

Kaléidoscope

Divertissement pour Contrebasse solo et orchestre à cordes

Henri LOCHE

Allegro ♩ = 120

Contrebasse Solo

Allegro ♩ = 120

1ers Violons

2èmes Violons

Altos

Violoncelles

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

1

Cb.

V. 1

V. 2

Alt.

Vcl.

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

Div.

Div.

unis

13

Cb.

V. 1

V. 2

Alt.

Vcl.

p

p

mf

mp

p

mf

mp

p

mf

mp

unis

Div.

unis

2

19

Cb.

V. 1

V. 2

Alt.

Vcl.

mp

mp

mp

mp

mp

Div.

unis

Div.

unis

Div.

unis

27

Cb.

V. 1

V. 2

Alt.

Vcl.

Div. unis

p *mf*

p *mf*

p *mf*

p *mf*

≡

34

Cb.

V. 1

V. 2

Alt.

Vcl.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *pizz.* *p*

3

-4-

40

Cb. *mp* *p* *mp*

V. 1 *mp* *p* *mp* *mf*

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

Alt. *mp* *p* *mp* *mf* Div.

Vcl. *mp* *p* *mp* *mf* arco

≡

47

4

Cb. *mp* *mf*

V. 1 *mp*

V. 2 *mp* *mf*

Alt. *mp* *mf* unis Div. unis

Vcl. *mp* *mf*

53

Cb.

V. 1

V. 2

Alt.

Vcl.

mf

Div.

Div.

8



5

61

Pizz.

arco

Cb.

V. 1

V. 2

Alt.

Vcl.

mf

mp

mf

mp

mf

mp

mf

mp

unis

Div.

unis

69

Cb.

mf *mp*

V. 1

mf *mp*

V. 2

mf Div. unis *mp*

Alt.

mf *mp*

Vcl.

mp



77

6

Cb.

77

V. 1

mf *mp* *mf*

V. 2

mf *mp* *mf*

Alt.

mf *mf*

Vcl.

mf *mp* *mf*

Pizz.

\equiv

93

Cb.

mp *p* *mf*

93

V. 1

mp *mf*

V. 2

p *mp* *mf*

Alt.

mp *p* *mf*

Vcl.

mp *p* *mf*

121

Cb. *mp* *mf*

V. 1 *mp* *mf* Div.

V. 2 *mp* *mf*

Alt. *mp* *mf* Div. unis

Vcl. *mp*



126

Cb. *p* *mf* *mp*

V. 1 *p* *mf* *mp* Pizz.

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

Alt. *p* *mf* *mp* Div. Pizz. unis

Vcl. *p* *mf* *mp* Div. Pizz. unis

10

131

Cb. *mf*

V.1 *arco* *mf*

V.2 *arco* *mf*

Alt. *arco* *mf*

Vcl. *arco* *mf*



11

137

Cb. *p* *mp* *mp*

V.1 *p* *mp* *mp*

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

Alt. *p* *mp* *mp*

Vcl. *p* *mp* *mp*

Div. unis Div.

144

Cb. *mf* *mf*

V. 1 *mf* *mf*

V. 2 *mf* *mf*

Alt. *mf* *mf*

Vcl. *mp* *mf* *mf*

unis Div. unis Div.

≡

151

Cb. *mp* *p* 12

V. 1 *mp* *p*

V. 2 *mp* *p*

Alt. *p*

Vcl. *mp* *p*

158

Cb.

V. 1

mf

V. 2

mf

Alt.

mf

Vcl.

mf

mf

≡

165

Cb.

mp *mf*

V. 1

165

mp *mf*

Div.

V. 2

mp *mf*

Alt.

mp *mf*

Div.

Vcl.

mp *mf*

172

Cb.

mp *p*

172

V. 1

unis

p *mf*

V. 2

mp *p* *mf*

Alt.

unis

mp *p* *mf*

Div.

Vcl.

mp *p* *mf*

178

Cb.

15

mp

V. 1

178

mp

V. 2

mp

Alt.

unis

Div.

mp

Vcl.

Div.

unis

Div.

mp

185

Cb.

V. 1

V. 2

Alt.

Vcl.

Div.

unis

unis



192

Cb.

V. 1

V. 2

Alt.

Vcl.

p

mf

p

p

mf

p

mf

p

mf

p

197 **16**

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

V. 1 *mf* *p* *mp* *p*

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

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

Vcl. *Pizz.* *p* *mp* *p*

≡

204

Cb. *mp*

V. 1 *mp* *mf* *mp*

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

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

Vcl. *arco* *mp* *mf* *mp*

-16-

211

17

Cb.

mp *mf*

V. 1

mf

V. 2

mf

Alt.

Div.

unis

mf

Vcl.

mf

18

Cadenza

Cb.

p *mp*

V. 1

f

V. 2

f

Alt.

f

Vcl.

f

224

Cb. *mf* *f*

232

Cb. *mf* *mp*

239

Cb. *mf* *mp* *p*

246

Cb. *mf* *p*

≡

19

251

Cb. *mf*

251

V. 1 *mf*

251

V. 2 *mf* Div.

251

Alt. *mf* Div.

251

Vcl. *mf*

Avril/Mai 2001

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1

5

mp

mf

9

mp

13

5

p

mp

22

29

3

3

3

3

p

mf

34

3

3

3

3

3

3

p

mf

p

39

mp

p

mp

Cb.

-3-

46 4 5 3 3 *mp* *mf*

54 5 Pizz. *mf*

63 *arco* *mp*

69 *mf* *mp*

76 6 2 12 *p* *mf* 7

94 *mp* *p*

102 *mf* *f* 8

109 *mf* *p*

116 9

p *mp*

122 *mf*

126 *p* *mf* *mp*

10

131 *mf*

11

136 *p* *mp*

142 *mp* *mf*

148 *mf* *mp*

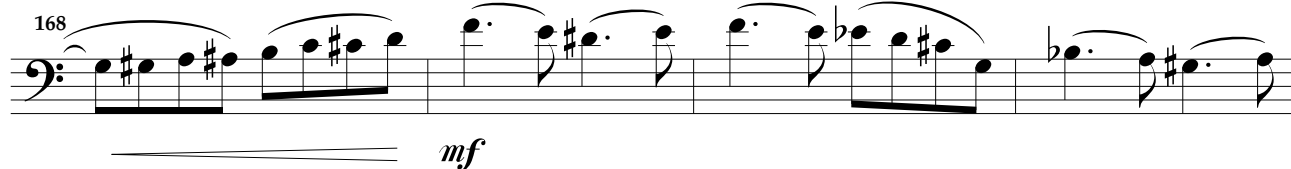
12 13

154 *p* *mp*

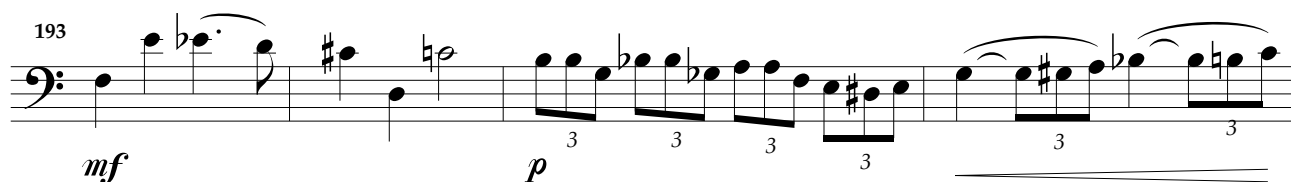
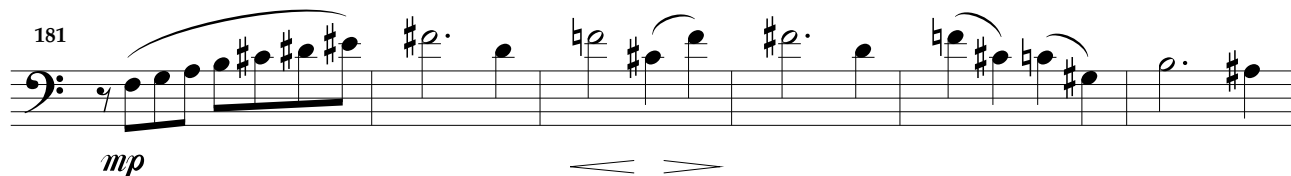
Cb.

-5-

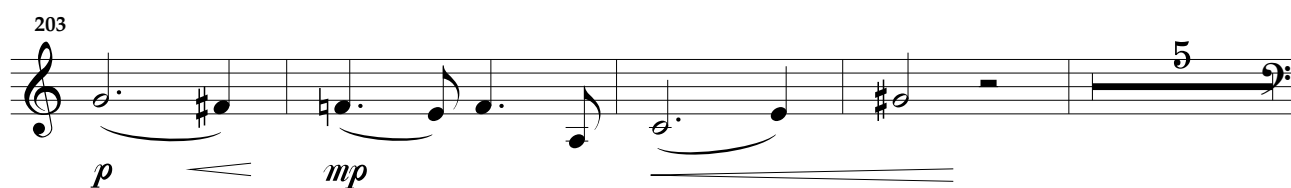
14



15



16



17

212

mp *mf*

215

3

18

222 *Cadenza*

222 *Cadenza*

p *mp* *mf*

226

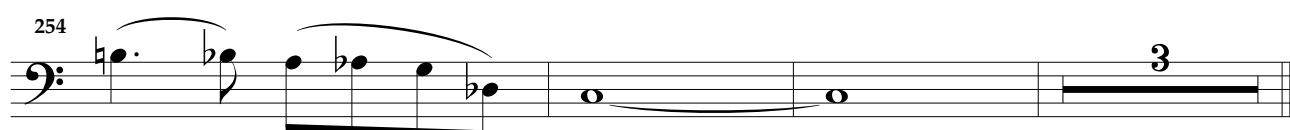
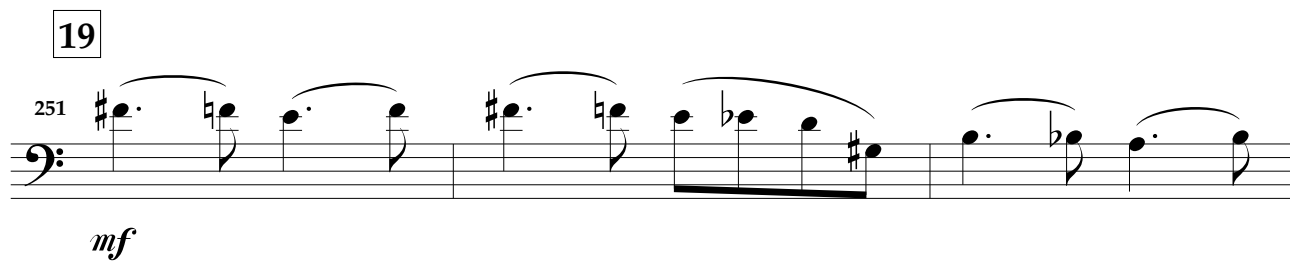
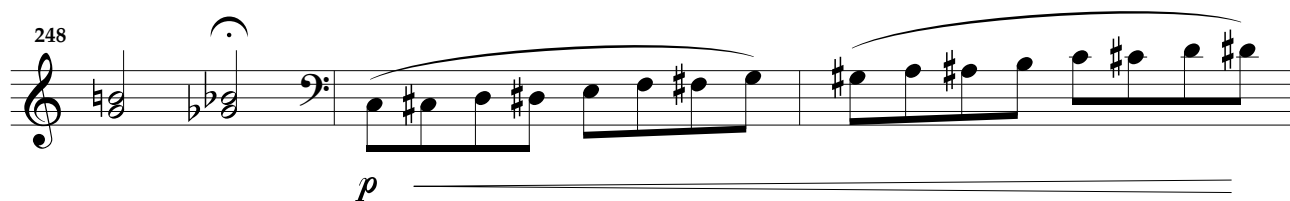
f

230

mf

234

mp



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7 **1** *mf* *mp* Div.

12 *p* *mf* *mp* unis

19 **2** *mp*

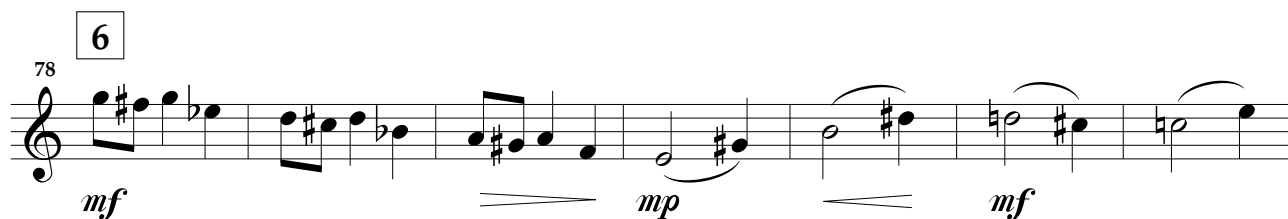
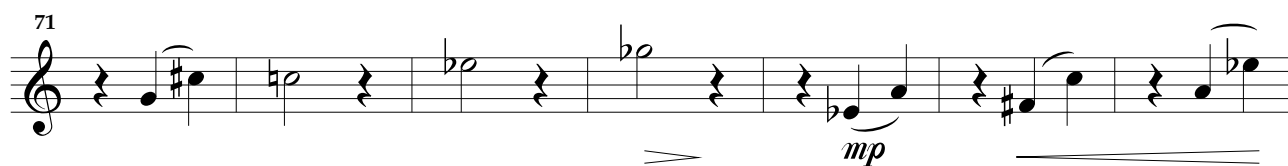
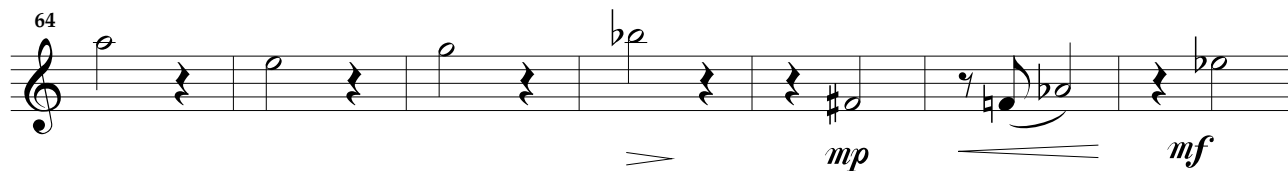
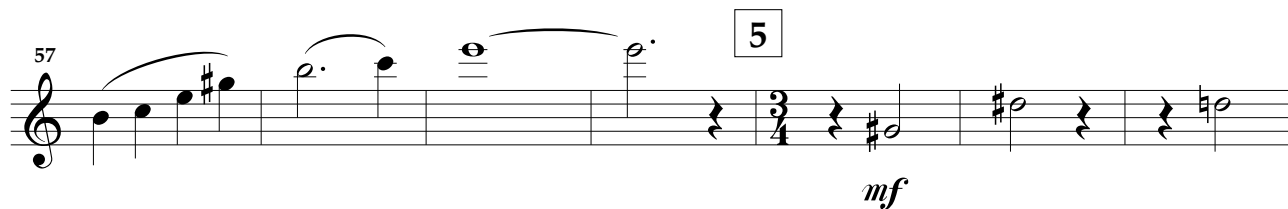
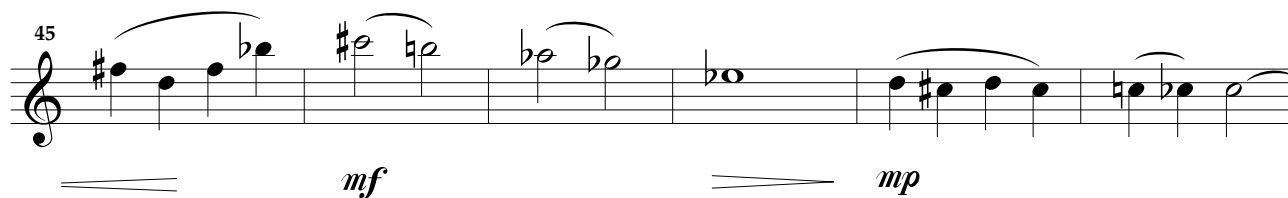
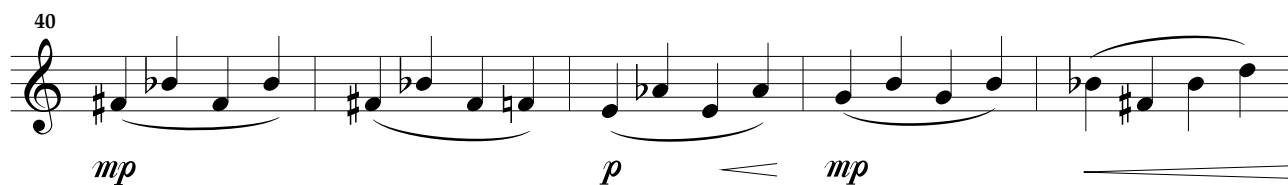
25

30 *p* *mf* *p*

35 **3** *mf* *p*

V. 1

-3-



99 *mp* *mf*

105 **8** *f*

111 *p* *mf*

118 **9** *p* *mp*

123 *mf* Div. *unis* *p*

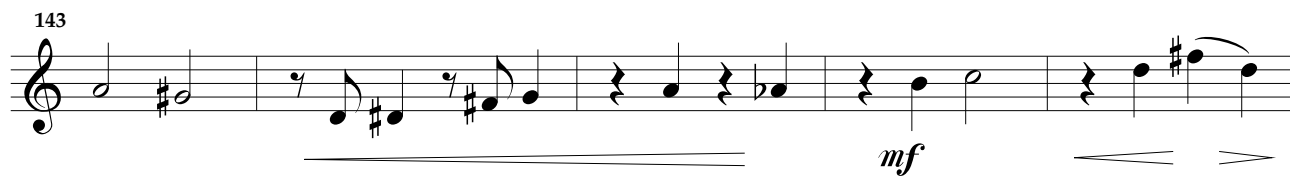
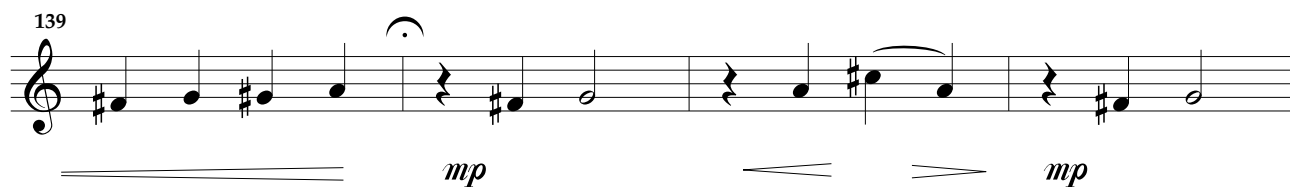
127 *mf* *Pizz.* *mp*

10

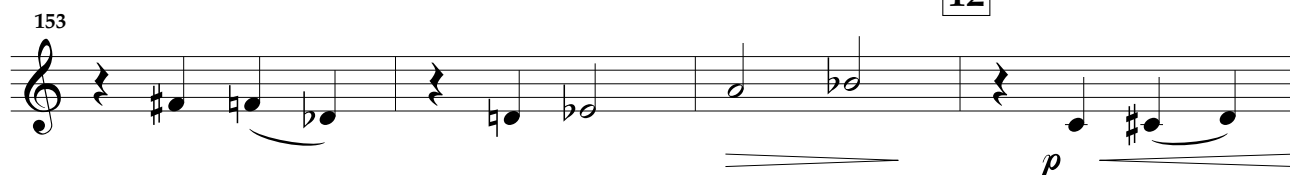
131 *arco* *mf*

135 *p*

11



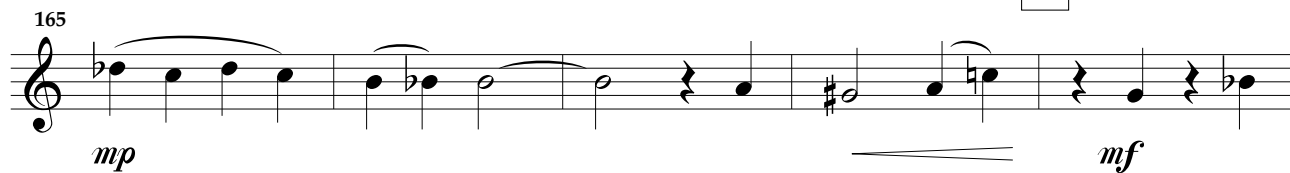
12



13



14



175 unis

p *mf* *mp*

180

15

mp

185

mp

190

p *mf*

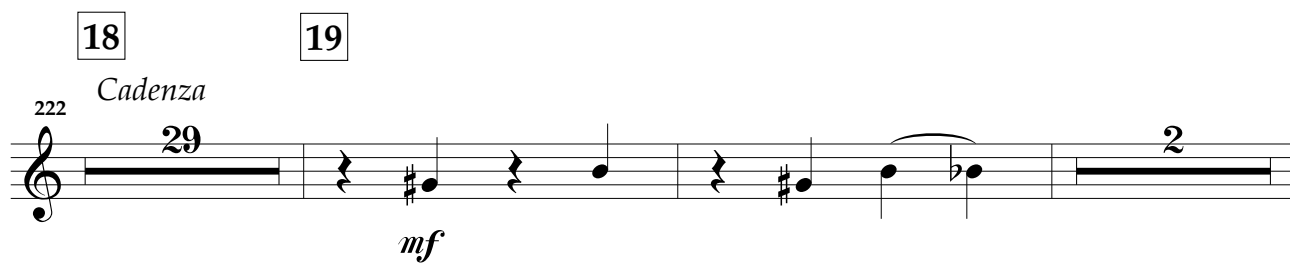
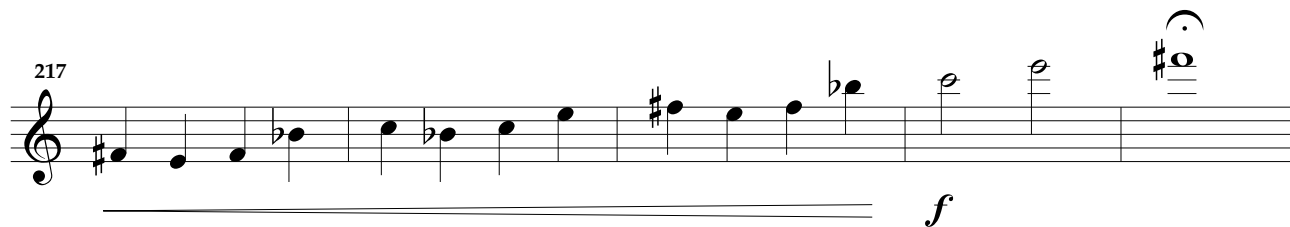
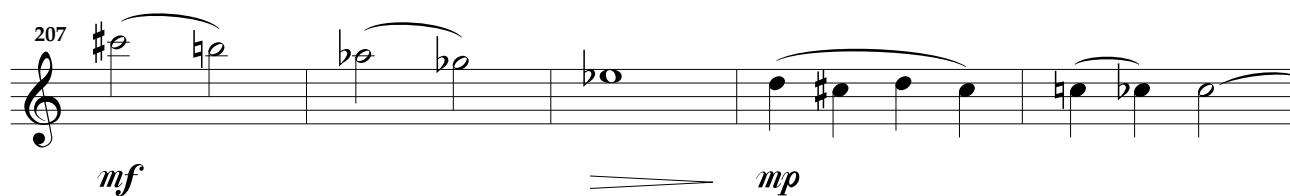
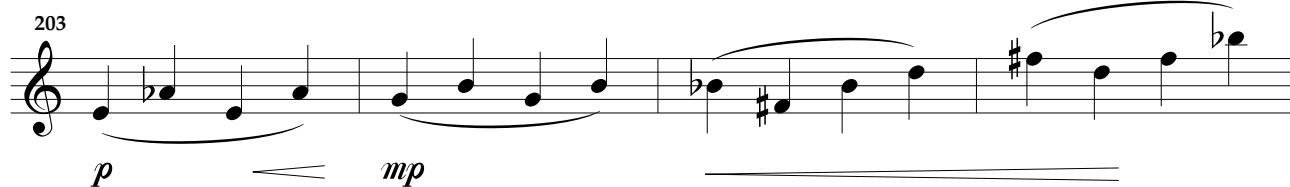
195

p *mf*

199

16

p *mp*



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7 **1**

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

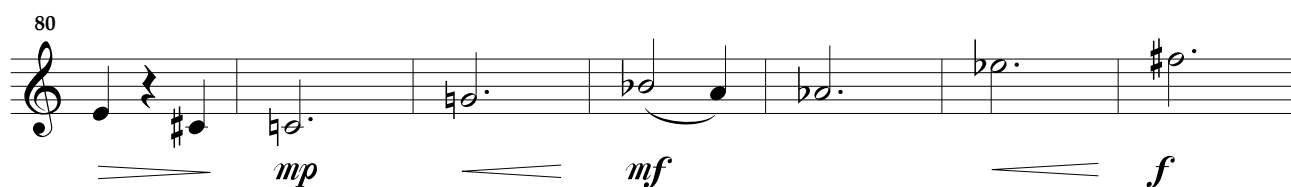
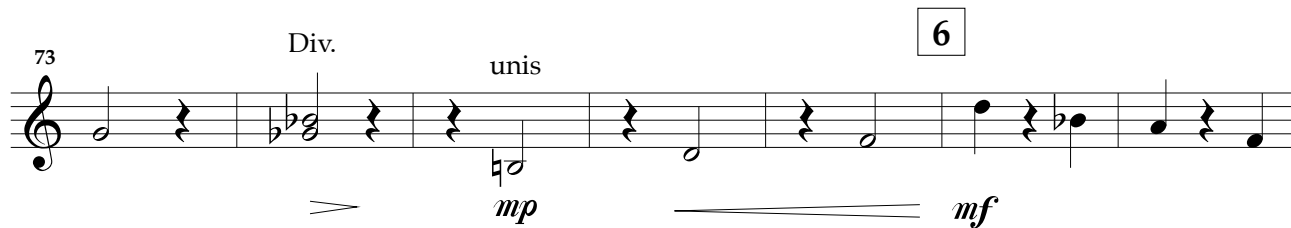
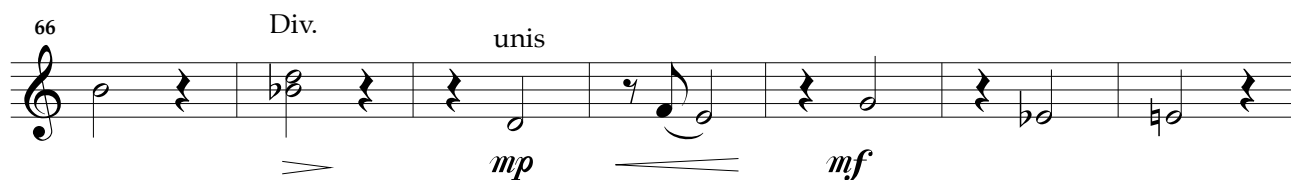
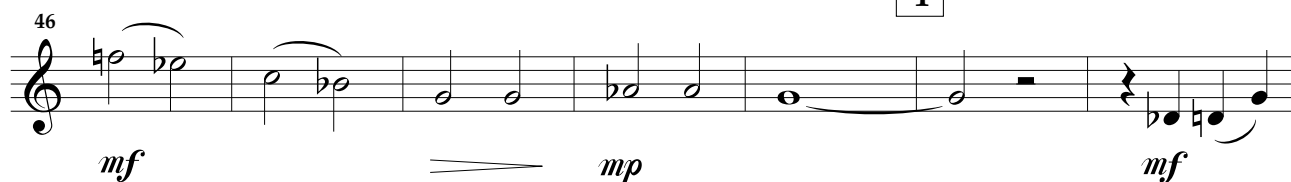
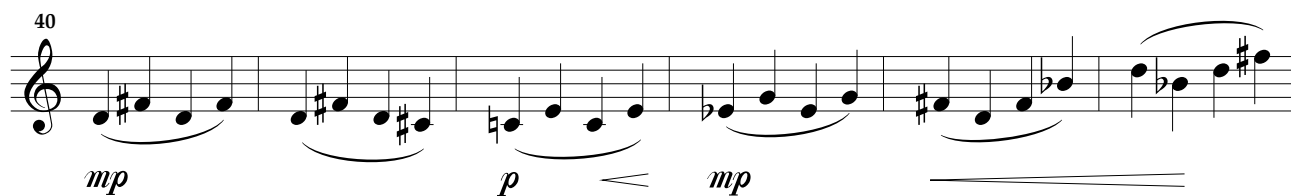
17 **2**

24 *mp* *mp* Div. unis

30 *p* *mf* *p*

35 **3**

mf *p*



98

p *mp* *mf*

106 8

f *mf*

113

p *mf* Div.

119 9

p *mp* *mf* unis

124

p *mf*

128 *Pizz.* 10 *arco*

mp *mf*

132

mf

136

p

140 **11**

145

151

156 **12**

161 **13**

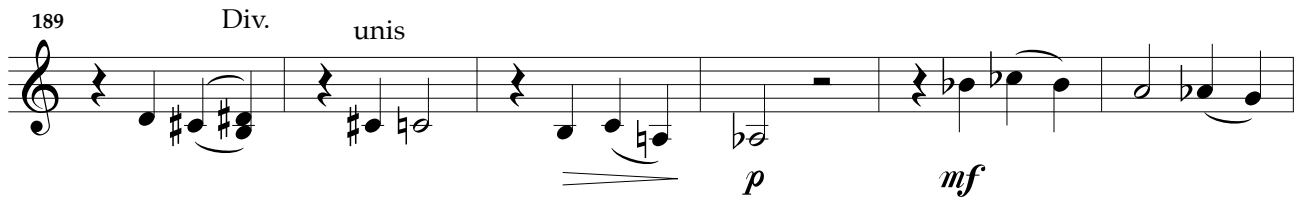
167 **14**

172

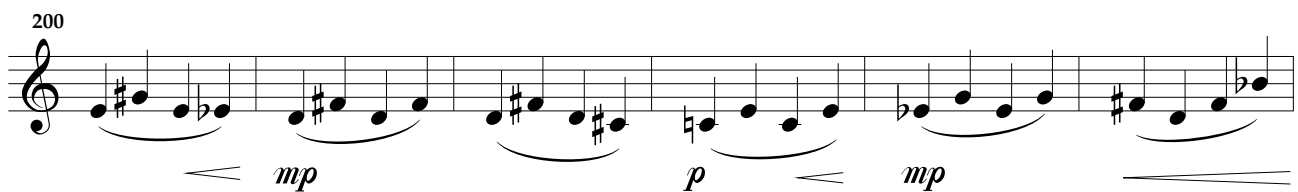
176

Detailed description: This page contains eight staves of musical notation for a single melodic line. The notation is in treble clef with a key signature of one sharp (F#). The music is divided into measures by bar lines. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also crescendo and decrescendo hairpins. The staves are numbered 140, 145, 151, 156, 161, 167, 172, and 176. Some staves have boxed numbers 11, 12, 13, and 14. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ties.

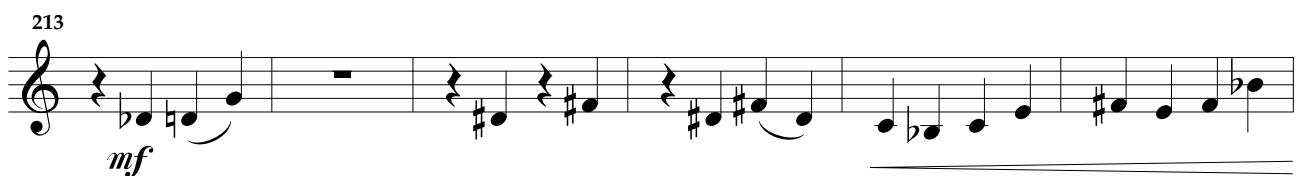
15



16



17



18

19



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Allegro ♩ = 120

6 1 Div.

11 unis *mp* *p*

15 Div. unis Div. *mf* *mp*

21 2 unis *mp*

27 3 *mf*

34

p *mf*

38

p *mp* *p*

43

mp *mf* Div.

48

mp *mf* unis Div.

54

mp *mf* Div.

61

mf *p* unis

68

mp *mf*

75

mp *mf* 6 3

84 *Pizz.* *arco*

mf *f* *arco* *mf*

7

89

p *mf*

96

mp *p* *mf*

8

103

f *mf*

110 *Div. unis*

mf *p* *mf*

9

116

mf *p* *mp*

122 *Div. unis*

mf *mf*

126

p *mf* *mp*

Div. Pizz. unis

130

arco *mf*

10

134

137

p *mp* *mf* *mp*

11

141

145

149

mf *mp* *mf* *mp*

3

155

12

p

mf

160

13

mf

165

14

mp

mf

170

Div.

unis

mp

174

p

mf

Div.

178

unis

Div.

15

unis

mp

183

188

3

mf

195

p *mf*

199 **16**

p *mp*

203

p *mp* Div.

207

mf *mp* unis Div.

213

mf unis

217

f

222 **18** Cadenza **19**

mf

254

f Div.

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Allegro ♩ = 120

The musical score is written for Cello in 4/4 time, marked Allegro with a tempo of 120 beats per minute. It consists of six staves of music, each containing measures 1 through 40. The score includes various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). Performance instructions include *Div.* (divisi), *unis* (unison), *Pizz.* (pizzicato), and *arco* (arco). The score is divided into three sections by numbered boxes: 1 (measures 6-12), 2 (measures 18-24), and 3 (measures 32-38). The key signature is one flat (B-flat), and the time signature is 4/4.

Staff 1: Measures 1-5. Dynamics: *mf*, *mp*.

Staff 2: Measures 6-12. Dynamics: *mf*, *mp*. Section 1 (measures 6-12).

Staff 3: Measures 13-17. Dynamics: *p*, *mf*.

Staff 4: Measures 18-24. Dynamics: *mp*. Section 2 (measures 18-24). Instructions: *Div.*, *unis*, *Div.*.

Staff 5: Measures 25-31. Dynamics: *p*. Instruction: *unis*.

Staff 6: Measures 32-38. Dynamics: *mf*, *p*. Section 3 (measures 32-38). Instructions: *Pizz.*, *arco*.

Staff 7: Measures 39-40. Dynamics: *mp*, *p*, *mp*.

Vlc.

-3-

45

mf *mp*

51

4

mf

59

5

mf

67

mp *mp*

76

6

Pizz.

mf *mp*

83

arco

mf *f* *p*

92

7

mf *mp* *p*

100

8

mf

109 *f* *p* *mf*

119 **9** *p* *mp*

125 *p* *mf* *mp* Div. Pizz. unis

130 **10** *arco* *mf*

135 *p*

11 140 Div. unis Div. *mp* *mp* *mf* *mf*

149 **12** *mp* *p*

157 **13** *mf* *mf*

163 **14** *mp*

Vlc.

-5-

171 *mf* *mp* *p* **15**

176 *mf* *mp* Div.

183 unis Div. unis

191 *p* *mf* *p*

196 **16** *Pizz.* *p* *mp*

203 *p* *mp* *arco* *mf*

209 **17** *mp* *mf*

18 **19** Cadenza **29** **2**

217 *f*

253

The musical score is written for a Violoncello (Vlc.) in bass clef. It consists of nine staves of music. The first staff (measures 171-175) starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo to mezzo-piano (*mp*), and then a decrescendo to piano (*p*). A box containing the number 15 is placed at the end of the staff. The second staff (measures 176-182) begins with *mf*, followed by a decrescendo to *mp*, and ends with a 'Div.' (divisi) instruction. The third staff (measures 183-190) features 'unis' (unison) markings and rests. The fourth staff (measures 191-195) shows dynamics of *p*, *mf*, and *p*. The fifth staff (measures 196-202) includes a box with the number 16, a 'Pizz.' (pizzicato) instruction, and dynamics of *p* and *mp*. The sixth staff (measures 203-208) starts with *p* and *mp*, then has an 'arco' instruction and a crescendo to *mf*. The seventh staff (measures 209-216) begins with a box containing the number 17, followed by *mp* and *mf* dynamics. The eighth staff (measures 217-252) includes boxes with the numbers 18 and 19, a 'Cadenza' instruction, a box with the number 29, and a box with the number 2. It also features a forte (*f*) dynamic. The ninth staff (measures 253-258) continues the melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings.