

Enregistré par: Maurice LARCANGE-Marc PASCAL-Laurent MICHELOTTO  
**C'EST LE ROI DANS L'ARÈNE**

Paroles de  
Marc PASCAL

Musique de  
Laurent MICHELOTTO  
Michaël LARCANGE

Tempo di Paso-doble

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one flat and a 2/4 time signature. The melody is characterized by eighth-note patterns and triplets. The bass line provides a steady accompaniment with chords such as Dm, C, Bb, and A7. The second system continues the melody and accompaniment, including chords like F, C, Bb, Gm, Gm6, A7, and Dm. The word 'Unissons' is written above the final measure of the second system.

**Couplet** C'est en Es-pagne c'est en An - da - lou-sie à Ma - la - ga qu'il vit qu'il joue sa vie les fi - an -

The first line of the couplet is set to a piano accompaniment. The melody is written in the treble clef, and the bass line is in the bass clef. Chords include Dm, A7, Dm, and D7. The lyrics are: C'est en Es-pagne c'est en An - da - lou-sie à Ma - la - ga qu'il vit qu'il joue sa vie les fi - an -

cés et les ma - ris des filles de son pa - ys ne sont pas ses a - mis il fait du tort à tous les

The second line of the couplet continues the melody and accompaniment. Chords include D7, Gm, C7, F, A7, and Dm. The lyrics are: cés et les ma - ris des filles de son pa - ys ne sont pas ses a - mis il fait du tort à tous les

ma - ta-dors toutes les ma-mas les mu-cha-chas l'a-dorent to - ré - a - dor ni - ño de Dios

The third line of the couplet concludes the couplet. Chords include A7, Dm, D7, and Gm. The lyrics are: ma - ta-dors toutes les ma-mas les mu-cha-chas l'a-dorent to - ré - a - dor ni - ño de Dios

fais a-tten - tion prends garde aux mu-cha - chos

**Refrain** Les jours de co - rri - da

The first line of the refrain begins with a piano accompaniment. Chords include Gm, Dm, Bb, A7, Bb, A7, D, A6.7, D6, and D. The lyrics are: fais a-tten - tion prends garde aux mu-cha - chos **Refrain** Les jours de co - rri - da

il de-vient le roi de l'a - rè - è - ne

pour une ma - la - gue - ña

le beau to - ré-ro se dé -

DM7 Ddim A7 A7.9 A7 A7.9 Em Em7 A7

chaî - ai - ne

de - ssous la mu - le - ta

l'a-mour coule à flots dans ses vei - ei - nes

D6 D A6.7 D6 D D7 G4 G

prêt à do - nner! es-to - cade dans le coeuren mar-me - lade

d' - u - ne belle et brû - lante An ..... da - louse o -

G A7 D B7 Em A7 D A7 D

lé

D D A7

2° fois al CODA

CODA

D A7 D A7 D F

C7 F C7 F C7 F

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## Contrechants Cuivres

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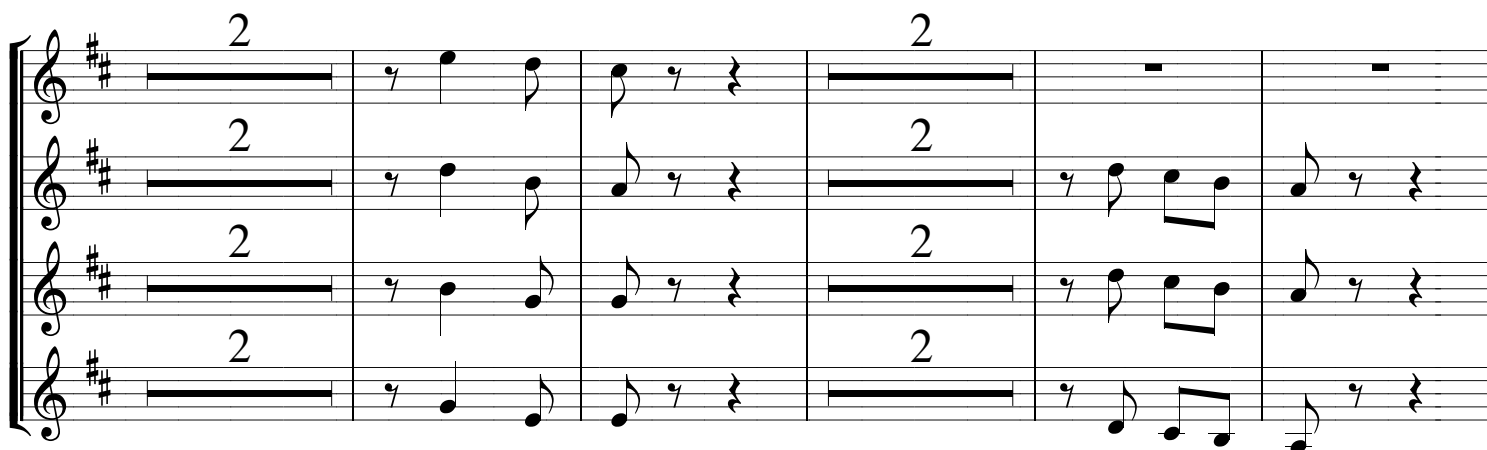
The musical score is written for four brass instruments (trumpets, trombones, and tubas/euphoniums) in a 2/4 time signature with a key signature of one flat (Bb). The score is divided into four systems, each containing four staves. The first system begins with a double bar line and a repeat sign. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The second system features a key signature change to two flats (Bb and Eb) in the second measure. The third system continues with similar rhythmic patterns. The fourth system is marked with a box containing the letter 'A' and includes triplet and dyad markings (3 and 2) over the notes. The score concludes with a final double bar line.

System 1: Four staves of music. The first two staves have a key signature of one flat (B-flat). The first two measures show rhythmic patterns. The third measure contains a whole rest with a '3' above it. The fourth measure contains a whole rest with a '3' above it. The fifth measure contains a whole rest with a '3' above it. The sixth measure contains a melodic phrase. A box labeled 'B' is positioned above the fourth measure.

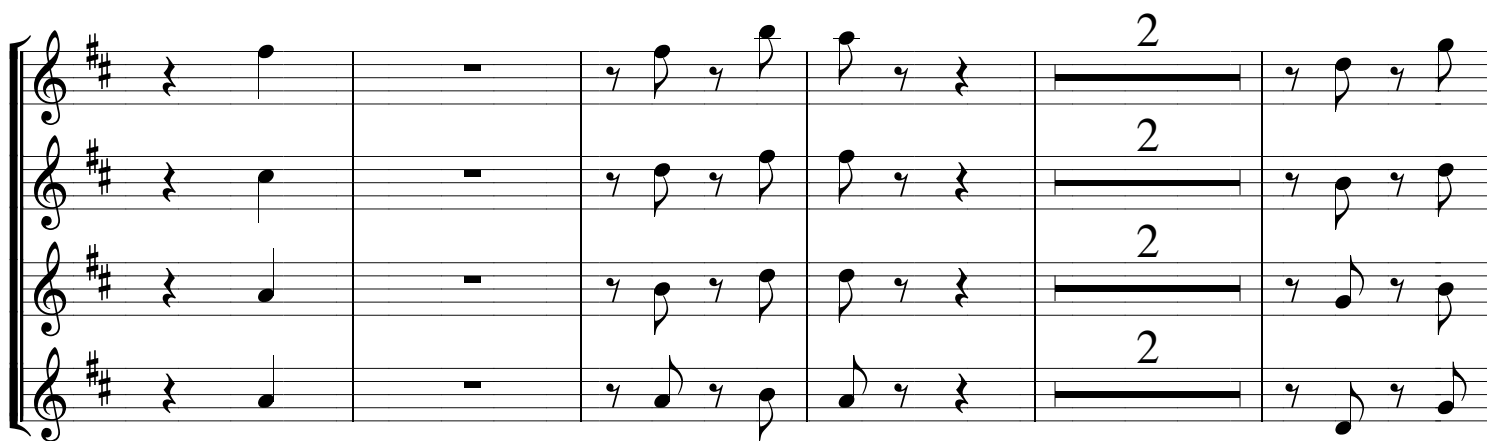
System 2: Four staves of music. The first two staves have a key signature of one flat (B-flat). The first two measures show rhythmic patterns. The third measure contains a whole rest with a '2' above it. The fourth measure contains a melodic phrase. The fifth measure contains a whole rest with a '2' above it. The sixth measure contains a melodic phrase.

System 3: Four staves of music. The first two staves have a key signature of one flat (B-flat). The first two measures show rhythmic patterns. The third measure contains a melodic phrase. The fourth measure contains a whole rest with a '3' above it. The fifth measure contains a whole rest with a '3' above it. The sixth measure contains a whole rest with a '3' above it. A box labeled 'C' is positioned above the fifth measure.

System 4: Four staves of music. The first two staves have a key signature of two sharps (D major). The first two measures show rhythmic patterns. The third measure contains a whole rest with a '3' above it. The fourth measure contains a whole rest with a '3' above it. The fifth measure contains a melodic phrase. The sixth measure contains a melodic phrase.



System 1: Four staves of music. Each staff begins with a double bar line and the number '2' above it, indicating a two-measure rest. The music then continues with eighth and quarter notes in a rhythmic pattern across six measures.



System 2: Four staves of music. The first two measures feature rests in the upper staves and notes in the lower staves. The final two measures feature double bar lines and the number '2' above them, indicating a two-measure rest.



System 3: Four staves of music. Each staff begins with a double bar line and the number '5' above it, indicating a five-measure rest. The music then continues with eighth and quarter notes in a rhythmic pattern across six measures.



System 4: Four staves of music. Each staff begins with a double bar line and the number '3' above it, indicating a three-measure rest. A box containing the letter 'D' is positioned above the first staff. The music then continues with eighth and quarter notes in a rhythmic pattern across six measures. A first ending bracket labeled '1.' spans the final two measures.

2. 2° fois al CODA  $\oplus$   $\&$   $\oplus$  CODA

1. 2.

Basse et guitare

c'est Le Roi de l'arène

Laurent Michelotto  
Sandrine Saurel

**S** Dm 44 P { / C % Bb 44 P { / A7

Handwritten musical notation on a bass clef staff, corresponding to the first line of chords.

A7 F 44 P { F C 44 P { C Bb 44 P Gm/Gm6 A7 44 P

Handwritten musical notation on a bass clef staff, corresponding to the second line of chords.

Handwritten musical notation on a bass clef staff, starting with the instruction "unissons" and a dashed line. Includes a boxed letter **A** and various chord symbols like Dm and A7.

Dm % D7 % Gm % C7 % F

Handwritten musical notation on a bass clef staff, including a boxed letter **B** and chord symbols like A7, Dm, and D7.

D7 Gm % Dm Bb A7 Bb A7 Dm 44 P { AG7

Handwritten musical notation on a bass clef staff, starting with a boxed letter **C** and chord symbols like D6, D, Dm, and A7.

A7 % D6 D D 44 P { AG7 D6 D % D7

Handwritten musical notation on a bass clef staff, including chord symbols like G4, G, G/A7, D, D/B7, Em, and Am.

D 44 P { / D 44 P { / D 44 P { / D % A7 %

Handwritten musical notation on a bass clef staff, including a boxed letter **D**, a double bar line, and a circled symbol with the text "2<sup>e</sup> al coda".

Handwritten musical notation on a bass clef staff, starting with a circled symbol and the text "CODA", followed by chord symbols like D, F, and C7.

F % C7 % C7 F 44 P { / F 44 P { // FIN

Handwritten musical notation on a bass clef staff, ending with a double bar line and the word "FIN".

# **C'EST LE ROI DANS L'ARÈNE**

## **COUPLET**

**C'est en Espagne c'est en Andalousie  
A Malaga qu'il vit qu'il joue sa vie  
Les fiancés et les maris  
Des filles de son pays  
Ne sont pas ses amis  
Il fait du tort à tous les matadors  
Toutes les mamas les muchachas l'adorent  
Toréador niño de Dios  
Fais attention prends garde aux muchachos**

## **REFRAIN**

**Les jours de corrida  
Il devient le roi de l'arène  
Pour une malagueña  
Le beau toréro se déchaîne  
Dessous la muleta  
L'amour coule à flots dans ses veines  
Prêt à donner l'estocade  
Dans le cœur en marmelade  
D'une belle et brûlante An ..... dalouse - olé**