

Légende de Saint-Cado

Mouvement symphonique

Durée approximative 12'15

Sons et hauteurs réels

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Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

1ère Harpe 2ème Harpe

Violons Altos

Violoncelles Contrebasses

Largo $\text{♩} = 56$

Div.

Solo col tutti

Div.

p mf

Div.

mf

p unis

mf

p unis

mf

p unis

mf

p

7

1 *p* *mp* Div. *mf*

2 *p* *mp* Div. *mf*

Alt. *p* *mp* Div. *mf*

Solo *p* col tutti *mf*

p *mp* Div. *mf*

Cb. *mp* *mf*

unis *p* unis *p*

14

1 unis *mp* *mf* Div.

2 *mp* *mf*

Alt. *mp* *mf*

Solo *mp* col tutti

Div. *mf*

Cb. *mf*

Animez un peu T°

Musical score for orchestra, page 10, measures 21-22. The score includes parts for Hb., Cl., and B. The key signature is A major (no sharps or flats). Measure 21 starts with a rest for Hb. and Cl., followed by a dynamic *p* for B. Measure 22 begins with a dynamic *p* for Cl. and B.

Musical score for piano, page 21, measures 1-3. The score is in common time (indicated by '4') and consists of two staves. The top staff (H. 1) starts with a dynamic 'p' and features a melodic line with various note heads and stems. The bottom staff (H. 2) provides harmonic support with sustained notes and chords. Measure 1 begins with a melodic line consisting of eighth-note pairs and sixteenth-note patterns. Measure 2 continues this pattern, with a brief pause indicated by a dash. Measure 3 concludes the section with a final melodic line. The score includes labels 'Ré' and 'Mi' above the staves, and measure numbers 21 and 22.

21 unis

1

2 unis Div. unis

Alt.

Vcl.

Cb. Pizz.

24

Hb. *mp*

Cl. *mp*

B. *mp*

24 La^c

H. 1 *mf*

24 Fa^c Sol

1 *mf*

2 Div. *mf* unis

Alt. Div. *mf*

Vcl. Div. *mf*

Cb. *mf* *mf*

This musical score page contains five staves of music. The top three staves (Horn 1, Clarinet, Bassoon) are grouped together and play eighth-note patterns at dynamic *mp*. The fourth staff (Horn 1) starts with a rest, followed by a melodic line labeled 'La' with dynamic *mf*. The fifth staff (Cello) features a rhythmic pattern with dynamic *mf*, followed by sections labeled 'Fa' and 'Sol'. The bottom two staves (Alto and Bass) play eighth-note patterns in groups of four, with dynamics *mf* and *mf* respectively. The Alto staff has performance instructions 'Div.' and 'unis' above it. The Bass staff has 'Div.' above it. The page number '-4-' is located in the top left corner.

27

Gde fl. *mf*

Cl. *mf*

B. *mf*

1-2 *mf*

3-4 *mf*

Cym. susp. *tr* *mf*

27 La *mf*

H. 2 Sol^c La^c Ré^c La *mf*

1 *mf* unis Div. *mf*

2 *mf*

Alt. *mf*

Vcl. *mf*

Ch. *arco* *Pizz.* *mf*

30

Gde fl. *mf*

Hb. *mp*

C.A. *mp*

Cl. *mf*

B. *mp* *f*

1-2 *mf*

C. *mf*

3-4 *#8*

Cym. susp. *mf* *tr~~~~~*

Mi^c La^c

1 *p* *p* *unis* *mp* *f*

2 *p* *p* *unis* *mp* *f*

Alt. *p* *p* *unis* *mp* *f*

Vcl. *mp* *Div.* *1°* *f*

Cb. *arco* *f*

35

Pt. fl. Gde fl. Hb. C.A. Cl. B.

C. 1-2

35

La Mi Si Fa

unis

1 2 Alt. Solo

Vcl. Cb.

41 1°

Hb. *p* *mp*

Cl. *p* *mp*

B. *p* *mp*

41 Fa' *mp* Fa *mf* Do

H. 1

41 *p* *mf*

1 *mf*

2 *mf*

Div.

Alt. *p* *mf*

Vcl. *p* *mf*

Cb. *p* *mp* *mf*

45

Gde fl. *mf*

Hb.

C.A.

Cl. *mf*

B. *mf*

1-2 C. *mf*

3-4

Cym. susp. *mf* *tr~*

45 Fa ^c Do ^c Si Ré <sup>8va...
c</sup>

H. 2 Ré ^c Si ^c Fa

1 *bz.* *mf* unis Div. unis Div. *bz.*

2 *mf*

Alt. *mf*

Vcl. *mf* *arco* *Pizz.* *arco*

Cb. *mf*

Rall. T°

50 unis

1

p

unis

Div.

p

mf

2

p

Div.

p

mf

Alt.

p

Div.

p

mf

Solo

p

mf

unis

Div.

p

mf

Cb.

p

mf

mp

p

mf

mf

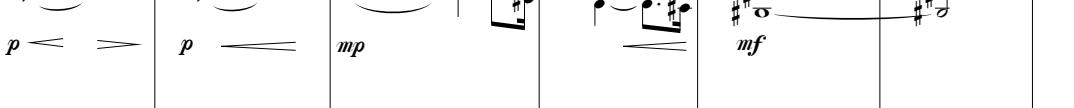
57 unis

1 

2 unis Div.

2 

Alt. unis

Alt. 

Solo col tutti



Div.



Ch.



64

Gde fl.

Hb.

C.A.

Cl.

B.

à 2 *mp* *mf* *à 2* *mp* *mf* *à 2* *mf* *à 2* *mp* *mf*

64

C. 1-2

p *mf*

2°

64

1 unis *p* *mf* *Div.*

2 unis *p* *mf* *Div.*

Alt. unis *p* *mf* *Div.*

Solo col tutti *p* *mf*

unis *p* *mf* *Div.*

Cb. *à 2* *mp* *mf*

Apparition de Satan

Allegro • = 144

Pt. fl. Gde fl. Hb. C.A. Cl. B.

Allegro $\text{♩} = 144$

Pt. fl. Gde fl. Hb. C.A. Cl. B.

Allegro $\text{♩} = 144$

Trp. Trb. Tr. Tub

Timb. Xyl. G.C. Cym.

V. Alt. Vel. Cb.

Allegro $\text{♩} = 144$

V. Alt. Vel. Cb.

80

Meno mosso $\text{♩} = 120$

Pt. fl.

Gde. fl.

C.A.

Cl.

B.

80

Meno mosso $\text{♩} = 120$

1-2

C.

3-4

Trp.

Trb.

Tr. Tub.

80

Meno mosso $\text{♩} = 120$

Cym. susp.

80

Meno mosso $\text{♩} = 120$

Vcl.

Cb.

Pizz.

91

Gde fl. -

Hb. -

Cl. -

B. -

1°

à 2

mf

à 2

mf

mf

3

mf

91

1-2

C. -

3-4

91

Timb. -

p

mf

91

Alt. -

p

mf

Vcl. -

arco

p

mf

arco

Cb. -

p

mf

100

Gde fl. *Accelerando* T° 1° $\text{♩} = 144$

Hb. p *mf* f

Cl. p *mf* f

B. p *mf* f

100

C. *Accelerando* T° 1° $\text{♩} = 144$

3-4 $2^{\circ} 4^{\circ}$

Trp. *f*

Trb. *f*

Tr. Tub. $\text{♩}.$

100

Timb. *Sol → La* *Accelerando* T° 1° $\text{♩} = 144$

Cym. susp. *mf* *f*

G.C. *f*

Cym. *f*

100 unis

V. *mf* *p* *mf* *f*

2. *mf* *p* *mf* *f*

Alt. *p* *mf* *f*

Vcl. *p* *mf*

Cb. *p* *mf*

109

Gde fl. *f*

B.

C.

3.4

Trp.

Trb.

Tr. Tub

Xyl.

Cym. susp.

G.C.

Cym.

109

unis

1

2

Vcl.

Cb.

Meno mosso $\text{♩} = 120$

117

C.A.

Cl.

B.

Meno mosso $\text{♩} = 120$

117

1-2

C.

3-4

Meno mosso $\text{♩} = 120$

117

Meno mosso $\text{♩} = 120$

117

2

Pizz.

Alt.

Pizz.

Vcl.

Pizz.

Cb.

126

Gde fl. *f*

Hb. *f*

Cl. *f*

B.

126

1-2

C.

3-4

Trg. *f* *tr*

126

f

126

1

2

Alt.

Vcl.

Cb.

This musical score page contains five systems of music. The first system features parts for Gde fl., Hb., Cl., and B. The second system features parts for 1-2, C., and 3-4. The third system features a Trigger (Trg.) part. The fourth system is a continuation of the previous one. The fifth system features parts for 1, 2, Alt., Vcl., and Cb. Various dynamics such as *f*, *mf*, *mp*, and *arco* are indicated throughout the score. Performance instructions like *tr* (trill) and *Div.* (divisi) are also present.

134 *Suu*

Gde fl. à 2 Hb. à 2 Cl. à 2 B. 1° à 2

mf *f* *mf* *mf*

mf *f* *mf* *mf*

mf *f* *mf* *mf*

mf *f* *mf* *mf*

134 1°

C. 1-2 C. 3-4 2°

mf *f* *mf*

mf *f* *mf*

134

1 2 Alt. Vcl. Cb.

f *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf*

unis

Div.

141

Gde fl. *Rall. T°*

Hb. *mp*

C.A. *mf*

Cl. *mp*

B. *mp*

à 2

\# \# \# \# \#

1-2

C. *mp*

3-4

Timb. *Rall. T°*

141

2

Alt. *mp*

vel. *unis* *Div. unis*

Cb. *mp*

mf

141

Rall. *T°*

2

Alt. *mp*

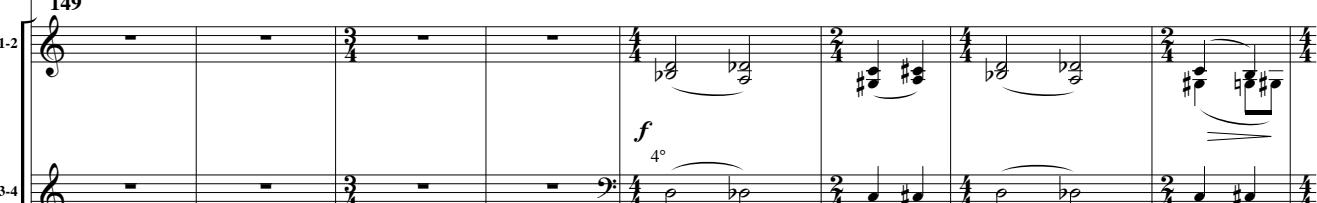
vel. *mf*

Cb. *mp*

mf

This musical score page contains five systems of music. The first system (measures 141) includes parts for Gde fl., Hb., C.A., Cl., and B. The second system (measures 1-2) includes parts for C. and 3-4. The third system (measures 3-4) includes a Timb. part. The fourth system (measures 2) includes parts for Alt., vel., and Cb. The fifth system (measures 1-2) continues the parts from the fourth system. Various dynamics like *mp*, *mf*, and *Rall.* are indicated, along with performance instructions such as *T°*, *unis*, *Div. unis*, and fingerings (e.g., 3). Measure 141 concludes with a melodic line for C.A. with a measure number 3 above it. Measure 1-2 begins with a dynamic change for C. and 3-4. Measure 3-4 shows a sustained note for Timb. Measure 2 starts with a dynamic change for Alt. and vel. Measure 1-2 of the final system starts with a dynamic change for Cb.

149 

149 

149 

149 

157

Gde fl. *mf*

Hb. *mf*

C.A. *mf*

Cl. à 2 *mf*

B. *mf*

1° *p* *mf*

157 à 2

1-2 C. *mf*

3-4

157

8va.....

mf

157

1 *mf*

2 *mf*

Alt. *mf*

Vcl. *mf*

Cb. *mf*

3 *p* *mf*

unis

p *mf*

unis

p *mf*

p *mf*

165

Gde fl.

Hb.

C.A.

Cl.

B.

165 Si

H. 1

165 Div.

1

2

Alt.

Vcl.

Cb.

*Dialogue de St Cado
et de Satan*

Largo $\text{♩} = 46$

174

Gde fl.

Hb.

C.A.

Cl.

B.

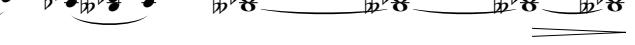
p 

p 
1° 

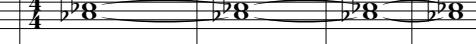
p 

174 Sourdine

C. 1-2

mp 

Trb.

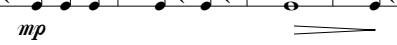
Sourdine *mp* 

Trb. *Trb.* *otez la sourdine*

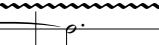
Tr Tub *otez la sourdine*

174

Timb.

mp 

G.C.

tr 
mp 

tr 

Largo $\text{♩} = 46$

174

1

p 

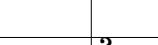
2

p 

Alt.

p 

Vcl.

p 

Cb.

183

Gde fl. - 9 - - 6 - 1° - 9
Hb. - 9 - - 6 - p == mp -
C.A. - 9 - 8 - - 6 - 9
Cl. - 9 - 8 - - 6 - 1° - 9
B. - 9 - 8 - - 6 - 1° - 9

p — *mf* *p* — *mf* *p* — *mf* *p* — *mf*

183

1-2 - 9 - 8 - 6 - 9 - *mp* — *mf* — *mp*
C. - 9 - 8 - 6 - 9 - *mp* — *mf* — *mp*
3-4 - 9 - 8 - 6 - 9 - *mp* — *mf* — *mp*

183

{ 9 - 8 - 6 - 9 - *mf* — 9 -
9 - 8 - 6 - 9 - 9 -

183 unis

1 - 9 - - 6 - 9 - *p* == — *mp* —
2 - 9 - - 6 - 9 - *p* == — *p* == —
Alt. - 9 - - 6 - 9 - *p* == — *mf* — *p* == —
Vel. - 9 - - 6 - 9 - *p* == —
Cb. - 9 - - 6 - 9 -

Div. — *mp* —
Div. — *mp* —
Div. — *mp* —
Div. — *mp* —
Div. — *mp* —

arco

189

Gde fl. *mf* *p*

Hb. *mf*

Cl. *mf*

B. *mf*

à 2

p *mf*

189

1-2 *mf*

C. *p* *mf*

3-4

Trp. *p* *mf*

Do → Do

Timb.

Cym. susp. *p* *mf*

189

mf

V. *mf*

unis *p* *mf*

2 *mf* *p* *mf*

Alt. *mf* *p* unis *p* *mf*

Div.

Vcl. *mf* *p* *pizz.* *p* *mf*

Div.

Cb. *mf* *p* *Pizz.* *arc* *mf*

p *mf*

194

Gde fl.

Hb.

C.A.

Cl.

B.

p

1°

1°

mf

à 2

mf

194

1-2

3-4

p

1°

p

mf

3°

mf

194

1

2

p

p

mf

Alt.

p

p

mf

unis

Vcl.

mf

unis

Cb.

Div.

mf

unis

mf

mf

200

Hb. C.A. Cl. B.

1-2 C. 3-4 Trp.

Timb.

H. 2

1 2 Alt. Vcl. Cb.

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are: Hb., C.A., Cl., B., 1-2 C., 3-4 C., Trp., Timb., H. 2, 1, 2, Alt., Vcl., and Cb. The tempo is marked as 200. The score includes several dynamic markings such as *mf*, *p*, and *tr*. The notation consists of standard musical staffs with note heads, stems, and bar lines. Some staves have multiple voices or entries, indicated by numbers (e.g., 1-2, 3-4) and brackets. The overall layout is typical of a printed musical score, with each instrument's part on its own staff.

207

Gde fl. 1°

Hb. *mf*

C.A. *p*

Cl. 1°

B. *p* *mp* *mf*

1°

207

1-2 C. *mp* *mf*

3-4 Trp. 3°

Trb. *mf*

Tr Tub

207

{ Gde fl. *mf*

{ B.

207

1 Div. *p* *mp* *mf*

2 Div. *p* *mp* *mf*

Alt. *p* *mp* *mf*

Vcl. *p* *mp* *mf*

Cb. *p* *mp* *mf*

-30-

214

crescendo

pt. fl. f à 2

Gde fl. f à 2

Hb. f

C.A.

Cl. à 2 f

B. à 2 f

214

crescendo

1-2 C. f

3-4

Trp. f

Trb. à 2 f

Tr. Tub

214

crescendo

Timb. f

Cym. f

214

crescendo

V. f unis

2 f

Alt. f

Vcl. f

Cb. f

prenez la gde flûte

3°

solo

2 soli

solo

p

Div.

Div.

tr

8va.

*Combat de St Cado et de Satan*Allegro $\text{♩} = 120$

220

Gde fl.

Hb.

Cl. à 2

B. à 2

p

f

f

p

220

C. 1-2

C. 3-4

Trb.

Tr. Tub.

f

3°

220

Timb.

G.C.

Cym.

tr

f

f

220

1

2

Alt.

f

Tutti

Pizz.
Div.

mf

Tutti

Pizz.

mf

225

Gde fl. *p* 1° *mf*

Hb. 1° *f*

Cl. *p* *f*

225

Trp. *f*

Trb. *f* Trb.

Tr. Tub.

225

Timb. *f* *tr.* La → Sol
Mi → Mi

G.C. *f*

Cym. *f*

225

1 *p* *arco* *f* *Pizz.*

2 *p* *arco* *mf* *Pizz.*

Alt. *p* *p* *mf*

Vcl. *p*

This page contains four systems of musical notation. System 1 (top) includes parts for Gde fl. (mezzo-soprano flute), Hb. (harp), and Cl. (clarinet). System 2 (second from top) includes parts for Trp. (trumpet), Trb. (trombone), and Tr. Tub. (tubas). System 3 (third from top) includes parts for Timb. (timpani), G.C. (glockenspiel), and Cym. (cymbals). System 4 (bottom) includes parts for two violins (labeled 1 and 2), Alt. (alto), and Vcl. (cello/bass). Measure numbers 225 are present above each system. Dynamic markings such as *p*, *f*, *mf*, and *tr.* are included, along with performance instructions like *arco* and *Pizz.*. The score uses various time signatures, including common time (4/4), 9/8, and 3/4.

230

Gde fl. -

Gde fl. *p*

Hb. *mf* à 2

C.A. *f*

Cl. *p* à 2 *f*

B. *f*

Gde Flûte

mf 3 3

mf 3 3

230

1-2 C. *f* 3°

3-4

230

{ -

{ -

mf

230

{ -

{ -

mf

230

1 *p* arco unis *mf* à 2 *f*

2 *p* arco *mf* à 2 *f*

Alt. *p* Div. *mf* à 2 *f*

Vcl. *p* *mf* à 2 *f*

Cb. *p* *mf* à 2 *f*

mf à 2 *f*

236

Gde fl.

C.A.

Cl.

Trp.

Sourdine

otez la sourdine

Trb.

Sourdine

otez la sourdine

Tr. Tub

Sourdine

Trb.

otez la sourdine

236

La Mi¹

La Sol

H.2

236

col legno

Div.

1

2

col legno

Div.

col legno

Alt.

Vcl.

Cb.

mf *mp*

mf *mp*

mf

mp

mp

242

Gde. fl.

Hb.

C.A.

Cl.

B.

à 2

mf

p

1°

242

1-2

C.

3-4

p

1°

Trp.

242

1

jeu normal

unis

mf

2

jeu normal

unis

mf

Pizz.

Alt.

jeu normal

unis

mf

Pizz.

Vcl.

mf

Cb.

mf

250

Gde fl.

Hb. *mf*

C.A.

Cl. *mf*

B. *mf*

250

1-2 C. 3-4 Trp.

Cym. susp.

tr

mf

1°

mf

9 8

250 Ré

mf

9 8

This musical score page shows four staves. The top three staves begin at measure 250. Staff 1 (1-2) has a treble clef and a key signature of one sharp. Staff 2 (C.) has a treble clef and a key signature of one sharp. Staff 3 (3-4) has a treble clef and a key signature of one sharp. Staff 4 (Trp.) has a treble clef and a key signature of one sharp. Measures 1-3 are rests. Measures 4-5 show eighth-note patterns with dynamic *mf*. Measures 6-7 show eighth-note patterns with dynamic *mf*. Measure 8 begins with a bass drum (Cym. susp.) followed by a sustained note with dynamic *tr*, then eighth-note patterns with dynamic *mf*. The time signature changes to 9/8 in measure 9. The bottom staff begins at measure 250, indicated by a brace and a repeat sign. It has a treble clef and a bass clef, with a key signature of one sharp. Measures 1-3 are rests. Measures 4-5 are rests. Measures 6-7 are rests. Measures 8-9 show eighth-note patterns with dynamic *mf*. The time signature changes to 9/8 in measure 10.

256

Gde fl.

Hb.

C.A.

Cl.

B.

mf

à 2

mf

Musical score for orchestra, page 1, system 1, measure 256. The score consists of two staves. The top staff is for the strings (H. 1) and the bottom staff is for the bassoon. The key signature is one sharp. The time signature changes between common time and 2/4 throughout the measure. Measure 256 begins with a rest followed by a dynamic *mf*. The strings play a eighth-note chord consisting of G-sharp, B, and D-sharp. The bassoon follows with a eighth-note chord consisting of E, G-sharp, and B. The strings then play a sustained note on G-sharp. The bassoon rests. The strings play a sustained note on D-sharp. The bassoon rests. The strings play a sustained note on G-sharp. The bassoon rests.

256

1
2
Alt.
Vcl.
Cb.

p - p mf Div. mf

unis - p mf unis

p - p mf

p - p mf

p - p mf

p - p mf

262 à 2

Gde fl. *mf*

Hb. *mf*

C.A.

Cl. *mf*

B. 1° *mf*

B. 1° *mf*

262

H. 1

— = —

262

1

2

Pizz.

mf

Pizz.

mf

Alt.

p

arco

p

arco

p

unis

p

mf

p

p

p

cb.

268

Gde fl. $\bullet = \bullet.$

Hb. p

Cl. p

à 2

f

268

C. f

3-4 3°

Trp. f

Trb. f

Tr Tub

268

Timb. f

G.C.

Cym. f

tr

V. p

2 p

Alt. p

Vcl. p

f

f unis

Gde fl. 274 -
 Hb. -
 Cl. -
 B. -

274

Trp. [Treble clef, B-flat key signature] - | 2 - | 4 - | - | 2 - | 4 - | 3

Trb. [Bass clef, G major key signature] - | 2 - | 4 - | - | 2 - | 4 - | 3

Tr Tub [Bass clef, B-flat major key signature] - | 2 - | 4 - | - | 2 - | 4 - | 3

Musical score for Timbales (Timb.). The score consists of a single staff with a bass clef, a key signature of one sharp, and a common time signature. The first measure begins with a grace note followed by six eighth-note rests. The second measure begins with a grace note followed by six eighth-note rests. The third measure begins with a grace note followed by six eighth-note rests. The fourth measure begins with a grace note followed by six eighth-note rests.

274

Div.

1

2

Alt.

Vcl.

281

Gde fl. Gde fl. Hb. C.A. Cl. B.

C.1-2 Trp. Trb. Tr. Tub

C. cl.

281 Sol Si^c

V. Alt. Vcl. Cb.

Div. *unis*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

288 prenez la pte flûte Rall. **Meno mosso** $\text{♩} = 92$

Gde fl. à 2

Gde fl. à 2

Hb.

C.A.

Cl.

B.

288 Rall. **Meno mosso** $\text{♩} = 92$

1-2 C. *mf*

3-4 Trp. *mf*

Trb. à 2

Tr. Tub. à 2

288 unis Rall. **Meno mosso** $\text{♩} = 92$

1 Div.

2 Div. unis Div.

Alt.

Vcl.

Cb.

297 Rall. Maestoso $\text{♩} = 66$

Pt. fl. - - - - -

Gde. fl. - - - - -

Hb. - - - - -

C.A. - - - - -

Cl. - - - - -

B. à 2 - - - - -

mf *f* à 2 *mf* *f* *f* *f* *f* *f*

297 Rall. Maestoso $\text{♩} = 66$

1-2 C. *mp* *mf* *f* à 2

3-4 Trp. < *mf* *f*

Trb. *f*

Tr. Tub. *f*

297 Rall. Maestoso $\text{♩} = 66$ tr~~~~~

Timb. - - - - -

Cym. - - - - -

f *f*

297 Rall. Maestoso $\text{♩} = 66$

1 V. *mf* *f*

2 V. *mf* *f*

Alt. *mf* *f*

Vcl. *mf* *f*

Cb. *mf* *f*

Div. *Sforzando* *Div.* *unis* *Div.*

Pte Flûte
3ème Grande Flûte

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

Flûtes

Measure 32: 4/4 time, note value ♩ . Measures 33-34: 4/4 time, note value ♩ . Measure 35: 2/4 time, note value ♩ .

mf

Measure 35: 2/4 time, note value ♩ . Measure 36: 4/4 time, note value ♩ . Measures 37-38: 3/4 time, note value ♩ . Measure 39: 2/4 time, note value ♩ . Measure 40: 3/4 time, note value ♩ .

Apparition de Satan

Allegro $\text{♩} = 144$

f

Measure 73: 4/4 time, note value ♩ . Measure 74: 3/4 time, note value ♩ . Measures 75-76: 3/4 time, note value ♩ . Measures 77-78: 2/4 time, note value ♩ . Measures 79-80: 3/4 time, note value ♩ .

Meno mosso $\text{♩} = 120$

Measure 81: 2/4 time, note value ♩ . Measure 82: 4/4 time, note value ♩ . Measures 83-84: 2/4 time, note value ♩ . Measures 85-86: 4/4 time, note value ♩ . Measures 87-88: 2/4 time, note value ♩ .

Accelerando

T°1° $\text{♩} = 144$

Measure 89: 4/4 time, note value ♩ . Measure 90: 3/4 time, note value ♩ . Measures 91-92: 2/4 time, note value ♩ . Measures 93-94: 4/4 time, note value ♩ . Measures 95-96: 2/4 time, note value ♩ . Measures 97-98: 3/4 time, note value ♩ .

f

Measure 109: 2/4 time, note value ♩ . Measure 110: 4/4 time, note value ♩ . Measures 111-112: 2/4 time, note value ♩ . Measures 113-114: 4/4 time, note value ♩ . Measures 115-116: 2/4 time, note value ♩ . Measures 117-118: 3/4 time, note value ♩ . Measures 119-120: 6/8 time, note value ♩ .

Pte Fl.
3ème Gde Fl.

Dialogue de St Cado et de Satan

182 Largo $\text{♩} = 46$

30

Hautbois

214

crescendo

prenez la gde flûte

Combat de St Cado et de Satan

220 Allegro $\text{♩} = 120$ $\text{♩} = \text{♩}$

231 Gde Flûte

241

256

263

Pte Fl.
3ème Gde Fl.



283

- | #o o | 3

mp *mf*

288 prenez la pte flûte

Rall. Meno mosso $\text{♩} = 92$

288

2 2 - | 3 3 - | - | - | 4 4 - | 3 3 -

Rall. Maestoso $\text{♩} = 66$

294

2 3 - | 4 3 - | - | - | 3 3 - | 3 3 -

mf *f*

301

2 2 - | 3 3 - | - | - | 3 3 - | 3 3 - | 2 2 - | 2 2 - |

f

1ère Flûte

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

The musical score consists of eight staves of music for the 1st Flute. The first staff shows a series of measures in common time, mostly with rests. The second staff begins at measure 18, labeled '1er violon'. It features a melodic line with eighth-note patterns and dynamic markings like 'mf' and 'f'. The third staff starts at measure 27, with dynamics 'mf' and 'f'. The fourth staff begins at measure 33, with dynamics 'mp' and 'f'. The fifth staff starts at measure 37. The sixth staff begins at measure 46, with a dynamic 'mf' and a 'Rall.' instruction. The seventh staff begins at measure 52, with a dynamic 'T°'.

57

64

Apparition de Satan

Allegro ♩ = 144

70

Meno mosso ♩ = 120

83

89

Accelerando T° 1° ♩ = 144

102

108

114

Fl. 1

122

f

129

mf *f*

134

mf *f*

139

mf *mp*

Rall. *T°*

147

mf

152

mp *f*

157

mf

20

p

160

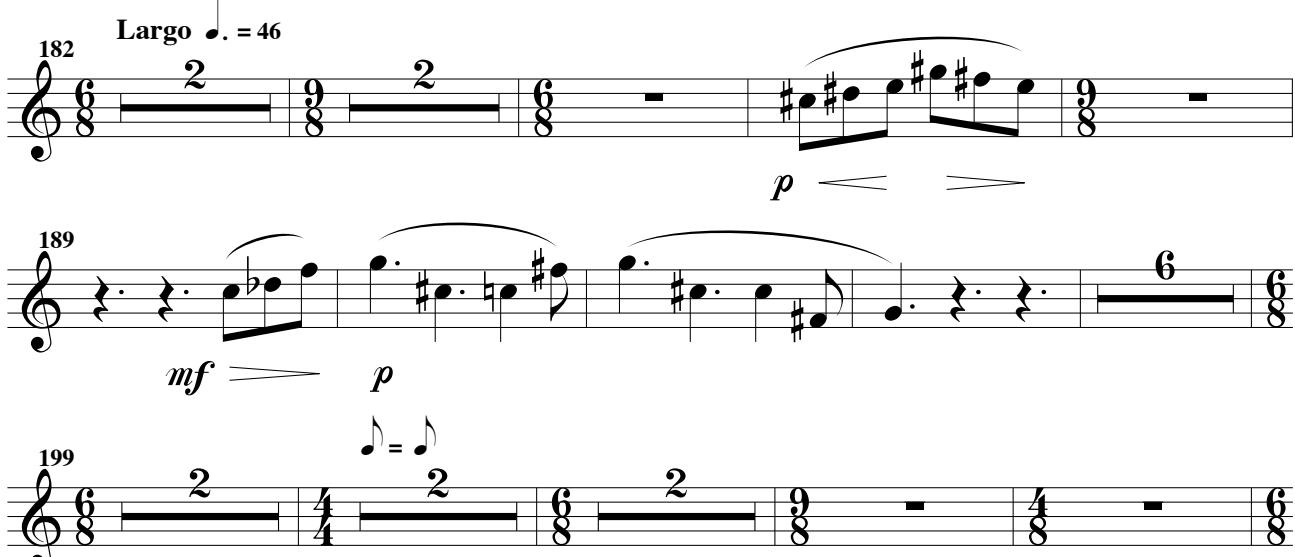
mf

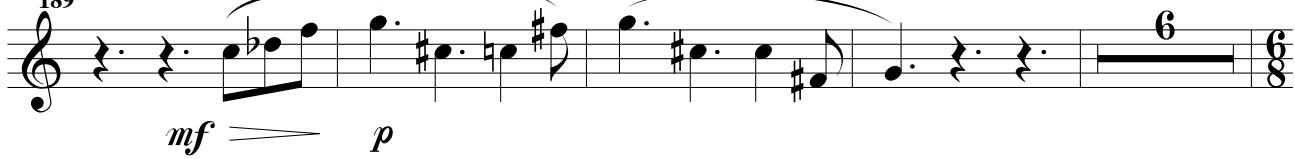
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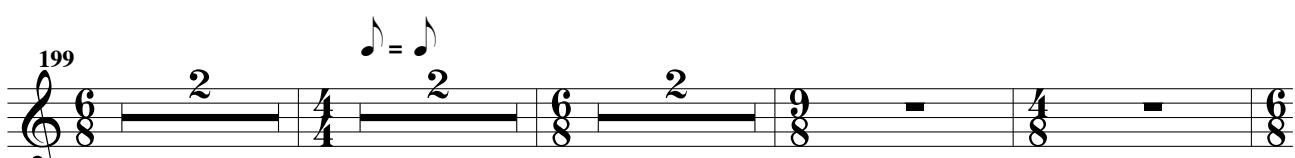
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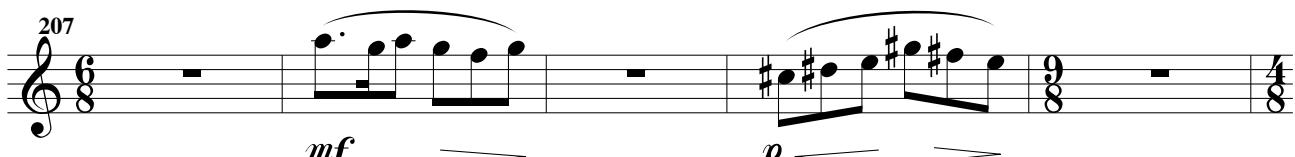
Dialogue de St Cado et de Satan

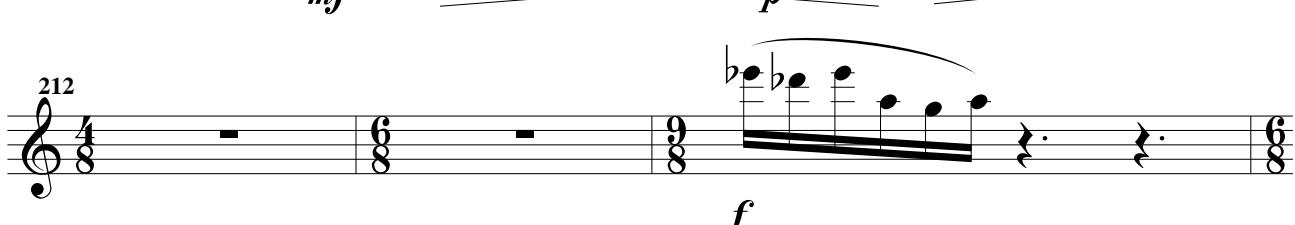
Largo $\text{♩} = 46$

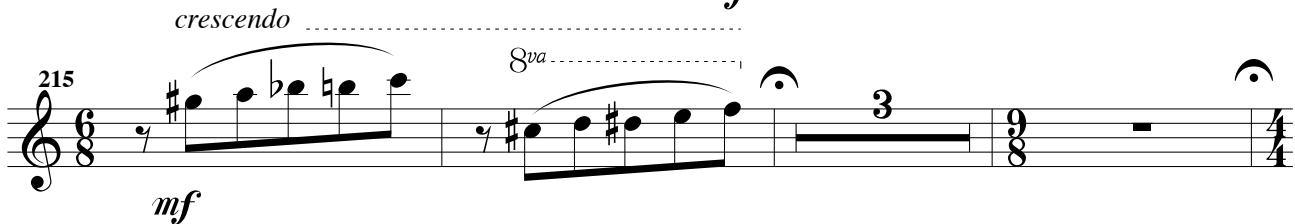
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189 

199 

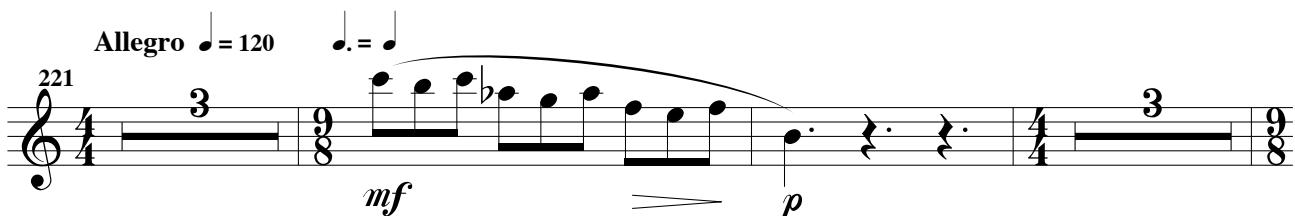
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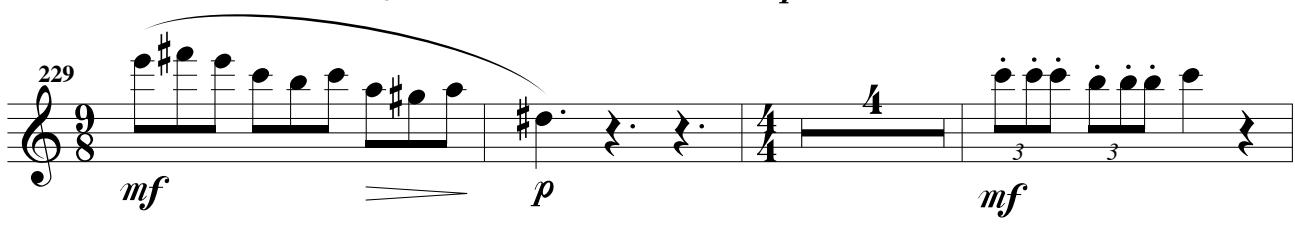
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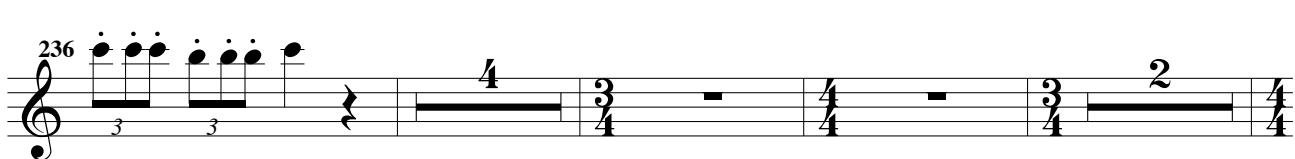
215 

Combat de St Cado et de Satan

Allegro $\text{♩} = 120$

221 

229 

236 

Fl. 1

-5-

245 6 *mp*

254 9/8 *mf*

257 4 2 4 2 4 2 4 2 *p*

262 2 4 2 4 2 4 2 4 2 *f*

267 2 4 2 4 2 4 2 4 2 *mf*

275 2 4 2 4 2 4 2 4 2 3 *mf*

281 2 4 2 4 2 4 2 4 2 3 *mp* *mf*

289 2 4 2 4 2 4 2 4 2 3 *Rall.* **Meno mosso** $\text{♩} = 92$

299 3 4 2 4 3 4 2 4 3 *Rall.* **Maestoso** $\text{♩} = 66$ *mf* *f*

2ème Flûte

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

1er violon

The musical score consists of six staves of music for Flute 2. Staff 1 (measures 24-25) starts with a fermata over two measures, followed by a measure of rest, then a measure of 2/4 with a bass note. Staff 2 (measures 27-28) shows a melodic line with dynamics *mf* and *mf*. Staff 3 (measures 33-34) features eighth-note patterns with dynamics *mp* and *f*. Staff 4 (measures 37-38) includes a measure of 5/4. Staff 5 (measures 46-47) ends with a dynamic *mf* and a *Rall.* instruction. Staff 6 (measures 52-53) concludes with a dynamic *T°*.

64 2

Apparition de Satan
Allegro $\bullet = 144$

70 2
3
 $\mp \longrightarrow p$

76 2
 f

83 Meno mosso $\bullet = 120$

89 9
 mf

102 Accelerando $T^{\circ} 1^{\circ} \bullet = 144$

108 2
 $mf \longrightarrow f$

114 3
 ff

114 2
 ff

122 4
 ff

Fl. 2

-3-

8va.....

130

(8va).....

135

f

Rall.

T°

mf

mp

mf

mp —

140

148

153

f

157

mf

165

170

*Dialogue de St Cado et de Satan*Largo $\text{♩} = 46$

178

199

207

214

crescendo

Combat de St Cado et de Satan

Allegro $\text{♩} = 120$

217

229

237

252

mp

255

mf

Fl. 2

-5-

258

263

266

p

f

274

mf

278

mf

283

mp

mf

288

Rall.

Meno mosso $d = 92$

294

mf

f

301

1er Hautbois

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle
Largo $\text{♩} = 56$

The musical score consists of nine staves of oboe music. Staff 1 (measures 20-21) starts with a dynamic of p , followed by mp . Staff 2 (measures 23-24) starts with p , followed by mp . Staff 3 (measures 29-30) starts with p , followed by mp . Staff 4 (measures 33-34) starts with mp , followed by f . Staff 5 (measures 37-38) starts with p , followed by mp . Staff 6 (measures 43-44) starts with p , followed by mp . Staff 7 (measures 49-50) starts with p , followed by mp .

55

62

Apparition de Satan
Allegro ♩ = 144

68

Meno mosso ♩ = 120

74

85

100

Accelerando

T° 1° ♩ = 144

104

Meno mosso ♩ = 120

111

121

Hb. 1

129

134

$\text{mf} \quad \text{f}$

Rall. T°

mf

p

f

mf

p

f

mf

Dialogue de St Cado et de Satan

Largo $\text{d.} = 46$

$\text{p} \quad \text{mp} \quad \text{mf}$

190

p

203

mp = *mf* >

209

p < > *mp* — *mf*

crescendo

214

f *mf*

Combat de St Cado et de Satan

Allegro $\bullet = 120$

220

f

228

f *mf*

233

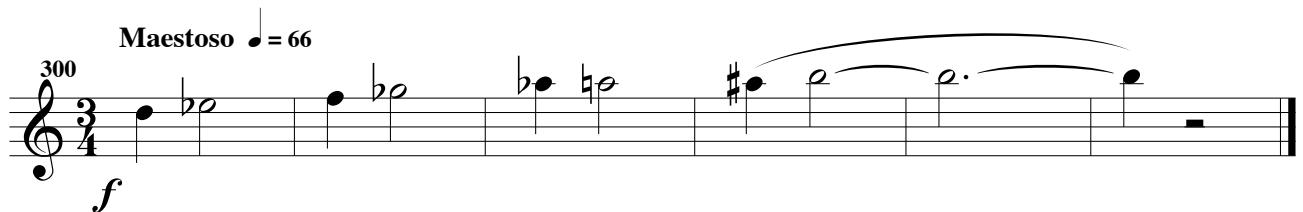
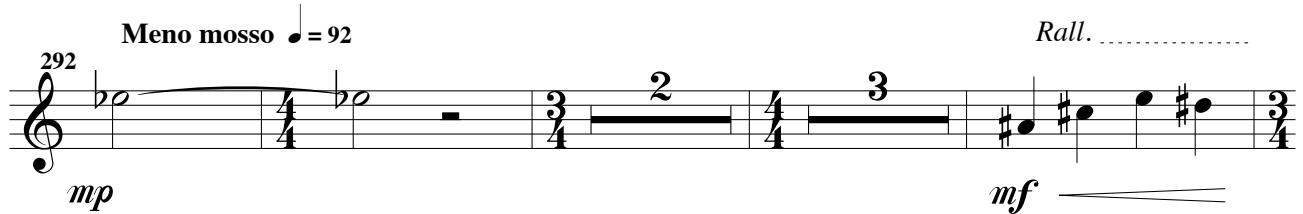
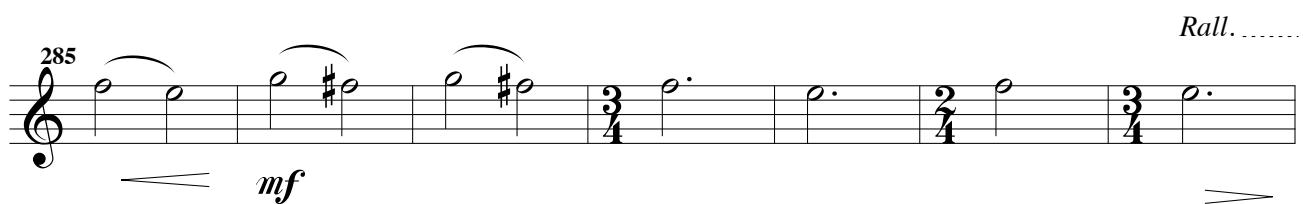
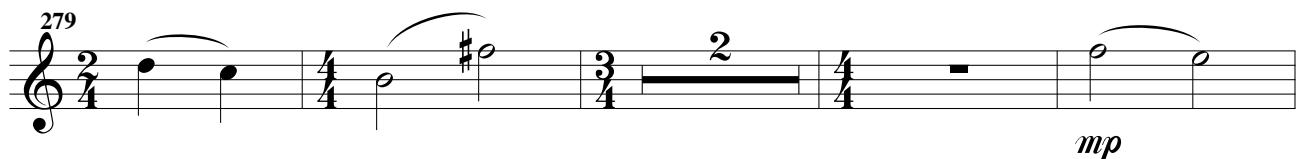
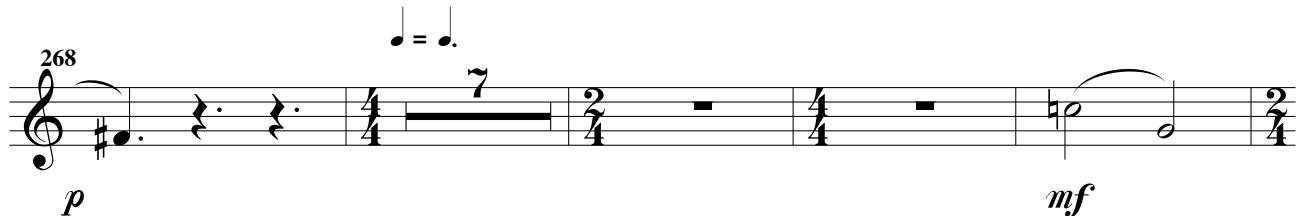
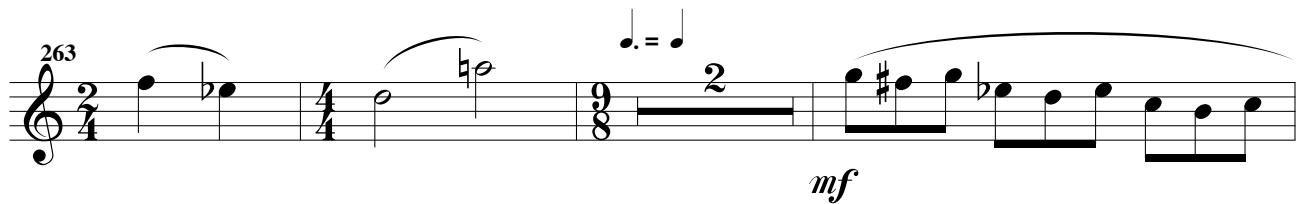
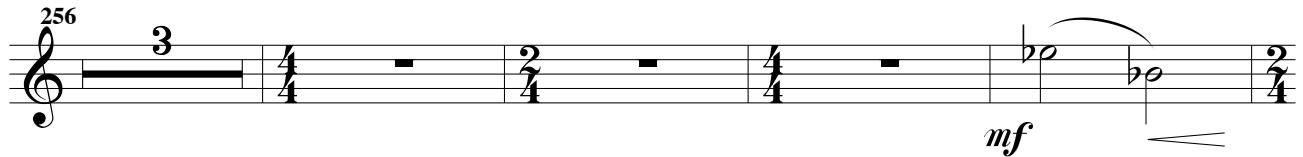
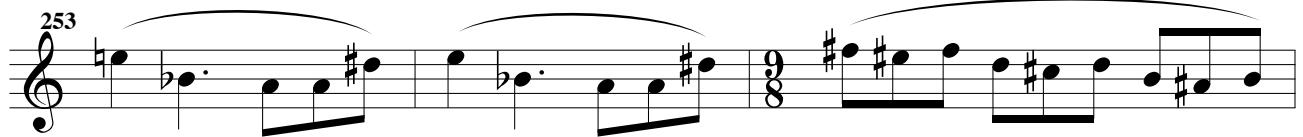
f

243

mf

Hb. 1

-5-



2ème Hautbois

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

1ère Clarinette

The musical score consists of six staves of music for the 2nd Oboe (Clarinet 1). The first staff begins at measure 29, marked Largo, with a tempo of $\text{♩} = 56$. Measure 29 starts with a long note followed by a series of eighth notes. Measure 31 follows with a dotted half note, a rest, and a melodic line. Measure 36 features a sustained note over a fermata. Measure 45 shows a rhythmic pattern of eighth and sixteenth notes. Measure 51 is a rest section. Measure 56 concludes the piece.

1ère Clarinette

29

31

36

45

51

56

Rall. T°

63

2

mp *mf*

Apparition de Satan

Allegro $\text{♩} = 144$

This measure consists of two parts. The first part is in 2/4 time with a fermata over the second note. The second part begins with a measure in 4/4 time, starting with a bass note. The tempo is Allegro at 144 BPM.

69

mp *p*

This measure shows a transition between measures 68 and 70. It features a bass line with eighth-note patterns and dynamic markings *mp* and *p*.

75

f

Meno mosso $\text{♩} = 120$

This measure is in 3/4 time. The dynamic *f* is followed by a section in *Meno mosso* (slower) at 120 BPM.

86

mf

This measure is in 4/4 time. It features a bass line with eighth-note patterns and dynamic *mf*.

100

mf

Accelerando

This measure is in 4/4 time. It includes a dynamic marking *mf* and an instruction for *Accelerando*.

105

f

$T^{\circ} 1^{\circ}$ $\text{♩} = 144$

This measure is in 2/4 time. The dynamic *f* is followed by a tempo change to $T^{\circ} 1^{\circ}$ (Tempo 1 degree) at 144 BPM.

117

Meno mosso $\text{♩} = 120$

This measure is in 4/4 time. It features a bass line with eighth-note patterns and dynamic *Meno mosso* at 120 BPM.

126

f

>>

This measure is in 2/4 time. The dynamic *f* is followed by a dynamic marking *>>*.

Hb. 2

131

136

Rall. T°

141

mp *mf*

150

p *f*

155

mf

159

mp

169

Largo ♩ = 46

175

A musical score for piano, page 187. The score begins with a treble clef, a key signature of one sharp, and a common time signature. The first two measures show eighth-note pairs with a dynamic of *p*. The third measure starts with a dynamic of *mp* and contains three eighth notes. The fourth measure begins with a dynamic of *mf* and features a sixteenth-note pattern. The fifth measure consists of a sustained note followed by a sixteenth-note pattern. The sixth measure ends with a dynamic of *mf* and a sixteenth-note pattern. The score concludes with a measure in 6/8 time, ending with a dynamic of *mf*.

Musical score for piano, page 199, showing measures 1-10. The score includes a tempo marking of quarter note = eighth note, dynamic markings *mp* and *mf*, and measure numbers 1-10.

Musical score for piano showing measures 212-215. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a 4/8 time signature. Measure 212 begins with a dynamic of *mf*. The melody consists of eighth-note patterns. Measures 213 and 214 continue this pattern, with measure 214 ending on a forte dynamic of *f*. Measure 215 begins with a dynamic of *crescendo*, followed by a melodic line that ends on a forte dynamic of *f*. The bottom staff starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. Measure 215 continues with a melodic line consisting of eighth notes, ending on a forte dynamic of *f*.

Combat de St Cado et de Satan

241

3 4 - | 4 - | 3 4 2 | 4 5 | ♪ ♪ ♪ ♪

mf

Hb. 2

-5-

251 *mp*

254

260 *mf*

265 *mf*

279 *mp*

285 *mf*

291 *Rall.* **Meno mosso** $\text{♩} = 92$ *Rall.*

300 **Maestoso** $\text{♩} = 66$ *f*

Cor anglais

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

The musical score consists of six staves of music for the Cor anglais. Staff 1 (measures 29-30) starts with a long rest followed by a single note. Staff 2 (measures 31-32) shows a melodic line with dynamic markings *mp*, *mp*, and *f*. Staff 3 (measures 36-37) features a rhythmic pattern with a 5-beat bar. Staff 4 (measures 45-46) includes a dynamic marking *p* and a slurs symbol. Staff 5 (measures 51-52) has dynamic markings *Rall.* and *T°*. Staff 6 (measures 56-57) concludes the piece with a final dynamic marking *p*.

63

Apparition de Satan

Allegro ♩ = 144

Meno mosso ♩ = 120

Accelerando

T° 1° ♩ = 144

Meno mosso ♩ = 120

C.A.

-3-

Rall.

138

Dialogue de St Cado et de Satan

175 Largo $d. = 46$

184

199

207

crescendo

213

Combat de St Cado et de Satan

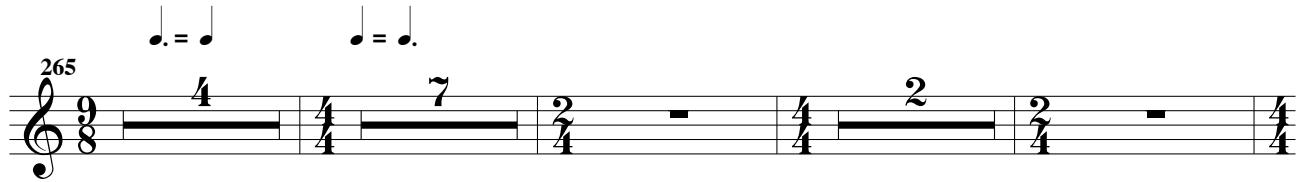
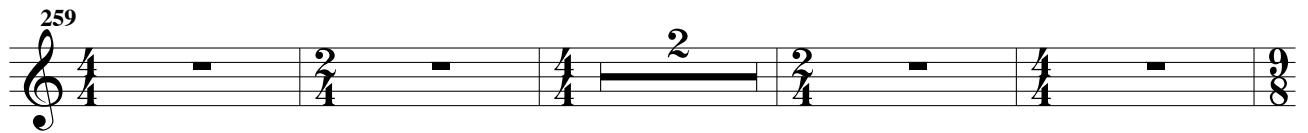
Allegro $\bullet = 120$

220

231

236

245



280

287

Meno mosso $\text{♩} = 92$

Rall.

292

Maestoso $\text{♩} = 66$

f

300

1ère Clarinette

Légende de Saint-Cado

Mouvement symphonique

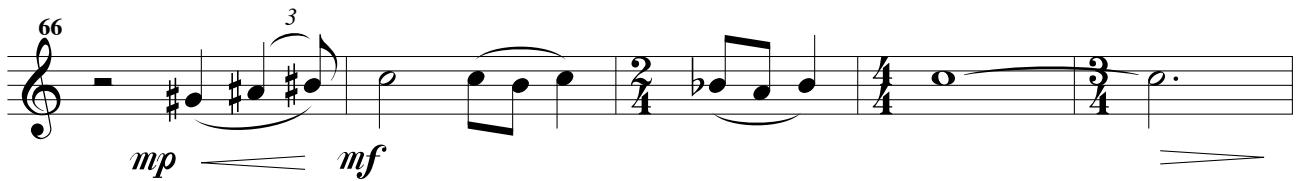
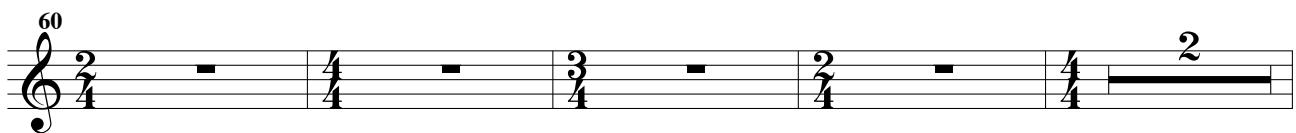
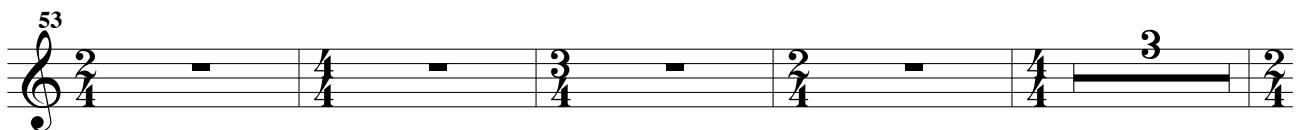
Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

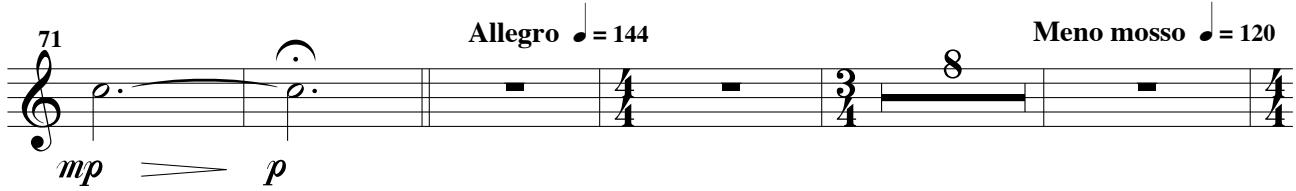
Largo $\text{♩} = 56$

1er violon

The musical score consists of nine staves of music for the 1ère Clarinette. The first staff begins with a dynamic of p and a tempo of $\text{♩} = 56$. The second staff starts at measure 21 with a dynamic of p , followed by mf and mp . The third staff begins at measure 26 with a dynamic of mf , followed by f . The fourth staff begins at measure 31 with a dynamic of f . The fifth staff begins at measure 37 with a dynamic of p , followed by mf . The sixth staff begins at measure 42 with a dynamic of mp , followed by mf . The seventh staff begins at measure 47 with a dynamic of mf , followed by *Rall.* and T° .

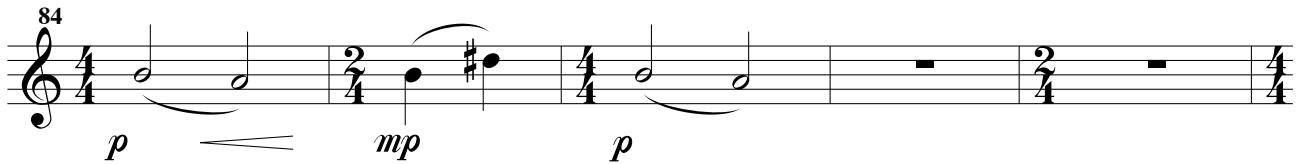


Apparition de Satan

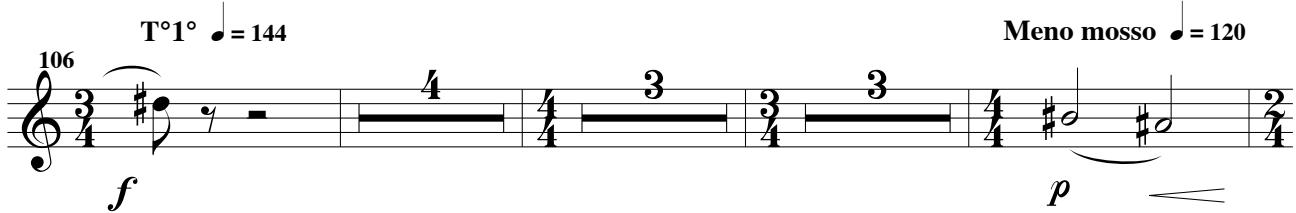
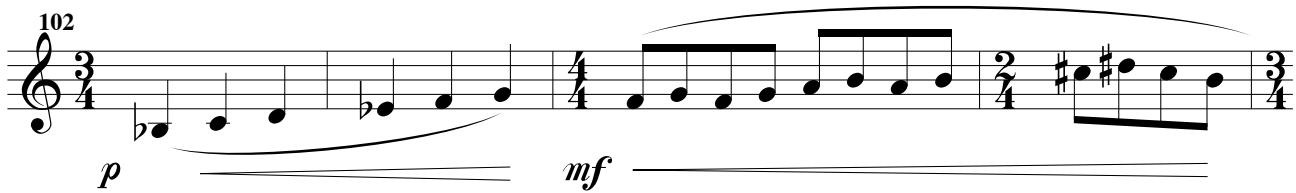


Allegro $\bullet = 144$

Meno mosso $\bullet = 120$

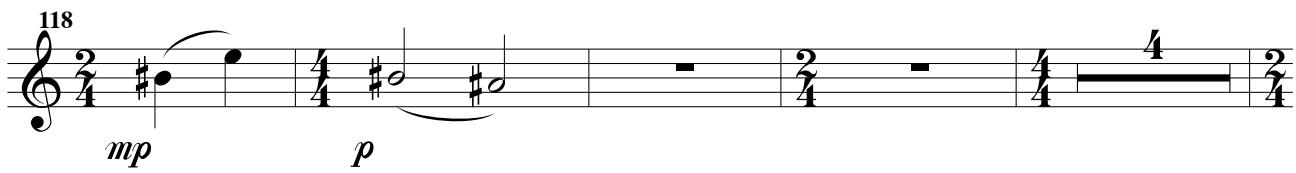


Accelerando



T°1° $\bullet = 144$

Meno mosso $\bullet = 120$



Cl. 1

-3-

Musical score for Clarinet 1, page 3, featuring ten staves of musical notation:

- Staff 1 (measures 126-127): 2/4 time, dynamic *f*, ending in 4/4.
- Staff 2 (measure 131): 4/4 time, dynamic *mf*.
- Staff 3 (measure 135): 4/4 time, dynamic *f*.
- Staff 4 (measure 138): 2/4 time, dynamic *mf*, followed by 4/4 time, dynamic *mp*.
- Staff 5 (measure 142): 2/4 time, dynamic *mf*, with performance instruction *Rall.* above the first measure and *T°* above the second measure.
- Staff 6 (measure 150): 3/4 time, dynamic *p*, followed by 4/4 time, dynamic *f*.
- Staff 7 (measure 154): 2/4 time.
- Staff 8 (measure 157): 4/4 time, dynamic *mf*, followed by 3/4 time, dynamic *p*.
- Staff 9 (measure 161): 4/4 time, dynamic *mf*.

169

Dialogue de St Cado et de Satan

Largo $\text{d} = 46$

175

185

189

198

203

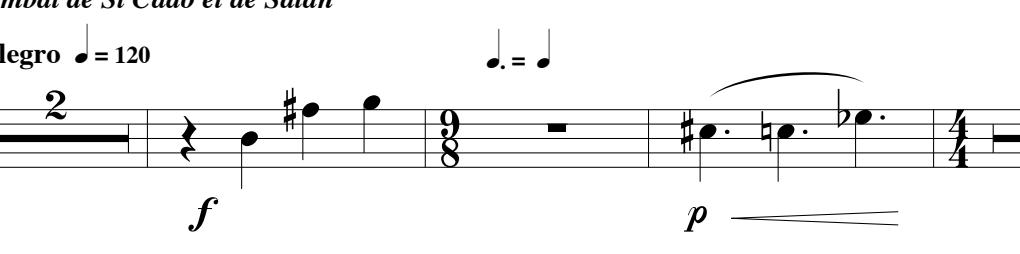
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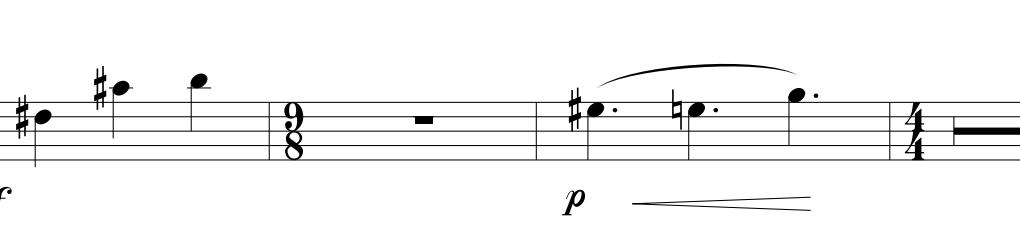
212

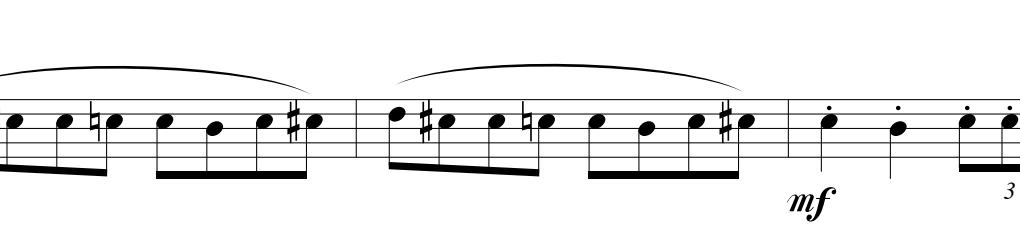
crescendo

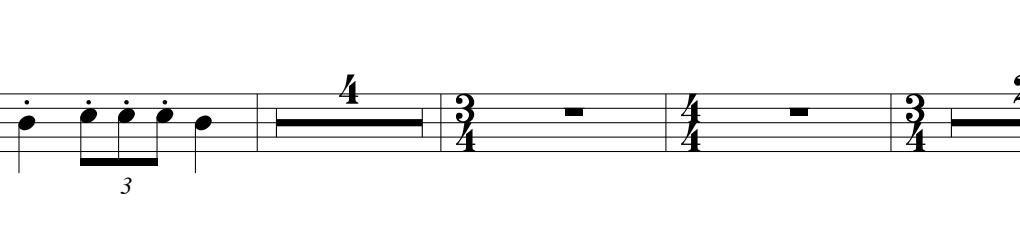
Combat de St Cado et de Satan

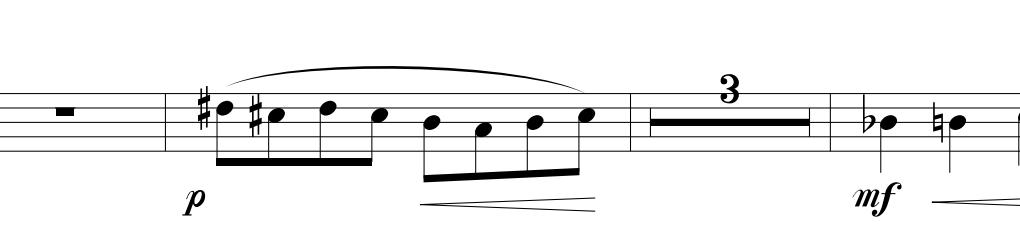
Allegro $\text{♩} = 120$

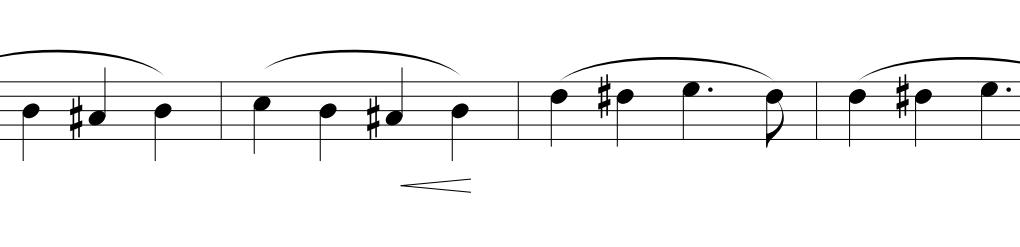
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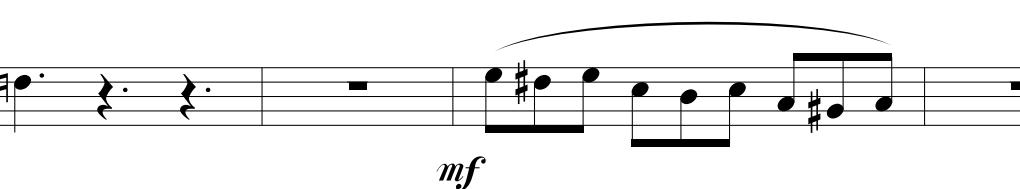
221 

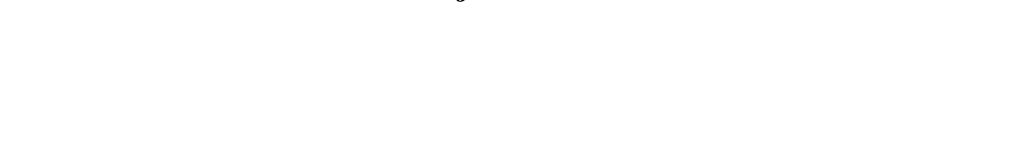
228 

233 

236 

245 

251 

255 

259

mf

264

p

p

269

f

275

mf

280

mp

286

mf

Rall.

292

Meno mosso $\text{♩} = 92$

mp

mf

Rall.

300

Maestoso $\text{♩} = 66$

mf

2ème Clarinette

Légende de Saint-Cado

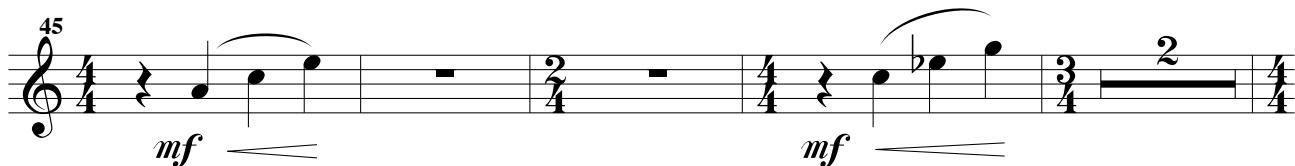
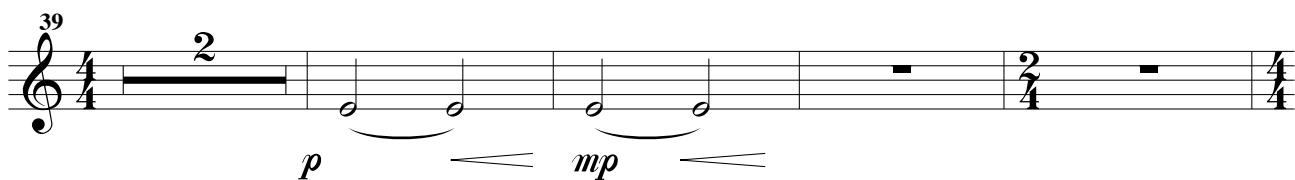
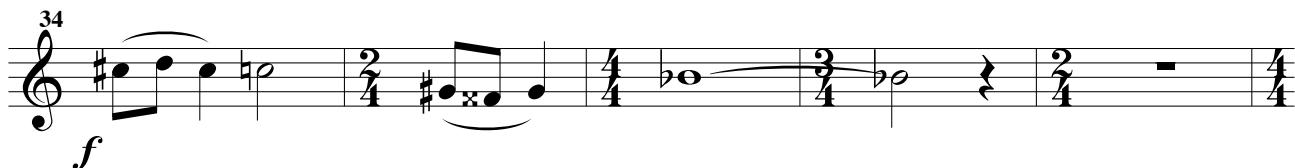
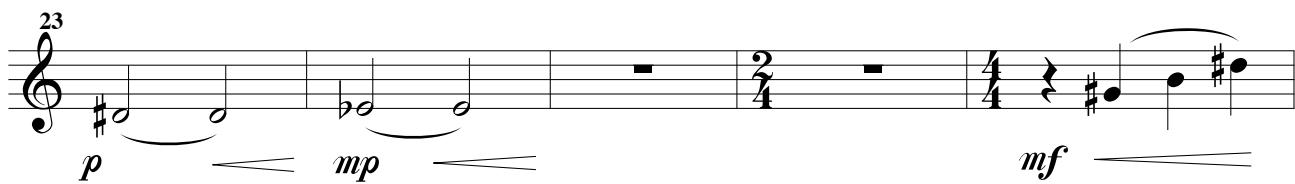
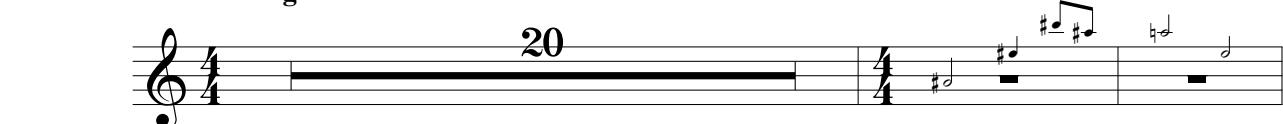
Mouvement symphonique

Henri LOCHE
Opus 131

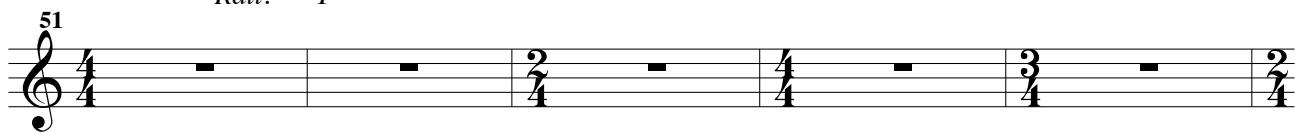
Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

1ère Clarinette



Rall. T°



56

63

Apparition de Satan
Allegro ♩ = 144

69

Meno mosso ♩ = 120

75

87

mf

100

Accelerando

T° 1° ♩ = 144

105

f

Meno mosso ♩ = 120

117

p mp p

122

f

129

3 4 2 4 2 4 2 4

134

mf f

137

4 2 4 2 4 2 4 2 4

140

Rall. T°

mp mf

148

p

153

f

156

mf

165

6

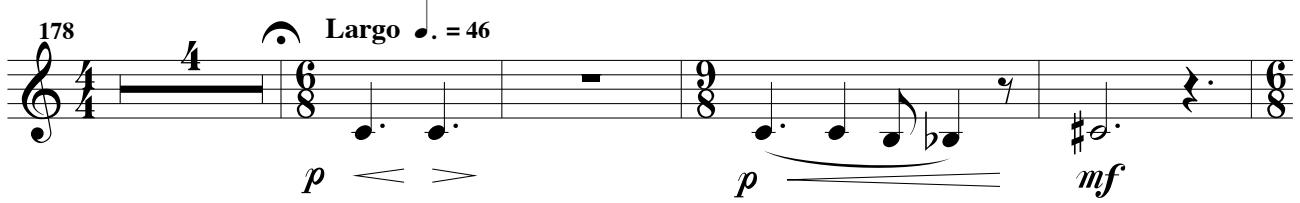
170

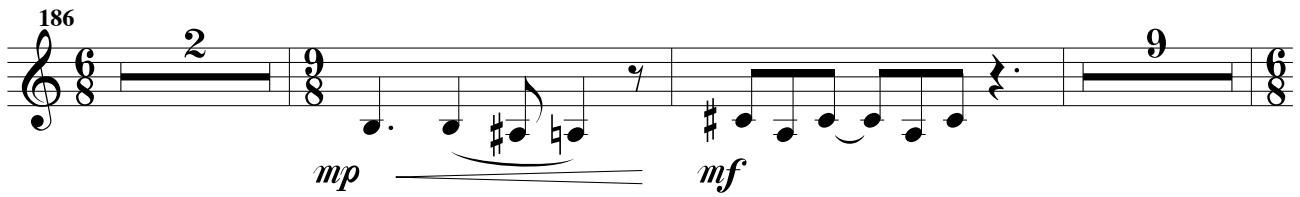
2 3 2 3 2 3 2 3

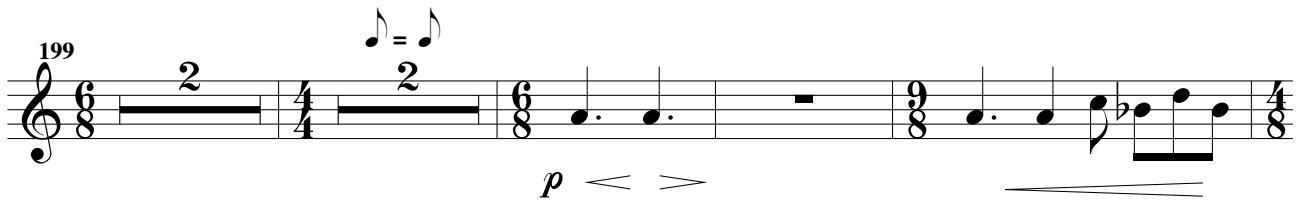
Detailed description: The sheet music consists of ten staves of musical notation for Clarinet 2. The first staff starts at measure 129 with a treble clef, a key signature of two sharps, and a 3/4 time signature. It features a single note followed by a rest, then a series of quarter notes. The second staff begins at measure 134 with a treble clef, a key signature of one sharp, and a 2/4 time signature. Dynamics include 'mf' and 'f'. The third staff starts at measure 137 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes a 'Rall.' instruction and a 'T°' dynamic. The fourth staff begins at measure 140 with a treble clef, a key signature of one sharp, and a 2/4 time signature. Dynamics include 'mp' and 'mf'. The fifth staff starts at measure 148 with a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes a dynamic 'p'. The sixth staff begins at measure 153 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a dynamic 'f'. The seventh staff starts at measure 156 with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes a dynamic 'mf'. The eighth staff begins at measure 165 with a treble clef, a key signature of one sharp, and a 4/4 time signature. The ninth staff starts at measure 170 with a treble clef, a key signature of one sharp, and a 2/4 time signature.

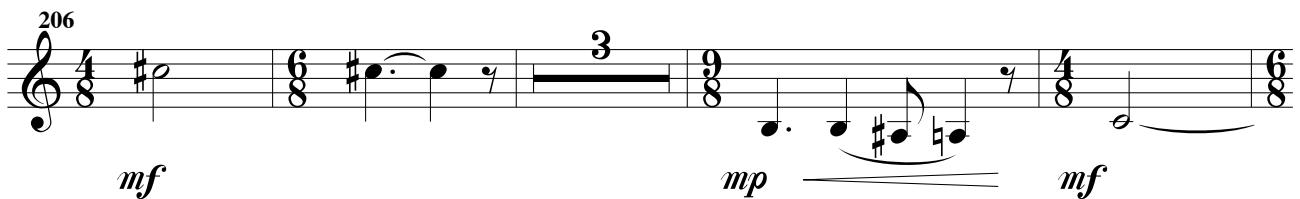
Dialogue de St Cado et de Satan

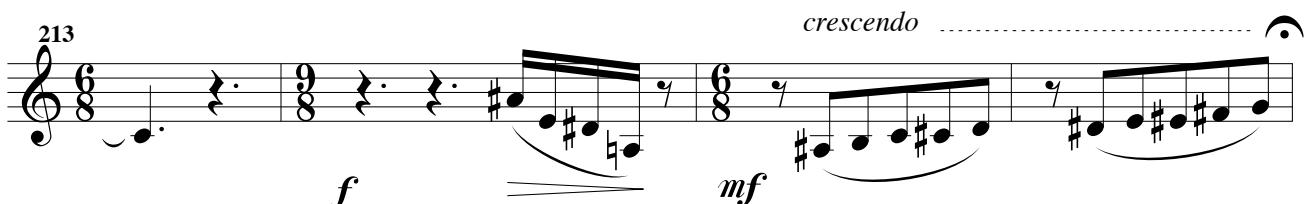
Cl. 2

178 

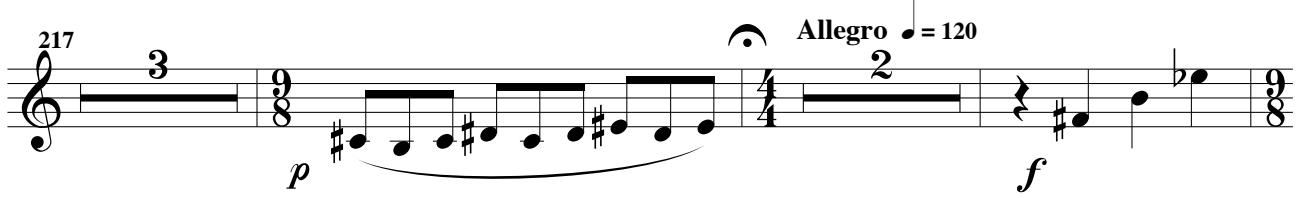
186 

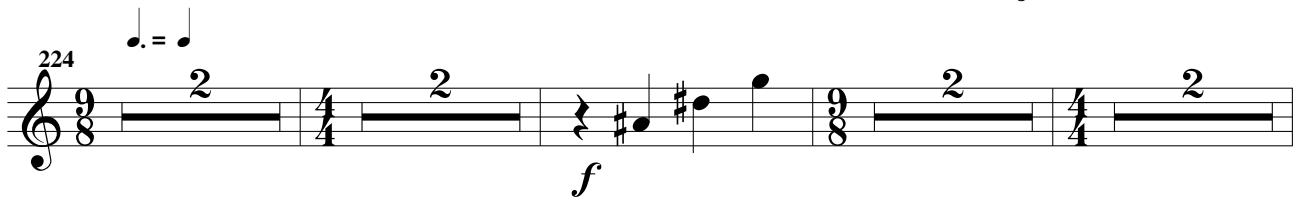
199 

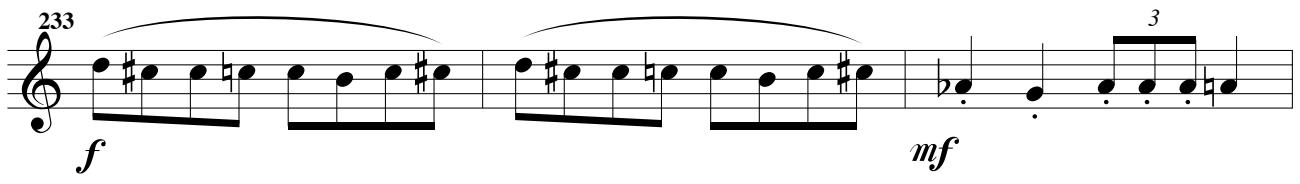
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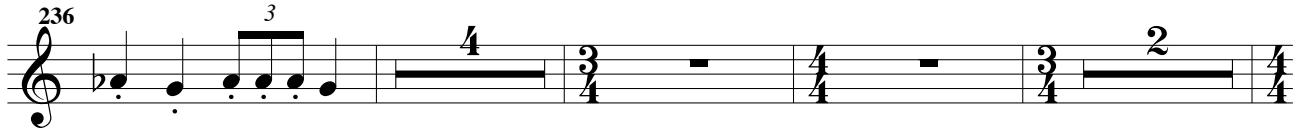
213 

Combat de St Cado et de Satan

217 

224 

233 

236 

Cl. 2

-5-

245 5

253

257

262

271

276

283

289

299

Rall. Meno mosso $\text{♩} = 92$

Rall. Maestoso $\text{♩} = 66$

mf

mp

1er Basson

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

The musical score consists of six staves of bassoon part. Staff 1 (measures 20-21) starts with a sustained note followed by a melodic line. Staff 2 (measure 23) shows a rhythmic pattern with dynamics *p*, *mp*, and *mf*. Staff 3 (measure 28) features a melodic line with a dynamic *mp*. Staff 4 (measure 33) includes dynamics *mp* and *f*. Staff 5 (measure 37) shows a melodic line with dynamics *p* and *mp*. Staff 6 (measure 43) includes a dynamic *mf*. Staff 7 (measure 48) concludes with dynamics *rall.* and *T°*.

53

60

66

Apparition de Satan
Allegro ♩ = 144

71

mp p f

Meno mosso ♩ = 120

77

84

p mp

89

p mf

97

mf

Accelerando T°1° ♩ = 144

102

p mf f

B. 1

107

Meno mosso $\text{♩} = 120$

114

p

121

mp p p

129

mf

135

f

$Rall.$ T°

140

$= mp$ p

153

f

mf

158

\gg

168

mp

Dialogue de St Cado et de Satan

Largo $\text{d} = 46$

175

185

192

201

207

213

Combat de St Cado et de Satan

Allegro $\text{d} = 120$

221

233

B. 1

-5-

244

251

mp

256

3

p

mf

264

mf

279

mp

285

mf

Rall. Meno mosso $\text{♩} = 92$

290

mp

mp

295

Rall.

Maestoso $\text{♩} = 66$

300

f

2ème Basson

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

The musical score consists of six staves of bassoon music. Staff 1 (measures 20-21) starts with a long note followed by a clarinet part. Staff 2 (measures 23-25) shows rhythmic patterns with dynamics *p* and *mp*. Staff 3 (measures 28-30) features changes in time signature between 2/4 and 3/4. Staff 4 (measures 34-36) includes dynamic *f*. Staff 5 (measures 39-41) shows a return to 2/4 time with dynamics *p* and *mp*. Staff 6 (measures 45-47) concludes with dynamics *mf*, *p*, and a performance instruction *Rall.* T° .

56

63

68

Apparition de Satan
Allegro ♩ = 144

74

80

Meno mosso ♩ = 120

86

104

Accelerando T° 1° ♩ = 144

109

Meno mosso ♩ = 120

B. 2

118

126

133

138

143

155

165

170

Dialogue de St Cado et de Satan

178 Largo $\text{♩} = 46$

 $mp \leftarrow mf$

188 p

 $mp \leftarrow mf$

193 mf

 mf

203 $p \leftarrow >$

 mf

208 $mp \leftarrow mf$

 mf

214 *crescendo* $f \leftarrow mf$

 f

Combat de St Cado et de Satan

220 Allegro $\text{♩} = 120$

 p

229 f

 6

B. 2

-5-

241

241

246

p

mp

255

263

mf

277

mf

284

mp

mf

288

Rall.

Meno mosso $\text{♩} = 92$

294

Rall.

Maestoso $\text{♩} = 66$

f

1er Cor

Légende de Saint-Cado

Mouvement symphonique

sons et hauteurs réels

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

1er violon

The musical score consists of seven staves of music for the 1st Horn. Staff 1 (measures 1-4) starts with a long rest followed by eighth-note patterns. Staff 2 (measures 27-31) shows rhythmic patterns with dynamics *mf* and *mf*. Staff 3 (measures 33-37) features eighth-note patterns with dynamics *mp* and *f*. Staff 4 (measures 37-51) includes a dynamic marking *mf*. Staff 5 (measures 46-50) has a dynamic marking *mf* and a performance instruction *Rall.*. Staff 6 (measures 52-56) has a dynamic marking *T°*. Staff 7 (measures 57-61) ends the piece.

64 3
mf => mp =>
Apparition de Satan

72 Allegro $\text{♩} = 144$
 p f

Measure 64: Treble clef, 4/4 time. Measures 65-66: 3/4 time. Measure 67: 2/4 time. Measure 68: 3/4 time.

77 Meno mosso $\text{♩} = 120$

Measure 77: Treble clef, 4/4 time. Measures 78-79: 2/4 time. Measure 80: 4/4 time.

84

Measure 84: Treble clef, 4/4 time. Measures 85-86: 2/4 time. Measure 87: 2/4 time. Measures 88-89: 2/4 time. Measure 90: 13/4 time. Measures 91-92: 3/4 time.

102 Accelerando T°1° $\text{♩} = 144$
 f

Measure 102: Treble clef, 3/4 time. Measures 103-104: 4/4 time. Measures 105-106: 2/4 time. Measures 107-108: 3/4 time. Measures 109-110: 2/4 time. Measures 111-112: 3/4 time.

108

Measure 108: Treble clef, 4/4 time. Measures 109-110: 2/4 time. Measures 111-112: 3/4 time.

114 Meno mosso $\text{♩} = 120$

Measure 114: Treble clef, 3/4 time. Measures 115-116: 4/4 time. Measures 117-118: 2/4 time. Measures 119-120: 2/4 time. Measures 121-122: 4/4 time.

122

Measure 122: Treble clef, 4/4 time. Measures 123-124: 2/4 time. Measures 125-126: 2/4 time. Measures 127-128: 3/4 time. Measures 129-130: 2/4 time. Measures 131-132: 4/4 time.

C. 1

132

137

142

155

159

169

175 Sourdine

181

Dialogue de St Cado et de Satan
Largo $\text{♩} = 46$
otez la sourdine

186

2

mp *=* *mf* *p*

193

mf *p*

2

198

mf

2

202

o *2*

mp *=* *mf*

4

9

211

mp *=* *mf* *f*

9

215

crescendo

mf

3

9

Combat de St Cado et de Satan

221 *Allegro* $\text{♩} = 120$

f

2

9

226

f

3 *9* *2*

235

6

C. 1

-5-

248

255

263

270

279

285

291

297

301

2ème Cor

Légende de Saint-Cado

Mouvement symphonique

sons et hauteurs réels

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

1er violon

24

27

33

38

47

53

60

66

Apparition de Satan

Allegro $\text{♩} = 144$

71

$\text{♩} = 144$

f

77

Meno mosso $\text{♩} = 120$

83

p

89

Accelerando

$T^\circ 1^\circ \text{♩} = 144$

102

f

109

Meno mosso $\text{♩} = 120$

118

p

124

C. 2

131

136

141 Rall. T°

154

158

168

173 Sourdine

Largo d. = 46
otez la sourdine

179

185

192

200

206

214

crescendo

Combat de St Cado et de Satan

221 Allegro $\text{♩} = 120$

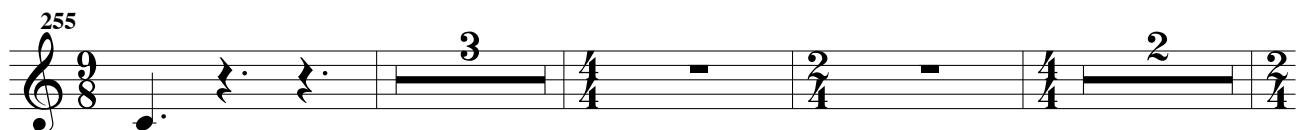
226

235

248

C. 2

-5-



263

270

279

285

Rall. **Meno mosso** $\text{♩} = 92$

290

Rall. **Maestoso** $\text{♩} = 66$

296

301

3ème Cor

Légende de Saint-Cado

Mouvement symphonique

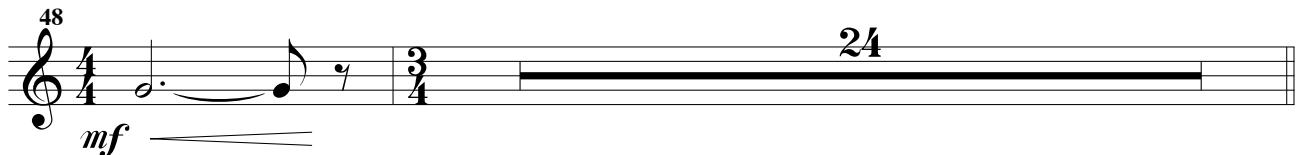
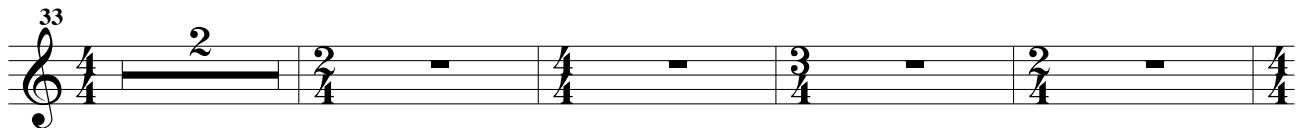
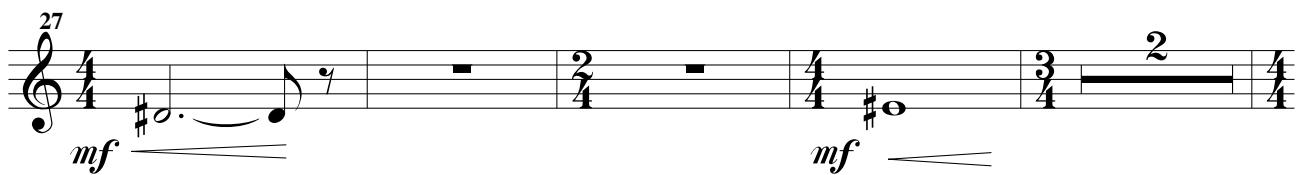
sons et hauteurs réels

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

1er violon

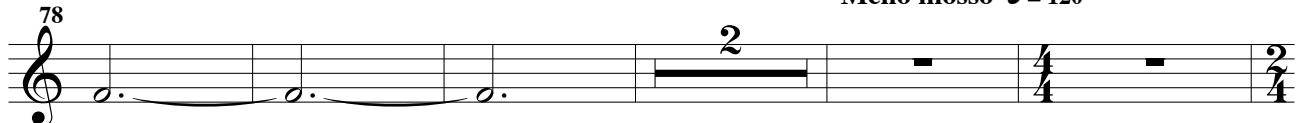


Apparition de Satan

Allegro $\bullet = 144$



Meno mosso $\bullet = 120$



85

Accelerando T°1° $\text{♩} = 144$

104

f

Meno mosso $\text{♩} = 120$

109

118

127

mf *f*

133

137

mf

141

mp

Dialogue de St Cado et de Satan

182 Largo $\text{♩} = 46$

mp *mf* *mp*

189

195

200

206

214

crescendo

Combat de St Cado et de Satan

Allegro $\text{♩} = 120$

220

224

234

245

mf

255

263

f

270

279

mf

289

296

Rall. **Meno mosso** $\text{♩} = 92$

mp *mf*

300

f

Maestoso $\text{♩} = 66$

4ème Cor

Légende de Saint-Cado

Mouvement symphonique

sons et hauteurs réels

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

1er violon



A musical score for the first violin. The key signature is A major. The time signature changes from 4/4 to 2/4. The tempo is marked with a double bar line and a '2' above it. The dynamic is mezzo-forte (mf). The melody consists of eighth-note pairs.

A musical score for the first violin. The key signature is A major. The time signature changes from 4/4 to 2/4. The tempo is marked with a double bar line and a '2' above it. The dynamic is mezzo-forte (mf). The melody consists of eighth-note pairs.

A musical score for the first violin. The key signature is A major. The time signature changes from 4/4 to 5/4. The tempo is marked with a double bar line and a '5' above it. The dynamic is mezzo-forte (mf). The melody consists of eighth-note pairs.

A musical score for the first violin. The key signature is A major. The time signature changes from 4/4 to 3/4. The tempo is marked with a double bar line and a '24' above it. The dynamic is mezzo-forte (mf). The melody consists of eighth-note pairs.

Apparition de Satan

Allegro $\bullet = 144$

A musical score for the first violin. The key signature is A major. The time signature changes from 4/4 to 3/4. The tempo is Allegro with a dotted quarter note equivalent of 144. The dynamic is forte (f). The melody consists of eighth-note pairs.

Meno mosso $\bullet = 120$

A musical score for the first violin. The key signature is A major. The time signature changes from 3/4 to 4/4. The tempo is Meno mosso with a dotted quarter note equivalent of 120. The dynamic is piano. The melody consists of eighth-note pairs.

85

91 *Accelerando*

105 $T^{\circ} 1^{\circ}$ $\text{♩} = 144$

111 *Meno mosso* $\text{♩} = 120$

119

125

132

137

142 *Rall.* T° f

C. 4

-3-

155

*Dialogue de St Cado et de Satan*Largo $\text{♩} = 46$

182

193

203

crescendo

212

*Combat de St Cado et de Satan*Allegro $\text{♩} = 120$ $\text{♩} = \text{♩}$

221

241

254

261

d.= d.

269

d.= d.

281

mf

Rall. Meno mosso *d.= 92*

291

Rall.

Rall. Maestoso *d.= 66*

297

mp *mf* *f*

301

f

1ère Trompette

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$



Apparition de Satan

Allegro $\text{♩} = 144$

73

f

77

2

Meno mosso $\text{♩} = 120$

Accelerando

83

21

lère flûte

106

T°1° $\text{♩} = 144$

f

111

70

Dialogue de St Cado et de Satan

Largo $\text{♩} = 46$

182

p ——————

193

mf ——————

205

— — — — — —

213

mf f ——————

mf ——————

Combat de St Cado et de Satan

Allegro $\text{♩} = 120$ $\text{♩} = \text{♩}$

217

f ——————

227

mf ——————

Sourdine

240

mp ——————

otez la sourdine

248

p ——————

mf ——————

Tr. 1

255

12

1er violon

269

f

272

276

f

282

mf

Rall. Meno mosso $\text{d} = 92$

290

Rall. Maestoso $\text{d} = 66$

mf

296

f

301

2ème Trompette

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$



Apparition de Satan
Allegro $\text{♩} = 144$

73

f

78

2

83

21

Accelarando

1ère flûte

106

T°1° $\text{♩} = 144$

f

110

70

6/8

Dialogue de St Cado et de Satan

Largo $\text{♩} = 46$

182

$\text{♩} = \text{♩}$

p

193

$\text{♩} = \text{♩}$

mf

205

f

crescendo

213

mf

f

mf

Combat de St Cado et de Satan

Allegro $\text{♩} = 120$

217

f

Sourdine

227

mf

otez la sourdine

240

mp

27

1er violon

f

Tr. 2

269

272

276

282

290

296

301

Rall. Meno mosso $\text{♩} = 92$

Rall. Maestoso $\text{♩} = 66$

f

mf

f

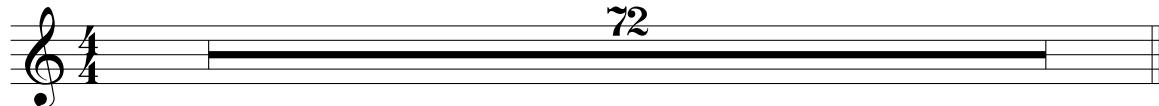
3ème Trompette

Légende de Saint-Cado

Mouvement symphonique

Méditation de Saint-Cado en sa chapelle

Largo ♩ = 56

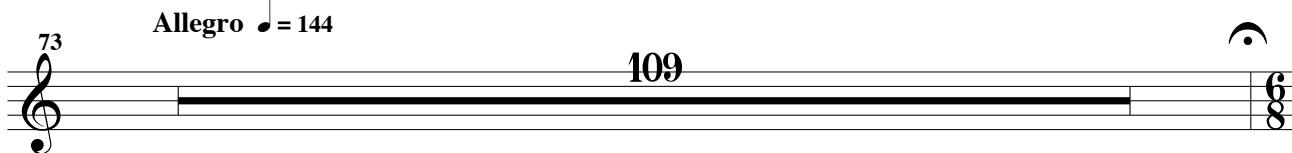


Henri LOCHE

Opus 131

Apparition de Satan

Allegro ♩ = 144



Dialogue de St Cado et de Satan

Largo ♩. = 46

1ère trompette

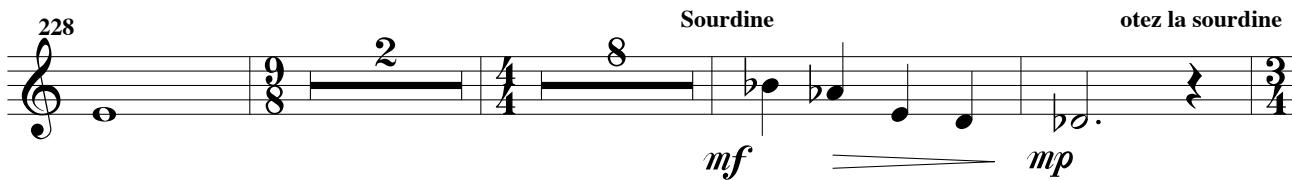


crescendo



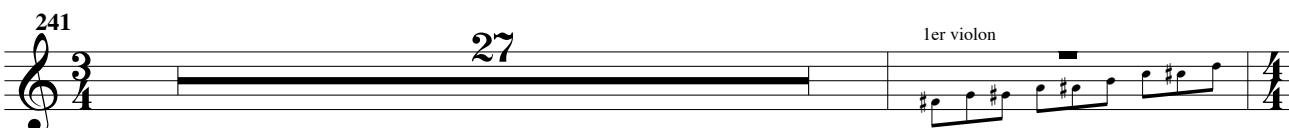
Combat de St Cado et de Satan

Allegro ♩ = 120 ♩. = ♩



Sourdine

otez la sourdine



Tr. 3



269

f

272

276

f

f

282

mf

290

Rall. **Meno mosso** $\bullet = 92$

mf

296

mf *f*

301

1er Trombone

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$



Apparition de Satan

Allegro $\text{♩} = 144$

73

f

78

2

83

Meno mosso $\text{♩} = 120$

22

1ère flûte

T°1° $\text{♩} = 144$

106

$\text{♩} = 144$

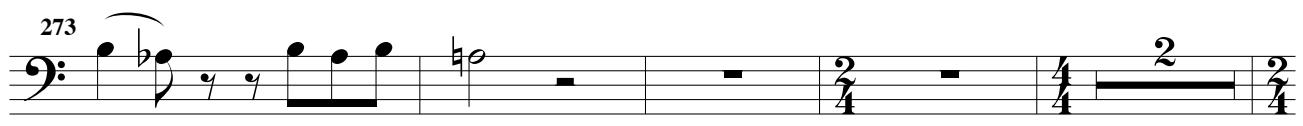
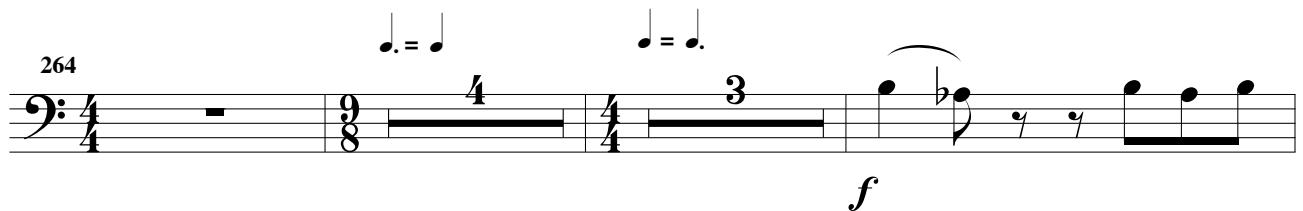
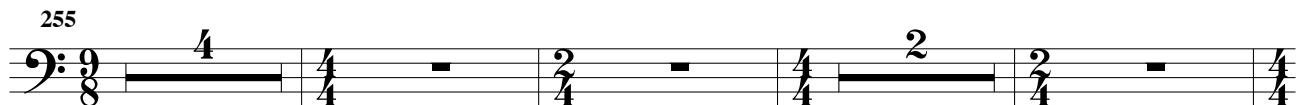
f

110

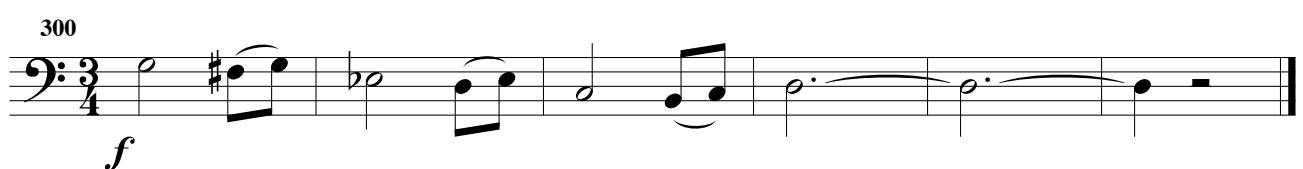
$\text{♩} = 144$

Trb. 1

-3-

Meno mosso $\text{♩} = 92$

Rall.

Maestoso $\text{♩} = 66$ 

2ème Trombone

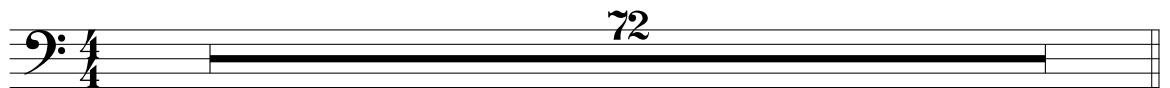
Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

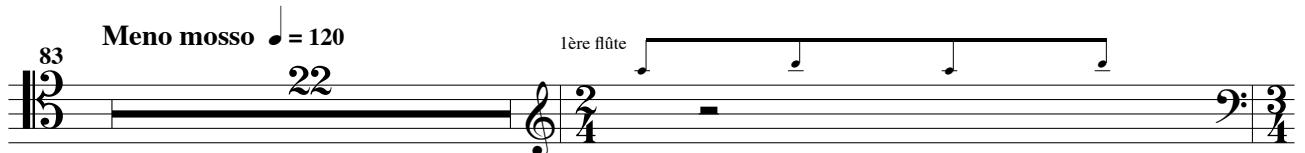
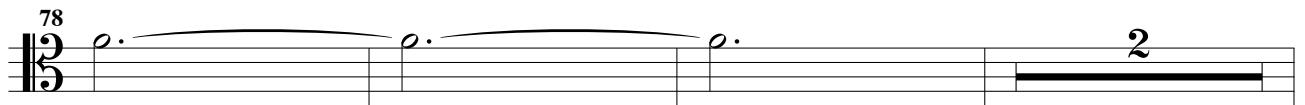
Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

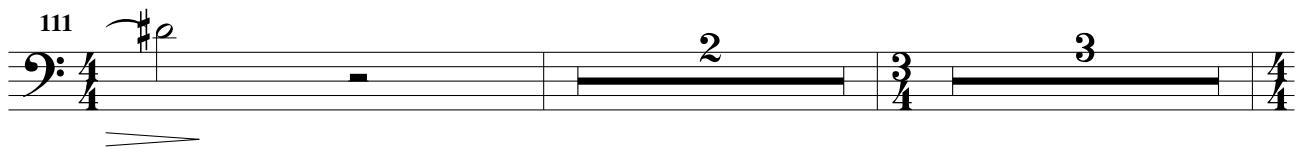
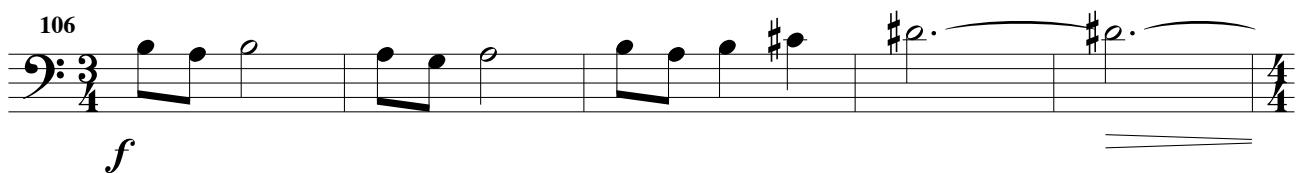


Apparition de Satan

73 Allegro $\text{♩} = 144$



T° 1° $\text{♩} = 144$



Trb. 2,

240 otez la sourdine

255

264

273

279

284

292

300

Meno mosso $\text{♩} = 92$

Rall.

Rall.

$\text{♩} = 66$

Trombone Basse

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$



Apparition de Satan

73 Allegro $\text{♩} = 144$

f

Trb. B

Meno mosso $\text{♩} = 120$

112 5 56 1er violon

175 Sourdine

$\text{♩} = 46$

$\text{♩} = 46$

182 otez la sourdine 29 1er violon

Dialogue de St Cado et de Satan

Largo $\text{♩} = 46$

182 otez la sourdine 29 1er violon

crescendo

212

$\text{♩} = 46$

$\text{♩} = 46$

$\text{♩} = 46$

$\text{♩} = 46$

Combat de St Cado et de Satan

Allegro $\text{♩} = 120$

216 3 9 4 f

$\text{♩} = \text{♩}$

222 2 4 f

$\text{♩} = \text{♩}$

227 2 4 8

Trb. B

239 Sourdine otez la sourdine

245 10

263

273

279

284

Meno mosso $\text{♩} = 92$

Maestoso $\text{♩} = 66$

Tuba

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

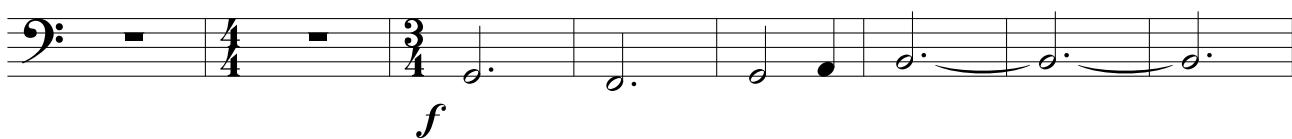
Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$



Apparition de Satan

73 Allegro $\text{♩} = 144$

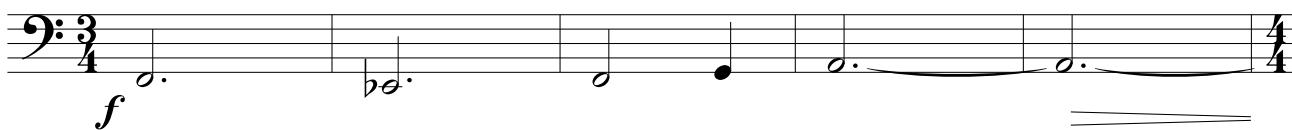


81 Meno mosso $\text{♩} = 120$

1ère flûte

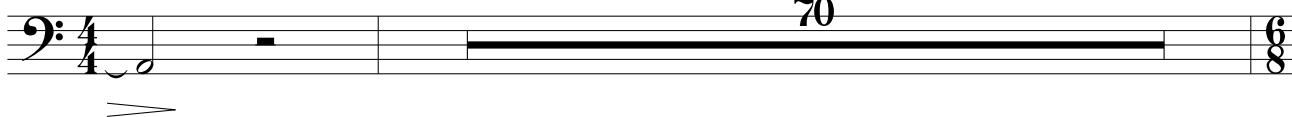


106 T° 1° $\text{♩} = 144$



111

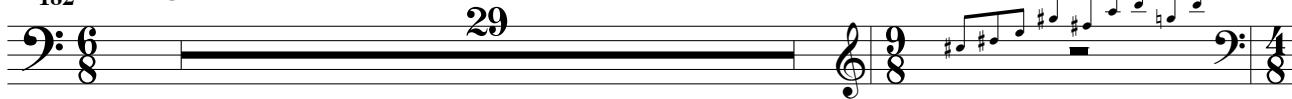
70



Dialogue de St Cado et de Satan

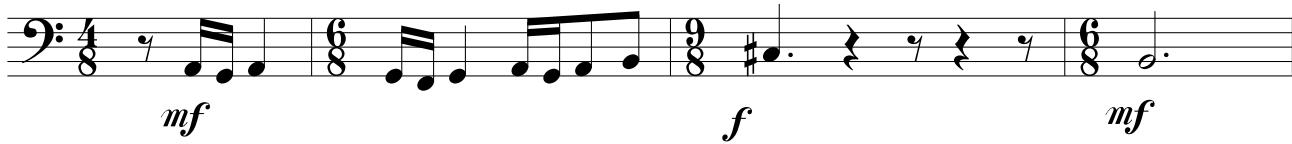
182 Largo $\text{♩} = 46$

1er violon



crescendo

212



Tub.

*Combat de St Cado et de Satan*Allegro $\text{♩} = 120$

216

229

245

263

277

283

291

Rall. Meno mosso $\text{♩} = 92$ Rall.

300

Maestoso $\text{♩} = 66$

f

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

Measures 68-70 of the musical score for Timbales. The score consists of two staves. The top staff is for the Cello solo, showing a single note followed by a rest. The bottom staff shows a bass line with a dynamic of p . Measure 68 starts with a bass note, followed by a rest. Measure 69 begins with a bass note, followed by a rest. Measure 70 begins with a bass note, followed by a rest.

Apparition de Satan

Allegro $\bullet = 144$

Meno mosso $\bullet = 120$

Measures 71-73 of the musical score for Timbales. The score consists of two staves. The top staff shows a bass line with dynamics mp and p . The bottom staff shows a bass line with a dynamic of p .

Measure 84 of the musical score for Timbales. The score consists of two staves. The top staff shows a bass line with a dynamic of p . The bottom staff shows a bass line with a dynamic of mf .

Measure 92 of the musical score for Timbales. The score consists of two staves. The top staff shows a bass line with a dynamic of p . The bottom staff shows a bass line with a dynamic of mf .

Measure 97 of the musical score for Timbales. The score consists of two staves. The top staff shows a bass line with a dynamic of p . The bottom staff shows a bass line with a dynamic of mf .

Measures 102-104 of the musical score for Timbales. The score consists of two staves. The top staff shows a bass line with a dynamic of p . The bottom staff shows a bass line with a dynamic of mf .

Timb.

143 *T°*

Dialogue de St Cado et de Satan
 Largo $\text{♩} = 46$
 182

205

213

crescendo

Combat de St Cado et de Satan

220 Allegro $\text{♩} = 120$

229 La → Sol
Mi → Mi

40

1ère trompette

271 *tr* $\text{♩} = 92$

Do

279

291

Rall. **Meno mosso** $\text{♩} = 92$

Rall.

300

Maestoso $\text{♩} = 66$

tr $\text{♩} = 92$

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

Xylophone

1er violon

Cym. susp.

$\bullet = 56$

tr~~~~~

27 28 29 30 31 32 33

Xyl.

2 3 4

Cym. susp.

39 40

5 2

tr~~~~~

$\bullet = 56$

Cym. susp.

mf

48 49 50 51

tr~~~~~

3 24

G.C.

3 24

f

Cym.

3 24

f

Percu.

77

Xyl. (Treble clef) has a single note at the beginning, followed by a rest. Then a series of eighth-note chords starting with a bass note and continuing with alternating bass and treble notes. Dynamics: *f*, *tr*, *p*, *p*.

Cym. susp. (Bass clef) has a single note at the beginning, followed by a rest. Then a series of eighth-note chords starting with a bass note and continuing with alternating bass and treble notes. Dynamics: *p*, *f*.

G.C. (Bass clef) has a single note at the beginning, followed by a rest. Then a series of eighth-note chords starting with a bass note and continuing with alternating bass and treble notes.

Cym. (Bass clef) has a single note at the beginning, followed by a rest. Then a series of eighth-note chords starting with a bass note and continuing with alternating bass and treble notes.

83 **Meno mosso** $\text{♩} = 120$

19

1er violon

Xyl. (Treble clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *p*.

1er violon (Treble clef) has a sustained note. Dynamics: *p*.

104 *Accelerando* $\text{T}^{\circ} 1^{\circ}$ $\text{♩} = 144$

Xyl. (Treble clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *p*.

Cym. susp. (Bass clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *mf*.

G.C. (Bass clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *f*.

Cym. (Bass clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *f*.

Meno mosso $\text{♩} = 120$

110

Xyl. (Treble clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *p*.

Cym. susp. (Bass clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *mf*.

118

Xyl. (Treble clef) has a single note at the beginning, followed by a rest. Then a sustained note. Dynamics: *p*.

Percu.

227

Xyl. 21 4 9 8

Cym. susp. 21 tr~~~~~ 4 9 8

G.C. 21 mf 4 9 8

Cym. 21 4 9 8

255

Xyl. 4 9 8 4 2 4 2 4 2 4

264

G.C. 4 4 4 4 4 4 4 4 4 4

Cym. 9 8 4 4 4 4 4 4 4 4

f

272

G.C. 4 4 4 4 4 4 4 4 4 4

Cym. 4 4 4 4 4 4 4 4 4 4

279

C. cl. 2 4 4 3 4 4 4 4 3 4

f tr~~~~~ 4 3

Rall. Meno mosso ♩ = 92

288

Xyl. 2 4 2 4 3 4 4 3 2 4

296

Cym. 3 4 3 4 3 4 2 4 2

f

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

The musical score consists of two systems of music. The first system, labeled '1ère Harpe' with a brace, contains two staves: treble and bass. The second system, labeled '2ème Harpe' with a brace, also contains two staves: treble and bass. Both systems begin with a measure of silence followed by a sustained note. The tempo is marked 'Largo' with a dotted quarter note followed by '56'. Measure 18 begins with a sustained note on each staff, followed by a series of eighth-note chords. The instrumentation includes '1er violon' in the upper right of the first system.

The musical score consists of two systems of music. The first system, labeled 'H.1' with a brace, contains two staves: treble and bass. The second system, labeled 'H.2' with a brace, also contains two staves: treble and bass. Both systems begin with a measure of silence followed by a series of eighth-note chords. The instrumentation includes 'p' (pianissimo) dynamic markings. Measure 21 begins with a sustained note on each staff, followed by a series of eighth-note chords. The instrumentation includes 'p' (pianissimo) dynamic markings.

H.

Musical score for two harps (H.1 and H.2) across four staves. The score includes dynamics (p, mp, mf), time signatures (23, 25, 4/4, 2/4), and various note patterns. The harps play eighth-note and sixteenth-note patterns, often in eighth-note chords. The music features melodic lines with grace notes and sustained notes. The score is divided into measures 23, 25, and 27.

Measure 23: H.1 starts with a dynamic *p*. H.2 begins at measure 25. Measures 23-25 transition to 2/4 time.

Measure 25: H.1 starts with a dynamic *mf*. H.2 begins with a dynamic *mf*. Measures 25-27 transition to 2/4 time.

Measure 27: Both harps play eighth-note patterns. H.1 ends with a dynamic *mf*. H.2 ends with a dynamic *mf*.

29

H.1

H.2

29

H.1

H.2

32

H.1

H.2

32

H.1

H.2

37

H.1

H.2

37

H.1

H.2

H.

-5-

Musical score for measures 40-41. The score consists of two staves, H.1 and H.2, in common time (indicated by '40').
Staff H.1 (Treble clef):
- Measure 40: Dynamics: *mp*. Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 41: Notes: A series of eighth notes and sixteenth-note patterns.
Staff H.2 (Bass clef):
- Measure 40: Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 41: Notes: A series of eighth notes and sixteenth-note patterns.

Musical score for measures 42-43. The score consists of two staves, H.1 and H.2, in common time (indicated by '42').
Staff H.1 (Treble clef):
- Measure 42: Dynamics: *mp*. Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 43: Dynamics: *mf*. Notes: A series of eighth notes and sixteenth-note patterns.
Staff H.2 (Bass clef):
- Measure 42: Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 43: Notes: A series of eighth notes and sixteenth-note patterns.

Musical score for measures 44-45. The score consists of two staves, H.1 and H.2, in common time (indicated by '44').
Staff H.1 (Treble clef):
- Measure 44: Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 45: Notes: A series of eighth notes and sixteenth-note patterns.
Staff H.2 (Bass clef):
- Measure 44: Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 45: Dynamics: *mf*. Notes: A series of eighth notes and sixteenth-note patterns.

Musical score for measures 46-47. The score consists of two staves, H.1 and H.2, in common time (indicated by '44').
Staff H.1 (Treble clef):
- Measure 46: Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 47: Notes: A series of eighth notes and sixteenth-note patterns.
Staff H.2 (Bass clef):
- Measure 46: Notes: A series of eighth notes and sixteenth-note patterns.
- Measure 47: Notes: A series of eighth notes and sixteenth-note patterns.

46

H.1

H.2

48

Apparition de Satan
Allegro $\text{♩} = 144$

H.1

H.2

83

Meno mosso $\text{♩} = 120$

T°1° $\text{♩} = 144$

Meno mosso $\text{♩} = 120$

2ème cor

H.1

H.2

H.

125

H.1

p

f

31

H.2

125

31

H.1

159 1ère flûte *mf*

H.2

Dialogue de St Cado et de Satan

Dialogue de St. Olaas et de Satan

Largo ♩. = 46

(8va).....

H.1

164

4 17 6 2 9 - - - 6

4 17 6 2 9 - - - 6

H.2

164

- 4 17 6 2 9 - - - 6

- 4 17 6 2 9 - - - 6

186

H.1

H.2

186

H.1

H.2

201

H.1

H.2

201

H.1

H.2

211

H.1

H.2

211

H.1

H.2

H.

Combat de St Cado et de Satan

Allegro $\bullet = 120$

217

H.1

217

H.2

229

H.1

229

H.2

238

H.1

238

H.2

245

H.1 { 10 | 9 : #**B** : : **B** : | - | **B** : : **B** : | 4

B : : 10 | 9 : - | - | - | - | 4

H.2 { 10 | 9 : - | - | - | - | 4

B : : 10 | 9 : - | - | - | - | 4

245

H.1 { 10 | 9 : - | - | - | - | 4

B : : 10 | 9 : - | - | - | - | 4

H.2 { 10 | 9 : - | - | - | - | 4

B : : 10 | 9 : - | - | - | - | 4

259

H.1 { - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

B : - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

H.2 { - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

B : - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

259

H.1 { - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

B : - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

H.2 { - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

B : - | 2 : - | 4 : 2 | 2 : - | 4 : - | 9 : 8

265

H.1 { - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

B : - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

H.2 { - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

B : - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

265

H.1 { - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

B : - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

H.2 { - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

B : - | 2 : - | 4 : 7 | 2 : - | 4 : - | 4

H.

277

H.1

H.2

277

H.1

H.2

284

Rall.

H.1

mp

H.2

284

Rall.

H.1

H.2

292

Meno mosso $\text{♩} = 92$

Rall.

H.1

H.2

292

H.1

H.2

Légende de Saint-Cado

Mouvement symphonique

Méditation de Saint-Cado en sa chapelle

Henri LOCHE
Opus 131

Largo $\bullet = 56$

Div.

p

mf

p

p

mp

Animez un peu

T°

15 *unis*

mp

mf

p

$unis$

2

Div.

unis

Div.

mf

$unis$

29

mp

Div.

f

84

100 unis
mf

Accelarando

T° 1° = 144

104
mf
f

110 unis
f

Meno mosso = 120

113

121

130 p
mf

135 f
=> mf

Rall. T°

140
mf

150 Div. *p* *f* unis

154 *mf*

158 *mp* *8va* Div.

167 (8va) *mp*

173 Div. *mp* *p*

Dialogue de St Cado et de Satan

182 Largo $\text{d} = 46$ unis *p*

188 *mf* *p* unis

192 *p* *mf* *p* *p*

197 *mf*

200

206

211

crescendo

215

Combat de St Cado et de Satan

Allegro $\text{d} = 120$

Tutti

218

224

228

The sheet music consists of ten staves of musical notation for a solo instrument. The staves are as follows:

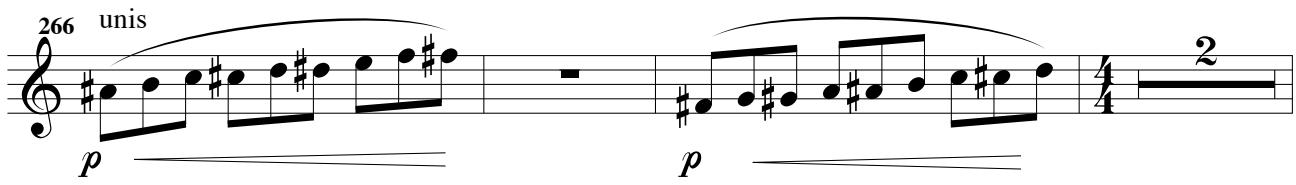
- Staff 1 (Measures 231-234): Treble clef, 4/4 time. Dynamics: *mf*, *f*. Performance instruction: *col legno*.
- Staff 2 (Measure 235): Treble clef, 2/4 time. Dynamics: *mf*. Performance instruction: *Div.*
- Staff 3 (Measure 239): Treble clef, changing time signature between 2/4, 3/4, and 4/4. Dynamics: *mf*.
- Staff 4 (Measures 247-250): Treble clef, 4/4 time. Dynamics: *mf*. Performance instruction: *jeu normal unis*.
- Staff 5 (Measures 251-254): Treble clef, 4/4 time. Dynamics: *mp*.
- Staff 6 (Measures 255-258): Treble clef, 3/8 time. Dynamics: *p*. Performance instruction: *Div.*
- Staff 7 (Measures 259-262): Treble clef, 4/4 time. Dynamics: *mf*.
- Staff 8 (Measure 262): Treble clef, 3/8 time. Dynamics: *p*. Performance instruction: *Dot = Note*.

266 unis

p

p

2



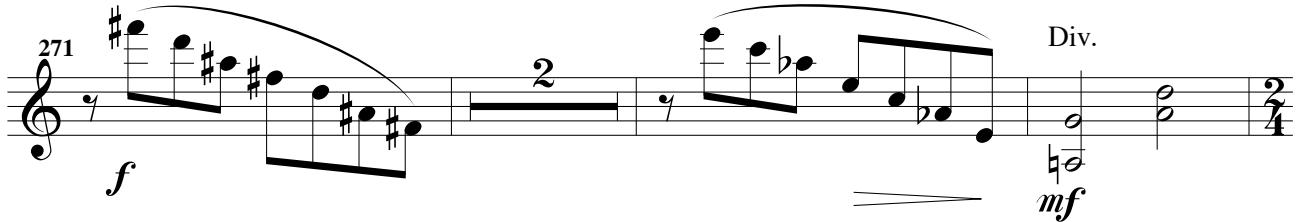
271

f

2

Div.

mf



276

b *o*

2

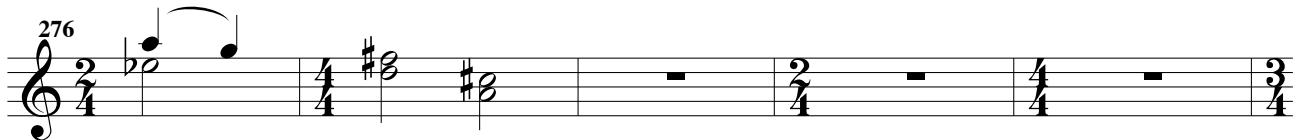
4 *#8* *#8*

-

2 -

4 -

3



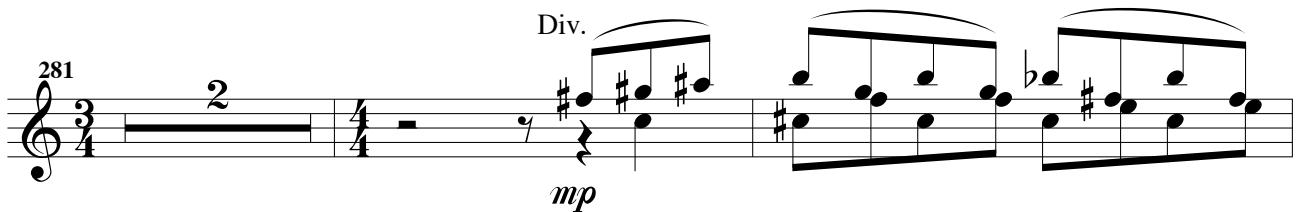
281

2

4 -

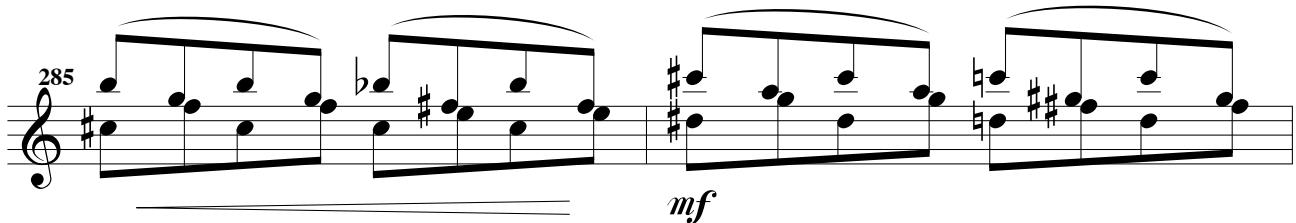
Div.

mp



285

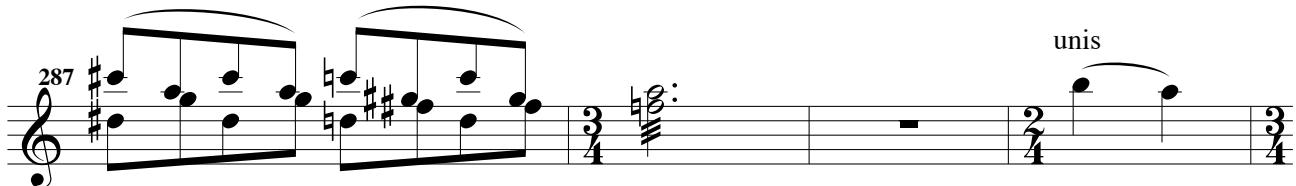
mf



287

unis

mf



291

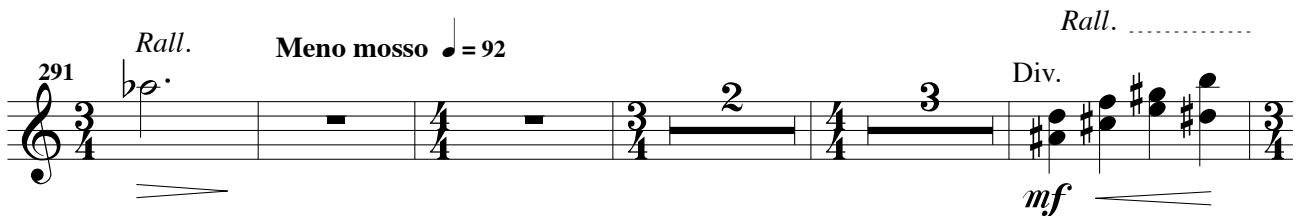
Rall.

Meno mosso $\text{♩} = 92$

Rall.

Div.

mf

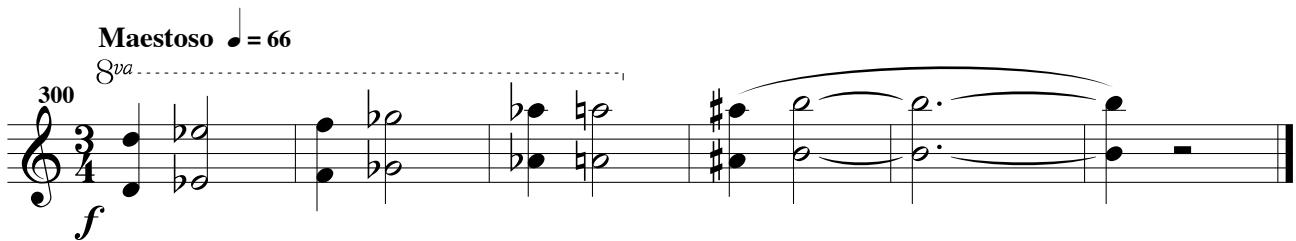


300

Maestoso $\text{♩} = 66$

8va

f



Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

The musical score consists of ten staves of music for two violins. The first staff begins with a dynamic of p and a tempo of $\text{♩} = 56$. It features a mix of common time (4/4) and compound time (3/4, 5/4). The second staff starts with a dynamic of p and includes markings "unis" and "Div.". The third staff continues with a dynamic of p , followed by mp and "unis". The fourth staff starts with mf and ends with a dynamic of p . The fifth staff begins with a dynamic of mf and ends with a dynamic of p . The sixth staff starts with a dynamic of p and ends with a dynamic of p . The seventh staff begins with a dynamic of p and ends with a dynamic of p . The eighth staff begins with a dynamic of mf and ends with a dynamic of mf . The ninth staff begins with a dynamic of p and ends with a dynamic of p . The tenth staff begins with a dynamic of mf and ends with a dynamic of mf .

V. 2

34

39 unis Div. unis 2 Div.

45 unis Div. unis Div. 3

50 unis Rall. Dīv.

55 unis Div.

60 unis p p mp p unis

65 Div. mf

68 unis mp p

Apparition de Satan
Allegro $\bullet = 144$

73 unis f f

Meno mosso $\text{♩} = 120$

77

6 - | - | 4 - | 2 - | 4 2 | 2

88

mf **p**

Accelerando **T°1°** $\text{♩} = 144$

103

mf **f**

108

f

Meno mosso $\text{♩} = 120$

113

Pizz.

p

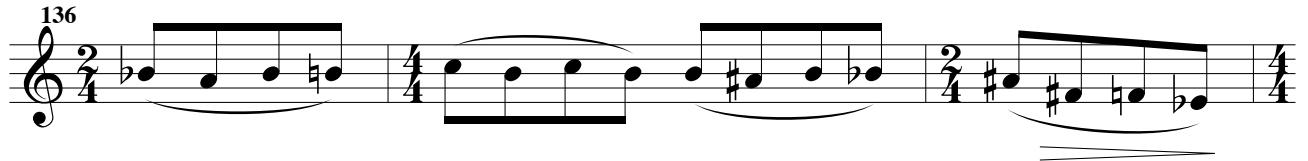
129

mp **mf**

arco

133

f



139

mf

mp

142

Rall. T°

mf

p

152

f

157

mf

p

mf

162

Div.

mp

169

unis

mp

Dialogue de St Cado et de Satan

Largo $\bullet = 46$

174

p

p < >

184

Div.

p < >

unis

mp

Div.

189

mf

p

unis

192

p

mf

p

p

197

mf

2

6

203

p < >

p < >

Div.

210

mp

unis

mf

Div.

214

f

unis

mf

crescendo

217

p

2 soli

p

*Combat de St Cado et de Satan*Allegro $\text{♩} = 120$

221 **Tutti** *Pizz.* *Div.* *arco*

Pizz. *arco* *unis*

229 *mf* *p* *mf*

232 *f*

col legno

235 *Div.* **3** *3* *3* *3* *3* *3* *2* **3**

mf *3* *3* *3* *3* *3* *3* *3* *3*

241 *jeu normal* *unis*

mf

249 *Pizz.* *arco* *Div.* *unis*

mf *mp*

254 *Div.* *unis*

p *p*

259 *Div.*

mf

J. = J.

264 *Pizz.* *arco*

mf *p* *p*

269 *unis*

f

275 *Div.*

mf

280 *unis*

mp

285

mf

288 *Div.* *Rall.* **Meno mosso** $\bullet=92$

mp

Rall. **Maestoso** $\bullet=66$

293 *Div.*

mf *f*

301

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\bullet = 56$

Div.

1

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992

993

994

995

996

997

998

999

1000

Alt.

33 Div.

88

2 2
5 4 - | 4 | 3 |

p *mf*

A musical staff in common time, featuring a bass clef. It consists of five measures of music. Each measure contains four eighth notes. The notes alternate between two different vertical positions on the staff. Measures 1, 3, and 5 begin with a note on the fourth line, while measures 2 and 4 begin with a note on the second line. Measures 1 and 2 end with a note on the fifth line, measures 3 and 4 end with a note on the third line, and measure 5 ends with a note on the fourth line. Measures 1, 3, and 5 have a curved brace underneath them, and measures 2 and 4 have a curved brace underneath them.

A musical score for bassoon, page 100. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a tempo marking of 100. It contains six measures of music. The second system begins with a key signature of one flat, a dynamic marking of *p*, and a time signature of 3/4. It contains four measures of music. The bassoon part is the only instrument explicitly named in the score.

Musical score for guitar, page 111, measures 111-112. The tempo is indicated as **Meno mosso** with a dotted quarter note followed by **= 120**. The key signature is A major (no sharps or flats). The first measure (111) consists of two eighth-note chords: a G major chord (B, D, G) followed by an E major chord (B, G, C#). The second measure (112) consists of two eighth-note chords: a C major chord (E, G, C) followed by an F major chord (A, C, F). The strings are numbered 1 through 6 from bottom to top.

129 *arco* Div.

p *mf*

Alt.

134

139 unis

Rall.

T°

144

148

p

153 Div.

f

156 *mf*

unis

p

160 *mf*

mp

168

173

Dialogue de St Cado et de Satan

Largo $\text{d} = 46$

182

186

190

194

198

205

211

214

Div.

unis

Div.

unis

Div.

unis

crescendo

f

mf

Alt.

Alt.

Combat de St Cado et de Satan
Allegro ♩ = 120

217 solo

224 Tutti Pizz. arco

230 arco Div.

234 col legno

239 2 3 - 4 - 3 2 4 2

247 jeu normal unis Pizz. arco Div.

252 mp

255 p p

260 unis

260 unis

265 *Pizz.* *arco*

276

281

286

290

294

300

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$

The musical score consists of four staves of cello music. Staff 1 (measures 1-7) starts with a solo line, followed by a tutti section with a dynamic of *p*. Staff 2 (measures 8-11) shows a transition with a dynamic of *mp*, leading back to a tutti section in measure 12. Staff 3 (measures 12-15) features a dynamic of *p* and a tempo instruction "unis". Staff 4 (measures 16-19) concludes with a dynamic of *p* and a tempo instruction "Animatez un peu". The score includes various time signatures (4/4, 3/4, 2/4, 13/8, 3/2, 3/4) and dynamic markings such as *mf*, *p*, and *mp*.

Vcl.

16 Solo *T°*
16 Solo *col tutti*

Div. *mf*

20 unis *p* Div. *mf*

26 *mf*

31 unis Div. *f*

36 Solo *f* col tutti
36 unis *p*

40 Div. *mf*

46 *mf*

-4-

Vcl.

50 Solo

Rall. T°

50 unis

p

Div. Div.

p

2

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

54 Solo

mf

p

mf

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

58 Solo

p

col tutti

Div.

mf

mp

mf

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

62 Solo

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

unis

p

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

66 Solo

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

Div.

mf

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

Vcl.

*Apparition de Satan*Allegro $\text{♩} = 144$

col tutti

70 Solo

Meno mosso $\text{♩} = 120$

75

87

92 arco

97

101

Accelerando

106 $T^{\circ} 1^{\circ}$ $\text{♩} = 144$

114 p *Pizz.* p p *mp* p

119 p *mp* p

123 mf

129 *arco* mf

135 f *Div.* mf

140 *unis* *Div.* *unis* *Rall.* T°

144

148 p *Div.*

Vcl.

-7-

153

157

162

Pizz.

169

174

Dialogue de St Cado et de Satan

Largo $\text{d} = 46$

184

190

unis

194

unis

203

Vcl.

203

p *mf*

207

Div.

mp

212

mf *f* *crescendo*

Combat de St Cado et de Satan

Allegro ♩ = 120

217

p

226

p *mf*

233

f *mp*

242

mf

250

mf

256

p *p* *mf*

Vcl.

-9-

260

265 $\text{dotted} = \text{dotted}$

p

p

mf

275

mp

279

mf

Rall. Meno mosso $\text{d} = 92$

mp

290

295

Rall.

Div.

mf

Maestoso $\text{d} = 66$

f

300 unis

Div.

Légende de Saint-Cado

Mouvement symphonique

Henri LOCHE
Opus 131

Méditation de Saint-Cado en sa chapelle

Largo $\text{♩} = 56$



5

Measures 5-8: Bass clef, 2/4, 4/4, 2/4, 4/4 time. Measure 5: Rest. Measure 6: Rest. Measure 7: Bass note followed by eighth notes. Measure 8: Bass note followed by eighth notes.

10

Animez un peu

Measures 10-13: Bass clef, 4/4, 3/4, 2/4, 4/4 time. Measure 10: Bass note followed by eighth notes. Measure 11: Bass note followed by eighth notes. Measure 12: Rest. Measure 13: Bass note followed by eighth notes.

16

T°

Measures 16-19: Bass clef, 3/4, 4/4, 2/4, 4/4 time. Measure 16: Rest. Measure 17: Bass note followed by eighth notes. Measure 18: Bass note followed by eighth notes. Measure 19: Bass note followed by eighth notes.

21

Pizz.

Measures 21-24: Bass clef, 4/4, 3/4, 2/4, 4/4 time. Measure 21: Bass note followed by eighth notes. Measure 22: Bass note followed by eighth notes. Measure 23: Bass note followed by eighth notes. Measure 24: Bass note followed by eighth notes.

25

arco

Pizz.

Measures 25-28: Bass clef, 2/4, 4/4, 2/4, 4/4 time. Measure 25: Bass note followed by eighth notes. Measure 26: Bass note followed by eighth notes. Measure 27: Bass note followed by eighth notes. Measure 28: Bass note followed by eighth notes.

Cb.

30 *arco*

-4-

Apparition de Satan
Allegro $\text{♩} = 144$

Cb.

73

Meno mosso $\text{♩} = 120$

Pizz.

Bass clef $\frac{4}{4}$ $\frac{3}{4}$ $\frac{8}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

p

85

$\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mp p $=$ mp

89

Bass clef $\frac{4}{4}$

p $arco$ p

94

Bass clef $\frac{4}{4}$

mf

101

Accelerando

Bass clef $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

p $=$ mf

106

$\text{T}^{\circ} \text{1}^{\circ}$ $\text{♩} = 144$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

f

114

Meno mosso $\text{♩} = 120$

Pizz.

Bass clef $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mf p $=$ mp

119

Bass clef $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

p $=$ mp p

123

Bass clef $\frac{2}{4}$ $\frac{3}{4}$

Cb.

129 *arco*

135

140

146

152

157

165

170 *Pizz.*

Dialogue de St Cado et de Satan

Largo ♩. = 46

175

188 *arco*
Cb.

Pizz.

mp *mf* *p*

192 *arco*
Cb.

p *mf*

201 *2*
Cb.

mf

208
Cb.

mp *mf*

214 *crescendo*
Cb.

f *mf*

Combat de St Cado et de Satan
Allegro $\text{♩} = 120$ $\text{♩.} = \text{♩}$

221
Cb.

mf

232
Cb.

f *mp*

241
Cb.

mf

Cb.

246

255

260

269

281

286

291

295

300