

D

80

Conducteur

GRAVÉ

17 Cyprien ôte ta main de là 17

Prince Rigadin

61 avenue Albert I^{er}

La Varenne S^t Hilaire
(Seine)

Libretto de:
M^{re} Hennequin

Musique de
R. Messager

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" Cyprien ôte ta main de là "

Prince Rigadin

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Musique de A. Messager

" Overture "

Cyprien

Conducteur.

Overture

all^{to}

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music begins with a treble clef and a key signature of two sharps. The first measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The second measure contains a quarter rest followed by a quarter note D5. The third measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fourth measure contains a quarter rest followed by a quarter note D5. The fifth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The sixth measure contains a quarter rest followed by a quarter note D5. The seventh measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The eighth measure contains a quarter rest followed by a quarter note D5. There are some handwritten annotations, including a '2' above the second measure and a '2' below the eighth measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music continues from the first system. The first measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The second measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The third measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fourth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fifth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The sixth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The seventh measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The eighth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. There is a handwritten '4' below the fourth measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music continues from the second system. The first measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The second measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The third measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fourth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fifth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The sixth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The seventh measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The eighth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. There are some handwritten annotations, including a '6' below the first measure, a '4' below the second measure, and a '4' below the seventh measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music continues from the third system. The first measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The second measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The third measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fourth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fifth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The sixth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The seventh measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The eighth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. There are some handwritten annotations, including a '1' above the seventh measure and a '1' above the eighth measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music continues from the fourth system. The first measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The second measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The third measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fourth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The fifth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The sixth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The seventh measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. The eighth measure contains a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, and D6. There is a handwritten '4' below the fourth measure.

Handwritten musical score for piano, consisting of two systems of staves. The first system has two staves, and the second system has two staves. The music includes various notes, rests, and dynamic markings such as *ff*. The score concludes with a double bar line and a $\frac{4}{2}$ time signature. A blue circular stamp with the word "Revised" is visible on the right side of the first system.

Revised

$\frac{4}{2}$

This image shows a page of ten blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page. The paper is aged and yellowed. There is a small number '2' written in the top right corner of the first staff. The page is otherwise empty of any musical notation or text.

passé

Chalourdin

N° 1

Replique: Je me méfiais donc de
ce brusque changement.

Est-ce Ju-lien ou Sébas-tien. Est-ce Vin-

Avec un de tes amis
évidemment, mais lequel?

passé

cent ou Gaë-tan? Est-ce De-nis? Henri? Sou-is? Est-ce Nes-tor ou bien Vic-

tor? Ou Fri-dé-ric? ou Lu-do-ric? Emma-nu-el ou Ra-pha-

-él? Est-ce Ro-ber-t ou bien Du-ber-t ou La-tur-nin ou Va-len-

12/3

tin ? ou For-tu - né ? ou Bar-na - bé ? Il y en a pour tous les

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. The lyrics are "tin ? ou For-tu - né ? ou Bar-na - bé ? Il y en a pour tous les". The piano accompaniment is written on two staves (treble and bass clefs) and also contains four measures. It features chords and moving lines in both hands, with dynamic markings 'f' and 'p'.

gout, des blonds des châ - tains et des roux ! De tout' grandeur et de tout

The second system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. The lyrics are "gout, des blonds des châ - tains et des roux ! De tout' grandeur et de tout". The piano accompaniment is written on two staves (treble and bass clefs) and also contains four measures. It features chords and moving lines in both hands.

poids . Elle n'a - vait qu'émbar-ras au choix. Choisissez si vous voulez. C'est ni ju -

The third system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. The lyrics are "poids . Elle n'a - vait qu'émbar-ras au choix. Choisissez si vous voulez. C'est ni ju -". The piano accompaniment is written on two staves (treble and bass clefs) and also contains four measures. It features chords and moving lines in both hands.

-lien, ni Sé-bas - tien, C'est pas tin - ceul, ni Ga - é - tan, C'est pas de -

The fourth system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. The lyrics are "-lien, ni Sé-bas - tien, C'est pas tin - ceul, ni Ga - é - tan, C'est pas de -". The piano accompaniment is written on two staves (treble and bass clefs) and also contains four measures. It features chords and moving lines in both hands.

-nis, Hen-ri, Lou-is! C'hest pas Neo-tor, C'hest pas Ric-tor! Ni fré-sé-

The piano accompaniment for the first system consists of two staves. The right hand plays a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

ric, ni Lu-do-ric! Em-ma-nu-el ou Ra-pha-él! C'hest pas Ro-

The piano accompaniment for the second system continues the musical texture. It features a mix of chords and melodic fragments in both hands, maintaining the rhythmic and harmonic style of the first system.

bert. Pas plus qu'hu-berk! Ni cla-tur-nin ni Va-len-tin! Ni Gor-tu-

The piano accompaniment for the third system includes a dynamic marking of *f* (forte) in the right hand. The accompaniment continues with a steady flow of chords and melodic lines.

né, ni Bar-na-bé! Le plus re-sant eu ré-ri-té, ce n'est pas

The piano accompaniment for the fourth system concludes the piece. It features a dynamic marking of *p* (piano) in the left hand. The final chords and melodic phrases are clearly defined.

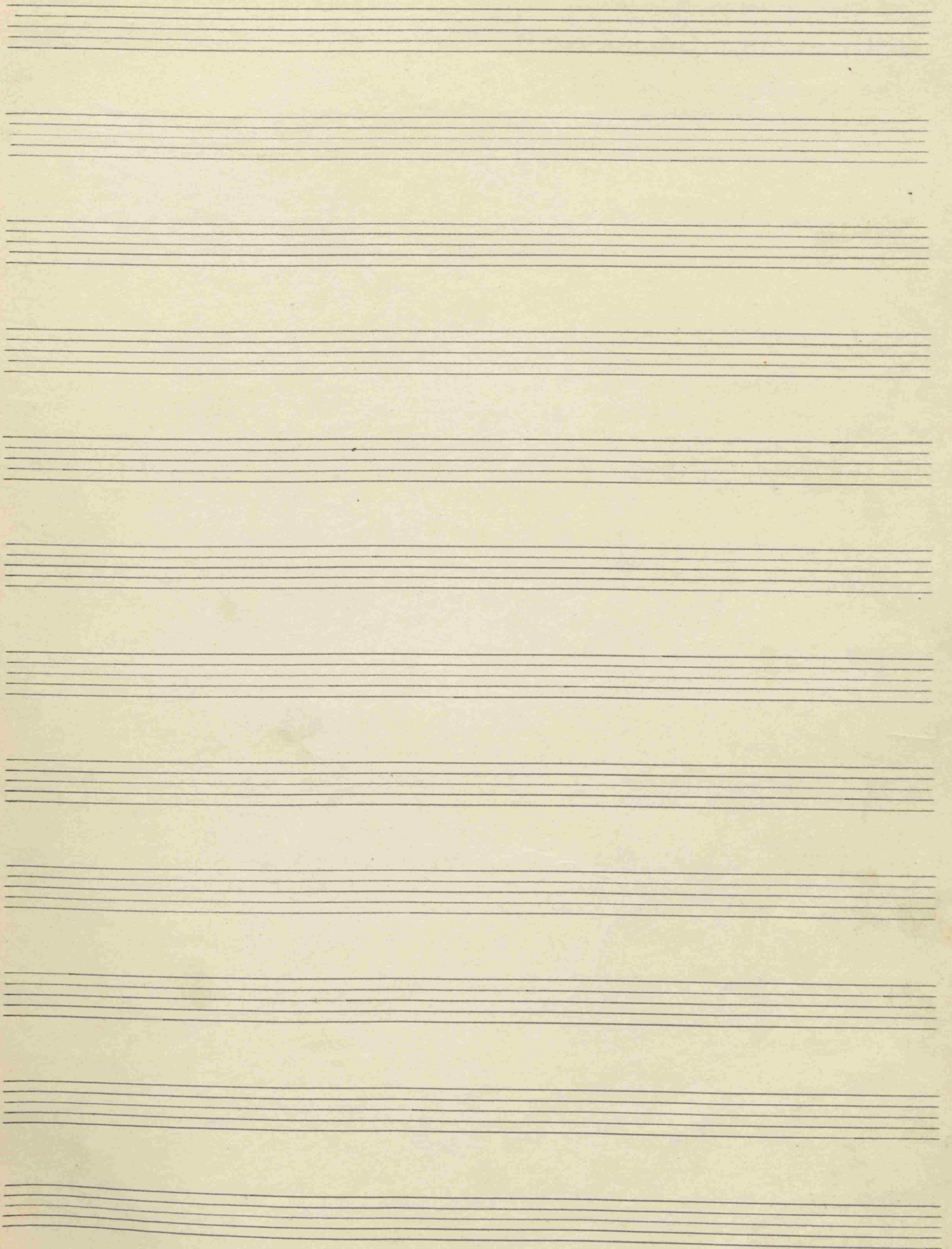
tant s'être trom-pé que l'a-voir qu'on est fait co - en ! Gar

The first system of the handwritten musical score consists of two staves. The top staff is a vocal line with lyrics written below it: "tant s'être trom-pé que l'a-voir qu'on est fait co - en ! Gar". The bottom staff is a piano accompaniment with two staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The piano part features chords and melodic lines that support the vocal melody.

un hommi' qu'on n'a ja-mais vu !

The second system of the handwritten musical score also consists of two staves. The top staff is a vocal line with lyrics: "un hommi' qu'on n'a ja-mais vu !". The bottom staff is a piano accompaniment with two staves. The music continues in the same key and time signature. The piano part includes some dynamic markings like "p" and "f", and a "rit." marking. There are some handwritten annotations and corrections in the piano part, including a large scribble at the end of the system.

Five empty musical staves are provided at the bottom of the page, intended for further musical notation.



Replique -
Il était à ramasser à la
cuillère. Ma femme est
une gaillarde.

M^{me} Noullanvert.

Chant

Mon

Handwritten musical notation for the first system. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'all^o'. The piano accompaniment is in bass clef with a 2/8 time signature. There are three red double slashes above the vocal line, indicating a continuation from the previous page. The system ends with a double bar line and a fermata.



Sieur dans les bras de la dame... Monsieur brule tout feu tout flam... Et quand Monsieur
dame le soir s'ingénie a lui rendre un peu d'énergie... Elle voudrait bien

Handwritten piano accompaniment for the second system, consisting of two staves in bass clef with a 2/8 time signature. The music features a steady eighth-note bass line and chords in the right hand.

rall..... tempo.
rentre chez lui... il est étout ramé flappé... A ma dame qui se tourmente... De lui
c'est naturel faire un petit tour au système vel. Vains et forts il reste impassible. Il a

Handwritten piano accompaniment for the third system, consisting of two staves in bass clef with a 2/8 time signature. The music continues with a consistent rhythmic pattern.

voir l'air si fa...ti... que... Il rép... pond d'une voix languissante: j'ai fait du footing/j'ai mar-
tant flambé le gre-din Chez sa belle en fait d'combustible Il n'a plus qu'un p'tit mar-

Handwritten piano accompaniment for the fourth system, consisting of two staves in bass clef with a 2/8 time signature. The system concludes with a double bar line and a fermata. There are some handwritten numbers (6, 4, 3) below the staves.

Rall.....

ché..... Il ré... pond d'une voix languissante j'ai fait du footing j'ai marché.
gotin chez sa belle en fait d'combustible. Il n'a plus qu'un p'tit margotin.

6

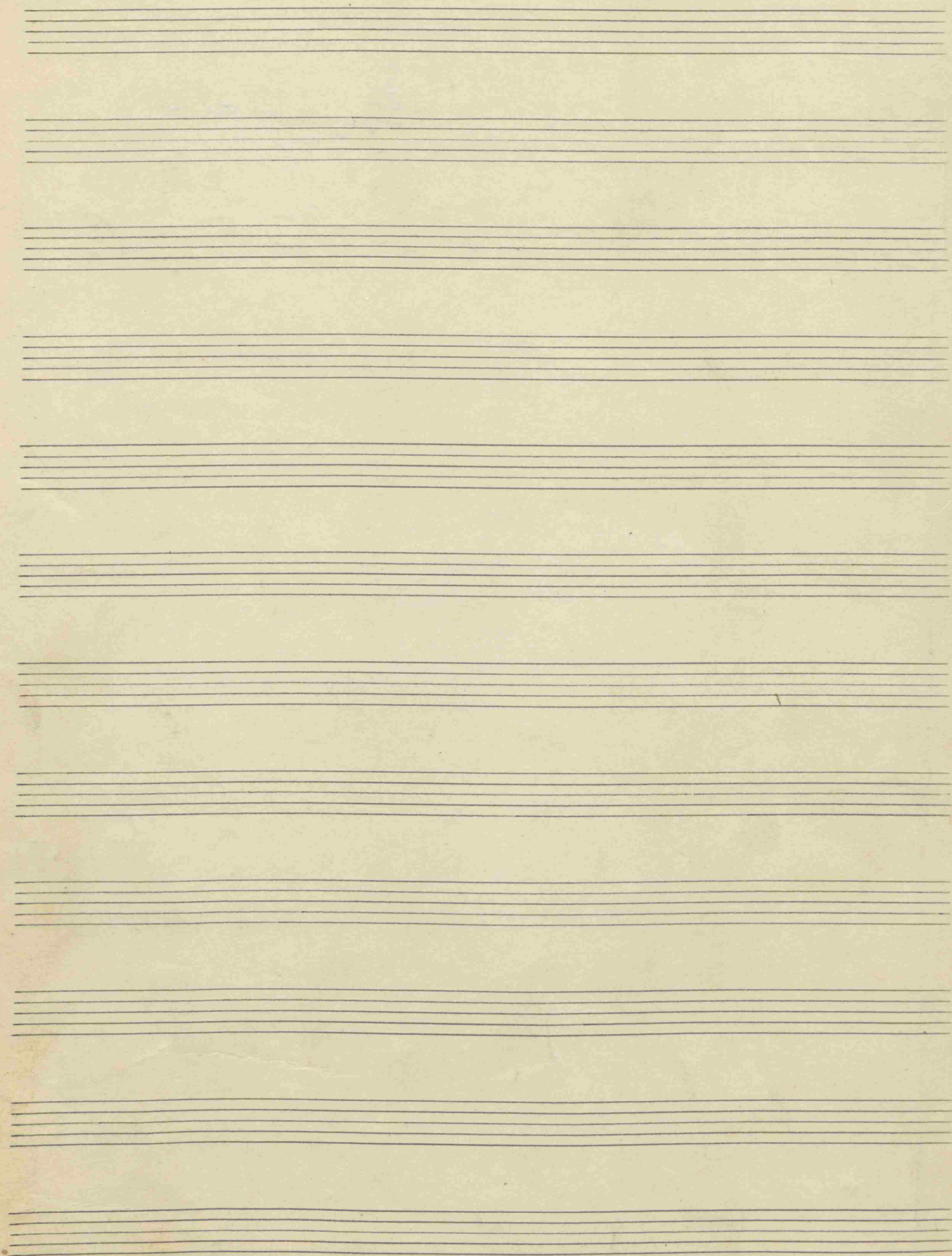
Ma....

1^{re} fois. 2^{de} fois.

fin.

12

7



Réplique. En Cuk de poule.

Duetto. n^o 3

Chanson!

La levette - du - Mon
2 Chœur - va!

M^{me}
Mouillanfert

Chalourdin
Rigadin

M^{me} Mouillanfert

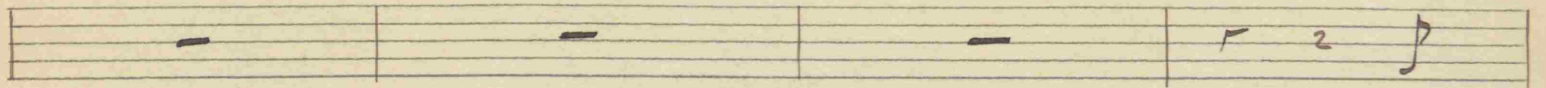
signe

- 1 M^{me} M
- 2 Chalourdin
- 3 Rigadin

3 comp.

était au-berbe d co-quel se Si-ri-er des Ca-pu-les
un jour que la mou-ve pas-sait, de
deux se mou-vaient de cho-grin d'hand ils se firent un beau ma-lin

tail -
qui



3 de no-tre mort par-le-ra? On vien fra pas un o-pi-er!

le fine ch. mu- seau poin-tu, La le-met-to des mon-tai-gu-
 la le-met des Mon-tai-gu- se re-gar-tirint d'un air e-mu-

deux a-raient, en ch'aus fi-dèles, d'leurs maître é-pou-sé les que-relles
 vous deux par-ta yer ma niche, d'vous d'vous fi-dèles comm' un co-qui.
 l'u-ni-vers, mon trou qui nous souv'is Qu'qui d'vous, nous bé-tes que les hommes

pre-mant la poutre d'es-cam-pette Ils par-tirint la queue en l'air -
 depuis leur plus ten-dre en l'ance Ils s'a-e-gar-taient en obiens d'fa-
 leur plus dé-t la pau-vrette A par-tirint d'un air e-mu-

(aboiements feroes)

- ien
li
pet

ce - (cui
te! aboiements brutes et lanjouera
foyaux)

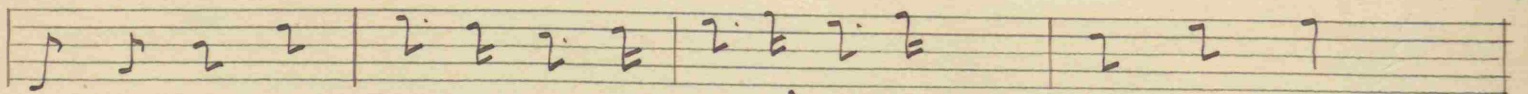
Les
a-

P

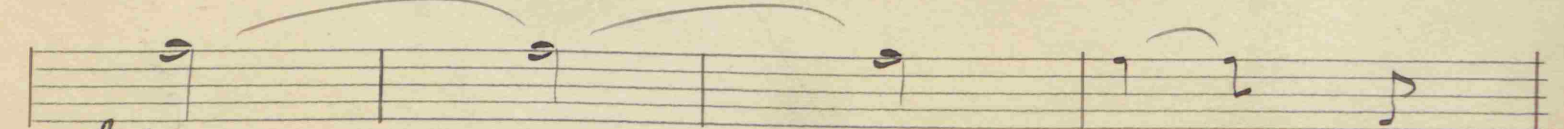
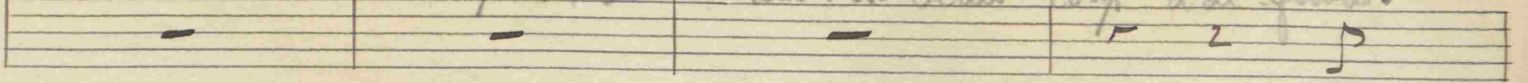
3

Ca - pu - les c'ok bien con - nu, a - vaient dans l'nez les mon - tai - gu, Les
mes ju - vette et Ro - me - o, ce fut la le - vette et l'a - bot, A
ju - vette et si Ro - me - o, E - taient par - tis comm' les ca - bots, man

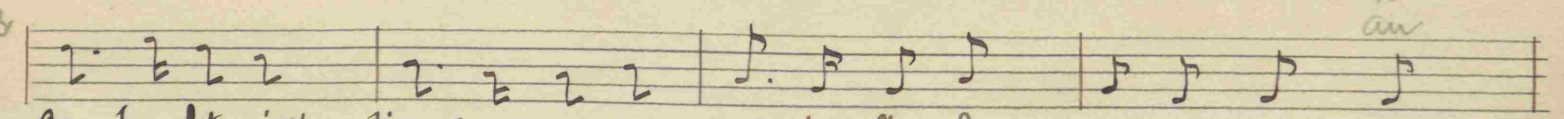
6



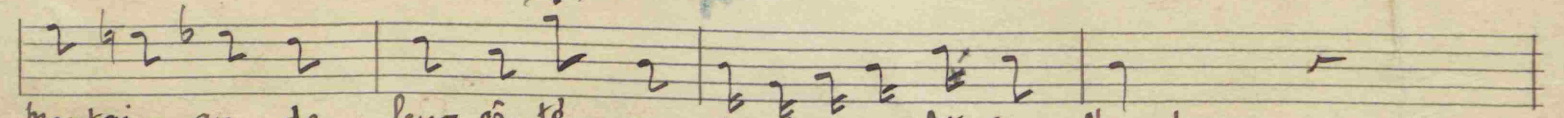
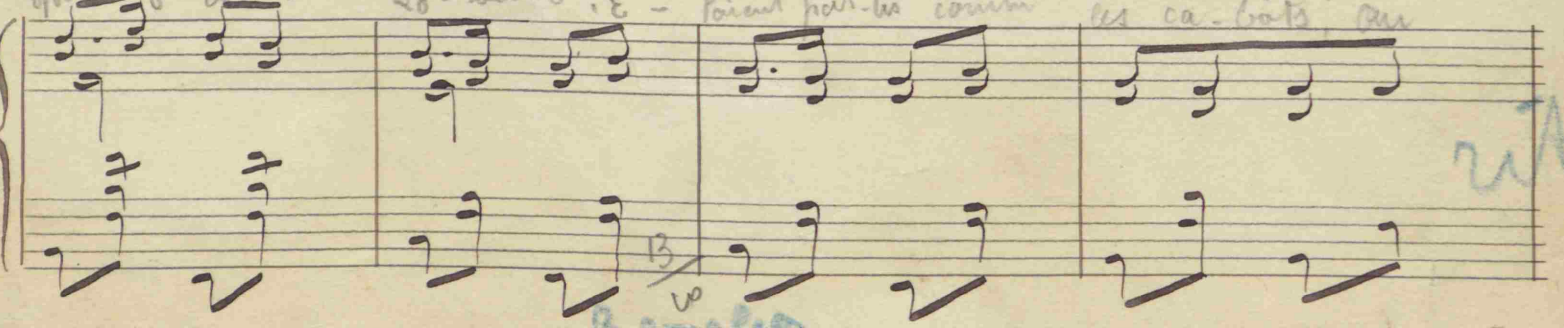
Mon-tai-gu de leur cō-té a-vaient les ca-pu- - lots dans l'nez
mon, a-mour grand les les très, plai-gneux, les en-fants et les chiens



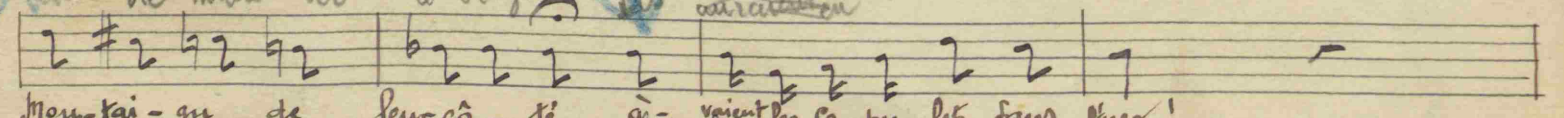
ab !



Ca-pu-let, c'est bien con-nu a-vaient dans l'nez les Mon-tai-gu, Les
ja-botte, belle et Ro-mi-o, Ce fut sa le-vrette. d'ca-bot, A



Montai-gu, de leur cō-té, a-vaient les ca-pu-lots dans l'nez !
mon, a-mour grand les les très, plai-gneux, les en-fants et les chiens



Mon-tai-gu, de leur cō-té a-vaient les ca-pu-lots dans l'nez !
mon, a-mour grand les les très, plai-gneux, les en-fants et les chiens



après le 3^e Couplet.
al. And.
rit

Finishing

lento

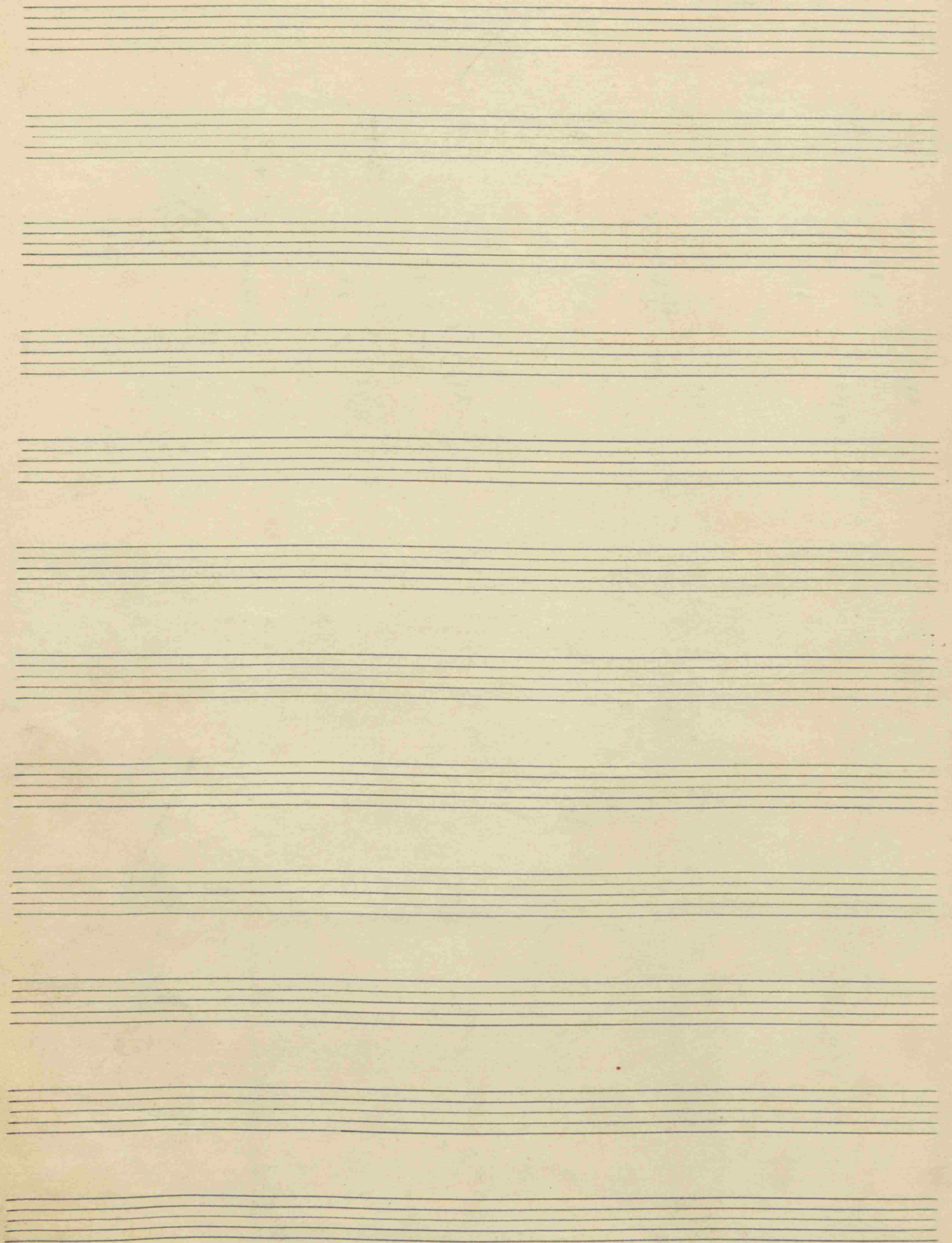
Coda

lento

2^e Couple -
 Rig- Or, un jour qu' l'Amour passait
 Le lézard des capulots -
 mouil- Et la lezette des montaigne
 Regardèrent d'un ail ému.
 Rig- Si vous v'niez partager ma nich'
 j'vous s'rais fidèl' comme un caniche
 mouil- N'y pensons pas dit la pauprette
 A cause du papa d' Juliette
 (Aboiement triste & languoureux)
 mouil- Après Juliette et Roméo,
 Ce fut la lezette et l'cabot
 Amour, Amour, quand tu les tiens
 Plaignons les enfants et les chiens!
 mouil- Ah!
 Rig- Après Juliette et Roméo,
 mouil- Ah!
 Rig- Ce fut la lezette et l'cabot
 Amour, Amour, quand tu les tiens
 En. Plaignons les enfants, et les chiens!

3^e Couple -
 mouil- Tous deux se mourraient de chagrin
 quand ils se disaient un beau matin
 Rig- Qui de notre mort parlera?
 On n'en fera pas un opéra!
 mouil- Et l'univers nous montrons q' nous sommes
 Quoiq' chiens, moins bêtes que les hommes
 Rig- Et broyant la poudre l'escampette,
 Ils partiront la queue en trompette!
 (Aboiement joyeux)
 mouil- Si Juliette et si Roméo
 étaient partis comm' les cabots,
 Au lieu de mourir à vingt ans
 Ils auraient eu beau coup d'enfants!
 mouil- Ah!
 Rig- Si Juliette et si Roméo
 mouil- Ah!
 Rig- étaient partis comm' les cabots
 En. Au lieu de mourir à vingt ans
 Ils \oplus al coda

12/11



Réplique: Je croyais à l'amour.
 Ah! les femmes.
 Ah! les hommes. **Duo.**

no 4

M^{me}
 Moulleuvert

Chalourdin
 Rigadin.

ad. lib: récit

Quel souve- nir, hé- las vient tor- tu- rer mon

Je le revois en-

cœur, et l'emplir jusqu'au bord d'une - sombre - douleur

cor, l'infâ-me se gre din

Et moi je la re- vois la fem- me Ri- ga- din!

Chalourdin

2

10/12

4

11


de-espoir au rage, O fu-nes-te pré-sage, Pour.

mf

nir in-fer-nal et ma-tri-mo-ni-al! Pour.

M^e de Valse.

quai se-nir i-ci nous tor-tu-ter ain-



comme vous il é-tait en cal' son mon Gas-



12/14

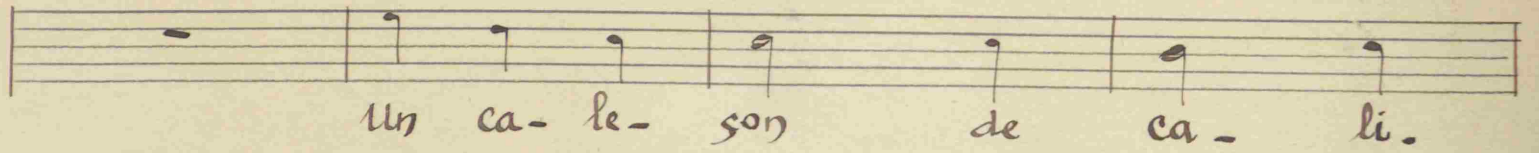
ton!



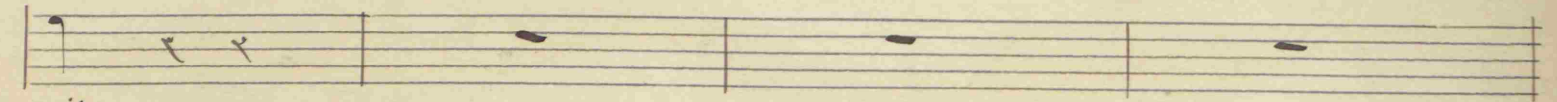
comme vous elle é-tait en che-mise ar-thé-



5b



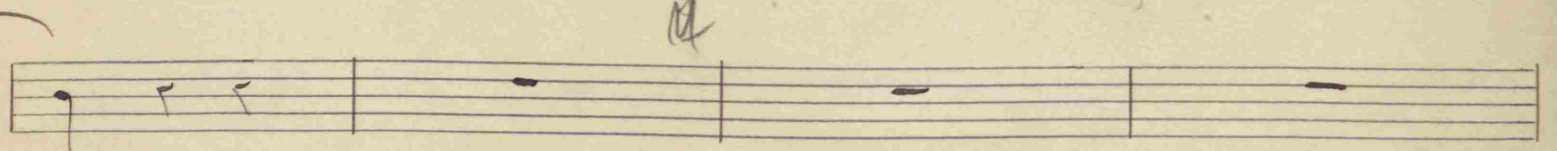
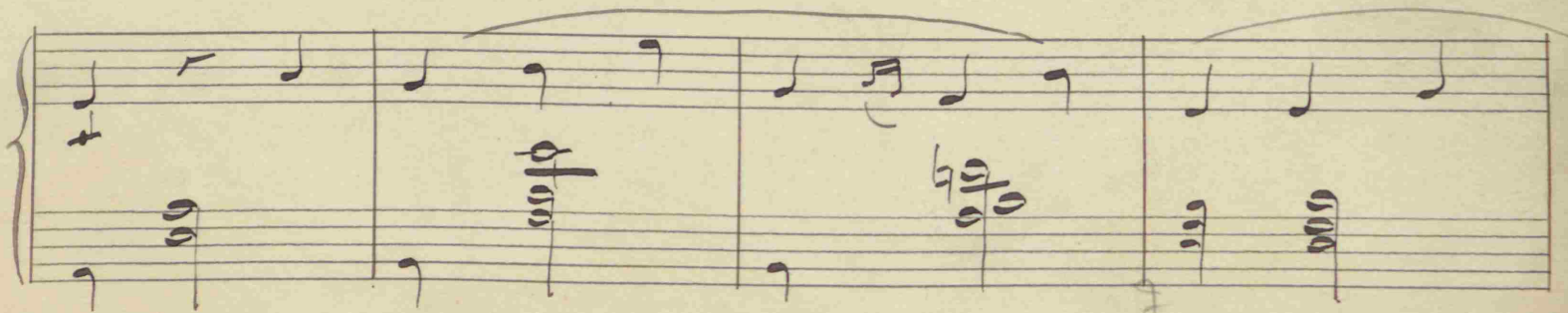
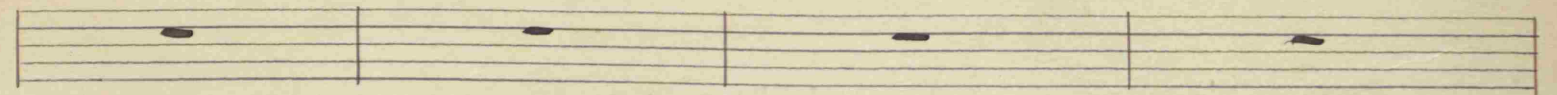
Un ca-le-son de ca-li.



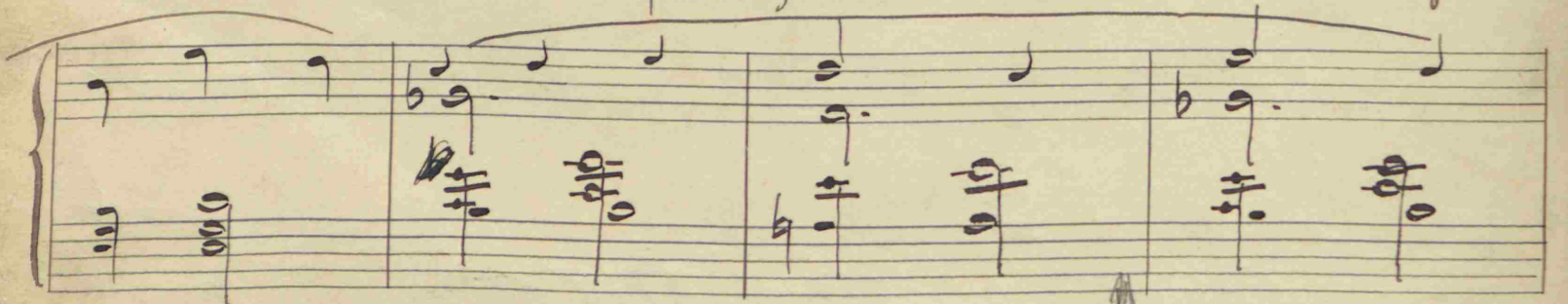
- mise



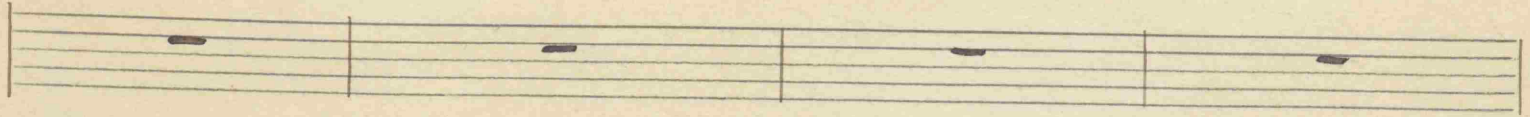
coh ek ray-é comm' un ber-lin-got



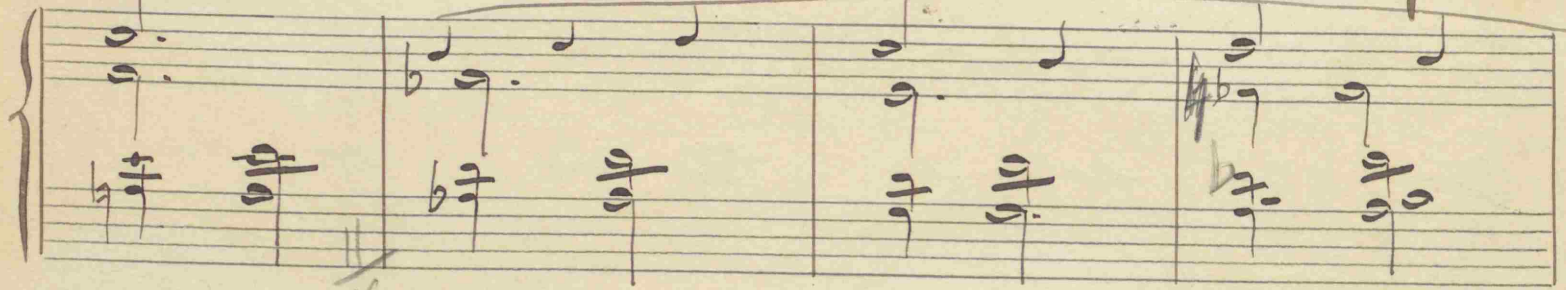
Sur son front pâle elle a-jait



W^b



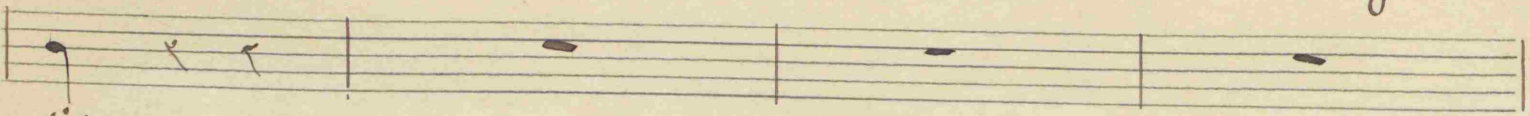
mis En fait d'ou-ronn' des bi-gou-



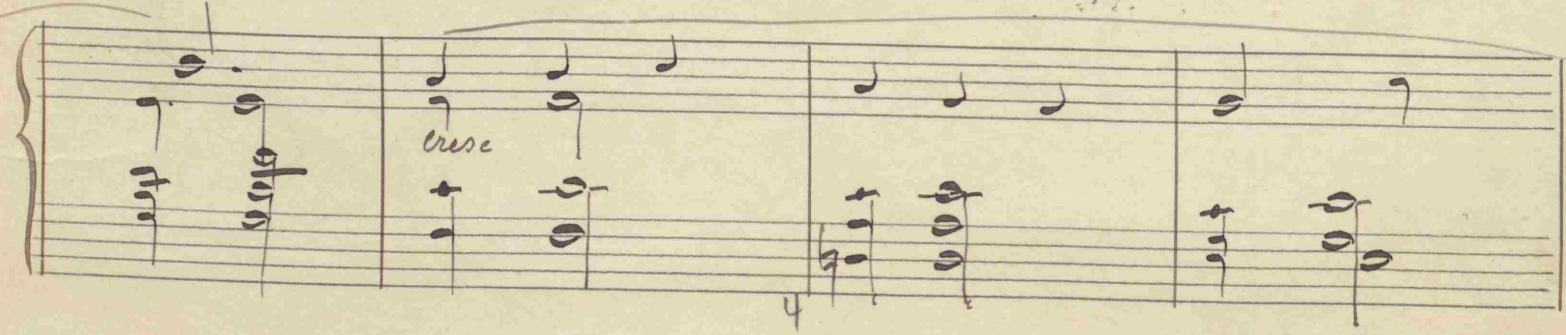
15



Plein' d'in-no-cence et de can-deur, je



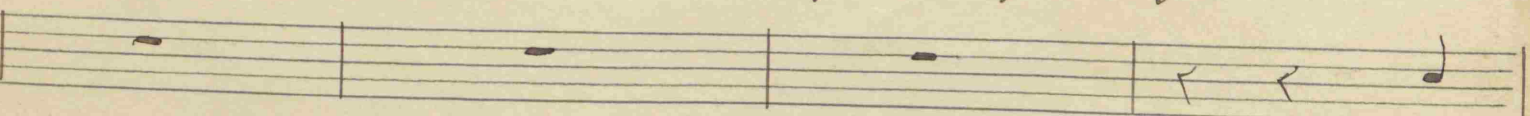
dis



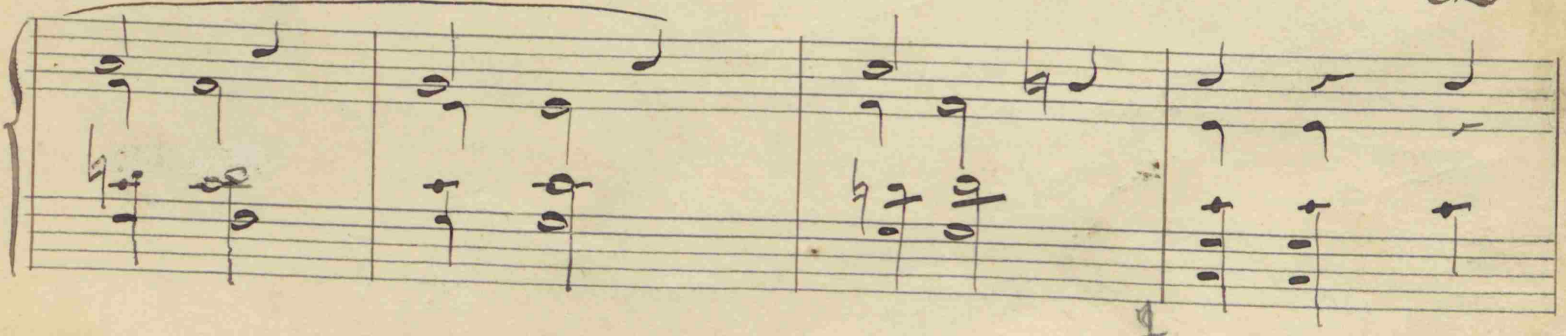
trise



trem-blais sans sa-voir pour-quoi



Et



f

W 7

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line consists of quarter notes with lyrics underneath. The piano accompaniment includes chords and single notes.

mal- gré ma- bouil- lante ar- deur moi

The piano accompaniment for the first system, showing chords and melodic lines in both hands.

11/16

The second system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line consists of quarter notes with lyrics underneath. The piano accompaniment includes chords and single notes.

je trem- blais de res- ter coi!

The piano accompaniment for the second system, showing chords and melodic lines in both hands.

The third system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line consists of quarter notes with lyrics underneath. The piano accompaniment includes chords and single notes.

C'est le mo- ment em- bar- ras-

The piano accompaniment for the third system, showing chords and melodic lines in both hands. A piano (p) dynamic marking is present.

5

47

sank, On ne dit rien on se re-gar-

de. En sou-ri-ant en rou-gis

sank, on est é-mu jus-qu'à la gar-

47

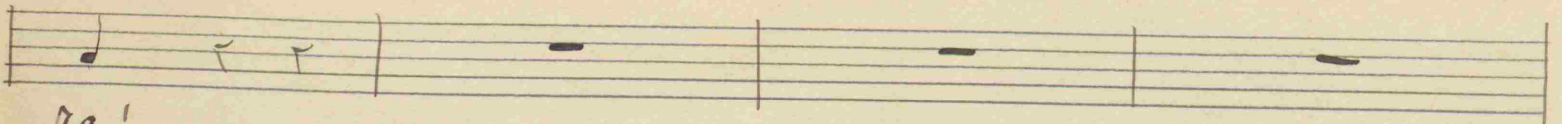
de et c'est char - mant !

je m'ap - pro - chai ré - so - lu - ment -

(s'approche d'elle)

Il s'ap - pro - cha d'la mêm' ma - niè -

47



re!

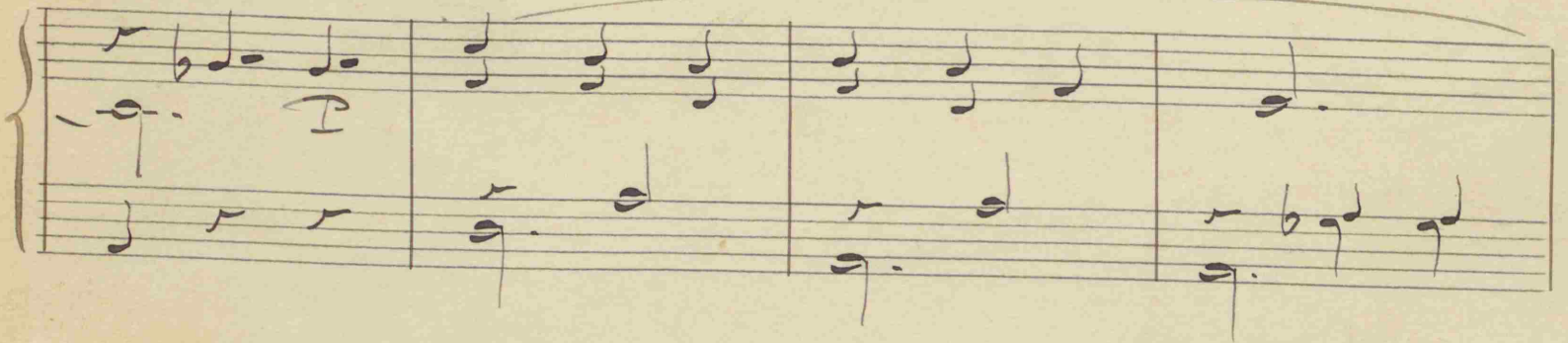
(Il la prend dans ses bras)



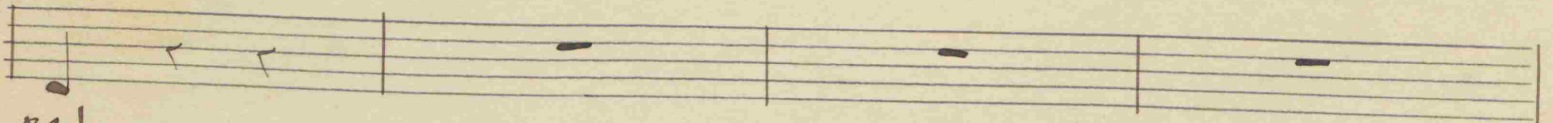
Dans mes bras la pris ten-dre-mont-



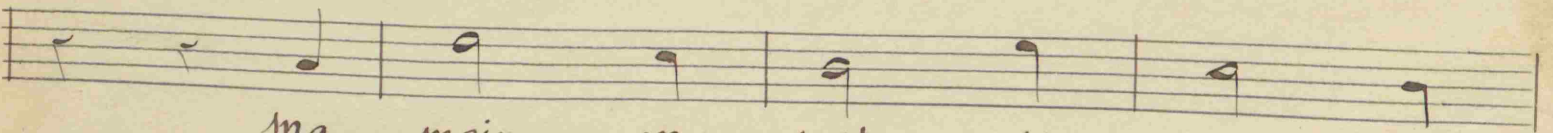
ma-main m'a-sait dit: l'ais' toi fai-



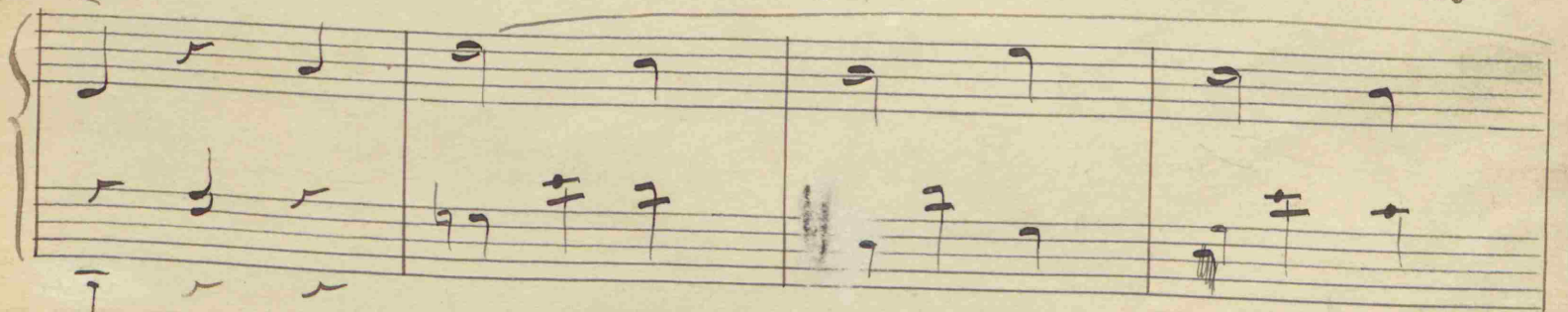
4



re!



ma-main ex-perte et ca-res



44

-sante al-lait, ve-nait du haut en

Et j'en di-sais tout fré-mis-

bas

cres-.....

sante: ah! pour-çu qu'il ne s'ar-rê-t pas!

✍

46

(même jeu)

A single musical staff containing several measures of music, including rests and quarter notes.

Ciel! qu'avez vous?

(tragique)

A single musical staff containing several measures of music, including rests and quarter notes.

mon Dieu! Sei-gneur!

Piano accompaniment for the first system, consisting of two staves with chords and melodic lines.

A single musical staff containing several measures of music, including rests and quarter notes.

Ciel! qu'avez vous?

A single musical staff containing several measures of music, including rests and quarter notes.

mon Dieu! Sei-gneur!

Piano accompaniment for the second system, consisting of two staves with chords and melodic lines.

11/20

A single musical staff containing several measures of music, including rests and quarter notes.

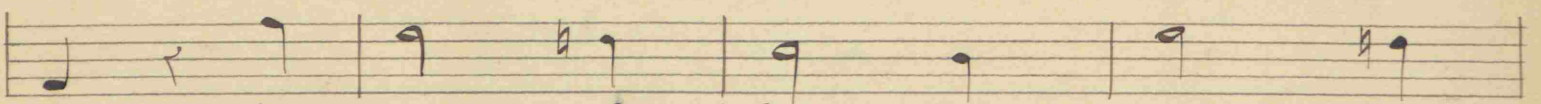
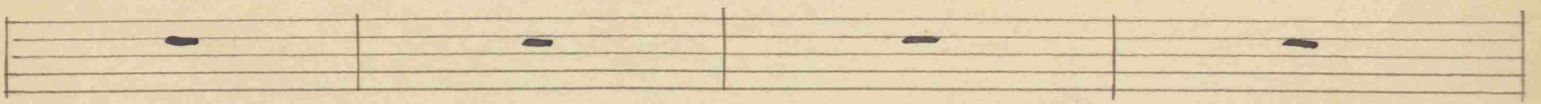
(gaiement)

A single musical staff containing several measures of music, including rests and quarter notes.

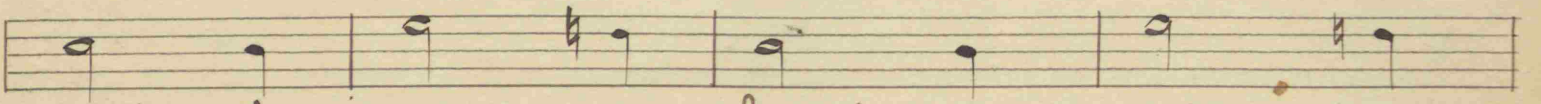
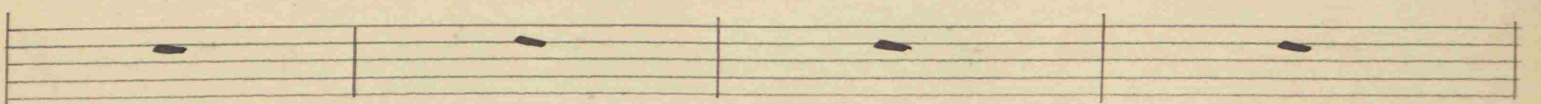
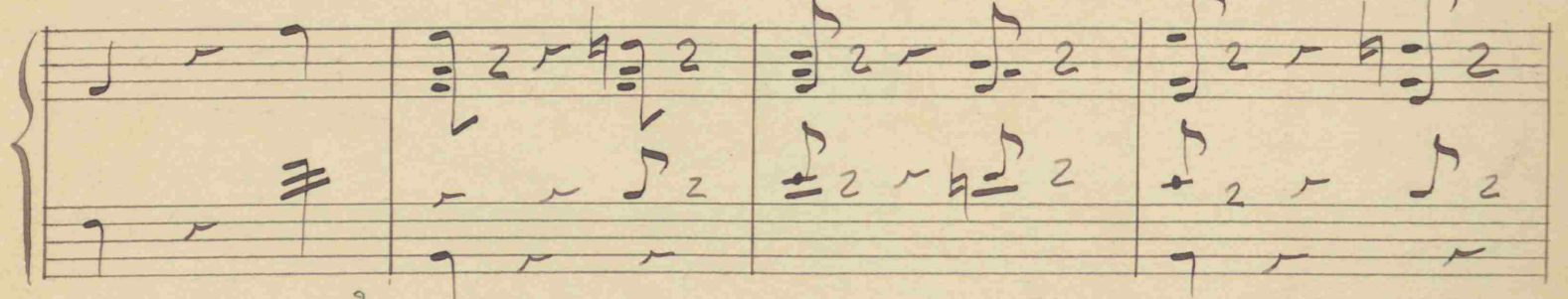
ah! quel - le beau! c'est doux! c'est

Piano accompaniment for the third system, consisting of two staves with chords and melodic lines.

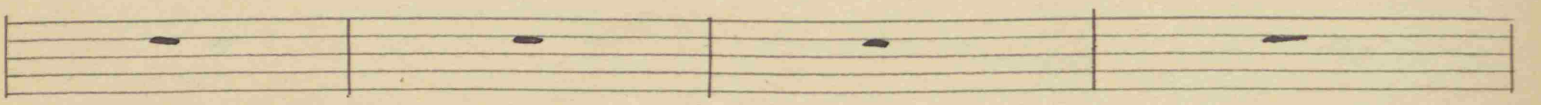
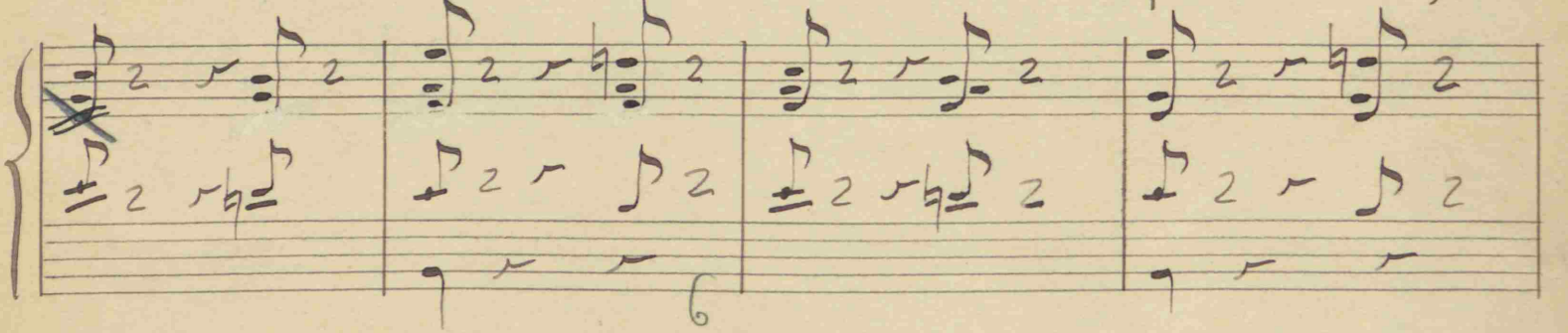
43



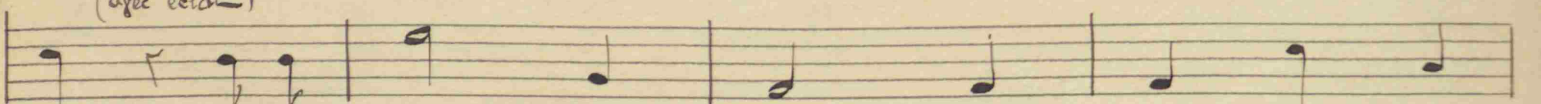
jours! c'est un re- jours! et quels con-



jours! c'est un re- jours! et quels con-



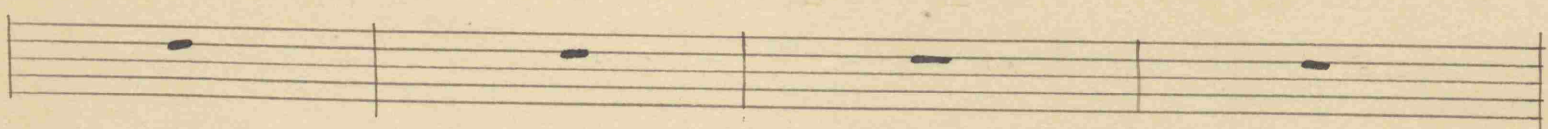
(avec éclat)



jours! Orthé- mis' n'a pas u- ne peau comm'



47



Sa, An-thé-mis' n'a pas ce-ke gor-ge

12
21



là! elle est faite, hé-las — comme un é-cha-
rall.

(tragique)

mon Dieu! Sei-gneur!
(même jeu)

las! Ciel!

Tempo.

44

mon Dieu! Sei-gneur!

qu'a-vez vous? Ciel!

ah! quel bai-ser! C'est

qu'a-vez vous?

doux! C'est doux! Le prit finis-son court

48

tout le long! de petit fris - son court

6

(Avec éclat)

tout le long! Gas - ton ne sait pas em -

9

bras - ser comm' ça! non Gas - ton n'a pas de

Wb

Rall.....

es bai - sers là ! Et em - brasse moi - dà, comm' un

rall....

au - ver - gnah un

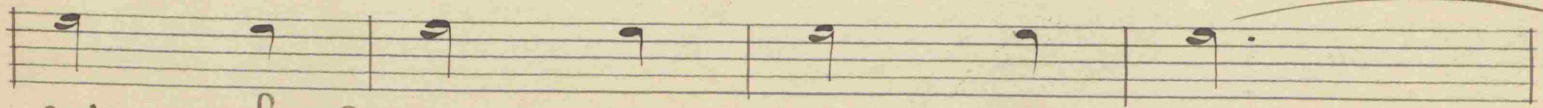
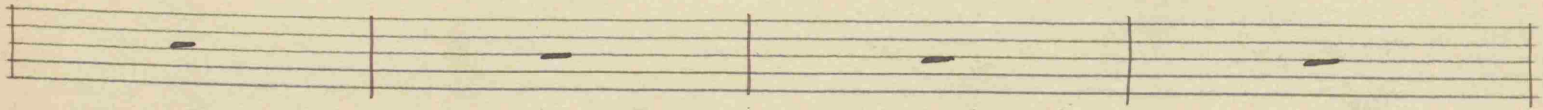
à Tempo.

un au - ver - gnah !

au - ver - gnah !

Et voi - là donc par

Wp



qui, touchera ! on est trom- pa



24



C'est le mo- ment en- bar- ras-



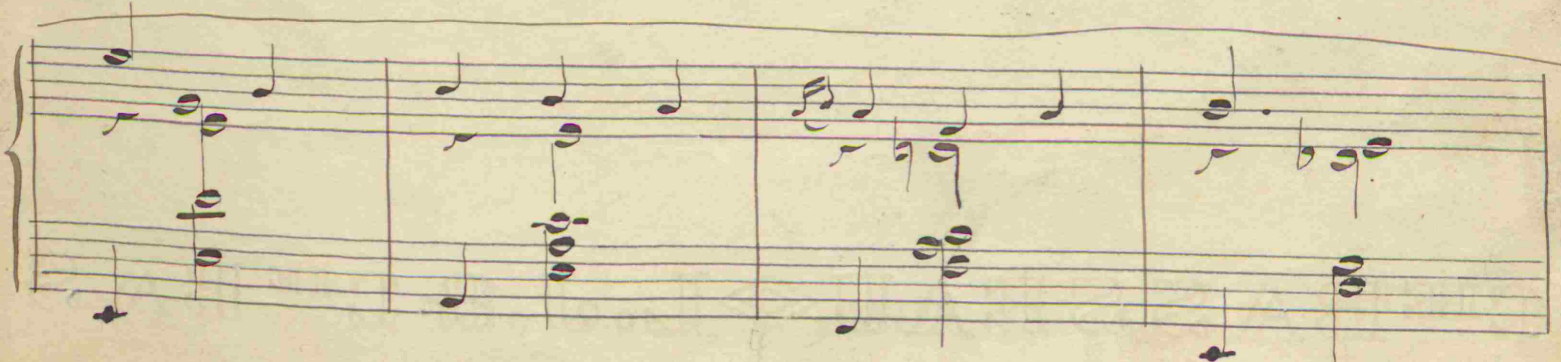
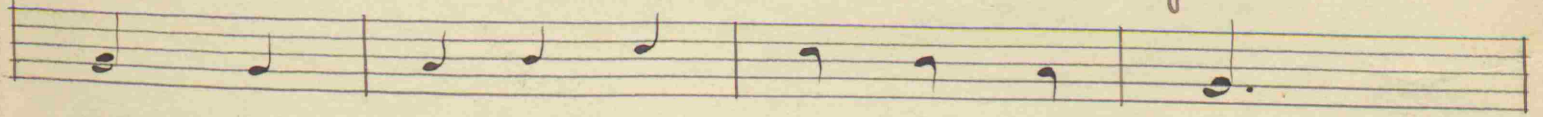
C'est le mo- ment



4



sant, on ne dit rien on se re- gar -



Wb

de. En sou-ri-ant en rou-quis-

sant, on est é-mu jus-qu'à la gar-

12/25

de! Et c'est char-mant!

hp

trinep

C'est le mo-ment em-bar-ras-sant! On

ne dit rien, on se re-gar-de

Rall

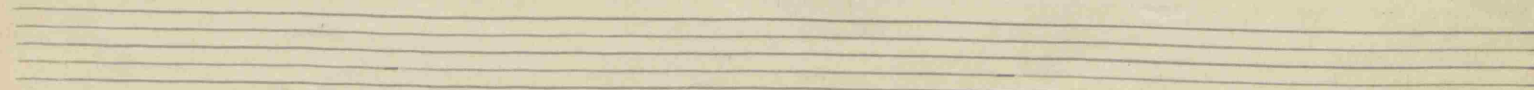
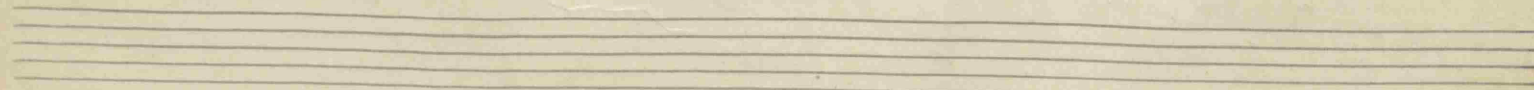
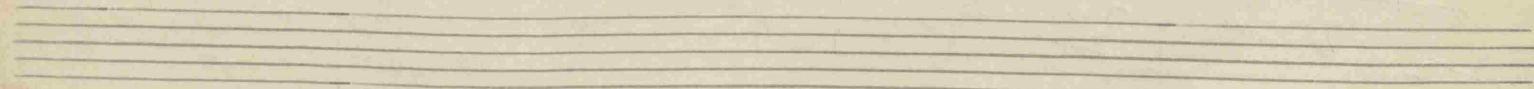
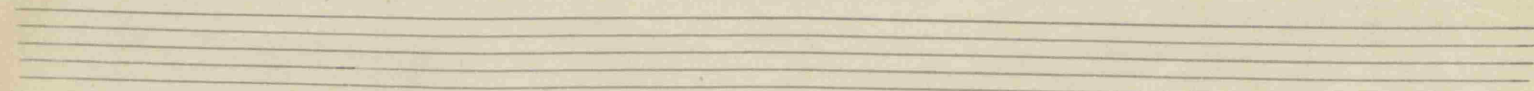
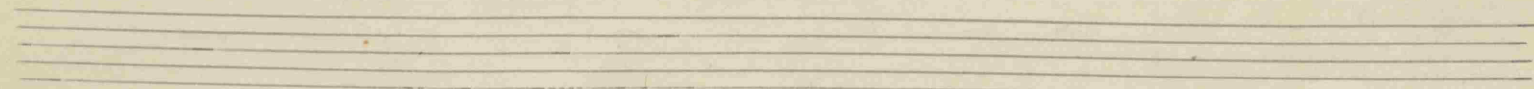
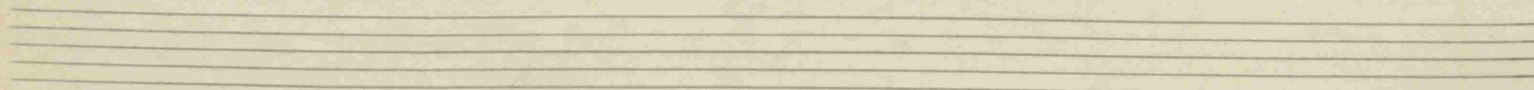
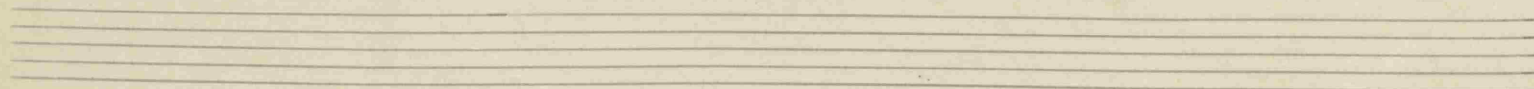
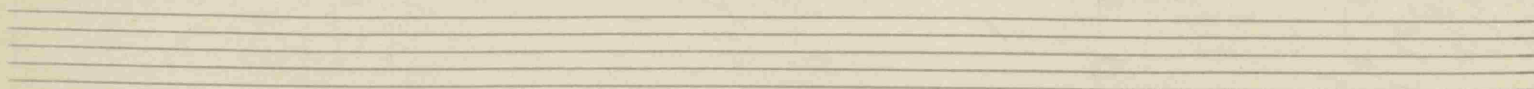
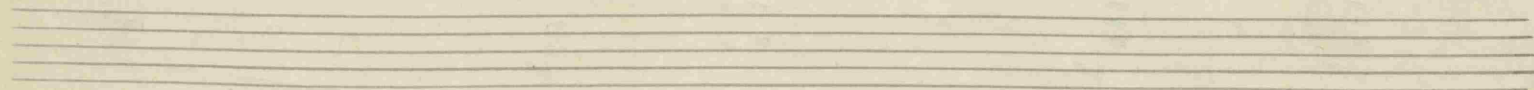
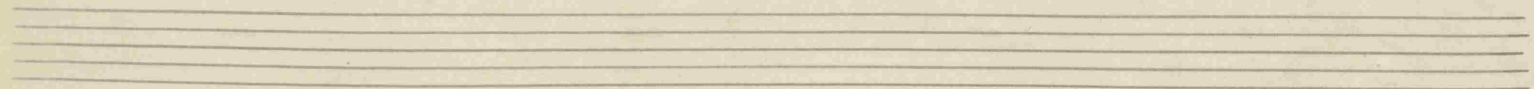
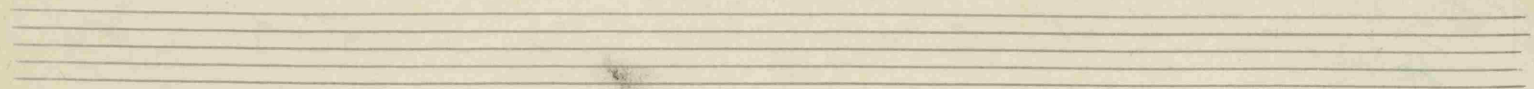
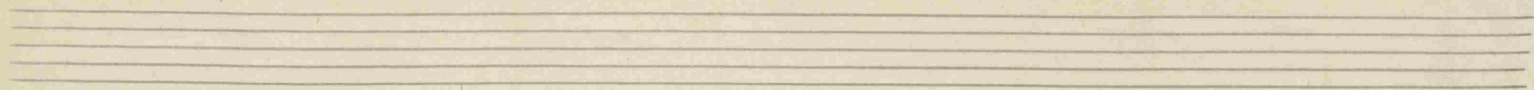
En sou-ri-ant En rou-gis-sant on

WB

est é-mu jus-qua' là gar - des Ek

rull

c'est char-mant.



= Faites nous chercher un taxi. Couplet Final =
Inutile je vous emmène dans

no 5

Mme Mouillenvert Le mien.

All: V. vive.

Chalourdin
Rigadin.

Rigadin

All: V. vive

Gar - tons pour les go - lies Ber-

Le Rigissens
Bresilien
omissaire

All: V. vive

Mme Mouillenvert.

Pin - ces da femme et mon ma-

gi - res

Rép:

Mme M.

ri

le com-mis-saire est bien gen-

Rigadin.

Dans le tas-i du Com-mis-saire

11
28

Mme M.

-til!

Qu'il est gen-til le Com-mis-

Rig. Chal

Qu'il est gen-til le Com-mis-

Rig. Bril. Comain

Qu'il est gen-til le Com-mis-

- Saire! C'est un bras' ty - pe c'est un

- Saire! C'est un bras' ty - pe c'est un

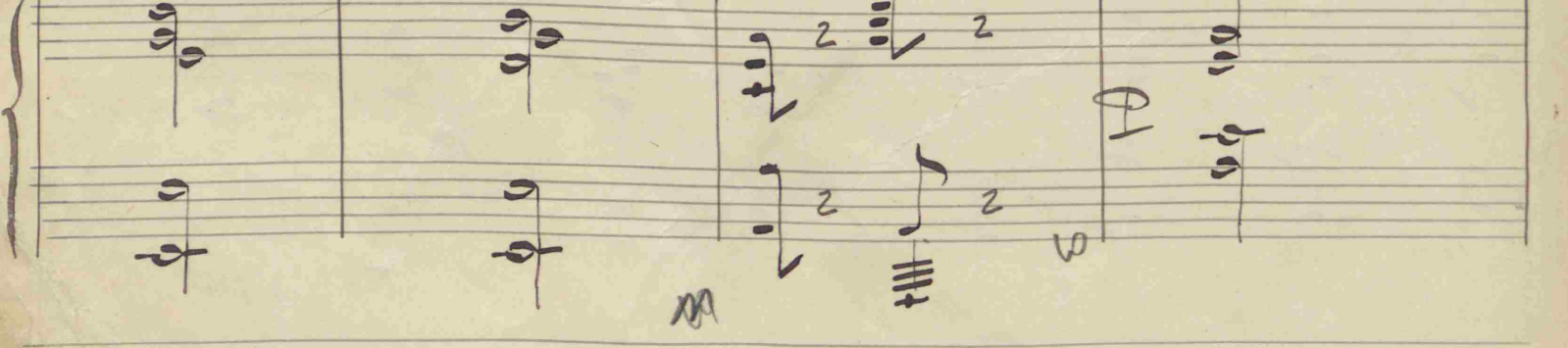
- Saire! C'est un bras' ty - pe c'est un



fré — — — — — re. Chalourdin
ad. lib. Rigadin.

fré — — — — — re. Mais a - rank

fré — — — — — re.



M^{me} M.

ε -

d' Monter en au-to É-cou-tez tous de bas en haut

Empres Reg. Brés. Com air

ε -

13
99

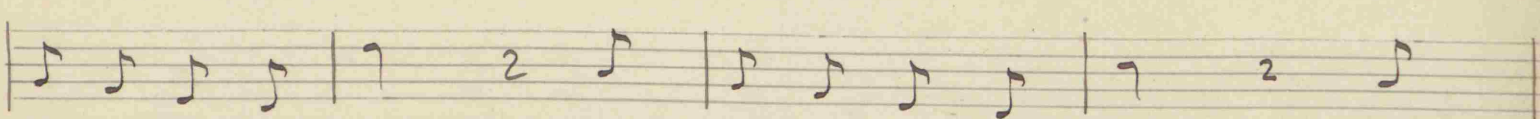
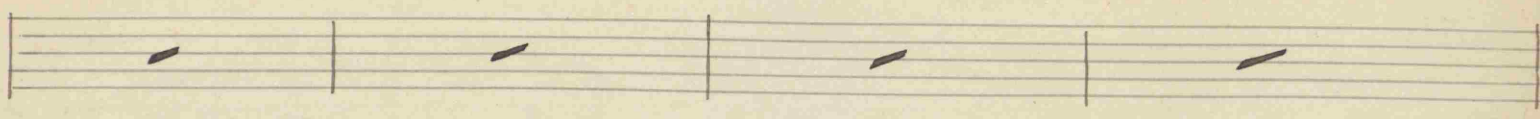
cou - tez tous de bas en haut

Regain Chaloupin

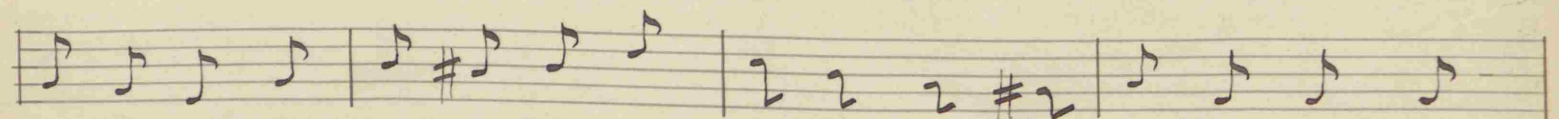
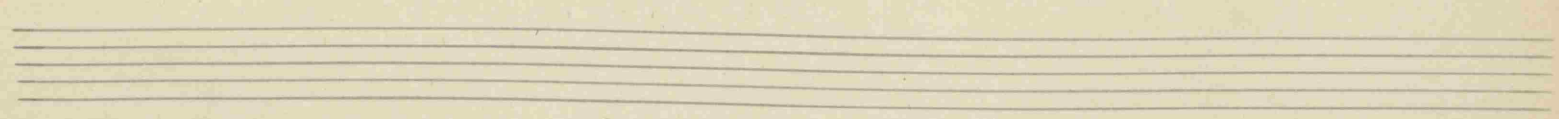
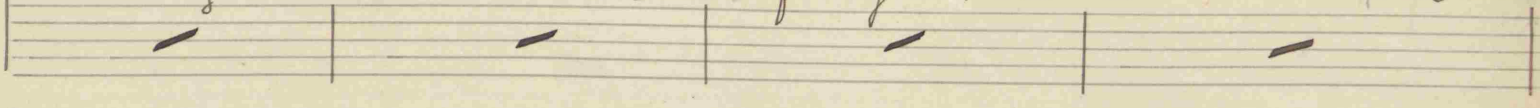
Quand Si

cou - tez tous de bas en haut

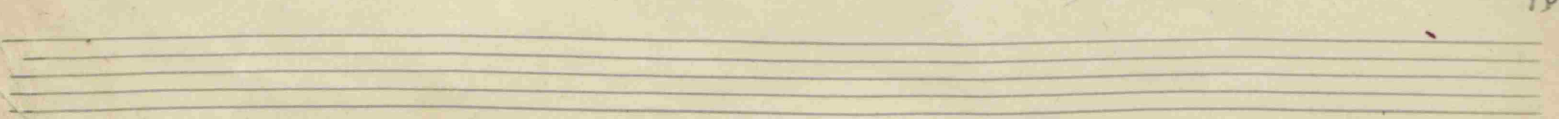
Haut

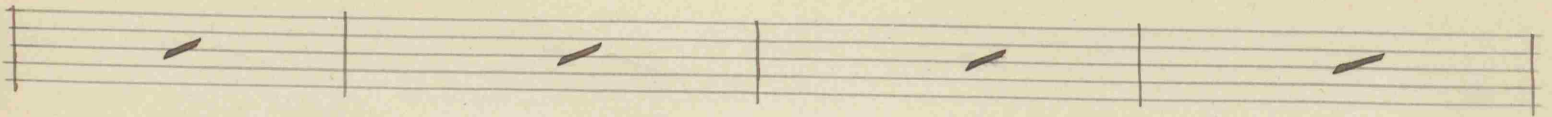


~~Tous i- rez au Ci...~~ ~~Quand vous irez au né...~~ ~~Quand~~
 Vous Voulez aus- si Voir le fla- grant dé- li Sui

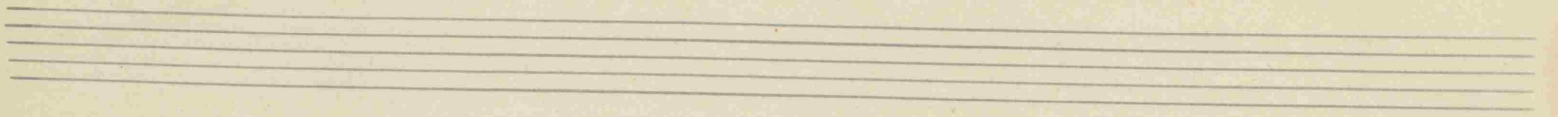


~~Tous i- rez au ma.~~ ~~Quand vous i- rez au ei- né- ma,~~ ~~Ero yez en~~
 Ver vous en ta- xi En Voiture en cheval, en mé- tro, Vous gē- rez

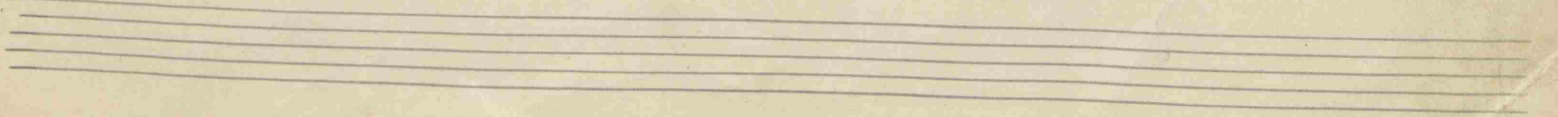


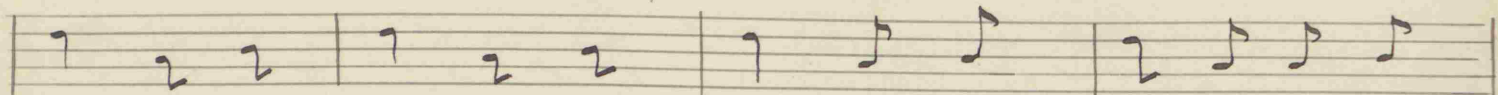
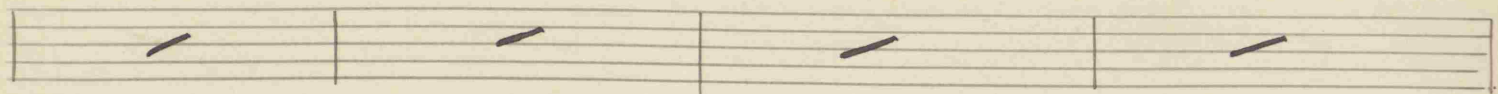


mon es- pi- ri- ence al- lez tou- jours de pré- fé- ren- ce où
passage vers in vit' C'est moi qui paie, mais Vergez vit- te Et.

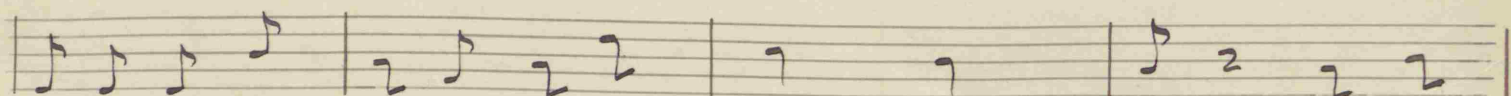
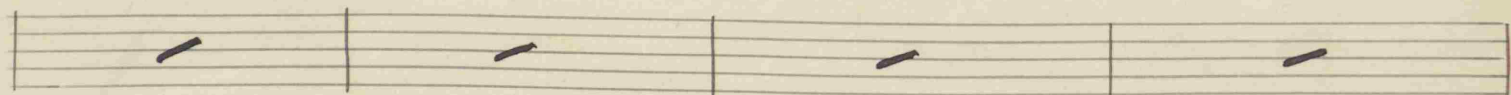
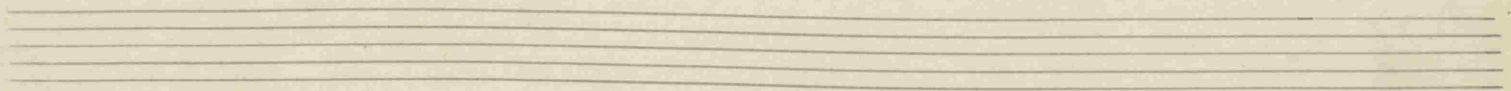
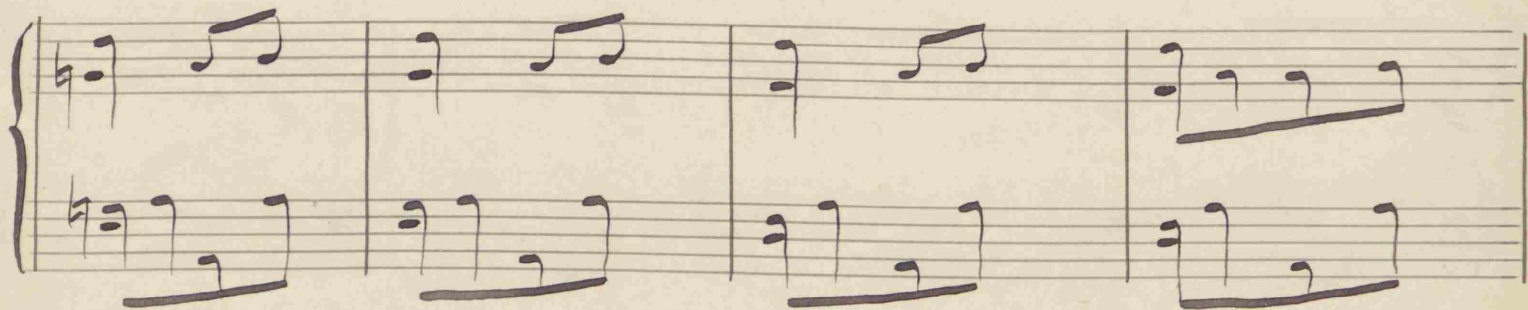
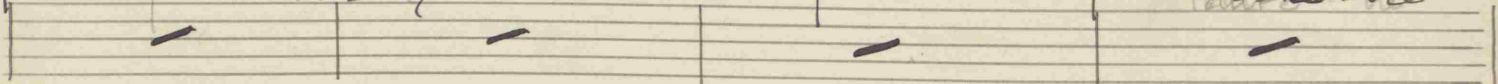


bon pro- jet- te sur l'é- cran Le pro-
 la mo- ra- le la voi- cie on Il faut

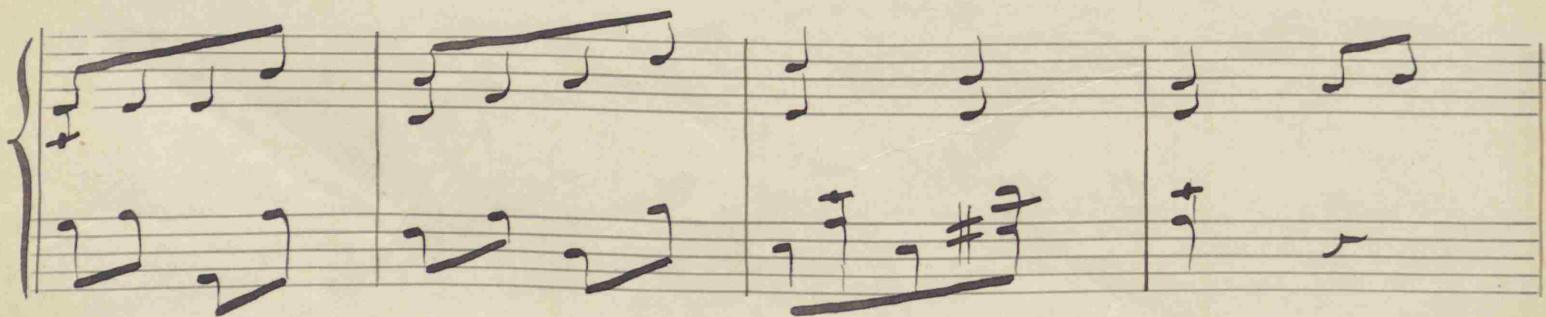
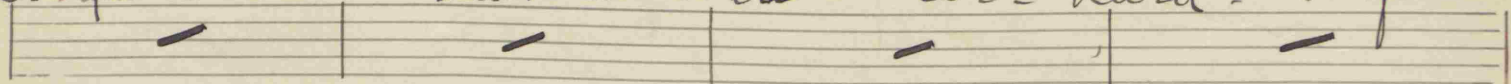




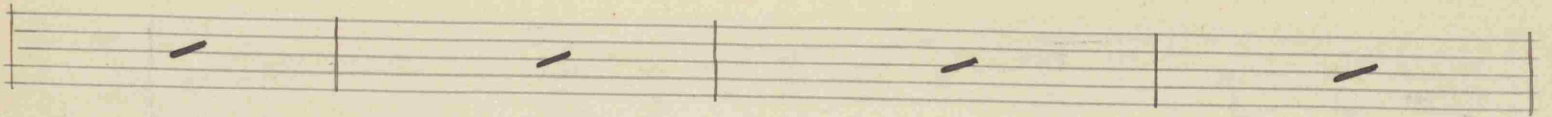
~~fil é fé-gant se sou-ri-re di-rin de ce bon~~
 pour être heu-reux Com-men-ter pri-mo par par être



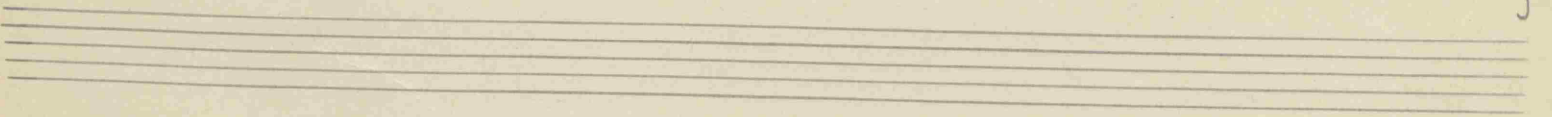
~~ri, de ce bon ga, de ce bon Ri-ga-din! Se pro-~~
 cor-par-é the ward Faut d'abord être cor-ward! Il faut



12/10/18



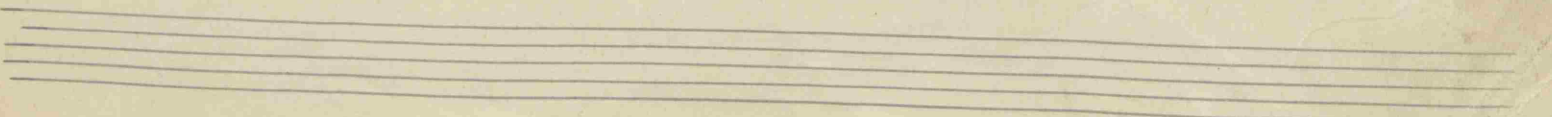
fil é - lé - gant de sou - ri - ce di - vin, de ce bon
 pour être heu - reux ~~Com~~ bien cer, pri - mo, par Par é - tre



Mme M.

Ri, de ce bon ga, de ce bon Ri - ga - din
 cor, Par é - tre nard tout d'abord éti' cor - nard

Quando
Quando
Quando



~~Vous i-rez au ci...~~ ~~Quand vous i-rez au né,~~ ~~quand~~
 Vous voulez aussi voir le flagrant dé-lit Sur.

~~Vous i-rez au ci...~~ ~~Quand vous i-rez au né.~~ ~~Quand~~



13
32

~~Vous i-rez au ma, Quand vous i-rez au ci-né-ma, Cro-yez en~~
~~vez les en ta-xi~~ ~~En voi-ture a ch'val en mé-tro; N'vous gê-nez~~

~~Vous i-rez au ma, Quand vous i-rez au ci-né-ma, Cro-yez en~~
~~vez les en ta-xi~~

5

mon es-~~pe-ri~~ enco al-~~lez~~ tou-jours de pré-~~fé-~~rence ~~Où~~
 pas il vous in-~~vit'~~ l'ort lui qui paie, mais ve ney vit! ~~Et~~ ~~Et~~

mon pas je vous in-~~vit'~~, C'est moi qui

mon es-~~pe-ri~~ ence al-~~lez~~ tou-jours de pré-~~fé-~~ron-~~ce~~ Où

39

l'on pro-~~jet~~ te sur l'é-~~cran~~ se pro-
 la mo-~~ra-~~le la Ver-~~ci~~ Il faut

l'on pro-~~jet~~ - te sur l'é-~~cran~~ se pro-

5

Cous

fil é-lé-gant se sou-ri-re di-
 pour être heureux Commen-^{tin} cer, pri-mo, par Par é-tre

8

Ri, de ce bon ga, de ce bon Ri-
 cor, Par é-tre hard, Oui, par é-tre ga-din, se pro-
 cor-nard! Il faut

11
84

fil é-lé-gant de sou-ri-re di-
 pour être heureux Commen-^{tin} cer, pri-mo, par, Par é-tre

3

Ri de ce bon ga, de ce bon Ri-
 cor, Par é-tre hard, Oui, par é-tre ga-
 cor-

6

dim!
-hard!

Rudman

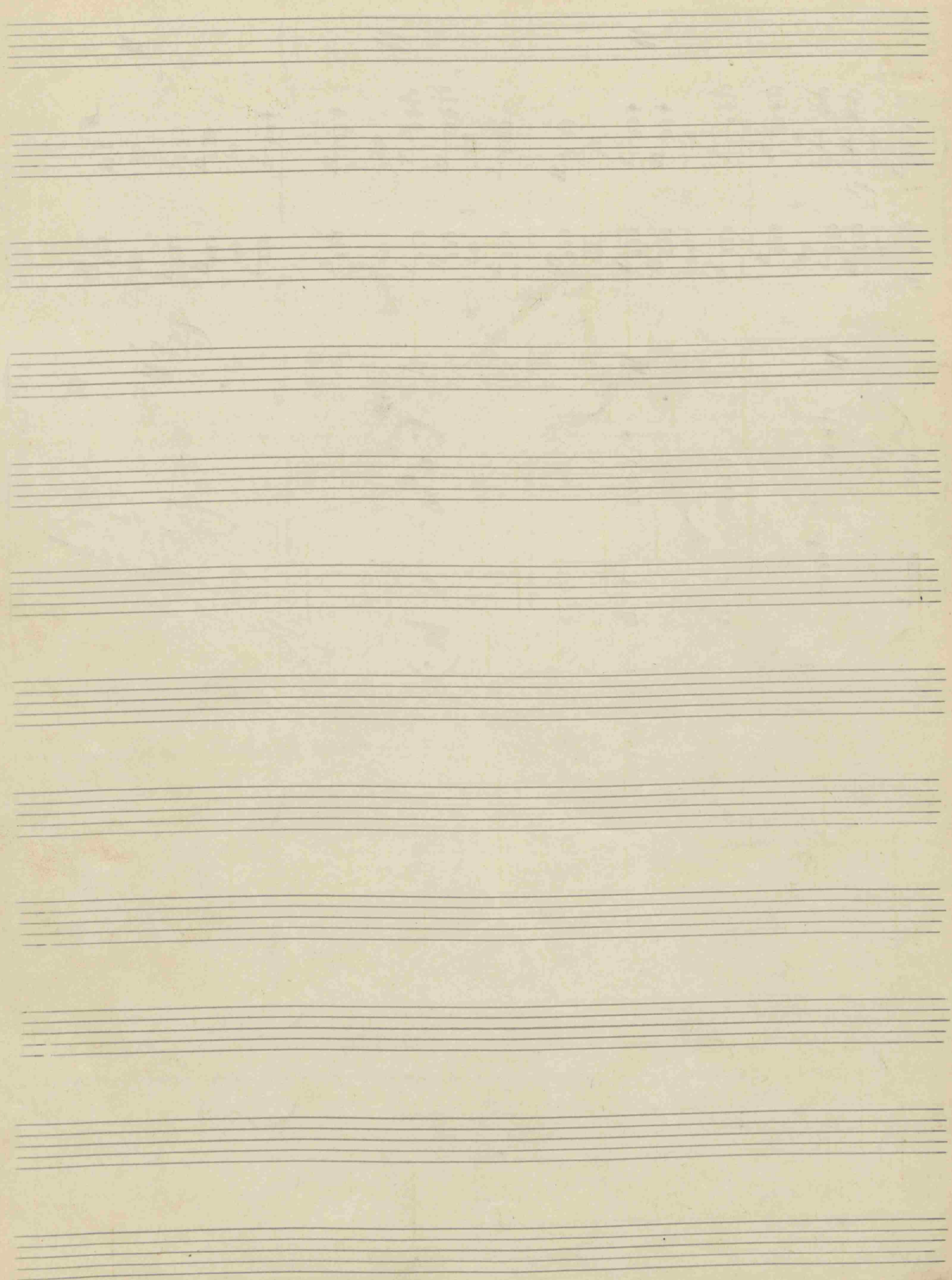
ff

9

Fin.

Fin de la Piece

L. 30



134-75

