

Henri LOCHE

3 poèmes

pour

violon solo

et

orchestre à cordes

1 – Élégie pour un poète

2 – Incantations

3 - Extase

*Il aime 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 ♩ = 50

Violon Solo

1ers Violons

2èmes Violons

Altos

Violoncelles

Contrebasses

p *mf* *p* *mf*

p *mf* *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf

5

V. *p* *mf* *f*

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

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

Alt. *p* *mf* *f* Div.

Vcelle *mf* Div. unis Div. *f*

Cb. *mf* *f*

≡

9

V. *p* *mf*

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

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

Alt. unis *p* *mf*

Vcelle unis *p* Div. *f*

Cb. *p*

13

V. *mp*

V. 1 *mp*

V. 2 *mp*

Alt. *mp*

Vcelle unis *mp*

Cb. *mp*



16

V. *f* *p*

V. 1 *f* Div. *p* Div.

V. 2 *f* unis *p* unis

Alt. Div. *f* unis *p* Div. unis

Vcelle *f* Div. *p*

Cb. *f* *p*

20

V. *mf*

V. 1 *mf* unis

V. 2 *mf*

Alt. *mf* Div. unis

Vcelle *mf* unis

Cb. *mf*



24

V. *p* *mf* *p*

V. 1 *p* *mf* Pizz. *p*

V. 2 *p* *mf* Pizz. *p* Div.

Alt. *p* *mf* Pizz. *p*

Vcelle *p* *mf* unis Pizz. *p*

Cb. *mf* Pizz. *p*

31

V.

f *mf*

31

V. 1

f *mf*

V. 2

f *mf*

Alt.

unis Div. unis

f *mf*

Vcelle

f

Cb.

f

34

V. *mp* *mf* *p*

V. 1 *mp* *mf* *p* Div. unis 3

V. 2 *mp* *mf* *p* Div. unis 3

Alt. *mp* *mf* *p*

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

Cb. *mp* *mf* *p*

38

V. *p*

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

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

Alt. *p* *mf* *p*

Vcelle *p* *mf* *p*

Cb. *mf* *p*

41

V. *p* *mf* *f*

V. 1 *p* *mf* *f*

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

Alt. *p* *mf* *f* Div.

Vcelle *mf* *f* Div. unis Div.

Cb. *mf* *f*

44

V. *p* *mf*

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

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

Alt. *p* *mf* unis

Vcelle *p* *mf* Div.

Cb. *p*

[illegible]

51

V.

f *p*

51

V. 1

f *p*

Div. 8va....

V. 2

f *p*

Div. unis unis

Alt.

f *p*

Div. unis Div. unis

Vcelle

f *p*

Div.

Cb.

f *p*

6

V. *p* *f* 3

V.1 *p* *f*

V.2 *p* *f*

Alt. *p* *f* unis Div. unis

Vlc. *p* *f*

Cb. *p* *f*

p *f*

≡

12

V. *mf* *p* *mf* 3

V.1 *mf* *p* *mf*

V.2 *mf* *p* *mf*

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

Vlc. *mf* *p*

Cb. *mf* *p*

18

V. *p*

V. 1

V. 2 *p*

Alt. *p*

Vlc. *p*

Cb. *p*
Pizz.



24

V. *f*

V. 1 *f*

V. 2 *f*

Alt. *f*
Div.

Vlc. *f*
Div. arco

Cb. *f*
arco

30

V. *p* *mf* *mp*

V.1 *p* *mf* *mp*

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

Alt. *p* *mf* *mp*

Vlc. *p* *mf* *mp*

Cb. *p* *mf* *mp*

unis

Div.

3

≡

36

V. *p*

V.1 *p* *mf*

V.2 *p* *mf*

Alt. *p* *mf*

Vlc. *p* *mf*

Cb. *p*

Div.

unis

3

p

43 *Rall.* *Moderato* ♩ = 116

V. *p*

V. 1 *p*

V. 2 *p* unis

Alt. *p* unis

Vlc. *p*

Cb. *mf* *p*

50 *mf* *p sub.*

V. 1 *mf* *p sub.*

V. 2 *mf* *p sub.* Div.

Alt. *mf* *p sub.* unis

Vlc. *mf* *p sub.*

Cb. *mf*

56

V. *mp* *mf* *mp*

V. 1 *mp* *mf* *mp*

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

Alt. *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

unis

≡

63

V. *mf* *mp*

V. 1 *mf* *mp*

V. 2 *mf* *mp*

Alt. *mf* *mp*

Vlc. *mf* *mp*

Cb. *mf* *mp*

69

V. *mf*

V. 1 *mf*

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

Alt. *mf* Div. *mf*

Vlc. *mf* *mf*

Cb. *mf* *mf*

mf *mf*

76

V. *mf*

V. 1 *mf*

V. 2 *mf*

Alt. unis *mf*

Vlc. *mf*

Cb. *mf*

mf *mf*

81

V. *p sub.* *mp*

V.1 Div. *p sub.* *mp* unis

V.2 *p sub.* *mp*

Alt. *p sub.* *mp*

Vlc. *p* *mp*

Cb. *p* *mp*

87

V. *p*

V.1 *p* *mf*

V.2 *p* *mf*

Alt. Div. unis *p* *mf*

Vlc. *p* *mf*

Cb. *p*

94 Allegro ♩ = 132

V. *f* *p*

V. 1 *f* *p*

V. 2 *f* *p*

Alt. Div. *f* *p*

Vlc. *f* *p*

Cb. *mf* *f* *p*

100

V. *mf* *f* *mf*

V. 1 *mf* *f* *mf*

V. 2 *mf* *f* *mf*

Alt. unis *mf* *f* *mf*

Vlc. *mf* *f*

Cb. *mf*

107

V. *mp*

V. 1 *mp*

V. 2 unis *mp*

Alt. *mp*

Vlc. *mp*

Cb. *mp*



113

V. *mf* *p*

V. 1 *mf* *p* *mf*

V. 2 *p* *mf*

Alt. *mf* *p* *mf* Pizz.

Vlc. *mf* *p* *mf* Pizz.

Cb. *mf* *p* *mf*

119

V.

V. 1

V. 2

Alt.

Vlc.

Cb.

p

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. *f*

V.1 *mf* *f*

V.2 *mf* *f*

Alt. *mf* *p* *mf* *f*

Vlc. *p* *mf* *f*

Cb. *p* *mf* *f*

Div.



136

V. *p* *f*

V.1 *p* *f*

V.2 *p* *f*

Alt. *p* *f* unis Div. unis

Vlc. *p* *f*

Cb. *p* *f*

142

V. *mf* *p* *mf*

V. 1 *mf* *p* *mf*

V. 2 *mf* *p* *mf*

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

Vlc. *mf* *p*

Cb. *mf* *p*

Div.

≡

148

V. *p*

V. 1 *p*

V. 2 *p*

Alt. *p*

Vlc. *p*

Cb. *p* Pizz.



Photocopie interdite

166

V. *p*

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

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

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

Vlc. *p* *mf*

Cb. *p*

p

173

V. *Rall.* *Moderato* ♩ = 116 *p*

V. 1 *3* *Rall.* *Moderato* ♩ = 116 *p* *unis* *Div.*

V. 2 *p* *unis* *Div.*

Alt. *p* *unis*

Vlc. *3* *p*

Cb. *mf* *p*

180

V. *mf* *p sub.*

V. 1 *mf* *p sub.*

V. 2 *mf* *p sub.*

Alt. *mf* *p sub.*

Vlc. *mf* *p sub.*

Cb. *mf*

mf Div.

mf *p sub.* unis



186

V. *mp* *mf* *mp*

V. 1 *mp* *mf* *mp*

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

Alt. *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

unis

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*

V. 2 *mf* Div. unis

Alt. *mf* Div. *mf*

Vlc. *mf*

Cb. *mf*

206

V. *mf*

V. 1 *mf*

V. 2 *mf*

Alt. *mf* unis

Vlc. *mf*

Cb. *mf*

211

V. *p sub.* *mp*

V. 1 *p sub.* Div. *mp* unis

V. 2 *p sub.* *mp*

Alt. *p sub.* *mp*

Vlc. *p* *mp*

Cb. *p* *mp*

[illegible][illegible]

*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

p *mp* *p*

1ers Violons

p *mp* *p*

Div. unis Div. unis

2èmes Violons

p *mp* *p*

Altos

p *mp* *p*

Violoncelles

p *mp* *p*

Contrebasses

p *mp* *p*

4

V. *mp* *mf*

V. 1 *mp* *mf*

V. 2 *mp* *mf* Div. unis

Alt. *mp* *mf* Div.

Vlc. *mp* *mf* Div.

Cb. *mp* *mf*

≡

7

V. *p* *mp* *mf*

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

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

Alt. *p* *mp* *mf*

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

Cb. *p* *mp* *mf*

11

V. *mp* 3 3 3 3 *mp* 3

V. 1 *mp* 3 *mp* Div. 3 3 unis

V. 2 *mp* *mp*

Alt. *mp* unis 3 3 *mp*

Vlc. *mp* *mp*

Cb. *mp* *mp*

14

V. 3 3 *mp* *mf* 8va

V. 1 3 *p* *mf*

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

Alt. *p* *mf*

Vlc. Div. *p* *mf* unis

Cb. *p* *mf*

18 ^(8va)

V. *mp*

V. 1 *mp*

V. 2 *mp*

Alt. *mp*

Vlc. *mp* Div. unis

Cb. *mp*

21

V. *mf* *p* *mf*

V. 1 *mf* *mf*

V. 2 *mf* *p* *mf*

Alt. *mf* *p* *mf*

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

Cb. *mf* *pizz.* *mp* *arco* *mf*

un peu retenu

25

V. *mp p mp pp*

V. 1 *mp p mp pp* Div.

V. 2 *mp p mp pp*

Alt. Div. unis *mp p mp pp*

Vlc. unis Div. unis *mp p mp pp*

Cb. *mp p mp pp*



Tempo

30

V. *p mp mf*

V. 1 *mf* unis

V. 2 *mp mf*

Alt. *p mp*

Vlc. unis *pp p*

Cb. *pp*

rit. Tempo

V. 34 *f* *mf* *p*

V. 1 34 *f* *mf* *p* Div. *rit. Tempo*

V. 2 Div. unis *f* *mf* *p*

Alt. *f* *mf*

Vlc. *mf* *p* Div.

Cb. *p*

38 *mf* *mp*

V. 1 38 unis *mf* *mp*

V. 2 unis *mf* *mp*

Alt. *mf* *mp*

Vlc.

Cb.

-34-



-34-

49

V. *f* *mp*

V. 1 *f* *mp*

V. 2 *f* *mp*

Alt. *f* *mp*

Vlc. *f* *mf* *mp*

Cb. *mp*

52

V.

mf

3

3

3

3

3

52

V.1

mf *mp*

3

3

Div.

mf

3

V.2

mf *mp*

mf

unis

3

Alt.

mf *mp*

3

Div.

mf

3

Vlc.

mf *mp*

Div.

mf

Cb.

mp *mf*

55

V. *p* *mp* *mf*

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

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

Alt. *p* *mp* *mf*

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

Cb. *p* *mp* *mf*

59

V. *mp*

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

V. 2 *mp*

Alt. *mp* unis 3

Vlc. unis *mp*

Cb. *mp*

70

V. *mf* *p* *mf*

V. 1 *mf* *mf*

V. 2 *mf* *p* *mf*

Alt. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

Pizz. *arco*

unis *Div.* *unis*

un peu retenu.....

74

V. *mp* *p* *mf*

V. 1 *mp* *p* *mf*

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

Alt. *mp* *p* *mf*

Vlc. *mp* *p* *mf*

Cb. *mp* *p* *mf*

unis *Div.* *Div.*

Juin Juillet 2000

Il aime 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

Ouvrage 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 $\text{♩} = 50$

Henri LOCHE

6

10

14

17

21

24

p *mf* *f* *mp* *p* *mf* *p*

V. Solo

-3-

27 *f* *mf*

31 *f* *mf*

34 *mp* *mf* *p*

38 *p*

40 *p*

42 *mf* *f*

45 *p* *mf*

49

52 *f* *p*

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 ♩ = 132

f

p *f* *mf*

p *mf*

p

f *p*

mf *mp*

V. Solo

-5-

Rall. *Moderato* ♩ = 116

37 *p* *p*

50 *mf*

54 *p sub.*

59 *mp* *mf* *mp*

64 *mf* *mp* *mf*

70 *mf*

80 *p sub.*

86 *mp* *p*

96 Allegro ♩ = 132

96 *f* *p*

100 *mf* 3 *f*

105 *mf* *mp*

111 *mf*

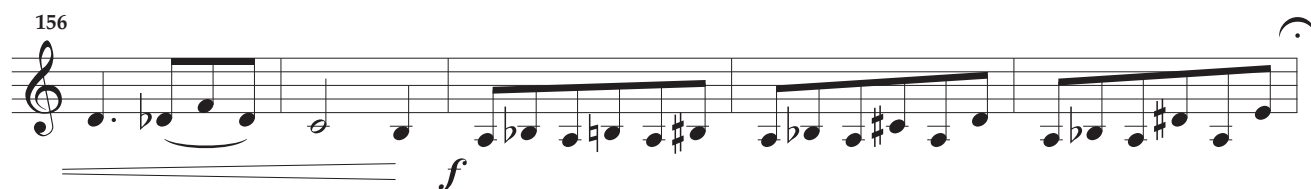
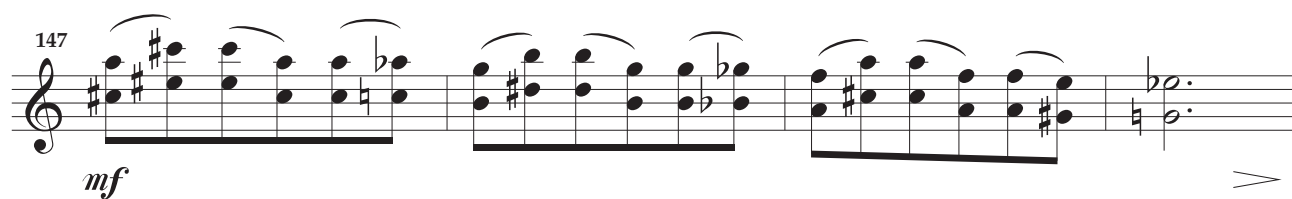
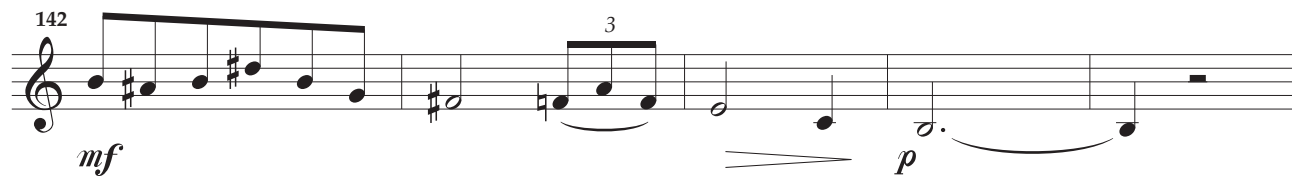
116 *p* 5 *p*

125 *mf* *f*

129 4 *f*

V. Solo

-7-



179 *p* *mf*

185 *p sub.* *mp* *mf*

191 *mp* *mf* *mp*

196 *mf*

203 *mf* *p sub.*

213 *mp* 3

219 *p* *mf*

224 *Sva*

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

Claude EVRARD-COUPIC

Violon Solo

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

1 *p* *mp* *p* 3

4 *mp* *mf* 3 3 3 3 3

7 *p* *mp* 3

10 *mf* *mp* *mp* 3 3 3 3

13 *mp* *mf* 8va.....

17 (8va)..... *mp* 3 3 3 3

20 *mf*

V. Solo

-11-

23

p *mf* *mp*

un peu retenu *Tempo*

27

p *mp* *pp* *p*

32

mp *mf* *f*

rit. *Tempo*

35

mf *p*

38

mf *mp*

41

mf

8va *mf*

rit. *Tempo*

45

mf *p* *mp* *mf*

49

f *mp*

53 *mf*

56 *p* *mp* *mf*

59 *mp* *mp*

62 *p* *mp* *mf*

66 *mp*

69 *mf* *p* *mf*

73 *mp* *p* *mf*

un peu retenu

Il aime 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
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

Henri LOCHE

Lento ♩ = 50

p *mf* *p*

4 *mf* *p* *mf*

8 *f* *p*

11 *mf* *mp*

15 *f* *p*

19 *mf*

24 *p* *mf* *p* *f*

Pizz. *arco*

V. 1

-3-

Musical score for V. 1, measures 28 to 52. The score is written in treble clef with a key signature of one flat (B-flat). The dynamics and articulations are as follows:

- Measure 28: *mf* (mezzo-forte), marked with a crescendo hairpin.
- Measure 31: *f* (forte), marked with a crescendo hairpin.
- Measure 34: *mp* (mezzo-piano), marked with a crescendo hairpin.
- Measure 37: *p* (piano), marked with a crescendo hairpin.
- Measure 41: *p* (piano), marked with a crescendo hairpin.
- Measure 45: *p* (piano), marked with a crescendo hairpin.
- Measure 48: *mp* (mezzo-piano), marked with a crescendo hairpin.
- Measure 52: *f* (forte), marked with a crescendo hairpin.

Articulations and performance instructions include:

- Triplet markings (3) in measures 28, 37, and 45.
- Div. (divisi) markings in measures 34, 37, 45, and 52.
- unis (unison) markings in measures 34, 37, 45, and 52.
- A *Sva* (Sustained) marking in measure 52.

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

Henri LOCHE

Allegro ♩ = 132

7

14

19

28

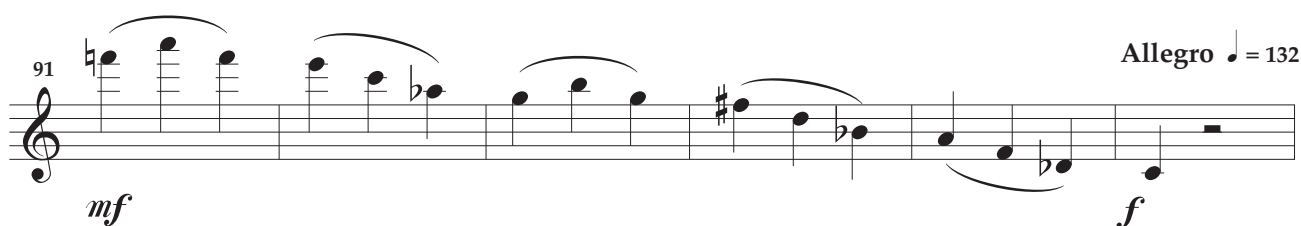
36

42

mf *f* *p* *f* *mf* *p* *mf* *mp* *p* *mf*

Div. *unis*

Rall. *Moderato* ♩ = 116



97 *p* *mf*

104 *f* *mf* *mp*

112 *mf* *p* *mf*

118 *mf*

126 *f* *mf*

135 *f* *p* *f*

142 *mf* *p*

147 *mf*

The musical score for V.1 consists of eight staves of music, measures 97 through 147. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics are: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. Measure 97 starts with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. Measure 104 starts with a quarter note G4, a half note A4, and a quarter note B4. Measure 112 starts with a quarter note G4, a half note A4, and a quarter note B4. Measure 118 starts with a quarter note G4, a half note A4, and a quarter note B4. Measure 126 starts with a quarter note G4, a half note A4, and a quarter note B4. Measure 135 starts with a quarter note G4, a half note A4, and a quarter note B4. Measure 142 starts with a quarter note G4, a half note A4, and a quarter note B4. Measure 147 starts with a quarter note G4, a half note A4, and a quarter note B4.

155

f *p*

[illegible]

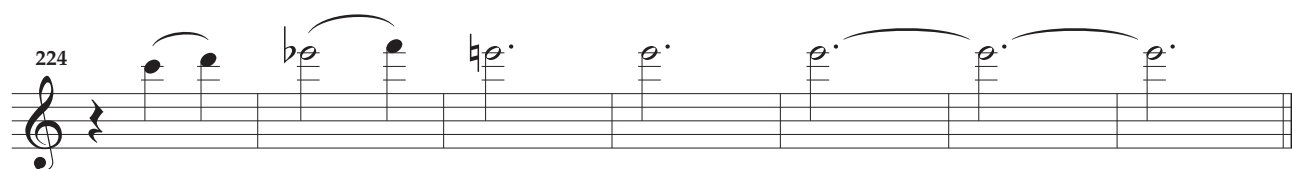
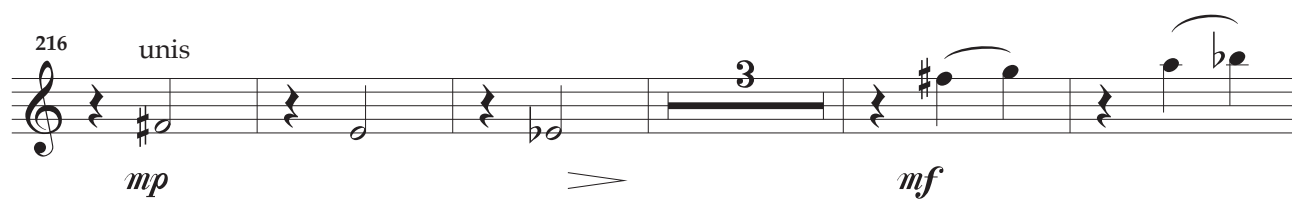
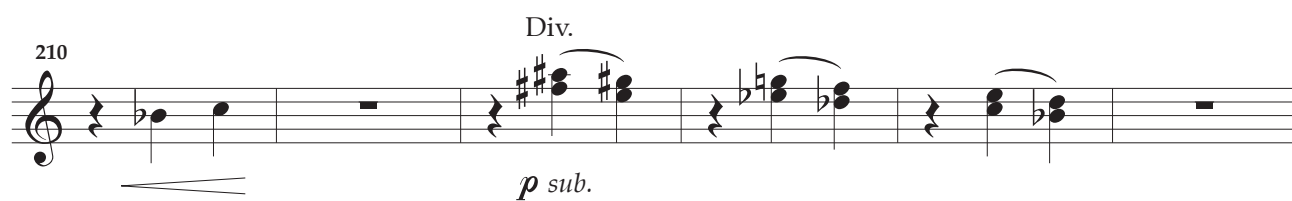
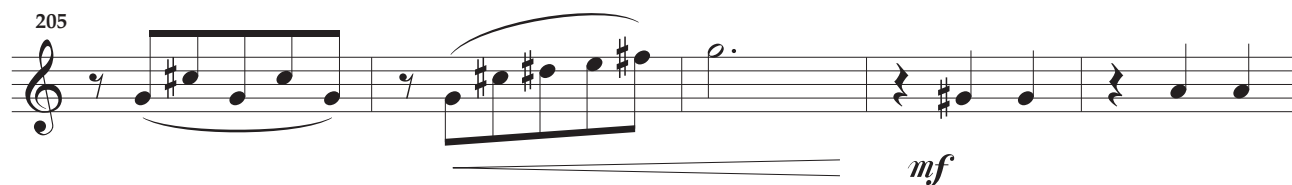
182

p sub.

187

193

mf *mp*



1ers Violons

-11-

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

Henri LOCHE

Largo ♩ = 58

Div. unis Div. unis

p *mp* *p*

4 *mp* *mf*

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

12 Div. unis *mp* *p*

16 *mf* *mp*

21 *mf* *mf*

un peu retenu Tempo

26 Div. *mp* *p* *mp* *pp*

DPV-AHL052

58 *mf* *mp* *mp* Div. 3 3

61 *unis* *p* 3

64 *mf* *mp*

68 *mf*

72 *mf* *mp*

75 *p* *mf* Div. 3 3 3 un peu retenu

Il aime 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
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

Henri LOCHE

Lento ♩ = 50

4 Div. unis

8 f p 3

11 Div. unis

15 Div. unis unis

20 mf p mf

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

p *f*

29 *mf* 3

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

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

40 *p* *mf* *f*

44 *p* *mf* *Div.*

47 *unis* *mp*

51 *Div.* *unis* *unis*

f *p* *p*

Incantations

pour

Violon et Orchestre à Cordes

Henri LOCHE

Allegro ♩ = 132

8

mf *f*

15

p *mf*

21

p

28

f *p* *mf*

35

mp *p* *mf* Div.

42

Rall. Moderato ♩ = 116
unis

p

49

mf *p sub.* Div.

56 unis

mp *mf* *mp*

63

mf *mp*

69 Div. unis

mf *mf*

76

mf

82

p sub. *mp*

88

p *mf*

93 Allegro ♩ = 132

f *p*

100 Div.

mf *f* *mf*

107 unis

mp 3

116 *p* *mf* 3 3

121 *p* *mf*

126 *f* *mf* 4

135 *f* *p* *f*

142 *mf* *p* *mf*

148 *p*

154 *f*

161 *p* *mf* *mp*

168 *p* *mf* Div.

V. 2

-7-

Rall. **Moderato** ♩ = 116

unis Div.

175

p *mf*

182

unis

p sub.

189

mp *mf* *mp* *mf*

195

mp *mf*

201

Div. unis

mf

207

mf

212

p sub. *mp*

218

p *mf*

224

Detailed description of the musical score: The score is for a single voice part, V. 2. It begins at measure 175 with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a metronome marking of 116. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p sub.* (piano subito). There are also articulations: *Rall.* (Ritardando), *Div.* (Diviso), and *unis* (unison). The score includes slurs, ties, and a final double bar line at measure 224.

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

2èmes Violons

Ouvrage protégé
PHOTOCOPIE INTERDITE
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Extase

pour

Violon et Orchestre à Cordes

Largo ♩ = 58

Henri LOCHE

Div.

p < mp p < mp
 mf p < mp < mf
 mp < > mp > p
 mf mp
 mf > p < mf
 un peu retenu..... Tempo
 mp p mp pp
 mp mf f > mf rit.

V. 2

Tempo

-9-

36 Div. *p* *mf* unis

40 *mp* *mf*

45 rit. Tempo *mf* *mp* *mf* *f*

50 Div. unis 3 *mp* *mf* *mp* *mf*

55 *p* *mp* *mf* *mp* *mp*

61 Div. unis *p* *mf*

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

73 un peu retenu..... *mp* *p* *mf*

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 Et trop faible ou trop puissant
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 Marius GROUT

Ouvrage protégé
 PHOTOCOPIE INTERDITE
 Même partielle (Loi du 11 Mars 1957)
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Elégie pour un poète

pour

Violon et Orchestre à Cordes

Henri LOCHE

Lento $\text{♩} = 50$

5

9 unis

13

16 Div. unis Div. unis

20

Dynamics: *mf*, *p*, *mf*, *f*, *mp*, *f*, *p*, *mf*

Articulations: mf , p , mf , f , mp , f , p , mf

Tempo: Lento $\text{♩} = 50$

A.

-3-

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

p *f*

29 *mf* *Div.* *unis*

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

35 *mf* *p* *p*

39 *mf* *p* *mf*

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

47 *mp*

51 *Div.* *unis* *Div.* *unis* *f* *p* *p*

Incantations

pour

Violon et Orchestre à Cordes

Henri LOCHE

Allegro ♩ = 132

Div.

13 Div. unis

20

Musical score for Example 1, measures 20-26. The score is in bass clef with a 7/8 time signature. Measures 20-21 show a melodic line starting with a quarter note G4, followed by eighth notes. Measures 22-26 show a series of chords, mostly dyads, with some triplets. Dynamics include accents (>) and piano (p). A fermata is placed over the final chord in measure 26.

27 Div. unis Div.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The system begins with a measure of whole rest, followed by a measure of a half note G4. The next measure contains a half note chord of A4 and B4, marked with a forte (*f*) dynamic. This is followed by two measures of whole rest. The fifth measure contains a half note chord of C#5 and D#5, marked with a piano (*p*) dynamic. The sixth measure contains a half note chord of E5 and F#5, marked with a mezzo-forte (*mf*) dynamic. The seventh measure contains a half note chord of G5 and A5, marked with a piano (*p*) dynamic. The eighth measure contains a half note chord of B5 and C#6, marked with a mezzo-forte (*mf*) dynamic. The system concludes with a measure of whole rest. Above the staff, the word 'Div.' appears above the first measure, 'unis' above the eighth measure, and 'Div.' above the final measure. A fermata is placed over the eighth measure. The dynamics *f*, *p*, and *mf* are placed below the staff under their respective measures.

34 unis Div. unis #p

mp *p*

The first system of the musical score for 'The Little Boat' is in 3/4 time, marked 'moderato'. It begins with a treble clef and a key signature of one flat (B-flat). The first measure (measure 34) contains a quarter rest, followed by a quarter note G4, an eighth note F#4, and an eighth note E4, all beamed together. The second measure has a half note D4. The third measure has a half note C4. The fourth measure has a half note B3. The fifth measure has a half note A3. The sixth measure has a half note G3. The seventh measure has a half note F3. The eighth measure has a half note E3. The system ends with a double bar line. Dynamics include *mp* (mezzo-piano) under the first measure and *p* (piano) under the sixth measure. Performance markings include 'unis' (unison) above the first measure, 'Div.' (divisi) above the fifth measure, and '#p' (pianissimo) above the eighth measure. A crescendo hairpin is placed below the staff, starting under the fifth measure and ending under the eighth measure.

41 Div. Rall.

mf

48 **Moderato** ♩ = 116
unis
Div.
p *mf*

Alt.

-5-

55 unis

p sub. *mp* *mf* *mp*

62 *mf* *mp*

68 *mf* Div. *mf*

75 unis *mf*

81 *p sub.* *mp*

88 Div. unis *p* *mf*

95 Allegro ♩ = 132 Div. unis *f* *p* *mf*

102 *f* *mf* 3

108 *mp* *mf* 2

116 *Pizz.*
p \leq *mf*

122 *arco*
p \leq *mf*

128 *f* \leq *mf* \leq *p* \leq *mf*

134 *f* \leq *p* \leq *f* *unis* *Div.*

141 *unis* *mf* \leq *p* *Div.* *unis* *mf*

148 \leq *p*

155 *Div.* *f* \leq *p*

162 *unis* *Div.* *unis* *Div.* *unis*
mf *mp* \leq *p* \leq

169 *Div.* *mf*

Alt.

-7-

Rall. **Moderato** ♩ = 116

176 *unis* *Div.*

p *mf*

183 *unis*

p sub. *mp*

190

mf *mp* *mf* *mp*

196

mf

203 *Div.* *unis*

mf *mf*

210

p sub. *mp*

217

p *mf*

224

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

Altos

Ouvrage protégé
PHOTOCOPIE INTERDITE
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Extase

pour

Violon et Orchestre à Cordes

Henri LOCHE

Largo ♩ = 58

Div.

5

10

15

19

25

31

p *mp* *p* *mp*

mf *p* *mp*

mf *mp* *mp* *p*

mf *mp* *p* *mf*

mp *p* *mp* *pp*

p *mp* *f*

unis 3 3

Div.

un peu retenu.....Tempo

Alt.

-9-

35 *rit. Tempo*

mf *mf* *mp*

41 *mf*

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

mf *p* *mp*

49 *f* *mp*

52 *Div.* *3* *mf* *p*

57 *unis* *3* *3* *mp* *mf* *mp* *mp*

62 *p* *mf*

66 *Div.* *unis*

mp *mf*

71 *Div.* *unis* *un peu retenu.....*

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

Il aime 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
PHOTOCOPIE INTERDITE
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Elégie pour un poète

pour

Violon et Orchestre à Cordes

Henri LOCHE

Lento ♩ = 50

5 *mf* *p* *mf*

9 *p*

14 *mp* *f*

18 *p* *mf*

23 *p* *mf* *p*

26 *arco* *Div.* *unis*

f *mf*

30

f *mp*

35 *Div.* *unis*

mf *p* *p*

39 *Div.* *unis*

mf *mf*

43 *Div.* *unis*

f *p*

48 *unis*

mp

51 *Div.*

f *p* *p*

Valse mélancolique et langoureux vertige
Ch. BAUDELAIRE

Ouvrage protégé
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Incantations

pour

Violon et Orchestre à Cordes

Henri LOCHE

Allegro ♩ = 132

7

14

23

29

35

42

p *mf* *f*

p *f* *mf*

p *p*

Pizz. *Div. arco* *f*

unis *p* *mf*

mp *p* *mf*

Rall.

Vlc.

-5-

48 Moderato ♩ = 116



55



62



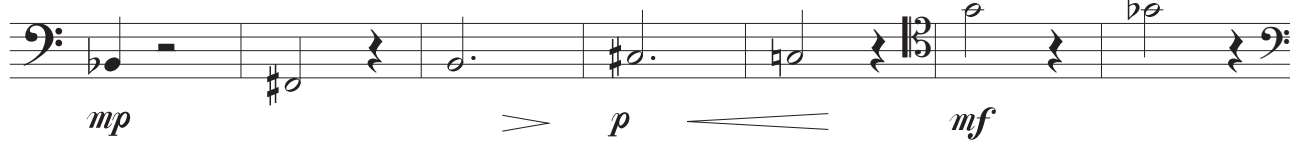
69



76



86



93

Allegro ♩ = 132



100



108

mp *mf* 3

115

p *mf* *Pizz.*

121

p *mf* *arco*

127

f *p* *mf* 2

135

f *p* *f* *mf* 3

143

p *p* 3

152

f *Pizz.* *Div. arco*

159

p *mf* *mp* *unis*

166

p *mf* 3

173 *Rall.* *Moderato* ♩ = 116

180

187

194

201

208

217

224

3

mf

p

sub.

mp

mf

mp

mf

mf

mp

mf

p

mp

p

mf

Henri LOCHE

Musical score for the bassoon part of "Le Carnaval de Venise" by Maurice Strakosky. The score is in bass clef and consists of 30 measures. It features various time signatures (3/4, 4/4, 3/8, 4/8, 3/16, 4/16) and dynamic markings (p, mp, mf, pp). Performance instructions include "Div." (divisi), "unis" (unison), "un peu retenu" (slightly held), and "Tempo". The score ends with a triplets section and a final measure marked "mf".

Tempo

36 *p* *mp* *mf* unis

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

50 *mf* *mp* *mf* *mp* *mf* unis Div.

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

60 *mp* *p* *mf*

65 *mp* Div.

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

74 *mp* *p* *mf* unis Div. un peu retenu

*Il aime 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
PHOTOCOPIE INTERDITE
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Elégie pour un poète

pour

Violon et Orchestre à Cordes

Henri LOCHE

Lento ♩ = 50

Measures 1-24 of the musical score for Contrabass. The score is written in bass clef with a 4/4 time signature. It includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics are marked as *mf* (measures 1-4), *f* (measure 7), *p* (measure 10), *mp* (measures 12-15), *f* (measure 16), *p* (measures 18-20), and *mf* (measures 21-24). There are also crescendo and decrescendo hairpins. Measure 21 includes a *Pizz.* (pizzicato) marking. The score is divided into five systems of measures.

26

arco

mf *f*

30

mf *f* *mp*

35

mf *p* *mf*

40

mf *f*

45

p *mp*

50

f *p* *p*

Valse mélancolique et langoureux vertige
Ch. BAUDELAIRE

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Incantations

pour

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Henri LOCHE

Allegro ♩ = 132

7

p *mf* *f*

14

p *f* *mf*

23

p *f*

30

p *mf* *mp*

37

p *mf* *p*

49

mf

Pizz.

arco

Rall. Moderato ♩ = 116

6

4

59

mp *mf* *mp* *mf* *mp*

67

mf *mf*

76

mf *p*

86

mp *p* *mf* *f*

Allegro ♩ = 132

97

p *mf*

110

mp *mf* *p* *p*

123

mf *p*

133

mf *f* *p* *f*

141

mf *p*

151 *Pizz.* *arco*

p *f*

159

p *mf* *mp*

167 *Rall.* *Moderato* ♩ = 116

p *mf* *p*

180

mf *mp* *mf*

191

mp *mf* *mp*

199

mf *mf*

208

mf *p* *mp*

218

p

Ouvrage protégé
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Extase
pour
Violon et Orchestre à Cordes

Henri LOCHE

Largo ♩ = 58

5

11

18

23

arco

un peu retenu.....

p *mp* *p* *mp*

mf *p* *mp* *mf*

mp *mp* *p* *mp*

Pizz.

..... Tempo rit. Tempo

29

pp *p* *mp* \leq

rit. Tempo

42

p

51

mp *mp* \leq *mf* \leq

56

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

61

$>$ *p* $>$ *mp*

68

Pizz. arco

mf *mp* *mf* $>$

un peu retenu.....

74

mp \leq *p* \leq *mf* \leq