

Bilder aus dem Süden.

Scenes from the South. Scènes du Midi.

N^o 5. Provençalisches Märchen.

Provençal Story. Conte provençal.

Jean Louis Nicodé, Op. 29.
Instrumentiert von M. Pohle.

Allegretto.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves grouped together. The score begins with a tempo marking of *Allegretto*. The key signature is one flat (B-flat), and the time signature is 3/8. The score is divided into several systems, with measures 1 through 12 visible. The instruments and their parts are:

- Flauti:** Flutes I and II.
- Oboi:** Oboes I and II.
- Clarineti in B:** Clarinets in B-flat I and II.
- Fagotti:** Bassoons I and II.
- Corni in F:** Horns I, II, III, and IV.
- Trombe in F:** Trumpets I and II.
- Tromboni:** Trombones I, II, and III.
- Tuba:** Tuba.
- Timpani in F, B et Tamburo, Gran Cassa, Tamburino et Triangolo:** Percussion.
- Arpa:** Harp.
- Violini:** Violins I and II.
- Viola:** Viola.
- Violoncello:** Violoncello.
- Contrabasso:** Contrabasso.

The score includes various musical notations such as dynamics (e.g., *pp*, *ppp*), articulation (e.g., accents), and phrasing slurs. The bottom of the page contains publication information.

This musical score, labeled 'Part. B. 1812.', consists of two main systems of staves. The upper system contains ten staves, with the first two staves featuring complex melodic lines with many slurs and ties. The lower system contains six staves, with the first two staves showing a rhythmic accompaniment of chords and the last two staves showing a bass line. A section in the lower system is labeled 'Corno III.' and includes a dynamic marking 'pp' (pianissimo). The notation includes various note values, rests, and articulation marks.

This page of musical notation, labeled "Part B. 1812", contains approximately 20 staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a tempo marking of *Allegro* (abbreviated as *Al.*) and a *rit.* (ritardando) marking near the top right. The score is characterized by frequent use of the *cresc.* (crescendo) marking, indicating a gradual increase in volume. Other dynamic markings include *ppp cresc.* (pianississimo crescendo) and *ppp* (pianississimo). The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is often accompanied by slurs and phrasing marks. The bottom of the page features a large *Al.* marking and the text "Part B. 1812." centered below the staves.

a tempo

B.

B.

This is a handwritten musical score for Part B. 1812, consisting of 18 staves. The score is written in a single system with a common time signature of 4/4. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). A specific instrument, the triangle, is indicated by the word "Triangl." written above a staff. The score is divided into two systems of nine staves each. The first system contains the main melodic and harmonic parts, while the second system appears to be a continuation or a different arrangement of the same material. The handwriting is clear and professional, typical of a composer's manuscript.

6. *Lebhaft.*

The first system of the score consists of 14 staves. The top two staves are for the first and second violins, both marked *pp* and featuring melodic lines with accents and slurs. The next two staves are for the first and second violas, also marked *pp*. The following two staves are for the first and second cellos, marked *pp*. The next two staves are for the first and second double basses, marked *pp*. The remaining four staves are for woodwinds: flute, oboe, clarinet, and bassoon. The flute and oboe parts are marked *pp* and contain melodic lines. The clarinet and bassoon parts are marked *pp* and contain harmonic support. The tempo is marked *Lebhaft.*

The second system of the score consists of 6 staves. The top two staves are for the piano, marked *pp*, and feature a complex texture of chords and arpeggios. The bottom four staves are for the strings, marked *pp*, and feature a rhythmic accompaniment of chords. The tempo is marked *Lebhaft.*

This page of musical notation, labeled "Part B. 1812.", contains a complex arrangement of music. It features a large system of staves, including a grand staff with multiple voices and a separate staff for a "Tamburino". The notation is characterized by dense rhythmic patterns, particularly in the right-hand parts, which include many sixteenth and thirty-second notes. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout. The piece begins with a treble clef and a key signature of one sharp (F#). There are several large, decorative flourishes or ornaments at the top and bottom of the page, and some faint handwritten markings. The overall style is that of a classical or romantic-era manuscript.

This musical score, labeled "Part B. 1812", consists of 18 staves. The top section includes a woodwind section with two staves of Cor Anglais (labeled "Cor. I." and "Cor. II."), a string section with two staves of Violins and two staves of Violas, and a percussion section with two staves for Tambourin piccolo and Tambourin. The bottom section features a piano accompaniment with two staves. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It contains various musical notations such as slurs, ties, and dynamic markings like *f*, *p*, and *pp*. A large decorative flourish is present at the top right and bottom right of the page.

This page of musical notation, labeled 'Part. B. 1812.', contains a complex arrangement of instruments. The score is organized into several systems of staves:

- System 1 (Top):** Includes a Violin I staff with a melodic line featuring triplets and slurs, a Violin II staff, a Viola staff, and a Violoncello/Double Bass staff with a rhythmic accompaniment.
- System 2:** Features a Flute staff, a Clarinet staff, and a Bassoon staff, all with melodic and harmonic parts.
- System 3:** Contains a Trumpet staff, a Trombone staff, and a Tuba/Euphonium staff.
- System 4:** Shows a Percussion staff with a 'Triangl.' (triangle) part, and a pair of snare drums.
- System 5 (Bottom):** Includes a Piano staff with a complex accompaniment and a Bass staff.

The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, slurs, triplets, and dynamic markings like *arco* and *rit.*

This musical score, titled "Part. B. 1812.", is a complex arrangement for multiple instruments. It consists of 15 staves. The top two staves are for a woodwind instrument, likely a flute or clarinet, with a key signature of one sharp (F#) and a common time signature. The next four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom three staves are for a piano accompaniment. The score is divided into two systems. The first system contains 10 measures, and the second system contains 5 measures. The music is characterized by intricate melodic lines, often with slurs and ties, and a steady harmonic accompaniment. A prominent feature is a large, upward-bowing flourish in the final measure of the second system, which spans across the top two staves and extends upwards. The page number "10" is located in the top left corner.

Sehr schnell.

rit.

This system contains the first 12 staves of the score. It features a complex rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings include *ppp*, *pp*, *mf*, and *ff*. There are also some performance instructions like *Solo.* and *rit.* near the end of the system.

Timp. oder Tamb. piccolo.

Sehr schnell.

rit.

This system contains the second 12 staves of the score. It continues the complex rhythmic patterns from the first system. Dynamic markings include *ppp*, *pp*, *mf*, and *ff*. There are also some performance instructions like *rit. Arpa* and *Arpa piccolo* near the end of the system.

Tempo I.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation is dense, featuring many slurs and ties. Dynamics include piano (*p*) and pianissimo (*pp*). There are several instances of the word *acc.* (accents) placed above notes. The key signature has one sharp (F#) and the time signature is 3/8.

Tempo I.

The second system of the musical score consists of six staves. The top two are treble clefs, and the bottom two are bass clefs. The notation is dense, featuring many slurs and ties. Dynamics include piano (*p*). There are several instances of the word *acc.* (accents) placed above notes. The key signature has one sharp (F#) and the time signature is 3/8.

The first system of the musical score consists of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation is dense, featuring many slurs, ties, and various note values including eighth and sixteenth notes. A large, decorative flourish is positioned above the top staff in the second measure. The music appears to be a complex instrumental or vocal arrangement.

The second system of the musical score consists of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation includes a section labeled "Cm. II." in the second measure of the bass staff. The music features a variety of textures, including chordal passages and melodic lines. A large, decorative flourish is positioned below the bottom staff in the second measure. The overall style is consistent with the first system.

The first system of the musical score consists of 12 staves. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings such as *ppp*. The music is written in a complex, multi-measure format, with various rhythmic values and accidentals throughout. The staves are arranged in a traditional grand staff format, with treble and bass clefs alternating.

The second system of the musical score continues the complex notation from the first system. It features 12 staves with intricate rhythmic patterns and dynamic markings, including *ppp* and *f*. The notation includes many slurs and ties, indicating a highly melodic and expressive piece. The staves are arranged in a traditional grand staff format.

This musical score, titled "Part. B. 1812", is a complex arrangement for piano and strings. It consists of 17 staves. The top section includes a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a piano (*p*) dynamic. The string section below features a variety of textures, including a triangle (*Triangl.*) and a guitar (*Gitt.*) part. The score is characterized by frequent use of slurs and accents, and it concludes with a guitar solo that ascends the scale. The notation is dense and detailed, typical of a professional manuscript.

Jean Louis Nicodé

Orchester-Werke.

- Op. 4. **Maria Stuart.** Eine symphonische Dichtung für großes Orchester. Partitur 80. (Part.-Bibl. Nr. 135) . . . n. 6 —
Stimmen (Orch.-Bibl. Nr. 109) 25 Hefte . . . je n. — 30
- Op. 11. **Die Jagd nach dem Glück.** Ein Phantasiestück für großes Orchester. Partitur 80. (Part.-Bibl. Nr. 134) . . . n. 6 —
Stimmen (Orch.-Bibl. Nr. 110) 25 Hefte . . . je n. — 30
- Op. 13. **Italienische Volkstänze und Lieder** für Orchester bearbeitet vom Komponisten.
Nr. 1. Tarantelle. Partitur (Part.-Bibl. Nr. 849) . . . n. 6 —
Stimmen (Orch.-Bibl. Nr. 658) 25 Hefte . . . je n. — 30
Nr. 2. Canzonette. Partitur (Part.-Bibl. Nr. 850) . . . n. 2 —
Stimmen (Orch.-Bibl. Nr. 659) 16 Hefte . . . je n. — 30
- Op. 14. **Romanze** für Violine mit Orchester oder Klavier. Partitur 80. (Part.-Bibl. Nr. 491) . . . n. 4 —
Violine Solo . . . n. 1 —
Stimmen (Orch.-Bibl. Nr. 477) 16 Hefte . . . je n. — 30
- Op. 17. **Symphonische Suite** in vier Sätzen für kleines Orchester. H moll. I. Präludium. II. Scherzo. III. Thema mit Variationen (den Manen Beethovens). IV. Rondo. Partitur (Part.-Bibl. Nr. 138) . . . n. 9 —
Stimmen (Orch.-Bibl. Nr. 630/32) 18 Hefte . . . je n. — 90
- Op. 20. **Jubiläumsmarsch** für großes Orchester. Zur Feier des 25jährigen Bestehens der Neuen Akademie der Tonkunst in Berlin. Partitur (Part.-Bibl. Nr. 347) . . . n. 6 —
Stimmen (Orch.-Bibl. Nr. 290) 31 Hefte . . . je n. — 30
Die Neubearbeitung des Jubiläumsmarsches wird unter dem Titel »Festlicher Aufzug« in Abschrift geführt.
Partitur n. M II.—. Stimmen . . . n. 19 50
- Op. 24. **Faschingsbilder** für großes Orchester. (1. Maskenzug, 2. Liebesgeständnis, 3. Seltamer Traum, 4. Humoreske.) Partitur (Part.-Bibl. Nr. 133) . . . n. 15 —
Stimmen (Orch.-Bibl. Nr. 143/44) 27 Hefte . . . je n. — 60
- Op. 27. **Symphonische Variationen**, C moll für großes Orchester. Partitur (Part.-Bibl. Nr. 139) . . . n. 6 —
Stimmen (Orch.-Bibl. Nr. 111/12) 28 Hefte . . . je n. — 60
- Op. 29. **Bilder aus dem Süden.** 6 Charakterstücke für Orchester bearbeitet von *M. Pohl*.
Nr. 1. Bolero. Partitur (Part.-Bibl. Nr. 1808) . . . n. 5 —
Stimmen (Orch.-Bibl. Nr. 1630) 28 Hefte . . . je n. — 30
Nr. 2. Maurisches Tanzlied. Partitur (Part.-Bibl. Nr. 1809) n. 3 —
Stimmen (Orch.-Bibl. Nr. 1631) 26 Hefte . . . je n. — 30
Nr. 3. Serenade. Partitur (Part.-Bibl. Nr. 1810) . . . n. 3 —
Stimmen (Orch.-Bibl. Nr. 1632) 25 Hefte . . . je n. — 30
Nr. 4. Andalusienne. Partitur (Part.-Bibl. Nr. 1811) . . . n. 5 —
Stimmen (Orch.-Bibl. Nr. 1633) 27 Hefte . . . je n. — 30
Nr. 5. Provenzalisches Märchen. Partitur (Part.-Bibl. Nr. 1812) n. 3 —
Stimmen (Orch.-Bibl. Nr. 1634) 23 Hefte . . . je n. — 30
Nr. 6. In der Taberna. Partitur (Part.-Bibl. Nr. 1813) . . . n. 5 —
Stimmen (Orch.-Bibl. Nr. 1635) 28 Hefte . . . je n. — 30
- Op. 32. **2 Stücke** f. Streichorchester, 2 Hoboen u. 2 Hörner. (1. Märchen. 2. Auf dem Lande.) Partitur (Part.-Bibl. Nr. 348) n. 4 —
Stimmen (Orch.-Bibl. Nr. 671) 11 Hefte . . . je n. — 30

Bearbeitung.

- Konzert-Allegro** von *Fr. Chopin*. Op. 46. Für den öffentlichen Vortrag f. Pianoforte m. Orchester bearbeitet v. *J. L. Nicodé*. Mit Vorwort. Partitur (Part.-Bibl. Nr. 424) . . . n. 6 —
Pianoforte Solo . . . n. 1 50
Orchesterstimmen (Orch.-Bibl. Nr. 416) 23 Hefte . . . je n. — 30
Ausgabe für zwei Pianoforte (Partitur) . . . n. 3 —

Für 2 Mandolinen, Mandola, Gitarre u. Pianoforte.

- Op. 22 Nr. 2. **Lied der Sehnsucht**, E dur f. 2 Mandolinen, Mandola, Gitarre und Pianoforte von *O. Schick*.
Stimmen (Kammer-Musik-Bibl. Nr. 903) 5 Hefte . . . je n. — 30

Werke für Violine oder Violoncell mit Pianoforte.

- Op. 14. **Romanze** für Violine m. Pianofortebegleitung. Bearbeitung 2 60
Op. 23. **Sonate** H moll für Violoncell und Pianoforte . . . 6 90
Op. 25. **Sonate** G dur für Violoncell und Pianoforte . . . 6 90

Für Pianoforte zu 4 Händen.

- Op. 4. **Maria Stuart.** Eine symphonische Dichtung. Bearbeitung 3 —
Op. 7. **Miscellen.** Vier Stücke . . . 3 —
Daraus: Nr. 1. Impromptu quasi Scherzo. — Nr. 2. Walzer. — Nr. 3. Volkslied. — Nr. 4. Ein Stimmungsbild. (Perles musicales Nr. 12) . . . je — 30
Op. 10. **Walzer-Kapriolen** . . . 3 —
Op. 11. **Die Jagd nach dem Glück.** Ein Phantasiestück. Bearbtg. 3 —
Op. 13. **Italienische Volkstänze und Lieder.** Bearbeitung von *Aug. Riedel*. Heft I. II. . . je 3 —

Für Pianoforte zu 4 Händen.

- Op. 20. **Jubiläumsmarsch.** Bearbeitung . . . 3 —
Op. 24. **Faschingsbilder** (1. Maskenzug, 2. Liebesgeständnis, 3. Seltamer Traum, 4. Humoreske.) Bearbeitung . . . 6 —
Op. 26. **Ein Ballszene.** Walzer. . . 3 —
Op. 27. **Symphonische Variationen.** Bearbeitung . . . 6 —
Op. 29. **Bilder aus dem Süden.** Sechs Charakterstücke.
Heft I. Bolero. — Maurisches Tanzlied. 3 —
Heft II. Serenade. — Andalusienne 3 —
Heft III. Provenzalisches Märchen. — In der Taberna . . . 3 —
Vollständig (VA. 1318) 6 —

Für Pianoforte zu 2 Händen.

- Op. 5. **Charakteristische Polonaise.** 3 —
Op. 6. **Andenken an Rob. Schumann.** 6 Phantasiestücke. Hft. I. II je 3 —
Op. 9. **Zwei Charakterstücke.** Nr. 1. Es moll. Nr. 2. G moll je 2 —
Op. 12. **Zwei Etüden.** Cis moll, C moll. 2 —
Op. 13. **Italienische Volkstänze und Lieder.** Heft I. II. . . je 3 —
— Neue Ausgabe in 1 Bande (VA. 1317) n. 4 —

Daraus einzeln:

- Nr. 1. Tarantelle. 2 —
Nr. 2. Canzonette (Perles musicales Nr. 112) 1 —
Nr. 3. Barkarole (Perles musicales Nr. 101) 1 —
Nr. 4. Saltarello 2 —
Op. 18. **Variationen und Fuge** über ein Originalthema. Des dur 3 —
Op. 19. **Sonate.** F moll. 4 —
Daraus: Menuett (Perles musicales Nr. 102) 60
Op. 21. **Drei Etüden.** Nr. 1. Fis moll M I.—. Nr. 2. F dur M I.—. Nr. 3. D moll M I.—. Vollständig 3 —
Op. 22. **Ein Liebesleben.** Zehn Poesien 6 —
— Dasselbe. Einzelausgabe: Nr. 1. Erste Begegnung. B dur. — Nr. 2. Lied der Sehnsucht. E dur. — Nr. 3. Zwiegespräch. Es dur. — Nr. 4. Glücklich. D dur. — Nr. 5. Unruhe — Zweifel. H moll. — Nr. 6. Reue. Des dur. — Nr. 7. Verlust. E moll. — Nr. 8. Erinnerung. Adur. — Nr. 9. Einsam. G moll. — Nr. 10. Traum und Erwachen. E moll . . . je 1 —
Op. 28. **Walzer und Burleske.** Nr. 1. Walzer. G dur 2 —
Nr. 2. Burleske. F dur 2 —

Für Harmonium.

- Op. 13 Nr. 3. **Barkarole** für Harm. (Harmonium Heft 5) 2 —
— Dasselbe (Neue Ausgabe) VA. 974 1 —
Op. 22 Nr. 6. **Reue** für Harm. (Harmonium Neue Reihe Heft 3) . . . 2 —
— Dasselbe (Neue Ausgabe) VA. 1926 1 —

Männerchor mit Orchester.

- Op. 31. **Das Meer.** Symph.-Ode f. M.-Chor, Solo, gr. Orch. u. Org. n. Dicht. v. *K. Woermann* in 7 Sätzen. Mit dtsch. u. engl. Text. Part. n. 24 —
Nr. 1. Das Meer. Einleitung (Orch. u. Orgel.) — Nr. 2. Das ist das Meer. (Chor a cappella.) — Nr. 3. Wellenjagd. (Chor, Ten.-Solo, Orch. u. Orgel.) — Nr. 4. Meeresleuchten. Episode. (Orch.) — Nr. 5. Fata Morgana. Hymne. (Ten. od. hoher Mezzosopr. u. Orch.) — Nr. 6. Ebbe u. Flut. (2 Chöre u. Orch.) — Nr. 7. Sturm u. Stille. (Chor, Ten.-Solo, Orch. u. Orgel.) Orchesterstimmen (Orch.-Bibl. Nr. 913/15) 38 Hefte . . . je n. — 90
Orgelstimme 1 50
Jede Chorstimme (Chor-Bibl. Nr. 309/310) 4 Hefte . . . je n. — 60
Klavierauszug von *Rich. Kleinmichel* und dem Komponisten 6 —
Textbuch 10 —

Daraus einzeln:

- Nr. 1. Das Meer für Orchester. Partitur (Part.-Bibl. Nr. 135) n. 6 —
Stimmen (Orch.-Bibl. Nr. 669) 35 Hefte je n. — 30
Nr. 2. Das ist das Meer für Männerchor. Partitur 30 —
Chorstimmen (Chor-Bibl. Nr. 492) je — 10
Nr. 4. Meeresleuchten für Orch. Part. (Part.-Bibl. Nr. 136) n. 6 —
Stimmen (Orch.-Bibl. Nr. 670) 36 Hefte je n. — 30
Nr. 5. Fata Morgana. »Blau leuchtet die Flut.« Hymne für Tenor und Pianoforte 1 —
Die Symphonie-Ode ist auch zur Aufführung ohne Orgelbegl. durchaus geeignet.

Für eine Singstimme mit Begleitung.

- Op. 15. **Drei Lieder** nach Gedichten v. *Betty Paoli, Christian Schad* und *Emanuel Geibel*, für eine hohe Stimme mit Begl. des Pffe. 1 —
Daraus einzeln: Nr. 1. Gut' Nacht für Sopr. od. Mezzosopr. je — 30
Op. 30. **Dem Andenken an Amarantha.** Ein Liedercyklus für eine Singstimme mit Klavierbegleitung 1 —
Op. 33. **Erbarmen.** Dich preist, Allmächtiger. Hymnus f. Alt od. Mezzosopr. m. Begleit. d. Orch., od. des Klaviers, od. d. Orgel. Mit Orch.: Partitur (Part.-Bibl. Nr. 604) n. 5 —
Stimmen (Orch.-Bibl. Nr. 735) 23 Hefte je n. — 30
Mit Klavier n. M 2.—. Neue Ausgabe (VA. 1653) 2 —
Mit Orgel M 2.—. Neue Ausgabe (VA. 1654) 2 —

Eigentum der Verleger

LEIPZIG, BREITKOPF & HÄRTEL