

*à Françoise*

# Sinfonietta di tre la

Durée 8'35

pour  
orchestre

**Henri LOCHE**  
Opus 214

I

Largo  $\text{♩} = 54$

rit.

Flûte

Hautbois  $p$

Clarinette

Basson

Cor  $mf$

Harpe

Violon I  $p$

Violon II  $p$

Alto

Violoncelle  $p$

Contrebasse  $p$

**1** *Tempo*

Fl.

Hb. *p*  $\llcorner$  *mp*

Cl. *mp*

Bn.  $\llcorner$  *mp*

**2**

C. *Tempo*  $\llcorner$  *mp*

H. *Tempo*

V. I. *p*  $\llcorner$  *mp*

V. II. *p*  $\llcorner$  *mp*

Alt. *p*  $\llcorner$  *mp*

Vlc. *p*  $\llcorner$  *mp*

Cb. *p*  $\llcorner$  *mp*

This musical score page contains two systems of music. The first system, labeled '1' at the top right, begins with measures 6. It features parts for Flute (Fl.), Bassoon (Hb.), Clarinet (Cl.), and Bassoon (Bn.). The Flute and Bassoon play eighth-note patterns, while the Clarinet and Bassoon provide harmonic support. Measure 6 ends with a bassoon entry. The second system, labeled '2' at the top right, begins with a Cello (C.) entry. The bassoon continues its eighth-note pattern from the end of section 1. The Cello's entry consists of six eighth notes followed by a rest. The bassoon's eighth-note pattern resumes in measure 7. The score concludes with a bassoon entry in measure 8.

12

Fl.

Hb.

Cl.

Bn.

C.

*mp*

*mp* *mf*

*mf*

12

H.

*mp*

12

V. I.

V. II.

Alt.

Vlc.

Cb.

*mp*

Div.

*mf*

*unis*

*mf*

*mf*

*mf*

*mf*

*mf*

3

Fl.

Hb.

Cl.

Bn.

17

*mp*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

C.

17

*mf*

H.

17

V. I

*mp*

*p*

Div.

*mf*

*mf*

V. II

*mp*

*p*

Div.

*mf*

*mf*

Alt.

*mp*

*p*

*mf*

*mf*

Vlc.

*mp*

*p*

*mf*

*mf*

Cb.

*mp*

*p*

*mf*

*mf*

rit.              *Tempo*

23

This section contains four staves: Flute (Fl.), Bassoon (Bn.), Clarinet (Cl.), and Horn (Hb.). The Flute has a single note at the beginning. The Bassoon starts with eighth-note pairs at *p*, followed by sixteenth-note pairs at *mf*. The Clarinet remains silent until the end of the section. The Horn starts with eighth-note pairs at *p*, followed by sixteenth-note pairs at *mf*.

rit.              *Tempo*

This section contains one staff for Cello (C.). The Cello plays eighth-note pairs at *p*, followed by sixteenth-note pairs at *mf*.

rit.              *Tempo*

23

This section contains two staves: Treble Horn (H.) and Bass Horn (B.). Both staves remain silent throughout the section.

rit.              *Tempo*

23

This section contains five staves: Violin I (V. I), Violin II (V. II), Alto (Alt.), Viola (Vlc.), and Cello (Cb.).  
 - V. I: Starts with eighth-note pairs at *mp*, followed by sixteenth-note pairs at *p*, then eighth-note pairs at *mf*.  
 - V. II: Starts with eighth-note pairs at *mp*, followed by sixteenth-note pairs at *p*.  
 - Alt.: Starts with eighth-note pairs at *mp*, followed by sixteenth-note pairs at *p*.  
 - Vlc.: Starts with eighth-note pairs at *mp*, followed by sixteenth-note pairs at *p*.  
 - Cb.: Starts with eighth-note pairs at *mp*, followed by sixteenth-note pairs at *p*.  
 The section concludes with a dynamic change to *p* for all instruments.

Musical score page 6, measures 29 and 30.

**Measure 29:**

- Fl.**: Rest
- Hb.**: *mf*, eighth note followed by a sixteenth-note grace note
- Cl.**: Eighth note followed by a sixteenth-note grace note
- Bn.**: *p*, eighth note followed by a sixteenth-note grace note
- C.**: Eighth note followed by a sixteenth-note grace note
- H.**: Rest
- V. I**: *p*, eighth note followed by a sixteenth-note grace note
- V. II**: *p*, eighth note followed by a sixteenth-note grace note
- Alt.**: *p*, eighth note followed by a sixteenth-note grace note
- Vlc.**: Eighth note followed by a sixteenth-note grace note
- Cb.**: Eighth note followed by a sixteenth-note grace note

**Measure 30:**

- Fl.**: *p*, eighth note followed by a sixteenth-note grace note
- Hb.**: Rest
- Cl.**: *p*, eighth note followed by a sixteenth-note grace note
- Bn.**: Rest
- C.**: *mf*, eighth note followed by a sixteenth-note grace note
- H.**: *mf*, eighth note followed by a sixteenth-note grace note
- V. I**: *mf*, eighth note followed by a sixteenth-note grace note
- V. II**: *mf*, eighth note followed by a sixteenth-note grace note
- Alt.**: *mf*, eighth note followed by a sixteenth-note grace note
- Vlc.**: Rest
- Cb.**: Rest

Text in measure 30: Ré ♭ Do ♯ Si ♯  
Mi ♭ Fa ♯ Sol ♯ La ♯

34

Fl.

Hb. *mf*

Cl. *mf*

Bn. *mf*

C.

H.

V. I

V. II

Alt.

Vlc. *Pizz.* *mf*

Cb.

The musical score consists of six staves of music. The top four staves are for woodwind instruments: Flute (Fl.), Horn (Hb.), Clarinet (Cl.), and Bassoon (Bn.). The bottom two staves are for brass instruments: Trombone (V. I), Trombone (V. II), and Bass Trombone (Alt.). The score is divided into measures by vertical bar lines. Measure 34 starts with a rest for all instruments. Measure 35 begins with a melodic line from the Flute and Hb., followed by a rhythmic pattern from the Cl. and Bn. Measure 36 starts with a rest. Measure 37 begins with a melodic line from the Cello (C.) and Double Bass (Vlc.). The bassoon (V. I) and double bass (Vlc.) play pizzicato patterns throughout the section. The bassoon (V. I) has a dynamic marking of *mf*. The bassoon (Vlc.) has a dynamic marking of *pizz.* and *mf*.



6

Fl.

Hb.

Cl.

Bn.

C.

H. {   
 Mi ♫   
 mf

V. I

V. II

Alt.

Vlc.

Cb.

46

Fl.

Hb.

Cl.

Bn.

C.

rit.

H.

rit.

V. I

V. II

Alt.

Vlc.

Cb.

Tutti Pizz.

Pizz.

mf

rit.

This musical score page contains five systems of music. The first system features Flute, Horn, Clarinet, Bassoon, and Cello parts. The second system shows a bassoon section. The third system includes a Cello part. The fourth system consists of a bassoon section. The fifth system features Violin I, Violin II, Alto, Viola, and Cello parts. Measure 46 begins with the Flute and Bassoon playing eighth-note patterns. Measure 47 follows with the Clarinet and Bassoon. Measure 48 starts with the Bassoon section. Measures 49-50 feature a tutti pizzicato section for all string instruments, with dynamic markings 'Tutti Pizz.' and 'Pizz.'.

**7** *Tempo*

50

Fl.

Hb. *p* *mf* *mf* *p*

Cl. *mf*

Bn. *mf*

*rit.* *Tempo*

*Tempo*

*rit.* *Tempo*

C.

50

*Tempo*

*rit.* *Tempo*

H.

50 *Tempo*

*arco* *p*

*Div.* *mf*

*unis* *mp* *p*

V. I. *arco* *p* *mf* *mp* *p*

*Div.* *unis*

V. II. *p* *mf* *mp* *p*

*Tutti* *p* *mf* *mp* *p*

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

Vlc. *p* *mf* *mp* *p*

Cb. *p* *mf* *mp* *p*

*rit.* *Tempo*

8

56

Fl.

Hb. *mp*

Cl. *mf*

Bn. *mf*

C. *mf*

H.

V. I. *mp* *mf*

V. II. *mp* *mf*

Div.

unis

Div.

Alt. *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

Detailed description: This page contains two systems of musical notation. The first system, starting at measure 8, includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bn.), Cello (C.), and Double Bass (H.). The second system, starting at measure 56, includes parts for Trombones (V. I.), Trombones (V. II.), Alto (Alt.), Trombone (Vlc.), and Double Bass (Cb.). Measure 8 begins with a rest followed by eighth-note patterns. Measures 56 through 59 show various entries and dynamics (mp, mf) for each instrument. Measures 60-63 feature entries for Trombones V. I., Trombones V. II., Alto, Trombone Vlc., and Double Bass Cb. with dynamic changes and performance instructions like 'Div.' and 'unis'.

## II

Andante  $\text{♩} = 80$ 

Hb. 

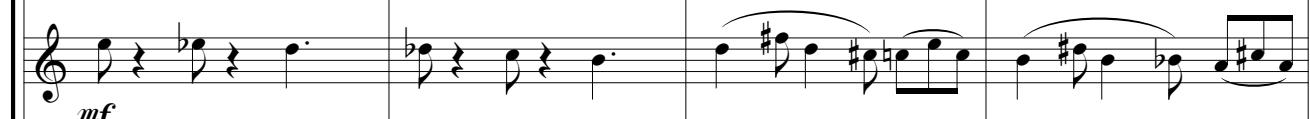
Cl. 

=

=

1

Fl. 

Hb. 

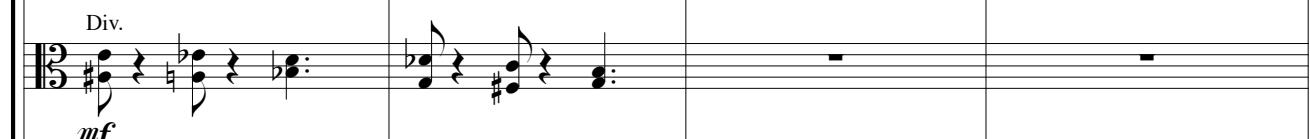
Cl. 

Bn. 

C. 

V. I 

V. II 

Alt. 

Vlc. 

Cb. 

-14-

**2**

V. I

V. II

unis

Alt.

Vlc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

= =

**3**

Fl.

Hb.

Cl.

Bn.

C.

V. I

V. II

Alt.

Vlc.

Cb.

13

*mf*

*solo Pizz.*

*solo Pizz.*

*solo Pizz.*

17

4

Fl.

Hb.

Cl.

Bn.

*mp* ————— *mf*

*mp* ————— *mf*

*mp* ————— *mf*

*mf*

*mf*

C.

*mp* ————— *mf*

*mp*

17

H.

*mf*

*mf*

*mf*

*mf*

Ré ♭ Do ♯ Si ♯  
Mi ♯ Fa ♯ Sol ♯ La ♯

17

V. I.

Tutti

*mp*

*mf*

*mp*

V. II.

Tutti arco

*mp*

*mf*

*mp*

Div.

unis

Alt.

Tutti arco

*mp*

*mf*

*mp*

Vlc.

Tutti arco

*mp*

*mf*

*mp*

Cb.

*mp*

*mf*

*mp*



Fl.

Hb. *mf*

Cl. *mf*

Bn. *mf*      *mp*

C. *mf*      *mp*

H. *mf*

V. I

V. II

Alt. *mf*

Vlc.

Cb.

Fl. *mf* 30

Hb.

Cl. *mf*

Bn. *mf*

C.

H. 30 *f* [Ré b Si b]

V. I

V. II

Alt.

Vlc.

Cb.

6

*mp*

*mp*

*mp*

*mp*

*mp*

34

Fl.

Hb.

Bn. *mp*

V. I

V. II

Alt.

Vlc.

Cb.

34

V. I

V. II

Alt.

Vlc.

Cb.

*mf*

*mf*

*Div.* *pizz.* *mf*

*pizz.* *mf*

38

Cl. *mf*

V. I

V. II

Alt.

Vlc.

Cb.

*unis*

*arco* *mp*

*mf*

*mf*

*mf*

7

42

Fl. f

Hb. f

Cl. f

Bn. f mf

C. f

42

H. f Ré ♭ Do ♯ Mi ♭

V. I f

V. II f

Alt. f

Vlc. f

Cb. f

This musical score page contains four systems of music. The first system (measures 7-8) features Flute, Horn, Clarinet, and Bassoon parts, with dynamics f. The second system (measures 9-10) includes a bassoon line (mf), a clarinet line (mf), and a vocal line (Ré ♭ Do ♯ Mi ♭). The third system (measures 11-12) features woodwind entries (f) and a bassoon line (f). The fourth system (measures 13-14) shows woodwind entries (f) and a bassoon line (f).

Fl. *mf*

Hb. *mf*

Cl. *mf* *mf*

Bn. *mf*

C. *mf*

H. *mf*

V. I. *mp* *mf*

V. II. *mp* *mf*

Alt. *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

8

Fl. 51 *mf* f

Hb.

Cl.

Bn. f

C. f

H. { Mi ♫ Fa ♫ Si ♫

V. I f

V. II f

Alt. Div. f

Vlc. f

Cb. f

This musical score page contains six staves of music. The top four staves (Flute, Horn, Clarinet, Bassoon) are grouped together with a brace and have dynamics *mf*, *f*, *f*, and *f* respectively. The Bassoon staff also features a dynamic *f* at the end. The fifth staff (Cello) has a dynamic *f*. The bottom two staves (Trombone and Bass) are grouped together with a brace. The Trombone staff has a dynamic *f* and a harmonic analysis box containing Mi ♫ Fa ♫ Si ♫. The Bass staff has a dynamic *f*. The page number -22- is located in the top left corner.

Rall.      **9**      *Tempo*

Fl.      55

Hb.

Cl.

Bn.

*mp*

C.

Rall.      *Tempo*

H.      55

*mf*

V. I

Rall.      *Tempo*

V. II

Alt.

Vlc.

Cb.

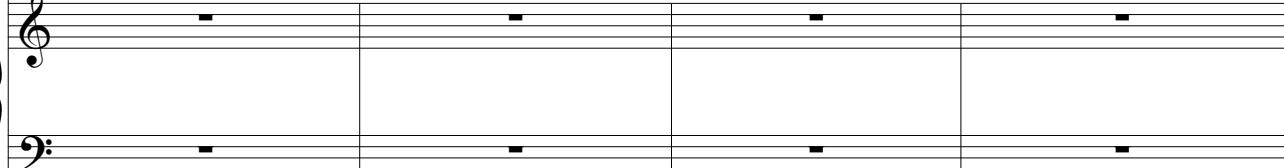
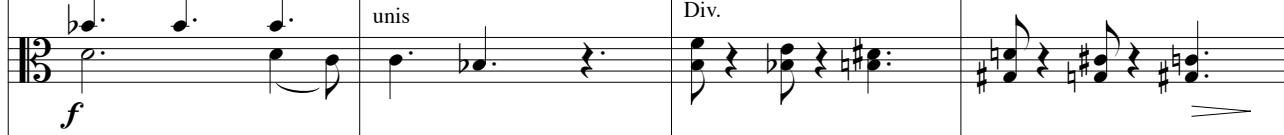
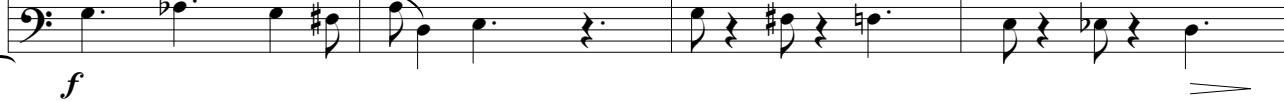
*mf*

unis

*mf*

*mf*

*mf*

Fl. 59   
Hb.   
Cl.   
Bn.   
  
C.   
  
H. 59   
  
V. I.   
V. II.   
Alt.   
Vlc.   
Cb. 

63

Fl.

Hb. *mf*

Cl. *mf*

Bn. *mf*

*mp* *mf*

C. *mf*

*mp* *mf*

63

H. {

*mf*

63

V. I. *mf* *Tutti* *mf*

V. II. *mf* *Tutti* *Div.* *mf*

Alt. *mf* *Tutti* *Div.* *mf*

Vlc. *mf* *Tutti* *mf*

Cb. *Pizz.* *mf* *arco* *mf*

## III

Allegretto  $\text{♩} = 104$ 

Fl.

Hb.

Cl.

Bn.

C.

H. { Ré ♭ Do ♮ Si ♯  
Mi ♮ Fa ♮ Sol ♯ La ♮

V. I

V. II

Alt.

Vlc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*





**2**

Fl.

Hb.

Cl.

Bn.

C.

**3** **Meno mosso**  $\text{♩} = 84$

H. { Ré ♭ Do ♯ Fa ♯ Sol ♭

V. I unis  $p$   $mf$  Div.  $p$

V. II unis  $p$   $mf$   $p$

Alt. unis  $p$   $mf$   $p$

Vlc.  $p$   $mf$   $p$

Cb.

24

Fl.

Hb.

Cl.

Bn.

C.

24

H.

Fa ♫

Si ♫

Ré ♫ Do ♫ Si ♫

Ré ♫

V. I

unis

Div.

mp

p

V. II

mp

p

Alt.

mp

p

Vlc.

mp

Cb.

mp

This musical score page contains two systems of music. The first system (measures 24-25) includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bn.), Cello (C.), and Trombone (T.). The second system (measures 26-27) includes parts for Horn (H.) and Trombone (T.). The vocal parts are grouped under 'V. I' (measures 24-25) and 'V. II' (measure 26), with Alto, Trombone, Bassoon, and Cello also contributing. Various dynamics like *p* and *mp* are used throughout the score.

28

Fl.

Hb.

Cl.

Bn.

C.

*mp*

28

H.

*mf*

28 unis

V. I

V. II

Alt.

Vlc.

Cb.

*mp*



5

Fl.

Hb.

Cl.

Bn.

*mf*

*mf*

*mf*

*mf*

C.

H.

*mf*

*mf*

V. I

*Pizz.*

*mf*

V. II

*Pizz.*

*mf*

Alt.

*Pizz.*

*mf*

Vlc.

Cb.

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

*mf*

*mf*

*mf*

*mf*

Fl. 45 f

Hb. f

Cl. f

Bn. f

C. f

H. 45 f

V. I f

V. II Div. f

Alt. Div. f

Vlc. f

Cb. f

6

mp

unis

mp

unis

mp

unis

mp

mp

mp

mp

This musical score page contains six staves of music for a wind ensemble. The instruments listed are Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bn.), Cello (C.), and Trombone (V. I, V. II, Alt.). The score is numbered 45 at the beginning of each staff. The first section ends with a dynamic f and a rehearsal mark 6. The second section begins with a dynamic f. The third section starts with a dynamic f. The fourth section begins with a dynamic f. The fifth section begins with a dynamic f. The sixth section begins with a dynamic f. The seventh section begins with a dynamic f. The eighth section begins with a dynamic f. The ninth section begins with a dynamic f. The tenth section begins with a dynamic f. The eleventh section begins with a dynamic f. The twelfth section begins with a dynamic f. The thirteenth section begins with a dynamic f. The fourteenth section begins with a dynamic f. The fifteenth section begins with a dynamic f. The sixteenth section begins with a dynamic f. The seventeenth section begins with a dynamic f. The eighteenth section begins with a dynamic f. The nineteenth section begins with a dynamic f. The twentieth section begins with a dynamic f. The twenty-first section begins with a dynamic f. The twenty-second section begins with a dynamic f. The twenty-third section begins with a dynamic f. The twenty-fourth section begins with a dynamic f. The twenty-fifth section begins with a dynamic f. The twenty-sixth section begins with a dynamic f. The twenty-seventh section begins with a dynamic f. The twenty-eighth section begins with a dynamic f. The twenty-ninth section begins with a dynamic f. The thirtieth section begins with a dynamic f. The thirty-first section begins with a dynamic f. The thirty-second section begins with a dynamic f. The thirty-third section begins with a dynamic f. The thirty-fourth section begins with a dynamic f. The thirty-fifth section begins with a dynamic f. The thirty-sixth section begins with a dynamic f. The thirty-seventh section begins with a dynamic f. The thirty-eighth section begins with a dynamic f. The thirty-ninth section begins with a dynamic f. The forty-ninth section begins with a dynamic f.







74

Fl.

Hb. *mf*

Cl. *mf*

Bn. *mf*

C. *mf*

H.

V. I *mp* *Pizz.* *mf*

V. II *mp* *Pizz.* *mf*

Alt. *mp* *Pizz.* *mf*

Vlc. *mp*

Cb.

74

80

Fl.

Hb. *mf*

Cl. *mf*

Bn. *mf*

C. *mf*

80

H. {

V. I. *arco* *mf*

V. II. *arco* *mf*

Alt. *arco* *mf*

Vlc. *mf*

Cb. *mf*

*mf*

This musical score page contains six staves of music. The top section (measures 1-4) features Flute, Horn, Clarinet, Bassoon, and Cello. The Flute has a single note. The Horn and Clarinet play eighth-note patterns. The Bassoon and Cello provide harmonic support. Measure 1 ends with a dynamic *mf*. Measures 2-4 are mostly rests, with the Horn and Clarinet continuing their patterns. Measure 5 begins with a dynamic *mf*. The middle section (measures 5-8) features Trombone and Bass Trombone. The Trombone plays eighth-note patterns, while the Bass Trombone provides harmonic support. Measure 6 ends with a dynamic *mf*. Measures 7-8 are mostly rests. The bottom section (measures 9-12) features Trombone and Bass Trombone. The Trombone plays eighth-note patterns, while the Bass Trombone provides harmonic support. Measure 10 ends with a dynamic *mf*. Measures 11-12 are mostly rests.

Fl. *f*

Hb. *f*

Cl. *f*

Bn. *f*

C. *f*

H. *f*

V. I. *f*

V. II. *f*

Alt. *f*

Vlc. *f*

Cb. *f*

# Flûte

à Françoise

## Sinfonietta di tre la

pour  
orchestre

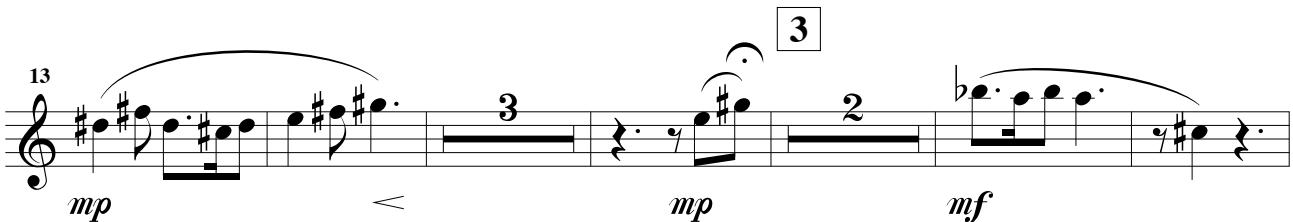
Henri LOCHE

Opus 214

I

Largo  $\text{♩} = 54$

rit. **1** Tempo **2**



## II

Andante  $\text{♩} = 80$ 

1

2

3

4

5

6

7

8

9

Rall. 9 Tempo

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

## Flûte

## III

-3-

**Allegretto**  $\text{♩} = 104$

**1** **2** **3** **Meno mosso**  $\text{♩} = 84$

**4** **5** **6** **7** **8** **T° I°**  $\text{♩} = 104$

**9**

**Hautbois**

*à Françoise*

**Sinfonietta di tre la**

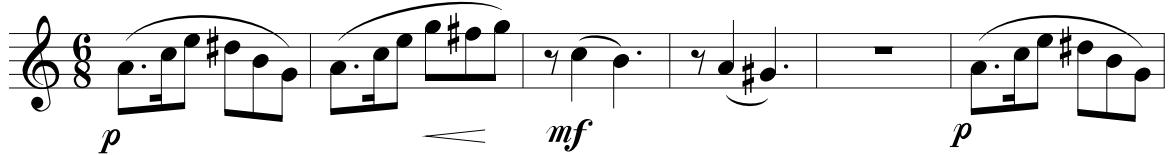
pour  
orchestre

**Henri LOCHE**  
Opus 214

I

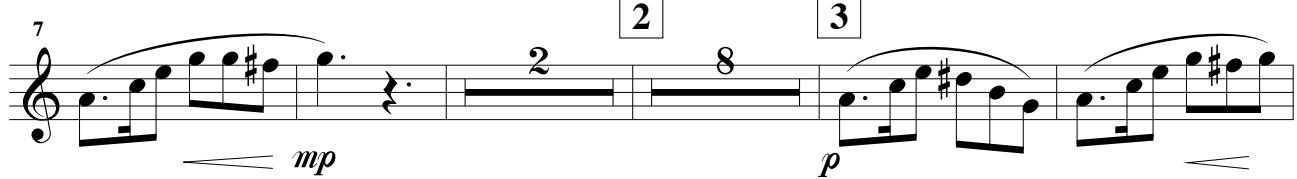
**Largo**  $\text{♩} = 54$

*rit.* **1** *Tempo*

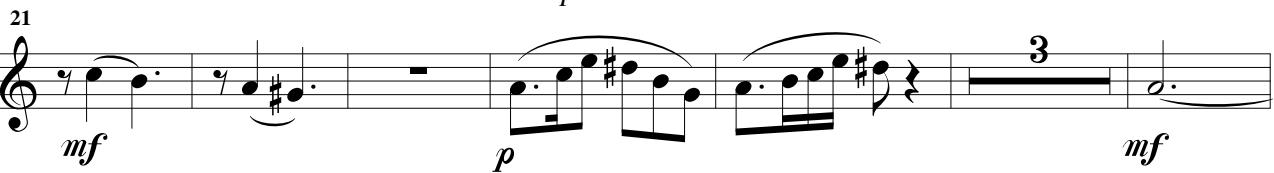


**2**

**3**

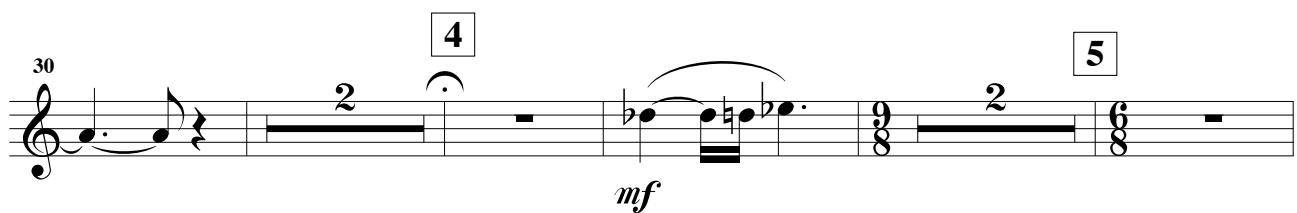


*rit.* *Tempo*



**4**

**5**



**6**

*rit.*

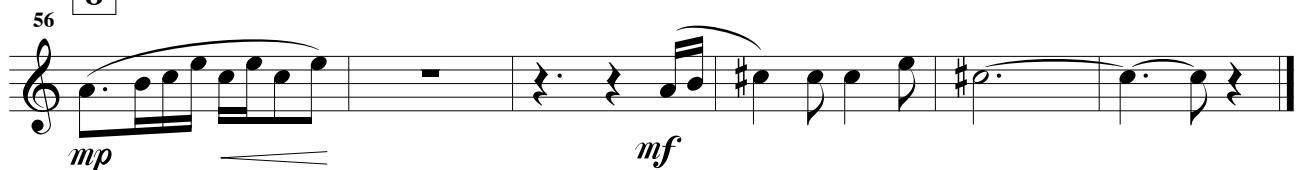


**7** *Tempo*

*rit.* *Tempo*



**8**



## II

## Hautbois

Andante  $\text{♩} = 80$ 

**1**

**2** **3**

**4**

**5**

**6** **7**

**8**

**9** rit.

**10**

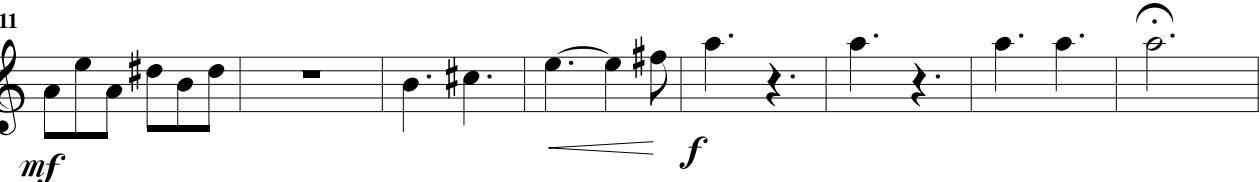
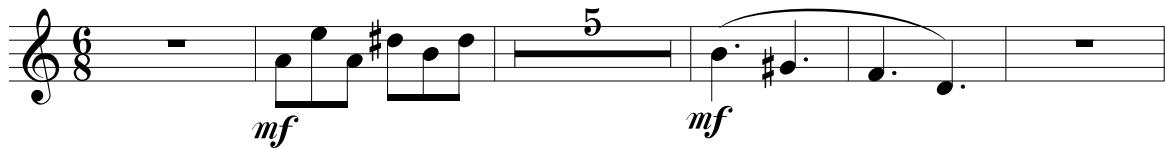
# Hautbois

-3-

## III

Allegretto  $\text{♩} = 104$

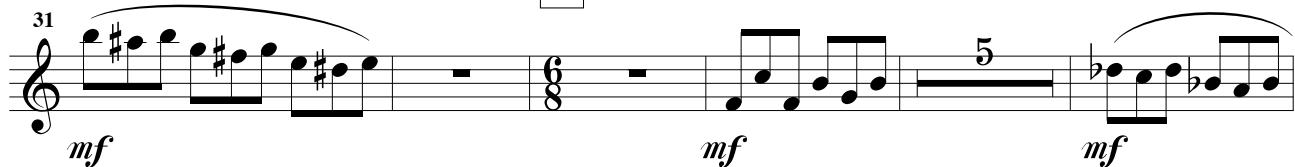
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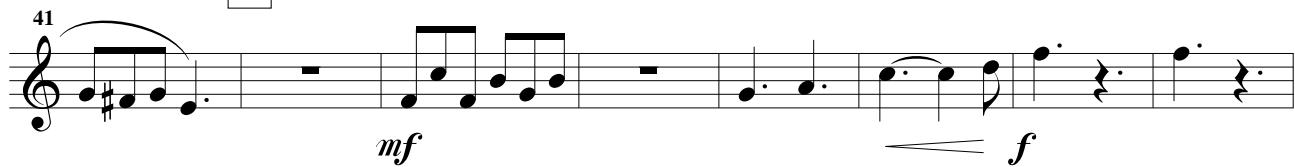
2      3      Meno mosso  $\text{♩} = 84$



Très retenu      4



5

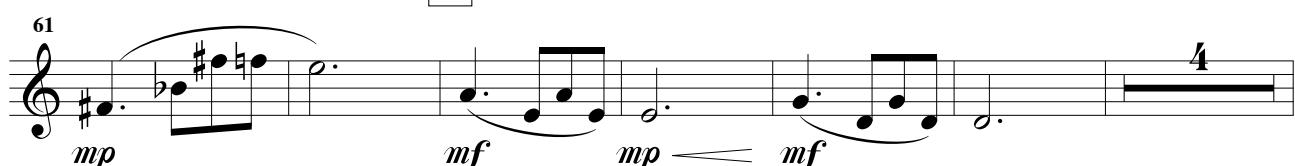


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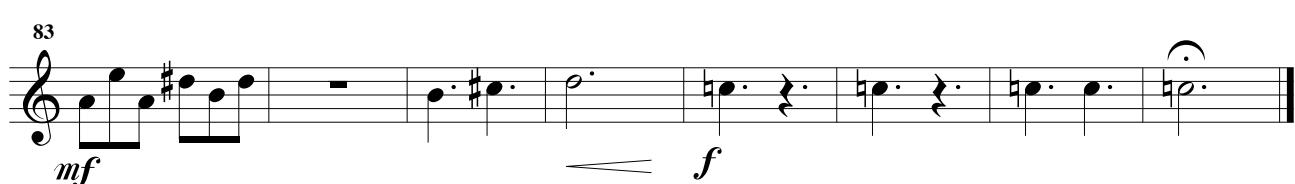
Meno mosso  $\text{♩} = 92$



7



8      T° I°  $\text{♩} = 104$



Clarinette Si  $\flat$

*à Françoise*

Sinfonietta di tre la  
pour  
orchestre

I

Henri LOCHE  
Opus 214

Largo  $\text{♩} = 54$

rit. **1** Tempo

The sheet music consists of eight staves of musical notation for Clarinet in F major. The key signature changes between staves, indicated by sharp and flat symbols. The time signature also varies, including 6/8, 8/8, and 9/8. The music is divided into sections labeled with boxes: 1, 2, 3, 4, 5, 6, 7, and 8. Each section includes dynamic markings such as *mf*, *mp*, *p*, and *rit.* *Tempo*. The first staff begins with a dynamic *mf* and a tempo of  $\text{♩} = 54$ . The second staff starts with *mp* and *mf* dynamics. The third staff begins with *mp* and *mf* dynamics. The fourth staff begins with *p* and *mf* dynamics. The fifth staff begins with *mf* and *mf* dynamics. The sixth staff begins with *mp* and *mp* dynamics. The seventh staff begins with *mf* and *mf* dynamics. The eighth staff begins with *mf* and *mf* dynamics.

II

Andante  $\text{♩} = 80$

The sheet music consists of eight staves of musical notation for Clarinet in F major. The tempo is Andante ( $\text{♩} = 80$ ). The time signature is 9/8. The key signature is one sharp. The music includes dynamic markings such as *mp*, *mf*, and *f*. Performance instructions include slurs, grace notes, and eighth-note patterns. Numbered boxes (1 through 8) highlight specific melodic segments across the staves.

- Staff 1: *mp* (measures 1-2), *mf* (measures 4-5).
- Staff 2: *mf* (measures 8-9).
- Staff 3: *mf* (measures 11-12).
- Staff 4: *mp* (measures 16-17), *mf* (measures 18-19), *mf* (measures 20-21).
- Staff 5: *mp* (measures 23-24), *mf* (measures 25-26), *mf* (measures 27-28), *mp* (measures 29-30).
- Staff 6: *mf* (measures 31-32), *mf* (measures 33-34), *mf* (measures 35-36).
- Staff 7: *f* (measures 37-38), *mf* (measures 39-40).
- Staff 8: *mf* (measures 41-42), *mf* (measures 43-44), *mf* (measures 45-46).

**Clarinette Si  $\flat$**

-3-

*Rall.*

53

*f*

*mp*

**9** rit.

57

**2**

*f*

63

*mf*

*mp*

*mf*

**III**

**Allegretto**  $\text{♩} = 104$

**5**

*mf*

*mf*

**1**

10

*mf*

*f*

**2**

**3** **Meno mosso**  $\text{♩} = 84$

17

**4**

*p*

25

*mp*

*mp*

*Très retenu*

**4**

32

*mp*

*mf*

**5**

40

**5**

47

**6**

Meno mosso  $\text{♩} = 92$

53

59

**7**

**8** T° I°  $\text{♩.} = 104$

69

81

86

Basson

à Françoise

# Sinfonietta di tre la

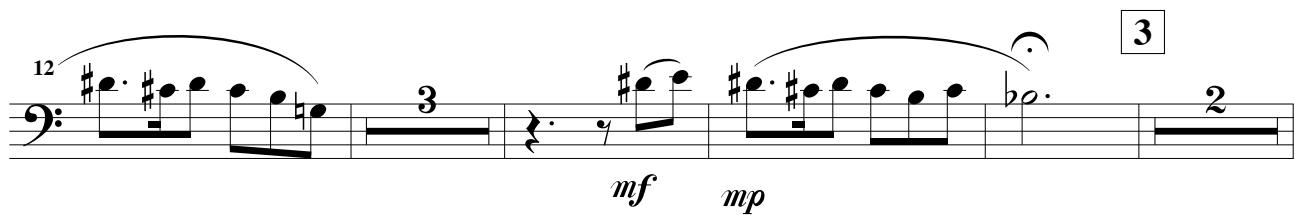
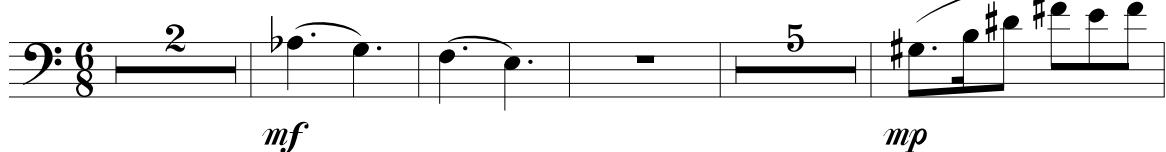
pour  
orchestre

Henri LOCHE  
Opus 214

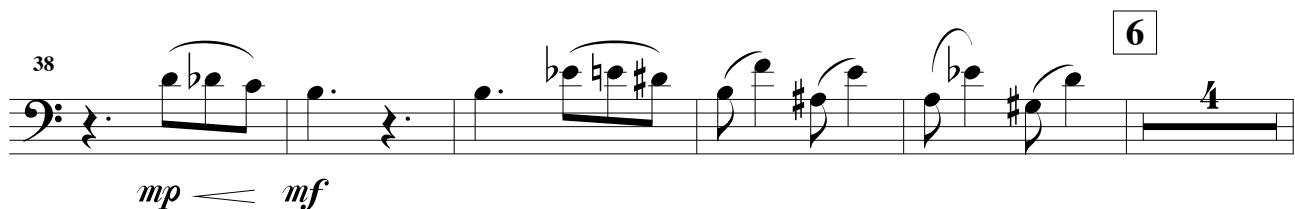
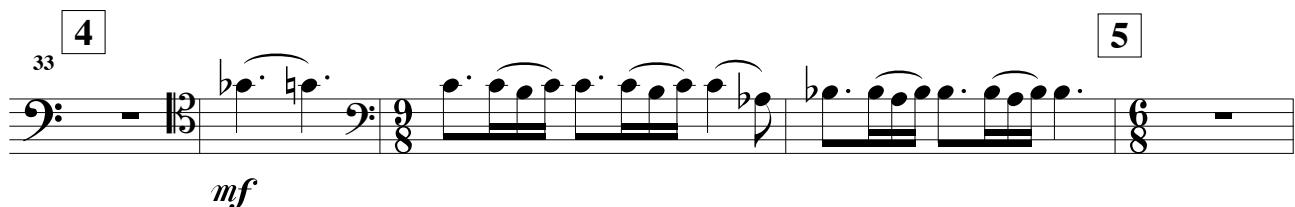
I

Largo  $\text{♩} = 54$

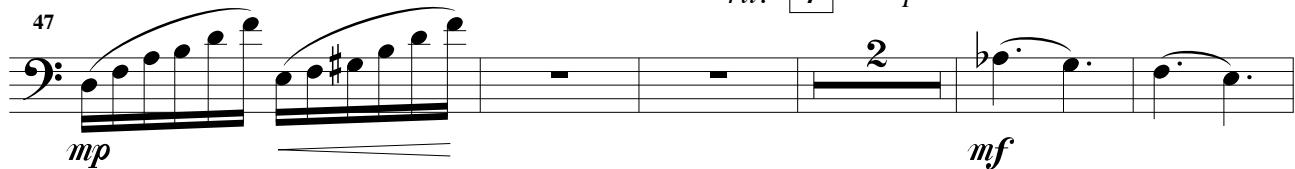
rit. **1** Tempo **2**



rit. Tempo

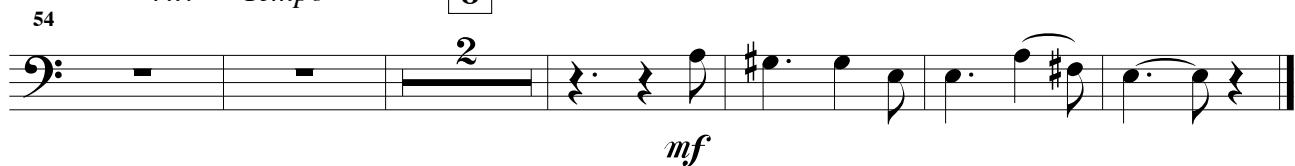


rit. **7** Tempo



rit. Tempo

**8**



Andante  $\text{♩} = 80$ 

II

**1** *mf*

**2** *mf*

**3**

**4** *mf*

**5**

**6** *mf*      *mp*

**7** *f*      *mf*

**8**

**9** *Rall.* *rit.*

**10** *mp*      *f*

**11** *> mf*      *mp*      *= mf*

**Basson**

-3-

**III****Allegretto**  $\text{♩} = 104$ 

Musical score for Bassoon Part III, Allegretto section. The score consists of two staves. The first staff starts with a measure of rest followed by eighth-note pairs. Measure 5 begins with a single eighth note. The second staff starts with eighth-note pairs. Measures 11-12 show eighth-note pairs with a fermata over the second note of each pair. Measure 13 concludes with a dynamic ***f***.

**1**

Continuation of the Allegretto section. The first staff shows eighth-note pairs. Measure 13 continues from the previous section. The second staff starts with eighth-note pairs. Measures 14-15 show eighth-note pairs with a fermata over the second note of each pair. Measure 16 concludes with a dynamic ***f***.

**2**

Transition to Meno mosso. The first staff starts with eighth-note pairs. Measures 23-24 show eighth-note pairs with a fermata over the second note of each pair. The second staff starts with eighth-note pairs. Measures 25-26 show eighth-note pairs with a fermata over the second note of each pair. Measure 27 concludes with a dynamic ***mp***.

**Très retenu** **4**

Meno mosso section. The first staff starts with eighth-note pairs. Measures 34-35 show eighth-note pairs with a fermata over the second note of each pair. The second staff starts with eighth-note pairs. Measures 36-37 show eighth-note pairs with a fermata over the second note of each pair. Measure 38 concludes with a dynamic ***mf***.

**5**

Continuation of the Meno mosso section. The first staff starts with eighth-note pairs. Measures 47-48 show eighth-note pairs with a fermata over the second note of each pair. The second staff starts with eighth-note pairs. Measures 49-50 show eighth-note pairs with a fermata over the second note of each pair. Measures 51-52 show eighth-note pairs with a fermata over the second note of each pair. Measure 53 concludes with a dynamic ***mf***.

**6****Meno mosso**  $\text{♩} = 92$ 

Further continuation of the Meno mosso section. The first staff starts with eighth-note pairs. Measures 57-58 show eighth-note pairs with a fermata over the second note of each pair. The second staff starts with eighth-note pairs. Measures 59-60 show eighth-note pairs with a fermata over the second note of each pair. Measures 61-62 show eighth-note pairs with a fermata over the second note of each pair. Measure 63 concludes with a dynamic ***mf***.

**7**

Final section of the Meno mosso section. The first staff starts with eighth-note pairs. Measures 67-68 show eighth-note pairs with a fermata over the second note of each pair. The second staff starts with eighth-note pairs. Measures 69-70 show eighth-note pairs with a fermata over the second note of each pair. Measures 71-72 show eighth-note pairs with a fermata over the second note of each pair. Measure 73 concludes with a dynamic ***mf***.

**8**  $T^\circ I^\circ$   $\text{♩} = 104$ 

Conclusion of the piece. The first staff starts with eighth-note pairs. Measures 81-82 show eighth-note pairs with a fermata over the second note of each pair. The second staff starts with eighth-note pairs. Measures 83-84 show eighth-note pairs with a fermata over the second note of each pair. Measures 85-86 show eighth-note pairs with a fermata over the second note of each pair. Measure 87 concludes with a dynamic ***f***.

**Cor en Fa**

*à Françoise*

**Sinfonietta di tre la**

pour  
orchestre

**Henri LOCHE**  
Opus 214

I

**Largo**  $\text{♩} = 54$

*rit.* **1** *Tempo*

Musical score for Cor en Fa, Sinfonietta di tre la, Opus 214, Part I. The score consists of eight staves of music. Staff 1 (Treble clef) starts with a measure of 6/8 time at a tempo of  $\text{♩} = 54$ , dynamic *mf*. This is followed by two measures of 2/4 time at a dynamic *mp*. Staff 2 (Treble clef) continues with two measures of 2/4 time at a dynamic *mf*.

Continuation of the musical score. Staff 3 (Treble clef) shows measures 5-8. Measure 5: 2 measures of 2/4 time, dynamic *mf*. Measure 6: 2 measures of 2/4 time, dynamic *mf*. Measure 7: 2 measures of 2/4 time, dynamic *mf*.

Continuation of the musical score. Staff 4 (Treble clef) shows measures 9-12. Measure 9: 2 measures of 2/4 time, dynamic *mf*. Measure 10: 2 measures of 2/4 time, dynamic *mf*.

Continuation of the musical score. Staff 5 (Treble clef) shows measures 13-16. Measure 13: 2 measures of 2/4 time, dynamic *mf*. Measure 14: 2 measures of 2/4 time, dynamic *mf*.

Continuation of the musical score. Staff 6 (Treble clef) shows measures 17-20. Measure 17: 2 measures of 2/4 time, dynamic *mf*. Measure 18: 2 measures of 2/4 time, dynamic *mf*.

Continuation of the musical score. Staff 7 (Treble clef) shows measures 21-24. Measure 21: 2 measures of 2/4 time, dynamic *mf*. Measure 22: 2 measures of 2/4 time, dynamic *mf*.

## II

Andante  $\text{♩} = 80$ 

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9** *Rall. Tempo*

**10**

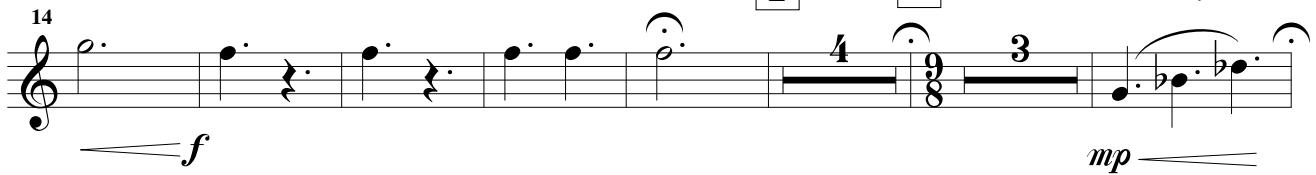
## III

Allegretto  $\text{♩} = 104$ 

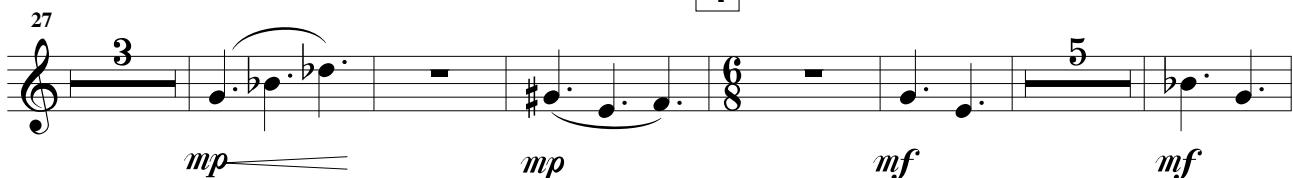
1



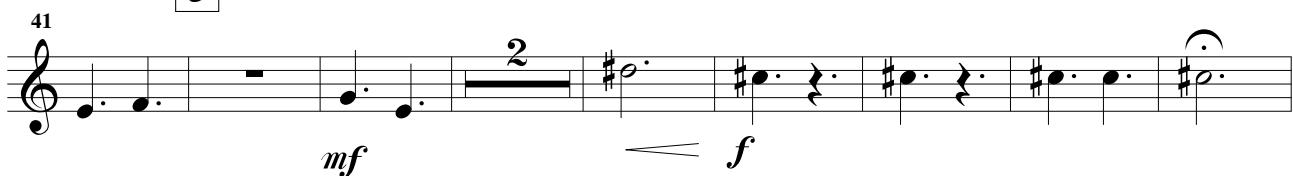
2

3 Meno mosso  $\text{♩} = 84$ 

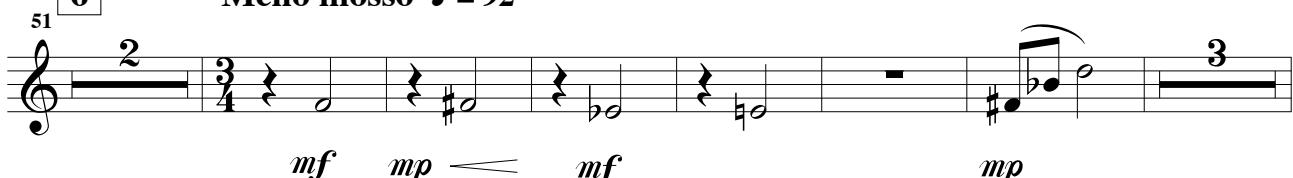
Très retenu 4



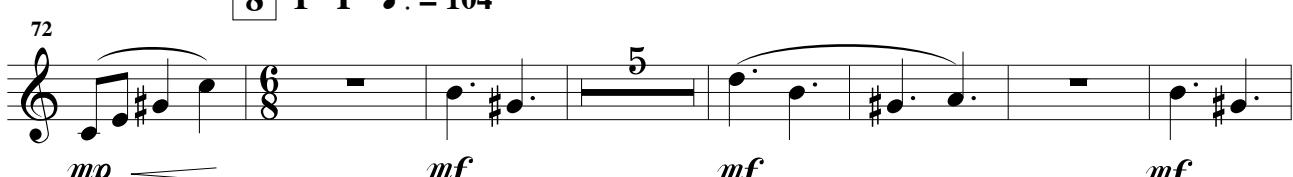
5



6

Meno mosso  $\text{♩} = 92$ 

7

8 T° I°  $\text{♩} = 104$ 

**Harpe**

*à Françoise*

# Sinfonietta di tre la

pour  
orchestre

**Henri LOCHE**  
Opus 214

I

**Largo**  $\text{♩} = 54$

*rit.* **1** *Tempo*

**2**

**3**

Measures 1-3: Treble and bass staves in 6/8 time. The treble staff has a box containing the notes Ré ♭ Do ♯ Si ♭ Mi ♭ Fa ♯ Sol ♯ La ♭. The bass staff has a box containing the notes 4, 5, 8, and 4. Measure 1: Treble staff has a 4, bass staff has a 4. Measure 2: Treble staff has a 5, bass staff has a 5. Measure 3: Treble staff has an 8, bass staff has an 8. Measure 4: Treble staff has a 4, bass staff has a 4.

*rit.* *Tempo* **4**

Measures 23-25: Treble and bass staves. Measure 23: Treble staff has a 9, bass staff has a 9. Measure 24: Treble staff has a 9, bass staff has a 9. Measure 25: Treble staff has a 9, bass staff has a 9. Measure 26: Treble staff has a 9, bass staff has a 9.

**5**

**6**

Measures 35-37: Treble and bass staves. Measure 35: Treble staff has a 2, bass staff has a 2. Measure 36: Treble staff has a 6, bass staff has a 6. Measure 37: Treble staff has a 6, bass staff has a 6. Measure 38: Treble staff has a 2, bass staff has a 2. Measure 39: Treble staff has a 6, bass staff has a 6. Measure 40: Treble staff has a 6, bass staff has a 6. Measure 41: Treble staff has a 6, bass staff has a 6. Measure 42: Treble staff has a 6, bass staff has a 6. Measure 43: Treble staff has a 6, bass staff has a 6. Measure 44: Treble staff has a 6, bass staff has a 6. Measure 45: Treble staff has a 6, bass staff has a 6.

*rit.* **7** *Tempo*

*rit.* *Tempo*

**8**

Measures 45-48: Treble and bass staves. Measure 45: Treble staff has a 4, bass staff has a 4. Measure 46: Treble staff has a 4, bass staff has a 4. Measure 47: Treble staff has a 4, bass staff has a 4. Measure 48: Treble staff has a 6, bass staff has a 6.

## II

Harpe

Andante  $\text{♩} = 80$ 

1      2      3      4

**1**      **2**      **3**      **4**

Ré ♭ Do ♯ Si ♫  
Mi ♭ Fa ♯ Sol ♭ La ♫

**mf**

21      3      -      4

**5**

Si ♭ Mi ♫ La ♫      **mf**      La ♫      **mf**

**3**      **4**

31      6      7

**9**

Ré ♭ Si ♫      **9**

**6**      **7**

44      2

**8**

Ré ♭ Do ♫ Mi ♫      Ré ♭ Sol ♫      **2**

**mf**

50      3      10

**9** *Tempo*

Mi ♭ Fa ♯ Si ♫      **mf**

**3**      **10**

**Harpe****Allegretto**  $\text{♩} = 104$ **III**

**1**

9    5

Ré ♭ Do ♮ Si ♭  
Mi ♮ Fa ♮ Sol ♯ La ♮

**2**

19    4    9

Ré ♭ Do ♮ Fa ♮ Sol ♯

**3** **Meno mosso**  $\text{♩} = 84$

27

p    Ré ♭

Fa ♮    Do ♮ Ré ♮

Si ♮ Fa ♮ Sol ♮    mf

**Très retenu** **4**

32    9    5

f

**5**

**6**

**Meno mosso**  $\text{♩} = 92$

53

mp    Mi ♭ Sol ♮

6    Do ♮ Mi ♮

**7**

**8** **T° I°**  $\text{♩} = 104$

65

Si ♭

Ré ♭ Mi ♮ Sol ♮

6    14

f

**Violon I***à Françoise***Sinfonietta di tre la**  
pour  
**orchestre****Henri LOCHE**  
Opus 214

I

**Largo**  $\text{♩} = 54$ 

Div. unis

rit. **1** *Tempo**p*< *mf**mp**p***2**< *mp**mp***3**< *mf**mp**p*

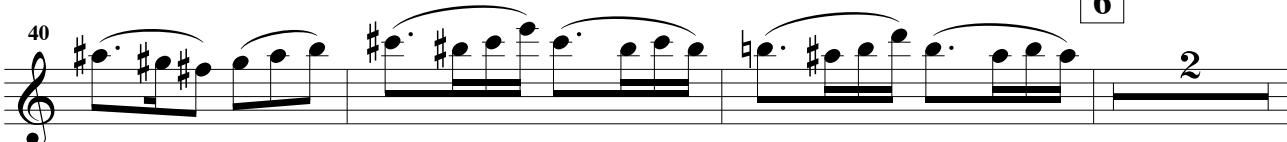
Div. unis

< *mf*rit. *Tempo*

22

*mp**p**mf***4**

28

*p**mf*35 *Pizz.***5***arco**mp*< *mf***6**

## Violon I

45 solo *mp* rit. **7** *Tempo arco*

Tutti *Pizz.* **2** *mf* **rit.** *Tempo* **8** *p*

51 Div. unis **mf** *mp* **p** *mp*

**Div.** **57** *mf*

## II

Andante  $\text{♩} = 80$ 

**1** **4** *mf* **2**

**9** **2** *mp* **3** *mf*

14 solo **Tutti** *mp*

18 **4** *mf* **5** *mp* **2**

25 **3** *mp* **2** *mp* **3**

# Violon I

-3-

Musical score for Violin I, featuring six staves of music:

- Staff 1 (Measures 33-34):** Treble clef. Measure 33: 33, **6**, *mp*. Measure 34: *mf*.
- Staff 2 (Measures 39-40):** Treble clef. Measure 39: *mp*, *mf*. Measure 40: *f*.
- Staff 3 (Measures 43-44):** Treble clef. Measure 43: **3**, *mp*. Measure 44: *mf*.
- Staff 4 (Measures 50-51):** Treble clef. Measure 50: *f*.
- Staff 5 (Measures 54-55):** Treble clef. *Rall.* **9** *Tempo*, *mf*.
- Staff 6 (Measures 59-60):** Treble clef. *f*, *>*
- Staff 7 (Measures 63-64):** Treble clef. *solo*, *mf*, *Tutti*, *mp*, *mf*.

## III

**Allegretto**  $\text{♩} = 104$ 

Musical score for Violin I, Allegretto section. The score consists of six staves of music. The first staff starts with a dynamic *mf*. The second staff begins with *Pizz.* and a dynamic *mf*. The third staff starts with *arco* and a dynamic *mp*. The fourth staff is labeled '1'. The fifth staff starts with *f*. The sixth staff starts with *f*.

Continuation of the musical score for Violin I. The score consists of three staves. The first staff starts with *mf*. The second staff starts with *mf*. The third staff is labeled 'Div.'

Continuation of the musical score for Violin I. The score consists of two staves. The first staff starts with *f*. The second staff starts with *f*.

Continuation of the musical score for Violin I. The score consists of two staves. The first staff starts with *p*. The second staff starts with *mf*.

**3 Meno mosso**  $\text{♩} = 84$ 

Continuation of the musical score for Violin I, Meno mosso section. The score consists of two staves. The first staff starts with *p*. The second staff starts with *mp*.

Continuation of the musical score for Violin I, Meno mosso section. The score consists of two staves. The first staff starts with *unis*. The second staff starts with *mp*.

**Très retenu**

Continuation of the musical score for Violin I, Très retenu section. The score consists of two staves. The first staff starts with *mf*. The second staff starts with *mf*.

## Violon I

-5-

39 *arco* **5**  
*mf*

45 *f*

**6** **Meno mosso**  $\text{♩} = 92$

51 *unis*  $\frac{3}{4}$  *mf*  $\frac{2}{4}$  *mf*

59 *Pizz.* *mf* *mp* *mf* *mp* *mf*

66 *2* *Pizz.* *mf* *arco* *mp* *mf* *6* *mp*

**8** **T° I°**  $\text{♩} = 104$

73 *mf* *mp* *mf*

79 *arco* *mf*

86 *Div.* *f*

The sheet music consists of eight staves of musical notation for Violin I. Staff 1 (measures 39-44) starts with eighth-note pairs followed by rests, then a sixteenth-note pattern with dynamic *mf*. Staff 2 (measures 45-48) shows a continuous eighth-note pattern with dynamic *f*. Staff 3 (measures 49-54) begins with a rest, followed by eighth-note pairs with dynamic *unis*, then changes to  $\frac{3}{4}$  time with eighth-note pairs,  $\frac{2}{4}$  time with eighth-note pairs, and finally a sustained note. Staff 4 (measures 55-60) features eighth-note pairs with dynamics *mf*, *mp*, *mf*, and *mf*. Staff 5 (measures 61-66) includes a measure with a '2' above it, eighth-note pairs with dynamics *Pizz.*, *mf*, and *arco*, followed by  $\frac{6}{8}$  time with eighth-note pairs and dynamics *mp* and *mf*. Staff 6 (measures 67-72) shows eighth-note pairs with dynamics *mf*, *mp*, *mf*, and *mf*. Staff 7 (measures 73-78) includes a measure with a '2' above it, eighth-note pairs with dynamics *mf*, *mp*, *mf*, and *mf*. Staff 8 (measures 79-84) shows eighth-note pairs with dynamics *arco* and *mf*. Staff 9 (measures 85-90) includes a measure with a '2' above it, eighth-note pairs with dynamics *Div.* and *f*.

**Violon II***à Françoise***Sinfonietta di tre la**pour  
orchestre**Henri LOCHE**  
Opus 214**I****Largo**  $\text{♩} = 54$ 

**1**

**rit.** **1** **Tempo**  
unis

**2**

**Div.**

**15** **unis**

**3**

**Div.**

**23** **rit.** **Tempo**  
unis

**Div.**

**unis**

**30**

**4**

**Pizz.**

**5** **arco**  
**Div.**

**6**

**rit.** **Tempo**  
**7** **Tempo**  
**arco**

**Div.**

**rit.** **Tempo**  
**unis**

**56** **8**

**Div.**

**unis**

**Div.**

## II

Andante  $\text{d} = 80$ 

1

Measure 1: Treble clef, common time, G major. Dynamics: *mf*. Measure 2: Dynamics: *mp*.

Measure 2: Dynamics: *2*, *mp*. Measure 3: Dynamics: *mf*.

Measure 15: Dynamics: *solo Pizz.*, *Tutti arco*, *Div.*, *unis*, *Div.*. Measures 15-17: Dynamics: *mp*, *mf*, *mp*, *mp*.

Measure 22: Dynamics: *2*, *unis*, *mp*. Measures 22-24: Dynamics: *mp*.

Measure 29: Dynamics: *3*, *mp*. Measures 29-31: Dynamics: *mp*.

Measure 37: Dynamics: *mf*, *mp*, *mf*. Measures 37-39: Dynamics: *mf*.

Measure 42: Dynamics: *7*, *f*, *mp*. Measures 42-44: Dynamics: *mp*.

## Violon II

-3-

49 **8**  
mf

53 Rall. **9** rit.  
**f**

59 **f**

63 solo **mf** Tutti **mp** Div. **mf**

## III

Allegretto  $\text{♩} = 104$

*Pizz.*

8 **1** arco **mf** Div. **f**

17 **2** unis **p** **mf** **p** **3** Meno mosso  $\text{♩} = 84$

25 **Très retenu**  
**mp** **p** **mp**

**Violon II**

33 **4**

*Pizz.*

**2**

42 **5**

*Div.*

**f**

51 **6**

**Meno mosso**  $\text{♩} = 92$

*Pizz.*

**2**

**mf**

60 **7**

*arco*

**2**

**mf**

**mp**

**mf**

**2**

69 **8**

**T° I°**  $\text{♩} = 104$

*Pizz.*

**mf**

**2**

*arco*

**mf**

76

*Pizz.*

**mf**

**2**

*arco*

**mf**

85 **Div.**

**f**

**Alto**

*à Françoise*

# Sinfonietta di tre la

pour  
orchestre

**Henri LOCHE**

Opus 214

*rit.*

**Largo**  $\text{♩} = 54$

I

The musical score for the Alto part of "Sinfonietta di tre la" features eight staves of music. Staff 1 starts with a dynamic *p* and a tempo of  $\text{♩} = 54$ . Staff 2 begins with *p* and includes a dynamic marking  $p = mp$ . Staff 3 starts with *p* and includes a dynamic marking  $p = mf$ . Staff 4 starts with *mf* and includes a dynamic marking *Pizz.*. Staff 5 starts with *mp* and includes a dynamic marking *mf*. Staff 6 starts with *mp* and includes a dynamic marking *mf*. Staff 7 starts with *p* and includes a dynamic marking *mf*. Staff 8 starts with *p* and includes a dynamic marking *mf*. The score also includes performance instructions such as *arco*, *solo*, *Div.*, *rit.*, and *Tempo*.

## II

Andante  $\text{♩} = 80$ 

**1** Div.

**2**

9 unis

13 **3**

solo  
Pizz.

Tutti  
arco

18 **4**

25 **5**

33 **6**

Div.

mf

mp

mf

unis

mp

40 **7**

mf

f

47 **8**

mf

**Alto**

-3-

53 Div. Rall. **9** rit.  
  
 59 Div. unis  
 64 solo Tutti  
Div.

**III****Allegretto**  $\text{♩} = 104$ 

*Pizz.*  
  
 7 1  
arco  
Div.  
  
 15 2  
unis  
  
 22 3 **Meno mosso**  $\text{♩} = 84$

*Très retenu*

27  
  
 6

33 **4**

*Pizz.*

39 **5**

*arco*

Div.

48 **6**

*unis*

Div.

**Meno mosso**  $\text{♩} = 92$

56 **7**

*Pizz.*

*unis*

*arco*

Div.

66 **8**

*unis*

*Pizz.*

*arco*

**T° I°**  $\text{♩} = 104$

76

*Pizz.*

*arco*

85 Div.

*f*

# Violoncelle

à Françoise

## Sinfonietta di tre la pour orchestre

I

Henri LOCHE  
Opus 214

Largo  $\text{d} = 54$

rit. **1** Tempo

The musical score consists of eight staves of cello music. Staff 1 starts with  $p$ , followed by  $= mf$ ,  $mp$ , and  $p$ . Staff 2 starts with  $= mp$ , followed by  $mp$ . Staff 3 starts with  $mf$ , followed by  $mp$ , and  $p$ . Staff 4 starts with  $= mf$ , followed by  $mp$ , and  $p$ . Staff 5 starts with  $Pizz.$ , followed by  $mp$ , and  $< mf$ . Staff 6 starts with  $p$ , followed by  $< mf$ . Staff 7 starts with  $rit. \boxed{7}$  Tempo. Staff 8 starts with  $rit. \boxed{8}$  Tempo, followed by  $mp$ ,  $p$ ,  $mp$ , and  $< mf$ .

Andante  $\text{♩} = 80$ 

II

**1** **2**

**3**

**4**

**5** **6**

**7**

**8**

**9** rit.

**10**

**11**

**12**

**13**

**14**

**15**

Allegretto  $\text{♩} = 104$ 

**1**

**2**

**3** Meno mosso  $\text{♩} = 84$

**4** Très retenu

**5**

**6**

**7**

**8** T° I°  $\text{♩} = 104$

**9**

**Contrebasse**

*à Françoise*

**Sinfonietta di tre la**  
pour  
**orchestre**

I

**Henri LOCHE**  
Opus 214

**Largo**  $\text{♩} = 54$

*rit.* **1** *Tempo*

Musical score for bassoon part, measures 1-6. The score consists of six staves of music. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show a transition with dynamics *mf* and *mp*. Measures 4 and 5 continue with dynamics *mp* and *p*. Measure 6 ends with a dynamic *p*.

**2**

Musical score for bassoon part, measures 7-12. Measure 7 starts with a dynamic *mp*. Measures 8 and 9 continue with dynamics *mf* and *mp*. Measure 10 ends with a dynamic *mf*.

**3**

*rit.*

Musical score for bassoon part, measures 13-18. Measure 13 starts with a dynamic *mp*. Measures 14 and 15 continue with dynamics *p* and *mf*. Measure 16 ends with a dynamic *mp*.

*Tempo*

Musical score for bassoon part, measures 19-24. Measure 19 starts with a dynamic *p*. Measures 20 and 21 continue with dynamics *mf* and *p*. Measure 22 ends with a dynamic *p*.

**4**

**5**

Musical score for bassoon part, measures 25-30. Measure 25 starts with a dynamic *mp*. Measures 26 and 27 continue with dynamics *mf* and *mp*. Measure 28 ends with a dynamic *mf*.

**6**

*rit.* **7** *Tempo*

*rit.* *Tempo*

Musical score for bassoon part, measures 31-36. Measure 31 starts with a dynamic *p*. Measures 32 and 33 continue with dynamics *mf* and *mp*. Measure 34 ends with a dynamic *p*.

**8**

Musical score for bassoon part, measures 37-42. Measure 37 starts with a dynamic *mp*. Measures 38 and 39 continue with dynamics *mf* and *mp*. Measure 40 ends with a dynamic *mf*.

## II

## Contrebasse

Andante  $\text{♩} = 80$ 

1

mf

mp

10 3

mf

mp

19 4

mp

mp

mp

7

mf

f

44

mp

mf

8

f

>

Rall. 9 rit.

56

mf

f

62

Pizz.

arco

= mf

mf

mp

mf

## Contrebasse

-3-

## III

Allegretto  $\text{♩} = 104$ 

**1**

**2**

**3** Meno mosso  $\text{♩} = 84$

**4** Très retenu

**5**

**6**

**Meno mosso**  $\text{♩} = 92$

**7**

**8** T° I°  $\text{♩} = 104$

**83**