

# Trois Poèmes

pour  
Violon  
et  
Sextuor de Clarinettes

Henri LOCHE

## Elégie pour un poète

*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

Lento  $\text{♩} = 50$

Violon Solo

Petite Clarinette Mi  $\flat$

Clarinette 1 Si  $\flat$

Clarinette 2 Si  $\flat$

Clarinette Alto Mi  $\flat$

Clarinette Basse Si  $\flat$

Clarinette Contrebasse Si  $\flat$

v. 5

v. Pt. Cl. Cl. 1 Cl. 2 A. B. Cb.

*p* *mf* *f*

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

1

v. 9

v. Pt. Cl. Cl. 1 Cl. 2 A. B. Cb.

*p* *mf*

*p* *p* *3* *mf* *p* *p* *3* *mf* *p* *p* *3* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p* *p*

13

V. 

13

Pt. Cl. 

Cl. 1 

Cl. 2 

A. 

B. 

Cb. 

17

V. 

17

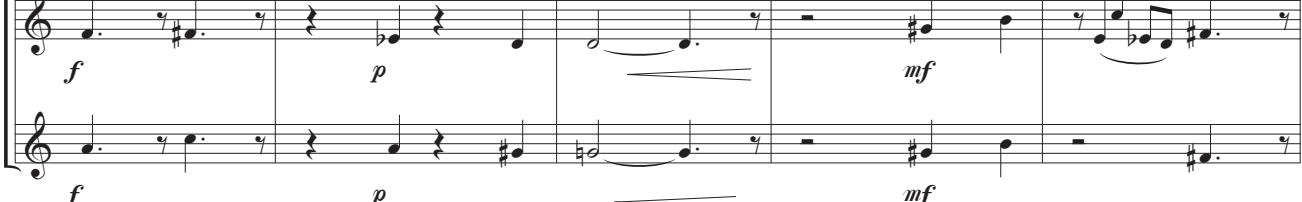
Pt. Cl. 

Cl. 1 

Cl. 2 

A. 

B. 

Cb. 

v. 22

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

22

*mf* > < >

*p* ————— *mf*

> *p* —————

v. 26

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

26

*f*

*mf*

*f*

*f*

*f*

*f*

3

30

V. Pt. Cl. Cl. 1 Cl. 2 A. B. Cb.

34

V. Pt. Cl. Cl. 1 Cl. 2 A. B. Cb.

38 **4**

v. *p* —————

Pt. Cl. *p* ————— *mf* —————

Cl. 1 *p* ————— *mf* —————

Cl. 2 *p* ————— *mf* —————

A. *p* ————— *mf* —————

B. ————— *p* ————— *mf* ————— *p* —————

Cb. ————— ————— ————— ————— *mf* —————

42 *mf* ————— *f* ————— *p* —————

Pt. Cl. ————— ————— ————— *f* ————— *p* —————

Cl. 1 *mf* ————— *f* ————— *p* —————

Cl. 2 *mf* ————— *f* ————— *p* —————

A. *mf* ————— *f* ————— *p* —————

B. *mf* ————— *f* ————— *p* —————

Cb. *mf* ————— *f* ————— *p* —————

46 [5]

This section starts with a dynamic of *mf*. The parts play eighth-note patterns primarily consisting of sharps. Measures 46-47 show six measures of music. Measure 48 begins with a dynamic of *mp*, followed by a measure of *mf* for Pt. Cl. Measure 49 starts with *mf* for Cl. 1, followed by *mp* for Cl. 2. Measure 50 starts with *mf* for A., followed by *mp* for B. Measure 51 starts with *mf* for Cb.

50

This section starts with a dynamic of *f*. The parts play eighth-note patterns primarily consisting of flats. Measures 50-51 show six measures of music. Measure 52 begins with *p*, followed by *mf* for Pt. Cl. Measure 53 starts with *f* for Cl. 1, followed by *p* for Cl. 2. Measure 54 starts with *p* for A., followed by *p* for B. Measure 55 starts with *f* for Cb.

# Incantations

*Valse mélancolique et langoureux vertige*  
Ch. BAUDELAIRE

Allegro  $\bullet = 132$

Violon Solo

Petite Clarinette Mi  $\flat$

Clarinette 1 Si  $\flat$

Clarinette 2 Si  $\flat$

Clarinette Alto Mi  $\flat$

Clarinette Basse Si  $\flat$

Clarinette Contrebasse Si  $\flat$

v. 7 1

v.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

13

V.

2

13

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

19

V.

19

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

3

25

v.

25

Pt. Cl.

Cl. 1

p f

Cl. 2

f

A.

B.

Cb.

f

31

v.

31

Pt. Cl.

Cl. 1

p mf 3 mp

Cl. 2

p mf mp

A.

B.

Cb.

p mf mp

4

38

V. *p*

Pt. Cl. *mp* *mf* *3*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *mp* *mf*

B. *p* *mf* *3*

Cb. *p*

5

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

V. *p* *mf*

Pt. Cl.

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *p* *mf*

B. *p* *mf*

Cb. *mf* *p* *mf*

53

v. *p sub.*

Pt. Cl. *p sub.*

Cl. 1 *p sub.*

Cl. 2 *p sub.*

A. *p sub.*

B. *p sub.*

Cb. *mp*

6

60

v. *mf* *mp* *mf* *mp*

Pt. Cl. *mf* *mp*

Cl. 1 *mf* *mp* *mf* *mp*

Cl. 2 *mf* *mp* *mf* *mp*

A. *mf* *mp* *mf* *mp*

B. *mf* *mp* *mf* *mp*

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

66

V. 

66

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

74

V. 

74

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

80

V. *p sub.* *mp*

Pt. Cl. *p sub.*

Cl. 1

Cl. 2 *p sub.* *mp*

A. *p sub.* *mp*

B. *p* *mp*

Cb. *p* *mp*

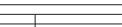
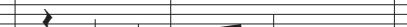
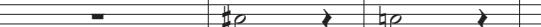
87

v.  

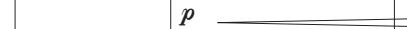
Pt. Cl.  

Cl. 1   

Cl. 2   

A.   

B.   

Cb.   

8

Musical score for orchestra, page 15, system 94. The score includes parts for V. (Violin), Pt. Cl. (Piccolo), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), A. (Alto), B. (Bassoon), and Cb. (Cello). The tempo is Allegro (♩ = 132). Measure 94 starts with a dynamic *f*. The strings play eighth-note patterns, while woodwind entries include sustained notes and sixteenth-note figures. Measures 95-96 show woodwind entries with sustained notes and sixteenth-note figures, followed by a dynamic *p*.

100

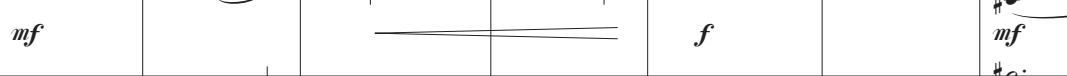
V. 

Pt. Cl. 

Cl. 1 

Cl. 2 

A. 

B. 

Cb. 

V. 107

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

10

Allegro ♩ = 132

11

V. 126 *f*

Pt. Cl. 126 *f*

Cl. 1 *f*

Cl. 2 *f*

A. *p*

B. *mf* *p*

Cb. *p* *p*

133

v. *f* *p* *f*

133

Pt. Cl.

Cl. 1 *mf* *f* *p* *f*

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

A. *mf* *f* *p* *f*

B. *mf* *f* *p* *f*

Cb. *mf* *f* *p* *f*

12

140

v. *mf* *p*

140

Pt. Cl.

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

A. *mf* *p*

B. *mf* *p*

Cb. *mf* *p*

13

147

V. *mf*

Pt. Cl.

Cl. 1

Cl. 2 *mf*

A. *mf*

B. *mf*

Cb.

14

153

V. *f*

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

159

v.

159

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

160

v.

165

v.

165

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

166

v.

16

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

173

V. [empty staff]

Pt. Cl.  $\text{♩} \text{ ♭ } \text{ ♪ } \text{ ♪ }$  *p*

Cl. 1  $\text{♩} \text{ ♭ } \text{ ♪ } \text{ ♪ }$  *p*

Cl. 2  $\text{♩} \text{ ♭ } \text{ ♪ } \text{ ♪ }$  *p*

A.  $\text{♩} \text{ ♭ } \text{ ♪ } \text{ ♪ }$  *p*

B.  $\text{♩} \text{ ♭ } \text{ ♪ } \text{ ♪ }$  *p*

Cb.  $\text{♩} \text{ ♭ } \text{ ♪ } \text{ ♪ }$  *mf* *p*

181

V. *mf* *p sub.*

Pt. Cl. *mf* *p sub.*

Cl. 1 *mf* *p sub.*

Cl. 2 *mf* *p sub.*

A. *mf* *p sub.*

B. *mf* *p sub.*

Cb. *mf*

188

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

This image shows a page from a musical score. The top section, labeled '17', features the Violin (V.) part with six staves of music. The bottom section, labeled '188', features parts for Pt. Cl., Cl. 1, Cl. 2, A., B., and Cb. Each part has its own staff with corresponding dynamics and articulations like slurs and accents. The score is written in a standard musical notation style with treble clefs and various key signatures.

195

V. *mp*

Pt. Cl.

Cl. 1 *mp*

Cl. 2 *mp*

A. *mp*

B. *mp*

Cb. *mp*

18

203

V. -

Pt. Cl. -

Cl. 1 - *mf*

Cl. 2 - *mf*

A. - *mf*

B. - *mf*

Cb. - *mf*

209

V. - *p sub.*

Pt. Cl. - *p sub.*

Cl. 1 - *p sub.*

Cl. 2 - *p sub.*

A. - *p sub.*

B. - *p*

Cb. - *p*

19

216

v. *mp* 3 = *p*

216

Pt. Cl.

Cl. 1 *mp* > *p*

Cl. 2 *mp* > *p*

A. *mp*

B. *mp* > *p*

Cb. *mp* > *p*

This section contains two staves of musical notation. The top staff is for the bassoon (v.), showing a melodic line with eighth-note patterns. The bottom staff consists of six voices: Pt. Cl., Cl. 1, Cl. 2, A., B., and Cb. The voices for Pt. Cl., Cl. 1, Cl. 2, and B. have melodic lines with dynamics such as *mp* and *p*. The voices for A. and Cb. are mostly rests. Measure 19 ends with a fermata over the bassoon's eighth note. Measure 216 begins with a piano dynamic (*p*) and continues with the same voices and dynamics as the previous measure.

222 *mf*

222

v. *mf*

Pt. Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. *mf*

B.

Cb.

8va.....

This section contains two staves of musical notation. The top staff is for the bassoon (v.), showing eighth-note pairs with a dynamic of *mf*. The bottom staff consists of six voices: Pt. Cl., Cl. 1, Cl. 2, A., B., and Cb. Each voice plays eighth-note pairs with a dynamic of *mf*. The voices for Pt. Cl., Cl. 1, Cl. 2, and A. are clearly visible, while B. and Cb. are mostly rests. Measure 222 ends with a dynamic of *mf*. Measure 223 begins with the same pattern and dynamics as measure 222.

# Extase

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

Cl. EVRARD

Largo  $\text{♩} = 58$

9

v. 
**1**

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

13

v. 
**8va.....**

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

(8va).....

18 V. 

2

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

22 V. 

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

*un peu retenu.....*

3 *Tempo*

27

V. *p*      *mp*      *pp*

Pt. Cl. *p*      *pp*

Cl. 1 *p*      *pp*

Cl. 2 *p*      *pp*

A. *p*      *pp*

B. *p*      *pp*      *p*

Cb. *p*      *pp*

28

*rit. .....*

32

V. *mp*      *mf*      *f*      *mf*

Pt. Cl. *f*      *mf*

Cl. 1 *f*      *mf*

Cl. 2 *mf*

A. *mf*

B. *mf*

Cb. *mf*

33

**4** *Tempo*

36

V. *p* *mf*

Pt. Cl. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *p*

B. *p*

Cb. *p*

**5** *8va.....*

40 *mp* *mf*

V. *mp*

Pt. Cl. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

A. *mf*

B.

Cb.

44

v. rit. .... *Tempo*

*mf*

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

*p*

48

v. **6**

*mf*

*f*

*mp*

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

*mp*

52

V. Pt. Cl. Cl. 1 Cl. 2 A. B. Cb.

52

56

V. Pt. Cl. Cl. 1 Cl. 2 A. B. Cb.

56

7

60

v. *mp* 3 *p* *mp*

Pt. Cl.

Cl. 1 *mp* 3 *p*

Cl. 2 *mp* *p*

A. *mp* *p*

B. *mp* *p*

Cb. *mp* *p*

64 *mf* 3 *mp*

Pt. Cl. *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

A. *mf* *mp*

B. *mf* *mp*

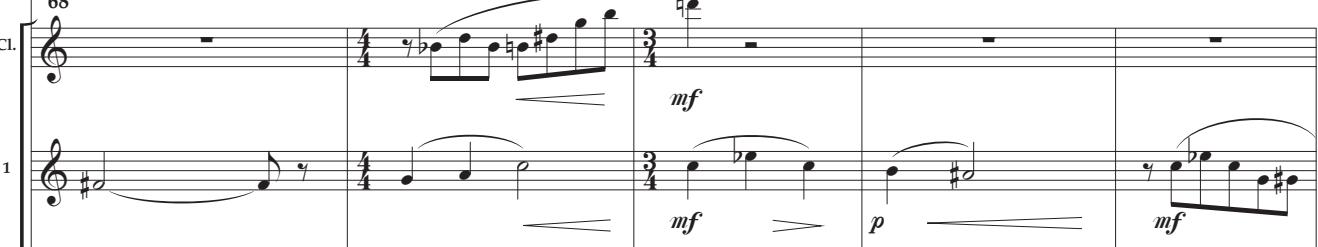
Cb. *mf* *mp*

8

68

V. 

68

Pt. Cl. 

Cl. 1 

Cl. 2 

A. 

B. 

Cb. 

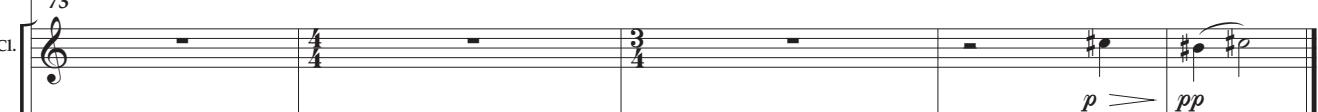
*mf*                    *mp* ————— *mf*

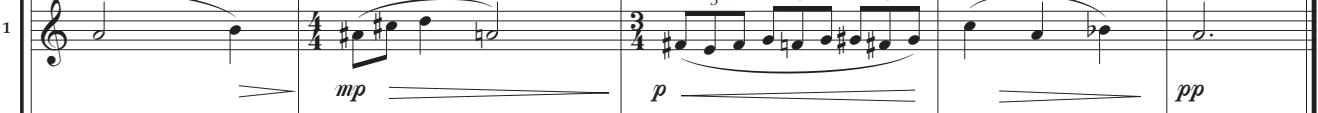
*un peu retenu .....*

73

V. 

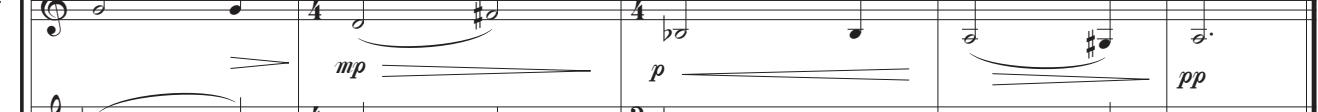
73

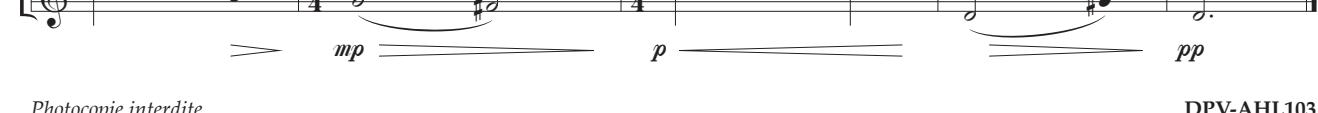
Pt. Cl. 

Cl. 1 

Cl. 2 

A. 

B. 

Cb. 

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

## 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 *mf*. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them. Measure numbers are present at the beginning of several staves: 27, 31, 34, 38, 40, 42, 45, 49, and 52.

# 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**  $\text{♩} = 116$

37

50

54

59

64

70

80

86

*p*

*mf*

*p sub.*

*mp*

*mf*

*mp*

*mf*

*mf*

*p sub.*

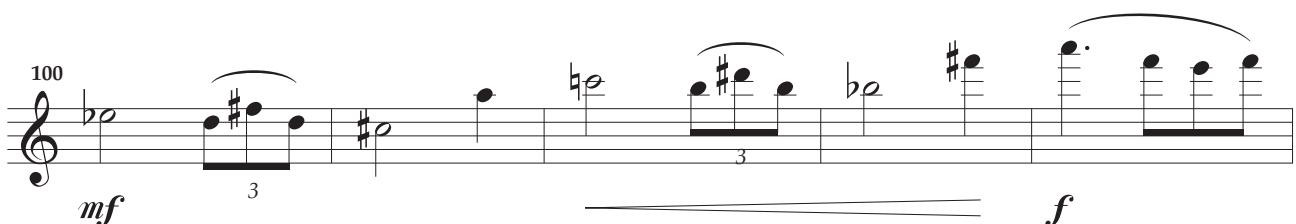
*3*

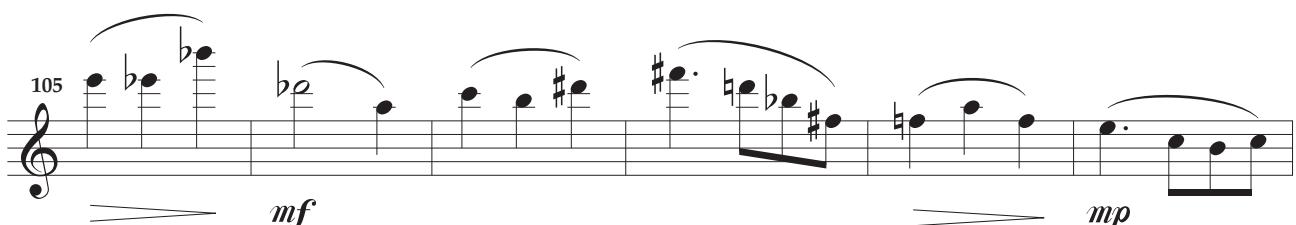
*p*

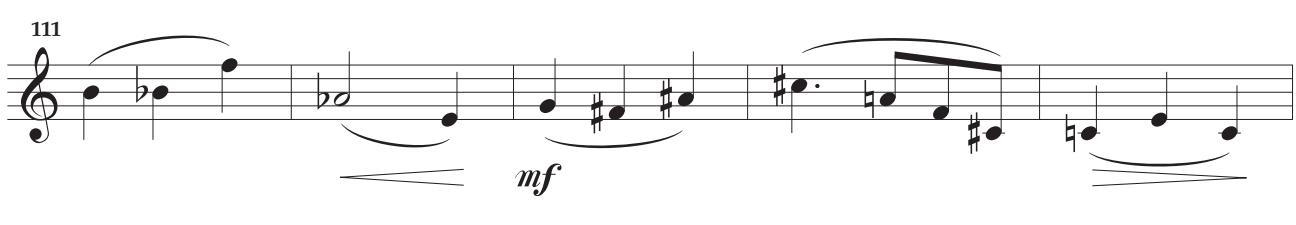
*5*

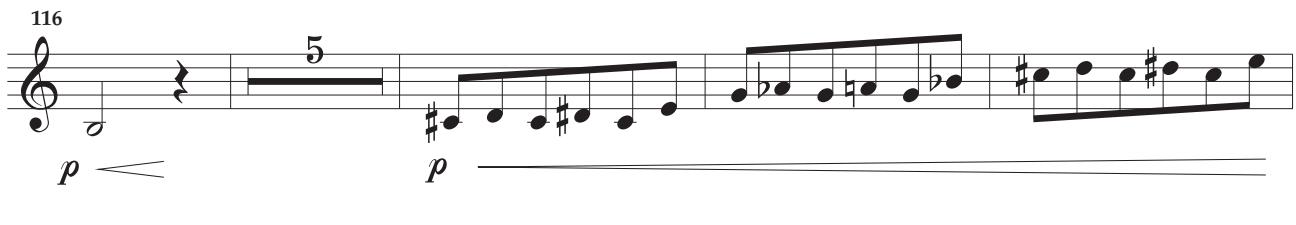
**Allegro**  $\text{♩} = 132$

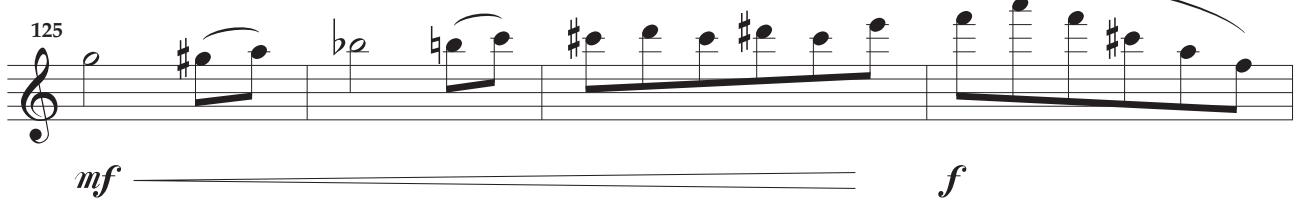
96 

100 

105 

111 

116 

125 

129 

# V. Solo

-7-

137

*p* ————— *f*

142

*mf*

3

*p*

147

*mf*

151

*p*

156

*f*

161

*p* ————— *mf* 3 *mp*

Rall. .... **Moderato** ♩ = 116

166

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 (measure 142) starts with *mf*, followed by a measure with a triplet marking (3), a dynamic *p*, and a fermata. Staff 3 (measure 147) starts with *mf* and ends with a dynamic *p*. Staff 4 (measure 151) starts with *p*. Staff 5 (measure 156) starts with *f*. Staff 6 (measure 161) starts with *p*, followed by *mf* with a triplet marking (3), and ends with *mp*. Staff 7 (measure 166) starts with *p*, followed by a dynamic *p* with a triplet marking (3), and ends with a dynamic *p*.

## V. Solo

179

*p*      *mf*

*p sub.*      *mp*      *mf*

*mp*      *mf*      *mp*

*mf*

*mf*

*p sub.*

*mp*      3      >

*p*      *mf*

*8va...*

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  $\text{♩} = 58$

Henri LOCHE

V. Solo

-11-

23

*p*      *mf*

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

27

*p*      *mp*      *pp*

32

*mp*      *mf*      *f*

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

35

*mf*

*p*

38

*mf*

*mp*

41

*mf*

*8va* .....

45

*mf*

*p*

*mp*

*mf*

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

49

*f*

*mp*

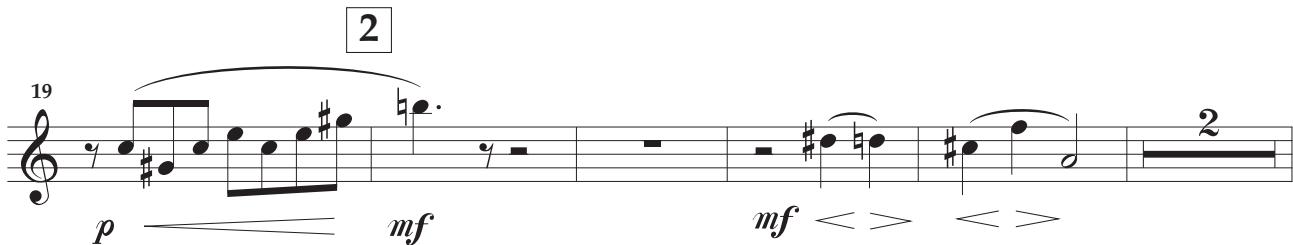
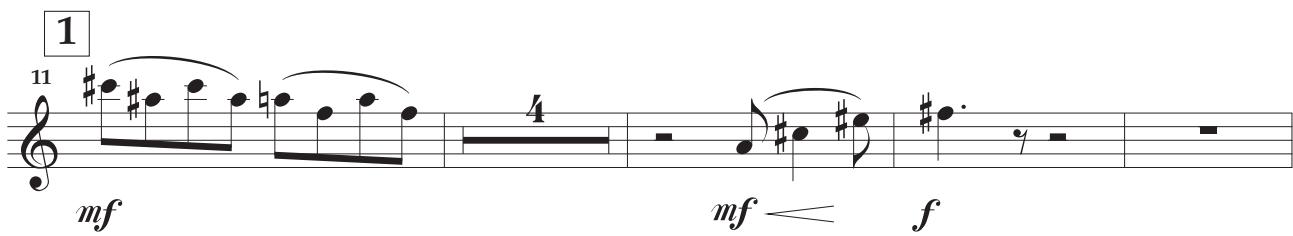
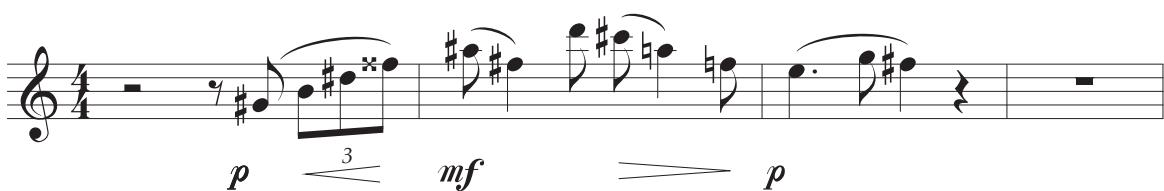
The image shows six staves of musical notation for piano, arranged vertically. The measures are numbered 53, 56, 59, 62, 66, and 69. Measure 53 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 56 begins with a treble clef, 4/4 time, and a key signature of one sharp. Measure 59 starts with a treble clef, 4/4 time, and a key signature of one sharp. Measure 62 starts with a treble clef, 4/4 time, and a key signature of one sharp. Measure 66 starts with a treble clef, 4/4 time, and a key signature of one sharp. Measure 69 starts with a treble clef, 4/4 time, and a key signature of one sharp. The notation includes various note heads, stems, and beams, with dynamics such as *mf*, *p*, *mp*, and *mf*. Measure 69 concludes with the instruction *un peu retenu*.

**Trois Poèmes**  
pour  
**Violon**  
et  
**Sextuor de Clarinettes**

**Henri LOCHE**

**Elégie pour un poète**

Lento  $\text{♩} = 50$



26

*f*

*mf*

30

**3**

*f*

33

*mf*

*mp*

*mf*

37

**4**

*p*

*mf*

**2**

*f*

44

**5**

*p*

*mf*

**4**

51

*mf*

*f*

*p*

*>*

## Petite Clarinette Mi b

## Incantations

**Allegro**  $\text{♩} = 132$

1      2      3

31      4

Rall.      5      Moderato  $\text{♩} = 116$

44

56      6      7

84      8

94      9      Allegro  $\text{♩} = 132$

106      10

118

**11**

**12**

**Allegro**  $\text{d} = 132$

**13** **14** **15**

**16**

**Rall.** **Moderato**  $\text{d} = 116$

**17** **18** **19**

**20**

**222**

**mf**

**p sub.**

**p sub.**

**mf**

## Extase

Largo  $\text{♩} = 58$ 

mp      <<      mf

6

**1**

p      mp      >>

15

p      mf      >>

21

**2**

mp      >>

*un peu retenu*

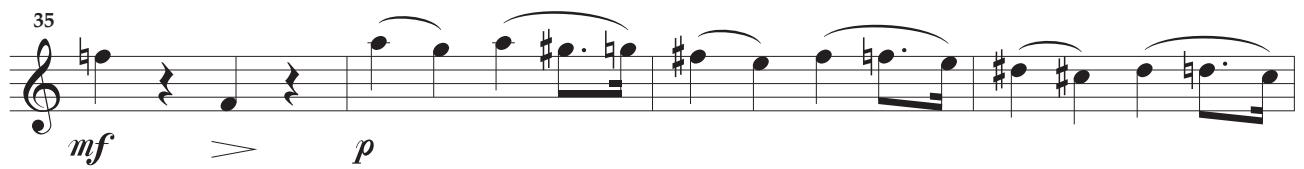
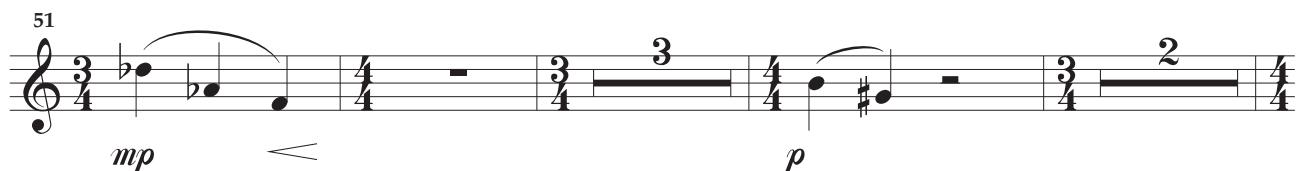
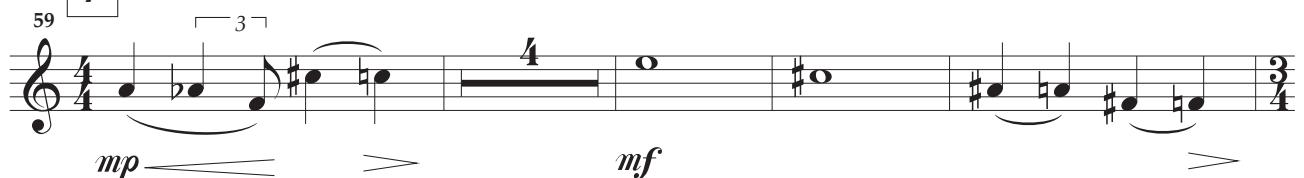
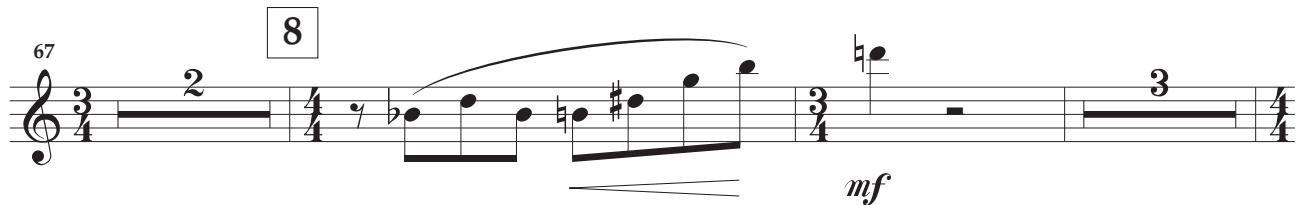
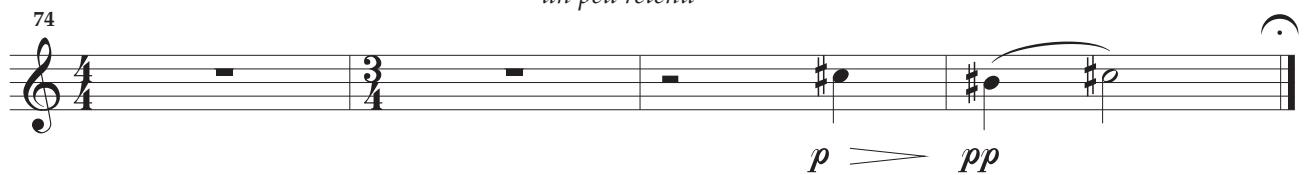
27

**3**    *Tempo*

p      pp      f      >>

## Pt. Cl.

-7-

rit. **4** *Tempo***5**rit. *Tempo***6****7****8***un peu retenu*

Trois Poèmes  
pour  
Violon  
et  
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento  $\text{♩} = 50$

1

2

23

28

3

32

37

4

42

50

46

5

# Incantations

**Allegro**  $\text{♩} = 132$

**1**

**2**

**3**

**4**

**5** **Moderato**  $\text{♩} = 116$

**6**

## Cl. 1

-5-

57

6

63

7

76

82

*p sub.*

mf

>

89

mf

Allegro ♩ = 132

f

p

mf

94

9

f

p

mf

101

2

mf

109

116 **10**

121 **11**

129 Allegro  $\text{♩} = 132$

138 **12**

145 **13**

156 **14**

163 **15**

Cl. 1

-7-

Rall.

171

*mf*

178 **16** Moderato  $\text{♩} = 116$

*p* *mf*

184 **17**

*p sub.* *mp* *mf*

191

*mp* *mf* *mp*

198 **18**

*mf* *mf*

205

*mf*

211 **19**

*p sub.* *mp*

218

*p* *mf*

224

## Extase

Largo  $\text{♩} = 58$ 

The sheet music consists of ten staves of musical notation for Clarinet 1 in Si  $\flat$ . The tempo is Largo  $\text{♩} = 58$ .

- Staff 1:** Dynamics:  $p$ ,  $mp$ ,  $p$ . Articulations: slurs, grace notes.
- Staff 2:** Dynamics:  $mp$ ,  $mf$ . Articulations: slurs, grace notes.
- Staff 3:** Dynamics:  $p$ ,  $mp$ ,  $mf$ ,  $mp$ ,  $> mp$ . Articulations: slurs, grace notes. Boxed number 1 is above the staff.
- Staff 4:** Dynamics:  $p$ . Articulations: slurs, grace notes.
- Staff 5:** Dynamics:  $mp$ ,  $mf$ .
- Staff 6:** Dynamics:  $p$ ,  $mf$ .
- Staff 7:** Dynamics:  $mp$ ,  $mf$ ,  $>$ .
- Staff 8:** Dynamics:  $p$ ,  $mf$ .
- Staff 9:** Dynamics:  $p$ ,  $mf$ .
- Staff 10:** Dynamics:  $p$ ,  $pp$ . Articulations: slurs, grace notes. Boxed number 3 is above the staff. A tempo instruction "Tempo" follows.
- Staff 11:** Dynamics:  $mf$ ,  $f$ ,  $> mf$ ,  $p$ . Articulations: slurs, grace notes. Boxed number 4 is above the staff. A tempo instruction "Tempo" follows.

## Cl. 1

-9-

37

5

41 rit.

46 *Tempo*

6

51

7

55

60

64

8

69

74 un peu retenu

*Photocopie interdite*

DPV-AHL103

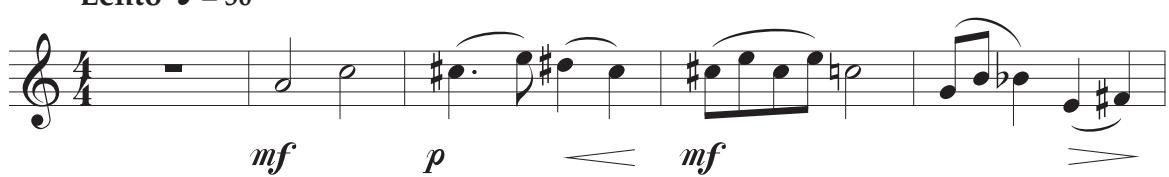
Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

Trois Poèmes  
pour  
Violon  
et  
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento  $\text{♩} = 50$



6

11

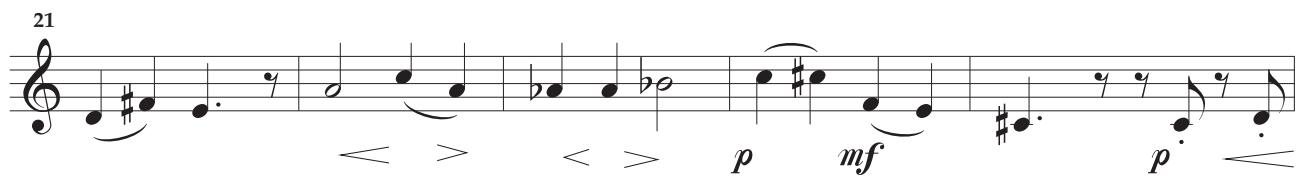
1

16

2

## Cl. 2

-3-



26

3

*f*      >*mf*      =*mf*<sup>3</sup>      *mp*      <*mf*

31

*f*      >*mf*      =*mp*      <*mf*

36

4

*p*      <*mf*      >*mf*      <*mf*

41

*p*      *mf*      <*f*      *f*      *p*

46

5

*mf*      >*mp*

51

*f*      *p*      *p*

## Incantations

**Allegro**  $\text{♩} = 132$

1

7

15

21

29

37

45

52

**Rall.**

**5** **Moderato**  $\text{♩} = 116$

$p$

$mf$

$f$

$p$

$f$

$mf$

$p$

$mf$

$p$

$mp$

$p$

$mf$

$p$

$mf$

$p$

$mf$

$p\ sub.$

59 **6**

66

73 **7**

79

85

**8**

Allegro  $\text{♩} = 132$

91 **9**

101

107 **4**

**10**

117      **2** -

*mf* *p*

**11**

123      *mf* *f*

129      **Allegro**  $\text{♩} = 132$

**12**

137      *p* *f* *mf*

**13**

145      *p* *mf*

150

**14**

*f* *#*  
*p* *#*  
*mf*

**15**

*mp* *p* *f*

172 *Rall.*

16 **Moderato** ♩ = 116

180 *p sub.*

187 *mp* *mf* *mp*

193 *mf* *mp*

199 *mf* *mf*

206 *mf*

212 *p sub.* *mp*

218 *p* *mf*

224

## Extase

Largo  $\bullet = 58$ 

The sheet music consists of four staves of musical notation for Clarinet 2 in Si  $\flat$ . The music is marked "Largo" with a tempo of  $\bullet = 58$ .

- Staff 1:** Measures 1-5. Measure 1:  $p$ , <,  $mp$ , >. Measure 2:  $p$ , <. Measure 3:  $mp$ , <,  $mf$ . Measure 4:  $p$ , <,  $mp$ , <,  $mf$ .
- Staff 2:** Measures 6-10. Measure 6:  $p$ , <,  $mp$ , <,  $mf$ . Measure 7:  $p$ , <,  $mp$ , <,  $mf$ . Measure 8:  $p$ , <,  $mp$ , <,  $mf$ . Measure 9:  $p$ , <,  $mp$ , <,  $mf$ . Measure 10:  $p$ , <,  $mp$ , <,  $mf$ .
- Staff 3:** Measures 11-15. Measure 11:  $mp$ , <, >,  $mp$ . Measure 12:  $p$ , <,  $mp$ , <,  $mf$ . Measure 13:  $p$ , <,  $mp$ , <,  $mf$ . Measure 14:  $p$ , <,  $mp$ , <,  $mf$ . Measure 15:  $p$ , <,  $mp$ , <,  $mf$ .
- Staff 4:** Measures 16-20. Measure 16:  $mf$ , <, >,  $mp$ . Measure 17:  $p$ , <,  $mp$ , <,  $mf$ . Measure 18:  $p$ , <,  $mp$ , <,  $mf$ . Measure 19:  $p$ , <,  $mp$ , <,  $mf$ . Measure 20:  $p$ , <,  $mp$ , <,  $mf$ .
- Staff 5:** Measures 21-25. Measure 21:  $p$ , <,  $mp$ , <,  $mf$ . Measure 22:  $p$ , <,  $mp$ , <,  $mf$ . Measure 23:  $p$ , <,  $mp$ , <,  $mf$ . Measure 24:  $p$ , <,  $mp$ , <,  $mf$ . Measure 25:  $p$ , <,  $mp$ , <,  $mf$ .
- Staff 6:** Measures 26-30. Measure 26:  $p$ , <,  $mp$ , <,  $p$ , <,  $pp$ . Measure 27:  $p$ , <,  $mp$ , <,  $p$ , <,  $pp$ . Measure 28:  $p$ , <,  $mp$ , <,  $p$ , <,  $pp$ . Measure 29:  $p$ , <,  $mp$ , <,  $p$ , <,  $pp$ . Measure 30:  $p$ , <,  $mp$ , <,  $p$ , <,  $pp$ .
- Staff 7:** Measures 31-35. Measure 31:  $p$ , <,  $mp$ , <,  $mf$ . Measure 32:  $f$ , <,  $mf$ , <,  $mf$ . Measure 33:  $f$ , <,  $mf$ , <,  $mf$ . Measure 34:  $f$ , <,  $mf$ , <,  $mf$ . Measure 35:  $f$ , <,  $mf$ , <,  $mf$ .
- Staff 8:** Measures 36-40. Measure 36:  $p$ , <,  $mf$ , <,  $mf$ . Measure 37:  $p$ , <,  $mf$ , <,  $mf$ . Measure 38:  $p$ , <,  $mf$ , <,  $mf$ . Measure 39:  $p$ , <,  $mf$ , <,  $mf$ . Measure 40:  $p$ , <,  $mf$ , <,  $mf$ .

Performance instructions include:
 

- 1:** Measures 11-15.
- 2:** Measures 21-25.
- 3:** Measures 26-30. Includes "un peu retenu" and "Tempo".
- 4:** Measures 36-40. Includes "Tempo".

 Dynamics:  $p$ ,  $mp$ ,  $f$ ,  $mf$ ,  $pp$ .

40 5

44 rit. *Tempo*

48 6

52 7

61 8

72 *un peu retenu*

Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
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Trois Poèmes  
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et  
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento  $\text{♩} = 50$

5

10

14

## Cl. Alt.

-3-

18

2

*p*                            *mf*                            <> > <> = >

24

*p* <> *mf*                    *p* ————— *f*                            <>

29

3

*mf*                            *f* > *mf*

34

4

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

40

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

46

5

*mf*                            <> *mp*                            <>

51

*f*                            *p*                            *p*                            >

## Incantations

**Allegro**  $\text{♩} = 132$

1

2

3

4

5

14

20

27

34

41

48

**Moderato**  $\text{♩} = 116$

56

63

69

76

82

89

96

106

116 **10**

123 **11**

**131** Allegro  $\text{♩} = 132$

**138** **12**

**145** **13**

**150**

**157** **14**

**164** **15**

171 *Rall.*

171

*Rall.*

178 [16] **Moderato**  $\text{♩} = 116$

185 [17]

192

198 [18]

205

212 [19]

223

## Extase

Largo  $\text{♩} = 58$ 

Musical score for Clarinette Alto Mi b, page 8, section Extase. Measure 1 starts with a dotted half note (p) followed by a sixteenth-note pattern (mp). The measure ends with a half note (p) followed by a sixteenth-note pattern (mp) and a quarter note (mf).

1

Continuation of the musical score. Measure 6 starts with a half note (p) followed by a sixteenth-note pattern (mp). The measure ends with a half note (mf) followed by a sixteenth-note pattern (mp).

Continuation of the musical score. Measure 12 starts with a sixteenth-note pattern (mp) followed by a half note (p). The measure ends with a half note (mf).

2

Continuation of the musical score. Measure 17 starts with a half note (p) followed by a sixteenth-note pattern (mp). The measure ends with a half note (mf) followed by a sixteenth-note pattern (p).

*un peu retenu*

Continuation of the musical score. Measure 23 starts with a half note (p) followed by a sixteenth-note pattern (mf). The measure ends with a half note (p) followed by a sixteenth-note pattern (pp).

3

Tempo

rit.

Continuation of the musical score. Measure 30 starts with a half note (p) followed by a sixteenth-note pattern (mp). The measure ends with a half note (mf) followed by a sixteenth-note pattern (p).

## Cl. Alt.

-9-

**4** *Tempo*

**5**

**43**

*rit. Tempo*

**3**

**49** **6**

**54**

**7**

**60**

**65**

**8**

**71**

*un peu retenu*

Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
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Henri LOCHE

Elégie pour un poète

Lento  $\text{♩} = 50$



C1. B.

-3-

24

*p* — *mf*

*p*

27

**f**

**3**

**mf**

32

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

Musical score for piano, page 10, system 4. The score shows a melodic line with various dynamics and performance instructions. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 38 starts with a rest followed by a note. The next measure begins with a dynamic *p*, indicated by a crescendo line. The following measure begins with a dynamic *mf*. The next measure begins with a dynamic *> p*, indicated by a decrescendo line. The following measure begins with a dynamic *mf*. The final measure begins with a dynamic *< f*.

Musical score for page 10, system 44, measure 5. The key signature is B-flat major (two flats). The tempo is indicated as *p* (piano) followed by a less than sign (<) and *mf* (mezzo-forte). The measure consists of six notes: a whole note, a half note, a half note, a eighth-note triplet (three eighth notes), a dotted half note, and a eighth-note triplet (three eighth notes).

## Incantations

Allegro  $\text{♩} = 132$ 

**1**

8      2

17      3

24

30

37

44      Rall.

**5**      Moderato  $\text{♩} = 116$

51

*mf*

*p sub.*

58

6

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

< *mf* > *mp*

67

*mf*

74

7

*mf*

<

*mf*

<

81

3

<

*p*

< *mp*

>

*p*

91

8

Allegro  $\bullet = 132$

(

*2*

*f*

99

9

*p*

*mf*

<

*f*

<

108

115 10

121

127 11 Allegro  $\text{♩} = 132$

136 12

145 13

152 14

159

166

15

173 Rall.

16 Moderato ♩ = 116

180

187

17

196

203

18

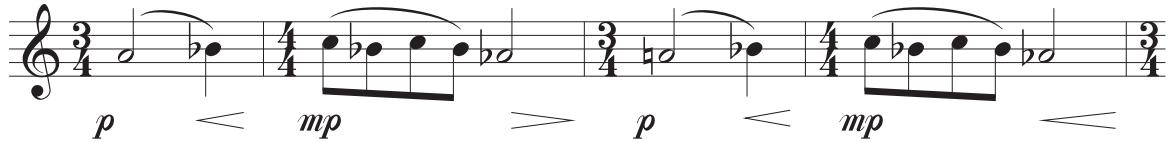
210

19

220

Clarinette Basse Si  $\flat$ 

## Extase

Largo  $\text{♩} = 58$ 

5

Continuation of the musical score with a dynamic  $mf$  and performance markings  $<$  and  $>$ .

11

**1**

Musical score for measure 11, featuring a dynamic  $mp$  and performance markings  $< >$   $mp$ ,  $>p$ , and  $>$ .

19

**2**

Musical score for measure 19, featuring a dynamic  $mp$  and performance markings  $< >$   $mp$ ,  $>p$ , and  $>$ .

25

*un peu retenu*

Musical score for measure 25, featuring dynamics  $mp$ ,  $p$ ,  $pp$ , and performance markings  $>$   $mp$ ,  $>$   $p$ ,  $>$   $pp$ .

30

**3** *Tempo*

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

Musical score for measures 30-31, featuring dynamics  $pp$ ,  $p$ ,  $mf$ , and  $p$ , with performance markings  $< >$  and  $>$ .

## Cl. B.

-9-

37

5 rit.  
mf

46

Tempo

6

p mp mf mp mp

53

mf p mp mp

59

7

mp > mp > p <

66

8

mf > mp < mf >

71

un peu retenu

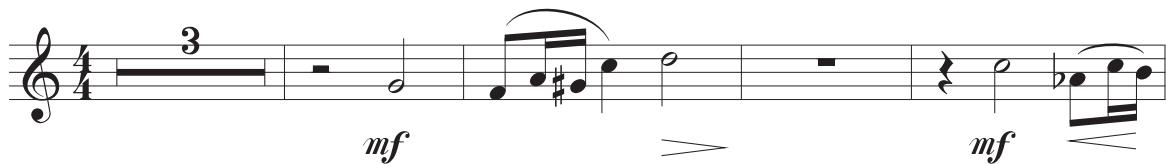
p < mf > mp < mp p < pp > pp

Trois Poèmes  
pour  
Violon  
et  
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento  $\text{♩} = 50$



Musical score for section 1 of 'Elégie pour un poète'. The score consists of two staves. The top staff starts with a measure of two eighth notes followed by a dash. The bottom staff starts with a measure of two eighth notes followed by a dash. Dynamics include *f*, *<*, and *p*. Measure 8 is shown.

Musical score for section 2 of 'Elégie pour un poète'. The score consists of two staves. The top staff starts with a measure of two eighth notes followed by a dash. The bottom staff starts with a measure of two eighth notes followed by a dash. Dynamics include *mp* and a sustained note.

Musical score for section 2 of 'Elégie pour un poète'. The score consists of two staves. The top staff starts with a measure of two eighth notes followed by a dash. The bottom staff starts with a measure of two eighth notes followed by a dash. Dynamics include *f*, *p*, *<*, and *mf*. Measure 17 is shown.

**Cl. Cb.**

-3-

24

*mf*      *p*      *f*

28

3

*f*      >

34

4

*mp*      *mf*      >      *p*      <

39

*mf*      >      *mf*      <      *f*      >

45

5

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

50

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

## Incantations

Allegro  $\bullet = 132$

*p*      *mf*      *f*

1

*p*      *f*      *mf*      >

15

2

3

> *p*

24

3

*f*

31

*p*

*mf*

*mp*

> *p*

## Cl. Cb.

-5-

**4** *Rall.*

**5** **Moderato**  $\text{♩} = 116$

**6**

*mp < mf > mp*

**62**

*< mf > mp*

**7**

*/*

**77**

*p < mp*

**88**

**8** **Allegro**  $\text{♩} = 132$

*f*

**98**

**9**

**6**

110

**10**

*mp*      *mf*      *p*      *mf*

122

*p*      *mf*

127

**11**      Allegro  $\text{♩} = 132$

*p*      *mf*      *f*

137

**12**

*p*      *f*      *mf*

145

**13**

*p*      *> p*

154

**14**

*f*

161

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

169      **15**      *Rall.*      **16**      **Moderato**       $\text{♩} = 116$

*mf*      *p*      *mf*

182    **17**

*mp* <<    *mf* >>    *mp*

193

<= *mf*    >    *mp*                          *mf*

201    **18**

*mf*

208

*mf*    *p* <<    *mp*

218

>    *p*

Clarinette Contrebasse Si  $\flat$ 

## Extase

Largo  $\text{♩} = 58$ 

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

1

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

$mp$        $> p$        $>$

2

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

3

*un peu retenu*

Tempo
rit.

$mp$        $p$        $pp$

36 **4** *Tempo*

**5**

**3**

**p**

<

45 *rit. Tempo*

**6**

**2**

**p**

**mp**

52

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

**p**

< **mp** <<

58 **7**

**mp** << > **mp**

> **p**

**3**

66 **8**

**mf**

**mp** >

**mf**

**mp** <

72

*un peu retenu*

**mf**

> **mp**

**p**

**pp**

)