

Durée : 17'40

Quatuor n° 2

pour
violon, alto, violoncelle et piano

Henri LOCHE

I

Larghetto $\text{♩} = 58$

Violon

Alto

Violoncelle

Piano

V.

Alt.

Vlc.

P.

1

8

v.

Alt.

Vlc.

P.

9

10

11

11

12

13

14

15

2

15

V.

Alt.

Vlc.

mp

15

P.

mp

mf

18

V.

Alt.

Vlc.

18

P.

21 **3**

V.

Alt.

Vlc.

P.

23

p

mp

mf

p

mp

mf

mf

24

V.

Alt.

Vlc.

P.

26

#g:

b

b

b

b

24

V.

Alt.

Vlc.

P.

28

p.

b

b

b

b

27

V. *mp*

Alt. *mp*

Vlc. *mp*

4

mf

mf

mf

27

P. *mp*

mf

31

V. *mp*

Alt. *mp*

Vlc. *mp*

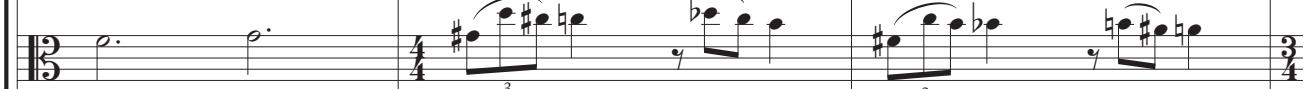
31

P. *mp*

5 $\text{d} = \text{d}.$

34

V. 

Alt. 

Vlc. 

P. 

= =

37

V. 

Alt. 

Vlc. 

P. 

6

40

V.

Alt.

Vlc.

P.

40

3

12

8

mf

3

12

8

mf

12

8

mf

= =

43

V.

Alt.

Vlc.

mp

mf

mp

mf

Pizz.

mp

mf

43

P.

Vlc.

mf

46

Pizz.

mp

mf

Pizz.

mp

mf

arco

mp

46

mp

mf

P.

50

arco

mf

arco

mf

mf

50

mf

mf

P.

55

7

V.

Alt.

Vlc.

P.

59

V.

Alt.

Vlc.

P.

62

v.

8

Alt.

Vlc.

P.

62

v.

63

Alt.

Vlc.

P.

64

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Musical score for orchestra, page 10, measures 68-69.

V. Treble clef, $\frac{12}{8}$ time signature. Measures 68-69: $b\flat$, $b\sharp$, $b\sharp$, $b\flat$; $b\sharp$, $b\sharp$, $b\sharp$, $b\flat$. Measure 70: $b\flat$, $b\sharp$, $b\sharp$, $b\flat$.

Alt. Bass clef, $\frac{12}{8}$ time signature. Measures 68-70: Rest.

Vlc. Bass clef, $\frac{12}{8}$ time signature. Measures 68-70: Rest.

P. Treble clef, $\frac{12}{8}$ time signature. Measures 68-70: $b\flat$, $b\sharp$, $b\sharp$, $b\flat$; $b\sharp$, $b\sharp$, $b\sharp$, $b\flat$. Measure 71: $b\sharp$, $b\flat$, $b\sharp$, $b\flat$.

Musical score for orchestra, page 9, measures 71-8.

The score consists of four staves:

- V.** (Violin) has a single note at the beginning of measure 71.
- Alt.** (Alto) and **Vlc.** (Bassoon) both have rests throughout measure 71.
- P.** (Percussion) starts with eighth-note patterns in measure 71, followed by a dynamic **mf**.

Measure 72 begins with a change in time signature to $\frac{4}{4}$. The **Alt.** and **Vlc.** staves play eighth-note patterns with grace notes, marked **p**. The **P.** staff continues its eighth-note patterns, marked **mf**.

Measure 73 continues the eighth-note patterns with grace notes for the **Alt.**, **Vlc.**, and **P.** staves, marked **p**.

Measure 74 continues the eighth-note patterns with grace notes for the **Alt.**, **Vlc.**, and **P.** staves, marked **mp**.

Measure 75 continues the eighth-note patterns with grace notes for the **Alt.**, **Vlc.**, and **P.** staves, marked **mp**.

Measure 76 concludes the section with eighth-note patterns for the **Alt.**, **Vlc.**, and **P.** staves, marked **mp**.

75

v.  

Alt.  

Vlc.  

P.  

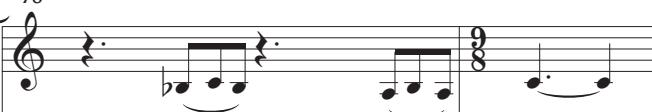
75

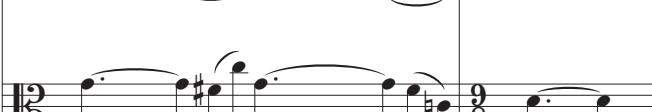
v.  

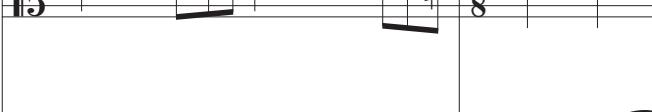
Alt.  

Vlc.  

78

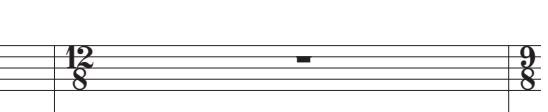
v.  

Alt.  

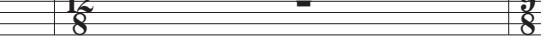
Vlc.  

P.  

78

v.  

Alt.  

Vlc.  

Musical score for strings (Violin, Alto, and Viola) showing measures 81 through 10. The score is in common time. Measure 81 starts with a dynamic *v.* (Violin). Measure 82 begins with a dynamic *mp*. Measure 83 begins with a dynamic *mf*. Measure 84 begins with a dynamic *Pizz.* (Pizzicato).

Musical score for piano, page 10, measures 81-82. The score consists of two staves. The top staff is in common time (indicated by '8') and has a key signature of one sharp (F#). The bottom staff is also in common time (indicated by '8') and has a key signature of one sharp (F#). Measure 81 starts with a forte dynamic (f) and ends with a half note. Measure 82 starts with a half note and ends with a forte dynamic (mf).

84

V. *Pizz.*

Alt. *mp* *mf*
Pizz.

Vlc. *arco* *mp*

Piano score showing measures 84 and 85. The score consists of two staves. Measure 84 starts with a forte dynamic (f) in common time, followed by a measure in 2/4 time with a dynamic of *mp*. Measure 85 begins with a dynamic of *mf*. The score includes various accidentals such as sharps and flats, and dynamic markings like *f*, *mp*, and *mf*.

88

v.

Alt.

Vlc.

P.

(8va).....

88

8va.....

= =

93

v.

Alt.

Vlc.

P.

Enchaînez

93

II

Andante $\text{♩} = 76$

V.

Pizz.

Alt.

mp

Pizz.

Vlc.

mp

mf

arco

mf

arco

mf

P.

mp

mf

5

V.

mp

mf

3

Pizz.

arco

3

Alt.

mp

mf

Pizz.

arco

3

Vlc.

mp

mf

Pizz.

3

1

5

P.

mp

mf

3

3

3

3

9

V.

Alt.

Vlc.

P.

13

2

Rall. 3

V.

Alt.

Vlc.

P.

19

V. -

Alt. -

Vlc. *mf* 3 3

P. { *mf* *mp* *mf* *mp* *mf*

8va.....

24

V. -

Alt. *mp* 3 *mf* Pizz. arco Pizz. arco

Vlc. -

P. { *mp* *mf* Pizz. arco Pizz. arco

4

24

V. -

Alt. -

Vlc. -

P. { *mp* *mf* 3 3 3 3

Musical score for strings and piano. The score consists of five staves. The top three staves are for strings: Violin (V.), Alto (Alt.), and Viola/Cello (Vlc.). The bottom two staves are for piano (P.). Measure 27 starts with V. playing eighth-note pairs. Alt. and Vlc. play eighth-note pairs with dynamics *Pizz.* and *arco*. P. plays eighth-note pairs with *arco*. Measure 28 begins with a rest followed by eighth-note pairs for V. and Vlc. with *Pizz.* and *arco* dynamics. P. continues with eighth-note pairs and *arco*.

Musical score for strings and piano. Measures 30 and 31. The strings (V., Alt., Vlc.) play eighth-note pairs in measure 30, with the piano providing harmonic support. Measure 31 begins with a rest followed by eighth-note pairs for V. and Vlc. with dynamics *mp* and *mf*. The piano part features sixteenth-note patterns with grace notes and dynamic markings *mp*, *mf*, and *f*.

P.

33

3 4 4 2 4 3

mp mp

3 4 3

P.

38

mf

mp

mf

42

V.

Alt.

Vlc.

P.

8

47

V.

Alt.

Vlc.

P.

51 9

V.

Alt.

Vlc.

51

P.

56 10

V.

Alt.

Vlc.

56

P.

11

60

v.

Alt.

Vlc.

P.

60

63

v.

Alt.

Vlc.

P.

= =

Musical score for orchestra, page 12, measures 66-70. The score includes parts for Violin (V.), Alto (Alt.), Viola (Vlc.), and Piano (P.). The key signature changes between measures, starting at G major (no sharps or flats) and moving through A major, B major, C major, D major, E major, F# major, G major, A major, B major, and back to G major. Measure 66 starts with a forte dynamic (f) for V., Alt., and Vlc. The piano part features sustained chords with grace notes. Measures 67-70 continue with similar patterns, maintaining the forte dynamic (f) and the piano's harmonic foundation.

Musical score page 13, measures 69-70. The score includes parts for Vln (Violin), Alt (Alto), Vlc (Bassoon), and P. (Percussion). The key signature changes between B-flat major (two flats) and E major (no sharps or flats). Measure 69 starts with Vln playing eighth-note chords in B-flat major at *mp*. The measure ends with a fermata over the first two notes of the next measure, followed by a dynamic change to *mf*. Measure 70 begins with Alt playing eighth-note chords in E major at *mp*, followed by a dynamic change to *mf*. Vlc plays eighth-note chords in B-flat major at *mp*, followed by a dynamic change to *mf*. P. plays eighth-note chords in E major at *mp*. The score concludes with a final dynamic of *mp*.

74

v. *mf*

Alt. *mf* 3 3 *mp* 3 3 *mf* *Pizz.*

Vlc. 3 3 - 3 3 - 3 3 - 3 3 *Pizz.*

14

74

P. *mf* *mp* *mf*

3 3 - 3 3 - 3 3 - 3 3

78

v. *mf*

Alt. *arco* *mp* *mf*

Vlc. *arco* *mp* *mf*

78

P. *mp* *mf*

15

83

V.

Alt.

Vlc.

P.

mf

3

3

3

3

Musical score for orchestra, page 87, section 16. The score includes parts for Violin (V.), Alto (Alt.), and Bassoon (Vlc.). The Violin part starts with a rest followed by eighth-note pairs. The Alto part follows with eighth-note pairs. The Bassoon part begins with eighth-note pairs and then transitions to sixteenth-note patterns. Measure numbers 16 and 17 are indicated above the staves.

P.

87

mp

88

89

90

91

92

91

V. 

mp ————— f ————— 3 ————— 3 3 3

Alt. 

mp ————— f ————— 3 ————— 3 3 3

Vlc. 

f

91

P. 

mp ————— f ————— 3 3 3 3

98

V. - - *mf*

Alt. - *mf*

Vlc. - *mf*

P. *mp* *mf*

8va.....

101

19

V. - -

Alt. - -

Vlc. *3*

P. *(8va)*

20

105

v.

Alt.

Vlc.

P.

mf

mf

mf

mp

mf

=

=

109

v.

Alt.

Vlc.

P.

109

III

Largo $\text{♩} = 54$

V.

Alt.

Vlc.

P.

V.

Alt.

Vlc.

P.

V.

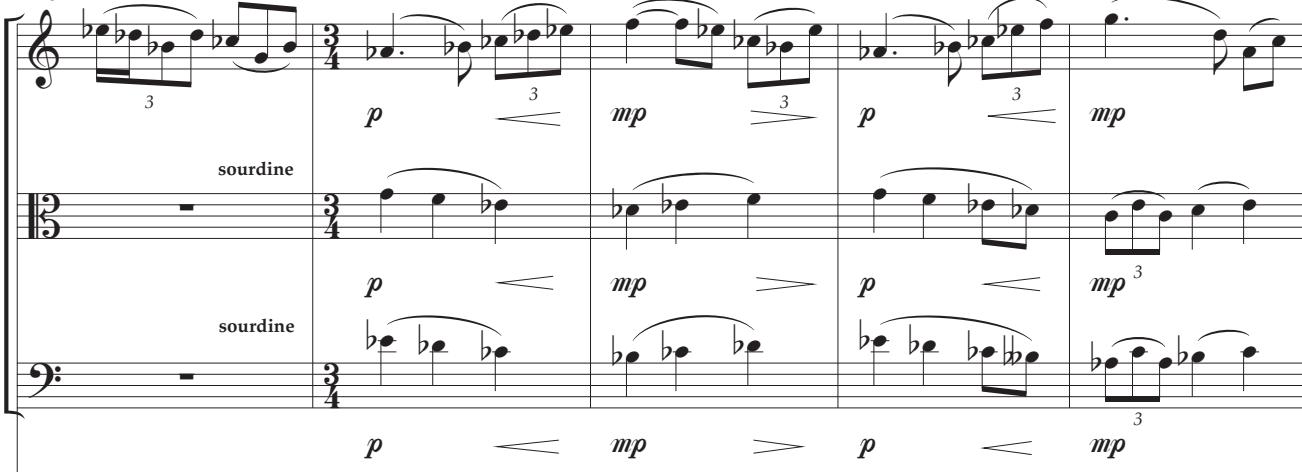
Alt.

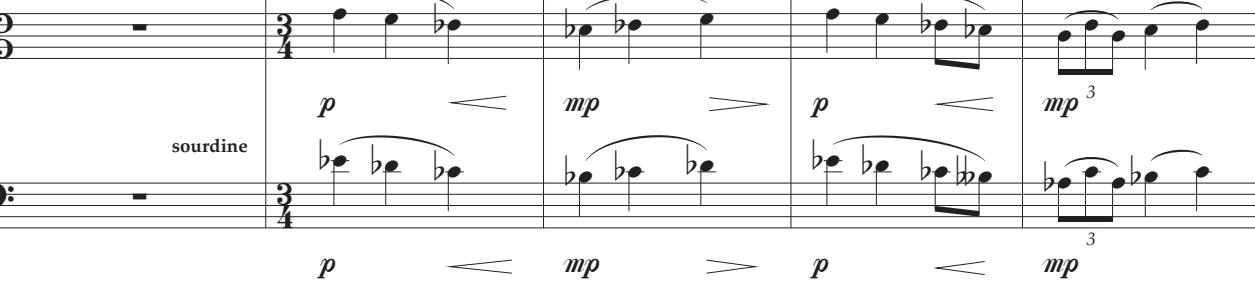
Vlc.

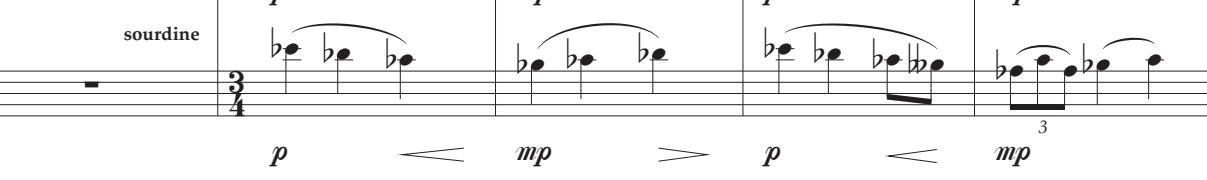
P.

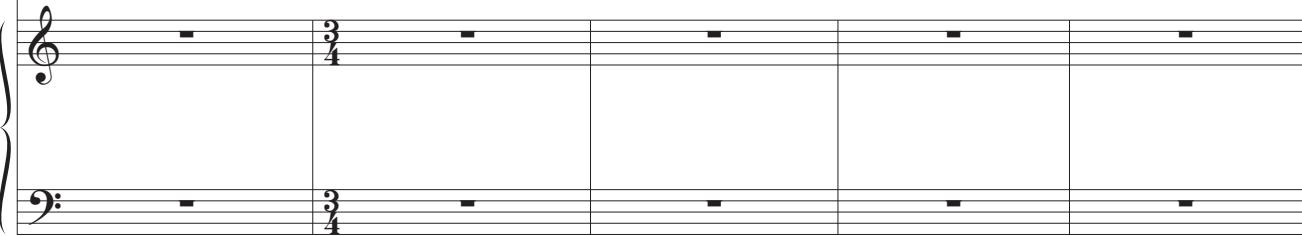
rit. **1** *Tempo*

10

v. 

Alt. 

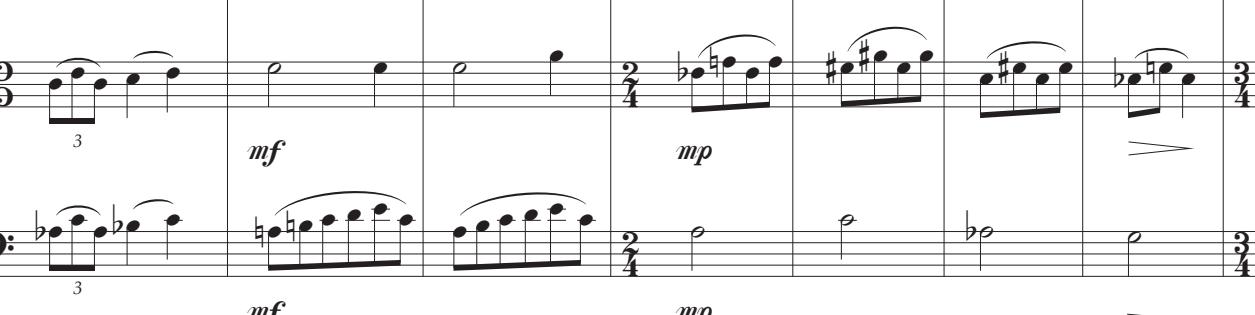
Vlc. 

P. 

= =

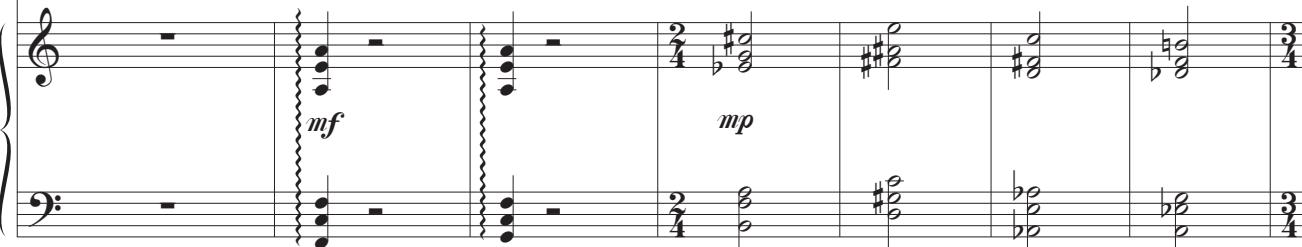
15

v. 

Alt. 

Vlc. 

15

P. 

2 *Tempo*

V. 22

Alt.

Vlc.

P.

22

3

V. 28

Alt.

Vlc.

P.

28

3

V. 28

Alt.

Vlc.

P.

28

38 otez sourdine

4

V.

Alt.

Vlc.

P.

43

V. $\begin{array}{c} \text{G} \\ \text{C} \\ \text{F} \end{array}$

Alt. $\begin{array}{c} \text{B} \\ \text{E} \\ \text{A} \end{array}$

Vlc. $\begin{array}{c} \text{D} \\ \text{G} \\ \text{C} \end{array}$

mf

P. $\begin{array}{c} \text{G} \\ \text{C} \\ \text{F} \end{array}$

mf

43

mp

5

V. $\begin{array}{c} \text{G} \\ \text{C} \\ \text{F} \end{array}$

mp

Alt. $\begin{array}{c} \text{B} \\ \text{E} \\ \text{A} \end{array}$

mp

Vlc. $\begin{array}{c} \text{D} \\ \text{G} \\ \text{C} \end{array}$

mp

mf

49

P. $\begin{array}{c} \text{G} \\ \text{C} \\ \text{F} \end{array}$

g

Vlc. $\begin{array}{c} \text{D} \\ \text{G} \\ \text{C} \end{array}$

g

54

V. sourdine *p*

Alt. sourdine *p*

Vlc. sourdine *p*

P. *p*

6

60

V. *mp* *mf* 3 3 *#p.*

Alt. *mp* *mf* 3 3 3 3

Vlc. *mp* *mf*

P. - - *mf* - *#G:*

- - *bG:* - *bG:*

7

66

V.

Alt.

Vlc.

66

P.

71

V.

Alt.

Vlc.

Enchaînez

71

P.

IV

Allegro $\text{♩} = 120$

V. otez sourdine

Alt. otez sourdine

Vlc. otez sourdine

P. mf

5

V. mf

Alt.

Vlc.

P.

1

14

V.

Alt.

Vlc. *Pizz.*

14

14

P.

14

mf

19

V.

Alt.

Vlc.

19

p

mf

19

P.

19

mf

24

Vln.

Alt.

Vlc.

P.

29

2

Vln.

Alt.

Vlc.

P.

29

Vln.

Alt.

Vlc.

P.

35

V.

Alt.

Vlc.

35

P.

40

V.

Alt.

Vlc.

40

P.

3 $\text{d} \cdot = \text{d}$

45

v.

Alt.

Vlc.

12/8

6/8

12/8

6/8

12/8

6/8

45

P.

8va.....

12/8

6/8

49

v.

Alt.

Vlc.

p

mp

mf

Pizz.

p

mp

mf

Pizz.

p

mp

mf

49

P.

12/8

9/8

mf

12/8

9/8

mf

54

V.

Alt.

Vlc.

4

arco

mp

arco

mp

mp

54

P.

mp

mp

60

V.

Alt.

Vlc.

mf

mf

mf

60

P.

mf

5

67

V. *mf* *f*

Alt. *mf* *f*

Vlc. *mf* *f*

P. *mf*

73

V. *mp* *mf*

Alt. *mp* *mf*

Vlc. *mp* *mf*

P. *mp* *mf*

79

V.

Alt.

Vlc.

79

P.

6

85

V.

Alt.

Vlc.

85

P.

7

93

v.

Alt.

Vlc.

P.

93

arco

arco

Pizz.

mf

= =

99

v.

Alt.

Vlc.

P.

99

8va.....

p

mf

p

mf

p

mf

103

V.

Alt.

Vlc.

103

P.

108

V.

Alt.

Vlc.

108

P.

114

V. *mf*

Alt. *mf*

Vlc. *mf*

P. *mf*

114

P. *mf*

V. *mf*

Alt. *mf*

Vlc. *mf*

=

=

119

V. *#f*

Alt. *#f*

Vlc. *#f*

P. *#f*

119

V. *#f*

Alt. *#f*

Vlc. *#f*

P. *#f*

119

V. *#f*

Alt. *#f*

Vlc. *#f*

P. *#f*

8

123

V.

Alt.

Vlc.

P.

127

V.

Alt.

Vlc.

P.

127

V.

Alt.

Vlc.

P.

Quatuor n° 2

pour
violon, alto, violoncelle et piano

Henri LOCHE**I****Larghetto** $\text{♩} = 58$

5

mf

1

p

9

mp

3

mf

13

3

mp

2

3

4

2

9

mp

23

mf

4

mf

28

5

mf

32

mp

mf

36

3

mp *mf*

6

40

f

mf

>

Musical score for string bass, page 10, measures 44-45. The score is in 6/8 time, treble clef, and key signature of one sharp. Measure 44 starts with a dynamic *mp*. Measure 45 begins with a dynamic *mf*. The music consists of eighth-note patterns with various slurs and grace notes. Measure 45 concludes with a dynamic *mf*. A note value equivalence is shown as $\text{♩} = \text{♪}$. The instruction *Pizz.* appears above the staff in measure 45. Measure 46 starts with a dynamic *mp*.

Musical score for page 7, measure 57. The score consists of two staves. The top staff is in 4/4 time with a treble clef, featuring a key signature of one sharp. The bottom staff is in 3/4 time with a bass clef, featuring a key signature of one sharp. The music includes various note heads, stems, and rests, with dynamic markings such as *mp*, *mf*, and a triplet marking over a group of six notes. Measure 57 concludes with a repeat sign and a double bar line.

Musical score for piano, page 10, measures 65-68. The score consists of two staves. The left staff uses a treble clef and a key signature of one flat. Measure 65 starts with a dynamic *mf*. Measures 66-67 show eighth-note patterns with grace notes. Measure 68 begins with a dynamic *mp*. The right staff uses a bass clef and a key signature of one flat. Measures 66-67 show eighth-note patterns with grace notes. Measure 68 begins with a dynamic *mp*.

9

70

10

78

10

81

Pizz.

84

89

arco

Enchaînez

95

II

Andante $\text{♩} = 76$

2
3
2

mp *mf* 3 3

5
3
2
3

mp *mf*

1

9
3
2
3

mp *mf*

13 2 Rall. 3
3 5

mp *mf*

25 4
Pizz. arco Pizz. arco

mf

29
3
4
2
3
4
3

mp

5

[6]

35 *Pizz.* *mf* *arco* *Pizz.* *arco*

[7]

41

[8]

44

[9]

52 *mf*

[10]

52 *mp* *mf*

[11]

58 *mf*

[12]

64

f

[13]

67

mf

V.

-7-

74

14

mf *mf*

79

15

mp *mf*

87

16

mf *mp*

92

17 **18**

f *mf*

97

19 **20**

mf *mf*

102

19 **20**

mf

109

III

Largo $\text{♩} = 54$

sourdine

rit. **1** *Tempo*

2 *Tempo*

3

4 otez sourdine

5

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DPV-AHL129

V.

51 *sourdine*

57 **6**

62 **7**

69

Enchaînez

IV

Allegro ♩ = 120

otez sourdine

p ————— *mf*

7

13

1

This block contains the musical score for the first section of the piece. It includes three staves of music. The first staff starts with a dynamic 'p' and ends with 'mf'. Measure 7 begins with a melodic line. Measure 13 concludes the section.

19

23

30

2

36

42

50

53

3

4

59

5

6

7

109

115

8

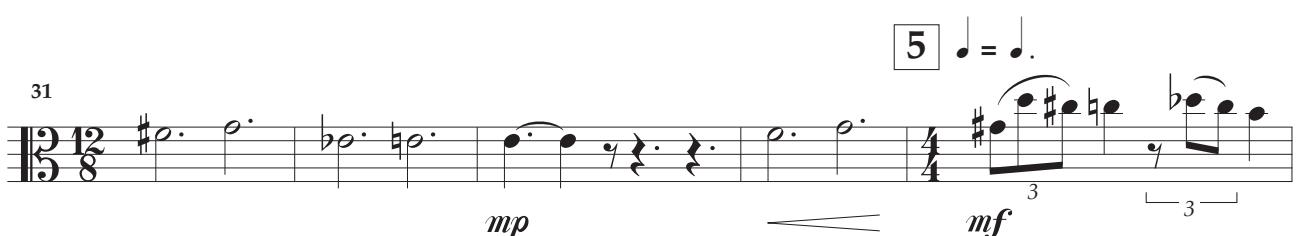
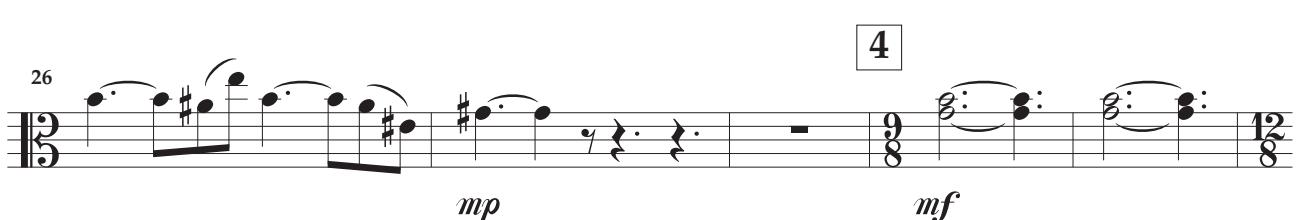
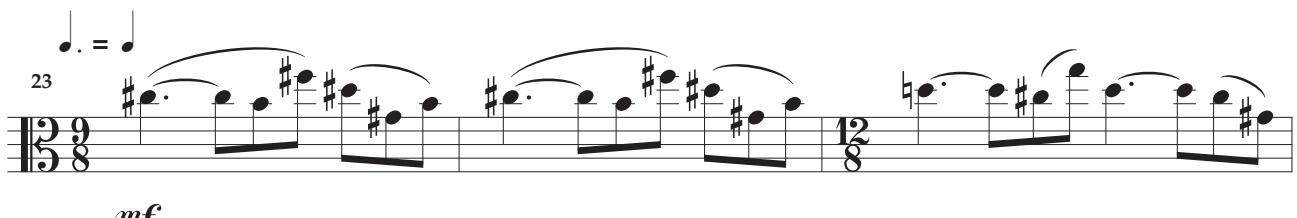
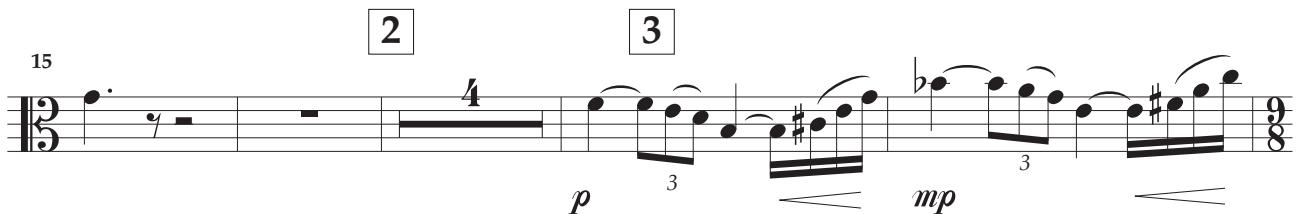
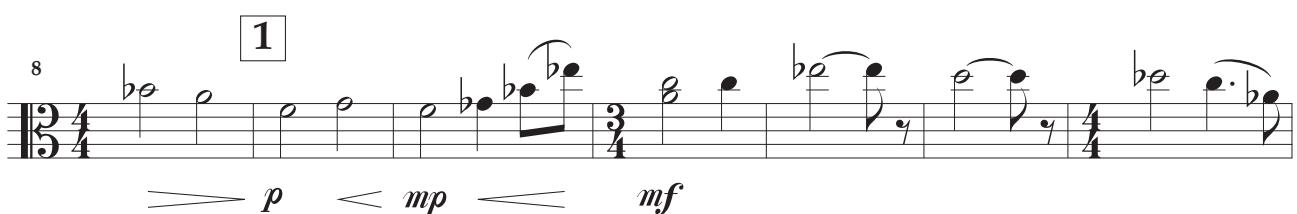
Quatuor n° 2

pour
violon, alto, violoncelle et piano

I

Henri LOCHE

Larghetto $\text{♩} = 58$



Alt.

-3-

Musical score for Alt. part, measures 36-37. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 36 starts with a sixteenth-note pattern (two groups of three) followed by a eighth-note. Measure 37 begins with a eighth-note followed by a sixteenth-note pattern. Measure 37 ends with a dynamic instruction $\geq mp$. Measure 38 begins with a dynamic mf .

Musical score for Alt. part, measures 40-41. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 40 starts with a eighth-note followed by a sixteenth-note pattern. Measure 41 begins with a eighth-note followed by a sixteenth-note pattern. Measure 41 ends with a dynamic mf and a crescendo mark $>$.

Musical score for Alt. part, measures 44-45. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 44 starts with a eighth-note followed by a sixteenth-note pattern. Measure 45 begins with a eighth-note followed by a sixteenth-note pattern. Measure 45 ends with a dynamic mp .

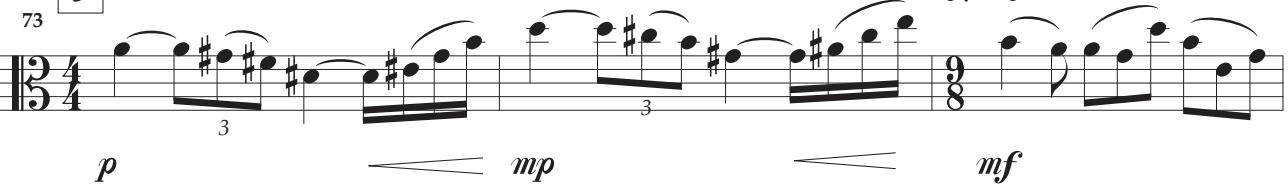
Musical score for Alt. part, measures 48-49. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 48 starts with a eighth-note followed by a sixteenth-note pattern. Measure 49 begins with a eighth-note followed by a sixteenth-note pattern. Measure 49 ends with a dynamic mf .

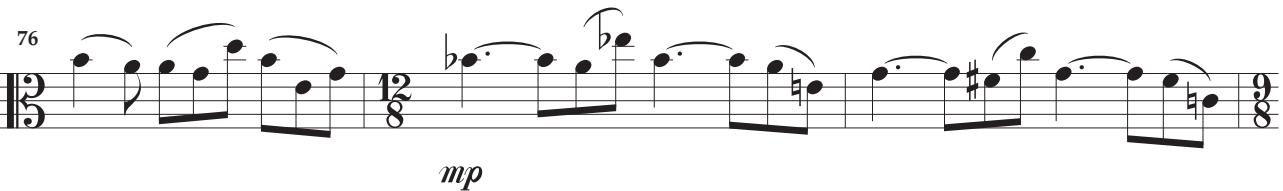
Musical score for Alt. part, measures 55-56. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 55 starts with a eighth-note followed by a sixteenth-note pattern. Measure 56 begins with a eighth-note followed by a sixteenth-note pattern. Measure 56 ends with a dynamic mf .

Musical score for Alt. part, measures 62-63. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 62 starts with a eighth-note followed by a sixteenth-note pattern. Measure 63 begins with a eighth-note followed by a sixteenth-note pattern. Measure 63 ends with a dynamic mf .

Musical score for Alt. part, measures 67-68. The score consists of two staves. The first staff uses a bass clef and has a key signature of one sharp. Measure 67 starts with a eighth-note followed by a sixteenth-note pattern. Measure 68 begins with a eighth-note followed by a sixteenth-note pattern.

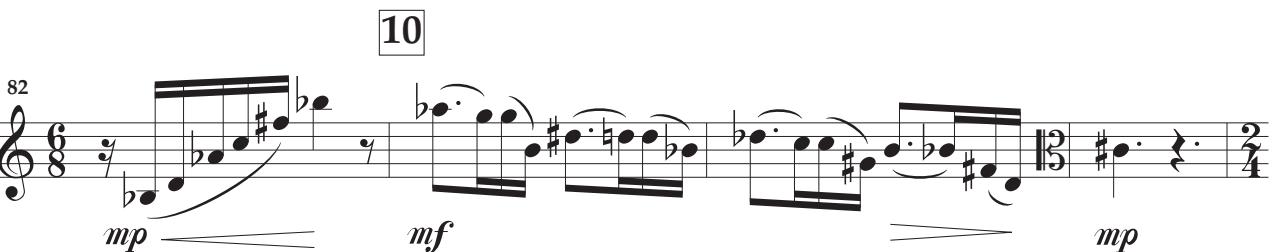
[9]

73 

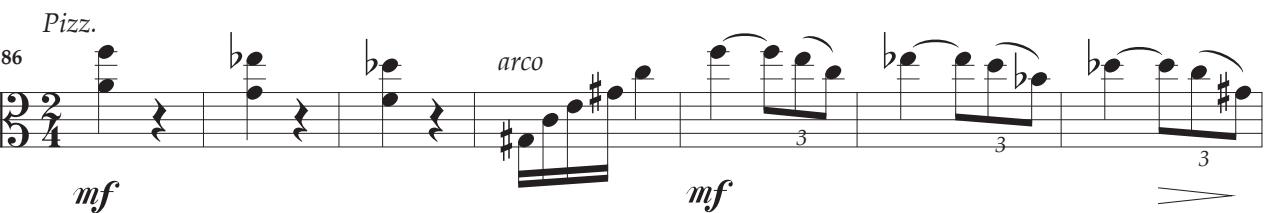
76 

79 

[10]

82 

Pizz.

86 

Enchaînez

93 

II

Andante ♩ = 76*Pizz.*

arco *Pizz.*
mp mf

6 *arco* **1** *Pizz.*

arco **1** *Pizz.*

mf ——————

10 *arco* **2**

arco **2**

mp —————— *mf*

16 *Rall.* **3**

Rall. **3**

mp *mf*

24

arco

mp *mf*

28 *Pizz.* *arco* **5**

Pizz. *arco* **5**

35 *Pizz.* **6**

arco

7 *Pizz.*

arco

8

44 *arco*

mp

9

51

mf

10

56

mf

11

61

mp

12

66

f

mp

mf

Alt.

-7-

13

71 2 3 2 3
Bassoon

mp *mf* 3 3 *mp*

14

76 3 3
Bassoon

mf *Pizz.* *arco*
3 3 3 3 3

15 16

81 Bassoon

mf

mf

17

90 Bassoon

mp *f*
3 3

18

94 Bassoon

mf

mf

19

99 Bassoon

mf

20

107 Bassoon

mf

III

Largo $\text{♩} = 54$ 

10 rit. **1** *Tempo*
sourdine

p < *mp* > *p* < *mp*³ >

17 **2** *Tempo*

mp > *p* < *mp* >

24 **3**

p < *mp*

31 **4** *otez sourdine*

45 **5**

mp < *mf*

52 **6**

sourdine < *mp* < *p*

Alt.

IV

Musical score for orchestra, page 10, measures 1-2. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of **Allegro** with a dotted quarter note followed by **$\text{d} = 120$** . The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of **$\frac{3}{4}$** . Measure 1 starts with a rest followed by a dynamic **p**. Measure 2 begins with a dynamic **p**, followed by a measure of **sourdine** (indicated by **otez sourdine**) consisting of six eighth-note pairs. The first three pairs have a grace note above the first note of each pair. Measures 3 and 4 show eighth-note patterns with grace notes above the first note of each pair, separated by vertical bar lines. Measure 5 begins with a dynamic **mf**. Measure 6 ends with a dynamic **Pizz.**.

Musical score for page 5, measures 5-10. The score consists of two staves. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Measures 5-10 are shown, with measure 5 starting at a key signature of one sharp (F#) and measure 10 ending at a key signature of one flat (B-flat). Measure 5 has a tempo of 120 BPM. Measure 6 begins with a dynamic of forte (f). Measure 7 begins with a dynamic of piano (p). Measure 8 begins with a dynamic of forte (f). Measure 9 begins with a dynamic of piano (p).

13 *arco*

14

19

p

mf

24

31

2

mf

37

42

3

p

50

mp

mf

54

4

mp

<

<

mf

62

5

mf

f

Alt.

-11-

Musical score for Bassoon part, page 11. The score consists of eight staves of music. Staff 1 (measures 71-76) shows eighth-note patterns with dynamics *mp* and *mf*. Staff 2 (measures 77-82) features a sixteenth-note pattern labeled **6** *Pizz.* Staff 3 (measures 90-95) includes a melodic line with an *arco* dynamic. Staff 4 (measures 97-102) shows a rhythmic pattern with a dynamic *p* followed by *mf*. Staff 5 (measures 103-108) contains eighth-note patterns. Staff 6 (measures 111-116) includes a sixteenth-note pattern with a dynamic *mf*. Staff 7 (measures 118-123) shows eighth-note patterns. Staff 8 (measures 124-129) concludes with a sixteenth-note pattern.

71

mp

6 *Pizz.*

mf

90

arco

97

7

p

mf

103

111

mf

118

124

mp

mf

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

Quatuor n° 2

pour
violon, alto, violoncelle et piano

Henri LOCHE

I

Larghetto $\text{♩} = 58$

Vlc.

-3-

Musical score for Vlc. page 3, measures 30-34. The score consists of two staves. The top staff is in bass clef, 12/8 time, and the bottom staff is in common time. Measure 30 starts with a sixteenth-note pattern. Measure 31 begins with a dotted half note. Measure 32 starts with a dotted half note. Measure 33 starts with a dotted half note. Measure 34 starts with a dotted half note. Dynamics include *mp* and a crescendo line.

Musical score for Vlc. page 3, measures 35-38. The top staff is in common time, and the bottom staff is in common time. Measure 35 starts with a sixteenth-note pattern. Measure 36 starts with a sixteenth-note pattern. Measure 37 starts with a sixteenth-note pattern. Measure 38 starts with a sixteenth-note pattern. Dynamics include *mf* and *>mp*.

Musical score for Vlc. page 3, measures 39-42. The top staff is in bass clef, and the bottom staff is in common time. Measure 39 starts with a sixteenth-note pattern. Measure 40 starts with a sixteenth-note pattern. Measure 41 starts with a sixteenth-note pattern. Measure 42 starts with a sixteenth-note pattern. Dynamics include *mf* and *mf*.

Musical score for Vlc. page 3, measures 43-48. The top staff is in bass clef, and the bottom staff is in common time. Measure 43 starts with a sixteenth-note pattern. Measure 44 starts with a sixteenth-note pattern. Measure 45 starts with a sixteenth-note pattern. Measure 46 starts with a sixteenth-note pattern. Dynamics include *Pizz.*, *mp*, *mf*, *arco*, *mp*, and a crescendo line.

Musical score for Vlc. page 3, measures 52-57. The top staff is in bass clef, and the bottom staff is in common time. Measure 52 starts with a sixteenth-note pattern. Measure 53 starts with a sixteenth-note pattern. Measure 54 starts with a sixteenth-note pattern. Measure 55 starts with a sixteenth-note pattern. Measure 56 starts with a sixteenth-note pattern. Dynamics include *mf*, *>p*, and a crescendo line.

Musical score for Vlc. page 3, measures 58-63. The top staff is in bass clef, and the bottom staff is in common time. Measure 58 starts with a sixteenth-note pattern. Measure 59 starts with a sixteenth-note pattern. Measure 60 starts with a sixteenth-note pattern. Measure 61 starts with a sixteenth-note pattern. Measure 62 starts with a sixteenth-note pattern. Dynamics include *mp*, *mf*, *>p*, and a crescendo line.

Musical score for Vlc. page 3, measures 64-69. The top staff is in bass clef, and the bottom staff is in common time. Measure 64 starts with a sixteenth-note pattern. Measure 65 starts with a sixteenth-note pattern. Measure 66 starts with a sixteenth-note pattern. Measure 67 starts with a sixteenth-note pattern. Measure 68 starts with a sixteenth-note pattern. Measure 69 starts with a sixteenth-note pattern. Dynamics include *mp*, *mf*, and a crescendo line.

70

9

p

mp

mf

75

mf

mp

78

mf

81

10

mp

mf

arco

mp

86

mf

mp

94

Enchaînez

3

3

3

3

6

37 

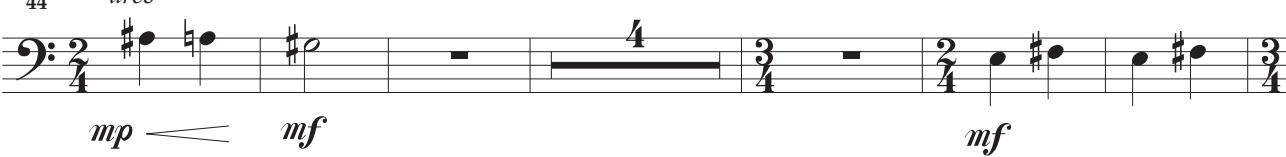
7 *Pizz.*

40 

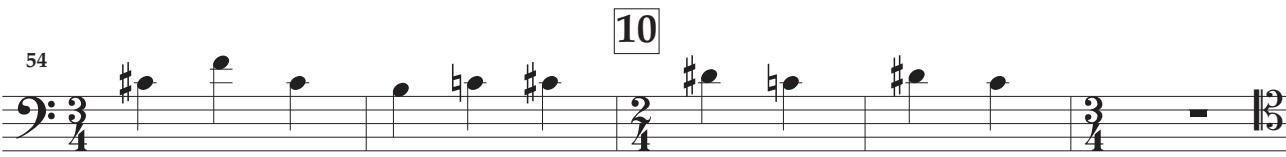
8

44 *arco*

9

44 

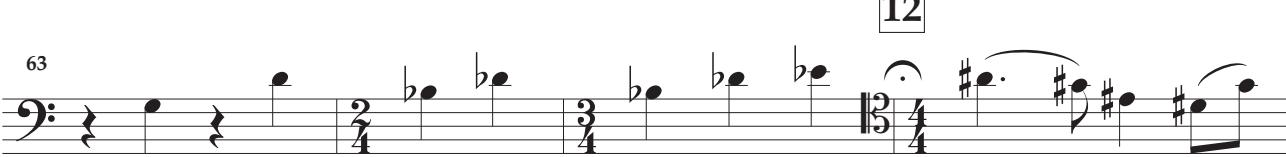
10

54 

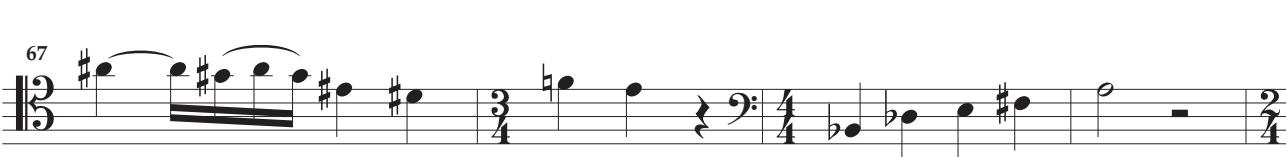
11

59 

12

63 

13

67 

Vlc.

-7-

13

14 *Pizz.*

15

16

17

18

19

20

108

III

Largo $\text{♩} = 54$ rit. **1** *Tempo*

10 sourdine

2 *Tempo*
3
4

30 otez sourdine

5

47

Vlc.

-9-

54

sourdine

6

p

< *mp*

p

60

mp

mf

p

7

67

p

Enchaînez

IV

Allegro $\text{♩} = 120$

otez sourdine

p

mf

Pizz.

6

p

13 *arco*

Pizz.

1

arco

Pizz.

p

19

p *mf*

25

32

2

mf

40

3

12 *3* *6*

49

Pizz.

p *mp* *mf*

53

4

arco

mp < < *mf*

62

5

71

mp *mf*

6 *Pizz.*

mf

arco

Pizz.

7

p *mf*

102

109

mf

115

122

mp *mf*