

**Henri LOCHE**

## **Le Croissant de Lune**

Conte musical pour récitant,  
voix d'enfants  
et  
orchestre

1 flûte  
1 hautbois  
2 clarinettes  
1 basson

2 cors  
1 trompette

timbales  
xylophone  
glockenspiel  
caisse claire  
cymbale suspendue  
cymbales  
wood-block  
triangle

1er violon  
2ème violon  
alto  
violoncelle  
contrebasse

# Le croissant de Lune

sons et hauteurs réels

Henri LOCHE

# Prélude

[illegible]

rall. ..... Meno mosso ♩ = 84

Fl 5 *mp* *mf*

Hb *mp* *mf*

Cl *mp* *mf* 8 8

B *mf*

rall. ..... Meno mosso ♩ = 84

C 5 1° *mf*

Tr

rall. ..... Meno mosso ♩ = 84

Timb 5

Percu Glockenspiel *p*

*mf*

rall. ..... Meno mosso ♩ = 84

V 1 Div unis *mf* Sourdine *p* unis

V 2 *mf* Sourdine *p*

Alt. Sourdine *p*

Vcl. Sourdine *p*

Cb. *p* Pizz *p*

10

Fl *p* *mp*

Hb *p* *mp*

Cl *p* *mp*

B *p* *mp*

C *mp*

Tr

Timb

Percu *p*

10

V 1 *mp* *p*

V 2 *mp* *p*

Alt. Div unis *mp* *p*

Vcl. *mp* *p*

Cb. *mp* *p*

17

Fl

Hb

Cl

B

C

Tr

Timb

Percu

1

V

2

Alt.

Vcl.

Cb.

*otez la sourdine*

*otez la sourdine*

*otez la sourdine*

*otez la sourdine*

*arco*

*mp*

*mf*

*p*

*mf*

*unis*

*3*

*3*

*3*

*3*

*p*

*mf*

*arco*

**Fl**  $T^{\circ}1^{\circ}$  22 *mf* *mp*

**Hb** *mf* *mp*

**Cl**  $1^{\circ}$  *mf* *mp* *mp*

**B** *mp*

**C**  $T^{\circ}1^{\circ}$  22 *mp*

**Tr** *mf* *p*

**Timb**  $T^{\circ}1^{\circ}$  22

**Percu** 22 *Cymb. susp.* *tr* *p*

**V**  $T^{\circ}1^{\circ}$  22 *mf* *Div* *p* *Div* *unis* *Div*

**2** *Pizz* *mf* *Div* *arco* *p*

**Alt.**  $13/4$  *Pizz* *mf* *arco* *mf* *p*

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

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

DPV-AHL021

2° fois Coda

[illegible]



uni

[illegible]

Meno mosso ♩ = 100

15

Fl

Hb

Cl

B

C

Tr

Timb

Percu

Meno mosso ♩ = 100

15

Meno mosso ♩ = 100

15

Un gros gâ-teau au cho-co - lat du sau-cis - son, du cer - ve - las, je veux man-ger je veux man-

Meno mosso ♩ = 100

15

V

1

2

Alt.

Vcl.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*2°*

*2°*

*p*

*p*

*p*

*p*

*p*

*p*

[illegible]

Larghetto  = 72

[illegible]

2° fois Coda

Fl

Hb

Cl

B

2°

C

Tr

2°

2° fois Coda

Timb

Percu

2° fois Coda

Et bleu - té qui luit Dans la nuit Oh! qu'il est ap - pé - tis -

1

2

V

Alt.

Vcl.

Cb.

*p*

*p*

*p*

*p*

*p*

*Pizz*

*p*

DPV-AHL021

*rit* ..... Coda

17

Fl

Hb

Cl

B

*p*

*rit* ..... Coda

17

C

Tr

*p*

*rit* ..... Coda

17

Timb

Percu

*rit* ..... Coda

17

sous mes dents

*rit* ..... Coda

17

1

V

2

*p*

*p*

Alt.

*p*

unis

Vcl.

*p*

Pizz

Cb.

*p*

*arco*



Andante ♩ = 84

8

Fl

Hb

Cl

B

*p*

8

C

Tr

8

Timb

Percu

1

V

2

Alt.

Vcl.

Cb.

*mp*

*p*

*arco*

Detailed description: This page contains the musical score for measures 8 through 14. The score is arranged in systems. The first system includes Flute (Fl), Horn in B-flat (Hb), Clarinet (Cl), and Bass (B). The second system includes Cor Anglais (C) and Trumpet (Tr). The third system includes Timpani (Timb) and Percussion (Percu). The fourth system includes Violin 1 (V1), Violin 2 (V2), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. Measure 8 starts with a rehearsal mark. Dynamics include *mp* (mezzo-piano) and *p* (piano). The word *arco* appears in the Contrabass part in measure 14. The score ends with a double bar line in measure 14.

*Le lendemain matin, lorsque ses parents vinrent le réveiller, ils le trouvèrent d'une pâleur inquiétante. Il était aussi blanc qu'un Pierrot. Alors ils firent venir le vieux médecin de famille.*

## Le vieux docteur

Assez calme ♩ = 72

1°

*mf*

*mf*

C'est un vieux mon - sieur bar - bu Mous - ta - chu, A - vec

*mf*

C'est un vieux mon - sieur bar -

Div unis

*mf*

*mf*

*mf*

*mf*

7

un gros ventre en a - vant Et ses che - veux sont raides et blancs sont raides

bu Mous - ta - chu, A - vec un gros ventre en a - vant Et ses che - veux sont

7

*mf*

13 1°

*mf*

et blancs. Il se-coue la têt(e) d'ar - rière en a - vant Haus-se les sour-cils

raides et blancs Il se-coue la têt(e) d'ar - rière en a -

1 2

Div unis

Alt.

Vcl.

Cb.

19

*mf*

sans ré - pit Et par mo - ments a l'air ab - sent a l'air ab - sent

vant Haus-se les sour - cils sans ré - pit Et par mo - ments a l'air ab - sent

1 2

Alt.

Vcl.

Cb.

25

Fl

Hb

Cl

B

25

C

Tr

25

Il fait des Oh!

Il fait des

25

1

2

Alt.

Vcl.

Cb.

Pizz

32

Fl

Hb

Cl

B

32

C

Tr

1°

32

Il dit tiens, tiens Et d'un air

Ah! Puis ce n'est rien Et d'un air

32

1

2

Alt.

Vcl.

Cb.

38

Fl

Hb

Cl

B

1°

*mf*

38

C

Tr

38

las lè - ve les bras Et le vieux doc - teur bar - bu, Mous - ta -

las lè ve les bras Et le vieux doc -

38

1

V

2

Div unis

Alt.

Vcl.

Cb.

*arco*

44

Fl

Hb

Cl

B

44

C

Tr

*mf*

44

chu A - vec un gros ventre en a - vant Dit ue la ma - lade est

teur bar - bu, Mous - ta - chu A - vec un gros ventre en a - vant

44

1

V

2

Alt.

Vcl.

Cb.



49

Fl

Hb

Cl

B

49

C

1°

Tr

49

bien por-tant est bien por - tant.

Dit que le ma - lade est bien por-tant.

49

1

V

2

Alt.

Vcl.

Cb.

La maman dit : "Il n'ira pas à l'école et il restera couché toute la journée". Le papa fit remarquer qu'on était un mercredi et qu'il n'y avait pas classe. Ça ne fait rien, répliqua la maman, il n'ira pas quand même.  
Dès qu'ils furent partis, l'enfant se leva et s'installa devant sa console de jeux vidéo et entama une série d'interminables parties.

## Bingo

Andantino ♩ = 100

Fl *mf*

Hb *mf*

Cl *mf* *mp*

B *mp*

C *mp*

Tr *mf* *p*

Percu Cymb. susp. *p* *tr*

Andantino ♩ = 100

1 *mf* *Div* *p*

V *Pizz* *mf* *Div* *arco* *p*

2 *mf* *p*

Alt. *Pizz* *mf* *arco* *p* *arco* *unis* *p*

Vcl. *p*

Cb. *p*

5 2° fois Coda

Fl *mp* *mf*

Hb *mp* *mf*

Cl *mp* *mf*

B

5 1° 2° fois Coda 2°

C *mf*

Tr

5 Cymb. susp. *mf*

Percu WB *mf*

5 2° fois Coda

Bin - go Bin - go

5 unis Div 2° fois Coda unis

V 1 *mf*

V 2 *mf*

Alt. *Pizz*

Vcl.

Cb.

9

Fl

Hb

Cl

B

C

Tr

Percu

9 Cymb. susp.

1

V

2

Alt.

Vcl.

Cb.

mf

p

mp

1°

tr

Div

Div

Div arco

p

13

Fl *mf* *mp* *mf*

Hb *mf* *mp* *mf*

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

B *p*

C 1° *mf* *p* *mp* *mf*

Tr *mp* *mf*

Percu 13 *Cymb. susp.* *tr* *p* *mf*

WB *mf* *mf*

Bin-go Bin-go Bin-go Bin-go

V 1 *mf* *p* *mf*

2 *mf* *p* *mf*

Alt. *p*

Vcl. *p*

Cb. *p*

Div

unis

Div

Div

Meno mosso ♩ = 84

Da capo Coda

Fl

Hb

Cl

B

C

Tr

Timb

Percu

Bin-go Bin-go Bin - go

unis Da capo Coda

1

2

V

Alt.

Vcl.

Cb.

*f*

*mp*

*mf*

*1°*

*Div 8*

Quand les parents rentrèrent, ils le trouvèrent bien sage dans son lit. La nuit fut calme car il rêva que des croissants de lune dansaient pour lui un ballet féérique.

## Ballet des croissants

Moderato ♩ = 112

Fl

mp

Cl

mp

B

mp

C

Moderato 2° ♩ = 112

mp

mp

Timb

Moderato ♩ = 112

Percu

Triangle

mp

Moderato ♩ = 112

mp

Un pas de

Moderato ♩ = 112

Pizz

arco

1

V

2

mp

Div

unis

Alt.

mp

Vcl.

mp

Cb.

mp

6

Fl

Hb

Cl <sup>1°</sup>

B

C

Tr

Percu <sup>6</sup> Triangle

deux Un pas de trois Des en - tre - chats chats chats chats chats

1 <sup>6</sup> Pizz arco Pizz

V <sup>2</sup> Pizz Div arco

Alt. <sup>13</sup> Pizz arco

Vcl. <sup>6</sup> Pizz arco

Cb. <sup>6</sup> Pizz arco

*mp*



10

Fl

Hb

Cl

B

*mp*

*mp*

1°

10

C

Tr

*mp*

10 Triangle

Percu

10

Chas-sé croi - sé Je - té bat -

10

1

2

V

Alt.

Vcl.

Cb.

*arco*

*Pizz*

*Div*

*unis*

*Pizz*

*Pizz*

*Pizz*

*Pizz*

2° fois Coda

14

Fl

Hb

Cl

B

2° fois Coda

14

C

Tr

1°

14

Percu

Triangle

2° fois Coda

14

tu Tur - lu - tu - tu cha-peau poin-tu

2° fois Coda

14

1

V

2

Alt.

Vcl.

Cb.

arco

Pizz

18

Fl

Hb

Cl

B

18

C

Tr

Xylo

Percu

Triangle

18

mf

Pous - sez sur les pointes et ten - dez bien les bras Ren -

18

arco

1

V

2

mf

mf

Alt.

mf

Vcl.

mf

Cb.

mf

21

Fl

Hb

Cl

B

21

C

Tr

Xylo

Percu

21

trez le ven - tre, le bus - te droit Pli - ez les ge - noux et comp - tez jus - qu'à trois, et

21

Div unis

1

V

2

Alt.

Vcl.

Cb.

25

Fl

Hb

Cl

B

25

C

Tr

Percu

Xylo

25

*mf*

sou - riez voi - là! La - la - la

25

1

V

2

Alt.

Vcl.

Cb.

Div unis

29

Fl

Hb

Cl

B

C

Tr

Percu

Xylo

29

La-la-la

La-la-la

1

V

2

Alt.

Div

Vcl.

Cb.

**Coda**

34

Fl

Hb

Cl

B

**Coda**

34

C

Tr

**Coda**

34

Timb

**Coda**

34

tu cha-peau poin - tu poin - tu

**Coda**

34

1

V

2

Alt.

Vcl.

Cb.

*arco*

*arco*

*arco*

*arco*

*arco*

*arco*

*unis*

*Div*

*Div*

*Le jour de la pleine lune, ou du moins ce qu'il en restait, il la saisit à deux bras et la croqua en quelques instants. La nuit devint alors épaisse et noire.*

## Interlude II - Nuit noire

**Largo** ♩ = 52

(♩ = ♩)

Fl

Hb

Cl

B

*p*

*p*

*p*

*p*

**Largo** ♩ = 52

2°

*p*

*p*

*mf*

C

Tr

**Largo** ♩ = 52

(♩ = ♩)

Timb

**Largo** ♩ = 52

(♩ = ♩)

1

V

2

*p*

*mf*

Div

Alt.

*p*

*mf*

Vcl.

Div

*p*

*mf*

unis

Cb.

*p*

*mf*



The musical score is arranged in a system with four measures. The instruments and parts are as follows:

- Fl (Flute):** Measures 1 and 2 have a whole rest. Measures 3 and 4 play a half note G4 (F#4 in key signature) with a *p* dynamic and a crescendo hairpin.
- Hb (Horn):** Measure 1 plays a half note G4 (F#4 in key signature). Measures 2, 3, and 4 have whole rests.
- Cl (Clarinet):** Measure 1 plays a half note G3 (F#3 in key signature). Measures 2, 3, and 4 have whole rests.
- B (Bassoon):** Measure 1 plays a half note G2 (F#2 in key signature). Measures 2, 3, and 4 have whole rests.
- C (Cornet):** Measure 1 plays a half note G4 (F#4 in key signature). Measures 2 and 3 have whole rests. Measure 4 plays a half note G4 (F#4 in key signature).
- Tr (Trumpet):** Measures 1, 2, 3, and 4 have whole rests.
- Timb (Timpani):** Measures 1, 2, 3, and 4 have whole rests.
- Percu (Percussion):** Measures 1, 2, 3, and 4 have whole rests.
- V (Voices):**
  - 1 (Soprano):** Measure 1 has a whole rest. Measure 2 plays a half note G4 (F#4 in key signature). Measure 3 plays a half note G4 (F#4 in key signature) with a *p* dynamic and a crescendo hairpin. Measure 4 has a whole rest.
  - 2 (Alto):** Measure 1 has a whole rest. Measure 2 plays a half note G4 (F#4 in key signature) with a *p* dynamic and a crescendo hairpin. Measure 3 plays a half note G4 (F#4 in key signature) with a *unis* marking. Measure 4 plays a half note G4 (F#4 in key signature) with a *Div* marking.
- Alt. (Alto Saxophone):** Measure 1 plays a half note G4 (F#4 in key signature). Measures 2, 3, and 4 have whole rests.
- Vcl. (Violoncello):** Measure 1 plays a half note G4 (F#4 in key signature). Measures 2, 3, and 4 have whole rests.
- Cb. (Cello):** Measure 1 plays a half note G4 (F#4 in key signature). Measures 2, 3, and 4 have whole rests.



5

Fl

Hb

Cl

B

C

Tr

5

lune Dans tous les quo - ti - diens C'est le titre à la "Une" Le monde est en fo -  
tions On par - le de la lune a - vec cons - ter - na - tion Il faut qu'on nous in -

1

V

2

Alt.

Vcl.

Cb.

9

Fl

Hb

Cl

B

C

Tr

9

lie, par - tant c'est la pa - nique En France en I - ta - lie, en Inde en A - mé - rique  
forme, il faut qu'on nous ex - plique C'est la faute aux sa - vants à la bombe a - to - mique

1

V

2

Alt.

Vcl.

Cb.

9

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

13

Fl

Hb

Cl

B

*mf*

1°

*mf*

13

C

Tr

13

Est ce la fin du monde un tour - bil - lon mor - tel Une in - fer - na - le  
 Au - jour - d'hui c'est la lune Et de - main le so - leil, Vé - nus ou bien Nep -

13

V

1

2

*mf*

Alt.

*mf*

Vcl.

*mf*

Cb.

*mf*

*rall. .... T°*

16

Fl

Hb

Cl

B

*mf*

*mf*

*1°*

*mf*

*mf*

*mf*

*rall. .... T°*

16

C

Tr

*mf*

*rall. .... T°*

16

*mf*

ronde, Non! Non!  
tune, Non! Non!

La lune a dis - pa - ru on a vo - lé la lune Dans tous les quo - ti -

*rall. .... T°*

16

1

V

2

Alt.

Vcl.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

20

Fl

Hb

Cl

B

*f* *mf*

20

C

Tr

*f* *mf*

20

diens c'est le titre à la "Une".

20

1

V

2

Alt.

Vcl.

Cb.

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

Div

The musical score is divided into three systems. The first system includes Flute (Fl), Horn (Hb), Clarinet (Cl), and Bass (B). The second system includes Cor (C) and Trumpet (Tr). The third system includes a single staff, Violins (V 1 and 2), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cb.).

**Measure 24:** Flute, Horn, and Clarinet play a melodic line starting on G4, moving to A4, Bb4, and A4. The Bass plays a whole note G2. Cor and Trumpet play a whole note G3. Violins play a whole note G4. Alto plays a whole note G3. Violoncello and Contrabass play a whole note G2.

**Measure 25:** Flute, Horn, and Clarinet play a melodic line starting on A4, moving to Bb4, A4, and G4. The Bass plays a whole note G2. Cor and Trumpet play a whole note G3. Violins play a whole note G4. Alto plays a whole note G3. Violoncello and Contrabass play a whole note G2.

**Measure 26:** Flute, Horn, and Clarinet play a melodic line starting on Bb4, moving to C5, Bb4, and A4. The Bass plays a whole note G2. Cor and Trumpet play a whole note G3. Violins play a whole note G4. Alto plays a whole note G3. Violoncello and Contrabass play a whole note G2.

**Measure 27:** Flute, Horn, and Clarinet play a melodic line starting on C5, moving to Bb4, A4, and G4. The Bass plays a whole note G2. Cor and Trumpet play a whole note G3. Violins play a whole note G4. Alto plays a whole note G3. Violoncello and Contrabass play a whole note G2.

*Au milieu de la consternation générale, un rire sonore et joyeux retentit. C'était Bamadou, un jeune africain, qui, ayant perdu son travail, couchait dehors depuis plusieurs nuits. Il avait vu le geste de l'enfant. Il courut vers le commissariat le plus proche, mais dès qu'il entra, on lui demanda ses papiers.*



# Papiers

**Allegro** ♩ = 120

Fl

Hb

Cl

B

*mf*

*mf*

**Allegro** ♩ = 120

C

Tr

*mf*

*mf*

**Allegro** ♩ = 120

Timb

Percu

Caisse claire

*mf*

**Allegro** ♩ = 120

*mf*

Pa - piers, — Pa-piers, — Car - te d'i-den - ti-té, — Pa -

**Allegro** ♩ = 120

1

V

2

*mf*

Alt.

*mf*

Vcl.

Pizz

*mf*

Pizz

*mf*

Cb.

*mf*

*arco*

*arco*

[illegible]

9

Fl

Hb

Cl

B

9

C

Tr

9

Timb

9

Percu

Caisse claire

9

1

V

2

Alt.

Vcl.

Cb.

piers,— Pa-piers,— quit - tan - ce de lo-yer— Pa - piers,— Pa-piers— Gaz

unis

2° fois Coda

Fl 12

Hb

Cl

B

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

2° fois Coda

C

Tr

*mp* *mf*

2° fois Coda

Timb

Percu 12 Caisse claire

2° fois Coda

12

*p* *mf*

é - lec - tri - ci - té La car - te de tra - vail en cours de va - li - di - té Et les pa - piers s'en -

2° fois Coda

1

2

Alt.

Vcl.

Cb.

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

16

Fl

Hb

Cl

B

C

Tr

Timb

16

vo-lent sous ses yeux, des pa-piers bleus des ro-se pâle des vert-bou-teille des blanc-o - pale en u - ne val - se deux par

16

1

V

2

Alt.

Vcl.

Cb.

à 2

(b)

(b)

The musical score is arranged in a system of staves. The top section includes Flute (Fl), Horn (Hb), Clarinet (Cl), and Bass (B). The middle section includes Cello (C), Trumpet (Tr), and Timpani (Timb). The bottom section includes Violins (V), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cb.). The vocal line is positioned between the Clarinet and Cello staves. The score is marked with measure numbers 16 and 17. The lyrics are in French and describe a waltz scene. The instrumentation includes woodwinds, brass, strings, and percussion.

*rall.* ..... *T°* Coda

23

Fl

Hb

Cl

B

*mf* *f*

*rall.* ..... *T°* Coda

23

C

Tr

*mf* *f*

*rall.* ..... *T°* Coda

23

Timb

*f*

23 Cymbales

Percu

*mf*

*rall.* ..... *T°* Coda

23

deux Pa - cours de va-li-di-té Pa - piers!

*rall.* ..... *T°* Coda Div unis

23

1

2

Alt.

Vcl.

Cb.

*mf* *f*

*Il eut beau expliquer que le propriétaire de sa chambre avait gardé toutes ses affaires pour se dédommager des loyers impayés, rien n'y fit. On le prit pour un fou, un simulateur.*

*Il fut condamné pour outrage à magistrat et expulsé du territoire national ! Dès que la nouvelle fut connue, il y eut une manifestation d'étudiants de la République à la Nation, évidemment.*

## Manif

**Allegretto** ♩ = 96-100

Fl

Hb

Cl

B

C

Tr

Timb

Percu

*C. claire sans timbre*

*Sourdine*

*parlé*

*Li - bé -*

**Allegretto** ♩ = 96-100

**Allegretto** ♩ = 96-100

**Allegretto** ♩ = 96-100

1

V

2

Alt.

*Div*

*Div*

5

Fl

Hb

Cl

B

mp

5

C

Tr

5

Timb

5

Percu

C. claire sans timbre

5

rez Ba-ma-dou, Ba-ma - dou a-vec nous Li - bé - rez Ba-ma-dou Ba-ma - dou a-vec nous

5

Pizz

1

V

2

Alt.

Vcl.

Cb.

mp

mp





13

Fl

Hb

Cl

B

Tr

Timb

Percu

13 C. claire sans timbre

13

Li-bé-rez Ba - ma - dou Ba-ma-dou a - vec nous

13 Div

V

Alt.

Vcl.

Cb.

mp

mp

mp

mp

17

Fl

Hb

Cl

B

*p*

17

C

Tr

17

Timb

17 C. claire sans timbre

Percu

*p*

17

V

1

2

*p*

Alt.

*p*

Vcl.

*p*

Cb.

*p*

**Allegro** ♩ = 120

*Photocopie interdite*

7

Fl *mf* *mp* *mf*

Hb *mf* *mp* *mf*

Cl <sup>1°</sup> *mf* *mp* *mf*

B *mf* *mf*

C *mf*

Tr

Timb *mf* *mp* *mf*

V <sup>1</sup> *mf* *mp* *mf*

V <sup>2</sup> *mf* *mp* *mf*

Alt. *mf* *mp* *mf*

Vcl. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

No - tre hé - ros C'est le meil-leur d'en-tre nous No - tre dra -

Div unis

12 *p*

Fl

Hb

Cl

B

*mp*

12

C

1°

Tr

12

Timb

12

peau

Toi

qui re - viens

par - mi

peau

Ba - ma - dou

Ba - ma - dou

12

Div

unis

1

V

*mp*

2

*mp*

Alt.

*mp*

arco

Div

unis

Vcl.

*mp*

Cb.

*mp*

17

Fl

Hb

Cl

B

C

Tr

Timb

17

nous Tu se - ras no - tre gou - rou Toi le meil - leur d'en - tre

Ba - ma - dou Ba - ma - dou Ba - ma - dou Ba - ma - dou

17

1

V

2

Alt.

Vcl.

Cb.

arco

Pizz

22

Fl

Hb

Cl

B

22

C

Tr

22

Timb

22

nous sois bé - ni du Ma-ra - bout

Ba - ma - dou Ba - ma - dou

22

1

V

2

Div

Alt.

Vcl.

Div

Pizz unis

Cb.

arco

Pizz



[illegible]

32

Fl *mp* *mf*

Hb *mp* *mf*

Cl *mp* *mf* 1°

B *mf*

C *mf*

Tr *mf*

Timb *mp* *mf*

32 *mp* *mf*

C'est le mei-leur d'en-tre nous No - tre dra - peau.

C'est le meil-leur d'en-tre nous No - tre dra - peau.

32 unis *mp* *mf* Div

1 *mp* *mf*

2 *mp* *mf*

Alt. *mp* *mf*

Vcl. *mp* *mf*

Cb. *mp* *mf*

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*Des centaines de fois il dut raconter son aventure. Si bien qu'un éditeur lui proposa d'en faire un livre. Ce qu'il fit. Le succès fut immense et s'il n'obtint pas le prix Nobel, il eut le Médicis étranger. C'était la gloire !*

### Interlude III

**Allegro** ♩ = 120

**Fl** *mf*

**Hb** *mf*

**Cl** *mf*

**B** *mf*

**C** *mf*

**Tr** *mf*

**Timb** *mf*

**Percu** *Caisse claire* *mf*

**Allegro** ♩ = 120

**1** *mf*

**V** *mf*

**2** *mf*

**Alt.** *mf*

**Vcl.** *Div* *mf*

**Cb.** *mf*



*Un fait nouveau calma les esprits. Un minuscule quartier de lune brilla de nouveau dans la nuit. Car l'enfant, dans sa précipitation, en avait oublié un tout petit morceau. Et la brave lune, consciente du rôle qu'elle jouait dans notre univers et avec l'aide de ses amies les étoiles, s'était patiemment reconstituée.*

## La lune est revenue

Allegro ♩ = 120

Fl

Hb

Cl

B

*mf*

*mf*

*mf*

*mf*

*mf*

Allegro ♩ = 120

C

Tr

Allegro ♩ = 120

*mf*

La lune est re - ve - nue, on re - trou - ve la

Allegro ♩ = 120

1

V

2

Alt.

Vcl.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

This musical score is for the 'L'air de la Vierge' from Georges Bizet's opera 'Carmen'. The score is arranged for a full orchestra and vocal soloists. The woodwind section includes Flute (Fl), Horn (Hb), Clarinet (Cl), Bassoon (B), Cor Anglais (C), and Trombone (Tr). The string section includes Violins (V), Viola (Alt.), Violoncello (Vcl.), and Double Bass (Cb.). The vocal soloists are represented by the Soprano (S), Alto (A), and Tenor (T) staves. The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

The score is divided into four measures. The first measure shows the vocal soloists entering with the melody. The second measure features the woodwinds and strings providing harmonic support. The third measure is a continuation of the vocal melody. The fourth measure shows the vocal soloists concluding the phrase. The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulation marks.

5

Fl

Hb

Cl

B

C

Tr

5

5

1

V

2

Alt.

Vcl.

Cb.

lune Dans tous les quo - ti - diens, c'est le titre à la "Une" Et par - tout c'est la

9

Fl

Hb

Cl

B

C

Tr

9

joie, le monde est eu - pho - rique En France en I - ta - lie, en Inde en A - mé -

9

1

V

2

Alt.

Vcl.

Cb.



12

Fl *f* *mf*

Hb *f* *mf*

Cl *f* *mf* 1°

B *f* *mf*

C *f* *mf*

Tr *f*

12 *f*

rique. La bon - ne lune est là Dans le ciel é - toi - lé d'un cal - me soir d'é -

12 *f* *mf*

V 1 *f* *mf*

2 *f* *mf*

Alt. *f* *mf*

Vcl. *f* *mf* (b)

Cb. *f* *mf* (b)

*rall. .... T°*

16

Fl

Hb

Cl

B

*mf*

*rall. .... T°*

16

C

Tr

*mf*

*rall. .... T°*

16

*mf*

té Oui Oui A cha-que coin de rue dans les con-ver-sa - tions On par-le de la lune a - vec sa - tis - fac -

*rall. .... T°*

16

1

2

V

Alt.

Vcl.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

21

Fl *f* *mf*

Hb *f* *mf*

Cl *f* *mf*

B *f* *mf*

21

C *f* *mf*

Tr *f* *mf*

21 *f*

tion.

21

V *f* *mf* Div

2 *f* *mf*

Alt. *f* *mf*

Vcl. *f* *mf*

Cb. *f* *mf*

*Peu de temps après, la province de Bamadou fit sécession, proclama son indépendance et, tout naturellement, ce fut Bamadou qui fut élu Président de cette jeune république*

# Bamadou Président

**Le Pré-sident**  
Georges Bizet

**Full Score**

**Instrumentation:** Fl, Hb, Cl, B, C, Tr, V (1, 2), Alt., Vcl., Cb.

**Tempo:** Moderato (♩ = 104)

**Key:** D Major

**Time Signature:** 4/4

**Lyrics:** Voi-ci Ba-ma-dou le Pré-sident é-lu

This musical score is for the piece 'L'Espresso' by Maurice Strakosky, from the album 'L'Espresso' by Maurice Strakosky. The score is for a full orchestra and a vocal soloist. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems, each containing staves for different instruments and the vocal soloist.

**System 1:** Features the Flute (Fl), Horn (Hb), Clarinet (Cl), Bass (B), Cello (C), and Trumpet (Tr). The vocal soloist (V) enters with the lyrics: "Tout sou-ri-ant De ses blan-ches dents et il sa-lue la foule a-vec les bras ten-dus".

**System 2:** Features the Violin (V), Viola (V), Alto (Alt), Violoncello (Vcl.), and Contrabass (Cb.). The strings are marked with "arco" (arco) and "Pizz" (Pizzicato). The vocal soloist continues the melody.

**System 3:** Features the Flute (Fl), Horn (Hb), Clarinet (Cl), Bass (B), Cello (C), and Trumpet (Tr). The vocal soloist continues the melody.

**System 4:** Features the Violin (V), Viola (V), Alto (Alt), Violoncello (Vcl.), and Contrabass (Cb.). The strings are marked with "arco" (arco) and "Pizz" (Pizzicato). The vocal soloist continues the melody.

10 2° fois Coda

Fl

Hb

Cl

B

mp

mp

mp

mp

10 1° 2° fois Coda

C

Tr

mp

mp

10 2° fois Coda

Timb

10 Triangle

Percu

mp

10 2° fois Coda

En se ba - lan-çant dou-ce - ment Sous les vi - vats

1 2° fois Coda

V

1

2

mf

Div

mf

mf

Alt.

mf

Vcl.

mf

Cb.

arco

mf

[illegible]

19

Fl

Hb

Cl

B

*mf*

*mf*

*mf*

19

C

Tr

*mf*

*mf*

19

*mf*

*mp*

im-per-tur-ba - ble Son at - ti-tude est ad-mi - ra - ble, ad-mi - ra - ble Sous le ciel bleu,

19

Div unis

1

V

2

unis

Div

Alt.

Vcl.

Cb.



24

Fl

Hb

Cl

B

C

Tr

24

24

sans l'om-bre d'un nu - a - ge Tous les oi - seaux é - gren - nent leur ra - ma - ge

1

V

2

Alt.

Vcl.

Cb.

24

27 Coda

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

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

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

B *p* *mf* *mp*

C 2<sup>o</sup> *p* *mf* *mp* *mf*

Tr *mf*

27 *p* *mf* Coda

Pour Ba-ma-dou leur nou-veau ma - ge.

27 Div *p* *mf* Coda Div *mp* Div *mp* Div

V1 *p* *mf* *mp*

V2 *p* *mf* *mp*

Alt. *p* *mf* *mp*

Vcl. *p* *mf* *mp*

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

*Il fit venir l'enfant pour la cérémonie. Lorsqu'ils furent seuls, tous les deux, il lui dit :  
" Toi et moi sommes unis pour toujours par un croissant de lune " et il éclata  
d'un rire joyeux...*

*Entre nous, je doute que cette histoire se soit réellement passée ainsi. Peut-être est-elle  
due à l'imagination débordante de Bamadou ? Mais, au fond , quelle importance !*

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*rall. .... Larghetto* ♩ = 72

Fl 6

Hb

Cl 8

B

*p* *mp* *p* *1°*

*rall. .... Larghetto* ♩ = 72

C 8

Tr

*p*

*rall. .... Larghetto* ♩ = 72

Timb 6

Percu

*p* *mf* *rall. .... Larghetto* ♩ = 72 *p*

viens? Je veux man - ger - je - veux-man - ger Oh! le

*rall. .... Larghetto* ♩ = 72

1 6

V 2

Alt. 13

Vcl.

Cb.

*p* *p* *p* *p* *p* *p* *Div* *unis* *Pizz*

10

Fl

Hb

Cl

B

*mp*

*mp*

*mp*

*mp*

2°

10

C

Tr

*mp*

10

*mp*

beau crois-sant de lu - ne Ar - gen - té Et bleu - té qui luit Dans la nuit

10

1

2

V

Alt.

Vcl.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*arco*

*mp*

Moderato ♩ = 112

16

Fl

Hb

Cl

B

1°

*mp*

Moderato ♩ = 112

16

C

Tr

2°

*mp*

Moderato ♩ = 112

16

*mp*

Oh! qu'il est ap - pé - tis - sant Un pas de deux Un pas de

Moderato ♩ = 112

16

1

2

Alt.

Vcl.

Cb.

*p*

*mp*

*pizz*

*Div*

22

Fl

Hb

Cl

B

22

C

2°

Tr

22

Timb

22

Percu

Triangle

22

trois Des en - tre - chats chats chats chats chats

22

1

V

2

Alt.

Vcl.

Cb.

arco

unis arco

arco

arco

Pizz

Div

*mp*

*mp*

26

Fl

Hb

Cl

B

*mp*

*mp*

1°

26

C

Tr

*mp*

1°

26

Chas-sé croi - sé Je-té bat - tu Tur - lu-tu - tu cha-peau poin-

26

1

*arco*

*Pizz*

*arco*

V

2

*unis*

*Pizz*

*Div*

*arco*

Alt.

*Pizz*

*arco*

Vcl.

*Pizz*

*arco*

Cb.

*Pizz*

*arco*



31 Andantino ♩ = 100

Fl *mf* *mp*

Hb *mf* *mp*

Cl *mf* *1°* *mp* *mp*

B *mp*

C *mp*

Tr *mf* *p*

Timb

Percu *Cymb. susp.* *p*

31 Andantino ♩ = 100

tu

1 *mf* *Div* *p* *Div* *unis*

2 *Pizz* *mf* *Div arco* *p*

Alt. *Pizz* *mf* *arco* *p*

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

Cb. *p*

[illegible]

40

Fl

Hb

Cl

B

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

1°

C

Tr

40

*f* *mf*

lune Dans tous les quo - ti - diens c'est le titre à la "Une" Le monde est en fo -

1

V

2

Alt.

Vcl.

Cb.

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

44

Fl

Hb

Cl

B

44

C

Tr

44

1

V

2

Alt.

Vcl.

Cb.

lie par-tout c'est la pa - nique En France en I - ta - lie, en Inde en A - mé - rique Pa -

rall. ....

mf

rall. ....

mf

rall. ....

Div

Div

[illegible]

[illegible]

*Photocopie interdite*

[illegible]



T° ♩ = 120

66

Fl

Hb

Cl

B

66 1°

C

2°

Tr

66

Timb

66

Percu

Caisse claire

66

mf

T° ♩ = 120

En se ba - lan-çant dou-ce - ment

Le point — fi-nal — di-

66

Div

T° ♩ = 120

1

V

2

mf

Alt.

mf

Vcl.

mf

Cb.

Pizz

arco

mf

This musical score is for the piece "Le point final" by Georges Bizet, from the opera "Les Contes d'Hoffmann". The score is for a full orchestra and a vocal soloist. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with measure numbers 71, 72, 73, and 74 indicated at the beginning of each system.

The instruments and parts included are:

- Fl** (Flute): Measures 71 and 73 have a short melodic phrase.
- Hb** (Horn): Measures 71 and 73 have a short melodic phrase.
- Cl** (Clarinet): Measures 71 and 73 have a short melodic phrase.
- B** (Bass): Measures 71 and 73 have a short melodic phrase.
- C** (Cello): Measures 71 and 73 have a short melodic phrase.
- Tr** (Trumpet): Measures 71 and 73 have a short melodic phrase.
- Timb** (Timpani): Measures 71 and 73 have a short melodic phrase.
- Percu** (Percussion): Measures 71 and 73 have a short melodic phrase.
- V** (Vocal Soloist): Measures 71 and 73 have a short melodic phrase.
- Alt** (Alto): Measures 71 and 73 have a short melodic phrase.
- Vcl** (Violoncelle): Measures 71 and 73 have a short melodic phrase.
- Cb** (Contrabasse): Measures 71 and 73 have a short melodic phrase.

The vocal soloist part includes the lyrics: "sons-le sans fa-çon — Le point — fi-nal — est tou-jours en chan-sons Est tou-jours tou-jours en chan-".

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *mp*).

75

Fl *mf*

Hb *mf*

Cl *mf*

B *mf*

C *mf*

Tr

75

Timb

75

Percu *Caisse claire*

75 *mf*

sons Fi - ni — fi - ni — le conte est ter - mi - né — F. I. — N. I. — si

75

1 *mf*

V *mf*

2 *mf*

Alt. *mf*

Vcl. *mf*

Cb. *mf*

79

Fl

Hb

Cl

B

C

Tr

79

Timb

79

Percu

Caisse claire

Cymbales

vous a-vez ai-mé

Applaudis-sez, ap-plau-dis - sez,

ap-plaudis - sez.

79

1

V

2

Alt.

Vcl.

Cb.

Div

unis

Div

*p*

*mp*

*mf*

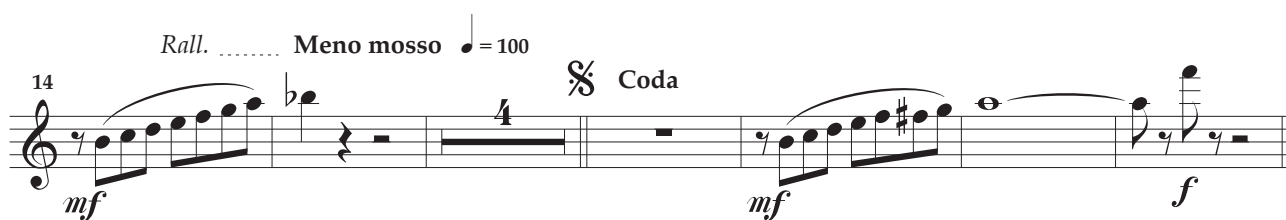
*f*

*3*

Henri LOCHE

# J'ai faim

**DPV-AHL021**  
Tous droits réservés pour tous pays



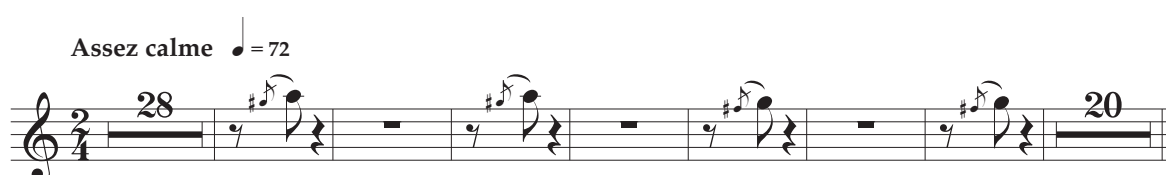
## Le croissant de lune



## Interlude I - Berceuse



## Le vieux docteur



# Bingo

Andantino ♩ = 100

2° fois Coda

Musical score for 'Bingo' in 3/4 time, Andantino tempo (♩ = 100). The score consists of three staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '2' above it, indicating a second ending. The second staff starts with a treble clef and a key signature of one flat. It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '3' above it, indicating a third ending. The third staff starts with a treble clef and a key signature of one flat. It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '2' above it, indicating a second ending. The score includes dynamic markings: *mf*, *mp*, and *f*. It also includes a 'Da capo Coda' instruction and a 'Meno mosso' tempo change to 84 (♩ = 84).

# Ballet des croissants

Moderato ♩ = 112

Musical score for 'Ballet des croissants' in 4/4 time, Moderato tempo (♩ = 112). The score consists of four staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '3' above it, indicating a third ending. The second staff starts with a treble clef and a key signature of one flat. It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '2' above it, indicating a second ending. The third staff starts with a treble clef and a key signature of one flat. It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '2' above it, indicating a second ending. The fourth staff starts with a treble clef and a key signature of one flat. It begins with a half note rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a measure with a '2' above it, indicating a second ending. The score includes dynamic markings: *mp* and *f*. It also includes a 'Coda' instruction and a '2° fois Coda' instruction.

## Interlude II - Nuit noire

Largo ♩ = 52

## La lune a disparu

Allegro ♩ = 120

## Papiers

Allegro ♩ = 120



2° fois Coda

11

*mf*

16

Rall. .... T° Coda

23

*mf* *f*

## Manif

Allegretto ♩ = 96 -100

*p*

8

*mp*

## Bienvenue à Bamadou

Allegro ♩ = 120

*mp* *mf* *mp*

11

*mf* *mp*

29

*mf* *mp* *mf*

## Interlude III

Allegro ♩ = 120

Musical score for Interlude III, Flute part. The piece is in 12/8 time, marked Allegro with a tempo of 120 beats per minute. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. It starts with a repeat sign and a mezzo-forte (*mf*) dynamic. The melody features eighth and sixteenth notes. The second staff continues the melody, marked with a mezzo-forte (*mf*) dynamic at the beginning and a forte (*f*) dynamic towards the end, indicated by a crescendo hairpin.

## La lune est revenue

Allegro ♩ = 120

Musical score for "La lune est revenue", Flute part. The piece is in 3/4 time, marked Allegro with a tempo of 120 beats per minute. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a repeat sign and a mezzo-forte (*mf*) dynamic. The melody features eighth and sixteenth notes. The second staff continues the melody, marked with a mezzo-forte (*mf*) dynamic at the beginning and a forte (*f*) dynamic towards the end, indicated by a crescendo hairpin. The third staff continues the melody, marked with a mezzo-forte (*mf*) dynamic at the beginning and a forte (*f*) dynamic towards the end, indicated by a crescendo hairpin. The fourth staff continues the melody, marked with a mezzo-forte (*mf*) dynamic at the beginning and a forte (*f*) dynamic towards the end, indicated by a crescendo hairpin. The piece concludes with a double bar line.

# Bamadou Président

Moderato ♩ = 104

The musical score is written for Flute 1 in 4/4 time, marked Moderato with a tempo of 104 beats per minute. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The first measure is marked *mf*. The second staff starts at measure 7, marked *2° fois Coda*. The third staff starts at measure 14. The fourth staff starts at measure 20. The fifth staff starts at measure 27, marked *Coda*. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include *mf*, *mp*, and *p*. There are also crescendo and decrescendo hairpins. The piece concludes with a double bar line at the end of the fifth staff.

*mf*

*2° fois Coda*

*mp*

*mp*

*mp*

*Coda*

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

**Allegro** ♩ = 120

DPV-AHL021

# Le Croissant de Lune

Henri LOCHE

## Prélude

**Andantino** ♩ = 100

*mf* *mp* *mf* *Rall.*

**Meno mosso** ♩ = 84

*p* *mp*

**T° 1°**

*p* *mf*

**T° 2°** ♩ = 84

*mp* *mf* *Rall.*

## J'ai faim

**Allegro** ♩ = 120

**2° fois Coda**

*p* *mf*

**Rall.** **Meno mosso** ♩ = 100

*p* *mf*

**Coda**

*p* *mf* *f*

## Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

Musical score for 'Le croissant de lune' in 4/4 time. The score consists of two staves. The first staff starts with a treble clef and a key signature of one flat (Bb). It contains a measure with a fermata and a '2' above it, followed by a repeat sign, a measure with a fermata and a '3' above it, and then two measures with eighth notes and a fermata. The second staff starts with a treble clef and a key signature of one flat. It contains a measure with a fermata and a '3' above it, followed by a measure with a fermata and a '3' above it, and then a measure with a fermata and a '4' above it. The score ends with a Coda symbol. Dynamics include *mp* and *mf*.

## Interlude I - Berceuse

Andante ♩ = 84

Musical score for 'Interlude I - Berceuse' in 4/4 time. The score consists of two staves. The first staff starts with a treble clef and a key signature of one flat (Bb). It contains a measure with a fermata and a '2' above it, followed by a measure with a fermata and a '2' above it, and then a measure with a fermata and a '2' above it. The second staff starts with a treble clef and a key signature of one flat. It contains a measure with a fermata and a '2' above it, followed by a measure with a fermata and a '2' above it, and then a measure with a fermata and a '2' above it. The score ends with a Coda symbol. Dynamics include *p* and *mp*.

## Le vieux docteur

Assez calme ♩ = 72

Musical score for 'Le vieux docteur' in 2/4 time. The score consists of one staff. It starts with a treble clef and a key signature of one flat (Bb). It contains a measure with a fermata and a '28' above it, followed by a measure with a fermata and a '23' above it. The score ends with a Coda symbol. Dynamics include *mp* and *mf*.

## Bingo

Andantino ♩ = 100

Musical score for 'Bingo' in 3/4 time. The score consists of two staves. The first staff starts with a treble clef and a key signature of one flat (Bb). It contains a measure with a fermata and a '3' above it, followed by a measure with a fermata and a '3' above it, and then a measure with a fermata and a '3' above it. The second staff starts with a treble clef and a key signature of one flat. It contains a measure with a fermata and a '3' above it, followed by a measure with a fermata and a '3' above it, and then a measure with a fermata and a '3' above it. The score ends with a Coda symbol. Dynamics include *mp* and *mf*.

14

*mp* *mf*

19

*f* *mf*

Da capo Coda

Meno mosso ♩ = 84

## Ballet des croissants

Moderato ♩ = 112

2° fois Coda

13 5 2

*mf*

27

32

Coda

## Interlude II - Nuit noire

Largo ♩ = 52

(♩ = ♩)

(♩ = ♩)

*p*

# La lune a disparu

Allegro ♩ = 120

Musical score for 'La lune a disparu' in 3/4 time. The score consists of four staves of music. The first staff starts with a 2-measure rest, followed by a repeat sign and a melody starting on a half note G4, moving to F4, E4, D4, C4, B3, A3, G3. The second staff continues the melody with various dynamics: *f*, *mf*, *f*, and *mf*. The third staff begins with a 14-measure rest, followed by a melody starting on a half note G4, moving to F4, E4, D4, C4, B3, A3, G3. The fourth staff continues the melody with dynamics *f* and *mf*. The tempo is marked Allegro with a quarter note equal to 120 beats per minute.

# Papiers

Allegro ♩ = 120

Musical score for 'Papiers' in 4/4 time. The score consists of four staves of music. The first staff starts with a 2-measure rest, followed by a 4-measure rest, then a melody starting on a half note G4, moving to F4, E4, D4, C4, B3, A3, G3. The second staff continues the melody with dynamics *p* and *mf*. The third staff begins with a 9-measure rest, followed by a melody starting on a half note G4, moving to F4, E4, D4, C4, B3, A3, G3. The fourth staff continues the melody with dynamics *p* and *mf*. The tempo is marked Allegro with a quarter note equal to 120 beats per minute. The score includes a 2° fois Coda section and a final Coda section.



## Manif

Allegretto ♩ = 96 -100

10

*p* *mf*

3 8 4

Detailed description: This musical score is for a piece titled 'Manif'. It is written for a single melodic line in 4/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 96-100 beats per minute. The key signature has one flat (B-flat). The score consists of two staves. The first staff begins with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *p* (piano) is placed below the first staff. The second staff starts at measure 10, marked with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *mf* (mezzo-forte) is placed below the second staff. The piece concludes with a final measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The score includes measure numbers 10, 3, 8, and 4.

## Bienvenue à Bamadou

Allegro ♩ = 120

9 25 31

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

4 12 8

Detailed description: This musical score is for a piece titled 'Bienvenue à Bamadou'. It is written for a single melodic line in 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The score consists of five staves. The first staff begins with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *mp* (mezzo-piano) is placed below the first staff. The second staff starts at measure 9, marked with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *mf* (mezzo-forte) is placed below the second staff. The third staff starts at measure 25, marked with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *mp* is placed below the third staff. The fourth staff starts at measure 31, marked with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *mf* is placed below the fourth staff. The piece concludes with a final measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The score includes measure numbers 9, 25, 31, 4, 12, and 8.

## Interlude III

Allegro ♩ = 120

5

*mf* *f*

Detailed description: This musical score is for a piece titled 'Interlude III'. It is written for a single melodic line in 12/8 time. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The score consists of two staves. The first staff begins with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *mf* (mezzo-forte) is placed below the first staff. The second staff starts at measure 5, marked with a measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. A dynamic marking of *f* (forte) is placed below the second staff. The piece concludes with a final measure rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G.

## La lune est revenue

**Allegro** ♩ = 120

The score for 'La lune est revenue' is written in 3/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The first staff contains measures 1 through 9, with dynamics *mf* and *f*. The second staff contains measures 10 through 19, with dynamics *f* and *mf*, and a 'Rall. T°' marking above measure 17. The third staff contains measures 20 through 29, with dynamics *f* and *mf*. The piece concludes with a double bar line.

## Bamadou Président

**Moderato** ♩ = 104

The score for 'Bamadou Président' is written in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderato' with a quarter note equal to 104 beats. The first staff contains measures 1 through 7, with a *mf* dynamic and a repeat sign at the end. The second staff contains measures 8 through 15, with a '2° fois Coda' marking above measure 10 and a *mp* dynamic. The third staff contains measures 16 through 24, with dynamics *mp*, *mf*, and *mp*. The fourth staff contains measures 25 through 32, with a 'Coda' marking above measure 27 and dynamics *mp*, *p*, *mf*, *mp*, and *mf*. The piece concludes with a double bar line.

## Finale

Allegro ♩ = 120

Rall. Larghetto ♩ = 72

5

*p*

12

*mp*

16

Andantino ♩ = 100

*mf*

34

*mp*

*mf*

*mf*

40

*f*

*mf*

47

Rall. .... T° ♩ = 120

4

*p*

*mf*

*p*

59

Rall. Moderato ♩ = 104

*mf*

66

T° ♩ = 120

4

*p*

75

*mf*

4

*p*

*mf*

*f*

# 1ère Clarinette

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

# Le Croissant de Lune

# Prélude

Henri LOCHE

# J'ai faim

**Allegro** ♩ = 120

## Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

Musical score for 'Le croissant de lune' in 4/4 time. The score consists of two staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It begins with a 2-measure rest, followed by a repeat sign, then a 3-measure rest, and continues with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mp*. The second staff starts at measure 10 with a 3-measure rest, followed by a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mp*. It then continues with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. The piece ends with a 4-measure rest and a Coda symbol.

## Interlude I - Berceuse

Andante ♩ = 84

Musical score for 'Interlude I - Berceuse' in 4/4 time. The score consists of two staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It begins with a 2-measure rest, followed by a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *p*. The second staff starts at measure 7 with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mp*. It then continues with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *p*. The piece ends with a 2-measure rest and a Coda symbol.

## Le vieux docteur

Assez calme ♩ = 72

Musical score for 'Le vieux docteur' in 2/4 time. The score consists of three staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It begins with a 2-measure rest, followed by a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. The second staff starts at measure 14 with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. It then continues with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. The third staff starts at measure 28 with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. It then continues with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. The piece ends with a 10-measure rest and a Coda symbol.

# Bingo

Andantino ♩ = 100

7 2° fois Coda

13

18 Da capo Coda

Meno mosso ♩ = 84

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

The musical score for 'Bingo' is written for a single staff in treble clef. It begins with a 3/4 time signature and a tempo marking of 'Andantino' with a quarter note equal to 100 beats. The key signature has one sharp (F#). The score consists of several measures, some with repeat signs and first/second endings. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte). The piece concludes with a 'Coda' section marked 'Meno mosso' (♩ = 84) in a 4/4 time signature.

# Ballet des croissants

Moderato ♩ = 112

8 2° fois Coda

18

27

32 Coda

*mp* *mp* *mp*

The musical score for 'Ballet des croissants' is written for a single staff in treble clef. It begins with a 4/4 time signature and a tempo marking of 'Moderato' with a quarter note equal to 112 beats. The key signature has one sharp (F#). The score includes various rhythmic patterns, including triplets and measures with repeat signs. Dynamics include *mp* (mezzo-piano). The piece concludes with a 'Coda' section.

Largo ♩ = 52

(♩ = ♩)

(♩ = ♩)

*p*

*p*

*p* <

15 *Rall. .... T°*

*mf*

21

*f* *mf*

**Allegro** ♩ = 120

**%**

*mf*

6

*mp*

11 2° fois Coda



*mp*

17

Rall. .... T° Coda

23

*mf* *f*

## Manif

Allegretto ♩ = 96 - 100

*p* *mp*

10 1° 6

## Bienvenue à Bamadou

Allegro ♩ = 120

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

11 12 8

30

## Interlude III

Allegro ♩ = 120

*mf* *f*

5



# La lune est revenue

Allegro ♩ = 120

3/4 time signature. The score consists of three staves. The first staff starts with a 2-measure rest, followed by a half note, a dotted half note, and a half note. The second staff begins at measure 10 with a half note, a quarter note, and a dotted quarter note. The third staff begins at measure 18 with a half note, a quarter note, and a dotted quarter note. Dynamics include *mf*, *f*, and *Rall. T°*. There are also crescendo and decrescendo markings.

# Bamadou Président

Moderato ♩ = 104

4/4 time signature. The score consists of four staves. The first staff starts with a 4-measure rest, followed by a half note, a quarter note, and a dotted quarter note. The second staff begins at measure 6 with a half note, a quarter note, and a dotted quarter note. The third staff begins at measure 12 with a half note, a quarter note, and a dotted quarter note. The fourth staff begins at measure 20 with a half note, a quarter note, and a dotted quarter note. The score ends at measure 27 with a Coda symbol. Dynamics include *mf*, *mp*, and *p*. There are also crescendo and decrescendo markings, and a section marked '2° fois Coda'.

# Finale

Allegro ♩ = 120

4/4 time signature. The score consists of one staff. It starts with a 4-measure rest, followed by a half note, a quarter note, and a dotted quarter note. The score ends with a half note. Dynamics include *mf* and *mp*. There is a decrescendo marking at the end.

*Rall.* ..... **Larghetto** ♩ = 72 **Moderato** ♩ = 112

8 *p*

23 *mp* *mf* *mf* >

**Andantino** ♩ = 100

34 *mp* *mp* *mf* *mf*

**Allegro** ♩ = 120

41 *f* *mf* *mf*

*Rall.* T° ♩ = 120

50 *mp* < *mf*

55 *mp* < *mf* *Rall.* **Moderato** ♩ = 104

61

67 T° ♩ = 120 *mf*

73 *mp* < *mf*

78 *mp* < *mf* *f*

# Le Croissant de Lune

## Prélude

Henri LOCHE

*Rall.* .....

Meno mosso ♩ = 84

8

16

26

*mp* *mf* *mf*

*Rall.* ..... T° 2° ♩ = 84 *Rall.* .....

## J'ai faim

Allegro ♩ = 120

mf

6 2° fois Coda

*mp* *mf*

11

*mp* *mf*

16

*mf* *mp* *mf*

*Rall.* ..... Meno mosso ♩ = 100

§ Coda

## Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

*mp*

*mf*

*p*

Rit Coda

The score for 'Le croissant de lune' is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Larghetto' with a quarter note equal to 72 beats. The first line contains measures 1 through 13, featuring a 2-measure rest, a 3-measure rest, and various eighth and quarter notes. Dynamics include *mp* and *mf*. A '2° fois Coda' instruction is placed above measure 13. The second line starts at measure 14 with a *mf* dynamic, followed by more eighth and quarter notes. It concludes with a 'Rit' (ritardando) and a 'Coda' symbol, with a *p* dynamic marking.

## Interlude I - Berceuse

Andante ♩ = 84

*p*

*mp*

*p*

The score for 'Interlude I - Berceuse' is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 84 beats. The first line contains measures 1 through 6, featuring a 2-measure rest and various eighth and quarter notes. Dynamics include *p* and *mp*. The second line starts at measure 7 with a *mp* dynamic, followed by more eighth and quarter notes. It concludes with a *p* dynamic marking.

## Le vieux docteur

Assez calme ♩ = 72

55

The score for 'Le vieux docteur' is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Assez calme' with a quarter note equal to 72 beats. The score consists of a single line with a 55-measure rest, indicated by the number '55' above the staff.

## Bingo

Andantino ♩ = 100

2° fois Coda

*mp* < *mp* *mf*

The score for 'Bingo' is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino' with a quarter note equal to 100 beats. The first line contains measures 1 through 10, featuring a 3-measure rest, eighth notes, and quarter notes. Dynamics include *mp* and *mf*. A '2° fois Coda' instruction is placed above measure 10. The second line starts at measure 11 with a *mf* dynamic, followed by more eighth and quarter notes. It concludes with a *mf* dynamic marking.

9

*p* *mf* *p*

Meno mosso ♩ = 84

Da capo Coda

16

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

## Ballet des croissants

Moderato ♩ = 112

2° fois Coda

*mp* *mp*

15

*mp*

30

*mp*

Coda

## Interlude II - Nuit noire

Largo ♩ = 52

*p* *p* *p*

(♩ = ♩) (♩ = ♩)

# La lune a disparu

Allegro ♩ = 120 Rall.

The score for 'La lune a disparu' is written in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The first line contains measures 1 through 6, featuring a 2-measure rest, a 4-measure rest, and various eighth and quarter notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second line starts at measure 17, marked with a 'T°' (trill) and continues with eighth and quarter notes, ending with a *mf* dynamic.

# Papiers

Allegro ♩ = 120

The score for 'Papiers' is written in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The first line contains measures 1 through 4, ending with a repeat sign. The second line starts at measure 5 and continues with eighth and quarter notes, marked with *mp* (mezzo-piano) and *mf* dynamics. The third line starts at measure 10, marked '2° fois Coda', and continues with eighth and quarter notes, also marked with *mp* and *mf* dynamics. The fourth line starts at measure 15 and continues with eighth and quarter notes. The fifth line starts at measure 23, marked 'Rall.' (rallentando), and continues with eighth and quarter notes, ending with a *f* (forte) dynamic. The score includes various musical notations such as rests, beams, and dynamic markings.

## Manif

Allegretto ♩ = 96 - 100

3 11 6

*mp*

## Bienvenue à Bamadou

Allegro ♩ = 120

4 2 14

*mp*

25

*mp*

2 10

*mp*

## Interlude III

Allegro ♩ = 120

*mf*

5

*f*

# La lune est revenue

Allegro ♩ = 120

*f* *f* *Rall.* *T°*

21

*f* *mf*

Detailed description: This musical score is for the piece 'La lune est revenue'. It is written for a single melodic line in 3/4 time. The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The key signature has one sharp (F#). The score consists of two staves. The first staff contains measures 1 through 10, featuring a sixteenth-note triplet, a quarter-note triplet, and a quarter-note triplet, all marked with a forte (*f*) dynamic. The second staff contains measures 11 through 20, starting with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and ending with a half note and a quarter note. The piece concludes with a 'Rall.' (Ritardando) and a 'T°' (Trillo) marking.

# Bamadou Président

Moderato ♩ = 104

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

10 2° fois Coda

18

26 Coda

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

Detailed description: This musical score is for the piece 'Bamadou Président'. It is written for a single melodic line in 4/4 time. The tempo is marked 'Moderato' with a quarter note equal to 104 beats. The key signature has one sharp (F#). The score consists of four staves. The first staff contains measures 1 through 10, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The second staff contains measures 11 through 18, starting with a mezzo-piano (*mp*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The third staff contains measures 19 through 26, starting with a mezzo-piano (*mp*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The fourth staff contains measures 27 through 34, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The piece concludes with a 'Coda' marking.

# Finale

Allegro ♩ = 120

*mf*

Detailed description: This musical score is for the piece 'Finale'. It is written for a single melodic line in 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The key signature has one sharp (F#). The score consists of a single staff containing measures 1 through 10, starting with a mezzo-forte (*mf*) dynamic and ending with a half note. The piece concludes with a 'Coda' marking.



7 *Rall. .... Larghetto* ♩ = 72

*mp* < *mf*

26 *Andantino* ♩ = 100

*mp* *mf* *mp*

35 *Allegro* ♩ = 120 *Rall. ....*

*mp* *mf* *f*

48 T° ♩ = 120

*mf*

52

*mp* < *mf*

56 *Rall. Moderato* ♩ = 104

*mp* <

65 T° ♩ = 120

*mf*

71

*mp* <

75

*mf*

79

*mp* < *mf* *f*

# Le Croissant de Lune

Henri LOCHE

## Prélude

Andantino  $\text{♩} = 100$  Rall. ....

8 Meno mosso  $\text{♩} = 84$

15 T° 1°

25 Rall. .... T° 2°  $\text{♩} = 84$  Rall. ....

## J'ai faim

Allegro  $\text{♩} = 120$

6 2° fois Coda

12 Rall. .... Meno mosso  $\text{♩} = 100$

20 Coda

## Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

13

*mp* *mf* *Rit* Coda

The score for 'Le croissant de lune' is written in bass clef with a 4/4 time signature. It begins with a 'Larghetto' tempo marking and a quarter note equal to 72 beats. The first line contains measures 1 through 12, featuring a double bar line with repeat dots, a '2° fois Coda' instruction, and a final Coda symbol. The second line starts at measure 13 and continues to the end, marked with a 'Coda' symbol. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte), with a 'Rit' (ritardando) marking before the final Coda. There are also fermatas and a crescendo hairpin.

## Interlude I - Berceuse

Andante ♩ = 84

7

*p* *mp*

The score for 'Interlude I - Berceuse' is in bass clef with a 4/4 time signature. It starts with an 'Andante' tempo marking and a quarter note equal to 84 beats. The first line contains measures 1 through 6, ending with a fermata. The second line starts at measure 7 and continues to the end. Dynamics include *p* (piano) and *mp* (mezzo-piano), with a crescendo hairpin.

## Le vieux docteur

Assez calme ♩ = 72

55

The score for 'Le vieux docteur' is in bass clef with a 2/4 time signature. It consists of a single line with measure numbers 1 through 55, ending with a double bar line.

## Bingo

Andantino ♩ = 100

2° fois Coda

11

*p* *mp* *mf*

16

Da capo Coda

Meno mosso ♩ = 84

*mp* *mf*

The score for 'Bingo' is in bass clef with a 3/4 time signature. It begins with an 'Andantino' tempo marking and a quarter note equal to 100 beats. The first line contains measures 1 through 10, ending with a '2° fois Coda' instruction and a final Coda symbol. The second line starts at measure 11 and continues to the end, marked with a 'Coda' symbol. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), with a crescendo hairpin. The third line starts at measure 16 and continues to the end, marked with a 'Da capo Coda' instruction and a final Coda symbol. A 'Meno mosso' tempo change is indicated with a quarter note equal to 84 beats. Dynamics include *mp* and *mf*, with a crescendo hairpin.

## Ballet des croissants

Moderato  $\text{♩} = 112$

2° fois Coda

12

19

32

Coda

## Interlude II - Nuit noire

Largo  $\text{♩} = 52$

$(\text{♩} = \text{♩})$

$(\text{♩} = \text{♩})$

$p <$

$p <$

## La lune a disparu

Allegro  $\text{♩} = 120$

mf

f

mf

9

f

mf

mf

18

f

mf

Rall.....T°

## Papiers

Allegro ♩ = 120

7

2° fois Coda

14

23

Rall. .... T° Coda

*mf*

*p* *mf* *p*

*mf* *f*

Detailed description: The score for 'Papiers' is in bass clef, 4/4 time. It begins with a tempo marking of Allegro at 120 beats per minute. The first line (measures 1-6) starts with a rest, followed by a half note Bb, and then a series of quarter notes. A first ending bracket covers measures 5-6. Measure 7 is the start of the second line, which continues the melody with a half note Bb and quarter notes. A second ending bracket covers measures 11-12. Measure 14 is the start of the third line, which begins with a half note Bb and quarter notes. Measure 23 is the start of the fourth line, which includes a 'Rall.' (rallentando) section, a 'T°' (trill) symbol, and a 'Coda' section. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte).

## Manif

Allegretto ♩ = 96 -100

7

14

*mp* *mf* *p*

Detailed description: The score for 'Manif' is in bass clef, 4/4 time. It begins with a tempo marking of Allegretto at 96-100 beats per minute. The first line (measures 1-6) starts with a rest, followed by a half note Bb, and then a series of quarter notes. A first ending bracket covers measures 5-6. Measure 7 is the start of the second line, which continues the melody with a half note Bb and quarter notes. A second ending bracket covers measures 11-12. Measure 14 is the start of the third line, which begins with a half note Bb and quarter notes. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano).

## Bienvenue à Bamadou

Allegro ♩ = 120

6

2

15

*mf* *mf* *mp*

Detailed description: The score for 'Bienvenue à Bamadou' is in bass clef, 4/4 time. It begins with a tempo marking of Allegro at 120 beats per minute. The first line (measures 1-5) starts with a rest, followed by a half note Bb, and then a series of quarter notes. A first ending bracket covers measures 4-5. Measure 6 is the start of the second line, which continues the melody with a half note Bb and quarter notes. A second ending bracket covers measures 10-11. Measure 15 is the start of the third line, which begins with a half note Bb and quarter notes. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

21

27

*mf* *mf*

## Interlude III

Allegro ♩ = 120

*mf* *f*

4

7

## La lune est revenue

Allegro ♩ = 120

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

9

18

*Rall. T°*

# Bamadou Président

Moderato ♩ = 104

6 2° fois Coda

13

23 Coda

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

## Finale

Allegro ♩ = 120

7 *Rall..... Larghetto* ♩ = 72

21 Moderato ♩ = 112

Andantino ♩ = 100

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

Allegro ♩ = 120

35 *mf* *f*

43 *mf* *mf*

49 *p* *mf*

55 *p* *mf*

61

67 *mf*

74 *p* *mf*

79 *p* *mf* *f*

Rall. .... T° ♩ = 120

Rall. .... Moderato ♩ = 104



# 1er Cor

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

## Le Croissant de Lune

### Prélude

Henri LOCHE

Andantino ♩ = 100

Rall. ....

8

Meno mosso ♩ = 84

T° 1°

26

Rall. .... T° 2° ♩ = 84 Rall. ....

### J'ai faim

Allegro ♩ = 120

6

2° fois Coda

11

Rall. .... Meno mosso ♩ = 100

19

Coda

## Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

10

Rit Coda

The score for 'Le croissant de lune' is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Larghetto' with a quarter note equal to 72 beats. The first staff contains measures 1 through 9, featuring a 2-measure rest, a 3-measure rest, and a 2-measure rest, with a '2° fois Coda' instruction at the end. The second staff starts at measure 10 and continues to measure 19, including a 3-measure rest, a 2-measure rest, and a 4-measure rest, ending with a 'Rit Coda' instruction. Dynamics include *mp* and *mf*.

## Interlude I - Berceuse

Andante ♩ = 84

The score for 'Interlude I - Berceuse' is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 84 beats. The first staff contains measures 1 through 5, featuring a 6-measure rest and a 4-measure rest, with a *p* dynamic at the end.

## Le vieux docteur

37

13

The score for 'Le vieux docteur' is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 6, featuring a 32-measure rest and a *mf* dynamic. The second staff starts at measure 37 and continues to measure 50, featuring a 13-measure rest and a *mf* dynamic.

## Bingo

Andantino ♩ = 100

2° fois Coda

7

The score for 'Bingo' is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino' with a quarter note equal to 100 beats. The first staff contains measures 1 through 6, featuring a 3-measure rest and a *mf* dynamic. The second staff starts at measure 7 and continues to measure 10, featuring a 3-measure rest and a *mf* dynamic. The score ends with a '2° fois Coda' instruction.

14

*p*

*mp* *mf*

Da capo

Meno mosso ♩ = 84

Coda

## Ballet des croissants

Moderato ♩ = 112

*mp*

2° fois Coda

11

28

34

Coda

## Interlude II - Nuit noire

Largo ♩ = 52

*mf*

## La lune a disparu

Allegro ♩ = 120

*f* *mf*

Rall. T°

16

# Papiers

Allegro ♩ = 120

5

10 2° fois Coda

15

22 Rall. ..... T° Coda

*mf* *f*

Detailed description: The score for 'Papiers' is written in 4/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The piece starts with a whole rest, followed by a series of eighth and sixteenth notes. A repeat sign is placed after the first measure. The score is divided into measures numbered 5, 10, 15, and 22. At measure 10, there is a '2° fois Coda' instruction. At measure 22, there is a 'Rall.' instruction followed by a dotted line and a 'T° Coda' instruction. The piece ends with a double bar line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

# Manif

Allegretto ♩ = 96 -100

22

Detailed description: The score for 'Manif' is written in 4/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto' with a quarter note equal to 96-100 beats. The piece consists of a single long note held for 22 measures, followed by a double bar line.

# Bienvenue à Bamadou

Allegro ♩ = 120

6 2

*mf* *mf*

Detailed description: The score for 'Bienvenue à Bamadou' is written in 4/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The piece consists of a series of notes and rests, with a '6' above the first measure and a '2' above the second measure. The piece ends with a double bar line. Dynamics include *mf* (mezzo-forte).

12

*mp*

20

30

*mf*

*mf*

## Interlude III

Allegro ♩ = 120

*mf*

4

7

*f*

## La lune est revenue

Allegro ♩ = 120

*f*

*f*

*mf*

16

Rall. T°

*f*

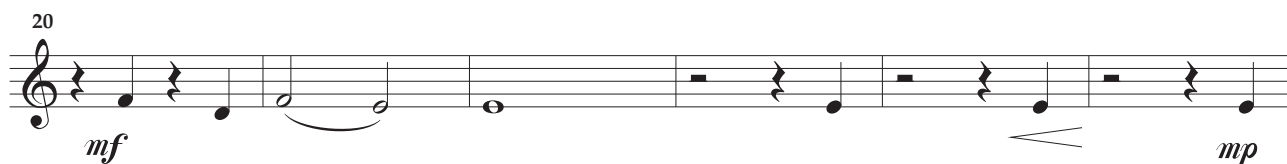
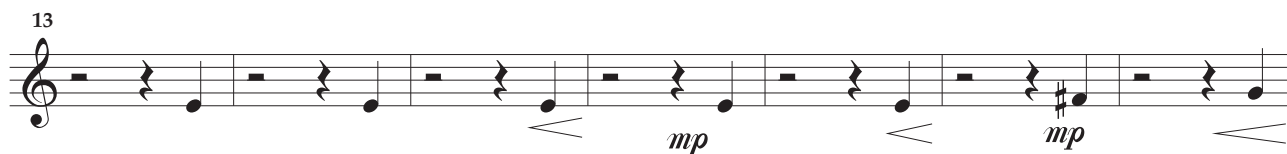
*mf*

# Bamadou Président

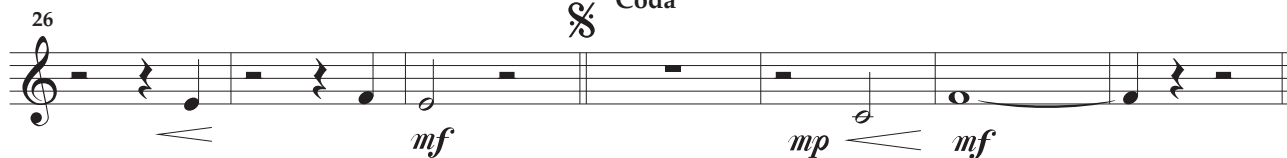
Moderato ♩ = 104



2° fois Coda



Coda



## Finale

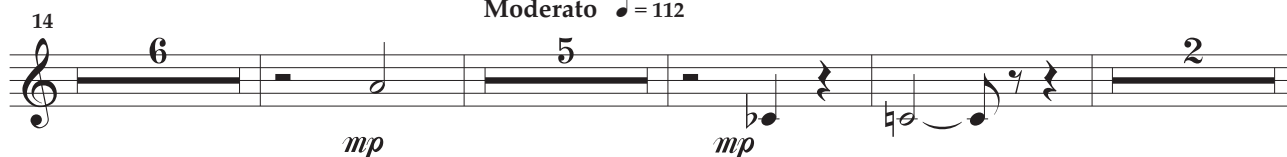
Allegro ♩ = 120



Rall. .... Larghetto ♩ = 72



Moderato ♩ = 112



30 Andantino ♩ = 100 1°

*mp* *mf*

37 Allegro ♩ = 120 Rall. ....

*f*

48 T° ♩ = 120

*mf* *mp*

53

*mf*

58 Rall. .... Moderato ♩ = 104

*mf*

64 T° ♩ = 120

*mf*

71

*p* *mf*

76

79

*p* *mf* *f*

# Le Croissant de Lune

## Prélude

Henri LOCHE

Andantino ♩ = 100 Rall. ....

mp

Meno mosso ♩ = 84 T° 1°

mp

Rall. .... T° 2° ♩ = 84 Rall. ....

mp

## J'ai faim

Allegro ♩ = 120

mf

6 2° fois Coda

mf

12 Rall. .... Meno mosso ♩ = 100

mp

18 Coda

mf



## Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

Rit Coda

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

The score for 'Le croissant de lune' is in 4/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Larghetto' with a quarter note equal to 72 beats. The piece starts with a measure rest, followed by a series of half notes and quarter notes. A first ending bracket covers measures 6 to 7, marked with a '2' and a repeat sign. After measure 7, there is a measure rest, followed by more half notes and quarter notes. A second ending bracket covers measures 14 to 15, marked with a '2' and a repeat sign. The piece concludes with a final measure rest. Dynamics include piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). A 'Rit' (ritardando) marking is placed over the final measure of the second ending.

## Interlude I - Berceuse

Andante ♩ = 84

*mp*

The score for 'Interlude I - Berceuse' is in 4/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Andante' with a quarter note equal to 84 beats. The piece starts with a measure rest, followed by a series of half notes and quarter notes. A first ending bracket covers measures 6 to 7, marked with a '6' and a repeat sign. After measure 7, there is a measure rest, followed by more half notes and quarter notes. A second ending bracket covers measures 14 to 15, marked with a '4' and a repeat sign. The piece concludes with a final measure rest. The dynamic is mezzo-piano (*mp*).

## Le vieux docteur

Assez calme ♩ = 72

*mf*

The score for 'Le vieux docteur' is in 2/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Assez calme' with a quarter note equal to 72 beats. The piece starts with a measure rest, followed by a series of half notes and quarter notes. A first ending bracket covers measures 26 to 27, marked with a '26' and a repeat sign. After measure 27, there is a measure rest, followed by more half notes and quarter notes. A second ending bracket covers measures 34 to 35, marked with a '27' and a repeat sign. The piece concludes with a final measure rest. The dynamic is mezzo-forte (*mf*).

## Bingo

Andantino ♩ = 100

2° fois Coda

*mp*

The score for 'Bingo' is in 3/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Andantino' with a quarter note equal to 100 beats. The piece starts with a measure rest, followed by a series of half notes and quarter notes. A first ending bracket covers measures 3 to 4, marked with a '3' and a repeat sign. After measure 4, there is a measure rest, followed by more half notes and quarter notes. A second ending bracket covers measures 11 to 12, marked with a '2° fois Coda' and a repeat sign. The piece concludes with a final measure rest. The dynamic is mezzo-piano (*mp*).

13

*p*

18

Da capo

Meno mosso ♩ = 84

Coda

*mp* *mf*

## Ballet des croissants

Moderato ♩ = 112

*mp*

9

2° fois Coda

*mp*

19

*mf*

31

Coda

*mf*

## Interlude II - Nuit noire

Largo ♩ = 52

*p* *mf*

# La lune a disparu

Allegro ♩ = 120

Musical score for 'La lune a disparu' in 3/4 time. The score consists of three staves. The first staff (measures 1-12) features a melody with a 2-measure rest, a repeat sign, a 4-measure rest, and a 4-measure rest, with dynamics *f* and *mf*. The second staff (measures 13-22) includes a 3-measure rest, a 4-measure rest, and a 4-measure rest, with dynamics *mf* and *f*. The third staff (measures 23-27) shows a series of eighth notes and a final dotted half note. A tempo change to *Rall.* is indicated at measure 13.

# Papiers

Allegro ♩ = 120

Musical score for 'Papiers' in 4/4 time. The score consists of six staves. The first staff (measures 1-5) features a melody with a 4-measure rest and a 4-measure rest, with dynamics *mf* and *f*. The second staff (measures 6-11) includes a 4-measure rest, a 4-measure rest, and a 4-measure rest, with dynamics *mf* and *f*. The third staff (measures 12-17) shows a series of eighth notes and a final dotted half note, with a tempo change to *Rall.* at measure 12. The fourth staff (measures 18-23) includes a 4-measure rest, a 4-measure rest, and a 4-measure rest, with dynamics *mf* and *f*. The fifth staff (measures 24-29) shows a series of eighth notes and a final dotted half note, with a tempo change to *Rall.* at measure 24. The sixth staff (measures 30-35) includes a 4-measure rest, a 4-measure rest, and a 4-measure rest, with dynamics *mf* and *f*. A tempo change to *Rall.* is indicated at measure 12.

# Manif

Allegretto ♩ = 96 -100

Musical score for 'Manif' in 4/4 time. The score consists of one staff with a 22-measure rest.

## Bienvenue à Bamadou

Allegro ♩ = 120

The score for 'Bienvenue à Bamadou' is in 4/4 time. It consists of three staves. The first staff starts with a 6-measure rest, followed by a melody starting on G4, moving down to E4, D4, C4, and B3. The second staff continues the melody with a 12-measure rest, then a melody starting on G4, moving down to E4, D4, C4, and B3. The third staff continues the melody with a 2-measure rest, then a melody starting on G4, moving down to E4, D4, C4, and B3. The piece ends with an 8-measure rest.

mf

mf

mf

## Interlude III

Allegro ♩ = 120

The score for 'Interlude III' is in 12/8 time. It consists of three staves. The first staff starts with a 12-measure rest, followed by a melody starting on G4, moving down to E4, D4, C4, and B3. The second staff continues the melody with a 4-measure rest, then a melody starting on G4, moving down to E4, D4, C4, and B3. The third staff continues the melody with an 8-measure rest, then a melody starting on G4, moving down to E4, D4, C4, and B3. The piece ends with a 4-measure rest.

mf

f

## La lune est revenue

Allegro ♩ = 120

Rall.

The score for 'La lune est revenue' is in 3/4 time. It consists of two staves. The first staff starts with a 6-measure rest, followed by a melody starting on G4, moving down to E4, D4, C4, and B3. The second staff continues the melody with a 4-measure rest, then a melody starting on G4, moving down to E4, D4, C4, and B3. The piece ends with a 3-measure rest.

f

f

mf

T°

f

mf

# Bamadou Président

Moderato ♩ = 104

*mf*

6 2° fois Coda

12 *mp*

18 *mp* *mf*

24 *mp* *mf* Coda

The musical score for 'Bamadou Président' is written in 4/4 time with a tempo of Moderato (♩ = 104). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music starts with a half rest, followed by a series of eighth and quarter notes. The second staff continues the melody, featuring a half rest and a quarter note. The third staff shows a series of eighth notes and quarter notes, with a half rest. The fourth staff continues the melody, featuring a half rest and a quarter note. The fifth staff concludes the piece with a half rest and a quarter note, followed by a Coda symbol and a 4-measure rest.

## Finale

Allegro ♩ = 120

*mf*

6 *Rall. .... Larghetto* ♩ = 72 *p*

12 *mp* 2

19 *Moderato* ♩ = 112 *mp* 3

The musical score for 'Finale' is written in 4/4 time with a tempo of Allegro (♩ = 120). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music starts with a half rest, followed by a series of eighth and quarter notes. The second staff continues the melody, featuring a half rest and a quarter note. The third staff shows a series of eighth notes and quarter notes, with a half rest. The fourth staff concludes the piece with a half rest and a quarter note, followed by a Coda symbol and a 4-measure rest.

27 **Andantino** ♩ = 100

Staff 27-34: Treble clef, 4/4 time. Measures 27-30 contain a melodic line with a half note, a quarter note, and a half note, followed by a 2-measure rest. Measures 31-34 contain a 3-measure rest, followed by a half note, a quarter note, and a half note. Dynamics: *mp* with a crescendo hairpin.

35 **Allegro** ♩ = 120 *Rall.* .....

Staff 35-47: Treble clef, 4/4 time. Measures 35-38 contain a 2-measure rest, followed by a half note, a quarter note, and a half note. Measures 39-42 contain a 4-measure rest, followed by a half note, a quarter note, and a half note. Measures 43-47 contain a 4-measure rest, followed by a half note, a quarter note, and a half note. Dynamics: *f* with a crescendo hairpin.

48 **T°** ♩ = 120

Staff 48-53: Treble clef, 4/4 time. Measures 48-51 contain a half note, a quarter note, and a half note. Measures 52-53 contain a half note, a quarter note, and a half note. Dynamics: *mf* and *mp*.

54 *Rall.* .....

Staff 54-59: Treble clef, 4/4 time. Measures 54-57 contain a half note, a quarter note, and a half note. Measures 58-59 contain a half note, a quarter note, and a half note. Dynamics: *mp* and *mf*.

60 **Moderato** ♩ = 104

Staff 60-65: Treble clef, 4/4 time. Measures 60-63 contain a half note, a quarter note, and a half note. Measures 64-65 contain a half note, a quarter note, and a half note. Dynamics: *mf*.

66 **T°** ♩ = 120

Staff 66-73: Treble clef, 4/4 time. Measures 66-69 contain a 3-measure rest, followed by a half note, a quarter note, and a half note. Measures 70-73 contain a half note, a quarter note, and a half note. Dynamics: *mf*.

74

Staff 74-79: Treble clef, 4/4 time. Measures 74-77 contain a half note, a quarter note, and a half note. Measures 78-79 contain a half note, a quarter note, and a half note. Dynamics: *mp* and *mf*.

80

Staff 80-87: Treble clef, 4/4 time. Measures 80-83 contain a half note, a quarter note, and a half note. Measures 84-87 contain a half note, a quarter note, and a half note. Dynamics: *mp* and *f*.

# Trompette

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

## Le Croissant de Lune

### Prélude

Henri LOCHE

Andantino ♩ = 100

*mf* *p* *mf*

T° 1°

23

T° 2° ♩ = 84

*p* *Rall.*

### J'ai faim

Allegro ♩ = 120

*mf*

6 2° fois Coda

12

6

*mf* *f*

Coda

### Le croissant de lune

Larghetto ♩ = 72

2° fois Coda

Coda

*mp* *mf*

# Interlude I - Berceuse

Andante ♩ = 84



## Le vieux docteur

Assez calme ♩ = 72



## Bingo

Andantino ♩ = 100

2° fois Coda

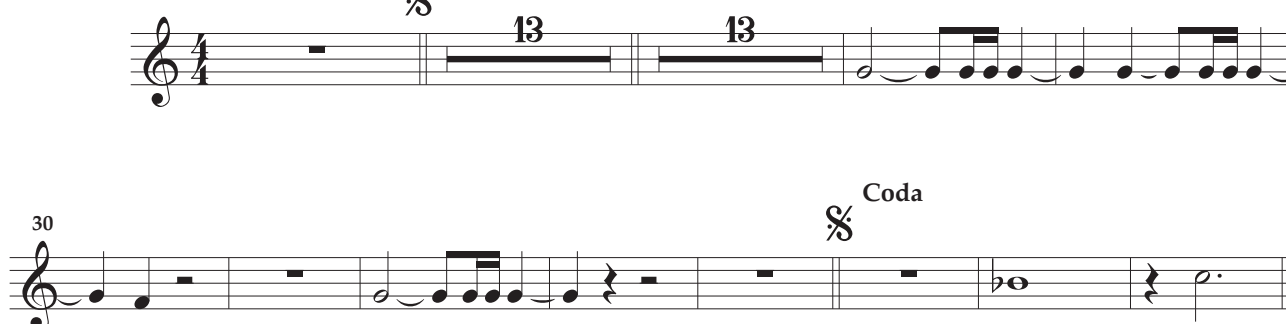


## Ballet des croissants

Moderato ♩ = 112

§

2° fois Coda





## Interlude II - Nuit noire

Largo ♩ = 52

## La lune a disparu

Allegro ♩ = 120

## Papiers

Allegro ♩ = 120

## Manif

Allegretto ♩ = 96 - 100

*Sourdine*

*otez la sourdine*

## Bienvenue à Bamadou

Allegro ♩ = 120

## Interlude III

Allegro ♩ = 120

## La lune est revenue

**Allegro** ♩ = 120 *Rall.*

The score for 'La lune est revenue' is written in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 6. Measures 1-2 are a half note G4, marked with a '6' above. Measures 3-4 are a half note A4, marked with a '4' above. Measures 5-6 are a half note B4, marked with a '3' above. Dynamics include *f* (forte) at the start of measures 3 and 5, and *mf* (mezzo-forte) at the start of measure 6. The second staff starts at measure 17, marked with a '4' above. It contains measures 17 through 22. Measure 17 is a half note G4, marked with a '4' above. Measures 18-19 are a half note A4, marked with a '4' above. Measures 20-21 are a half note B4, marked with a '4' above. Measure 22 is a half note C5. Dynamics include *f* at the start of measure 17 and *mf* at the start of measure 18. A *T°* (trill) is indicated above measure 17.

## Bamadou Président

**Moderato** ♩ = 104

The score for 'Bamadou Président' is written in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 8. Measures 1-2 are a half note G4, marked with a '4' above. Measures 3-4 are a half note A4, marked with a '4' above. Measures 5-6 are a half note B4, marked with a '4' above. Measures 7-8 are a half note C5. Dynamics include *mf* (mezzo-forte) at the start of measure 1 and *mp* (mezzo-piano) at the start of measure 8. A *2° fois Coda* (second time Coda) is indicated above measure 8. The second staff starts at measure 13, marked with a '4' above. It contains measures 13 through 18. Measures 13-14 are a half note G4, marked with a '4' above. Measures 15-16 are a half note A4, marked with a '4' above. Measures 17-18 are a half note B4, marked with a '4' above. Dynamics include *mp* at the start of measure 13 and *mp* at the start of measure 17. The third staff starts at measure 19, marked with a '4' above. It contains measures 19 through 24. Measures 19-20 are a half note G4, marked with a '4' above. Measures 21-22 are a half note A4, marked with a '4' above. Measures 23-24 are a half note B4, marked with a '4' above. Dynamics include *mf* at the start of measure 19 and *mp* at the start of measure 23. The fourth staff starts at measure 25, marked with a '4' above. It contains measures 25 through 30. Measures 25-26 are a half note G4, marked with a '4' above. Measures 27-28 are a half note A4, marked with a '4' above. Measures 29-30 are a half note B4, marked with a '4' above. Dynamics include *mp* at the start of measure 25 and *mf* at the start of measure 29. A *Coda* is indicated above measure 28, and a *Sourdine* (mute) is indicated above measure 29. The instruction *otez la sourdine* (remove the mute) is written above measure 30.

## Finale

Allegro ♩ = 120

6

Andantino ♩ = 100

35

Allegro ♩ = 120

Rall. .... T° ♩ = 120

49

54

69

T° ♩ = 120

74

79

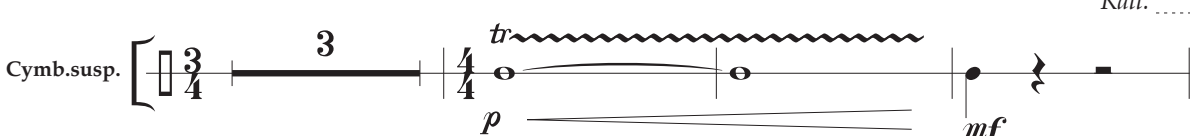
# Percussion

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

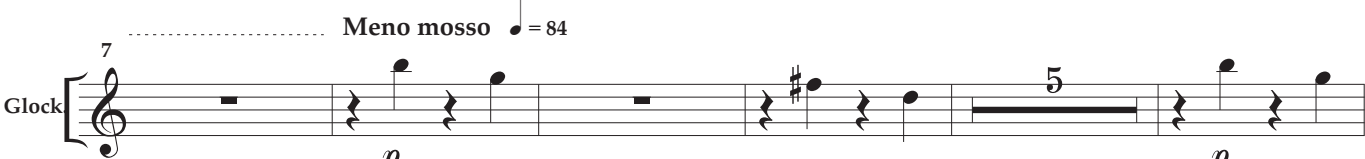
## Le Croissant de Lune Prélude


Henri LOCHE

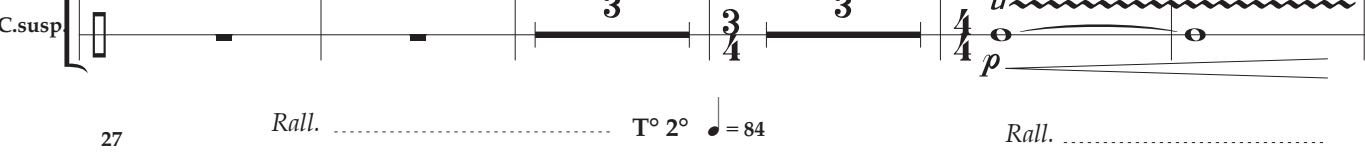
*Rall. ....*

Cymb.susp. 


*Meno mosso* ♩ = 84


Glock. 

Glock. 

C.susp. 

*Rall. ....* T° 2° ♩ = 84

Timb. 

C.susp. 

## J'ai faim

§

Caisse claire 

*2° fois Coda*

C.C. 

*Rall. ....* *Meno mosso* ♩ = 100

C.C. 

*Coda*

Timb. 

C.C. 

# Le croissant de lune

Larghetto ♩ = 72

Timb

2 7 8 4

Coda

# Interlude I - Berceuse

Andante ♩ = 84

Glock.

*p*

5 3

# Le vieux docteur

Assez calme ♩ = 72

Timb

55

# Bingo

2° fois Coda

C.susp.

WB

3 3

*tr*

*p*

*mf*

*mf*

8

3 3

*tr*

*mf*

*mf*

15

*tr*

*p*

*mf*

*mf*

Da capo

Meno mosso ♩ = 84

Coda

2 2

2 2

21

Timb

*mf*

## Interlude II - Nuit noire

# La lune a disparu

DPV-AHL021

# Papiers

Caisse claire

*mf*

6

2

13

2° fois Coda

11

11

Coda

Timb.

Cymb.

*f*

*mf*

Detailed description: The score for 'Papiers' is written for four percussion instruments. The Caisse claire part starts with a 4/4 time signature and a *mf* dynamic, featuring a series of eighth and sixteenth notes. The C.C. part begins at measure 6 with a 2-measure rest, followed by eighth notes. The Timb. and Cymb. parts enter at measure 13, marked '2° fois Coda'. They play a 3/4 measure followed by an 11-measure rest, then a 4/4 measure. The Timb. part ends with a *f* dynamic and a quarter note, while the Cymb. part ends with a *mf* dynamic and a quarter note. The piece concludes with a Coda symbol.

# Manif

C.C. sans timbre

*p*

5

9

13

*mp*

Detailed description: The score for 'Manif' is written for C.C. sans timbre. It begins with a 4/4 time signature and a *p* dynamic. The piece is divided into four measures: 5, 9, and 13. The 13-measure section includes a *mp* dynamic and a crescendo hairpin. The score concludes with a long horizontal line.



18

C.C. *p*

## Bienvenue à Bamadou

Allegro ♩ = 120

Timb *mp*

5

Timb *mf* *mp*

10

Timb *mf*

15

Timb *mf*

30

Timb *mf* *mp* *mf*

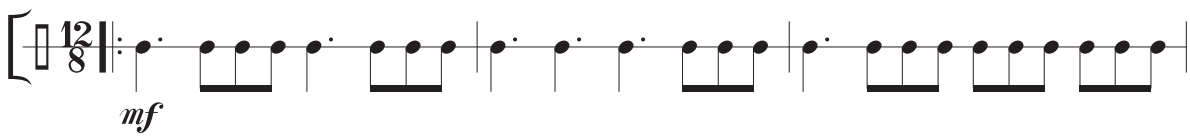
35


Timb *mp*

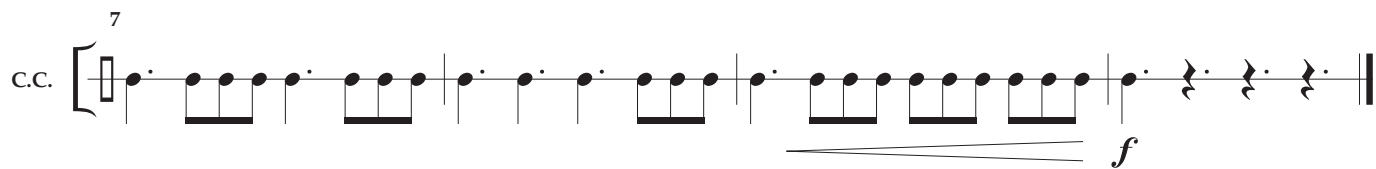
39

Timb

## Interlude III

Caisse claire 

C.C. 

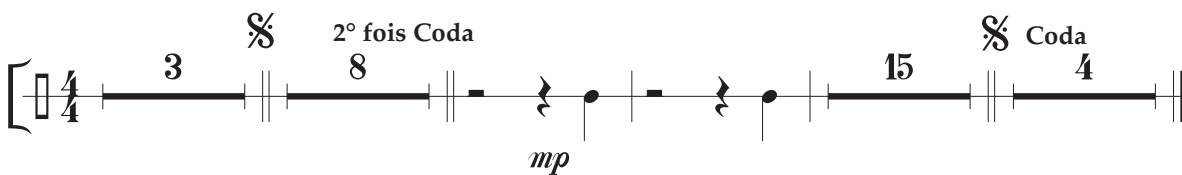
C.C. 

## La lune est revenue

Allegro ♩ = 120

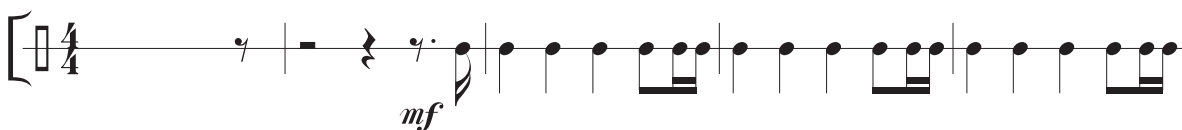
Timb 

## Bamadou Président

Triangle 

*mp*

## Finale

Caisse claire 

*mf*

6

Tr.

17

4

2

4

C.C.

17

4

2

4

*mp*

31

C.susp.

3

4

3

4

*tr*

*p*

*mf*

WB

3

4

3

4

*mf*

38

C.C.

10

4

*mf*

52

C.C.

2

12

70

C.C.

2

76

Timb

2

2

Cymbales

*f*

C.C.

2

*mf*

# Le Croissant de Lune

Henri LOCHE

## Prélude

Andantino ♩ = 100

Div

*mf* *p*

5 unis

Rall. .... Meno mosso ♩ = 84

Sourdine

*mf* *p*

13

*mp* *p*

otez la sourdine

2

unis

*mp*

21

T° 1°

*mf* *mf* *p*

Div

26

unis

Rall. .... T° 2° ♩ = 84

*mf* *mf*

# J'ai faim

V1

Allegro ♩ = 120

6 2° fois Coda

Div

unis

$p < mf$

Rall. .... Meno mosso ♩ = 100

12 Div

unis

$p < mf$

18 Coda

Div

unis

$p$   $mf$   $mp < mf$   $f$

# Le croissant de lune

Larghetto ♩ = 72

7 2° fois Coda

$p$   $mp$

15 Rit Coda

$p$   $mp < mf$

# Interlude I - Berceuse

Andante ♩ = 84

Sourdine

Div

$p$

7

$mp$   $p$  unis

otez la sourdine

# Le vieux docteur

Assez calme ♩ = 72

Musical score for 'Le vieux docteur' in 2/4 time. The tempo is 'Assez calme' with a metronome marking of ♩ = 72. The score consists of five staves of music. The first staff starts with a *mf* dynamic. The second staff begins at measure 10. The third staff begins at measure 22. The fourth staff begins at measure 33. The fifth staff begins at measure 46. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) throughout the piece.

# Bingo

Andantino ♩ = 100

Musical score for 'Bingo' in 3/4 time. The tempo is 'Andantino' with a metronome marking of ♩ = 100. The score consists of four staves of music. The first staff starts with a *mf* dynamic and includes markings for 'Div' and 'unis'. The second staff begins at measure 6 and includes a '2° fois Coda' marking. The third staff begins at measure 12 and includes a 'unis' marking. The fourth staff begins at measure 17 and includes markings for 'Div', 'Da capo', 'Meno mosso' (♩ = 84), and 'Coda'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) throughout the piece.

## Ballet des croissants

Moderato  $\text{♩} = 112$

$\text{Pizz}$  *arco* *Pizz*

7 *arco* *Pizz* *arco*

13 *Pizz* *arco* *Pizz* *arco* *mf*

20 Div unis

27

32 Coda  $\text{Pizz}$  *arco* Div

The musical score for 'Ballet des croissants' is written for a single melodic line in 4/4 time. It begins with a 'Moderato' tempo marking and a metronome indication of 112 beats per minute. The score is divided into measures, with measure numbers 7, 13, 20, 27, and 32 marked at the start of new lines. Performance instructions include 'Pizz' (pizzicato) and 'arco' (arco). A '2° fois Coda' instruction appears above measure 13. A 'Div unis' instruction appears above measure 20. A 'Coda' section is marked with a Coda symbol and 'arco' above measure 32. The score ends with a double bar line.

## Interlude II - Nuit noire

Largo  $\text{♩} = 52$

$(\text{♩} = \text{♩})$   $(\text{♩} = \text{♩})$

*mf* *p*

The musical score for 'Interlude II - Nuit noire' is written for a single melodic line in 3/4 time. It begins with a 'Largo' tempo marking and a metronome indication of 52 beats per minute. The score is divided into measures, with measure numbers 2, 6, 10, 14, 18, and 22 marked at the start of new lines. Performance instructions include 'mf' (mezzo-forte) and 'p' (piano). A 'Coda' section is marked with a Coda symbol and 'arco' above measure 32. The score ends with a double bar line.

# La lune a disparu

Allegro ♩ = 120

Musical score for 'La lune a disparu' in 3/4 time. The score consists of four staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a measure rest followed by eighth notes, marked *mf*. The second staff starts at measure 7, marked *f*, and includes a double bar line with a repeat sign. The third staff starts at measure 15, marked *mf*, and includes a 'Rall.....T°' instruction. The fourth staff starts at measure 21, marked *f*, and includes a 'Div' instruction. The piece ends with a final measure marked *f* and a double bar line.

# Papiers

Allegro ♩ = 120

Musical score for 'Papiers' in 4/4 time. The score consists of six staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a measure rest followed by eighth notes, marked *mf*. The second staff starts at measure 8, marked *mf*, and includes a 'Div' instruction. The third staff starts at measure 13, marked *mp*, and includes a '2° fois Coda' instruction. The fourth staff starts at measure 18, marked *mf*, and includes a 'Rall.....' instruction. The fifth staff starts at measure 24, marked *mf*, and includes a 'T° Coda' instruction. The piece ends with a final measure marked *f* and a double bar line.



# Manif

Allegretto ♩ = 96 -100

*Pizz*

*p*

*arco*  
*Div*

*mf*

8

13

5

The musical score for 'Manif' is written in 4/4 time. It begins with a 4-measure rest, followed by a series of chords and single notes. The first staff contains measures 1-7, the second staff contains measures 8-12, and the third staff contains measures 13-17. The piece ends with a 5-measure rest. Dynamics include piano (*p*) and mezzo-forte (*mf*). Performance instructions include *Pizz* (pizzicato) and *arco* *Div* (arco, divided). Measure numbers 8, 13, and 5 are indicated at the start of their respective staves.

# Bienvenue à Bamadou

Allegro ♩ = 120

*mf*

*Div*

*unis*

*mp*

*mf*

12

*Div*

*unis*

*mp*

19

26

*mf*

*Div*

*unis*

*mp*

*mf*

35

*Div*

*unis*

*mp*

The musical score for 'Bienvenue à Bamadou' is written in 4/4 time. It begins with a 6-measure rest, followed by a series of chords and single notes. The first staff contains measures 1-11, the second staff contains measures 12-18, the third staff contains measures 19-25, the fourth staff contains measures 26-34, and the fifth staff contains measures 35-40. The piece ends with a final chord. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). Performance instructions include *Div* (divided) and *unis* (unison). Measure numbers 12, 19, 26, and 35 are indicated at the start of their respective staves.

## Interlude III

Allegro ♩ = 120  
unis

*mf*

5 Div

*f*

## La lune est revenue

Allegro ♩ = 120

*mf*

7 *f* *mf* *f*

15 *mf* *mf* *Rall. .... T°*

21 *f* *mf* *Div*

# Bamadou Président

Moderato ♩ = 104

*Pizz* *unis* *arco*

*mf*

8 *Pizz* *arco* 2° fois Coda *mf*

14 *Div* *unis* *mp* *mp*

21 *mp*

27 *Div* *Coda* *Div* *p* *mf* *mp*

## Finale

Allegro ♩ = 120

*mf*

7 *Rall..... Larghetto* ♩ = 72 *p* *p* *mp*

15 *Moderato* ♩ = 112 *Pizz* *p* *mp*

22 *arco* *Pizz* *arco*

Andantino ♩ = 100

28 *Pizz* *arco* *mf*

34 *Div* *unis* *Div* *Allegro* ♩ = 120 *unis* *mf*

39 *f* *mf*

45 *Rall. .... T°* ♩ = 120 *mf*

52 *Div* *unis* *mp* *mf*

*Rall. .... Moderato* ♩ = 104

59 *Pizz* *arco* *Pizz* *arco* *mf*

66 *Div* *T°* ♩ = 120 *unis* *mf*

73 *Div* *unis* *mp* *mf*

79 *Div* *unis* *mp* *mf* *f*

# Le Croissant de Lune

Henri LOCHE

## Prélude

**Andantino** ♩ = 100

*Pizz* *arco* *Div*

*mf* *p*

*Rall.* ..... **Meno mosso** ♩ = 84

*Sourdine* *unis*

*mf* *p* *mp*

*16* *otez la sourdine* *Pizz* *arco* *Div*

*p* *mf* *p*

*26* *Rall.* ..... **T° 2°** ♩ = 84 *Rall.* ..... *unis*

*mf* *mf*

## J'ai faim

**Allegro** ♩ = 120

*mf*

*7* *p* *mf*

*13* *Rall.* ..... **Meno mosso** ♩ = 100

*p* *mf*

*18* *Coda*

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

## Le croissant de lune

**Larghetto** ♩ = 72

7

2° fois Coda

Div

15 unis

Rit

Coda

*p* *mp* *mf*

The score for 'Le croissant de lune' is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Larghetto' with a quarter note equal to 72 beats. The first line contains measures 1 through 6, ending with a Coda symbol. The second line starts at measure 7 and includes a '2° fois Coda' instruction. It features a 'Div' (divisi) instruction and dynamic markings of *p*, *mp*, and *mf*. The third line starts at measure 15, marked 'unis' (unison), and includes a 'Rit' (ritardando) instruction followed by a Coda symbol.

## Interlude I - Berceuse

**Andante** ♩ = 84

Sourdine

7

otez la sourdine

*p* *mp*

The score for 'Interlude I - Berceuse' is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 84 beats. The instruction 'Sourdine' (mute) is present. The first line contains measures 1 through 6, with a dynamic marking of *p*. The second line starts at measure 7 and includes a '4' (quadruple) measure rest. The instruction 'otez la sourdine' (remove the mute) is present. Dynamic markings of *mp* and *p* are also shown.

## Le vieux docteur

**Assez calme** ♩ = 72

Div unis

9

Div unis

*mf*

The score for 'Le vieux docteur' is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Assez calme' with a quarter note equal to 72 beats. The first line contains measures 1 through 8, with a dynamic marking of *mf*. The second line starts at measure 9 and includes a '2' (half note) measure rest. The instruction 'Div unis' (divisi unison) is present.

# Bingo

*Pizz*  
*unis*  
*mf*

*arco*  
*Div*  
*p*

6 *mf* 2° fois Coda *unis* 2 *p* *Div*

13 *mf* *unis* *Div* *mf*

18 *f* *Da capo* *Coda* *unis* *mf*

Meno mosso ♩ = 84

## Ballet des croissants

Moderato  $\text{♩} = 112$

$\text{mp}$  Div unis

5 Pizz Div arco unis Div

11 unis Pizz 2° fois Coda arco

17  $mf$

25 Div unis

31 Coda arco Div

The musical score for 'Ballet des croissants' is written for a single melodic line in 4/4 time. It begins with a tempo marking of 'Moderato' and a metronome indication of 112 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 11, 17, 25, and 31 indicated. Performance instructions include 'mp' (mezzo-piano), 'Pizz' (pizzicato), 'arco' (arco), 'Div' (divisi), 'unis' (unison), and 'Coda'. The piece concludes with a double bar line.

## Interlude II - Nuit noire

Largo  $\text{♩} = 52$

$p$  Div  $mf$   $p$  unis Div

The musical score for 'Interlude II - Nuit noire' is written for a single melodic line in 3/4 time. It begins with a tempo marking of 'Largo' and a metronome indication of 52 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 11, 17, 25, and 31 indicated. Performance instructions include 'p' (piano), 'mf' (mezzo-forte), 'Div' (divisi), 'unis' (unison), and 'Coda'. The piece concludes with a double bar line.



# La lune a disparu

Allegro ♩ = 120

Musical score for 'La lune a disparu' in 3/4 time. The score consists of four staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a measure of rest followed by a series of eighth notes. The dynamic is marked *mf*. The second staff continues the melody, featuring a crescendo leading to a *f* dynamic, followed by a *mf* section and another crescendo to *f*. The third staff has a measure rest, then a *mf* section, followed by a repeat sign and another *mf* section. The fourth staff continues the melody with a *f* dynamic and a *mf* section. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The time signature is 3/4. The score includes dynamics *mf* and *f*, and a 'Rall.' marking with a 'T°' symbol.

# Papiers

Allegro ♩ = 120

Musical score for 'Papiers' in 4/4 time. The score consists of five staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a measure of rest, followed by a series of eighth notes. The dynamic is marked *mf*. The second staff continues the melody, featuring a *p* dynamic and a *mf* section. The third staff has a measure rest, then a *p* dynamic, followed by a *mf* section. The fourth staff continues the melody with a *p* dynamic and a *mf* section. The fifth staff continues the melody with a *mf* dynamic and a *f* section. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamics *p*, *mf*, and *f*, and a 'Rall.' marking with a 'T°' symbol. The score also includes a 'Coda' marking and a 'Div' marking.

# Manif

Allegretto ♩ = 96 - 100

Div

*p*

4

8

*mf*

13

*mp*

18

*p*

The musical score for 'Manif' is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a 'Div' marking and a piano (*p*) dynamic. The second staff is marked with a '4' above the first measure. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a mezzo-piano (*mp*) dynamic. The fifth staff begins with a piano (*p*) dynamic and ends with a double bar line. The music features a series of chords and melodic lines, with some measures containing a '4' above the staff, possibly indicating a four-measure rest or a specific rhythmic pattern.

# Bienvenue à Bamadou

Allegro ♩ = 120

*mp*

*mf*

*mp*

11

*mf*

*mp*

19

26

Div unis

*mf*

*mp*

*mf*

The musical score for 'Bienvenue à Bamadou' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a '4' above the first measure. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-piano (*mp*) dynamic. The fourth staff begins with a mezzo-forte (*mf*) dynamic and includes a 'Div unis' marking. The music features a series of chords and melodic lines, with some measures containing a '4' above the staff, possibly indicating a four-measure rest or a specific rhythmic pattern.



## Interlude III

Allegro ♩ = 120



## La lune est revenue

Allegro ♩ = 120



# Bamadou Président

**Moderato** ♩ = 104

*mf* *Pizz unis* *arco*

8 *Pizz* *arco* **2° fois Coda** *Div* *mf*

13 *mp* *mp*

20 *unis* *Div* *mp*

27 *p* *mf* *mp* **Coda** *Div*

## Finale

**Allegro** ♩ = 120

*mf*

7 *Rall. Larghetto* ♩ = 72 *p* *mp*

15 **Moderato** ♩ = 112 *Pizz* *Div* *p* *mp*

22 *arco unis* *Div* *unis*

27 *Pizz Div unis arco Pizz* **Andantino** ♩ = 100  
*mf*

34 *arco Div* **Allegro** ♩ = 120 *unis*  
*p* *mf* *mf*

39 *f* *mf*

46 *Rall. .... T°* ♩ = 120  
*mf*

51 *p* *mf*

56 *Rall. .... Moderato* ♩ = 104 *Pizz*  
*mf*

62 *arco Pizz arco*

68 *Div T°* ♩ = 120  
*mf*

73 *unis*  
*p* *mf*

78 *p* *mf* *f*

Alto

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

# Le Croissant de Lune

## Prélude

Henri LOCHE

**Andantino** ♩ = 100

*Pizz* *arco* *Rall. ....* *Sourdine* 2

*mf* *mf* *p*

**Meno mosso** ♩ = 84

8 *p* *Div* *unis* *mp* *p*

17 *otez la sourdine* *p* *mf* 3 3 *T° 1°* *Pizz* *mf*

24 *arco* *mf* *p* *Rall. .... T° 2°* ♩ = 84 *Rall. ....* *Div* 8

## J'ai faim

**Allegro** ♩ = 120

*mf*

6 **2° fois Coda** *p* *mf*

*Rall. ....* **Meno mosso** ♩ = 100

12 *p* *mf*

18 *p* *mf* *Coda* *p* *mf* *Div* *unis* *f*

## Le croissant de lune

Larghetto ♩ = 72

8 2° fois Coda

15 Rit Coda

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

## Interlude I - Berceuse

Andante ♩ = 84

Sourdine

7

*p* *mp* *p*

## Le vieux docteur

Assez calme ♩ = 72

9

19

29

38

*mf*



## Bingo

Andantino  $\text{♩} = 100$

*Pizz* *arco* *mf* *p* *2° fois Coda* *Pizz*

9 *arco* *Div* *p* *2* *unis* *p*

16 *Div* *Da capo* *Meno mosso*  $\text{♩} = 84$  *Coda* *Div* *mf* *8*

## Ballet des croissants

Moderato  $\text{♩} = 112$

*mp* *Pizz* *arco* *2° fois Coda* *arco* *mf* *Div* *unis* *Coda* *arco* *Div*



## Interlude II - Nuit noire

Largo ♩ = 52

(♩ = ♩) (♩ = ♩)

*p* *mf* *p*

## La lune a disparu

Allegro ♩ = 120

*mf*

7 *f* *mf* *f* *mf*

14 *mf*

21 *f* *mf*

*Rall.....T°*

## Papiers

Allegro ♩ = 120

*mf*

7 *p* *mf*

13 2° fois Coda Div

*p*  $\leq$  *mf*

21 *Rall.* ..... T° Coda Div unis

*mf* *f*

## Manif

Allegretto ♩ = 96 - 100

Div

*p*

5

9 *mf*

13 *mp*

18 *p*

# Bienvenue à Bamadou

Allegro ♩ = 120

4

*mp* *mf* *mp*

11

*mf* *mp*

19

26

*mf* *mp* *mf*

35

*mp*

## Interlude III

Allegro ♩ = 120

5

*mf* *f*

# La lune est revenue

Allegro ♩ = 120

Musical score for 'La lune est revenue' in 3/4 time. The score consists of four staves. The first staff starts with a *mf* dynamic and a crescendo. The second staff begins at measure 7 with a *f* dynamic, followed by a *mf* section and a *f* section. The third staff starts at measure 14 with a *mf* dynamic and a crescendo. The fourth staff begins at measure 21 with a *f* dynamic, followed by a *mf* section. A *Rall. T°* marking is placed above the third staff.

# Bamadou Président

Moderato ♩ = 104

Musical score for 'Bamadou Président' in 3/4 time. The score consists of four staves. The first staff starts with a *mf* dynamic, a *Pizz* marking, and an *arco* section. The second staff begins at measure 9 with an *arco* section and a *mf* dynamic, followed by a *2° fois Coda* marking. The third staff starts at measure 15 with a *mp* dynamic and a crescendo. The fourth staff begins at measure 21 with a *mp* dynamic and a crescendo. The fifth staff starts at measure 27 with a *p* dynamic, followed by a *mf* section, a *mp* section, and a *Div* marking. A *Coda* marking is placed above the fifth staff.

# Finale

**Allegro** ♩ = 120

*mf*

7 **Rall. Larghetto** ♩ = 72

*p* *p* *mp*

16 **Moderato** ♩ = 112

*p* *mp* *Pizz* *arco*

24 *Pizz*

30 **Andantino** ♩ = 100

*arco* *Pizz* *arco* *mf* *p* 2

38 **Allegro** ♩ = 120

*mf* *f* *mf*

45 *Rall.* *Div* *unis* *T°* ♩ = 120 *mf*

51 *Div* *unis* *p* *mf*

57 *Rall.* *Moderato* ♩ = 104 *Pizz* *arco* *mf*

64 *Pizz* *arco* *T°* ♩ = 120 *mf*

71 *Div* *unis* *p* *mf*

77 *Div* *unis* *p* *mf* *f*

# Le Croissant de Lune

Henri LOCHE

## Prélude

**Andantino** ♩ = 100

*Pizz Div* *arco unis* *Rall.* *Sourdine*

*mf* *p*

**Meno mosso** ♩ = 84

*p* *mp*

*otez la sourdine* **T° 1°**

*Pizz Div* *arco unis* *Rall.* **T° 2°** ♩ = 84 *Rall.*

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

## J'ai faim

**Allegro** ♩ = 120

*Pizz* *arco*

*mf*

**2° fois Coda**

*p* *mf*

*Rall.* **Meno mosso** ♩ = 100

*p* *mf*

**Coda**

*Pizz* *Div*

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

# Le croissant de lune

Larghetto ♩ = 72

7 2° fois Coda

15 Div unis Rit Coda

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

# Interlude I - Berceuse

Andante ♩ = 84

Sourdine

8

*p* *mp*

# Le vieux docteur

Assez calme ♩ = 72

8

18

27

*mf*



38

47

## Bingo

Andantino ♩ = 100

Pizz Div *mf*

arco unis *p*

2° fois Coda

9

16

Da capo

Meno mosso ♩ = 84

Coda

*mp* *mf*

## Ballet des croissants

Moderato ♩ = 112

§

Pizz

*mp*

8 arco

2° fois Coda

Pizz

arco

16

24

Div unis

31

Coda

§ arco

## Interlude II - Nuit noire

Largo  $\text{♩} = 52$

Div  $(\text{♩} = \text{♩})$  unis  $(\text{♩} = \text{♩})$

*p* *mf* *p*

## La lune a disparu

Allegro  $\text{♩} = 120$

*mf*

7 *f* *mf* *f*

13 *mf* *mf*

Rall.  $T^\circ$

21 *f* *mf*

## Papiers

Allegro  $\text{♩} = 120$

*Pizz* *arco*

*mf*

7 *p* *mf*

13 2° fois Coda *p* *mf*

21

*Rall.* ..... *T°* Coda

*mf* *f*

## Manif

*Allegretto* ♩ = 96 - 100

14

*mp* *p*

## Bienvenue à Bamadou

*Allegro* ♩ = 120

8

*Pizz*

*mp* *mf*

15 unis

*mp* *mf*

25 Div

*Pizz unis*

*mp* *mf*

31

*mp* *mf*

38

*mp* *mf*

## Interlude III

Allegro ♩ = 120

Div

mf

6

Div

f

## La lune est revenue

Allegro ♩ = 120

mf

7

f

mf

f

13

Rall. T°

mf

21

f

mf

## Bamadou Président

Moderato ♩ = 104

mf

Pizz

arco

Pizz

9

arco

2° fois Coda

mf

16

*mp*

24

*mp*

*p*

*mf*

*mp*

Coda

## Finale

Allegro ♩ = 120

*Pizz*

*arco*

*mf*

7

*p*

*Div*

*p*

*unis*

*mp*

Rall. .... Larghetto ♩ = 72

13

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

21

*Pizz*

*arco*

*Pizz*

Moderato ♩ = 112

29

*arco*

*Pizz*

*Div*

*arco*

*unis*

*mf*

*p*

Andantino ♩ = 100

Allegro ♩ = 120

38

*mf* *f* *mf*

Rall. .... T° ♩ = 120

44

*mf*

51

*p* *mf*

Rall. .... Moderato ♩ = 104

58

*mf*

T° ♩ = 120

65

*mf*

72

*p* *mf*

78

*p* *mf* *f*

# Le Croissant de Lune

## Prélude

Henri LOCHE

Andantino ♩ = 100

Rall. Meno mosso ♩ = 84

*p* *p* *arco*

11

21

T° 1°

T° 2° ♩ = 84

Rall. ....

*p* *mp* *mf*

## J'ai faim

Allegro ♩ = 120

*Pizz* *arco*

*mf*

6

2° fois Coda

*p* *mf*

12

Rall. .... Meno mosso ♩ = 100

*p* *mf*

18

*Pizz* *Coda*

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

# Le croissant de lune

**Larghetto** ♩ = 72

*Pizz* *p* *arco* *mp*

7 *2° fois Coda* *Pizz* *p* *mp*

14 *arco* *mf* *Rit* *Coda* *Pizz* *p* *arco*

# Interlude I - Berceuse

**Andante** ♩ = 84

*Pizz* *p*

7 *mp* *arco* 2

# Le vieux docteur

**Assez calme** ♩ = 72

3

11

21 *Pizz*



32

arco

46

# Bingo

Andantino ♩ = 100

2° fois Coda

13

Meno mosso ♩ = 84

Da capo Coda

The second system of the musical score for 'Bingo' consists of two staves of music. The first staff begins with a tempo marking 'Andantino' and a metronome indication of 100 beats per minute. It features a 3/4 time signature, a key signature of one flat, and a dynamic marking of 'p' (piano). The music includes a triplet of eighth notes, followed by a quarter note, a dotted quarter note, and an eighth note. After a measure of rest, there is a double bar line, followed by a 2/4 time signature and a triplet of eighth notes. The staff then returns to 3/4 time with a dotted quarter note, an eighth note, and a quarter note. The second staff begins with a measure of rest, followed by a 3/4 time signature and a dotted quarter note. It then has a double bar line, followed by a 2/4 time signature and a triplet of eighth notes. The staff returns to 3/4 time with a dotted quarter note, an eighth note, and a quarter note. The tempo marking 'Meno mosso' with a metronome indication of 84 beats per minute is placed above the second staff. The dynamic marking 'mp' (mezzo-piano) is placed below the first measure of the second staff, and 'mf' (mezzo-forte) is placed below the final measure. The section concludes with a double bar line and a 'Coda' symbol.

# Ballet des croissants

Moderato ♩ = 112

8 *arco* *mp* *Pizz* 2° fois Coda *arco*

16 *mf*

24

31 Coda *arco*

## Interlude II - Nuit noire

Largo ♩ = 52

## La lune a disparu

Allegro ♩ = 120

## Papiers

Allegro ♩ = 120

# Manif

Allegretto ♩ = 96 - 100

7

*mp* < *mf*

14

*mp* *p*

# Bienvenue à Bamadou

Allegro ♩ = 120  
Pizz

*mp* *mf*

8

*mp* *mf*

13

*mp* *arco* *Pizz*

21

*arco* *Pizz*

29

*mf* *mp* *mf*

37

*mp*

# Interlude III

Allegro ♩ = 120

*mf*

6

*f*

**Allegro** ♩ = 120

**Moderato** ♩ = 104

**Allegro** ♩ = 120

15 *Moderato* ♩ = 112 *Pizz* *p*

23 *arco* *2* *Pizz* *arco*

31 *Andantino* ♩ = 100 *Allegro* ♩ = 120 *p* *mf*

42 *Rall. .... T°* ♩ = 120 *f* *mf* *mf*

50 *p* *mf*

57 *Rall. Moderato* ♩ = 104 *Pizz* *arco*

65 *Pizz* *arco* *Pizz* *T°* ♩ = 120 *arco* *mf*

72 *p* *mf*

78 *p* *mf* *f*

# Le croissant de Lune

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

Andantino ♩ = 100

## Prélude

Henri LOCHE

Piano

5

8

mf

p

10

15

20

mf

mf

23

p

rall. ..... T°2° ♩ = 84 ..... rall. ....

*Il était une fois un enfant qui avait faim chaque nuit. Il réclamait à manger à ses parents mais ceux-ci, très stricts, refusaient de le nourrir en dehors des repas.*

## J'ai faim

Allegro ♩ = 120 *mf* 2° fois Coda

Pa - pa— Ma-man— J'ai faim! A - lors— Ma-man— tu viens?

Allegro ♩ = 120 2° fois Coda

7 *p* *mf*

Je veux man-ger-je-veux-man - ger Du sucre— a-vec— du pain Des

7 *p* *mf*

11 *p* *mf* *rall.*

pommes — et du — rai - sin Je veux man-ger, je veux man-ger

11 *p* *mf* *rall.*

**Meno mosso** ♩ = 100

15 *p*

Un gros gâ-teau au cho-co - lat du sau-cis - son, du cer-ve - las, je veux man-ger je veux man-

**Meno mosso** ♩ = 100

15 *p*

19 *mf* *p* *mf* **Coda**

ger. Pa - Ou bien j'ap-pel-le les voi - sins J'ai faim!

19 *mf* *p* *mf* **Coda**

*mf* *p* *mf*

*8vb*

*Une nuit, n'y tenant plus, il ouvrit la fenêtre de sa cham-bre et vit le premier quartier de lune dans le bleu de la nuit.*



# Le croissant de lune

**Larghetto** ♩ = 72 *p*

Oh! le beau croissant de lu - ne Ar-gen-té

**Larghetto** ♩ = 72 *p*

Et bleu - té qui luit Dans la nuit Oh! qu'il est ap - pé - tis -

**2° fois Coda**

**2° fois Coda**

*mf*

sant J'ai-me-rai le man-ger Le mâ-cher le cro - quer pour qu'il cra-que

*mf*

**17** *Rit* **Coda**

sous mes dents *Rit* **Coda**

*Il tendit le bras, saisit le quartier de lune et le dévora  
avec délice. Il se recoucha et dormit d'un sommeil profond.*

## Interlude I ( Berceuse )

Andante ♩ = 84

*Le lendemain matin, lorsque ses parents vinrent le réveiller, ils le trouvèrent d'une pâleur inquiétante. Il était aussi blanc qu'un Pierrot. Alors ils firent venir le vieux médecin de famille.*

## Le vieux docteur

Assez calme ♩ = 72

7

un gros ventre en a - vant Et ses che - veux sont raides et blancs — sontraides

bu Mous-ta - chu, A-vec un gros ventre en a - vant Et ses che - veux sont

13

et — blancs. Il se-coue la tête d'ar - rière en a - vant Haus-se les sour-cils

raides et blancs Il se-coue la tête d'ar - rière en a -

19

sans ré-pit Et par mo - ments a l'air ab-sent — a l'air ab - sent

vant Haus-se les sour-cils sans ré-pit Et par mo - ments a l'air ab-sent

25

Il fait des Oh!

Il fait des

25

32

Il dit tiens, tiens Et d'un air

Ah! Puis ce n'est rien Et d'un air

32

38

las lè - ve les bras Et le vieux doc - teur bar - bu, Mous - ta -

las lè ve les bras Et le vieux doc -

38

44

chu A - vec un gros ventre en a - vant Dit ue la ma - lade est

teur bar - bu, Mous - ta - chu A - vec un gros ventre en a - vant

44

49

bien portant est bien por - tant.

Dit que le ma - lade est bien por - tant.

49

*La maman dit : "Il n'ira pas à l'école et il restera couché toute la journée". Le papa fit remarquer qu'on était un mercredi et qu'il n'y avait pas classe. Ça ne fait rien, répliqua la maman, il n'ira pas quand même.*

*Dès qu'ils furent partis, l'enfant se leva et s'installa devant sa console de jeux vidéo et entama une série d'interminables parties.*

## Bingo

Andantino ♩ = 100  
Andantino ♩ = 100

*mf*

*p*

5 *mf* 2° fois Coda

Bin - go Bin-go 2° fois Coda

*mf*

9

9

*p*

13 *mf*

Bin - go Bin - go Bin-go Bin-go

*mf* *p* *mf*

18 Da capo Meno mosso ♩ = 84

Bin-go Bin-go Bin - go

18 Da capo Coda Meno mosso ♩ = 84

*f* *mp* *mf* m.g.

*Quand les parents rentrèrent, ils le trouvèrent bien sage dans son lit. La nuit fut calme car il rêva que des croissants de lune dansaient pour lui un ballet féerique.*

## Ballet des croissants

Moderato ♩ = 112



5 *mp*

Un pas de deux Un pas de trois Des en-tre - chatschatschatschats

9 Chas-sé croi -

## 2° fois Coda

13

sé Je-té bat - tu Tur - lu-tu - tu cha-peau poin - tu

2° fois Coda

17

*mf*

Pous-sez sur les pointes et ten-dez bien les bras Ren-

*mf*

21

trez le ven - tre, le bus - te droit Pli - ez les ge-noux et comp-tez jus - qu'à trois, et

25

*mf*

sou-riez voi - là! ——— La-la-la

*mf*



29

La-la-la La-la-la

29 *Simile*

*mf*

34

**Coda**

tu cha-peau poin-tu poin - tu

34 **Coda**

*mp*

*Le jour de la pleine lune, ou du moins ce qu'il en restait, il la saisit à deux bras et la croqua en quelques instants. La nuit devint alors épaisse et noire.*

## Interlude II - Nuit noire

**Largo** ♩ = 52

*p* *mf*

4

*p* *p* *Sva*

*Le lendemain c'était la panique dans le monde entier, la lune avait disparu !*

## La lune a disparu

Allegro ♩ = 120

*mf*

1. La lune a dis - pa - ru On a vo - lé la  
2. A cha-que coin de rue Dans les con-ver - sa -

Allegro ♩ = 120

*mf*

lune Danstous les quo - ti - diens, c'est le titre à la "Une" Le monde est en fo -  
tions On par - le de la lune a - vec cons - ter - na - tion Il faut qu'on nous in -

lie, par - tout c'est la pa - nique En France en I - ta - lie, en Inde en A - mé - rique  
forme, il faut qu'on nous ex - plique C'est la faute aux sa - vants à la bombe a - to - mique

13

Est - ce la fin du monde un tour - bil - lon mor - tel Une in - fer - na - le  
 Au - jour-d'hui c'est la lune Et de - main le so - leil, Vé - nus ou bien Nep -

13

*mf*

16

*rall. T°*  
*mf*

ronde, Non! Non! La lune a dis - pa - ru on a vo - lé la lune Danstous les quo - ti -  
 tune, Non! Non!

16

*rall. T°*  
*mf*

20

*f*

diens c'est le titre à la "Une".

20

*f*  
*mf*

24

24

*Au milieu de la consternation générale, un rire sonore et joyeux retentit. C'était Bamadou, un jeune africain, qui, ayant perdu son travail, couchait dehors depuis plusieurs nuits. Il avait vu le geste de l'enfant. Il courut vers le commissariat le plus proche, mais dès qu'il entra, on lui demanda ses papiers.*

## Papiers

Allegro ♩ = 120

*mf*  $\text{\textcircled{S}}$

Pa - piers, — Pa-piers, — Car - te d'i-den - ti-té, — Pa-

Allegro ♩ = 120

*mf*  $\text{\textcircled{S}}$

5 *p* ————— *mf*

piers, — Pa-piers, — cur - ri - cu-lum vi-tae Et vo-tre car-te de sé - jour. Pa-

5 *p* ————— *mf*

9 piers, — Pa-piers, — quit - tan-ce de lo-yer — Pa - piers, — Pa-piers — Gaz é - lec-tri - ci-té

9

The musical score is written for voice and piano. It features a 4/4 time signature and an Allegro tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system contains the first two lines of music. The second system contains the third and fourth lines, with measure numbers 5 and 9 indicated at the start of the vocal lines. The third system contains the fifth and sixth lines, also with measure numbers 9 and 13 indicated. The piano accompaniment consists of chords and moving lines in both the right and left hands. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). There are repeat signs at the beginning of the first and second systems. The lyrics are in French and describe a man named Bamadou who has lost his job and is seeking papers to stay in a room.

13 *p* *mf*

La car-te de tra-vail en cours deval-li-di-té Et les pa-piers s'en - vo - lent sous ses

13 2° fois Coda

*p* *mf*

17

yeux, des pa-piers bleus des ro-se pâle— des vert-bou - teille— des blan-co - pale en u - ne val-se deux par

17

23 *rall.* *T°* Coda *mf*

deux Pa - cours deval-li-di-té Pa - piers!

23 *rall.* *T°* Coda *mf*

*Sub.....*

Il eut beau expliquer que le propriétaire de sa chambre avait gardé toutes ses affaires pour se dédommager des loyers impayés, rien n'y fit. On le prit pour un fou, un simulateur. Il fut condamné pour outrage à magistrat et expulsé du territoire national ! Dès que la nouvelle fut connue, il y eut une manifestation d'étudiants de la République à la Nation, évidemment.

# Manif

-17-

Allegretto ♩ = 96-100

*p* parlÈ  
Li-bé-

Allegretto ♩ = 96-100

*p*

5

rez Ba-ma-dou, Ba-ma - dou a-vec nous Li-bé - rez Ba-ma-dou Ba-ma - dou a-vec nous

5

m.d.

9

*mf*

Li-bé-rez Ba-ma-dou Ba-ma-dou a-vec nous

9

*mf*

13

*mp*

Li-bé-rez Ba - ma - dou Ba-ma-dou a-vec nous

13

*mp*

17

17

*p*

*Lorsqu'il regagna sa province natale, Bamadou ne s'attendait pas à l'accueil triomphal qu'on lui avait réservé.*

## Bienvenue à Bamadou

**Allegro** ♩ = 120

*mp*

Bien-ve-nue à Bamadou

*mp*

Bien-ve-nue à Ba-ma-dou

**Allegro** ♩ = 120

*mp*

7 *mf*

No - tre hé - ros

*mp*

C'est le meil-leur d'en-tre nous

*mf*

No - tre dra -

7 *mf*

No - tre hé - ros

*mp*

C'est le meil-leur d'en-tre nous

*mf*

No - tre dra -

7 *mf*

*mp*

*mf*

12

peau

Toi qui re - viens par - mi

peau

Ba - ma - dou Ba - ma - dou

12

*mp*

17

nous Tu se - ras — no - tre gou - rou Toi le meil - leur d'en - tre

Ba - ma - dou Ba - ma - dou Ba - ma - dou Ba - ma - dou

17

22

nous sois bé - ni du Ma-ra - bout

Ba-ma-dou Ba-ma-dou

22



27 *mp* *mf*

Bien-ve - nue à Ba-ma-dou No - tre hé - ros

Bien-ve - nue à Ba-ma-dou No - tre hé - ros

27 *mp* *mf*

32 *mp* *mf*

C'est le meil-leur d'en-tre nous No - tre dra - peau.

C'est le meil-leur d'en-tre nous No - tre dra - peau.

32 *mp* *mf*

37 *mp* *mp*

*Des centaines de fois il dut raconter son aventure. Si bien qu'un éditeur lui proposa d'en faire un livre. Ce qu'il fit. Le succès fut immense et s'il n'obtint pas le prix Nobel, il eut le Médicis étranger. C'était la gloire !*

## Interlude III

Allegro ♩ = 120

*Un fait nouveau calma les esprits. Un minuscule quartier de lune brilla de nouveau dans la nuit. Car l'enfant, dans sa précipitation, en avait oublié un tout petit morceau. Et la brave lune, consciente du rôle qu'elle jouait dans notre univers et avec l'aide de ses amies les étoiles, s'était patiemment reconstituée.*

## La lune est revenue

Allegro ♩ = 120

9

joie, le monde est eu - pho - rique En France en I - ta - lie, en Inde en A - mé -

9

12 *f* *mf*

rique. La bon - ne lune est là Dans le ciel é - toi - lé d'un cal-me soir d'é -

12

*f* *mf*

16 *rall. .... T°* *mf*

té Oui Oui A cha-que coin de rue dans les con-ver - sa - tions On par - le de la

16 *rall. .... T°*

*mf*

20 *f*

lune a - vec sa - tis - fac - tion

20

*f* *mf*

24

*Peu de temps après, la province de Bamadou fit sécession, proclama son indépendance et, tout naturellement, ce fut Bamadou qui fut élu Président de cette jeune république.*

## Bamadou Président

Moderato ♩ = 104

*mf*

Voi-ci Ba-ma-dou le Pré - si -

Moderato ♩ = 104

*mf*

5

dent é - lu Tout sou-ri-ant De ses blan-ches dents et il sa-lue la foule a - vec les

5

bras ten-dus En se ba-lan-çant dou-ce - ment

9

2° fois Coda

*mp*

14 *mp* Sous les vi-vats de son peuple en dé-li - re Sous les bra-vos, les chan-sons et les ri-res

14

*mp*

18 *mp* Il res-te di-gne, im-per-tur-ba-ble Son at-ti-tude est ad-mi - ra - ble, ad-mi - ra - ble

18

*mp* *mf*

23 *mp* Sous le ciel bleu, sans l'om-bre d'un nu-a - ge Tous les oi-seaux é - gren-nent leur ra-ma-ge

23

*mp*

27 *p* *mf* Coda

Pour Ba-ma-dou leur nou-veau ma-ge.

27 Coda

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

*Il fit venir l'enfant pour la cérémonie. Lorsqu'ils furent seuls, tous les deux, il lui dit :  
" Toi et moi sommes unis pour toujours par un croissant de lune" , et il éclata d'un rire joyeux...*

*Entre nous, je doute que cette histoire se soit réellement passée ainsi. Peut-être est-elle due  
à l'imagination débordante de Bamadou ? Mais, au fond , quelle, importance !*

## Finale

Allegro ♩ = 120 *mf*

Allegro ♩ = 120 Pa - pa — Ma - man — J'ai faim! A - lors. Ma-man. tu

*mf*

6 *p* *mf* *rall.* *Larghetto* ♩ = 72

viens? Je veux man-ger - je - veux-man - ger Oh! le

6 *p* *mf* *rall.* *Larghetto* ♩ = 72

10

beau crois-sant de lu - ne Ar-gen-té Et bleu - té qui luit Dans la nuit

16

Moderato ♩ = 112

*mp*

Oh! le beaucroissant de lu - ne Un pas de deux Un pas de

22

trois Des en-tre - chats chatschatschatschats

26

Chas-sé croi - sé Je-té bat - tu Tur-lu-tu - tu cha-peaupoin-

31

tu

Andantino ♩ = 100

31

*mf*

*p*

36

*mf*

Bin-go Bin-go

Allegro ♩ = 120

*mf*

La lune a dis - pa - ru, on a vo - lé la

Allegro ♩ = 120

36

*mf*

*mf*

40

*f*

lune Dans tous les quo - ti - diens c'est le titre à la "Une"

Le monde est en fo -

40

*f*

*mf*

44

*rall.*

lie par-tout c'est la pa - nique En France en I - ta - lie, en Inde en A - mé - rique

Pa -

44

*rall.*



piers, — Papiers, — Car - te d'i-den-ti-té, — Pa-piers, — Papiers, — cur - ri - cu-lum vi-tae

Et votrecarte de sé-jour. Pa-piers, — Papiers, — quit - tan-cede loyer — Pa-piers, Papiers. Gaz

é - lec-tri - ci-té La car-te de tra-vail en cours Voi-ci Ba-ma-dou le Pré - si -

dent é - lu Tout sou-ri-ant De ses blan-chesdents et il sa-lue la foulea-vec les brastendus

66 *mf* Allegro ♩ = 120

En se ba - lan-çant dou-ce - ment Le point— fi - nal— di-

66 *mf* Allegro ♩ = 120

71 *p*

sons-le sans fa-çon— Le point— fi - nal— est tou-jours en chan-sons Est tou-jourstou-jours en chan-

71 *p*

75 *mf*

sons Fi - ni— fi - ni— le conte est ter - mi-né— F. I. — N. I. — si

75 *mf*

79 *p* *mf* *f*

vous a-vez ai-mé Ap-plaudis-sez, ap-plau-dis-sez, ap-plau-dis-sez.

79 *p* *mf* *f*