La Fête Chez Chérèse

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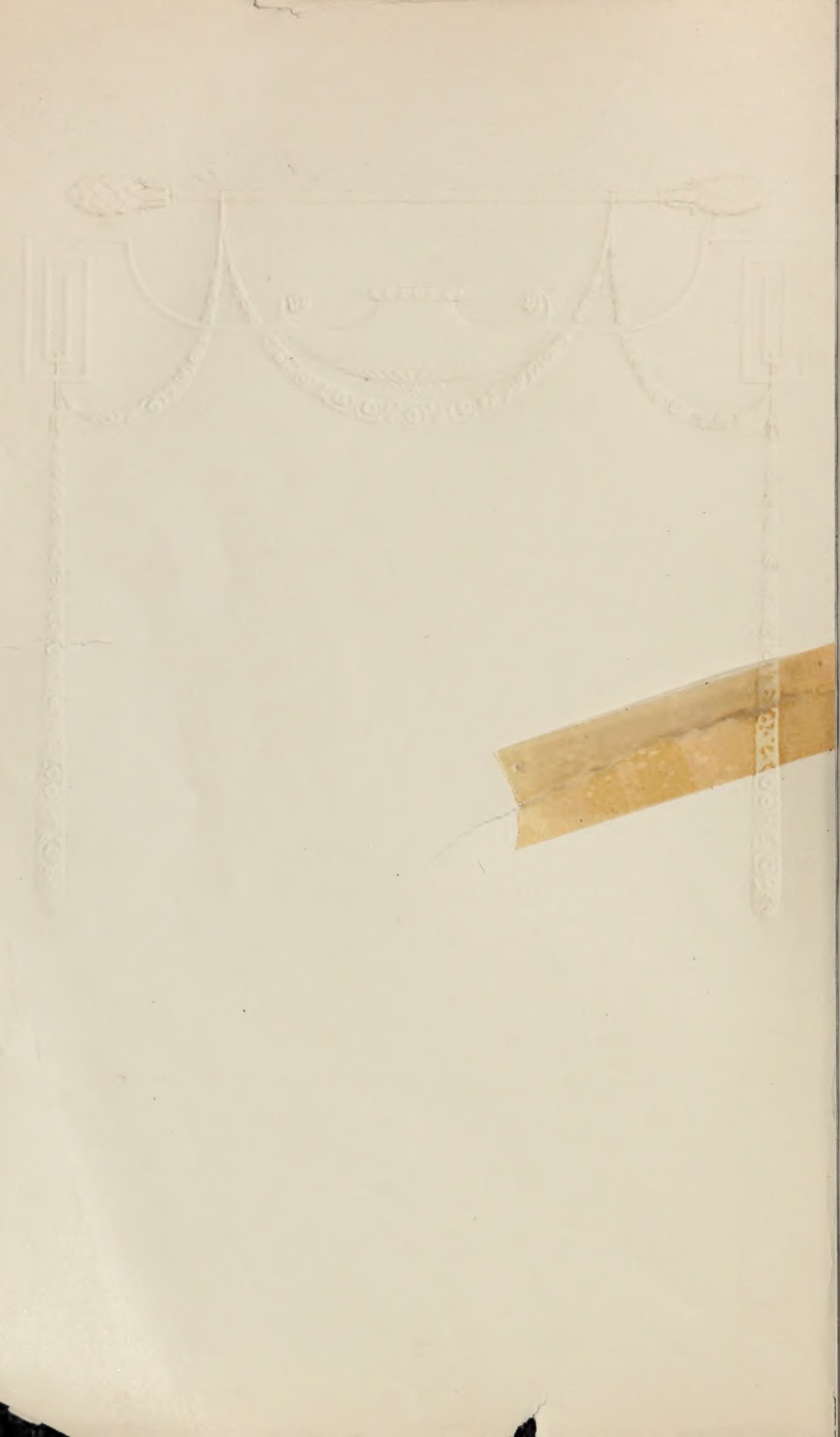

« Nous ne dédierons à Kypris
ni roses ni colombes...
Kypris, charme des Dieux, se
plaît aux danses. »

A Madame HENRI LETELLIER

R. H.

1910

ACADÉMIE NATIONALE DE MUSIQUE

La Fête chez Thérèse

BALLET-PANTOMIME EN DEUX ACTES

DE

CATULLE MENDÈS

CHORÉGRAPHIE ET MISE EN SCÈNE DE Mme STICHEL

MUSIQUE

DE

REYNALDO HAHN

PARTITION PIANO SEUL, *net* : 10 *francs.*

PARIS

AU MÉNESTREL, 2bis, Rue Vivienne, HEUGEL & Cie

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La Fête chez Thérèse

BALLET-PANTOMIME DE CATULLE MENDÈS

Chorégraphie et Mise en Scène de Mme STICHEL

Musique de **REYNALDO HAHN**

Représente pour la première fois à l'Académie nationale de Musique

le 16 Février 1910

SOUS LA DIRECTION DE MM. MESSAGER ET BROUSSAN

Chef d'Orchestre : M. PAUL VIDAL.

Décors de M. ROCHETTE. — *Costumes de M.* PINCHON.

Régisseur de la Danse : M. DOMENGIE.

PERSONNAGES

PREMIER ACTE

(CHEZ PALMYRE)

Mimi Pinson (grisette)	Mlles C. ZAMBELLI.
La Duchesse Thérèse	AÏDA BONI.
Carlotta Grisi (la célèbre danseuse)	URBAN.
Palmyre (la couturière à la mode)	B. SIRÈDE.
Zélia (grisette)	MOURET.
Blanchette (grisette)	M. LEQUIEN.
Rougette (grisette)	J. LAUGIER.
Eva Miroir (danseuse, amie de Carlotta)	SCHWARZ.
Eugénie Floche (dº)	DOCKÈS.
Une Dame d'honneur	DELSAUX.
Théodore (jeune France)	MM. RAYMOND.
Rodolphe (dº)	MILHET.
Albert (dº)	EVEN.
Roderic (dº)	MAURIAL.
Un Laquais	GUILLEMIN.
Un " Tigre "	LE PETIT LÉVY.

Grisettes : Mlles J. KATS, G. FRANCK, B. LEQUIEN, PICHARD.

DEUXIÈME ACTE

(LA FÊTE CHEZ THÉRÈSE)

La Folie	Mlles MEUNIER.
Arlequine	JOHNSSON.
L'Amour	De MOREIRA.
L'Abbé	Léa PIRON.
Dames d'honneur	KERVAL.
	PONCET.
	DELSAUX.
	MARCELLE.
Gilles	MM. A. AVELINE.
Arlequin	G. RICAUX.
Le Persan	BOURDEL.
Tartaglia	J. JAVON.

DANSE GALANTE

Mlles Mouret, M. Lequien, J. Laugier, J. Kats, S. Franck, B. Lequien, Brana, Pichard.

MM. P. Baron, Pacalet, M. Bergé, Richaume, A. Baron, Perrot, Cuvelier, Péricat.

DANSE VIOLENTE

Mlles G. Couat, H. Laugier, Even.

MM. Cleret, G. Ricaux, Milhet, Thomas, Leblanc, Even, Maurial, L. Aveline.

MENUET POMPEUX

Mlles A. Boni, Urban, Schwarz, Dockès, B. Mante, S. Mante.

MM. Raymond, Milhet, Leblanc, Even, Maurial, Bourdel, C. Bergé

Invités : Mlles Coussot, de Gonet, Brevier, Vincent, Sohège.

MM. Lévy, Guillemin, Beaucoubart, Lavigne.

Mezzettins : Mlles Treluyer, Jupin, Ricci, Maillard.

Ménétriers : Mlles Soutzo, G. Kats, E. Roger, R. Lequien.

Valets de l'Amour : Mlles Léonce, Pise, Franchet, Lapre.

Le Négrillon : Le petit Thouvenin.

AU MÉNESTREL
MEUBLES
2 bis RUE VIVIENNE

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Chez Palmyre.

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LA FÊTE CHEZ THÉRÈSE

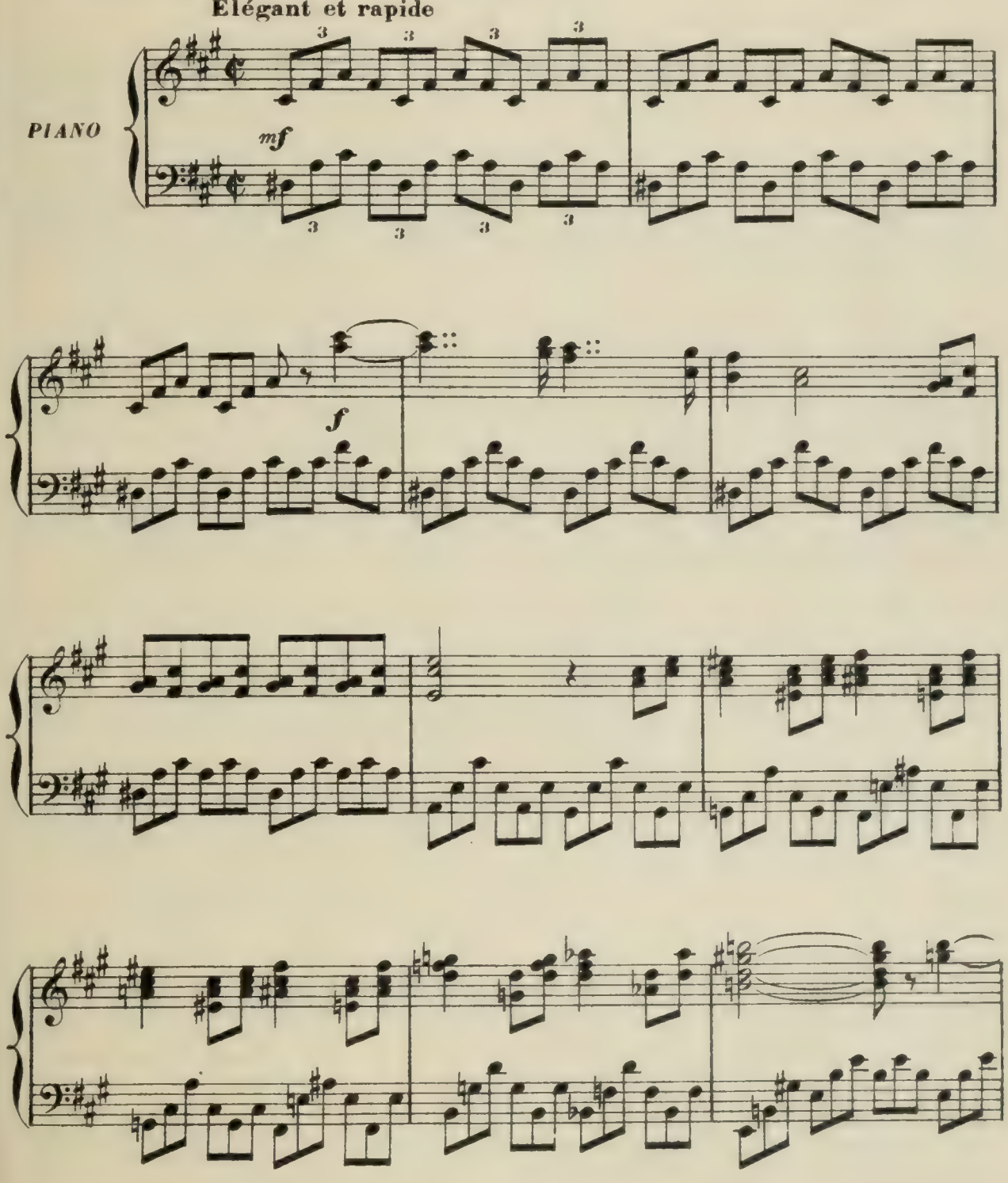
Ballet-Pantomime

Scénario
de
CATULLE MENDÈS

Musique
de
REYNALDO HAHN

Acte I

Chez Palmyre, l'illustre couturière – Vaste pièce servant à la fois de salon d'essayage et d'atelier de couture – Décoration "Louis-Philippe" – Aux murs quelques portraits des dames et actrices de l'époque, entre autres la Duchesse Thérèse, Carlotta Grisi.



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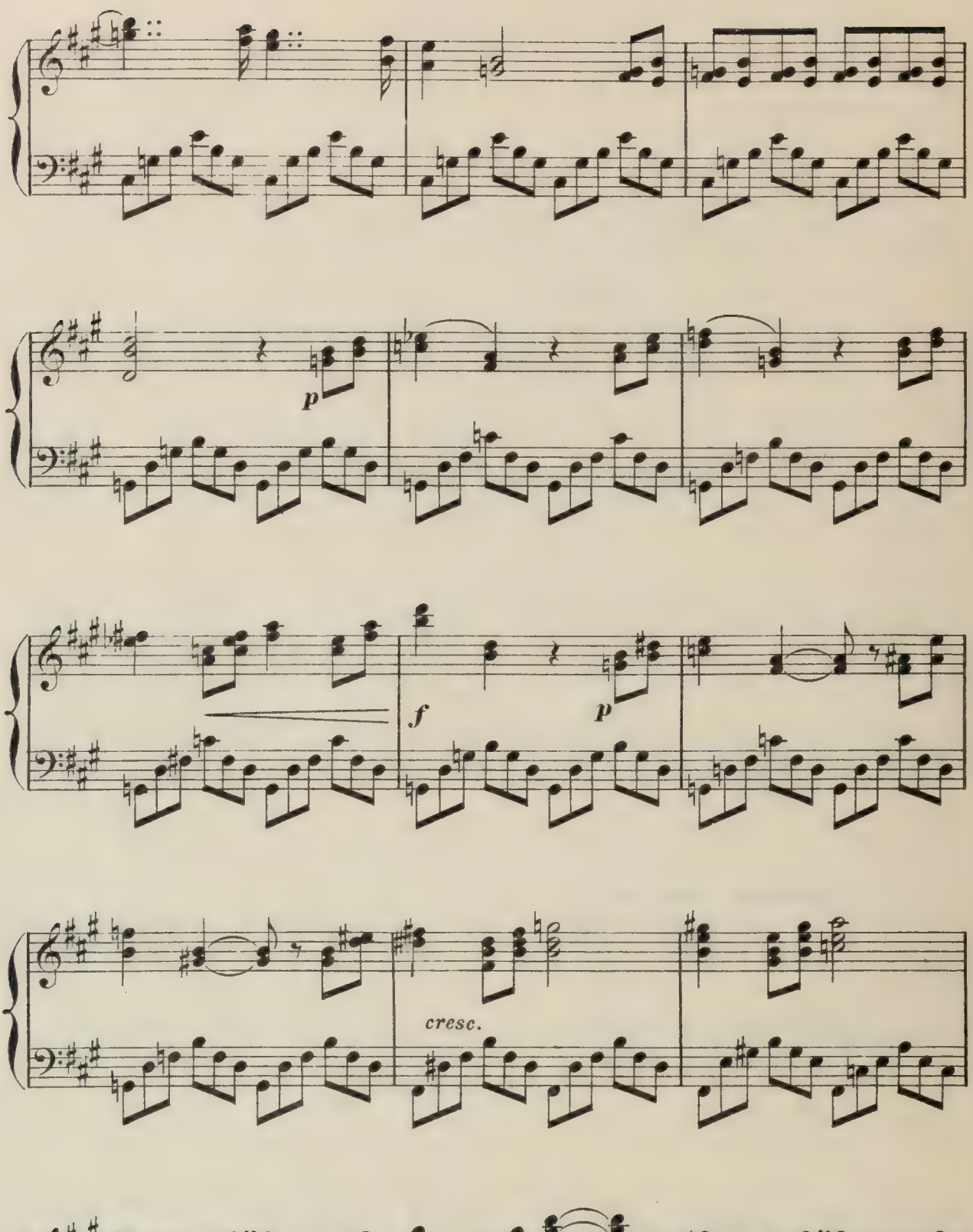
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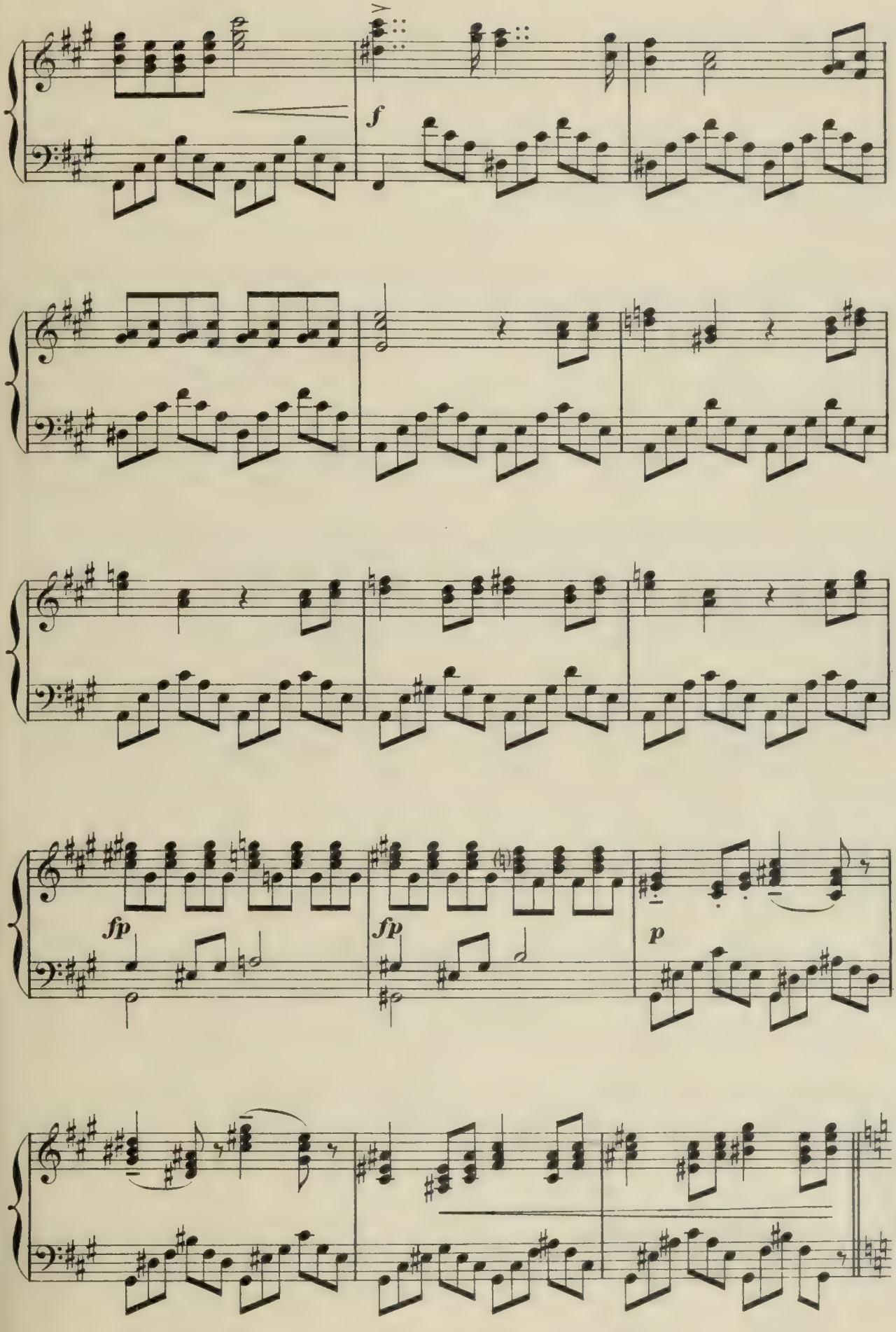
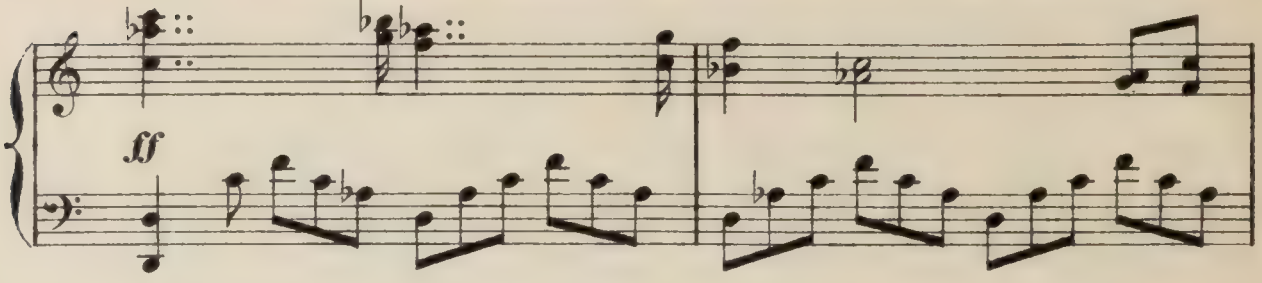
RIDEAU

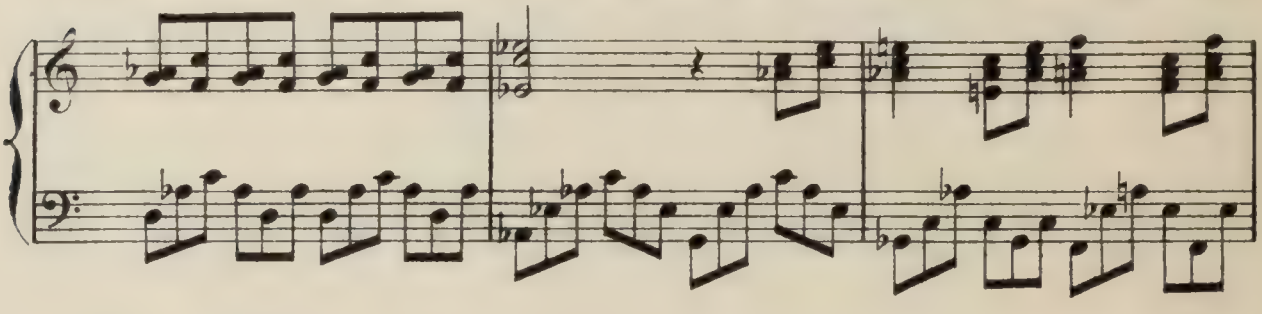


RIDEAU

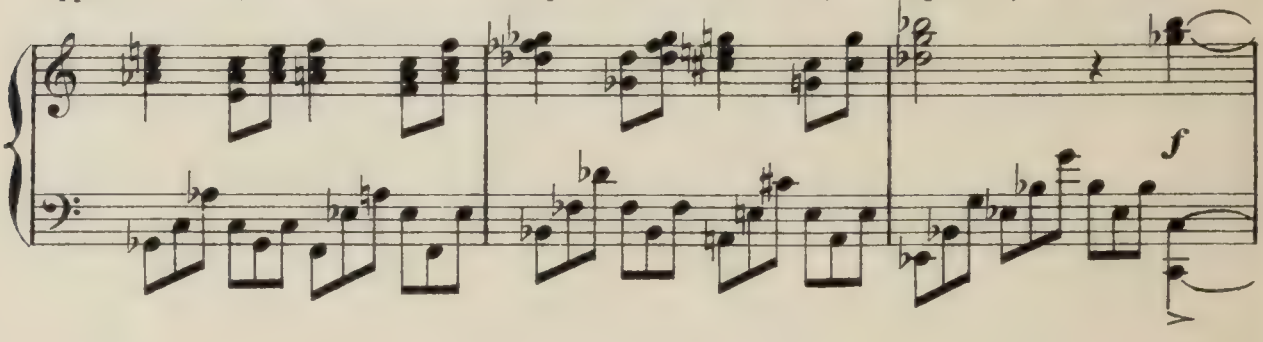
Bourdonnement, remuement des couturières qui taillent, cousent autour

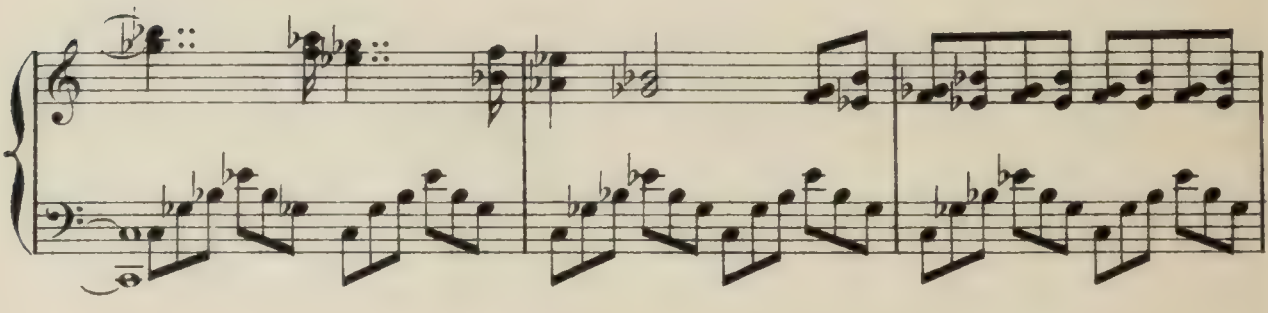


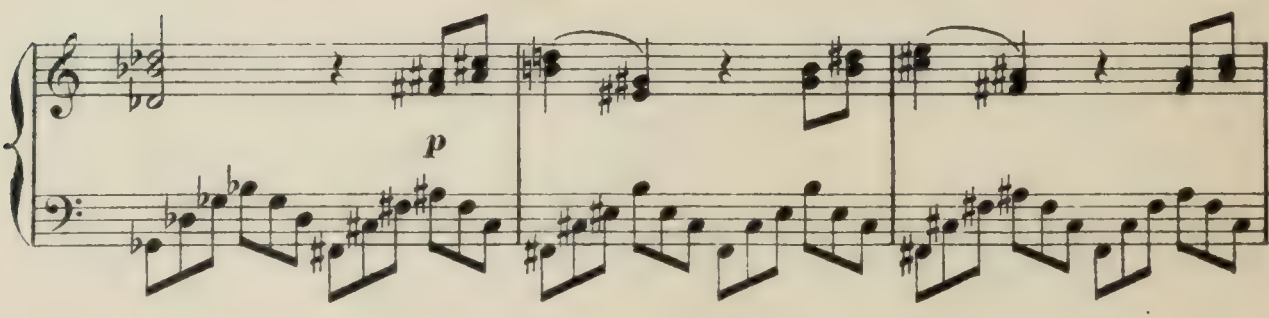
de la table. Sous les ordres des ouvrières, les petites apprenties

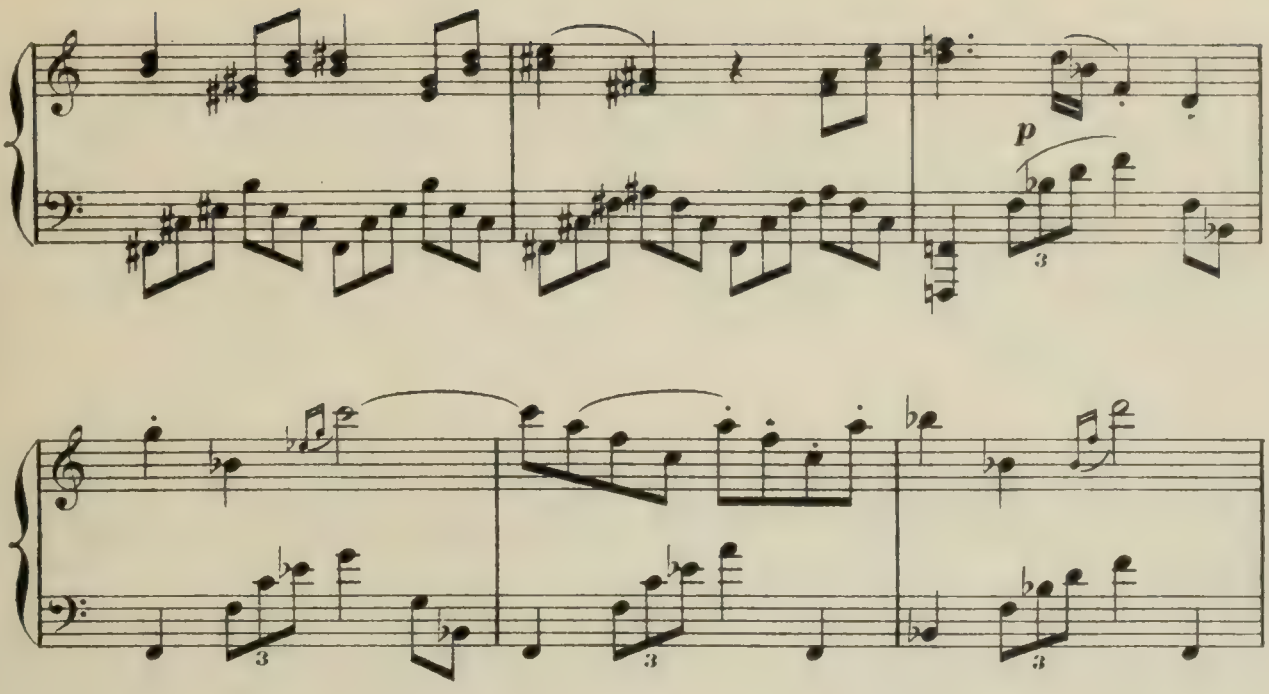


apportent, remportent des corbeilles pleines d'échantillons, des aiguilles, des bobines.

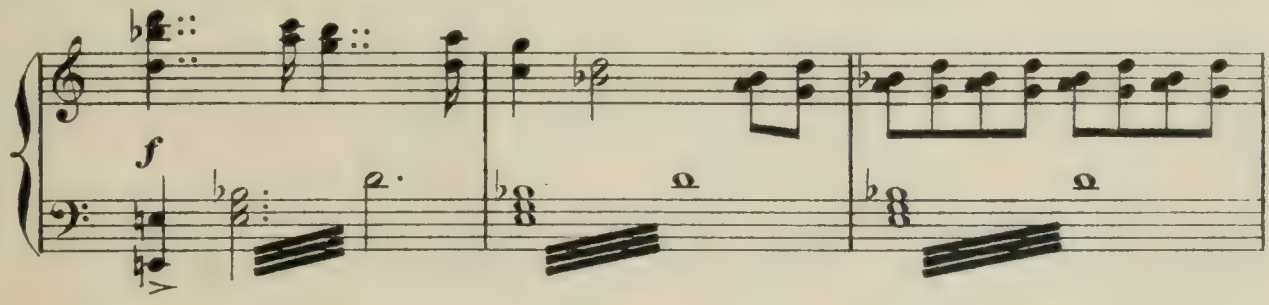


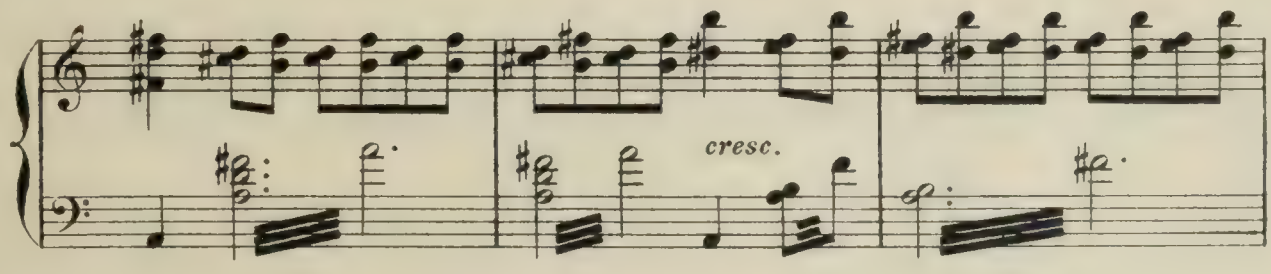


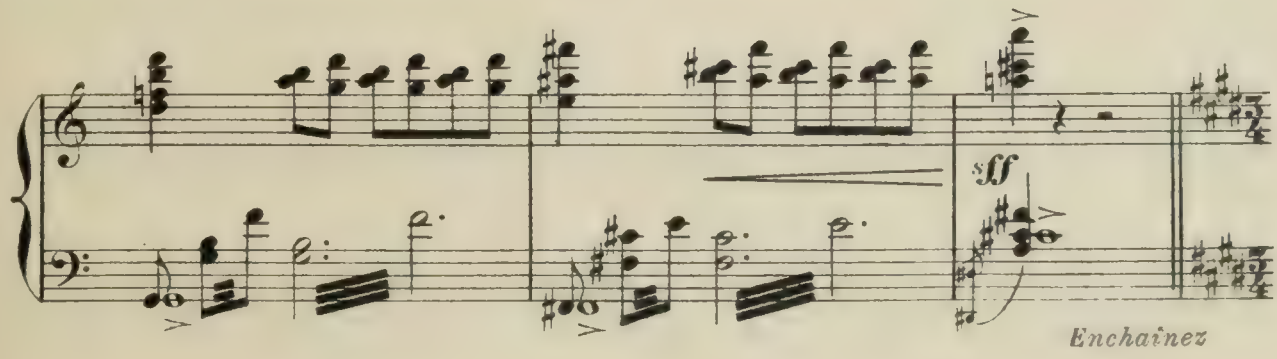




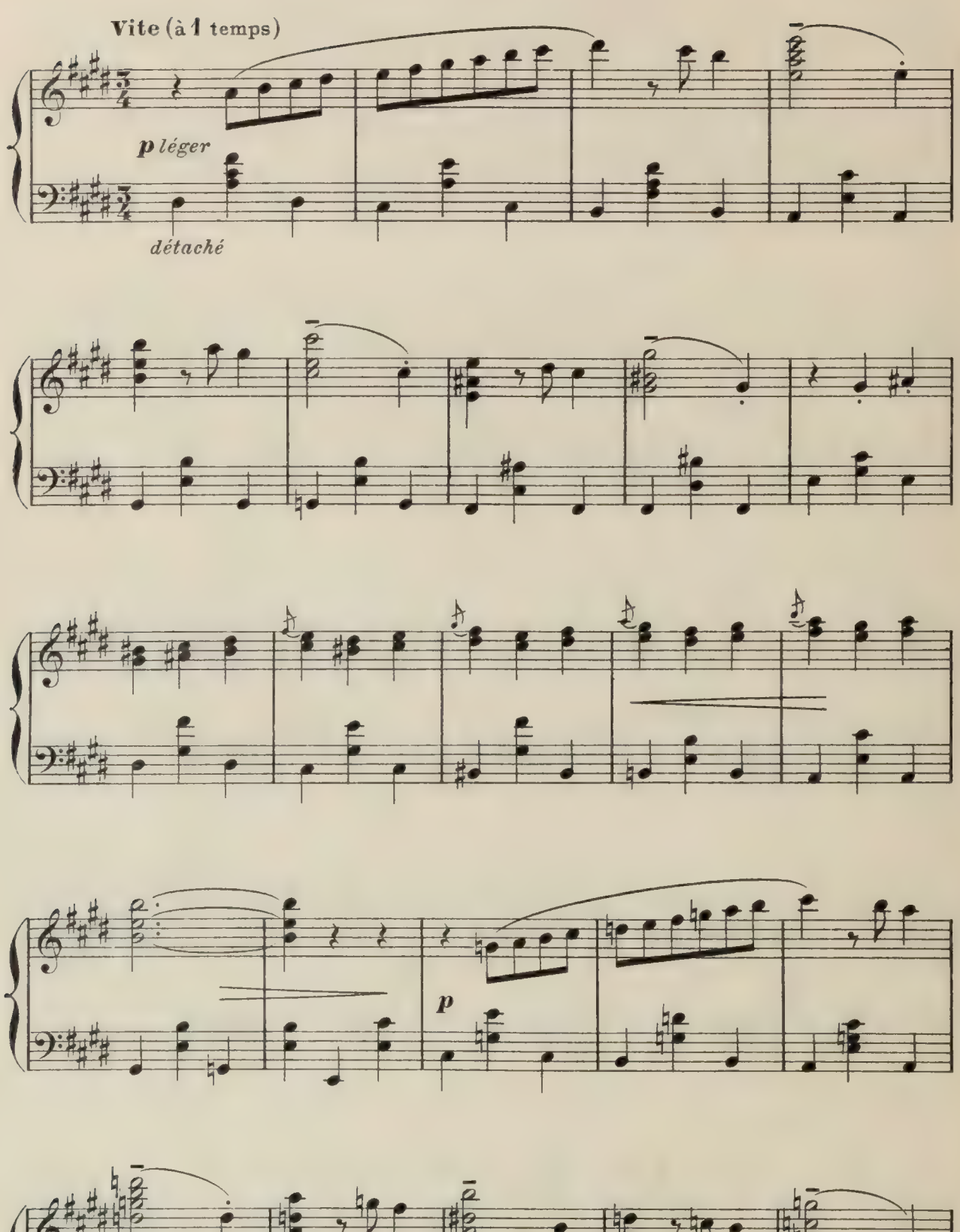
Les gamines vont, viennent, s'affolent, se bousculent, se battent.

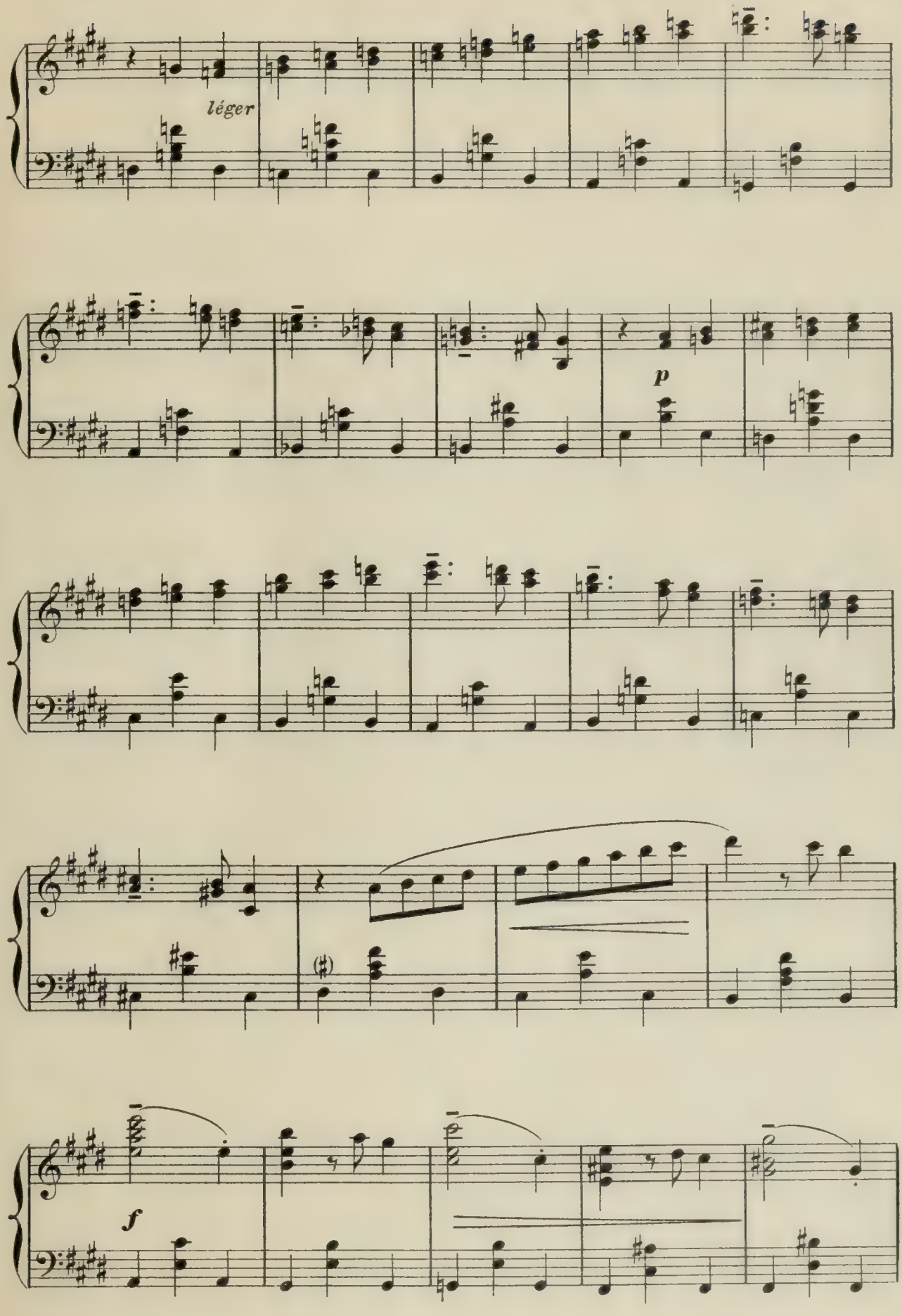






DANSE DES PETITES APPRENTIES





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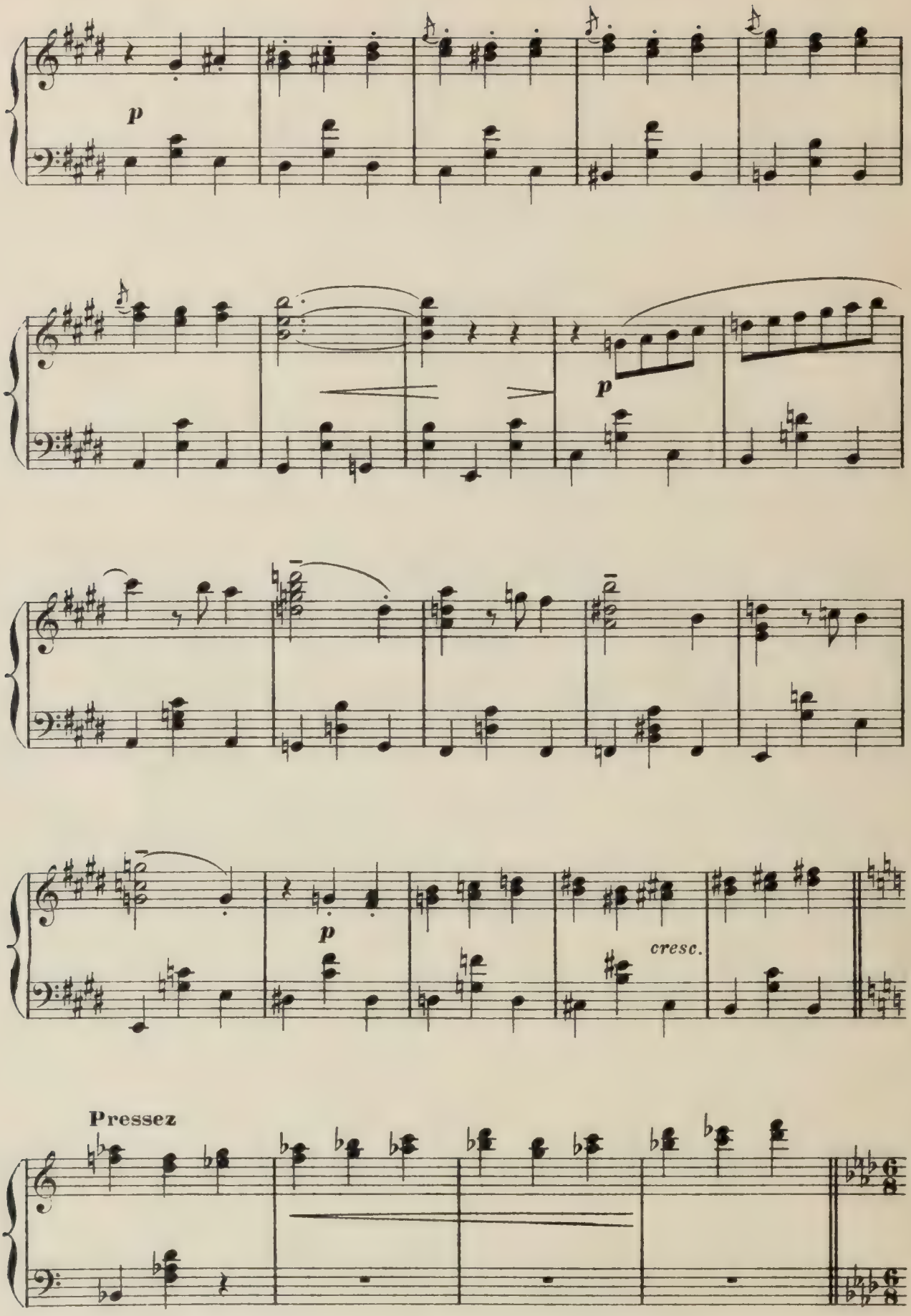
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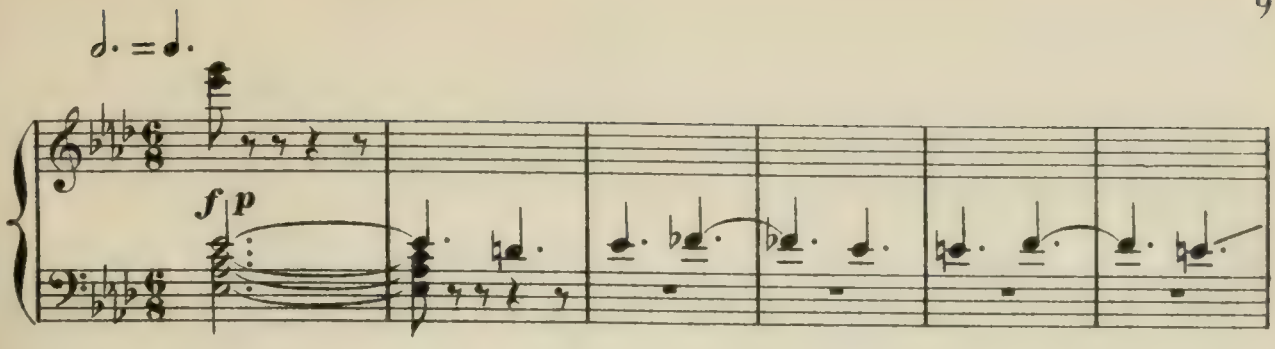
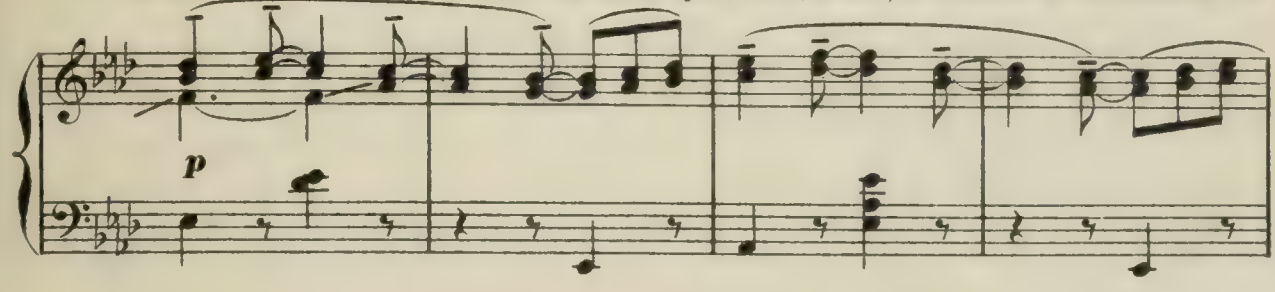
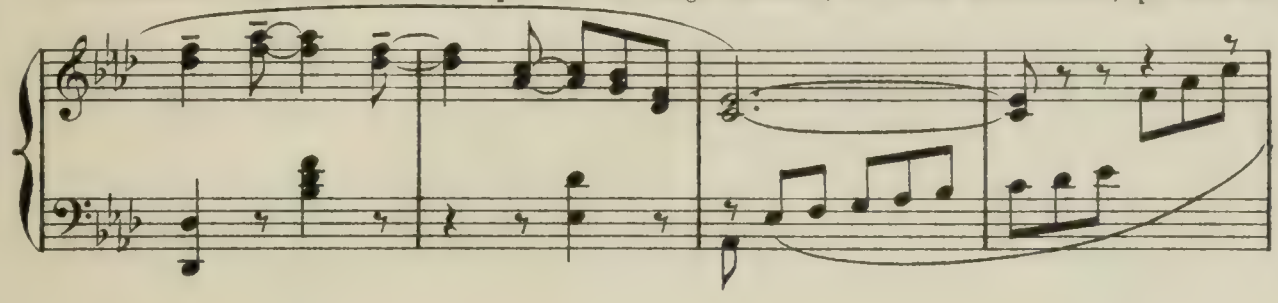


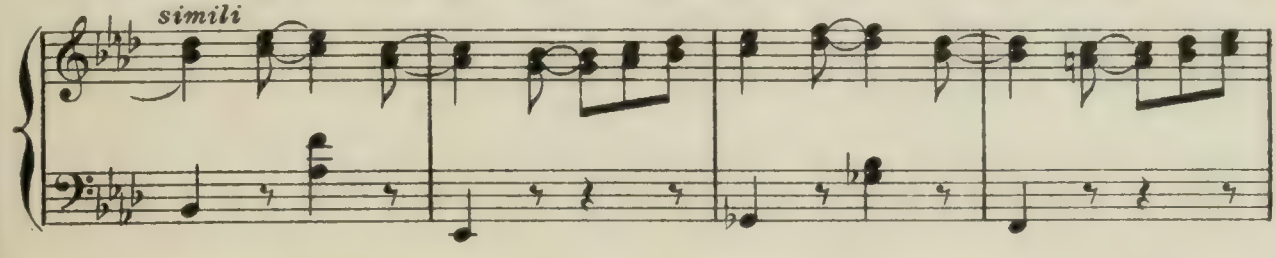
MIMI PINSON explique à toute la table que, elle, MIMI, et ZÉLIA et ROUGETTE et



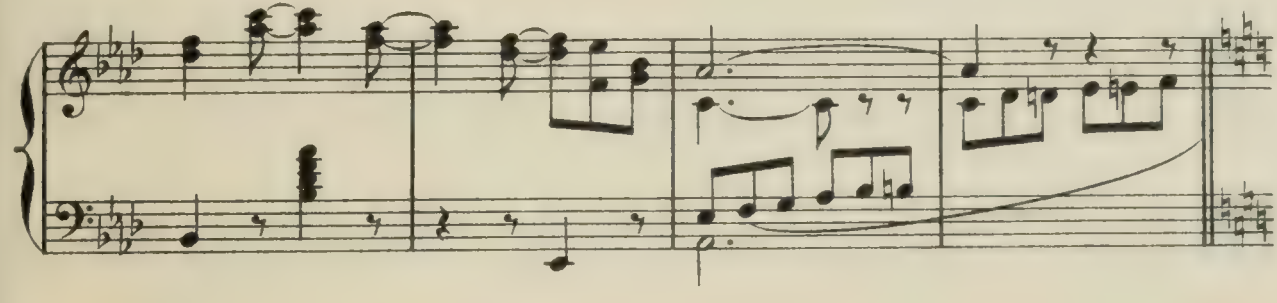
BLANCHETTE ont des amoureux qui ont de longs cheveux, de fines moustaches, qui sont des



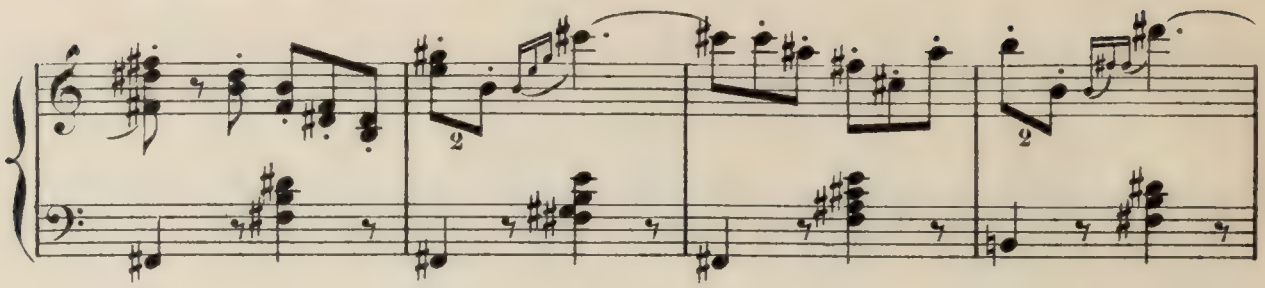
étudiants ou des poètes, des jeunes hommes! avec qui, les dimanches, elles vont cueillir



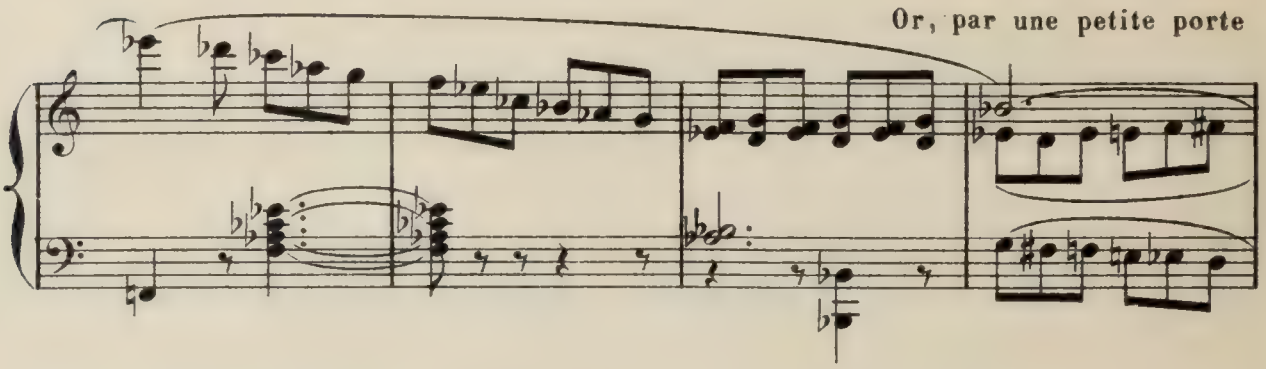
la fraise au bois



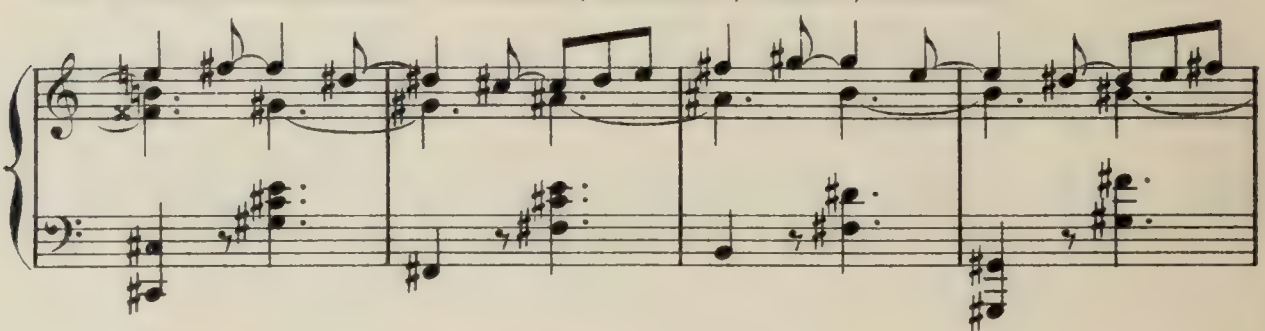
ou danser une contredanse à la "Chaumière."

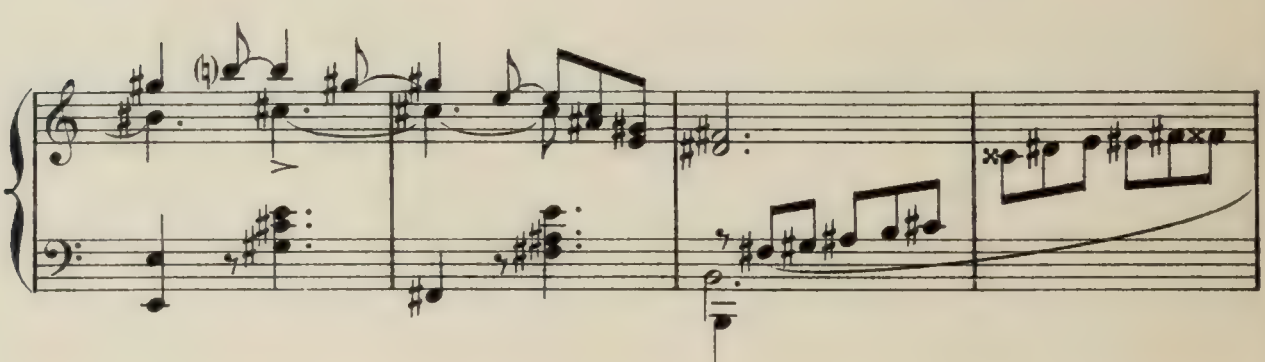


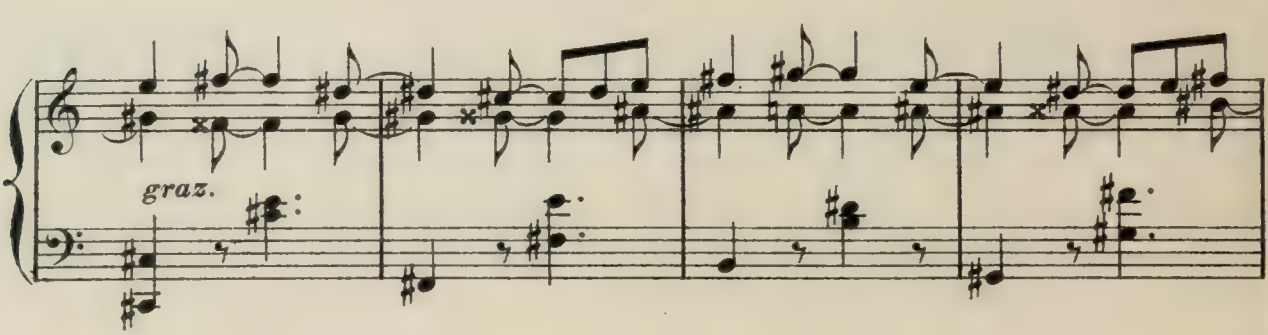
Or, par une petite porte



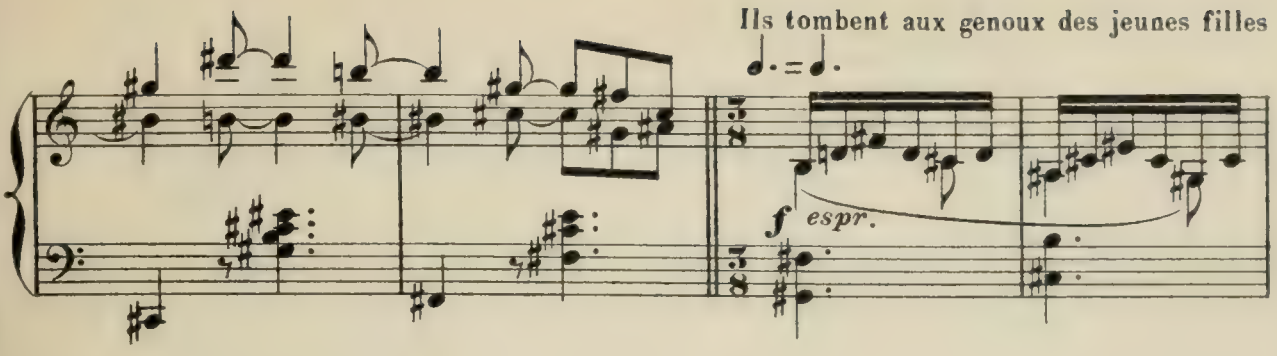
sont entrés silencieusement THÉODORE, RODOLPHE, ALBERT, RODERICK.



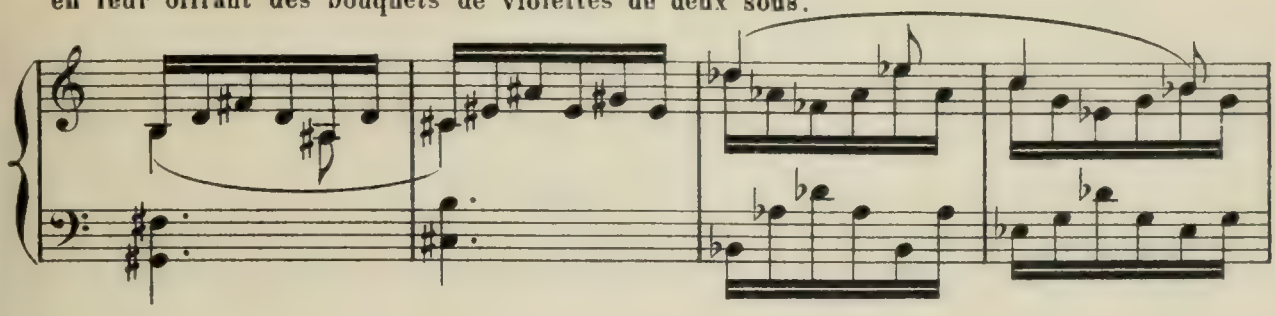


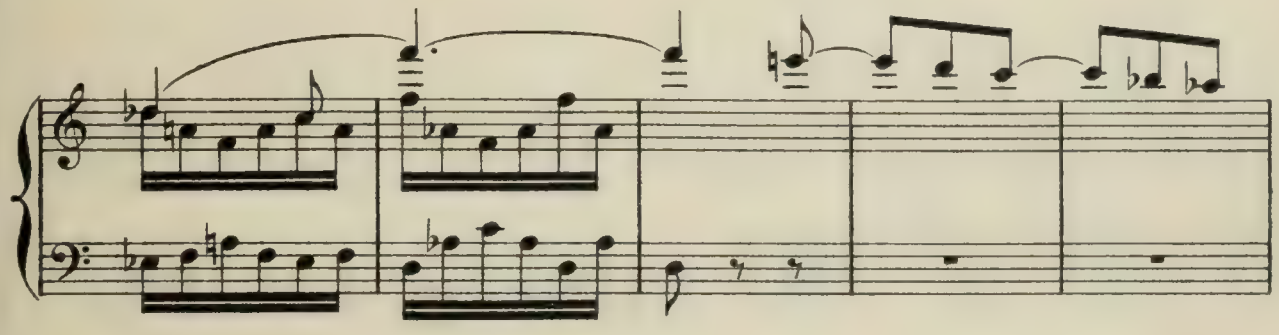


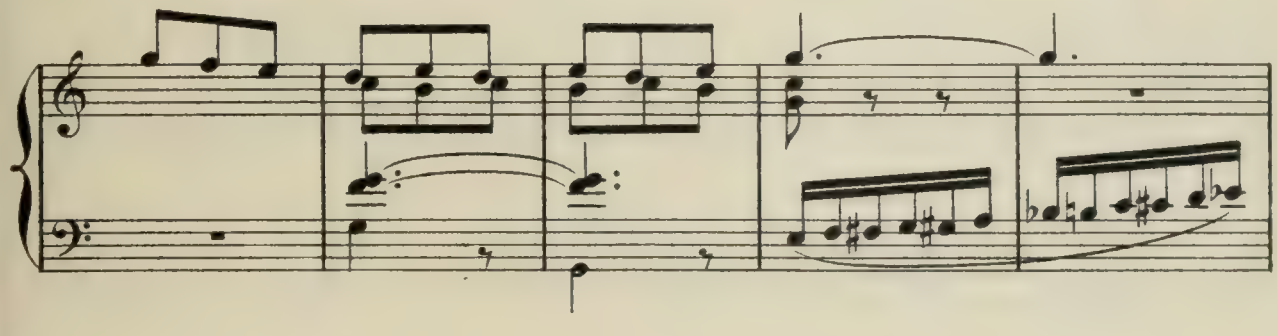
Ils tombent aux genoux des jeunes filles

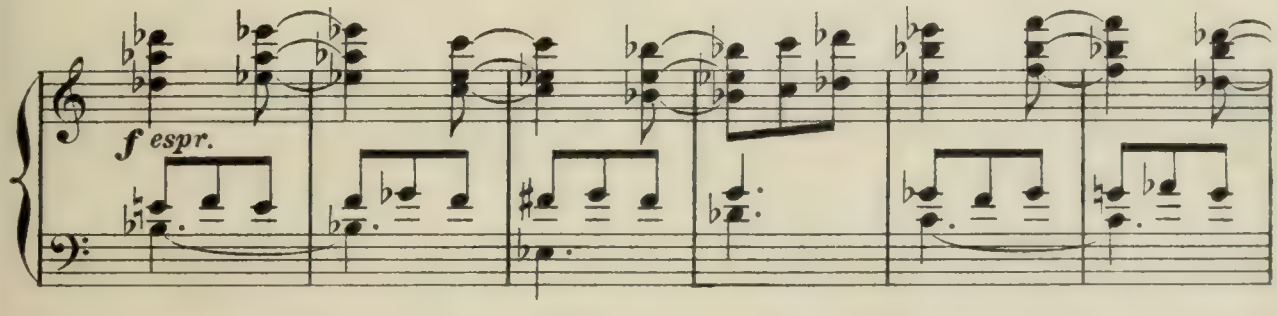


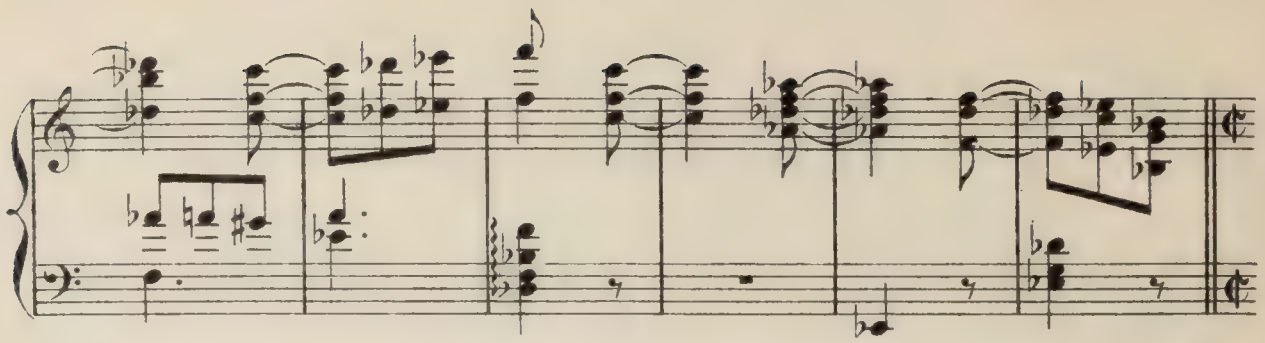
en leur offrant des bouquets de violettes de deux sous.





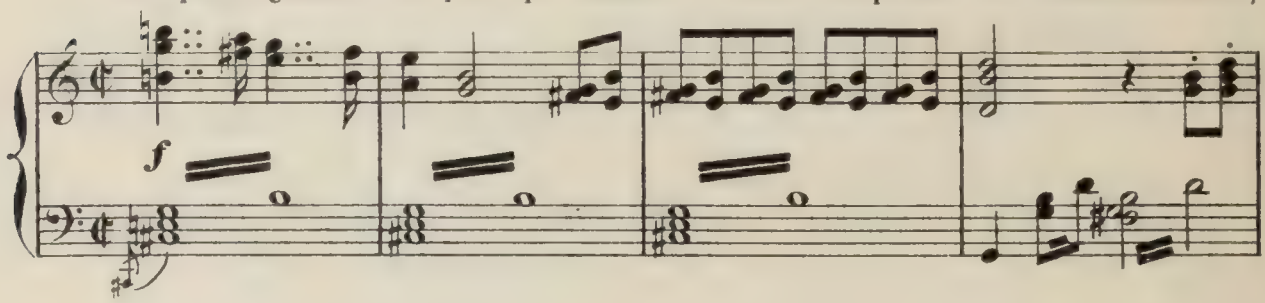




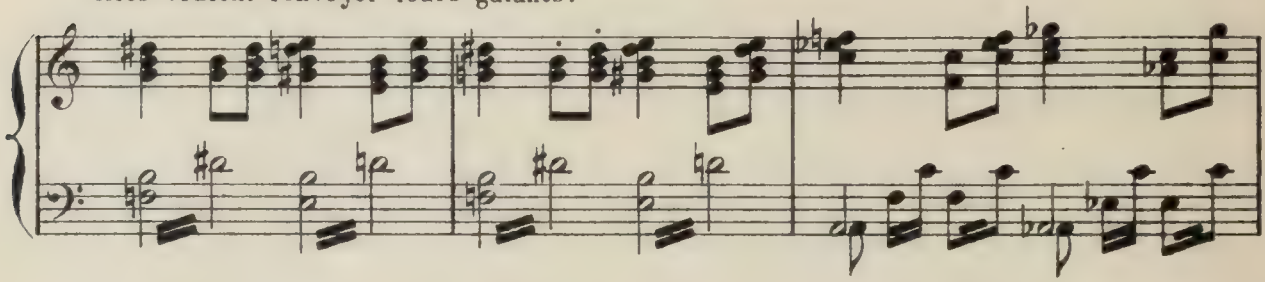


I° Tempo

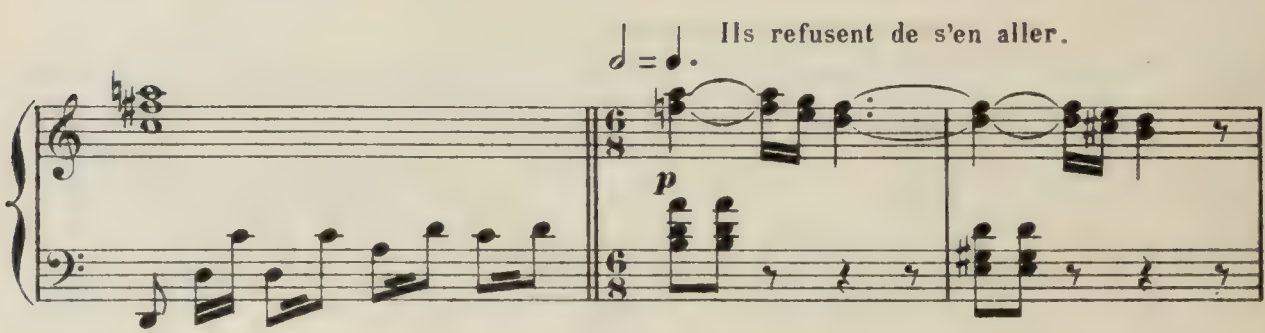
Les quatre grisettes ont peur que Madame PALMYRE surprenne ces visites défendues,



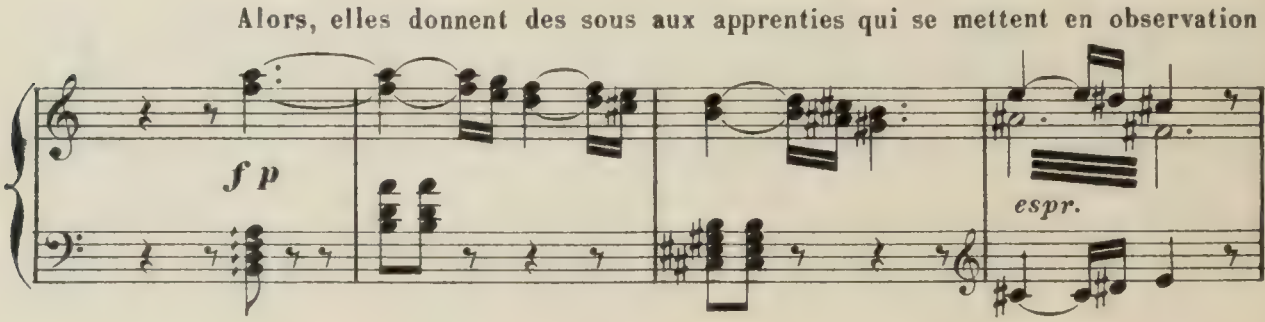
elles veulent renvoyer leurs galants.



Ils refusent de s'en aller.



Alors, elles donnent des sous aux apprenties qui se mettent en observation



près des portes...

tandis que les

dim.

quatre grisettes reviennent vers les jeunes hommes, qui les enlacent.

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LA CONTREDANSE DES GRISETTES

Très rythmé

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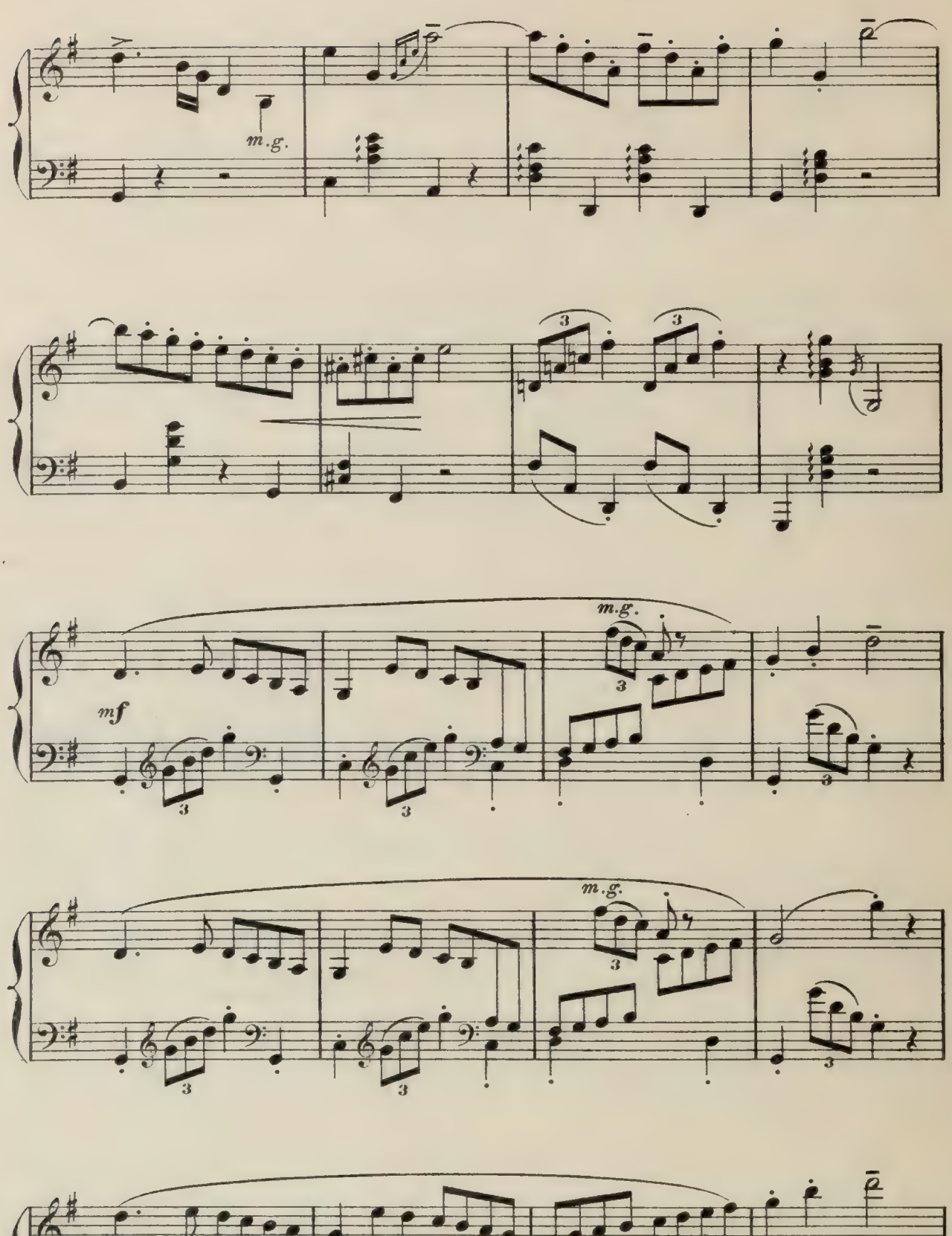
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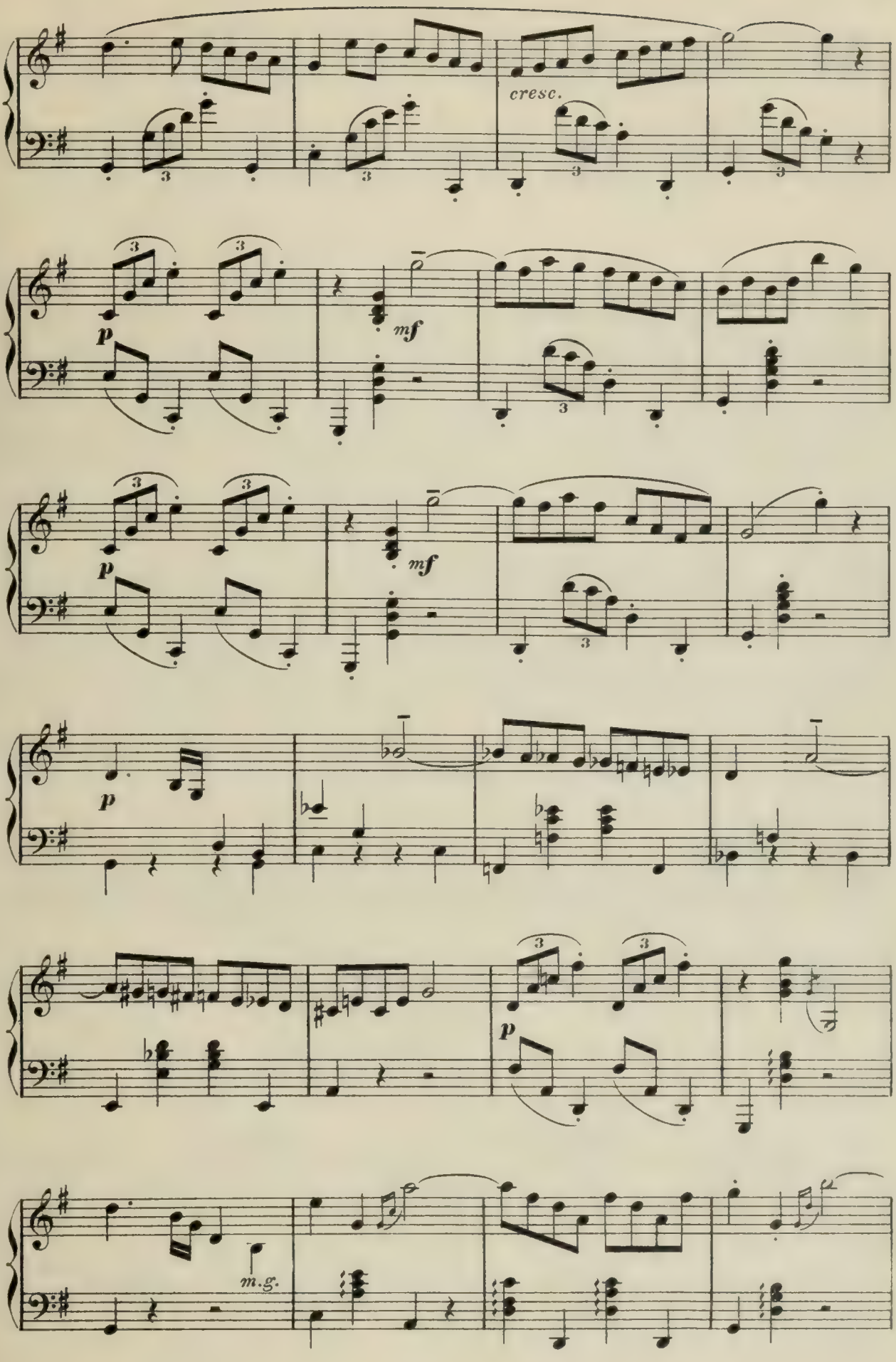
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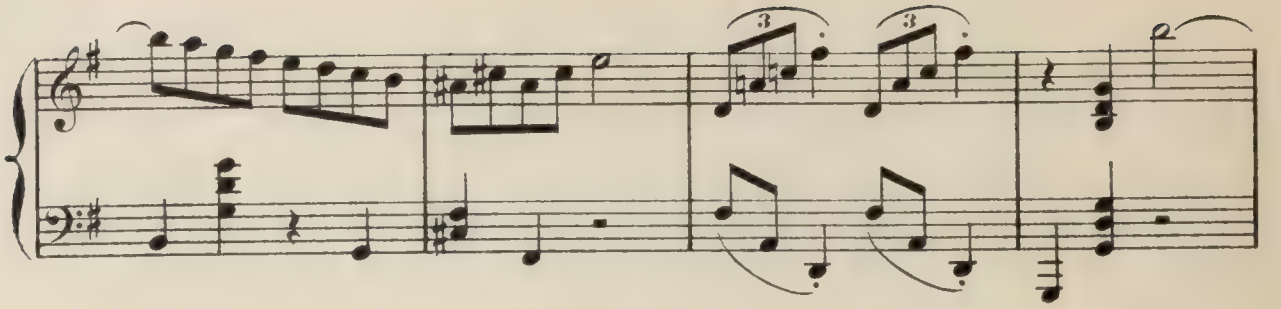
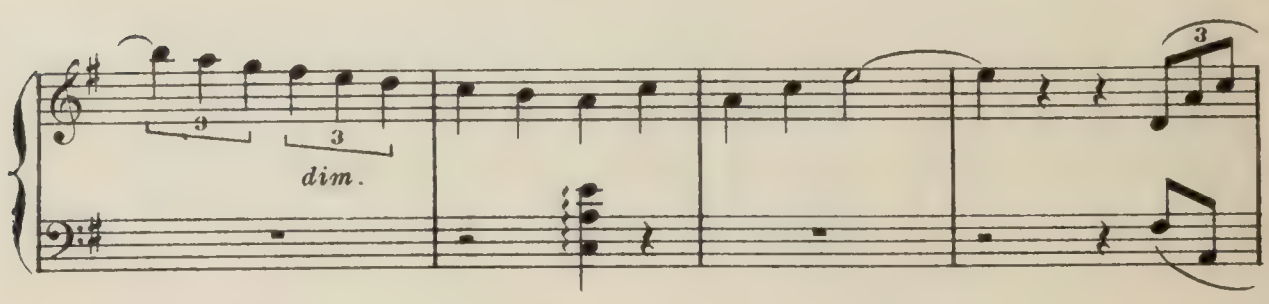
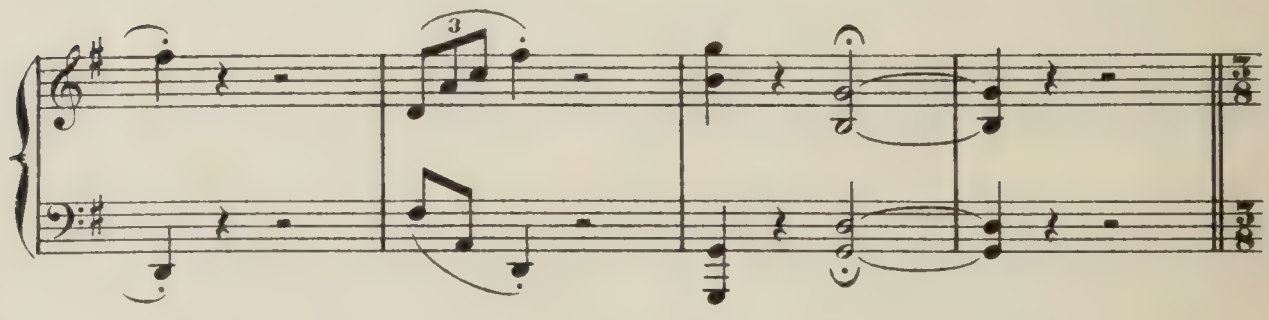
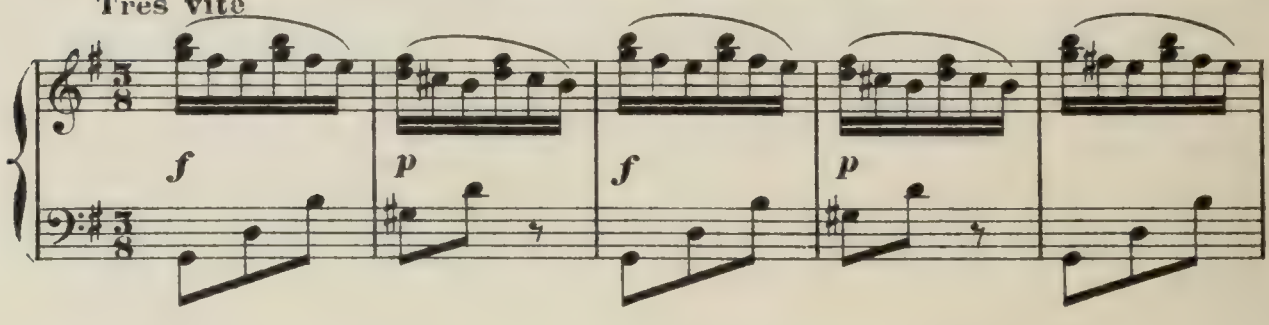




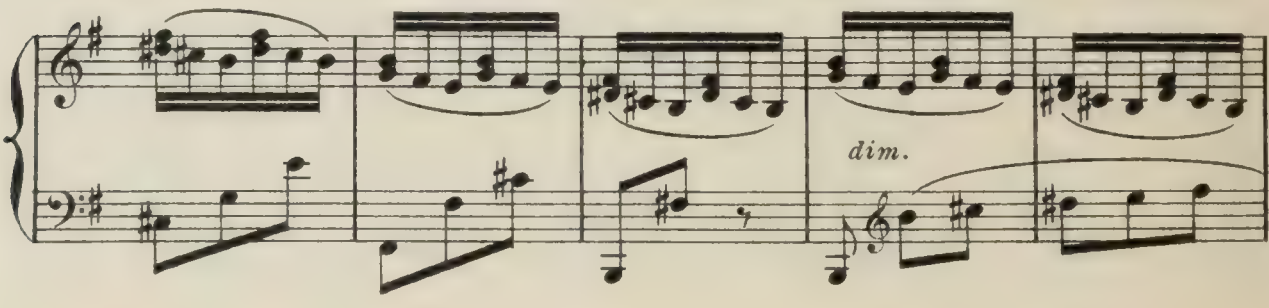


Mais les petites apprenties se précipitent. "Voici venir de belles dames,

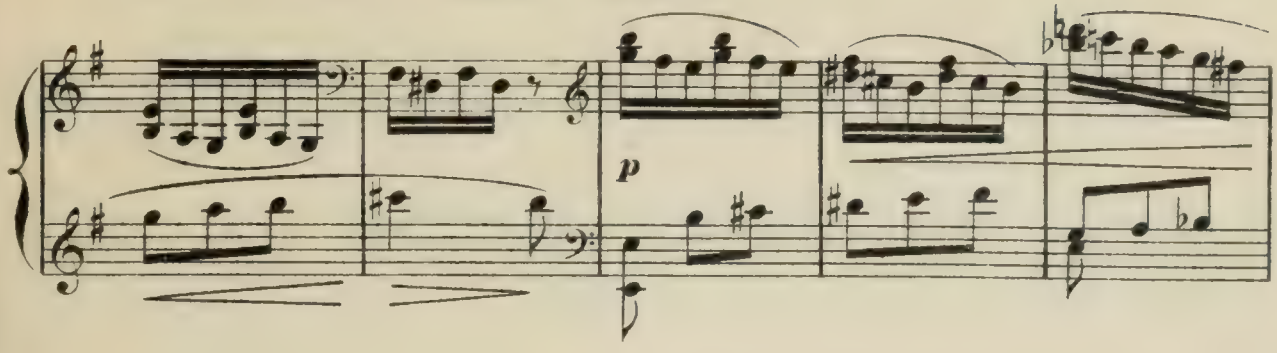
Très vite



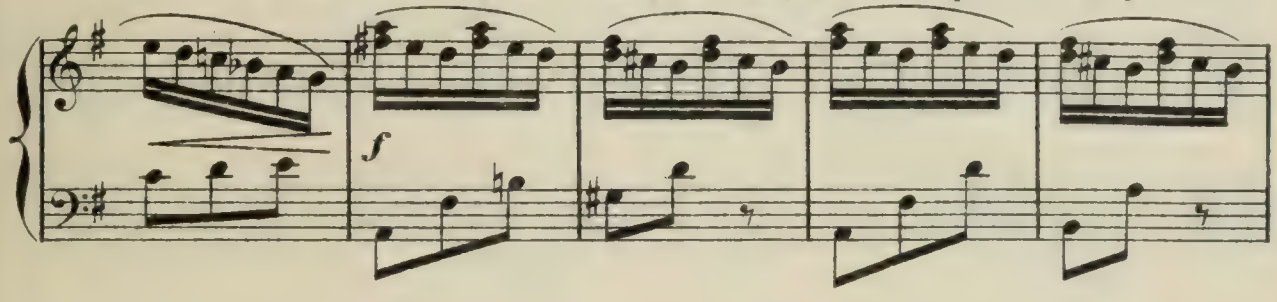
des clientes!" Ce sont les danseuses de l'Opéra qui viennent essayer leurs costumes



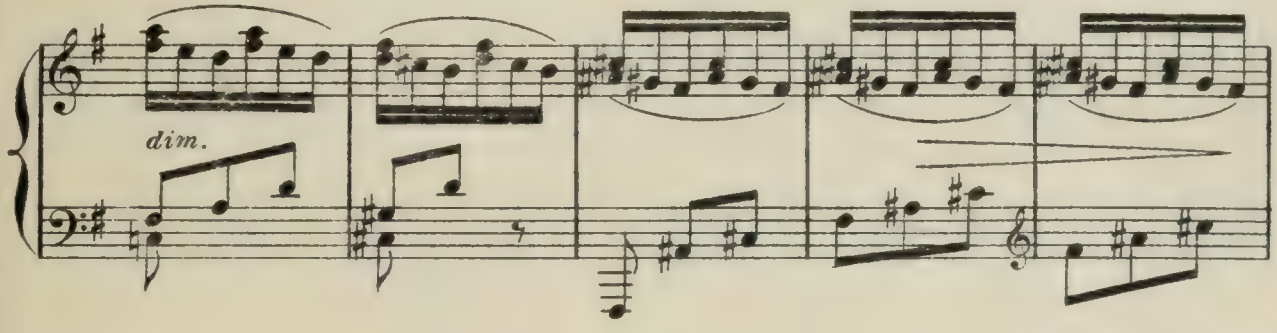
pour la fête chez la Duchesse THÉRÈSE.

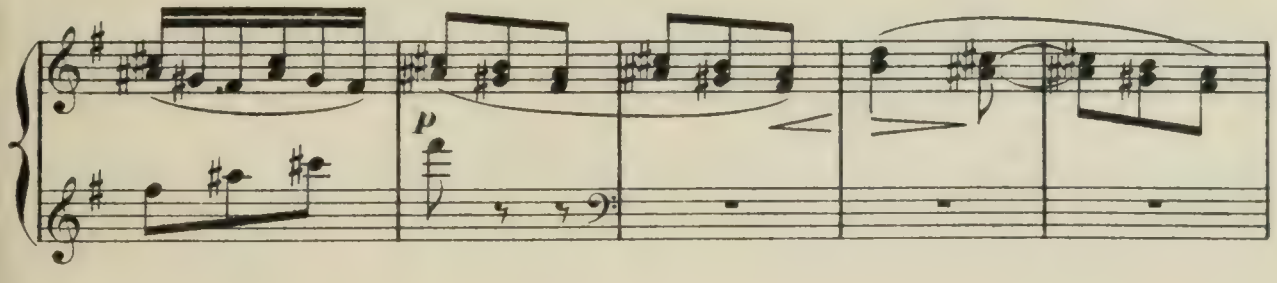


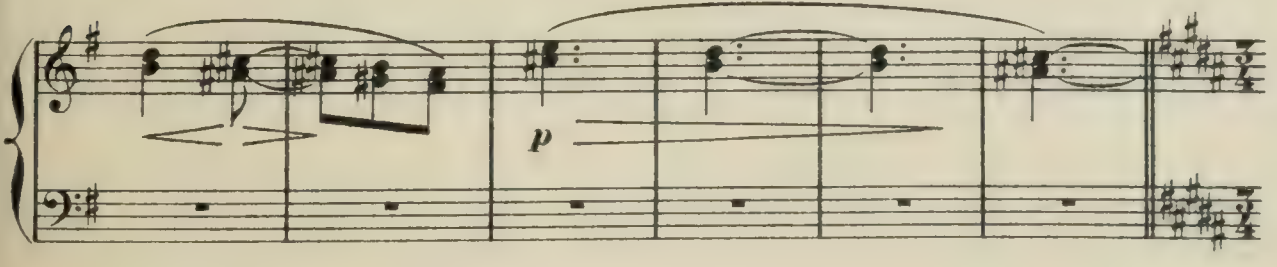
Les jeunes hommes ont à peine le temps de disparaître de paravent en paravent.



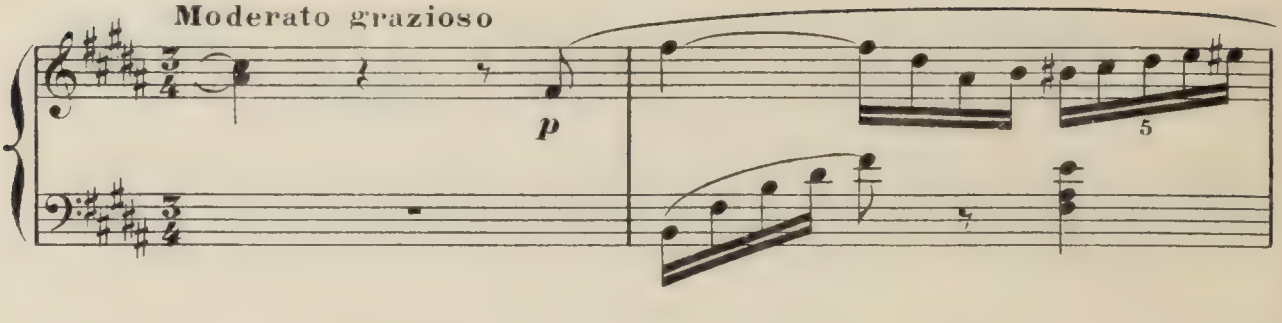
THÉODORE, en sortant le dernier, obtient de MIMI PINSON la permission de revenir.



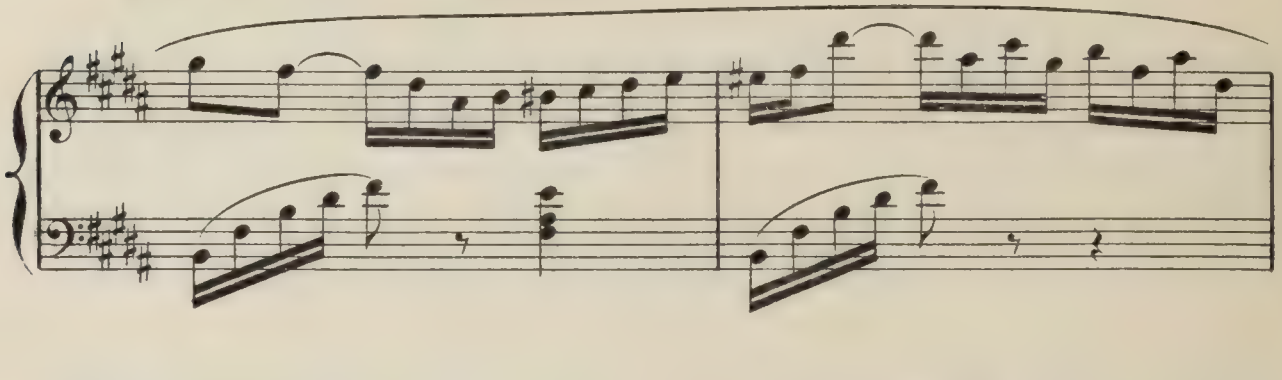




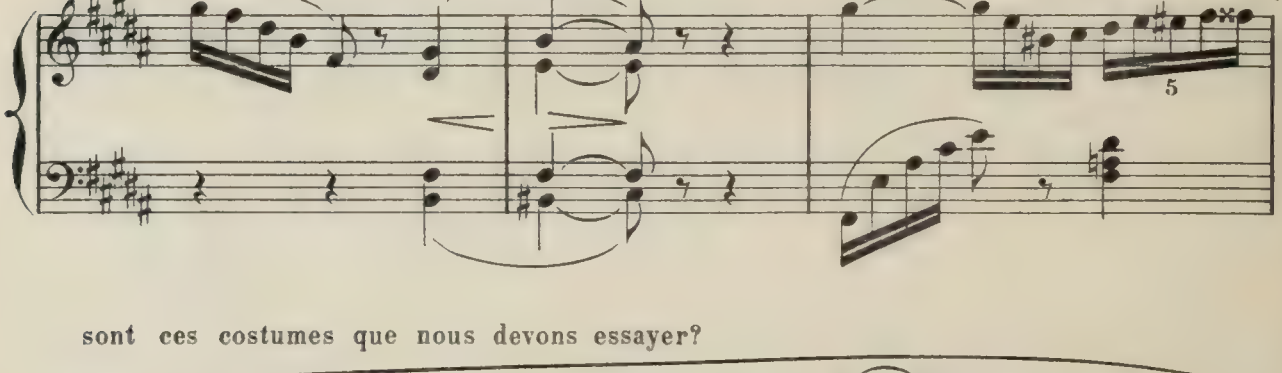
Entrée de CARLOTTA GRISI et de ses amies.



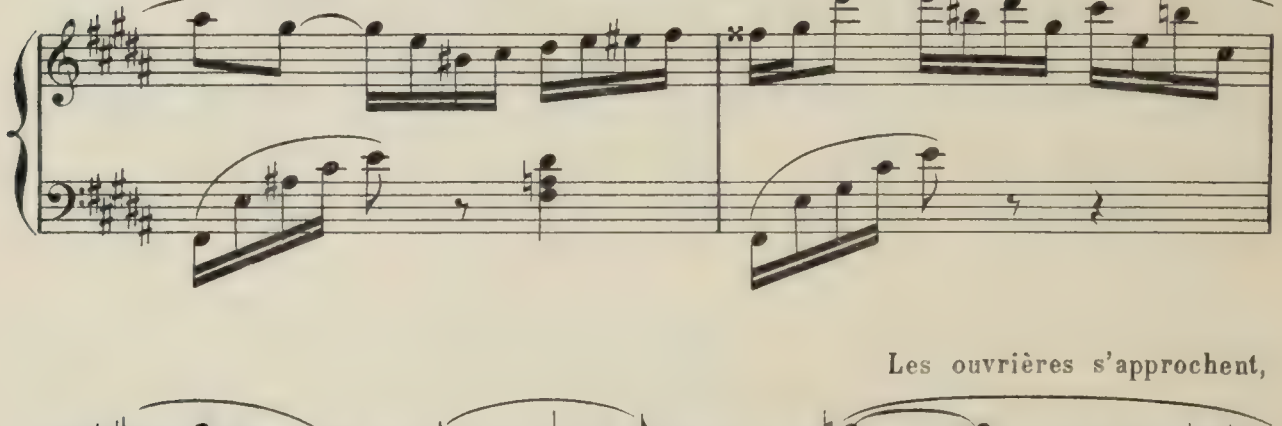
Elles sont affairées et dédaigneuses.



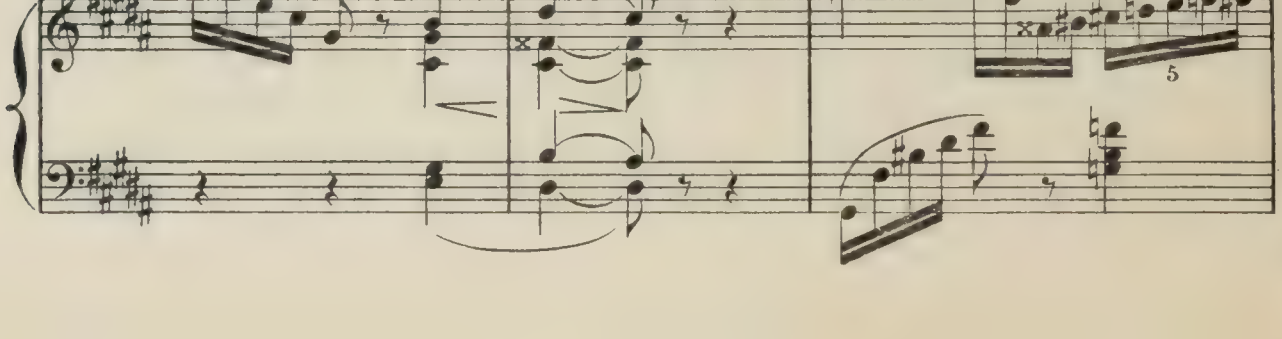
CARLOTTA: Eh! bien, petites, où

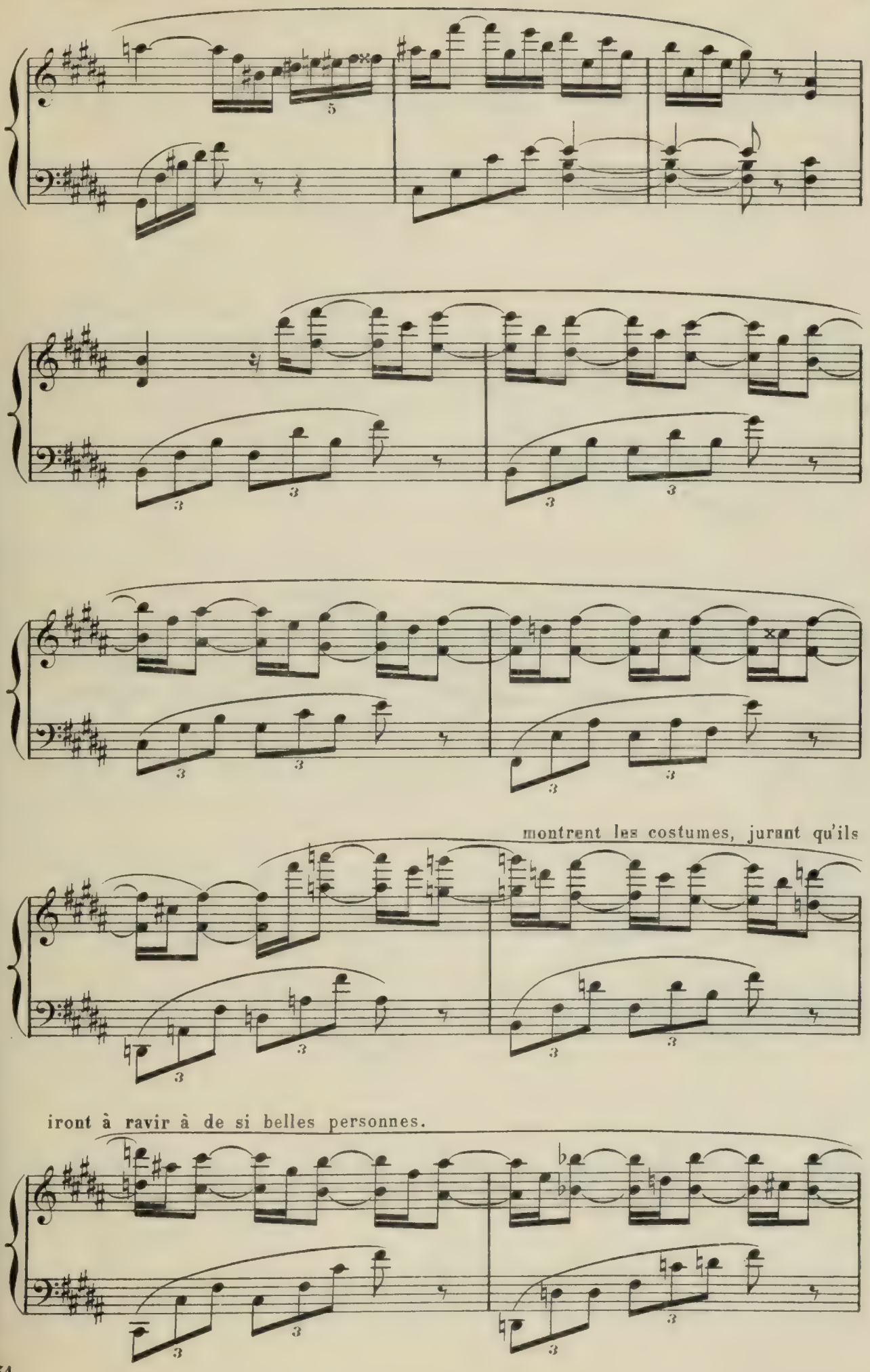


sont ces costumes que nous devons essayer?



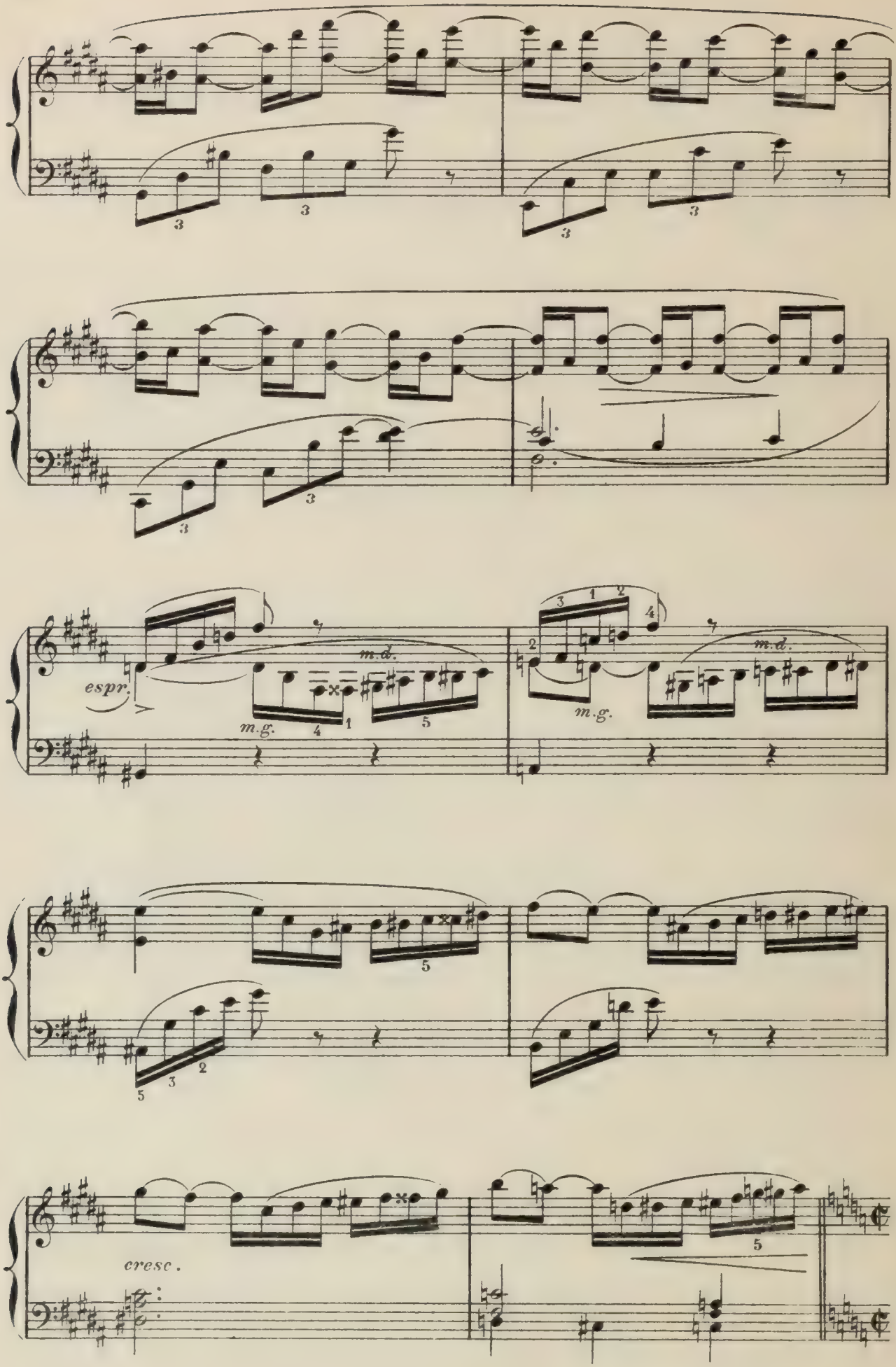
Les ouvrières s'approchent,





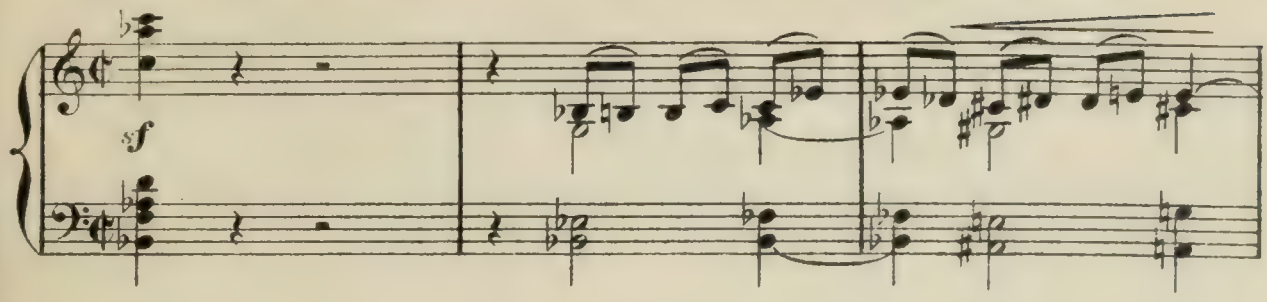
montrent les costumes, jurant qu'ils

iront à ravir à de si belles personnes.

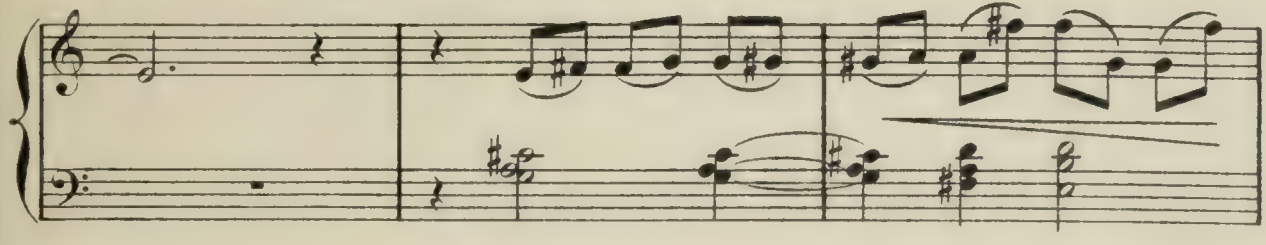

espr.
m.d.
m.g.
m.d.
m.g.
cresc.

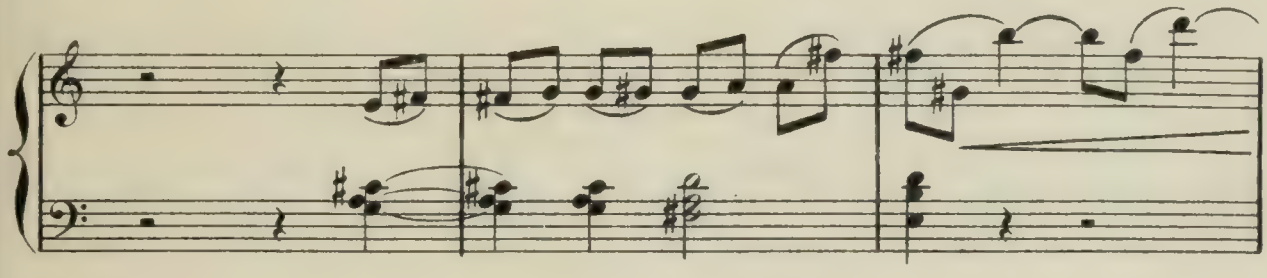
Allegro mod^to

Or, MIMI PINSON a reconnu l'illustre danseuse...

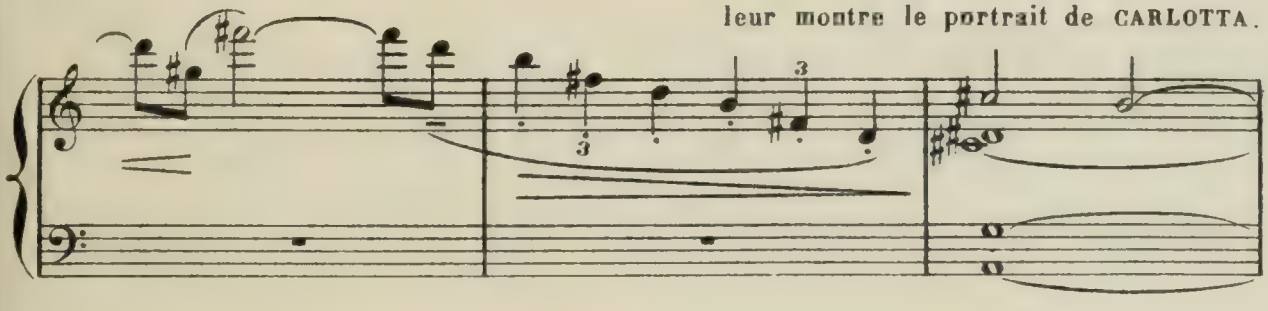


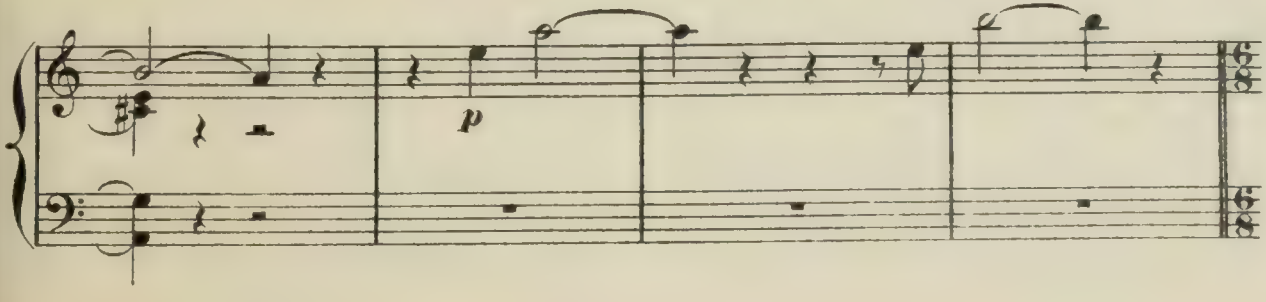
Elle en fait part à ses amies,

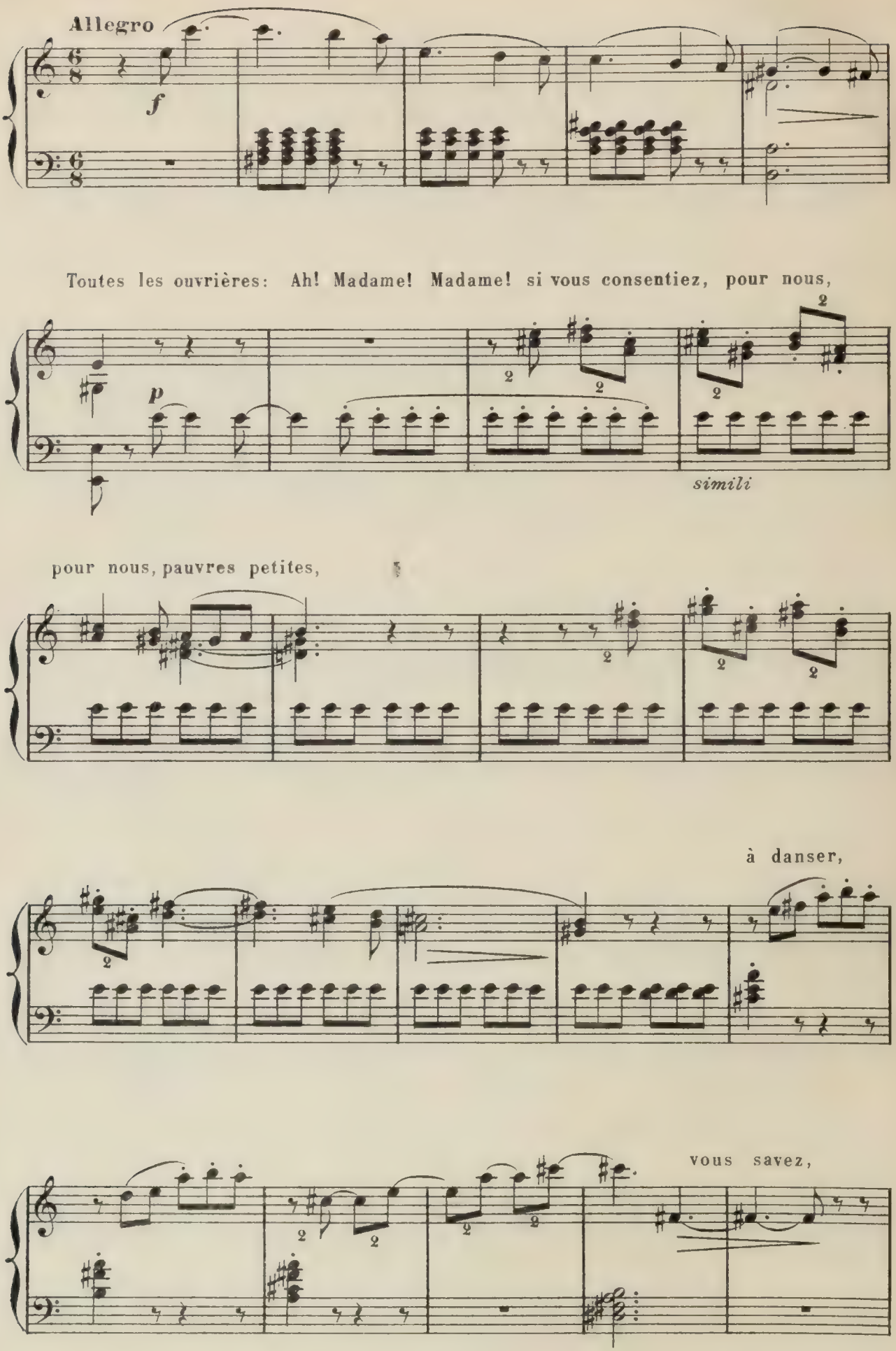




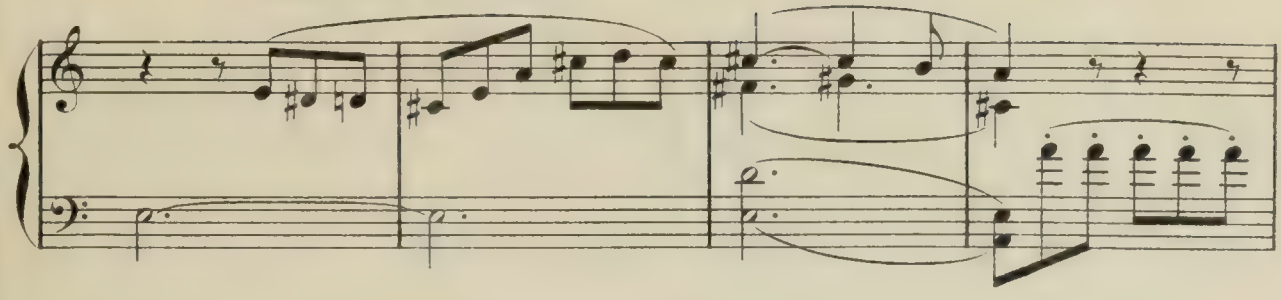
leur montre le portrait de CARLOTTA.



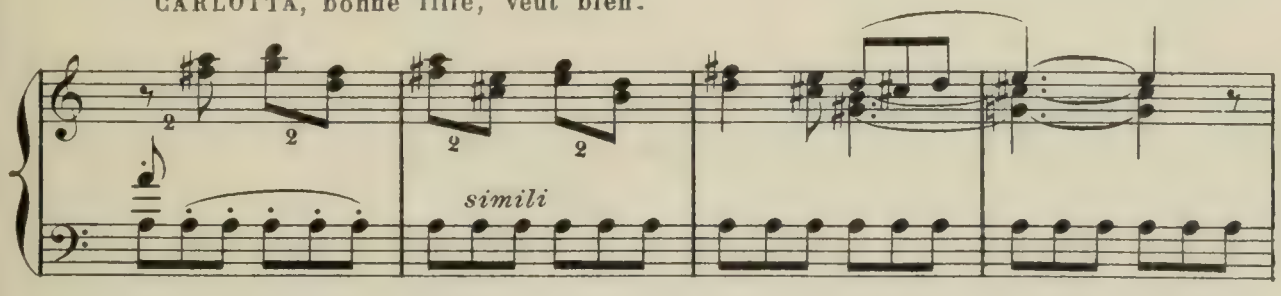



Allegro
f
Toutes les ouvrières: Ah! Madame! Madame! si vous consentiez, pour nous,
p
simili
pour nous, pauvres petites,
à danser,
vous savez,

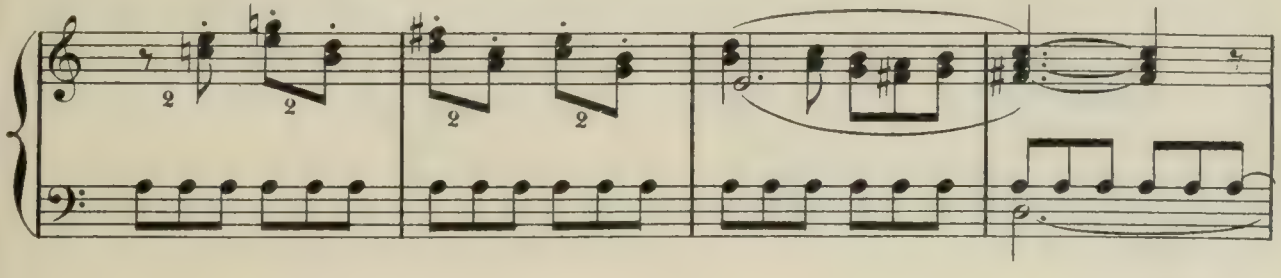
cette valse de "Giselle"!



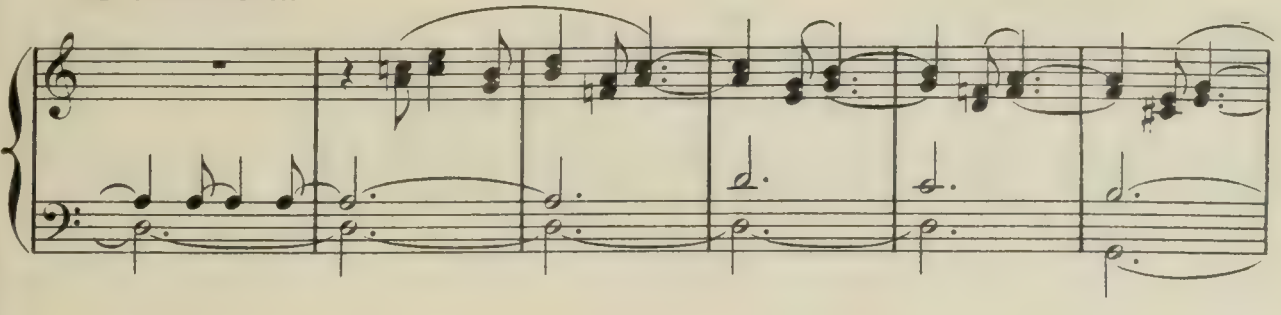
CARLOTTA, bonne fille, veut bien.

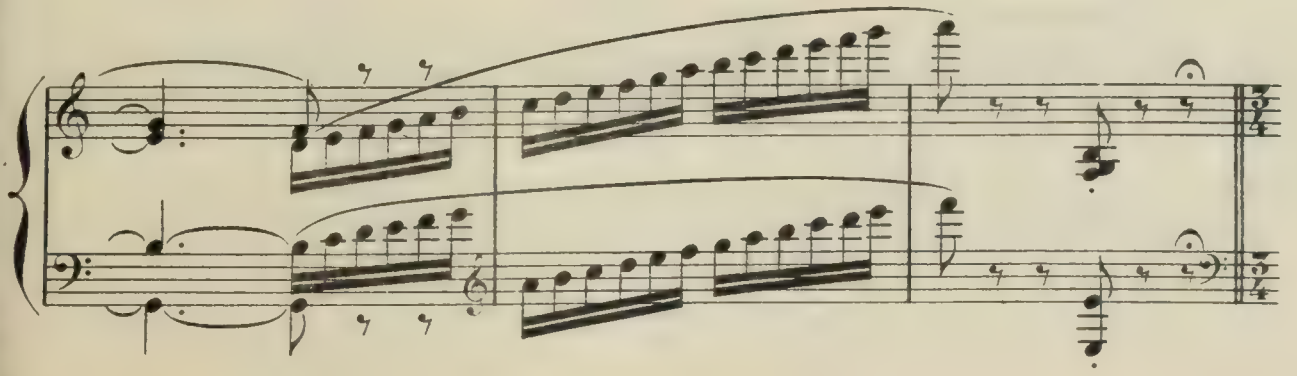


Elle ôte son chapeau, son manteau, retrousse sa jupe de ville avec l'aide

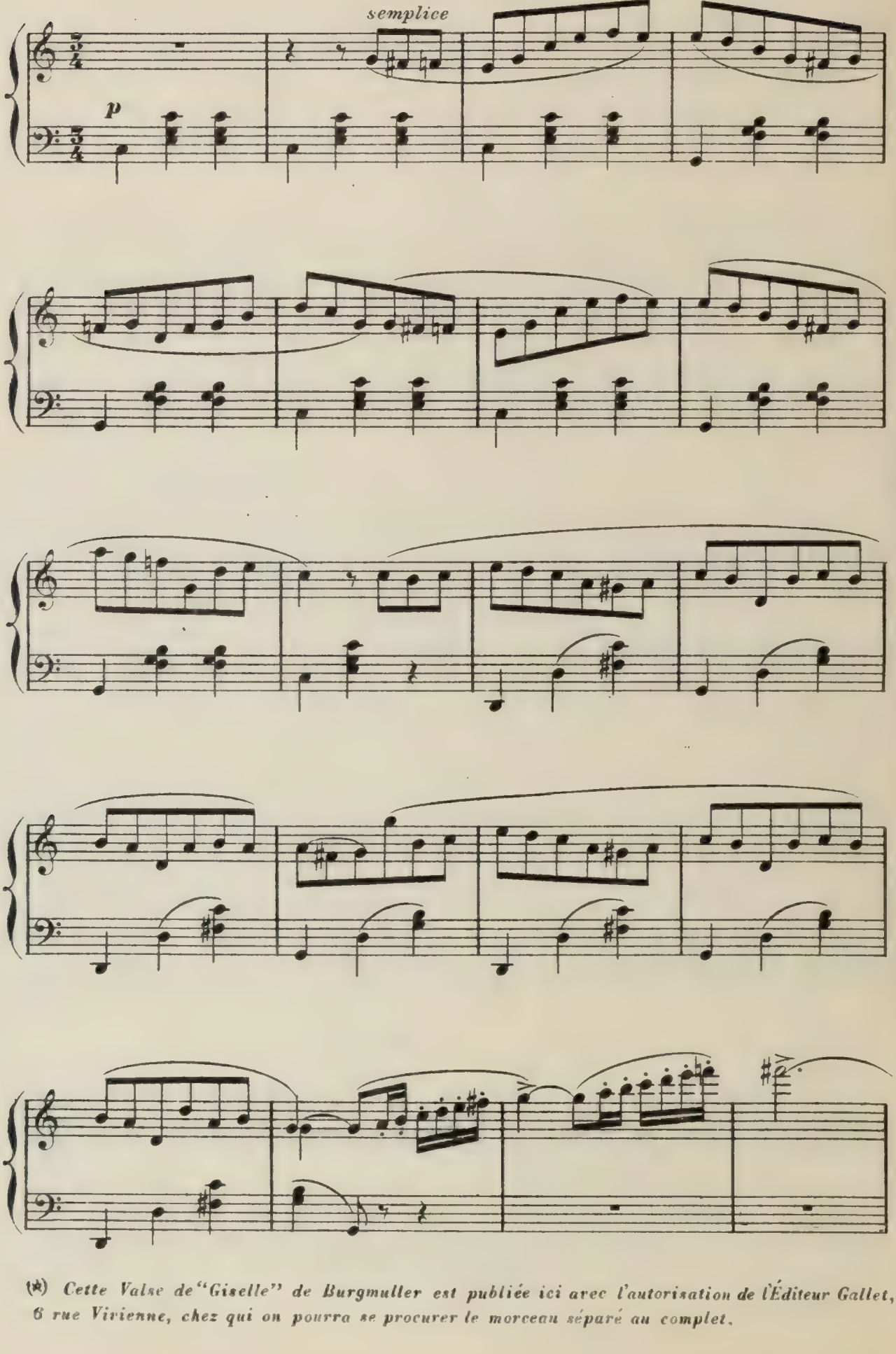


des ouvrières...



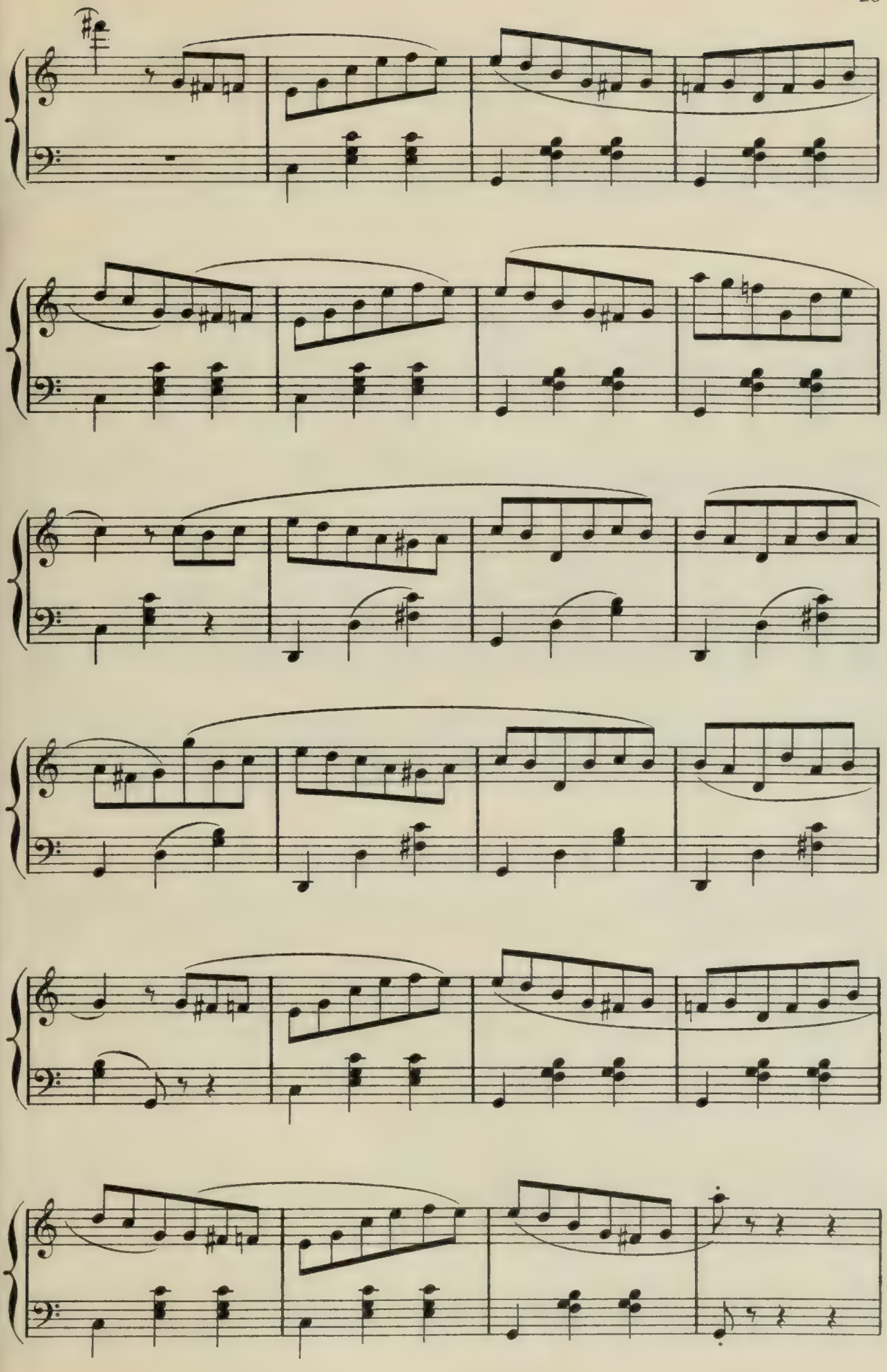


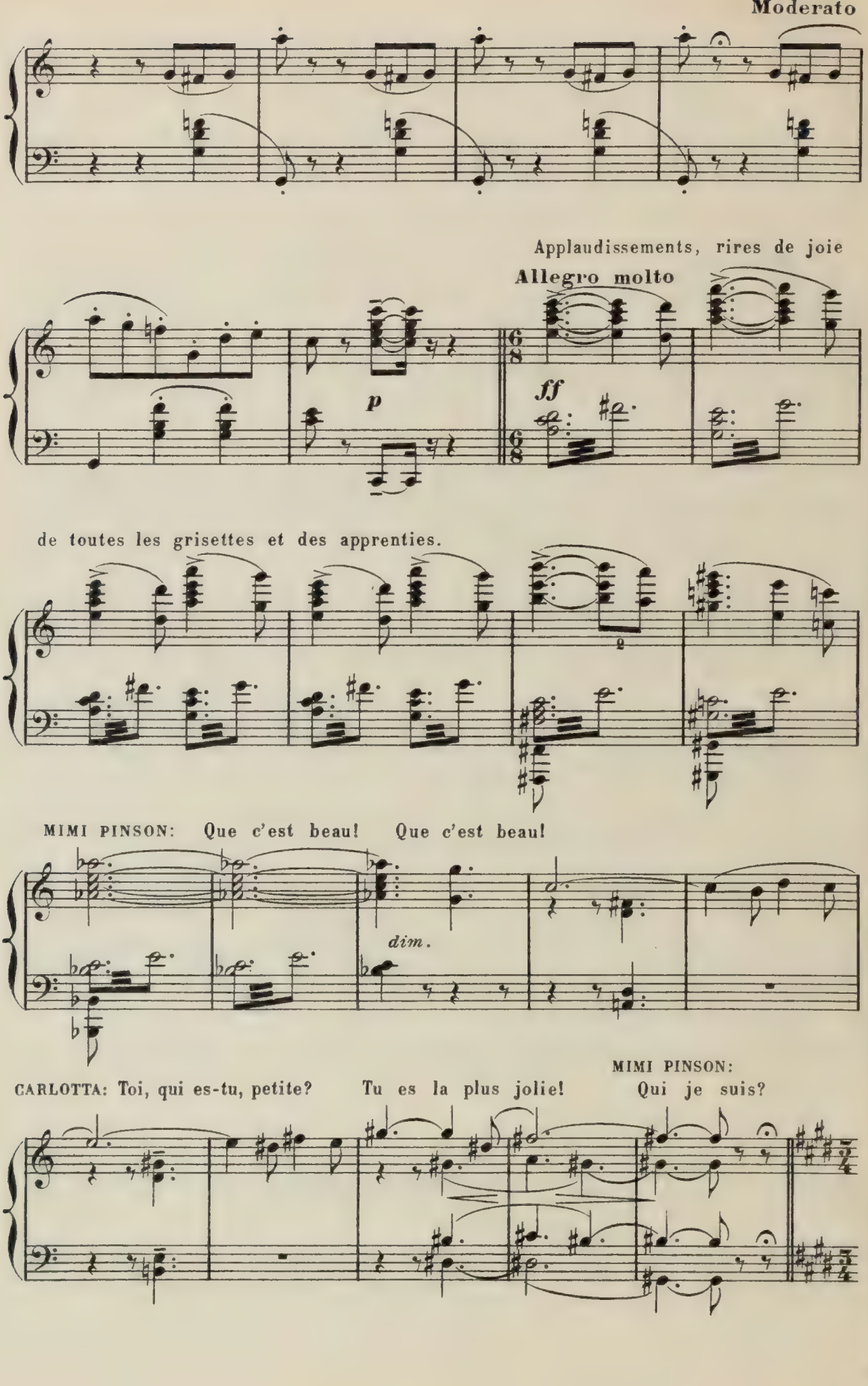
VALSE DE "GISELLE" (*)

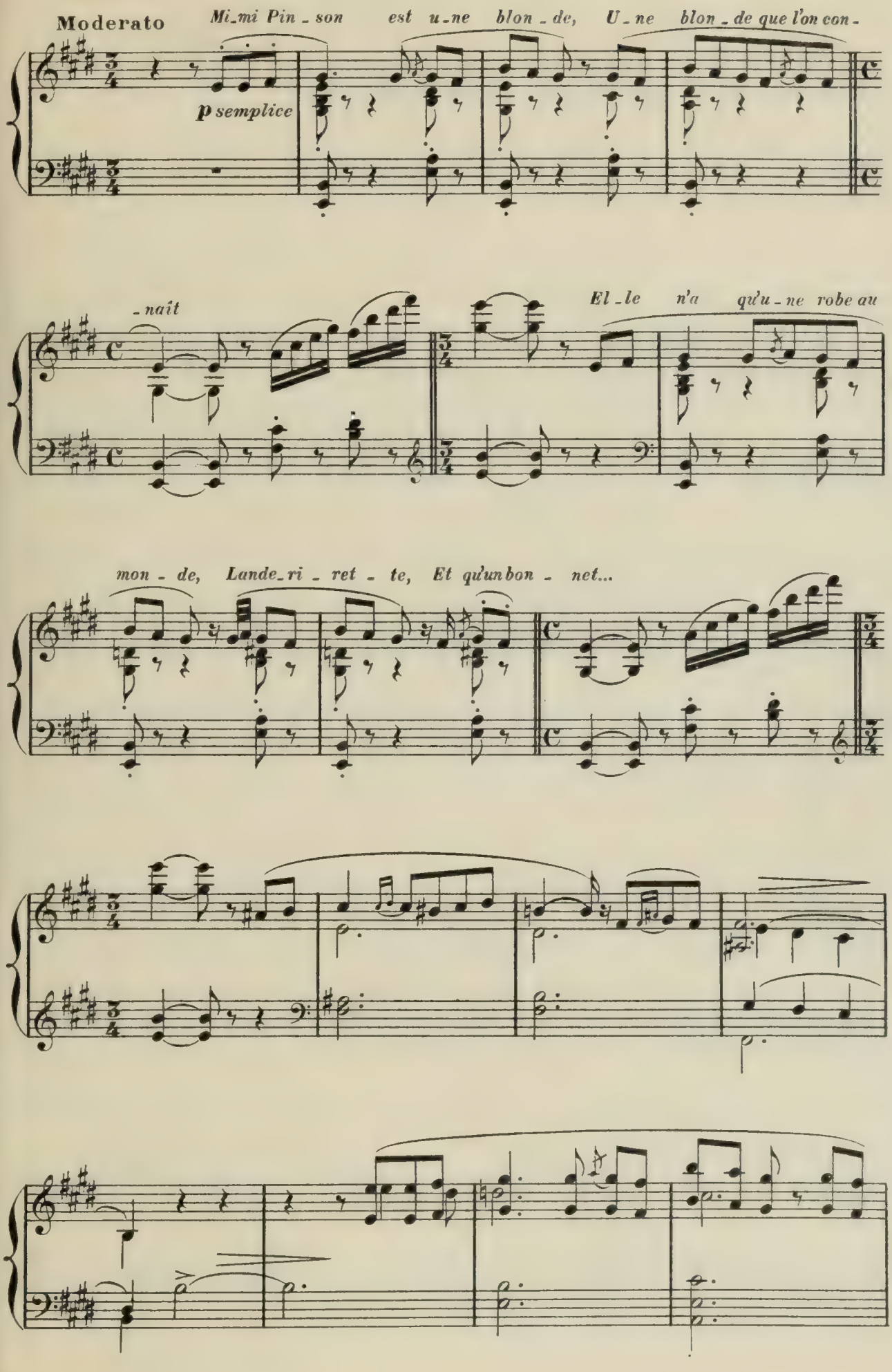


(*) *Cette Valse de "Giselle" de Burgmuller est publiée ici avec l'autorisation de l'Éditeur Gallet, 6 rue Vivienne, chez qui on pourra se procurer le morceau séparé au complet.*

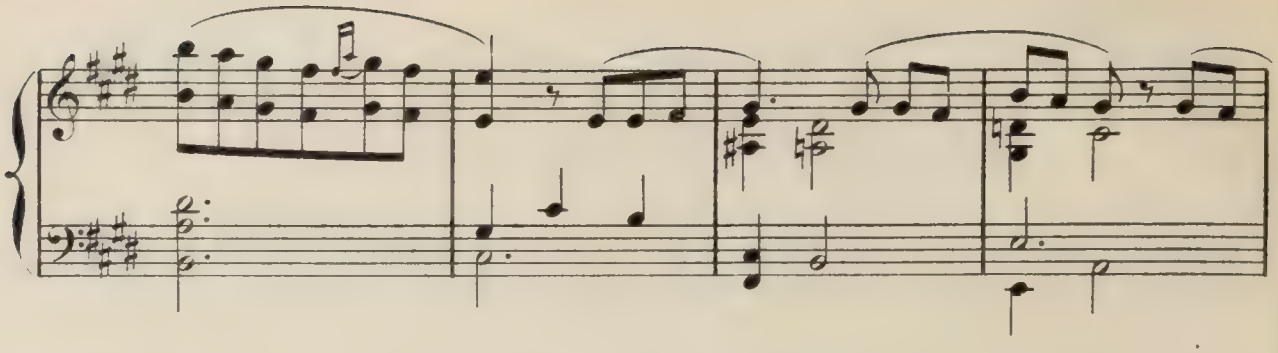
H.

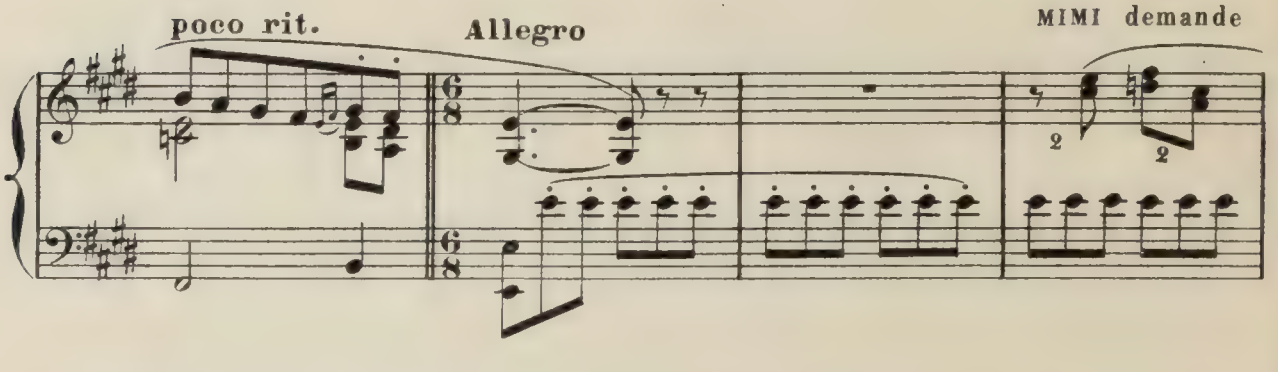



Moderato
Applaudissements, rires de joie
Allegro molto
p
ff
de toutes les grisettes et des apprenties.
MIMI PINSON: Que c'est beau! Que c'est beau!
dim.
CARLOTTA: Toi, qui es-tu, petite? Tu es la plus jolie!
MIMI PINSON:
Qui je suis?

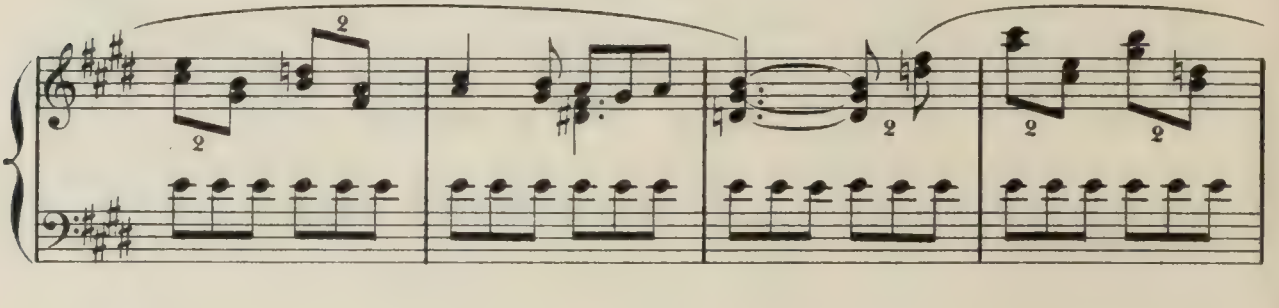

Moderato
Mi_mi Pin_son est u_ne blon_de, U_ne blon_de que l'on con-
p semplice
-naît
El_le n'a qu'u_ne robe au
mon_de, Lande_ri_ret_te, Et qu'un bon_net...

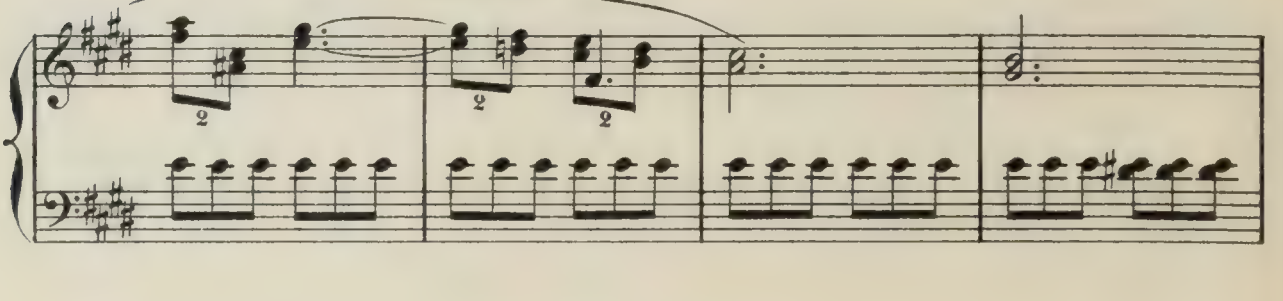
131 (*) *Bérat.*

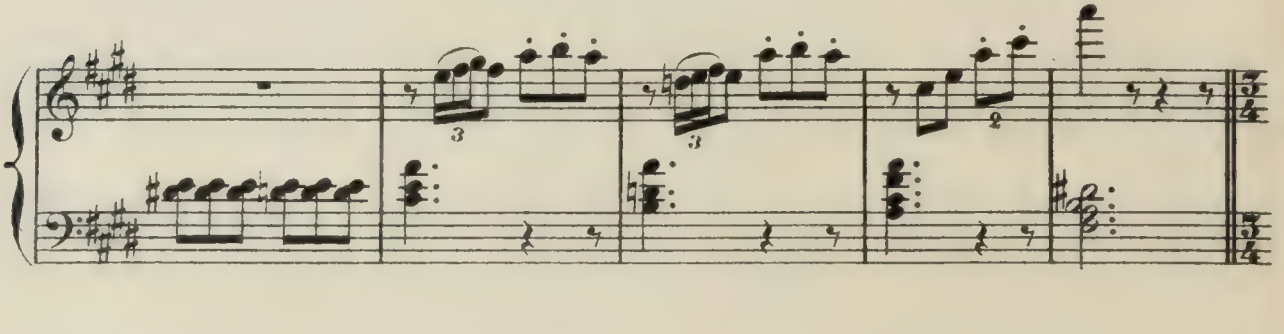




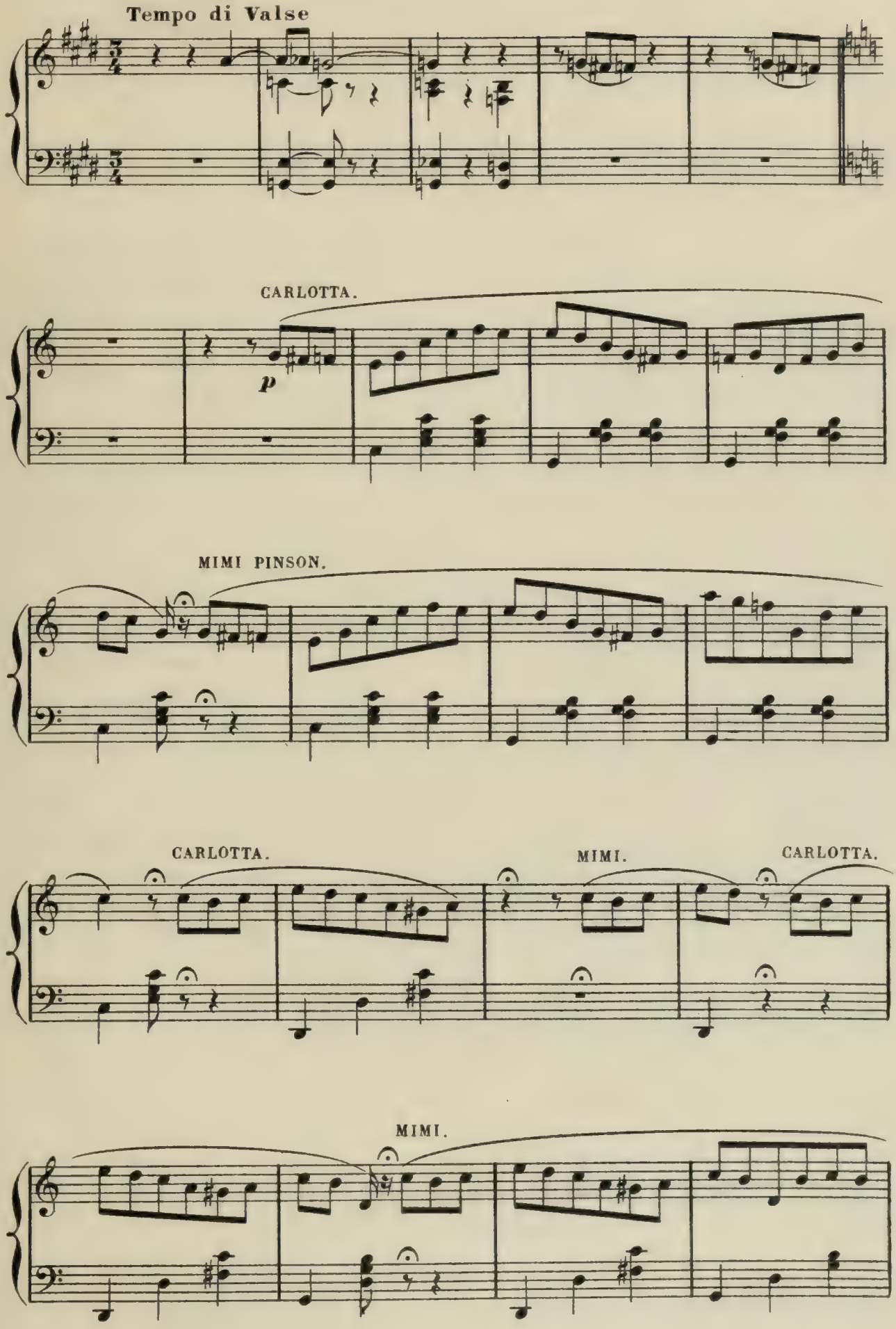
à CARLOTTA de lui apprendre la jolie Valse.



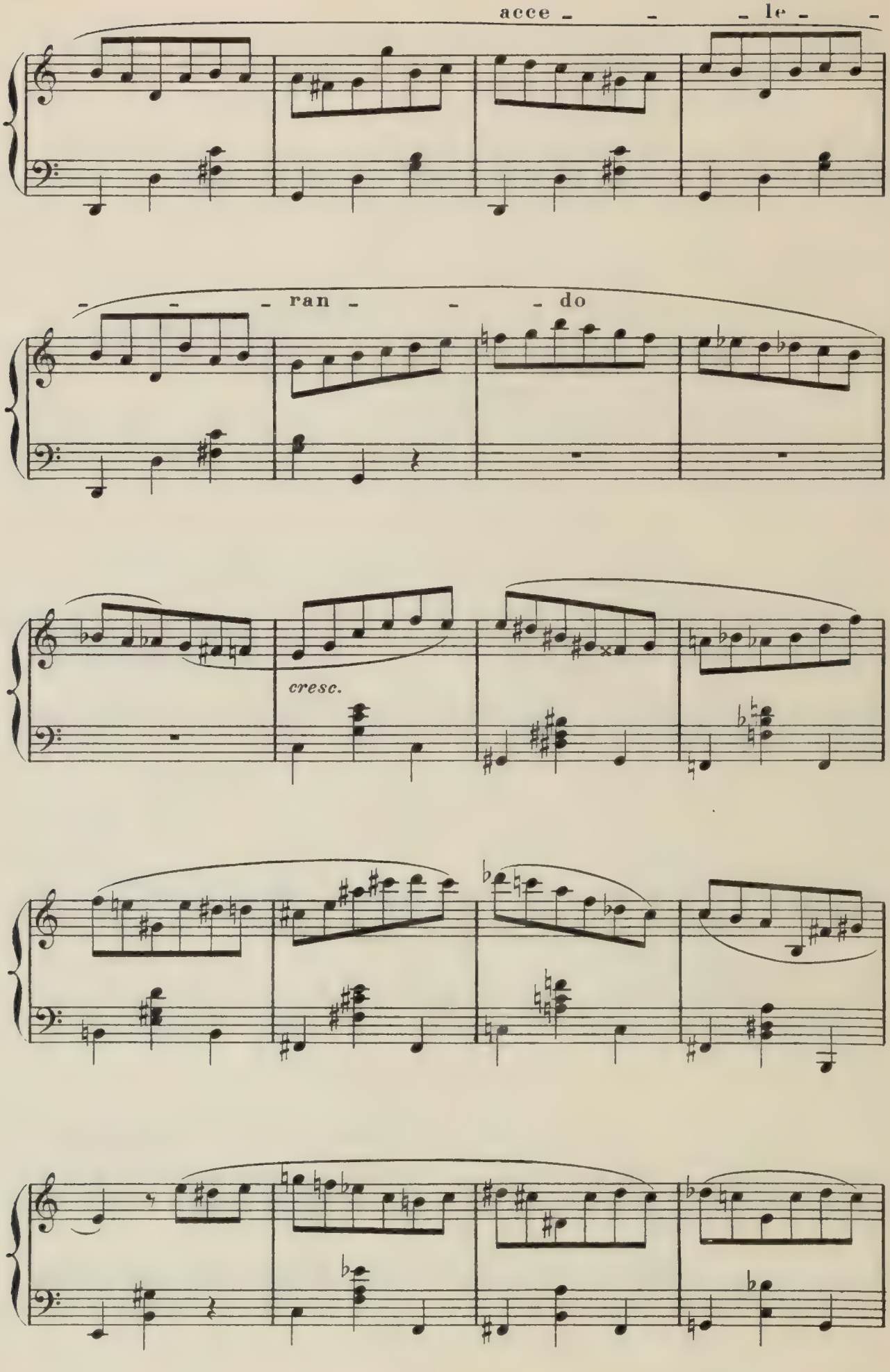


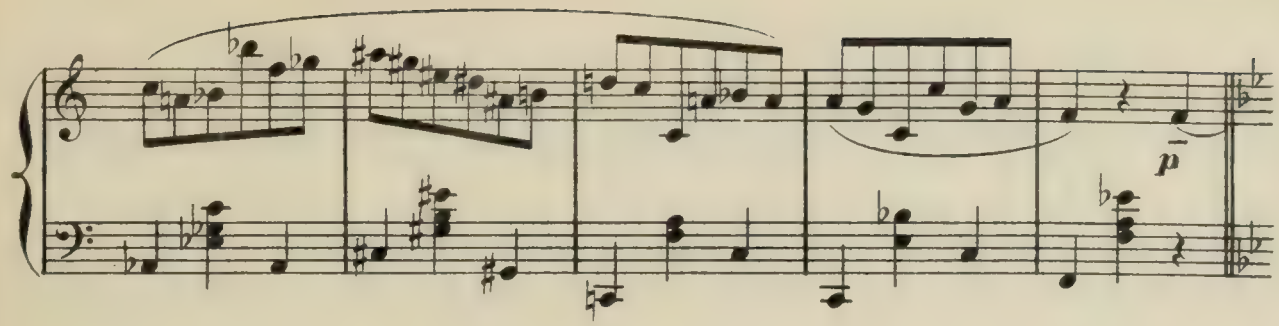


Tempo di Valse

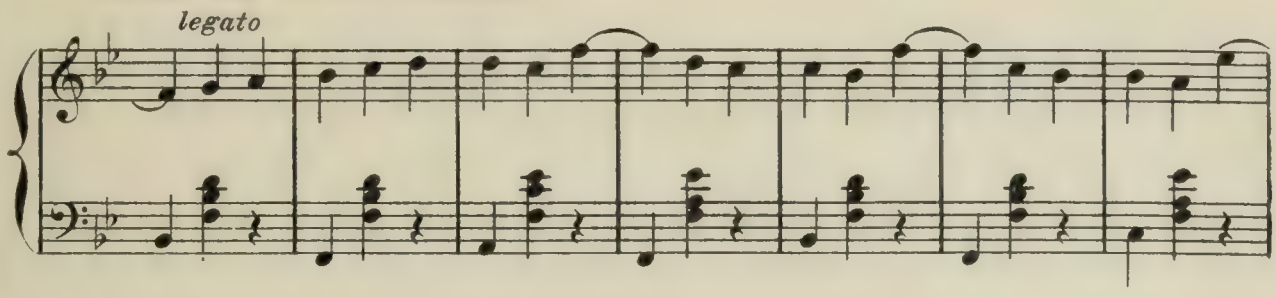


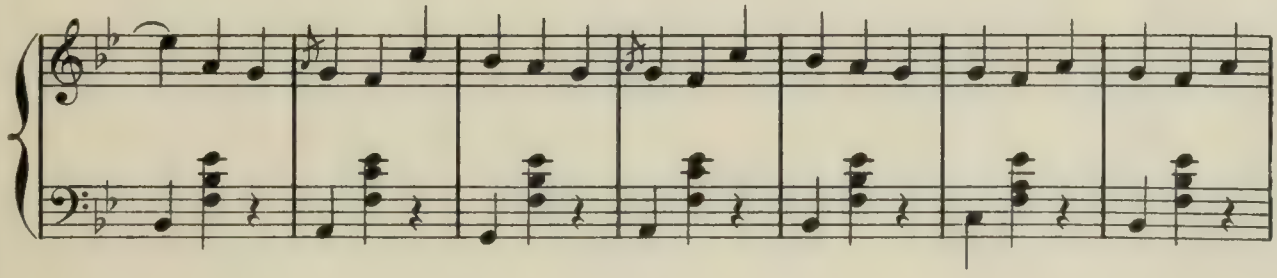
24.131

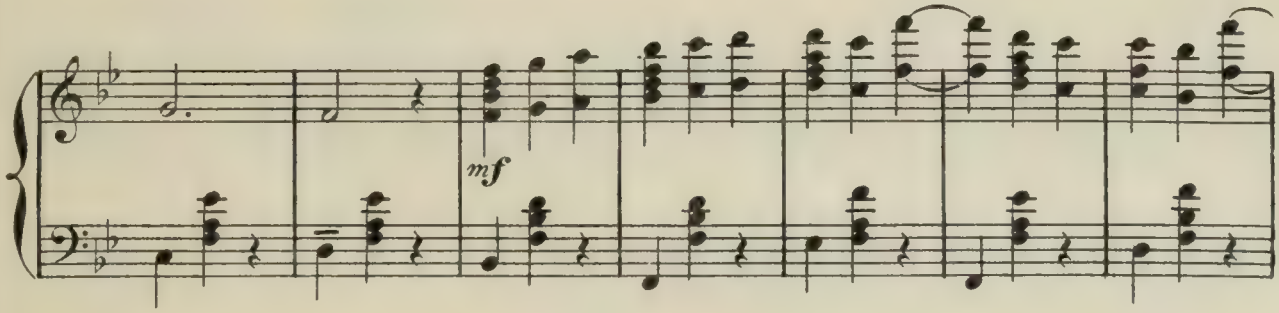

acce - - - le - -
- - - ran - - - do
cresc.

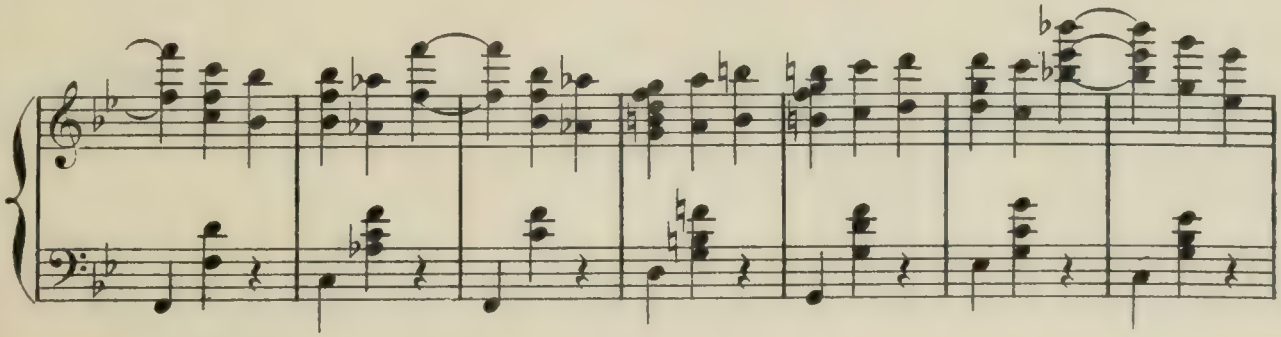


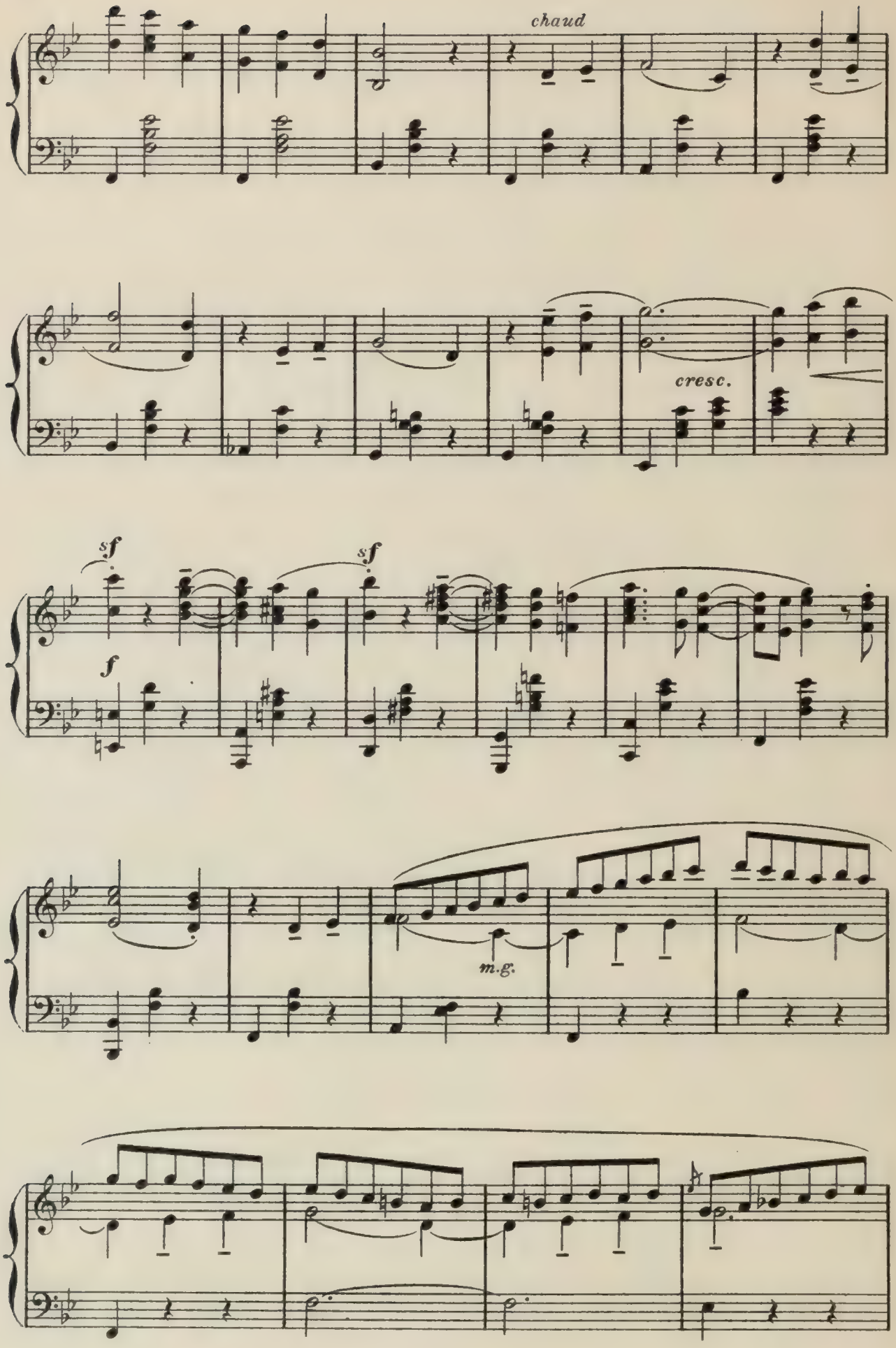
VALSE DE MIMI PINSON

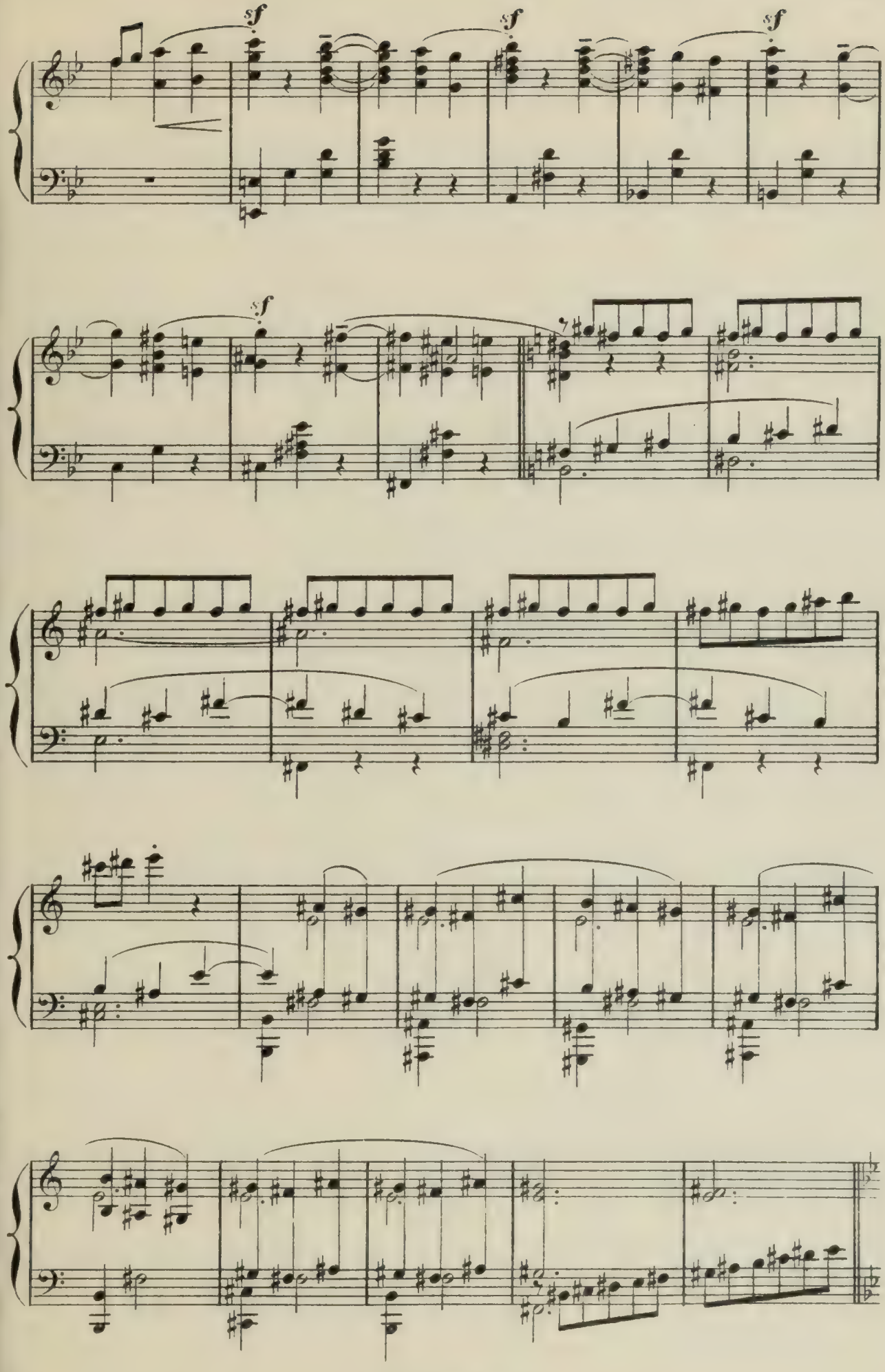


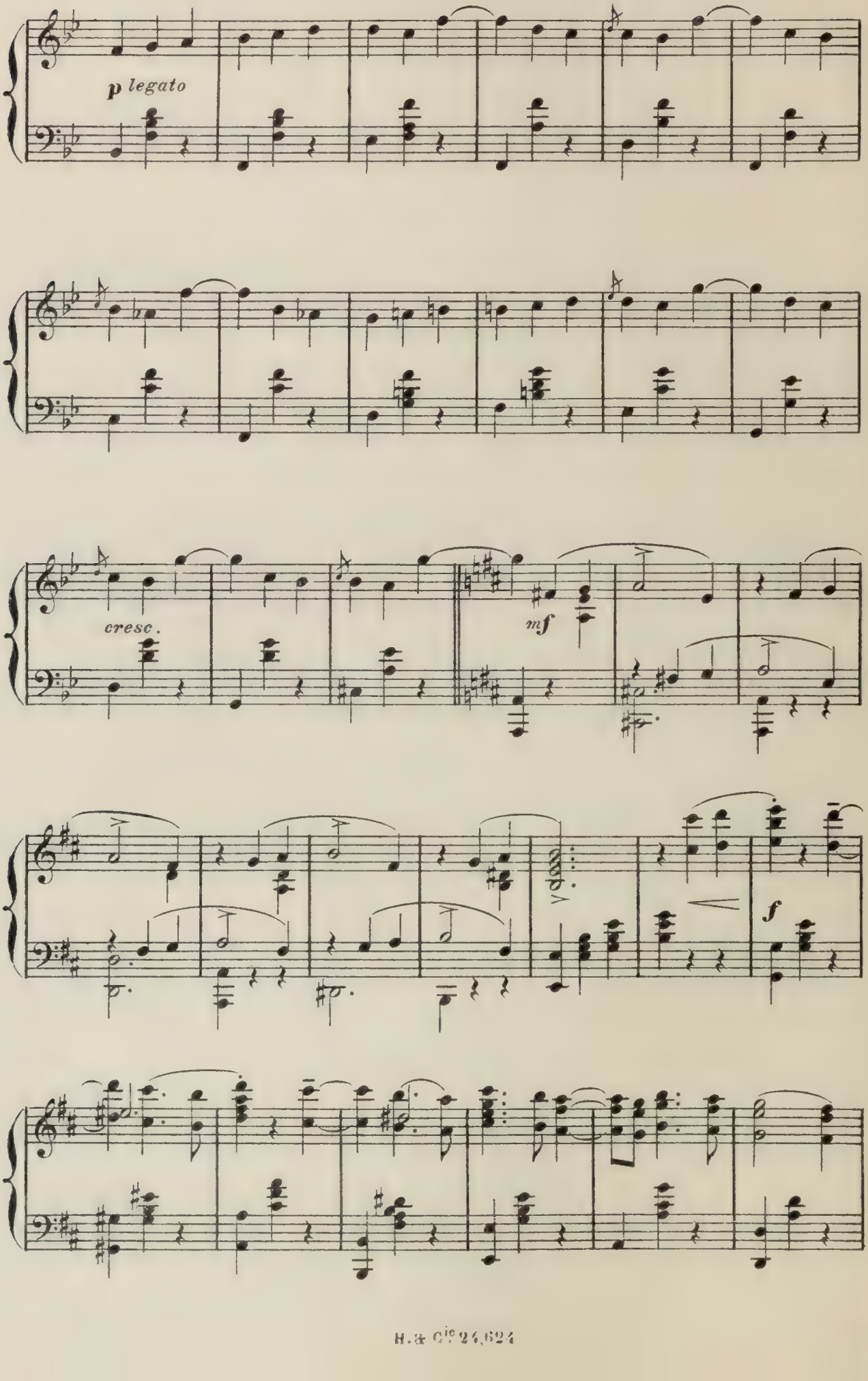


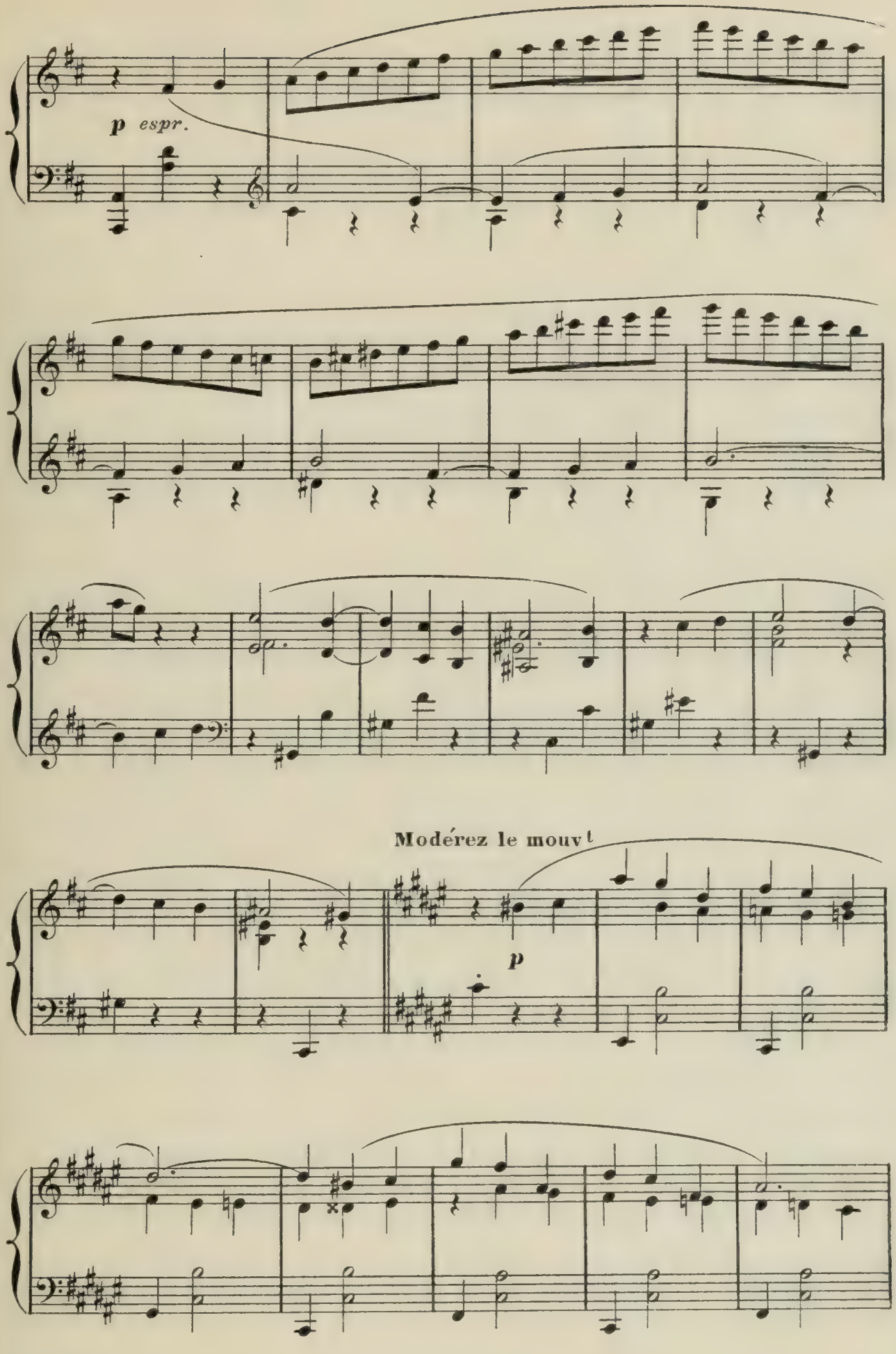


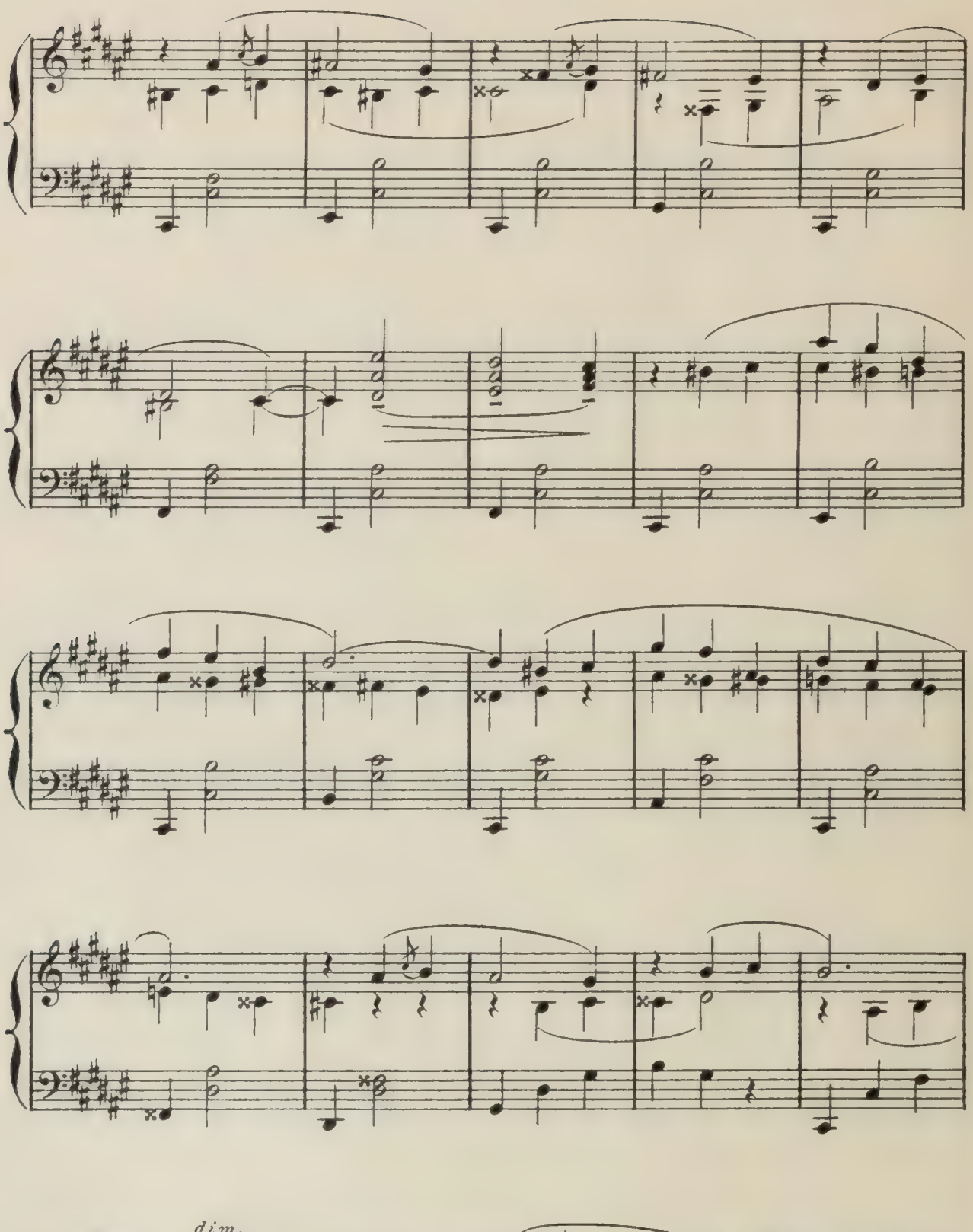


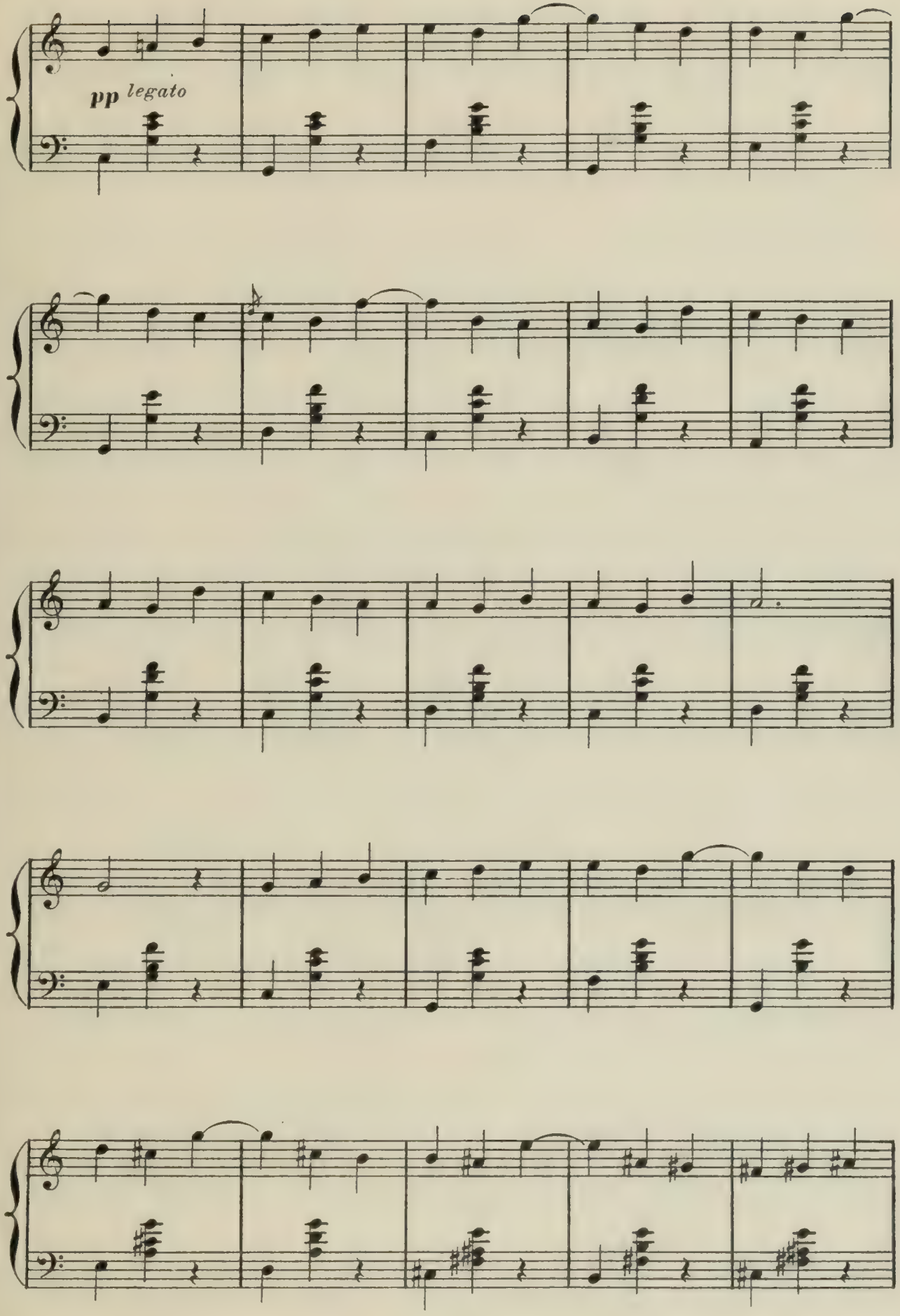

chaud
cresc.
sf
sf
f
m.g.

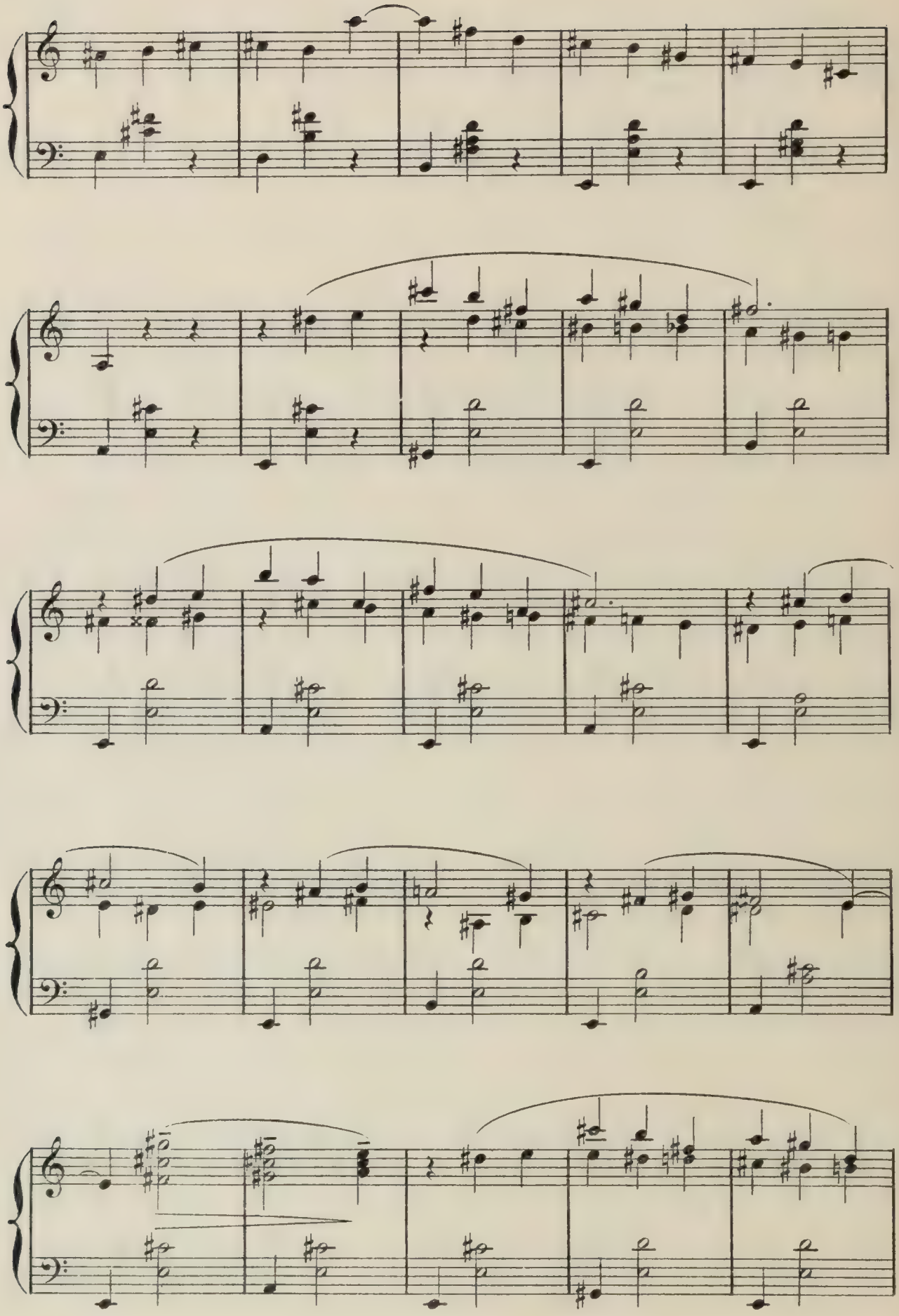

sf
sf
sf
sf

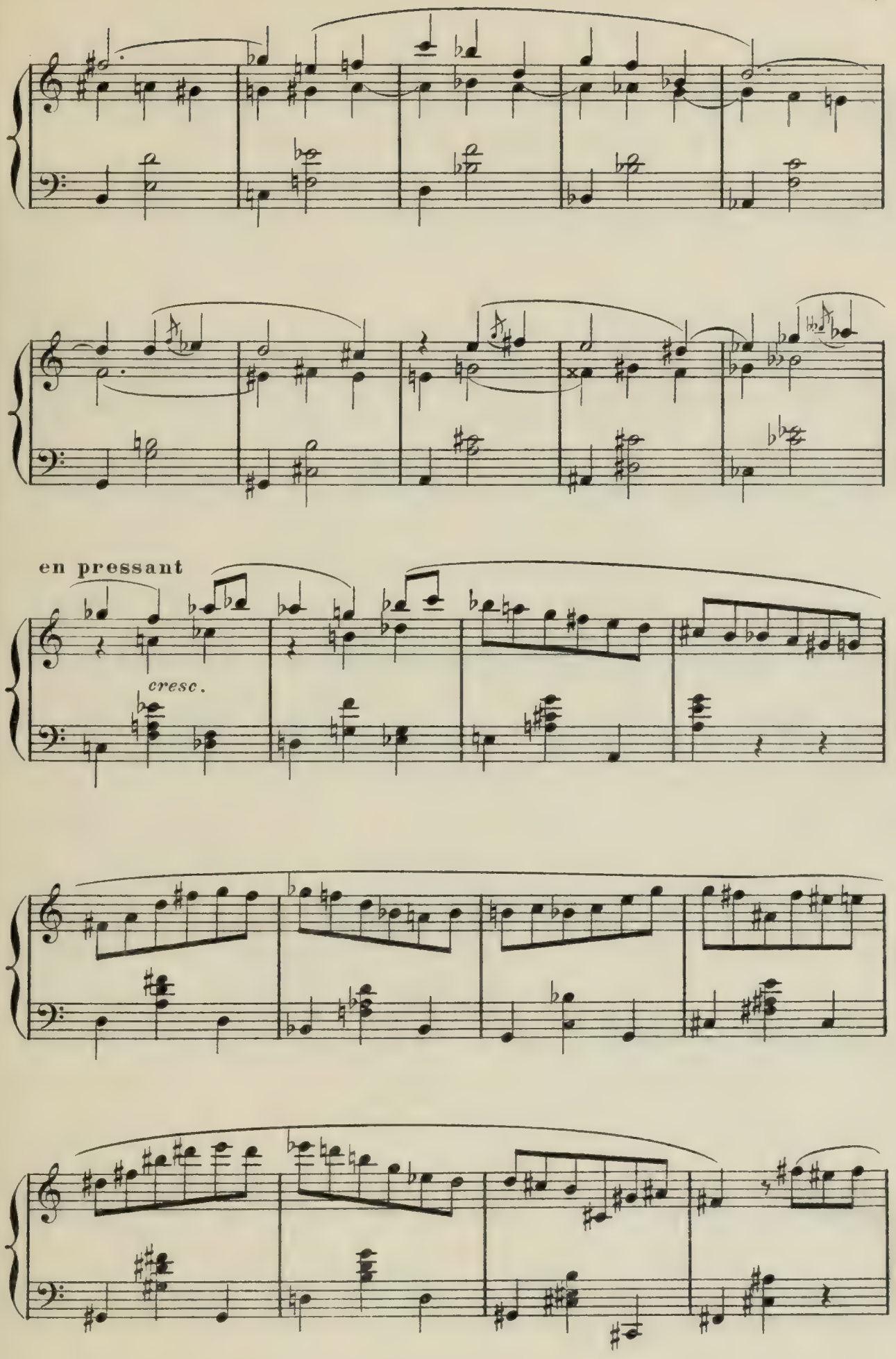

p legato
cresc.
mf
f

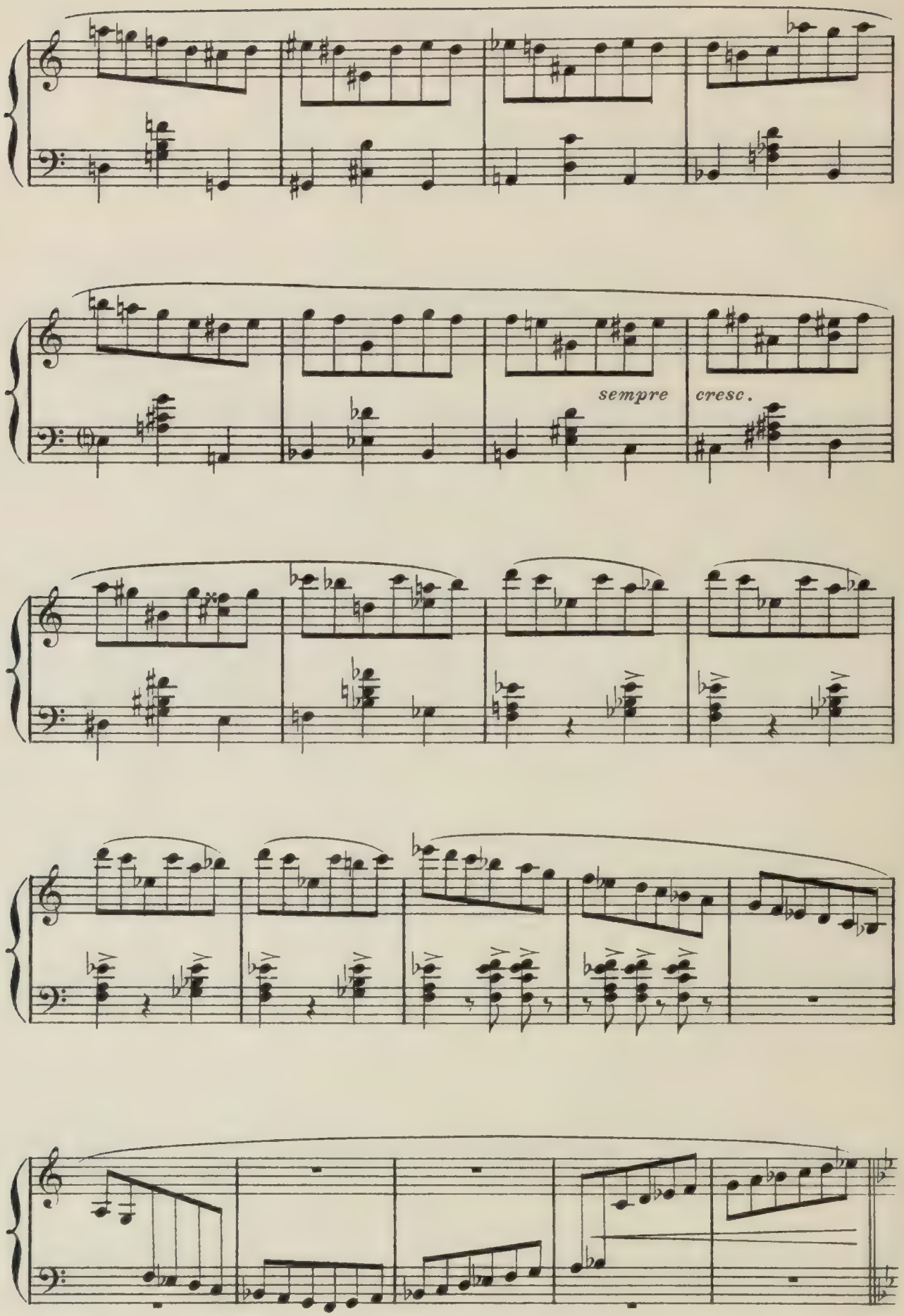

p espr.
Modérez le mouvt
p

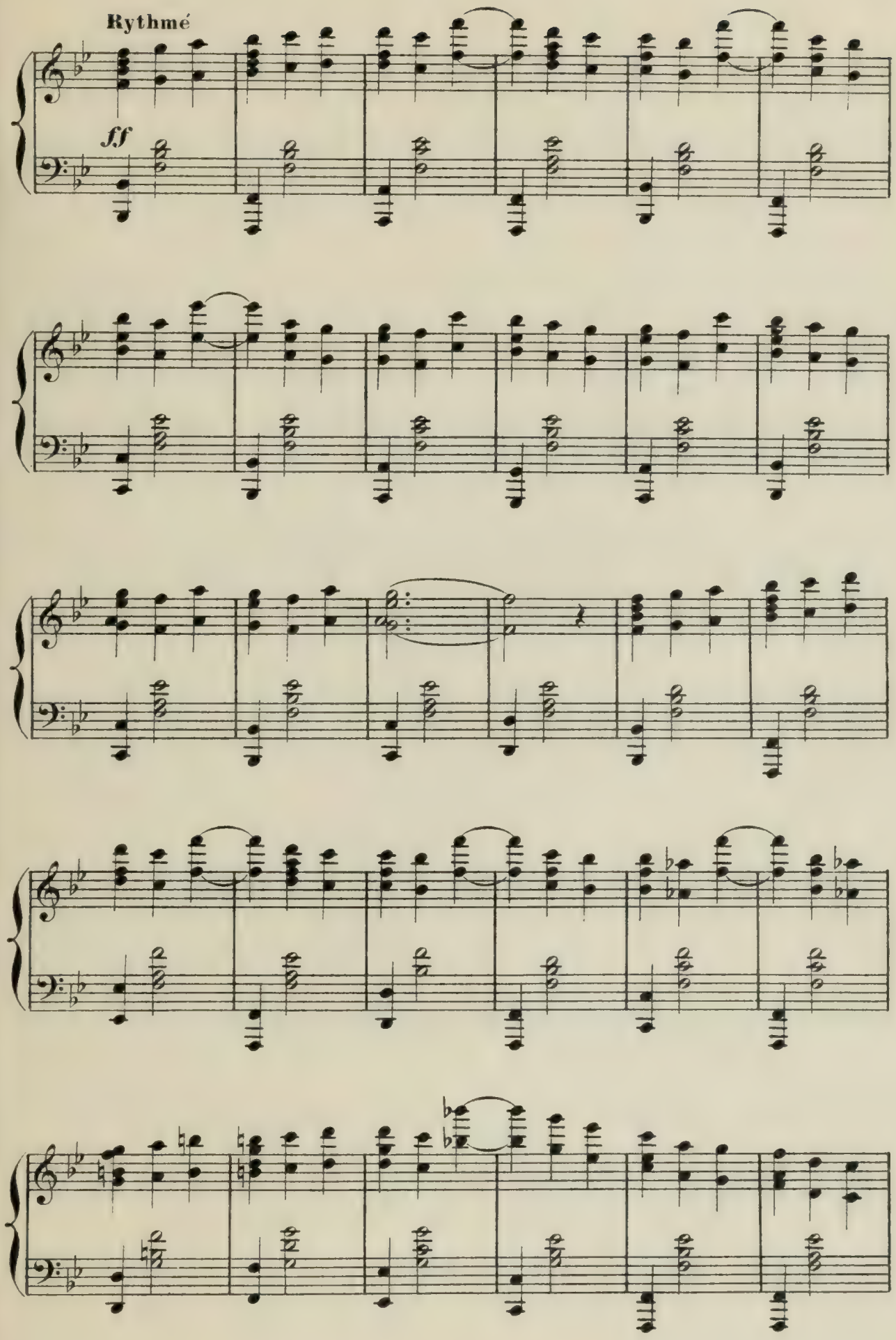

dim.

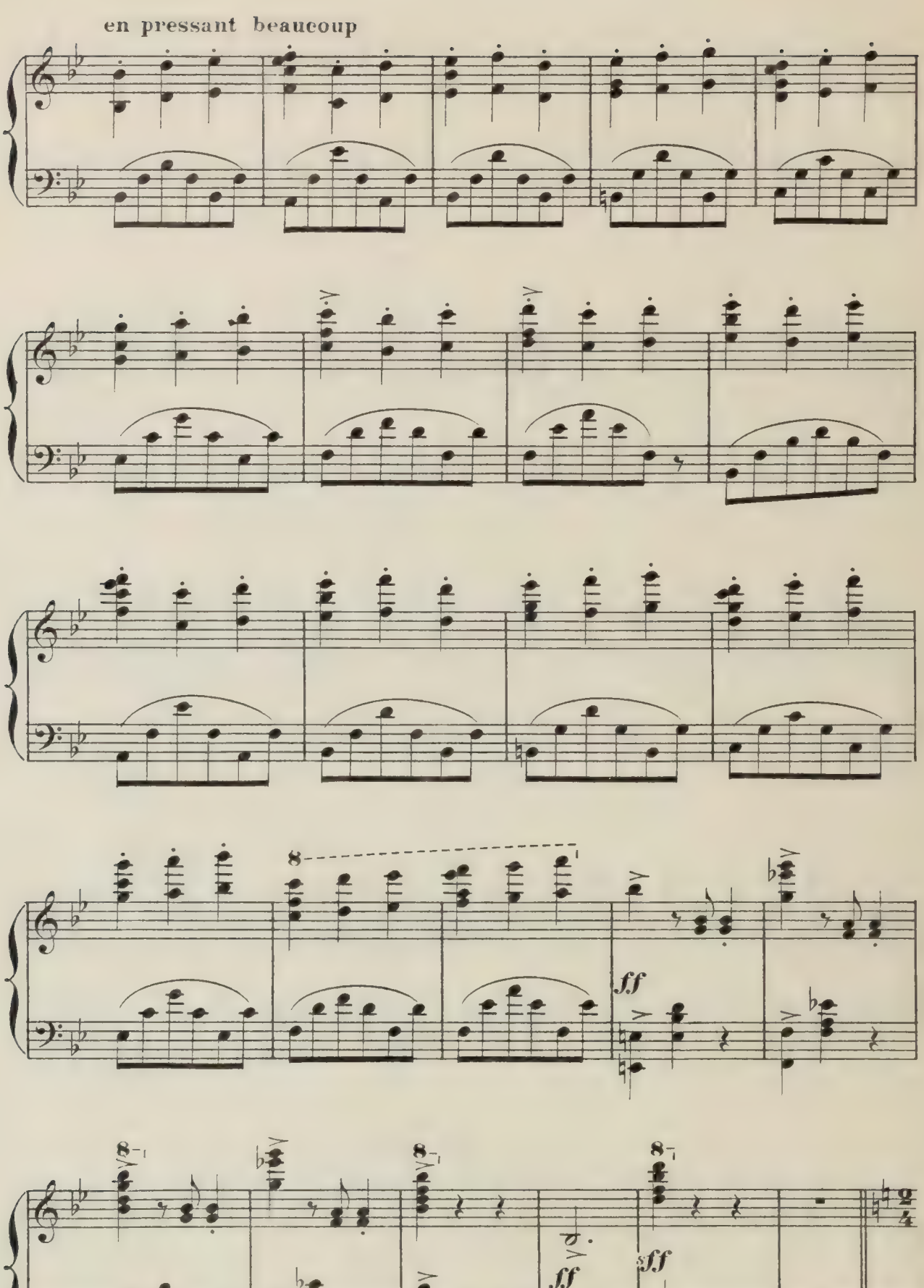

pp legato



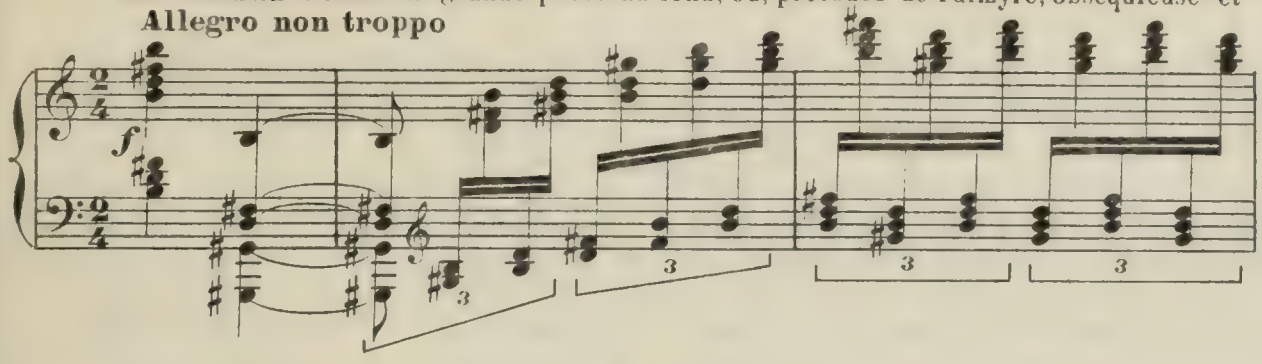

en pressant
cresc.


sempre
cresc.

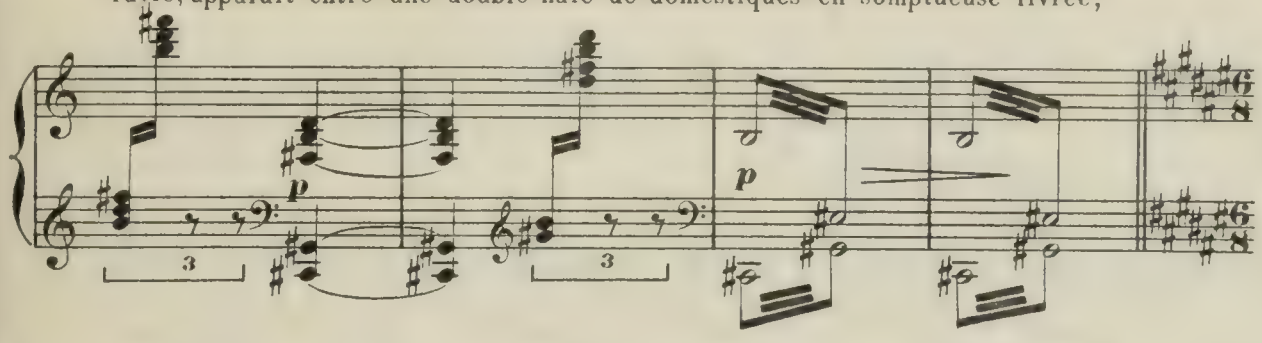

Rythmé
ff


en pressant beaucoup
8
ff
8
8
8
ff
sff
Ped.

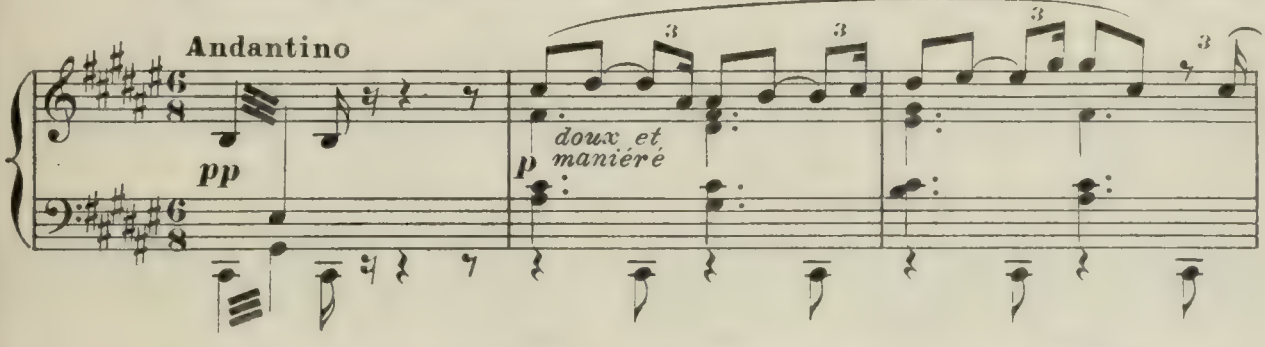
Mais soudain s'ouvre la grande porte du fond, où, précédée de Palmyre, obséquieuse et



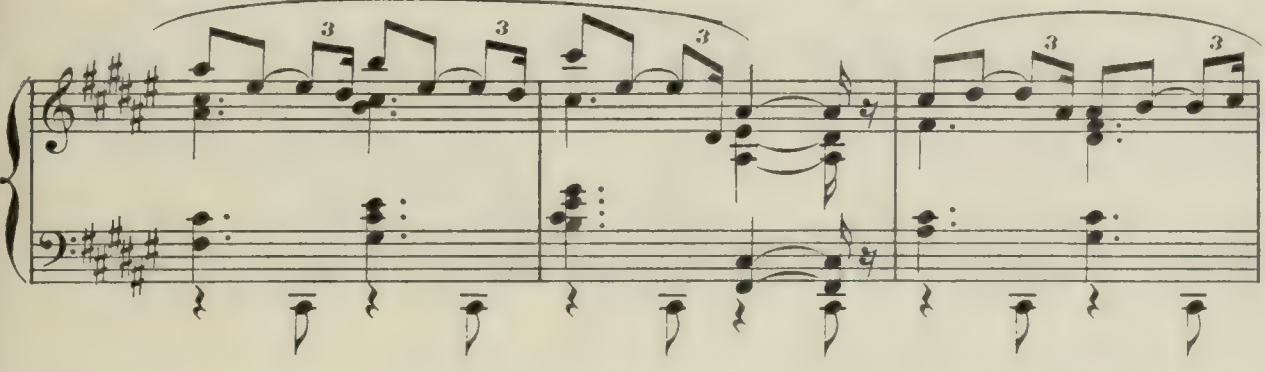
ravie, apparaît entre une double haie de domestiques en somptueuse livrée,



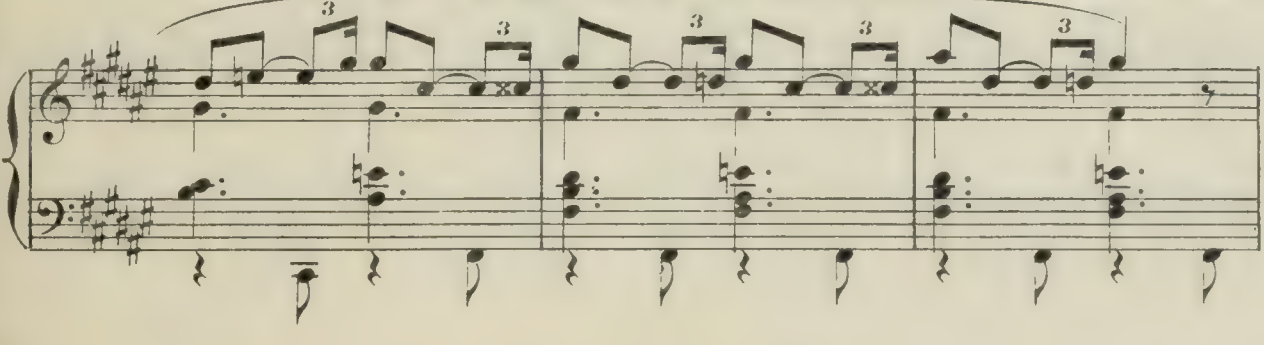
la Duchesse Thérèse, délicatement luxeuse, jolie, belle, adorable, fine et divine:

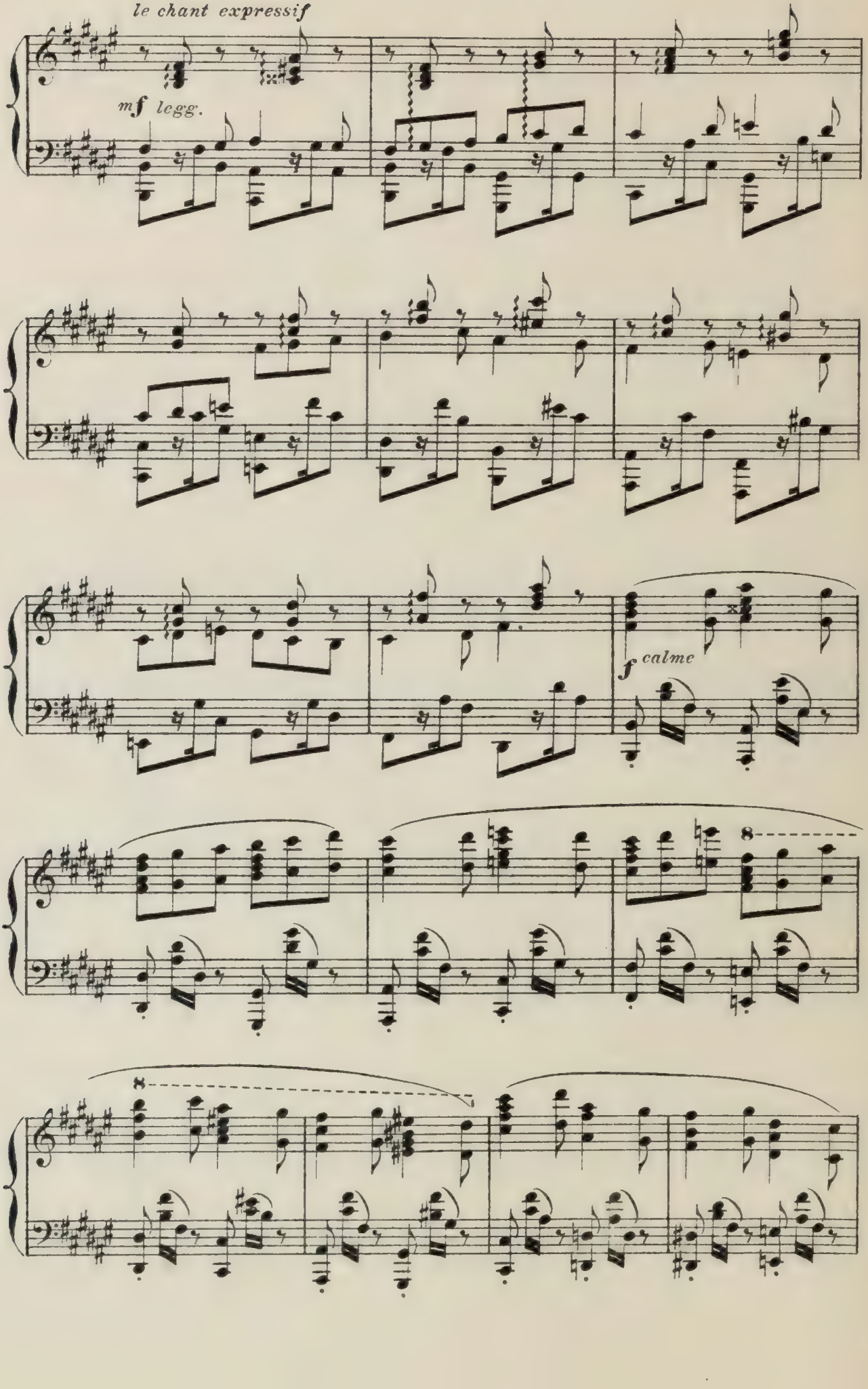


Les danseuses, les ouvrières et Palmyre s'inclinent devant elle en des révérences

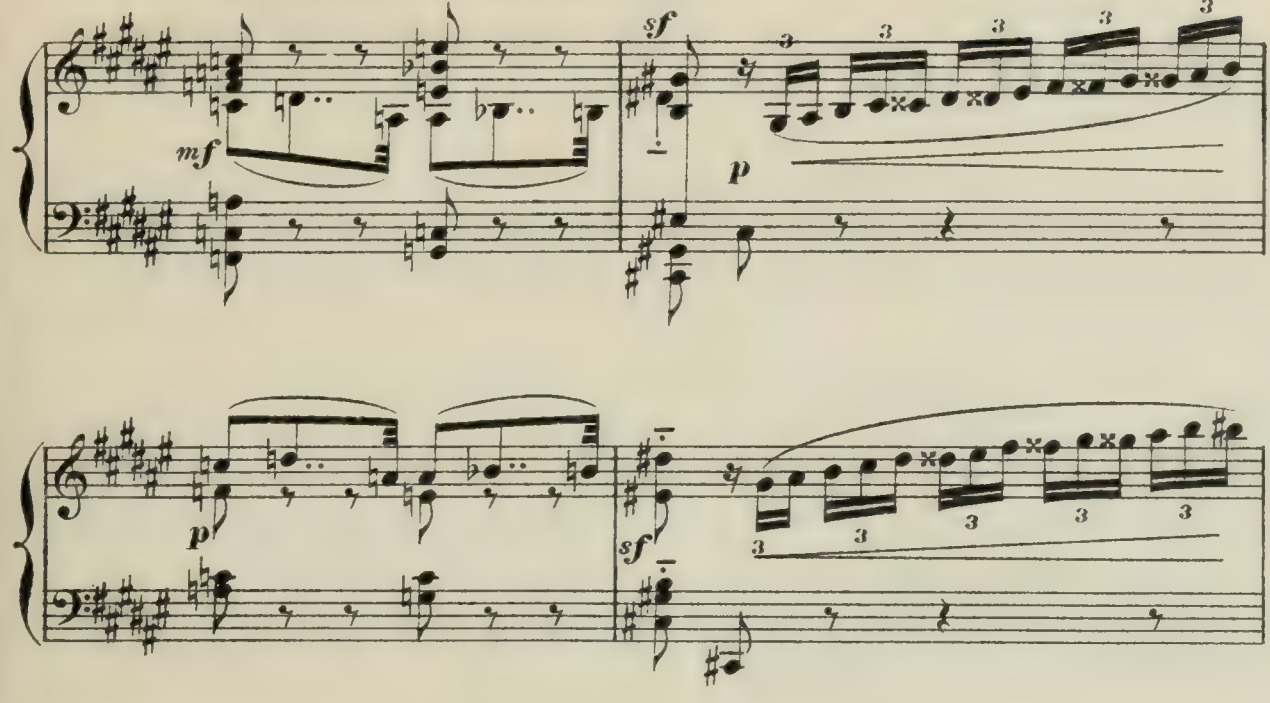


qui tournent. C'est comme un rythme de gloire devant la princesse d'un conte de fées.

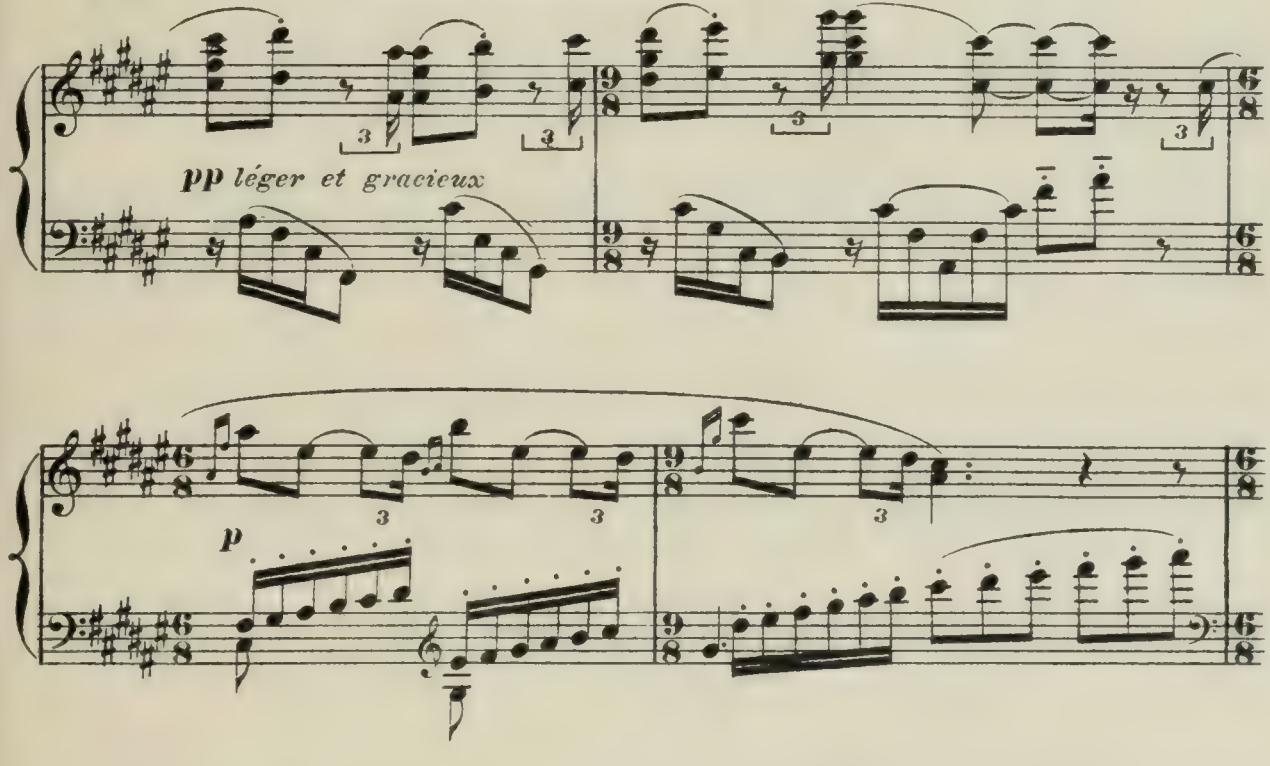



le chant expressif
mf legg.
f calme
8
8

Elle, Thérèse, va de groupe en groupe,

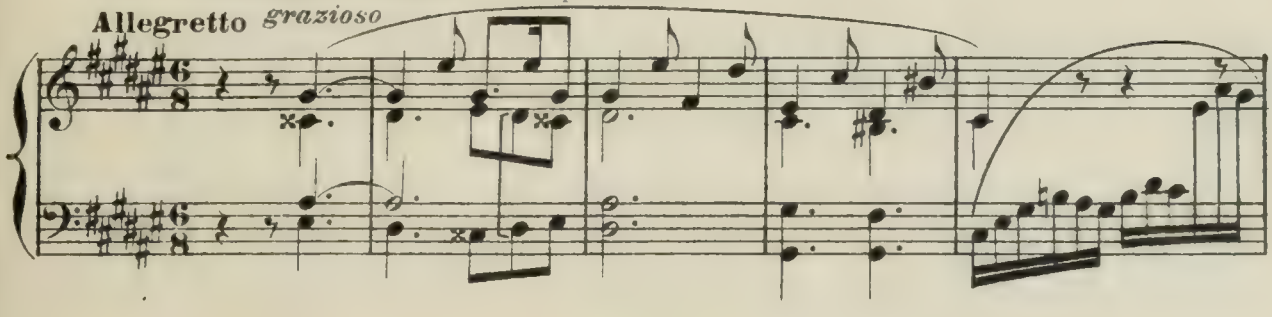


(1) **A** juge son propre portrait plus joli qu'elle,



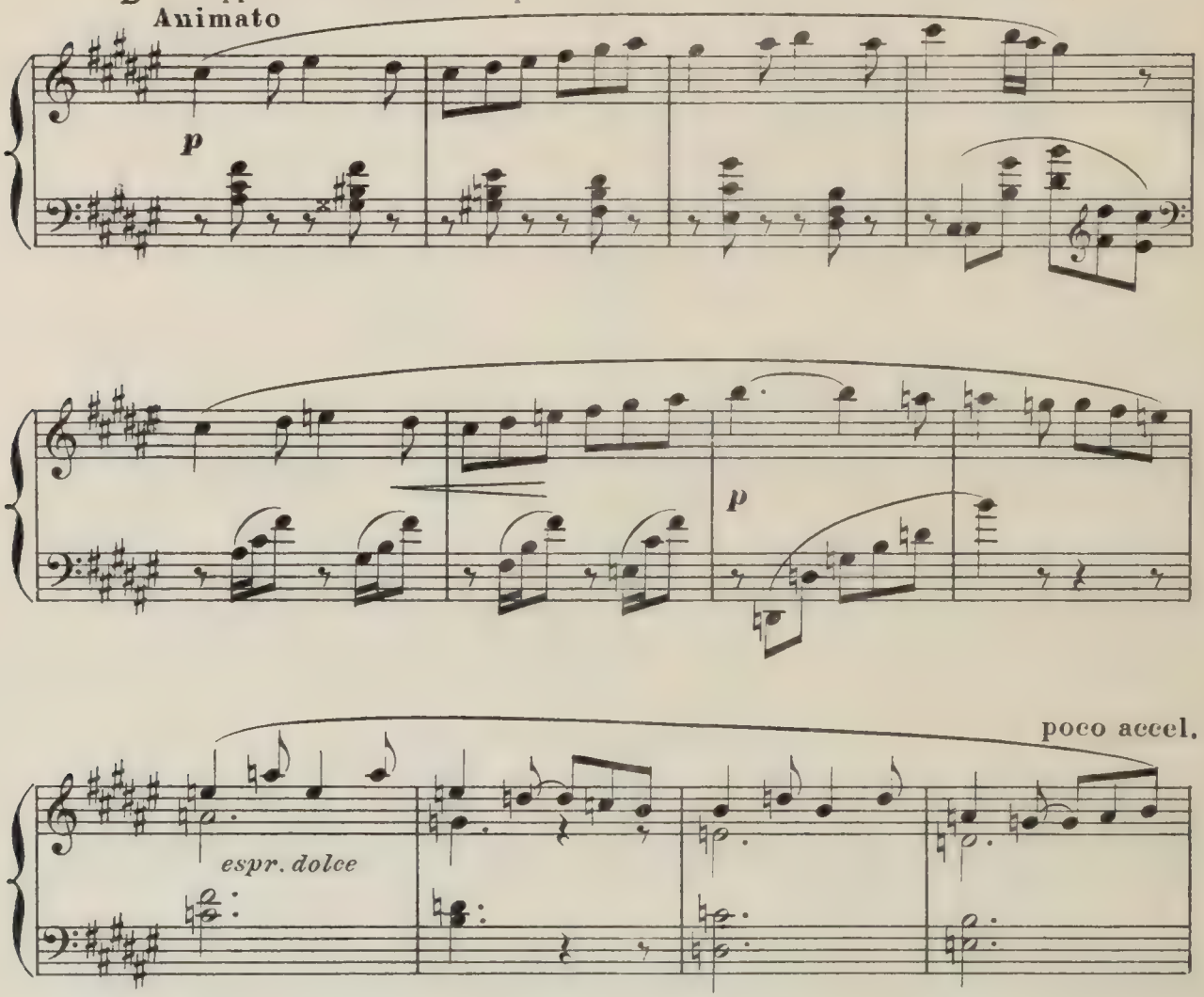
reconnaît Carlotta, la complimente,

Allegretto *grazioso*

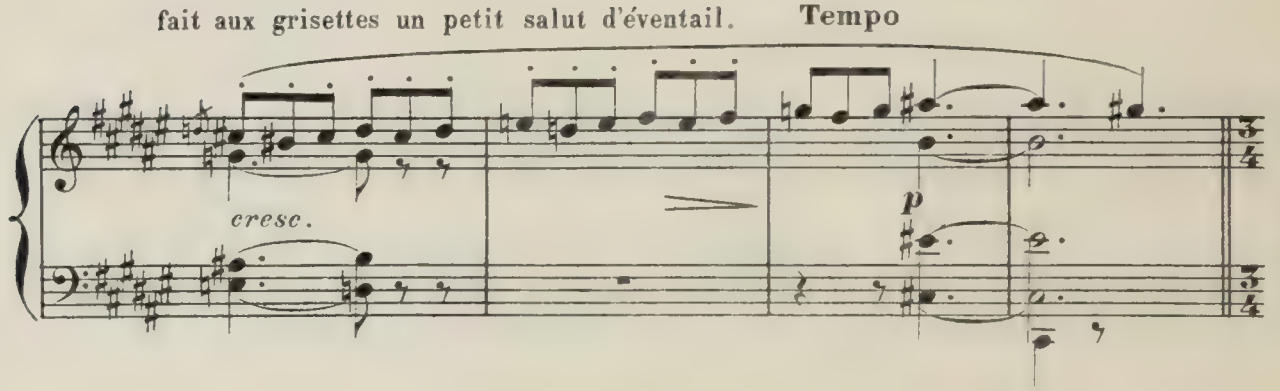


(1) A l'Opéra on passe de la lettre A à la lettre B page 46.

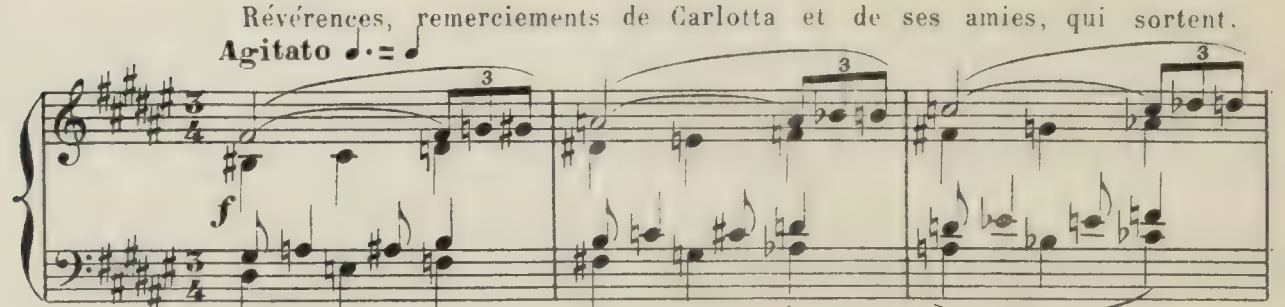
B rappelle aux danseuses que demain elles doivent danser chez elle,



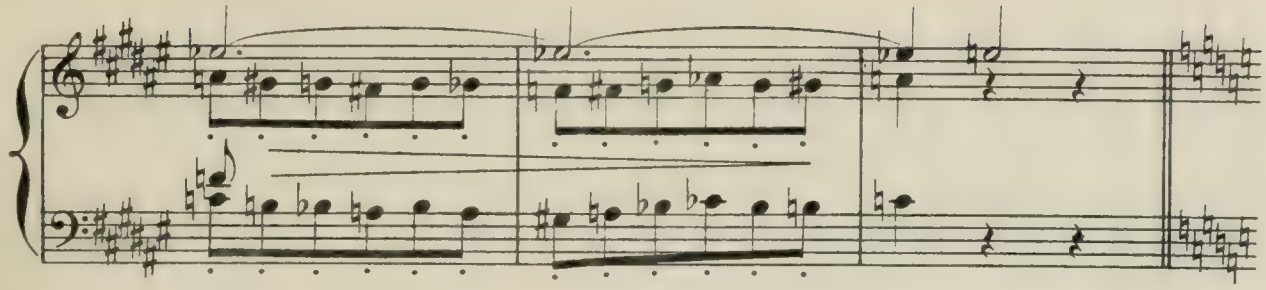
fait aux grisettes un petit salut d'éventail. Tempo

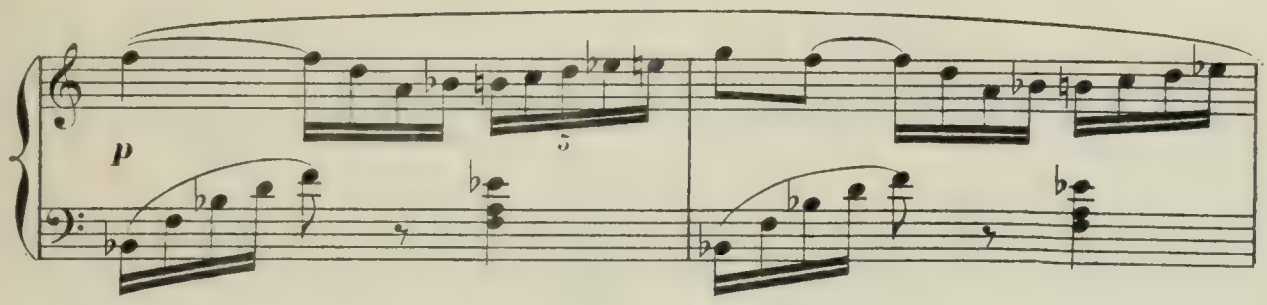


Révérences, remerciements de Carlotta et de ses amies, qui sortent.

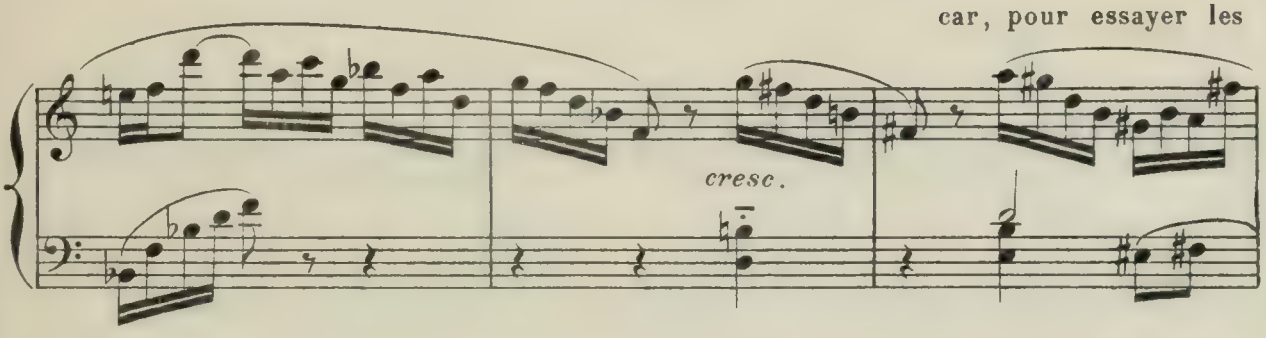


suivies de la plupart des ouvrières,

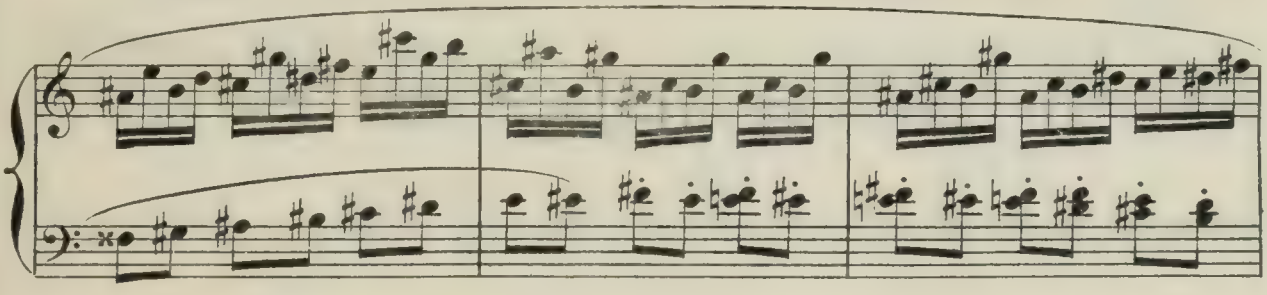




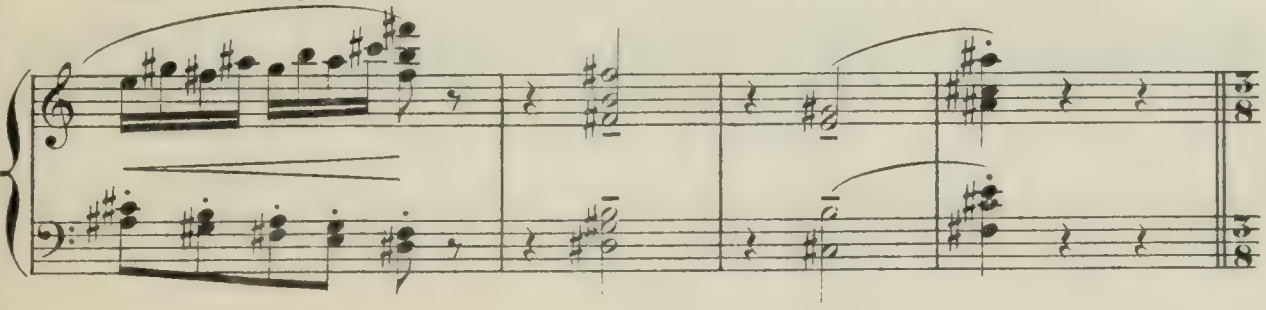
car, pour essayer les



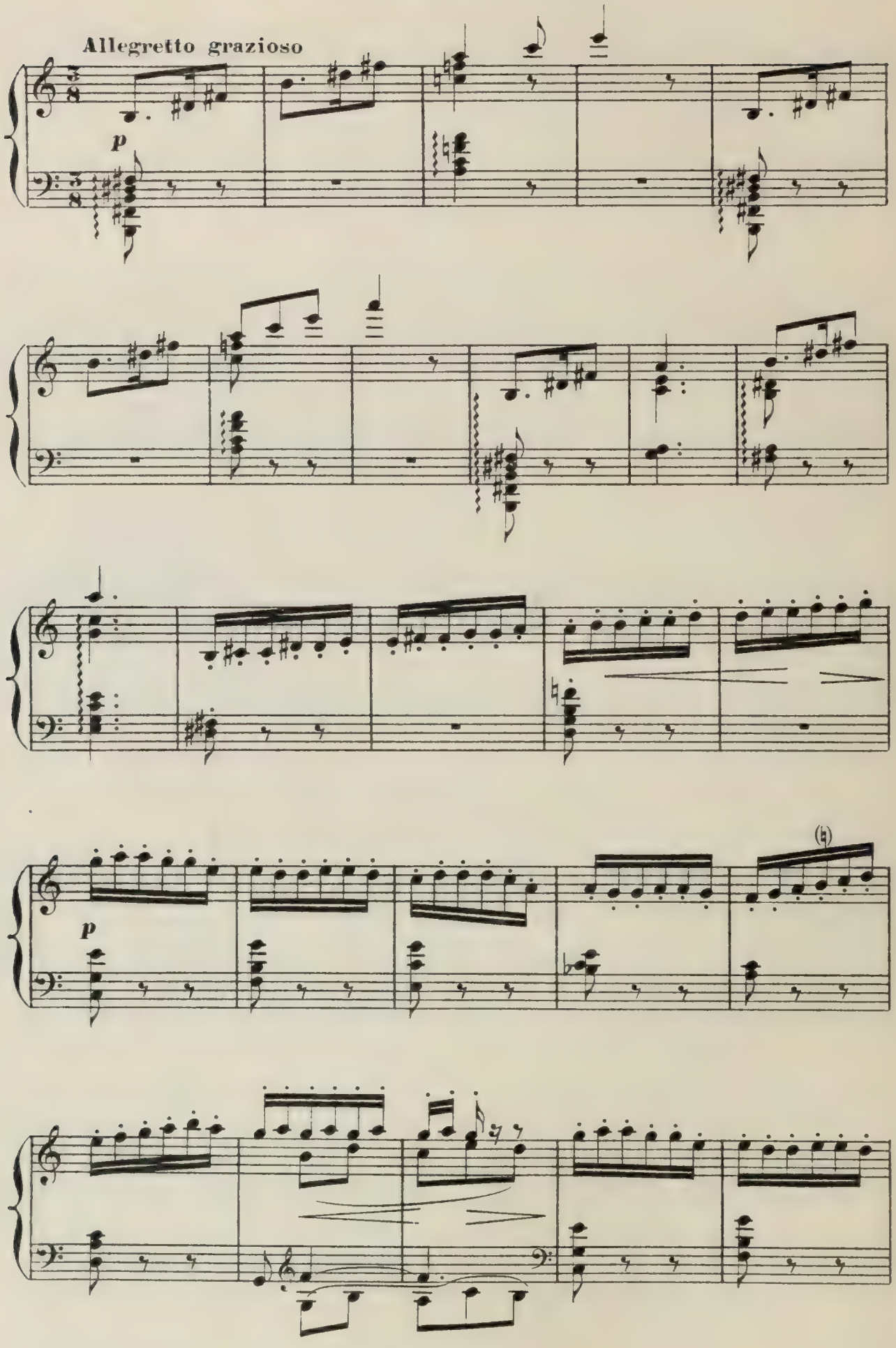
costumes à la Duchesse, il suffira de Palmyre elle-même, de Mimi Pinson, de

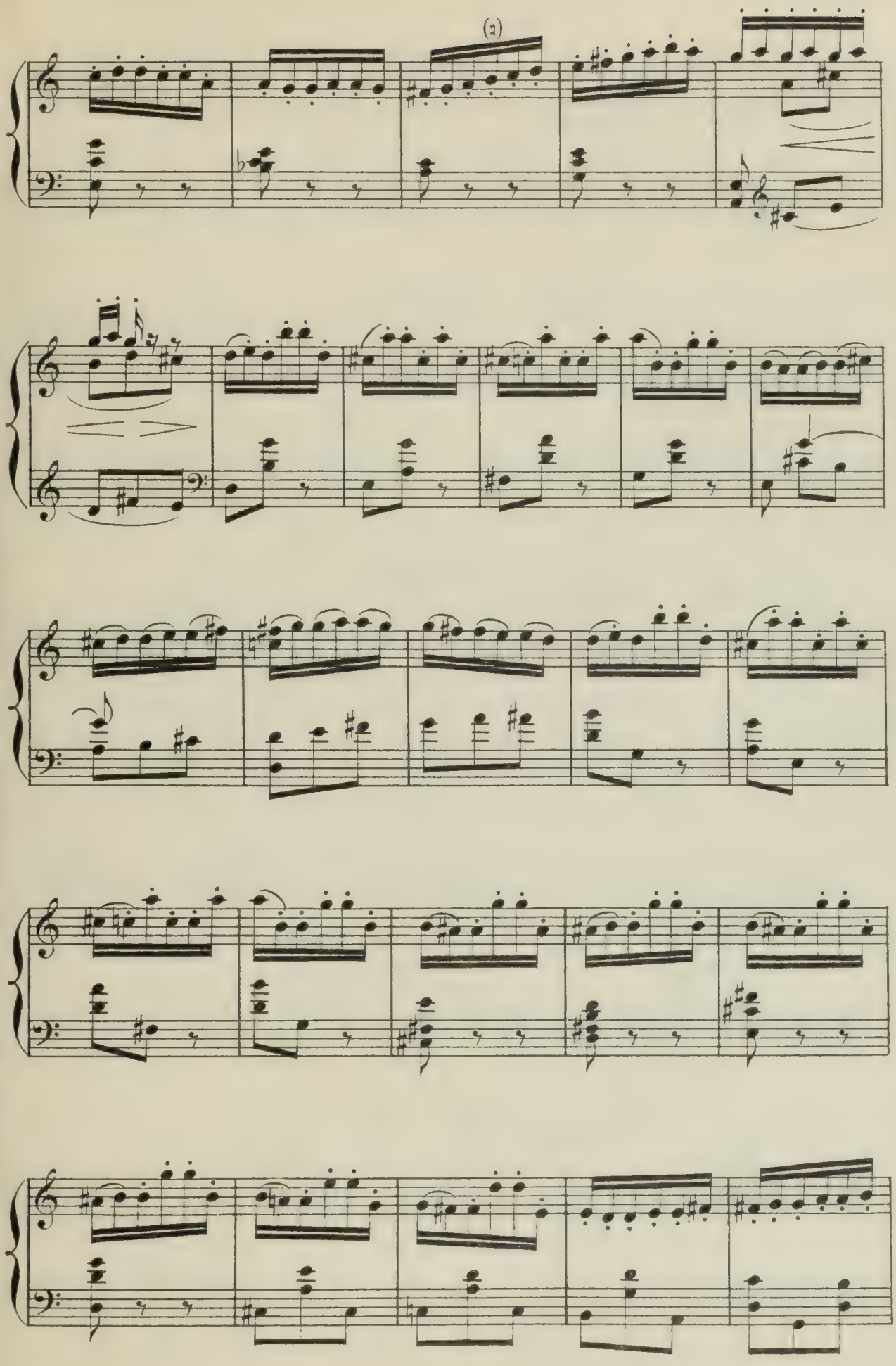


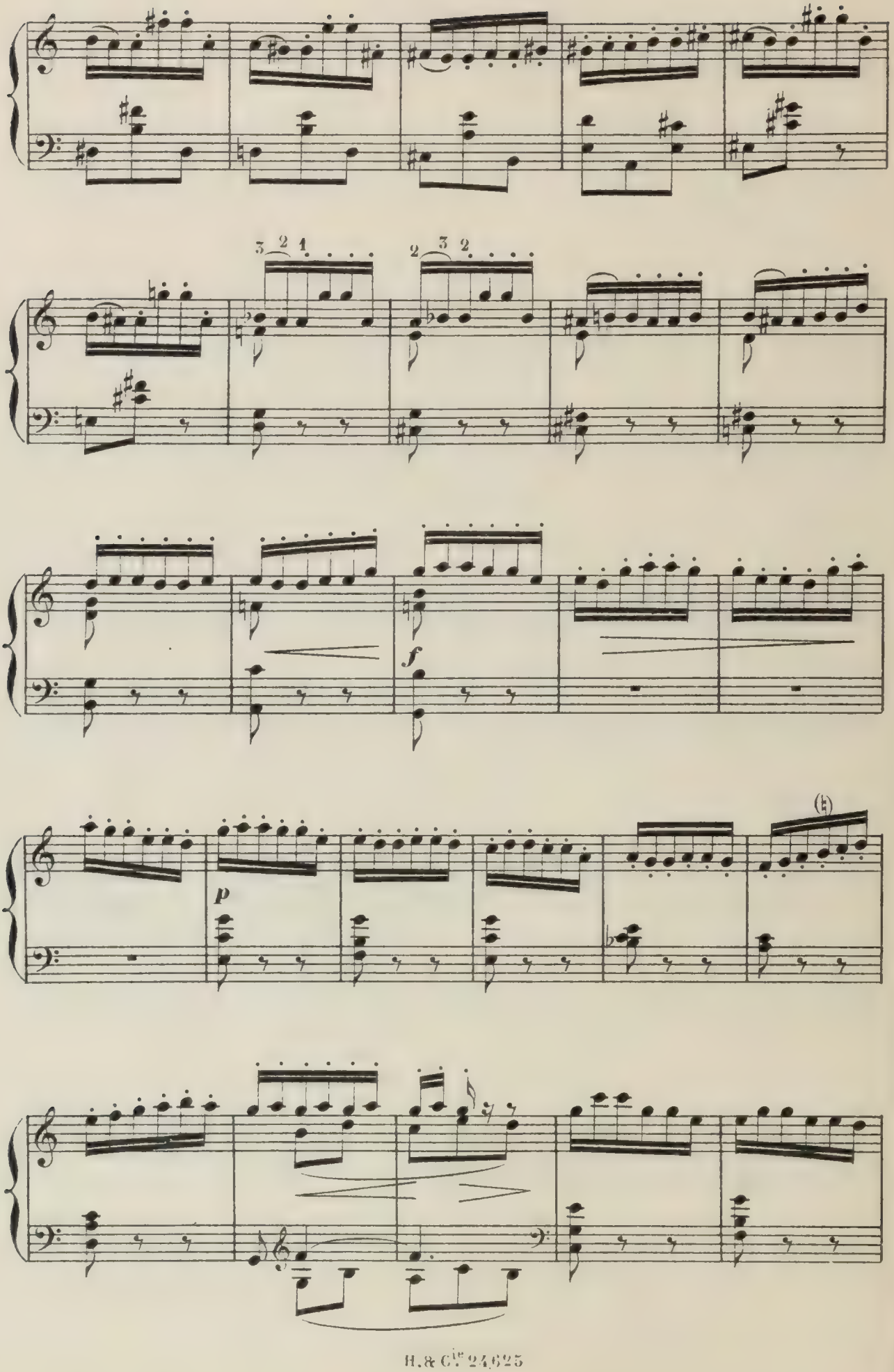
Zélia, de Rougette et de Blanchette.

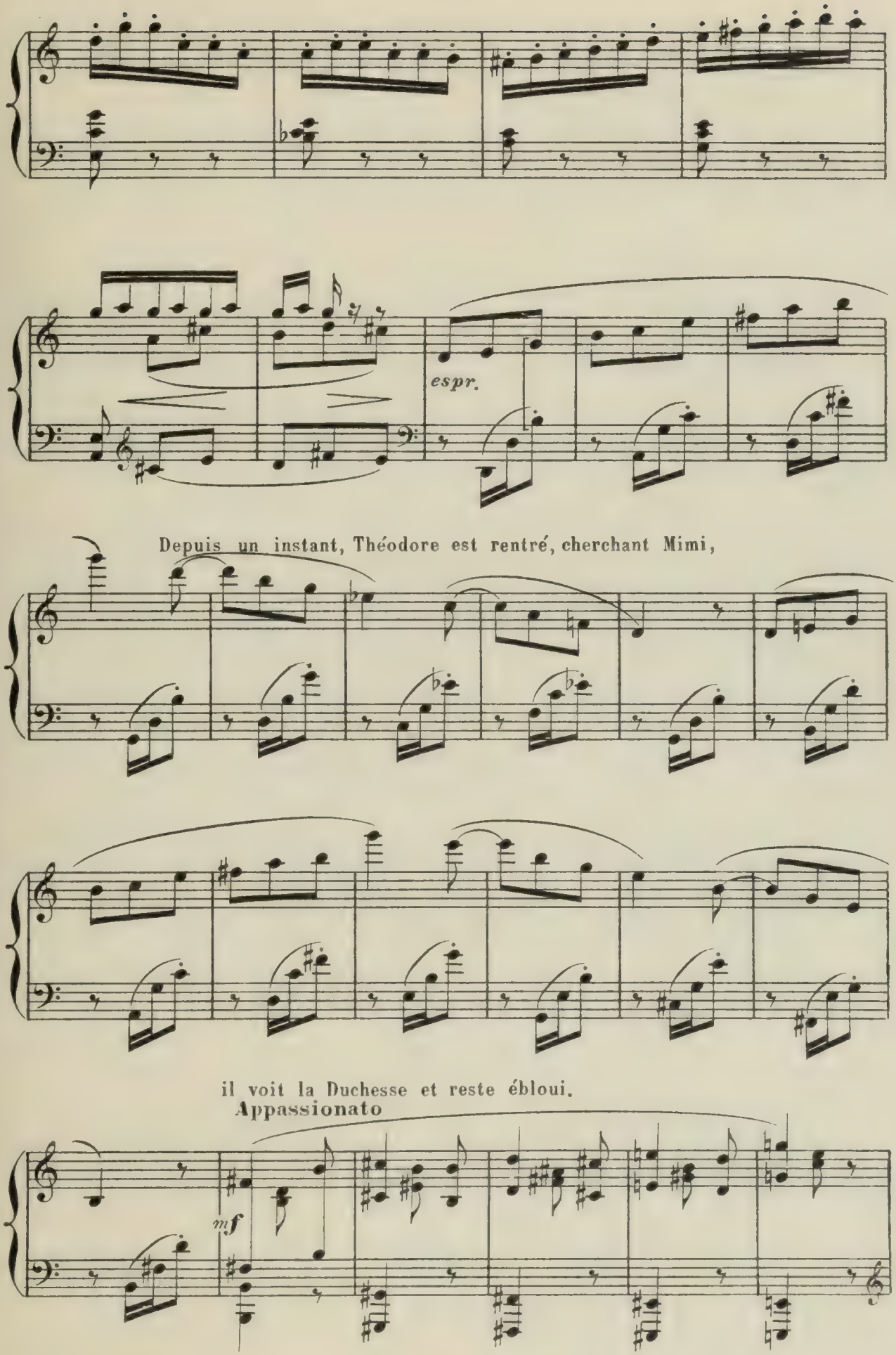


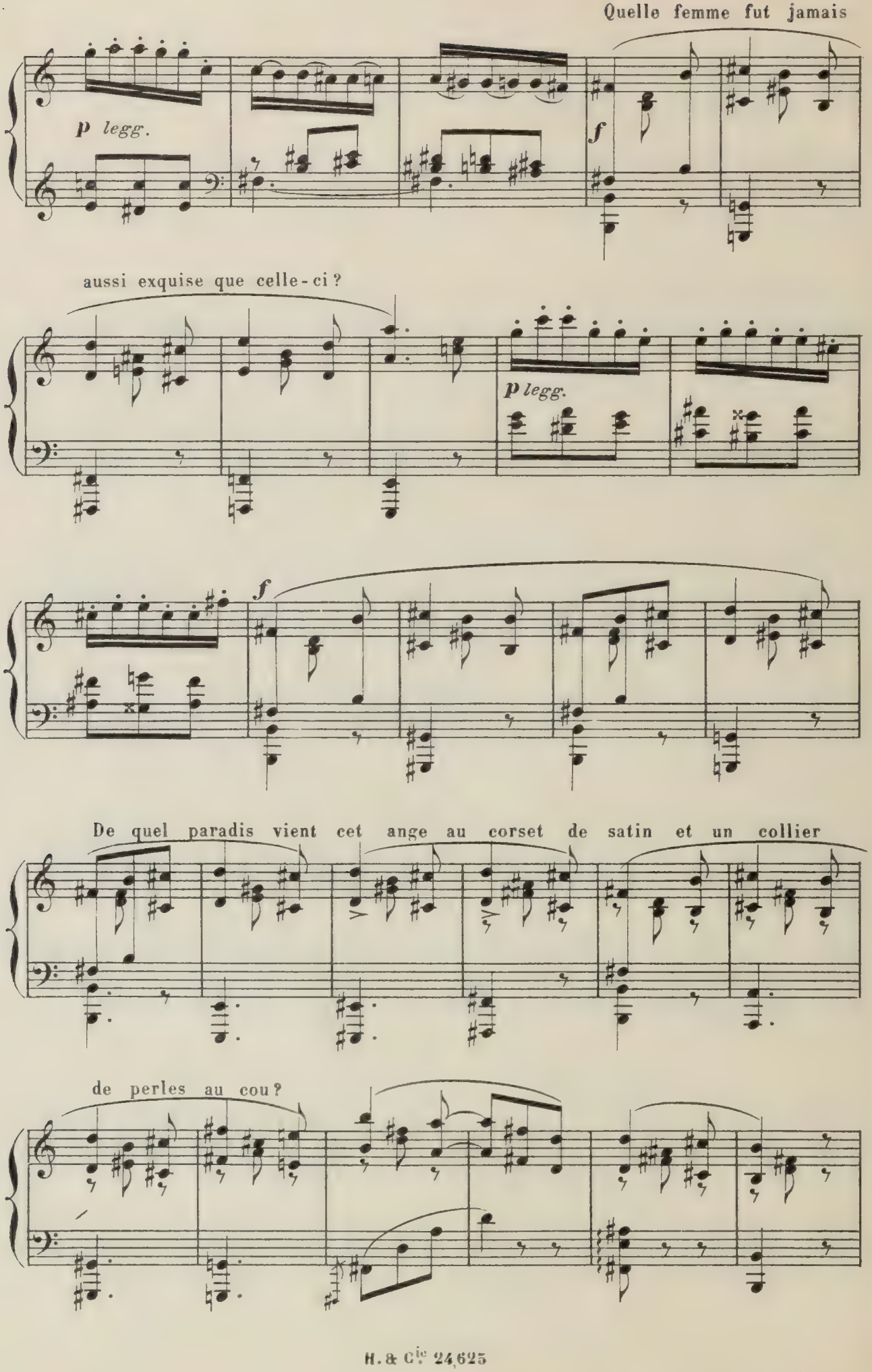
SCÈNE DE L'ESSAYAGE

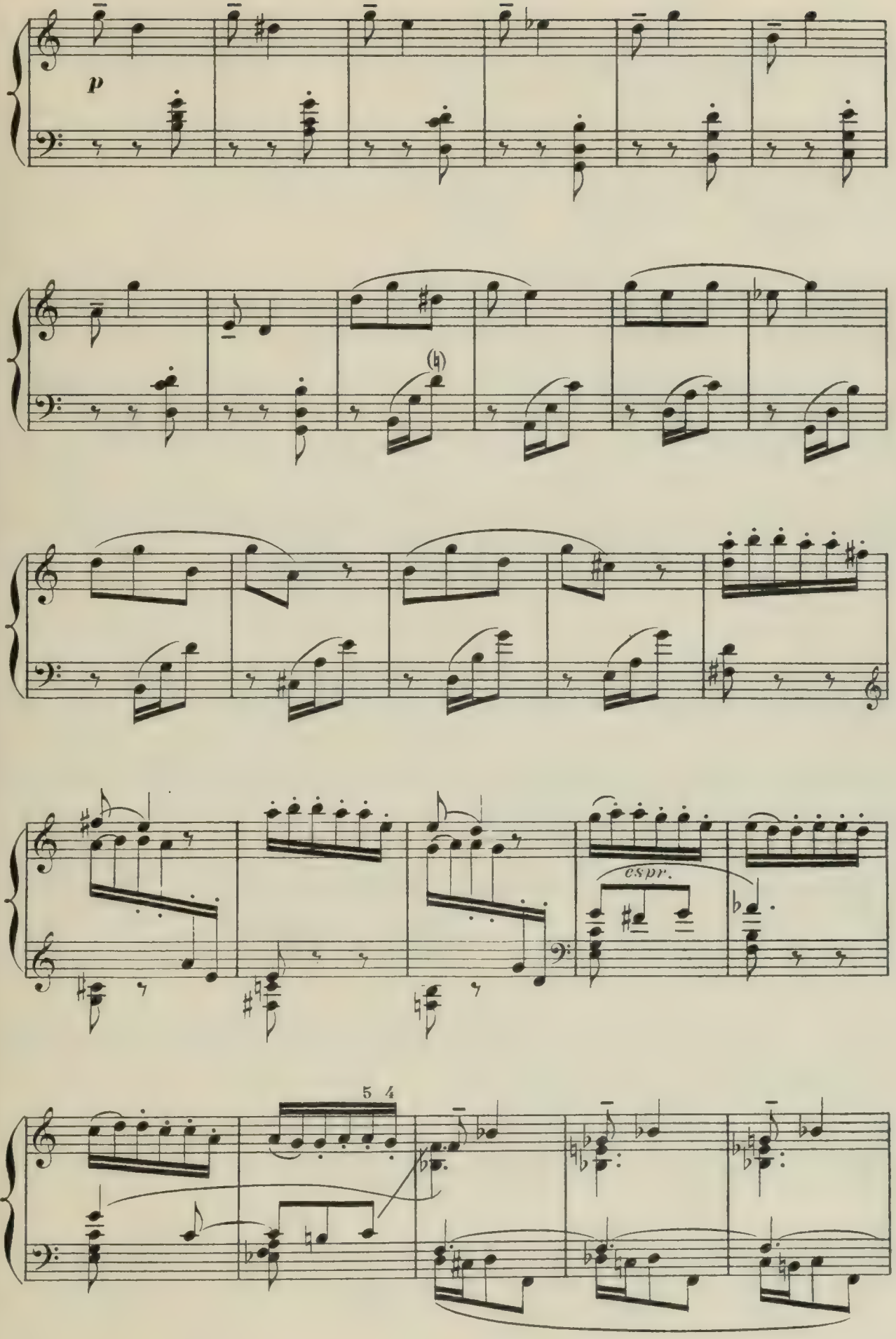


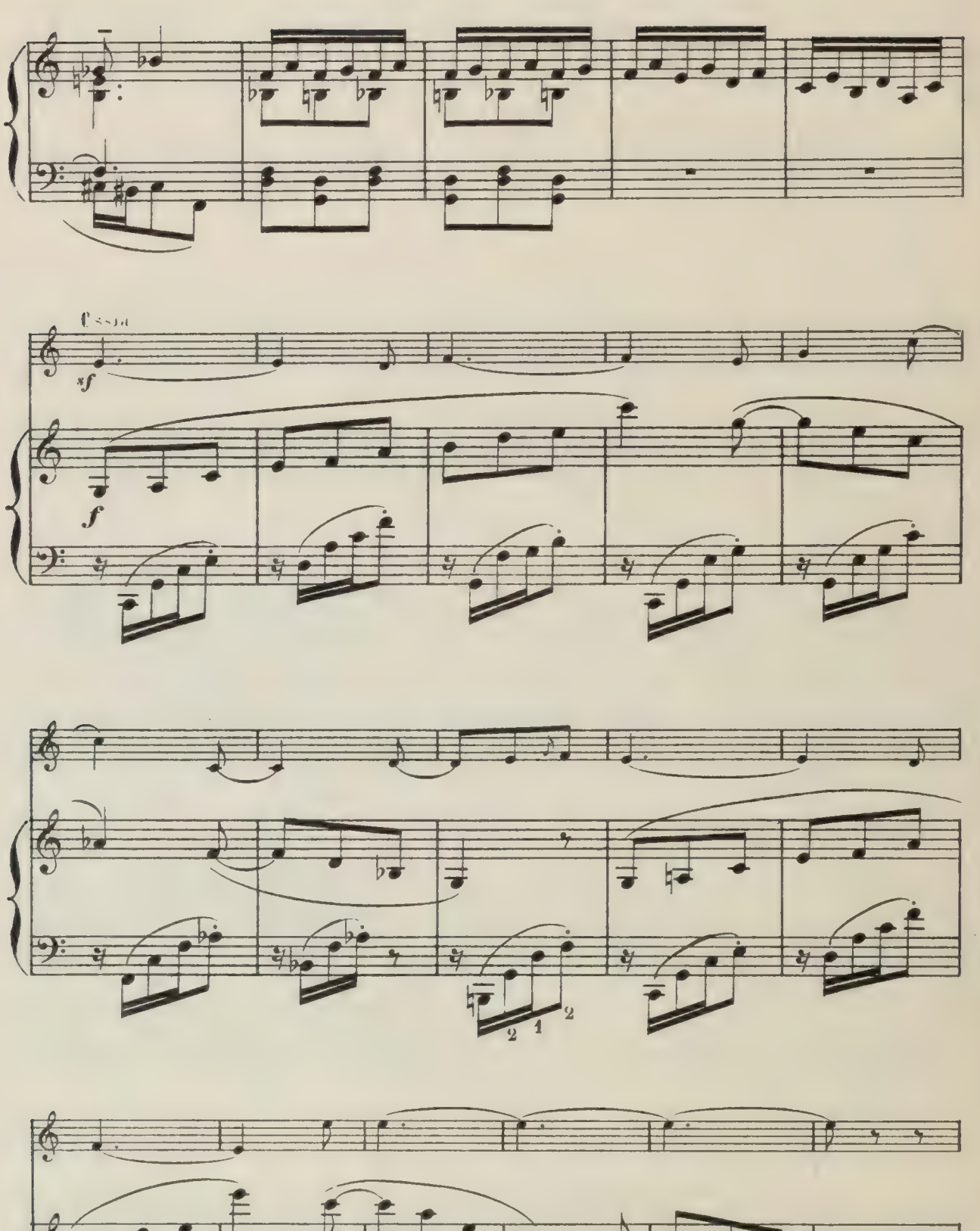


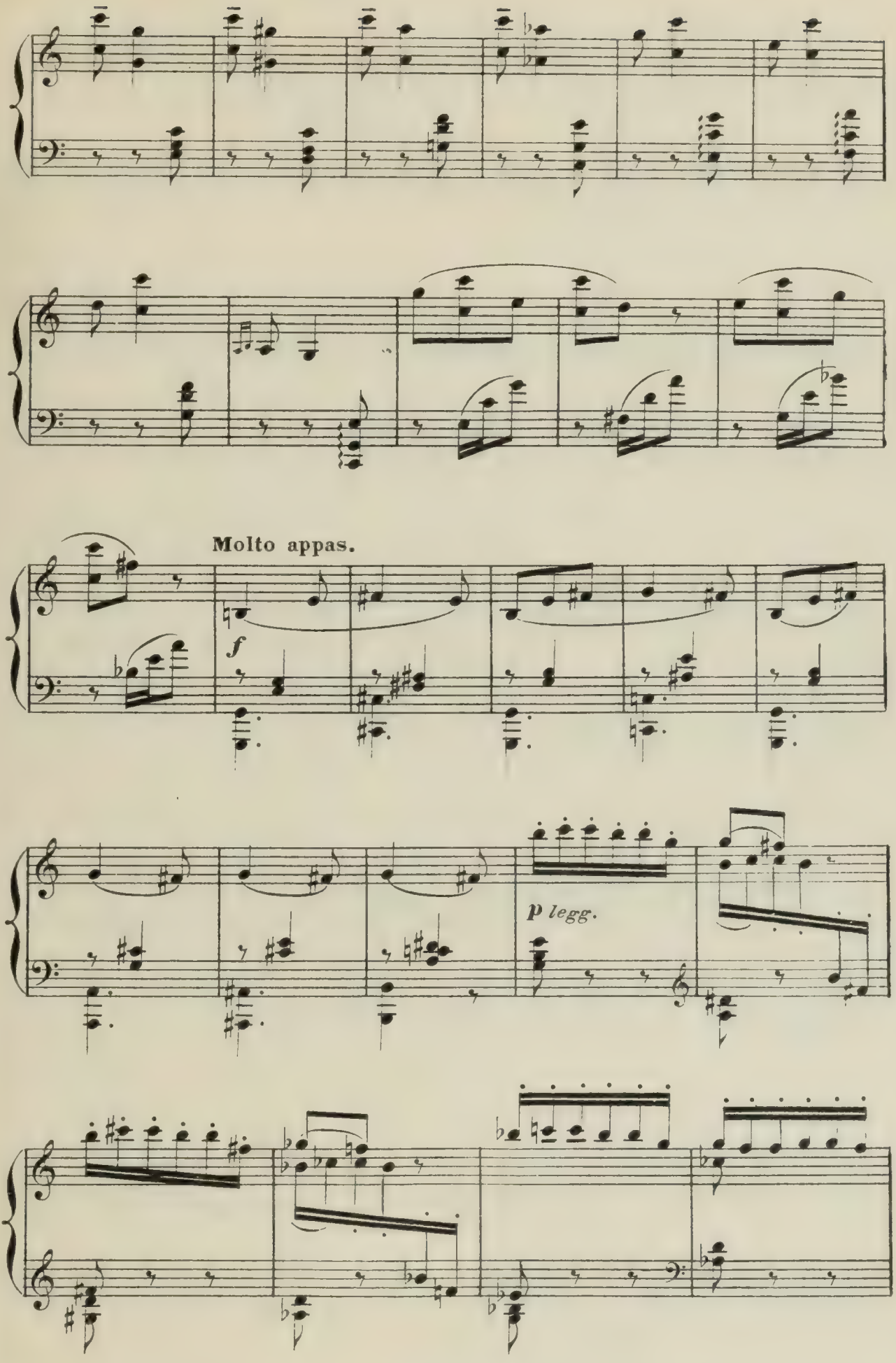

3 2 1
2 3 2
f
p

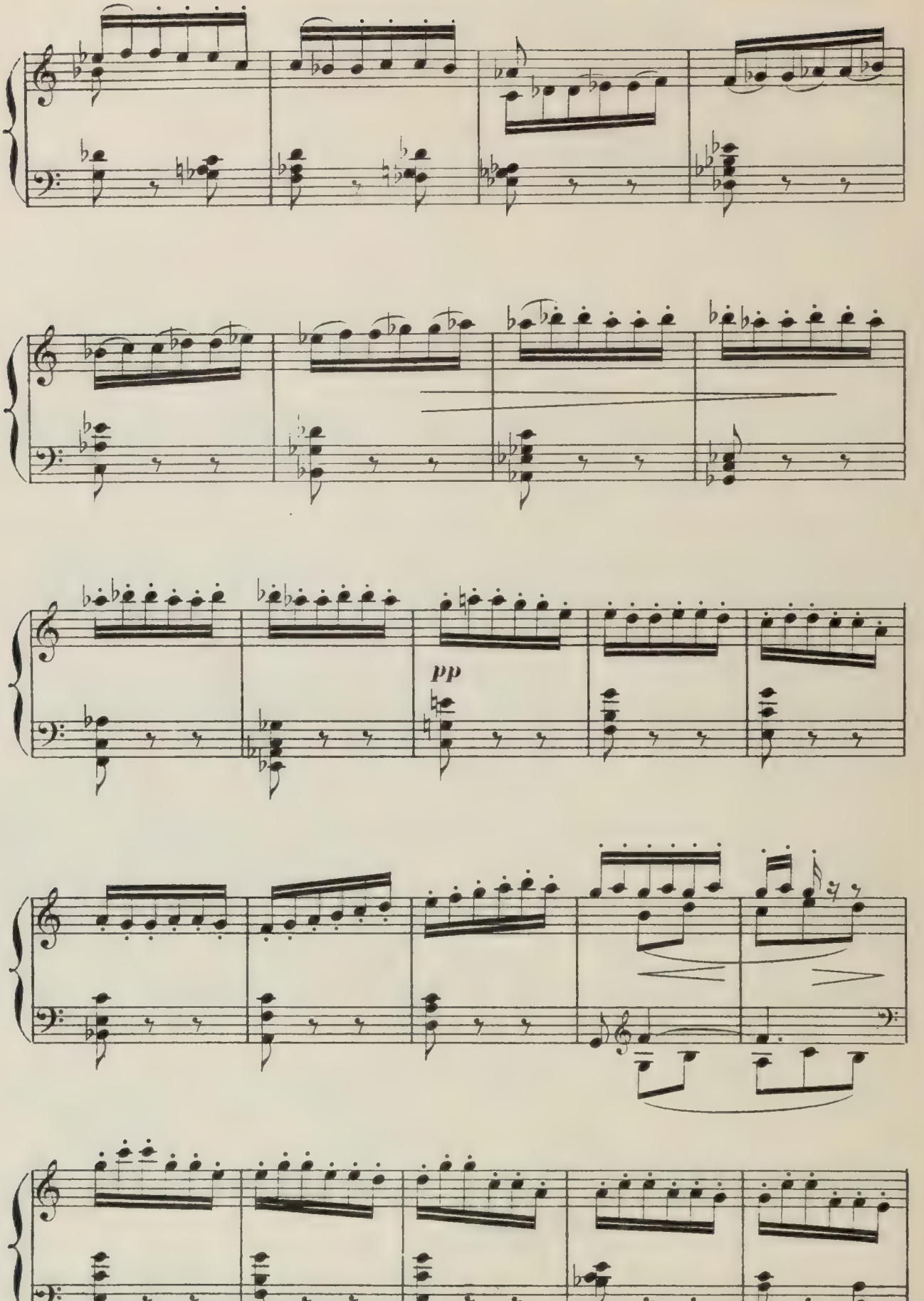

espr.
Depuis un instant, Théodore est rentré, cherchant Mimi,
il voit la Duchesse et reste ébloui.
Appassionato
mf

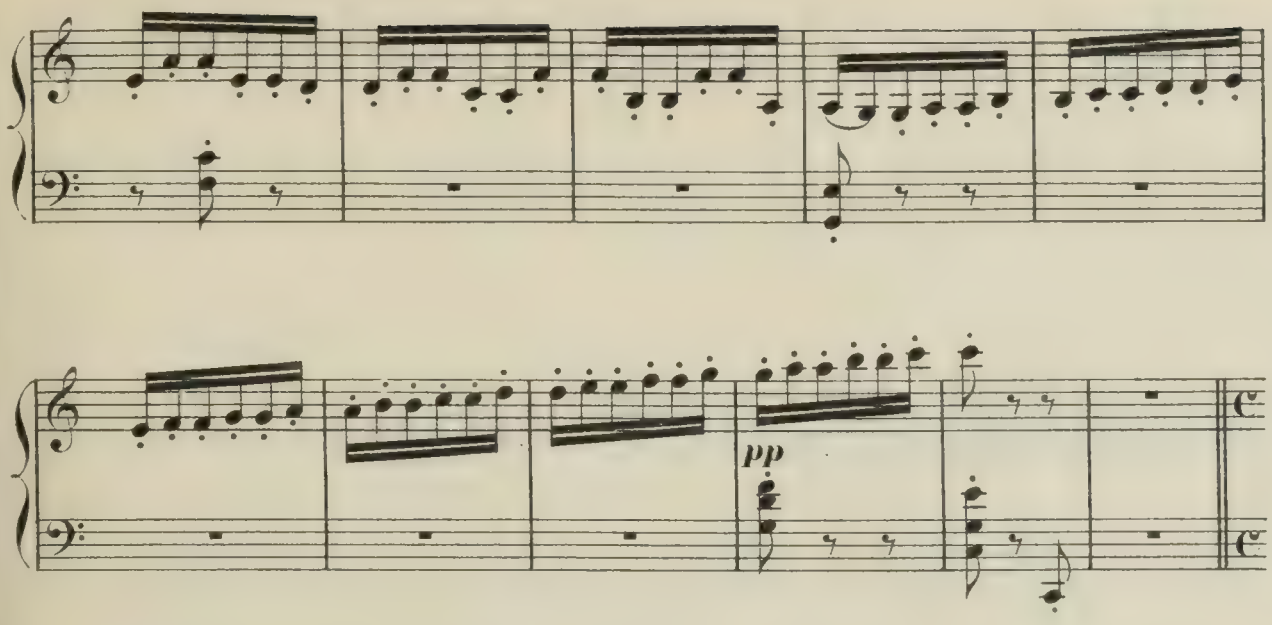

Quelle femme fut jamais
p legg.
f
aussi exquise que celle-ci?
p legg.
f
De quel paradis vient cet ange au corset de satin et un collier
de perles au cou?


p
esspr.
5 4


Cresc.
sf
f

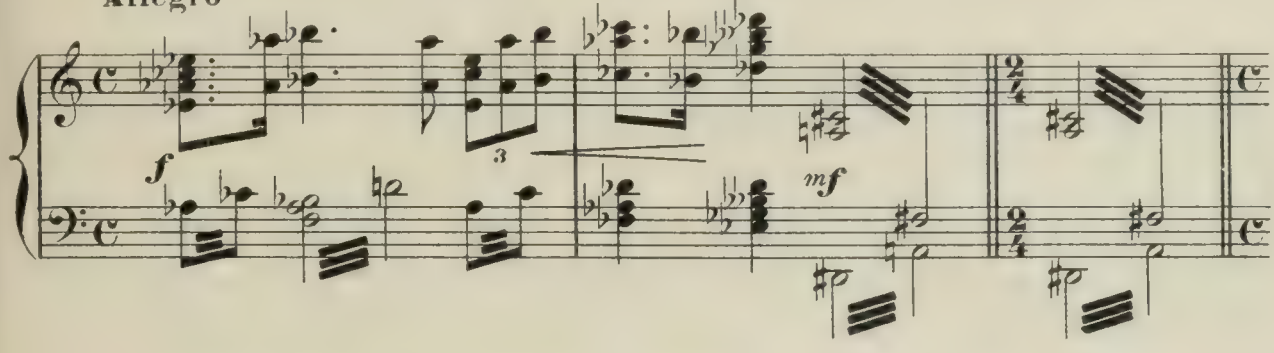

Molto appas.
f
p legg.


pp

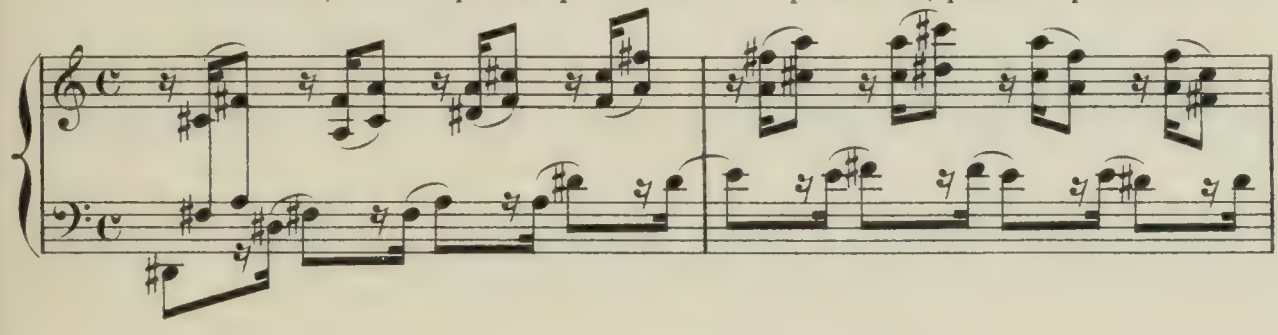


Soudain, le paravent se renverse. THÉODORE, pour mieux voir s'est trop penché.

Allegro

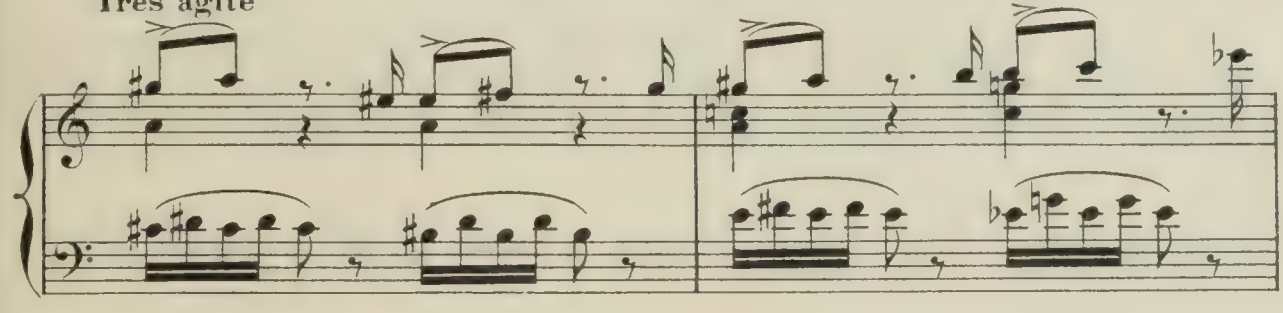


La DUCHESSE, dans la pensée qu'un homme ait pu être là, pendant qu'elle était à

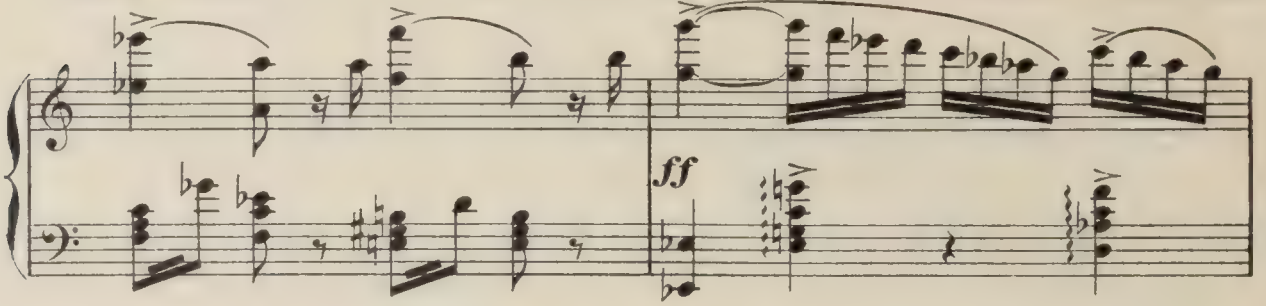


demi dévêtue, reprend son manteau, son chapeau, ses gants, non sans avoir, en sortant

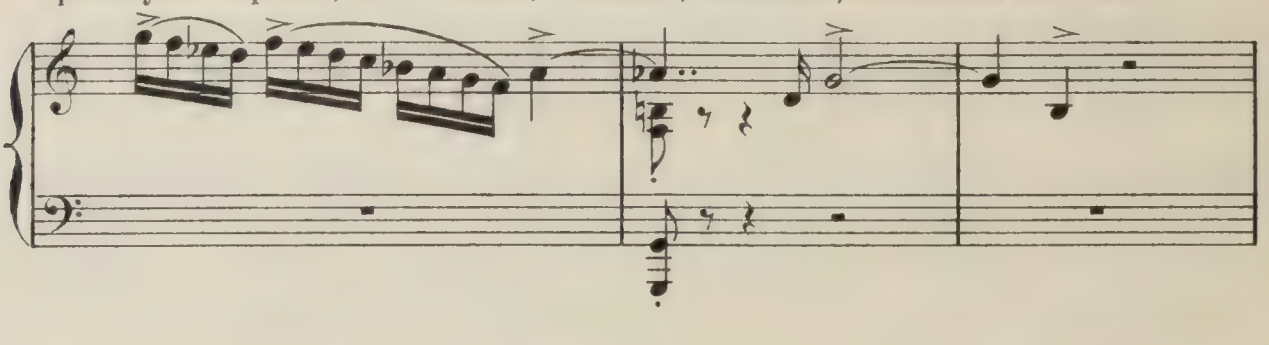
Très agité

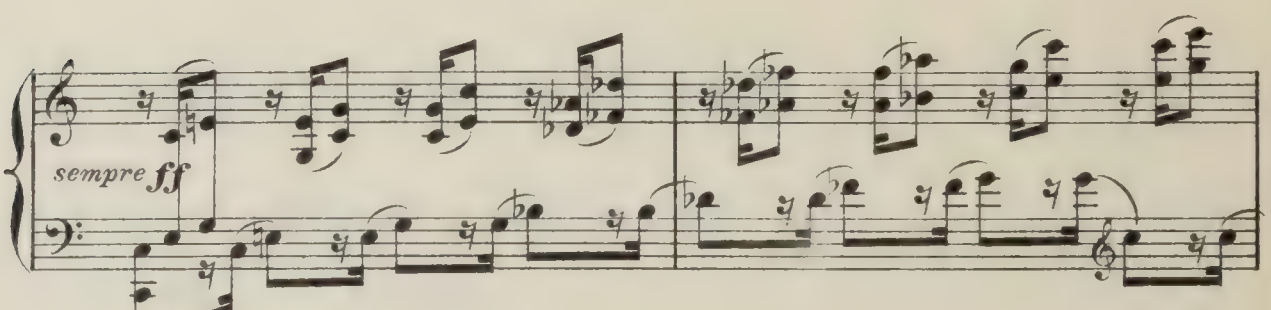


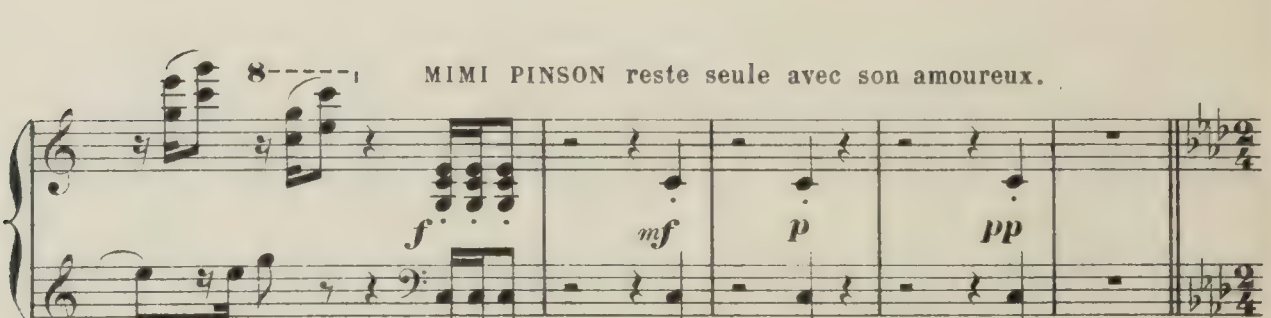
regardé THÉODORE—qui tend vers elle des mains suppliantes— et se retire en belle colère



qu'essayent d'apaiser, en la suivant, PALMYRE, ROUGETTE, BLANCHETTE et ZÉLIA.

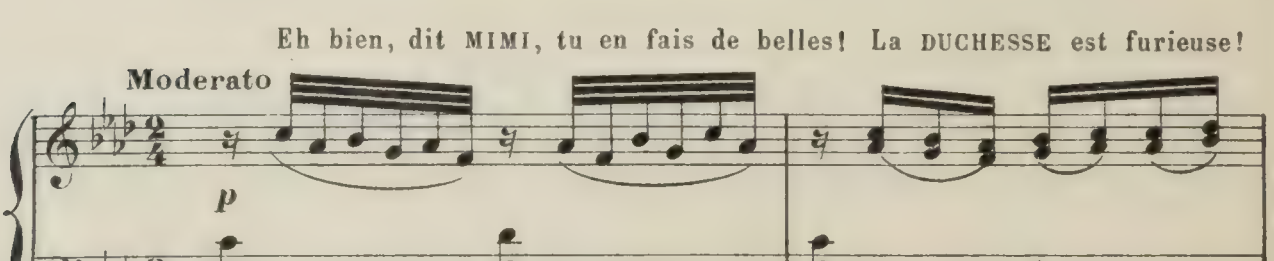




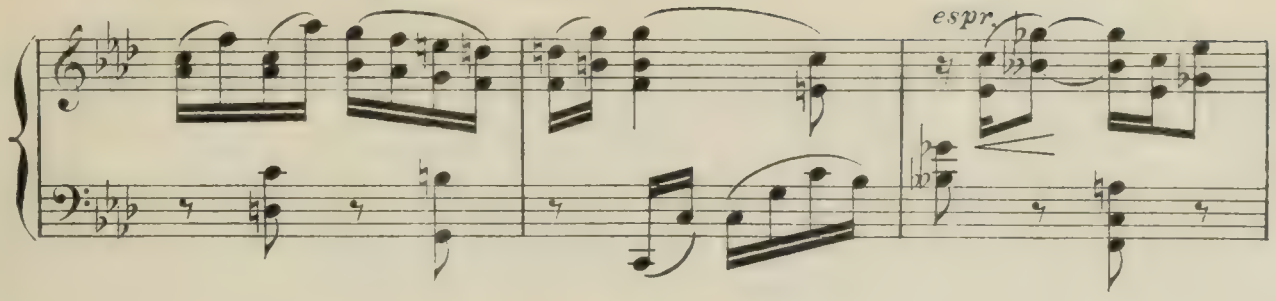


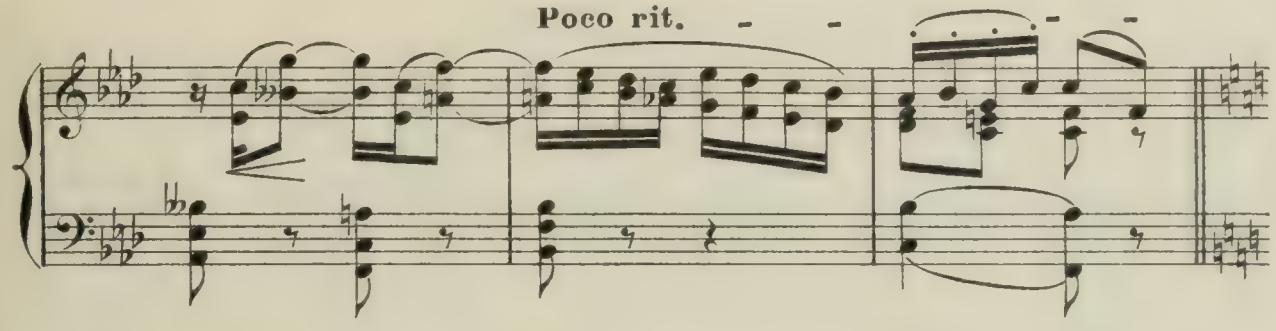
MIMI PINSON reste seule avec son amoureux.

Eh bien, dit MIMI, tu en fais de belles! La DUCHESSE est furieuse!

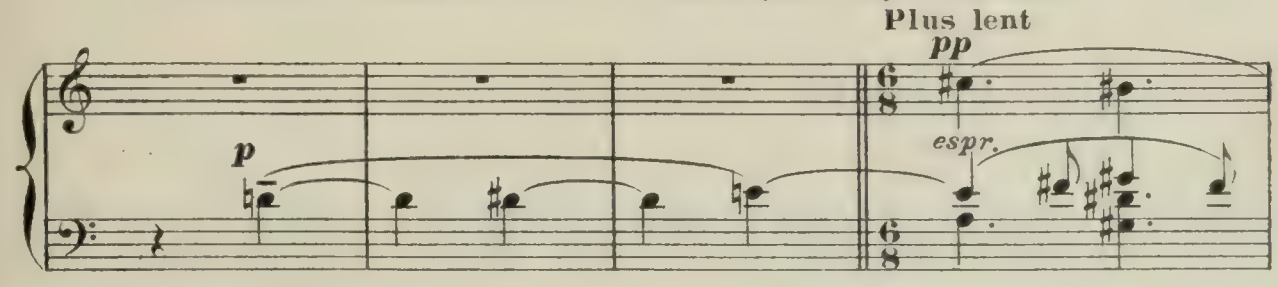


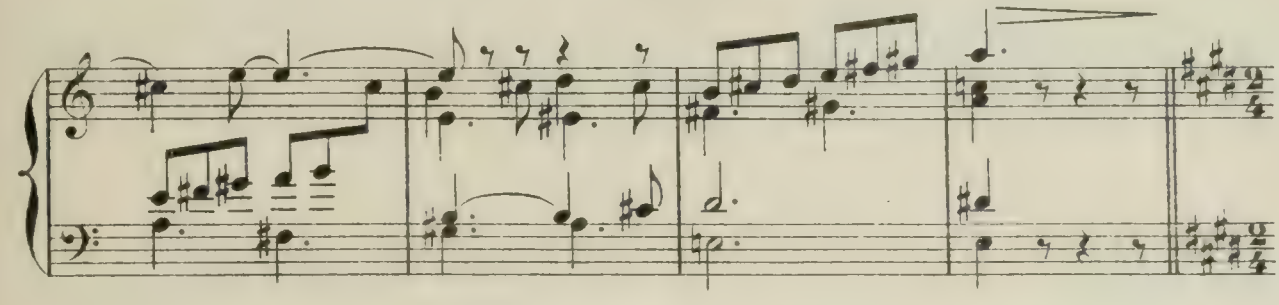
PALMYRE va me mettre dehors!



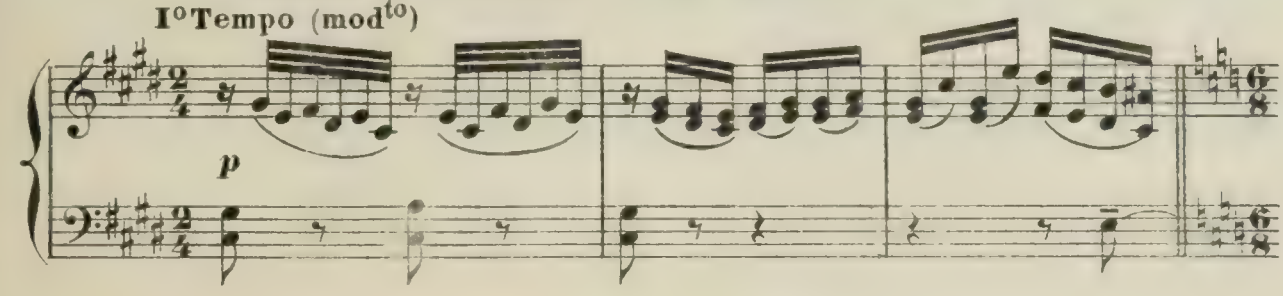


Mais THÉODORE, dans une rêverie, ne répond pas, l'esprit ailleurs.





Pourquoi ne dis-tu rien? à quoi songes-tu?



4,131

THÉODORE ne veut pas dire à quoi il songe.

dolce amoroso

Plus lent

p

MIMI PINSON tourne autour de

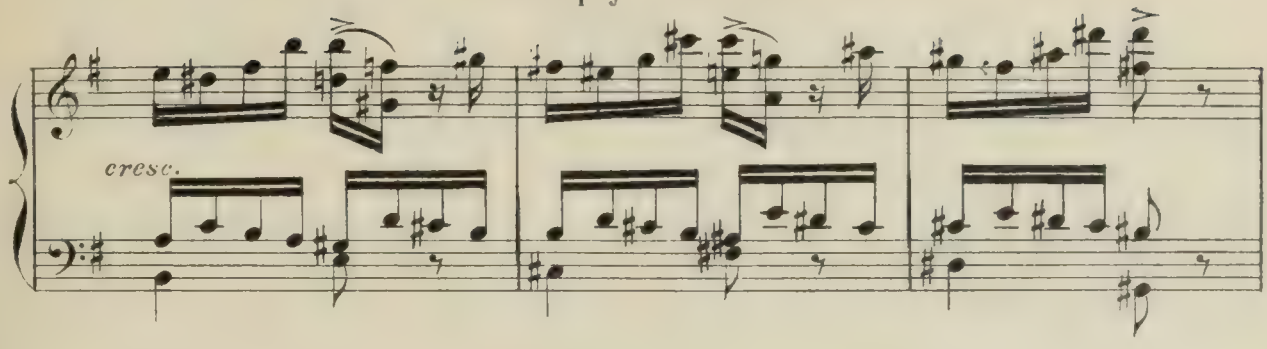
Ier Mouvement

lui, le dévisage, le secoue, le pince...

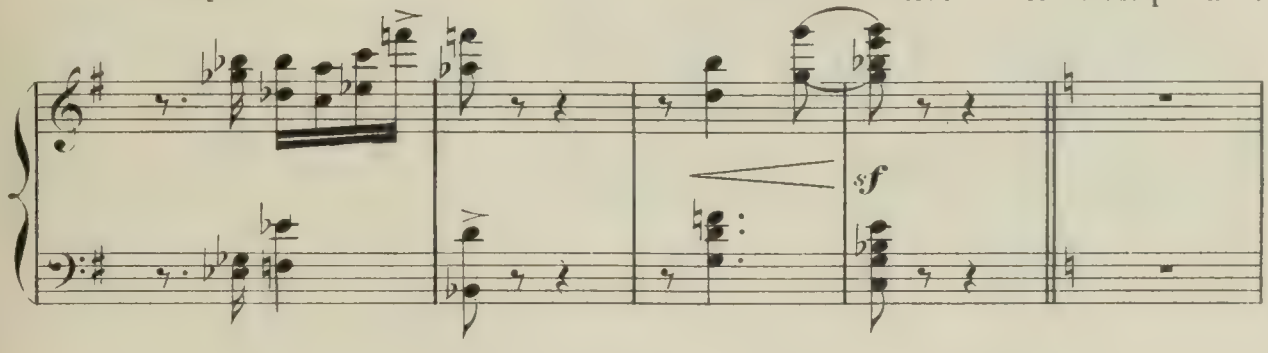
Es-tu devenu statue?

Il demeure immobile vers une vision.

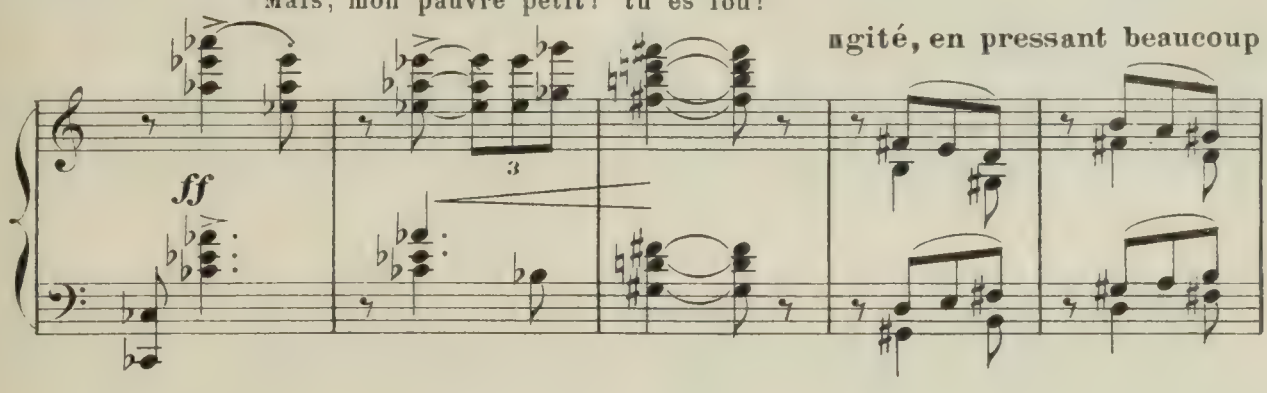
Eh! qu'y a-t-il enfin!



Dis, parle! Tu es amoureux d'elle? Il ne dit pas non.

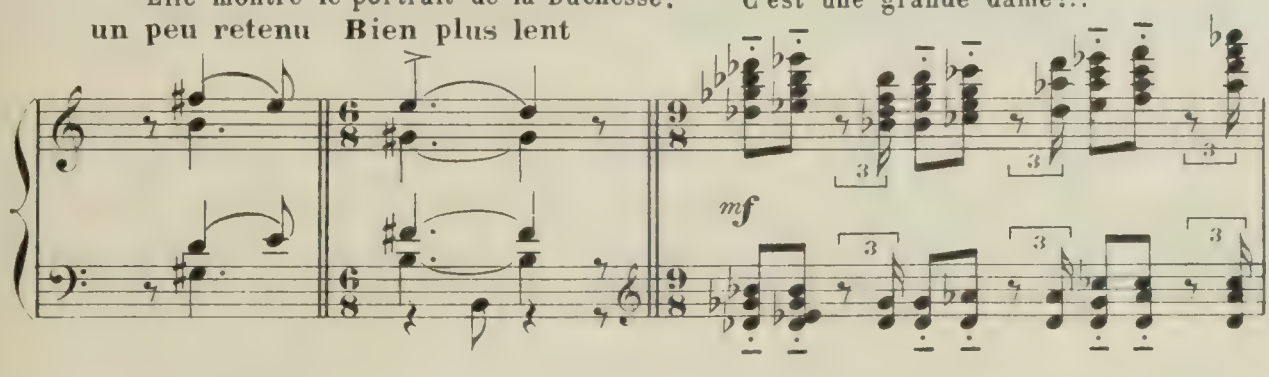


Mais, mon pauvre petit! tu es fou!

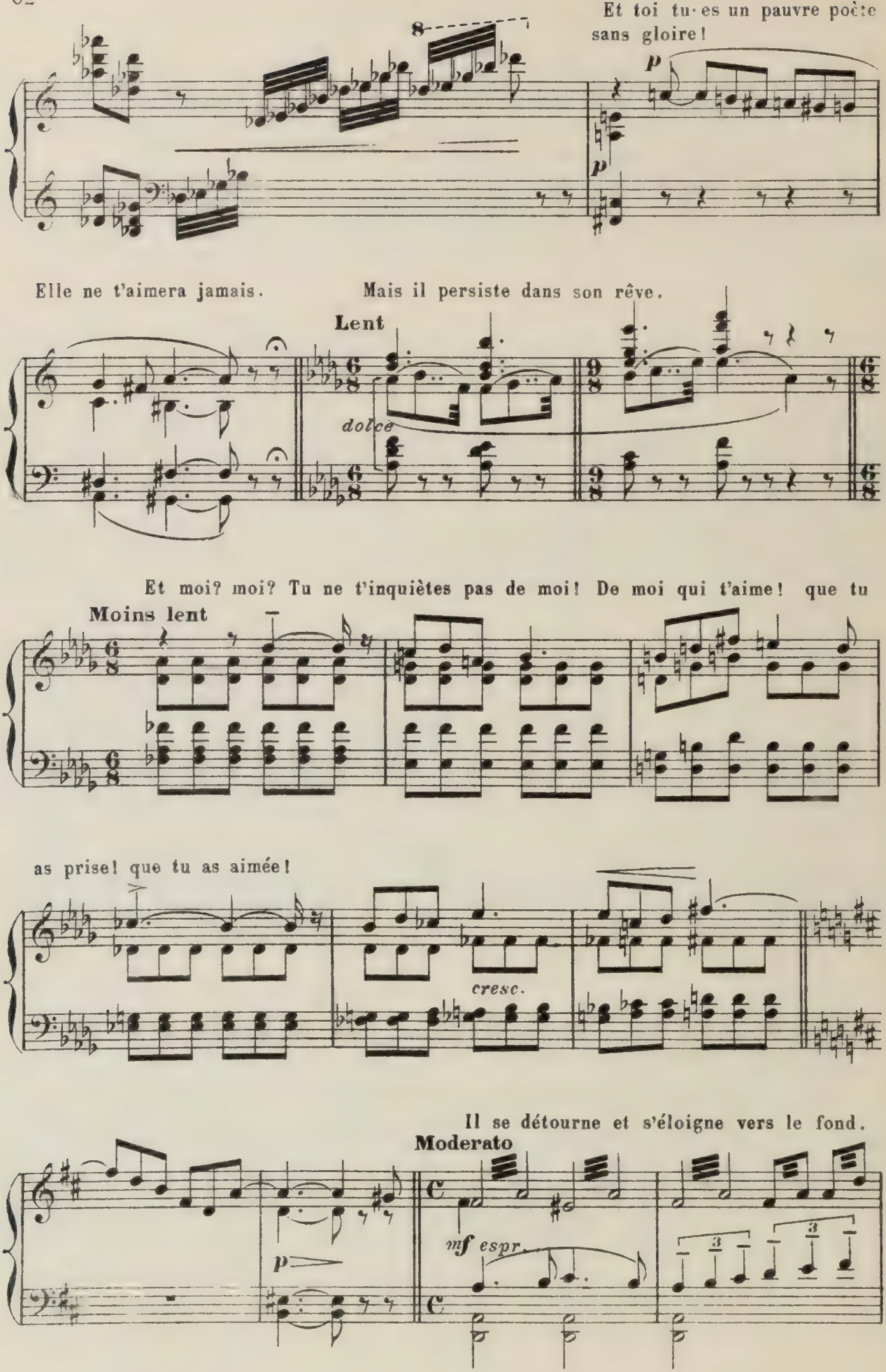


Elle montre le portrait de la Duchesse, un peu retenu Bien plus lent

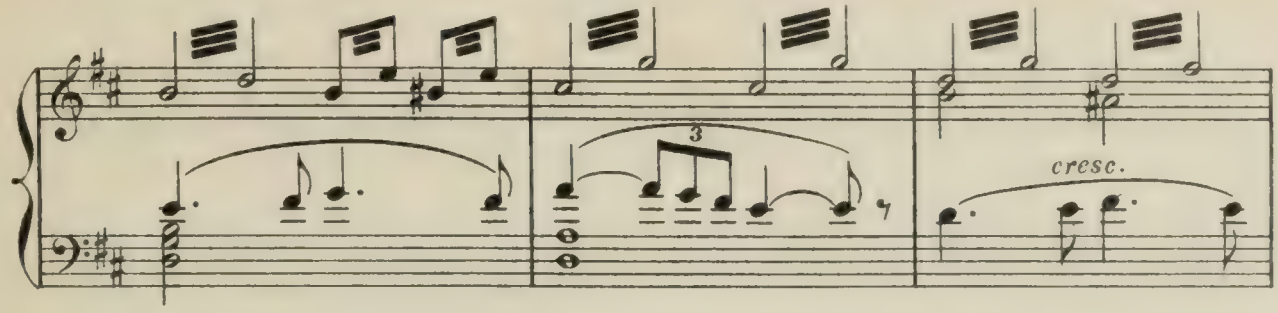
C'est une grande dame!..



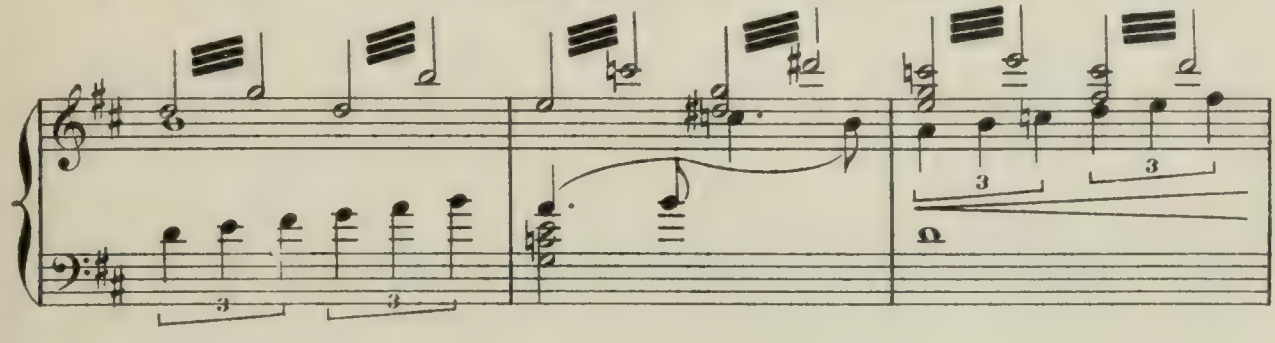
124,131


Et toi tu·es un pauvre poète sans gloire!
8
p
p
Elle ne t'aimera jamais.
Mais il persiste dans son rêve.
Lent
dolce
Et moi? moi? Tu ne t'inquiètes pas de moi! De moi qui t'aime! que tu
Moins lent
as prise! que tu as aimée!
cresc.
Il se détourne et s'éloigne vers le fond.
Moderato
p
mf espr.

Elle veut le retenir. L'air somnambulique il l'écarte doucement, il va vers le mi-



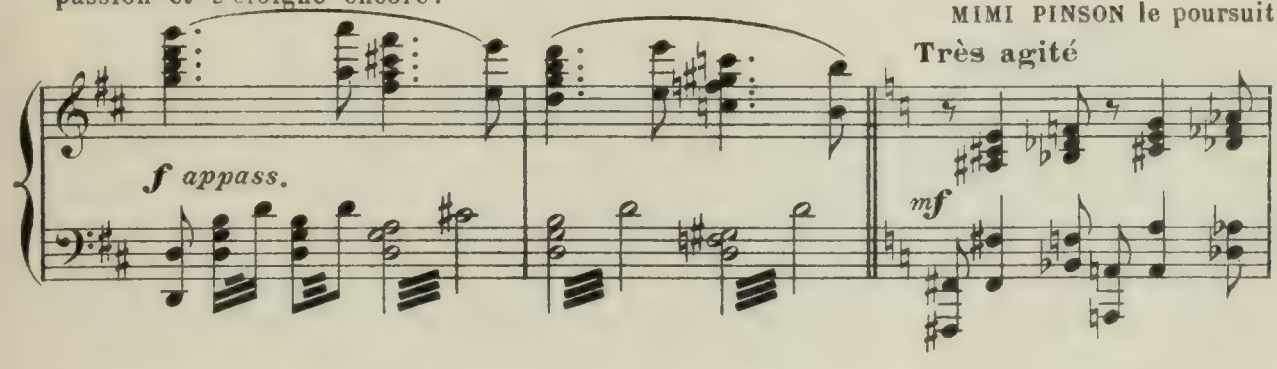
-lieu du théâtre. Il ramasse un gant que la DUCHESSE a laissé tomber, le baise avec



passion et s'éloigne encore.

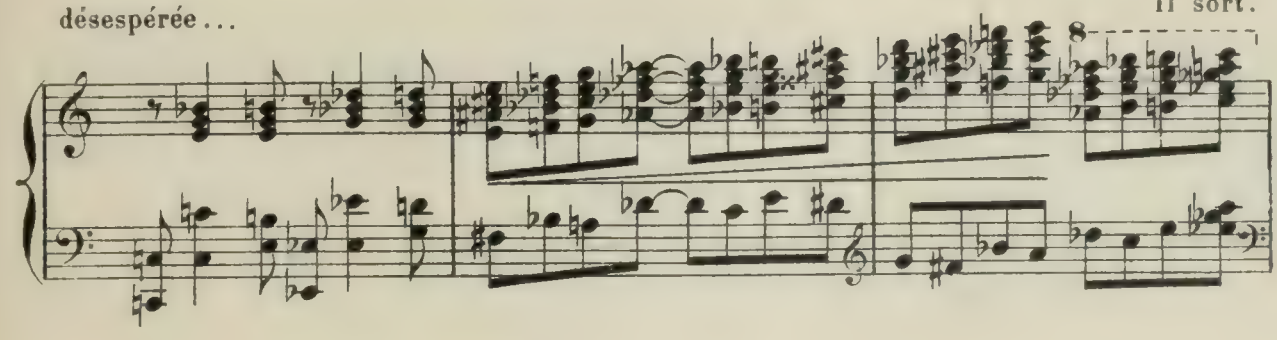
MIMI PINSON le poursuit,

Très agité



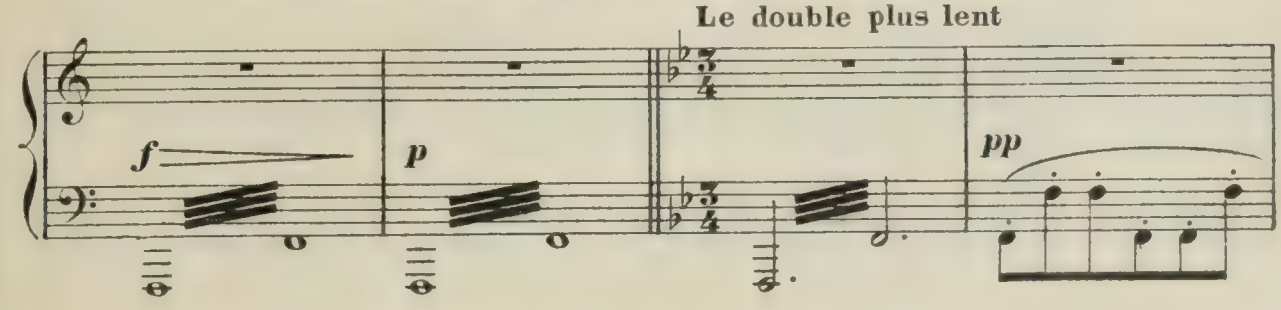
désespérée...

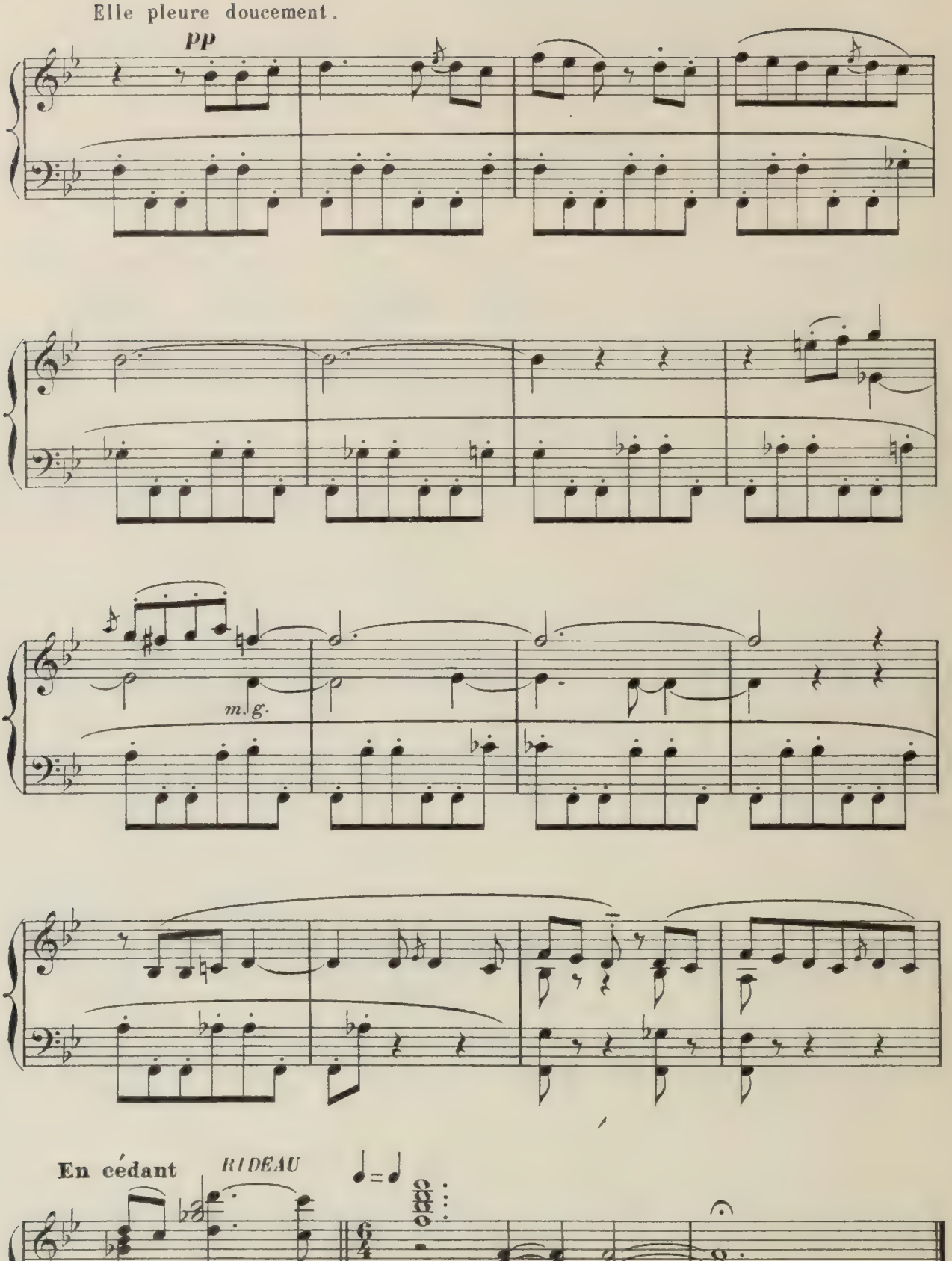
Il sort.



Elle tombe assise près de la table de couture.

Le double plus lent

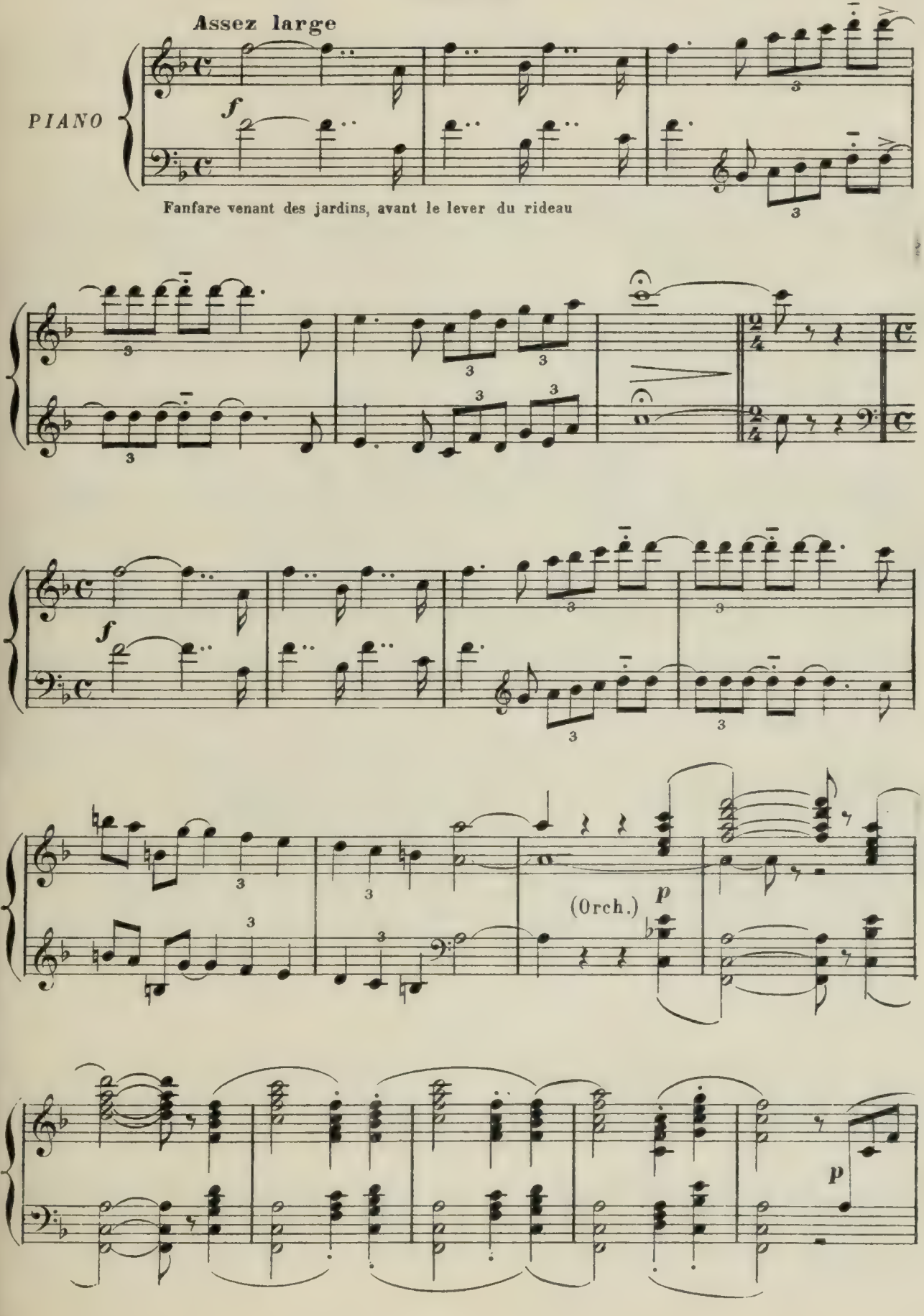


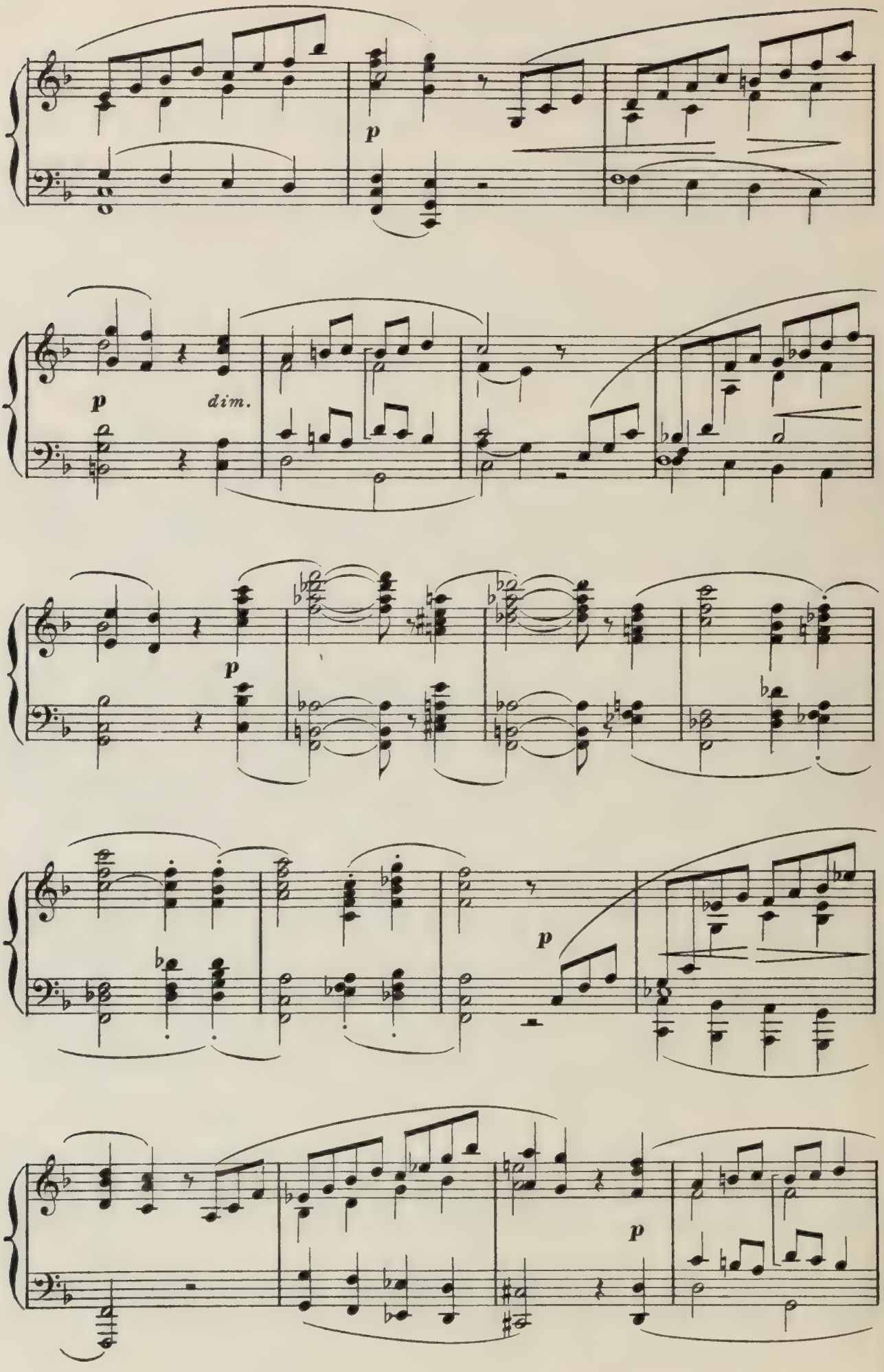


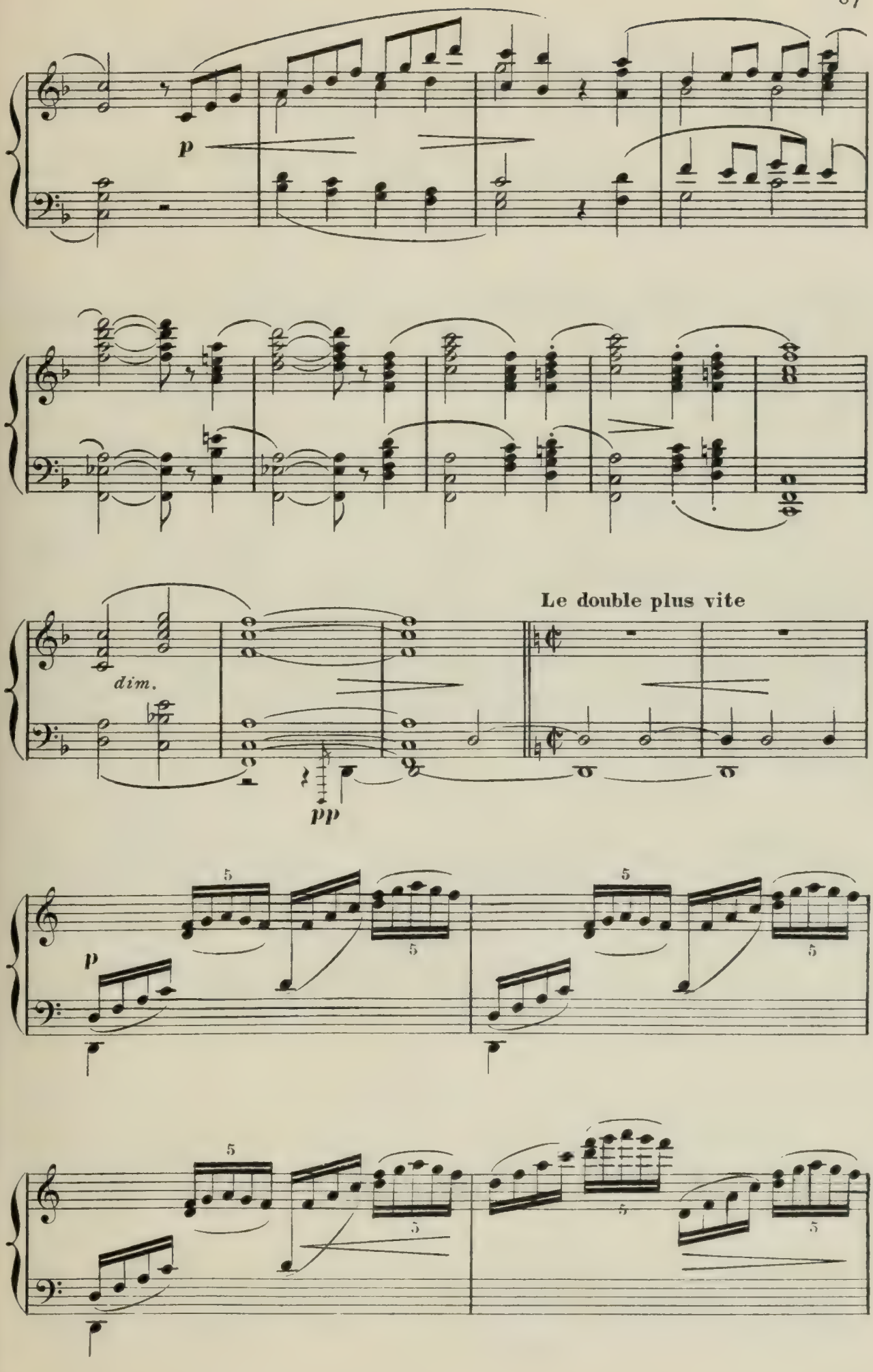
Fin du 1er Acte

"L'innocente beauté des jardins et du jour."
(LA FONTAINE)

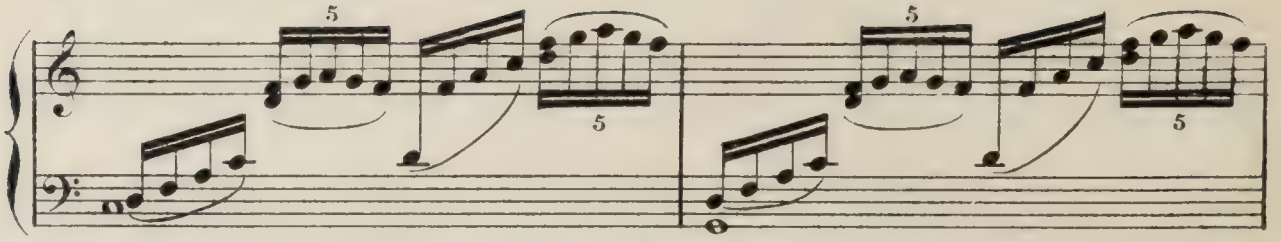
PRÉLUDE

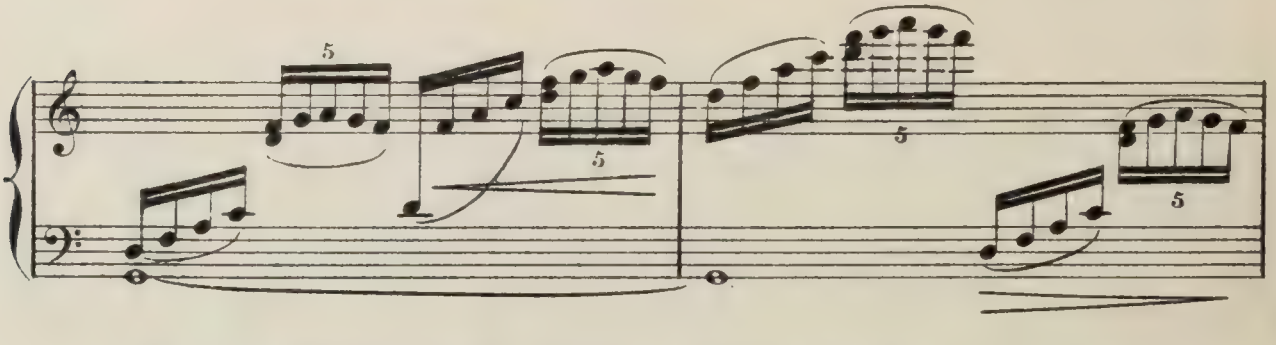



p
p
dim.
p
p
p


p
dim.
pp
Le double plus vite
p
5

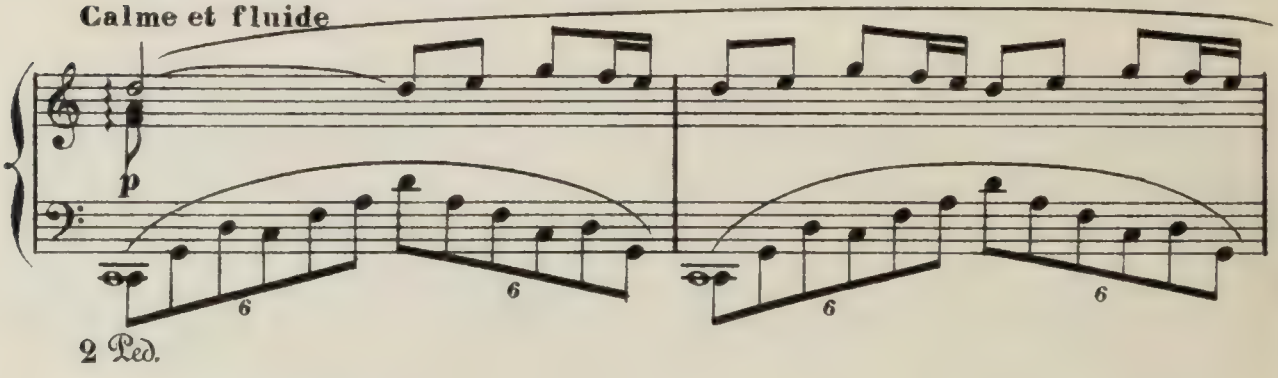
RIDEAU



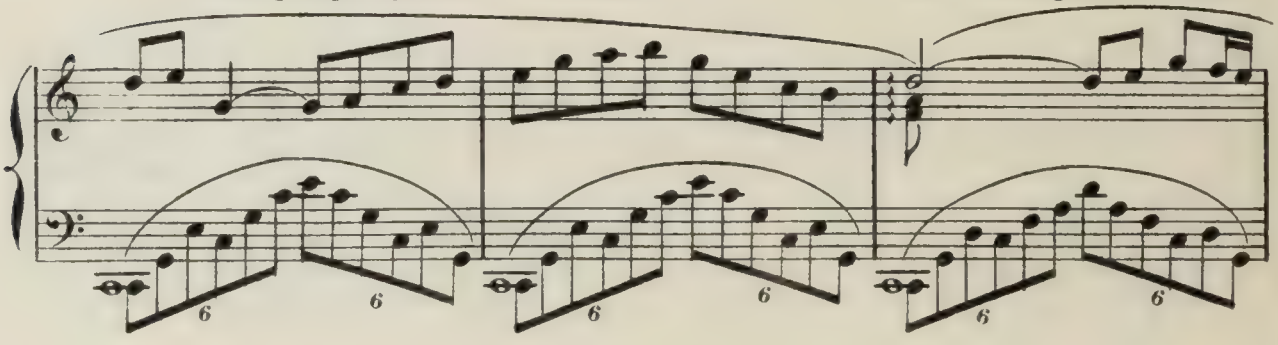


Les Invités descendent l'escalier, traversent la pelouse, saluent, baisent des mains.

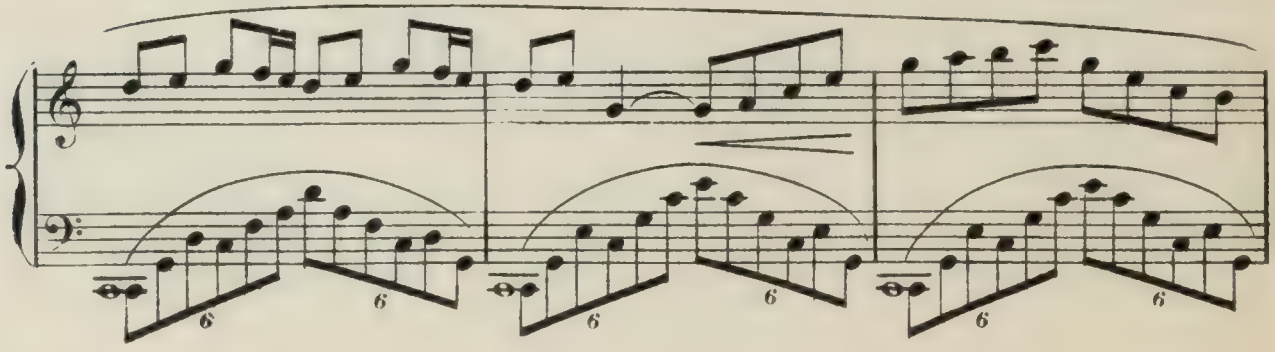
Calme et fluide



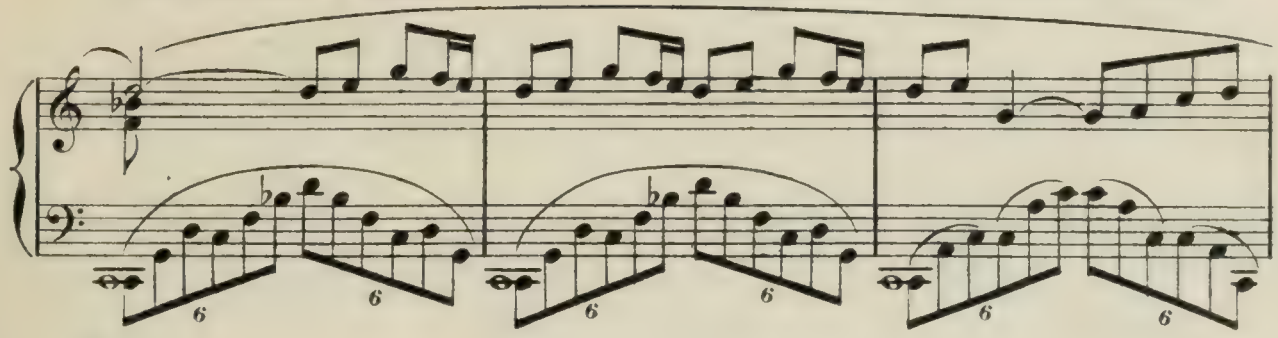
Des groupes galants se forment... **Sur la margelle du bassin**



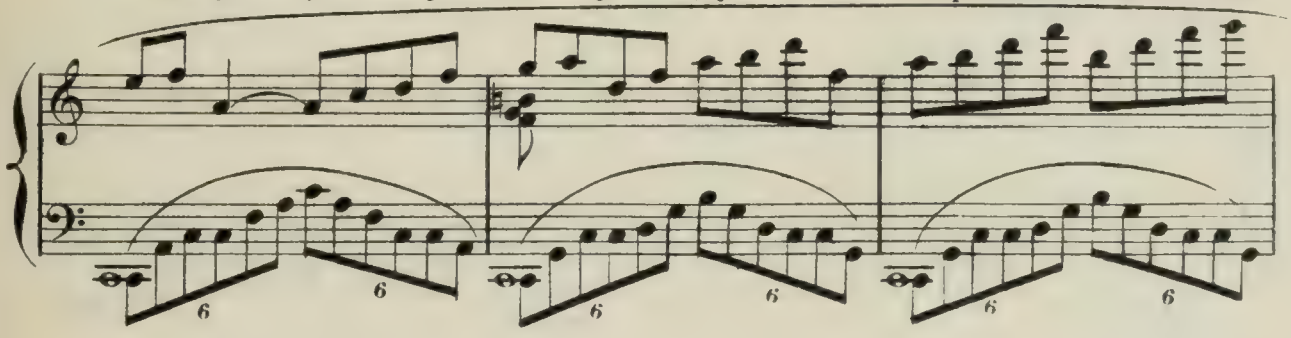
sont assises, en poses nonchalantes, les Amyntas, les Léonores, ayant près d'elles



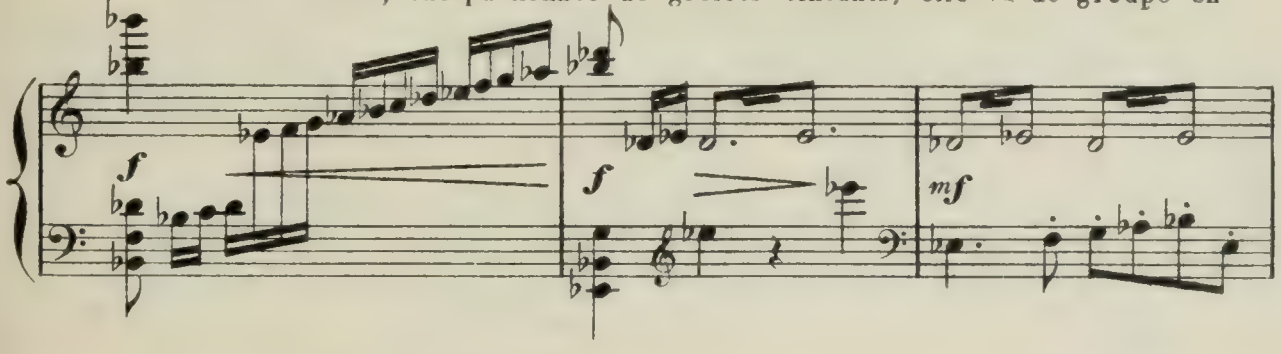
des cavaliers à genoux ... Un Gilles bleu, assis sur le rebord



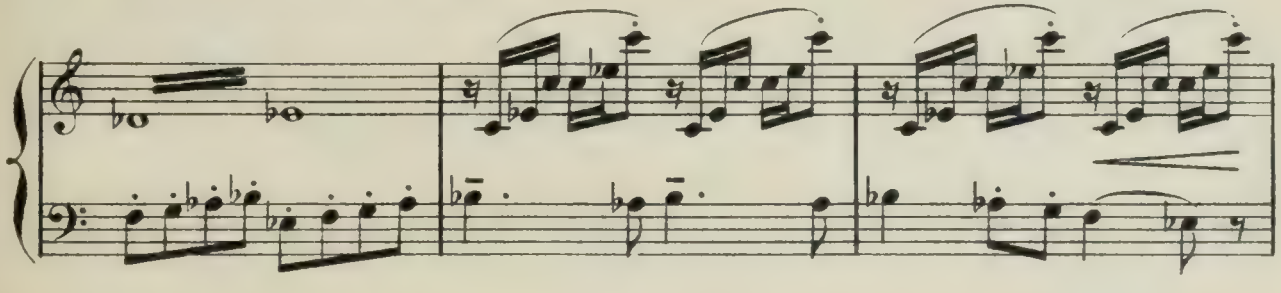
de la galerie, laisse pendre ses jambes, jouant mélancoliquement du chalumeau.

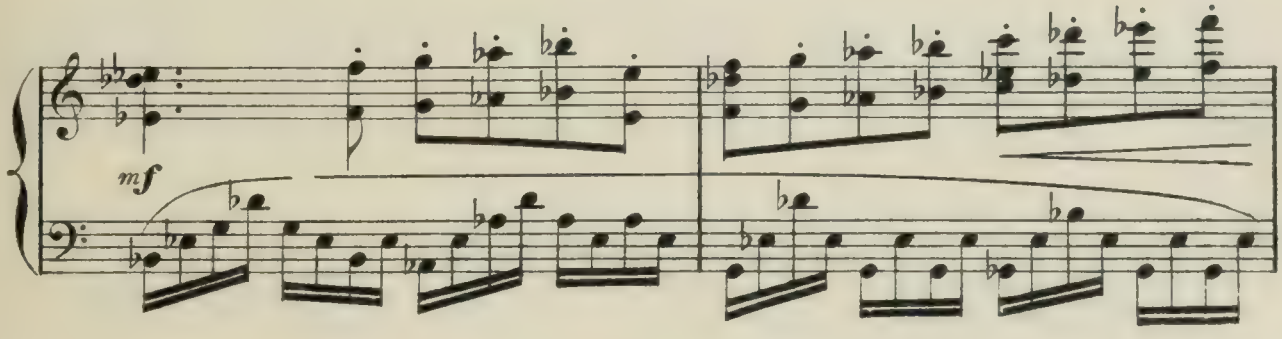


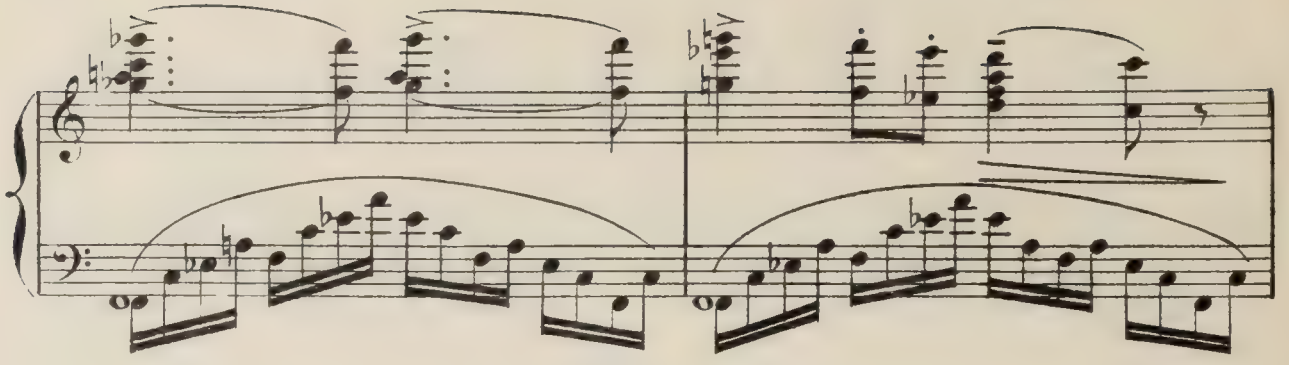
Une Folie accourt, encapuchonnée de grelots tintants, elle va de groupe en

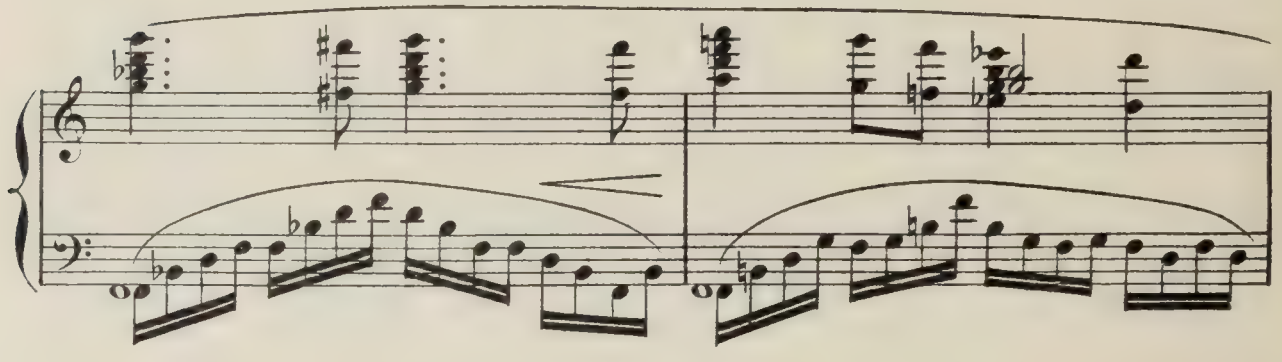


groupe, les anime, les irrite...

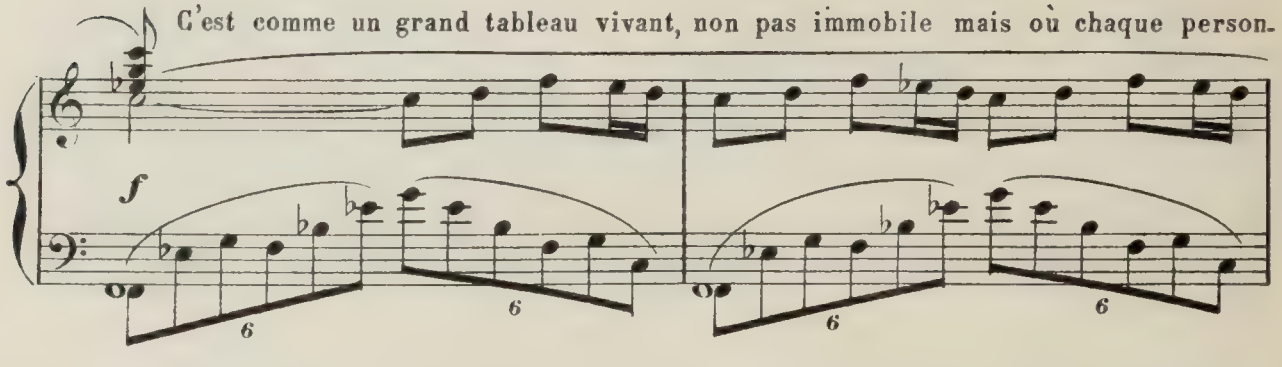




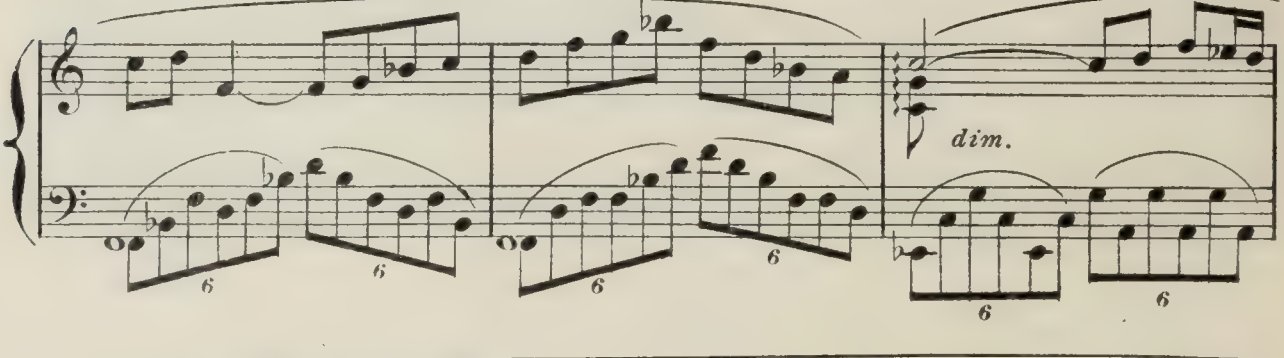


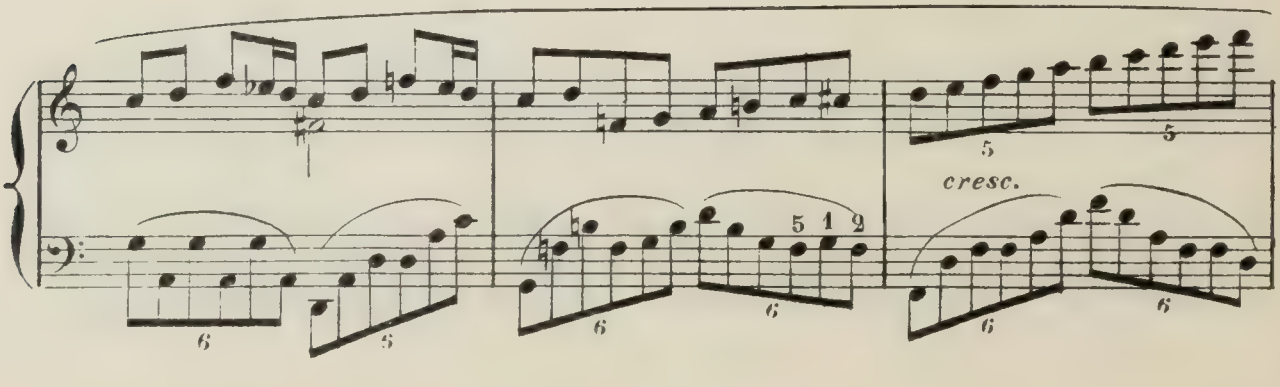


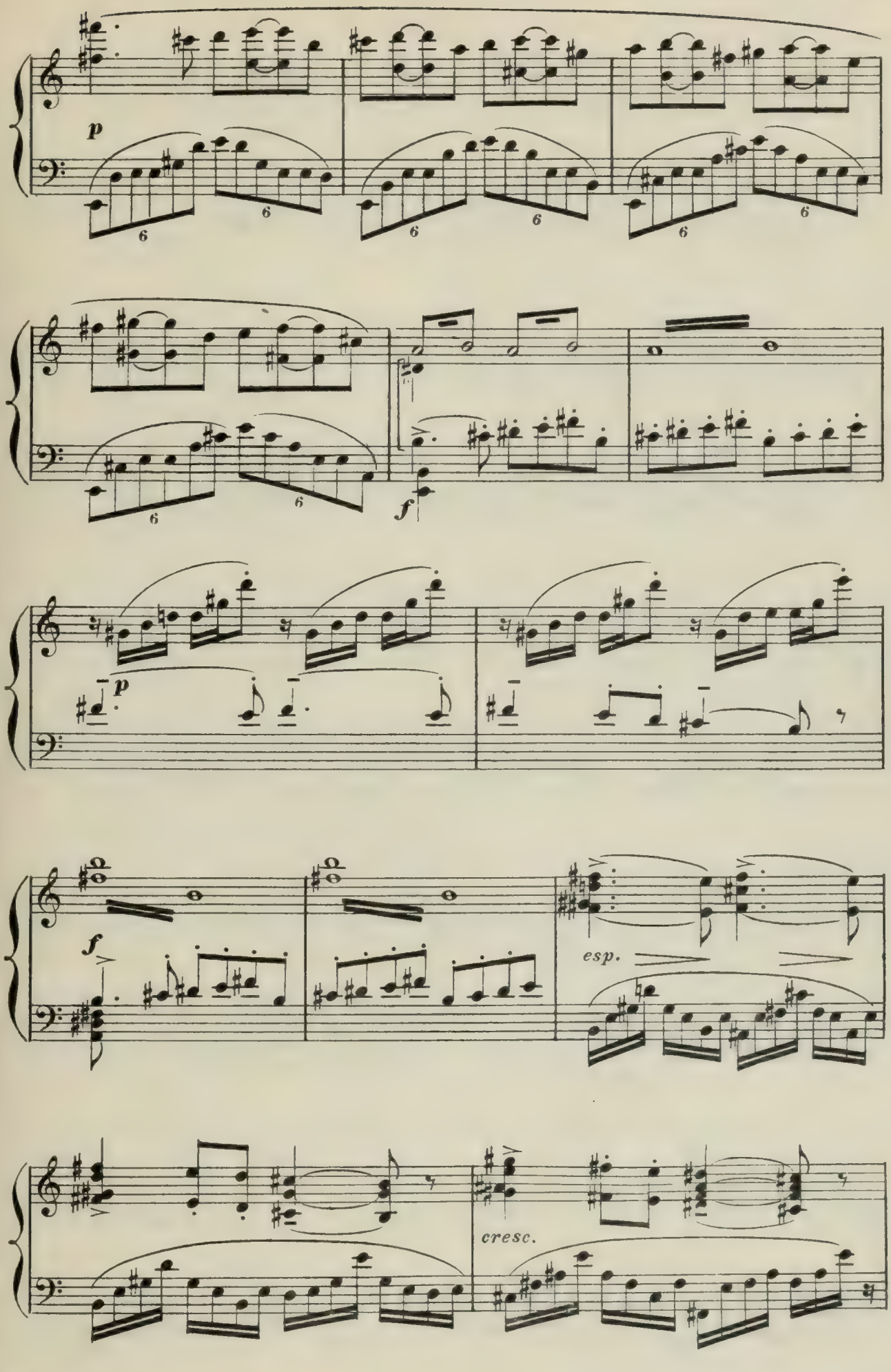
C'est comme un grand tableau vivant, non pas immobile mais où chaque person-

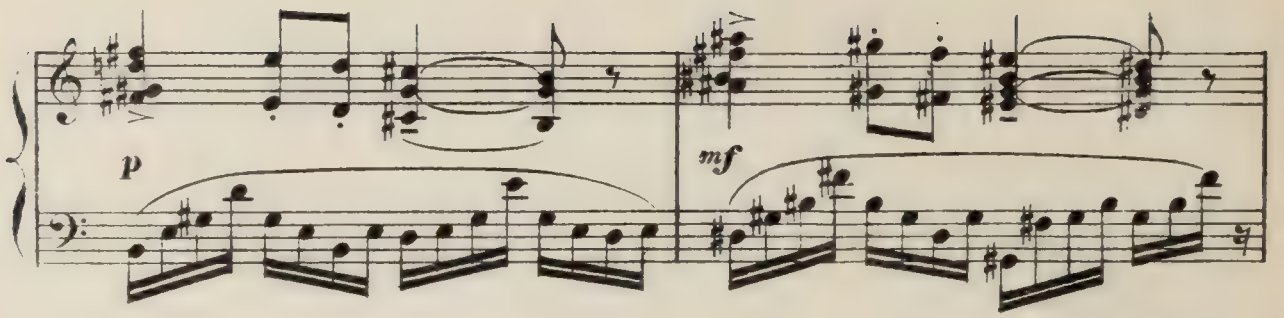


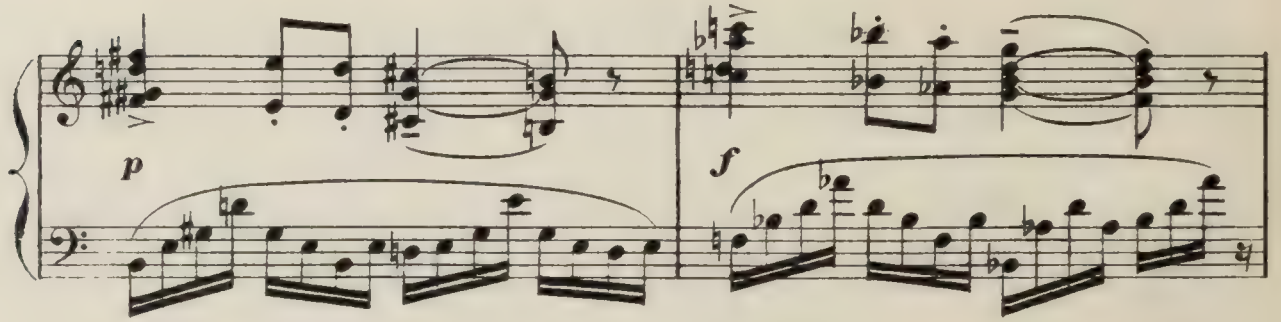
-nage, au contraire, doit se mouvoir selon son costume, signe de son caractère.

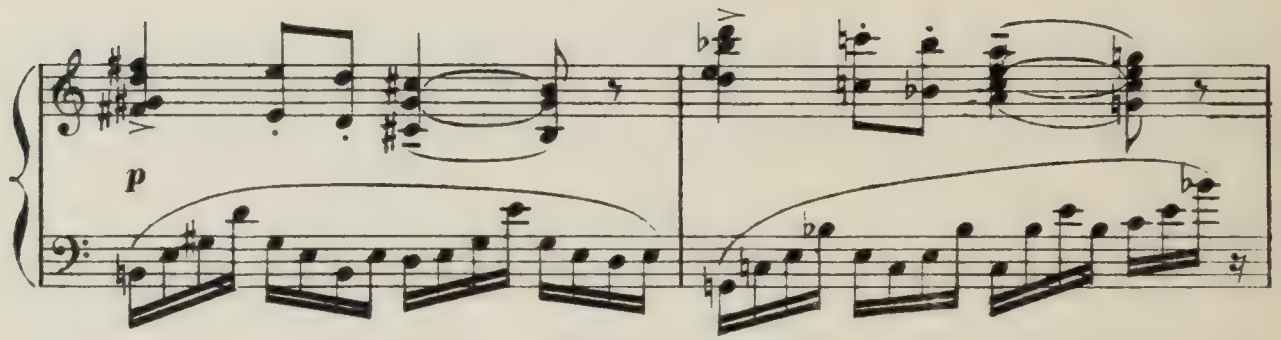




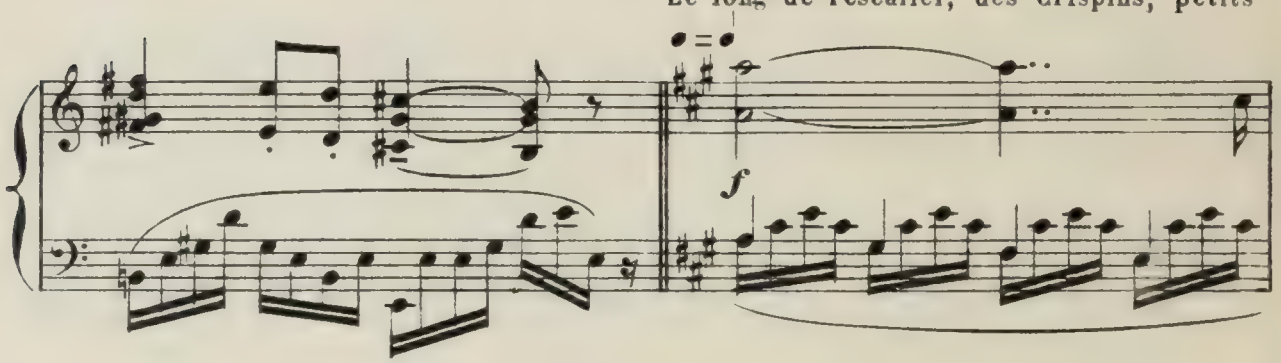

p
6
6
6
6
6
6
f
p
f
esp.
cresc.



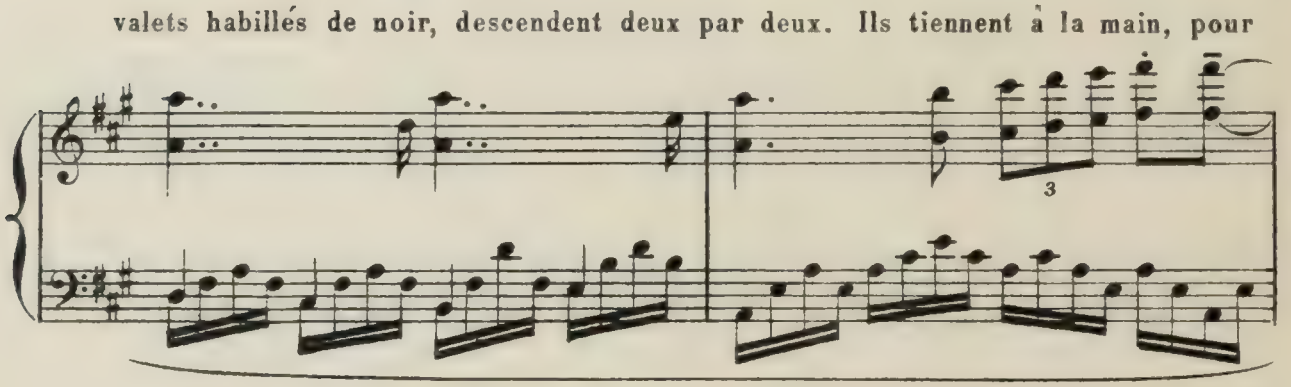




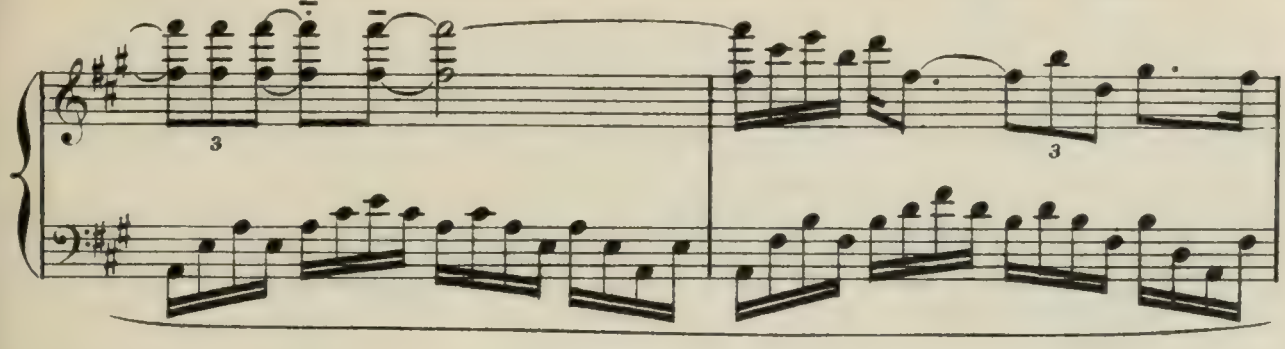
Le long de l'escalier, des Crispins, petits



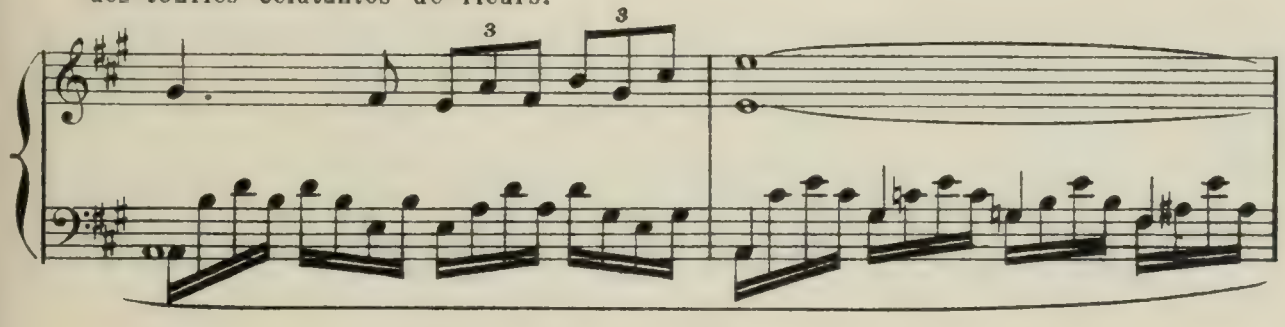
valets habillés de noir, descendent deux par deux. Ils tiennent à la main, pour

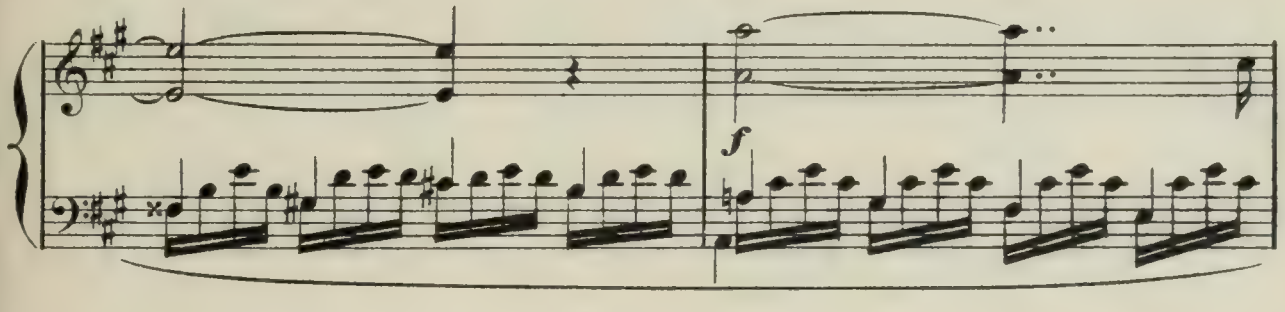


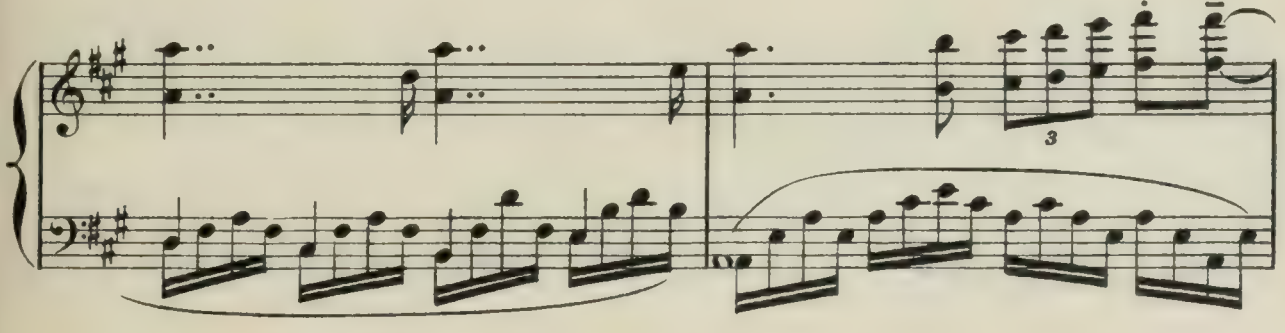
éclairer en plein jour aux arrivants, des torches dorées qui ont pour flammes

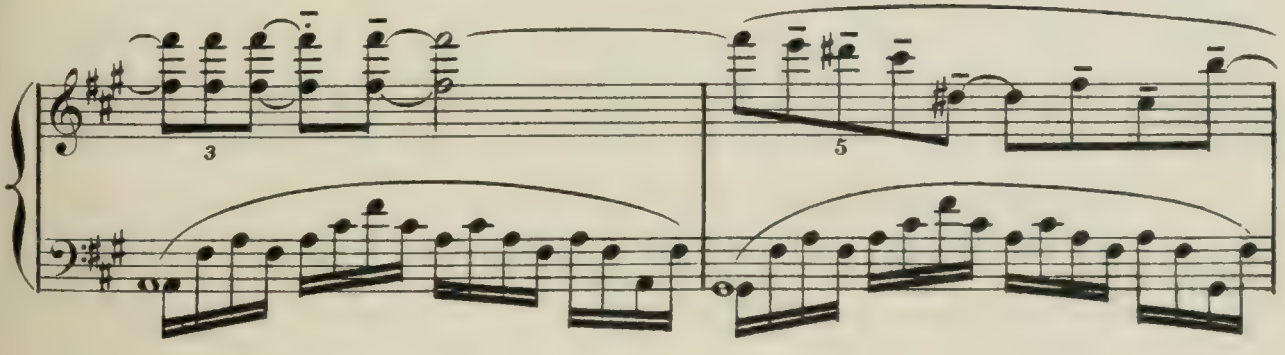


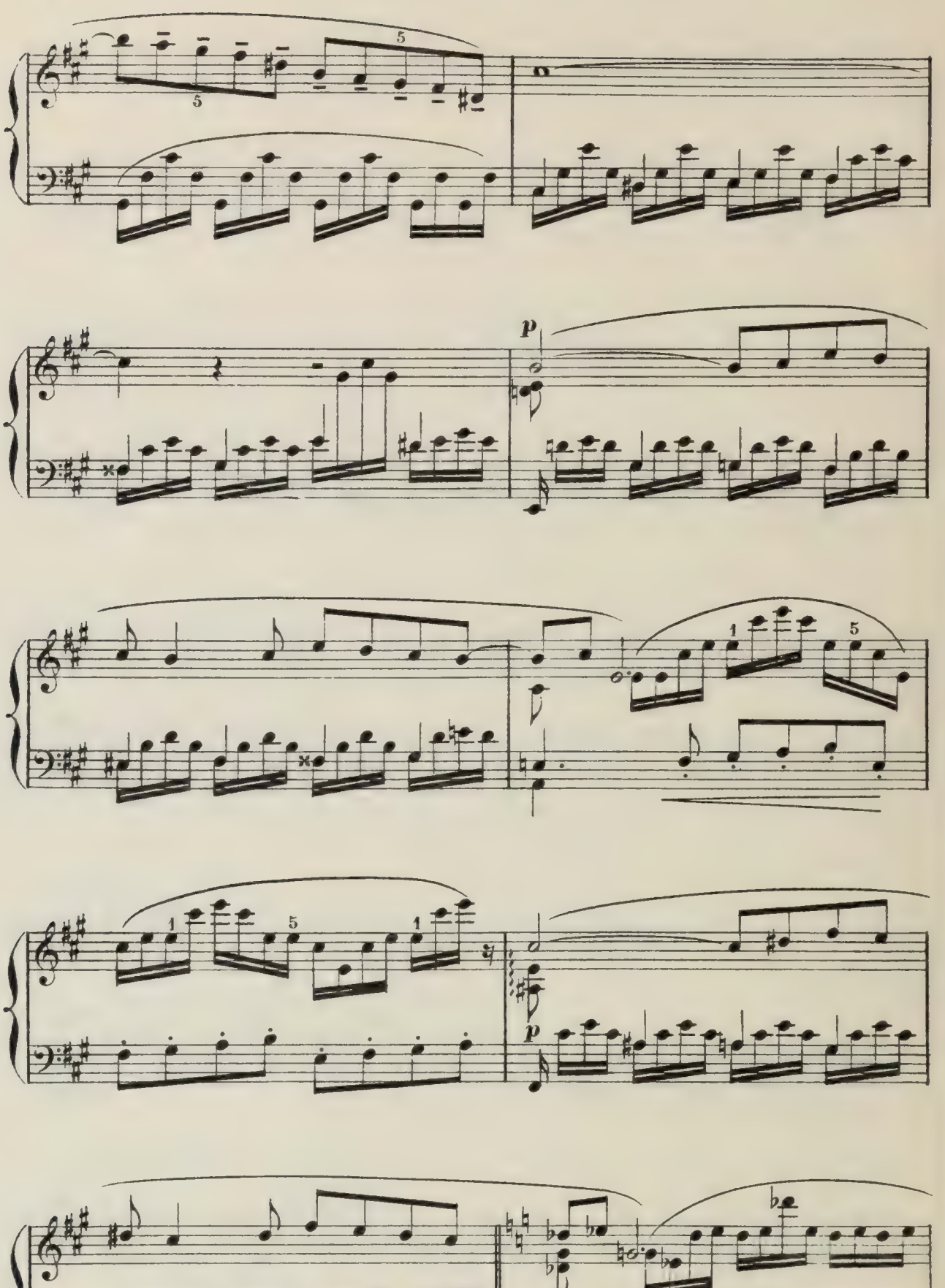
des touffes éclatantes de fleurs.

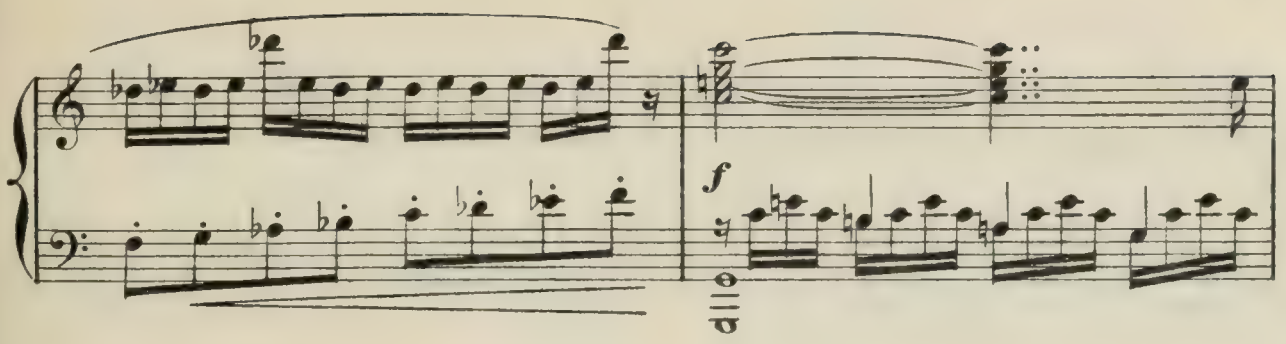


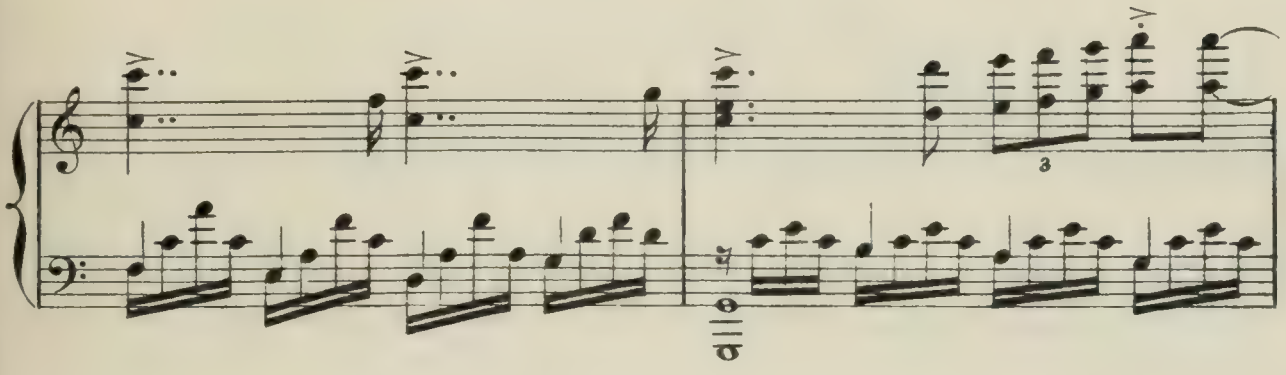


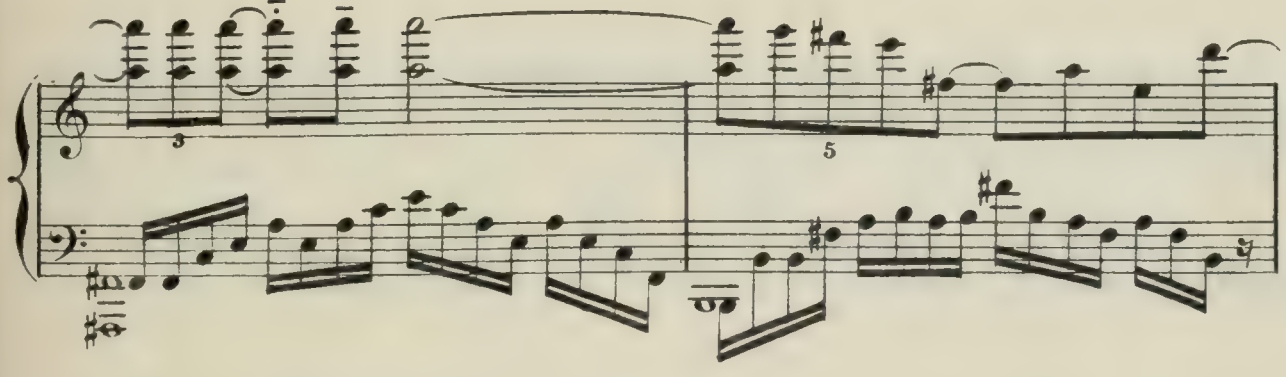


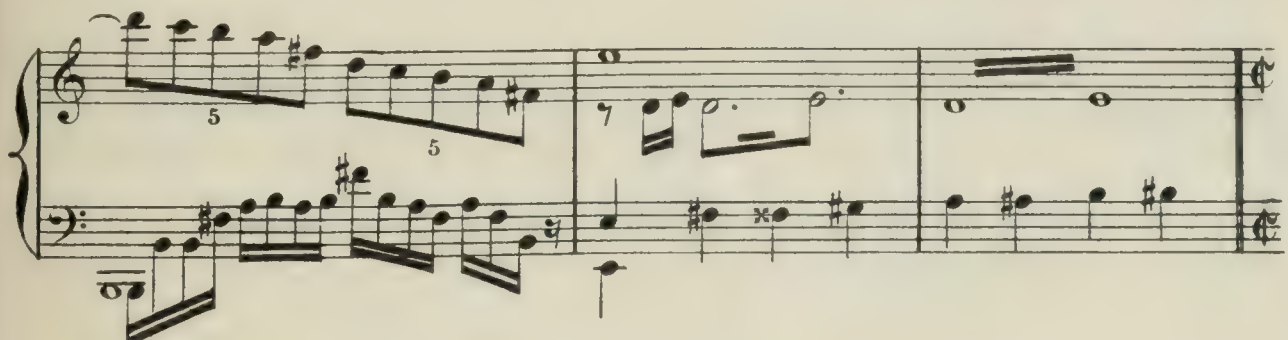



5
5
p
1
5
1
5
1
p



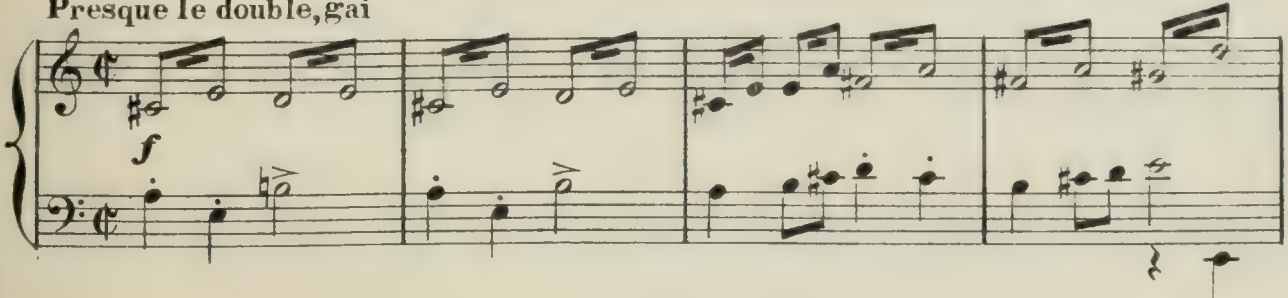




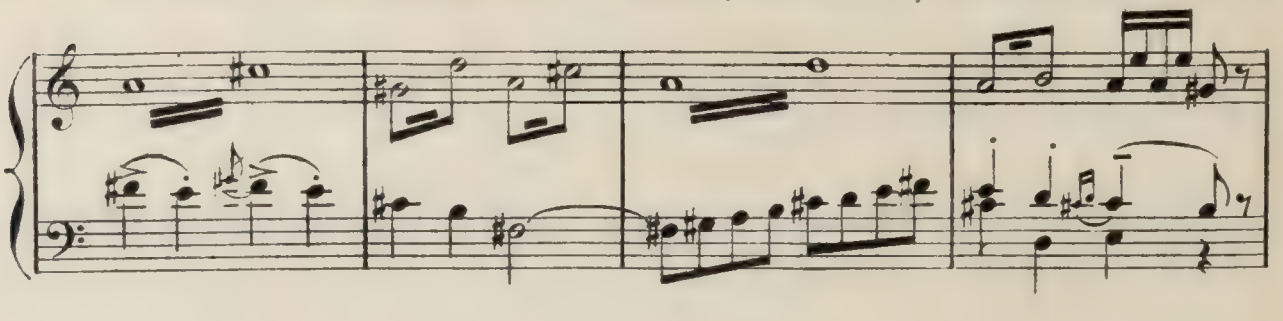


On voit entrer des Tartaglias, des Mezzetins ventrus comme

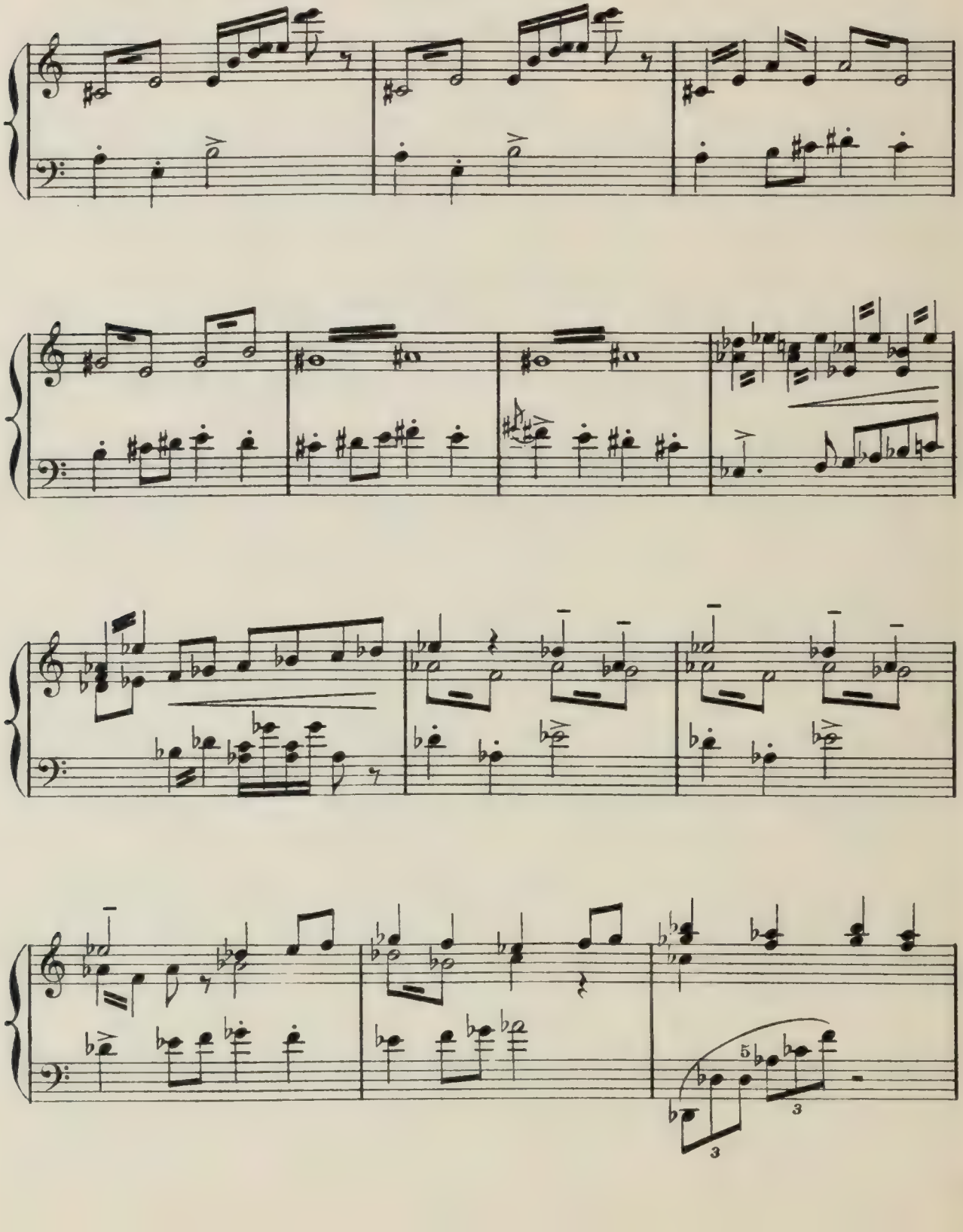
Presque le double, gai

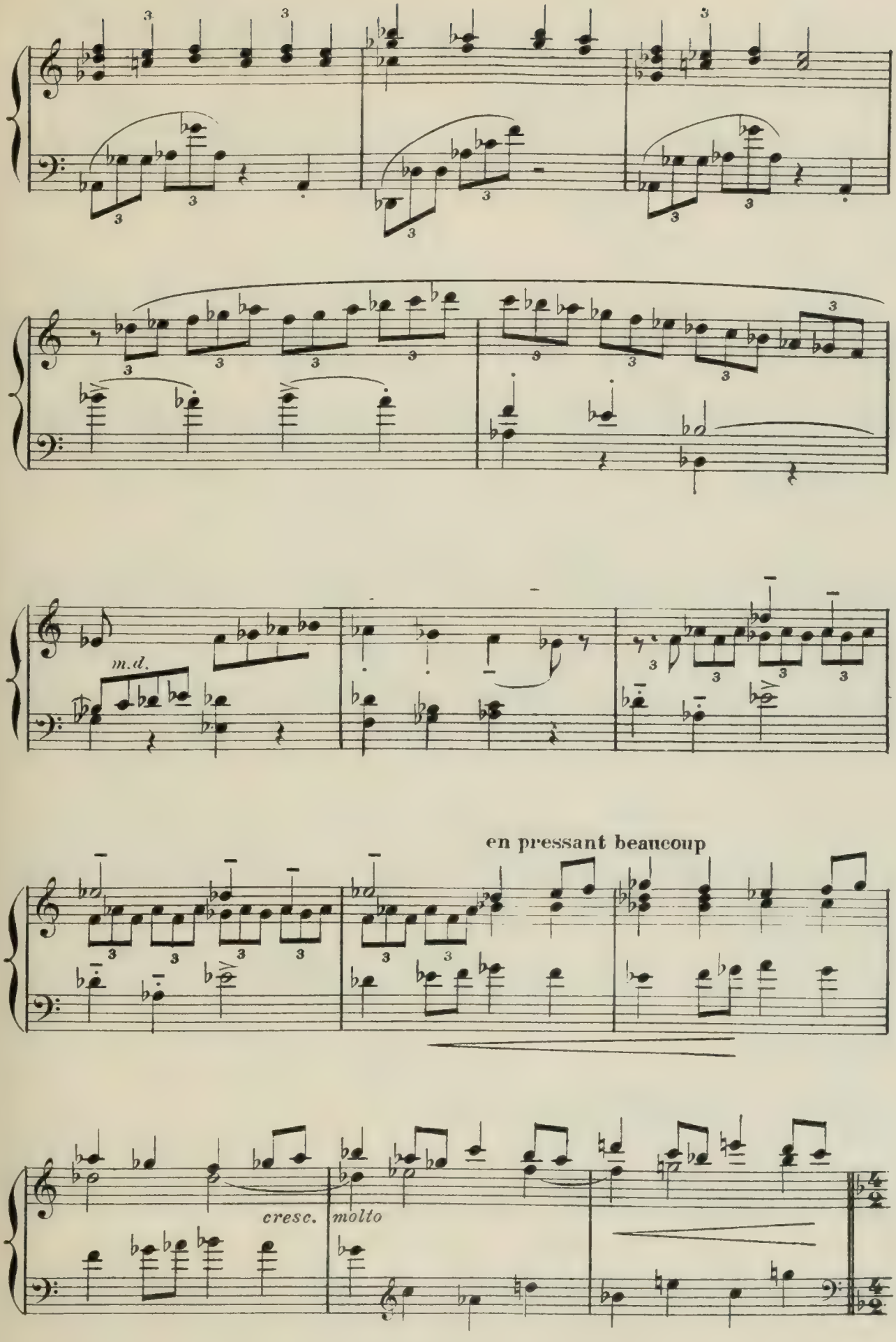


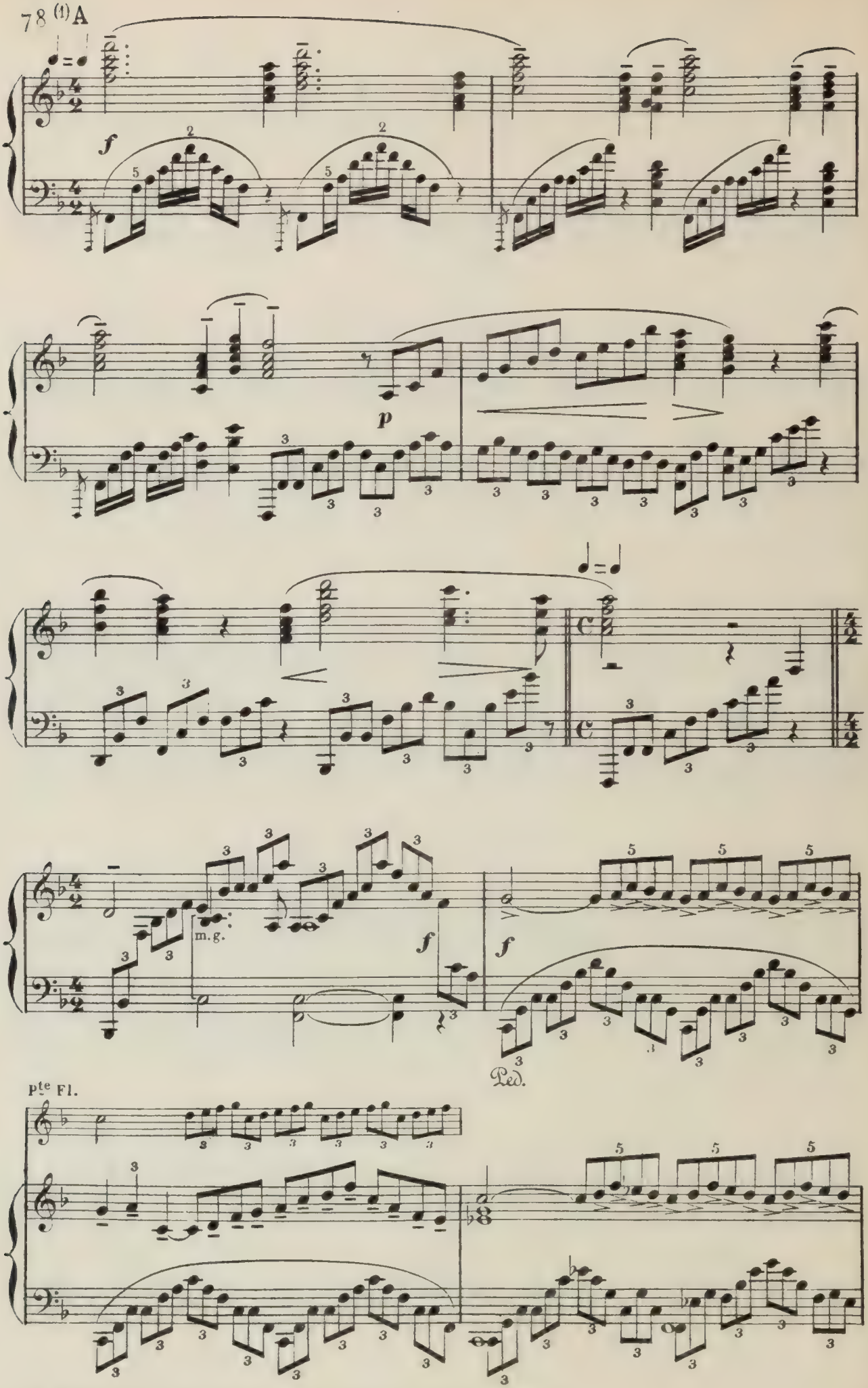
des Silènes, des Trivelins, des Diamantines, des Orazios, des Carolines bleues et



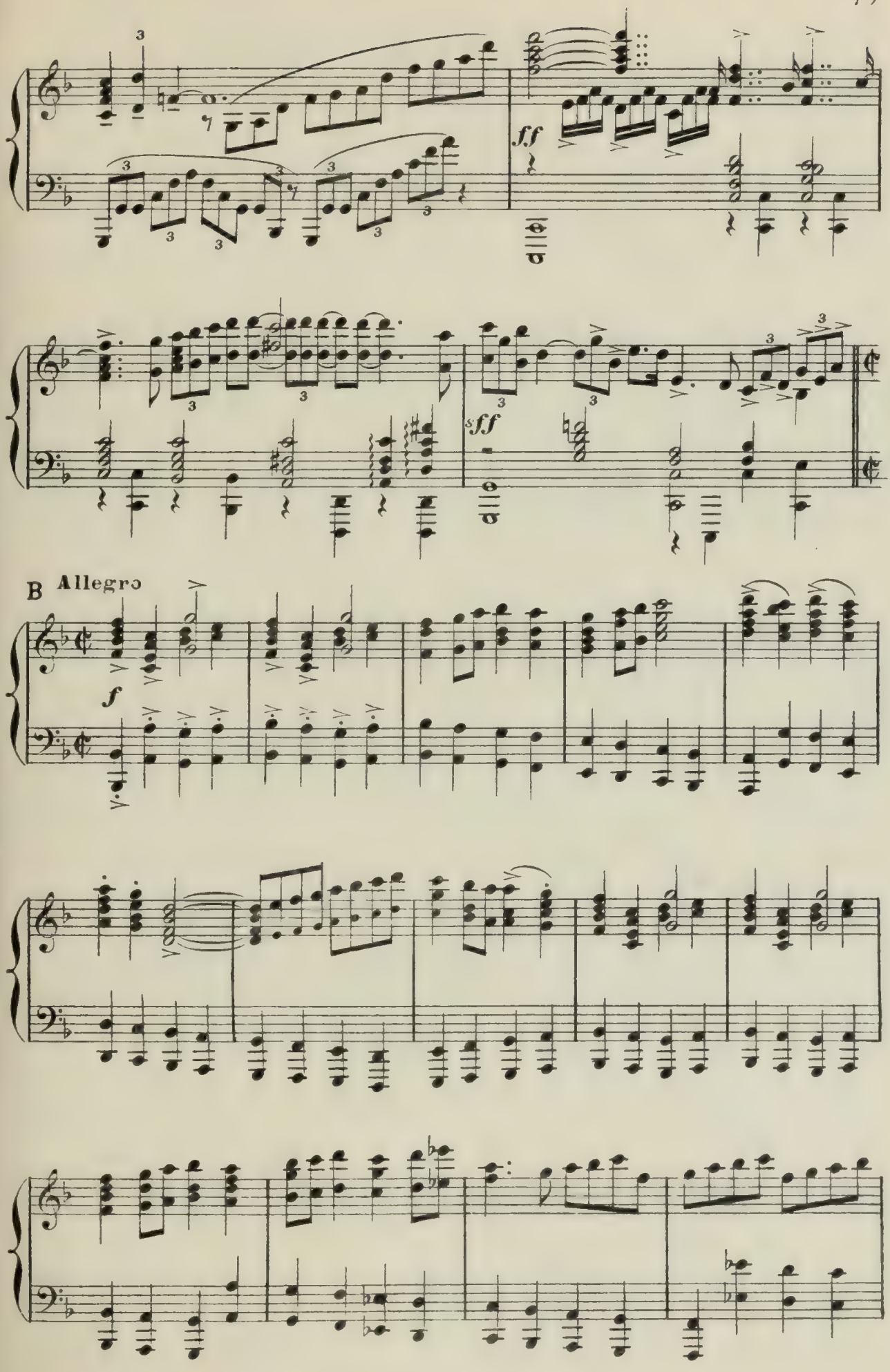
vertes. Un amour joue du tambour de basque.

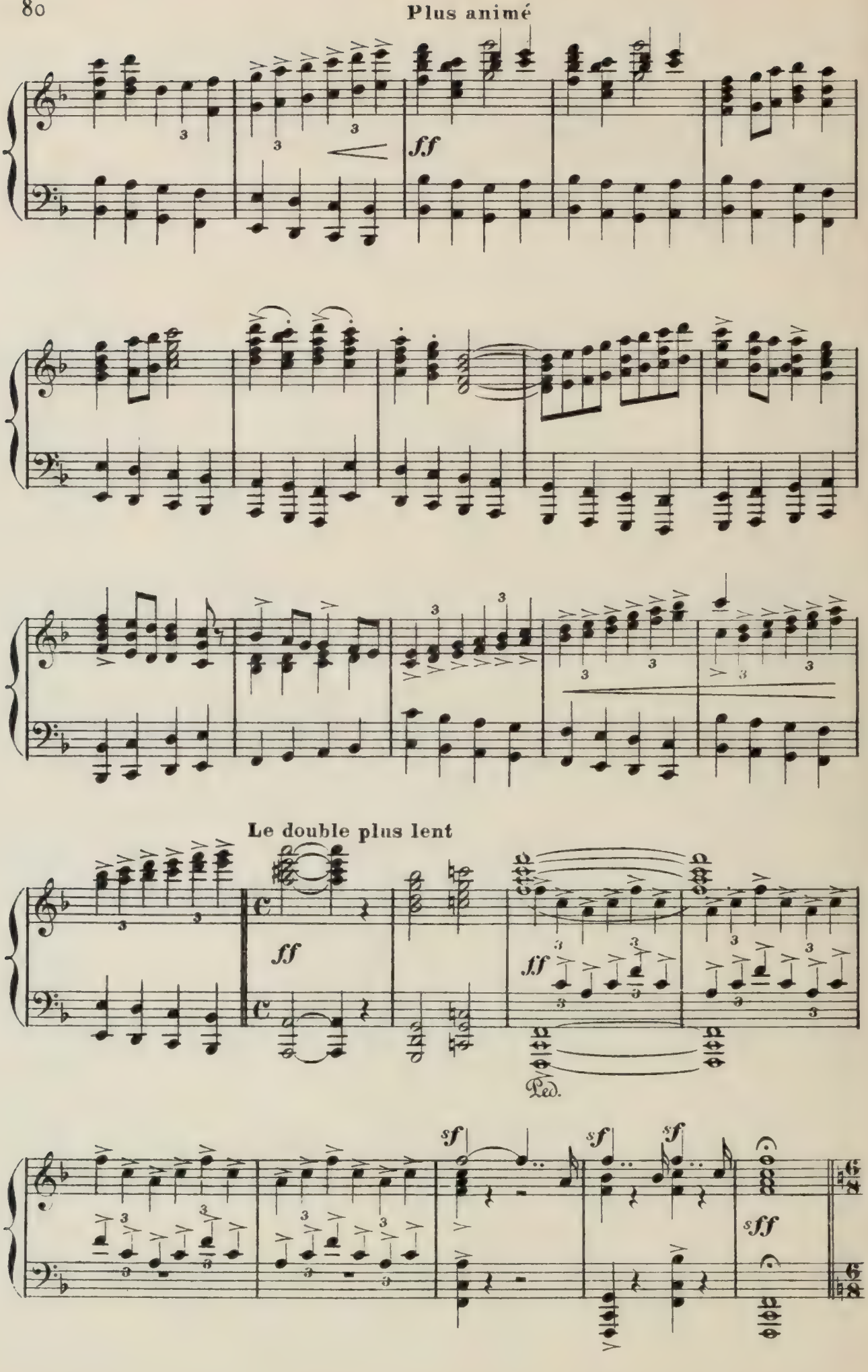



m.d.
en pressant beaucoup
cresc.
molto



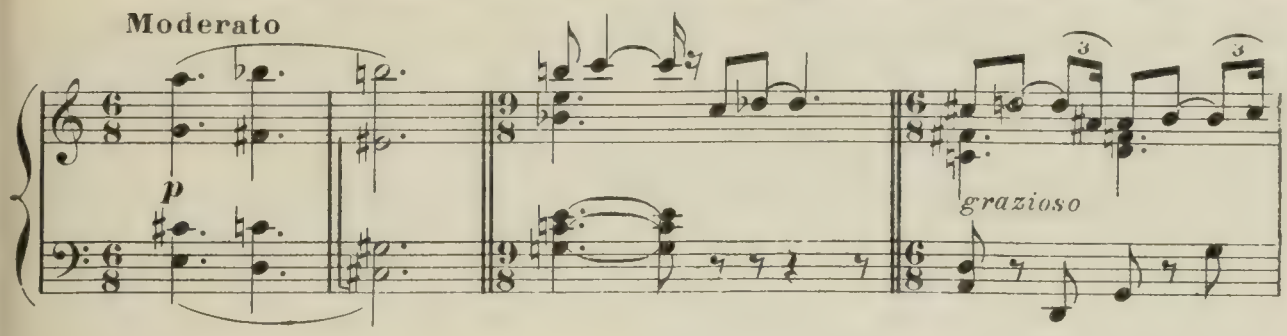
(1) A l'Opéra on passe de la lettre A à la lettre B page 79.


ff
sff
B Allegro
f

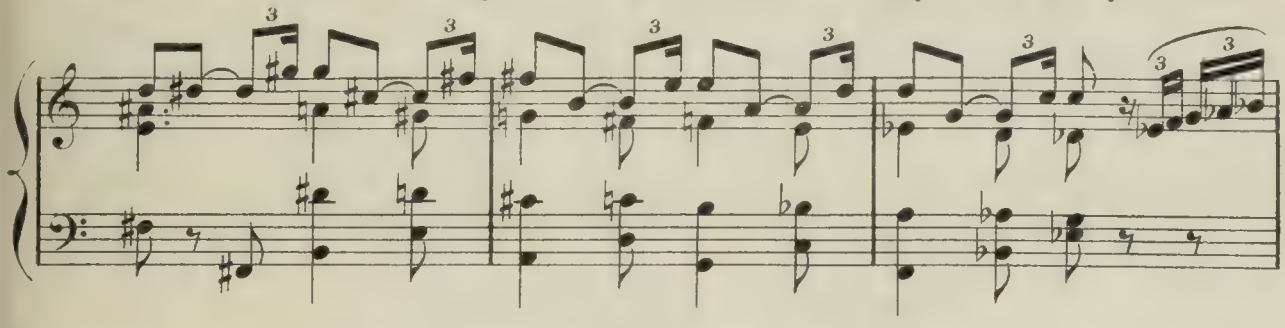

Plus animé
ff
Le double plus lent
ff
ff
Ped.
sf
sf
sf
sff

SCÈNE I.

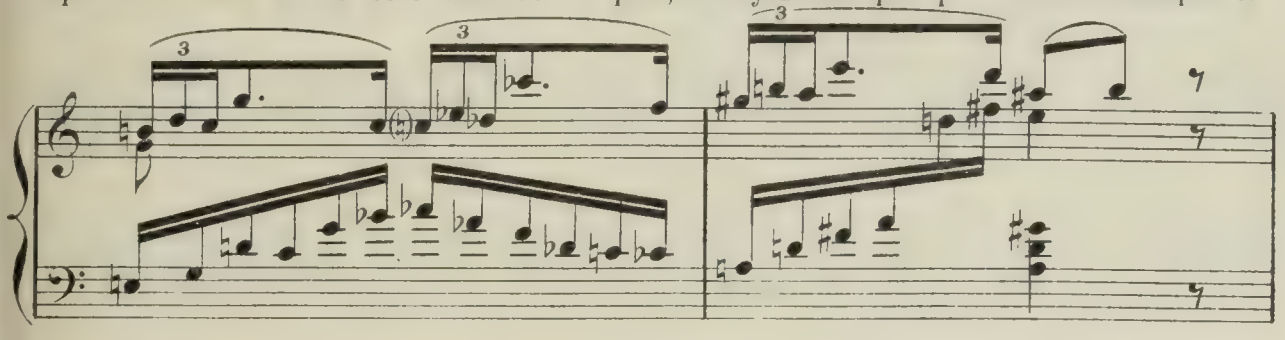
La Duchesse THÉRÈSE, finement minaudière, repousse de l'éventail bien rythmé les



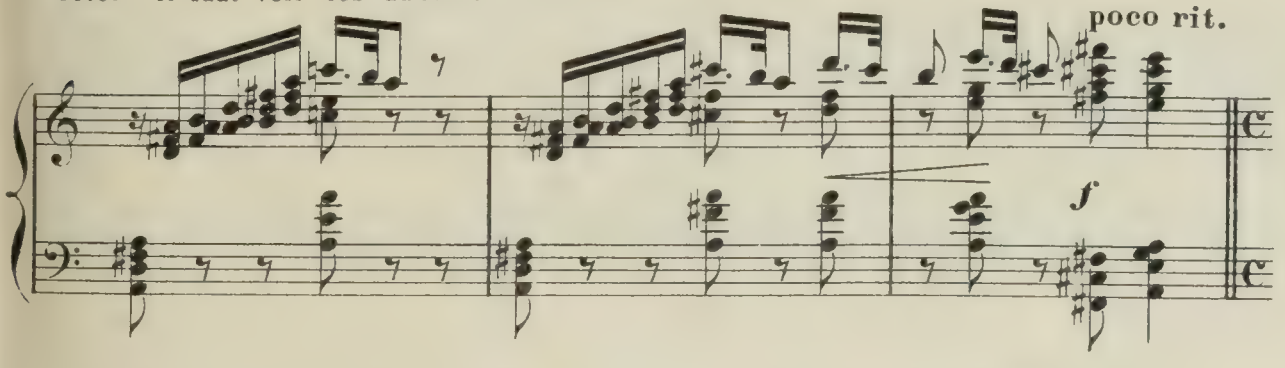
madrigaux des romances et des guitares. "Mais non! mais non! je ne me sens jolie autant



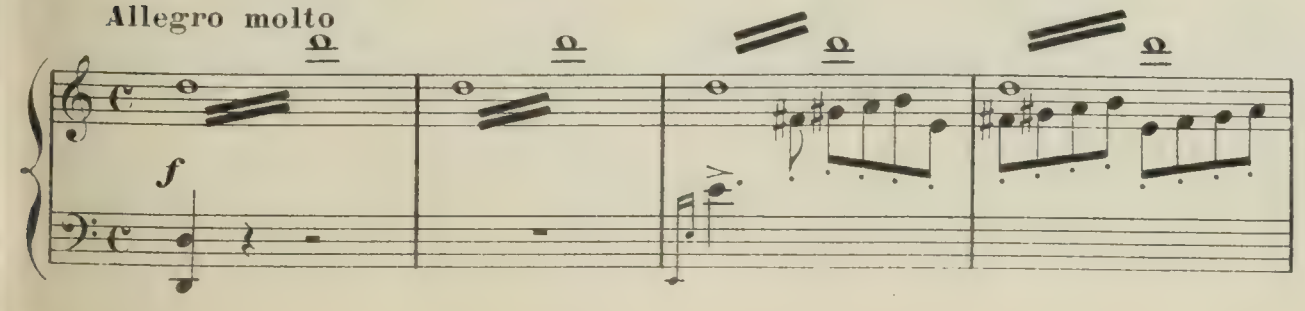
que vous voulez me le faire accroire! Et puis, ne voyez-vous pas que vous interrompez la



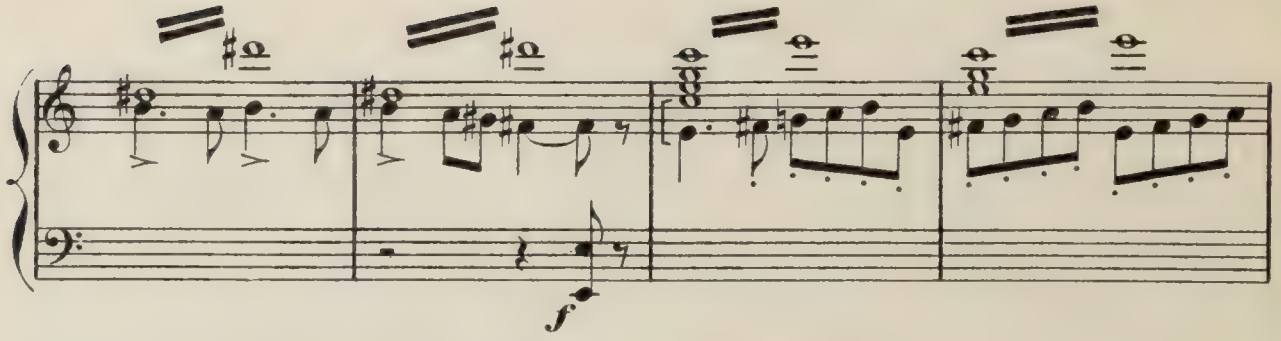
fête? Il faut voir les danses."



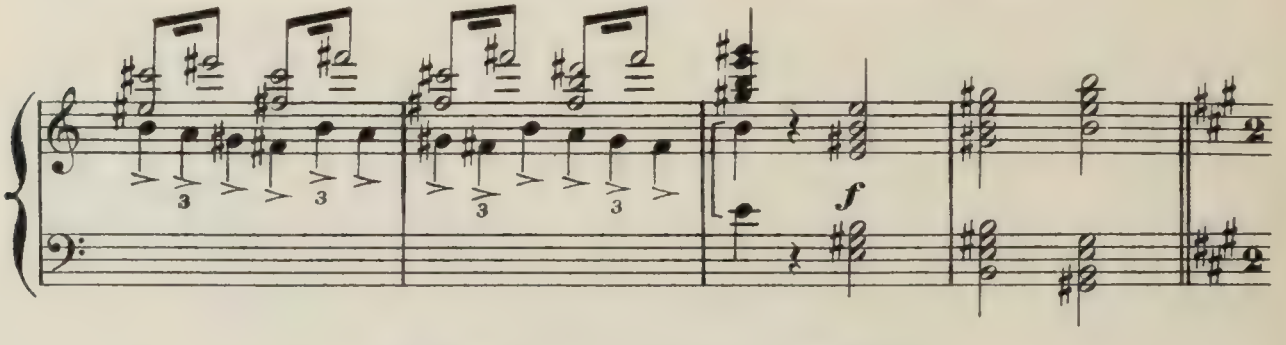
Elle donne un ordre à la Folie. La Folie agite sa marotte.



Des ménétriers, vêtus de satin jaune brodé

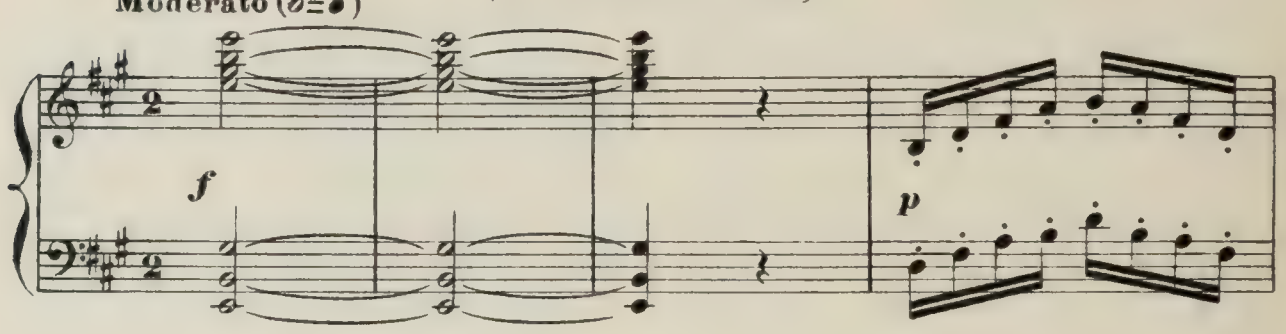


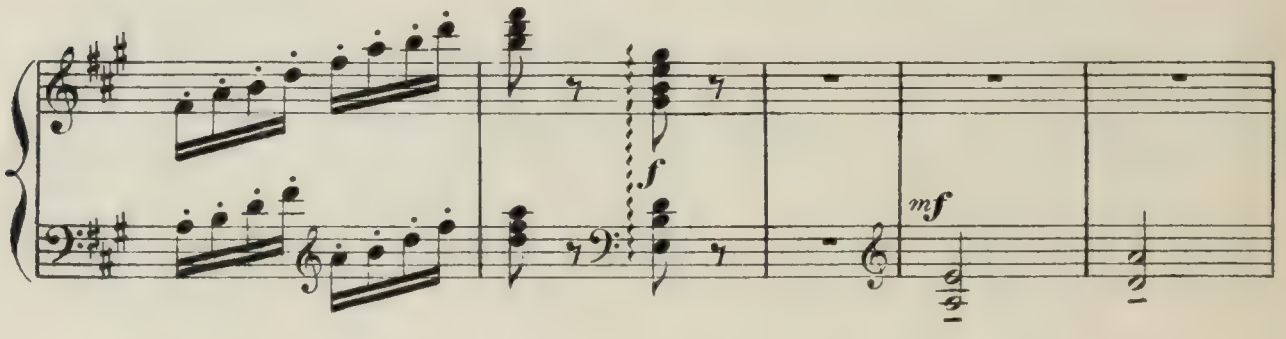
de fleurs roses et couronnés de giroflées, s'avancent et commencent à jouer.



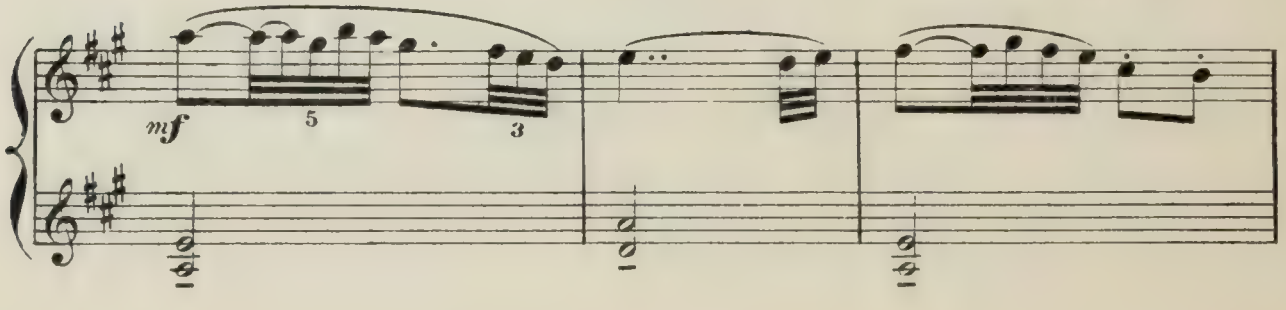
INTERMÈDE DE GILLES ET ARLEQUINE
(avec l'Amour et l'Abbé)

Moderato (𝅗𝅥 = 𝅗𝅥)





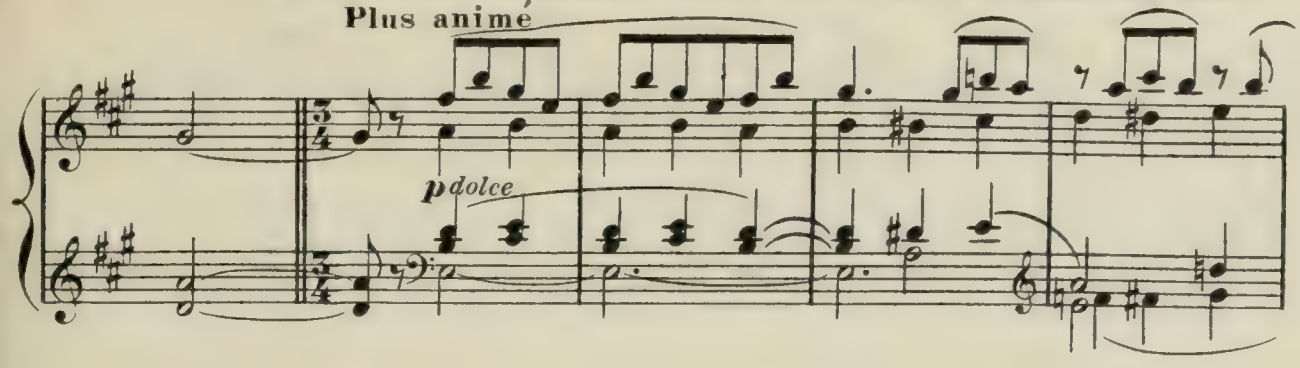
Gilles entre. Arlequine est amoureuse de lui,



elle le suit, le câline, lui montre comme elle a la bouche rose et la jambe bien faite.

Plus animé

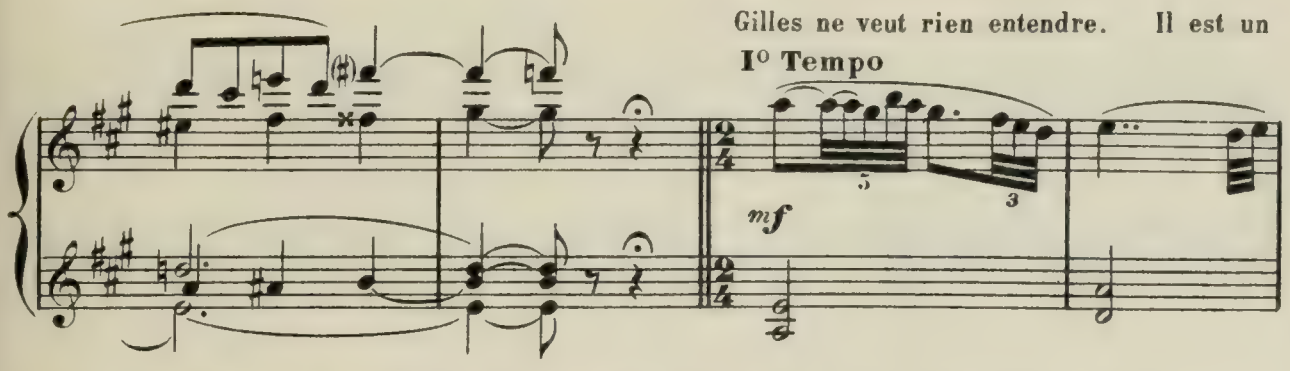
p dolce



Gilles ne veut rien entendre. Il est un

I° Tempo

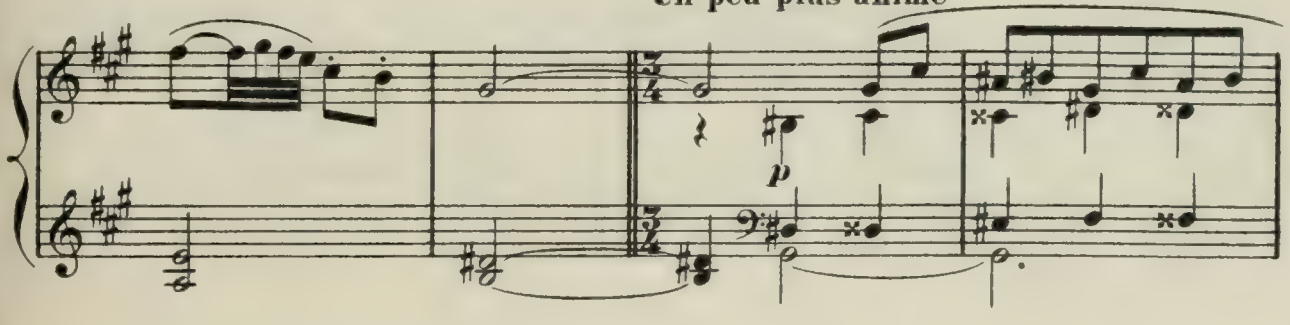
mf



petit innocent, il veut demeurer tel. Toute une petite scène gracieuse et comique se

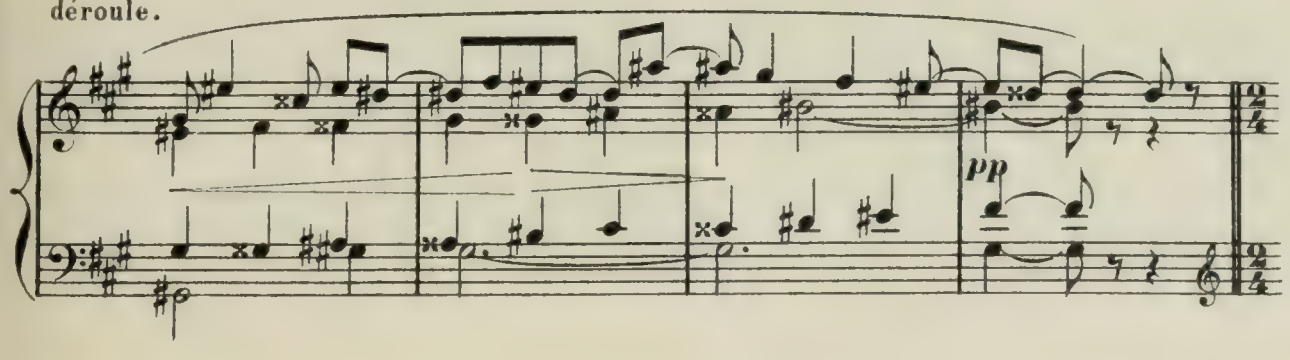
Un peu plus animé

p



déroule.

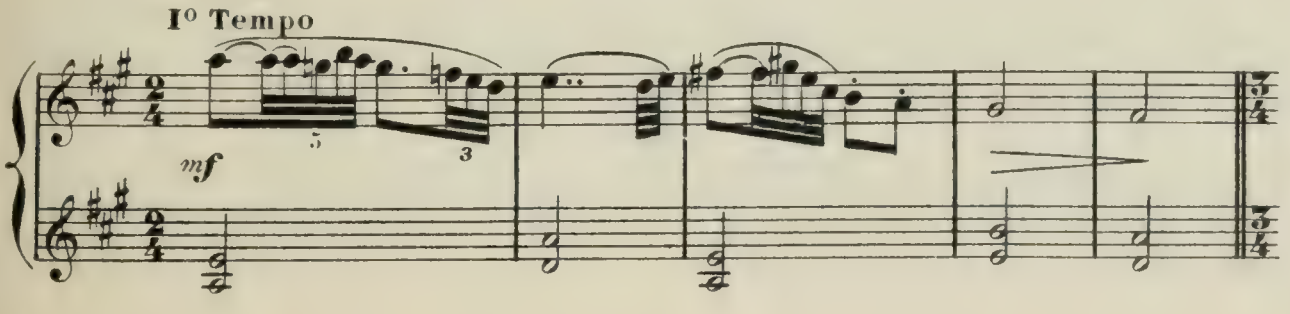
pp



GILLES.

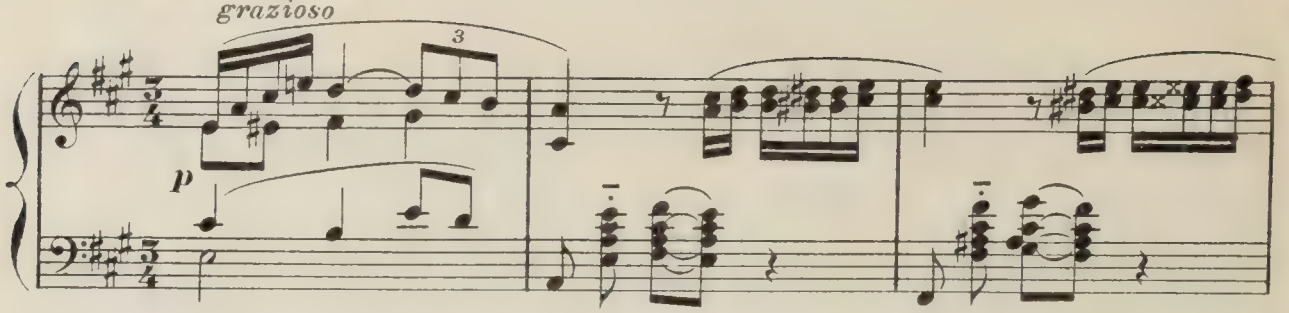
I° Tempo

mf

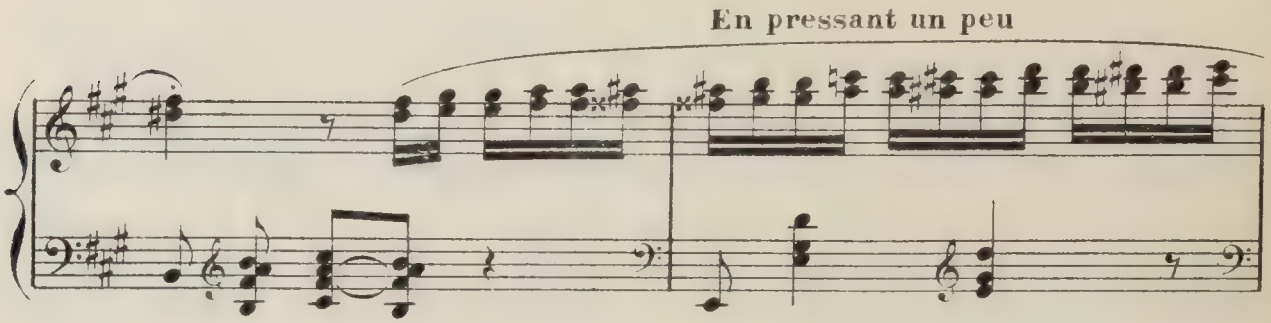


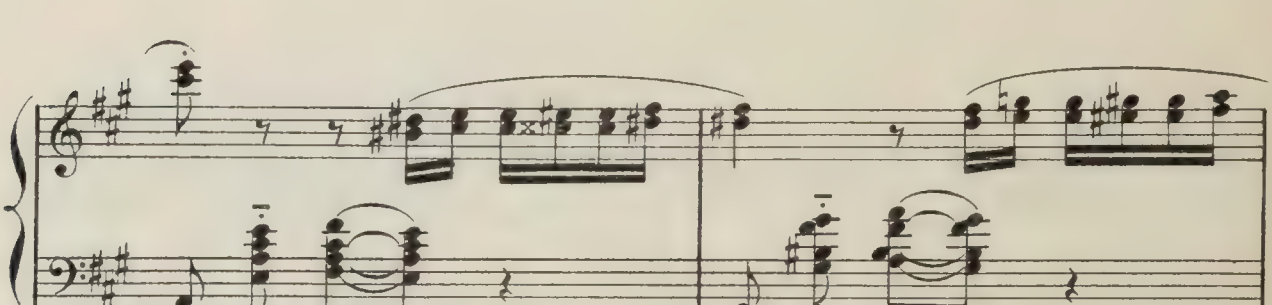
Même mouv!

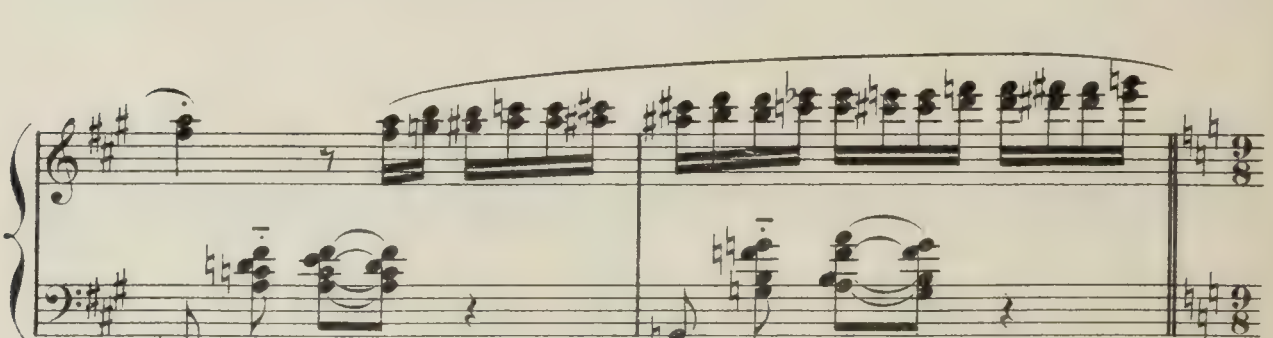
grazioso



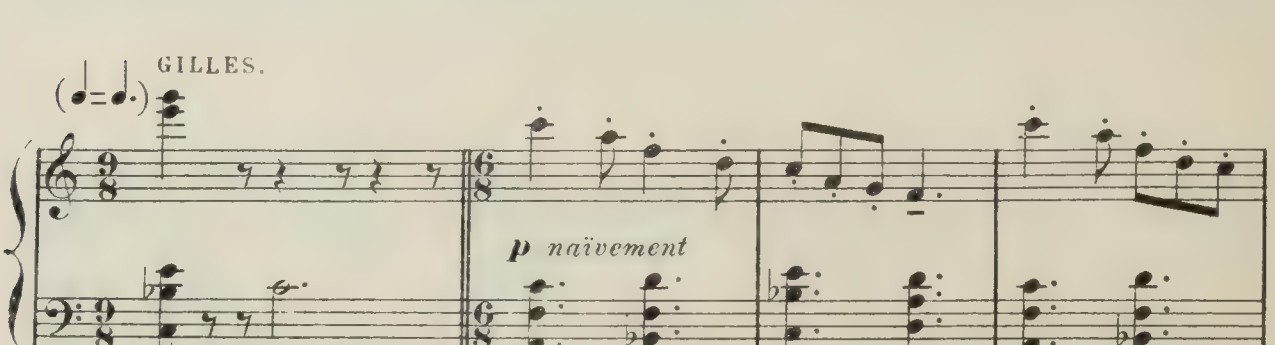
En pressant un peu

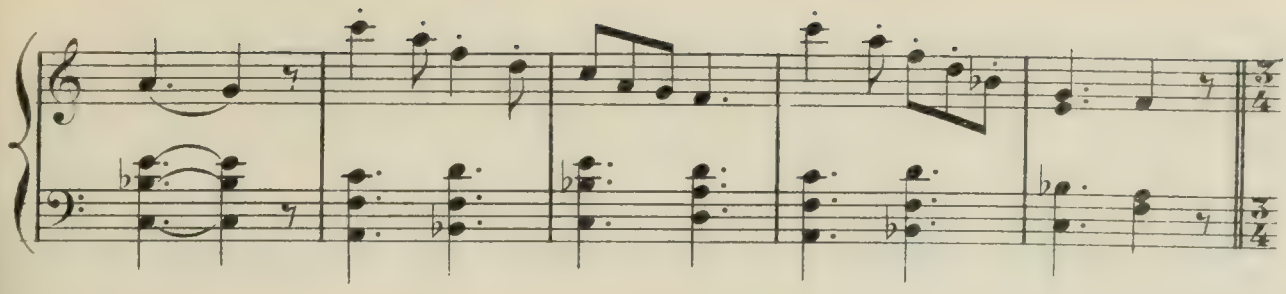






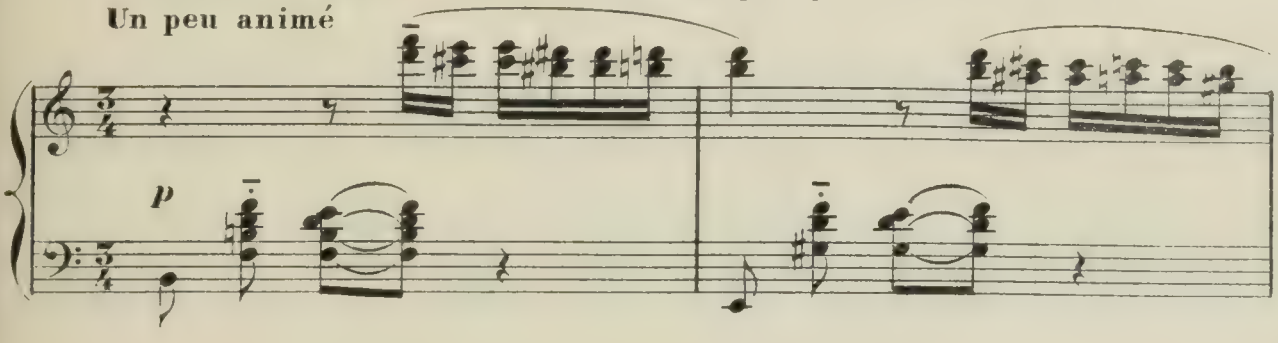
GILLES.

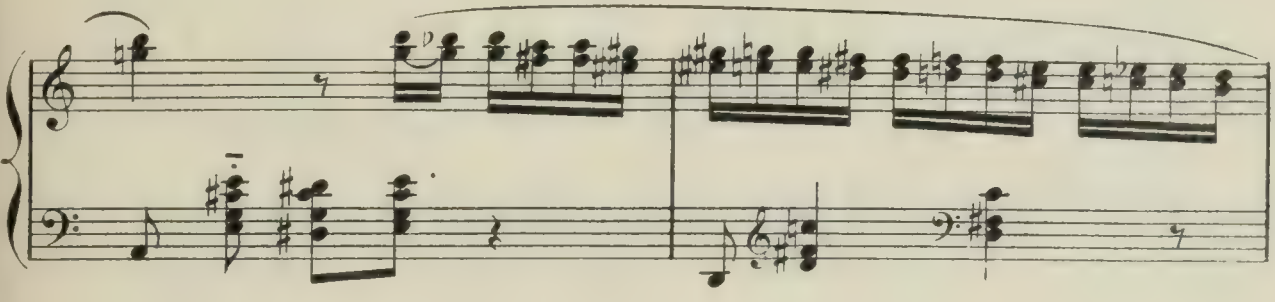




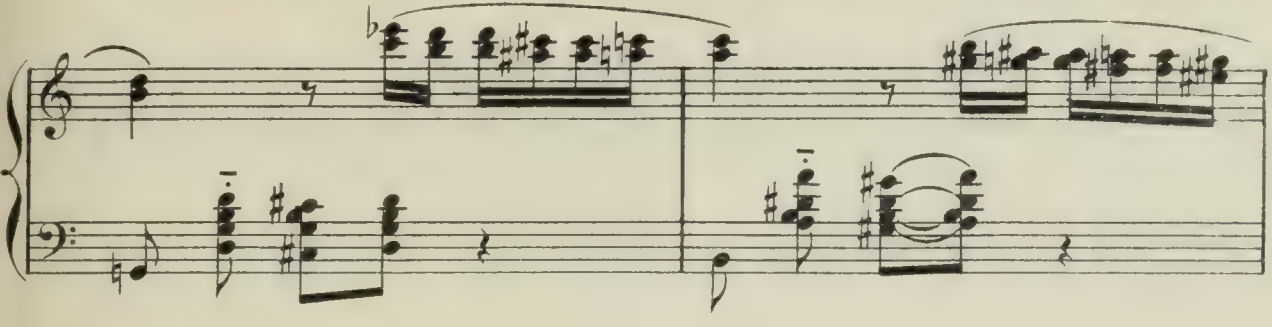
Arlequine se fâche. "Si tu ne m'embrasses pas, je te battrai!"

Un peu animé

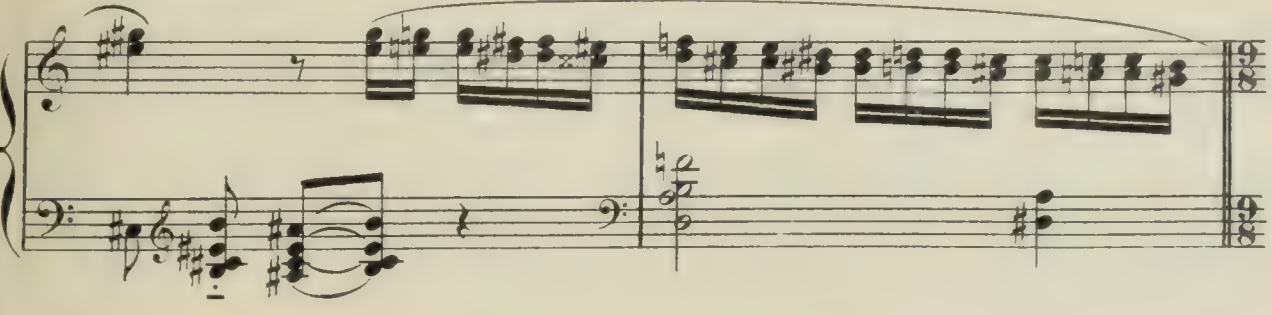




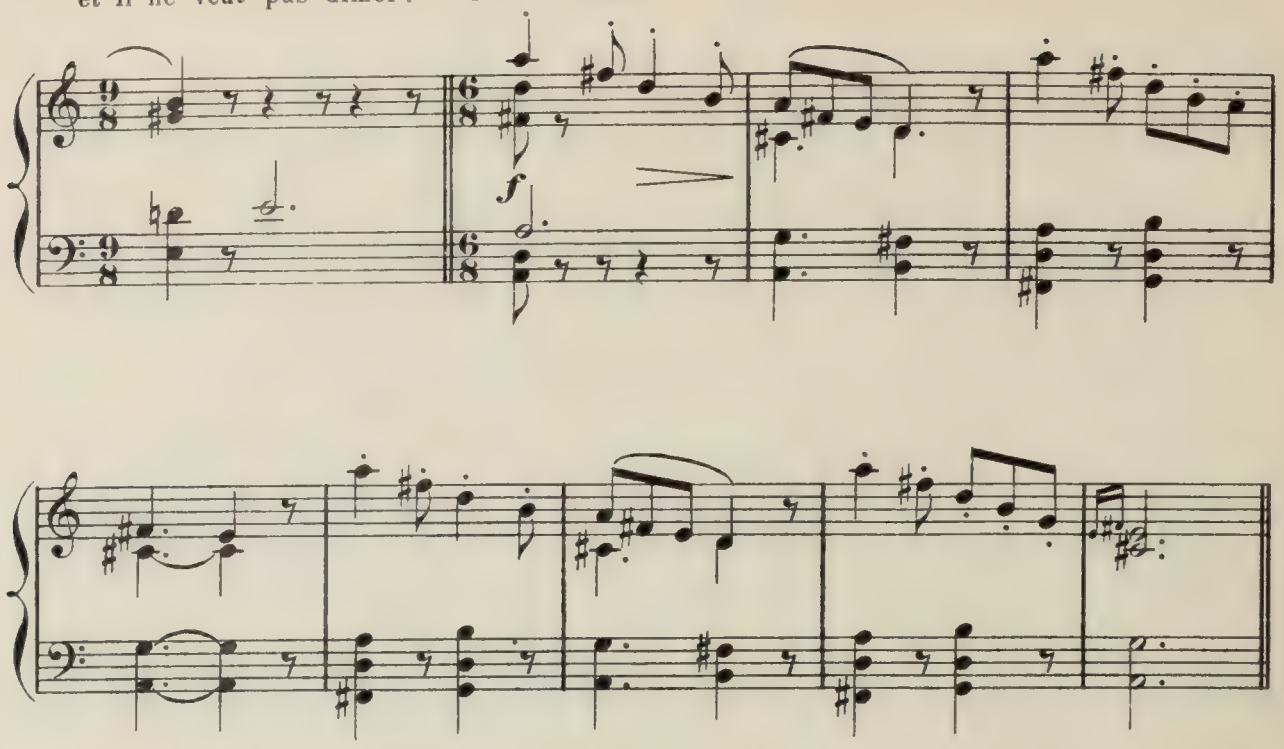
Il a peur, parce qu'elle a levé la batte... il va se décider à lui donner un baiser...



mais au moment où il avance les lèvres, il se sent pris d'un tremblement de peur—

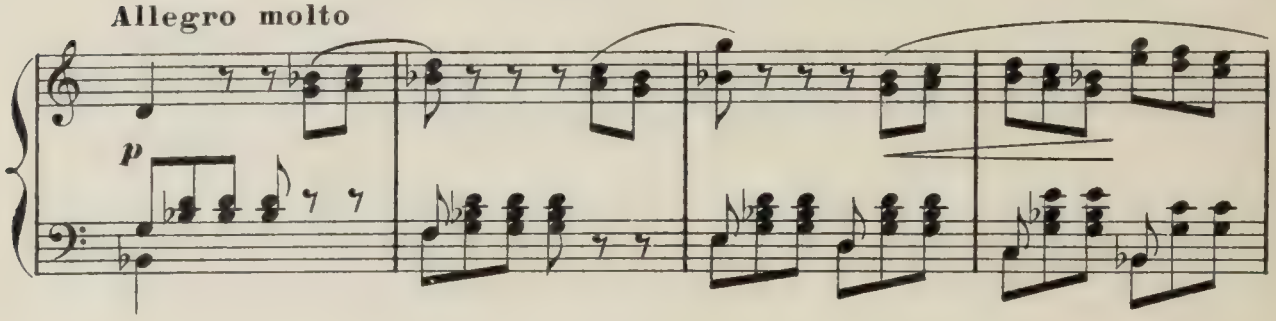


et il ne veut pas aimer! Non! Non!

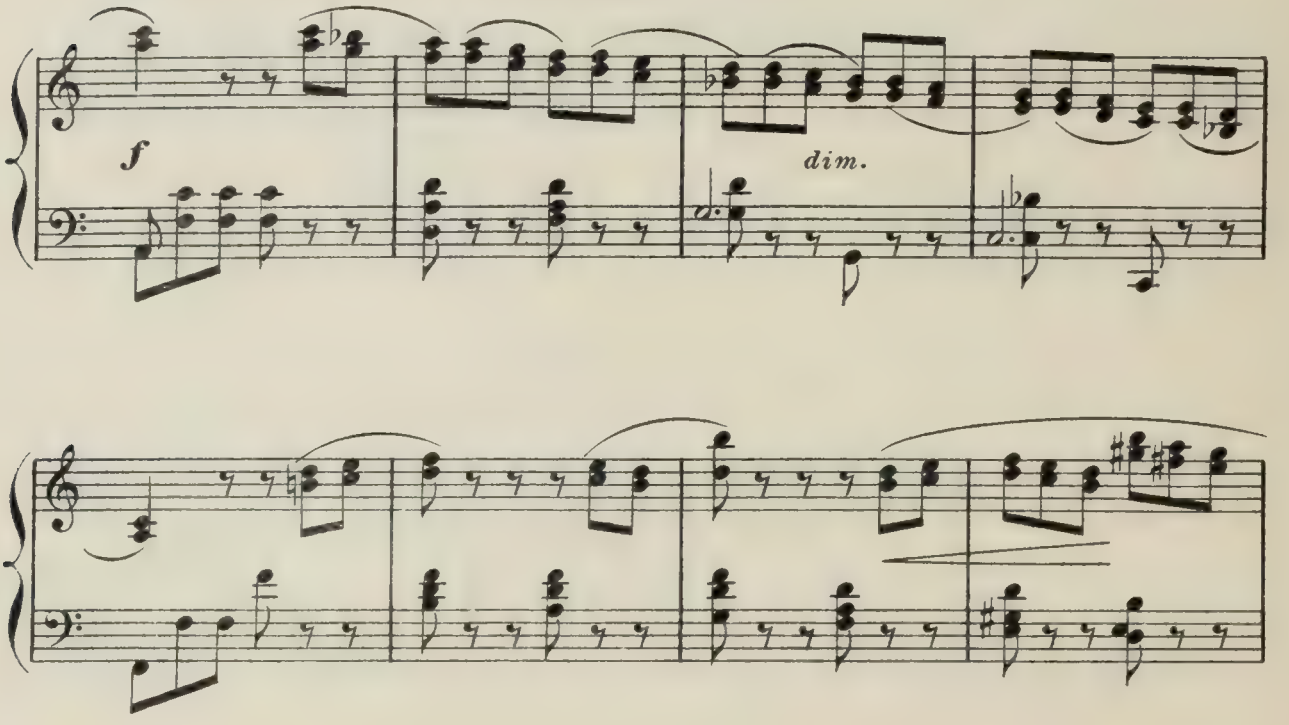


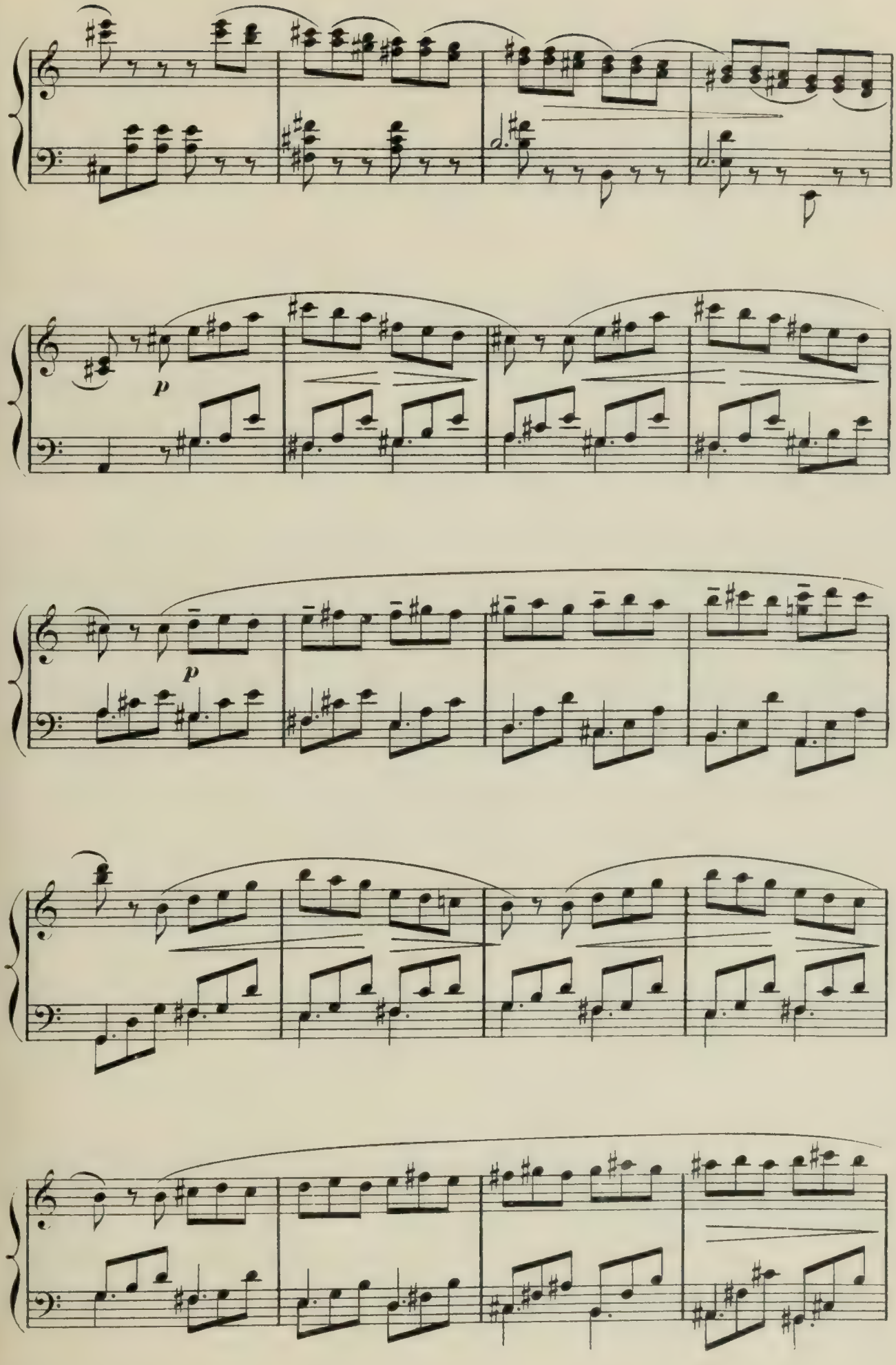
Arlequine, la batte haute, le poursuit pour le rouer de coups — Il veut lui échapper.

Allegro molto



Elle lui court après — Scène dansée.

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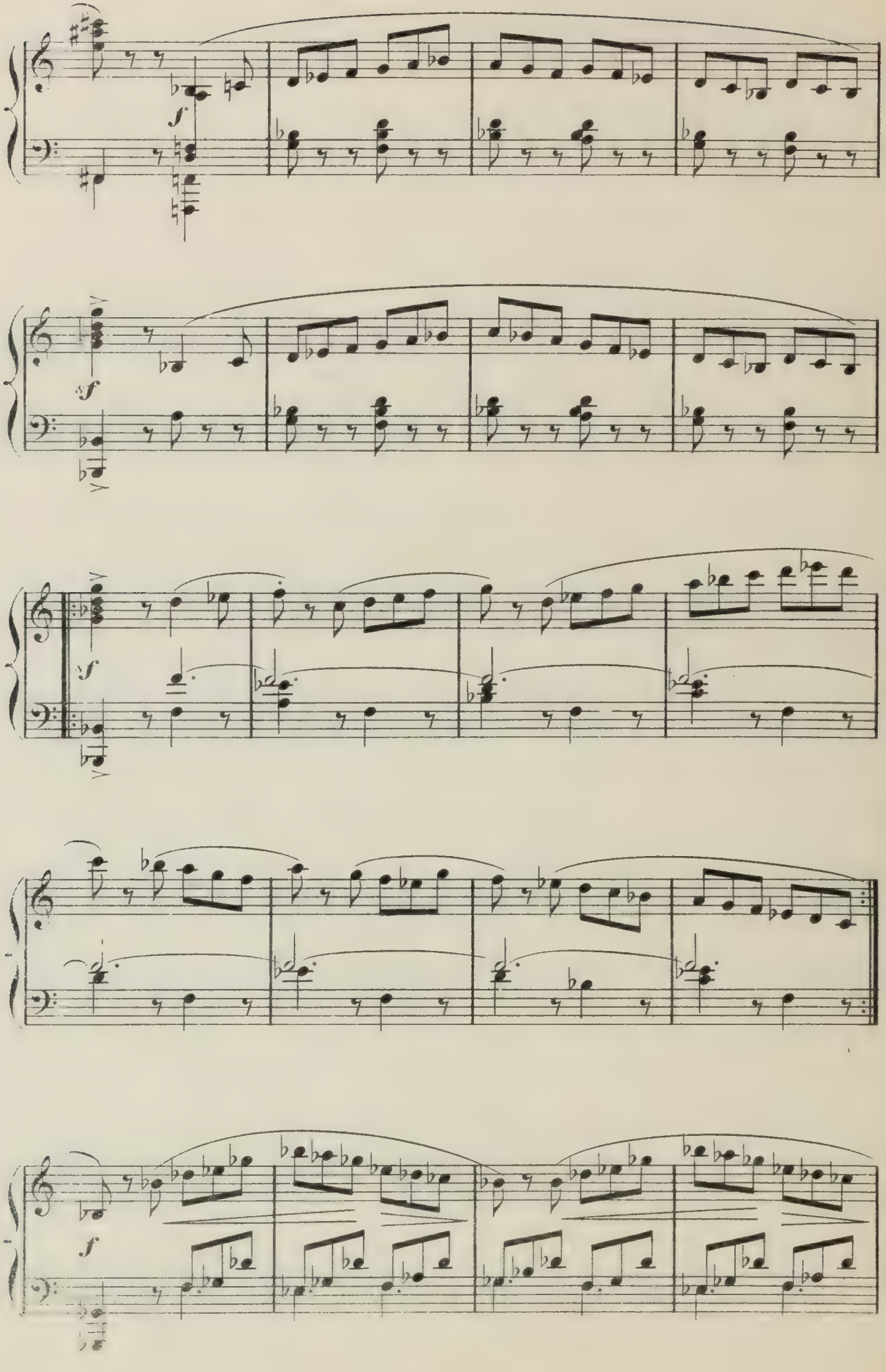
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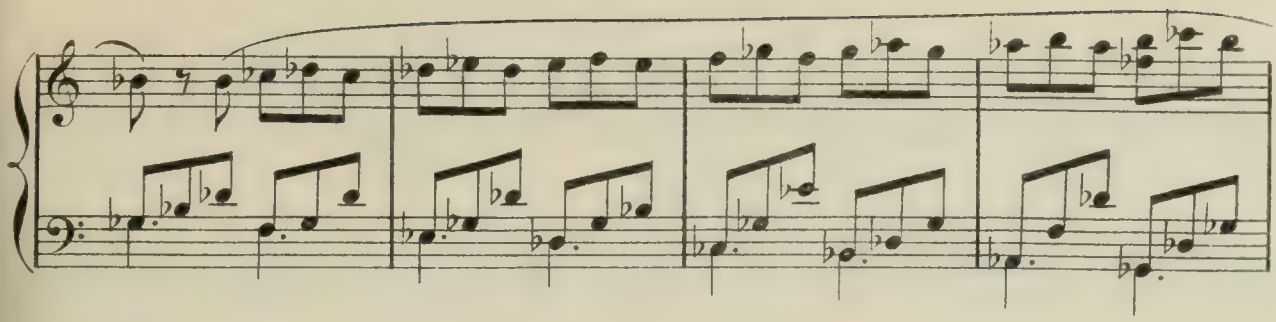
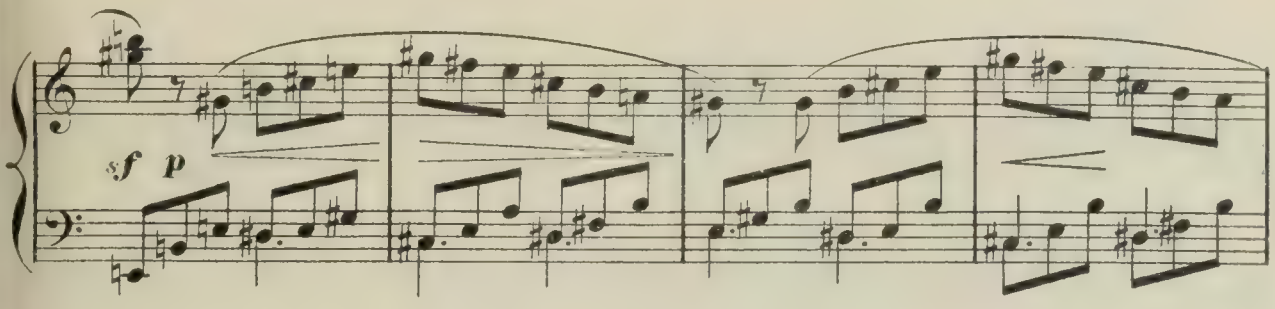
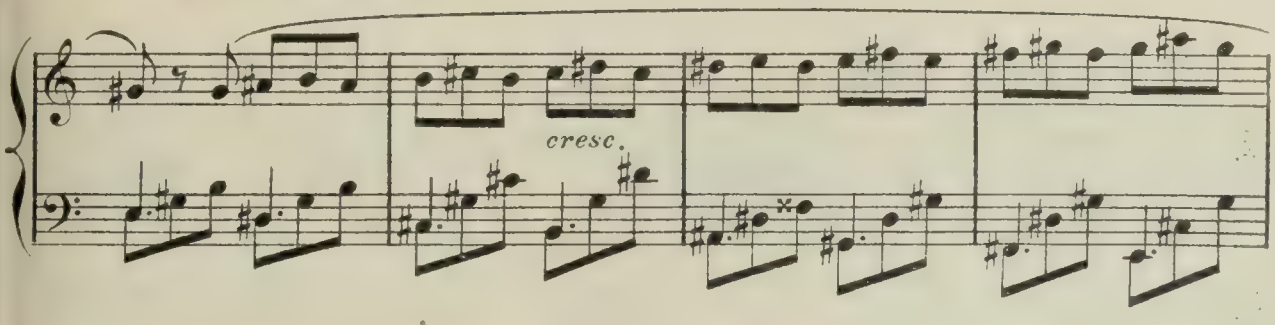
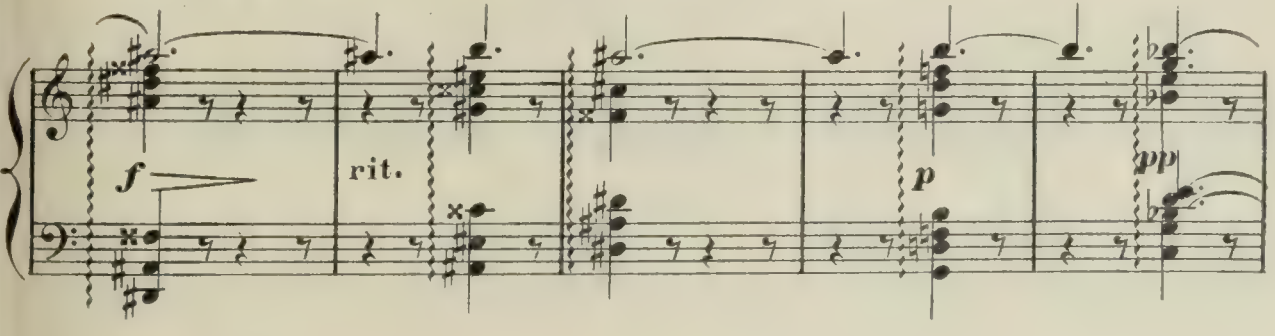




Elle le tient enfin.



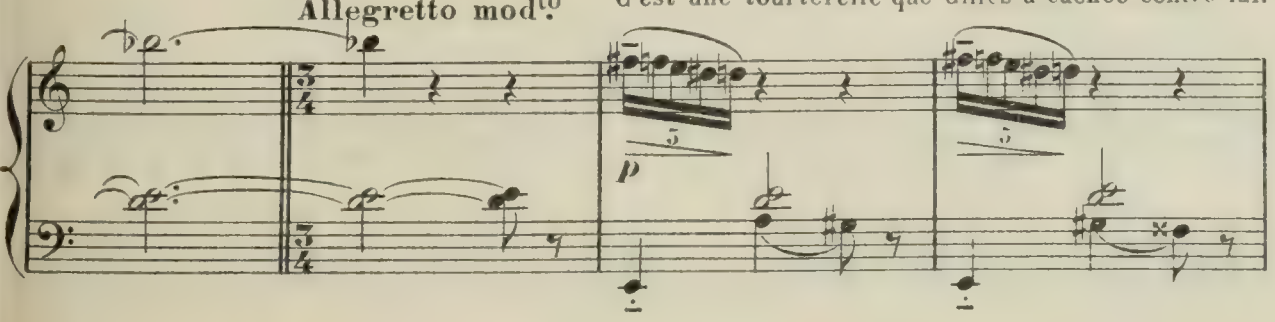
Mais elle s'aperçoit que Gilles caresse quelque chose qu'il a caché dans sa souquenille. "Qu'est-ce que c'est?.. Il ne veut pas répondre; elle étend la main.



(1) A

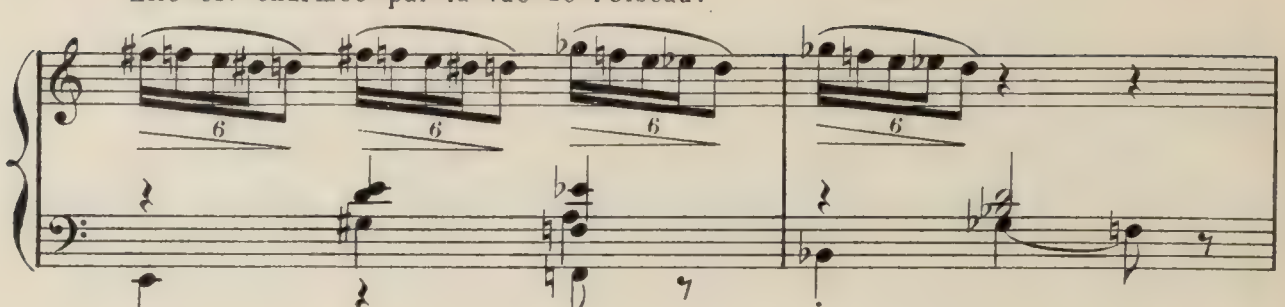
Allegretto mod.to

C'est une tourterelle que Gilles a cachée contre lui.

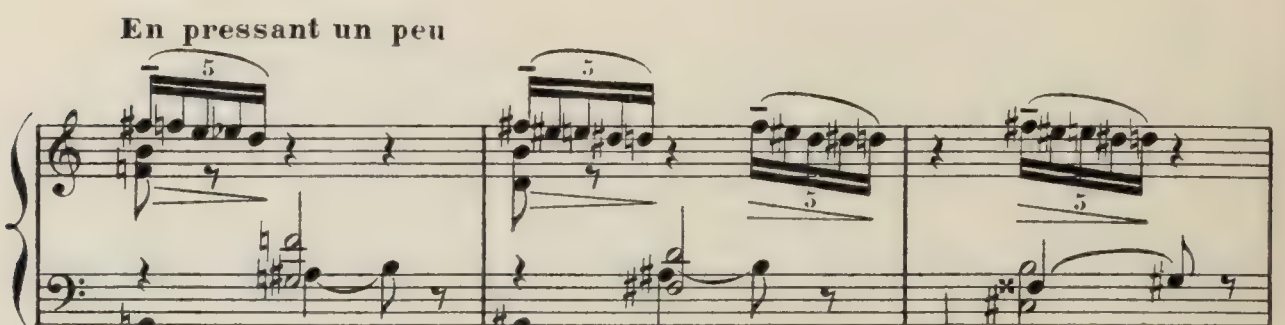


(1) A l'Opéra on passe de la lettre A à la lettre B page 90

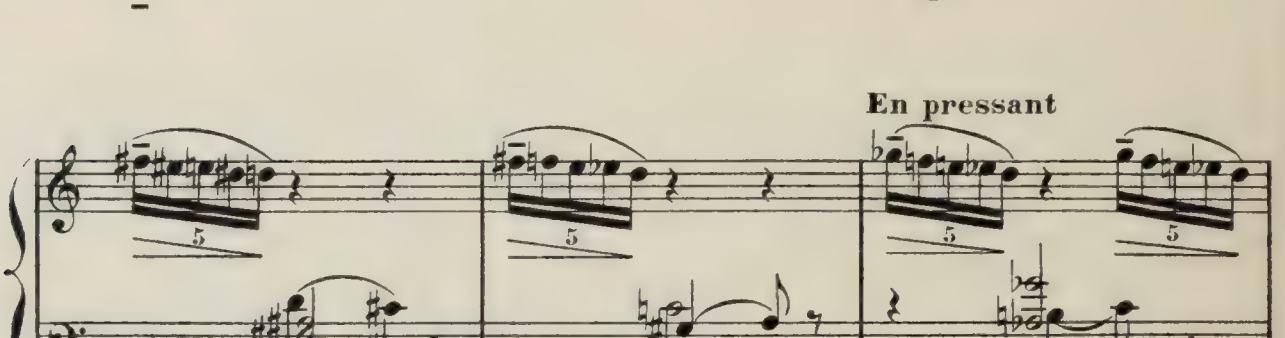
Elle est charmée par la vue de l'oiseau.



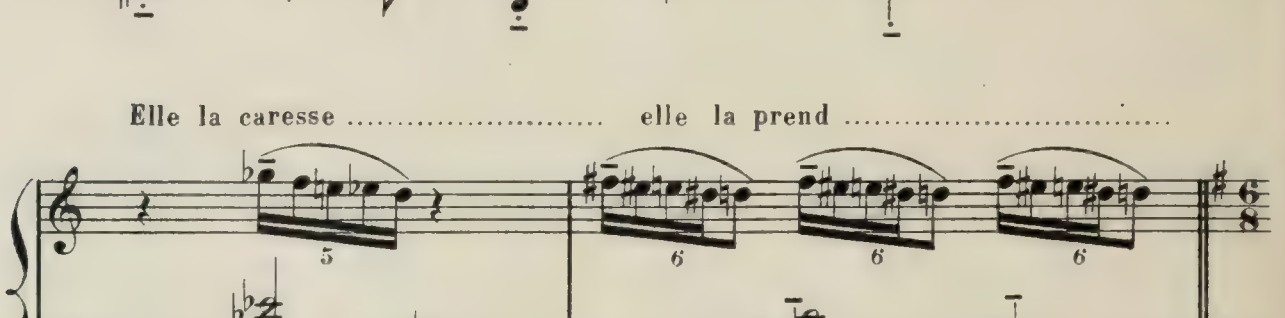
En pressant un peu



En pressant



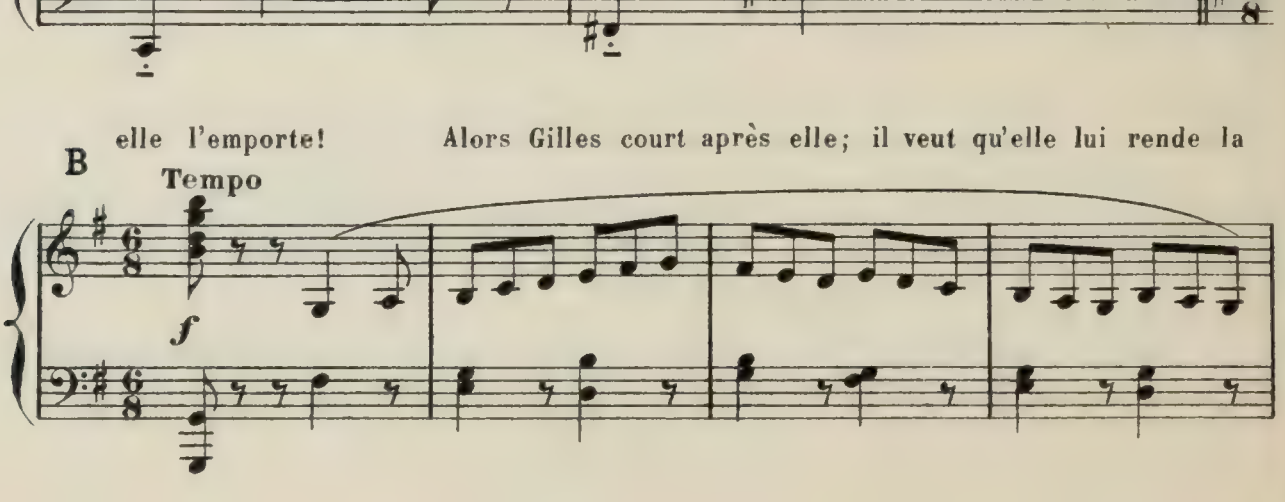
Elle la caresse ..... elle la prend .....



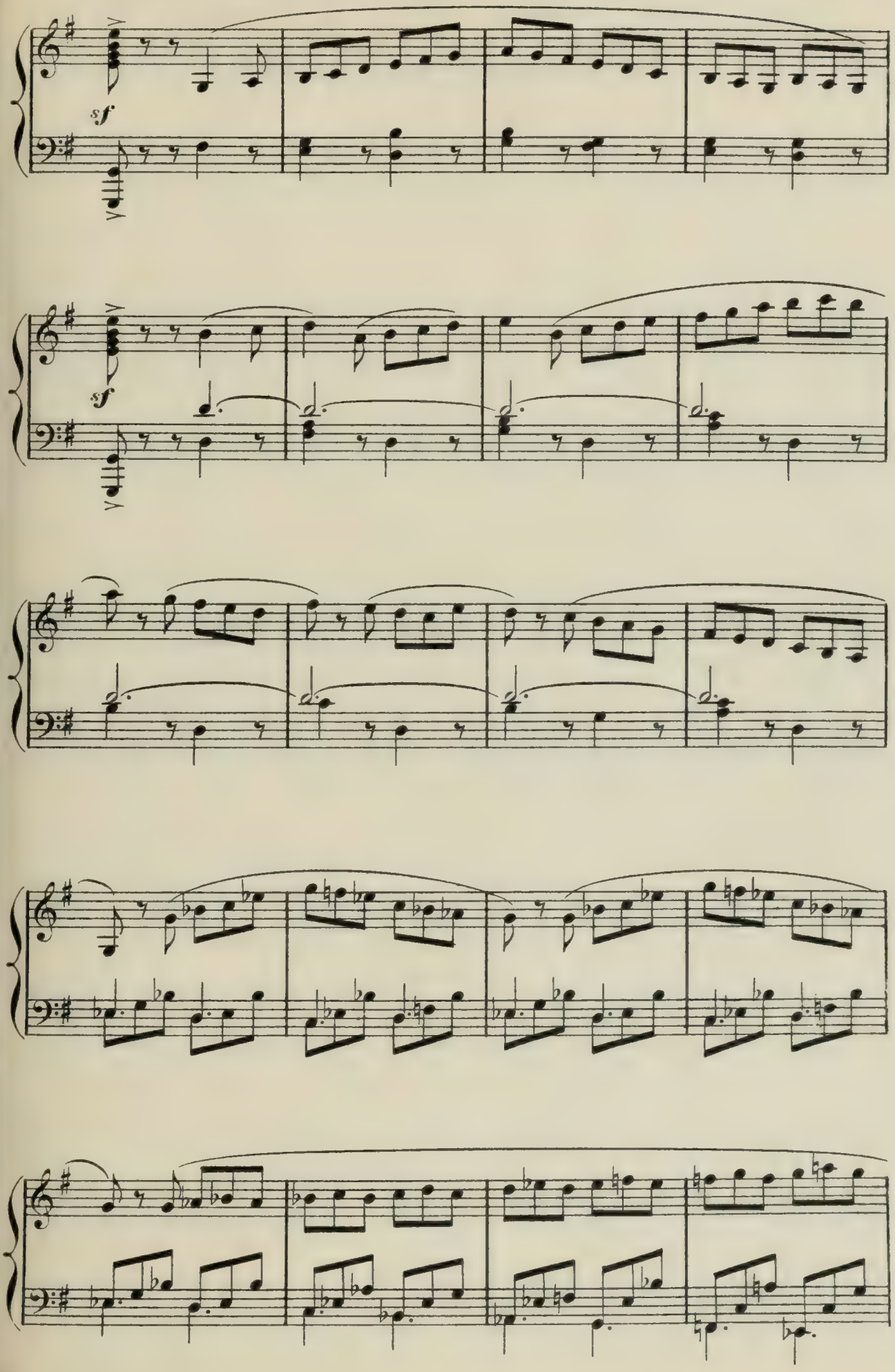
elle l'emporte! Alors Gilles court après elle; il veut qu'elle lui rende la

B **Tempo**

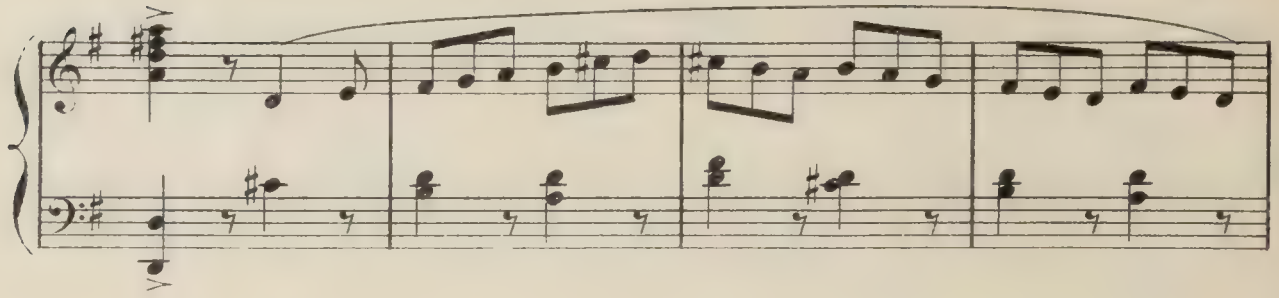
f



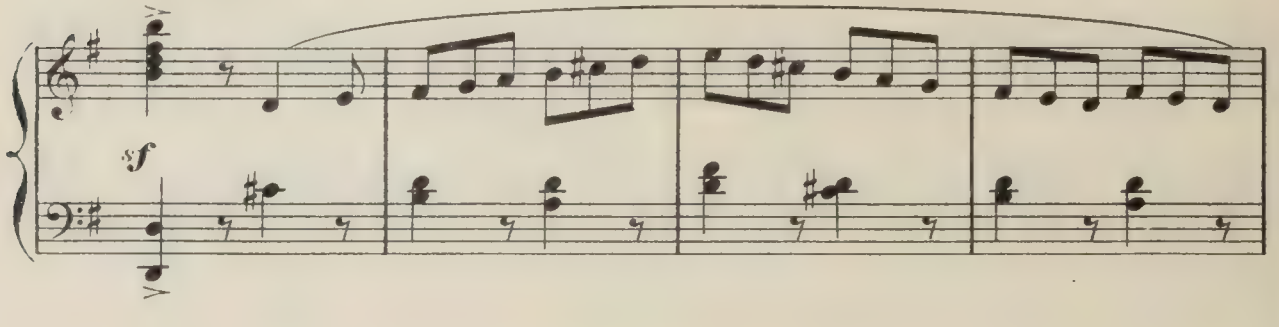
tourterelle — "Oh! bien, viens la prendre!" Scène dansée.

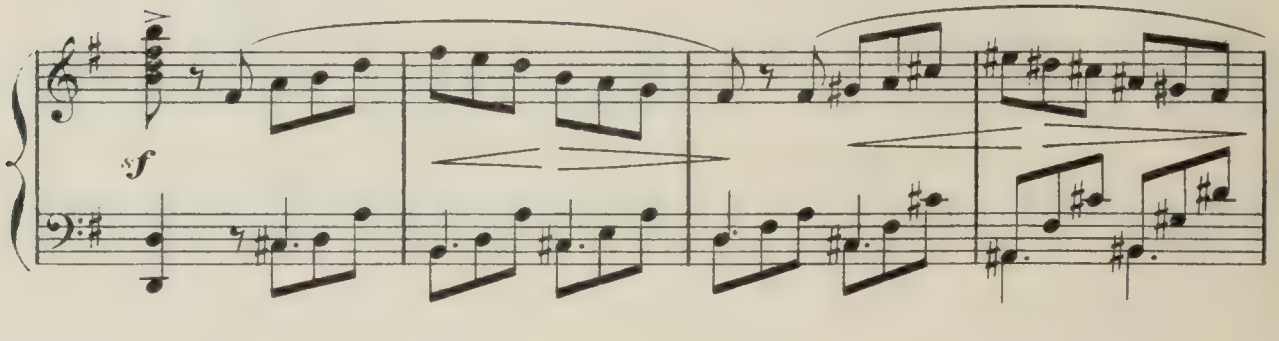


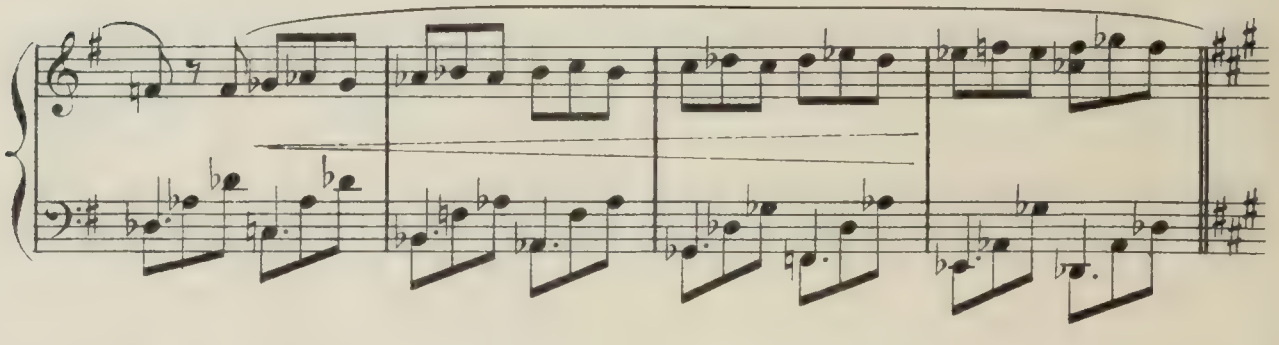
Arlequine a caché l'oiseau dans son corsage; Gilles se précipite, va



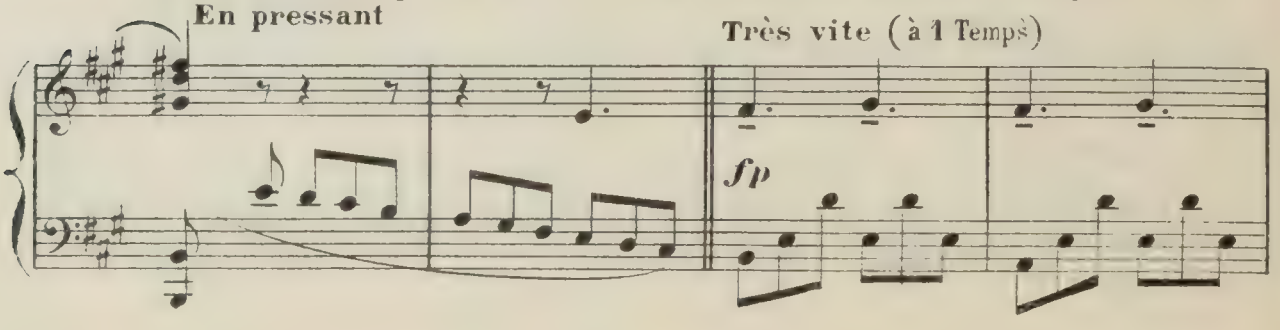
saisir l'oiseau....



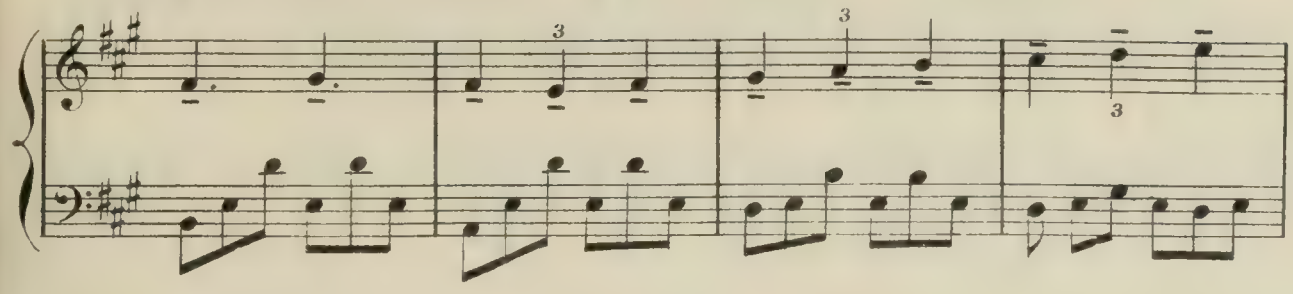


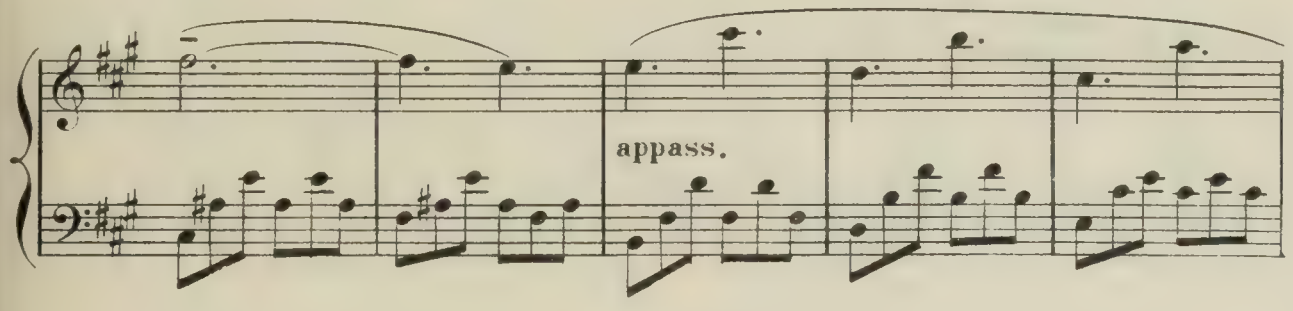


Mais il ne retire pas sa main, tant d'avoir touché l'épaule d'Arlequine il est

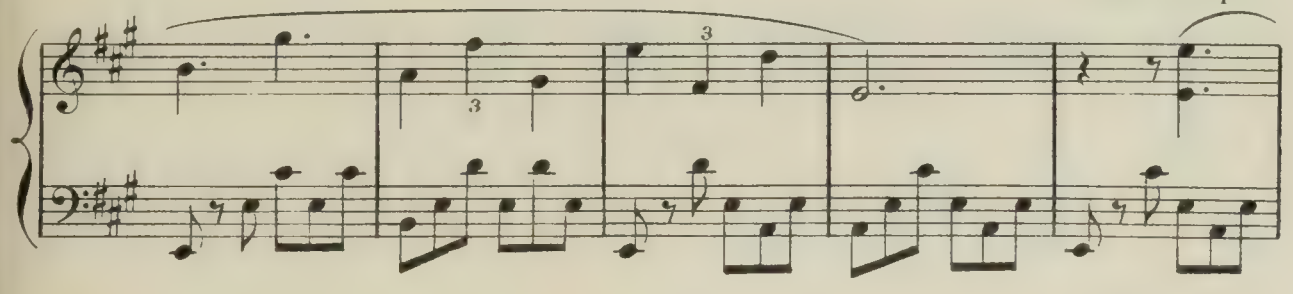


troublé jusqu'au fond de l'âme. Et il ne songe plus à la tourterelle.

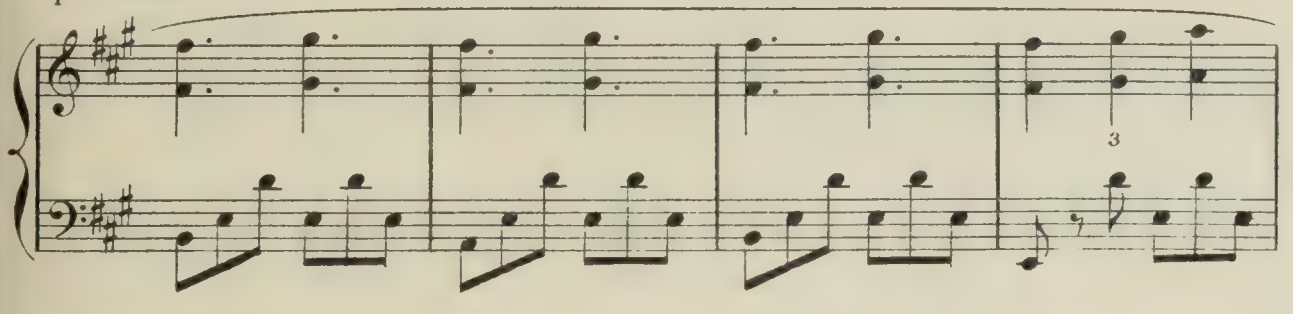


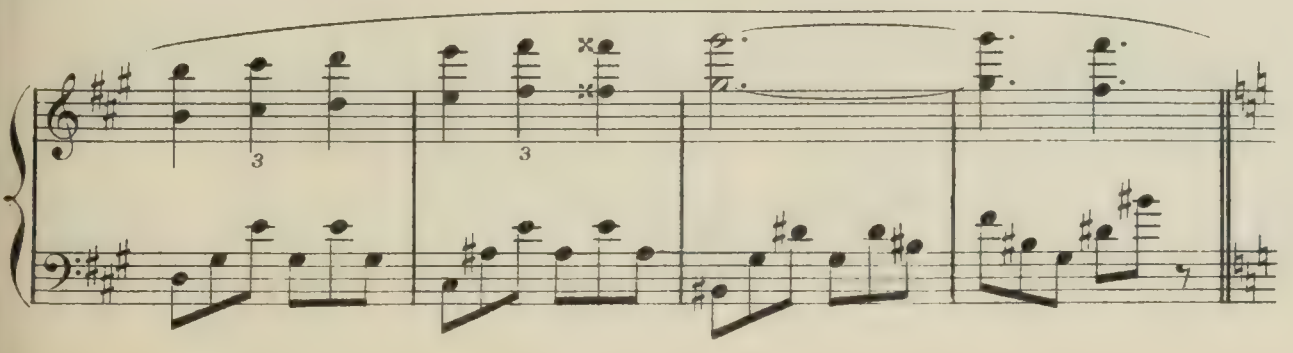


C'est Arlequine

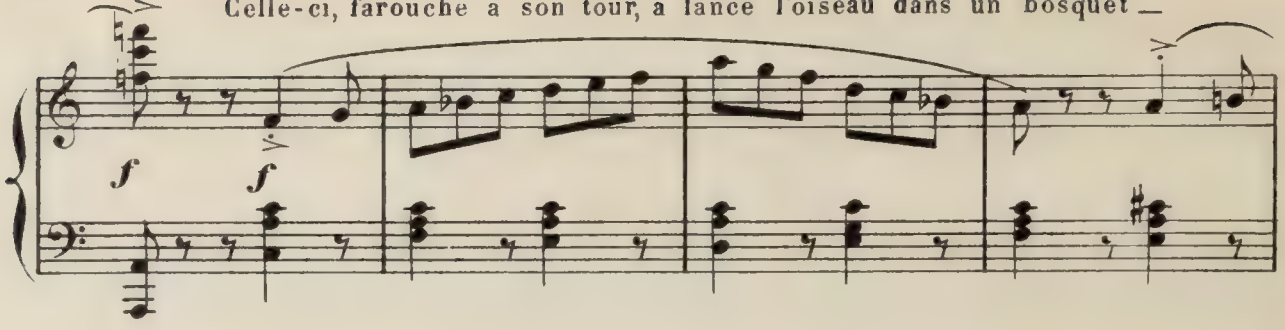


qu'il veut.

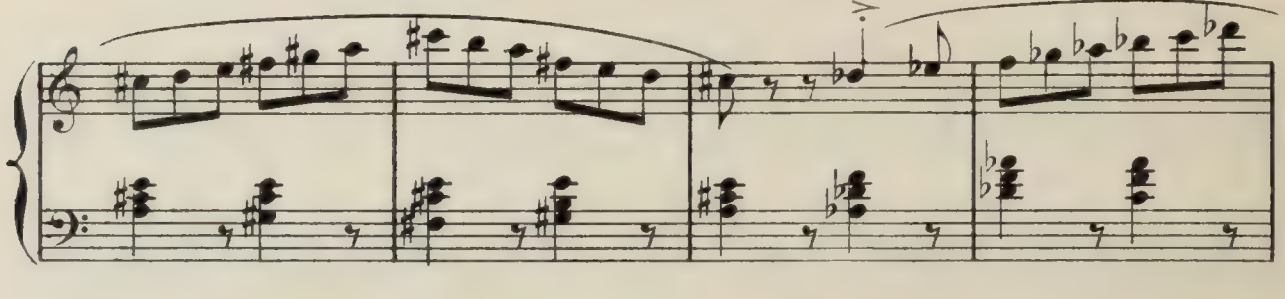




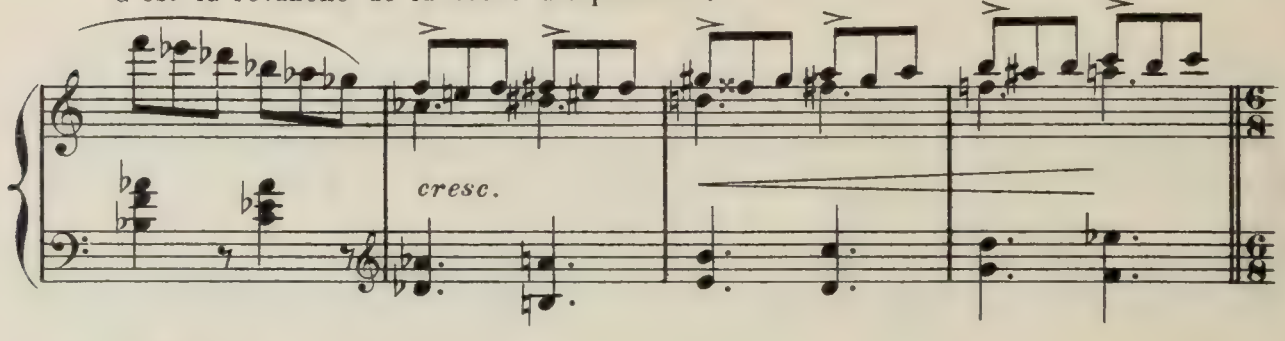
Celle-ci, farouche à son tour, a lancé l'oiseau dans un bosquet —



"Cours après! cours après!" Gilles ne court plus qu'après Arlequine.

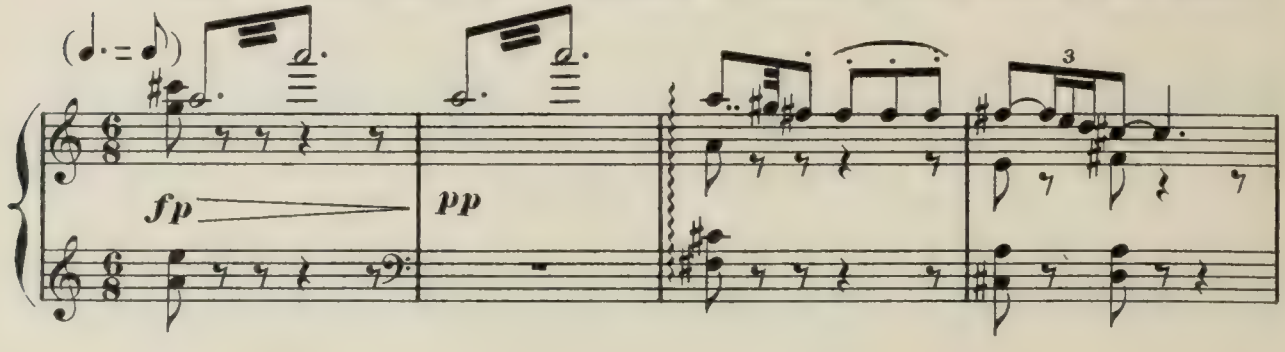


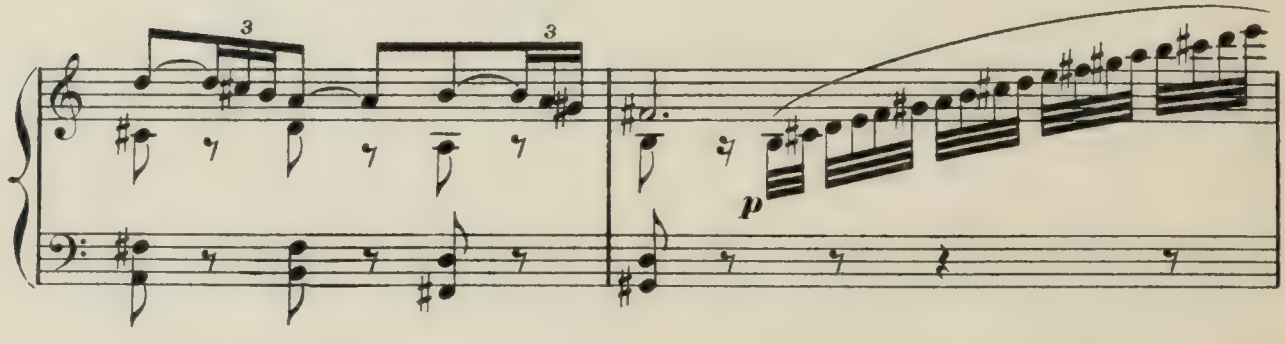
C'est la revanche de la scène d'auparavant.

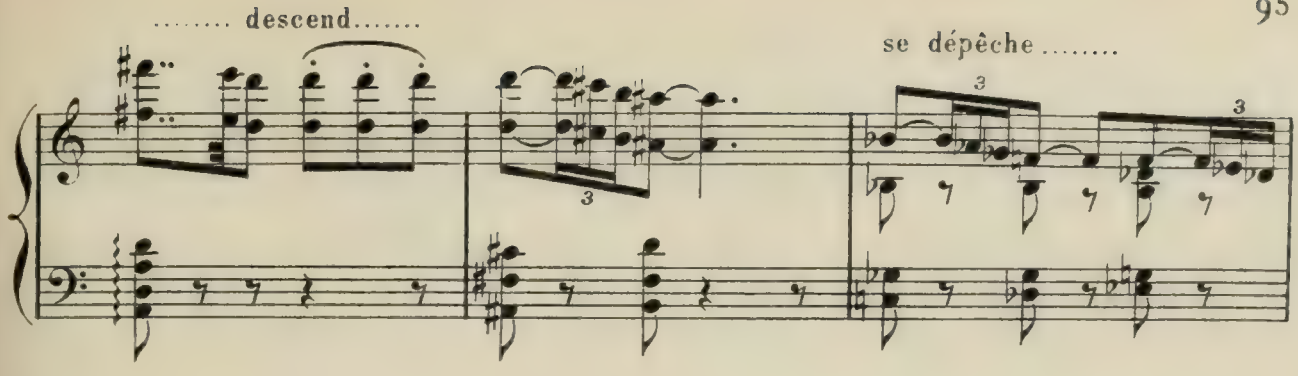


Très Modéré

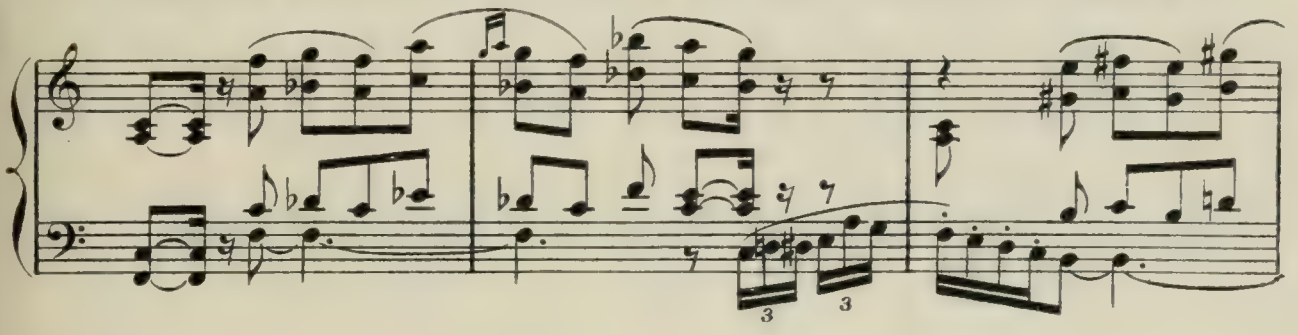
Mais il arrive ceci: que la statuette de l'amour s'anime dans le petit temple...



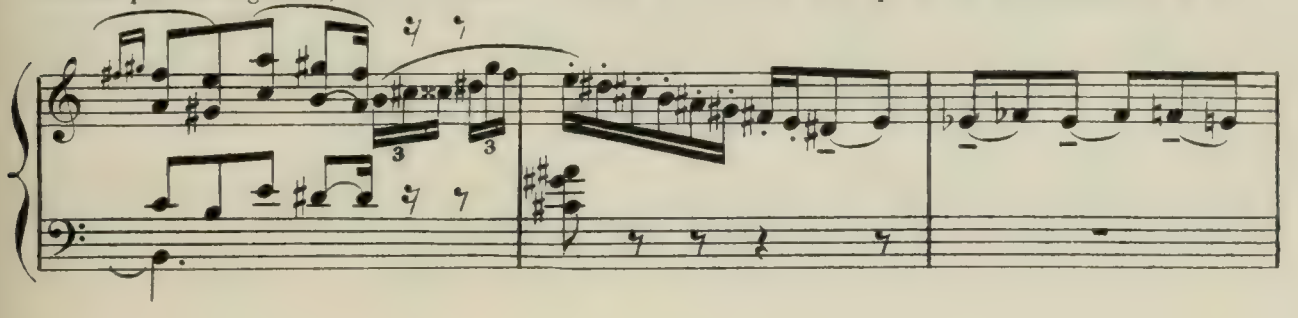


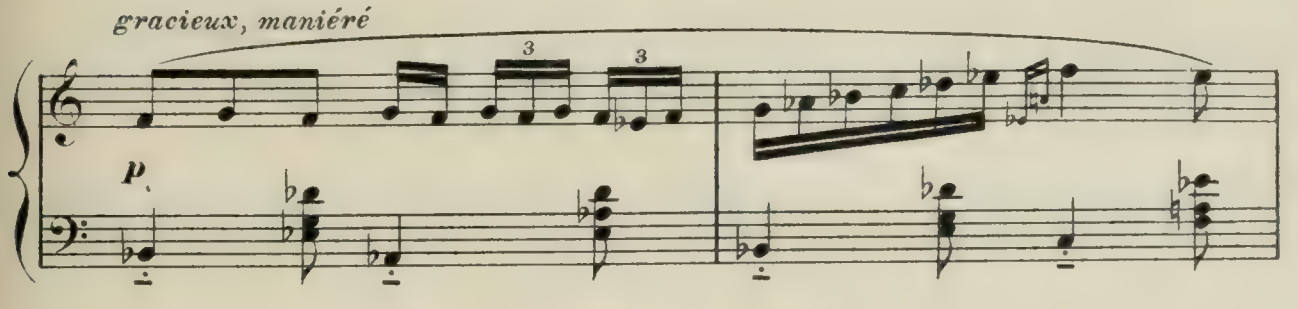


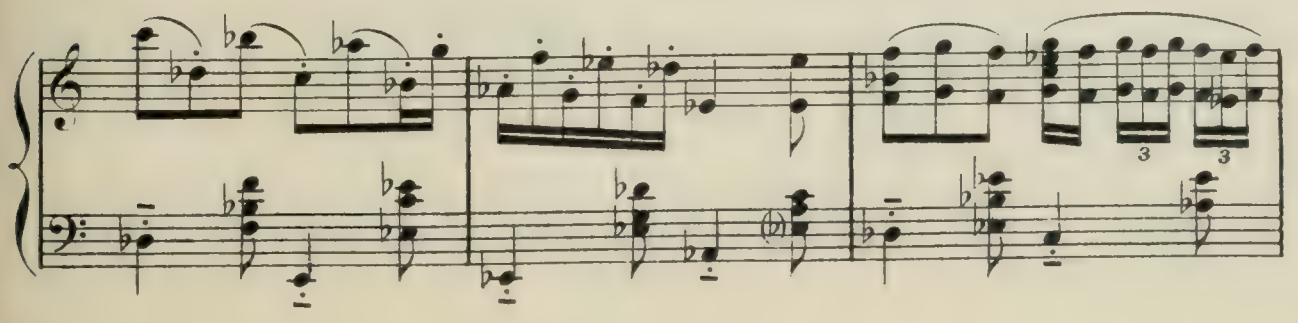
prend d'une main Arlequine, de l'autre Gilles, les force de se rejoindre. Ils résistent, ils ne



veulent pas se regarder, ils sont fâchés. Amour les tire si fort qu'ils se trouvent lèvre à lèvre.

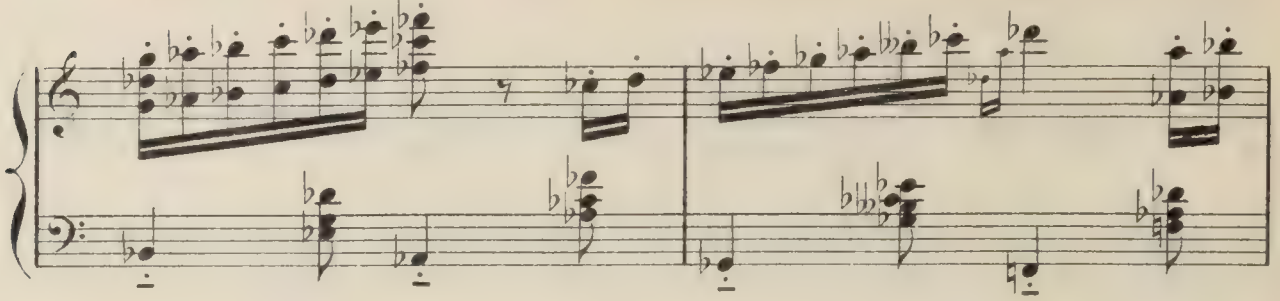




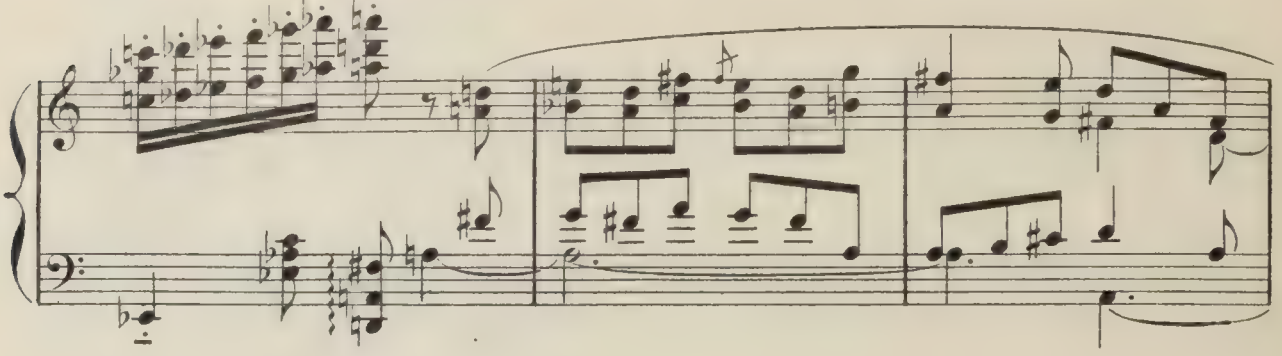


24,131

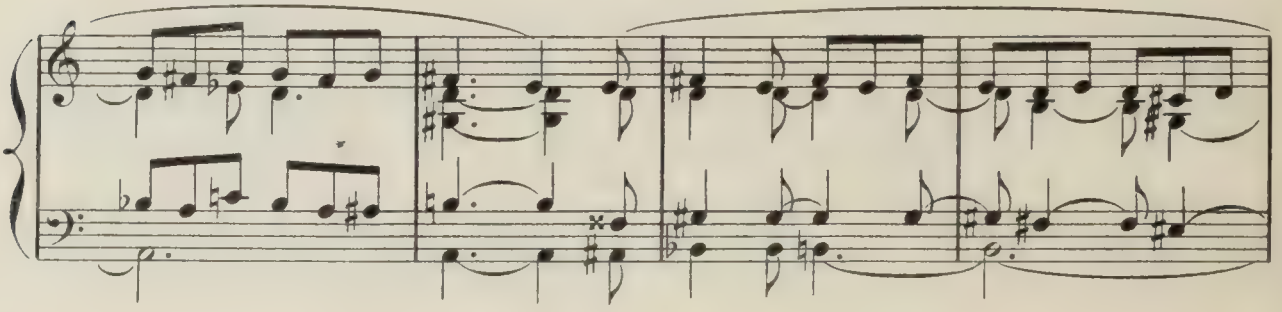
Mais ils sont pleins de scrupule, ils sont honnêtes tous les deux, et on ne doit pas

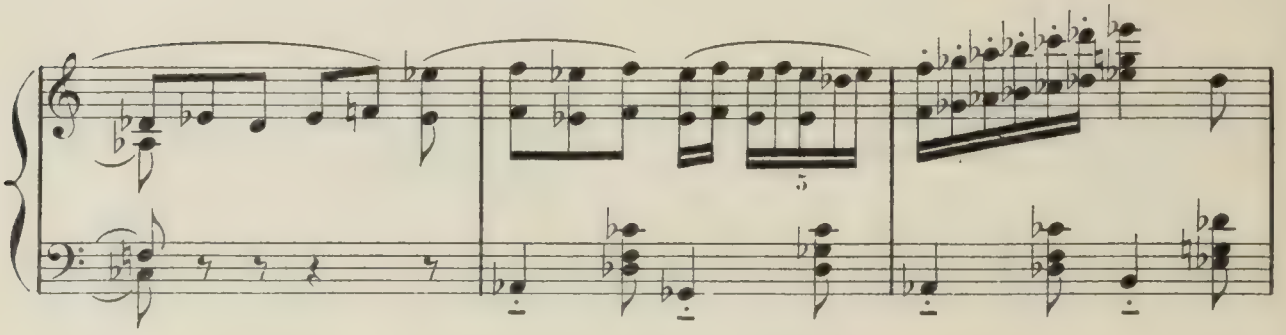


s'aimer quand on n'est pas mariés.— "Qu'à cela ne tienne!" dit Cupidon.

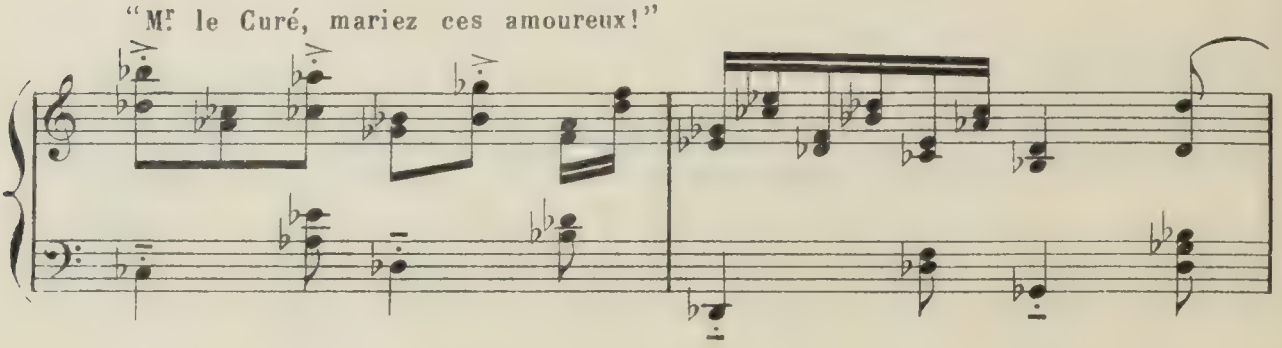


Il fait venir un petit Abbé violet qui causait avec une ballerine.

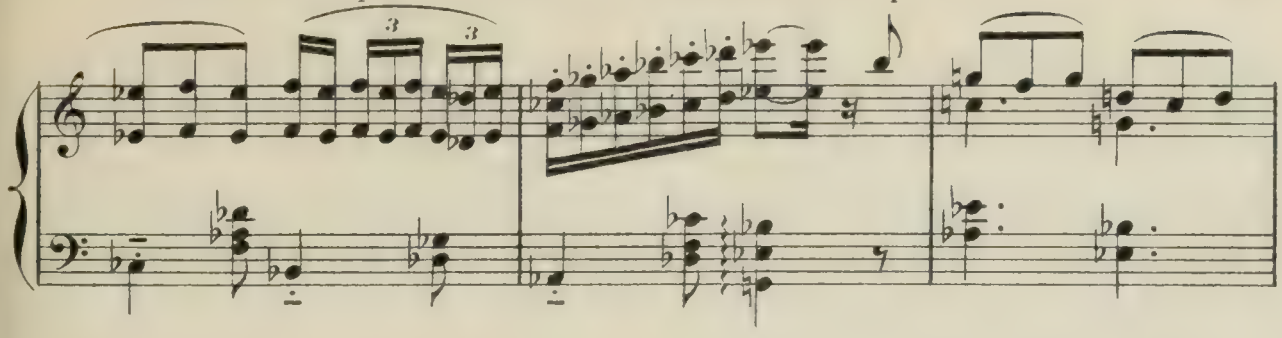




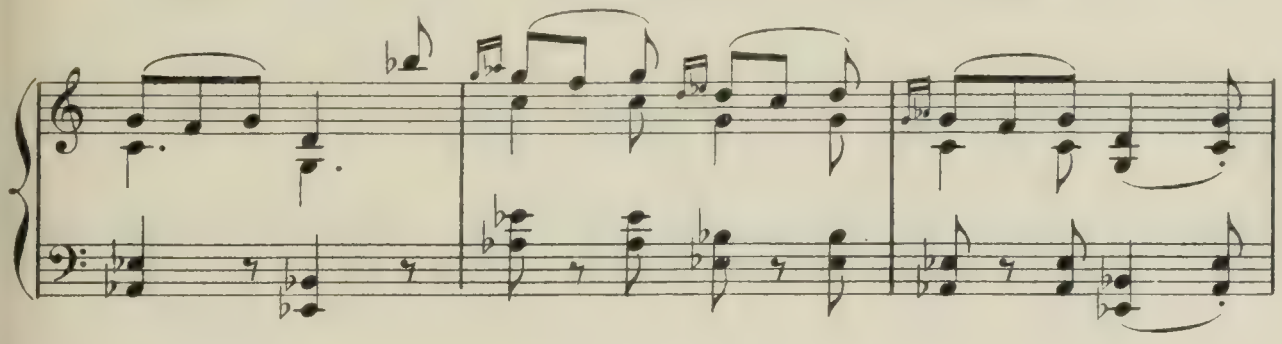
"Mr le Curé, mariez ces amoureux!"



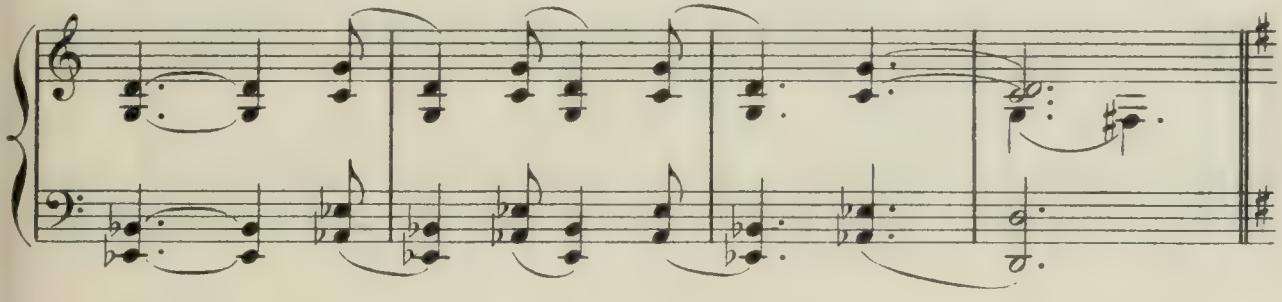
L'abbé n'hésite pas a leur donner la bénédiction nuptiale



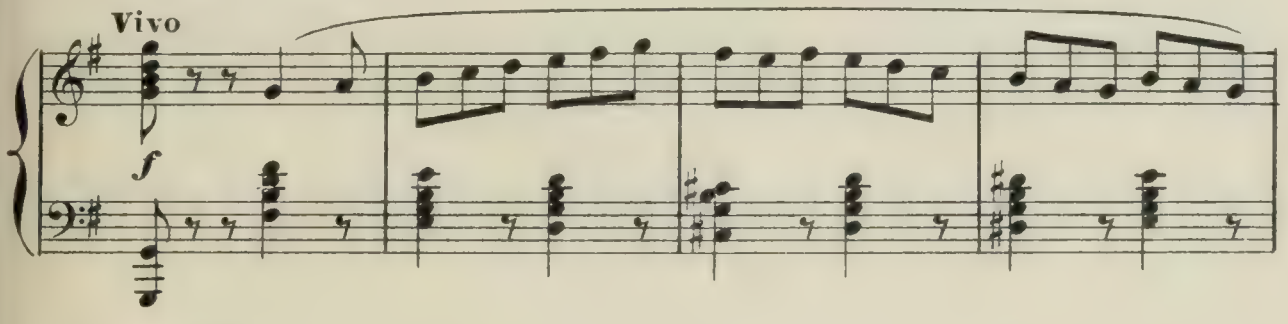
Arlequine remet sa batte à Gilles. "C'est toi qui me battras désormais!"



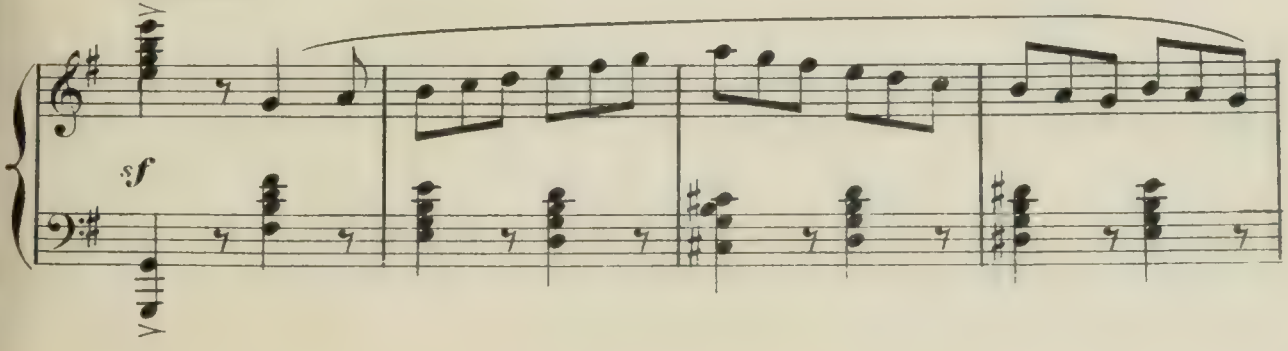
Cupidon remet son arc et ses flèches à l'abbé "C'est vous, Mr le Curé, qui êtes

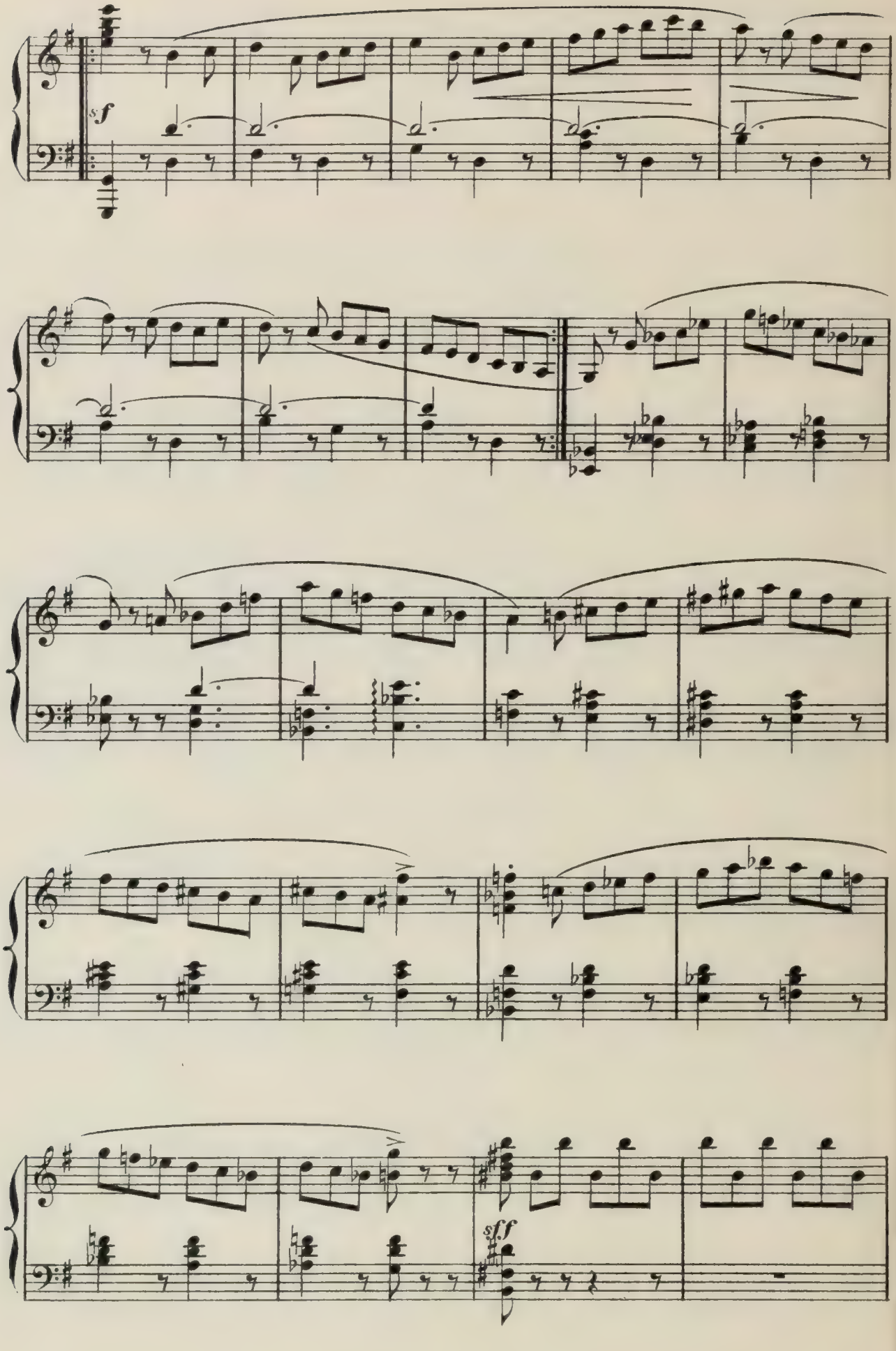


l'amour à présent." Et ce sont de jolies noces célébrées par une danse



heureuse.

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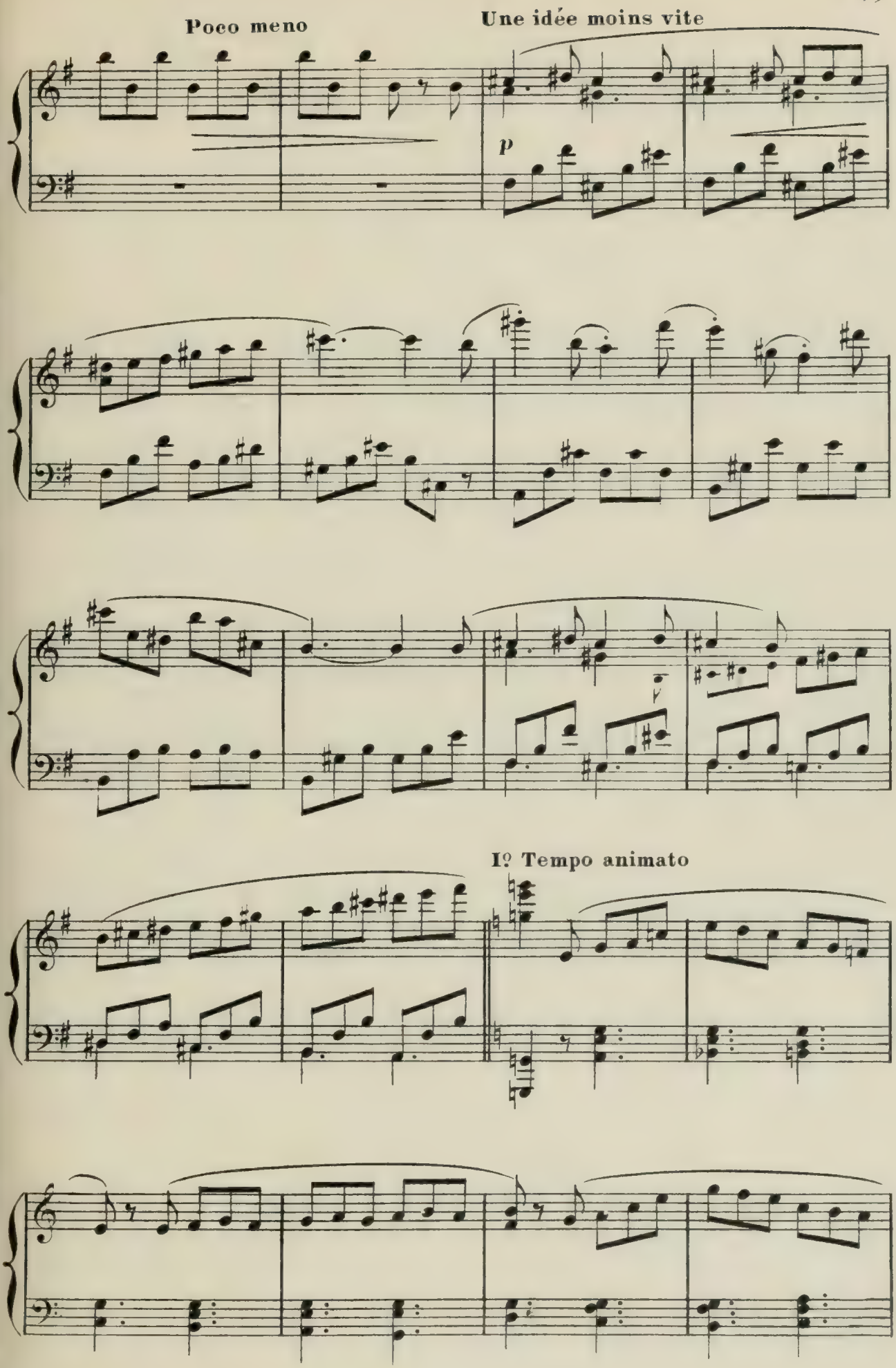
Poco meno
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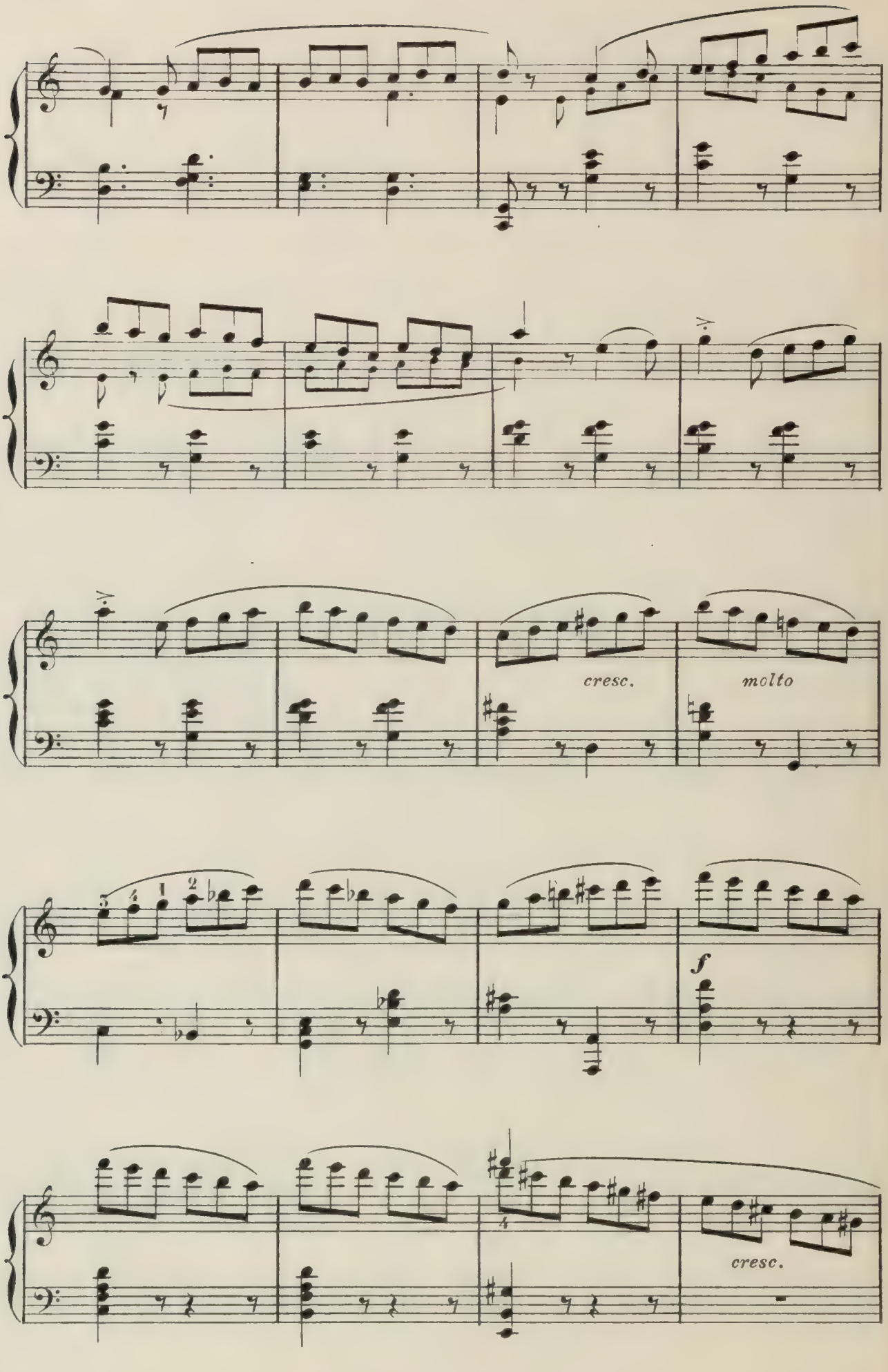
Iº Tempo animato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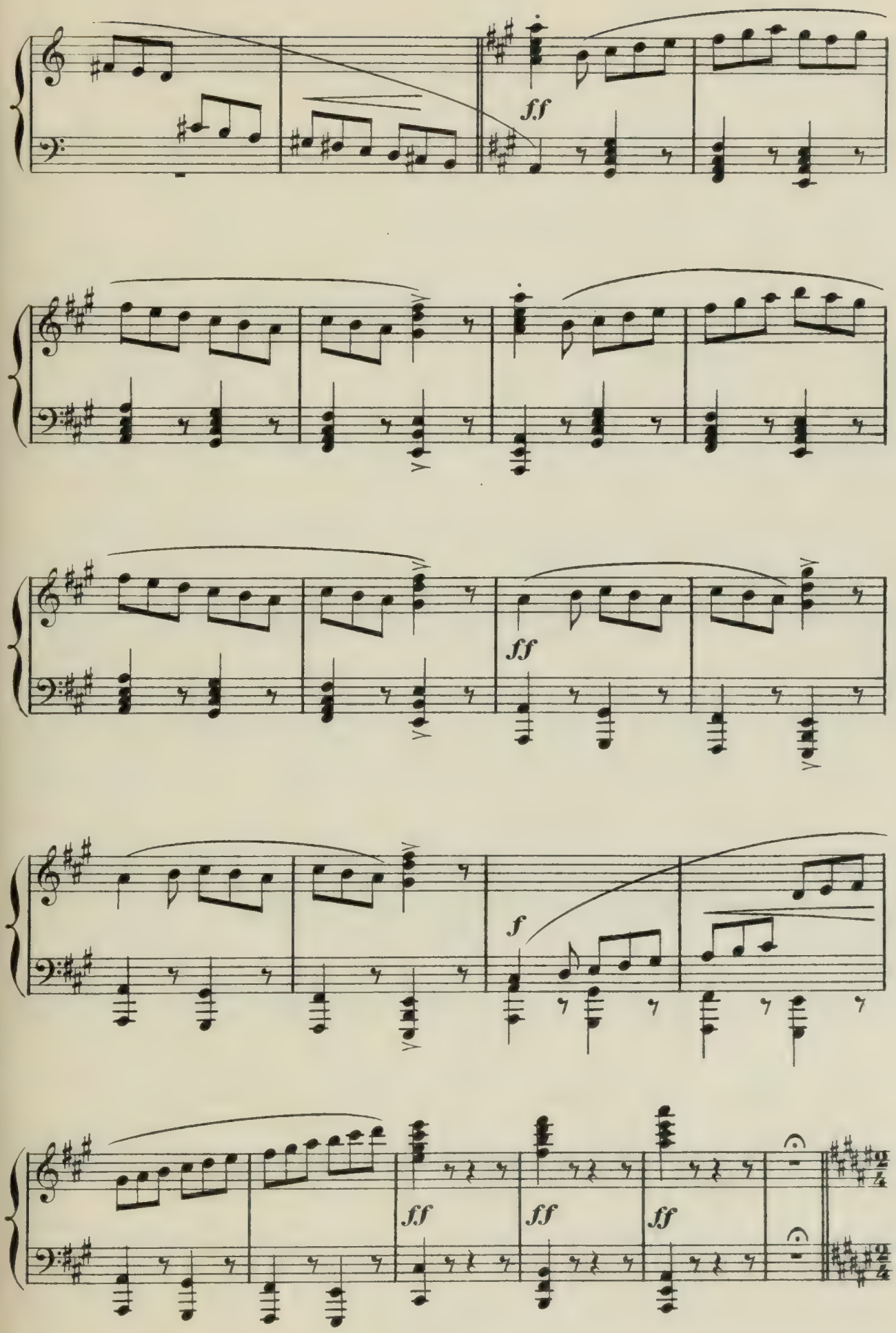
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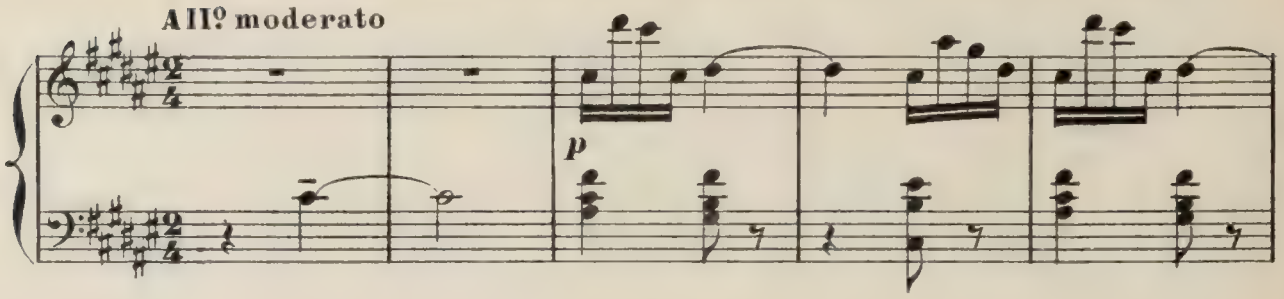
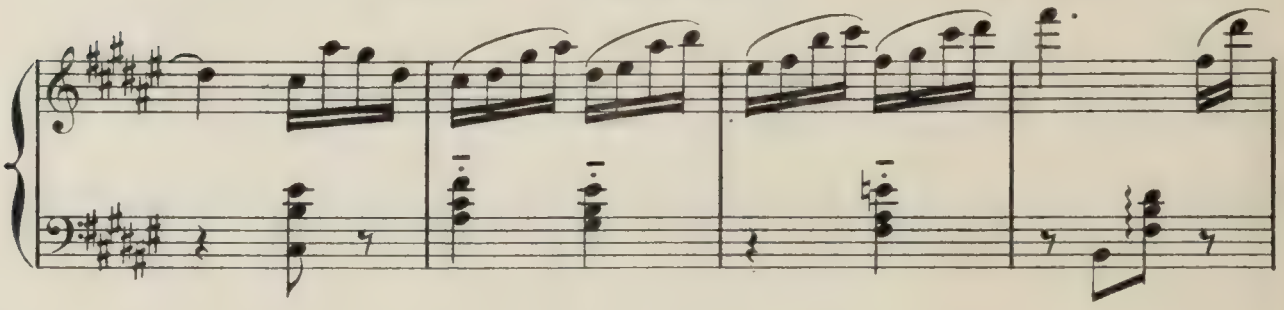
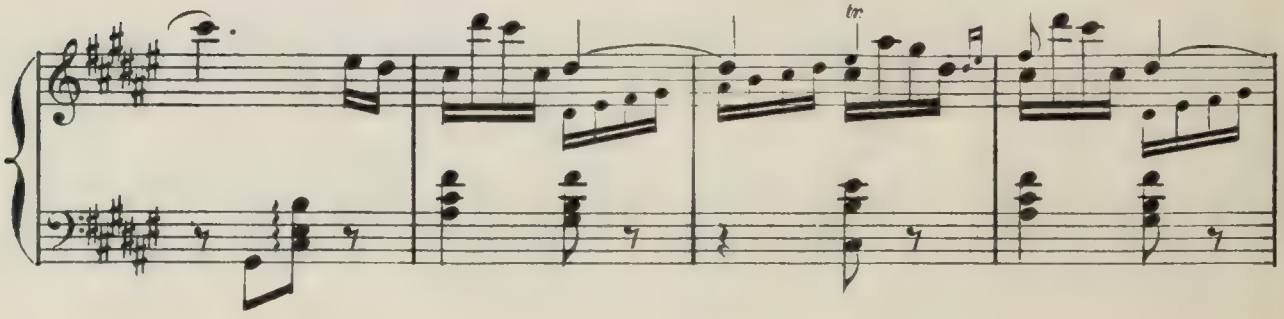
Cette petite scène dansée a fait le plus grand plaisir aux hôtes de



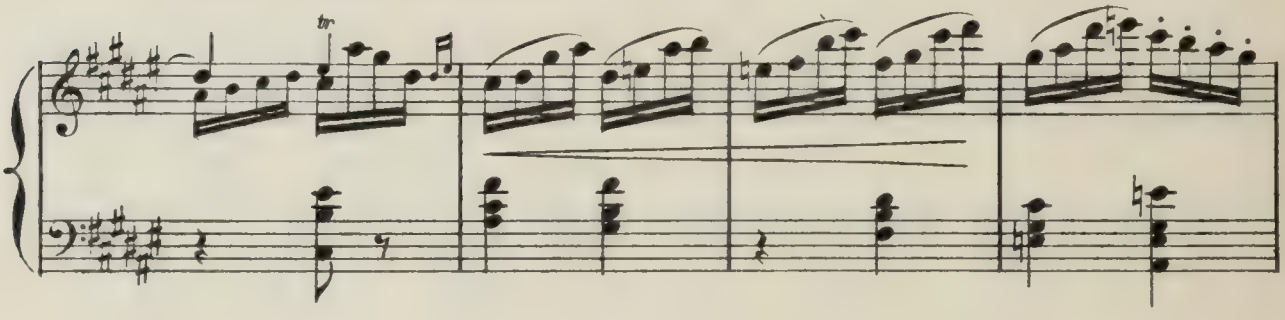
la Duchesse Thérèse. "Mais, disent les cavaliers autour d'elle,



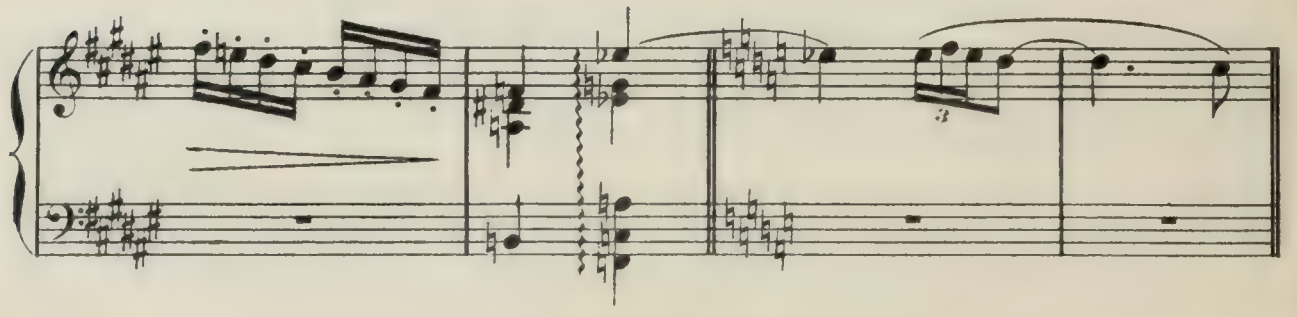
comme la fête serait plus aimable encore, si la Duchesse vou-



-lait danser elle-même!"

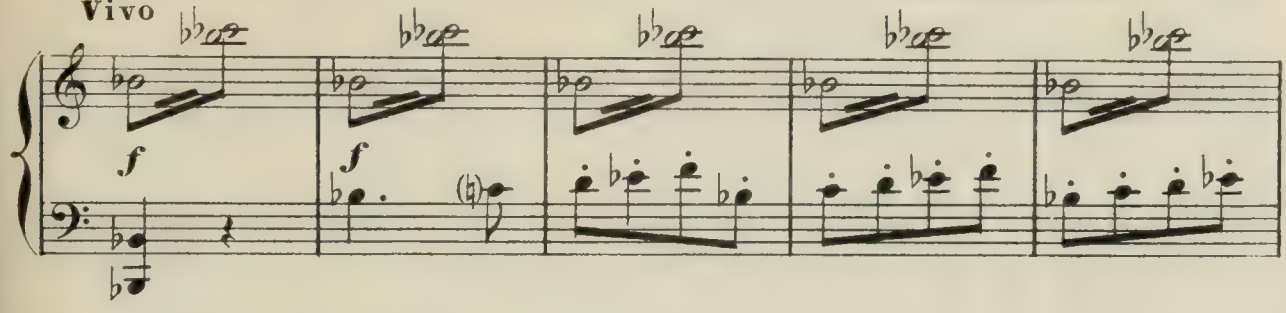


Elle ne s'y refuse pas.

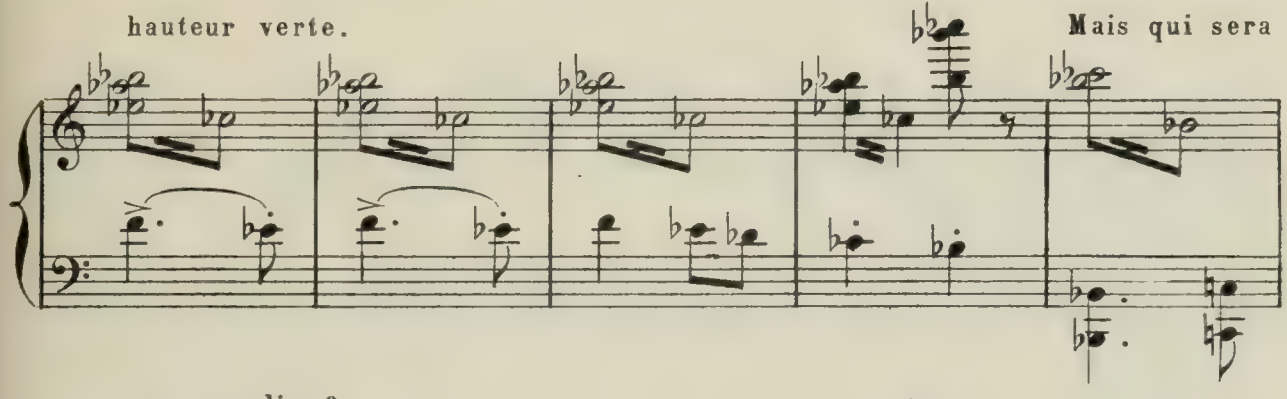


La Folie agite ses grelots vers les violons; Thérèse descend de la

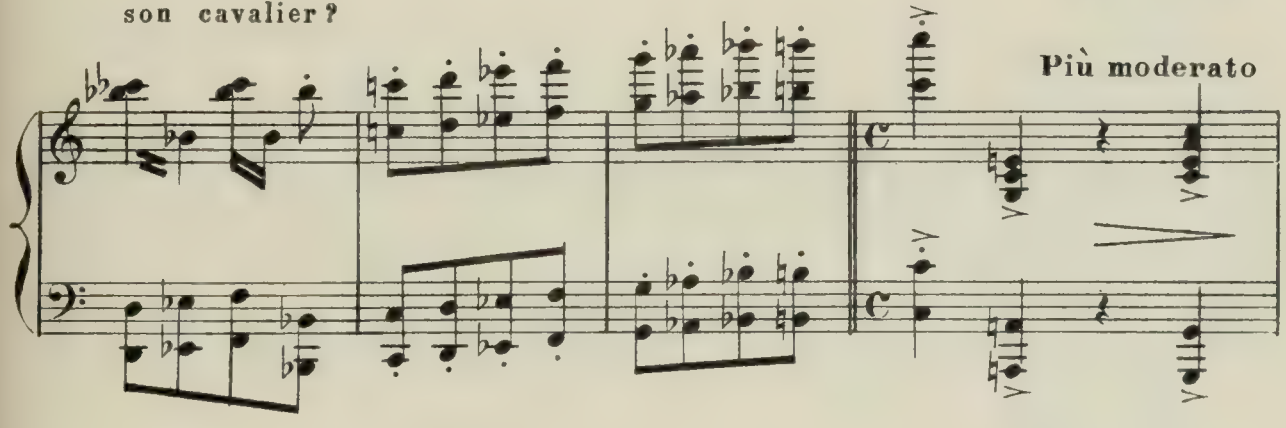
Vivo

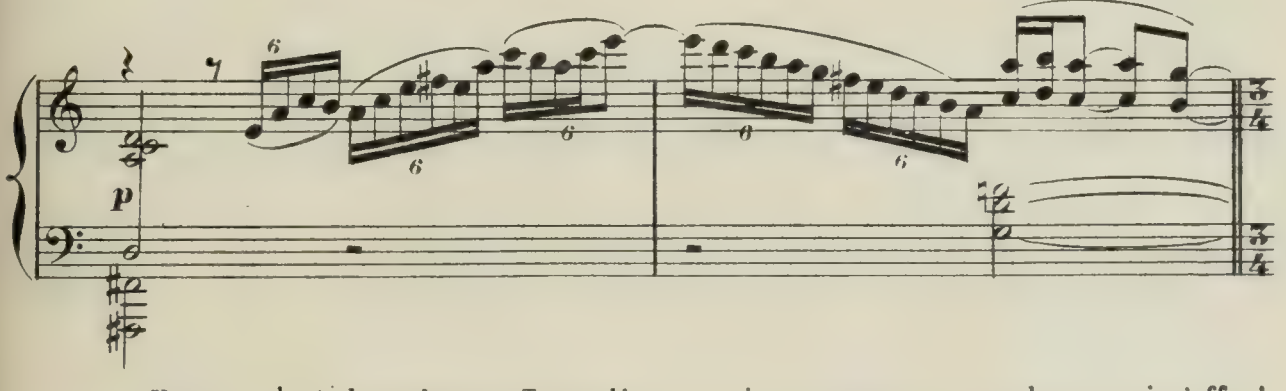


hauteur verte. Mais qui sera



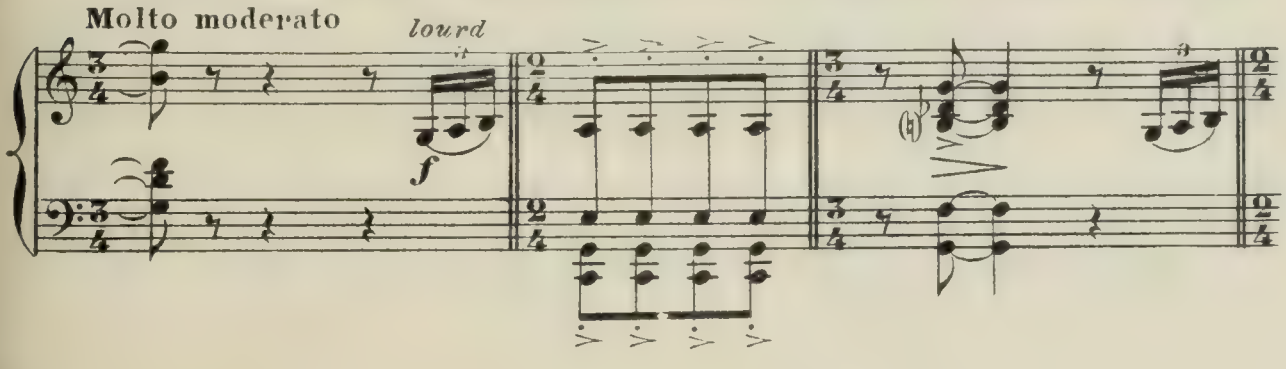
son cavalier?

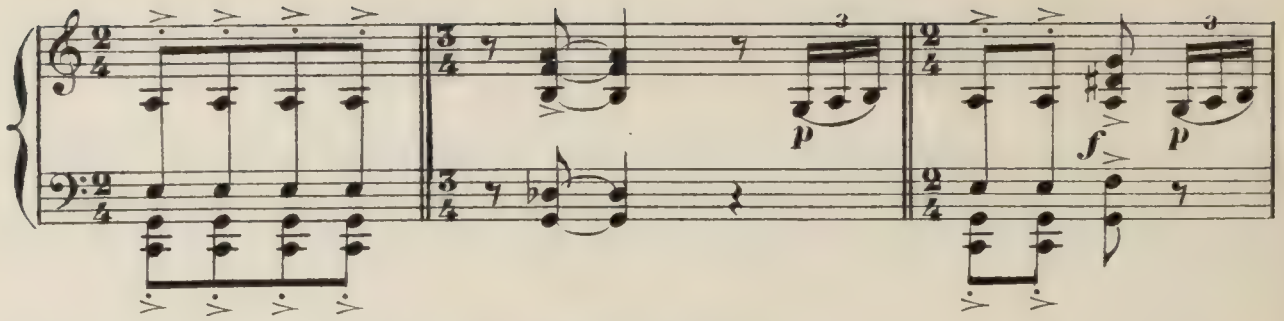




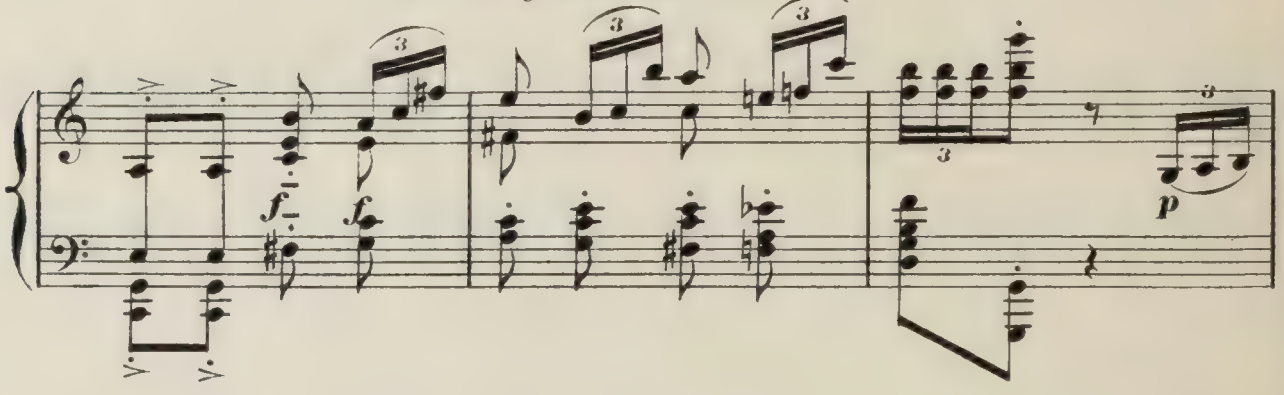
Voyez, c'est le seigneur Tartaglia, ce vieux presque cacochyme qui s'offre!

Molto moderato

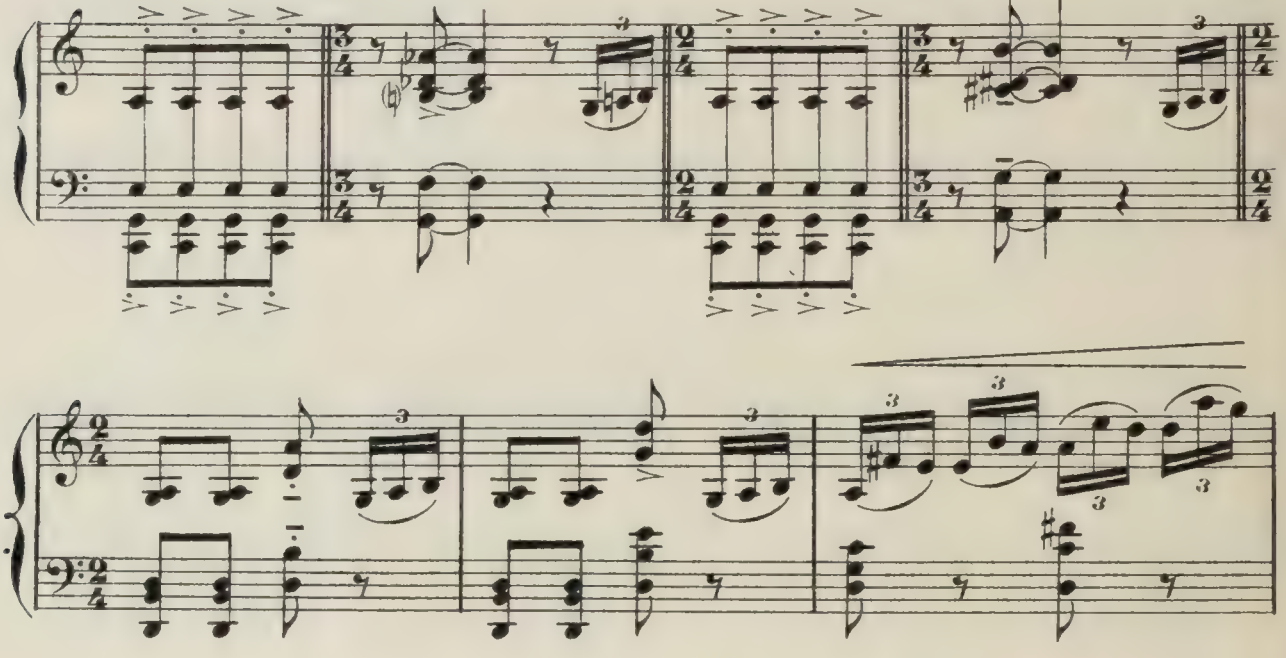




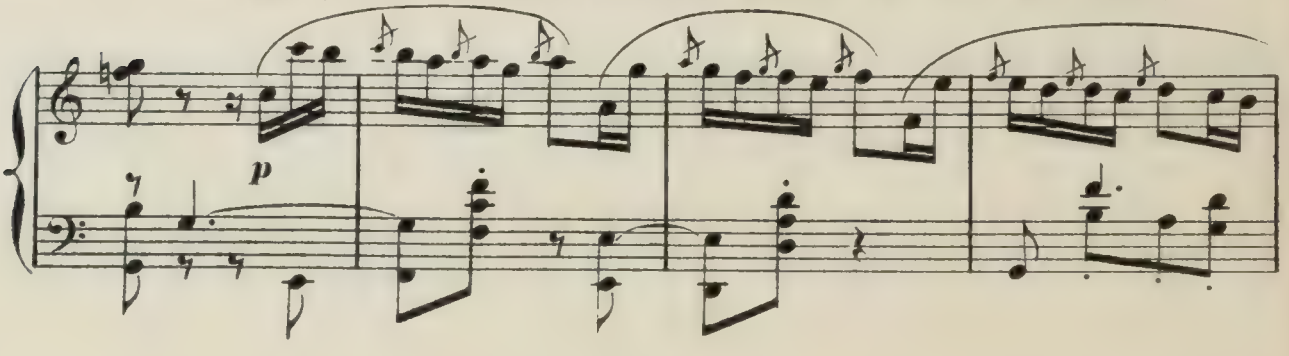
On se gausse de lui.



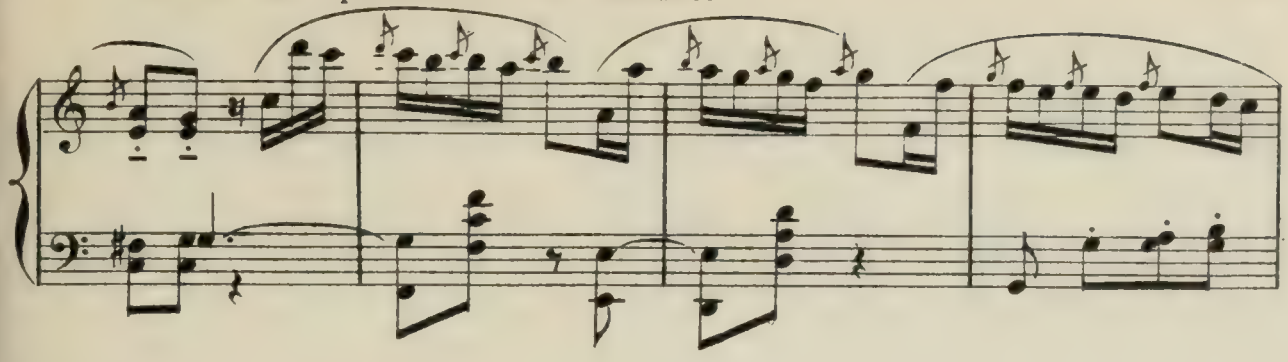
Il jure qu'il est un très robuste et très gracieux danseur.

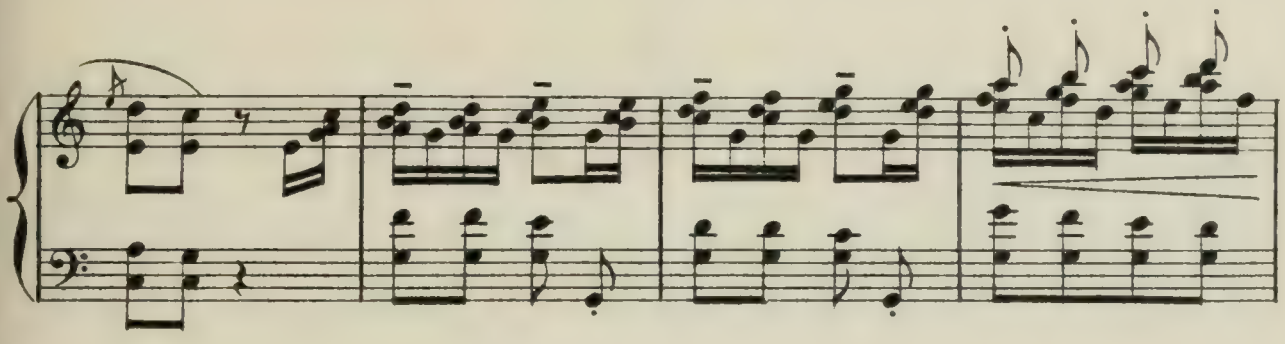


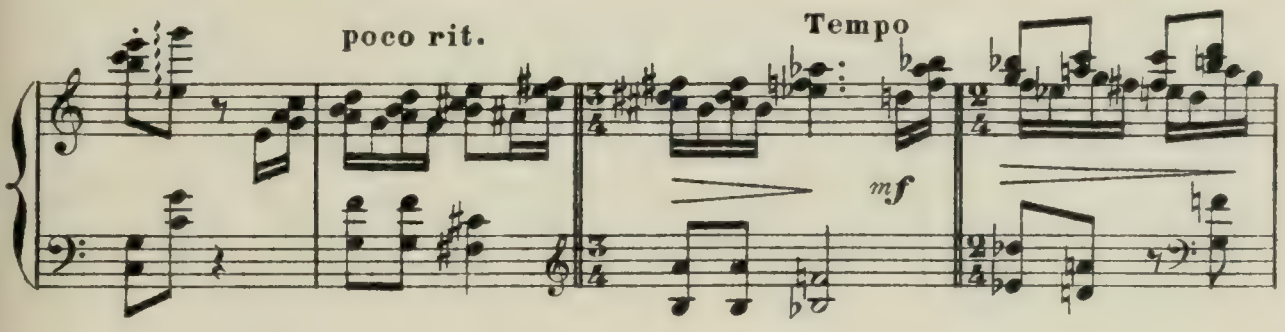
Les jeunes femmes tournent autour de lui en riant,



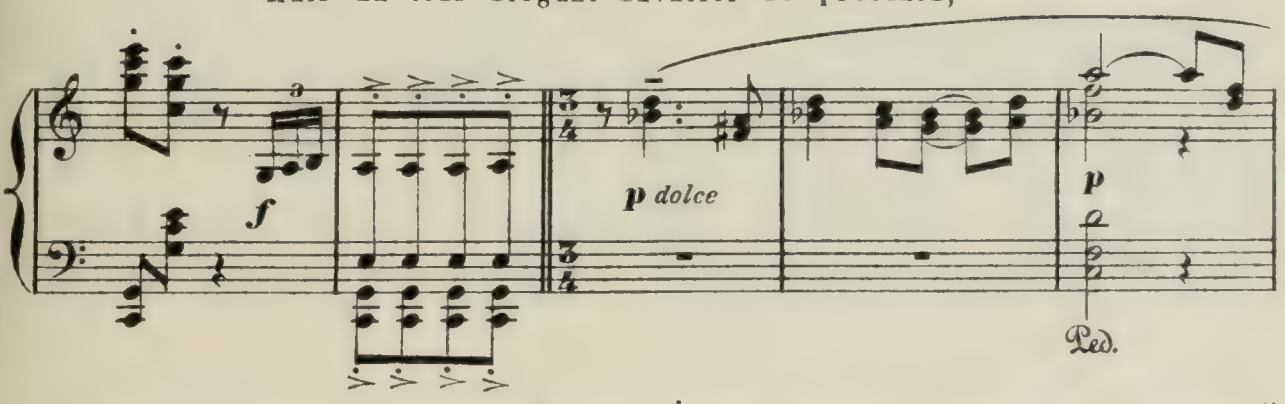
et le font pirouetter en cadence.



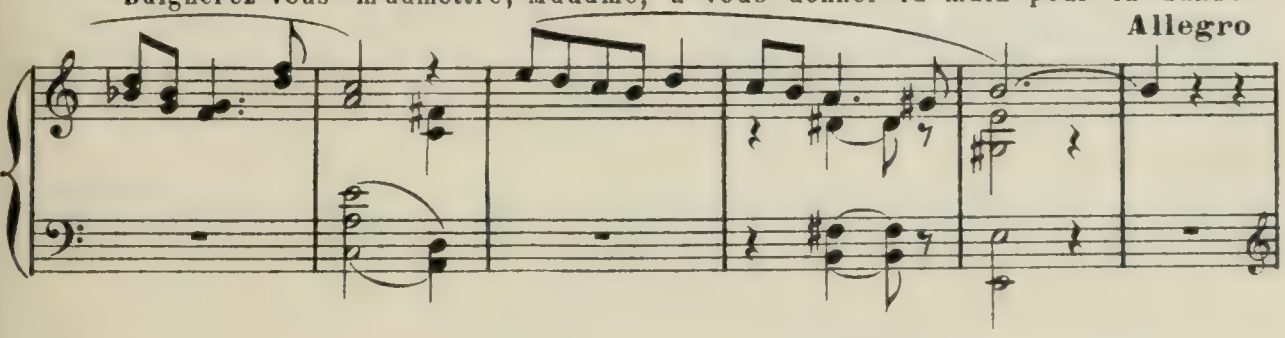




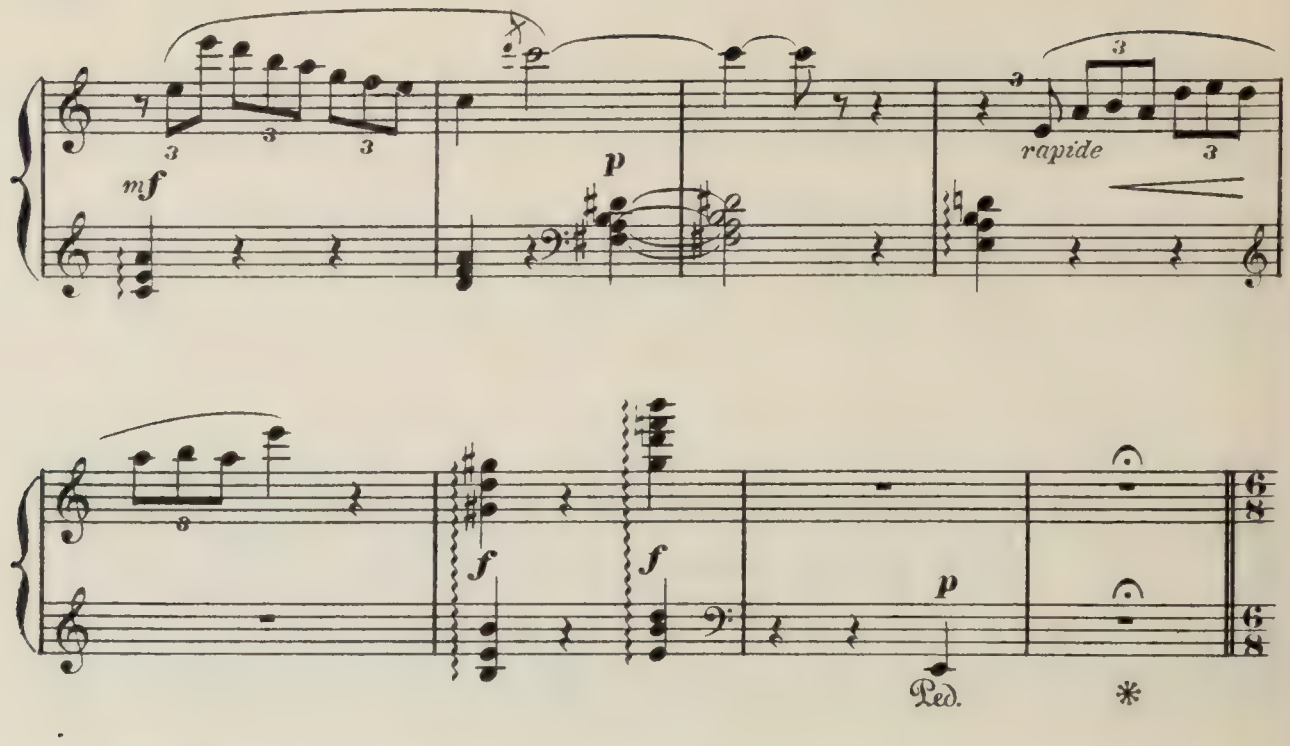
Mais un très élégant cavalier se présente,



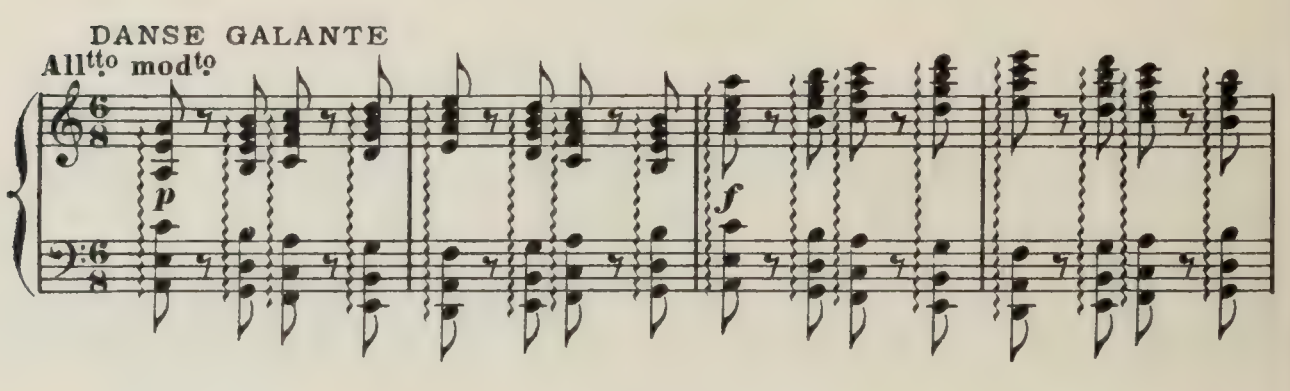
"Daignerez-vous m'admettre, Madame, à vous donner la main pour la danse?"

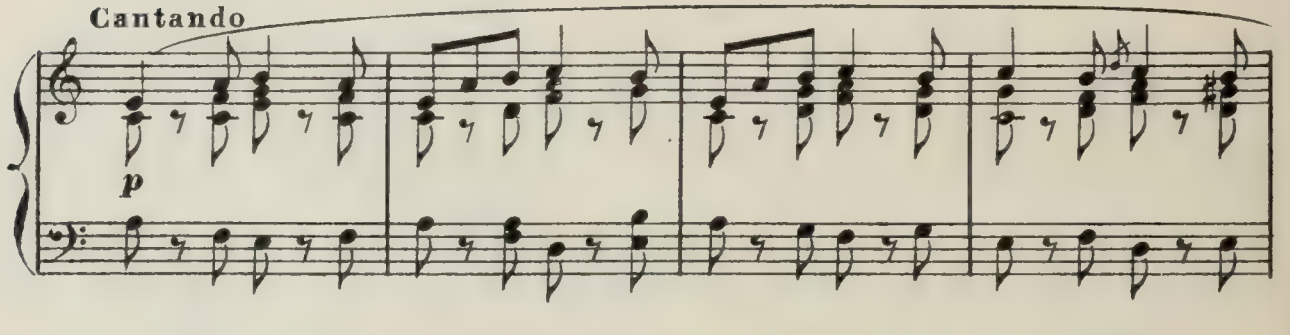


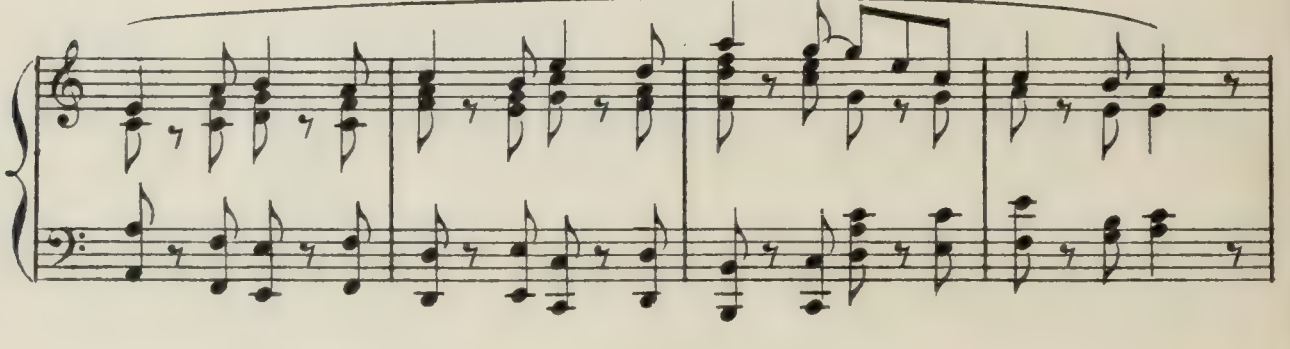
Et la Duchesse accepte.

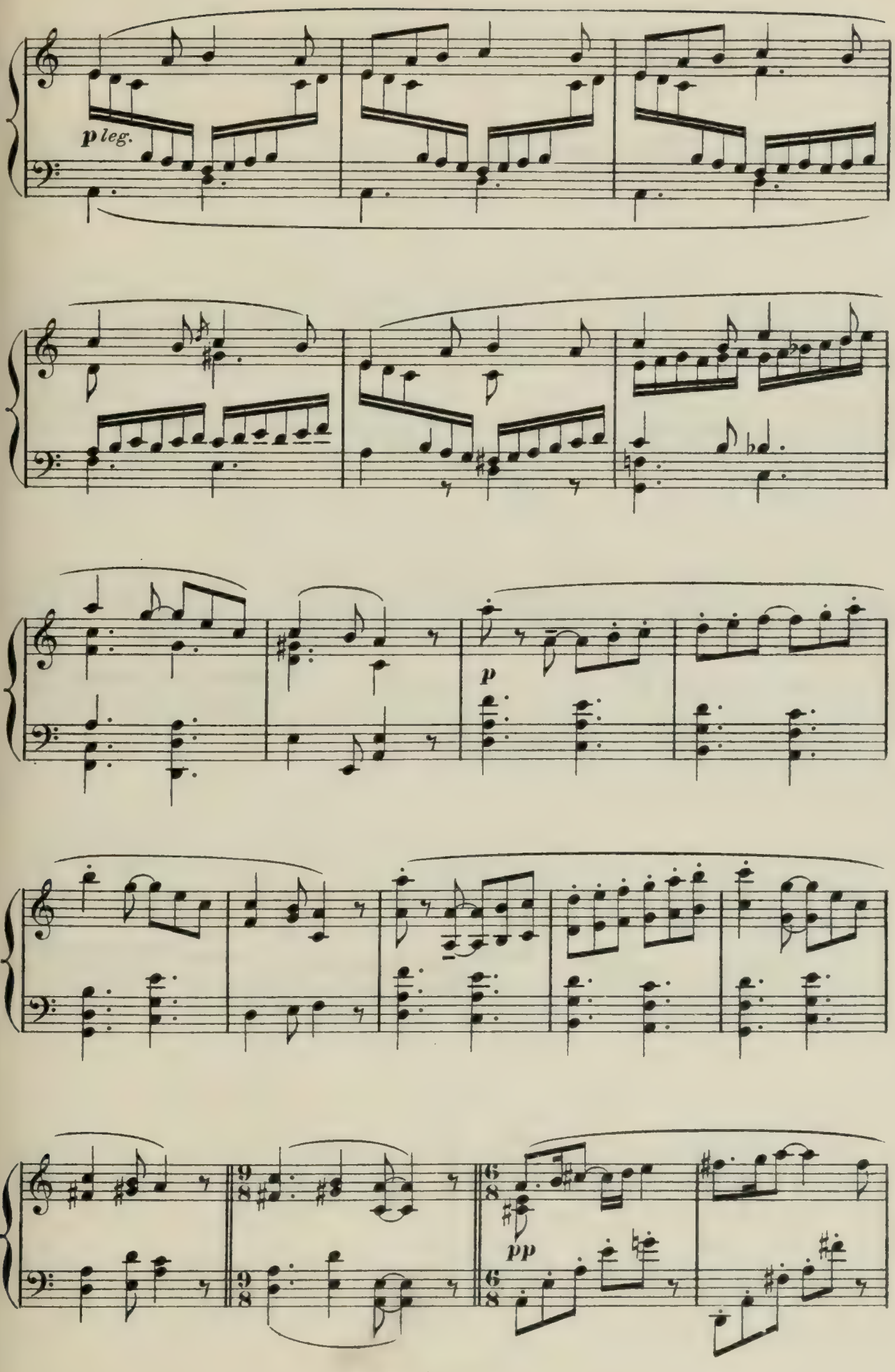


DANSE GALANTE





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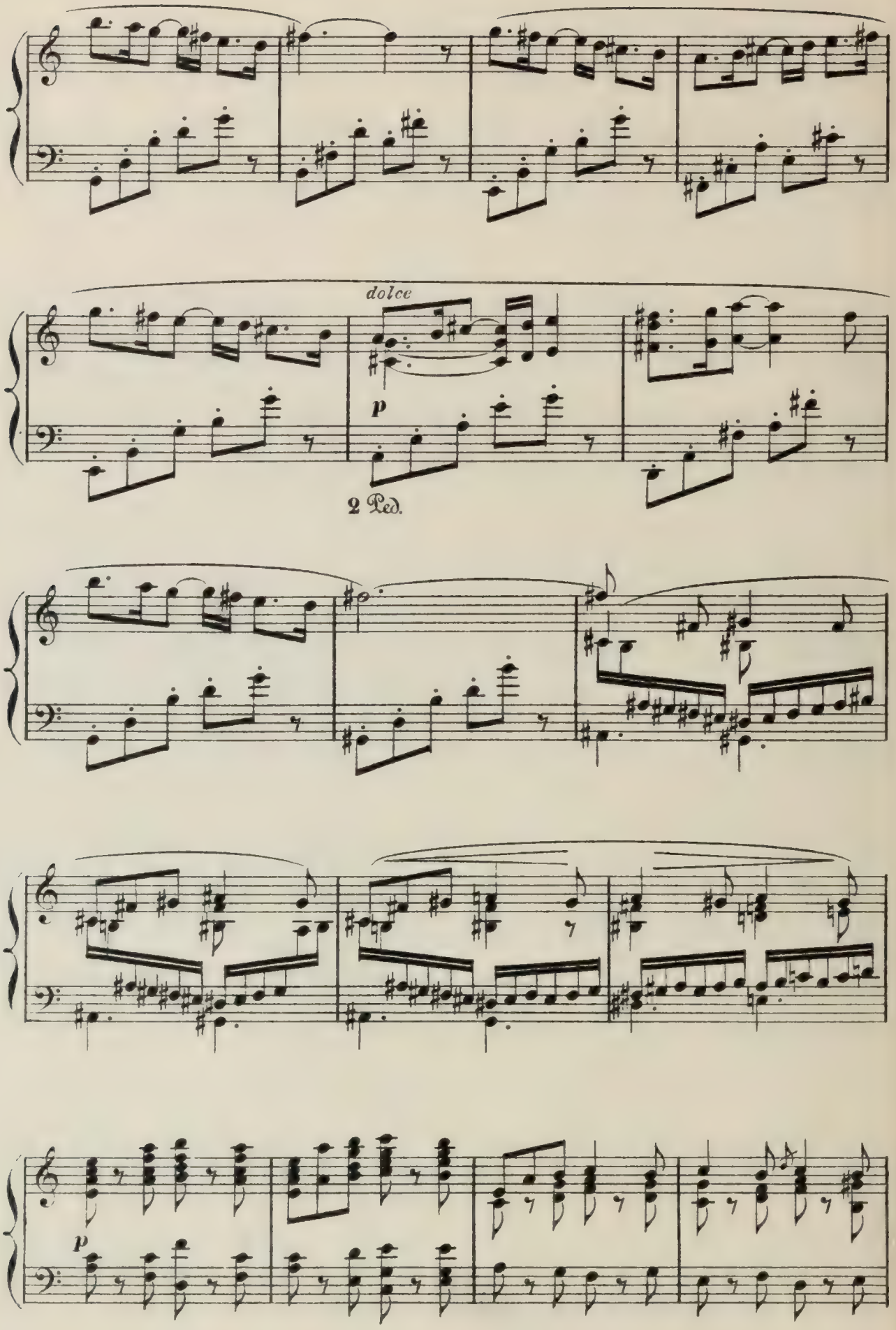
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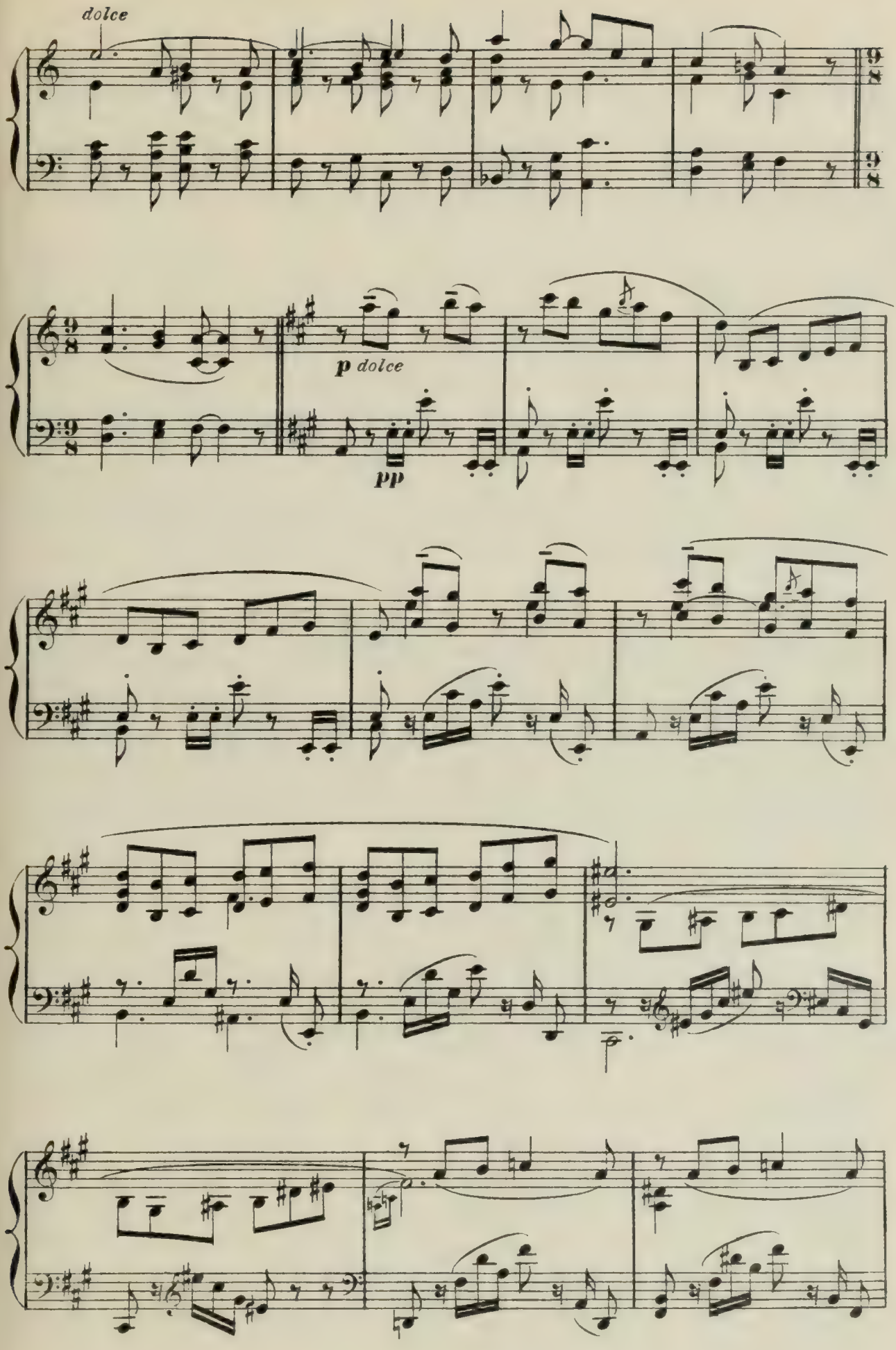
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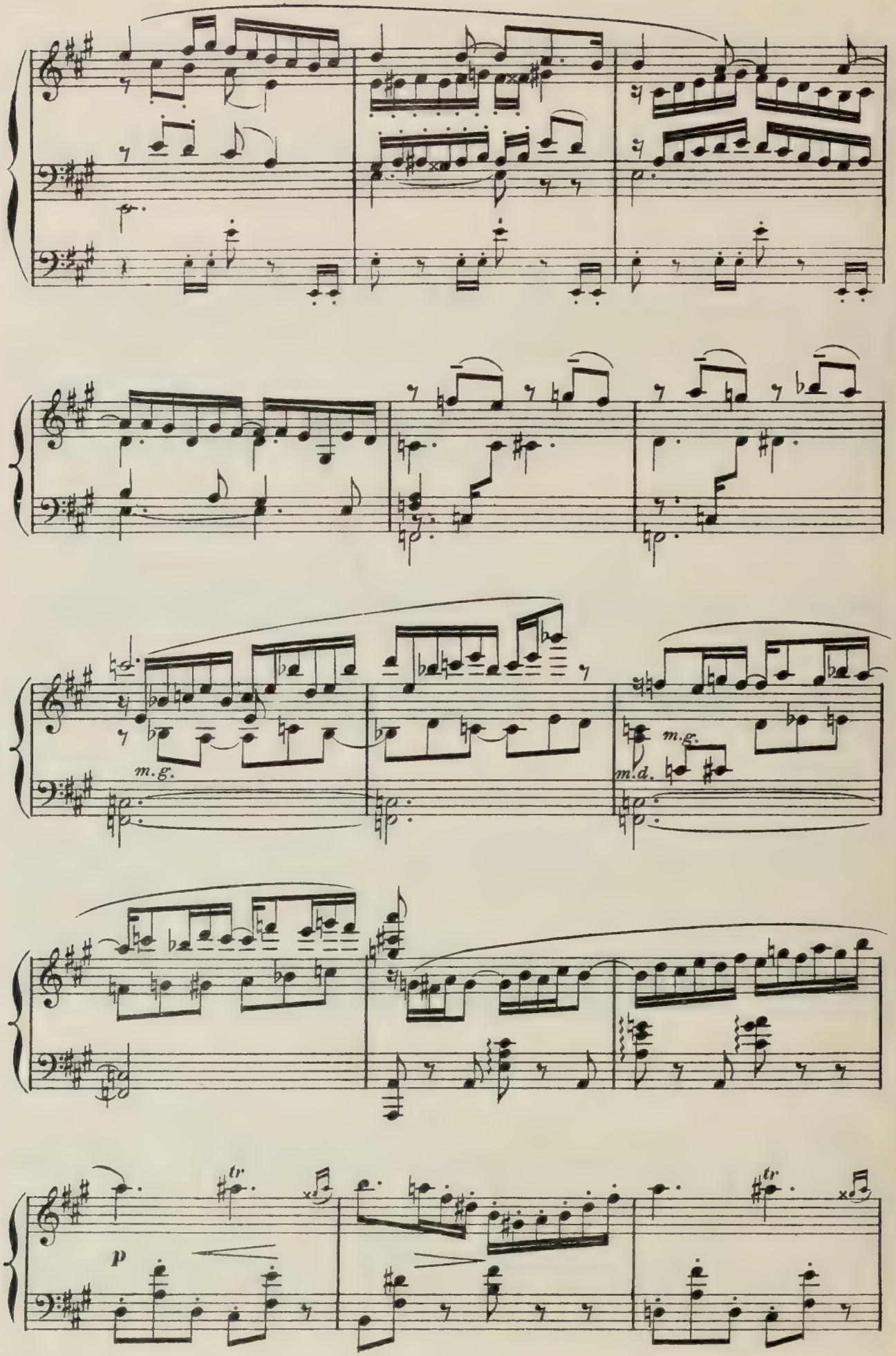
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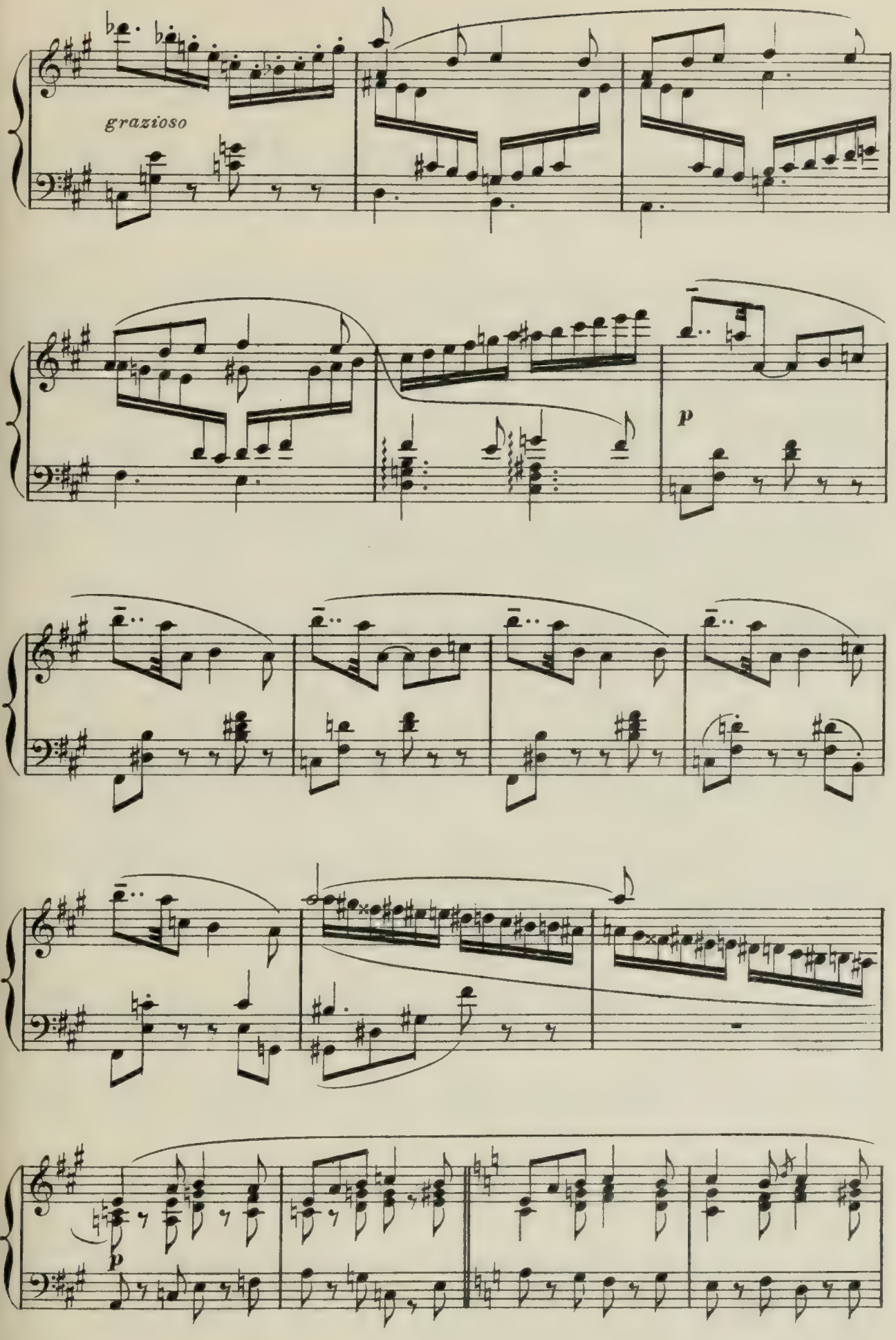
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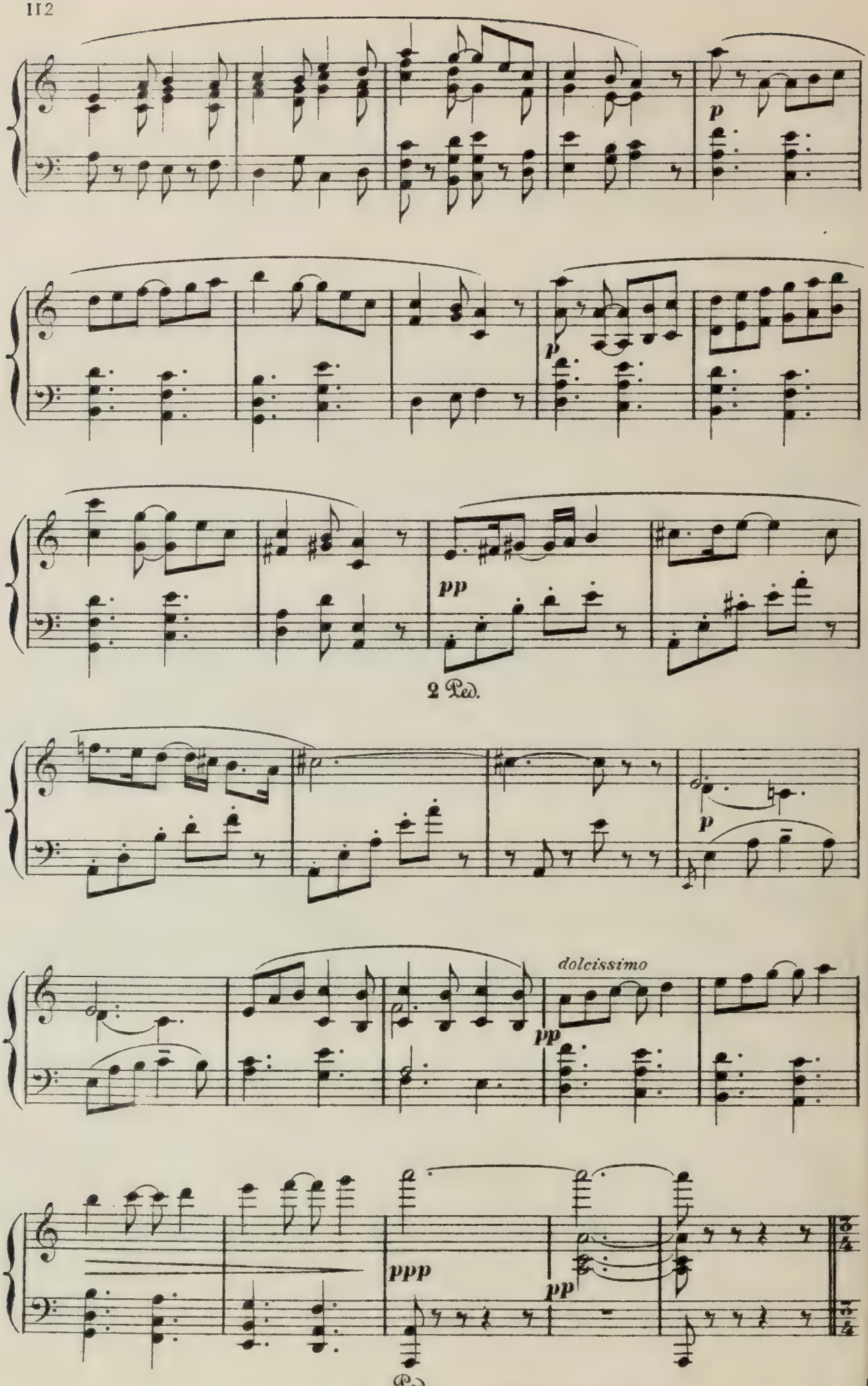
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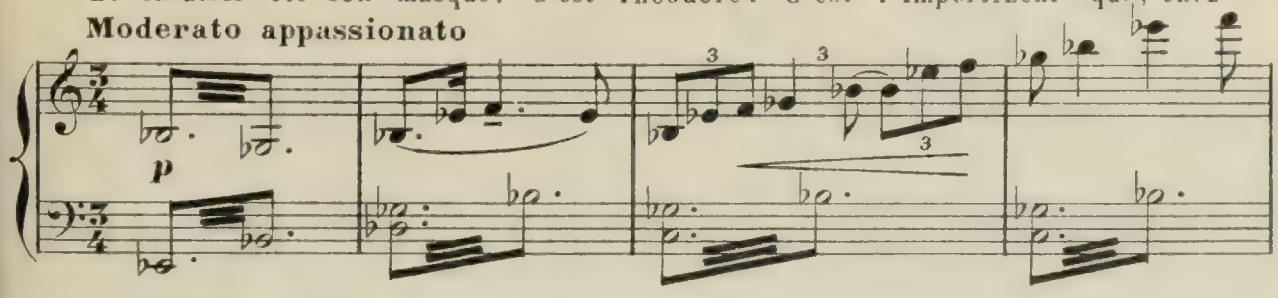
Le cavalier ôte son masque. C'est Théodore! C'est l'impertinent qui, chez

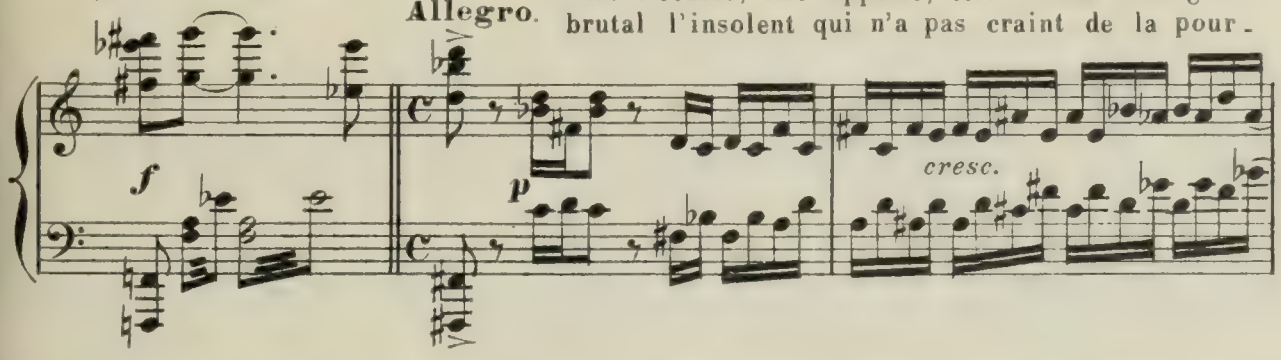
Moderato appassionato



Palmyre, a eu l'audace...

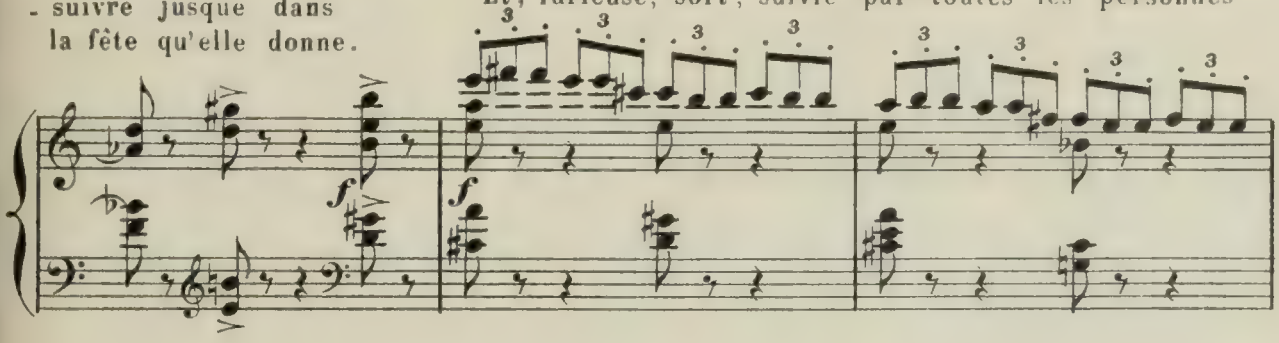
Allegro.

Elle l'écarte, elle appelle, elle chasse d'un geste brutal l'insolent qui n'a pas craint de la pour-



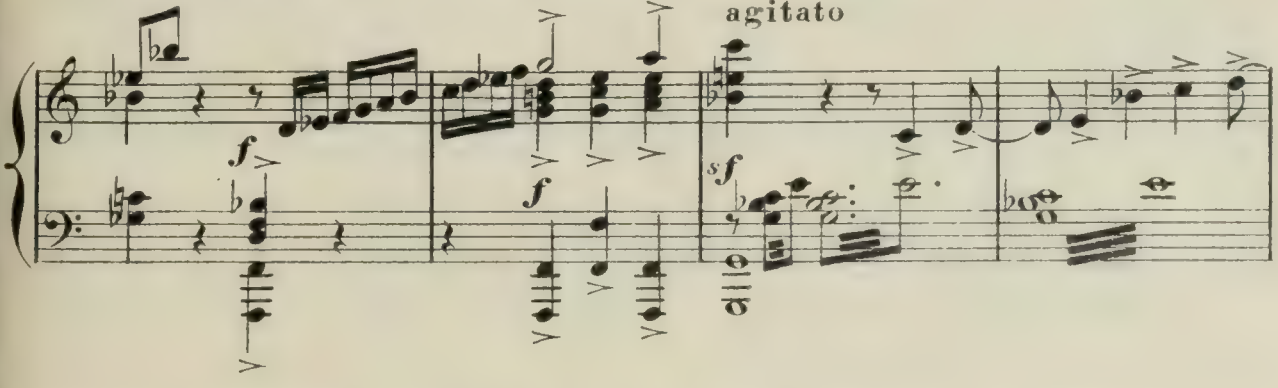
- suivre jusque dans la fête qu'elle donne.

Et, furieuse, sort, suivie par toutes les personnes



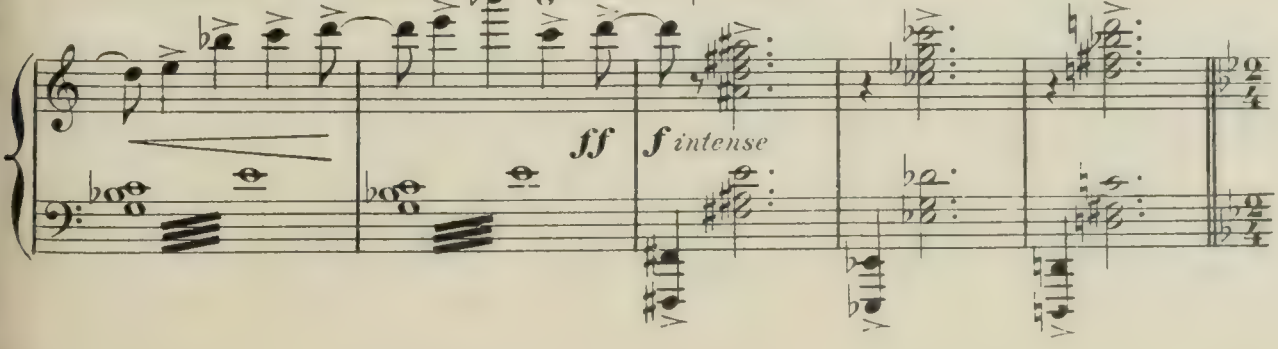
qui ont pris part à la dernière danse. "Bah! dit Arlequine, elle s'apaisera et

agitato



reviendra danser avec nous."

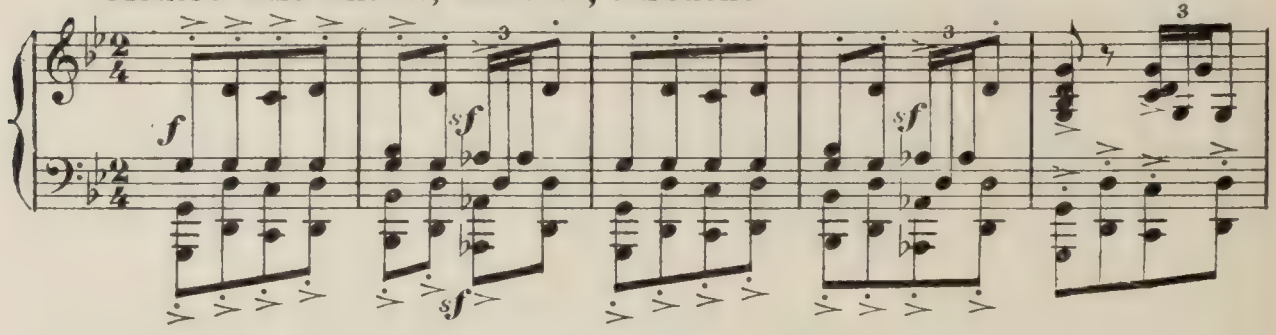
Mais Théodore est désespéré.



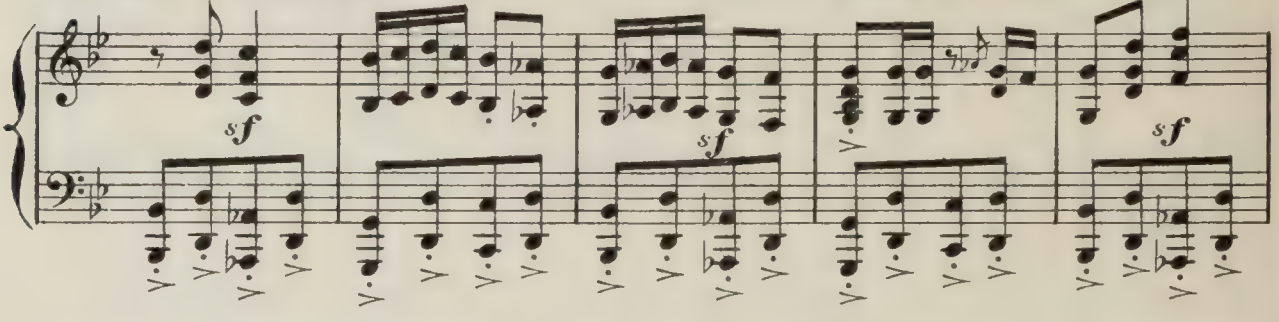
DANSE VIOLENTE

Modéré sans lenteur, martelé, farouche

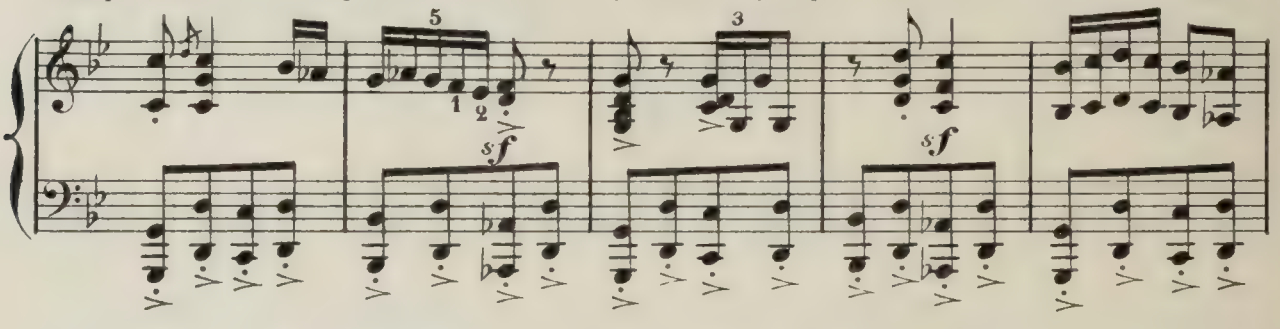
Soudain arrivent, conduits par Pulcinella, grossier, ventru au demi-masque noir, les rudes



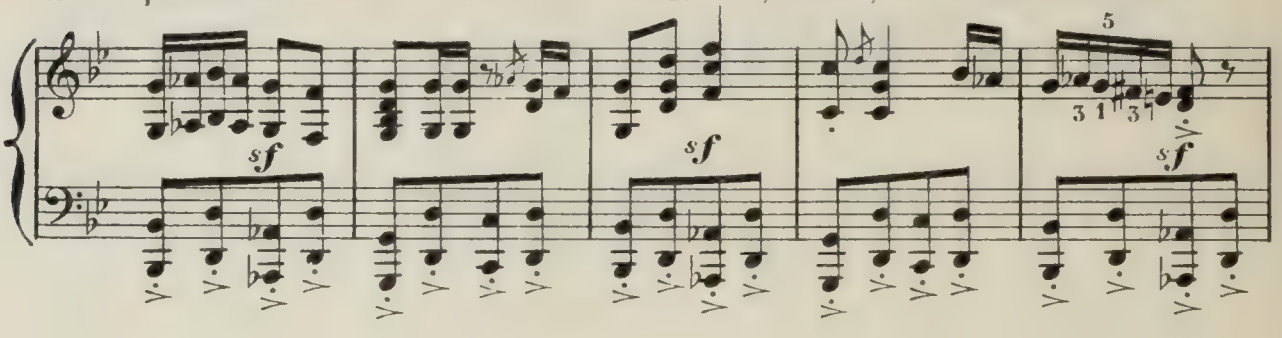
bouffons de la Comédie Italienne: Grangurlo, au nez énorme, en pourpoint couleur de sang; Pattaco, napolitain féroce, au nez busqué à la ceinture rouge

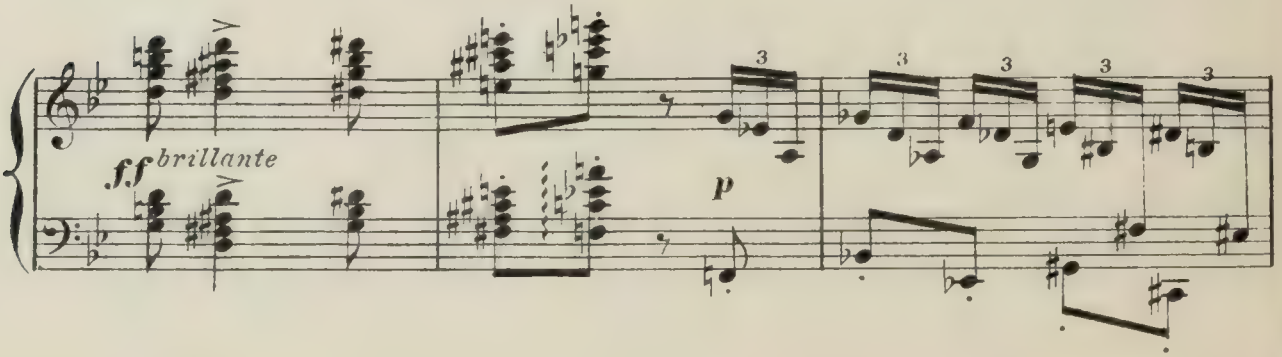


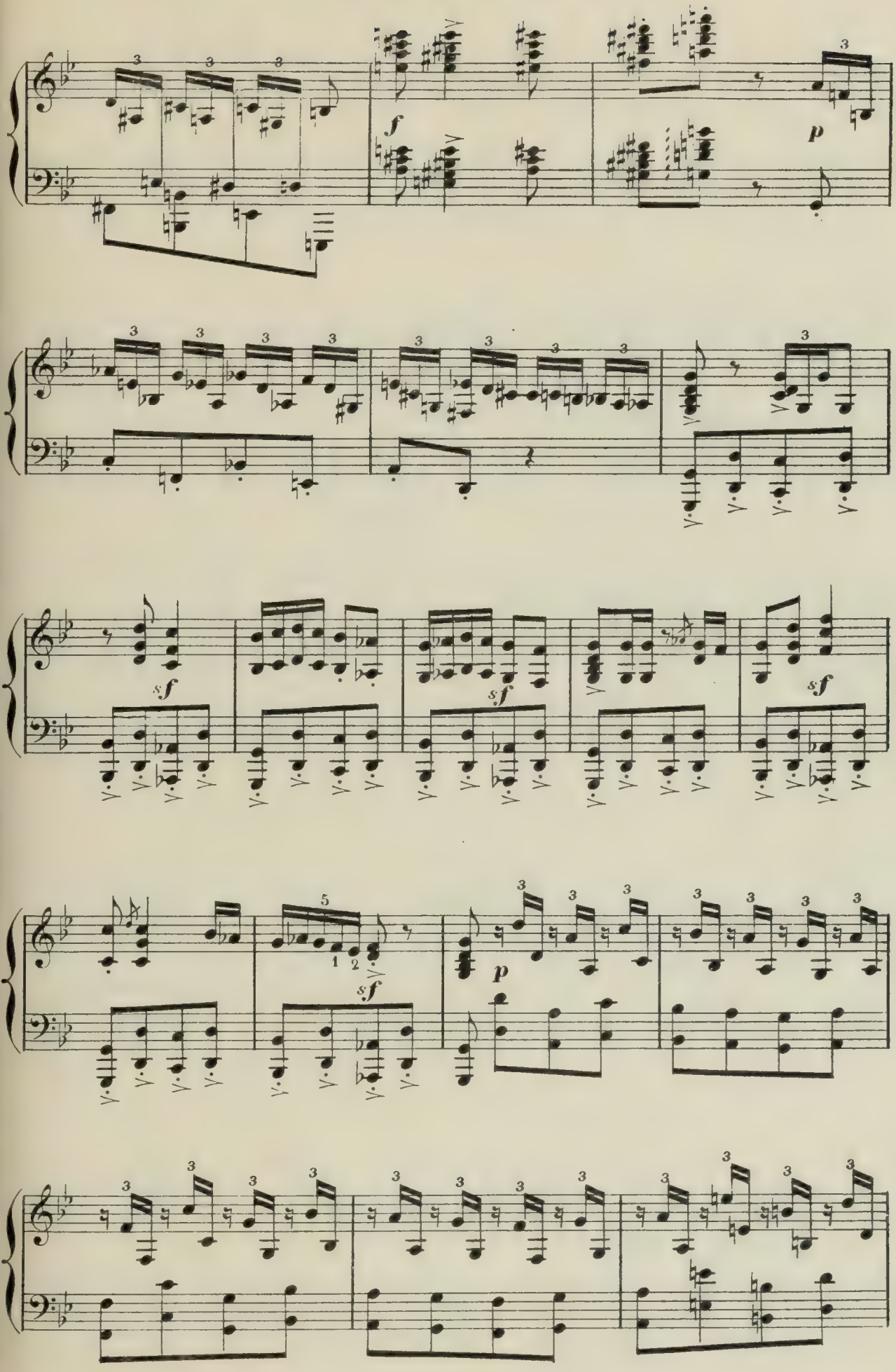
où sont des poignards; Brighella, plus féroce encore, blanc avec des raies bleues, masque terrible; Scapino, Scaramouche, Coviello, espèce de démon bleu et rouge,



à la double plume diabolique et le Vappo, voleur, assassin et lâche. Ils entrent en se querellant et leur danse est un combat dur, atroce, aux chances diverses.



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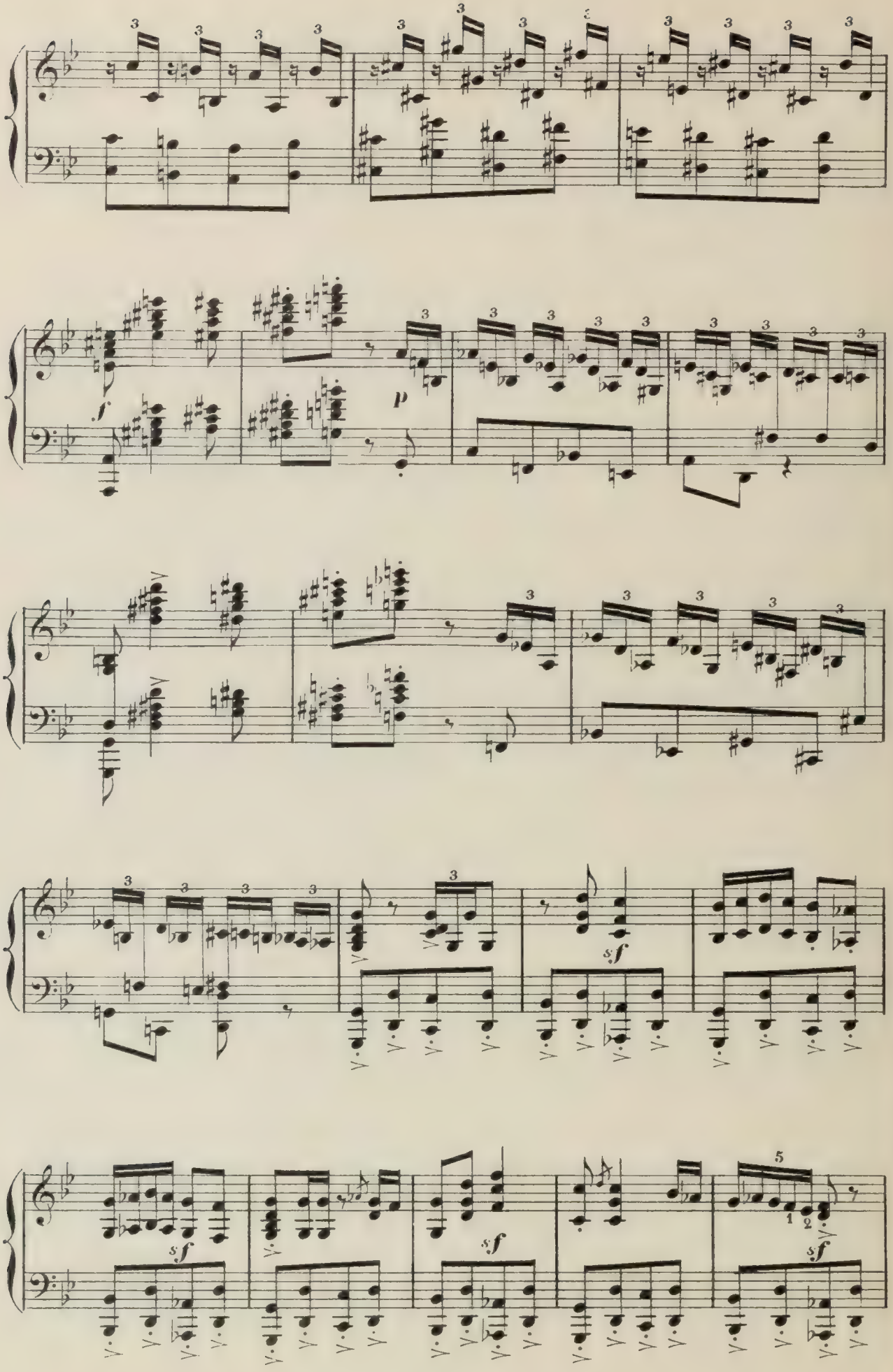
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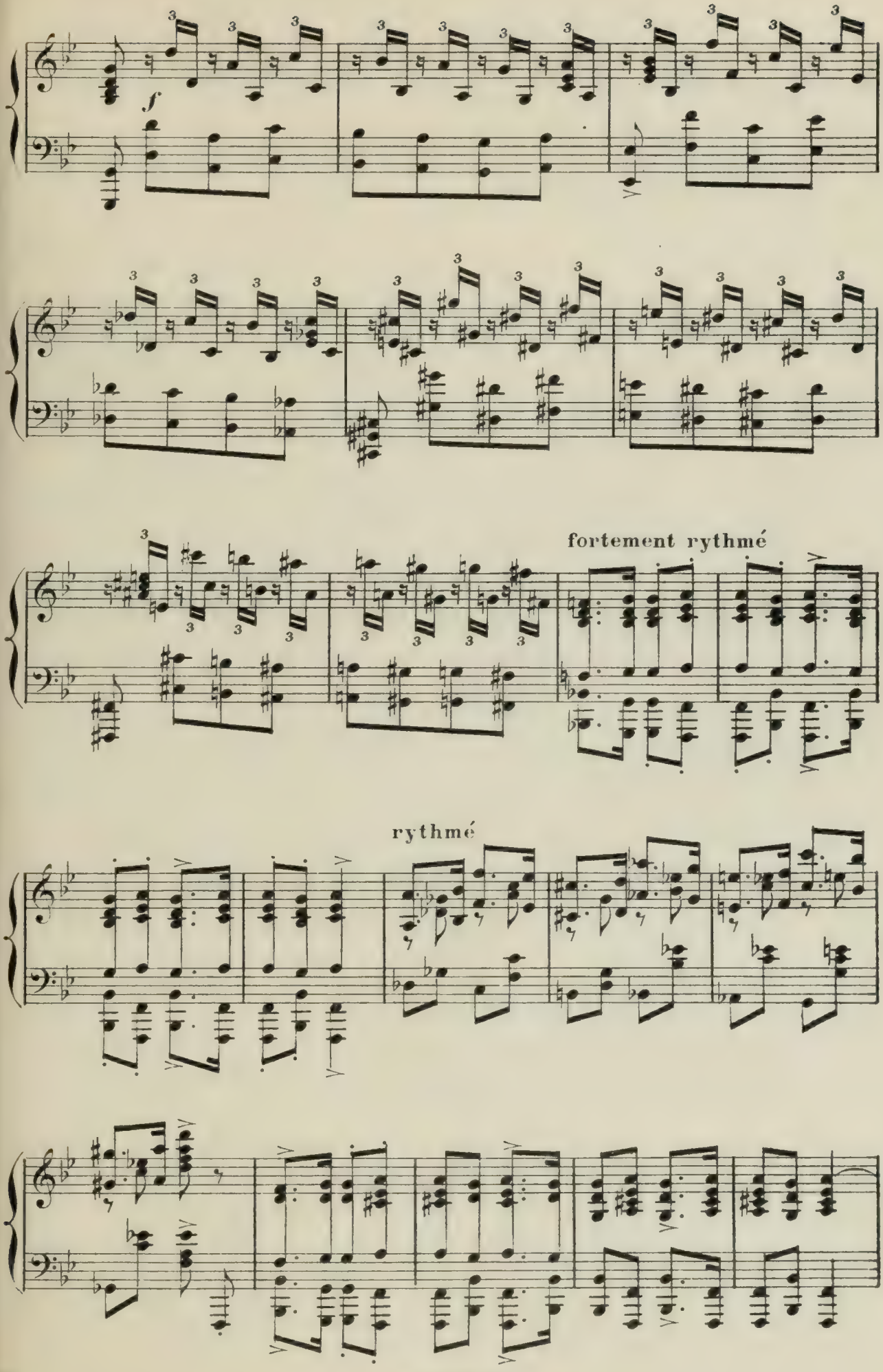
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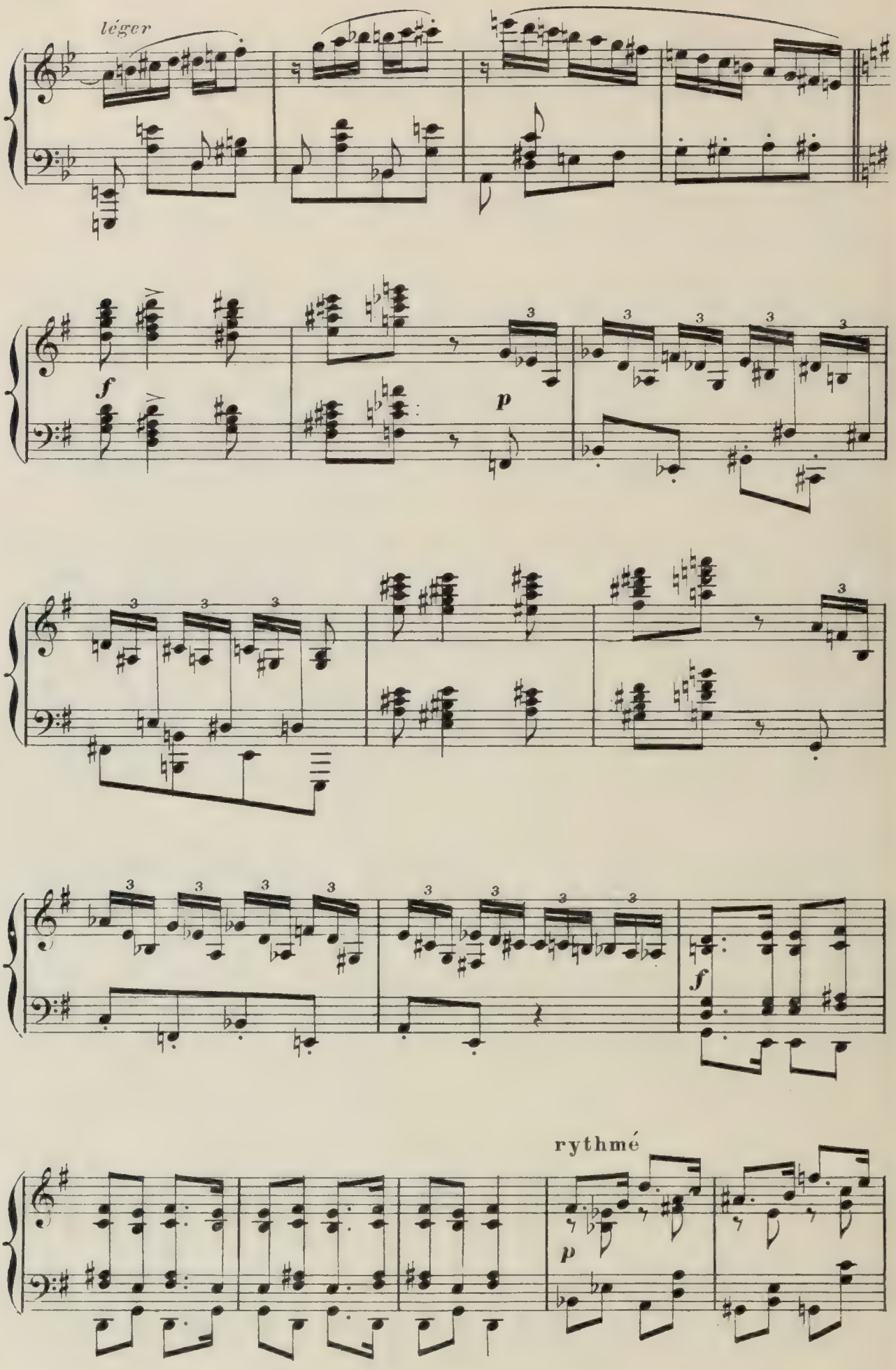
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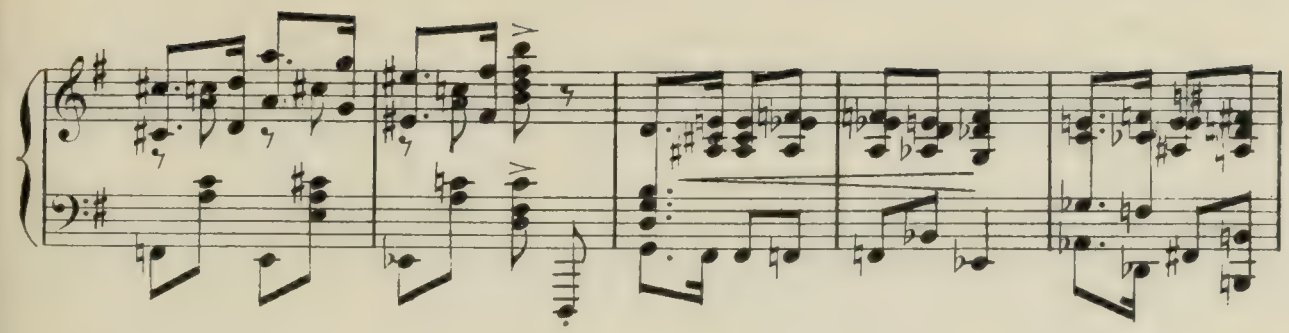
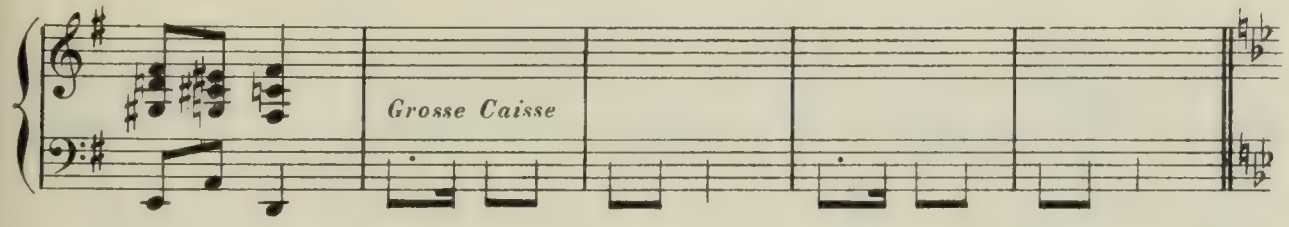
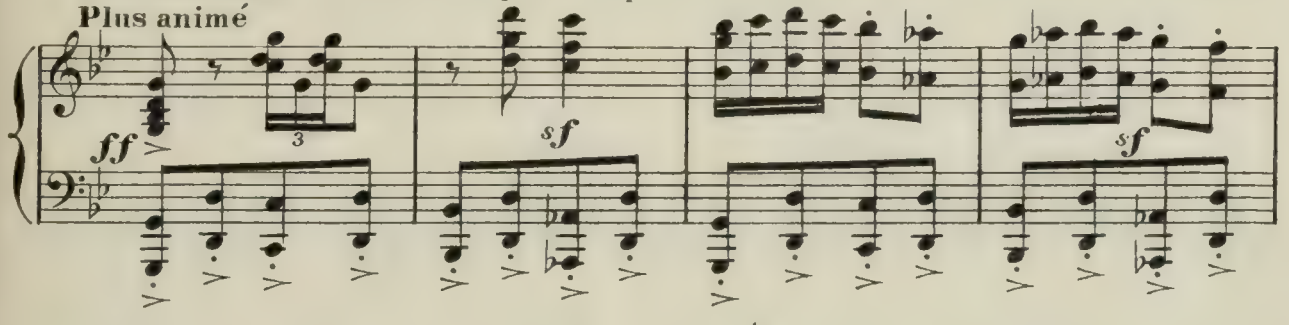
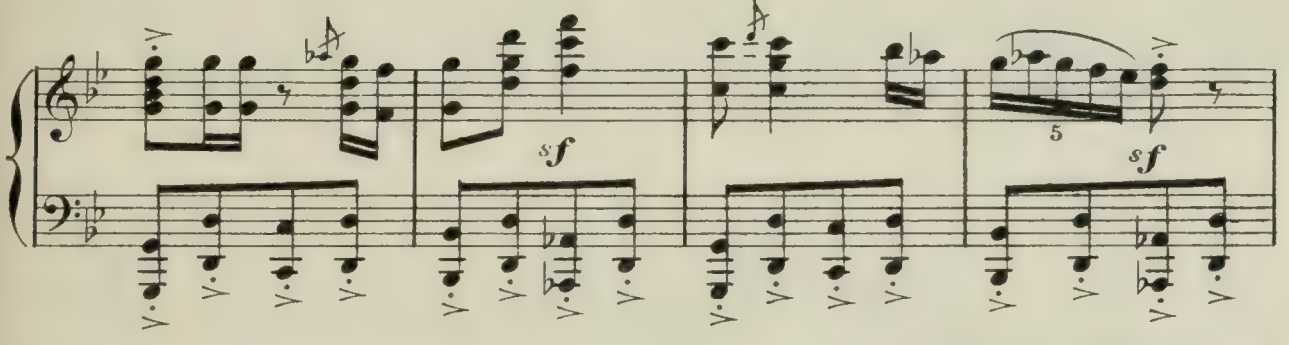


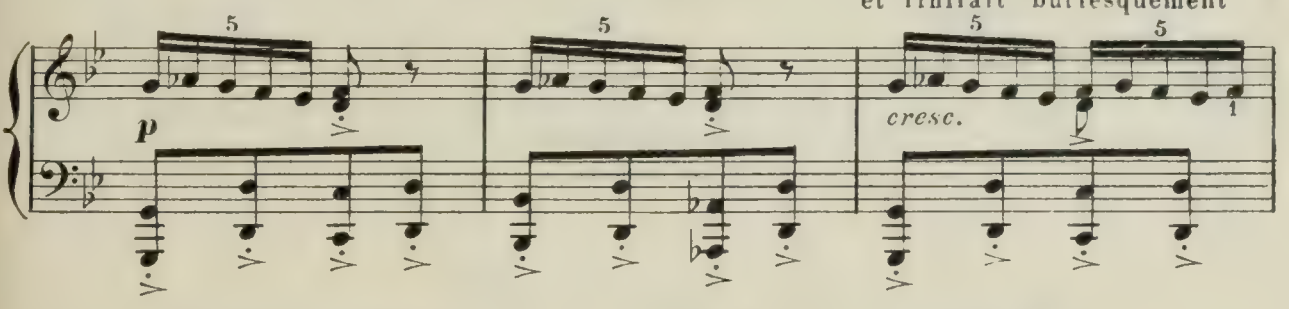


Leur danse devient de plus en plus violente

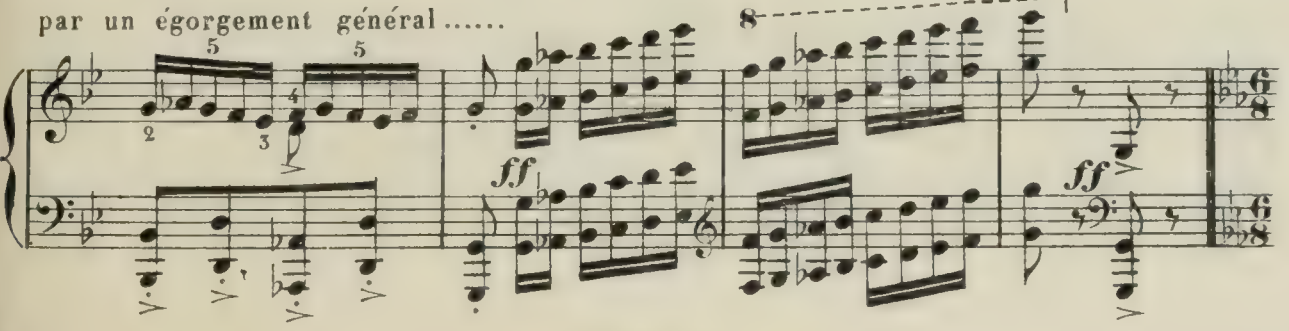




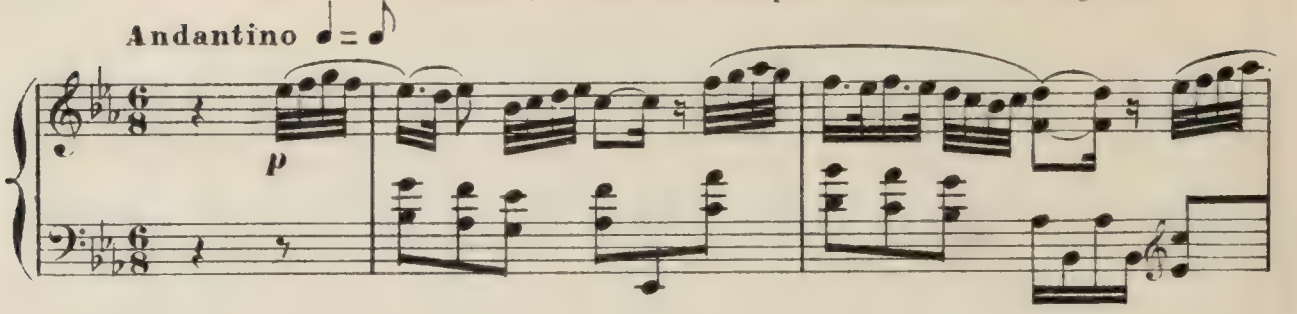
et finirait burlesquement



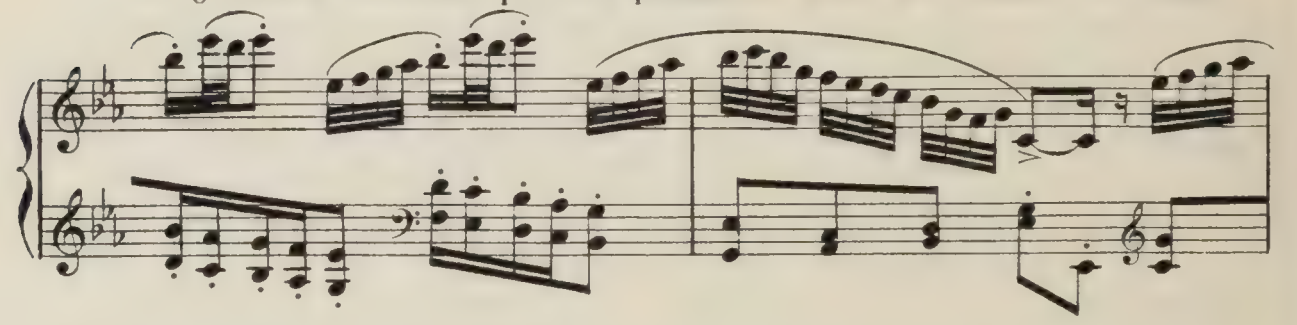
par un égorgement général.....



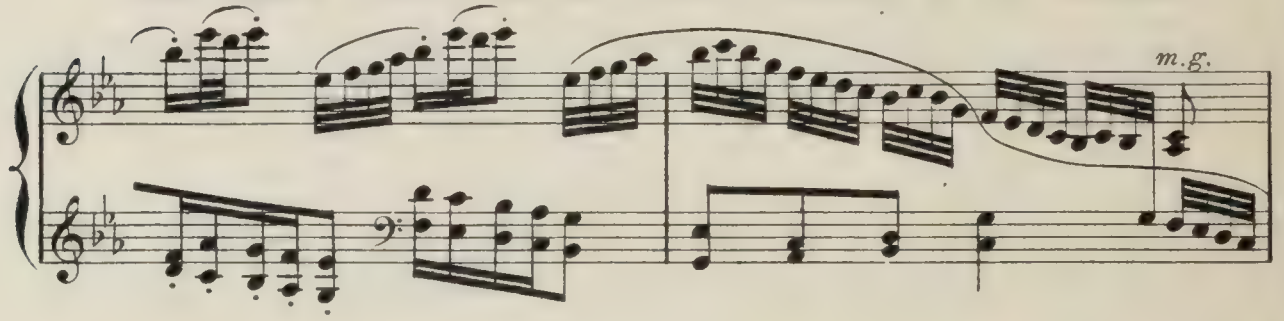
si ne survenaient, vêtues de tuniques flottantes et légères,



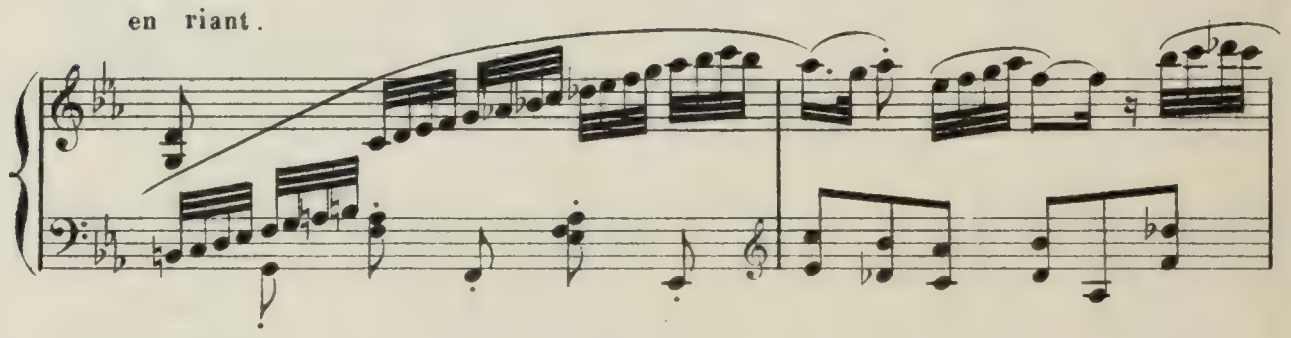
de gracieuses divinités qui font prisonniers dans des nœuds de rubans

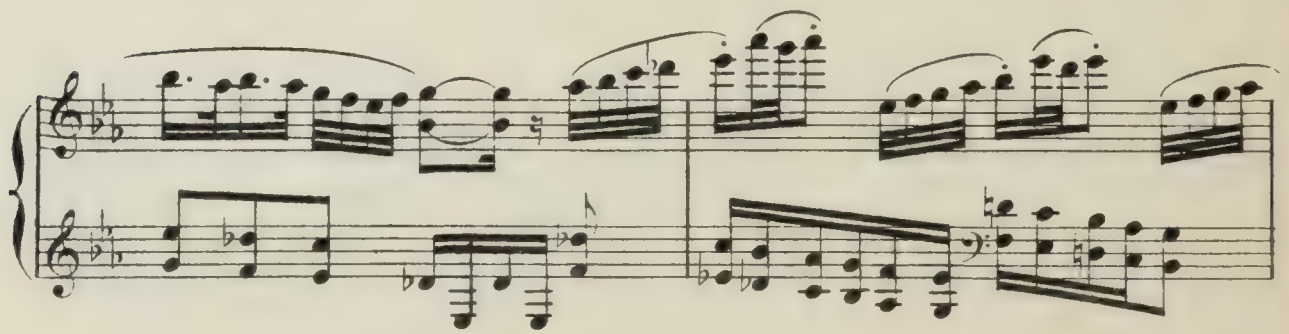


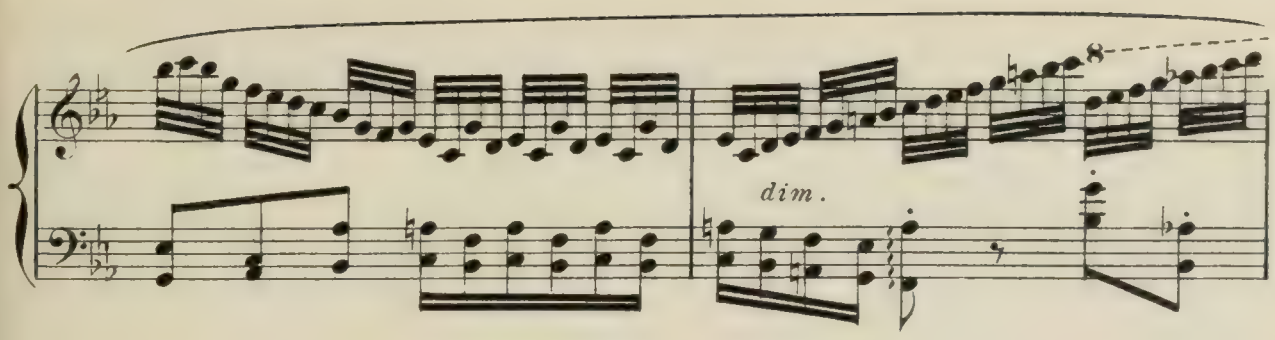
aux couleurs tendres tous ces affreux fantoches et les entraînent



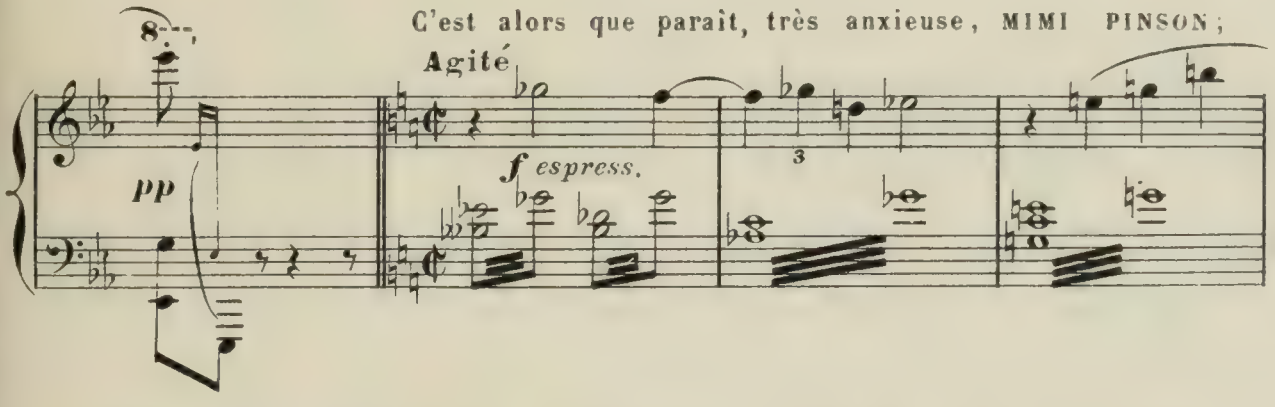
en riant.



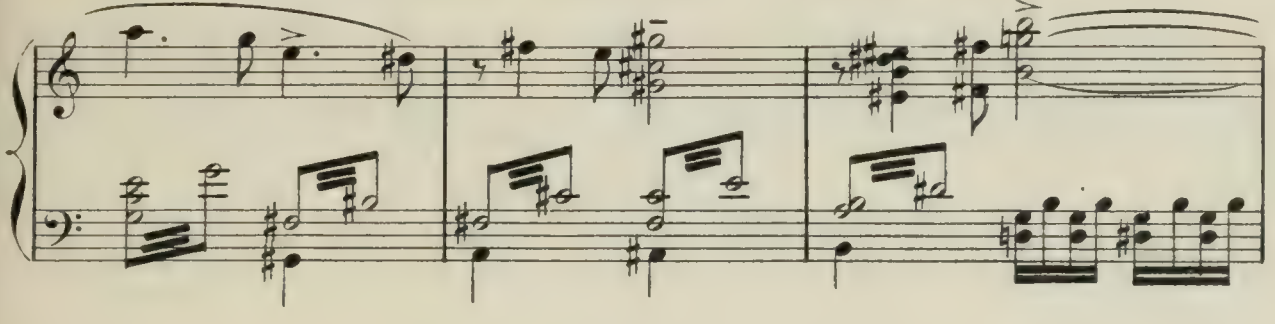




C'est alors que paraît, très anxieuse, MIMI PINSON;

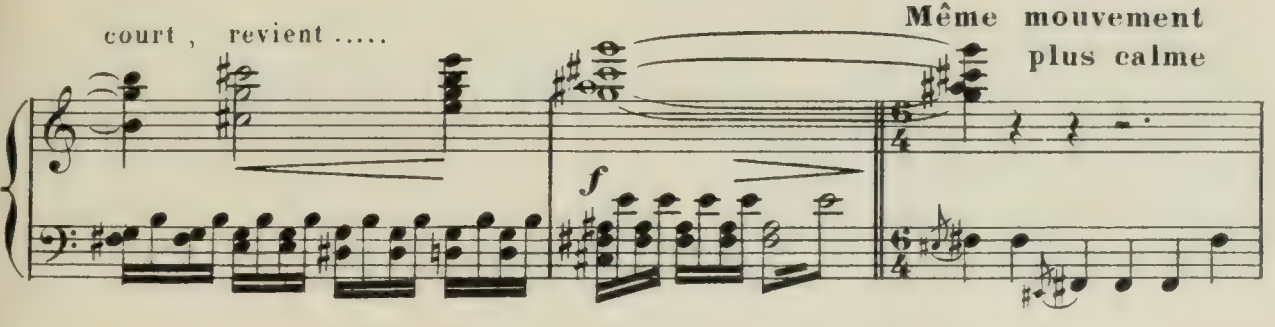


elle a mis un domino sur ses dessous de grisette, elle va, vient,

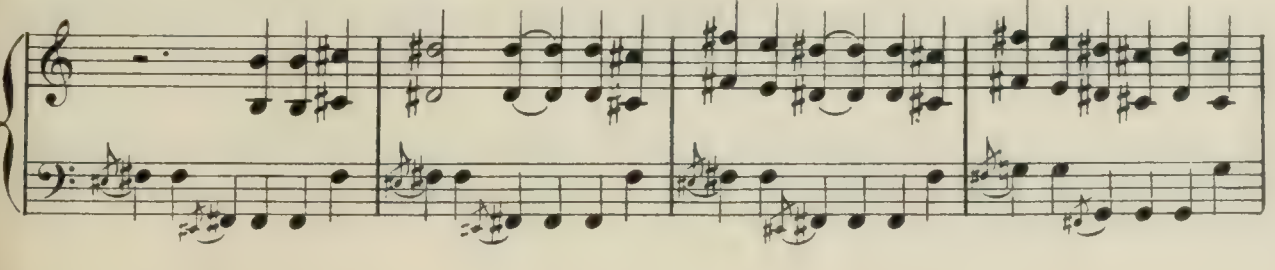


court, revient .....

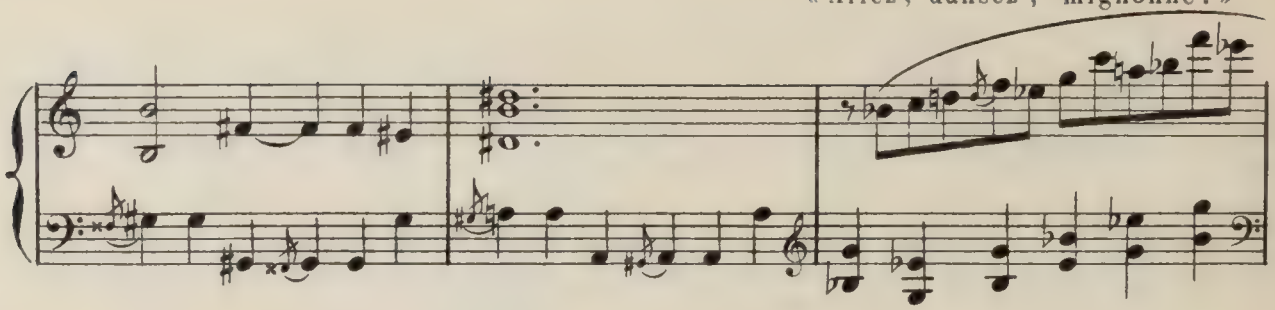
Même mouvement
plus calme



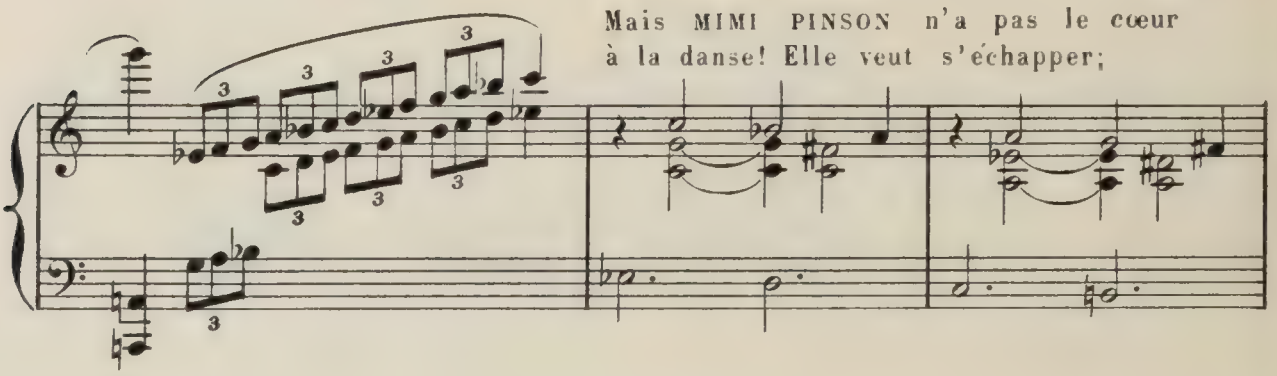
Arlequine (c'est Carlotta Grisi) la reconnaît ..... Et dit à tout le monde: "Personne ne danse mieux que cette petite....."



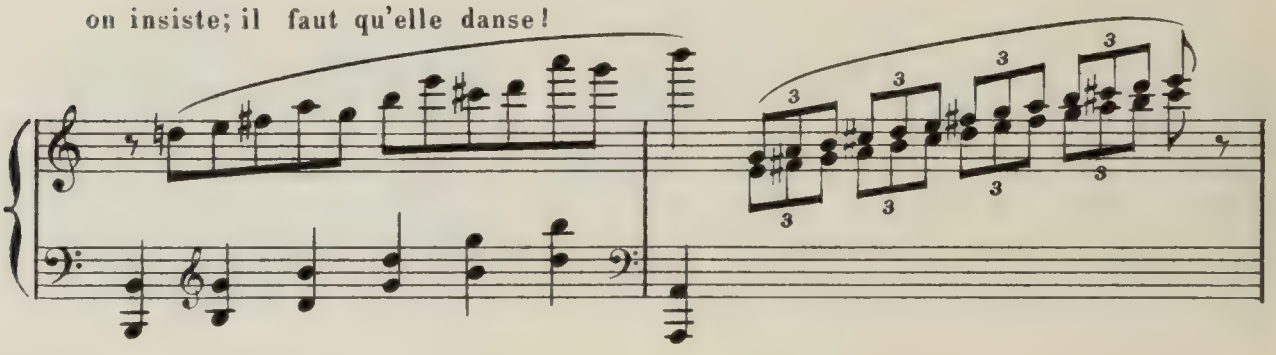
« Allez, dansez, mignonne! »



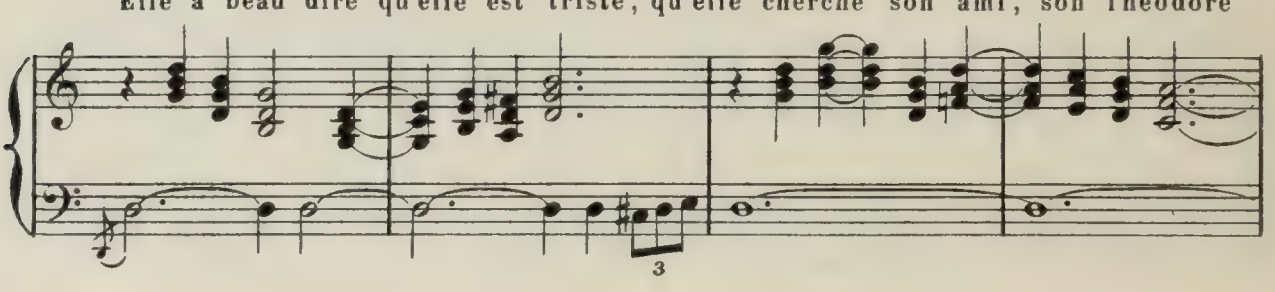
Mais MIMI PINSON n'a pas le cœur
à la danse! Elle veut s'échapper;



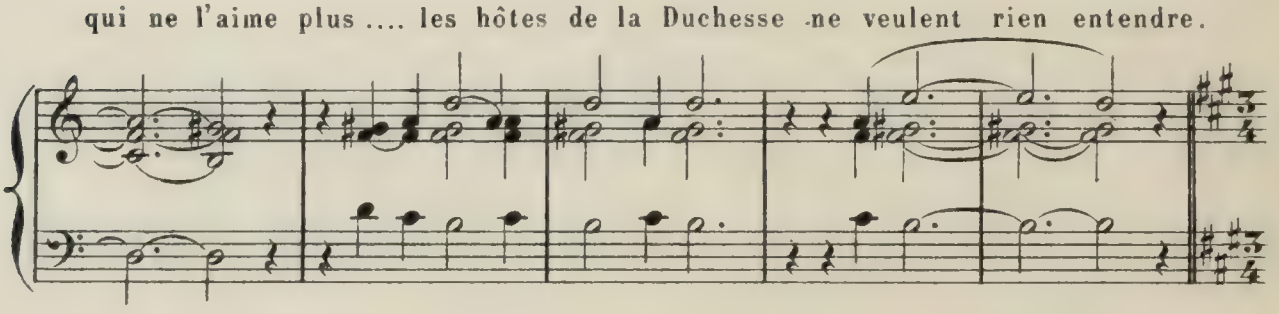
on insiste; il faut qu'elle danse!



Elle a beau dire qu'elle est triste, qu'elle cherche son ami, son Théodore

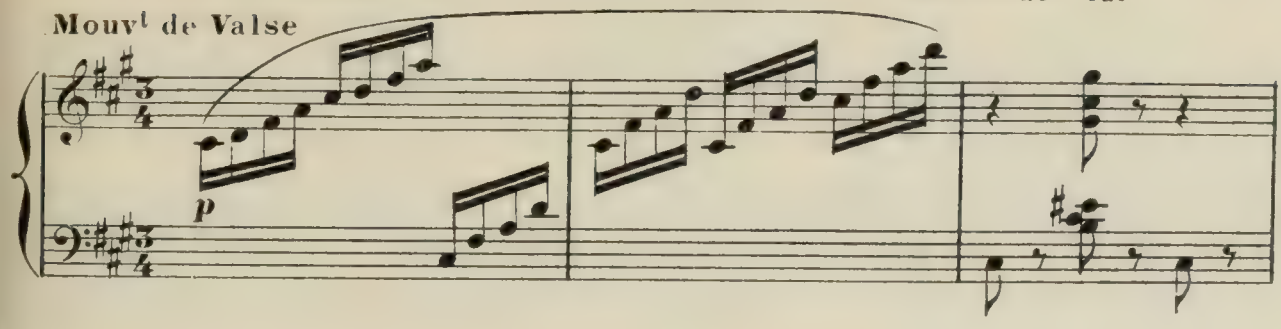


qui ne l'aime plus .... les hôtes de la Duchesse ne veulent rien entendre.

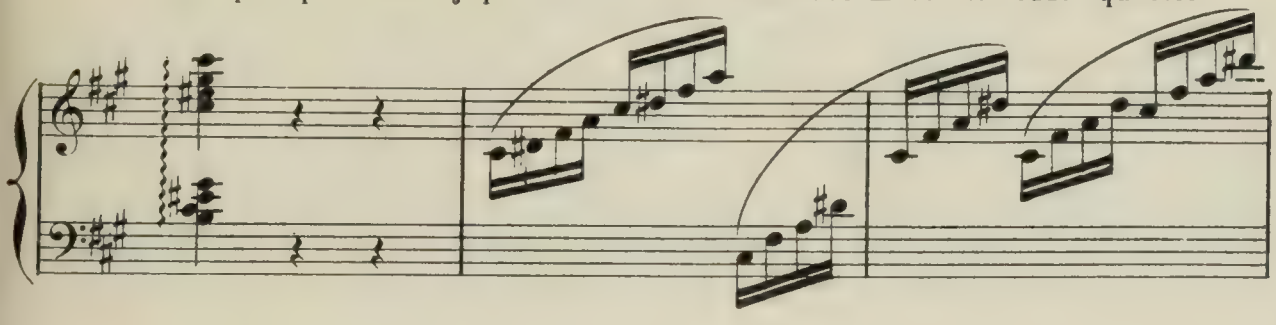


On lui enlève sa mante ; ses dessous de mousseline lui

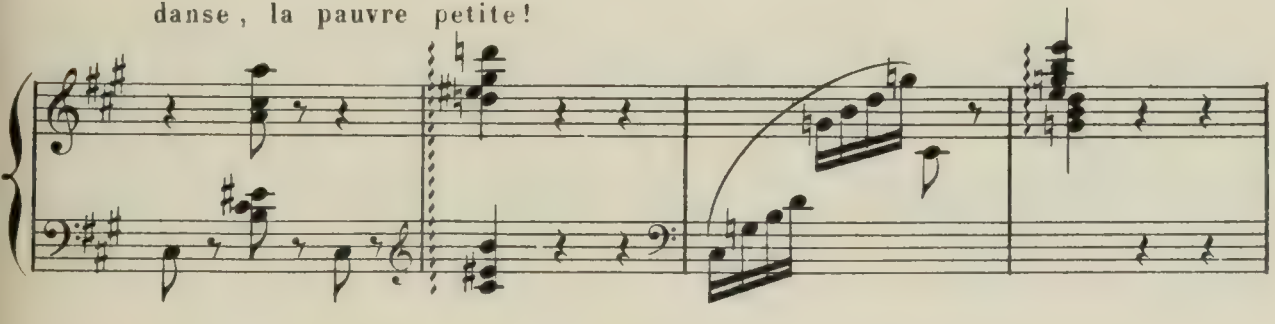
Mouvt de Valse

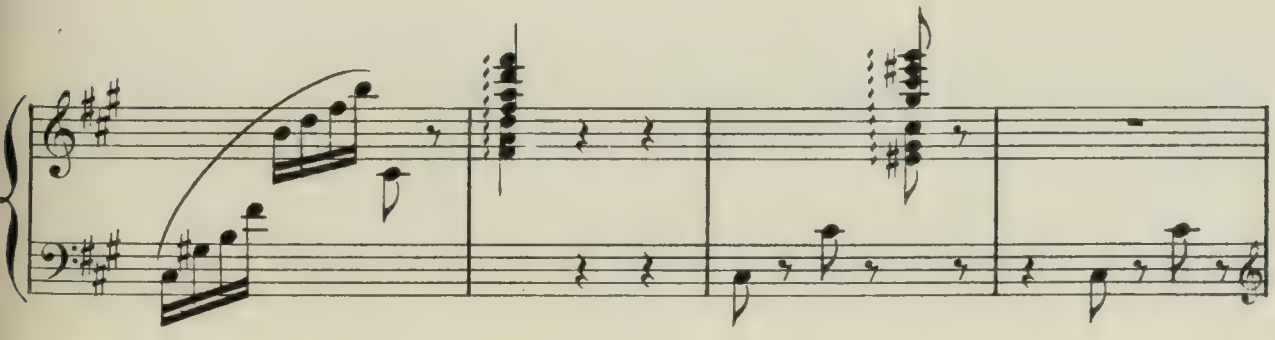


font presque une jupe courte de danseuse _ et il faut qu'elle



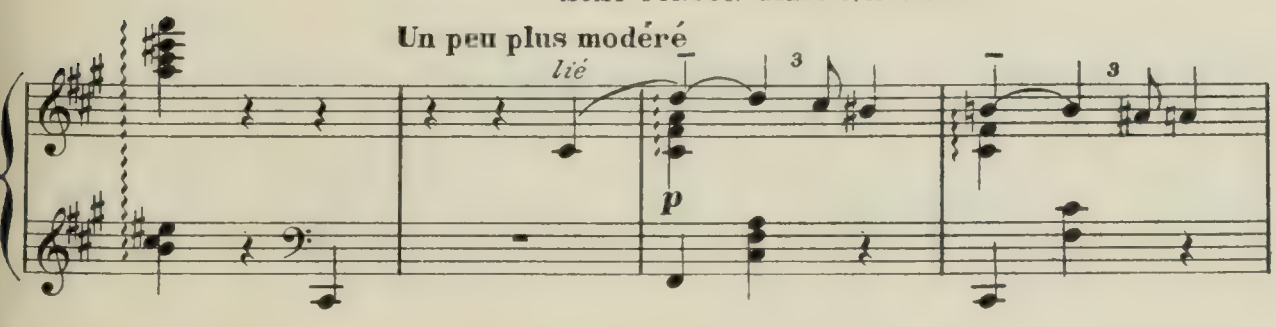
danse, la pauvre petite!

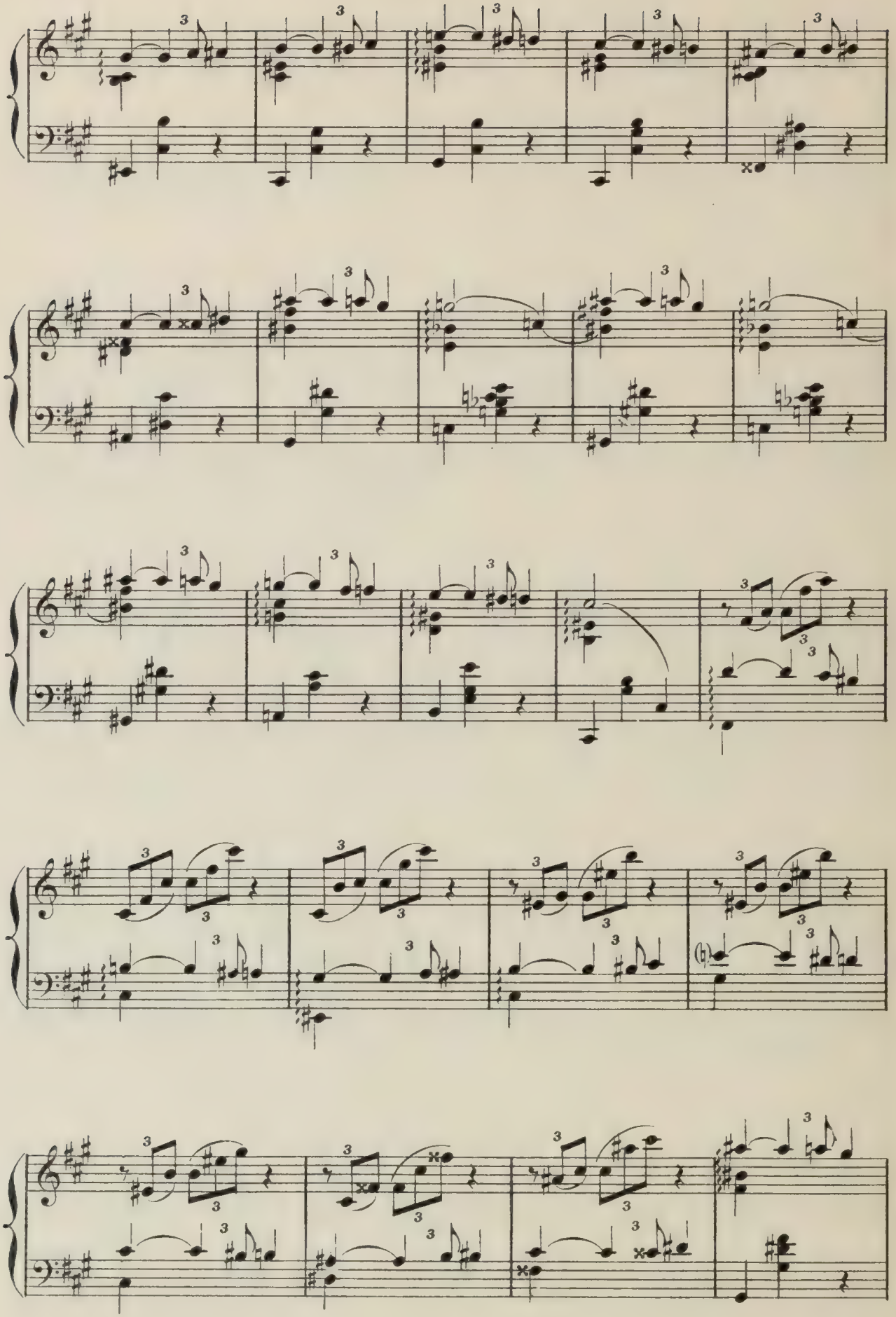


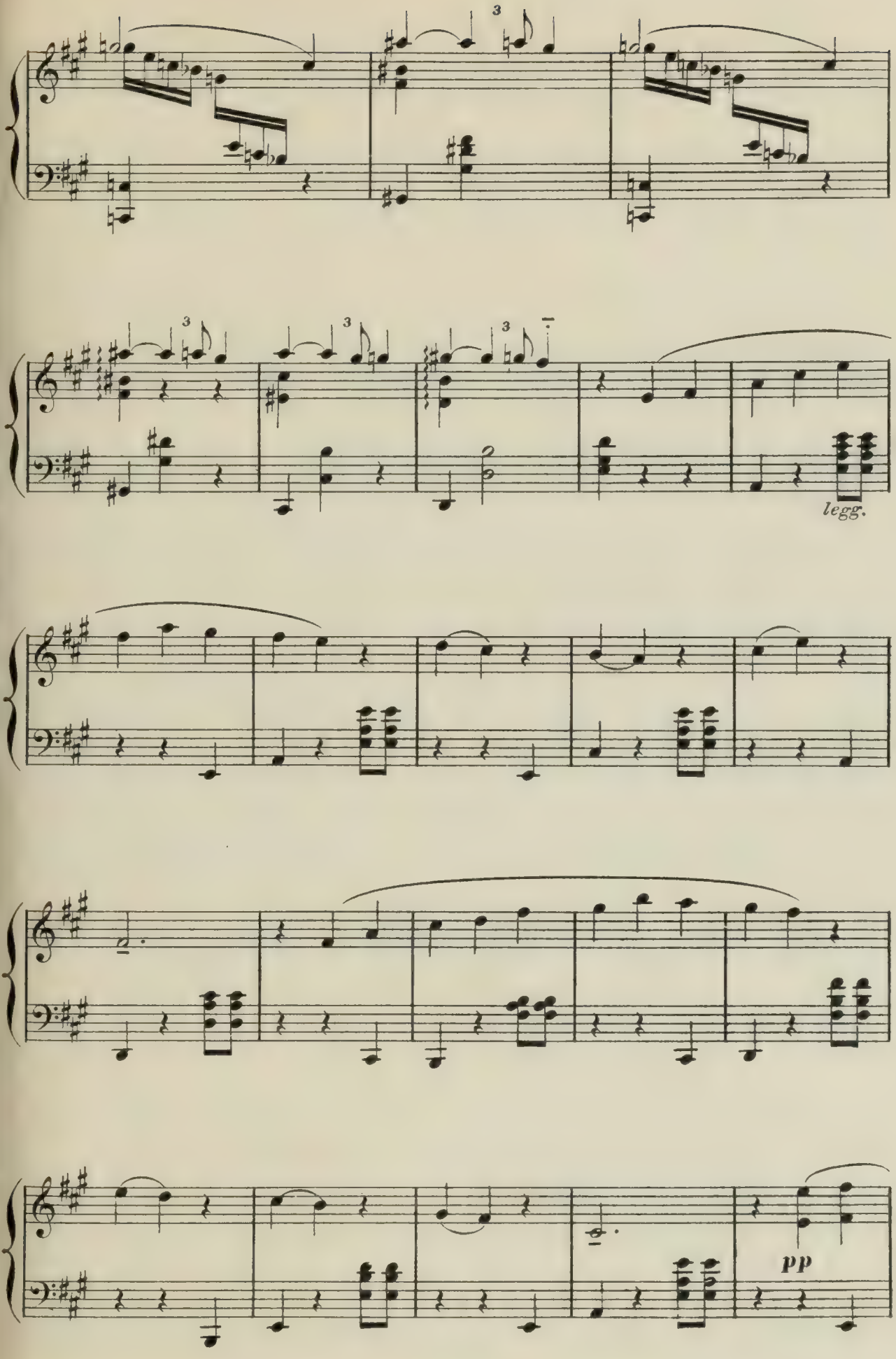


MIMI PINSON danse tristement.

Un peu plus modéré



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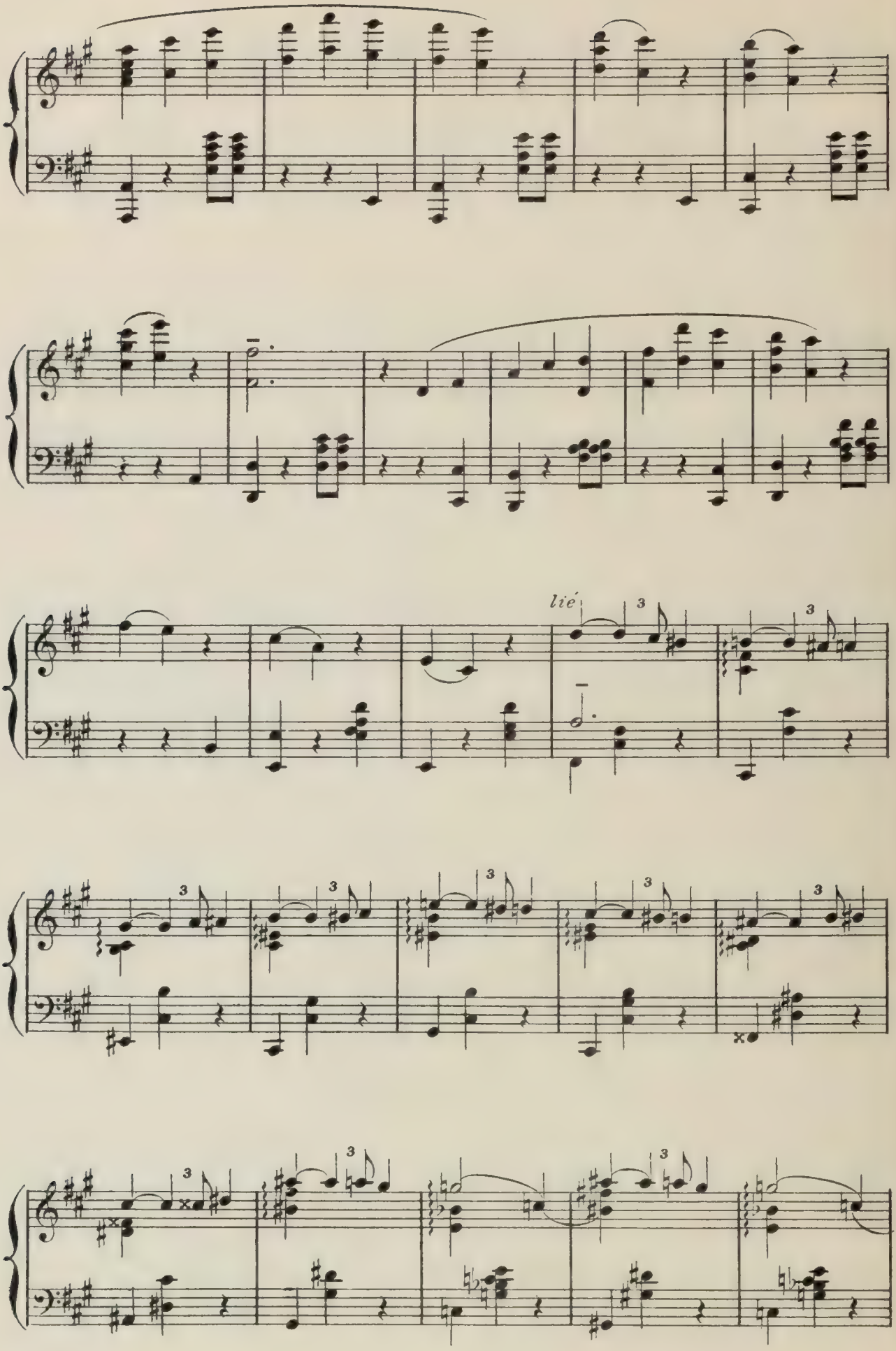
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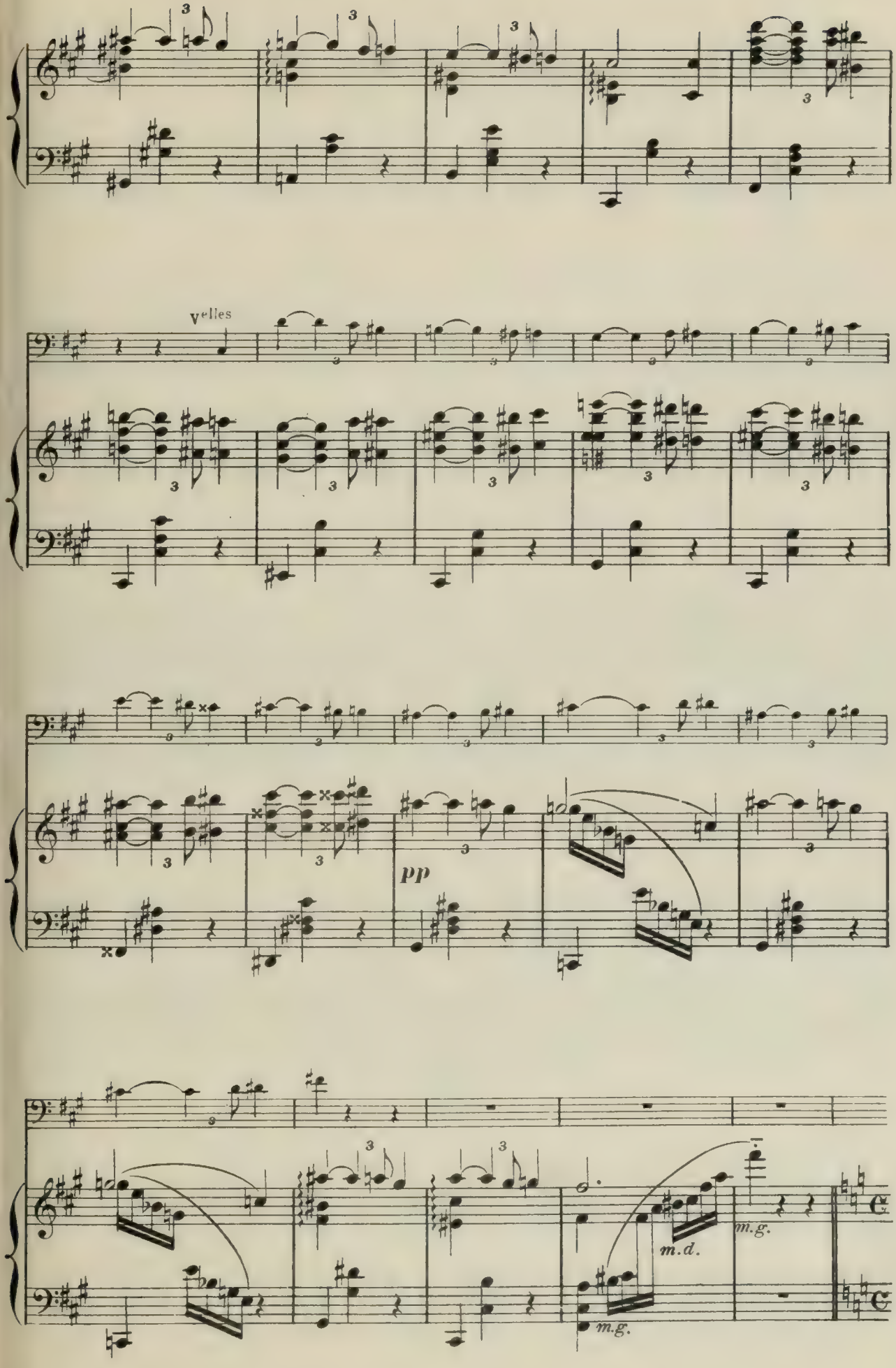
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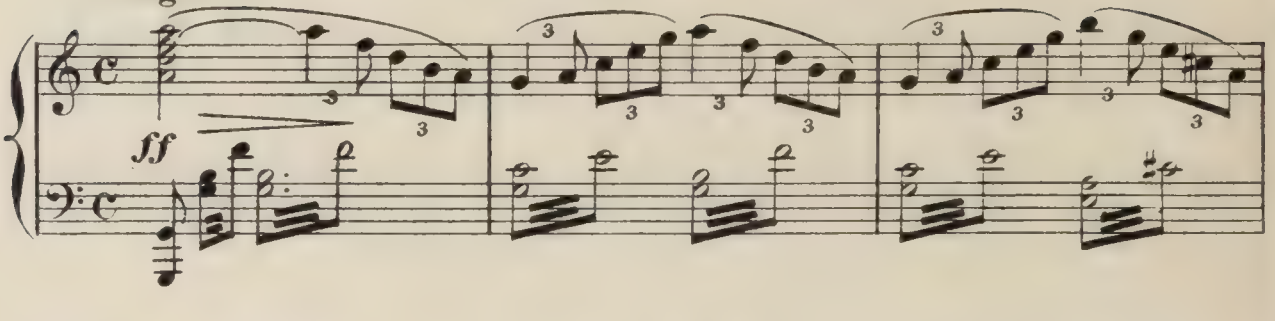
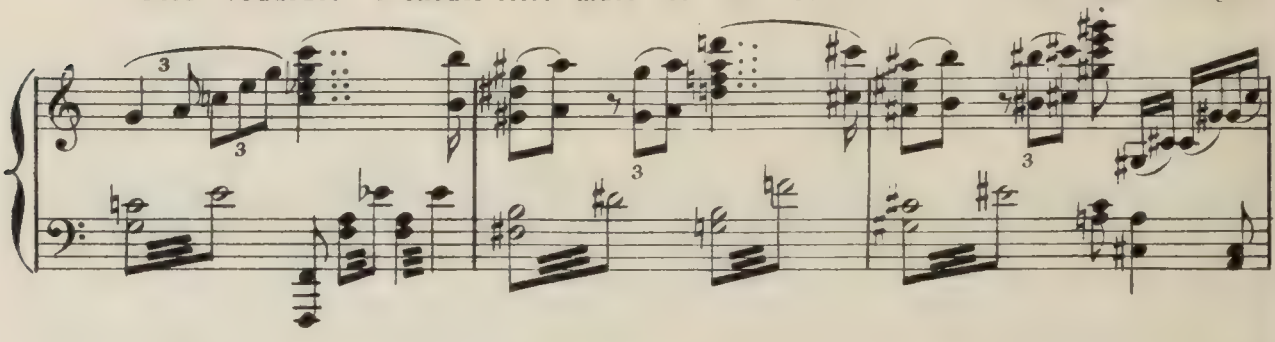
On l'applaudit, on l'entoure, on la complimente.

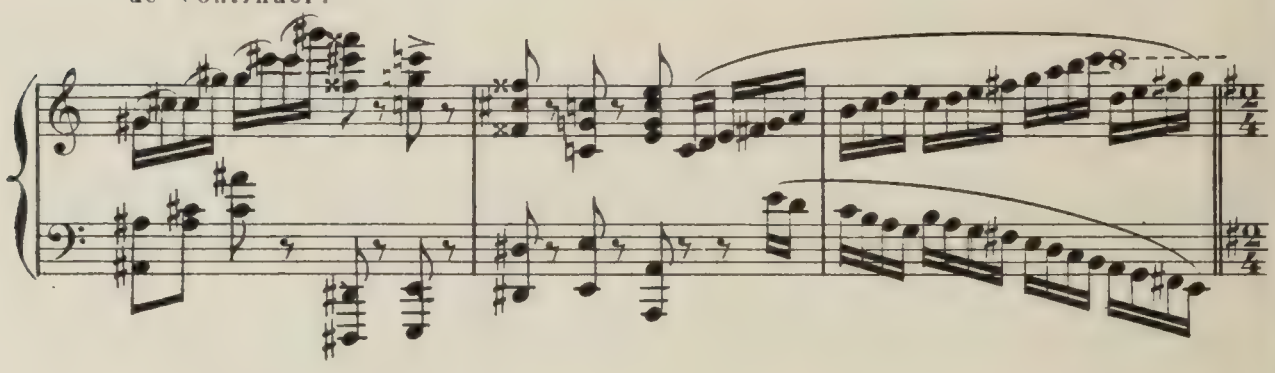
Allegro



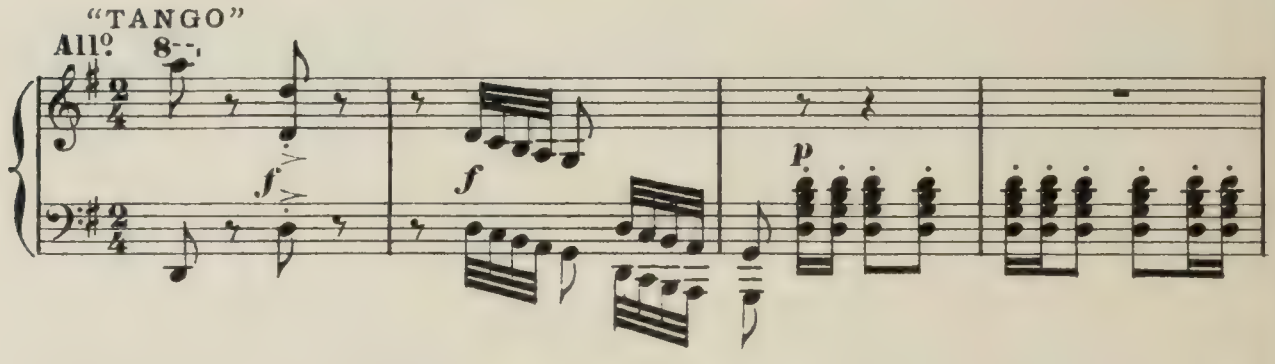
Elle voudrait s'enfuir ..... mais on la retient ..... Elle est obligee

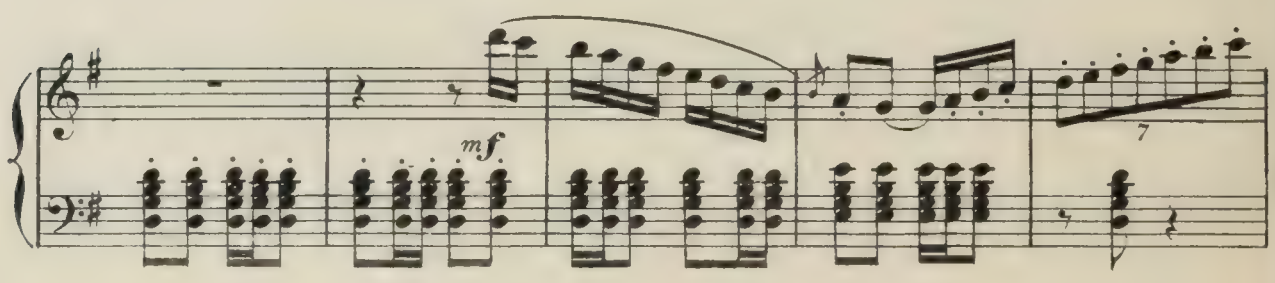


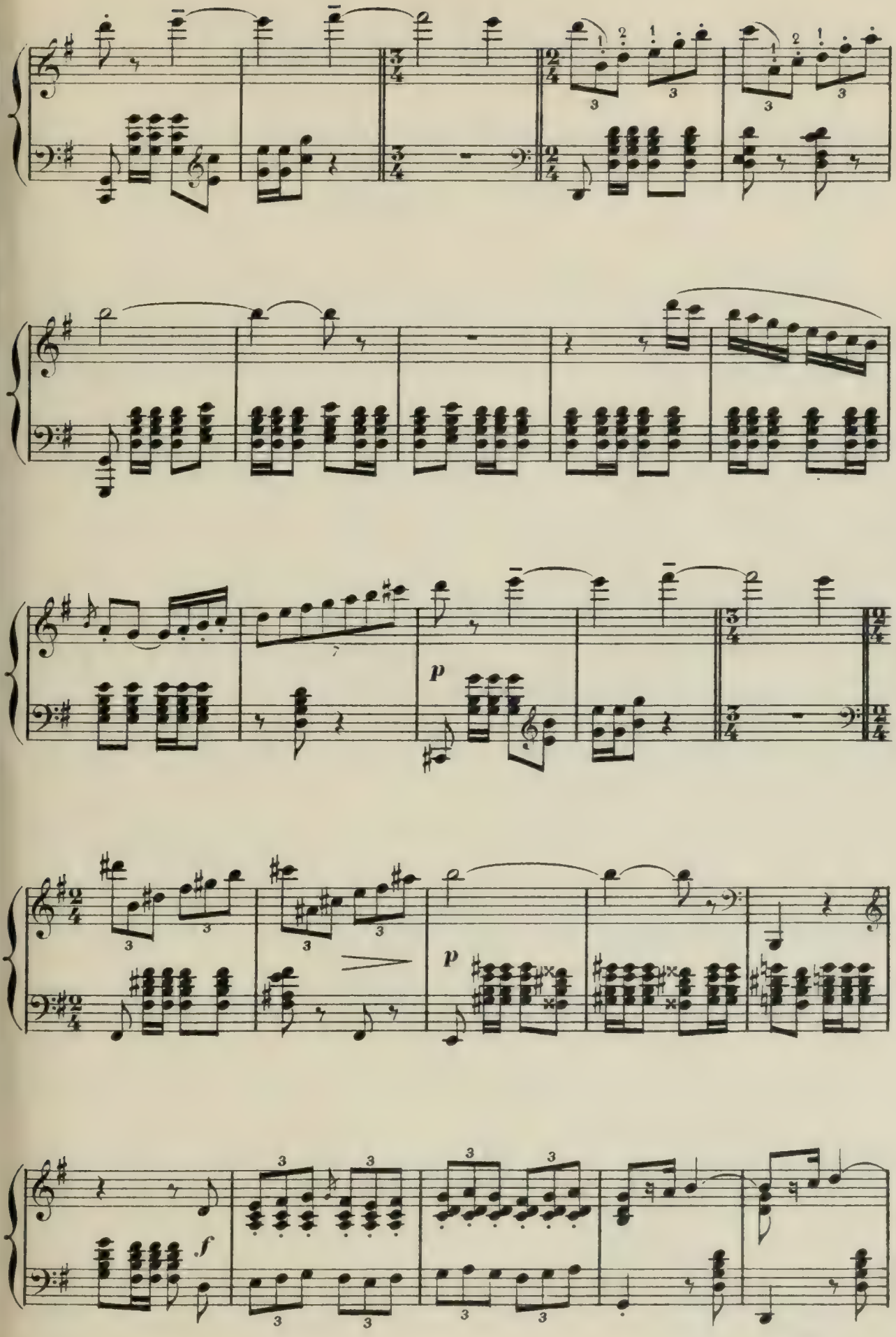
de continuer.

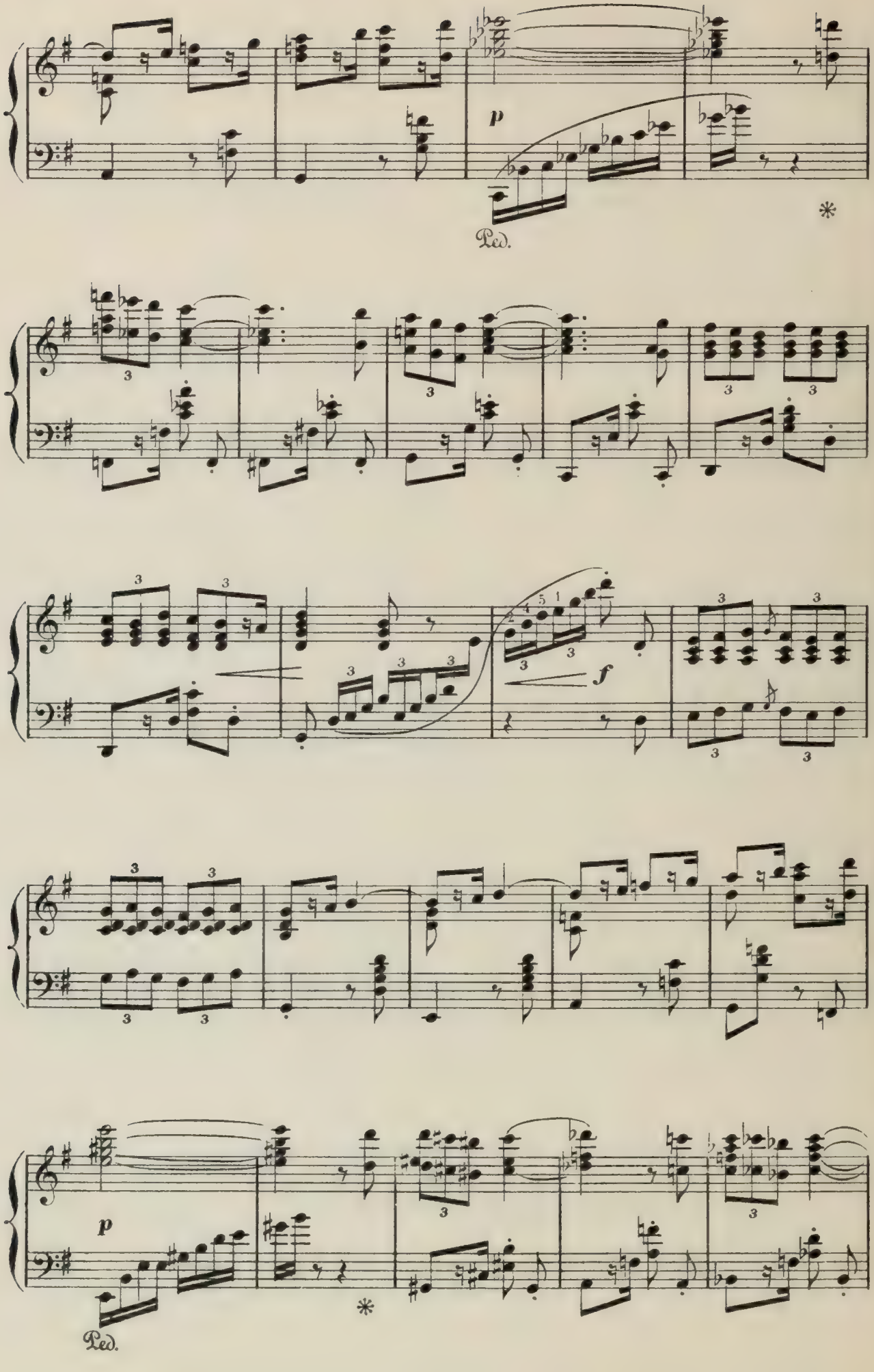


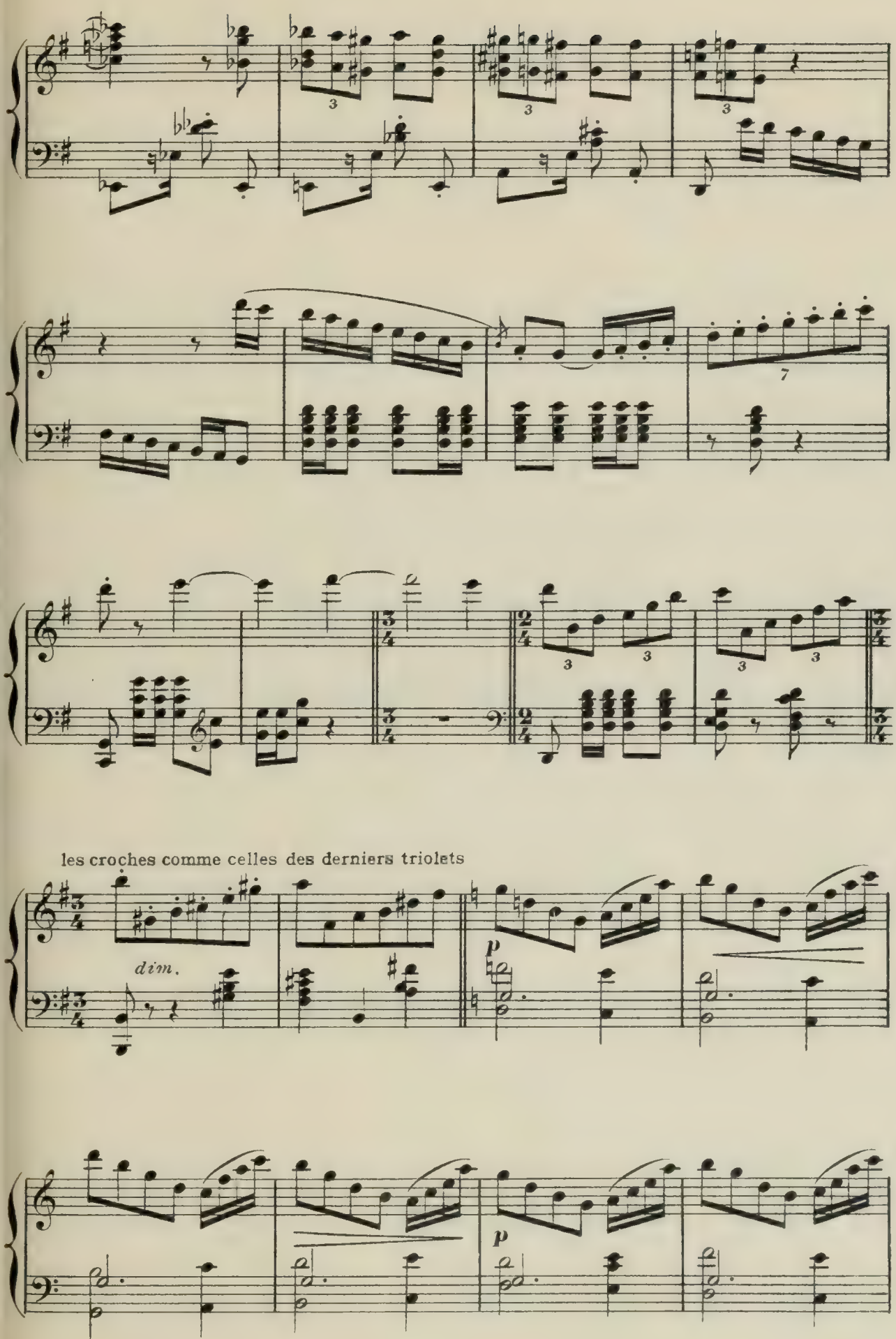
"TANGO"

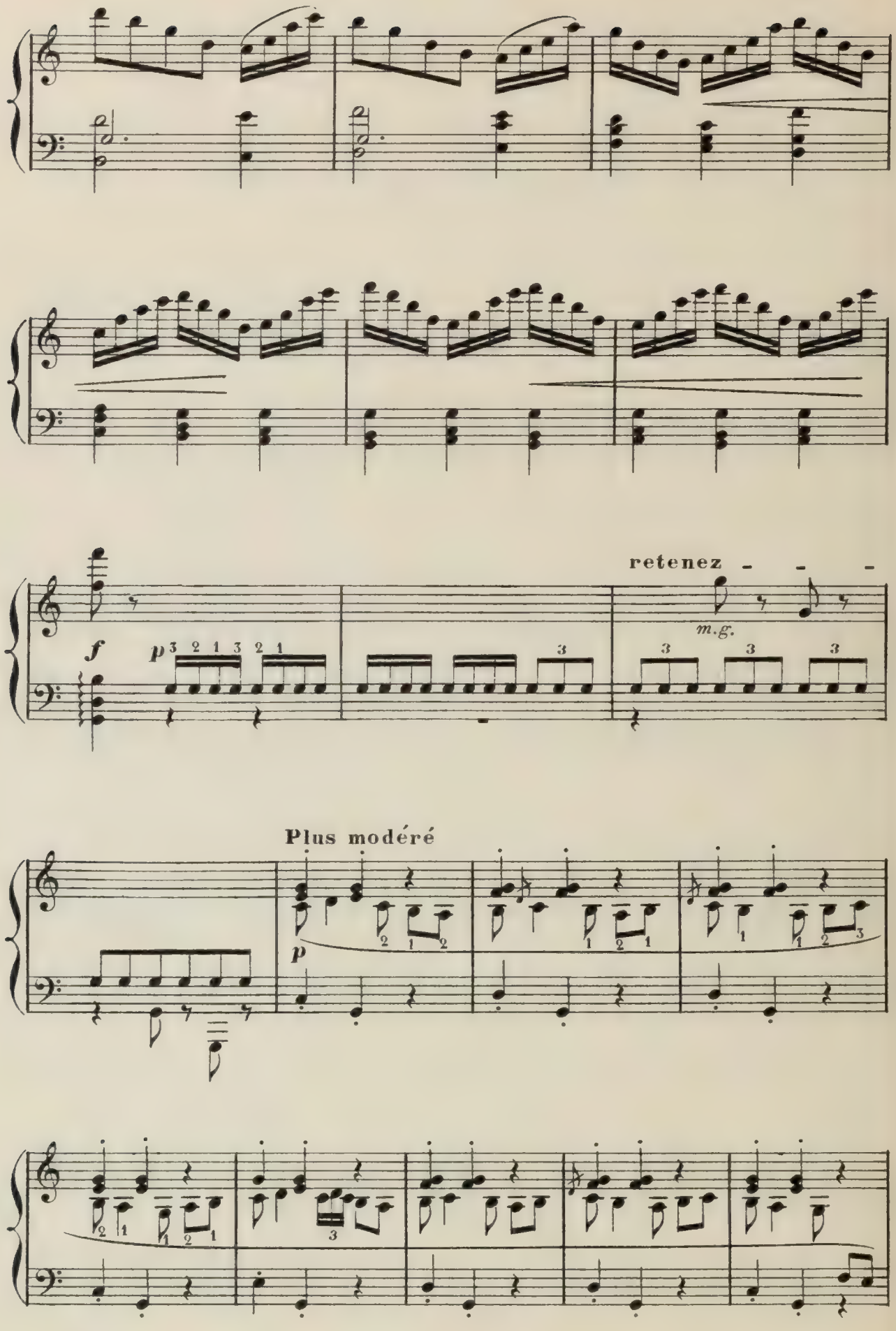


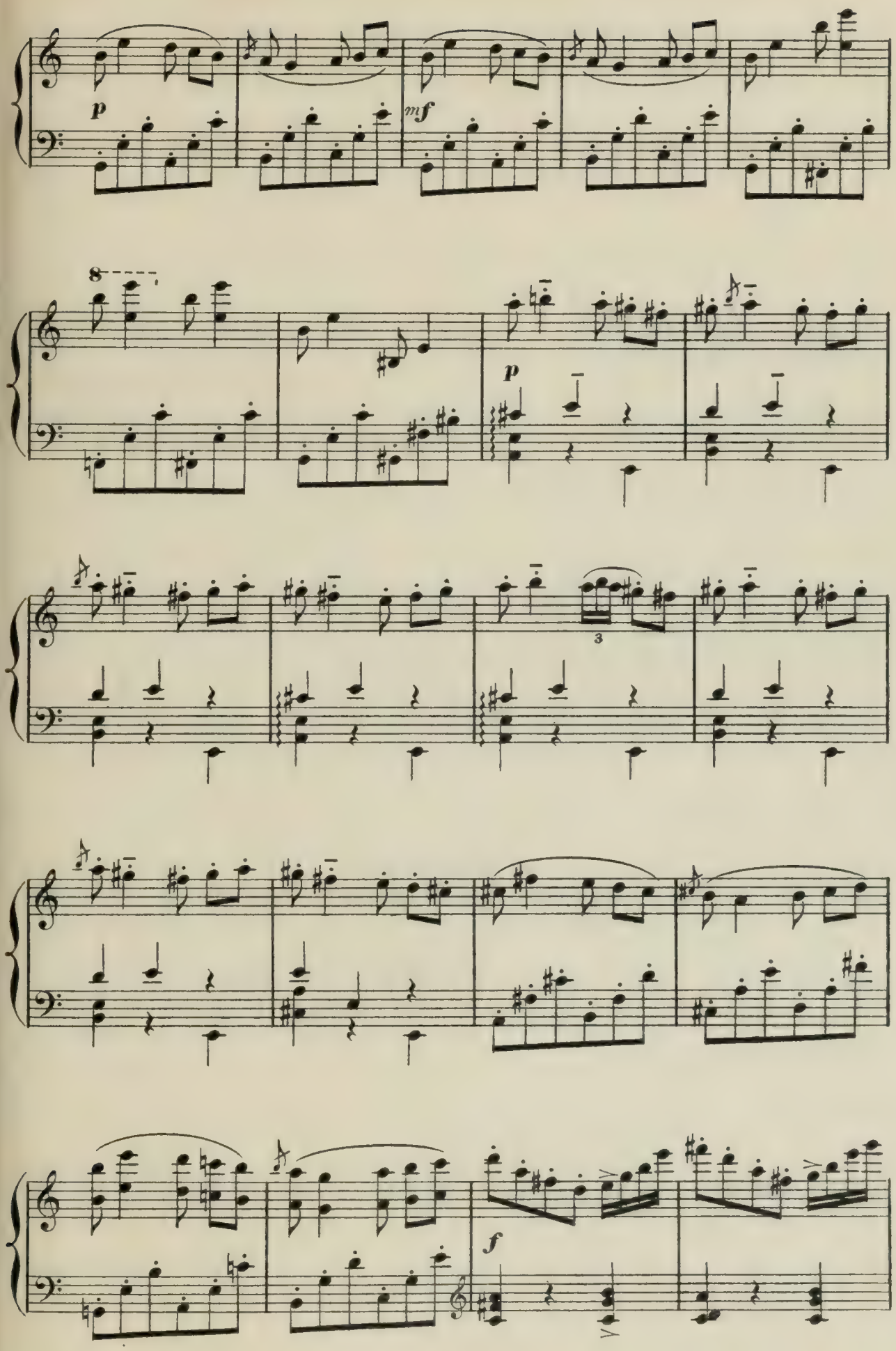


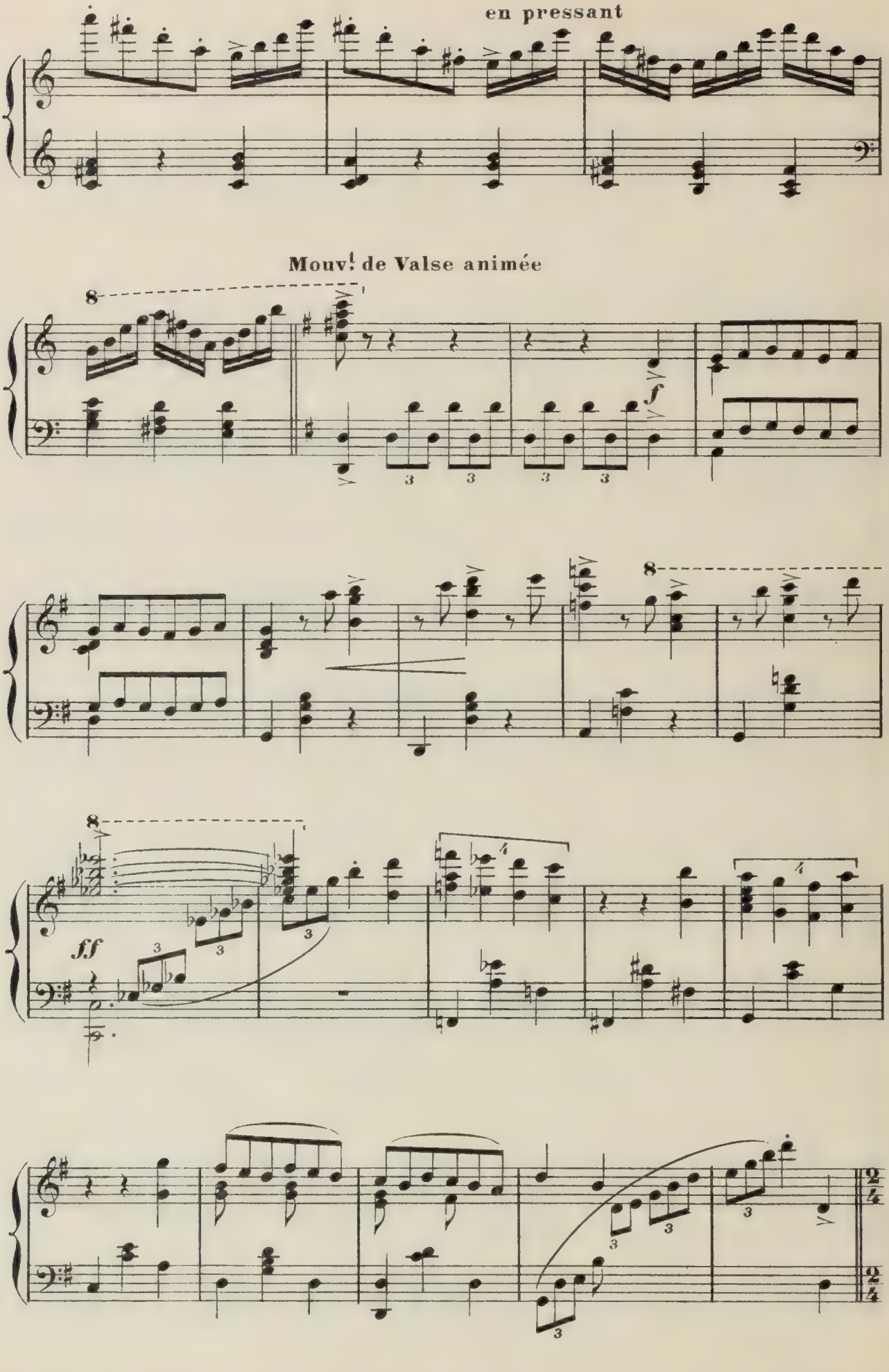

p
p
f

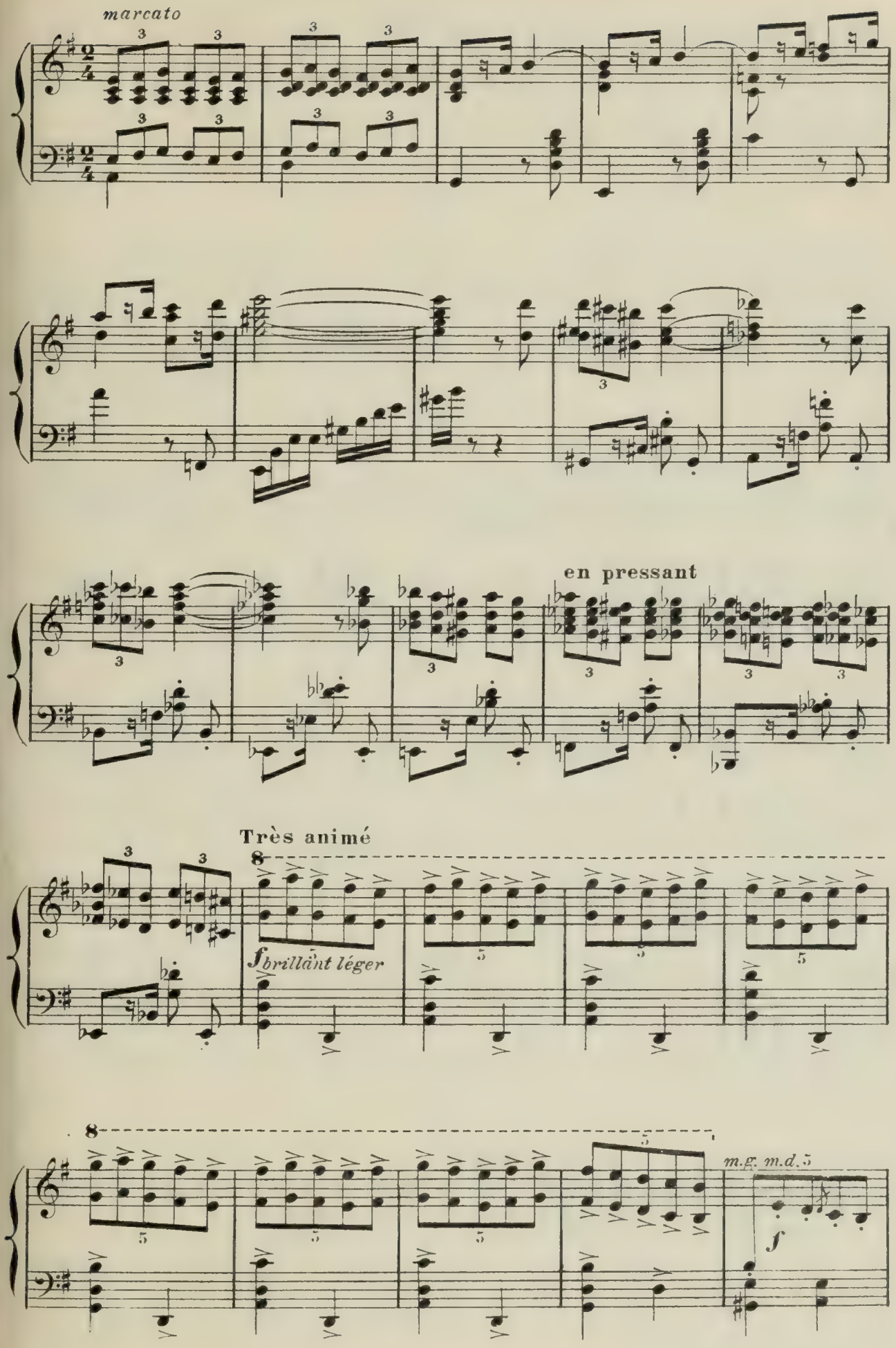

p
Ped.
*
f
p
Ped.
*

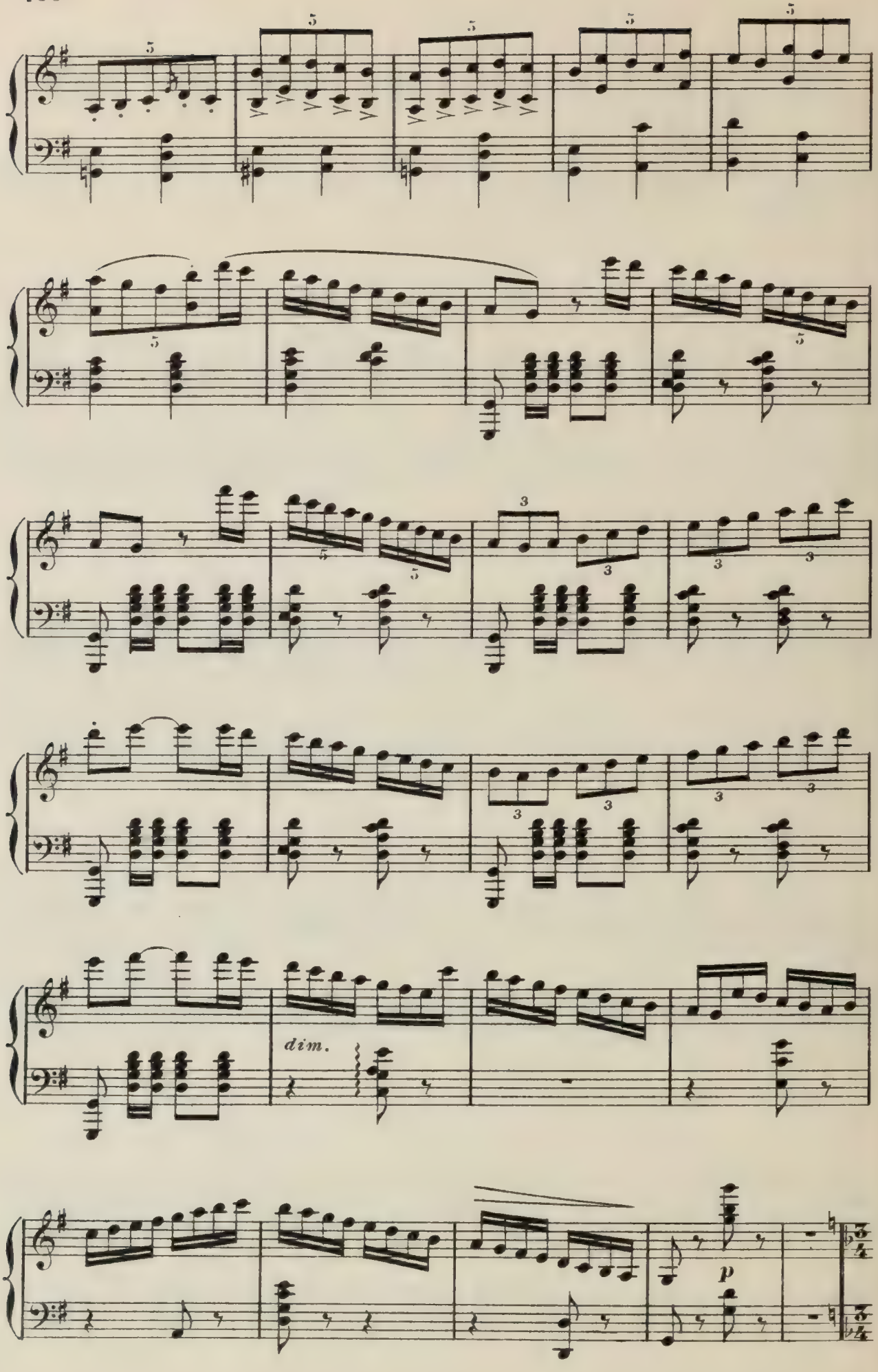

les croches comme celles des derniers triolets
dim.
p
p


retenez - - -
m.g.
Plus modéré

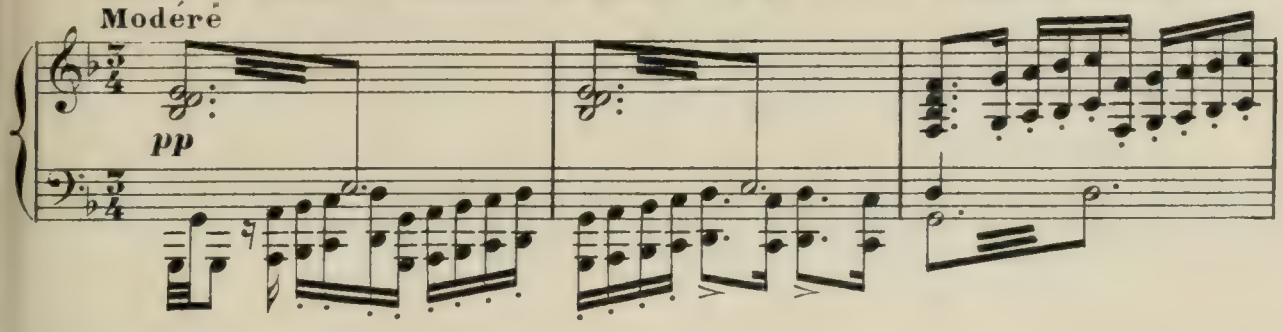

p
mf
8
p
3
f


en pressant
Mouv.t de Valse animée
f
ff

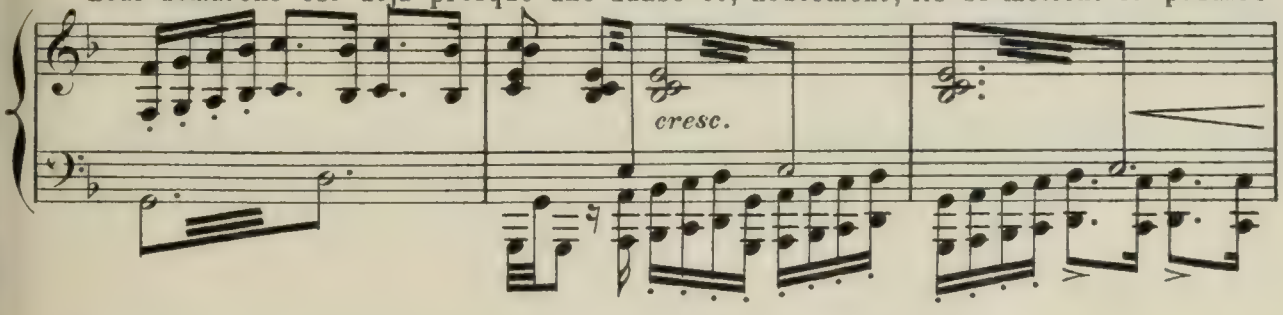

marcato
en pressant
Très animé
brillant léger
m.g. m.d.


dim.
p

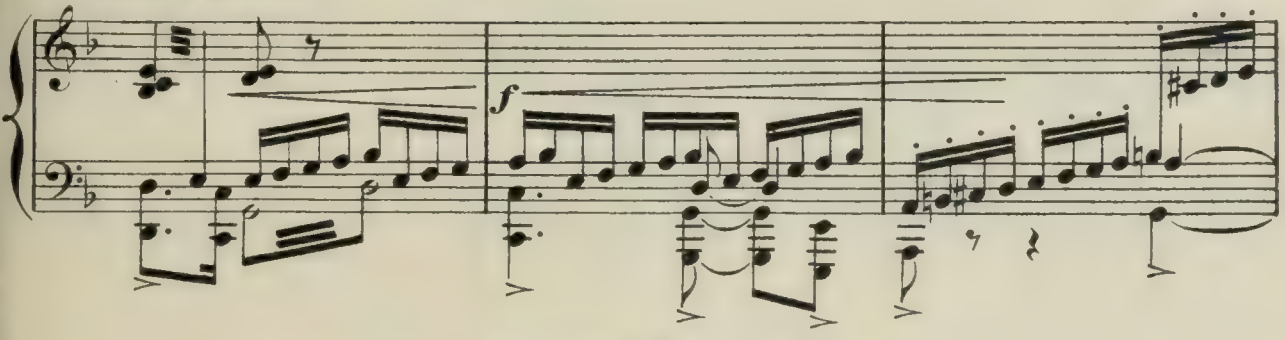
A ce moment, on entend une musique majestueuse, gravement rythmée. La Folie revient remuant en mesure la solennité des grelots. MIMI PINSON s'esquive, tandis que



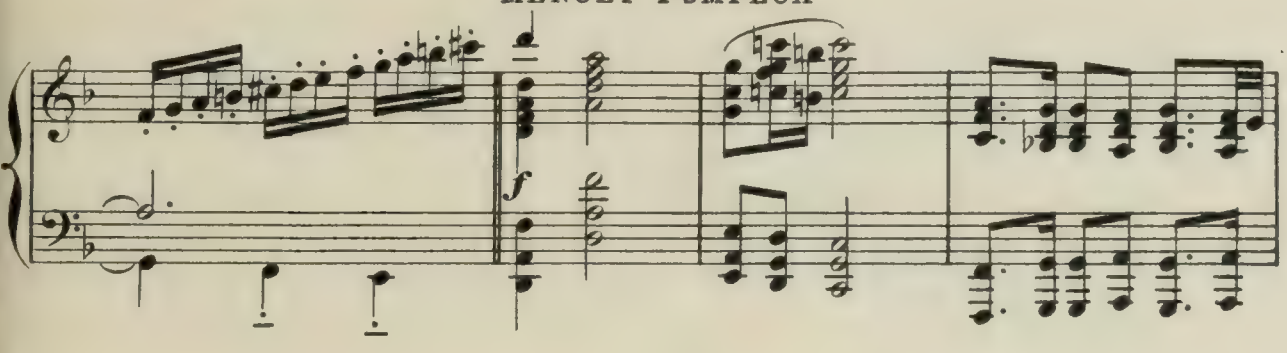
reviennent, avec la Duchesse THÉRÈSE, tous ceux de ses hôtes qui l'avaient suivie. Leur démarche est déjà presque une danse et, noblement, ils se mettent en posture

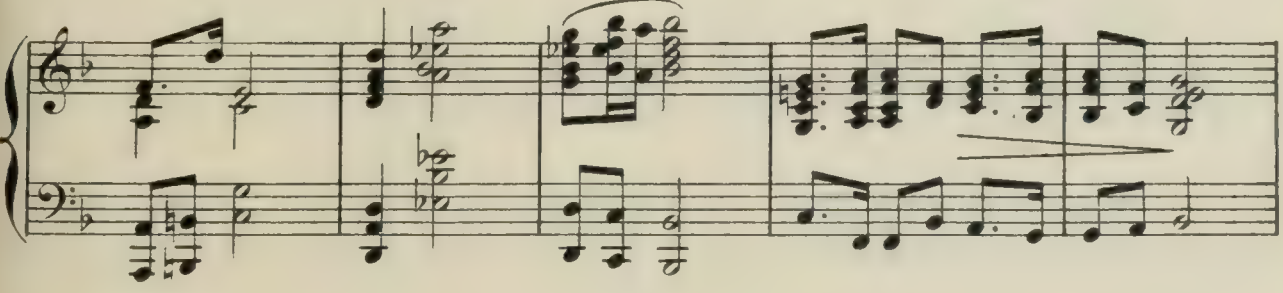


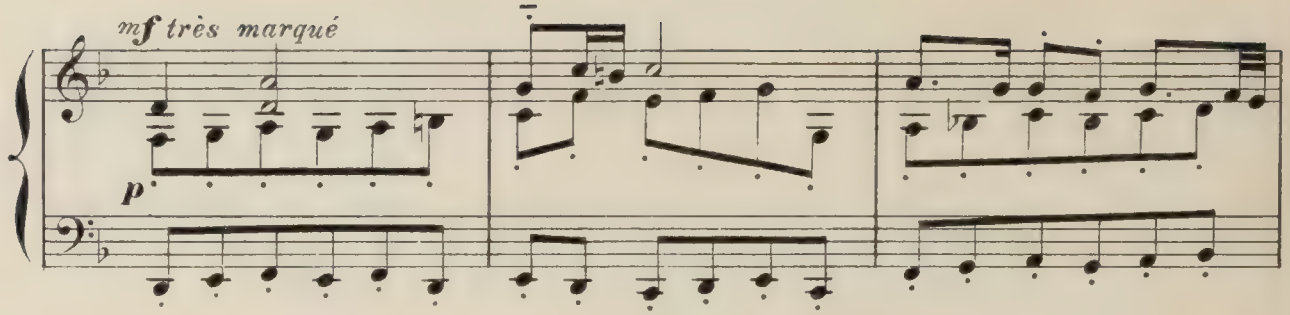
pour le Menuet.

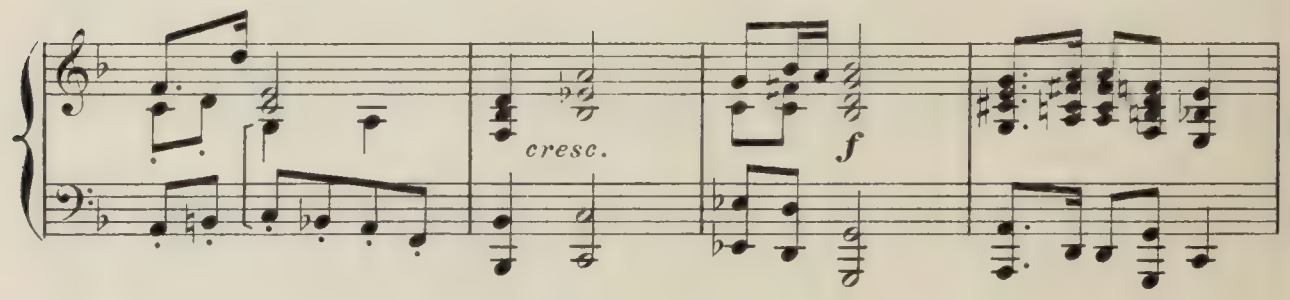


MENUET POMPEUX

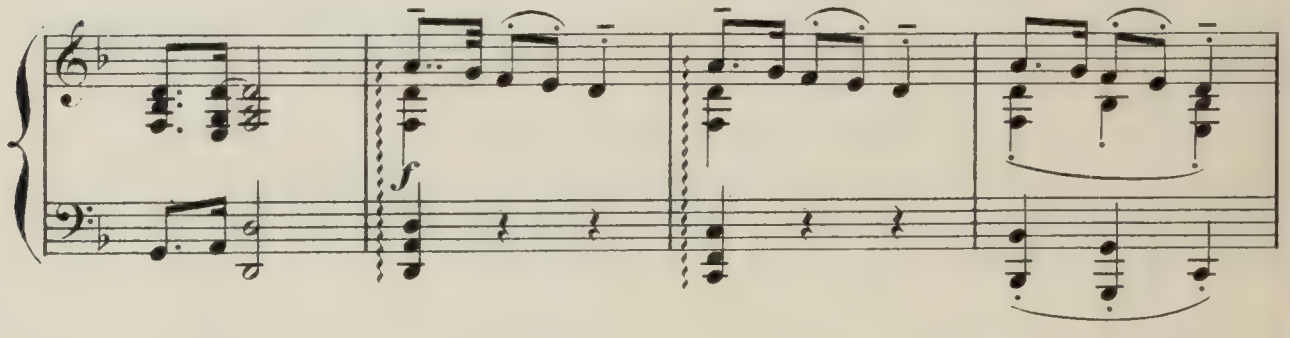




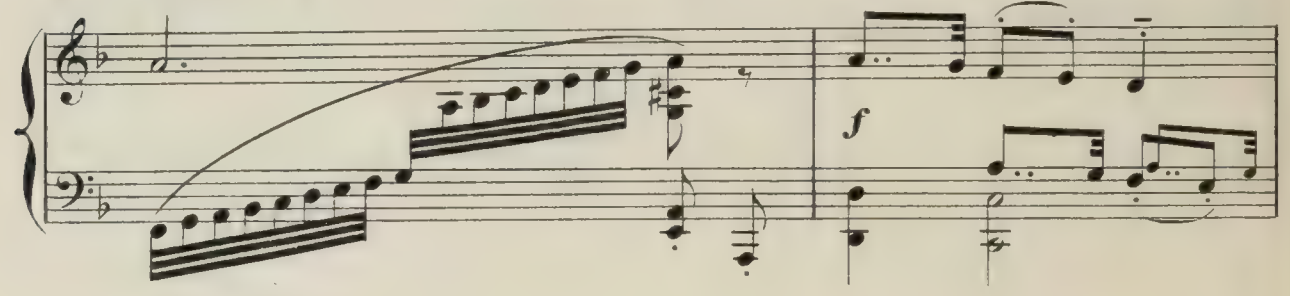




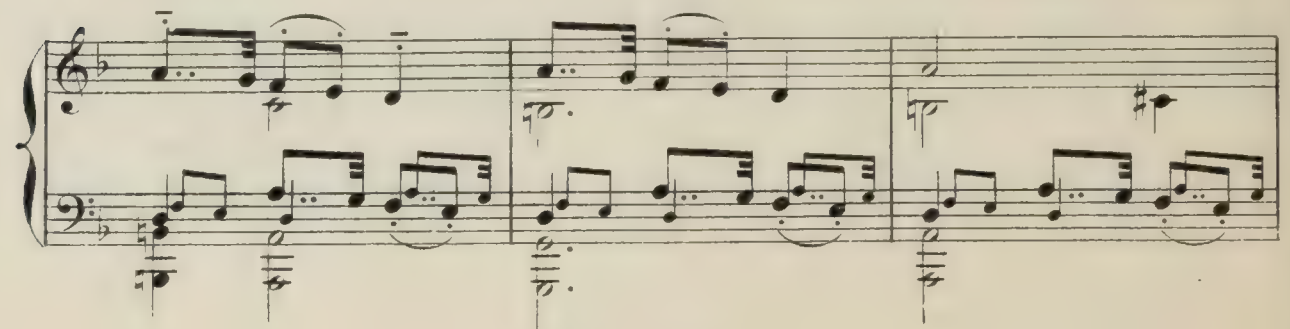
Un fier jeune homme, venu on ne sait d'où, en habit magnifique, mais masqué, regarde le cavalier de la Duchesse et lance son



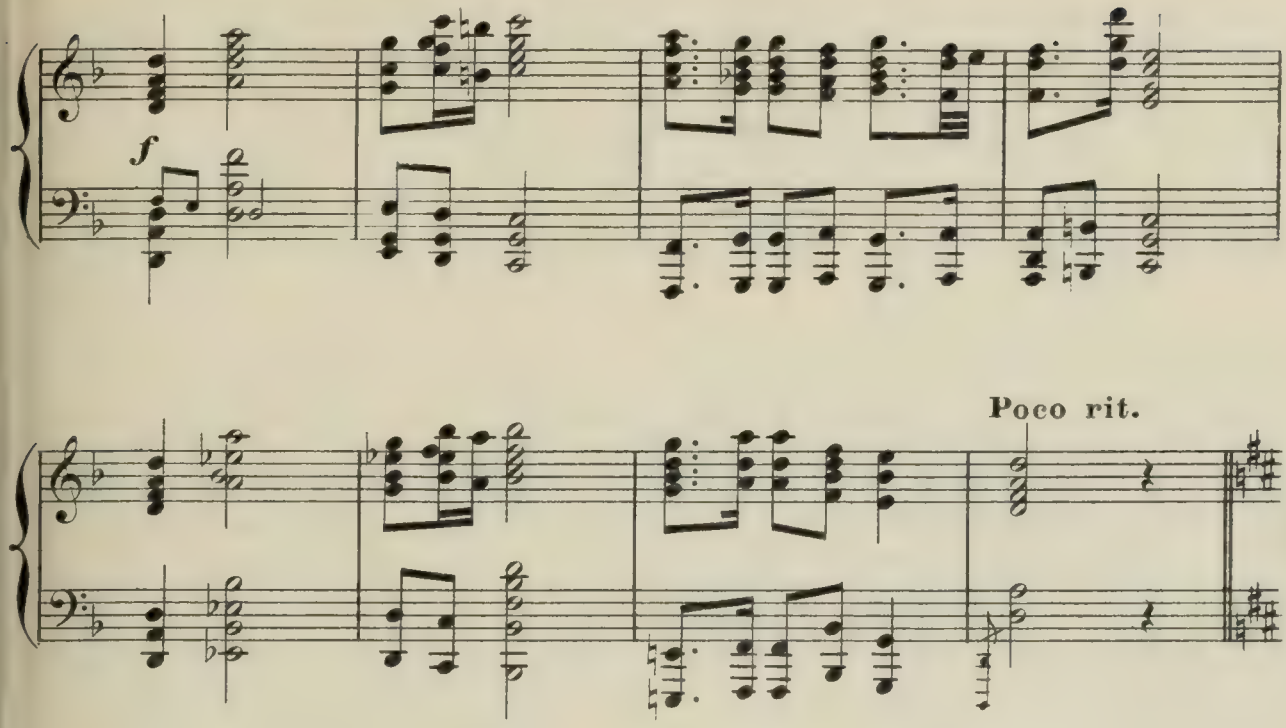
chapeau en l'air d'un geste de dédain qui signifie: « Mais, monsieur, vous ne savez pas danser le Menuet! » Le cavalier se rebiffe. Provocation, duel aimable, élégant.



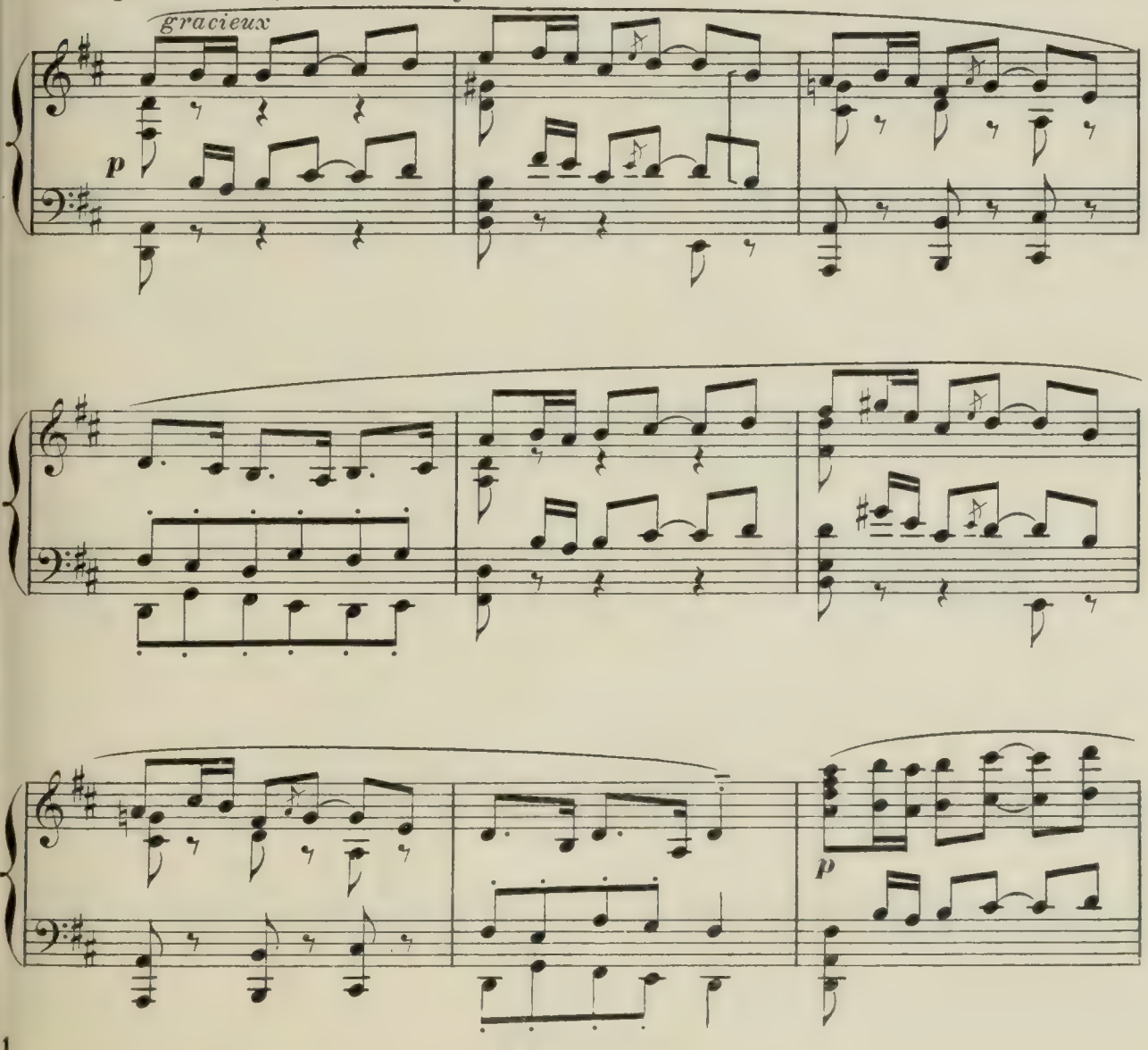
L'inconnu désarme son adversaire qui s'en va penaud, et la Duchesse, mettant

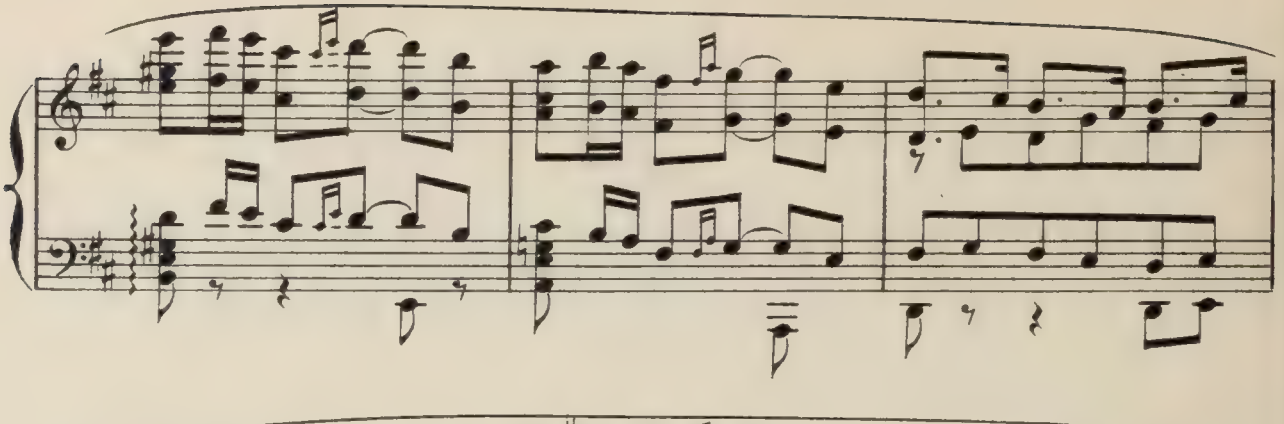


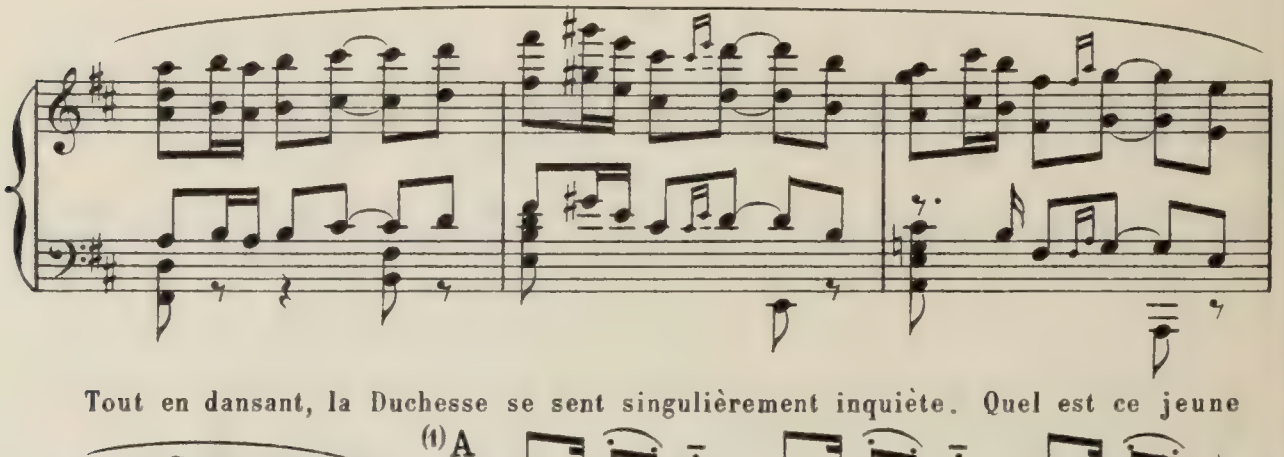
sa main au poing du vainqueur, continue la danse avec lui.



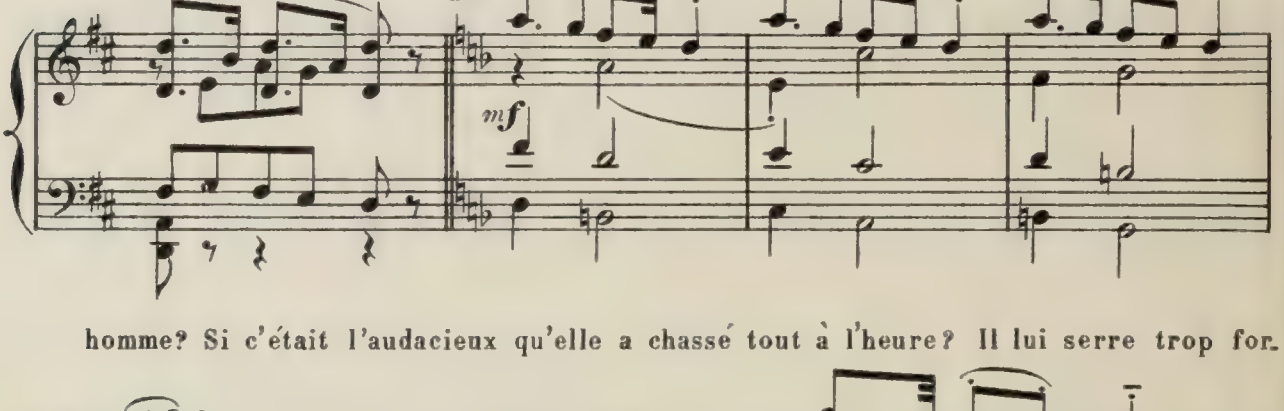
Un peu modéré, mais très rythmé



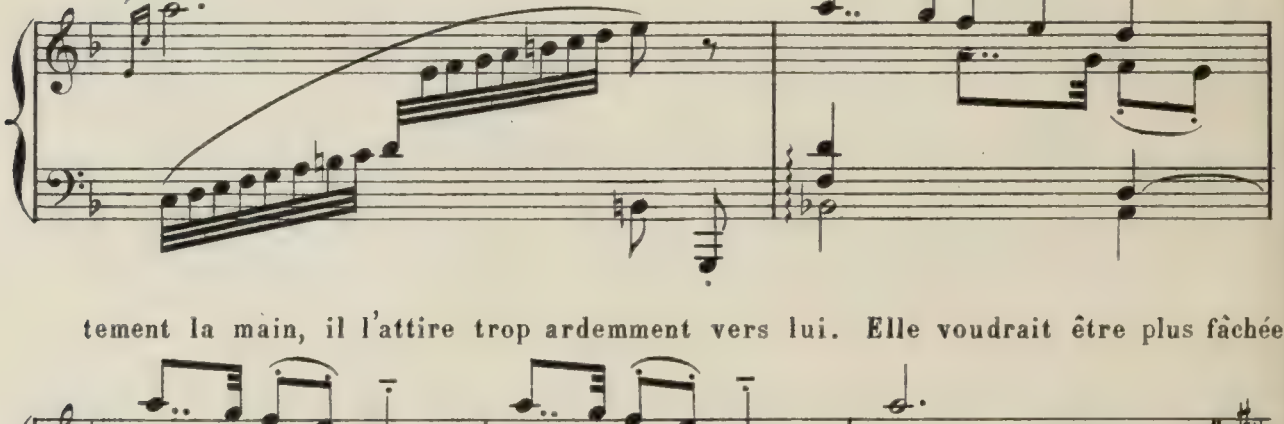




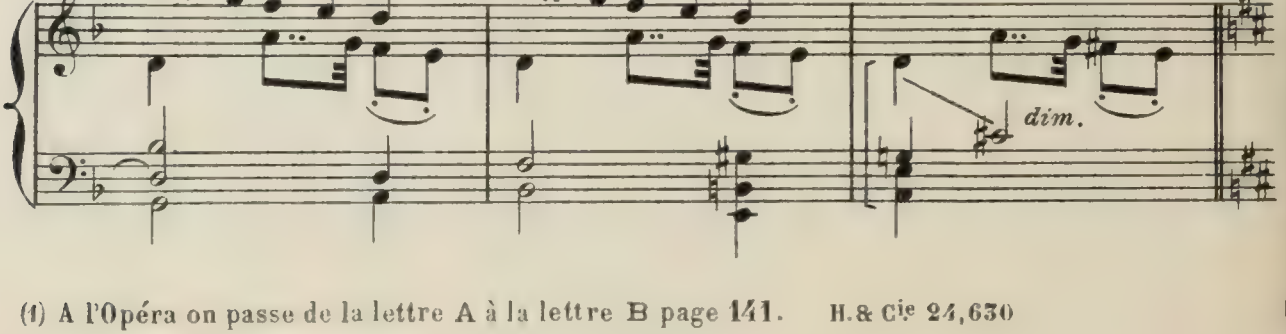
Tout en dansant, la Duchesse se sent singulièrement inquiète. Quel est ce jeune



homme? Si c'était l'audacieux qu'elle a chassé tout à l'heure? Il lui serre trop for.



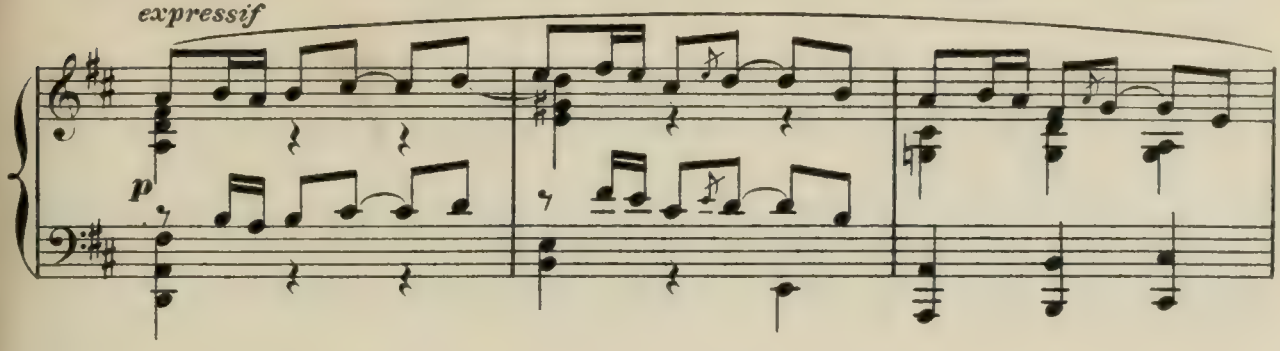
tement la main, il l'attire trop ardemment vers lui. Elle voudrait être plus fâchée



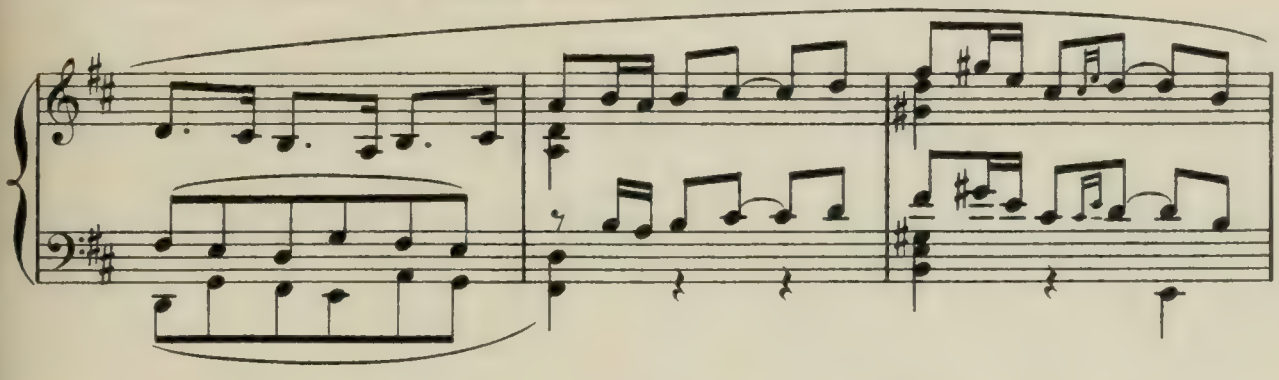
(1) A l'Opéra on passe de la lettre A à la lettre B page 141.

qu'elle n'est... Il va si loin, qu'elle est obligée de s'échapper; elle gagne

expressif

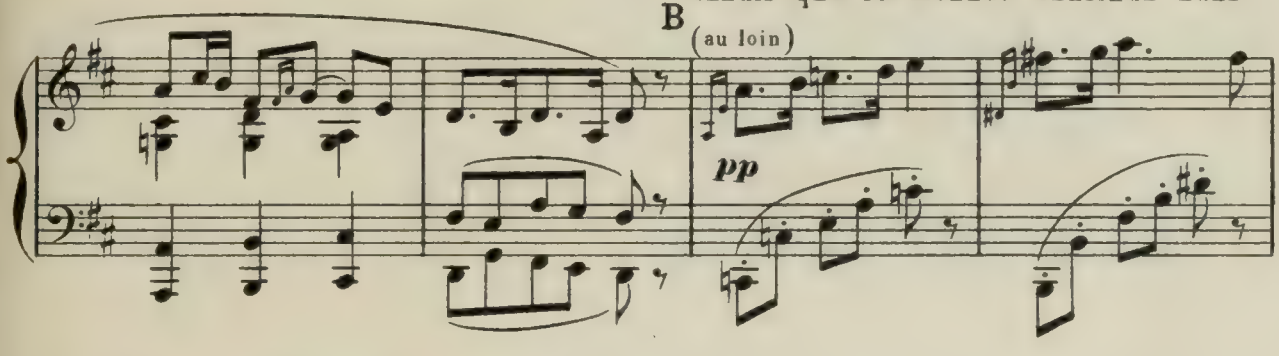


le bord de l'allée à droite devant la statue de l'Amour.

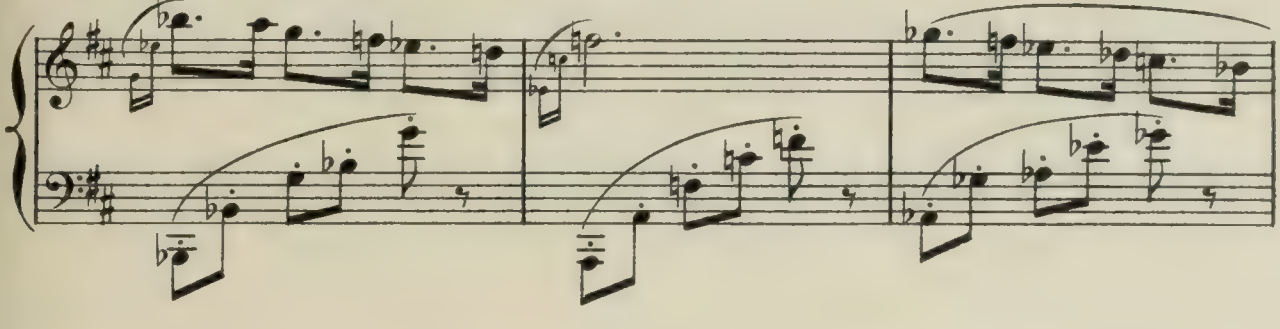


Tandis que le menuet continue dans

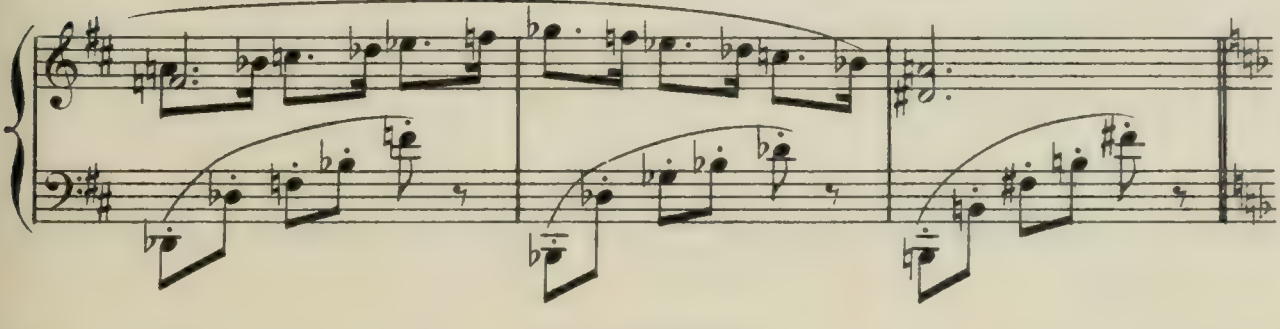
B (au loin)

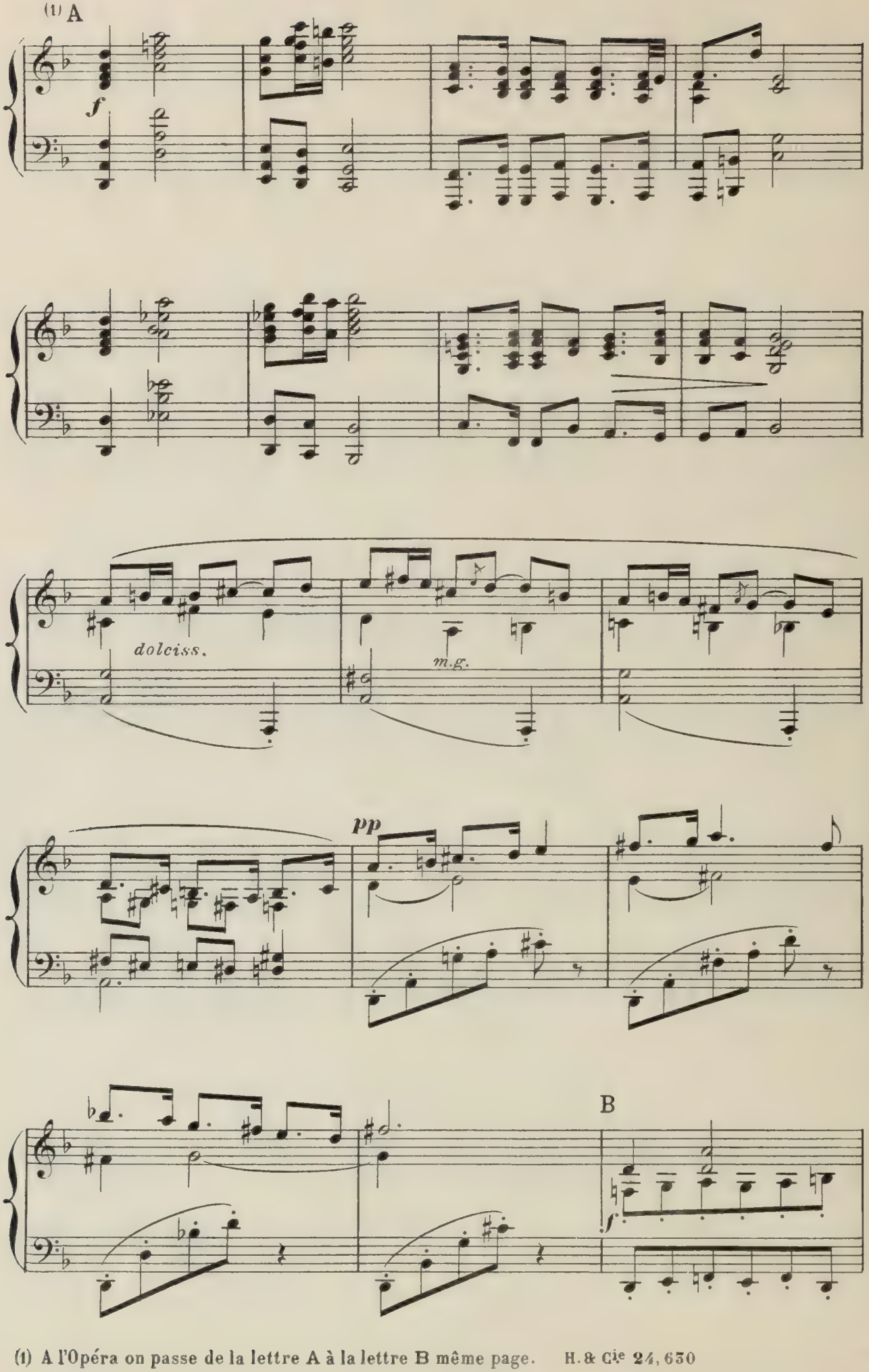


l'obscurité grandissante, il la rejoint...

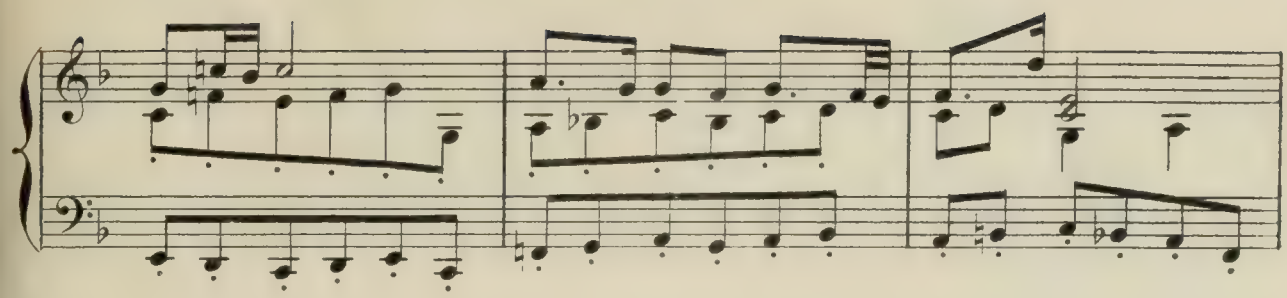


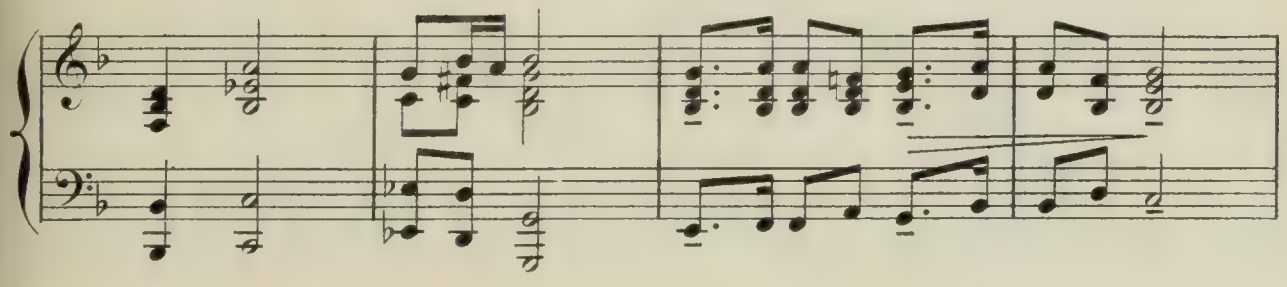
mais elle lui échappe encor.

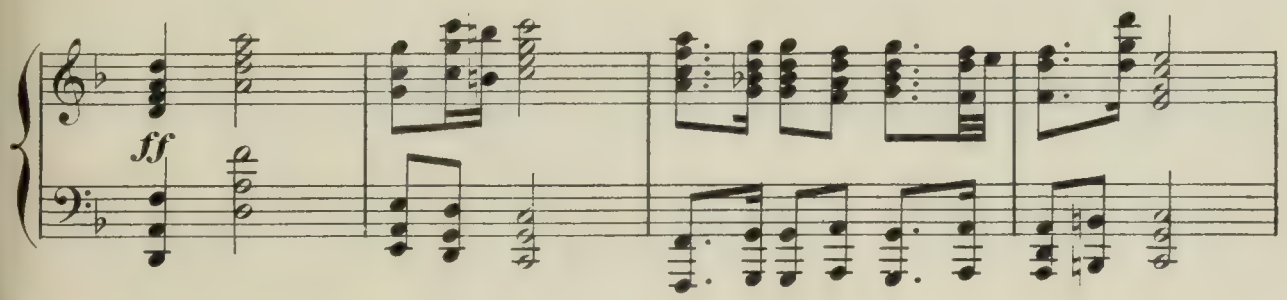


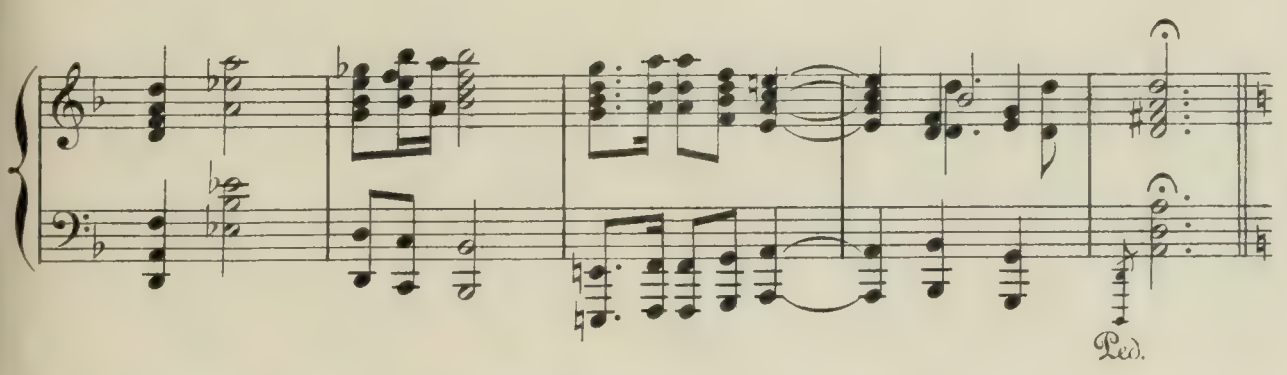


(1) A l'Opéra on passe de la lettre A à la lettre B même page.

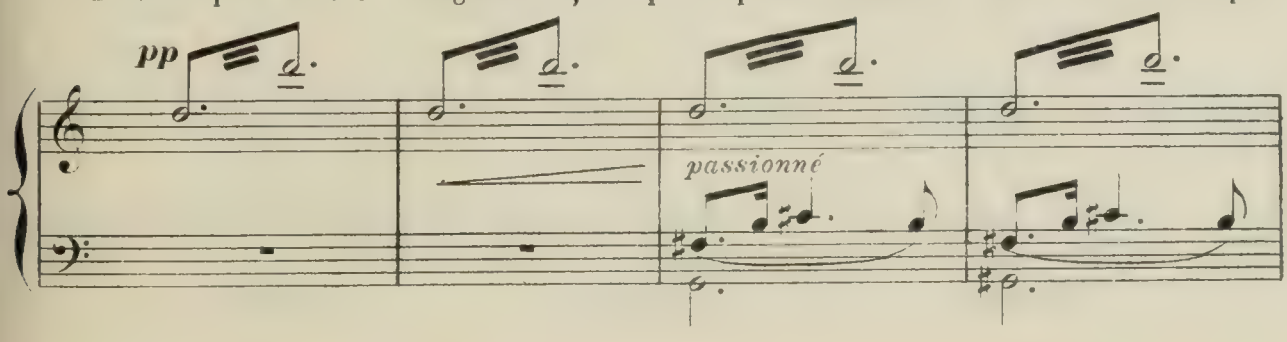




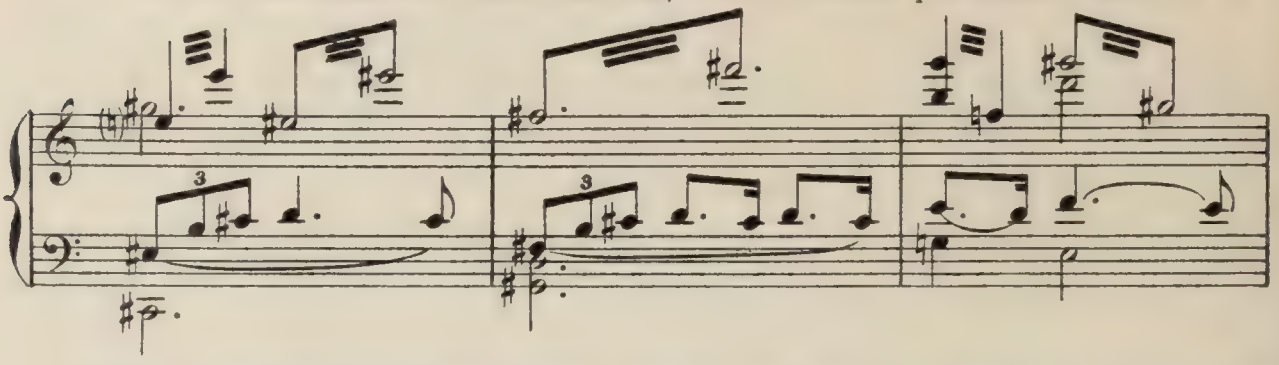




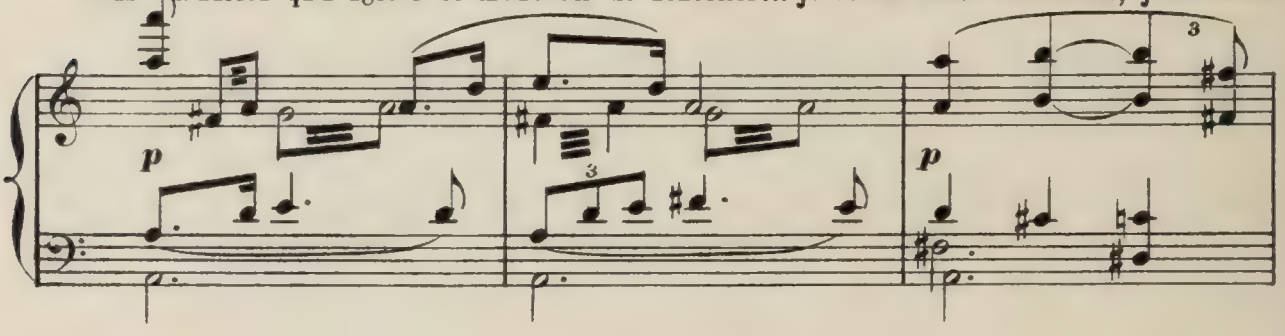
Le voilà près d'elle. Il s'agenouille, lui prend passionnément la main. Il se démasque.



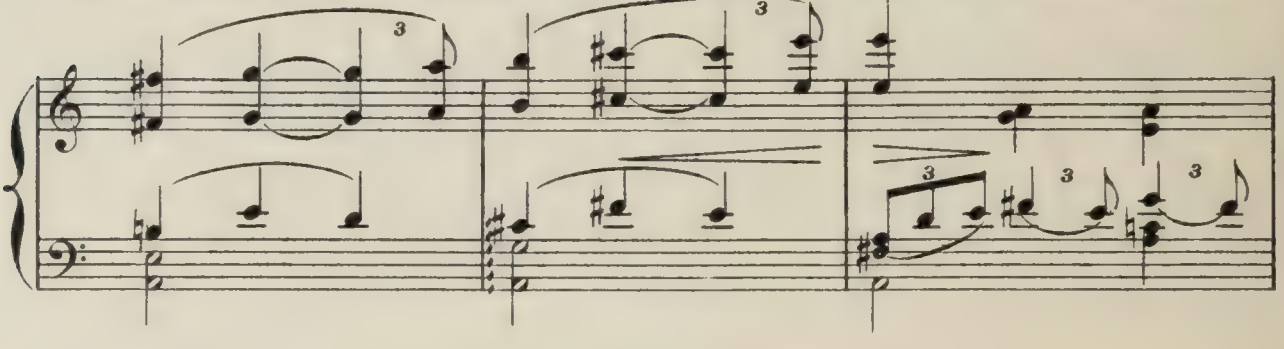
C'est lui, c'est encore lui! mais cette fois, il ne se laissera pas chasser. Elle est si



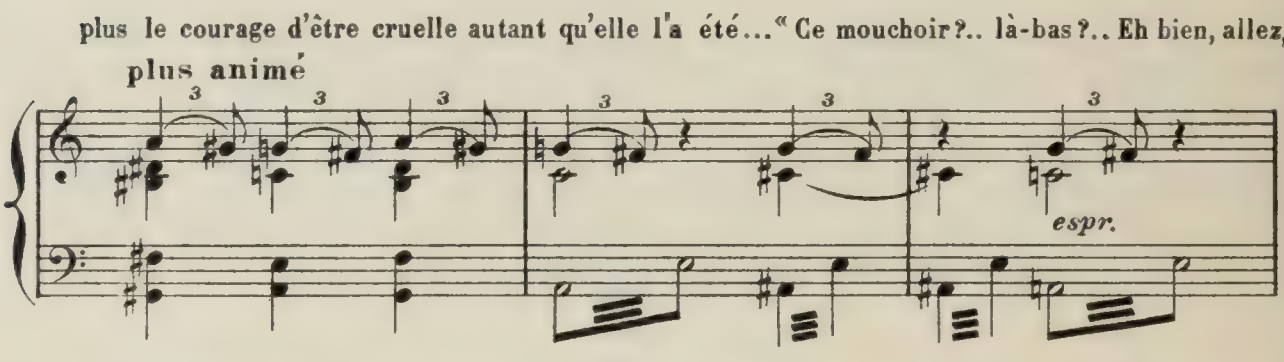
belle!.. Il l'aime tant! "Oh! voyez, comme le paysage est doux là-bas!.. mais où que vous soyez, vous n'auriez qu'à agiter ce mouchoir de dentelles... je verrai cette blancheur, j'accourrai



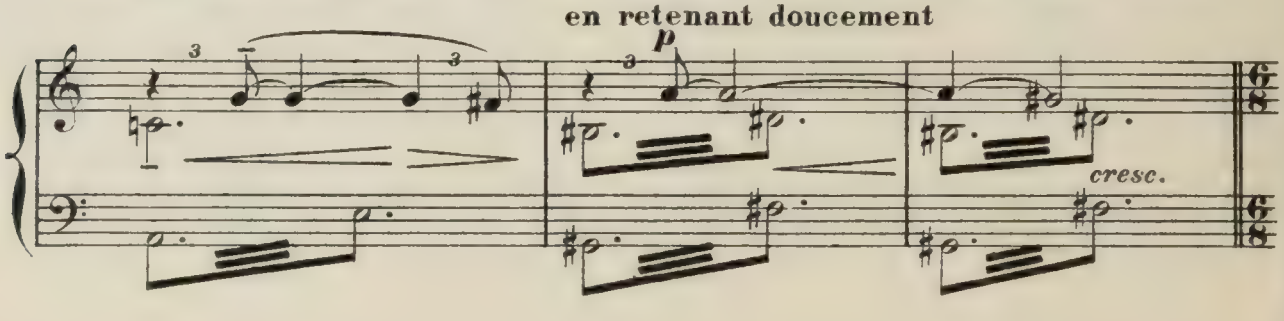
pour vous dire que je vous aime infiniment, à jamais!.." Elle n'ose plus dire non, elle n'a



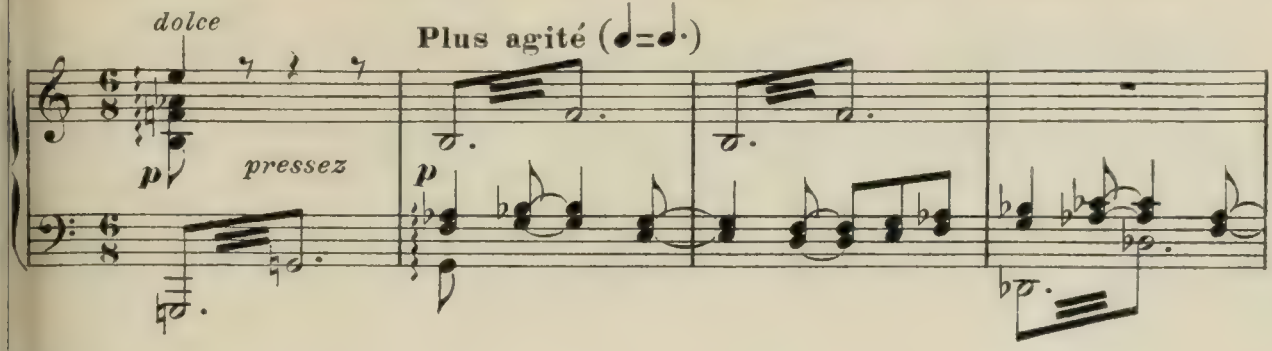
plus le courage d'être cruelle autant qu'elle l'a été..." Ce mouchoir?.. là-bas?.. Eh bien, allez,



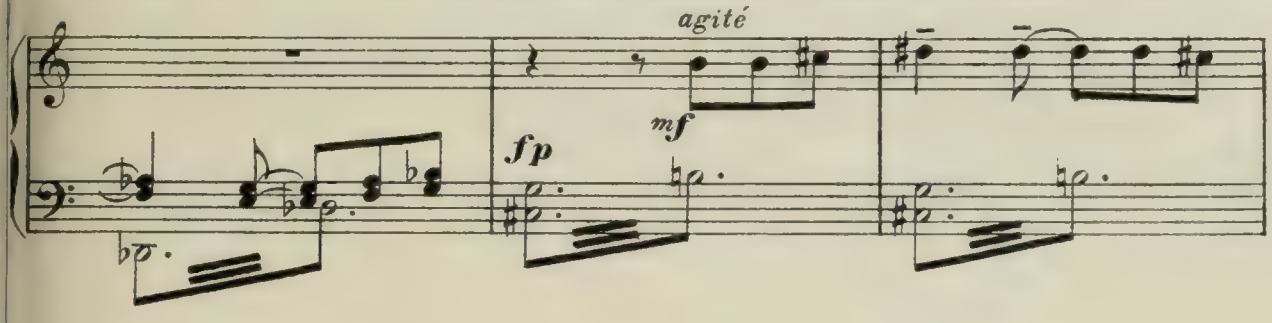
sortez... allez là-bas... peut-être..." Il semble extasié tandis qu'elle parle encore hésitante...



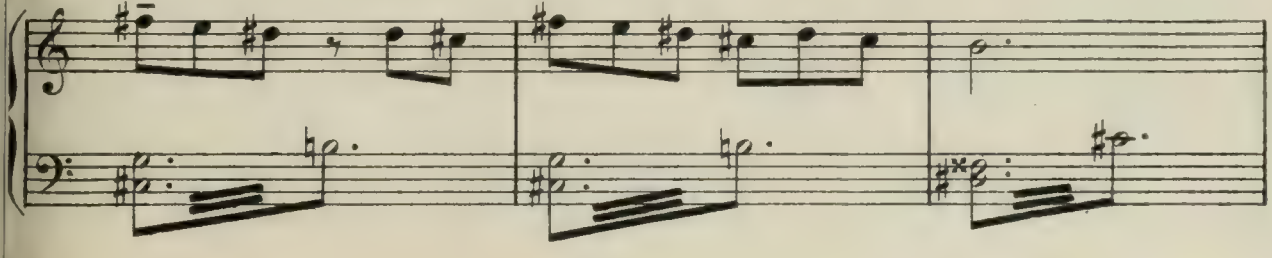
Il ose quelques baisers sur la main, sur le bras... Elle défaille un peu... Hélas! MIMI



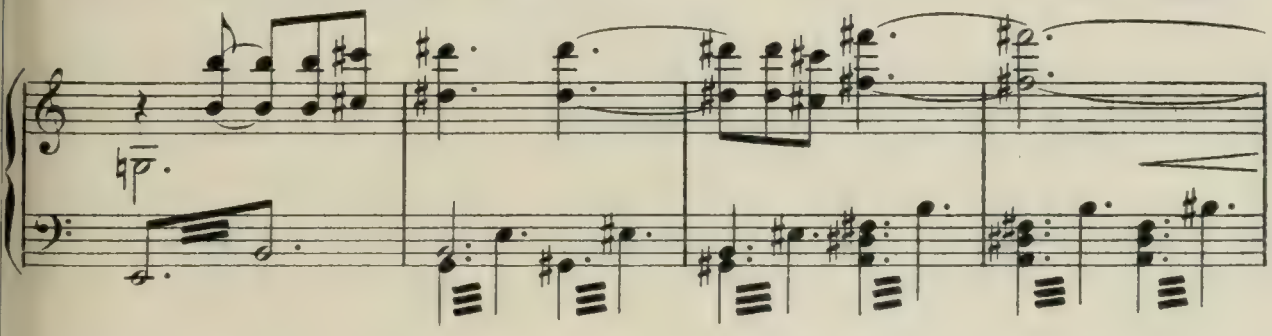
PINSON était derrière le piédestal, elle a entendu la promesse de se rejoindre, elle a vu



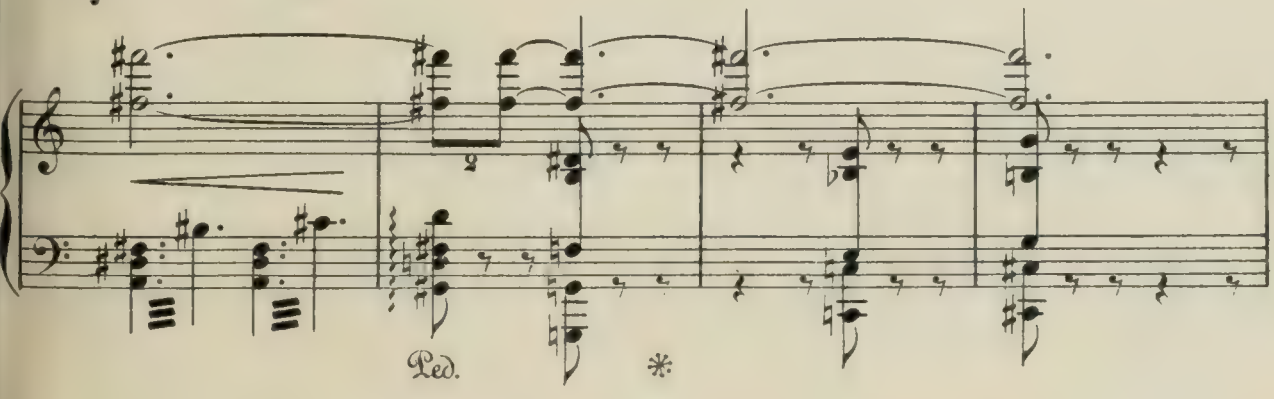
les baisers heureux... C'en est bien fait de son bonheur. Son cœur

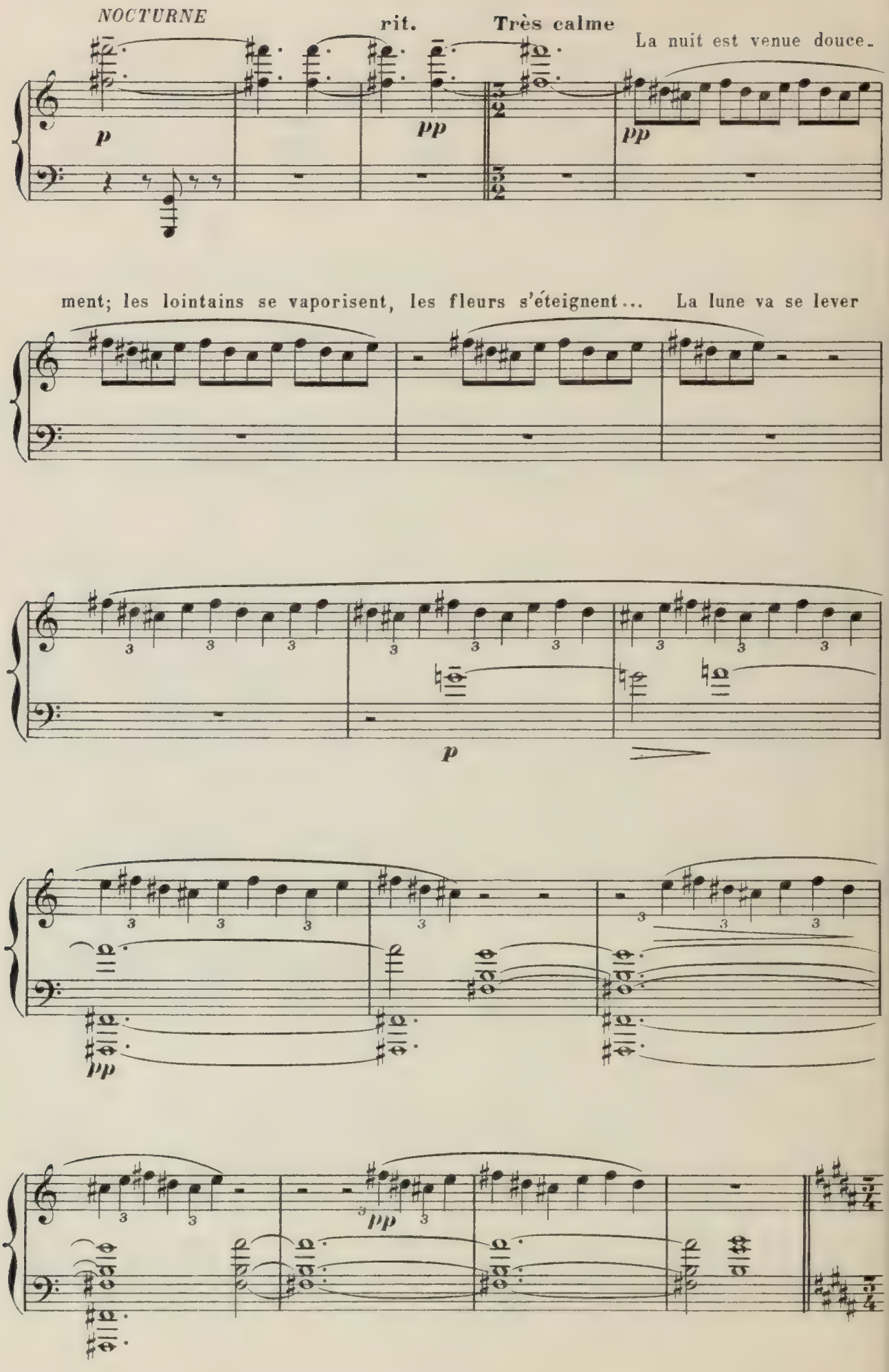


se brise dans un grand éclat de douleur. La Duchesse



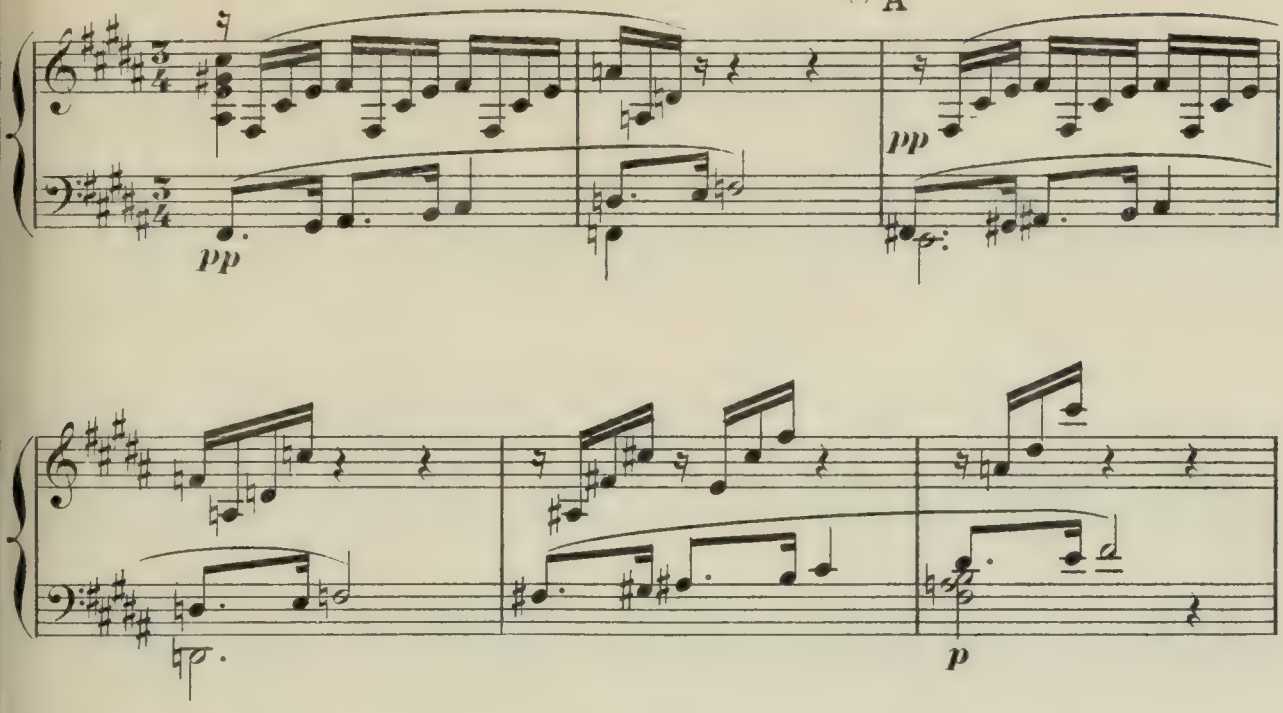
rejoint les danses.




NOCTURNE
rit.
Très calme
La nuit est venue douce-
p
pp
pp
ment; les lointains se vaporisent, les fleurs s'éteignent... La lune va se lever
p
pp
pp

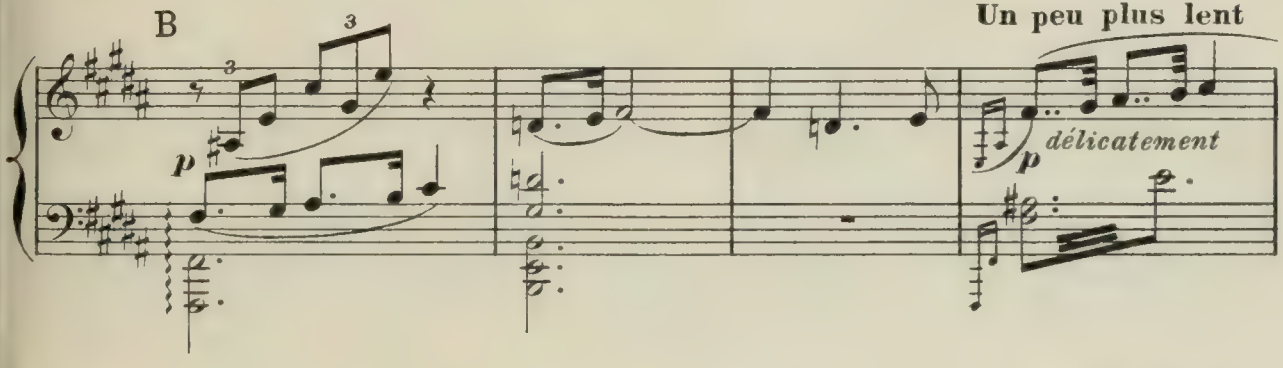
Il y a un profond mystère sous les arbres

(1) A

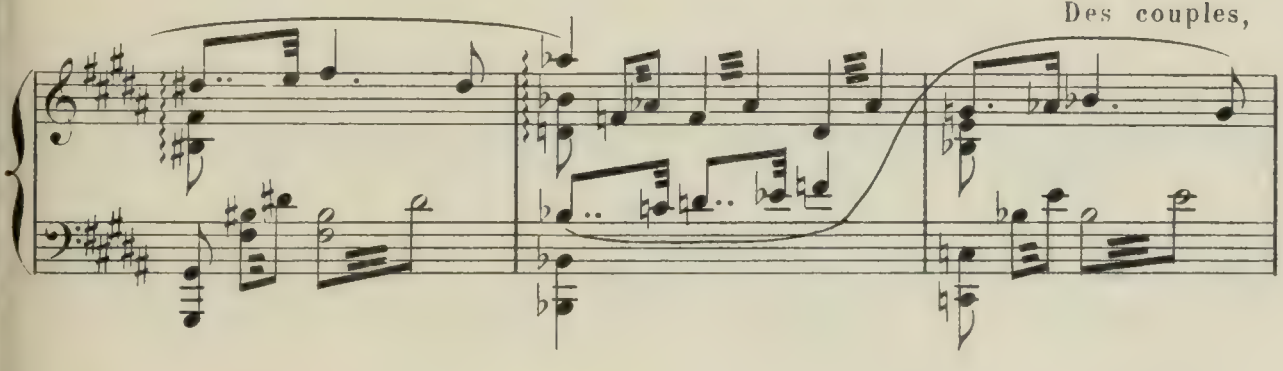


B

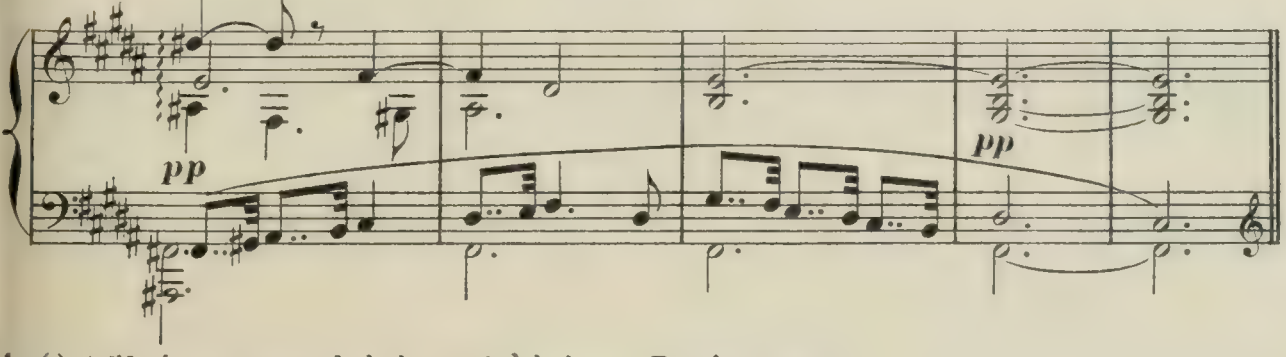
Un peu plus lent



Des couples,



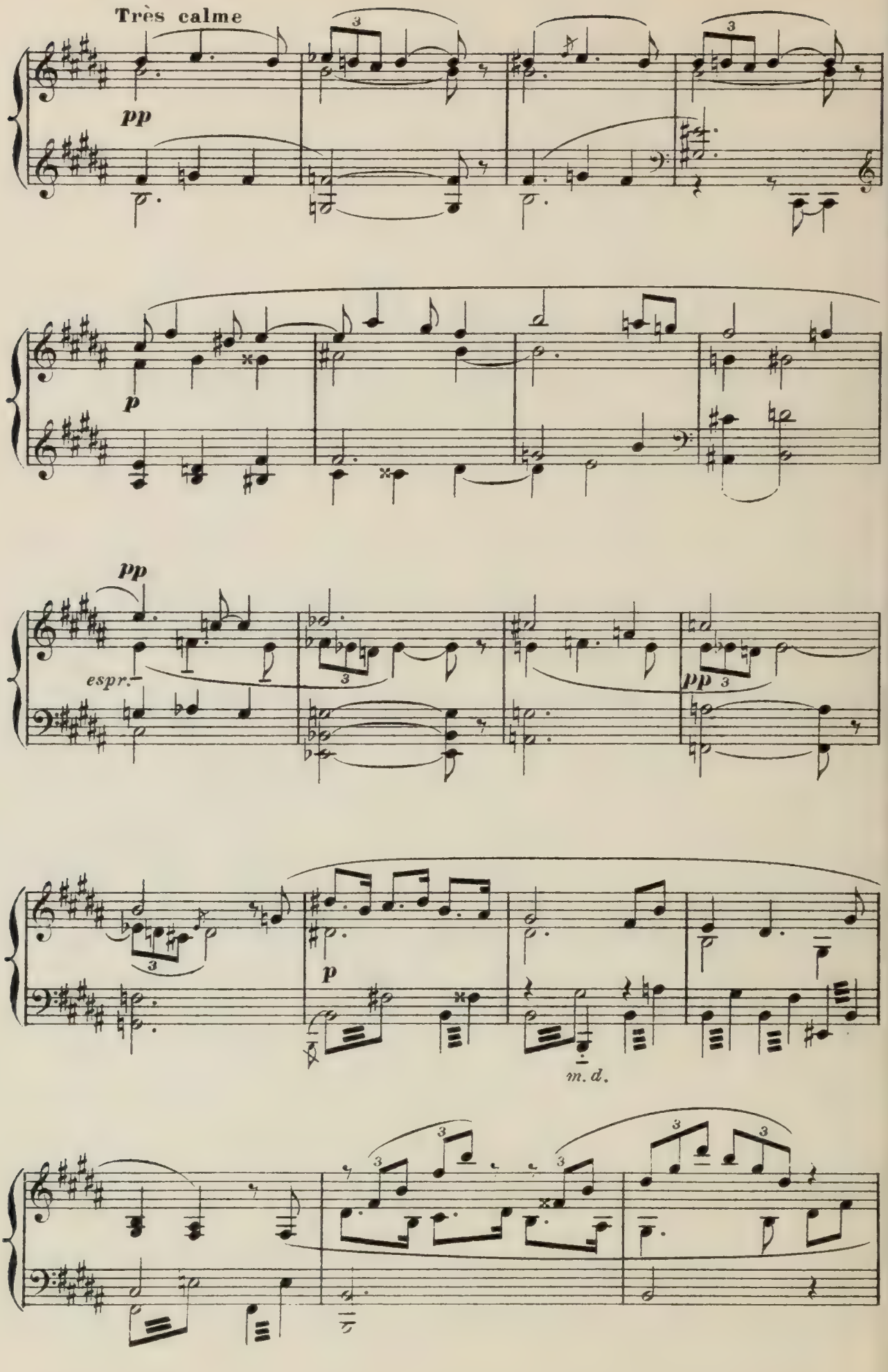
silencieusement, passent, s'éloignent.

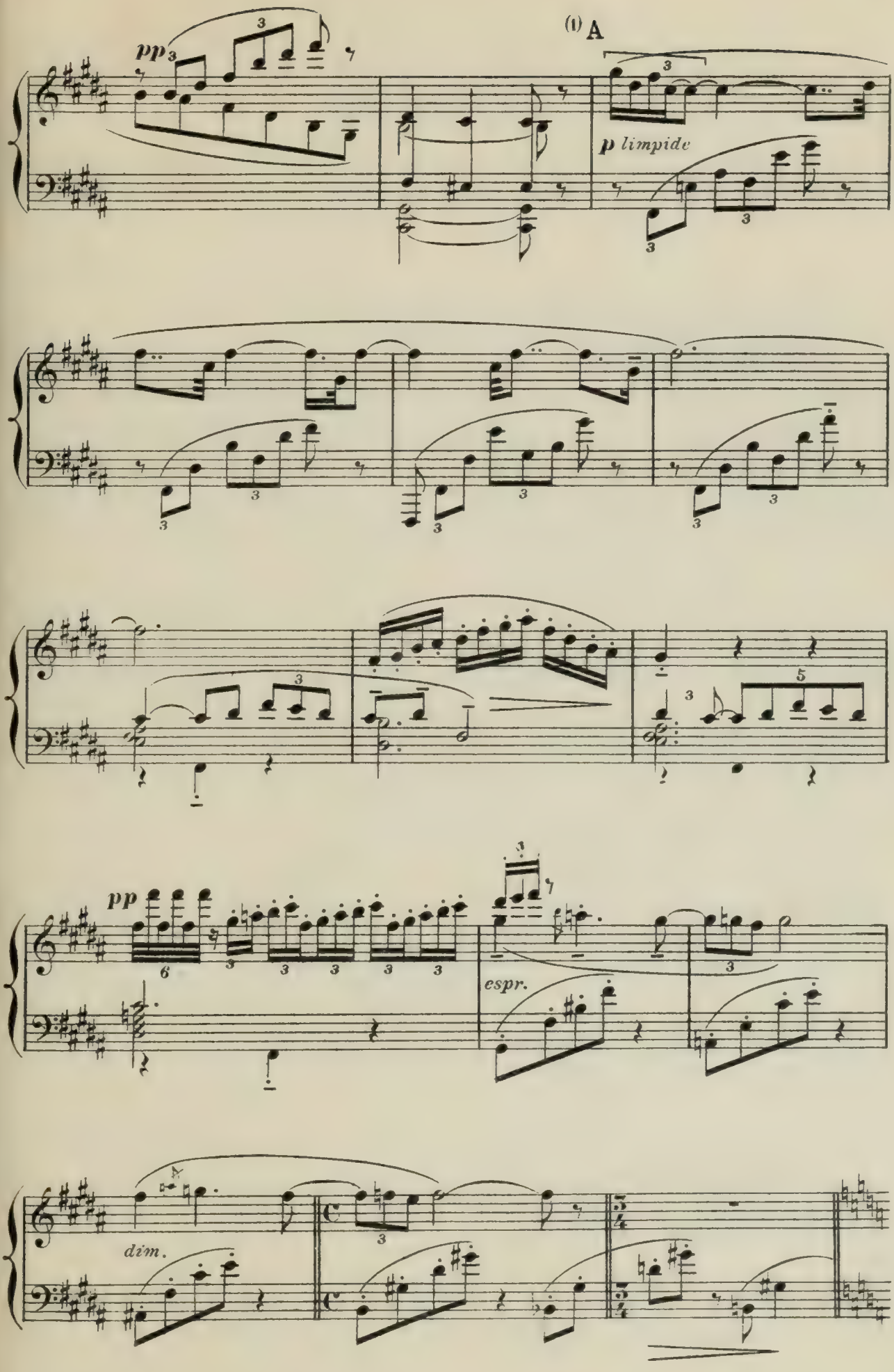


(1) A l'Opéra on passe de la lettre A à la lettre B même page.

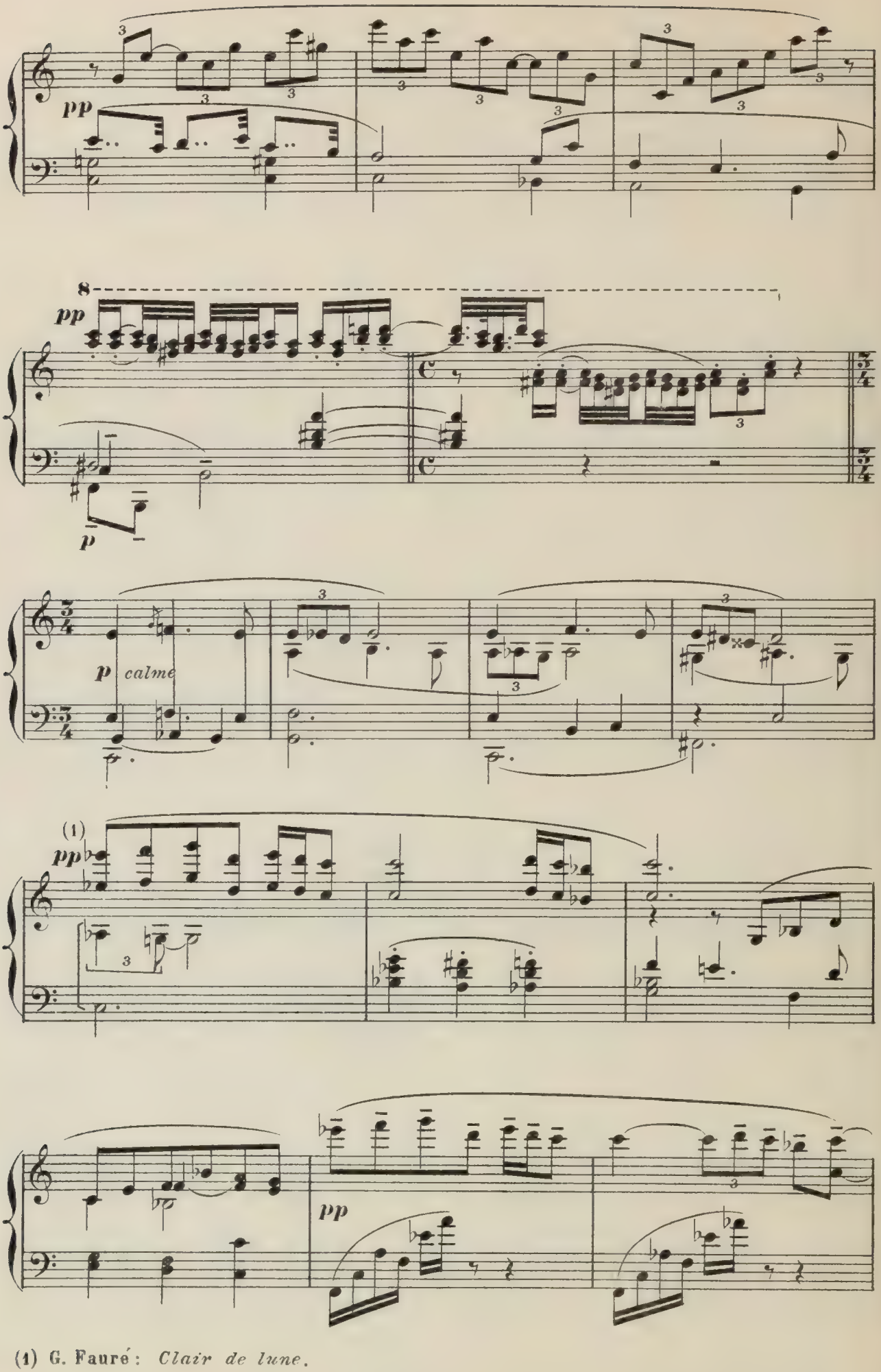
Clair de lune

Très calme

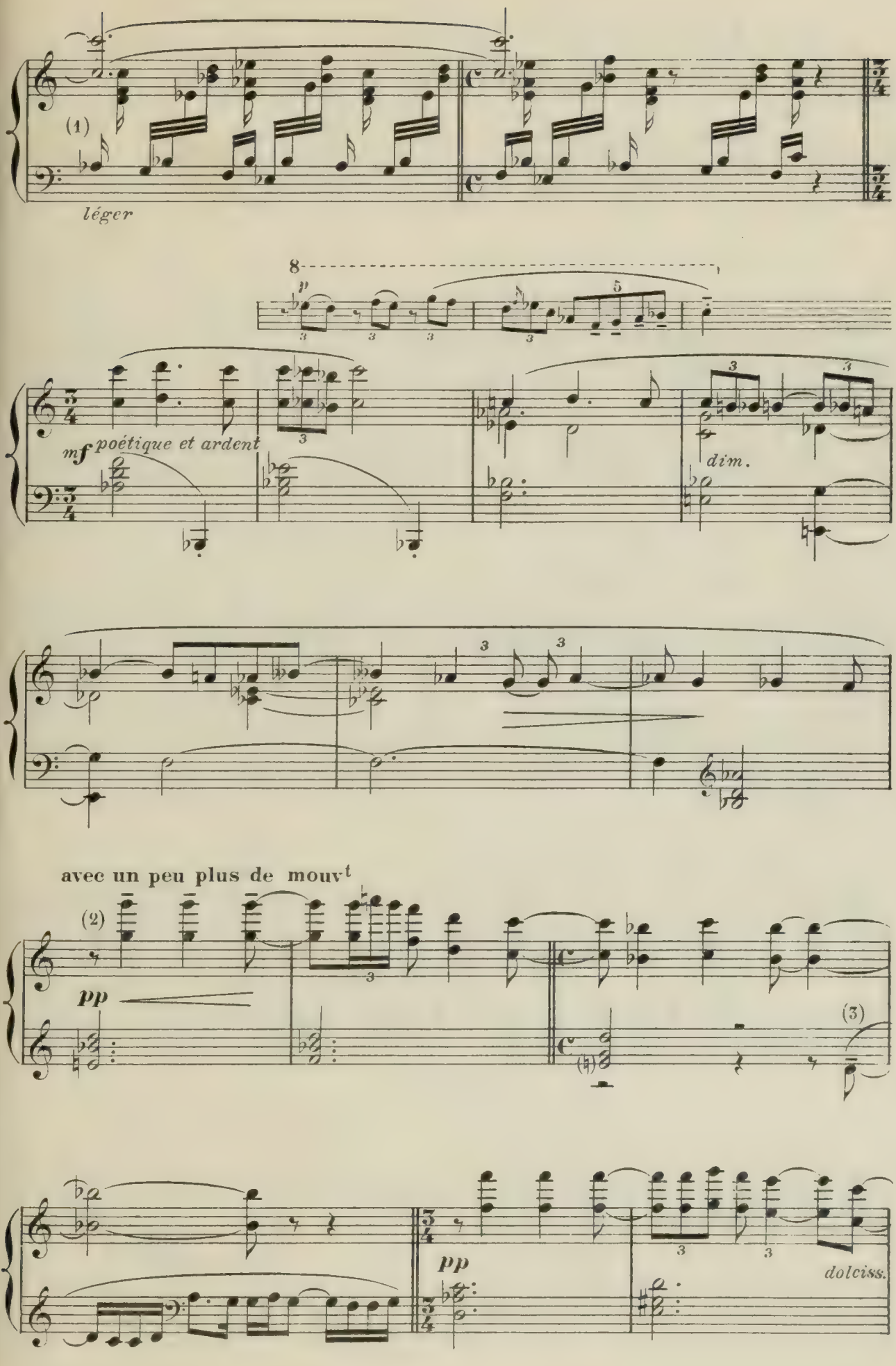




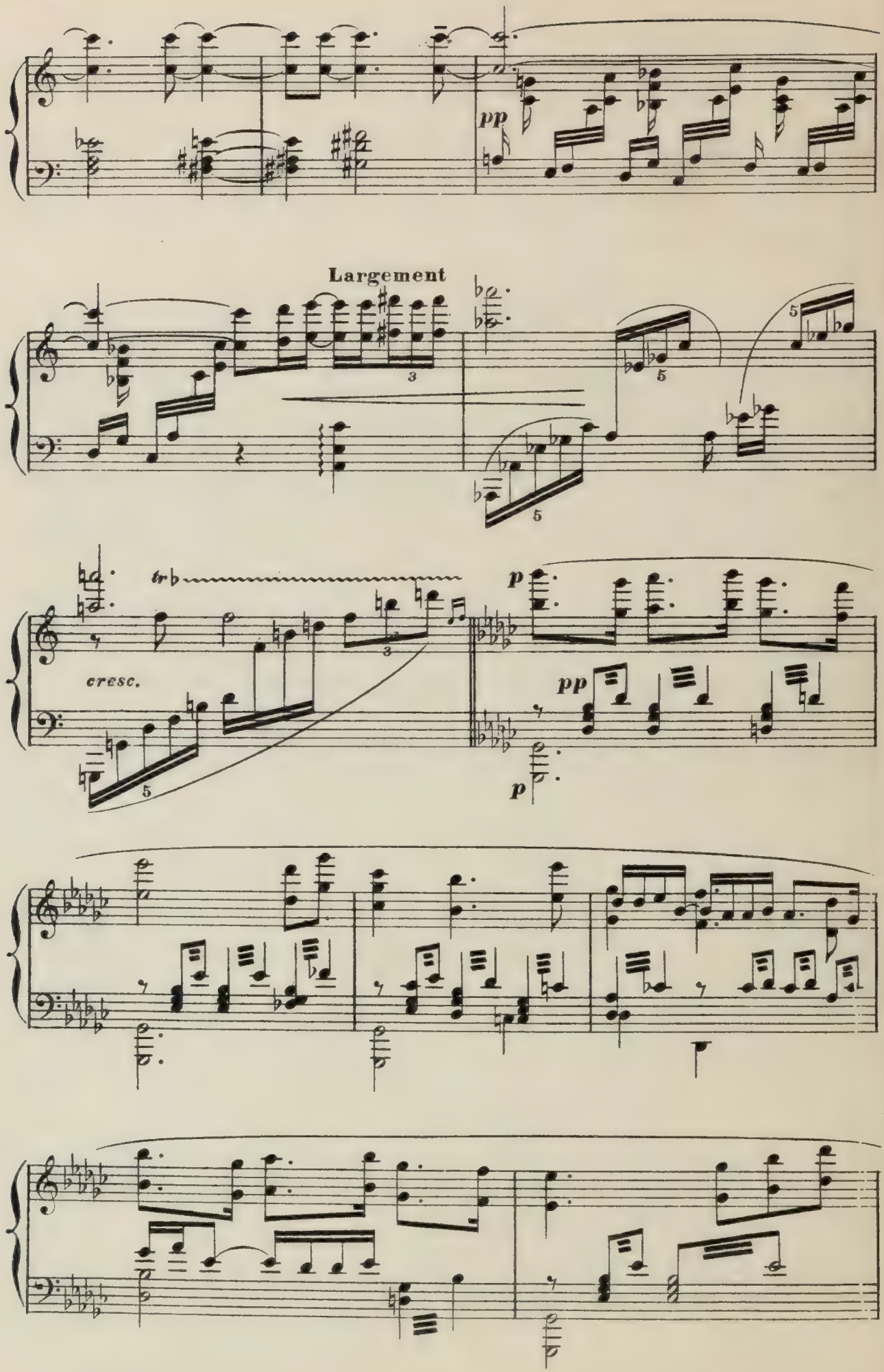
4,131 (1) A l'Opéra on passe de la lettre A à la lettre B page 155.



(1) G. Fauré : *Clair de lune*.



(1) G. Fauré: *Mandoline.* (2) C. Debussy: *En sourdine.* (3) C. Debussy: *Clair de lune.*


pp
Largement
cresc.
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pp
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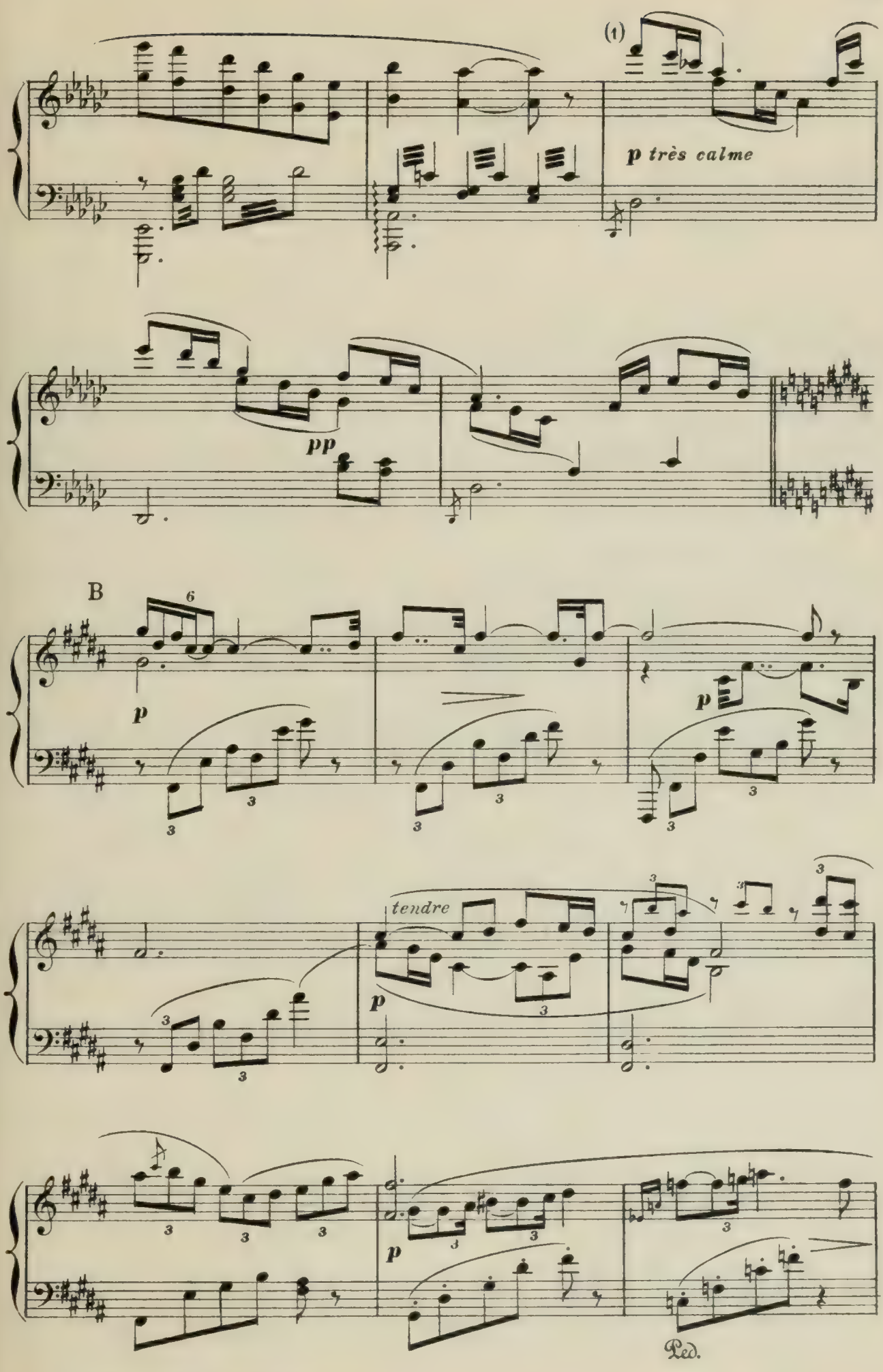
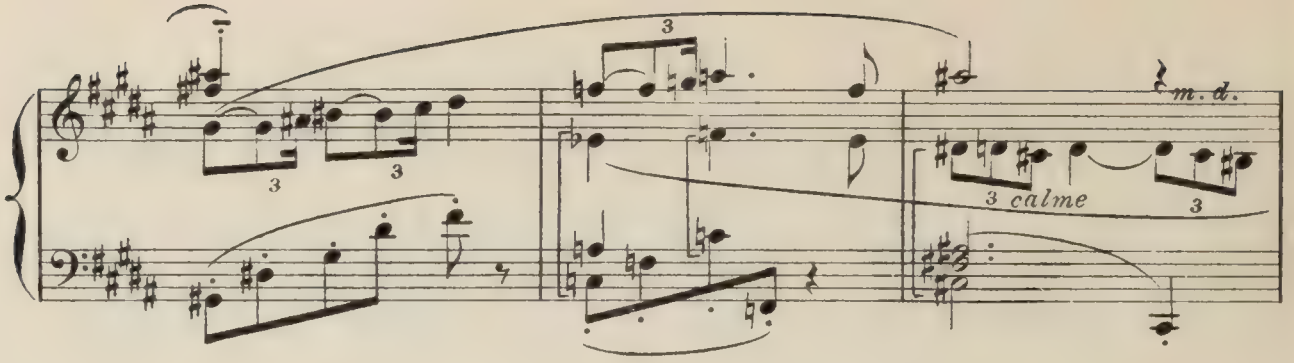
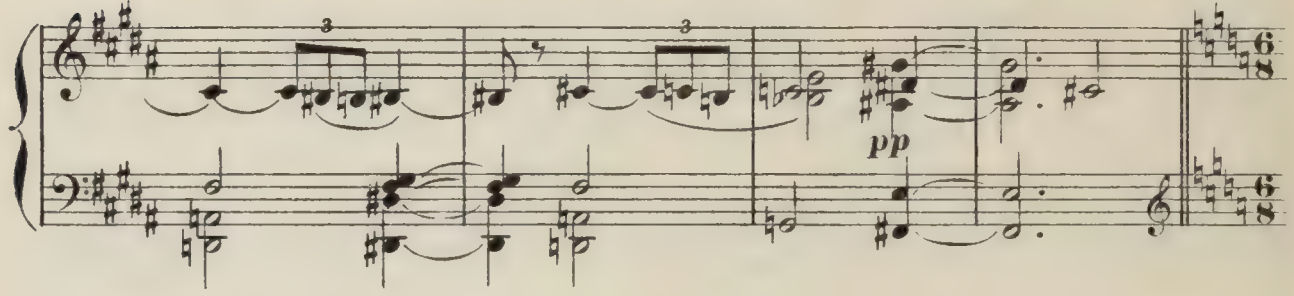
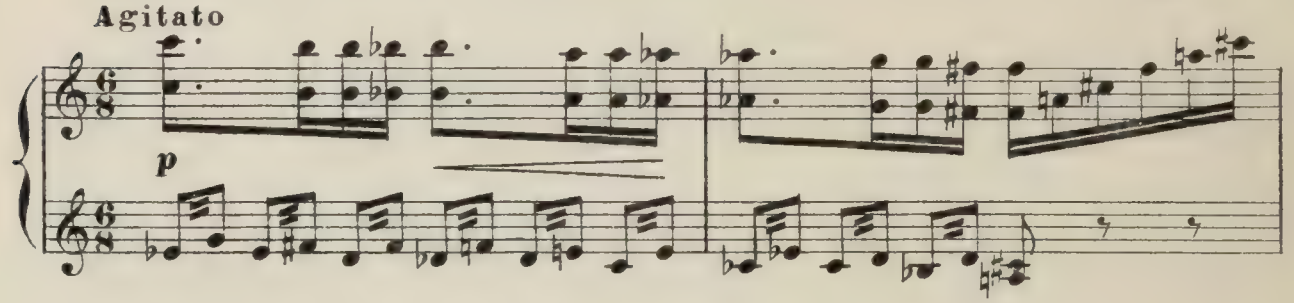


(1) Fernand Ochsé : *Cortège.*

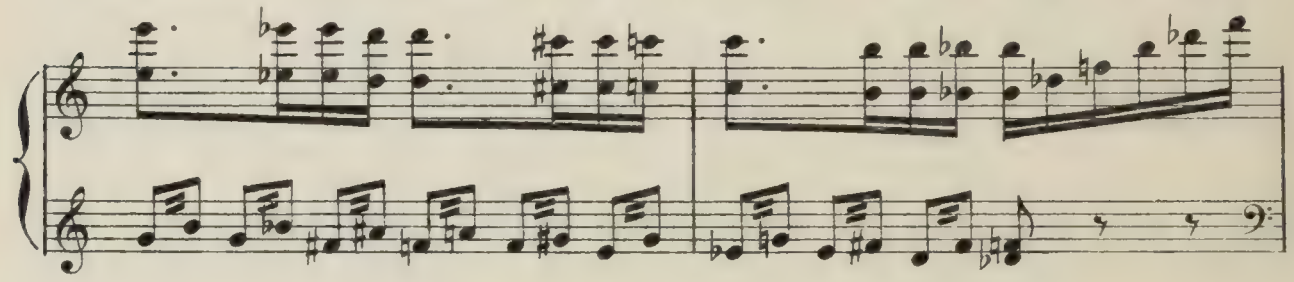




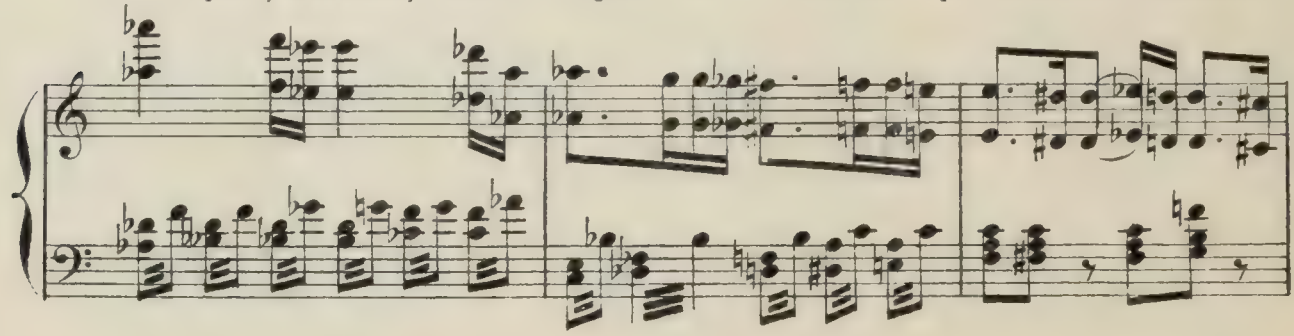
THÉRÈSE paraît, anxieuse, craignant d'être vue... Elle prend à sa ceinture.



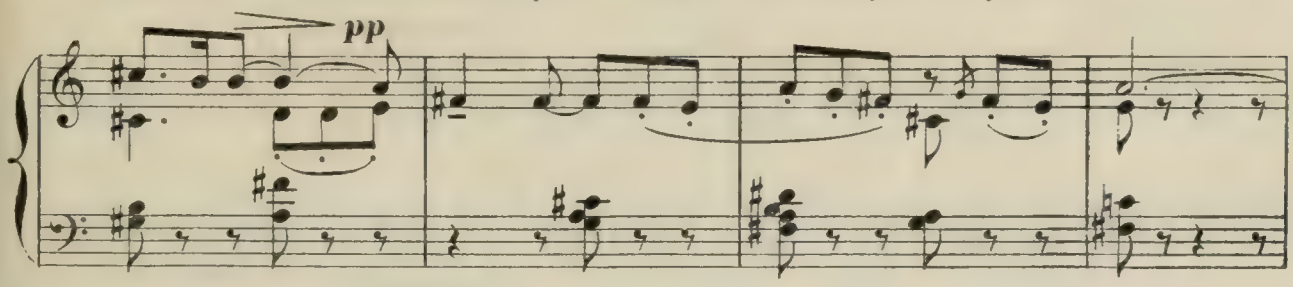
son mouchoir de dentelles... Elle va l'agiter... mais MIMI PINSON,



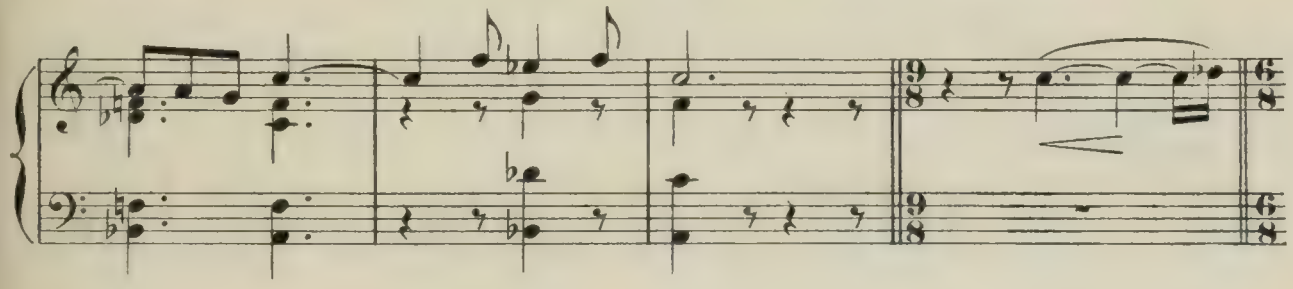
très rapide, survient, arrête le geste de la Duchesse qui reconnait l'aimable



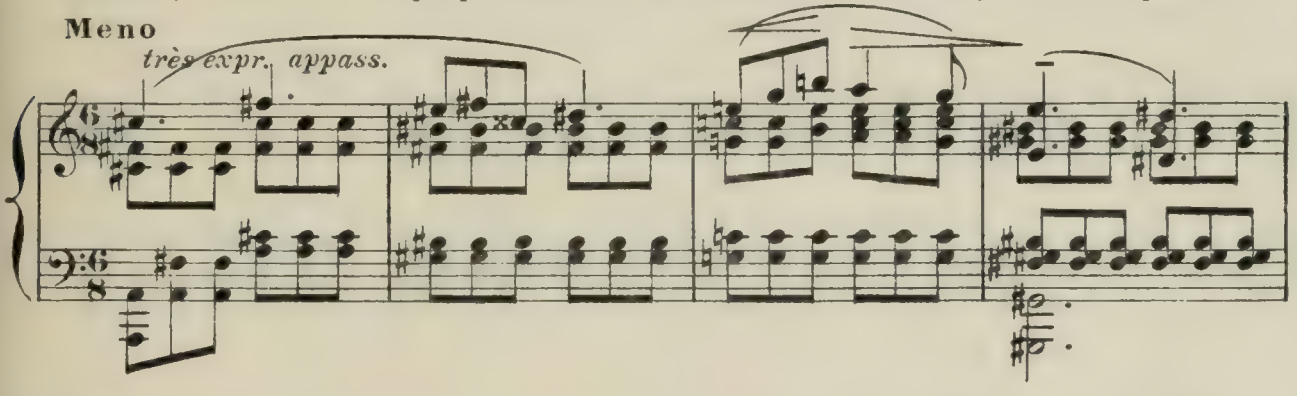
petite grisette de chez Palmyre... Elle lui essuye les yeux avec le



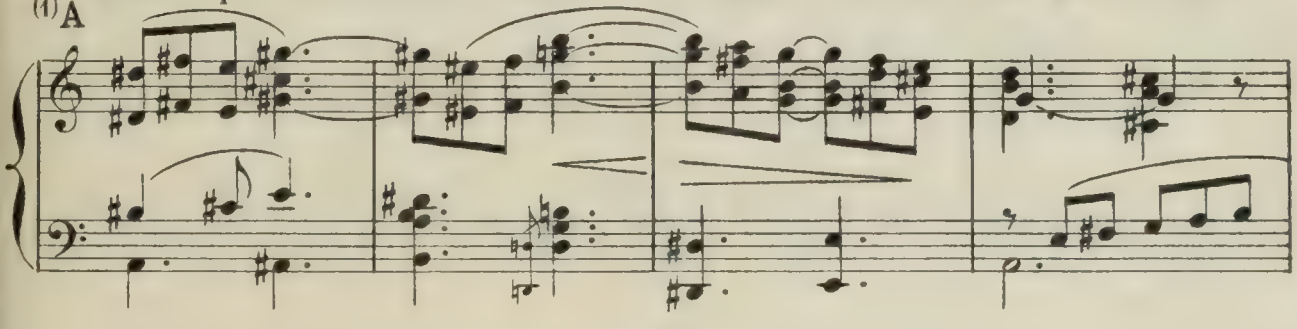
méchant mouchoir: " mais qu'avez-vous donc pauvre mignonne? "



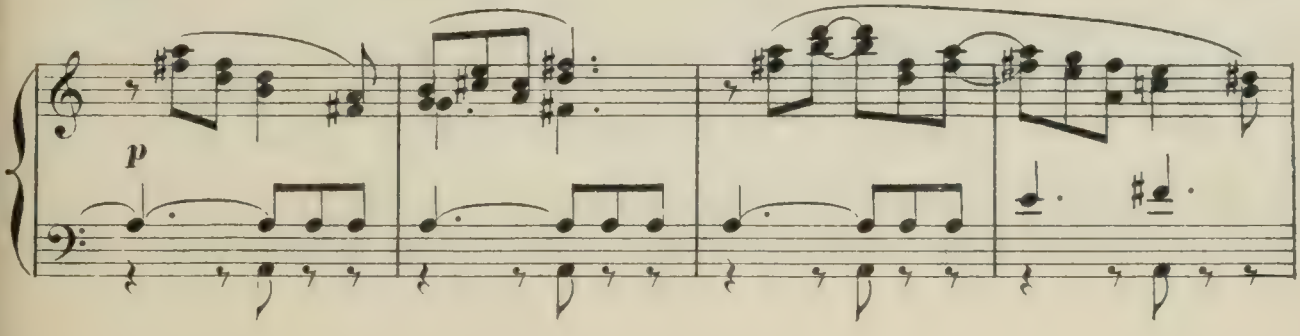
Alors, MIMI lui explique tout. Elle aime, elle MIMI, le beau jeune



homme que la Duchesse attend. Cet amour c'est sa vie! Elle l'aime

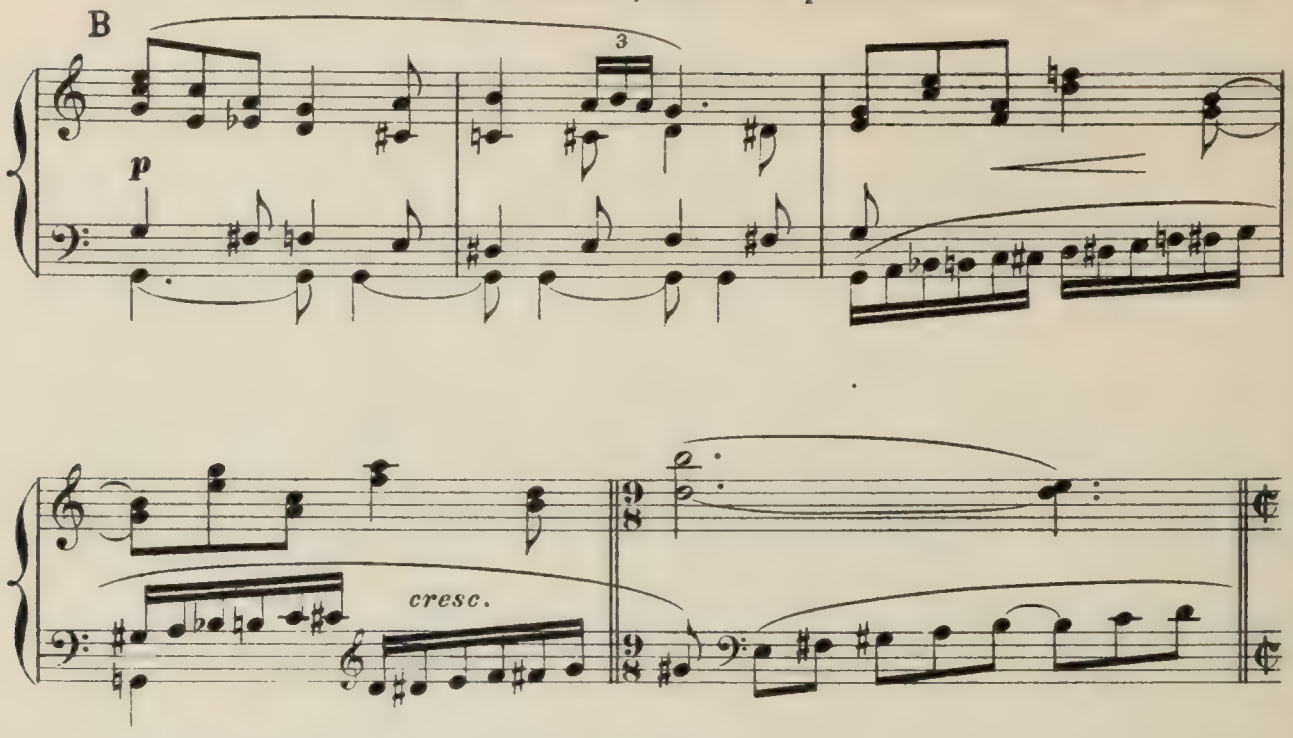


depuis toute une année; ils se sont aimés dans les bois fleuris, parmi

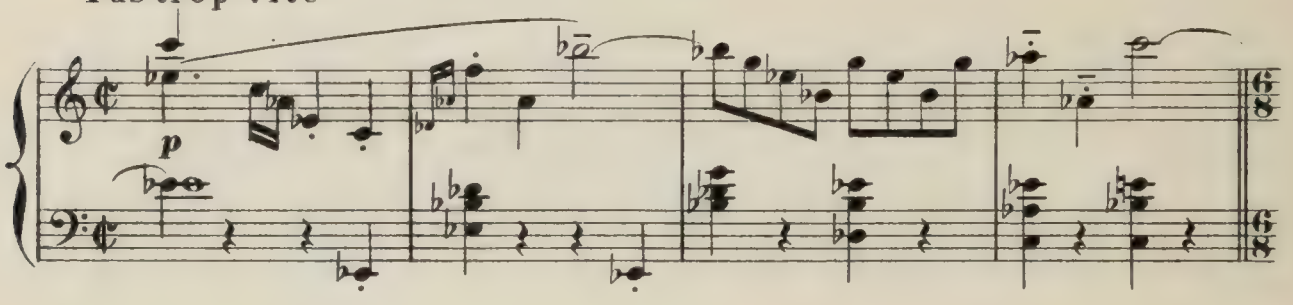


 (1) A l'Opéra on passe de la lettre A à la lettre B page 156.

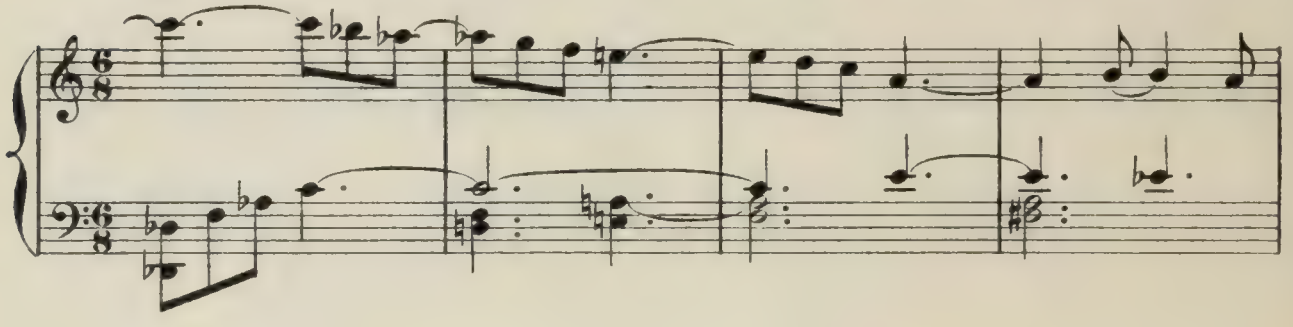
les grands blés mûrs et l'hiver, dans la petite chambre bien chaude...



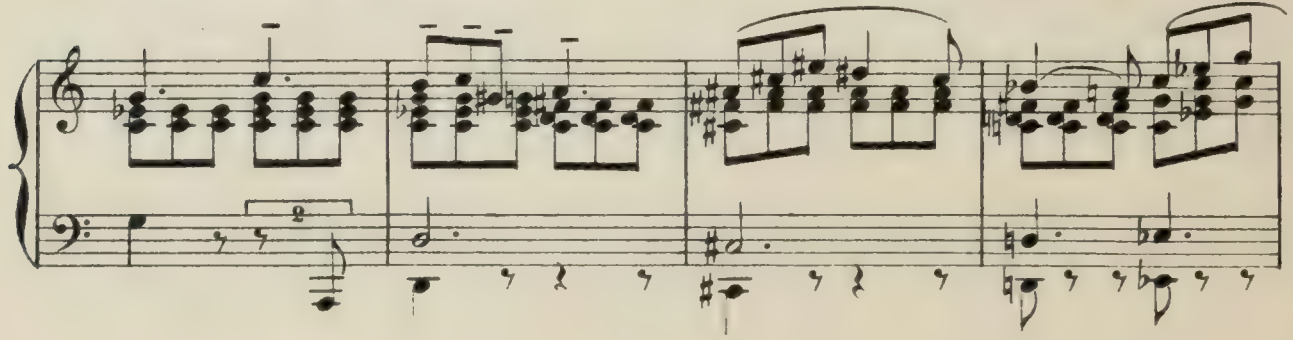
Ils ont dansé ensemble à la chaumière.



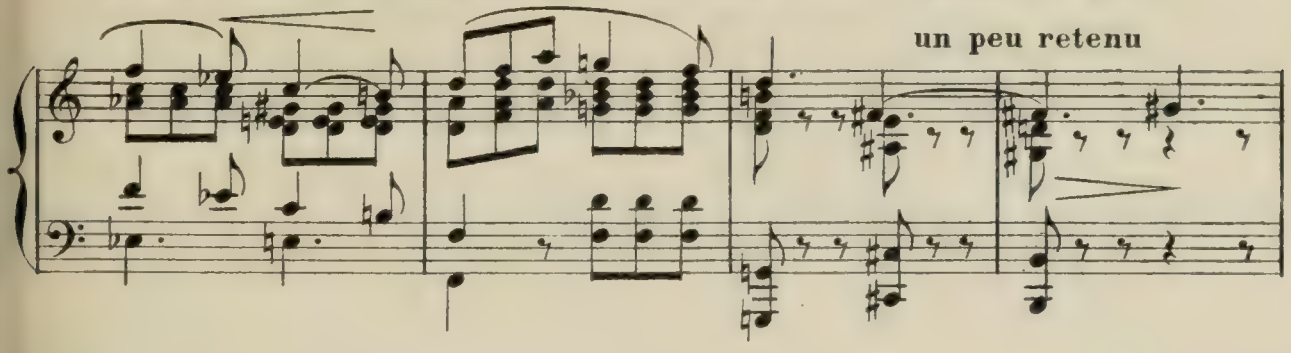
Lui, poète, toujours dans ses rêves, elle grisette, l'aiguille à la main, ils se



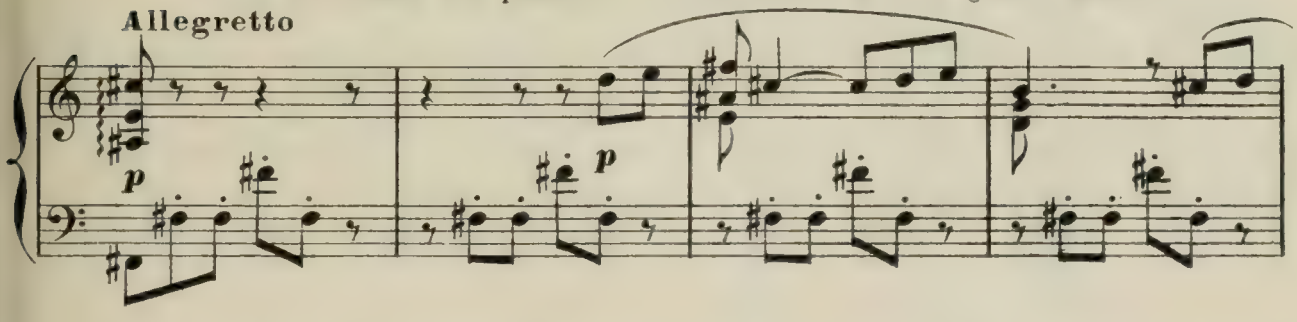
rejoignent, ils sont pareils, dans l'égale tendresse des baisers. "Oh! ne l'appelez



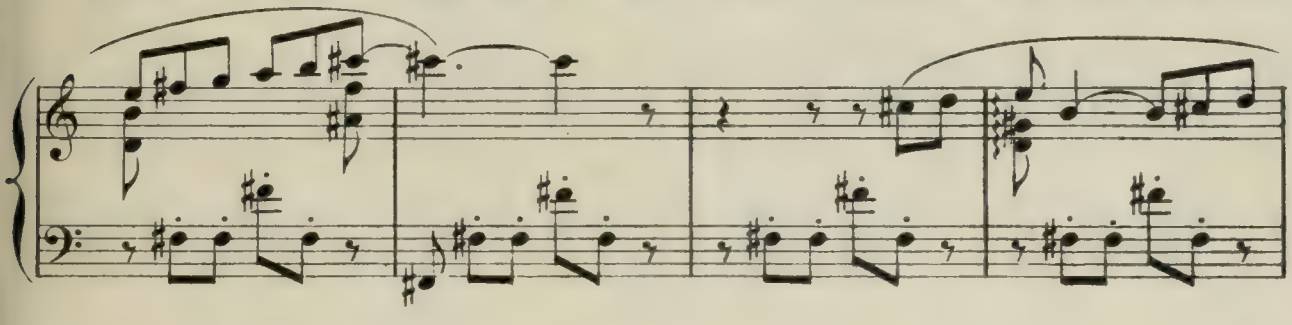
pas! Ne l'aimez pas! Dites-lui de ne pas vous aimer!.. Rendez-le moi!"



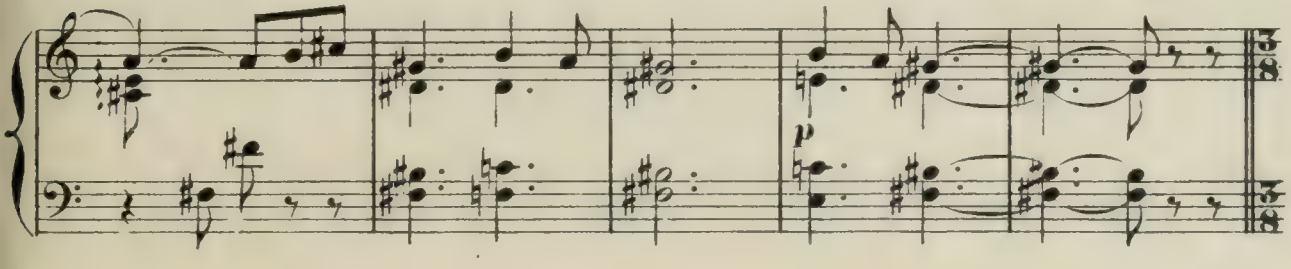
La Duchesse est pensive. D'abord elle a fait grise mine...



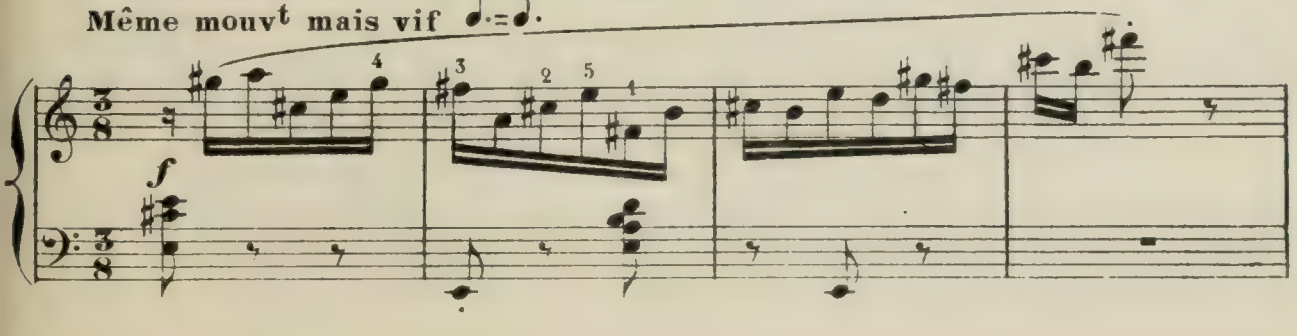
Elle a un goût pour l'impertinent de chez Palmyre, pour le beau cavalier de la fête...



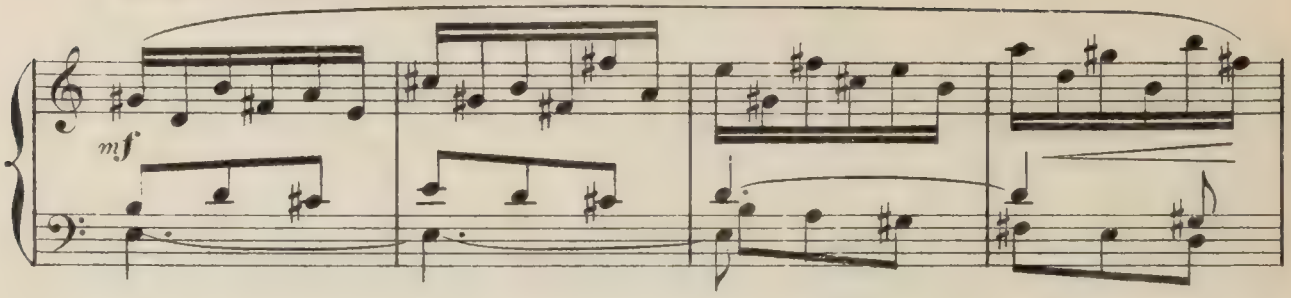
Mais MIMI PINSON est si sincèrement affligée qu'il faut bien en être émue...



"Le voici! allez-vous-en! je vous promets de vous le rendre!"

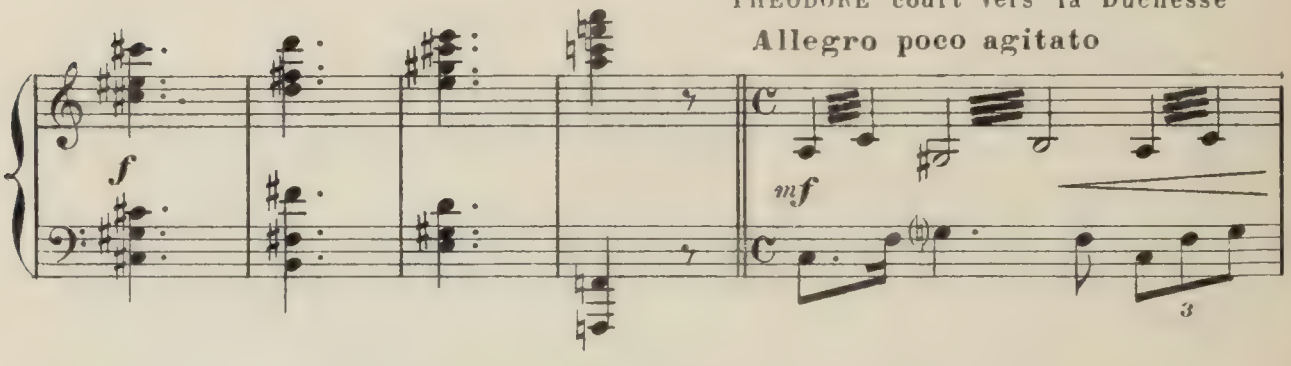


MIMI PINSON reconnaissante s'en va.

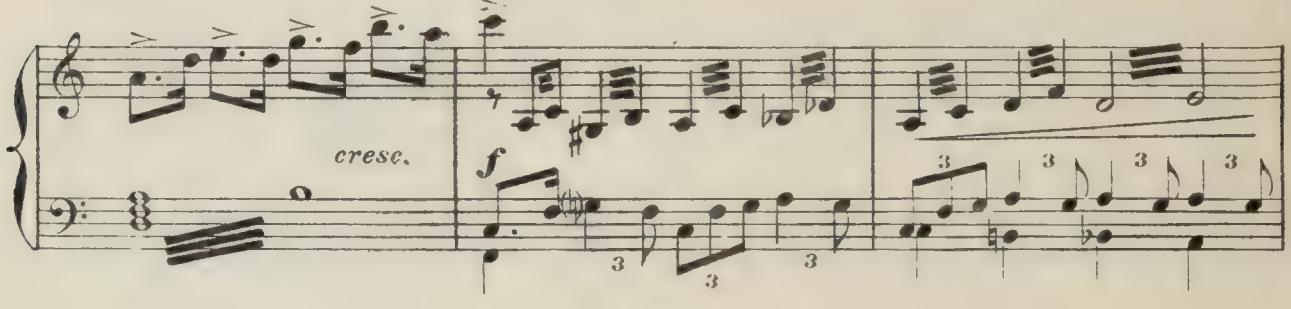


THÉODORE court vers la Duchesse

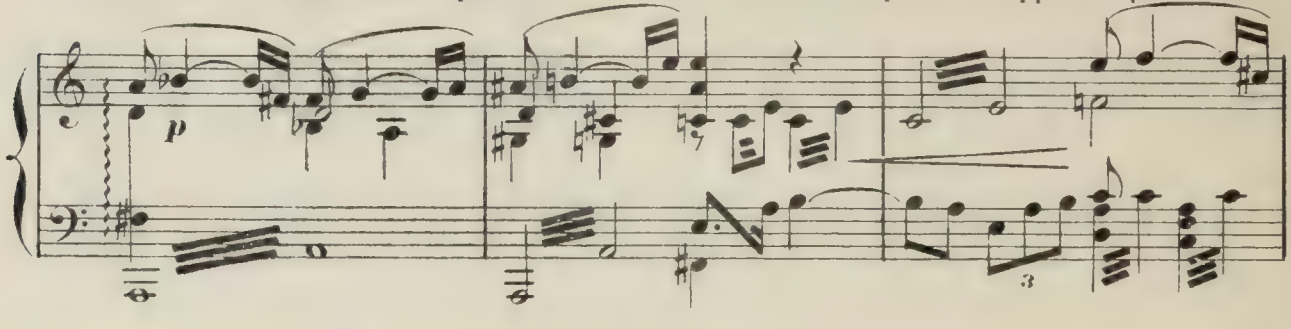
Allegro poco agitato



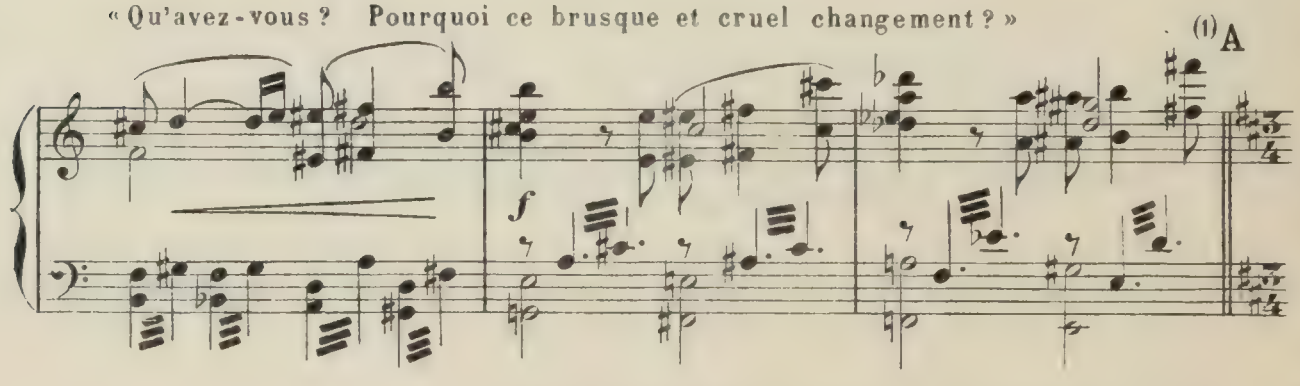
qui s'écarte de lui. Il vient de l'autre côté — elle s'écarte encore:



« Laissez-moi, laissez-moi, partez ! » THÉODORE, éperdu, supplie, questionne:

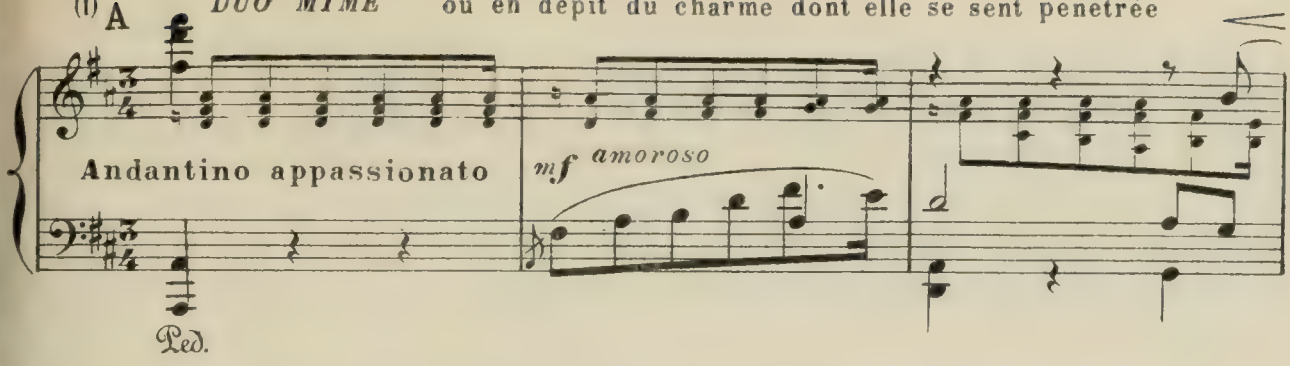


« Qu'avez-vous ? Pourquoi ce brusque et cruel changement ? »

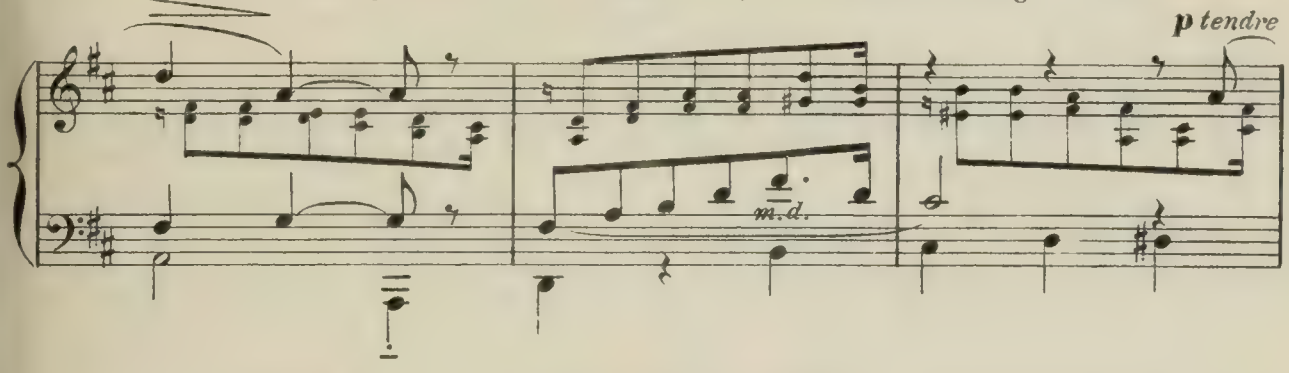


(1) A l'Opéra on passe de la lettre A à la lettre B page 162.

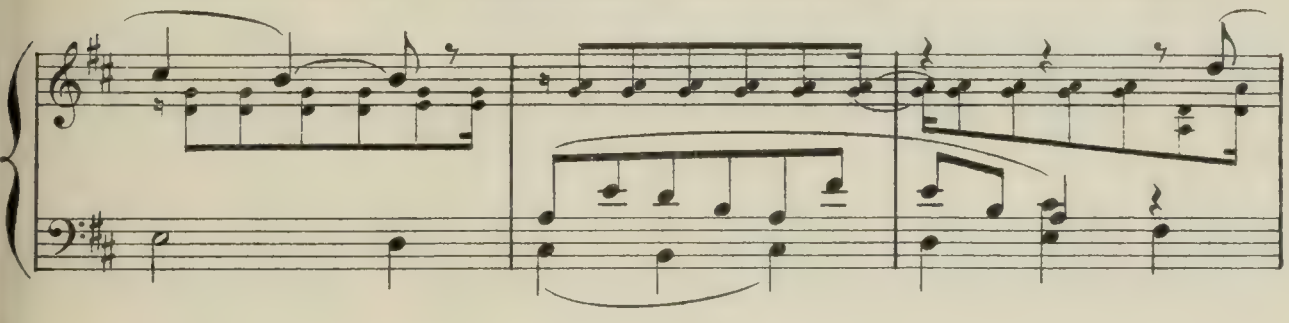
(1) A *DUO MIMÉ* où en dépit du charme dont elle se sent pénétrée

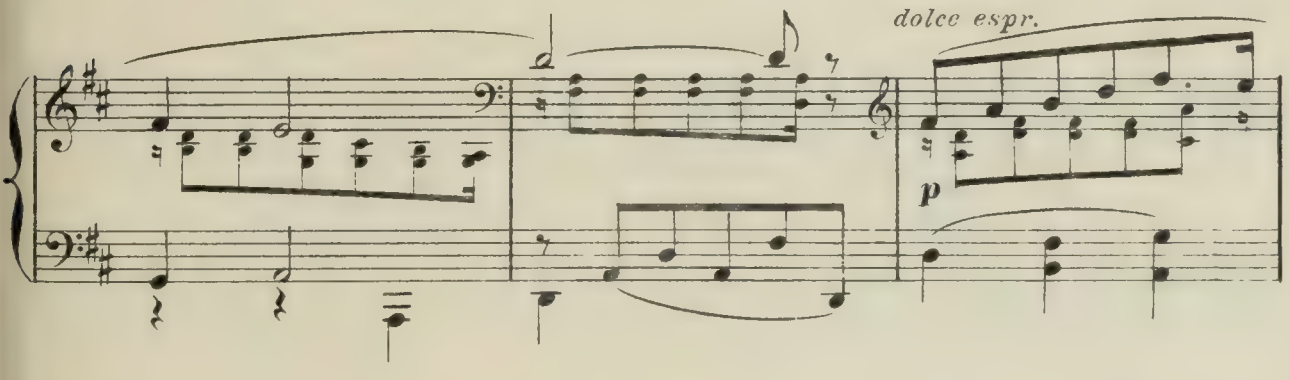


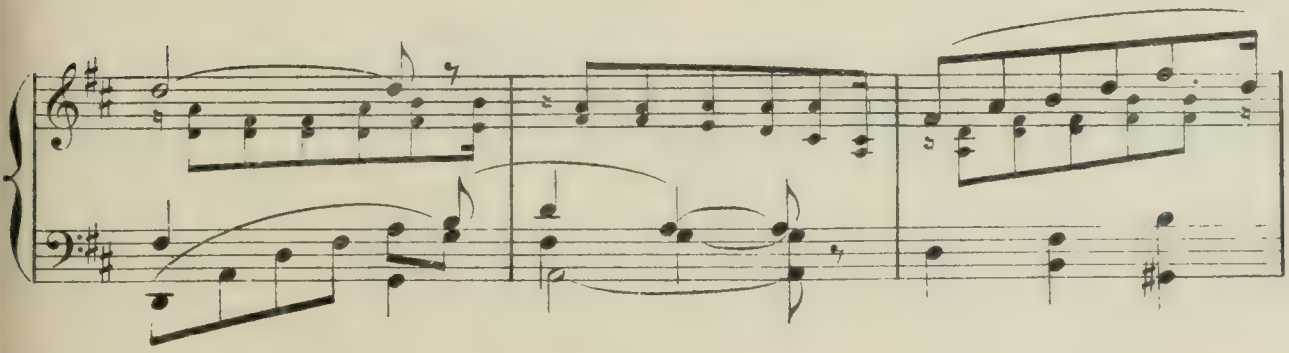
et de l'ardeur grandissante de Théodore, la Duchesse inflige à celui-ci

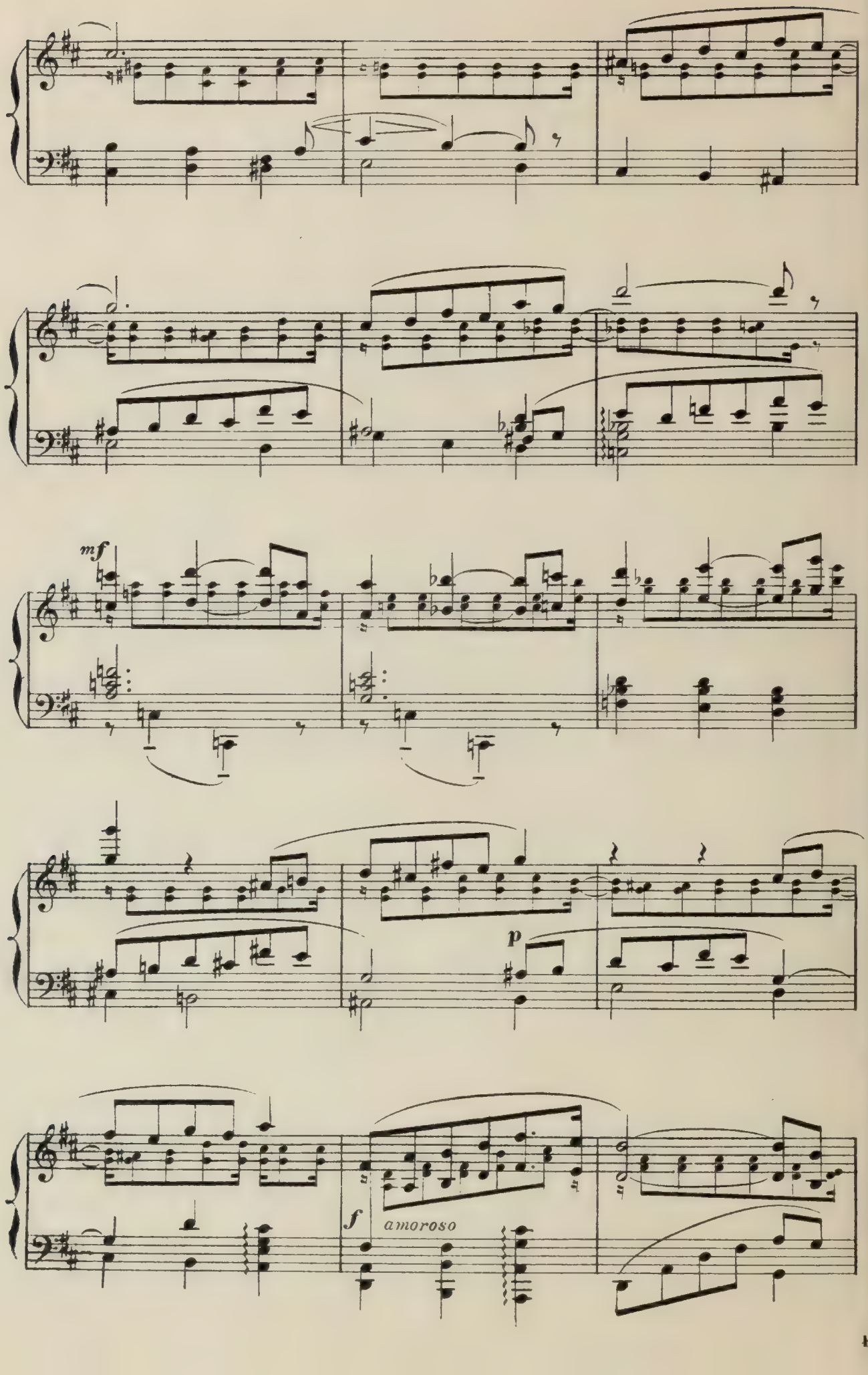


un refus très doux, presque tendre, mais infexible, un irrémédiable adieu....








mf
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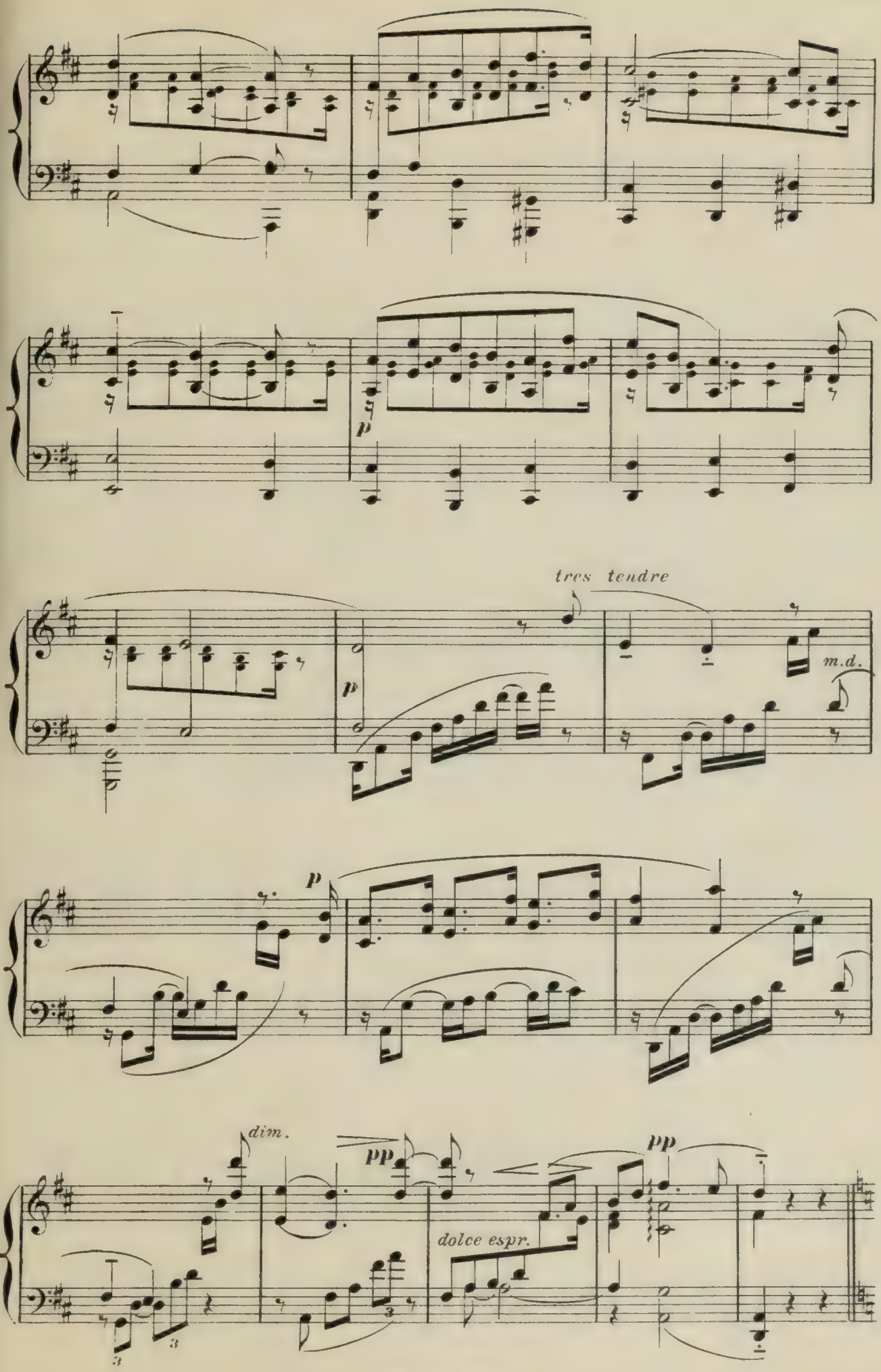
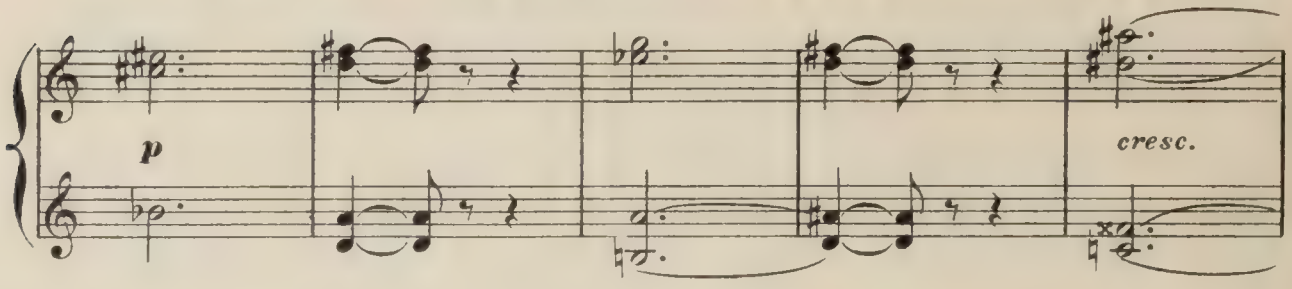
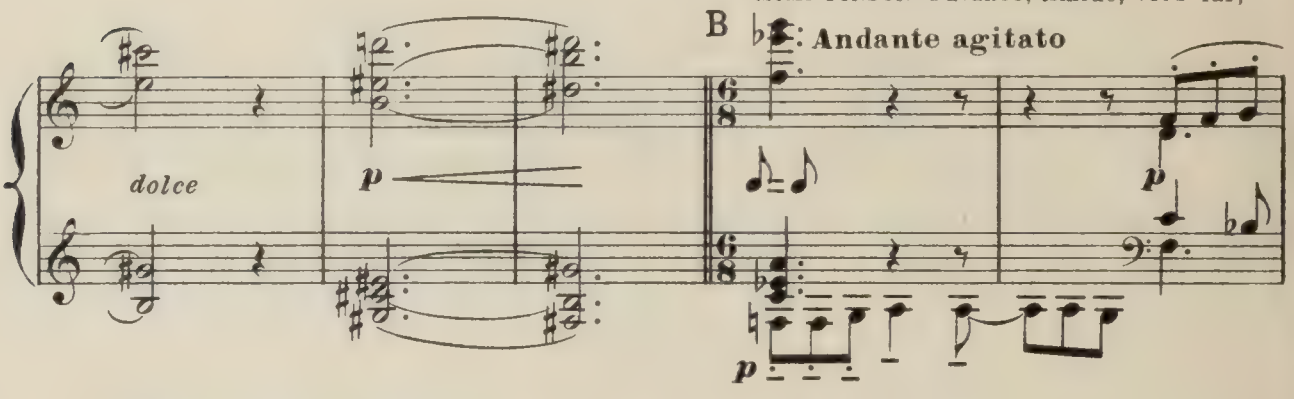
amoroso


p
tres tendre
m.d.
p
dim.
pp
dolce espr.
pp

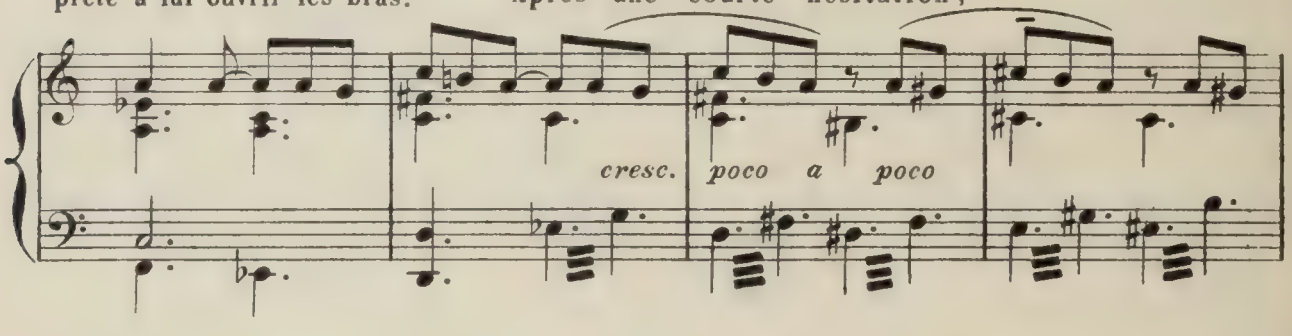
THÉODORE navré, s'éloigne la tête basse sous le geste à la fois impérieux et doux de la Duchesse.



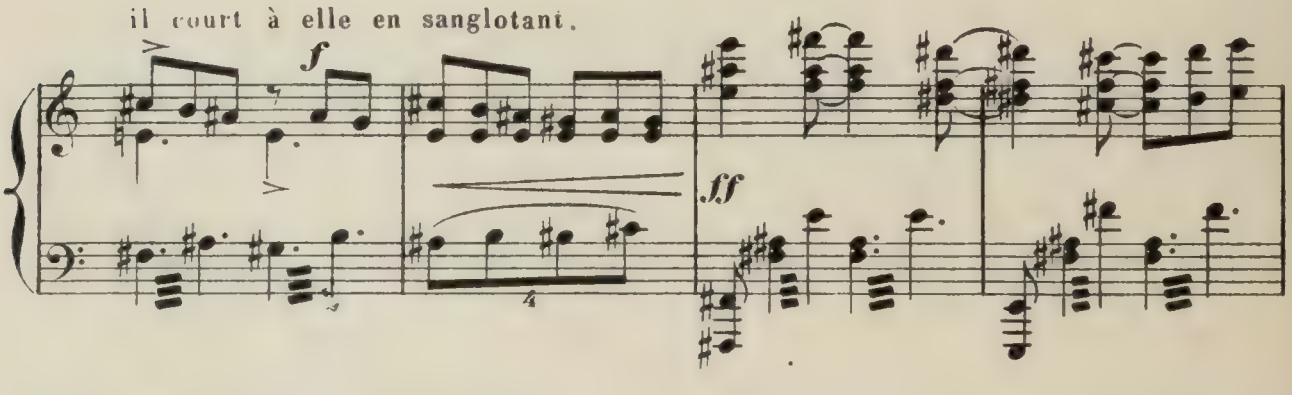
MIMI PINSON s'avance, timide, vers lui,



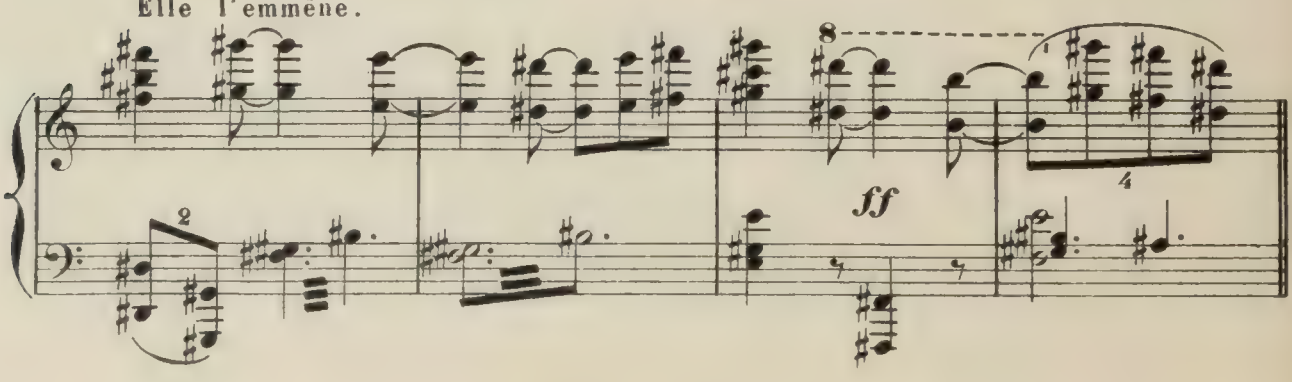
prête à lui ouvrir les bras. Après une courte hésitation,

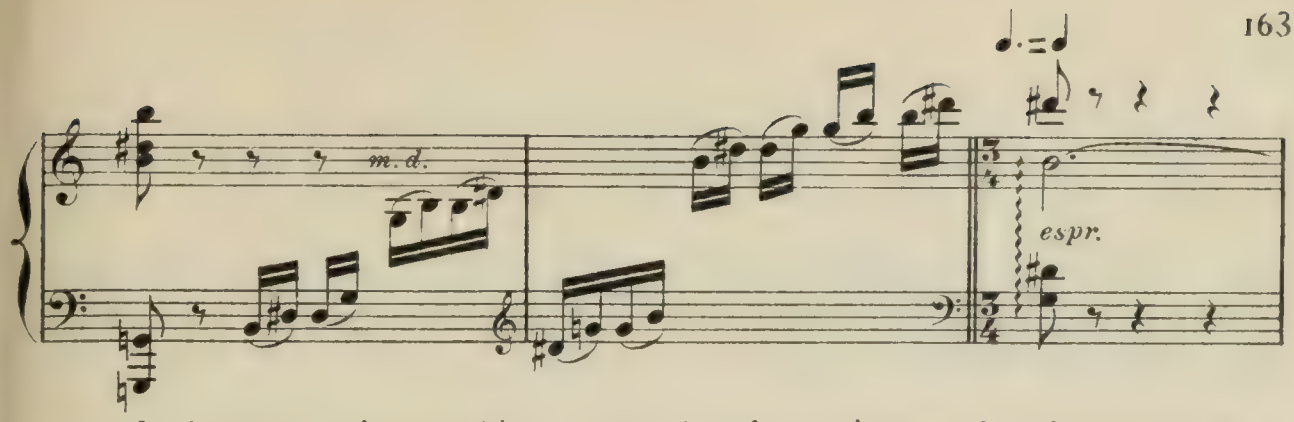


il court à elle en sanglotant.

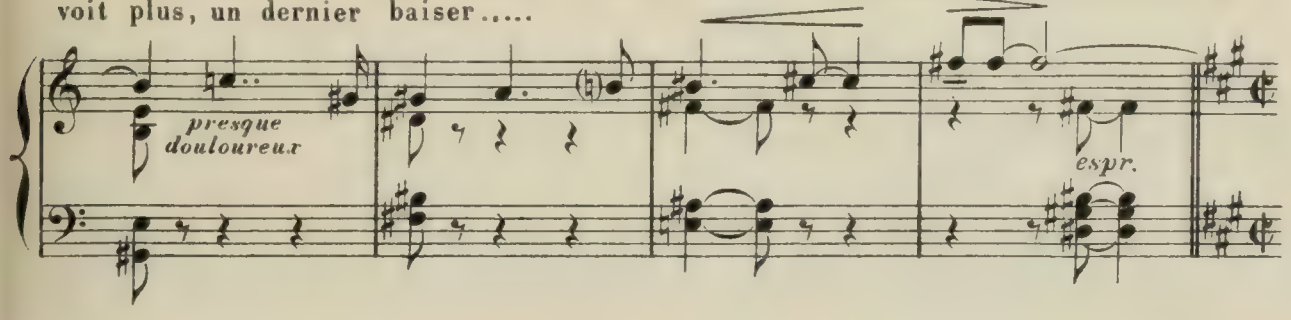


Elle l'emmène.

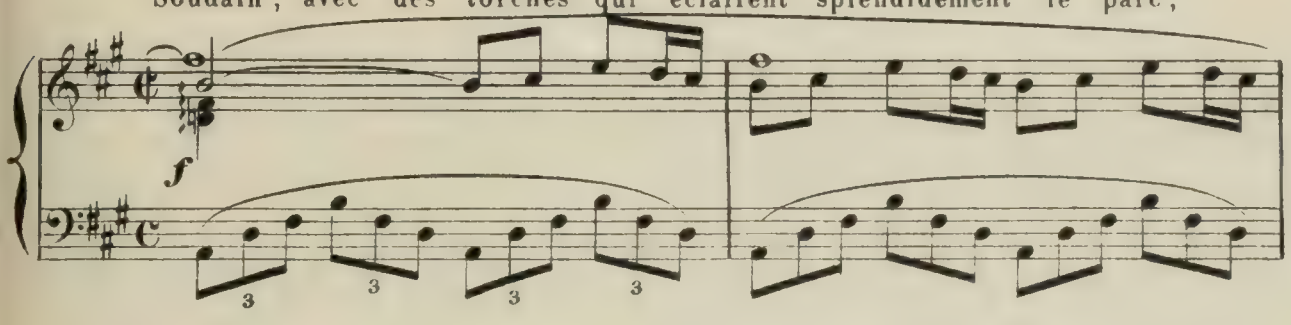




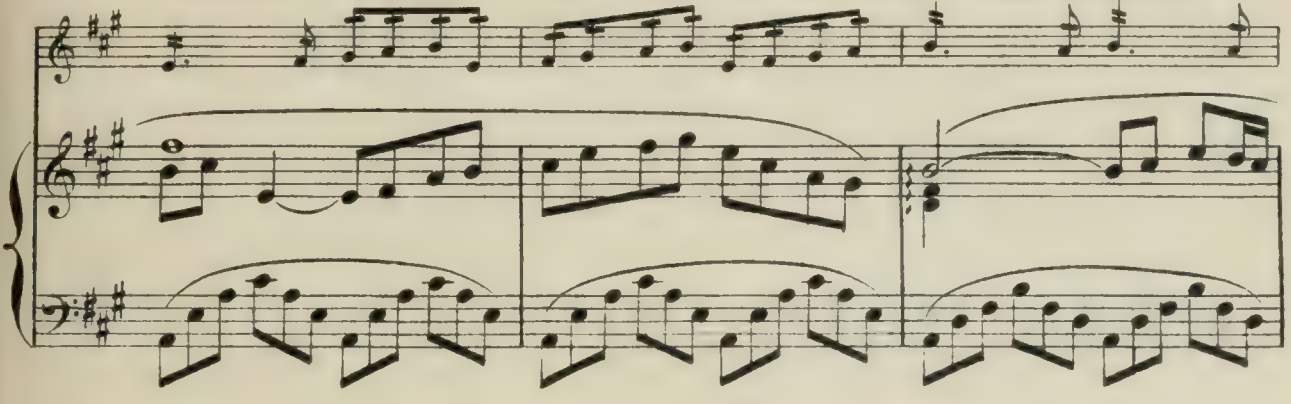
La Duchesse, très troublée ne peut s'empêcher d'envoyer à Théodore, qui ne la voit plus, un dernier baiser.....



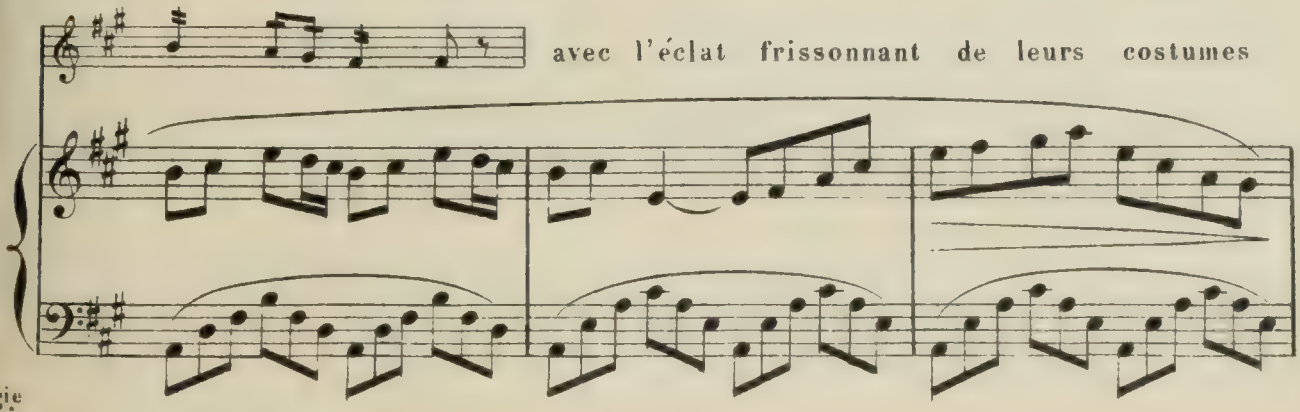
Soudain, avec des torches qui éclairent splendidement le parc,



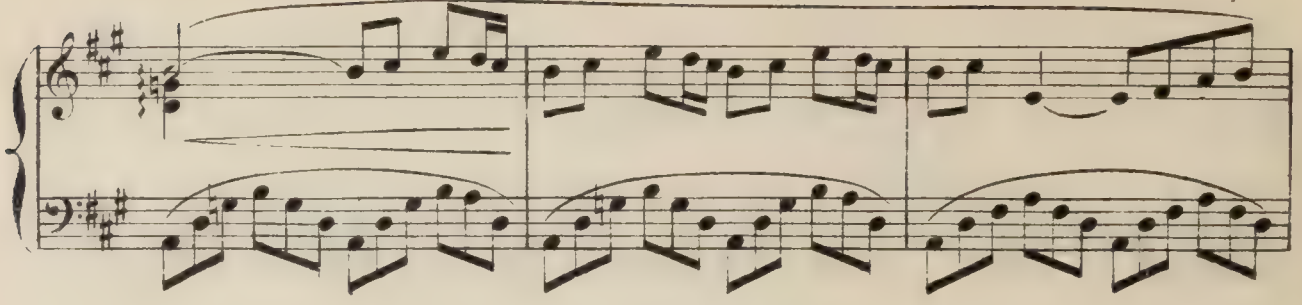
l'horizon, le bois, le ciel, tous les personnages, sans manteau,



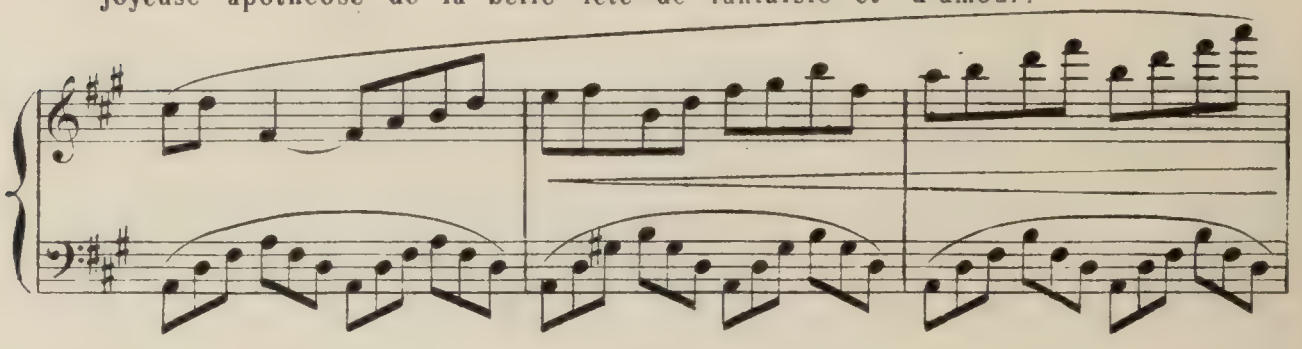
avec l'éclat frissonnant de leurs costumes

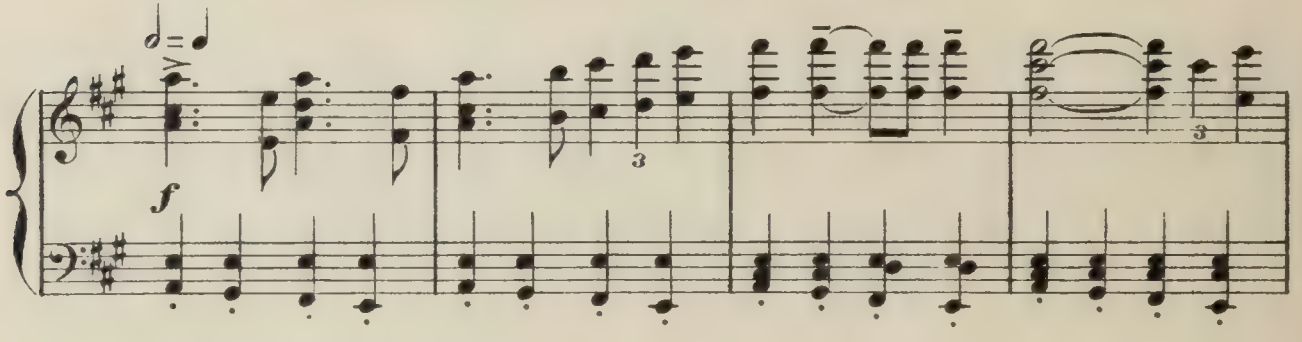


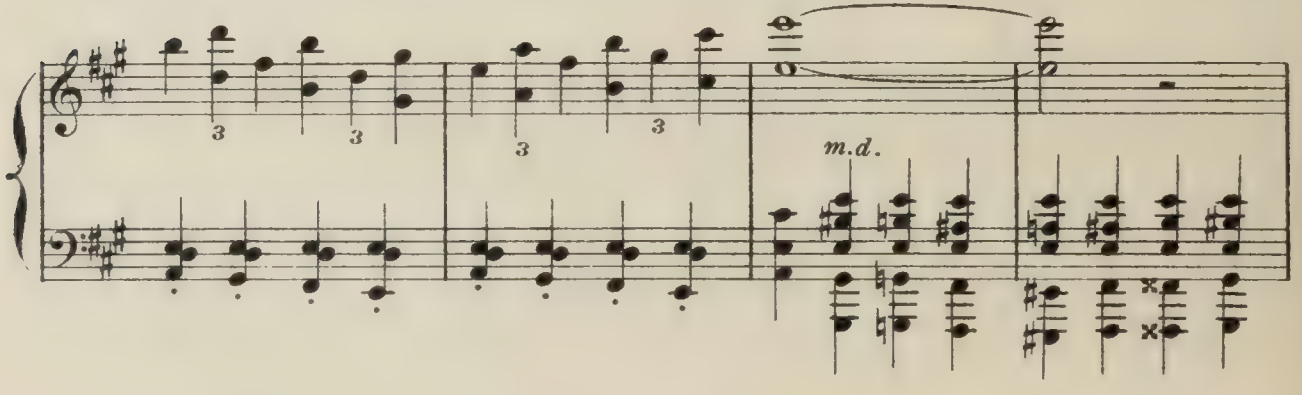
versicolores, se ruent dans une danse, dans une ronde effrénée,

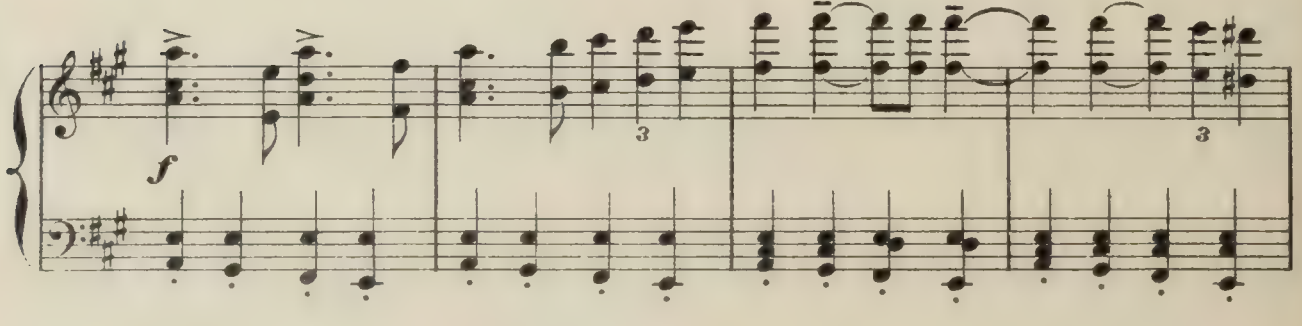


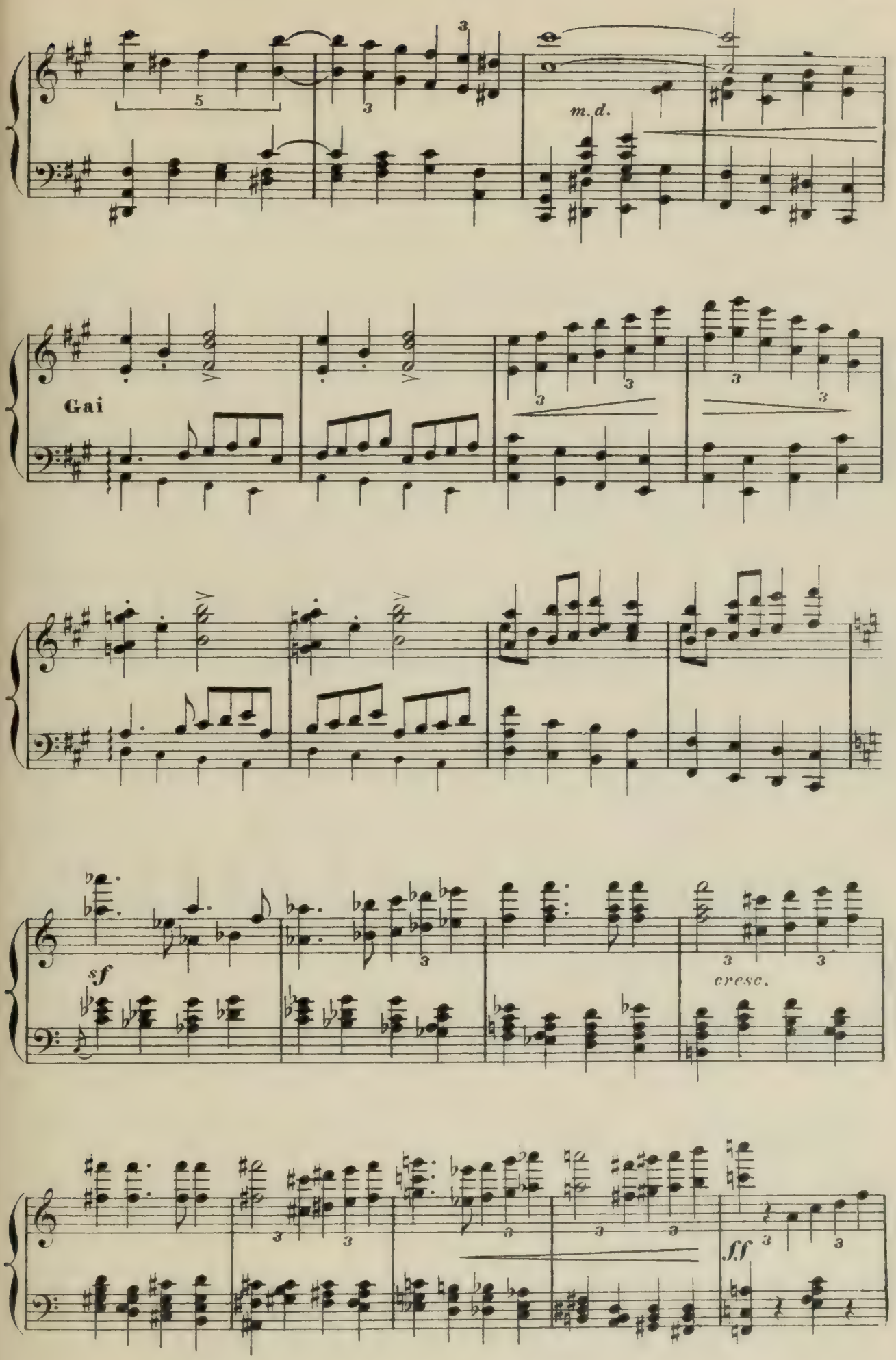
joyeuse apothéose de la belle fête de fantaisie et d'amour.

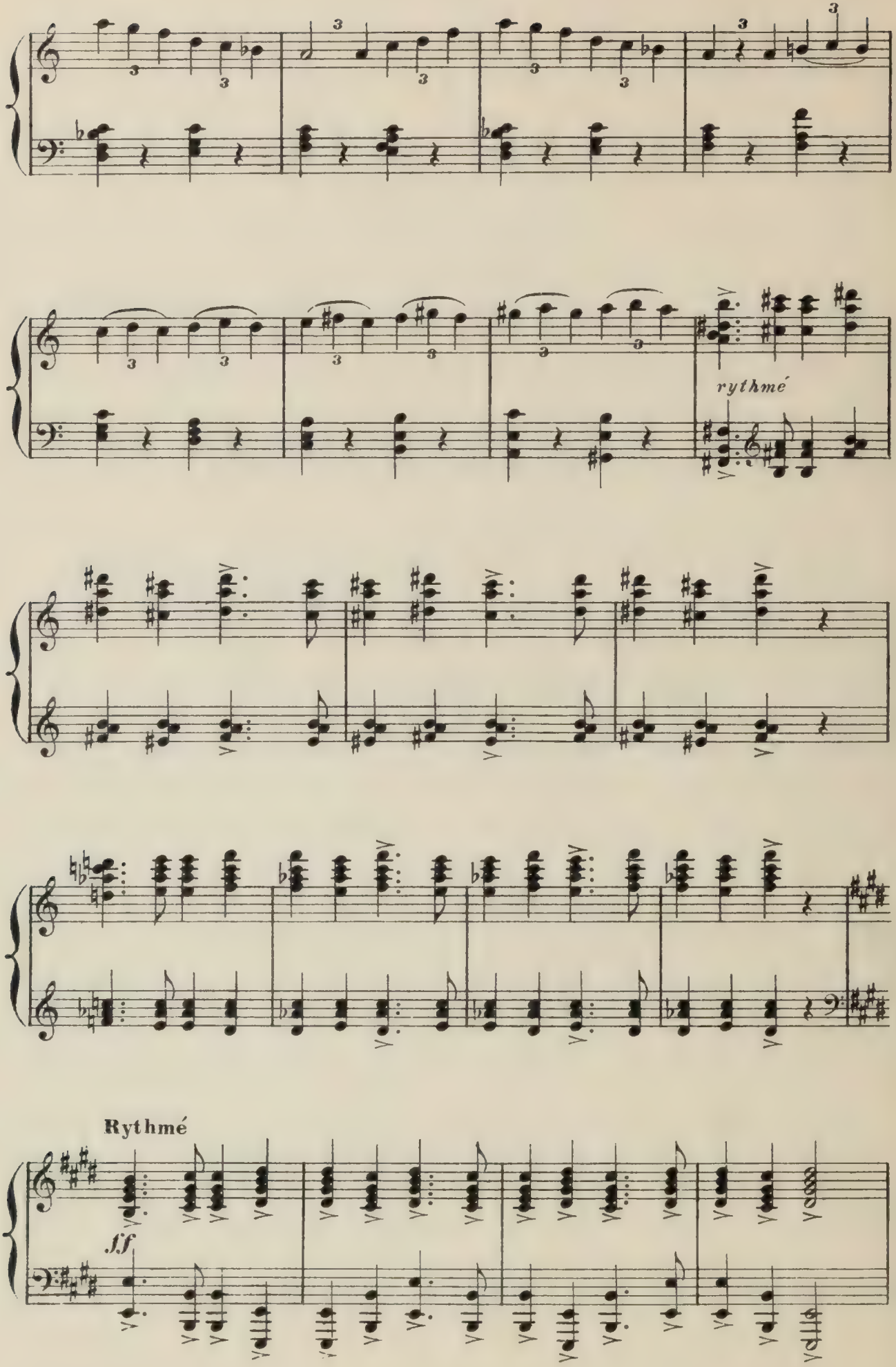


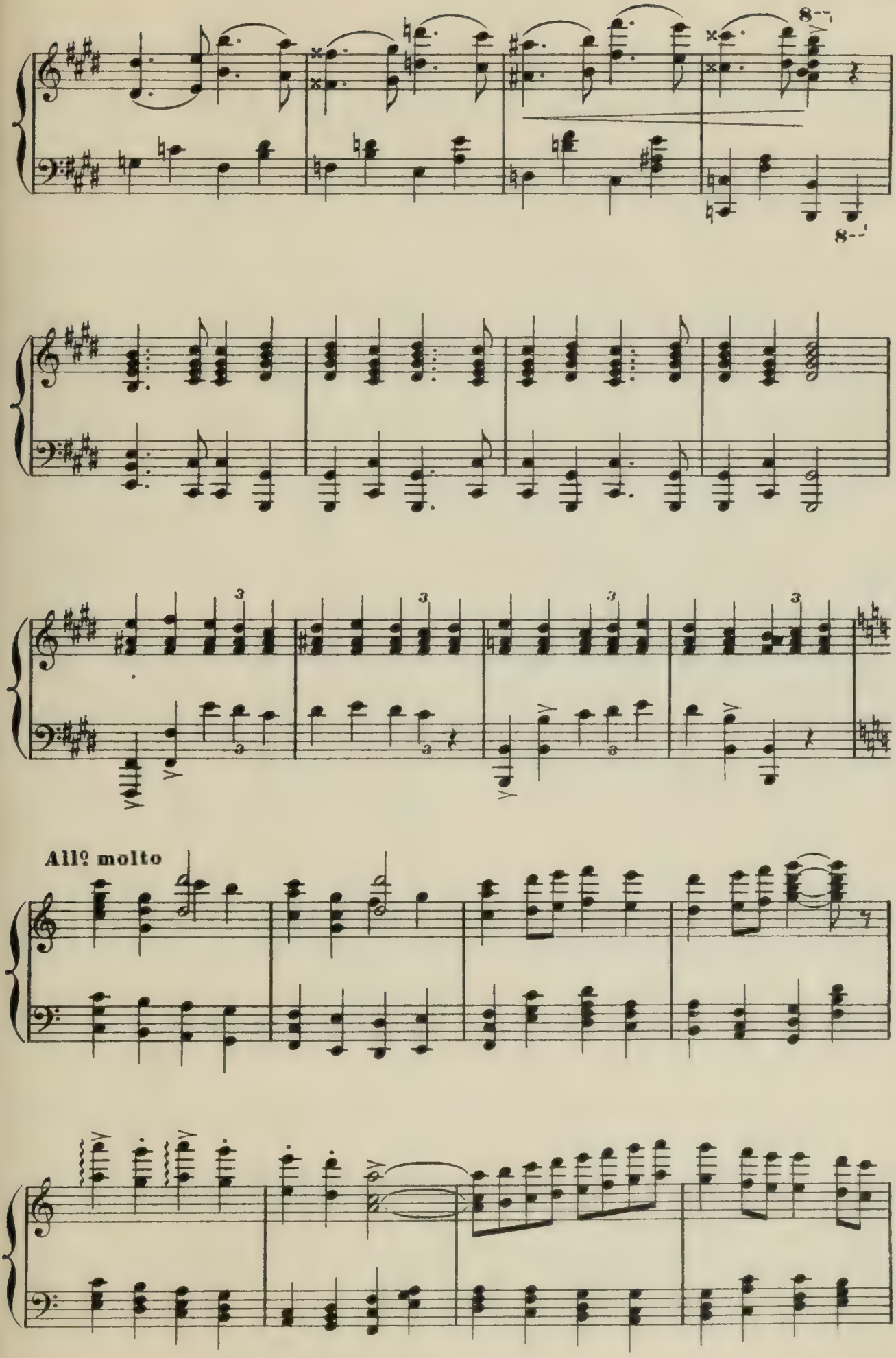


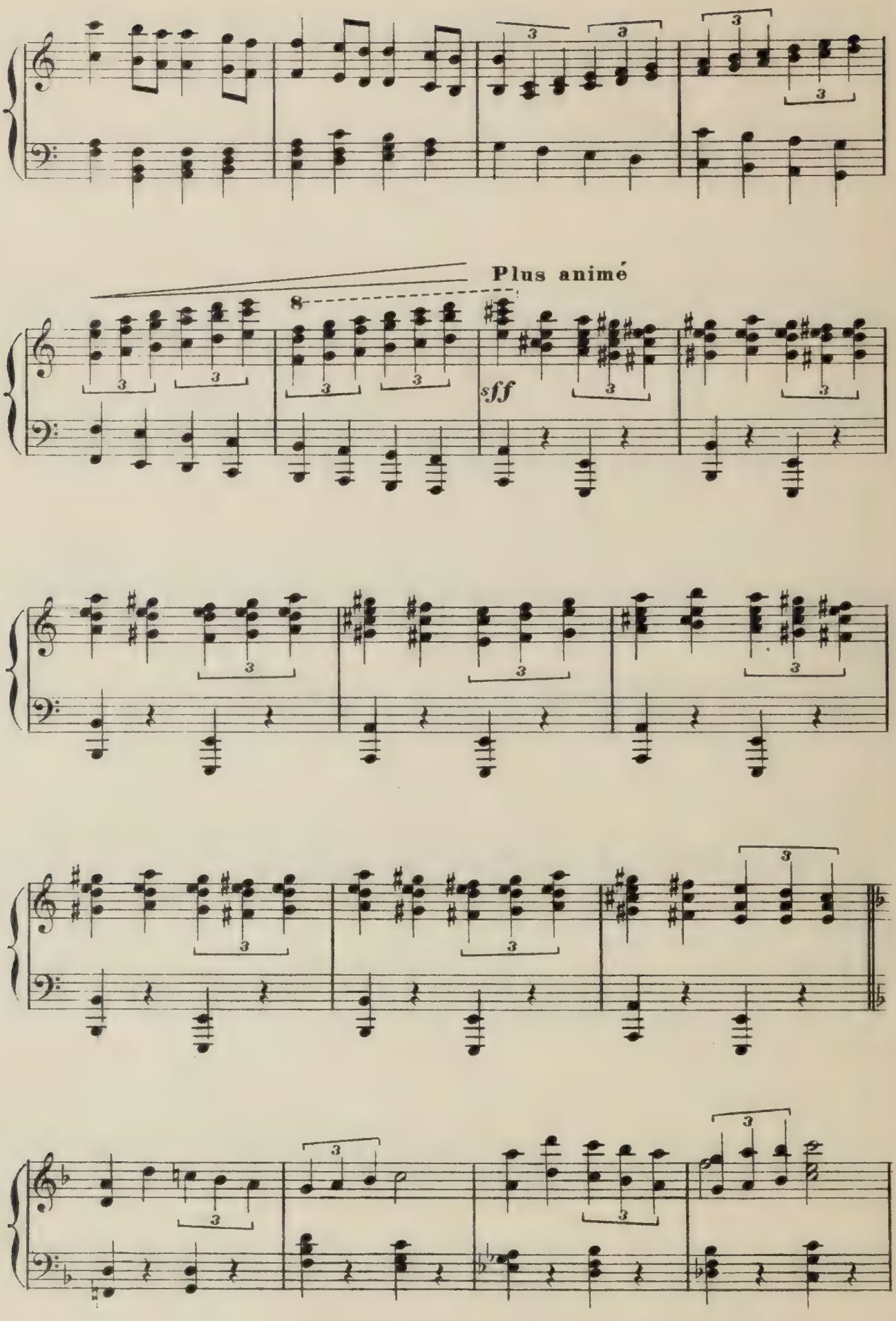


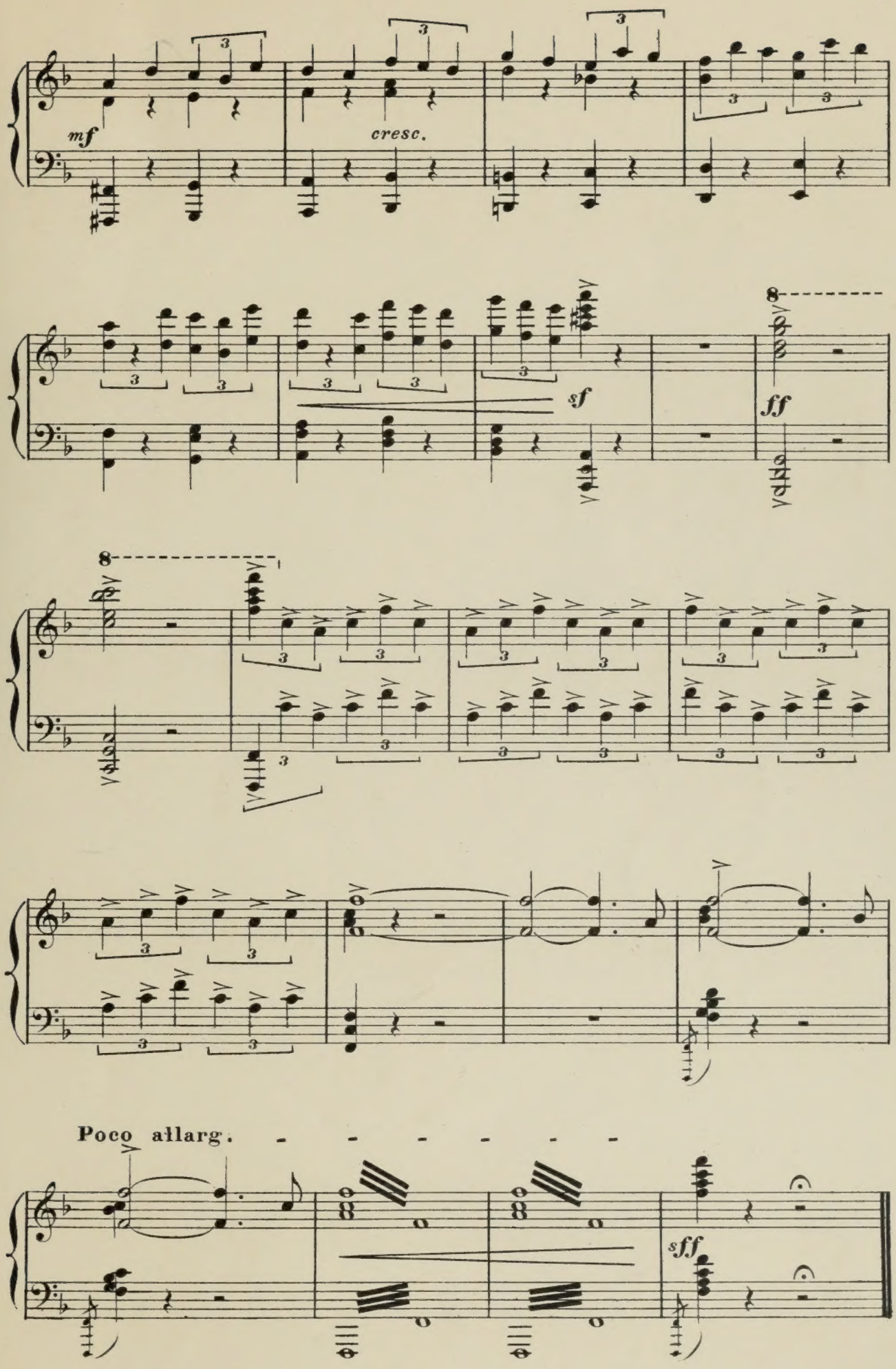



m. d.
Gai
sf
cresc.
ff


rythmé
Rythmé
fff


All.º molto


Plus animé
8
sff



Cie 24,151. Paris, Imp. E. Delanchy, Fge St Denis, 51. Ch. Doxin, gr.