

Durée : 10 '

# SEPTUOR

## Sons réels

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

**Larghetto** ♩ = 60

# Henri LOCHE

## Opus 185

*Larghetto* = 60

Clarinette Si  $\flat$

Cor en Fa

Basson

Violon

Alto

Violoncelle

Contrebasse

Pizz.

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

*arco*

-2-

Cl. 8 [2]  $\text{d} = \text{d}$

C.

B.

V. 8

Alt. 12 8

Vlc. 12 8

Cb. 12 8

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

= =

Cl. 11

C.

B.

V. 11

Alt. 9 5 4

Vlc. 9 5 4

Cb. 9 5 4

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

15

Cl. *mp*

C. *mp*

B. *mp*

V. *mf*

Alt. *b>* *p*

Vlc. *mf*

Cb. *p*

*mf*

18

Cl.

C. *mp*

B.

V. *mp*

Alt. *b>* *p*

Vlc. *mp*

Cb. *p*

4

18

Cl.

C. *mp*

B.

V. *mp*

Alt. *b>* *p*

Vlc. *mp*

Cb. *p*

*mp*

1

22

Cl.

C.

B.

V

Alt.

Vlc.

Cb.

5

**6** Andante ♩ = 88

26

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

32

Cl. C. B.

7

*mp*

*mp*

*mp*

32

V. Alt. Vlc. Cb.

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

41

Cl. C. B.

8 Largo  $\text{♩} = 58$

*mf*

*mf*

*mf*

41

V. Alt. Vlc. Cb.

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

48

Cl.

C.

B.

48

V.

Alt.

Vlc.

Cb.

51

Cl.

*mf*

C.

B.

*mp*

51

V.

*mf*

Alt.

*mf*

Vlc.

*mf*

Cb.

*mf*

*mp*

*mp*

*mp*

**[9]** T° I° ♩ = 88

54

54

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

mp

Rall. [10] Tempo

58

58

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

mp

mf

mp

mf

mp

66

Cl. *mf*

C.

B.

V. *mf*

Alt.

Vlc.

Cb. *mf*

74

Cl. *mf*

C.

B. *mf*

V. *mf*

Alt. *arco* *mf*

Vlc. *arco* *mf*

Cb. *mf*

81 12

Cl.  $\frac{4}{4}$   
C.  $\frac{4}{4}$   
B.  $\frac{4}{4}$

V  $\frac{4}{4}$   
Alt.  $\frac{4}{4}$   
Vlc.  $\frac{4}{4}$   
Cb.  $\frac{4}{4}$

mp      mp      mf  
mf      mp      mf  
mf      mp      mf

84

Cl.  $\frac{4}{4}$   
C.  $\frac{4}{4}$   
B.  $\frac{4}{4}$

V  $\frac{4}{4}$   
Alt.  $\frac{4}{4}$   
Vlc.  $\frac{4}{4}$   
Cb.  $\frac{4}{4}$

3      2      3      2      3  
3      2      3      2      3  
3      2      3      2      3

Pizz.

13

89

Cl.  $\frac{4}{4}$   $\flat$   $\text{b} \cdot$   $\text{b} \cdot$   $\text{o}$   $\frac{3}{4}$   $\text{d} \cdot$   $\gamma$   $\text{k}$   $\frac{9}{8}$  -  $\sharp \text{p} \cdot \text{p} \cdot$   $\frac{12}{8}$

C.  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{9}{8}$  -  $\text{d} \cdot$   $\text{d} \cdot$   $\frac{12}{8}$

B.  $\frac{4}{4}$   $\sharp \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot$   $\frac{3}{4}$   $\text{b} \cdot \text{p} \cdot$   $\gamma$   $\text{k}$   $\frac{9}{8}$  -  $\sharp \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot$   $\frac{12}{8}$

v  $\frac{4}{4}$   $\text{b} \cdot \text{p} \cdot$   $\text{d} \cdot \text{p} \cdot$   $\text{d} \cdot \text{p} \cdot$   $\frac{3}{4}$   $\text{p} \cdot$   $\gamma$   $\text{k}$   $\frac{9}{8}$   $\text{p} \cdot \text{p} \cdot$   $\text{p} \cdot \text{p} \cdot$  -  $\frac{12}{8}$

Alt.  $\frac{4}{4}$   $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$   $\text{p} \cdot \text{b} \cdot \text{p} \cdot$   $\frac{3}{4}$   $\text{b} \cdot \text{p} \cdot$   $\gamma$   $\text{k}$   $\frac{9}{8}$   $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$  -  $\frac{12}{8}$

Vlc.  $\frac{4}{4}$   $\text{b} \cdot \text{p} \cdot$   $\text{k} \cdot \text{b} \cdot$   $\frac{3}{4}$   $\text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot$   $\frac{9}{8}$   $\text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot$  -  $\frac{12}{8}$

Cb.  $\frac{4}{4}$   $\text{b} \cdot$  *arco*  $\frac{3}{4}$   $\text{b} \cdot \text{p} \cdot$   $\gamma$   $\text{k}$   $\frac{9}{8}$  - -  $\frac{12}{8}$

93

Cl.  $\frac{12}{8}$  -  $\text{mf}$   $\text{p} \cdot \text{p} \cdot$  -  $\frac{6}{8}$

C.  $\frac{12}{8}$  -  $\text{mf}$   $\text{b} \cdot \text{p} \cdot$   $\text{d} \cdot \text{p} \cdot$   $\text{d} \cdot \text{p} \cdot$   $\text{d} \cdot \text{p} \cdot$  -  $\frac{6}{8}$

B.  $\frac{12}{8}$  -  $\text{mf}$   $\text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot$  -  $\frac{6}{8}$

v  $\frac{12}{8}$   $\text{mp}$   $\text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot$   $\text{mf}$  *Pizz.*  $\text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot \text{b} \cdot \text{p} \cdot$   $\frac{6}{8}$

Alt.  $\frac{12}{8}$   $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$  -  $\text{mf}$  *Pizz.*  $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$   $\frac{6}{8}$

Vlc.  $\frac{12}{8}$   $\text{mp}$   $\text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot$  -  $\text{mf}$  *Pizz.*  $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$   $\text{b} \cdot \text{p} \cdot$   $\frac{6}{8}$

Cb.  $\frac{12}{8}$  - -  $\text{mf}$

96

Cl.  $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$

C.  $\begin{array}{c} - \\ \text{mf} \end{array}$

B.  $\begin{array}{c} - \\ \text{mf} \end{array}$

V.  $\begin{array}{c} \text{arco} \\ \text{mf} \\ \text{arco} \end{array}$

Alt.  $\begin{array}{c} \text{mf} \\ \text{arco} \end{array}$

Vlc.  $\begin{array}{c} \text{mf} \\ \text{arco} \end{array}$

Cb.  $\begin{array}{c} \text{mf} \\ \text{arco} \end{array}$

$=$

100 [14]

Cl.  $\begin{array}{c} - \\ \text{mf} \\ \text{mp} \\ \text{mp} \end{array}$

C.  $\begin{array}{c} - \\ \text{mf} \end{array}$

B.  $\begin{array}{c} - \\ \text{mf} \\ \text{mp} \\ \text{mp} \end{array}$

V.  $\begin{array}{c} \text{mp} \\ \text{mp} \\ \text{mp} \end{array}$

Alt.  $\begin{array}{c} \text{mp} \\ \text{mp} \end{array}$

Vlc.  $\begin{array}{c} \text{mf} \\ \text{mp} \\ \text{mp} \end{array}$

Cb.  $\begin{array}{c} - \\ \text{mf} \\ \text{mp} \end{array}$

-12-

106

Cl. *mf*

C.

B. *mf*

V

Alt.

Vlc.

Cb. *mp*

**15**

*f*

*f*

*f*

**112**

Cl. *mf*

C.

B.

**112**

V *mf*

Alt. *mf*

Vlc. *mf*

Cb. *mf*

**113**

*mp*

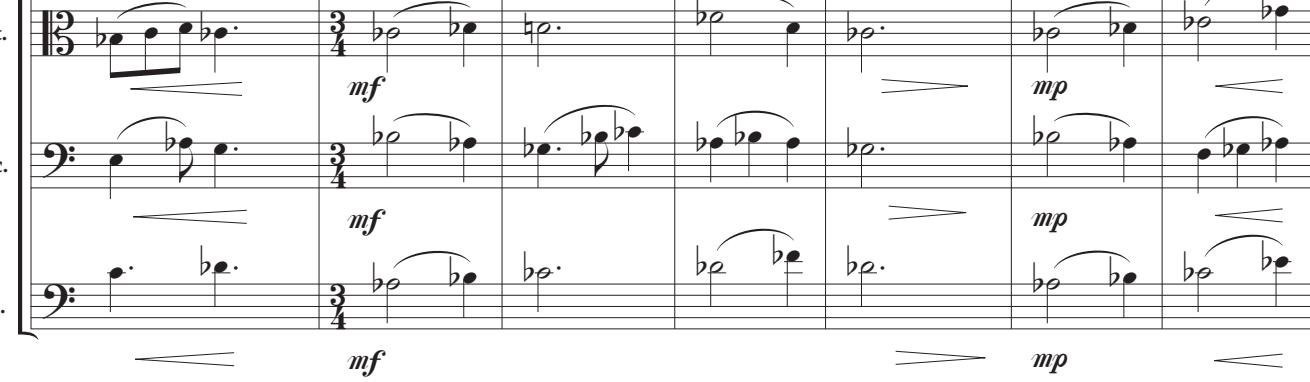
*mp*

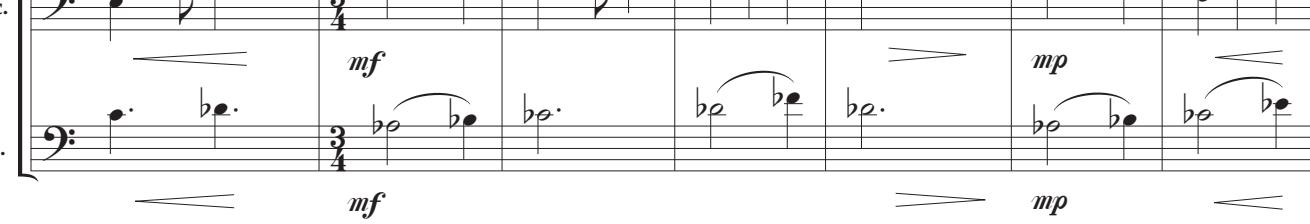
*mp*

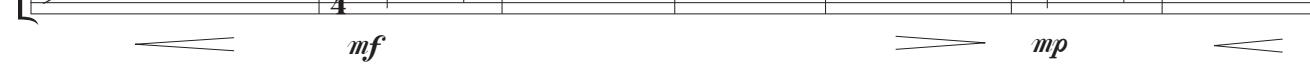
116 **16**

Cl. 

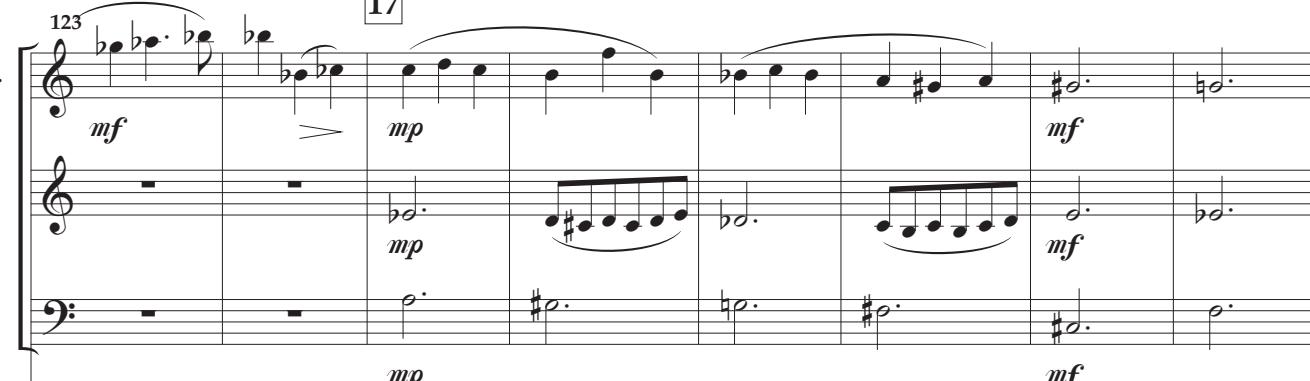
V. 

Alt. 

Vlc. 

Cb. 

**123 17**

Cl. 

V. 

Alt. 

Vlc. 

Cb. 

18 Largo  $\text{♩} = 58$ 

131

Cl.      C.      B.

$\text{mp}$

6/8

>  $\text{mp}$

6/8

6/8

131

V.      Alt.      Vlc.      Cb.

$\text{mp}$

6/8

$\text{mp}$

$\text{pizz.}$

>  $\text{mp}$

6/8

137

Cl.      C.      B.

$\text{mf}$

6/8

$\text{mf}$

137

V.      Alt.      Vlc.      Cb.

$\text{mf}$

6/8

$\text{mf}$

$\text{mf}$

>  $\text{mf}$

140

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

*mp*

*mp*

140

V.

Alt.

Vlc.

Cb.

*mp*

*mp*

143

19 T° I° J = 88

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

*mf*

*f*

*f*

*f*

143

19 T° I° J = 88

V.

Alt.

Vlc.

Cb.

*mf*

*f*

*f*

*f*

-16-

146

Cl. C. B. V. Alt. Vlc. Cb.

**20**

mf

mf

mf

mf

mf

mf

= =

150

Cl. C. B.

150

V. Alt. Vlc. Cb.

mp

mp

mp

mp

155

Cl. 9/8  
C. 9/8  
B. 9/8  
V. 9/8  
Alt. 9/8  
Vlc. 9/8  
Cb. 9/8

*mf*

156

*mf*

159

21

Cl. 5/8  
C. 5/8  
B. 5/8

*mp*

V. 5/8  
Alt. 5/8  
Vlc. 5/8  
Cb. 5/8

*mp*

159

21

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

162

Cl. 

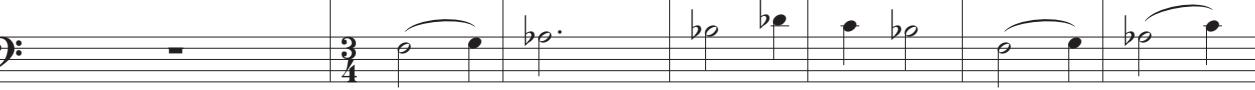
C. 

B. 

V. 

Alt. 

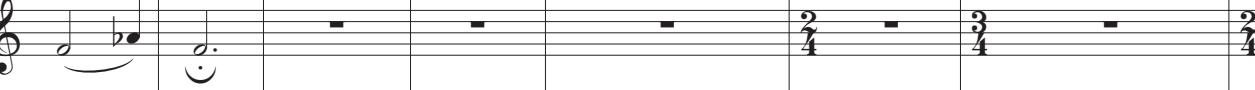
Vlc. 

Cb. 

22

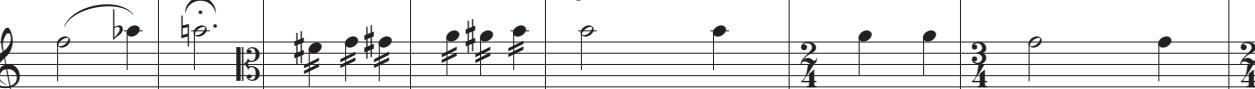
169

Cl. 

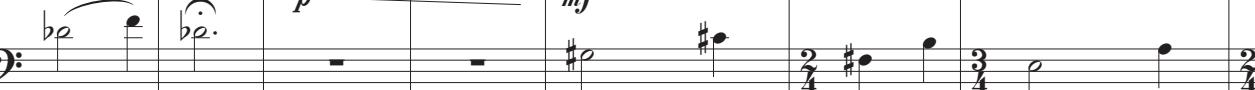
C. 

B. 

V. 

Alt. 

Vlc. 

Cb. 

*mf*

176

Cl. C. B.

V. Alt. Vlc. Cb.

mp

23 Allegro  $\text{♩} = 132$

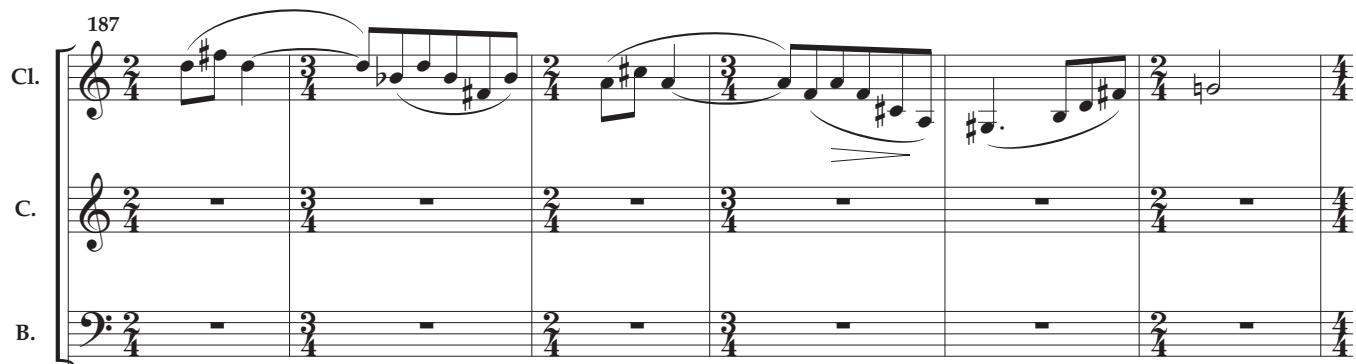
182

Cl. C. B.

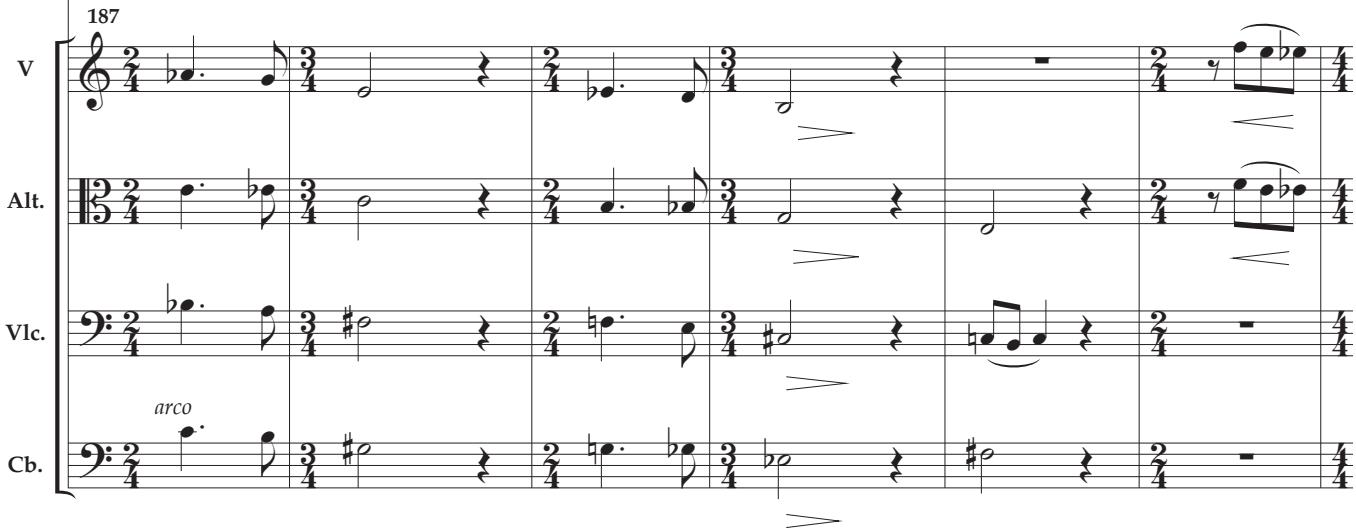
V. Alt. Vlc. Cb.

mf

187

Cl. 

187

v 

**24**

193

Cl. 

C. 

B. 

193

v 

Alt. 

Vlc. 

Cb. 

198

Cl.  $\text{G}^{\text{c}}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$  2 4  $\# \cdot \text{b}^{\text{o}}$   $\text{x}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$   $\text{v}$  -  $\text{y}$  2 4  $\text{b}^{\text{o}}$   $\text{x}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$   $\text{mf}$

C.  $\text{G}^{\text{c}}$  3 4  $\text{d}$   $\text{x}$  2 4  $\text{b}^{\text{o}} \cdot$   $\text{d}$  3 4  $\# \text{b}^{\text{o}}$   $\text{x}$   $\text{mp}$   $\text{d}$   $\text{x}$  2 4  $\text{d}$   $\text{x}$   $\text{mf}$

B.  $\text{B}^{\text{c}}$  3 4  $\text{e}$   $\text{x}$  2 4  $\# \text{b}^{\text{o}} \cdot$  3 4  $\text{e}$   $\text{x}$  -  $\text{x}$  2 4  $\text{e}^{\text{o}}$   $\text{x}$   $\text{mf}$

V.  $\text{G}^{\text{c}}$  3 4  $\text{f}$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$  2 4  $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{mp}$   $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{mf}$

Alt.  $\text{B}^{\text{c}}$  3 4  $\text{f}$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$  2 4  $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{mp}$   $\text{Pizz.}$   $\text{arco}$   $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{mf}$

Vlc.  $\text{B}^{\text{c}}$  3 4  $\text{f}$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$  2 4  $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{x}$   $\text{Pizz.}$   $\text{arco}$   $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{mf}$

Cb.  $\text{B}^{\text{c}}$  3 4  $\text{f}$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$  2 4  $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{x}$   $\text{Pizz.}$   $\text{arco}$   $\text{f}^{\text{o}}$   $\text{g}^{\text{o}}$   $\text{h}^{\text{o}}$   $\text{i}^{\text{o}}$   $\text{j}^{\text{o}}$   $\text{mf}$

= =

204

25  $\text{d}^{\text{o}} = \text{d}$

Cl.  $\text{G}^{\text{c}}$  3 4  $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \# \text{b}^{\text{o}} \# \text{b}^{\text{o}}$   $\text{x}$  3 8 - 12 8 - 3 4  $\text{d}^{\text{o}}$   $\text{mf}$

C.  $\text{G}^{\text{c}}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$  3 8 - 12 8 - 3 4 -

B.  $\text{B}^{\text{c}}$  3 4  $\# \text{b}^{\text{o}} \cdot$   $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \# \text{b}^{\text{o}}$  3 8  $\text{mp}$   $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \# \text{b}^{\text{o}}$  12 8  $\text{mf}$

V.  $\text{G}^{\text{c}}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$  3 8  $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$   $\text{mp}$   $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$  12 8  $\text{arco}$   $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$  3 4  $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$

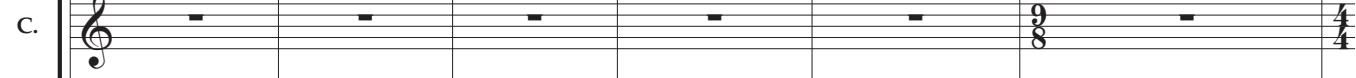
Alt.  $\text{B}^{\text{c}}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$  3 8  $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$   $\text{mp}$   $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$  12 8  $\text{arco}$   $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$  3 4  $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$

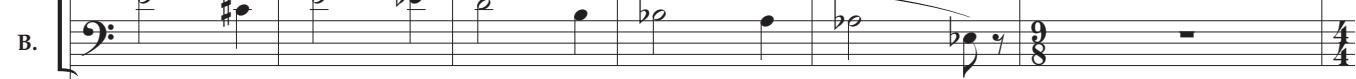
Vlc.  $\text{B}^{\text{c}}$  3 4  $\text{b}^{\text{o}}$   $\text{x}$  3 8  $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$   $\text{mp}$   $\text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$  12 8  $\text{arco}$   $\text{b}^{\text{o}} \# \text{b}^{\text{o}} \text{b}^{\text{o}} \text{b}^{\text{o}}$  3 4 -

Cb.  $\text{B}^{\text{c}}$   $\text{f}$   $\text{x}$  3 8 - 12 8 - 3 4 -

208

Cl. 

C. 

B. 

V. 

Alt. 

Vlc. 

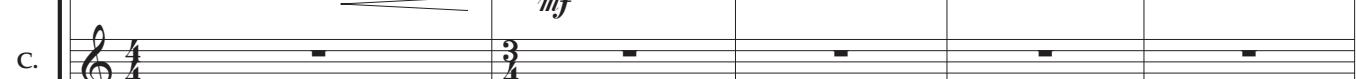
Cb. 

mp

= =

214

Cl. 

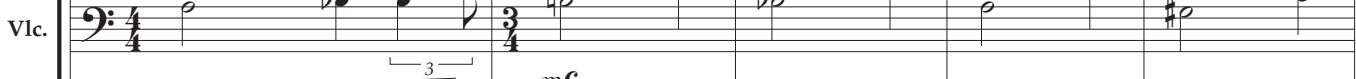
C. 

B. 

V. 

Alt. 

Vlc. 

Cb. 

mf

219

Cl. C. B.

26

V. Alt. Vlc. Cb.

*mf*

*mf*

224

Cl. C. B.

27

V. Alt. Vlc. Cb.

*mp*

*mp*

*mp*

*mp*

230

Cl.

C.

B.

V

Alt.

Vlc.

Cb.

=

=

236

Cl.

C.

B.

V

Alt.

Vlc.

Cb.

mf

Pizz. arco

mf Pizz. arco

mf

mf

242

242

Cl.  $p.$

C. -

B.  $\text{b} \text{ e}$

V.  $\text{h} \text{ p}$

Alt.  $\text{h} \text{ p}$

Vlc.  $\text{p} \text{ b}$

Cb.  $\text{p} \text{ b}$

$\text{mp}$

243

Cl.  $\text{b} \text{ o}$

C. -

B.  $\text{b} \text{ e} \text{ b} \text{ e} \text{ b} \text{ e}$

V.  $\text{b} \text{ o}$

Alt.  $\text{p} \text{ b}$

Vlc.  $\text{b} \text{ o}$

Cb.  $\text{b} \text{ o}$

$\text{mp}$

247 28

247

Cl.  $mf$

C. -

B.  $\text{h} \text{ h}$

$\text{mf}$

247

247

V.  $mf$

Alt.  $mf$

Vlc.  $mf$

Cb.  $Pizz. \text{ f}$

$mf$

$\text{mp}$

$\text{mp}$

$\text{mp}$

$\text{mp}$

252

Cl.

C.

B.

V.

Alt.

Vlc.

Cb.

252

*f*

*f*

*f*

*arco*

*f*

29

258

Cl. *mf*

C.

B. *mf*

258

V. *mf*

Alt. *mf*

Vlc. *mf*

Cb. *mf*

*mp*

*mp*

*mp*



[30]  $\text{d} = \text{d}$ 

Cl.

C.

B.

v

Alt.

Vlc.

Cb.

*mp*

*Pizz.*

*mp*

*Pizz.*

*mp*

*Pizz.*

*mp*

*mf*

*mf*

*mf*

 $\text{d} = \text{d}$ .*mf**mf**mf**mf**Tempo*

Cl.

C.

B.

v

Alt.

Vlc.

Cb.

*rit.*

*f*

*f*

*f*

*f*

*f*

*f*

283

Cl. C. B.

V. Alt. Vlc. Cb.

Pizz. arco

288

31 Larghetto  $\text{♩} = 60$

Cl. C. B.

V. Alt. Vlc. Cb.

292

Cl. *mp* 3  
 C. *mp*  
 B. *mp* 3 *p* *mp*

V *p* *mp* 3 *mp*  
 Alt. *mp* *mp*  
 Vlc. *mp* *mp*  
 Cb. *mp* *p* *mp* *p* *mp*

Allegro  $\text{♩} = 132$ 

296

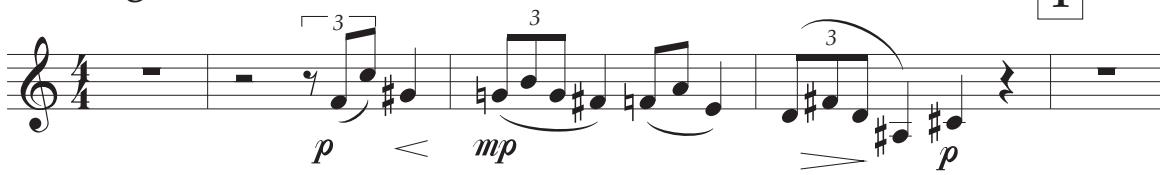
Cl. *mf* *f*  
 C. *f*  
 B. *mf* *f*

V *mf* *f*  
 Alt. *mf* *f*  
 Vlc. *mf* *f*  
 Cb. *mf* *f*

# SEPTUOR

Henri LOCHE  
Opus 185

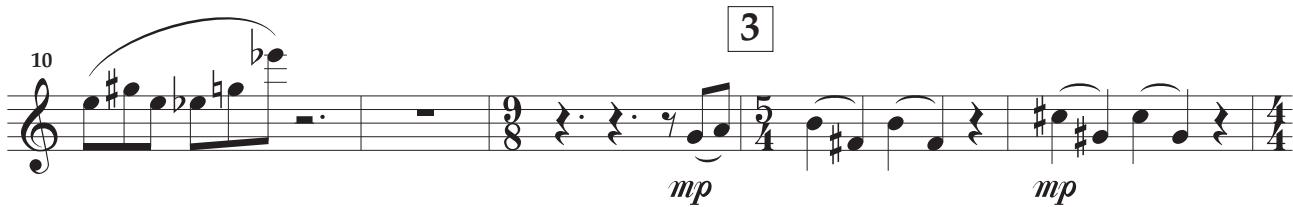
Larghetto  $\text{♩} = 60$



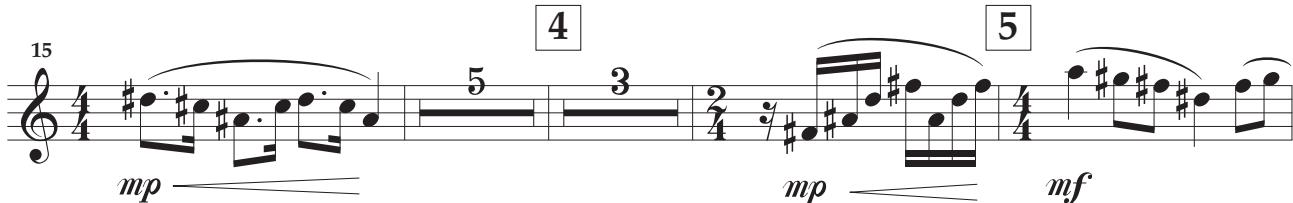
1      2



3



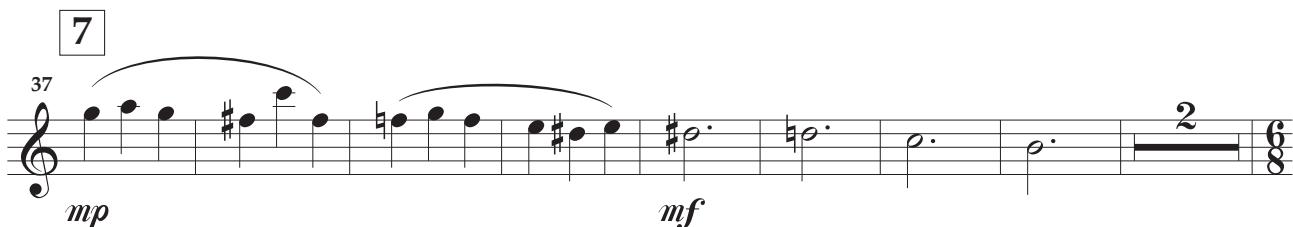
4



5      6 Andante  $\text{♩} = 88$



7



**8** Largo  $\text{♩} = 58$

47  $\mp$   $\ll \text{mf}$   $\mp$

**9**  $T^\circ I^\circ \text{♩} = 88$  *Rall.*

54  $\mp$   $\ll \text{mf}$   $\mp$

**10** *Tempo*

61  $\mp$   $\ll \text{mf}$   $\geq \text{mp}$   $\text{mf}$

**11**

69  $\text{mf}$

**12**

81  $\mp$   $\ll \text{mf}$   $3$   $3$

**13**

85  $\text{mp}$

91  $\text{mf}$   $mf$

95  $\text{mf}$

**14**

100 **mf** **mp** **mp**

**15**

105 **mf** **f**

112 **mf** **mp**

**16**

116 **mf** **mp**

**17**

122 **mf** **mp**

**18** Largo  $\text{♩} = 58$

129 **mf** **mp**

136

138

mf

140

mp

142

mf

f

[19] T° I° ♩ = 88

144

mf

f

[20]

148

3

3

♩ = ♩

152

mp

Musical score for piano, page 21, measure 156. The score consists of two staves. The top staff shows a melodic line starting with a dotted half note followed by an eighth-note pattern. The bottom staff shows harmonic notes. Measure 156 ends with a fermata over the right-hand notes. Measure 157 begins with a fermata over the left-hand notes. Measure 158 starts with a quarter note followed by an eighth note. Measure 159 starts with a quarter note followed by an eighth note. Measure 160 starts with a quarter note followed by an eighth note. Measure 161 starts with a quarter note followed by an eighth note. Measure 162 starts with a quarter note followed by an eighth note. Measure 163 starts with a quarter note followed by an eighth note. Measure 164 starts with a quarter note followed by an eighth note. Measure 165 starts with a quarter note followed by an eighth note. Measure 166 starts with a quarter note followed by an eighth note. Measure 167 starts with a quarter note followed by an eighth note. Measure 168 starts with a quarter note followed by an eighth note. Measure 169 starts with a quarter note followed by an eighth note. Measure 170 starts with a quarter note followed by an eighth note. Measure 171 starts with a quarter note followed by an eighth note. Measure 172 starts with a quarter note followed by an eighth note. Measure 173 starts with a quarter note followed by an eighth note. Measure 174 starts with a quarter note followed by an eighth note. Measure 175 starts with a quarter note followed by an eighth note. Measure 176 starts with a quarter note followed by an eighth note. Measure 177 starts with a quarter note followed by an eighth note. Measure 178 starts with a quarter note followed by an eighth note. Measure 179 starts with a quarter note followed by an eighth note. Measure 180 starts with a quarter note followed by an eighth note. Measure 181 starts with a quarter note followed by an eighth note. Measure 182 starts with a quarter note followed by an eighth note. Measure 183 starts with a quarter note followed by an eighth note. Measure 184 starts with a quarter note followed by an eighth note. Measure 185 starts with a quarter note followed by an eighth note. Measure 186 starts with a quarter note followed by an eighth note. Measure 187 starts with a quarter note followed by an eighth note. Measure 188 starts with a quarter note followed by an eighth note. Measure 189 starts with a quarter note followed by an eighth note. Measure 190 starts with a quarter note followed by an eighth note. Measure 191 starts with a quarter note followed by an eighth note. Measure 192 starts with a quarter note followed by an eighth note. Measure 193 starts with a quarter note followed by an eighth note. Measure 194 starts with a quarter note followed by an eighth note. Measure 195 starts with a quarter note followed by an eighth note. Measure 196 starts with a quarter note followed by an eighth note. Measure 197 starts with a quarter note followed by an eighth note. Measure 198 starts with a quarter note followed by an eighth note. Measure 199 starts with a quarter note followed by an eighth note. Measure 200 starts with a quarter note followed by an eighth note.

Musical score for piano, page 161, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1 starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern of B, A, G, F# over three beats. Measure 2 starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern of E, D, C, B over three beats. Measure 3 begins with a measure of 3/4 time, indicated by a '3' above the staff. It contains a dotted half note followed by an eighth note, then a sixteenth-note pattern of B, A, G, F# over three beats. Measures 4 and 5 continue in 3/4 time with similar patterns.

Musical score for page 167, measure 22. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a tempo marking of 167. It features a continuous eighth-note line under a single long horizontal slur. The bottom staff begins with a bass clef, a key signature of one flat, and a time signature of  $\frac{2}{4}$ . It contains a single eighth note followed by a rest. Measure 22 ends with a dynamic marking of *mf*.

Musical score for piano, page 174, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a B-flat. The bottom staff uses a bass clef and a 3/4 time signature. Measure 1 starts with a B-flat followed by a dotted quarter note. Measure 2 starts with a sharp, followed by a dotted quarter note, then a eighth-note triplet group (two sharps), followed by a sharp, then a eighth-note triplet group (two sharps). Measure 3 starts with a sharp, followed by a dotted quarter note, then a eighth-note triplet group (two sharps), followed by a sharp, then a eighth-note triplet group (two sharps).

**23** Allegro ♩ = 132

Musical score for page 179, measures 179-180. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '4'). Measure 179 begins with a dotted half note followed by a sixteenth-note pattern: B, A, G, F#, E, D. Measure 180 begins with a half note followed by a sharp sign. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 179 continues with a half note followed by a sharp sign. Measure 180 begins with a half note followed by a sharp sign. The dynamic marking 'mp' is placed under the first note of measure 179. The dynamic marking 'mf' is placed under the first note of measure 180. The measure number '3' is placed below the first note of measure 180.

Musical score for piano, page 184, showing measures 184-185. The score consists of two staves. The top staff uses a common time signature (indicated by 'C') and features a melodic line primarily composed of eighth-note pairs. The bottom staff uses a 2/4 time signature (indicated by '2/4') and contains sustained notes and eighth-note pairs. The music concludes with a repeat sign and a 3/4 time signature (indicated by '3/4'). Measure 184 ends with a fermata over the eighth note of the first measure of staff 2.

Musical score for piano, page 188, showing measures 188-190. The score consists of two staves. The top staff uses a treble clef and a 3/4 time signature. The bottom staff uses a bass clef and a 2/4 time signature. Measure 188 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 189 begins with a sixteenth-note grace note and a quarter note. Measure 190 starts with a sixteenth-note grace note and a quarter note.

192

**24**

198

204

**25**  $\text{d} \cdot = \text{d}$

210

*rit. Tempo*

221

**26**

226

**27**

237

*mp*      *mf*

242

28

*mp*      *mf*

248

253

*f*

257

*mf*

262

29

*mp*      *mf*

268

*mp*      *mf*

Cl.

-9-

273

**30**  $\text{d} = \text{d}$   $\text{d} = \text{d}$ .

279

*rit.* *Tempo*

**f**

284

**31** Larghetto  $\text{d} = 60$

290

*p* < *mp* *p*

294

*mp*

**Allegro**  $\text{d} = 132$

299

*mf* *f*

**SEPTUOR**

**Henri LOCHE**  
Opus 185

**Larghetto**  $\text{♩} = 60$

1

2  $\text{♩.} = \text{♩}$

3

4

5

6 **Andante**  $\text{♩} = 88$

7

8 **Largo**  $\text{♩.} = 58$

9 **T° I°**  $\text{♩} = 88$

Rall.

10 **Tempo**

15

23

37

47

62

70

**11**      **12**

*mf*

87

**13**

*mf*

94

**14**

*mf*      *mf*

101

*mf*      *mp*

110

**15**      **16**

*f*      *mf*

125

**17**

*mp*      *mf*       $\checkmark$

133

**18** Largo  $\text{♩} = 58$     **19** T° I°  $\text{♩} = 88$

*mp*      *f*       $\checkmark$

148

**20**

$\text{♩} = \text{♩}$

156

**21**

*mf*

*mp*

*f*

165

**22**

174

**23** Allegro  $\text{♩} = 132$

182

*mf*

193

*mf*

200

*rit. Tempo*

**25**  $\text{♩} = \text{♩}$

*mp*

*mf*

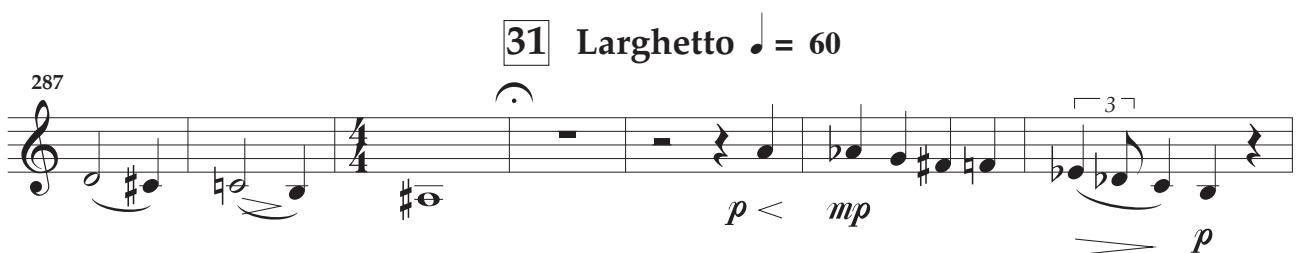
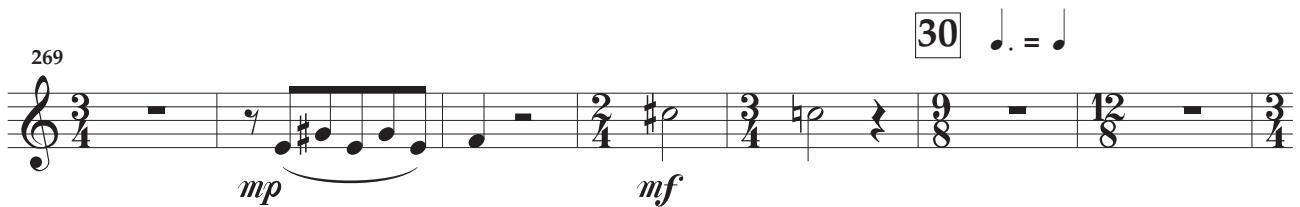
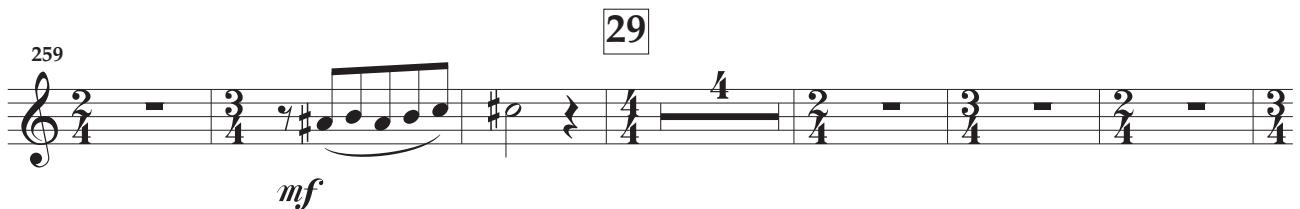
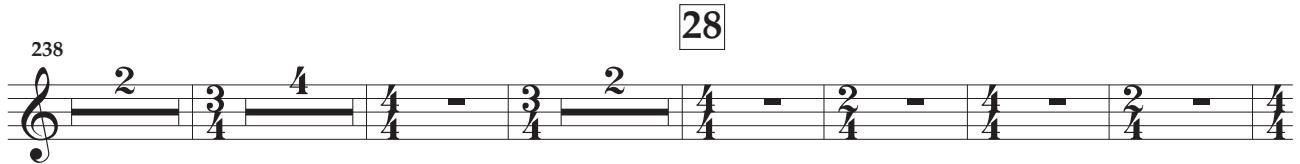
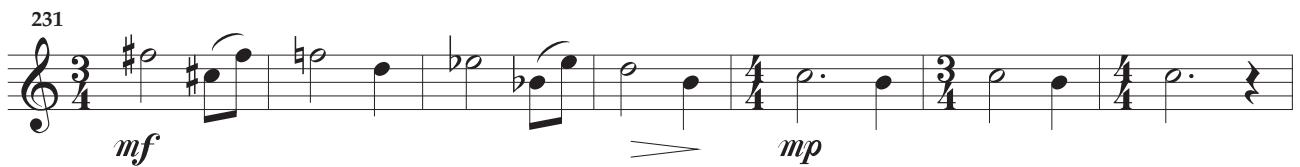
207

**26**

*mf*

225

*mp*



# SEPTUOR

**Henri LOCHE**  
Opus 185

Larghetto  $\text{♩} = 60$



Musical score for Bassoon, page 2, measures 5-8. Measure 5 begins with a rest. Measures 6 and 7 show slurs and grace notes. Measure 8 ends with a dynamic  $p$ .

Musical score for Bassoon, page 2, measures 13-16. Measure 13 starts with a dynamic  $mp$ . Measures 14 and 15 show slurs and grace notes. Measure 16 ends with a dynamic  $mp$ .

Musical score for Bassoon, page 2, measures 24-27. Measure 24 starts with a dynamic  $mf$ . Measures 25 and 26 show slurs and grace notes. Measure 27 ends with a dynamic  $mp$ .

Musical score for Bassoon, page 2, measures 29-32. Measure 29 starts with a dynamic  $mp$ . Measures 30 and 31 show slurs and grace notes. Measure 32 ends with a dynamic  $mf$ .

Musical score for Bassoon, page 2, measures 43-46. Measure 43 starts with a dynamic  $mp$ . Measures 44 and 45 show slurs and grace notes. Measure 46 ends with a dynamic  $mp$ .

Bn.

60 *Rall.* **10** *Tempo*

*mp*      < *mf*      > *mp*

68 **11**

*mf*      *mf*

79 **12**

*mp*      < *mf*

> *mp*

90 **13**

*mf*      *mf*

95 **14**

*mf*      *mf*

102

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

111 **15**

**16**      **17**

128

**18** Largo  $\text{d} = 58$

**18** Largo  $\text{d} = 58$

137

<      **mf**      >      **mp**

145 **19** T° I°  $\text{d} = 88$

**20**

**19** T° I°  $\text{d} = 88$

**20**

150

<      **mp**      >

155

**21**

**21**

163

**22**

171

**23** Allegro  $\text{♩} = 132$

179

**24**

185

194

198

**25**  $\text{♩.} = \text{♩}$

205

rit.      *Tempo*

**26**

210

223

*mf*

228      **27**

*>*      *mf*      *=*      *mp*

236

*mf*

242

*>*      *mp*

**28**

248

*f*

255

*mf*

260      **29**

*mf*

267

[30]  $\text{d} = \text{d}.$

274

277

*rit.* *Tempo*

283

[31] Larghetto  $\text{d} = 60$

289

293

Allegro  $\text{d} = 132$

298

# SEPTUOR

# Violon

# Henri LOCHE

## Opus 185

**Larghetto** ♩ = 60

**1**

**2** ♩. = ♩

**3**

**4**

**5**

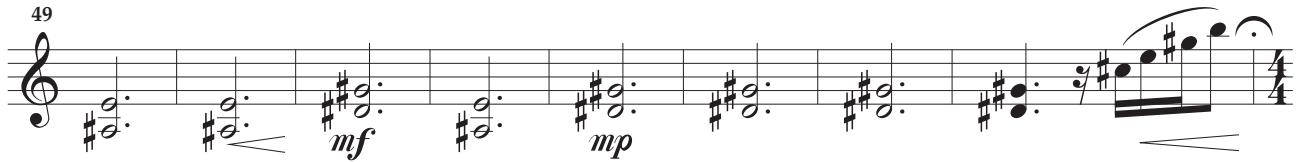
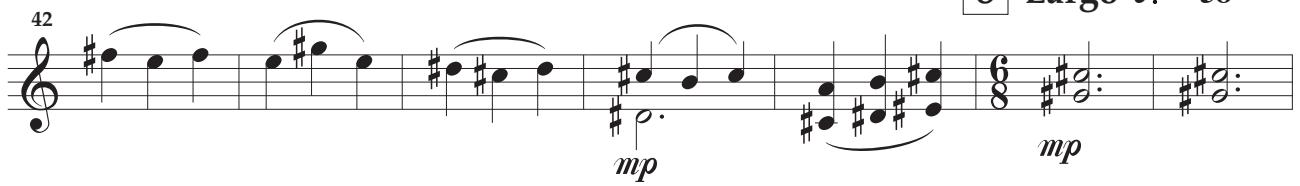
**6 Andante** ♩ = 88

**7**

V.

-3-

**8** Largo  $\text{d} = 58$

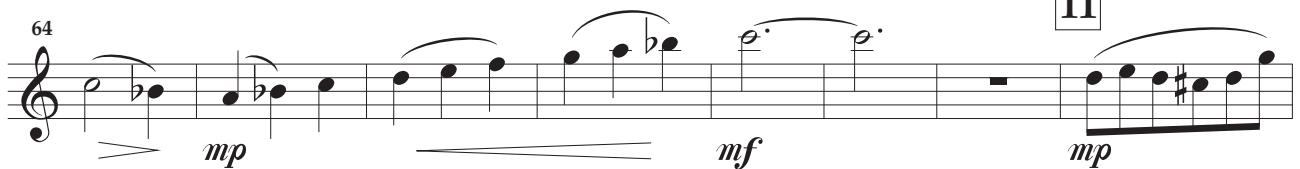


**9**  $T^\circ I^\circ \text{d} = 88$

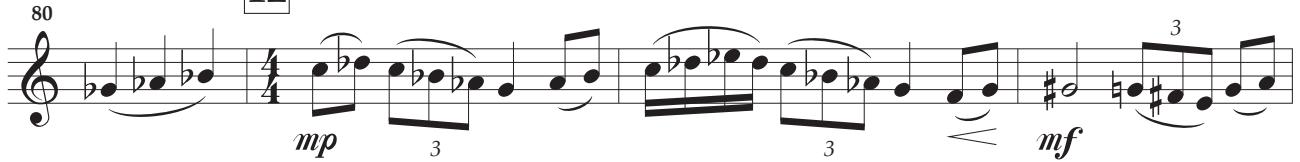
*Rall.* **10** *Tempo*



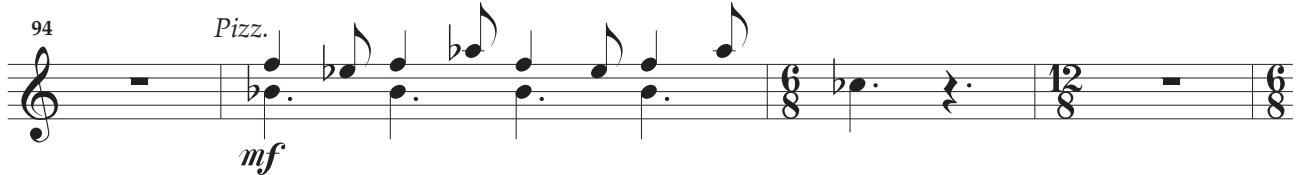
**11**



**12**



**13**



98 *arco* **14**

*mf*       $\geq$  *mp*       $\geq$  *mp*

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

103

$\text{d} = \text{d}$

$\leq$  *mp*       $\geq$  *mf*       $\geq$  *mf*

**15**

111 *f* **12**

$\text{f}$        $\geq$  *mf*

$\text{d} = \text{d}$

115 **16**

$\text{d} = \text{d}$

$\leq$  *mp*       $\geq$  *mf*       $\geq$  *mp*

122 **17**

$\text{d} = \text{d}$

$\leq$  *mf*       $\geq$  *mf*

132 **18** Largo  $\text{d} = 58$

$\text{d} = \text{d}$

$\leq$  *mp*       $\geq$  *mp*       $\leq$  *mp*       $\geq$  *mp*

141 **19** T° I°  $\text{d} = 88$

$\text{d} = \text{d}$

*mp*       $\leq$  *mp*       $\geq$  *f*

V.

146

20

*mf*

151

*mp*

*mf*

157

*mp*

*mf*

21

161

*f*

166

*p*

172

*mf*

22

178

*mp*

23 Allegro  $\text{♩} = 132$

185 *Pizz.* *arco*  
*mf*

192 **24**  
*mf*

197 **25** *d. = d*  
*mp*

203 *Pizz.* *arco*  
*mf* *mp*

208 *rit.*  
*mp* *mf*

213 *Tempo*  
*mp* *mf*

218 **26**

228 **27**  
*mp* *mf*

235

241 **28**  
*>* *mp* *mf*

## V.

248

253

258

263

268

30

274 Pizz. arco

278 rit. Tempo

283

31 Larghetto  $\text{♩} = 60$

289

296 Allegro  $\text{♩} = 132$

Alto

# SEPTUOR

Henri LOCHE  
Opus 185

Larghetto  $\text{♩} = 60$

1

2  $\text{♩} = \text{♩}$

3

4

5

6 Andante  $\text{♩} = 88$

7

8 Largo  $\text{♩} = 58$

Alt.

50

53

56

9 T° I° ♩ = 88 Rall. 10 Tempo

62

71

11 Pizz.

81

12

86

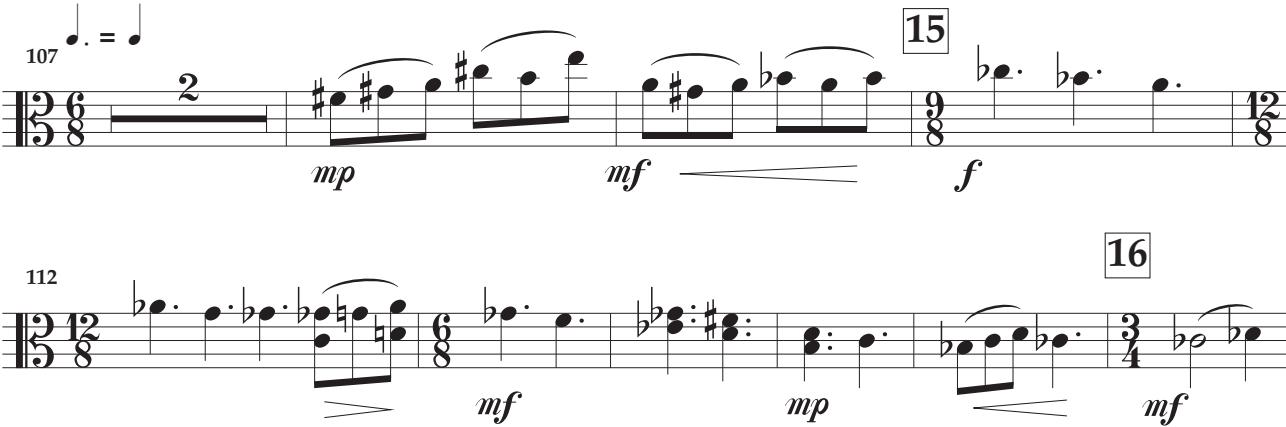
13

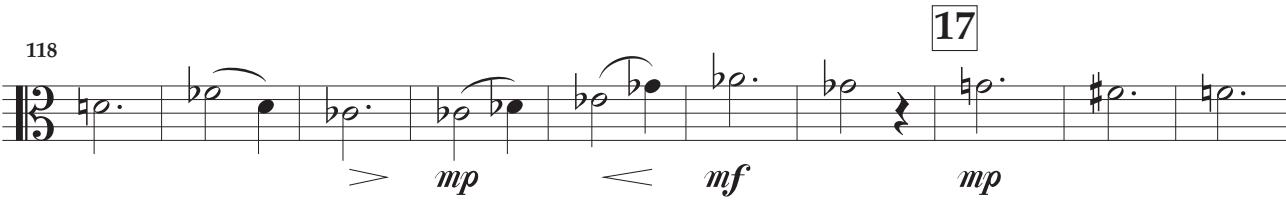
93

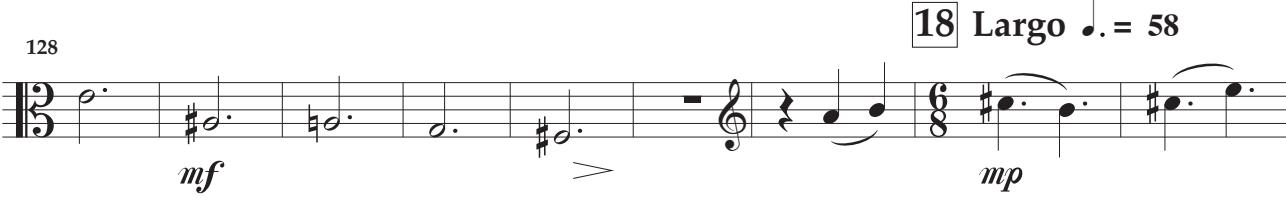
Pizz. arco

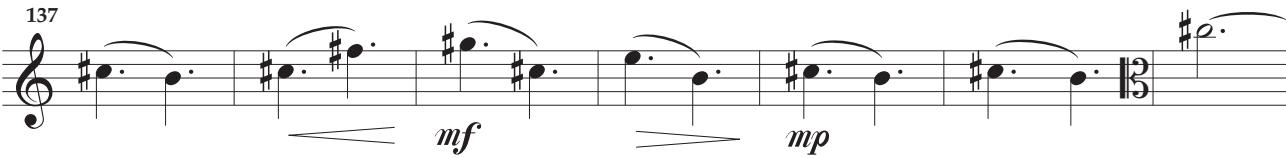
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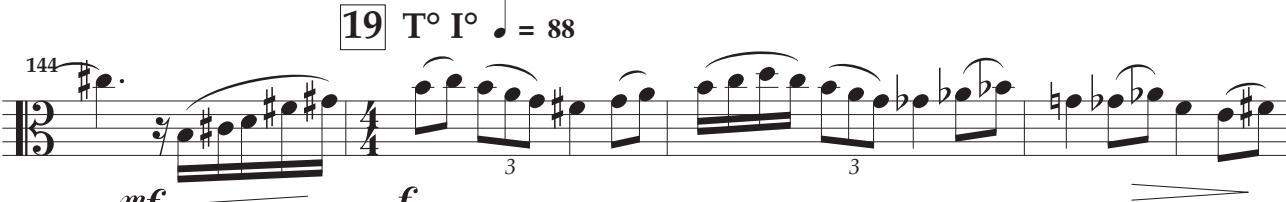
14 ♩ = ♩.

107 

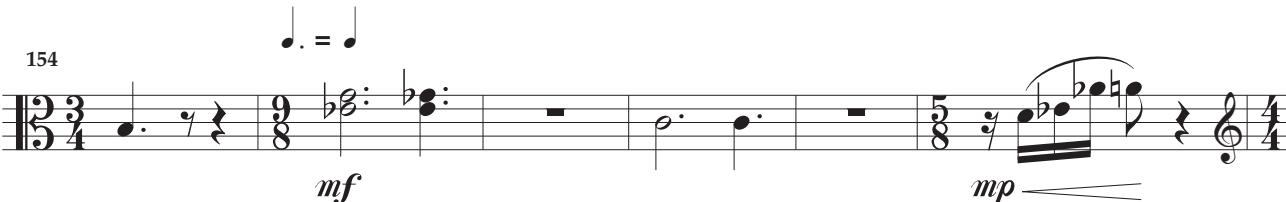
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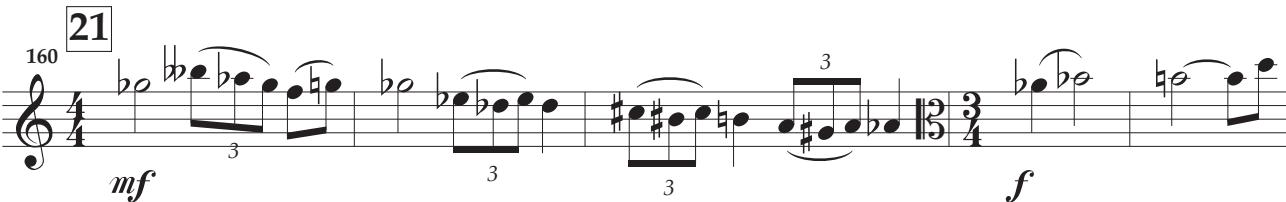
128 

137 

144 

148 

154 

160 

Alt.

-5-

22

165

*p* ————— *mf*

174

————— *mp*

23 Allegro ♩ = 132

182

*mf*

24

189

> < *mf*

195

25 ♩. = ♩

200

*Pizz.* *arco* *Pizz.*

*mp* *mf* *mp*

206

*arco* ————— *mp*

211

*rit.* *Tempo* *Pizz.* *arco*

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

26

217

*mp* ————— *mp*

225

27

232

239

246

28

251

256

260

29

Alt.

267

**30**  $\text{d} = \text{d}$

274 Pizz. arco

278 rit.

Tempo

282

**31** Larghetto  $\text{d} = 60$

286

292

298 Allegro  $\text{d} = 132$

**SEPTUOR**

Henri LOCHE  
Opus 185

Larghetto  $\text{♩} = 60$

1

mp < mp

2

3

mf mp

14

mf mp

19

mp < mp

5

6 Andante  $\text{♩} = 88$

p

7

mp p mp p mf

8 Largo  $\text{♩} = 58$

42

mp mp

51

mp mp mp

9 T° I°  $\text{♩} = 88$

DPV-AHL132

Vlc.

59 Rall. [10] *Tempo*

68 **11** Pizz.

79 **12**

85

91 **13**

97 **14**

105

111 **15**

117 **16**

125

**17**

**18** Largo  $\cdot = 58$

*mf*

$>$  *mp*

139

**[19] T° I°**  $\text{♩} = 88$

*mf*      >    *mp*

*f*

3

158

21

*mf*

*f*

Musical score for piano, page 22, measure 172. The score consists of two staves. The left staff is in bass clef, 7 sharps, and common time. The right staff is in common time. Measure 172 begins with a forte dynamic (*mf*) indicated by a wavy line. The melody consists of eighth-note patterns. The first measure ends with a fermata over the eighth note. The second measure starts with a 2/4 time signature, followed by a 3/4 time signature, then a 2/4 time signature again. The third measure starts with a 3/4 time signature, followed by a 2/4 time signature.

Vlc.

-5-

**23** Allegro  $\text{♩} = 132$

178

185 *Pizz.*

**24**

191

*Pizz.*

197

*Pizz.*

**25**  $\text{♩.} = \text{♩}$

203 *arco*

*rit.* *Tempo*

211

*Pizz.*

**26**

217

225

27

232

238 *Pizz.* *arco*

>

244

> >

249

<< mp

254

> > mp

259

> > mp

Vlc.

-7-

264

*mf*

269

Pizz.                      arco

>                      *mp*    <                      *mf*                      *mp*

Pizz.                      *mp*

**[30]**  $\text{d} = \text{d}$

275

arco

*rit.*

282

*Tempo*

*f*

286

**[31]** Larghetto  $\text{d} = 60$

290

*mp*                      <    *mp*                      >

298

Allegro  $\text{d} = 132$

*mf*                      <    *f*

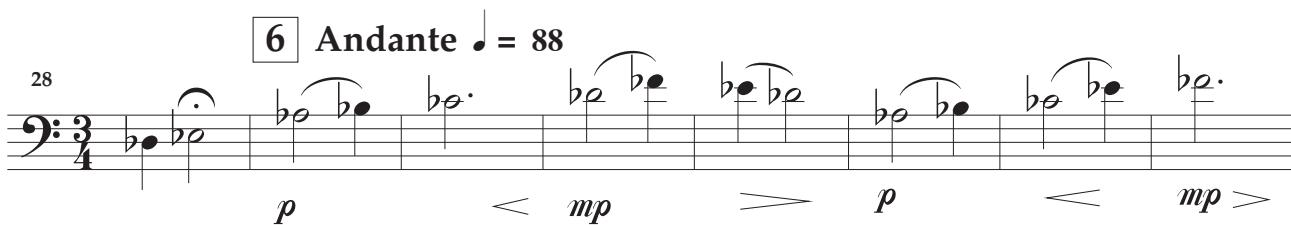
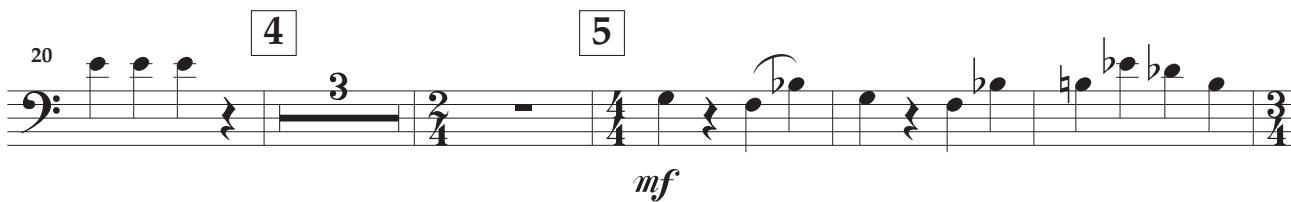
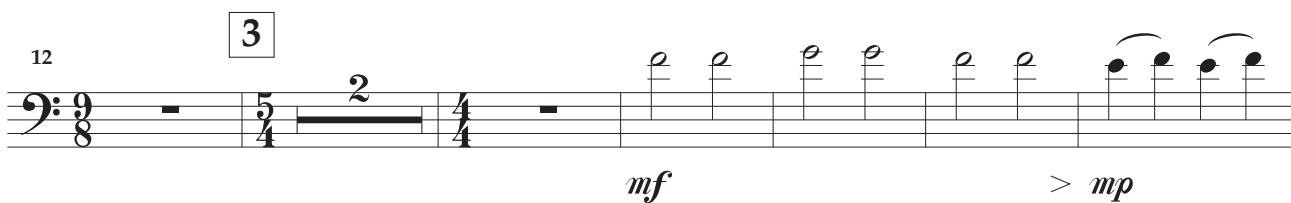
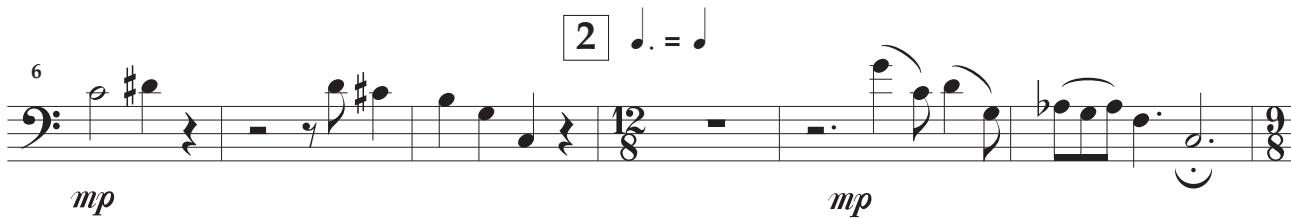
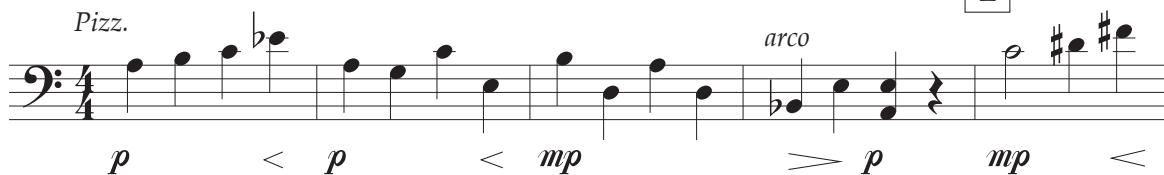
Ouvrage protégé  
**PHOTOCOPIE INTERDITE**  
Même partielle (Loi du 11 Mars 1957)  
constituerait contrefaçon (code pénal Art. 425)

# Contrebasse

## SEPTUOR

Henri LOCHE  
Opus 185

Larghetto  $\text{♩} = 60$



**Cb.**

36      **7**

45      **8** Largo  $\text{d} = 58$

53      **9**  $T^\circ I^\circ \text{ d} = 88$

60      Rall. **10** Tempo

68      **11**

80      **12**

86      **13**

93 *Pizz.* **2** *mf* **15** *arco* **6** *mf* >

**14** *mp*

99 **3** *mp*

**107** *mp* **15** *f* >

**113** *mf* *mp* < **16** *mf* >

**121** *mp* < *mf* **17** *mp* *mf*

**130** > *mp* *mp* *Pizz.*

**138** < *mf* > *mp* **19** *T° I°* **1** *f*

**Cb.**

**20**

146      > *mf* >

153      *mp* <

**21**

160      *f*

**22**

170      < *mf*

**23** Allegro  $\text{♩} = 132$  *Pizz.*

178      > *mp* < *mf*

186      *arco* >

**24**

193      *Pizz.*

**25**  $\text{♩} = \text{♩}$

200      > *mp* < *mf*

rit. *Tempo*

207

217

*arco*

26

227

27

234

242

28

Pizz.

249

255

**Cb.**

261

**29**

*mp*

*< mf*

267

*Pizz.*

*arco*

*mp*

*mf*

273

**30**

*rit.*

*Tempo*

*f*

283

*Pizz.*

*arco*

*>*

**31 Larghetto**  $\text{♩} = 60$

290 *Pizz.*

*p*

*< p*

*< mp*

*> p*

*mp*

*< mp*

*arco*

**Allegro**  $\text{♩} = 132$

296

*>*

*mf*

*f*