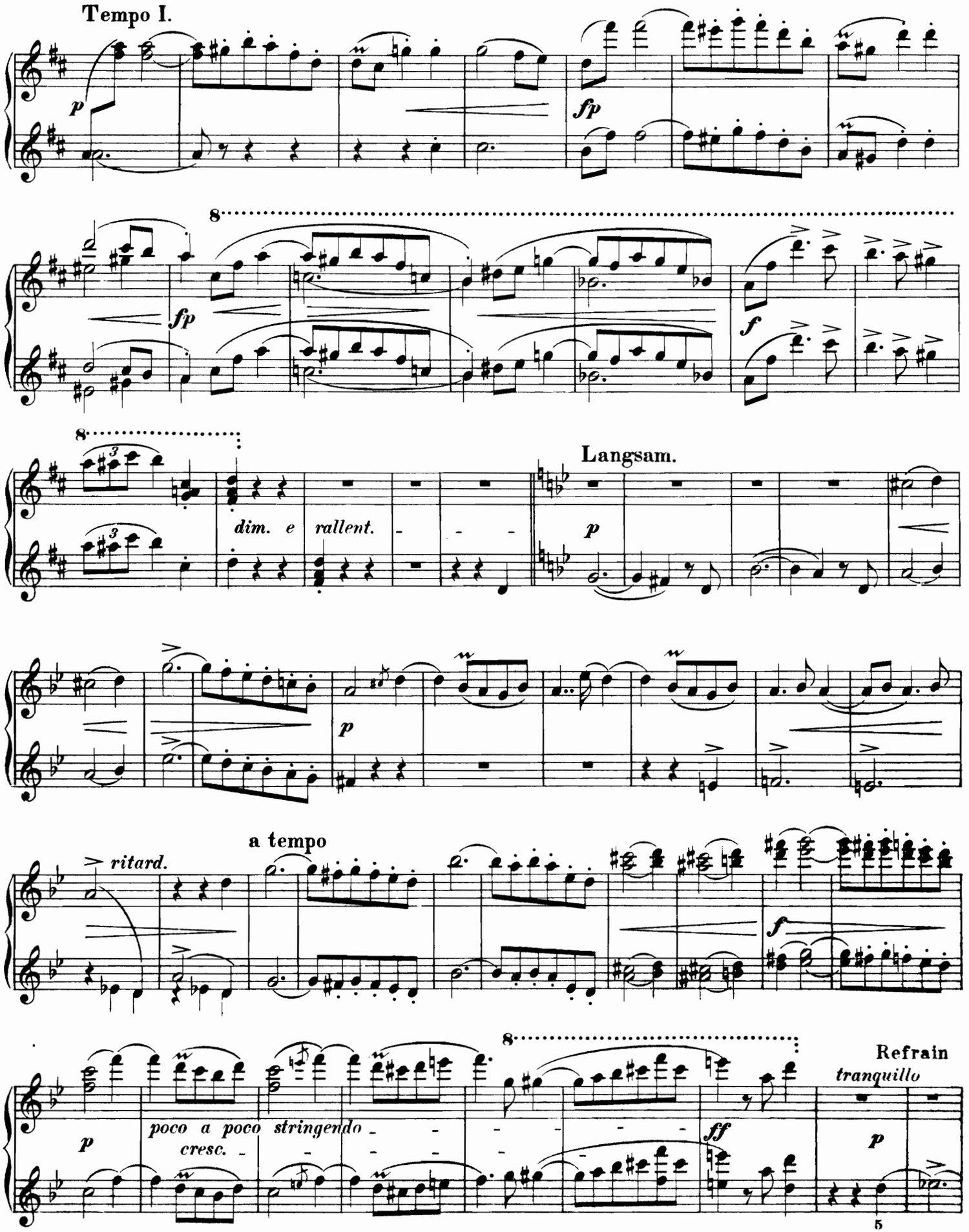
Tempo I.



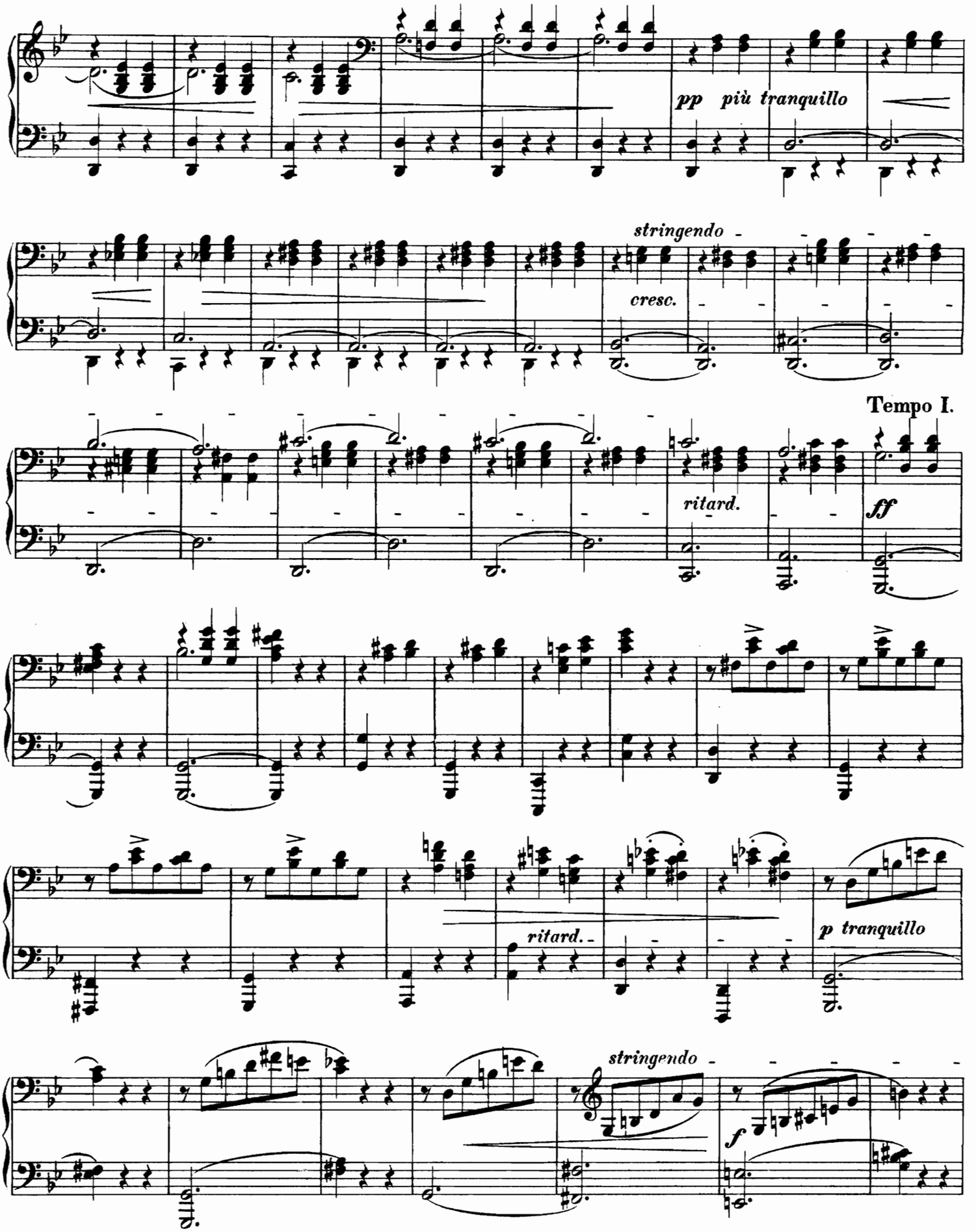

Tempo I.
p
f
p
f
p
cresc.
fp
ritard.

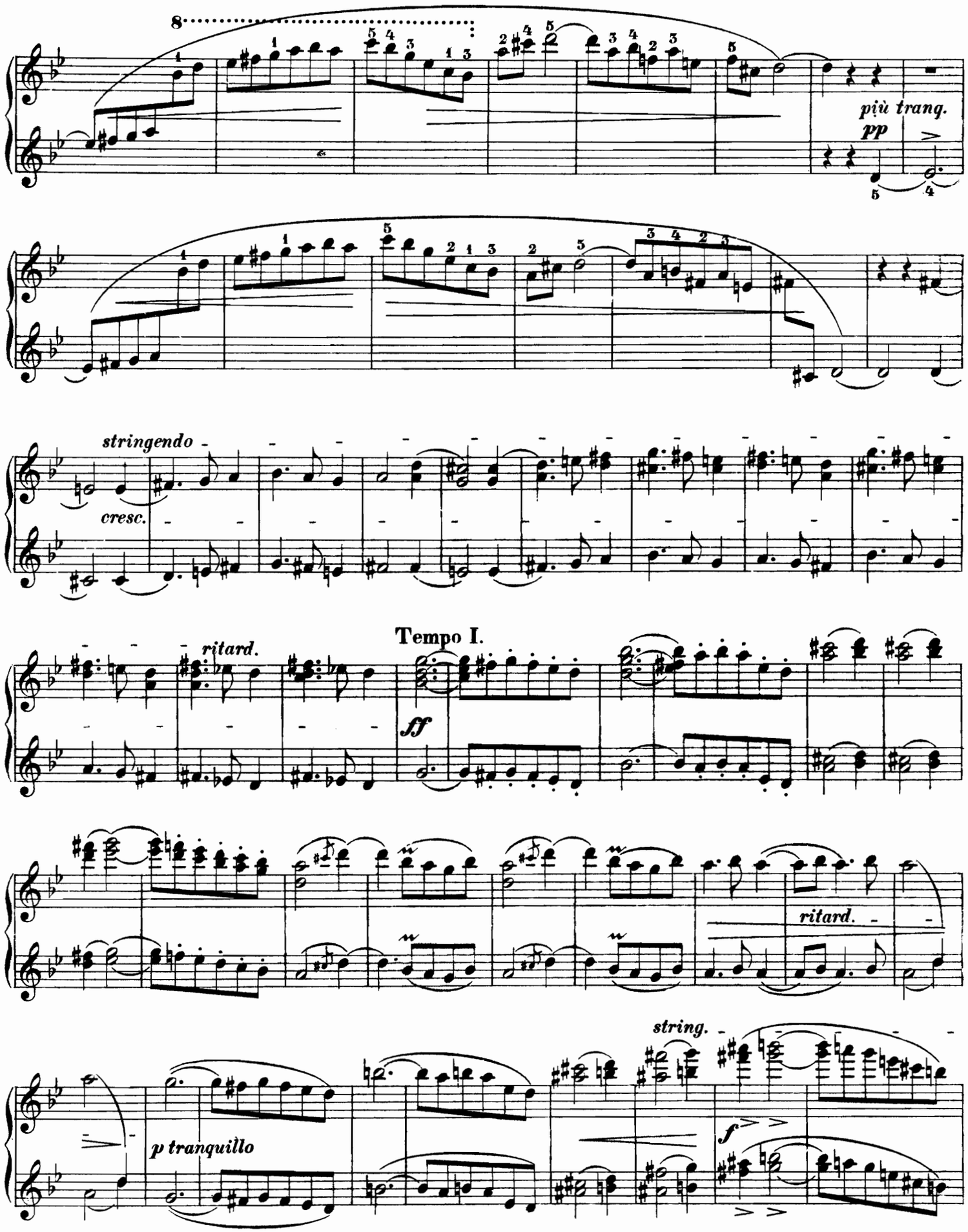
SECONDO.


Tempo I.
p
fp
fp
f
dim. e
Langsam.
rallent.
p
p
ritard.
a tempo
f
Refrain
poco a poco stringendo
cresc.
tranquillo
ff
p

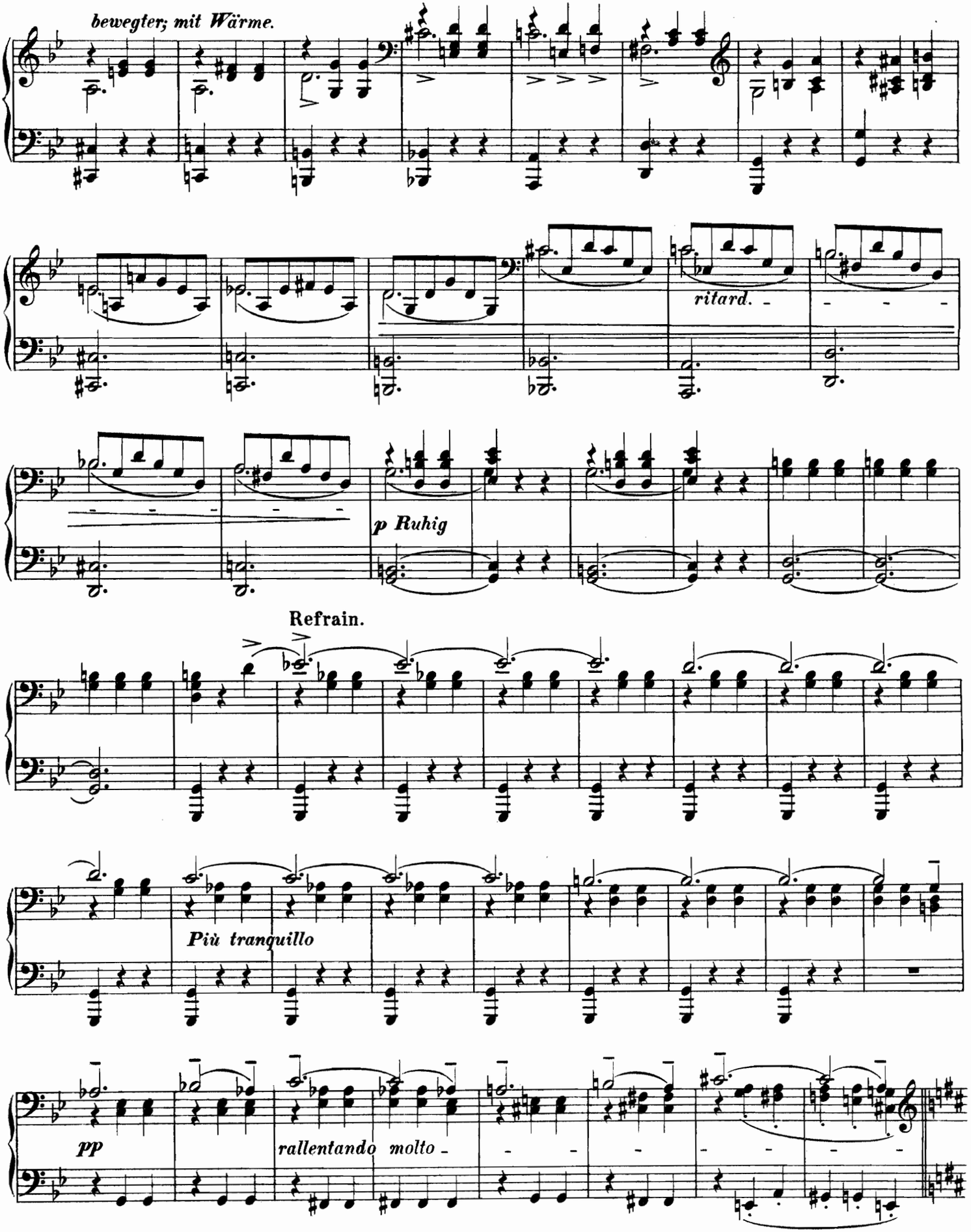

Tempo I.
p
fp
8
fp
f
8
dim. e rallent.
Langsam.
p
p
ritard.
a tempo
f
8
poco a poco stringendo
cresc.
ff
Refrain
tranquillo
p

SECONDO.


pp più tranquillo
stringendo
cresc.
Tempo I.
ritard.
ff
ritard.
p tranquillo
stringendo
f


8
più trang.
pp
stringendo
cresc.
ritard.
Tempo I.
ff
ritard.
string.
p tranquillo
f

SECONDO.


bewegter; mit Wärme.
ritard.
p Ruhig
Refrain.
Più tranquillo
pp
rallentando molto

PRIMO.

bewegter; mit Wärme.

ritard.

p Ruhig

Refrain.

Più tranquillo

pp *rallentando molto*

SECONDO.

Tempo ruhiger als früher.

Gut hervorgehoben.

pp

Etwas lebhaft.

mf *pp* *mf*

p *cresc.*

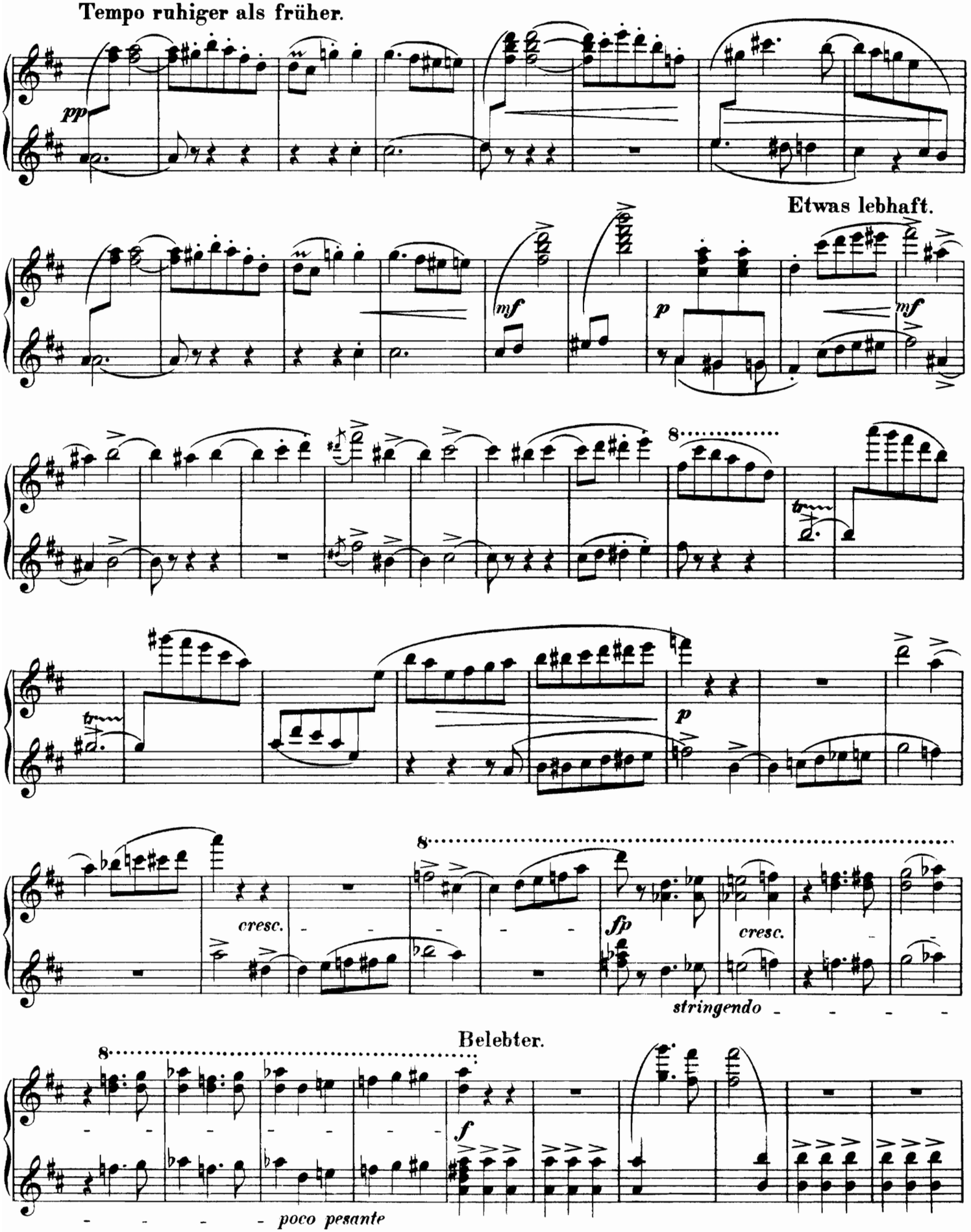
stringendo

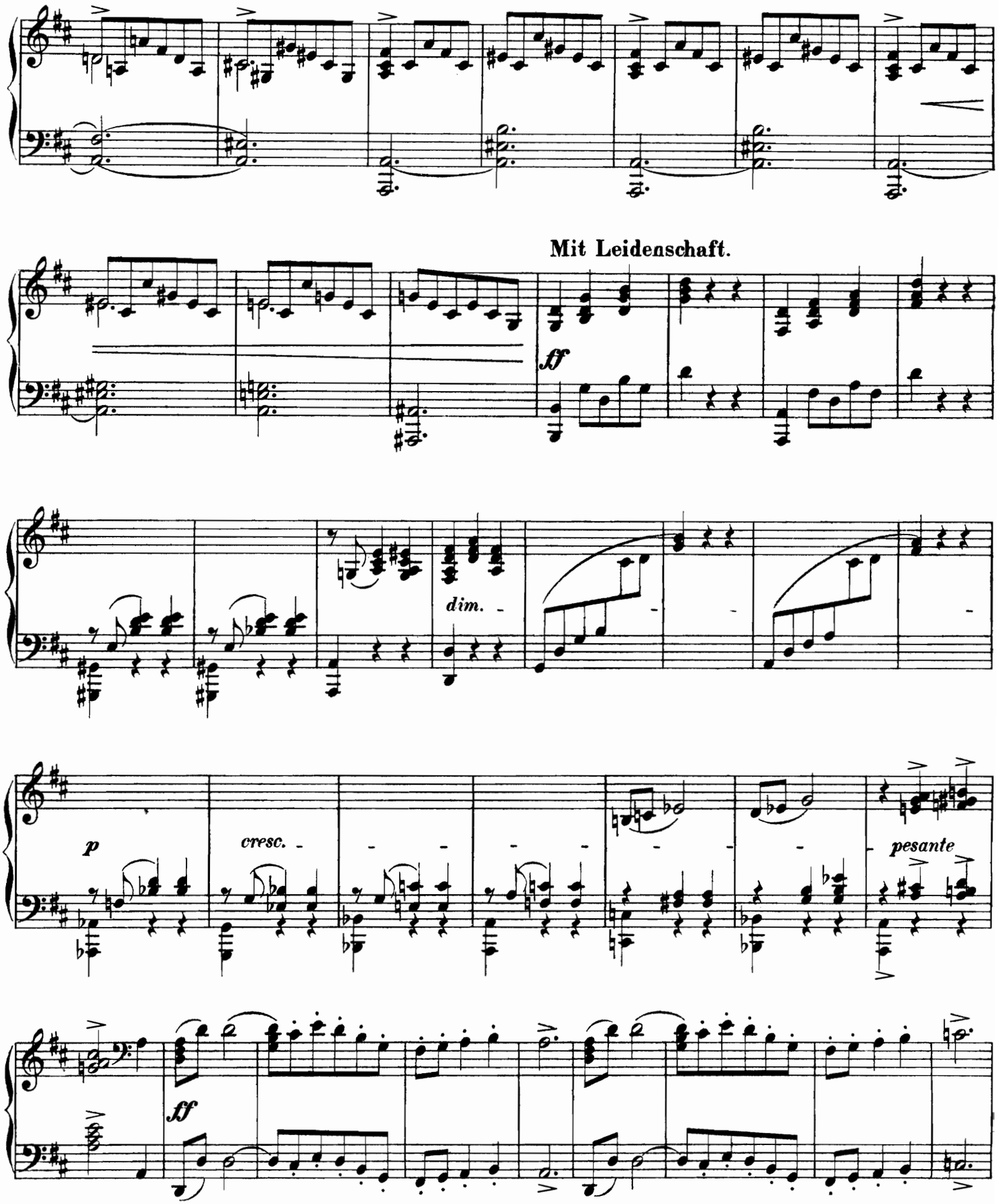
fp *cresc.*

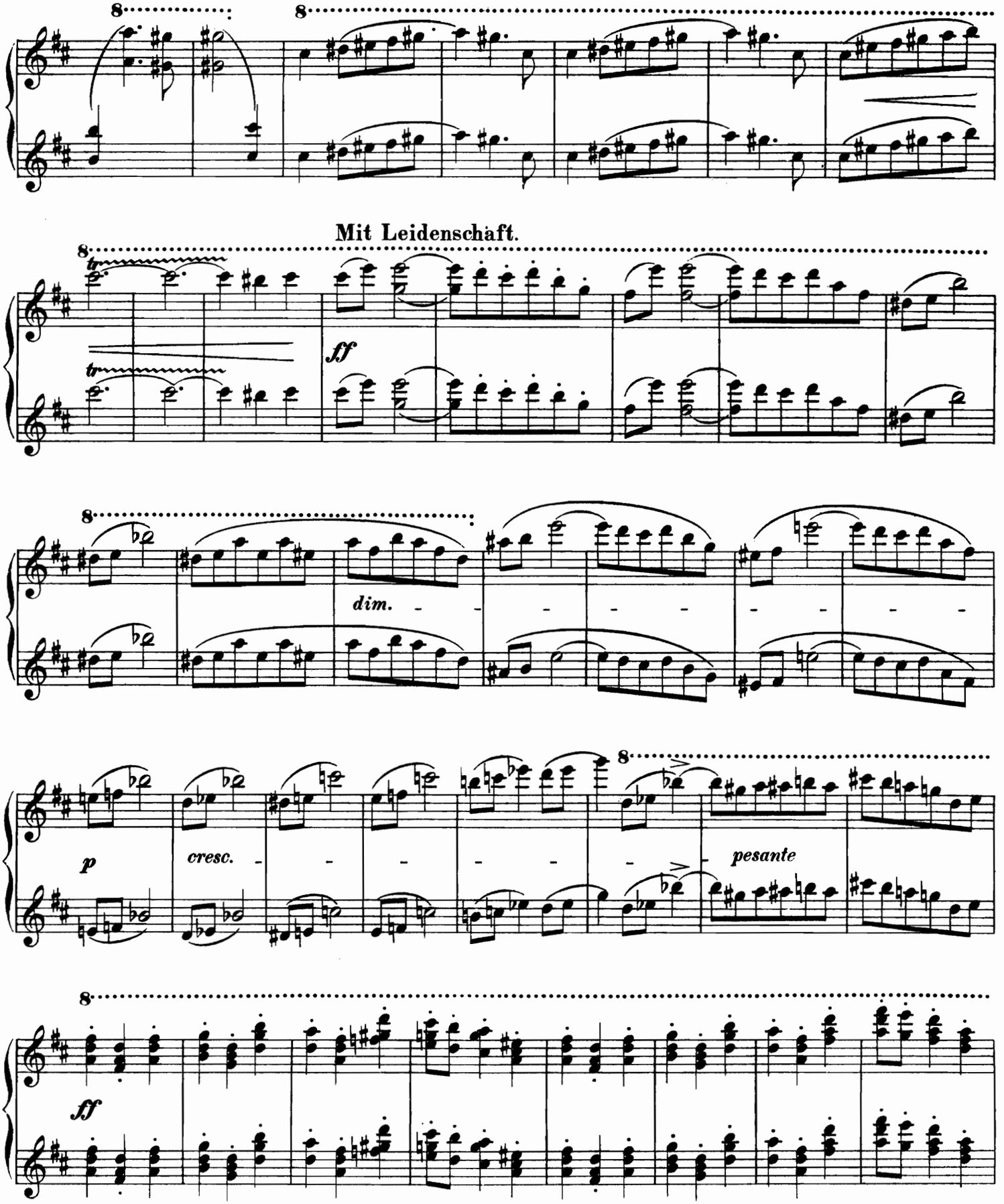
poco pesante

Belebter.

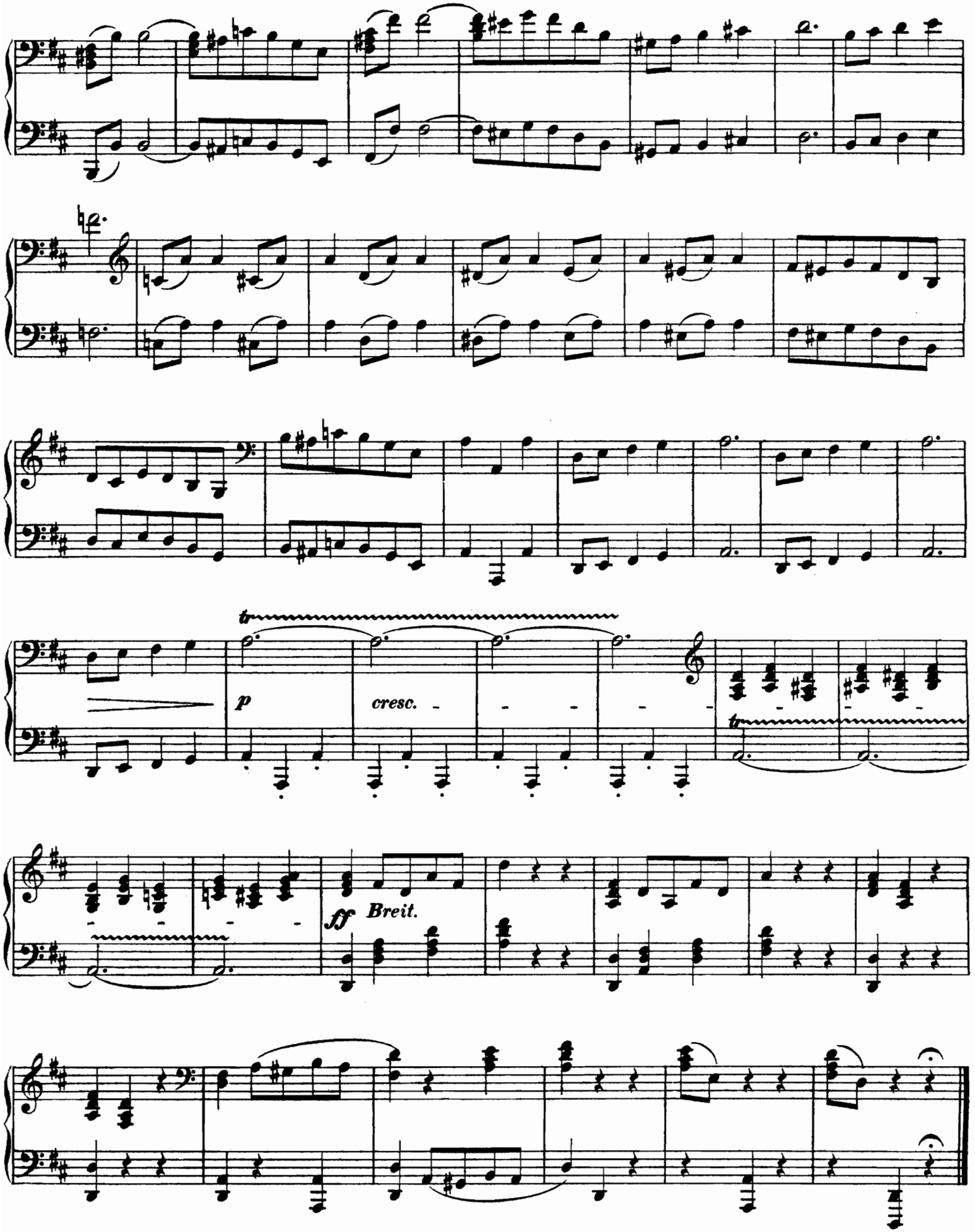
f

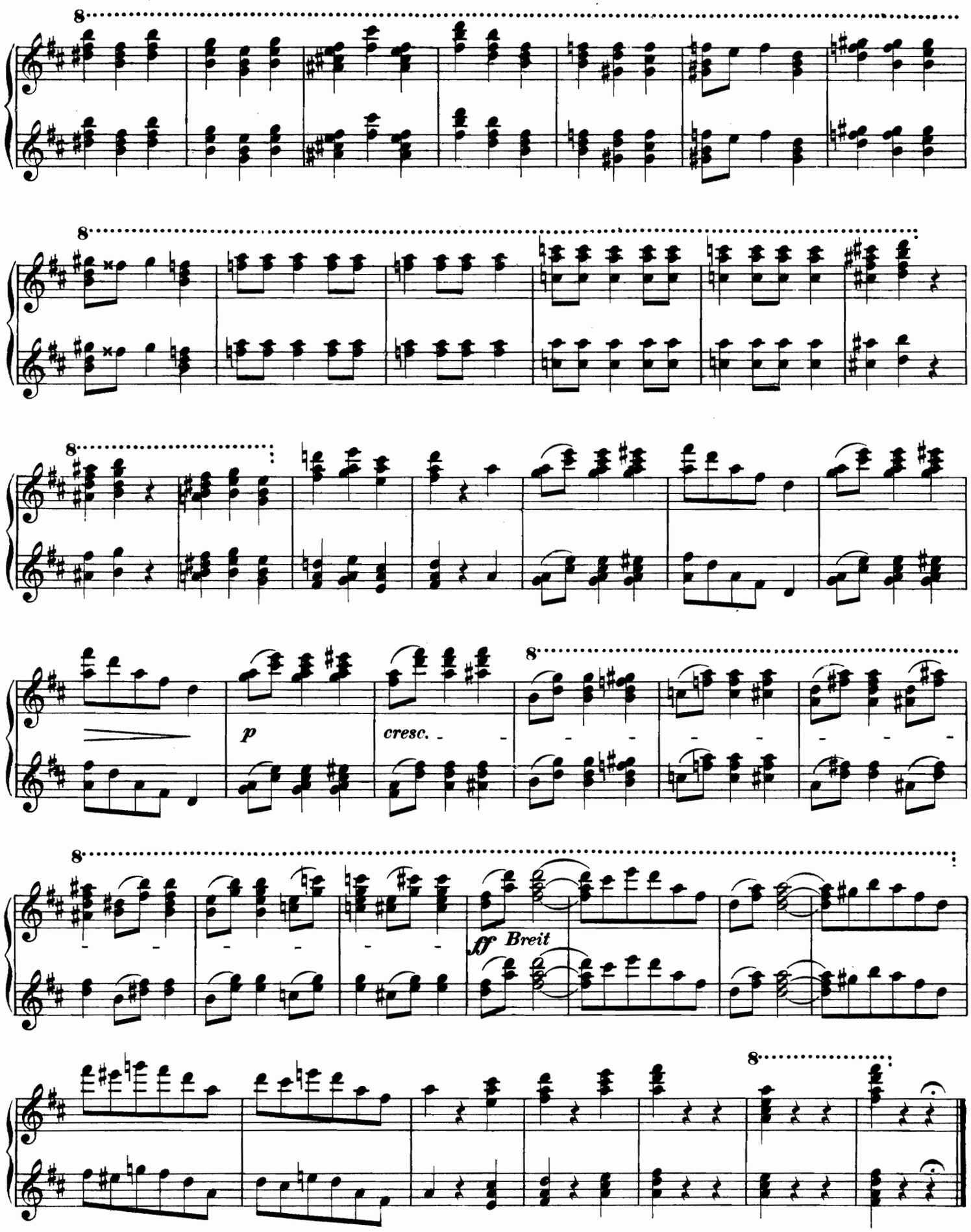

Tempo ruhiger als früher.
pp
Etwas lebhaft.
mf
p
mf
8
p
cresc.
8
fp
cresc.
stringendo
Belebter.
8
f
poco pesante


Mit Leidenschaft.
ff
dim.
p
cresc.
pesante
ff


8
8
Mit Leidenschaft.
8
tr
tr
ff
8
dim.
8
p
cresc.
pesante
8
ff

SECONDO.





85570

OEUVRES DE

Jean L. Nicodé

(Continuation.)

Musique de Chambre.

Op. 11. Romance pour Violon et Piano ... 4/-

Op. 25. Sonate pour Piano et Violoncelle (G maj.) ... net 4/-

Grand Orchestre.

Op. 4. Marie Stuart Poëme Symphonique ... Partition net 6/-
Parties ... 24/-

Op. 11. Introduction et Scherzo ... Partition net 6/-
Parties ... 19/-

Op. 14. Romance pour Violon avec accompagnement d'orchestre ou de Piano. Partition net 4/-
Parties 9/-

Op. 20. Jubiläumsmarsch (Marche de jubilée) Partition net 6/-
Parties 24/-

Allegro de Concert de F. Chopin. Op. 46. Arrangé pour Piano avec Orchestre. Partition net 7/6
Parties ... 15/-

Musique Vocale.

Op. 15. Three Songs ... English & German Words (EDITION No 8873.) net ... 1/6

AUGENER & Co. LONDON,

199, REGENT STREET, W.

City Branch—
22, NEWGATE STREET, E.C.

Library & School Department—
81, REGENT STREET, W.

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; *eilend*—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—anglice*, 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 rhythmitized 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 reintroduced 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 rhythmical 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 rythmisch fest*—moderately and rhythmically firm; *genau gebunden*—strictly bound (legato); *ruhig*—quietly.

AUGENER & CO., 199 Regent Street, LONDON, W.

City Branch—22 NEWGATE STREET, E.C. *Library & School Department*—81 REGENT STREET, W.