

**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

LONDON, AUGENER & CO

199, REGENT STREET, W.

City Branch, 22, Newgate Street, E.C.

Library & School Department, 51, Regent St. W.

Leipzig Breitkopf & Härtel.

Price 5/-

*Eingetragen in das Vereins-Archiv.*

M.  
200  
1870

# EINE BALLSCENE.

## WALZER

für das Pianoforte zu vier Händen  
von

### JEAN LOUIS NICODÉ.

Op. 26.

#### INTRODUCTION.

*Allegro maestoso.*

#### SECONDO.

*ff*

*dim. e rallent.*

*Nicht schnell.*

*p*

*cresc.*

# EINE BALLSCENE. WALZER

für das Pianoforte zu vier Händen  
von

## JEAN LOUIS NICODÉ.

Op. 26.

### INTRODUCTION.

Allegro maestoso.

### PRIMO.

ff

8.....

8.....

8.....

dim. e rallent. - - -

Nicht schnell.

p

p

f

cresc.

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.

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.

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.

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. A dynamic marking of *p* (piano) is present in the lower staff. The music features complex textures and slurs.

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. A dynamic marking of *p* (piano) is present in the lower staff. The music features complex textures and slurs.

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 and a *ritard.* (ritardando) marking in the bass staff, indicating a gradual deceleration of the tempo.

Tempo I.

The third system begins with a *p* (piano) dynamic marking. The music features a mix of eighth and sixteenth notes, with some slurs and a crescendo hairpin.

The fourth system continues with a *p* dynamic marking. It includes a repeat sign (double bar line with two dots) and a fermata over a note in the treble staff.

The fifth system features a *p* dynamic marking. The bass staff has a long, sustained note, while the treble staff has a melodic line with slurs.

The sixth system concludes with a *p* dynamic marking. It features a repeat sign and a fermata over a note in the bass staff.

SECONDO.

a tempo

pp ritard. fr

The first system of the piano score consists of two staves. The right hand begins with a series of chords and moving lines, marked *pp*. The left hand provides a steady accompaniment. A *ritard.* (ritardando) marking is placed over the right hand's notes, and a *fr* (forzando) marking is placed over the right hand's notes in the latter part of the system.

p

The second system continues the piece. The right hand features a melodic line with some grace notes, while the left hand maintains a consistent accompaniment. A *p* (piano) dynamic marking is present in the right hand.

p cresc. f ritard.

The third system shows a dynamic progression. It starts with a *p* marking, followed by a *cresc.* (crescendo) marking, then a *f* (forte) marking, and finally a *ritard.* marking at the end of the system.

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

The fourth system begins with a *p* marking and the tempo marking *a tempo*. A German instruction, *Das Accompagnement durchaus leicht und weich.*, is written across the staves. Below the left hand, the instruction *mit Pedal* is written.

The fifth system continues the melodic and accompanimental lines. The right hand has a more active melodic role, while the left hand provides harmonic support.

p mf

The sixth system concludes the piece. It features a *p* marking in the right hand and an *mf* (mezzo-forte) marking in the left hand.

PRIMO.

a tempo

*pp* *ritard.* *fp*

This system contains the first two staves of music. The upper staff begins with a piano (*pp*) dynamic and a *ritard.* (ritardando) marking. The lower staff features a *fp* (fortissimo piano) dynamic. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

*p* *p*

This system contains the third and fourth staves of music. Both staves feature a piano (*p*) dynamic. The upper staff includes a triplet of eighth notes in the second measure.

*cresc.* *f* *ritard.*

This system contains the fifth and sixth staves of music. The upper staff has a *cresc.* (crescendo) marking leading to a *f* (forte) dynamic, followed by a *ritard.* marking. The lower staff has a *f* dynamic.

a tempo

*p wiegend*

This system contains the seventh and eighth staves of music. The upper staff is marked *a tempo* and the lower staff is marked *p wiegend* (piano, rocking). The music features a steady eighth-note accompaniment in the lower staff.

*tr* *tr*

This system contains the ninth and tenth staves of music. The upper staff includes fingerings (5, 4, 3, 2, 1) and trills (*tr*) in the lower staff. The lower staff has a *tr* marking.

*p* *mf*

This system contains the eleventh and twelfth staves of music. The upper staff has a *p* dynamic and the lower staff has a *mf* (mezzo-forte) dynamic. The music features a steady eighth-note accompaniment in the lower staff.



SECONDO.

*f stringendo e cresc.*

*ritard..* *ff leidenschaftlich*

*nach und nach ruhiger.*  
*decresc.*

*molto tranquillo*  
*p* *pp rallentando*



8.....

*f stringendo e cresc.* *ritard.*

8.....

*leidenschaftlich* *ff*

8.....

*nach und nach ruhiger* *decresc.*

8.....

8.....

*p molto tranquillo*

*pp rallentando*

SECONDO.

Tempo I.

The first system of the piano score consists of two staves. The right hand begins with a series of chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is placed above the first measure of the right hand. The system concludes with a long, sustained chord in the left hand.

The second system continues the musical development. The right hand features more complex chordal textures and melodic fragments. The left hand maintains its accompaniment role. The system ends with a sustained chord in the left hand.

The third system shows a continuation of the piece's texture. The right hand has a prominent melodic line with some grace notes. The left hand accompaniment is consistent. The system concludes with a sustained chord in the left hand.

The fourth system introduces dynamic contrast. It begins with a *p* (piano) marking. A *cresc.* (crescendo) marking is placed over a series of chords in the right hand. The system ends with a *fp* (fortissimo) marking over a sustained chord in the left hand.

The fifth system features a *ritard.* (ritardando) marking, indicating a gradual deceleration of the tempo. The right hand has a melodic line with some triplets. The left hand accompaniment is consistent. The system concludes with a sustained chord in the left 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, including a prominent sixteenth-note triplet. The lower staff starts with a bass clef and contains a few notes, including a half note with a dynamic marking of *p* (piano).

The second system continues the piece with two staves. The upper staff features a complex melodic line with many beamed sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and single notes.

The third system shows two staves. The upper staff has a dynamic marking of *f* (forte) and includes a slur over a group of notes. The lower staff has a dynamic marking of *p* (piano) and contains a few notes.

The fourth system consists of two staves. The upper staff has a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The lower staff contains several notes and rests.

The fifth system shows two staves. The upper staff has a dynamic marking of *sf* (sforzando) and includes a triplet of notes. The lower staff contains several notes and rests.

The sixth system consists of two staves. The upper staff has a dynamic marking of *sf* (sforzando) and includes a triplet of notes. The lower staff has a *ritard.* (ritardando) marking and contains several notes and rests.

SECONDO.

Tempo I.

*p* *sp*

*sp* *dim. e*

Langsam.

*rallent.* *p*

*p* *ritard.*

a tempo

*a tempo*

poco a poco stringendo

Refrain tranquillo

*cresc.* *p*

Tempo I.

First system of musical notation. It consists of two staves. 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 and the same key signature. The first measure of the upper staff has a dynamic marking of *p*. The first measure of the lower staff has a dynamic marking of *fp*. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of musical notation. It consists of two staves. A first ending bracket labeled '8' spans the first two measures of the upper staff. The dynamic marking *fp* is present in the first measure of the lower staff. The music continues with similar rhythmic patterns and articulations.

Third system of musical notation. It consists of two staves. A first ending bracket labeled '8' spans the first two measures of the upper staff. The tempo marking *Langsam.* is placed above the second measure of the upper staff. The dynamic marking *dim. e rallent.* is placed below the first measure of the lower staff, and *p* is placed below the second measure of the lower staff. The key signature changes to one flat (Bb) in the second measure.

Fourth system of musical notation. It consists of two staves. The dynamic marking *p* is placed below the first measure of the lower staff. The music continues with a steady rhythm and various articulations.

Fifth system of musical notation. It consists of two staves. The marking *ritard.* is placed above the first measure of the upper staff, and *a tempo* is placed above the second measure of the upper staff. The music features a mix of eighth and sixteenth notes.

Sixth system of musical notation. It consists of two staves. A first ending bracket labeled '8' spans the first two measures of the upper staff. The tempo marking *Refrain tranquillo* is placed above the second measure of the upper staff. The dynamic marking *p* is placed below the first measure of the lower staff. The marking *poco a poco stringendo - cresc.* is placed below the first two measures of the lower staff. The dynamic marking *ff* is placed below the third measure of the lower staff, and *p* is placed below the fourth measure of the lower staff. The music concludes with a final measure in the lower staff.

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 it. The lower staff has a melodic line with a 'cresc.' marking below it.

Tempo I.  
ritard. ff

This system includes the tempo change 'Tempo I.' at the beginning. The upper staff has a melodic line with a 'ritard.' marking below it. The lower staff has a melodic line with a 'ff' marking at the end.

This system continues the musical score with complex chordal textures in both staves.

ritard. - p tranquillo

This system features a 'ritard.' marking above the right side and a 'p tranquillo' marking below the right side.

stringendo -

This system concludes the page with a 'stringendo' marking above the right side.

8  
*più tranqu.*  
*pp*

*stringendo*  
*cresc.*

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

*ritard.*

*p tranquillo* *string.*



## SECONDO.

*bewegter; mit Wärme.*

*ritard.*

*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 eighth and sixteenth notes with slurs, indicating a flowing, connected melody.

Second system of musical notation, continuing the melody from the first system. It includes a *ritard.* (ritardando) marking in the bass staff towards the end of the system.

Third system of musical notation, featuring a *p Ruhig* (piano, calm) marking in the bass staff. The melody continues with a more relaxed feel.

Fourth system of musical notation, labeled **Refrain.** It features a long, sweeping melodic line with detailed fingerings (1-5) written above the notes. The bass staff provides a simple accompaniment.

Fifth system of musical notation, labeled *Più tranquillo* (more tranquil). It continues the refrain melody with fingerings (1-5) and includes a *br.* (breve) marking in the bass staff.

Sixth system of musical notation, concluding the piece with a *pp rallentando molto* (pianissimo, very slowing down) marking in the bass staff. The melody ends with a final cadence.

## SECONDO.

Tempo ruhiger als früher.

*Gut hervorgehoben.*

pp

The first system of the piano score is in D major. The right hand features a melodic line with a half-note rest in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The dynamic marking is *pp*.

Etwas lebhaft.

*mf* *pp* *mf*

The second system continues the piano part. The right hand has a more active melodic line. The left hand accompaniment remains consistent. Dynamic markings include *mf*, *pp*, and *mf*.

The third system shows the piano part with a more complex melodic texture in the right hand. The left hand accompaniment continues with eighth notes. There are accents over some notes in the right hand.

*p* *cresc.*

The fourth system features a change in dynamics. The right hand has a more rhythmic, chordal texture. The left hand accompaniment continues. Dynamic markings include *p* and *cresc.*

*stringendo* *fp* *cresc.*

The fifth system is marked *stringendo*. The right hand has a more active, rhythmic pattern. The left hand accompaniment continues. Dynamic markings include *fp* and *cresc.*

*poco pesante*

Belebter.

*f*

The sixth system is marked *poco pesante* and *Belebter*. The right hand has a more rhythmic, chordal texture. The left hand accompaniment continues. The dynamic marking is *f*.

Tempo ruhiger als früher.

The first system of music consists of two staves. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pp* is placed at the beginning of the first measure.

Etwas lebhaft.

The second system continues the piece. It features dynamic markings of *mf* and *p*. The music shows a slight increase in tempo and energy. The notation includes various slurs and articulation marks.

The third system shows a continuation of the melodic and harmonic development. A *f* dynamic marking is present. The lower staff includes a *stringendo* marking, indicating a further increase in tempo.

The fourth system continues with a *p* dynamic marking. The *stringendo* marking is also present in the lower staff, maintaining the sense of increasing tempo.

The fifth system features *cresc.* markings in both staves, leading to a *fp* (fortissimo) dynamic. The *stringendo* marking continues in the lower staff.

Belebter.

The sixth system begins with a *f* dynamic marking. The tempo is marked as *poco pesante* (slightly heavier). The music concludes with a final chord and some decorative flourishes.

SECONDO.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with accents (>) above them. The bass staff features a more complex accompaniment with chords and moving lines, including some notes with accents (>) above them.

Mit Leidenschaft.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A forte dynamic marking (*ff*) is present in the bass staff.

The third system shows a continuation of the musical theme. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A diminuendo dynamic marking (*dim.*) is present in the bass staff.

The fourth system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include piano (*p*), crescendo (*cresc.*), and pesante.

The fifth system concludes the musical piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A forte dynamic marking (*ff*) is present in the bass staff.

Mit Leidenschaft.

SECONDO.

First system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.

Second system of musical notation, consisting of two staves with notes and rests.

Third system of musical notation, consisting of two staves with notes and rests.

Fourth system of musical notation, featuring a crescendo from *p* to *cresc.* and a wavy line above the staff.

Fifth system of musical notation, featuring a fortissimo *ff* dynamic and the instruction *Breit.*

Sixth system of musical notation, consisting of two staves with notes and rests.



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 from the first system, with similar chordal accompaniment and melodic lines in both staves. A dotted line with the number '8' above it spans the system.

8.....

The third system shows further development of the musical ideas, with more complex chordal structures and melodic lines. A dotted line with the number '8' above it spans the system.

8.....

*p* *cresc.*

The fourth system includes dynamic markings. The first measure has a piano (*p*) marking, and the second measure has a crescendo (*cresc.*) marking. A dotted line with the number '8' above it spans the system.

8.....

*ff* *Breit*

The fifth system includes dynamic markings. The first measure has a fortissimo (*ff*) marking, and the second measure has a 'Breit' (broad) marking. A dotted line with the number '8' above it spans the system.

8.....

The sixth system concludes the piece with sustained chords and melodic lines. A dotted line with the number '8' above it spans the system.

OEUVRES DE  
**Jean S. Nicodé**

(Continuation.)

Musique de Chambre.

Op. 17. Romance pour Violon et Piano	net	4.
Op. 25. Sonate pour Piano et Violoncelle (G maj)	net	4.

Grand Orchestre.

Op. 9. Marie Stuart Poème 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. Subitänmarsch (Märsche de jubilee)	Partition net	6.
	Parties	24.
Allegro de Concert de S. Chopin. Op. 18. Arrangé pour Piano avec Orchestre	Partition net	7/6.
	Parties	19.

Musique Vocale.

Op. 15. Three Songs (English & German Words)	EDITION N <sup>o</sup> 8873.1.1 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 execution. 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.

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

City Branch—22 NEWGATE STREET, E.C.

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