

# Lamento

Henri LOCHE  
rit. ....

Très retenu ♩ = 54

The musical score is arranged in five systems, each containing five staves. The instruments are: 1<sup>ers</sup> Violons (top), 2<sup>èmes</sup> Violons, Altos, Violoncelles (bottom), and Contrebasses (bottom). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Très retenu' with a metronome marking of ♩ = 54. The dynamics range from *p* (piano) to *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and triplets. The first system ends with a double bar line and a repeat sign. The second system begins with a measure rest of 5 measures and a *T°* (trill) marking. The third system begins with a measure rest of 11 measures. The score concludes with a *rit.* (ritardando) marking.

18

*p*  
*p*  
*Pizz.*  
*p*  
*Pizz.*  
*p*

22

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

27

*mf* *mp* *p*  
*unis* *mf* *mp* *p*  
*unis* *mf* *mp* *p*  
*mf* *mp* *Div* *p*  
*mf* *mp* *p*

32 *rit.....T°*

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

37

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

Div *mf* *mp* *p* *p* Div

Div *mf* *mp* *p* *p* Div

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

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

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

43

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

unis *mf* *mp* *mp* *p*

unis *mf* *mp* *mp* *p*

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

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

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

# Fugue

Henri LOCHE

Décidé ♩ = 88

Musical score for the first system (measures 1-4). The score is for a string quartet: 1ers Violons (First Violins), 2èmes Violons (Second Violins), Altos (Violas), Violoncelles (Violoncellos), and Contrebasses (Double Basses). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Décidé' with a quarter note equal to 88 beats per minute. The dynamics for the first violin part are *mf*, *p*, *mp*, and *mf*. The second violin part has a *mf* dynamic in measure 4. The other parts (Altos, Violoncelles, Contrebasses) are marked with a flat line, indicating they are silent in this system.

Musical score for the second system (measures 5-8). The score continues for the string quartet. The dynamics for the first violin part are *p*, *mp*, *mf*, and *p*. The second violin part has dynamics *p*, *mp*, *mf*, and *p*. The alto part has a *mf* dynamic in measure 6. The violoncello and double bass parts are marked with a flat line, indicating they are silent in this system.

Musical score for measures 9-12. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one sharp (F#). Measure 9 starts with a *mp* dynamic. Measure 10 features a *mf* dynamic. Measure 11 has a *p* dynamic. Measure 12 returns to *mp*. The music includes various rhythmic patterns, including triplets in the alto and bass staves.

Musical score for measures 13-16. The score continues with five staves. Measure 13 starts with a *mf* dynamic. Measure 14 includes a *p* dynamic and the instruction "Div unis". Measure 15 features a *mp* dynamic and "Div unis". Measure 16 returns to *mf*. The music includes various rhythmic patterns, including triplets in the alto and bass staves.

Musical score for measures 17-20. The score continues with five staves. Measure 17 starts with a *p* dynamic. Measure 18 features a *mp* dynamic and "Div unis". Measure 19 includes a *mf* dynamic and "Div unis". Measure 20 returns to *mf*. The music includes various rhythmic patterns, including triplets in the alto and bass staves.

21

*mf* *p* *mf* *mf* *p*

25

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

Div unis

29

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

Div unis

33

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

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

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

*mf* *p*

*mf* *p*

Div unis

3 3

38

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

Div unis

3 3

42

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

Div unis Div unis

3 3

-8-  
46

*mf* *mp* *mf*

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

*mf* *mp* *mf*

*mf* *mp* *mf*

*mf* *mp* *mf*

*mp* *mf*

rall. .... T°

50

*mp* *p* *mf*

*mf*

54

*mf*

*mf*

*mf*

*mf*

*mf*

58

Div unis

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

62

*p* *mf* *f*

66

Allargando.....

*mf* *p* *mf* *f*

# 1ers Violons

## Lamento

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

Henri LOCHE

Très retenu ♩ = 54

rit....

5

10

16

21

25

31

36

42

*p* < > *p* *mf* *mp*<sup>3</sup>

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

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

*p* < > *p* *mf* *mp*<sup>3</sup> *p* < >

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

*p* < > *p* *mf* *mp*<sup>3</sup> *p* < > *p* *mf* *mp* *mp* *p*

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

# Fugue

## V. 1

Décidé ♩ = 88

*mf* *p* *mp*

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

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

*mp* *mf* *p*

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

*mf* *p* *mf* *p* *mf* *p*

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

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

*mp* *mf* *mp*

V. 1

33 *p* *mf* *p* *mp* *mf*

37 *p* *mp* *mf* *p* *mf*

41 *mp* *p* *mf* *mp*

46 *mf* *mp* *mf*

50 *mp* *p* *mf* T°

54 *mf* *mp* *mf* *f* Div unis

58 *mp* *mf* *f*

62 *p* *mf* *f*

66 *mf* *p* *mf* *f* Allargando

# 2èmes Violons

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

## Lamento

Henri LOCHE

Très retenu ♩ = 54

rit.....T°

6 *p* *mf* *p* *mf* *mp* *p*

12 *mf* *mp* *p*

19 *p* *p* *p*

23 *mf* *mf* *mf* *mp*

27 *mf* *mp* *p*

32 *p* *mf* *mp* *p* *p*

37 *mf* *p* *p*

43 *mf* *mp* *mp* *p*

# Fugue

Décidé ♩ = 88

The musical score consists of seven staves of music in treble clef, 3/4 time. The key signature has one sharp (F#). The tempo is marked 'Décidé' with a quarter note equal to 88 beats per minute. The score includes various dynamics (mf, p, mp) and articulations (accents, slurs, hairpins). Measure numbers 6, 10, 15, 19, 23, and 27 are indicated at the start of their respective staves. Trills are marked 'Div unis'. Triplet markings (3) are present in measures 1, 6, 15, 23, 27, and 29.

V. 2

31 *mf* *mp* *p* *mf* *p* Div unis<sup>3</sup> Div

35 *mp* *mf* *p* *mp* *mf* Div unis

39 *p* *mf* *mp* *p* *mf* Div

44 *mp* *mf* *mf* unis Div unis

48 *mp* *mf* *mp* 3 3

52 *p* *mf* .....T°

57 *mp* *mf* *mf* *mf* Div unis Div unis 3

61 *p* *mf* *f* Div unis

66 *mf* *p* *mf* *f* Allargando..... Div

# Altos

# Lamento

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

Henri LOCHE

Très retenu ♩ = 54

5 *T°* *p* *p* *mf* *mp* *rit.....*

10 *p* *p* *mf* *mp* *Div unis*

16 *p* *p* *mf* *mp* *Div unis*

22 *p* *mp* *mf* *mf* *Pizz.*

26 *mf* *mp* *mf* *mp* *Div unis*

30 *p* *p* *mf*

34 *mp* *p* *p* *mf* *mp* *rit..... T°* *Div*

38 *mf* *mp* *p* *p* *Div*

43 *mf* *mp* *mp* *p* *Div*

# Fugue

Décidé ♩ = 88

The musical score is written in bass clef with a common time signature (C). It consists of seven staves of music, each starting with a measure number. The key signature has one sharp (F#). The score includes various dynamics (mf, p, mp) and articulation marks (accents, slurs). Specific performance instructions include a sixteenth rest (6) at measure 6, triplets (3) at measures 10, 12, 25, and 30, and 'Div' and 'unis' markings at measures 14 and 18 respectively. The dynamics fluctuate throughout, often with slurs indicating crescendos or decrescendos.

6  
*mf* *p*

9  
*mp* *mf* *p* *mp*

13  
*mf* *p* *mp* *mf* Div unis

17  
*p* *mp* *mf* *p* *mf* *p*

21  
*mf* *p* *mf* *mf* *p*

25  
*mp* *mf* *p* *mp* 3

29  
*p* *mp* *mf* *mp* 3 3

Alt.

33 Div unis

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

38

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

44

*mp* *mf*

48 unis Div unis Div unis

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

53 T° Div unis

*mf*

57

*mp* *mf*

61

*p* *mf* *f*

66 Allargando Div

*mf* *p* *mf* *f*

# Violoncelles

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

## Lamento

Henri LOCHE

Très retenu ♩ = 54

Div

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

6

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

12

unis

*mf* > *mp* > *p*

18

< > *p* < > > *p* < > > *p* < >

23 Pizz. Arco

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

30 Div

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

36

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

42

unis

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

rit. .... T°

# Fugue

Décidé ♩ = 88

9 *mf* *p*

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

16 *mf* *p* *mp*

19 *mf* *p* *mf* *p* *mf* *p* *mf*

23 *mf* *p* *mp* *mf*

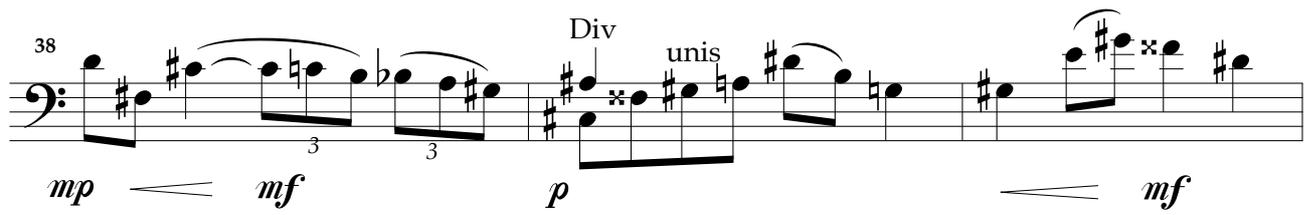
27 *p* *mp* *p*

30 *mp* *mf* *p*

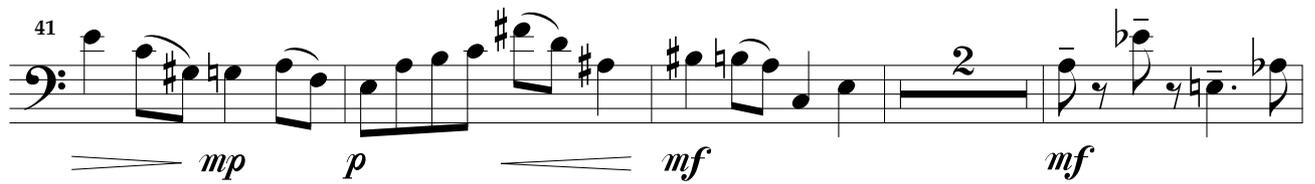
# Vcelle.

38 *mp* *mf* *p* *mf*

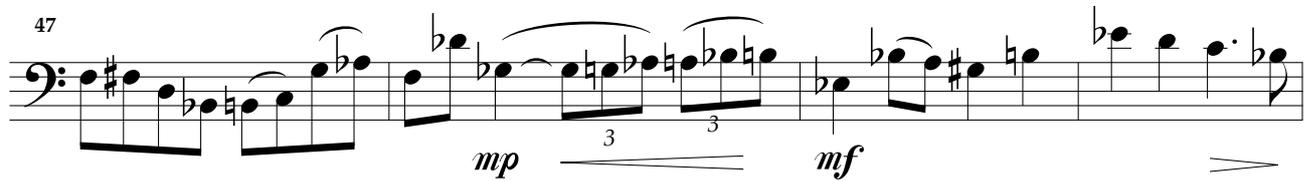
Div unis



41 *mp* *p* *mf* *mf*

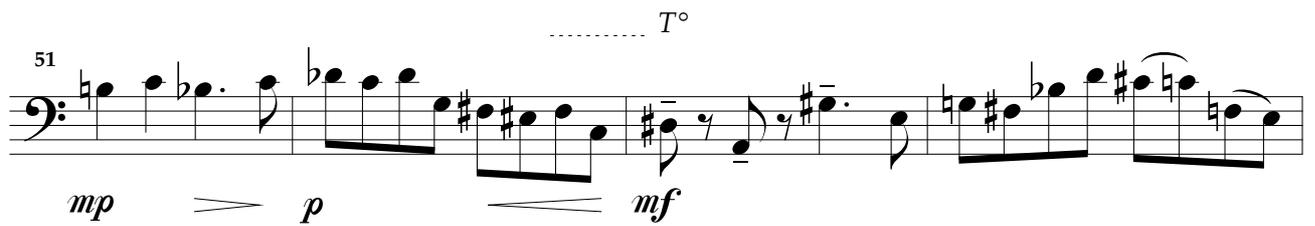


47 *mp* *mf*



51 *mp* *p* *mf*

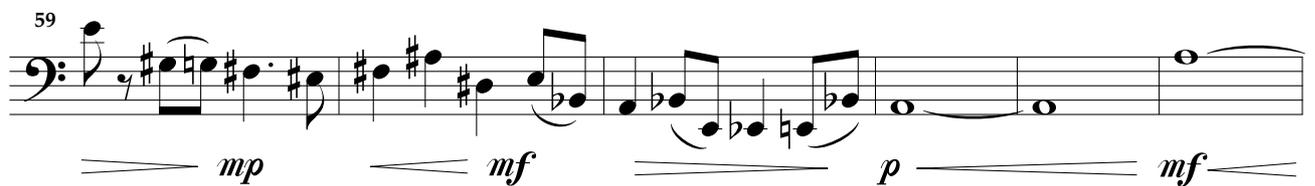
..... T°



55



59 *mp* *mf* *p* *mf*



65 *f* *mf* *p* *mf* *f*

Allargando.....





# Fugue

Décidé ♩ = 88

9 *mf* *p*

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

16 *mf* *p* *mp*

19 *mf* *p* *mf* *p* *mf* *p* *mf*

23 *mf* *p* *mp* *mf* *p*

28 *mp* *p* *mp* *mf*

4

Cb.

36

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

40

*mf* *mp*

49

*mf* *mf*

55

59

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

Allargando.....

65

*f* *mf* *p* *mf* *f*