

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Henri LOCHE

Maestoso $\text{♩} = 56$

Flûtes
Hautbois ou 2ème Flûte
Clarinettes Si b
Basson

Four staves in common time (♩ = 56). Each staff has a single note (rest) in each measure.

Maestoso $\text{♩} = 56$

Saxophones Altos Mi b
Saxophones Ténors Si b
Saxophones Barytons Mi b

Three staves in common time (♩ = 56). Each staff has a single note (rest) in each measure.

Maestoso $\text{♩} = 56$

Cors en Fa
Trompettes Si b
Trombones
Trombone Basse
Tuba Si b

Five staves in common time (♩ = 56). Measures 1-2: rests. Measure 3: Cors en Fa (sharp), Trompettes (sharp), Trombones (sharp), Trombone Basse (sharp), Tuba (sharp). Measure 4: dynamic f. Measures 5-6: rests. Measures 7-8: dynamic f.

Maestoso $\text{♩} = 56$

Timbales
Xylophone
Cymbales

Three staves in common time (♩ = 56). Measures 1-2: rests. Measures 3-4: Timbales (mf), Xylophone (f). Measures 5-6: rests. Measures 7-8: dynamic f.

1

Cors: - | 2 | 3 | 4 | - | 3 | - | 5 |

Trp.: 1° 2° | 3° mp | f | 1° 2° | 3° mp | mf |

Trb.: à 2 | 4 | 3 | 4 | à 2 | 4 | 3 | 5 |

Trb. B.: 4 | 3 | 4 | 3 | 4 | 3 | 4 | 5 |

Tub.: 4 | 3 | 4 | 3 | 4 | 3 | 4 | 5 |

Timb.: 4 | 3 | 4 | 3 | 4 | 3 | 4 | 5 |

Xyl.: - | 2 | 3 | 4 | - | 3 | - | 4 |

=

2

Cors: - | 4 | - | 3 | - | 2 | #3 | 3 | 10 |

Trp.: 10 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | p |

Trb.: 10 | 4 | 4 | 3 | 4 | 3 | 2 | 3 | p |

Trb. B.: 3 | 4 | 3 | 4 | 3 | 2 | 3 | p |

Tub.: 3 | 4 | 3 | 4 | 3 | 2 | 3 | p |

Timb.: 10 | 4 | 3 | 4 | - | 2 | 3 | 3 | 2 | 10 |

-3-

3 **Largo** $\text{♩} = 42$ rit.

Fl. 15 $\text{♩} = 42$ rit.

Sax. A. 15 $\text{♩} = 42$ rit.

Sax. T. 15 $\text{♩} = 42$ rit.

Sax. B. 15 $\text{♩} = 42$ rit.

Cors. 15 $\text{♩} = 42$ rit.

Trp. 15 $\text{♩} = 42$ rit.

Trb. 15 $\text{♩} = 42$ rit.

Trb. B. 15 $\text{♩} = 42$ rit.

Tub. 15 $\text{♩} = 42$ rit.

Timb. 15 $\text{♩} = 42$ rit.

Glock. 15 $\text{♩} = 42$ rit.

Cl. *Tempo*

Sax. A.

Sax. T.

Sax. B.

Trp. *Sourdine*

Trb.

Trb. B.

Tub.

Trg.

4

4

4

otez la sourdine

=

Cl.

B.

Solo

Sax. A.

Sax. T.

Sax. B.

30

30

12

12

5 Allegro $\text{♩} = 120$

Fl. 37 à 2 $\text{♩} = 120$

Hb. ou Fl. 2 à 2 $\text{♩} = 120$

Cl. à 2 $\text{♩} = 120$

B. à 2 $\text{♩} = 120$

Sax. A. à 2 $\text{♩} = 120$

Sax. T. à 2 $\text{♩} = 120$

Sax. B. à 2 $\text{♩} = 120$

Cors 37 à 2 $\text{♩} = 120$

Trp. 37 à 2 $\text{♩} = 120$ Sourdine 1° $\text{♩} = 120$

Trb. B. 37 à 2 $\text{♩} = 120$

Tub. 37 à 2 $\text{♩} = 120$

Timb. 37 à 2 $\text{♩} = 120$

Glock. 37 à 2 $\text{♩} = 120$

40

Fl.

Hb. ou Fl. 2

Cl.

B.

Sax. A.

Sax. T.

Sax. B.

Trp.

2°

3°

1° otez la sourdine

Trb.

mf

Trb. B.

mf

mp

Tub.

mf

mp

40

Timb.

mp

Glock.

mp

Cymb. susp.

tr

mf

Fl. *f* Rall.

Cl. *f* 2 2 2 *mf*² 2 *p*

B. *f* *p*

Sax. A. *f* Rall.

Sax. T. *f* *p*

Sax. B. *f*

Cors. *f* Rall.

Trp. *f* Rall.

Trb. *f*

Trb. B. *f*

Tub. *f*

Xyl. *f* Rall.

Cymb. susp. *f*

Tempo

47 à 2

Fl. *mp* *mf*

Hb. ou Fl. 2 *mp* *mf*

Cl. *mp* à 2 *mf*

B. - *mf*

Tempo

47

Sax. A. *mp* *mf*

Sax. T. *mp* *mf*

Sax. B. *mp* *mf*

Tempo

47

Cors - *mf*

47

Trp. - *mf*

47

Trb. B. *mp*

Tub. - *mp*

Tempo

47

Timb. *mp*

Glock. *mp*

50

Fl.

Hb.
ou Fl.2

Cl.

B.

50

Sax. A.

Sax. T.

Sax. B.

50

2°

3°

1° otez la sourdine

Trp.

50

Trb.

Trb. B.

Tub.

50

Ré —> Mi

Timb.

Glock.

Cymb.
susp.

Photocopie interdite

DPV-AHL058

Rall.

Fl. *f*

Cl. *f*

B. *f*

Sax. A. *f*

Sax. T. *f*

Sax. B. *f*

Cors *f*

Trp. *f*

Trb. *f*

Trb. B. *f*

Tub. *f*

Xyl. *f*

Cymb. susp. *f*

57 **6** Andante $\text{♩} = 80$

Fl. - à 2 mp à 2 mp mp

Cl. - mp mp mp

B. - mp mp

57 **6** Andante $\text{♩} = 80$

Sax. A. - mp mp

Sax. T. - mp mp

Sax. B. - mp mp

57 **6** Andante $\text{♩} = 80$

Timb. - mp mp

=

60 Fl. - mf mp mf

Cl. - mf mp mf

B. - mf mp mf

60 Sax. A. - mf mp mf

Sax. T. - mf mp mf

Sax. B. - mf mp mf

7

Fl.

Cl.

B.

63

Sax. A.

Sax. T.

Sax. B.

63

Cors

à 2

mf

63

Trp.

1°

mf

63

Trb.

mf

63

Trb. B.

mf

63

Tub.

mf

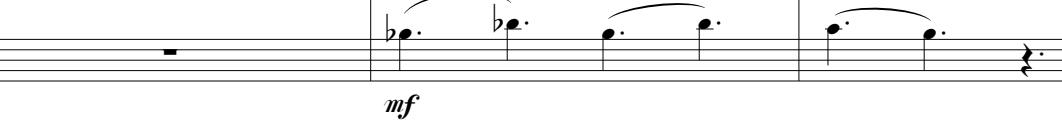
63

Timb.

mp

p

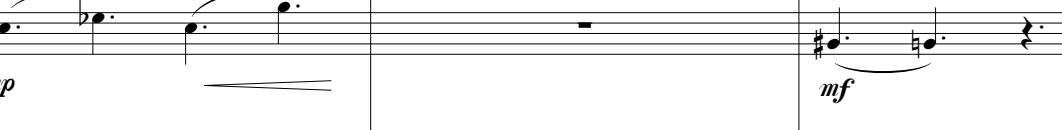
8 Allegro $\text{♩} = 120$

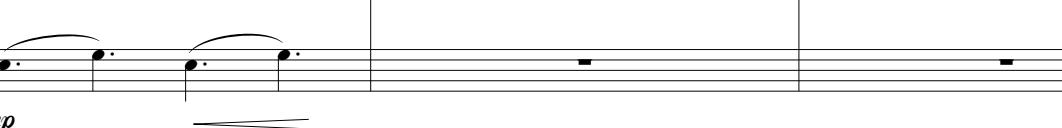
Cl. 67 

B. 

8 Allegro $\text{♩} = 120$

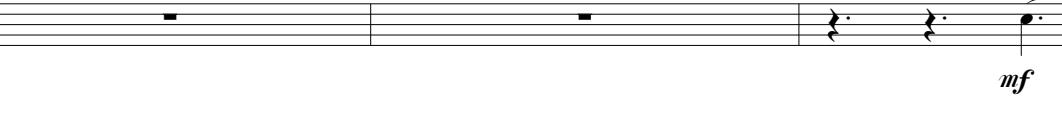
Sax. A. 67 

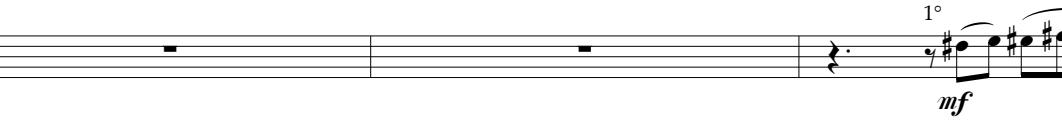
Sax. T. 

Sax. B. 

8 Allegro $\text{♩} = 120$

Cors 67 

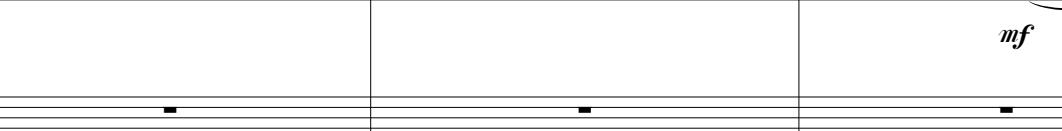
Trp. 67 

Trb. 67 

Trb. B. 

Tub. 

8 Allegro $\text{♩} = 120$

Timb. 67 Mi —> Mi ♭ 

Fl. 70

Hb. ou Fl. 2

Cl.

B.

Sax. A. 70

Sax. T.

Sax. B.

mp

mf

mf

mf

mf

mf

mf

mf

9 Andante $\text{♩} = 80$

Fl.

Hb. ou Fl. 2

Cl.

B.

mp

mp

mf

mp

mp

mf

mp

mp

mf

mf

mf

9 Andante $\text{♩} = 80$

Sax. B.

mf

9 Andante $\text{♩} = 80$

Timb.

mp

Mi \flat —> Ré

76

Fl. *mp* *mf*

Hb. ou Fl. 2 *mp* *mf*

Cl. *mp* *mf*

B. *mp* *mf*

Sax. B. *mp*

Cors *mf*

Trb. *mf*

Trb. B. *mf*

Tub. *mf*

Photocopie interdite

DPV-AHL058

10 Allegro $\text{♩} = 120$

Fl. à 2 $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Hb. ou Fl. 2 $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Cl. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

B. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

Sax. A. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Sax. T. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Sax. B. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

Cors $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Trp. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Trb. B. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Tub. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

Timb. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Glock. $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

10 Allegro $\text{♩} = 120$

82

Fl. -

Hb. ou Fl. 2 -

Cl. -

B. -

Sax. A. -

Sax. T. -

Sax. B. -

Trp. 2° - 2° - 1° otez la sourdine

3° -

Trb. -

Trb. B. -

Tub. -

Timb. -

Glock. -

Cymb. susp. -

Photocopie interdite

Rall.

Fl. *f*

Cl. *f*

B. *f*

Sax. A. *f*

Sax. T. *f*

Sax. B. *f*

Cors. *f*

Trp. *f*

Trb. *f*

Trb. B. *f*

Tub. *f*

Xyl. *f*

Cymb. susp. *f*

11 Largo $\text{♩} = 42$ rit. *Tempo*

Musical score for measures 89-90. The first measure shows the Clarinet (Cl.) playing a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The second measure shows the Bassoon (B.) playing a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. Both measures are in common time.

11 Largo $\text{♩} = 42$ rit. *Tempo*

Musical score for measure 89. The Saxophone T. (Sax. T.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

11 Largo $\text{♩} = 42$ rit. *Tempo*

Musical score for measure 89. The Trombone (Trp.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

Musical score for measure 89. The Trombone (Trb.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

Musical score for measure 89. The Trombone Bass (Trb. B.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

Musical score for measure 89. The Bassoon (Tub.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

otez la sourdine

11 Largo $\text{♩} = 42$ rit. *Tempo*

Musical score for measure 89. The Timpani (Timb.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

Musical score for measure 89. The Triangle (Trg.) plays a eighth-note followed by a sixteenth-note pair, with a fermata over the sixteenth note. The dynamic is p . The measure ends with a fermata over the next measure. The tempo is $\text{♩} = 42$.

Fl. *à 2* *p* *mp* *p* *mp* *p* *mp*

Hb. ou Fl. 2 *p*

Cl. *p*

B. *p*

rit. *Tempo*

Sax. A. *p* *mp* *p* *mp*

Sax. T. *mp* *p* *mp* *p* *mp*

Sax. B. *p* *mp* *p* *mp*

rit. *Tempo*

Trb. *otez la sourdine*

Trb. B. *otez la sourdine*

rit. *Tempo*

Trg. *p*

-22-

12

Fl. 97 *mp* *mf* *mp* *mp* *mp*

Hb. ou Fl. 2 *mp* *mf* à 2 *mp* *mp* *mp*

Cl. *mp* *mf* *mp* *mp* *mp*

B. *mf* *mp* *mp* *mp*

Sax. A. *mf* *mp* *mp* *mp*

Sax. T. *mf* *mp* *mp* *mp*

Sax. B. *mf* *mp* *mp* *mp*

Cors 97 à 2 *mp* *mp* *mp*

Trp. 97 *mf* *mp* *mp* *mp*

Trb. 97 *mf* *mp* *mp* *mp*

Trb. B. *mf* *mp* *mp* *mp*

Tub. *mf* *mp* *mp* *mp*

Trg. 97 *mf* *mp* *mp*

Photocopie interdite

13

103

Fl.

Cl.

B.

à 2

mp

à 2

mp

mf

Pressez

13

103

à 2

Sax. A.

Sax. T.

Sax. B.

mp

mp

mf

mf

Pressez

13

103

Cors

Pressez

103

Trb. B.

Tub.

13

103

Cymb.
susp.

tr

mp

mf

Pressez

14 Maestoso $\text{♩} = 56$

Fl. f mp f

Hb. ou Fl. 2 f f

Cl. f mp f

B. f mp f

Sax. A. f mp f

Sax. T. f mp f

Sax. B. f mp f

Cors f f

Trp. f f

Trb. f f

Trb. B. f mp f

Tub. f mp f

Timb. f mp f

Xyl. f f

Cymb. f f

15

114

Fl.

Cl.

B.

mp

This section shows four staves. The first three staves (Flute, Clarinet, Bassoon) have rests in measures 1 and 2, then switch to 3/4 time. The Bassoon section starts with a single note in measure 1, followed by rests in measures 2 and 3, then switches to 3/4 time. Measure 4 is a rest. Measure 5 starts with a single note in 3/4 time, followed by rests in measures 6 and 7, then switches back to 4/4 time.

15

114

Sax. A.

Sax. T.

Sax. B.

This section shows three staves. All three instruments have rests in measures 1 and 2, then switch to 3/4 time. Measures 3 through 7 are rests, then switch back to 4/4 time.

15

114

Cors

This section shows one staff for Horns. It has rests in measures 1 and 2, then switches to 3/4 time. Measures 3 through 7 are rests, then switch back to 4/4 time.

114

Trp.

1°
2°
3°
mp

mf

This section shows one staff for Trombone. It starts with a dynamic of *mp* and a 3/4 time signature. Measures 2 through 7 are rests, then switch to 4/4 time.

114

Trb.

à 2

mp

mf

This section shows one staff for Trombone. It starts with a dynamic of *mp* and a 3/4 time signature. Measures 2 through 7 are rests, then switch to 4/4 time.

Trb. B.

mp

mf

This section shows one staff for Trombone B. It starts with a dynamic of *mp* and a 3/4 time signature. Measures 2 through 7 are rests, then switch to 4/4 time.

Tub.

mp

mf

This section shows one staff for Bass Trombone. It starts with a dynamic of *mp* and a 3/4 time signature. Measures 2 through 7 are rests, then switch to 4/4 time.

15

114

Timb.

mp

This section shows one staff for Timpani. It has rests in measures 1 and 2, then switch to 3/4 time. Measures 3 through 7 are rests, then switch back to 4/4 time.

20

119

16

Fl.

Hb. ou Fl.2

Cl.

B.

119

16

Sax. A.

Sax. T.

Sax. B.

119

16

Cors

Trp.

Trb.

Trb. B.

Tub.

119

16

Timb.

Glock.

This page contains five systems of musical notation. The first system (measures 119-16) includes parts for Flute, Bassoon or Flute 2, Clarinet, and Bass. The second system (measures 119-16) includes parts for Saxophone A, Saxophone T, and Saxophone B. The third system (measures 119-16) includes parts for Horns and Trombone. The fourth system (measures 119-16) includes parts for Trombone Bass, Bass Trombone, Bass Trombone Bass, Bass Trombone Bass, and Bass Trombone Bass. The fifth system (measures 119-16) includes parts for Timpani and Glockenspiel. Measure 119 starts with dynamic *p*, followed by *mf* and *mp*. Measure 16 starts with *p*, followed by *mf* and *mp*. Various time signatures (2/4, 3/4, 4/4) are used throughout the measures.

124

Fl. *f*

Hb. ou Fl. 2 *f*

Cl. *f*

B. *f*

à 2

Sax. A. *f*

Sax. T. *f*

Sax. B. *f*

#8

Cors *mp* *f*

à 2

Trp. *mp* *f*

Trb. *mp* *f*

Trb. B. *mp* *f*

Tub. *mp* *f*

#8

Timb. *f*

tr ~

Glock.

Cymb. *f*

A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT

1ère Flûte

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

Ouverture à la française pour orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

The musical score consists of five staves of music for the Flute. Staff 1 (Measures 1-6) shows a series of quarter note patterns in common time. Staff 2 (Measures 7-14) shows measures in 3/4 time with various rhythmic patterns. Staff 3 (Measures 15-18) features the 1ère Trompette part, with dynamic markings *mp*. Staff 4 (Measures 19-22) continues the 1ère Trompette part with dynamic markings *p* and *mp*. Staff 5 (Measures 23-26) shows a return to common time. Staff 6 (Measures 27-30) shows a return to 3/4 time. Staff 7 (Measures 31-34) begins the Allegro section at $\text{♩} = 120$, with dynamic marking *mp*.

Fl. 1

-3-

38

41

43

46

49

52

55

59

62

Rall. Tempo

6 Andante $\text{d} = 80$

7

3

Fl. 1

8 Allegro $\text{♩} = 120$

1ère Clarinette

9 Andante $\text{♩} = 80$

10 Allegro $\text{♩} = 120$

11 Largo $\text{♩} = 42$
rit. *Tempo*

Fl. 1

-5-

Tempo

95

p *mp* *p* *mp*

12

98

mf

13

103

mp

*Pressez***14** Maestoso $\bullet = 56$

108

mf *f* *mp*

15

112

f

16

118 1ère Trompette

p *mf*

123

mp *f*

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

2ème Flûte

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE



7

1 2

15

1ère Trompette

mp

3 Largo $\text{♩} = 42$ rit. Tempo

19

p *mp* *p* *mp*

22

p *mp* *p* *mp*

rit. Tempo

2

4

27

5 Allegro $\text{♩} = 120$

34

mp

Fl. 2

-3-

38

Rall. *Tempo*

42

45

49

52

55

59

62

7

3

-4-

8 Allegro $\text{♩} = 120$

Fl. 2

1ère Clarinette

67 4 1ère Clarinette

mf

9 Andante $\text{♩} = 80$

73 mp mp

75 mf mp mp mf

10 Allegro $\text{♩} = 120$

78 mp mp

81 mf mp

84 mf f

Rall.

11 Largo $\text{♩} = 42$

rit. Tempo

87 2

Fl. 2

-5-

rit. *Tempo*

94

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

12

97

mp *mf*

13

101

mp *mp* *mp*

Pressez

14 Maestoso $\text{♩} = 56$

mf *f* *mp*

15

112

f

16

118 1ère Trompette

p *mp* *mf*

123

mp *f*

Hautbois

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Henri LOCHE

Maestoso ♩ = 56

Musical score for flute and piano, featuring six numbered sections (1-6) with dynamic markings and performance instructions.

Section 1: Measures 8-11. Flute part: 4 measures of rest. Piano part: 4 measures of rest.

Section 2: Measures 12-15. Flute part: 4 measures of rest. Piano part: 4 measures of rest.

Section 3: Measures 16-19. Largo tempo, $\text{♩} = 42$. rit. Tempo. Flutes play eighth-note patterns. Dynamics: p , mp .

Section 4: Measures 20-23. rit. Tempo. Flutes play eighth-note patterns. Dynamics: p , mp .

Section 5: Measures 24-27. Allegro tempo, $\text{♩} = 120$. Dynamics: mp , mf , mp .

Section 6: Measures 28-31. rit. Tempo. Flutes play eighth-note patterns. Dynamics: mp , mf .

Section 7: Measures 32-35. rit. Tempo. Flutes play eighth-note patterns. Dynamics: mp , mf .

Section 8: Measures 36-39. rit. Tempo. Flutes play eighth-note patterns. Dynamics: mp , mf .

Section 9: Measures 40-43. rit. Tempo. Flutes play eighth-note patterns. Dynamics: mp , mf .

Section 10: Measures 44-47. rit. Tempo. Flutes play eighth-note patterns. Dynamics: mp , mf .

Section 11: Measures 48-51. Andante tempo, $\text{♩} = 80$. rit. Tempo. Flutes play eighth-note patterns. Dynamics: mp , mf .

Hb.

-3-

7

8 Allegro $\text{♩} = 120$
1ère Clarinette

63

mf

9 Andante $\text{♩} = 80$

74

mp

mf

mp

10 Allegro $\text{♩} = 120$

77

mf

mp

mf

Rall.

11 Largo $\text{♩} = 42$

82

mp

3

3

rit. Tempo

12

Flûtes

p

mp

13

Pressez

Flûtes

99

2

3

3

2

4

4

2

14 Maestoso $\text{♩} = 56$

109

f

f

15

117 1ère Trompette

16

p

mf

123

mp

f

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

1ère Clarinette

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

Ouverture à la française pour orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

1 2

3 Largo $\text{♩} = 42$
rit. Tempo
* Flûtes

15 rit. Tempo

23

26 4

30 Solo

36

5 Allegro $\text{♩} = 120$

* Les répliques sont transposées en Si

40

43

f

Rall. *Tempo*

46

p

mp

mf

50

mp

53

f

Rall. [6] **Andante** $\text{d} = 80$

56

p

mp

59

mp

mf

mp

[7]

62

mf

3

8 Allegro $\text{♩} = 120$

9 Andante $\text{♩} = 80$

10 Allegro $\text{♩} = 120$

83

Rall.

Cl. 1

-5-

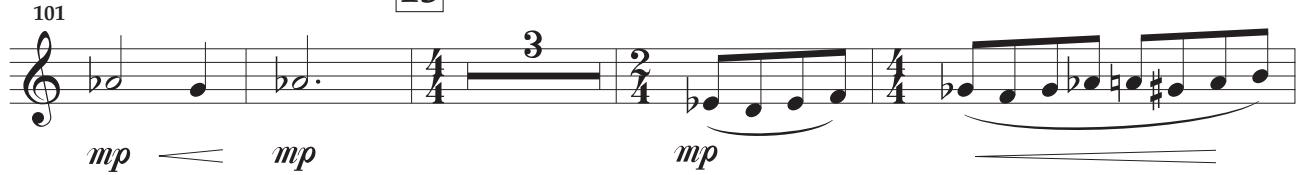
11 Largo $\text{♩} = 42$
rit. Tempo



12



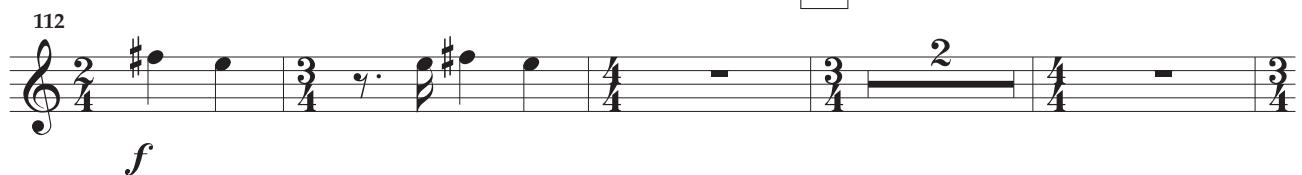
13



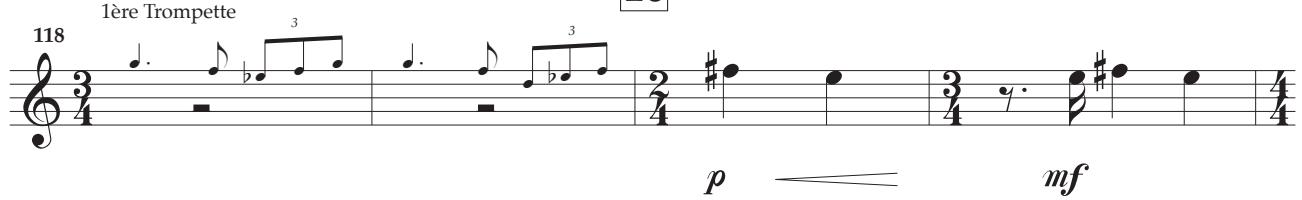
14 Maestoso $\text{♩} = 56$



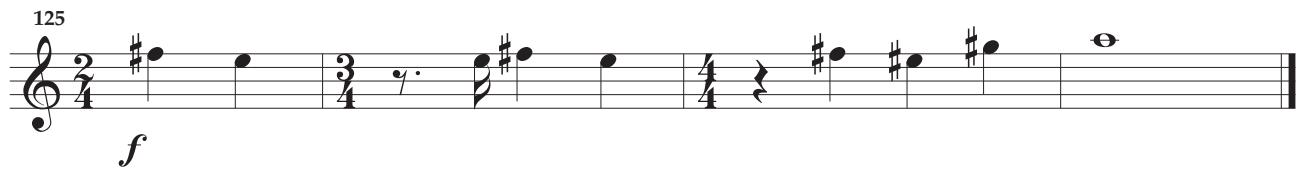
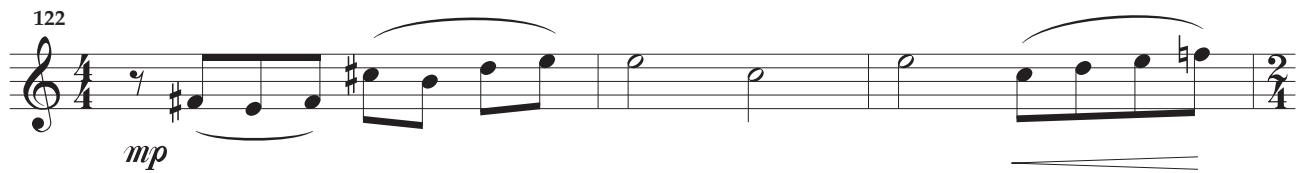
15



16



mf



2ème Clarinette

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso ♩ = 56

Henri LOCHE

7

1

2

3 **Largo** $\text{♩} = 42$
rit. Tempo
 * Flûtes

15

4

5 **Allegro** $\text{♩} = 120$

23

26

30

37

* Les répliques sont transposées en Si

Cl. 2

-3-

40

Rall. *Tempo*

6 **Andante** $\text{♩} = 80$

7

-4-

Cl. 2

8 Allegro $\text{♩} = 120$

67

mf

9 Andante $\text{♩} = 80$

71

mp *mf* *mp*

74

mp *mf*

76

mp *mf*

10 Allegro $\text{♩} = 120$

78

mp

81

mf *mp*

84

f *Rall.*

87

mf *p*

Cl. 2

-5-

11 **Largo** $\text{♩} = 42$

rit. *Tempo*

90

12

97

13

102

14 **Maestoso** $\text{♩} = 56$

108

15

112

16

118

122

125

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

Ouvrage protégé
PHOTOCOPIE INTERDITE
Même partielle (Loi du 11 Mars 1957)
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Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE



7

1

2

Musical score for Bassoon, section 1, measures 7-14. The score consists of two staves. The left staff uses a bass clef and a 3/4 time signature. The right staff uses a bass clef and a 2/4 time signature. Measures 7-10 are in 3/4, and measures 11-14 are in 2/4. Measure 14 ends with a repeat sign.

15

3 Largo $\text{♩} = 42$

4

1er Sax. Alto

Musical score for Bassoon, section 3 (Largo), measures 15-18, and section 4 (1st Sax Alto entry). The score consists of two staves. The left staff uses a bass clef and a 3/4 time signature. The right staff uses a treble clef and a 2/4 time signature. Measure 15 starts with a bass note. Measure 16 has a dynamic *p*. Measure 17 has a dynamic *mf*. Measure 18 has a dynamic *f*.

29

Musical score for Bassoon, section 5 (Allegro), measures 29-32. The score consists of two staves. The left staff uses a treble clef and a 2/4 time signature. The right staff uses a bass clef and a 3/4 time signature. Measure 29 starts with a bass note. Measure 30 has a dynamic *p*. Measure 31 has a dynamic *mf*. Measure 32 has a dynamic *f*.

36

5 Allegro $\text{♩} = 120$

Musical score for Bassoon, section 5 (Allegro), measures 36-40. The score consists of two staves. The left staff uses a bass clef and a 12/8 time signature. The right staff uses a bass clef and a 8/8 time signature. Measures 36-39 have a dynamic *mf*. Measure 40 has a dynamic *f*.

40

Musical score for Bassoon, section 5 (Allegro), measures 40-44. The score consists of two staves. The left staff uses a bass clef and a 12/8 time signature. The right staff uses a bass clef and a 8/8 time signature. Measures 40-43 have a dynamic *mf*. Measure 44 has a dynamic *f*.

44

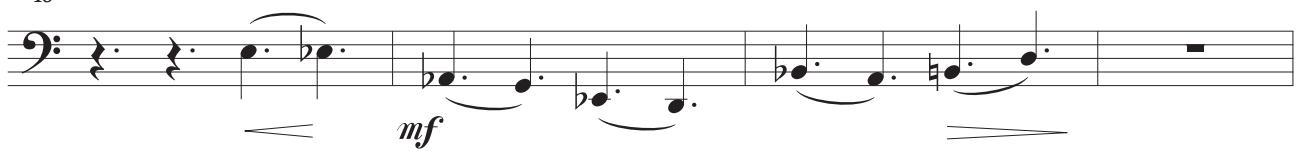
Rall. *Tempo*

p

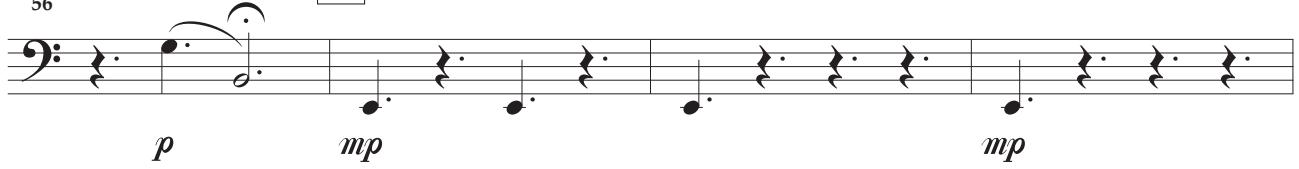
Musical score for Bassoon, section 5 (Allegro), measures 44-48. The score consists of two staves. The left staff uses a bass clef and a 12/8 time signature. The right staff uses a bass clef and a 8/8 time signature. Measures 44-47 have a dynamic *mf*. Measure 48 has a dynamic *p*.

B.

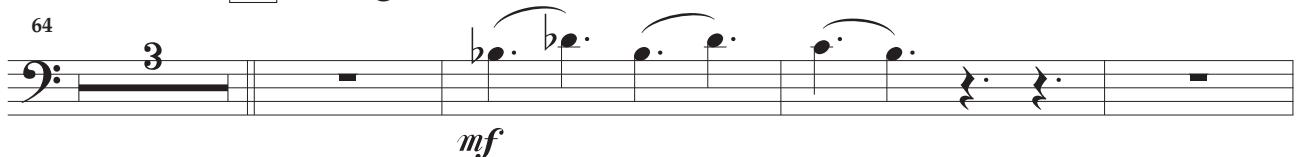
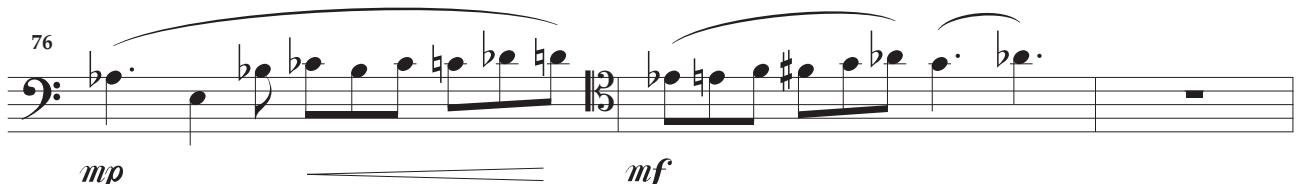
48



52

56 *Rall.***6** Andante $\text{♩} = 80$ **7**

60

**8** Allegro $\text{♩} = 120$ **9** Andante $\text{♩} = 80$ 

4- B.

10 Allegro $\text{♩} = 120$

79

84

88 *Rall.* **11** Largo $\text{♩} = 42$ *rit. Tempo*

95 *Tempo* **12**

101 **13**

106 Pressez **14** Maestoso $\text{♩} = 56$

112

118 1^{ère} Trompette

123

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

15

7

1

2

* 1ère Trompette

3 Largo $\text{♩} = 42$ rit.

Tempo

rit. Tempo

21

p == mp ==

4

28

mp > p < mp p < mp p

33

5 Allegro $\text{♩} = 120$

mp

38

mf

* Les répliques sont transposées en Mi

Sax. A. 1

-3-

41 *mp* *mf*

43 *Rall.*

Tempo

47 *mp* *mf*

51 *mp* *mf* *f*

54 *Rall.* **6** *Andante* $\text{♩} = 80$

58 *mp*

60 *mf* *mp*

7

62 *mf* *3*

8 Allegro $\cdot = 120$

Musical score for piano, page 10, system 67. The score shows a single melodic line on a five-line staff. The key signature is one sharp (F#). Measure 67 begins with a dynamic *mp*. The melody consists of eighth-note patterns: a pair of notes followed by a sixteenth-note休止符 (rest), then another pair of notes followed by a sixteenth-note休止符. This pattern repeats. The measure ends with a dynamic *mf*. The score includes a rehearsal mark "67" and a measure number "10".

9 Andante ♩. = 80

A musical score page showing measures 2 and 6. The key signature changes from B-flat major to A major at the beginning of measure 2. Measure 2 consists of six eighth-note pairs. Measure 6 consists of three eighth-note pairs. Measures 2 and 6 are bracketed together.

10 Allegro ♩. = 120

Musical score for piano, page 8, measure 79. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and rests. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It features sustained notes and a dynamic marking of *mp* (mezzo-piano). Measure 79 concludes with a repeat sign and a double bar line.

Musical score for piano, page 10, measures 81-82. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 81 starts with a dynamic of *mf*. It features a series of eighth-note pairs connected by slurs, with the second note of each pair having a sharp sign. The first two pairs are followed by a short rest. Measure 82 begins with a dynamic of *mp*. It contains a sixteenth-note pattern consisting of two groups of three notes each, separated by a bar line. The first group has a sharp sign over the first note, and the second group has a sharp sign over the second note. The measure concludes with a fermata over the final note.

Rall

11 Largo ♩ = 42

rit. *Tempo*

Musical score for string bass, page 10, measures 87-90. The score shows a treble clef, a key signature of one sharp, and a tempo marking of 'rit. Tempo 2'. Measure 87 starts with a dotted half note followed by a fermata over three eighth notes grouped by braces. Measures 88-89 show two pairs of eighth notes grouped by braces, each pair followed by a fermata. Measure 90 begins with a fermata over two eighth notes grouped by braces. The score concludes with a measure ending in a common time signature, indicated by a '4' below the staff.

rit. *Tempo*

94

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

Sax. A. 1

-5-

12

98

mf

mp — *mp* — *mp*

13

103

mp

Pressez

14 Maestoso ♩ = 56

107

mf

f

110

mp — *f*

114

15

1ère Trompette

p — *mf* — *mp*

120

16

f

125

f

2ème Saxophone Alto Mi

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

* Les répliques sont transposées en Mi

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Sax. A. 2

-3-

Rall.

Musical score for piano, page 10, measure 43. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The music begins with a dotted half note followed by a dotted quarter note, both with a sharp sign. This is followed by a dotted eighth note with a sharp sign, a dotted quarter note, another dotted eighth note with a sharp sign, and a dotted quarter note. A fermata is placed over the last dotted quarter note. The measure ends with a double bar line and a repeat sign.

Tempo

Musical score for piano, page 10, system 47. The score shows a melodic line in G major with various dynamics and performance instructions. The first measure starts with a dynamic of *mp*. The second measure begins with a dynamic of *mf*. The third measure ends with a dynamic of *f*.

Rall. **6** Andante ♩ = 80

Musical score page 55, measures 1-10. The key signature changes from G major (two sharps) to F# major (one sharp). Measure 1 starts with a half note followed by a dotted quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 is a rest. Measures 6-10 show a steady eighth-note pattern. Measure 10 ends with a fermata over the eighth note.

58

mp

60

mf

mp

f

7

8

8 Allegro ♩. = 120

Musical score for page 62, measures 1-3. The score consists of two staves. The top staff shows a continuous eighth-note pattern starting with a forte dynamic (mf). The bottom staff begins with a forte dynamic (mf), followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes. Measure 3 starts with a dynamic of *mp*.

68

mf

mf

mp

9 Andante •. = 80

10 Allegro $\cdot = 120$

73

6

mp

81

mf

mp

mf

85

Rall.

11 Largo ♩ = 42

rit. Tempo

rit. *Tempo*

90

2

$$p \leq mp \quad \vee \quad p \leqslant mp \quad \vee$$

96

12

mf

13

102

Pressez

106

mf

14 Maestoso $\text{♩} = 56$

109

113

15

1ère Trompette $\text{♩} = 56$

120

16

124

Saxophones Ténors Si

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

*Ouvrage protégé
PHOTOCOPIE INTERDITE
Même partielle (Loi du 11 Mars 1957)
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Ouverture à la française

pour
orchestre d'Harmonie

Maestoso ♩ = 56

Henri LOCHE

7

1

2

15 * 1^{ère} Trompette

3 Largo $\text{♩} = 42$ rit.

21 *Tempo* rit. *Tempo*

28 **4**

33 Solo

5 Allegro $\text{♩} = 120$

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The sheet music consists of six staves of music for a solo instrument, likely flute or oboe. The music is in common time and includes the following sections:

- Staff 1 (Measures 41-44):** Dynamics include *mp*, *mf*, and *f*. Articulations include slurs and grace notes. A tempo change from *Rall.* to *Tempo* is indicated.
- Staff 2 (Measure 45):** Dynamics include *p* and *mp*. Articulations include slurs and grace notes.
- Staff 3 (Measure 49):** Dynamics include *mf*, *mp*, and *mf*. Articulations include slurs and grace notes.
- Staff 4 (Measure 53):** Dynamics include *f* and *p*. Articulations include slurs and grace notes.
- Section 6 (Measures 57-60):** Key signature changes to B-flat major. Dynamics are *mp*. The tempo is marked **Andante** with $\text{♩} = 80$.
- Section 7 (Measures 61-64):** Key signature changes to E-flat major. Dynamics are *mp* and *mf*.
- Section 8 (Measures 65-68):** Key signature changes to C major. The tempo is marked **Allegro** with $\text{♩} = 120$. Measure 66 has a measure repeat sign. Measure 68 has a dynamic of *mp*.
- Staff 6 (Measures 69-72):** Key signature changes to G major. Measures 70 and 71 have dynamics of *mf*. Measure 72 has a dynamic of *2*.

9 Andante $\text{♩} = 80$ **10** Allegro $\text{♩} = 120$

73 6

mp

81

mf *mp* *mf*

85

f *p*

Rall.

11 Largo $\text{♩} = 42$ rit. *Tempo*

89

p *mp* *p* *mp*

92

p *mp* *p* *mp*

rit.

Tempo

12

95

p *mp* > *mf*

13

100

mp *mp* *mp*

Pressez

104

14 Maestoso $\text{♩} = 56$

108

15

112

16

118 1ère Trompette

122

126

Saxophones Barytons Mi

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

Ouvrage protégé
PHOTOCOPIE INTERDITE
Même partielle (Loi du 11 Mars 1957)
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Ouverture à la française pour orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

1 2

* 1ère Trompette

3 Largo $\text{♩} = 42$ rit.

Tempo rit. Tempo

4

5 Allegro $\text{♩} = 120$

mp

mf

* Les répliques sont transposées en Mi

Sax.B.

-3-

Musical score for piano, page 10, system 43. The score shows a melodic line with various dynamics and performance instructions. The key signature is A major (two sharps). The dynamic is ***f***. The tempo is indicated as **Rallentando** (**Tempo**). The melody consists of eighth-note patterns, some with grace notes and slurs. The dynamic changes to ***mp*** at the end of the measure.

48

mf

mp

mf

Rall. **6** **Andante** $\text{♩} = 80$

Musical score for piano, page 10, system 53. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The dynamic marking *f* is present at the beginning of the measure. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 53 concludes with a fermata over the final note. The dynamic marking *mp* appears at the end of the measure.

Musical score for page 58, measures 58-61. The key signature is one sharp. Measure 58 starts with a half note followed by a dotted eighth note. Measures 59-61 show a repeating pattern of a half note followed by a dotted eighth note, each preceded by a sharp sign. The dynamics are *mp*, *mf*, and *mp* respectively.

7

8 Allegro ♩. = 120

62

mf

3

mp

2

9 Andante ♩. = 80

Musical score page 70, measures 1-4. The key signature is A major (no sharps or flats). Measure 1: Treble clef, dynamic *mf*, eighth-note pattern (B, C, D, E, F#, G, A). Measure 2: Two sustained notes (F# and G). Measure 3: Two sustained notes (F# and G). Measure 4: Eighth-note pattern (G, A, B, C, D, E, F#, G).

10 Allegro ♩. = 120

Rall.

-4-

11 Largo $\text{♩} = 42$

rit. Tempo

90

rit. Tempo

$p < mp >$ $p < mp >$

98

12

mf

mp mp mp mp

103

13

mp

Pressez

107

14 Maestoso $\text{♩} = 56$

mf

f

111

mp

f

115

15

1ère Trompette

16

p

121

mf

mp

125

f

A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT

1er Cor en Fa

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

Ouverture à la française pour orchestre d'Harmonie

Maestoso $\text{J} = 56$

Henri LOCHE

The musical score consists of five staves of music for the 1st Horn in F major. The score begins with a Maestoso tempo of $\text{J} = 56$. The first staff starts with a forte dynamic (f). The second staff begins at measure 7, with a dynamic of f and a boxed number 1 above it. The third staff begins at measure 14, with dynamics p and mf , and a boxed number 2 above it. The fourth staff begins at measure 23, with a ritardando instruction (*rit.*) and a tempo marking *Tempo*, followed by a boxed number 3. The fifth staff begins at measure 29, with a dynamic f and a boxed number 4 above it. The sixth staff begins at measure 34, with a dynamic mf and a tempo marking *Allegro* of $\text{J} = 120$, and includes a note indicating "1er Sax. Alto". The seventh staff begins at measure 39, with a dynamic mf and a tempo marking *Tempo*.

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C. 1*Rall. Tempo*

45

Rall.

53

Rall.

6 Andante $\text{♩} = 80$

57 Flûtes

7

mf

64

mp

8 Allegro $\text{♩} = 120$

66

p

mf

9 Andante $\text{♩} = 80$

73 Basson

mf

10 Allegro $\text{♩} = 120$

81

f

*Rall.***11 Largo $\text{♩} = 42$** *rit. Tempo*

87

2

-4

rit. Tempo

12

C. 1

93

13

100

Pressez **14** Maestoso $\bullet = 56$

104

15

111

16

1ère Trompette

117

124

A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT

2ème Cor en Fa

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{J} = 56$

Henri LOCHE

The musical score consists of five staves of music for a brass instrument. Staff 1 starts with a forte dynamic (*f*) and a tempo of $\text{J} = 56$. Staff 2 follows with a dynamic of *p* and *mf*, with a tempo change to $\text{J} = 42$ marked *rit.* *Tempo*. Staff 3 features a dynamic of *f* and a tempo of $\text{J} = 120$ marked *Allegro*. Staff 4 includes a dynamic of *mf* and a tempo of $\text{J} = 120$ marked *Allegro*. Staff 5 concludes with a dynamic of *f* and a tempo of $\text{J} = 120$ marked *Allegro*.

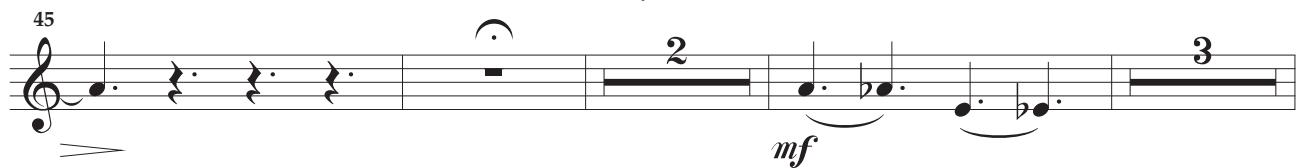
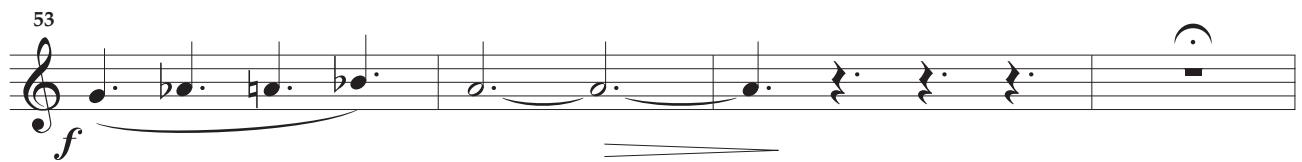
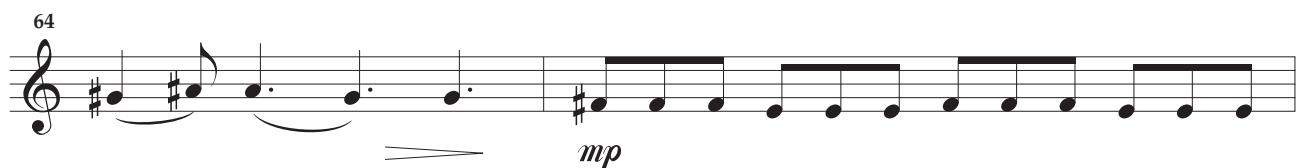
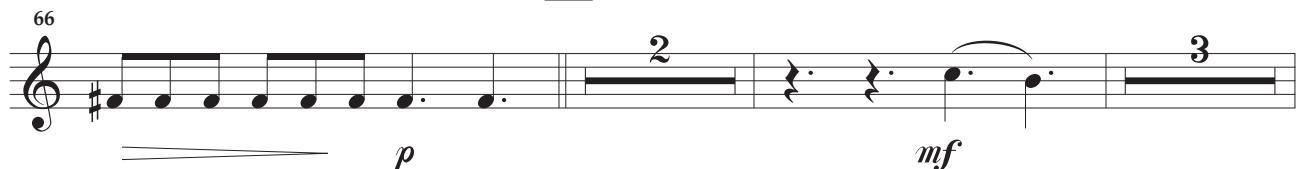
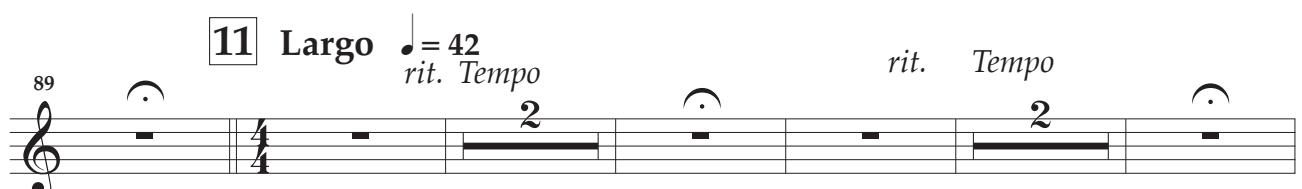
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C. 2

-3-

Rall. *Tempo**Rall.***[6] Andante** $\text{♩} = 80$ **[7]****[8] Allegro** $\text{♩} = 120$ **[9] Andante** $\text{♩} = 80$ **[10] Allegro** $\text{♩} = 120$ *Rall.*

12

Flûtes

Musical score for page 10, measures 98-100. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 98 starts with a sixteenth-note grace followed by a dotted quarter note. Measures 99 and 100 begin with a 2/4 time signature, indicated by a '2' above the bar line. Measure 100 changes to a 3/4 time signature, indicated by a '3' above the bar line. The bass staff starts with a sixteenth-note grace followed by a dotted quarter note. Measures 99 and 100 both feature eighth-note patterns. Measure 100 includes dynamic markings 'mp' and crescendo/decrescendo marks.

13

Pressez

102

Musical score for the first section of the piece. The score consists of two staves. The top staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). It features a continuous eighth-note pattern starting on the A note of the treble clef. The bottom staff is also in common time ('4') and has a key signature of one flat (B-flat). It features a continuous eighth-note pattern starting on the D note of the bass clef. The dynamic marking 'mp' is placed below the first measure of the top staff.

14

Maestoso ♩ = 56

109

Musical score for piano, measures 11-12:

Top Staff:
Measure 11: $\text{G} \# \text{A}$ (2/4)
Measure 12: $\text{B} \# \text{C}$ (3/4)
Measure 13: $\text{D} \# \text{E}$ (4/4)
Measure 14: $\text{F} \# \text{G}$ (2/4)
Measure 15: $\text{A} \# \text{B}$ (3/4)
Measure 16: $\text{C} \# \text{D}$ (4/4)

Bottom Staff:
Measure 11: $\text{F} \# \text{G}$ (2/4)
Measure 12: $\text{A} \# \text{B}$ (3/4)
Measure 13: $\text{C} \# \text{D}$ (4/4)
Measure 14: $\text{E} \# \text{F}$ (2/4)
Measure 15: $\text{G} \# \text{A}$ (3/4)
Measure 16: $\text{B} \# \text{C}$ (4/4)

15

1ère Trompette

114

A musical score for a single instrument. It begins with a treble clef, followed by a 4/4 time signature. The first measure consists of a single horizontal bar extending across the entire width of the staff, indicating a sustained note or a rest. There are no other markings or notes present.

16

120

Musical score for measures 11-12:

- Measure 11:
 - 2/4 time
 - Dynamic: *p*
 - Measure change to 3/4 time
 - Dynamic: *mf*
- Measure 12:
 - Measure change to 2/4 time
 - Dynamic: *mp*

125

The musical score begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The dynamic is forte (f). The melody consists of eighth notes and sixteenth notes, primarily in the soprano range. The piece starts with a two-measure phrase in 2/4 time, followed by a three-measure phrase in 3/4 time, and then a four-measure phrase in 4/4 time.

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

1ère Trompette Si

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

Ouverture à la française pour orchestre d'Harmonie

Henri LOCHE

Maestoso $\text{♩} = 56$

The musical score for the 1^{ère} Trompette Si starts with a Maestoso tempo of $\text{♩} = 56$. The score includes sections labeled 1, 2, 3, and 4, each with specific dynamics and performance instructions. The score ends with a tempo marking of $\text{♩} = 42$ and a ritardando instruction.

Key dynamics and markings include:

- Staff 1: f , mp , mf
- Staff 2: p , mf , mp
- Staff 3: *Largo*, $\text{♩} = 42$, *rit. Tempo*, ** Clarinettes*, *rit.*
- Staff 4: *Tempo*, *Sourdine*, p , mp , *otez la sourdine*

* Les répliques sont transposées en Si

5 Allegro $\text{♩} = 120$

37 Sourdine 2 otez la sourdine 3

mf

43 f

Rall. Tempo

46 Sourdine 2 otez la sourdine 3

mf

53 f

Rall. **6** Andante $\text{♩} = 80$ **7**

56 Flûtes 5

mf

64 mp p

8 Allegro $\text{♩} = 120$

67 2 3 6

mf

10 Allegro $\text{♩} = 120$

79 1er Sax. Alto Sourdine 3

mf

Trp. 1

Rall.

Sourdine

85 Sourdine

11 Largo $\text{♩} = 42$ rit. Tempo otez la sourdine rit.

89 $p < mp > p < mp >$

95 Tempo 12 mf

102 Pressez 13 14 Maestoso $\text{♩} = 56$ f

111 f mp

115 mf

118 16 $p <= mf$

124 mp f

A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT

2ème Trompette Si

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

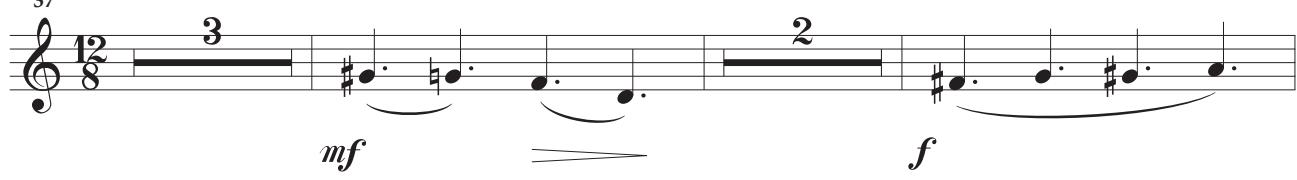
The musical score consists of ten staves of music for the 2nd Trumpet. Staff 1 starts with a dynamic *f*. Staff 2 starts with *f*, followed by *mp* and *mf*. Staff 3 starts with *p*, followed by *mf*, *mp*, and *p*. Staff 4 starts with *Largo* tempo, $\text{♩} = 42$, *rit.* *Tempo*, followed by *sourdine* and *otez la sourdine*. Staff 5 starts with *p*, followed by *mp* and *p*. Staff 6 starts with *p*, followed by *mp* and *p*. Staff 7 starts with *p*, followed by *mp* and *p*. Staff 8 starts with *p*, followed by *mp* and *p*. Staff 9 starts with *p*, followed by *mp* and *p*. Staff 10 starts with *p*, followed by *mp* and *p*.

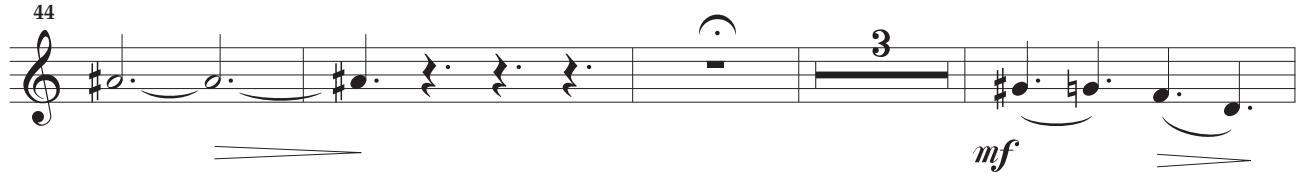
* Les répliques sont transposées en Si

Trp. 2

-3-

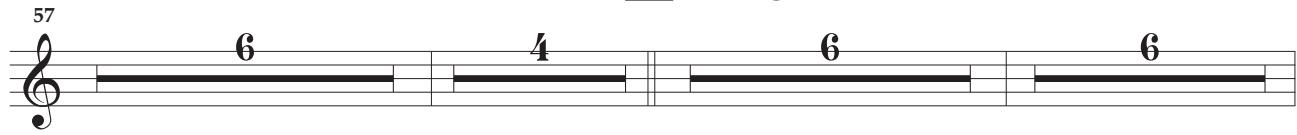
5 Allegro $\text{♩} = 120$

37 

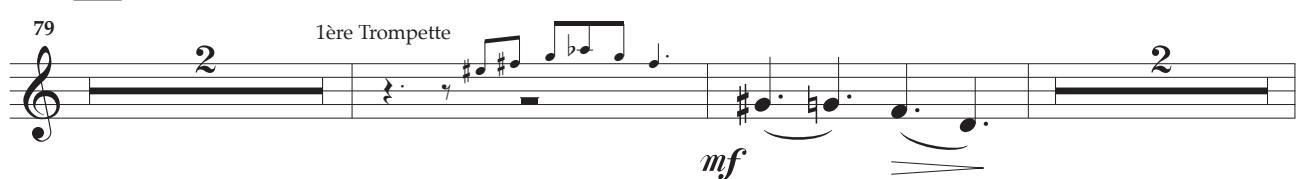
44 

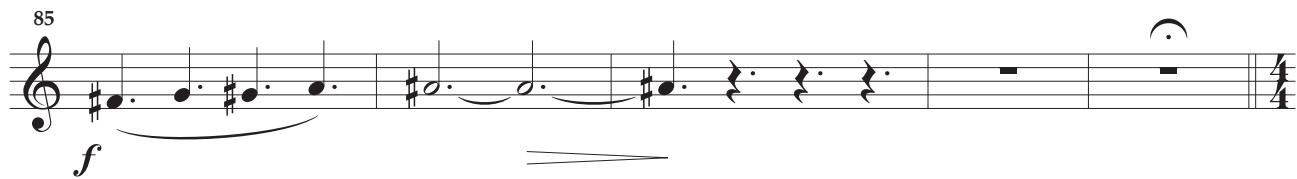
51 

6 Andante $\text{♩} = 80$ **7** **8** Allegro $\text{♩} = 120$ **9** Andante $\text{♩} = 80$

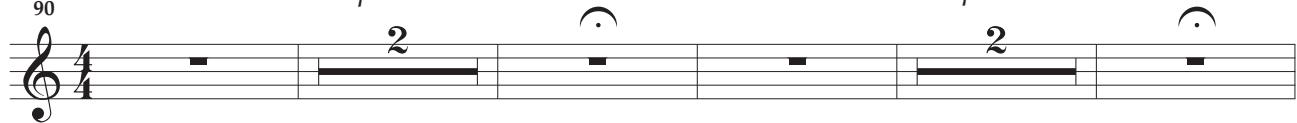
57 

10 Allegro $\text{♩} = 120$

79 

85 

11 Largo $\text{♩} = 42$

90 

12

98

mf

mp

mp

mp

13

Pressez **14** Maestoso $\text{♩} = 56$

103

f

111

f

mp

15

115

mf

mp

mp

16

119

p

mf

mp

125

f

3ème Trompette Si

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

1

2

3 Largo $\text{♩} = 42$
rit. Tempo

4

* Clarinettes

otez la sourdine

* Les répliques sont transposées en Si

Trp. 3

-3-

37 **5** Allegro $\text{♩} = 120$

Rall. *Tempo*

45

Rall.

53

6 Andante $\text{♩} = 80$ **7** **8** Allegro $\text{♩} = 120$ **9** Andante $\text{♩} = 80$

57

10 Allegro $\text{♩} = 120$

79

1ère Trompette

Rall.

85

11 Largo $\text{♩} = 42$

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

90

12

98

mf

13

103

Pressez **14** Maestoso $\text{♩} = 56$

f

111

f

15

115

mf

16

119

p *mf* *mp*

125

f

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

1er Trombone

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

Ouverture à la française

pour
orchestre d'Harmonie

Henri LOCHE

Maestoso $\text{♩} = 56$

The musical score consists of six staves of music for the 1st Trombone. Staff 1 starts with a forte dynamic (*f*) and transitions to a mezzo-forte dynamic (*mp*). Staff 2 begins with a dynamic of *f*, followed by *mp* and *mf*. Staff 3 shows a sequence of eighth-note patterns. Staff 4 features dynamics *p*, *mf*, and *mp*. Staff 5 is labeled "3 Largo $\text{♩} = 42$ rit. Tempo". Staff 6 concludes with a dynamic of *p*.

Performance instructions include:

- Staff 1: *f*, *mp*
- Staff 2: *f*, *mp*, *mf*
- Staff 3: (no specific dynamic)
- Staff 4: *p*, *mf*, *mp*
- Staff 5: *Largo*, $\text{♩} = 42$, *rit. Tempo*
- Staff 6: *p*

5 Allegro $\text{♩} = 120$

37 1ère Trompette

6 Andante $\text{♩} = 80$

56 Flûtes

7

8 Allegro $\text{♩} = 120$

9 Andante $\text{♩} = 80$

10 Allegro $\text{♩} = 120$

81 1^{ère} Trompette

mf = *f*

Rall. 11 Largo $\text{♩} = 42$ rit. Tempo

87 Sourdine = *p* $< mp$ $> p$ $< mp$ $>$

rit. Tempo 12

92 otez la sourdine 2 = *mf*

p = *mf*

99 13

Pressez 14 Maestoso $\text{♩} = 56$

107 *f* *f*

114 15 *mp* = *mf*

118 16 *p* = *mf*

124 *mp* = *f*

2ème Trombone

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

The musical score consists of five staves of music for the 2nd Trombone. Staff 1 starts with a forte dynamic (*f*) and a tempo of $\text{♩} = 56$. Staff 2 begins at measure 6 with a dynamic of *f*, followed by *mp* and *mf*. Staff 3 continues with *mf* and *mp*. Staff 4 begins at measure 13 with a dynamic of *p*, followed by *mf* and *mp*. Staff 5 starts at measure 17 with a dynamic of *p*, followed by *rit.* *Tempo*, and a dynamic of *2*. The score includes various time signatures (2/4, 3/4, 4/4, 12/8) and key changes.

Trb. 2

-3-

39 1^{ère} Trompette

Rall. Tempo

51

6 Andante $\text{♩} = 80$

7

Flûtes

57 5

mf

mf

8 Allegro $\text{♩} = 120$

65

mp

p

mf

9 Andante $\text{♩} = 80$

70 3

Basson

78

1^{ère} Trompette

mf

mf

Rall.

83 2

Sourdine

f

11 Largo $\text{♩} = 42$

rit. *Tempo*

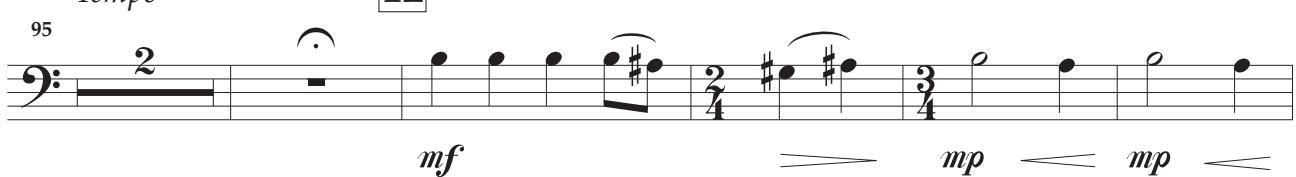
rit.
otez la sourdine

90 

$p \quad <\text{mp}\quad > \quad p \quad <\text{mp}\quad > \quad p \quad \equiv \equiv$

Tempo

12

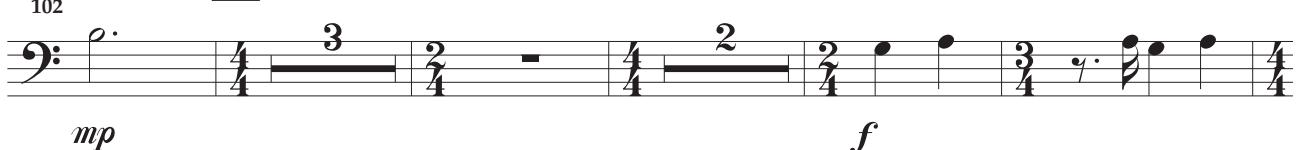
95 

$\text{mf} \quad \equiv \quad \text{mp} \quad \equiv \quad \text{mp} \quad \equiv$

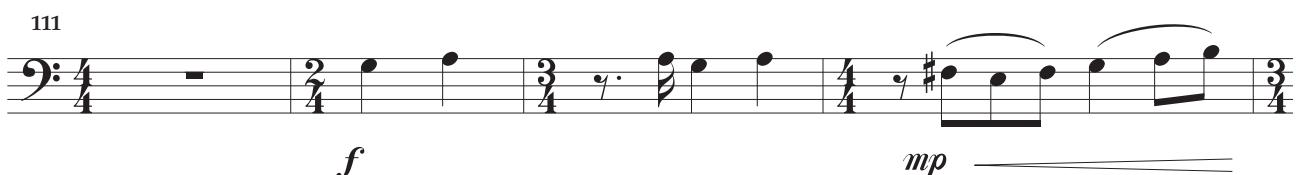
13

Pressez

14 Maestoso $\text{♩} = 56$

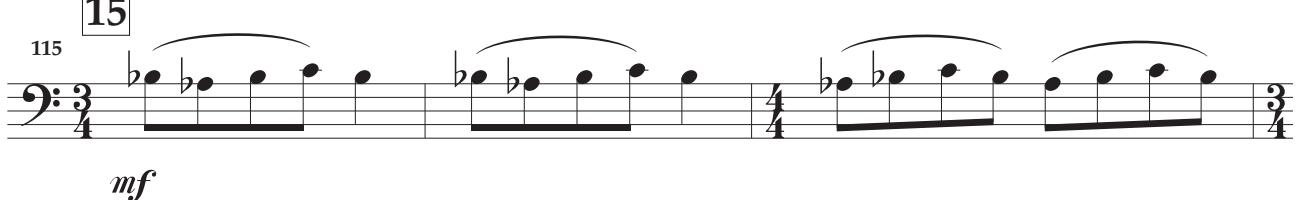
102 

$\text{mp} \quad \quad \quad \text{f}$

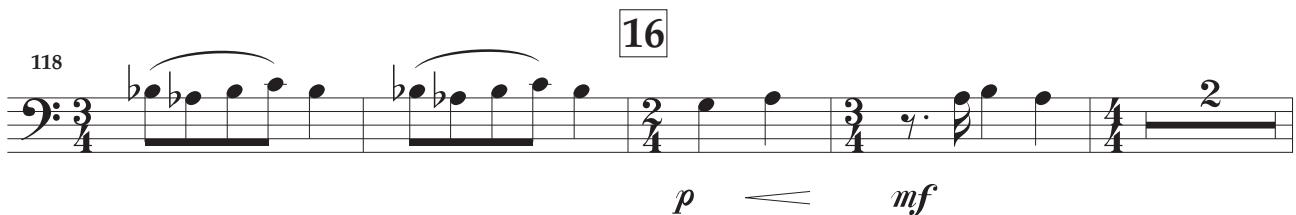
111 

$f \quad \quad \quad \text{mp} \quad \equiv \equiv$

15

115 

mf

118 

$p \quad \equiv \quad \text{mf}$

124 

$\text{mp} \quad \equiv \quad \text{f}$

Trombone Basse

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française pour orchestre d'Harmonie

Maestoso ♩ = 56

Henri LOCHE

2

f

mp

6

f

mp

mf

11

p

mf

16

mp

3 Largo $\text{♩} = 42$ rit.

21 *Tempo*

rit.

Tempo

p <= *mp* > *p* <= *mp* >

28 4

p - | *2* - | *3* | *2* | *2* - | *3* | *2* - | *12* | *8*

37 5 Allegro $\text{♩} = 120$

mp

mf

mp

Trb. B.

-3-
Rall.

42

47 *Tempo*

52



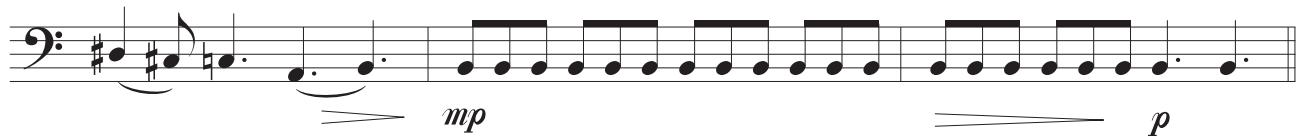
57

6 Andante $\text{♩} = 80$ **Flûtes**

7

Musical score for Trombone B, page 1. Measures 57-59. Dynamics: **5** (fortissimo), **mp**. Measure 59 ends with a fermata.

64



67

8 Allegro $\text{♩} = 120$

9 Andante $\text{♩} = 80$ Basson

Musical score for Trombone B, page 1. Measures 67-69. Dynamics: **2** (fortissimo), **3** (fortissimo), **3** (fortissimo). Measure 69 ends with a fermata.

77

10 Allegro $\text{♩} = 120$

Musical score for Trombone B, page 1. Measures 77-79. Dynamics: **mf**, **mp**. Measure 79 ends with a fermata.

82

Musical score for Trombone B, page 1. Measures 82-84. Dynamics: **mf**, **mp**, **f**. Measure 84 ends with a fermata.

86

Rall.

Sourdine

Musical score for Trombone B, page 1. Measures 86-88. Dynamics: **Rall.**, **Sourdine**. Measure 88 ends with a fermata.

11 Largo $\text{♩} = 42$ rit. Tempo
90

rit. Tempo
94 otez la sourdine

12

13

101

Pressez **14** Maestoso $\text{♩} = 56$

107

113

15

118

16

123

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Henri LOCHE

Maestoso $\text{♩} = 56$

The musical score consists of five staves of bassoon (Tuba) parts. Staff 1 starts with a forte dynamic (f) and a 2/4 time signature. Staff 2 begins with a dynamic (f) and a 3/4 time signature. Staff 3 starts with a dynamic (mf) and a 4/4 time signature. Staff 4 begins with a dynamic (p) and a ritardando (rit.) followed by a tempo marking (Tempo). Staff 5 begins with a dynamic (p) and a 2/4 time signature.

37 **5** Allegro $\text{♩} = 120$

Staff 5 continues with an allegro tempo (♩ = 120). The music features eighth-note patterns and a mix of 2/8 and 12/8 time signatures. Dynamics include (mp), (mf), and (mp).

* Les répliques sont transposées en Si

Tub.

-3-

42

Rall. Tempo

46

mp

mf

51

mp

f

Rall. 6 Andante $\text{♩} = 80$

* Flûtes

55

5

7

mf

mp

66

6

3

Bassoon

p

10 Allegro $\text{♩} = 120$

77

mf

mp

82

mf

mp

85

f

Rall.

11 Largo $\text{♩} = 42$
 rit. *Tempo*

90

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

12

98

mf

mp — *mp* — *mp*

13

103

Pressez **14** Maestoso $\text{♩} = 56$

107

113

15

mp — *mf*

118

16

p — *mf* — *mp*

123

mp — *f*

*A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT*

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

Ouverture à la française

pour
orchestre d'Harmonie

Maestoso $\text{♩} = 56$

Henri LOCHE

The musical score consists of five staves of music for Timbales. Staff 1 starts with a 4/4 time signature at $\text{♩} = 56$, dynamic *mf*, followed by a measure in 3/4 time, then a measure in 4/4 time at *f*, and another in 3/4 time at *mp*. Staff 2 begins with a measure in 3/4 time at *mp*, followed by a measure in 4/4 time at *f*, then a measure in 3/4 time at *mp*. Staff 3 starts with a measure in 3/4 time at *2*, followed by a measure in 4/4 time at *2*, then a measure in 3/4 time at *2*, and ends with a measure in 4/4 time at *p*. Staff 4 starts with a measure in 4/4 time at *mp*, followed by a measure in 3/4 time at *3*, then a measure in 7/4 time at *7*, and ends with a measure in 2/4 time at *mf*. Staff 5 starts with a measure in 3/4 time at *2*, followed by a measure in 2/4 time at *2*, then a measure in 3/4 time at *3*, and ends with a measure in 4/4 time at *3*. The score includes several performance instructions: *Rall.* (Rallentando), *Tempo*, *Sax. Ténors* (Saxophone Tenor), and *Ré → Mi* (F → C). The tempo changes from $\text{♩} = 56$ to $\text{♩} = 42$ and finally to $\text{♩} = 120$.

Timb.

-3-

57 **6** Andante $\text{♩} = 80$

7

8 Allegro $\text{♩} = 120$ **9** Andante $\text{♩} = 80$

66 **6** Mi → Mi **10** Allegro $\text{♩} = 120$

79 **11** Largo $\text{♩} = 42$ rit. Tempo

84 **12**

92 **13** Pressez Flûtes f

103 **14** Maestoso $\text{♩} = 56$

111 **15**

117 **16**

123 tr~~~~

Photocopie interdite

Percu

A l'orchestre d'Harmonie Aubenas-Vals
et à son chef Marie-Jo PIALAT

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

Ouverture à la française

pour
orchestre d'Harmonie

Henri LOCHE

Maestoso $\text{♩} = 56$

Score for Xyl., Cymbales, and Glock. The score consists of two staves. The top staff starts with a measure of 2/4 followed by measures of 3/4, 4/4, 2/4, 3/4, and 4/4. The bottom staff starts with a measure of 4/4 followed by measures of 2/4, 3/4, 4/4, 2/4, 3/4, and 4/4. Measures 1 and 2 are marked with boxes. Measure 3 is marked with a box and includes dynamics *f*, *f*, and *f*. Measure 4 is marked with a box.

Score for Glock. and Trg. The top staff shows a 3/4 measure followed by measures of 4/4, 3/4, 4/4, 3/4, and 4/4. The bottom staff shows a 2/4 measure followed by measures of 3/4, 4/4, 3/4, and 4/4. Measures 1 and 2 are marked with boxes. Measure 3 is marked with a box and includes dynamics *mp* and *rit. Tempo*. Measure 4 is marked with a box and includes dynamics *p* and *mp*.

Score for Glock. The staff shows measures of 2/4, 3/4, 2/4, 3/4, 2/4, and 12/8. Measures 1 and 2 are marked with boxes. Measure 3 is marked with a box and includes a dynamic *rit.* and a tempo marking *Tempo*.

5 Allegro $\text{♩} = 120$

Score for Glock. and Xyl. The top staff shows measures of 12/8, 2/4, 3/4, 2/4, 3/4, and 12/8. The bottom staff shows measures of 2/4, 3/4, 2/4, 3/4, 2/4, and 12/8. Measures 1 and 2 are marked with boxes. Measure 3 is marked with a box and includes dynamics *mp* and *Rall.*. Measure 4 is marked with a box and includes dynamics *mf* and *f*.

Tempo

Score for Glock. The staff shows measures of 2/4, 3/4, 2/4, 3/4, 2/4, and 12/8. Measures 1 and 2 are marked with boxes. Measure 3 is marked with a box and includes a dynamic *mp*.

Perc.

-3-

52 Xyl.
Glock.
Cymb. *mf* *f*

6 Andante *d. = 80* 7 8 Allegro *d. = 120* 9 Andante *d. = 80*
Xyl. 6 5 Clarinettes
10 Allegro *d. = 120*

Glock. *mp* 2 *mp*

84 Xyl.
Glock.
Cymb. *mf* *f*

11 Largo *d. = 42* rit. Tempo rit. Tempo
Trg. *p* *mp* *p* *p*

97 12 13 Cymb. *tr* Pressez
Trg. *mp* *mf*

14 Maestoso *d. = 56*

Xyl. *f*
Cymb. *f*

115 15 16 1ère Clarinette
Xyl. *2* *4* *3* *2* *4* *3* *4* *2* *4* *3* *4* *2*

Glock. *mp*
Cymb. *f* *2*