

Durée : 24 '15

DOUBLES

pour
quatuor à cordes

Henri LOCHE

I - Largo $\text{♩} = 52$

Violon I

Violon II

Alto

Violoncelle

Andante $\text{d} = 104$

The musical score consists of four staves: V. I (Violin I), V. II (Violin II), Alt. (Alto), and Vlc. (Bassoon/Basso Continuo). The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at measure 6. Measure 6 starts with a 6/8 time signature, followed by a 5/4 measure, then a 3/4 measure. Measures 7-8 start with a 5/4 time signature, followed by a 3/4 measure. Measures 9-10 start with a 3/4 time signature. The dynamics are indicated as follows:
 - Measures 6-7: No dynamics
 - Measures 8-9: *mp* (measures 8-9)
 - Measures 9-10: *mf* (measures 9-10)
 - Measures 10-11: *mp* (measures 10-11)

12

V. I *mf*

V. II *mf*

Alt. *mf*

Vlc. *mf*

mp

mp

mp

mp

mf

mp

20

V. I *mf*

V. II *mf*

Alt. *mf*

Vlc. *mf*

p

p

p

p

mp

mp

mp

mp

mp

mp

28

V. I *mf*

V. II *mf*

Alt. *mf*

Vlc. *mf*

Rall.

Tempo

mp

mp

mp

mp

mp

mp

36

V. I

mf > *mp* *mf*

V. II

mf > *mp* *mf*

Alt.

mf > *mp* *mf*

Vlc.

mf *mp* *mf*

II - Largo $\text{♪} = 80$

V. I

p

V. II

p

mp

Alt.

p

mp

Vlc.

p

mp

6

V. I

mp

V. II

mp

Alt.

mp

Vlc.

mp

1

10

2

V. I.

mf

3

3

V. II.

mf

Alt.

mf

Vlc.

mf

3

13

V. I

V. II

Alt.

Vlc.

3

p

mp

mp

mp

16

V. I

V. II

Alt.

Vlc.

p

mp

p

mp

III - Moderato $\text{♩} = 116$

V. I *Pizz.*
f *mf* *f* *mf* *f* *mf* *f* *mf*

V. II *Pizz.*
f *mf* *f* *mf* *f* *mf* *f* *mf*

Alt. *Pizz.*
 $\frac{3}{4}$ *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vlc. *Pizz.*
 $\frac{3}{4}$ *f* *mf* *f* *mf* *f* *mf* *f* *mf*

1

V. I 7
mp *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

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

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

V. I 13
mp *mf* *f* *mf* *f* *mf* *f* *mf*

V. II *mp* *mf* *f* *mf* *f* *mf* *f* *mf*

Alt. *mp* *mf* *f* *mf* *f* *mf* *f* *mf*

Vlc. *mp* *mf* *f* *mf* *f* *mf* *f* *mf*

20

V. I

V. II

Alt.

Vlc.

**mf
arco**

**mf
arco**

mf

27

V. I

V. II

Alt.

Vlc.

mp

mf

mf

mf

41

V. I

V. II

Alt.

Vlc.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

IV - Andante $\text{♩} = 88$

V. I

V. II

Alt.

Vlc.

p *mp* *p*

p *mp* *p*

p *mp* *p*

1

6

V. I

V. II

Alt.

Vlc.

mp *mf* *mp*

mp *mf* *mp*

12

V. I

V. II

Alt.

Vlc.

2

mp *mf*

mf

en dehors

mf

mf

18

V. I

V. II

Alt.

Vlc.

mp

mp

mp

3

V. I

V. II

Alt.

Vlc.

mf

mf

mf

en dehors

mf

28

4

V. I

V. II

Alt.

Vlc.

34

V. I

V. II

Alt.

Vlc.

40

5

V. I

V. II

Alt.

Vlc.

V - Moderato $\text{♩} = 112$

Musical score for measures 1-4. The score consists of four staves: V. I (Treble clef), V. II (Treble clef), Alt. (Bass clef), and Vlc. (Bass clef). The key signature changes from B-flat major to A major at the beginning of measure 2. Measure 1: V. I starts with a rest followed by eighth-note pairs (mf). V. II has eighth-note pairs (mf). Alt. has eighth-note pairs (mf). Vlc. has eighth-note pairs (mf). Measures 2-4: The music continues with eighth-note pairs. Measure 2: V. I (mp), V. II (mp), Alt. (mp), Vlc. (mp). Measure 3: V. I (mf), V. II (mf), Alt. (mf), Vlc. (mf). Measure 4: V. I (mp), V. II (mp), Alt. (mf), Vlc. (mp).

1

Musical score for measures 5-8. The score consists of four staves: V. I (Treble clef), V. II (Treble clef), Alt. (Bass clef), and Vlc. (Bass clef). Measure 5: V. I has sixteenth-note pairs (mf). V. II has eighth-note pairs. Alt. has eighth-note pairs. Vlc. has eighth-note pairs. Measure 6: V. I has eighth-note pairs (mf). V. II has eighth-note pairs. Alt. has eighth-note pairs (mf). Vlc. has eighth-note pairs. Measure 7: V. I has eighth-note pairs. V. II has eighth-note pairs. Alt. has eighth-note pairs (mf). Vlc. has eighth-note pairs. Measure 8: V. I has eighth-note pairs. V. II has eighth-note pairs. Alt. has eighth-note pairs. Vlc. has eighth-note pairs (mf).

Musical score for measures 10-13. The score consists of four staves: V. I (Treble clef), V. II (Treble clef), Alt. (Bass clef), and Vlc. (Bass clef). Measure 10: V. I has eighth-note pairs. V. II has eighth-note pairs. Alt. has eighth-note pairs. Vlc. has eighth-note pairs. Measure 11: V. I has eighth-note pairs (p). V. II has eighth-note pairs (p). Alt. has eighth-note pairs (p). Vlc. has eighth-note pairs (p). Measure 12: V. I has eighth-note pairs (mp). V. II has eighth-note pairs (mp). Alt. has eighth-note pairs (mp). Vlc. has eighth-note pairs (mp). Measure 13: V. I has eighth-note pairs. V. II has eighth-note pairs. Alt. has eighth-note pairs (mf). Vlc. has eighth-note pairs (mf).

16

V.I

V.II

Alt.

Vlc.

22

Rall. **3** Tempo

V.I

V.II

Alt.

Vlc.

28

Rall. Tempo

V.I

V.II

Alt.

Vlc.

33

V. I

mf *mp*

V. II

mf *mp*

Alt.

mf *mp*

Vlc.

mf *mp*

VI - Largo $\text{♩} = 48$

V. I

pp

Alt.

pp *pp*

5

V. I

p

3

mp

Alt.

p

mp

1

10

V. I

p

mf

rit.

2

Tempo

Alt.

p

mf

mp

14

V. I

Alt.

19 **3**

V. I

Pizz.

Alt.

VII - Andante $\text{♩} = 104$

V. I

V. II

Alt.

Vlc.

7

V. I

mp

V. II

Alt.

Vlc.

mp

mp

mp

1

mf

mp

mf

mp

mf

mp

mp

13

V. I

mf mp mf mp

V. II

mf mp mf mp

Alt.

mf mp mf mp

Vlc.

mf mp mf mp

2

19

V. I

mf > mp

V. II

mf > mp

Alt.

mf > mp

Vlc.

mf > mp

25

V. I

mf mp < mf mp < mf

V. II

mf mp < mf mp < mf

Alt.

mf mp < mf mp < b<mf

Vlc.

mf mp < mf mp < mf

31

3

V. I

V. II

Alt.

Vlc.

$\geq mp \leq \geq mp \leq mf$

38

V. I

V. II

Alt.

Vlc.

> *mp*

< *mf*

> *mp*

< *mf*

> *mp*

< *mf*

VIII - Largo $\text{♩} = 46$

V. I

V. II

Alt.

Vlc.

1

V. I V. II Alt. Vlc.

5 6 6 6

mf *mf* *mf* *mp*

2

V. I V. II Alt. Vlc.

9 10 10 10

mf *mf* *mf* *mp*

Rall.

V. I V. II Alt. Vlc.

13 14 14 14

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

3 *Tempo*

V. I *mp* *mf*

V. II *mp* *mf*

Alt. *mp* *mf*

Vlc. *mp* *mf*

4

V. I *mf* *mp*

V. II *mf* *mp*

Alt. *mf* *mp*

Vlc. *mf* *mp*

5

V. I *mf* *pp* *pp*

V. II *mf* *pp* *pp*

Alt. *mf* *pp* *pp*

Vlc. *mf* *pp* *pp*

29

V. I

V. II

Alt.

Vlc.

mp

mp

mp

mp

IX - Moderato $\text{♩} = 112$

V. I

V. II

Alt.

Vlc.

mf

1

6

V. I

V. II

Alt.

Vlc.

mf

12

V.I

V.II

Alt.

Vlc.

mf

mp

mp

mp

mp

mp

18

2

V.I

V.II

Alt.

Vlc.

mp

mp

mf

mp

mp

mf

mp

mf

23

V.I

V.II

Alt.

Vlc.

mp

mp

mf

mp

mp

mf

mp

mf

mf

3

29

V. I

V. II

Alt.

Vlc.

3

mp

35

V.I.

mf

V.II.

mf

Alt.

mf

Vlc.

mf

X - Larghetto ♩ = 60

V. I

V. II

Sourdine

Alt.

Vlc.

Sourdine

p

Sourdine

p

Sourdine

p

Sourdine

p

Sourdine

p

Sourdine

p

6

V.I

V.II

Alt.

Vlc.

mp

mp

mp

mp

11

1

V.I

V.II

Alt.

Vlc.

mf

mf

mf

mf

3

3

mp

mp

mp

mp

16

2 Allegro $\text{♩} = 160$

V.I

V.II

Alt.

Vlc.

otez sourdine
Pizz.

otez sourdine
Pizz.

otez sourdine
Pizz.

otez sourdine
Pizz.

mf

mf

mf

mf

mf

mf

mf

mf

48 T° I° ♩ = 60

V. I Sourdine arco

V. II Sourdine arco

Alt. Sourdine arco

Vlc. Sourdine arco

Musical score for orchestra, page 10, measures 54-55. The score includes parts for V. I, V. II, Alt., and Vlc. The key signature changes from B-flat major to A major at the beginning of measure 55. Measure 54 starts with a dynamic of *mp*. Measure 55 starts with a dynamic of *mp*.

XI - Allegro $\text{♩} = 144$

V. I

V. II

Alt.

Vlc.

mf

mf

mf

mf

7

V. I

V. II

Alt.

Vlc.

1

mp *mf*

mp *mf* *en dehors*

mp *mf*

mp *mf*

16

V. I

V. II

Alt.

Vlc.

mf *Pizz.*

mf *Pizz.*

mf *Pizz.*

mf *Pizz.*

mp *mf*

25

V. I

V. II

Alt.

Vlc.

mp *mf*

mp *mf*

mp *mf*

mp *mf*

arco *mp* *mf*

arco *mp* *mf*

arco *mp* *mf*

arco *mp* *mf*

2

mp *mf*

33

V. I

V. II

Alt.

Vlc.

mp

mp

mp

mp

Rall. 3 Tempo

41

V. I

V. II

Alt.

Vlc.

mf

mp

mp

mp

mf

mp

mp

mf

47

V. I

V. II

Alt.

Vlc.

mf

mp

3

3

3

3

mf

mf

mp

mf

mf

mf

mf

54 **4**

V. I

V. II

Alt.

Vlc.

= =

61

V. I

V. II

Alt.

Vlc.

= =

68 **5**

V. I

V. II

Alt.

Vlc.

Photocopie interdite

Rall. 6 *Tempo*

75

V.I
V.II
Alt.
Vlc.

82

V.I
V.II
Alt.
Vlc.

90 7

V.I
V.II
Alt.
Vlc.

98

V. I

V. II

Alt.

Vlc.

mf
Pizz.

mf
Pizz.

mf
Pizz.

mf

mp
arco

mp
arco

mp
arco

mp

8

107

V. I

V. II

Alt.

Vlc.

mf

mf

mf

mf

9

114

V. I

V. II

Alt.

Vlc.

mp
mf

mp
mf

mp
mf

mp
mf

121

V. I

V. II

Alt.

Vlc.

mf

mp

mf

mp

mf

mp

128

10

V. I

V. II

Alt.

Vlc.

mf

mp

mf

mp

mf

mp

mf

mp

135

V. I

V. II

Alt.

Vlc.

mf

f

mf

f

mf

f

XII - Largo $\text{♩} = 52$

V. I

V. II

Alt.

Vlc.

V. I

V. II

Alt.

Vlc.

V. I

V. II

Alt.

Vlc.

2

V. I *mf* *p* 3 *mp* 3

V. II *mf* *p* 3 *mp* 3

Alt. *mf* *p* 3 *mp* 3

Vlc. *mf* *p* 3 *mp* 3

3 Allegro $\text{♩} = 126$

V. I *mf* 3 *mp* 3

V. II *mf* 3 *mp* 3

Alt. *mf* 3 *mp* 3

Vlc. *mf* 3 *mp* 3

V. I *mf* 3 3 3

V. II *mf* 3 3 3

Alt. *mf* 3 3 3

Vlc. *mf* 3 3 3

32

V. I

V. II

Alt.

Vlc.

4

f mf mp

36

V. I

V. II

Alt.

Vlc.

mf f

mf f

mf f

mf f

mf f

Rall. 5 Tempo

41

V. I

V. II

Alt.

Vlc.

mf mp

mf mp

mf mp

mf mp

46

V.I

V.II

Alt.

Vlc.

49

V.I

V.II

Alt.

Vlc.

mf

mp

en dehors

mf

mp

mf

mp

53

V.I

V.II

Alt.

Vlc.

mf

mf

mf

mf

6 Largo $\text{♩} = 52$

V. I

V. II

Alt.

Vlc.

57

p \swarrow *mp* \swarrow *mf*

T^o I^o $\text{♩} = 126$

V. I

V. II

Alt.

Vlc.

62

mp \swarrow *mf*

mp \swarrow *mf*

en dehors

Pizz.

mp \swarrow *mf*

68

V. I

V. II

Alt.

Vlc.

mp \swarrow *mf*

mp \swarrow *mf*

mp \swarrow *mf*

mp \swarrow *mf*

73

V. I

V. II

Alt.

Vlc. *arco*

78

8

V. I

V. II

Alt.

Vlc.

83

V. I

V. II

Alt.

Vlc.

88

V. I

mp — *mf*

V. II

mp — *mf*

Alt.

mp — *mf*

Vlc.

mp — *mf*

=

93

V. I

p

V. II

p

Alt.

p

Vlc.

p

[9] Largo $\text{♩} = 52$

=

97

V. I

mp

mf

V. II

mp — *mf*

Alt.

mp — *mf*

Vlc.

mp — *mf*

$\text{T}^\circ \text{ I}^\circ \text{ ♩} = 126$

102

V. I

mf

V. II

mf

Alt.

mf

Vlc.

mp

107

V. I

mp

V. II

mp

Alt.

mp

Vlc.

mp

10

mf

mf

mf

112

V. I

mf

V. II

mf

Alt.

mf

Vlc.

mf

117

V. I

f > *mf* > *mp*

V. II

f > *mf* > *mp*

Alt.

f > *mf* > *mp*

Vlc.

f > *mf* > *mp*

122

V. I

mf

f > *mf*

V. II

mf

f > *mf*

Alt.

mf

f > *mf* en dehors

Vlc.

mf

f > *mf*

126

V. I

3

V. II

3

Alt.

3

Vlc.

3

131

V. I

V. II

Alt.

Vlc.

136

V. I

V. II

Alt.

Vlc.

141

V. I

V. II

Alt.

Vlc.

14

V. I V. II Alt. Vlc.

mf mf mf mf

151

V. I V. II Alt. Vlc.

mp mp mp mp

mf mf mf mf

156

V. I V. II Alt. Vlc.

3 3 3 3

15

V. I V. II Alt. Vlc.

4 4 4 4

161, Largo $\text{d} = 52$

V.I.

V.II.

Alt.

Vlc.

166 [16] T° I° $\text{d} = 126$

V.I.

V.II.

Alt.

Vlc.

171

V.I.

V.II.

Alt.

Vlc.

177

V. I

V. II

Alt.

Vlc.

17

V. I

V. II

Alt.

Vlc.

183

V. I

V. II

Alt.

Vlc.

189

V. I

V. II

Alt.

Vlc.

gravure F. Paillas

Violon I

DOUBLES

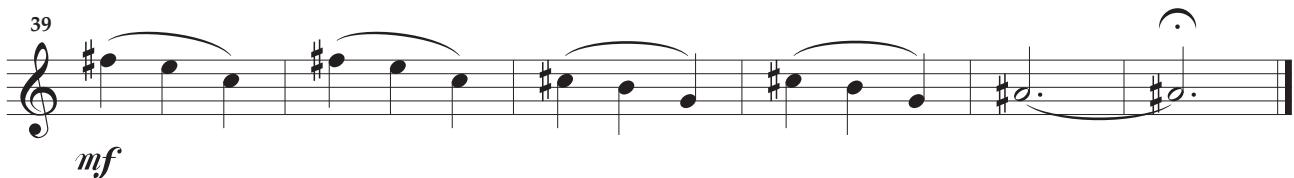
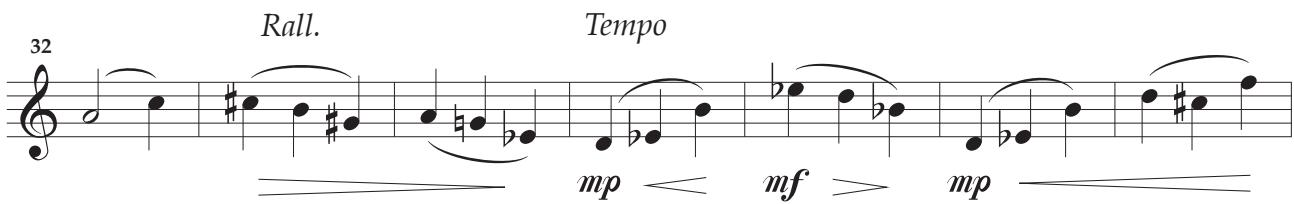
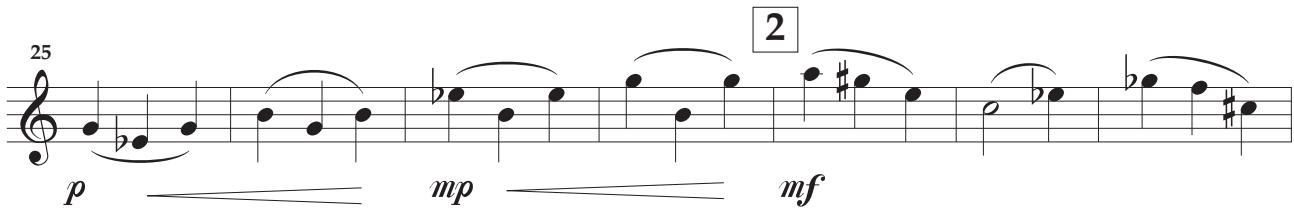
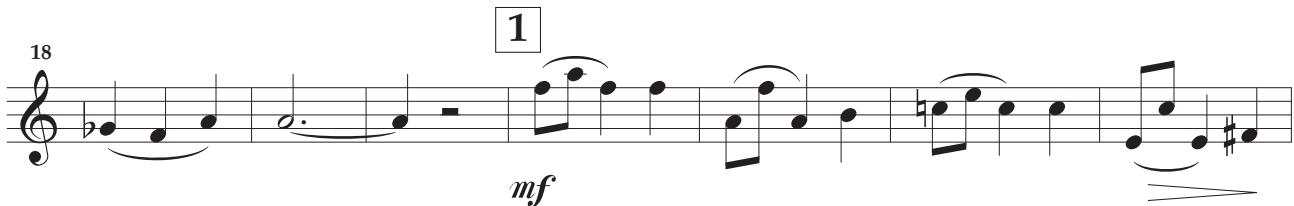
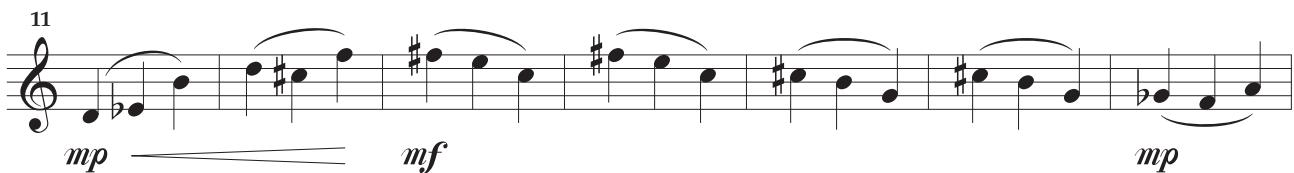
pour
quatuor à cordes

Henri LOCHE

I - Largo $\text{♩} = 52$



Andante $\text{♩} = 104$



II - Largo $\text{♩} = 80$

1

2

3

III - Moderato $\text{♩} = 116$

V. I

-3-

11

1

mp ————— *mf* *f*

16

2
arco

mf *f* *mf* *mf*

22

29

3
Pizz.

— *mp* ————— *mf* *f* *mf*

37

f *mf* ————— *3* ————— *mp* —————

42

— *mf* *f* —————

IV - Andante ♩ = 88

1 2

16 23

mf

28 8 6

▽

V - Moderato ♩ = 112

1 2

5 11

mf

▽

17

Rall.

3 Tempo

22

p mp mf

mf

Musical score for page 10, measures 28-33. The score consists of two staves. Measure 28 starts with a dynamic *mp*, followed by a measure with a *mf* dynamic. Measure 29 begins with a dynamic *mp*. Measure 30 starts with a dynamic *mf*, followed by a measure with a *mf* dynamic. Measure 31 starts with a dynamic *mf*, followed by a measure with a *mp* dynamic.

VI - Largo ♩. = 48

Musical score for piano, page 10, measures 10-11. The score consists of two staves. The top staff starts with a dynamic of *p*, followed by a measure of eighth-note pairs. The bottom staff begins with a measure of eighth-note pairs. Measure 10 ends with a repeat sign and a key change to G major. Measure 11 begins with a dynamic of *mf*. The score concludes with a ritardando instruction (*rit.*) and a final measure ending in G major.

Musical score for piano, page 13, section 2. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The tempo marking "Tempo" is enclosed in a box above the first measure. Measure 13 begins with a dynamic marking "mp". The music features eighth-note patterns with various slurs and grace notes.

Musical score for page 17, section 3. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns, sixteenth-note patterns, and various rests. Measures 17 through 21 are shown, with measure 17 starting with a treble clef and measure 18 starting with a bass clef. Measure 21 concludes with a repeat sign and a double bar line.

Musical score for piano, page 20, measures 3-6. The score consists of two staves. The left staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with grace notes and slurs. Measure 3 starts with a grace note followed by a sixteenth-note pattern. Measure 4 begins with a sixteenth-note pattern followed by a grace note. Measure 5 starts with a sixteenth-note pattern followed by a grace note. Measure 6 starts with a sixteenth-note pattern followed by a grace note. The right staff shows a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with slurs. Measures 3, 4, and 5 each have a '3' below them, indicating a three-measure phrase. Measure 6 begins with a grace note followed by an eighth-note pattern. A dynamic marking 'tr.' with a wavy line is placed above the staff.

VII - Andante ♩ = 104

The music is in 3/4 time, treble clef, key signature of one sharp. The tempo is ♩ = 104. The dynamics include *mp*, *mf*, and *mp*. Performance markings like '>' and '<=' are used to indicate slurs and grace notes. The music is divided into measures by vertical bar lines.

Measure 1: Treble clef, 3/4 time. Dynamics: *mp*, *mp*, *mf*, *mp*.

Measure 7: Dynamics: *mp*, *mf*, *mp*. Measure number 1 is enclosed in a box labeled "1".

Measure 13: Dynamics: *mf*, *mp*, *mf*, *mp*.

Measure 19: Dynamics: *mf*, *mp*. Measure number 2 is enclosed in a box labeled "2".

Measure 25: Dynamics: *mf*, *mp*, *mf*, *mp*, *mf*.

Measure 32: Dynamics: *mp*, *mp*, *mf*, *mf*. Measure number 3 is enclosed in a box labeled "3".

Measure 38: Dynamics: *mp*, *mf*.

VIII - Largo $\text{♩} = 46$

1

2

3 *Tempo*

4

5

6

7

8

Rall.

1

IX - Moderato $\text{♩} = 112$

2

16

mp mp mf

23

mp mp mf

29

mp mp mf

35

mf

X - Larghetto $\text{♩} = 60$

Sourdine

p

1

mp mf 3

14

2 Allegro $\text{♩} = 160$

19 otez sourdine Pizz.

26

mp

mf

33

40

mf

T° I° $\text{♩} = 60$

Sourdine

48 2 arco

55

mp

XI - Allegro $\text{♩} = 144$

1

2

3 *Rall.* **3** *Tempo*

4

5

69

70 **6** *Tempo*

71 **7**

72 **8**

73 **9**

74 **10**

75 **11**

76 **12**

77 **13**

78 **14**

79 **15**

80 **16**

81 **17**

82 **18**

83 **19**

84 **20**

85 **21**

86 **22**

87 **23**

88 **24**

89 **25**

90 **26**

91 **27**

92 **28**

93 **29**

94 **30**

95 **31**

96 **32**

97 **33**

98 **34**

99 **35**

100 **36**

101 **37**

102 **38**

103 **39**

104 **40**

105 **41**

106 **42**

107 **43**

108 **44**

109 **45**

110 **46**

111 **47**

112 **48**

113 **49**

114 **50**

115 **51**

116 **52**

117 **53**

118 **54**

119 **55**

120 **56**

121 **57**

122 **58**

123 **59**

124 **60**

125 **61**

126 **62**

127 **63**

128 **64**

129 **65**

130 **66**

131 **67**

132 **68**

133 **69**

134 **70**

135 **71**

XII - Largo $\text{♩} = 52$

1 $\text{♩} = \text{♩}$

2

3 Allegro $\text{♩} = 126$

4

Rall. **5** Tempo

mf \geqslant **mf** \geqslant **mp**

mf \geqslant **f** \geqslant **mf** \geqslant **mp**

mf \geqslant **mp**

V. I

-13-

6 Largo $\text{♩} = 52$

7

8

9 Largo $\text{♩} = 52$

T° I° $\text{d} = 126$ $\text{d.} = \text{d.}$

101 2 mf 107 mp 112 mf 117 f 121 mf f mp 126 mp f mp 131 mp 136 mf 140 3 145 mp mf

10 11 12 13 14

150

154

15

159

163 Largo $d = 52$

168 16 T° I° $d. = 126$

173

179

184

189

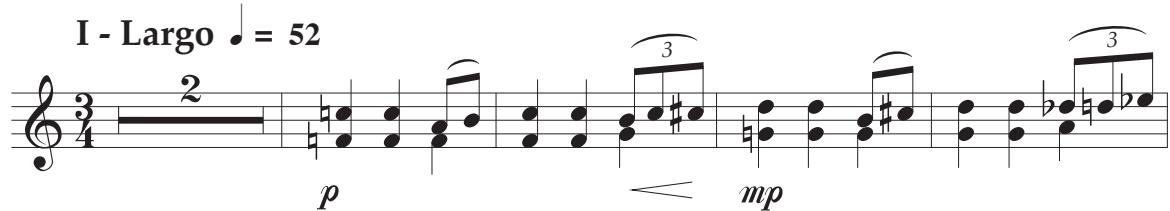
Violon II

DOUBLES

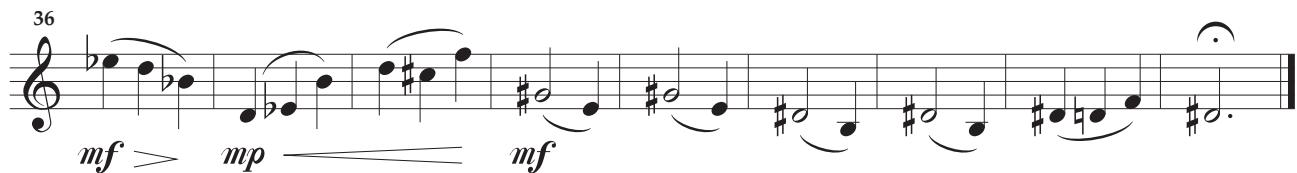
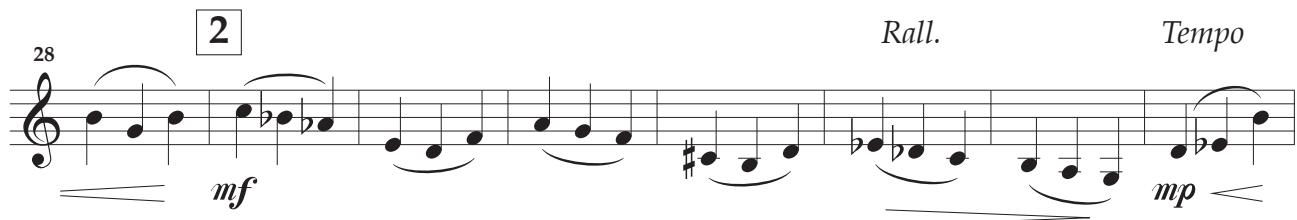
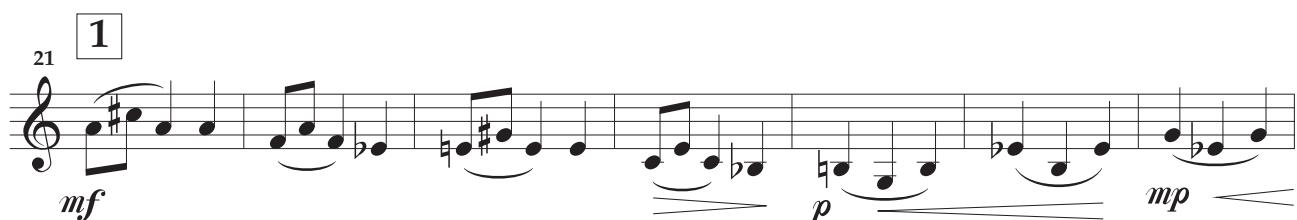
pour
quatuor à cordes

Henri LOCHE

I - Largo $\text{♩} = 52$



Andante $\text{♩} = 104$



II - Largo $\text{♩} = 80$

6

1

10

2

13

3

16

III - Moderato $\text{♩} = 116$

Pizz.

5

V. II

-3-

11

1

mp *mf* *f* *mf*

17

2

f *mf* *mf*

arco

23

29

3

mp *mf* *f*

Pizz.

36

42

IV - Andante ♩ = 88



8

1

2

Musical score for measures 8-11, 3/4 time. Measure 8 starts with '< mf', followed by '> mp' and another '< mp'. Measures 9-10 show melodic patterns with dynamics '< mp' and '< mf'.

16

Musical score for measures 16-19, 3/4 time. Measure 16 starts with '< mp'. Measures 17-19 show melodic patterns with dynamics '< mp' and '< mf'.

22

3

Musical score for measures 22-25, 3/4 time. Measure 22 starts with '< mf'. Measures 23-25 show melodic patterns with dynamics '< mp' and '< mf'.

28

Musical score for measures 28-31, 3/4 time. Measures 28-31 show melodic patterns with dynamics '< mp' and '< mf'.

32

4

Musical score for measures 32-35, 3/4 time. Measure 32 starts with '< mp'. Measures 33-35 show melodic patterns with dynamics '< p', '> mp', '> p', and another '< mp'.

40

5

Musical score for measures 40-43, 3/4 time. Measure 40 starts with '< mf'. Measures 41-43 show melodic patterns with dynamics '< mp' and '< mf'.

V - Moderato $\text{♩} = 112$ 

6

1

mf

2

13

mf

20

3 *Rall.* **3** *Tempo*

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

27

Rall. *Tempo*

> *mp* < *mp*

32

mp < *mf* < *mp*

VI - Largo $\text{♩} = 48$

6

22

VII - Andante $\text{♩} = 104$

3
 $mp <$ $> mp$ $\underline{\hspace{1cm}}$ mf $\underline{\hspace{1cm}}$ $> mp \# \underline{\hspace{1cm}}$

9 1
 $\# \underline{\hspace{1cm}}$ mf mp mf mp mf

16 2
 mp $\underline{\hspace{1cm}}$ mf $\underline{\hspace{1cm}}$ $>$

23
 mp $\underline{\hspace{1cm}}$ mf $mp < mf$ $mp < mf$

31 3
 $> mp <$ $> mp < mf$ $>$

39
 $mp \# \underline{\hspace{1cm}}$ $<= mf$

VIII - Largo $\text{♩} = 46$

9
 $pp <= pp$ $\underline{\hspace{1cm}}$ mp

4 1
 $\# \underline{\hspace{1cm}}$ 9 $\# \underline{\hspace{1cm}}$ 6 $\# \underline{\hspace{1cm}}$ mp $\underline{\hspace{1cm}}$

8

11

15

Rall. **3** *Tempo*

19

4

23

5

30

1

IX - Moderato $\text{♩} = 112$

8

mf

13

mp ————— *mp* —————

20

mf ————— *mp* —————

27

mf ————— *mp* —————

34

mf

X - Larghetto $\text{♩} = 60$

Sourdine

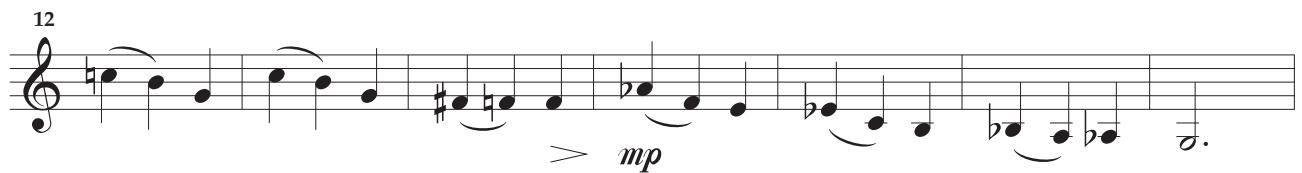
p

p

6

mp ————— *mf*

1



2 Allegro $\text{d} = 160$

otez sourdine
Pizz.

19

mf

27

mp

mf

34

mp

41

mf

2

f

T° I° $\text{d} = 60$
Sourdine
arco

49

p

54

mp

XI - Allegro $\text{♩} = 144$

mf

1

7

mp

mf

16

Pizz.

mp

mf

24

arco

mp

mf

31

39

Rall. 3 *Tempo*

mp

mf

mp

47

mf

mp

mf

56

mp

mf

63

mp

mf

2

3

4

5

70

Rall. [6] *Tempo*

[7]

Pizz.

[8]

[9]

[10]

111

120

128

136

XII - Largo $\text{♩} = 52$

1

2

3 Allegro $\text{♩} = 126$

4

5 Rall. Tempo

en dehors

31 36 43 47

53

6 Largo $\text{♩} = 52$

$T^\circ I^\circ \text{♩} = 126$ **7**

8

9 Largo $\text{♩} = 52$

101 T° I° ♩ = 126 ♩ = ♩. ♩ = ♩.

107

113

118

123

128

133

138

143

10

11

12

13

V. II

148

153

158

163 Largo $\text{d} = 52$

168

174

180

185

190

14

15

16 T° I° $\text{d} = 126$

17

Photocopie interdite

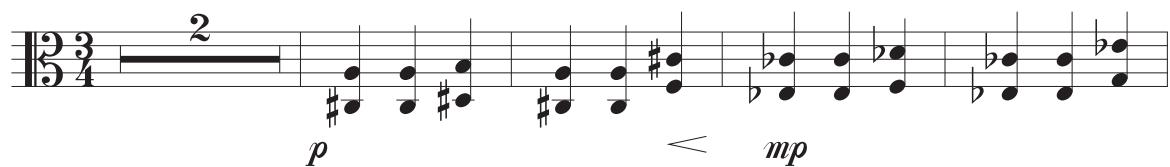
Alto

DOUBLES

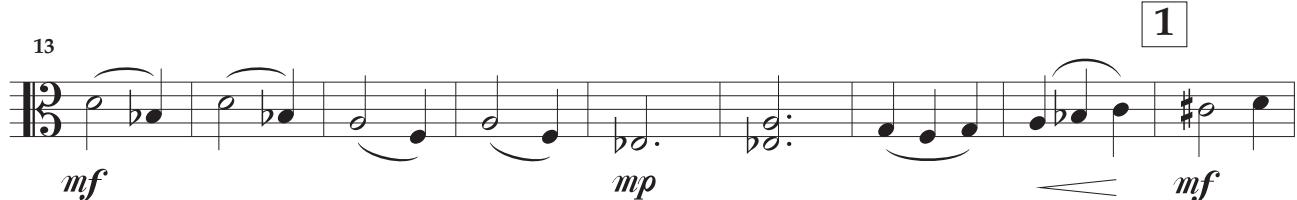
pour
quatuor à cordes

I - Largo $\text{♩} = 52$

Henri LOCHE



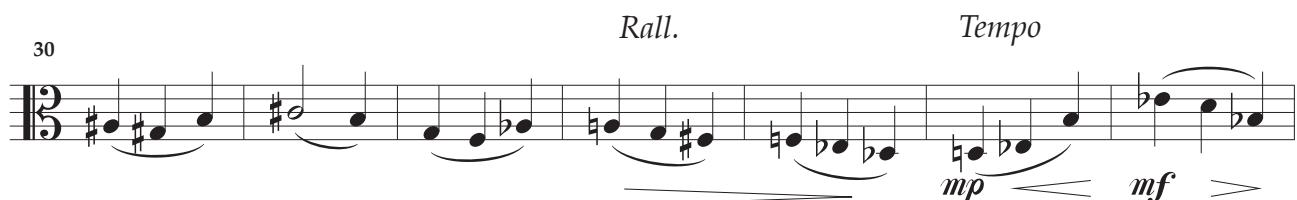
Andante $\text{♩} = 104$



1



2



II - Largo ♩ = 80

Musical score for the II - Largo section. The score consists of six staves of music for a cello or double bass. The key signature changes throughout the piece, including B-flat major, A major, G major, F major, and E major. Measure numbers 1 through 17 are indicated above the staves. Dynamic markings include *p*, *mp*, *mf*, and *f*. Articulation marks like slurs and grace notes are present. Measure 1 is marked with a box labeled '1'. Measures 10 and 13 are marked with boxes labeled '2' and '3' respectively. Measure 17 is marked with a double bar line and '*mp*'.

III - Moderato ♩ = 116

Pizz.

Musical score for the III - Moderato section. The score consists of two staves of music for a cello or double bass. The key signature changes between B-flat major and A major. Measure numbers 6 and 1 are indicated above the staves. Dynamic markings include *f*, *mf*, and a crescendo marking. Measure 6 is marked with a box labeled '1'.

Alt.

-3-

12

mp ————— *mf* *f* *mf*

17

f *mf* *arco* *mf*

23

28

mp ————— *mf*

35 **3**
Pizz.

f *mf* *f* *mf*

41

mp ————— *mf* *f*

IV - Andante ♩ = 88

3/4

p *mp* *p*

6 **1**

mp *mf*

11 **2** en dehors

mp *mf*

18 **3**

mp *mf*

25

31 **4**

p *mp*

37 **5**

p *mp* *mf*

42 *mp*

V - Moderato $\text{♩} = 112$

1

2

3 *Rall. Tempo*

20

27 *Rall. Tempo*

33

VI - Largo $\text{♩} = 48$

1

pp < pp > p
 6
 rit. 2 Tempo
 11
 mf < mp
 15
 3
 19 Pizz.
 < mp

VII - Andante $\text{♩} = 104$

1

mp < mp > mp mf > mp
 9
 mf mp mf mp
 15
 mf mp < mp
 21
 > mp mf mp < mp

28

3

37

VIII - Largo $\text{♩} = 46$

1

2

Rall. 3 Tempo

4

5

28

IX - Moderato ♩ = 112

IX - Moderato ♩ = 112

1

8

14

21

28

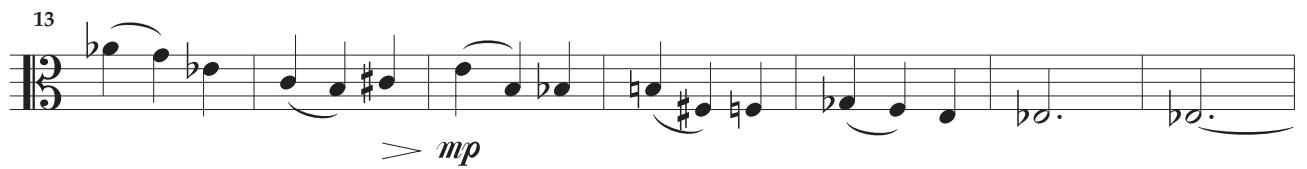
35

X - Larghetto ♩ = 60

Sourdine

Alt.

-9-



2 Allegro ♩ = 160

otez sourdine
Pizz.

Musical score for bassoon, page 9, measures 20-24. The key signature changes to no sharps or flats. Measure 20 has a bass note, a quarter note, and eighth notes. Measure 21 has a bass note, a quarter note, and eighth notes. Measure 22 has a bass note, a quarter note, and eighth notes. Measure 23 has a bass note, a quarter note, and eighth notes. Measure 24 has a bass note, a quarter note, and eighth notes. Dynamics: *mf*.

Musical score for bassoon, page 9, measures 27-31. The key signature changes to two sharps. Measure 27 has a bass note, a quarter note, and eighth notes. Measure 28 has a bass note, a quarter note, and eighth notes. Measure 29 has a bass note, a quarter note, and eighth notes. Measure 30 has a bass note, a quarter note, and eighth notes. Measure 31 has a bass note, a quarter note, and eighth notes. Dynamics: *mp*, *mf*.

Musical score for bassoon, page 9, measures 34-38. The key signature changes to one sharp. Measure 34 has a bass note, a quarter note, and eighth notes. Measure 35 has a bass note, a quarter note, and eighth notes. Measure 36 has a bass note, a quarter note, and eighth notes. Measure 37 has a bass note, a quarter note, and eighth notes. Measure 38 has a bass note, a quarter note, and eighth notes. Dynamics: *mp*.

Musical score for bassoon, page 9, measures 41-45. The key signature changes to one flat. Measure 41 has a bass note, a quarter note, and eighth notes. Measure 42 has a bass note, a quarter note, and eighth notes. Measure 43 has a bass note, a quarter note, and eighth notes. Measure 44 has a bass note, a quarter note, and eighth notes. Measure 45 has a bass note, a quarter note, and eighth notes. Dynamics: *mp*.

T° I° ♩ = 60

Sourdine

Musical score for bassoon, page 9, measures 48-52. The key signature changes to no sharps or flats. Measure 48 has a bass note, a quarter note, and eighth notes. Measure 49 has a bass note, a quarter note, and eighth notes. Measure 50 has a bass note, a quarter note, and eighth notes. Measure 51 has a bass note, a quarter note, and eighth notes. Measure 52 has a bass note, a quarter note, and eighth notes. Dynamics: *f*, *p*, *p*.

Musical score for bassoon, page 9, measures 54-58. The key signature changes to one flat. Measure 54 has a bass note, a quarter note, and eighth notes. Measure 55 has a bass note, a quarter note, and eighth notes. Measure 56 has a bass note, a quarter note, and eighth notes. Measure 57 has a bass note, a quarter note, and eighth notes. Measure 58 has a bass note, a quarter note, and eighth notes. Dynamics: *mp*.

XI - Allegro $\text{♩} = 144$

1 en dehors

7

17

Pizz.
arco

27

Rall. **3** Tempo

34

44

52

60 en dehors

68

Rall. **6** *Tempo*

75

mf

82

mp

90

7

mf *mp*

99

Pizz.

mf > *mp*

107

8

mf

113

9

mp *mf*

121

mf *mp*

128

10

mf *mp*

135

mf *f*

XII - Largo $\text{♩} = 52$

2

1

8

2

13 $\text{♩} = \text{♩}.$

19

3 Allegro $\text{♩} = 126$

25

32

4

< f > mf > mp <

38

Rall.

45 **5** Tempo

49

Alt.

-13-

54

6 Largo $\text{♩} = 52$

$\text{T}^\circ \text{ I}^\circ \text{ } \text{♩} = 126$

7 en dehors

8

9 Largo $\text{♩} = 52$

$\text{T}^\circ \text{ I}^\circ \text{ } \text{♩} = 126$

DPV-AHL131

109

10

mp *= mf*

115

11

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

121

12

= *mf* = *f* > *mf*

127

132

> *mp*

137

13

mf

142

> *mp* <

Alt.

-15-

147

14

151

157

15

162 , Largo $\text{♩} = 52$

168 16 $\text{T}^\circ \text{ I}^\circ \text{ ♩.} = 126$

174

181 17

188

Violoncelle

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

DOUBLES

pour
quatuor à cordes

Henri LOCHE

I - Largo $\text{♩} = 52$



6

Andante $\text{♩} = 104$

11

20

1

29

2

Rall.

Tempo

36

II - Largo $\text{♩} = 80$

1

2

3

16

III - Moderato $\text{♩} = 116$

Pizz.

1

Vlc.

-3-

12

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

18

2

arco

mf

24

30

3

Pizz.

mp *mf* *f*

36

mf *f* *mf*

41

mp *mf* *f*

IV - Andante ♩ = 88

Musical score for measures 1-7. The key signature changes from B-flat major to A major at measure 4. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show slurs and dynamics *mp*. Measures 4 and 5 show slurs and dynamics *p*. Measures 6 and 7 show slurs and dynamics *mp*.

8

Musical score for measures 8-14. It includes two melodic fragments labeled 1 and 2. Fragment 1 starts with a dynamic *mf*. Fragment 2 starts with a dynamic *mp*.

16

Musical score for measures 16-22. It shows a melodic line with dynamics *mp* and *mf*, and a performance instruction "en dehors".

24

Musical score for measures 24-30. The melody continues with various slurs and dynamics.

32

Musical score for measures 32-38. It includes melodic fragment 4 and dynamics *p* and *mp*.

40

Musical score for measures 40-46. It includes melodic fragment 5 and dynamics *mf* and *mp*.

V - Moderato $\text{♩} = 112$

1 *Pizz.*

2 *arco*

3 *Rall. Tempo*

27 *Rall. Tempo*

VI - Largo $\text{♩} = 48$

22

VII - Andante ♩ = 104

1

7

2

14

3

21

4

27

5

32

6

39

Vlc.

-7-

VIII - Largo $\text{♩} = 46$

Musical score for measures 1-4. The score consists of four staves of bassoon music. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measure 2 begins with a sixteenth-note pattern. Measure 3 shows a transition to 6/8 time with a sixteenth-note pattern. Measure 4 ends with a sixteenth-note pattern. Articulation marks include '< >' and '< = >'. Dynamics are indicated as *pp*, *pp*, and *mp*.

Musical score for measures 5-8. Measures 5 and 6 show a sixteenth-note pattern. Measure 7 begins with a sixteenth-note pattern. Measure 8 ends with a sixteenth-note pattern. Articulation marks include '< = >' and '>'. Dynamics are indicated as *mf* and *mp*. Measure 8 concludes with a fermata over two measures.

Musical score for measures 12-15. Measures 12 and 13 show a sixteenth-note pattern. Measure 14 begins with a sixteenth-note pattern. Measure 15 ends with a sixteenth-note pattern. Articulation marks include '< = >'. Dynamics are indicated as *mp* and *mf*.

Musical score for measures 16-19. Measures 16 and 17 show a sixteenth-note pattern. Measure 18 begins with a sixteenth-note pattern. Measure 19 ends with a sixteenth-note pattern. Articulation marks include '< = >'. Dynamics are indicated as *mp* and *mf*.

Musical score for measures 20-23. Measures 20 and 21 show a sixteenth-note pattern. Measure 22 begins with a sixteenth-note pattern. Measure 23 ends with a sixteenth-note pattern. Articulation marks include '< = >'. Dynamics are indicated as *mf* and *mp*.

Musical score for measures 25-28. Measures 25 and 26 show a sixteenth-note pattern. Measure 27 begins with a sixteenth-note pattern. Measure 28 ends with a sixteenth-note pattern. Articulation marks include '< > < = >'. Dynamics are indicated as *mf*, *pp*, *mp*, and *pp*.

Musical score for measure 29. The score consists of a single staff of bassoon music. It features a sixteenth-note pattern. Articulation marks include '< = >'. Dynamics are indicated as *mp*.

IX - Moderato $\text{♩} = 112$

1

2

3

X - Larghetto $\text{♩} = 60$

Sourdine

1

13

2 Allegro $\text{♩} = 160$

otez sourdine

Pizz.

20

27

34

41

T° I° $\text{♩} = 60$

Sourdine

arco

48

54

XI - Allegro $\text{♩} = 144$

1

7

19

Pizz.

arco

28

34

Rall. 3 Tempo

44

52

60

68 5

Vlc.

-11-

Rall. 6 *Tempo*

75

82

91 7

101

108 8

114 9

122

129 10

136

XII - Largo $\text{♩} = 52$

1

2

3

4

5

Vlc.

-13-

53

6 Largo $\text{♩} = 52$

59

T° I° $\text{♩} = 126$ 7 Pizz.

66

mp

72 arco

8

77

> p < mp < mf mp < mp <

84

mp < mf mp <

90

mf < mp

96

T° I° $\text{♩} = 126$

110

mf

116

11

< *f*

> *mf*

> *mp*

Musical score for bassoon part, page 12, measures 121-122. The score is in 4/4 time, bass clef, and consists of two staves. Measure 121 starts with a bassoon line and ends with a forte dynamic (f). Measure 122 begins with a forte dynamic (f) and ends with a decrescendo dynamic (mf). The bassoon part includes slurs and grace notes.

12

en dehors

125

bass:

mf

A musical score for piano, page 130. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand (bass). The key signature is one sharp (F# major), and the time signature changes between common time (4/4) and three-quarter time (3/4). The bass line features eighth-note patterns, some with grace notes. Dynamics include a dynamic marking '3' over the bass line and 'mp' (mezzo-forte) below the bass line. The score is written on five-line music paper.

Musical score for bassoon part, page 10, measures 140-141. The score consists of two staves. The top staff shows a continuous line of eighth-note pairs with various slurs and grace notes, primarily in B-flat major (two sharps). The bottom staff begins with a measure of 4/4, followed by a measure of 3/4 indicated by a bracket. The dynamic marking *mp* is placed below the 3/4 measure. The bassoon part starts at measure 140.

146

14

151

mp *mf*

156

161

Largo $\text{♩} = 52$

mp *p* < *mp*

166

3

< *mf* *p* < *mp*

172

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

17

f < *mp* < *mf*

188

f *mp* < *f*