

Il aime la chose absente
Et trop faible ou trop puissant
Ne vit jamais en l'instant
Qu'un remords ou qu'une attente
Marius GROUT

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

Elégie pour un poète

pour Violon et Piano

Henri LOCHE
opus 29

Lento ♩ = 54

Violon

p

mf

p

mf

f

mf

This musical score is for a piano and voice piece, spanning measures 10 to 16. The score is written in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment.

Measures 10-12: The vocal line begins with a whole note B-flat, followed by a half note G, and then a quarter note F. The piano accompaniment starts with a piano (*p*) dynamic, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamic then changes to mezzo-forte (*mf*) in measure 11. An 8va (octave up) marking is present above the piano part in measure 11.

Measures 13-15: The vocal line continues with a half note E, a quarter note D, and a half note C. The piano accompaniment maintains a mezzo-forte (*mp*) dynamic, with a steady eighth-note accompaniment in the right hand and a single eighth note in the left hand.

Measure 16: The vocal line concludes with a half note B-flat. The piano accompaniment features a dynamic change from forte (*f*) to piano (*p*) in the right hand, while the left hand remains at mezzo-forte (*mp*).

20 *mf*

20 *mf*

23 *mf* *p*

23 *mf* *p*

26 *f*

26 *f*

29 *mf*

29 *mf* 3

32 *f* *mp*

32 *f* *mf* *mp*

35 *mf* *p*

35 *mf* *p* 3

38 *mf*

38 *mf*

41 *p* *mf*

41 *p* *mf*

43 *f* *p*

43 *f* *p*

This musical score page contains measures 46 through 52. It is written for a voice part and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 46-48) features a vocal melody starting on a whole note, followed by eighth and sixteenth notes, with a piano accompaniment of chords and moving lines in both hands. The second system (measures 49-51) continues the vocal melody with eighth and sixteenth notes, and the piano accompaniment with chords and moving lines. The third system (measures 52) shows the vocal melody ending on a whole note, and the piano accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). A *8va* marking is present above the piano part in measure 46. The score ends with a double bar line and repeat dots in measure 52.

46 *mf* *8va*

49 *mp*

52 *f* *mf*

52 *f* *mf*

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2

p *mf*

6

p *mf* *f*

9

p *mf*

13

mp

16

f *p*

20

mf

23

mf *p*

26 *f* *mf*

30 *f*

33 *mp* *mf*

36 *p* *mf*

39 *p*

42 *mf* *f*

44 *p* *mf*

48

51 *f* *mf*