

# Patchwork

pour

## Trompette et Orchestre à Cordes

Ouvrage protégé

PHOTOCOPIE INTERDITE

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

Henri LOCHE

**Larghetto** ♩ = 60    ♩. = ♩

**Trompette en Ut**  
Sourdine  
*mp*    *f*

**1<sup>ers</sup> Violons**  
Div.  $\frac{6}{8}$     *sfp*    *mp*    *f*  
unis

**2<sup>èmes</sup> Violons**  
Div.  $\frac{6}{8}$     *sfp*    *mp*    *f*  
unis

**Altos**  
*sfp*    *mp*    *f*  
Div.  $\frac{6}{8}$

**Violoncelles**  
- - - - -

**Contrebasses**  
- - - - -

**1** ♩. = ♩

**Tr.**  
5    3    otez la sourdine

**V. 1**  
5    Div.  $\frac{6}{8}$     *mf*    unis    Div.  $\frac{6}{8}$     3

**V. 2**  
Div.  $\frac{6}{8}$     *mf*    unis    Div.  $\frac{6}{8}$     3

**Alt.**  
Div.  $\frac{6}{8}$     *mf*    unis    Div.  $\frac{6}{8}$     3

**Vcl.**  
- - - - -    *mf*    3

**Cb.**  
- - - - -



*Photocopie interdite*

17

Sourdisse

3

Tr.

mp

17

3

Div.

mp

V. 1

mp

Div.

mp

V. 2

mp

Alt.

mp

Vcl.

Cb.

unis

unis

3

4 Un peu plus animé ♩ = 66

21 otez la sourdine

Tr. *f* *mp*

V. 1 *f* *mp* Div. unis 3 Div. unis 3 *mp*

V. 2 *f* *mp* *p* Div. *mf* Div. *mp*

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

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

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

-4-

27

5

Tr.

*p* *mf*

3

V. 1

27

5

*p* *p* *mf*

unis

V. 2

*p* *p* *mf*

Alt.

3

Div.

*p* *p* *mf*

Vcl.

*p* *p* *mf*

Cb.

*p* *p* *mf*

34

Tr.

*mp* *p*

V. 1

34

*mp* *p*

Div.

V. 2

*mp* *p*

Alt.

unis

3

*mp* *p*

Vcl.

*mp* *p*

Cb.

*mp* *p*

6 Tempo 1° ♩ = 60

-5-

Tr. 40

V. 1 40 unis

V. 2 40 Div.

Alt. 40

Vcl. 40

Cb. 40

*mf* *f* *f* *f*

3 3 3 3

Div. unis Div.

12/8 12/8 12/8 12/8 12/8



♩. = ♩.

7 ♩. = ♩.

Tr. 45 Sourdine

V. 1 45

V. 2 45

Alt. 45

Vcl. 45

Cb. 45

*mp* *mp* *mp* *mp*

3

Div.

3/4 3/4 3/4 3/4 3/4



Photocopie interdite

58 10

Tr. *mf* *p*

V. 1 *f* *mf*

V. 2 *f* *mf*

Alt. *f* *mf*

Vcl. Div. *f* *mf* *Pizz. unis arco* *p*

Cb. *mf* *p*

*mf* *p*

≡

62 *mf* *mp*

Tr. *mf* *mp*

V. 1 *Pizz.* *mp*

V. 2 *Pizz.* *mp*

Alt. *Pizz.* *mp*

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

Cb. *mp*

**11** Allegro ♩ = 160

Tr. 67 *mf*

V. 1 67 *arco* *mf*

V. 2 *arco* *mf*

Alt. *mf* Div. *arco*

Vcl. *mf*

Cb. *mf*

*mf*

Tr. 72 *mp* *mf* **12**

V. 1 72 *mp* *mf* **12**

V. 2 *mp* *mf*

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

Vcl. *mp* *mf*

Cb. *mp* *mf*



78

Tr.

V. 1

V. 2

Alt.

Vcl.

Cb.

*f*

*mf*

Div.

unis

Div.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

84

13

Tr.

V. 1

V. 2

Alt.

Vcl.

Cb.

*p*

*mp*

*mf*

*p*

*mp*

*mf*

unis

*p*

*mp*

*mf*

unis

*p*

*mp*

*mf*

*p*

*mp*

*mf*

-10- 90 **14** **15**

Tr. *mp*

V. 1 **14** **15** *mp*

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

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

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

Cb. *p* *mp*

**16** **16**

Tr. *mf* *f*

V. 1 *mf* *f*

V. 2 *mf* *f*

Alt. *mf* *f*

Vcl. *mf* *f*

Cb. *mf* *f*

102

Tr. *mf* *mp*

V. 1 *mf* *mp*

V. 2 *mf* *mp*

Alt. *mf* *mp*

Vcl. *mp*

Cb. *mp*

108

Tr. *mf*

V. 1 *mf*

V. 2 *mf*

Alt. *mf* Div. unis

Vcl. *mf*

Cb. *mf*

-12-

114

18

Tr.

*mp* *mf*

V. 1

114

18

*mp* *mf*

V. 2

*mp* *mf*

Alt.

*mp* *mf*

Vcl.

Div. unis

*mp* *mf*

Cb.

*mp* *mf*

120

19 Moderato ♩ = 104

Tr.

*f* *mf*

V. 1

120

*f* *mf* *mp*

V. 2

Div. unis

*f* *mf* *mp*

Alt.

*f* *mf* *mp*

Vcl.

Div. unis

*f* *mf* *mp*

Cb.

*f* *mf* *mp*

Pizz.

125

Tr.

*mf*

*p*

125

V. 1

*mf*

*p*

V. 2

*mf*

*p*

Div.

Alt.

*mf*

*p*

Div.

Vcl.

*mf*

*p*

arco

Cb.

*mf*

*p*

129

Tr.

*mp* *mf*

129

V. 1

Div. unis

*mp* *mf*

3

V. 2

unis

*mp* *mf*

3

Div.

Alt.

Div. unis

*mp* *mf*

3

Vcl.

unis

*mp* *mf*

Div. unis

Cb.

*mp* *mf*

-14- **20**  
133

Tr. *p*

V. 1 **20**  
133 *mf* *p*

V. 2 *mf* *p* unis

Alt. *mf* *p* unis

Vcl. *mf* *p* Div.

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

**21** T° 1° ♩ = 160

Tr. 137 *mp* *mf* *mf*

V. 1 137 *mp* *mf* *mf*

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

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

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

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

142

Tr.

V. 1

V. 2

Alt.

Vcl.

Cb.

Div.

unis

*p*

147

Tr.

V. 1

V. 2

Alt.

Vcl.

Cb.

22

22

Div.

*mf*







-18-

Moderato ♩ = 104

Tr. 173

*mp* *mf*

Moderato ♩ = 104

V. 1 173

*mp* *mf*

V. 2

*mp* *mf*

Alt.

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

Vcl.

*mp* *mf*

Cb.

*mf*

*Pizz.*

Allegro ♩ = 160

Tr. 177

*f*

Allegro ♩ = 160

V. 1 177

V. 2

Alt.

Vcl.

Cb.

*arco*

26

181

Tr.

*mf*

V. 1

26

181

*mf*

V. 2

*mf*

Alt.

Div.

*mf*

unis

Vcl.

*mf*

Cb.

*mf*

27

186

Tr.

*mp*

*mf*

V. 1

186

*mf*

V. 2

*mp*

*mf*

Alt.

Div.

*mp*

*mf*

unis

Vcl.

Div.

*mp*

*mf*

Cb.

*mp*

*mf*

191

Tr.

*f* *mf*

V. 1

*f* *mf*

V. 2

Div. unis

*f* *mf*

Alt.

*f* *mf*

Vcl.

Div.

*f* *mf*

Cb.

*f* *mf*

28 Andante ♩ = 96

196

Tr.

*p* *mf*

V. 1

28 Andante ♩ = 96

196

V. 2

Alt.

Vcl.

Cb.

201 29

Tr. *p* *mf*

V. 1

V. 2

Alt.

Vcl.

Cb.

*Rall.* 30 *Moderato* ♩ = 116 *Un peu retenu*

207

Tr. *mf*

*Rall.* 30 *Moderato* ♩ = 116 *Un peu retenu* *Div.*

207

V. 1 *mf*

V. 2 *unif* *mf*

Alt. *Div.* *unif* *mf*

Vcl. *Div.* *mf*

Cb. *mf*

# Trompette en Si

## Patchwork

pour

### Trompette et Orchestre à Cordes

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

Henri LOCHE

Larghetto  $\text{♩} = 60$

$\text{♩.} = \text{♩}$

*Sourdine*

*mp*

4

1

*f*

*mf*

7

otez la sourdine

11

2

*mp*

*mf*

13

*f*

*mf*

16

*Sourdine*

3

*mp*

20

4 Un peu plus animé  $\text{♩} = 66$

otez la sourdine

*f*

*mp*



Trp.Si

-3-

76 **12**

*mf* *f* *mf*

82 **13** **14** **15**

*mp*

96 *mf* *f*

101 **16**

*mf* *mp*

106 **17**

*mf*

111 **18**

*mp* *mf*

117 *f* *mf*

**19** Moderato ♩ = 104

124 *mf* *p*

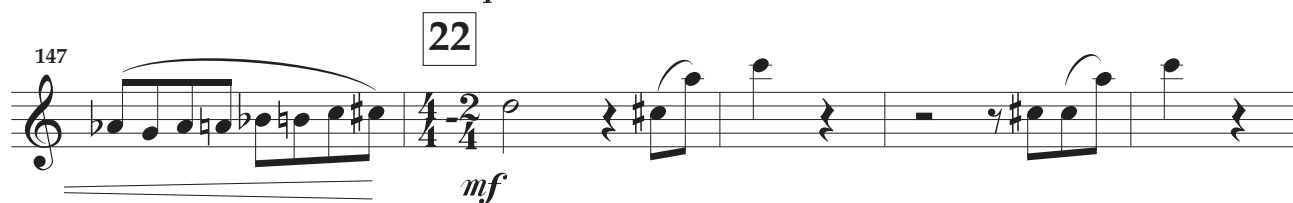
129 *mp* *mf* **20**

*3*



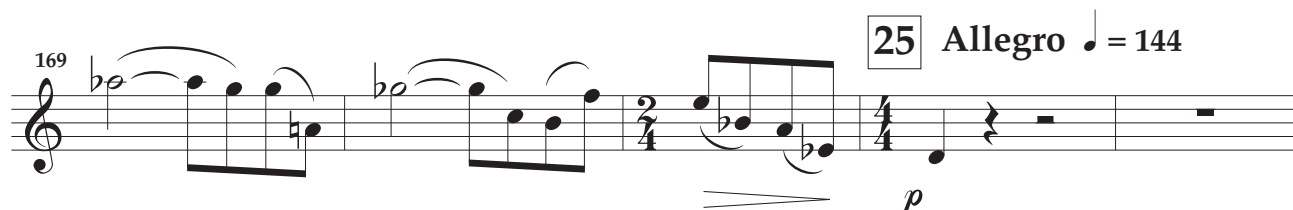


21 T° 1° ♩ = 160



24 Un peu moins vite ♩ = 144

Moderato ♩ = 104



Moderato ♩ = 104

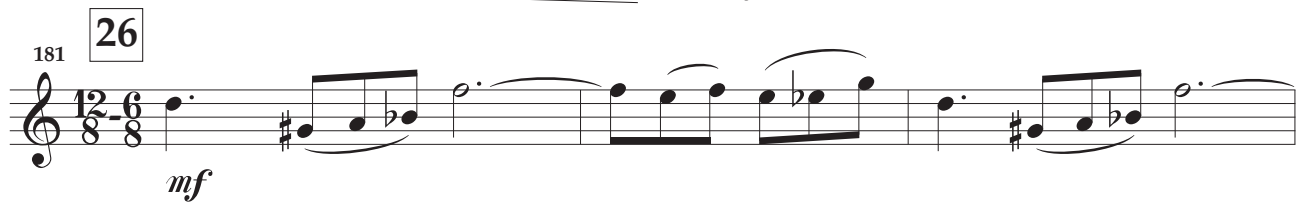


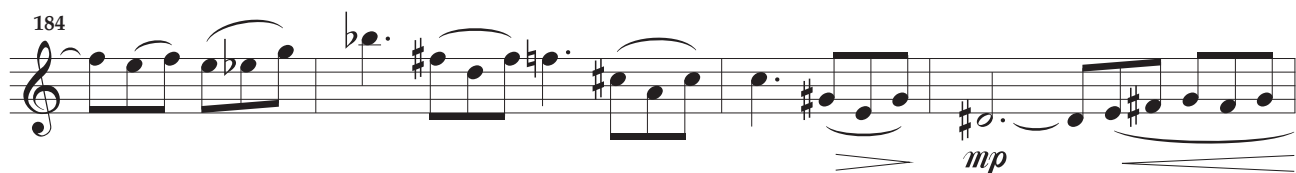
# Trp.Si

Allegro ♩ = 160

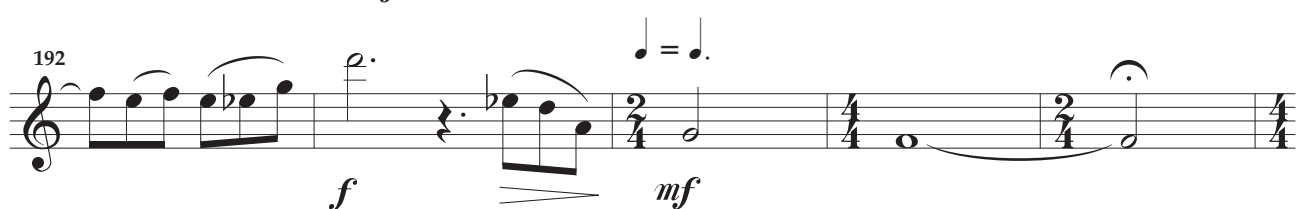
-5-

178 

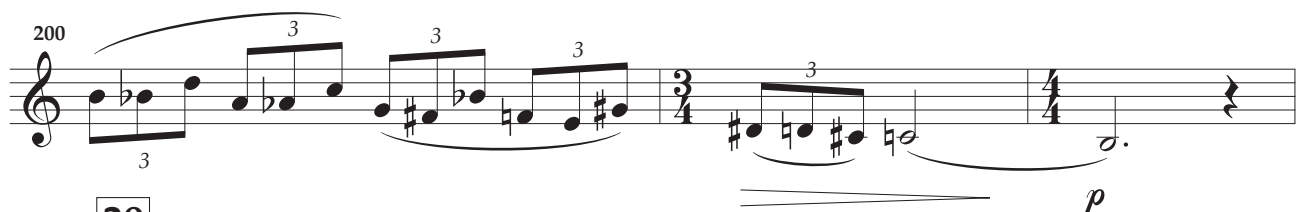
181 **26** 

184 

**27** 188 

192 

**28** Andante ♩ = 96 197 

200 

**29** 203 

Rall. **30** Moderato ♩ = 116 Un peu retenu 207 

# Trompette en Ut

Ouvrage protégé  
PHOTOCOPIE INTERDITE  
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## Patchwork pour Trompette et Orchestre à Cordes

Henri LOCHE

Larghetto  $\text{♩} = 60$

$\text{♩} = \text{♩}$

*Sourdine*

*mp*

4

1

*f*

*mf*

7

otez la sourdine

11

2

*mp*

*mf*

13

*f*

*mf*

16

*Sourdine*

3

*mp*

4

Un peu plus animé  $\text{♩} = 66$

otez la sourdine

20

*f*

*mp*

5

30 *p* *mf* *mp*

35 *p*

6 T° 1° ♩ = 60 ♩ = ♩ 7 ♩ = ♩

41 Sourdine *mp*

50 *mf* *mp* *mf*

54 otez la sourdine *mp*

58 *mf* *p*

62 *mf* *mp*

66 11 Allegro ♩ = 160 *mf*

70 *mp*

# Trp. Ut

-3-

76 **12**

*mf* *f* *mf*

82 **13** **14** **15**

*mp*

96 *mf* *f*

101 **16**

*mf* *mp*

106 **17**

*mf*

111 **18**

*mp* *mf*

117 *f* *mf*

**19** Moderato ♩ = 104

124 *mf* *p*

129 *mp* *mf*

**20**

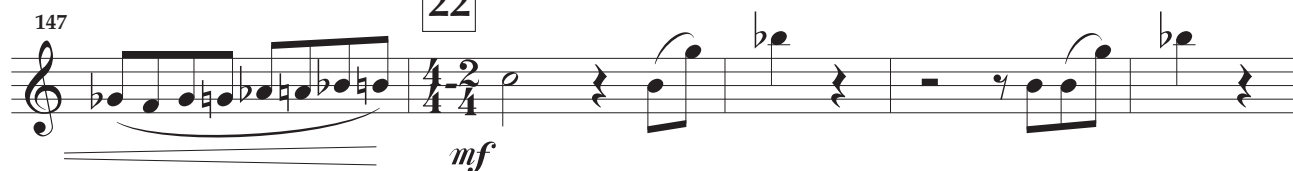
3



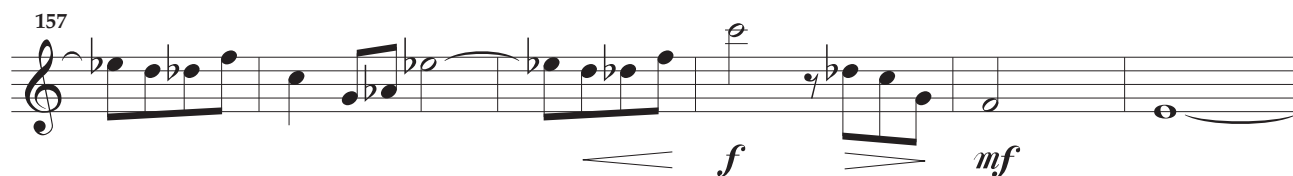
21 T° 1° ♩ = 160



22



23



24 Un peu moins vite ♩ = 144

Moderato ♩ = 104



25 Allegro ♩ = 144



Moderato ♩ = 104



# Trp. Ut

Allegro ♩ = 160

-5-

178

*f*

181

26

*mf*

184

*mp*

188

27

*mf*

192

*f*

197

28

Andante ♩ = 96

*p*

200

*p*

203

29

*mf*

207

30

Rall. .... Moderato ♩ = 116 Un peu retenu

*mf*

## Patchwork

pour  
Trompette et Orchestre à Cordes

Henri LOCHE

Ouvrage protégé  
PHOTOCOPIE INTERDITE  
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**Larghetto** ♩ = 60    ♩. = ♩

Div.  $\frac{9}{8}$     unis    Div.  $\frac{9}{8}$     1    ♩. = ♩.

*sfp*    *mp*    *f*    *mf*

6    unis    Div.    3    ♩. = ♩.

11    2    unis    *mf*    *f*    *mf*

16    3    Div.    *mp*

20    unis    4    Un peu plus animé ♩ = 66    Div.    unis    3    Div.    *f* > *mp*    *p*    *mf*

25    unis    5    *mp*    *p*    *p*    <

32    Div.    *mf*    *mp*    *p*



## V. 1

-3-

6 Tempo 1° ♩ = 60

40 unis *mf* 3 3 Div.

7 ♩ = ♩.

44 *f*

8 ♩ = ♩.

50 Div. *mf* 3 unis *mf*

9

54 Div. 3 unis *mp*

10

58 *f* *mf*

11 Allegro ♩ = 160

63 Pizz. *mp* arco *mf*

12

72 *mp* *mf* *f*

13

81 *mf* *p* *mp*

14

87 *mf* 3

95 **15**

*mp* *mf* *f*

101 **16**

*mf* *mp*

108 **17**

*mf* *mp*

116 **18**

*mf* *f* *mf*

124 **19** Moderato ♩ = 104

*mp* *mf* *p*

129 Div. unis

*mp* *mf*

133 **20**

*mf* *p* *mp*

138 **21** T° 1° ♩ = 160

*mf* *mf*

143 **22** Div.

*p* *mf*

149 unis  
mp

156 **23** *mf* *f* *mf*

163 **24** Un peu moins vite ♩ = 144 Moderato ♩ = 104 *p* *mp* *mf*

169 **25** Allegro ♩ = 144 *p* *mp*  
Moderato ♩ = 104

174 *mp* *mf*

179 **26** Allegro ♩ = 160 *mf*

185 **27** *mf*

193 **28** Andante ♩ = 96 *f* *mf*

202 **29** Rall. **30** Moderato ♩ = 116 Un peu retenu Div. *mf*

## Patchwork

pour

## Trompette et Orchestre à Cordes

Henri LOCHE

Larghetto  $\text{♩} = 60$   $\text{♩.} = \text{♩}$ 

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

1  $\text{♩.} = \text{♩.}$

5 Div.  $\text{♩.} = \text{♩.}$

11 2 unis  $\text{♩.} = \text{♩.}$

16 3 Div.  $\text{♩.} = \text{♩.}$

20 4 Un peu plus animé  $\text{♩} = 66$

25 5 Div. unis

33

*sfp* *mp* *f* *mf* *f* *mf* *mp* *f* *mp* *p* *mf* *mp* *p* *mf*

**6** Tempo 1° ♩ = 60

41 Div. *mf* unis 3 3 Div.

44 *f* 7 ♩ = ♩.

50 *mf* 8 ♩ = ♩. unis *mf*

56 9 *mp* *f* *mf*

61 10 *mp* Pizz. 3

68 11 Allegro ♩ = 160 *mf* arco

75 12 *mp* *mf* Div. unis *f* *mf*

82 13 Div. *p* *mp*

88 14 unis 2

95 **15**

*mp* *mf* *f*

101 **16**

*mf* *mp*

107 **17**

*mf*

114 **18**

*mp* *mf* *f* Div. unis

121 **19** Moderato ♩ = 104

*mf* Div. unis *mp* *mf* 3 3

127

3 Div. unis *p* *mp* *mf* 3

132 **20**

3 Div. *mf* 3

135

3 unis Div. unis Div. unis *p* *mp* *mf*

141 **21** T° 1° ♩ = 160

*mf*

**22**

*mf*

151 Div. unis 23

*mp*  $\triangleleft$  *mf*

158 Div. unis Div.

$\triangleleft$  *f*  $\triangleright$  *mf*

24 Un peu moins vite ♩ = 144 Moderato ♩ = 104

164 unis

*p*  $\triangleleft$  *mp*  $\triangleleft$  *mf*

25 Allegro ♩ = 144

170

$\triangleleft$  *p*  $\triangleleft$  *mp*

Moderato ♩ = 104 Allegro ♩ = 160

176

*mf*

26

181

*mf*

27

187

*mp*  $\triangleleft$  *mf*

193 Div. unis Div. 28 Andante ♩ = 96

*f*  $\triangleleft$  *mf*

29 Rall. 30 Moderato ♩ = 116 Un peu retenu

201 unis

*mf*

Ouvrage protégé  
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# Patchwork

pour  
**Trompette et Orchestre à Cordes**

Henri LOCHE

Larghetto ♩ = 60 ♩. = ♩

5 **1** unis **Div.**

*sfp* *mp* *f*

10 **2** unis

*mf* *f*

14 **3** unis

*mf* *f*

18 **4** unis

*mp* *f* *mp*

22 **4** Un peu plus animé ♩ = 66

*p* *mf* *mp*



28 Div. 5

34 unis 6 Tempo 1° ♩ = 60

40 7 ♩ = ♩.

44 Div. 8 ♩ = ♩.

49 unis 9 ♩ = ♩.

52 Div. 10 ♩ = ♩.

57 unis 11 ♩ = ♩.

61 12 Pizz.

# 11 Allegro ♩ = 160

Alt.

68 Div. arco

*mf*

72 unis Div. 12

*mp* *mf*

78

*f* *mf*

84 13 unis

*p* *mp*

88 14 Div.

*mf*

93 15 unis

*p* *mp* *mf*

98 16

*f* *mf*

103

*mp*

## 17

113

119

**19** Moderato ♩ = 104

127

20

**21** T° 1° ♩ = 160

142

DPV-AHL053

22

148 Div. unis

*mf* *mp*

23

155 Div.

*mf* *f* *mf*

24 Un peu moins vite ♩ = 144

Moderato ♩ = 104

162 unis

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

25 Allegro ♩ = 144

169

*p* *mp*

Moderato ♩ = 104

Allegro ♩ = 160

175

*mf*<sup>3</sup>

26

181 Div. unis

*mf*

27

186 Div.

*mp* *mf*

28 Andante ♩ = 96

193

*f* *mf*

29

Rall.

30

Moderato ♩ = 116 Un peu retenu

202 Div. unis

*mf*

## Patchwork

pour

## Trompette et Orchestre à Cordes

Henri LOCHE

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

**Larghetto** ♩ = 60

1 ♩ = ♩.

8 *mf* 3 *mp*

12 **2** Div. *f* Pizz. unis *mf* arco

17 **3** ♩ = ♩. *mf* > *mp*

22 **4** Un peu plus animé ♩ = 66 *p* < *mf* *mp*

29 **5** *p* *p* < *mf* *mp*

36 **6** T° 1° ♩ = 60 *p* 3

44 *f* ♩ = ♩.

## Vlc.

-3-

7  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$  8  $\text{♩} = \text{♩}$

47 Div. *mp*

53 *mf* *mp* *f*

60 Pizz. *mf* *p* *mf* *mp*

66 arco **11** Allegro  $\text{♩} = 160$  *mf*

72 Div. *mp* *mf*

79 Div. *f* *mf* *p*

85 **14** *mp* *mf*

91 **15** *p* *mp*

97 **16** *mf* *f*

105 17

*mp* *mf*

111 18

*mp* *mf*

Div.

117

*f* *mf*

Div.

19 Moderato ♩ = 104

124

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

Div.

20

130

*mf* *mf*

Div.

136

*p* *mp* *mf*

Div.

21 T° 1° ♩ = 160

141

*mf* *p*

Div.

22

148

*mf*

23

154

*mp* *mf*

Div.

Vlc.

-5-

**24** Un peu moins vite ♩ = 144

160 Div.

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

**Moderato** ♩ = 104

167

*mf*

**25** Allegro ♩ = 144

**Moderato** ♩ = 104

172

*p* *mp* *mf*

**Allegro** ♩ = 160 **26**

178

*mf*

183 Div.

*mp*

188 unis **27**

*mf*

**28** Andante ♩ = 96

193 Div.

*f* *mf*

**29** Rall.

**30** Moderato ♩ = 116 Un peu retenu

202 Div.

*mf*



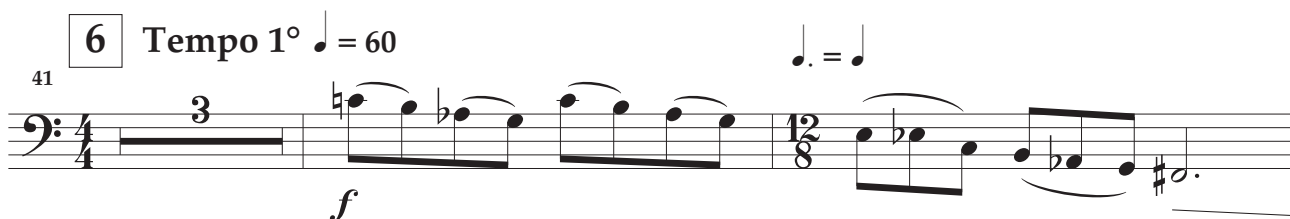
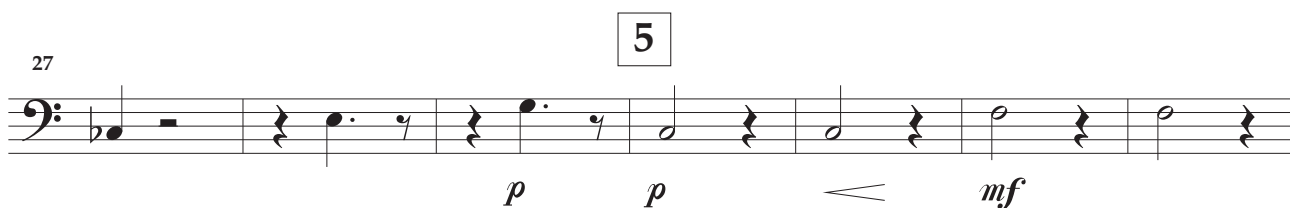
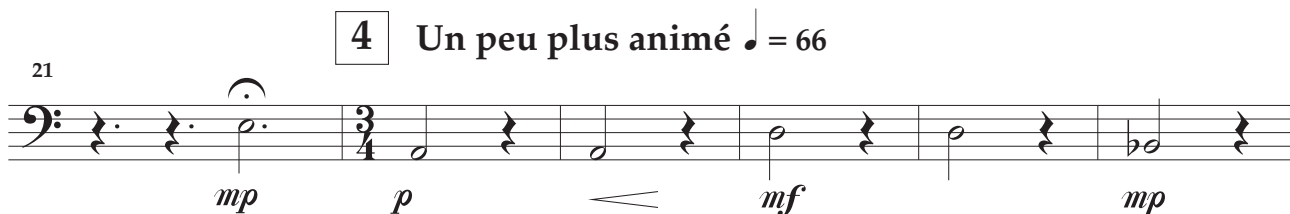
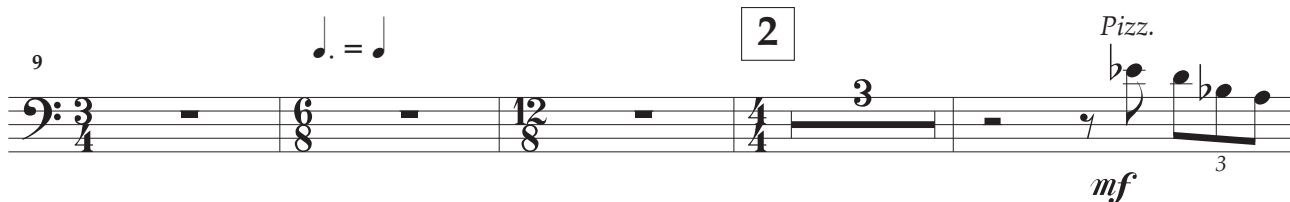
# Contrebasses

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

## Patchwork pour Trompette et Orchestre à Cordes

Henri LOCHE

Larghetto  $\text{♩} = 60$   $\text{♩.} = \text{♩}$  1  $\text{♩.} = \text{♩}$



-3-

46

7

$\bullet = \bullet.$

The musical score for 'The Rose Tree' is written for a single melodic line in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The score consists of 12 measures. The first measure contains a half note B-flat and a half note G. The second measure contains a half note F and a half note E. The third measure contains a half note D and a half note C. The fourth measure contains a half note B-flat and a half note A. The fifth measure contains a half note G and a half note F. The sixth measure contains a half note E and a half note D. The seventh measure contains a half note C and a half note B-flat. The eighth measure contains a half note A and a half note G. The ninth measure contains a half note F and a half note E. The tenth measure contains a half note D and a half note C. The eleventh measure contains a half note B-flat and a half note A. The twelfth measure contains a half note G and a half note F. The score includes a double bar line after the first measure, a repeat sign after the second measure, and a final double bar line after the twelfth measure. The dynamic marking 'mp' is placed below the first measure, and the articulation 'acc' is placed below the twelfth measure.

51



8



9

The first system of the musical score is written in bass clef with a 12/8 time signature. It consists of five measures. The first measure has a whole rest. The second measure has a whole rest. The third measure contains a triplet of eighth notes, indicated by a '3' above the notes. The fourth measure has a whole rest. The fifth measure contains another triplet of eighth notes, also indicated by a '3' above the notes.

60

*Pizz.*

10

 $\arccos$ 

60 *Pizz.* *arco*

*mf* *p* *mp*

3

4 4 4 4 4 4 4 4

The first system of the musical score for 'The Little Boat' begins at measure 60. It features a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The first measure is a whole rest, followed by a quarter rest, then a quarter note B-flat. A 'Pizz.' (pizzicato) marking is above the first measure, and an 'arco' (arco) marking is above the second measure. The dynamics are marked *mf* (mezzo-forte) under the first measure, *p* (piano) under the second measure, and *mp* (mezzo-piano) under the third measure. The third measure contains a triplet of eighth notes: B-flat, A, and G. The fourth measure is a quarter rest, followed by a quarter note B. The fifth measure is a quarter rest, followed by a quarter note B. The sixth measure is a quarter rest, followed by a quarter note B. The seventh measure is a quarter rest, followed by a quarter note B. The eighth measure is a quarter rest, followed by a quarter note B. The ninth measure is a quarter rest, followed by a quarter note B. The tenth measure is a quarter rest, followed by a quarter note B. The eleventh measure is a quarter rest, followed by a quarter note B. The twelfth measure is a quarter rest, followed by a quarter note B. The thirteenth measure is a quarter rest, followed by a quarter note B. The fourteenth measure is a quarter rest, followed by a quarter note B. The fifteenth measure is a quarter rest, followed by a quarter note B. The sixteenth measure is a quarter rest, followed by a quarter note B. The seventeenth measure is a quarter rest, followed by a quarter note B. The eighteenth measure is a quarter rest, followed by a quarter note B. The nineteenth measure is a quarter rest, followed by a quarter note B. The twentieth measure is a quarter rest, followed by a quarter note B. The twenty-first measure is a quarter rest, followed by a quarter note B. The twenty-second measure is a quarter rest, followed by a quarter note B. The twenty-third measure is a quarter rest, followed by a quarter note B. The twenty-fourth measure is a quarter rest, followed by a quarter note B. The twenty-fifth measure is a quarter rest, followed by a quarter note B. The twenty-sixth measure is a quarter rest, followed by a quarter note B. The twenty-seventh measure is a quarter rest, followed by a quarter note B. The twenty-eighth measure is a quarter rest, followed by a quarter note B. The twenty-ninth measure is a quarter rest, followed by a quarter note B. The thirtieth measure is a quarter rest, followed by a quarter note B. The thirty-first measure is a quarter rest, followed by a quarter note B. The thirty-second measure is a quarter rest, followed by a quarter note B. The thirty-third measure is a quarter rest, followed by a quarter note B. The thirty-fourth measure is a quarter rest, followed by a quarter note B. The thirty-fifth measure is a quarter rest, followed by a quarter note B. The thirty-sixth measure is a quarter rest, followed by a quarter note B. The thirty-seventh measure is a quarter rest, followed by a quarter note B. The thirty-eighth measure is a quarter rest, followed by a quarter note B. The thirty-ninth measure is a quarter rest, followed by a quarter note B. The fortieth measure is a quarter rest, followed by a quarter note B. The forty-first measure is a quarter rest, followed by a quarter note B. The forty-second measure is a quarter rest, followed by a quarter note B. The forty-third measure is a quarter rest, followed by a quarter note B. The forty-fourth measure is a quarter rest, followed by a quarter note B. The forty-fifth measure is a quarter rest, followed by a quarter note B. The forty-sixth measure is a quarter rest, followed by a quarter note B. The forty-seventh measure is a quarter rest, followed by a quarter note B. The forty-eighth measure is a quarter rest, followed by a quarter note B. The forty-ninth measure is a quarter rest, followed by a quarter note B. The fiftieth measure is a quarter rest, followed by a quarter note B. The fifty-first measure is a quarter rest, followed by a quarter note B. The fifty-second measure is a quarter rest, followed by a quarter note B. The fifty-third measure is a quarter rest, followed by a quarter note B. The fifty-fourth measure is a quarter rest, followed by a quarter note B. The fifty-fifth measure is a quarter rest, followed by a quarter note B. The fifty-sixth measure is a quarter rest, followed by a quarter note B. The fifty-seventh measure is a quarter rest, followed by a quarter note B. The fifty-eighth measure is a quarter rest, followed by a quarter note B. The fifty-ninth measure is a quarter rest, followed by a quarter note B. The sixtieth measure is a quarter rest, followed by a quarter note B. The sixty-first measure is a quarter rest, followed by a quarter note B. The sixty-second measure is a quarter rest, followed by a quarter note B. The sixty-third measure is a quarter rest, followed by a quarter note B. The sixty-fourth measure is a quarter rest, followed by a quarter note B. The sixty-fifth measure is a quarter rest, followed by a quarter note B. The sixty-sixth measure is a quarter rest, followed by a quarter note B. The sixty-seventh measure is a quarter rest, followed by a quarter note B. The sixty-eighth measure is a quarter rest, followed by a quarter note B. The sixty-ninth measure is a quarter rest, followed by a quarter note B. The seventieth measure is a quarter rest, followed by a quarter note B. The seventy-first measure is a quarter rest, followed by a quarter note B. The seventy-second measure is a quarter rest, followed by a quarter note B. The seventy-third measure is a quarter rest, followed by a quarter note B. The seventy-fourth measure is a quarter rest, followed by a quarter note B. The seventy-fifth measure is a quarter rest, followed by a quarter note B. The seventy-sixth measure is a quarter rest, followed by a quarter note B. The seventy-seventh measure is a quarter rest, followed by a quarter note B. The seventy-eighth measure is a quarter rest, followed by a quarter note B. The seventy-ninth measure is a quarter rest, followed by a quarter note B. The eightieth measure is a quarter rest, followed by a quarter note B. The eighty-first measure is a quarter rest, followed by a quarter note B. The eighty-second measure is a quarter rest, followed by a quarter note B. The eighty-third measure is a quarter rest, followed by a quarter note B. The eighty-fourth measure is a quarter rest, followed by a quarter note B. The eighty-fifth measure is a quarter rest, followed by a quarter note B. The eighty-sixth measure is a quarter rest, followed by a quarter note B. The eighty-seventh measure is a quarter rest, followed by a quarter note B. The eighty-eighth measure is a quarter rest, followed by a quarter note B. The eighty-ninth measure is a quarter rest, followed by a quarter note B. The ninetieth measure is a quarter rest, followed by a quarter note B. The ninety-first measure is a quarter rest, followed by a quarter note B. The ninety-second measure is a quarter rest, followed by a quarter note B. The ninety-third measure is a quarter rest, followed by a quarter note B. The ninety-fourth measure is a quarter rest, followed by a quarter note B. The ninety-fifth measure is a quarter rest, followed by a quarter note B. The ninety-sixth measure is a quarter rest, followed by a quarter note B. The ninety-seventh measure is a quarter rest, followed by a quarter note B. The ninety-eighth measure is a quarter rest, followed by a quarter note B. The ninety-ninth measure is a quarter rest, followed by a quarter note B. The hundredth measure is a quarter rest, followed by a quarter note B.

68

**11** Allegro ♩ = 160

66

*mf*

74

12

74

*mp* *mf*

80

13

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a tempo marking of 80. The first measure contains a half note F#2, marked with a forte (*f*) dynamic. The second measure contains a half note G#2, marked with a mezzo-forte (*mf*) dynamic. The third measure contains a half note A2, also marked with a mezzo-forte (*mf*) dynamic. The fourth measure contains a half note B2, marked with a piano (*p*) dynamic. The fifth measure contains a half note C3, marked with a piano (*p*) dynamic. The sixth measure contains a half note D3, marked with a piano (*p*) dynamic. The seventh measure contains a half note E3, marked with a piano (*p*) dynamic. The eighth measure contains a half note F#3, marked with a piano (*p*) dynamic. The system concludes with a 4/4 time signature change.


85

The bass line is written on a single staff in bass clef. It consists of two measures. The first measure contains a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter rest. The second measure contains a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter rest. The notes G2 and F2 are beamed together, and the notes G2 and A2 are beamed together. The dynamic marking *mp* is placed below the first measure, and the dynamic marking *mf* is placed below the second measure.

90

14

15

90 

97

16

97

*mf* *f*

105 17

*mp* *mf*

110

*mp*

116 18

*mf* *f* *mf*

122 19 Moderato ♩ = 104

*mp* *mf*

127 *arco*

*p* *mp* *mf*

133 20 *Pizz.* *arco*

*mf* *p* *mp*

138 21 T° 1° ♩ = 160

*mf* *mf*

144 22

*mf*

153 23

*mp* *mf*

Cb.

-5-

24 Un peu moins vite ♩ = 144

159

*f* *mf* *p*

Moderato ♩ = 104

25 Allegro ♩ = 144

168

*mf* *p*

Moderato ♩ = 104

174

*mf* *p*

Allegro ♩ = 160 26

180

*mf*

185

*mp* *mf*

190

*f* *mf*

28 Andante ♩ = 96

29

195

*mf*

Rall.

30 Moderato ♩ = 116

Un peu retenu

207

*mf*

La version pour orchestre à cordes  
est disponibles chez le même éditeur,  
ainsi que le matériel correspondant  
en location.

# Patchwork

pour

## Trompette et Piano

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

Henri LOCHE

**Larghetto** ♩ = 60

Sourdine

**Trompette en Ut**

**Piano**

*mp* **Larghetto** ♩ = 60

*sfp* *mp*

1 ♩ = ♩.

4

*f* *mf*

1 ♩ = ♩.

4

*f* *mf*

7 otez la sourdine

7

3

3

3

♩ = ♩.

♩ = ♩.

11 2

11 2

14 Sourdine

14 3

18 3 ♩. = ♩

18 3 ♩. = ♩

**4** Un peu plus animé ♩ = 66

otez la sourdine

21

*f* *mp*

**4** Un peu plus animé ♩ = 66

*mf* *p* *mf*

21

3

3

**5**

26

*p*

**5**

*mp* *p*

26

3

32

*mf* *mp*

32

*mf* *mp*

3

6 Tempo 1° ♩ = 60

37

*p*

6 Tempo 1° ♩ = 60

*mf*

3 3

42

42

*f*

3 3 3 3

45

Sourdine

7 ♩ = ♩.

*mp*

45

7 ♩ = ♩.

*mp*



49  $\text{♩} = \text{♩}$

*mf* *mp*

49  $\text{♩} = \text{♩}$

*mp*

52  $\text{♩} = \text{♩}$  otez la sourdine

*mf*

52  $\text{♩} = \text{♩}$

*mf*

56  $\text{♩} = \text{♩}$

*mp*

56  $\text{♩} = \text{♩}$

*mp* *f*

59 10

*mf* *p* *mf*

59 10

*mf* *p* *mf*

3

63 *mp*

*mp*

63 *mp*

*mp*

11 Allegro ♩ = 160

*mf*

11 Allegro ♩ = 160

*mf*

70

*mp*

75

12

*mf*

12

80

13

*f* *mf*

13

*f* *mf* *p*

85

85

*mf*

*mf*

14

90

14

90

*mp*

*p*

*mp*

15

95

15

95

*mf*

*f*

15

95

*mf*

*f*

100 16

*mf* *mp*

100 16

*mp*

105 17

*mf*

105 17

*mf*

109

109

114 **18**

*mp* *mf*

119 **18**

*f* *mf*

**19** Moderato ♩ = 104

124 **19** Moderato ♩ = 104

*mf* *mp* *mf*

127

*p* *mp*

127

*p* *mp*

131

*mf*

20

131

*mf*

20

134

*p*

134

*p*

137

*mp* *mf*

137

*mp* *mf*

**21** T° 1° ♩ = 160

141

*mf* *p*

**21** T° 1° ♩ = 160

141

*mf* *p*

**22**

146

*mf*

**22**

146

*mf*



150

150

*mp*

*mp*

23

155

*mf*

23

155

*mf*

24 Un peu moins vite ♩ = 144

160

*f*

*mf*

24 Un peu moins vite ♩ = 144

160

*f*

*mf*

*p*

Moderato ♩ = 104

165

*mp* *mf*

Moderato ♩ = 104

165

*mp* *mf* 3

25 Allegro ♩ = 144

169

*p*

25 Allegro ♩ = 144

169

3 3 3 *p*

Moderato ♩ = 104

173

*mp* *mf*

Moderato ♩ = 104

173

*mp* *mf* 3

177

177

3

3

12/8

Allegro ♩. = 160

26

180

*f*

*mf*

Allegro ♩. = 160

26

180

*mf*

12/8

12-6/8-8

12-6/8-8

183

183

12/8

27

187 *mp* *mf*

27

187 *mp* *mf*

12-6/8-8

191 *f* *mf*

191 *f*

$\text{♩} = \text{♩}$

28

Andante ♩ = 96

195 *p*

28 Andante ♩ = 96

195

199

*mf*

3 3 3 3

*p*

199

203

**29**

*mf*

203

**29**

*Rall.*..... **30** Moderato ♩ = 116 *Un peu retenu*

207

*mf*

*Rall.*..... **30** Moderato ♩ = 116 *Un peu retenu*

207