

DPV-AHL103
Tous droits réservés pour tous pays

5

V. *p* *mf* *f*

Pt. Cl. *mf* *f*

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

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

A. *mp* *mf* *f*

B. *p* *mf* *f*

Cb. *mf* *f*

9

1

V. *p* *mf*

Pt. Cl. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *p* *mf*

B. *p* *mf*

Cb. *p*

13

V. *mp*

Pt. Cl.

Cl. 1 *mp*

Cl. 2 *mp*

A. *mp*

B.

Cb. *mp*

mf

17

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

Pt. Cl. *f* *p* *mf*

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

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

A. *f* *p* *mf*

B. *f* *p* *mf*

Cb. *f* *p* *mf*

2

22

V. *p* *mf* *p*

Pt. Cl. *mf*

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

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

A. *p* *mf* *p*

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

Cb. *mf* *p*

26

V. *f* *mf*

Pt. Cl. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

A. *f* *mf*

B. *f* *mf*

Cb. *f*

30

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

f

mf

34

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

mp

mf

p

38 4

V. *p* *p*

Pt. Cl. *p* *mf*

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

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

A. *p* *mf* *mp*

B. *p* *mf* *p*

Cb. *mf*

42

V. *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

V. *mf*

Pt. Cl. *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

A. *mf* *mp*

B. *mf*

Cb. *mf* *mp*

50

V. *f* *p*

Pt. Cl. *mf* *f* *p*

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

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

A. *f* *p* *p*

B. *f* *p* *p*

Cb. *f* *p* *p*

Incantations

Valse mélancolique et langoureux vertige
Ch. BAUDELAIRE

Allegro ♩ = 132

Violon Solo

Petite Clarinette Mi ♭

Clarinette 1 Si ♭

Clarinette 2 Si ♭

Clarinette Alto Mi ♭

Clarinette Basse Si ♭

Clarinette Contrebasse Si ♭

f

mf

p

mf

f

p

mf

f

p

mf

f

1

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

p

f

mf

p

f

mf

p

f

mf

p

f

mf

13

V.

3

p

mf

2

13

Pt. Cl.

p

Cl. 1

p

Cl. 2

p

mf

A.

p

mf

B.

p

mf

Cb.

p

[illegible]

3

25

V. *f*

Pt. Cl.

Cl. 1 *p* *f*

Cl. 2 *f*

A. *f*

B. *f*

Cb. *f*

31

V. *p* *mf* *mp*

Pt. Cl.

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

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

A. *p* *mf* *mp*

B. *p* *mf* *mp*

Cb. *p* *mf* *mp*

38 4

V. *p*

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

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *mp* *mf*

B. *p* *mf* 3 3

Cb. *p*

46 5 *Rall.* *Moderato* ♩ = 116

V. *p* *mf*

Pt. Cl. 46

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *p* *mf*

B. *p* *mf*

Cb. *mf* *p* *mf*

53

V. *p sub.* *mp* 6

Pt. Cl. *p sub.*

Cl. 1 *p sub.* *mp*

Cl. 2 *p sub.* *mp*

A. *p sub.* *mp*

B. *p sub.* *mp*

Cb. *mp*

60

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

Pt. Cl.

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. *mf*

Pt. Cl.

Cl. 1 *mf*

Cl. 2 *mf*

A. *mf*

B. *mf*

Cb. *mf*

74

V. *mf*

Pt. Cl.

Cl. 1 *mf*

Cl. 2 *mf*

A. *mf*

B. *mf*

Cb. *mf*

80

V. *p sub.* *mp*

Pt. Cl. *p sub.*

Cl. 1 *p sub.* *mp*

Cl. 2 *p sub.* *mp*

A. *p sub.* *mp*

B. *p* *mp*

Cb. *p* *mp*

87

V. *p*

Pt. Cl. *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *p* *mf*

B. *p*

Cb. *p*

8

Allegro ♩ = 132

9

94

V. *f* *p*

Pt. Cl. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

A. *f* *p*

B. *f* *p*

Cb. *f* *p*

100

V. *mf* *f* *mf*

Pt. Cl. *f* *mf*

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

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

A. *mf* *f* *mf*

B. *mf* *f*

Cb. *mf*

107

V. *mp* *mf*

Pt. Cl. 107

Cl. 1 *mp* *mf*

Cl. 2 *mp*

A. *mp* *mf*

B. *mp* *mf*

Cb. *mp*

10

114

V. *p*

Pt. Cl. 114 *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *mf*

A. *p* *mp*

B. *p* *mf*

Cb. *mf* *p*

120

V. *p* *mf*

Pt. Cl. *mf*

Cl. 1 *mf*

Cl. 2 *p* *mf*

A. *p*

B. *mp* *p* *mf*

Cb. *p* *mf*

11

Allegro ♩ = 132

126

V. *f*

Pt. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

A. *mf* *p*

B. *f* *p*

Cb. *p*

133

V. *f* *p* *f* 3

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* 3

Pt. Cl.

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

A. *mf* *p*

B. *mf* *p*

Cb. *mf* *p*

13

147

V. *mf* *p*

Pt. Cl.

Cl. 1 *mf*

Cl. 2 *mf* *p*

A. *mf* *p*

B. *mf* *p*

Cb. *p*

14

153

V. *f*

Pt. Cl.

Cl. 1 *p* *f*

Cl. 2 *f*

A. *f*

B. *f*

Cb. *f*

159

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

p *mf*

3

165

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

mp *p* *mf*

3

15

16

Rall..... Moderato ♩ = 116

173

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

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*

17

188

V.

mp *mf* *mp* *mf*

Pt. Cl.

Cl. 1

mp *mf* *mp* *mf*

Cl. 2

mp *mf* *mp* *mf*

A.

mp *mf* *mp* *mf*

B.

mp *mf* *mp* *mf*

Cb.

mp *mf* *mp* *mf*

195

V.

mp *mf*

Pt. Cl.

Cl. 1

mp *mf*

Cl. 2

mp *mf*

A.

mp *mf*

B.

mp *mf*

Cb.

mp *mf*

18

203

V. *mf*

Pt. Cl.

Cl. 1 *mf*

Cl. 2 *mf*

A. *mf*

B. *mf*

Cb. *mf*

209

V. *p sub.*

Pt. Cl.

Cl. 1 *p sub.*

Cl. 2 *p sub.*

A. *p sub.*

B. *p*

Cb. *p*

19

216

V. *mp* *p*

Pt. Cl.

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

A. *mp*

B. *mp* *p*

Cb. *mp* *p*

222

V. *mf*

Pt. Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. *mf*

B.

Cb.

8va.....

Extase

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

CL. EVRARD

Largo ♩ = 58

The musical score is written for a full orchestra and includes the following parts:

- Violon Solo**: Starts with a melody in 3/4 time, marked *p* and *mp*, with triplets and slurs.
- Petite Clarinette Mi b**: Enters in the second measure with a melody marked *mp*.
- Clarinette 1 Si b**: Enters in the first measure with a melody marked *p* and *mp*, with triplets and slurs.
- Clarinette 2 Si b**: Enters in the first measure with a melody marked *p* and *mp*, with triplets and slurs.
- Clarinette Alto Mi b**: Enters in the first measure with a melody marked *p* and *mp*, with triplets and slurs.
- Clarinette Basse Si b**: Enters in the first measure with a melody marked *p* and *mp*, with triplets and slurs.
- Clarinette Contrebasse Si b**: Enters in the first measure with a melody marked *p* and *mp*, with triplets and slurs.
- V. (Violon)**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.
- Pt. Cl. (Petite Clarinette)**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.
- Cl. 1**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.
- Cl. 2**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.
- A. (Alto)**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.
- B. (Basse)**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.
- Cb. (Contrebasse)**: Enters in the fifth measure with a melody marked *mf* and *p*, with triplets and slurs.

1

9

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

Pt. Cl. *mp*

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

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

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

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

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

13

V. *mp* *mf* *Sua*

Pt. Cl. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. *p* *mf*

B. *p*

Cb. *p*

(8^{va})

18

V.

3 3 3 3

mp

2

Pt. Cl.

18

Cl. 1

mp

Cl. 2

mp

A.

mp

B.

mp

Cb.

mp

22

V.

mf *p* *mf* *mp*

3 3 3

Pt. Cl.

22

Cl. 1

mf *p* *mf* *mp*

Cl. 2

mf *mf* *mp*

A.

mf *p* *mf* *mp*

B.

mf *p* *mf* *mp*

Cb.

mf *mp* *mf* *mp*

un peu retenu.....

3 Tempo

27

V.

p *mp* *pp* *p*

Pt. Cl.

Cl. 1

p *pp* *pp*

Cl. 2

p *pp* *pp*

A.

p *pp* *p*

B.

p *pp* *pp* *p*

Cb.

p *pp* *pp*

32

V.

mp *mf* *f* *mf*

Pt. Cl.

f *mf*

Cl. 1

mf *f* *mf*

Cl. 2

mp *mf* *f* *mf*

A.

mp *mf*

B.

mf

Cb.

mf

rit.

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

40

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

Pt. Cl. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

A. *mf*

B.

Cb.

44 *rit. Tempo*

V. *mf* *p* *mp*

Pt. Cl. *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *mp*

A. *p* *mp*

B. *mf* *p*

Cb. *p*

6

48 *mf* *f* *mp*

Pt. Cl. *f* *mp*

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

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

A. *f* *mp*

B. *mp*

Cb. *mp*

52

V. *mf*

Pt. Cl.

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

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

A. *mp* *mf*

B. *mf* *mp* *mf*

Cb. *mp* *mf*

56

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

Pt. Cl. *p* *mp* *mf* *mp*

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

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

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

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

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

7

60

V. *mp* *p* *mp*

Pt. Cl. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

A. *mp* *p*

B. *mp* *p*

Cb. *mp* *p*

64

V. *mf* *mp*

Pt. Cl. *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

A. *mf* *mp*

B. *mf* *mp*

Cb. *mf* *mp*

8

68

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *mp* *mf*

un peu retenu

73

V.

Pt. Cl.

Cl. 1

Cl. 2

A.

B.

Cb.

mp *p* *mf*

p *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

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

4

f

8

p *f* *mf*

13

3

p *mf*

18

p

23

28

f *p*

32

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

f *p*

100 *mf* *f*

105 *mf* *mp*

111 *mf*

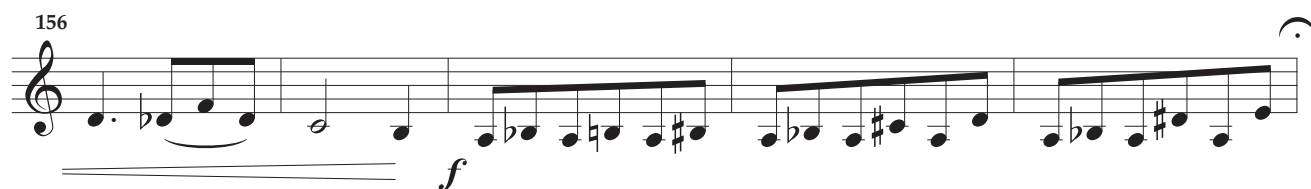
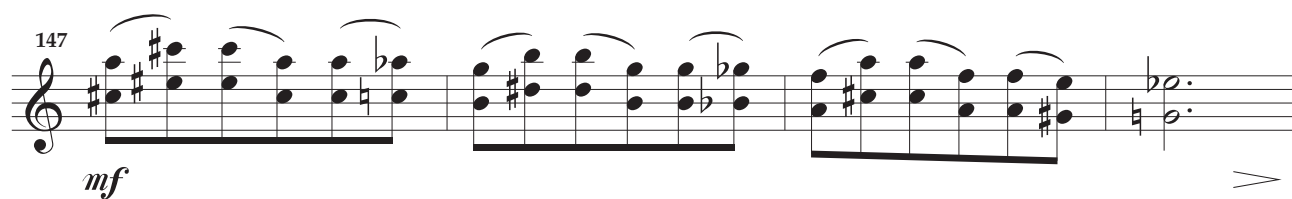
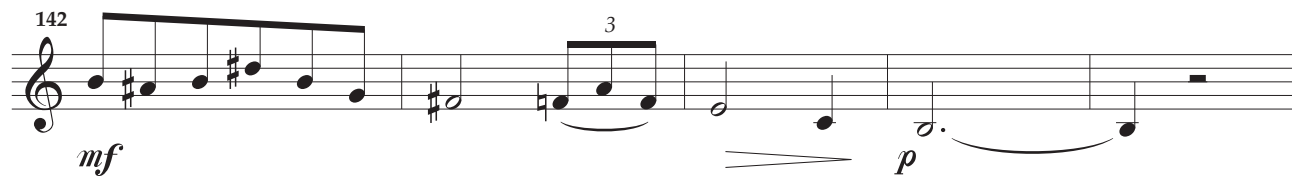
116 *p* *p*

125 *mf* *f*

129 *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*

4

mp *mf*

7

p *mp*

10

mf *mp* *mp*

13

mp *mf*

17 (8va)

mp

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

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

Trois Poèmes

pour
Violon
et
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

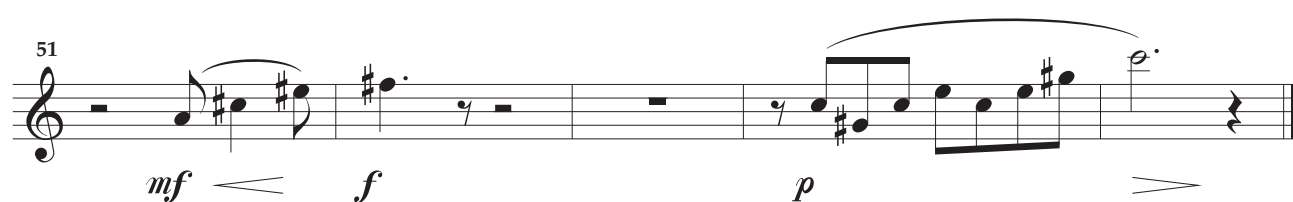
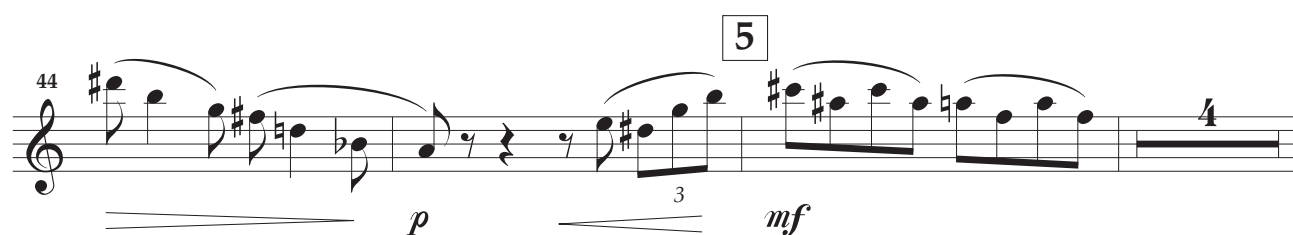
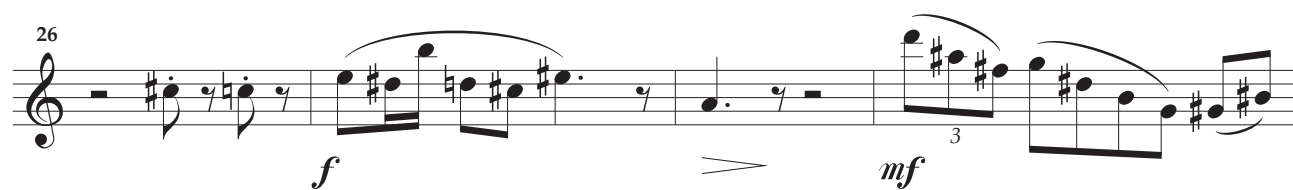
Lento $\text{♩} = 50$

p 3 *mf* *p*

mf 2 *f* *p* 3

1 *mf* 4 *mf* *f*

2 *p* *mf* *mf* 2



Incantations

Allegro $\text{♩} = 132$ 1

7 8 11 2

p

31 8 4 *mp* *mf* 3 3

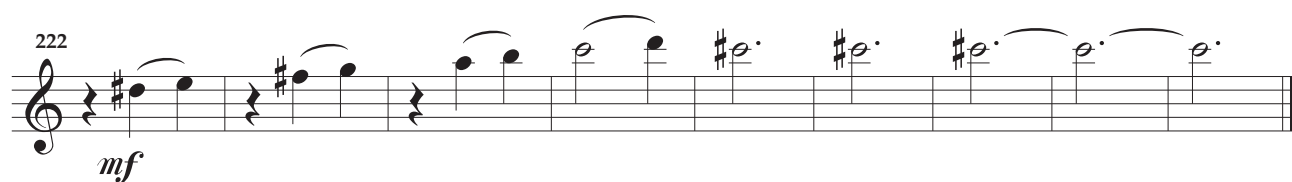
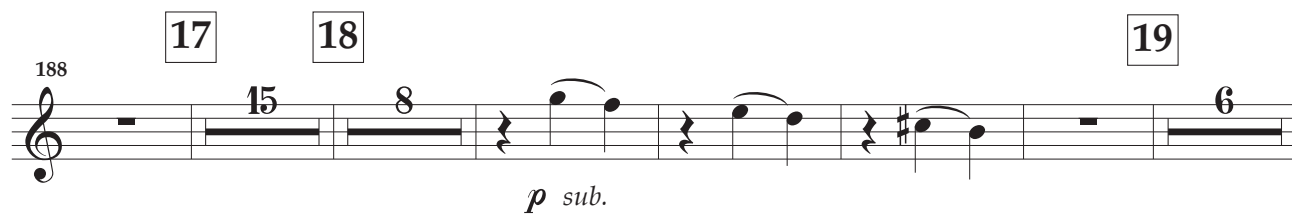
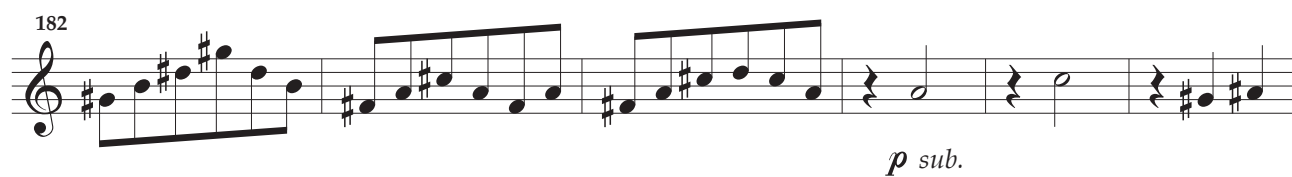
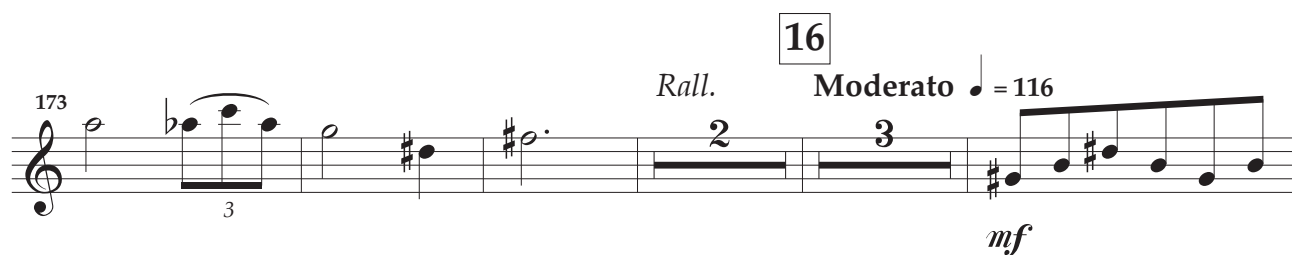
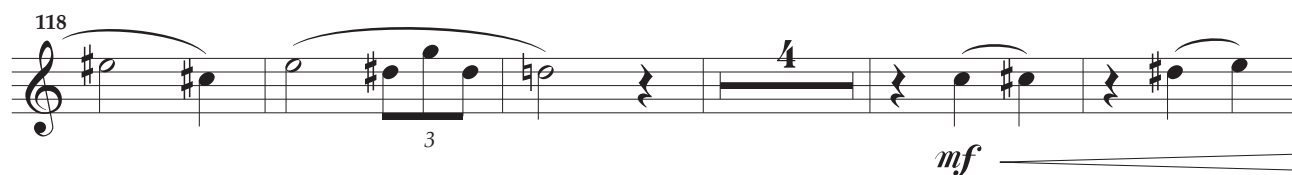
44 *Rall.* 5 *Moderato* $\text{♩} = 116$ 2 4 *p sub.*

56 6 7 15 8 *p sub.*

84 8 5 *mf*

94 *Allegro* $\text{♩} = 132$ 9 3 4 *f*

106 *mf* 10 7 *p* *mf* 3



Extase

Largo ♩ = 58

15

p *mf*

3/4 2/4

21

mp

3

4/4

3/4

4/4

3/4

4/4

3/4

un peu retenu

3 Tempo

p *pp* *f*

Pt. Cl.

-7-

rit. 4 Tempo

35

mf > p

Musical staff 35-38: Treble clef, 4/4 time. Measures 35-38 contain eighth and sixteenth notes with slurs. Dynamics: mf, >, p.

39

< mf > mp < mf

5

Musical staff 39-43: Treble clef, 4/4 time. Measures 39-43 contain eighth and sixteenth notes with slurs. Dynamics: <, mf, >, mp, <, mf. A box with the number 5 is above measure 43.

44

rit. Tempo

6

> f

Musical staff 44-48: Treble clef, 4/4 time. Measures 44-48 contain eighth and sixteenth notes with slurs. Dynamics: >, f. A box with the number 6 is above measure 46. A fermata is over measure 48.

51

mp < p

Musical staff 51-58: Treble clef, 4/4 time. Measures 51-58 contain eighth and sixteenth notes with slurs. Dynamics: mp, <, p. A fermata is over measure 58.

59

mp < mf >

7

Musical staff 59-66: Treble clef, 4/4 time. Measures 59-66 contain eighth and sixteenth notes with slurs. Dynamics: mp, <, mf, >. A box with the number 7 is above measure 59. A fermata is over measure 66.

67

mf

8

Musical staff 67-73: Treble clef, 4/4 time. Measures 67-73 contain eighth and sixteenth notes with slurs. Dynamics: mf. A box with the number 8 is above measure 67. A fermata is over measure 73.

74

un peu retenu

p > pp

Musical staff 74-77: Treble clef, 4/4 time. Measures 74-77 contain eighth and sixteenth notes with slurs. Dynamics: p, >, pp. The text 'un peu retenu' is above measure 74. A fermata is over measure 77.

Trois Poèmes

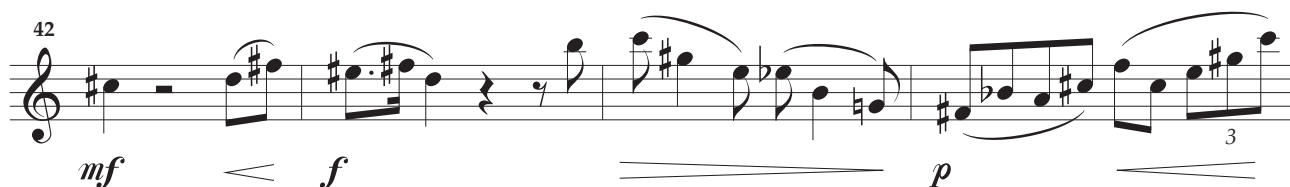
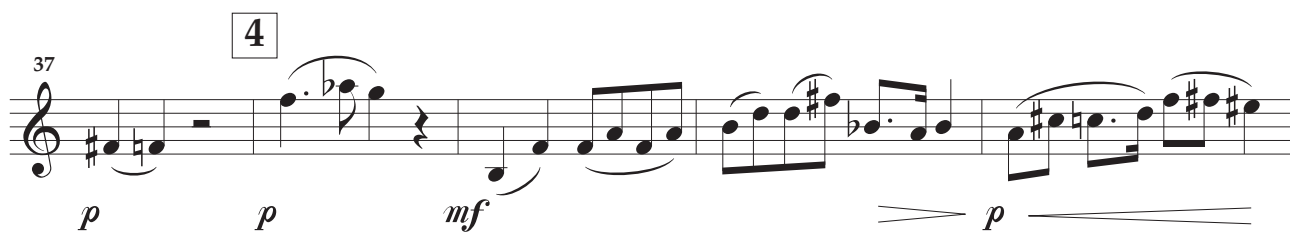
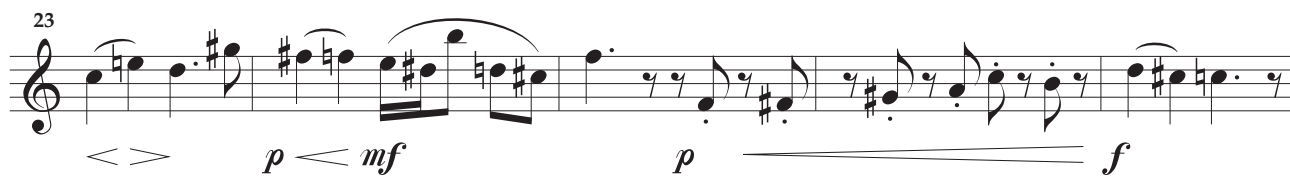
pour
Violon
 et
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento $\text{♩} = 50$

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



Incantations

Allegro $\text{♩} = 132$

1

8

p < *f* *mf* >

15

2

3

4

p < *p* <

26

3

f *p* < *mf*

35

4

mp > *p* < *mf*

42

Rall.

5

Moderato $\text{♩} = 116$

p <

50

mf *p sub.*

57 6

63

70 7

76

82

89 8

94 9

101

Allegro ♩ = 132

2

mp *mf* *mp*

mf *mp* *mf*

mf

mf

p sub. *mp*

p *mf*

f *p* *mf*

f *mf*

109

mp *mf*

116

10

p *mf*

121

11

mf *f*

129

Allegro ♩ = 132

mf *f*

138

12

p *f* *mf*

145

13

p *mf* *p*

156

14

f *p* *mf*

163

15

mp *p*

171 *Rall.*

mf

178 **16** Moderato ♩ = 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

p *mf*

Extase

Largo $\text{♩} = 58$

1

2

3 Tempo

4 rit. Tempo

un peu retenu

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

37

41

46 *Tempo*

51

55

60

64

69

74

5

6

7

8

mf

mp

rit.

mf

mf

f

mp

mf

mp

p

mp

mf

mp

mp

p

mf

mf

p

mf

pp

un peu retenu

Trois Poèmes

pour
Violon
et
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento $\text{♩} = 50$

mf *p* *mf*

p *mf* *f* *p* 3

11 **1** *mf* *mp*

16 **2** *f* *p* *mf*

DPV-AHL103

Incantations

Allegro $\text{♩} = 132$

1

7

p *mf* *f*

p *f* *mf*

15

2

p *mf*

21

3

p

29

p *mf* *mp*

37

4

p *mf*

45

Rall.

5

Moderato $\text{♩} = 116$

p *mf*

52

p sub.

59 **6**

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

66 *mf*

73 **7**

mf *mf*

79 *p sub.*

85 *mp* *p*

91 **8** Allegro ♩ = 132 **9**

mf *f* *p* *mf*

101 *f* *mf*

107 *mp* *mf*

3 4

117 **10**

mf *p*

123 **11**

mf *f*

129 **Allegro** ♩ = 132

p *mf* *f*

137 **12**

p *f* *mf*

145 **13**

p *mf*

150

p

157 **14**

f *p* *mf*

164 **15**

mp *p* *mf*

172 *Rall.* **16** Moderato ♩ = 116

180 *mf* *p sub.*

17

187 *mp* *mf* *mp*

193 *mf* *mp*

18

199 *mf* *mf*

206 *mf*

19

212 *p sub.* *mp*

218 *p* *mf*

224

Extase

Largo $\text{♩} = 58$

1

2

3 Tempo

4 Tempo

rit.

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

mp *p* *mp* *mf*

mf *mp*

mf *mf*

mp *p* *pp*

mp *mf* *f* *mf*

p *mf*

40

5

mp mf

44

rit. Tempo

mp

48

6

mf f mp

52

mf mp mf

56

7

p mp mf mp mp

61

p mf

66

8

mp mf

72

un peu retenu

mf mp p pp

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

Trois Poèmes

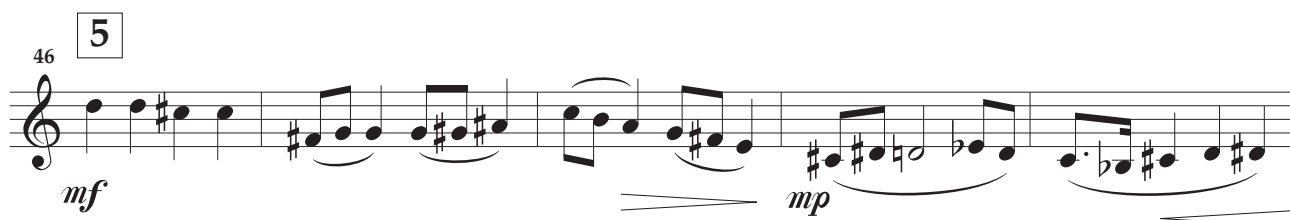
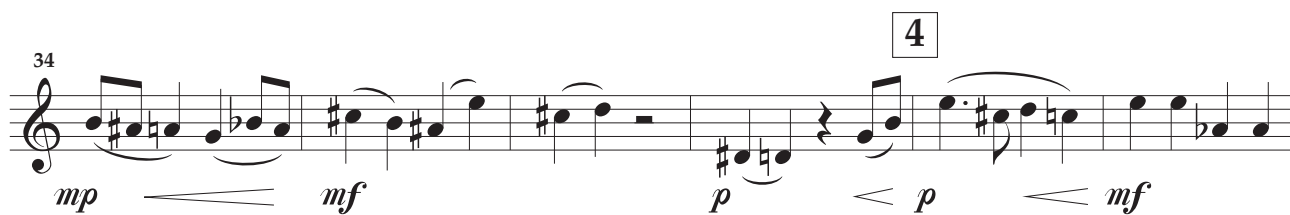
pour
Violon
et
Sextuor de Clarinettes

Henri LOCHE

Elégie pour un poète

Lento ♩ = 50

Measures 1-14 of the musical score for Clarinet Alto. The tempo is Lento (♩ = 50). The key signature has one flat (B-flat). The score includes dynamic markings: *p*, *mf*, *p*, *mf*, *mp*, *mf*, *f*, *p*, *mf*, and *f*. It also features crescendo and decrescendo hairpins. A first ending bracket is indicated above measure 11.



Allegro ♩ = 132

Rall.

56 6

56 57 58 59 60 61 62

mp *mf* *mp*

63

63 64 65 66 67 68

mf *mp*

69 7

69 70 71 72 73 74 75

mf *mf*

76

76 77 78 79 80 81

mf

82

82 83 84 85 86 87 88

p sub. *mp*

89 8

89 90 91 92 93 94 95

p *mf*

96 9

Allegro ♩ = 132

96 97 98 99 100 101 102 103 104 105

f *p* *mf*

3

106

106 107 108 109 110 111 112

mf *mp* *mf*

2

116 10

p *mp* *p*

123 11

mf

131 **Allegro** ♩ = 132

p *mf* *f*

138 12

p *f* *mf*

145 13

p *mf*

150

p

157 14

f *p* *mf*

164 15

mp *mp*

171 *Rall.*

mf

178 **16** Moderato ♩ = 116

p *mf*

185 **17**

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

192

mf *mp*

198 **18**

mf *mf*

205

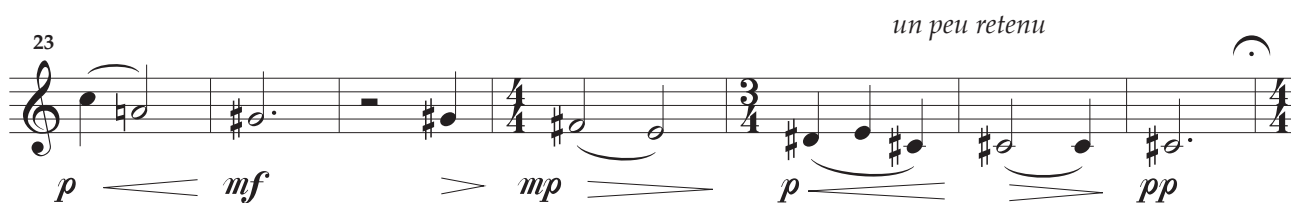
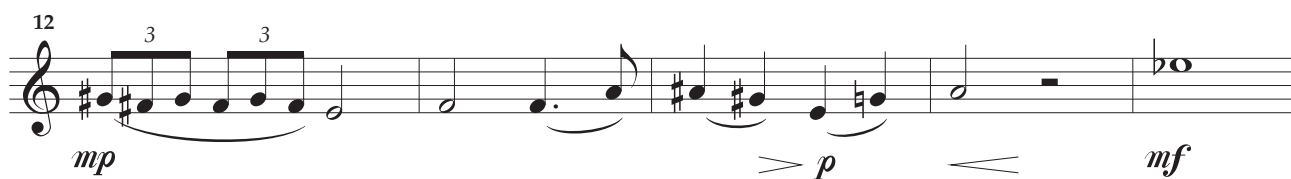
mf

212 **19**

p sub. *mp* *mf*

223

Extase

Largo $\text{♩} = 58$ 

Cl. Alt.

-9-

36 4 *Tempo* 5

p *mf*

43 *rit. Tempo*

p *mp*

49 6

f *mp* *mp* *mf*

54 7

p *mp* *mf* *mp*

60

mp *p* *mf*

65 8

mp *mf*

71 *un peu retenu*

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

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

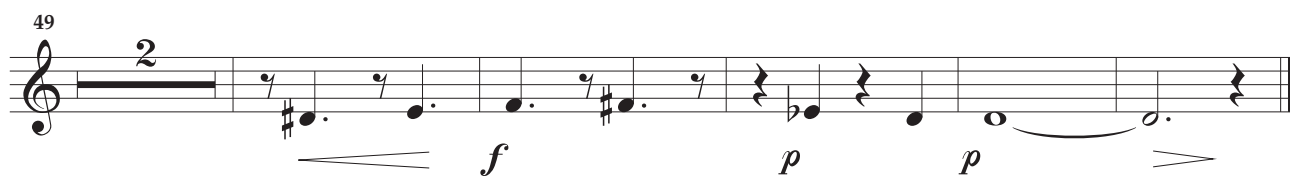
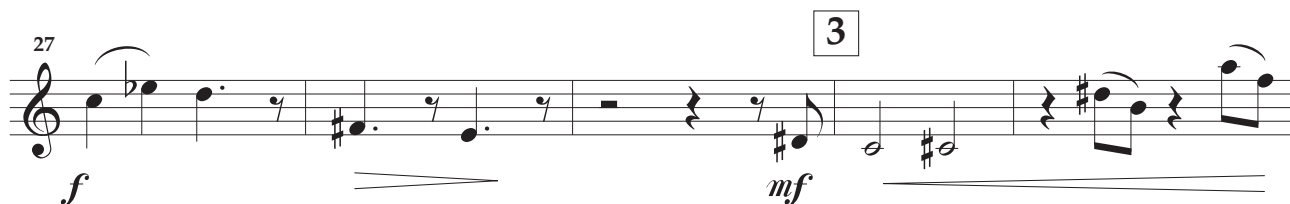
Lento $\text{♩} = 50$

p *p* *mf* *mf*

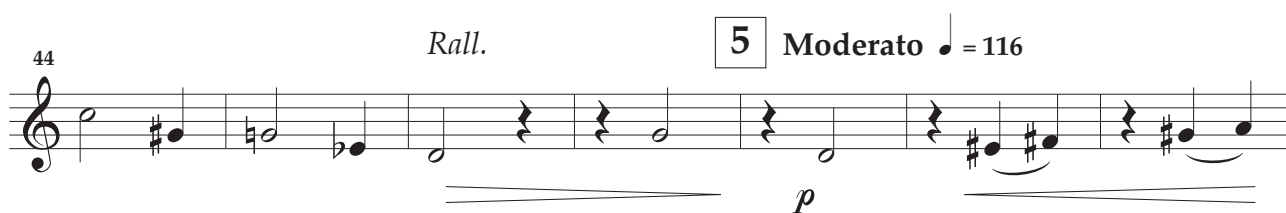
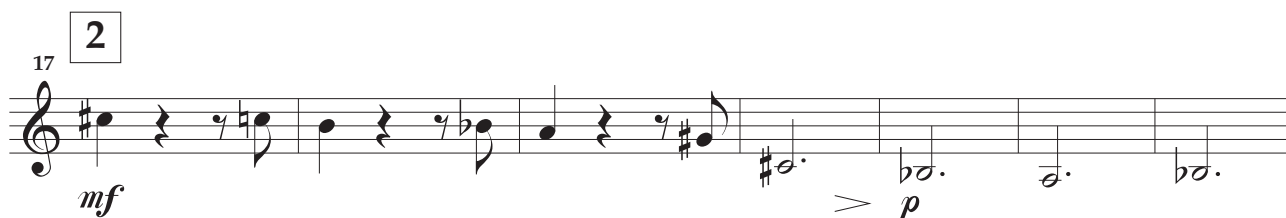
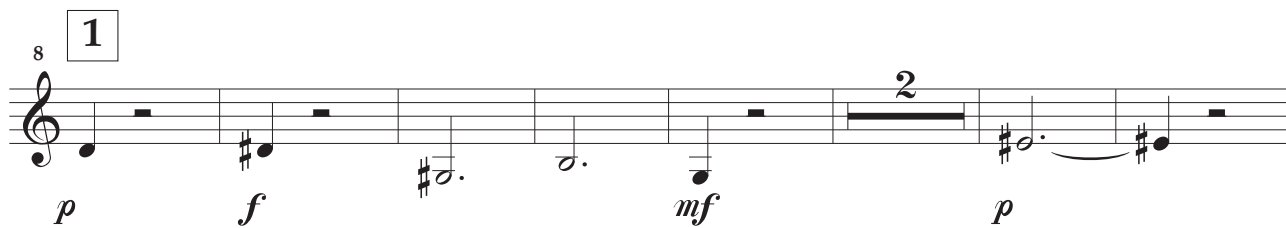
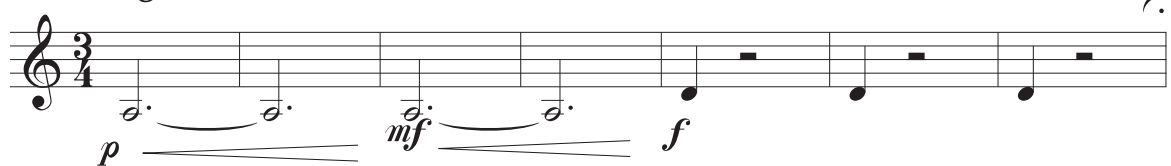
p *mf* *f* *p* *mf*

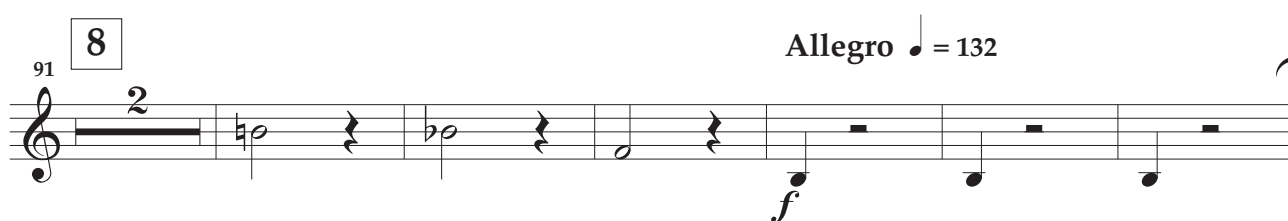
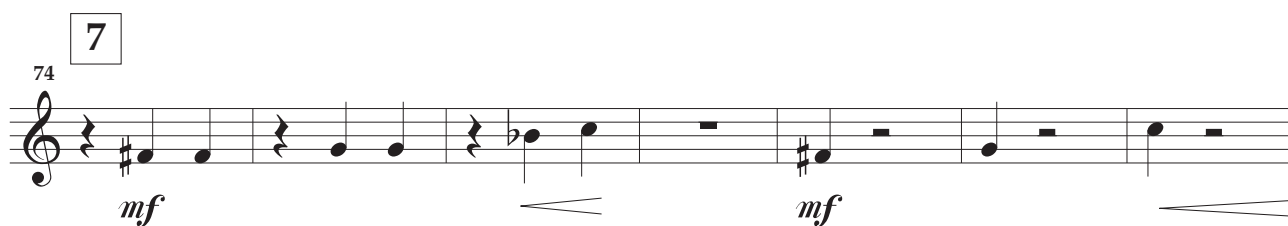
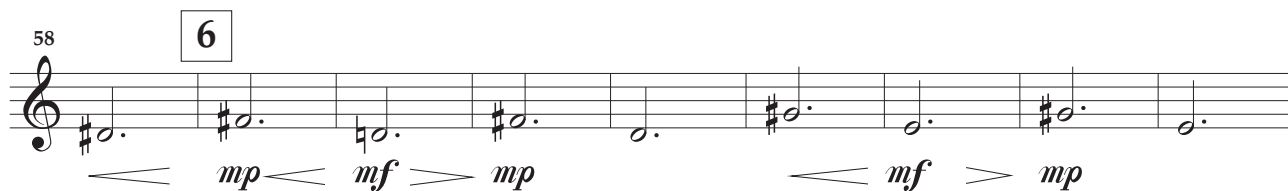
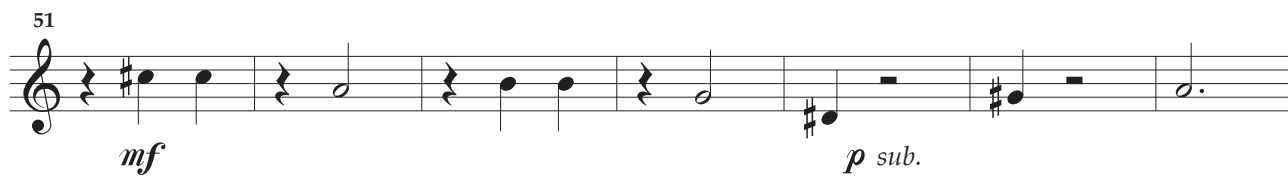
f

p *mf* *mp*



Incantations

Allegro $\text{♩} = 132$ 



108

mp *mf* 3

115

10

p *mf* *mp*

121

p *mf*

127

11

Allegro ♩ = 132

f *p* *mf* *f*

136

12

p *f* *mf*

145

13

p *mf* *p*

152

14

f

159

p *mf* *mp*

166 15

p *mf*

173 *Rall.* 16 Moderato ♩ = 116

p

180

mf *p sub.*

187 17

mp *mf* *mp*

196

mf

203 18

mf *mf*

210 19

p *mp*

220

p

Largo ♩ = 58

30 3 *Tempo*

pp *p* *mf* *>* *p* rit. 4 *Tempo*

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, an eighth note A4, and a quarter note B4, all beamed together. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4, also beamed together. The third measure contains a quarter note G4, a quarter rest, and a quarter note F#4. The fourth measure contains a half rest. The fifth measure contains a half note G4, a half note A4, and a half note B4, all beamed together. The sixth measure contains a half rest. The seventh measure contains a quarter note C5, a quarter note B4, and a quarter note A4, all beamed together. The eighth measure contains a quarter note G4, a quarter rest, and a quarter note F#4. The ninth measure contains a half rest. The tenth measure contains a quarter note E4, a quarter note D4, and a quarter note C4, all beamed together. The eleventh measure contains a quarter note B3, a quarter note A3, and a quarter note G3, all beamed together. The twelfth measure contains a quarter note F#3, a quarter note E3, and a quarter note D3, all beamed together. The thirteenth measure contains a quarter note C3, a quarter note B2, and a quarter note A2, all beamed together. The fourteenth measure contains a quarter note G2, a quarter note F#2, and a quarter note E2, all beamed together. The fifteenth measure contains a quarter note D2, a quarter note C2, and a quarter note B1, all beamed together. The sixteenth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1, all beamed together. The score includes dynamic markings *pp*, *p*, *mf*, and *p*, and a tempo change from 3/4 to 4/4 marked with 'rit.' and 'Tempo'.

37 5 *rit.*

46 *Tempo* 6

53

59 7

66 8

71 *un peu retenu*

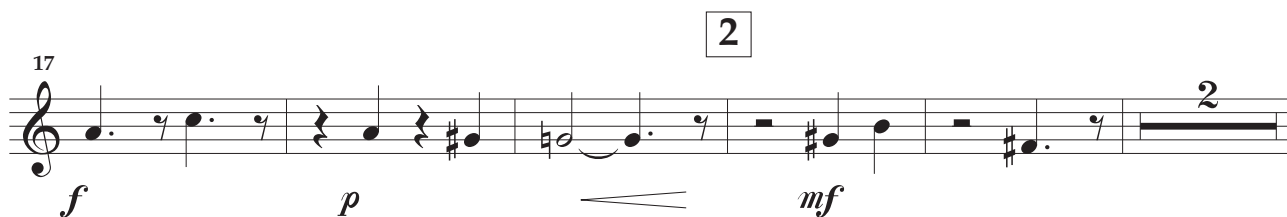
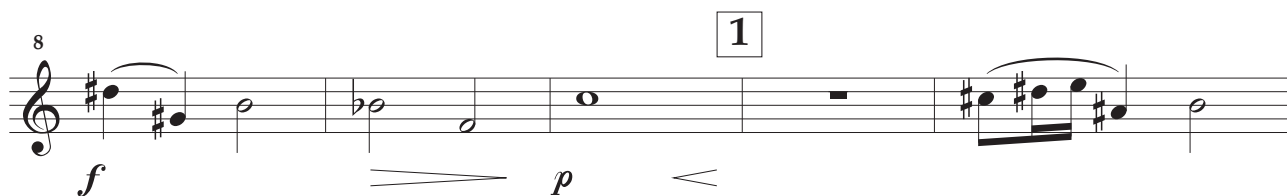
Trois Poèmes

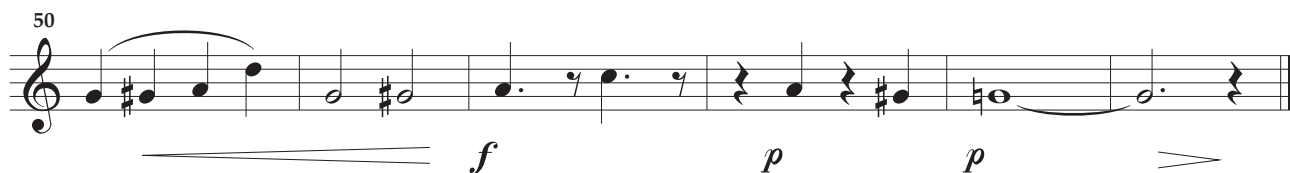
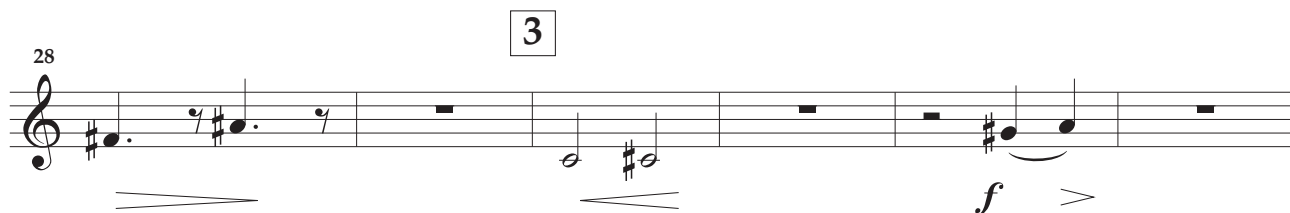
pour
Violon
et
Sextuor de Clarinettes

Henri LOCHE

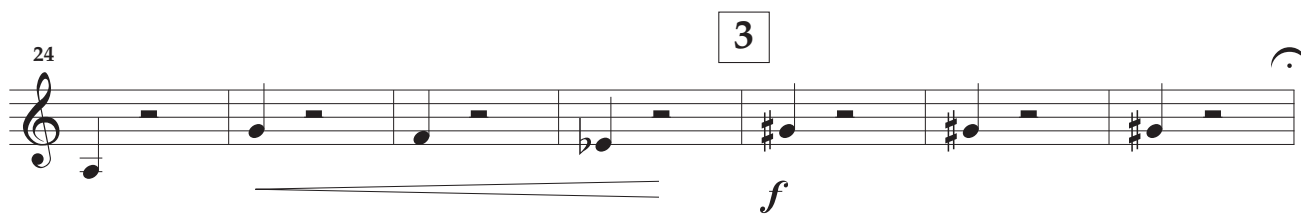
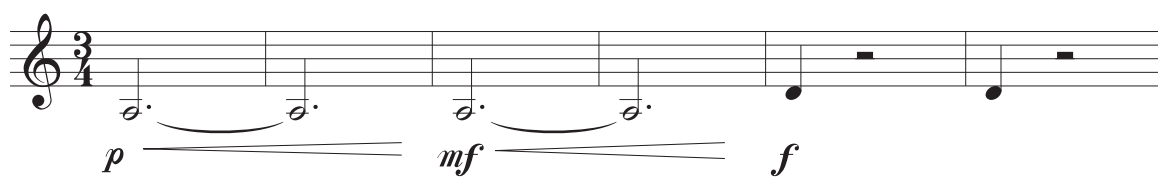
Elégie pour un poète

Lento $\text{♩} = 50$





Incantations

Allegro $\text{♩} = 132$ 

Cl. Cb.

-5-

39 **4** *Rall.* **5** Moderato ♩ = 116

mf *p*

51 **6**

mf *mp* *mf* *mp*

62

mf *mp*

69 **7**

mf *mf*

77 **8**

mf *p* *mp*

88 **8** Allegro ♩ = 132

p *f*

98 **9**

p *mf*

110 10

mp *mf* *p*

122

p *mf*

127 11 Allegro ♩ = 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* ♩ = 116

mf > *p* < *mf*

182 17

mp < *mf* > *mp*

193

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

201 18

mf >

208 19

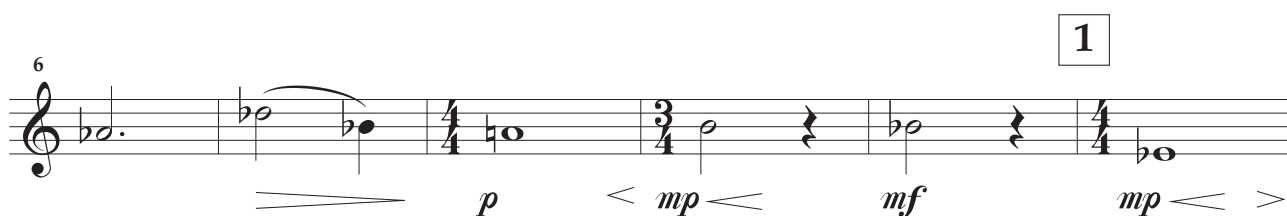
mf *p* < *mp*

218

> *p* < *mp*

Extase

Largo $\bullet = 58$



36 4 *Tempo* 5

p <

45 *rit. Tempo* 6

p *mp*

52

mp *mf*

58 7

mf *mp*

66 8

mf *mp*

72 *un peu retenu*

mf *pp*