

Durée 9'

Nocturne

(les Ombres de la Nuit)

pour
Orchestre à cordes et Harpe

Henri LOCHE

Larghetto $\text{♩} = 60$

Harpe

Violons I

Violons II

Altos

Violoncelles

Contrebasse

Comme une plainte

The score consists of ten measures. Measure 1: Harp has a melodic line. Measures 2-3: Violins I, Violins II, Altos, and Bassoon enter in unison. Measure 4: Harp continues with a melodic line. Measures 5-6: Violins I, Violins II, Altos, and Bassoon continue in unison. Measure 7: Harp has a melodic line. Measures 8-9: Violins I, Violins II, Altos, and Bassoon continue in unison. Measure 10: Harp has a melodic line.

-2-

6

H. Do \sharp Si \flat
Mi \sharp Fa \sharp Sol \sharp

V. I.

V. II.

Alt.

Vlc.

Pizz. Sonore
arco

Cb.

Comme une plainte

p *mp* *p* *p* *p*

12

1 *Un peu retenu*

H. Re \sharp Do \sharp Si \sharp
Sol \sharp La \sharp

V. I.

V. II. Div. unis

Alt.

Vlc.

Pizz. Sonore
arco

Cb.

p *mf* *mf* *Div.* *mf* *mf* *mf*

17

H. V. I. V. II. Alt. Vlc. Cb.

mp p p p

unis 3

mp mp mp mp mp

p p p p p

22

H. V. I. V. II. Alt. Vlc. Cb.

2 La \natural

mp mp Pizz. mp Pizz.

Do \natural

mp mp Pizz. mp Pizz.

3

H. *mp* Fa ♯ La ♯ Ré ♯ Do ♯ Si ♯ Mi ♯ Sol ♯ La ♯

V. I. *mp* unis

V. II. *Div. arco* *mp* unis

Alt. *Div. arco* *mp* unis

Vlc. *Div. arco* *mp* unis *Pizz.*

Cb. *arco* *mp* *Pizz.*

34

H.

V. I

V. II

Alt.

Vlc.

Cb.

Div. *p*

Div. *p*

Div. *p*

Div. *mp*

Div. *mp*

Div. *mp*

Div. *arco*

arco

p

39

H.

V. I

V. II

Alt.

Vlc.

Cb.

4

mp

mf

mf

mf

mf

mf

Mi ♫

Sol ♫

solo

mp

mf

-6-

44

H. La ♭ Ré ♭ Fa ♭ Fa ♯ Mi ♭ Si ♭ Sol ♭ Fa ♭

V. I.

V. II.

Alt.

Vlc. solo mp

Cb.

45

46

47

mf

5 Allegretto $\text{♩} = 104$

48

H. Ré ♭ Mi ♭ Fa ♭ Sol ♭

V. I.

V. II. mf

Alt. mf

Vlc. Pizz. mf

Cb. mf

Tutti

53

H. {

V. I

V. II

Div.

Alt.

Vlc.

Cb.

Div.

mf

Div.

mf

Div.

mf

arco

mf

58

H. {

V. I

V. II

Pizz.

Alt.

Vlc.

Cb.

6

mf

Pizz.

mf

Pizz.

mf

Pizz.

mf

mf

mf

mf

mf

H. *mf* Fa ♭ Sol ♭ Sol ♭ Do ♭ Fa ♭

V. I

V. II

Alt.

Vlc. *mp*

Cb. *mp* Pizz.

≡ ≡

H. *mp* Si ♫ Ré ♪

V. I

V. II

Alt.

Vlc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

75

H. Fa \natural
Do \sharp
Si \natural

V. I. Div. mp mf

V. II. Div. mp mf

Alt. Div. mp mf

Vlc. Div. mp mf

Cb. mp mf

7

82 unis mf mp

V. II. unis mf

Alt. unis mf mp

Vlc. en dehors mf mp

Cb. mf mp

87

H. Do ♭ Sol ♯ Ré ♫

Sul Tasto J.N. Sul Tasto

V. I. Sul Tasto J.N. Sul Tasto

V. II. p sub. Sul Tasto

Alt. Sul Tasto J.N. p sub.

Vlc. Pizz. arco Pizz. p sub.

Cb. p sub. — —

92

H. Ré ♫ Do ♭ Si ♭
Fa ♭ Sol ♯ La ♭

8

V. I. — mf — mp 3

V. II. — mf — mp unis

Alt. — mf Div. mp

Vlc. arco mf — mp

Cb. — mf — mp

97

H. (Measure 97) *mf* La ♫ Mi ♫

V. I. (Measure 97) *mf*

V. II. (Measure 97) *mf*

Alt. (Measure 97) *Pizz.*

Vlc. (Measure 97) *Pizz.*

Cb. (Measure 97) *Pizz.*

mf

103 Si ♫

H. (Measure 103) Si ♫ Mi ♫ La ♫ *p*

V. I. (Measure 103) -

V. II. (Measure 103) -

Alt. (Measure 103) -

Vlc. (Measure 103) -

Cb. (Measure 103) -

Rall.

Rall.

115

H. {

V. I

V. II

Alt.

Vlc.

Cb.

115

mf

mp

mf

mp

mf

p

Div.

mf

p

mf

unis

11 T° 1° ♩ = 60

H. 120 *p* 6 *mp*

V. I. 120 *mp* *p*

V. II. *mp* *p*

Alt. *mp* *p*

Vlc. *mp* *p*

Cb. *Pizz.* *arco* *mf* *p*

Comme une plainte

126 *p* 6 *mp*

H. Mi ♫ Fa ♫ Sol ♫ *Do ♫ Si ♫*

V. I. 126 *p*

V. II. *p*

Alt. *p*

Vlc. *p*

Cb. *Pizz. Sonore* *arco* *mp* *p*

Comme une plainte

12 *Un peu retenu*

13

H. 142 *La ♭* *Ré ♭*
mp

V. I. *Pizz.*

V. II. *mp*

Alt. *Pizz.*

Vlc. *mp*

Cb.

145 *La ♭ Mi ♭* *Mi ♭ Ré ♭ La ♭* *p*

H. *mp*

V. I.

V. II.

Alt.

Vlc.

Cb.

148 Sol ♫ Si ♭

H. { *mp*

V. I

V. II

Alt.

Vlc.

Cb.

Div. *mp*
Div. *mp*
Div. *mp*
Div. *mp*
mp

14

153

H. { Ré ♯ Do ♭ Si ♯
Mi ♯ Fa ♭ La ♯

V. I 153 *mp* <> <> <> <> *p*

V. II *mp* <> <> <> <> *p*

Alt. *mp* <> <> <> <> *p*

Vlc. *mp* Pizz. <> <> <> <> *p*

Cb. *mp* <> <> <> <> *p*

156

H. {

V. I 156 *b2* *mp* Div. *mf*

V. II *mp* Div. *mf*

Alt. *mp* Div. *mf*

Vlc. *mp* Div. *arco* *mf*

Cb. *arco* *mf*

15

H. 162 *mp* Fa ♯ Sol ♯ La ♯ Si ♯ Mi ♯ Sol ♯

V. I 162 solo *p* *mp*

V. II

Alt.

Vlc.

Cb.

165

H. Mi ♫ Sol ♭

V. I. mf

V. II.

Alt.

Vlc. solo mp

Cb.

Tutti unis

mf Div.

mf Tutti

mf

mf

mf

Retenu

169

H. Retenu p

V. I. mp mp mp mp mf p

V. II. mp mp mp mp mf p

Alt. mp mp mp mp mf p

Vlc. mp mp mp mp p

Cb. mp mp mp mp p

août 2004 - fév. 2005

Nocturne

(les Ombres de la Nuit)

pour
Orchestre à cordes et Harpe

Henri LOCHE

Larghetto $\text{♩} = 60$

12

1 Un peu retenu

2 La ♯

24

Do ♯

Ré ♯ Sol ♯

mp

H.

26

Ré ♯ Sol ♯ Do ♯

p

28

Fa ♯ La ♯

mp

3

Ré ♯ Do ♯ Si ♯
Mi ♯ Sol ♯ La ♯

37

4

Mi ♯ Sol ♯

mp

44

La ♯ Ré ♯ Fa ♯

46

Fa ♯ Mi ♯ Si ♯ Sol ♯ Fa ♯

mf

5 Allegretto ♩ = 104

12

Ré ♯ Mi ♯ Fa ♯ Sol ♯

12

-4-

H.

61 6

H.

-5-

90

p

8 5 3 4 Ré ♯ Do ♯ Si ♯ Fa ♯ Sol ♯ La ♯ 5 3 4 *mf*

100

La ♯ Mi ♯ Si ♯

104 Si ♯ Mi ♯ La ♯ *p*

108 Ré ♯

mp

8^{va....} 10 Rall. 11 T° 1° $\text{♩} = 60$

112 4 2 3 4 Si ♯ Mi ♯ Fa ♯ Sol ♯ La ♯ 4 2 3 4

122

p

mp

6 2 3 2 2 3

Do ♭ Si ♯
Mi ♫ Fa ♪ Sol ♫

128

p

mp

6 2 3 2 9

Ré ♫ Do ♫ Si ♫
Sol ♬ La ♫

142

mp

3

La ♫

13

144

mp

-- --

mp

-- --

Ré ♫ La ♫ Mi ♫

146

p

-- --

Mi ♫ Ré ♫ La ♫

H.

148

Sol \natural

Si \sharp

mp

153

14

15

Ré \natural Do \natural Si \flat
Mi \natural Fa \natural La \flat

mp

163

Fa \sharp Sol \sharp La \sharp Si \natural Mi \flat Sol \natural

165

Mi \natural Sol \sharp

mf

Retenu

168

Do \sharp Si \sharp Mi \flat Fa \flat

p

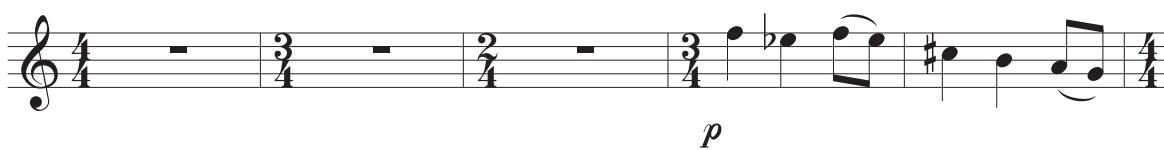
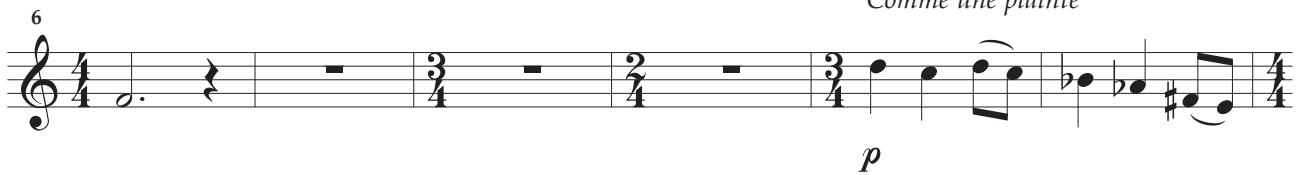
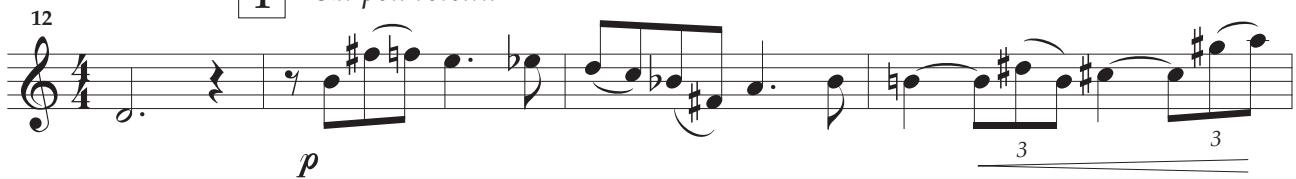
Ouvrage protégé
PHOTOCOPIE INTERDITE
 Même partielle (Loi du 11 Mars 1957)
 constituerait contrefaçon (code pénal Art. 425)

Nocturne

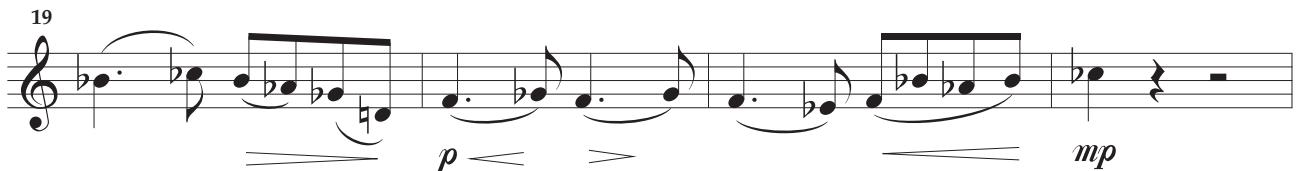
(les Ombres de la Nuit)

pour
 Orchestre à cordes et Harpe

Henri LOCHE

Larghetto $\text{♩} = 60$ *Comme une plainte**p**Comme une plainte**p*1 *Un peu retenu**p**mf*

====

mp*p* < >

< >

mp

V. I

-3-

23 **2** Div. **3** unis

34 **Div.**

39 **4** solo

5 Allegretto $\text{♩} = 104$

45 **2** **Tutti**

52 **mp** **mf** **mp** **3**

56 **mf** **mp** **mf**

60 **6** **12** **2** **Div.**

77 **mf**

-4-

V. I

7

82 unis *mf* *mp*

86 *Sul Tasto* *J.N.* *p sub.*

91 *Sul Tasto* *mf*

95 *mf* *mf*

100 *mf* *mf*

10 *mf*

2

117 *mf* *mp*

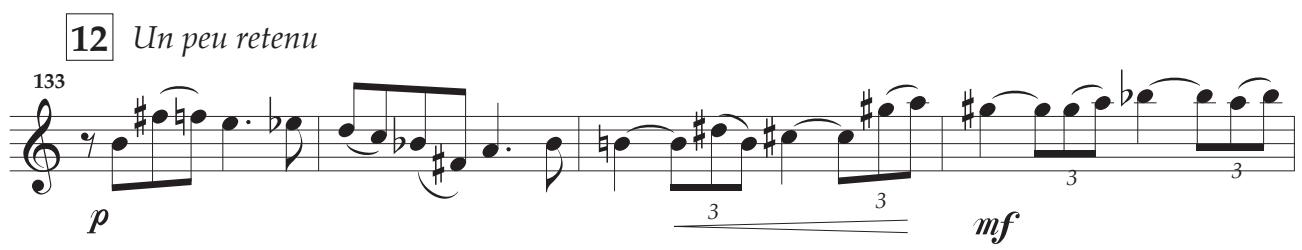
121 [11] $T^\circ 1^\circ$ $\text{♩} = 60$ *Comme une plainte*

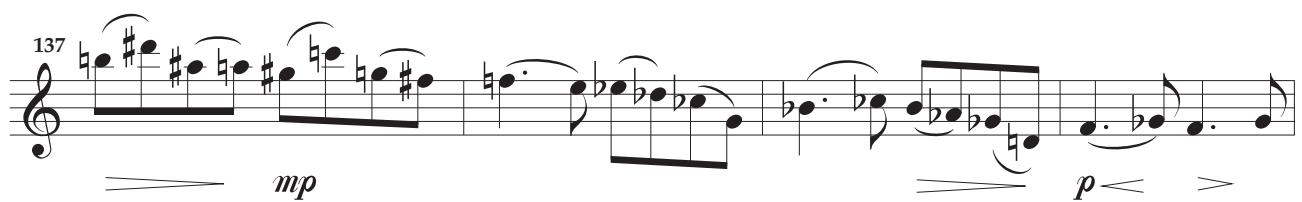
127 *p*

127 *Comme une plainte*

p

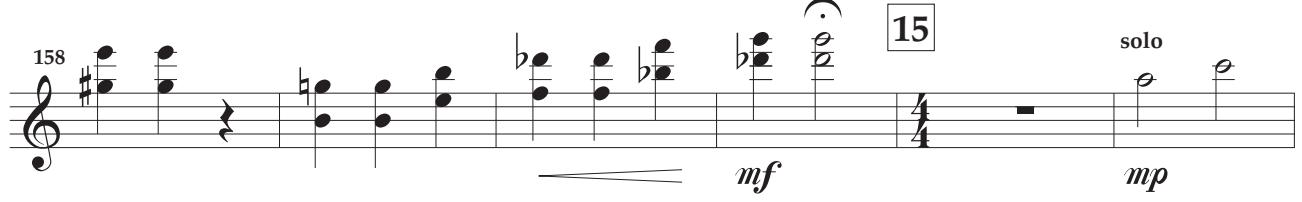
12 *Un peu retenu*

133 

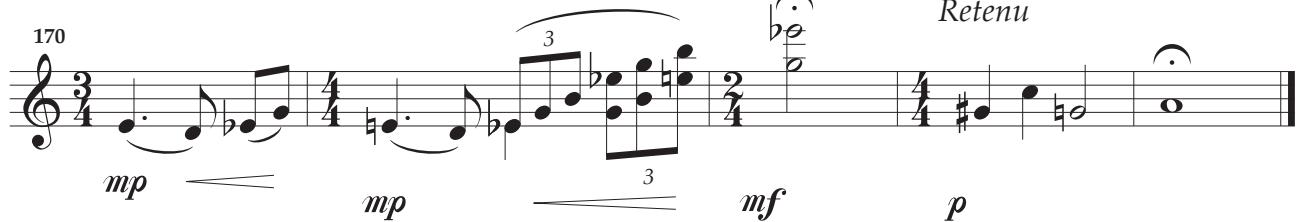
137 

141 **13** 

14 

158 **15** 

164 **Tutti** 

170 **Retenu** 

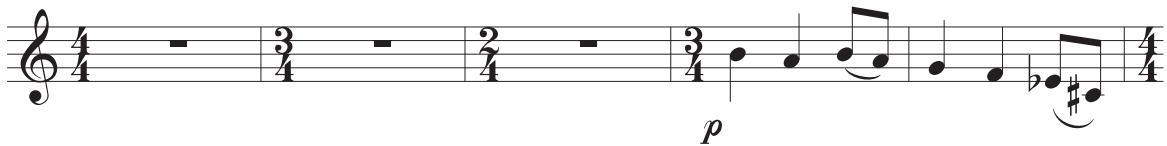
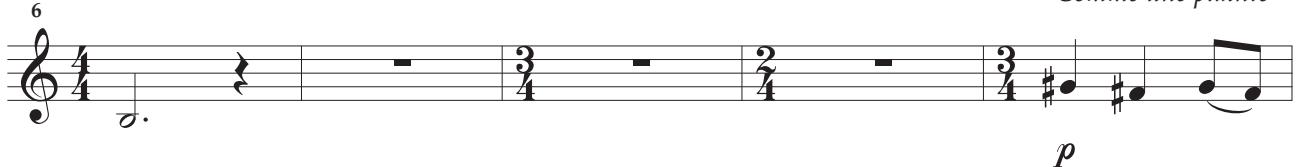
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Nocturne

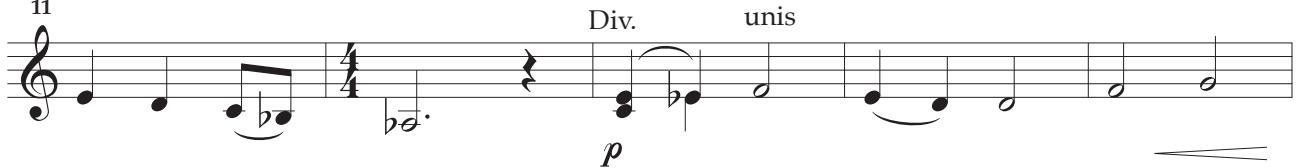
(les Ombres de la Nuit)

pour
Orchestre à cordes et Harpe

Henri LOCHE

Larghetto $\text{♩} = 60$ *Comme une plainte**Comme une plainte*1 *Un peu retenu*

Div. unis



16



2

Pizz.

29

Div.
arco

3

unis



V. II

-3-

34

p *mp*

37 Div.

mf

4

47

5 Allegretto $\text{♩} = 104$

mf

52

mf

Div.

57

6 Pizz.

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

62

mp

Div.

76

mf

Musical score page 7, system 11, measures 82-83. The score consists of two staves. The top staff starts with a dynamic of *unis* and a tempo of 82. Measure 82 ends with a fermata over the first note of measure 83. Measure 83 begins with a dynamic of *mf*. The bottom staff starts with a dynamic of *mp*.

Musical score page 91, measure 8. The page number '91' is at the top left. Measure 8 begins with a sixteenth-note pattern. A dynamic marking 'mf' is placed below the staff. The measure ends with a fermata over the eighth note of the first measure and a repeat sign above the second measure.

Musical score for page 9, measure 95. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It contains three measures of music. Measure 95 ends with a repeat sign and a three-quarter time signature. Measure 96 begins with a four-quarter time signature and a dynamic marking of *mf*. A large number "9" is enclosed in a box in the upper right corner of the page.

Musical score for string bass, page 10, measure 100. The score shows a treble clef, a key signature of three sharps, and a tempo of 100 BPM. The measure consists of six eighth-note pairs connected by a single horizontal beam. The first five pairs have a sharp symbol above them, and the last pair has a double sharp symbol above them. The measure ends with a fermata over the last note. The page number '10' is in a box at the top right, and the dynamic 'mf' is written below the staff.

Rall.

Musical score for piano, page 11, measures 121-122. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 60$. Measure 121 starts with a rest followed by a measure in common time. Measure 122 begins with a measure in common time, followed by a measure in common time, then a measure in common time, and finally a measure in common time. The dynamic marking *p* is placed under the eighth note in the first measure of the second staff. The lyrics "Comme une plainte" are written above the notes in the second staff.

Comme une plainte

126

Comme une plainte

p

12 *Un peu retenu*

131

Div. unis

p

mf ³

137

mp

> *p* < >

13

143 *Pizz.*

mp

mp

14

153

mp

<

p

156

mp

Div.

160

mf

mf

15

unis

170

mp

<

mp

<

mf

p

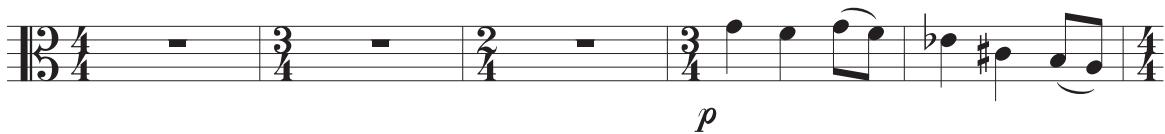
Retenu

Nocturne
(les Ombres de la Nuit)
pour
Orchestre à cordes et Harpe

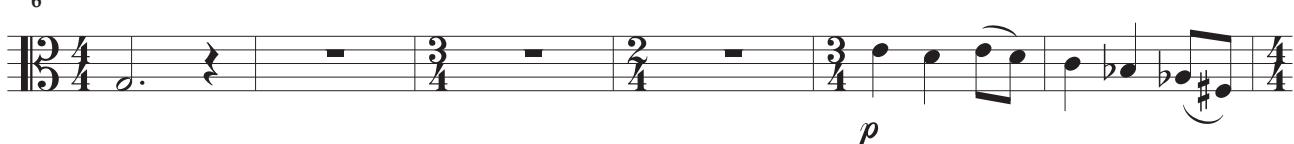
Henri LOCHE

Larghetto $\bullet = 60$

Comme une plainte



Comme une plainte



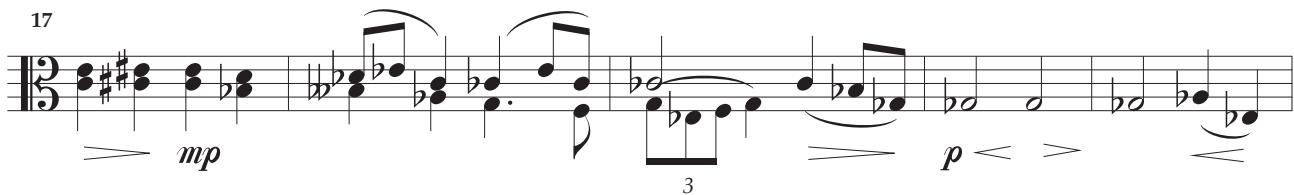
12

1 *Un peu retenu*

Div.



17



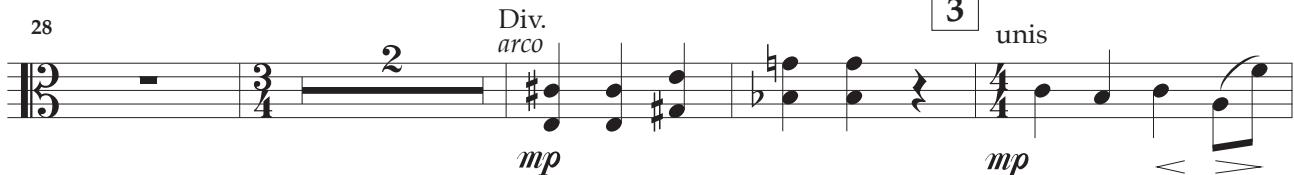
22

Pizz.



28

3 *unis*



Alt.

-3-

34

Div.

<> *p* ————— *mp*

40

4

5

3

4

mf

49

5 Allegretto $\text{♩} = 104$

mf

53

Div.

mp < *mf* *mp* *mf*

58

6

Pizz.

= *mp* < *mf* *mp* *mf*

64

mp

75

Div.

mp ————— *mf*

-4

7

82 unis

Alt.

87 Sul Tasto

J.N.

Sul Tasto

p sub.

8

91 Div.

95 unis

9

99 Pizz.

10

106

Rall.

11 T° 1° ♩ = 60

118

124 Comme une plainte

p

DPV-AHL098

This block contains measures 82 through 124 of the bassoon part. It includes dynamic markings like 'mf' and 'mp', performance instructions like 'unis', 'Sul Tasto', 'J.N.', 'Div.', 'Pizz.', 'Rall.', and tempo 'T° 1° ♩ = 60'. Measure 95 features a change in time signature from 3/4 to 4/4. Measure 118 shows a transition with a 'Comme une plainte' instruction. Measure 124 concludes the section with a dynamic 'p'.

Alt.

-5-

130 *Comme une plainte*

12 *Un peu retenu*

p

p

136 *Div.*

mf

mp

p

141 *Pizz.*

13

mp

147 *Div.*

14

mp

mp

154

p

mp

159

Div.

15

mf

mf

169

Retenu

mp

mf

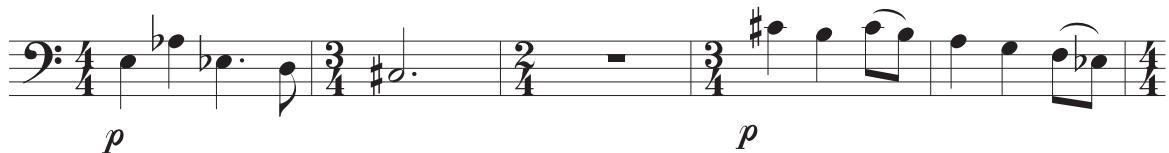
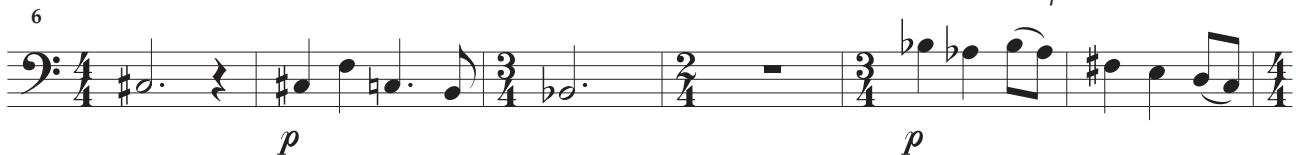
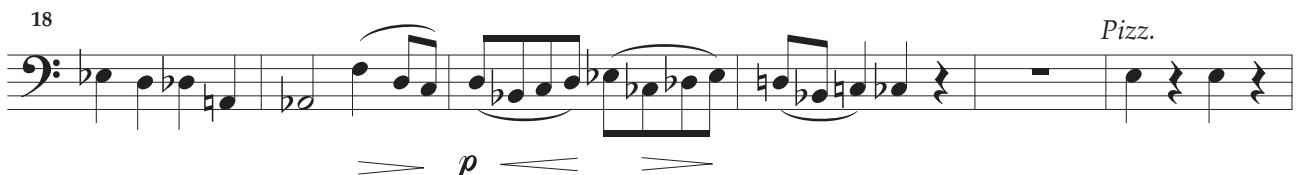
p

Nocturne

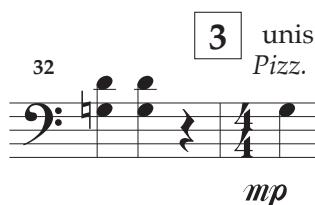
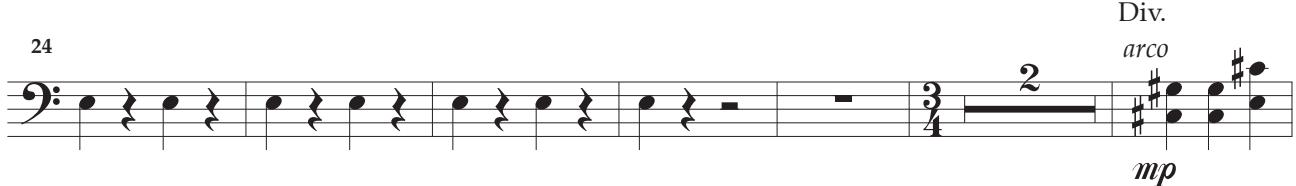
(les Ombres de la Nuit)

pour
Orchestre à cordes et Harpe

Henri LOCHE

Larghetto $\text{♩} = 60$ *Comme une plainte**Comme une plainte***1** *Un peu retenu***2**

Div.



Div.



Vlc.

-3-

39

4

solo

mp

48

5 Allegretto $\text{♩} = 104$

mf

52

mp \ll *mf*

mp

Div.

55

mf

\ll *mp* \ll *mf*

60

Pizz.

mp

mf

mp

66

Div.

mp

76

mf

93

8

9 *Pizz.*

mf > *mp* — *mf*

115

p

mf

Div.

unis

Rall.

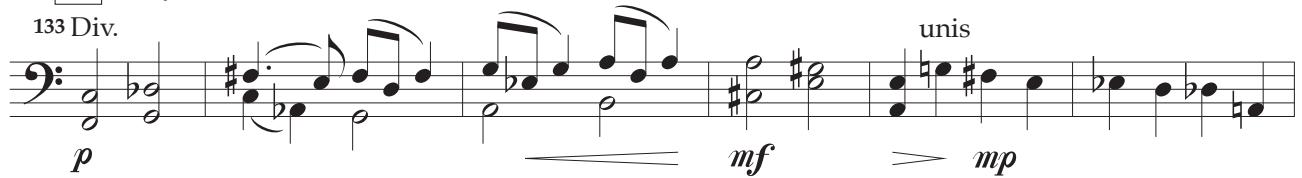
120

11 T° 1° ♩ = 60

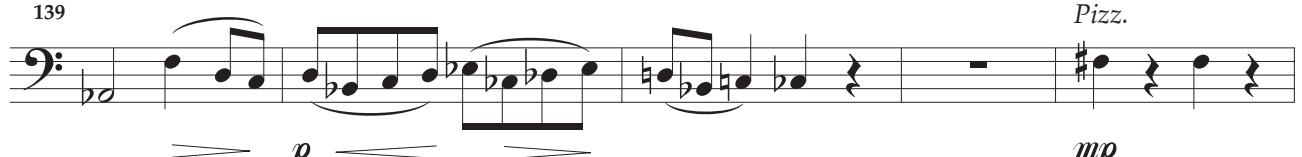
Comme une plainte

mp *p*

12 *Un peu retenu*

133 Div. 

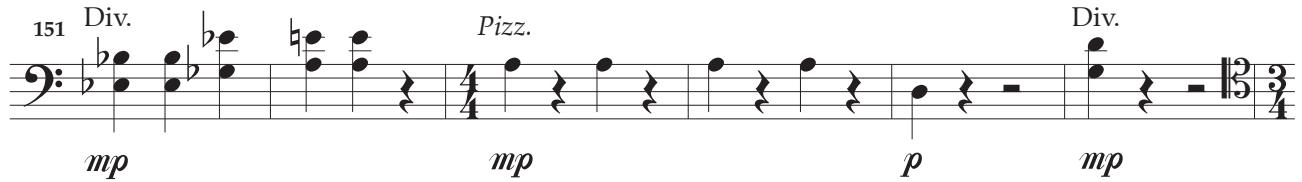
13 *Pizz.*

139 

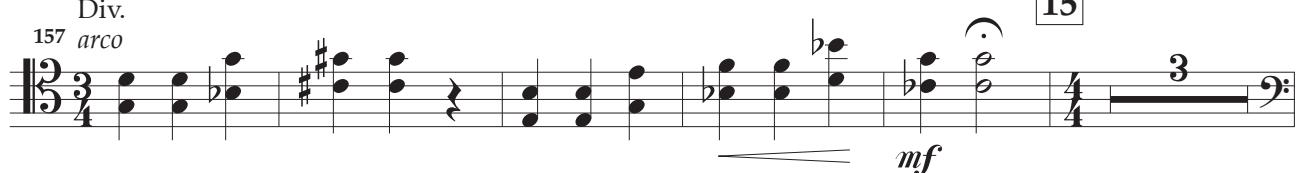
144



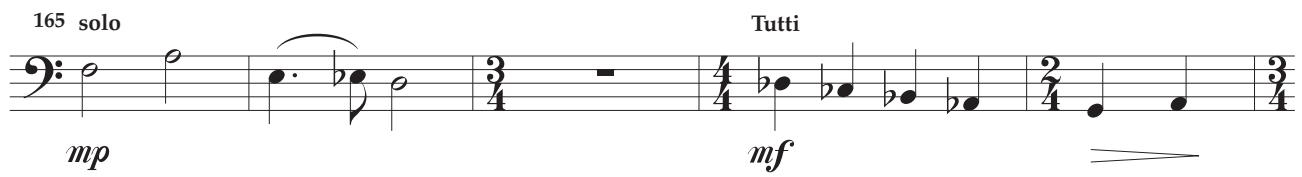
14

151 Div. 

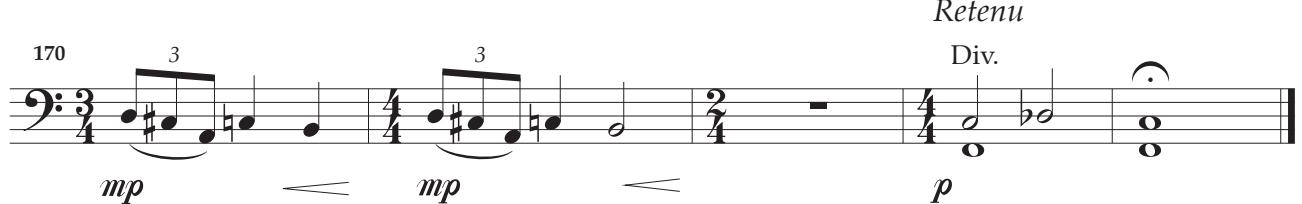
15

157 *arco* 

165 solo *Tutti*



Retenu

170 

Nocturne (les Ombres de la Nuit)

pour
Orchestre à cordes et Harpe

Henri LOCHE

Larghetto $\text{♩} = 60$

The musical score consists of six staves of double bass notation. Staff 1 starts with a dynamic *p* and includes markings for *Sonore*, *Pizz.*, and *mp*. Staff 2 starts with *arco* and includes markings for *Sonore*, *Pizz.*, and *mp*. Staff 3 starts with *arco* and includes dynamics *p*, *mf*, *mp*, and *< >*. Staff 4 starts with *arco* and includes dynamics *mp*, *mp*, and *p*. Staff 5 starts with *arco* and includes dynamics *mp* and *mf*. Staff 6 starts with *arco* and includes dynamics *mf*.

5 Allegretto $\text{♩} = 104$

49 *Pizz.*

mf

54 *arco*

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

60 **6** *Pizz.*

mp *mp* *4* *4* *3*

73 *2*

mp *mf*

81 **7**

mf *mp* <

89 *2*

8

< *mf* > *mp*

97 *Pizz.*

9

< *mf* > *mp*

106 **10**

mf *p* *mf*

Cb.

Rall.

119 *Pizz.* **11** T° 1° ♦ = 60

126 *Sonore* *Pizz.* *arco*

132 *Sonore* *Pizz.* **12** *Un peu retenu* *arco*

139 **13**

147 **14** *Pizz.*

155 *arco*

161 **15**

170 *Retenu*