

Tryptique

pour

Soprano, Trompette et Orchestre à cordes

Henri LOCHE

I - Canzona

Allegro $\text{♩} = 132$

Soprano *mf*
Trompette *mf*

Violons 1 *Pizz.* *Div.* *arco*
Violins 2 *Pizz.* *arco*
Altos *Pizz.* *arco*
Violoncelles *mf*
Contrebasse *mf*

6

S. *p* La La la

Trp *p* *mf*

V. 1 unis Div. *p* *mf* unis

V. 2 *p* *mf*

Alt. Div. unis *p* *mf*

Vcl. *p* *mf*

Cb. *p* *mf*

Meno mosso • = 104

11

S. —

Trp —

V. 1

V. 2

Alt.

Vcl.

Cb.

Meno mosso $\text{♩} = 104$

p

La

p

p

Div.

unis

p

p

p

16

S. *mf*
la - a la - a

Trp *p* *mf*

V. 1

V. 2 Div.

Alt. Div. unis

Vcl.

Cb.

=

21 *p* *mf*

S. La

Trp *mp* *mf* *mp*

V. 1 Div. unis

V. 2

Alt.

Vcl.

Cb.

-4-

T° 1° $\text{♩} = 132$

mf

S. $\begin{array}{c} \text{La la la la} \\ \text{La} \end{array}$

Trp. $\begin{array}{c} \text{Div.} \\ \text{arco} \\ \text{mf} \\ \text{unis} \\ \text{Div.} \end{array}$

V. 1. $\begin{array}{c} \text{Pizz.} \\ \text{Div.} \\ \text{arco} \\ \text{mf} \\ \text{p} \end{array}$

V. 2. $\begin{array}{c} \text{Pizz.} \\ \text{arco} \\ \text{p} \\ \text{Div.} \end{array}$

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

Vcl. $\begin{array}{c} \text{p} \\ \text{mf} \\ \text{p} \end{array}$

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

=

32 *mf*

S. $\begin{array}{c} \text{La} \\ \text{La la} \end{array}$

Trp. $\begin{array}{c} \text{mf} \\ \text{unis} \end{array}$

V. 1. $\begin{array}{c} \text{mf} \\ \text{unis} \end{array}$

V. 2. $\begin{array}{c} \text{mf} \\ \text{unis} \end{array}$

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

Vcl. $\begin{array}{c} \text{mf} \\ \text{p} \end{array}$

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

II - Aria

Larghetto $\text{♩} = 60$

Soprano

Trompette

Violons 1

Violons 2

Altos

Violoncelles

Contrebasse

-6-

S. *p* *mp* *p*

Trp *p* *mp* *p*

V. 1 *p*

V. 2 *p* *mp* *p* *p* *Div.*

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

Vcl. *Div.* *unis* *p* *Div.* *unis* *p*

Cb. *p* *mp* *p*

=

S. *mf* *p* *p* *rit.*

Trp *mf* *p* *p* *rit.*

V. 1 *mf* *p* *p*

V. 2 *mf* *p* *p*

Alt. *mf* *unis* *p* *p*

Vcl. *Div.* *unis* *p* *p*

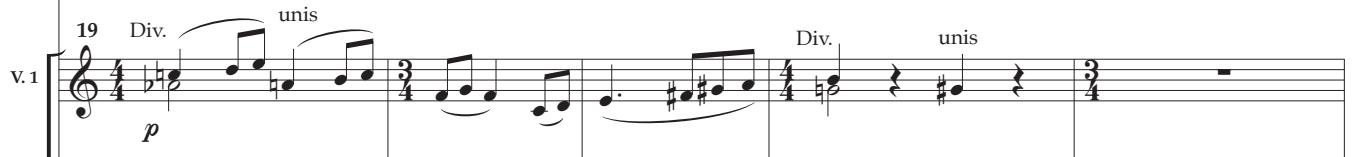
Cb. *mf* *p* *p*

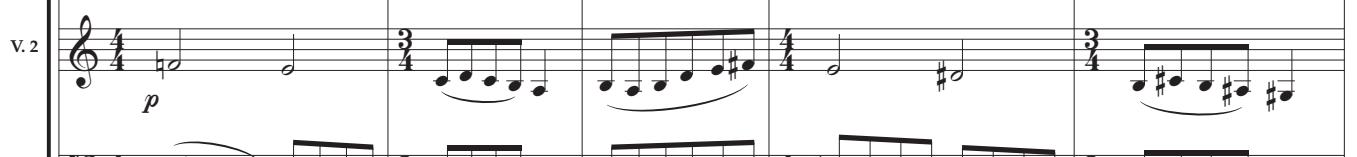
14 *Tempo*

S. 

V. 1 

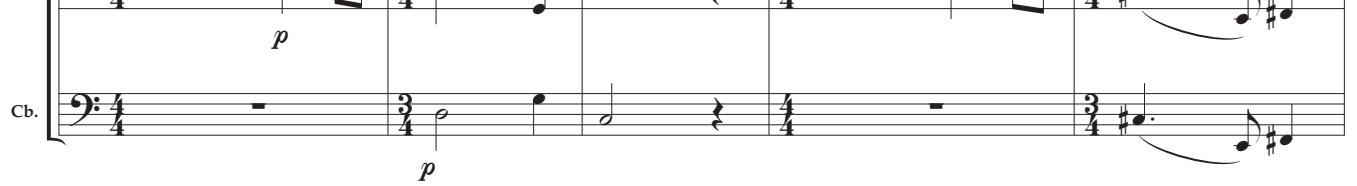
V. 2 

Alt. 

Vcl. 

Cb. 

19

S. 

Trp. 

V. 1 

V. 2

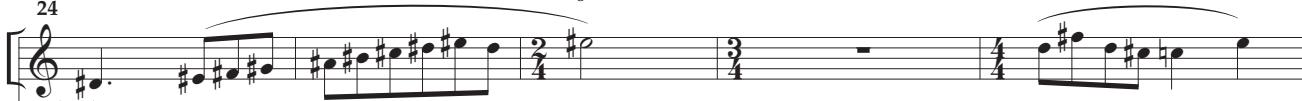
Alt.

Vcl.

Cb.

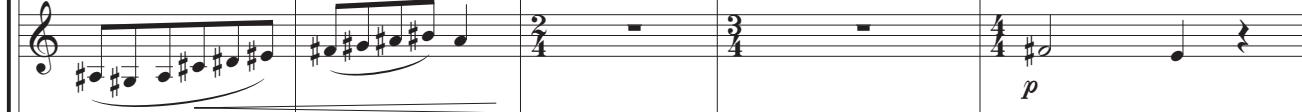
-8-

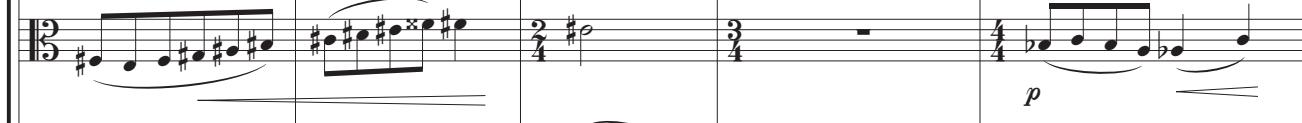
24

S. 

Trp. 

V. 1 

V. 2 

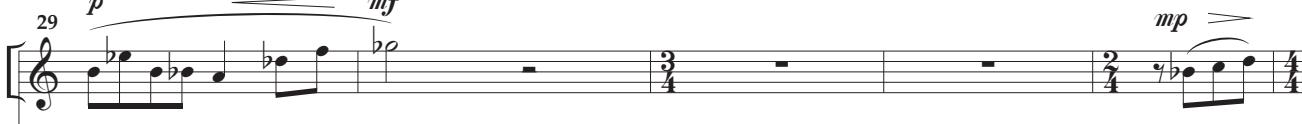
Alt. 

Vcl. 

Cb. 

=

29

S. 

Trp. 

V. 1 

V. 2 

Alt. 

Vcl. 

Cb. 

34 *Tempo*

S. *sourdine*

Trp.

V. 1

V. 2

Alt.

Vcl.

Cb.

p *mp* *p* *mp*

p *mp* *p* *mp*

p

mf *p* *mp*

p *mf* *p* *mp*

p *mf* *p* *mp*

p

mf

p

mp

38

S. *p*

Trp *p* *mf*

V. 1

V. 2 *p* *mf*

Alt. *p* *Div.* *unis* *mf* *unis* *unis*

Vcl. *p* *Div.* *unis* *Div.* *unis* *mf*

Cb. *p* *mf*

43 *p* rit. *Tempo* *mp*

S. Trp. V.1 V.2 Alt. Vcl. Cb.

43 rit. *Tempo* *Div.* *unis* *mf* *Div.* *unis* *mf*

47 *p* *mp*

S. Trp. V.1 V.2 Alt. Vcl. Cb.

V.1 *p* *mf*

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

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

Vcl. *Div.* *unis* *p* *mf*

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

III - Fantasia

Moderato $\text{♩} = 72$

Soprano

Trompette

Violons 1

Violons 2

Altos

Violoncelles

Contrebasse

mf

mp

Div.

unis

mf

mp

mf

mp

mf

mp

-12-

Musical score for measures 5-9. The score includes parts for Soprano (S.), Trombone (Trp), Violin 1 (V.1), Violin 2 (V.2), Alto (Alt.), and Bassoon (Vcl.). Measure 5 starts with a melodic line in 2/4 time. Measures 6-7 show various entries and dynamics (mf, mp, f). Measure 8 features a division (Div.) between V.1 and V.2. Measure 9 concludes with a dynamic of f.

Rall.

Tempo

Musical score for measures 10-14. The vocal parts sing "La la la" and "La". Measures 11-12 show rhythmic patterns with dynamics (mf, mp, mf). Measures 13-14 feature a division (Div.) and unison entries (unis) with dynamics (mf, f).

15

S. -

Trp *mp* - *mp* *mf*

V. 1 *mp* Div. *mp* unis Div. *mf* unis *mp*

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

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

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

mp *mp* *mf*

19 *f* Rall. *Tempo*

S. A— A—

Trp - *p*

V. 1 *f* Rall. *Tempo*

V. 2 *f* *p*

Alt. *f* *mp* *p*

Vcl. *f* Div. *mp* unis *p*

f *mp* *p*

p

-14-

25 *mf* *p* *mf* *mp*
S. A A A A A
Trp *mf* *p* *mf* *mp*
V.1 *mf* *p* *mf* *mp*
V.2 *mf* *p* *mf* *mp*
Alt. *mf* *p* *mf* *mp*
Vcl. *mf* *p* *mf* *mp*
Vcl. *mf* *p* *mf* *mp*
mf *p* *mf* *mp*

=

Rall.

Tempo

31 *mp* *mf*
S. A A A A
Trp - *3*/*4* - *2*/*4* *h*

Rall.

Tempo

31 *mp* *mf*
V.1 *mp* *mf*
V.2 *mp* *mf*
Alt. *mp* *mf*
Vcl. *mp* *mf*
Vcl. *mp* *mf*

36

S. -

Trp *mp* , *mf* , *mf*

V. 1 *mp* , *mf* , *mf*

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

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

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

mf

=

42 *mp*

S. A A A

Trp *mp* *mf*

V. 1 *mp* unis *mf*

V. 2 *mp* *mf* Div. unis

Alt. *mp* *mf*

Vcl. *mp* *mf*

mp *mf*

gravure F. Paillas

Soprano

Tryptique

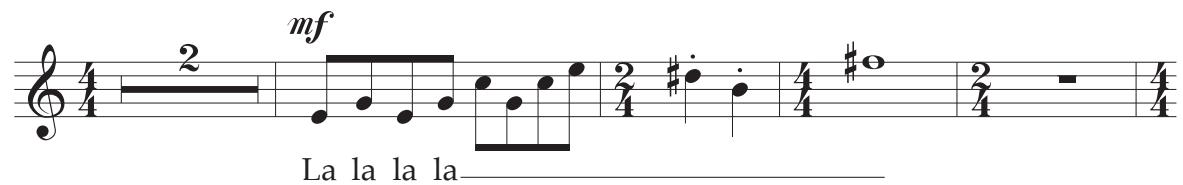
pour
Soprano, Trompette et Orchestre à cordes

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

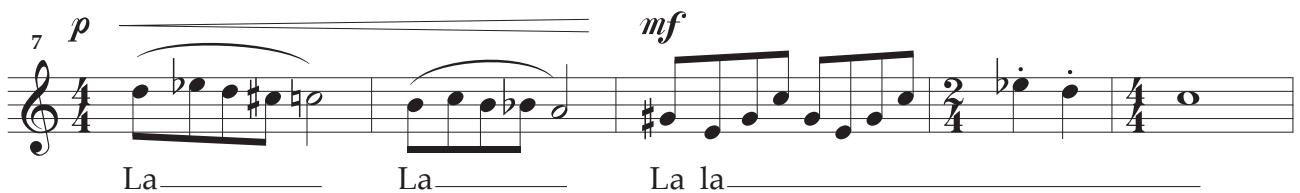
I - Canzona

Henri LOCHE

Allegro $\text{♩} = 132$

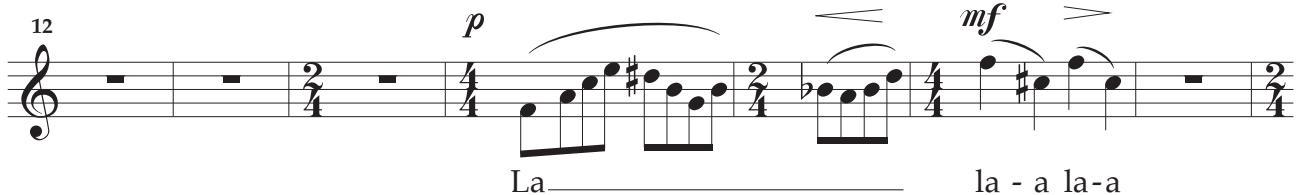


La la la la

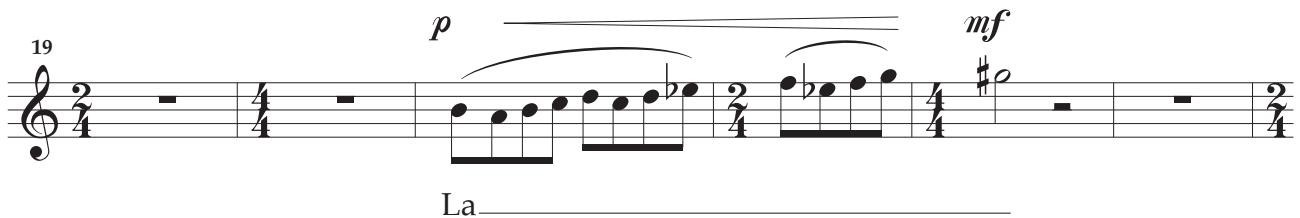


La La la

Meno mosso $\text{♩} = 104$

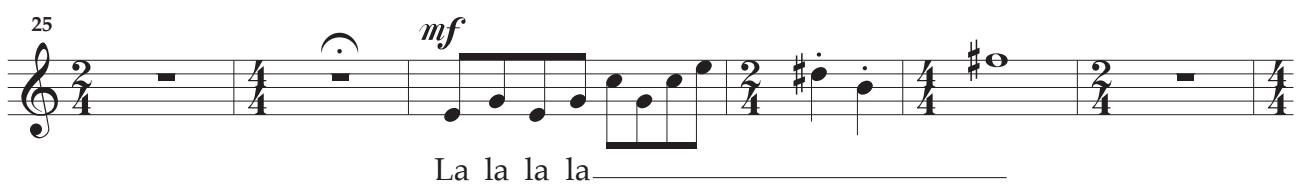


La la - a la-a

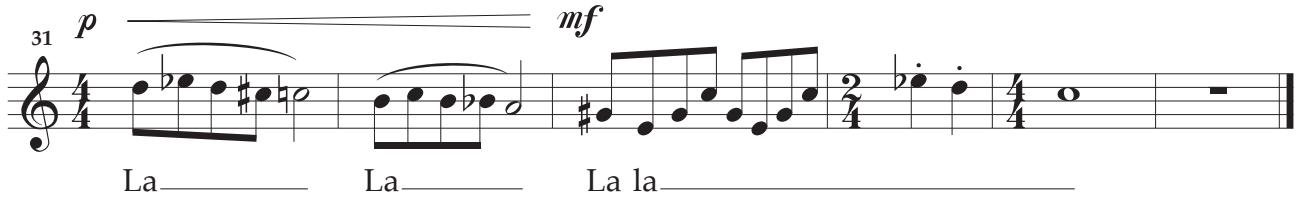


La

T° 1° $\text{♩} = 132$



La la la la



La La la

II - Aria

Larghetto $\text{♩} = 60$

The musical score for "II - Aria" is composed of six staves of music. The first staff begins with a dynamic of *p*. The second staff starts with *mp*. The third staff begins with *p*. The fourth staff starts with *mf*. The fifth staff begins with *p*. The sixth staff begins with *p*, followed by *rit.* and *Tempo*.

Dynamics and performance instructions include:

- Staff 1: *p*
- Staff 2: *mp*
- Staff 3: *p*
- Staff 4: *mf*
- Staff 5: *p*
- Staff 6: *p*, *rit.*, *Tempo*

Time signatures change frequently throughout the piece, including 4/4, 3/4, 2/4, and 3/2.

Musical score for Soprano (S.) consisting of five staves of music. The score includes dynamic markings such as *mf*, *p*, *mp*, and *rit.* (ritardando), and tempo markings like *Tempo*. The time signature changes frequently throughout the score, indicated by numbers above the staff (e.g., 2, 3, 4, 2, 3, 4, 3, 4, 2, 3, 4, 3, 4, 2, 3, 4). The vocal line consists of eighth and sixteenth note patterns.

26 *mf*
31 *rit.* *Tempo*
37
42 *rit.* *Tempo*
47

III - Fantasia

-12-

Musical score for measures 5-9. The score includes parts for Soprano (S.), Trombone (Trp), Violin 1 (V.1), Violin 2 (V.2), Alto (Alt.), and Bassoon (Vcl.). Measure 5 starts with a melodic line in 2/4 time. Measures 6-7 show various entries and dynamics (mf, mp, f). Measure 8 features a division (Div.) between V.1 and V.2. Measure 9 concludes with a dynamic of f.

Rall.

Tempo

Musical score for measures 10-14. The vocal parts sing "La la la" and "La". Measures 11-12 show rhythmic patterns with dynamics (mf, mp, mf). Measures 13-14 feature a division (Div.) and unison entries (unis) with dynamics (mf, f).

15

S. -

Trp *mp* - *mp* *mf*

V. 1 *mp* Div. *mp* unis Div. *mf* unis *mp*

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

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

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

mp *mp* *mf*

19 *f* Rall. *Tempo*

S. A— A—

Trp - *p*

V. 1 *f* Rall. *Tempo*

V. 2 *f* *p*

Alt. *f* *mp* *p*

Vcl. *f* Div. *mp* unis *p*

f *mp* *p*

p

-14-

25 *mf* *p* *mf* *mp*
S. A A A A A
Trp *mf* *p* *mf* *mp*
V.1 *mf* *p* *mf* *mp*
V.2 *mf* *p* *mf* *mp*
Alt. *mf* *p* *mf* *mp*
Vcl. *mf* *p* *mf* *mp*
Vcl. *mf* *p* *mf* *mp*
mf *p* *mf* *mp*

=

Rall.

Tempo

31 *mp* *mf*
S. A A A A
Trp - *3*/*4* - *2*/*4* *h*

Rall.

Tempo

31 *mp* *mf*
V.1 *mp* *mf*
V.2 *mp* *mf*
Alt. *mp* *mf*
Vcl. *mp* *mf*
Vcl. *mp* *mf*

36

S. -

Trp *mp* , *mf* , *mf*

V. 1 *mp* , *mf* , *mf*

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

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

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

mf

=

42 *mp*

S. A A A

Trp *mp* *mf*

V. 1 *mp* unis *mf*

V. 2 *mp* *mf* Div. unis

Alt. *mp* *mf*

Vcl. *mp* *mf*

mp *mf*

gravure F. Paillas

Trompette

Tryptique

pour

Soprano, Trompette et Orchestre à cordes

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

Henri LOCHE

I - Canzona

Allegro $\text{♩} = 132$

Musical score for Trompette part, first system. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a mix of 3/4, 2/4, and 4/4 measures. Dynamics include *mf* and *p*. The bottom staff continues the musical line with a treble clef, a key signature of one sharp, and a 4/4 time signature. Measure numbers 8 and 13 are indicated above the staves.

Continuation of the musical score for Trompette part. The top staff begins at measure 8 with a treble clef, one sharp, and 4/4 time. It includes a dynamic *mf*. The bottom staff begins at measure 13 with a treble clef, one sharp, and 4/4 time. Measure numbers 8 and 13 are indicated above the staves.

Meno mosso $\text{♩} = 104$

Continuation of the musical score for Trompette part. The top staff begins at measure 8 with a treble clef, one sharp, and 4/4 time. It includes a dynamic *mf*. The bottom staff begins at measure 13 with a treble clef, one sharp, and 4/4 time. A dynamic *p* is shown. Measure numbers 8 and 13 are indicated above the staves.

Continuation of the musical score for Trompette part. The top staff begins at measure 20 with a treble clef, one sharp, and 4/4 time. It includes dynamics *mf*, *mp*, *mf*, and *mp*. The bottom staff continues the musical line with a treble clef, one sharp, and 4/4 time.

T° 1° $\text{♩} = 132$

Continuation of the musical score for Trompette part. The top staff begins at measure 25 with a treble clef, one sharp, and 4/4 time. It includes a dynamic *mf*. The bottom staff continues the musical line with a treble clef, one sharp, and 4/4 time.

Final section of the musical score for Trompette part. The top staff begins at measure 31 with a treble clef, one sharp, and 4/4 time. It includes dynamics *p* and *mf*. The bottom staff continues the musical line with a treble clef, one sharp, and 4/4 time.

II - Aria

Larghetto $\text{♩} = 60$

sourdine

rit.

Tempo

14

18

Trp.

-3-

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 25 starts with a rest followed by a measure in 2/4 time with a note value of 2. Measure 26 starts with a measure in 3/4 time with a note value of 3. Both measures end with a short horizontal bar line. The bottom staff begins with a measure in 4/4 time containing six notes. This is followed by a measure in 3/4 time containing five notes. The dynamic marking *p* is placed under the notes in both measures. Measures 25 and 26 conclude with a measure in 3/4 time containing six notes.

35

mp > *p*

mp > *p*

Musical score for page 10, measures 47-50. The score consists of two staves. The top staff uses a treble clef and a common time signature. Measure 47 starts with a dynamic *p*. Measures 48 and 49 begin with a tempo marking *mp*. Measure 50 ends with a fermata over the final note.

III - Fantasia

Trp.

Moderato $\text{♩} = 72$

Musical score for Trombone (Trp.) featuring eleven staves of music. The score includes dynamics like *mf*, *f*, *mp*, *p*, and dynamics with slurs (Rall.). Measures are numbered 4 through 43. The music consists of various rhythmic patterns and key changes.

Measure 4: *mf*, *mp*

Measure 7: *Rall.*, *f*

Measure 12: *Tempo*, *mf*, *mp*, *mp*

Measure 17: *Rall.*, *Tempo*, *mf*, *p*, *mf*

Measure 26: *mf*, *mp*

Measure 31: *Rall.*, *Tempo*, *mf*, *mp*

Measure 37: *mf*, *mf*

Measure 43: *mp*, *mf*

gravure F. Paillas

Violon 1

Tryptique

pour
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Ouvrage protégé
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constituerait contrefaçon (code pénal Art. 425)

I - Canzona

Henri LOCHE

Allegro $\text{♩} = 132$

2
Pizz.
Div.
arco
unis
mf

7
Div.
unis
p — *mf*

Meno mosso $\text{♩} = 104$

13
p — *mf* — *p* —

20
mf — *p* — *mf* — *mp*

T° 1° $\text{♩} = 132$

25
Pizz.
Div.
arco
unis
mf

31
Div.
unis
p — *mf*

II - Aria

Larghetto $\text{♩} = 60$

5

10

14

18

Tempo

Div.

unis

p

p

p

p

rit.

v.1

22 Div. unis

Musical score for piano, page 22, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by '4'). The bottom staff uses a bass clef and a common time signature. Measure 11 begins with a half note in the treble clef staff, followed by a measure of common time with a dotted half note and a quarter note. Measure 12 begins with a measure of common time with a dotted half note and a quarter note, followed by a measure of common time with a dotted half note and a quarter note.

26

Musical score for piano, page 20, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature. It starts with a dynamic of *mf*. The bottom staff uses a bass clef and a 4/4 time signature. Measures 1-3 show eighth-note patterns in 2/4 time. Measure 4 is a rest. Measures 5-6 show eighth-note patterns in 4/4 time. Measures 7-10 show eighth-note patterns in 4/4 time, with dynamics *p* in measures 7 and 10.

30

rit. *Tempo*

Musical score for page 30, measures 30-31. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains notes and rests, with measure 30 ending with a fermata over the last note. Measure 31 begins with a dash. The bottom staff starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It contains notes and rests, with measure 30 ending with a fermata over the last note. Measure 31 begins with a dash. Measure 31 ends with a fermata over the last note.

35

40

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a common time signature. It features a series of eighth-note chords in G major (B, D, G) followed by a single note (D). Measure 10 includes dynamic markings: *mf* (measures 1-4), *p* (measures 5-10), and a fermata over the final note. The bottom staff uses a bass clef and a common time signature. It contains sustained notes (A, E, C) with slurs and a single note (E).

rit.

Tempo

Musical score for piano, page 10, measures 44-45. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 44 starts with a dynamic *p*. The melody consists of eighth-note pairs connected by slurs. Measure 45 starts with a dynamic *p*, continuing the eighth-note pairs. The score includes measure numbers 44 and 45, and rehearsal marks 100 and 101.

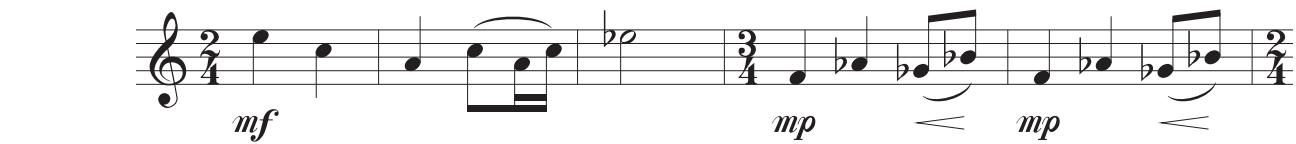
48

Musical score for piano, measures 11-12:

- Measure 11: Rest, then a sixteenth-note pattern.
- Measure 12: Two-measure rest, followed by a sixteenth-note pattern with a fermata, and ends with a dynamic marking *mf*.

III - Fantasia

V. 1

Moderato $\text{♩} = 72$ 

6

Rall.

Musical score for measures 6-11. Measure 6: 2/4, *mf*. Measure 7: 2/4, dynamic wavy line, *f*. Measure 8: 2/4, dynamic wavy line. Measure 9: 2/4, dynamic wavy line. Measure 10: 2/4, dynamic wavy line. Measure 11: 2/4, dynamic wavy line.

12 *Tempo*

Musical score for measures 12-17. Measure 12: 2/4, *Tempo*, *mf*. Measure 13: 2/4, dynamic wavy line, *mp*. Measure 14: 2/4, dynamic wavy line, *mp*. Measure 15: 2/4, dynamic wavy line, *mp*. Measure 16: 2/4, dynamic wavy line, *mp*. Measure 17: 2/4, dynamic wavy line, *mf*.

18

Rall. *Tempo*

p

Musical score for measures 18-23. Measure 18: 2/4, *mp*. Measure 19: 2/4, dynamic wavy line, *f*. Measure 20: 2/4, dynamic wavy line. Measure 21: 2/4, dynamic wavy line. Measure 22: 2/4, dynamic wavy line. Measure 23: 2/4, dynamic wavy line, *p*.

24

Musical score for measures 24-29. Measure 24: 2/4, dynamic wavy line, *mf*. Measure 25: 2/4, dynamic wavy line, *p*. Measure 26: 2/4, dynamic wavy line, *mp*. Measure 27: 2/4, dynamic wavy line, *mp*. Measure 28: 2/4, dynamic wavy line, *mp*. Measure 29: 2/4, dynamic wavy line, *mp*.

31

Rall. *Tempo*

Musical score for measures 31-36. Measure 31: 2/4, dynamic wavy line. Measure 32: 2/4, dynamic wavy line. Measure 33: 2/4, dynamic wavy line. Measure 34: 2/4, dynamic wavy line. Measure 35: 2/4, dynamic wavy line. Measure 36: 2/4, dynamic wavy line.

35

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

Musical score for measures 35-40. Measure 35: 2/4, *mf*. Measure 36: 2/4, *mp*. Measure 37: 2/4, *mp*. Measure 38: 2/4, *mp*. Measure 39: 2/4, *mp*. Measure 40: 2/4, *mp*.

42 *Div.*

unis

mf

Musical score for measures 42-47. Measure 42: 2/4, *Div.*, *mp*. Measure 43: 2/4, dynamic wavy line. Measure 44: 2/4, dynamic wavy line. Measure 45: 2/4, dynamic wavy line. Measure 46: 2/4, dynamic wavy line. Measure 47: 2/4, dynamic wavy line.

Violon 2

Tryptique

Même partielle (1) constituerait contrefaçon

pour

Soprano, Trompette et Orchestre à cordes

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

Ouvrage protégé

HISTOIRE INTERDITE

Même partielle (*Loi du 11 Mars 1957*)

Même partie (Loi du 11 Mars 1957) substituerait contrefaçon (code pénal Art.

constitueram contração (código penal Art. 423)

Henri LOCHE

I - Canzona

Allegro ♩ = 132

Musical score for string bass. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a dynamic of *mf*. It features a melodic line with several grace notes indicated by small vertical strokes above the main notes. The second staff begins with a bass clef, a common time signature, and a dynamic of *pizz.* It includes a melodic line with grace notes and a section labeled *arco*. Both staves end with a common time signature.

Meno mosso • = 104

Musical score for piano, page 13, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a rest followed by a dotted half note. Measures 2-4 show a pattern of eighth notes. Measures 5-6 show a pattern of eighth notes with a key change to B-flat major. Measures 7-8 show a pattern of eighth notes with a key change to E major. Measures 9-10 show a pattern of eighth notes with a key change back to A major.

T° 1° = 132

Musical score for piano, page 10, system 32. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music includes various note values (eighth notes, sixteenth notes) and rests. Measure 32 begins with a dynamic marking *mf*.

II - Aria

Larghetto $\text{♩} = 60$

5

rit.

9

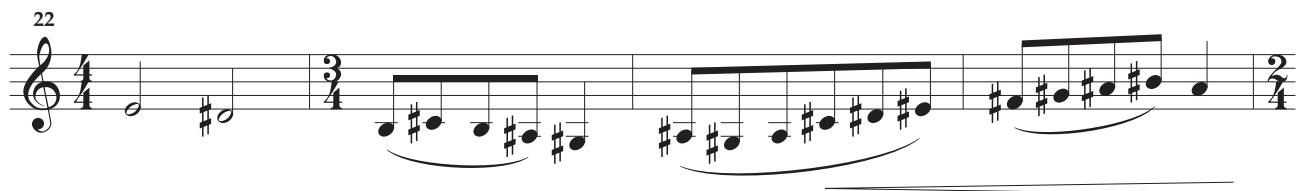
Tempo

14

18

V. 2

-3-



26

p

p

mf

31

mp

rit.

Tempo

p

35

mf

p

mp

>

p

39

=

mf

p

44

p

p

mf

p

48

mp

>

=

mf

III - Fantasia

V. 2

Moderato ♩ = 72

Div. unis Div.

 6 unis
 mf ————— f —————
 12 *Tempo*
 mf mp <= mp <= mf
 18 Rall.
 mp ————— f —————
 23 *Tempo*
 p ————— mf = p ————— mf
 30 Rall. *Tempo*
 > mp ————— mp <= mp <= mp
 35 unis
 mf mp ————— mf <= mf
 42
 mp ————— mf

gravure F. Paillas

Alto

Ouvrage protégé
PHOTOCOPIE INTERDITE
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Tryptique

pour

Soprano, Trompette et Orchestre à cordes

Henri LOCHE

I - Canzona

Allegro $\text{♩} = 132$

Pizz.

arco

6

Div.

unis

Meno mosso $\text{♩} = 104$

13

Div.

unis

Div.

unis

19

T° 1° $\text{♩} = 132$

25

Pizz.

arco

31

Div.

unis

II - Aria

Larghetto $\text{♩} = 60$

4 Div. unis Div. unis

8 Div. unis

12 rit. *Tempo* Div. unis

16 Div. unis

A.

20

23

27

31

rit. *Tempo* Div. unis

36

Div. unis Div.

40

unis

44

rit. *Tempo* Div. unis

48

Div. unis

III - Fantasia

Moderato $\text{♩} = 72$

The musical score consists of eight staves of music for a single instrument. The key signature varies throughout the piece, including B-flat major, A major, G major, F major, E major, D major, C major, and B major. The time signature also changes frequently, including 2/4, 3/4, and 4/4. The tempo is marked as "Moderato" with a tempo of $\text{♩} = 72$. The dynamics include *mf*, *mp*, *f*, *p*, *Rall.*, and *Tempo*. The score features various musical techniques such as grace notes, slurs, and dynamic markings like crescendos and decrescendos indicated by diagonal lines. The piece concludes with a section marked "Div. unis" followed by "gravure F. Paillas".

Violoncelle

Ouvrage protégé
PHOTOCOPIE INTERDITE
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Tryptique
pour
Soprano, Trompette et Orchestre à cordes

Henri LOCHE
I - Canzona

Allegro $\text{♩} = 132$

Violoncelle part (page 1): 2 staves. Staff 1: 4 measures, 4/4 time, mostly eighth-note patterns. Staff 2: 4 measures, 4/4 time, dynamics 'mf' and 'p'.

6

Div.

Violoncelle part (page 1): Measures 6-10. Staff 1: 1 measure (single note), 1 measure (dynamic 'p'). Staff 2: 1 measure (dynamic 'mf').

Meno mosso $\text{♩} = 104$

13 unis

Violoncelle part (page 1): Measures 13-17. Staff 1: 1 measure (dynamic 'p'), 1 measure (dynamic 'mf'). Staff 2: 1 measure (dynamic 'p'), 1 measure (dynamic 'mf'), 1 measure (dynamic 'p').

19

Violoncelle part (page 1): Measures 19-23. Staff 1: 1 measure (dynamic 'mf'), 1 measure (dynamic 'p'). Staff 2: 1 measure (dynamic 'p'), 1 measure (dynamic 'mf'), 1 measure (dynamic 'p').

T° 1° $\text{♩} = 132$

25

Violoncelle part (page 1): Measures 25-29. Staff 1: 1 measure (dynamic 'mf'), 1 measure (dynamic 'p'). Staff 2: 1 measure (dynamic 'p'), 1 measure (dynamic 'mf').

32

Div.

Violoncelle part (page 1): Measures 32-36. Staff 1: 1 measure (dynamic 'mf'). Staff 2: 1 measure (dynamic 'p'), 1 measure (dynamic 'mf').

II - Aria

Larghetto ♩ = 60

Div. unis

p

p

mf

p

mp

p

p

mf

rit.

Tempo

p

p

p

mf

16 Div. unis

p mp p

Div.

unis

Vlc.

-3-

20

25

rit. *Tempo*

Div. unis

30

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

Div. unis Div. unis

35

mf = = *p* = = *mp* > *p* = = = =

Div. unis unis

39

= = = = *mf* = = = =

rit. *Tempo*

Div. unis

43

p = = *p* *p* = = *mf* = =

Div. unis

47

p = = *mp* > *mf*

III - Fantasia

Moderato ♩ = 72

Div. unis

A musical score for bassoon, page 10, featuring two measures of music. The key signature changes from A major (no sharps or flats) to B-flat major (one flat). Measure 11 starts with a forte dynamic (mf) and a 2/4 time signature. The bassoon plays a series of notes: a sharp, a note with a breve, a note with a fermata, a note with a sharp, a note with a flat, and a note with a sharp. Measure 12 begins with a measure repeat sign and a 3/4 time signature. The dynamic changes to *mp*. The bassoon plays a series of notes: a sharp, a note with a sharp, a note with a flat, a note with a sharp, a note with a flat, and a note with a sharp. The score includes a bass clef, a tempo marking of $\text{♩} = 120$, and a dynamic marking of *mf*.

Rall. *Tempo*
11 *Div. unis*

mp *mf*

3/4

mp

28

mf

mp

mp

mp

40

Bass clef. Measures 40-41. Measure 40 starts with a dotted half note followed by a sixteenth-note grace group (two eighth-note heads with stems up, one eighth-note head with stem down). The bassoon then rests for two measures. Measure 41 begins with a sixteenth note (stem up) followed by a quarter note (stem up), a quarter note (stem up), a sixteenth note (stem up), a sixteenth note (stem up), and a quarter note (stem up).

mp *mf*

Contrebasse

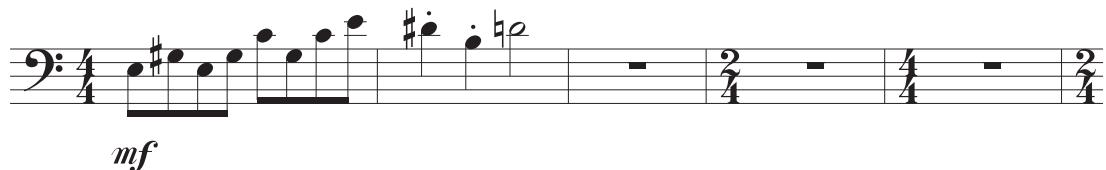
Ouvrage protégé
PHOTOCOPIE INTERDITE
Même partielle (Loi du 11 Mars 1957)
constituerait contrefaçon (code pénal Art. 425)

Tryptique
pour
Soprano, Trompette et Orchestre à cordes

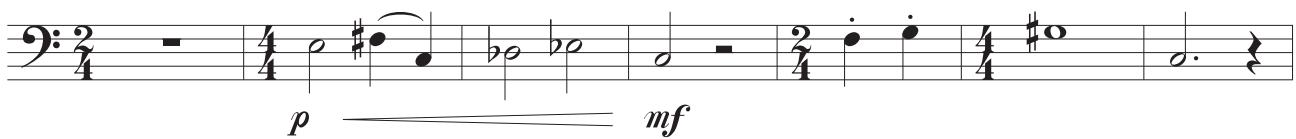
I - Canzona

Henri LOCHE

Allegro ♩ = 132



6



Meno mosso ♩ = 104

13

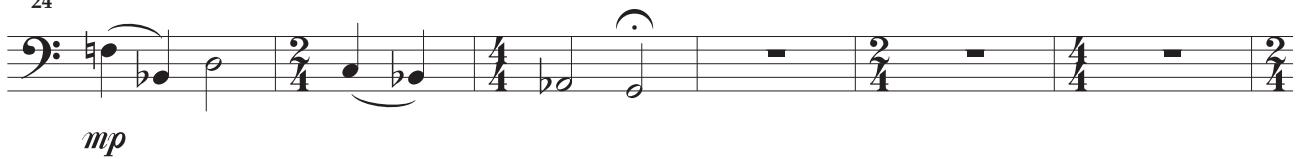


19

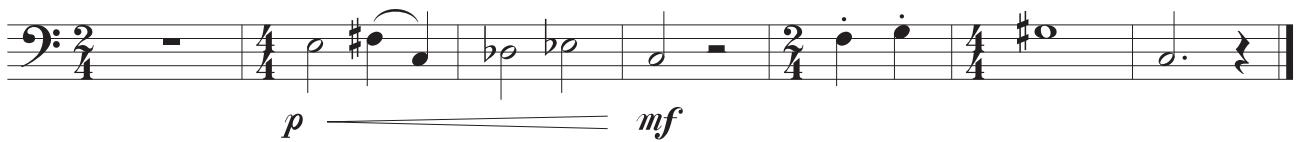


T° 1° ♩ = 132

24



30



II - Aria

Cb.

Larghetto ♩ = 60

Musical score for measures 1-6. The key signature changes between 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. Dynamics include *p*, *mf*, *p*, and *mp*.

7

Musical score for measures 7-12. The key signature changes between 4/4, 3/4, 4/4, 2/4, 3/4, 4/4, and 4/4. Dynamics include *p*, *mf*, and *p*.

13

rit. *Tempo*

Musical score for measures 13-18. The key signature changes between 4/4, 3/4, 4/4, 3/4, 4/4, and 4/4. Dynamics include *p*, *p*, *mf*, *p*, and *mp*.

19

Musical score for measures 19-24. The key signature changes between 4/4, 3/4, 4/4, 3/4, 4/4, and 2/4. Dynamics include *p*.

26

Musical score for measures 26-30. The key signature changes between 2/4, 3/4, 4/4, 4/4, 3/4, and 2/4. Dynamics include *p*, *p*, and *mp*.

33

rit. *Tempo*

Musical score for measures 33-38. The key signature changes between 2/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. Dynamics include *rit.*, *p*, *mf*, *p*, *mp*, *p*, and *rit.*

39

rit. *Tempo*

Musical score for measures 39-44. The key signature changes between 3/4, 4/4, 2/4, 3/4, 4/4, 2/4, and 3/4. Dynamics include *mf*, *p*, and *p*.

46

Musical score for measures 46-51. The key signature changes between 3/4, 4/4, 3/4, 4/4, 2/4, 3/4, and 4/4. Dynamics include *mf*, *p*, *mp*, and *mf*.

III - Fantasia

Moderato $\text{♩} = 72$

The musical score consists of ten staves of music for Cello (Cb.). The score includes dynamic markings such as *mf*, *mp*, *p*, and *mf*. It features various time signatures including $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{2}{2}$. Performance instructions like "Rall." and "Tempo" are included. The score begins with a dynamic *mf* and ends with a dynamic *mf*.

Measure 1: *mf* (Measures 1-2), *mp* (Measures 3-4), *mp* (Measures 5-6).

Measure 6: *mf* (Measure 6), *mp* (Measure 7), *mf* (Measure 8), *mp* (Measure 9), *mp* (Measure 10).

Measure 16: *mp* (Measure 16), *mf* (Measure 17), *p* (Measure 18), (Measure 19).

Measure 25: *mf* (Measure 25), *p* (Measure 26), (Measure 27), *mf* (Measure 28), *p* (Measure 29), *mf* (Measure 30).

Measure 32: *mp* (Measure 32), *mp* (Measure 33), *mf* (Measure 34), *mf* (Measure 35).

Measure 41: *mp* (Measure 41), (Measure 42), *mf* (Measure 43).

Tryptique

pour
Soprano, Trompette et Orchestre à cordes
- Réduction Piano -

Henri LOCHE

I - Canzona

Allegro $\text{♩} = 132$

Soprano

Trompette

Piano

=

S.

Trp

5

p

La la la la

Allegro $\text{♩} = 132$

mf

5

p

La La

mf

p

5

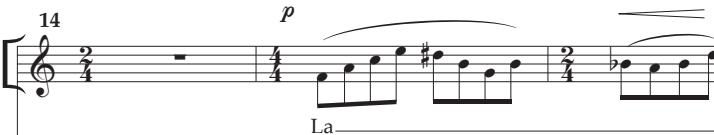
p

Meno mosso $\text{♩} = 104$

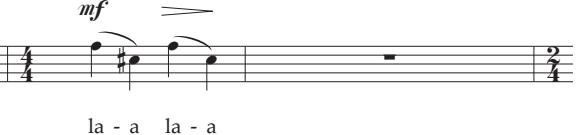
S. 

Trp 

Meno mosso $\text{♩} = 104$

S. 

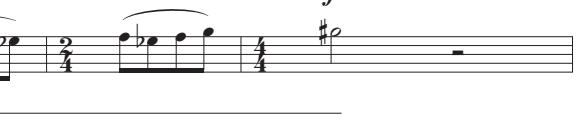
Trp 

S. 

Trp 

S. 

Trp 

S. 

Trp 

-3-

T° 1° ♩ = 132

S. [24] - - - - - *mf* La la la la - - - - -

Trp [24] - - - - - *mp* - - - - -

T° 1° ♩ = 132

{ S. [24] - - - - - *mp* - - - - - *mf* - - - - -

Trp [24] - - - - - *mp* - - - - - *mf* - - - - -

=

S. [28] - - - - - *p* La - - - - -

Trp [28] - - - - - *mf* *p* - - - - -

{ S. [28] - - - - - *p* - - - - -

Trp [28] - - - - - *p* - - - - -

=

S. [32] - - - - - *mf* La - - - - -

Trp [32] - - - - - *mf* - - - - -

{ S. [32] - - - - - *mf* - - - - -

Trp [32] - - - - - *mf* - - - - -

1'05

II - Aria

Larghetto $\text{♩} = 60$

Soprano: A soprano vocal line starting with a rest, followed by a melodic phrase ending with a sustained note labeled "A...".

Trompette: A trumpet part consisting of a rhythmic pattern marked with dynamic "p" and "sourdine".

Piano: A piano part providing harmonic support, featuring chords and dynamic markings "p", "mp", and "p".

Larghetto $\text{♩} = 60$

S. (Soprano): Soprano melodic lines with dynamics "mp", "p", "mp", and "p".

Trp (Trumpet): Trumpet rhythmic patterns with dynamics "mp", "p", "mp", and "p".

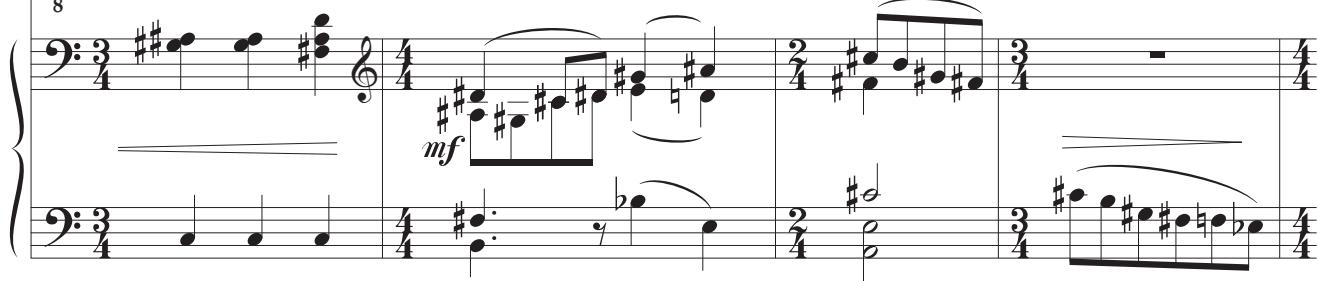
Piano: Piano harmonic chords with dynamics "mp", "p", "mp", and "p".

8

S. 

Trp 

8



=

12

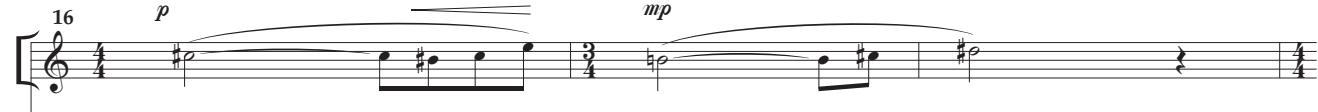
S. 

Trp 

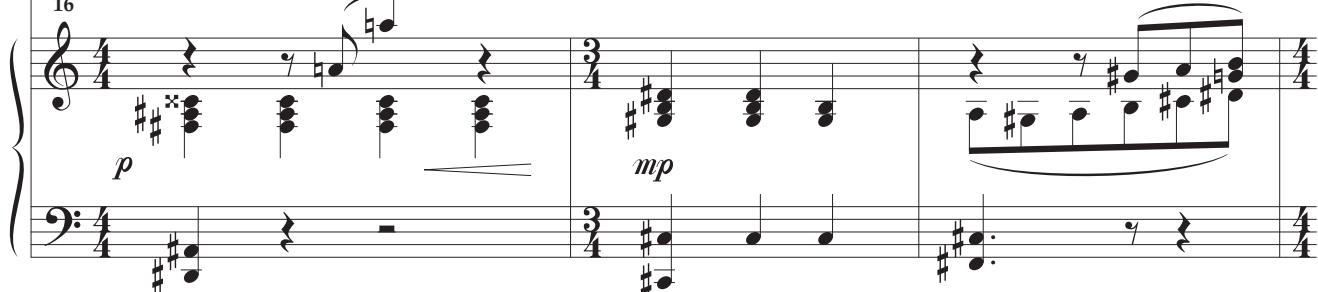


=

16

S. 

Trp 



-6-

19

S. [Treble clef] 4/4 - 3/4 - 4/4 - 4/4 - 3/4

Trp [Treble clef] 4/4 - 3/4 - 4/4 - 4/4 - 3/4

p mp

19

S. [Treble clef] 4/4 b $\frac{5}{4}$ - 3/4 - 4/4 - 4/4 - 3/4

Trp [Treble clef] 4/4 p - 4/4 - 4/4 - 4/4 - 3/4

p mp

=

23

S. [Treble clef] 3/4 - 4/4 - 2/4 - 3/4

Trp [Treble clef] 3/4 - 4/4 - 2/4 - 3/4

mf

23

S. [Bass clef] 3/4 # - 4/4 - 2/4 - 3/4

Trp [Bass clef] 3/4 # - 4/4 - 2/4 - 3/4

mf

=

27

S. [Treble clef] 3/4 - 4/4 - 4/4 - 4/4 - 3/4

Trp [Treble clef] 3/4 - 4/4 - 4/4 - 4/4 - 3/4

p p

27

S. [Bass clef] 3/4 # - 4/4 - 4/4 - 4/4 - 3/4

Trp [Bass clef] 3/4 # - 4/4 - 4/4 - 4/4 - 3/4

p p

S. *mf*

Trp *mf*

S. *mf*

Trp *sourdine*

S.

Trp

S.

Trp

S.

Trp

S.

Trp

rit.

mp

rit.

mp

p

Tempo

mp

p

Tempo

mp

p

mp

p

mp

p

mp

p

-8-

40

mf

S.

Trp

mf

40

p

=

rit.

Tempo

44

p

S.

Trp

p

p

mp

p

rit.

Tempo

44

p

p

mp

p

=

48

mp

S.

Trp

mp

48

mf

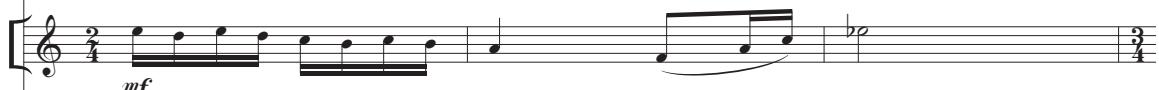
p

2'55

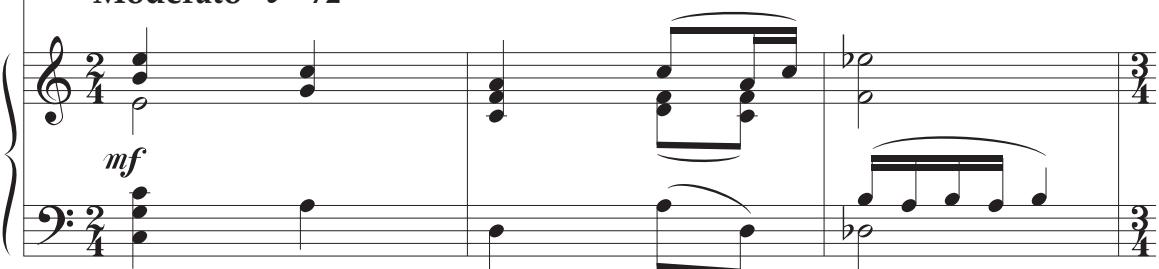
III - Fantasia

Moderato $\text{♩} = 72$

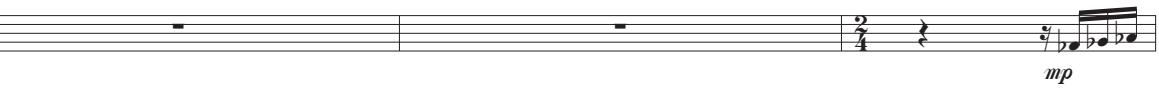
Soprano: 

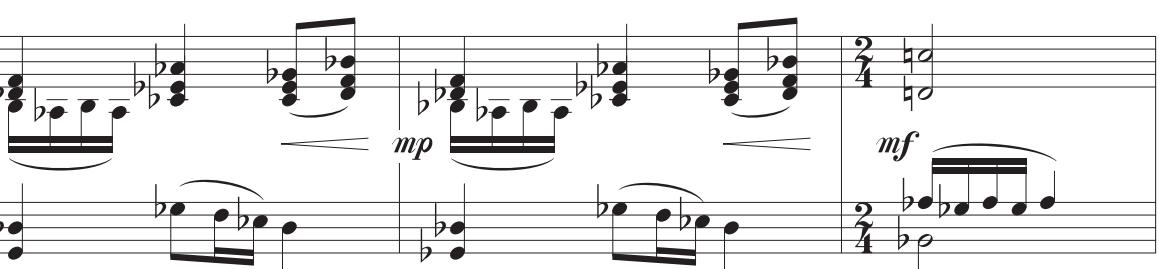
Trompette: 

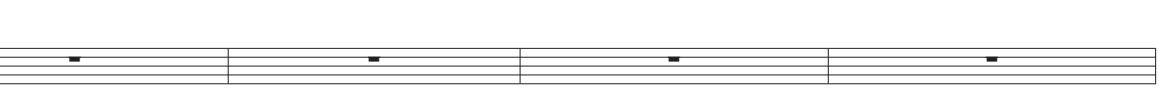
Moderato $\text{♩} = 72$

Piano: 

S. 

Trp 



S. 

Trp 



-10-

Rall.

Tempo

mf

S. 11 La la la La

Trp

Rall.

Tempo

mp *mf*

S. 15

Trp *mp* *mp* *mf*

15 *mp* *mp* *mf*

S. 18 *mp* *f*

A A A A

Trp

18 *mp* *f*

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DPV-AHL075

22 *Rall.* *Tempo*

S. [Treble] Trp [Treble]

22 *Rall.* *Tempo*

{ Bass } { Treble }

26 *p* *mf* *mp*

S. [Treble] Trp [Treble]

26 *p* *mf* *mp*

=

31 *Rall.* *Tempo*

S. [Treble] Trp [Treble]

31 *Rall.* *Tempo*

{ Bass } { Treble }

34

S. A————— A—————

mf

Trp ————— | 2————— y————— mp—————

34

mp————— mf————— mp—————

=

38 , mf————— mp—————

S. A————— A—————

Trp mf————— mf—————

38 , mf————— mp—————

=

43 mf—————

S. A————— A—————

Trp mp————— mf—————

43

130

Durée totale 5'30

gravure F. Paillas

Soprano

Tryptique

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

pour
Soprano, Trompette et Orchestre à cordes
- Réduction Piano -

Henri LOCHE

I - Canzona

Allegro $\text{♩} = 132$

Musical score for soprano, trumpet, and string orchestra reduction for piano. The score consists of five systems of music. The first system starts with a soprano vocal line in 4/4 time, dynamic *mf*, with lyrics "La la la la". The second system begins with a trumpet line in 4/4 time, dynamic *p*, with lyrics "La la la". The third system continues with the trumpet line, with lyrics "La la". The fourth system starts with a soprano vocal line in 2/4 time, dynamic *p*, with lyrics "La". The fifth system concludes the section.

Continuation of the musical score. The soprano vocal line resumes in 2/4 time, dynamic *mf*, with lyrics "La la". The trumpet line follows in 4/4 time, dynamic *mf*, with lyrics "La la". The soprano then continues in 2/4 time, dynamic *mf*, with lyrics "La la".

Meno mosso $\text{♩} = 104$

Continuation of the musical score. The soprano vocal line resumes in 2/4 time, dynamic *p*, with lyrics "La". The trumpet line follows in 4/4 time, dynamic *mf*, with lyrics "la - a la-a". The soprano then continues in 2/4 time, dynamic *mf*, with lyrics "La".

Continuation of the musical score. The soprano vocal line resumes in 2/4 time, dynamic *p*, with lyrics "La". The trumpet line follows in 4/4 time, dynamic *mf*, with lyrics "La".

T° 1° $\text{♩} = 132$

Continuation of the musical score. The soprano vocal line resumes in 2/4 time, dynamic *mf*, with lyrics "La la la la". The trumpet line follows in 4/4 time, dynamic *mf*, with lyrics "La la la".

Final continuation of the musical score. The soprano vocal line resumes in 2/4 time, dynamic *p*, with lyrics "La". The trumpet line follows in 4/4 time, dynamic *mf*, with lyrics "La la".

II - Aria

Larghetto ♩ = 60

Sheet music for a solo instrument, likely piano or harp, featuring five staves of musical notation with various dynamics and performance instructions.

Staff 1: Measure 1 starts with a fermata over the first note. Measure 2 changes time signature to 3/4. Measures 3-4 show a transition with changing time signatures (4/4, 3/4, 4/4) and dynamics (p, mp). Measures 5-6 continue with dynamic markings (p, mp) and time signature changes (4/4, 3/4, 4/4).

Staff 2: Measure 7 starts with a fermata over the first note. Measures 8-9 show a transition with changing time signatures (4/4, 3/4, 4/4) and dynamics (p, mp).

Staff 3: Measure 10 starts with a fermata over the first note. Measures 11-12 show a transition with changing time signatures (2/4, 3/4, 4/4) and dynamics (p, mp). The instruction "rit. Tempo" appears above the staff.

Staff 4: Measure 13 starts with a fermata over the first note. Measures 14-15 show a transition with changing time signatures (3/4, 4/4, 3/4) and dynamics (p, mp).

Staff 5: Measure 16 starts with a fermata over the first note. Measures 17-18 show a transition with changing time signatures (4/4, 3/4, 4/4) and dynamics (p, mp).

Musical score for Soprano (S.) consisting of five staves of music. The score includes dynamic markings such as *mf*, *p*, *mp*, and *rit.* (ritardando), and tempo markings like *Tempo*. Time signatures change frequently throughout the score, including 2/4, 3/4, 4/4, 2, and 3. The music features various vocal techniques and phrasing.

26 *mf*
31 *rit.* *Tempo*
37 *mp* *p*
42 *rit.* *Tempo*
47 *p*
 mp

III - Fantasia

S.

Moderato $\text{♩} = 72$

Moderato $\text{♩} = 72$

mf A_____ A_____

mp A_____ A_____

mf Rall. *Tempo* La la la_____

mp A_____ A_____

f Rall. *Tempo* A_____ 2

mf A_____ A_____ A_____ A_____ A_____

Rall. Tempo A_____ A_____ A_____ A_____

mf A_____ A_____

mf A_____ A_____

gravure F. Paillas

Trompette

Tryptique

pour

Soprano, Trompette et Orchestre à cordes

- Réduction Piano -

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

I - Canzona

Henri LOCHE

Allegro ♩ = 132

Musical score for piano, page 8, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a common time signature. It begins with a whole note followed by a half note. The bottom staff uses a bass clef and a common time signature. It begins with a half note followed by a quarter note. Measure 2 starts with a half note. Measures 3-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show quarter-note patterns. A dynamic marking 'mf' is placed below the bass staff in measure 1.

Meno mosso ♩ = 104

Musical score for piano, page 13, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a whole rest. Measures 2 through 10 show various time signatures (2/4, 4/4) and note patterns. Measure 10 concludes with a dynamic marking *p* and a fermata over the bass clef staff.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff uses a common time signature (indicated by a '4') and a treble clef. The bottom staff uses a common time signature (indicated by a '4') and a bass clef. Measure 20 starts with a dynamic of *mf*. The melody consists of eighth-note pairs connected by slurs. Measure 21 begins with a dynamic of *mp*, followed by a measure of common time with a bass note and a dotted half note. The melody continues with eighth-note pairs. Measures 20 and 21 conclude with a dynamic of *mp*.

T° 1° ≡ 132

Musical score for page 25, measures 25-26. The score consists of two staves. The top staff starts with a 2/4 time signature, followed by a 4/4 time signature. The bottom staff starts with a 4/4 time signature. Measure 25 ends with a fermata over the first note of the next measure. Measure 26 begins with a 2/4 time signature, followed by a 4/4 time signature. The dynamic marking *mf* is placed below the notes in measure 26.

Musical score for orchestra, page 10, system 31. The score consists of two systems of music. The first system starts with a dynamic of *p* (pianissimo) and shows a melodic line in the soprano voice. The second system begins with a dynamic of *mf* (mezzo-forte). The score includes various musical elements such as eighth-note patterns, grace notes, and rests.

II - Aria

Larghetto ♩ = 60

sourdine

rit.

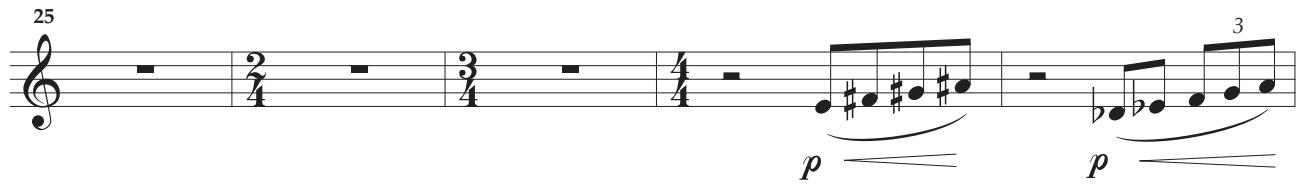
Tempo

14

18

Trp.

-3-



Continuation of the musical score for trumpet (Trp.) from measure 26. The first staff continues with measures in 3/4, 2/4, 3/4, and 4/4. The second staff continues with measures in 3/4, 2/4, 3/4, and 4/4. Dynamics include mf , mp , p , and p . Articulation marks like \geqslant and $>$ are used. The tempo is marked *sourdine*.

Continuation of the musical score for trumpet (Trp.) from measure 35. The first staff continues with measures in 3/4, 4/4, 3/4, and 4/4. The second staff continues with measures in 3/4, 4/4, 3/4, and 4/4. Dynamics include mp , p , mp , and p .

Continuation of the musical score for trumpet (Trp.) from measure 39. The first staff continues with measures in 3/4, 4/4, 3/4, and 4/4. The second staff continues with measures in 3/4, 2/4, 3/4, and 4/4. Dynamics include mf .

Continuation of the musical score for trumpet (Trp.) from measure 43. The first staff starts with a rest, followed by measures in 4/4, 4/4, 4/4, and 3/4. The second staff starts with a rest, followed by measures in 4/4, 3/4, 2/4, and 4/4. Dynamics include p , p , p , mp , and \geqslant .

Continuation of the musical score for trumpet (Trp.) from measure 47. The first staff starts with a rest, followed by measures in 4/4, 3/4, and 2/4. The second staff starts with a rest, followed by measures in 4/4, 3/4, and 2/4. Dynamics include p and mp .

III - Fantasia

Trp.

Moderato $\text{♩} = 72$

Musical score for Trombone (Trp.) featuring ten staves of music. The score includes dynamic markings such as *mf*, *f*, *p*, *mp*, and *Rall.*. Time signatures change frequently throughout the piece, including 2/4, 3/4, and 2/2. The music consists primarily of eighth-note patterns with occasional sixteenth-note figures and grace notes.

1 *mf*

7 *Rall.*

12 *Tempo* *mf* *mp* *mp*

17 *Rall.* *Tempo* *mf* *p* *mf*

26 *mf* *mp*

31 *Rall.* *Tempo* *mf* *mp*

37 *mf* *mf*

43 *mp* *mf*

gravure F. Paillas