

**Henri LOCHE**

**3 poèmes**

pour

violon solo  
et  
orchestre à cordes

- 1 – Élégie pour un poète
- 2 – Incantations
- 3 - Extase

*Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente*  
Marius GROUT

# Elégie pour un poète pour Violon et Orchestre à Cordes

Henri LOCHE

Lento  $\text{♩} = 50$

Violon Solo

1ers Violons

2èmes Violons

Altos

Violoncelles

Contrebasses

5

V.

V. 1

V. 2

Alt.

Vcelle

Cb.

p      *mf*      *f*

*Div.* *unis*      *p*      *mf*      *f*

*p*      *mf*      *f*      *Div.*

*p*      *mf*      *Div.* *unis*      *f*      *Div.*

*p*      *mf*      *f*

9

V.

V. 1

V. 2

Alt.

Vcelle

Cb.

*p*      *mf*

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

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

*p*

13

V.

13

V. 1

V. 2

Alt.

Vcelle

Cb.

mp

mp

unis

mp

mp

16

V.

16

V. 1

V. 2

Alt.

Vcelle

Cb.

f

p

Div.

unis

f

Div.

unis

f

p

Div.

unis

f

p

Div.

unis

-4-

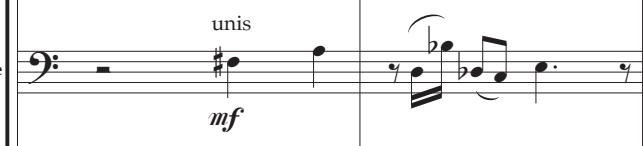
20

v. 

V. 1 

V. 2 

Alt. 

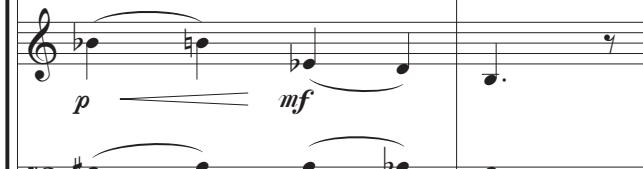
Vcelle 

Cb. 

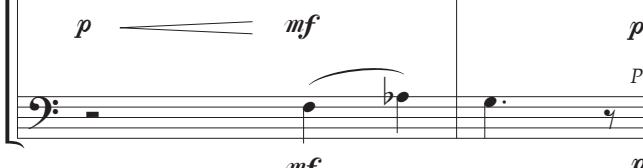
24

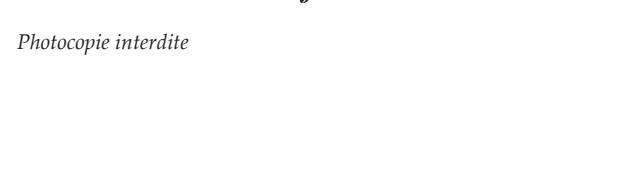
v. 

V. 1 

V. 2 

Alt. 

Vcelle 

Cb. 

27

V. *f*

V. 1 *arco f*

V. 2 *arco unis*

Div. unis

Alt. *arco Div.*

Vcelle *unis*

Cb. *f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

31

V. *f*

*mf*

V. 1 *f*

*mf*

V. 2

Alt. *unis*

Div. *f*

Vcelle

Cb.

*mf*

*unis*

*Div.*

*unis*

*f*

*f*

*mf*

*mf*

*f*

*f*

34

v. *mp* ————— *mf*

V. 1 Div. unis

V. 2 Div. unis

Alt. *mp* ————— *mf*

Vcelle *mp* ————— *mf*

Cb. *mp* ————— *mf*

38

v. *p* *3*

V. 1 Div. unis

V. 2 Div. unis

Alt. *p* ————— *mf*

Vcelle *p* ————— *mf*

Cb. *p* ————— *mf*

41

V. *p* ————— *mf* ————— *f*

V. 1 *p* ————— *mf* ————— *f*

V. 2 *p* ————— *mf* ————— *f*

Alt. *p* ————— *mf* ————— *f*

Vcelle *p* ————— *mf* ————— *f*

Cb. *p* ————— *mf* ————— *f*

Div.

=

44

V. *p* ————— *mf*

V. 1 *p* ————— *mf* *Div.* *unis* *Div.* *unis*

V. 2 *p* ————— *mf* *Div.* *unis*

Alt. *p* ————— *mf*

Vcelle *p* ————— *mf* *Div.*

Cb. *p*



Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

Valse mélancolique et langoureux vertige  
Ch. BAUDELAIRE

# Incantations

pour

## Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{♩} = 132$

Violon Solo

1ers Violons

2èmes Violons

Altos

Div.

Violoncelles

Contrebasses

$\text{♩} = 132$

$p$        $mf$        $f$

6

v.

*p* ————— *f*

6

V. 1

*p* ————— *f*

V. 2

*p* ————— *f*

unis      Div.      unis

Alt.

*p* ————— *f*

Vlc.

*p*      *f*

Cb.

*p*      *f*

=

12

v.

*mf*

*p*.

*mf*

12

V. 1

*mf*

*p*

*mf*

V. 2

*mf*

*p*

Div.

*mf*      unis

Alt.

*mf*

*p*

*mf*

Vlc.

*mf*

*p*

*mf*

Cb.

*mf*

*p*

18

V.

18

V. 1

V. 2

Alt.

Vlc.

Cb.

*p*

*p*

*p*

*Pizz.*

*p*

24

V.

24

V. 1

V. 2

Alt.

Vlc.

Cb.

*f*

*f*

*f*

*Div.*

*Pizz.*

*f*

*Div. arco*

*f*

*arco*

*f*

30

v.

*p*      *mf*      3      *mp*

30

V. 1

*p*      *mf*      *mp*

V. 2

*p*      *mf*      *mp*

Alt.

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

Vlc.

*p*      *mf*      *mp*

Cb.

*p*      *mf*      *mp*

=

36

v.

*p*      3      *p*.

36

V. 1

*p*      *Div.*      *mf*

V. 2

*p*      *Div.*      *mf*

Alt.

*p*      *unis*      *Div.*      *mf*

Vlc.

*p*      *mf*

Cb.

*p*      *mf*

*p*      3      *p*

43

V.

Rall. .... **Moderato** ♩ = 116

*p*

V. 1

Rall. .... **Moderato** ♩ = 116

*p*

V. 2

unis

Alt.

unis

Vlc.

Cb.

*mf*

*p*

*p*

*p*

*p*

=

50

V.

*mf*

*p sub.*

V. 1

*mf*

*p sub.*

Div.

V. 2

*mf*

*p sub.*

unis

Alt.

*mf*

*p sub.*

Vlc.

*mf*

*p sub.*

Cb.

*mf*

56

V.

V. 1

V. 2 unis

Alt.

Vlc.

Cb.

mp      mf      mp

63

V.

V. 1

V. 2

Alt.

Vlc.

Cb.

mf      mp

mf      mp

mf      mp

mf      mp

69

V. *mf*

V. 1 *mf*

V. 2 *mf*

Div.

unis

Alt. *mf*

Vlc. *mf*

Cb. *mf*

**≡**

76

V. *mf*

V. 1 *mf*

V. 2 *mf*

unis

Alt. *mf*

Vlc. *mf*

Cb. *mf*

81  $\# \text{F} \cdot$

v.  $p \text{ sub.}$   $mp$

81 Div.  $p \text{ sub.}$   $unis$

v. 1  $p \text{ sub.}$   $mp$

v. 2  $p \text{ sub.}$   $mp$

Alt.  $p \text{ sub.}$   $mp$

Vlc.  $p$   $p$   $mp$

Cb.  $p$   $p$   $mp$

=

87

v.  $p$

87  $p$   $mf$

v. 2  $p$   $mf$

Div.  $p$   $mf$

unis  $p$

Alt.  $p$   $mf$

Vlc.  $p$   $mf$

Cb.  $p$

V. 100  
 v. 100  
 V. 2  
 Alt.  
 Vlc.  
 Cb.

mf  
 3  
 f  
 mf

mf

f

Div.

unis

mf

f

mf

mf

f

mf

mf

mf

mf

107

V.

V. 1

V. 2

unis

Alt.

Vlc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

113

V.

V. 1

V. 2

Alt.

Vlc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*Pizz.*

*mf*

*mf*

*Pizz.*

*mf*

*mf*

119

V. -

V. 1 119 

V. 2

Alt.

Vlc.

Cb.

*p*

*arco*

*p*

*arco*

*p*

*arco*

*p*

124

V. 

V. 1

V. 2

Alt.

Vlc.

Cb.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

130

V.

130

V. 1

V. 2

Alt.

Div.

Vlc.

Cb.

*p* ————— *mf* ————— *f*

=

136

V.

*p* ————— *f*

136

V. 1

*p* ————— *f*

V. 2

*p* ————— *f*

unis

Div.

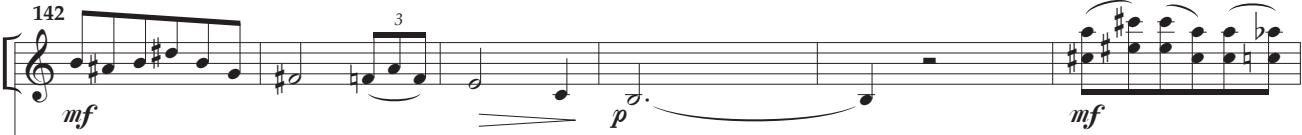
unis

Alt.

Vlc.

*p* ————— *f*

142

V. 

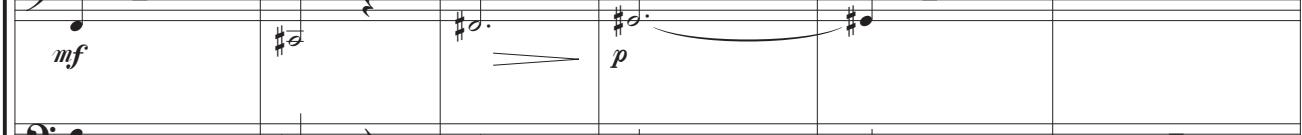
142

V. 1 

V. 2 

Div.

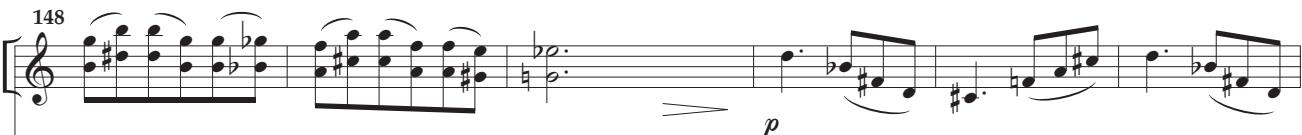
Alt. 

Vlc. 

Cb. 

=

148

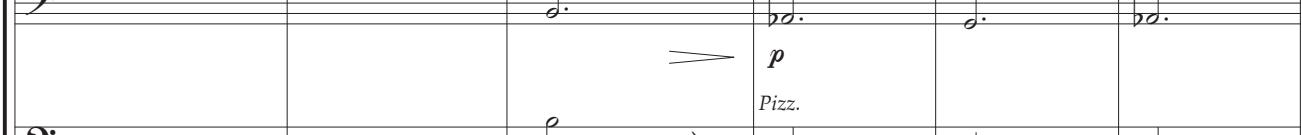
V. 

148

V. 1 

V. 2 

Alt. 

Vlc. 

Cb. 

*p*

154

V.

154

V. 1

V. 2

Alt.

Vlc.

Cb.

f

f

Div.

Pizz.

f

Div.

arco

f

arco

f

160

V.

160

V. 1

V. 2

Alt.

Vlc.

Cb.

p

mf

3

mp

p

mf

unis

Div.

unis

p

mf

unis

p

mf

mp

166

V. 

166

V. 1 

V. 2 

Alt. 

Vlc. 

Cb. 

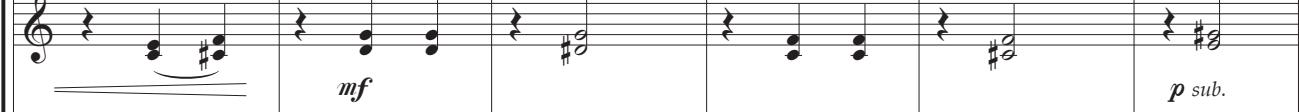
2

V. 173 *Rall.* ..... **Moderato**  $\text{♩} = 116$   
 V. 173 *Rall.* ..... **Moderato**  $\text{♩} = 116$   
 V. 1  
 V. 2  
 Alt.  
 Vlc.  
 Cb.

180

v. 

v. 1 

v. 2 

Alt. 

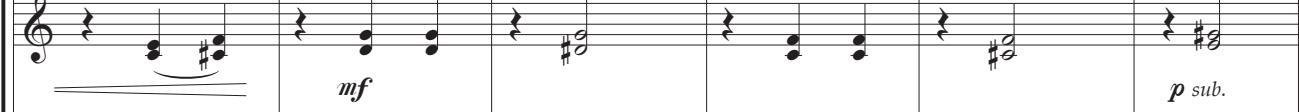
Vlc. 

Cb. 

*p sub.*

180

v. 1 

v. 2 

Alt. 

Vlc. 

Cb. 

*p sub.*

*mf*

*Div.*

*p sub.*

unis

*p sub.*

*mf*

*p sub.*

*mf*

*p sub.*

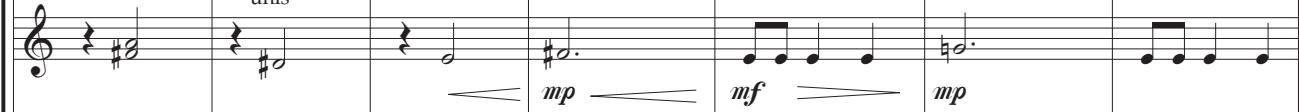
*mf*

*p sub.*

≡

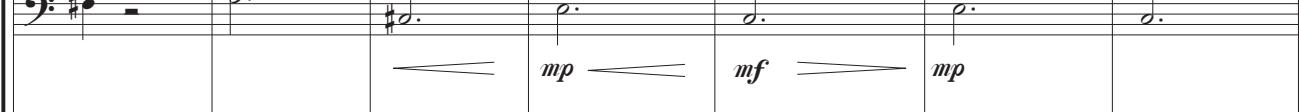
186 

v. 1 

v. 2 

unis

Alt. 

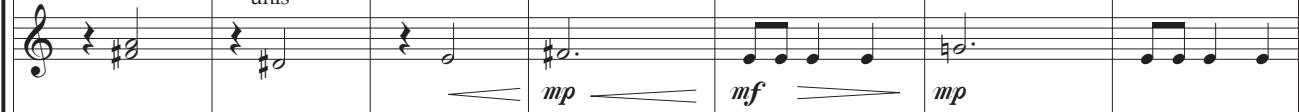
Vlc. 

Cb. 

*mp*    *mf*    *mp*

186 

v. 1 

v. 2 

unis

Alt. 

Vlc. 

Cb. 

*mp*    *mf*    *mp*

193

V. *mf* *mp*

V. 1 *mf* *mp*

V. 2 *mf* *mp*

Alt. *mf* *mp*

Vlc. *mf* *mp*

Cb. *mf* *mp*

=

199

V. *mf*

V. 1 *mf* *#p.* *#p.* *#p.* *mf* *unis*

V. 2 *mf* *Div.* *mf* *Div.*

Alt. *mf*

Vlc. *mf*

Cb. *mf* *mf*

206

V.

206

V. 1

V. 2

unis

Alt.

Vlc.

Cb.

mf

mf

mf

mf

mf

mf

=

211 #<sup>p</sup>.

V.

p sub.

mp

211

V. 1

Div.

p sub.

unis

V. 2

p sub.

mp

Alt.

p sub.

mp

Vlc.

p

p

mp

Cb.

p

p

mp

Photocopie interdite

DPV-AHL046

217

V. *p* *mf*

V. 1 *mf*

V. 2 *p* *mf*

Alt. *p* *mf*

Vlc. *p* *mf*

Cb. *p*

 $=$ 

223 *8va*

V. *p* *p* *p* *p* *p* *p* *p* *p*

V. 1 *p* *b* *p* *b* *p* *b* *p* *b*

V. 2 *p* *b* *p* *b* *p* *b* *p* *b*

Alt. *p* *b* *p* *b* *p* *b* *p* *b*

Vlc. *p* *d* *p* *d* *p* *d* *p* *d*

Cb. - - - - - - - -

*Ouvrage protégé*  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

*Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns*

Claude EVRARD-COUPIC

**Extase**  
pour  
**Violon et Orchestre à Cordes**

Henri LOCHE

**Largo ♩ = 58**

**Violon Solo**

**1ers Violons**

**2èmes Violons**

**Altos**

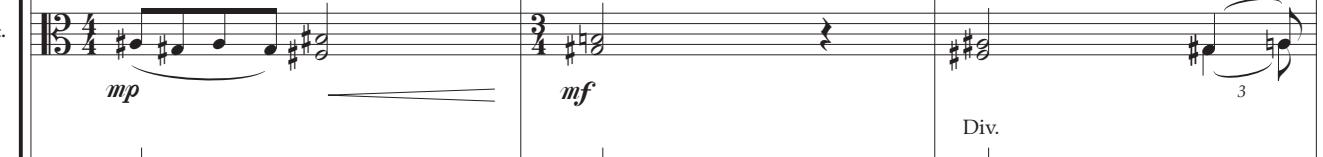
**Violoncelles**

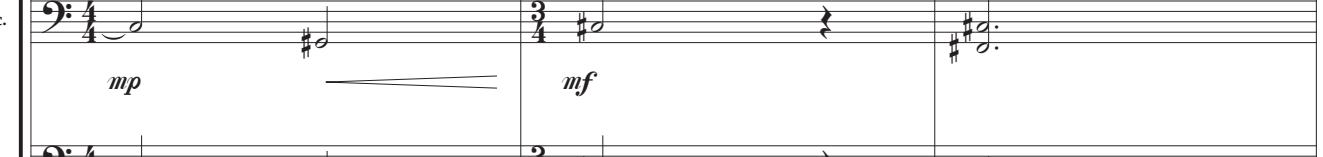
**Contrebasses**

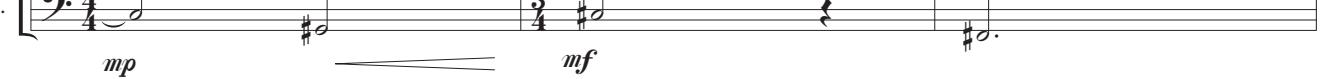
V. 

V. 1 

V. 2 

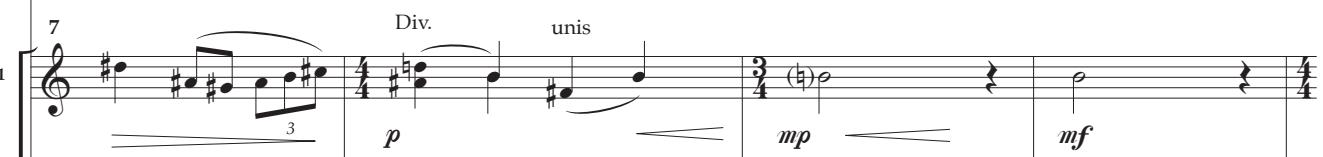
Alt. 

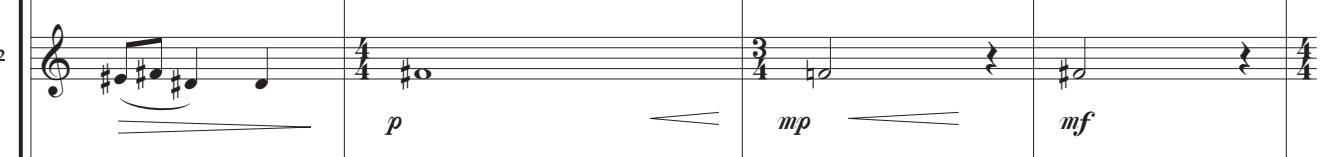
Vlc. 

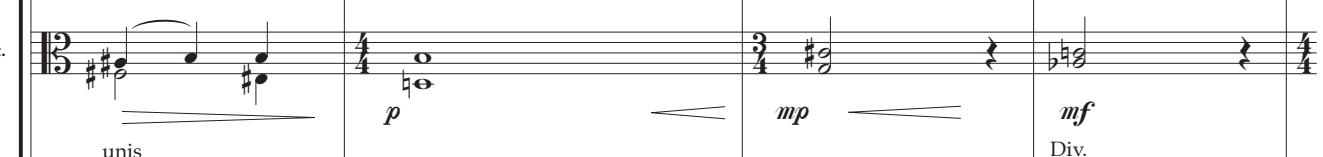
Cb. 

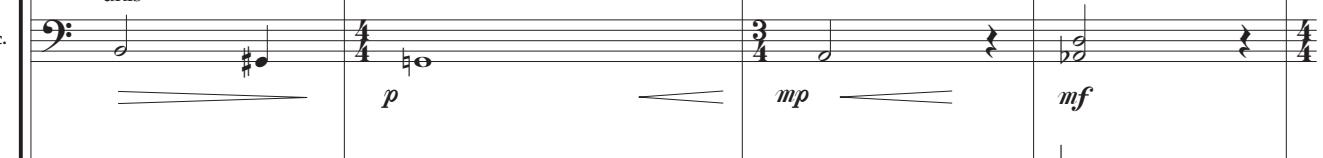
=

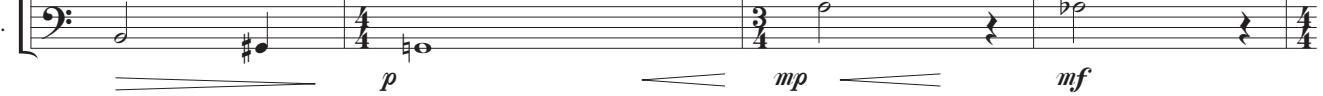
V. 

V. 1 

V. 2 

Alt. 

Vlc. 

Cb. 

11

v. *mp* *mp*

v. 1 *mp* *Div.* *unis*

v. 2 *mp* *mp* *unis*

Alt. *mp* *mp*

Vlc. *mp* *mp*

Cb. *mp* *mp*

=

14

v. *mp* *mf*

v. 1 *p* *mf*

v. 2 *Div.* *mf*

Alt.

Vlc.

Cb.

18 (8<sup>va</sup>) ..... V. *mp*

18 V. 1 *mp*

V. 2 *mp*

Div. Alt. *mp*

Vlc. Div. unis *mp*

Cb. *mp*

21 V. *mf* > *p* *mf*

21 V. 1 *mf*

V. 2 Div. *mf*

unis Alt. *mf*

Vlc. *mf* *p* *mf* Div.

Cb. Pizz. *mf* *arco*

*mf* *mp* *mf*

*un peu retenu.....*

25

v.

25

v. 1 *un peu retenu.....*  
Div.

v. 2

Div. unis

Alt.

Vlc.

Cb.

Tempo

30

v.

Tempo

30

v. 1 unis  
mf

v. 2 *mf*

Alt.

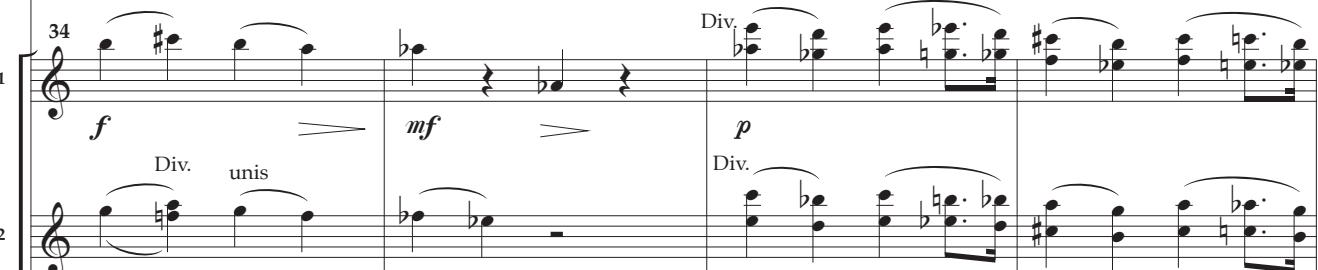
Vlc. unis  
pp

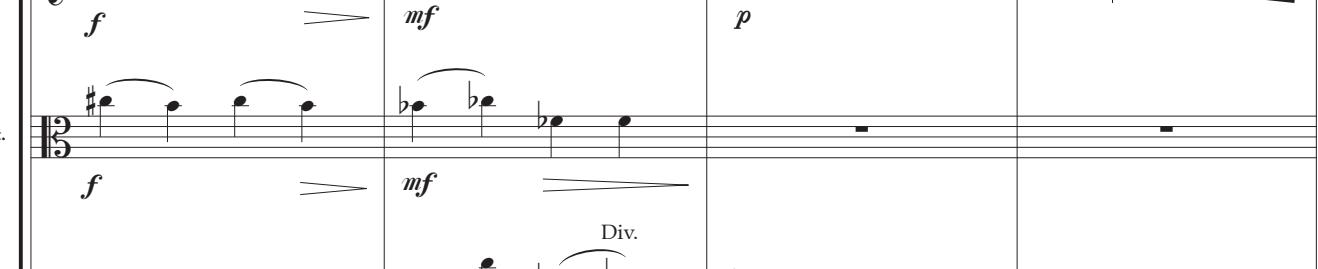
Cb.

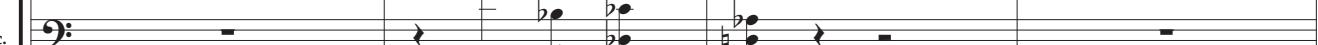
rit. .... *Tempo*

V. 

rit. .... *Tempo*

V.1 

V.2 

Alt. 

Vlc. 

Cb. 

*p*

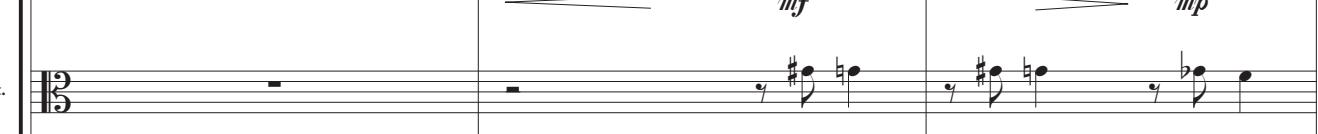
=

38

V. 

V.1 

V.2 

Alt. 

Vlc. 

Cb. 

41

V. 8va.....

v. 1 Div. unis

v. 2

Alt.

Vlc. unis

Cb. mp

二

45 rit. .... Tempo

V. 1  
V. 2  
Alt.  
Vlc.  
Cb.

45 rit. .... Tempo

Div. unis  
Div.

p

49

V. *f* *mp*

V. 1 *f* *mp*

V. 2 *f* *mp*

Alt. *f* *unis* *mp* *Div.* *unis*

Vlc. *f* *mf* *mp*

Cb. *mp*

52

V. *mf*

V. 1 *mf* *mp* *Div.* *mf* *unis*

V. 2 *mf* *mp* *mf*

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

Vlc. *mf* *mp* *mf*

Cb. *mp* *mf*

55

v. *p* *mp* *mf*

Div. unis

v. 1 *p* *mp* *mf*

v. 2 *p* *mp* *mf*

Alt. *p* *mp* *mf*

unis Div.

Vlc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

59

v. *mp* *mp*

Div. unis

v. 1 *mp* *mp*

v. 2 *mp*

Alt. *mp* *mp*

unis

Vlc. *mp* *mp*

Cb. *mp* *mp*

62

V.  $\geqslant p$   $mp$   $\geqslant mf$

62

V.1  $\geqslant p$   $mf$   $\circ$   $\circ$   
Div. unis

V.2  $\geqslant p$   $mf$

Alt.  $\geqslant p$   $mf$

Vlc.  $\geqslant p$   $mf$

Cb.  $\geqslant p$

 $=$ 

66

V.  $\geqslant mp$

66

V.1  $\geqslant mp$   $\geqslant$  Div.

V.2  $\geqslant$  unis

Alt.  $\geqslant mp$   $\geqslant$  Div. unis

Vlc.  $\geqslant mp$   $\geqslant$

Cb.  $\geqslant mp$

70

v. *mf*

v. 1 *mf*

v. 2 *mf* unis

Alt. *mf*

Vlc. *mf* Div.

Cb. *mf* *pizz.* *p* *mf* *arc*

**un peu retenu.....**

74

v. *mp*

v. 1 *mp*

v. 2 *mp* unis

Alt. *mp*

Vlc. *mp* Div. unis

Cb. *mp*

**un peu retenu.....**

74

v. 1 *p* *mf*

v. 2 *p* *mf*

Alt. *p* *mf*

Vlc. *p* *mf*

Cb. *p* *mf*

Div.

Juin Juillet 2000

Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente  
*Marius GROUT*

# Violon Solo

Oeuvre protégé  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

## Elégie pour un poète pour Violon et Orchestre à Cordes

Lento ♩ = 50

Henri LOCHE

The musical score for Violin Solo by Henri Loche is presented on eight staves of music. The tempo is Lento (♩ = 50). The score includes dynamic markings such as *p*, *mf*, *f*, and *mp*. Measure 2 starts with a sustained note followed by a sixteenth-note pattern. Measure 6 features a eighth-note pattern. Measure 10 includes grace notes and sixteenth-note patterns. Measure 14 shows a eighth-note pattern. Measure 17 includes a dynamic change from *f* to *p*. Measure 21 features a eighth-note pattern. Measure 24 ends with a sustained note.

## V. Solo

-3-

The sheet music consists of ten staves of musical notation for a solo instrument. The key signature changes frequently, including sections with one flat, one sharp, and no sharps or flats. The dynamics are also varied, with markings such as *f*, *mf*, *p*, and *mp*. Measure numbers are provided at the beginning of each staff: 27, 31, 34, 38, 40, 42, 45, 49, and 52. The music features complex rhythmic patterns, including eighth and sixteenth note figures, and various slurs and grace notes.

# Violon Solo

Valse mélancolique et langoureux vertige  
Ch. BAUDELAIRE

Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

## Incantations pour Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{♩} = 132$

1 Allegro  $\text{♩} = 132$

2  $p$   $f$   $mf$

3  $p$   $mf$

4  $>p$

5  $p$

6  $f$   $p$

# V. Solo

-5-

*Rall.* ..... **Moderato** ♩ = 116

37

50

54

59

64

70

80

86

**Allegro**  $\text{♩} = 132$

96

100

105

111

116

125

129

*f*

*p*

*mf*

*mp*

*mf*

*f*

*p*

*mf*

*f*

# V. Solo

-7-

137

*p* ————— *f*

142

*mf*

3

*p*

147

*mf*

151

*p*

156

*f*

161

*p* ————— *mf* 3 *mp*

166

*Rall.* ..... **Moderato** ♩ = 116

3

7 2

*p*

This block contains eight staves of musical notation for the V. Solo part. Staff 1 (measures 137-141) starts with a dynamic *p*, followed by a measure of eighth notes and a dynamic *f*. Staff 2 (measures 142-146) starts with *mf*, followed by a measure with a triplet marking (3), a dynamic *p*, and a fermata. Staff 3 (measures 147-151) starts with *mf*. Staff 4 (measures 156-160) starts with *f*. Staff 5 (measures 161-165) starts with *p*, followed by *mf* with a triplet marking (3), and ends with *mp*. Staff 6 (measures 166-170) starts with *p*, followed by a dynamic marking *Rall.* ..... **Moderato** with a tempo of ♩ = 116, and ends with a fermata.

V. Solo

Sheet music for Treble Clef instrument, 12 measures.

Measure 179: *p* (measures 1-2), *mf* (measures 3-4)

Measure 185: *p sub.* (measures 1-2), *mp* (measures 3-4), *mf* (measures 5-6)

Measure 191: *mp* (measures 1-2), *mf* (measures 3-4), *mp* (measures 5-6)

Measure 196: *mf* (measures 1-2)

Measure 203: *mf* (measures 1-2), *p sub.* (measures 3-4)

Measure 213: *mp* (measures 1-2), 3 (measures 3-4)

Measure 219: *p* (measures 1-2), *mf* (measures 3-4)

Measure 224: *8va* (measures 1-2)

Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns

Claude EVRARD-COUPIC

# Violon Solo

Ouvrage protégé

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## Extase pour Violon et Orchestre à Cordes

Largo  $\text{♩} = 58$

Henri LOCHE

V. Solo

-11-

23      *p*      *mf*      *un peu retenu*      *Tempo*

27      *p*      *mp*      *pp*      *p*

32      *mp*      *mf*      *f*

35      *rit.*      *Tempo*

38      *mf*      *p*      *mf*      *mp*

41      *mf*

45      *rit.*      *Tempo*

49      *f*

*mp*

The image shows six staves of musical notation for piano, arranged vertically. The first staff begins at measure 53 in 3/4 time, marked *mf*, with a dynamic instruction  $\geq$ . The second staff begins at measure 56 in 4/4 time, marked *p*, with dynamics *p*, *mp*, and *mf*. The third staff begins at measure 59 in 4/4 time, marked *mp*, with dynamics *mp* and *mf*. The fourth staff begins at measure 62 in 4/4 time, marked *> p*, *mp*, and *mf*. The fifth staff begins at measure 66 in 4/4 time, marked *mp*. The sixth staff begins at measure 69 in 4/4 time, marked *mf*, *p*, and *mf*. A performance instruction *un peu retenu* is written below the sixth staff. The music consists of various note heads, stems, and beams, with some notes having three vertical stems. Measure numbers 53, 56, 59, 62, 66, and 69 are indicated at the start of each staff.

*Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente*  
*Marius GROUT*

# 1ers Violons

*Ouvrage protégé  
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## Elégie pour un poète pour Violon et Orchestre à Cordes

Henri LOCHE

Lento  $\text{♩} = 50$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Div. unis mf f p Div. unis p mf Div. unis Div. unis mp f p Div. unis mf unis < > < >

Pizz. arco

$p < mf$   $p$   $f$

The sheet music consists of eight staves of musical notation for a solo instrument, likely trumpet or flute. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1 (Measures 28-30): *mf*
- Staff 2 (Measure 31): *f*, *mf*
- Staff 3 (Measures 34-36): *mp*, *mf*, *Div.*, *unis*
- Staff 4 (Measures 37-40): *p*, *p*, *mf*, *Div.*, *unis*, *Div.*, *unis*
- Staff 5 (Measures 41-44): *p*, *mf*, *< f*
- Staff 6 (Measures 45-48): *p*, *mf*, *Div.*, *unis*, *Div.*, *unis*
- Staff 7 (Measures 49-52): *mp*, *Div.*, *8va.....*
- Staff 8 (Measures 53-56): *f*, *p*, *p*

# 1ers Violons

-5-

Valse mélancolique et langoureux vertige  
Ch. BAUDELAIRE

Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

## Incantations pour Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{♩} = 132$

The musical score consists of six staves of music for the first violins. Staff 1 starts with a dynamic *mf*, followed by *f*. Staff 2 starts with *p*, followed by *f*, and ends with *mf*. Staff 3 starts with *p*, followed by *mf*. Staff 4 starts with *p*, followed by *mf*. Staff 5 starts with *f*, followed by *p*, then *mf*, *mp*, *Div.*, *unis*, and *mf*. Staff 6 starts with *p*, followed by *Rall.*, *Moderato*, and  $\text{♩} = 116$ .

49

55

62

68

74

79

85

91

*p sub.*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*p sub.*

*mf*

*unis*

*mp*

*p*

*Allegro ♩ = 132*

*mf*

*f*

## V.1

-7-

97

104

112

118

126

135

142

147

155

*f*

*p*

162

*mf*

*mp*

*p*

Div.

170

*mf*

unis

3

176 *Rall.* ..... **Moderato**  $\text{♩} = 116$

*p*

*mf*

182

*p sub.*

187

*mp*

*mf*

193

*mf*

*mp*

## V.1

-9-

199

*mf*

*mf*

205

*mf*

210

Div.

*p sub.*

216 unis

*mp*

*mf*

224

## 1ers Violons

*Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns*

*Claude EVRARD-COUPIC*

*Ouvrage protégé*  
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# Extase

pour

## **Violon et Orchestre à Cordes**

Henri LOCHE

Largo ♩ = 58

Div.

unis

Div

unis

1

—

2

mp

Tempo

26

*mp*    ——————

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33 unis *rit.*.....

*Tempo*

Div. 36 *p*

39 unis

*mf* > *mp* <

42 *mf* Div. unis *rit.*..... *Tempo* 2

48 *mf* < *f* <

51 *mp* < *mf* < *mp* < *mf*

54 *p* Div. unis *mf* <

58

61 unis

64

68

72

*un peu retenu.*

75

## 2èmes Violons

*Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente*  
Marius GROUT

Oeuvre protégé  
**PHOTOCOPIE INTERDITE**  
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# Elégie pour un poète

pour

## Violon et Orchestre à Cordes

Henri LOCHE

Lento  $\text{♩} = 50$

Div.

4      unis

mf      p      mf

8      f      p      3

11     Div.      unis

mf      > mp

15     f      >      p      <      <

20     mf      < >      < >      p < mf

25                    *Pizz.*                    Div.                    *arco*  
 unis                    Div.                    unis

29

32                    Div.                    unis

36                    Div.                    unis

40

44                    Div.

47                    unis

51                    Div.                    unis                    unis

## Incantations

pour

## Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{J} = 132$ 

The musical score consists of ten staves of music for 2nd Violins. The first staff begins with a dynamic of *mf*, followed by *f*. The second staff starts with *p*, followed by *f*. The third staff starts with *p*, followed by *mf*. The fourth staff starts with *p*. The fifth staff starts with *f*, followed by *p*, then *mf*. The sixth staff starts with *mp*, followed by *p*, then *mf*. The seventh staff starts with *Rall.*, followed by *Moderato* at  $\text{J} = 116$  and *unis*. The eighth staff starts with *p*. The ninth staff starts with *mf*. The tenth staff ends with *p sub.*



116

121

126

135

142

148

154

159

168

V. 2

175 *Rall.* ..... **Moderato**  $\text{♩} = 116$   
unis Div.

182 unis  
*p sub.*

189

195

201 Div. unis  
*mf*

207

212 *p sub.* *mf*

218

224

Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns

Claude EVRARD-COUPIC

## 2èmes Violons

Oeuvre protégé

**PHOTOCOPIE INTERDITE**

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# Extase

pour  
**Violon et Orchestre à Cordes**

Largo  $\text{♩} = 58$

Henri LOCHE

Div.

The musical score for the 2nd Violins features eight staves of music. Staff 1 starts with a dynamic of *p*, followed by *mp*, *p*, *mp*, and ends with a measure of *Div.*. Staff 2 begins with *mf* and includes markings *unis* and *3*. Staff 3 starts with *mp* and includes *< >* markings. Staff 4 starts with *p* and includes *< mp < mf* markings. Staff 5 starts with *mp* and includes *< > p* markings. Staff 6 starts with *mf* and includes *>* markings. Staff 7 starts with *mf* and includes *Div.*, *unis*, and *< > p < mf >* markings. Staff 8 starts with *mp* and includes *un peu retenu*, *Tempo*, *p*, *mp*, *p*, *pp*, *rit.*, *Div.*, *unis*, and *f* markings.

v.2

Tempo

Div.

40

A musical staff with a treble clef at the beginning. It contains a dotted half note, followed by a bass clef, a quarter note, a sharp sign, a greater than symbol (>), and the dynamic marking *mp*.

mf

45

*rit. Tempo*

Musical score for orchestra, page 10, measures 45-46. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 45. It features a dynamic of *mf*, a crescendo symbol (>), a rest, and a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of *mp*. It features a dynamic of *mf*, a crescendo symbol (>), a rest, and a sixteenth-note pattern.

50

A musical score page showing the beginning of the first movement of Beethoven's Violin Concerto. The score includes the full orchestra parts (strings, woodwinds, brass, percussion) and the solo violin part. The violin part features a dynamic marking of 'f' (fortissimo) and a grace note. The score is in 4/4 time and uses a treble clef.

ii

Div.

unis

3

55

A musical staff with a treble clef. The first note has a sharp sign above it. The second note has a sharp sign to its right. The third note has a sharp sign above it. The fourth note has a sharp sign to its right. The fifth note has a sharp sign above it. The sixth note has a sharp sign to its right. The seventh note has a sharp sign above it.

10

mp

np

61

8

67

Musical score for piano, measures 11-12:

Measure 11: Rest, bass note.

Measure 12: Bass note, melody of eighth and sixteenth notes. Dynamics: *mf*, *p*, *mf*.

73

*un peu retenu.*

A musical score for a single instrument. The score begins with a treble clef and a common time signature (indicated by a '4'). The melody consists of eighth-note patterns. At the start, there is a single eighth note followed by a sharp sign. This is followed by a measure with two eighth notes, where the second note has a curved brace underneath it. The next measure shows a similar pattern with a brace under the second note. The time signature changes to three-quarters (indicated by a '3') for the following measure, which contains three eighth notes. A dynamic marking 'p' (pianissimo) is placed above this measure. The next measure contains two eighth notes. The dynamic marking 'mf' (mezzo-forte) is placed above the final measure of the section. The section concludes with a measure ending in a common time signature, indicated by a '4'.

Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente  
Marius GROUT

Altos

Oeuvre protégé  
**PHOTOCOPIE INTERDITE**  
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# Elégie pour un poète

pour

## Violon et Orchestre à Cordes

Lento ♩ = 50

Henri LOCHE

The musical score for "Elégie pour un poète" by Henri Loche is composed of six staves of music for Violon and Orchestre à Cordes. The score begins with a Lento tempo (♩ = 50). The first staff starts with a rest followed by a melodic line. The second staff begins with a dynamic of *mf*, followed by *p*, *<>*, and *mf*. The third staff starts with *p*, followed by *<>*, *mf*, and *<f>*. The fourth staff starts with *p*, followed by *<>*, and *mf*. The fifth staff starts with *mp*, followed by *<>*. The sixth staff starts with *f*, followed by *>*, *p*, *<>*, and *<>*. The score concludes with a final dynamic of *p* followed by *<>* and *mf*.

A.

25                          *Pizz.*

*arco*      Div.      unis

*p*                          *f*

29                          *mf*

Div.      unis

32                          *f*      >      *mf*      Div.      unis      *mp*

35                          *mf*      *p*      <      *p*

39                          *mf*      >      *p*      <      *mf*

43                          *f*      Div.      unis      *p*      <      *mf*

47                          <      *mp*      <

51                          Div.      unis      Div.      unis

*f*      >      *p*      <      <      *p*

## Incantations

pour

## Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{♩} = 132$ 

Div.

The musical score consists of ten staves of music for Alto. The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, B-flat major, A major, and G major. The time signature is mostly common time (indicated by '3'). Dynamics include *p*, *mf*, *f*, *p <*, *f*, *p*, *mf*, *p >*, *mp*, *p*, *mf*, *Rall.*, and *moderato*. Articulations include slurs, grace notes, and accents. Performance instructions like 'Div.' and 'unis' are placed above certain measures. Measure numbers 6, 13, 20, 27, 34, 41, and 48 are indicated at the beginning of their respective staves.

Alt.

-5-

55 unis

*p sub.* < *mp* < *mf* > *mp*

62

< *mf* > *mp*

68 Div.

< *mf* > *mf*

75 unis

*mf*

81

< *p sub.* > *mp*

88 Div. unis

> *p* < *mf*

Allegro  $\text{♩} = 132$

95 Div. unis

*f* < *p* < *mf*

102

< *f* > *mf* 3

108

< *mp* > *mf*

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116 *Pizz.*

122 *arco*

128 *f* *mf* *p* *mf*

134 *f* *p* *f*

141 *unis* *mf* *p* *mf*

148 *p*

155 *f* *p*

162 *unis* *Div.* *unis* *Div.* *unis*

169 *Div.* *mf*

Alt.

Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns  
**Claude EVRARD-COUPIC**

**Altos**

Oeuvre protégé  
**PHOTOCOPIE INTERDITE**  
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**Extase**  
pour  
**Violon et Orchestre à Cordes**

Largo  $\text{♩} = 58$

**Henri LOCHE**

Div.

The musical score for the Alto part of "Extase" by Henri Loche is presented in eight staves. The first staff begins with a dynamic of  $p$ , followed by a crescendo ( $<$ ) to  $mp$ , a decrescendo ( $>$ ) to  $p$ , another crescendo ( $<$ ) to  $mp$ , and finally a decrescendo ( $>$ ) back to  $p$ . The second staff starts with  $mf$  and includes a dynamic marking "unis" above a triplet bracket. The third staff begins with  $mp$ , followed by  $< > mp$ , then  $>p$ . The fourth staff starts with  $p$ , followed by a dynamic marking "Div." above a triplet bracket. The fifth staff begins with  $mp$ , followed by  $< mf > p <= mf$ . The sixth staff starts with a dynamic marking "Div. unis" above a triplet bracket, followed by  $> mp <= p$ , then  $> pp$ . The seventh staff begins with  $p$ , followed by  $mp$ , then  $f$ , and ends with a dynamic marking " $>$ ". The eighth staff concludes the piece.

Alt.

35 *rit. .... Tempo*

41

45 *Div. rit. .... Tempo unis*

49

52 *Div.*

57

62

66 *Div. unis*

71

*un peu retenu.....*

# Violoncelles

*Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente*  
Marius GROUT

Ouvrage protégé  
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## Elégie pour un poète pour Violon et Orchestre à Cordes

Henri LOCHE

Lento  $\text{♩} = 50$

## Vlc.

-3-

26                          *arco*

30

35                          Div.                          unis

39                          Div.                          unis

43                          Div.                          unis

48                          unis

51                          Div.

Valse mélancolique et langoureux vertige  
Ch. BAUDELAIRE

Ouvrage protégé  
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# Incantations

pour

## Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{♩} = 132$

The musical score consists of six staves of cello music. Staff 1 starts with a dotted half note followed by a dotted half note, then a quarter note. Dynamics: *p*, *mf*, *f*. Staff 2 starts with a quarter note, then a dotted half note, followed by a quarter note. Dynamics: *p*, *f*, *mf*, *#o*. Staff 3 starts with a dotted half note, then a quarter note, followed by a dotted half note. Dynamics: *p*, *p*. Staff 4 starts with a dotted half note, then a quarter note, followed by a dotted half note. Dynamics: *p*, *p*. Staff 5 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Dynamics: *Pizz.*, *f*. Staff 6 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Dynamics: *Div. arco*, *f*.

Staff 7 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Dynamics: *p*, *#o*. Staff 8 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Dynamics: *p*, *mf*. Staff 9 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Dynamics: *mp*, *p*, *mf*. Staff 10 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Dynamics: *Rall.*, *3*. Staff 11 starts with a quarter note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note.

## Vlc.

-5-

48 **Moderato** ♩ = 116

55

62

69

76

86

93

Allegro ♩ = 132

100

108

*Pizz.*

115

*arco*

121

*f*

127

*p*

*mf*

135

*f*

*p*

*f*

*mf*

143

*p*

*3*

*p*

152

*Pizz.*

*Div.*

*arco*

*f*

159

*p*

*mf*

*unis*

*mp*

166

*p*

*mf*

## Vlc.

-7-

173

Rall. ....

Moderato  $\text{♩} = 116$

$p$

180

$mf$

$p \text{ sub.}$

187

$mp$

$mf$

$mp$

194

$mf$

$mp$

$mf$

201

$mf$

208

$mf$

$p$

$mp$

217

$p$

$mf$

224

# Violoncelles

*Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns*  
**Claude EVRARD-COUPIC**

*Ouvrage protégé  
PHOTOCOPIE INTERDITE  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)*

**Extase**  
pour  
**Violon et Orchestre à Cordes**

**Largo** ♩ = 58

Henri LOCHE

Musical score for bassoon part 2, page 2. The score consists of six staves of music. Staff 1 (measures 1-4) shows a melodic line with dynamic markings *p*, *mp*, *p*, *mp*. Staff 2 (measures 5-8) starts with *mf*, followed by *p*, *mp*, *p*. Staff 3 (measures 9-12) has *mf*, *mp*, *p*, *mp*, *p*. Staff 4 (measures 13-16) includes *unis*, *Div.*, *unis*, *Div.*. Staff 5 (measures 17-20) features *mf*, *p*, *mp*, *p*. Staff 6 (measures 21-24) includes *unis*, *Div.*, *unis*, *p*, *mf*, *p*. Staff 7 (measures 25-28) has *unis*, *Div.*, *unis*, *p*, *mf*, *p*. Staff 8 (measures 29-32) includes *Tempo unis*, *Div.*, *rit.*

*Tempo*

36 *p* unis *mp* *mf*

44 rit. *Tempo* Div. unis *f*

44 *mp* > *p*

50 Div. unis Div. *mf* > *mp* < *mf* = *mp* < = *mf*

54 unis *p* < *mp* < = *mf* Div. unis *mp* < >

60 *mp* > *p* < = *mf*

65 Div. *mp*

69 unis < *mf* > *p* < = *mf* >

74 Div. unis Div. *un peu retenu*

*mp* < = *p* < = *mf* < =

# Contrebasses

*Il aimait la chose absente  
Et trop faible ou trop puissant  
Ne vit jamais en l'instant  
Qu'un remords ou qu'une attente*  
*Marius GROUT*

Ouvrage protégé  
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## Elégie pour un poète pour Violon et Orchestre à Cordes

Henri LOCHE

Lento  $\text{♩} = 50$

The musical score consists of five staves of double bass notation. Staff 1 (measures 1-6) starts with a sustained note followed by a dynamic *mf*. Staff 2 (measures 7-11) shows a melodic line with dynamics *mf*, *f*, *p*, and *mp*. Staff 3 (measures 12-15) features eighth-note patterns with a dynamic *mp*. Staff 4 (measures 16-19) includes dynamic markings *f*, *p*, *p*, and *mf*. Staff 5 (measures 20-24) concludes with a dynamic *p* and a *Pizz.* instruction.

Cb.

26

*arco*

30

35

40

45

50

# Contrebasses

*Valse mélancolique et langoureux vertige*  
Ch. BAUDELAIRE

Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
Même partie (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

# Incantations

pour

## Violon et Orchestre à Cordes

Henri LOCHE

Allegro  $\text{♩} = 132$

The musical score for Double Bass (Contrebasses) by Henri Loche is presented in eight staves. The first staff begins with a dynamic of *p*, followed by *mf* and *f*. The second staff starts with *p*, followed by *f* and *mf*. The third staff includes a dynamic instruction *p* and a performance note *Pizz.*. The fourth staff features a dynamic of *f* and a performance note *arco*. The fifth staff includes dynamics *p*, *mf*, and *mp*. The sixth staff includes dynamics *p*, *mf*, and *p*, with a tempo change to *Moderato* ( $\text{♩} = 116$ ). The seventh staff includes dynamics *p*, *mf*, and *p*. The eighth staff concludes with a dynamic of *p*.

59

67

76

86

Allegro ♩ = 132

97

110

123

133

141

**Cb.**

-7-

151 *Pizz.*

159

167 *Rall.* ..... **Moderato**  $\text{♩} = 116$

180

191

199

208

218

# Contrebasses

*Mon âme vit en toi comme dans un grand miroir,  
Humide de marées, auréolée d'embruns  
Claude EVRARD-COUPIC*

*Oeuvre protégé  
PHOTOCOPIE INTERDITE  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)*

## Extase

pour

### Violon et Orchestre à Cordes

Largo  $\text{♩} = 58$

Henri LOCHE

$p$       <       $mp$       >       $p$       <       $mp$       >

5

$mf$       <      >       $p$       <       $mp$       <       $mf$

11

$mp$  <      >       $mp$       >  $p$

18

>       $mp$       *Pizz.*       $mf$

*un peu retenu.....*

23                  *arco*

$mp$  <       $mf$       >       $mp$       <       $p$       <       $mp$       >

..... *Tempo*

*rit.*      *Tempo*

29

*pp*                          *p*                          *mp* <<

*rit.*      *Tempo*

42

*p*

51

*mp*                          *mp* <<                  *mf*                          <<

56

*p*                          <    *mp* <<                  *mf*                          *mp* << >    *mp*

61

> *p*                          >    *mp*

68

*Pizz.*                          *arco*

*mf*                          *mp*                          *mf*                          >

*un peu retenu* .....

74

*mp*                          <<                          *p*                          <<                          *mf*                          <<