Herrn Hofmusikdirector B. Bilse
verehrungsvoll zugeeignet.

Introduction und Scherzo

für

grosses Orchester

componirt

von

JEAN LOUIS NICODÉ.

Op. 11.

Orchesterstimmen.

Eigenthum der Verleger für alle Länder.

Leipzig, Breitkopf & Härtel.

Pr. M. 9.50.

Eingetragen in das Vereinsarchiv.

Entd. Sta. Hall.

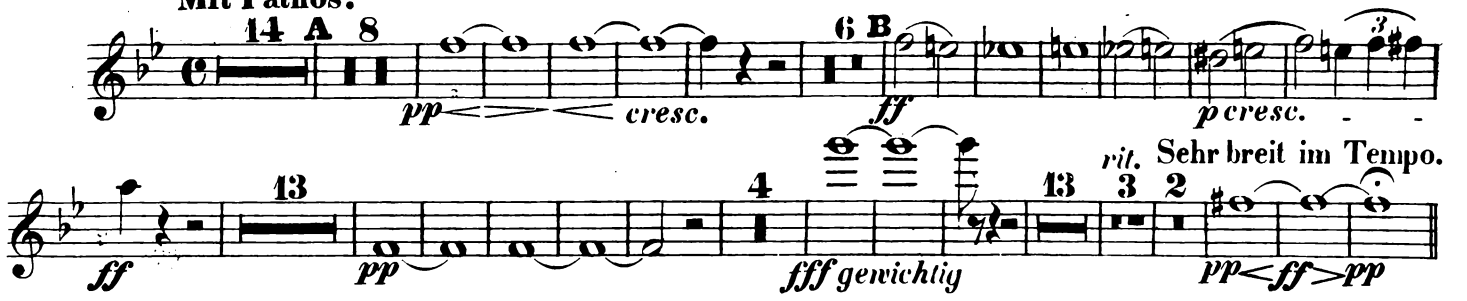
14812.

INTRODUCTION und SCHERZO.

INTRODUCTION. FLAUTO PICCOLO.

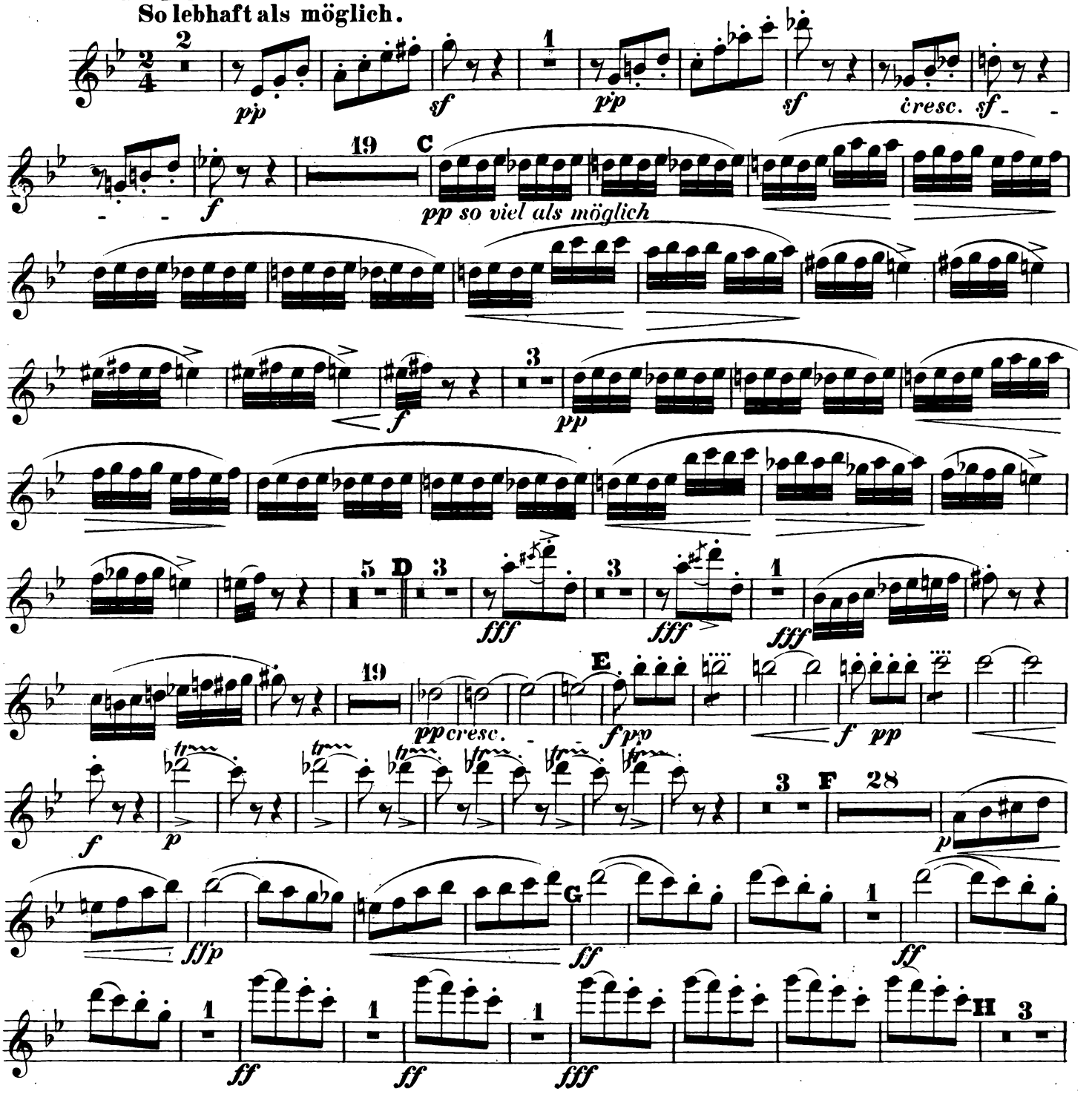
J.L.Nicodé, Op. 11.

Mit Pathos.

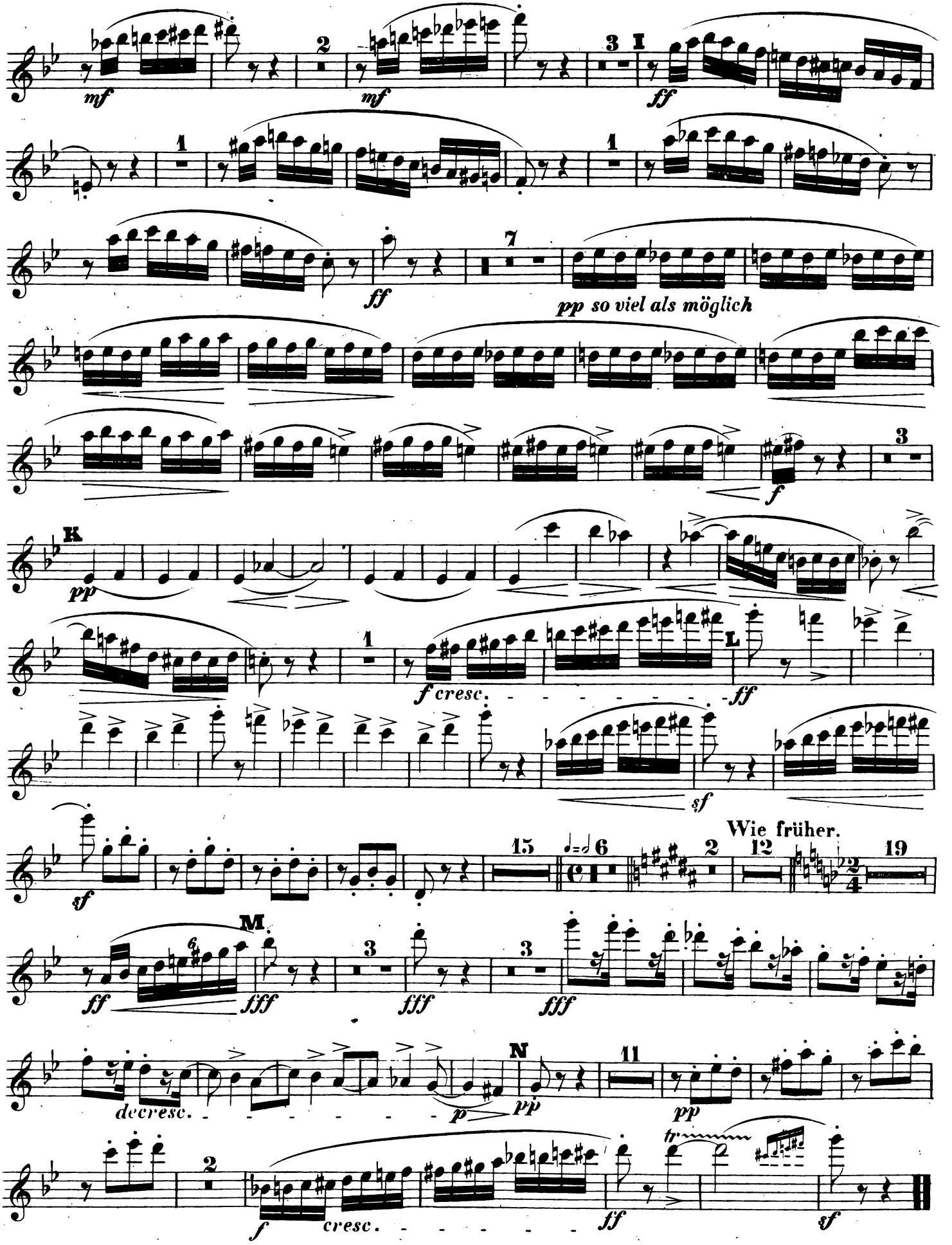


SCHERZO.

So lebhaft als möglich.



FLAUTO PICCOLO.



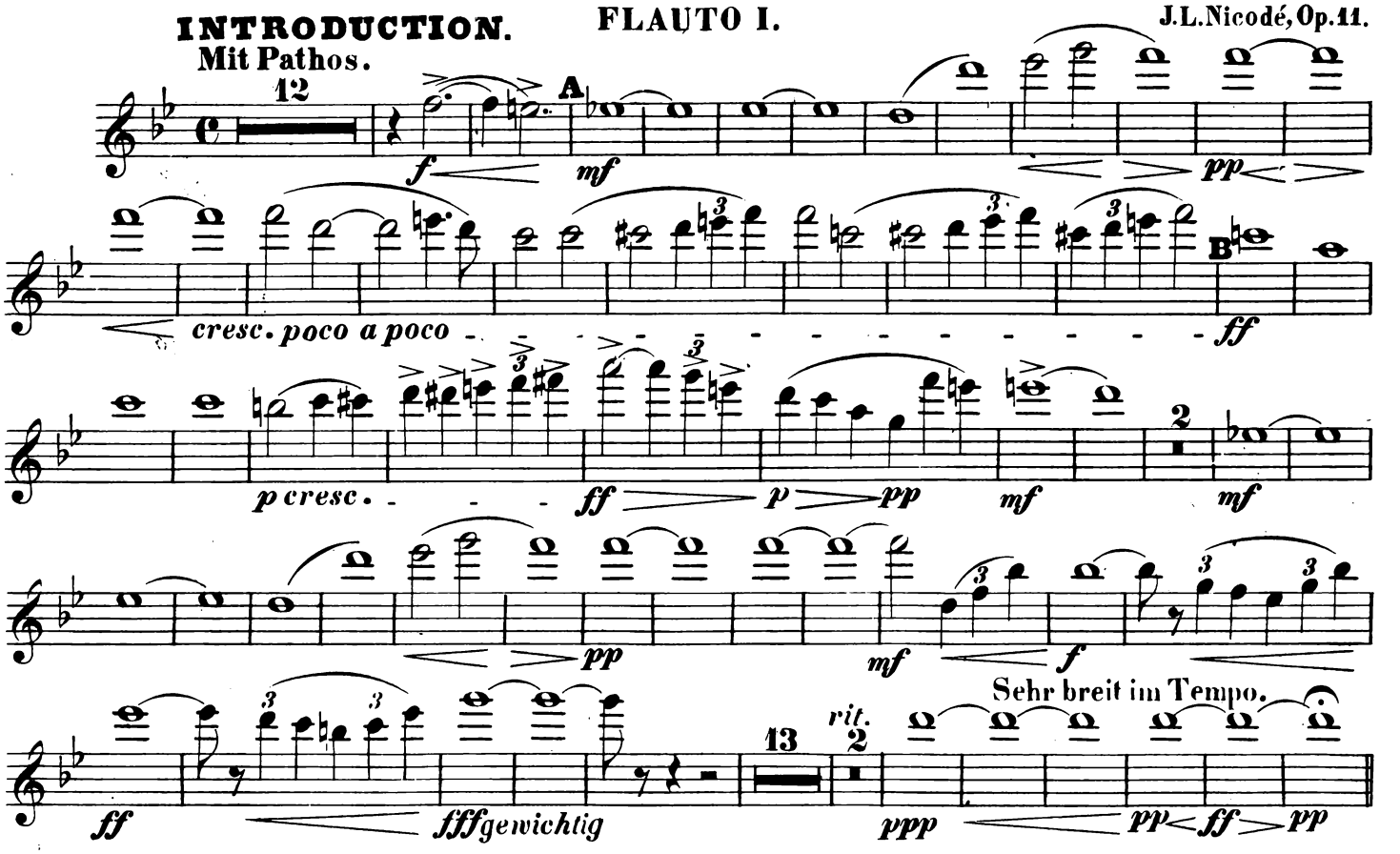
INTRODUCTION und SCHERZO.

INTRODUCTION.

FLAUTO I.

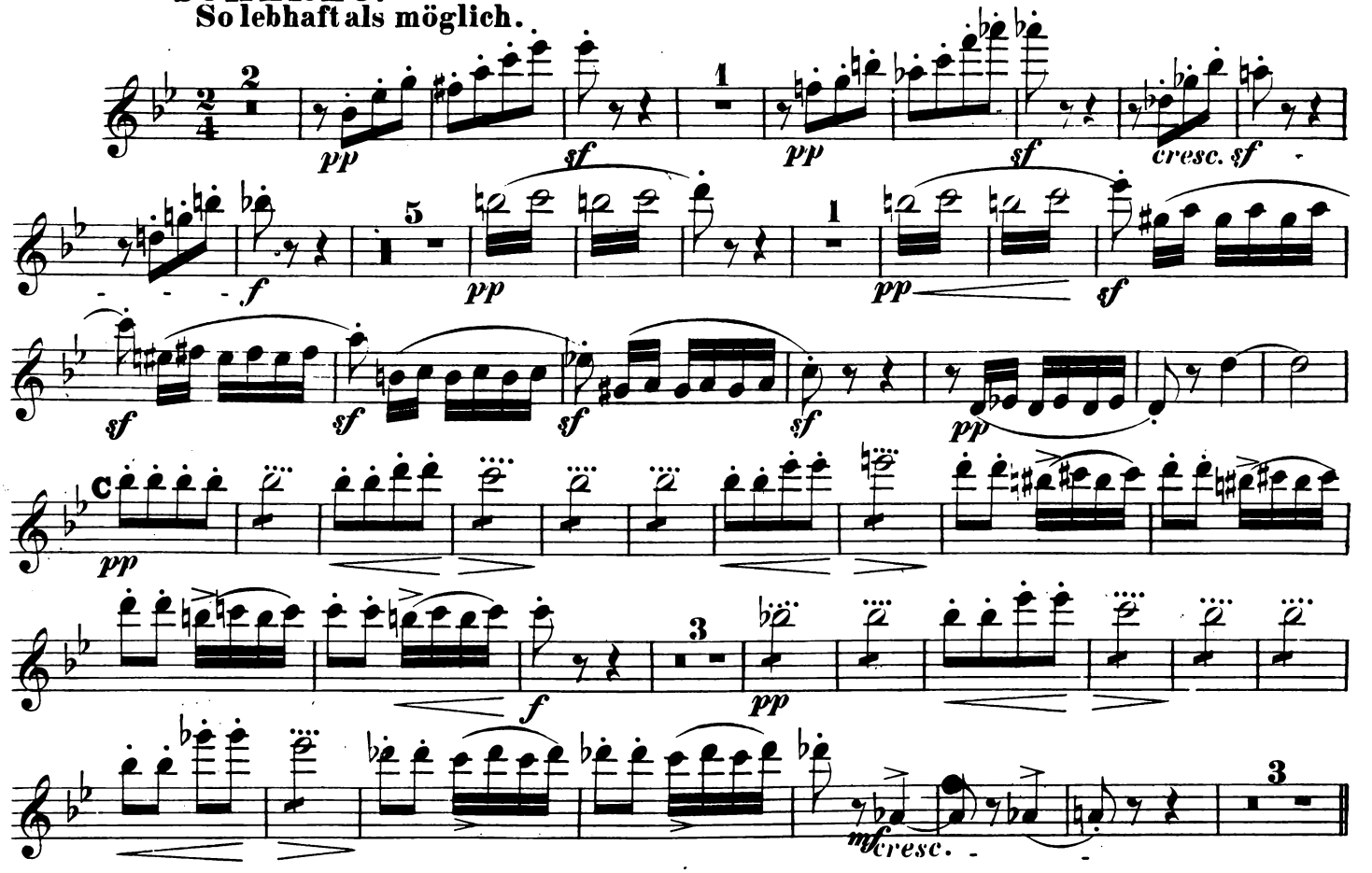
J.L.Nicodé, Op.11.

Mit Pathos.

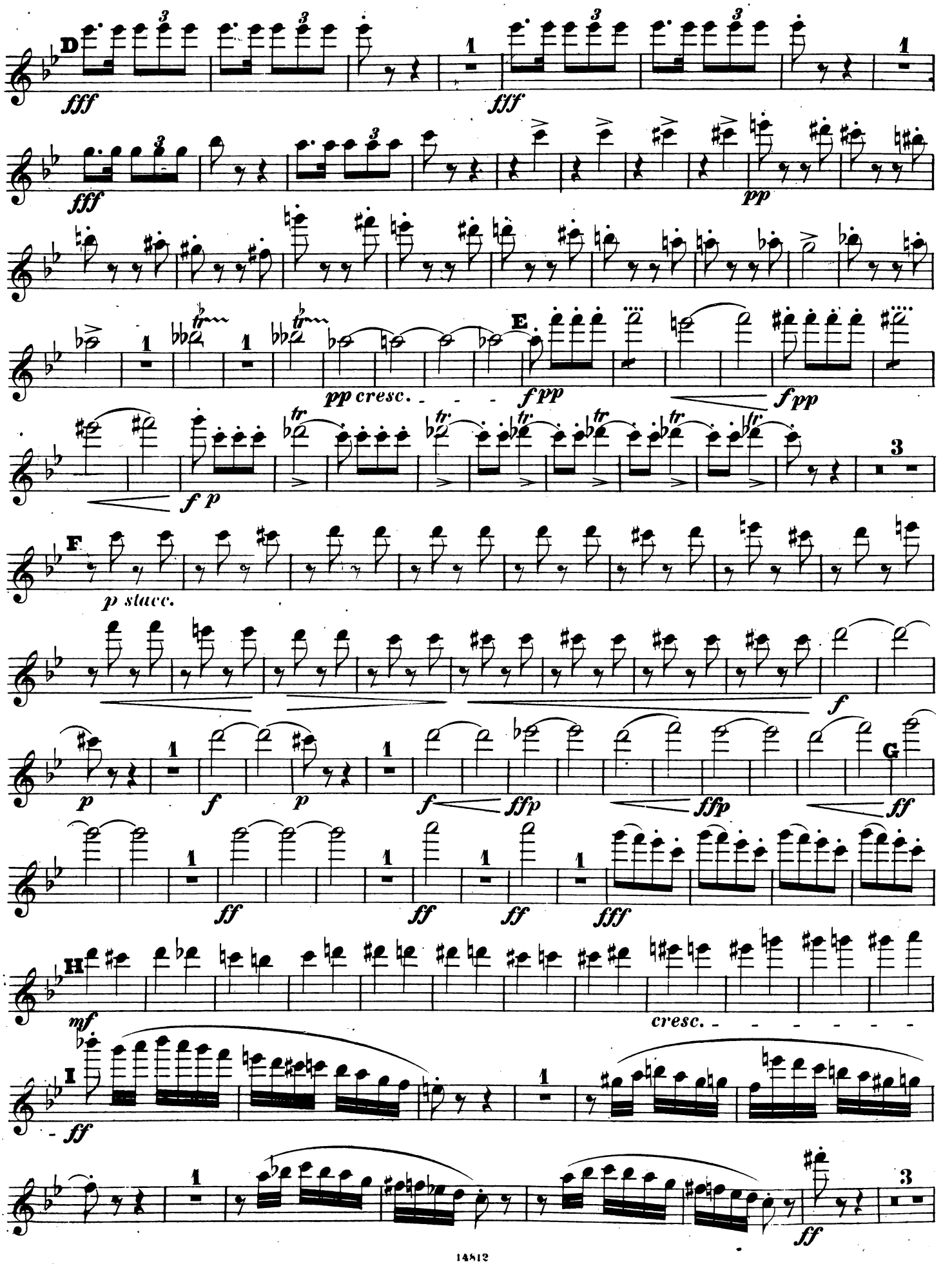


SCHERZO.

So lebhaft als möglich.



FLAUTO I.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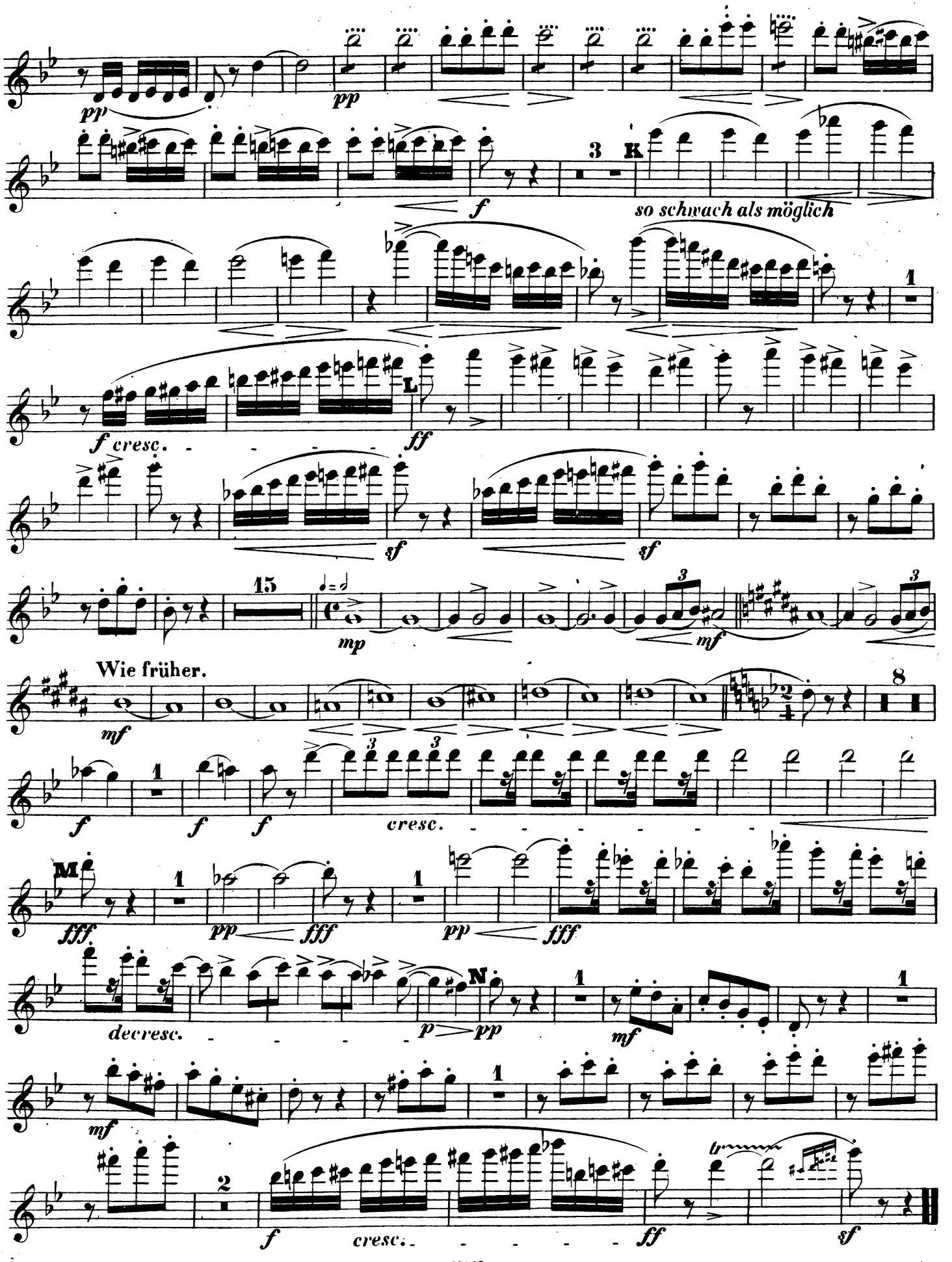
fff
fff
fff
pp
E
pp cresc.
f pp
f pp
f p
F
p stacc.
f
p
f
p
f
ffp
ffp
G
ff
ff
ff
ff
fff
H
mf
cresc.
I
ff
ff


pp
pp
f
3
K
so schwach als möglich
1
f cresc.
ff
L
sf
sf
15
mp
mf
Wie früher.
mf
8
f
f
f
cresc.
M
fff
pp
fff
pp
fff
decresc.
p
pp
N
1
mf
mf
2
f
cresc.
ff
tr
sf

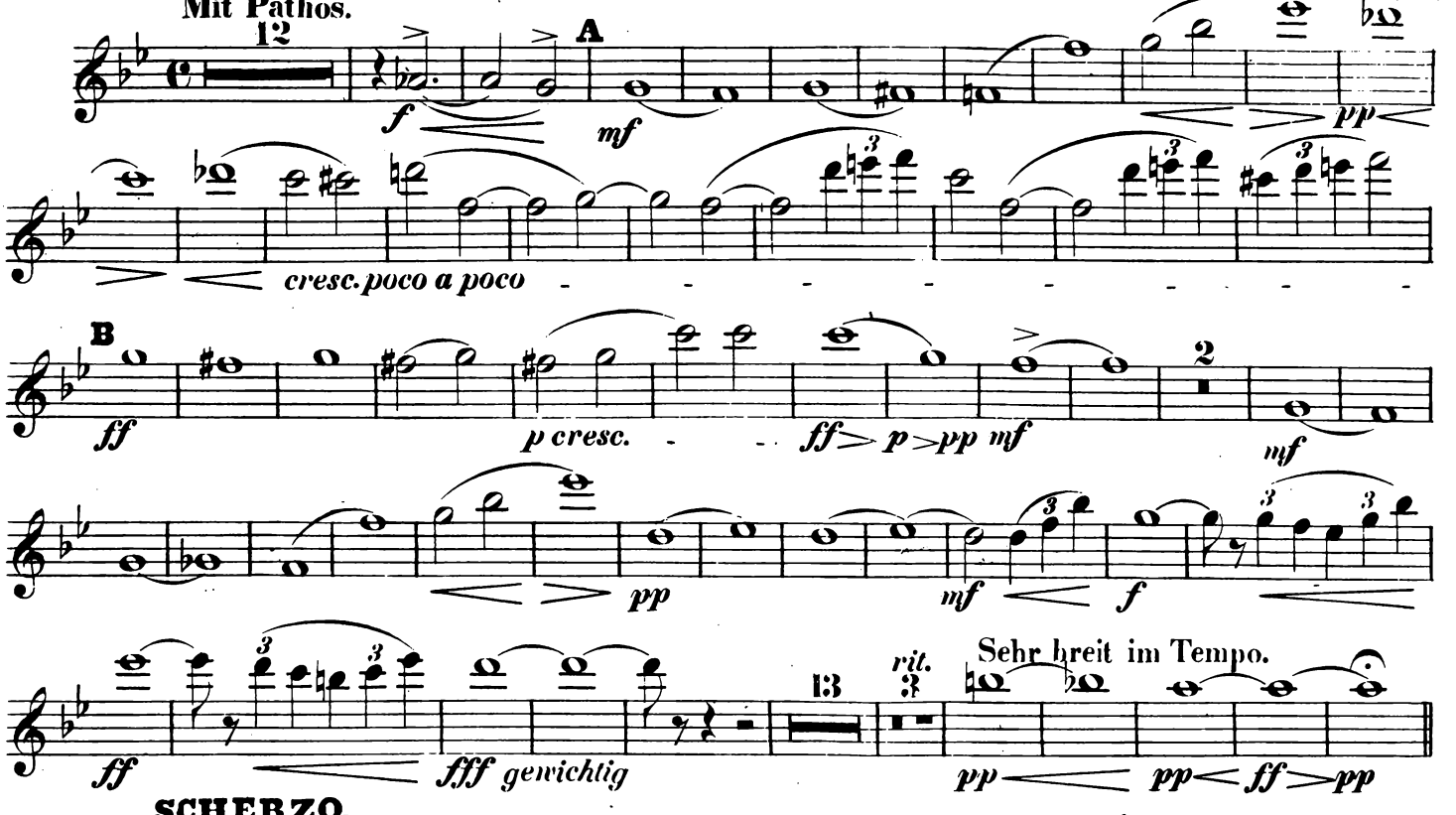
INTRODUCTION und SCHERZO.

INTRODUCTION.

Mit Pathos.

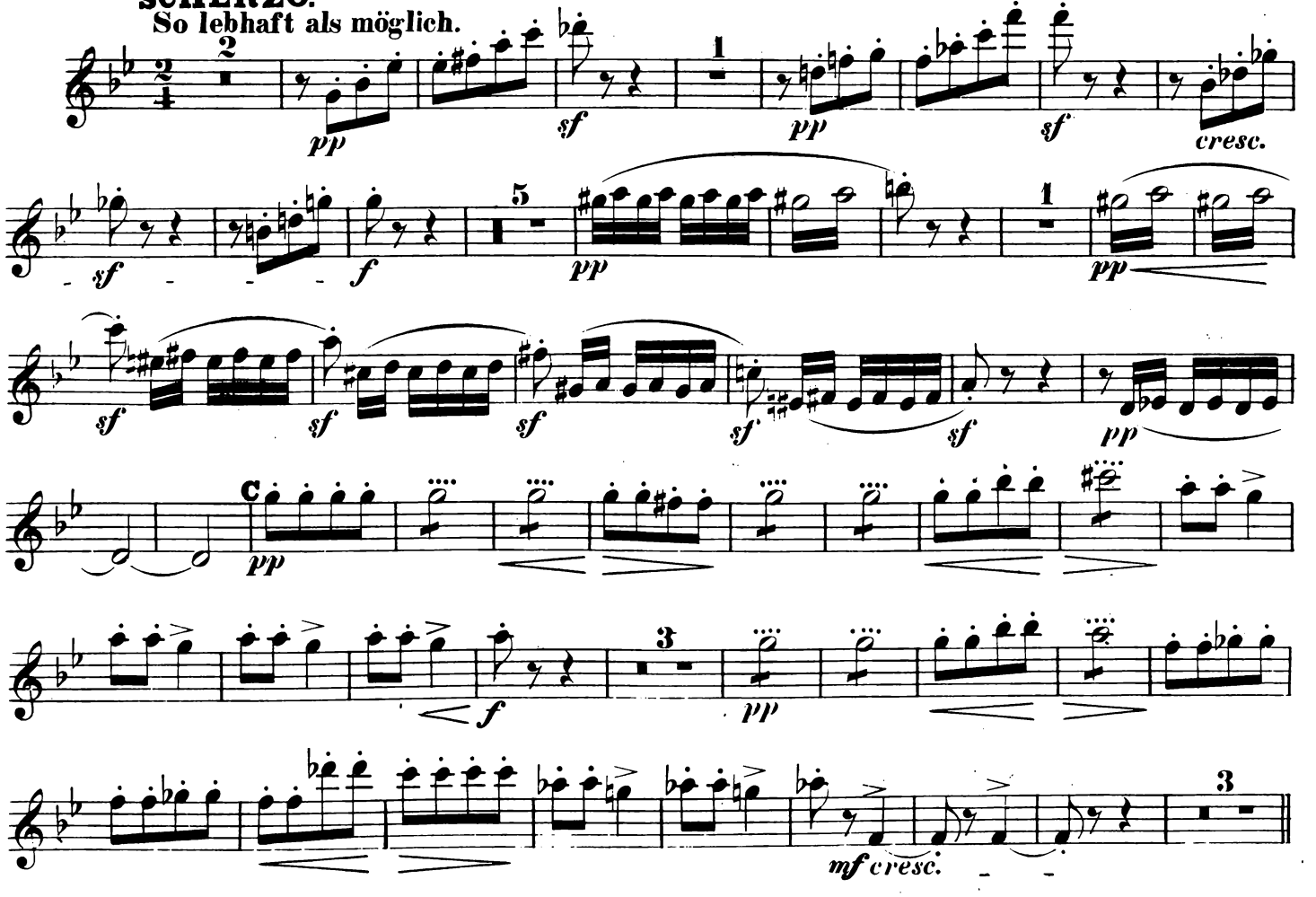
FLAUTO II.

J. L. Nicodé. Op. 11.

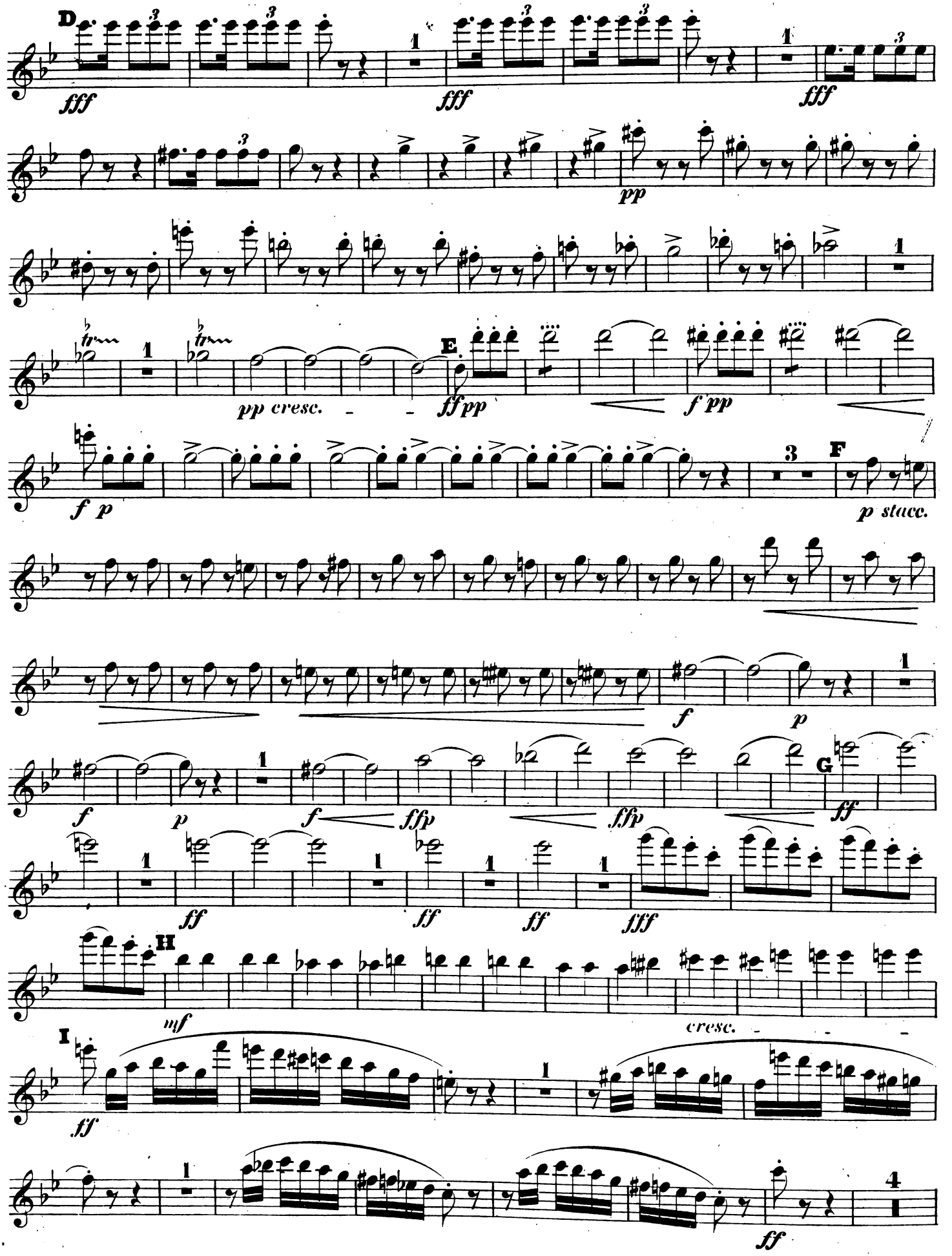


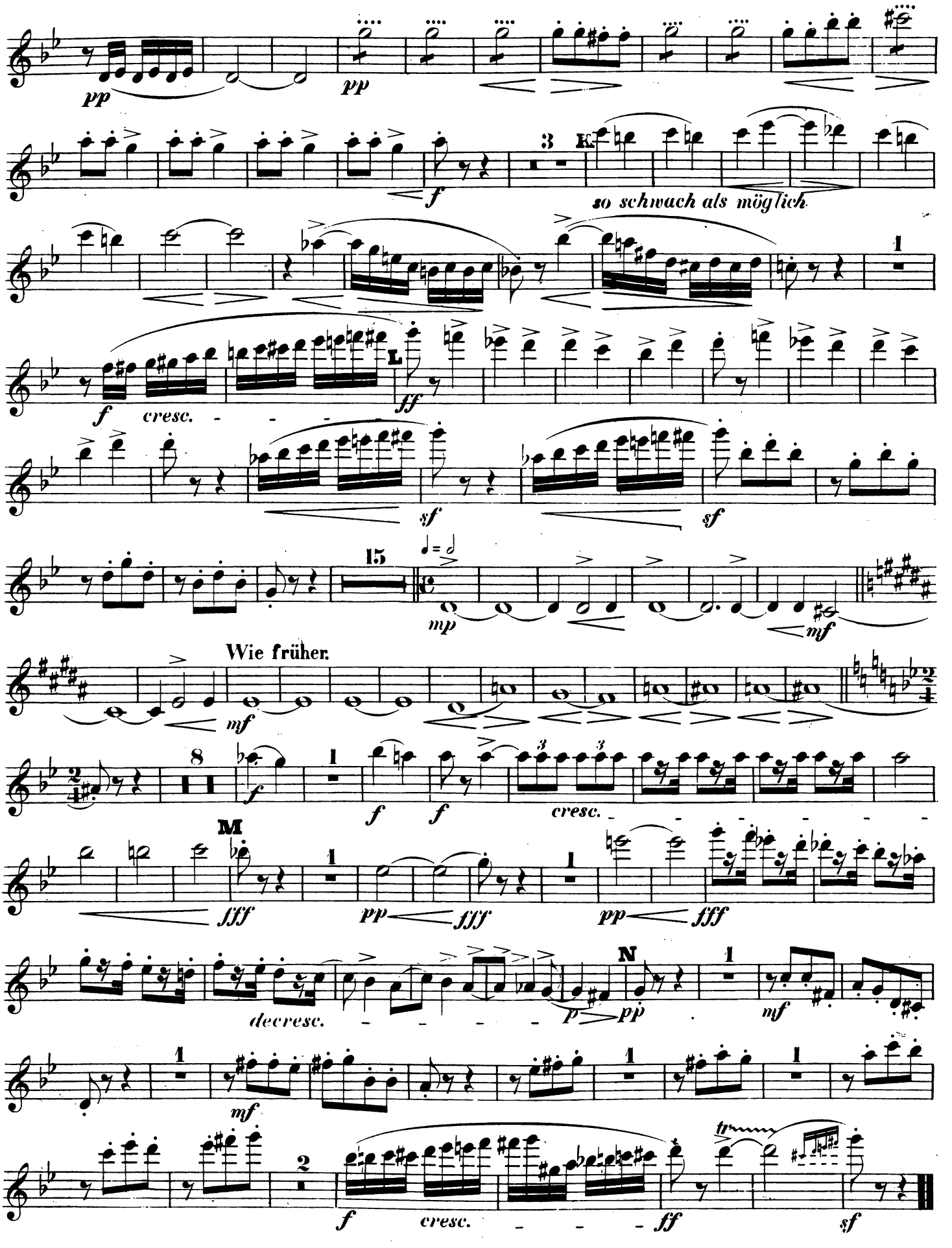
SCHERZO.

So lebhaft als möglich.



FLAUTO II.


D
fff
fff
fff
pp
pp cresc.
ff pp
E
f pp
f pp
f p
F
p stacc.
f
p
f
p
f
ffp
ffp
G
ff
ff
ff
ff
fff
H
mf
cresc.
I
ff
ff


pp
pp
f
3
K
so schwach als möglich
1
f
cresc.
L
ff
sf
sf
15
mp
mf
Wie früher.
mf
8
f
f
f
cresc.
M
fff
pp
fff
pp
fff
decresc.
N
p
pp
mf
mf
2
f
cresc.
ff
tr
sf

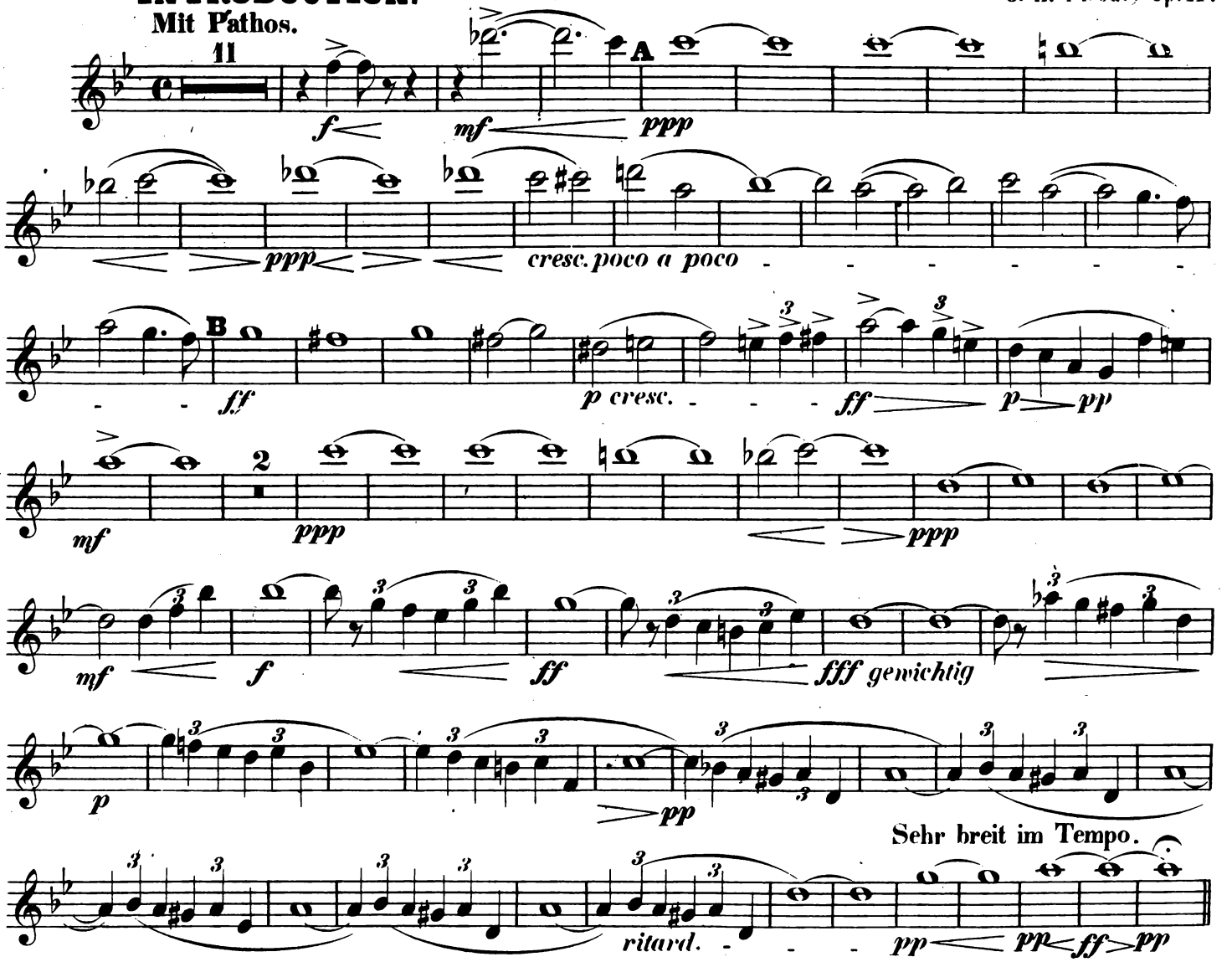
INTRODUCTION und SCHERZO.

INTRODUCTION.

Mit Pathos.

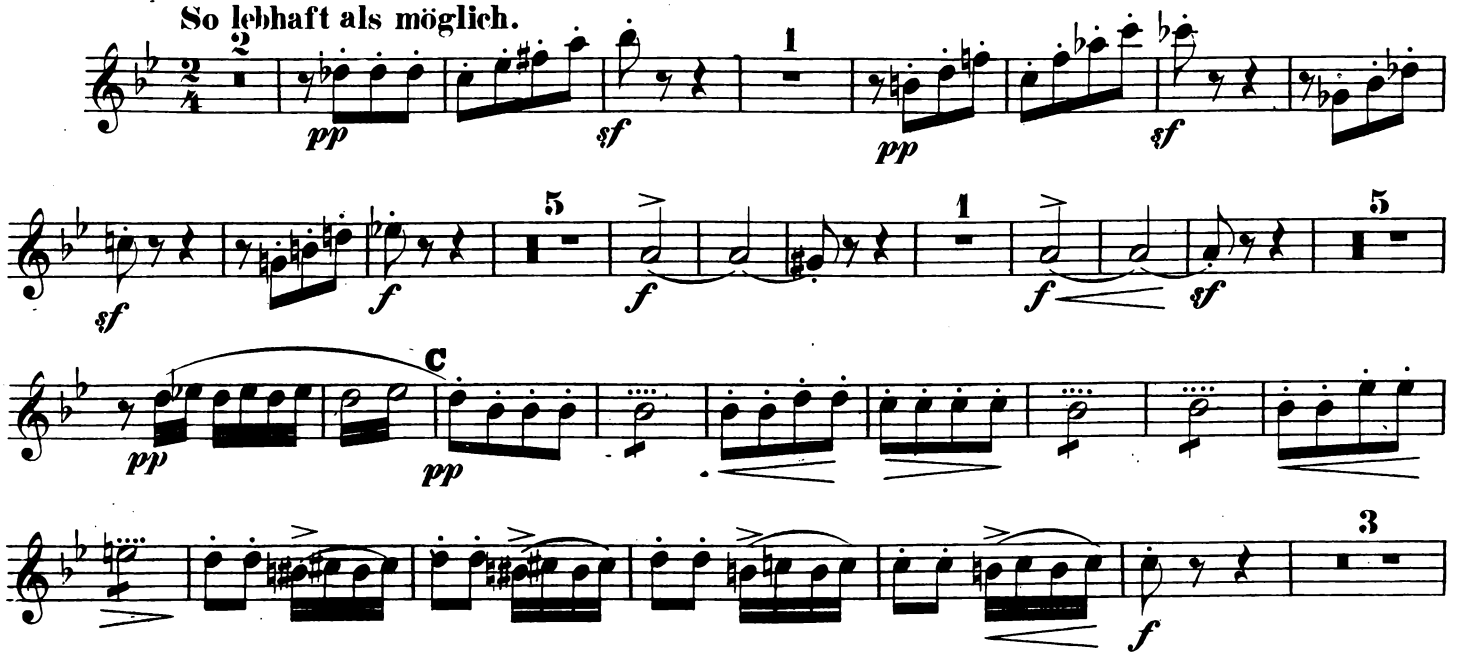
OBOE I.

J. L. Nicodé, Op. 11.

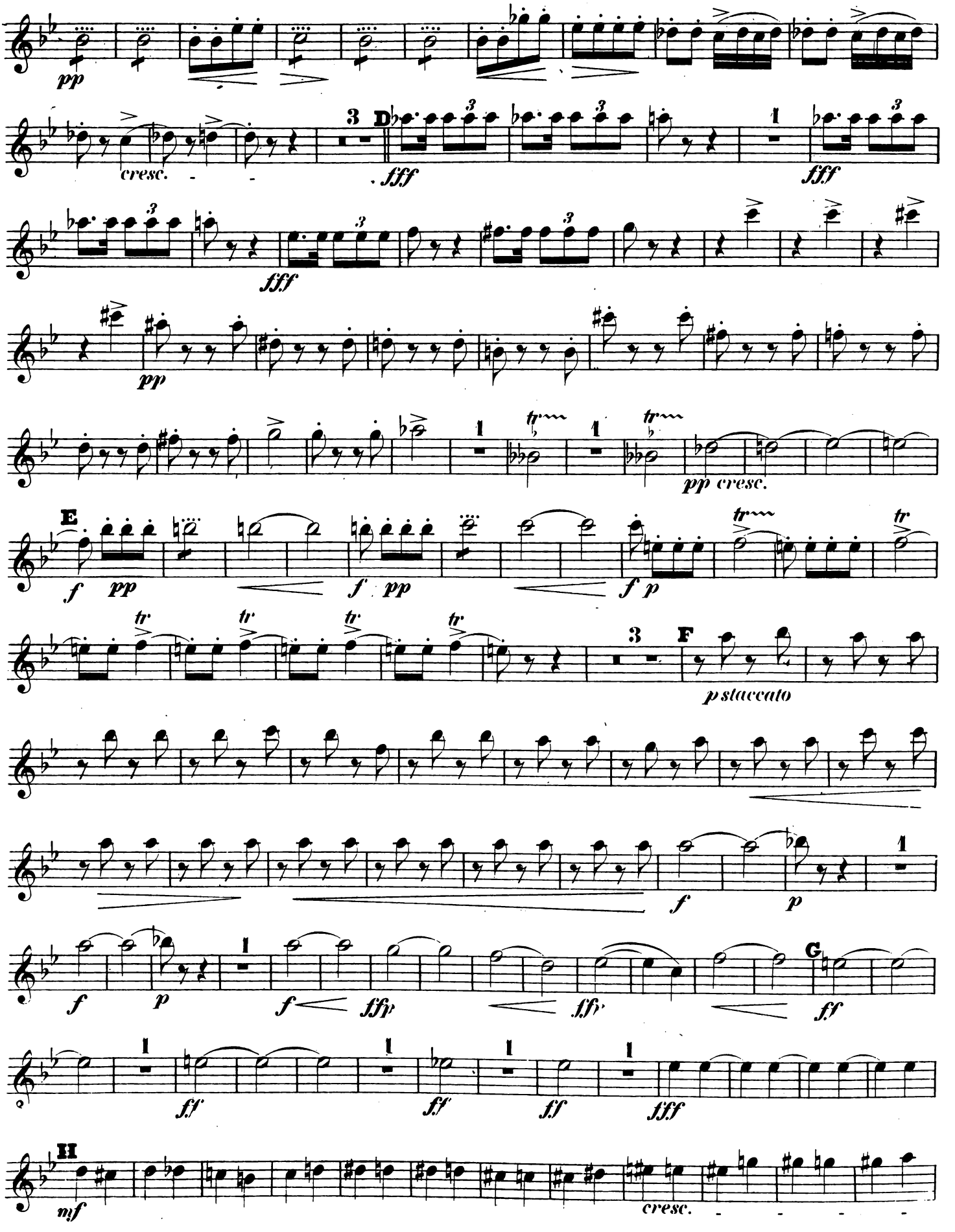


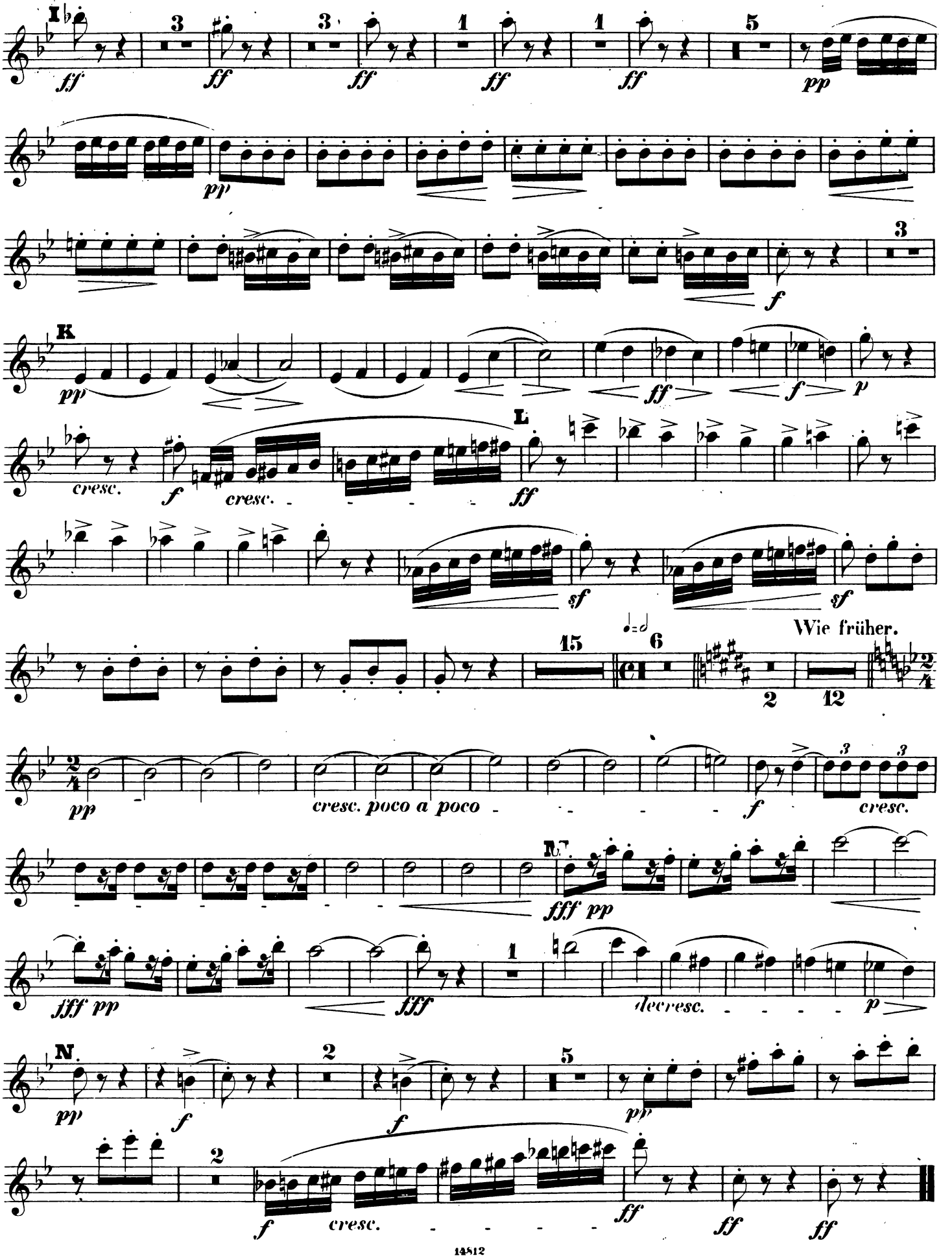
SCHERZO.

So lebhaft als möglich.



OBOE I.

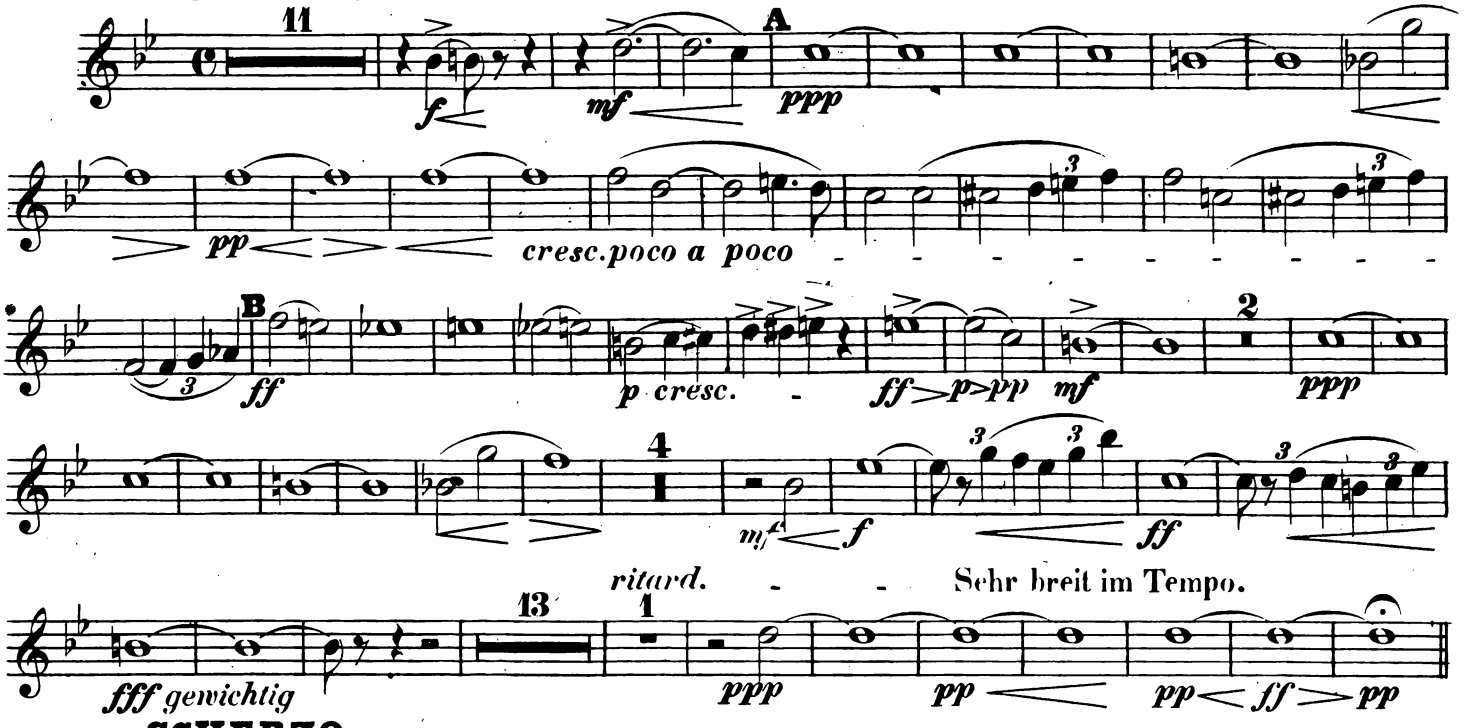

pp
cresc.
3
D
fff
1
fff
fff
pp
1
1
pp cresc.
E
f
pp
f
pp
f
p
tr
3
F
p staccato
f
p
f
ffp
ffp
G
ff
ff
ff
ff
fff
H
mf
cresc.


I
ff
3
ff
3
ff
1
ff
1
ff
5
pp
pp
3
f
K
pp
ff
f
p
cresc.
f
cresc.
L
ff
sf
sf
Wie früher.
15
6
2
12
pp
cresc. poco a poco
f
cresc.
M
fff pp
fff pp
fff
1
decresc.
p
N
pp
f
2
f
5
pp
2
f
cresc.
ff
ff
ff

INTRODUCTION und SCHERZO.

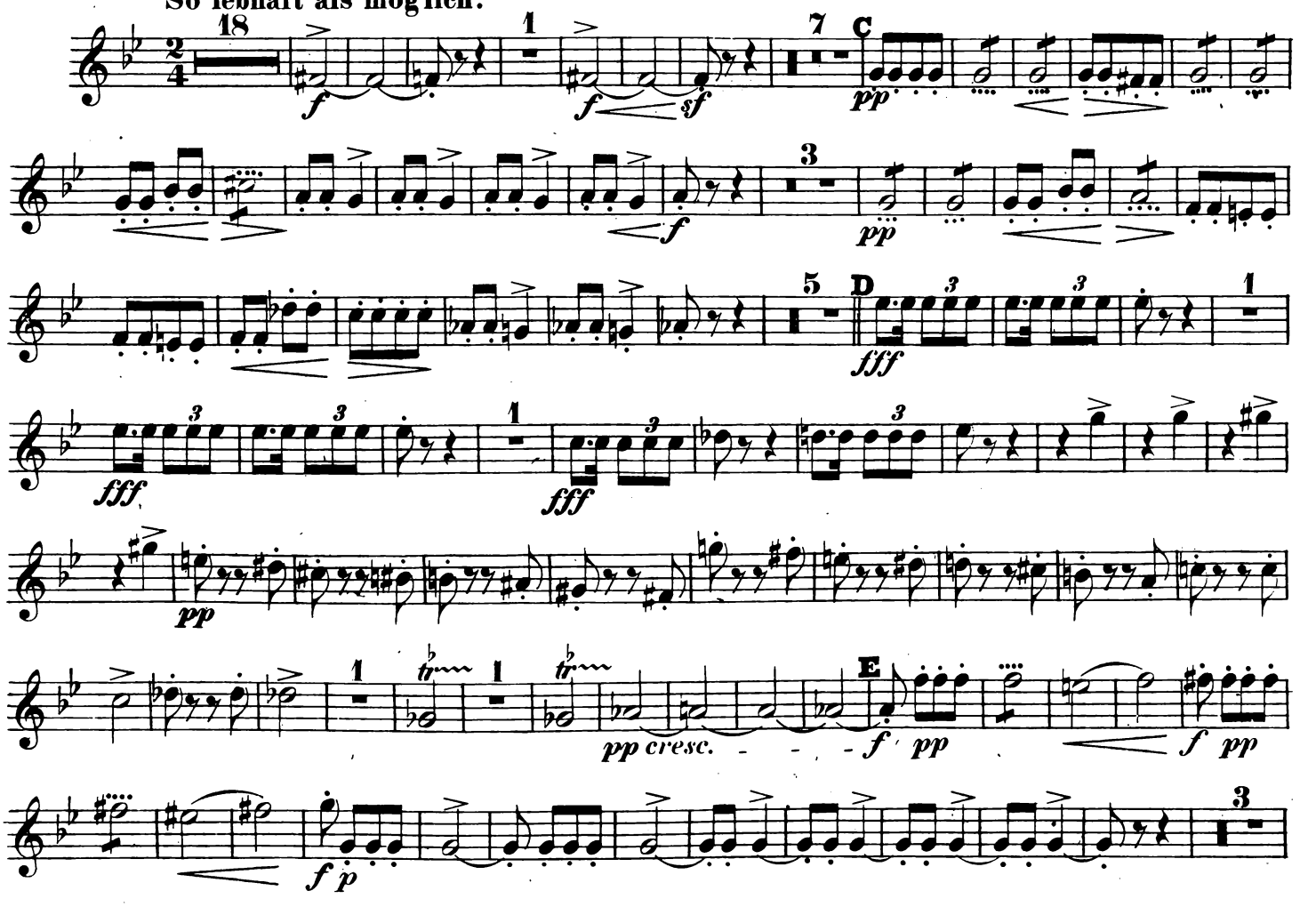
INTRODUCTION. **OBOE II.** J.L. Nicodé, Op. 11.

Mit Pathos.

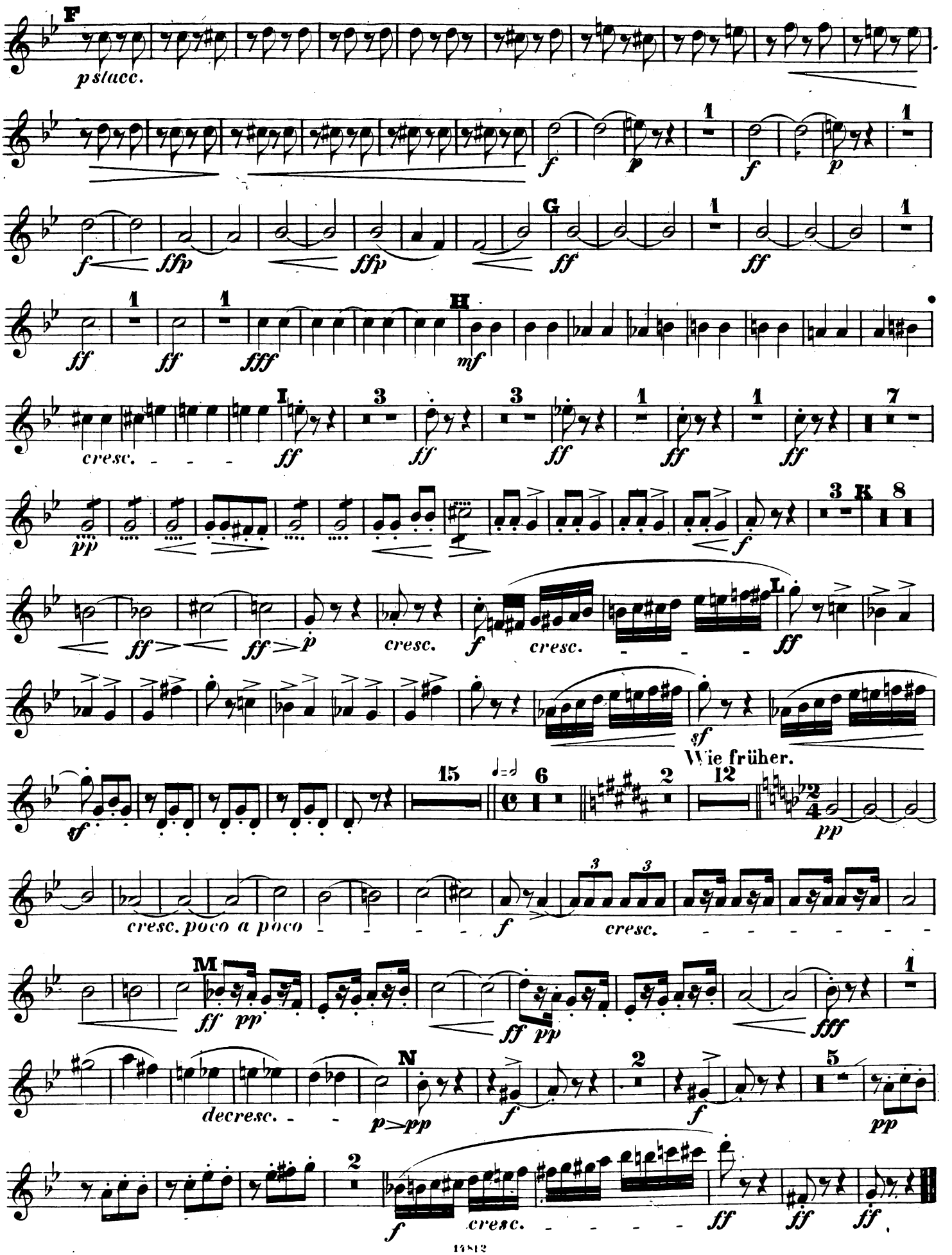


SCHERZO.

So lebhaft als möglich.



OBOE II.


F
p stacc.
G
H
I
cresc.
K
L
cresc.
Wie früher.
cresc. poco a poco
cresc.
M
N
decresc.
cresc.

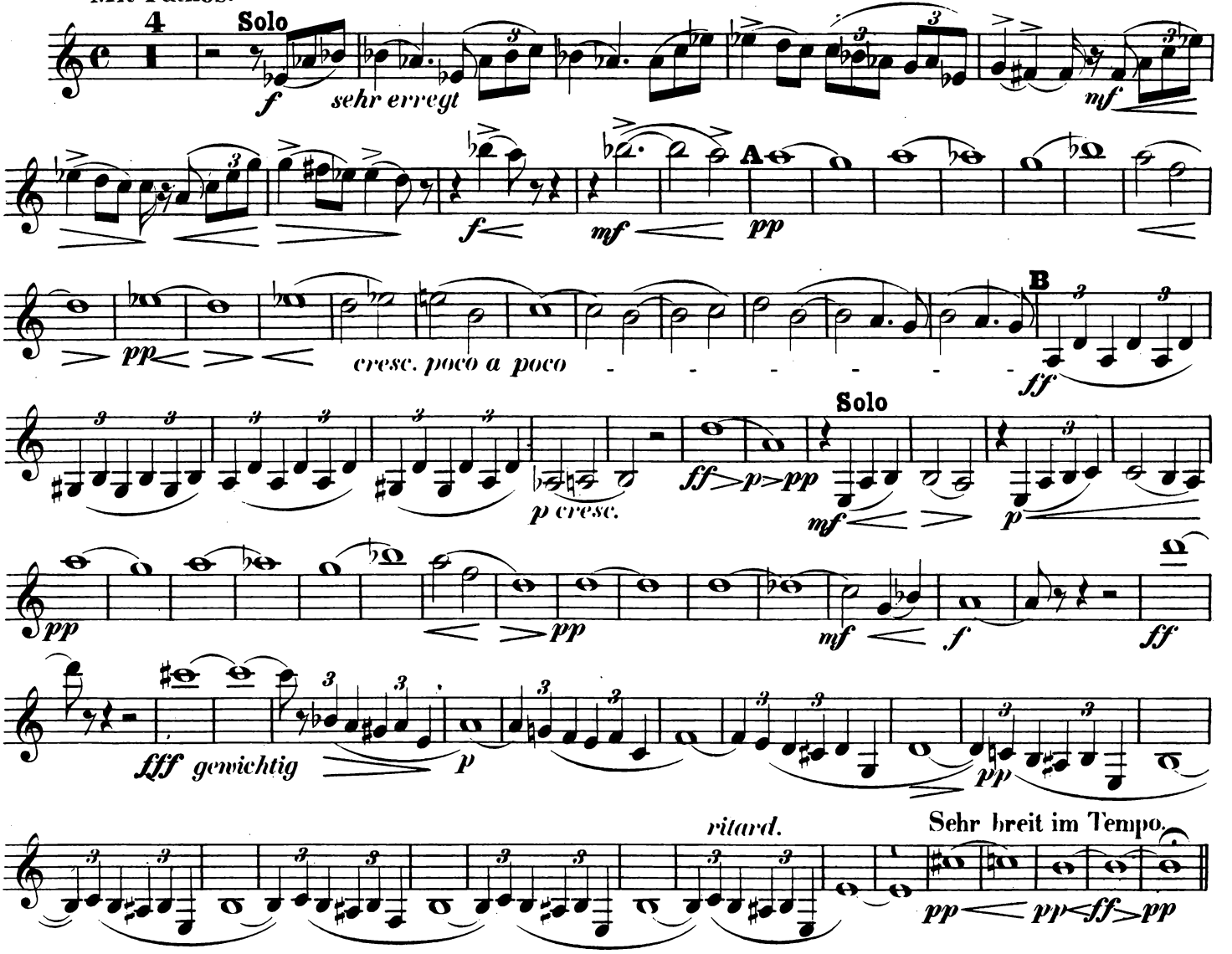
INTRODUCTION und SCHERZO.

INTRODUCTION.

CLARINETTO I in B.

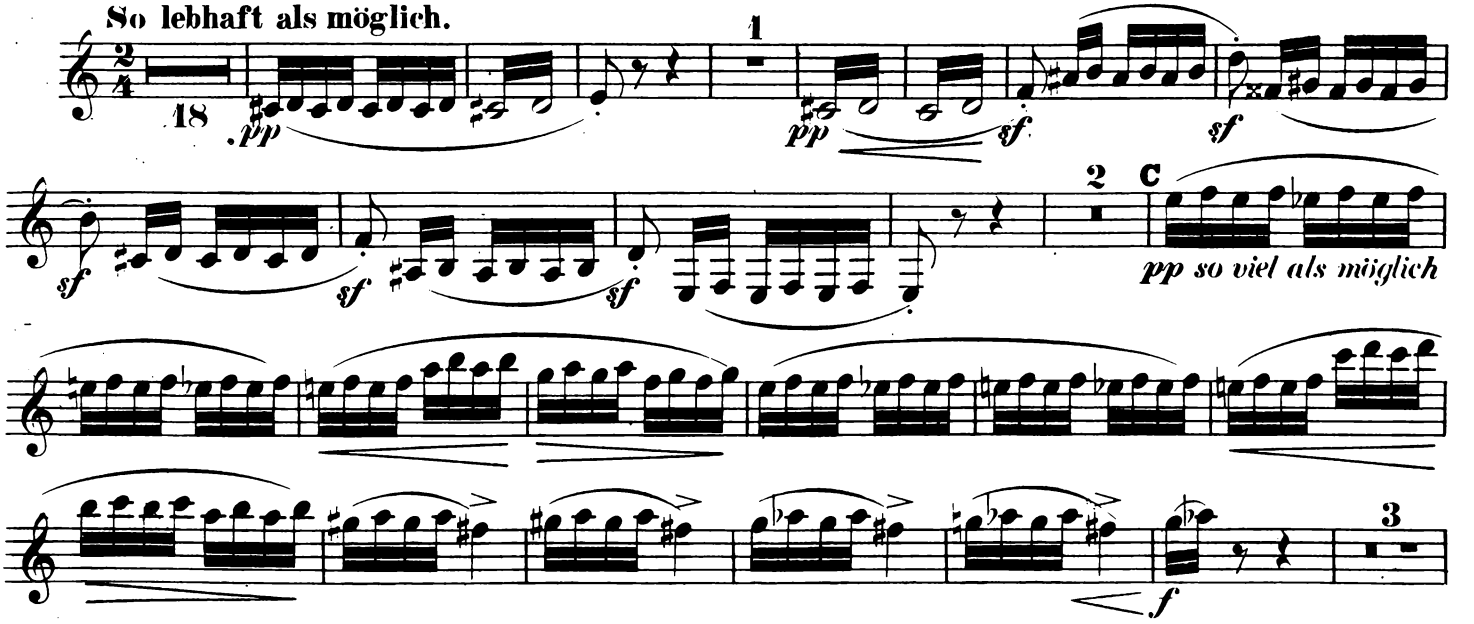
J. L. Nicodé, Op. 11.

Mit Pathos.

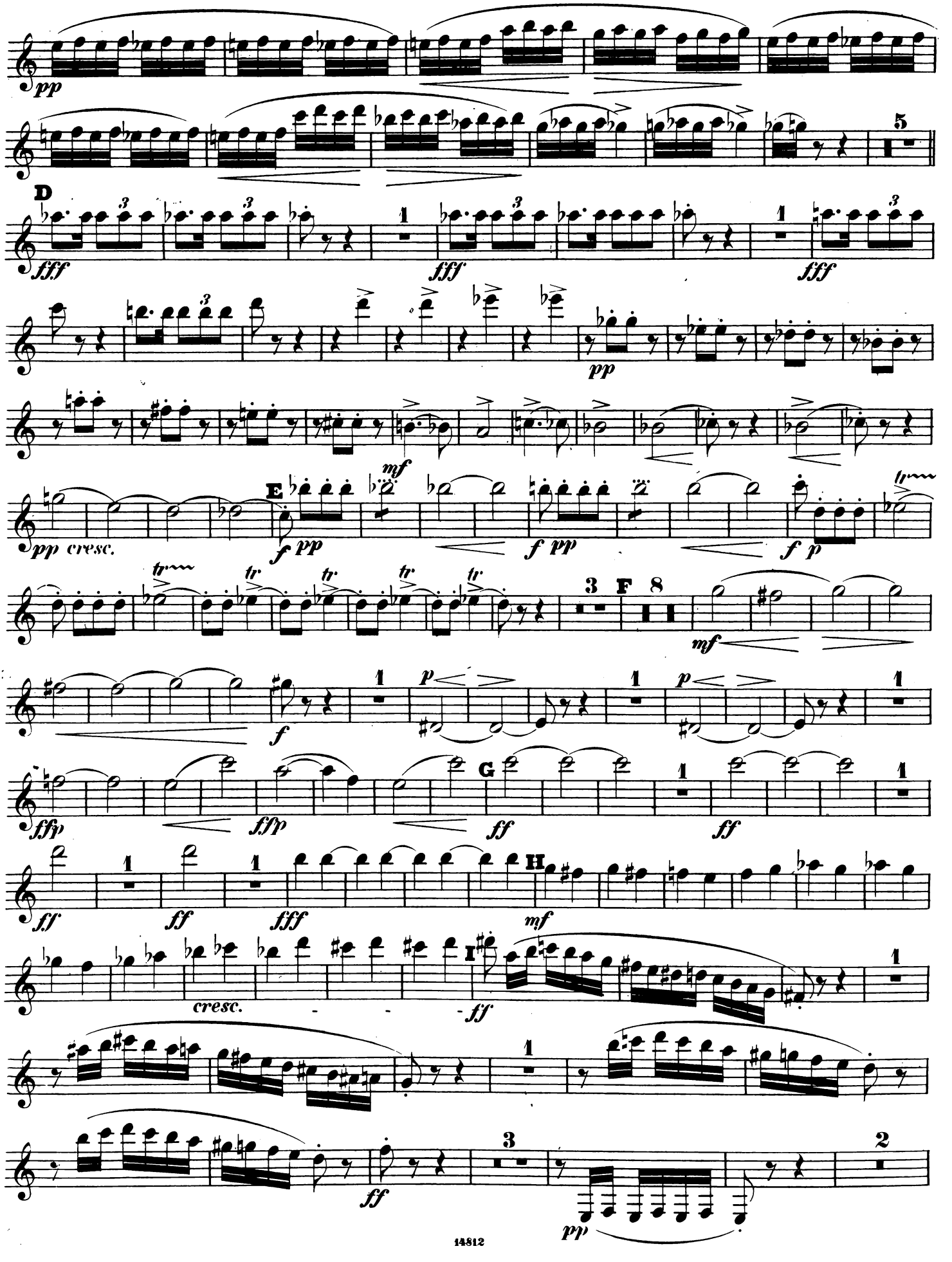


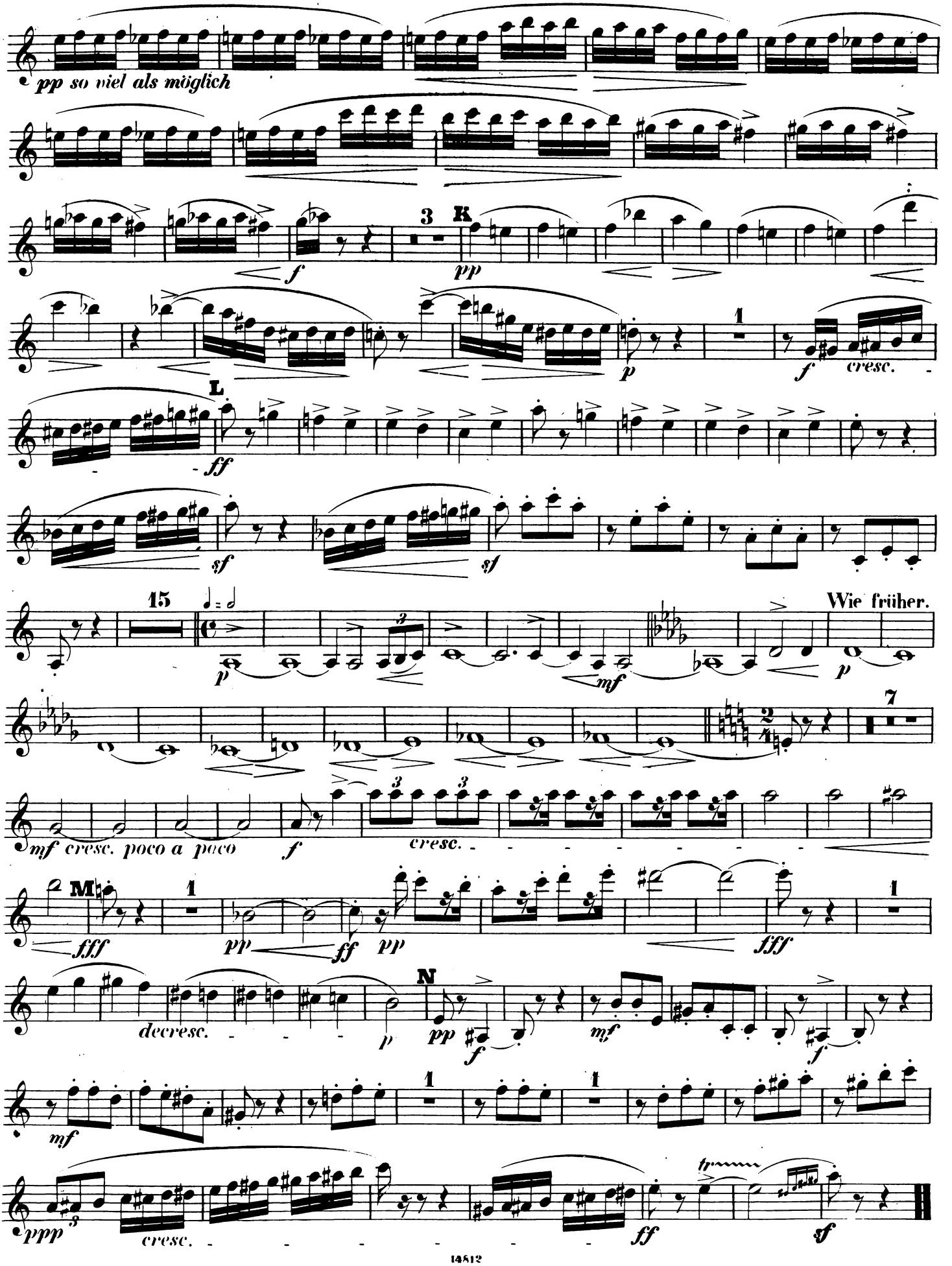
SCHERZO.

So lebhaft als möglich.



CLARINETTO I in B.

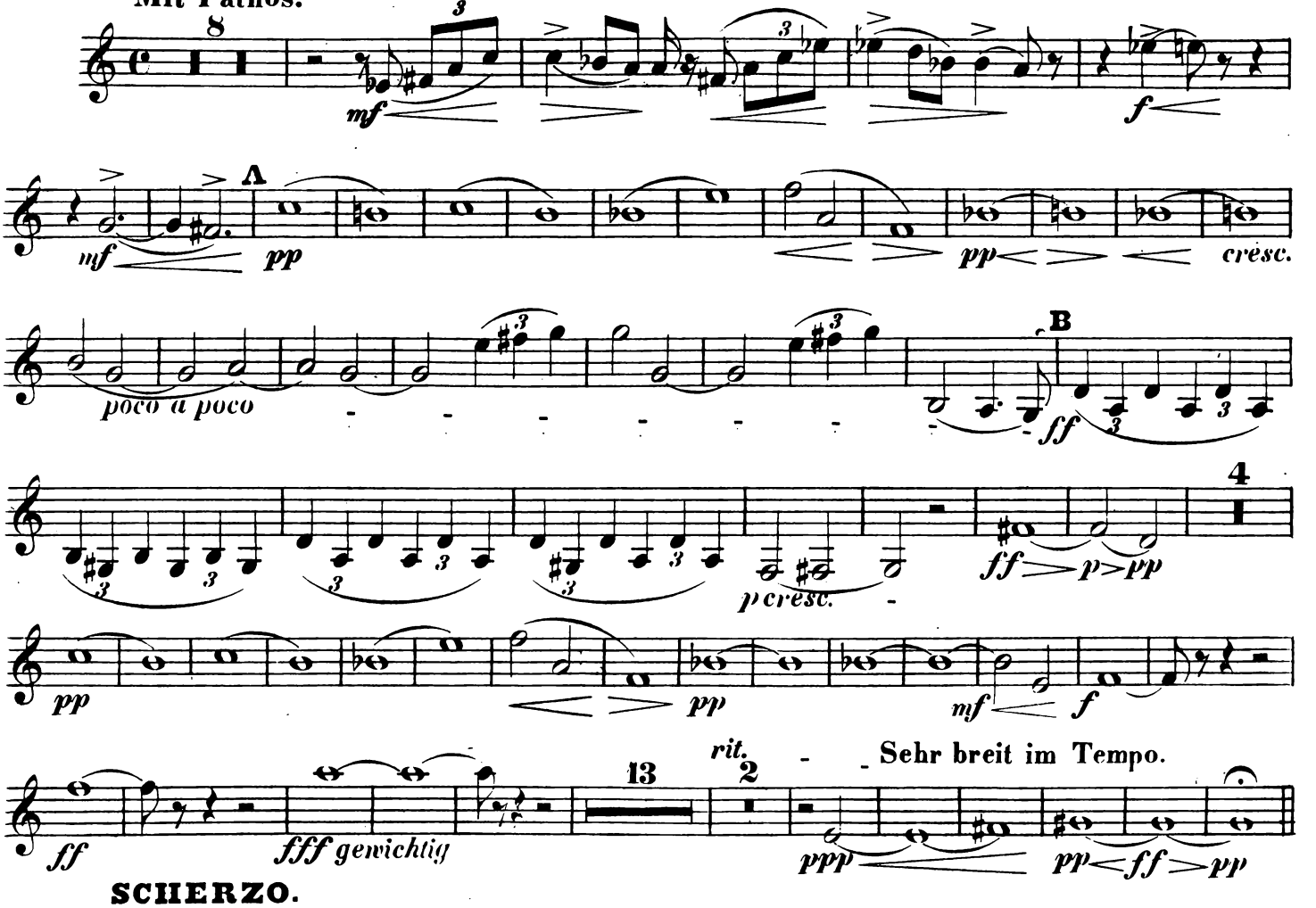



pp so viel als möglich
3
K
pp
f
1
p
f
cresc.
L
ff
sf
sf
15
p
mf
p
Wie früher.
7
mf cresc. poco a poco
f
cresc.
M
fff
pp
ff
pp
1
fff
decresc.
p
N
pp
f
mf
f
mf
1
1
ppp
cresc.
ff
sf

INTRODUCTION und SCHERZO.

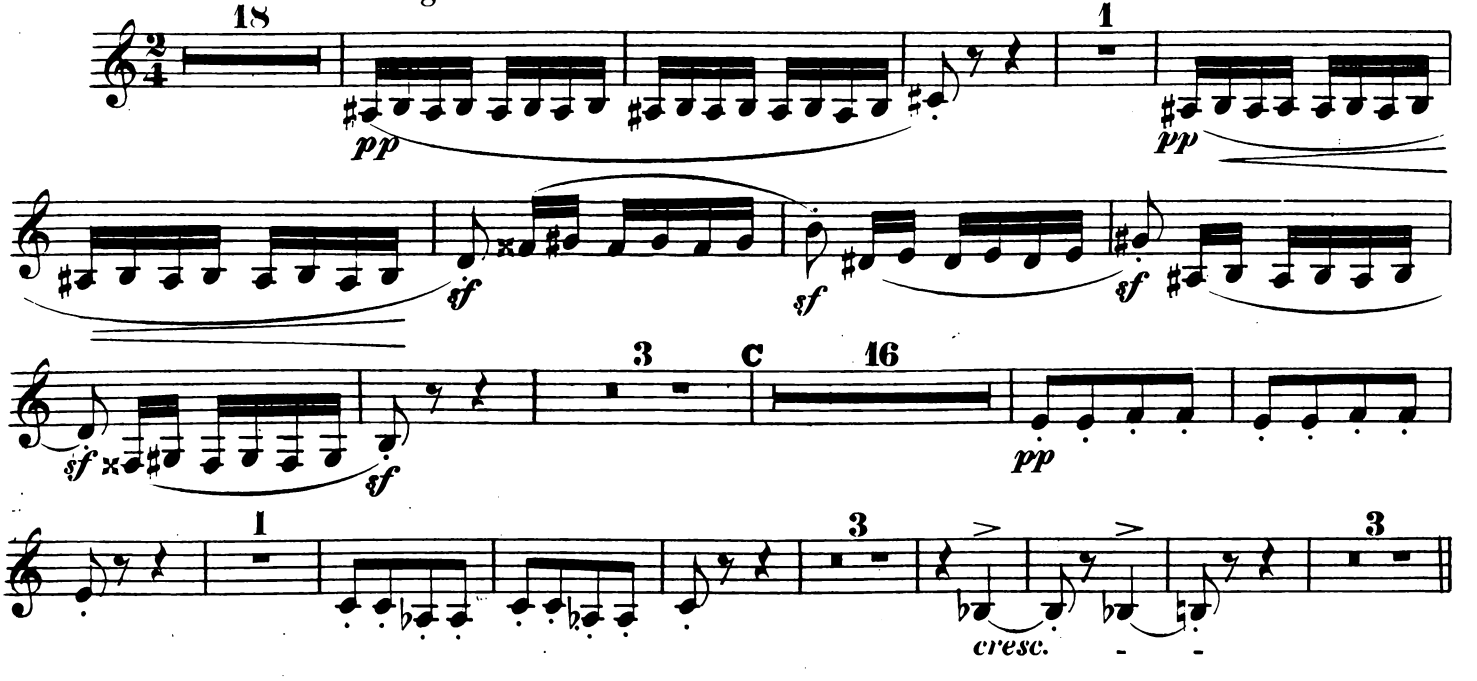
INTRODUCTION. CLARINETTO II in B. J. L. Nicodé, Op. 11.

Mit Pathos.

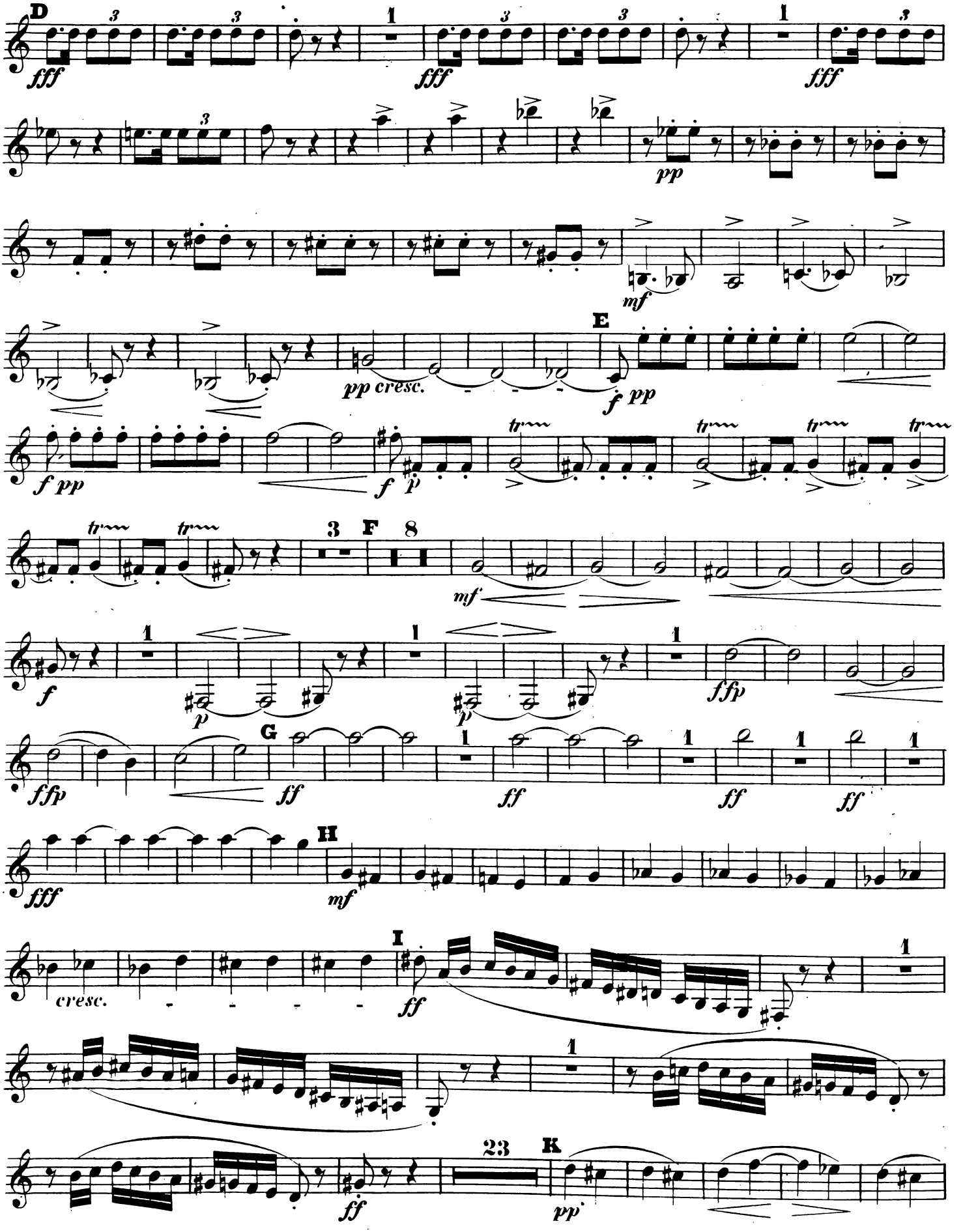


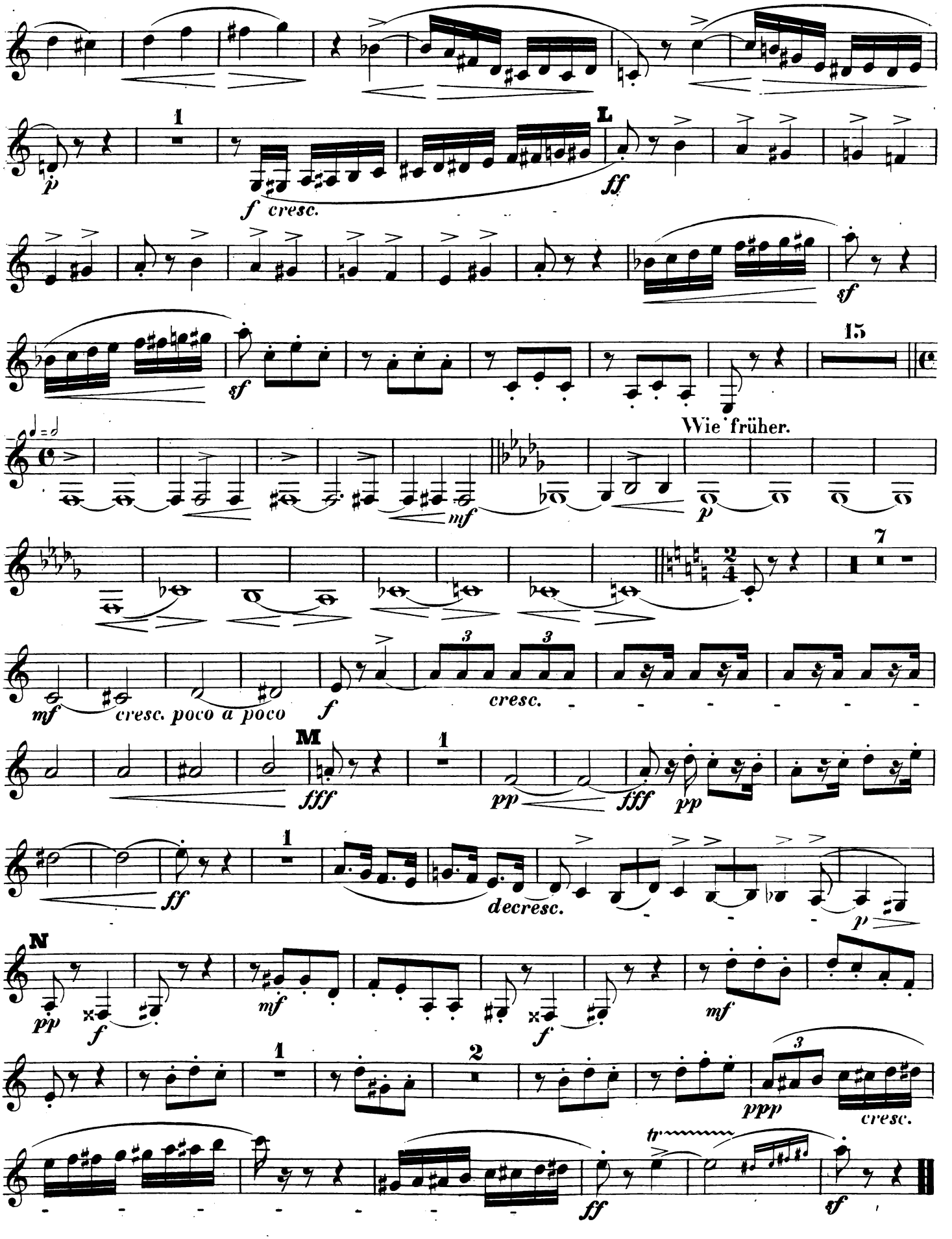
SCHERZO.

So lebhaft als möglich.



CLARINETTO II in B.




1
L
p
f cresc.
ff
sf
15
Wie früher.
mf
p
7
mf cresc. poco a poco f
3
cresc.
M
fff
pp
fff pp
ff
decresc.
p
N
pp
f
mf
f
mf
1
2
ppp
cresc.
tr
ff
sf

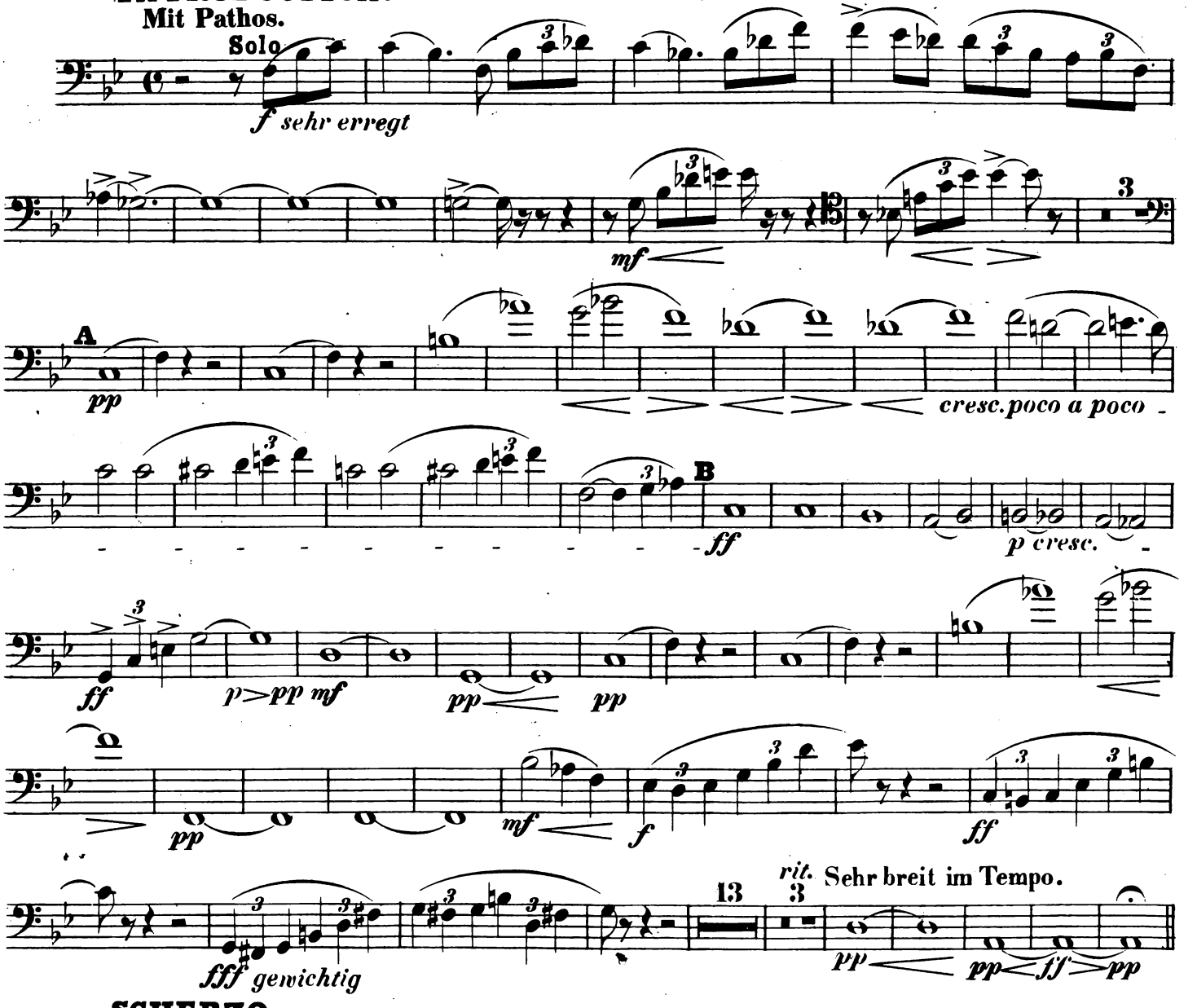
INTRODUCTION und SCHERZO.

FAGOTTO I.

J.L. Nicodé, Op. 11.

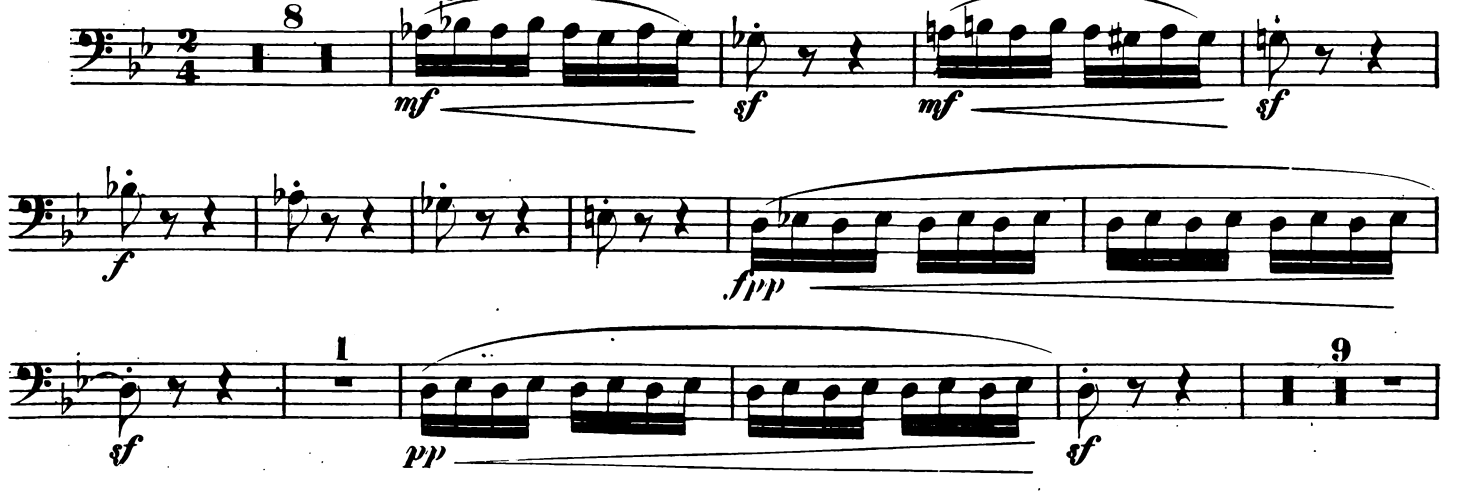
INTRODUCTION.

Mit Pathos.

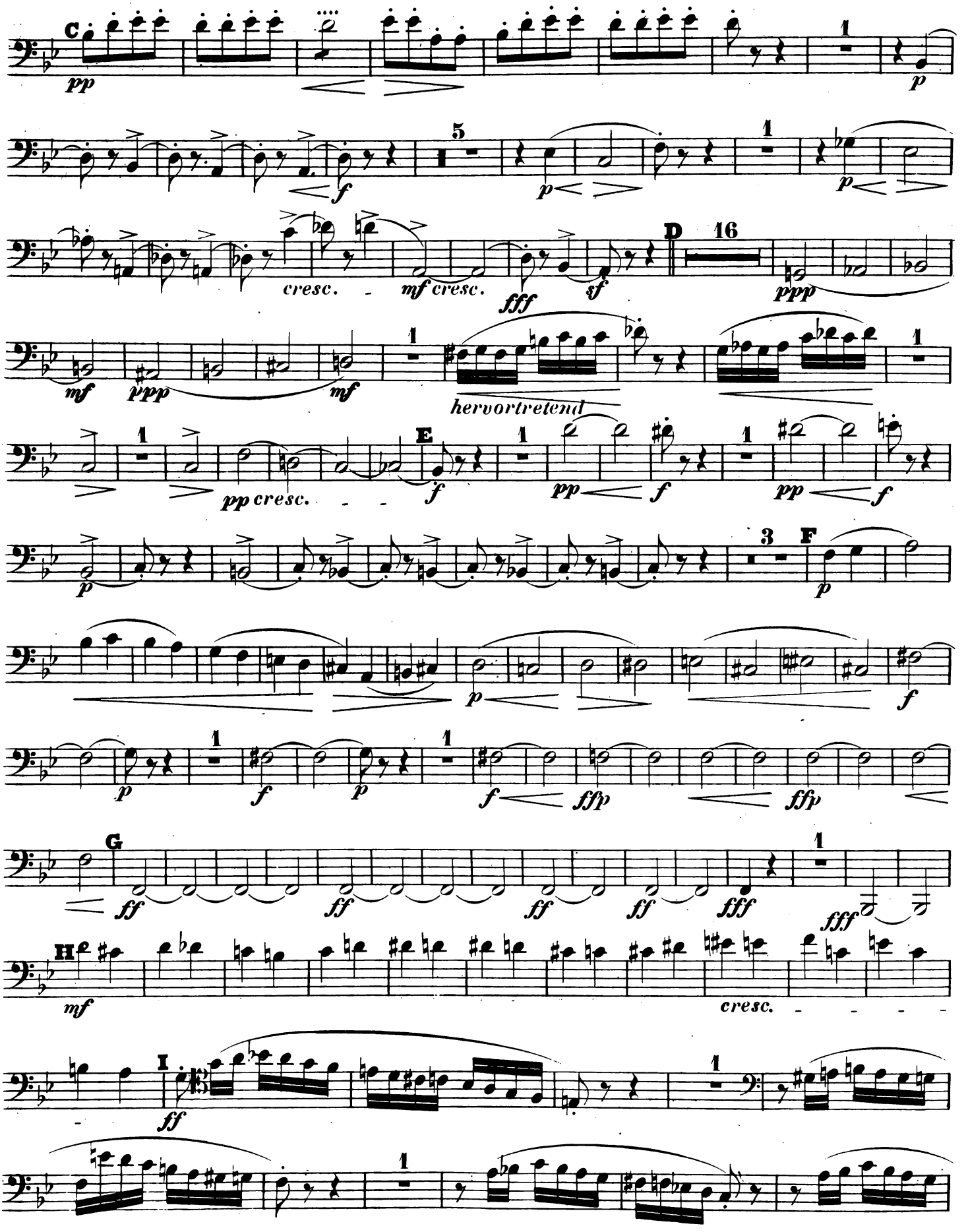


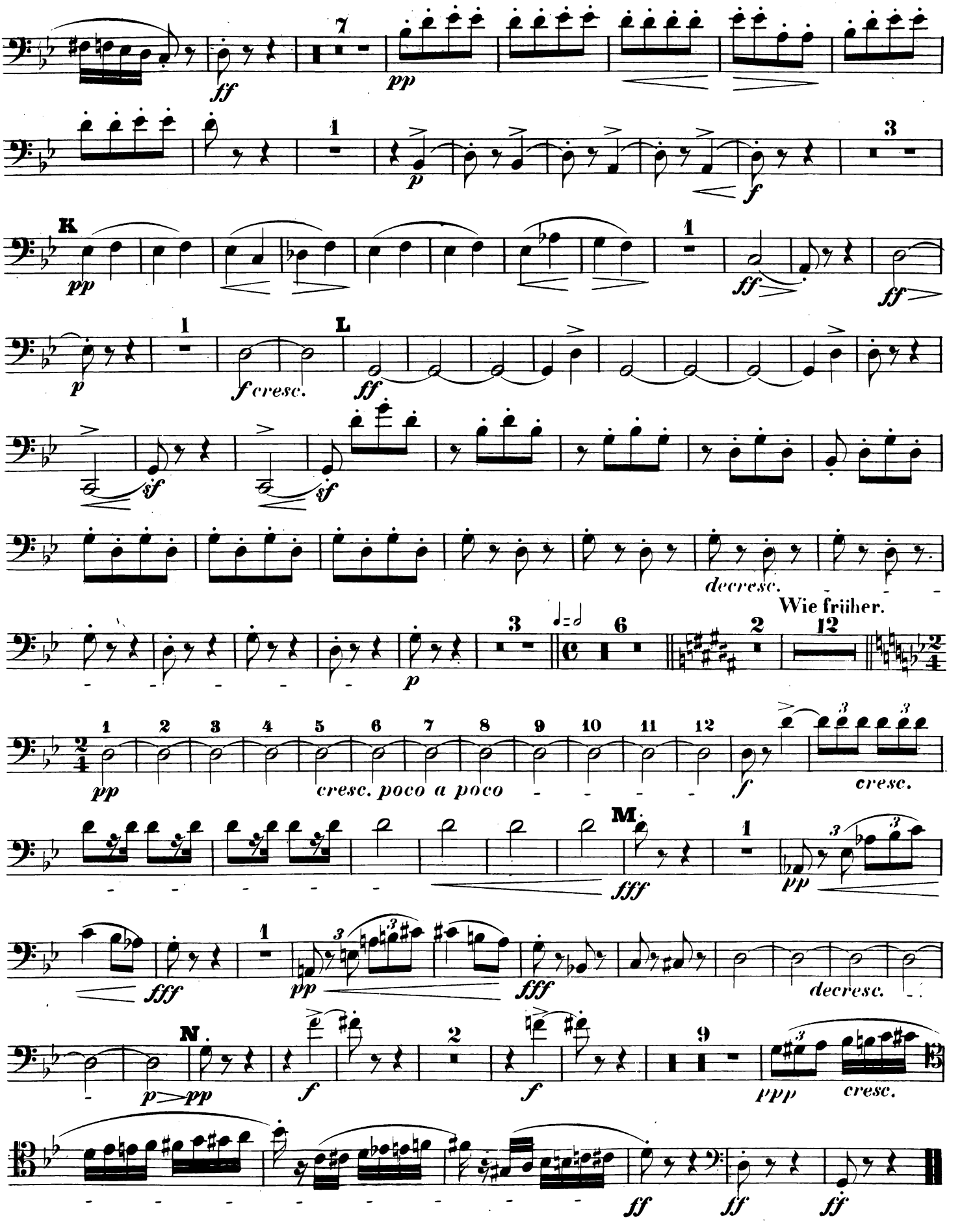
SCHERZO.

So lebhaft als möglich.



FAGOTTO I.


C
pp
p
f
5
p
1
p
cresc.
mf cresc.
fff
sf
D
16
ppp
mf
ppp
mf
hervortretend
E
pp cresc.
f
pp
f
pp
f
p
3
F
p
p
f
p
f
f
fp
fp
G
ff
ff
ff
ff
fff
fff
H
mf
cresc.
I
ff


7
ff
pp
1
p
f
3
K
pp
1
ff
ff
1
p
f cresc.
L
ff
sf
sf
decresc.
Wie früher.
3
p
6
2
12
1 2 3 4 5 6 7 8 9 10 11 12
pp
cresc. poco a poco
f
cresc.
M.
fff
1
pp
fff
1
pp
fff
decresc.
N.
p pp
f
2
f
9
ppp
cresc.
ff
ff
ff

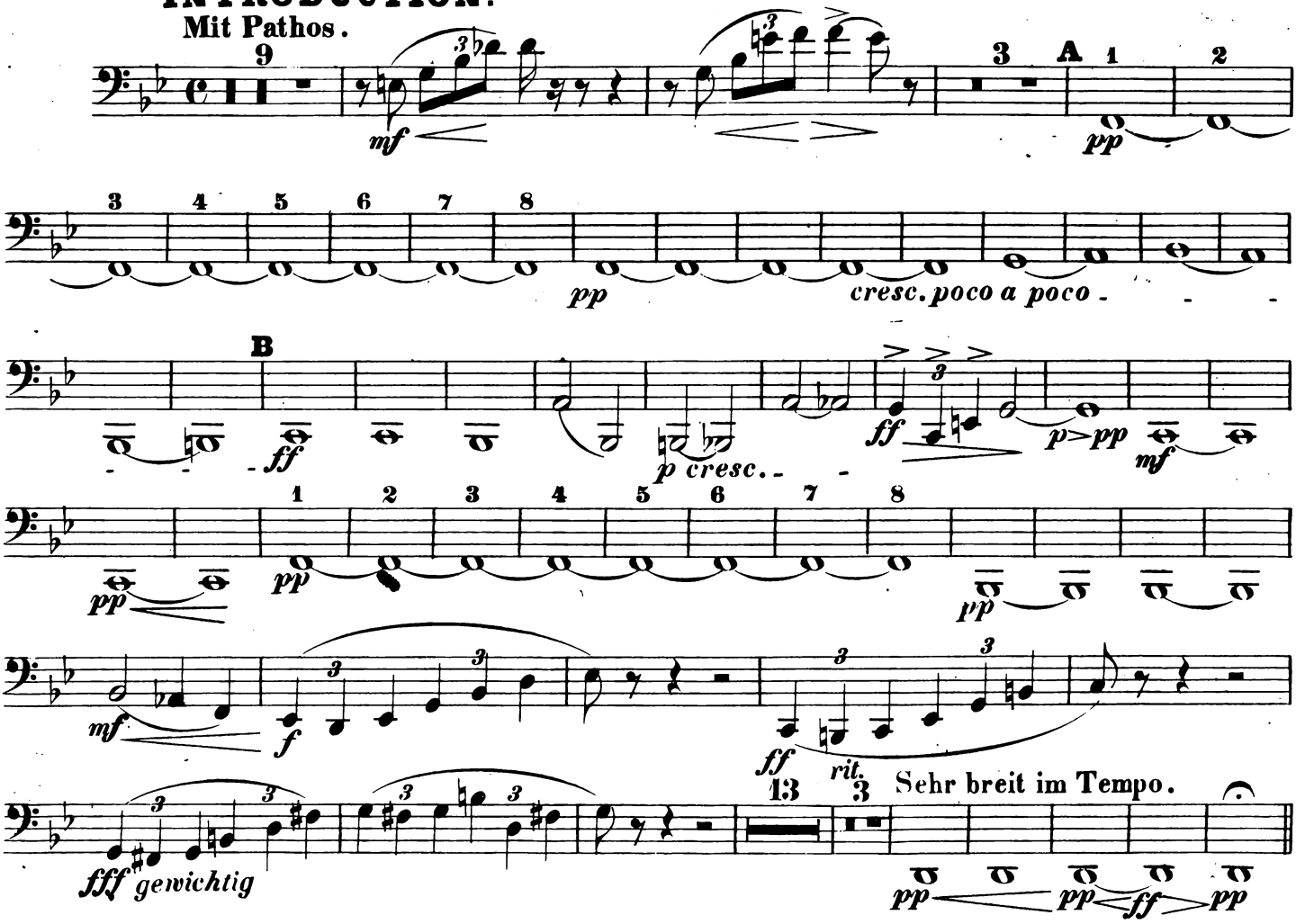
INTRODUCTION und SCHERZO.

INTRODUCTION.

FAGOTTO II.

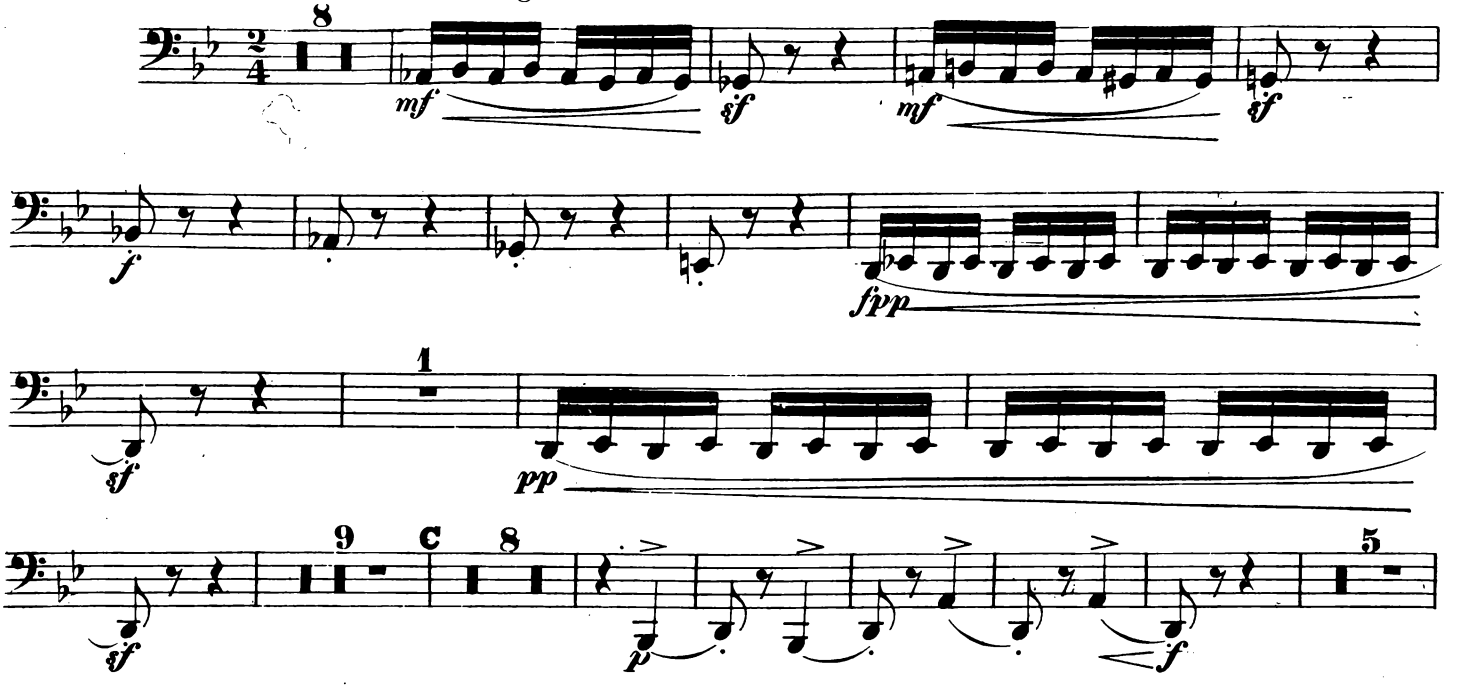
J.L.Nicodé, Op.11.

Mit Pathos.

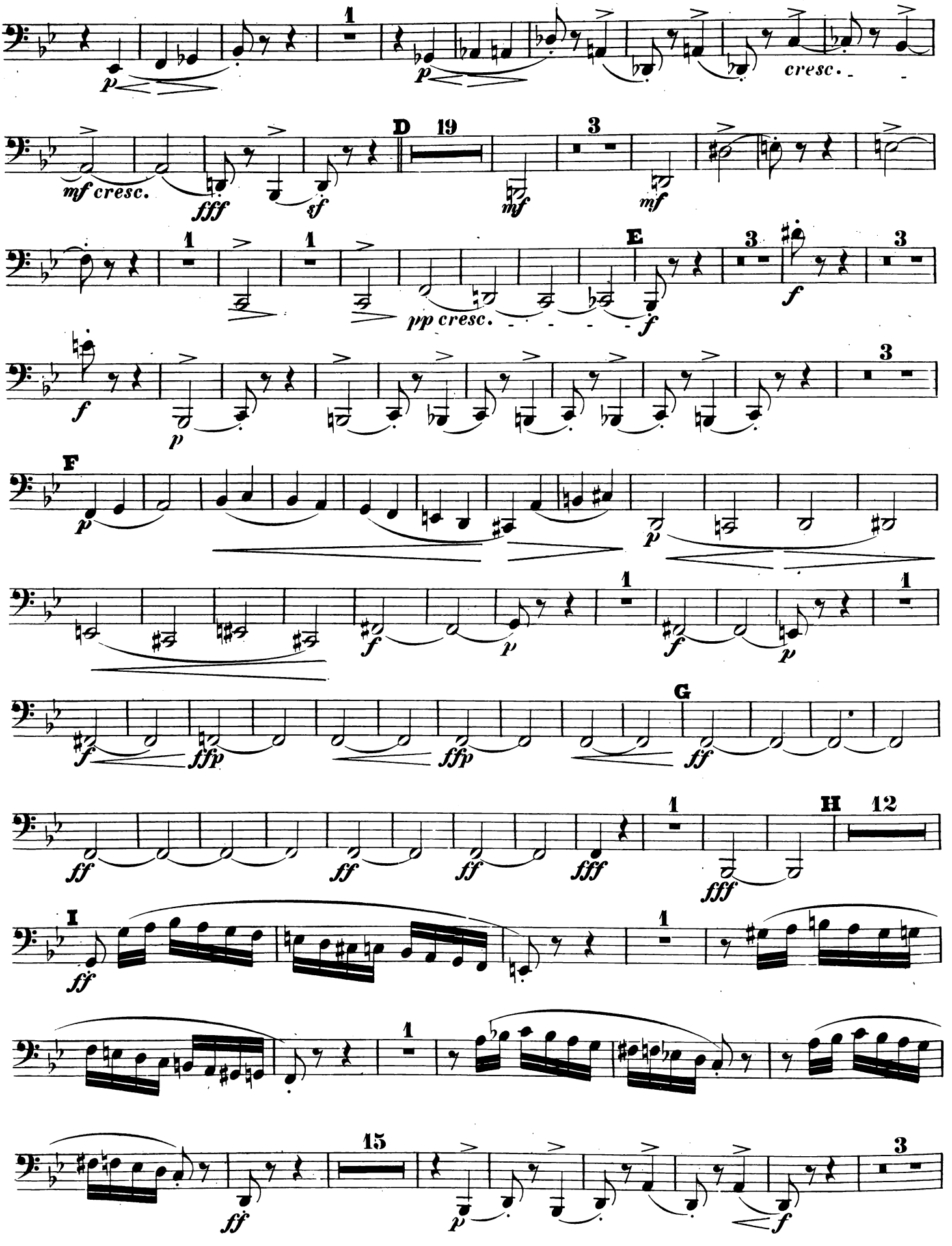


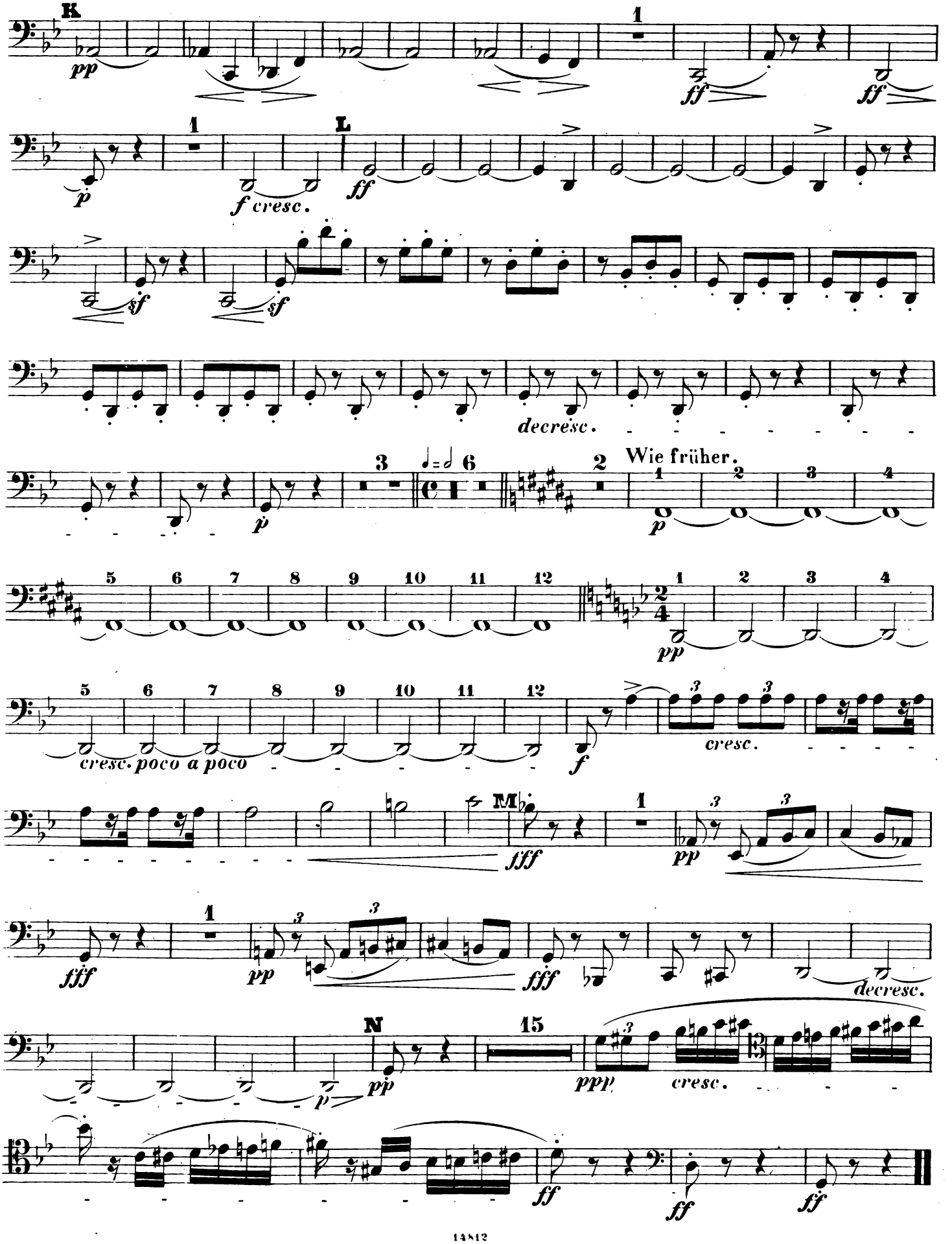
SCHERZO.

So lebhaft als möglich.



FAGOTTO II.


1
p
p
cresc.
mf cresc.
fff
sf
D
19
mf
3
mf
1
1
pp cresc.
E
3
f
3
f
p
3
F
p
p
f
p
1
1
f
p
f
p
G
f
ffp
ffp
ff
ff
ff
ff
fff
1
H
12
fff
I
ff
1
1
ff
15
p
f
3


K
pp
1
ff
ff
1
p
L
f cresc.
ff
sf
sf
decresc.
3
6
2
Wie früher.
p
5 6 7 8 9 10 11 12
1 2 3 4
pp
5 6 7 8 9 10 11 12
cresc. poco a poco
f
cresc.
M
fff
1
pp
fff
fff
pp
fff
decresc.
N
15
p
pp
ppp
cresc.
ff
ff
ff

INTRODUCTION und SCHERZO.

INTRODUCTION.

Mit Pathos.

CORNO I in F.

J. L. Nicodé, Op. 11.

14 A Solo *sehr leidenschaftlich*

p *cresc. poco a poco*

B *ff* *p cresc.* *ff* *p* *pp* 2 *pp*

Solo *p* *pp* 1 *f* *ff* *fff gewichtig*

ritard. 13 3 Sehr breit im Tempo. *pp* *pp* *ff* *pp*

SCHERZO.

So lebhaft als möglich.

4 3 1 1 *sf* *sf* *sf* *mf* *fpp*

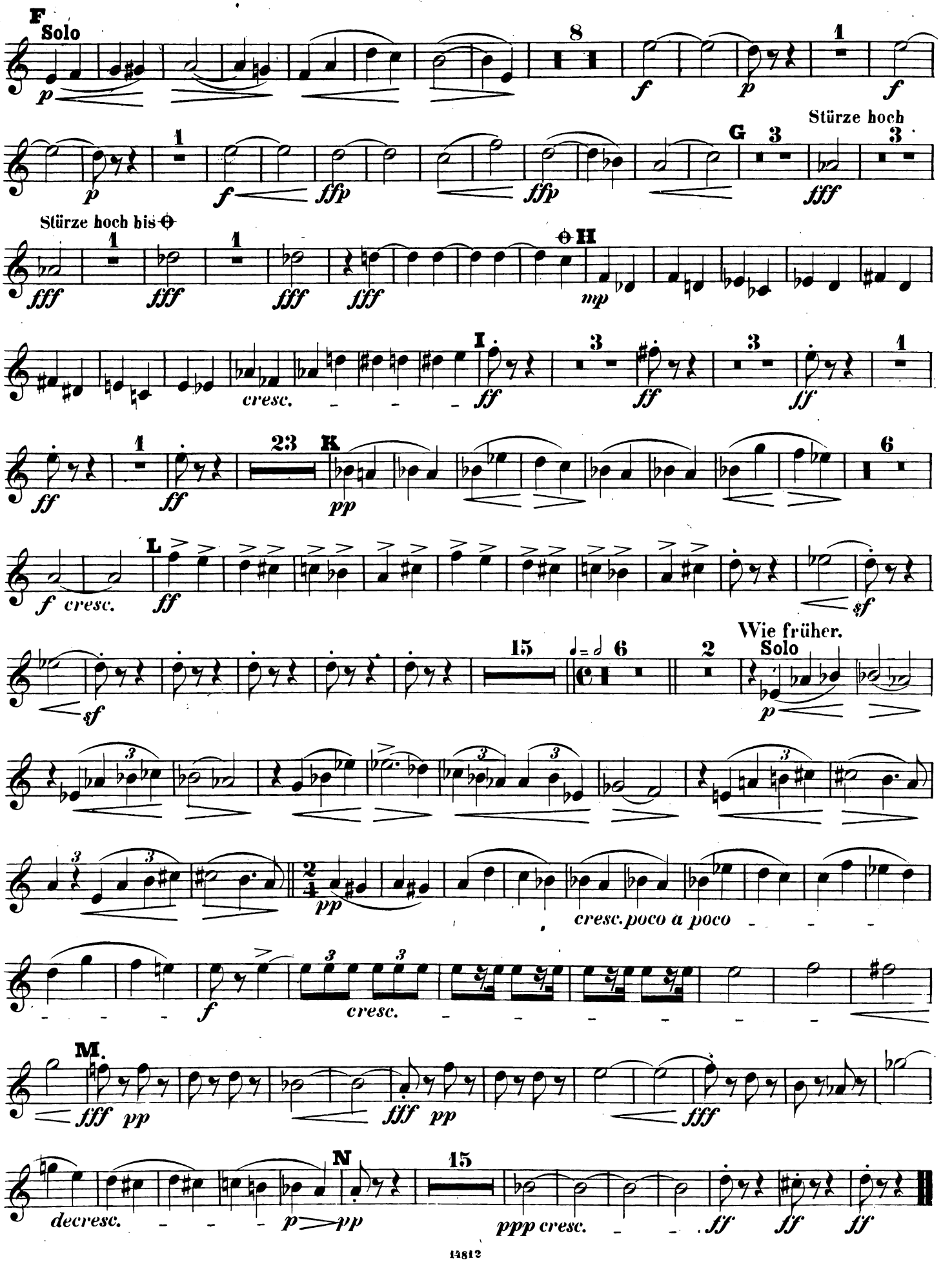
1 9 C 18 1 *sf* *pp* *sf* *p* *p*

7 D *fff* *fff*

3 *fff* *pp* *sehr hervortretend*

E 1 1 11 *pp cresc.* *f* *pp* *f* *pp* *f*

CORNO I in F.


F
Solo
8
1
Stürze hoch
G
3
Stürze hoch bis Θ
H
I
cresc.
23
K
L
Wie früher.
Solo
15
6
2
cresc. poco a poco
M.
N
decresc.
ppp cresc.

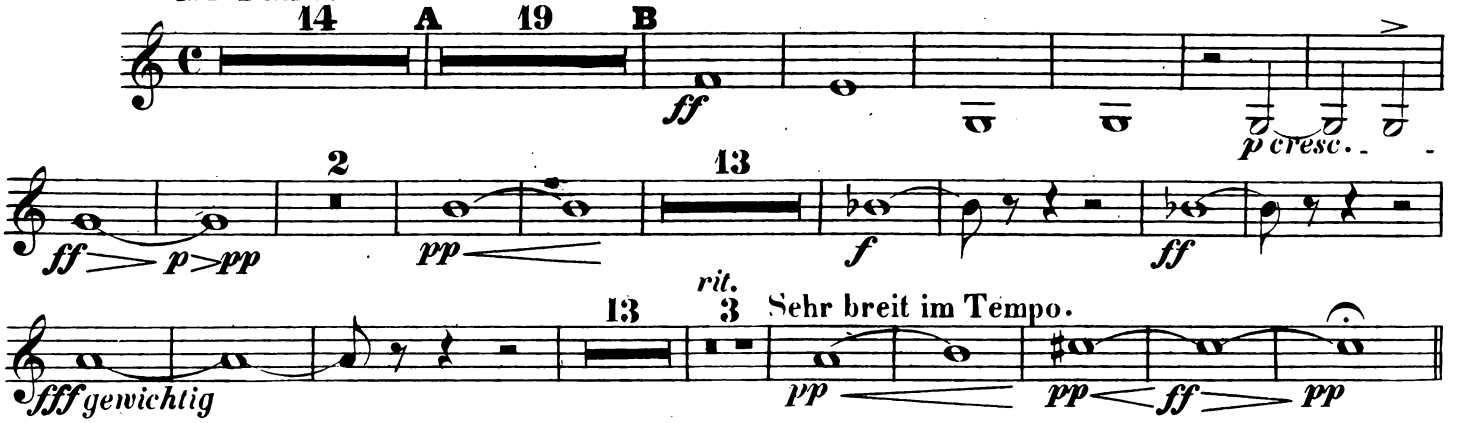
INTRODUCTION und SCHERZO.

INTRODUCTION.

CORNO II in F.

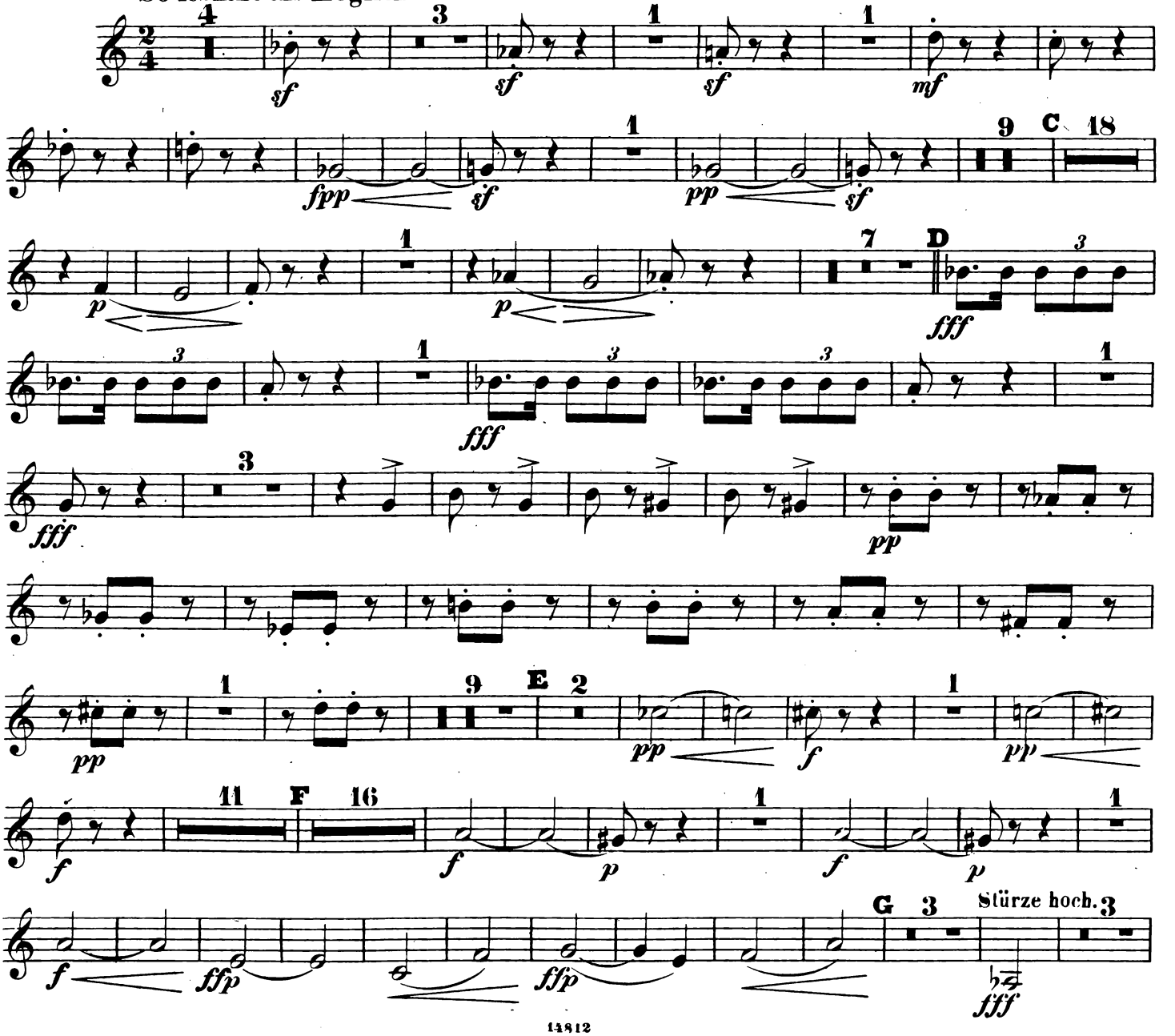
J.L.Nicodé, Op.11.

Mit Pathos.

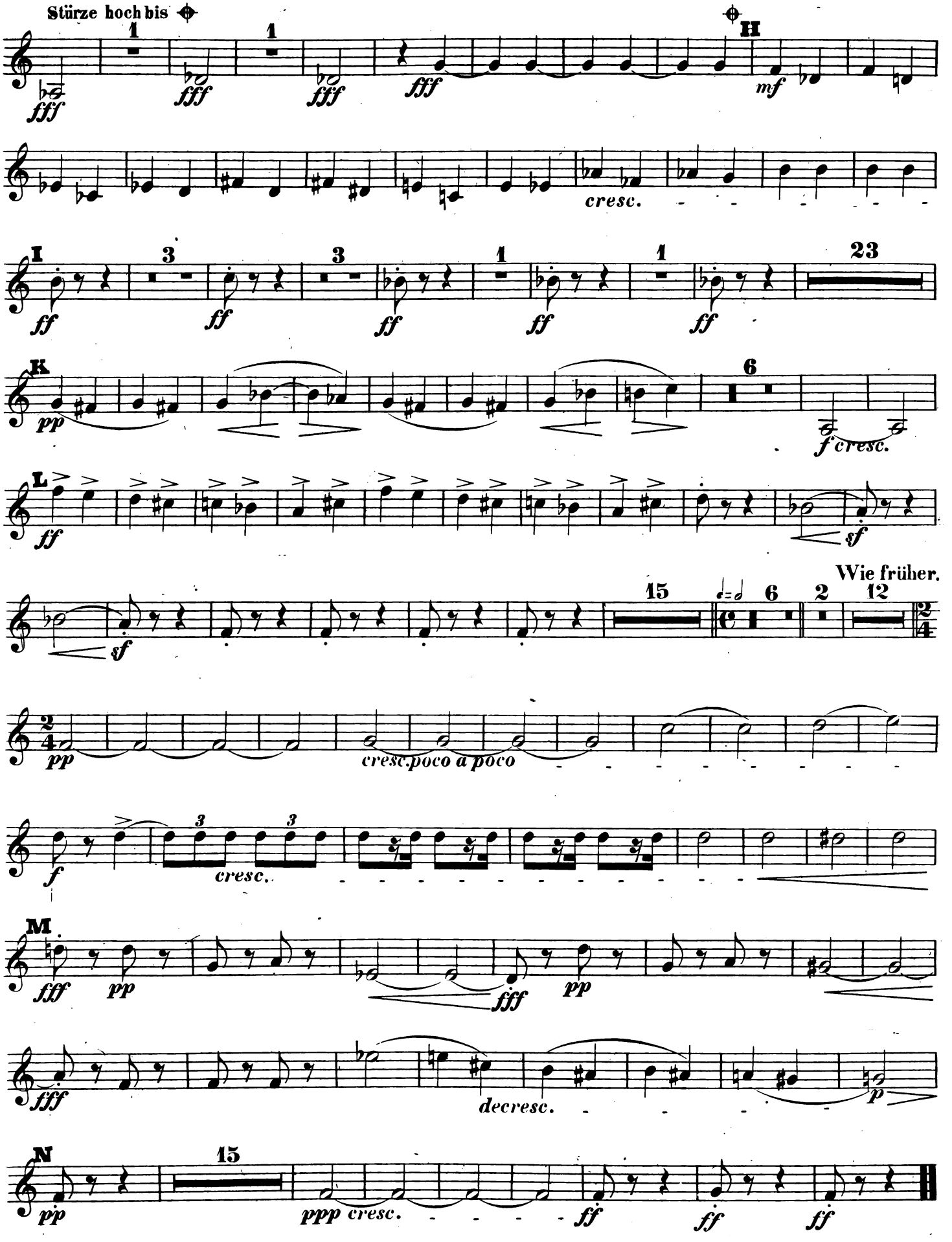


SCHERZO.

So lebhaft als möglich.



CORNO II in F.


Stürze hoch bis
fff
H
mf
cresc.
I
ff
23
K
pp
f cresc.
L
sf
Wie früher.
15
6
2
12
pp
cresc. poco a poco
f
cresc.
M
fff
decresc.
N
ppp cresc.

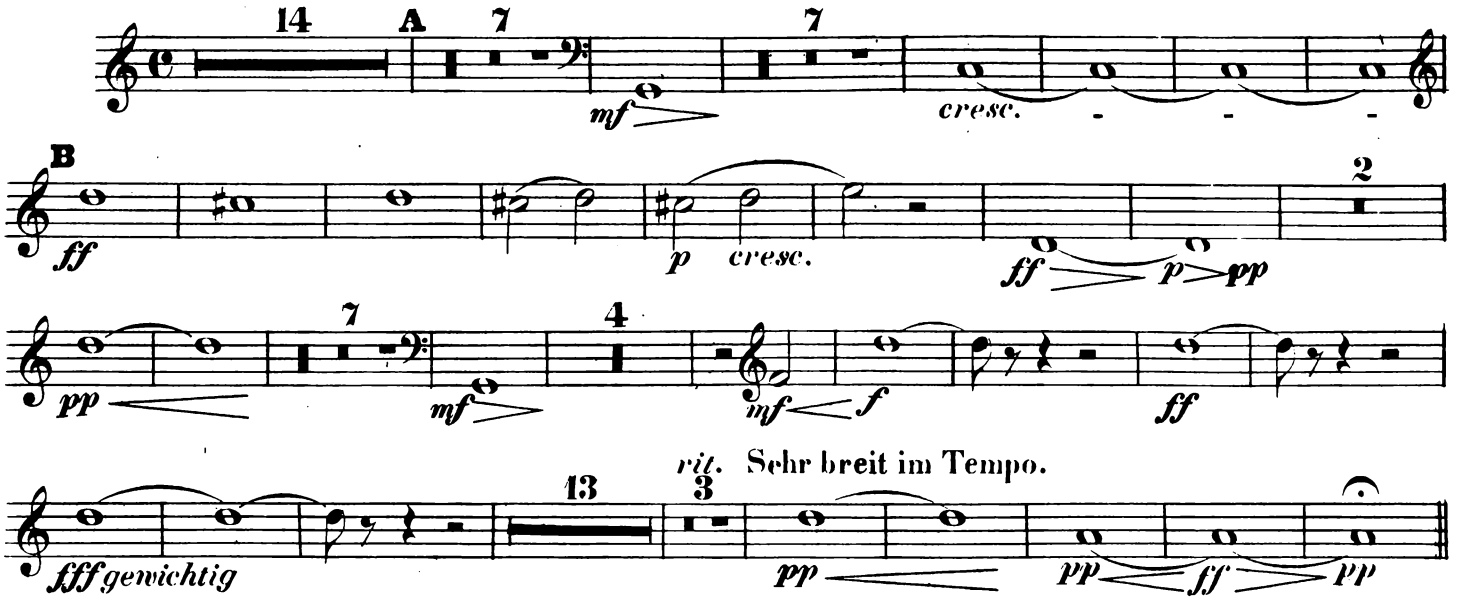
INTRODUCTION und SCHERZO.

INTRODUCTION.

CORNO III in F.

J.L. Nicodé, Op. 11.

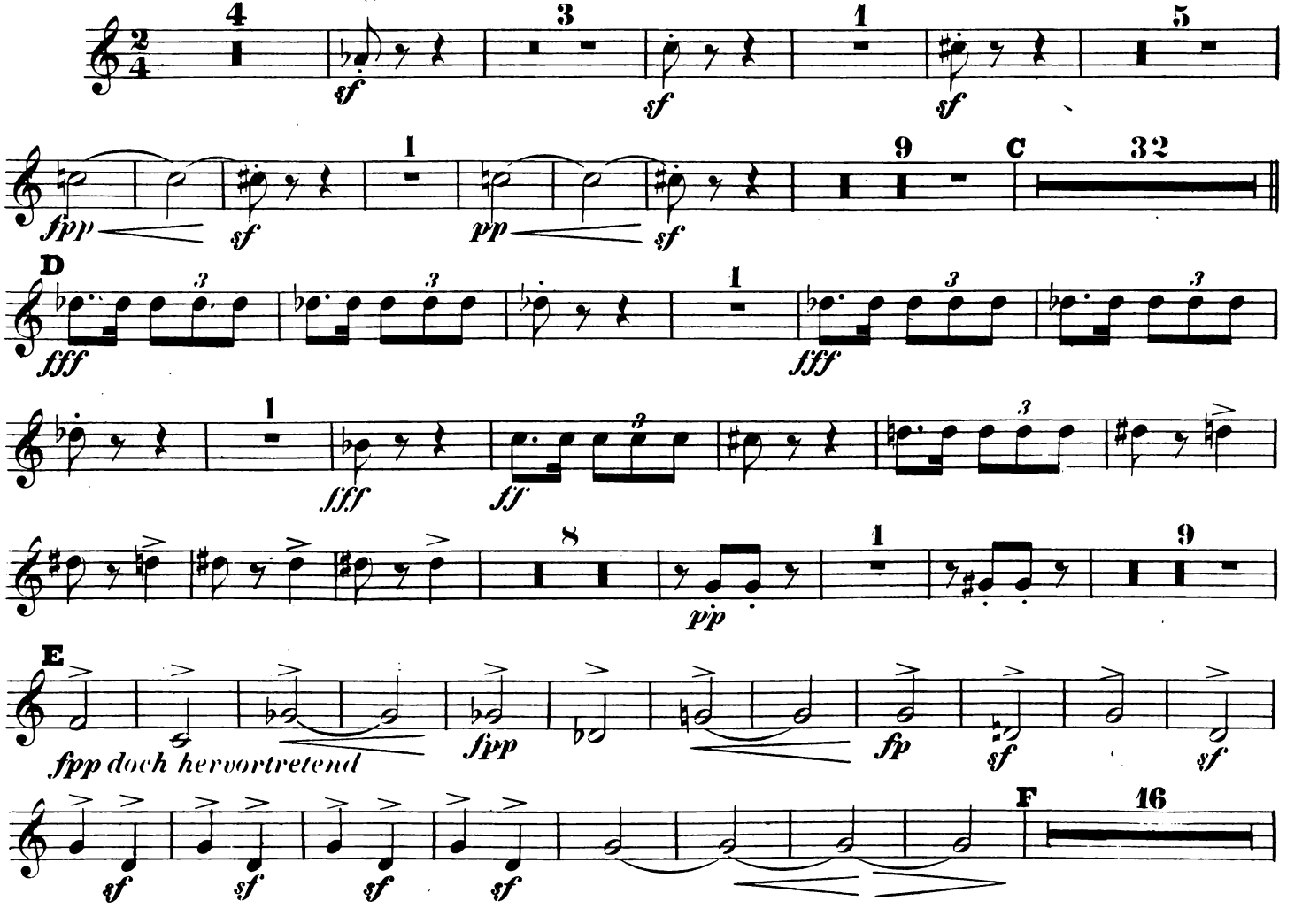
Mit Pathos.



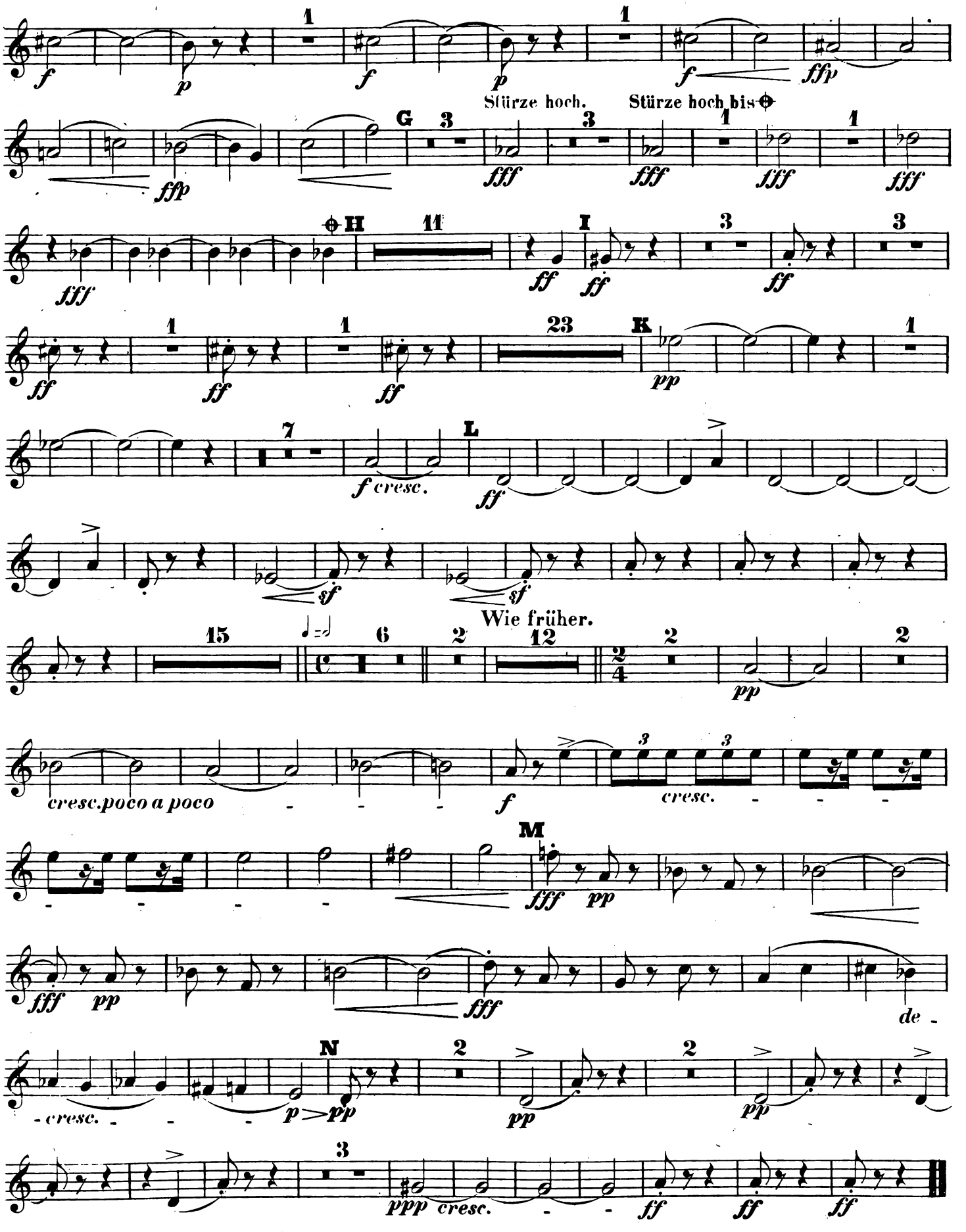
rit. Sehr breit im Tempo.

SCHERZO.

So lebhaft als möglich.



CORNO III in F.



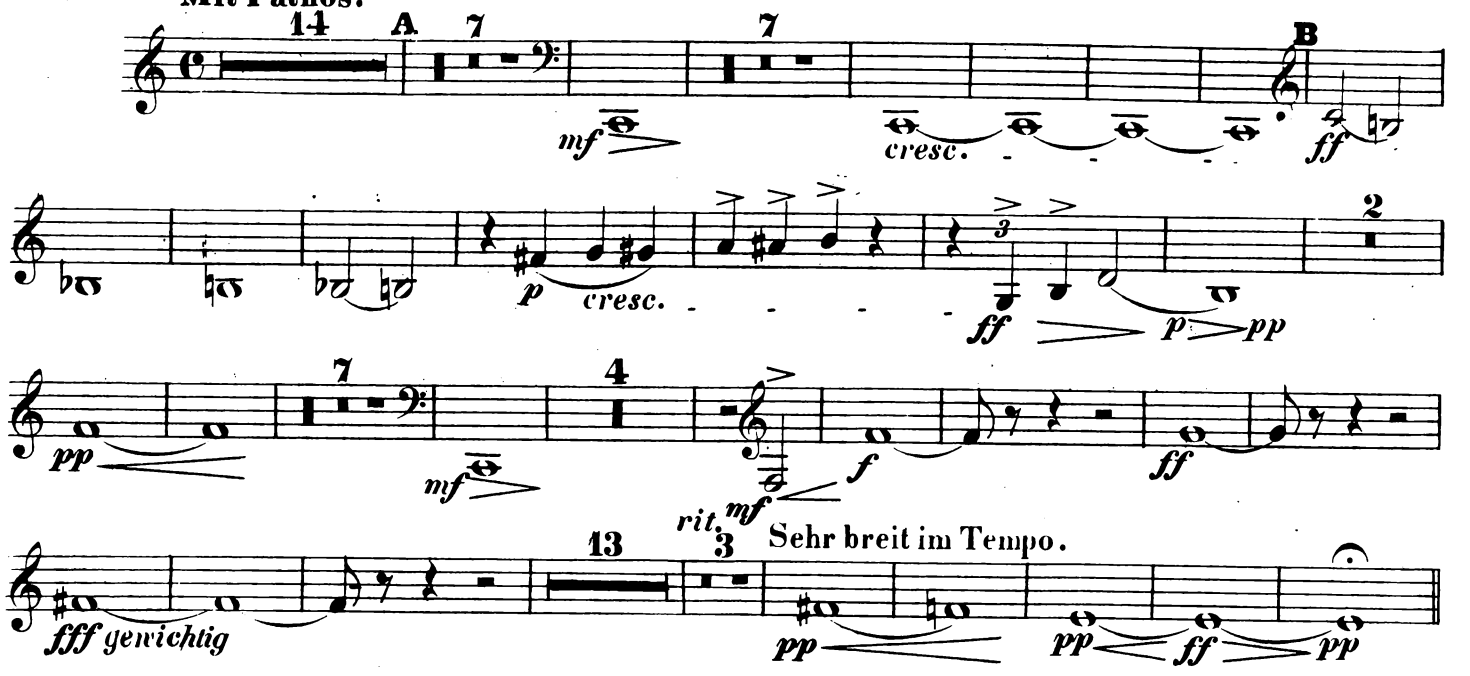
INTRODUCTION und SCHERZO.

INTRODUCTION.

CORNO IV in F.

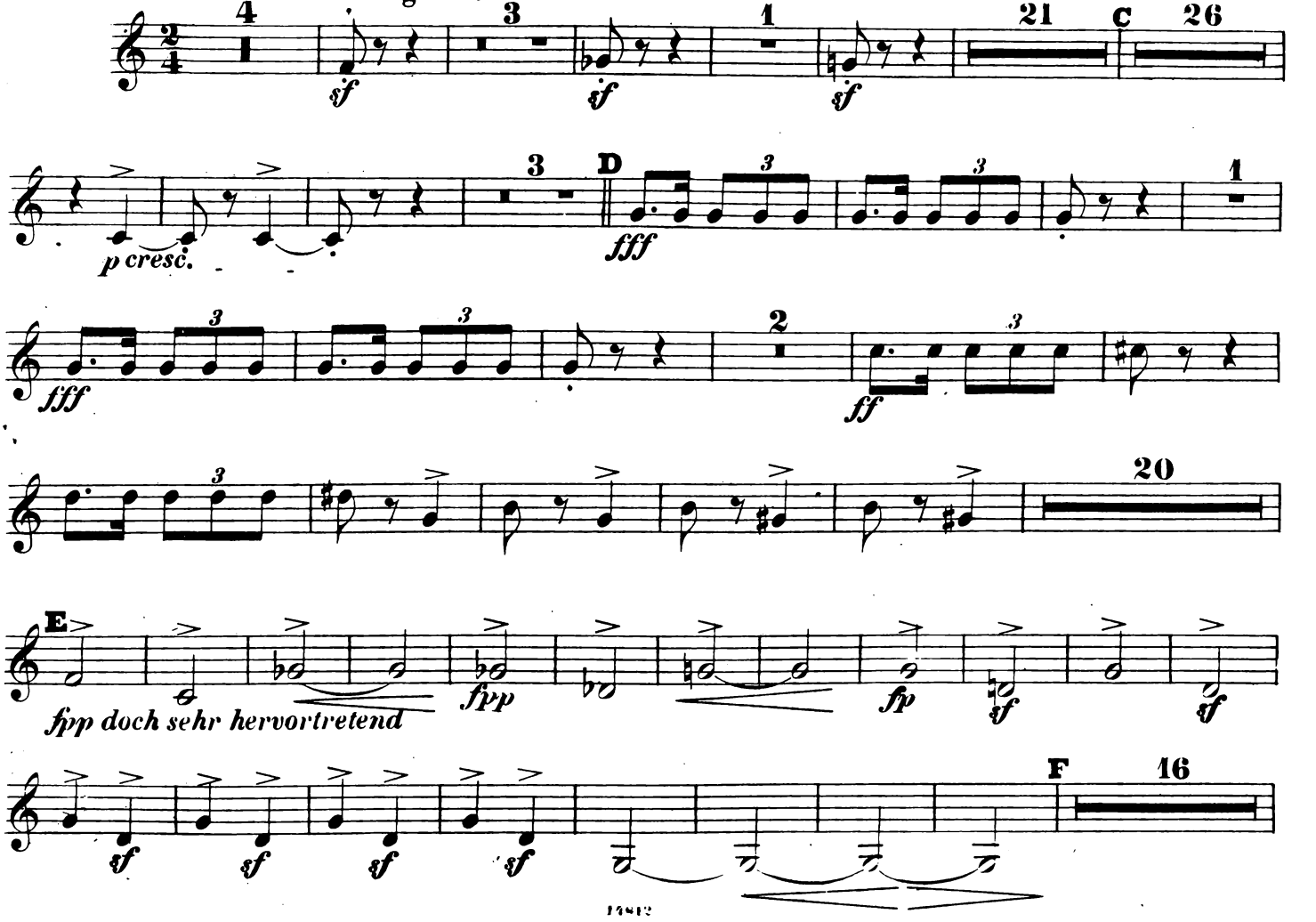
J. L. Nicodé. Op. 11.

Mit Pathos.

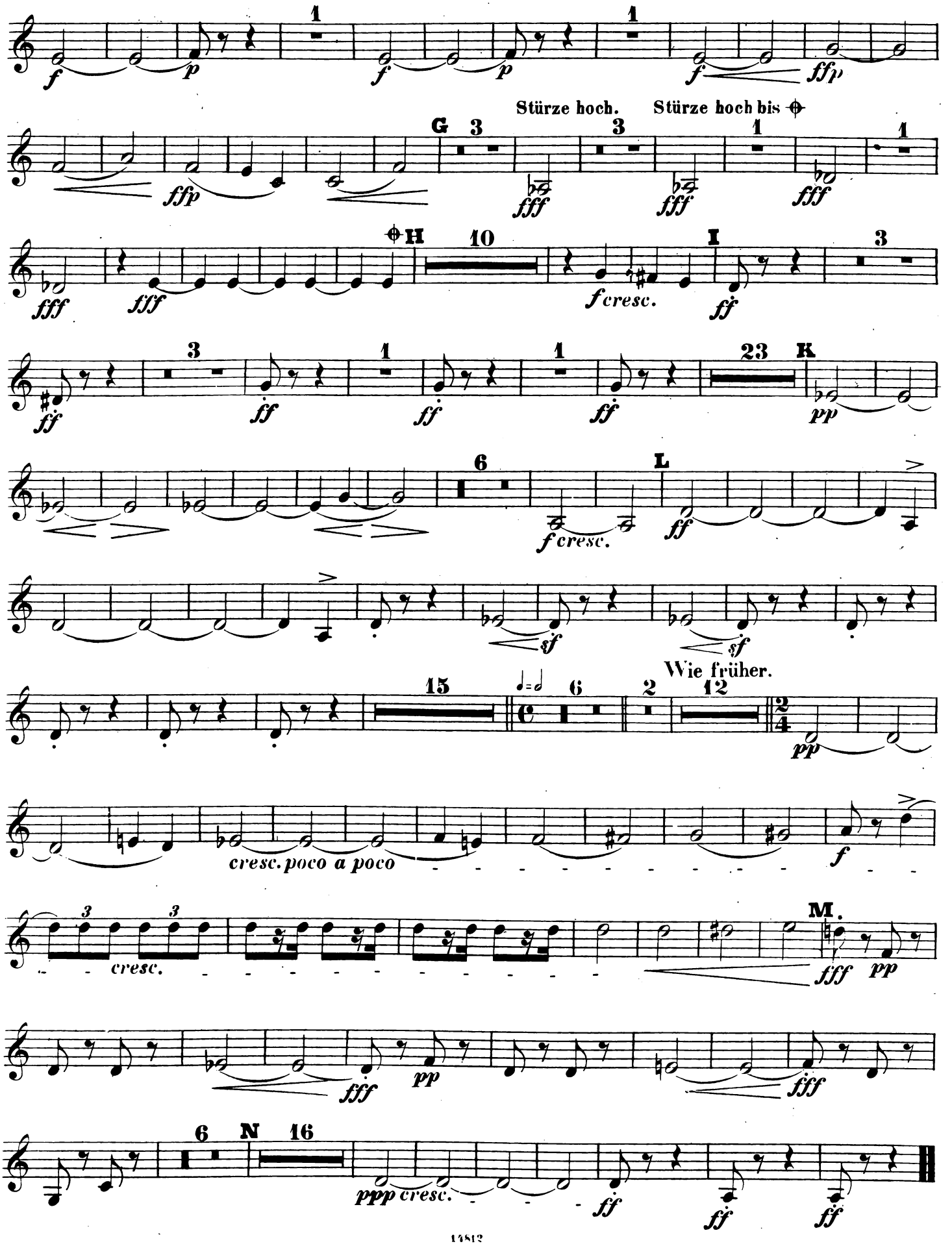


SCHERZO.

So lebhaft als möglich.



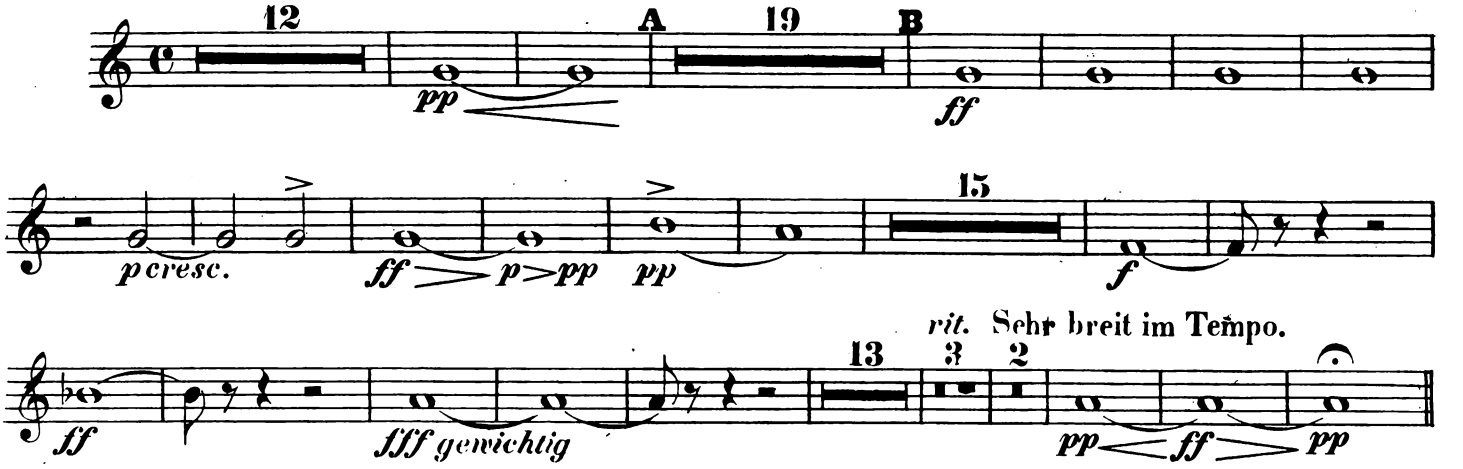
CORNO IV in F.


Stürze hoch.
Stürze hoch bis
Wie früher.
cresc. poco a poco
cresc.

INTRODUCTION und SCHERZO.

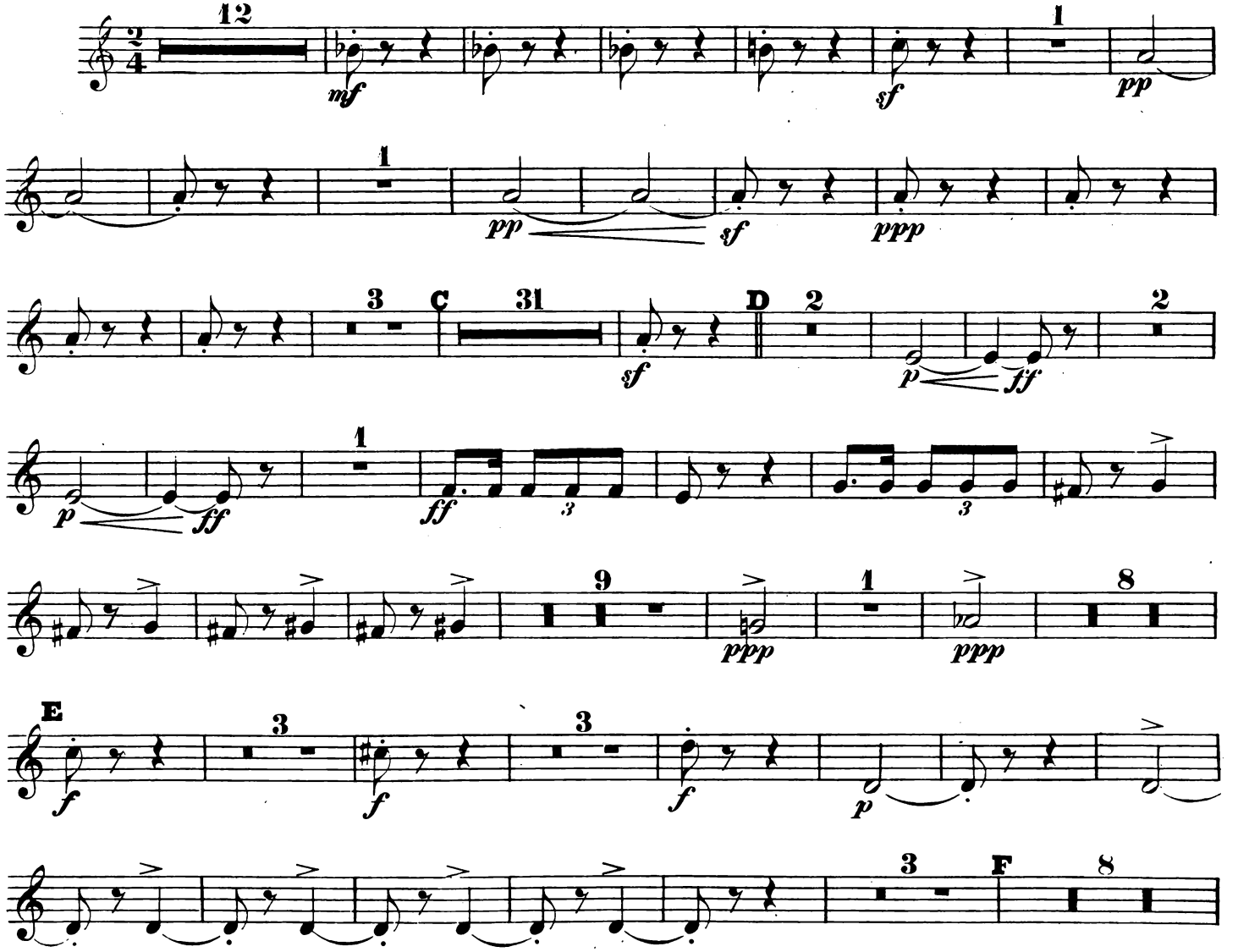
INTRODUCTION. **TROMBA I in F.** J.L. Nicodé, Op.11.

Mit Pathos.

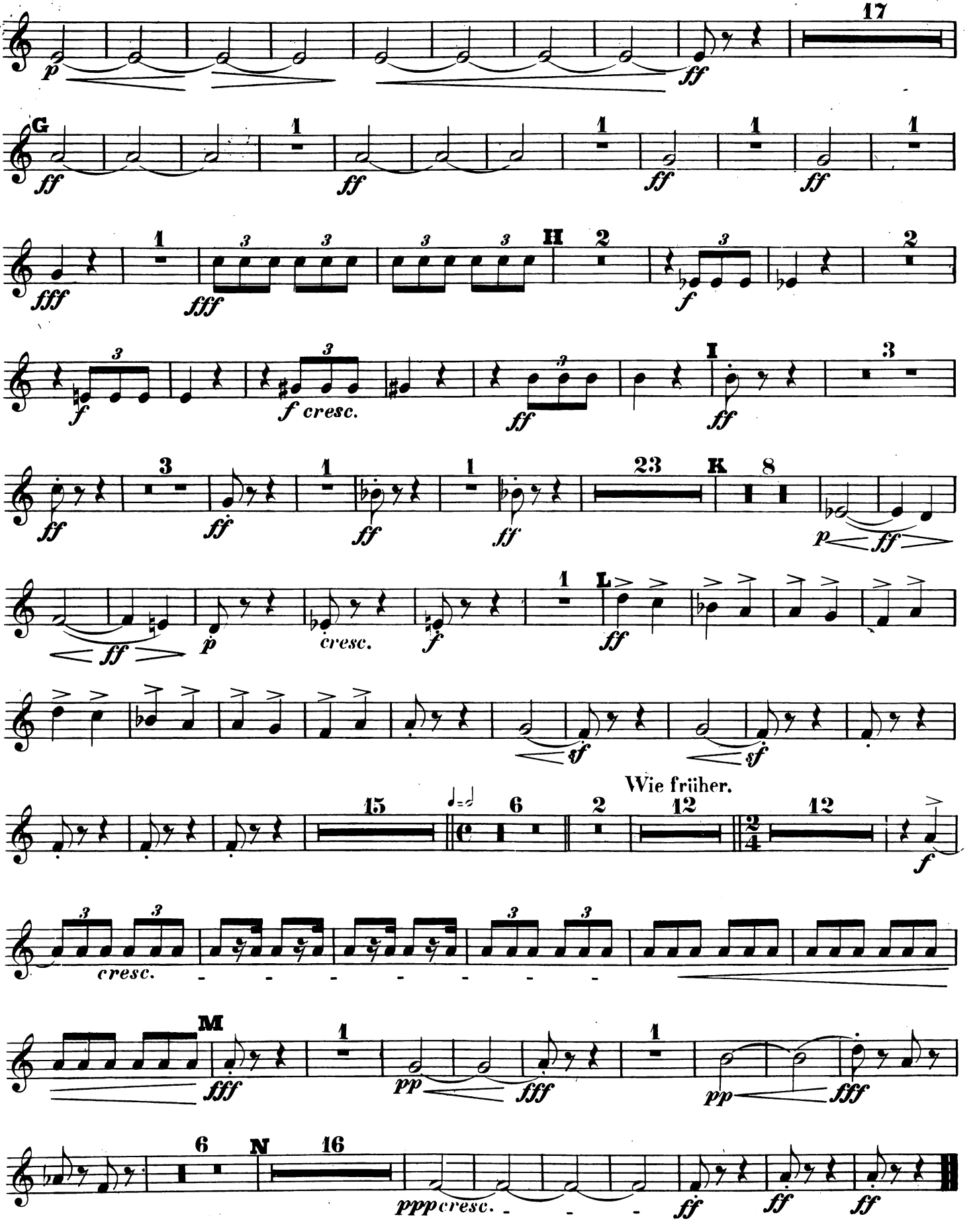


SCHERZO.

So lebhaft als möglich.



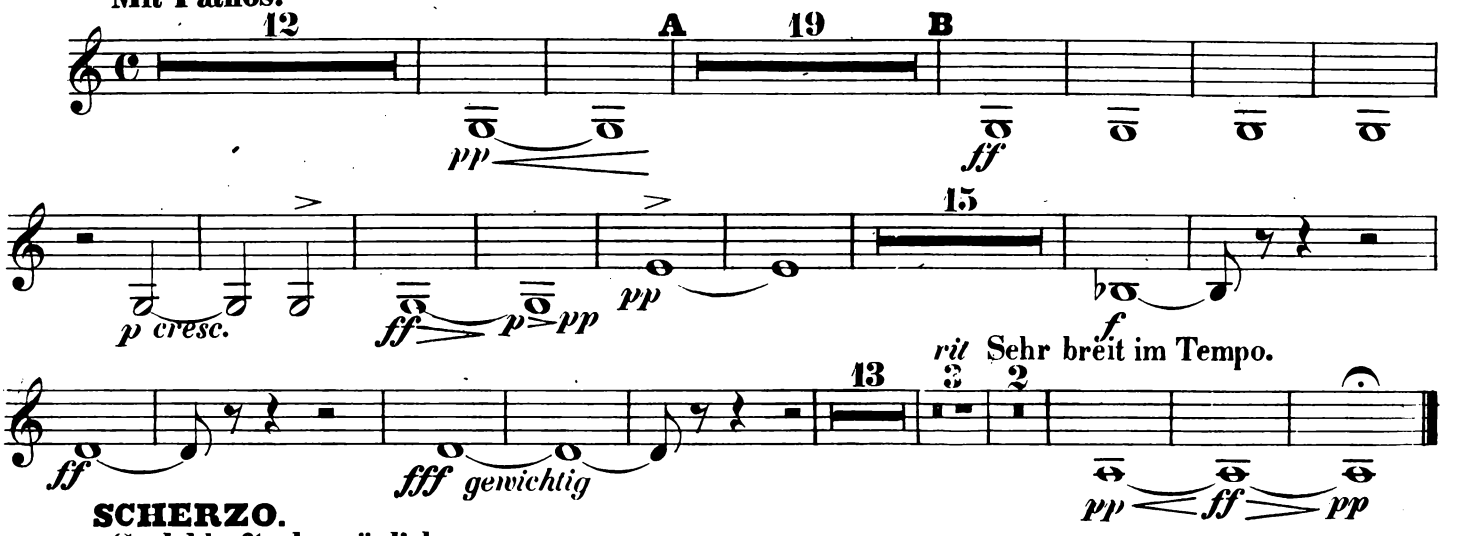
TROMBA I in F.



INTRODUCTION und SCHERZO.

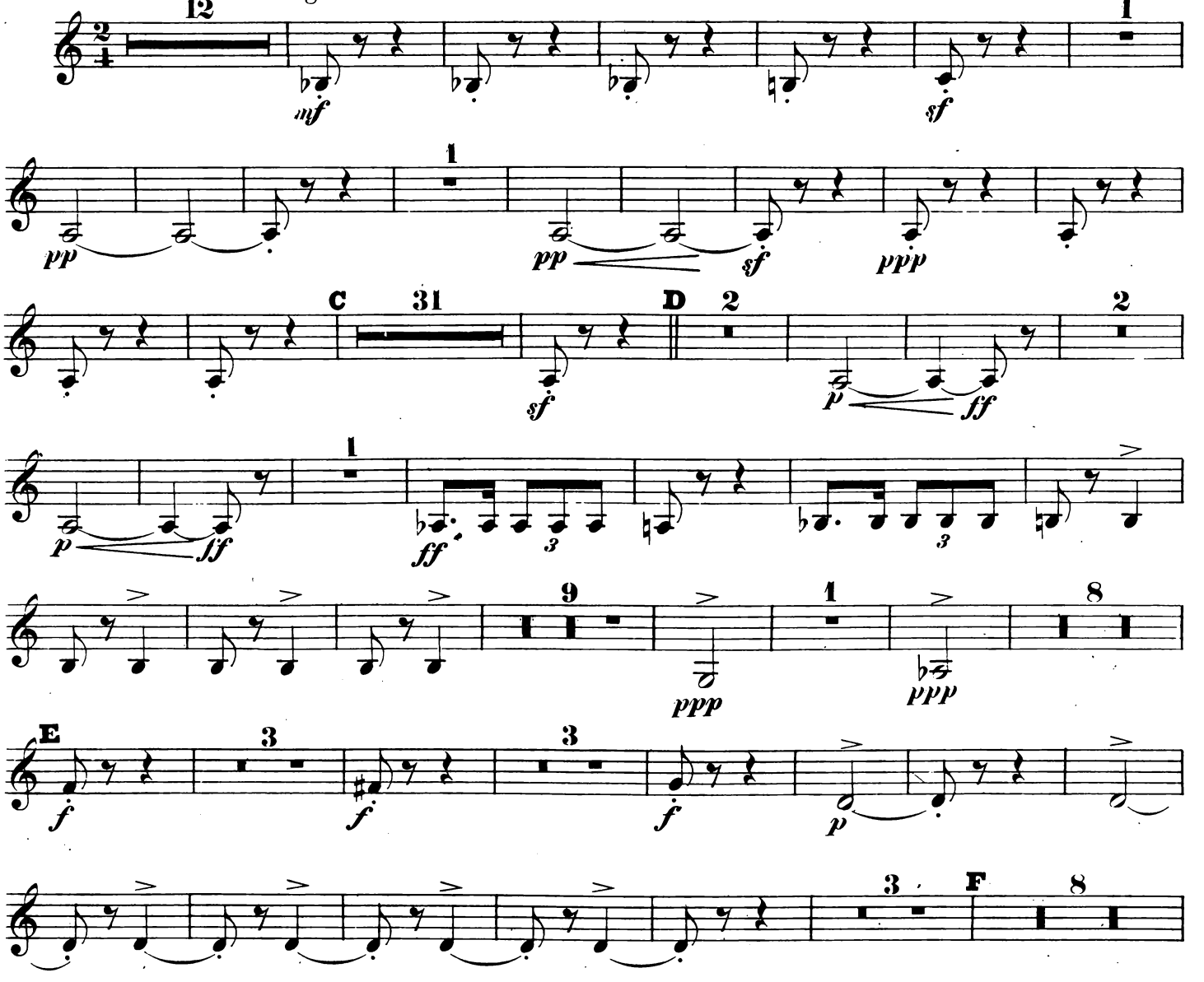
INTRODUCTION. **TROMBA II in F.** J. L. Nicodé. Op. 11.

Mit Pathos.

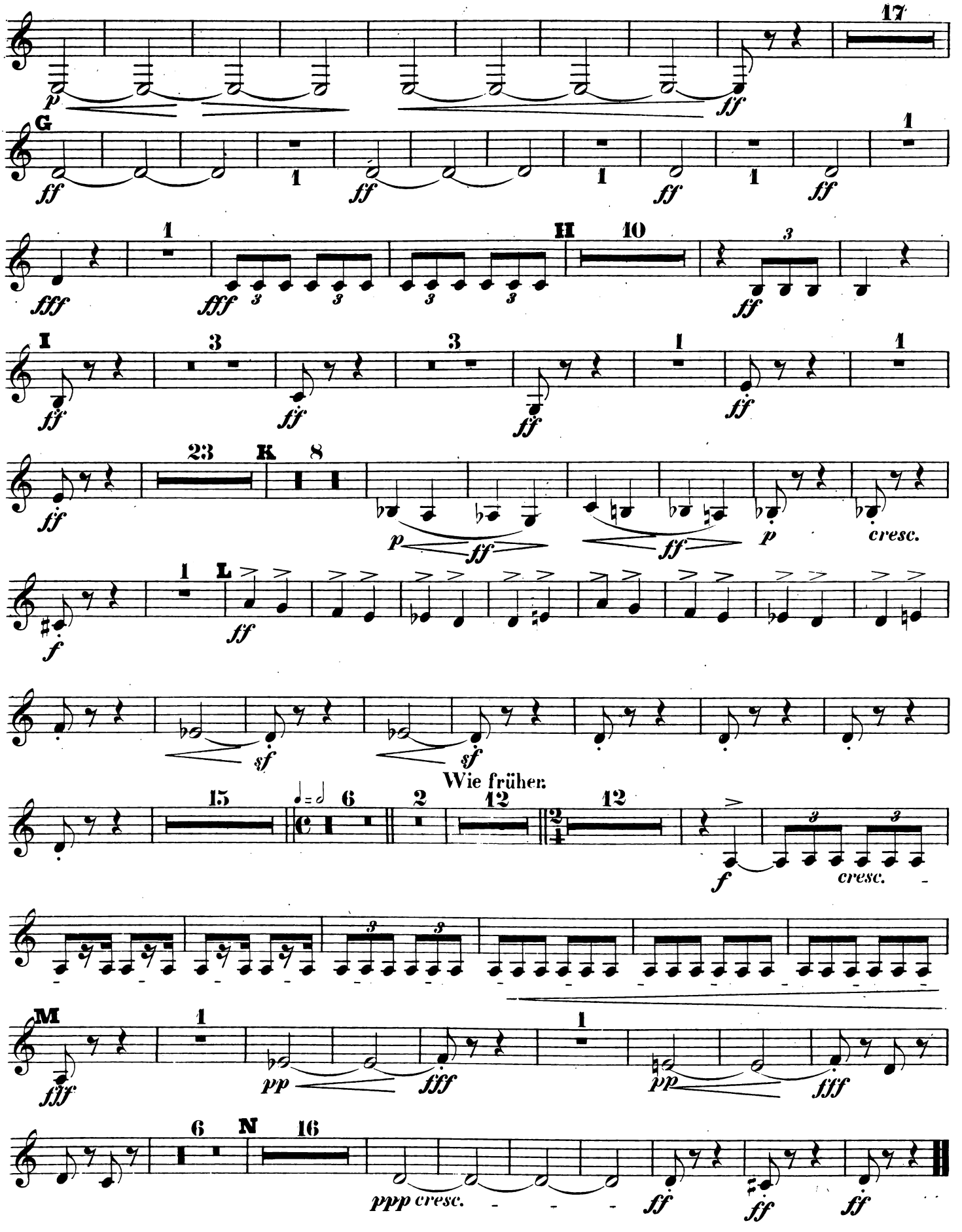


SCHERZO.

So lebhaft als möglich.



TROMBA II in F.



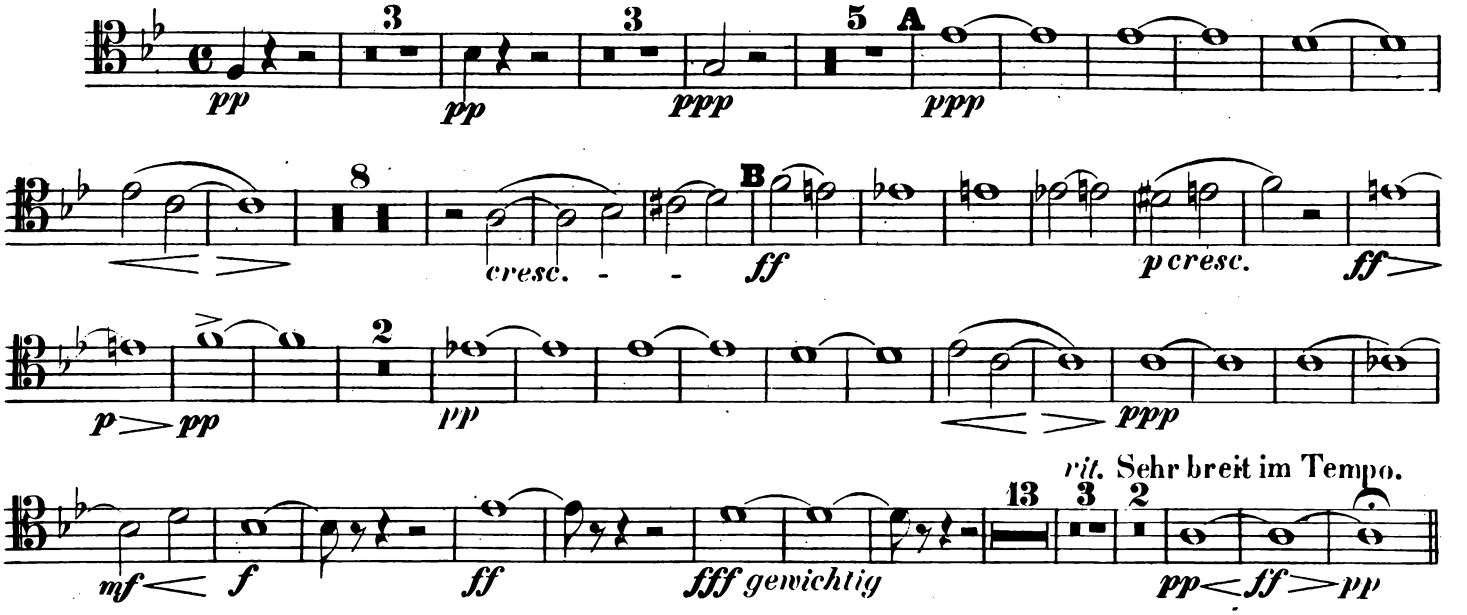
INTRODUCTION und SCHERZO.

INTRODUCTION.

Mit Pathos.

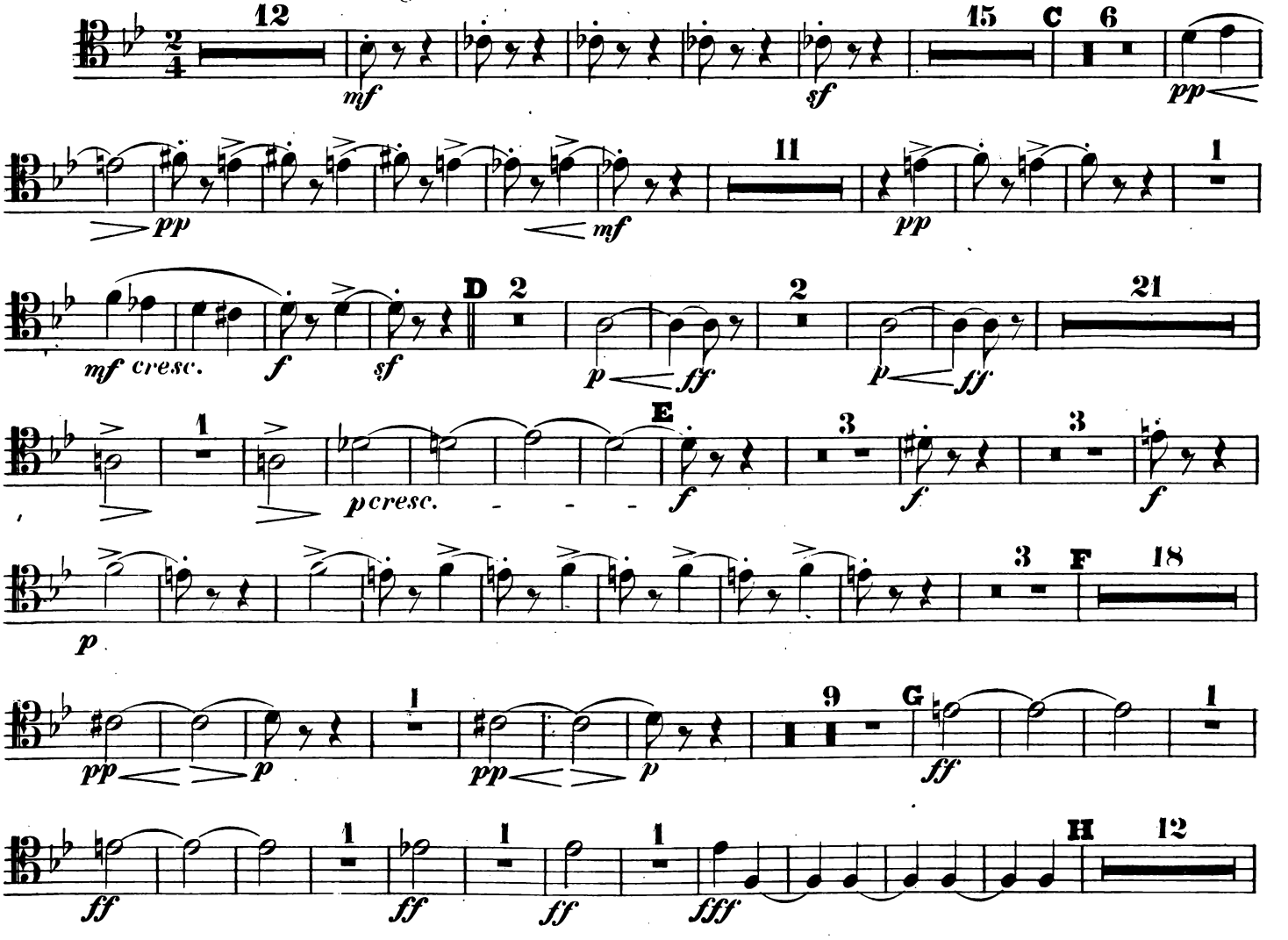
TROMBONE ALTO.

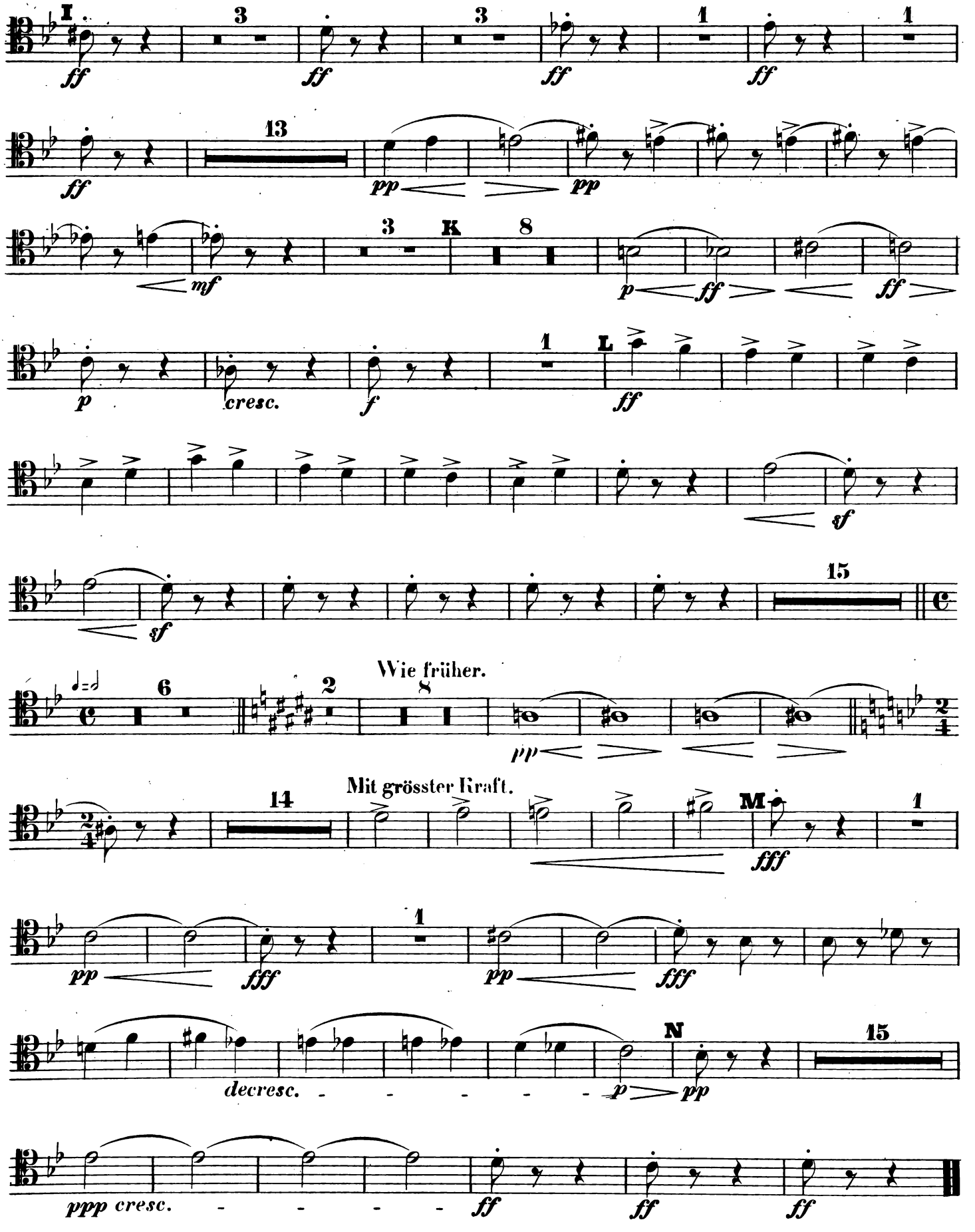
J. L. Nicodé. Op. 11.



SCHERZO.

So lebhaft als möglich.



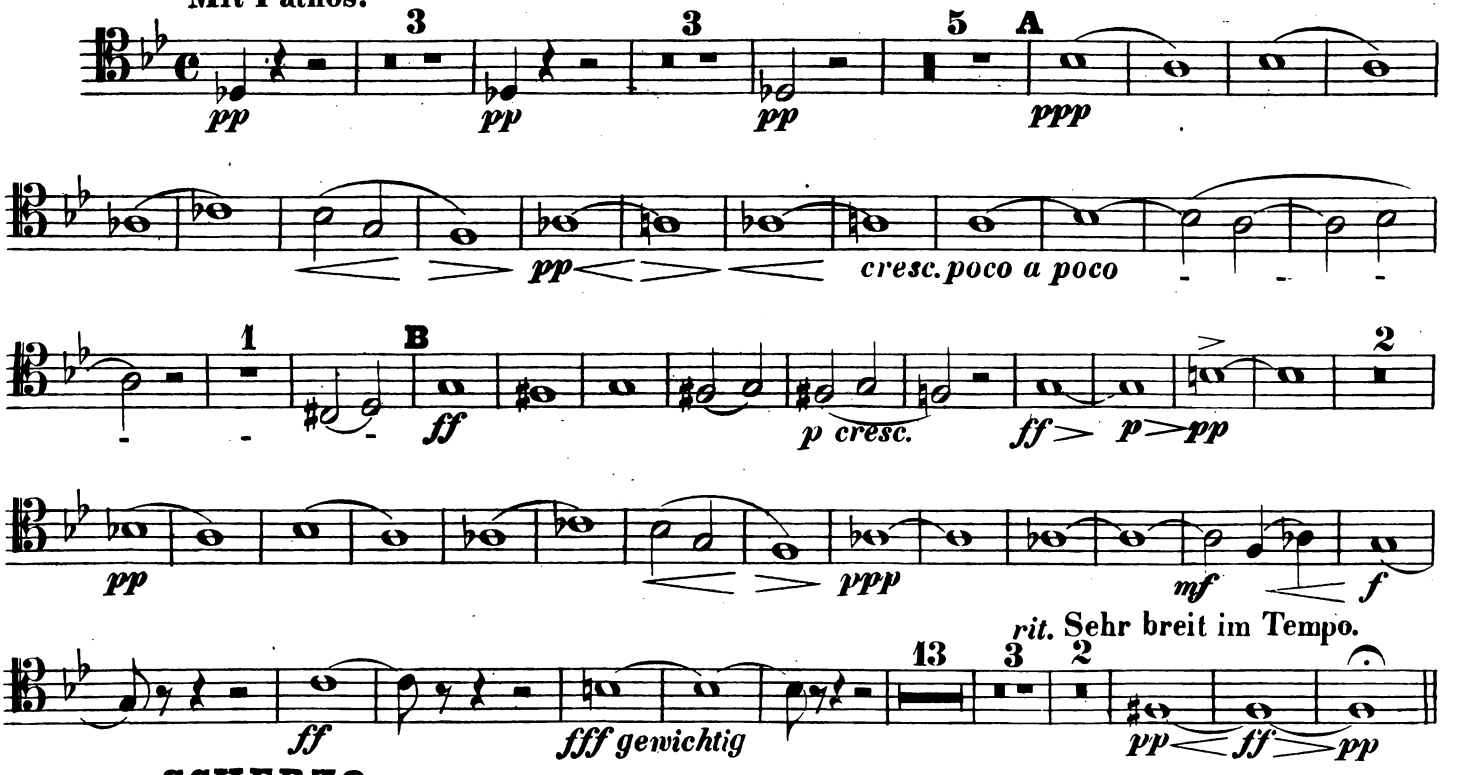

I
3
3
1
1
13
K
8
L
15
Wie früher.
6
2
8
14
Mit grösster Kraft.
M
1
N
15
ff
pp
mf
p
cresc.
f
sf
fff
decresc.
ppp cresc.

INTRODUCTION und SCHERZO.

INTRODUCTION. TROMBONE TENORE.

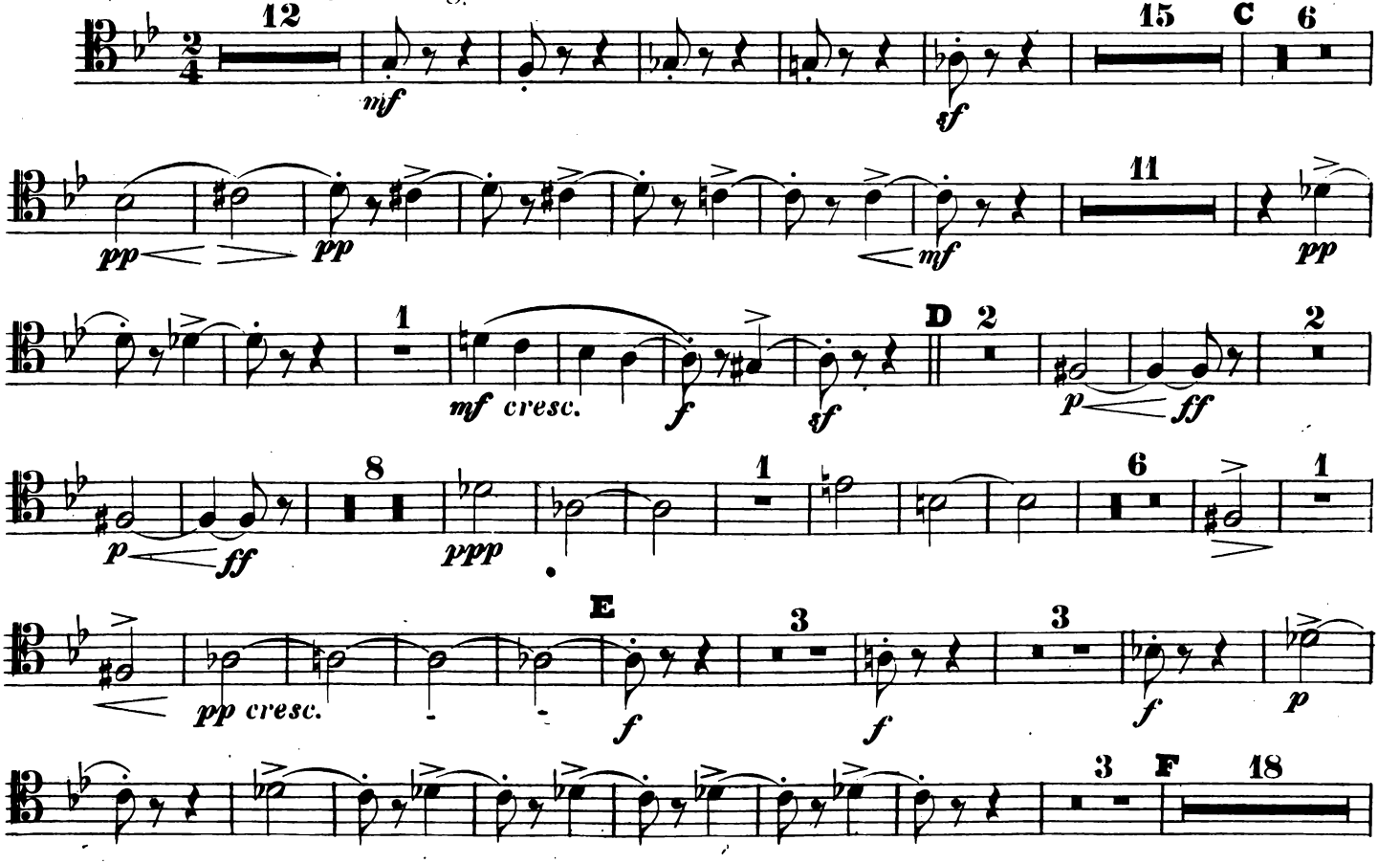
J. L. Nicodé, Op. 11.

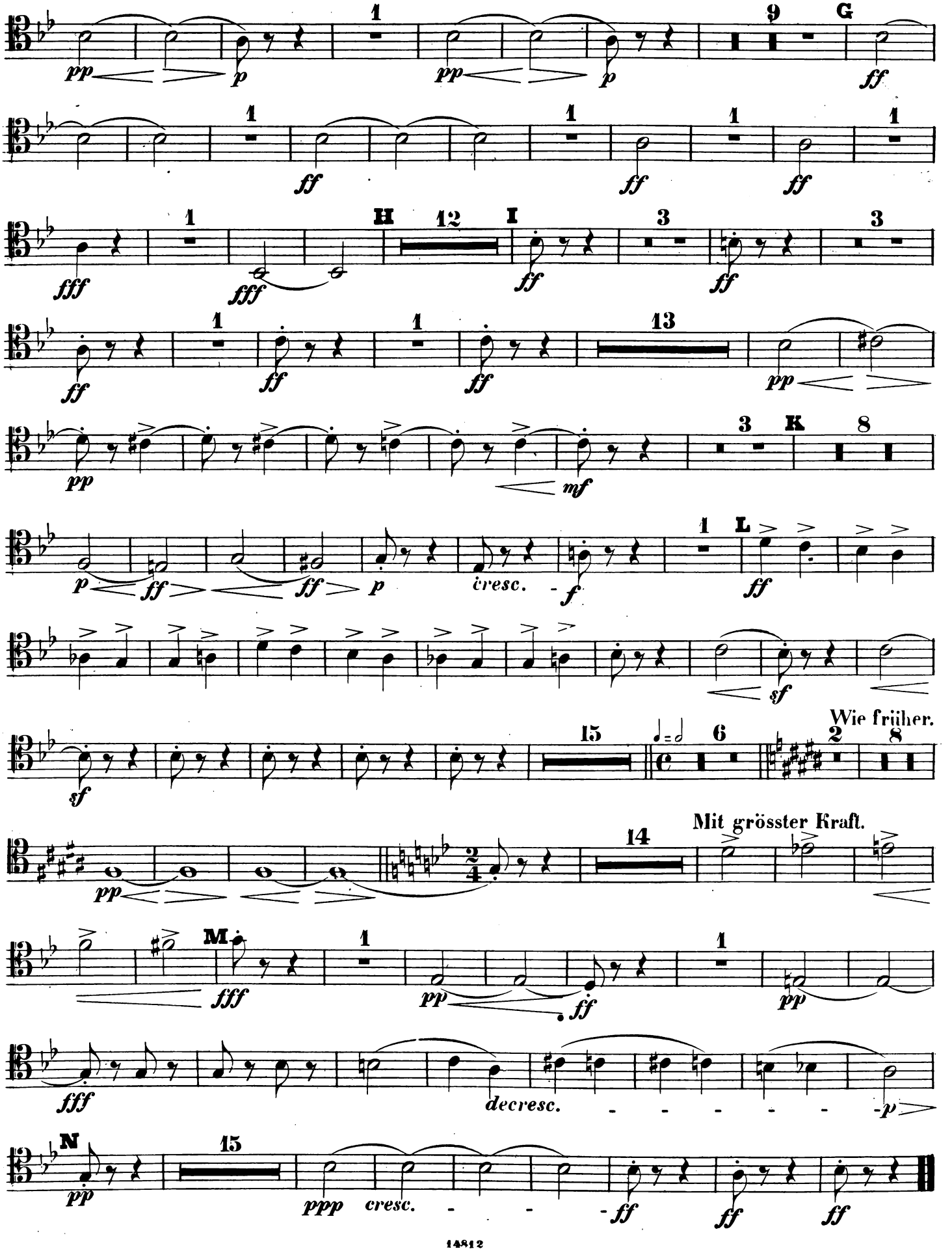
Mit Pathos.



SCHERZO.

So lebhaft als möglich.




G
H
I
K
L
cresc.
Wie früher.
Mit grösster Kraft.
M
decresc.
N
cresc.

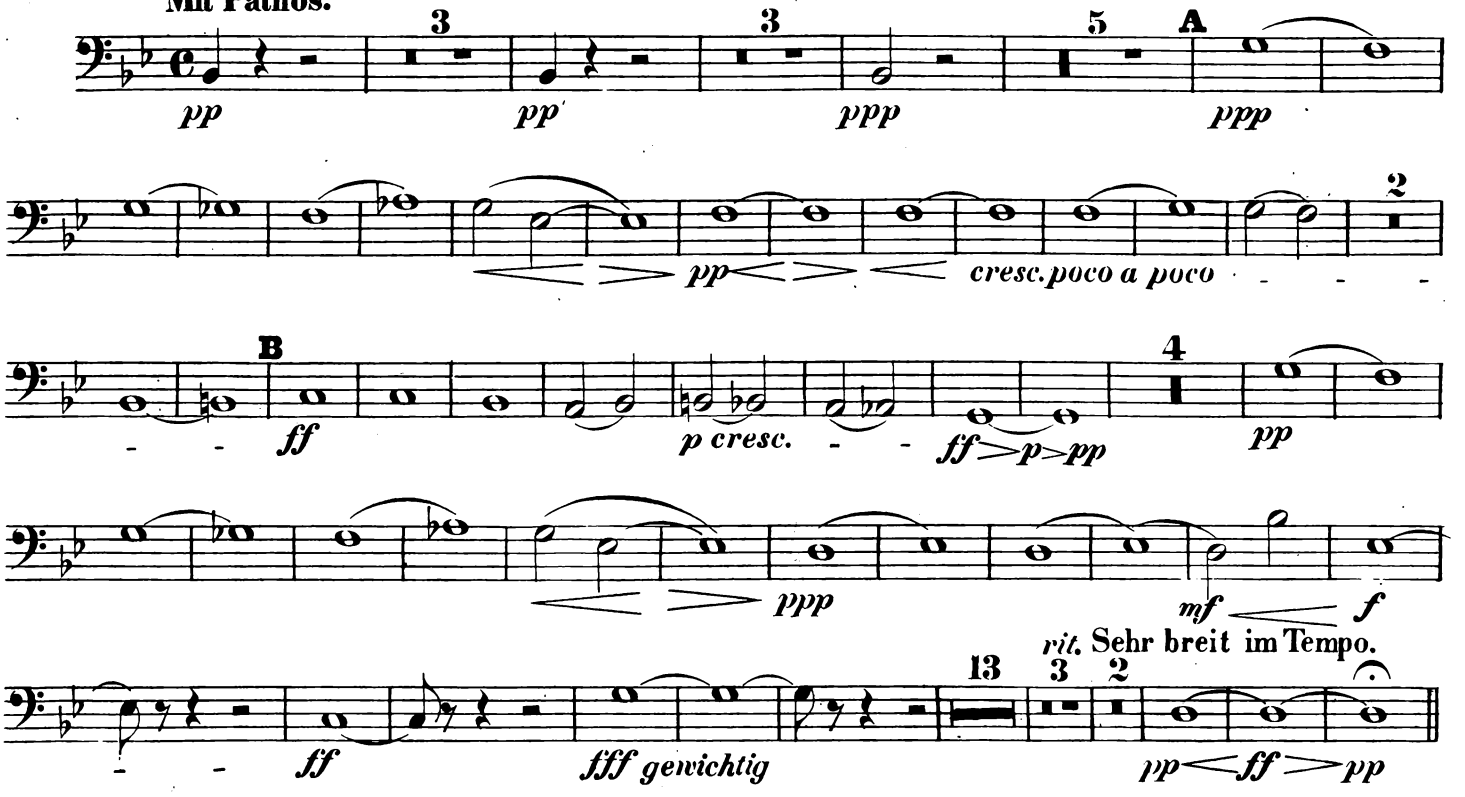
INTRODUCTION und SCHERZO

INTRODUCTION.

Mit Pathos.

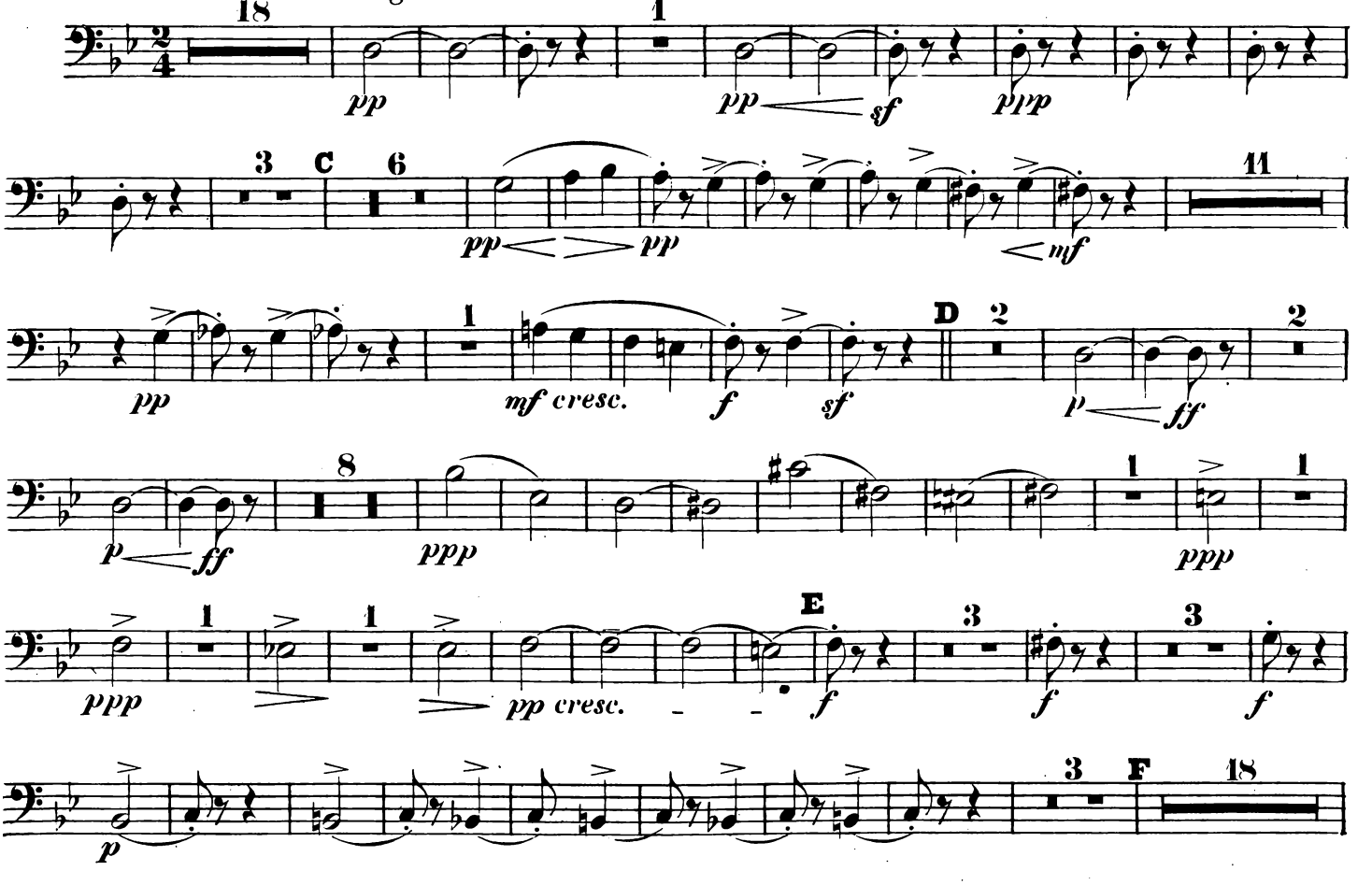
TROMBONE BASSO.

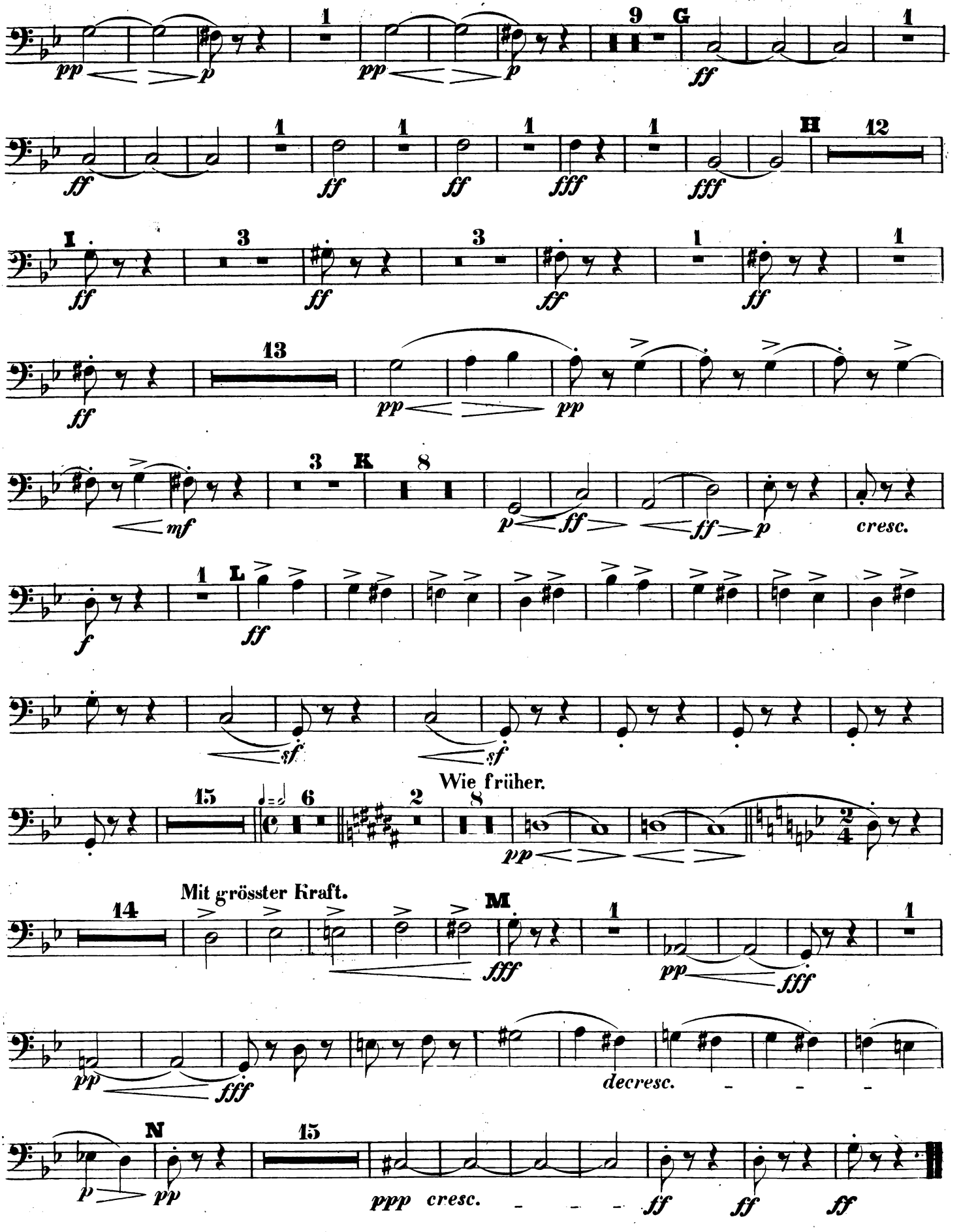
J. L. Nicodé, Op. 11.



SCHERZO.

So lebhaft als möglich.

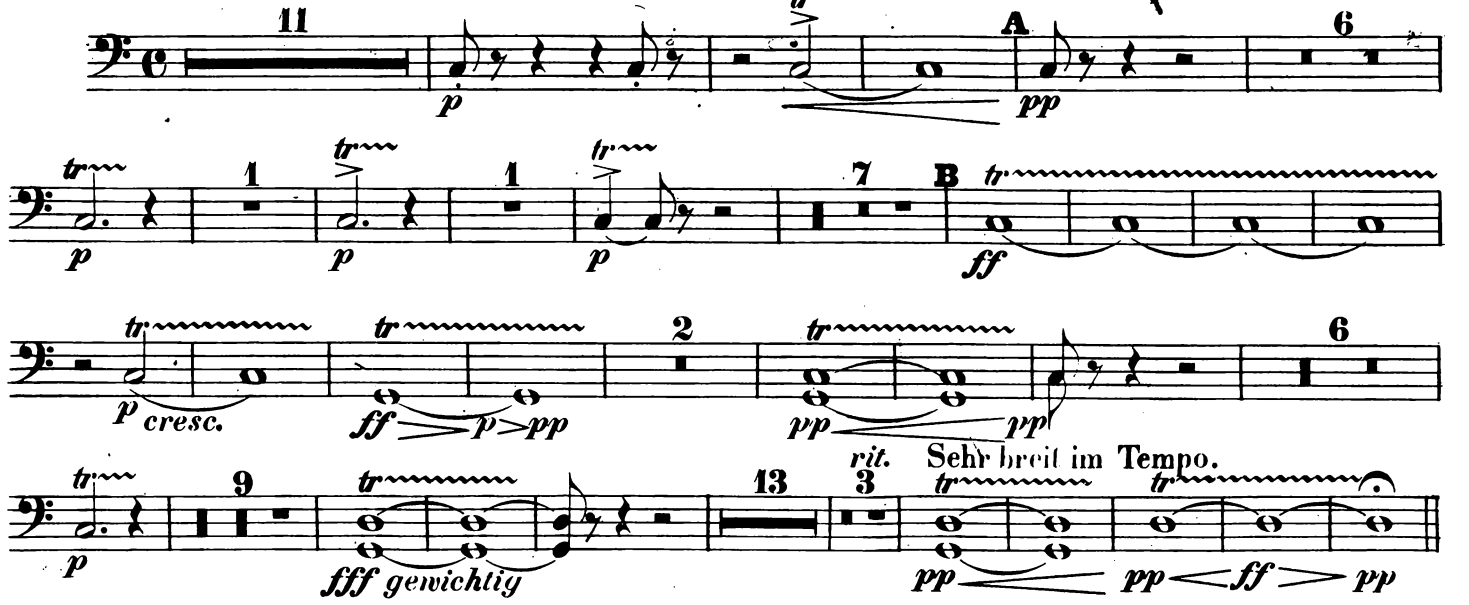



pp p
1
pp p
9
G
ff
1
ff
1
ff
1
fff
1
fff
H
12
I
ff
3
ff
3
ff
1
ff
1
ff
13
ff
pp pp
3
K
8
mf
p ff
ff p
cresc.
1
L
f
ff
sf
sf
15
6
2
8
Wie früher.
pp
2
4
14
Mit grösster Kraft.
M
fff
1
pp fff
1
pp fff
decresc.
N
15
p pp
ppp cresc.
ff
ff
ff

INTRODUCTION und SCHERZO.

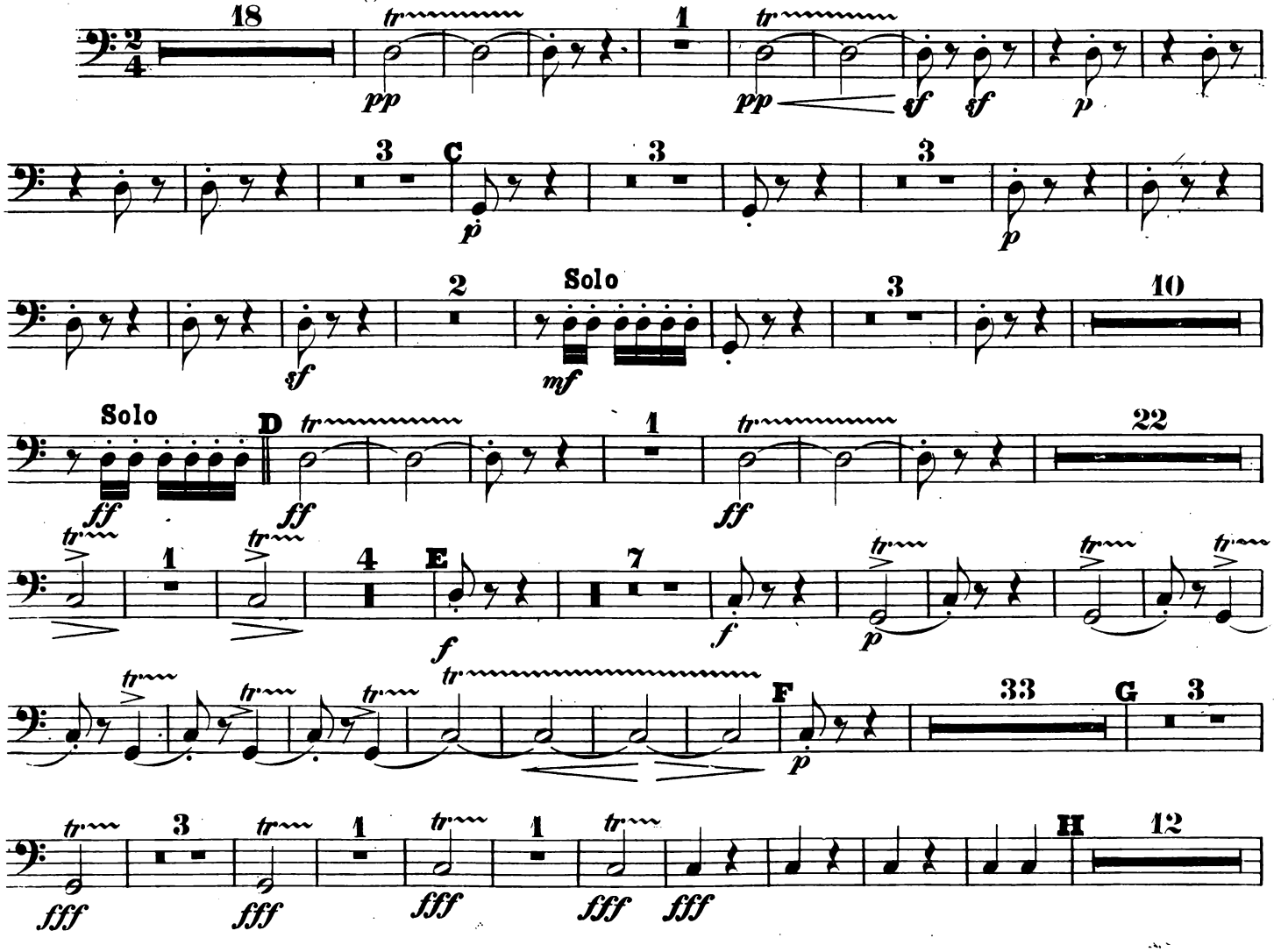
INTRODUCTION. **TIMPANI in G. C. D.** J. L. Nicodé. Op. 11.

Mit Pathos.

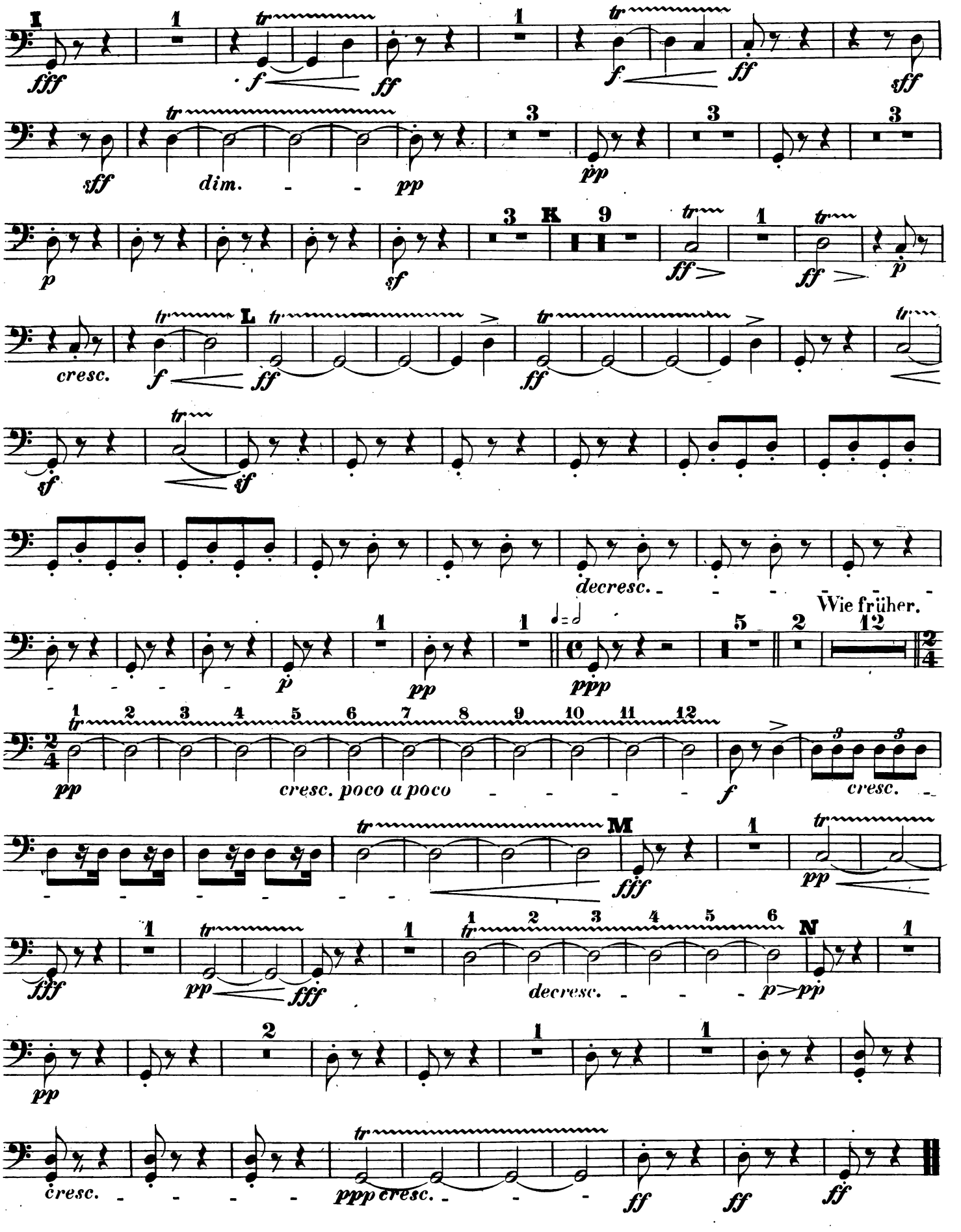


SCHERZO.

So lebhaft als möglich.



TIMPANI in G.C.D.



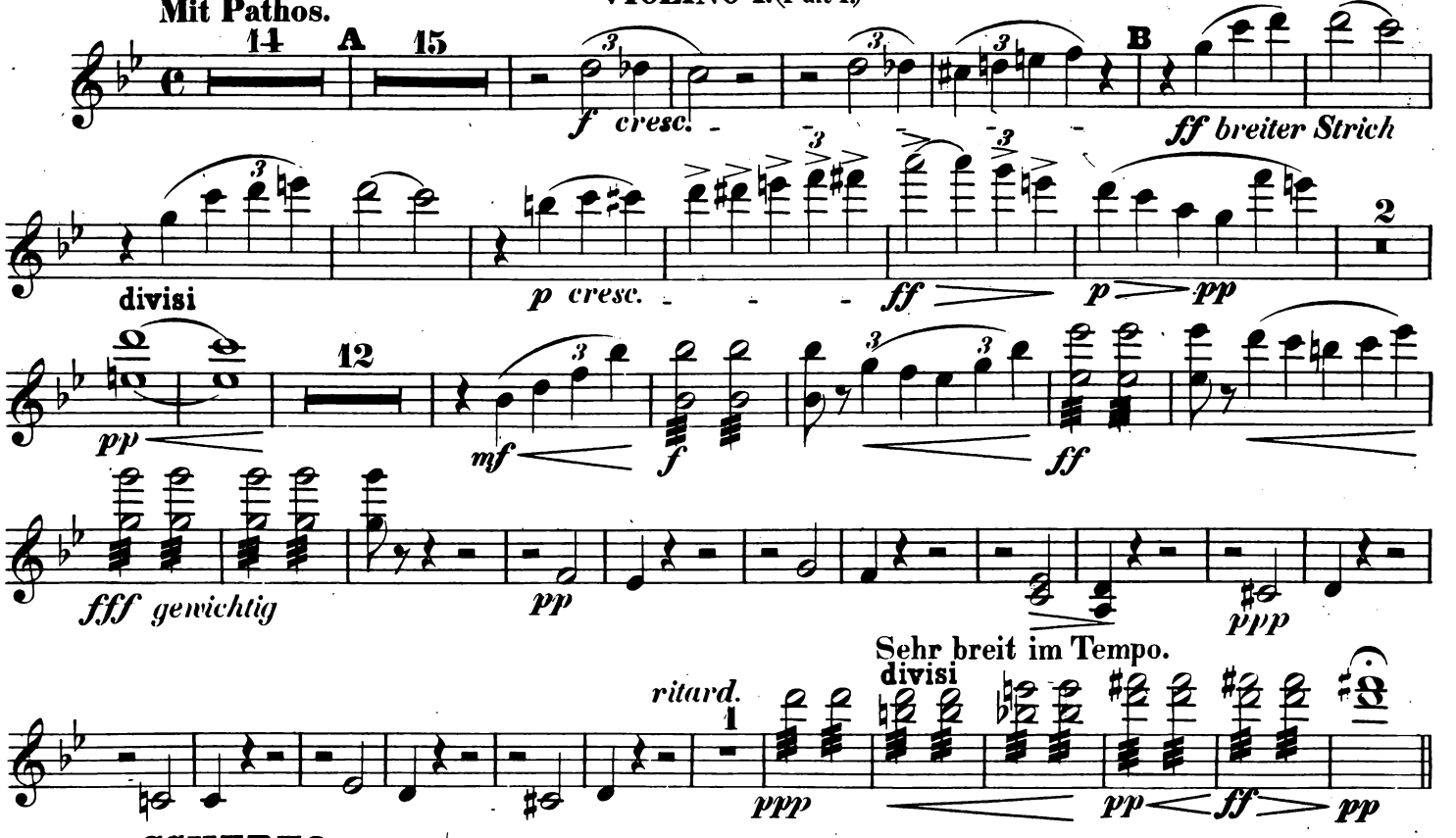
INTRODUCTION und SCHERZO.

INTRODUCTION.

Mit Pathos.

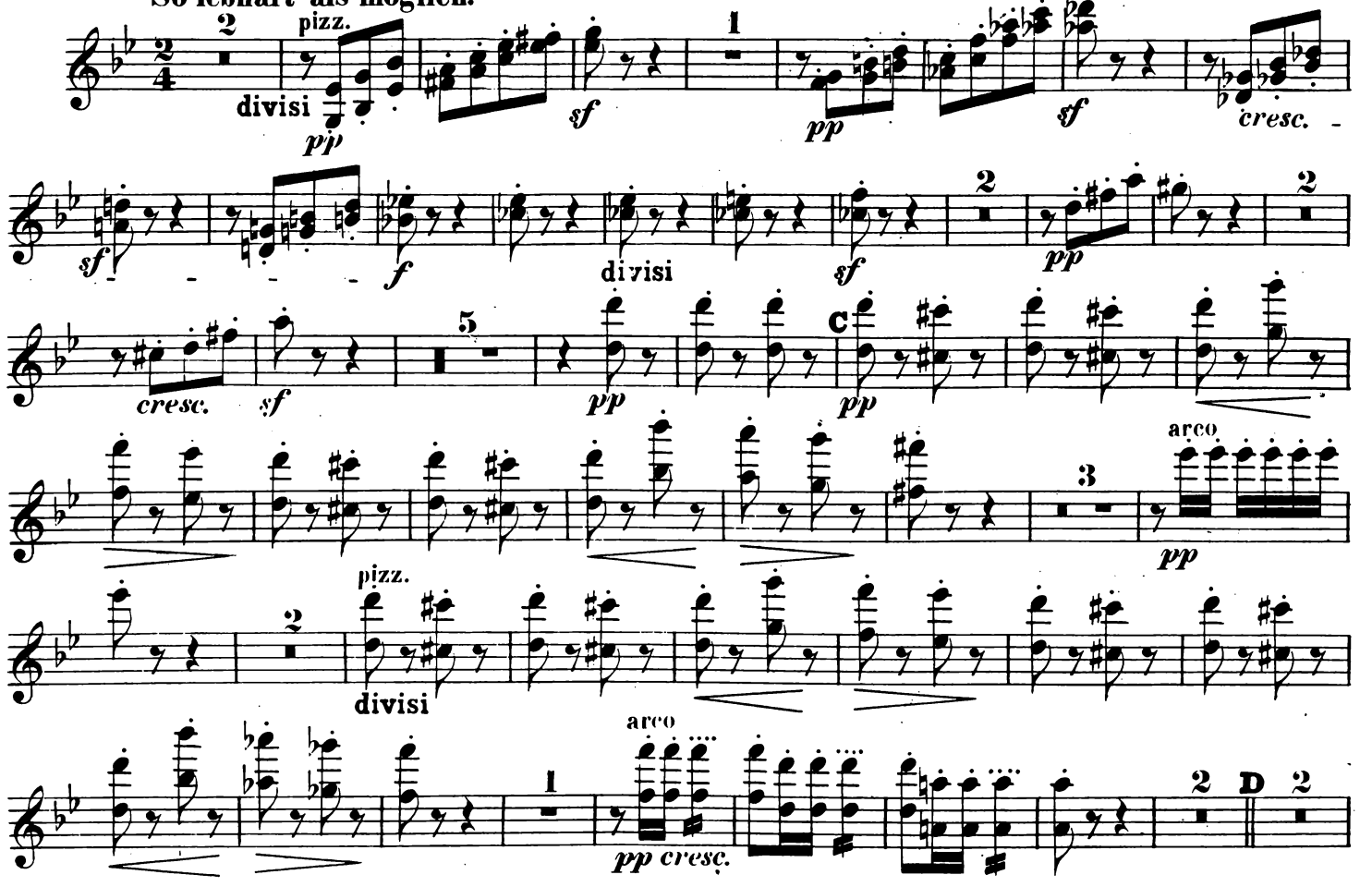
VIOLINO I.(Pult I.)

J. L. Nicodé, Op. 11.

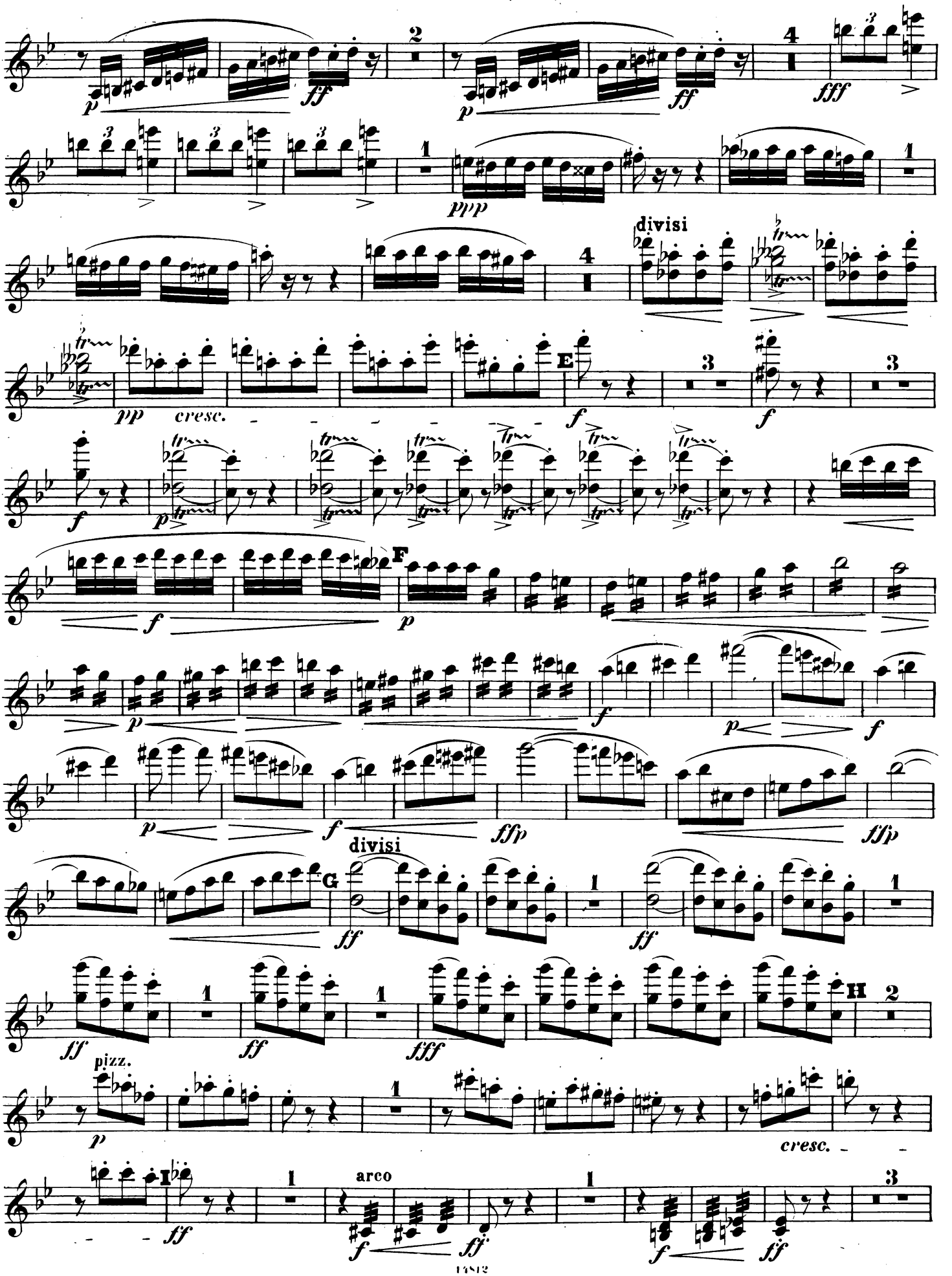


SCHERZO.

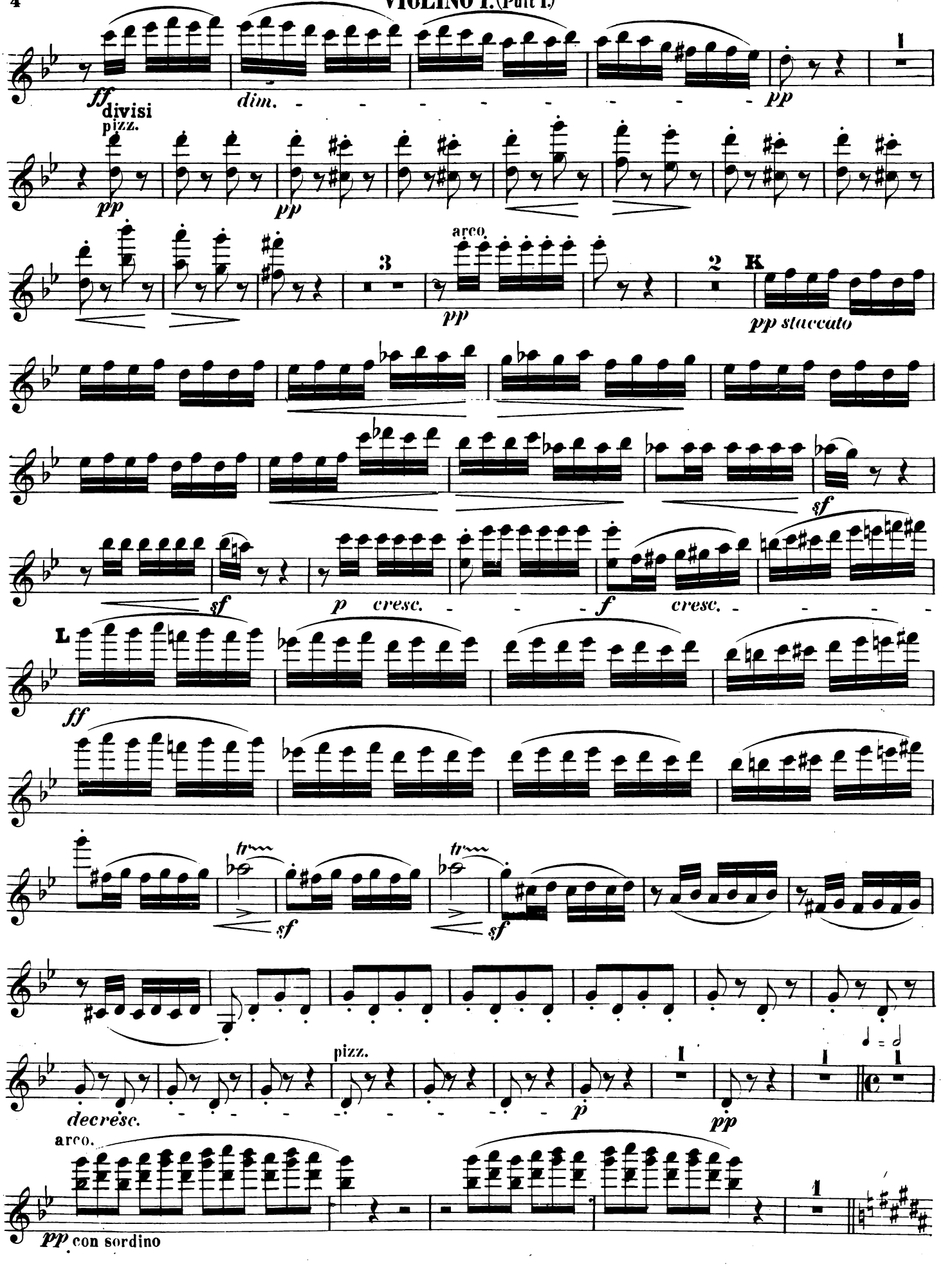
So lebhaft als möglich.

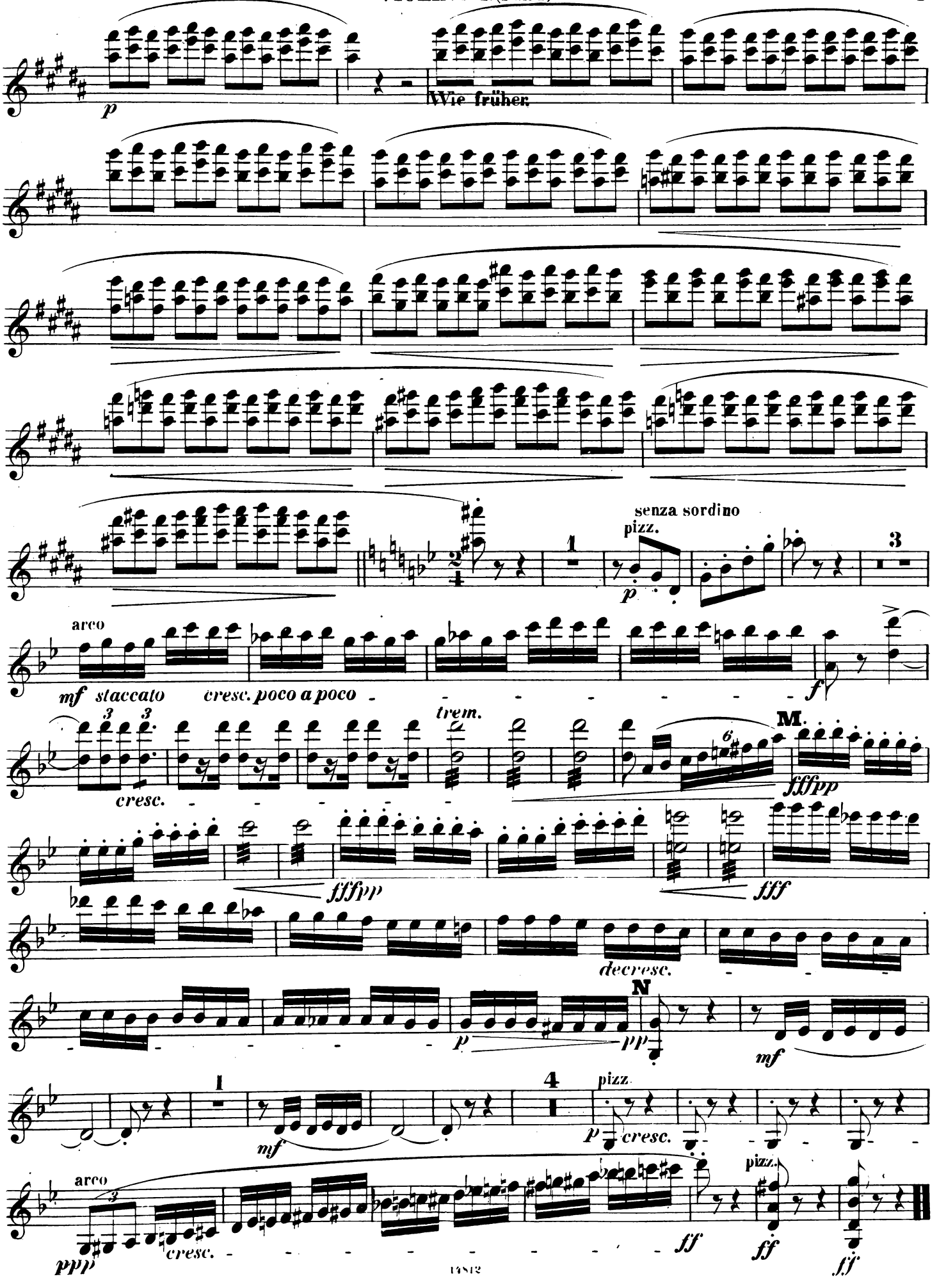


Stich und Druck von Breitkopf & Härtel in Leipzig.


divisi
cresc.
E
F
divisi
G
H
pizz.
cresc.
I
arco

VIOLINO I. (Pult I.)




p
Wie früher.
senza sordino
pizz.
p
arco
mf staccato
cresc. poco a poco
f
trem.
cresc.
M.
fffpp
fff
decresc.
N
p
pp
mf
pizz.
p cresc.
arco
ppp
cresc.
ff
pizz.
ff
ff

INTRODUCTION und SCHERZO.

INTRODUCTION.

VIOLINO I.(Pult II.)

J. L. Nicodé, Op. 11.

Mit Pathos.

14 A 15

f cresc.

B

ff breiter Strich

divisi

p cresc. *f* *p* *pp*

2

pp

12

mf *f* *ff*

fff gewichtig

pp *ppp*

ritard.

Sehr breit im Tempo.

1

ppp divisi *pp* *ff* *pp*

SCHERZO.

So lebhaft als möglich.

2

divisi

pizz.

pp *sf* *pp* *sf* *cresc.*

sf *f* *sf* *pp*

2

cresc. *sf*

5

divisi

pp C *pp*

arco

3

pp

pizz.

2 div.

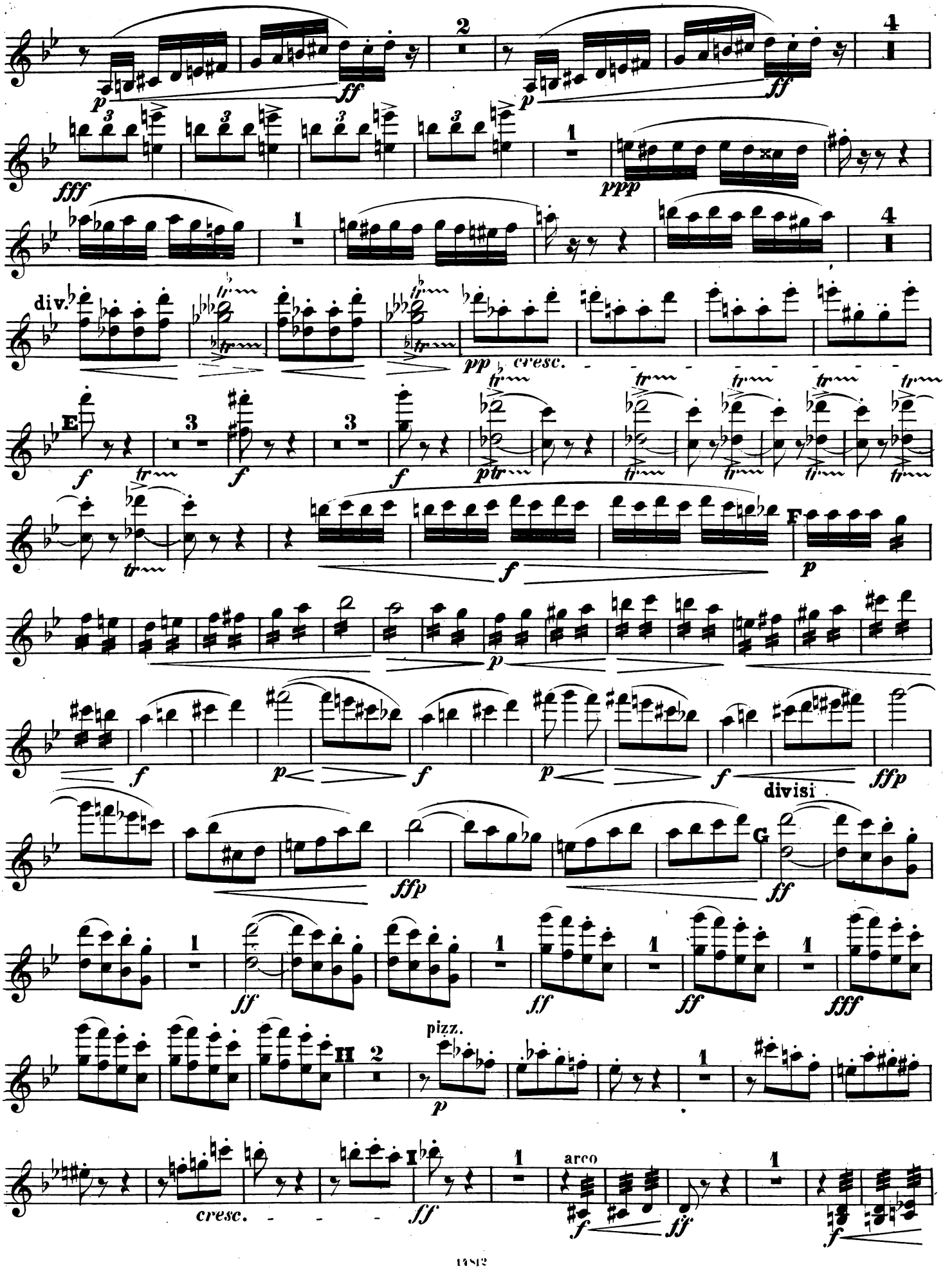
arco

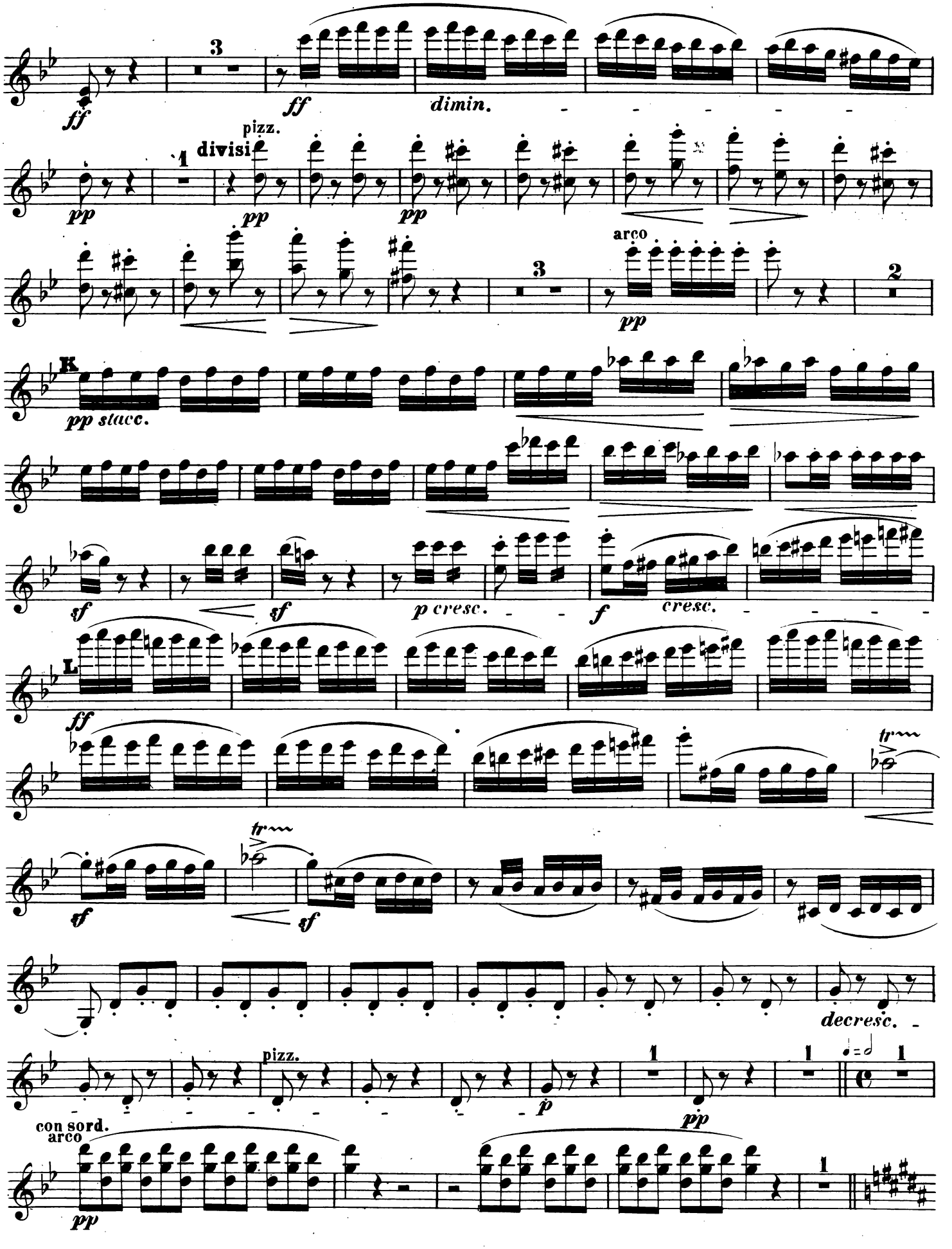
1

pp cresc.

2 D 2

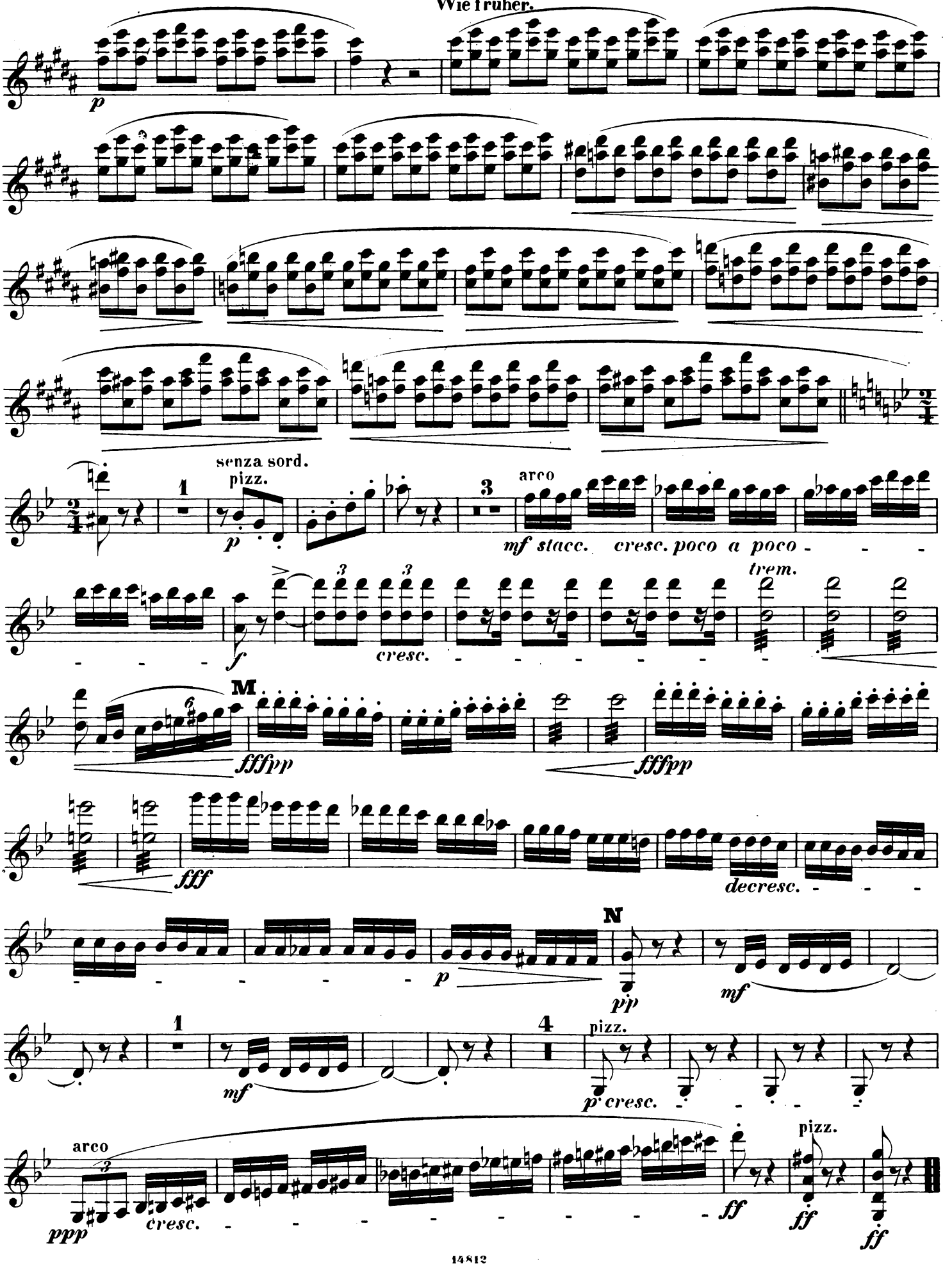
VIOLINO I.(Pult II.)




ff
3
ff
dimin.
pizz.
divisi
1
pp
pp
pp
arco
3
pp
2
K
pp stacc.
sf
sf
p cresc.
f
cresc.
L
ff
tr
sf
tr
sf
decresc.
pizz.
p
1
pp
1
1
con sord.
arco
pp

VIOLINO I. (Pult II.)

Wie früher.



INTRODUCTION und SCHERZO.

INTRODUCTION.

VIOLINO II.

J.L. Nicodé, Op. 11.

Mit Pathos.

12 A 14

pp pp f cresc.

B

ff breiter Strich p cresc. ff p pp

divisi 12

pp mf f ff

fff gewichtig pp ppp

ritard. Sehr breit im Tempo.

divisi

ppp pp ff pp

SCHERZO.

So lebhaft als möglich.

2/4 2 pizz.

pp sf 1 pp sf cresc. sf

f 2 sf 2 pp 2 cresc. sf 5

C 2 1 4

pp pp

arco 3 pizz. 1 4

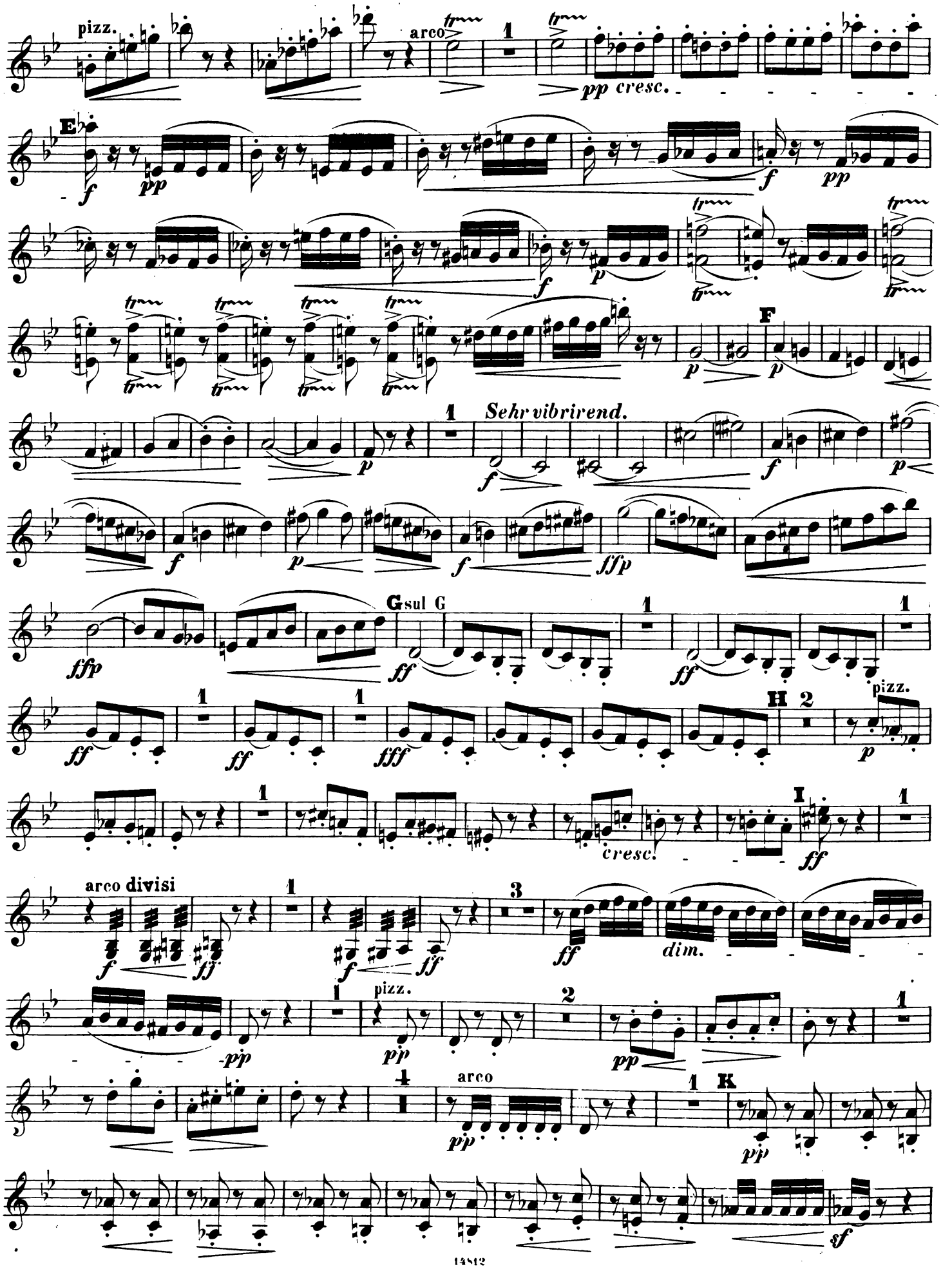
pp pp

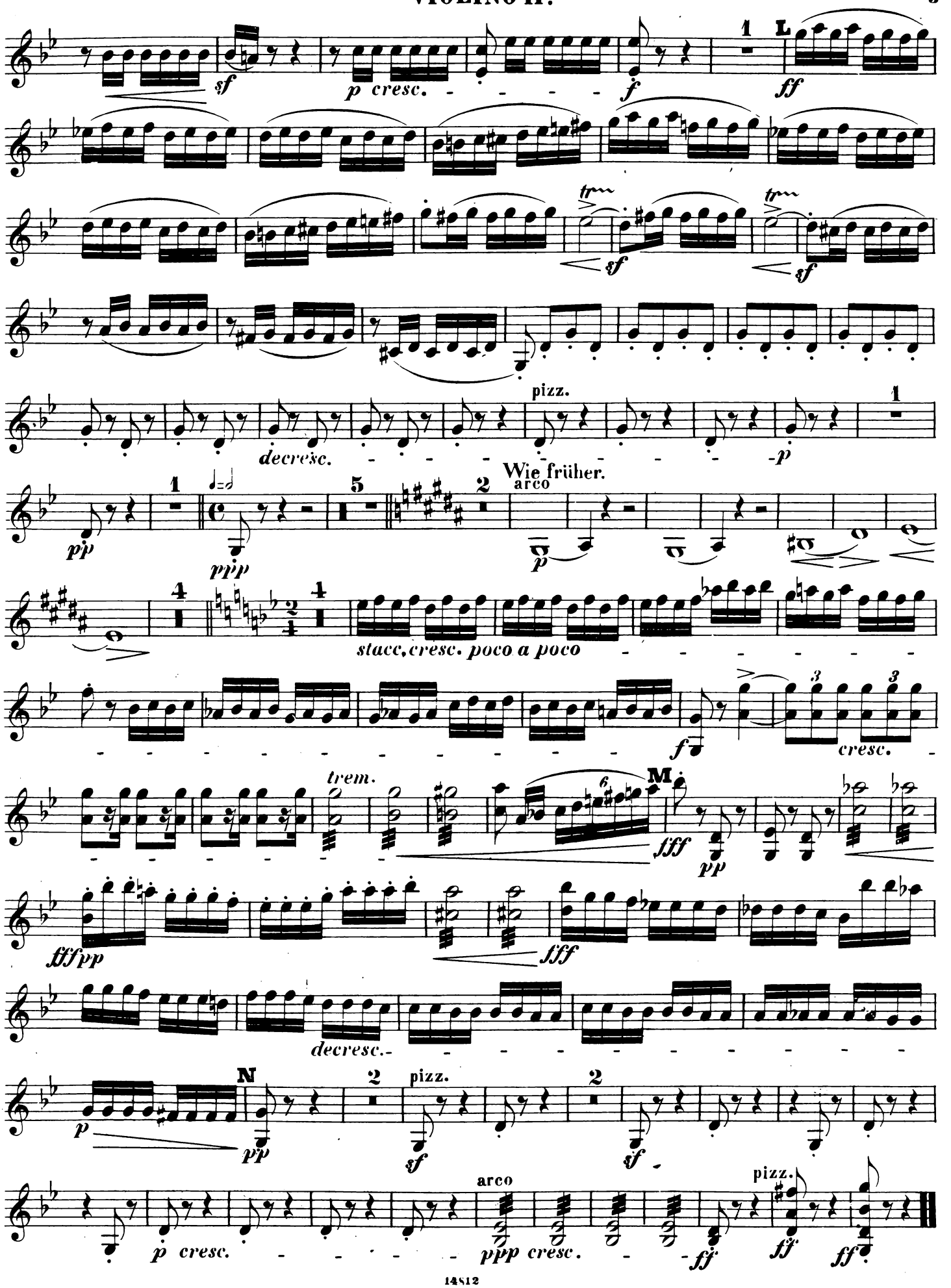
arco D 2 2

f ff sf p ff p

4 ff fff ppp 1

VIOLINO II.


pizz.
arco
pp cresc.
E
f
pp
f
pp
f
p
F
p
p
Sehr vibrirend.
f
f
p
f
p
f
ffp
Gsul G
ff
ff
ff
ff
fff
H
pizz.
p
cresc.
I
ff
arco divisi
f
ff
f
ff
ff
dim.
-pp
pizz.
pp
pp
arco
pp
K
pp
sf


sf
p cresc.
f
1
L
ff
trm
sf
trm
sf
pizz.
decresc.
p
1
pp
1
ppp
5
2
arco
Wie früher.
p
4
4
stacc, cresc. poco a poco
f
cresc.
trem.
6
M
fff
pp
fff pp
fff
decresc.
N
p
pp
2
pizz.
sf
2
sf
arco
p cresc.
ppp cresc.
ff
pizz.
ff
ff

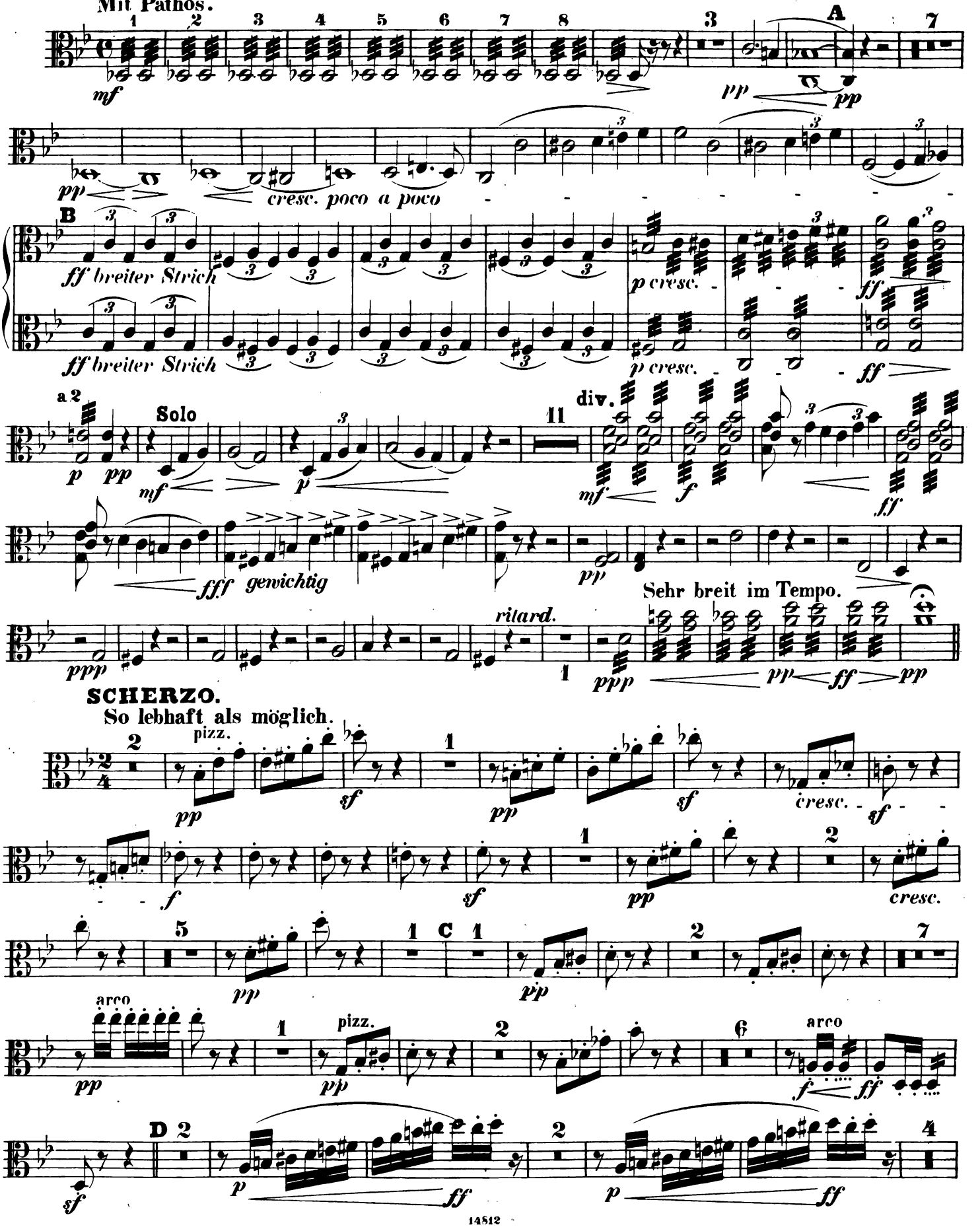
INTRODUCTION und SCHERZO.

INTRODUCTION.

VIOLA.

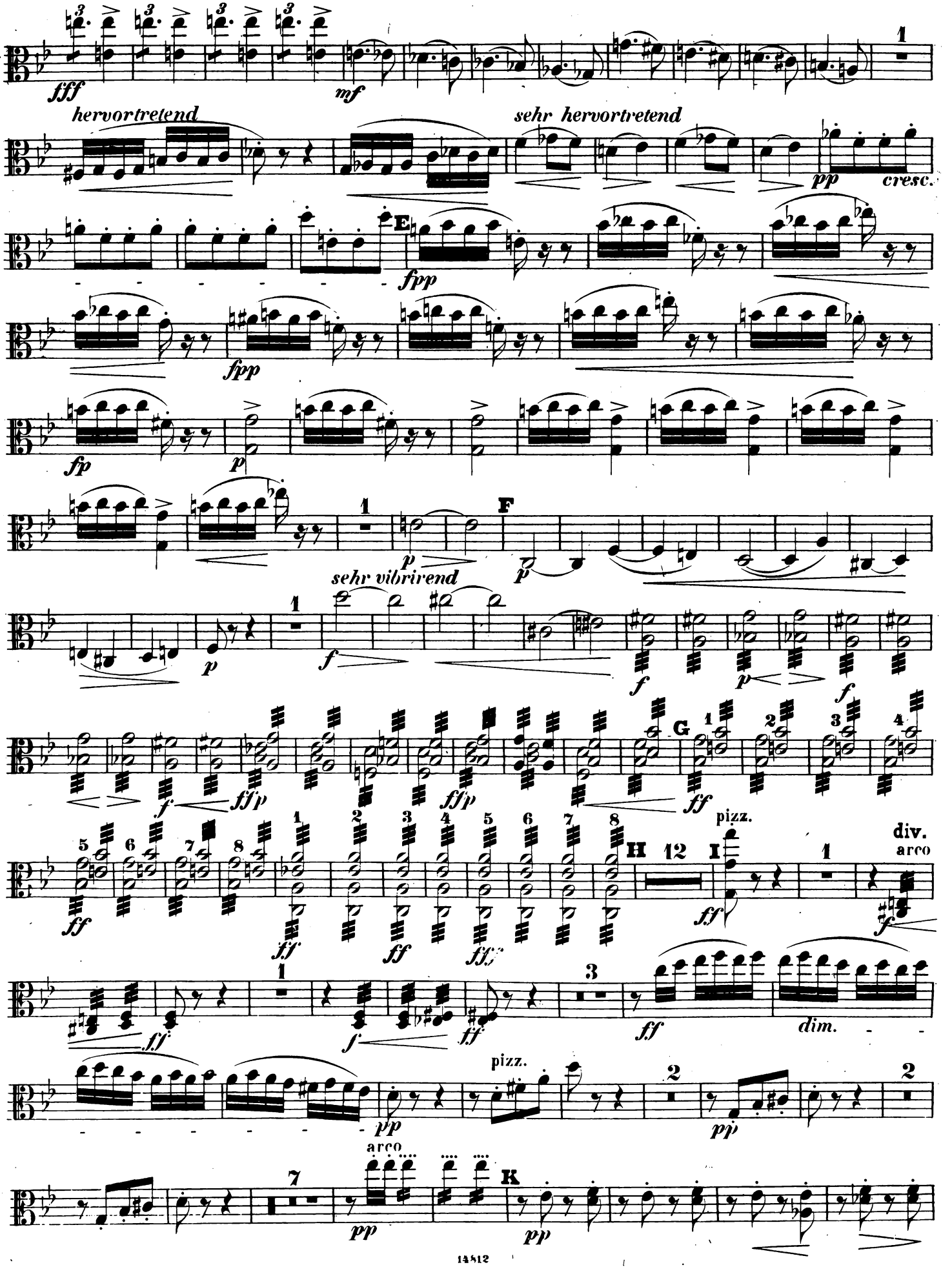
J. L. Nicodé, Op. 11.

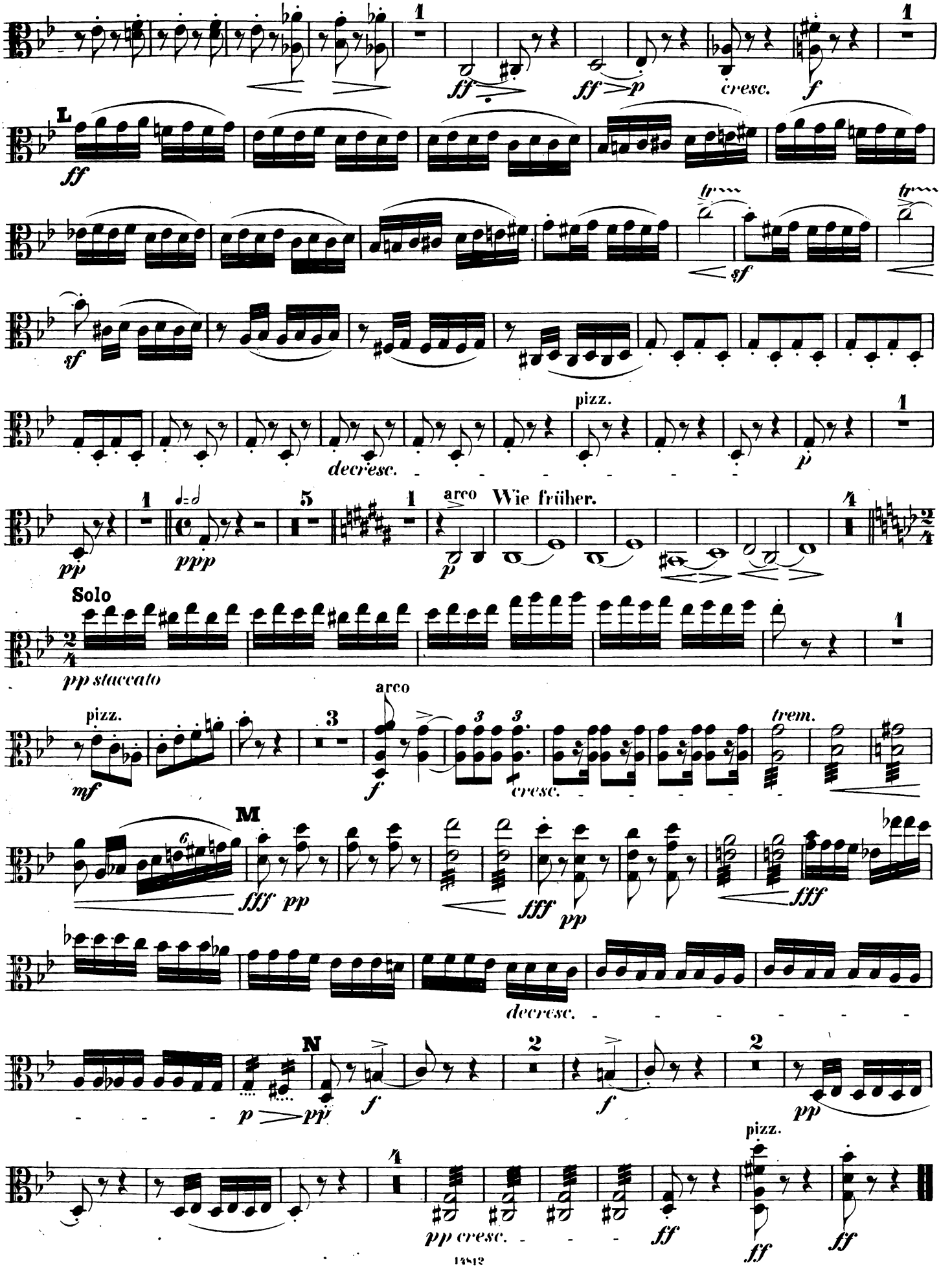
Mit Pathos.



SCHERZO.

So lebhaft als möglich.


fff
mf
hervortretend
sehr hervortretend
pp
cresc.
E
fpp
fp
p
F
sehr vibrirend
f
ff
ffp
G
pizz.
H
I
div.
arco
dim.
K


1
ff
ff
p
cresc.
f
L
ff
tr
sf
tr
sf
pizz.
decresc.
p
1
pp
ppp
5
1
arco
Wie früher.
p
4
Solo
pp staccato
1
pizz.
mf
3
arco
f
3
3
cresc.
trem.
M
fff pp
fff
pp
fff
decresc.
N
p
pp
f
2
f
2
pp
4
pizz.
pp cresc.
ff
ff
ff

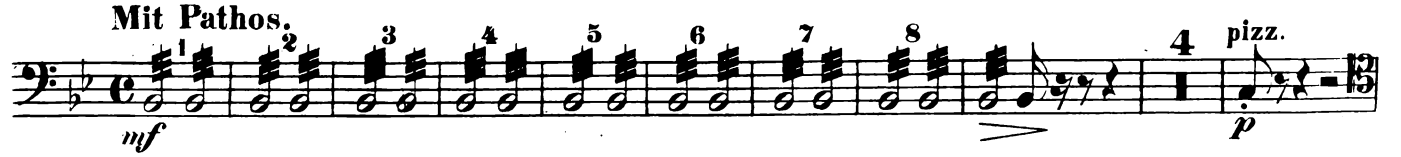
INTRODUCTION und SCHERZO.

INTRODUCTION.

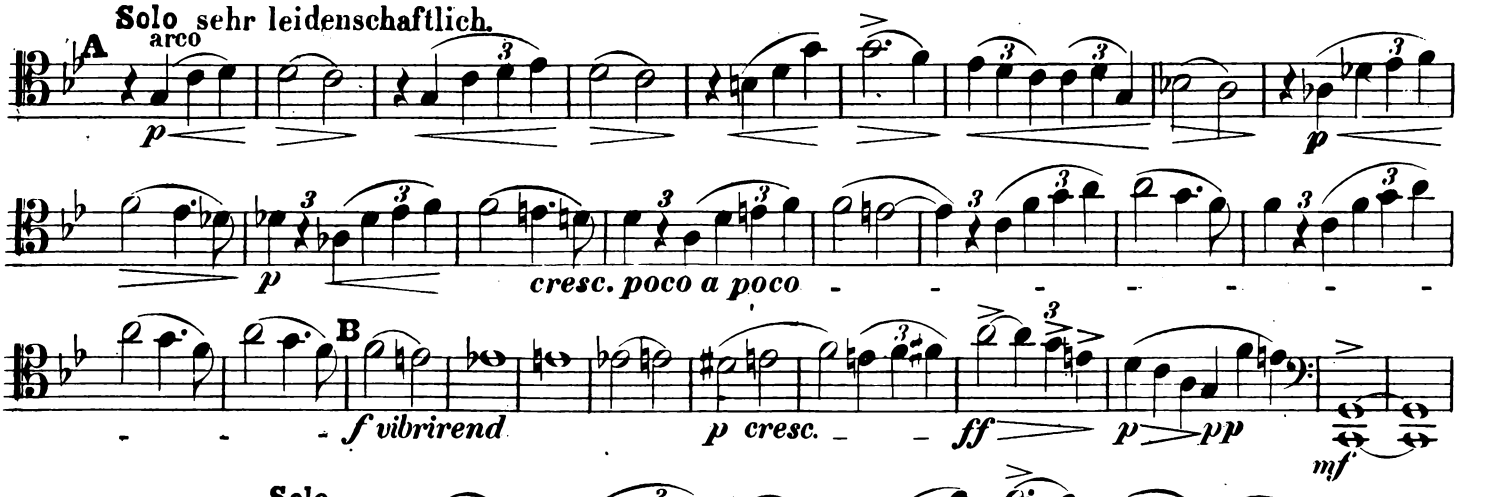
VIOLONCELLO.

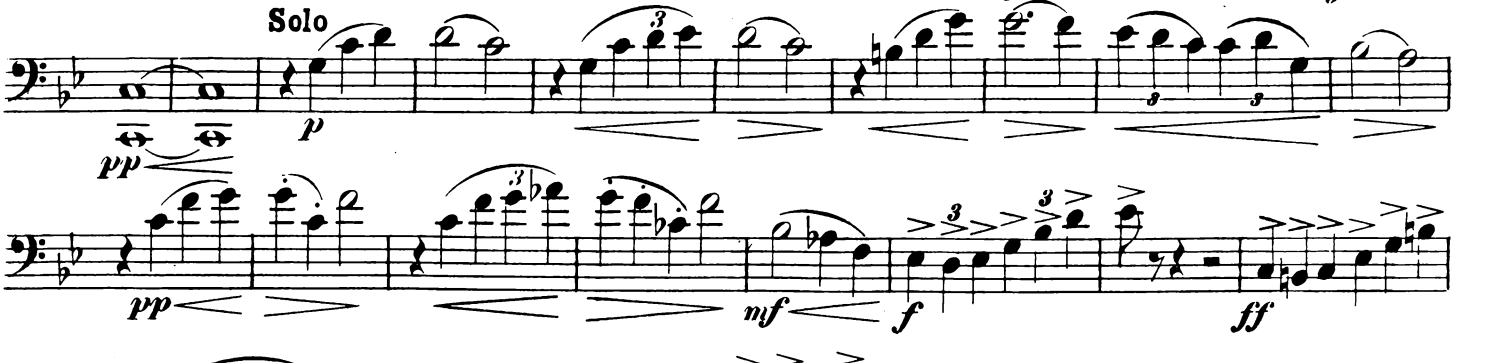
J. L. Nicodé, Op. 11.

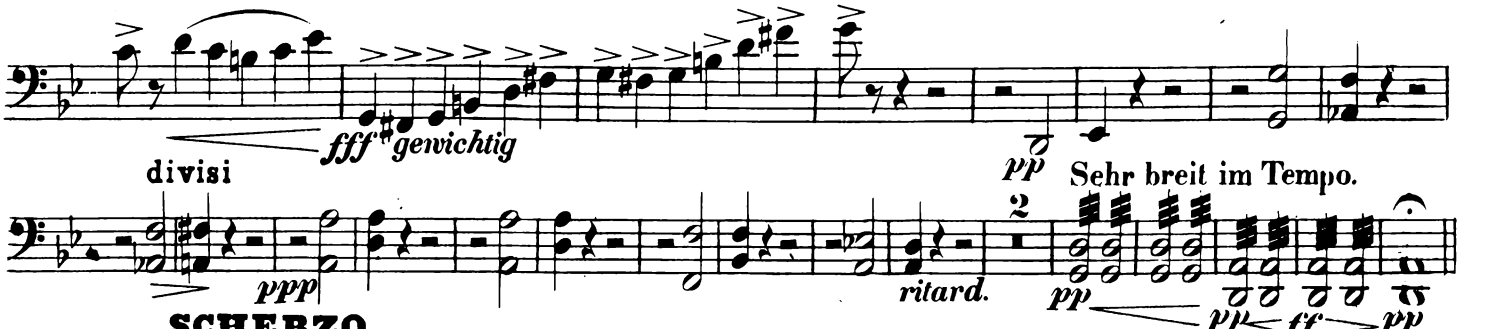
Mit Pathos.



Solo sehr leidenschaftlich.

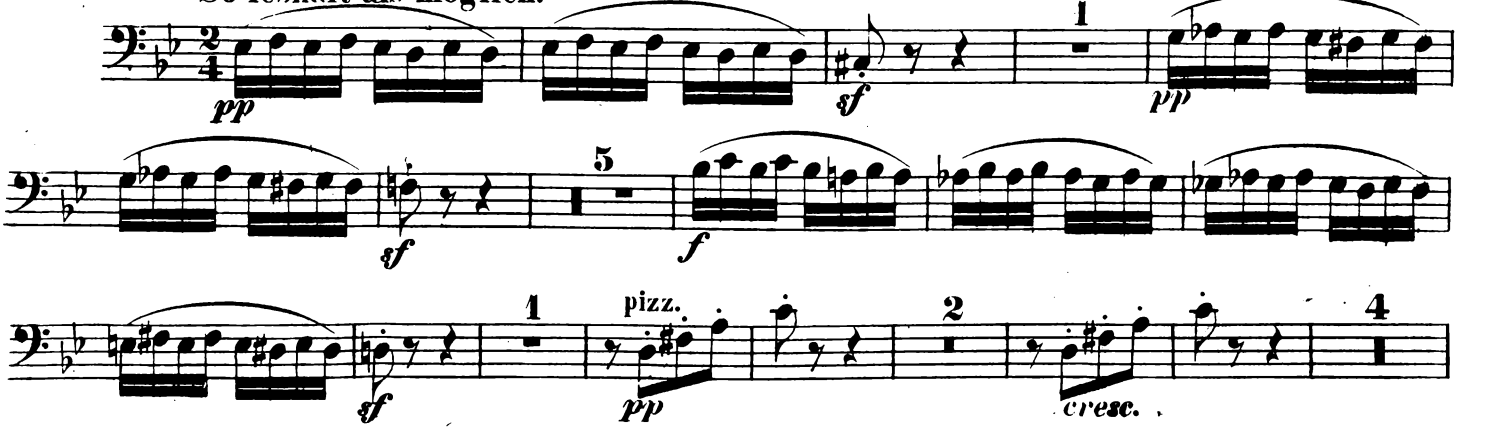




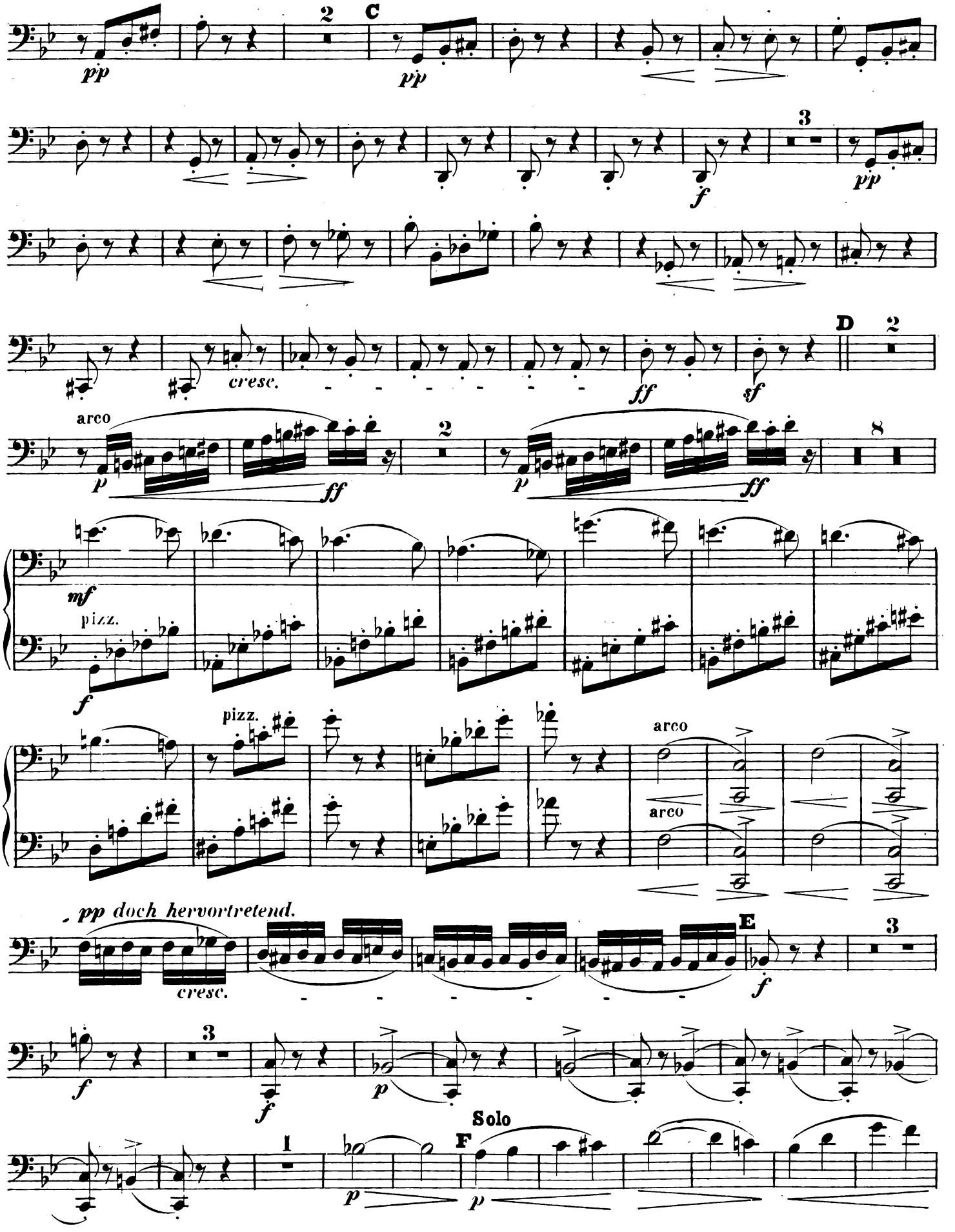


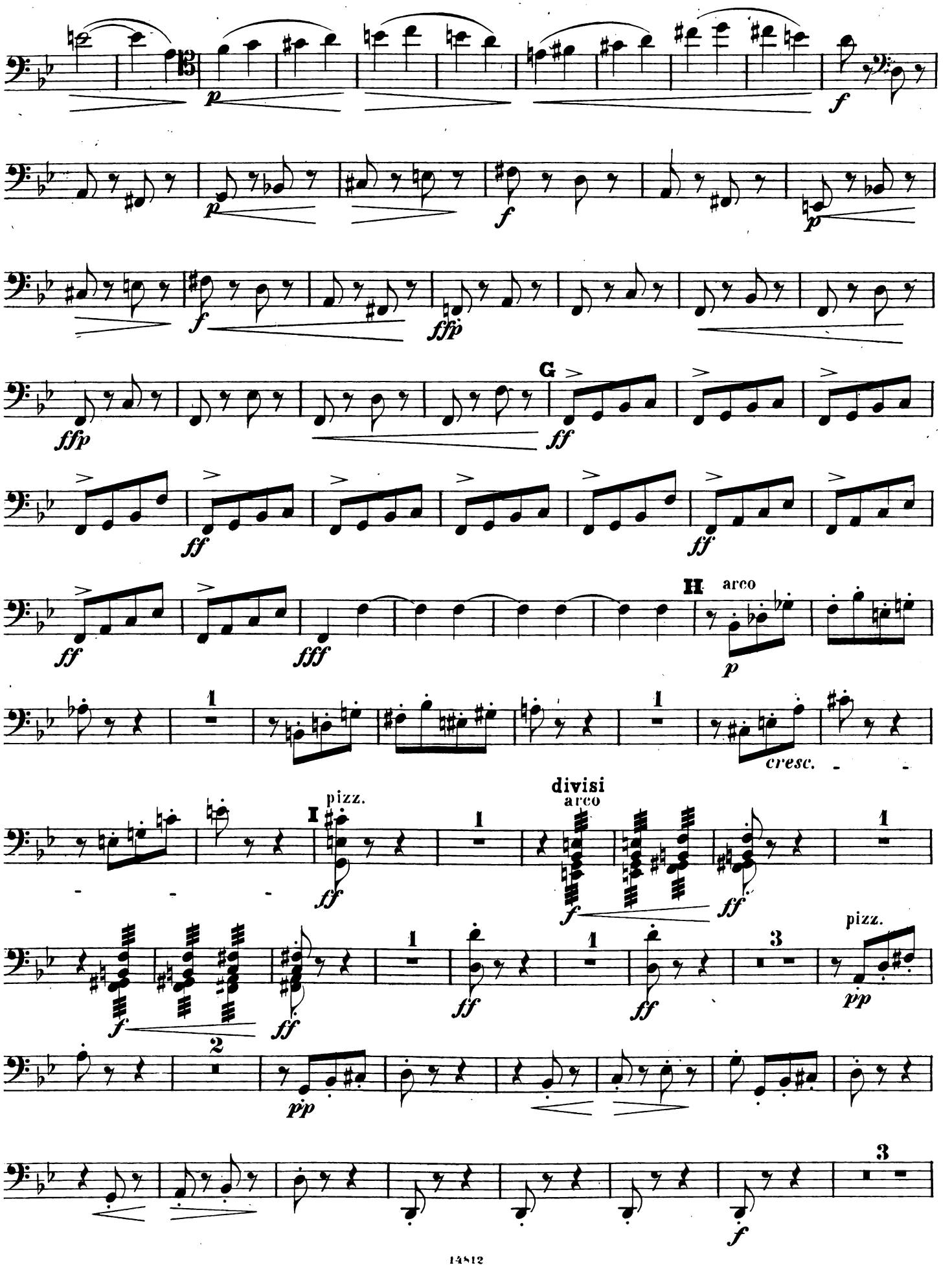
SCHERZO.

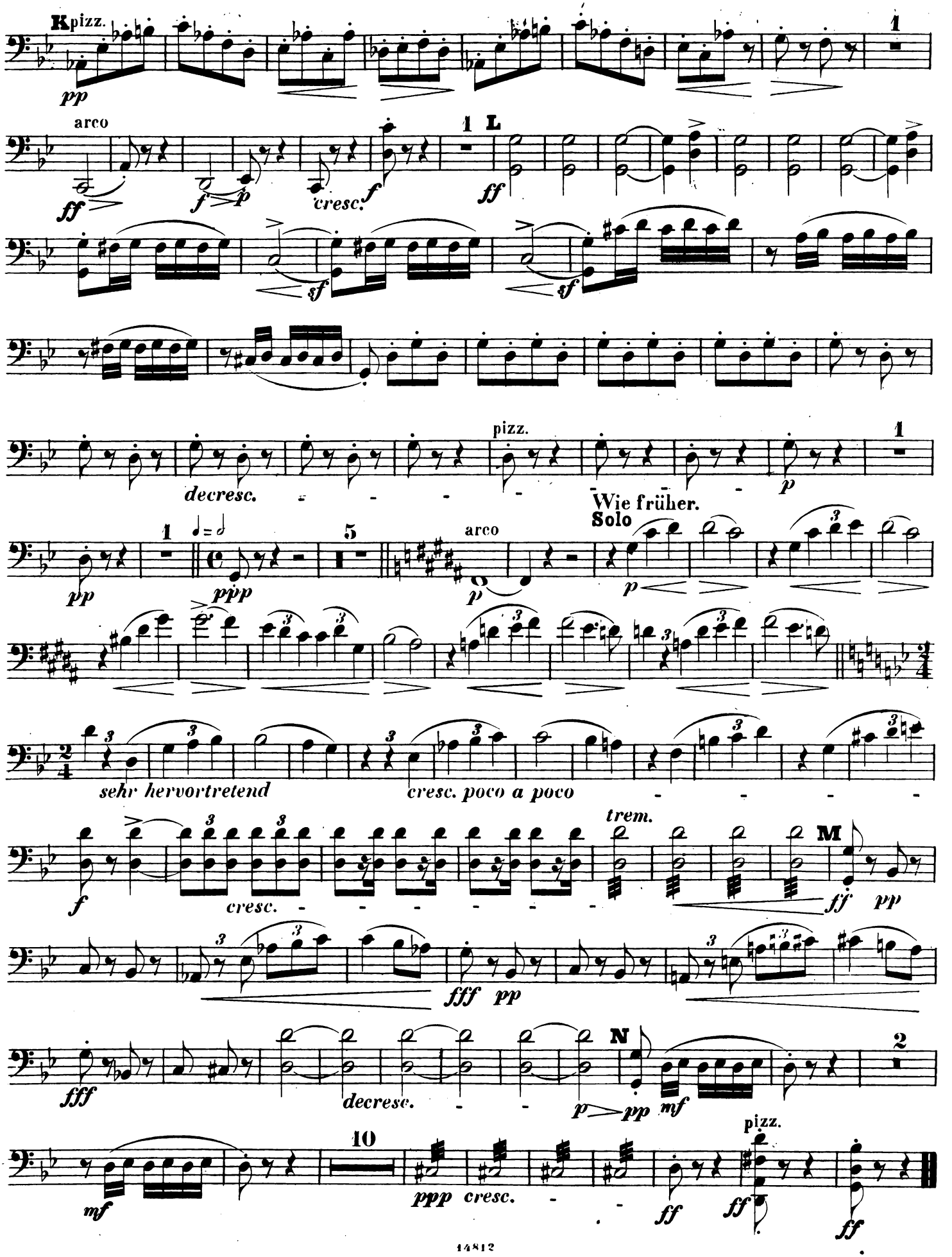
So lebhaft als möglich.



VIOLONCELLO.




p
f
p
f
p
f
ffp
ffp
G
ff
ff
ff
ff
fff
H
arco
p
cresc.
pizz.
I
ff
divisi
arco
f
ff
f
ff
ff
ff
pizz.
pp
pp
f


K pizz.
pp
1
arco
ff
f
p
cresc.
f
1 L
ff
sf
sf
decresc.
pizz.
p
1
pp
1
ppp
5
arco
p
Wie früher.
Solo
p
sehr hervortretend
cresc. poco a poco
trem.
M
f
cresc.
ff
pp
fff
pp
fff
decresc.
N
p
pp
mf
2
mf
10
ppp
cresc.
pizz.
ff
ff
ff

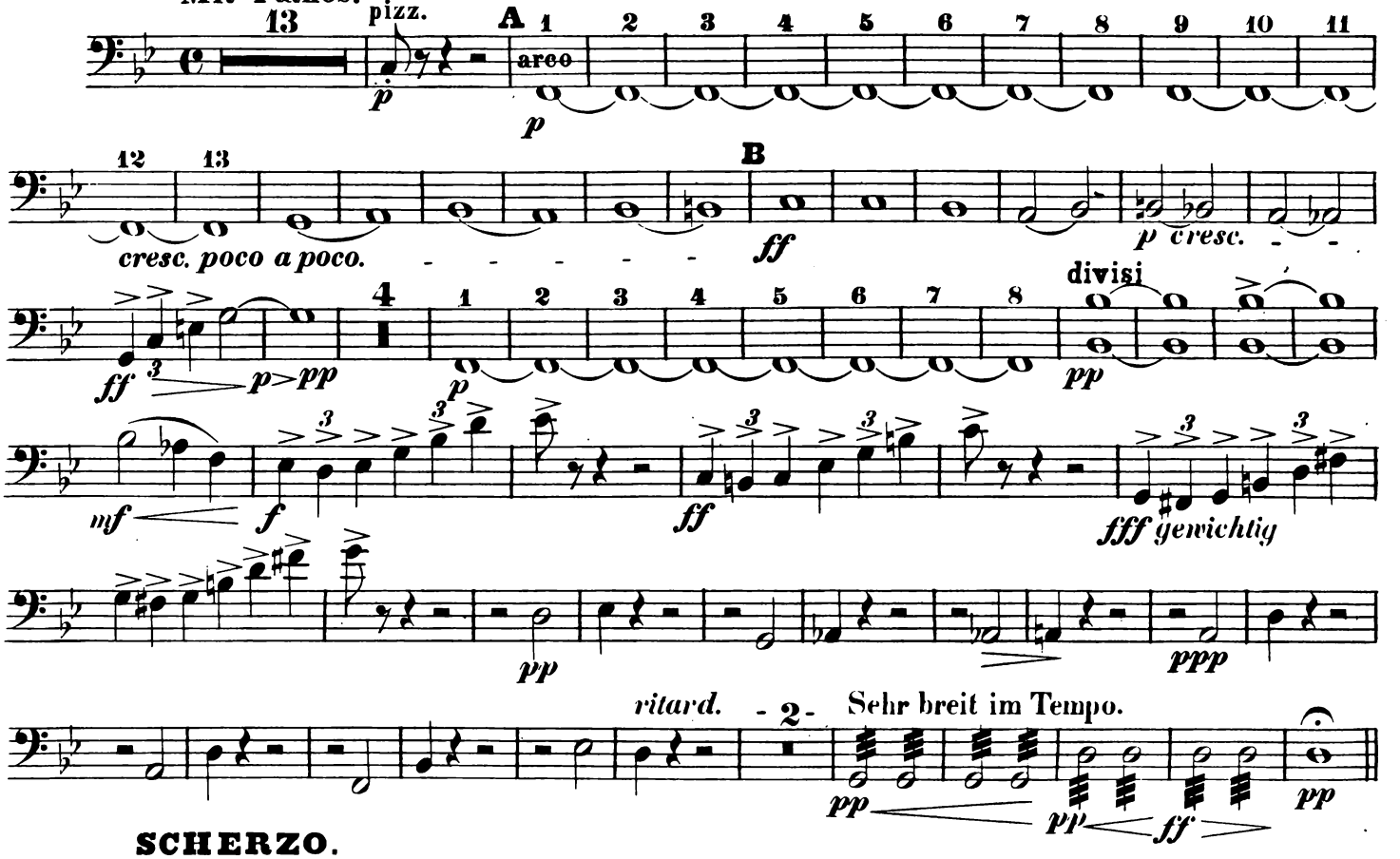
INTRODUCTION und SCHERZO.

INTRODUCTION.

BASSO.

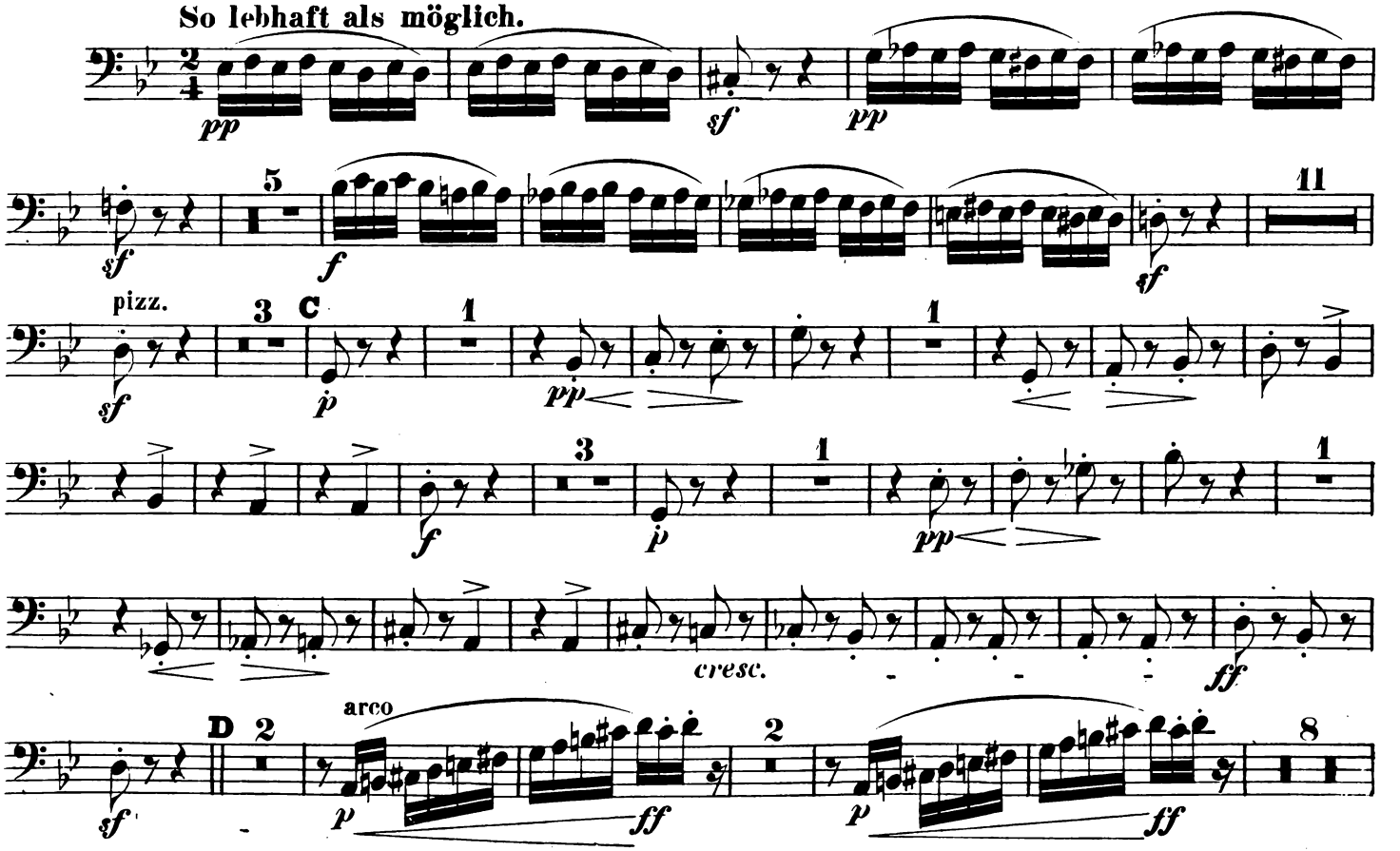
J. L. Nicodé, Op. 11.

Mit Pathos.

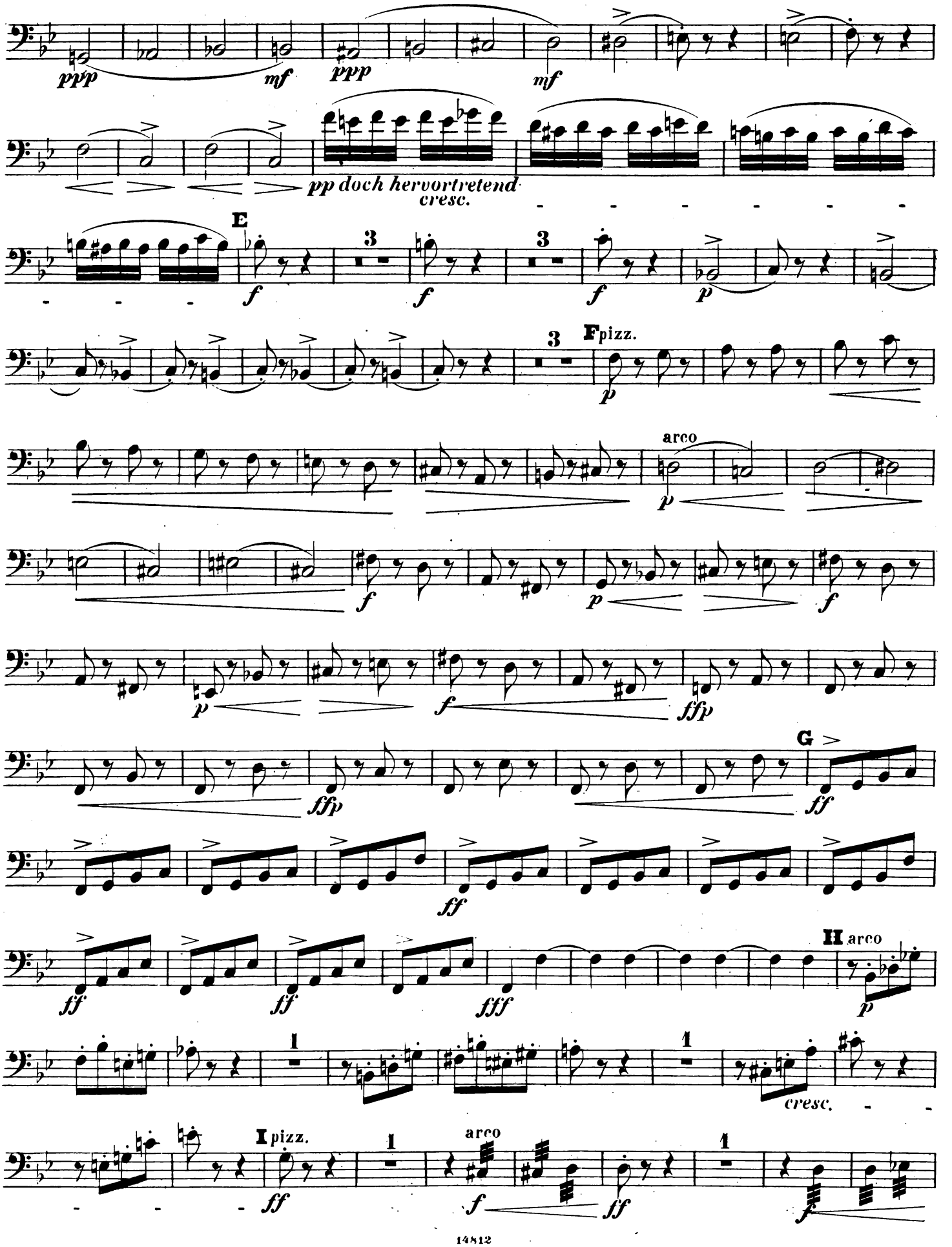


SCHERZO.

So lebhaft als möglich.



BASSO.


ppp
mf
ppp
mf
pp doch hervortretend
cresc.
E
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f
p
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3
F pizz.
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arco
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ff
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H arco
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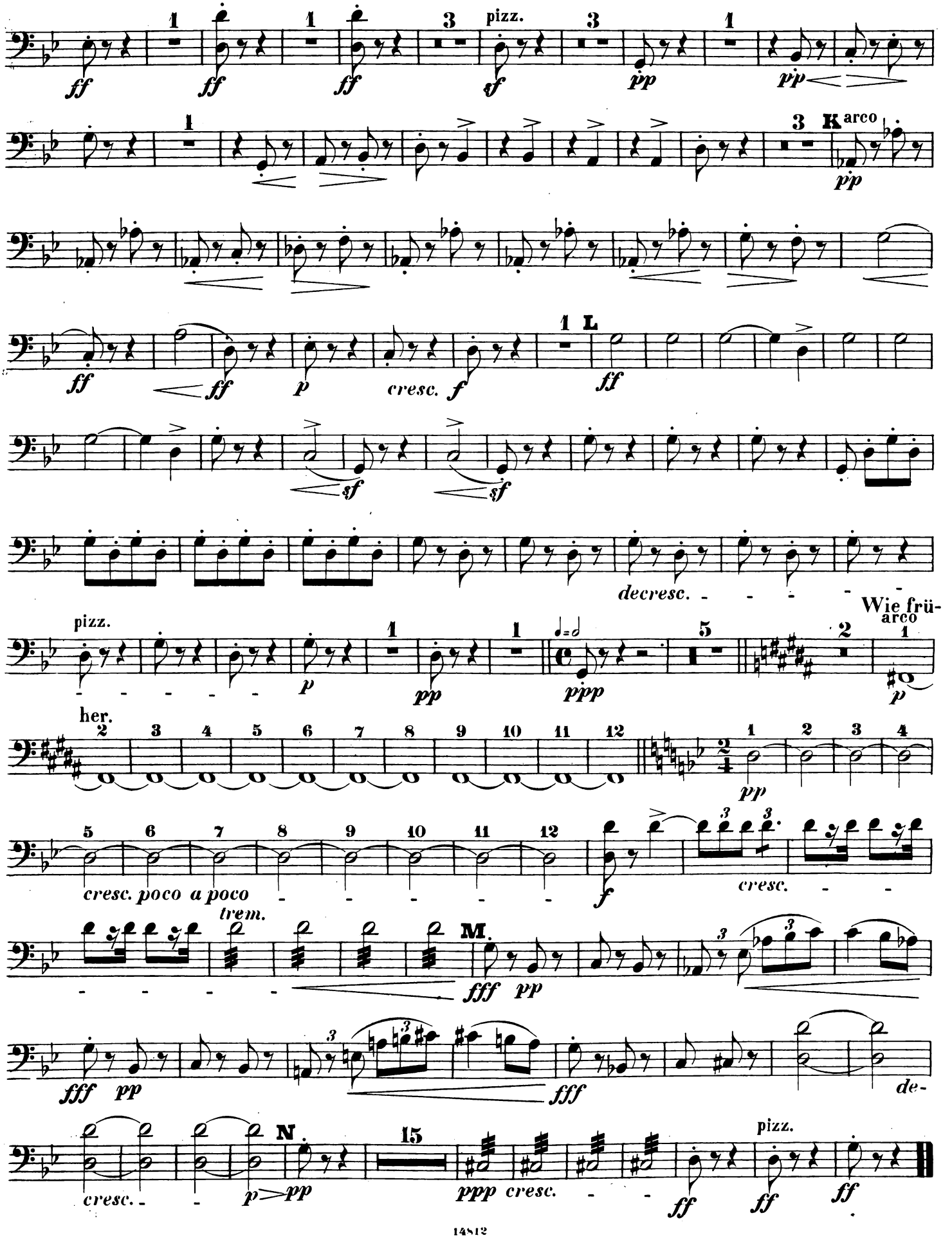
1
cresc.
I pizz.
ff
1
arco
f
ff
1
f


pizz.
K arco
L
cresc.
decresc.
pizz.
Wie frü-
arco
her.
cresc. poco a poco
trem.
M.
cresc.
N.
pizz.