Merveilleuses et Gigolettes

Ballet-Pantomime en 2 Actes & 3 Tableaux

de JULES JOUY & JACQUES LEMAIRE

Musique de

Louis GANNE

PRIX NET: 6 Fr.

PARIS, ENOCH & Cie, Editeurs, 27, Boulevard des Italiens

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Merveilleuses & Gigolettes

Ballet-Pantomime

en 2 actes et 3 tableaux

DE

Jules JOUY & Jacques LEMAIRE

Musique de

LOUIS GANNE

Prix net : 6f. Price 4/- net

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A mon ami

E. Marchand

Louis Ganne

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MERVEILLEUSES ET GIGOLETTES

BALLET-PANTOMIME

en 2 actes et 3 tableaux

de

JULES JOUY et JACQUES LEMAIRE

Musique de

LOUIS GANNE

Représenté pour la 1re fois aux Folies-Bergère le 21 Décembre 1894

(Direction MARCHAND)

PERSONNAGES

1er ACTE :	La Guimard (1ère Danseuse)	Mmes CAMPANA
	Un officier galant (travesti)	CORRENTI
	Une danseuse (la Colombe)	SBERNA
	La Grassini	CIRIAC
	Mme Récamier	ALICE GAILHARD
	Mme Tallien	A. de VALCAP
	Barras (travesti)	SERGINE
	Bonaparte	MM. DUVELLEROY
	Un muscadin ridicule	EUGÉNIO

Membres du Directoire, Officiers de l'armée d'Italie, Muscadins, Merveilleuses, un petit nègre, domestiques.

2e ACTE :	La Môme Chrysanthème	Mmes JEANNE LAMOTHE
	Jeanne de Marbeuf	MERCÉDÈS I
	Alice Chambiges	GAUTHIER
	Le beau Polyte	MM. EUGÉNIO
	La terreur de Romainville	LAURENT
	1er conscrit	CRESSONNIER

Gigolos, Gigolettes, Conscrits, Gardes municipaux, Garçons.

3e TABLEAU : La Parisienne ..... Mme ALICE GAILHARD

Mise en scène et chorégraphie de Mme MARIQUITA.

Costumes de LANDOLFF, décors d'AMABLE et GARDY.

Chefs d'orchestre : L. DESORMES et H. HAMBURG.

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Pour les parties d'orchestre et les représentations en France et à l'étranger, s'adresser à MM. ENOCH & Cie Editeurs-Propriétaires pour tous pays.

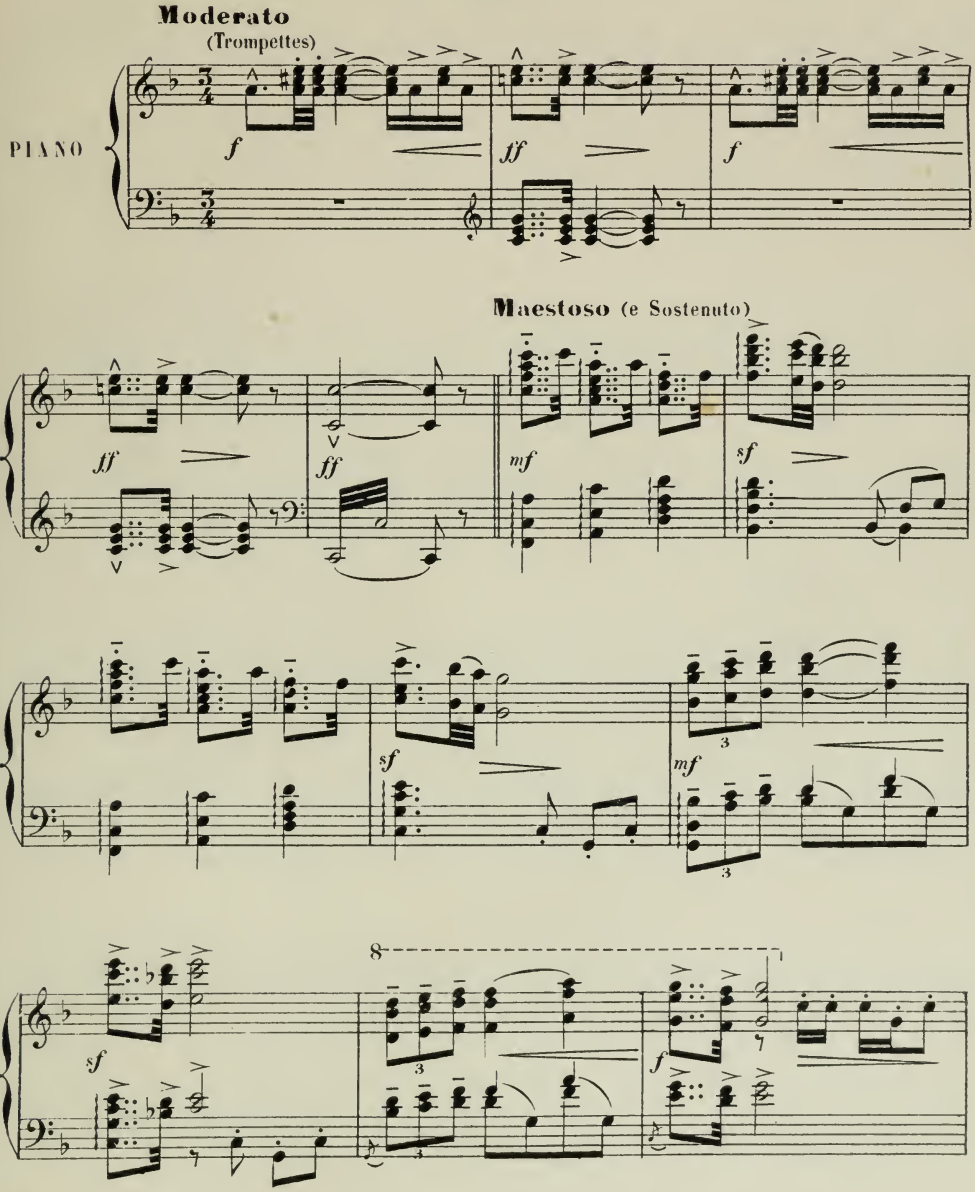
MERVEILLEUSES ET GIGOLETTES

BALLET-PANTOMIME EN 2 ACTES ET 3 TABLEAUX

Scénario de
Jules JOUY et Jacques LEMAIRE

Musique de
LOUIS GANNE

Prélude



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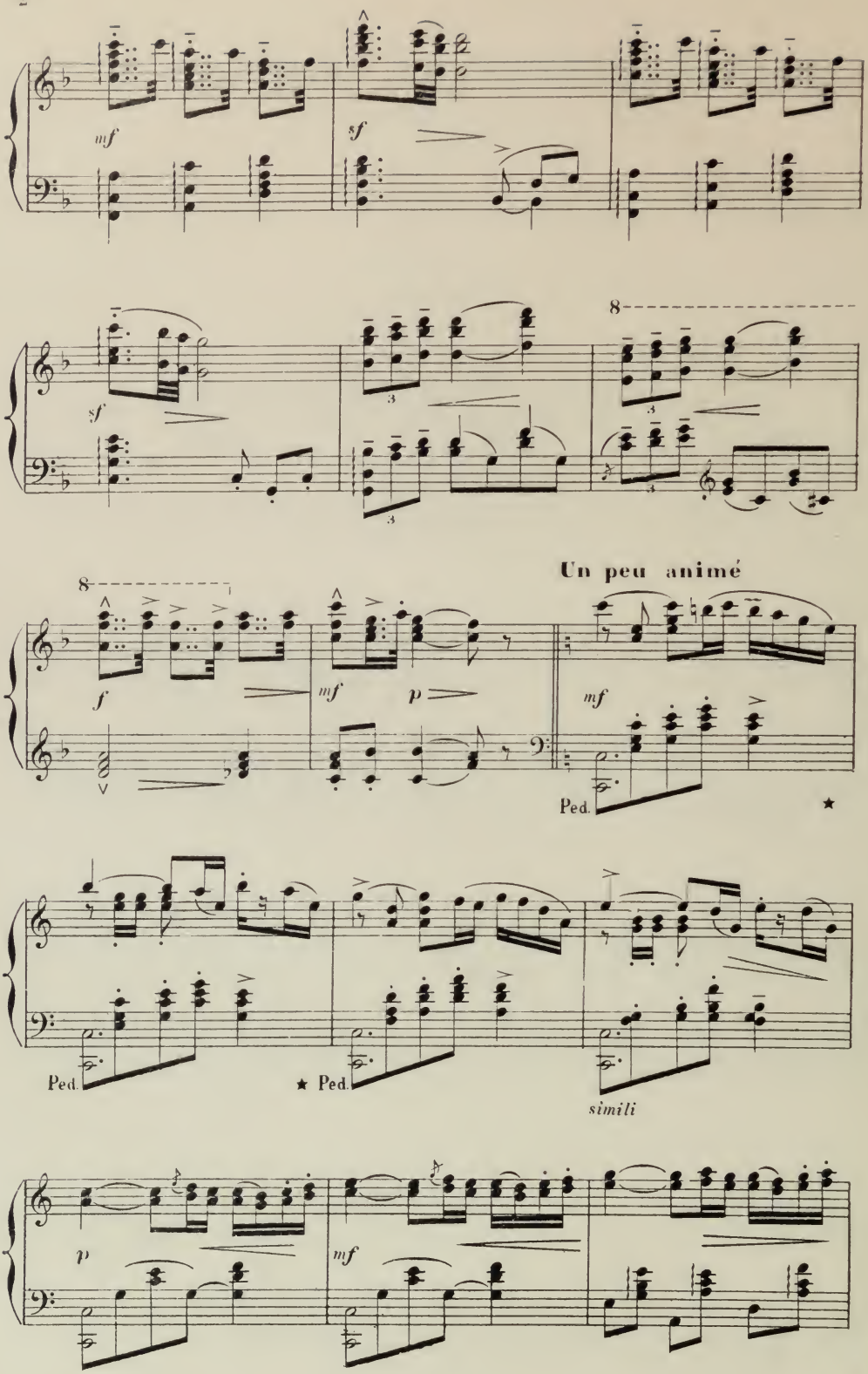
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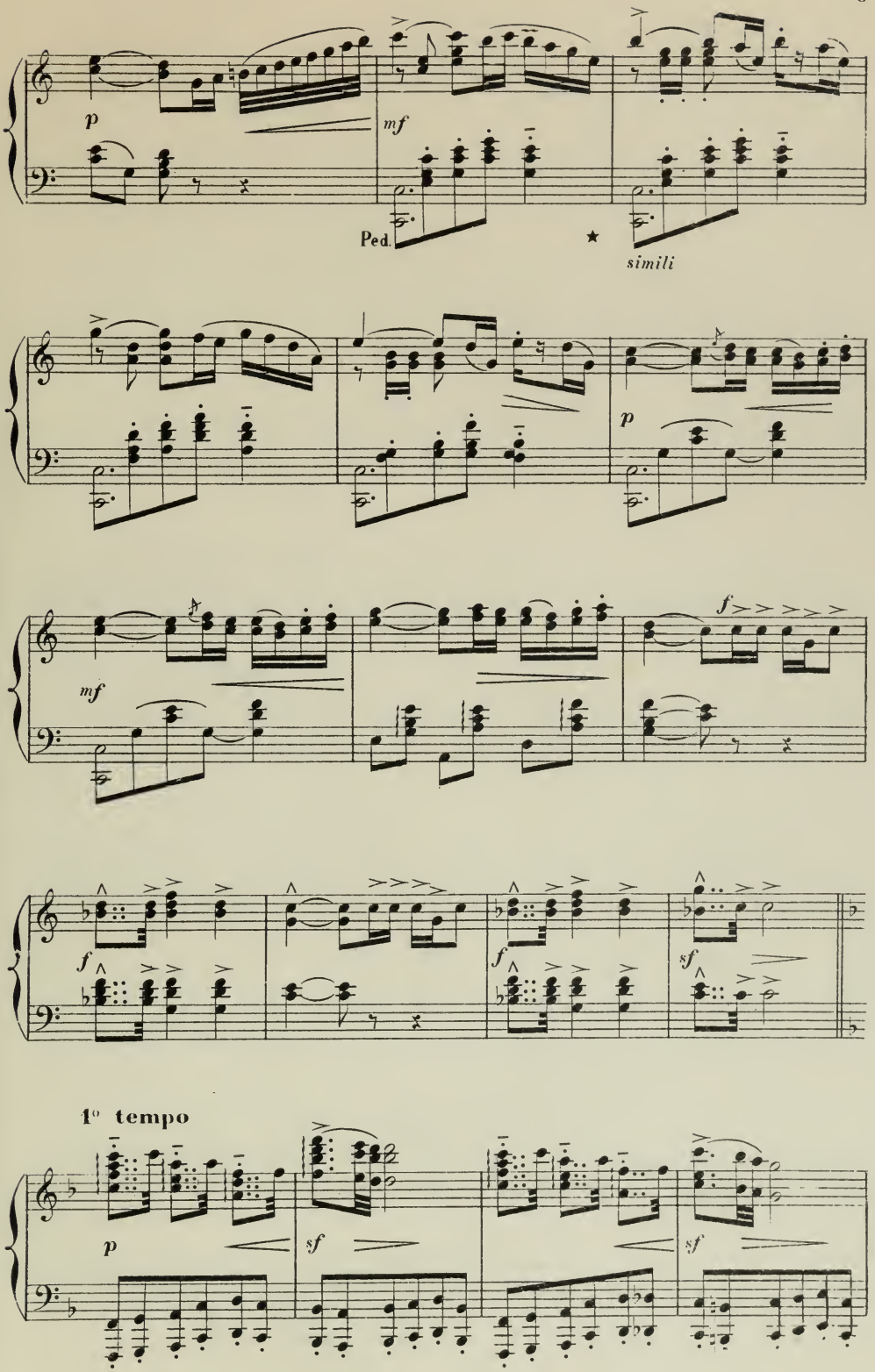
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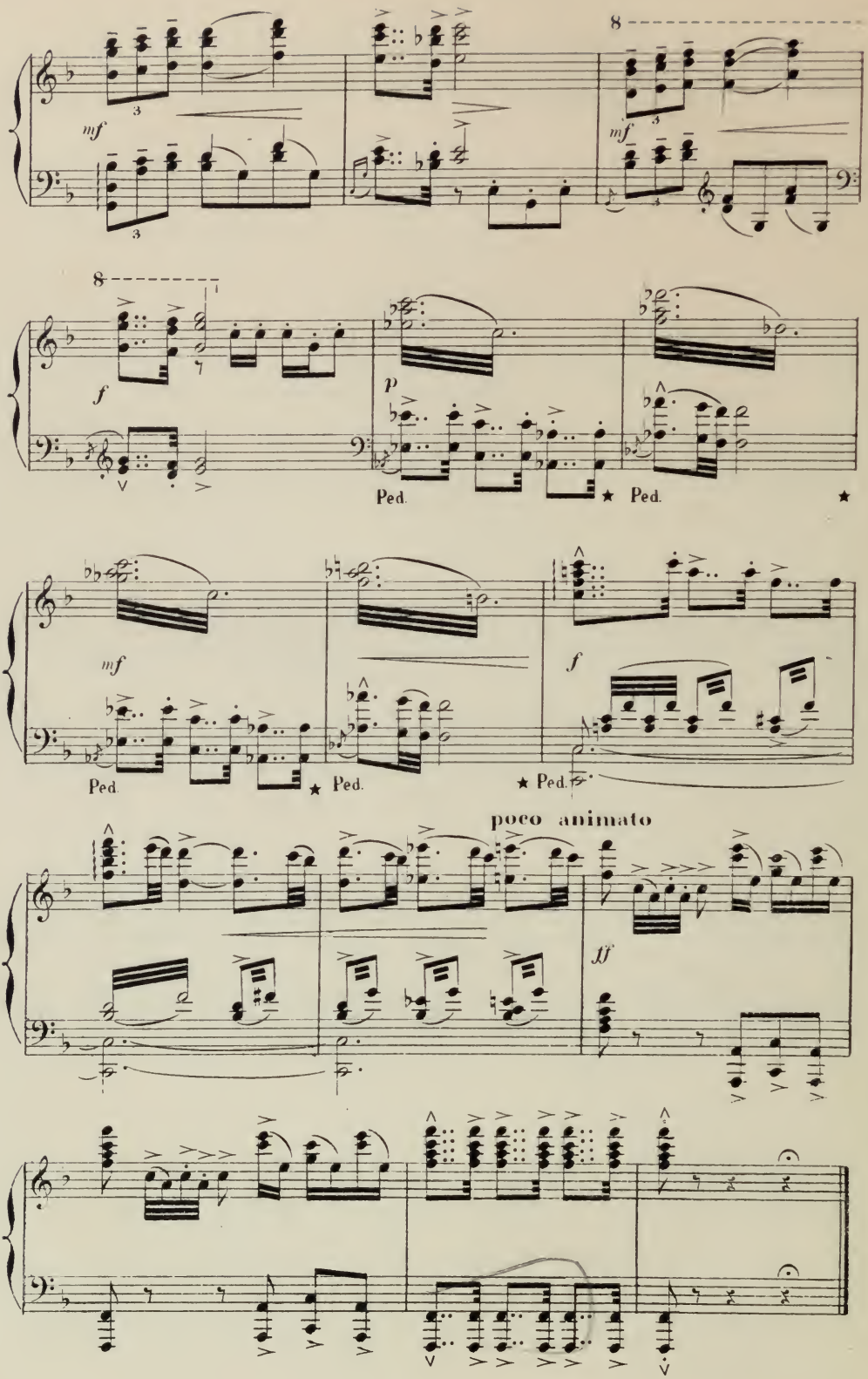
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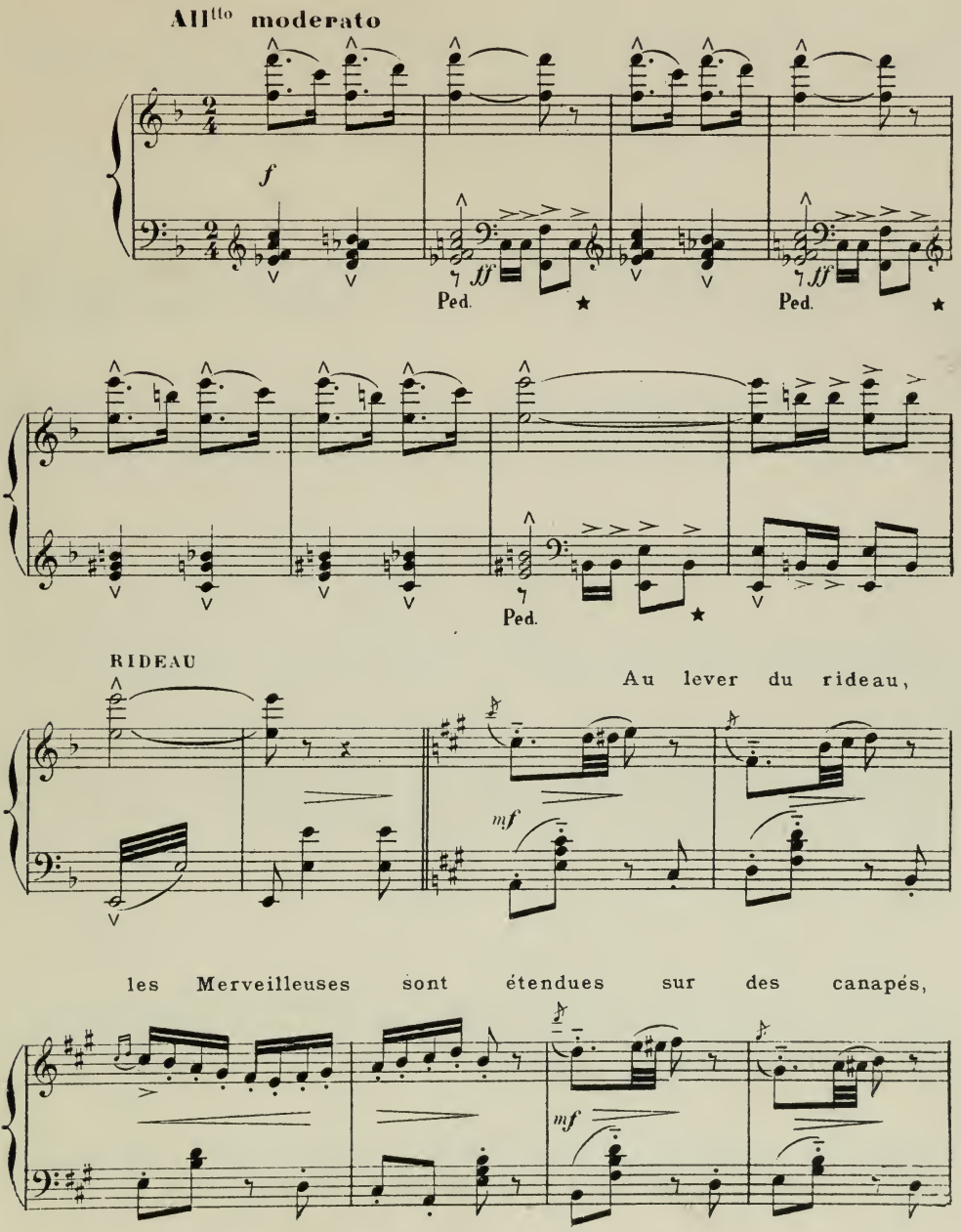
ACTE I

Ier TABLEAU

Un grand salon dans le palais du Luxembourg sous le Directoire. Au fond, trois larges baies donnant sur les jardins. Mobilier, tentures et meubles dans le goût gréco-romain de l'époque, paravents, harpe au fond à gauche.

N° 1. Réception



Mme Récamier au premier plan dans l'attitude du

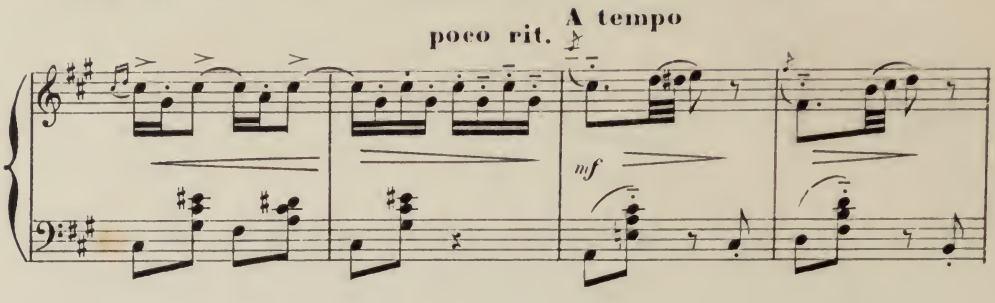
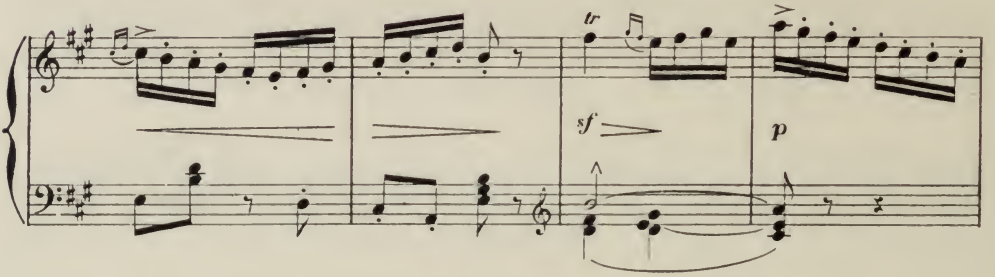
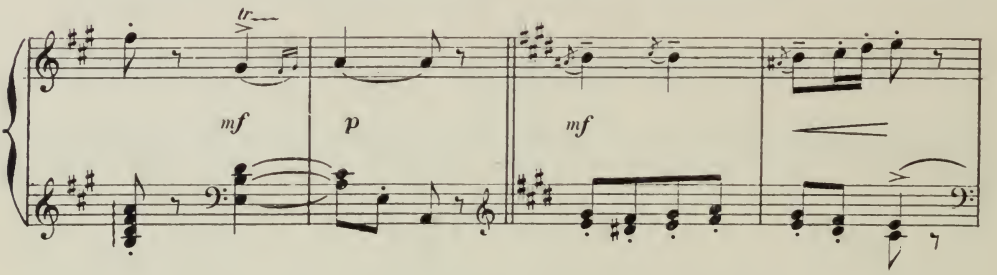


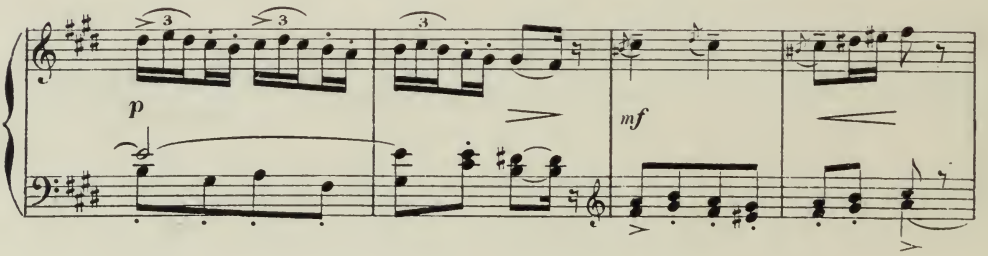
tableau de Gérard. Autour d'elles, pa-



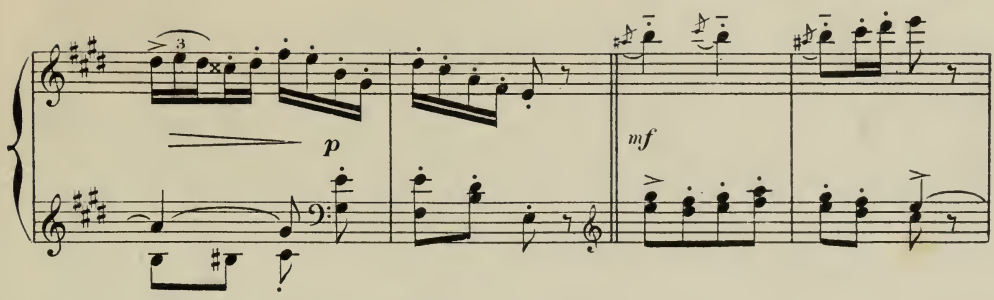
pillonnent les muscadins. Entrées successives de nou-



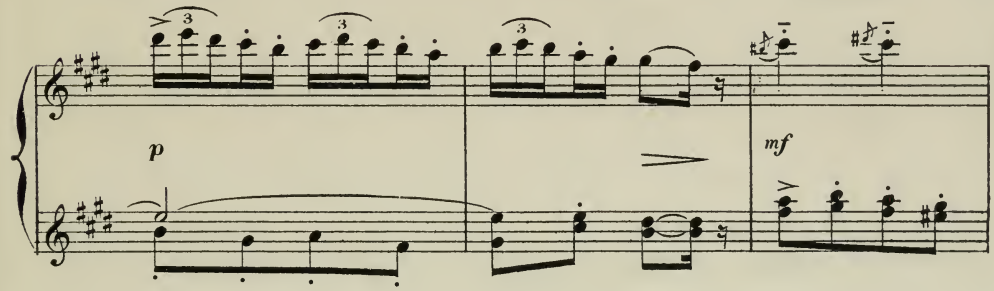
veaux invités: Mme Tallien et Mme Récamier



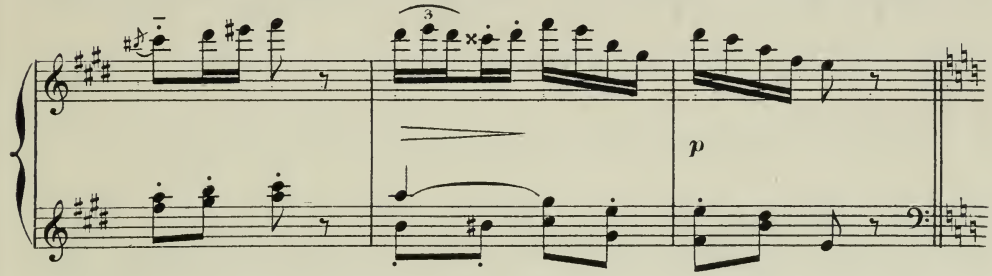
les reçoivent. ENTRÉE DU MUSCADIN



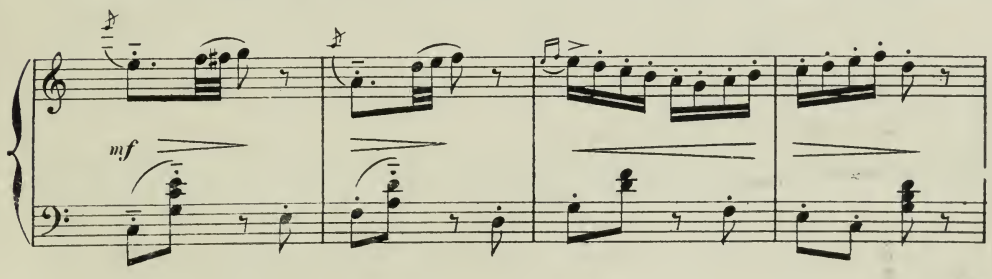
RIDICULE. Il s'empresse et



salue de tous côtés. Il aperçoit la Grassini, la prend à part

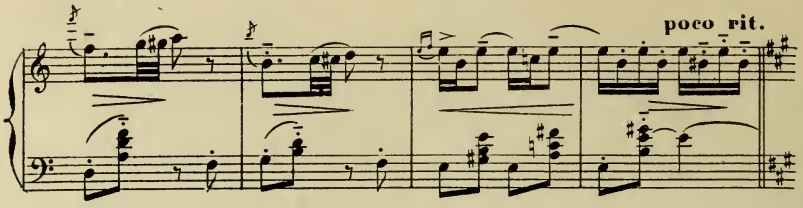


et lui demande si elle va chanter — Elle souffre un peu de la gorge



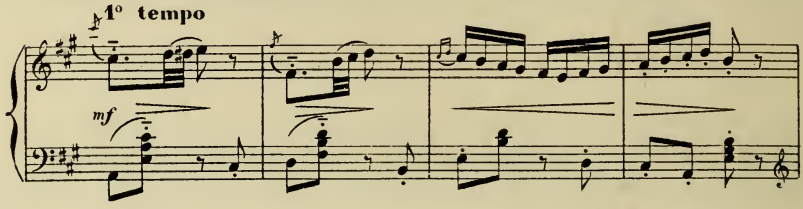
ne se sent pas en voix. —Voilà qui est fâcheux!.. Et l'amateur

poco rit.

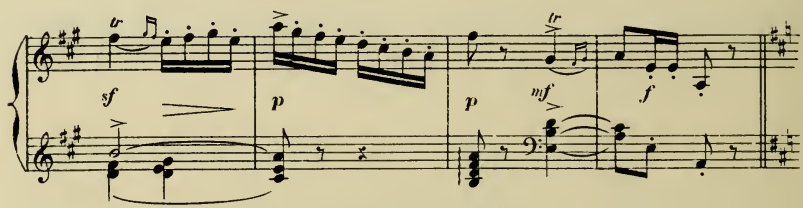


annonce que lui-même compte se faire entendre tout à l'heure

1° tempo

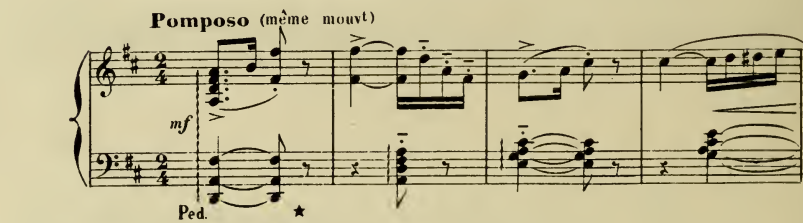


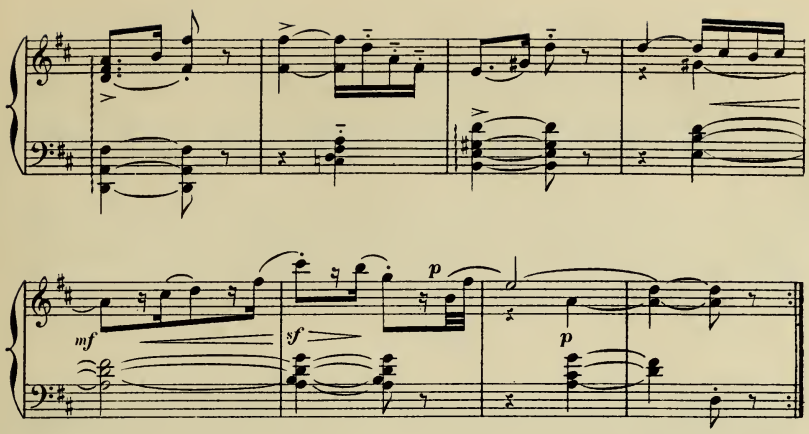
dans une romance qu'il vient de composer.



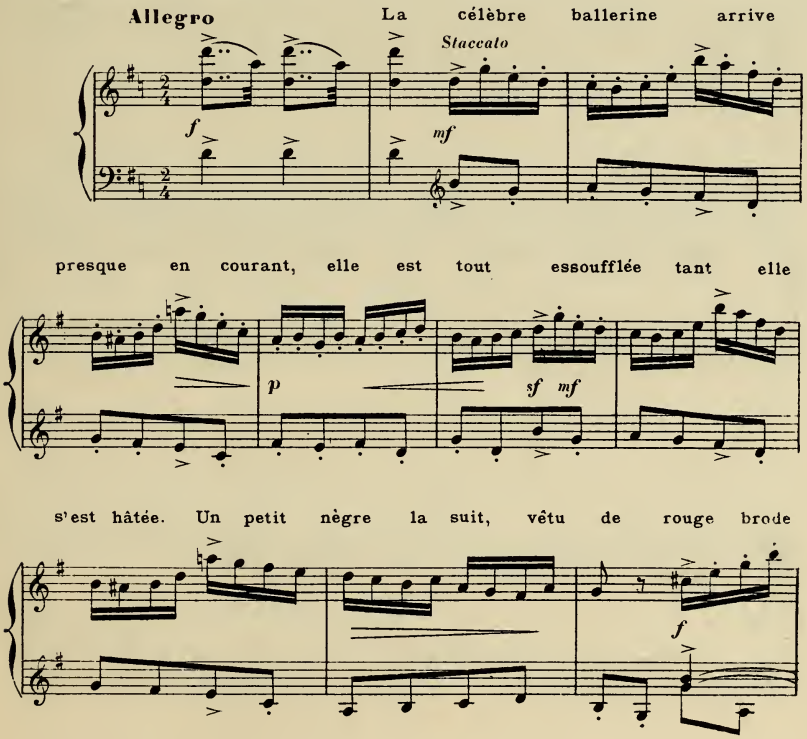
N° 2. Entrée des membres du Directoire.

Pomposo (même mouvt)

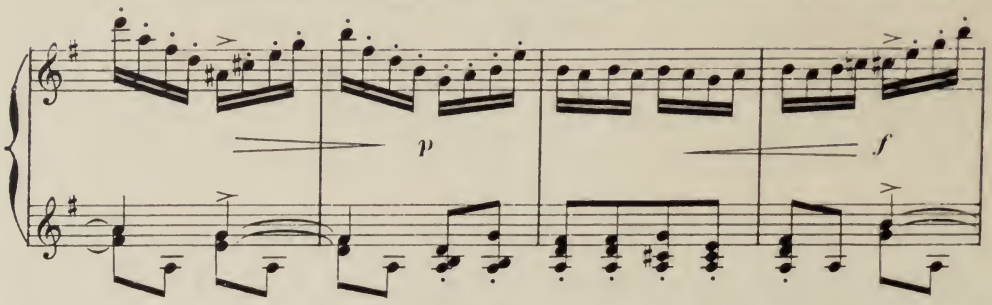




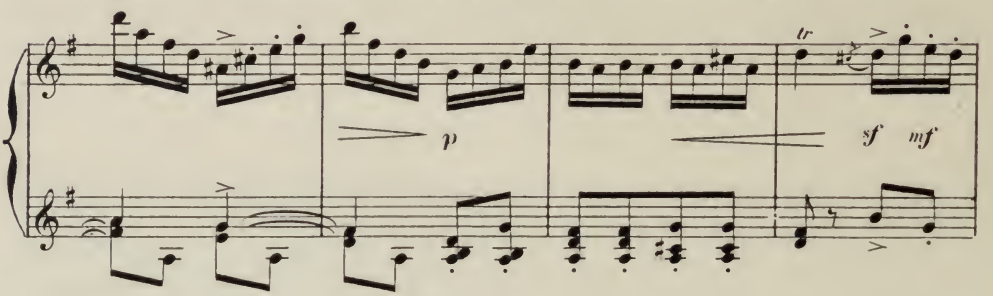
N° 3. Entrée de la Guimard



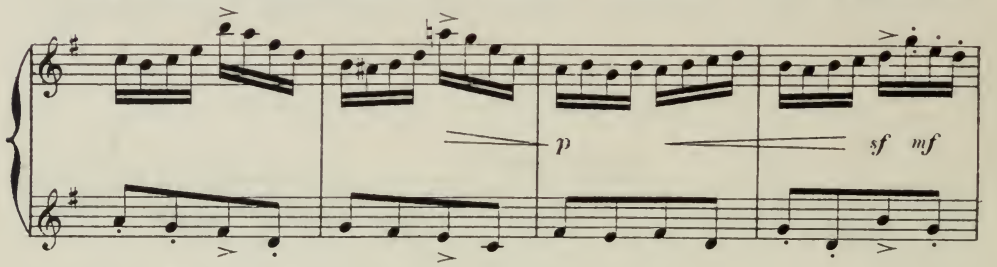
d'or, et portant dans ses bras d'énormes bouquets sous le faix



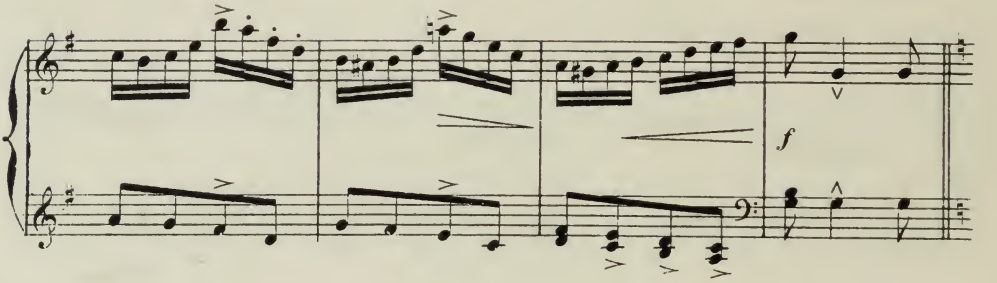
desquels il succombe. Elle s'excuse d'arriver si tard.



Elle vient de remporter un véritable triomphe; on l'a presque

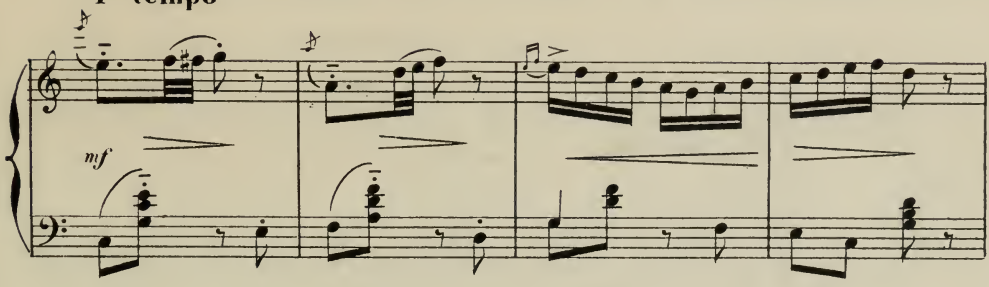


ensevelie sous les fleurs, les guirlandes, les bouquets...

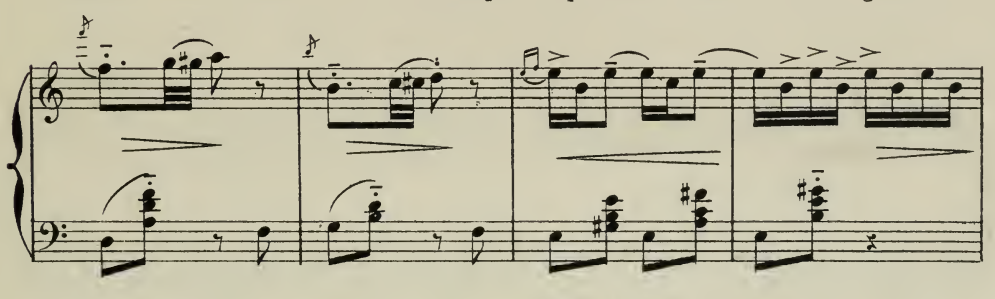


Mme Tallien lui demande si elle voudra bien

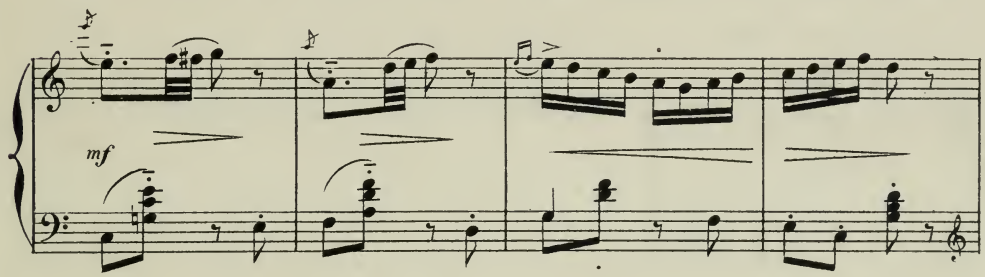
1° tempo



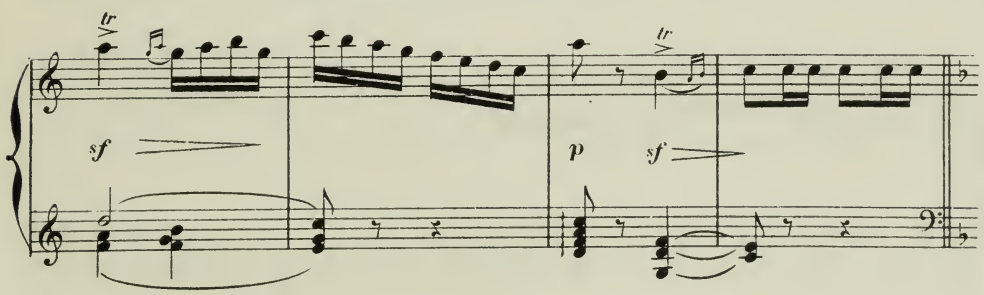
danser ce soir un des pas qui ont fait sa gloire.



Elle y consent de grand cœur. Mme Récamier la fait asseoir



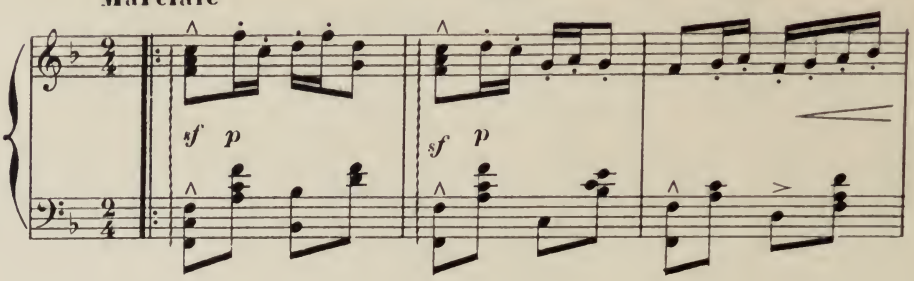
près d'elle et l'engage à se reposer un instant.



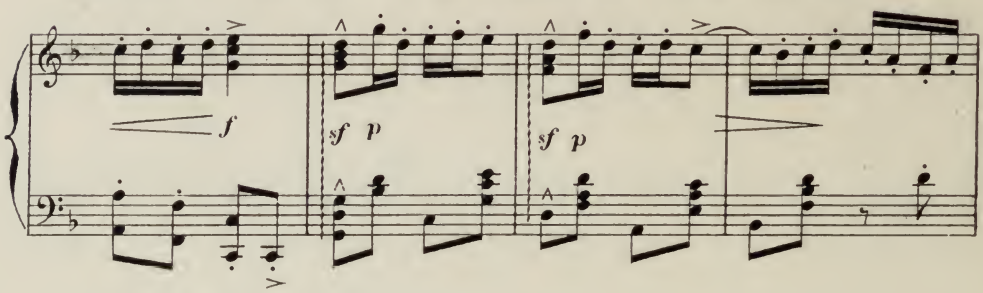
N° 4. Entrée des officiers de l'armée d'Italie.

Marciale

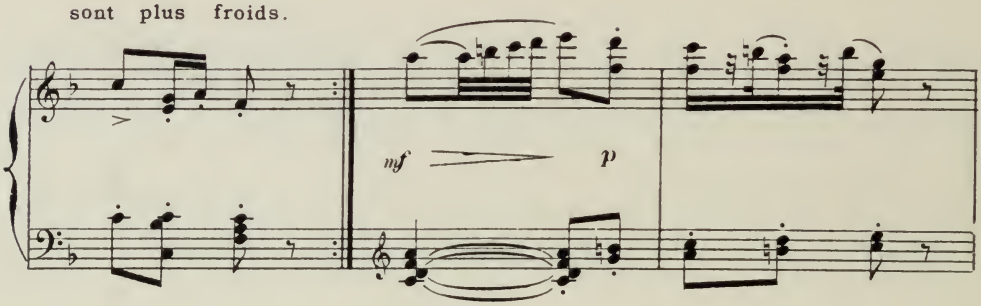
Les Merveilleuses font un accueil



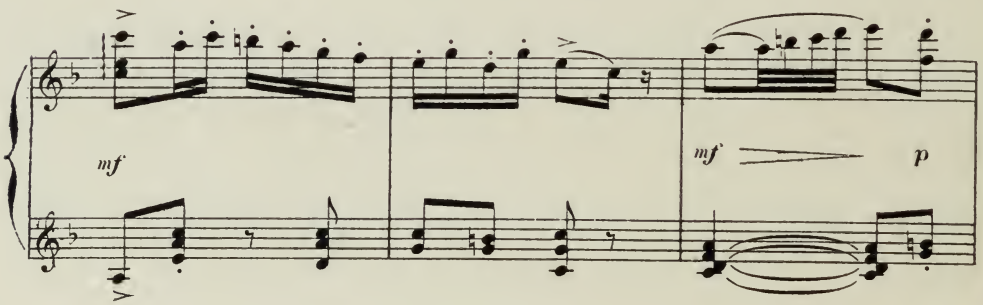
enthousiaste aux braves, les muscadins jaloux de leur succès



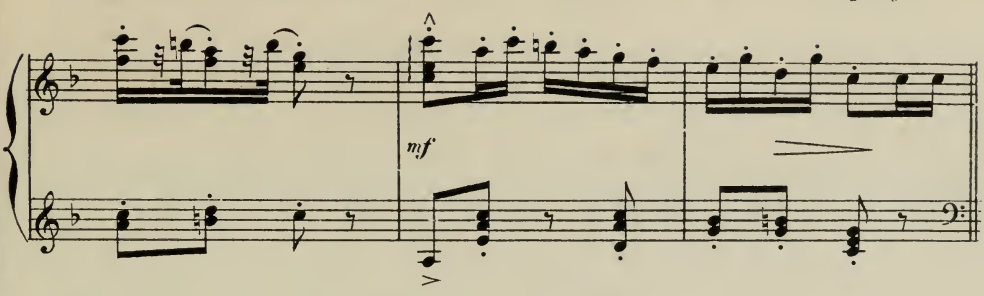
sont plus froids.



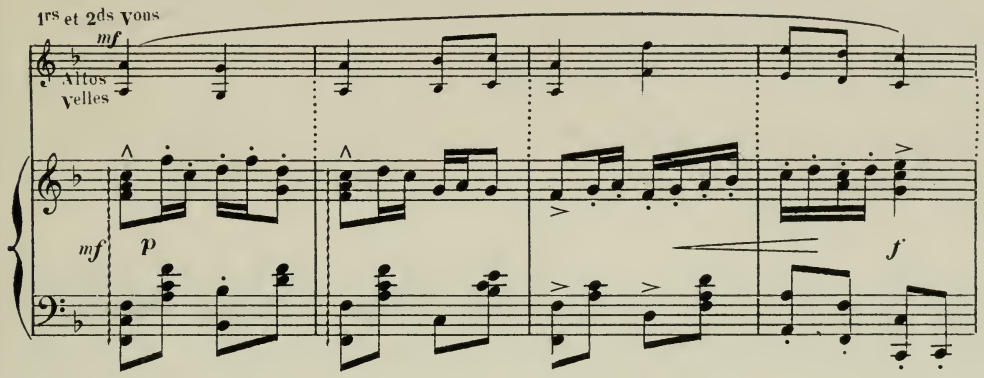
Un jeune officier cherche la Guimard;



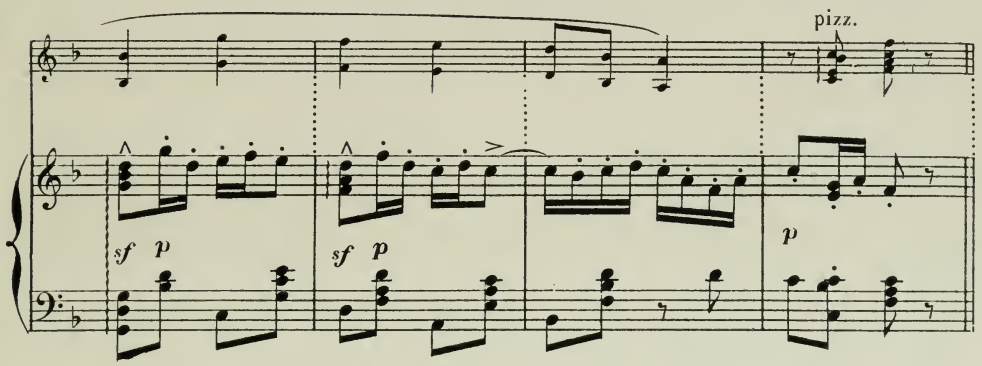
il est venu pour elle. Enfin il l'aperçoit.



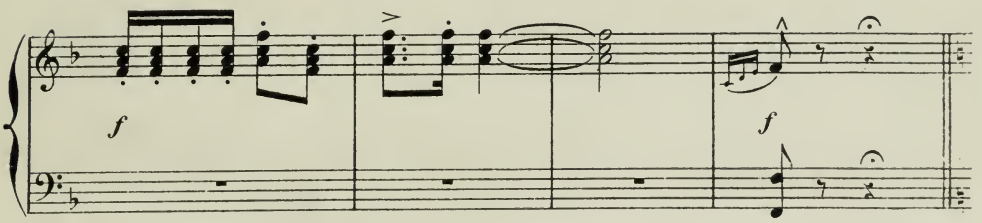
Il va au-devant d'elle, lui prend la main... Elle veut

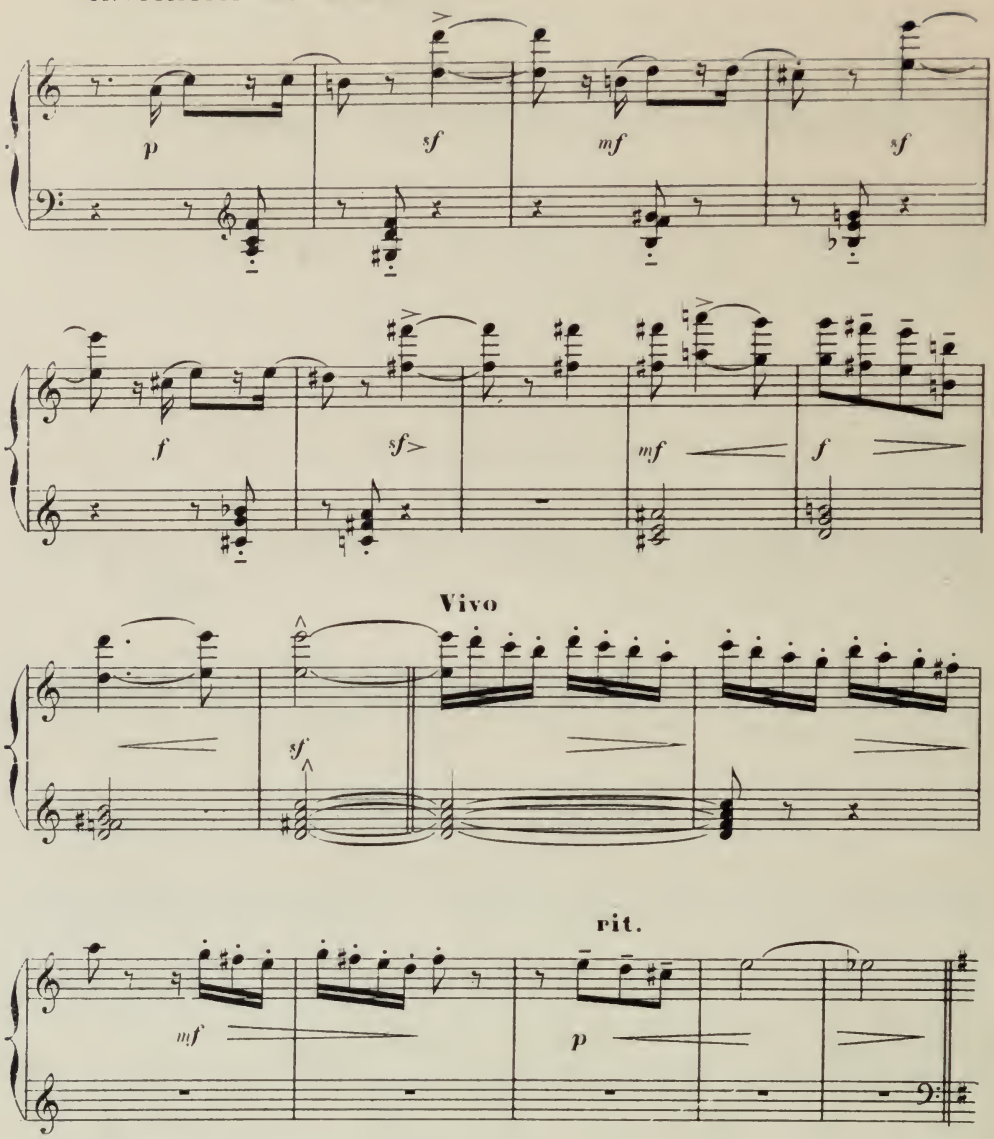


se retirer, on les regarde. Il lui dérobe



un baiser rapide et furtif...

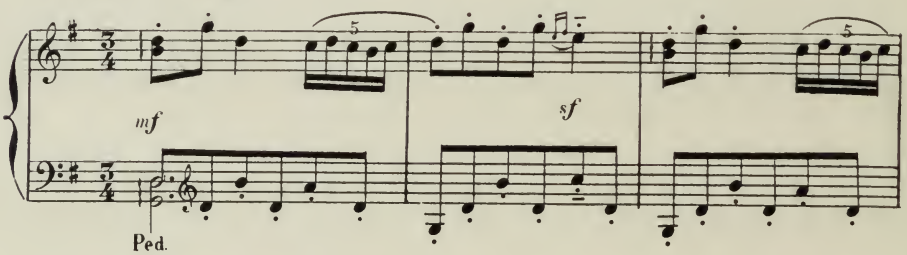


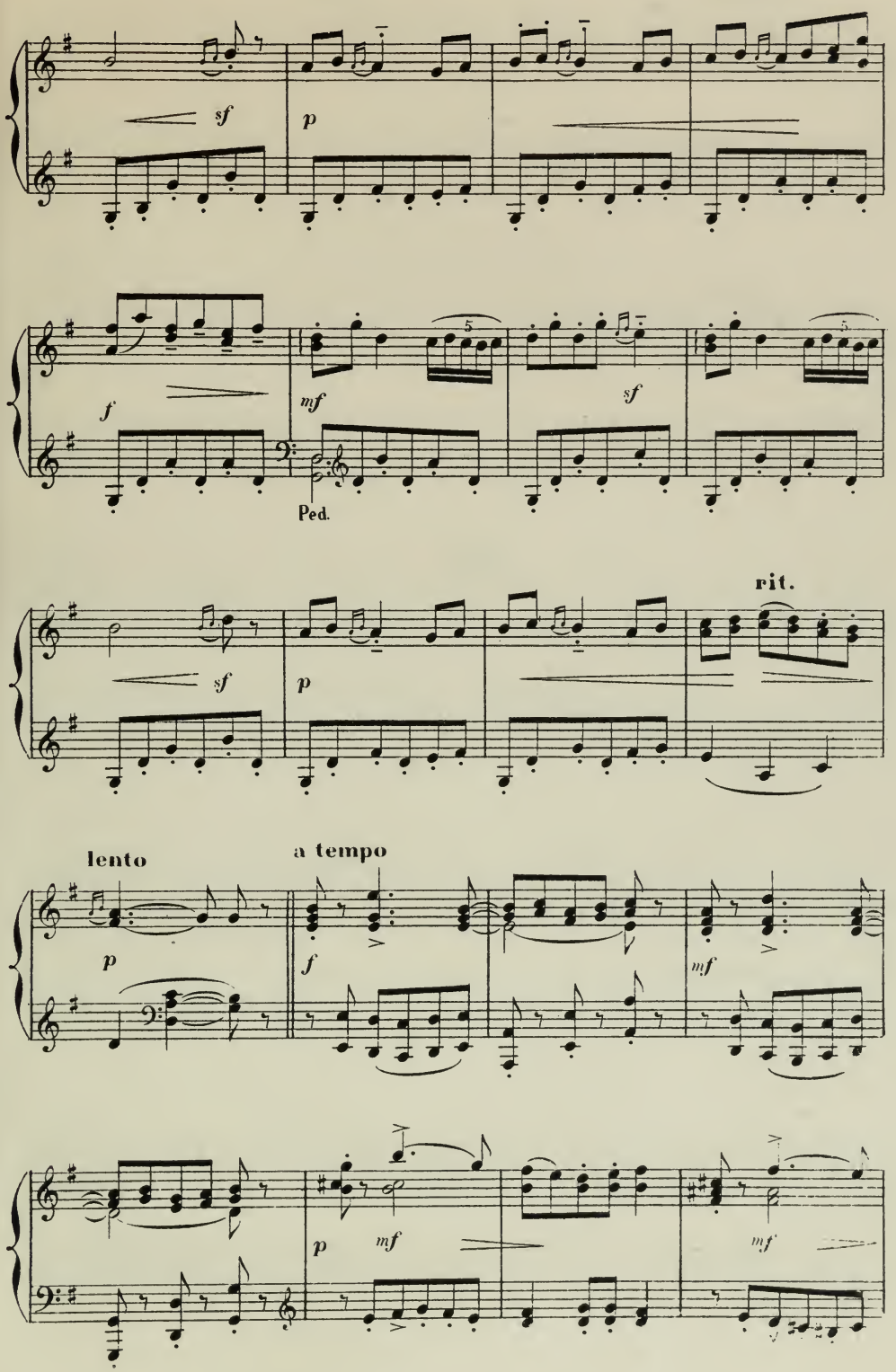


N° 5. Menuet vif.

(PAS DE HUIT. Muscadins et Merveilleuses.)

Animé et léger

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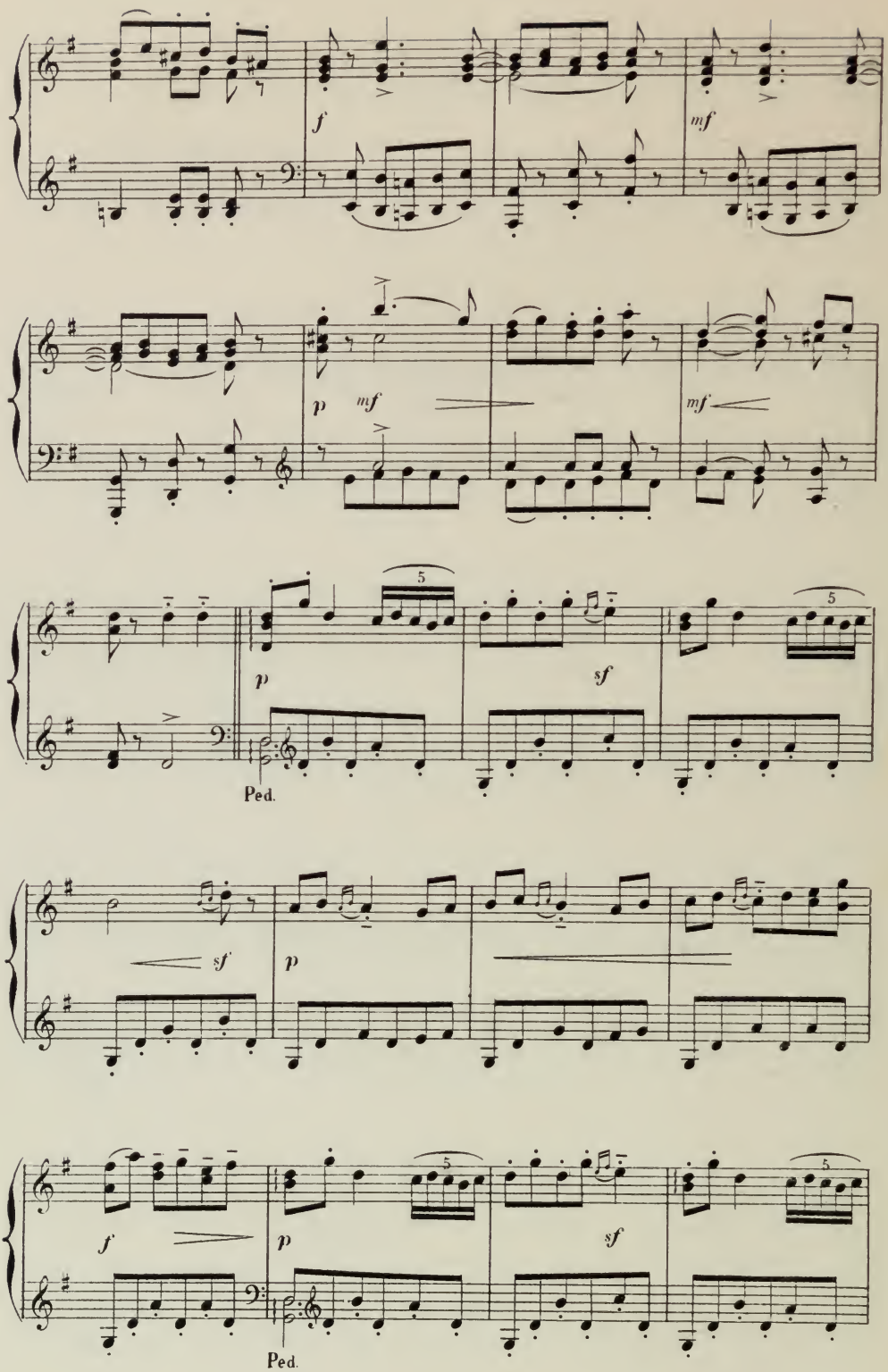
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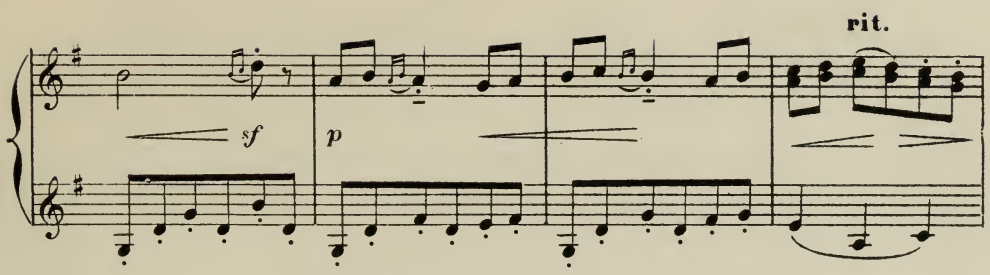
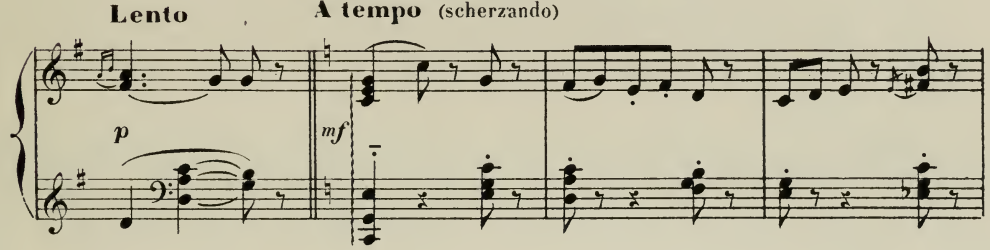
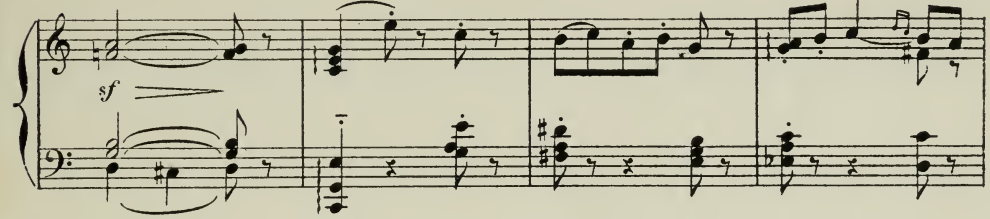
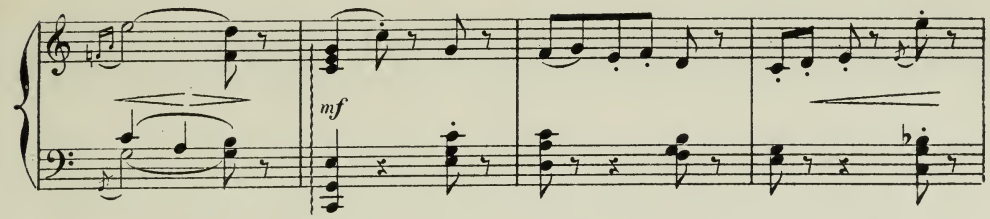
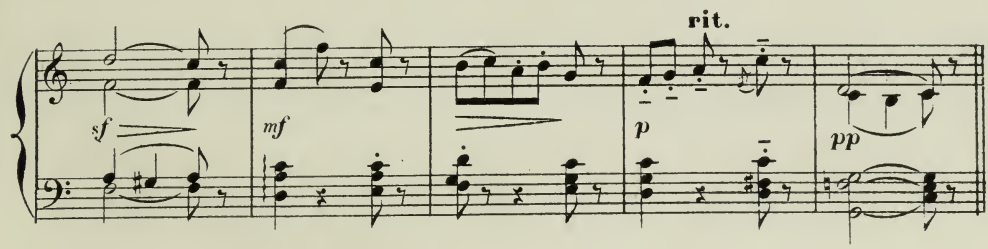


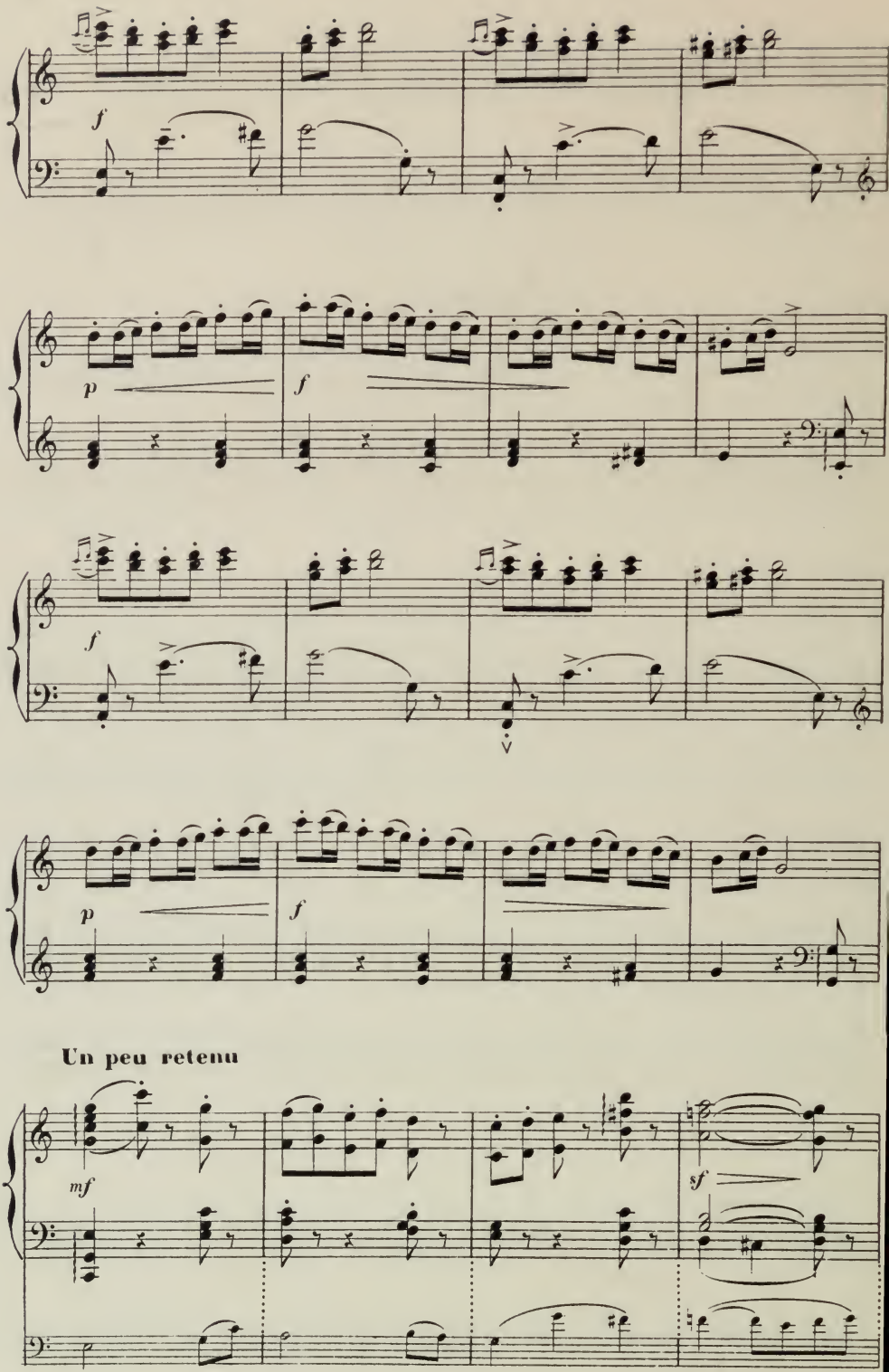
VARIATION DE LA GUIMARD

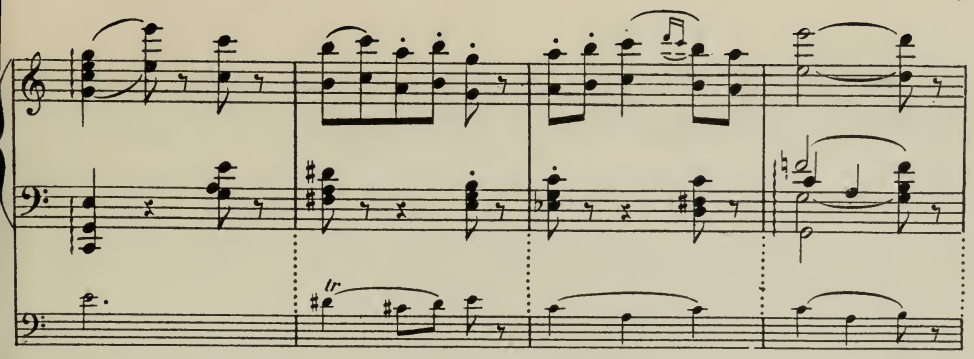


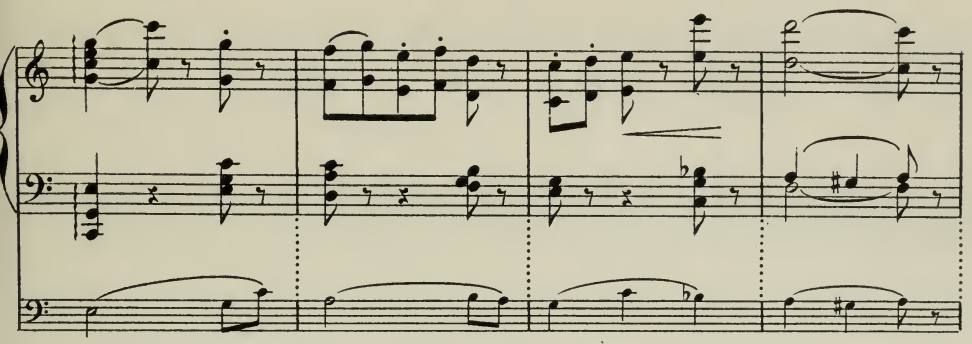


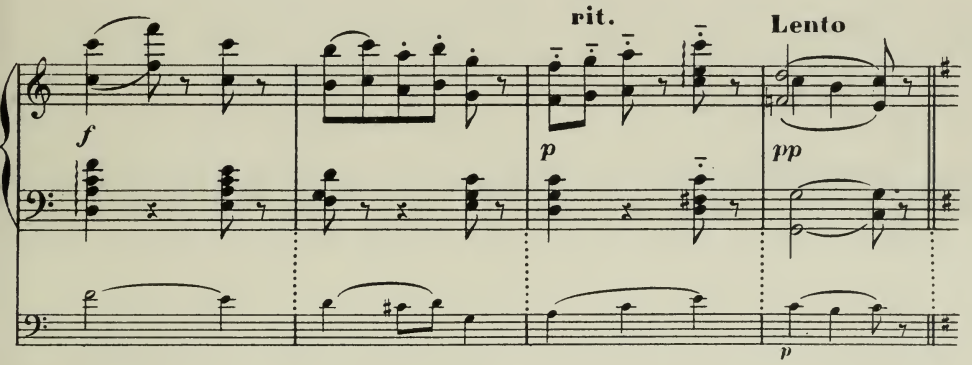


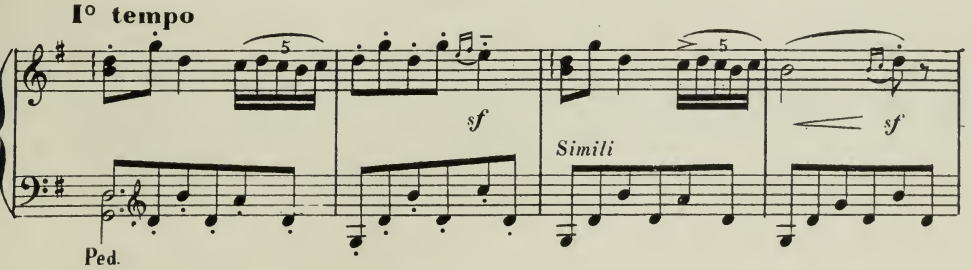


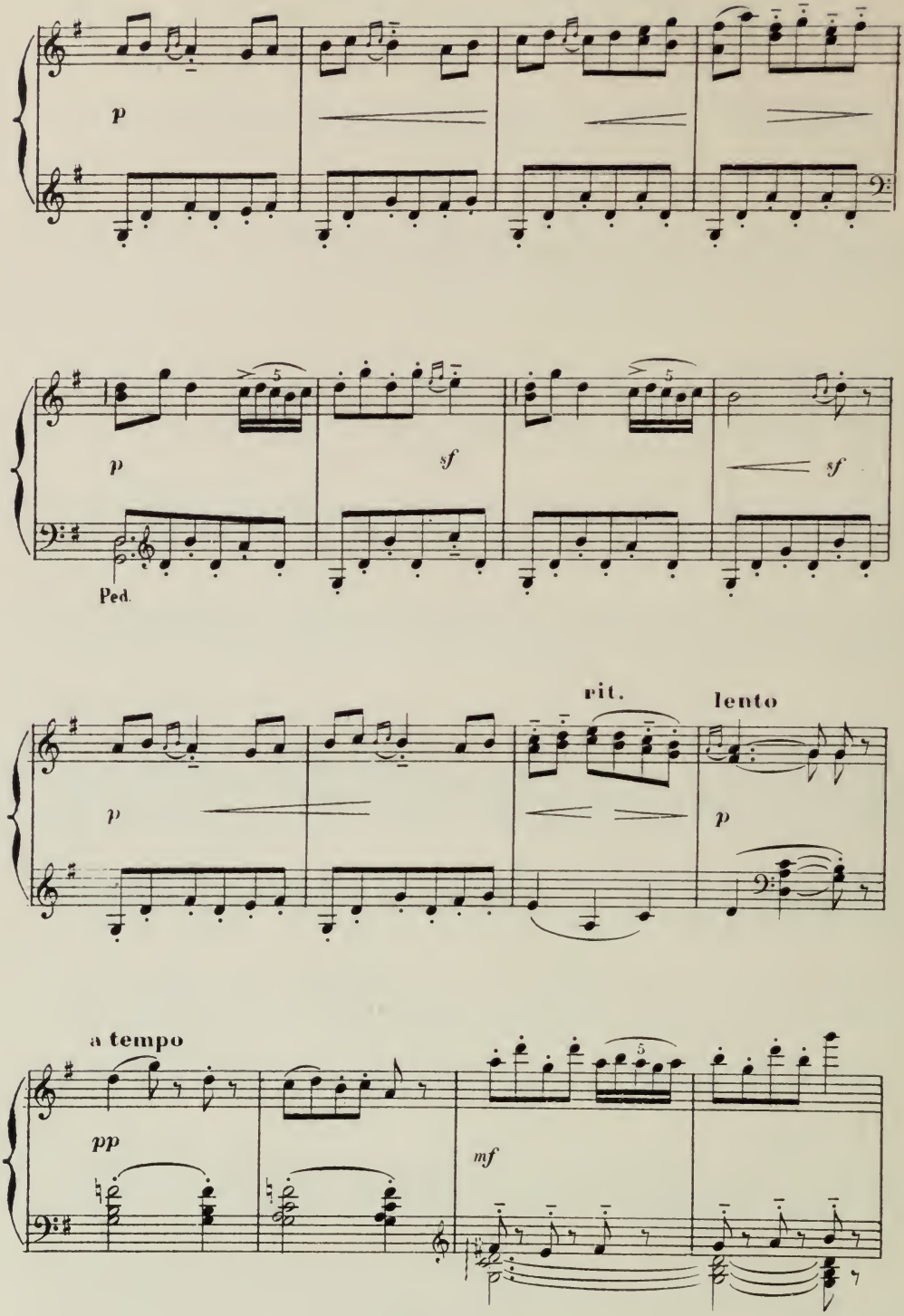

f
p
f
f
p
f
Un peu retenu
mf
sf

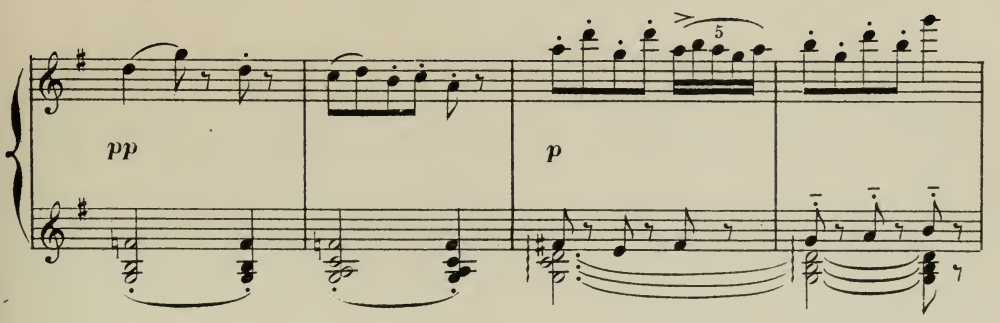

tr

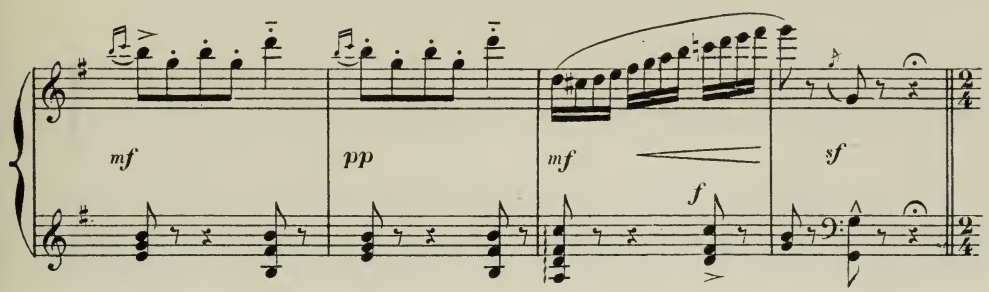



rit.
Lento
f
p
pp
p


I° tempo
5
sf
Simili
5
sf
Ped.

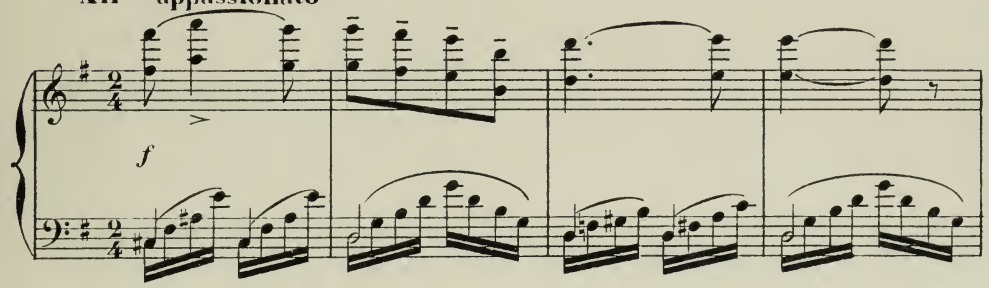

p
p
sf
sf
Ped.
rit.
lento
p
p
a tempo
pp
mf



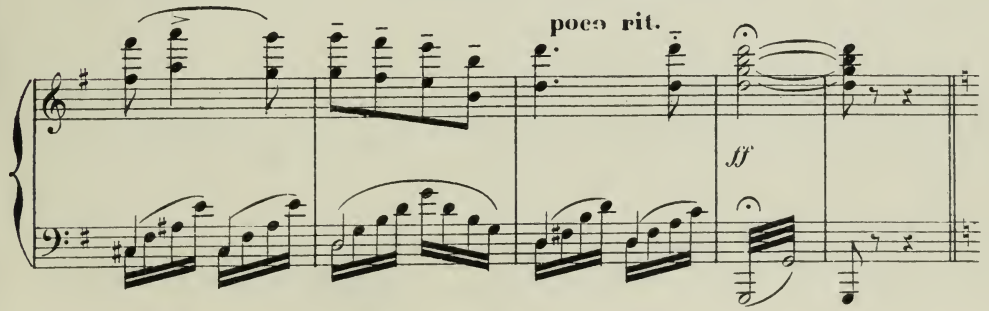


On s'empresse autour de la célèbre danseuse en la

All^tto appassionato



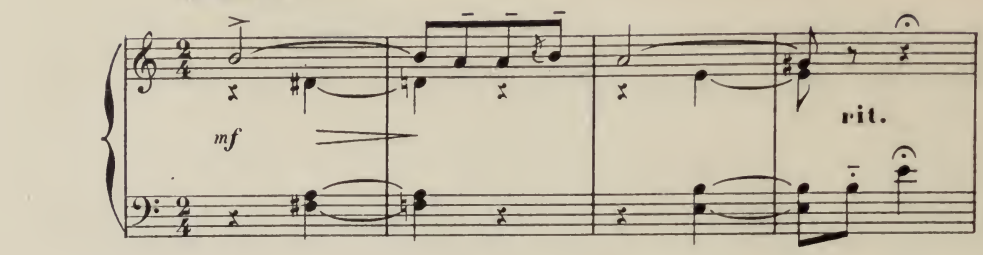
remerciant et en la complimentant chaleureusement.



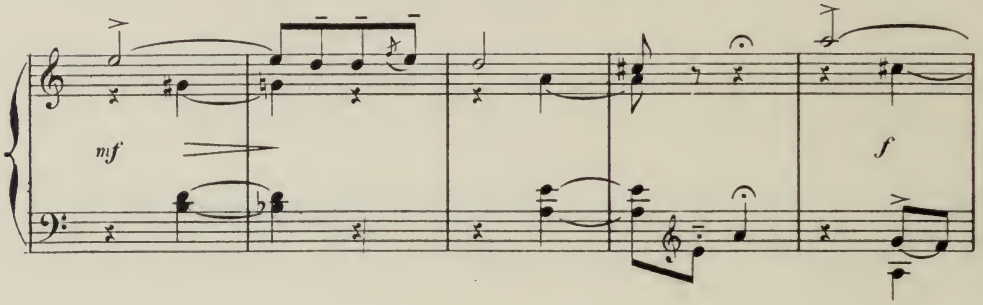
N° 6.

Moderato

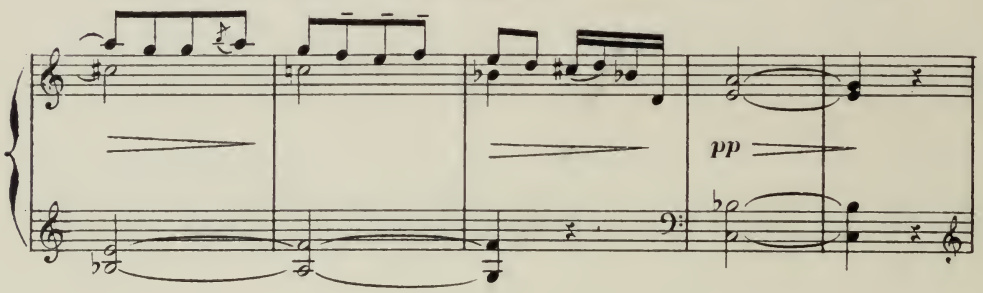
Mme Talien va prendre la main de la



Grassini, et la prie de vouloir bien se faire entendre.



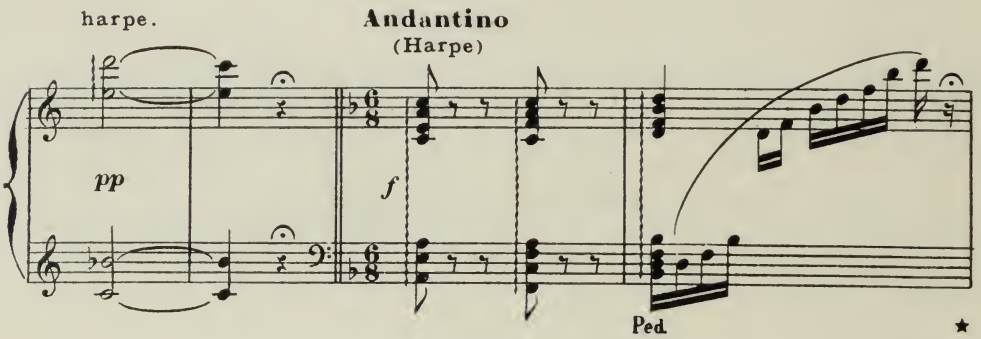
Une Merveilleuse l' accompagne sur la



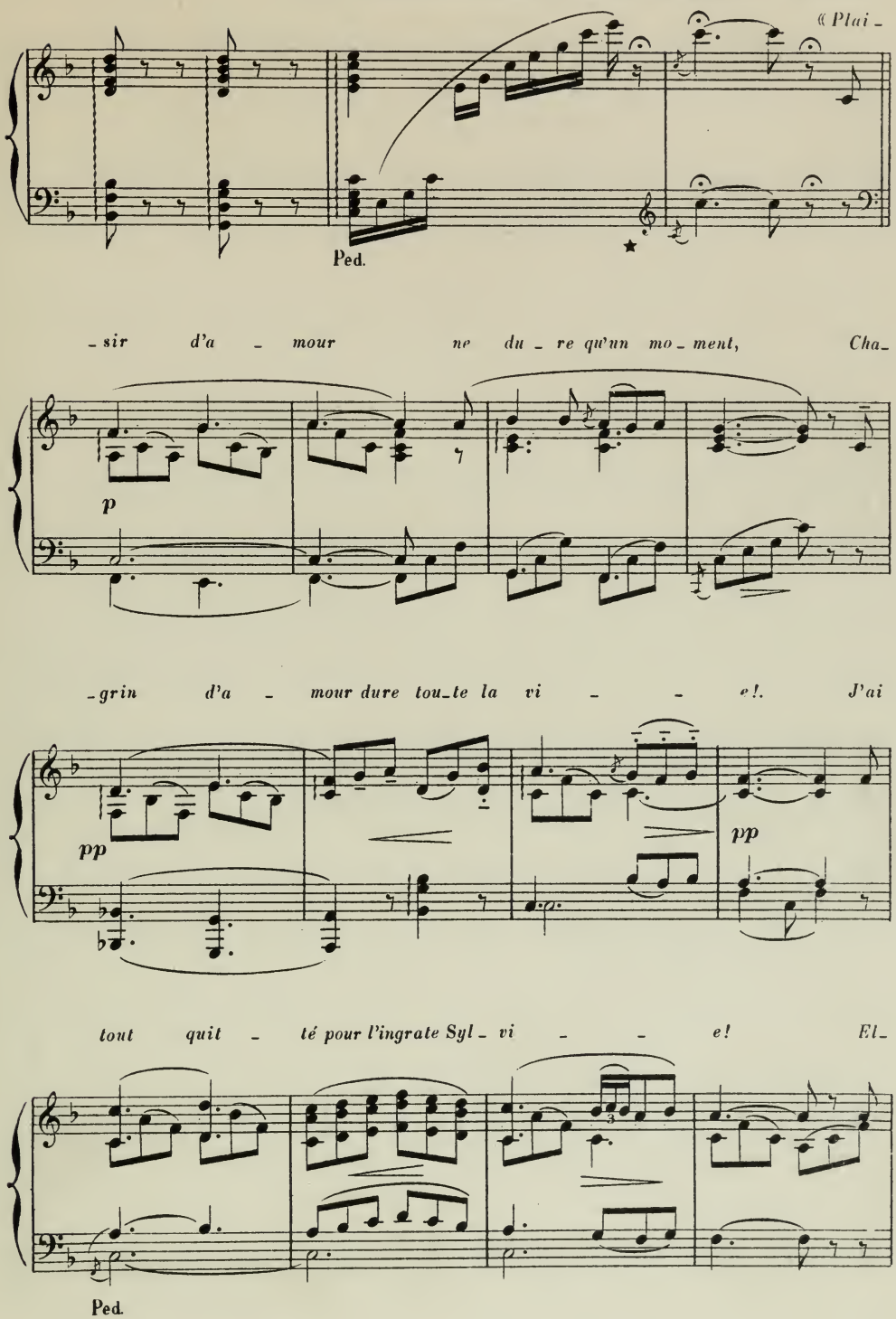
harpe.

Andantino

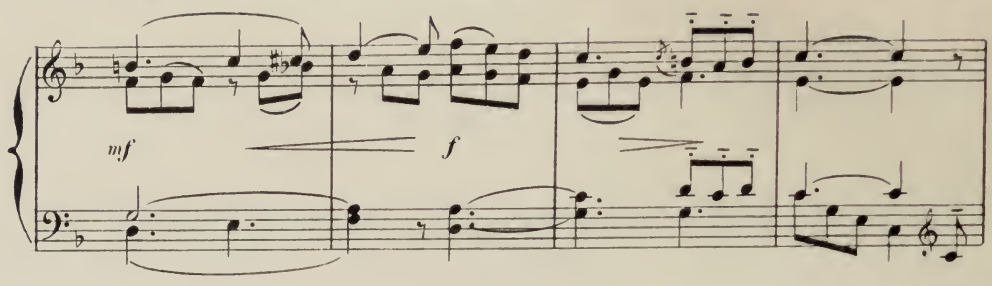
(Harpe)



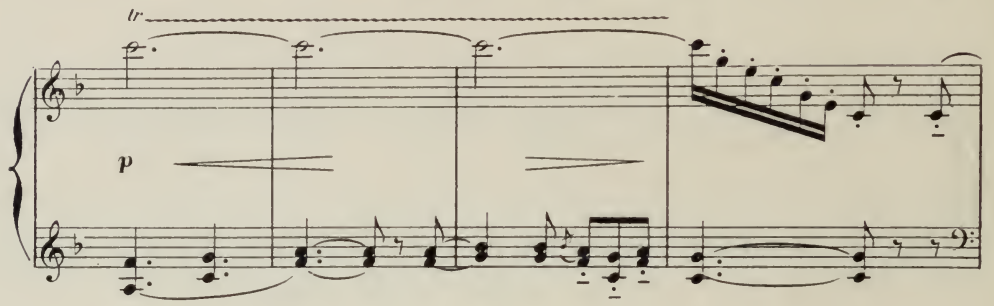
La cantatrice mime: "PLAISIR D'AMOUR" de Martini.



-le me quitte et prend un au-tre a-mant!.. Plai-

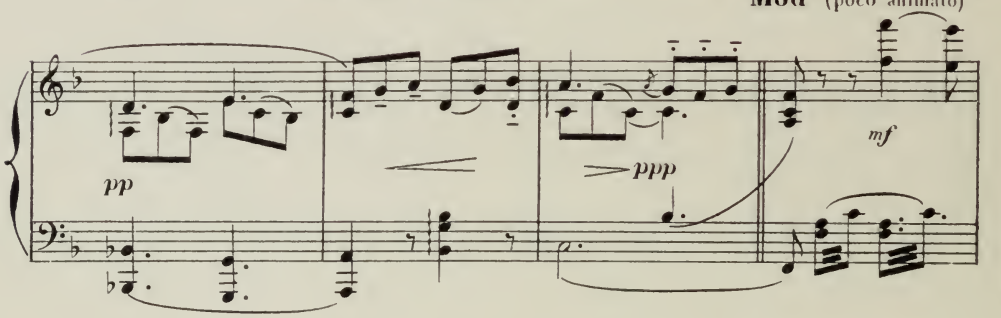


-sir d'a-mour ne du-re qu'un mo-ment Cha-

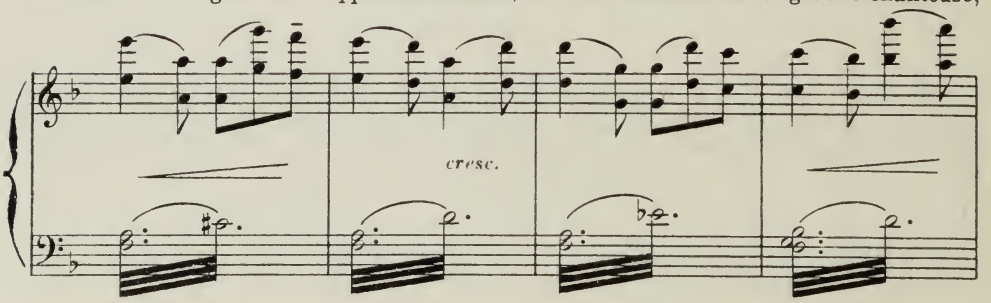


-grin d'a-mour dure toute la vi-e!» Mme Talien

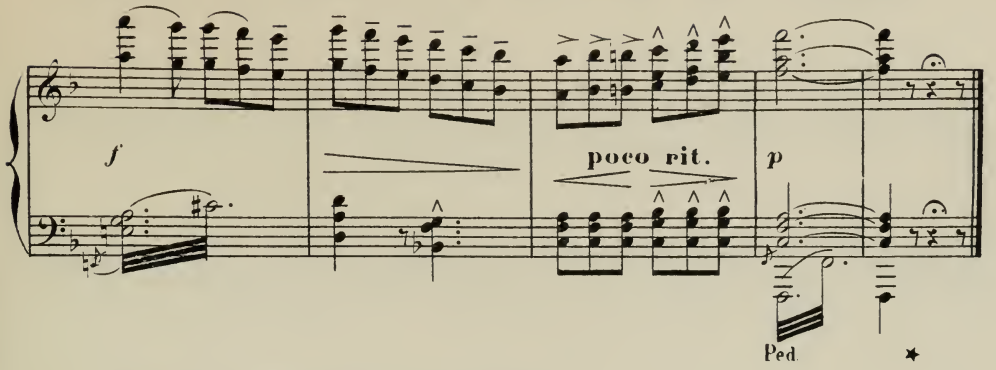
Modto (poco animato)



donne le signal des applaudissements; elle va au-devant de la grande chanteuse,

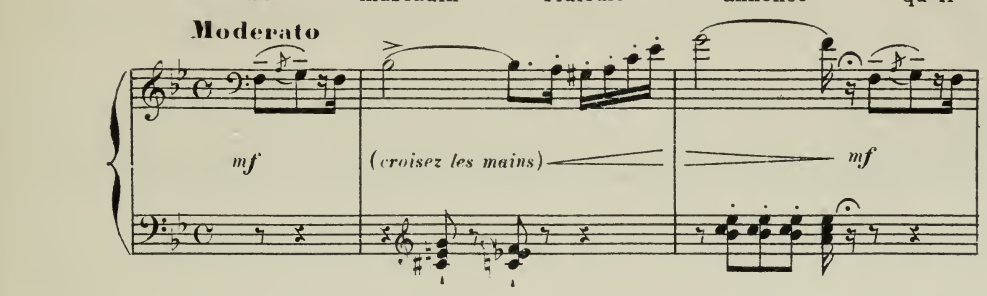


la félicite et la reconduit à sa place avec force compliments.

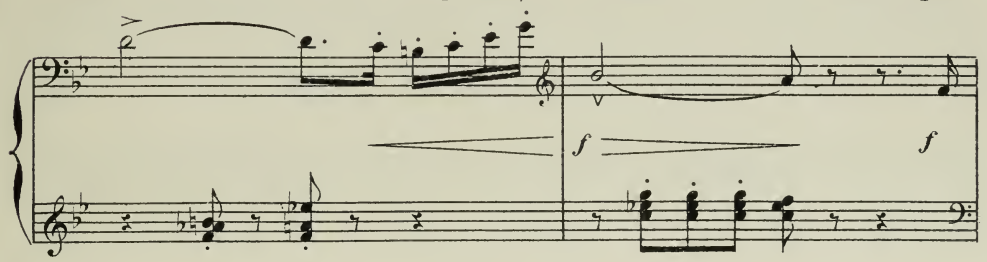


N° 7. Madrigal bouffe

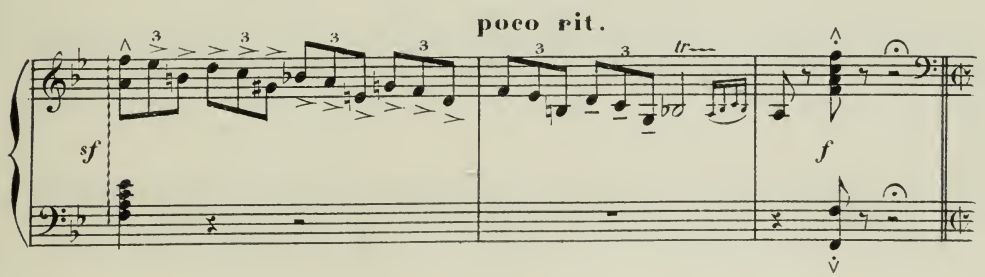
Le muscadin ridicule annonce qu'il



va, si on le permet, chanter un madrigal



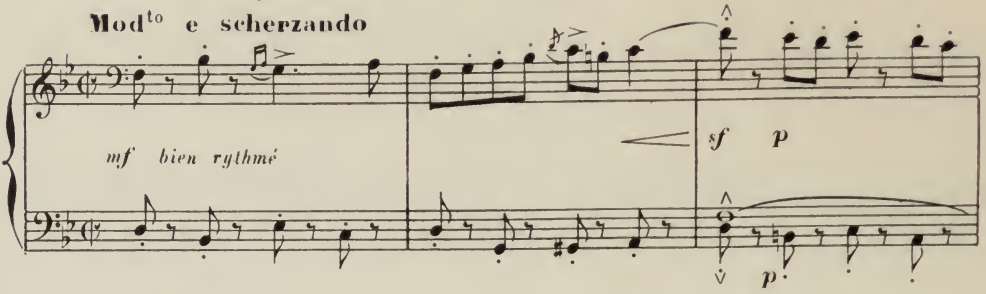
qu'il vient de composer.



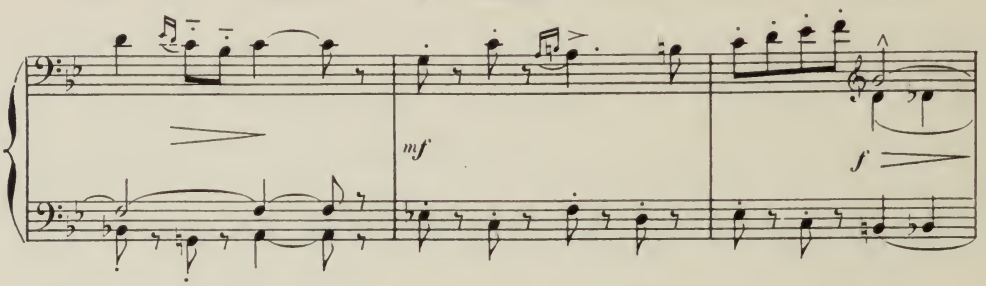
MADRIGAL

Un jour me promenant dans les

Mod^to e scherzando



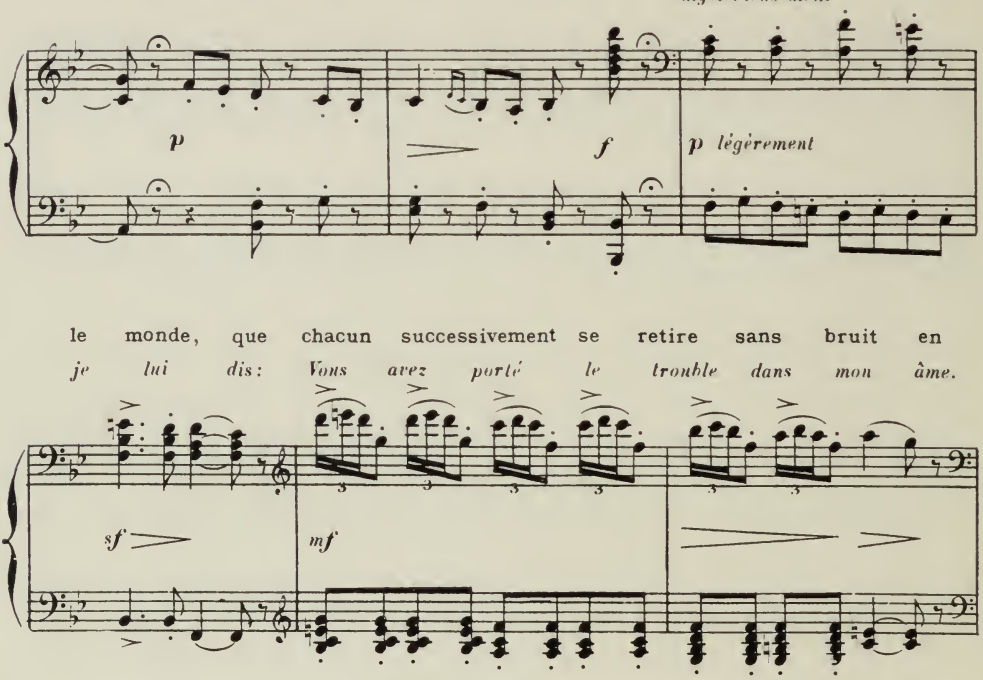
bois de Cythère, Je rencontrai une créature adorable



Je me sentis au cœur frappé!

Il ennuie si bien tout le monde, que chacun successivement se retire sans bruit en

M'approchant d'elle, mystérieusement je lui dis: Vous avez porté le trouble dans mon âme.



riant, et qu'il reste seul.

Et je mourrai, à vos pieds, Si vous ne vous

a tempo

rit.

p *sf* *mf*

laissez enlever!___ Elle me répondit: J'en aime un autre,

p *mf*

Il se retourne, s'apperçoit de son insuccès,

et partit..... me laissant

Plus lent

sf *p* *p*

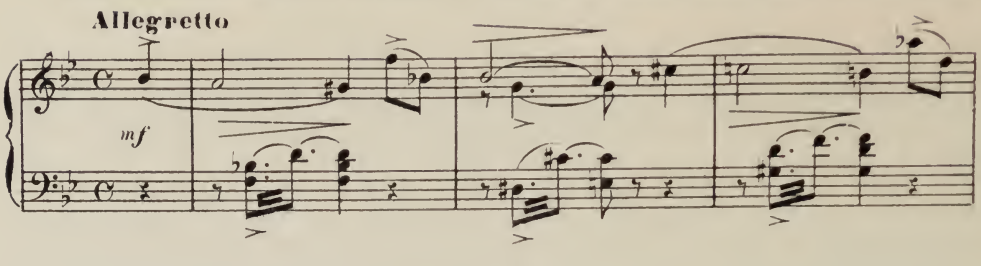
et finit furieusement.

seul!... seul!...

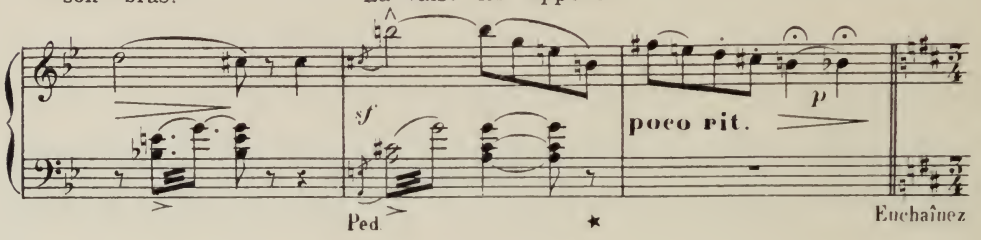
Vivement

mf *f* *ff*

Plus charitable, madame Récamier le console, le complimente même et lui donne



son bras. La valse les appelle.

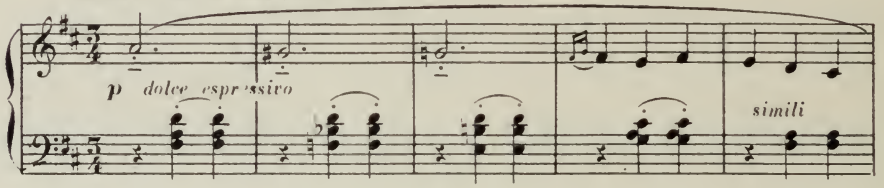


N° 8. Valse { A. SCÈNE / B. DUO D'AMOUR / C. REPRISE DE LA VALSE

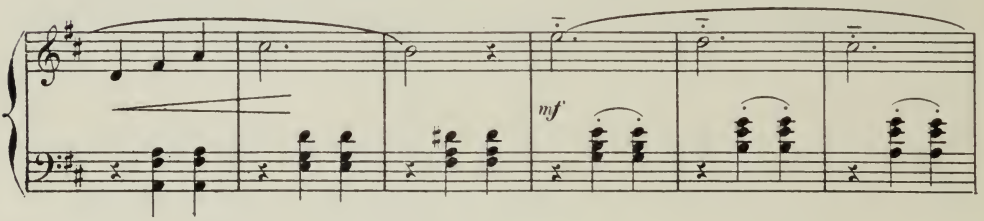
A

Valse générale; tous

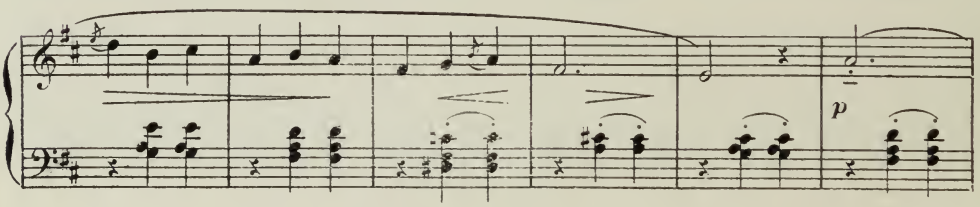
Mouvt de Valse (mais modéré)



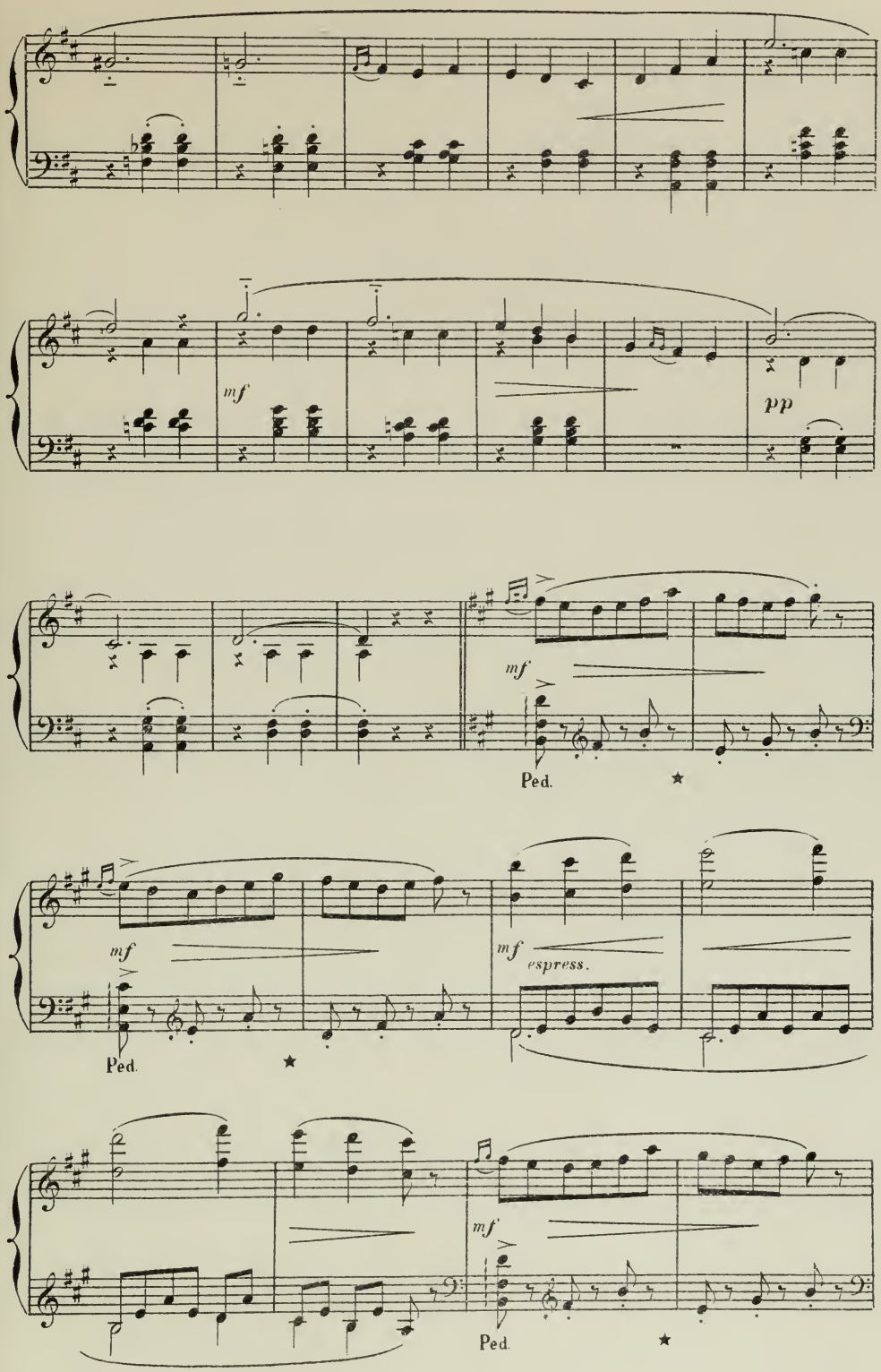
rentrent par couple, en une danse très lente et très

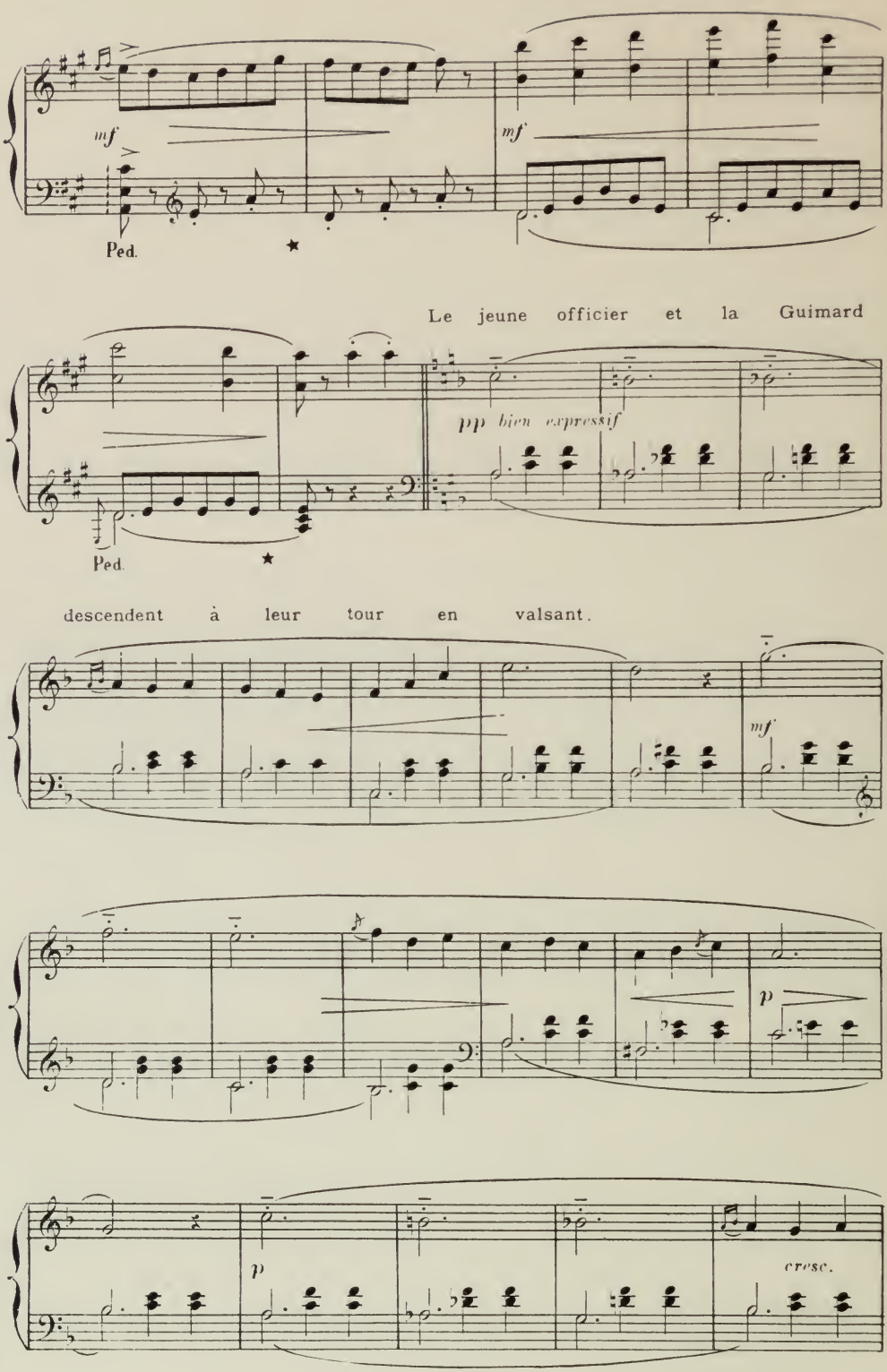


voluptueuse pour s'éloigner de nouveau

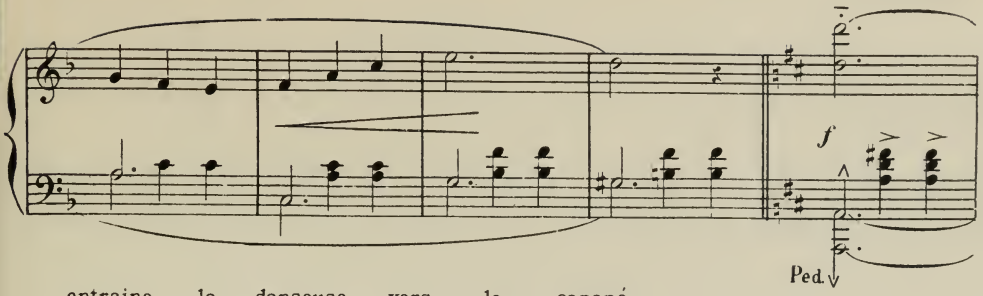


et disparaitre successivement dans le fond.

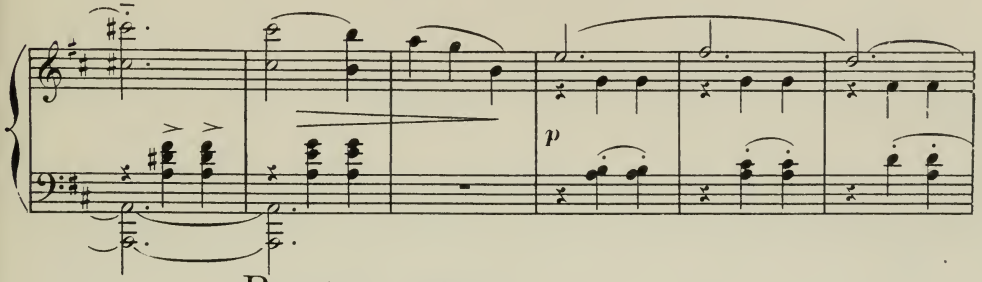



mf
Ped.
mf
Le jeune officier et la Guimard
pp bien expressif
Ped.
descendent à leur tour en valsant.
mf
p
p
cresc.

L'amoureux

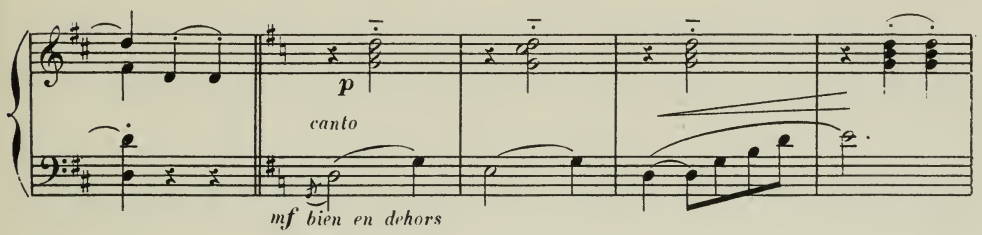


entraine la danseuse vers le canapé

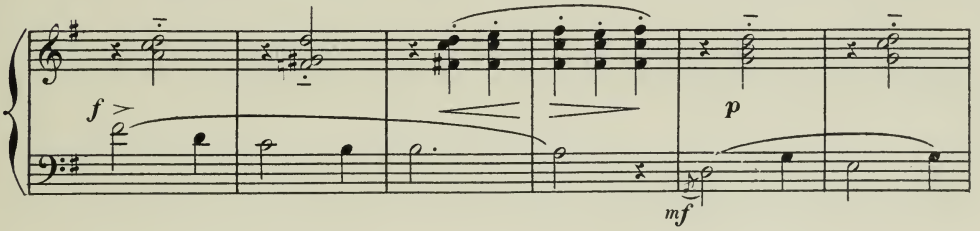


B (SCÈNE D'AMOUR)

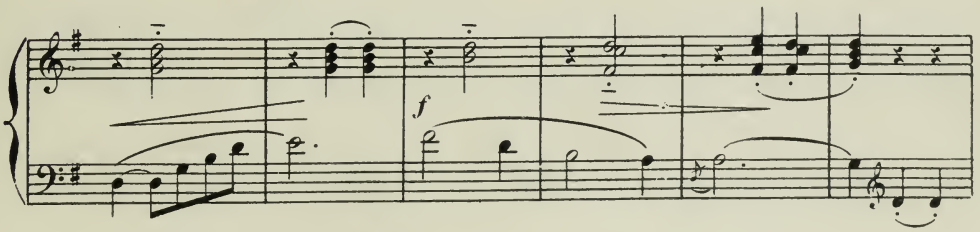
Il se jette à ses pieds et lui fait



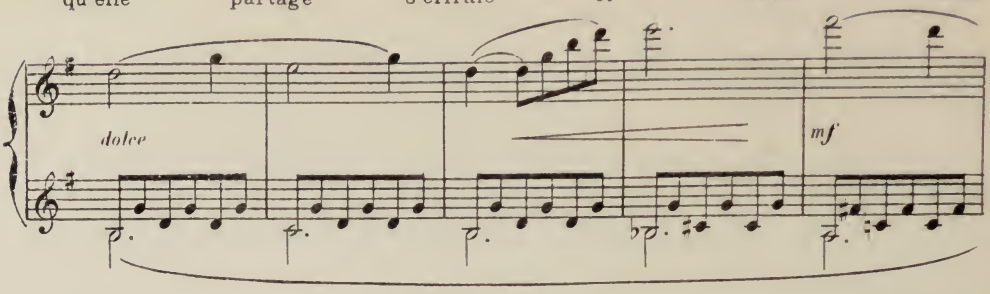
une déclaration des plus vives. La Guimard, après



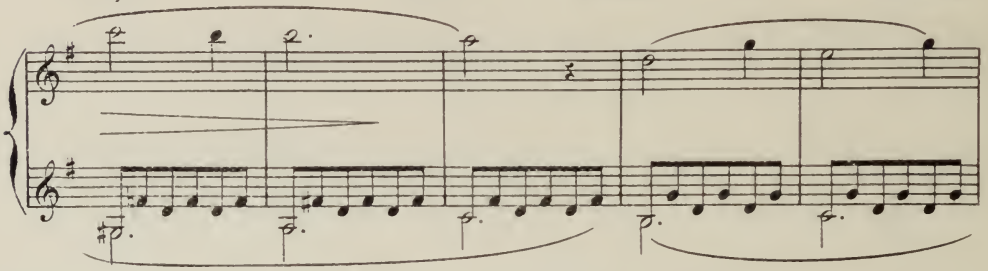
s'être laissée aller à cet amour



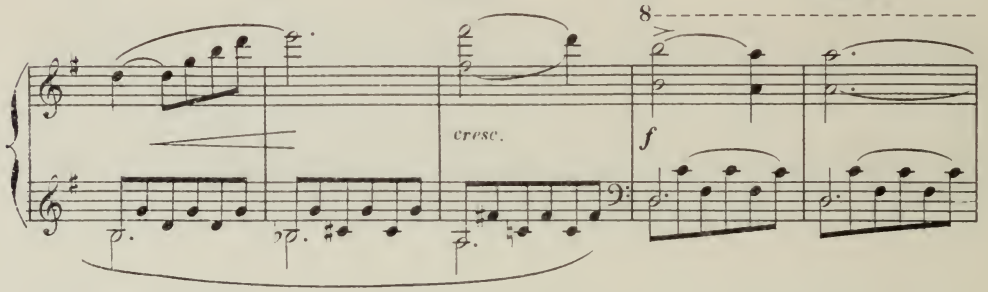
qu'elle partage s'effraie et craint d'être

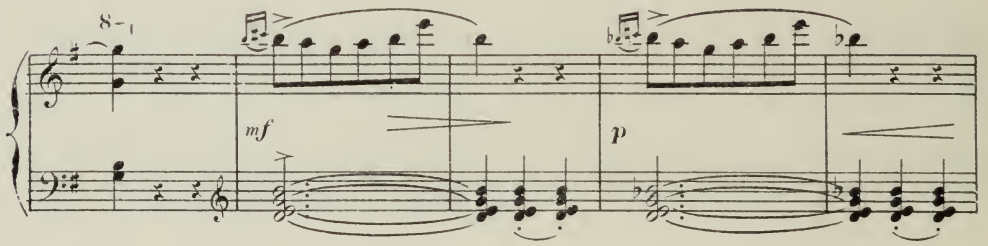


aperçue. Le jeune homme la rassure



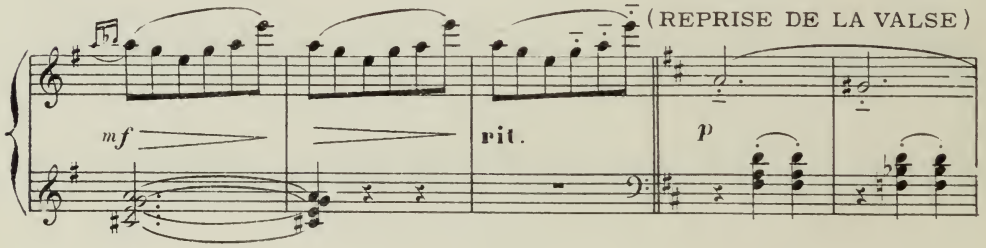
et lui prend un baiser!

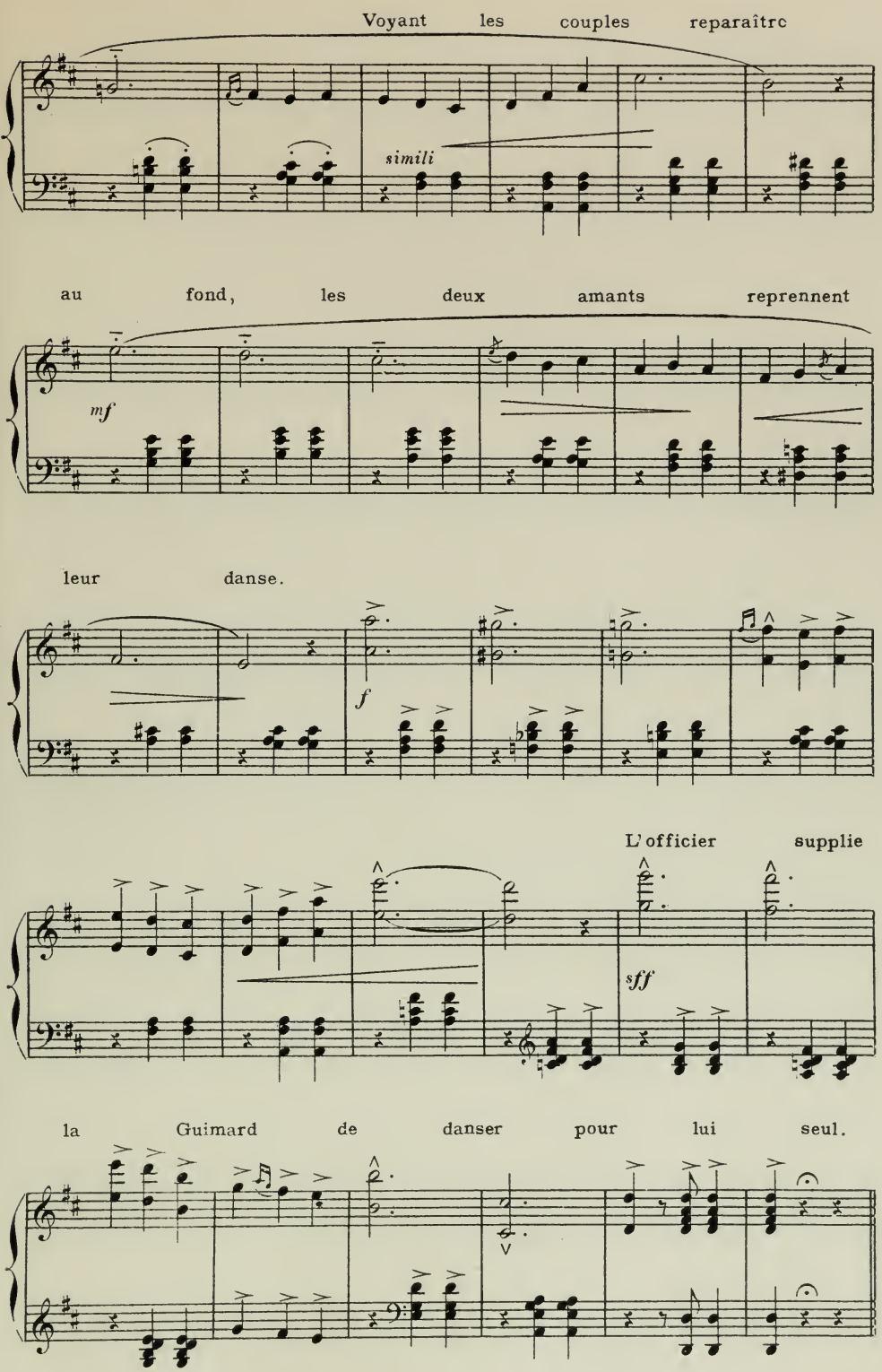


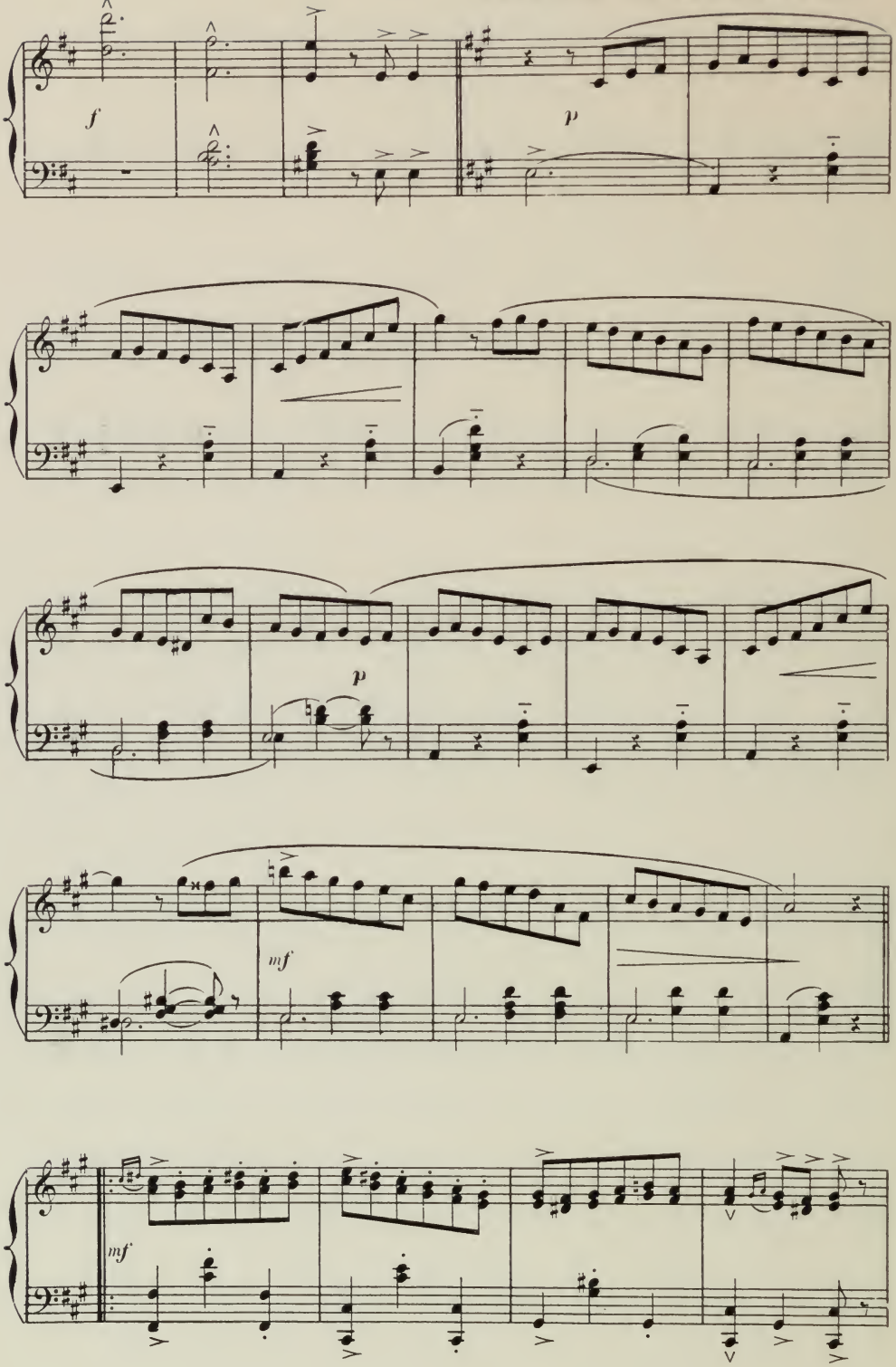


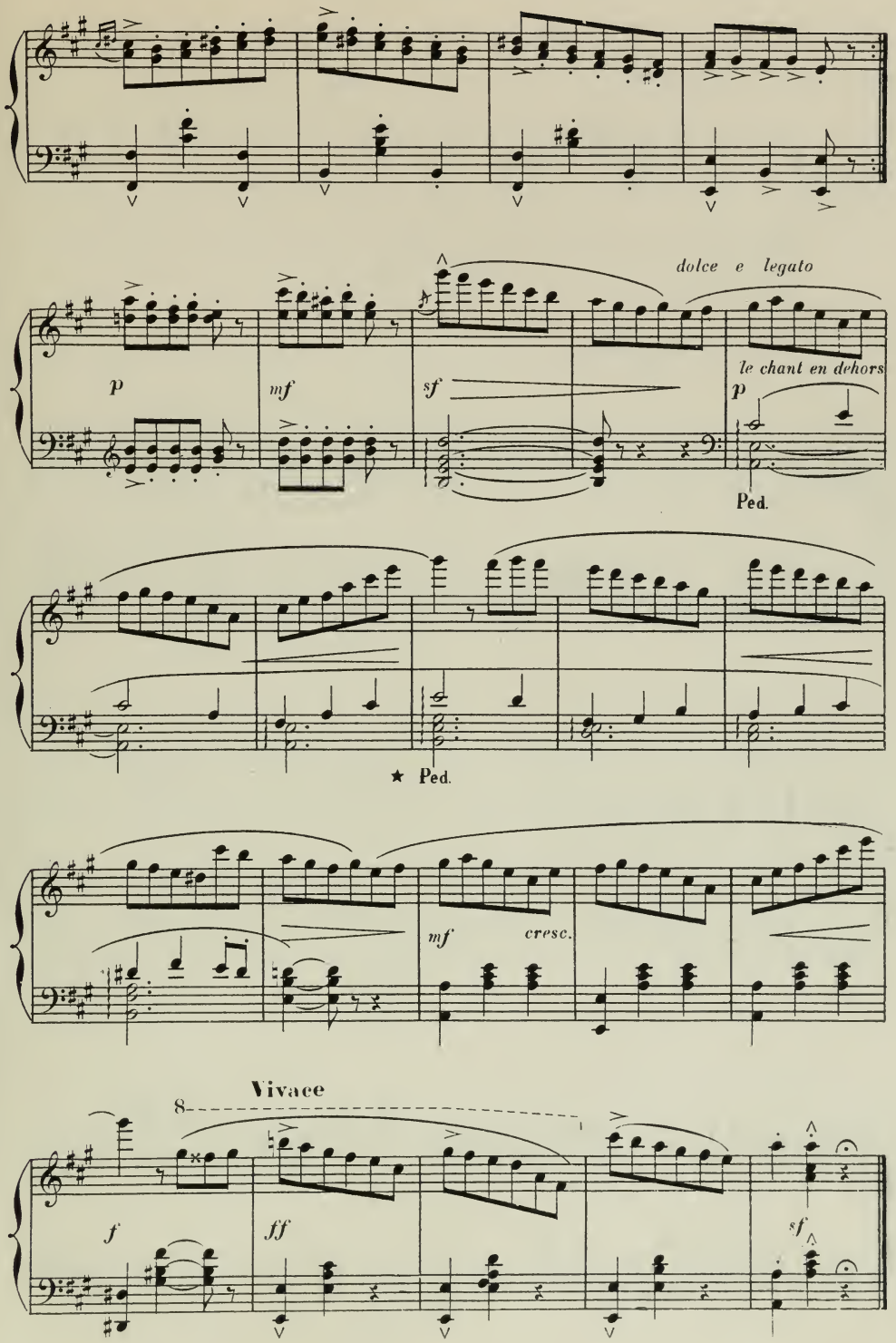
C

(REPRISE DE LA VALSE)



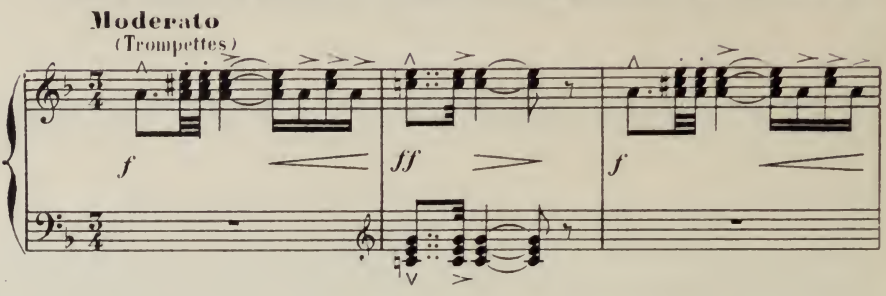

Voyant les couples reparaître
simili
au fond, les deux amants reprennent
mf
leur danse.
f
L'officier supplie
sff
la Guimard de danser pour lui seul.


f
p
p
mf
mf

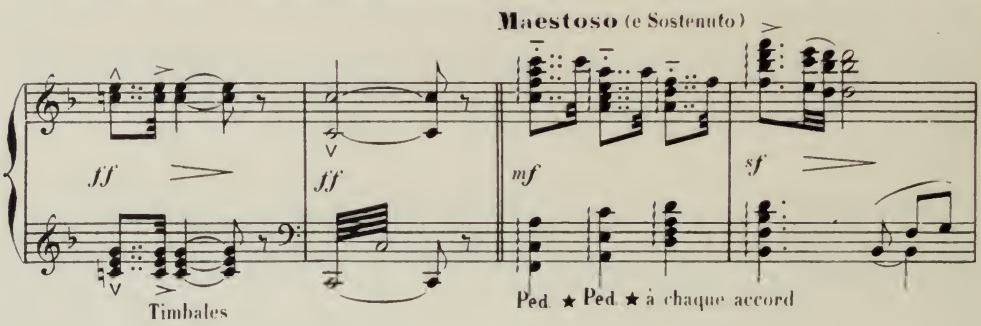

dolce e legato
p
mf
sf
le chant en dehors
p
Ped.
★ Ped.
mf
cresc.
Vivace
8
f
ff
sf

N° 9. Entrée de Bonaparte

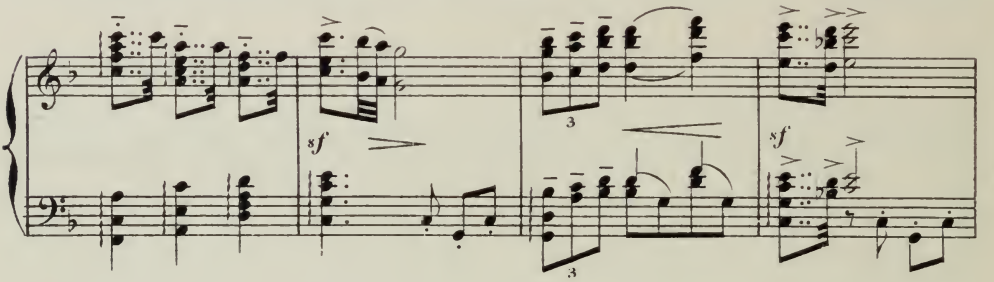
Une sonnerie de trompettes retentit. Rentrée générale. Les officiers for-



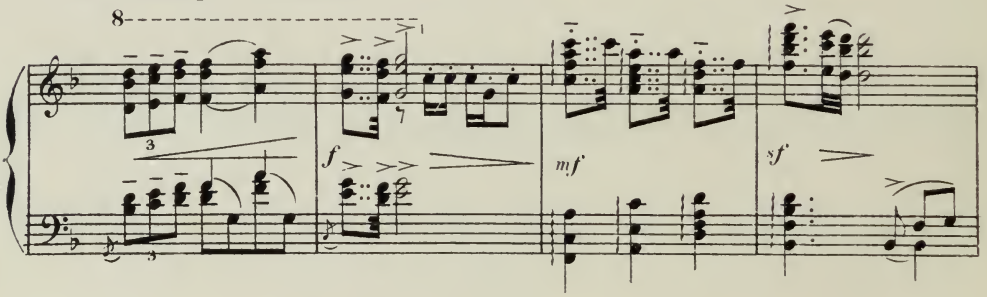
ment la haie et saluent militairement. Bonaparte, le glorieux vainqueur de la

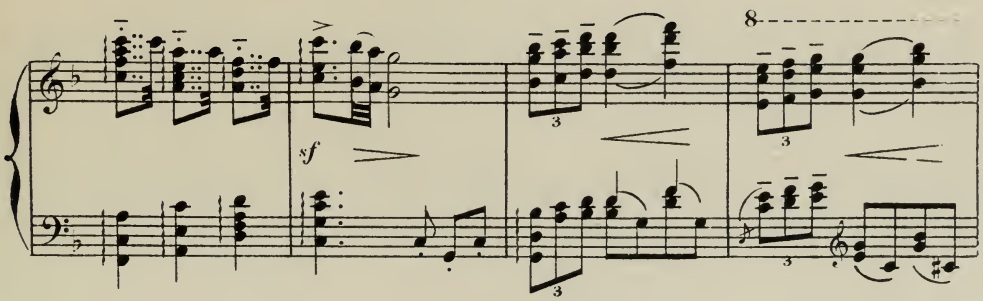


campagne d'Italie, paraît, les cheveux plats, maigre, la taille ceinte



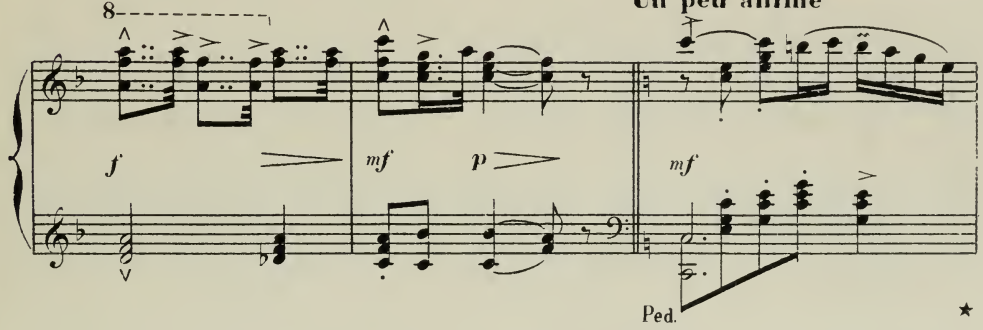
de l'écharpe tricolore.



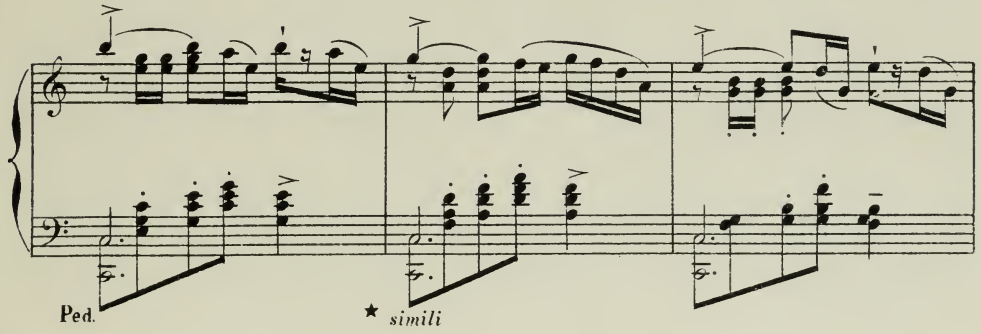


Le général salue,

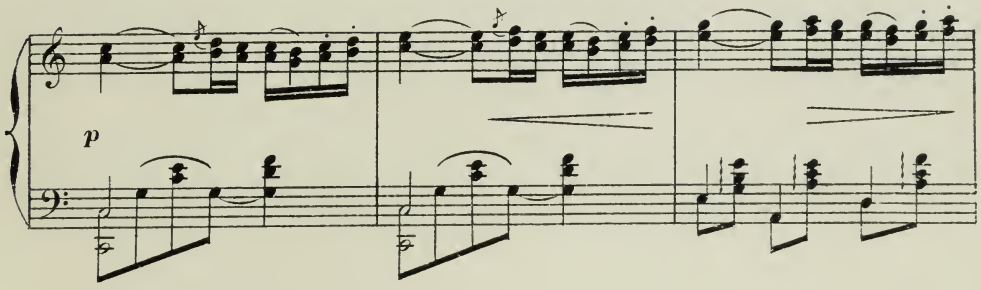
Un peu animé

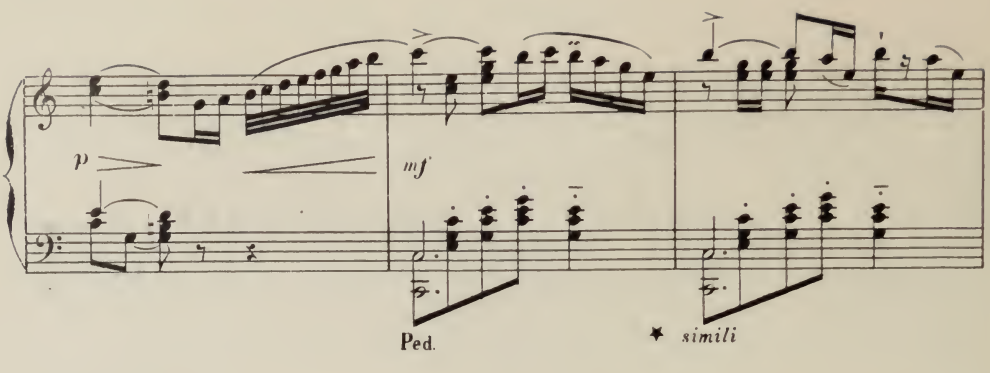


sourit, s'avance vers M^me^ Talien à qui il baise galamment la main. Il demande

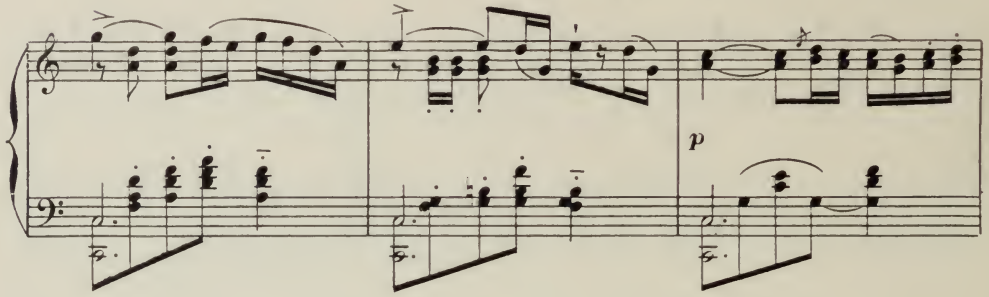


que la fête ne soit pas arrêtée par sa présence.

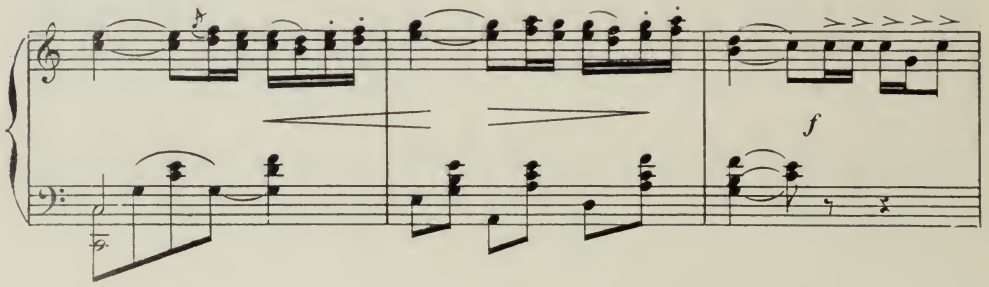


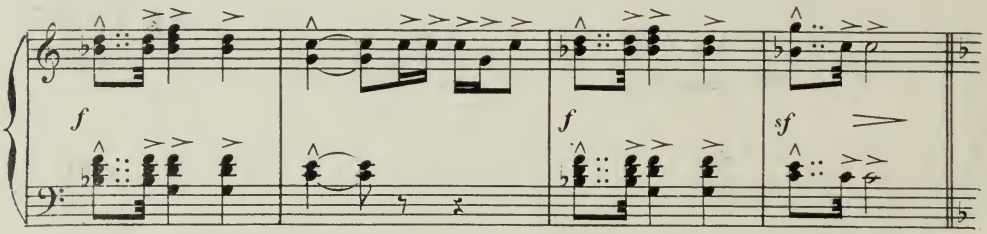


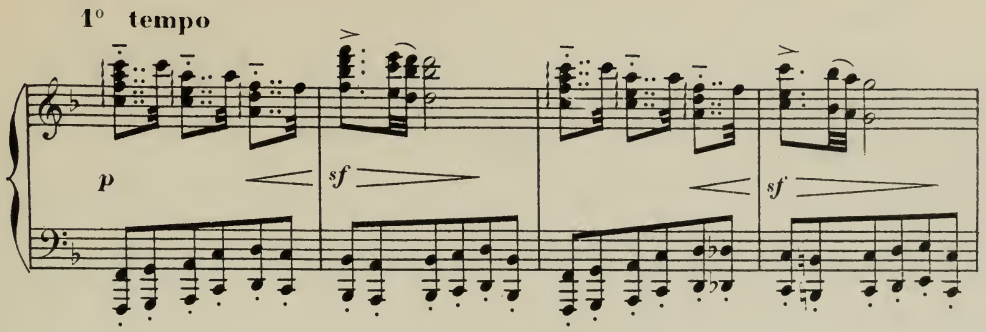
M^me Récamier présente

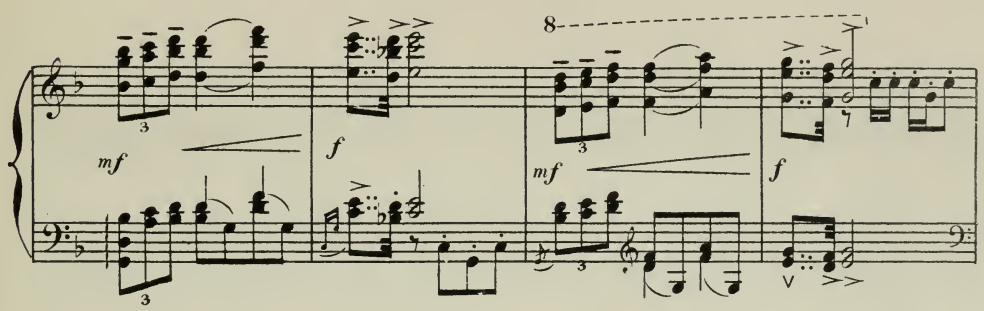


au général la Grassini et la Guimard.

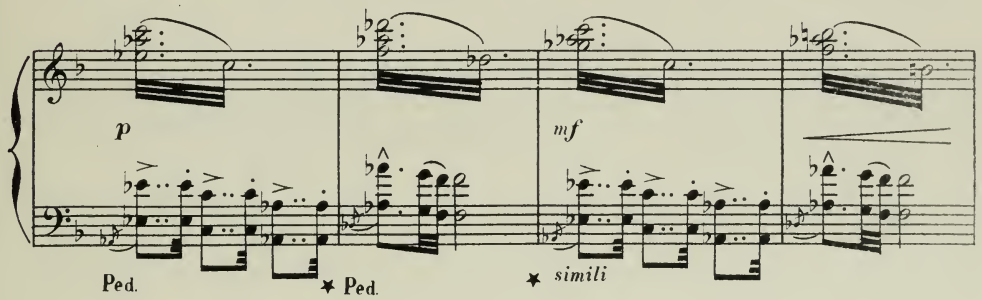


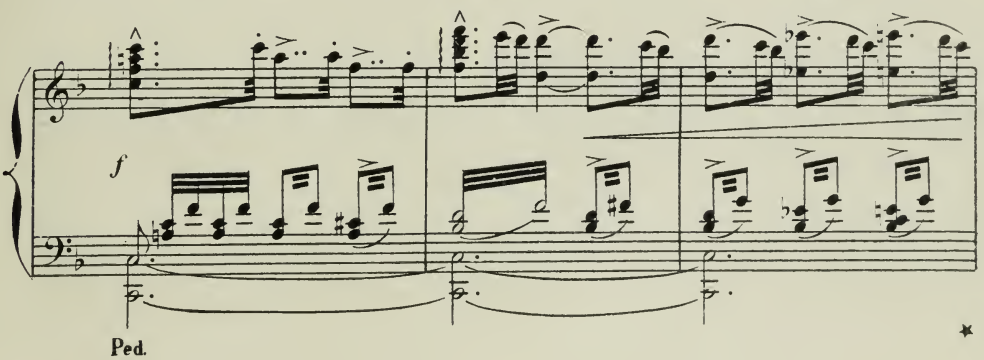






Le Muscadin ridicule vient saluer à son tour.





Poco animato

ff

Madame Récamier annonce à

All^tto moderato

p

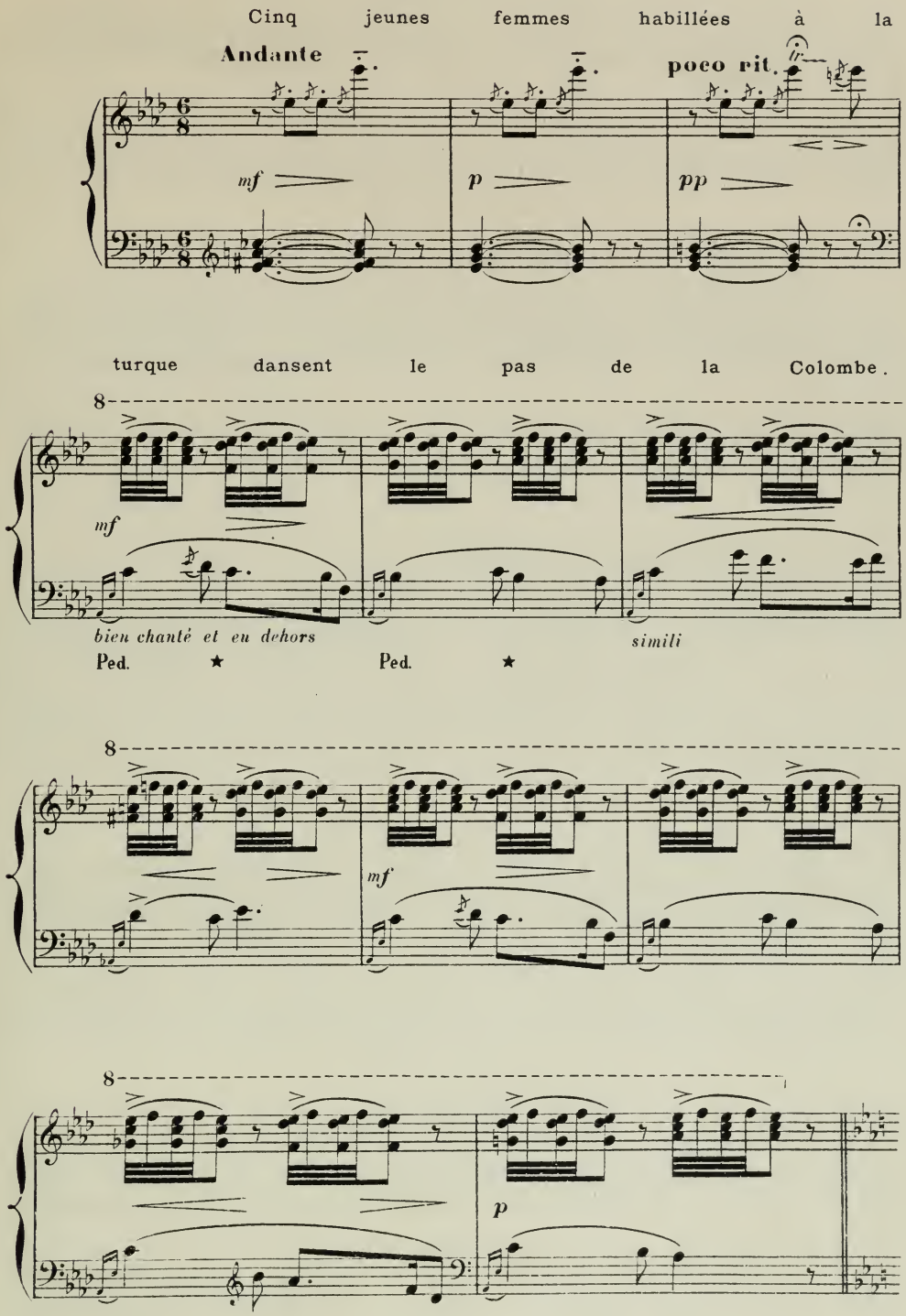
Bonaparte qu'on va lui donner le spectacle d'un

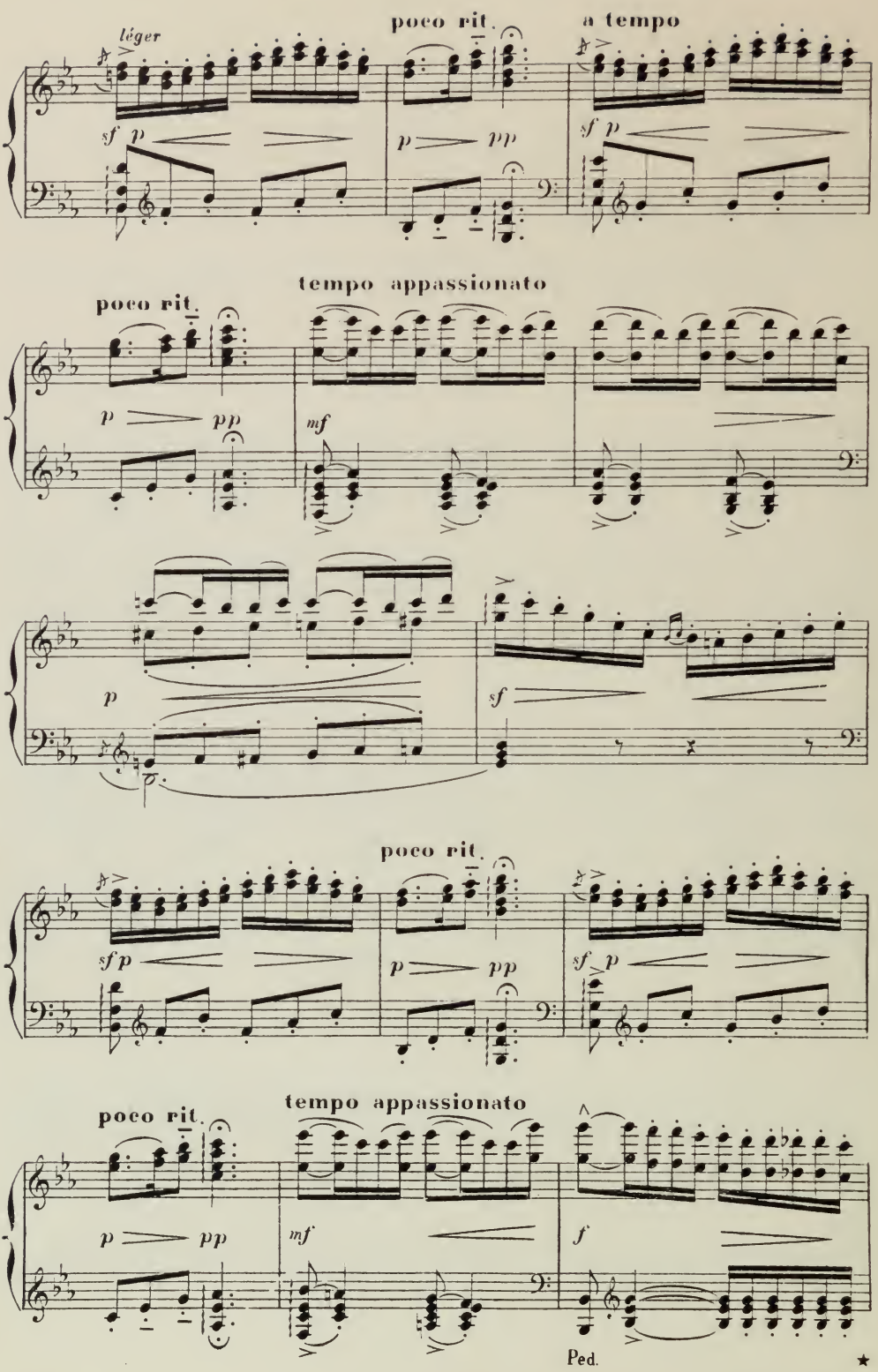
f *mf*

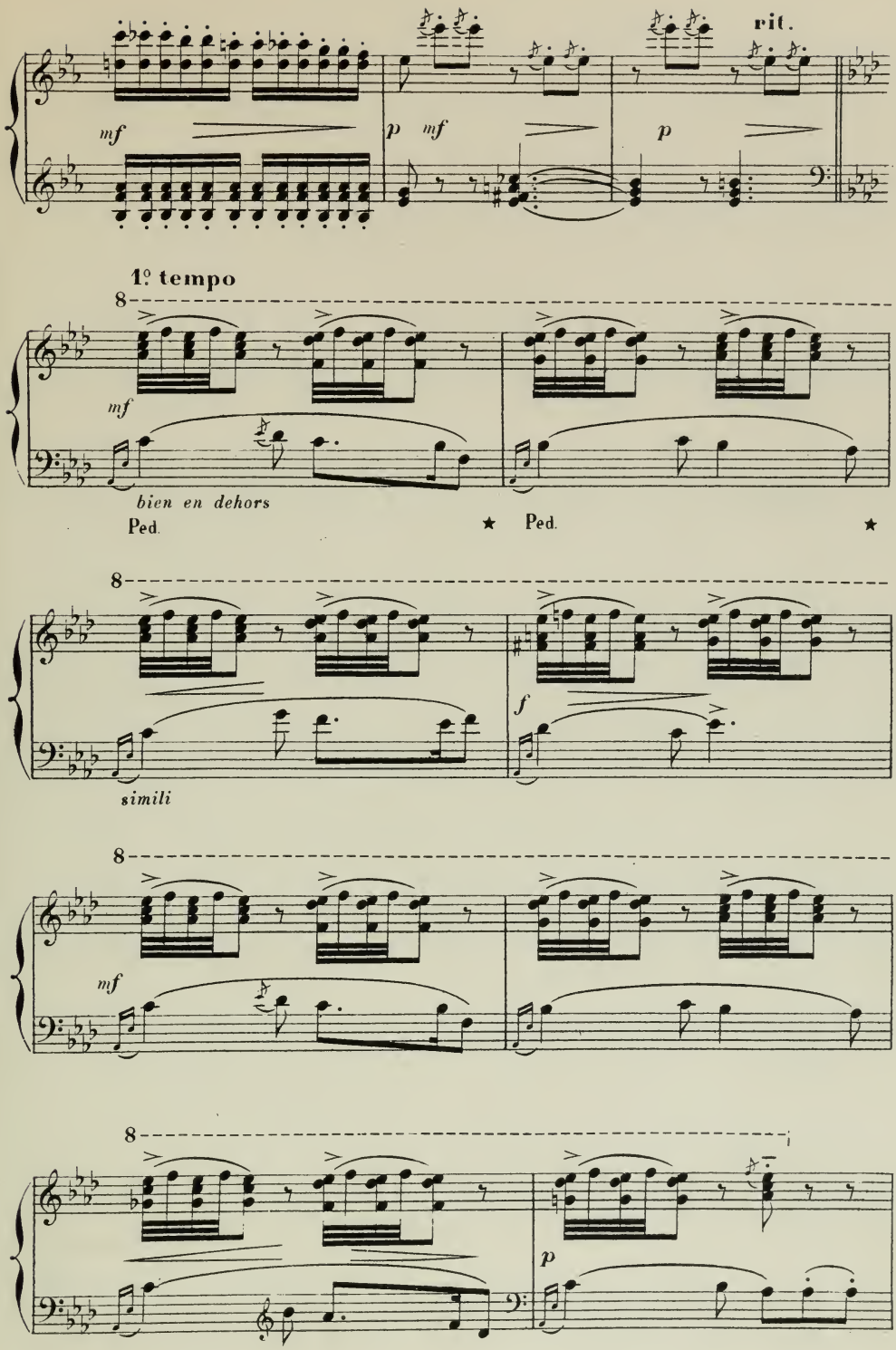
divertissement nouveau.

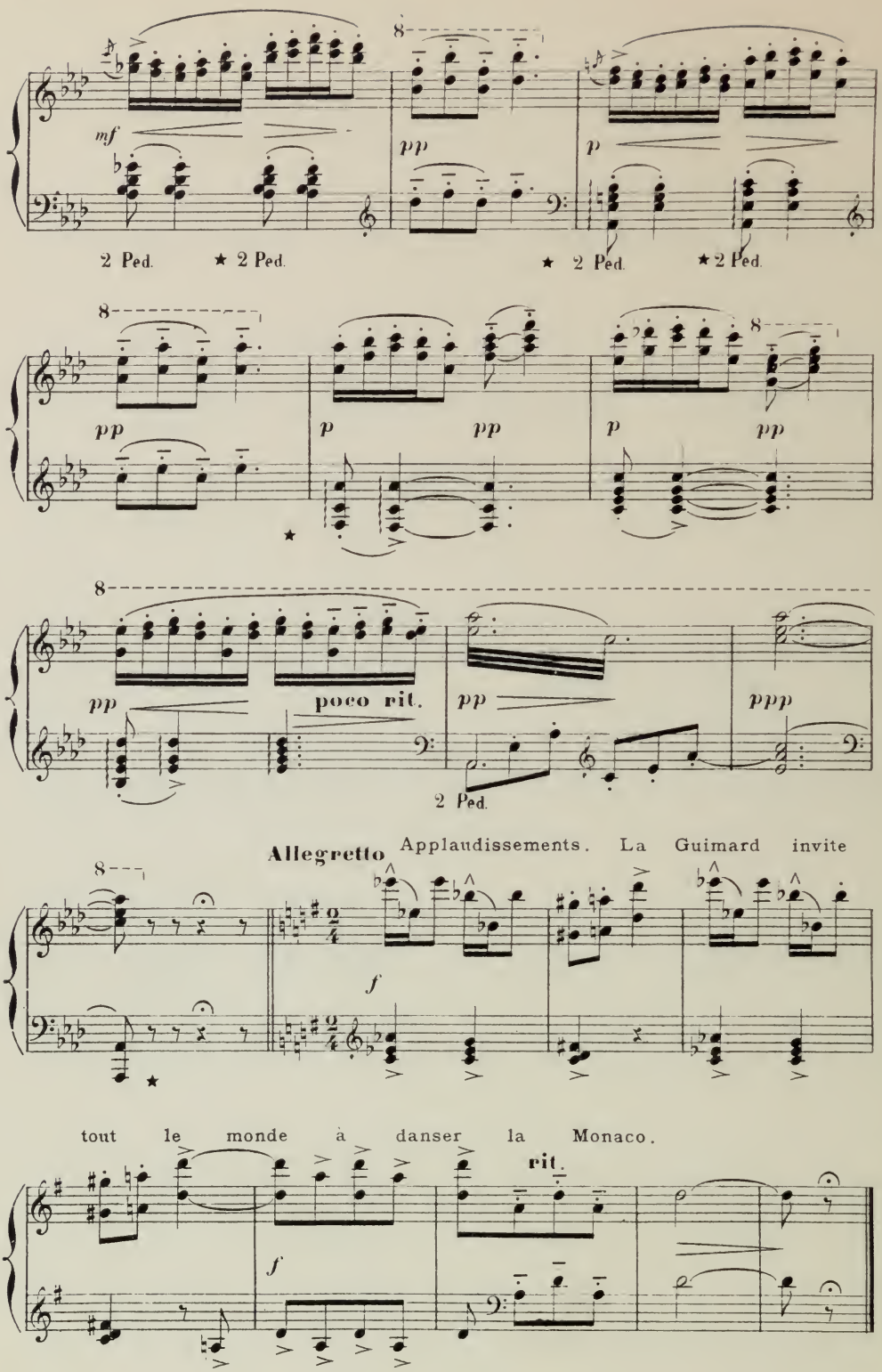
f

N° 10. Pas de la Colombe

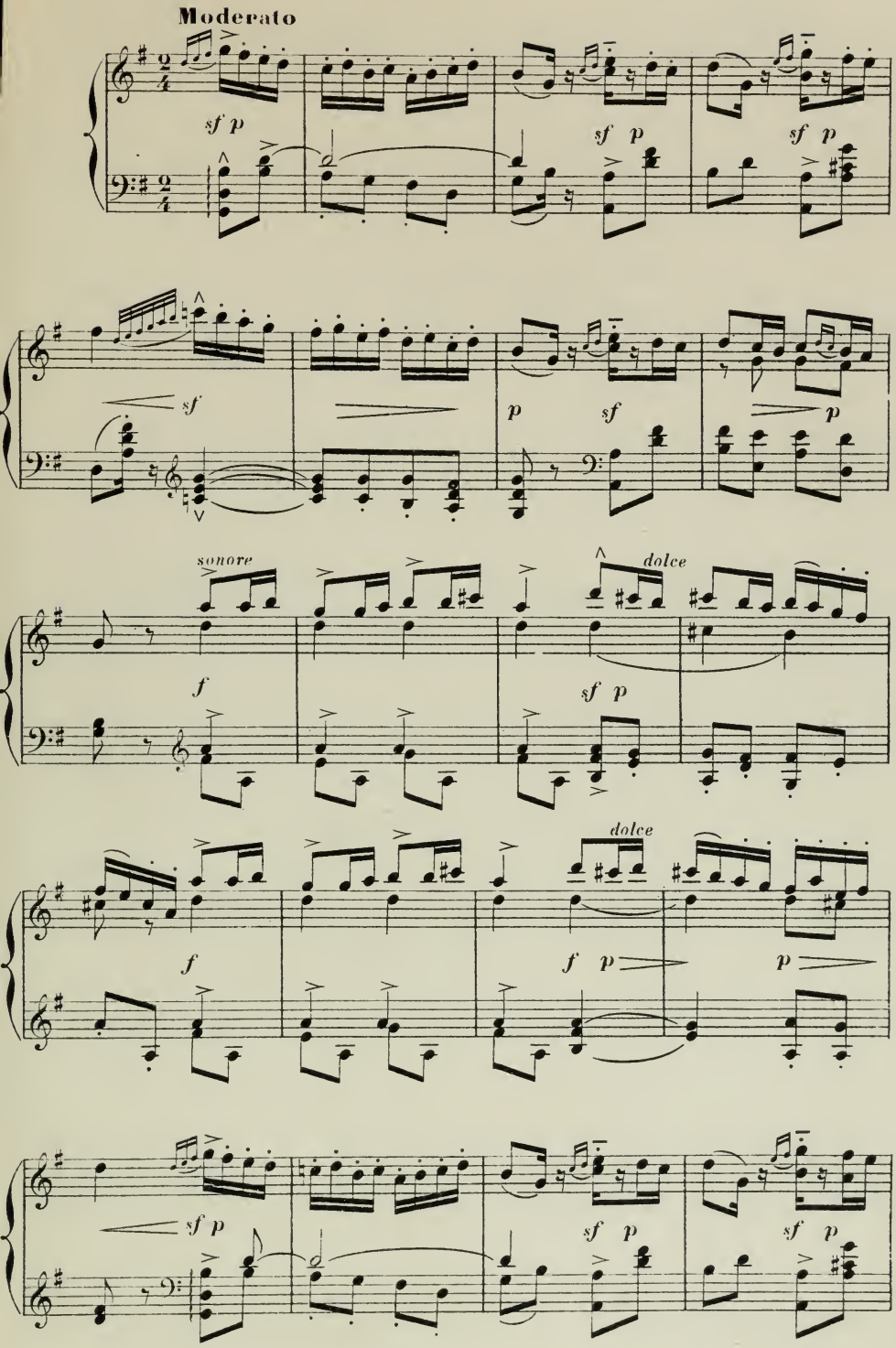


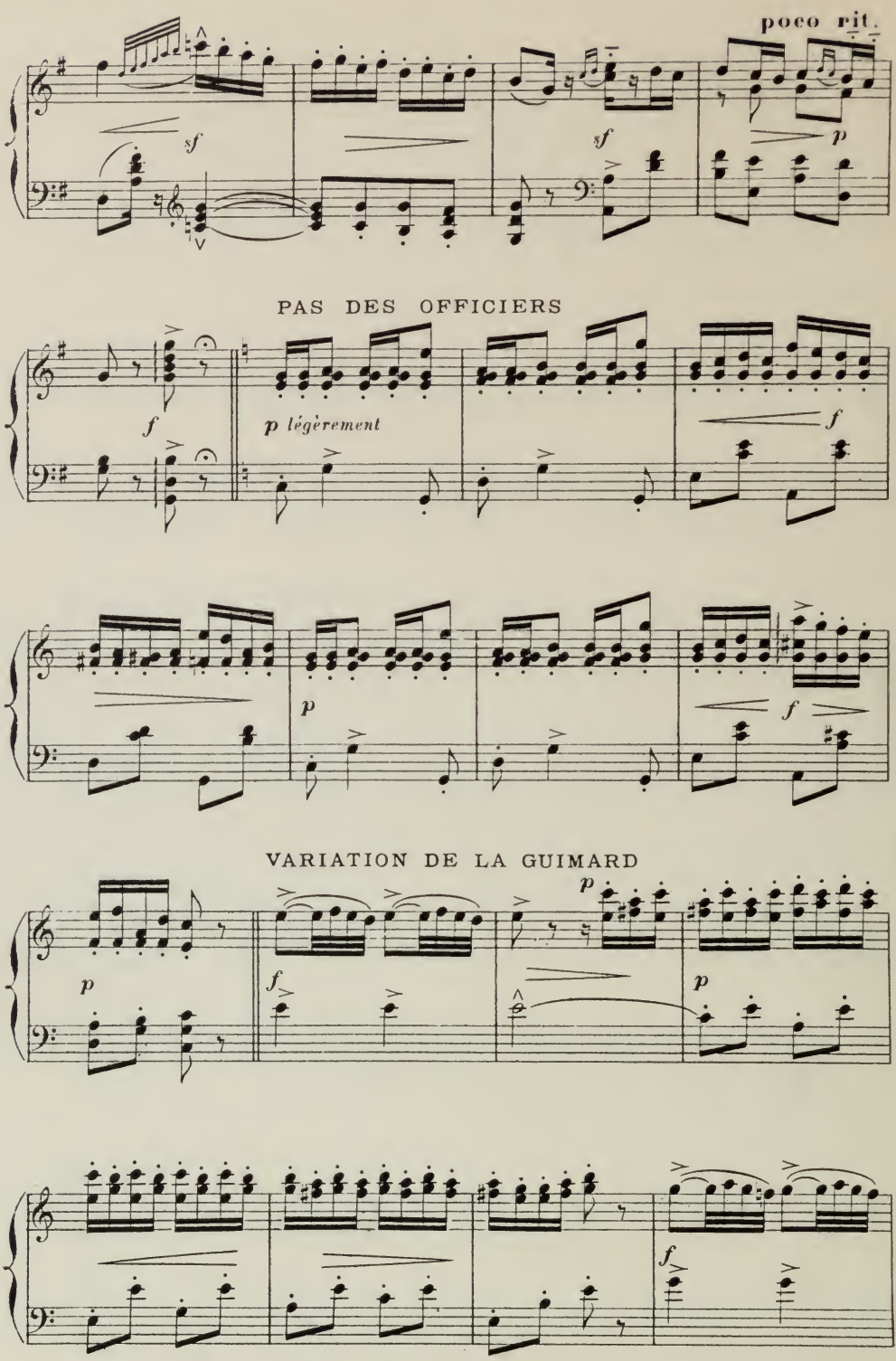

léger
poco rit.
a tempo
tempo appassionato
poco rit.
poco rit.
tempo appassionato
poco rit.
Ped.

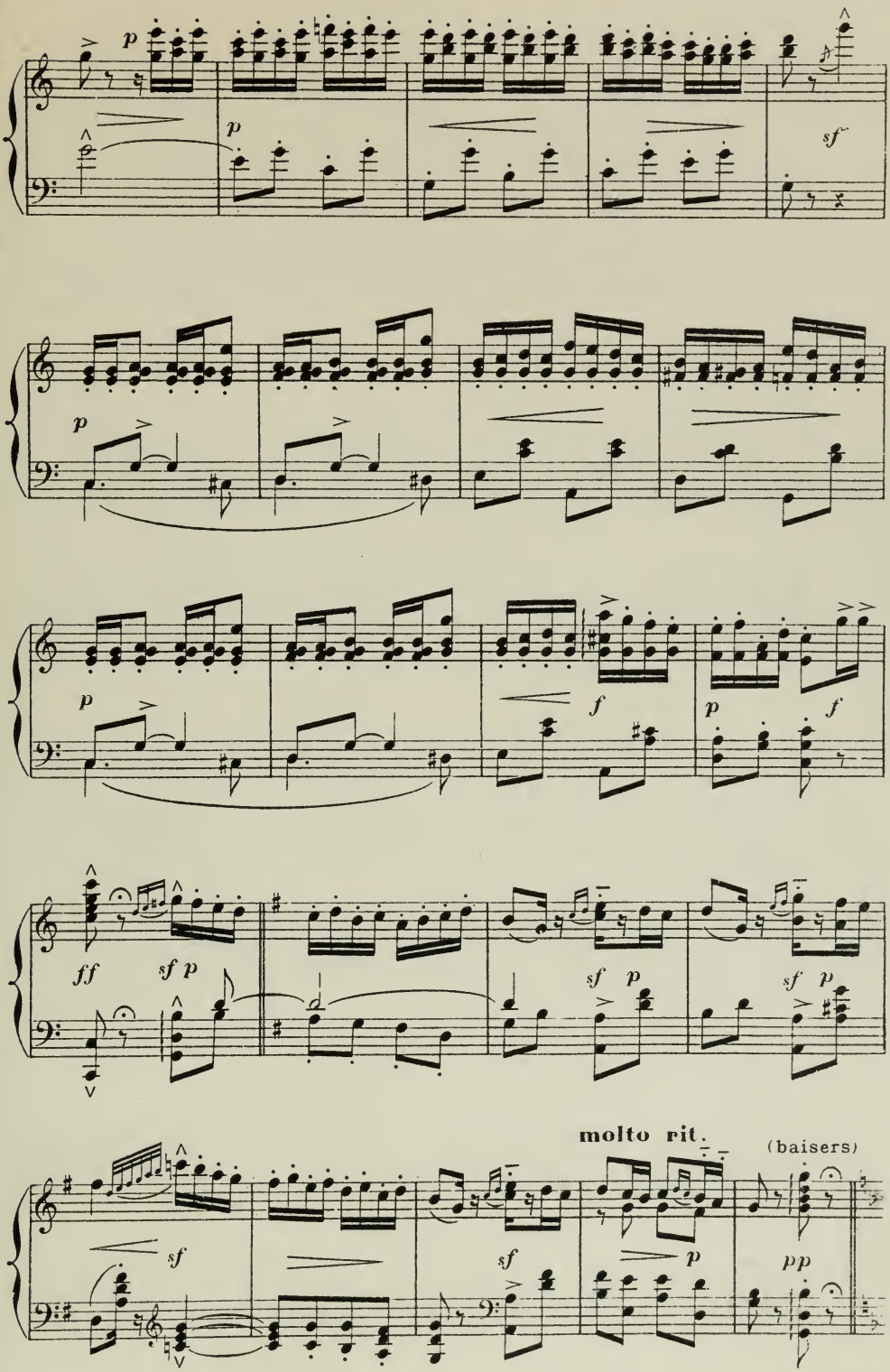

rit.
mf
p
mf
p
1º tempo
8
mf
bien en dehors
Ped.
★
Ped.
★
8
f
simili
8
mf
8
p


mf
pp
p
2 Ped.
★ 2 Ped.
★ 2 Ped.
★ 2 Ped.
pp
p
pp
p
pp
poco rit.
pp
ppp
2 Ped.
Allegretto
Applaudissements. La Guimard invite
f
tout le monde à danser la Monaco.
rit.
f

N° 11. La Monaco

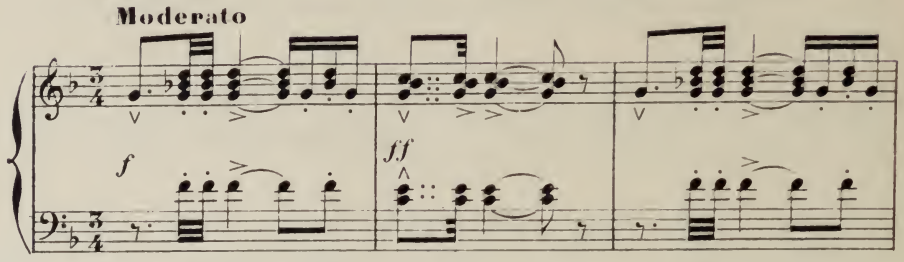



poco rit.
sf
sf
p
PAS DES OFFICIERS
f
p légèrement
f
p
f
VARIATION DE LA GUIMARD
p
p
f
p
f

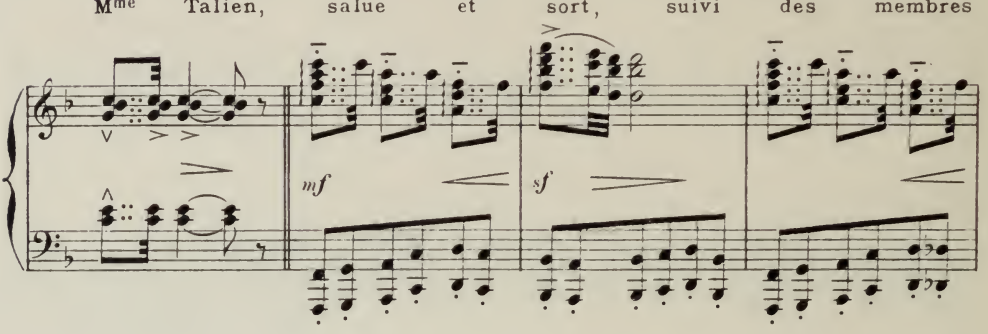

p
p
sf
p
p
f
p
f
ff
sf p
sf p
sf p
molto rit.
(baisers)
sf
sf
p
pp

N° 12. Sortie de Bonaparte

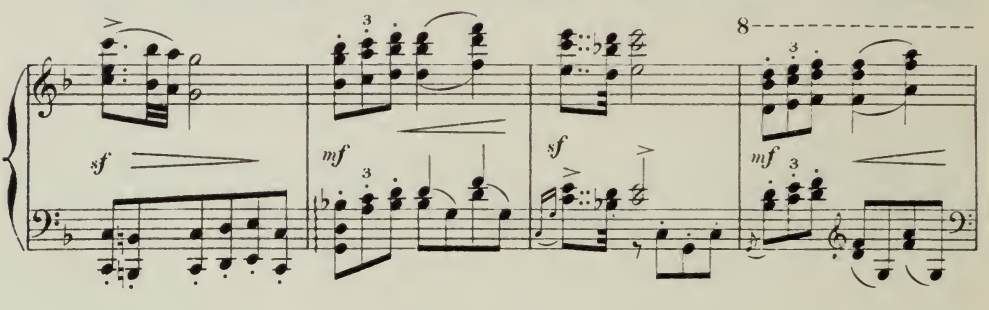
Le Général se lève, remercie Mme Récamier et



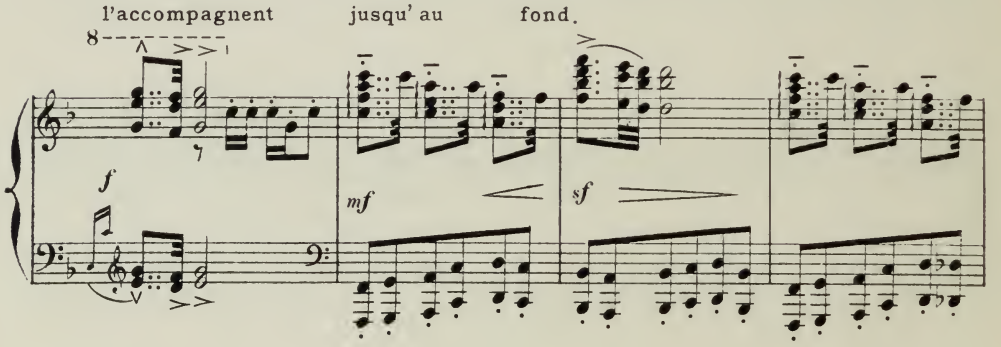
Mme Talien, salue et sort, suivi des membres

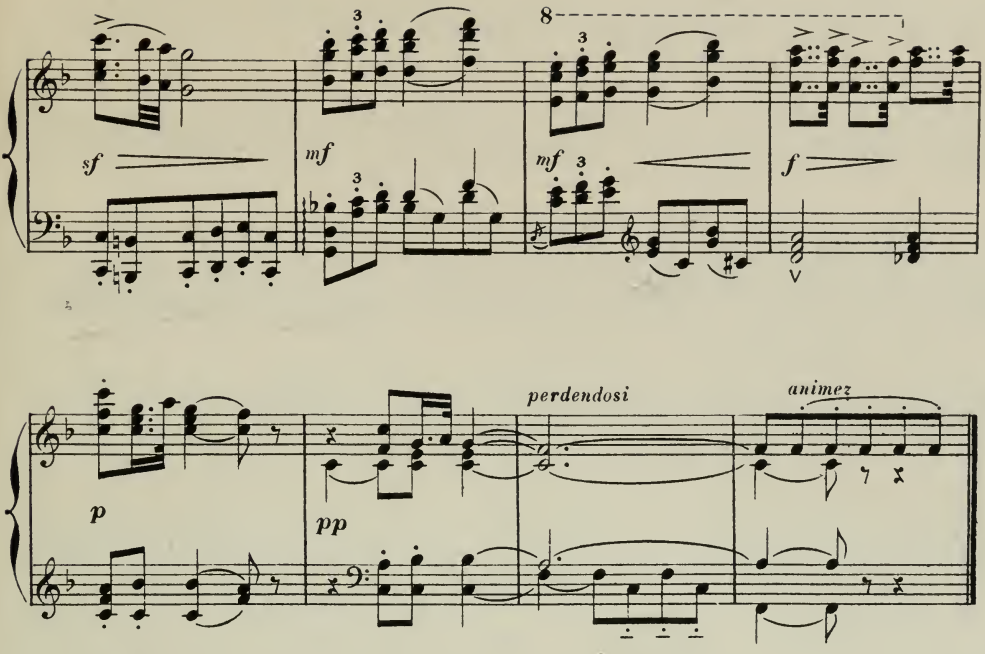


du Directoire. Mme Talien et Mme Récamier



l'accompagnent jusqu' au fond.

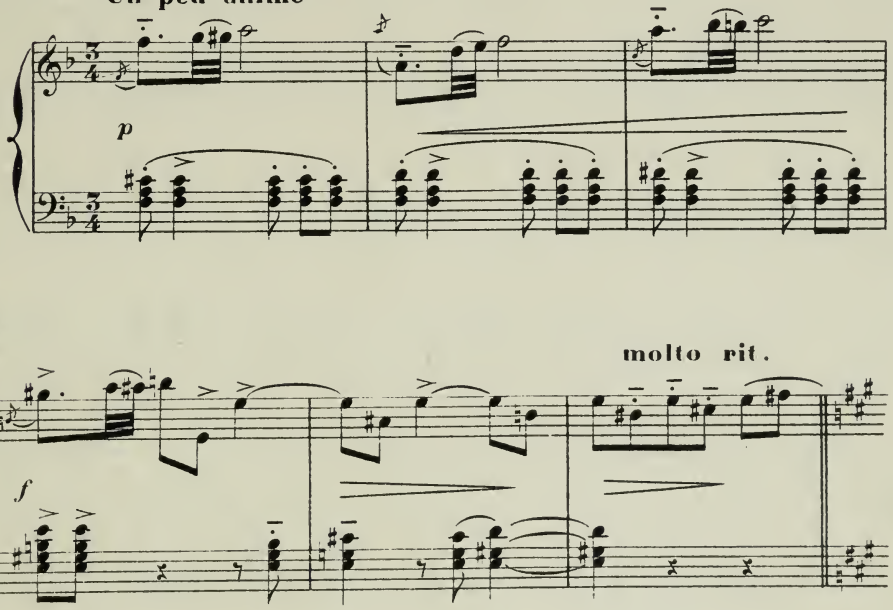


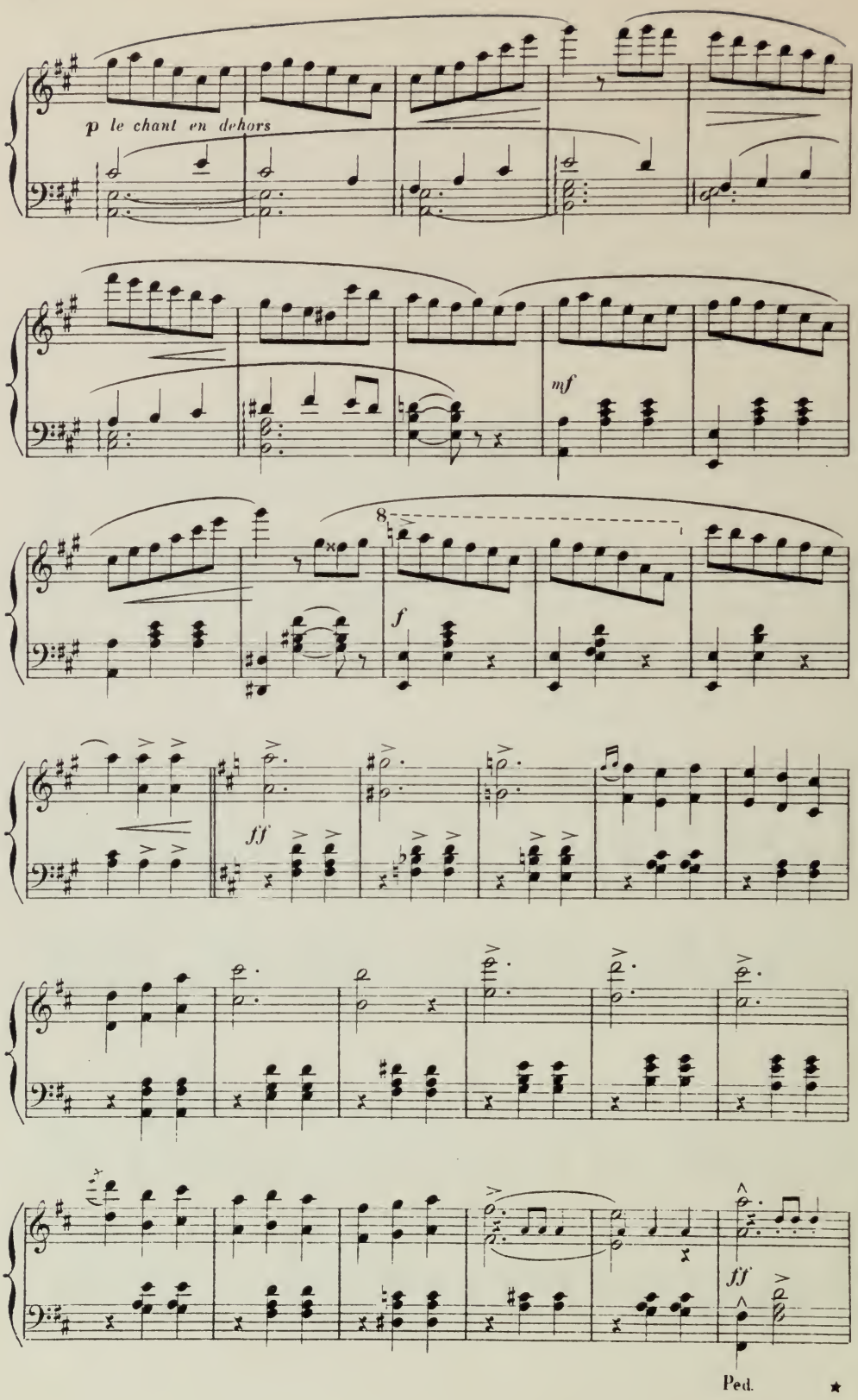


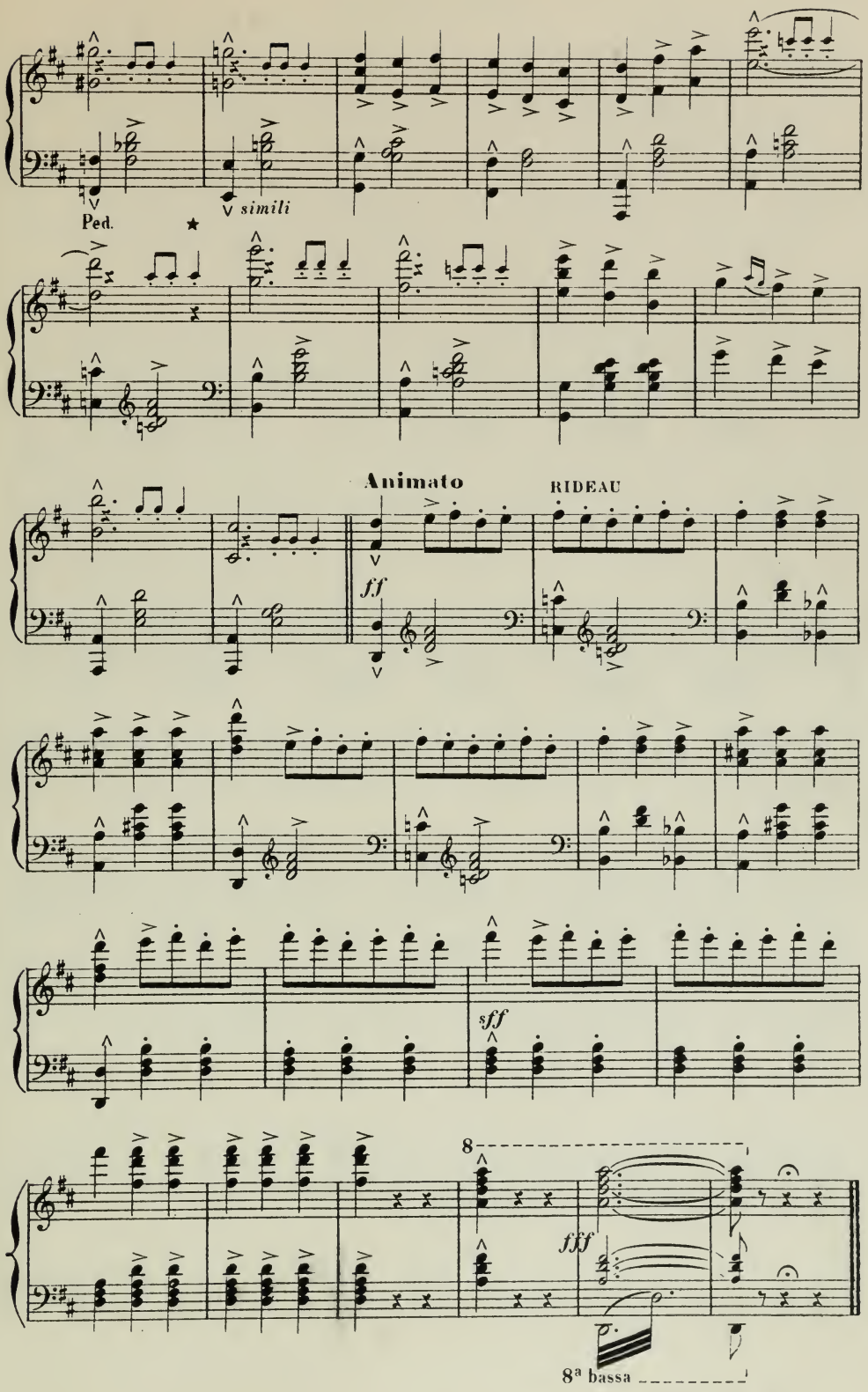
N° 13. Finale

Reprise de la Valse générale.

Un peu animé

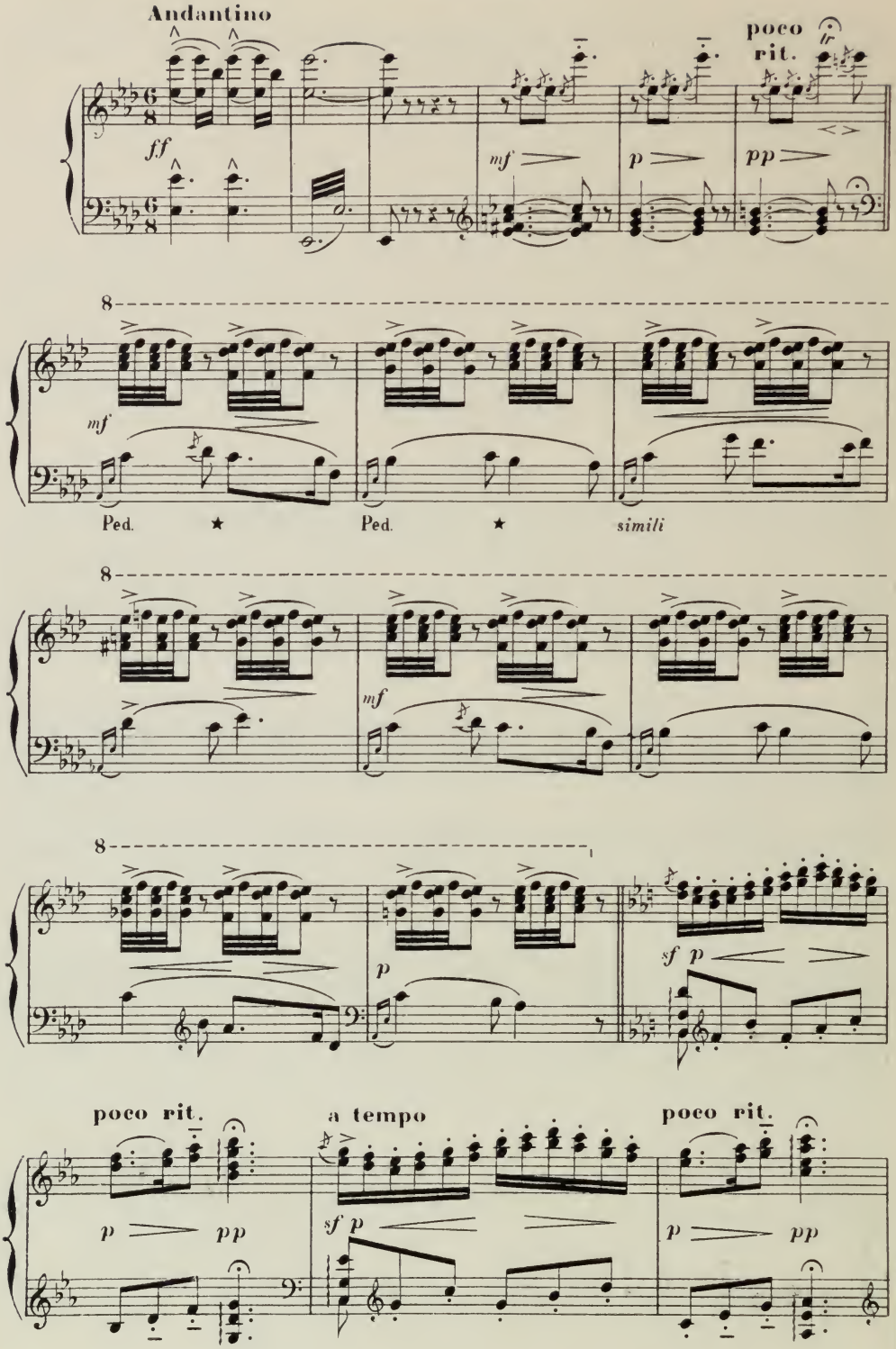


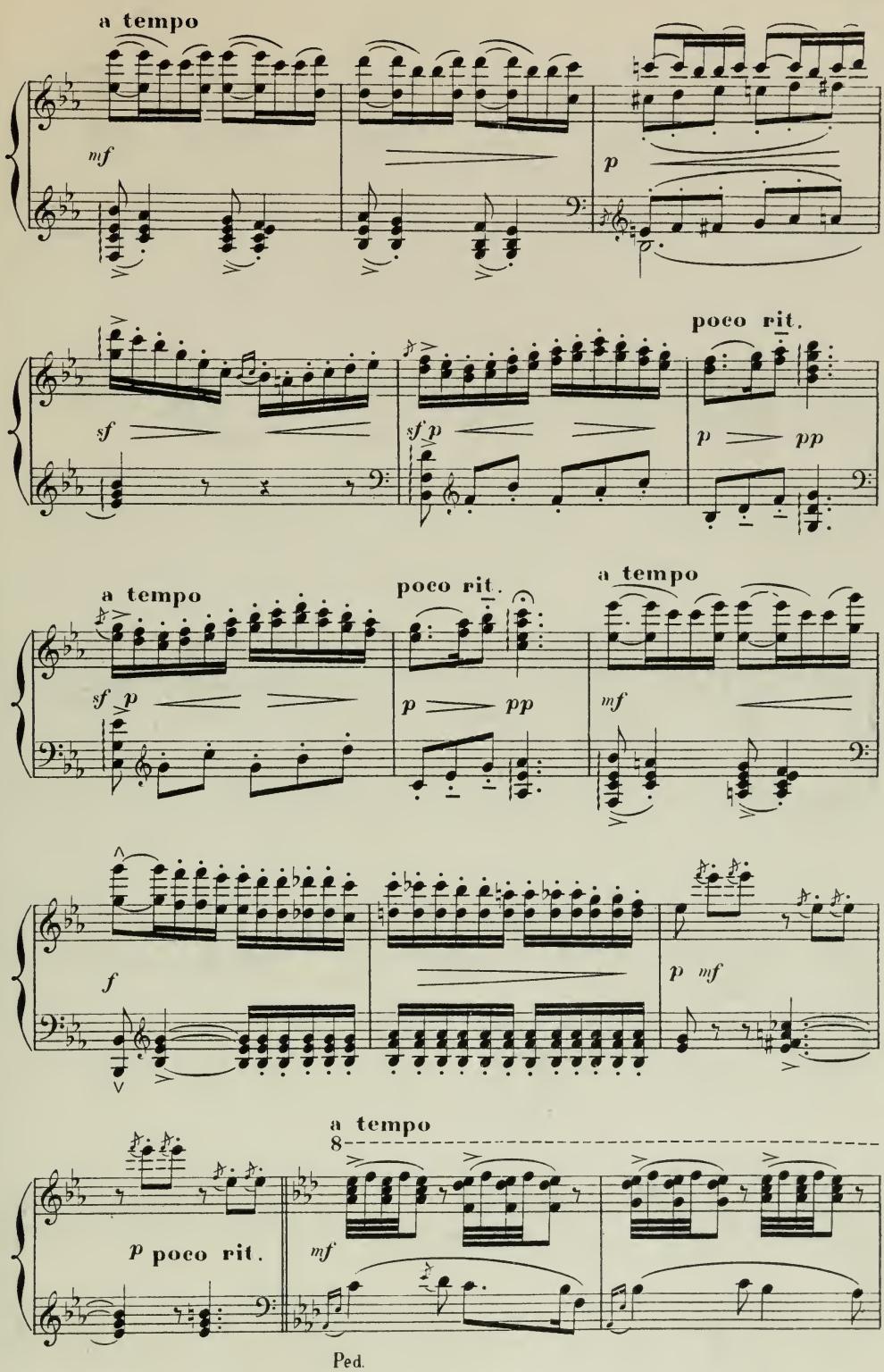

p le chant en dehors
mf
8
f
ff
ff
Ped.
★

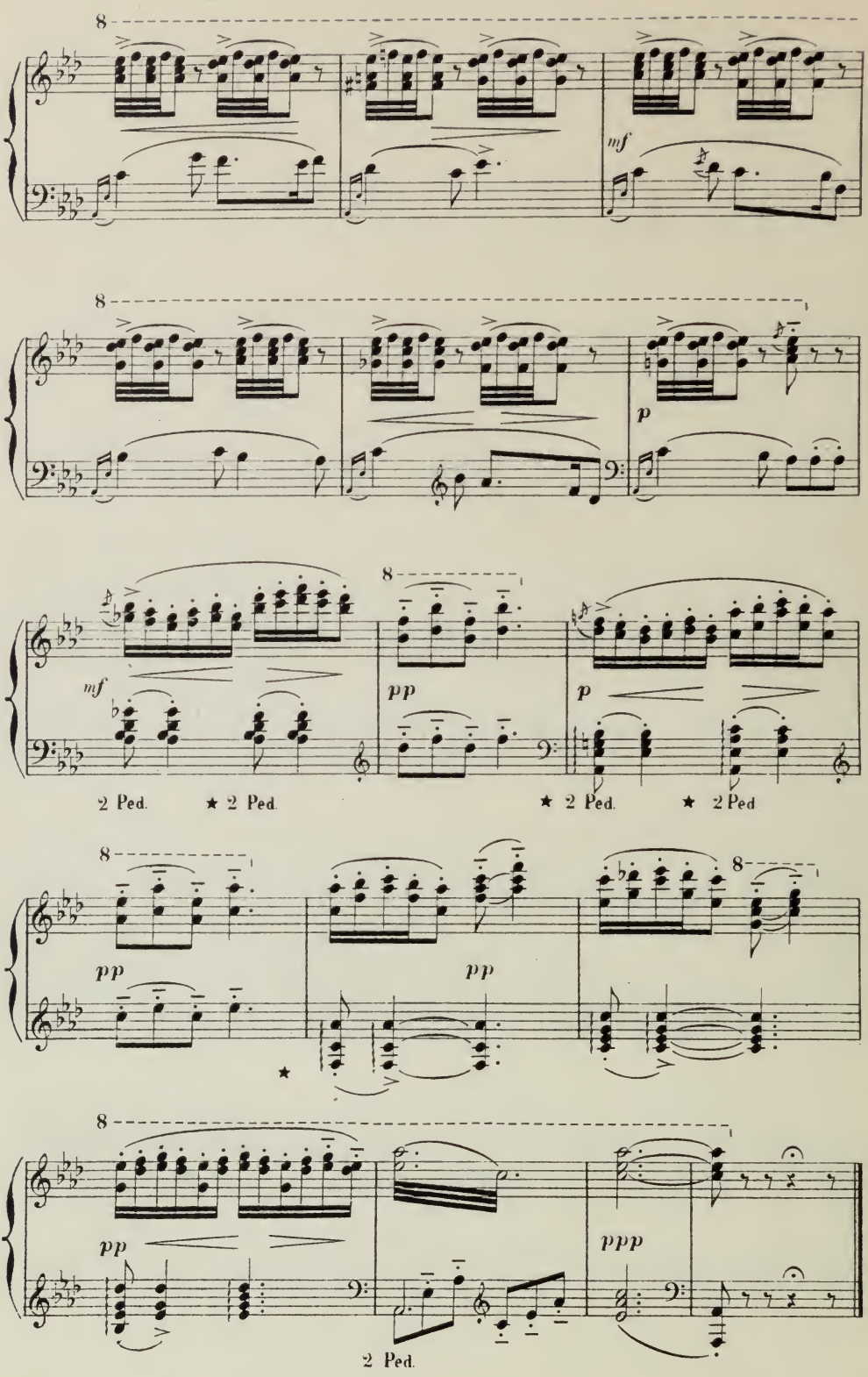


Fin du 1er Acte

ENTR'ACTE


Andantino
poco rit.
ff
mf
p
pp
8
mf
Ped.
Ped.
simili
8
mf
8
p
sf p
poco rit.
a tempo
poco rit.
p
pp
sf p
p
pp

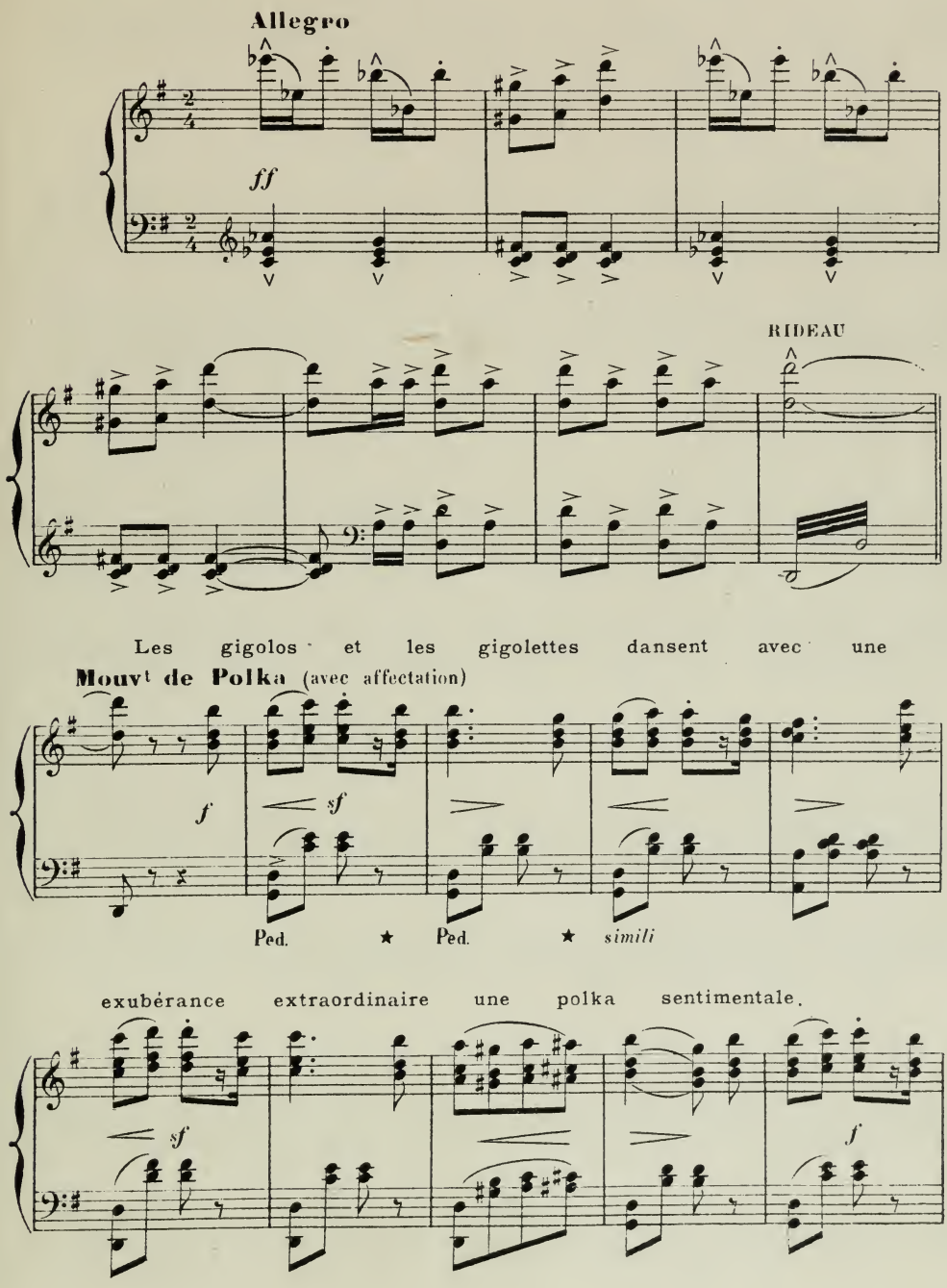

a tempo
mf
p
sf
poco rit.
sf p
p pp
a tempo
poco rit.
a tempo
sf p
p pp
mf
f
p mf
a tempo
8
p poco rit.
mf
Ped.


8
mf
8
p
8
mf
pp
p
2 Ped.
★ 2 Ped.
★ 2 Ped.
★ 2 Ped
8
pp
pp
8
★
8
pp
ppp
2 Ped.

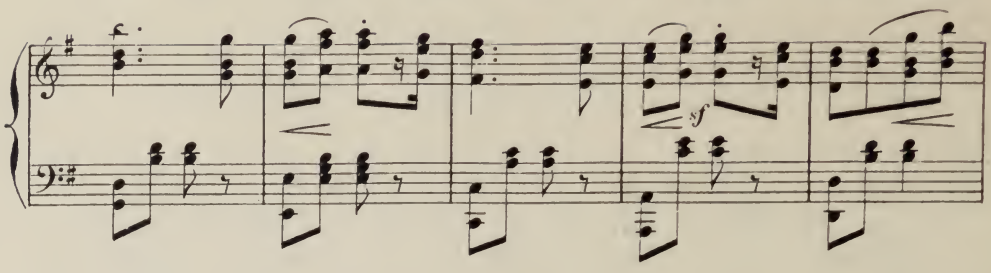
2d TABLEAU

Un bal de barrière à Romainville. Bosquets, tables sur lesquelles les gobelets de fer-blanc sont fixés avec des chaînes de fer.

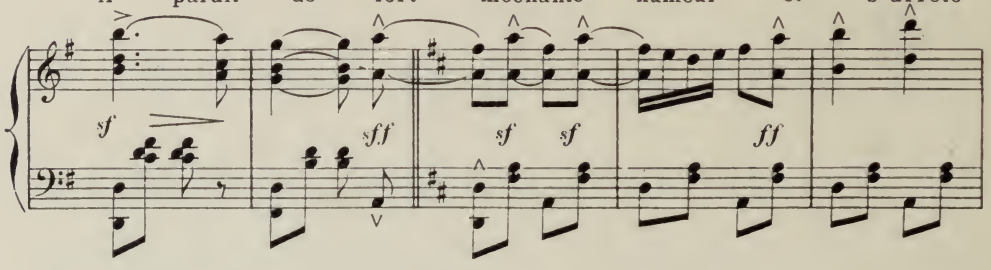
N° 14. Polka des gigolos et Scène



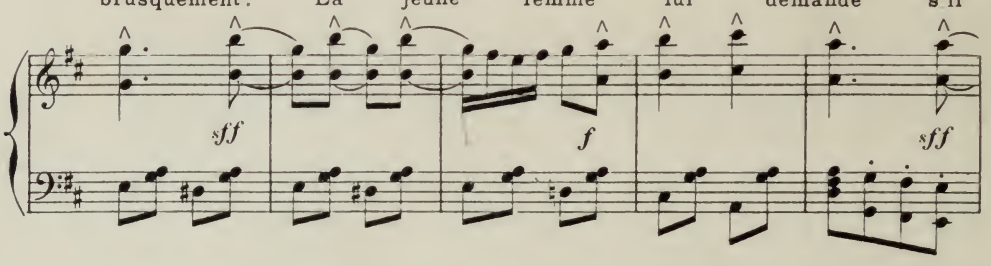
Le beau Polyte danse avec la Môme Chrysanthème;



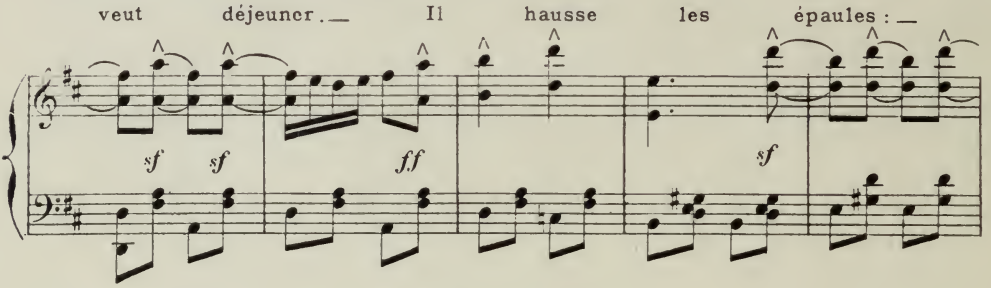
il paraît de fort méchante humeur et s'arrête



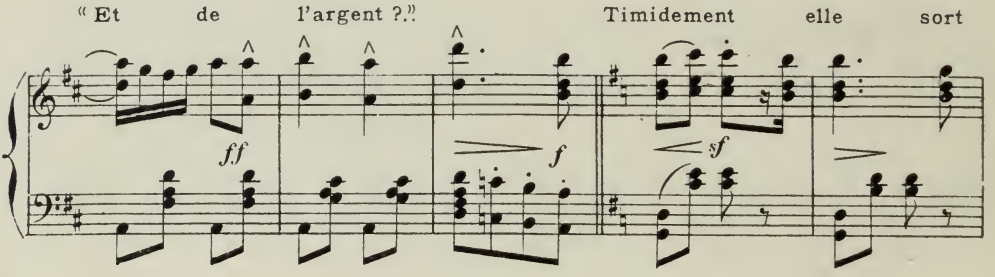
brusquement. La jeune femme lui demande s'il



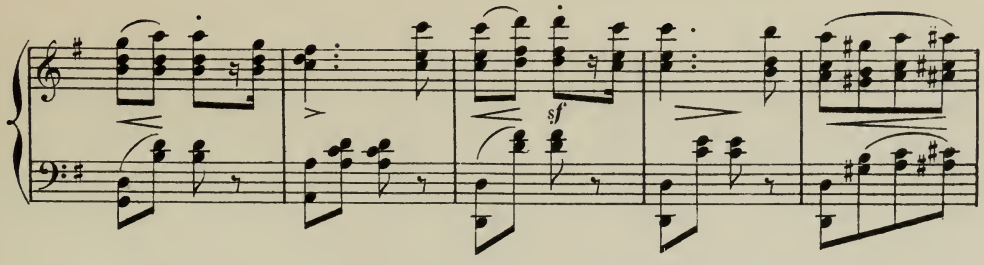
veut déjeuner. — Il hausse les épaules : —



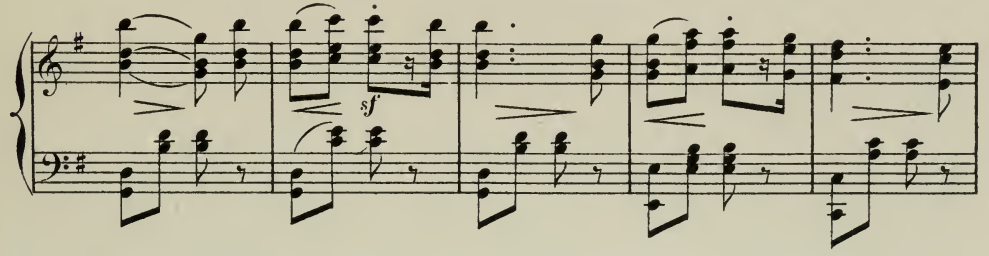
« Et de l'argent ?. » Timidement elle sort



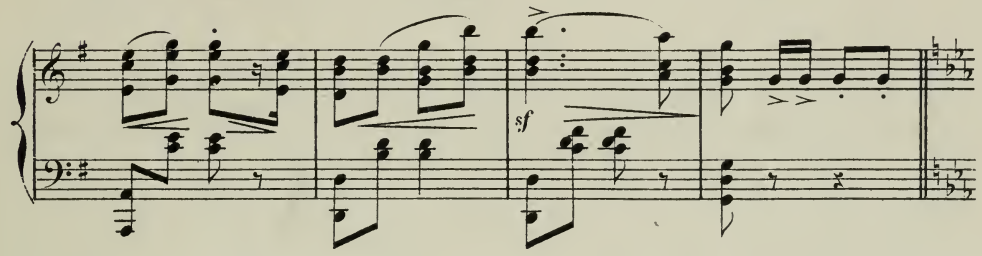
de sa poche une modeste pièce de 20 sous . . . C'est



tout ce qu'elle a !. . Polyte hausse les épaules et lui

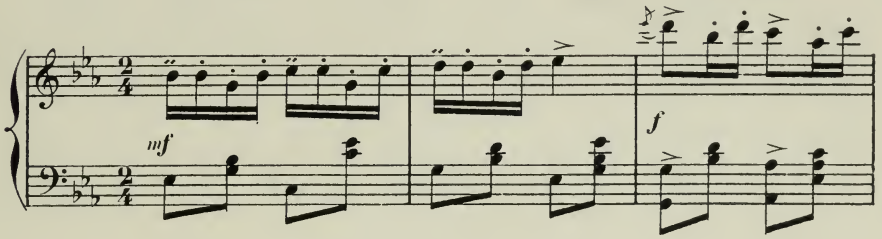


tourne le dos brutalement .

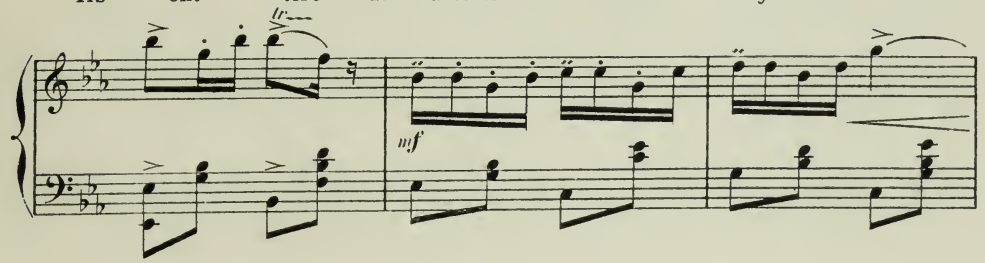


N° 15. Entrée des Conscrits

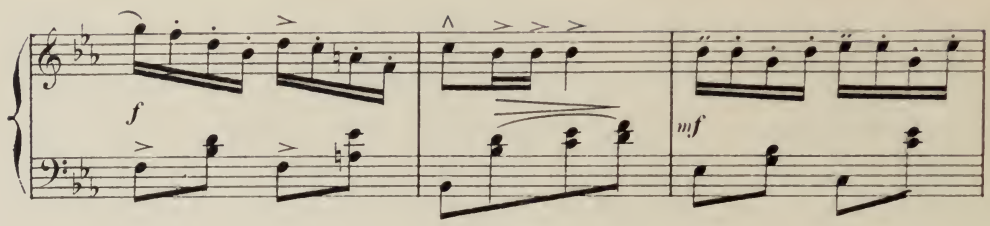
Les conscrits entrent, un peu échauffés .



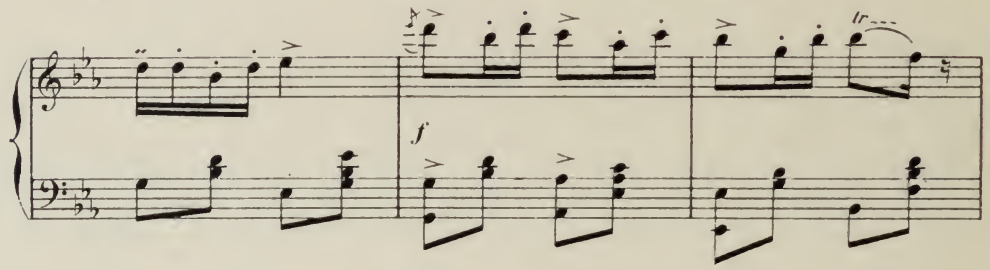
Ils ont tiré de détestables numéros . Polyte leur serre



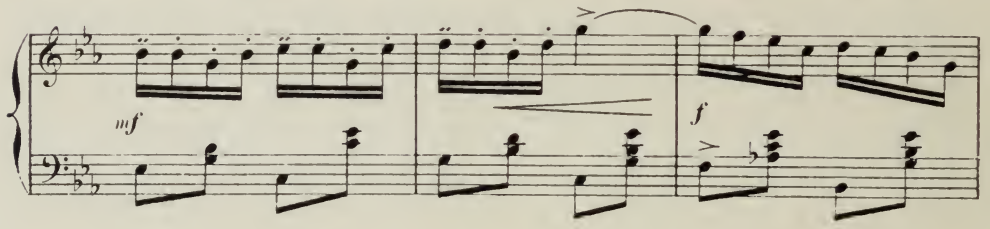
la main avec une nuance de dédain — "Bah !



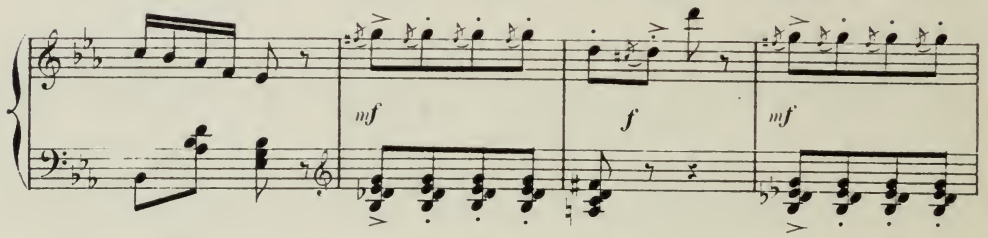
ils ont de l'argent et ils vont faire la



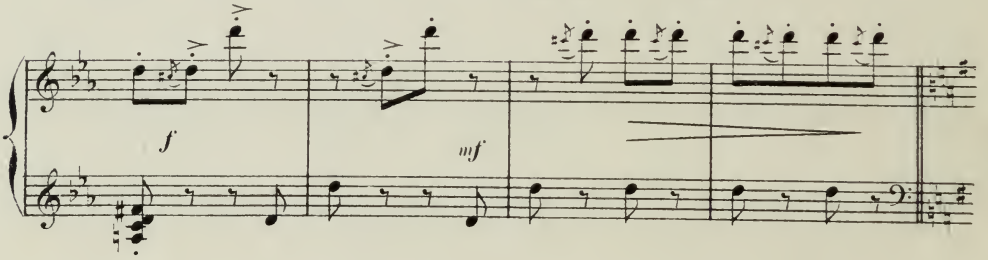
noce pour s'étourdir." — Ils vont s'attabler.



Polyte pousse le coude à la Môme et lui

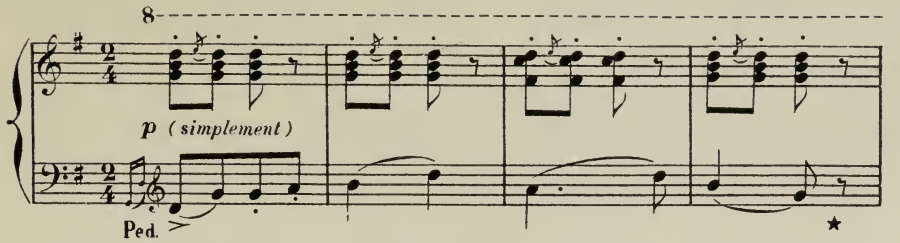


indique de l'œil les nouveaux arrivés.

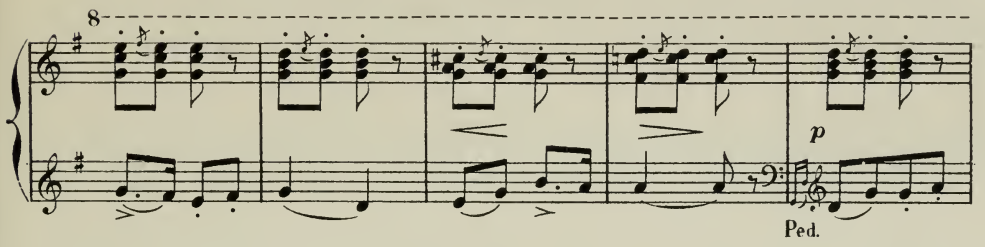


N° 15bis. Chanson

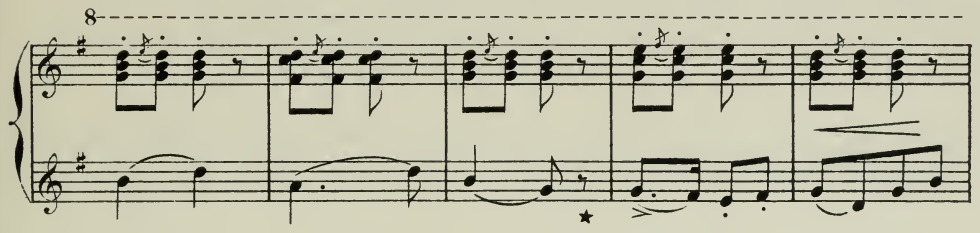
Un des conscrits l'a prise sur ses genoux — Il lui offre son verre



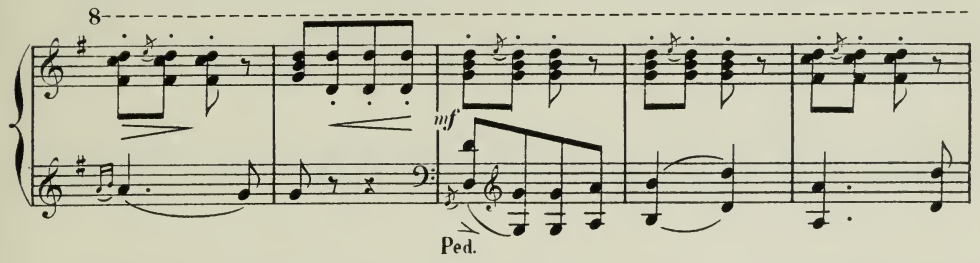
de vin. Elle y trempe ses lèvres avec répugnance. Il veut l'embrasser sur les lèvres.



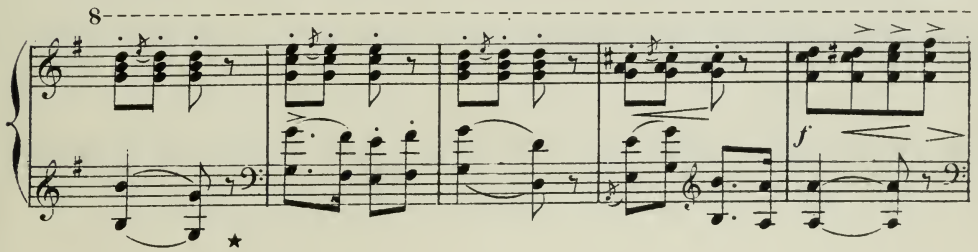
Elle se lève affolée . . . Elle ne peut pas... Le dégoût l'emporte. Fureur de



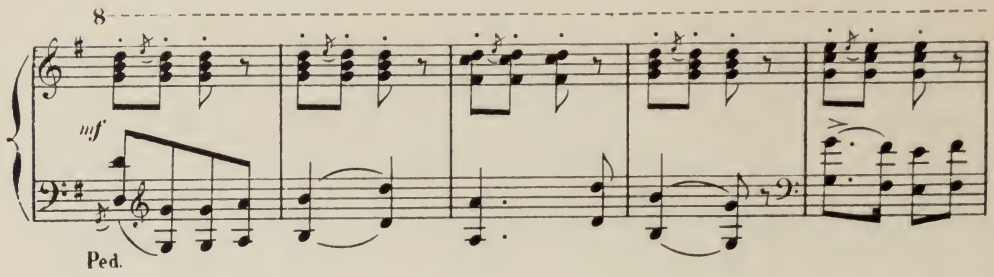
Polyte. La jeune femme l'entraîne à la table où l'on a servi du pain et du



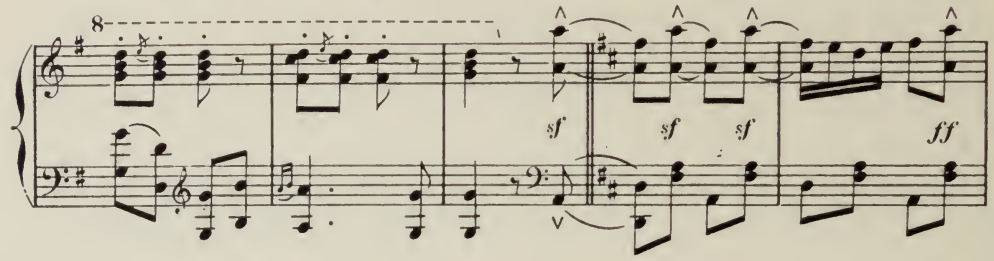
saucisson, Polyte s'asseoit avec humeur et mange de mauvaise grâce.



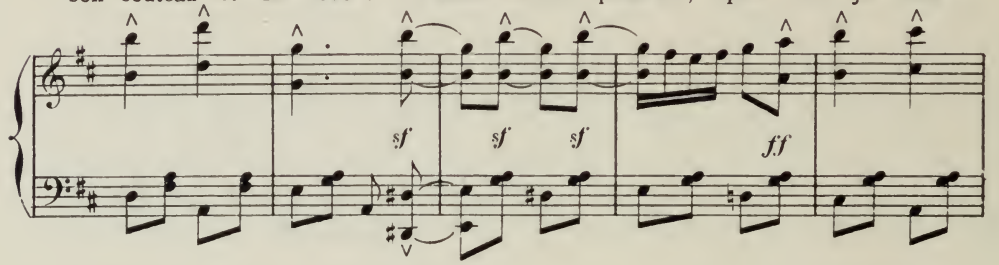
La Môme Chrysanthème le regarde tendrement, puis attristée par son air



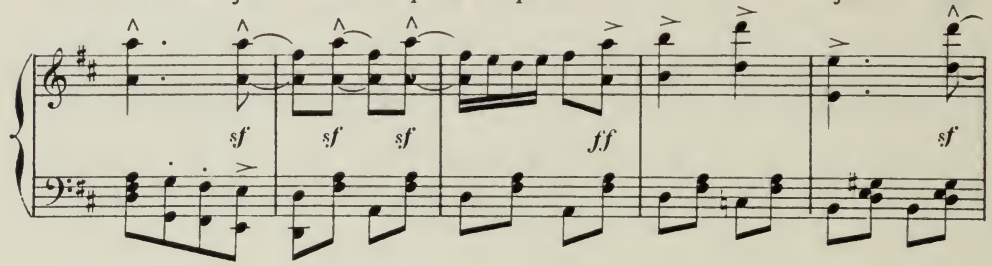
froid, baisse les yeux. Polyte exaspéré frappe sur la table avec



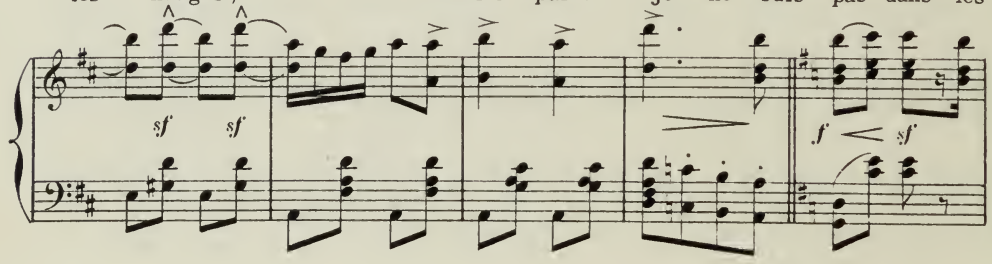
son couteau et se lève. «— Mais enfin qu'as-tu, que t'ai-je fait ?»



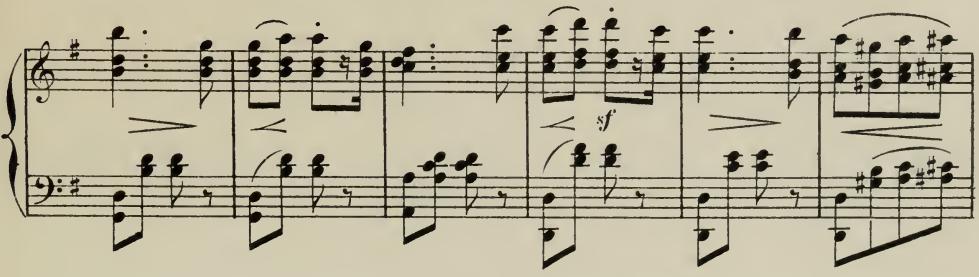
demande la jeune femme prête à pleurer ! «— Tu es toujours dans



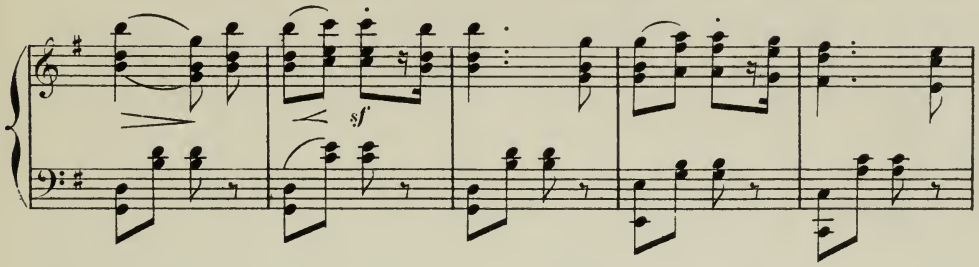
les nuages, tu ne travailles pas ! — Je ne suis pas dans les



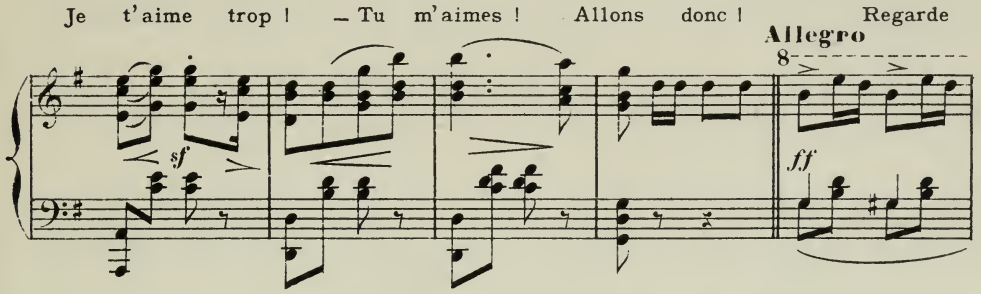
nuages, je ne pense qu'à toi car je t'aime !



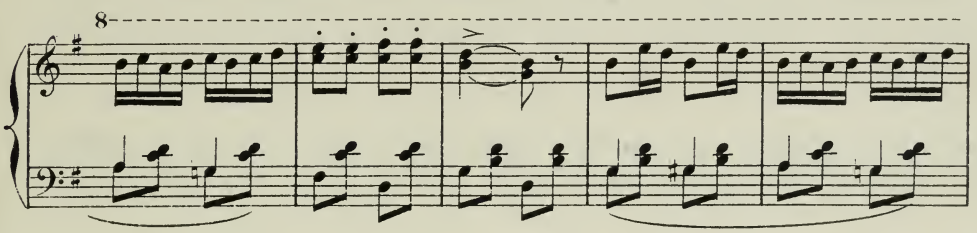
— Alors, va travailler ! — Je ne peux pas ! Je ne peux pas !



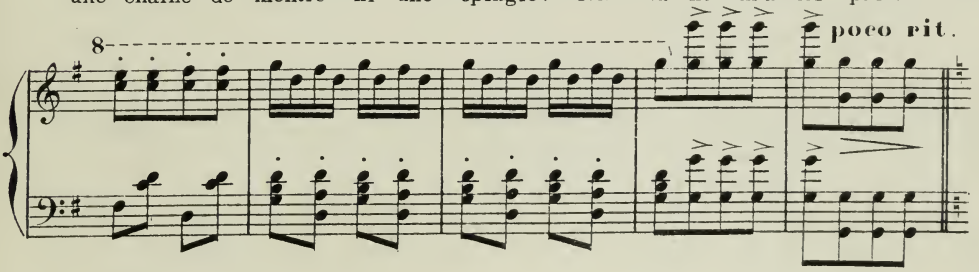
Je t'aime trop ! — Tu m'aimes ! Allons donc ! Regarde



mon veston déchiré, mon pantalon frangé ; je n'ai même pas

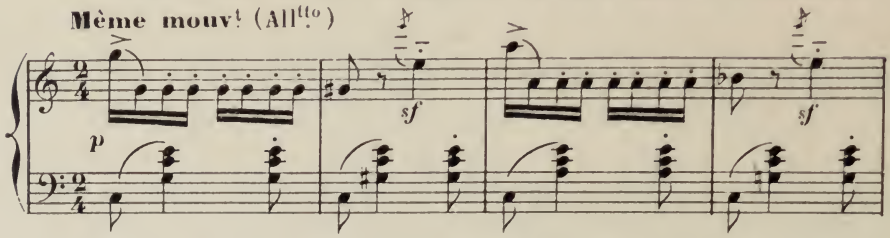


une chaîne de montre ni une épingle. Non tu ne m'aimes pas ! »

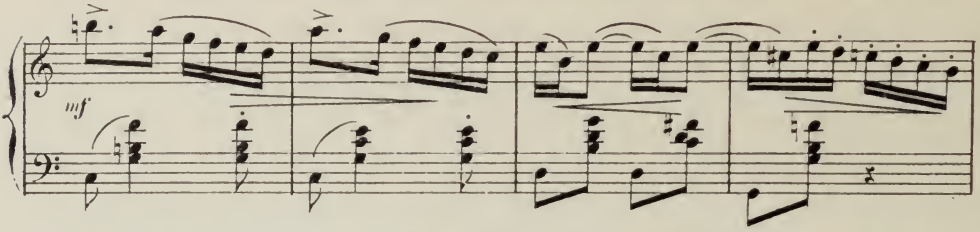


N° 16. Entrée des Horizontales

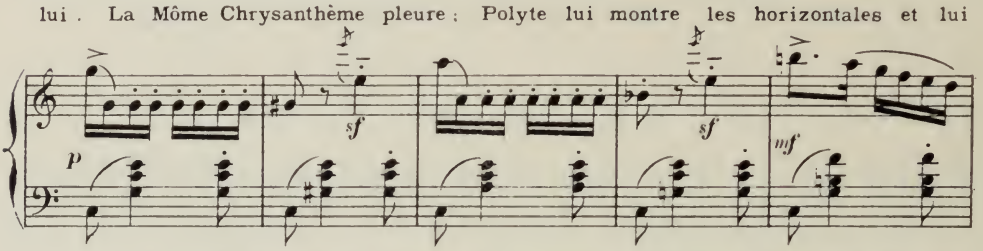
Il remonte vers le fond et aperçoit les deux grandes horizontales.



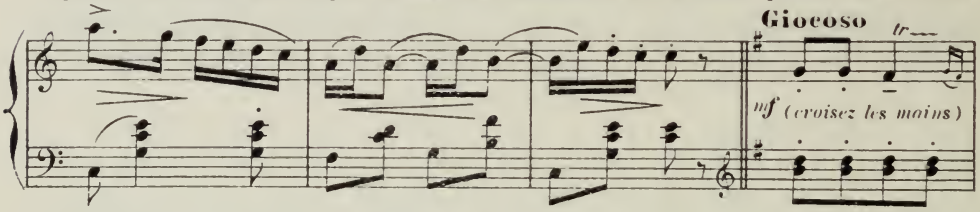
Jeanne de Marbeuf est venue pour voir le beau Polyte; elle a un caprice pour



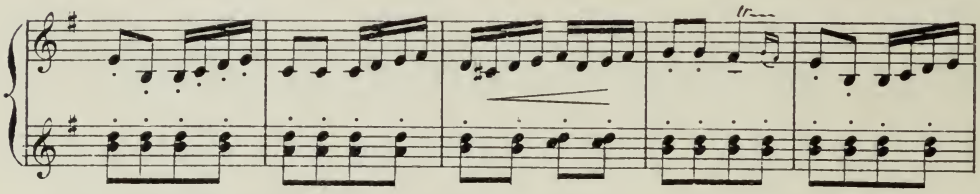
lui. La Môme Chrysanthème pleure; Polyte lui montre les horizontales et lui



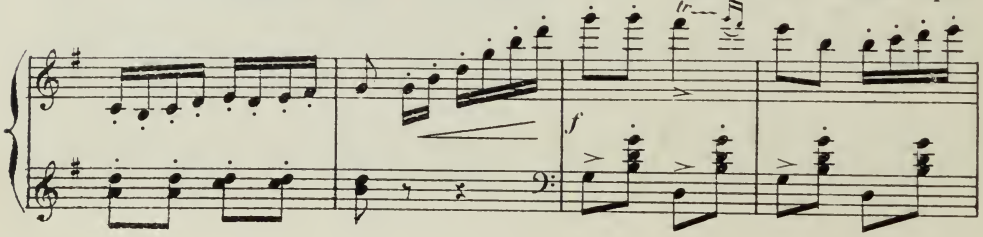
reproche de n'être pas nippée comme elles, uniquement par sa faute. Jeanne de Marbeuf



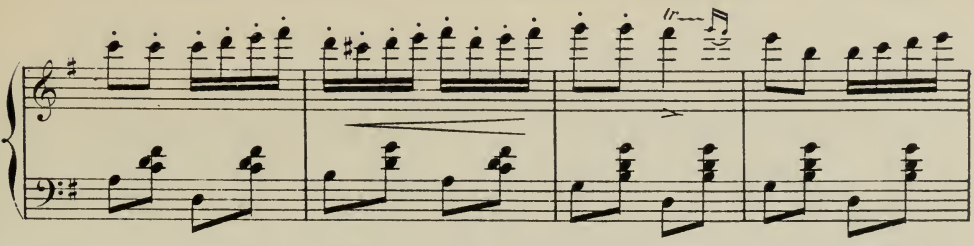
envoie des œillades à Polyte en montrant négligemment sa trousse



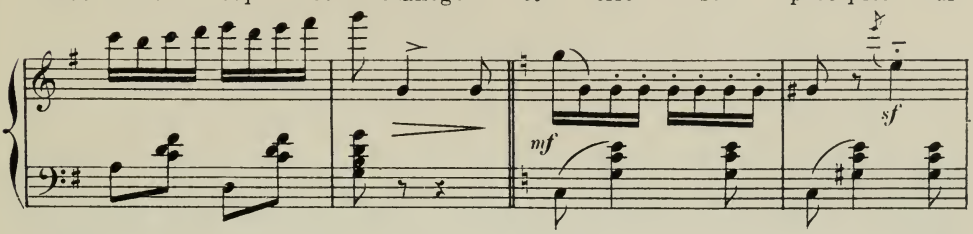
d'or. Il la regarde avec complaisance et songe aux profits qu'il



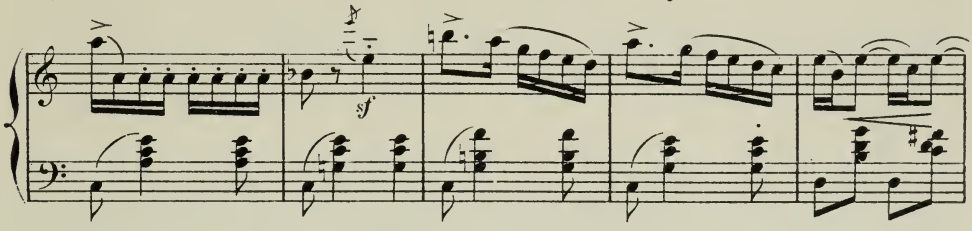
pourra tirer d'elle . La Môme Chrysanthème aperçoit



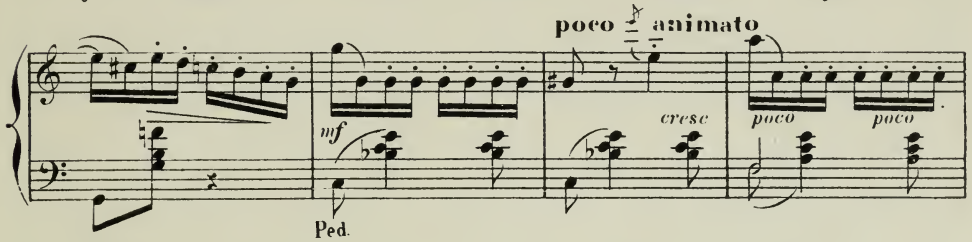
tout à coup ce manège et elle se précipite sur



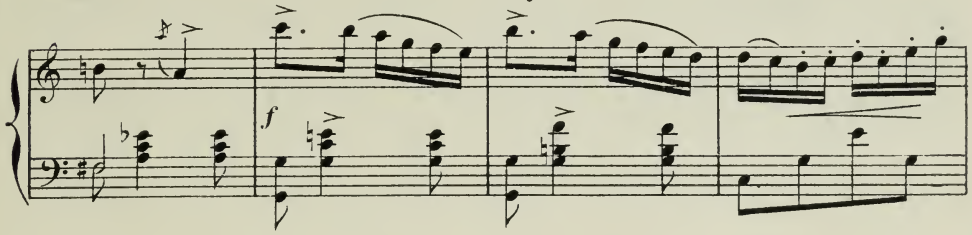
Jeanne ! «— C'est mon homme, je vous défends



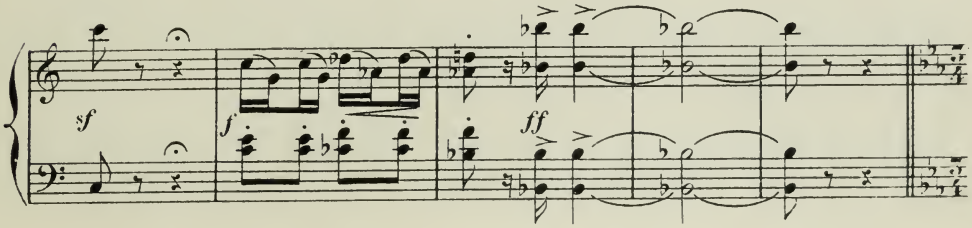
d'y toucher !..» Elle lève la main . Polyte la



saisit et la jette brutalement de



coté .



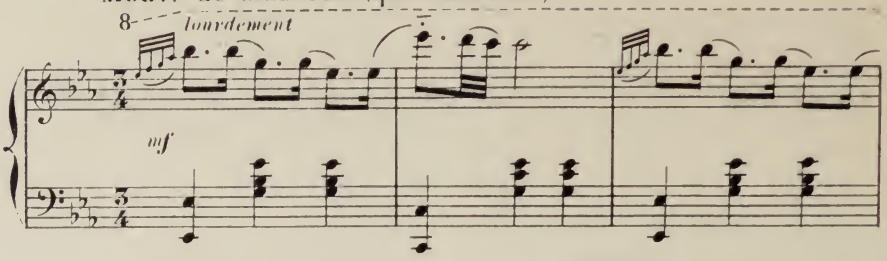
N° 17. Entrée de la Terreur de Romainville

La Terreur de Romainville

Mouvt de Mazurka (quasi moderato)

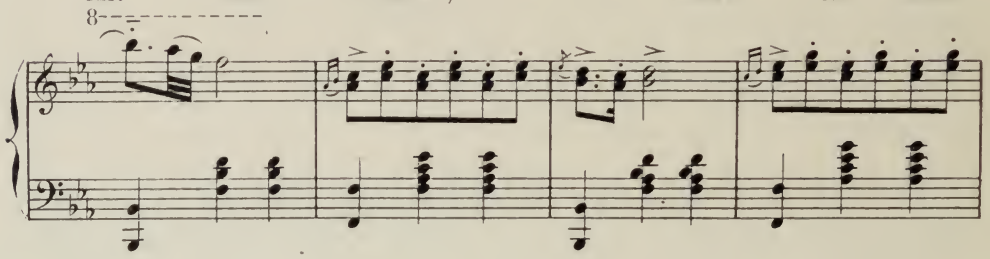
8 *lourdement*

mf



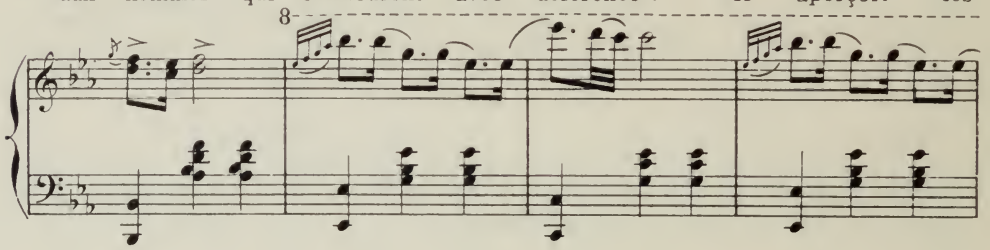
fait son entrée ; il serre la main

8



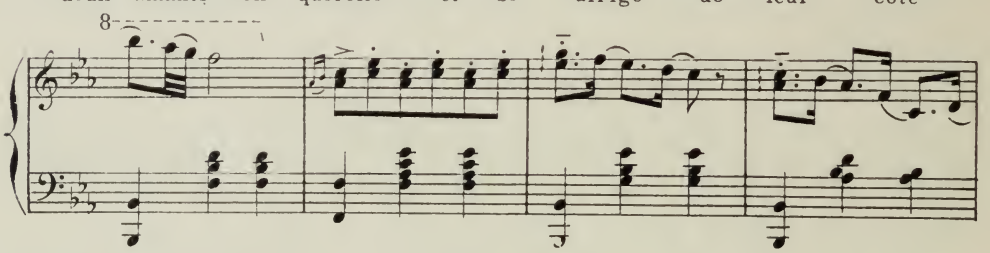
aux hommes qui l'entourent avec déférence. Il aperçoit les

8



deux amants en querelle et se dirige de leur côté

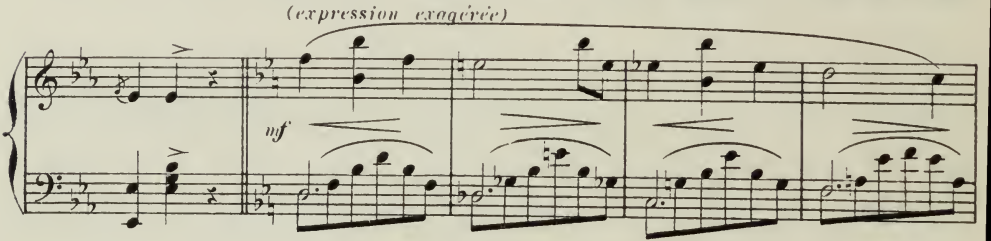
8



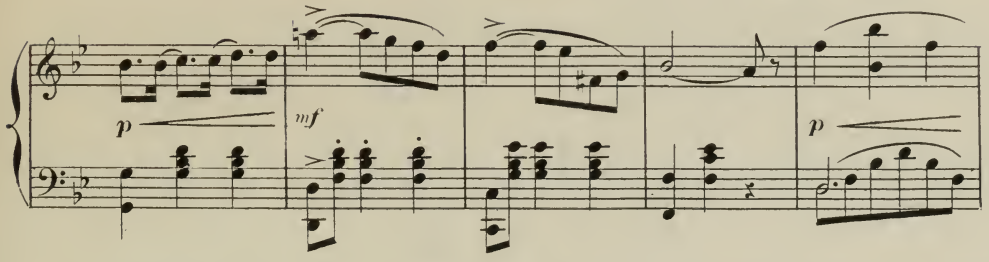
Qu'ont-ils donc à se disputer ainsi ? « — Elle ne veut

(expression exagérée)

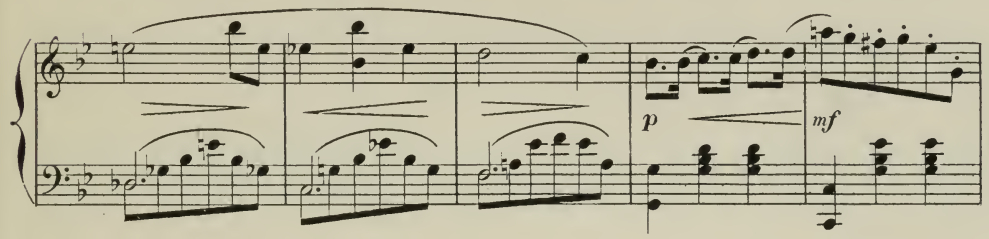
mf



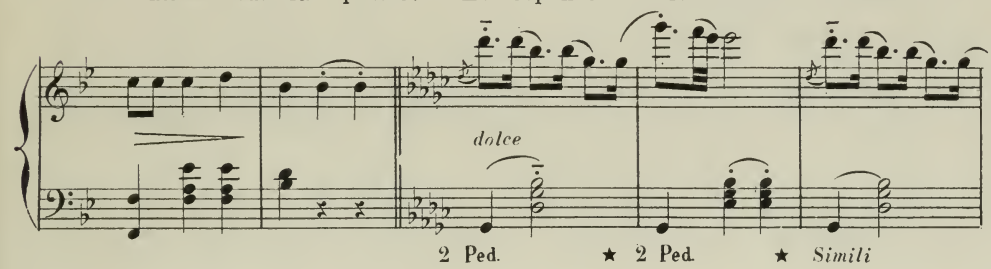
rien faire!" gémit Polyte. "Je vais lui parler" fait la terreur de Romainville



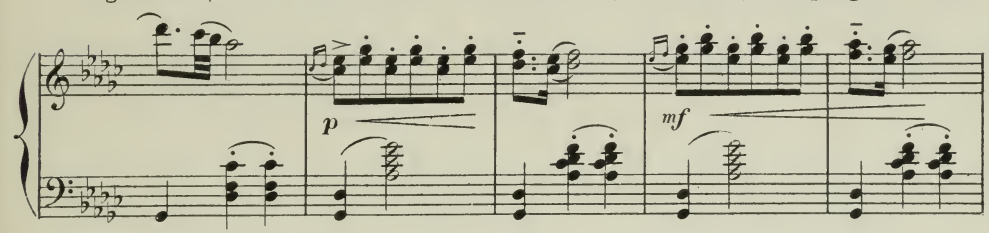
La môme Chrysanthème interrogée à son tour explique en pleurant que



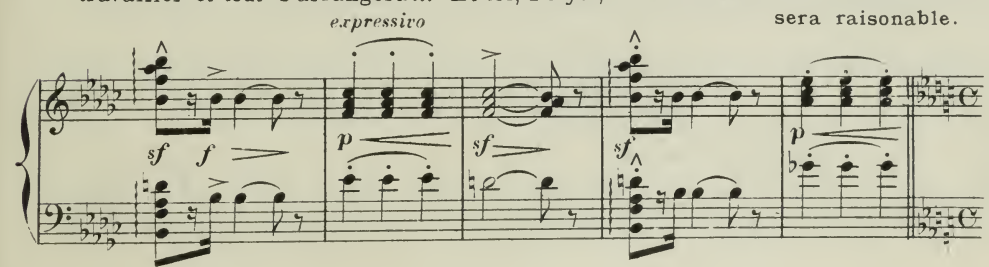
son amant veut la quitter. Et cependant elle l'aime... Allons



regarde-le, est-il assez beau? et il n'a rien, ni chaîne, ni épingle... Va



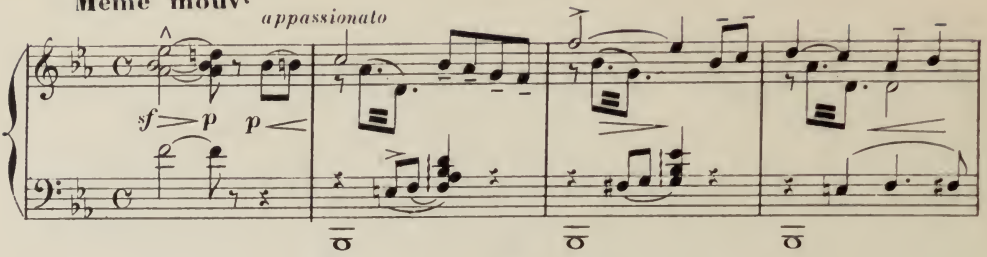
travailler et tout s'arrangera... Et toi, Polyte, va la retrouver maintenant elle sera raisonable.



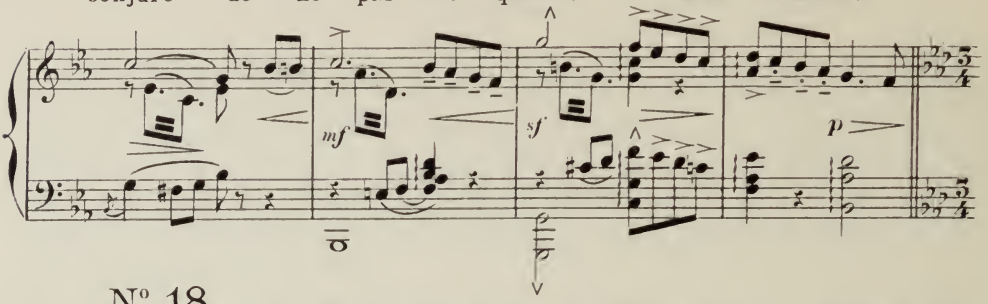
La jeune femme se jette au cou de son amant, elle le

Même mouvt

appassionato



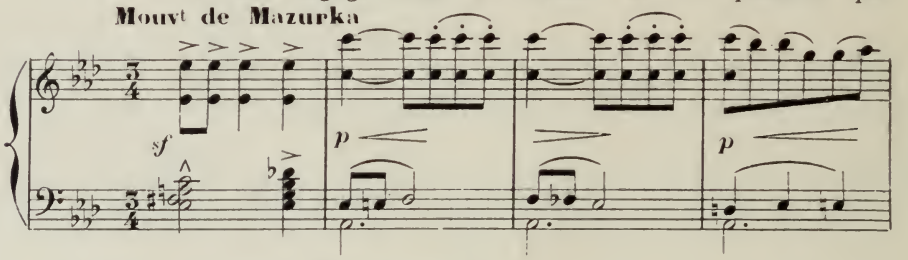
conjure de ne pas la quitter... Elle l'adore...



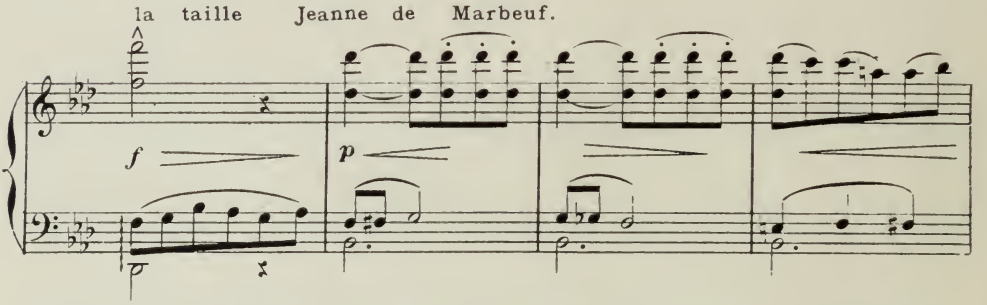
N° 18

Il se dégage d'un air lassé et va prendre par

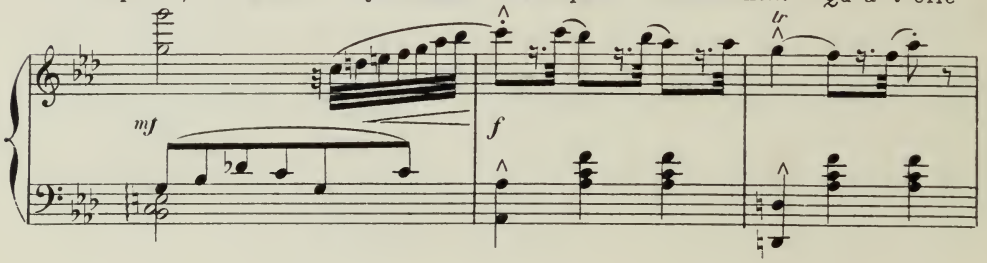
Mouvt de Mazurka



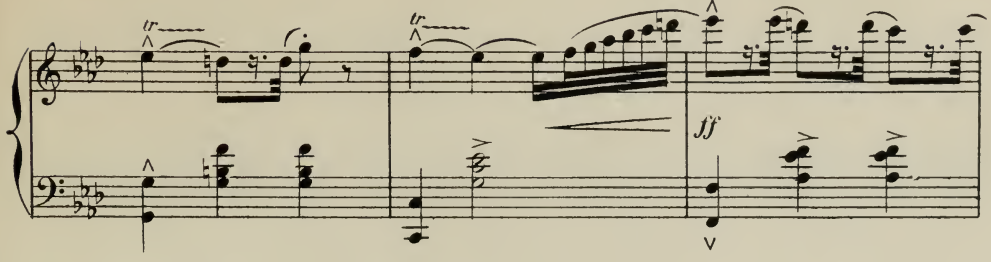
la taille Jeanne de Marbeuf.



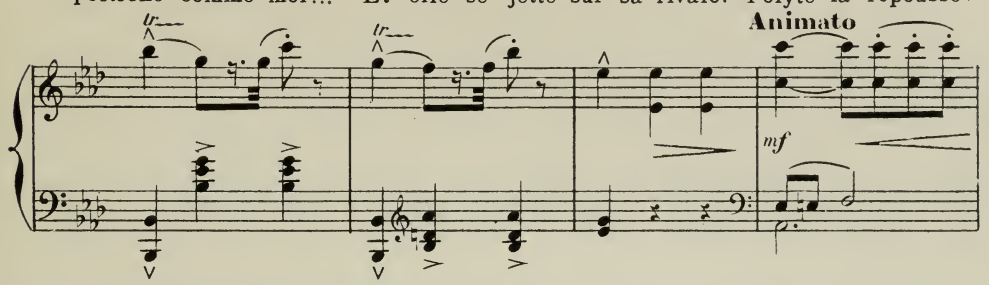
Exaspérée, la Môme Chrysanthème les sépare violemment... "Qu'a-t-elle



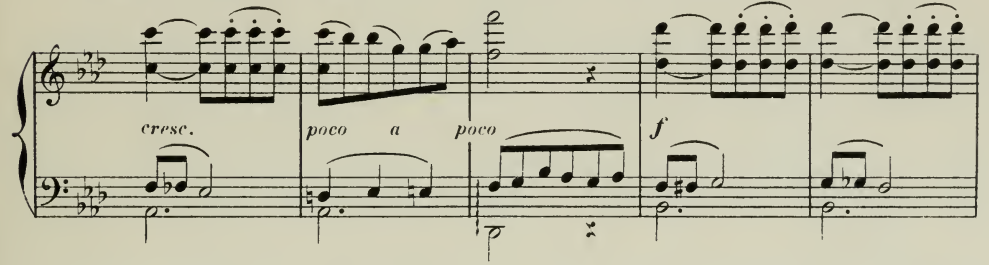
de plus que moi cette poupée ? A-t-elle des cheveux, des dents, une



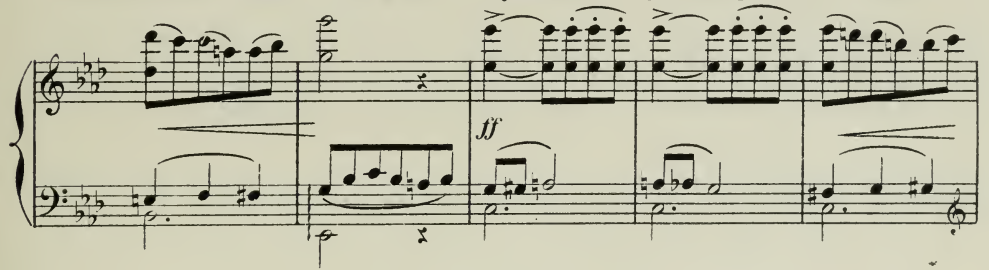
poitrine comme moi?..” Et elle se jette sur sa rivale. Polyte la repousse



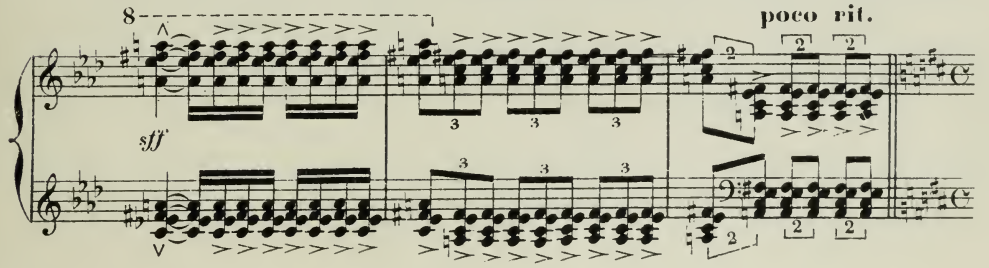
Il enlace Jeanne de Marbeuf et commence à danser la mazurka en la



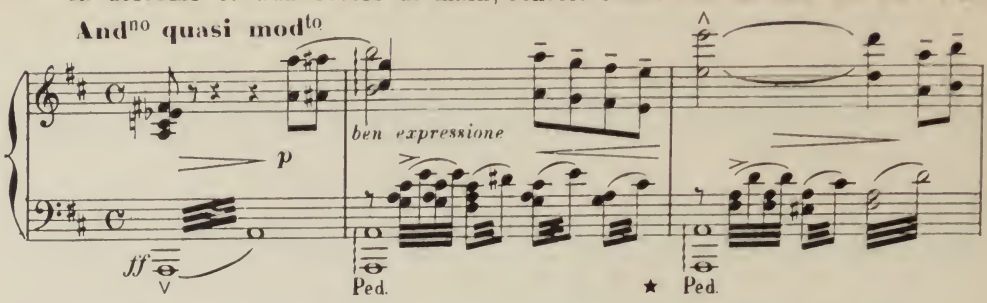
serrant tendrement. La Môme Chrysanthème n'y tient plus; elle saisit le



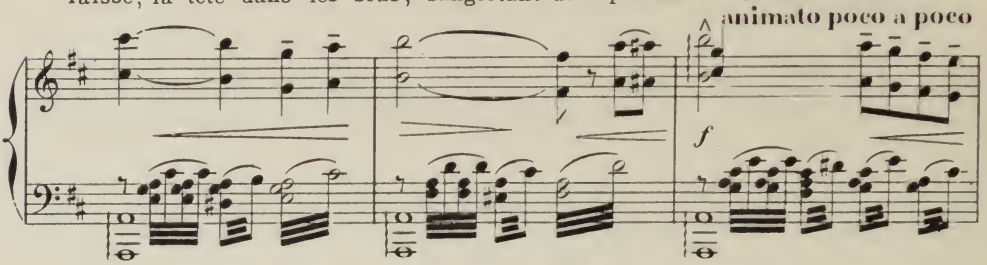
couteau oublié après le repas, le lève sur son amant...La Terreur de Romainville



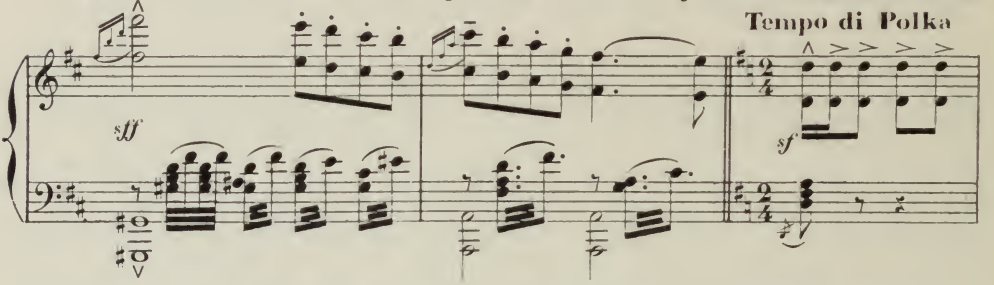
la désarme et d'un revers de main, l'envoie rouler sur la table où elle s'af-



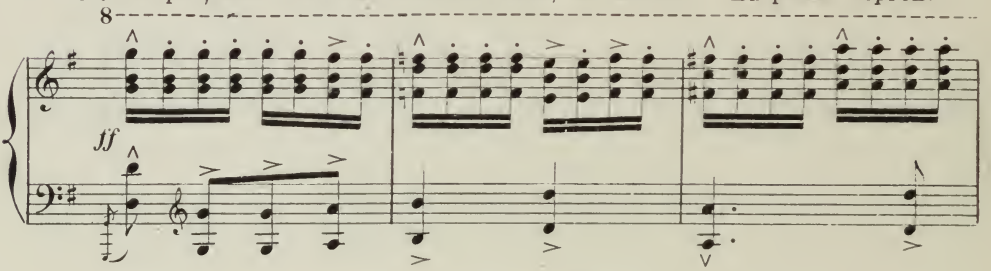
faisse, la tête dans les bras, sanglotant désespérément. Elle se relève...



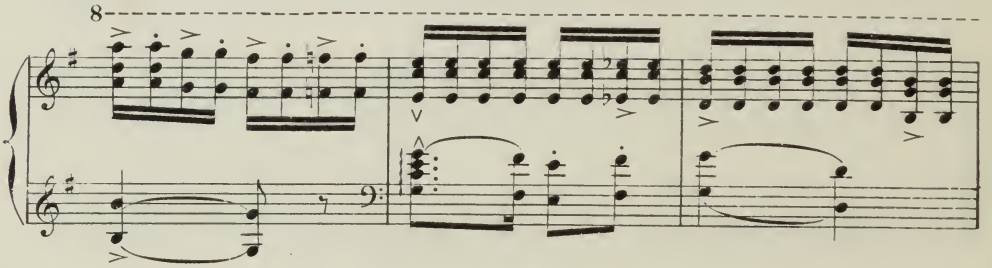
égarée... elle voit son amant partir au bras de Jeanne de Marbeuf. Elle



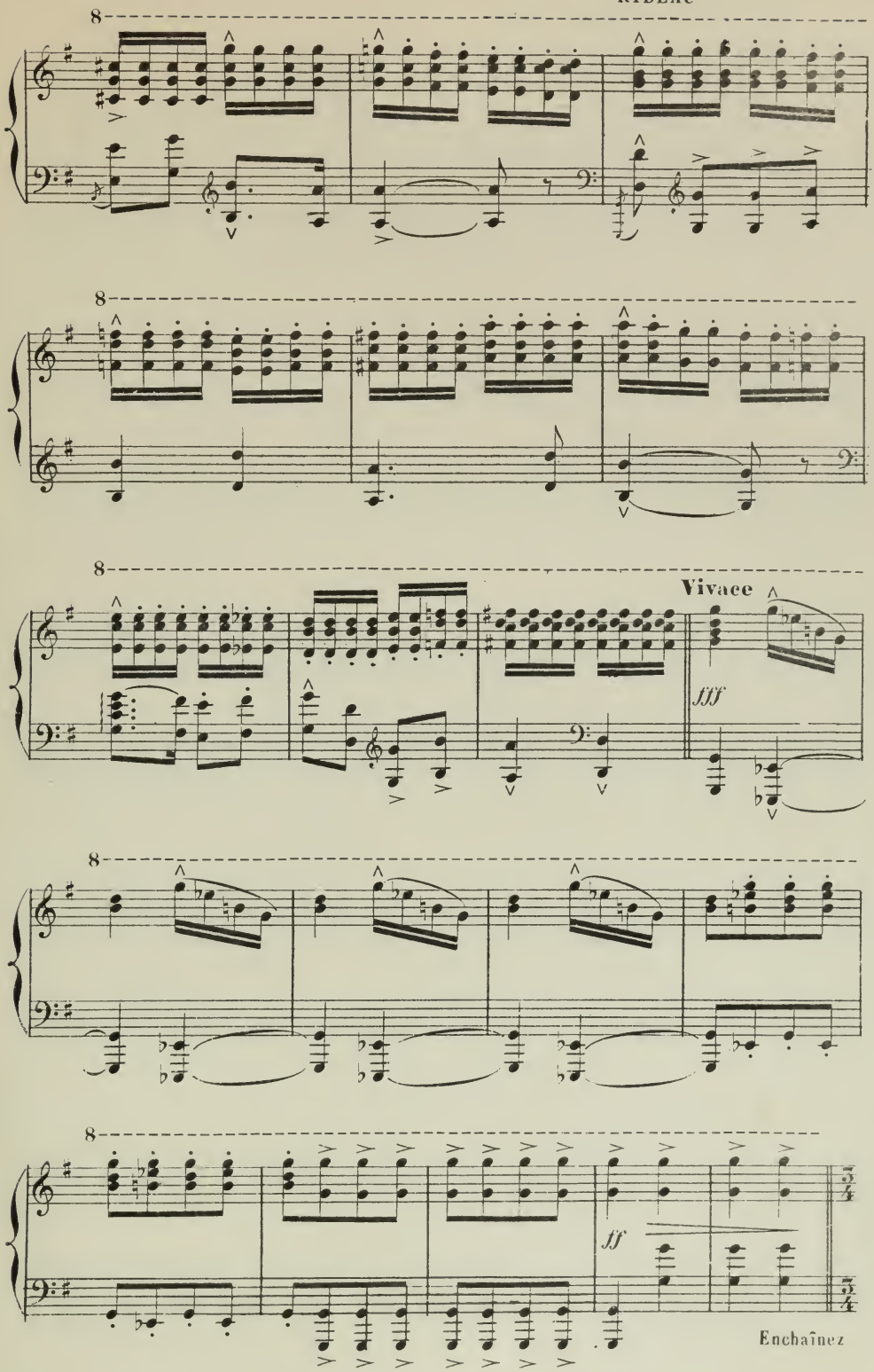
fait un pas, étend les bras et tombe roide, en arrière. La polka reprend



plus endiablée et les couples la dansent joyeusement.

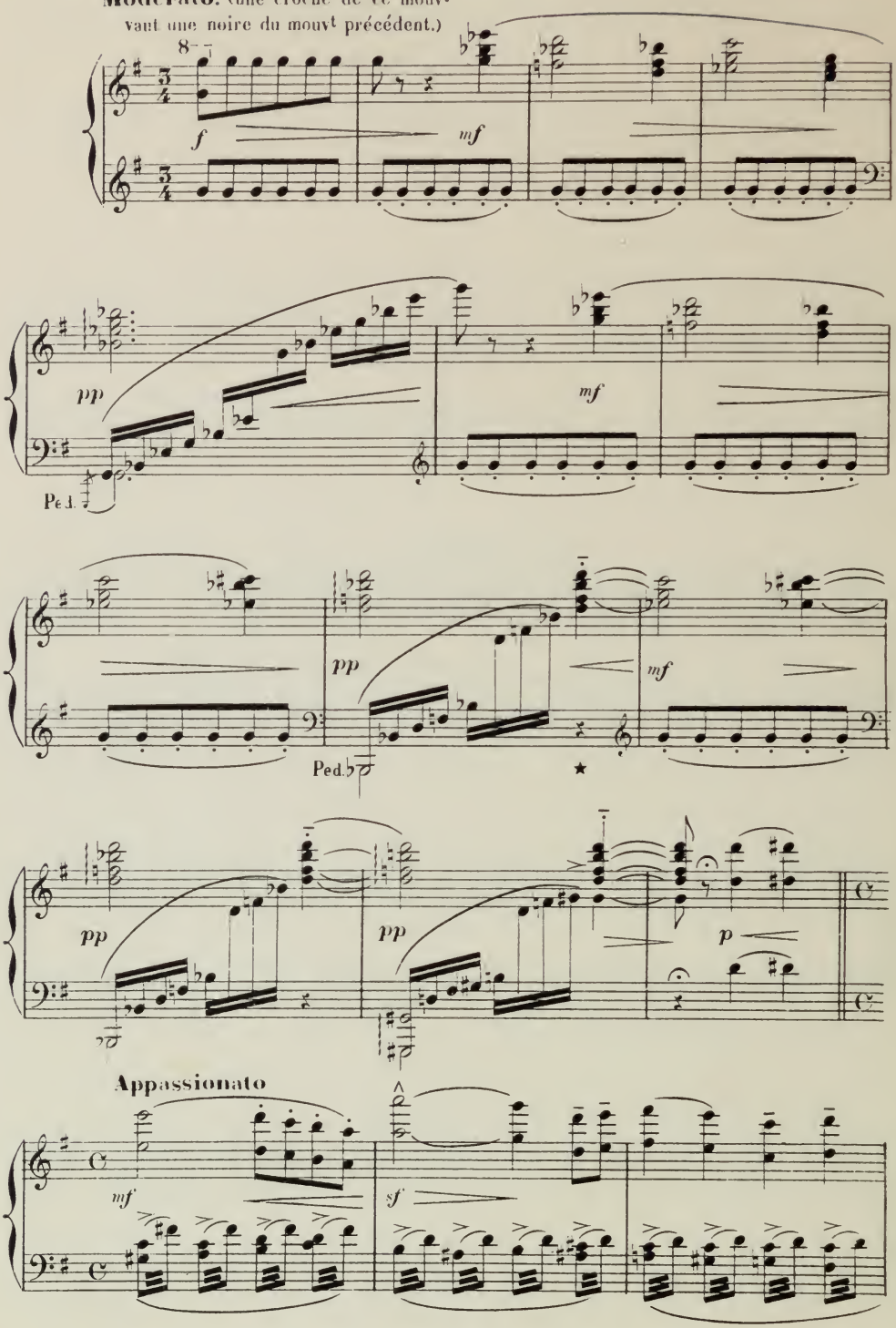


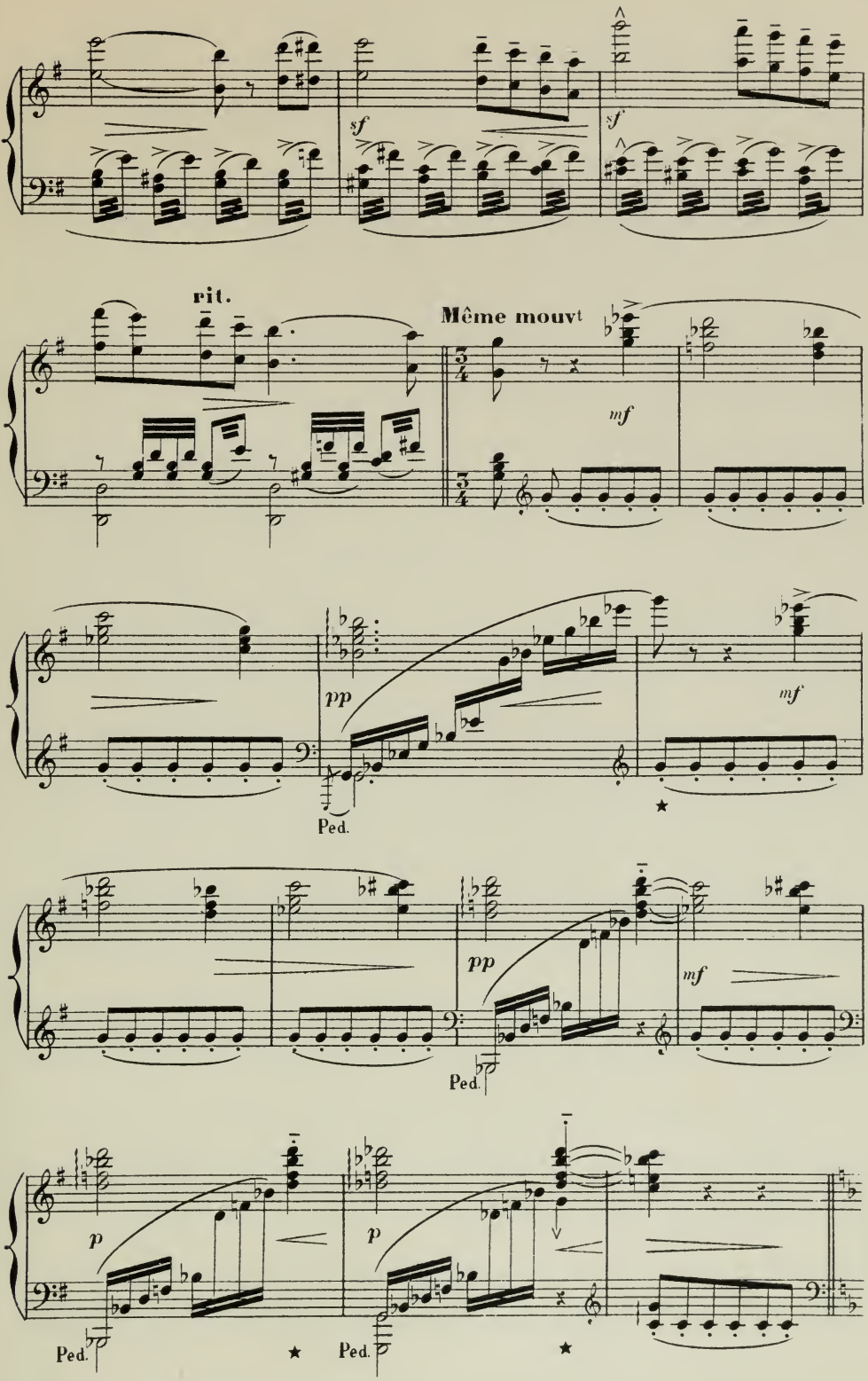
RIDEAU



N° 19. Apothéose

Moderato. (une croche de ce mouvt vaut une noire du mouvt précédent.)




sf
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Même mouvt
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Ped.
pp
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p
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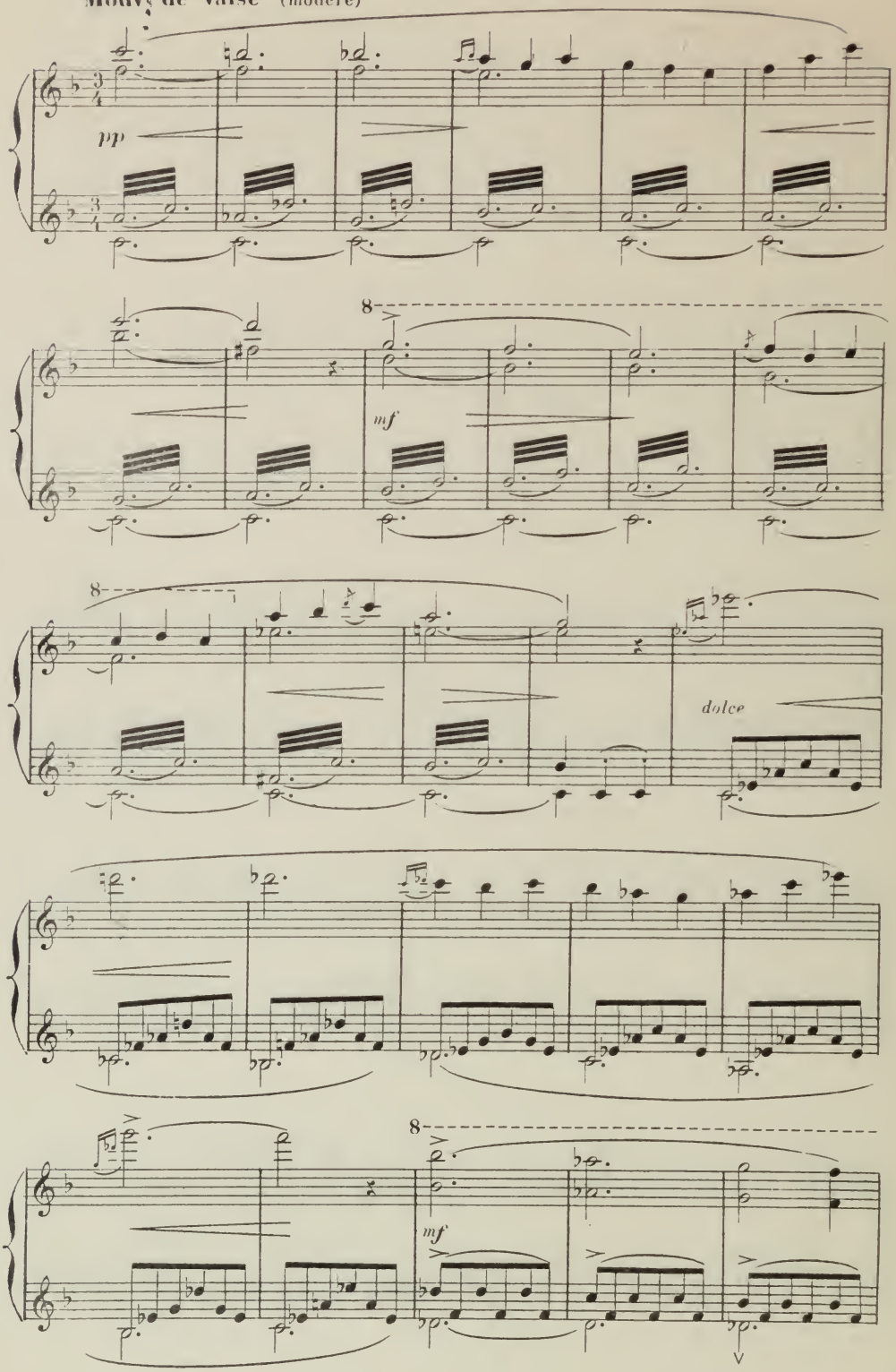
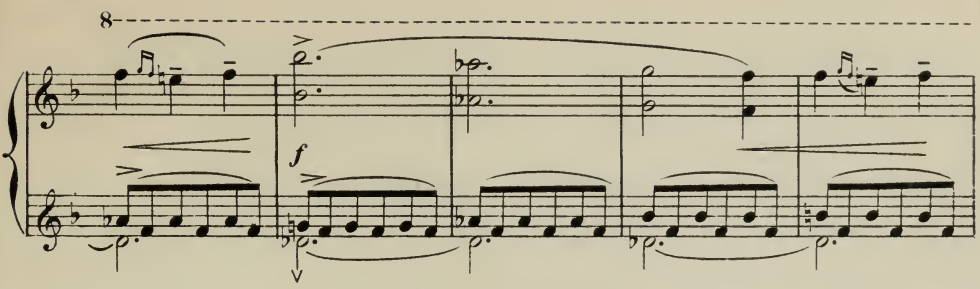
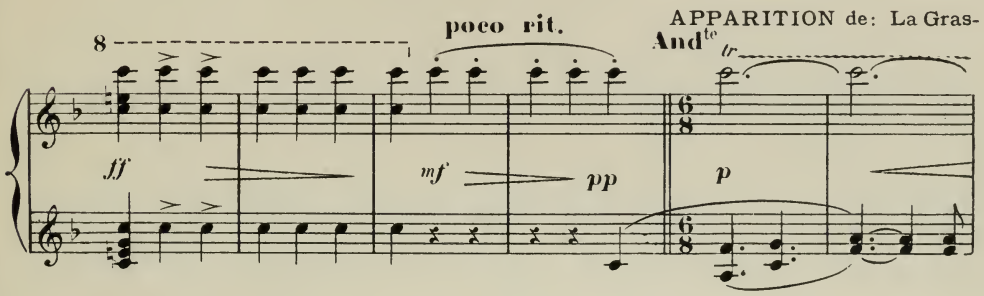
Ped.

APPARITION de: La Guimard, le jeune Officier amoureux
puis Merveilleuses et Muscadins.

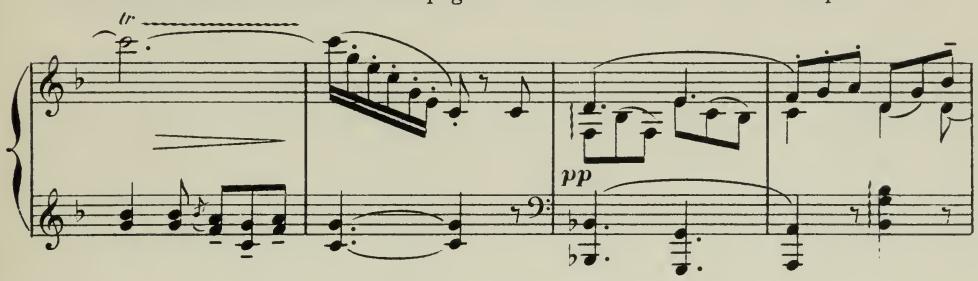
Mouvt de valse (modéré)



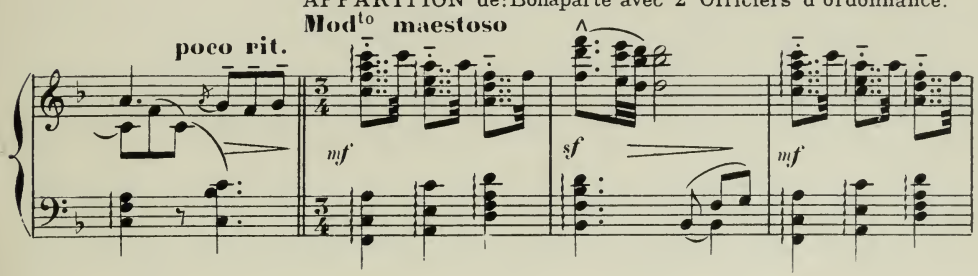




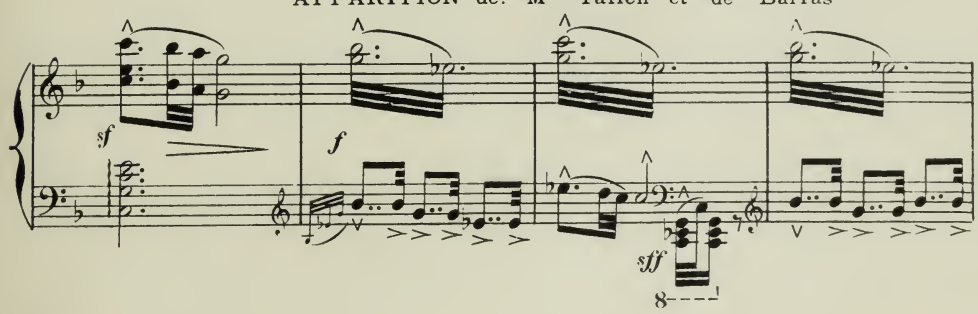
-sini avec une Merveilleuse accompagnant *"Plaisir d'Amour"* sur la harpe.

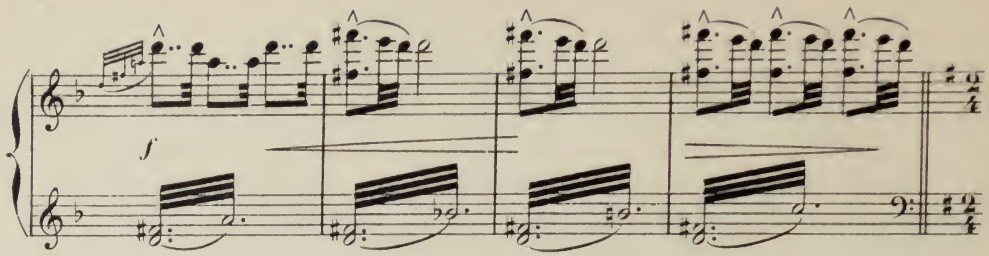


APPARITION de: Bonaparte avec 2 Officiers d'ordonnance.



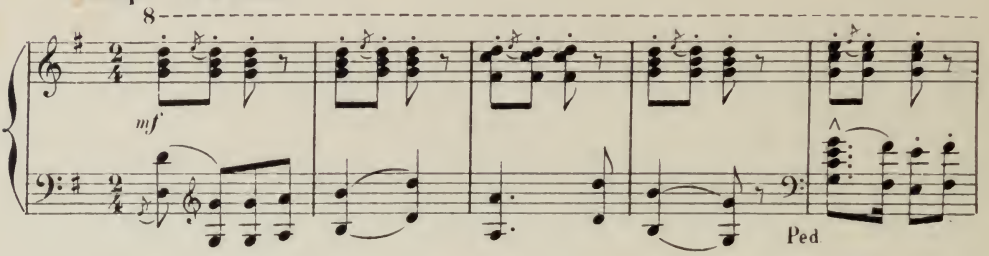
APPARITION de: M^me Talien et de Barras



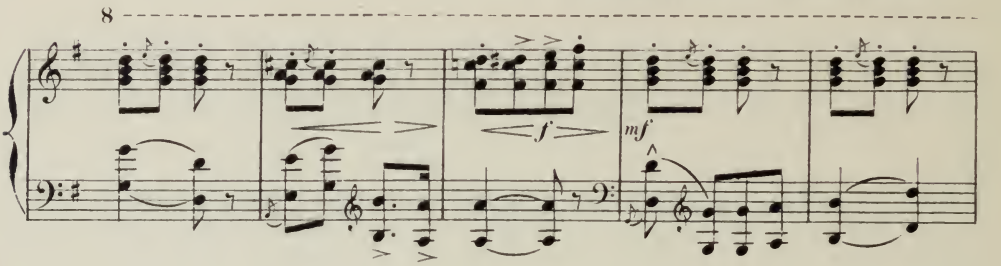


APPARITION de: La Môme Chrysanthème.

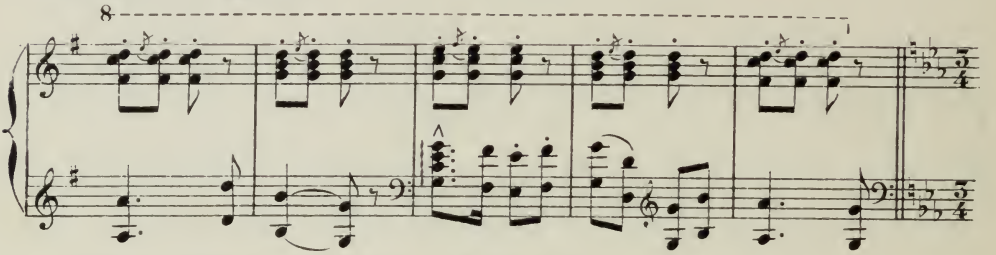
Tempo di Polka



APPARITION du Beau Polyte et

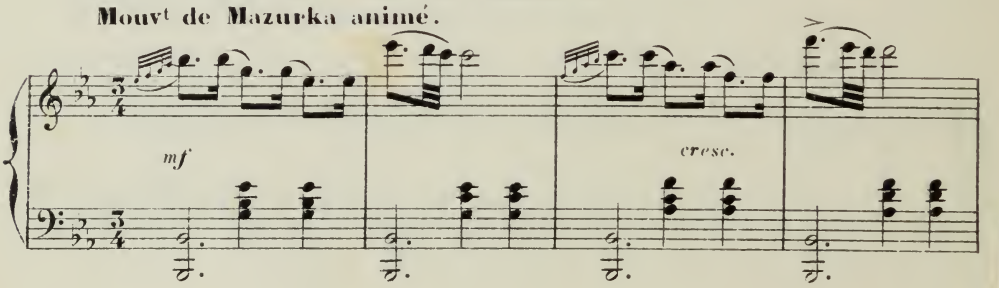


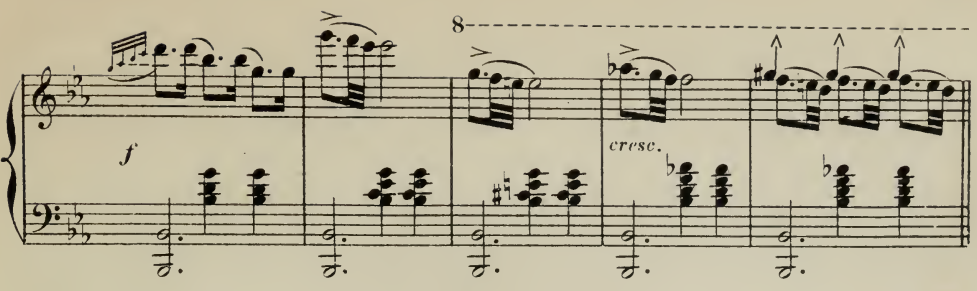
de Jeanne de Marbeuf.

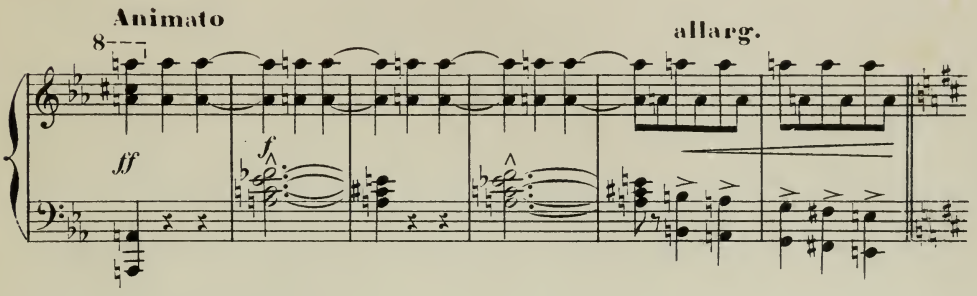


APPARITION de: la Terreur de Romainville

Mouvt de Mazurka animé.

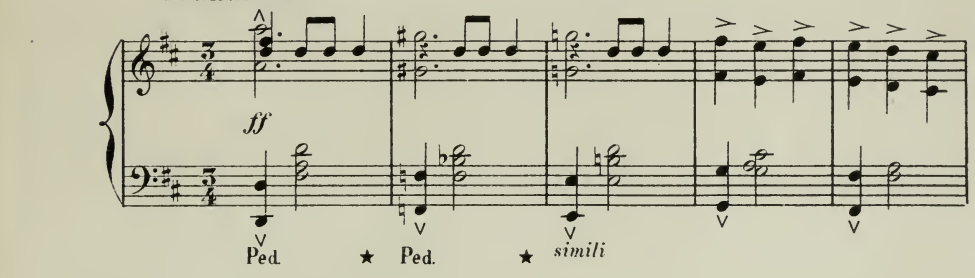


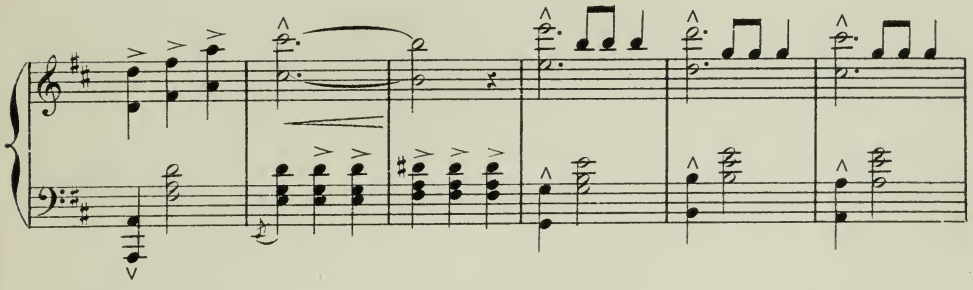


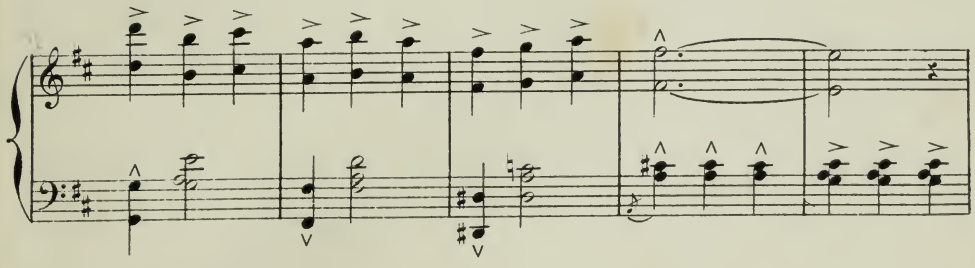


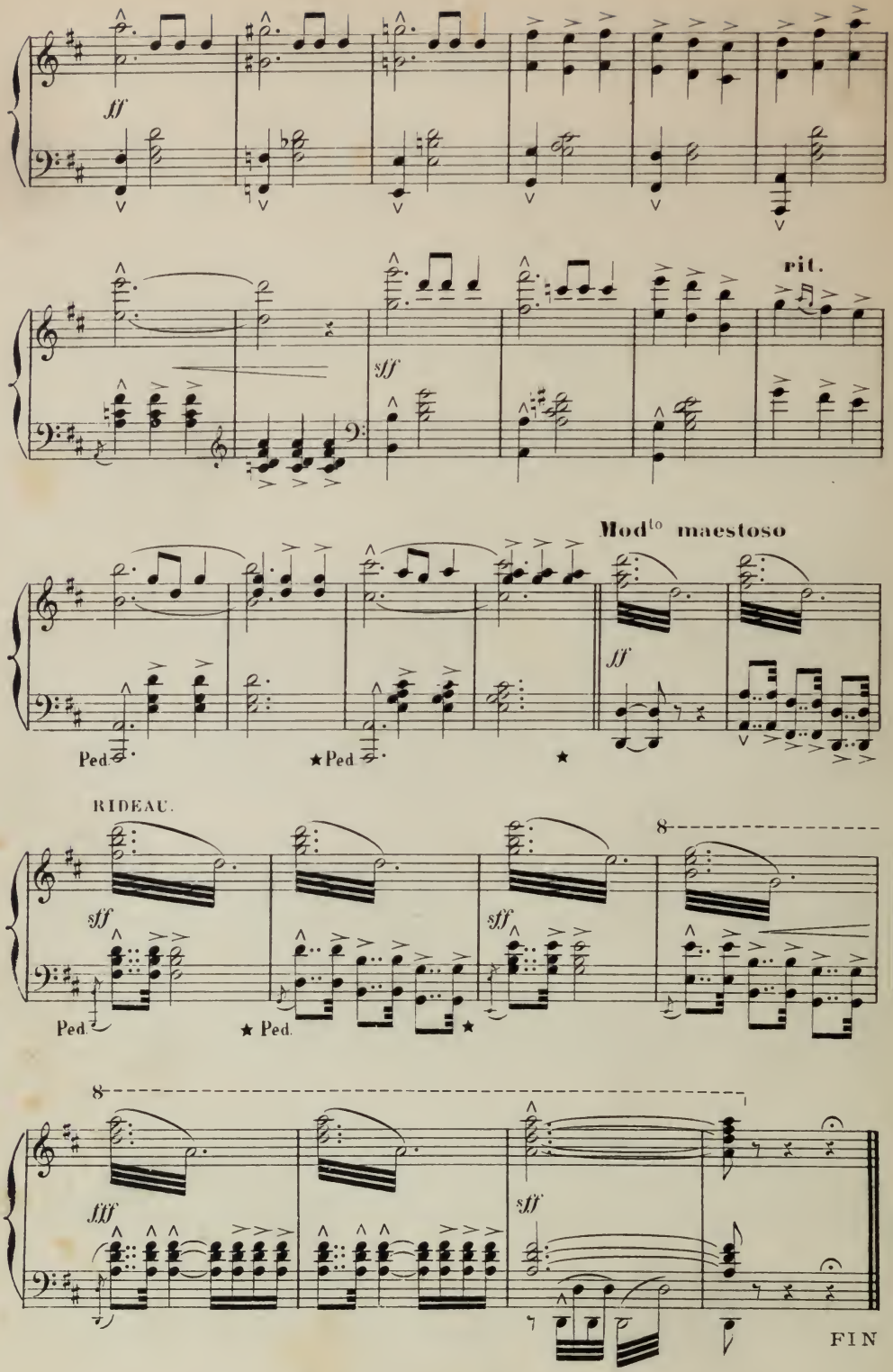
N° 20.

Grandioso APPARITION de la PARISIENNE.









L. Parent, graveur.

Imp. Dupré, 26, rue du Delta.