

Durée 7'45

Ballade en Pays d'Olt

pour
piano et orchestre à cordes

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

Piano

1^{er} Violon

2^{ème} Violon

Alto

Violoncelle

Contrebasse

6

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

p

14

P. *mp* *3* *3* *3*

V. 1

V. 2

Alt. *#8*

Vlc.

Cb.

-3-

2

17

P. *p* *mp* *p* *mp*

V. 1

V. 2

Alt.

Vlc. *Pizz.* *arco* *p* *Pizz.* *arco*

Cb. *p* *Pizz.* *arco* *p* *Pizz.* *arco*

3

22

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

p

p

25

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

mp

mp

mp

mf

mf

mf

mf

mf

mf

4 Souple et léger $\text{♩} = 66$

P. { ♩ 28 *mp* rit. *Tempo* 8^{va}.....

V. 1 { ♩ 28 *mp* *mf*

V. 2 { ♩ 28 *mp* *mf*

Alt. { ♩ 28 *mp* *mf*

Vlc. { ♩ 28 *mp* *mf* *Pizz.*

Cb. { ♩ 28 *arco*

mf

(8^{va})..... rit. **5** *Tempo*

P. { ♩ 34 *mp* (8^{va}).....

V. 1 { ♩ 34 *mp* *mf*

V. 2 { ♩ 34 *mp* *mf*

Alt. { ♩ 34 *mp* *mf*

Vlc. { ♩ 34 *mp* *mf* *Pizz.*

Cb. { ♩ 34 *mf*

P. 54

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

7

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

8

-8-

8va.....

comme un clapotis

P. {

68

V. 1

V. 2

Alt.

Vlc.

Cb.

74

P.

V. 1

V. 2

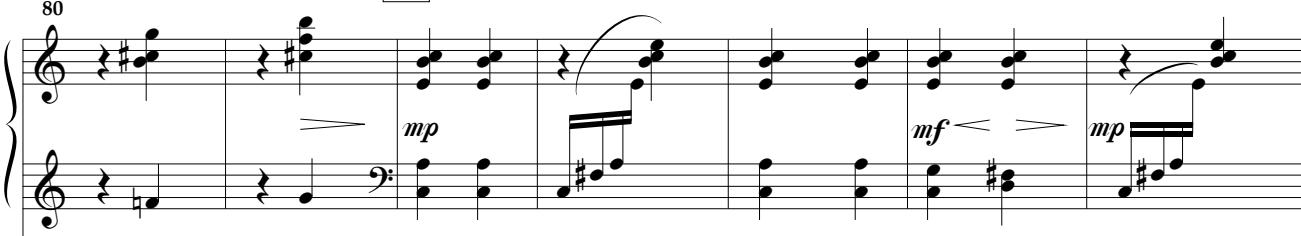
Alt.

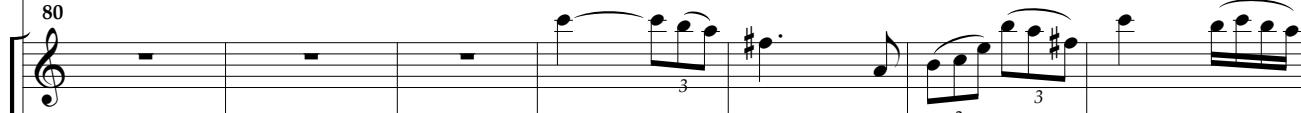
Vlc.

Cb.

9

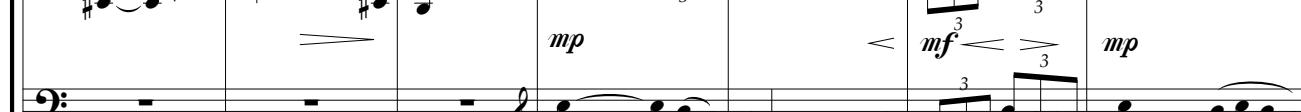
80

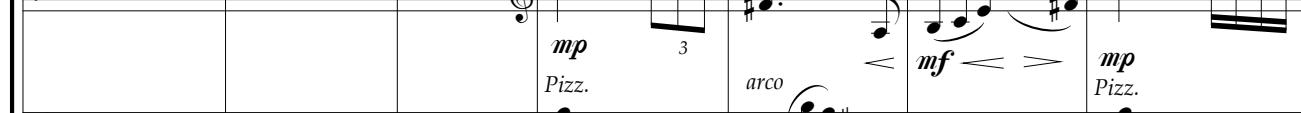
P. 

V. 1 

V. 2 

Alt. 

Vlc. 

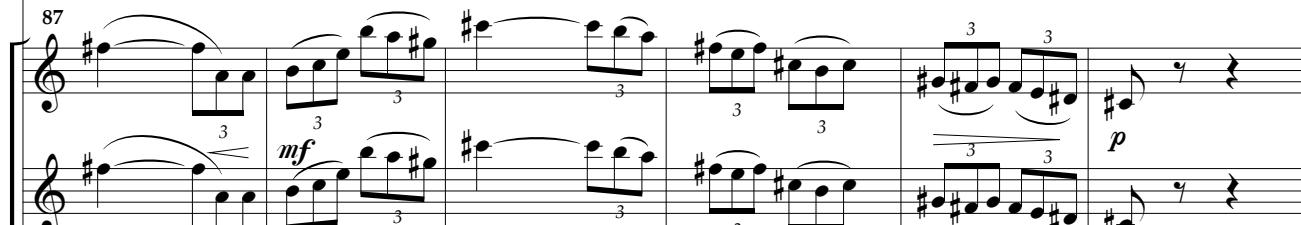
Cb. 

mp

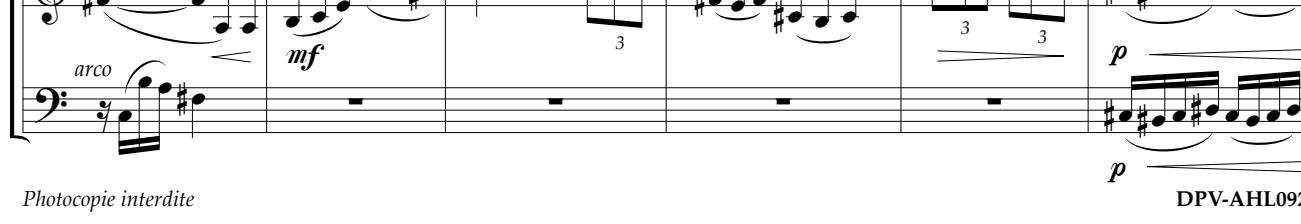
10

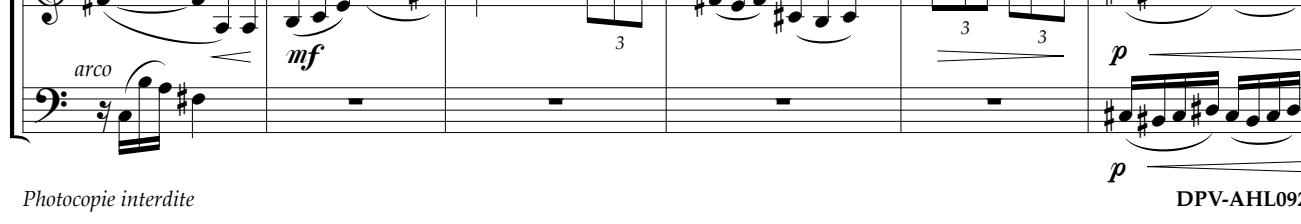
87

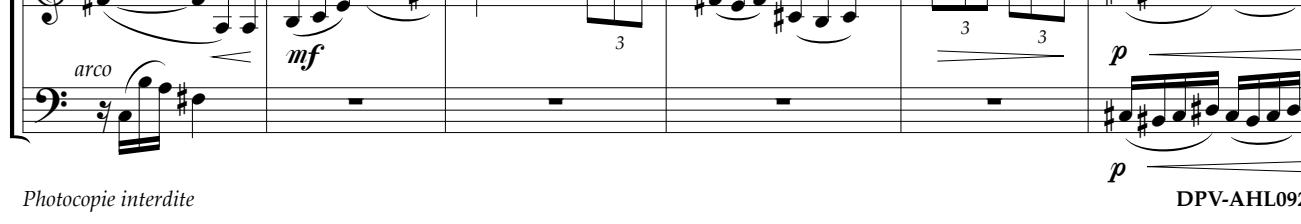
P. 

V. 1 

V. 2 

Alt. 

Vlc. 

Cb. 

p

93

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

94

mf

mp

mf

mf

mf

mf

mf

mp

mf

98

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

99

p

mp

mp

mf

3

p

p

mp

mf

p

p

mp

mf

p

p

mf

p

11

104

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

12

111

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

-12-

Musical score for measures 117 and 13. The score includes parts for P. (Percussion), V. 1, V. 2, Alt., Vlc., and Cb. Measure 117 starts with a dynamic *mf*. Measures 117 and 13 show various rhythmic patterns and dynamics (*mp*) for each instrument. Measure 13 concludes with a dynamic *mf*.

13

Musical score for measures 123 and 124. Measure 123 begins with a dynamic *rit.* followed by *Tempo*. The score includes parts for P. (Percussion) and V. 1 through Cb. Measure 123 shows eighth-note patterns for V. 1, V. 2, Alt., Vlc., and Cb., with dynamics *mp*, *mf*, and *Pizz.* Measure 124 continues with eighth-note patterns for the same instruments, with dynamics *mf* and *arco*. Measure 124 concludes with a dynamic *mf*.

(8va) ..

129 rit. 14 Tempo

P. *mp*

V. 1 *mp* *mf*

V. 2 *mp* *mf*

Alt. *mp* *mf*

Vlc. *mp* *mf* *Pizz.*

Cb. *arco*

135

15

P. *mp* *mf*

V. 1 *mp* *mf*

V. 2 *mp* *mf*

Alt. *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

150

P.

V. 1

V. 2

Alt.

Cb.

150

16

P.

V. 1

V. 2

Alt.

Vlc.

Cb.

17 *comme un clapotis*

(8va)

P.

V. 1

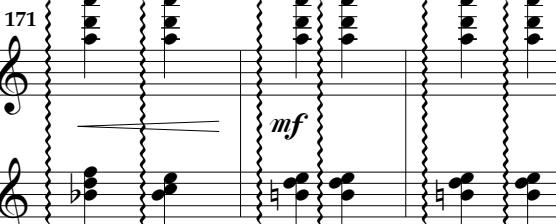
V. 2

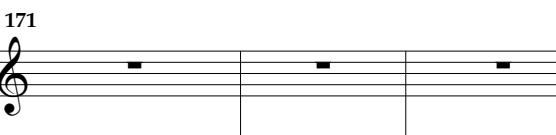
Alt.

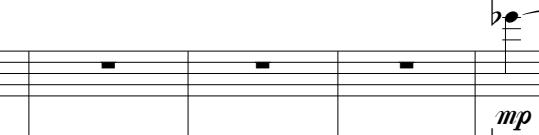
Vlc.

Cb.

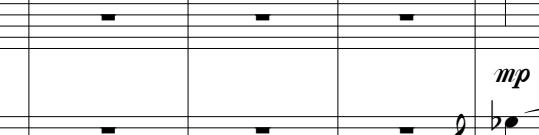
171

P. {  

V. 1 

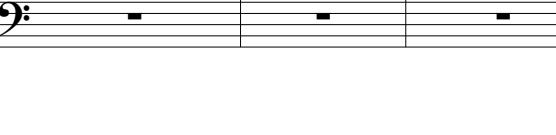
V. 2 

Alt. 

Vlc. 

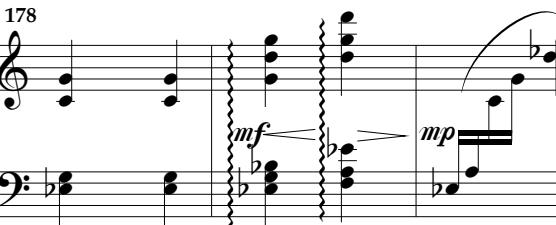
Cb. 

18 

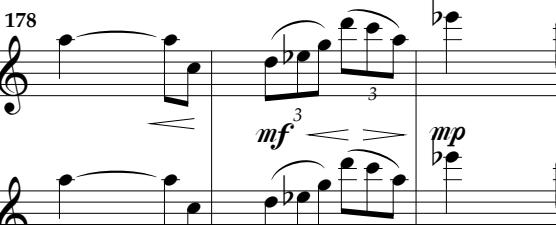
Pizz. 

mp

178

P. { 

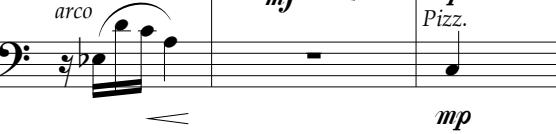
V. 1 

V. 2 

Alt. 

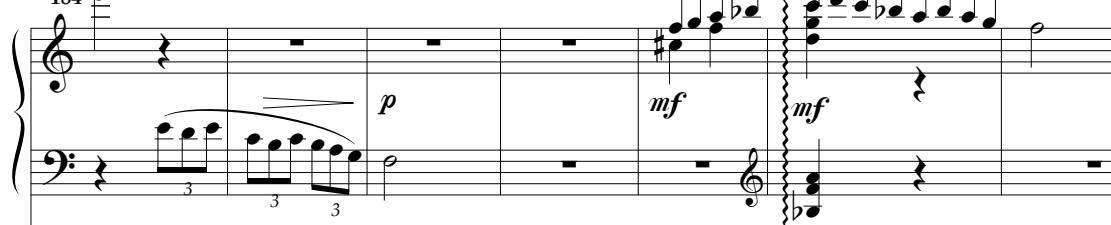
Vlc. 

Cb. 

mf 

mp 

184

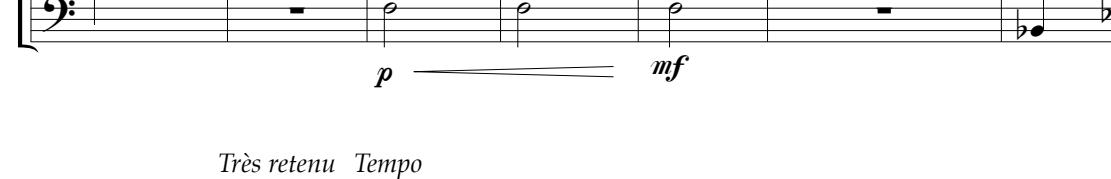
P. 

V. 1 

V. 2 

Alt. 

Vlc. 

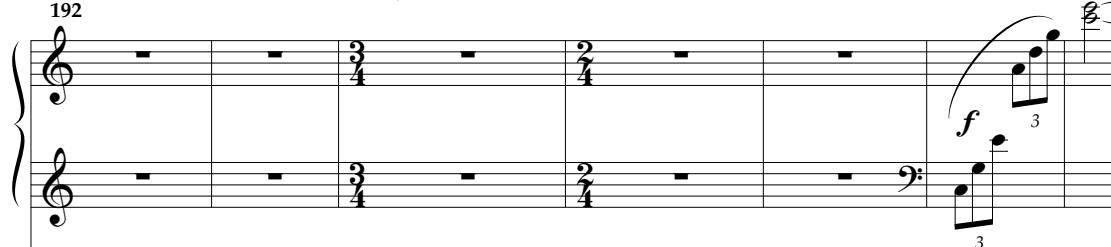
Cb. 

19

p ————— *mf* ————— *mp* —————

Très retenu Tempo

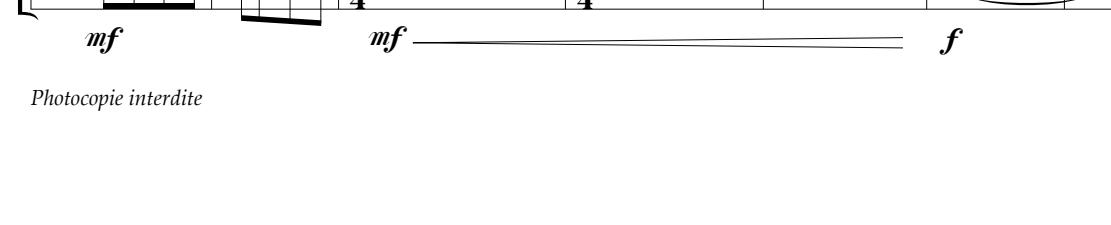
192

P. 

V. 1 

V. 2 

Alt. 

Vlc. 

Cb. 

Contrebasse

Ballade en Pays d'Olt

pour
piano et orchestre à cordes

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

The musical score consists of ten staves of double bass music. Staff 1 (measures 1-4) starts with eighth-note pairs at $\text{♩} = 50$, followed by a measure of rests, then a measure with a bass note and a grace note, and finally a measure with eighth notes. Staff 2 (measures 5-8) shows a mix of measures in common time and 3/4, with dynamics p and p . Measures 9-11 are marked *Pizz.* and show a rhythmic pattern of eighth and sixteenth notes. Staff 3 (measures 12-15) includes a measure in 2/4 time with a bass note and grace note, followed by measures in 3/4 and 2/4 time. Staff 4 (measures 16-19) continues the rhythmic patterns. Staff 5 (measures 20-23) shows a mix of measures in common time and 3/4, with dynamics p and mp . Staff 6 (measures 24-27) includes a measure in 2/4 time with a bass note and grace note, followed by measures in 3/4 and 2/4 time. Staff 7 (measures 28-31) shows a mix of measures in common time and 3/4, with dynamics mf and mf . Staff 8 (measures 32-35) includes a measure in 2/4 time with a bass note and grace note, followed by measures in 3/4 and 2/4 time. Staff 9 (measures 36-39) shows a mix of measures in common time and 3/4, with dynamics mp and mf . Staff 10 (measures 40-43) shows a mix of measures in common time and 3/4, with dynamics mf , mp , mf , and mp .

Measure numbers are indicated above the staff, and measure counts are indicated below the staff. Measure 1: $\text{♩} = 50$. Measure 5: p . Measure 12: *Pizz.* Measure 16: p . Measure 20: p . Measure 24: mf . Measure 28: mf . Measure 32: mp . Measure 36: mf . Measure 40: mf .

Performance instructions include: **1** (boxed), **2** (boxed), **3** (boxed), **4** (boxed), **5** (boxed), **6** (boxed), *rit.* (ritardando), *Tempo* (tempo), *Pizz.* (pizzicato), *arco* (bowing), *mf* (mezzo-forte), *p* (pianissimo), *mp* (mezzo-pianissimo), *2* (two measures), *3* (three measures), *4* (four measures), *5* (five measures), *6* (six measures), *7* (seven measures), *8* (eight measures), *9* (nine measures), *10* (ten measures), *11* (eleven measures), *12* (twelve measures), *13* (thirteen measures), *14* (fourteen measures), *15* (fifteen measures), *16* (sixteen measures), *17* (seventeen measures), *18* (eighteen measures), *19* (nineteen measures), *20* (twenty measures), *21* (twenty-one measures), *22* (twenty-two measures), *23* (twenty-three measures), *24* (twenty-four measures), *25* (twenty-five measures), *26* (twenty-six measures), *27* (twenty-seven measures), *28* (twenty-eight measures), *29* (twenty-nine measures), *30* (thirty measures), *31* (thirty-one measures), *32* (thirty-two measures), *33* (thirty-three measures), *34* (thirty-four measures), *35* (thirty-five measures), *36* (thirty-six measures), *37* (thirty-seven measures), *38* (thirty-eight measures), *39* (thirty-nine measures), *40* (forty measures), *41* (forty-one measures), *42* (forty-two measures), *43* (forty-three measures).

Contrebasse

83 *Pizz.* *arco* *Pizz.* *arco*

mp

4

99

11

Pizz.

mp — *mf*

p — *mf*

107

12

arco

Pizz.

arco

Pizz. *arco*

p

Contrebasse

-3-

15

137

mp — *mf* — *>mp* — *mf* — *mp* —

146

mf — *mp* — — — — *>mp* — —

155

mp — *mf* — — — — *mp*

178 *arco*

< — *mp* — — — — *mf* — —

19

186

p — *mf* — *>mp* — *mf* — —

Très retenu

194

Tempo

mf — — — — *f* — — — —

Violoncelle

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

Ballade en Pays d'Olt

pour
piano et orchestre à cordes

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

7

58

> mp mf 2 mp

67

Pizz. arco Pizz. arco
3 p 6

83

mp < mf > mp = mf
3 3 3 3

10

89

3 3 3 3 p

93

mp mf > p mp <= mf
2

11

101

p mf
Pizz. arco Pizz.

12

109

arco Pizz. arco
p mp mf

13

rit. Tempo

119

mp mp mf

Violoncelle

rit. **14** *Tempo*

-3-

129

15

139

149

160

170

18
19
Très retenu Tempo

191

Alto

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

Ballade en Pays d'Olt

pour
piano et orchestre à cordes

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

The musical score consists of five staves of music for Alto. Staff 1 starts with a dynamic of pp , followed by p . Staff 2 begins at measure 7 with p , followed by mp . Staff 3 begins at measure 12 with p , followed by mp . Staff 4 begins at measure 18 with mp , followed by p , then mp . Staff 5 begins at measure 23 with p , followed by mp , then mf . Measure 28 starts with a dynamic of mp , followed by mf . Measure 35 starts with mp , followed by mf .

4 Souple et léger $\text{♩} = 66$ rit. Tempo

rit. 5 Tempo

43

6

50

57

64

73

79

85

91

10

Alto

-3-

98

p *mp* *mf*

p

105

11

p *mf*

3 *3* *3*

111

12

p *mp*

3 *3*

117

13

mf

mp

123

rit. *Tempo*

mp

mf

mp

130

rit. **14** *Tempo*

mf

137

Musical score for bassoon part 2, measures 1-4. The score consists of four measures on a bass clef staff. Measure 1: Rest. Measure 2: Two eighth notes followed by a sixteenth-note cluster. Dynamics: *mp*. Measure 3: Three eighth notes followed by a sixteenth-note cluster. Dynamics: *mf*. Measure 4: One eighth note followed by a sixteenth-note cluster. Dynamics: *mp*.

144

Musical score for bassoon part, measures 11-12. The score shows a bassoon line with dynamic markings *mf*, *mp*, *mf*, *mp*. Measure 11 ends with a fermata over the first note of measure 12, which begins with a grace note. Measures 11-12 include various slurs and grace notes.

151

mf

mp

mp

mp

mf

mp

16

159

Musical score for page 14, measures 14-15. The score consists of two staves. The first staff starts with a bass clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern with grace notes. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 14 ends with a fermata over the last note. Measure 15 starts with a dynamic *mp*, followed by a sixteenth-note pattern with grace notes. The measure ends with a dynamic *mf*. Measure 16 begins with a dynamic *mf*.

180

A musical score excerpt in G major (indicated by a treble clef) and common time (indicated by a 'C'). The score consists of two staves of music. The first staff begins with a dynamic marking *mp*. The second staff begins with a dynamic marking *mf*. Various performance instructions are present, including slurs, grace notes, and triplets (indicated by the number '3' above the notes). The score concludes with a dynamic marking *p*.

19

187

Très retenu Tempo

193

Musical score for bassoon part, measures 1-10. The score shows a bassoon line with various dynamics and time signatures. Measures 1-3: Bassoon plays eighth notes in common time. Measure 4: Bassoon plays eighth notes in 3/4 time. Measure 5: Bassoon plays eighth notes in 2/4 time. Measures 6-10: Bassoon plays eighth notes in common time. Dynamics: *mf* (measures 1-3), *f* (measures 6-10).

Ballade en Pays d'Olt

pour
piano et orchestre à cordes

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

2

3

7

13

19

24

32

40

1

2

3

4 Souple et léger $\text{♩} = 66$ rit. Tempo

rit. 5 Tempo

6

48

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

57

7

mf

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

69

14

mp

< *mf* < > *mp*

< *mp*

89

10

p

mp

97

mf

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

p

106

11

mp

114

12

13

mp

< *mf*

mp

2ème Violon

-3-

124

rit. *Tempo*

14 *Tempo*

134

15

144

16

153

163

14

183

19

Très retenu *Tempo*

192

Div.

Ballade en Pays d'Olt

pour
piano et orchestre à cordes

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

The musical score consists of six staves of 1st Violin music. Staff 1 starts with a dynamic of pp , followed by p and $< p$. Staff 2 begins at measure 8 with a dynamic of p , followed by mp and p . Measure 12 starts with p , followed by mp and p . Staff 3 begins at measure 18 with mp , followed by p and mp . Staff 4 begins at measure 23 with p , followed by mp and $<mf$. Staff 5 begins at measure 28 with mp , followed by mf .

1

2

3

4 Souple et léger $\text{♩} = 66$ rit. Tempo

rit. **5** *Tempo*

6

7

10

1er Violon

-3-

93

11

12

13

14

15

143

mp — *mf* *mp* — *mf* *mp*

150

mf

mp — *mp* — *mf*

157

16

mp

14

177

mp

mf ³ — > *mp*

mf ³

183

19

p

mf

Très retenu Tempo

190

mp

mf

f

195

f

Piano

Ballade en Pays d'Olt

pour

piano et orchestre à cordes

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

Henri LOCHE

Assez lent et un peu retenu $\text{♩} = 50$

The musical score consists of six staves of music for piano and string orchestra. The piano part is on the left, and the string orchestra part is on the right. The score includes measure numbers 2, 3, 7, 13, 16, and 20. Various dynamics are indicated, such as *pp*, *p*, *mp*, and *f*. Articulations include slurs, grace notes, and accents. Measure 13 features a melodic line with eighth-note patterns. Measure 16 shows a transition with a dynamic change from *p* to *mp*. Measure 20 concludes with a final dynamic of *p*.

25

4 Souple et léger $\text{♩} = 66$
rit. Tempo

28

rit. **5** Tempo

36

6

43

50

Piano

-3-

Musical score for Piano, page 3, featuring five systems of music. The score includes dynamic markings such as *mf*, *mp*, *p*, and *mf*, and performance instructions like *3*, *8va*, *8va* (repeated), *comme un clapotis*, and *Rép.*. Measure 58 starts with a forte dynamic (*mf*) in common time. Measure 64 begins with a measure rest followed by eighth-note chords. Measure 69 starts with eighth-note chords and includes dynamic changes from *mf* to *p* to *mp*. Measure 76 shows eighth-note chords with dynamic changes between *mp* and *mf*. Measure 84 concludes the page with eighth-note chords and dynamic markings *mf*, *< >*, *mp*, *< >*, and *mf*.

Piano

-4-

91

mp

mf

p

11

99

mp

mp

mf

mf

107

12

113

p

mf

mf

13

119

rit. *Tempo*

mp

mp

mp

Piano

-5-

8va.....

127 *mf* rit. **14** *Tempo* 2

134 *mf* 3 *mp* 3

15 **141** *mf* *mp* *mf* *mp* *mf*³ 3

147 *mp* 3 3 3 *mf* 3 3

154 *mp* *mp* *mf* > *mp* 3 **16**

17

comme un clapotis

161

8va

Rédu.

167

18

175

19

183

Très retenu *Tempo*

190

f