

Epitaphe pour une âme perdue

pour sextuor à cordes

Durée : 9 ' 20

Henri LOCHE

Opus 100

Largo ♩ = 54

Pizz.

Violons

Altos

Violoncelles

V. 1

2

Alt. 1

2

Vlc. 1

2

10

rit. *Tempo*

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

2

rit. *Tempo*

V. *mp* ————— *mf* ————— *mp* —————

1

13 5

Alt. *mp* ————— *mf* ————— *mp* —————

2

13 5

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

1

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

2

Vlc. *mp* ————— *mf* ————— *mp* —————

13

rit. *Tempo*

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

2

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

1

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

2

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

1

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

2

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

17

V. 1 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ \sharp pizz. mp mf arco

V. 2 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf

Alt. 1 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ pizz. mp mf

Alt. 2 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ pizz. mp mf

Vlc. 1 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ pizz. mp

Vlc. 2 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ pizz. mp

==

21 pizz.

V. 1 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf mp mf mp mf mp

V. 2 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf mp mf mp mf mp

Alt. 1 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf mp mf mp mf mp

Alt. 2 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf mp mf mp mf mp

Vlc. 1 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf mp mf mp mf mp

Vlc. 2 $\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix}$ mp mf mp mf mp mf mp

rit. Tempo

Tempo

Tempo

Tempo

8va -----

33 (8^{va})

mp

mp

mp

mp

mp

mp

36

Très retenu

mf

mf

mf

mf

mf

-6-

39

Tempo rit. Tempo rit. Tempo

V. 1 2 1 2 1 2

mp mf 3 3 mp mf

mp mf

1 2 1 2 1 2

mp mf

mp mf

Vlc. 1 2 1 2

mp mf

mp mf

42

rit.

V. 1 2 1 2 1 2

mp mf mp

mp mf mp

Alt. 1 2 1 2 1 2

mp mf mp

mp mf

Vlc. 1 2 1 2 1 2

Pizz. arco 3 mp mf mp

mp

Pizz. 1 2 1 2 1 2

mp

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45 *Tempo*

1 V. *mf*

2 V. *mf*

1 Alt. *mf*

2 Alt. *mf*

1 Vlc. *mf*

2 Vlc. *mf*

48

1 V. 2

1 Alt. 2

1 Vlc. 2

61

1 V. *mf*

2 V. *mf* *mp*

1 Alt. *mf* *mp*

2 Alt. *mf* *mp*

1 Vlc. *mf* *mp*

2 Vlc. *mp*

65

1 V. *mf*

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

1 Alt. *p* *mf* *mp* *mf*

2 Alt. *p* *mf* *mp* *mf*

1 Vlc. *p* *mf* *pizz.* *mp* *mf*

2 Vlc. *p* *mf* *mp* *mf*

69

1 V. mp mf

2 mp mf

1 Alt. mp mf

2 mp mf

Vlc. mp mf *arco* mf

2

11

77

V. 1

V. 2

Alt. 1

Alt. 2

Vlc. 1

Vlc. 2

82

V. 1

V. 2

Alt. 1

Alt. 2

Vlc. 1

Vlc. 2

86

V. 1 2

1 2

Alt. 1 2

Vlc. 1 2

91

1 V. 2

1 Alt. 2

1 Vlc. 2

95

V. 1 *mp* — *mf* —

V. 2 *mp* — *mf* —

Alt. 1 *mp* — *mf* —

Alt. 2 *mp*

Vlc. 1 *mp* — *mf* —

Vlc. 2 *mp* — *mf* —

= =

99

V. 1 *mp* — *mf* —

V. 2 *mp* — *mf* —

Alt. 1 *mp* — *mf* —

Alt. 2 *mp* — *mf* —

Vlc. 1 *mp* — *mf* —

Vlc. 2 *mp* — *mf* —

Violon 1

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

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Pizz.

112.

p

mf

Tempo

rit.

Tempo

13

mp

mf

mp

18

Pizz.

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

23

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

27

rit. *Tempo*

mf *mp*

30

rit. *Tempo*

mp *mf* *mp* *mf*

34

mf

38

Très retenu *Tempo*

rit. *Tempo*

rit.

mf

41

Tempo

mf *mp* *mf* *mp*

Violon 1

44 *rit.* *Tempo* *mf*

49 *8va* *mf*

53 *f* *mf* *mp*

56 *mf*

60 *mf* *mp*

64 *mf* *mp* *mf*

69 *mp* *mf*

75

79

83

87

91

95

100

Epitaphe pour une âme perdue

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Largo $\text{♩} = 54$

Henri LOCHE
 Opus 100

7 *arco*

11 *Tempo* *rit.* *Tempo*

14 *rit. Tempo* *Pizz.*

20 *arco*

26 *Tempo*

30 *rit. Tempo*

35 *Très retenu*

Tempo rit. Tempo rit. Tempo

39

rit. Tempo

47

51 8va.....

55

57

59

Violon 2

-3-

62

66

72

78

83

91

95

100

Alto 1

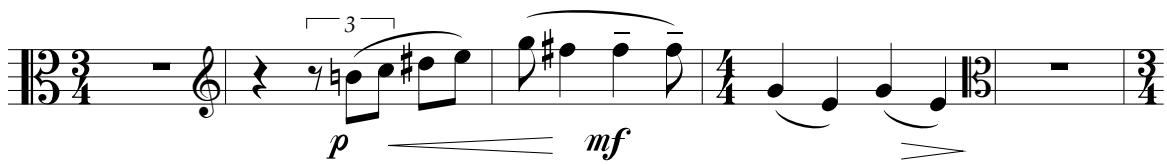
Ouvrage protégé
PHOTOCOPIE INTERDITE
Même partielle (Loi du 11 Mars 1957)
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Epitaphe pour une âme perdue

pour sextuor à cordes

Henri LOCHE
Opus 100

Largo $\text{♩} = 54$



6

11

Tempo rit. Tempo

14

rit. Tempo

19

rit.

24

rit.

Tempo

28

rit.

Tempo

31

36

Très retenu *Tempo* *rit.* *Tempo*

40

rit. *Tempo*

44

rit. *Tempo*

Alto 1

-3-

48

52

55

57

61

65

70

77

82

p *mp*

88

3 *3*

91

p *mp* *mf*

95

mp *mf*

100

mf

Epitaphe pour une âme perdue

pour sextuor à cordes

Largo $\text{♩} = 54$

Henri LOCHE
 Opus 100

The musical score for Alto 2 begins with a dynamic of *p* and a tempo of $\text{♩} = 54$. The music is in 3/4 time, with a key signature of one flat. The score includes various dynamics such as *p*, *mf*, *mp*, and *rit.* (ritardando). The tempo changes are marked with *Tempo* and *rit.* The score is divided into measures by vertical bar lines, with measure numbers 8, 12, 16, 21, 26, 30, and 35 indicated. The music features complex rhythmic patterns and harmonic changes, including a shift to 5/4 time in measure 26. The score concludes with a dynamic of *mf* and a tempo of *Très retenu*.

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

41 *Tempo*

43 *rit.* *Tempo*

48

52 *f*

55

59

62 *p*

Alto 2

Violoncelle 1

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Henri LOCHE

Opus 100

Largo ♩ = 54

rit. *Tempo* rit.

Tempo

12

Pizz.

ff.

Tempo

Violoncelle 1

24 *rit. Tempo*

29 *rit. Tempo*

34

38 *Très retenu Tempo* *rit. Tempo* *rit. Tempo*

42 *Pizz.* *arco* *rit. Tempo*

47 *Pizz.*

52 *arco* *f*

56

Violoncelle 1

59

64

69

76

83

89

94

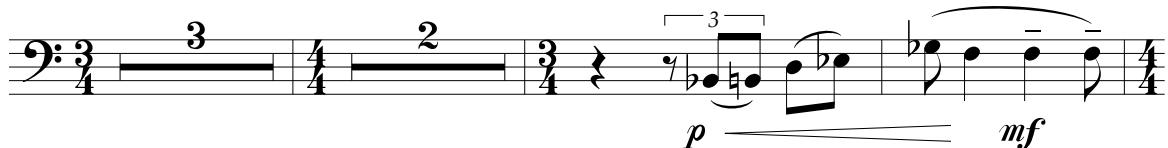
98

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Henri LOCHE
Opus 100

Largo $\text{♩} = 54$



8

rit. *Tempo* rit.

12

Tempo

Pizz.

arco

rit.

16

Tempo

rit.

23

rit.

28

Tempo

rit. *Tempo*

DPV-AHL134
Tous droits réservés pour tous pays

35 *Très retenu* *Tempo* *rit. Tempo*

>) to 'mp' and a decrescendo (=>) to 'mp'. Staff 2 (measures 40-42) shows a bass line with 'rit.', 'Tempo', 'Pizz.', and 'arco' markings, and dynamic markings 'mf', 'mp', and 'mf'. Staff 3 (measures 43-45) shows a bass line with 'rit.', 'Tempo', '3', 'mp', and 'mf' markings. Staff 4 (measures 47-51) shows a bass line with 'Pizz.', '3', 'mp', 'mp', and 'mf' markings. Staff 5 (measures 52-56) shows a bass line with 'arco', 'f', '3', and 'mf' markings. Staff 6 (measures 55-59) shows a bass line with 'mp', 'mf', 'p', 'mf', and 'mp' markings. The score uses various time signatures including 5/4, 4/4, 3/4, 2/4, 12/8, 15/8, 6/8, and 4/4."/>

40 *rit.* *Tempo* *Pizz.* *arco*

43 *rit.* *Tempo*

47 *Pizz.*

52 *arco* *f*

55

59

Violoncelle 2

63 *Pizz.*

67 *arco* *3*

75

79

87

92

98