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Sylvia, ou, La nymphe de Diane

Léo Delibes, Jules Barbier, Louis Mérante

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ACADÉMIE NATIONALE DE MUSIQUE

Direction de M. HALANZIER

SYLVIA

OU

LA NYMPHE DE DIANE

Ballet

EN TROIS ACTES ET CINQ TABLEAUX

de MM.

Jules BARBIER & MÉRANTE

Représenté pour la première fois à Paris, sur la scène de l'Opéra, le mercredi 14 Juin 1876.

MUSIQUE

DE

LÉO DELIBES

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AU MÉNESTREL, 2 bis, rue Vivienne

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SYLVIA

OU

LA NYMPHE DE DIANE

PERSONNAGES :

SYLVIA, nymphe de Diane	Mlles SANGALLI.
DIANE	MARQUET.
L'AMOUR	SANLAVILLE.
UNE NAIADE	PALLIER.
AMINTA, berger	MM. MÉRANTE.
ORION, le chasseur noir	MAGRI.
UN SYLVAIN	RÉMOND.
DEUX ESCLAVES ÉTHIOPIENS	Mlles { MOLLNAR. GILLERT.

UN JEUNE BERGER	Mlle RIDEL.
UNE PAYSANNE et UNE NÉGRESSE	ALINE.
UN VIEUX SATYRE	MM. AJAS.
UN PAYSAN	PONÇOT.

CHASSERESSES	NAIADES ET DRYADES	BERGERS ET BERGÈRES
Mlles Élise PARENT.	Mlles RIBET,	Mlles RIBET,
FATOU,	LAMY,	LAPY,
PIRON,	Adèle PARENT,	LARIEUX,
ROBERT,	LARIEUX,	LAMY,
MOLLNAR,	BUISSERET,	Adèle PARENT,
GILLERT,	MERCÉDÈS,	BUISSERET,
BUSSY,	BERNAY,	BERNAY,
MONCHANIN.	JOUSSET.	JOUSSET.

MARCHE BACHIQUE ET BACCHANALE

Mlles MONTAUBRY. *Terpsichore.* — STOÏKOFF. *Thalie.*

ESCLAVES DE L'AMOUR	BACCHANTES
Mlles Élise PARENT,	Mlles LAPY,
FATOU,	Adèle PARENT,
PIRON,	BERNAY,
ROBERT,	ROUMIER,
PALLIER,	BUSSY,
RIBET,	WALL,
LAMY,	MONCHANIN,
JOUSSET.	SARIEUX.

FAUNES ET SYLVAINS

MM. RÉMOND. — AJAS. — FRIANT. — F. MÉRANTE.

MIMES DE LA SUITE DE THALIE

MM. RÉMOND. — FRIANT. — JULES. — PONÇOT. — DIANI. — FAVIOT.

(La scène se passe en Grèce, dans les temps mythologiques.)

Les décors des 1er, 2e et 3e tableaux sont de M. CHERET;
Ceux des 4e et 5e, de MM. RUBÉ et CHAPERON.
Les costumes ont été dessinés par M. Eugène LACOSTE.

Les scènes théâtrales de France et de l'Étranger devront s'adresser *au Ménestrel*, 2 *bis*, rue Vivienne, à M. **HENRI HEUGEL**, éditeur exclusif de la partition (orchestre et piano) du ballet de *Sylvia*, pour la mise en scène de M. PLUQUE, et des dessins des costumes par M. Eugène LACOSTE.

Pour le poème de *Sylvia*, s'adresser chez l'éditeur Calmann LÉVY, ancienne maison Michel LÉVY frères, 3, rue Auber.

IMPRIMERIE CENTRALE DES CHEMINS DE FER. — IMPRIMERIE CHAIX. — RUE BERGÈRE, 20, PARIS. 28184 4.

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CATALOGUE THÉMATIQUE DE LA PARTITION DE

SYLVIA

BALLET EN 3 ACTES

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TABLE THÉMATIQUE DES MORCEAUX

de

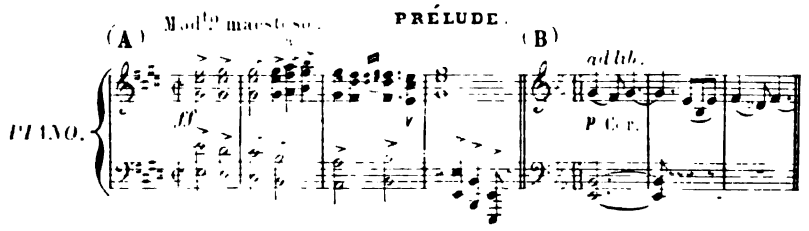
SYLVIA

Ballet en 3 actes et 5 tableaux

MUSIQUE DE

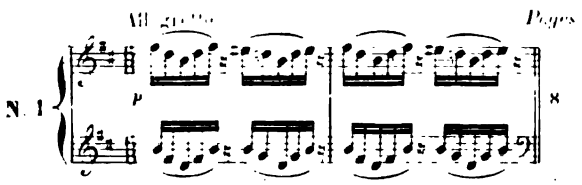
LÉO DELIBES.

PRÉLUDE.

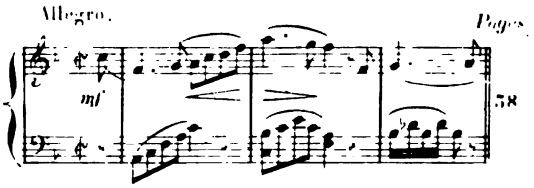


1^r ACTE.

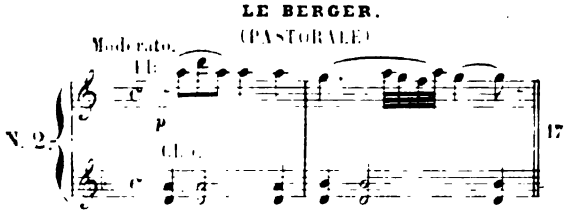
FAUNES ET DRYADES.
(SCHERZO



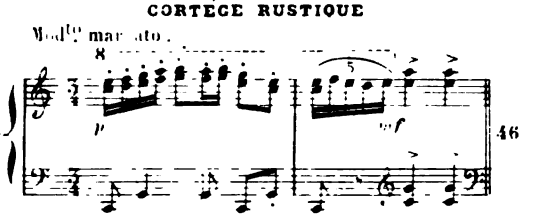
SCÈNE.



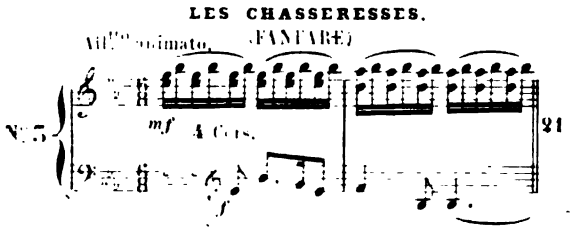
LE BERGER.
(PASTORALE)



CORTÉGE RUSTIQUE



LES CHASSERESSES.
(FANFARE)



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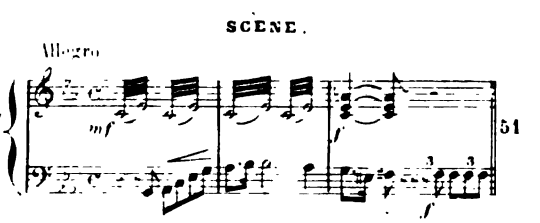

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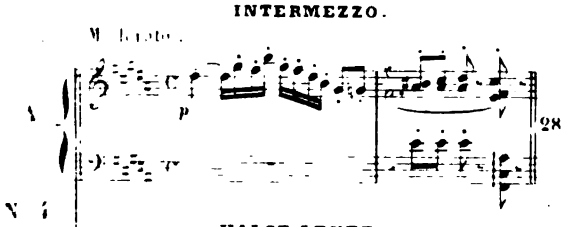

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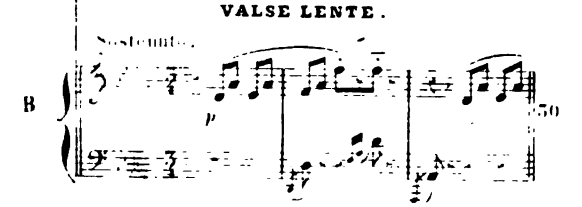
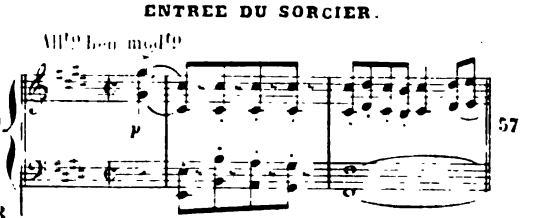
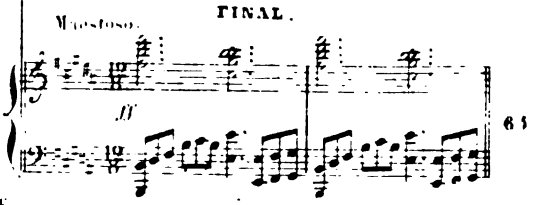


ENTRÉE DU SORCIER.



FINAL.



ENTR'ACTE.

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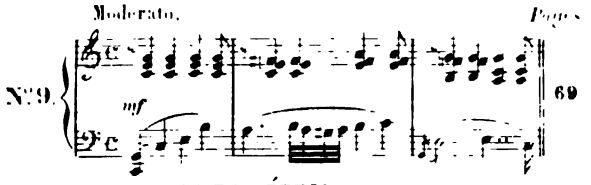
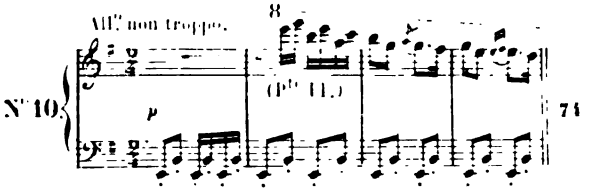
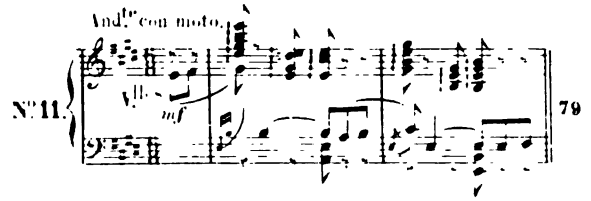
LA GROTTE D'ORION.
SCÈNE.



PAS DES ÉTHIOPIENS.

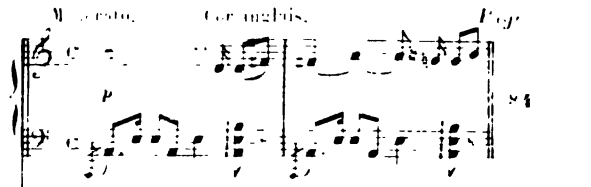


CHANT BACHIQUE.

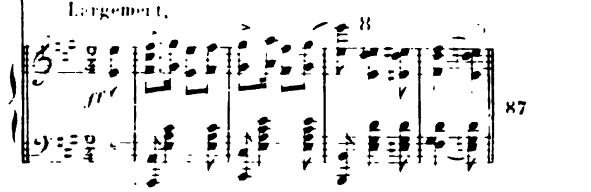


2me ACTE.

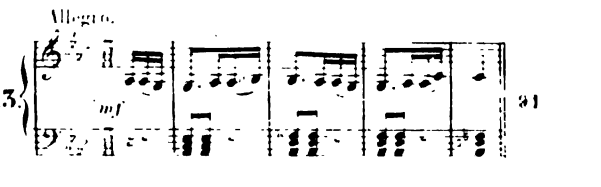
SCÈNE ET DANSE
DE LA BACCHANTE.



N°12. RENTRÉE DE SYLVIA.

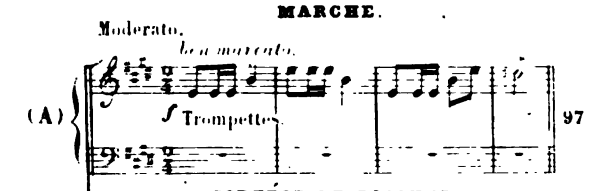


SCÈNE FINALE

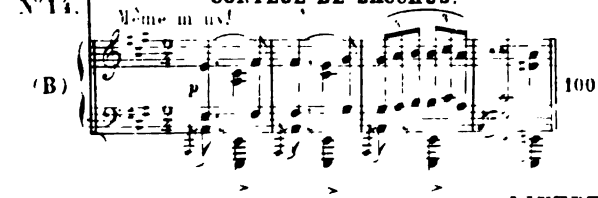


3me ACTE.

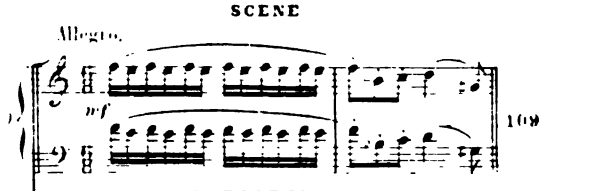
MARCHE.



N°14. CORTÈGE DE BACCHUS.



SCENE



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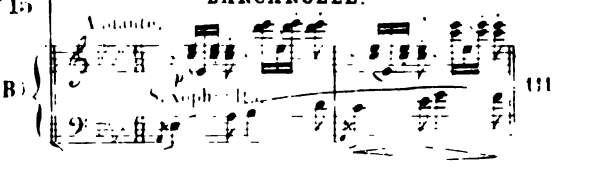

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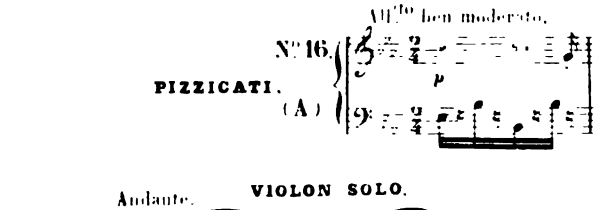

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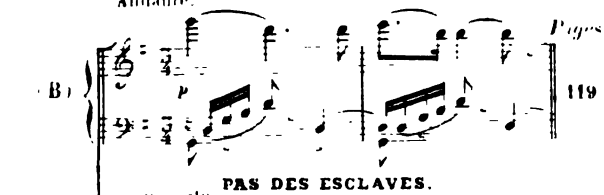

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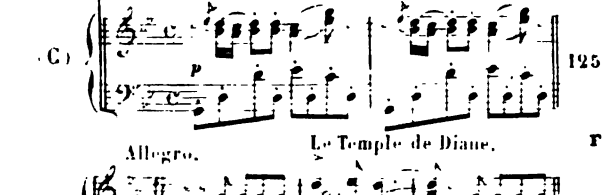
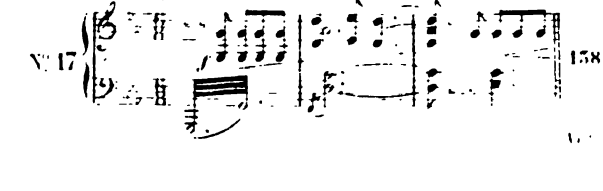
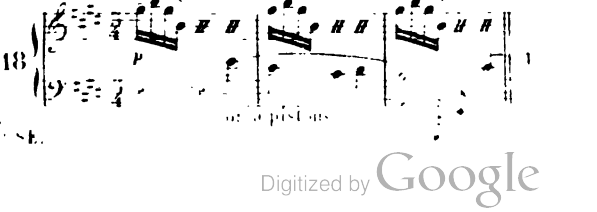


VARIATION-VALSE

STRETTE-GALOP.

FINAL





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SYLVIA

OU

LA NYMPHE DE DIANE

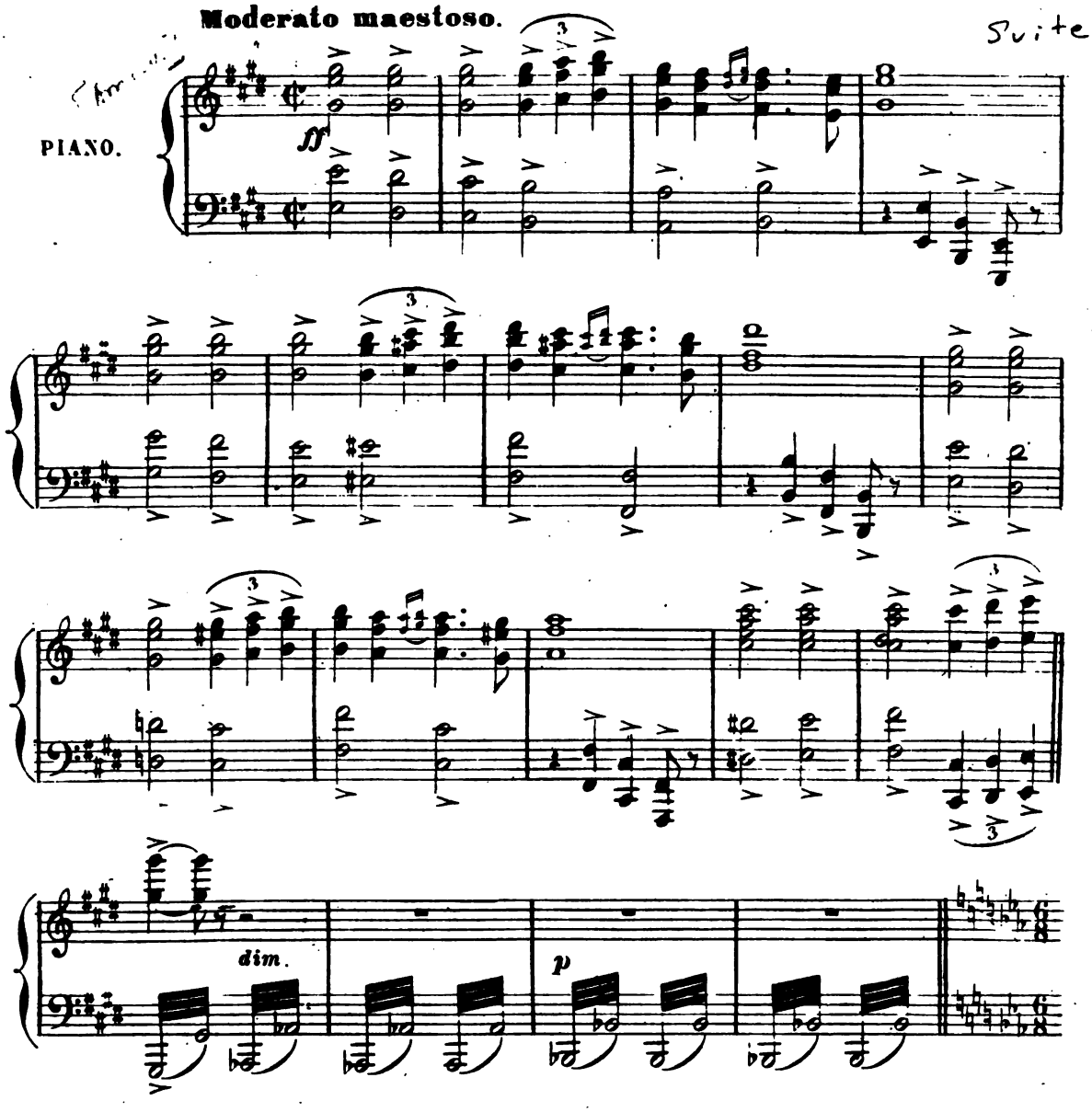
BALLET
en
TROIS ACTES.

MUSIQUE
de
LÉO DELIBES.

PRÉLUDE.

Moderato maestoso.

PIANO.



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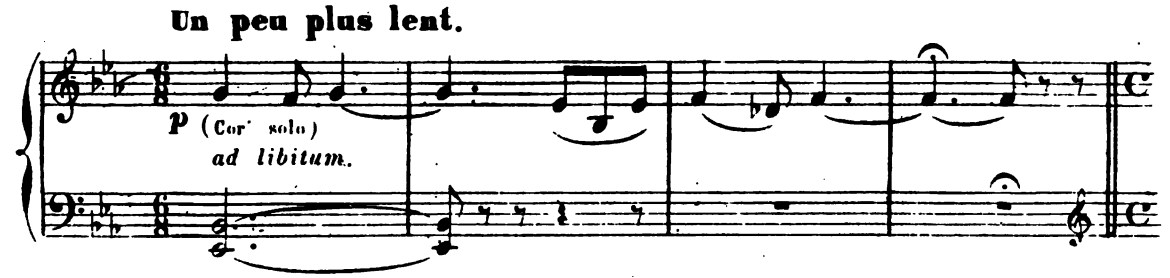

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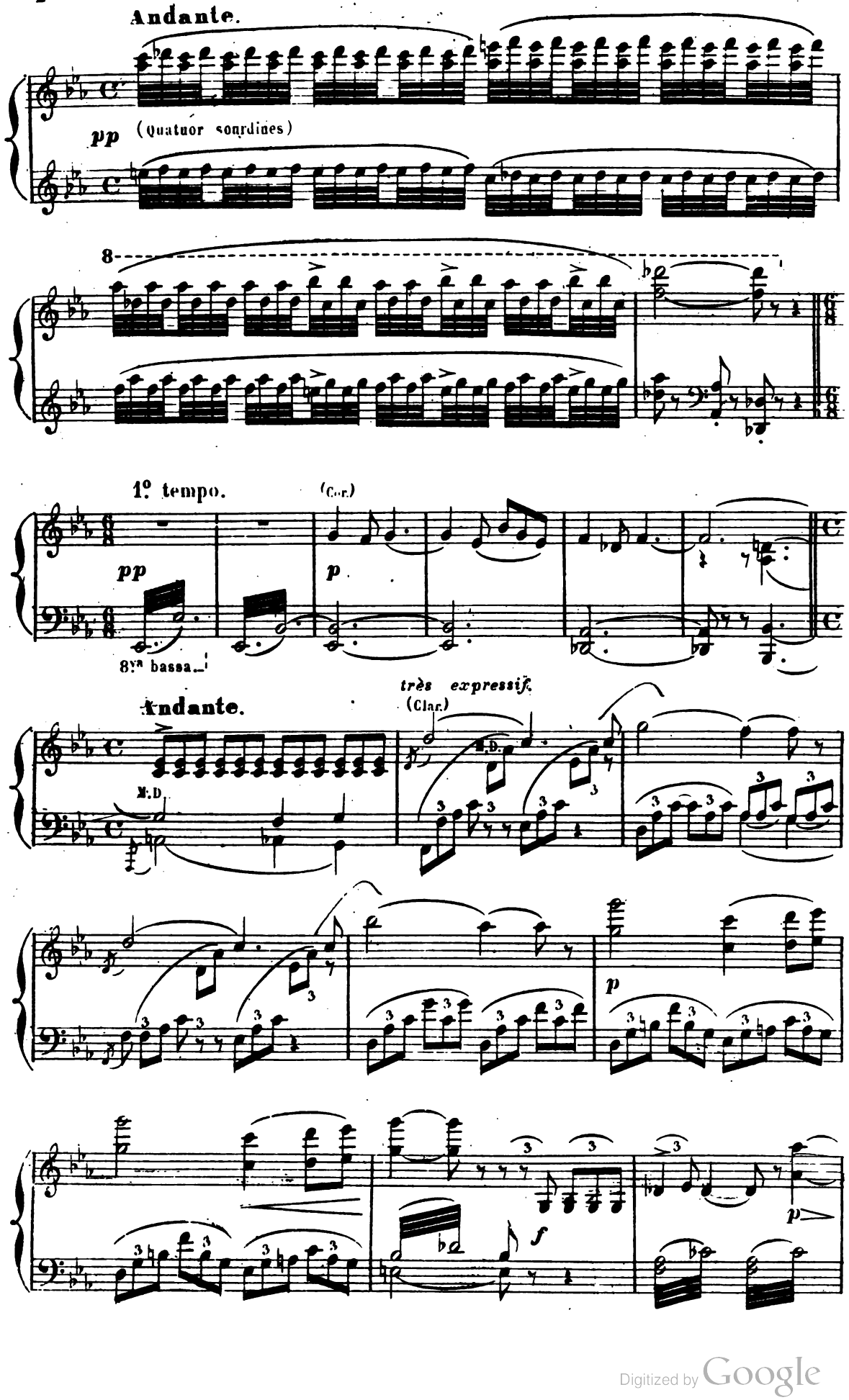

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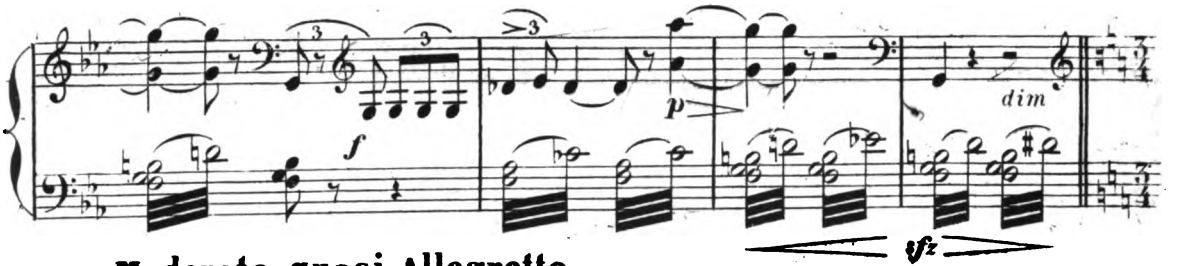

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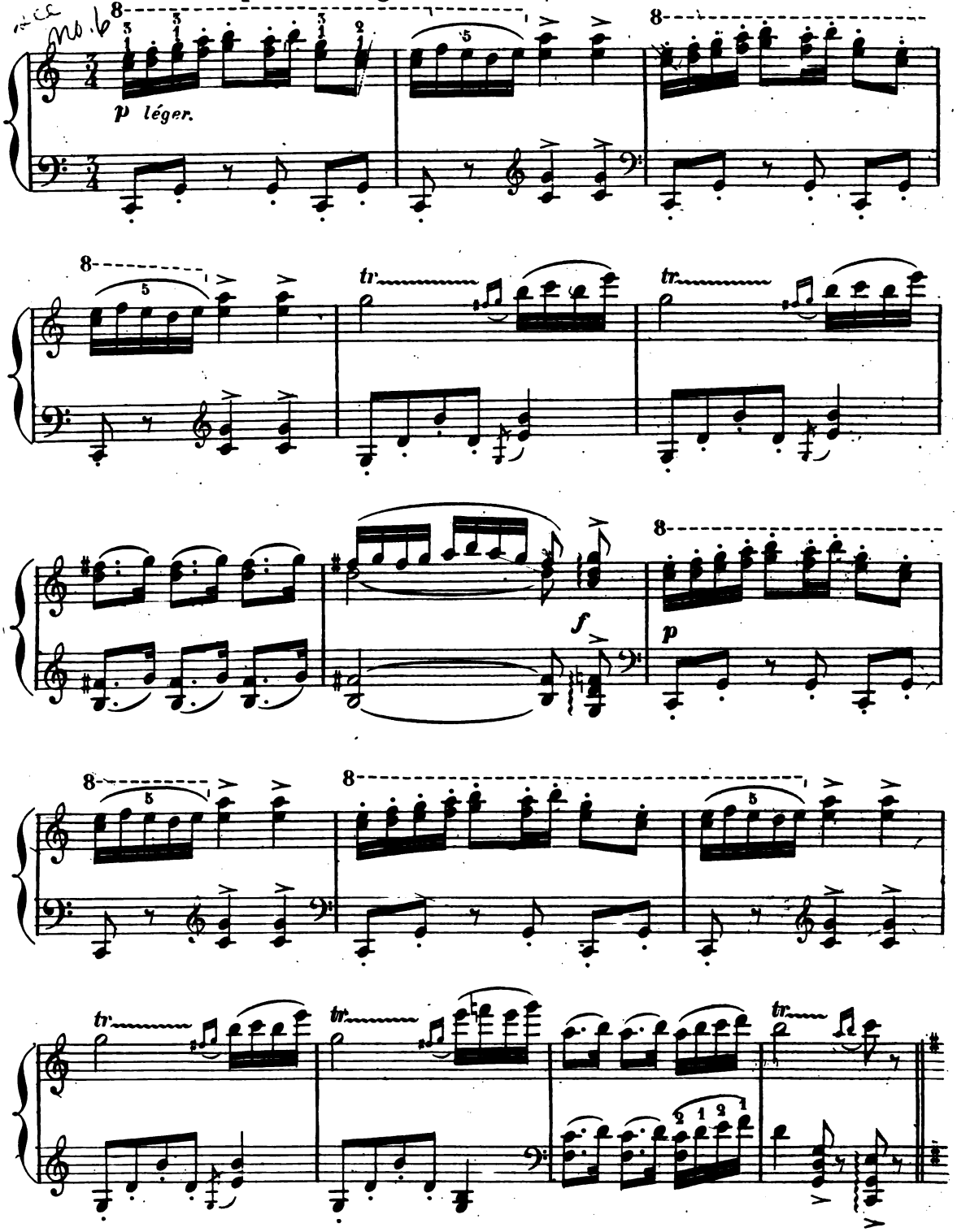

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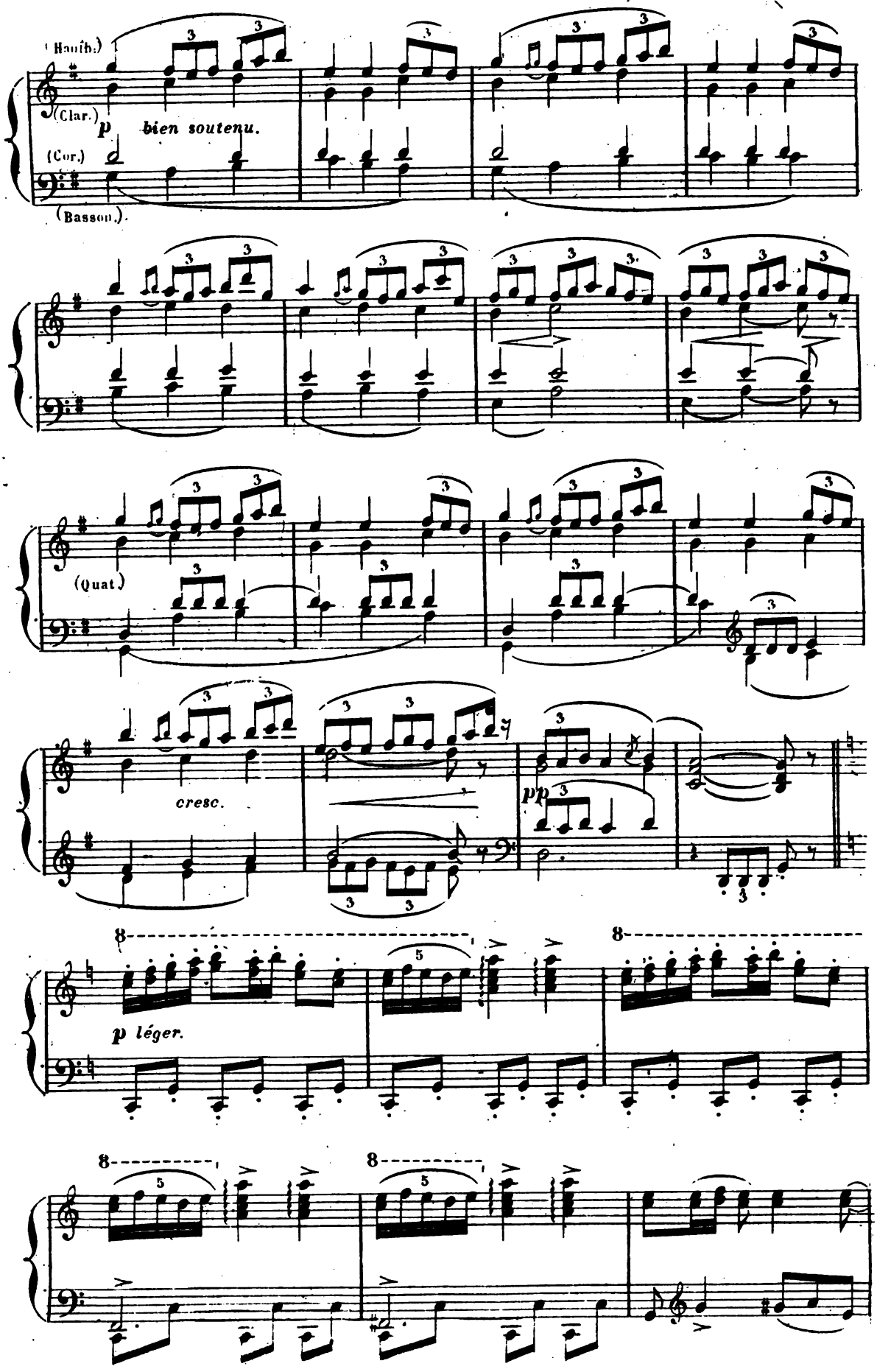

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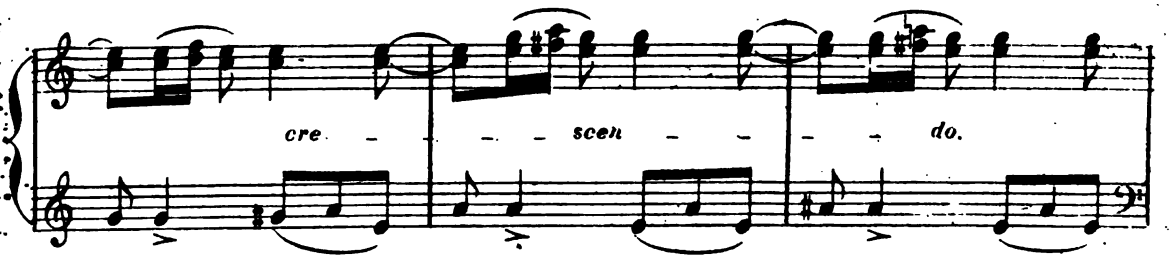
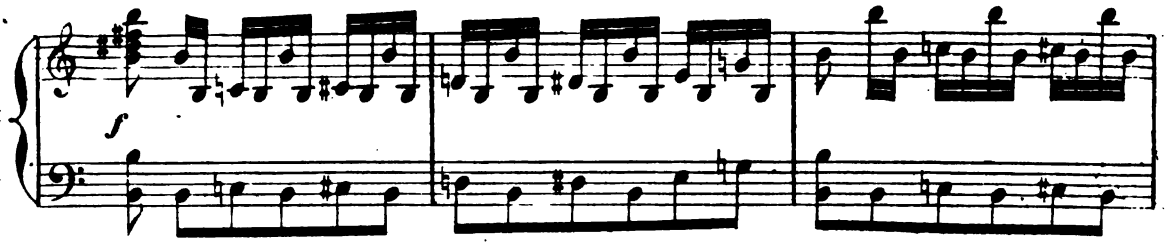
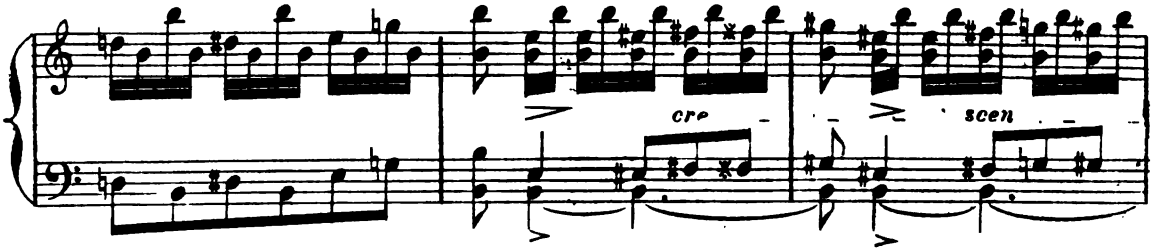
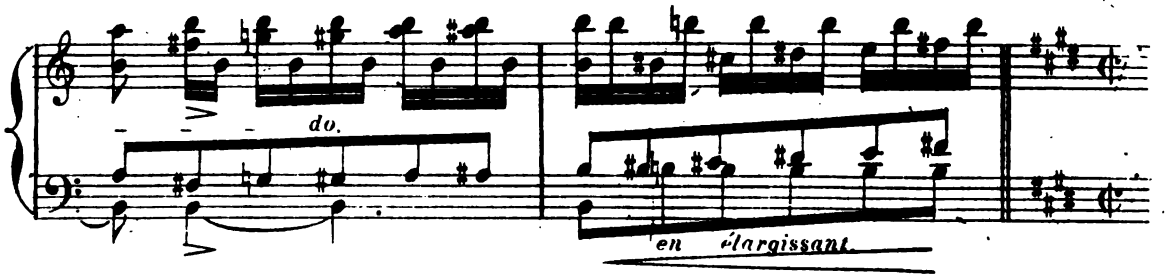
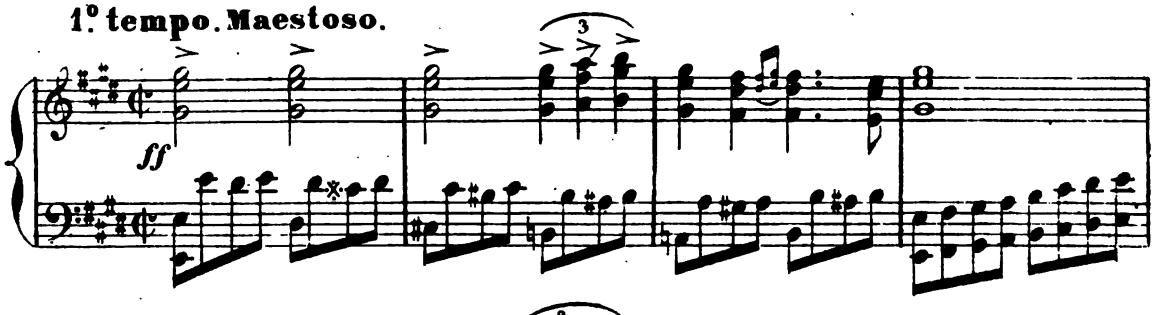


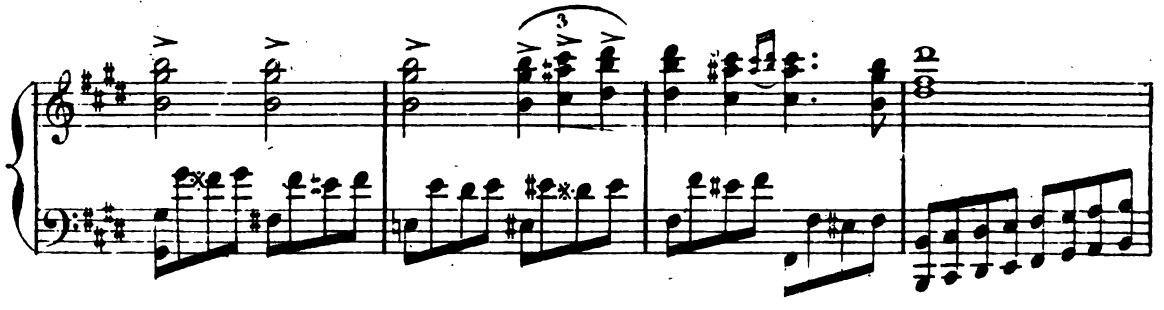






1° tempo. Maestoso.





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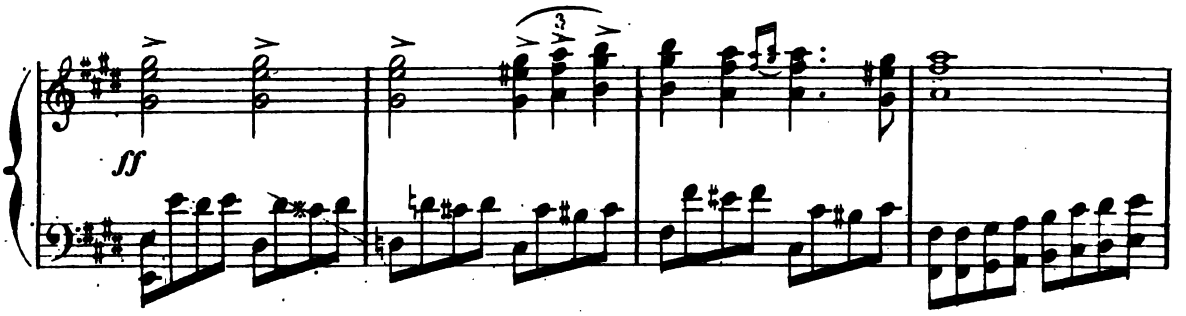

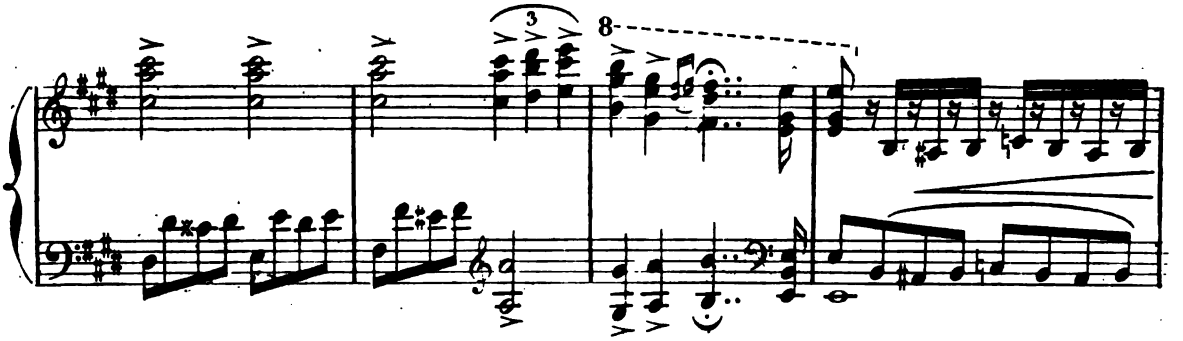

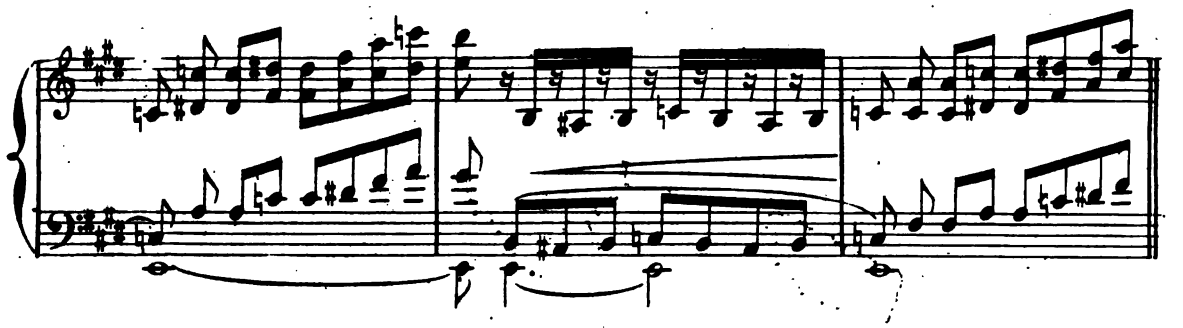

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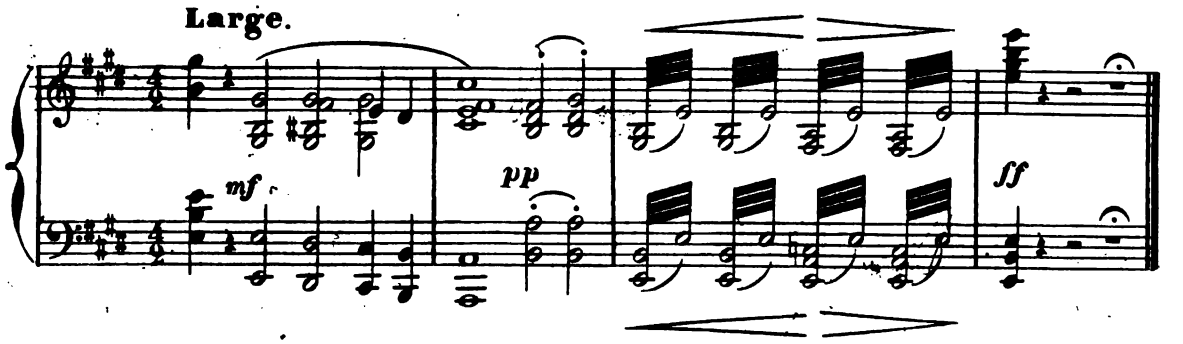
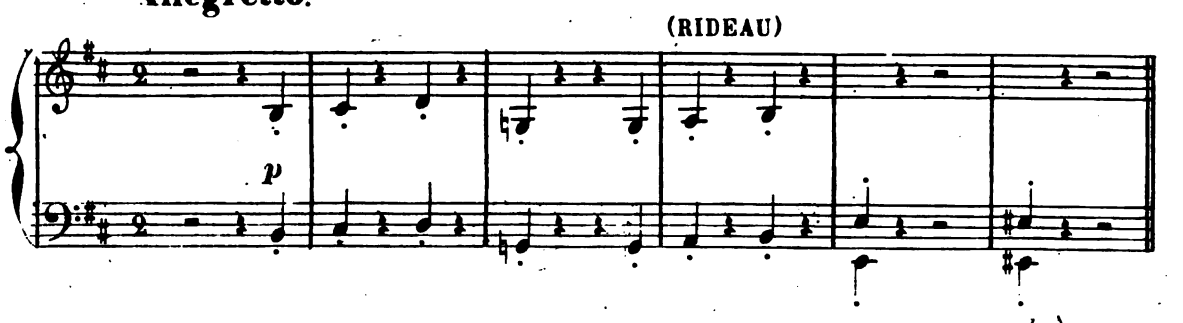


Allegretto.

(RIDEAU)



enchaînez.

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1er ACTE.

FAUNES ET DRYADES.

SCHERZO.

(Un bois sacré. Au fond vers la gauche un petit hémicycle en marbre avec la statue de l'Amour; clair de lune.)

Allegretto. (sourdines)

N.° 1.

p

Quelques Faunes et

p

quelques Sylvains sortent des buissons.

mf

M.G.

Ped. *p*

Ped.

p

mf

M.G.

p

Ped.

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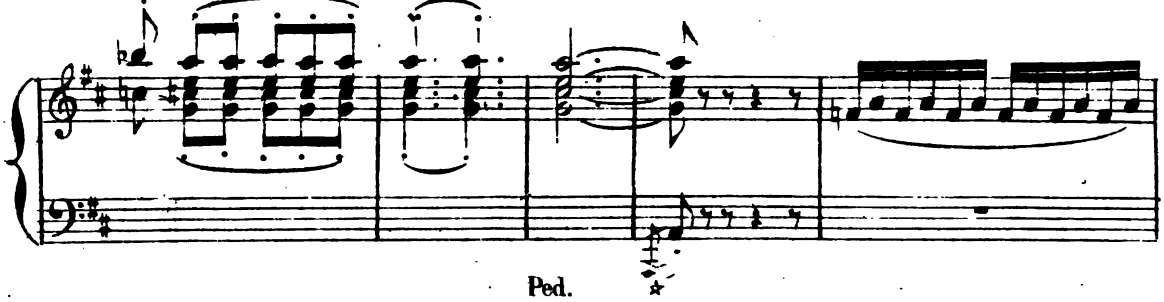
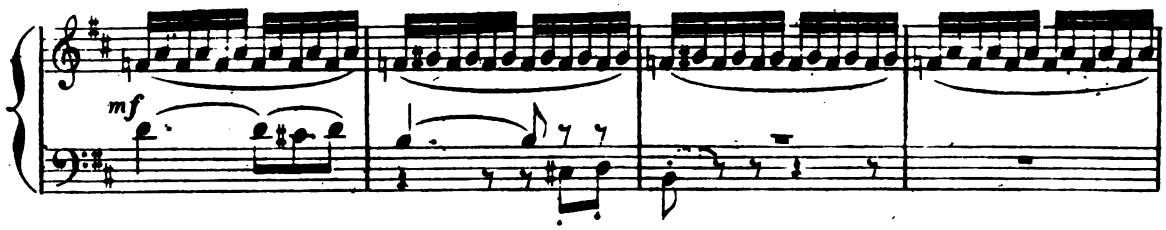
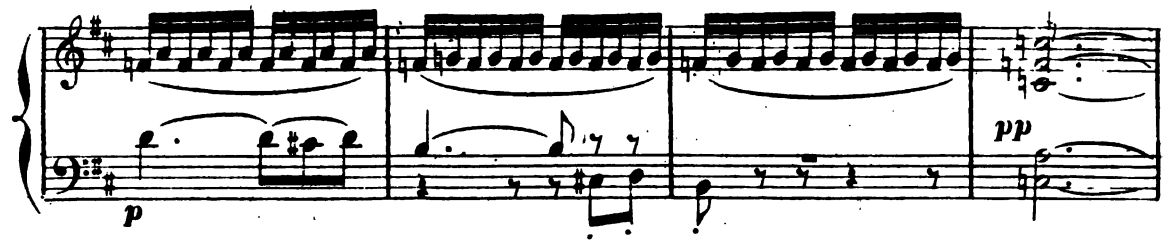
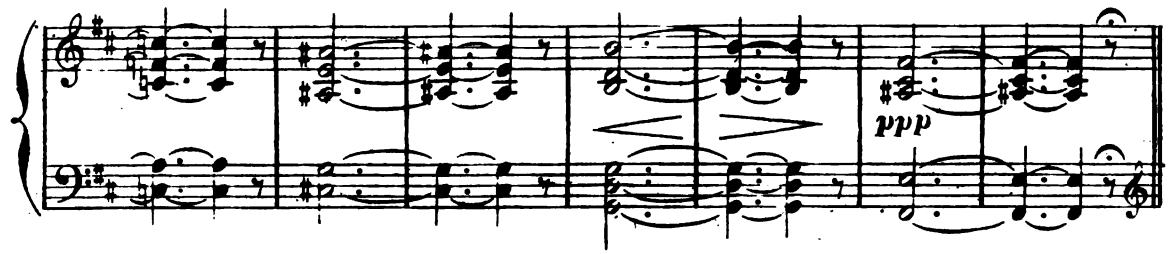


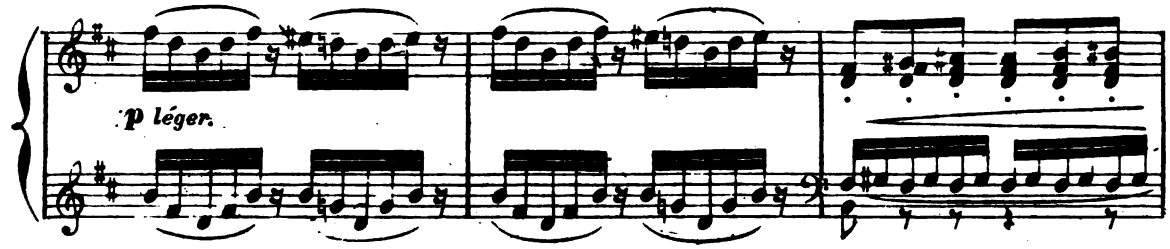


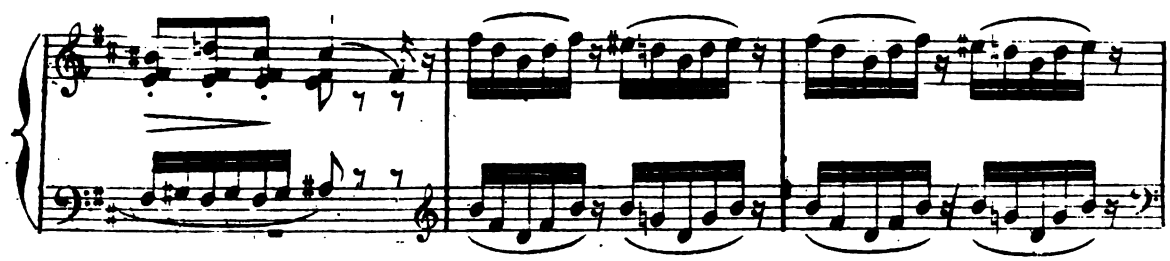


Ils se cachent pour surprendre les Dryades.



Quelques Dryades sortent des eaux, elle se cherchent et s'appellent.





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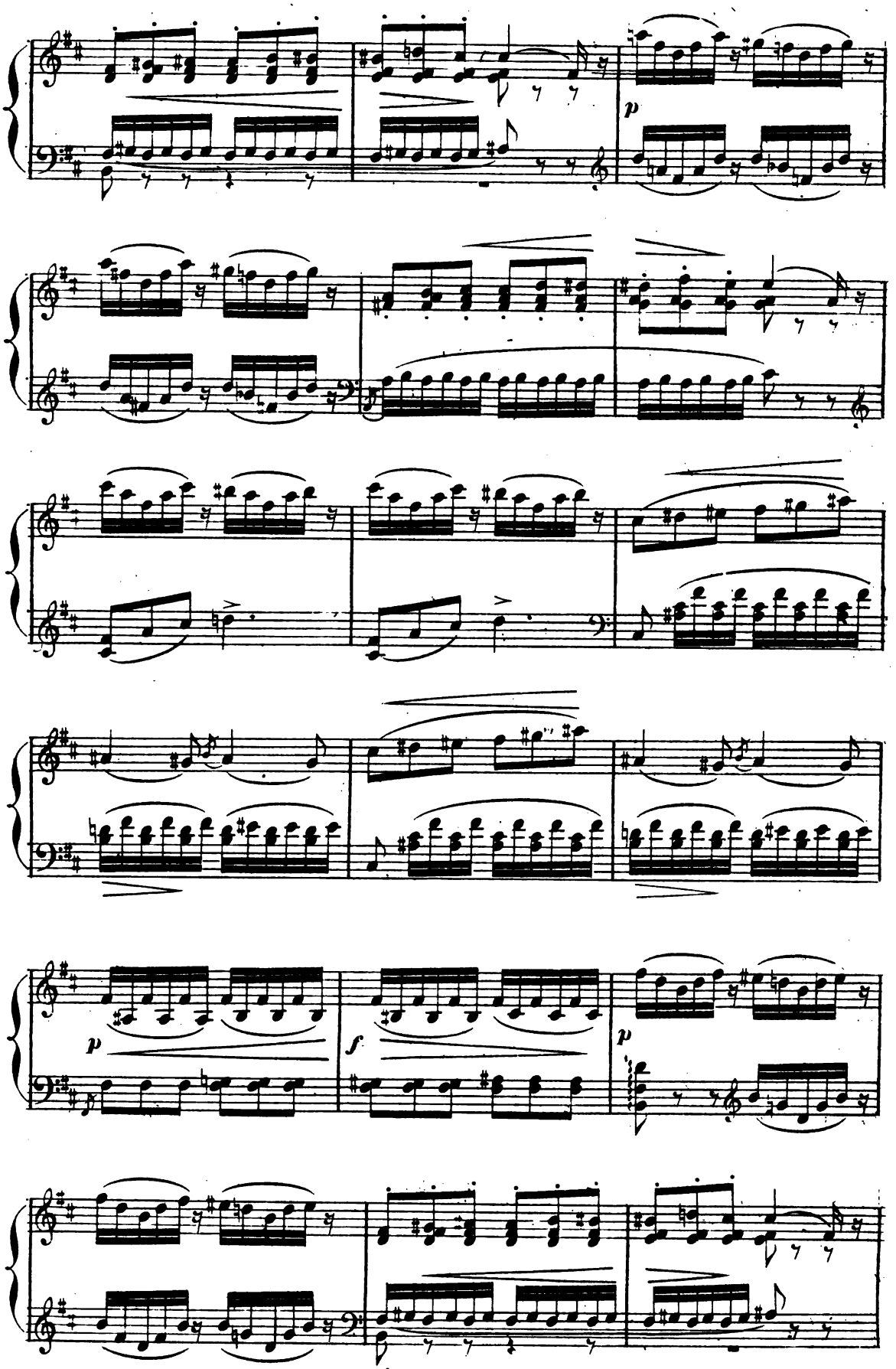

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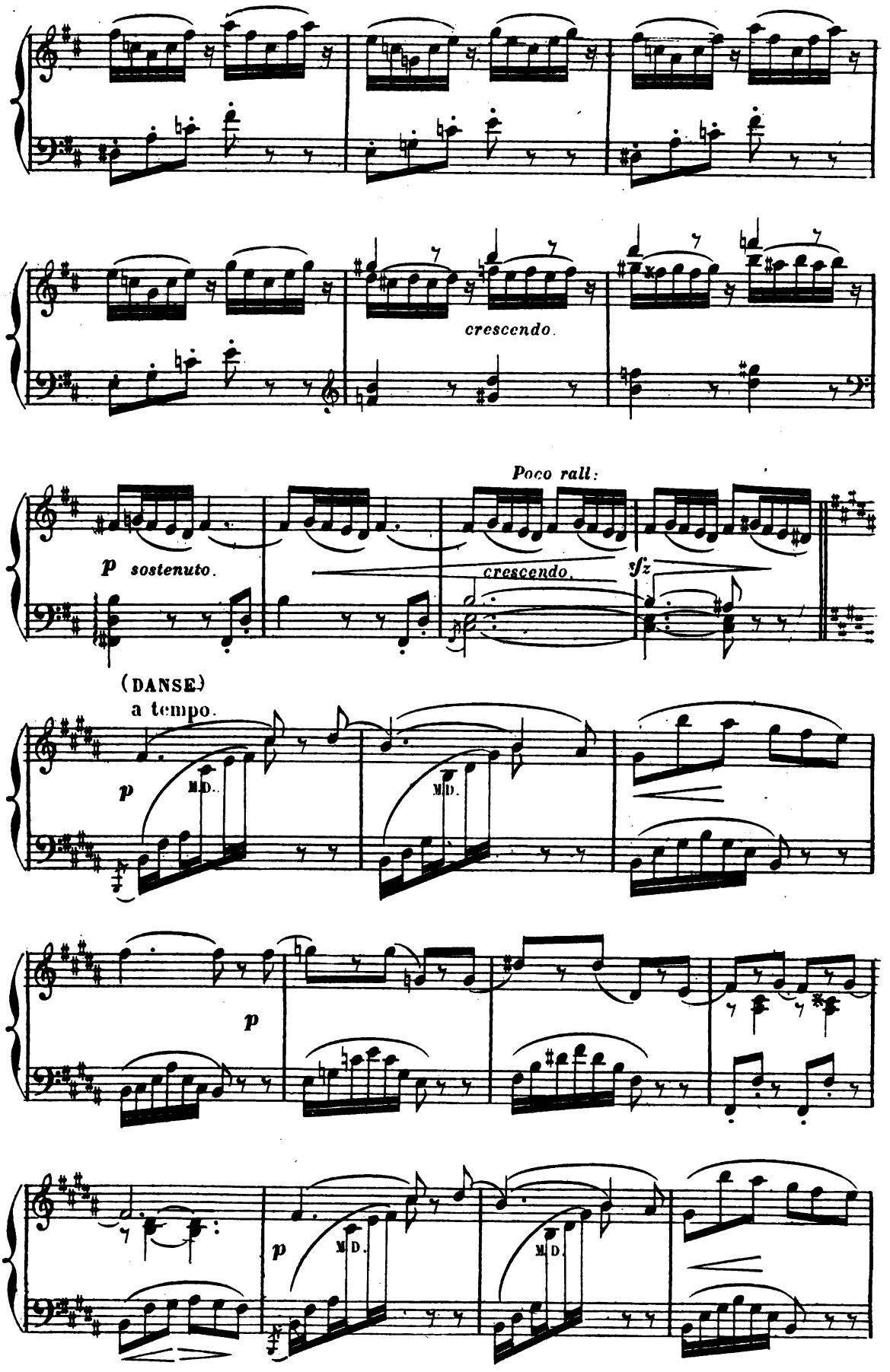

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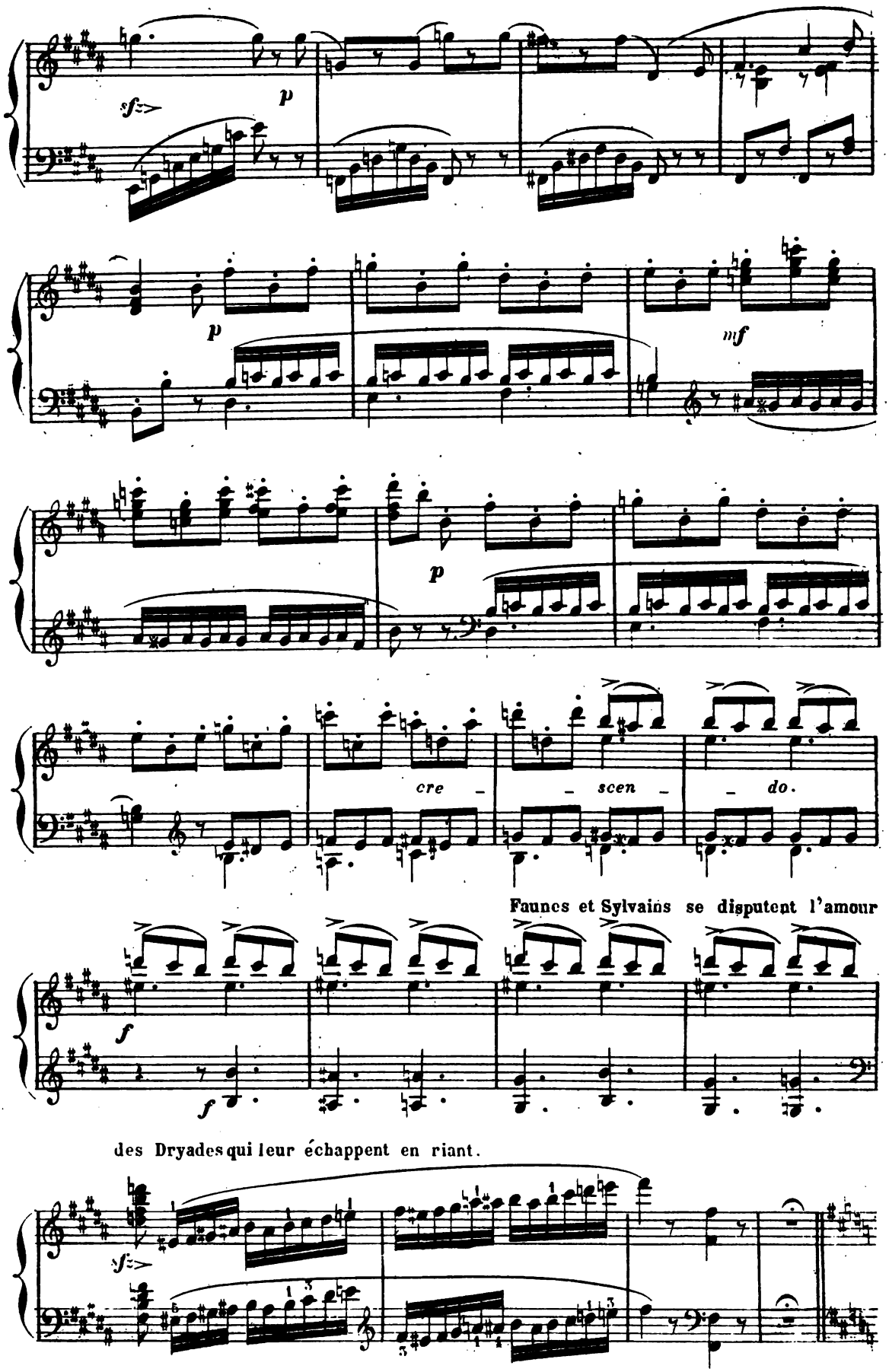

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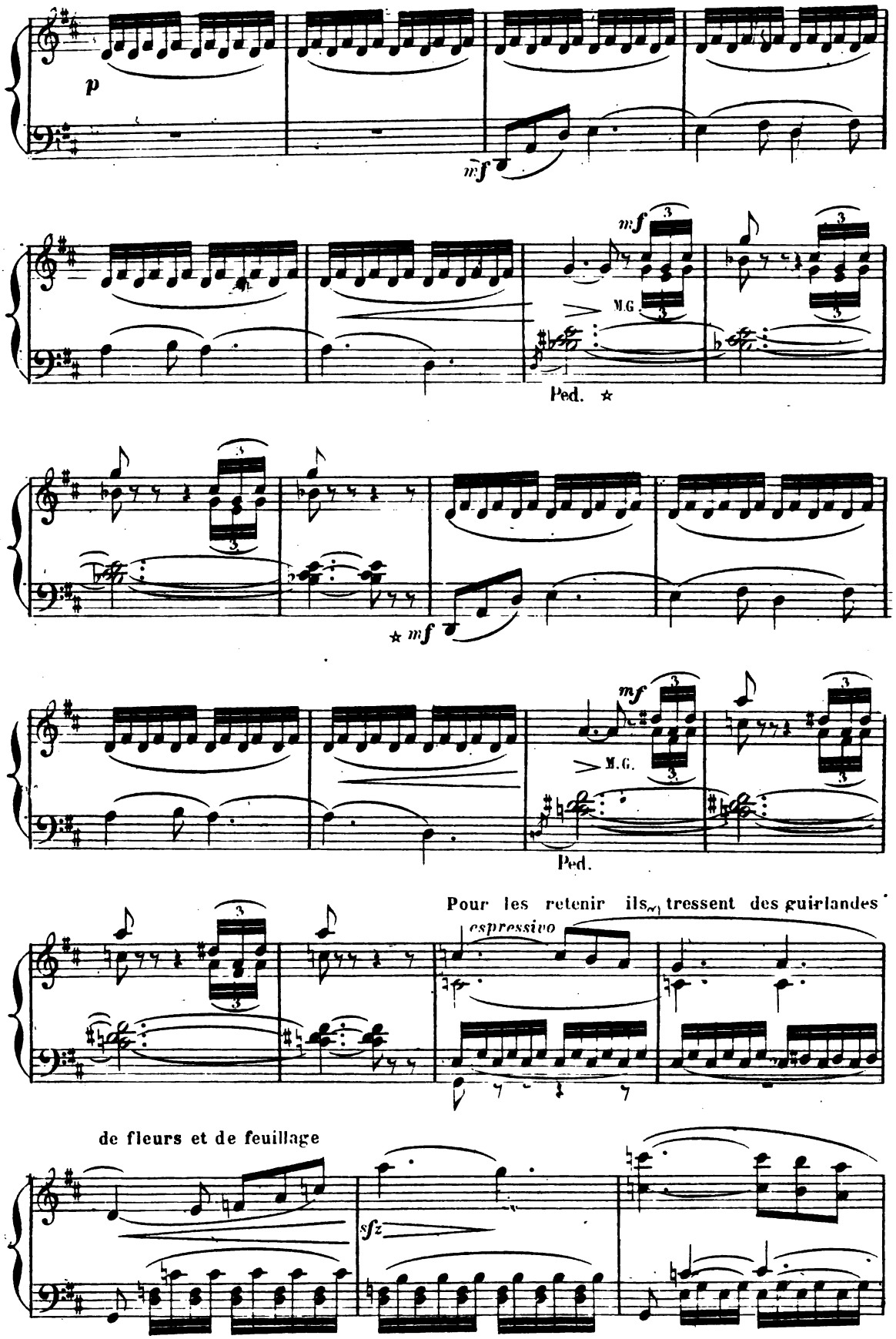

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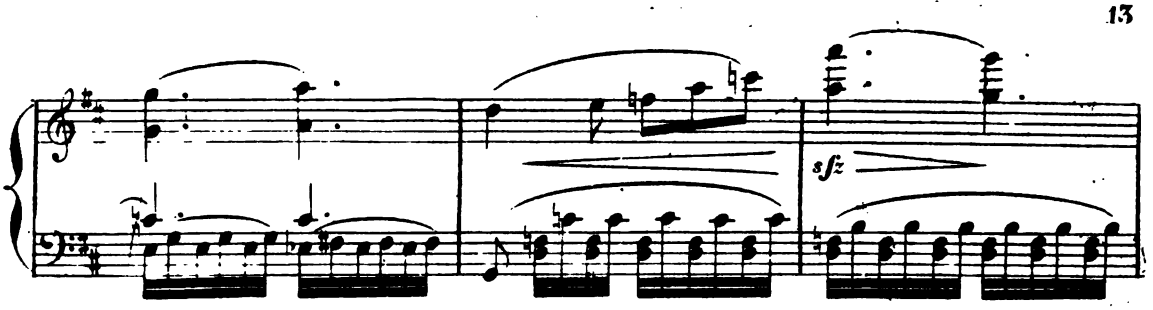
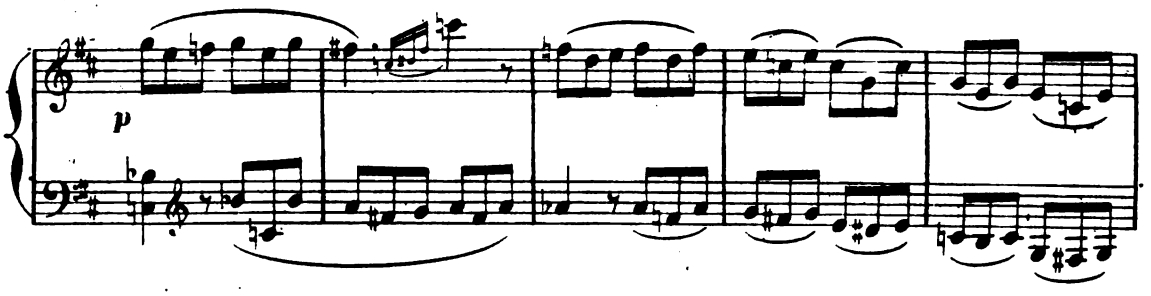
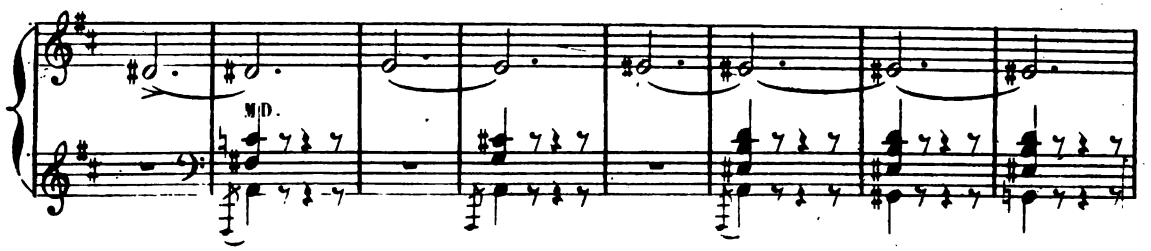
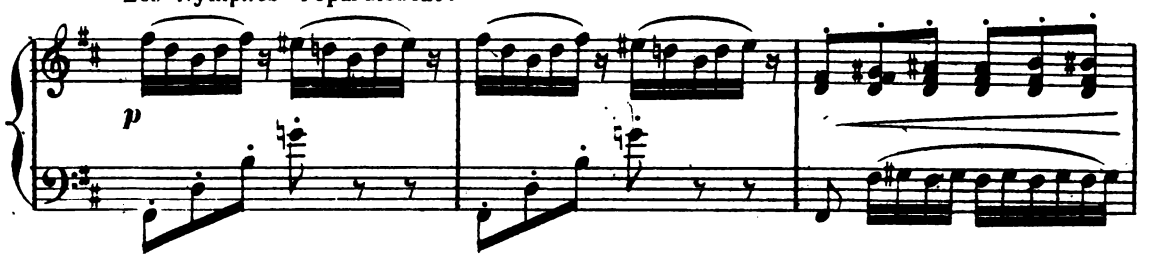


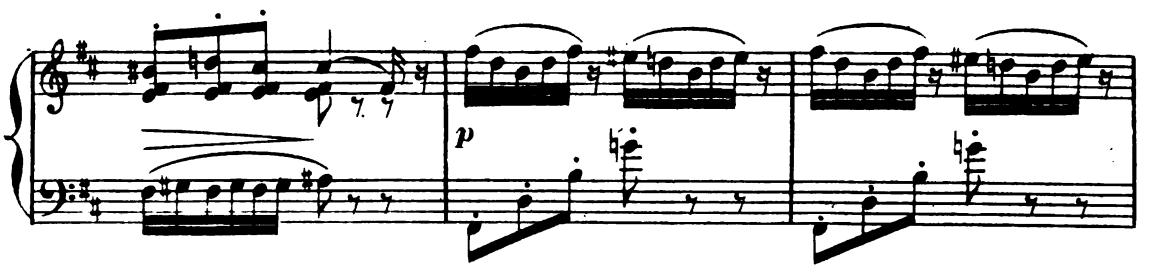


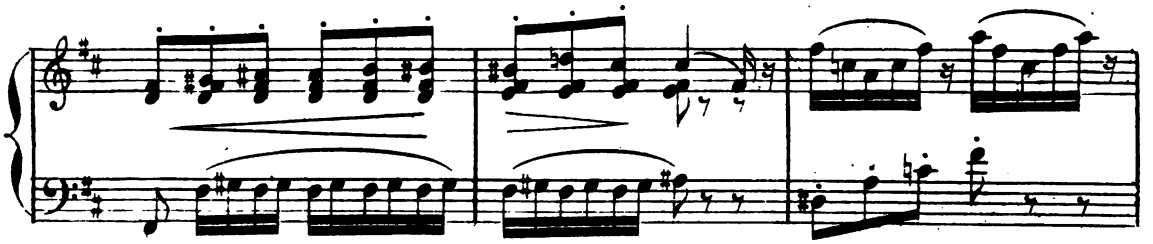
Ils se cachent de nouveau.



Les Nymphes reparaissent.







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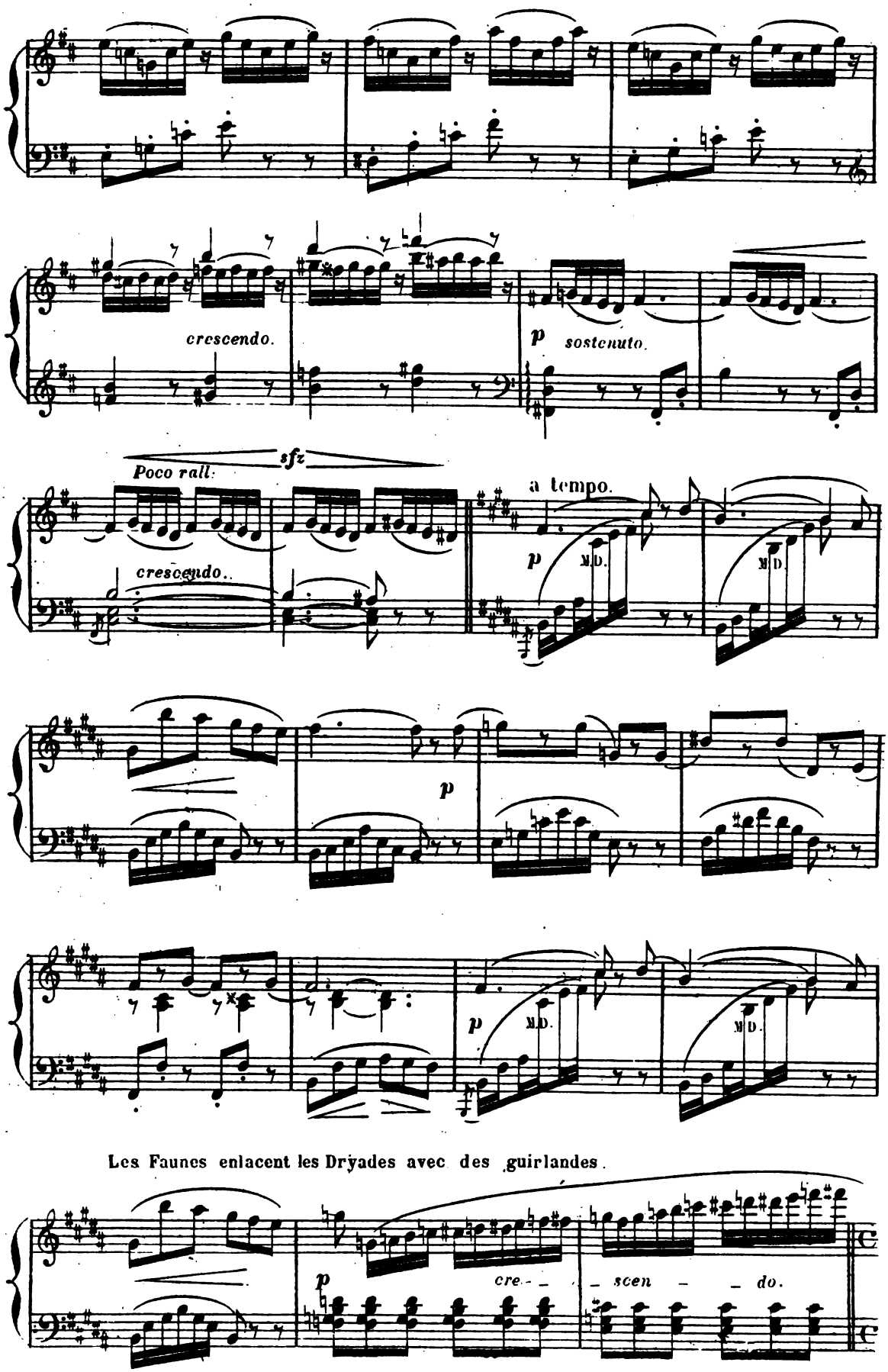
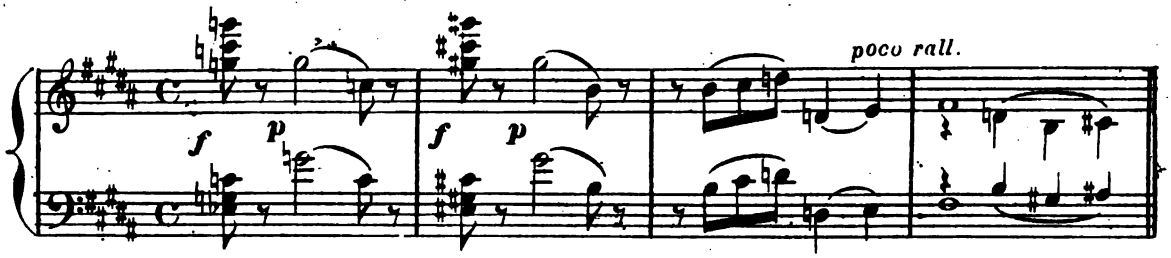


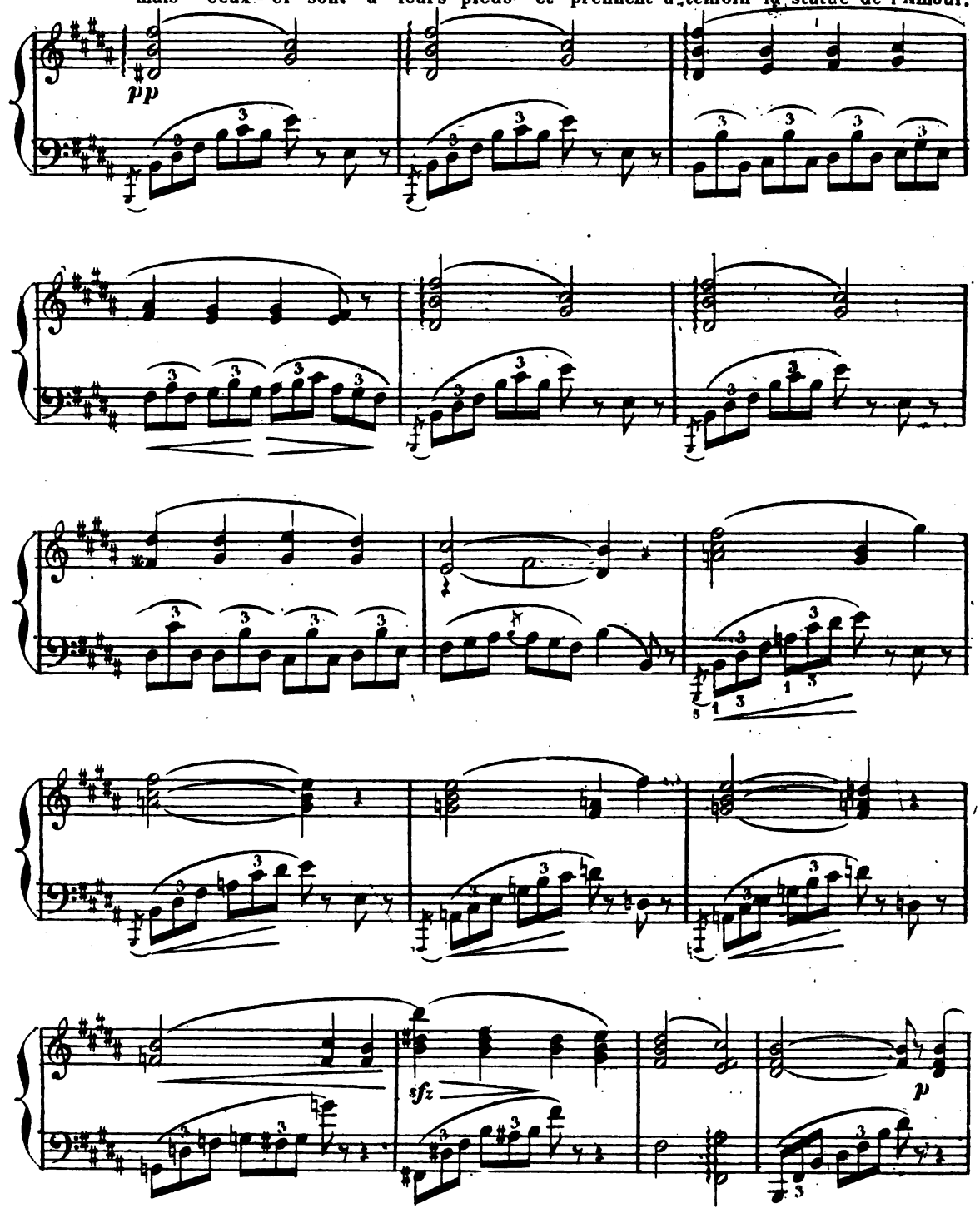
Digitized by Google

Moderato. Elles sont prisonnières, Elles implorent leurs Vainqueurs;



Un peu plus lent

mais ceux-ci sont à leurs pieds et prennent à témoin la statue de l'Amour.



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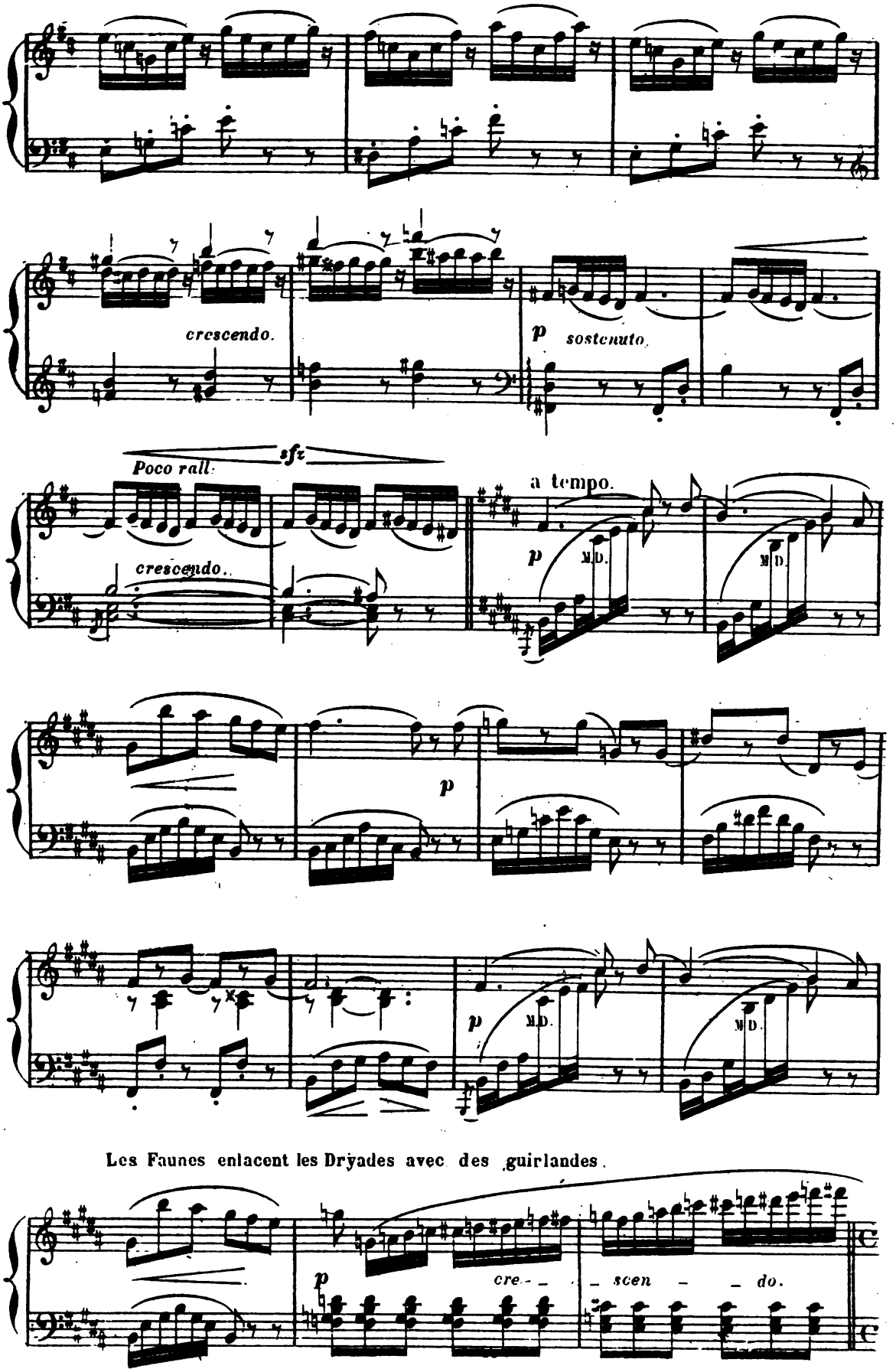

Les Faunes enlacent les Dryades avec des guirlandes.

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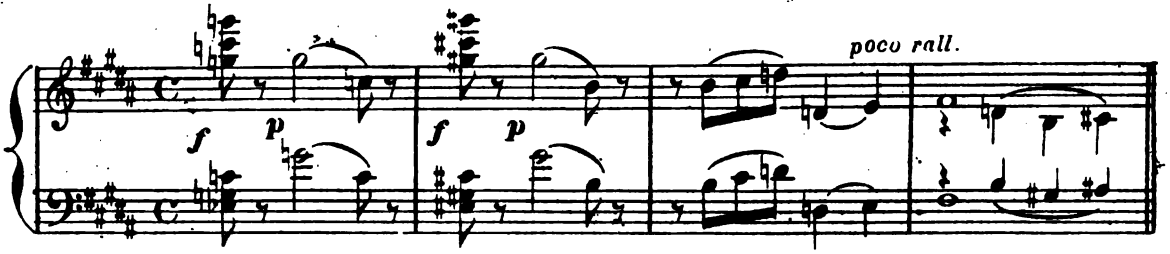
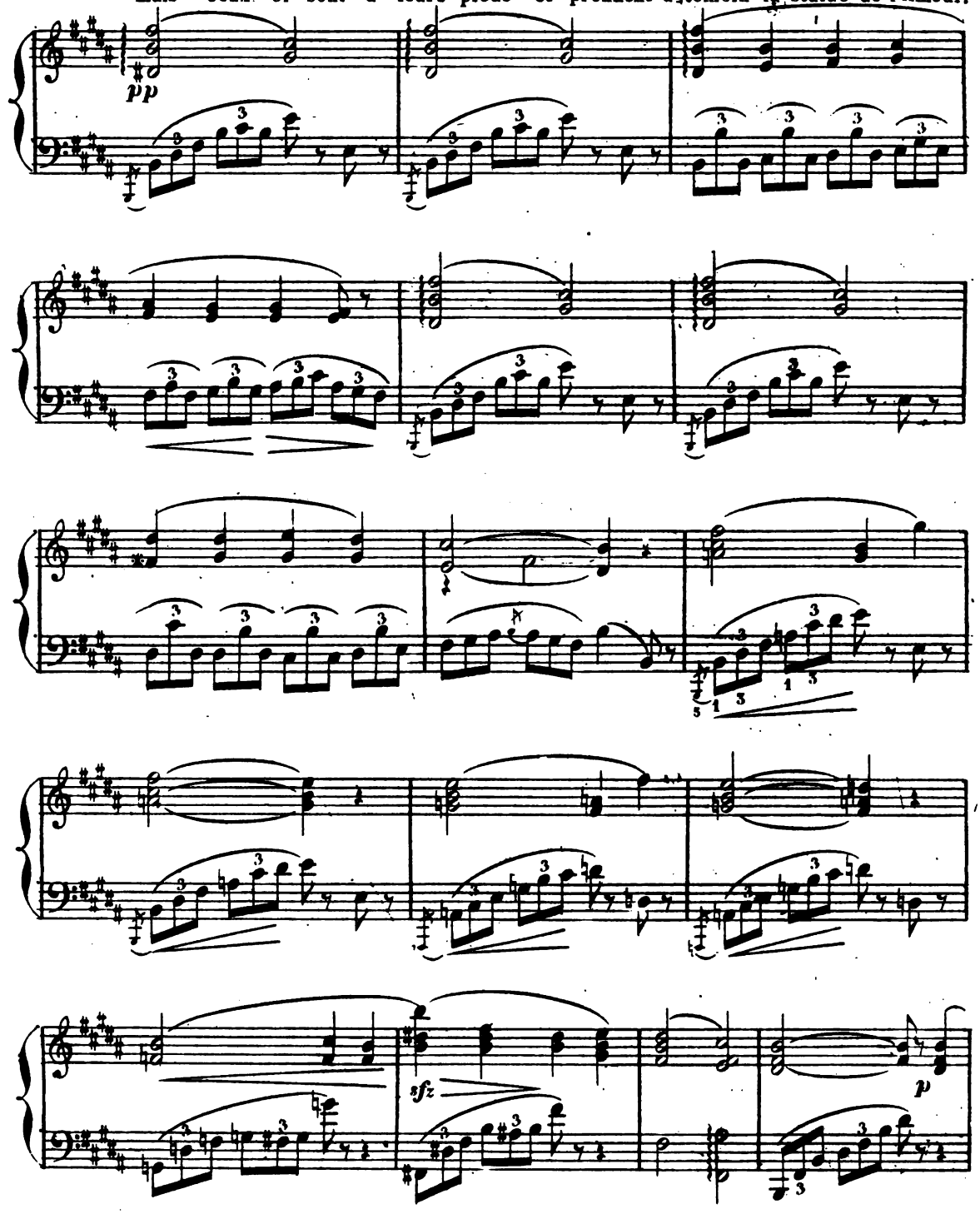
Moderato. Elles sont prisonnières, Elles implorent leurs Vainqueurs;



Un peu plus lent

mais ceux-ci sont à leurs pieds et prennent à témoin la statue de l'Amour.



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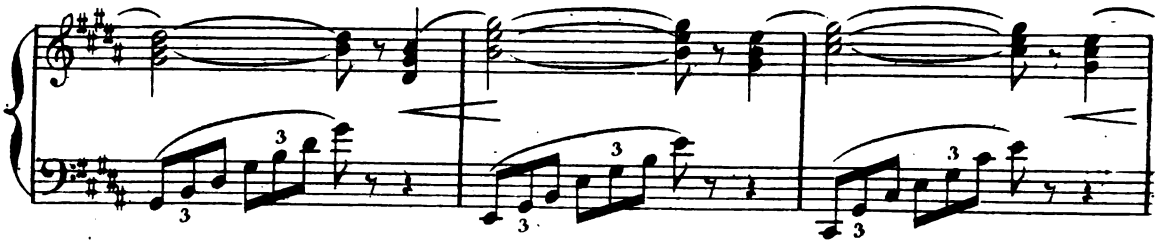
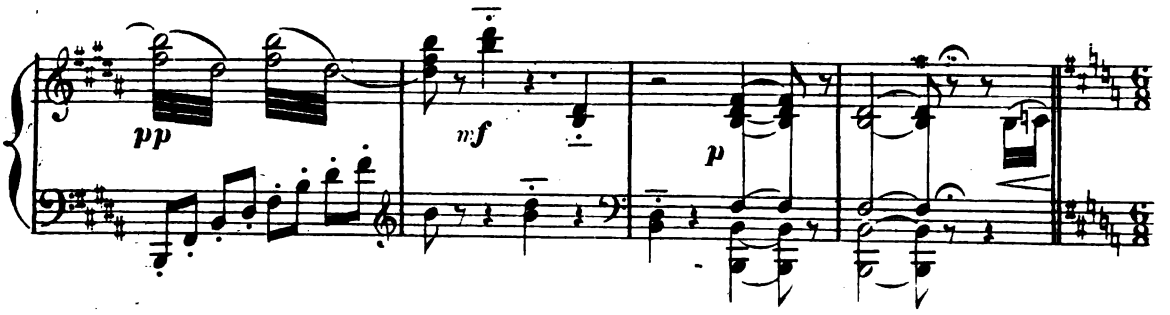
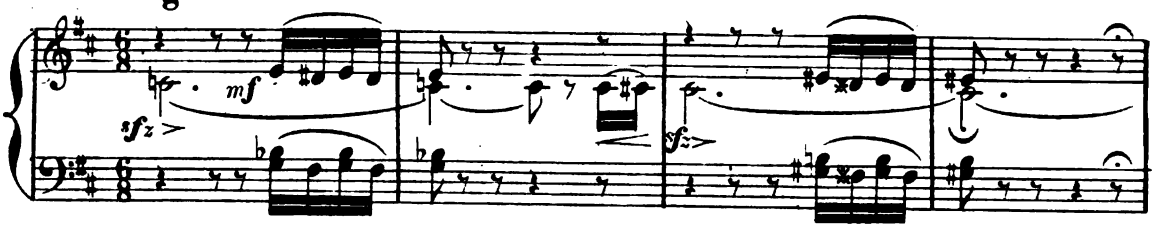
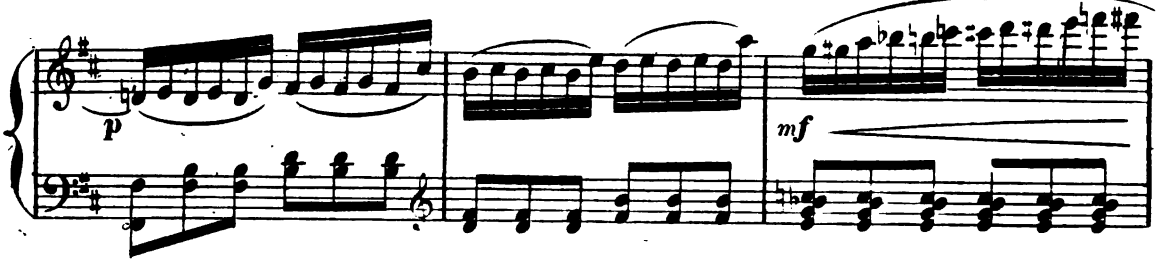




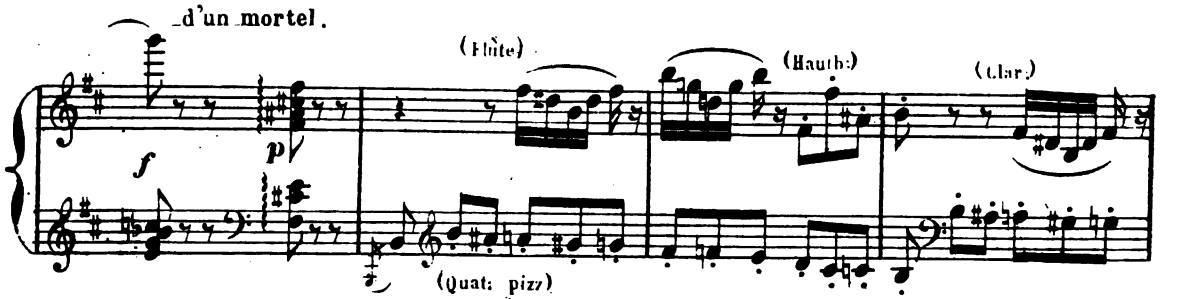
Allegro. Un bruit de pas se fait entendre;

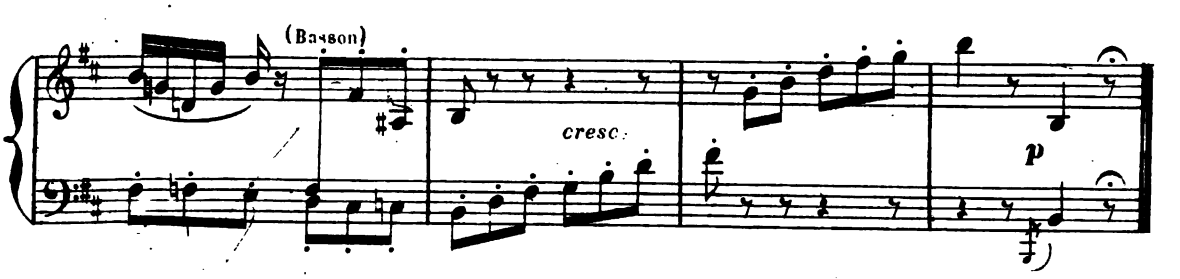


Faunes, Sylvains et Dryades s'enfuient dans leurs retraites en reconnaissant l'approche



d'un mortel.





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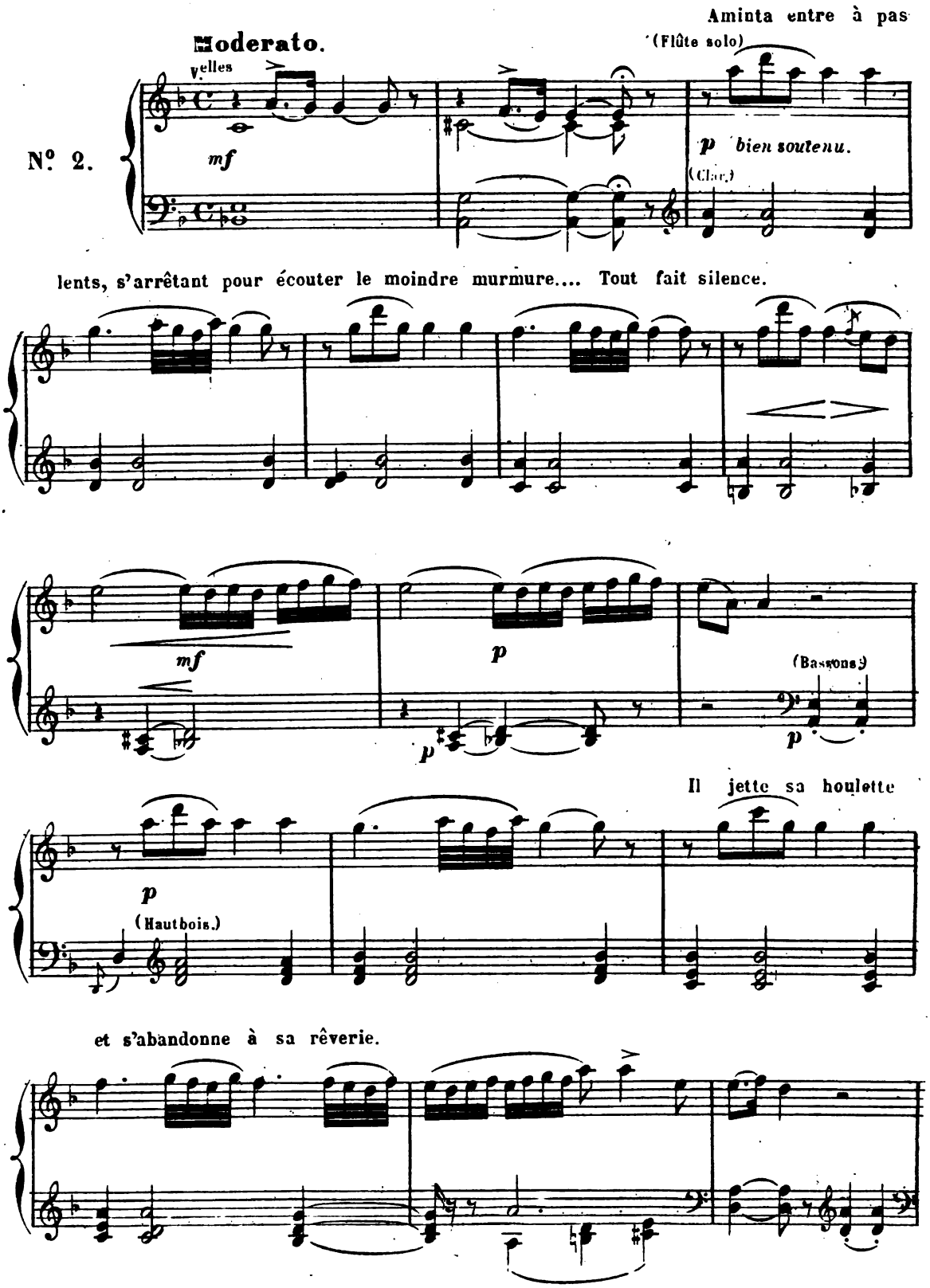
LE BERGER.

PASTORALE.

Nº 2.



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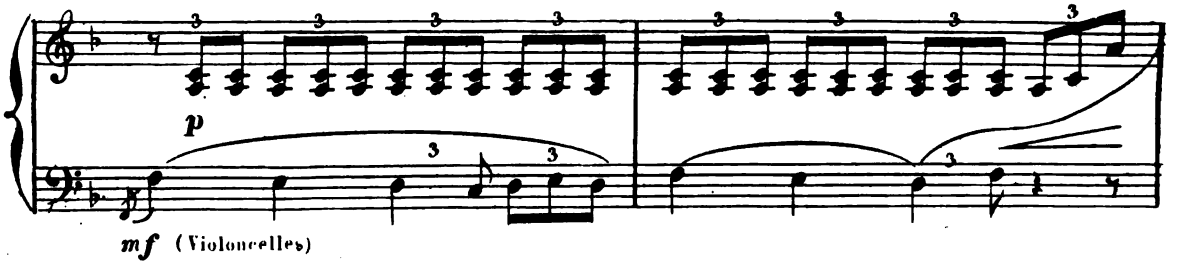
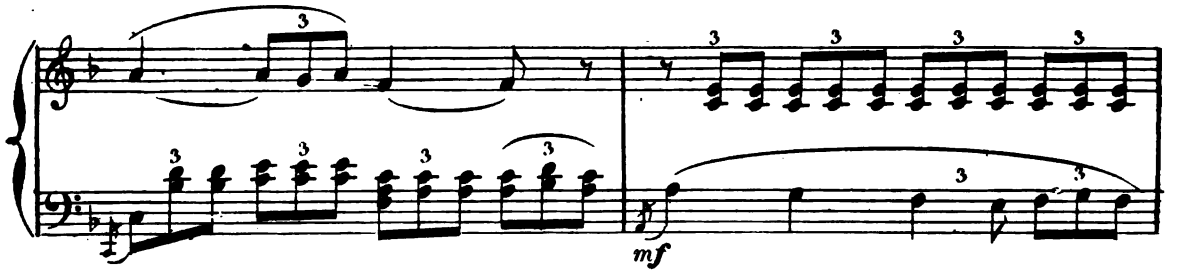
A cette même place par une pareille nuit, il a entrevu, caché dans les

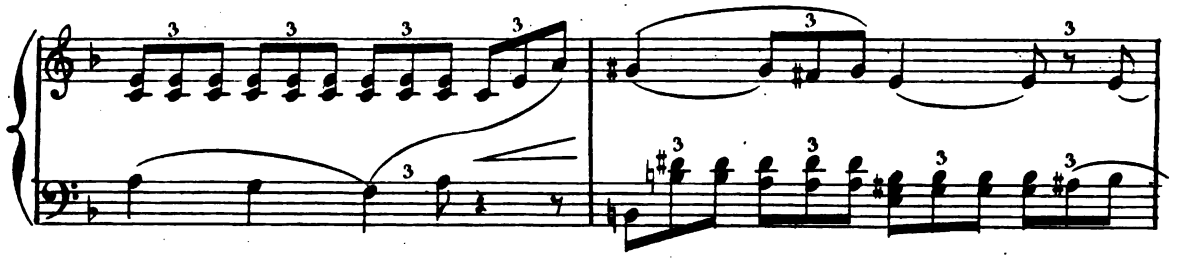
Un peu plus animé.

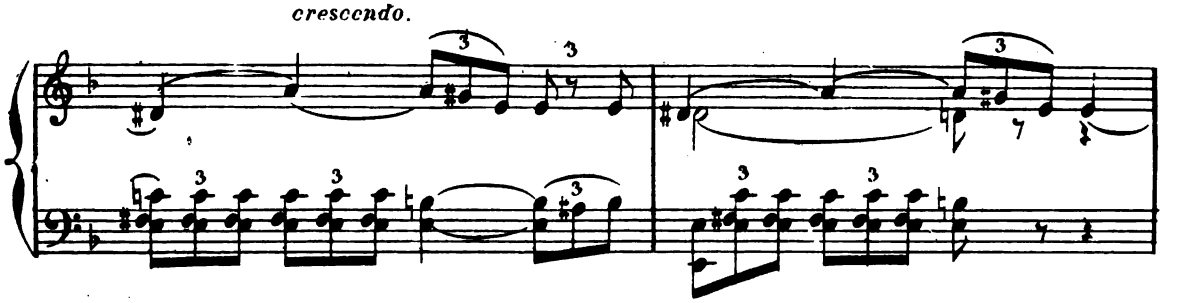


buissons, une belle chasseresse dont l'image est restée gravée dans son cœur.

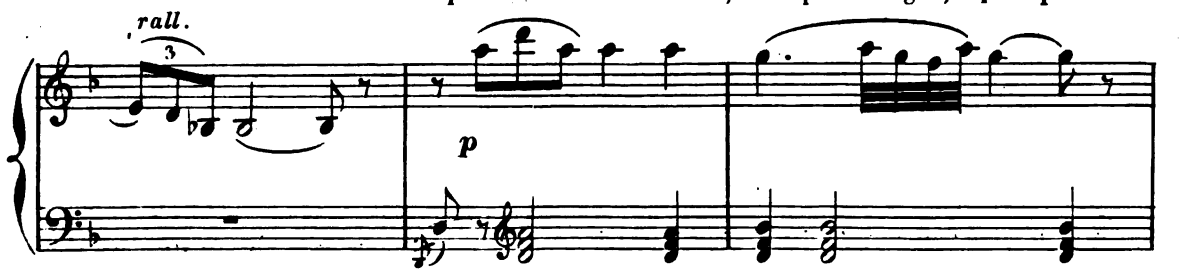


Est-ce une créature divine, une des nymphes de Diane? Il l'ignore.





1°. tempo. Mais lui, simple berger, que peut-il



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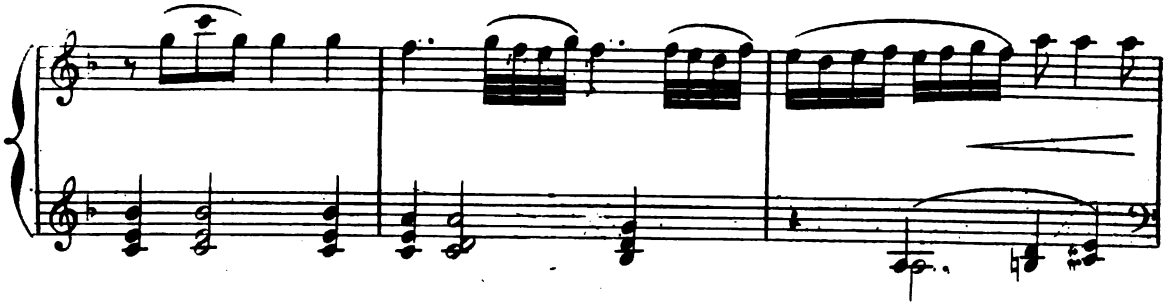
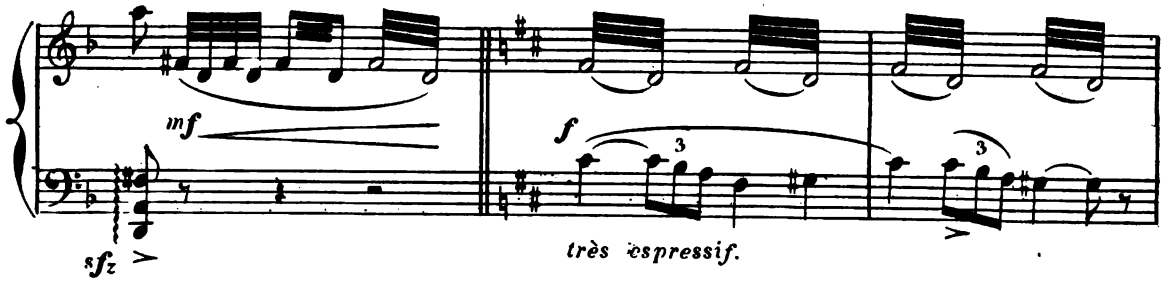
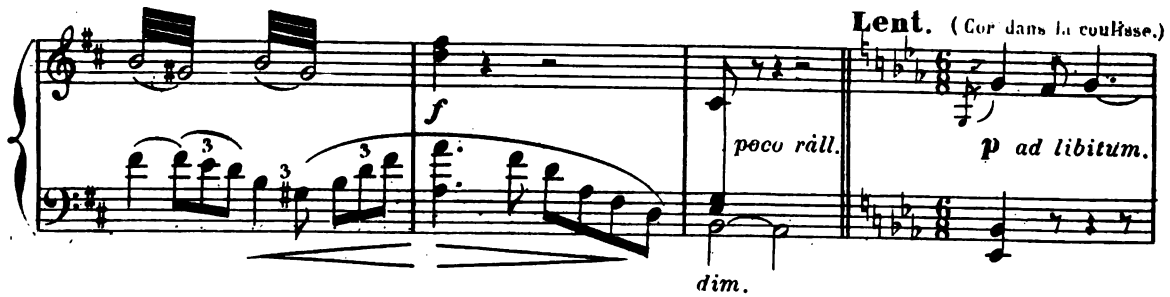
espérer?.... Rien, sinon de la voir encore.



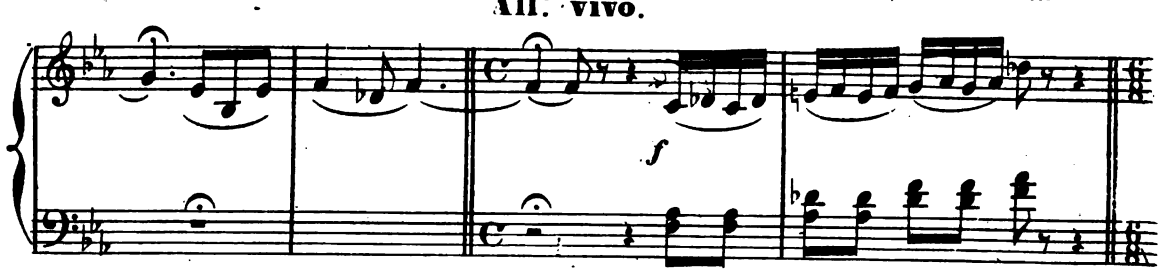
Il se prosterne devant la statue de l'Amour

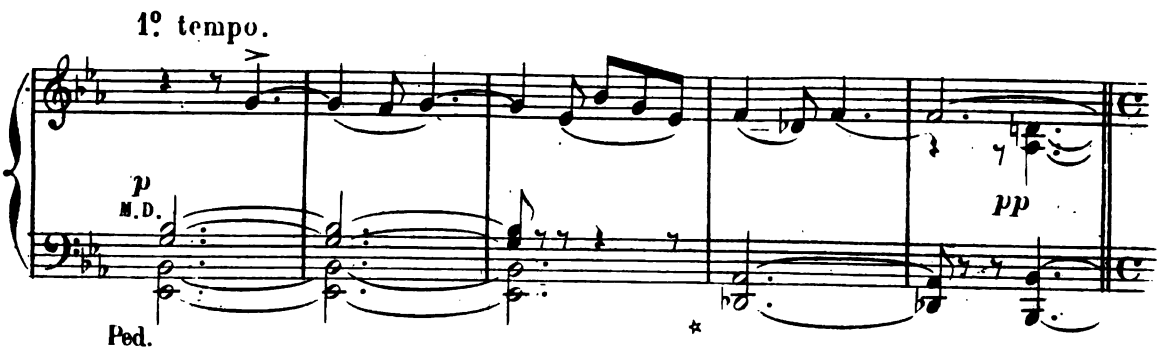


et supplie le Dieu de lui accorder cette grâce. Le son clair et



argentin d'un cor se fait entendre. Aminta se relève; il écoute...





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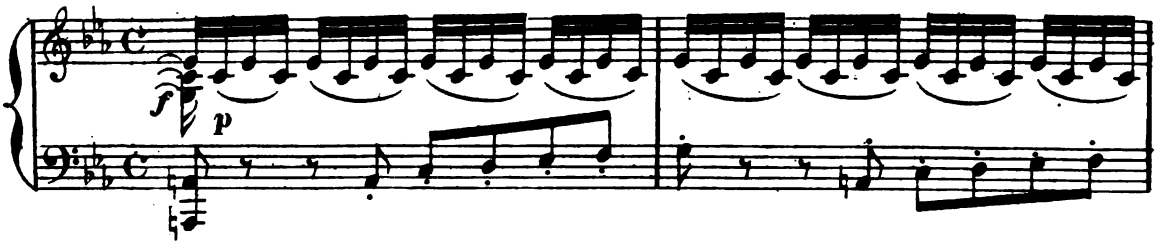
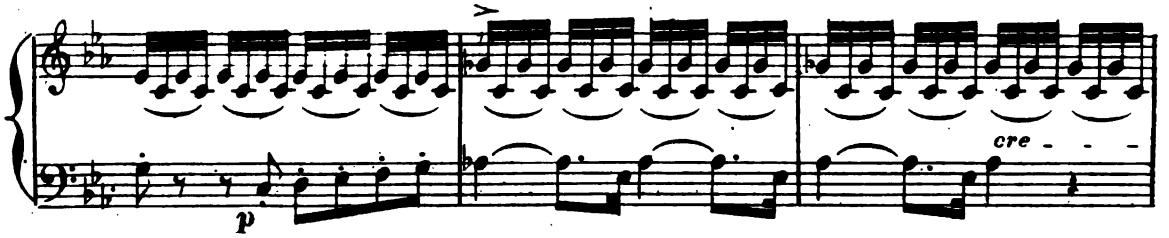
Il regarde à travers les taillis et témoigne par sa joie qu'il a reconnu

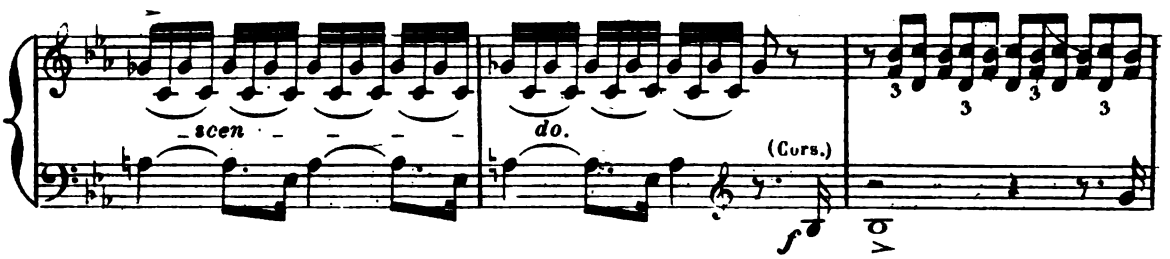
Allegro.



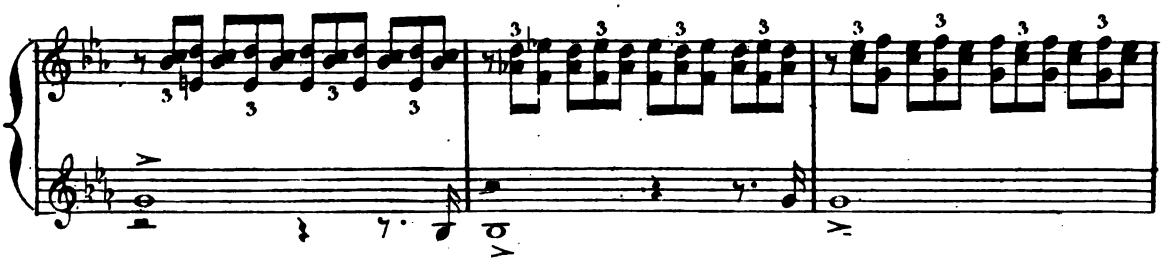
celle qu'il attend. En l'entendant s'approcher, il court se cacher dans l'hé-

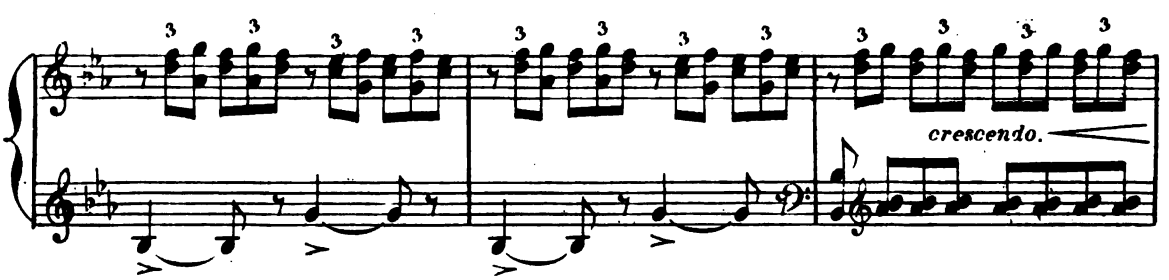


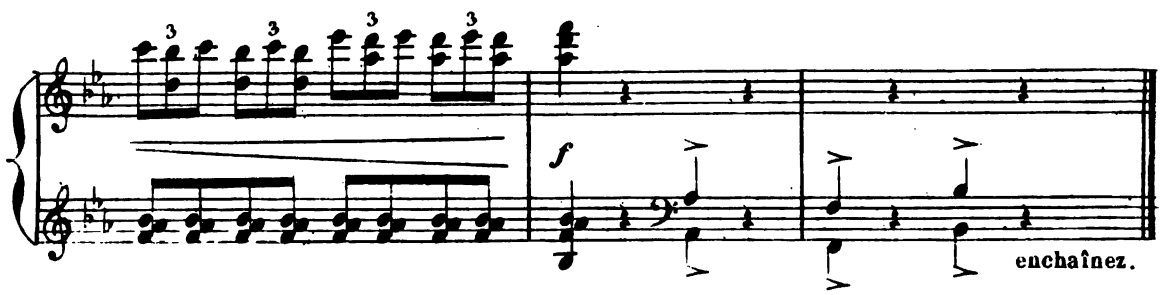
-micycle, derrière la statue de l'Amour. Les Nymphes paraissent



et font retentir la forêt des sons du cor.







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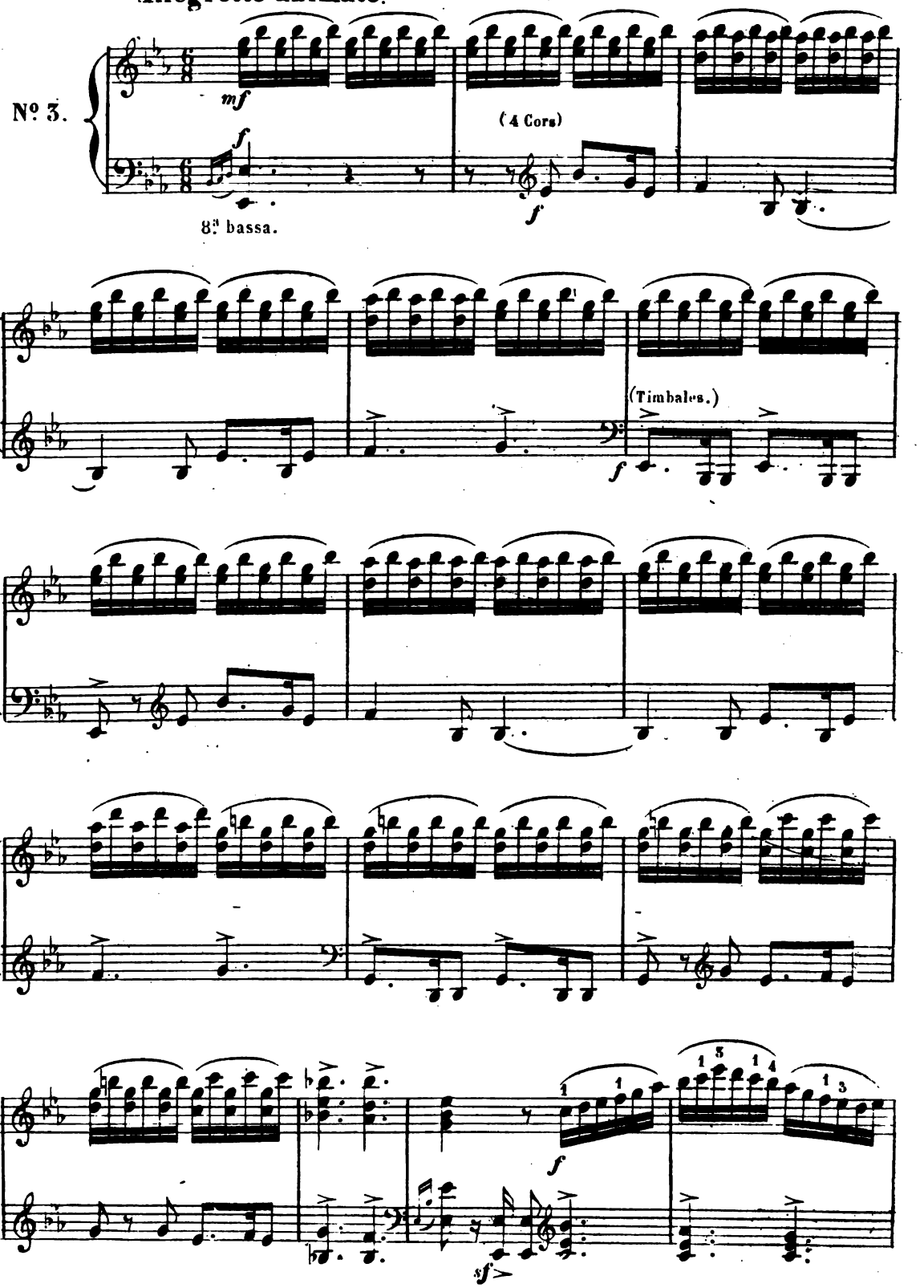
LES CHASSERESSES.

FANFARE.

Suite

Allegretto animato. Entrée des Nymphes de Diane.



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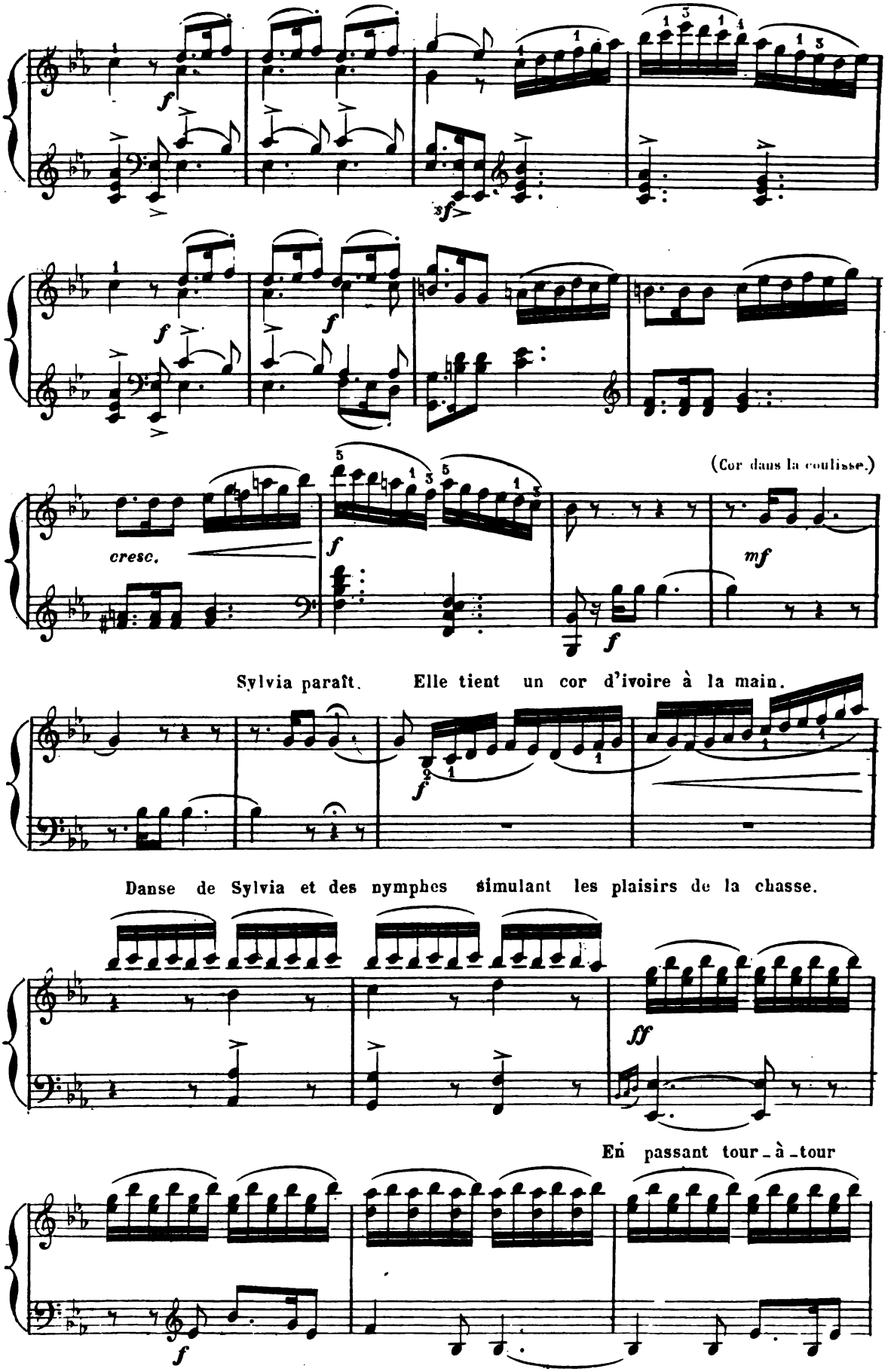

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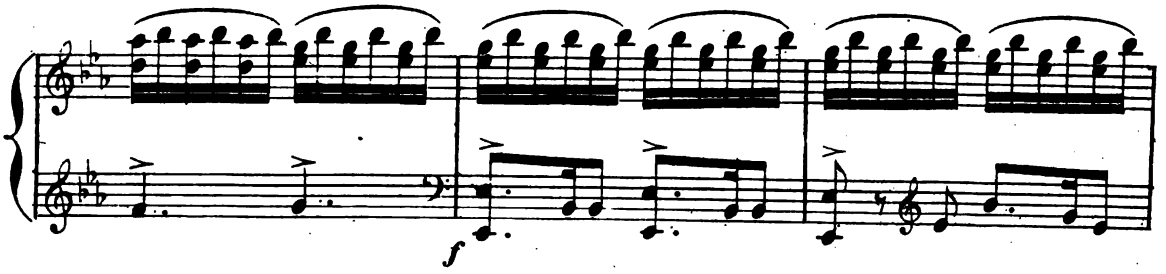
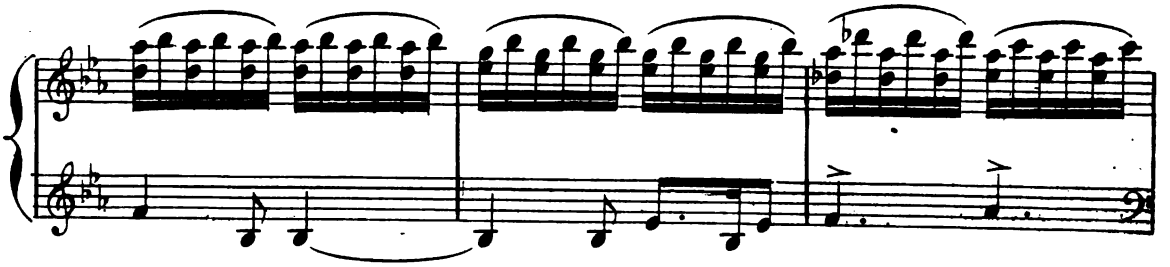
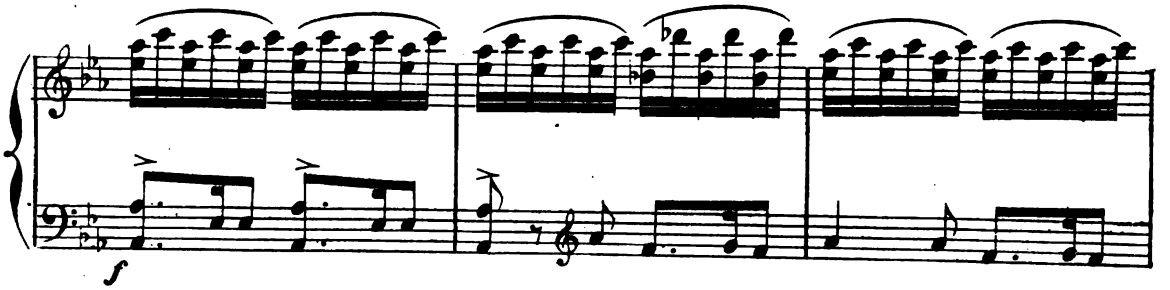
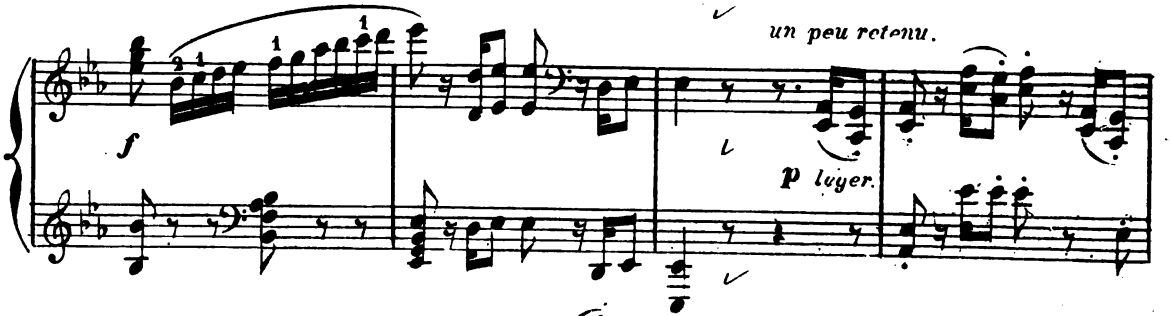
devant la statue de l'Amour, elles semblent lui jeter un défi au nom

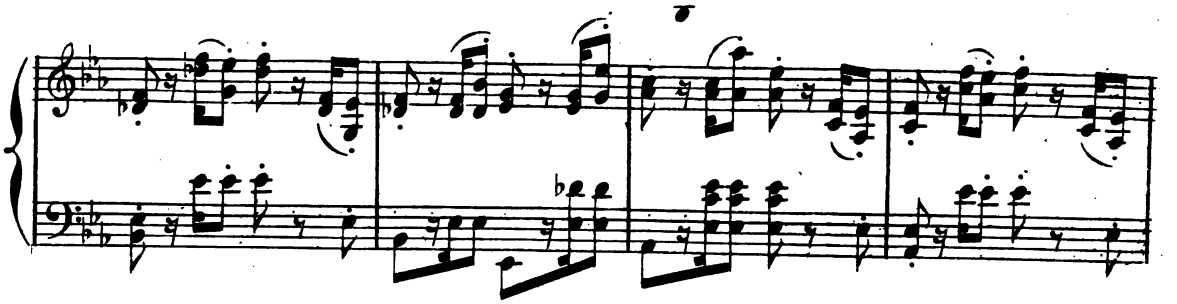


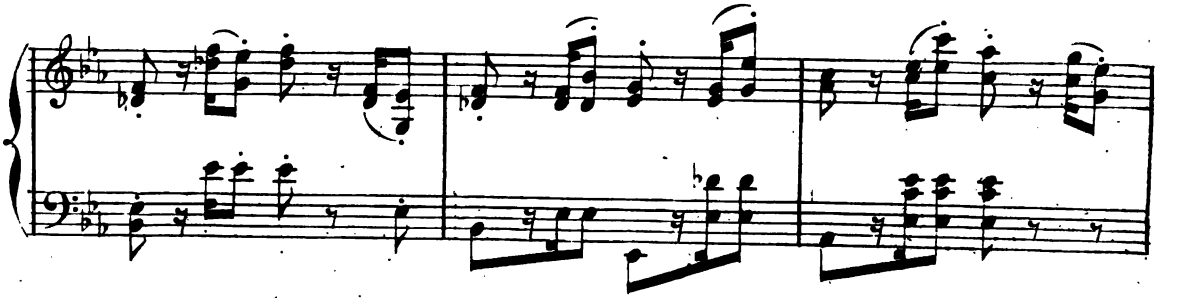
de leur chaste déesse.











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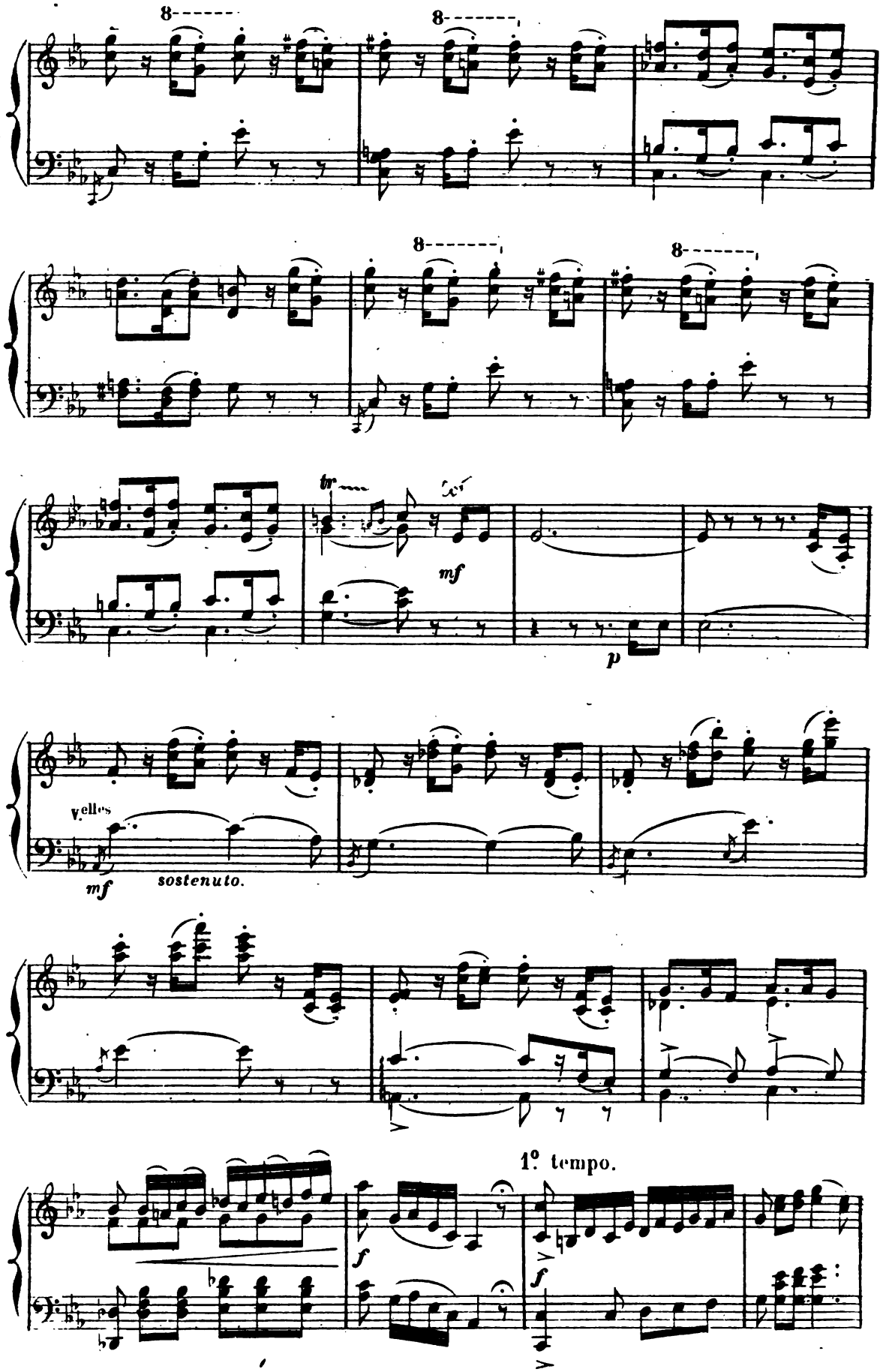

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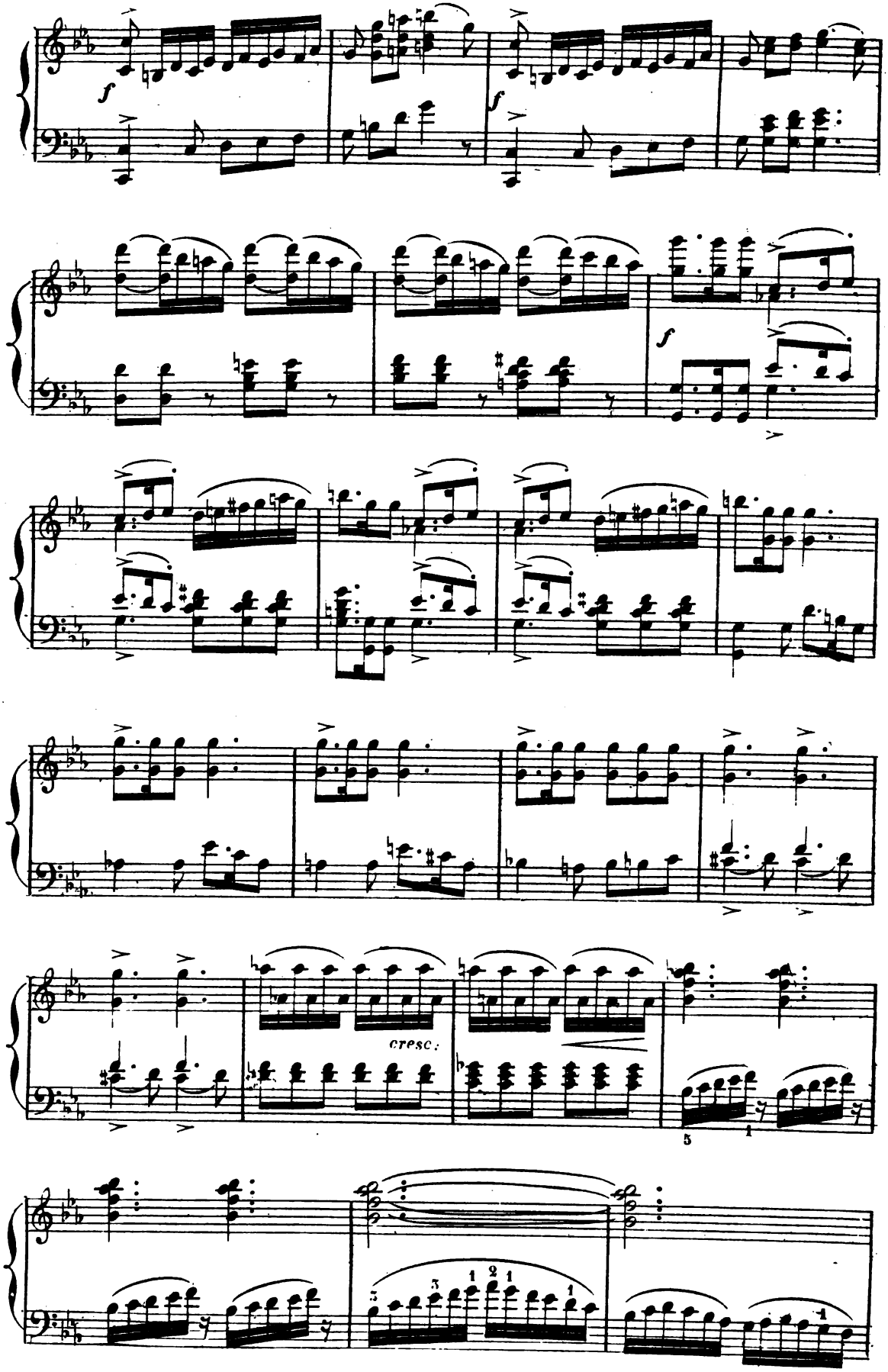

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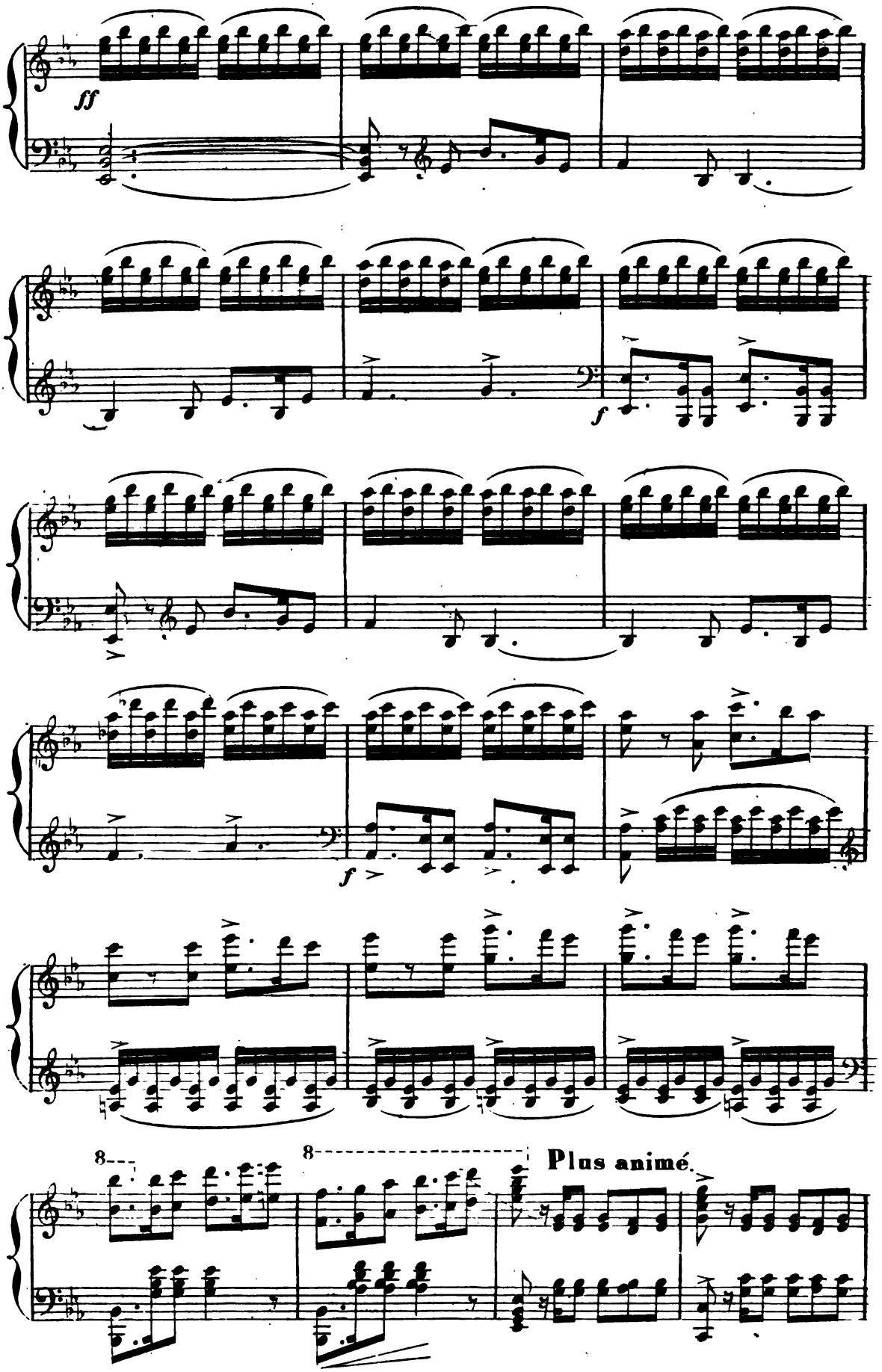

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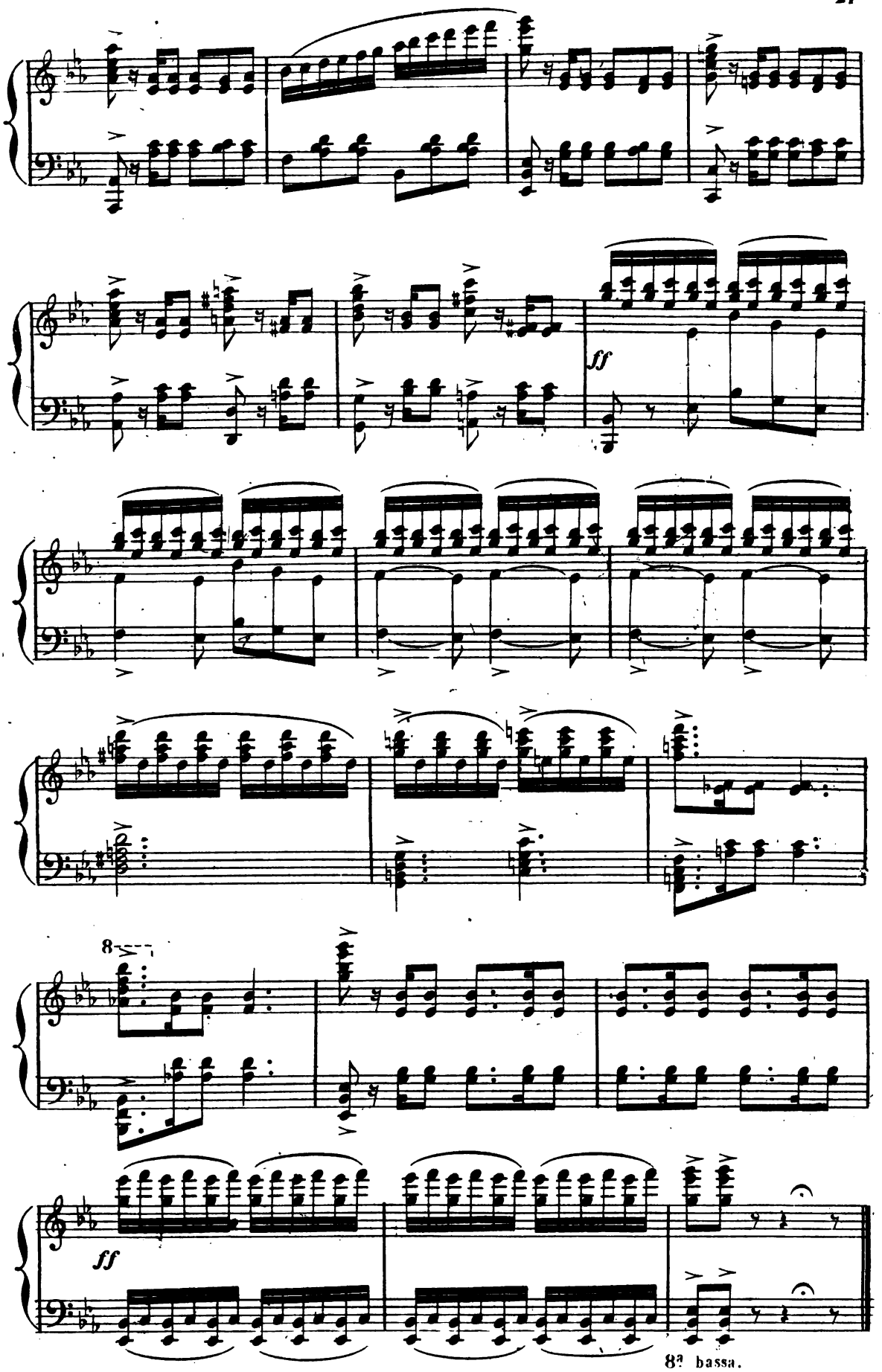

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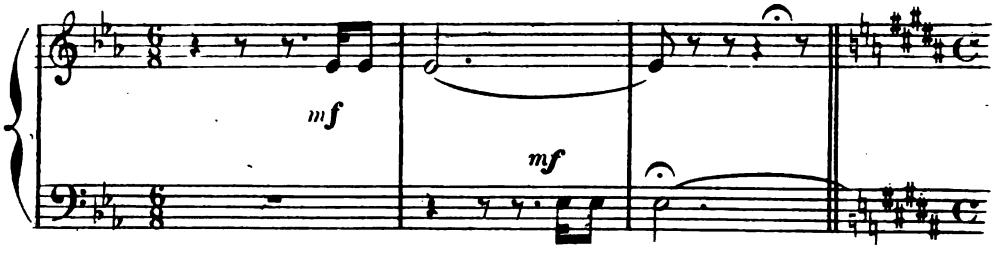
INTERMEZZO.

Istesso tempo.

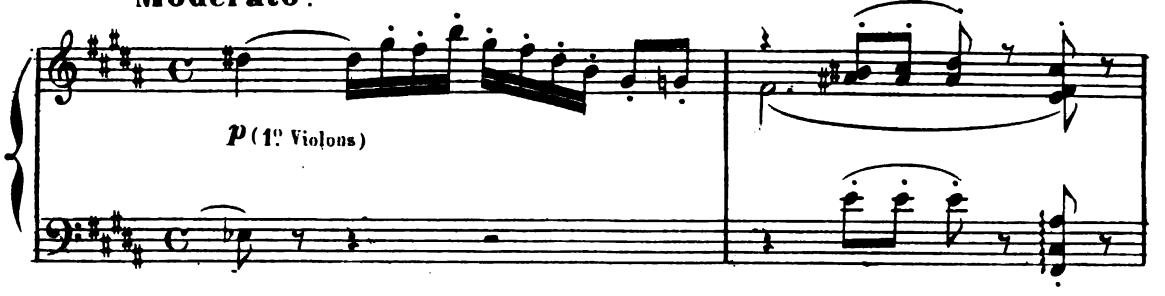
Suite

N° 4.
(A)

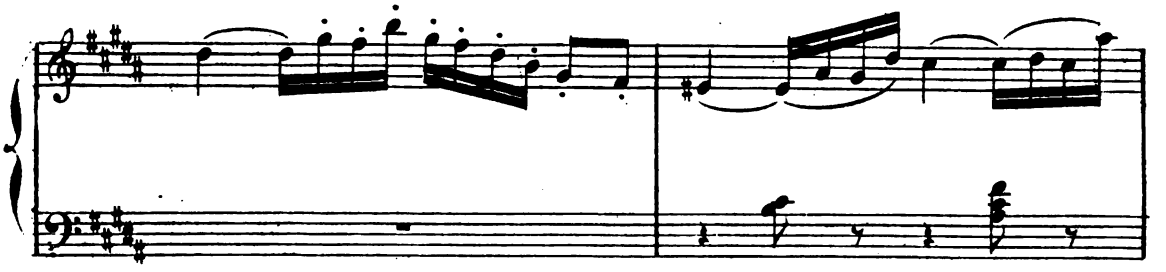


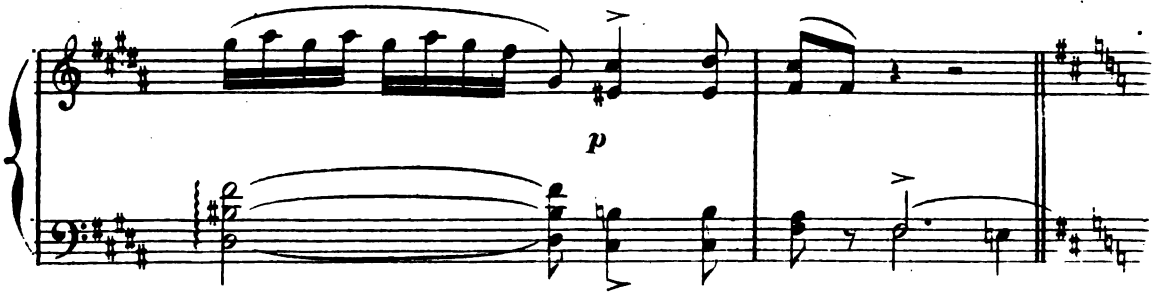
Cependant leur longue course a épuisé leurs forces;

Moderato.



quelques nymphes s'étendent sur le gazon.





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(Hautb:)

mf

p

mf

(Flûte)

mf

D'autres nymphes, et parmi elles, Sylvia, se laissent tenter par la fraîcheur de l'eau et

(Clar:)

mf

(Velles div:)

se disposent à entrer au bain.

M.D.

M.G.

M.G.

rall:

enchaînez.

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VALSE LENTE.

Suite

Sostenuto. Sylvia s'élance sur les lianes qui unissent

(1º V. 2º V.)

(B)

p

(Harpes)

les arbres d'un bord à l'autre et, s'en servant comme d'une escarpolette, elle

s'y balance en effleurant l'eau du bout de son pied. La lune éclaire

8

mf

p

cette scène d'une vive lumière.

8

mf

p (Cor Solo)

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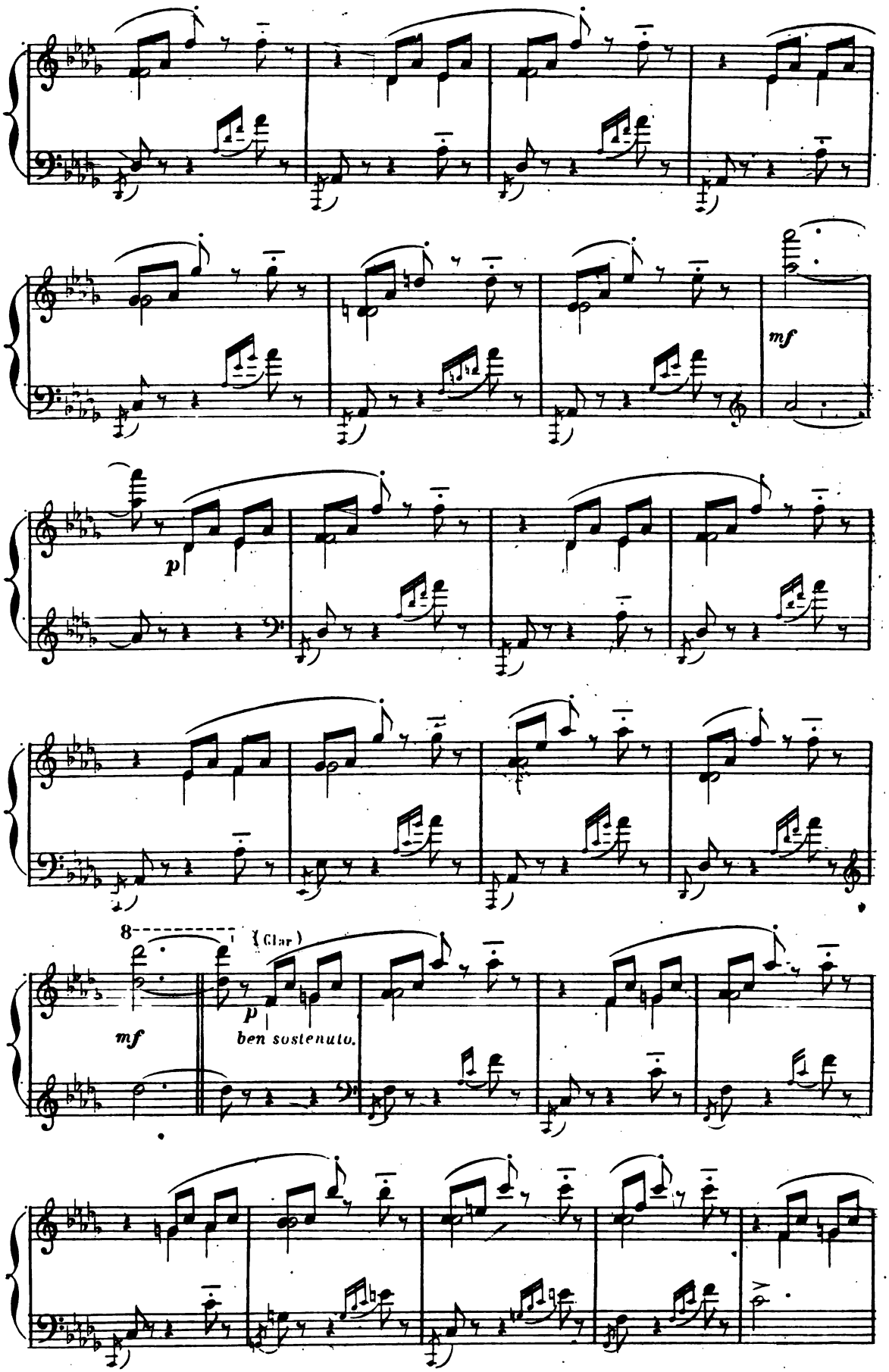

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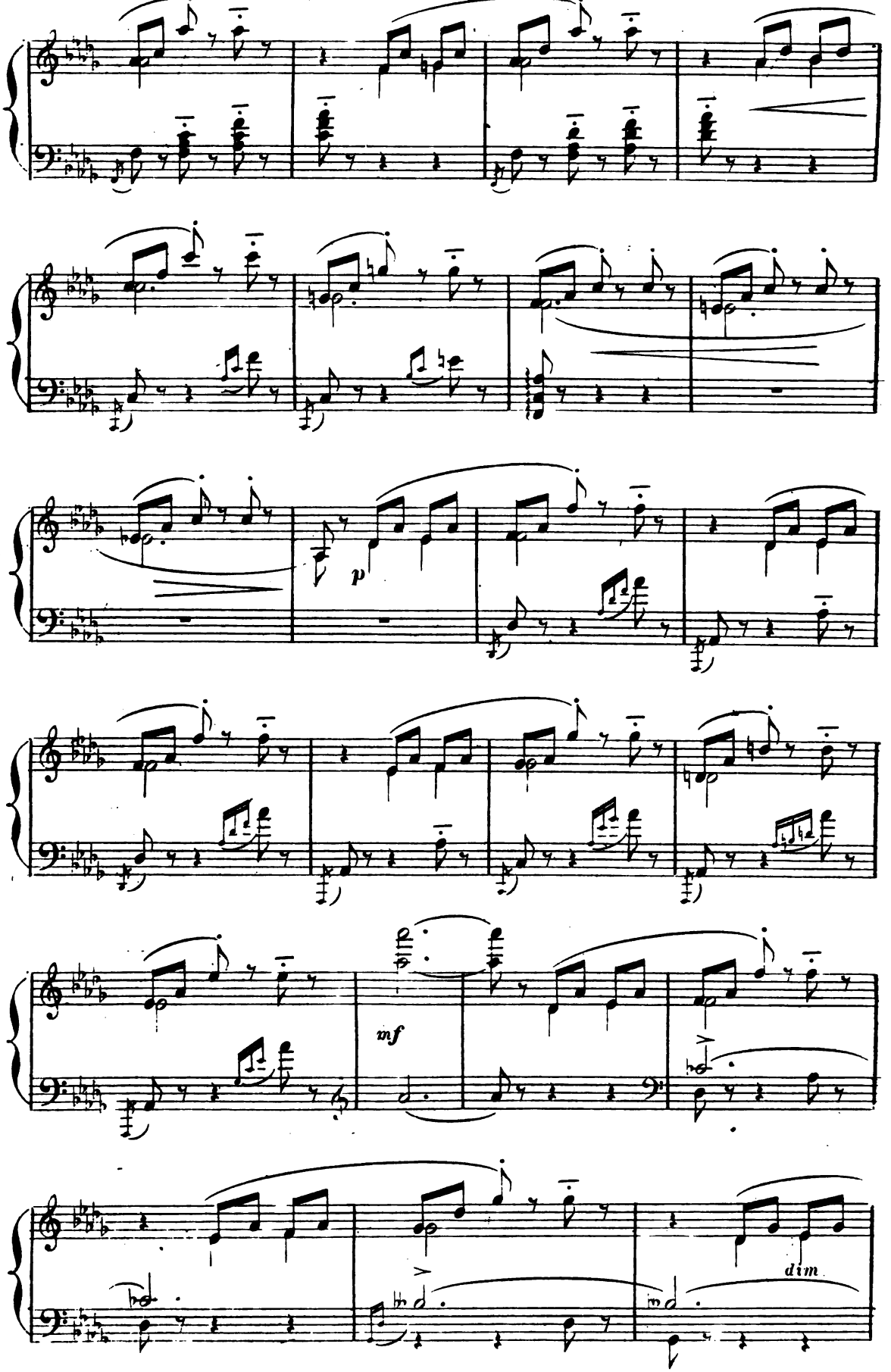

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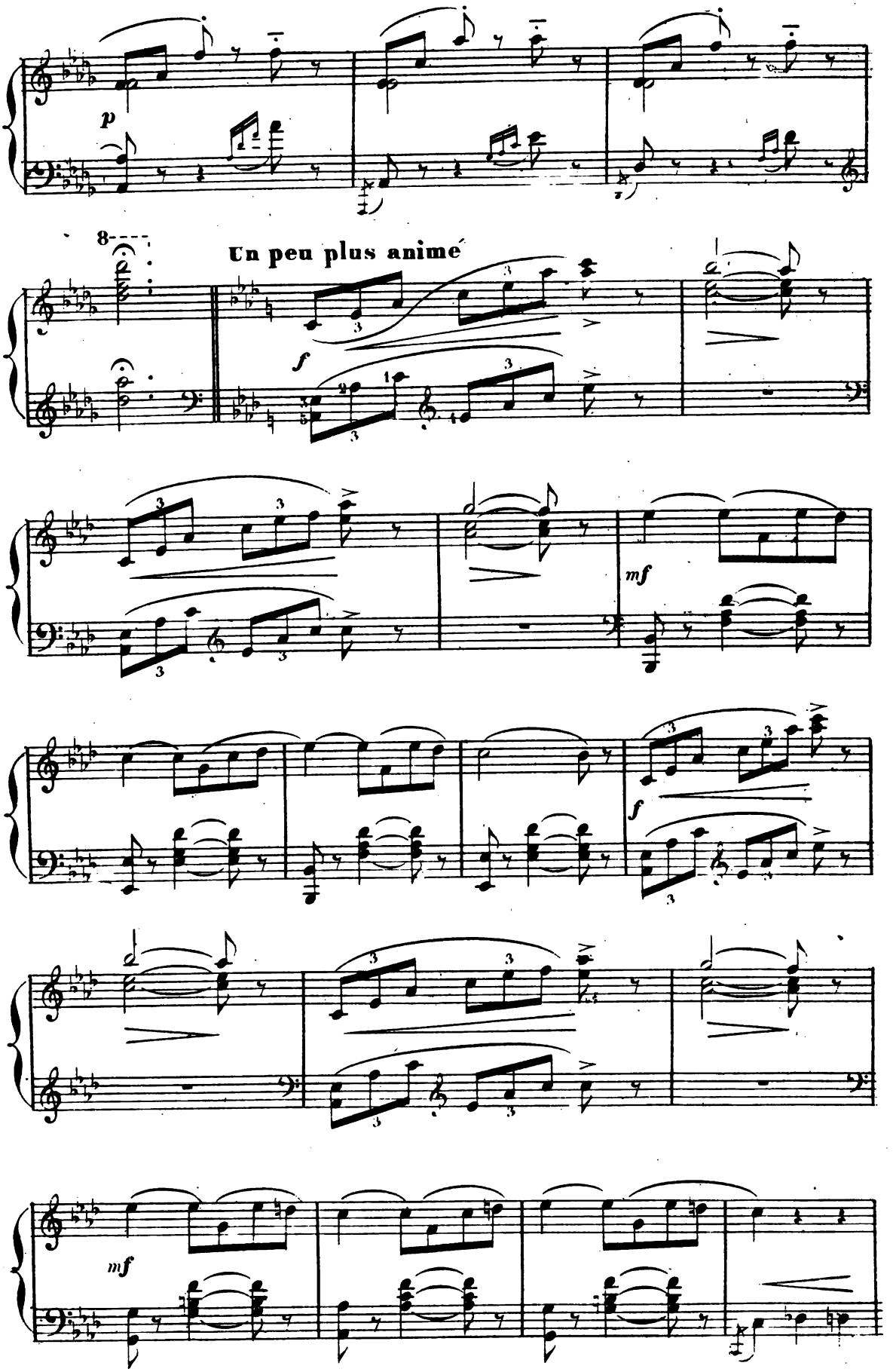

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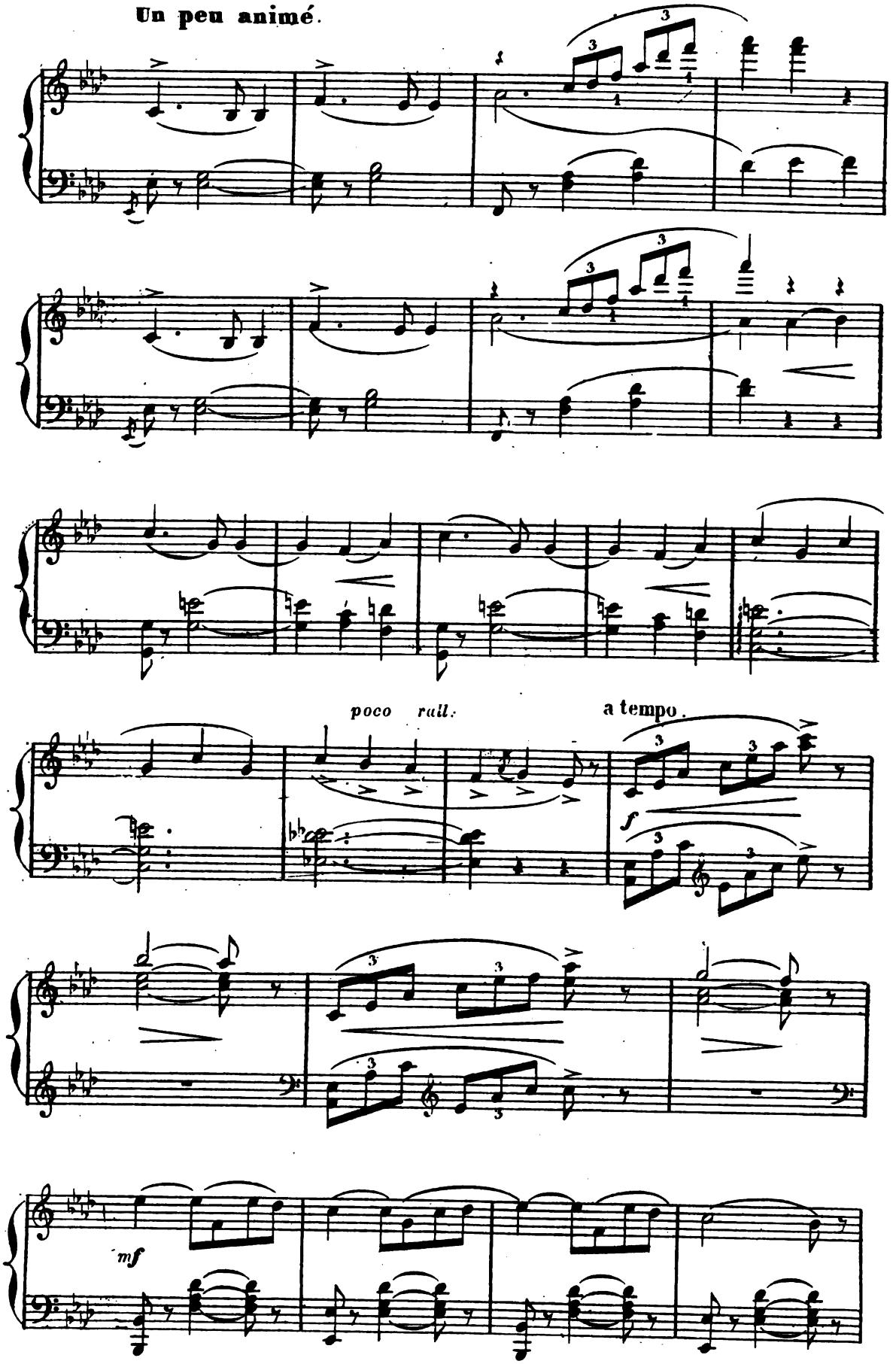

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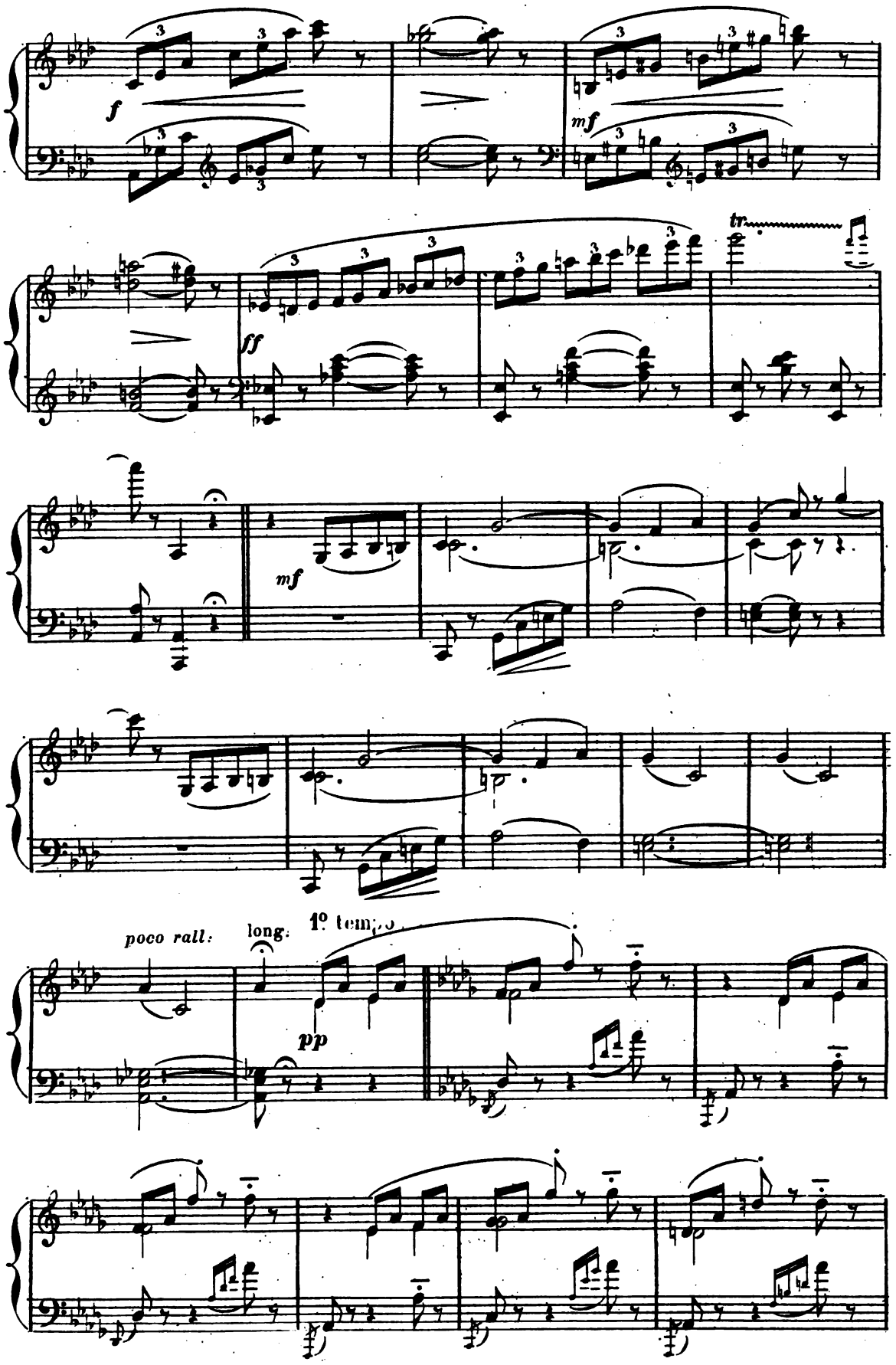

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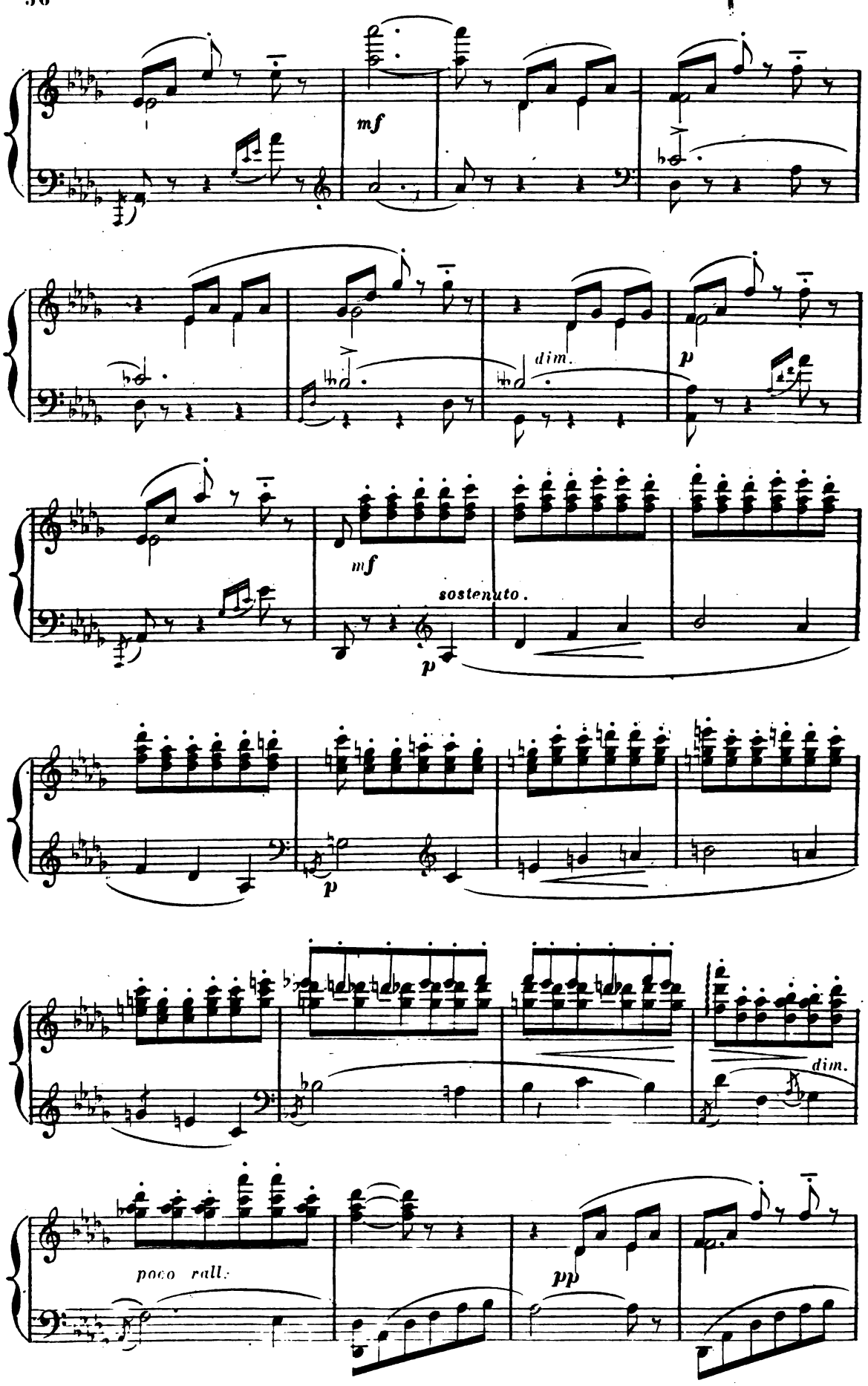

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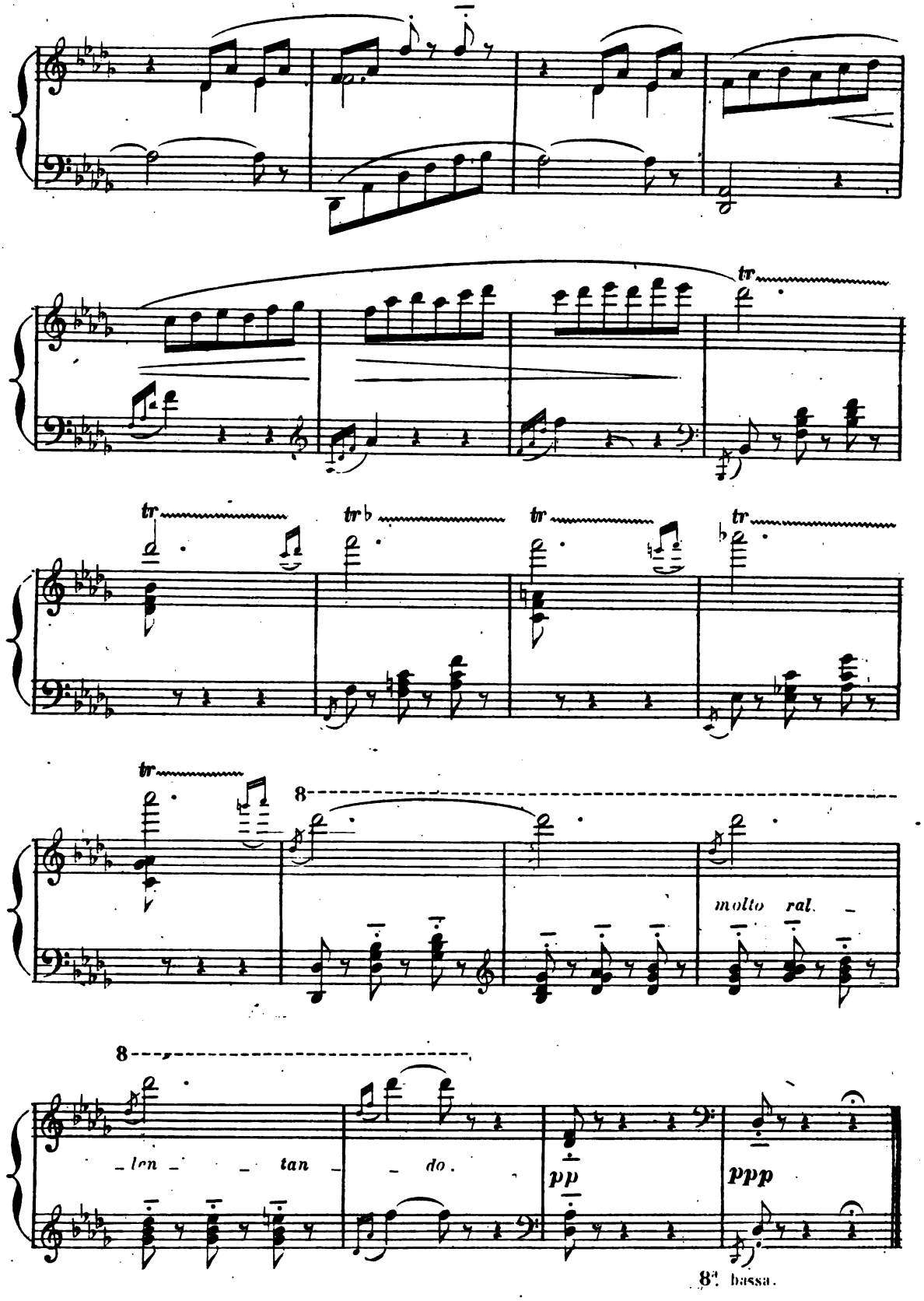

Depuis quelques instants, Orion a paru au-dessus du rocher. C'est *le chasseur noir*, la terreur des forêts; il s'est arrêté à la vue de Sylvia et des Nymphes et s'est penché avec précaution pour suivre des yeux leurs ébats. De son côté Aminta, à demi caché par le socle de la statue, contemple ce tableau avec ravissement.

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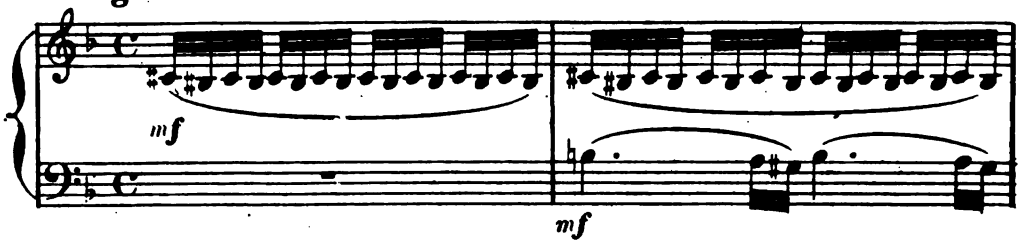
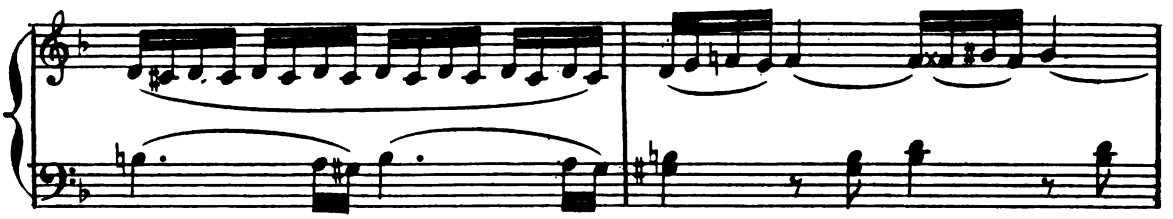
SCÈNE.

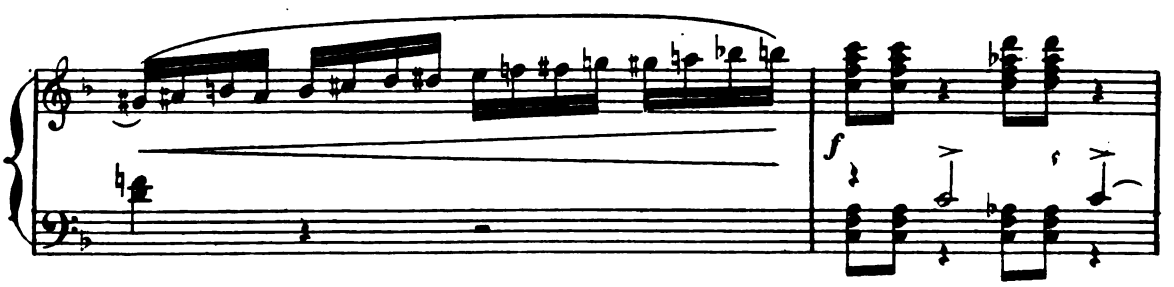
Allegro. Soudain une des Nymphes avise à terre la houlette et le

N°5.

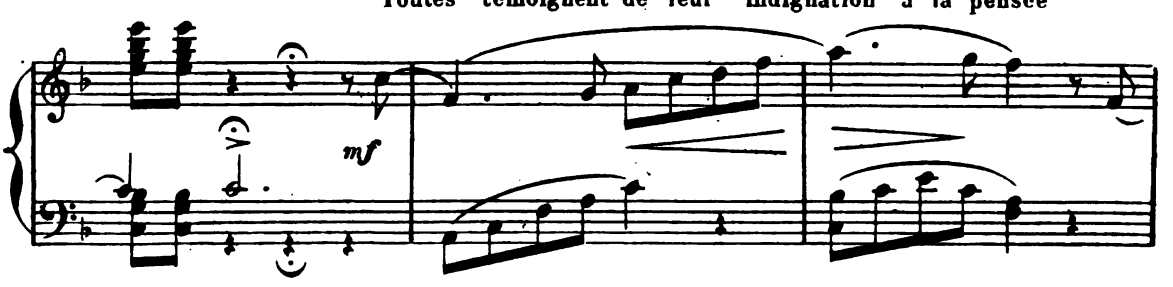


manteau d'Aminta — Elle les ramasse et court les montrer à Sylvia.

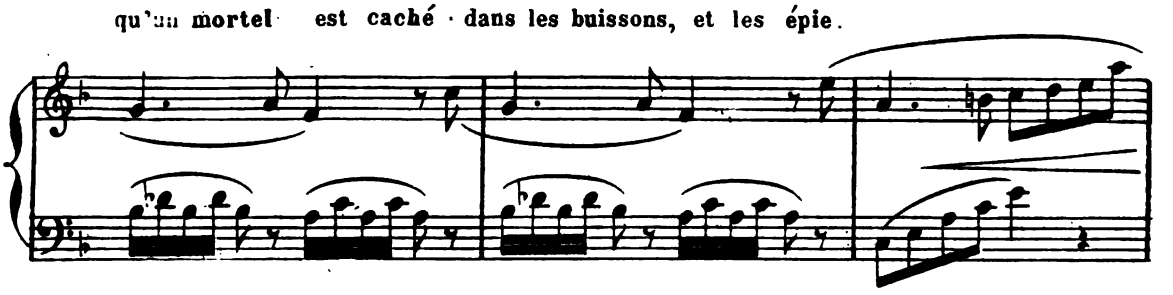




Toutes témoignent de leur indignation à la pensée



qu'un mortel est caché dans les buissons, et les épie.



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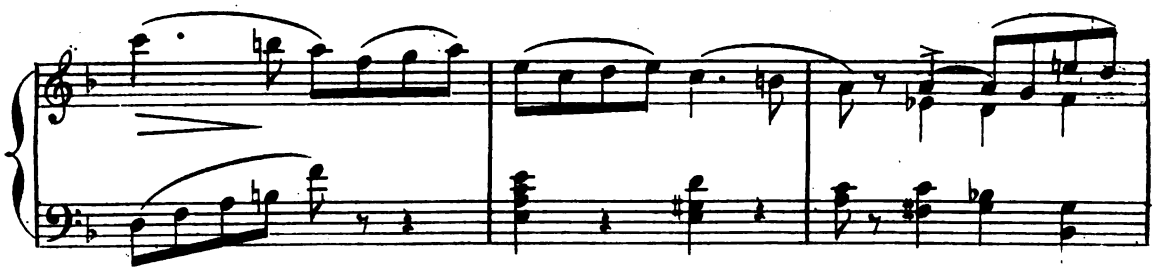
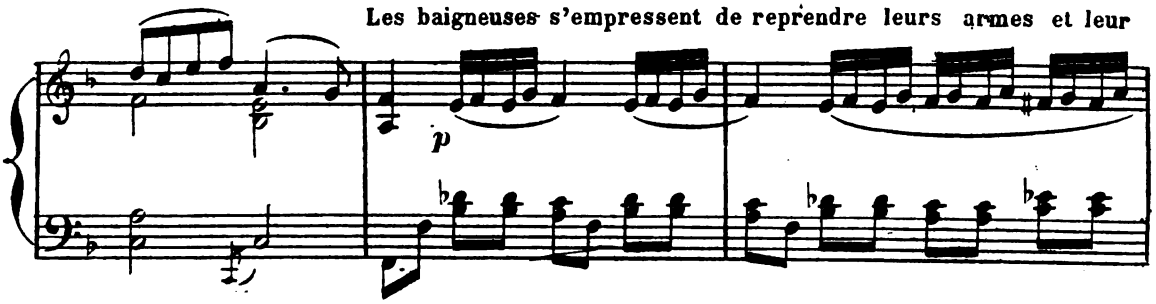
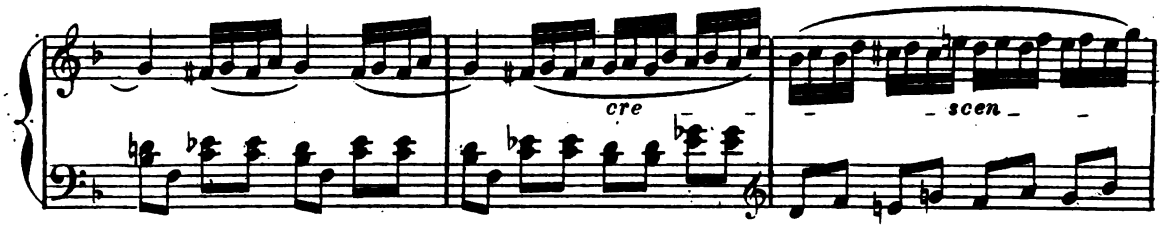


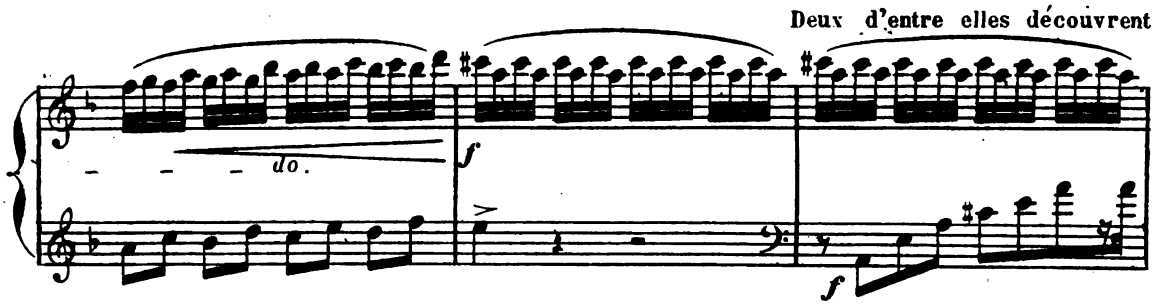
Les baigneuses s'empressent de reprendre leurs armes et leur



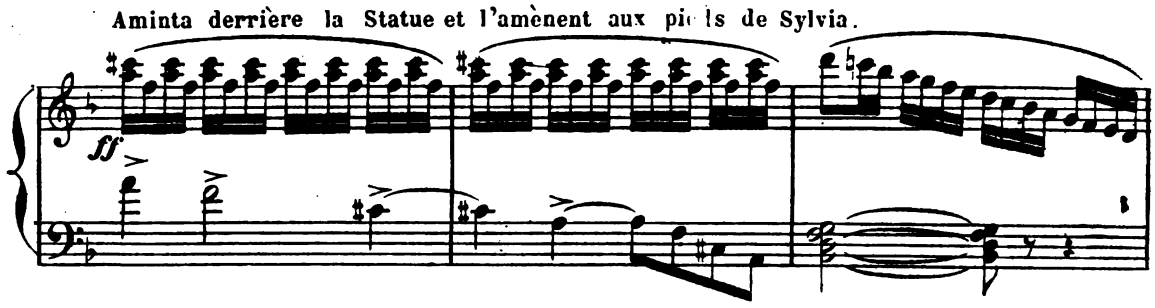
peau de tigre ; les autres cherchent de tous cotés le coupable.

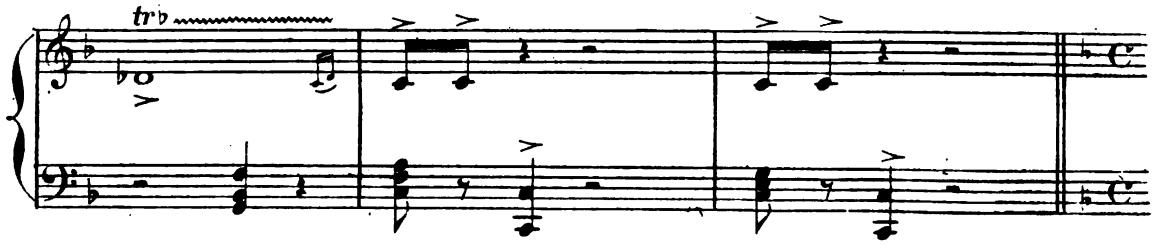


Deux d'entre elles découvrent



Aminta derrière la Statue et l'amènent aux pi ls de Sylvia.





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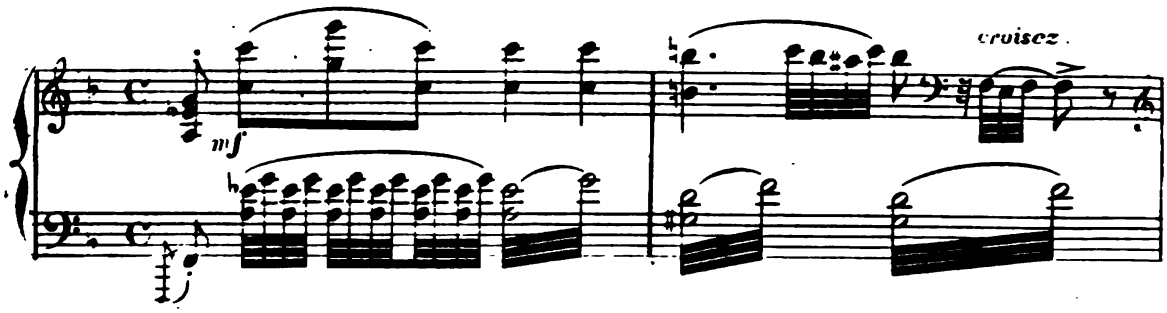
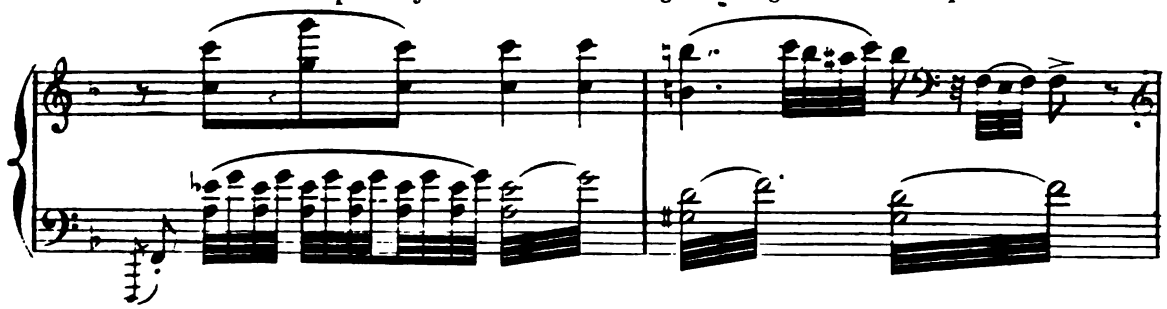
Aminta prosterné semble oublier le danger qui le menace pour jouir du

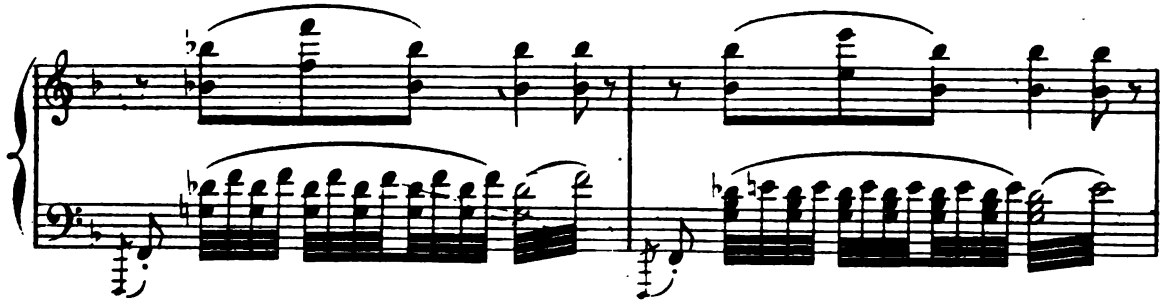
Andante con moto. *(une mesure en vaut deux du Mouvement précédent)*



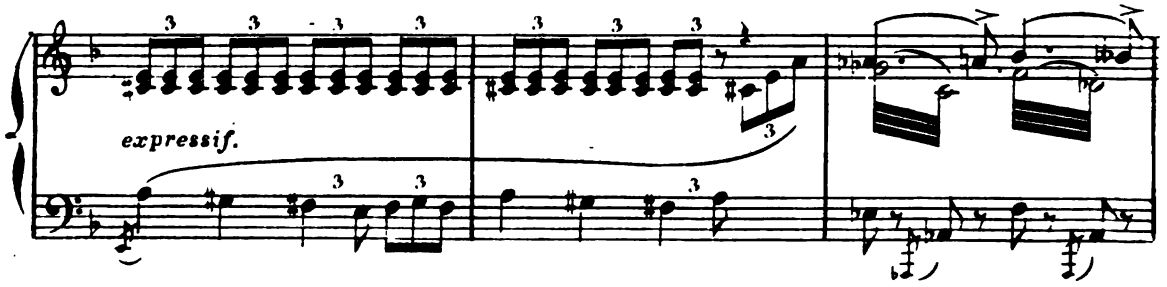
bonheur de contempler Sylvia. Elle l'interroge du regard comme pour lui de-



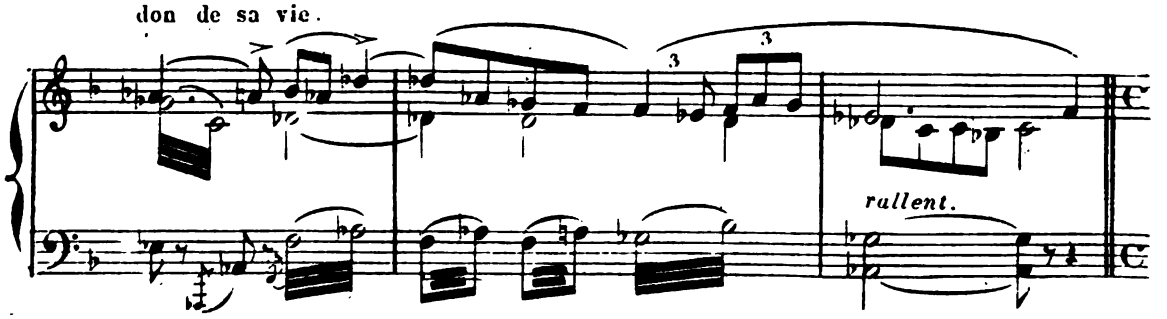
-mander la raison de son audace.



Le berger lui montre la statue de l'Amour, et, la main sur son cœur, lui fait



don de sa vie.



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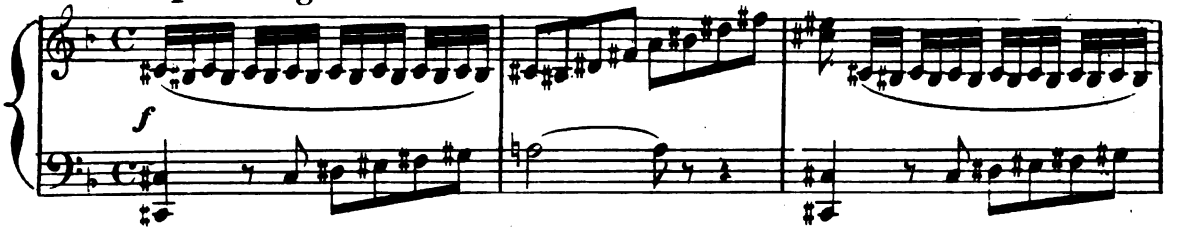
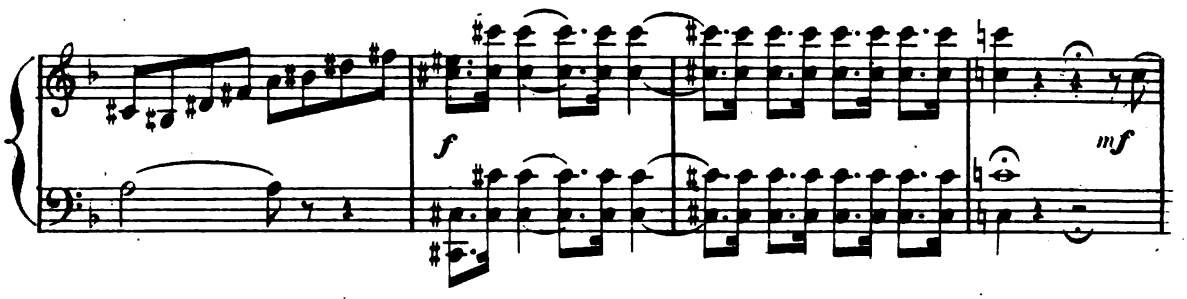
Sylvia, dans un premier mouvement de colère, lève une flèche pour en percer Aminta.

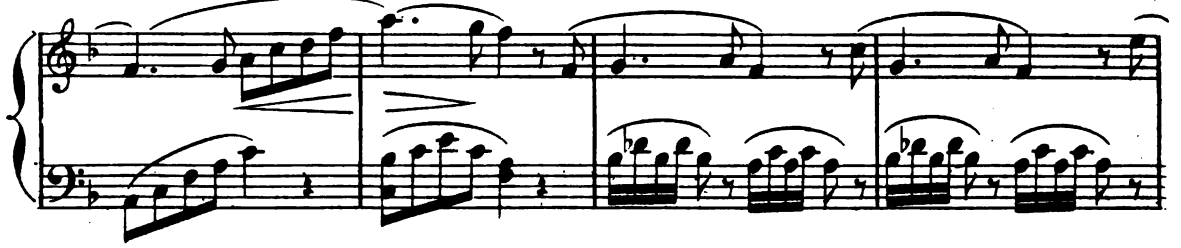
1°. tempo. Allegro.



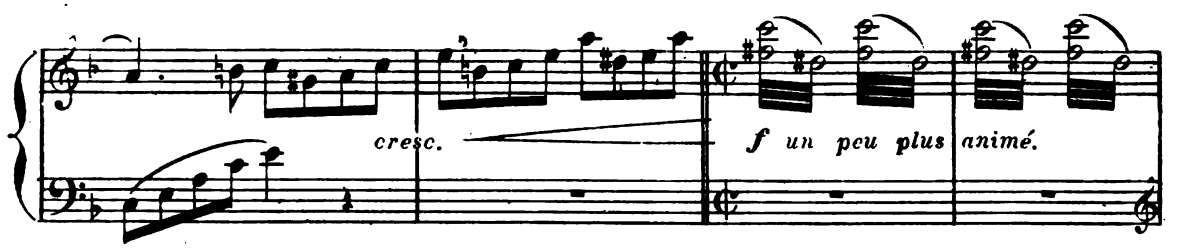
Mais se



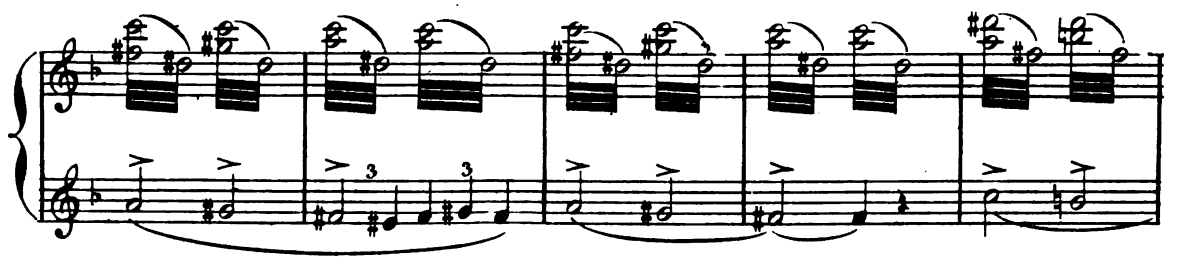
ravisant, elle fait signe à ses compagnes qu'un simple berger est indigne de sa vengeance;



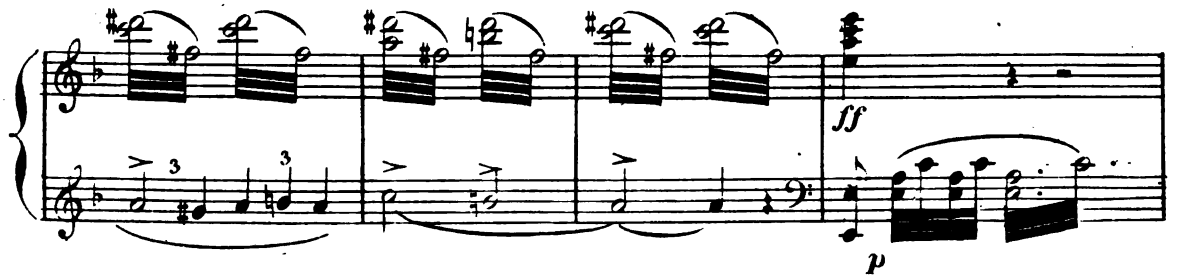
c'est à l'Amour même qu'elle adressera ses coups en décochant sa flèche contre la statue du Dieu.



Aminta court se placer devant la statue pour la protéger d'un pareil sacrilége, mais, en



vain, il tend vers Sylvia ses mains suppliantes; celle-ci a tendu son arc... la flèche



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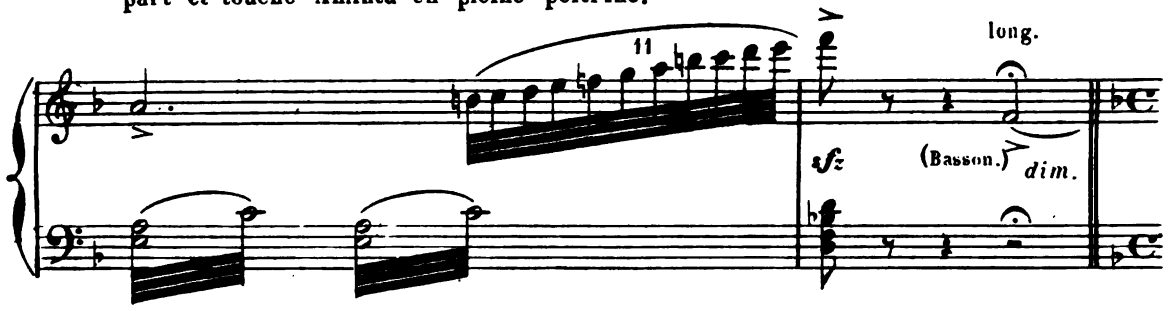
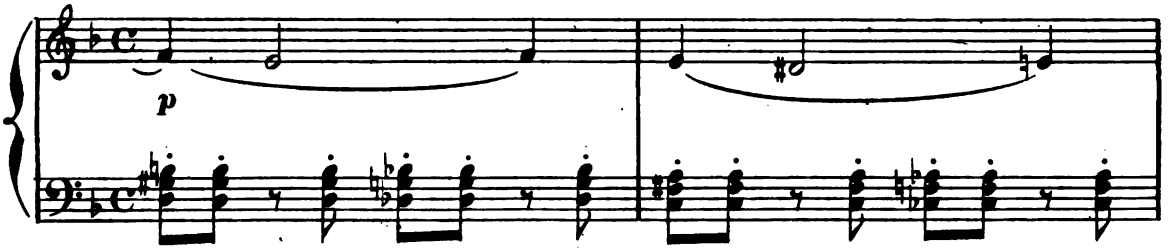
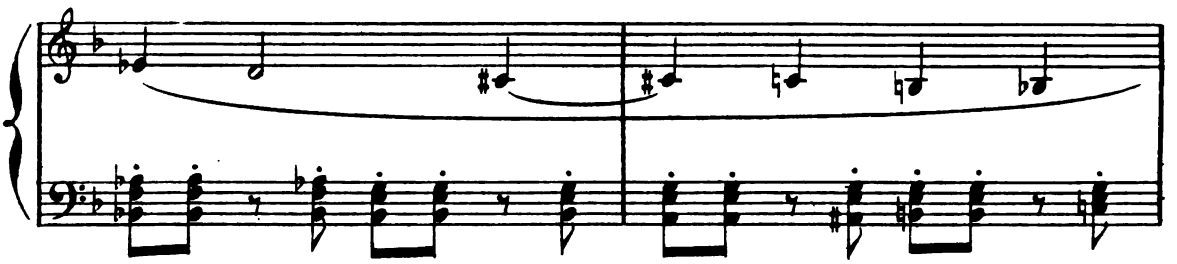
part et touche Aminta en pleine poitrine.



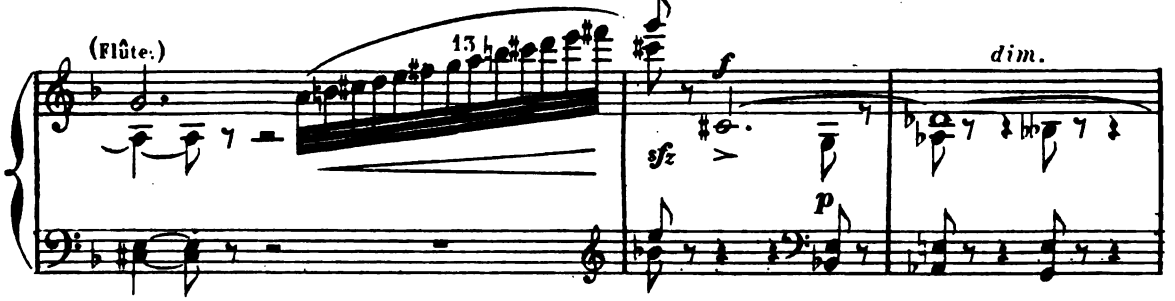
très-lent. Le berger chancelle et tombe en arrachant la flèche de sa blessure et en envoyant à Sylvia un dernier baiser. La nymphe demeure



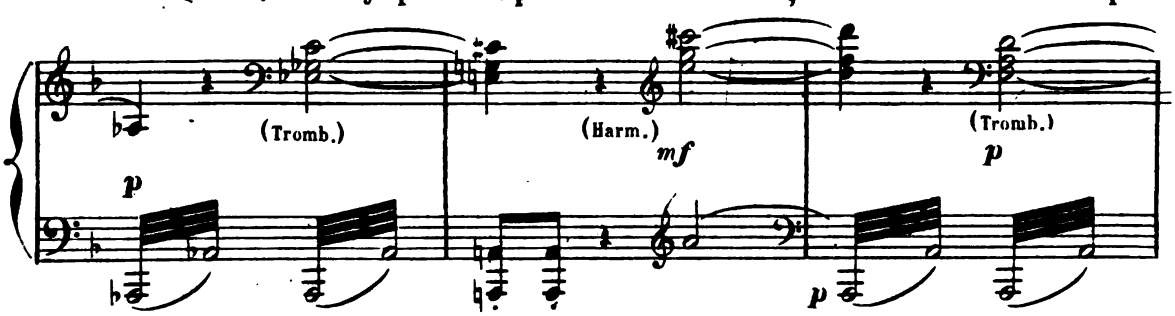
implacable et, se redressant avec fierté, elle jette comme une imprécation à la statue de l'Amour.



Soudain la statue tend son arc et lance une flèche. Sylvia tressaille et porte la main



à son cœur. Les Nymphes s'empressent autour d'elle; l'une d'elles ramasse a ses pieds



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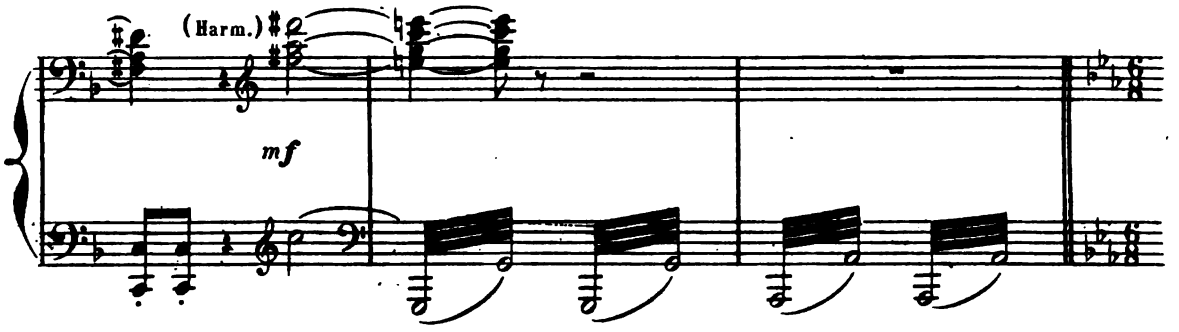
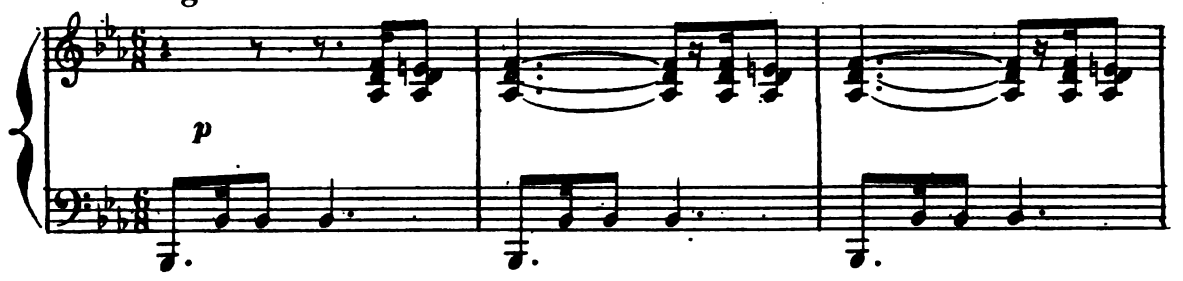
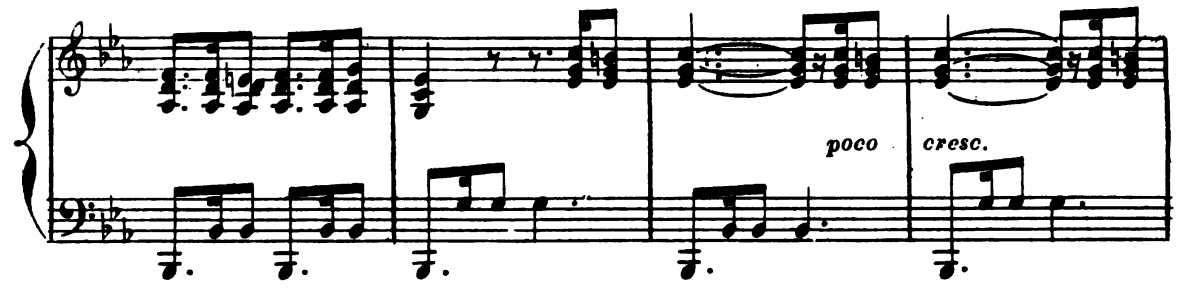
une flèche d'or. Es-tu blessée? demande-t'on à Sylvia...Non! répond elle avec un sourire de défi, il ne m'a pas touchée....



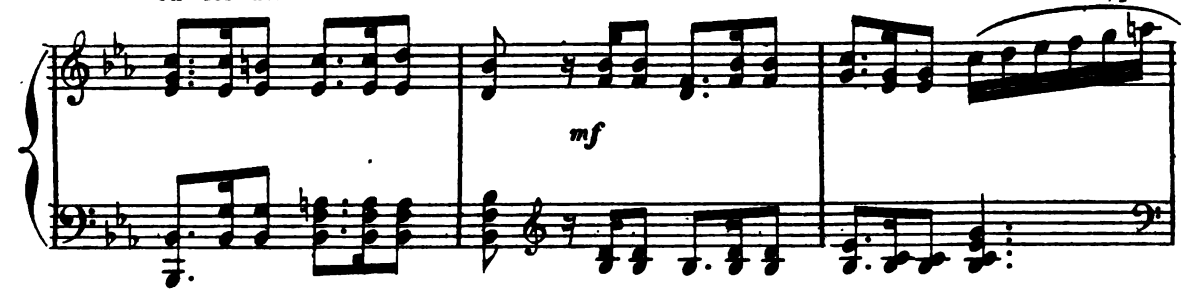
Allegretto. Et s'emparant de la flèche, elle la met dans son carquois.



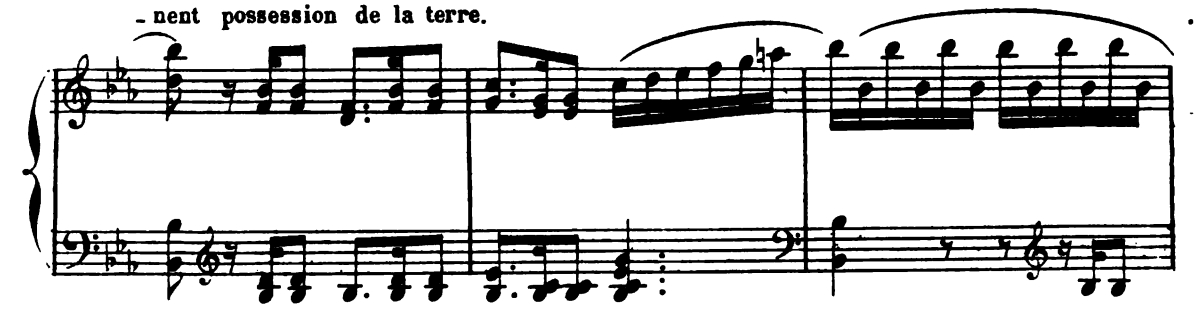
Le jour commence à naître; c'est l'heure



où les divinités des bois se renferment dans leur demeure et où les mortels repren-



-nent possession de la terre.



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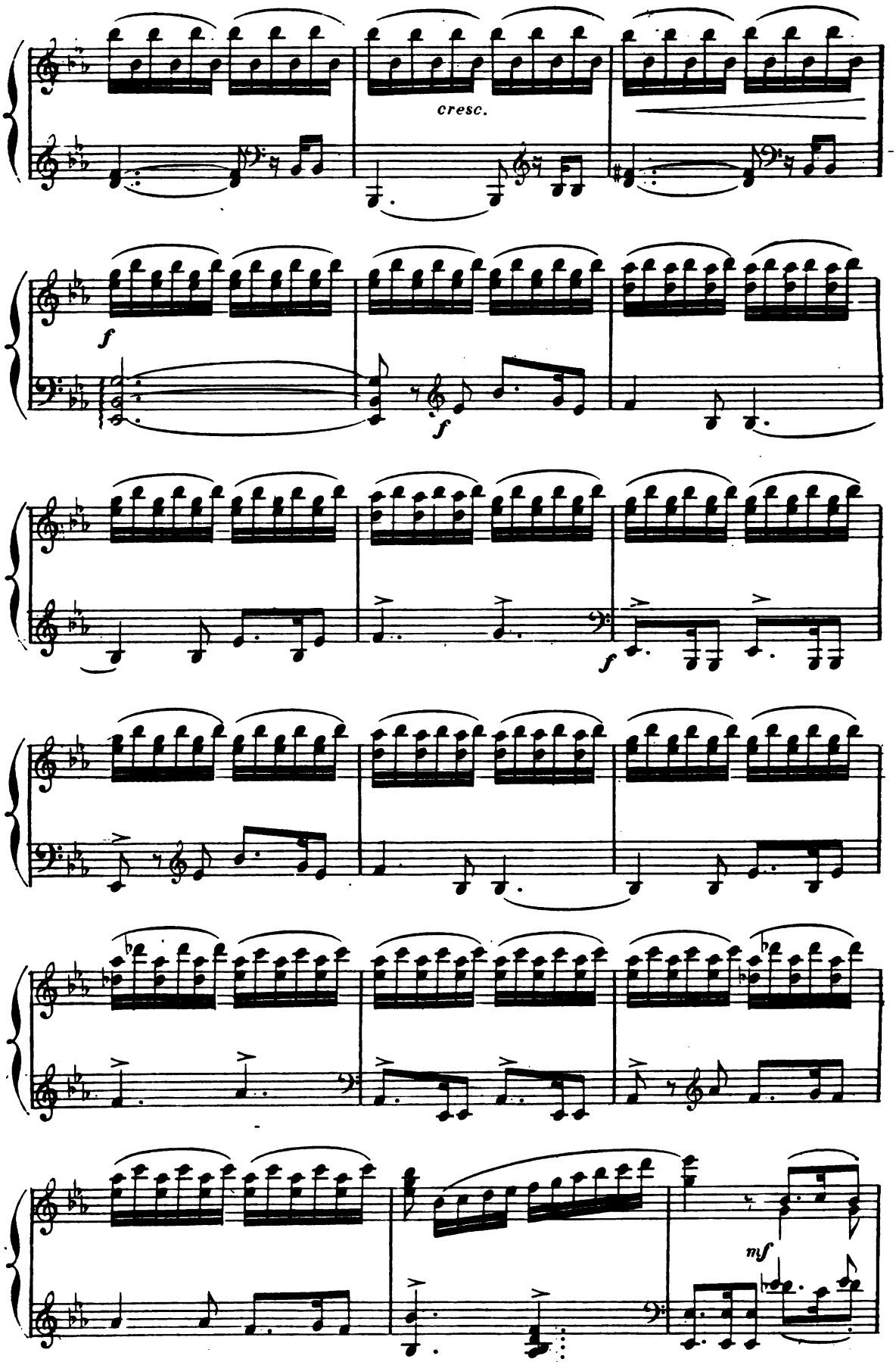

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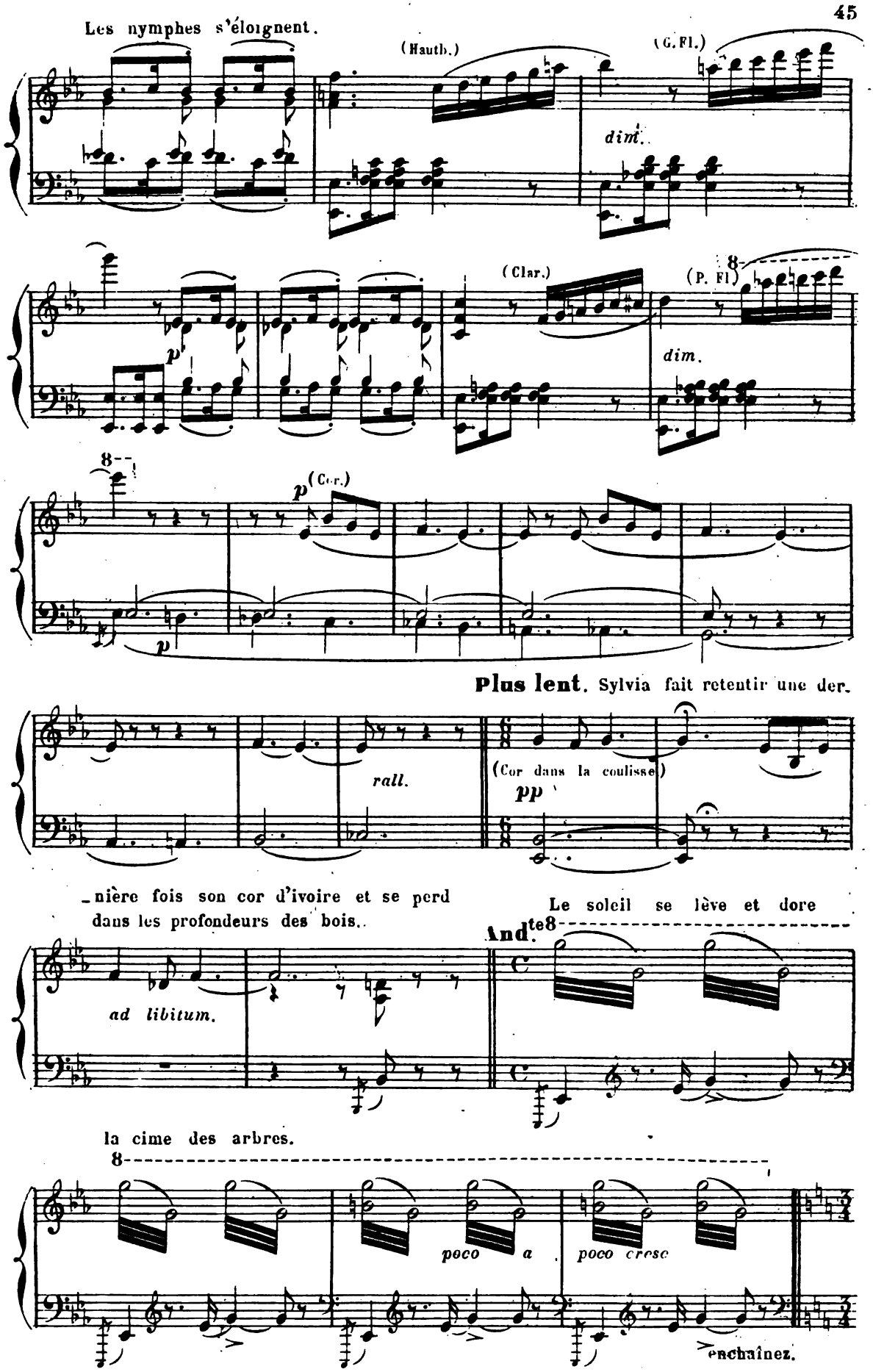

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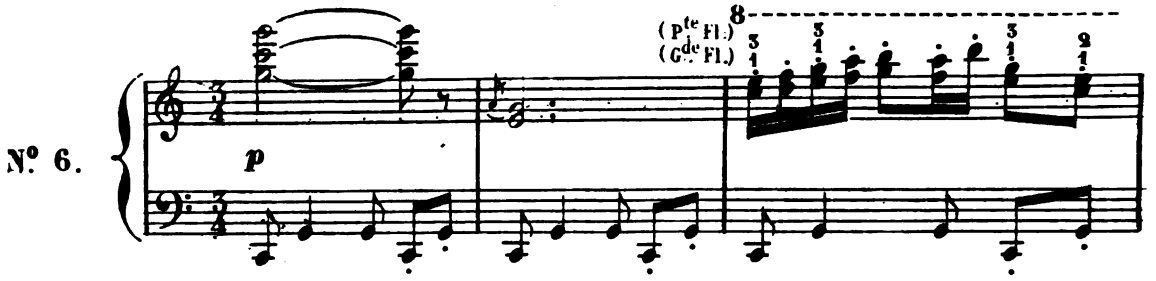
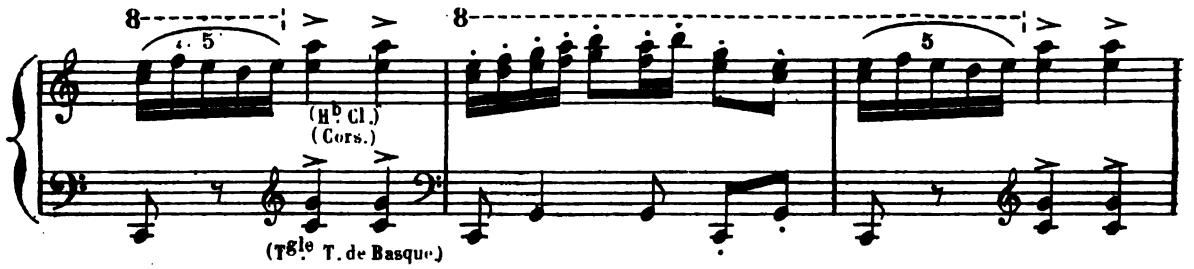
CORTÉGE RUSTIQUE.

Moderato marcato.

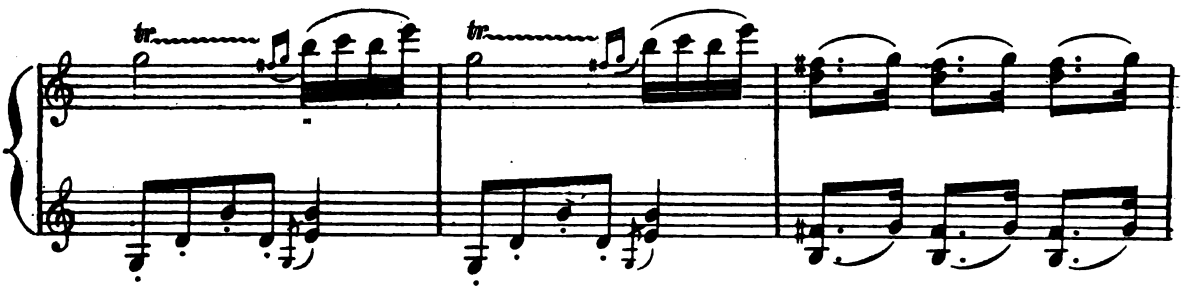
On entend un bruit de fifres

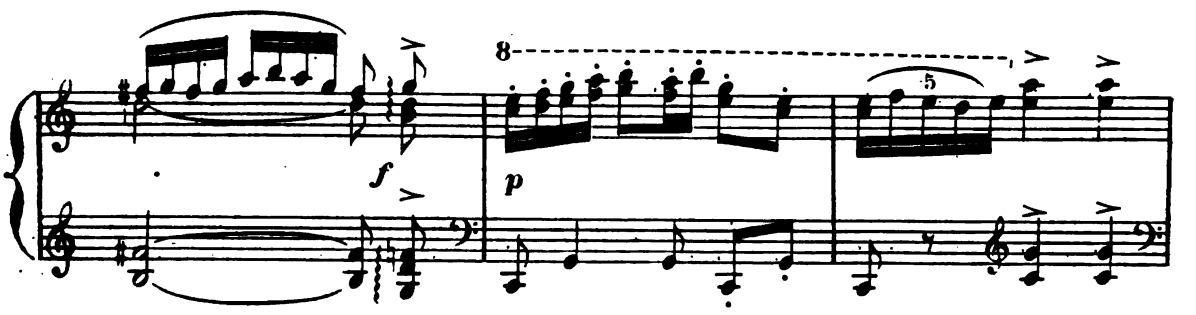


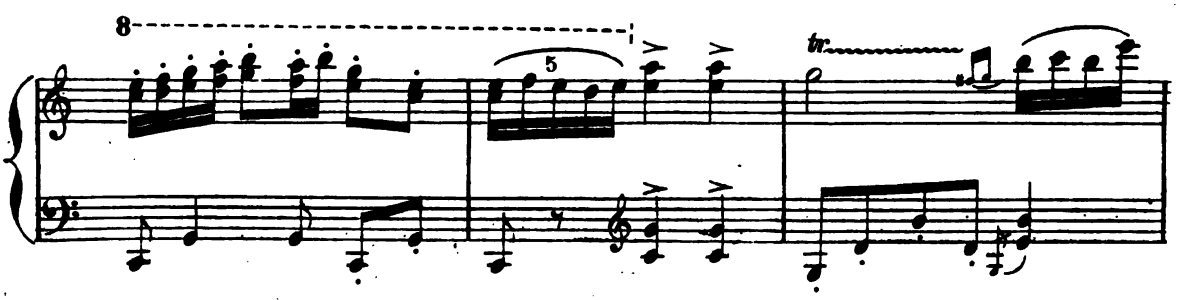
et de tambourins; sur la lisière du bois passent des paysans et des paysannes avec



des thyrses et tous les instruments de la vendange,







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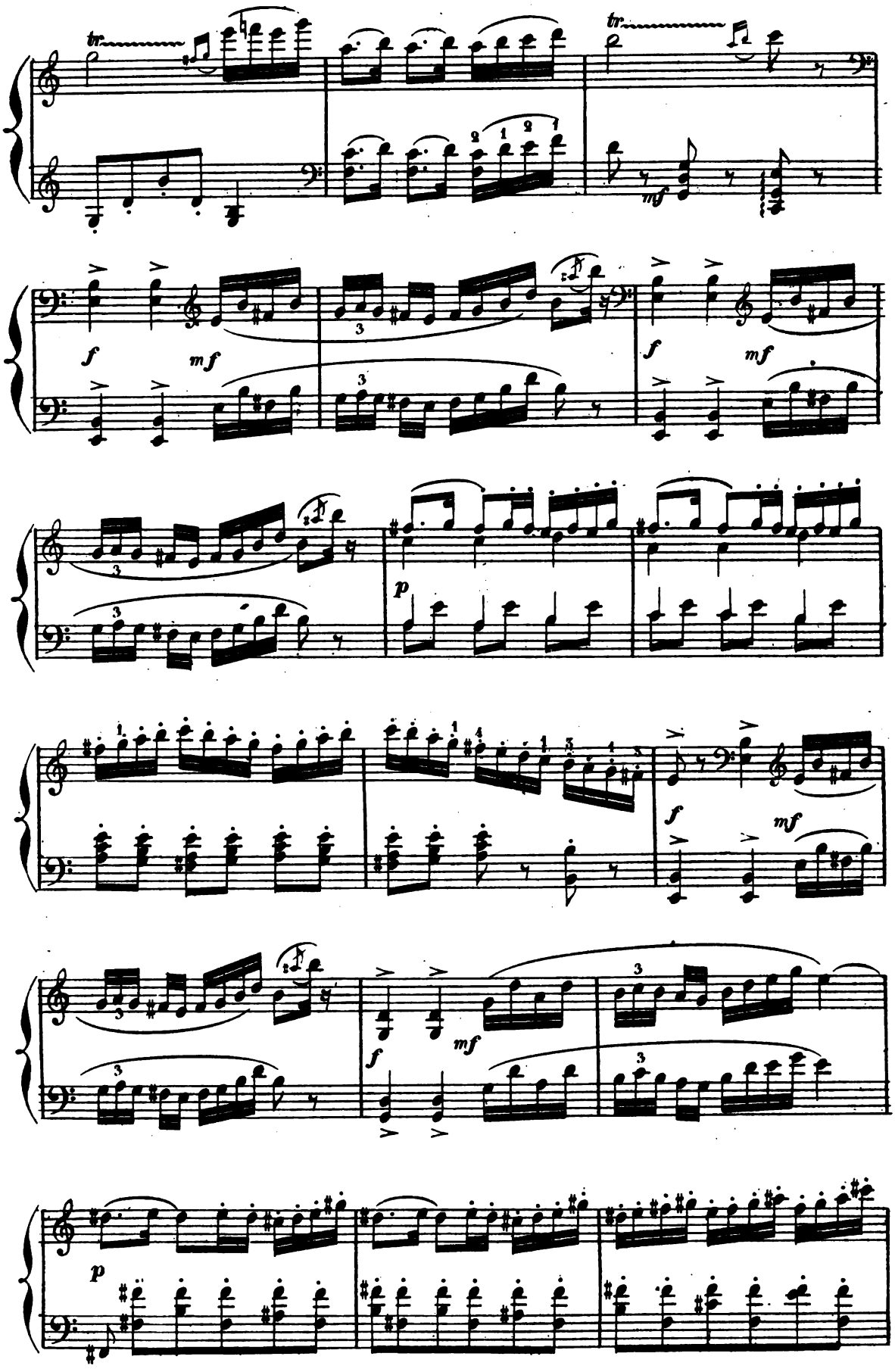

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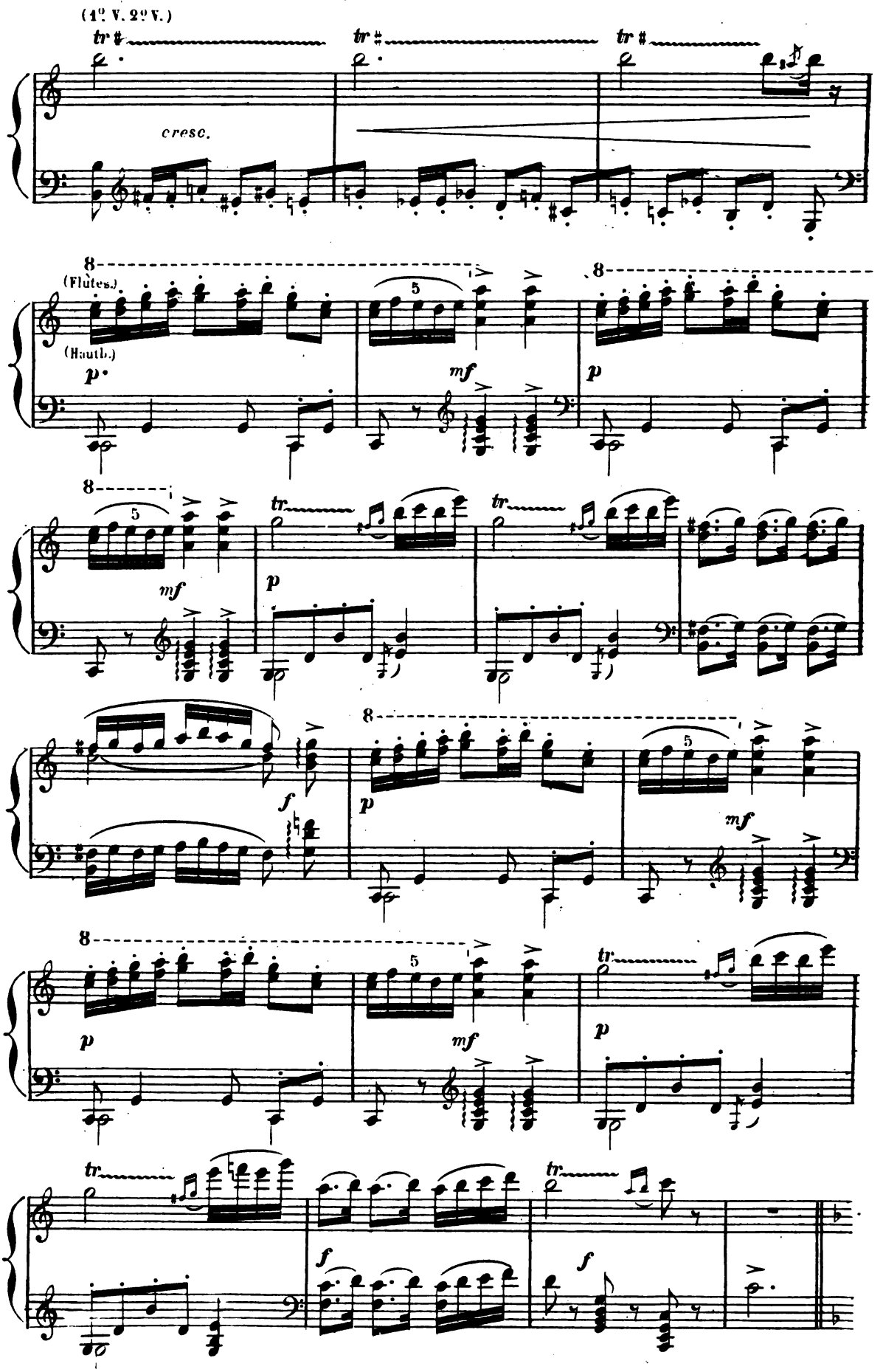

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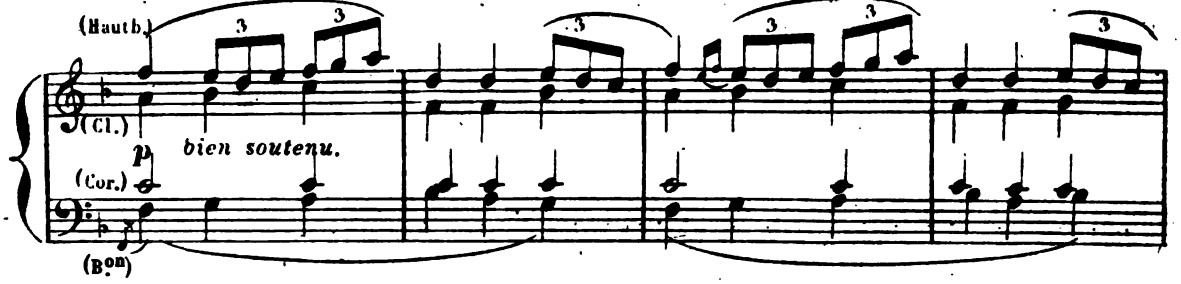
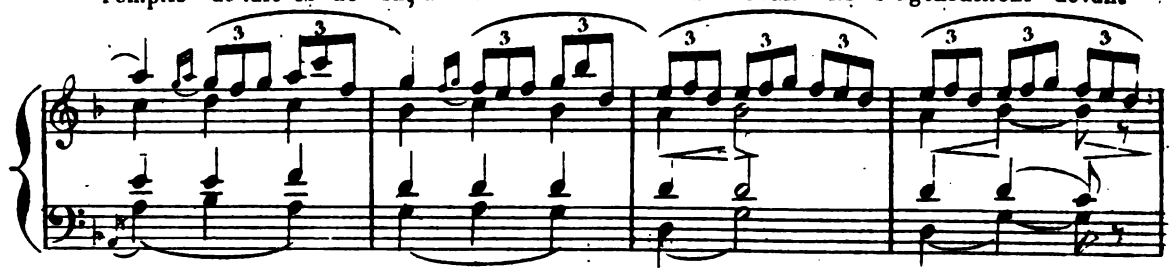
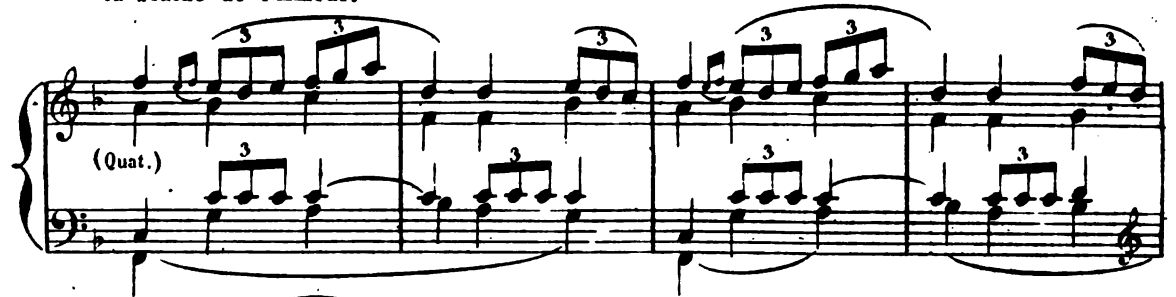
Ils sont suivis de bergères qui portent des corbeilles remplies de fruits, des vases

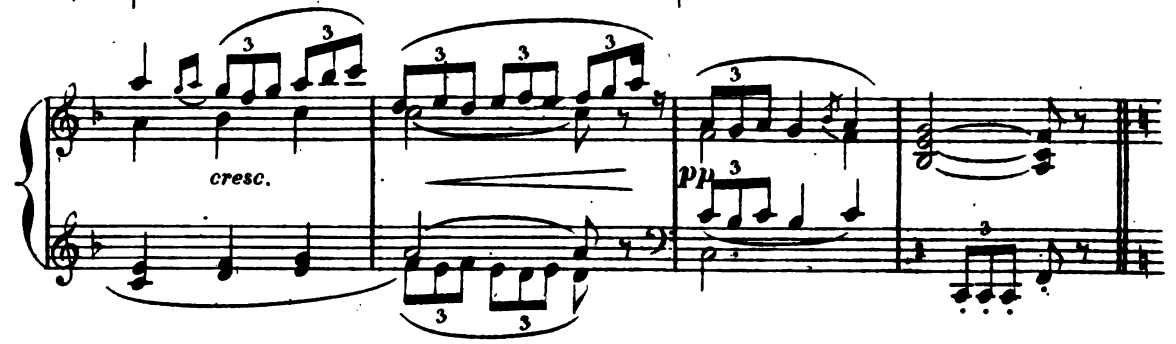


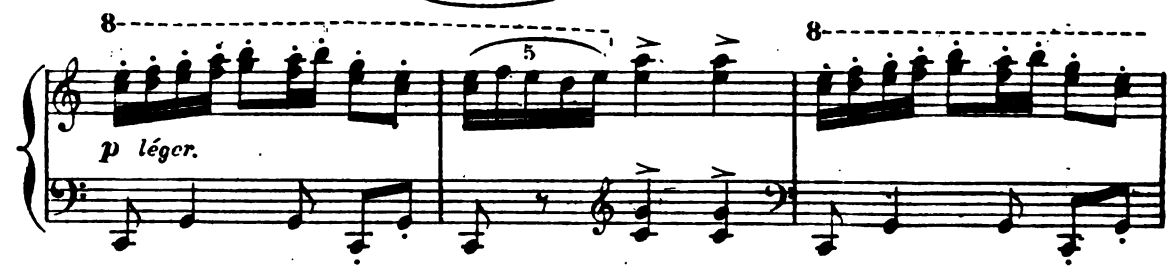
remplis de lait et de vin; avant de se rendre au travail ils s'agenouillent devant

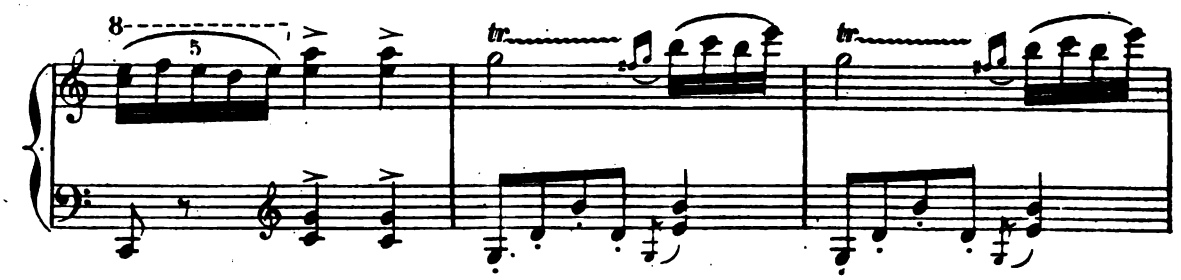


~~la~~ statue de l'Amour.









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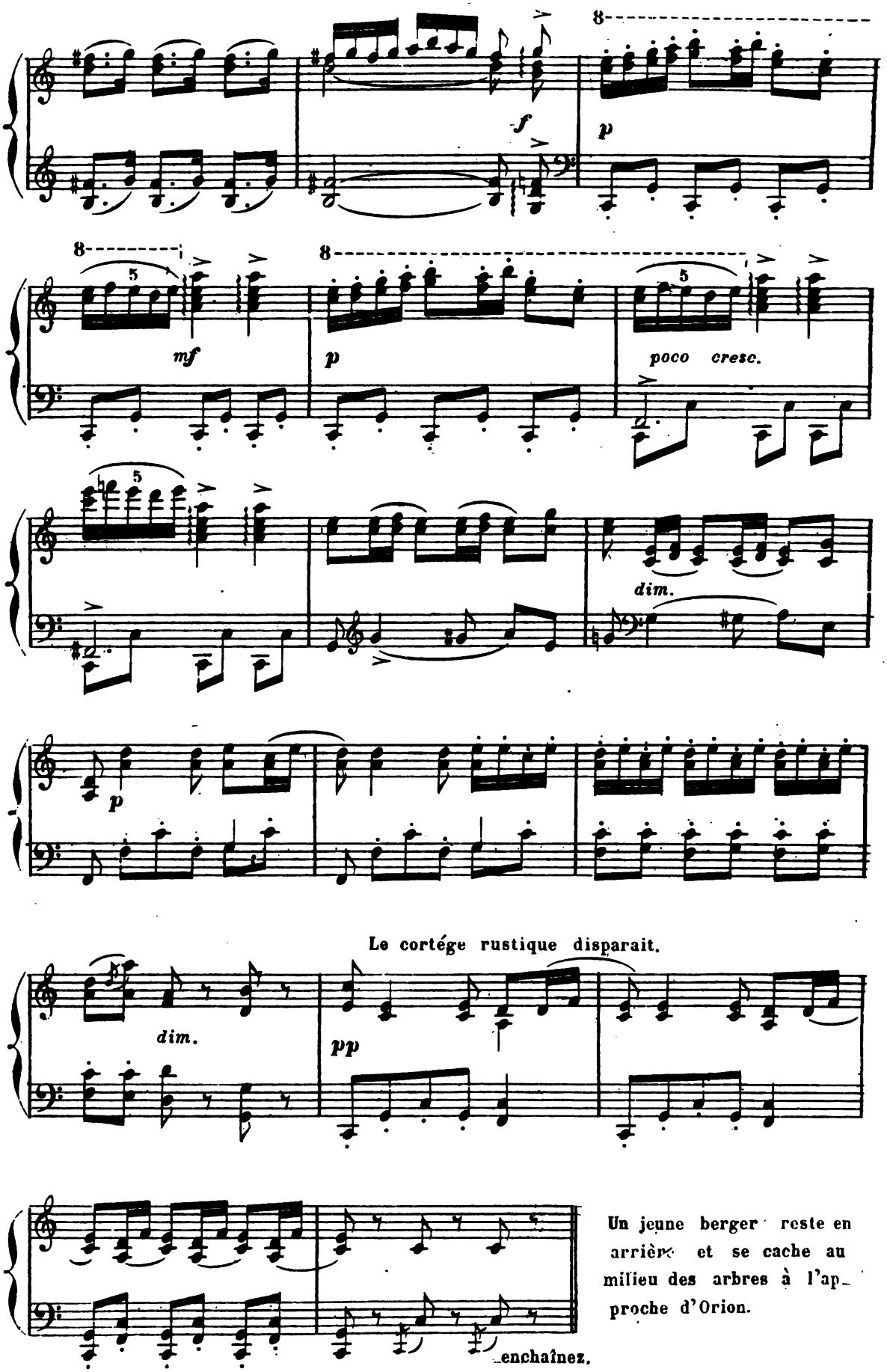

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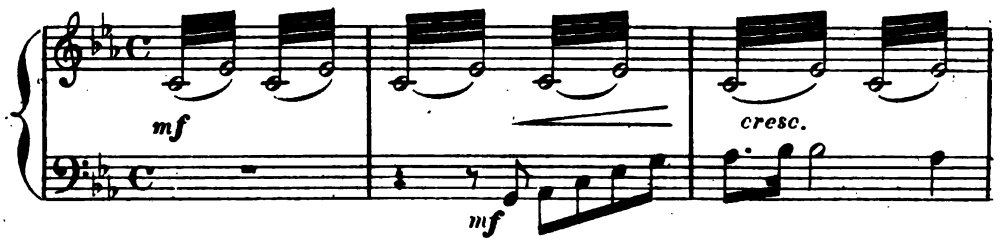
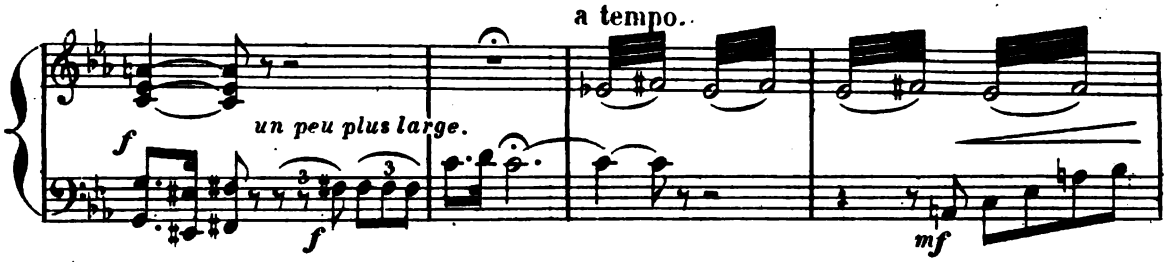
SCÈNE.

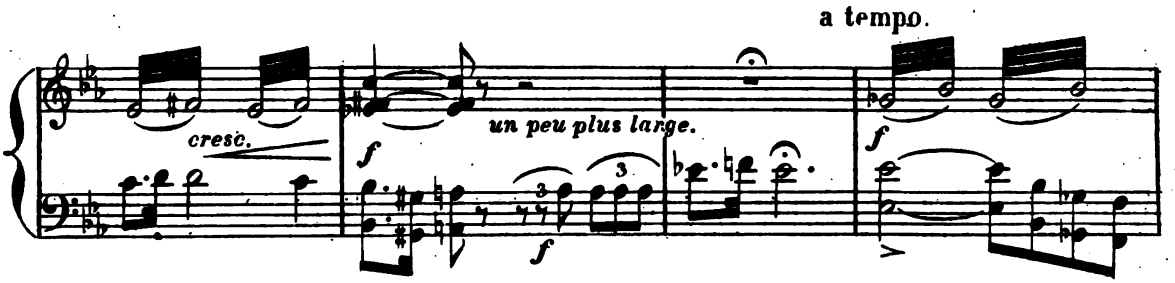
Allegro. Orion reparaît. Il est sombre; il aime Sylvia, il jure

N°. 7.

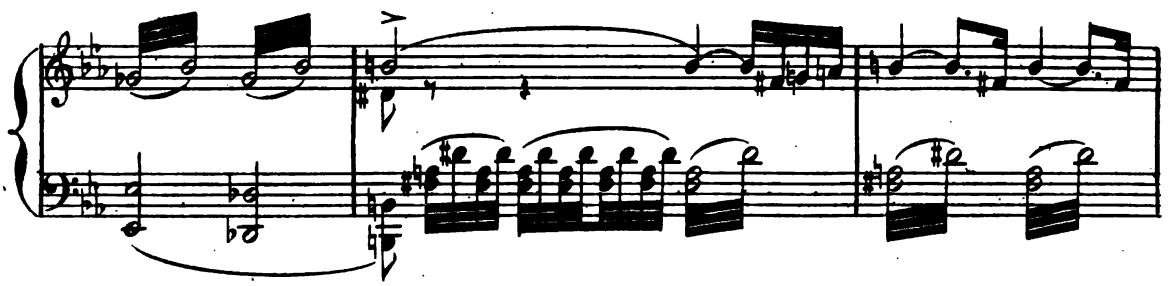


de se venger de l'insolent berger qui ose être son rival.

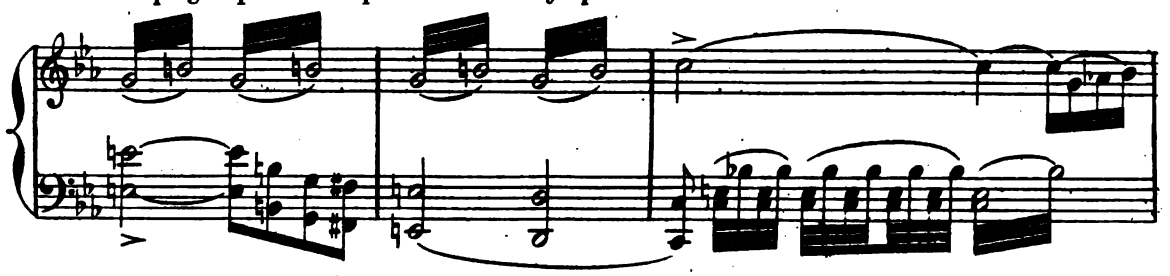




Il aperçoit Aminta, court à lui, et se réjouit de sa mort; puis il médite



un piége pour s'emparer de la Nymphe rebelle.



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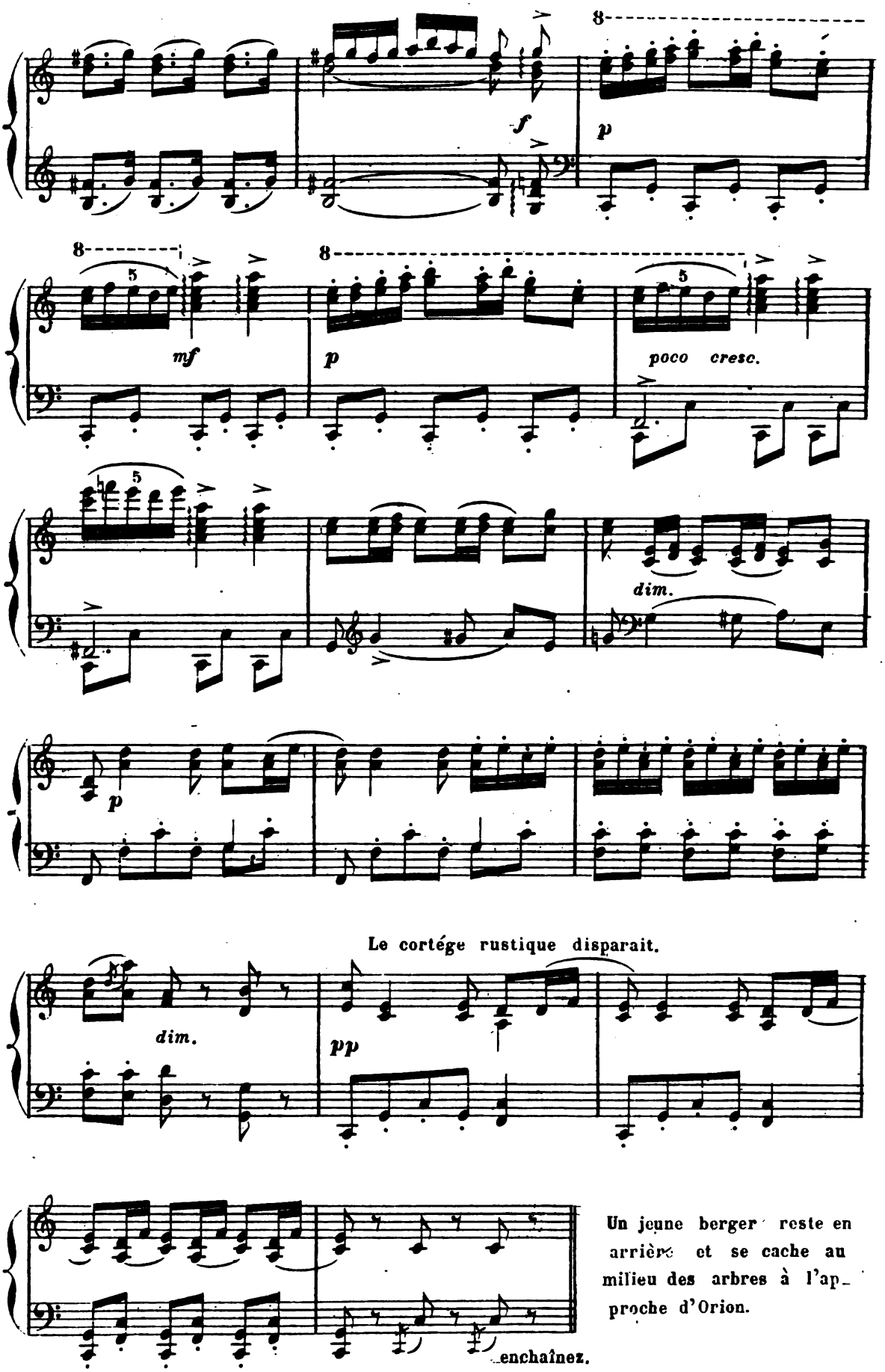

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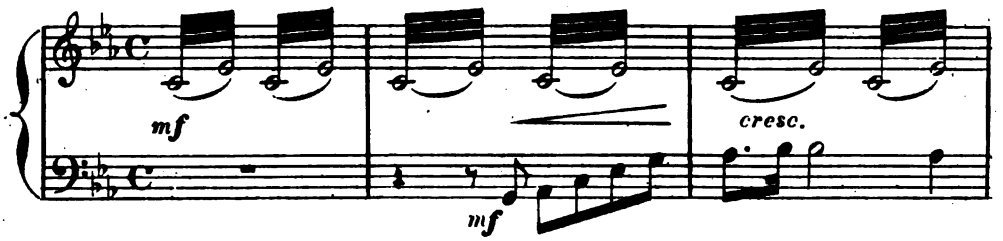

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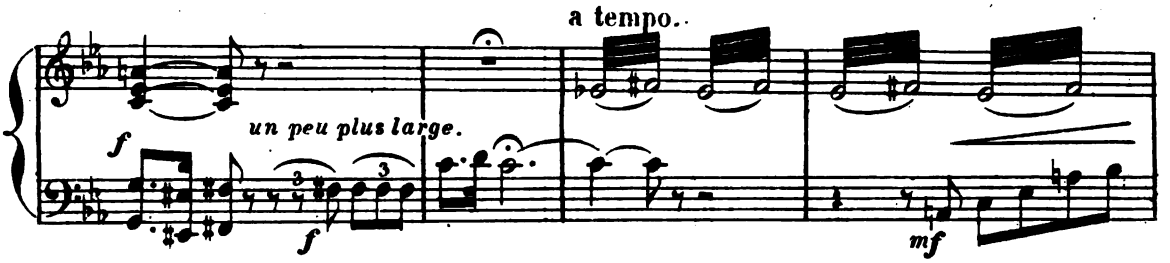

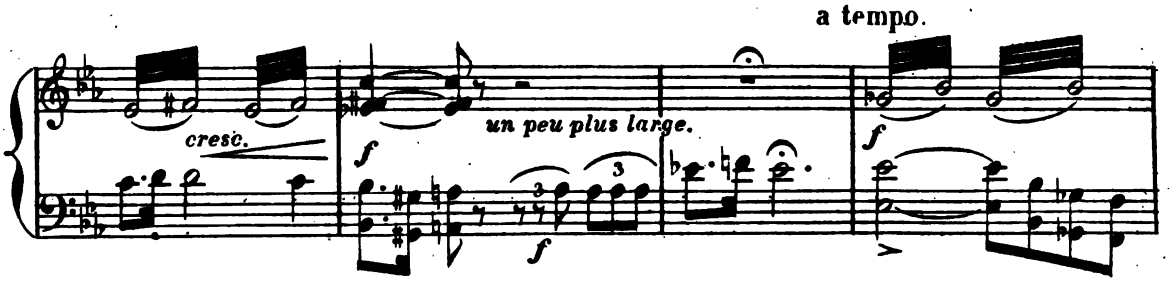

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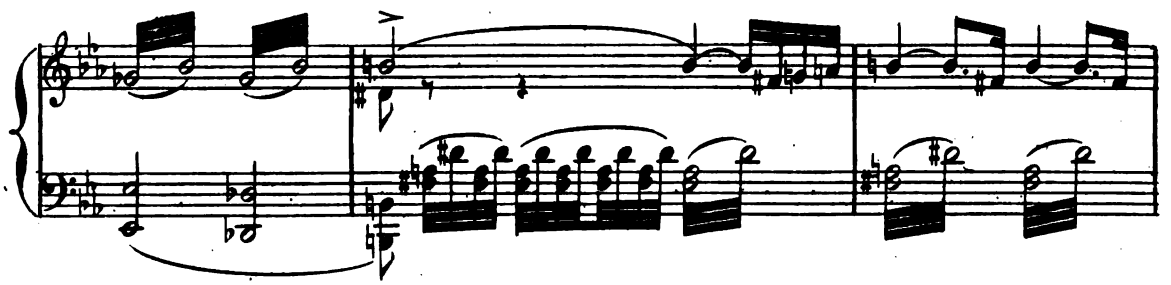

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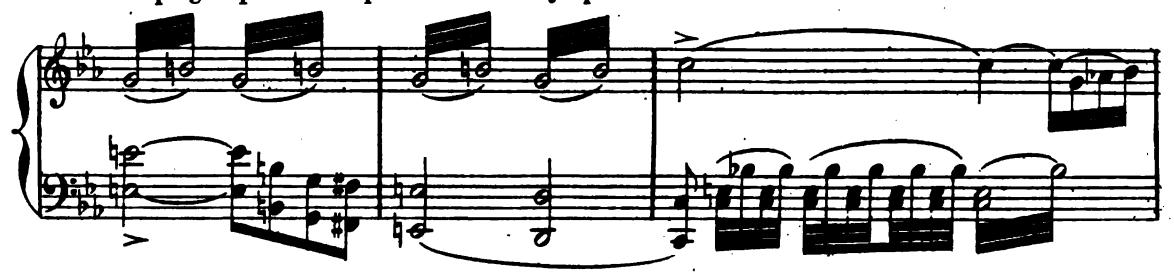

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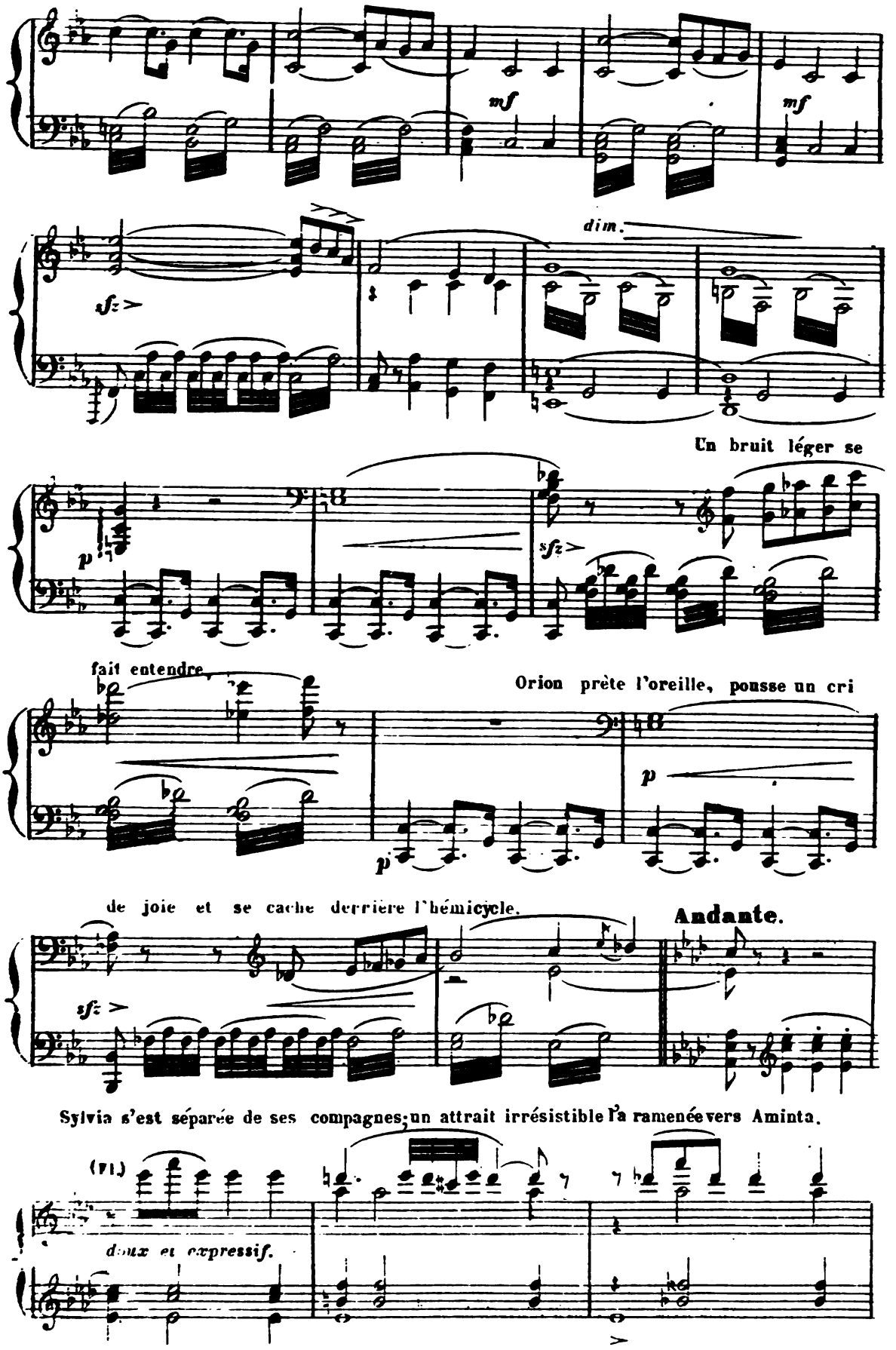

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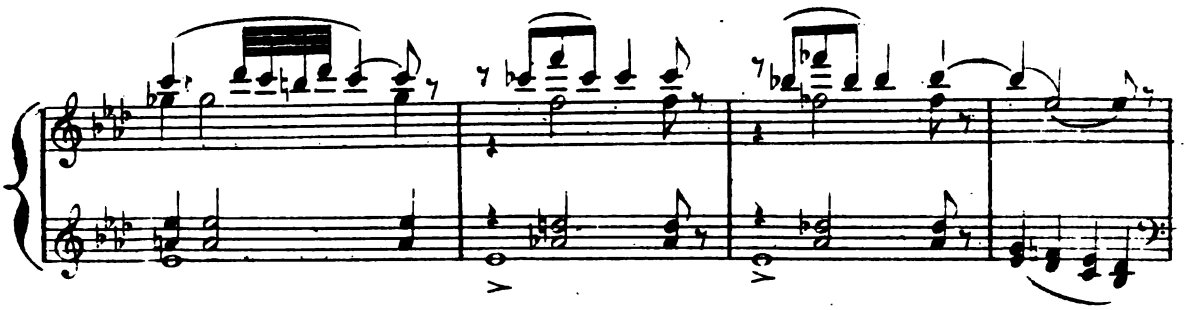
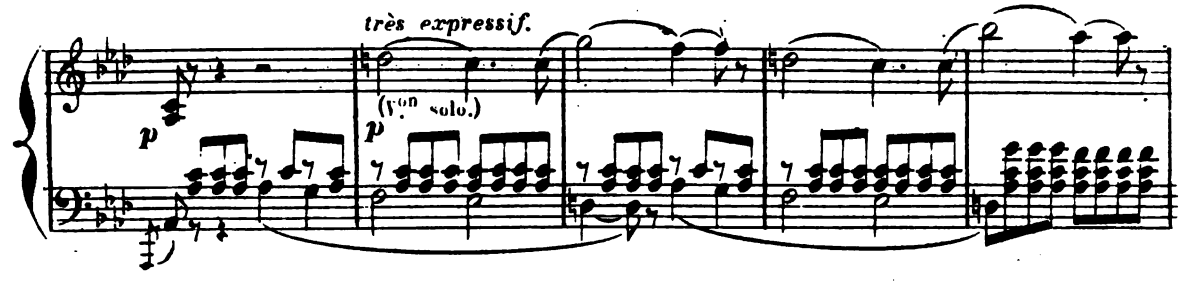


Elle tire de son carquois la flèche d'or, la regarde avec ten –



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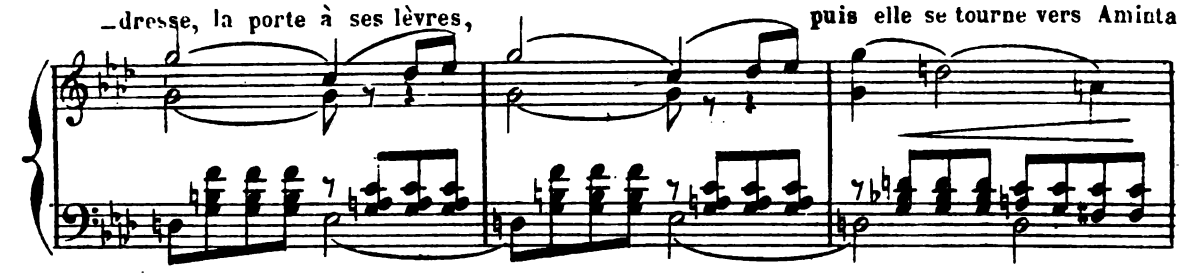
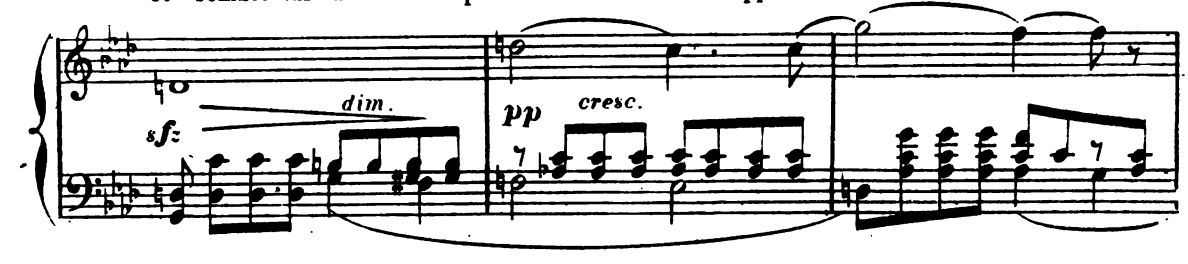
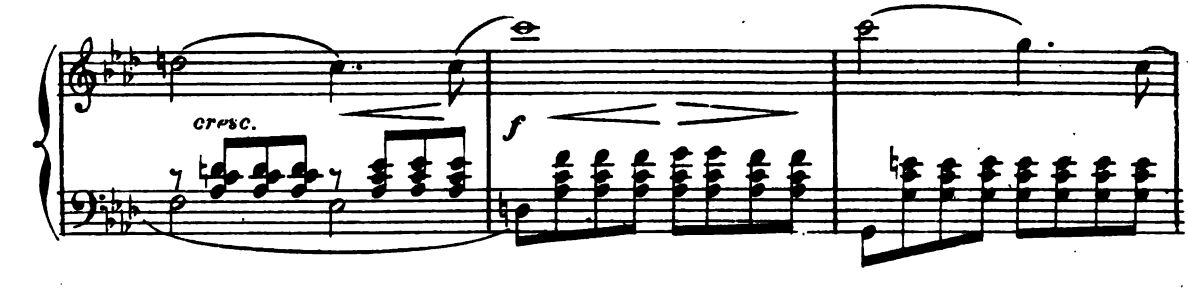
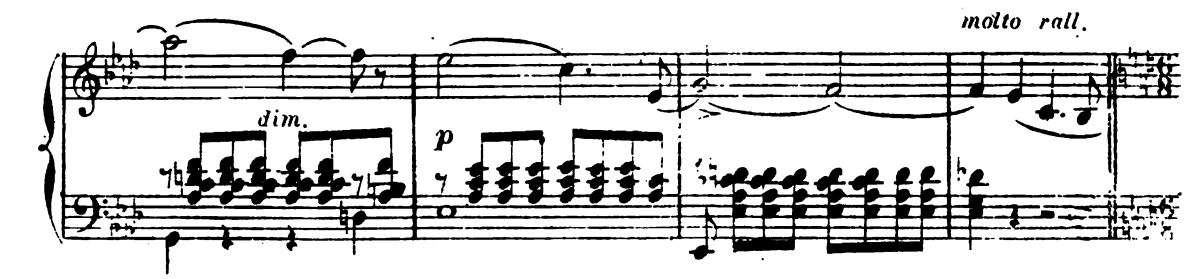


et semble lui demander pardon de l'avoir frappé.







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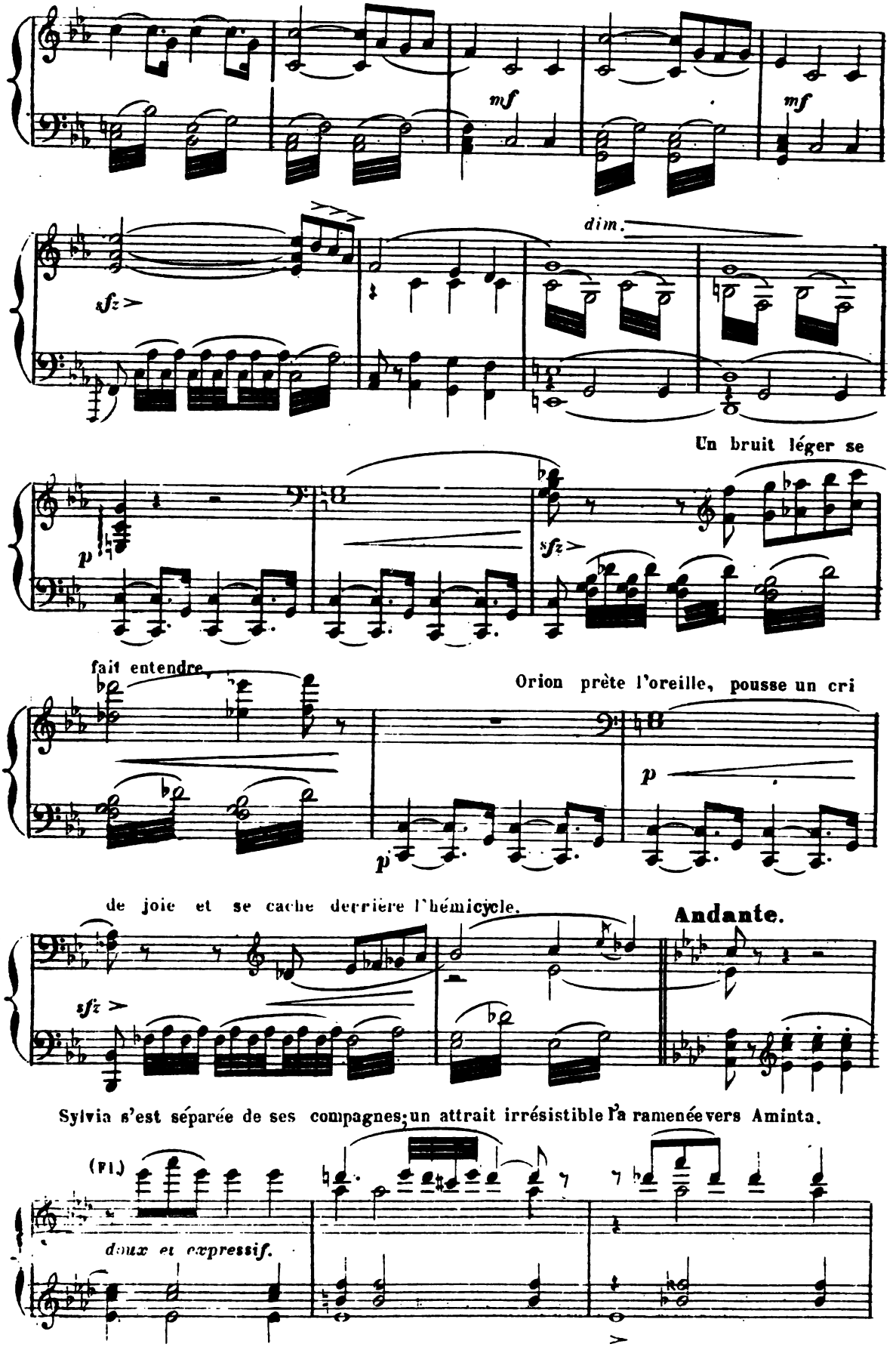

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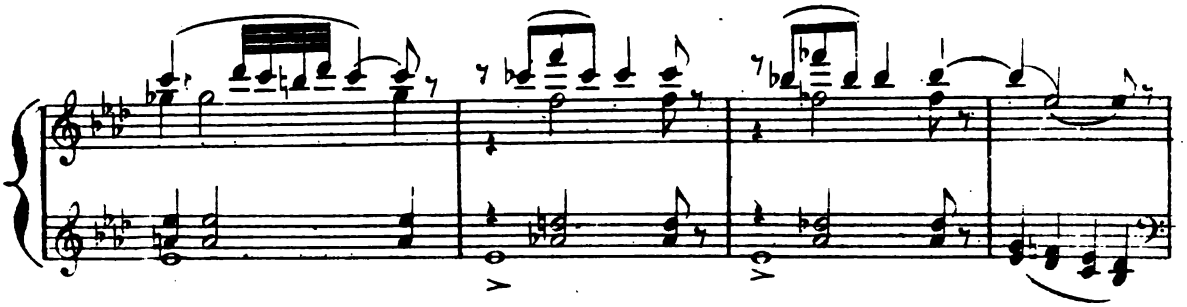

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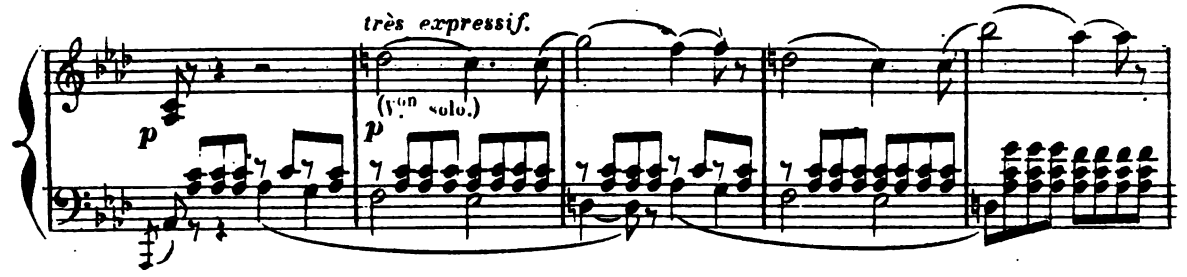

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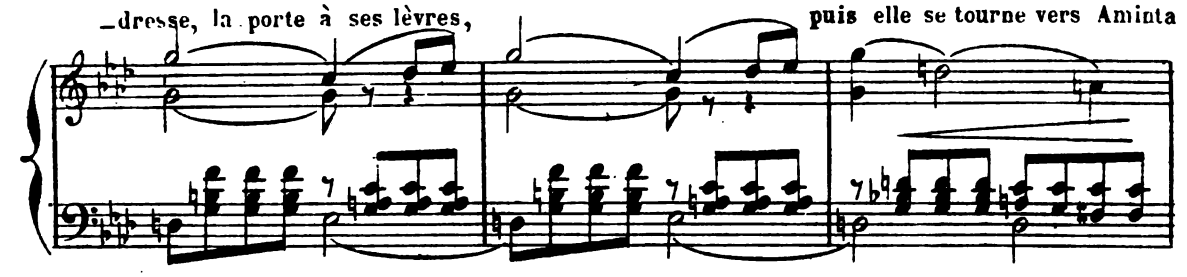

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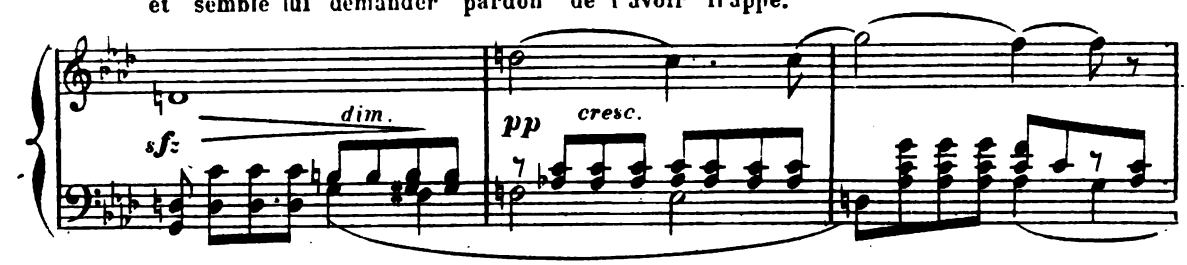

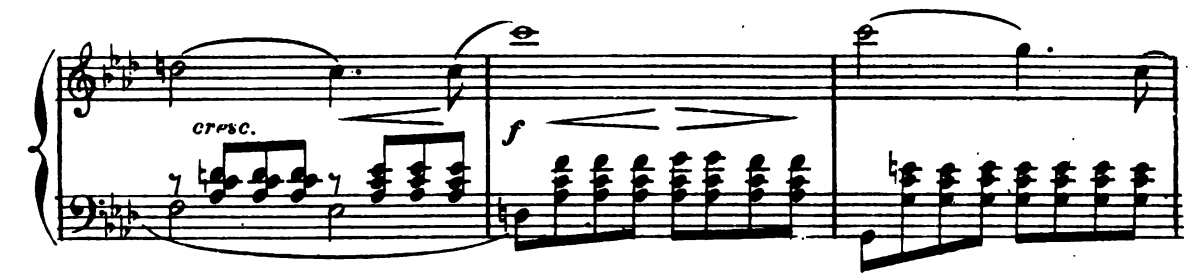

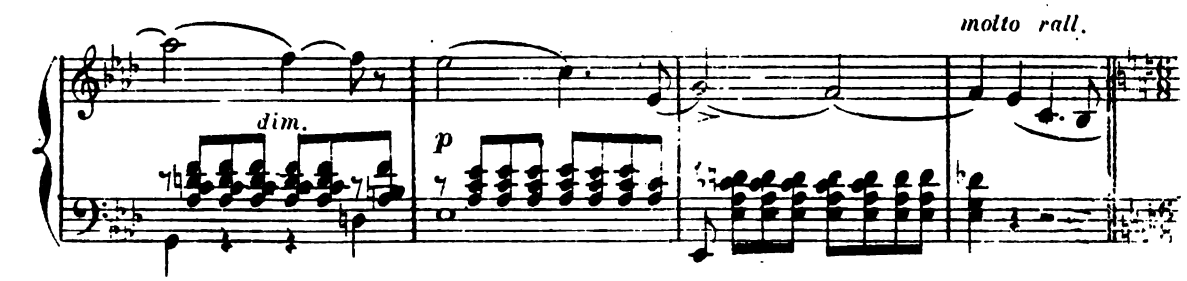

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Allegro. Orion s'est rapproché de Sylvia et la poursuit.

(4 Cors. 4 Bass.)

f

(Clar.)

mf

(Bass.)

Une première fois Sylvia

f

f

se dégage de l'étreinte du chasseur noir;

(Tromb.)

(Timb.)

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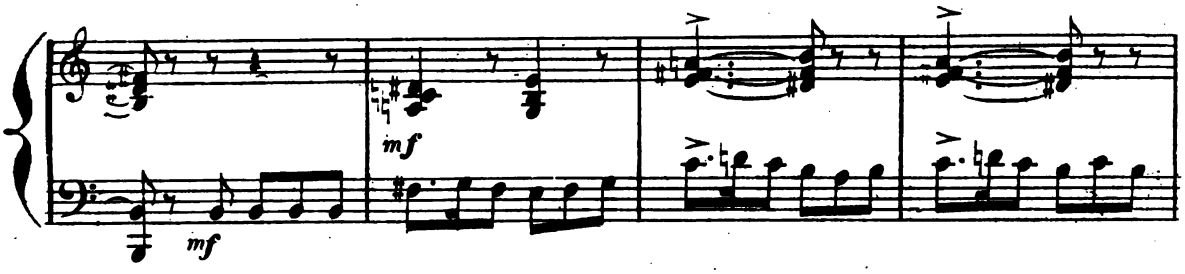
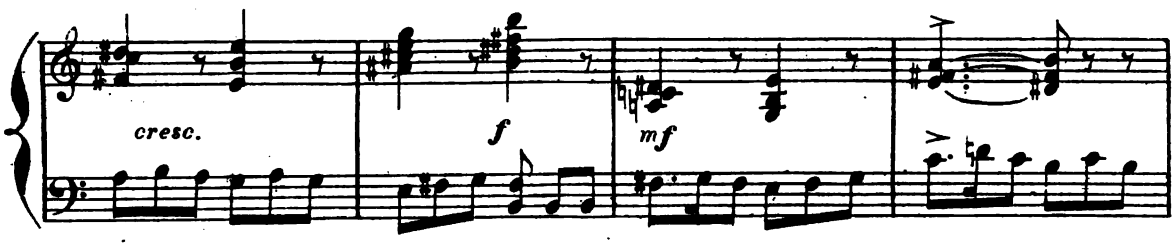
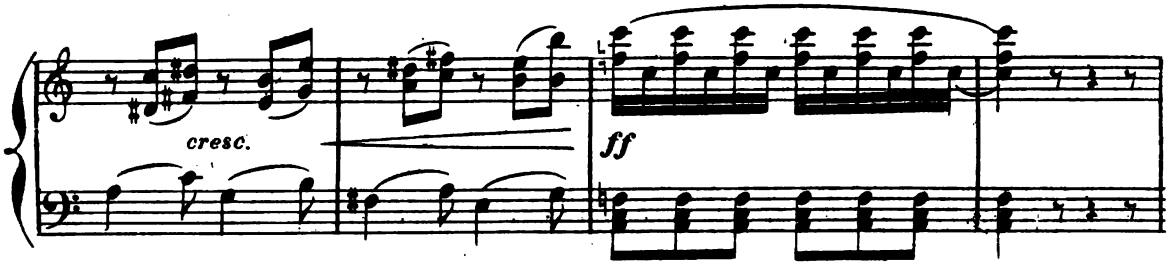
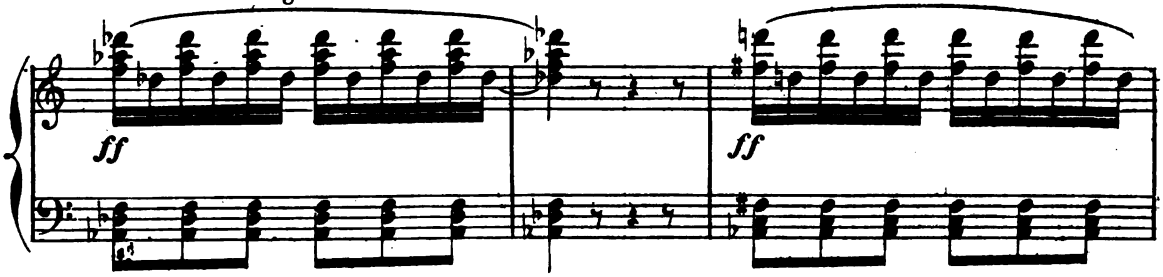




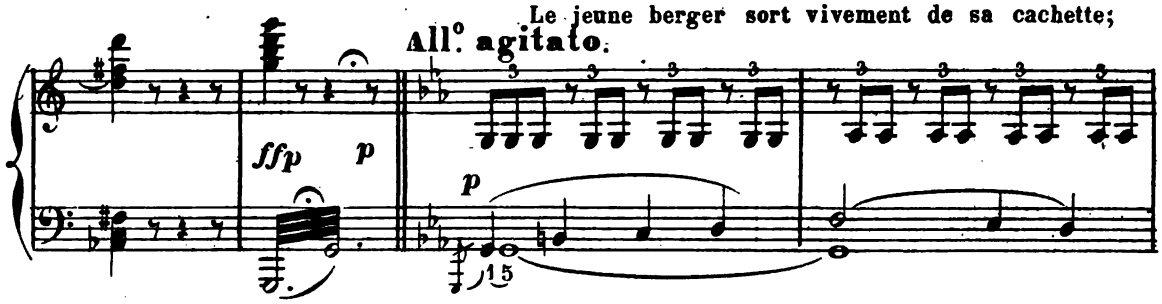
Mais Orion l'enlace de nouveau et



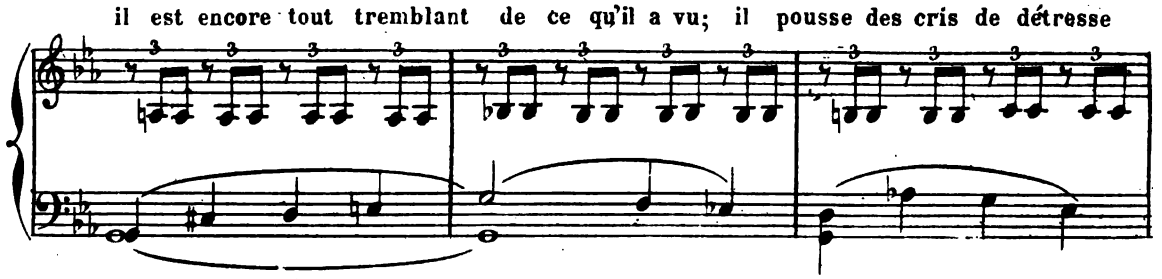
l'entraîne malgré sa résistance.



Le jeune berger sort vivement de sa cachette;



il est encore tout tremblant de ce qu'il a vu; il pousse des cris de détresse



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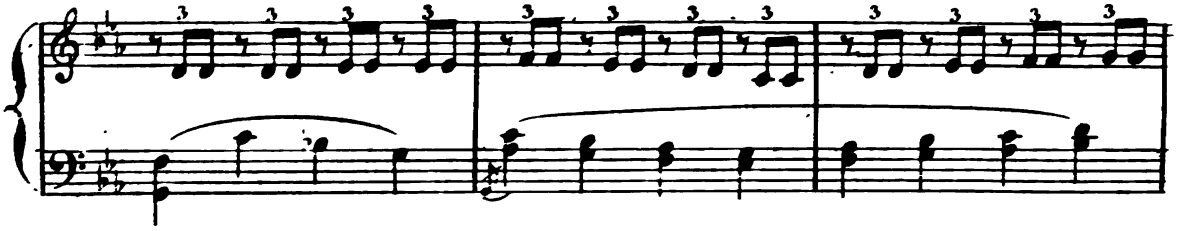
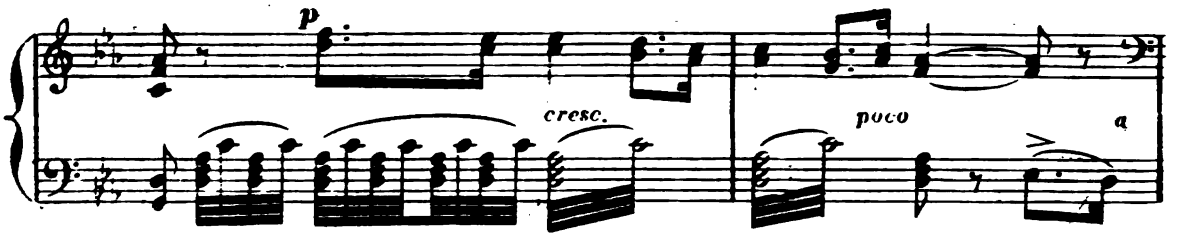
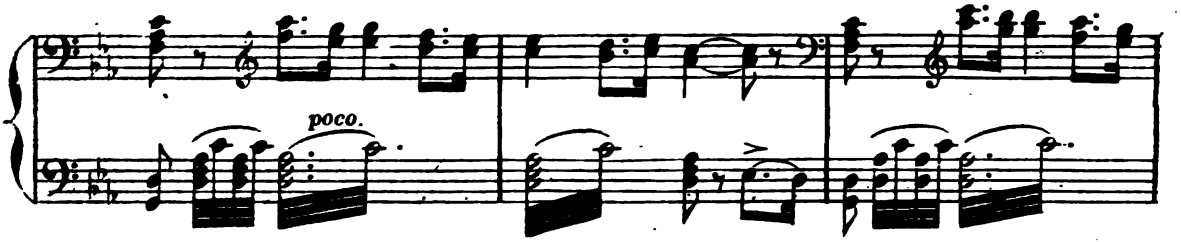
et du geste appelle ses compagnons. Paysans et paysannes envahissent



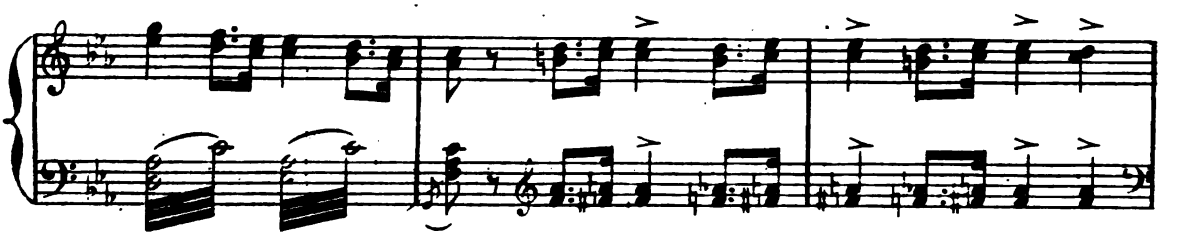
la scène et apprennent de lui l'enlèvement dont il vient d'être témoin, puis il s'élance



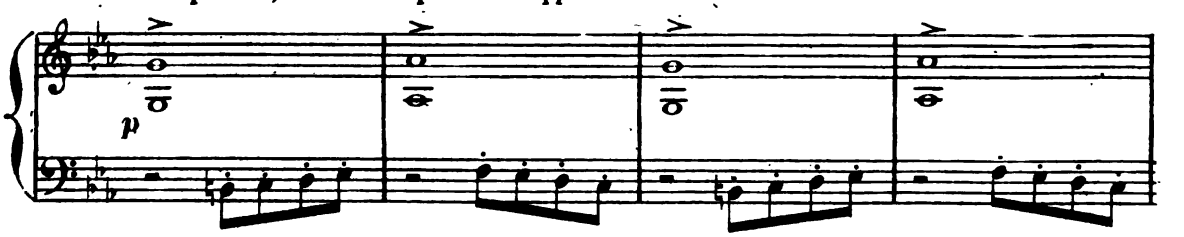
avec quelques compagnons sur les traces d'Orion. Les paysans ont reconnu

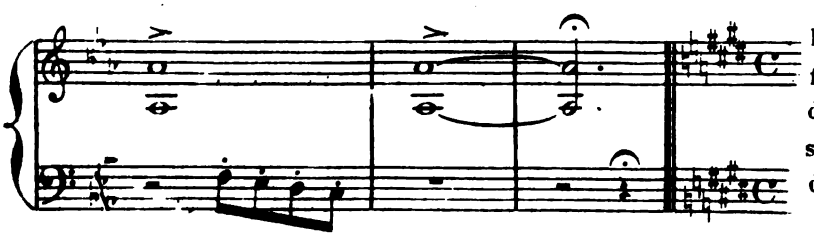


Aminta, ils s'empressent autour de lui pour essayer de le ranimer.



Peine perdue, rien ne peut le rappeler à la vie!





Les Paysans et les jeunes filles pleurent sur le sort de l'amoureux berger tombé sans doute sous les traits d'un rival jaloux.

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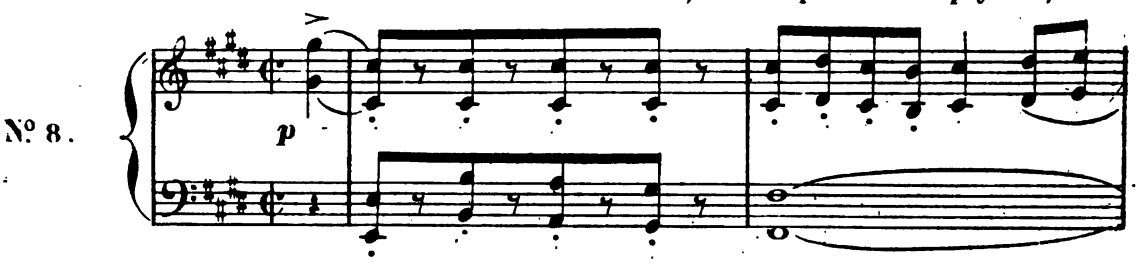
ENTREE DU SORCIER

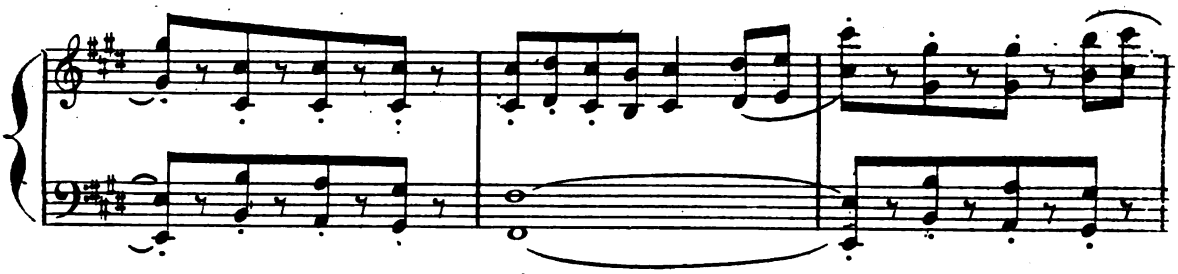
— FINAL —

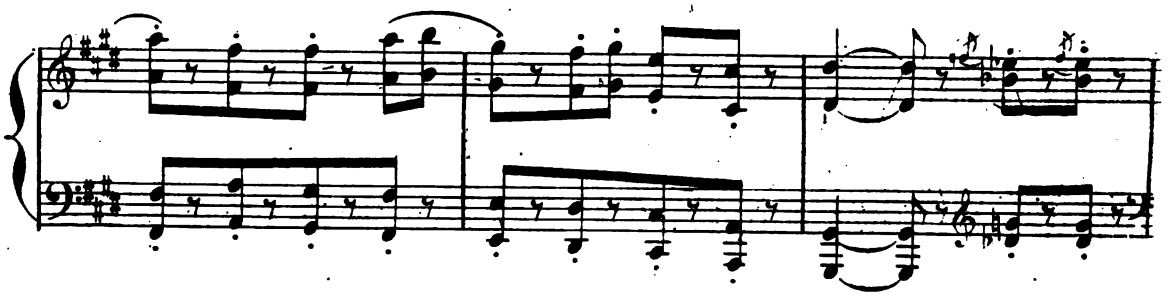
Allegretto ben mod.to

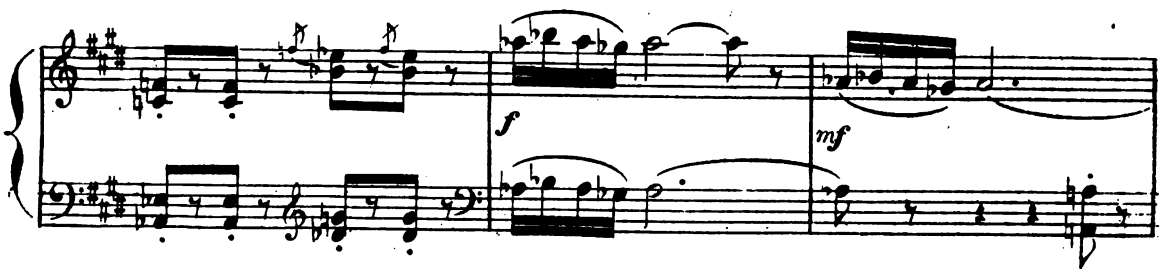
Un vieux sorcier s'avance et, sur la prière des paysans,

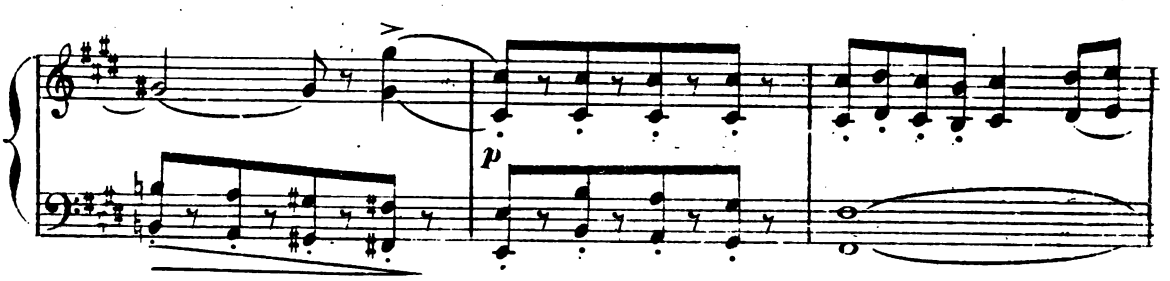


s'approche du corps inanimé d'Aminta.









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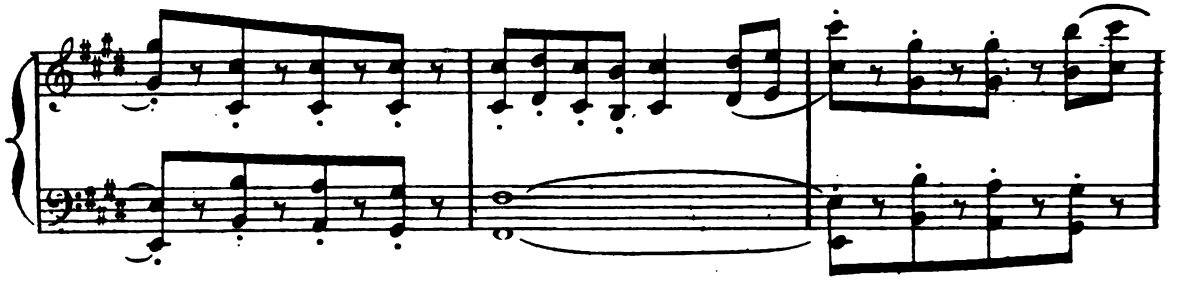
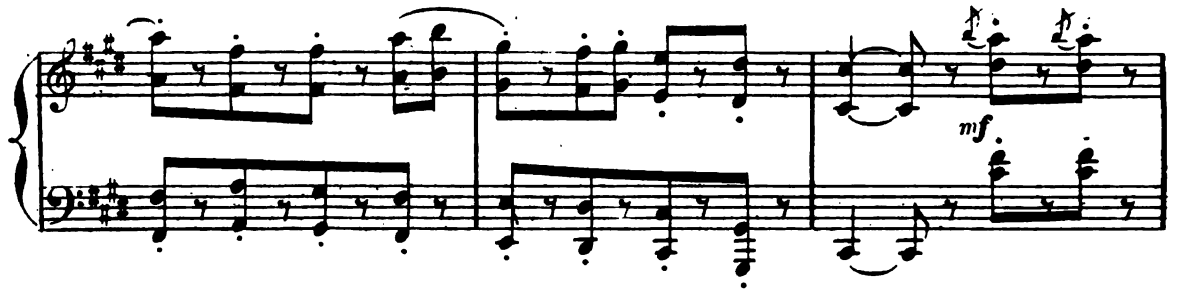
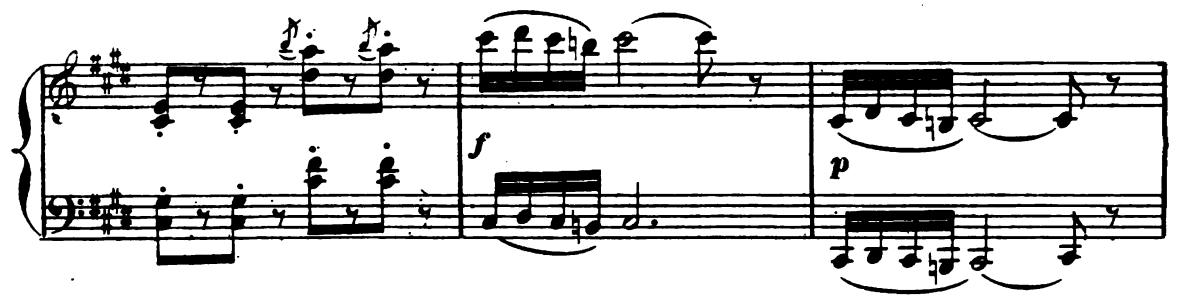
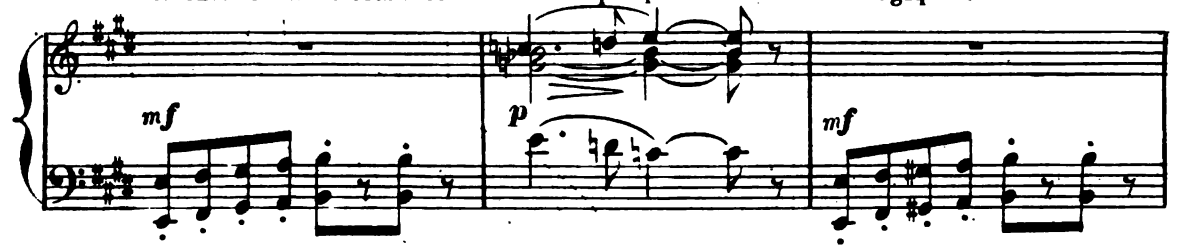
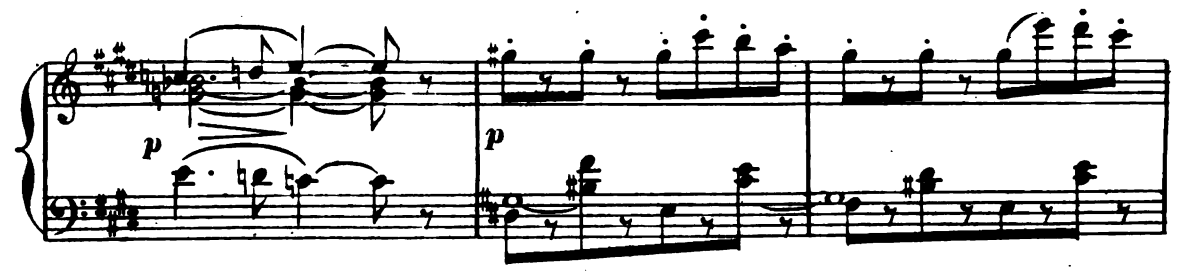


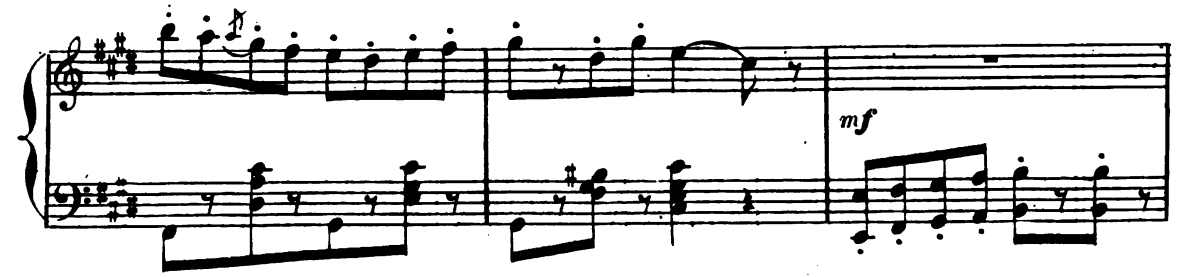




Il examine la blessure et se livre à quelques incantations magiques.







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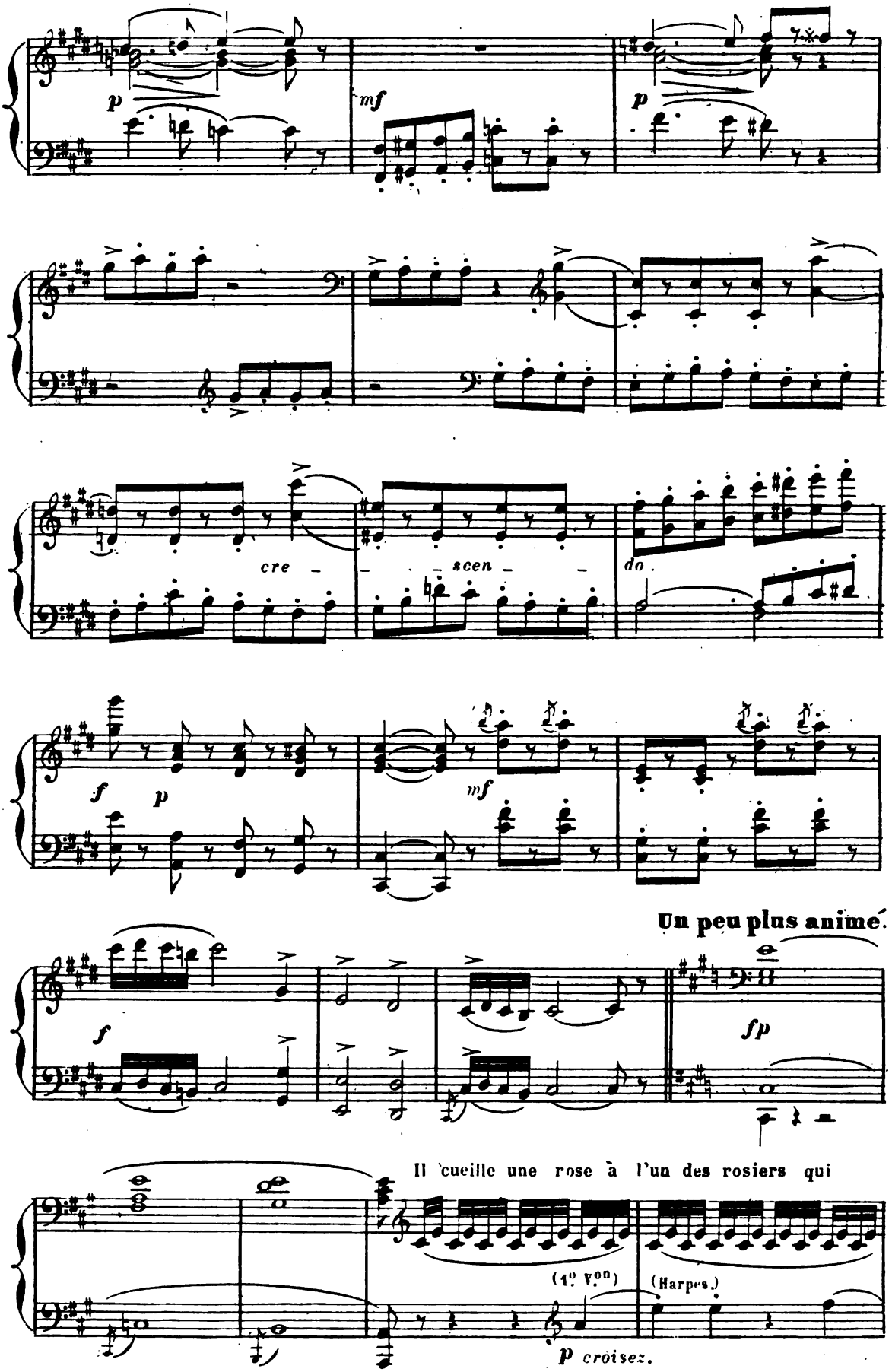

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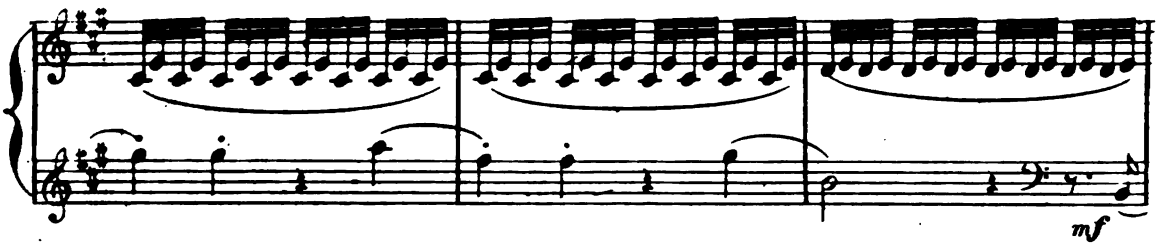
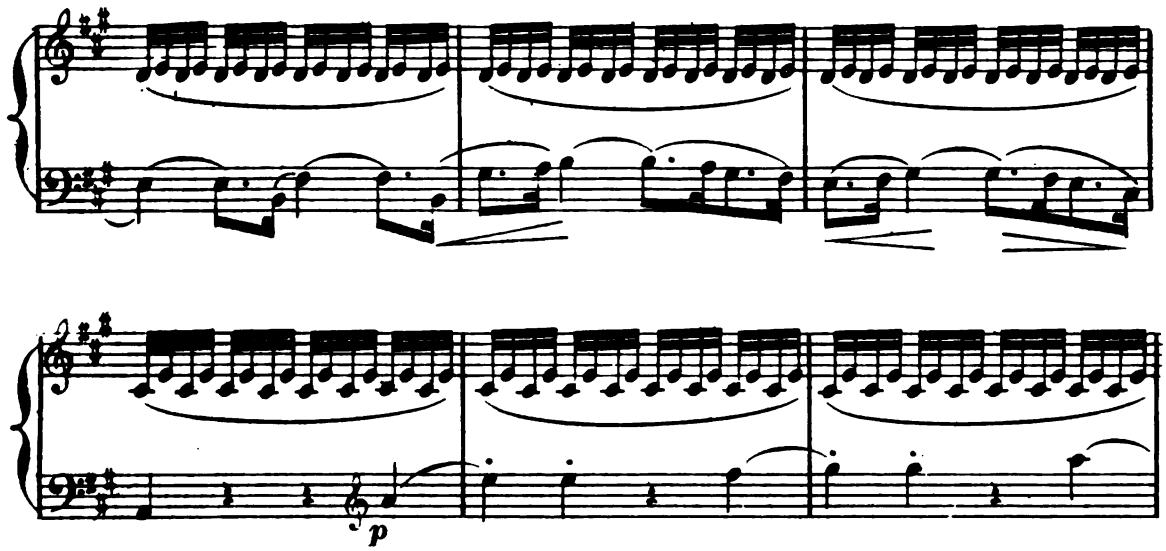
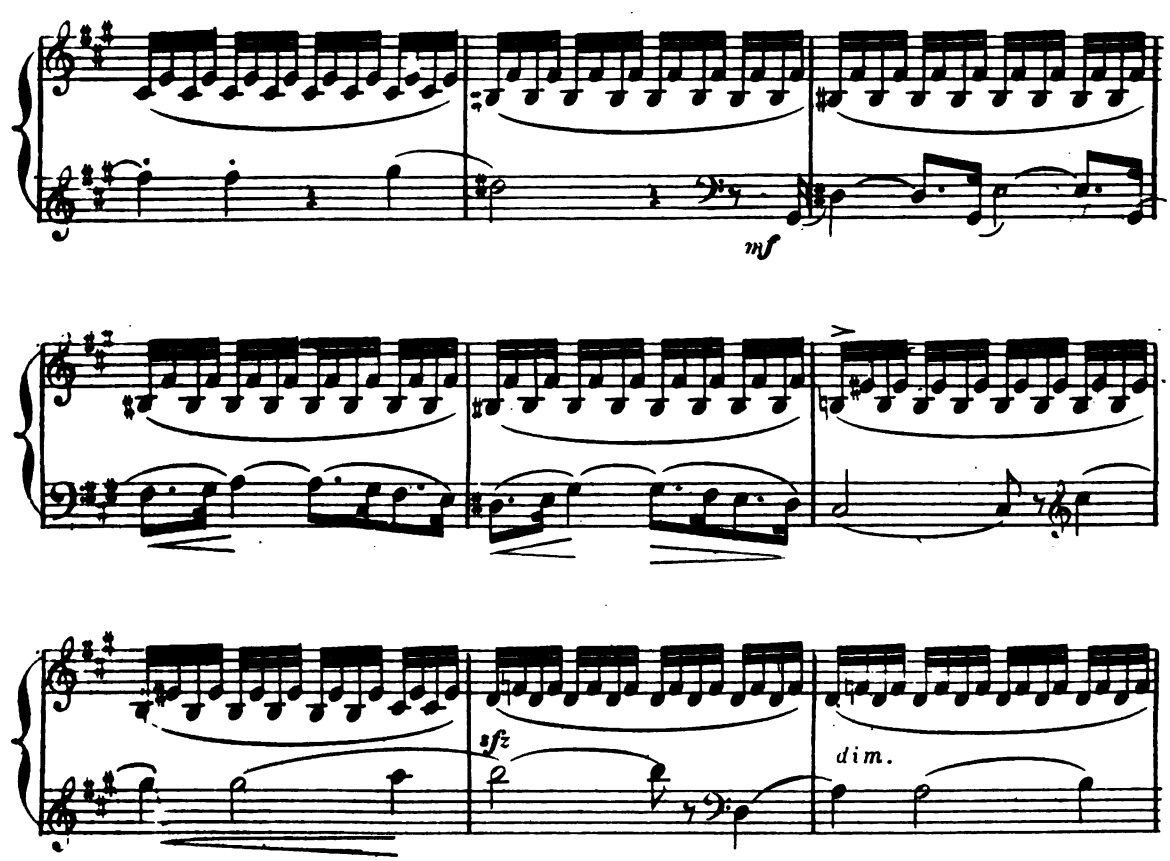
enlacent les colonnes de l'hémicycle et l'approche de la bouche d'Aminta comme



pour lui en faire respirer le parfum.





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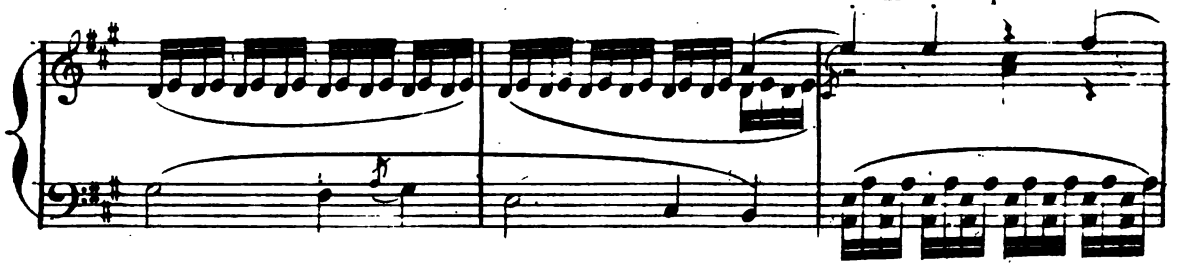
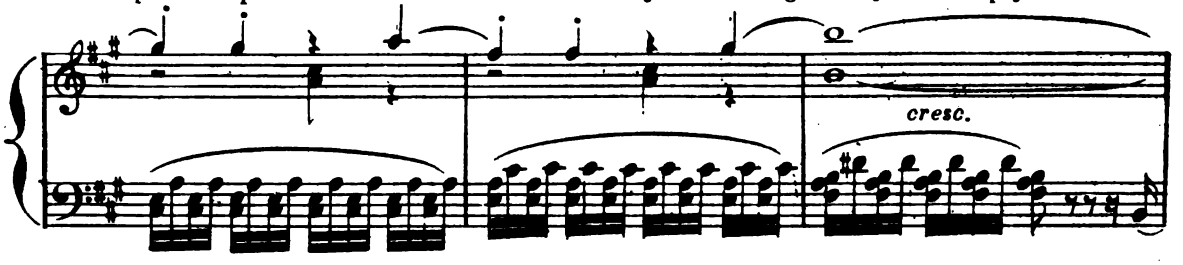
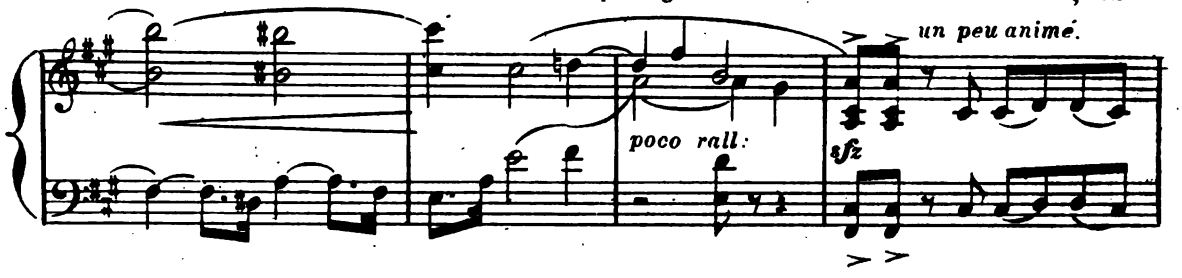
Celui- ci reprend



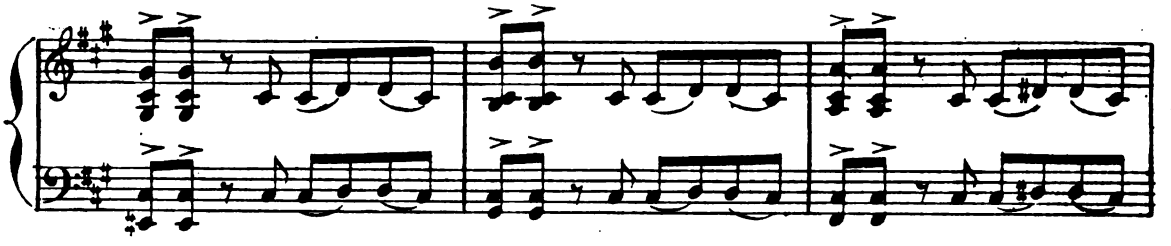
peu-à-peu ses sens et rouvre les yeux à la grande joie des paysans et



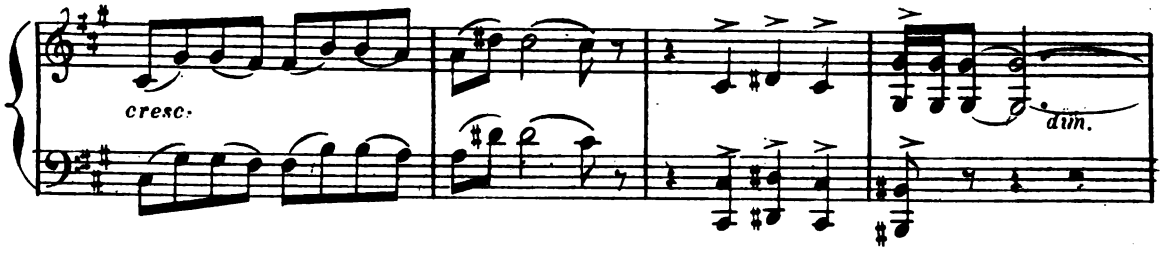
des bergers qui s'extasient devant le prodige. Mais Aminta, en



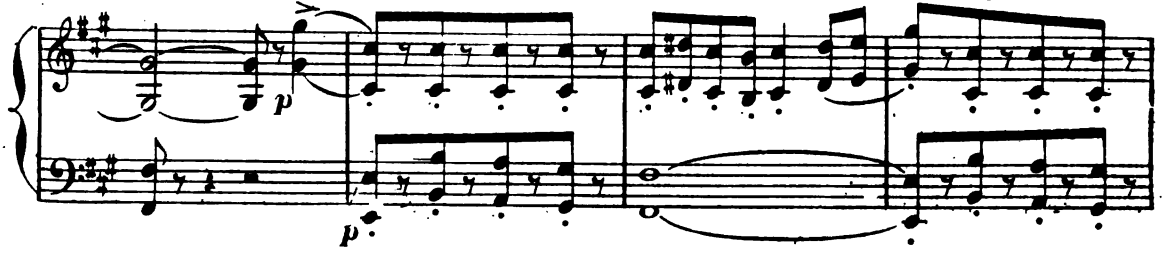
retrouvant la vie, a retrouvé la mémoire; il se désole au souvenir des cruautés



de Sylvia et regrette la mort qui du moins lui donnait l'oubli.



1º tempo. Le vieux sorcier semble sourire du désespoir d'Aminta



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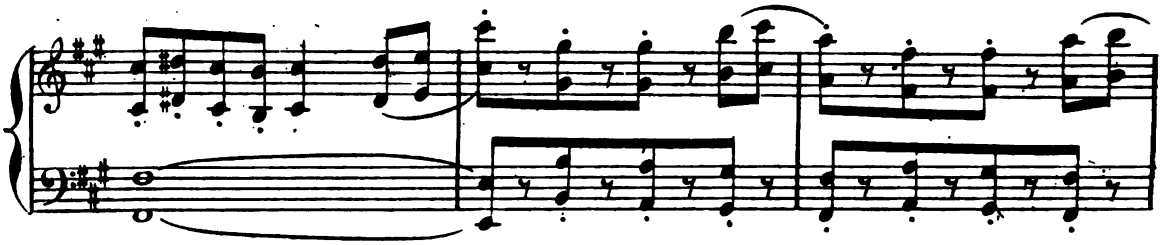
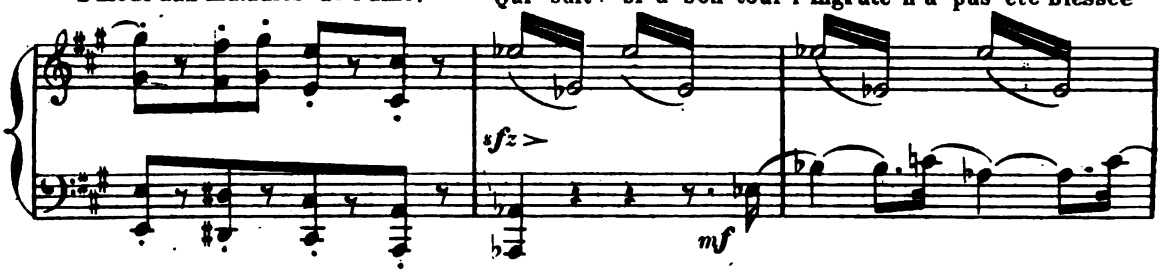
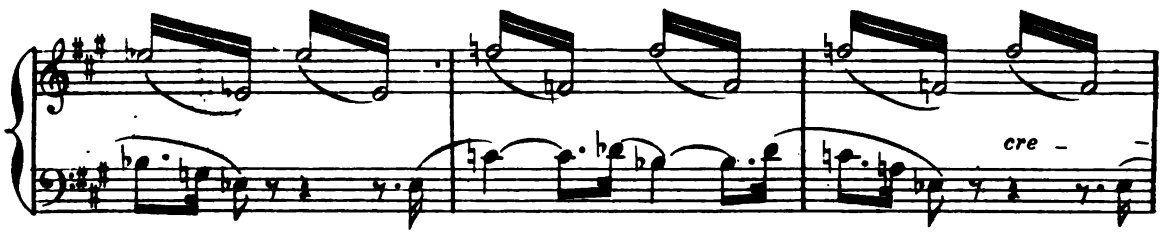
Comme il a des secrets pour guerir les maux du corps, il en a aussi pour porter re



- mède aux maladies de l'âme. Qui sait si à son tour l'ingrate n'a pas été blessée

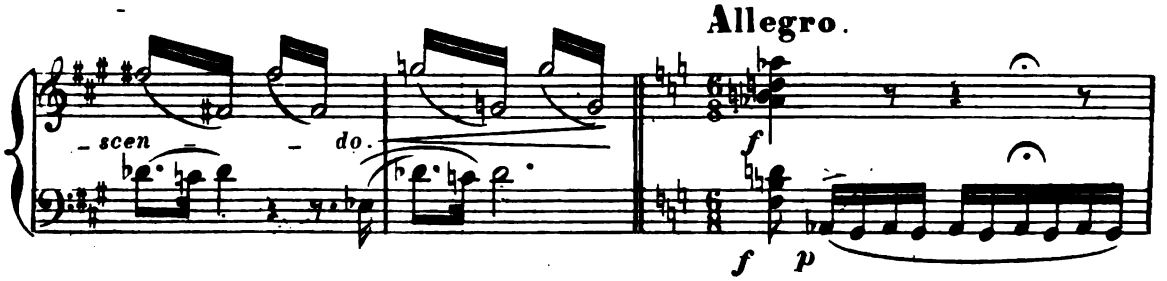


d'une flèche comme l'Amour seul peut en décocher, ajoute le sorcier en montrant le Dieu de

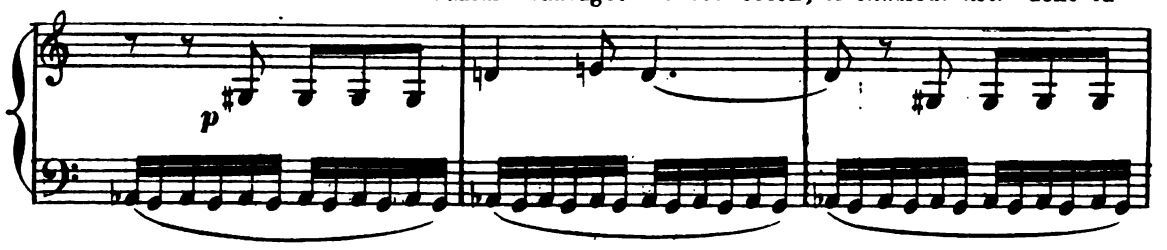


marbre dont l'arc est détendu. Où est Sylvia? demande Aminta désespéré!

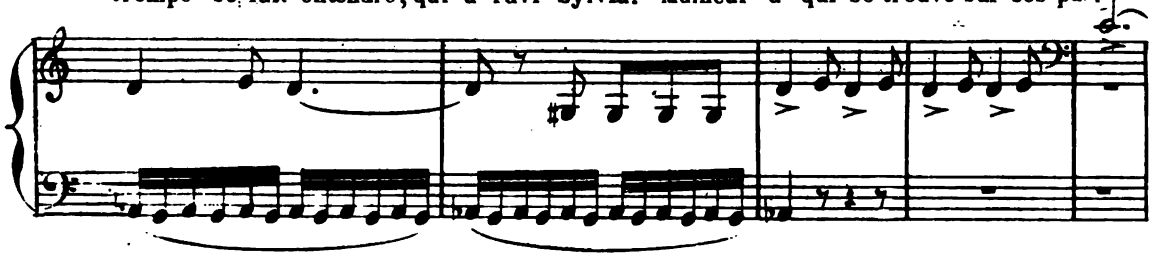
Allegro.



Entends-tu cette fanfare sauvage? C'est Orion, *le chasseur noir* dont la



trompe se fait entendre, qui a ravi Sylvia. Malheur à qui se trouve sur ses pas!



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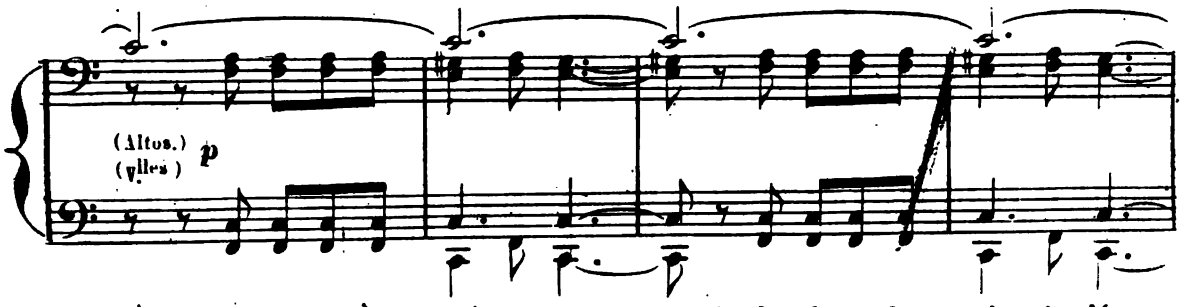
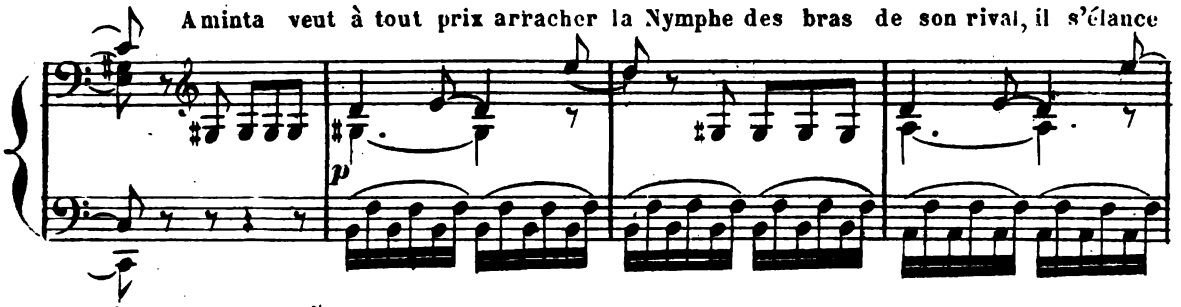
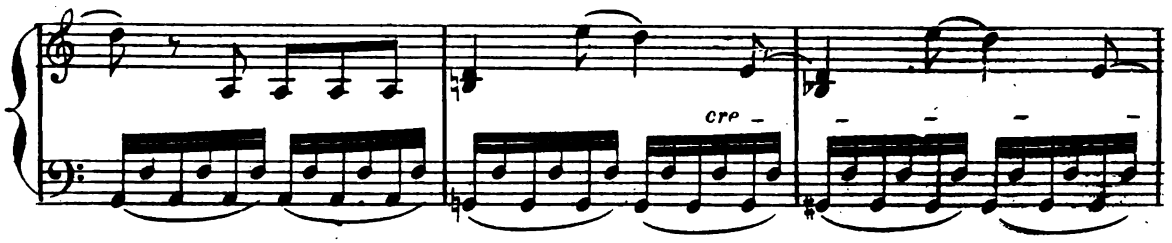
Le jeune berger rentre en scène tenant à la main le manteau déchiré de Sylvia.



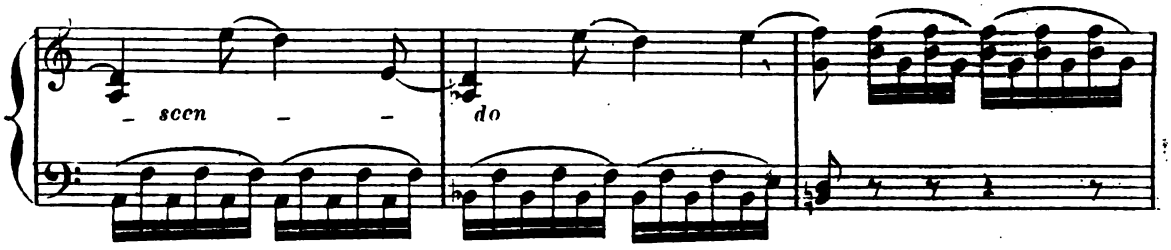
Aminta veut à tout prix arracher la Nymphe des bras de son rival, il s'élance

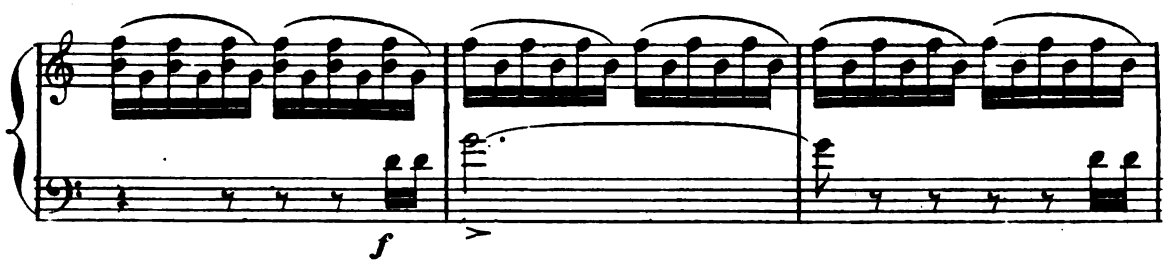


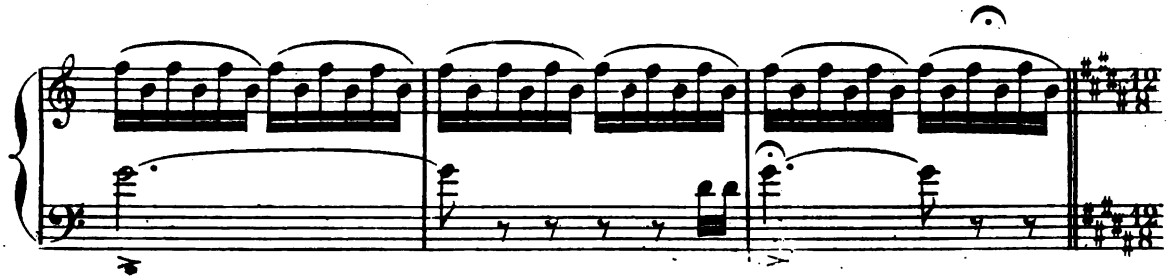
à la poursuite d'Orion; en vain ses compagnons cherchent à le retenir, il les repousse et



vient s'agenouiller devant la statue de l'Amour pour lui adresser une dernière prière.







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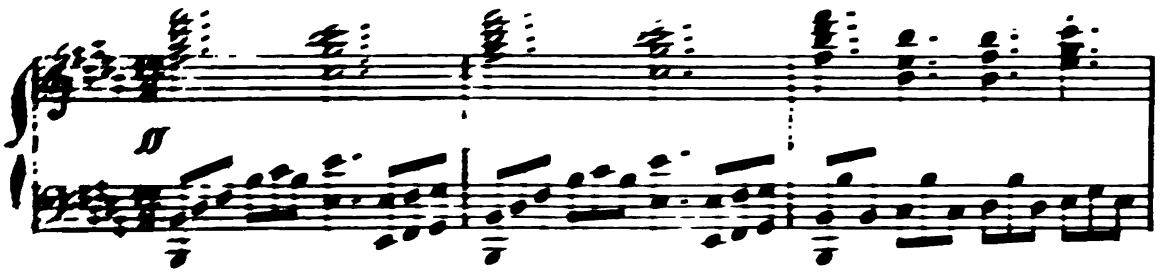
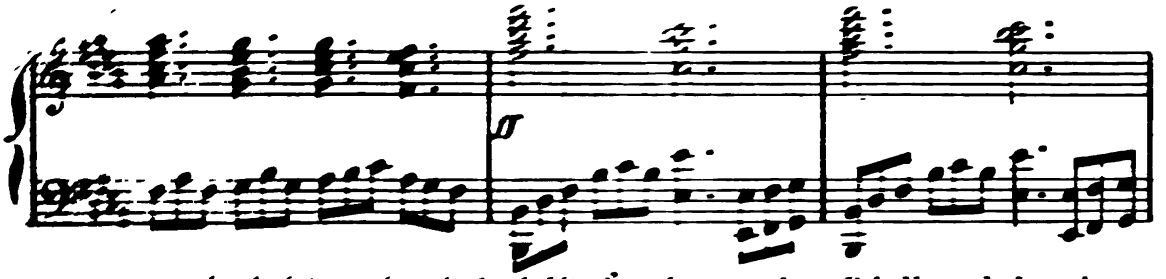
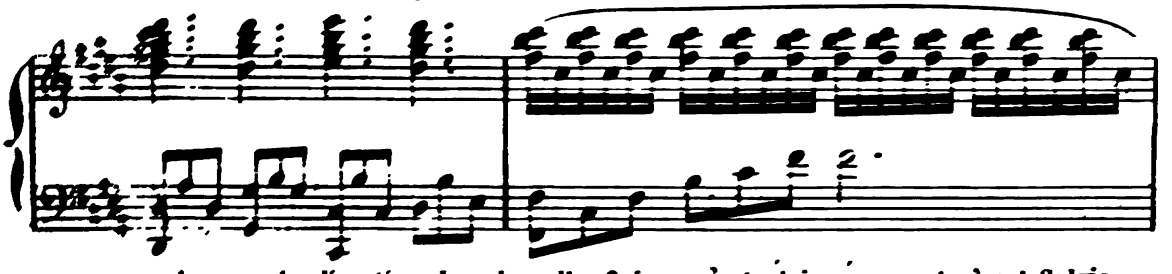
Maestoso [illegible] l'Amour dans son costume de Dieu



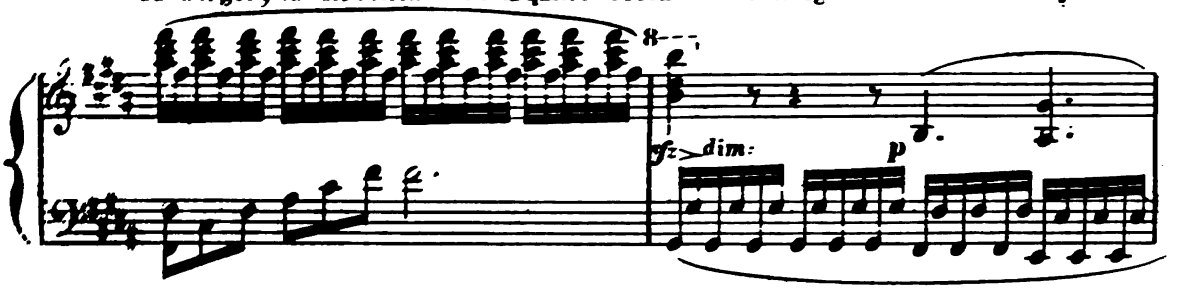
paraît à sa place sur le piédestal. [illegible] arc à la main. C'est lui qui, pour



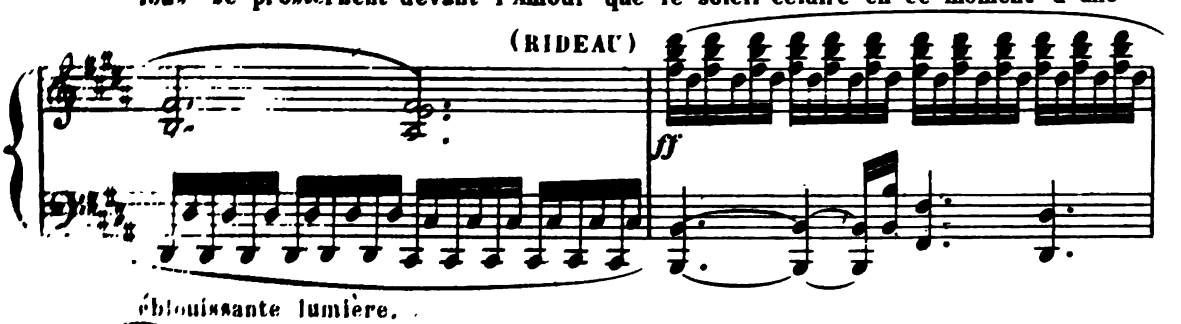
secourir Aminta, avait pris les habits d'un vieux sorcier. Il indique de la main,



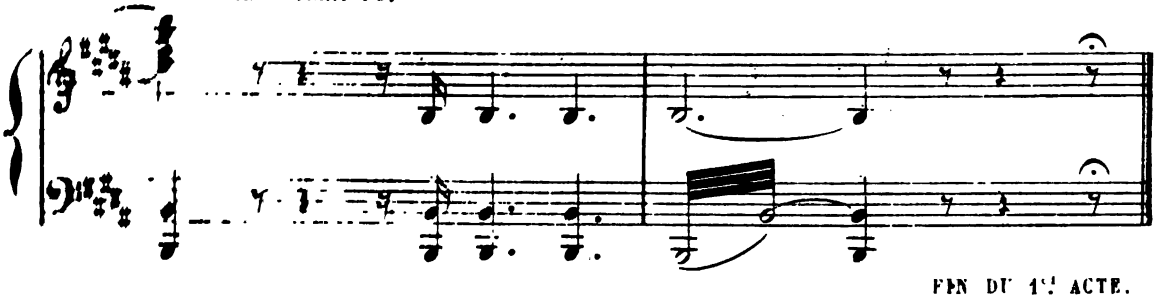
au berger, la direction dans laquelle Orion s'est éloigné en entraînant Sylvia.



Tous se prosternent devant l'Amour que le soleil éclaire en ce moment d'une



éblouissante lumière.



FIN DU 1er ACTE.

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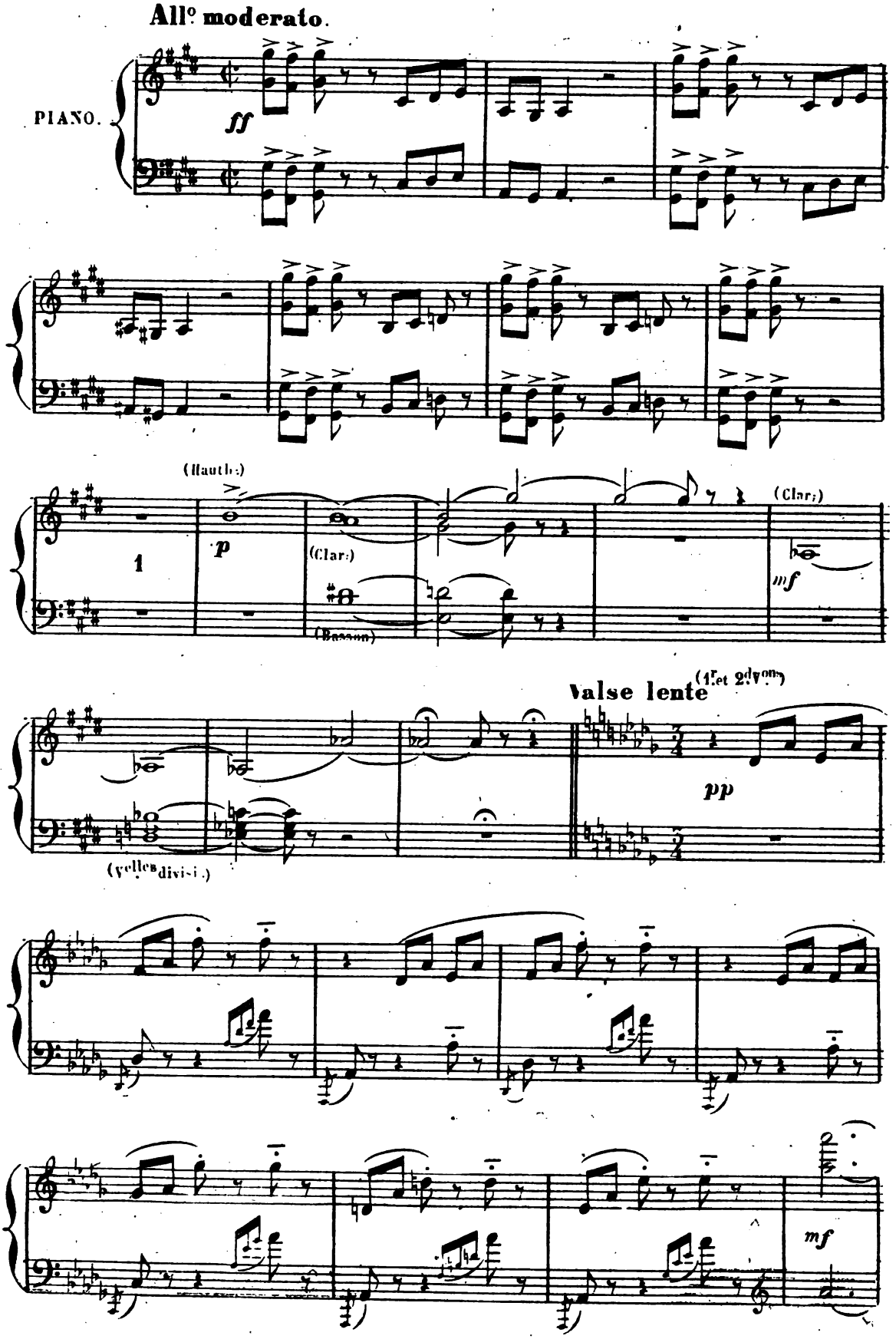
ENTR'ACTE.



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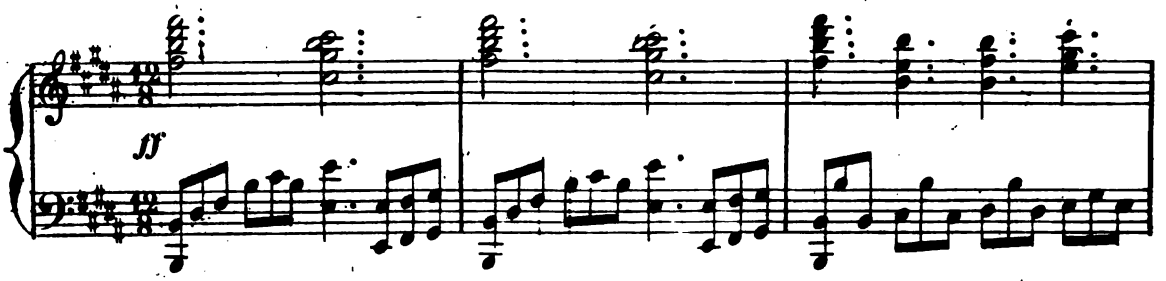
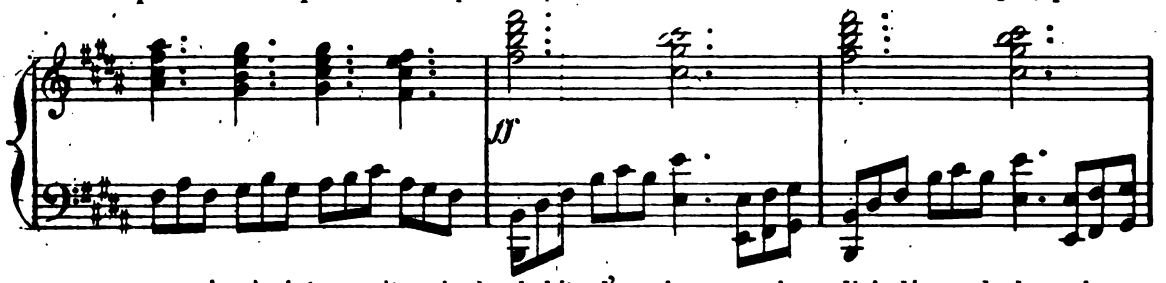
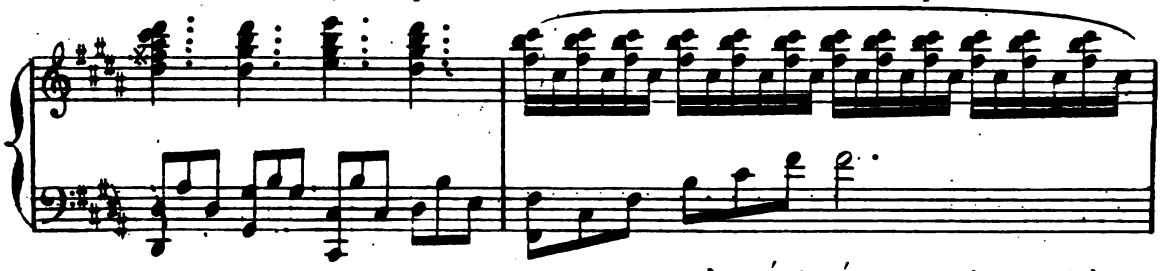
Maestoso. Tout-à-coup la statue disparaît et l'Amour dans son costume de Dieu



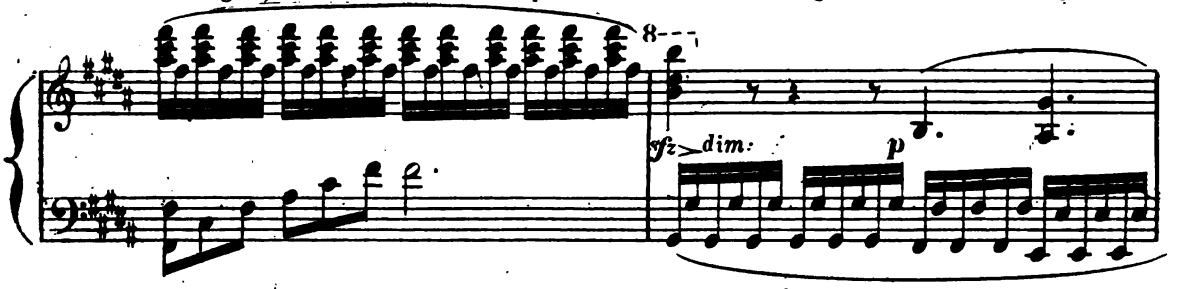
paraît à sa place sur le piédestal, son arc à la main. C'est lui qui, pour



secourir Aminta, avait pris les habits d'un vieux sorcier. Il indique de la main,

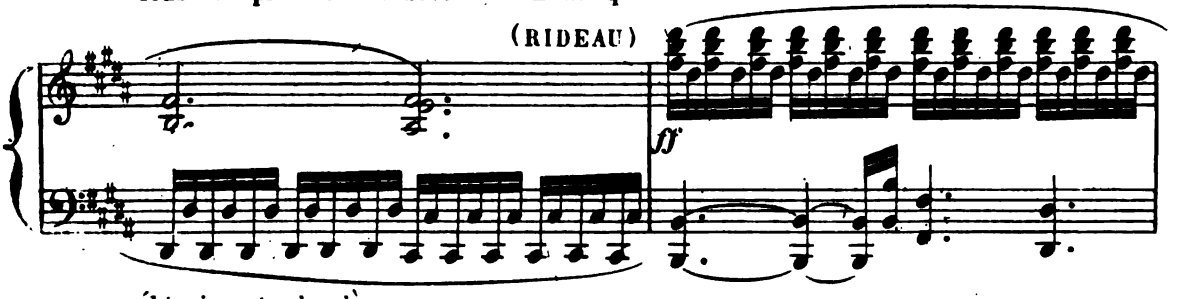


au berger, la direction dans laquelle Orion s'est éloigné en entraînant Sylvia.

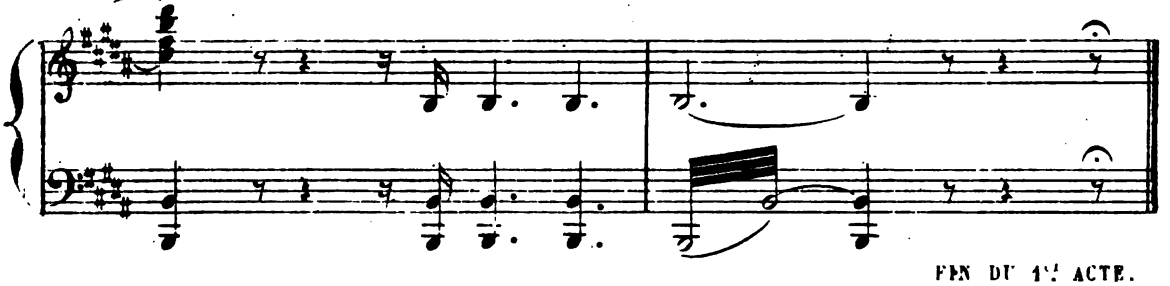


Tous se prosternent devant l'Amour que le soleil éclaire en ce moment d'une

(RIDEAU)



éblouissante lumière.



FIN DU 1ER ACTE.

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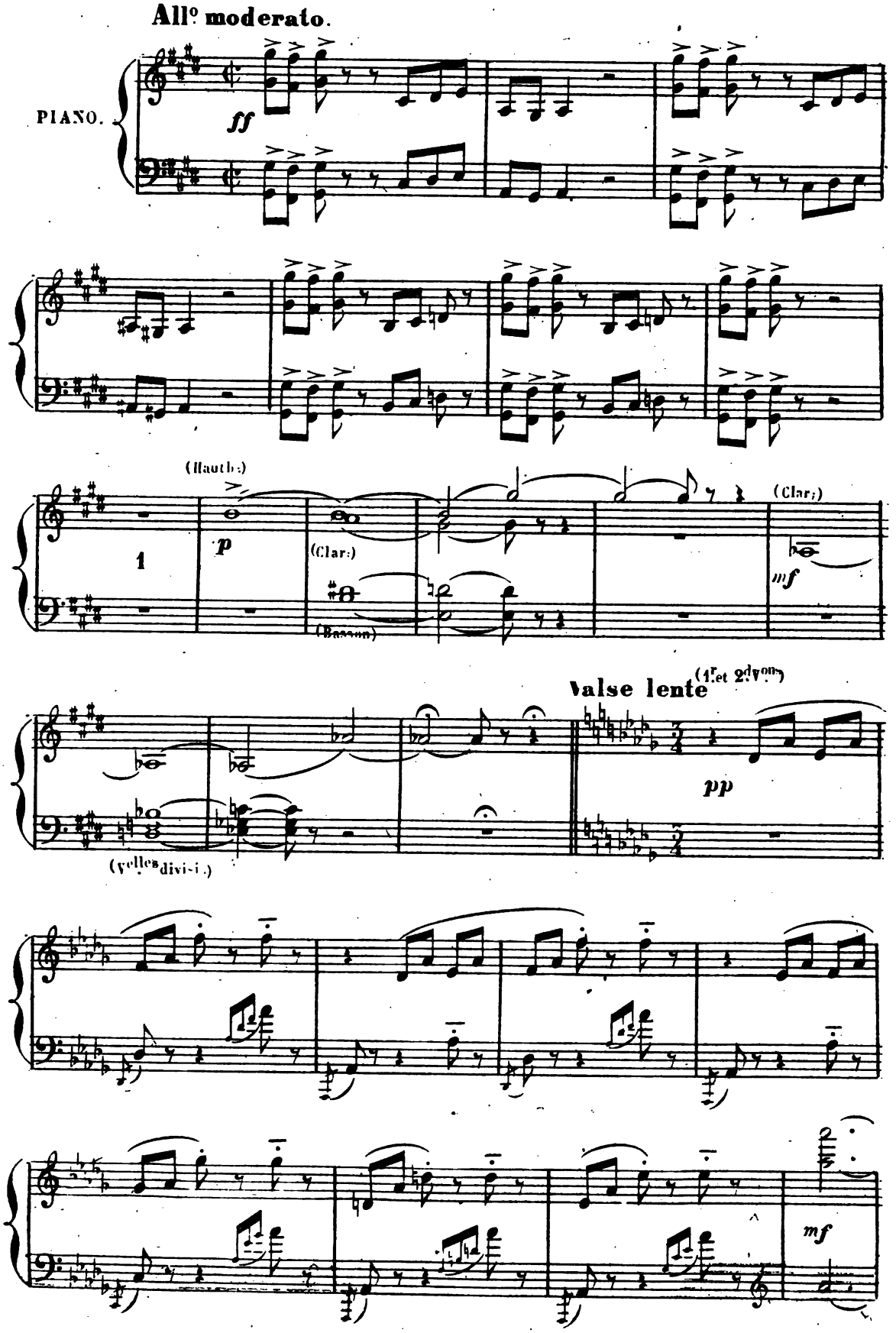
ENTR'ACTE.



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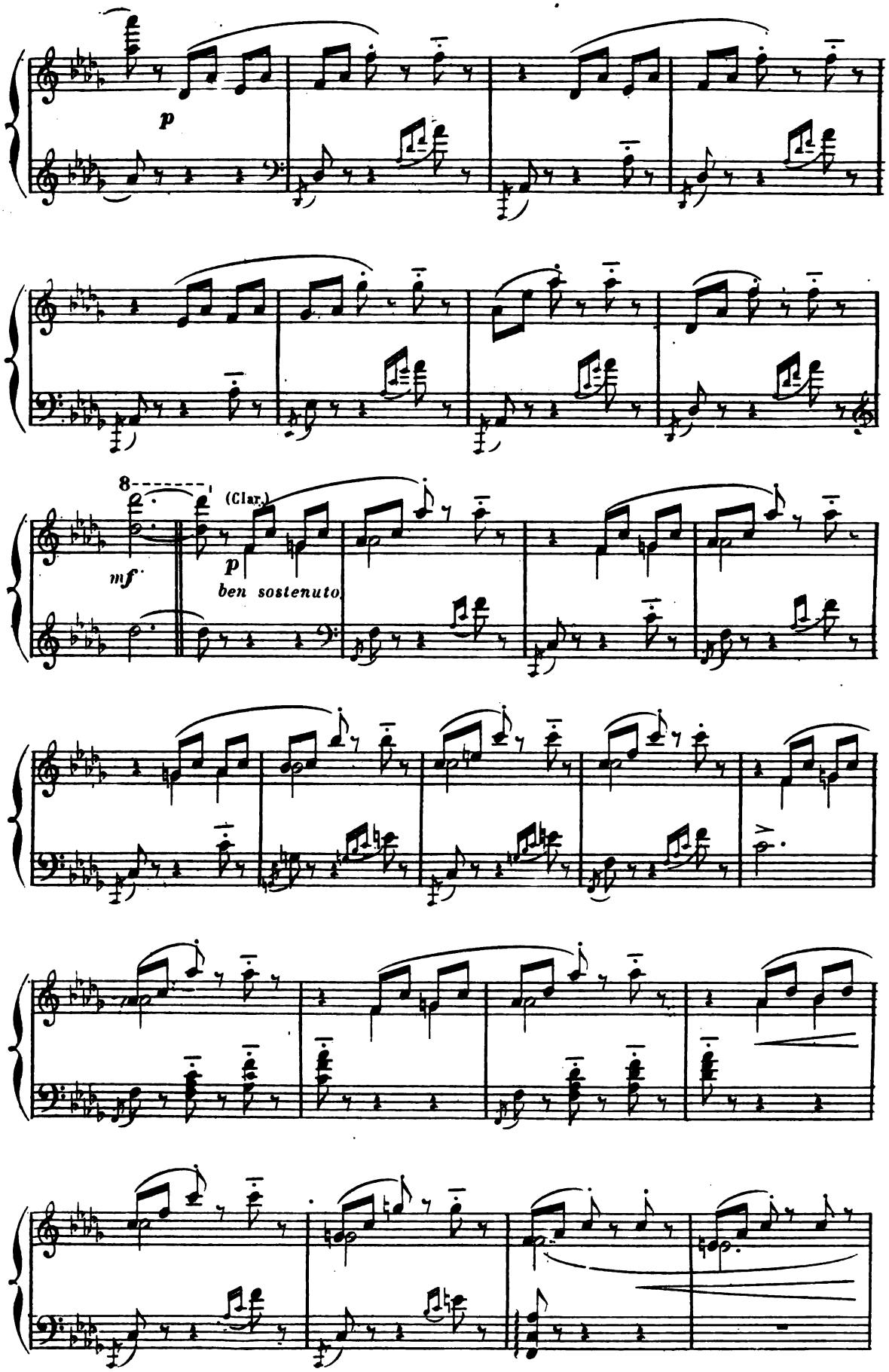

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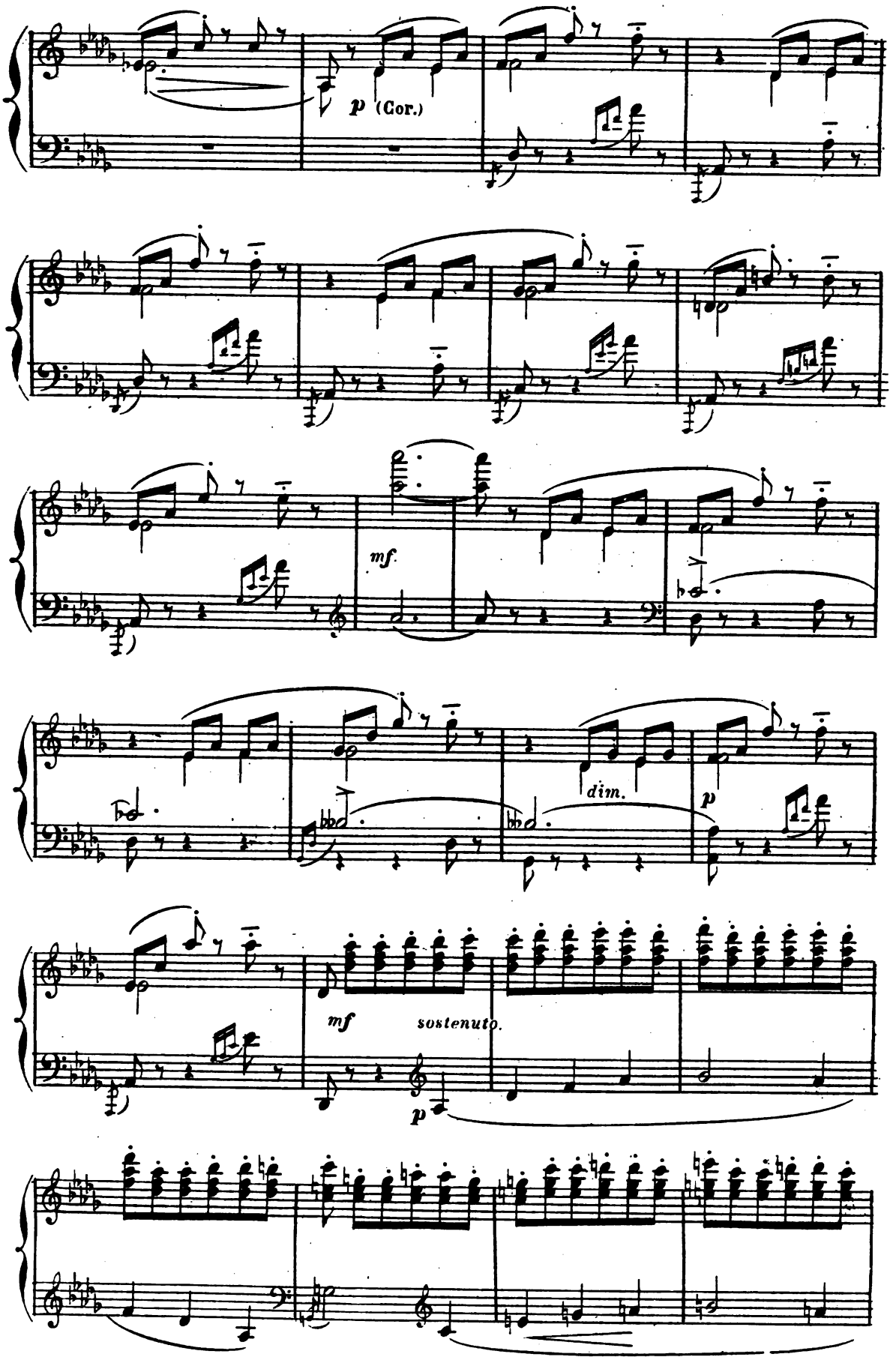

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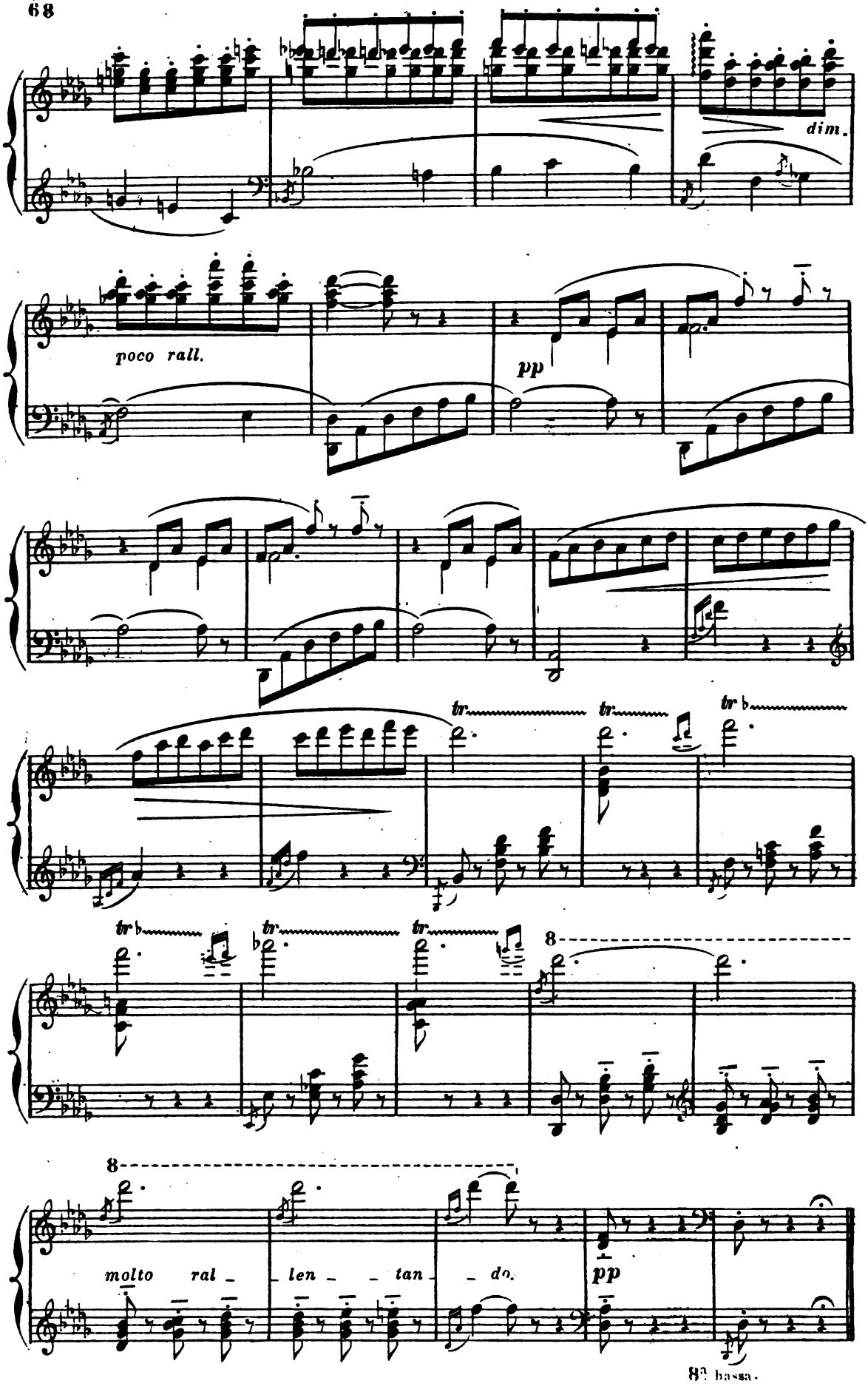

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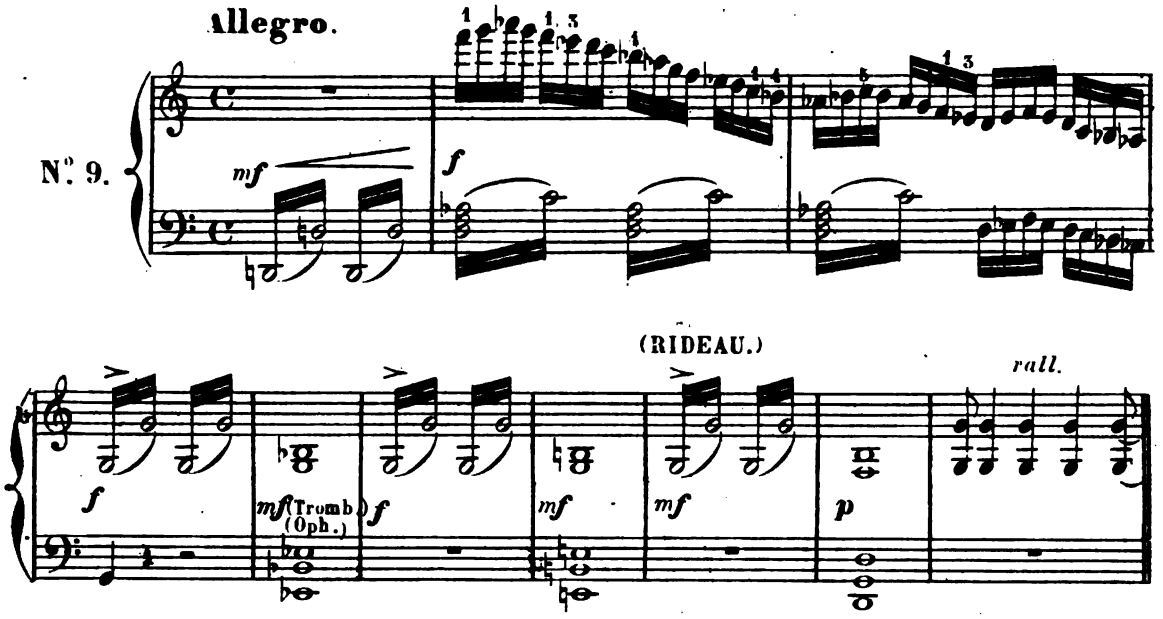
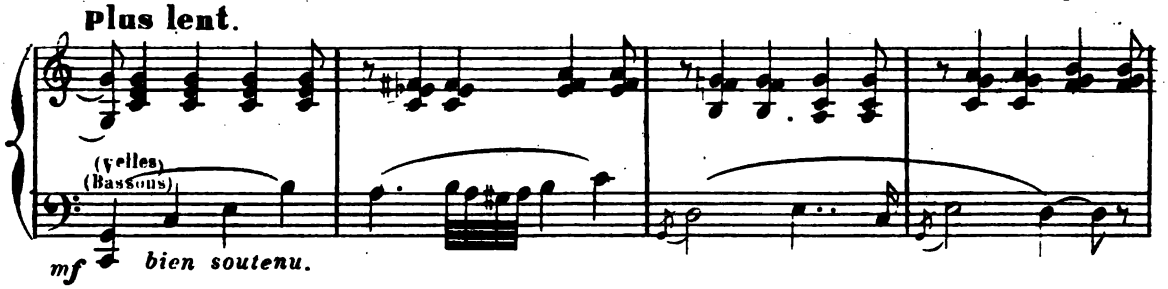
LA GROTTE D'ORION.

2me ACTE. SCÈNE.

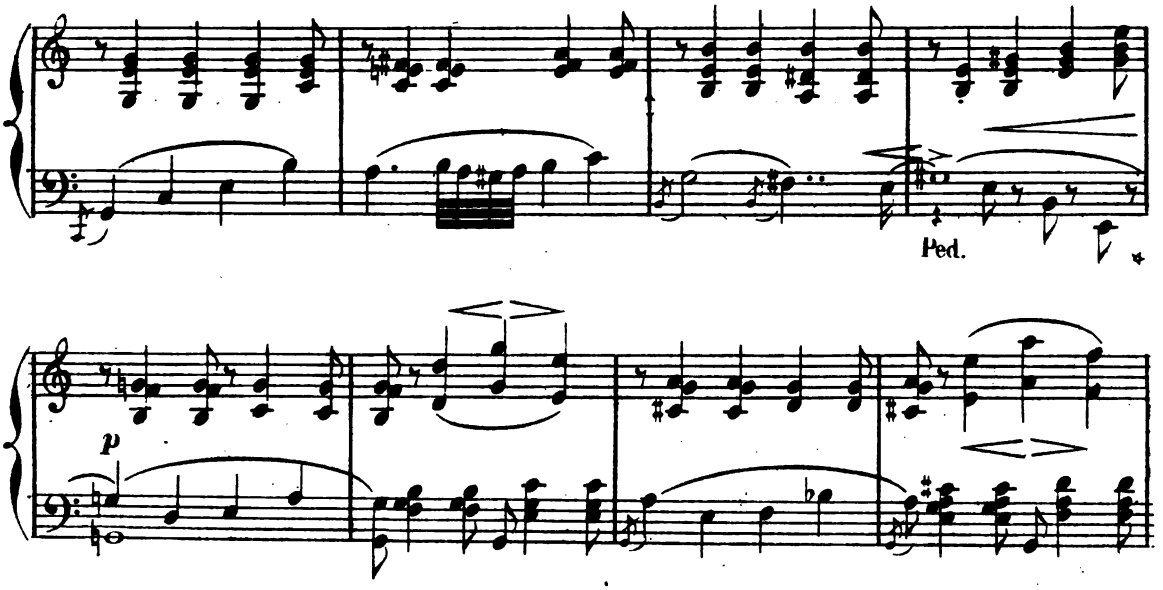
(Une grotte taillée dans le rocher; à droite une anfractuosité sert de passage vers une autre partie de la caverne.)



Sylvia est étendue, évanouie, sur un rocher tapissé de mousse qui sert de lit de repos;



Orion la désarme doucement de son arc et de son carquois qu'il accroche à la muraille.



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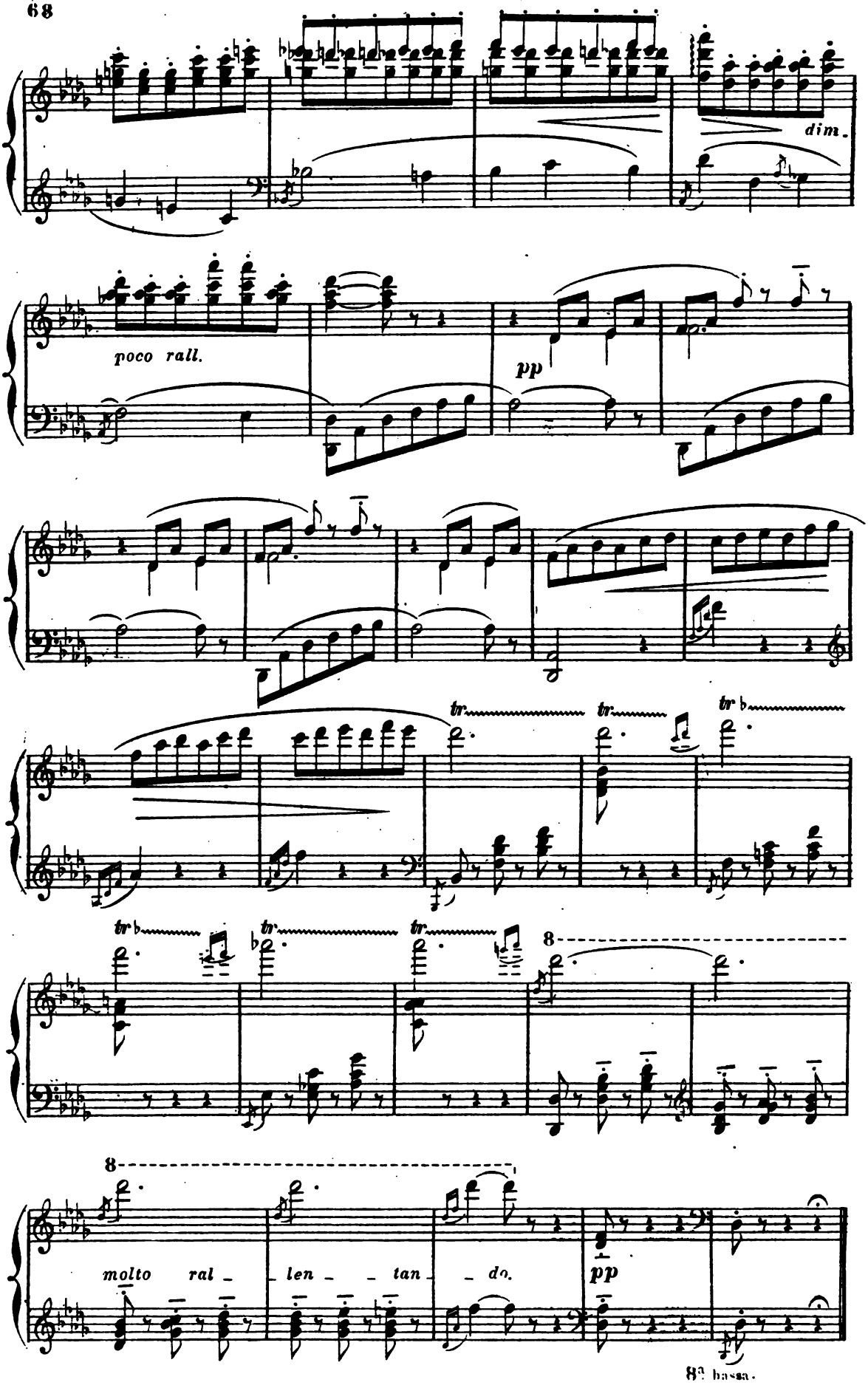

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LA GROTTE D'ORION.

2.me ACTE. SCÈNE.

(Une grotte taillée dans le rocher; à droite une anfractuosité sert de passage vers une autre partie de la caverne.)

Allegro.

N.° 9.

mf *f*

(RIDEAU.)

rall.

f *mf* (Tromb.) (Oph.) *f* *mf* *mf* *p*

Sylvia est étendue, évanouie, sur un rocher tapissé de mousse qui sert de lit de repos;

Plus lent.

(Celles) (Bassons)

mf *bien soutenu.*

Orion la désarme doucement de son arc et de son carquois qu'il accroche à la muraille.

Ped.

p

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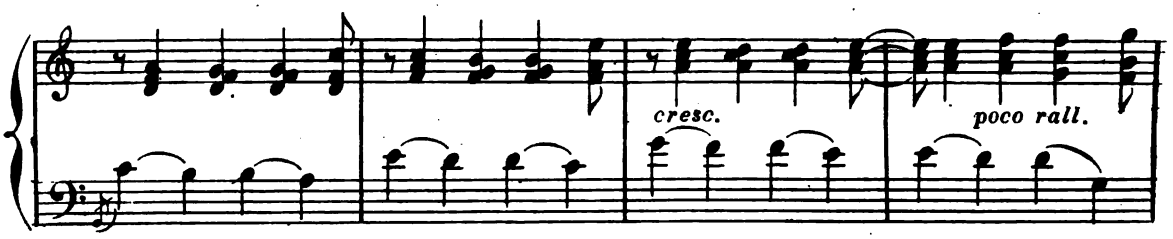
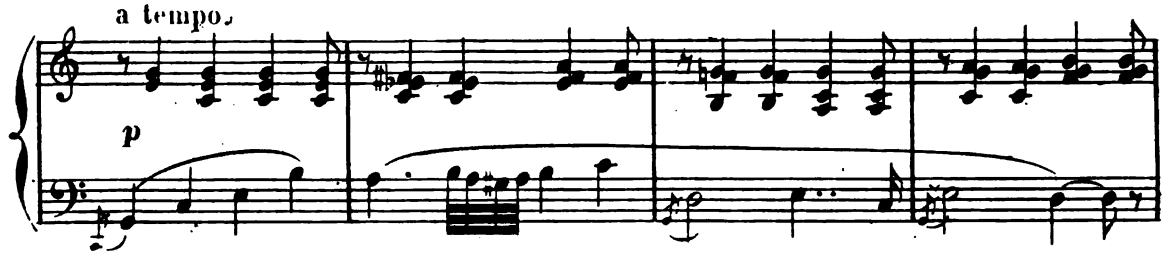
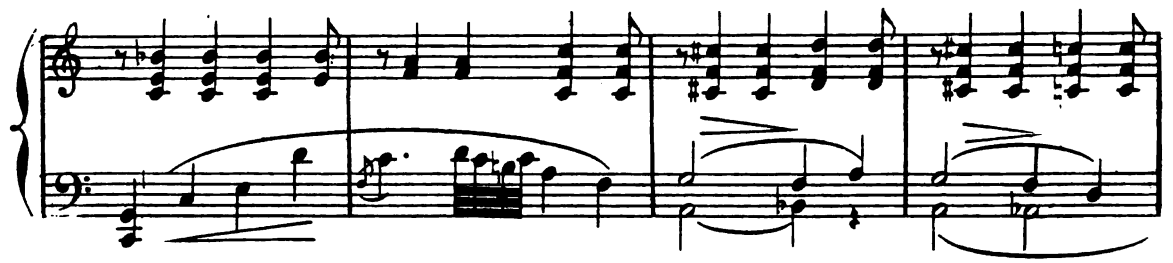


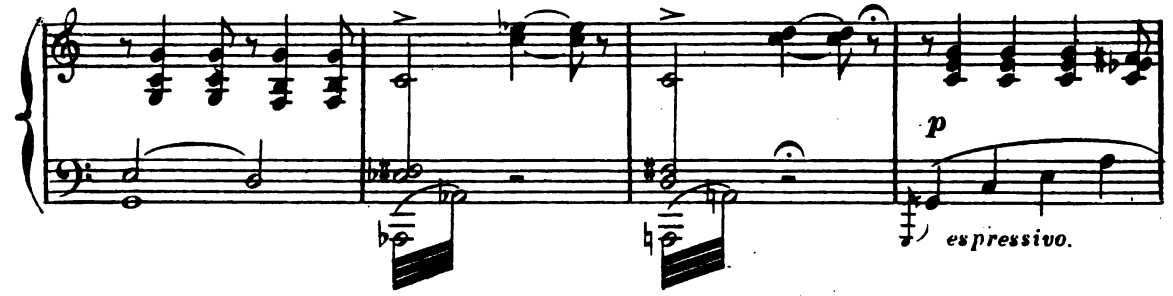
Il l'admire alors à loisir plongé dans une muette contemplation.



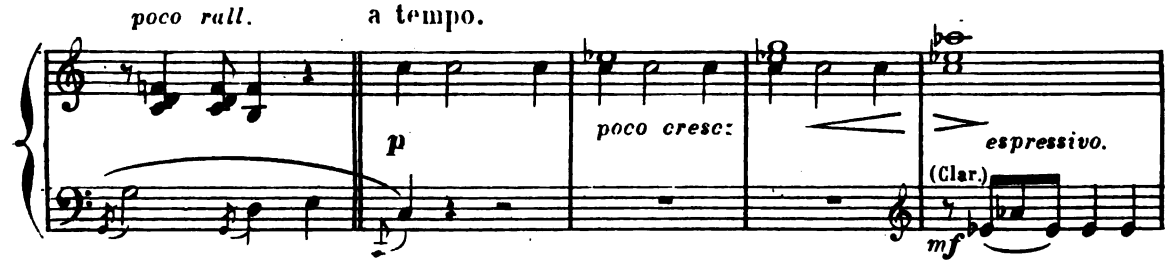
Mais l'évanouissement de Sylvia se



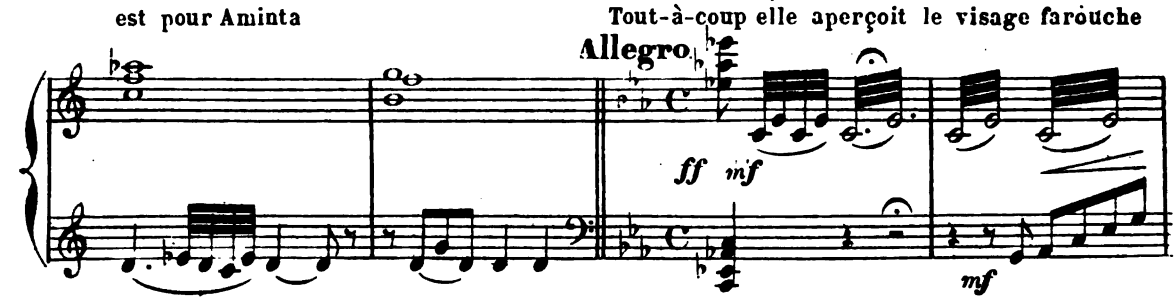
prolonge, Orion cherche à la ranimer.



Cependant elle reprend peu-à-peu ses sens et recueille ses souvenirs; sa première pensée



est pour Aminta Tout-à-coup elle aperçoit le visage farouche



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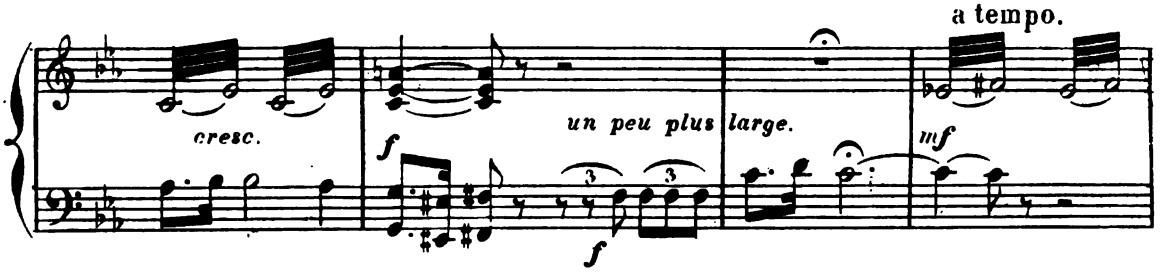
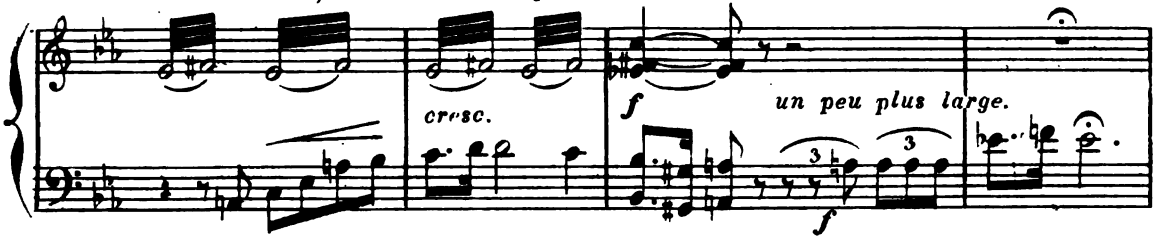
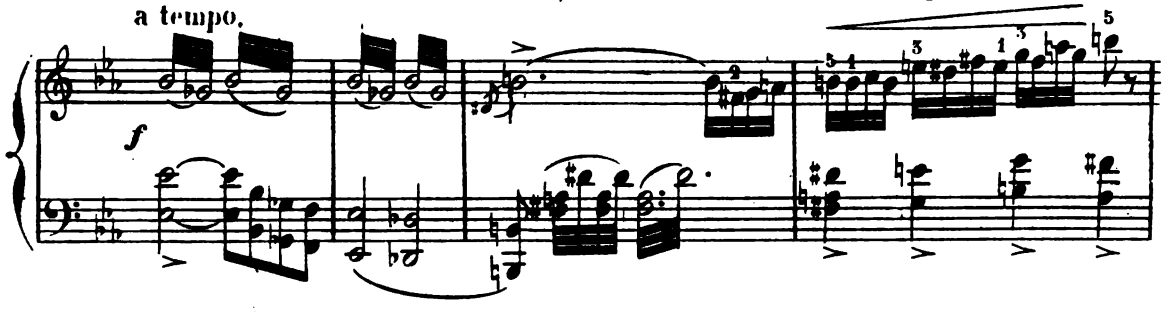
de son ravisseur. Saisie d'effroi, elle recule de quelques pas. Orion la rassure...



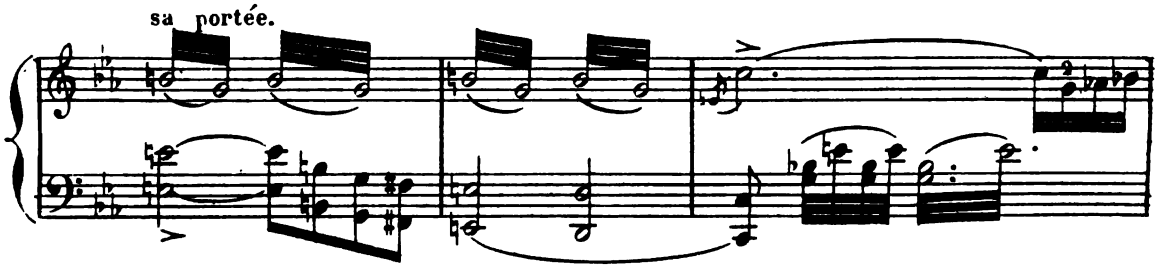
Elle veut fuir; il lui barre le passage.



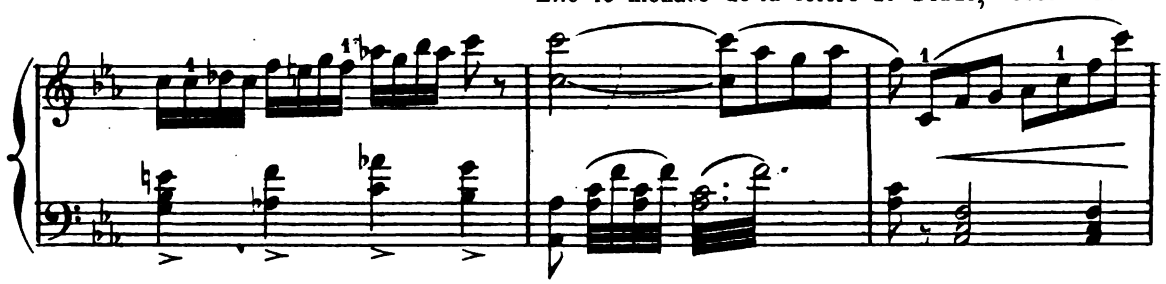
Indignée, Sylvia cherche ses armes, mais Orion la devance et les place hors de



sa portée.

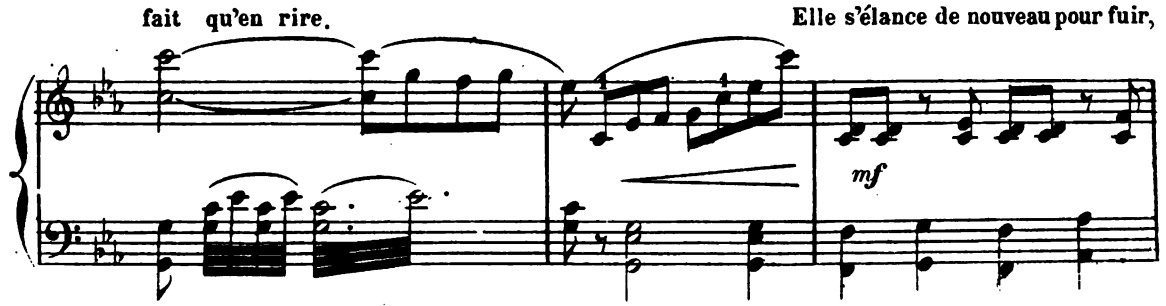


Elle le menace de la colère de Diane, Orion ne



fait qu'en rire.

Elle s'élance de nouveau pour fuir,



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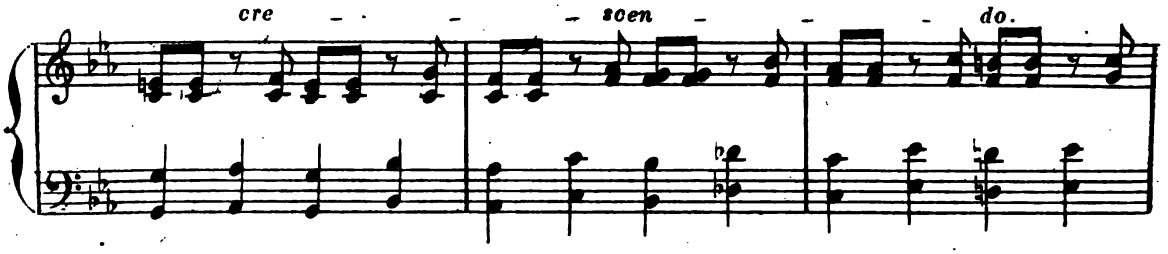
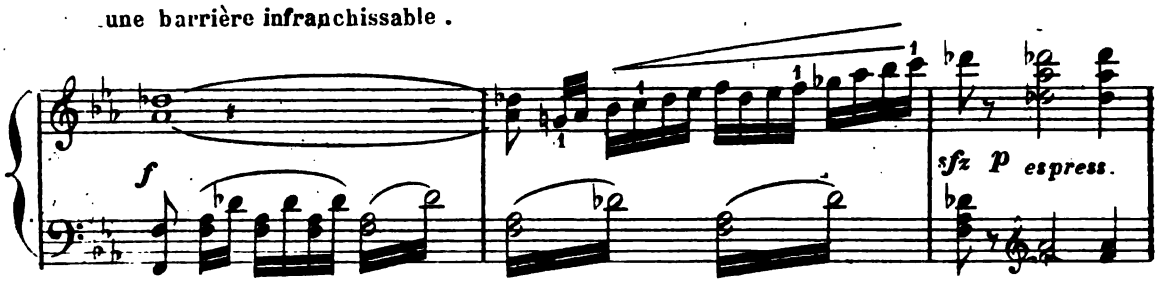
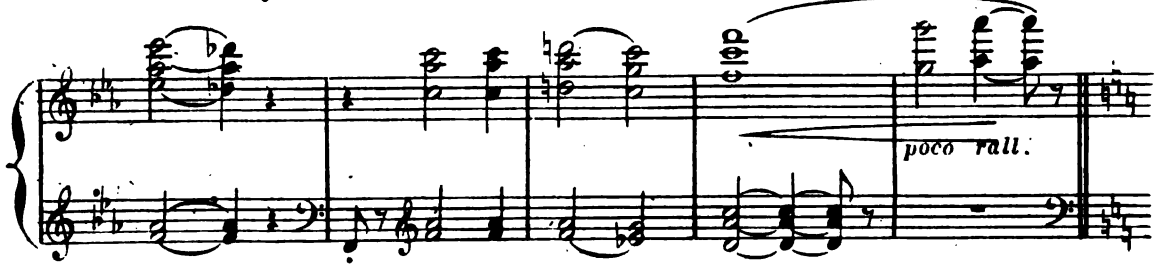
mais Orion fait rouler devant l'ouverture de la grotte un bloc de rocher qui forme



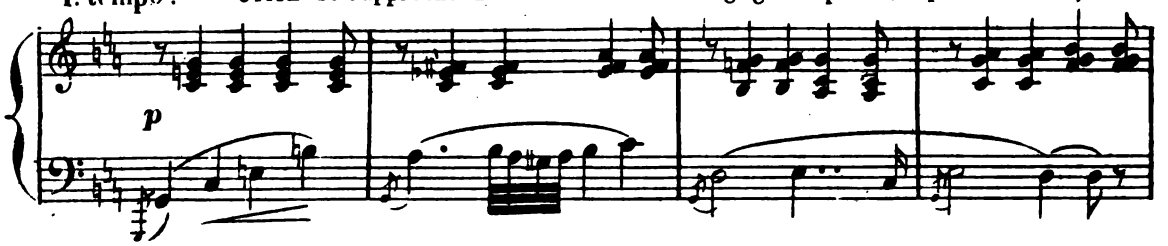
une barrière infranchissable.



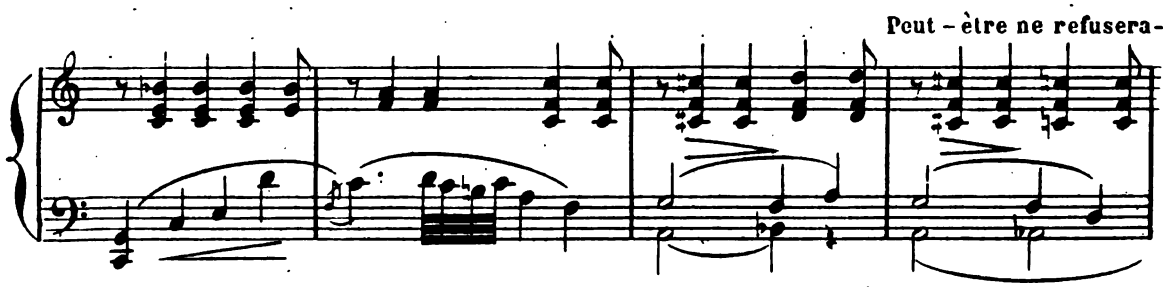
Sylvia se laisse tomber sur un quartier de roc et se cache la tête entre les mains.



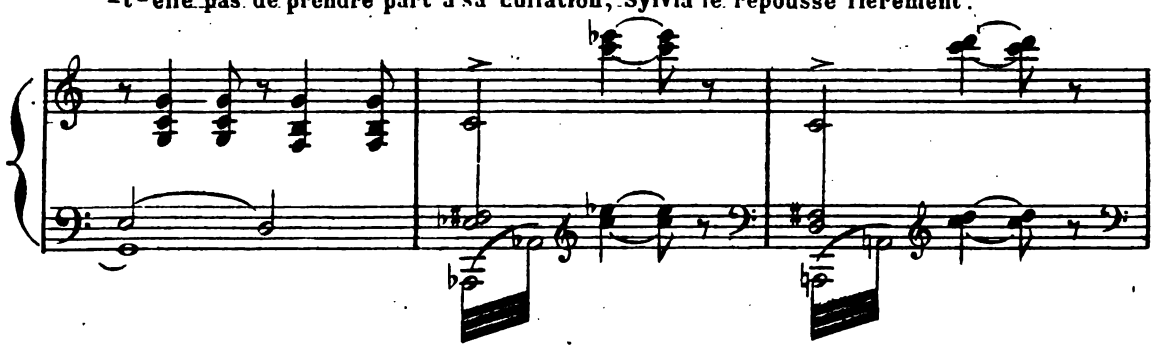
1° tempo. Orion se rapproche d'elle et cherche à la gagner par ses protestations.



Peut-être ne refusera-



-t-elle pas de prendre part à sa collation; Sylvia le repousse fièrement.



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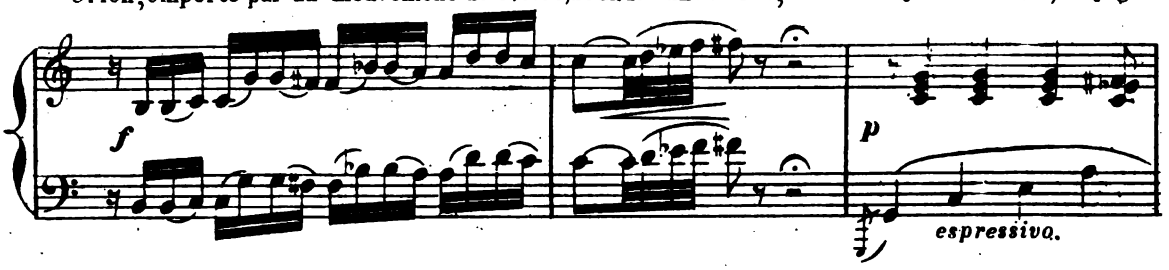
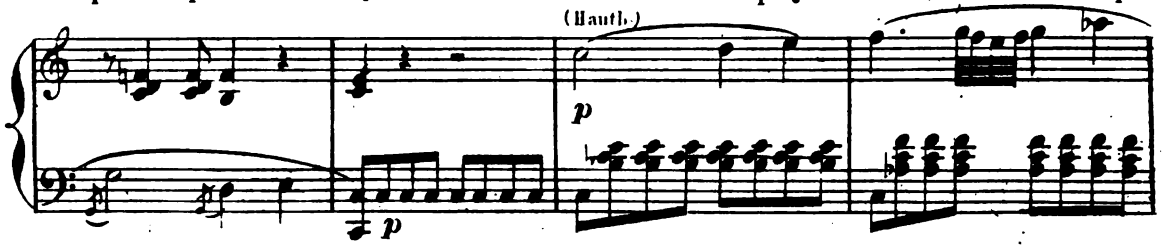
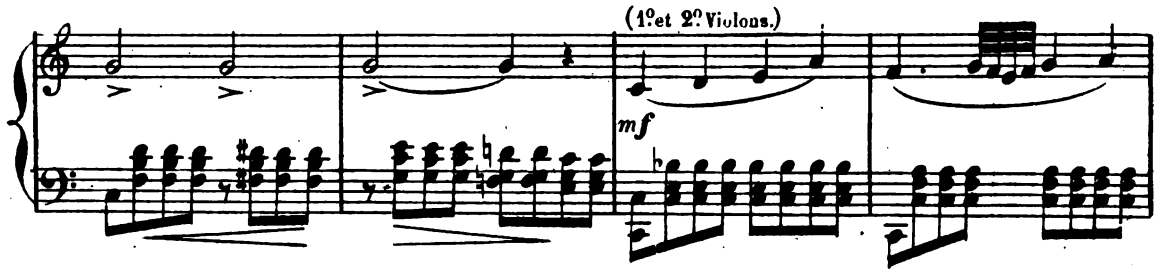
Orion, emporté par un mouvement de colère, brandit une hache; Il la rejette aussitôt, subjugué



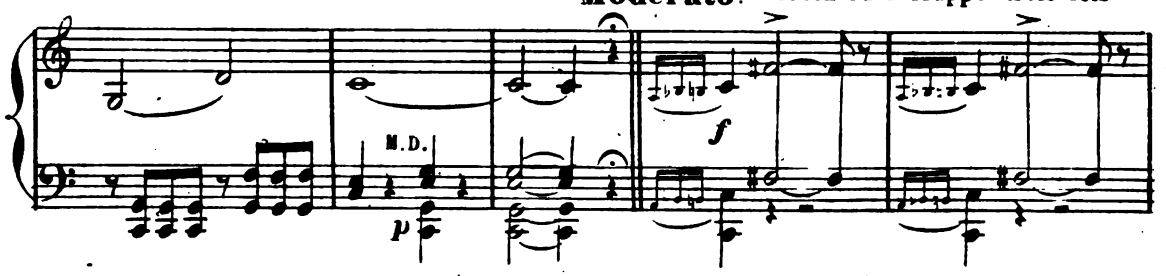
par l'impassibilité de Sylvia. Mais un projet vient de naître dans l'esprit



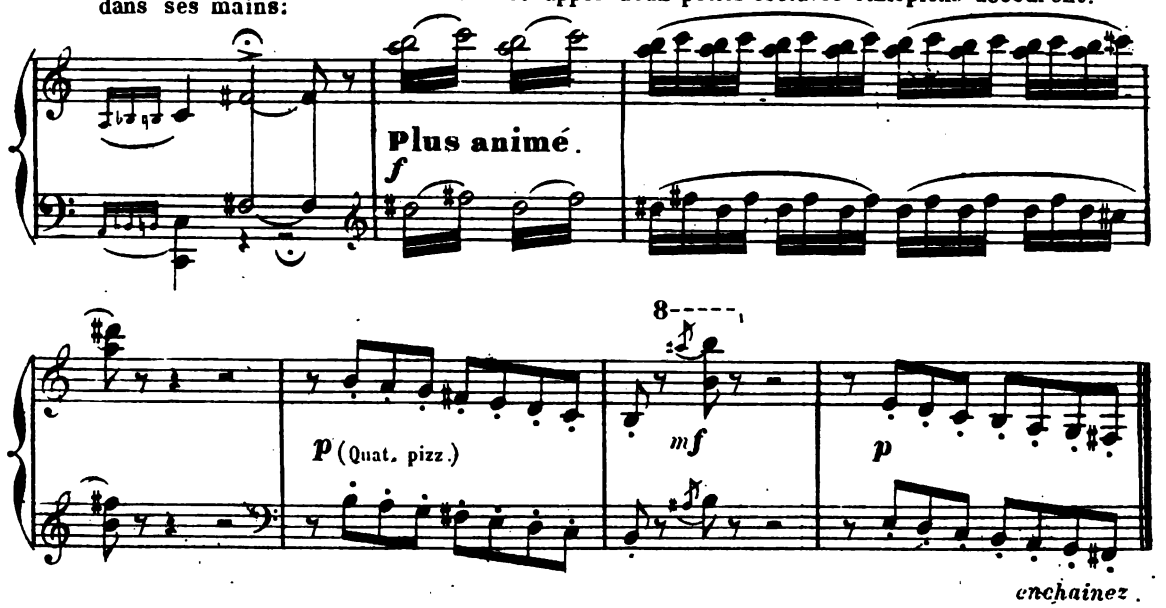
de la nymphe, elle feint de se résigner, accepte l'offre de son hôte et lui témoigne que sa collation



sera la bienvenue: **Moderato.** Orion ravi frappe trois fois



dans ses mains: à cet appel deux petits esclaves éthiopiens accourent.



enchainez.

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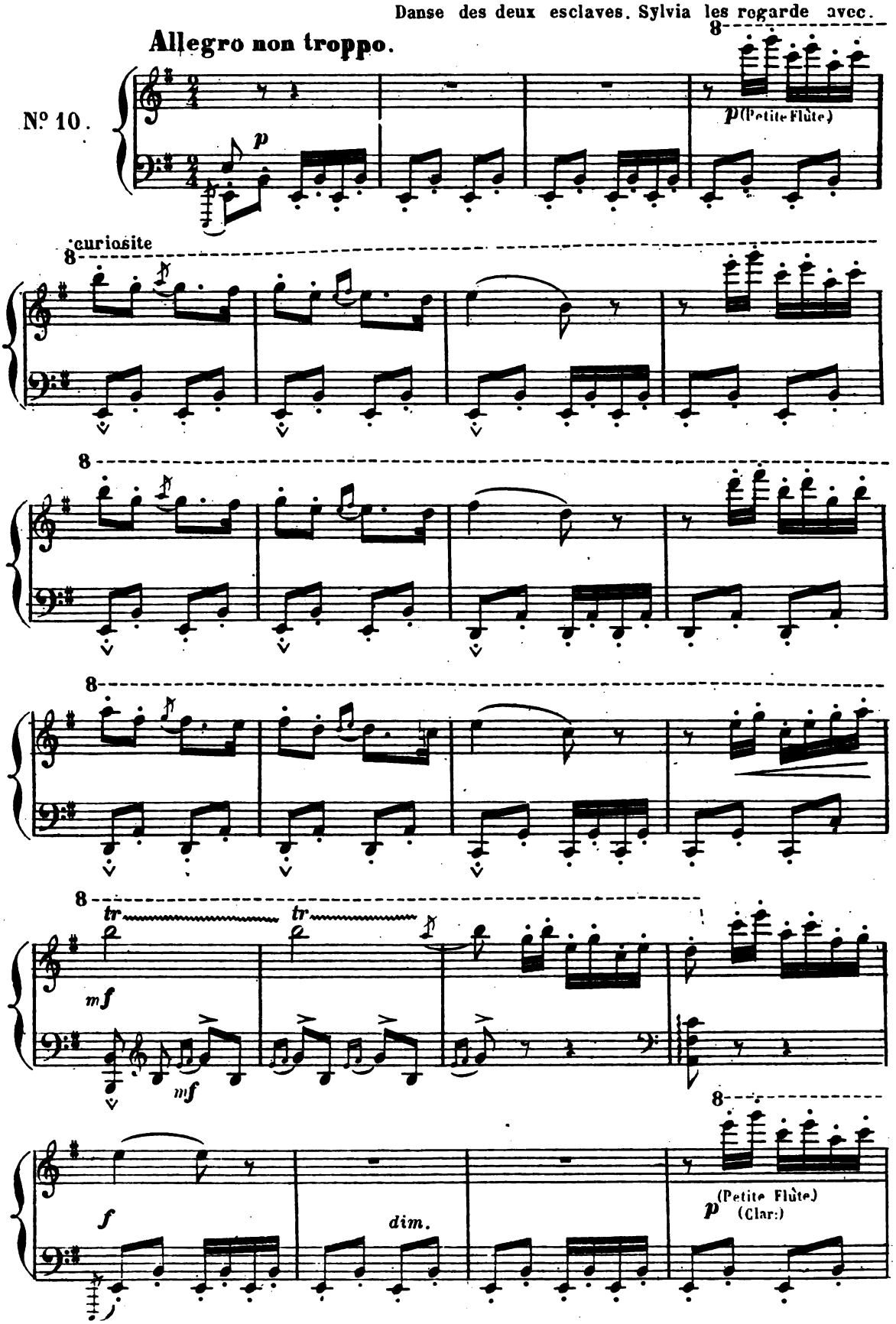
PAS DES ETHIOPIENS.

Danse des deux esclaves. Sylvia les regarde avec.

Allegro non troppo.

N° 10.



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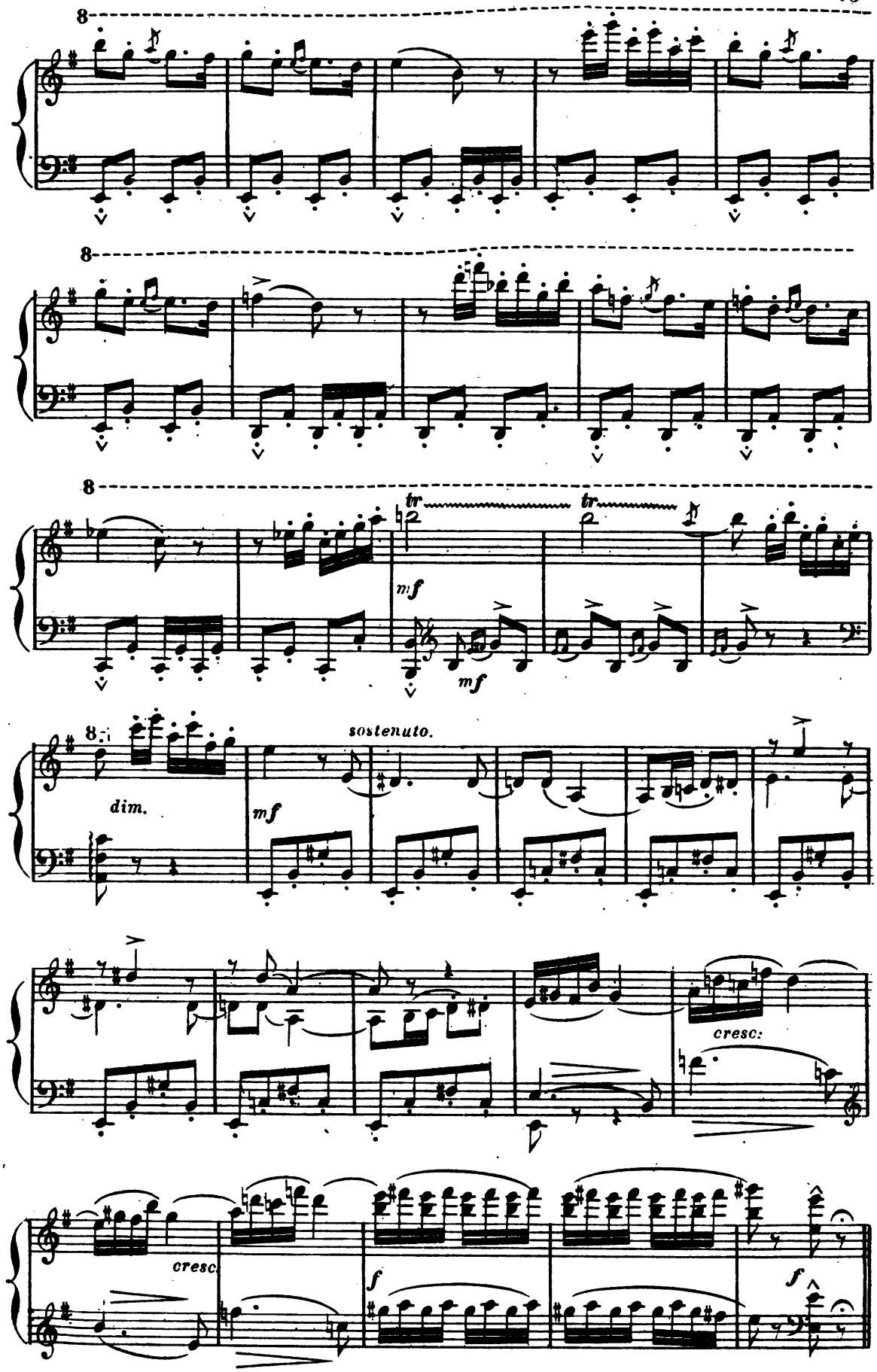

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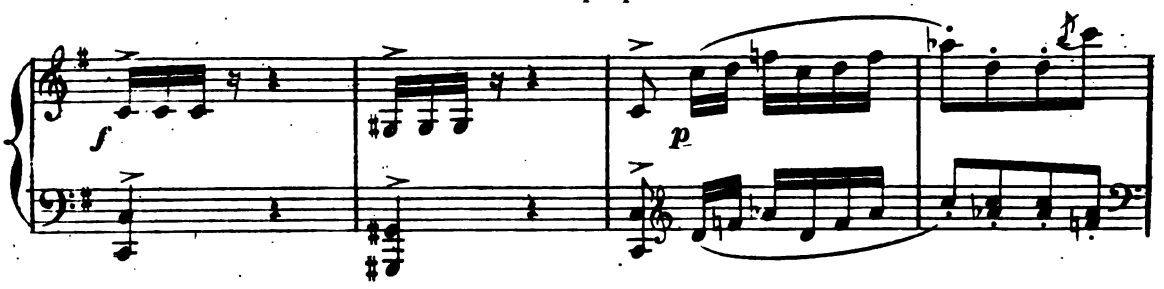
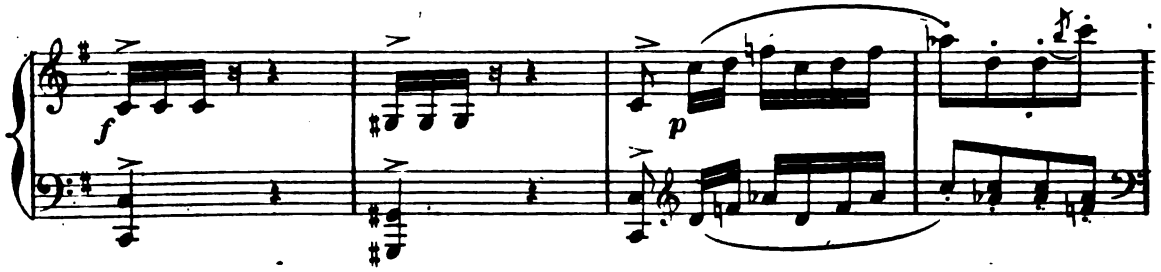
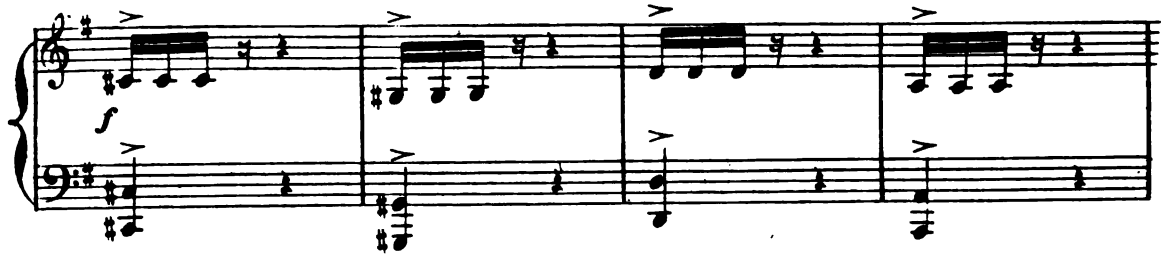
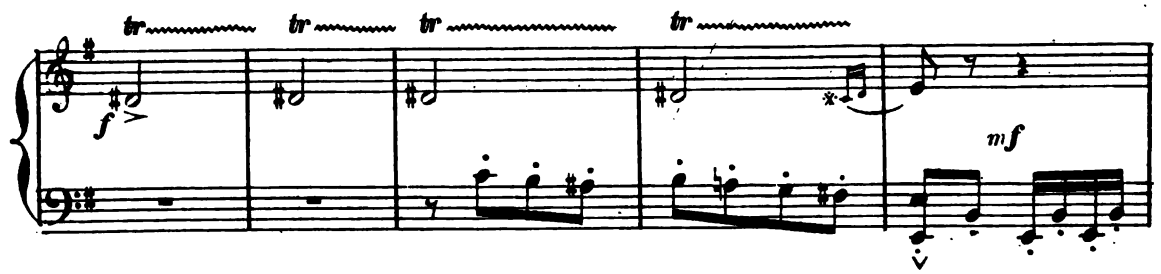
Orion commande aux deux esclaves de préparer la collation.

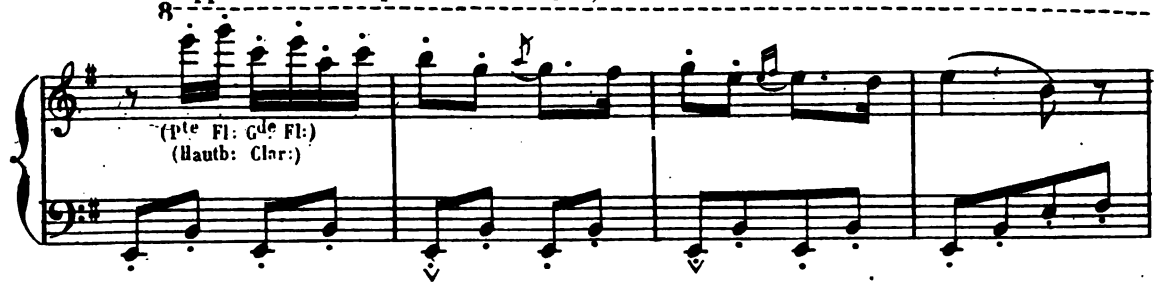




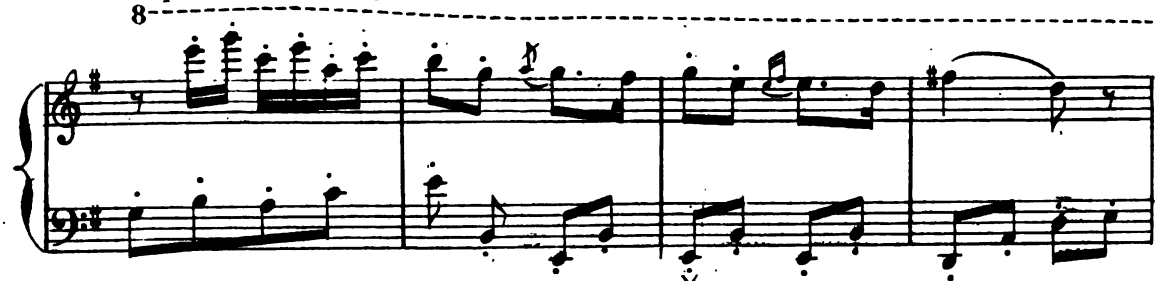




Ils apportent des amphores, des coupes, des corbeilles de fruits et dressent le couvert sur



un quartier de roc qui sert de table.



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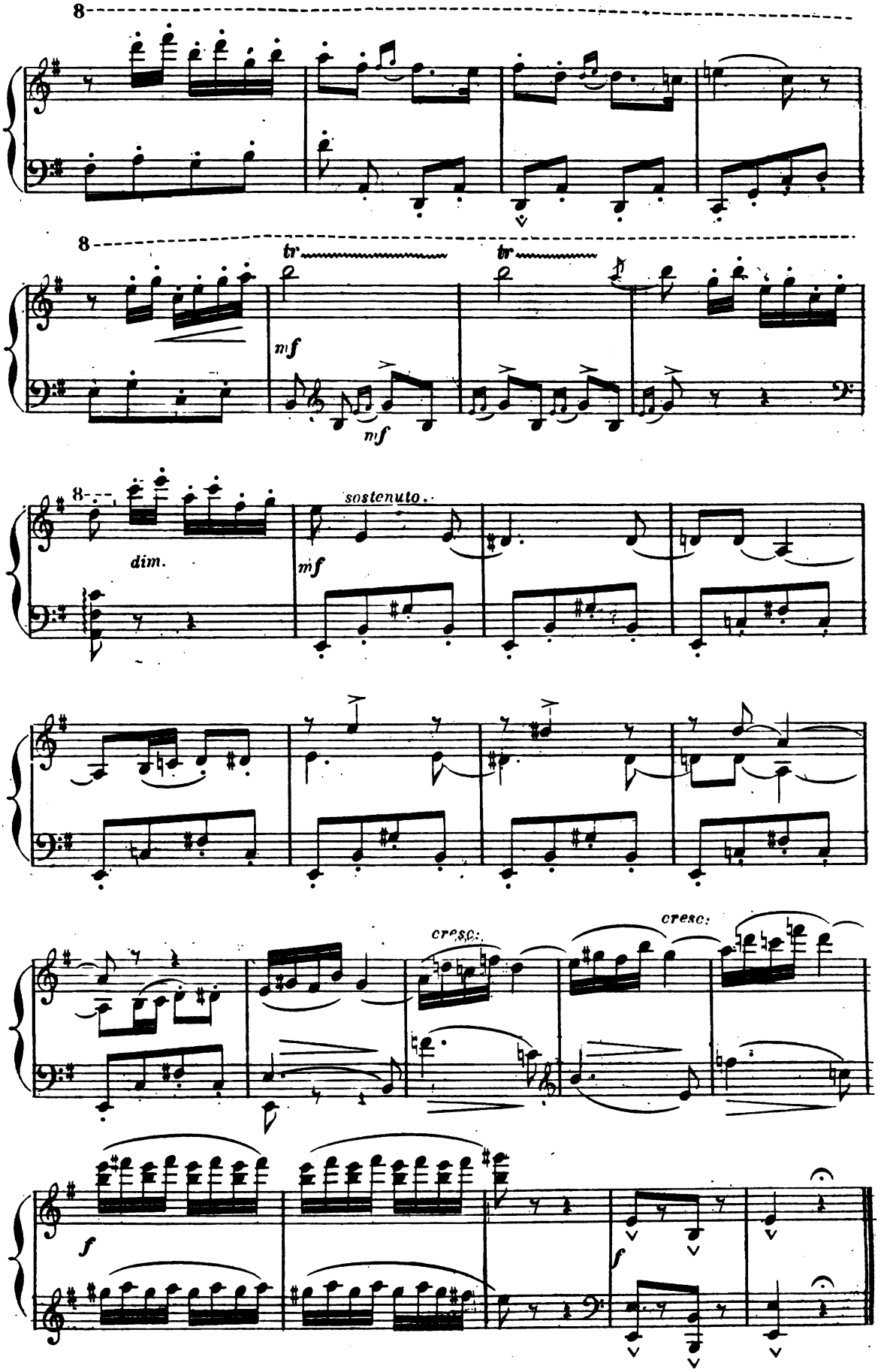

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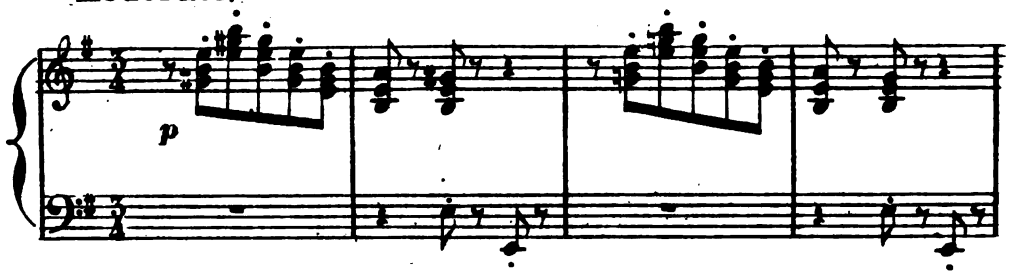
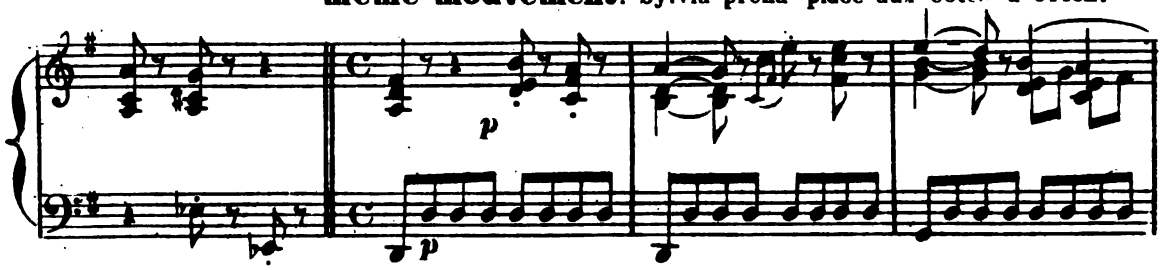
CHANT BACHIQUE.

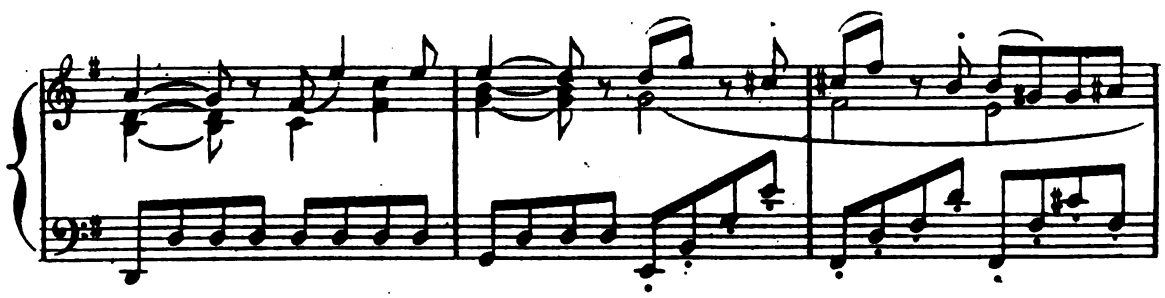
Moderato.

N° 11.

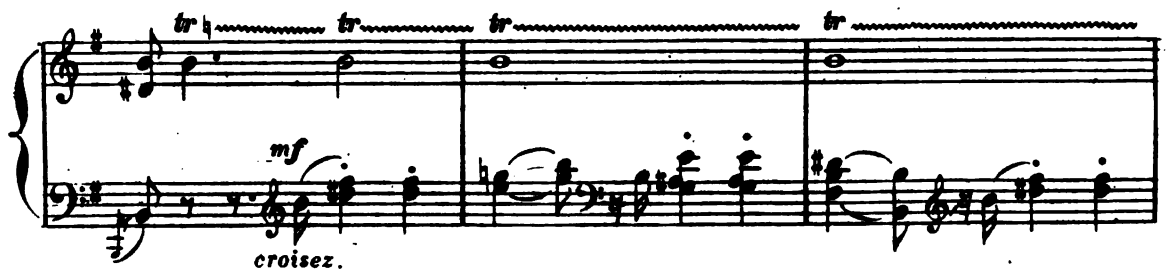


même mouvement. Sylvia prend place aux côtés d'Orion.

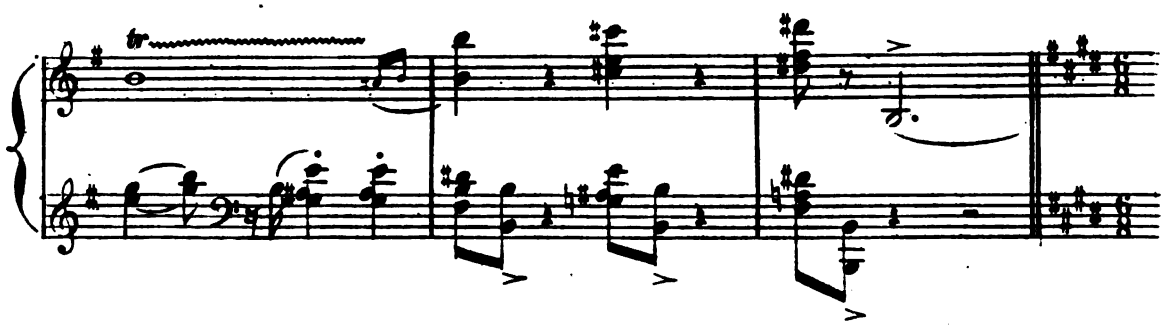




Mais en voyant qu'il n'y a pour boisson que de l'eau et du laitage,



elle refuse de boire



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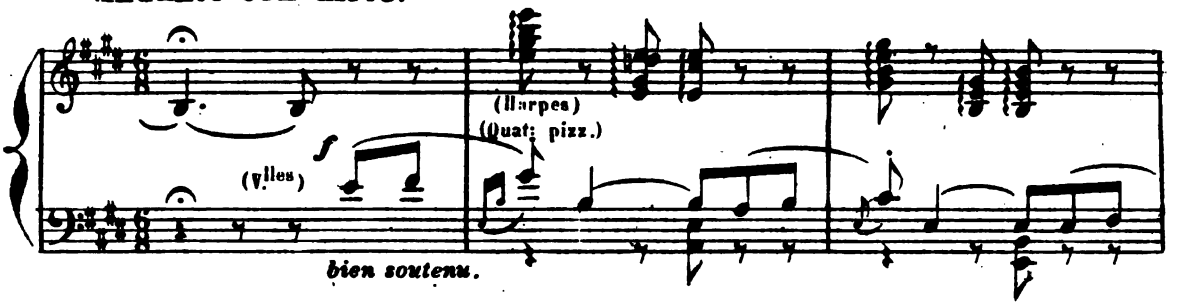
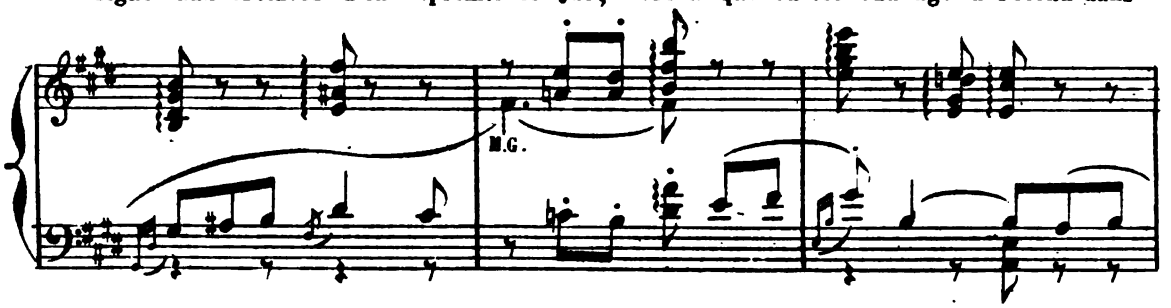
Elle montre les raisins qui remplissent les corbeilles, et fait

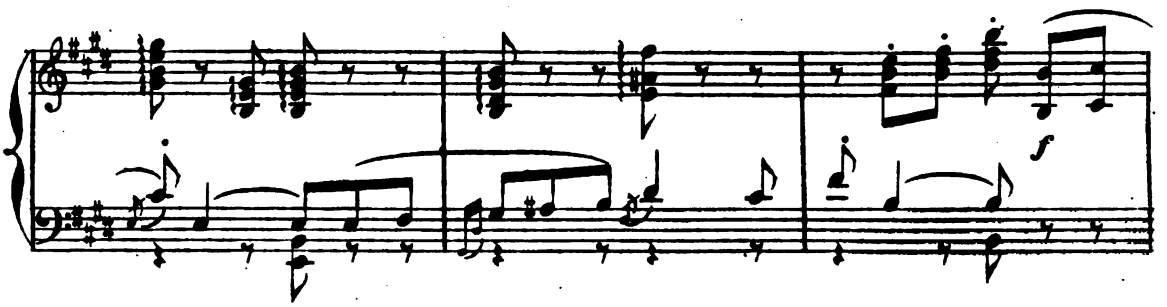
Andante con moto.

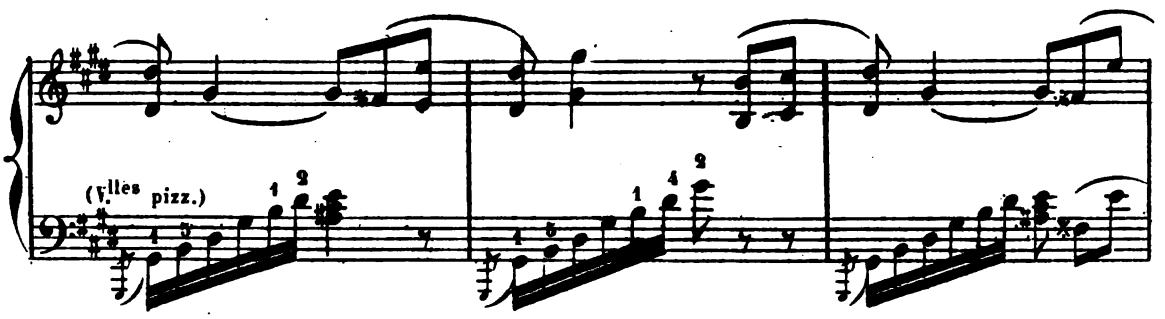


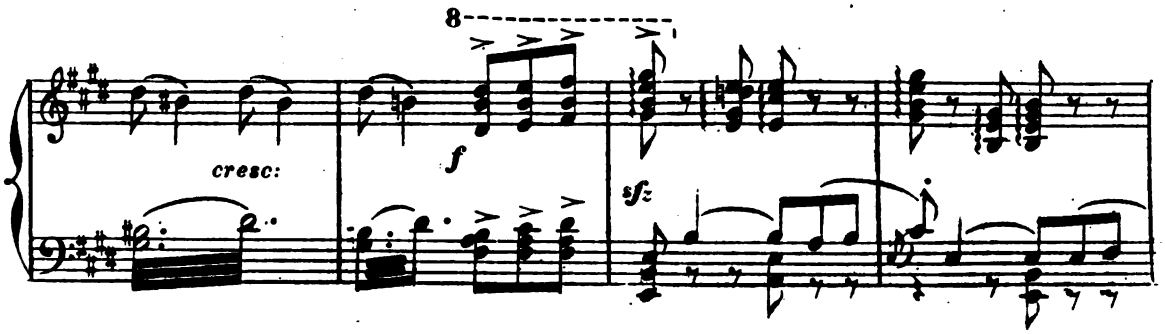
signe aux esclaves d'en exprimer le jus; Orion que sa vie sauvage a retenu dans



les forêts ne connaît pas l'usage du vin.







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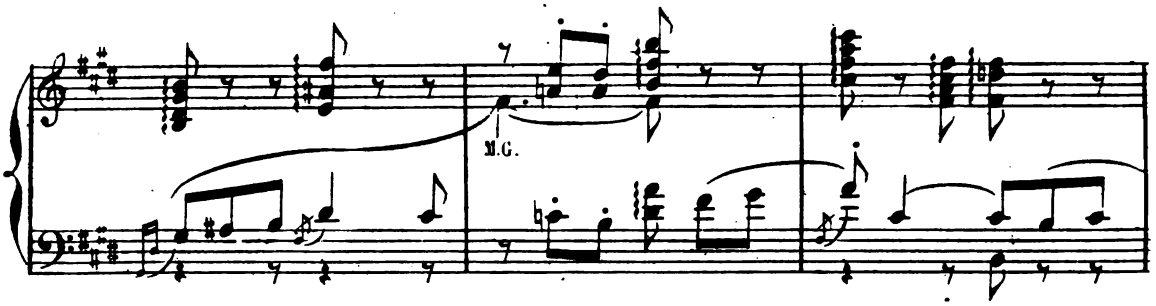
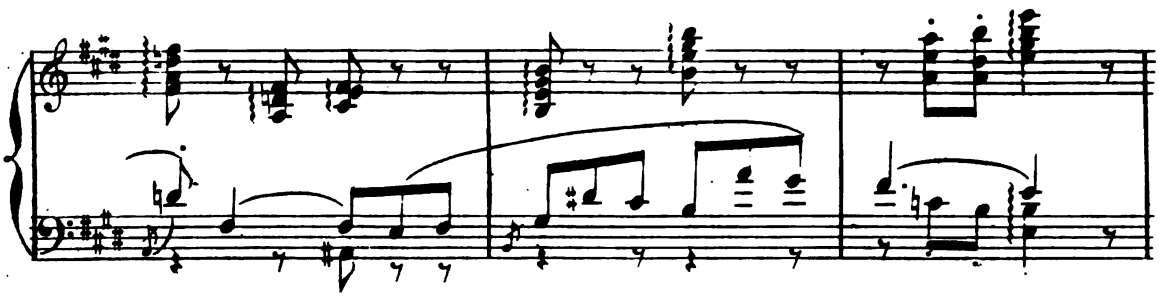
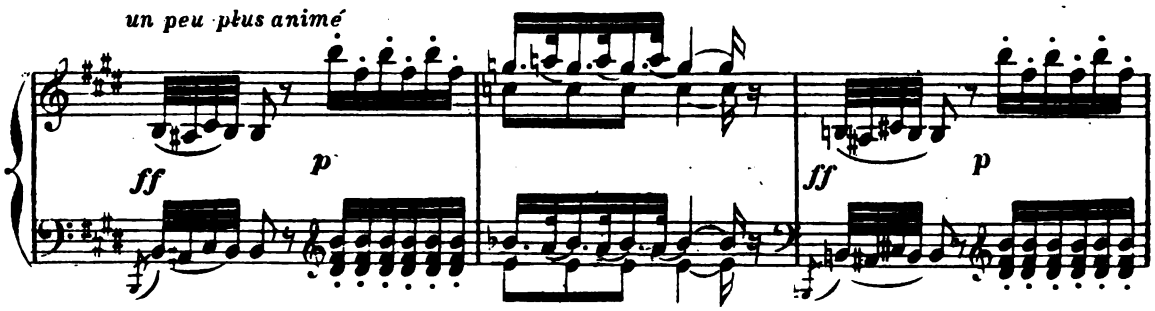
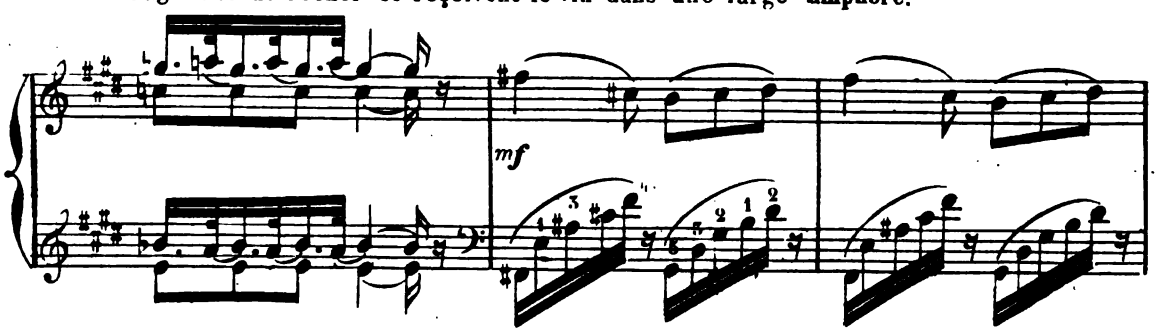




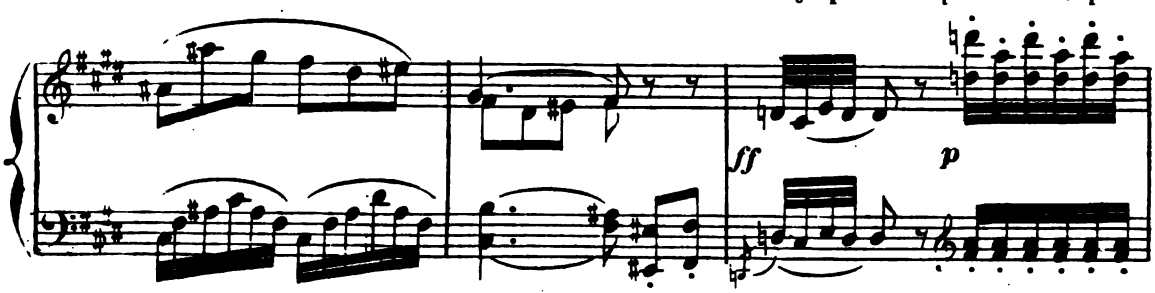
Les esclaves obéissent aux ordres de Sylvia, ils pressent les grappes entre deux



fragments de rocher et reçoivent le vin dans une large amphore.



La nymphe remplit une coupe



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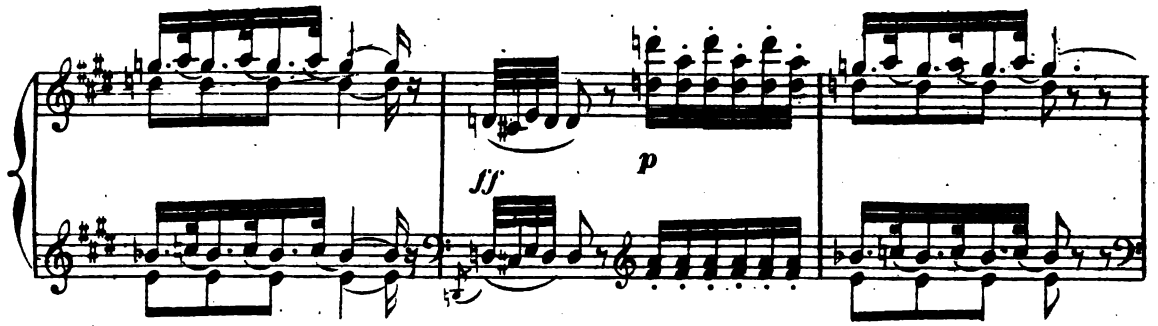
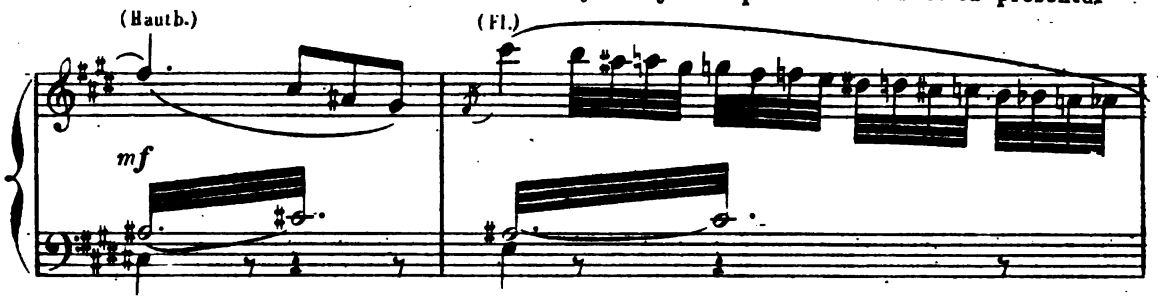
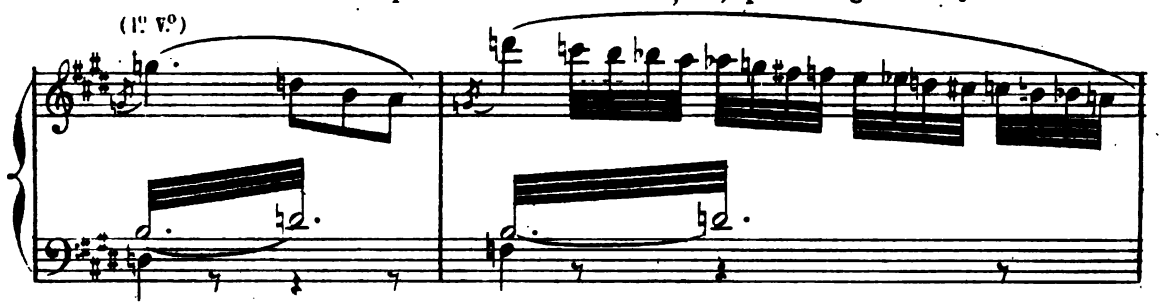
et la présente à Orion qui la repousse.



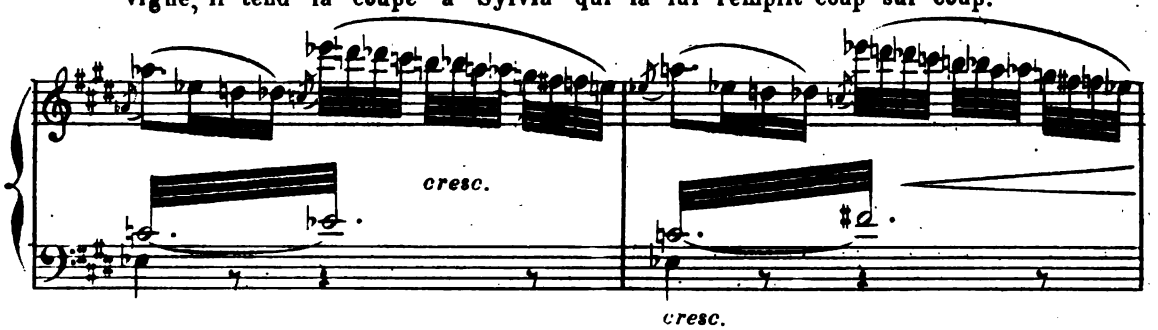
Mais Sylvia y trempe ses lèvres et la présente.

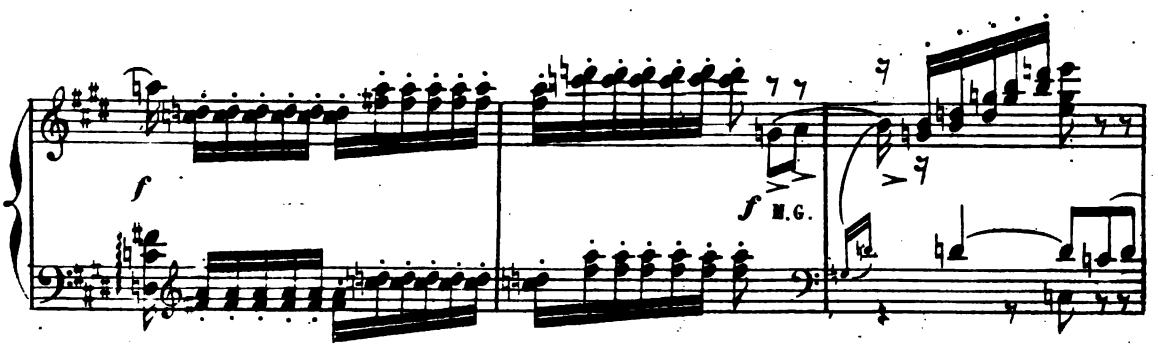


de nouveau à Orion qui la vide d'un trait, et, prenant goût au jus de la



vigne, il tend la coupe à Sylvia qui la lui remplit coup sur coup.





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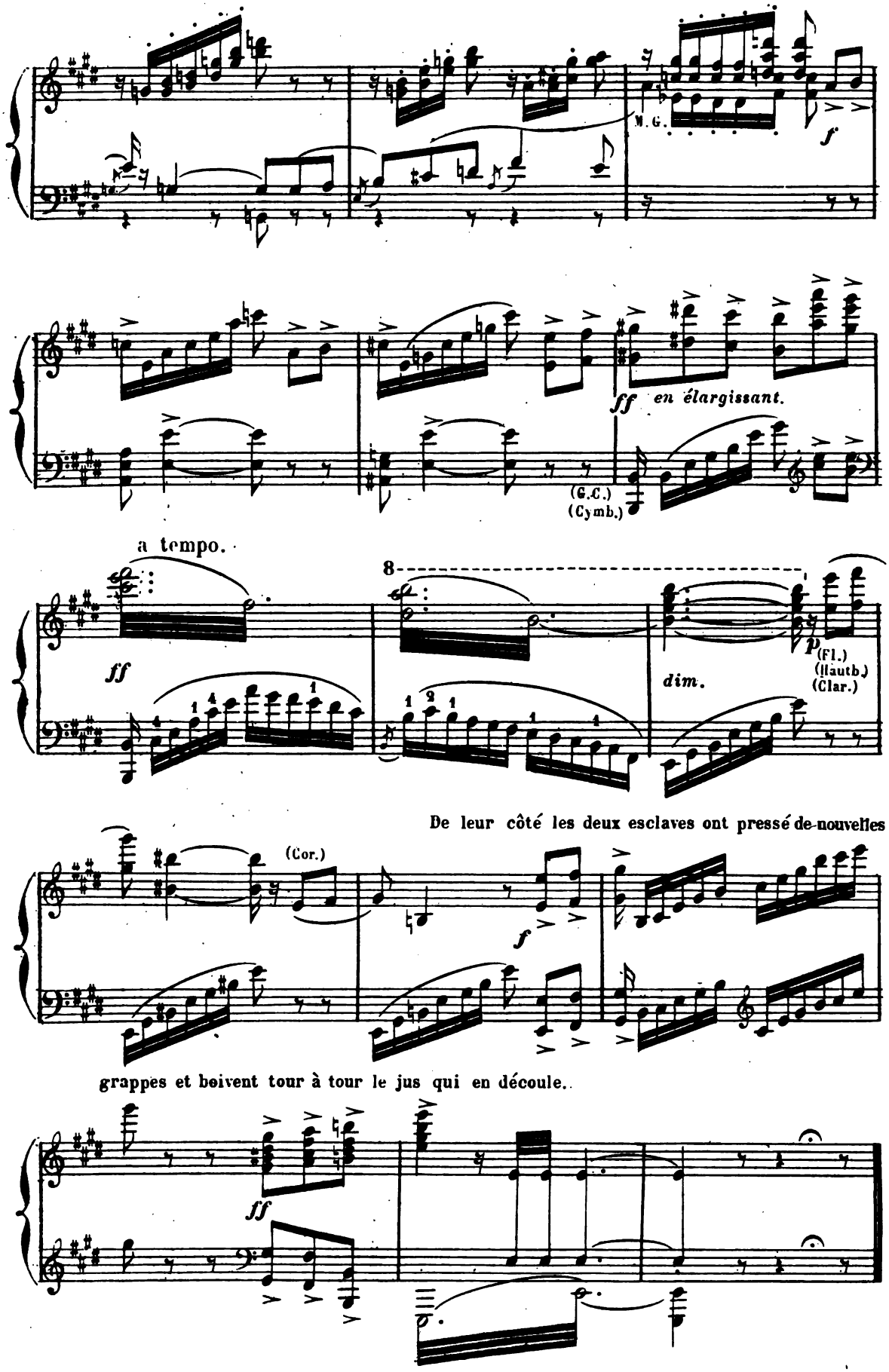

De leur côté les deux esclaves ont pressé de nouvelles grappes et boivent tour à tour le jus qui en découle.

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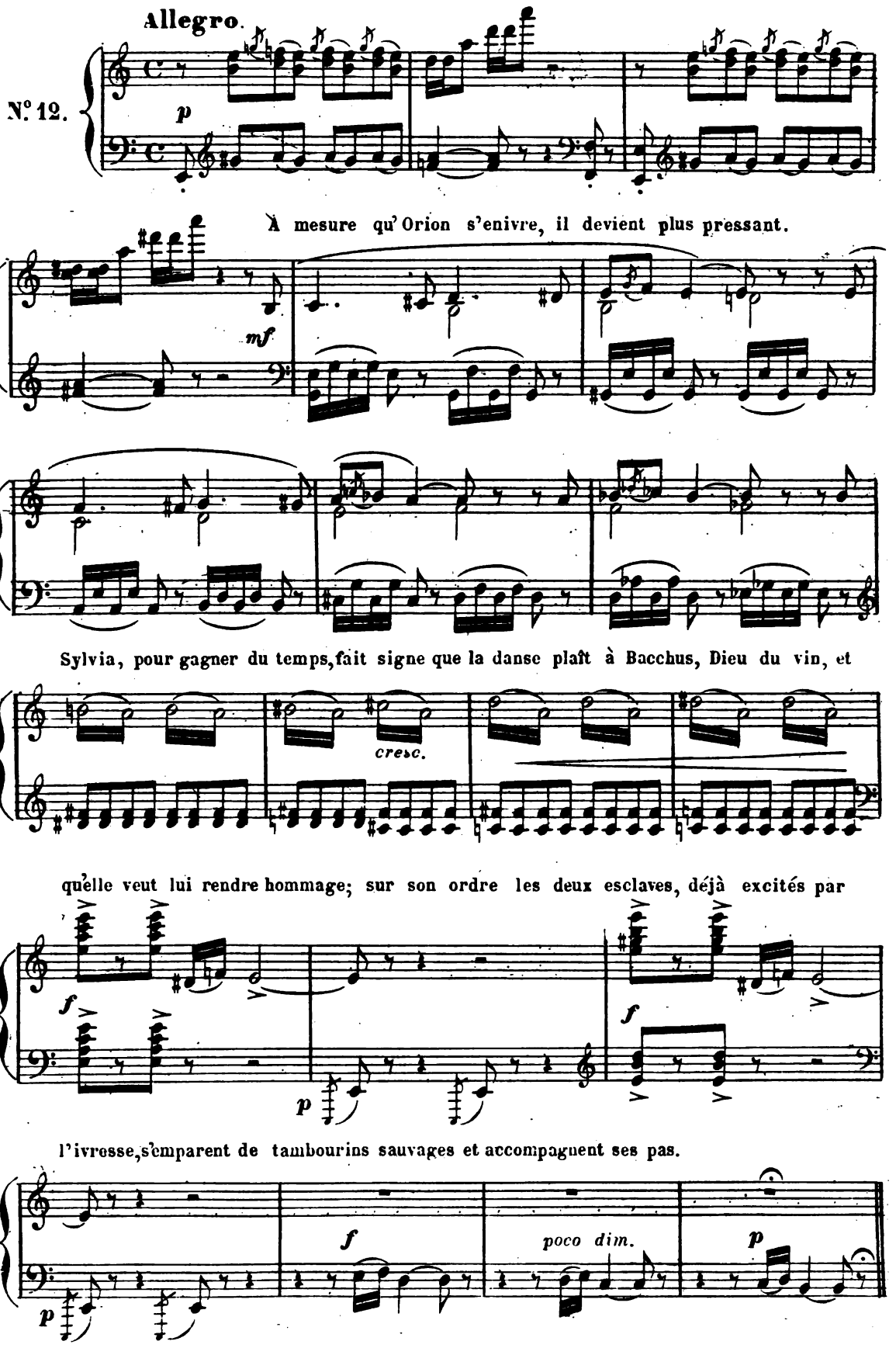
SCÈNE ET DANSE DE LA BACCHANTE.



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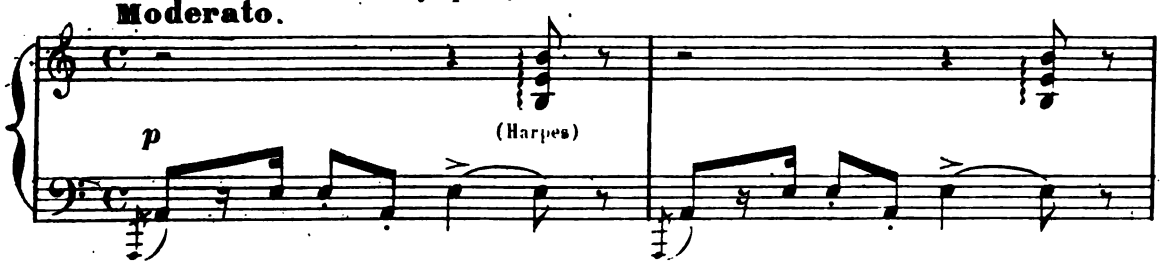
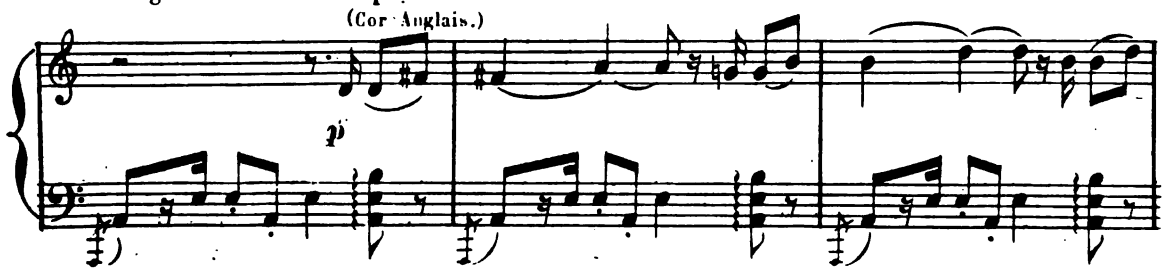
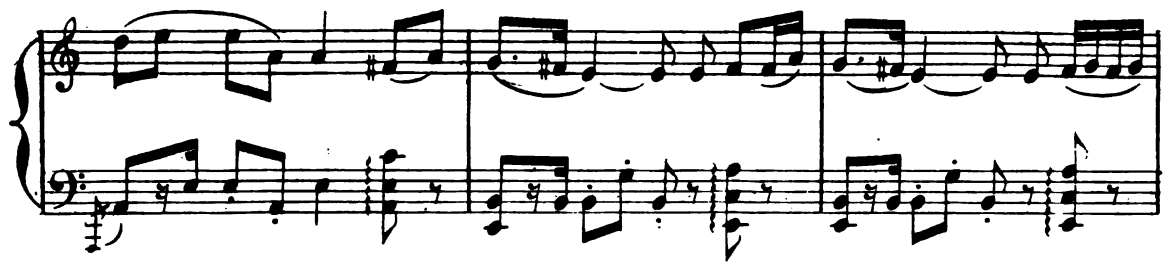
La chaste nymphe de Diane imite alors la danse des Bacchantes avec ses

Moderato.

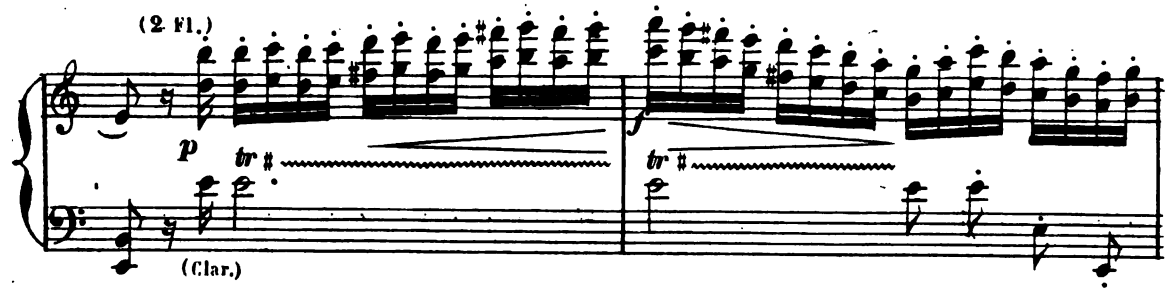


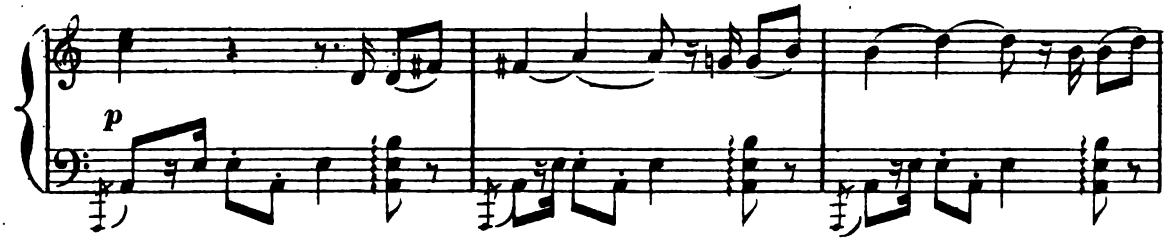
langueurs et ses emportements.

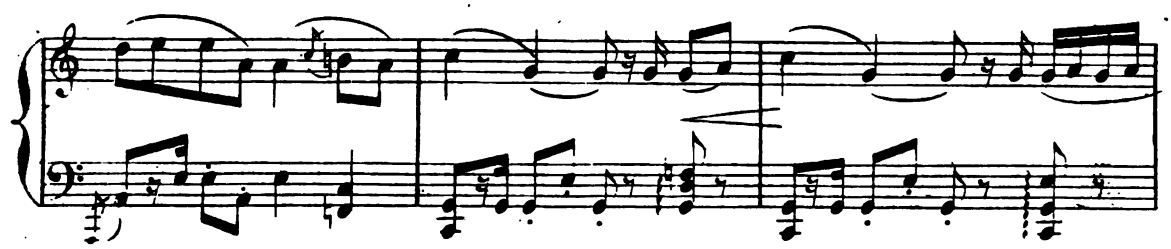




Les deux esclaves animés par son exemple mêlent leur danse à la sienne.







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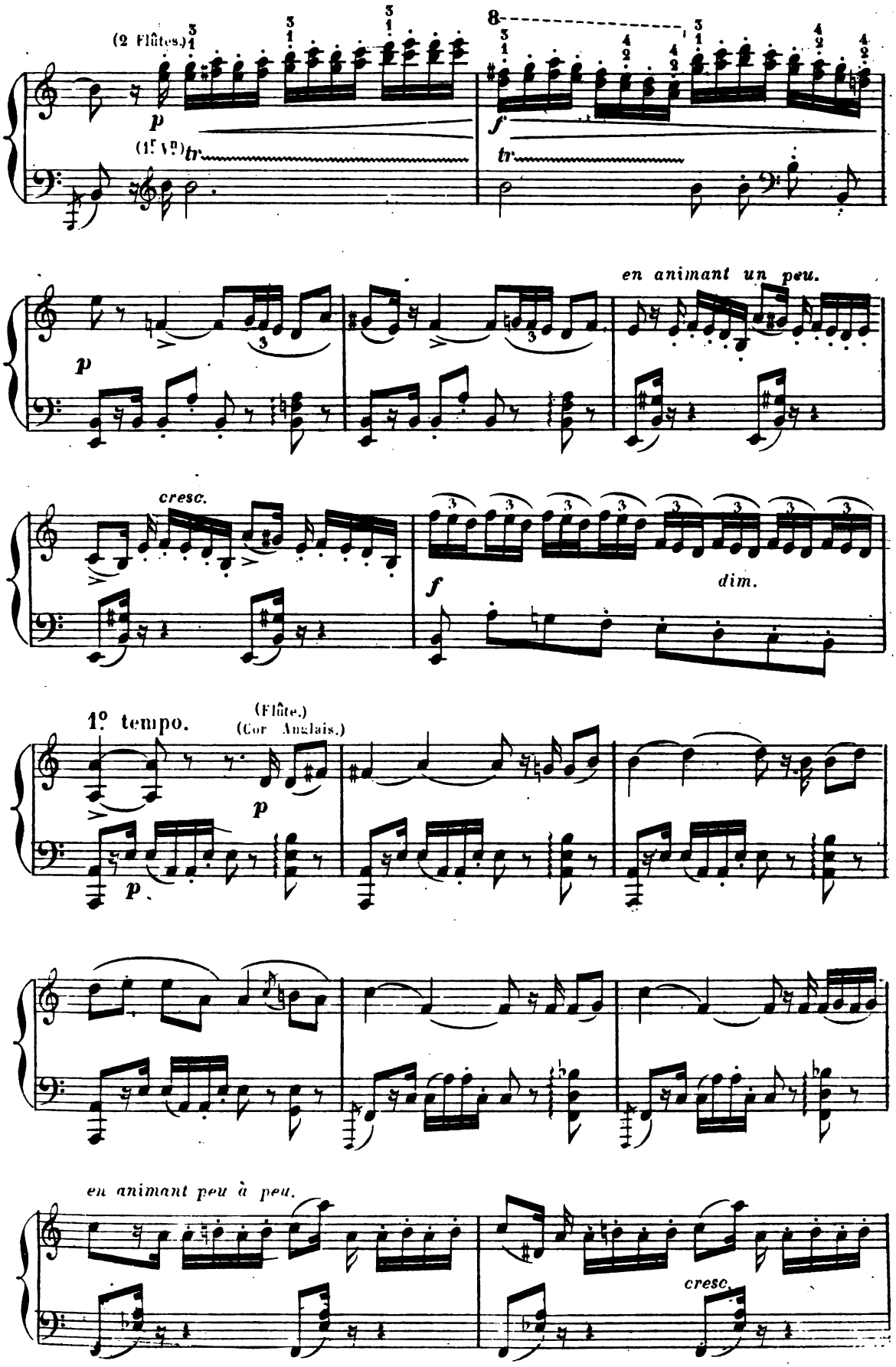

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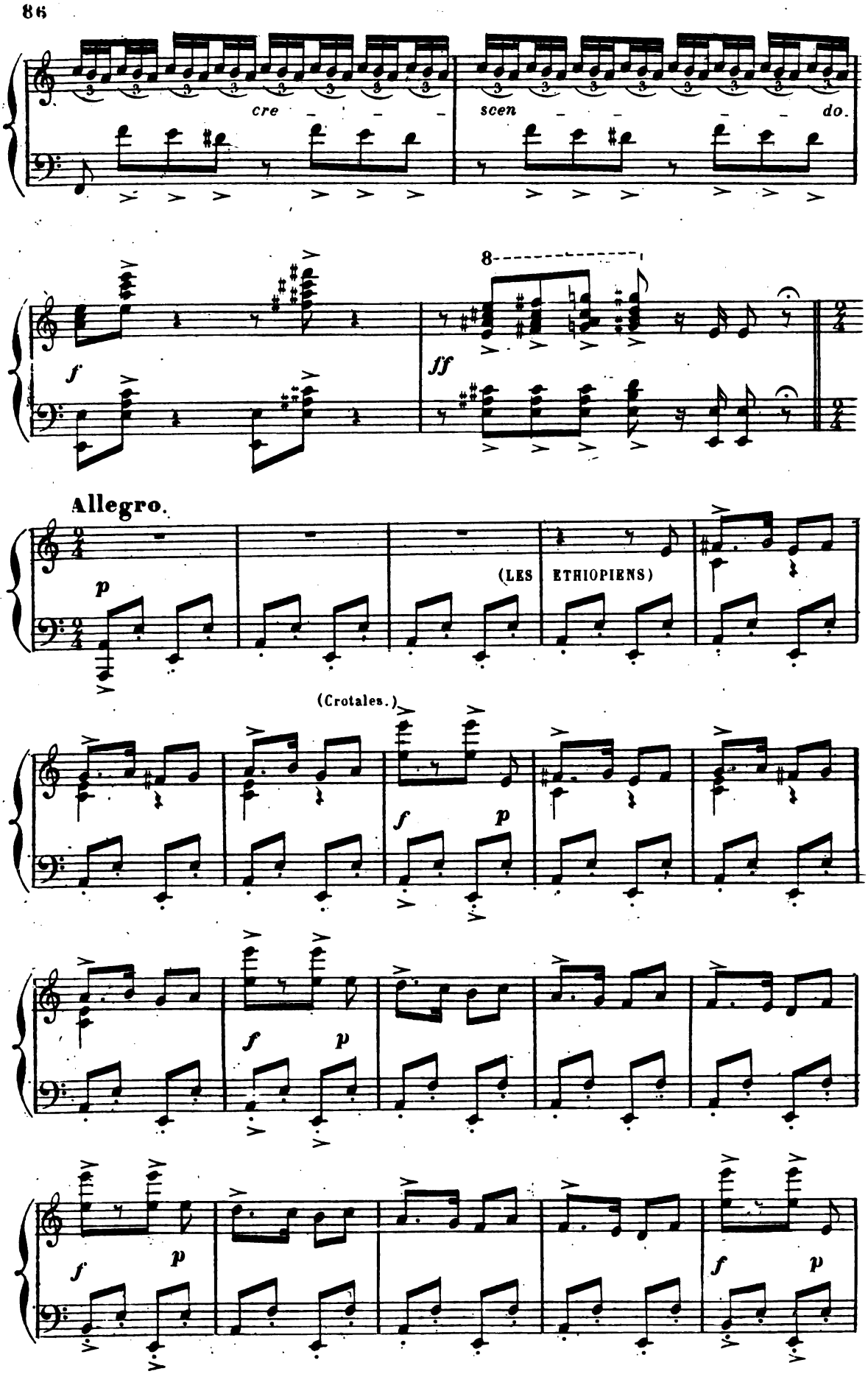

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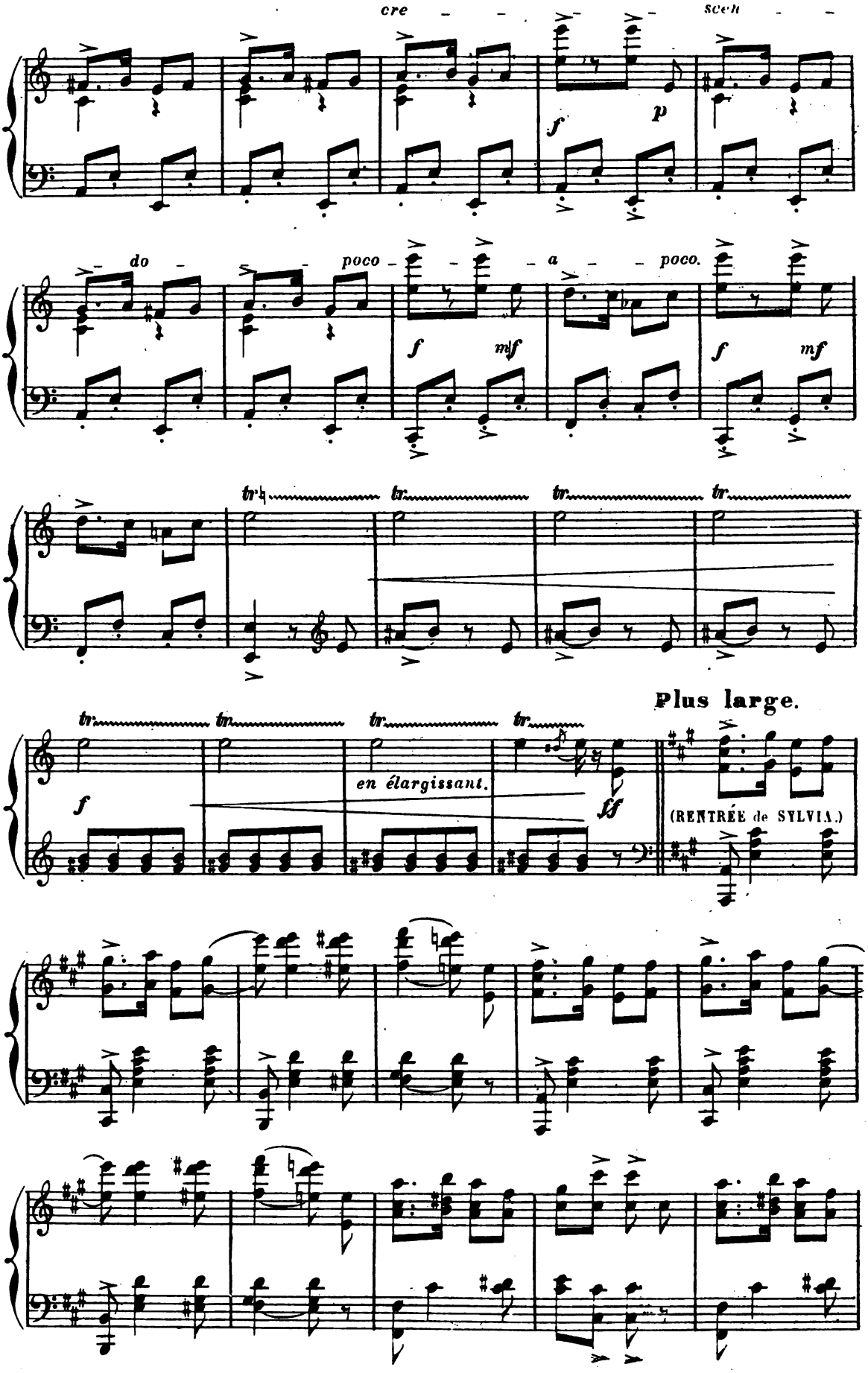

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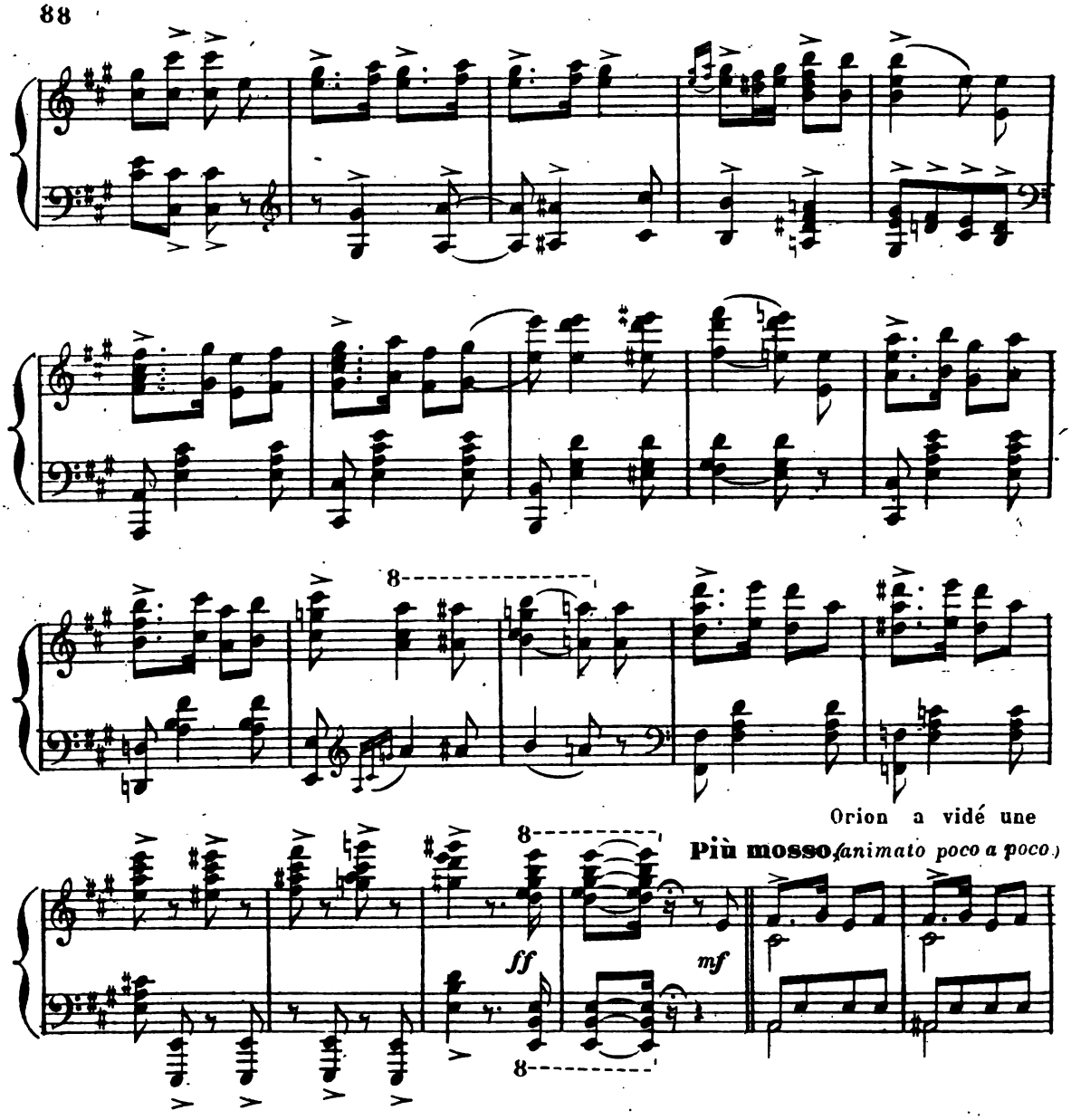
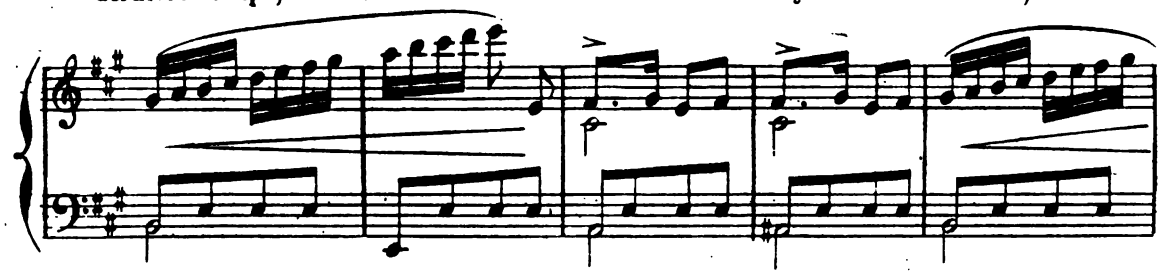
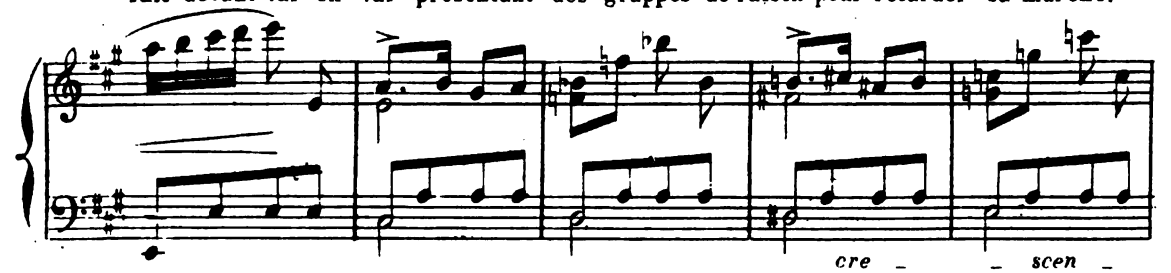


dernière coupe, il se lève en trébuchant et veut enlacer Sylvia dans ses bras; celle-ci



fuit devant lui en lui présentant des grappes de raisin pour retarder sa marche.



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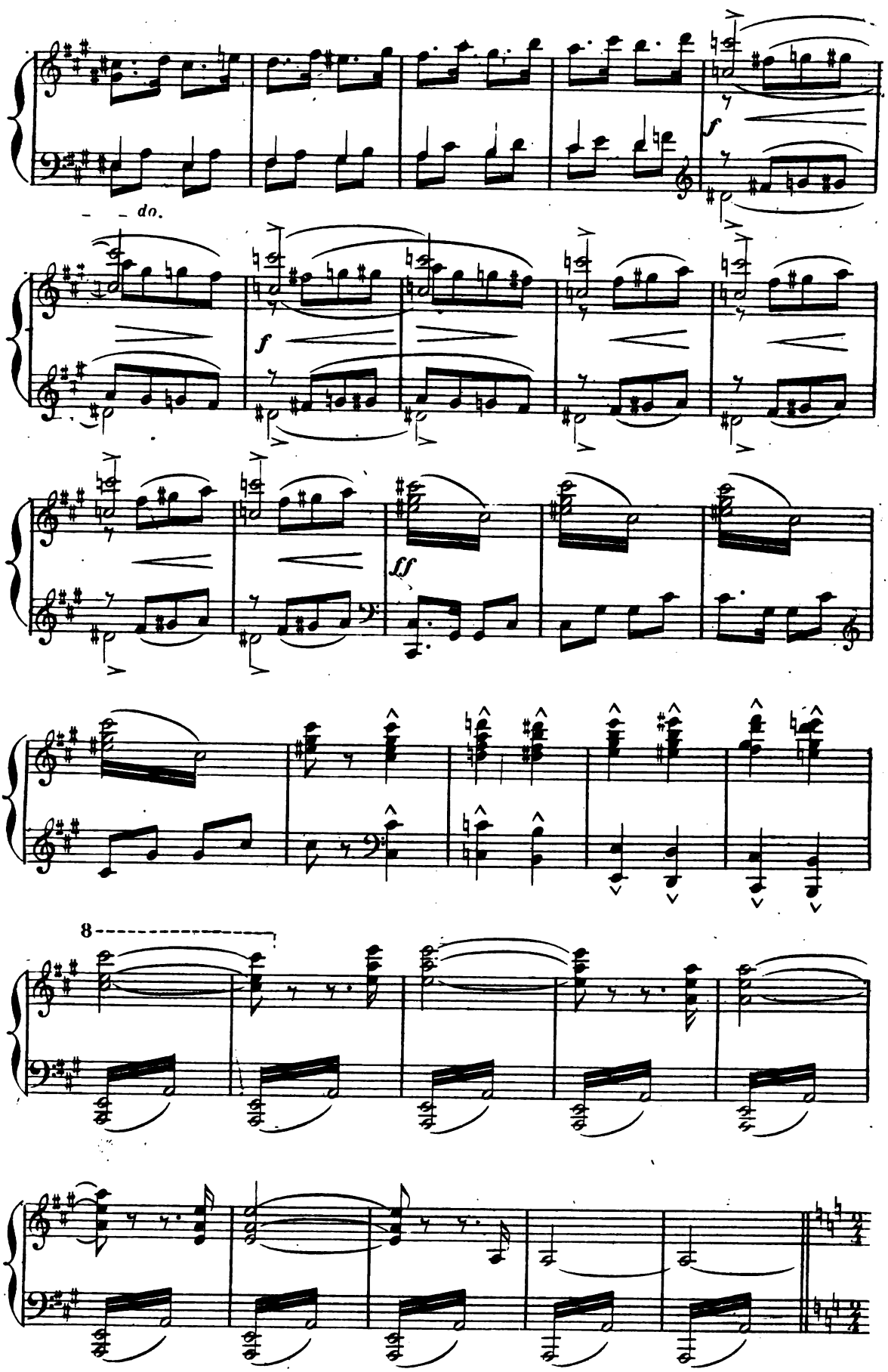

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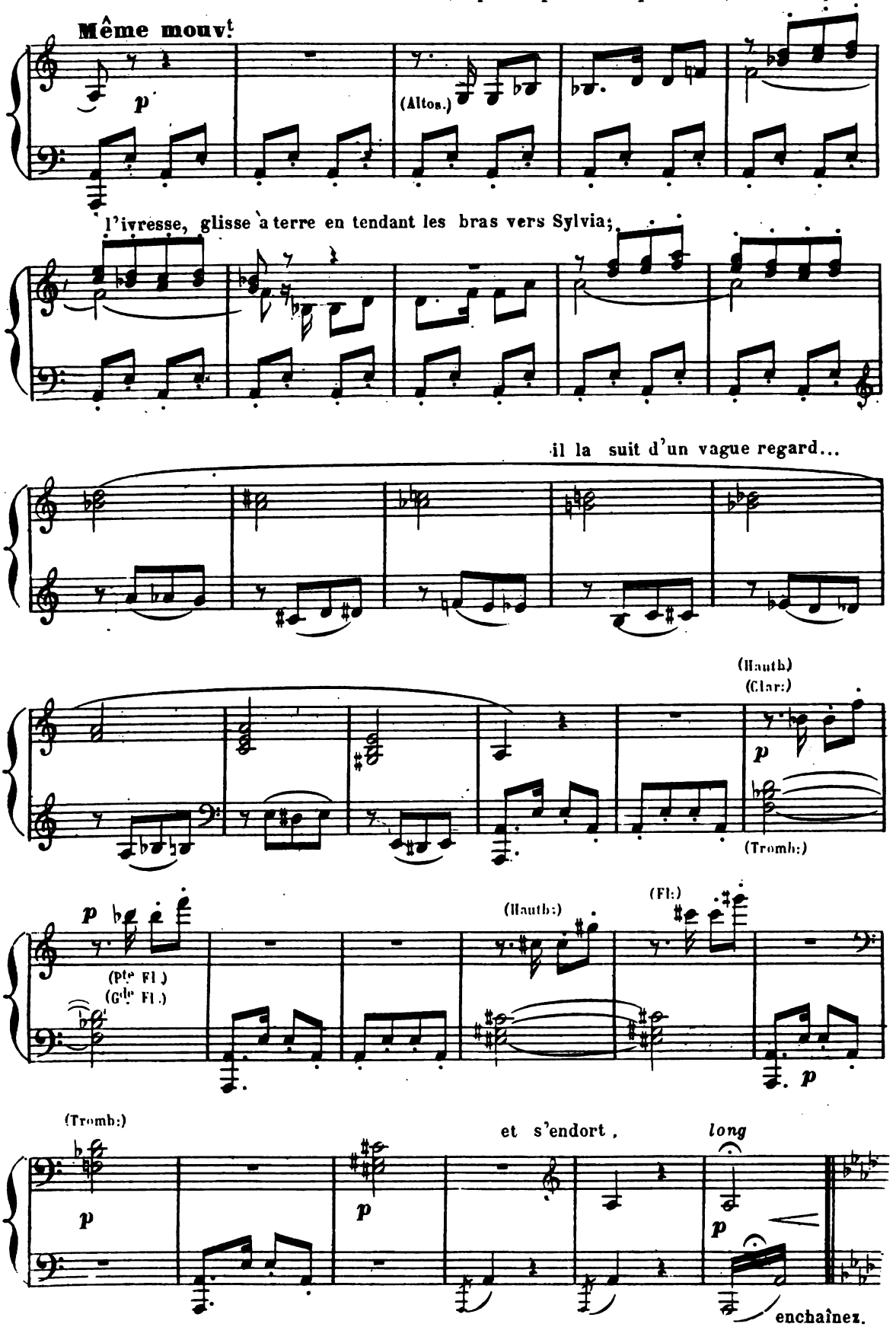
Enfin Orion, épuisé par cette poursuite, alourdi par



Les esclaves, subjugués par le sommeil, comme leur maître, ont laissé peu-à-peu se ralentir le rhythme de leur musique et finissent par s'endormir sur leurs instruments.

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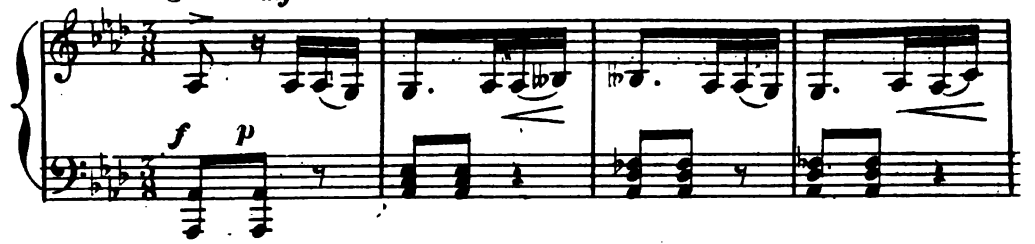
SCÈNE FINALE.

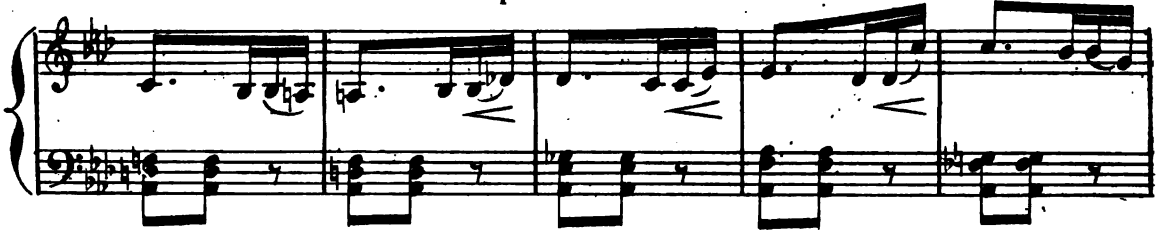
Allegro. *mf*

Sylvia, échappée au danger le plus pressant,

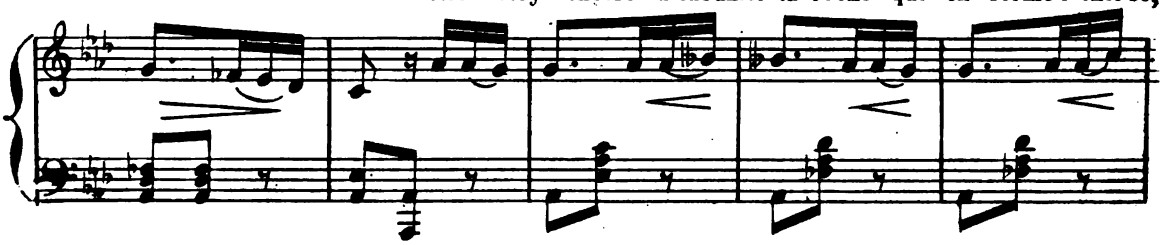
N° 13.



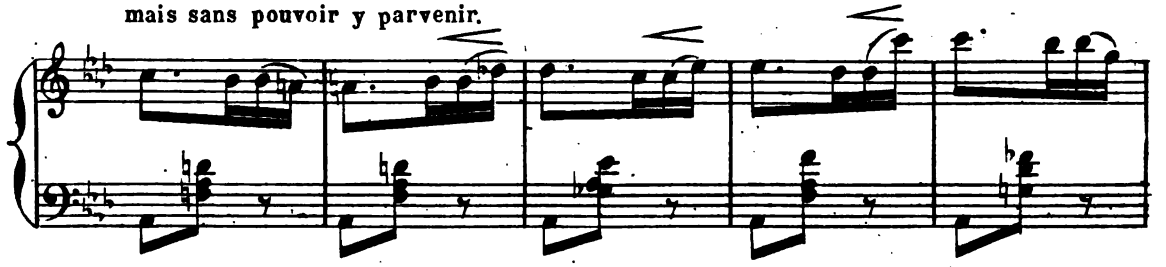
se demande alors comment elle pourra sortir de cette caverne.

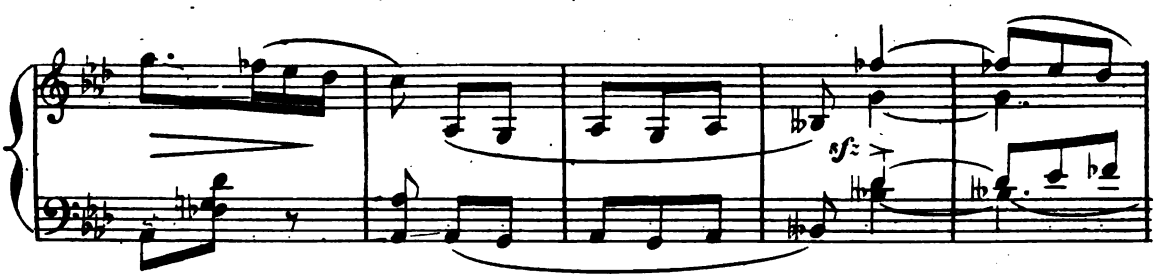


elle essaye encore d'ébranler la roche qui en ferme l'entrée,

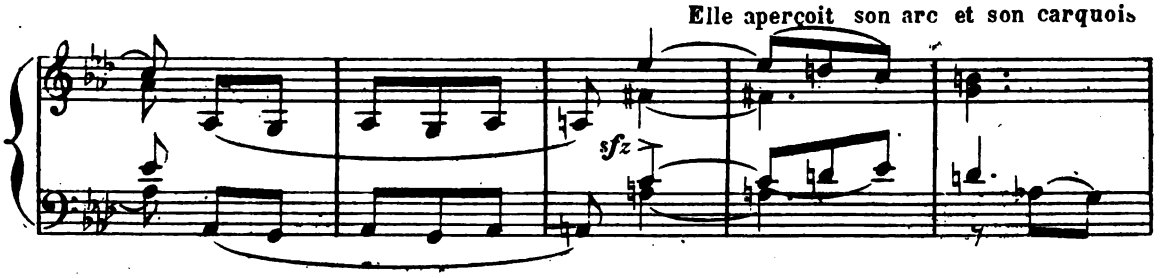


mais sans pouvoir y parvenir.





Elle aperçoit son arc et son carquois



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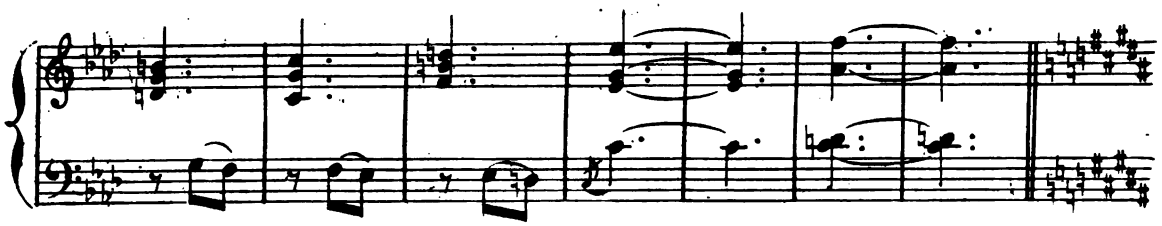
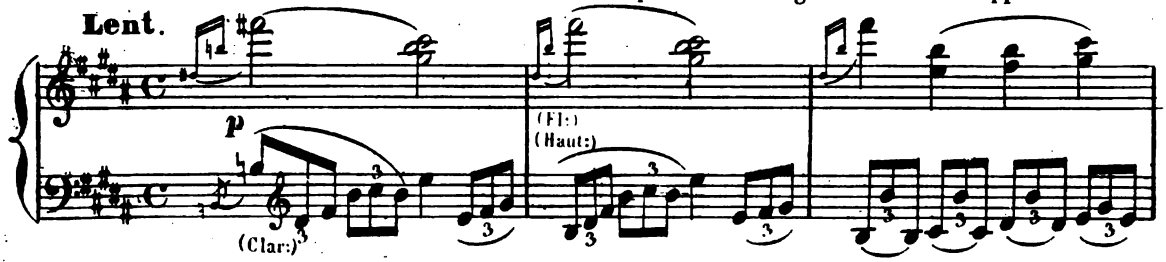
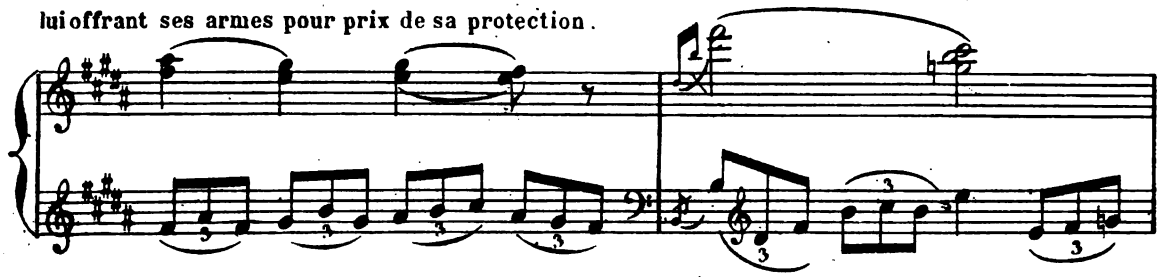
attachés par Orion aux parois du rocher, elle s'élance pour les reprendre



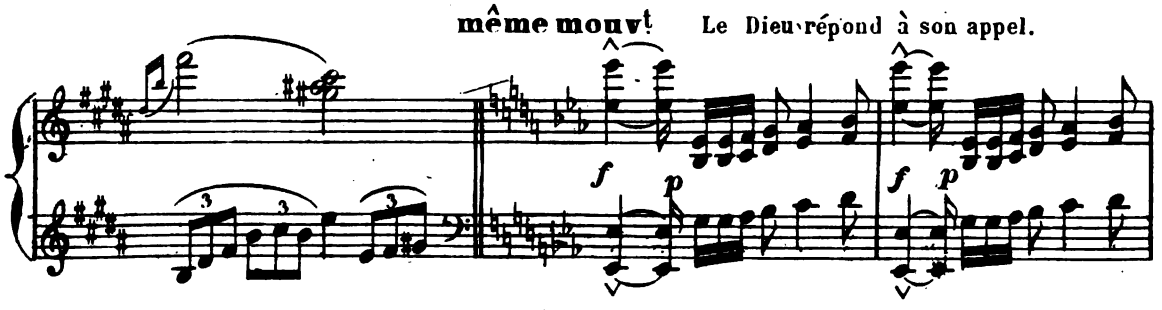
Puis elle adresse au Dieu de l'Amour qu'elle a outragé une ardente supplication en

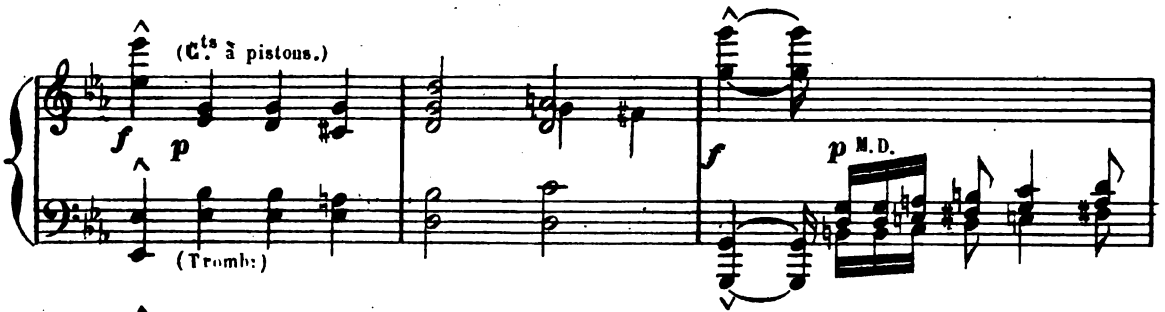


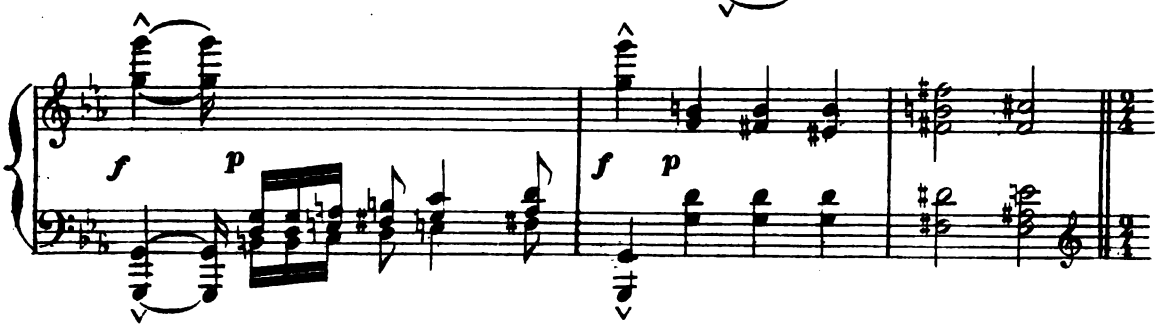
lui offrant ses armes pour prix de sa protection.



même mouvt Le Dieu répond à son appel.







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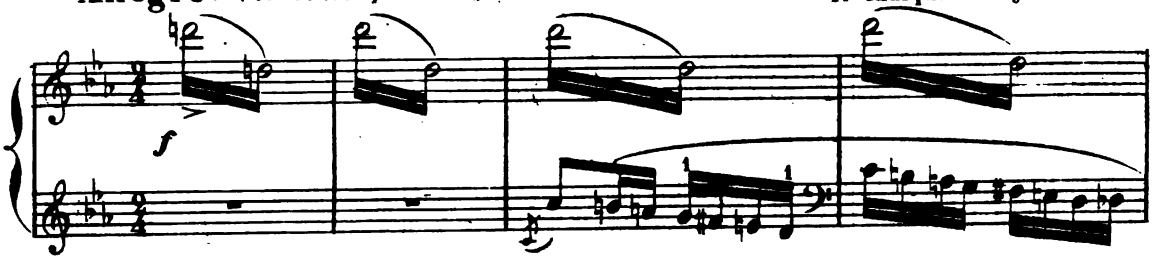
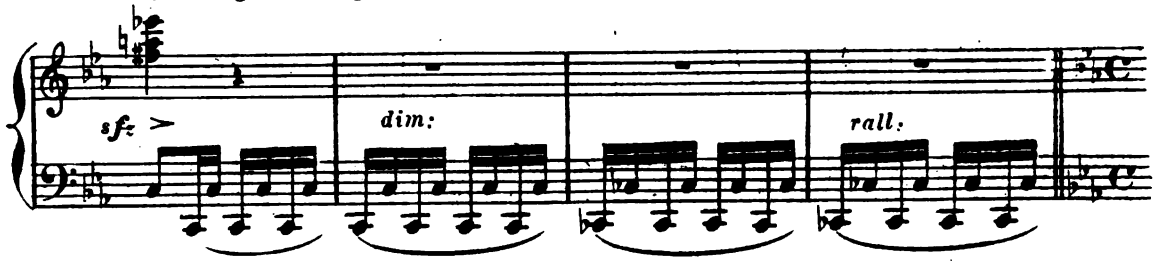
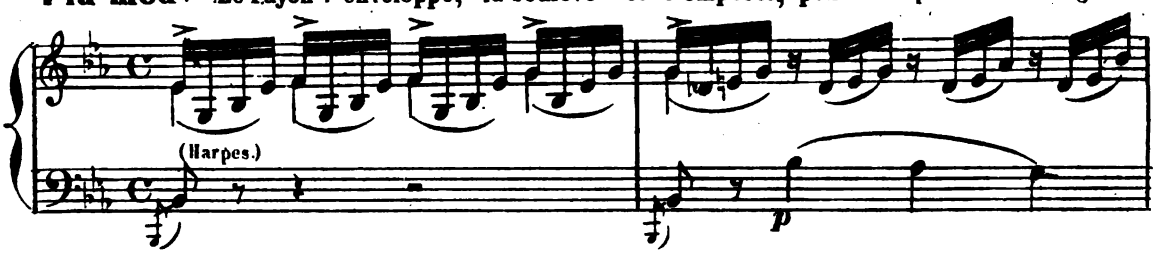
Allegro. *(le double plus vite.)* Il indique à Sylvia le



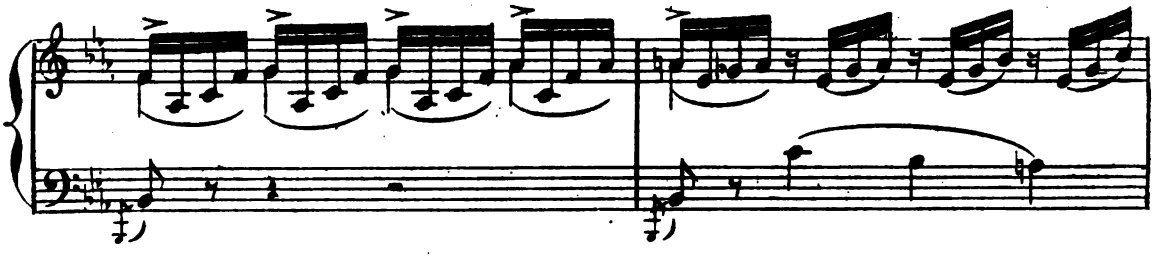
fond de la grotte où pénètre tout-à-coup un éblouissant rayon de soleil...

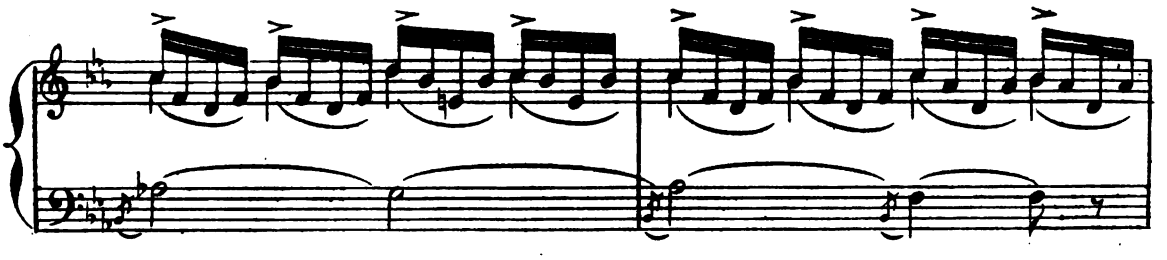


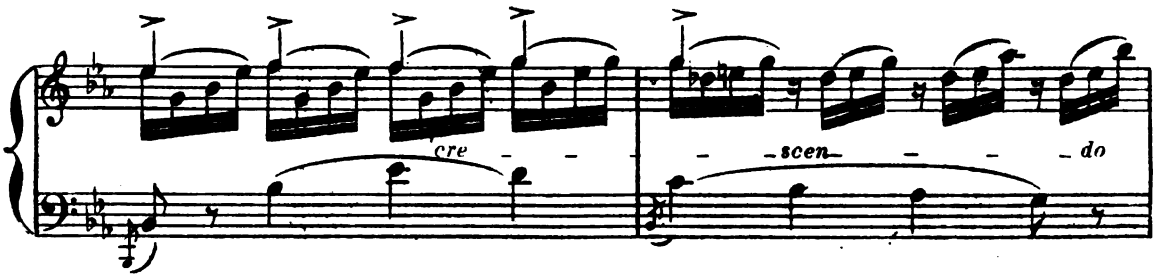
Più mod^to. Le rayon l'enveloppe, la soulève et l'emporte, pendant que sur un signe



du Dieu la grotte s'abîme dans la terre pour faire place à un site abrupt.







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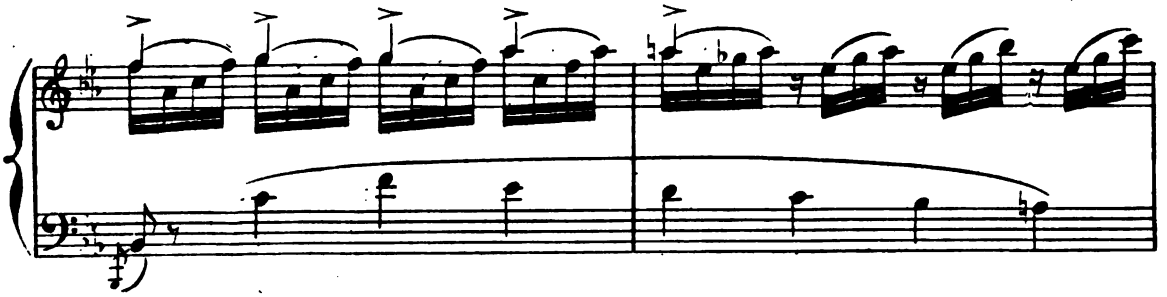
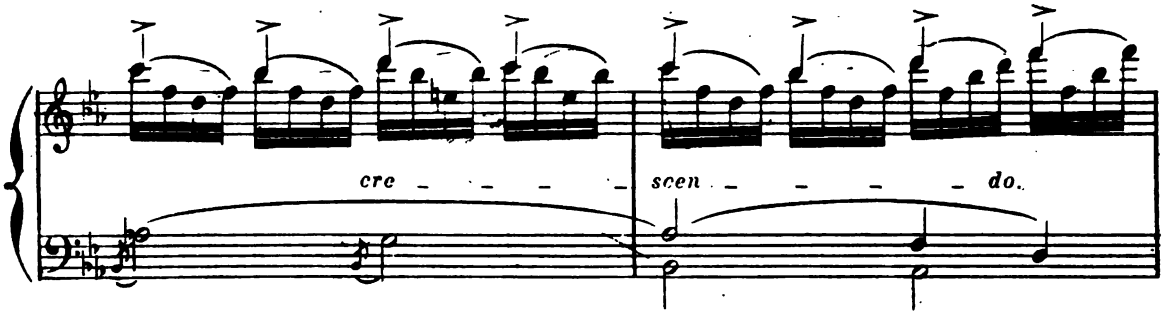
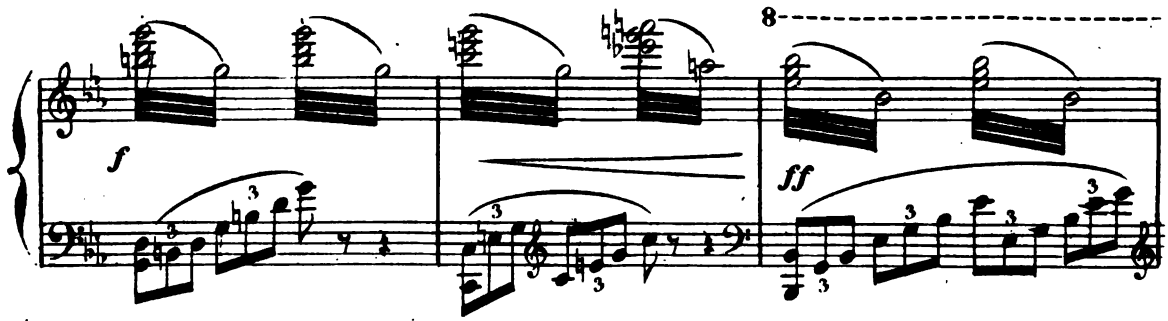
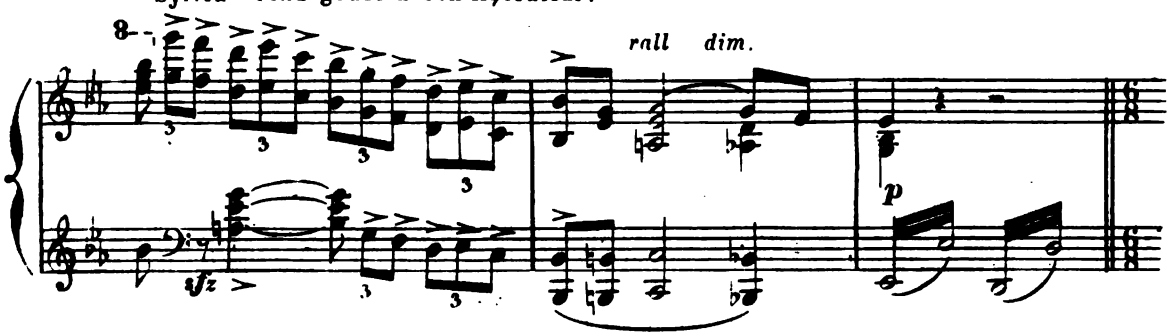


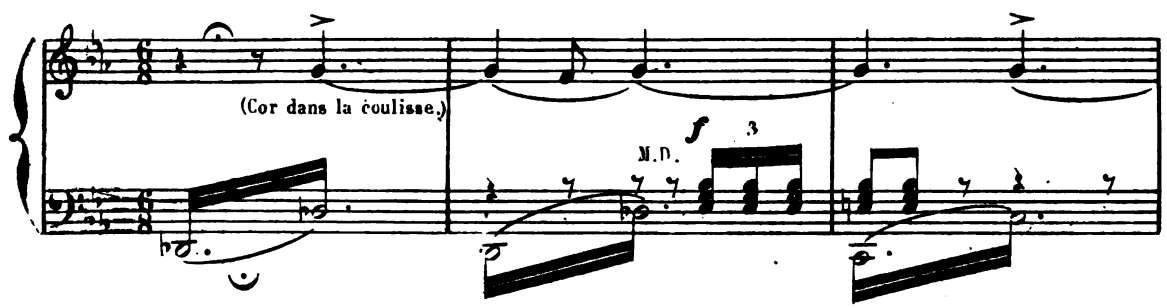




Sylvia rend grâce à son libérateur.



même mouv! Tout-à-coup le cor se fait entendre dans l'éloignement, Sylvia



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veut s'élancer pour aller rejoindre ses compagnes,

(Clar.) *p*

p

lent. mais elle est retenue par l'Amour qui lui montre Aminta accablé de douleur

très expressif

p

a tempo. **Moderato.**

au milieu des rochers.

rall:

f (RIDEAU)

mf

dim.

pp

8

f

FIN DU 2e ACTE.

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3me ACTE.

MARCHE ET CORTÉGE DE BACCHUS. Suite

Un site champêtre sur le bord de la mer.

Un chêne gigantesque ombrage la scène — au fond un temple de Diane.)

All° mod^to.

N° 14.

mf

mf

Timb.

(RIDEAU)

Fête des vendanges. paysans et paysannes envahissent la scène.

Des fous armés de baguettes chassent le peuple pour faire place au cortége.

cre - - -

scen - - - - - - - do.

8

8

tr

tr

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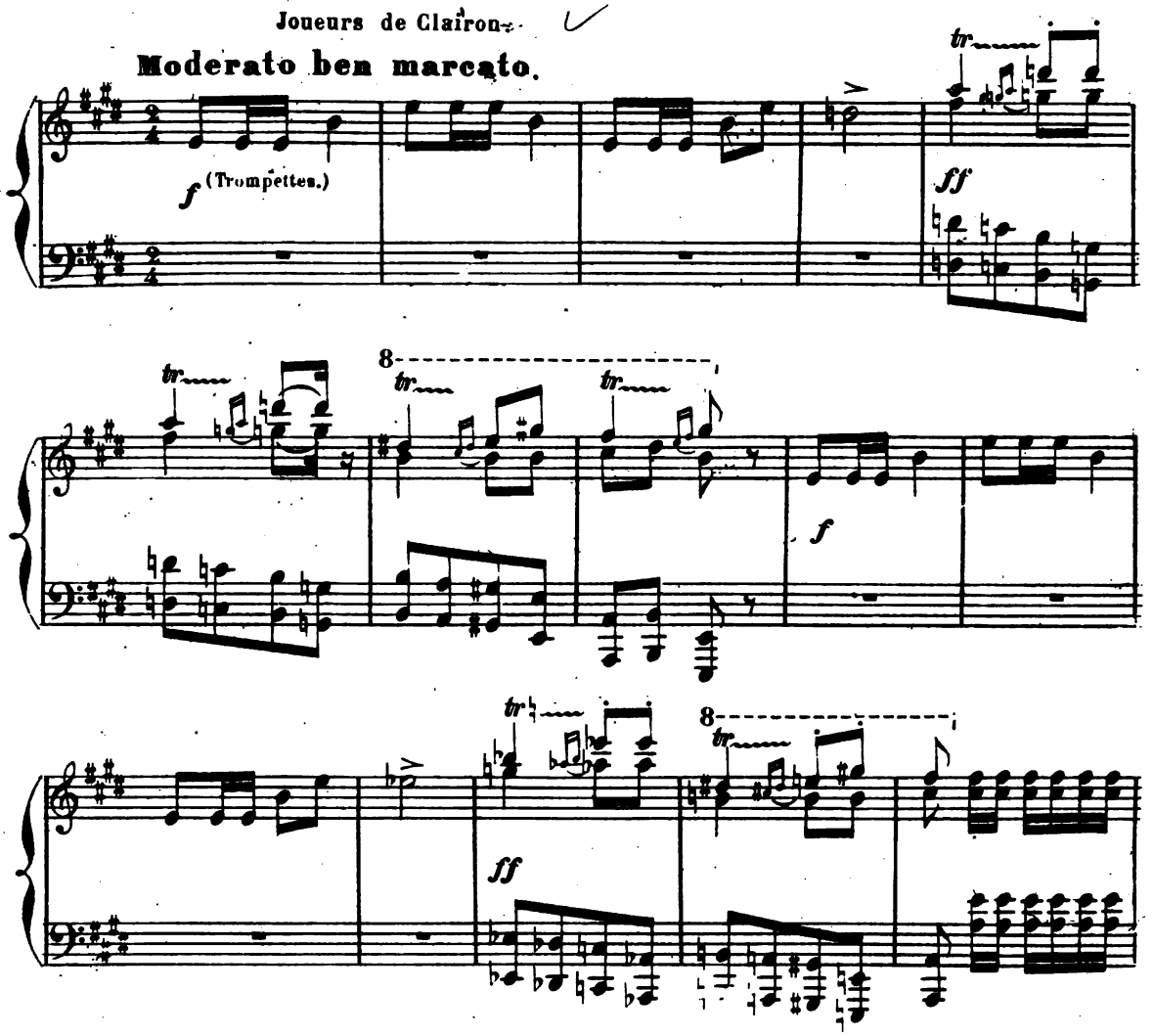
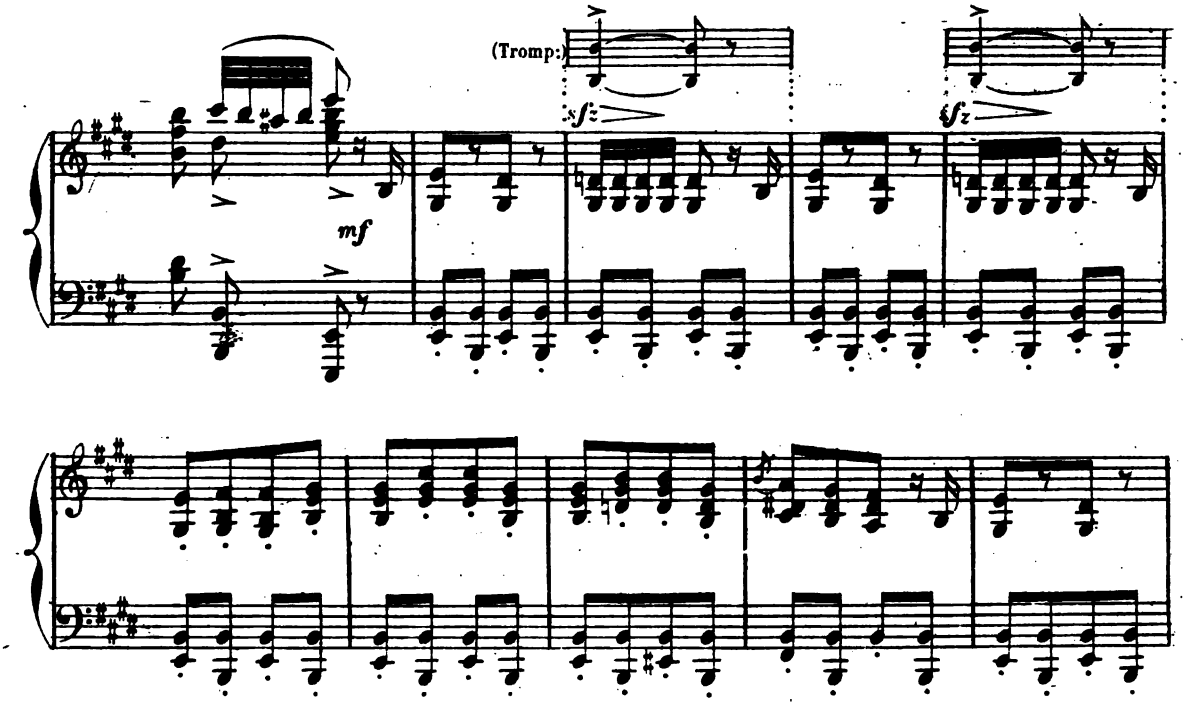
Joueurs de Clairon.

Moderato ben marcato.



Groupe de bacchantes guerrières armées de Javelines.



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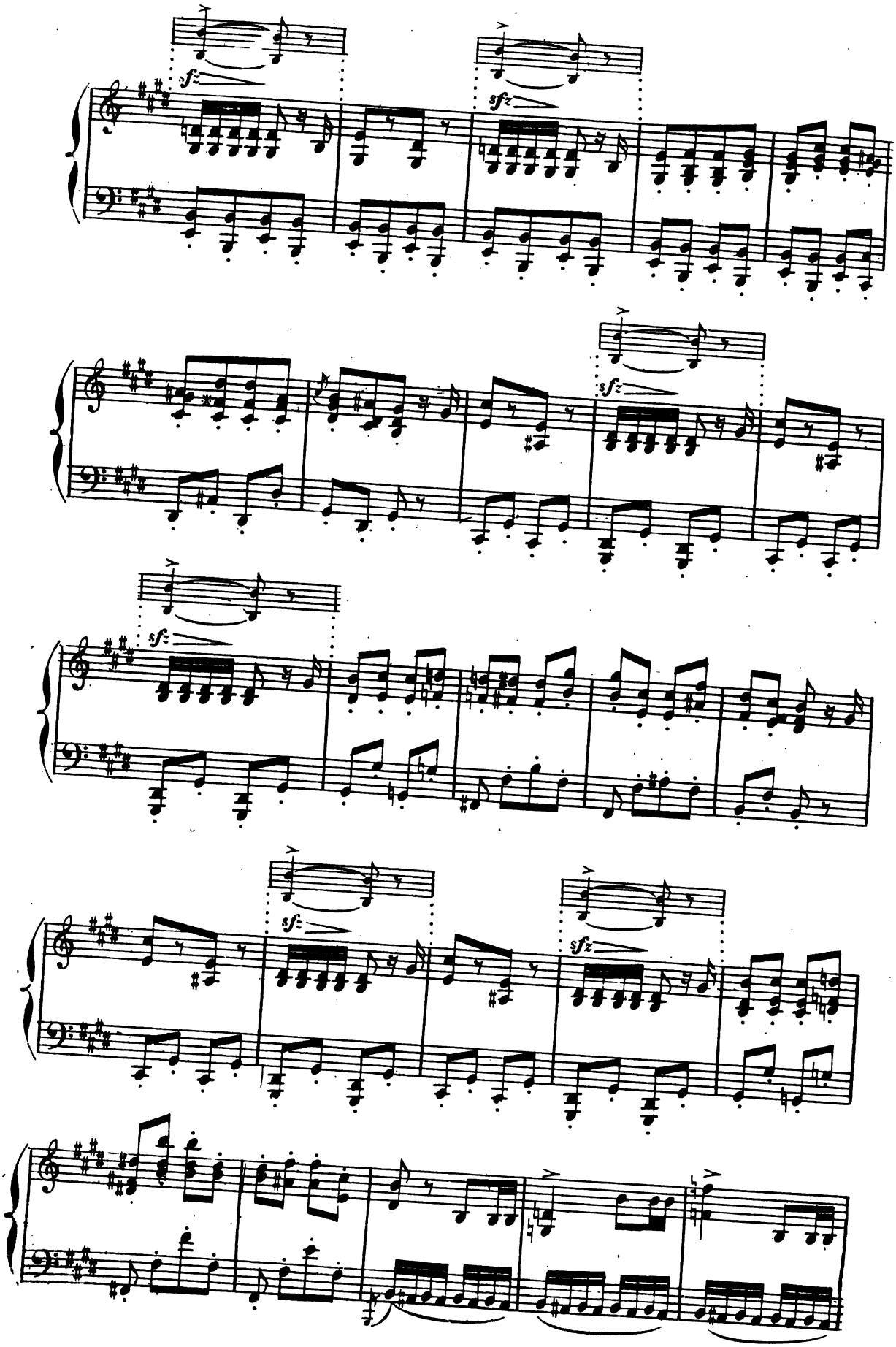

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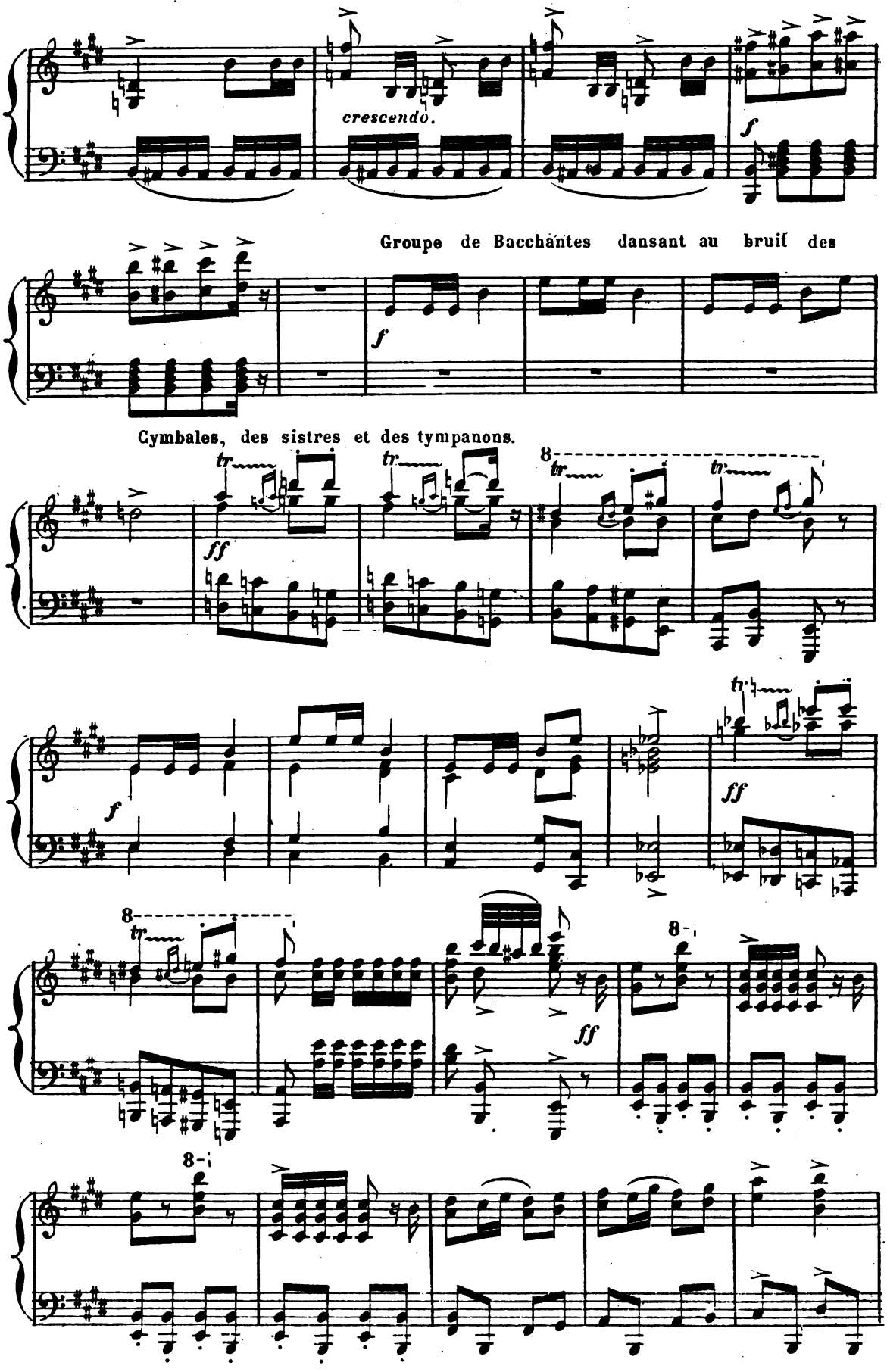

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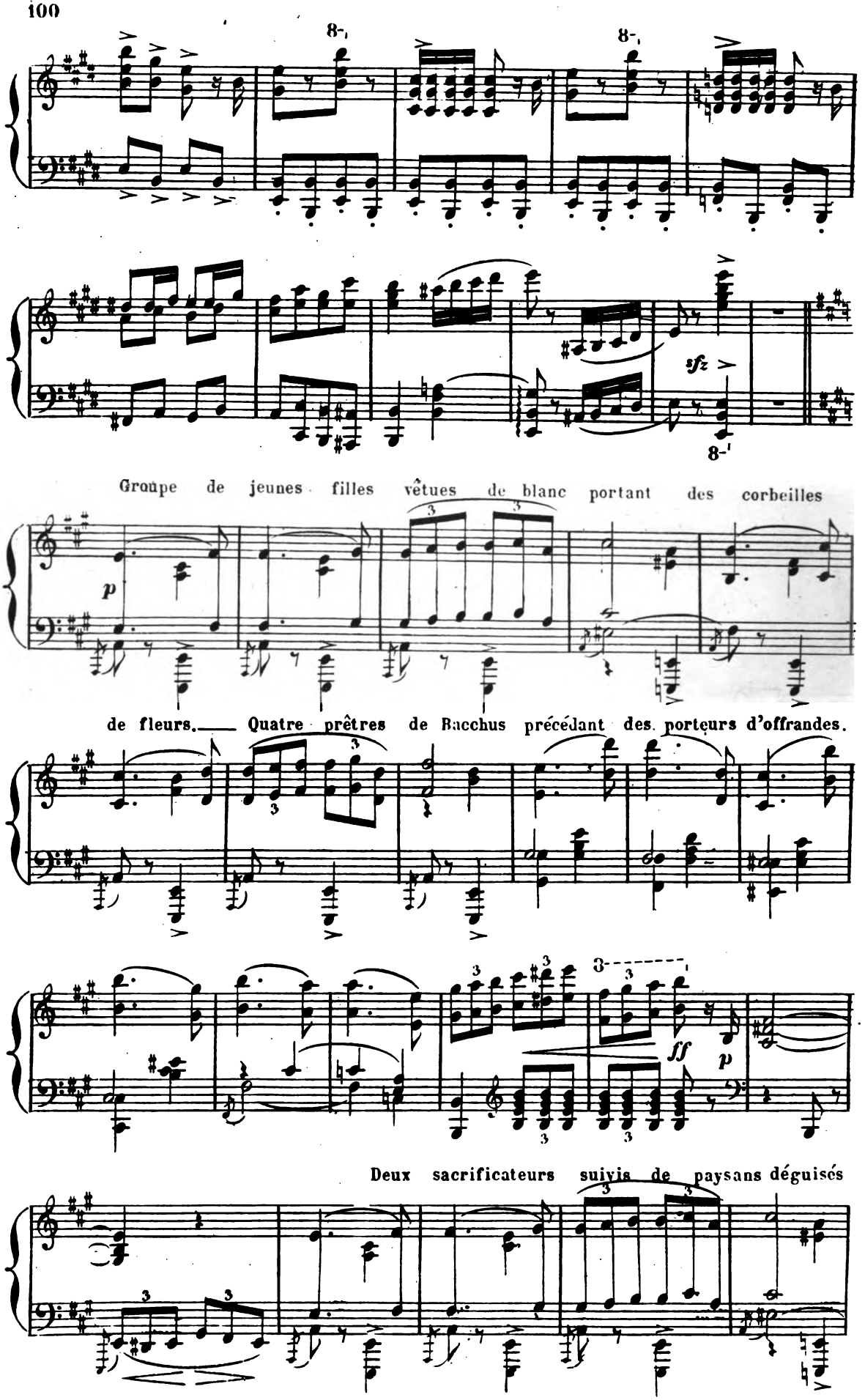

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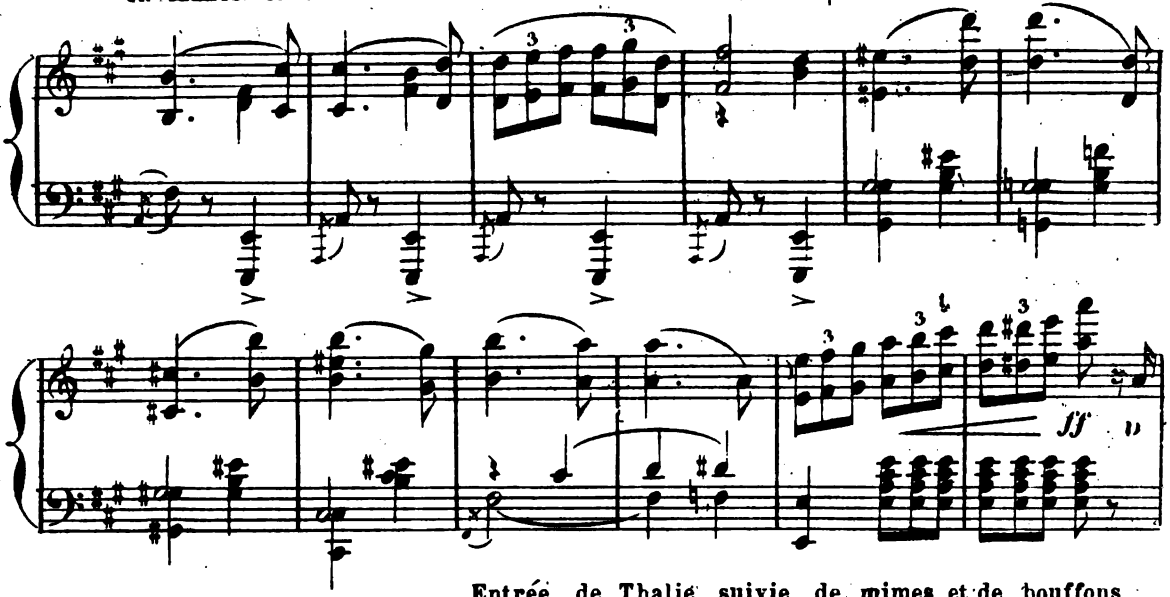
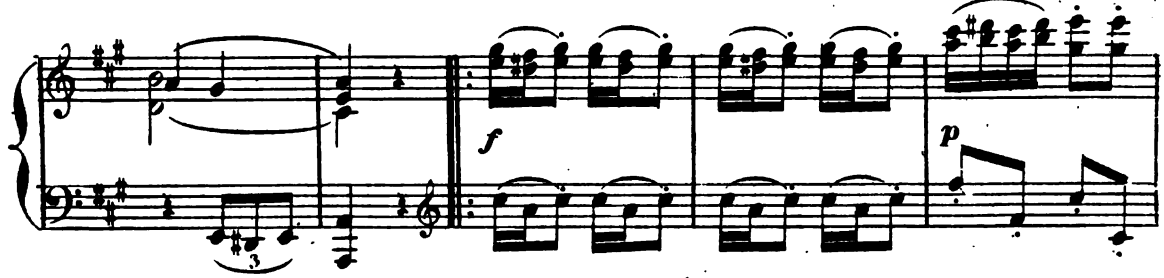
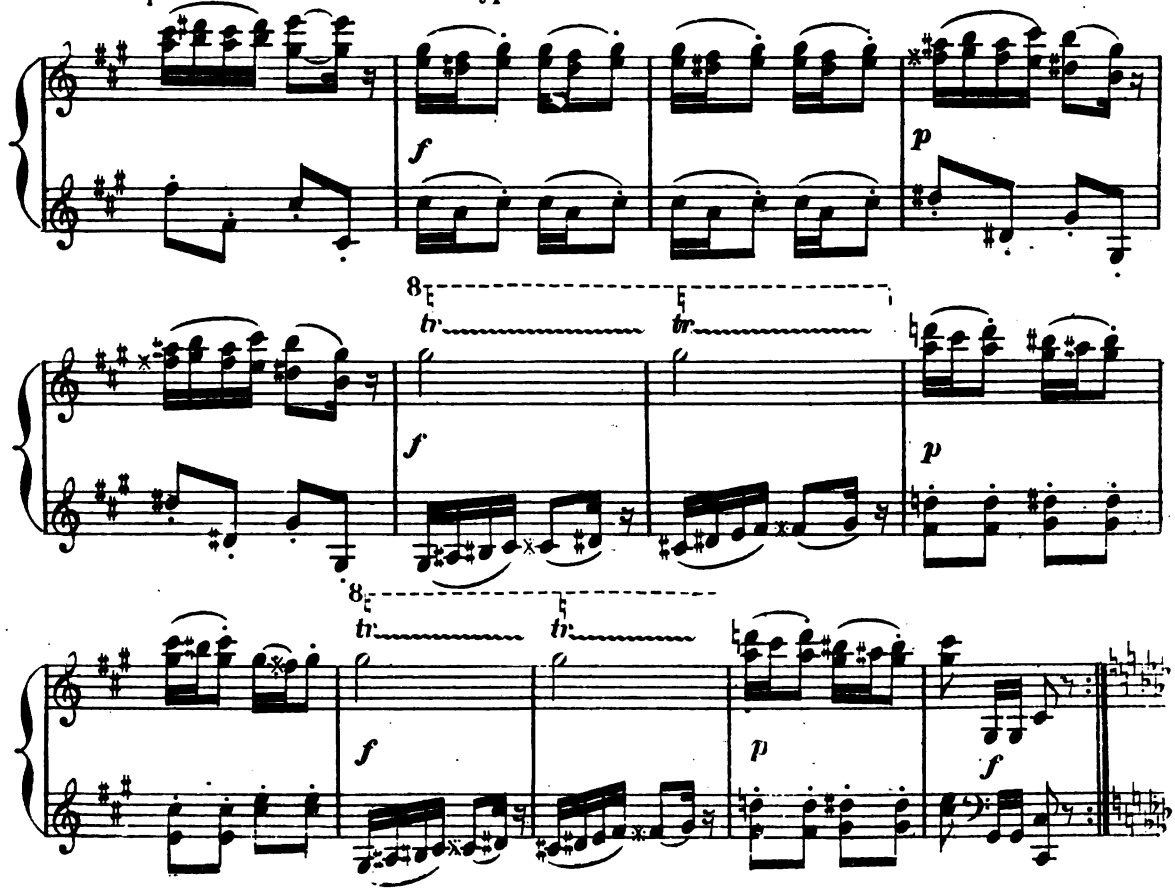
en faunes et conduisant un bouc destiné au sacrifice.



Entrée de Thalie suivie de mimes et de bouffons



représentant les différents types de la comédie.



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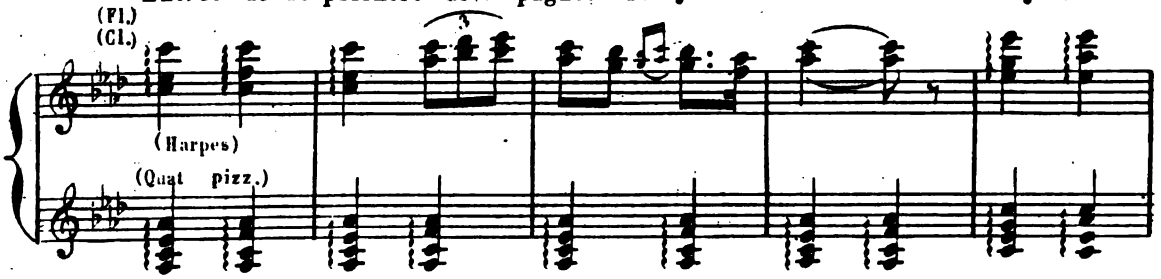
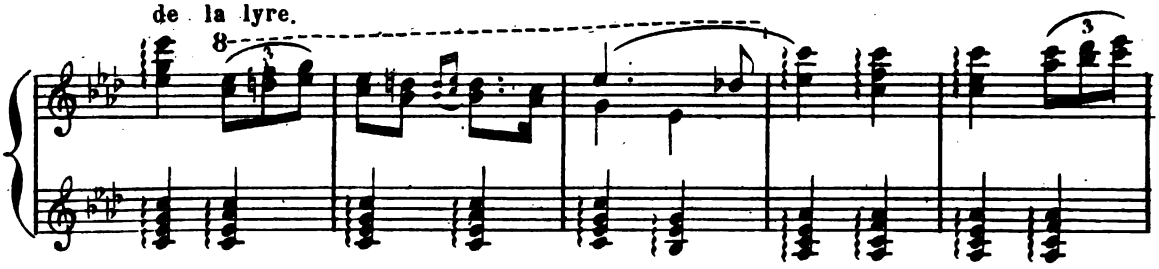
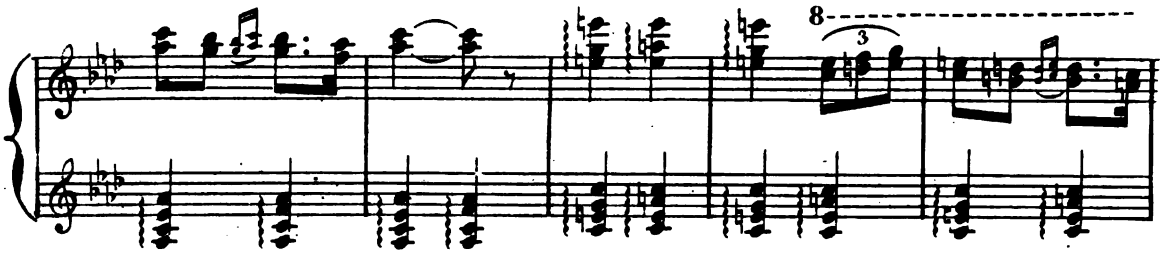
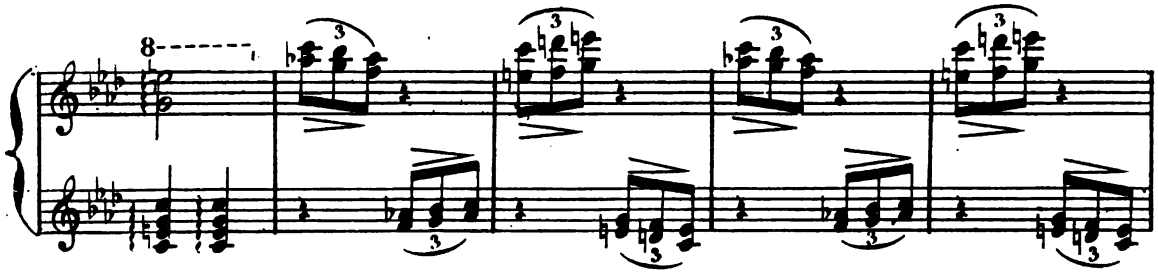
Entrée de Terpsichore accompagnée de jeunes filles dansant et jouant

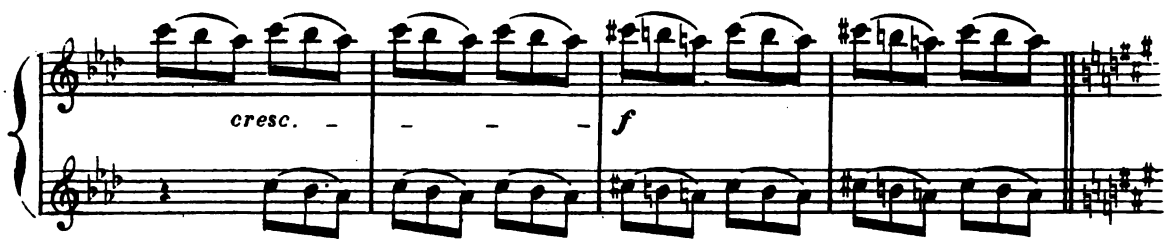


de la lyre.

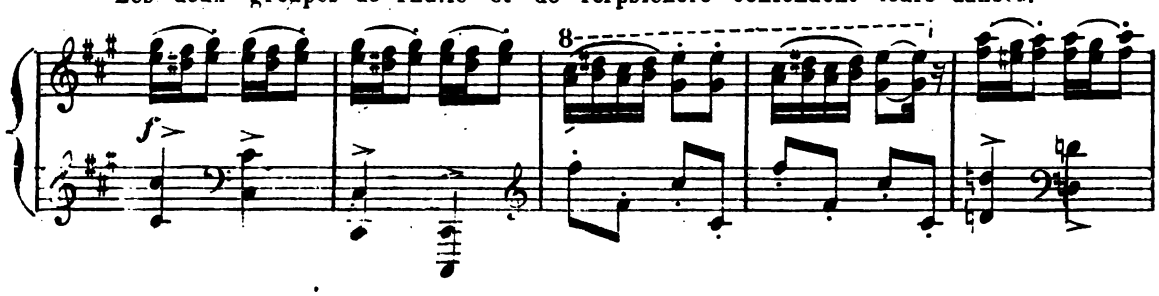








Les deux groupes de Thalie et de Terpsichore confondent leurs danses.



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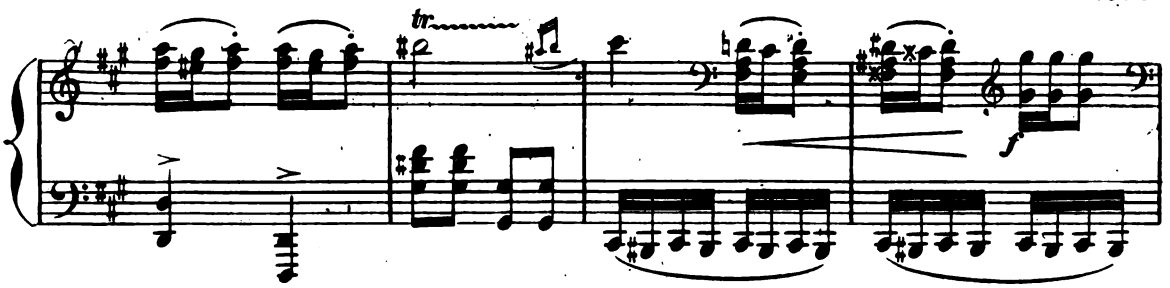
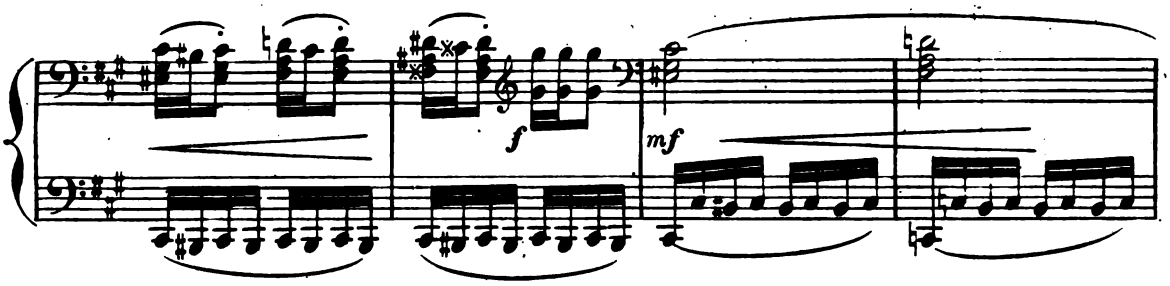
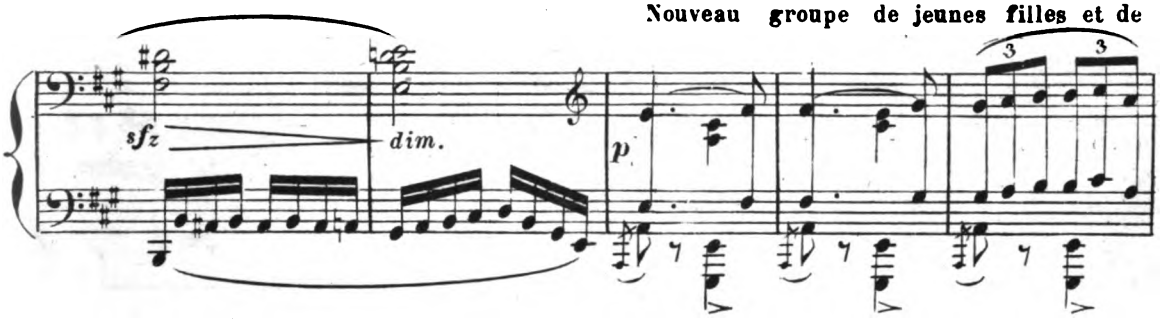
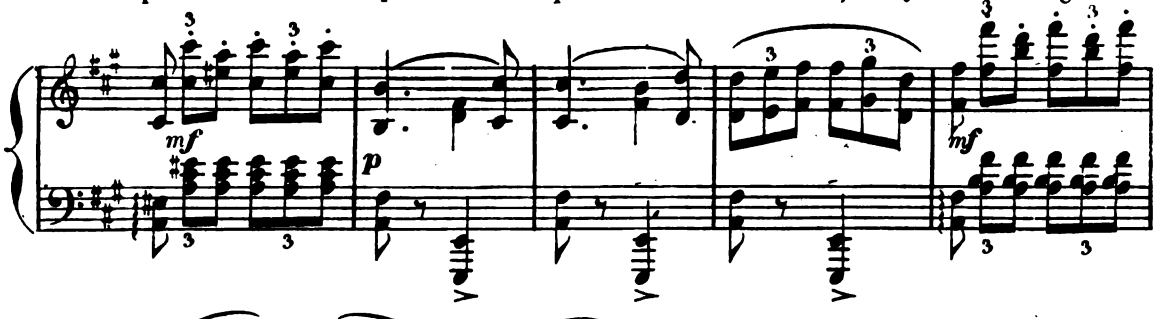


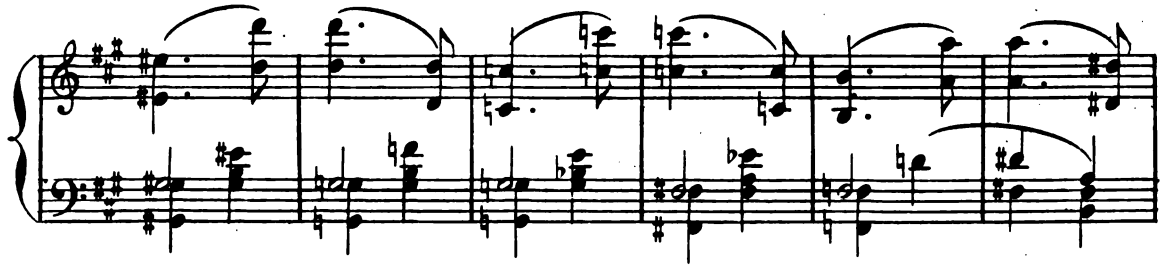


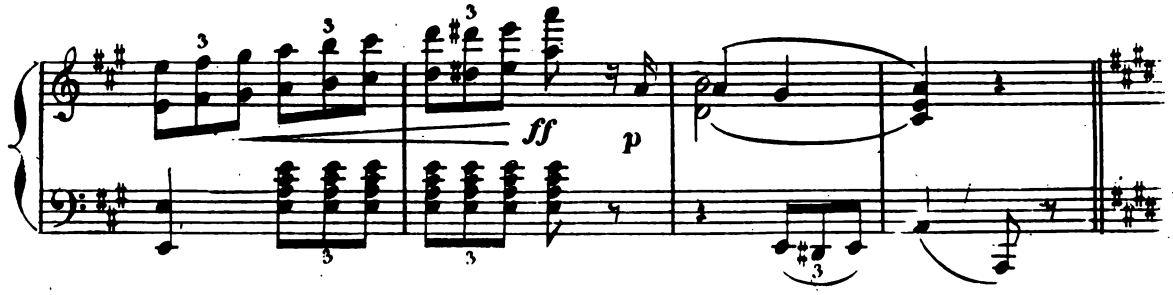
Nouveau groupe de jeunes filles et de



prêtres suivis de quatre faunes portant Bacchus enfant; Paysans vendangeurs.







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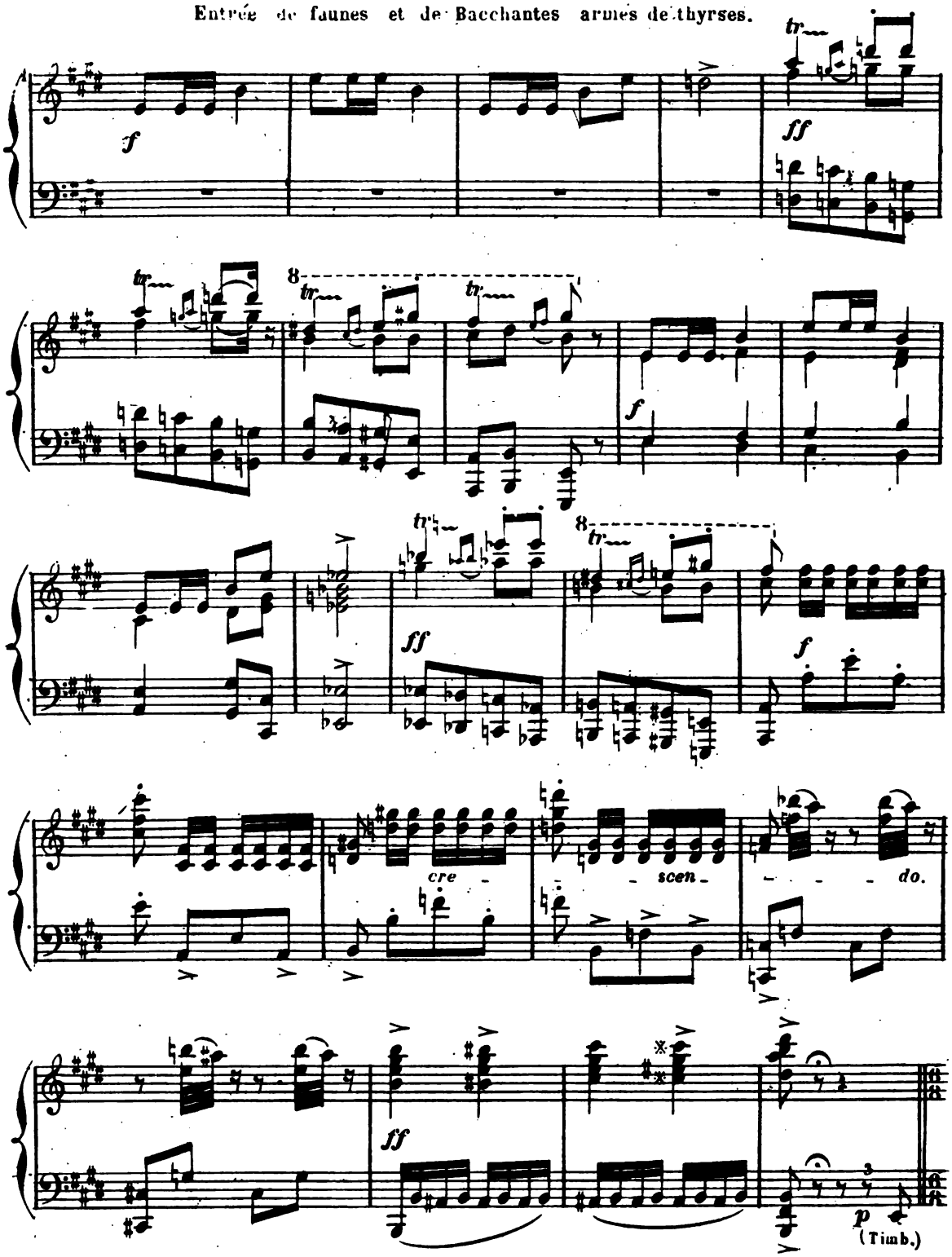
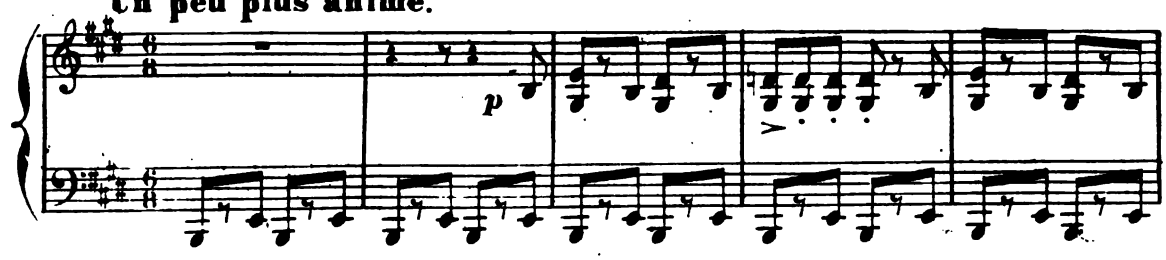
Entrée de faunes et de Bacchantes armés de thyrses.



La bacchanale commence.

Un peu plus animé.



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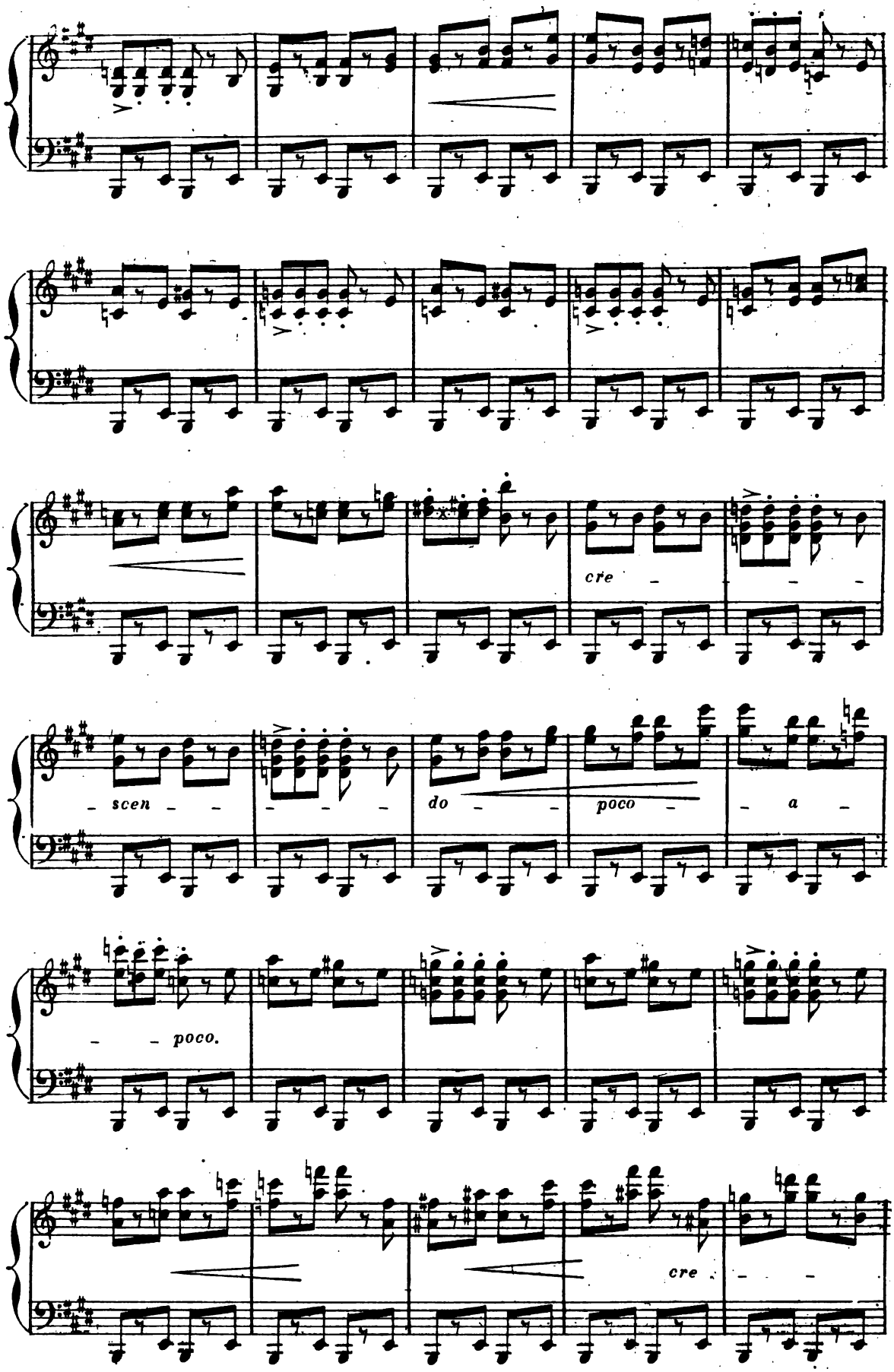

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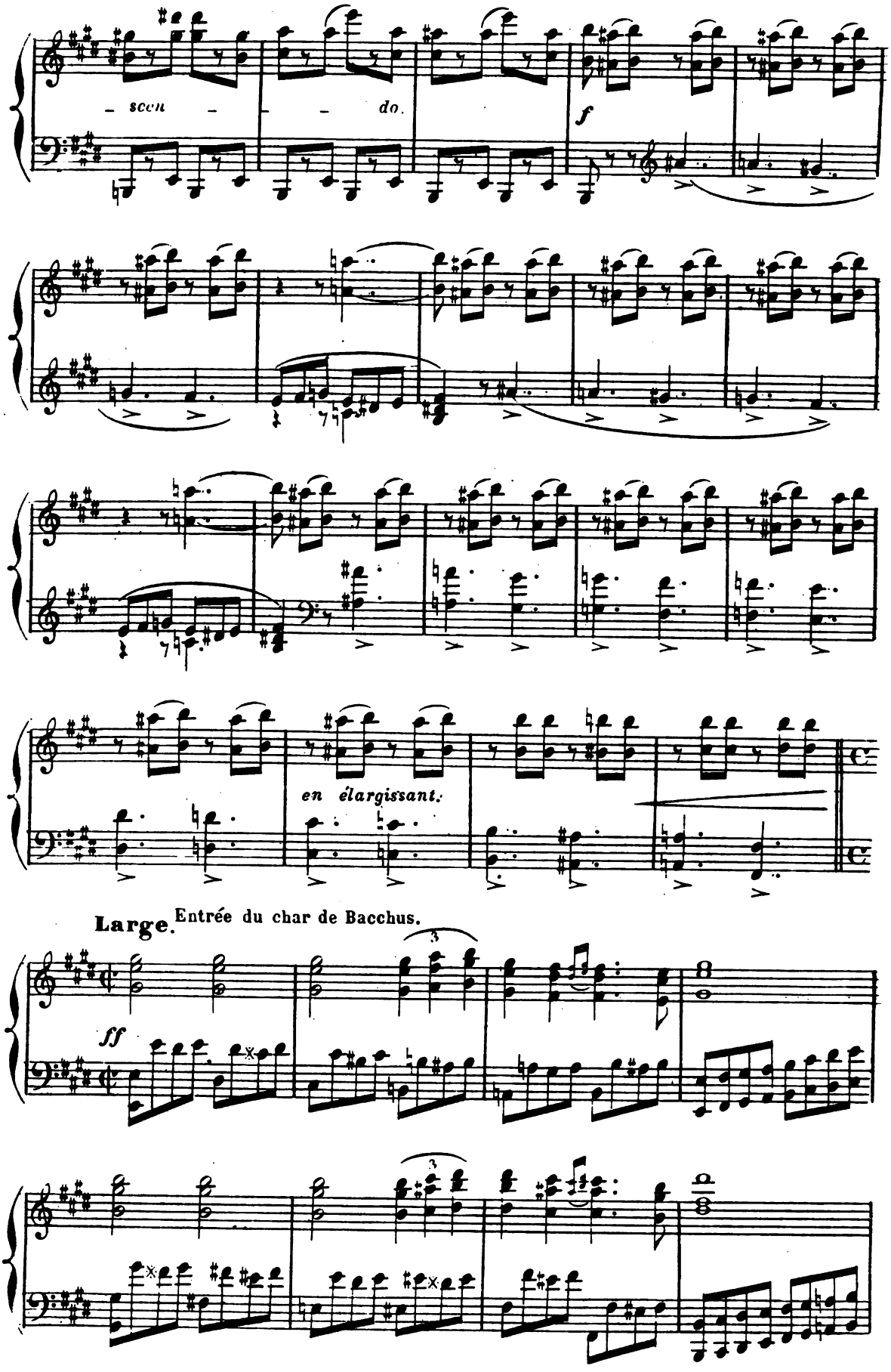

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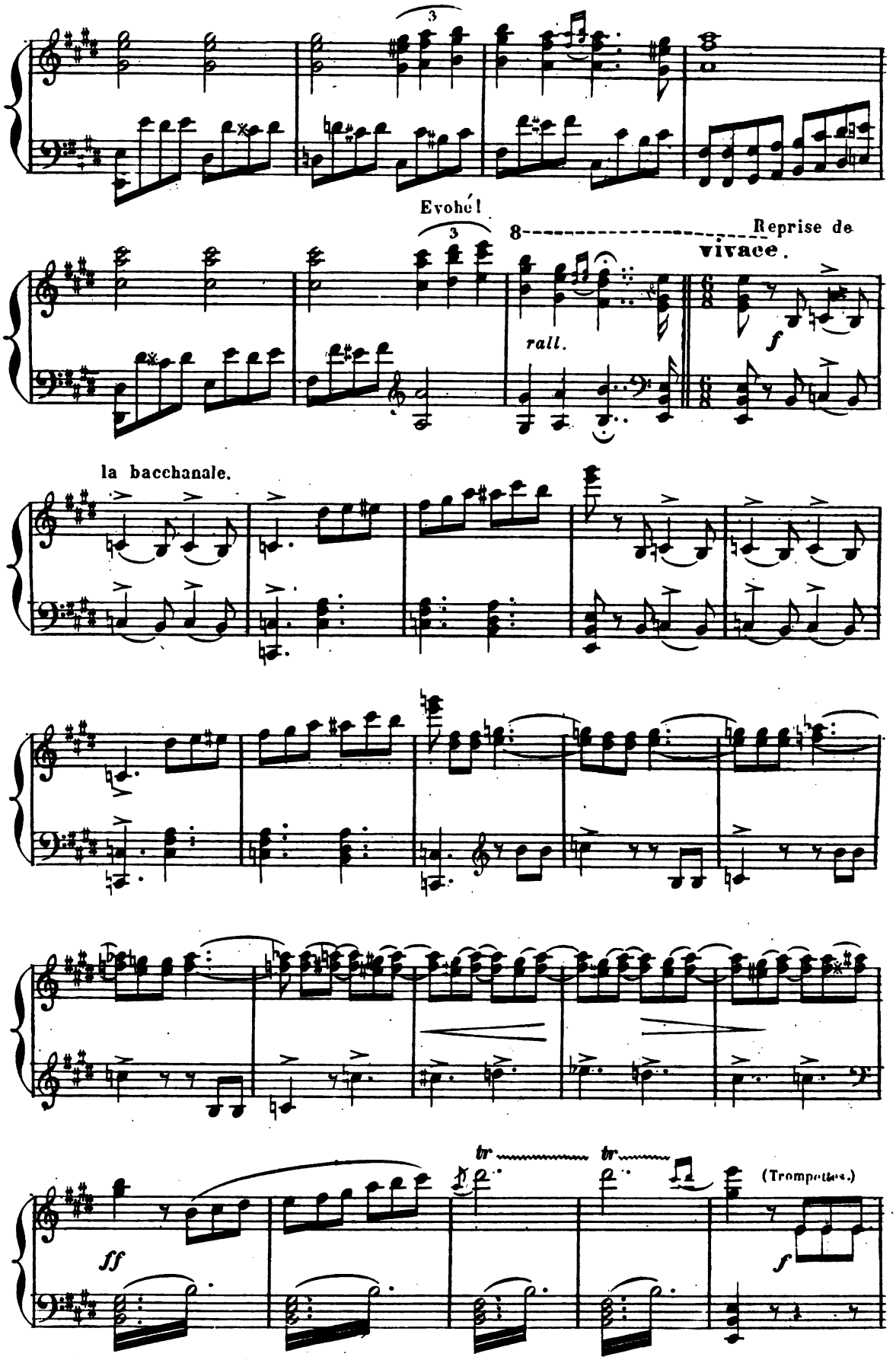

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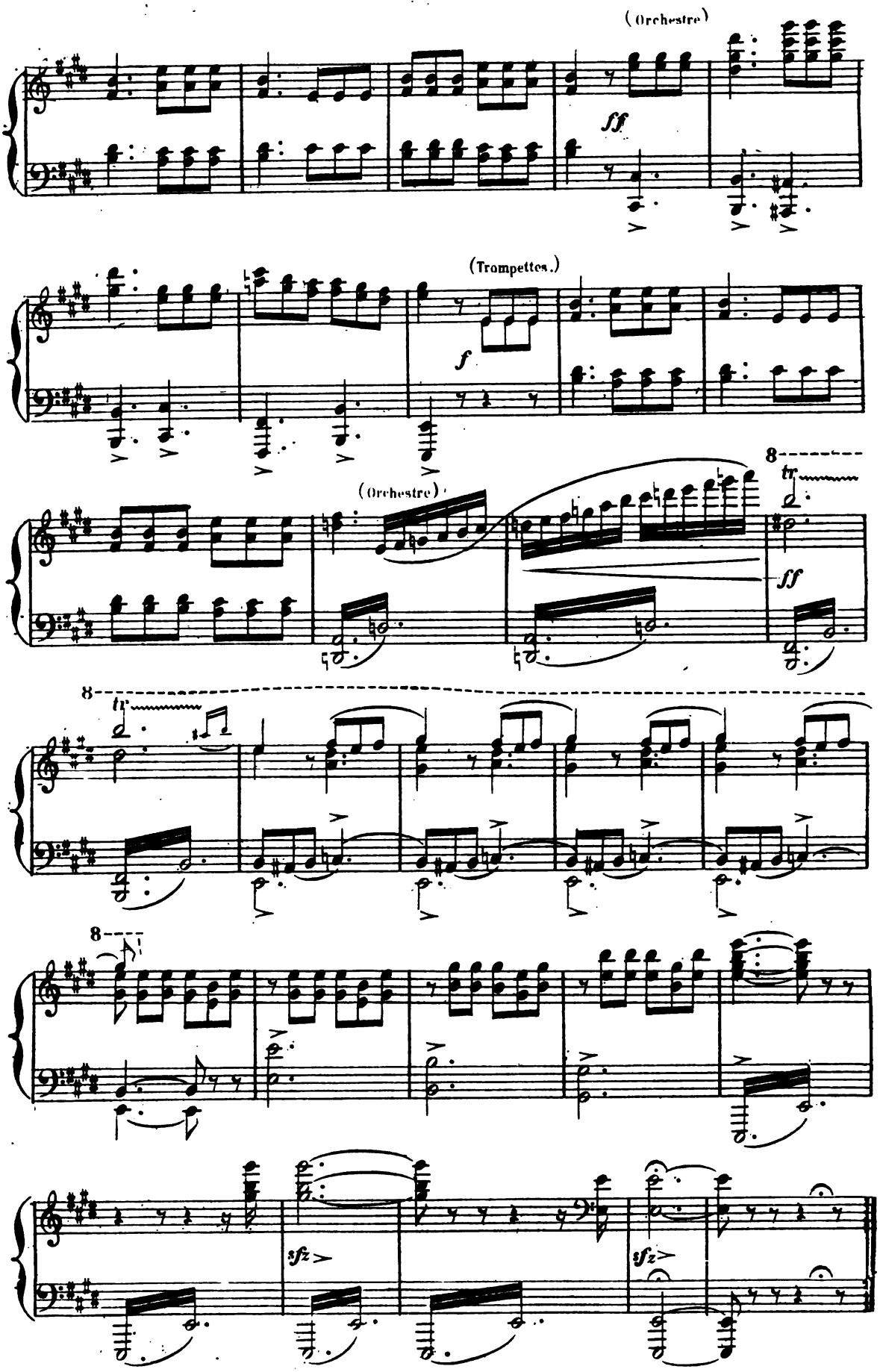

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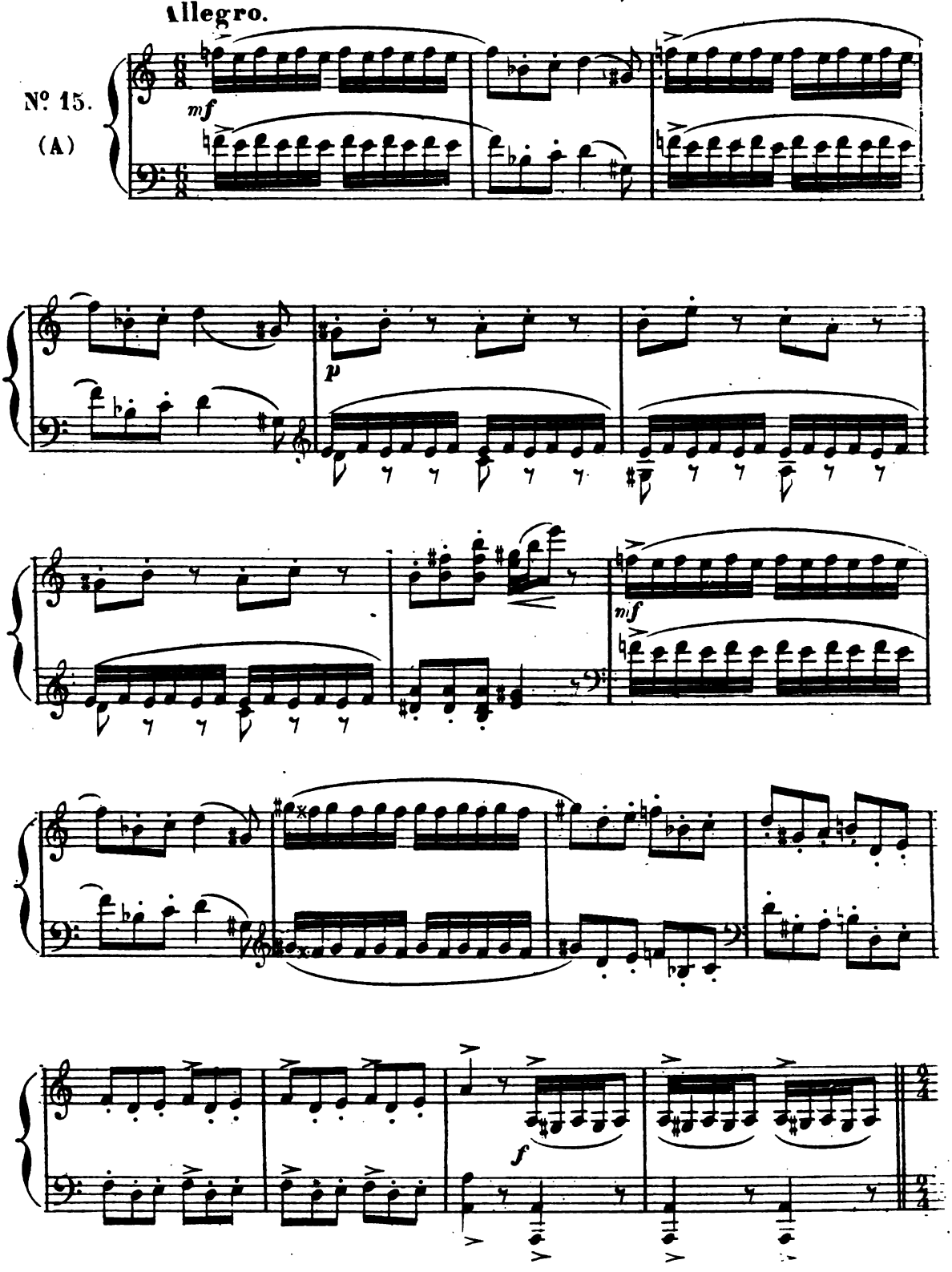
SCÈNE.

Les jeunes filles cherchent à distraire Aminta de sa douleur.

Allegro.

Nº 15.

(A)



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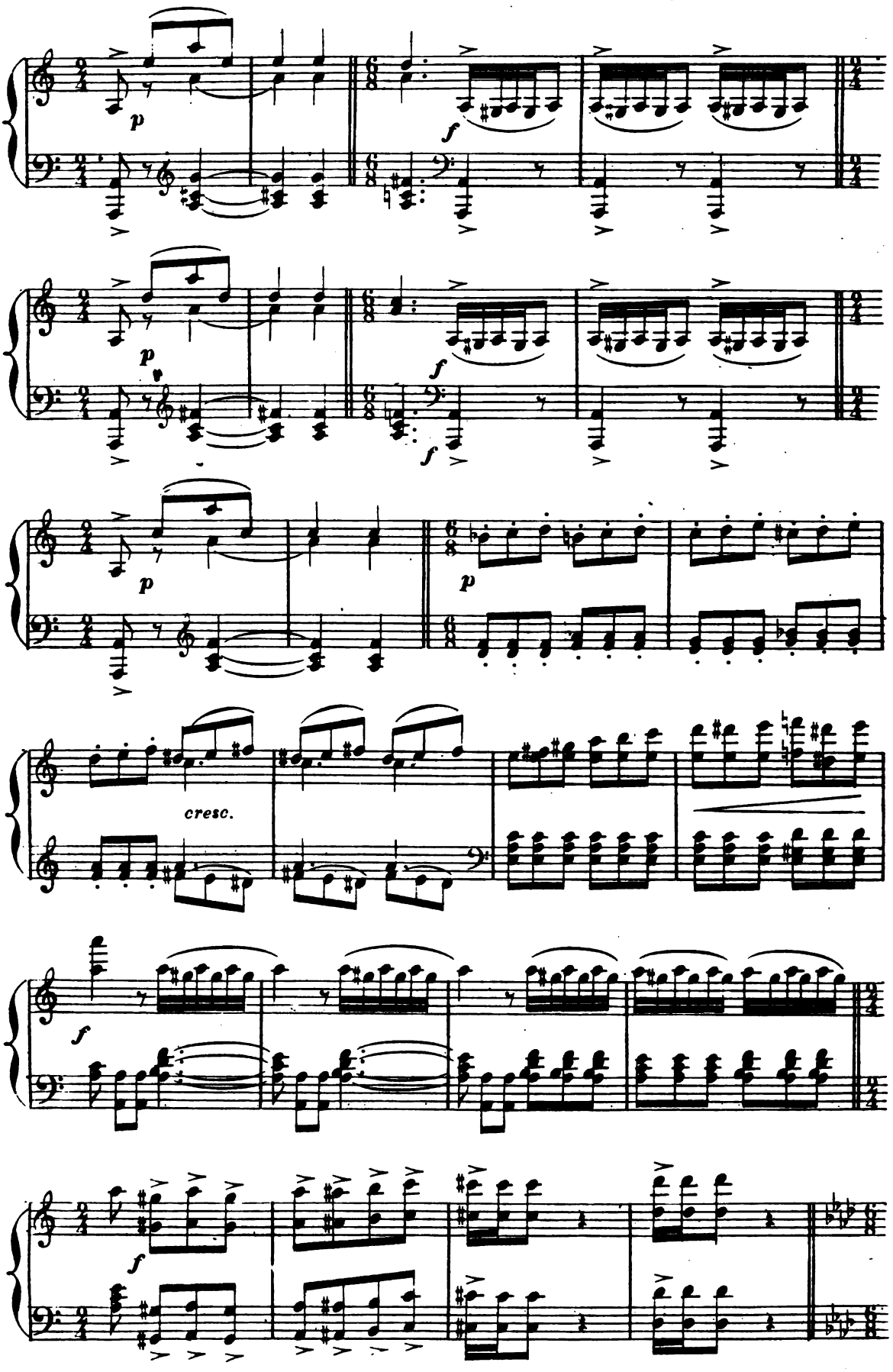
il ne veut rien entendre et refuse de se mêler à leurs jeux.



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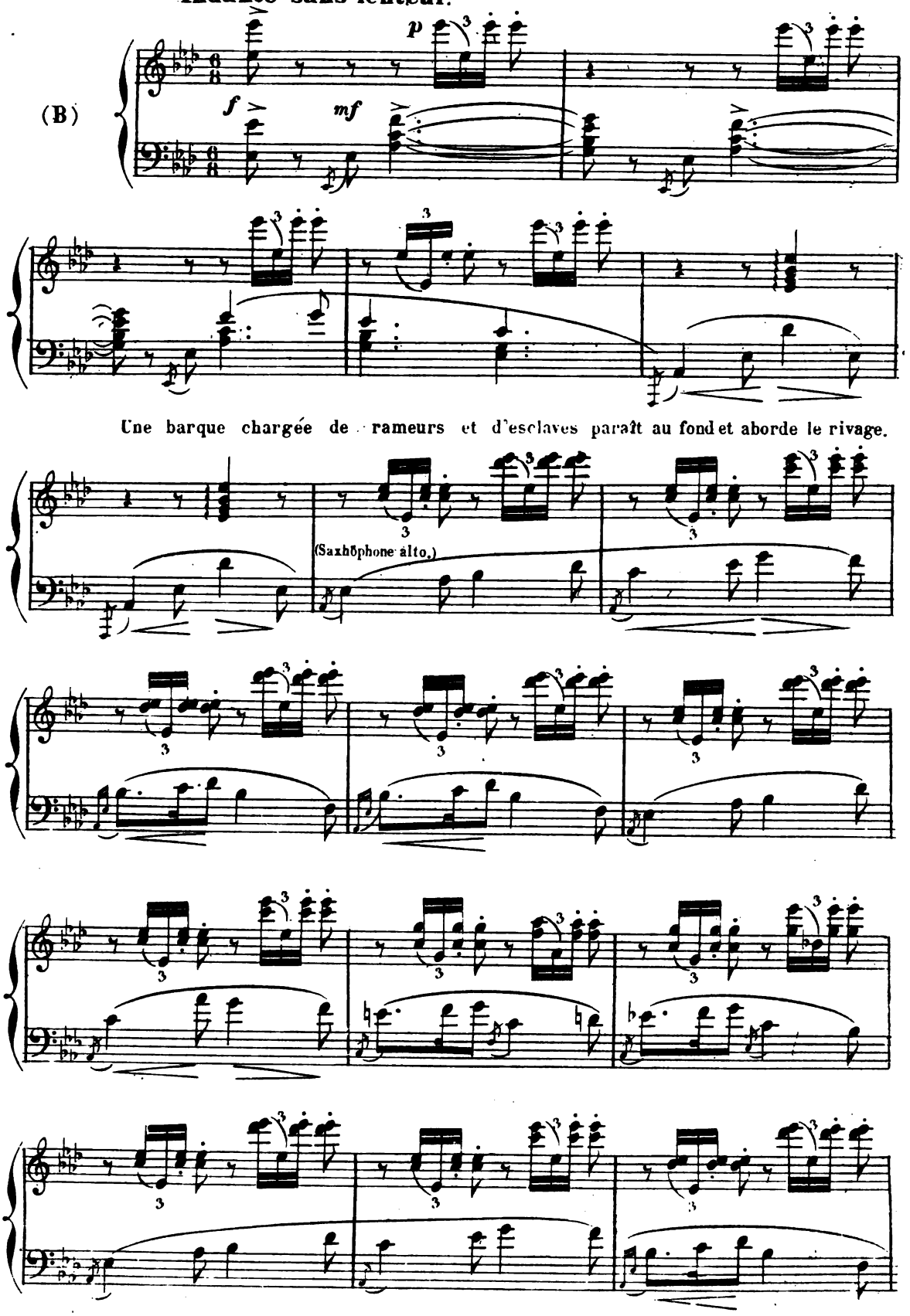
BARCAROLLE.

Andante sans lenteur.



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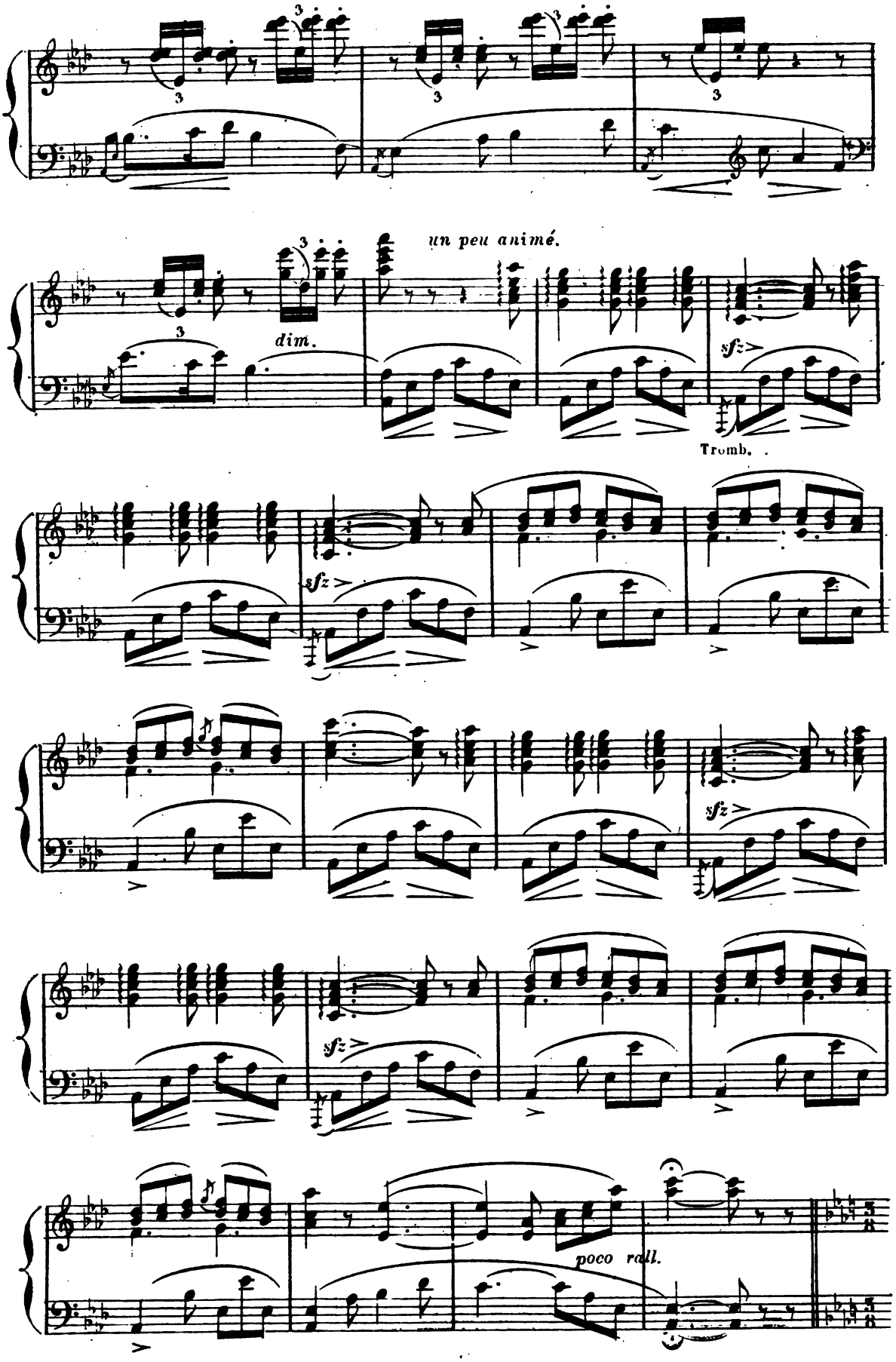

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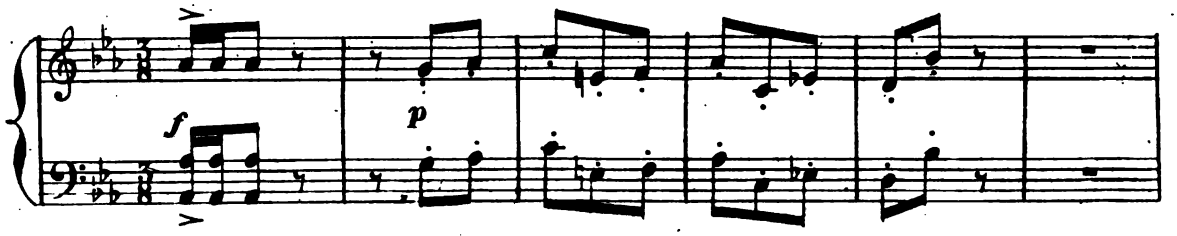
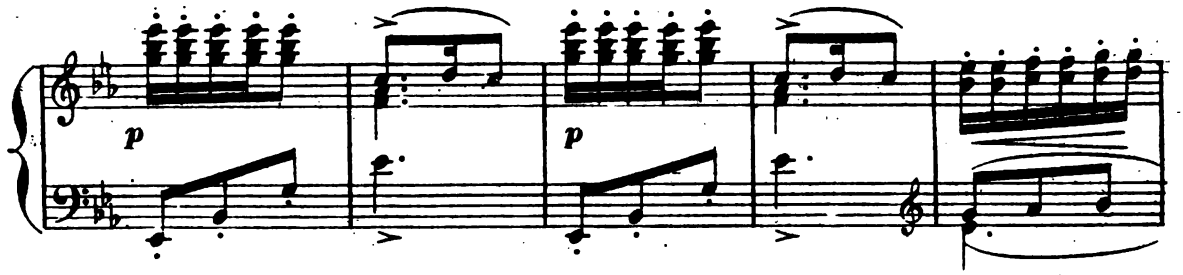
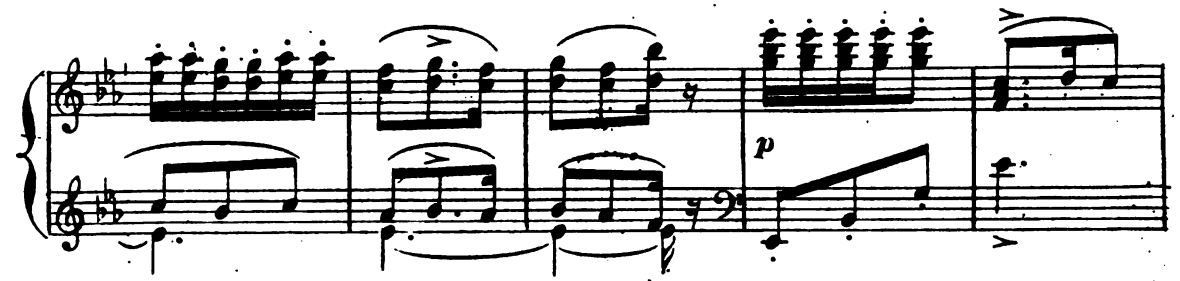
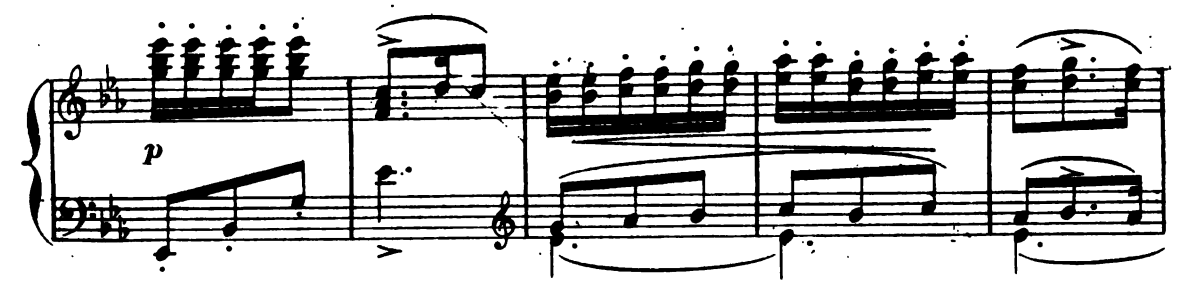
Même mouv.t L'Amour, sous les traits d'un jeune pirate, descend de la barque suivi

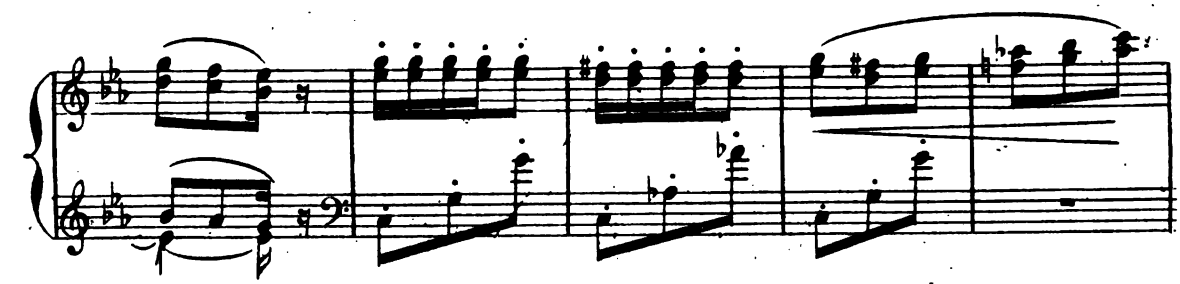


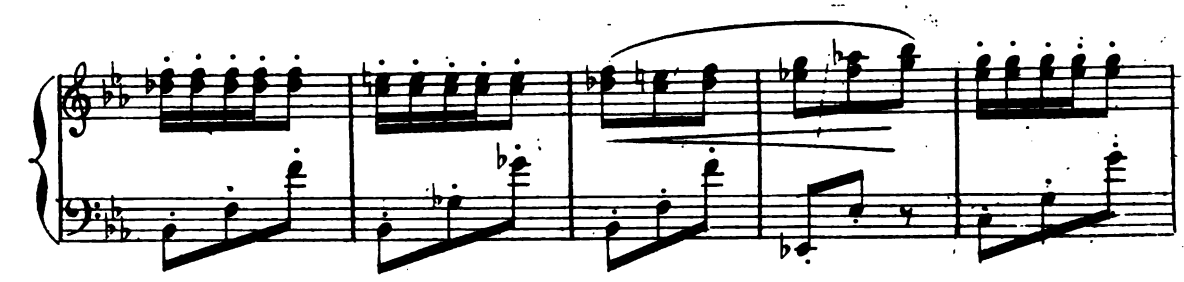
de ses esclaves voilées. Il cherche des acheteurs de rivage en rivage.











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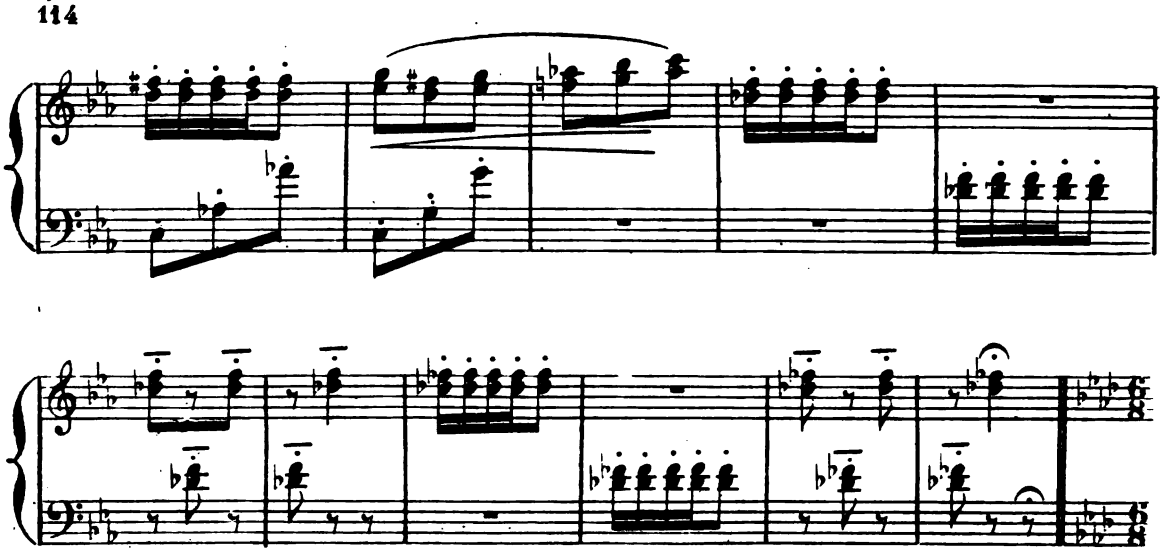
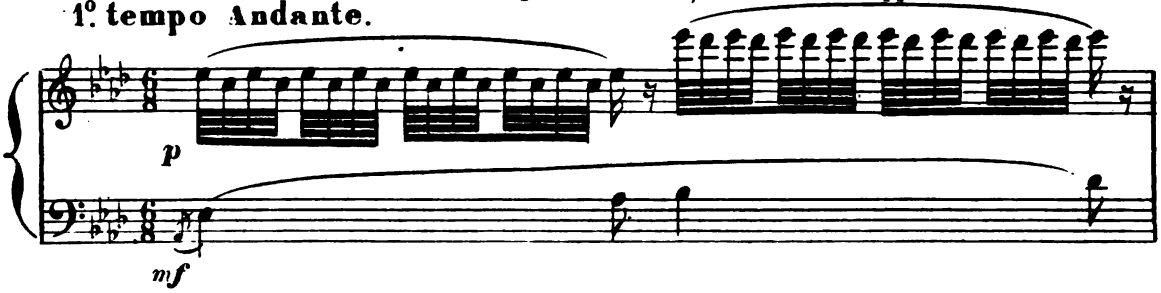
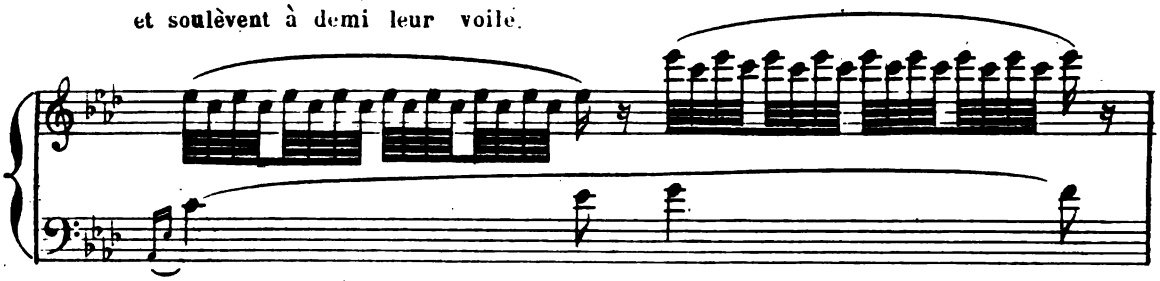


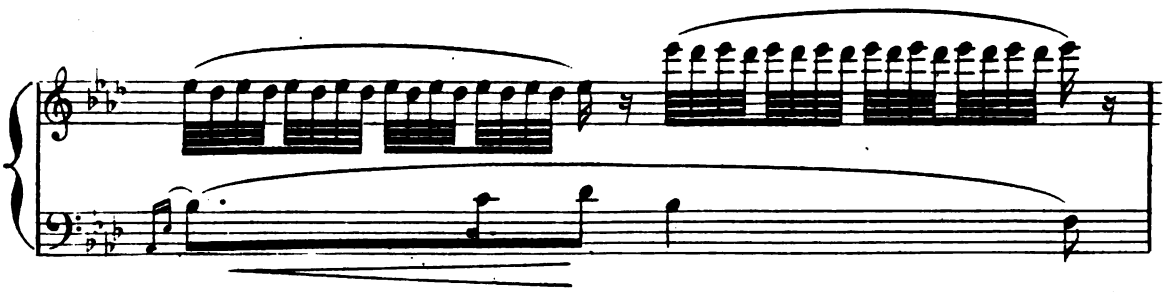
Sur un signe de l'Amour, les esclaves s'approchent d' Aminta

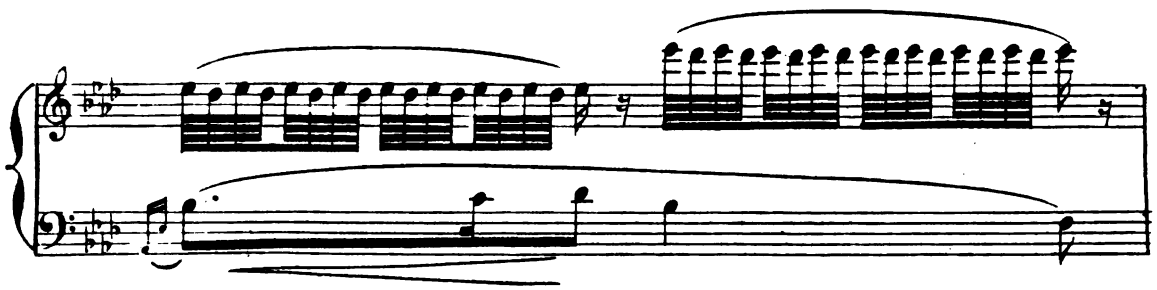
1°. tempo Andante.



et soulèvent à demi leur voile.







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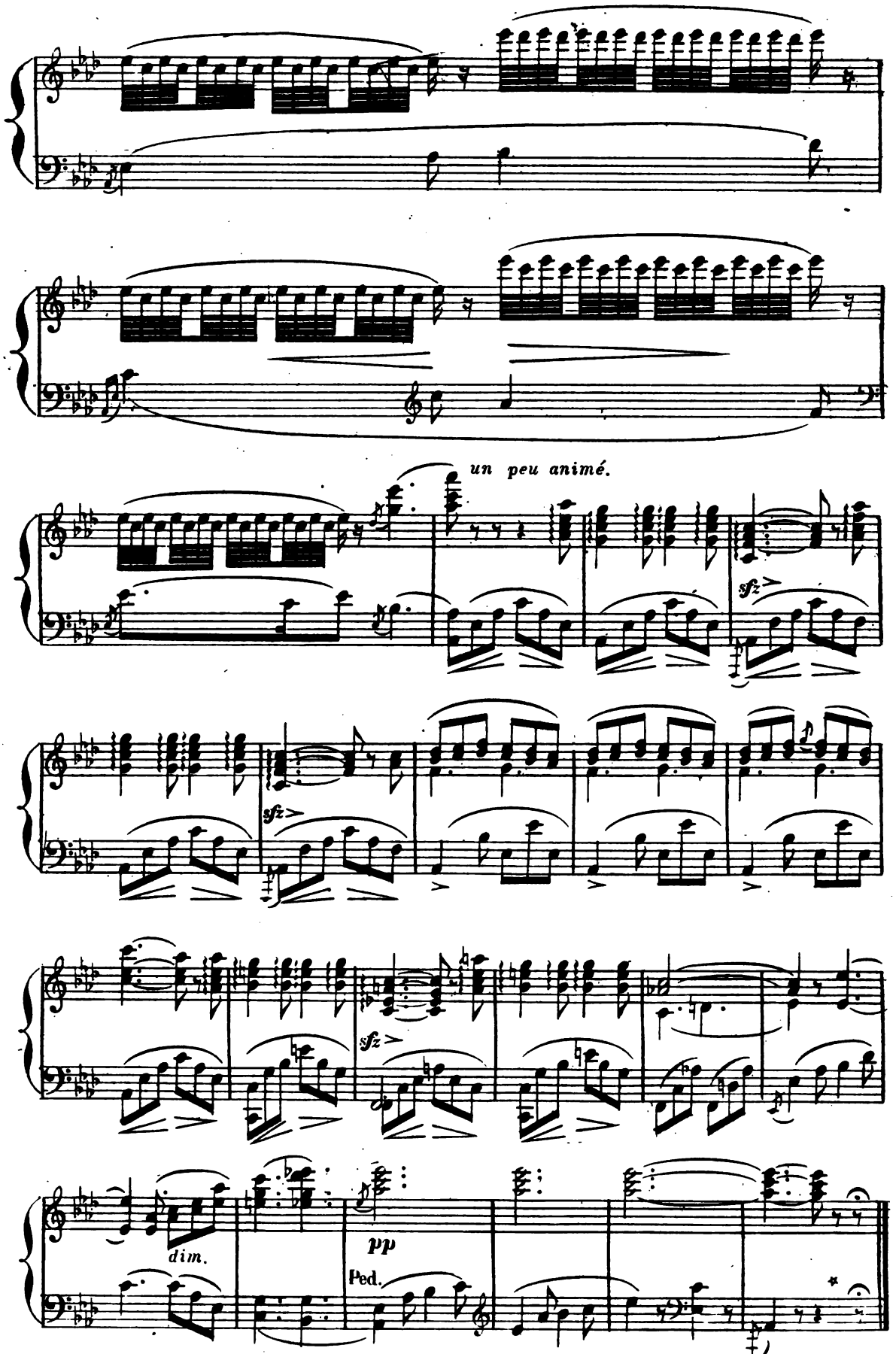

Aminta veut fuir; il est arrêté par l'une des esclaves complètement cachée sous son voile.

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DIVERTISSEMENT.

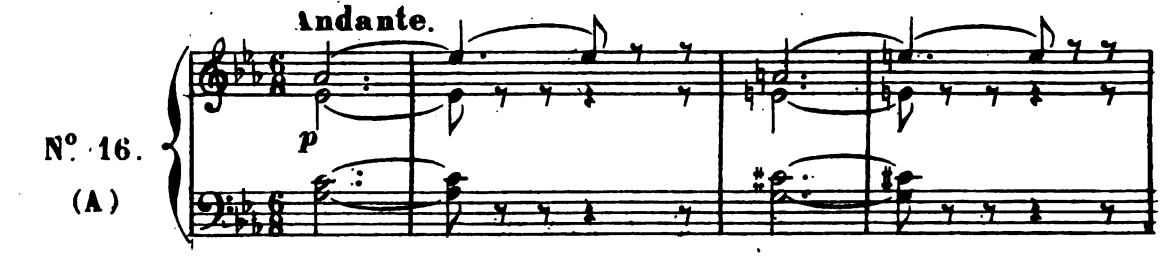
PIZZICATI.

Sur un signe de son maître, l'esclave commence à danser un pas dont toutes les

Andante.

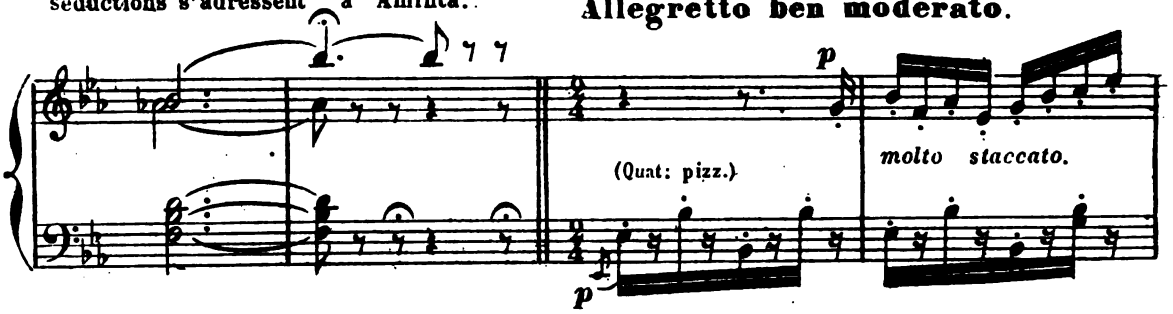
N°. 16.

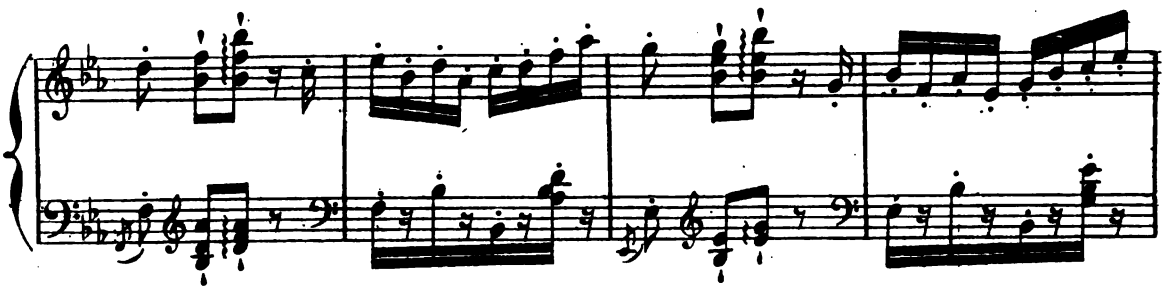
(A)

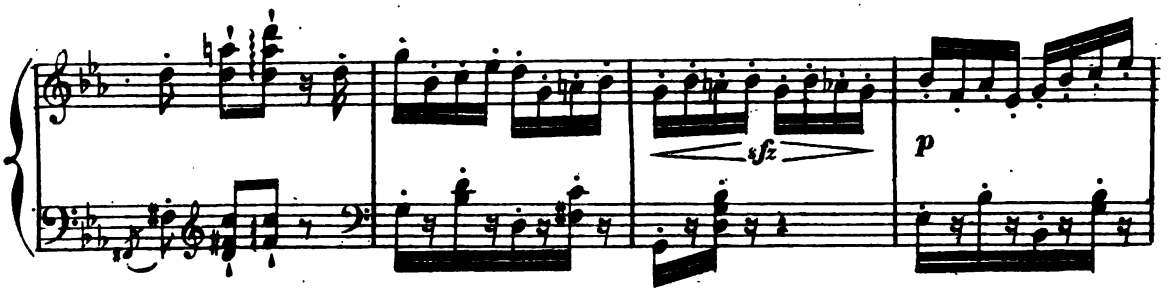


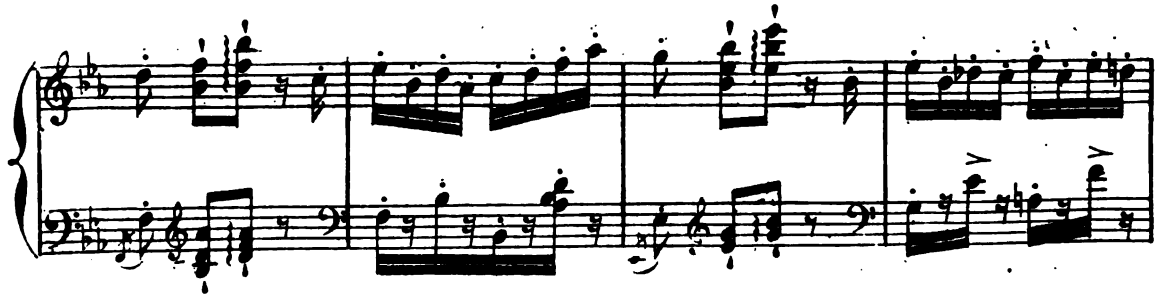
séductions s'adressent à Aminta.

Allegretto ben moderato.









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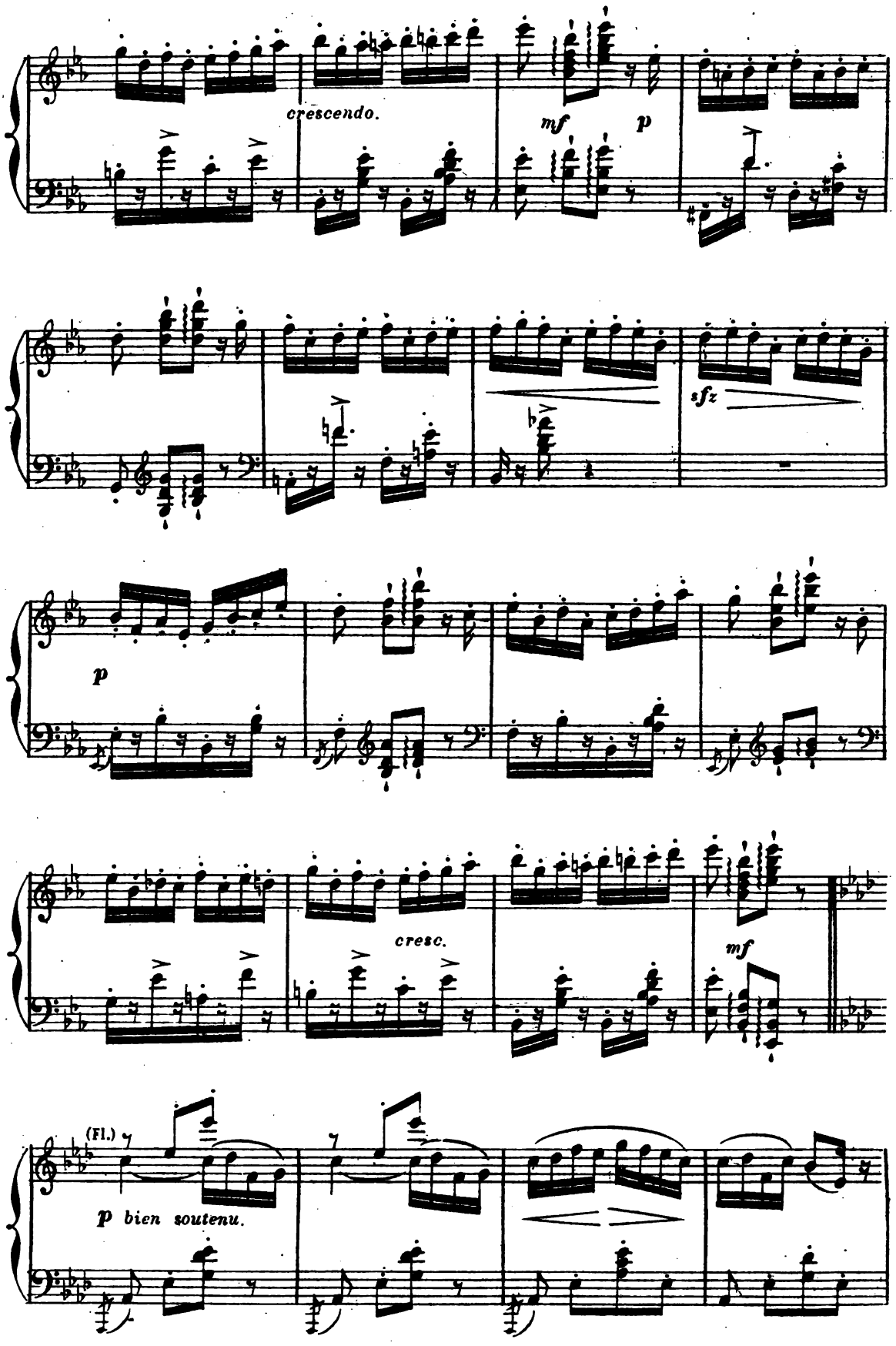

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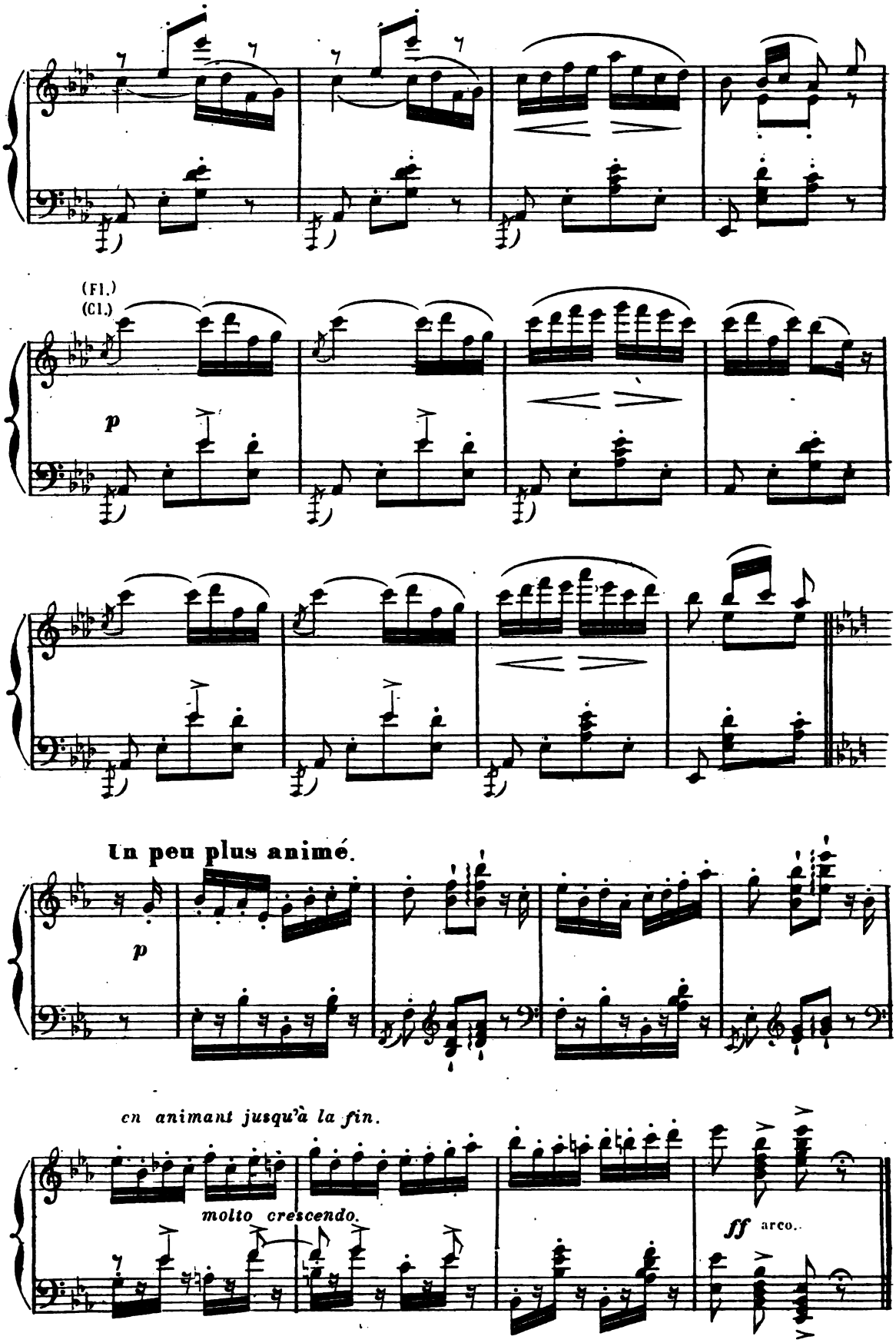

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VIOLON SOLO.

Aminta, cédant à un attrait irrésistible, poursuit l'esclave pour

Moderato.

VIOLON.

en récitatif.

(Clar.)

(B)

p

(Flûte.)

faire tomber son voile.

(Hautb.)

p

Ped.

(Fl.)

Ped.

rall:

Ped.

tr

pp

Digitized by Google

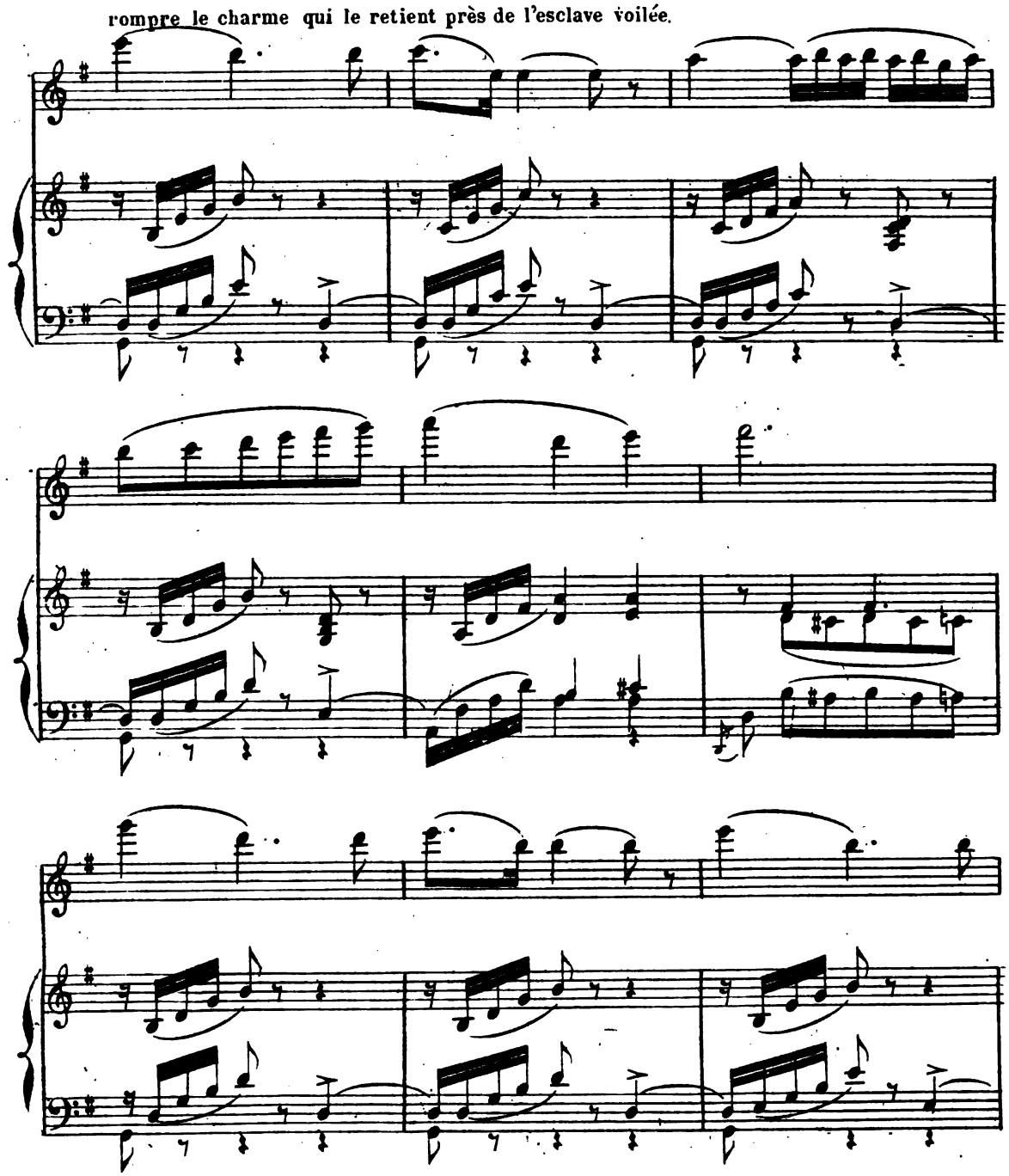
Andante. Aminte, dominé par un souvenir douloureux, semble vouloir

(Violon solo.)

p

p (Clar.)

rompre le charme qui le retient près de l'esclave voilée.



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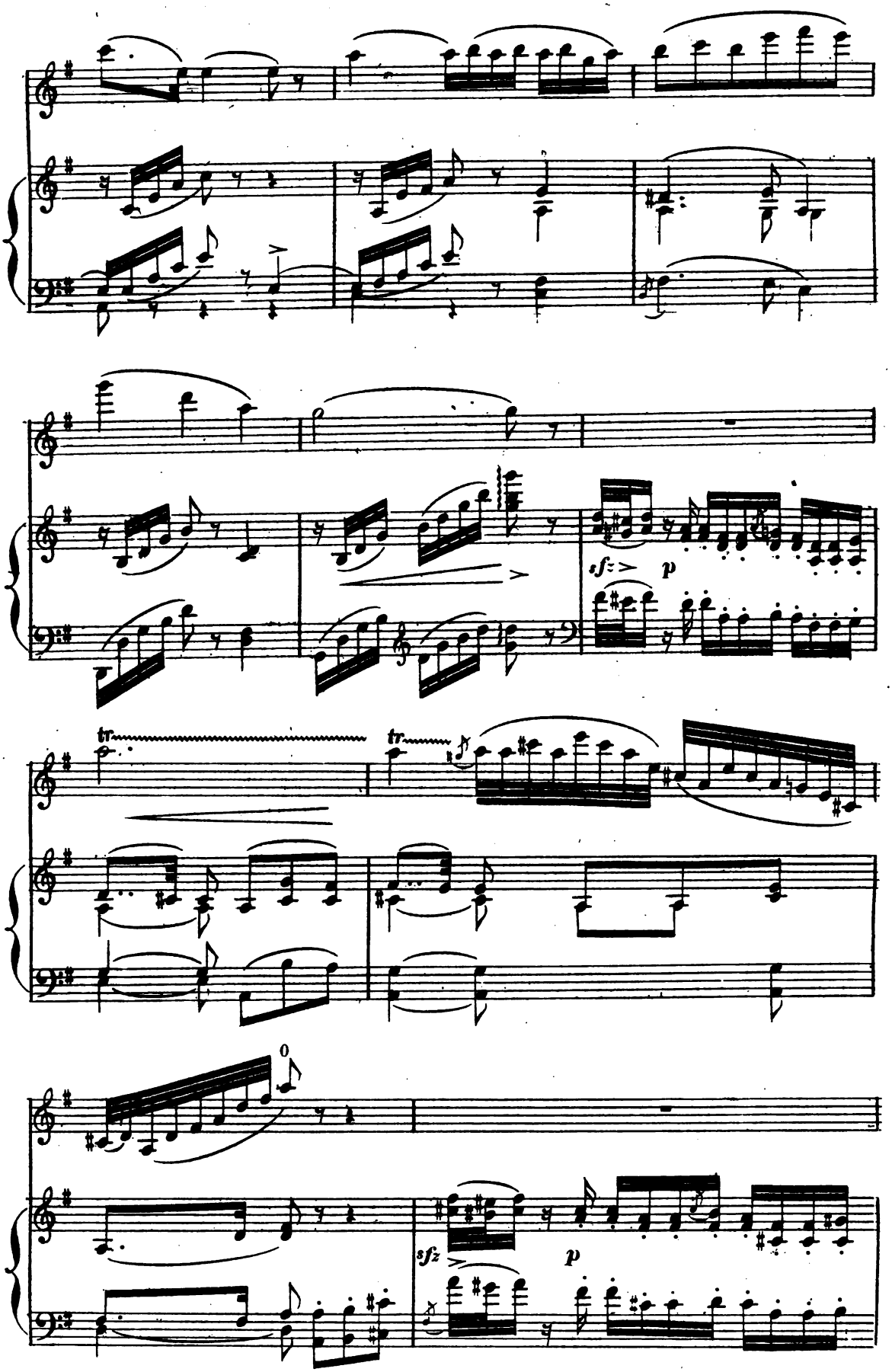

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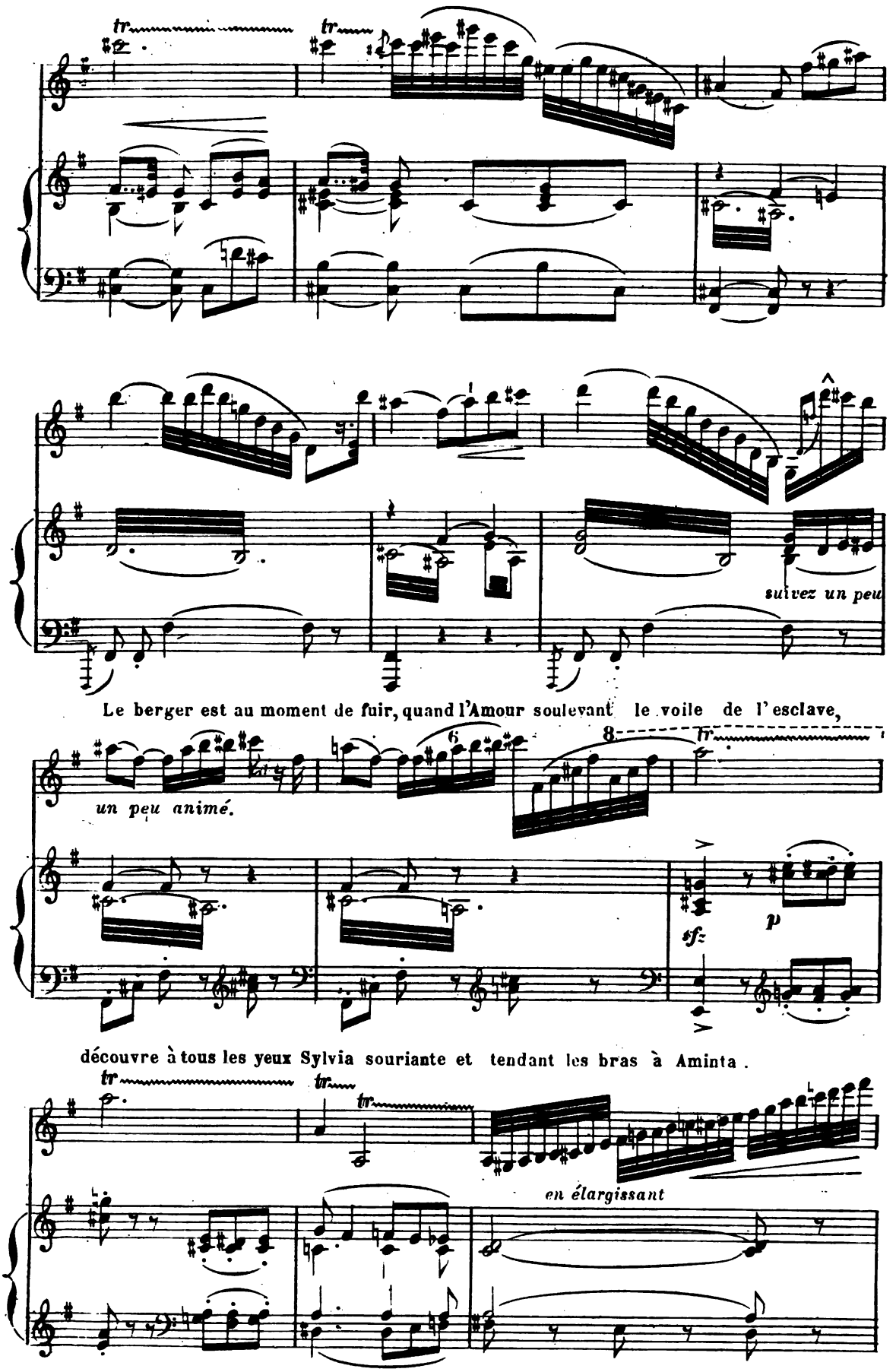

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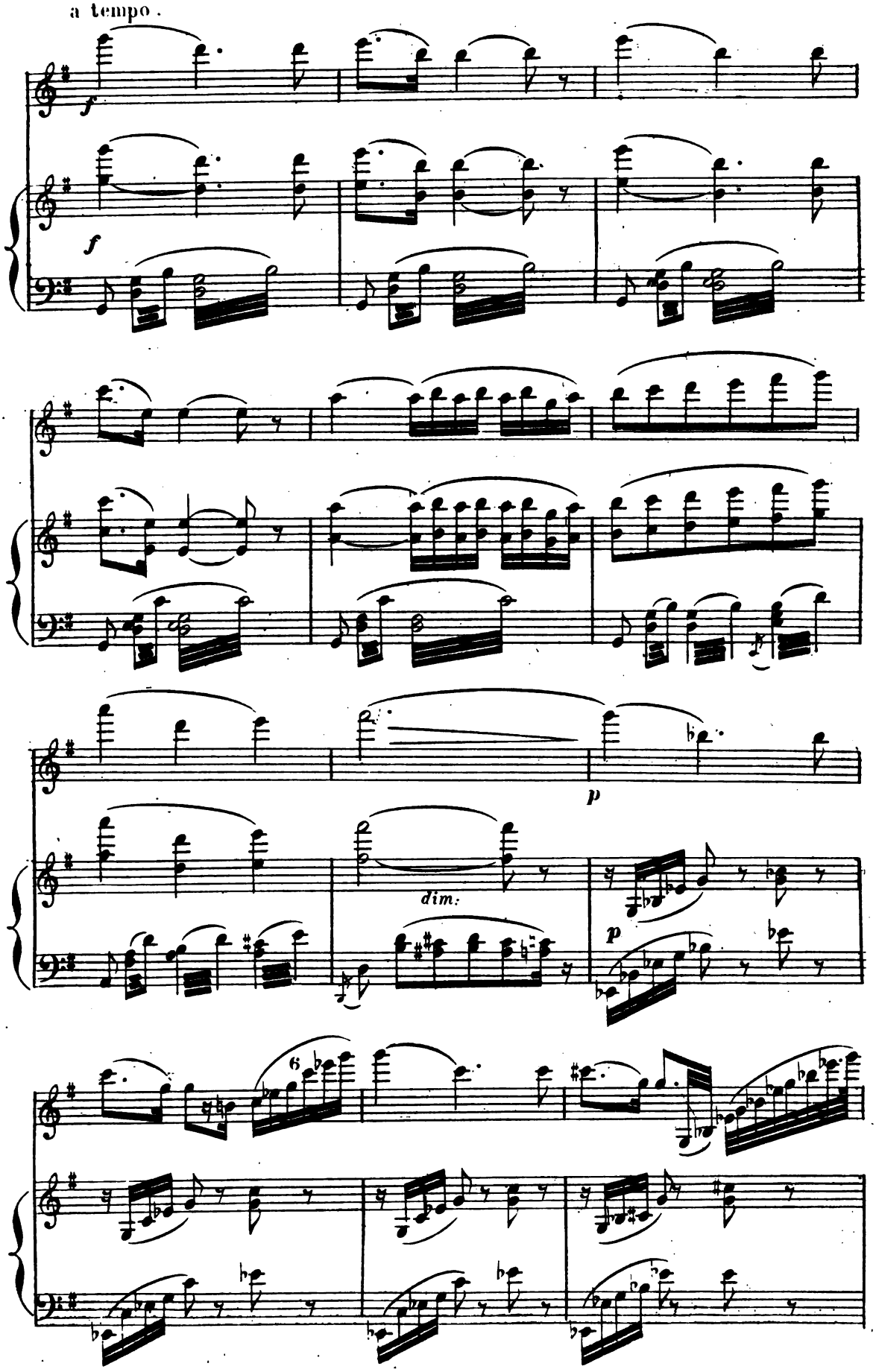
a tempo.



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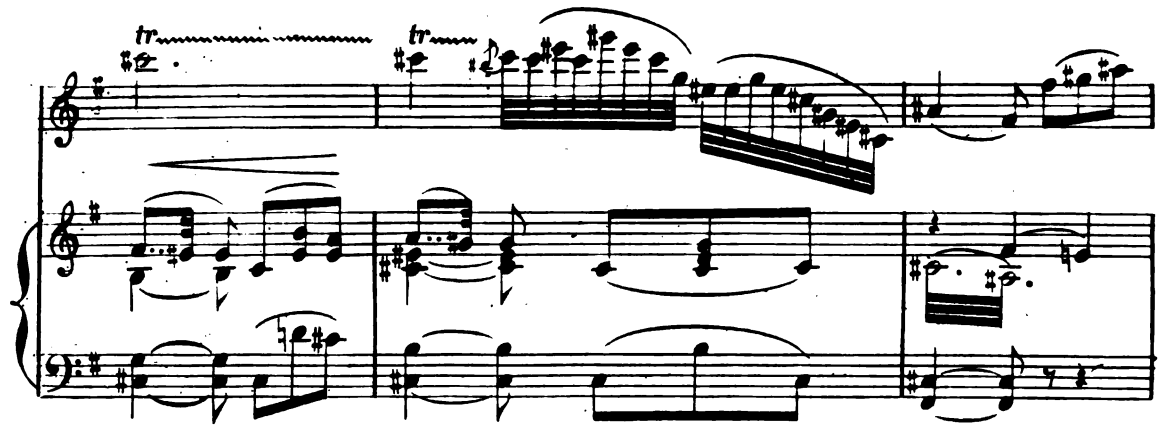
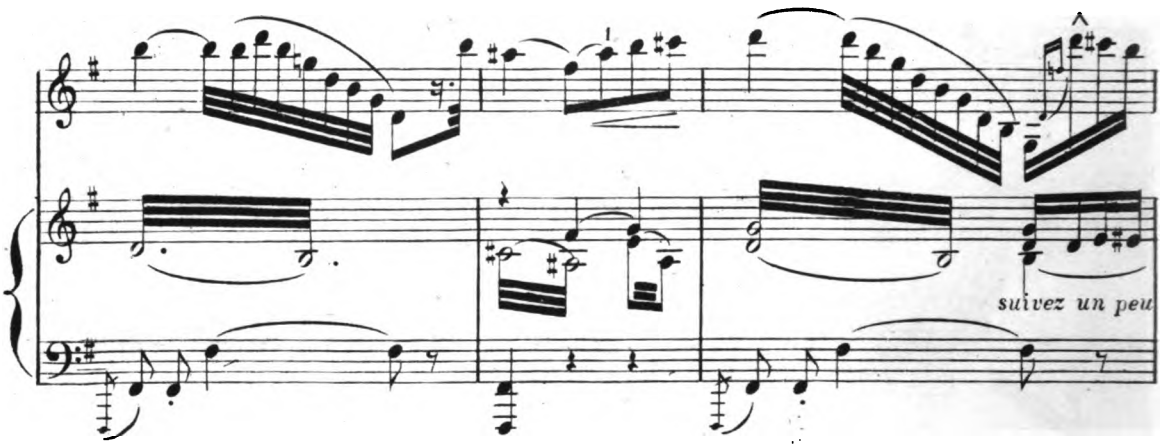
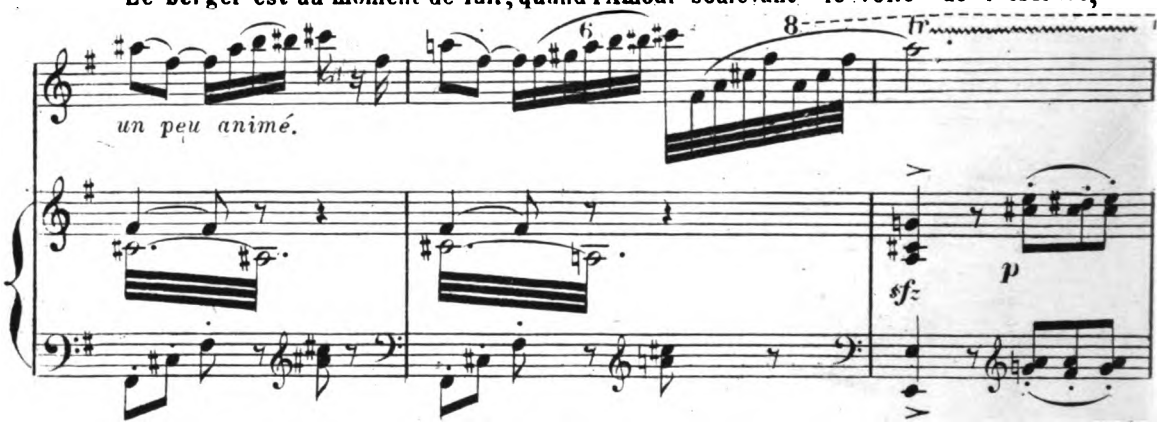
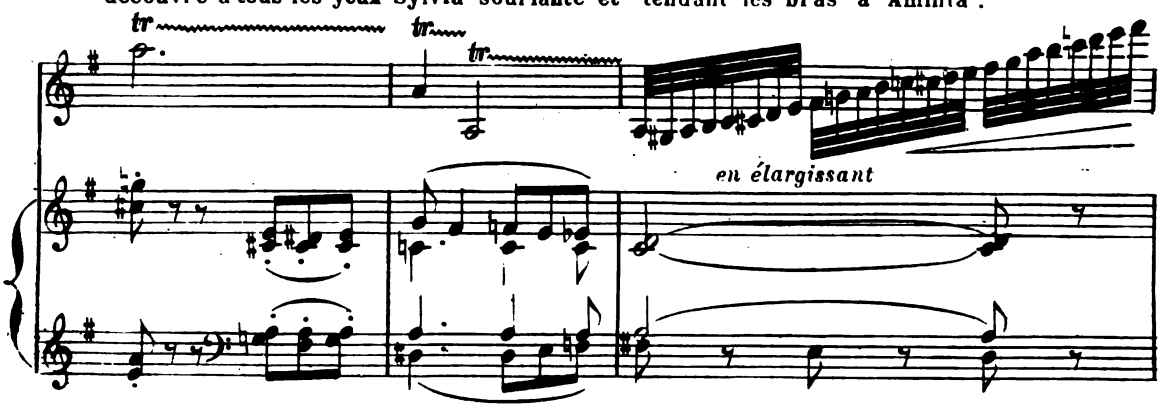




Le berger est au moment de fuir, quand l'Amour soulevant le voile de l'esclave,



découvre à tous les yeux Sylvia souriante et tendant les bras à Aminta.



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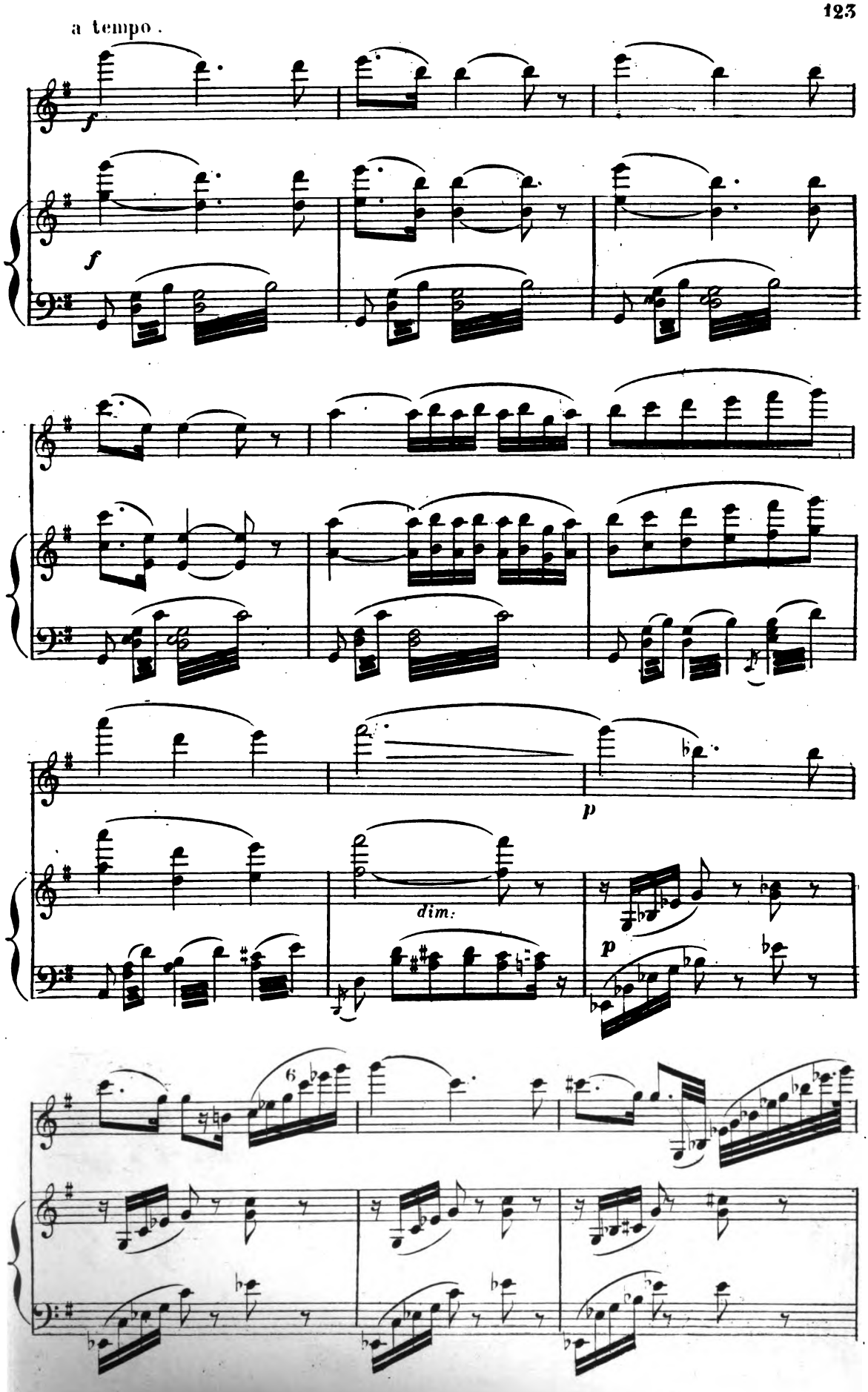

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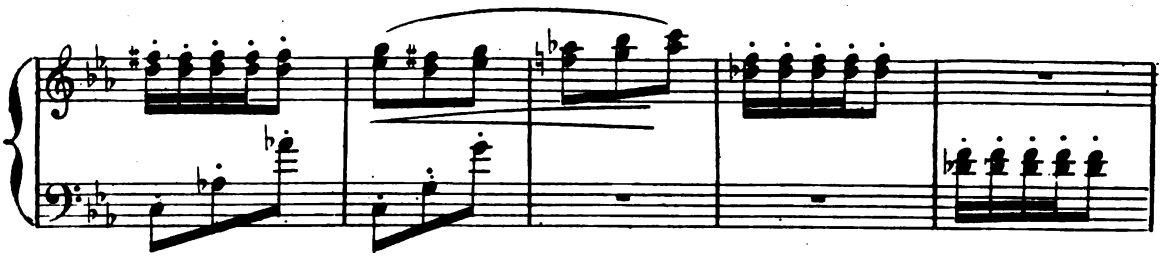
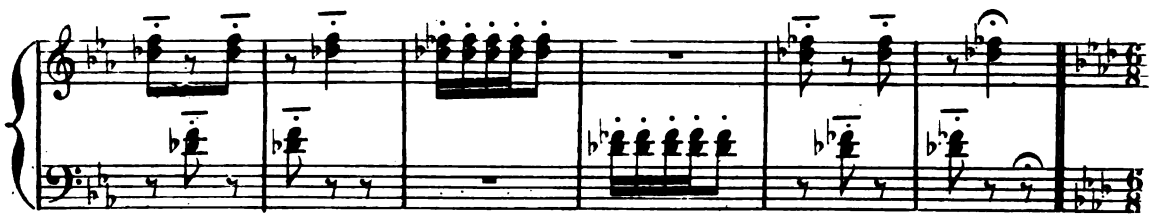
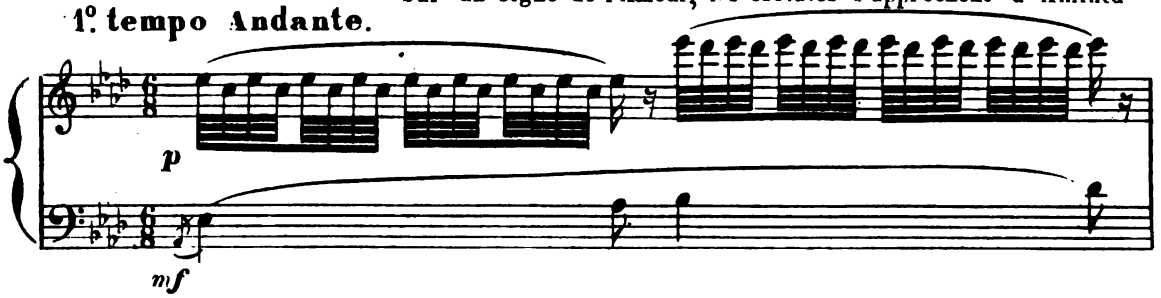


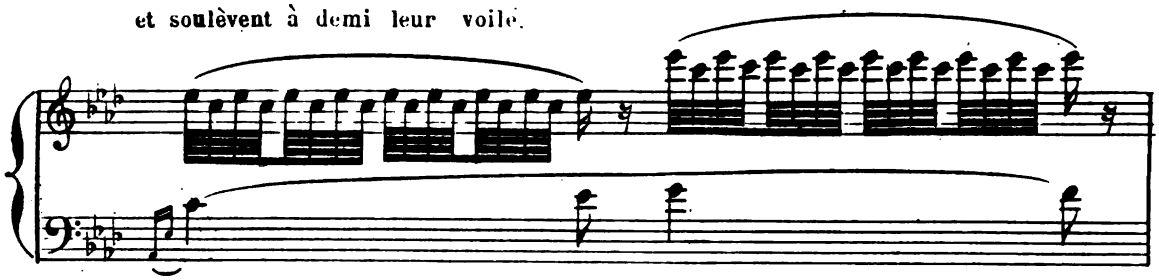


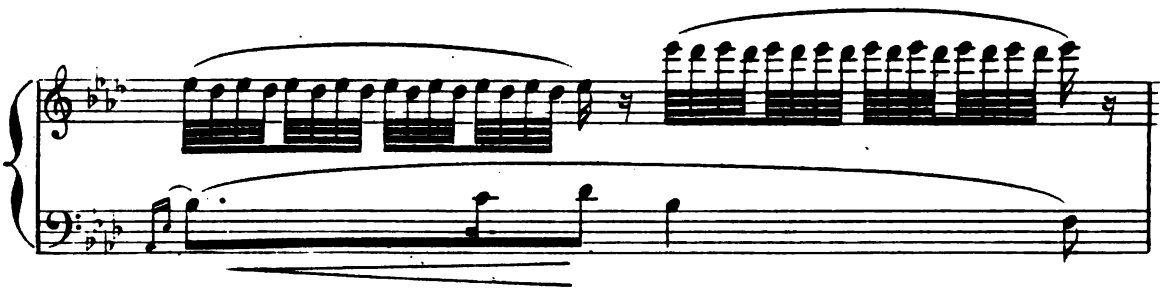
Sur un signe de l'Amour, les esclaves s'approchent d' Aminta

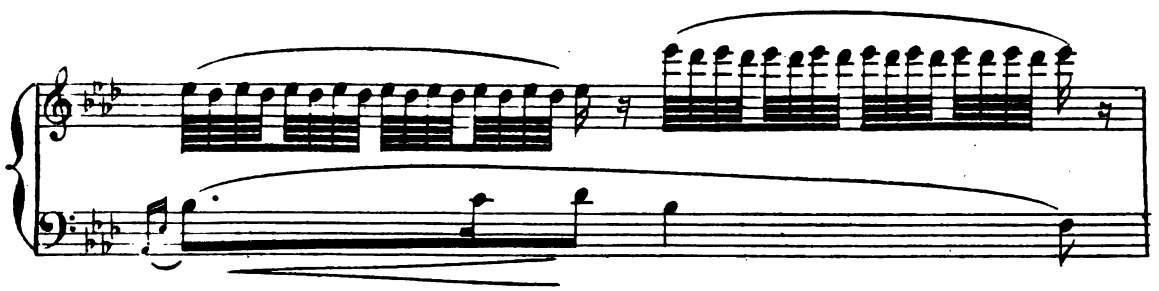
1°. tempo Andante.



et soulèvent à demi leur voile.







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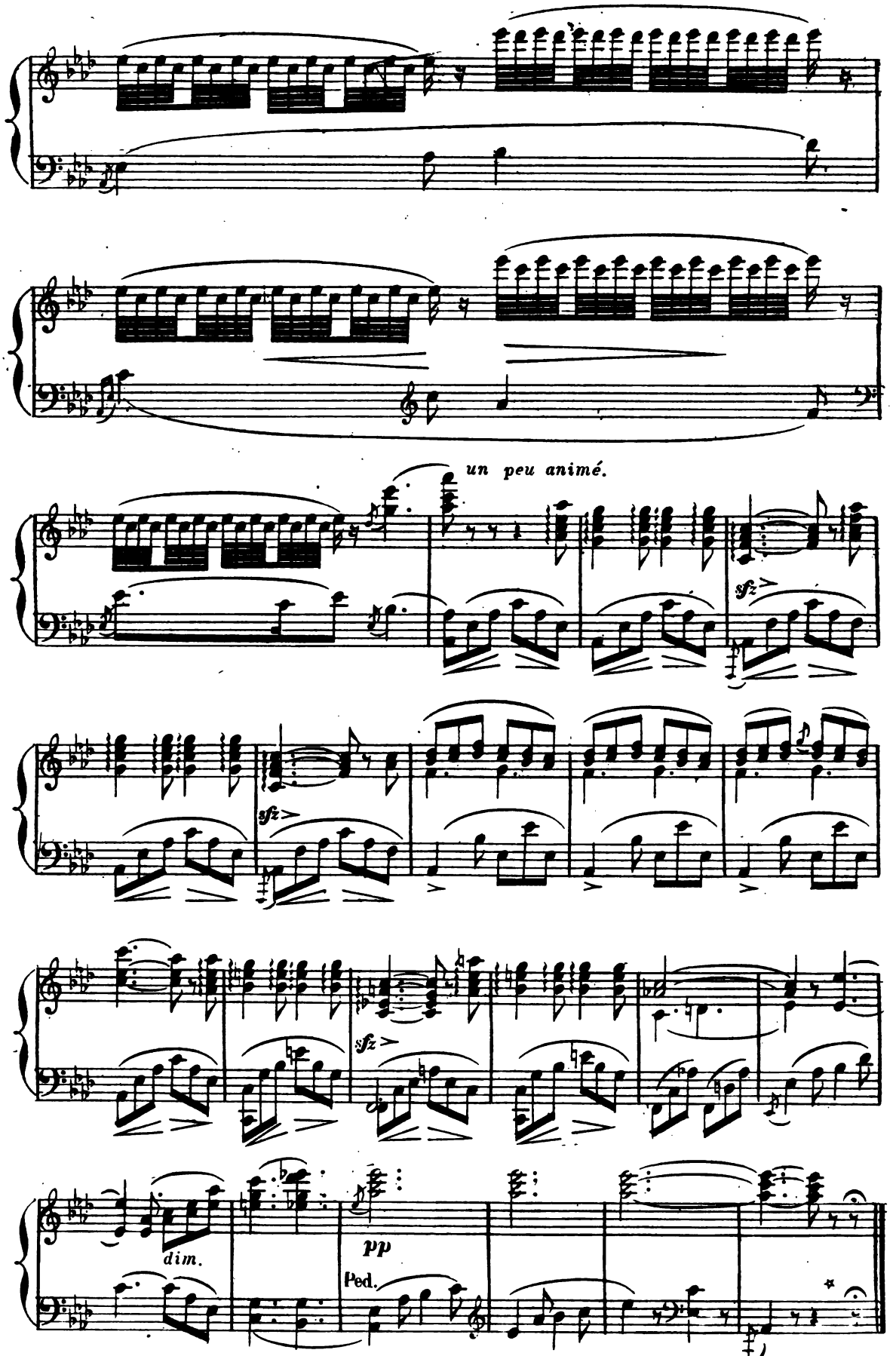

Aminta veut fuir; il est arrêté par l'une des esclaves complètement cachée sous son voile.

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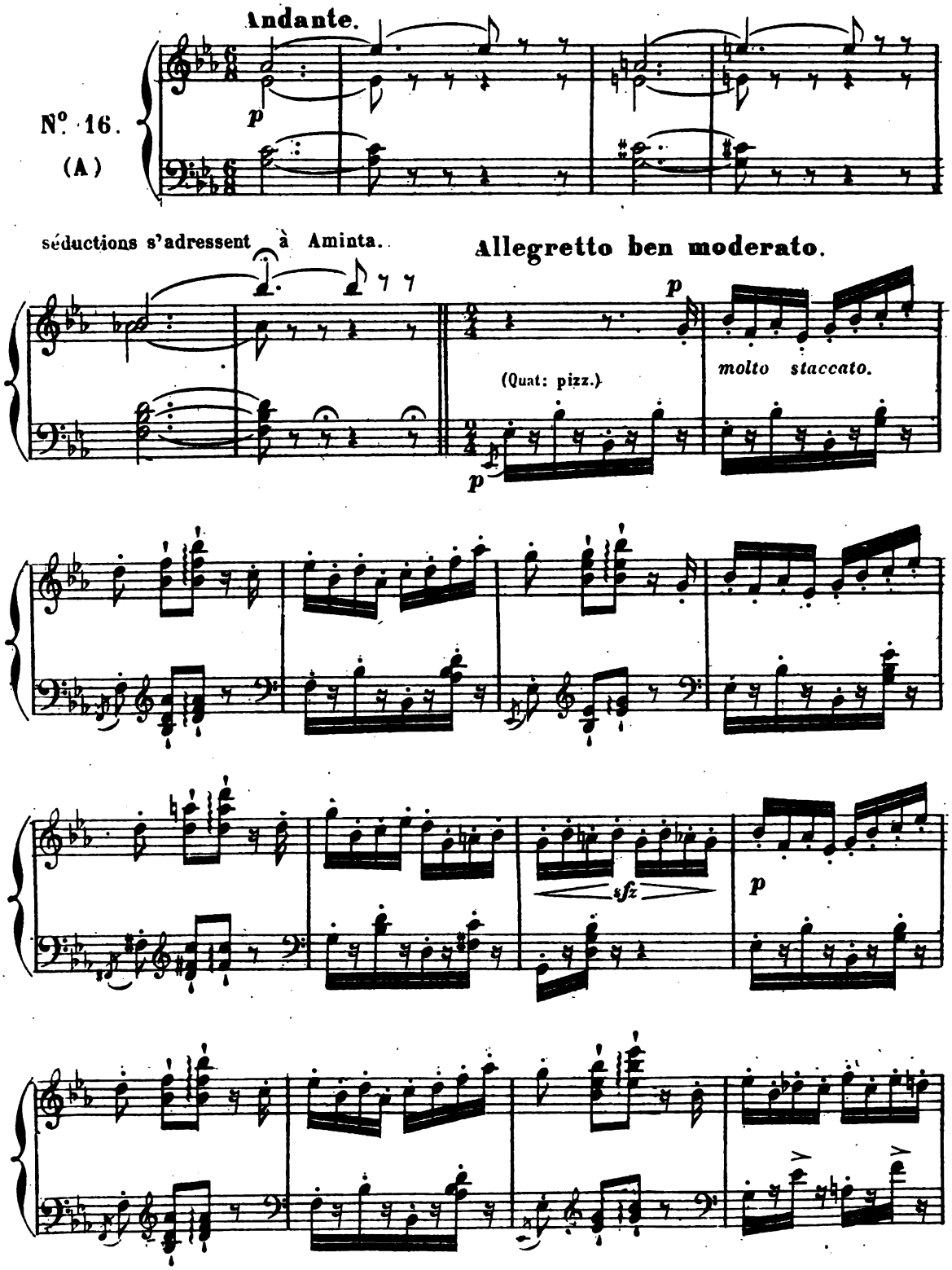
DIVERTISSEMENT.

PIZZICATI.

Sur un signe de son maître, l'esclave commence à danser un pas dont toutes les



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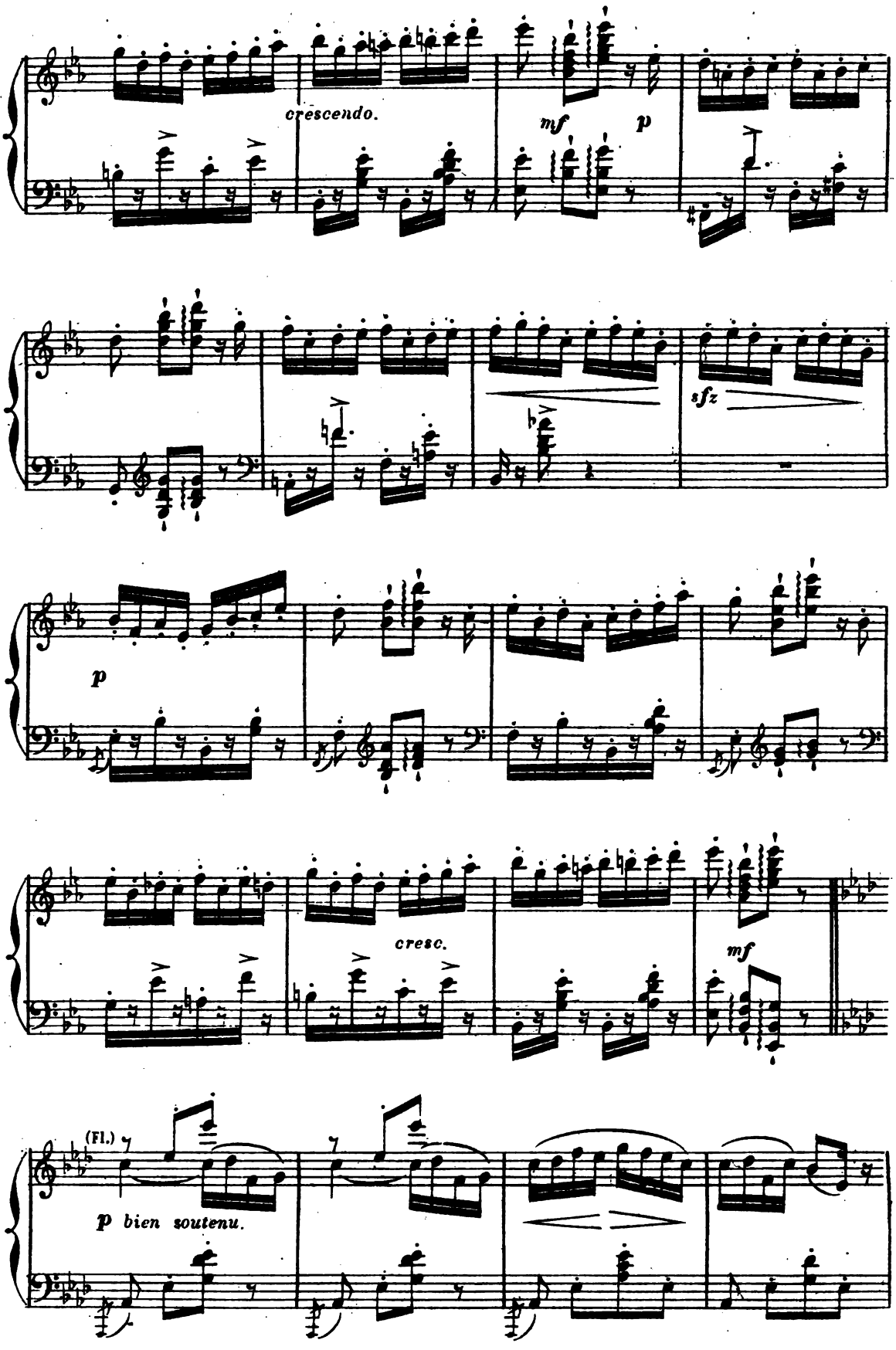

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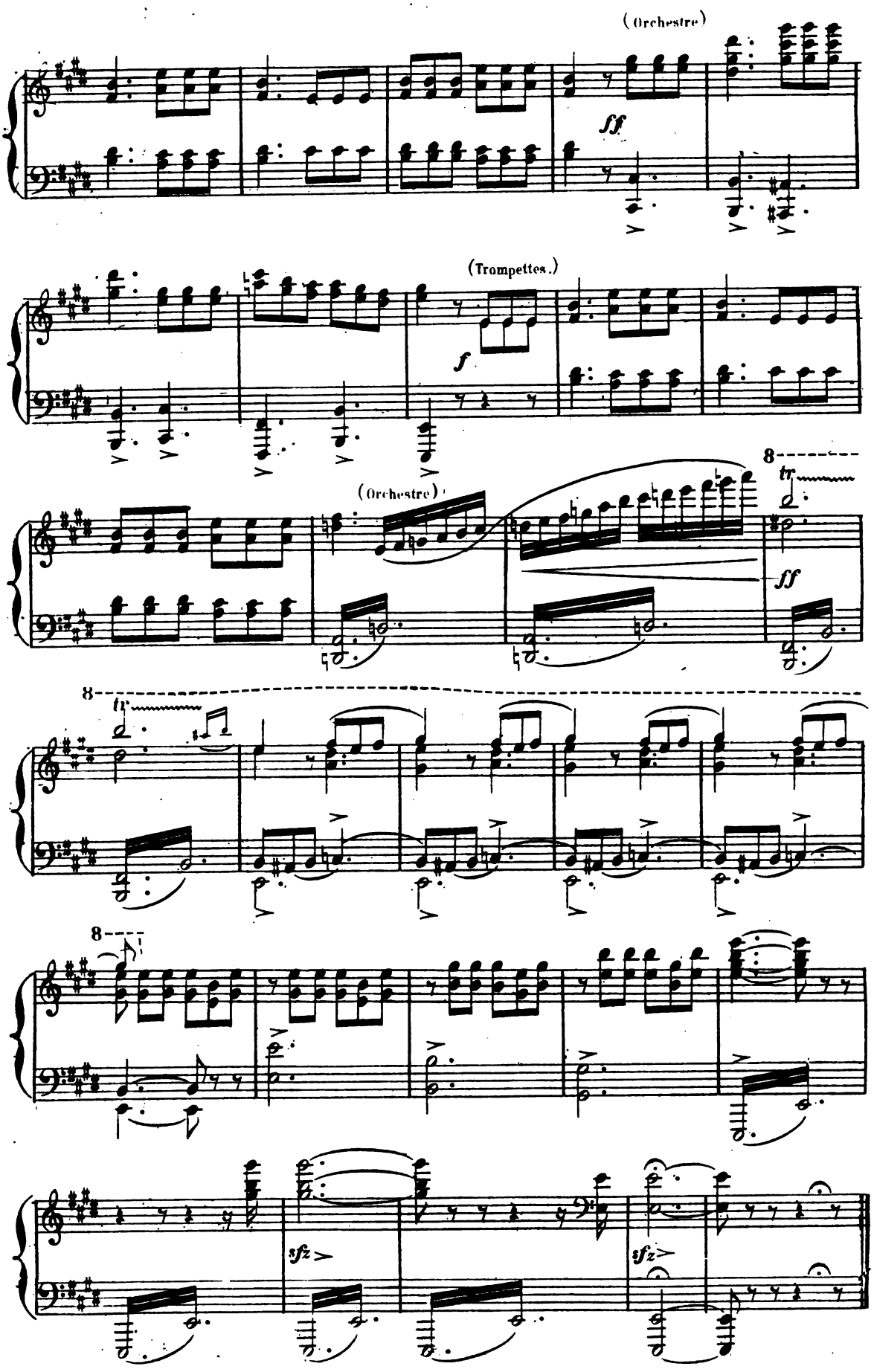

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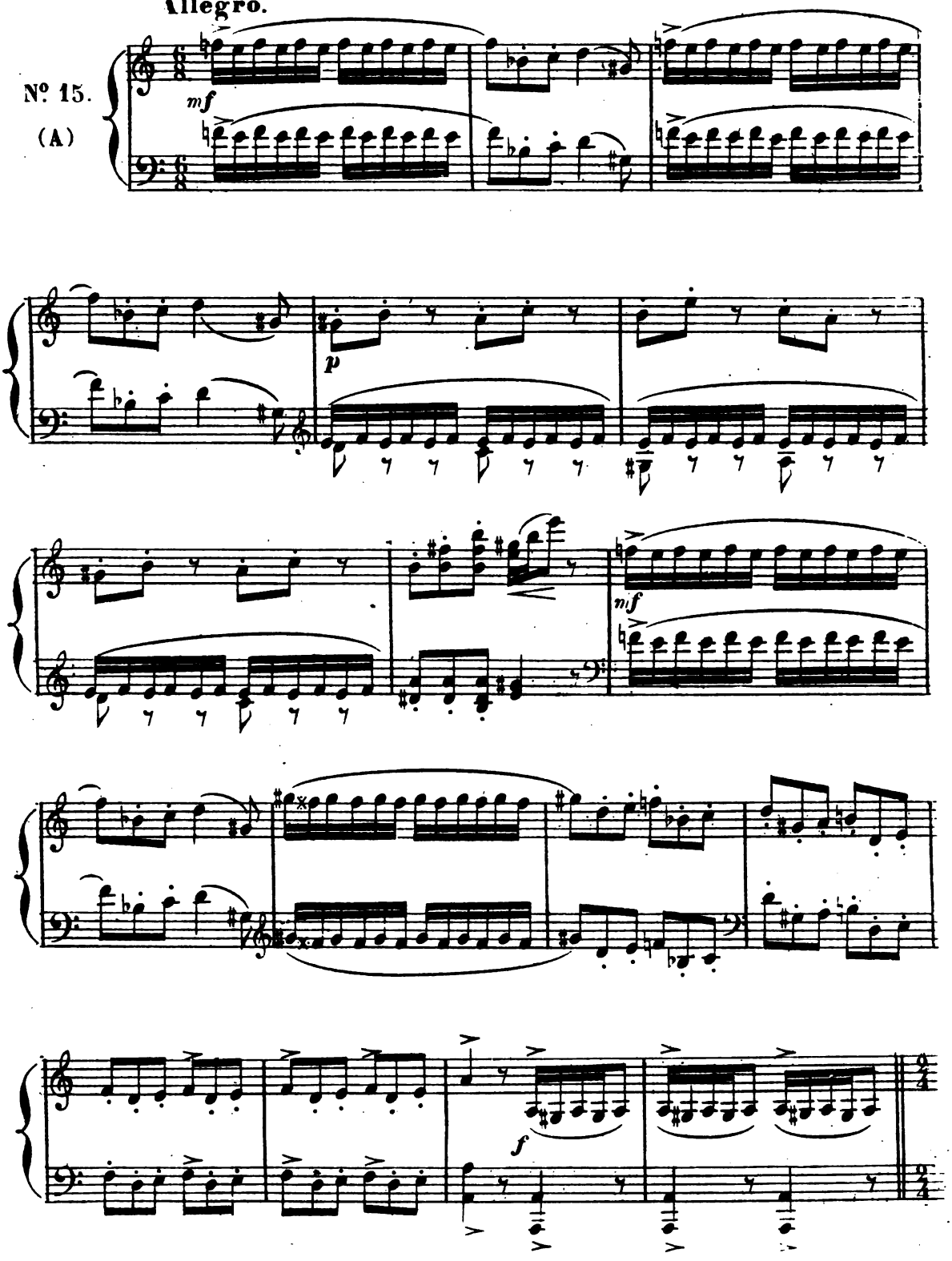
SCÈNE.

Les jeunes filles cherchent à distraire Aminta de sa douleur.

Allegro.

Nº 15.

(A)



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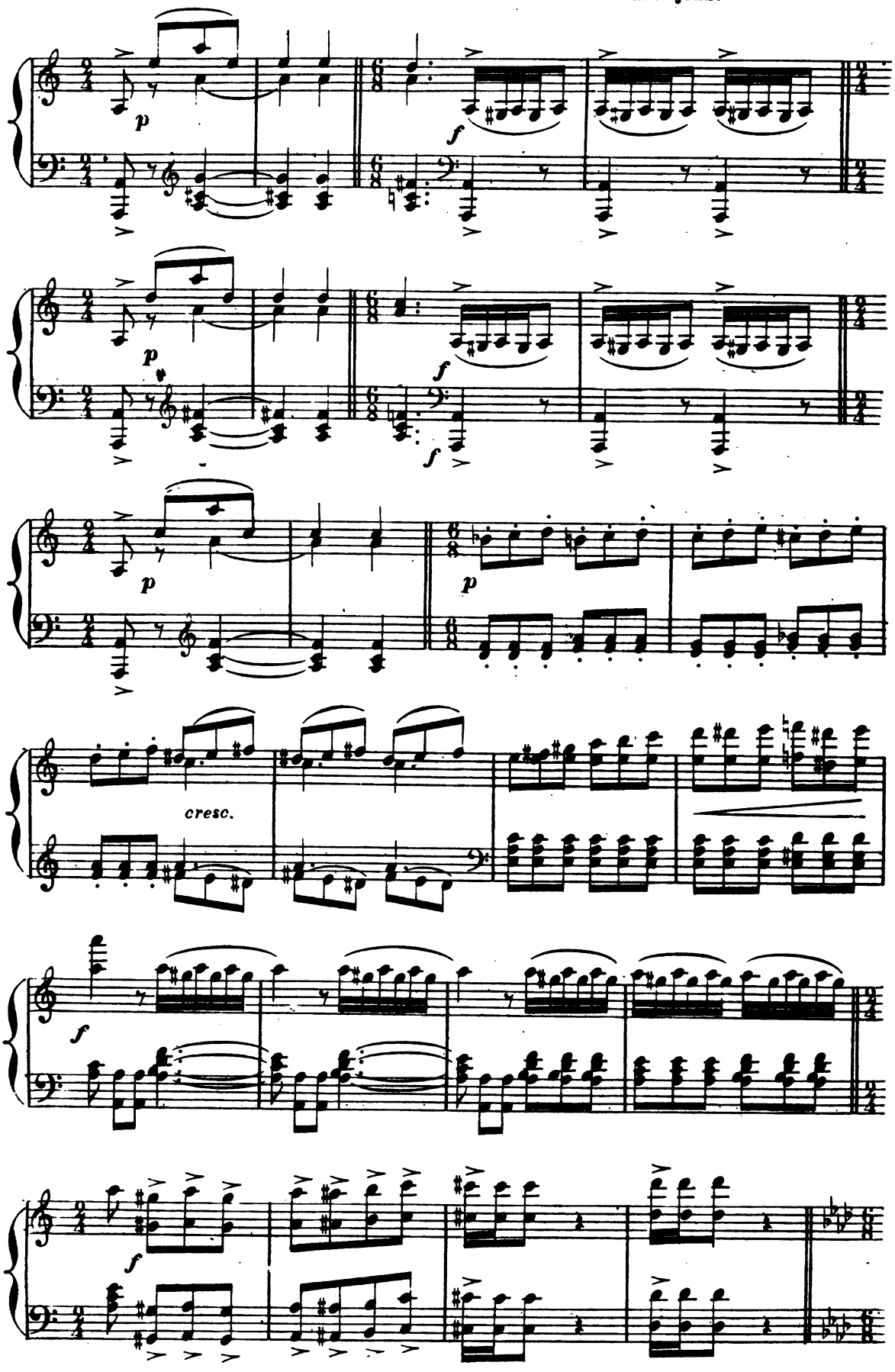
Il ne veut rien entendre et refuse de se mêler à leurs jeux.



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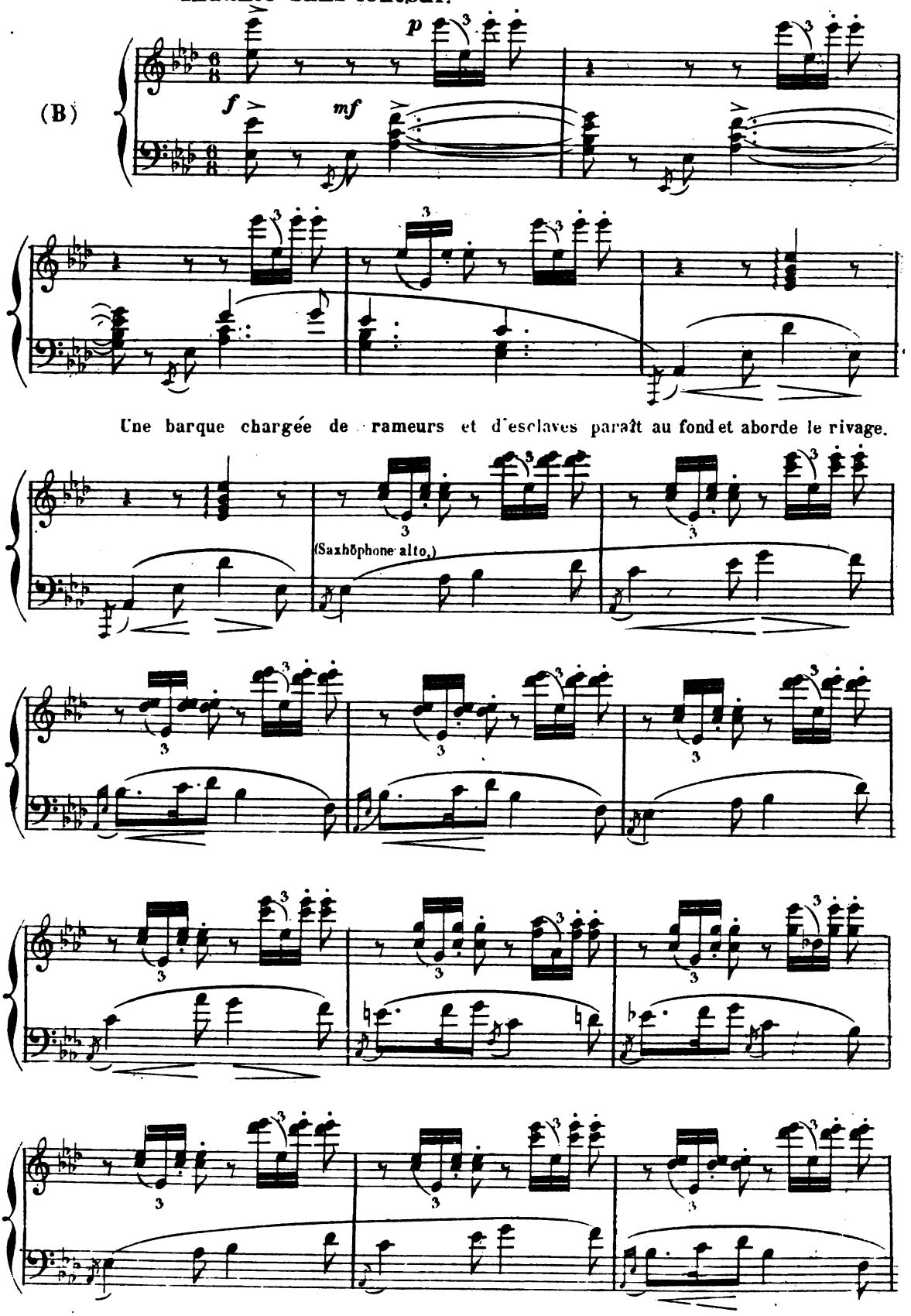
BARCAROLLE.

Andante sans lenteur.



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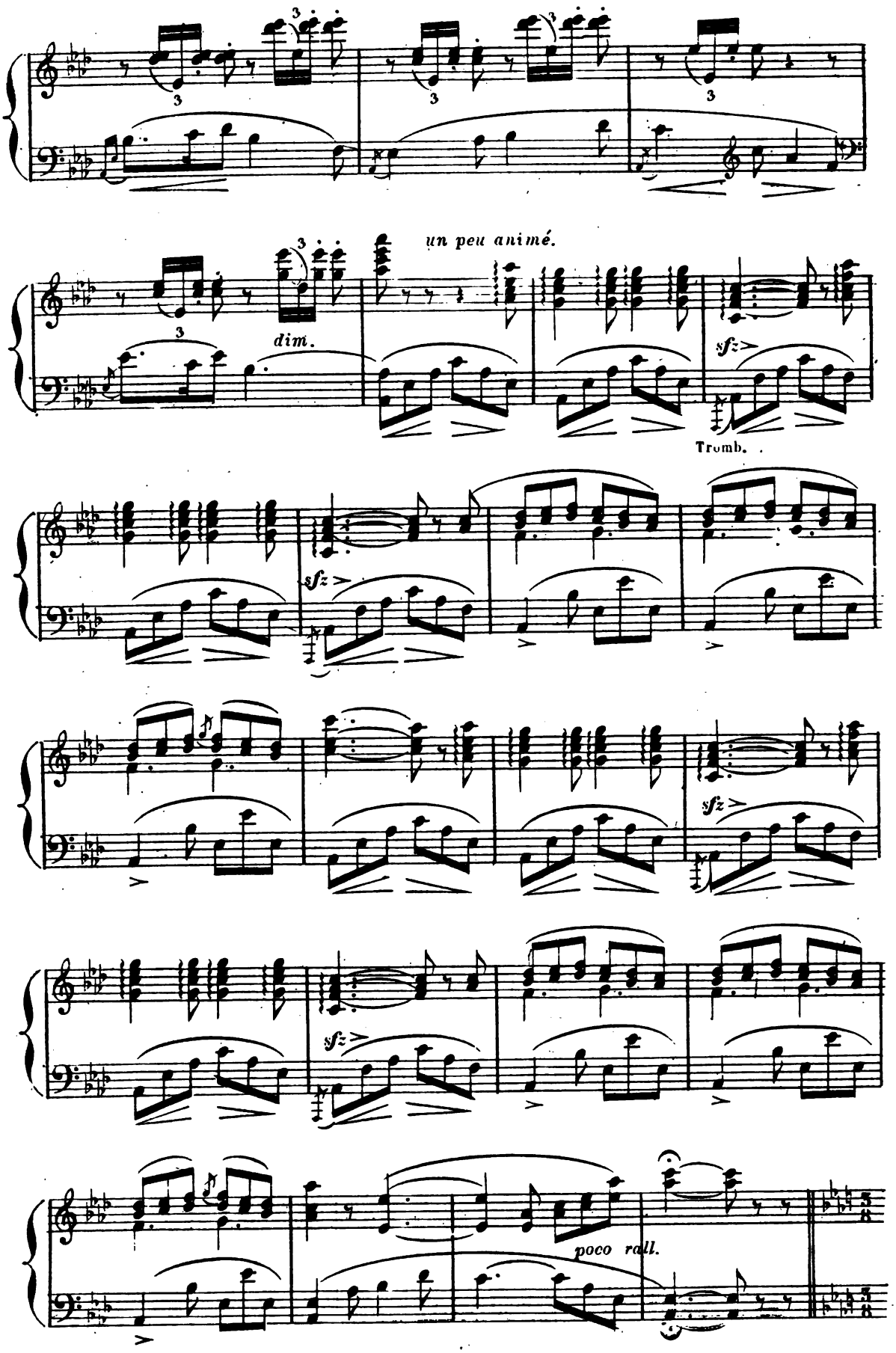

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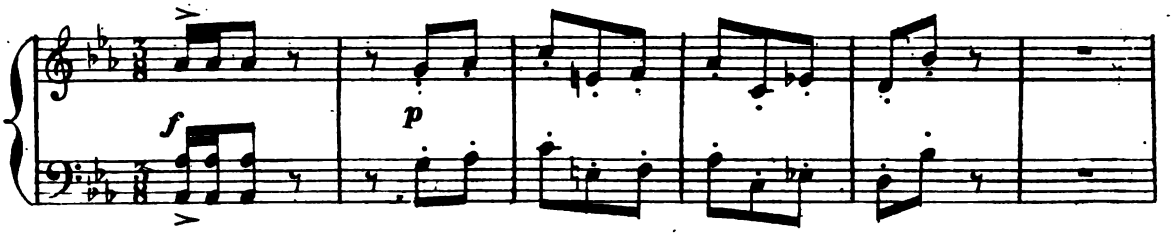
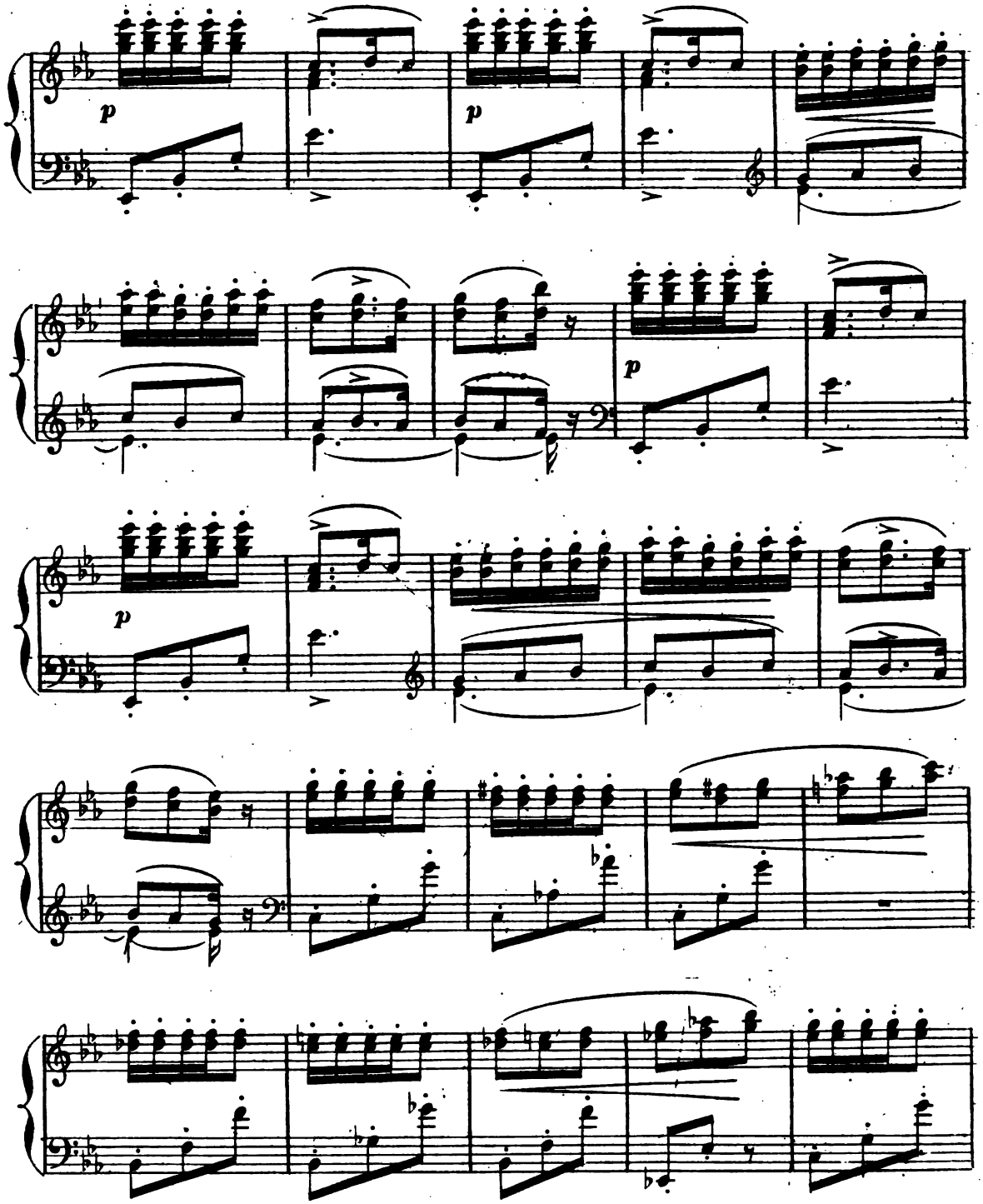
Même mouv! L'Amour, sous les traits d'un jeune pirate, descend de la barque suivi



de ses esclaves voilées. Il cherche des acheteurs de rivage en rivage.



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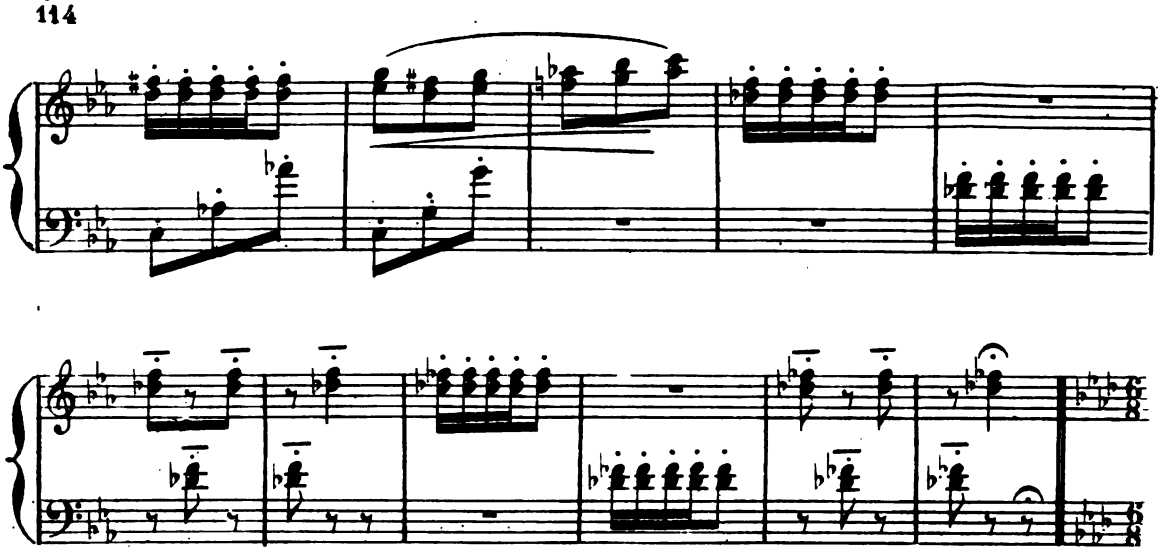
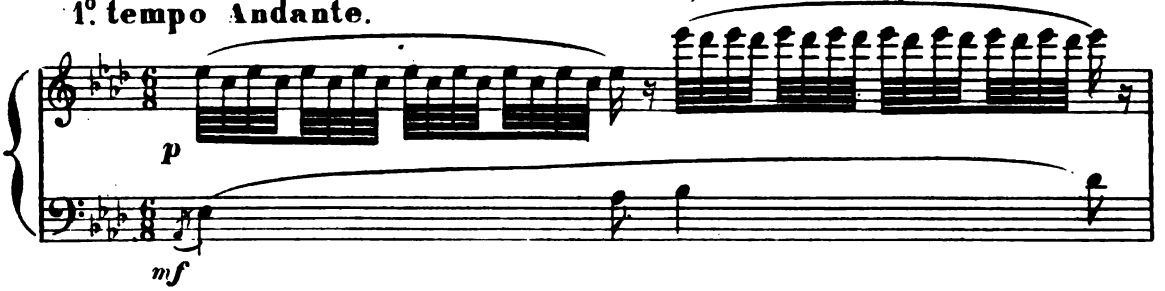


Sur un signe de l'Amour, les esclaves s'approchent d' Aminta

1°. tempo Andante.



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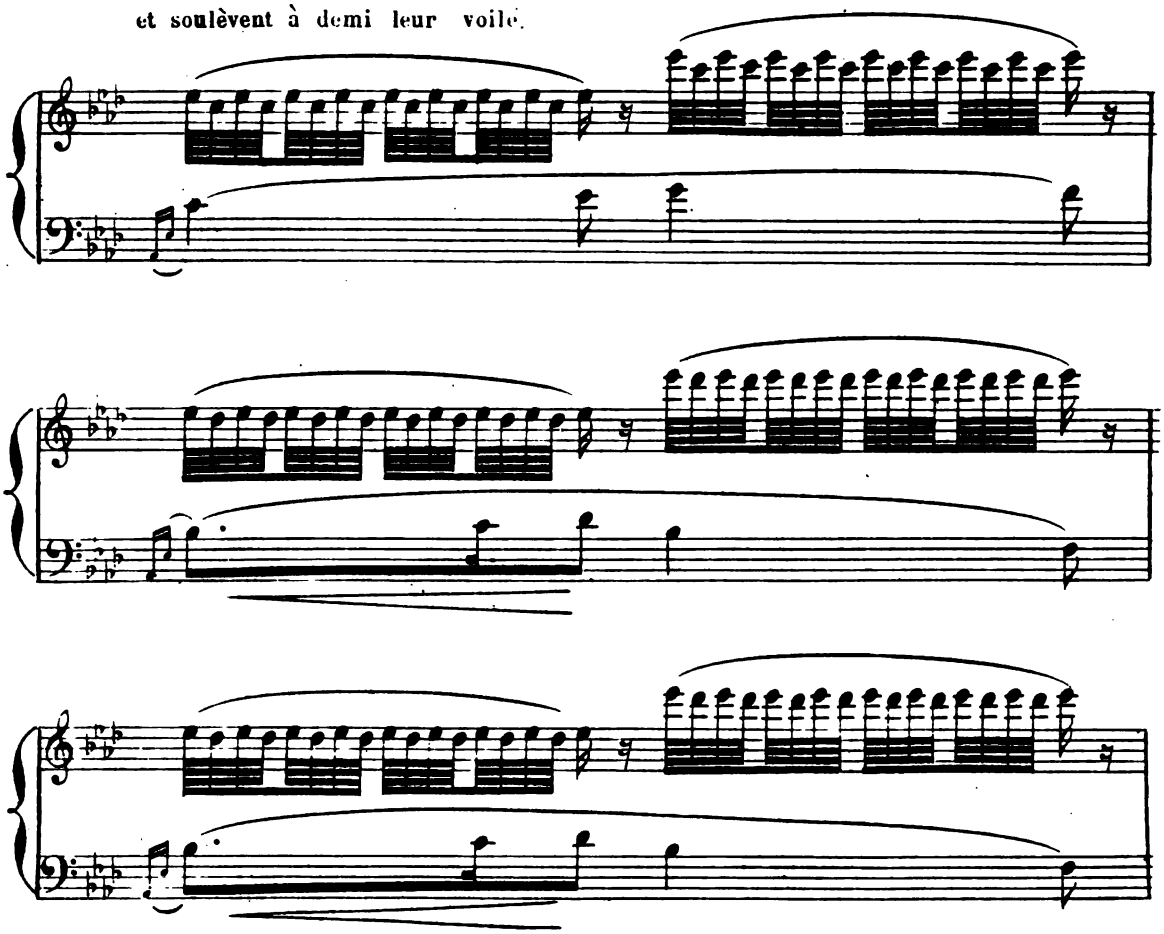

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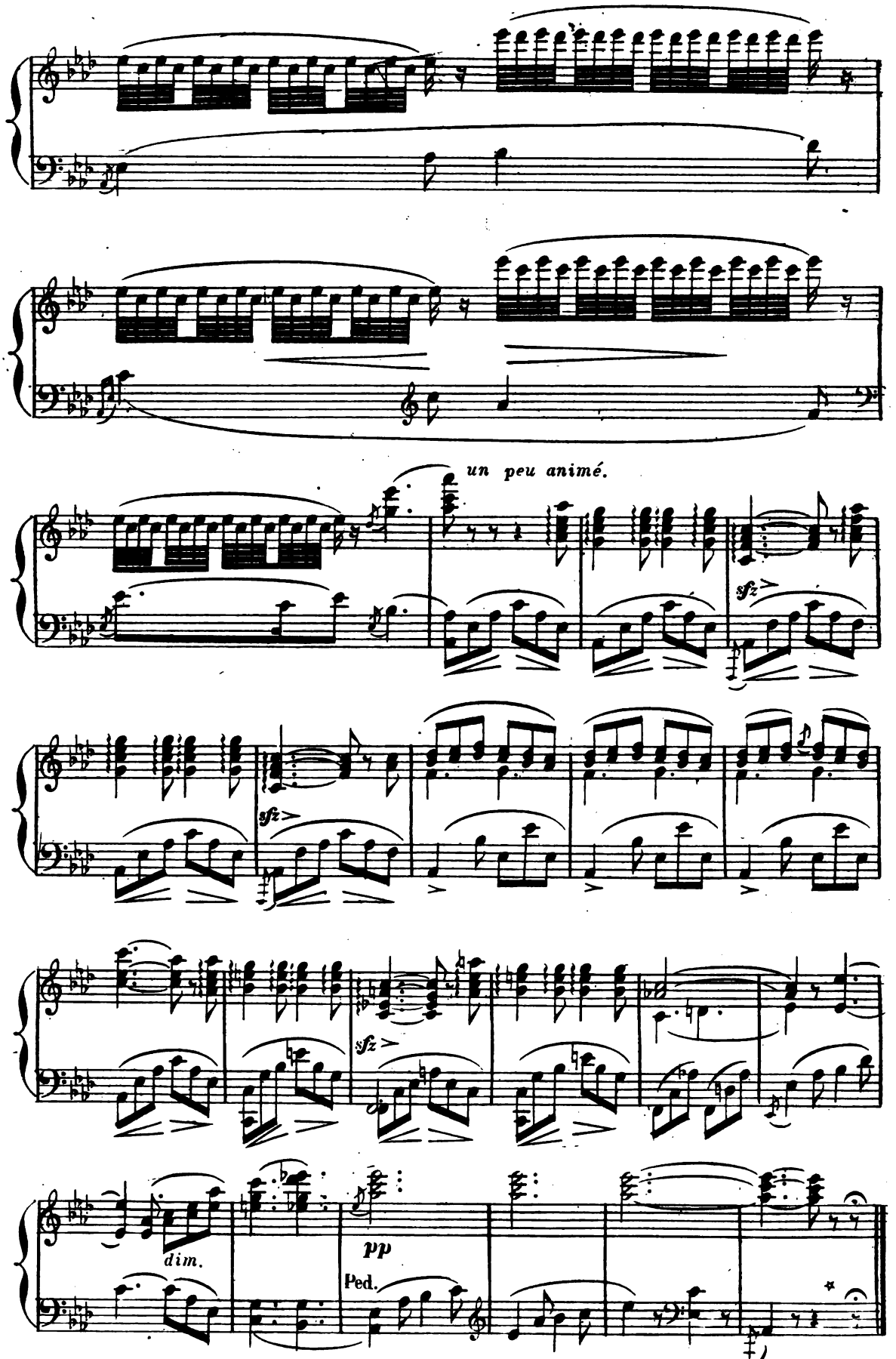

Aminta veut fuir; il est arrêté par l'une des esclaves complètement cachée sous son voile.

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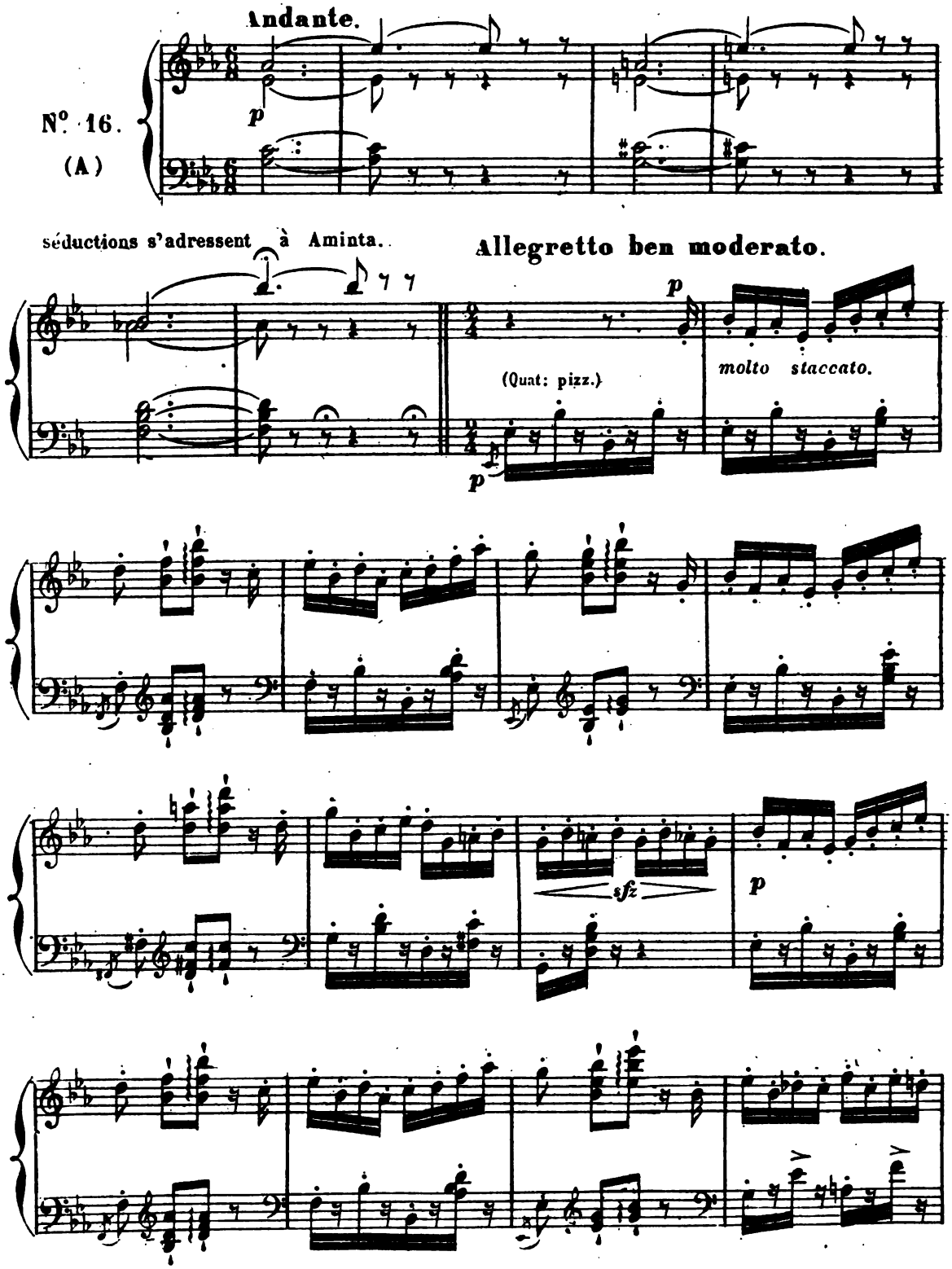
DIVERTISSEMENT.

PIZZICATI.

Sur un signe de son maître, l'esclave commence à danser un pas dont toutes les



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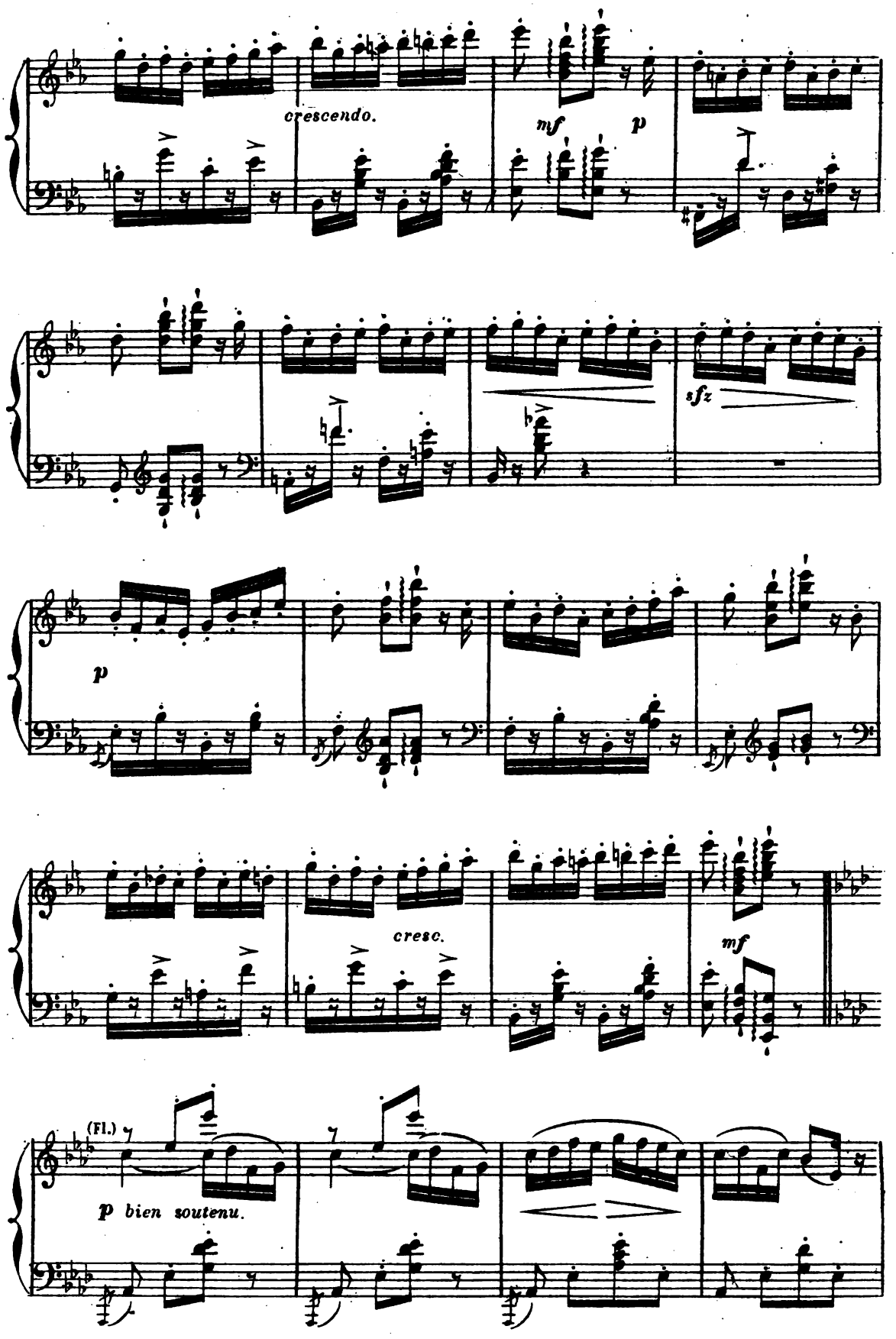

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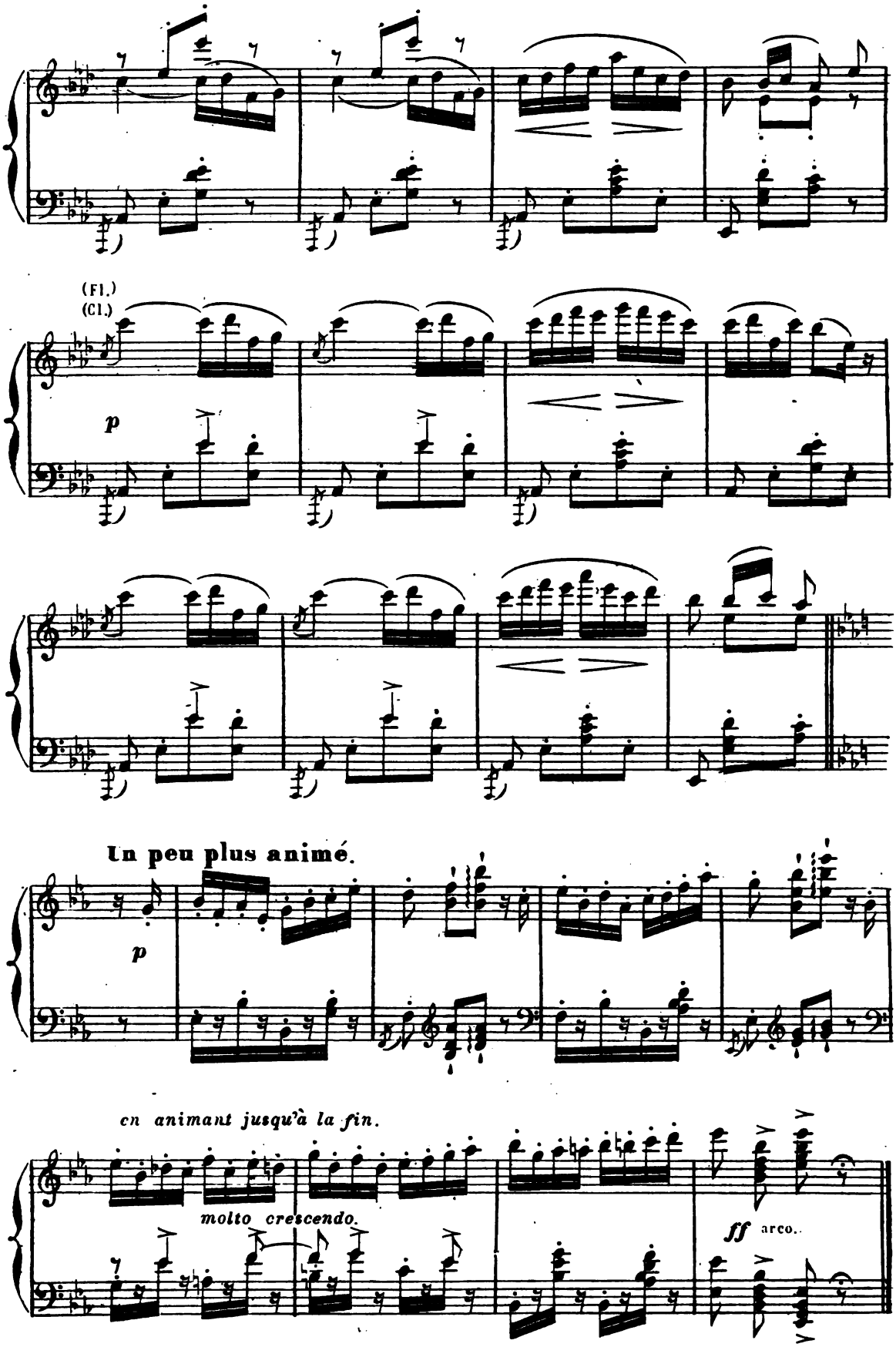

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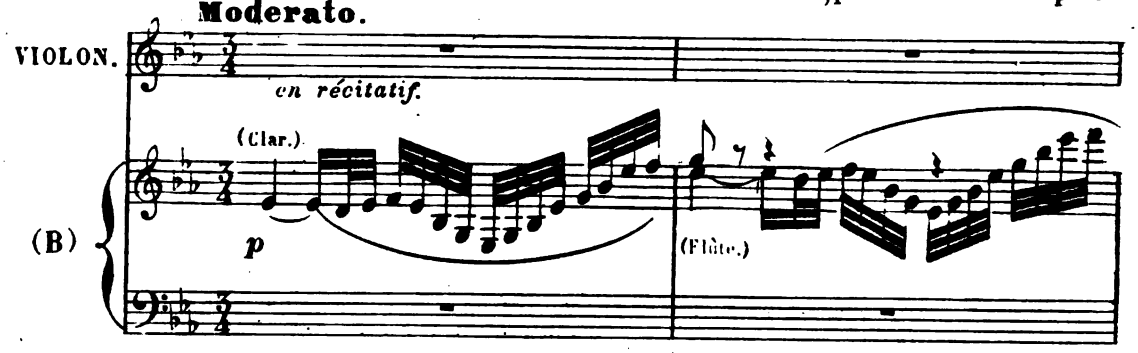
VIOLON SOLO.

Aminta, cédant à un attrait irrésistible, poursuit l'esclave pour

Moderato.



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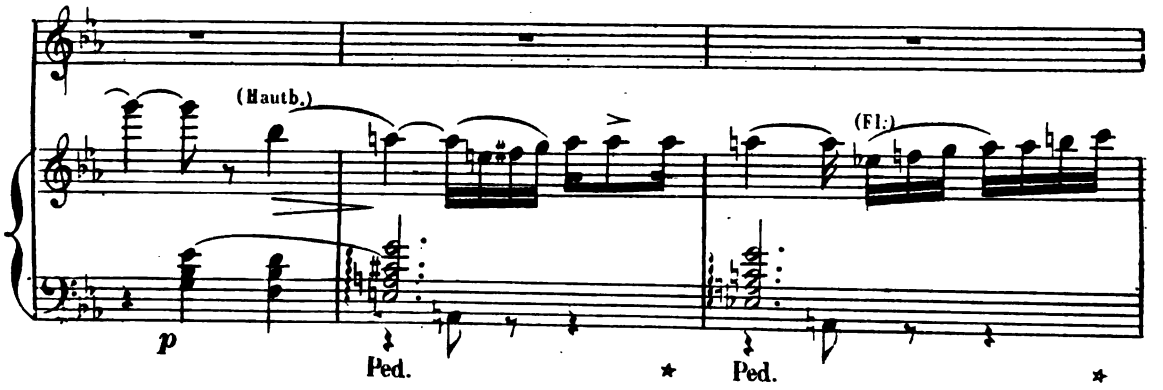
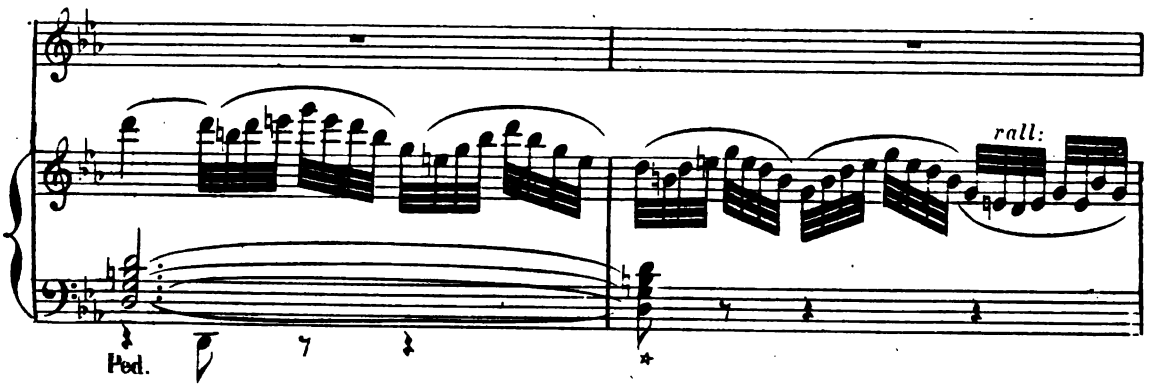
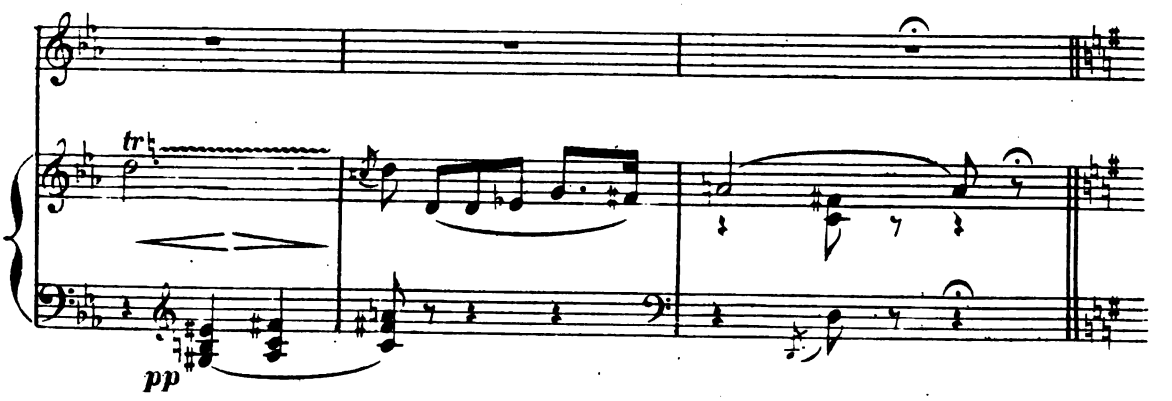






Digitized by Google

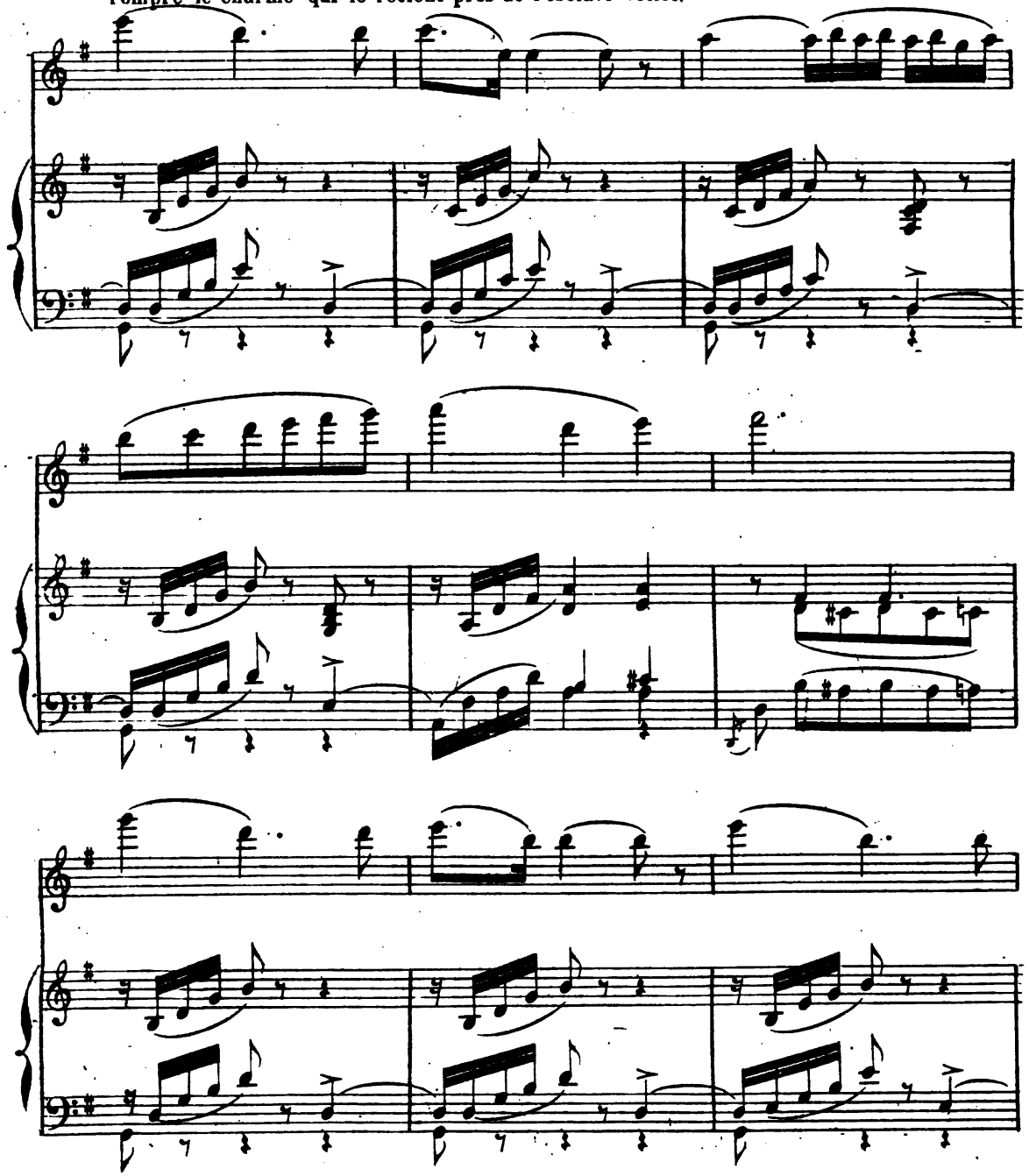
Andante. Aminte, dominé par un souvenir douloureux, semble vouloir

(Violon solo.)

p

p (Clar.)

rompre le charme qui le retient près de l'esclave voilée.



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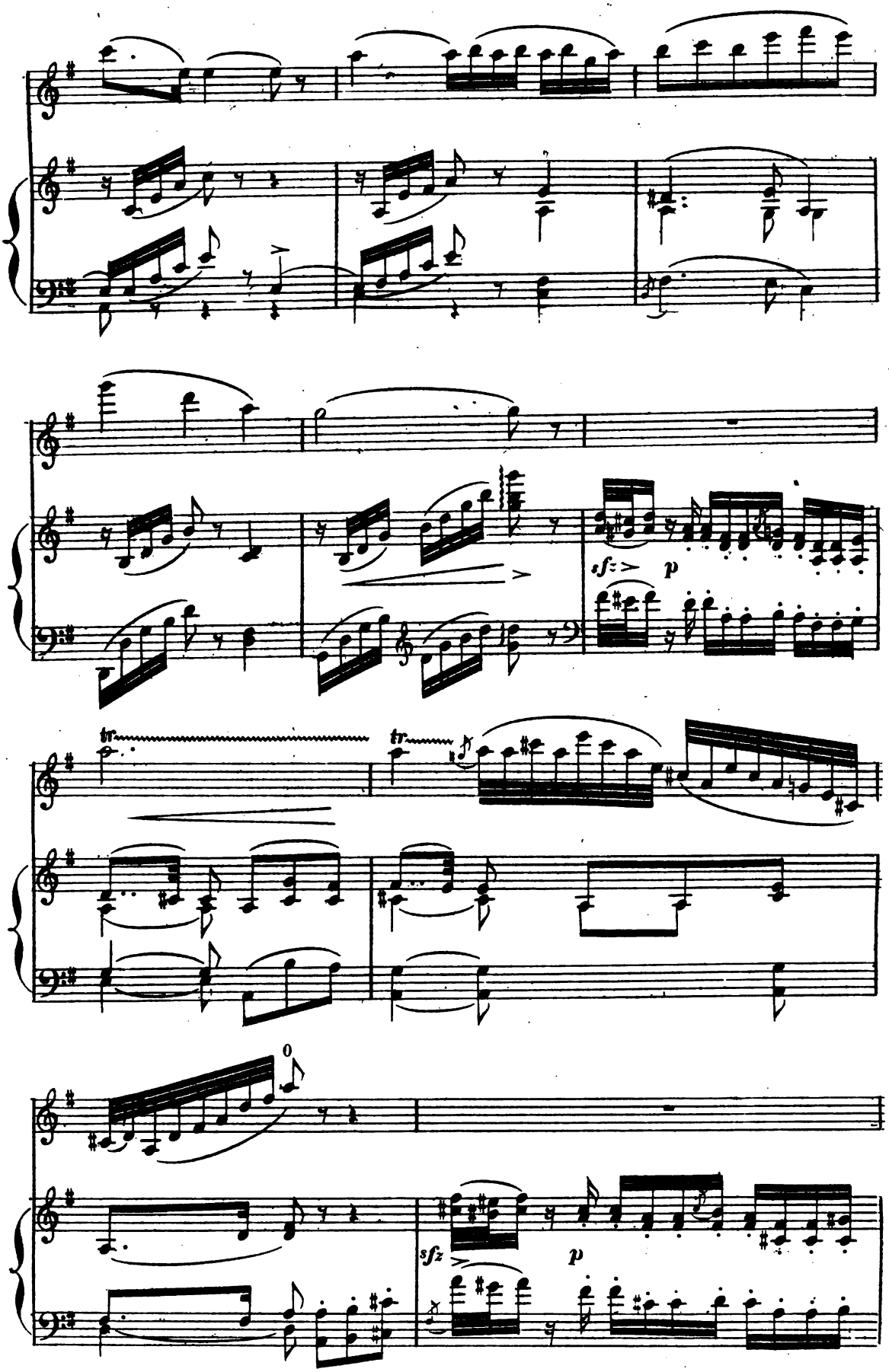

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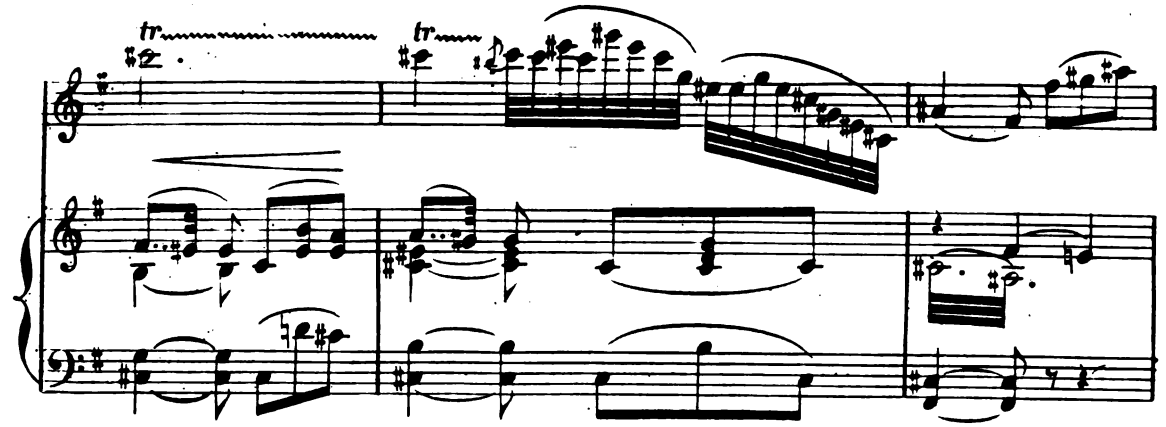

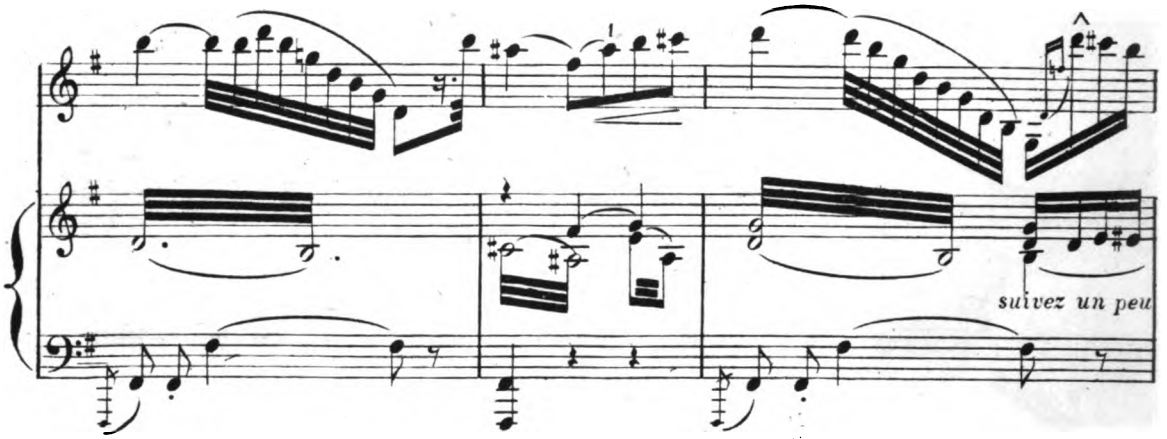

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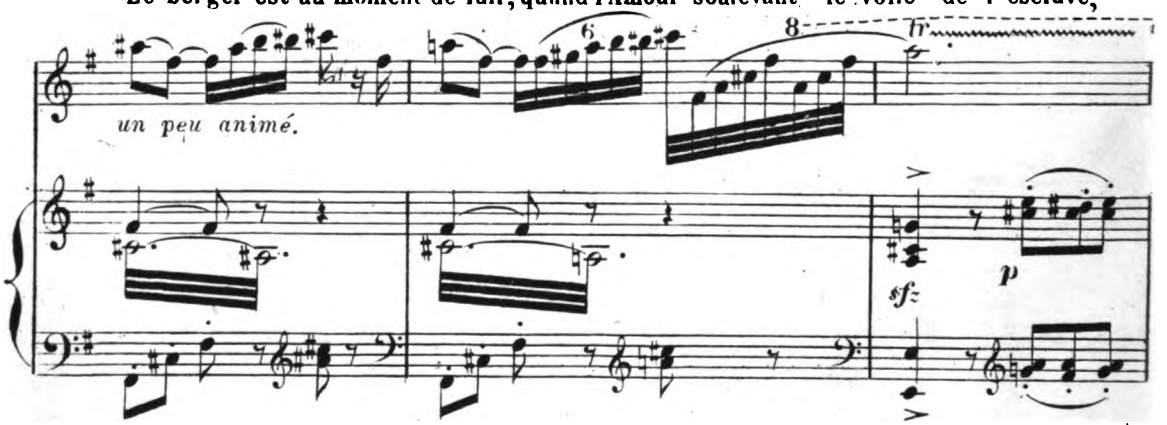

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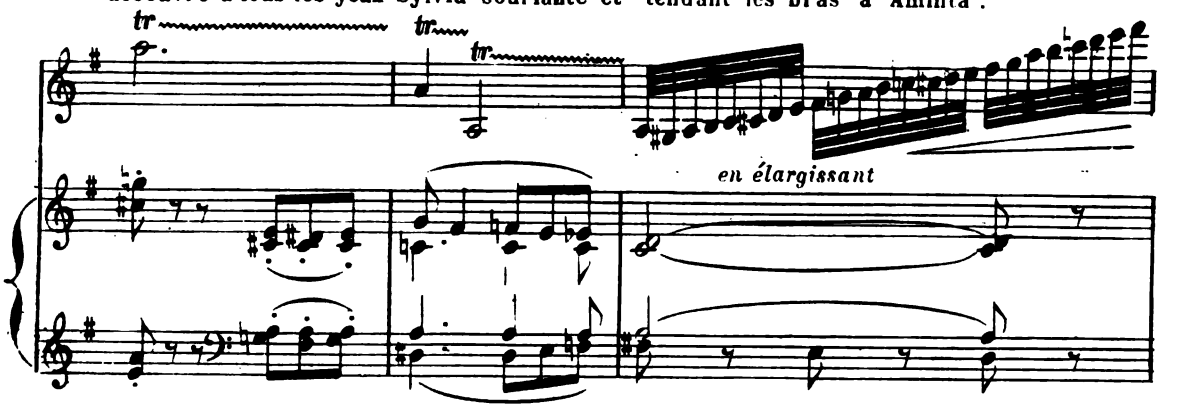

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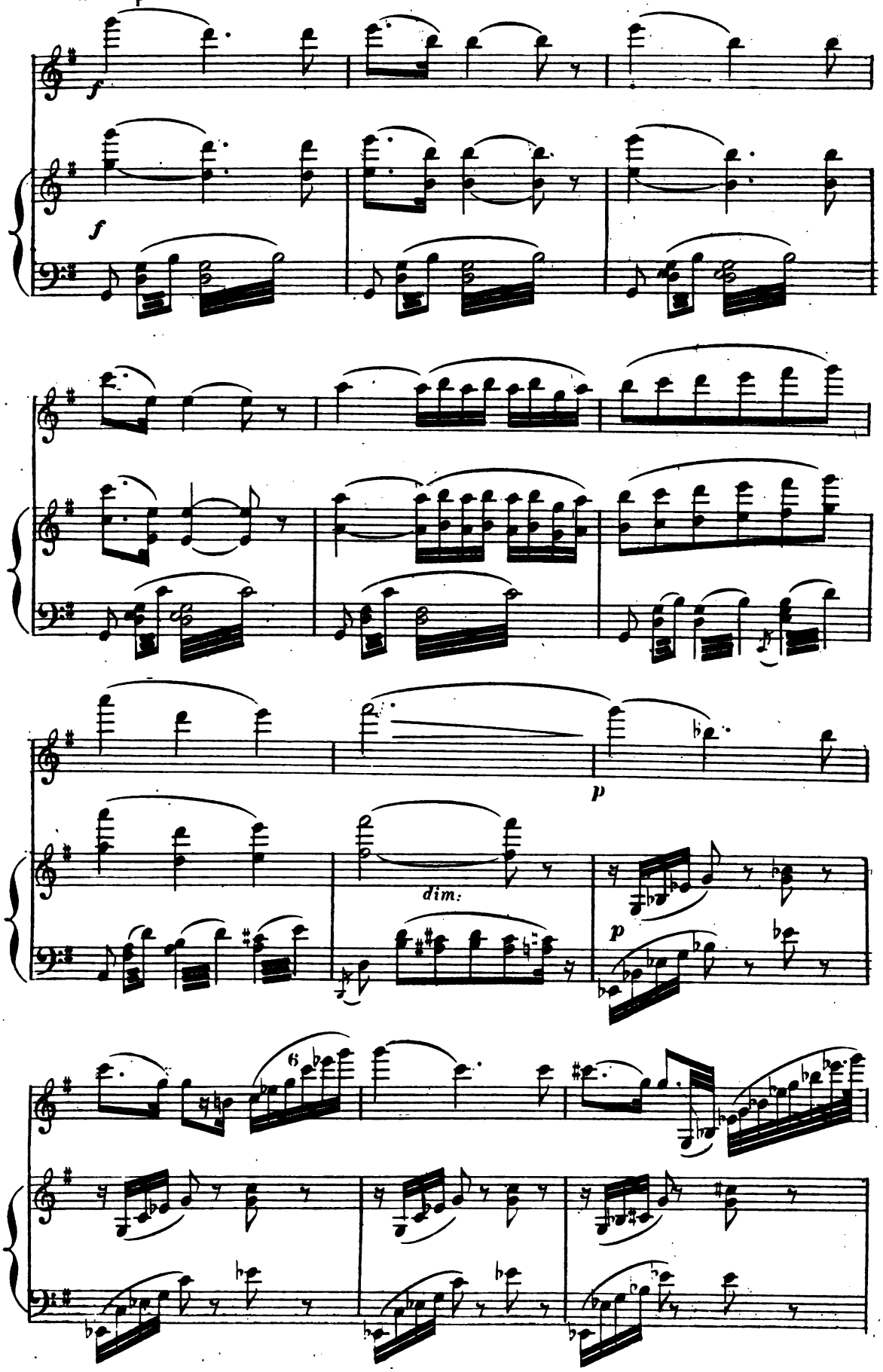
a tempo.



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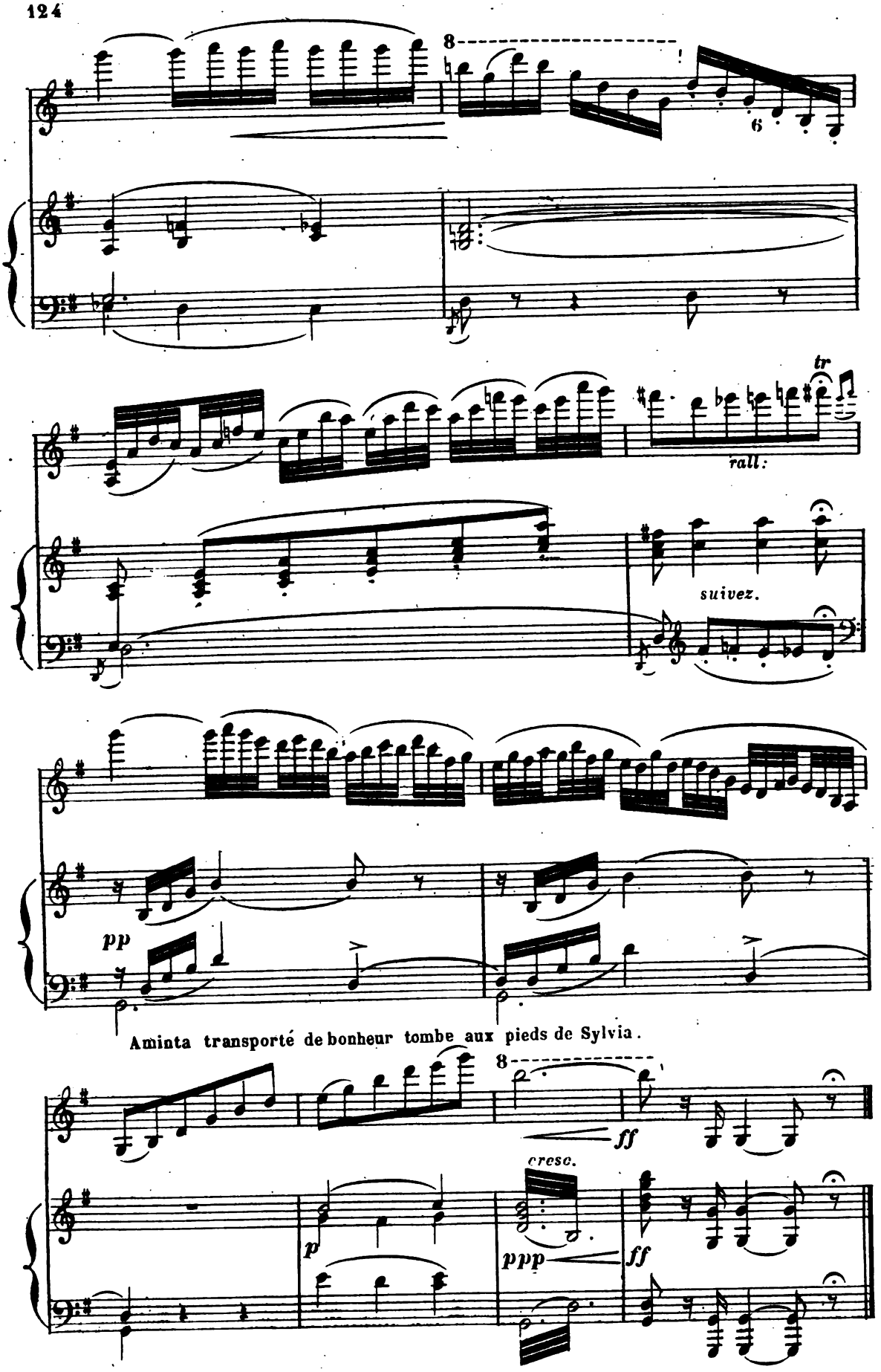

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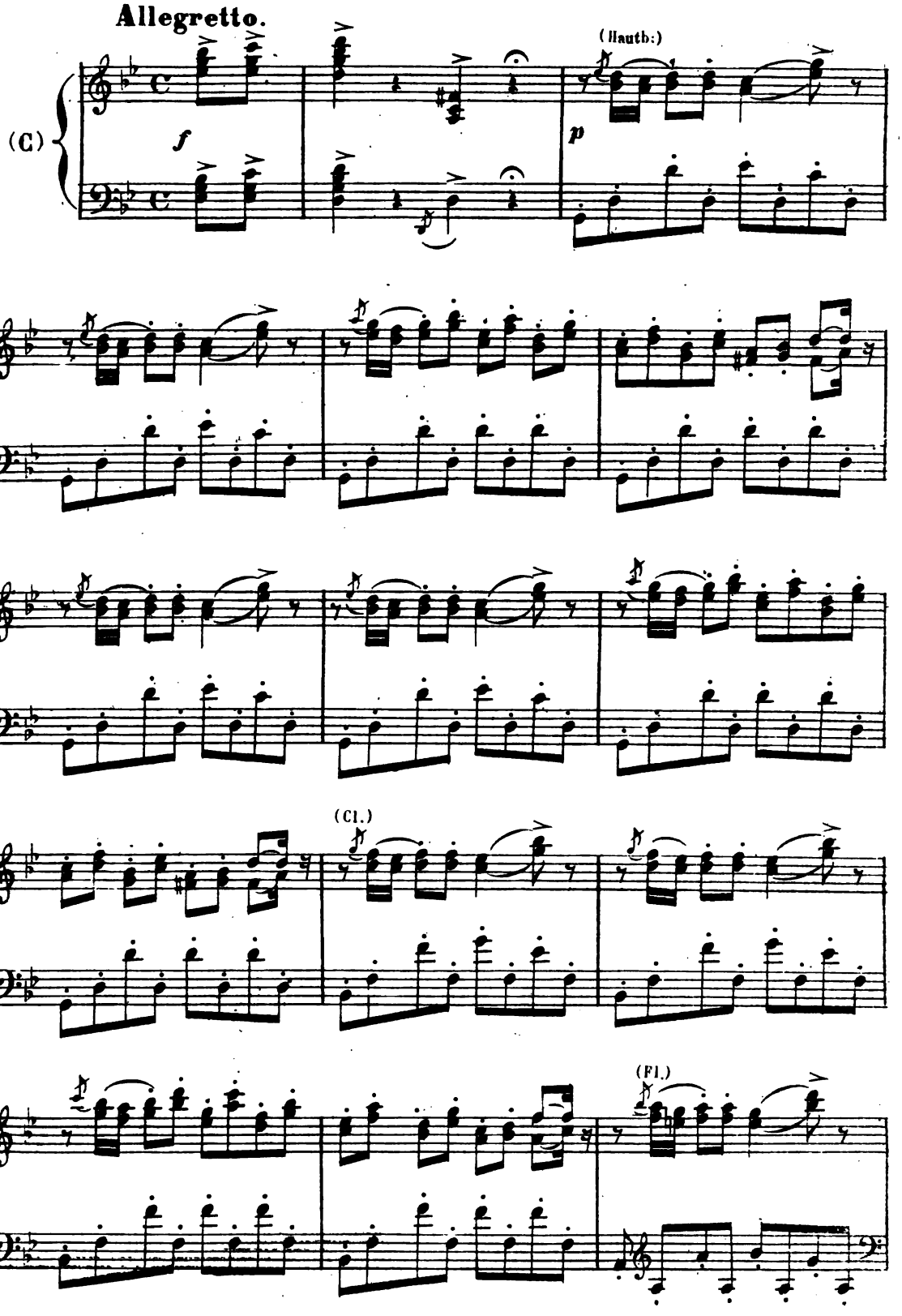
PAS DES ESCLAVES.



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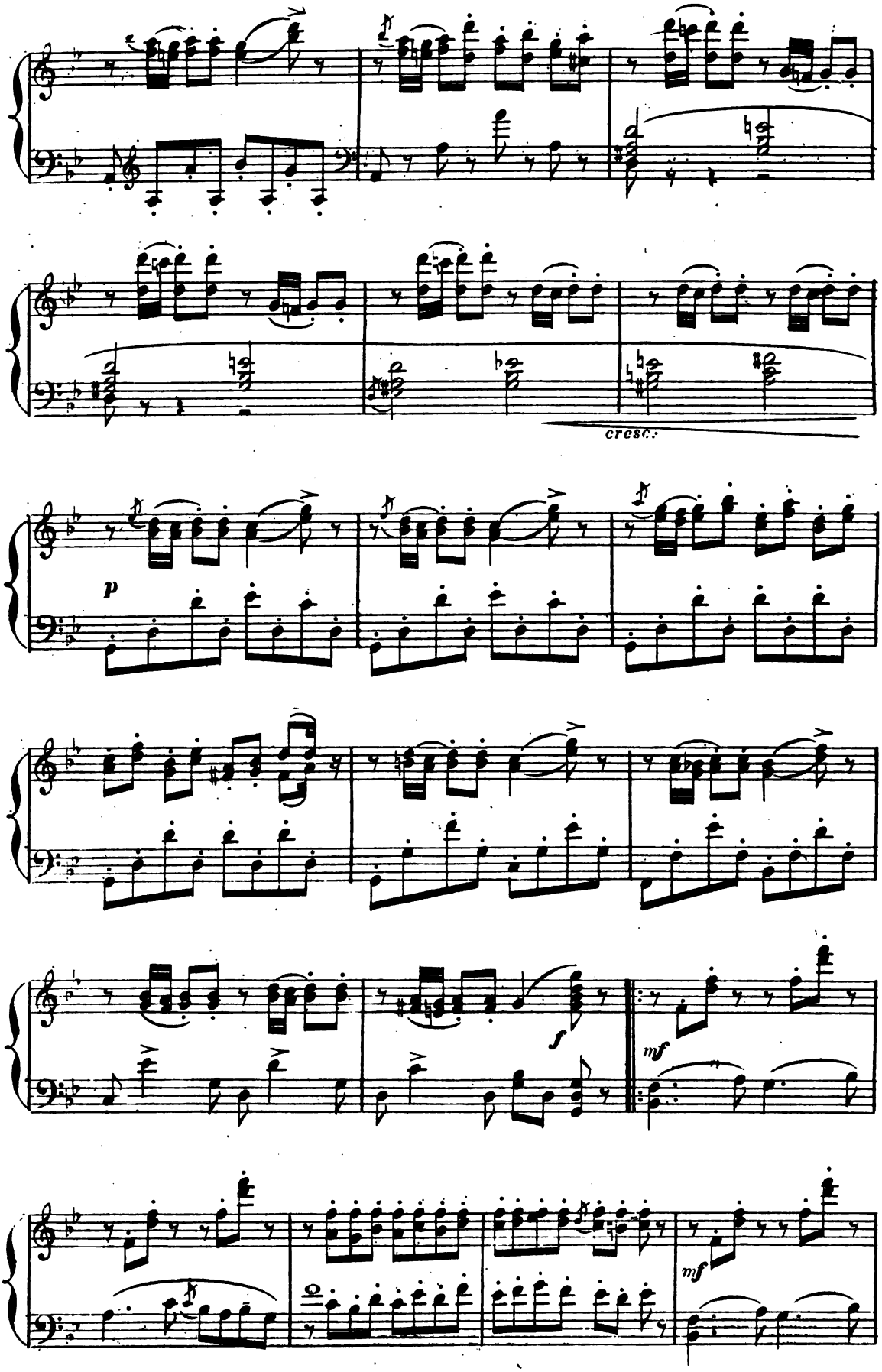

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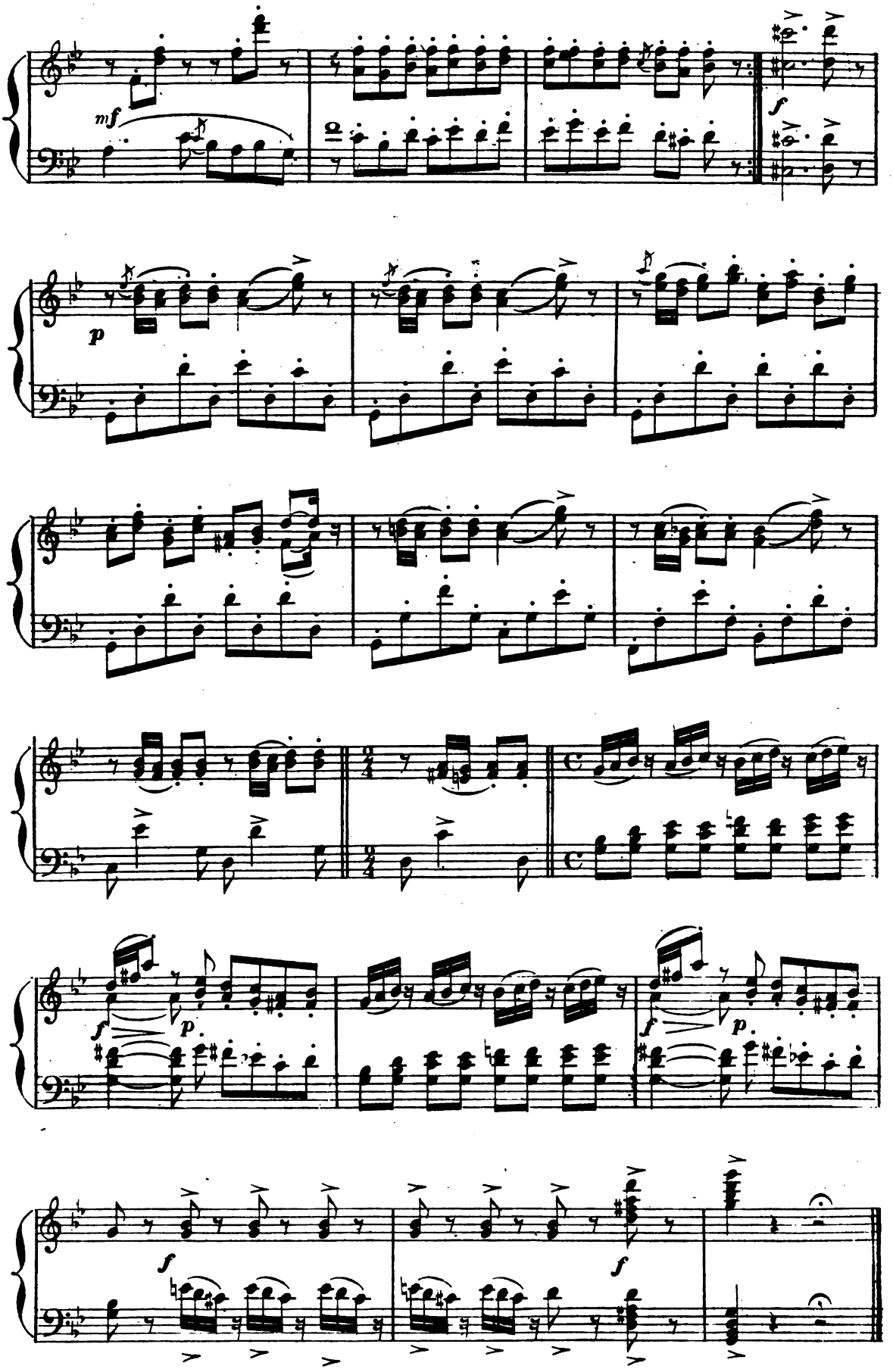

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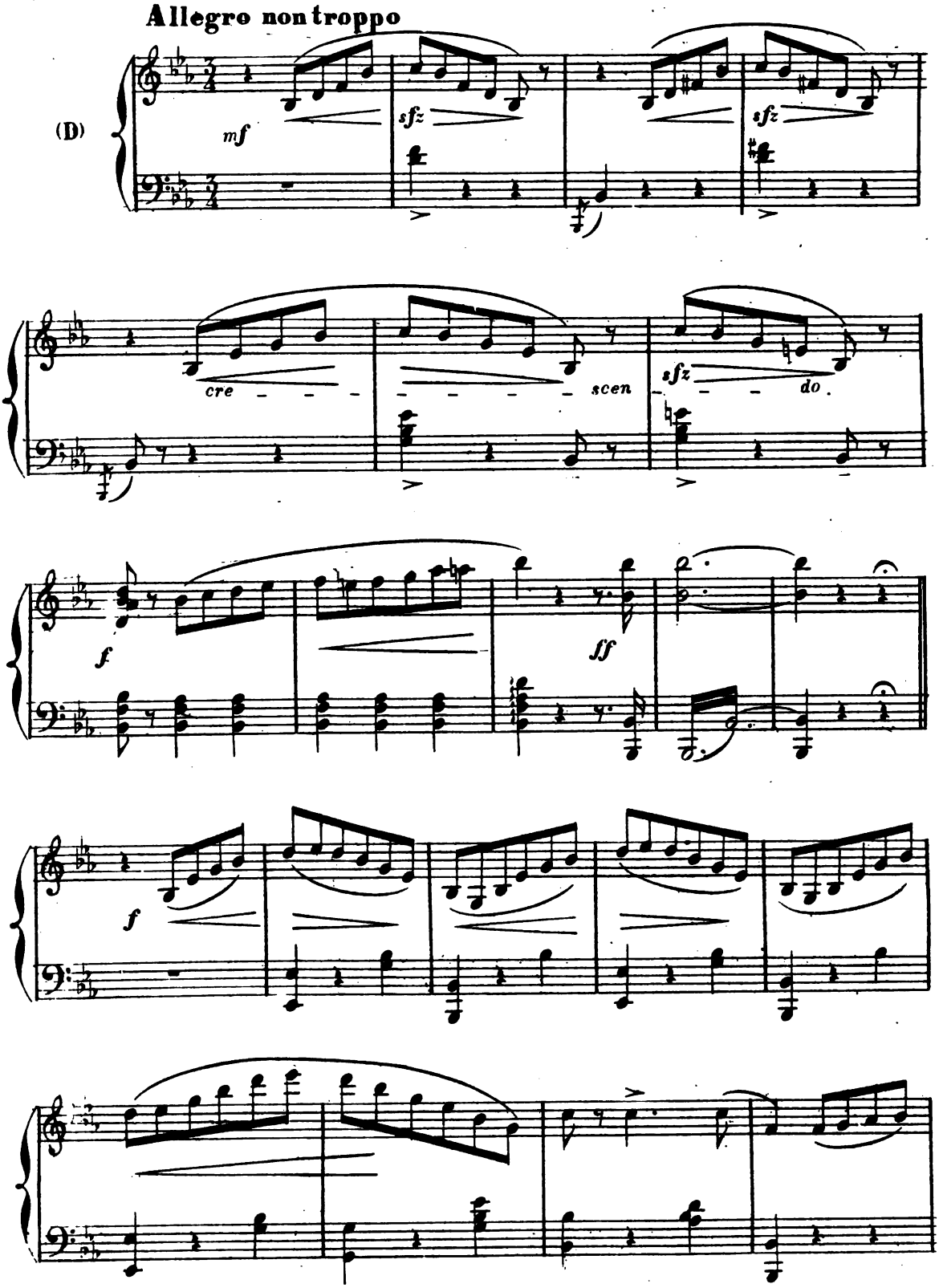
VARIATION-VALSE.

(SYLVIA)



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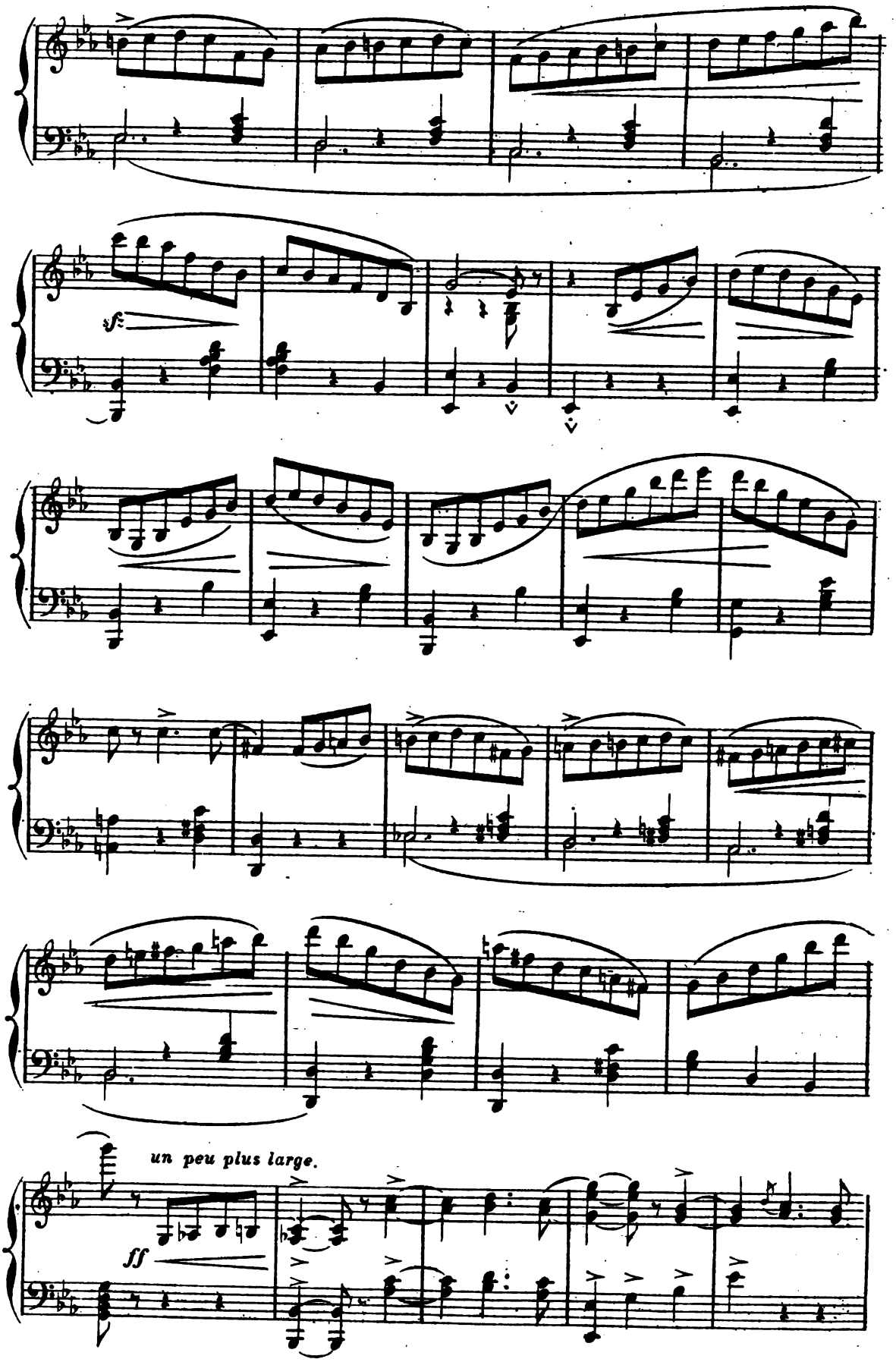

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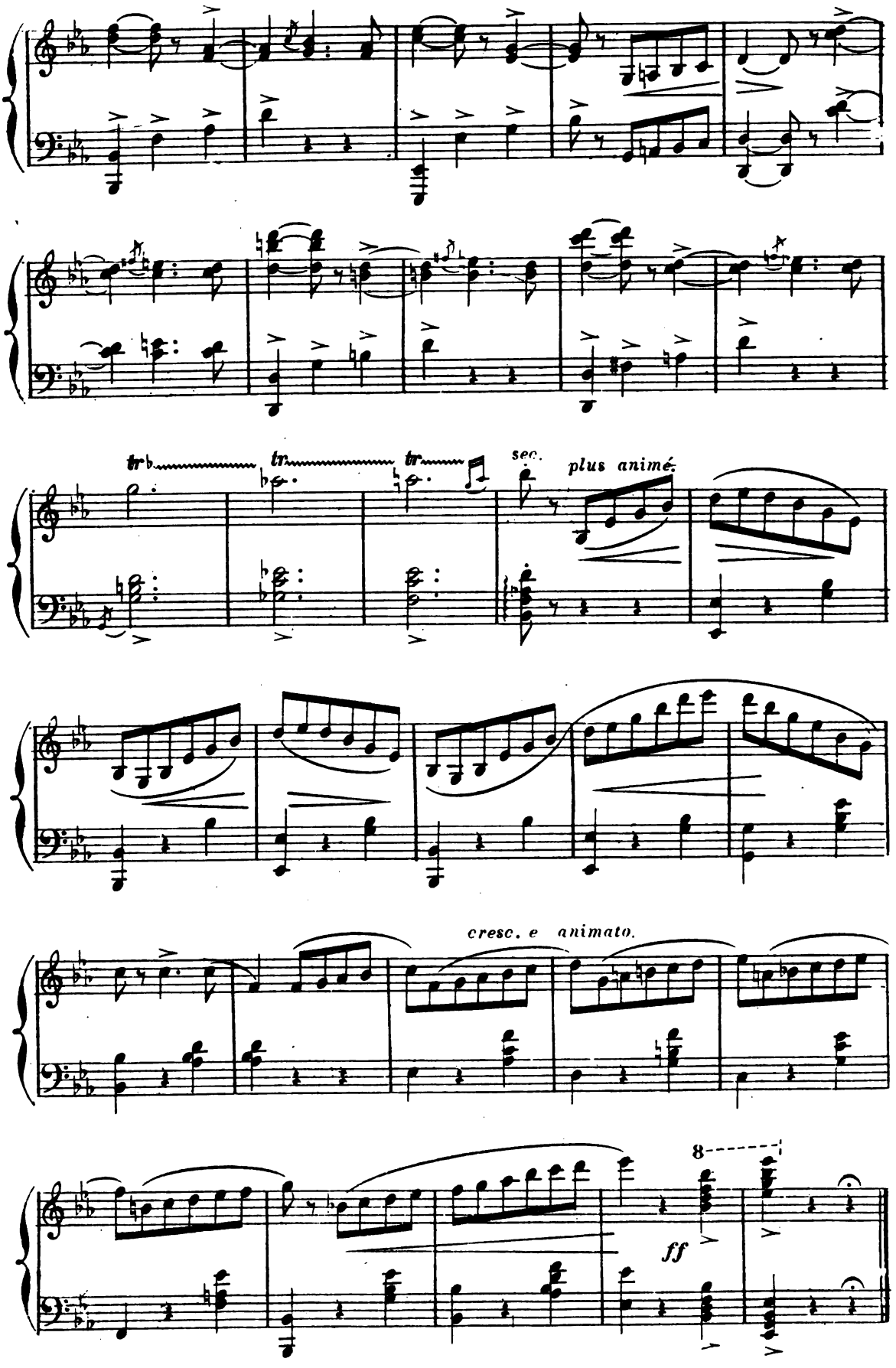

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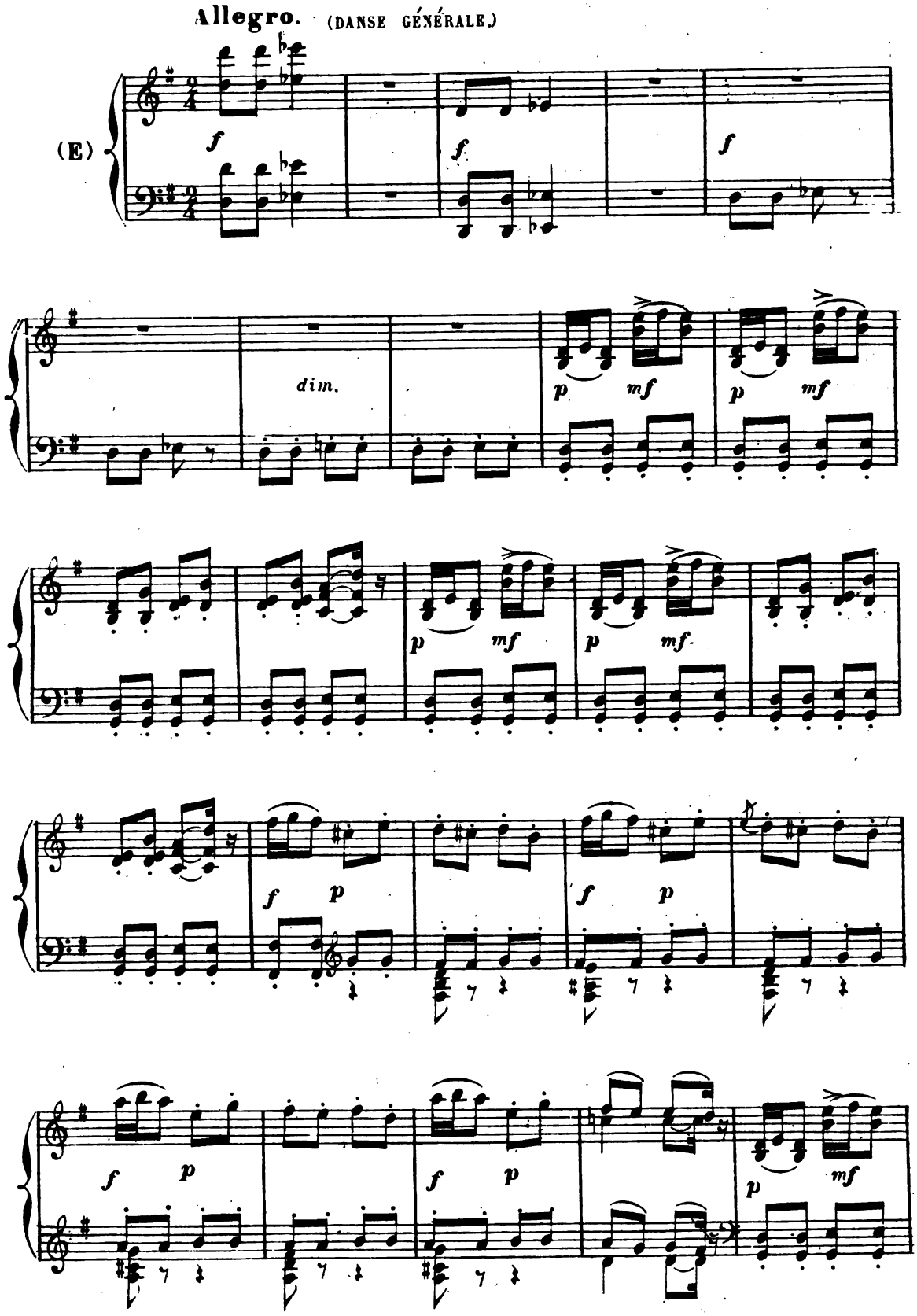
STRETTE-GALOP.



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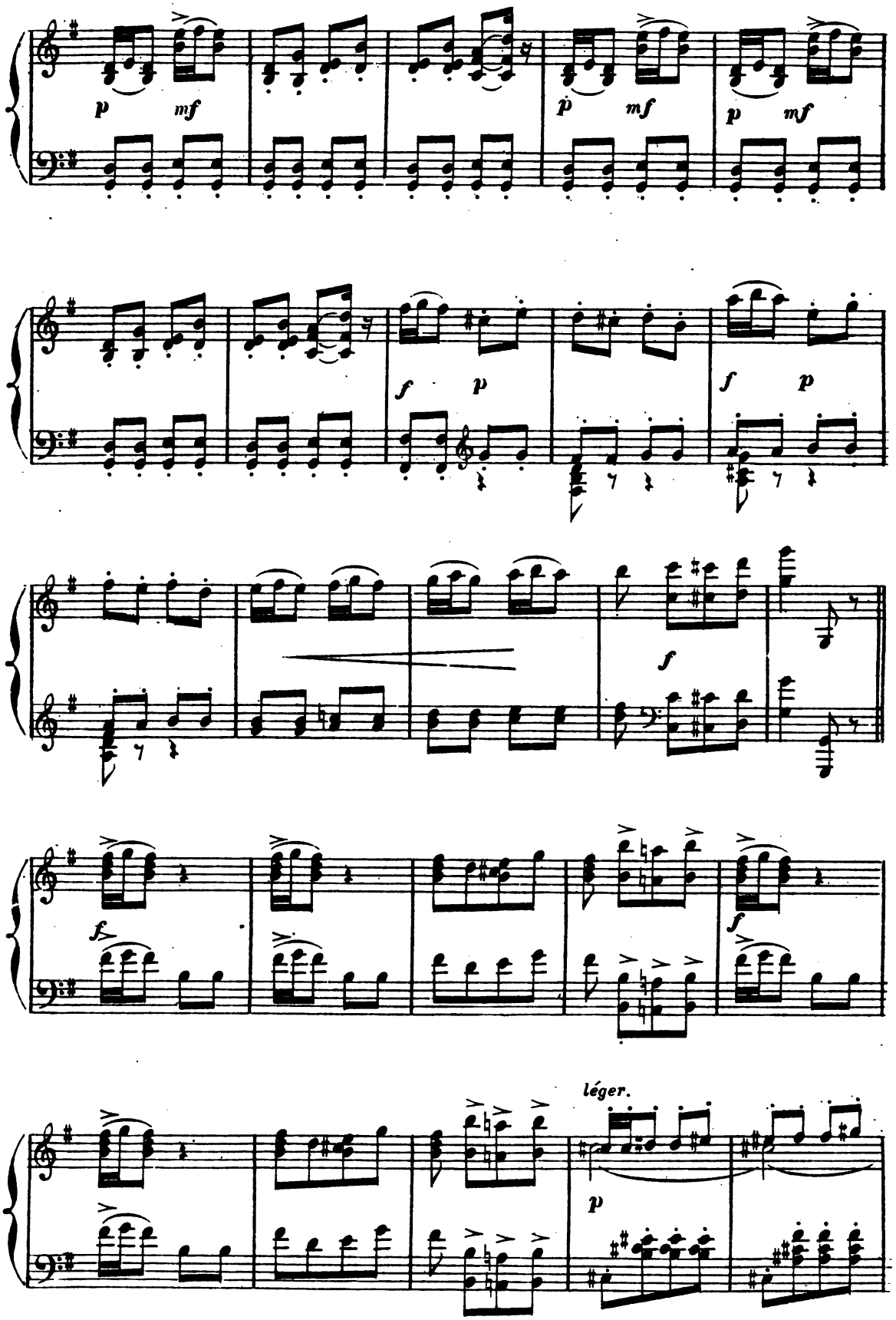

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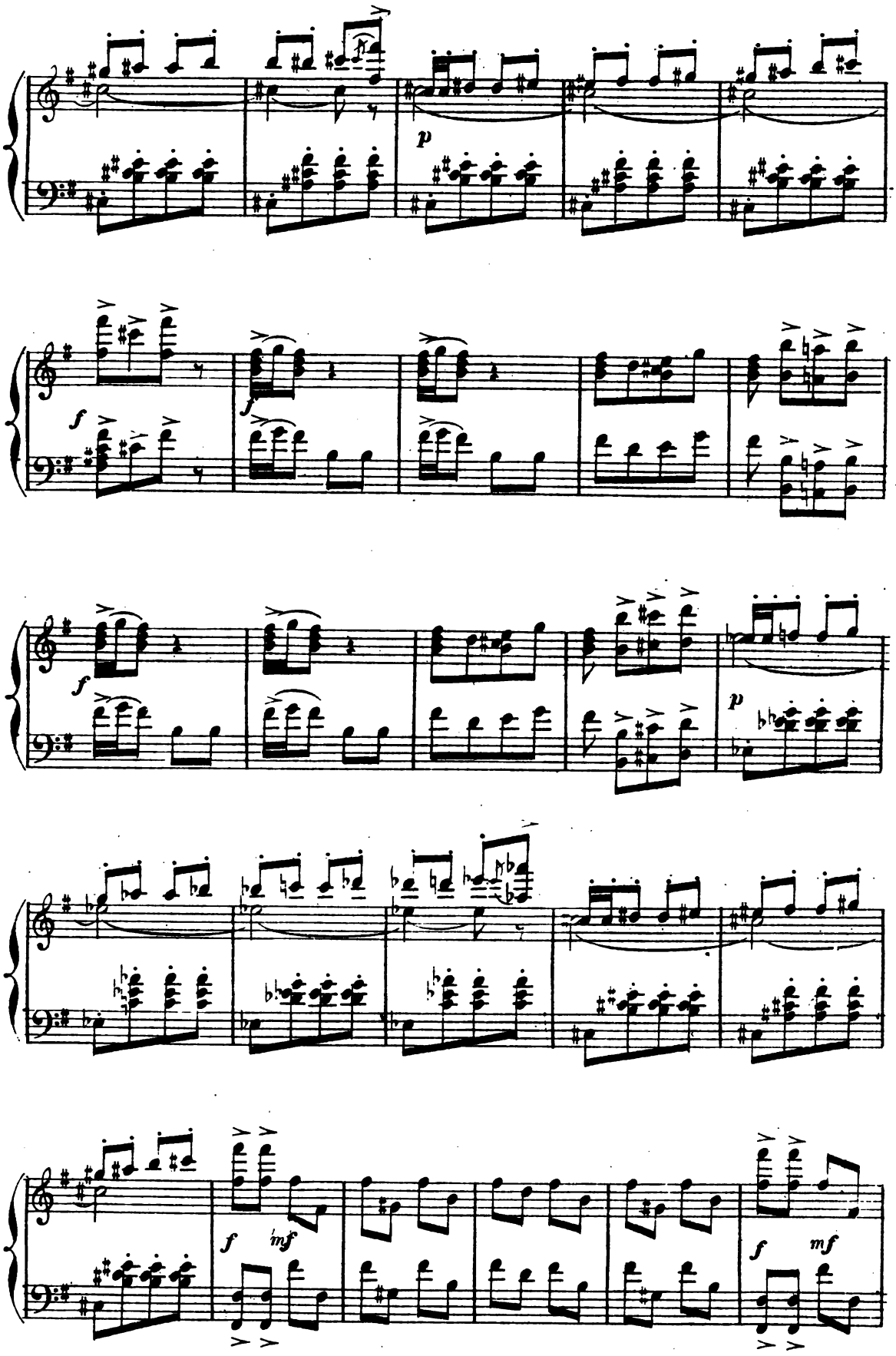

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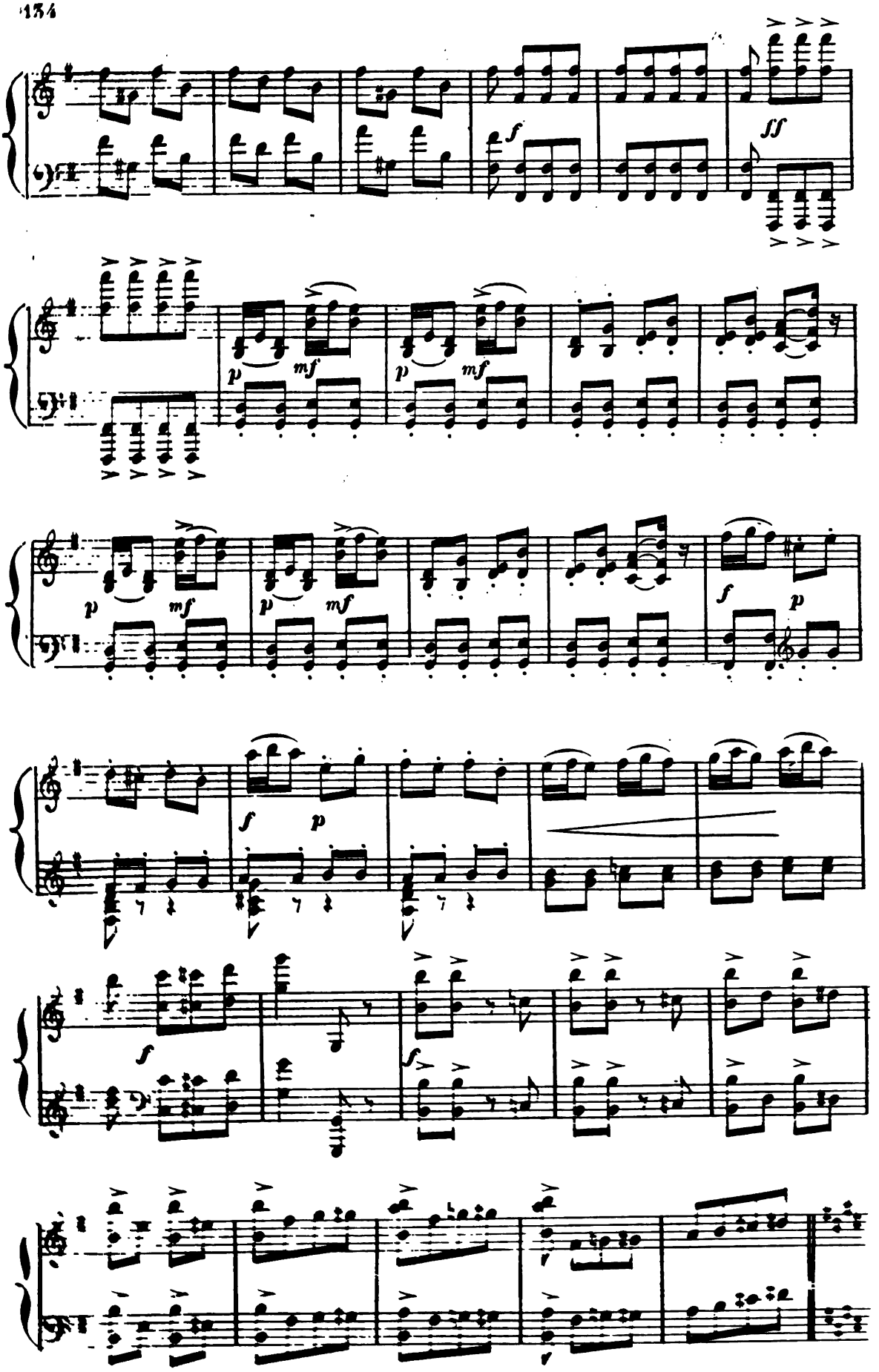

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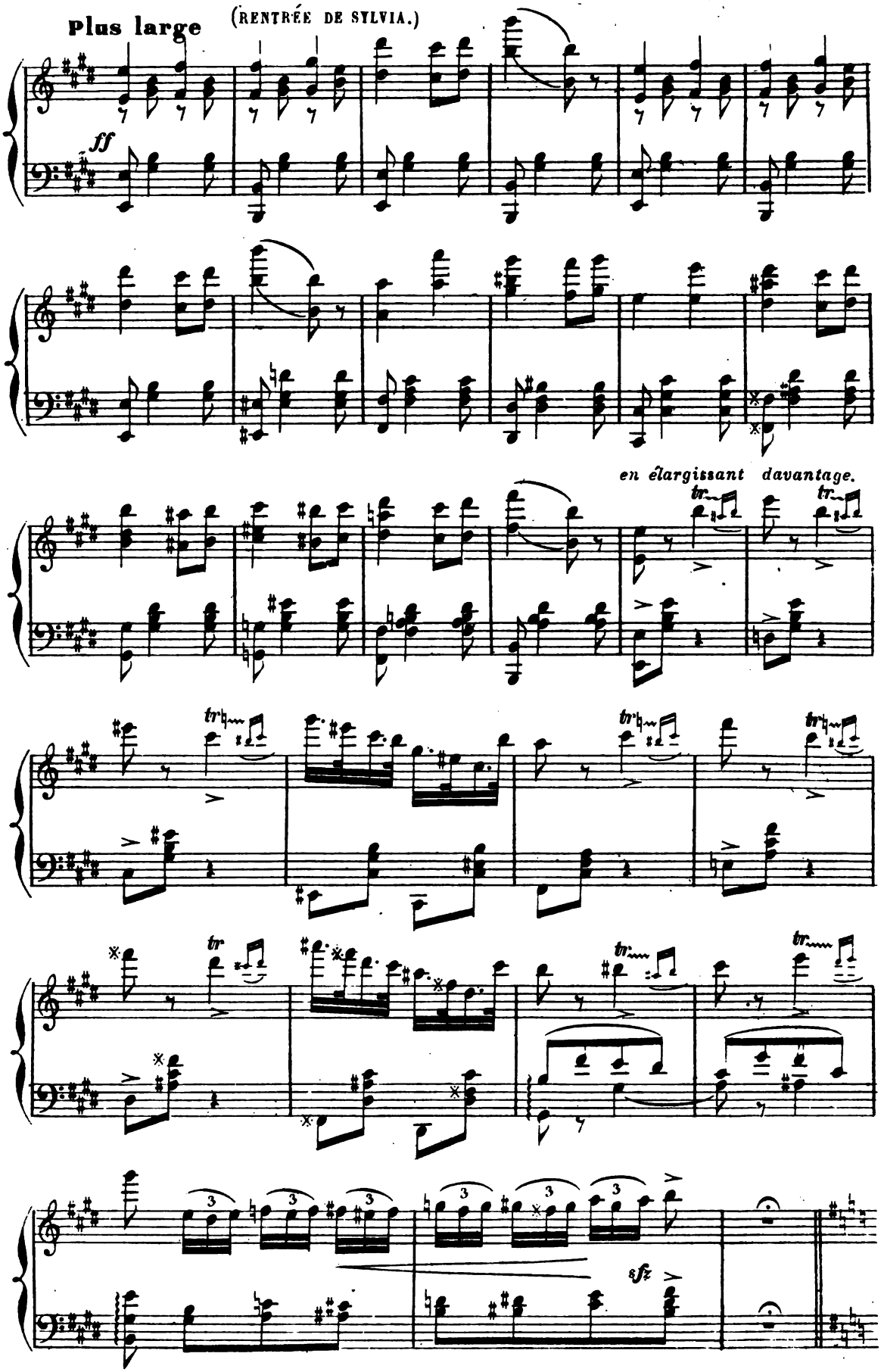

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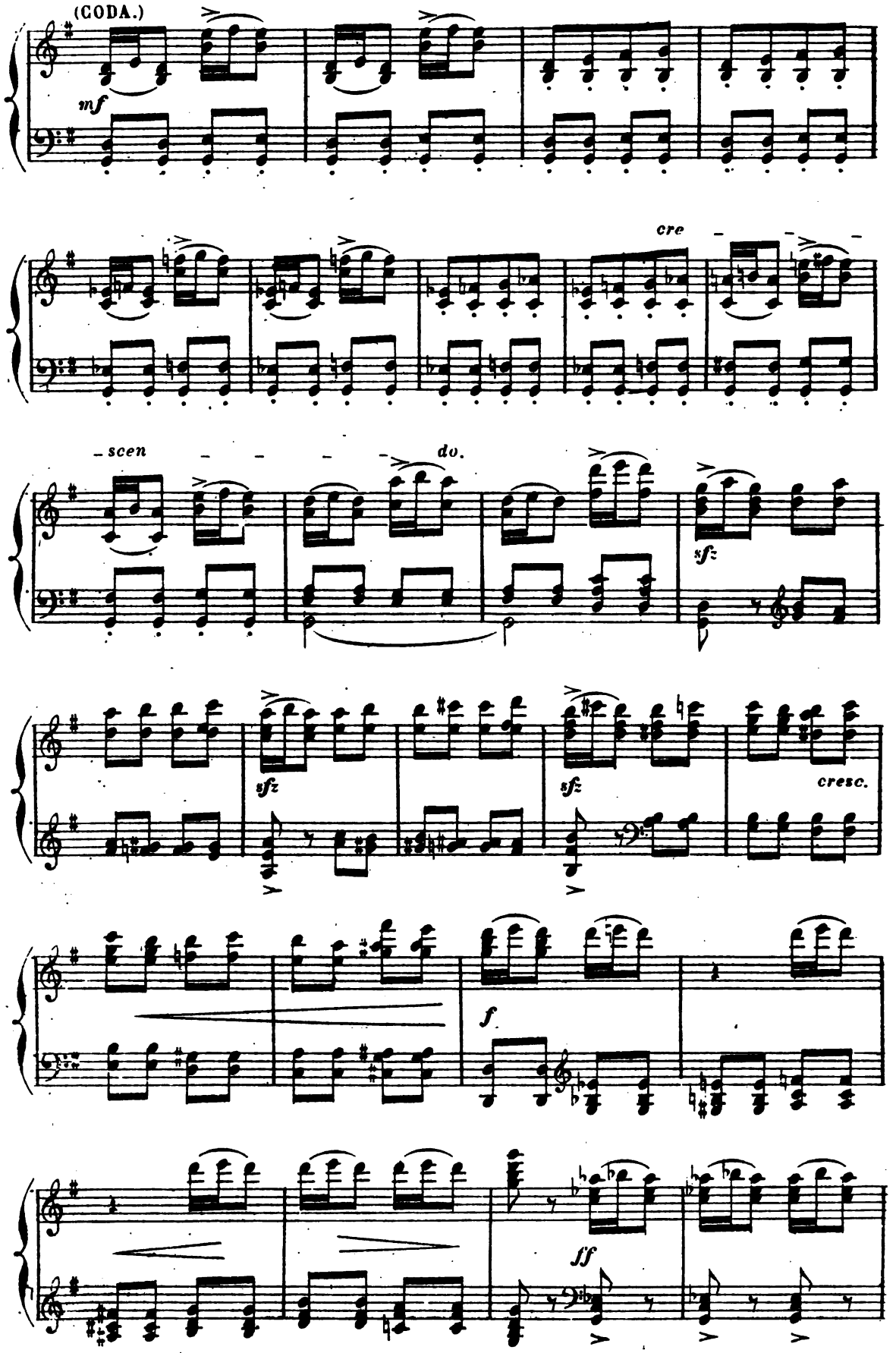
Allegro vivo.



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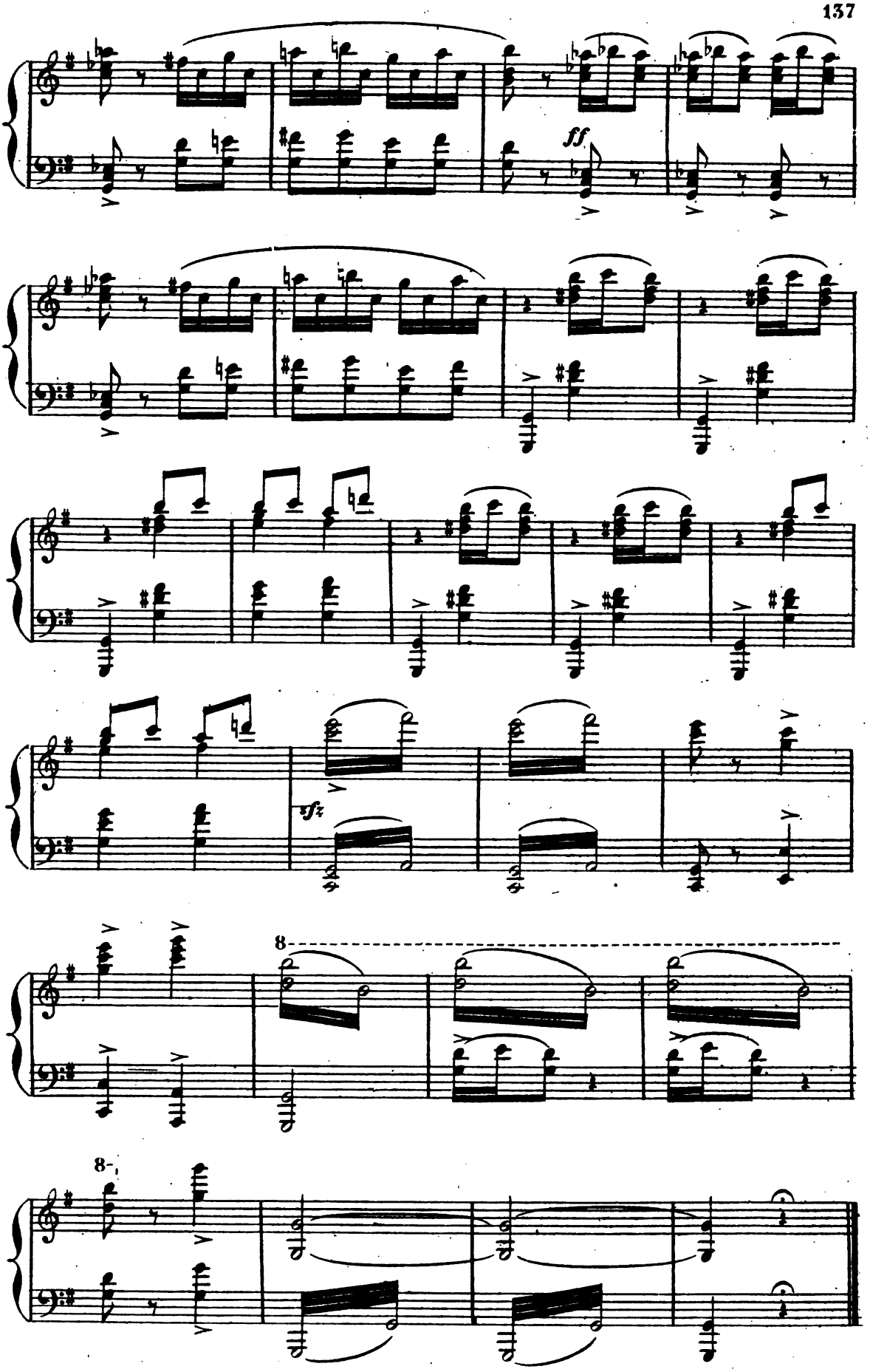

(FIN DU DIVERTISSEMENT.)

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LE TEMPLE DE DIANE.

FINAL.

Allegro.

Orion parait, et, reconnaissant Aminta

N° 17.

avec Sylvia, brandit sa hache avec fureur.

Sylvia enlace Aminta de ses bras et veut l'entraîner vers le temple de Diane,

Un peu animé.

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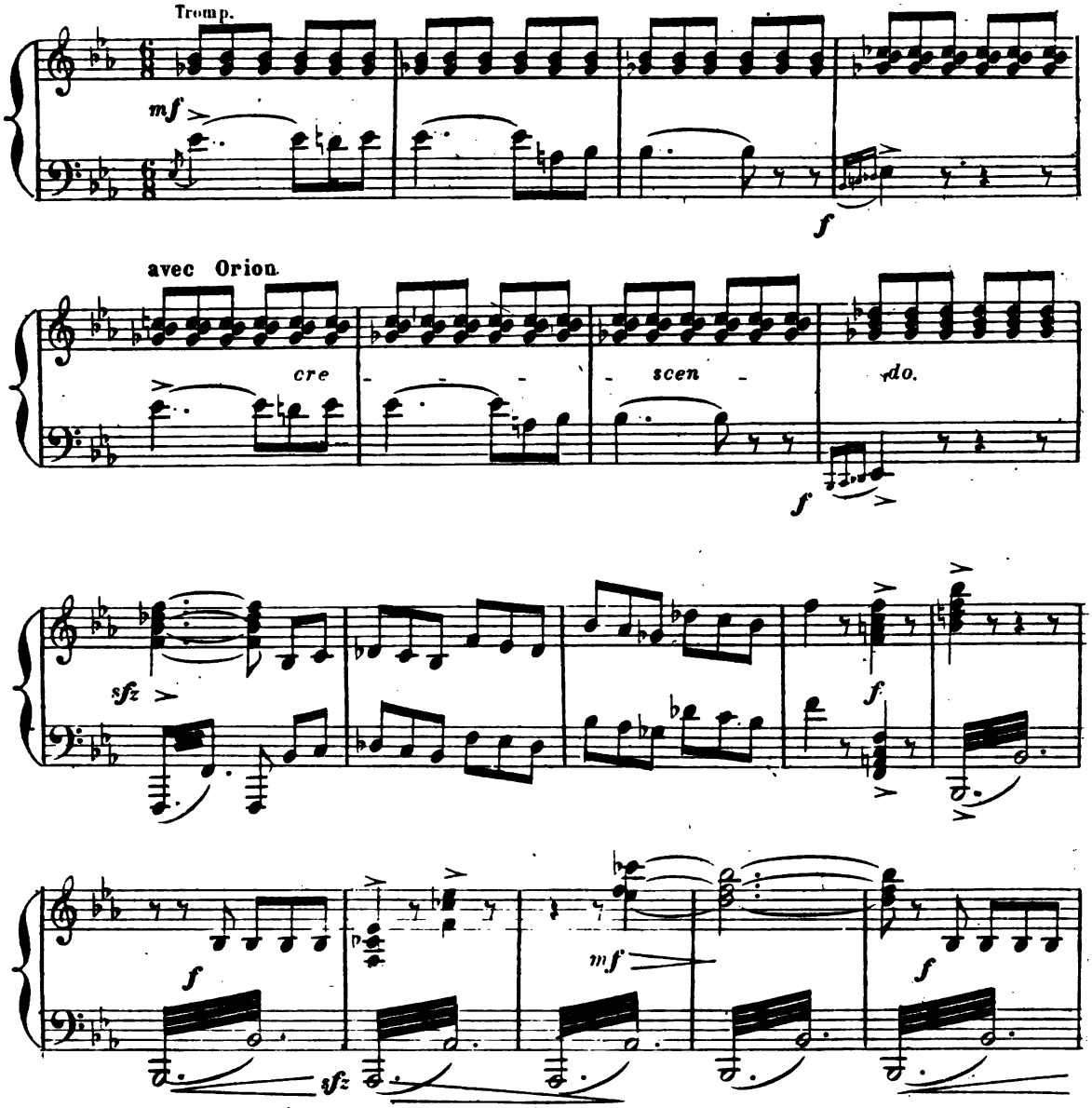
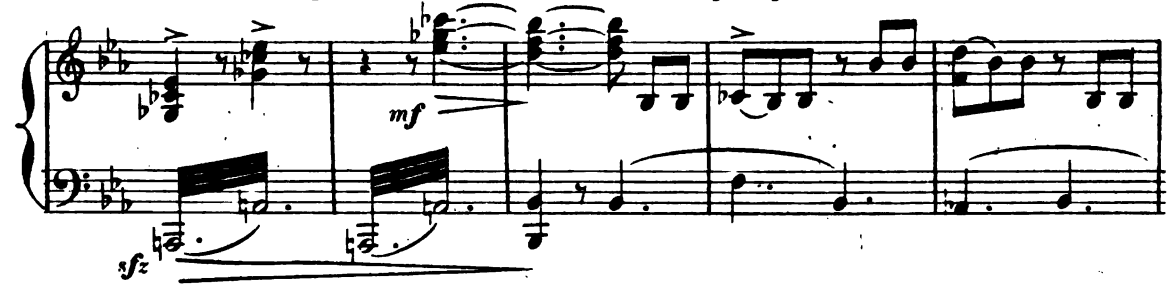
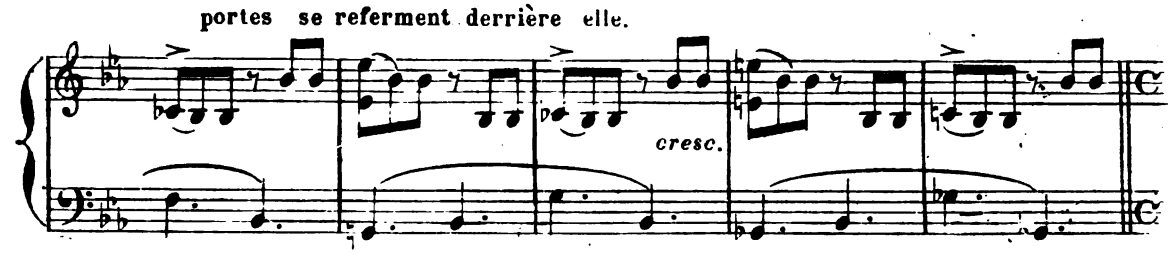
Mais le berger se dégage de son étreinte, saisit un thyrse et semble prêt à lutter



La nymphe éperdue invoque la déesse et se précipite vers le temple dont les



portes se referment derrière elle.



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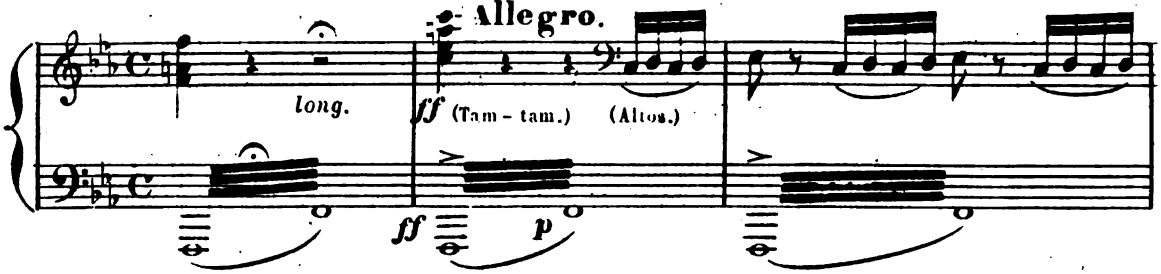
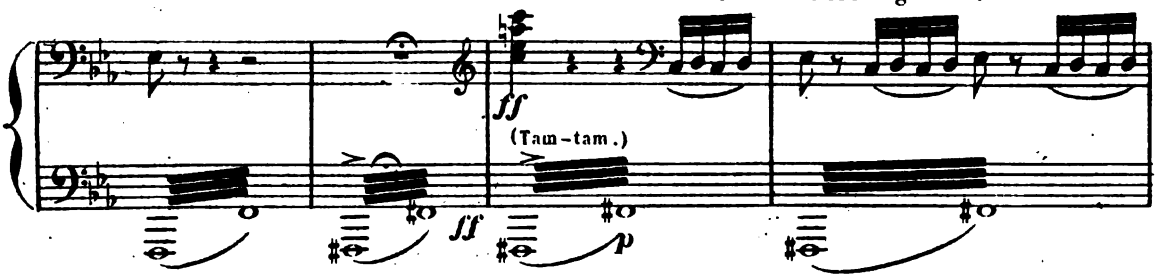
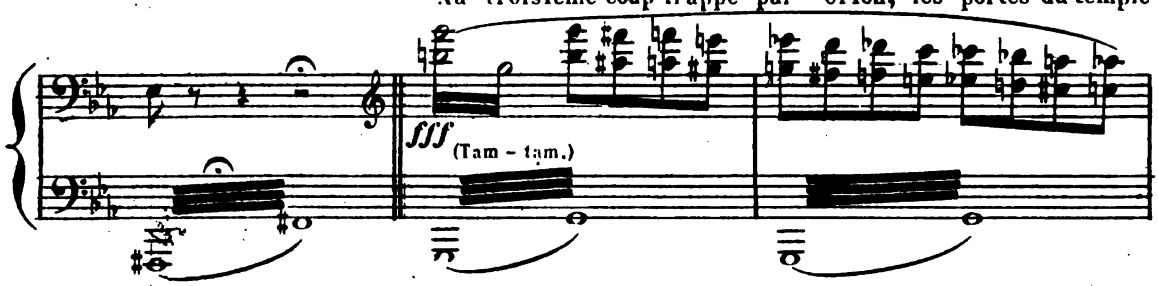
Orion, furieux de voir Sylvia lui échapper; s'élance à sa poursuite, et s'arrêtant devant les portes du temple, laisse retomber par trois fois sa hache sur l'airain retentissant.



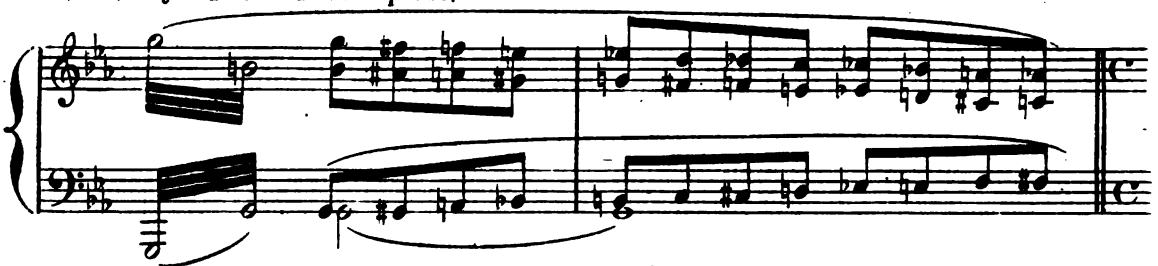
Le ciel s'obscurcit. Le tonnerre gronde.



Au troisième coup frappé par Orion, les portes du temple

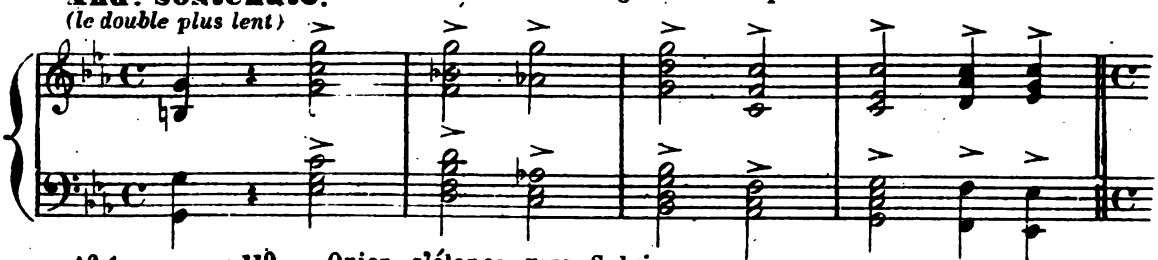


s'ouvrent avec fracas. Diane est sur le seuil, menaçante, son arc à la main. Sylvia est à ses pieds.



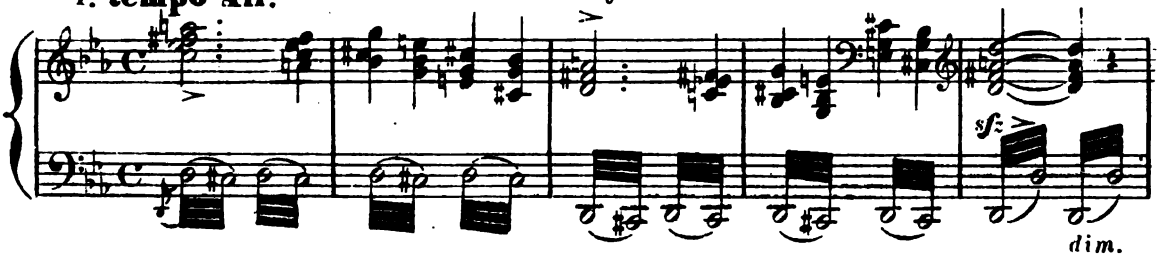
And.te sostenuto. *(le double plus lent)*

Diane descend les degrés du temple.



1.o tempo All.o

Orion s'élance vers Sylvia.



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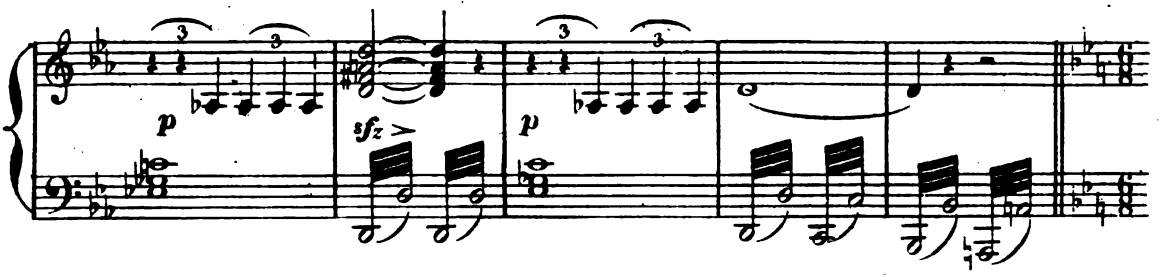
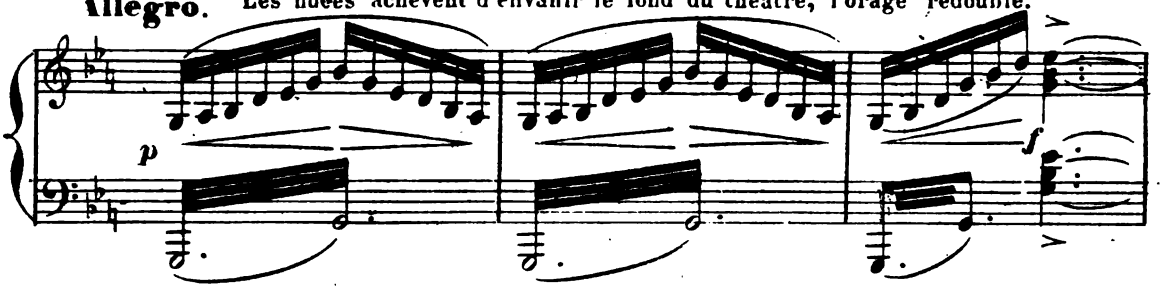
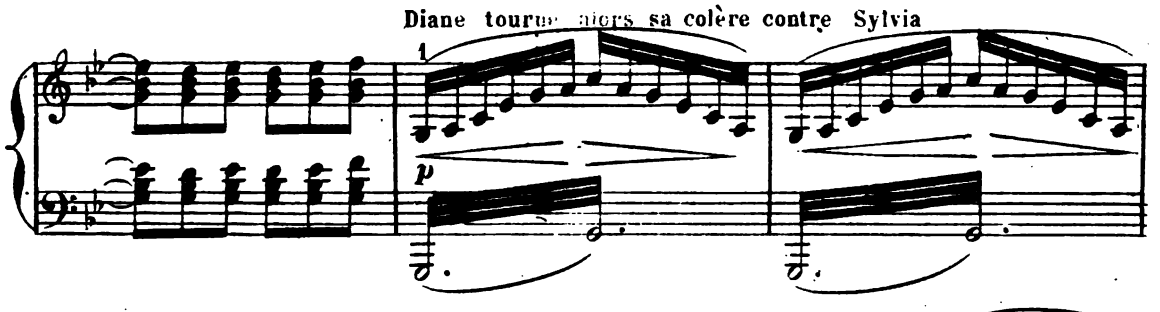
Diane lance sa flèche; il tombe mortellement frappé.

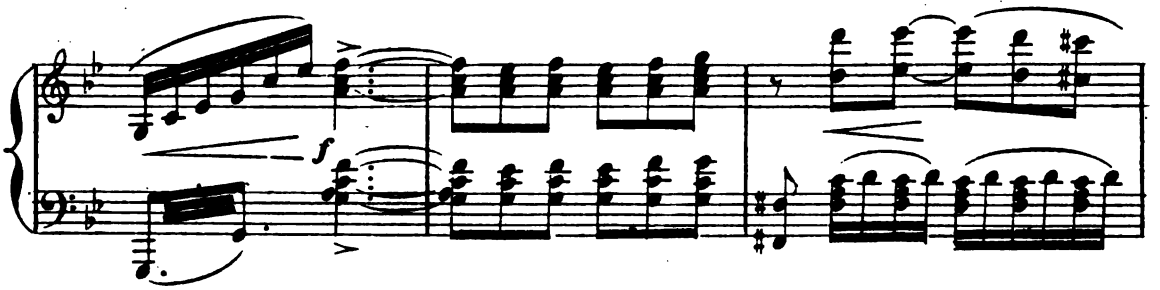


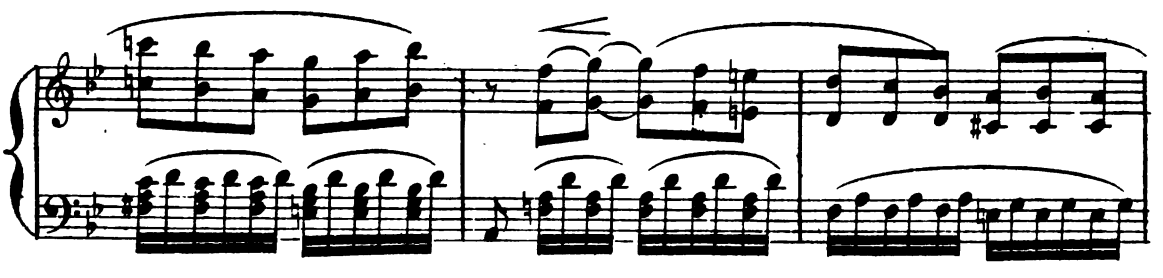
Allegro. Les nuées achèvent d'envahir le fond du théâtre; l'orage redouble.

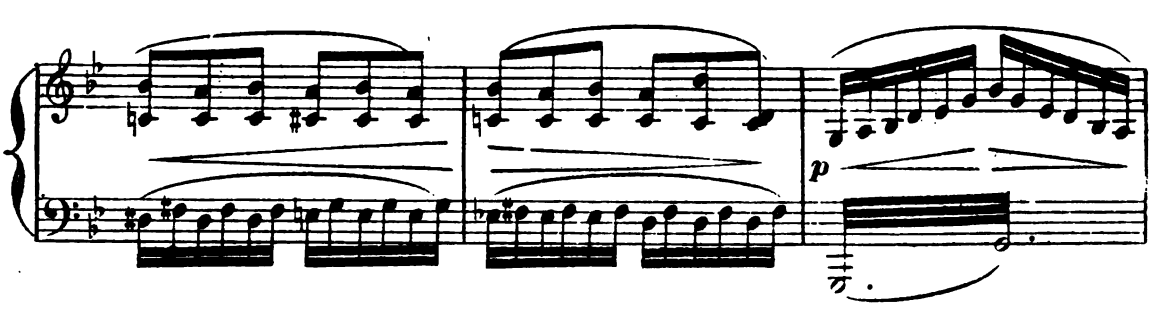


Diane tourne alors sa colère contre Sylvia









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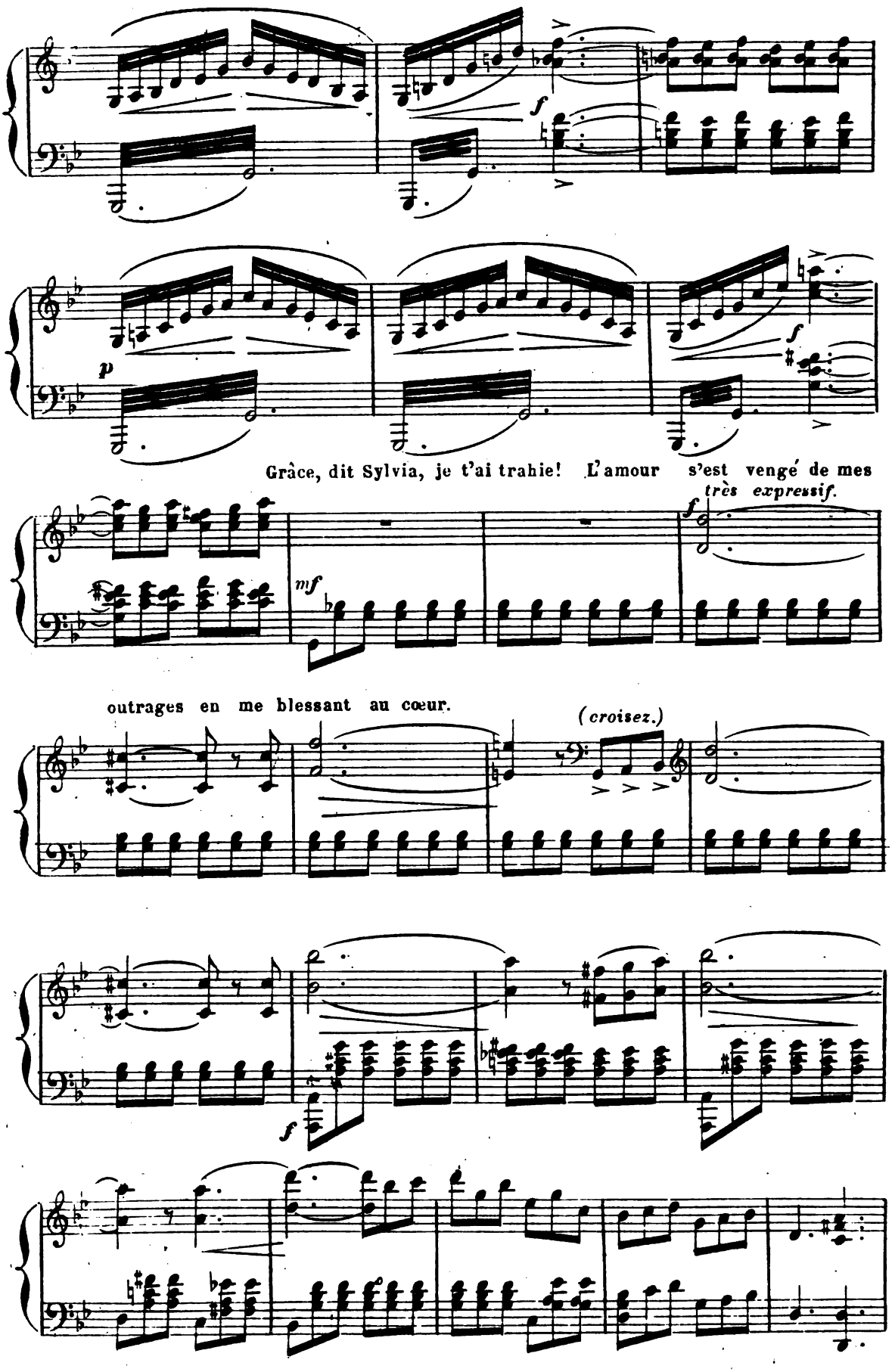

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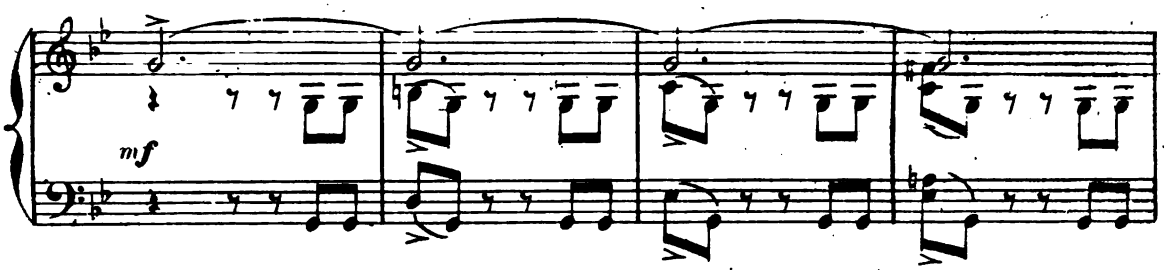
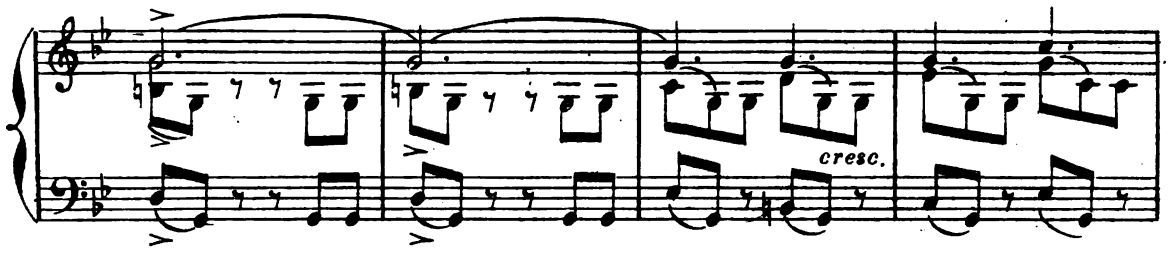
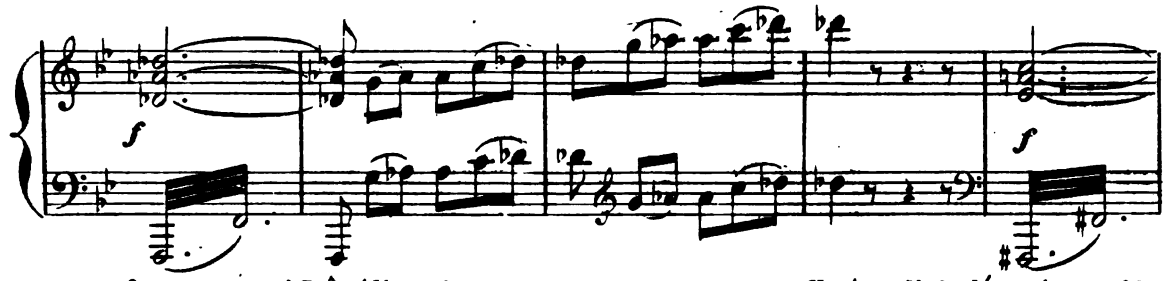
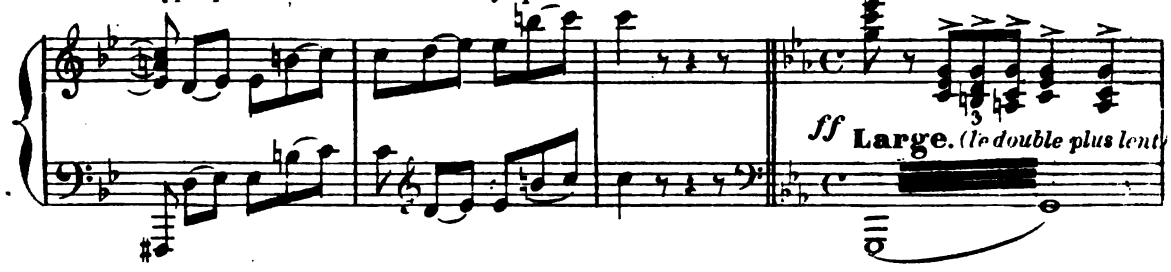




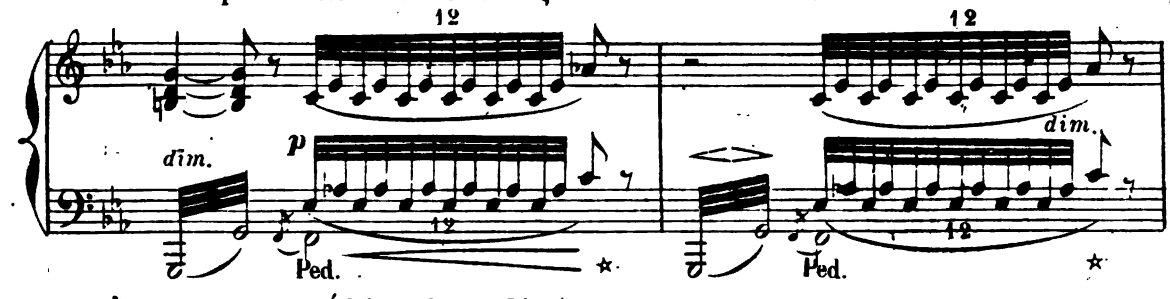
Aminta s'avance, et se prosternant devant Diane; je suis le seul coupable, dit-il;



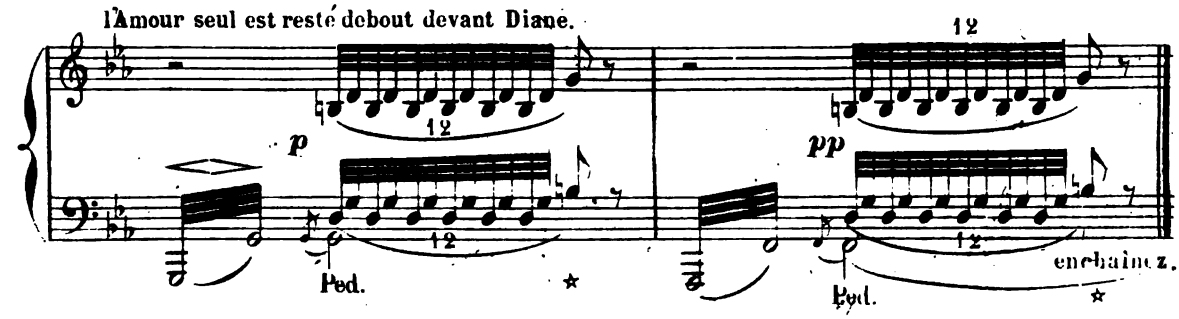
ne frappe que moi. Grâce! disent les nymphes. Non! dit la déesse inexorable.



Un violent coup de tonnerre se fait entendre; tout le monde baisse la tête et demeure immobile;



l'Amour seul est resté debout devant Diane.



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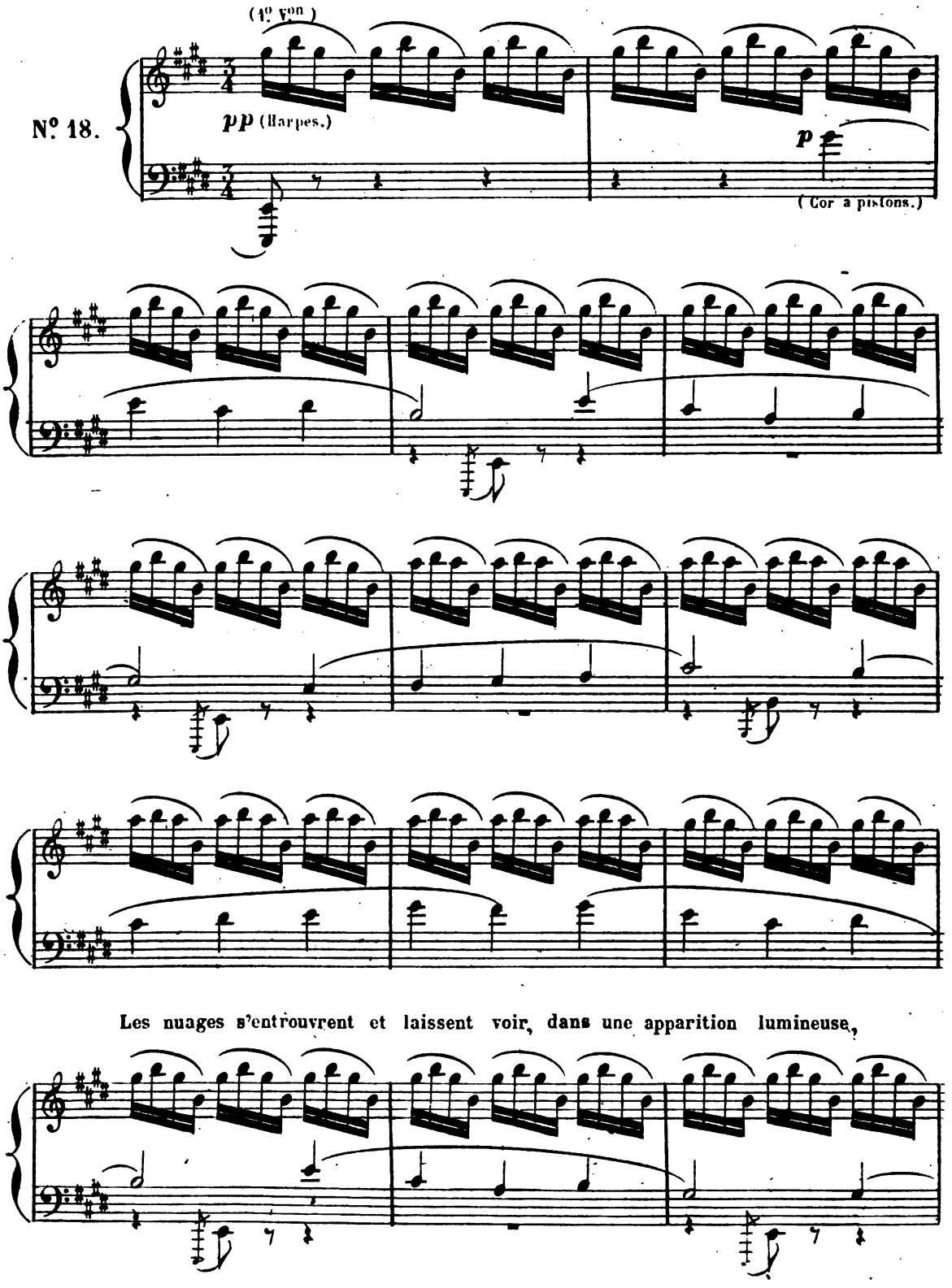
APPARITION D'ENDYMION.

APOTHÉOSE.

Andante con moto. Ne sois pas si sévère, dit l'Amour; regarde!



Les nuages s'entrouvrent et laissent voir, dans une apparition lumineuse,

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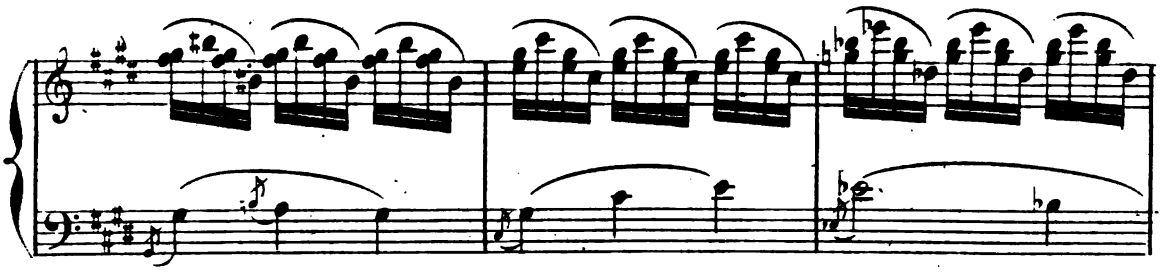
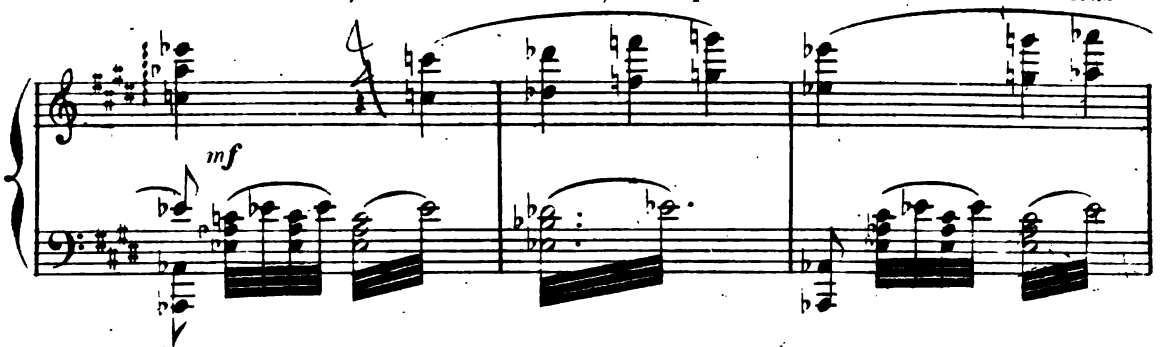
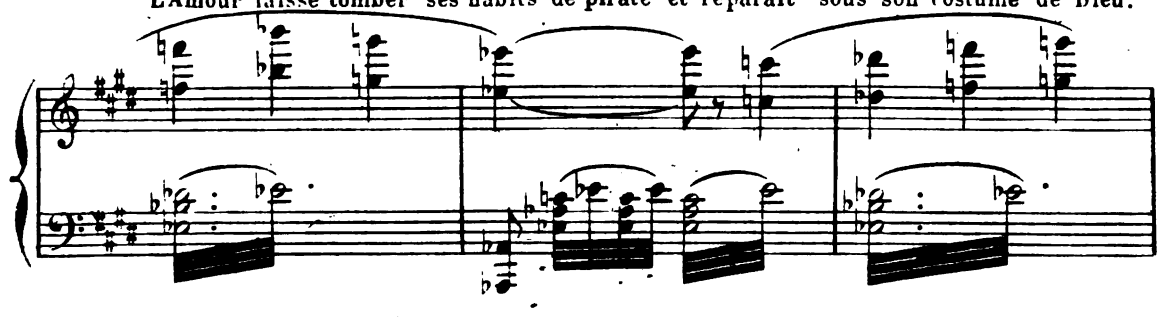
Endymion endormi et Diane elle-même,...



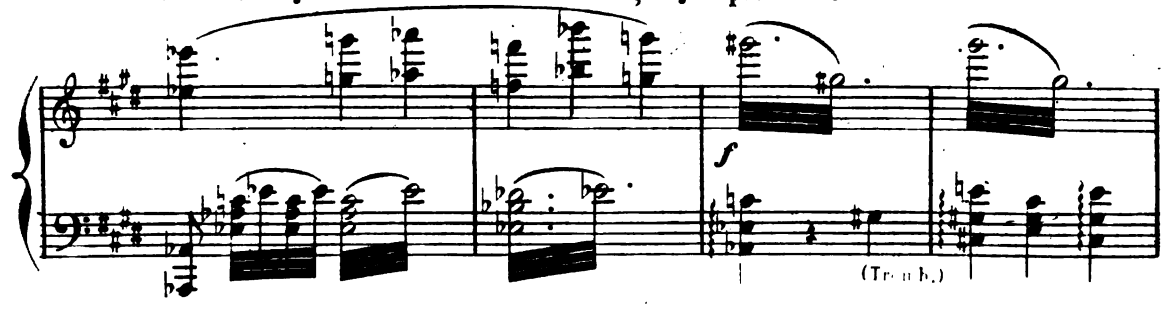
Qui donc est-tu, semble-t-elle dire, toi qui connais les secrets des Dieux



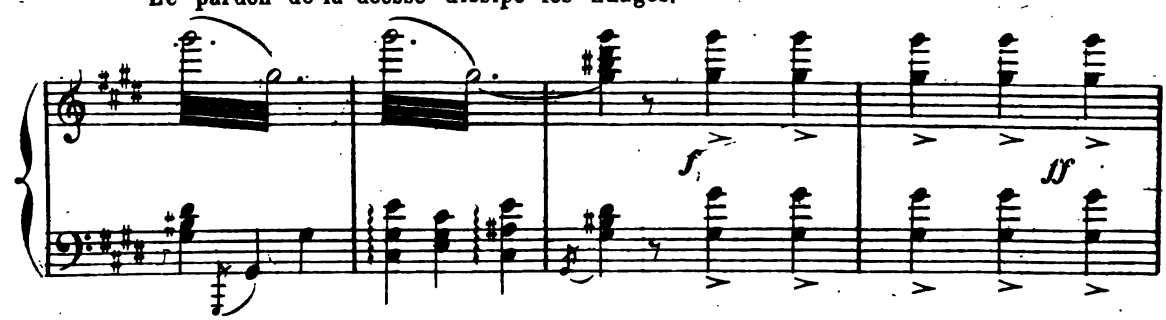
L'Amour laisse tomber ses habits de pirate et reparaît sous son costume de Dieu.



Silence! ajoute Diane en souriant, je pardonne.



Le pardon de la déesse dissipe les nuages.



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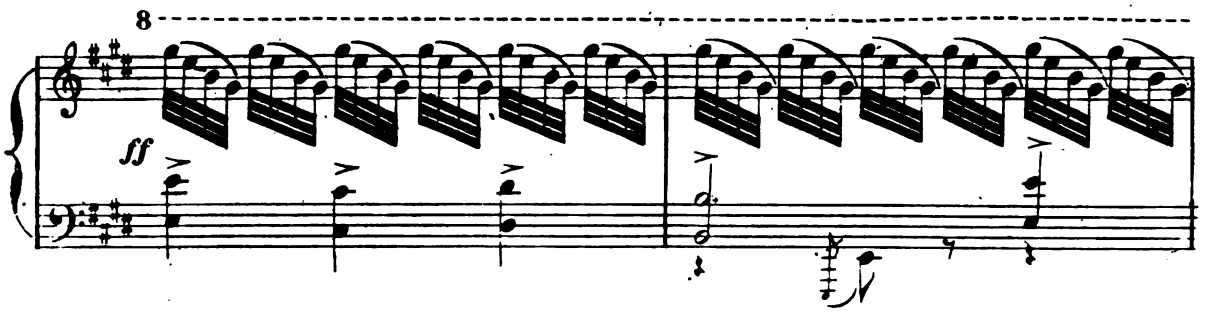
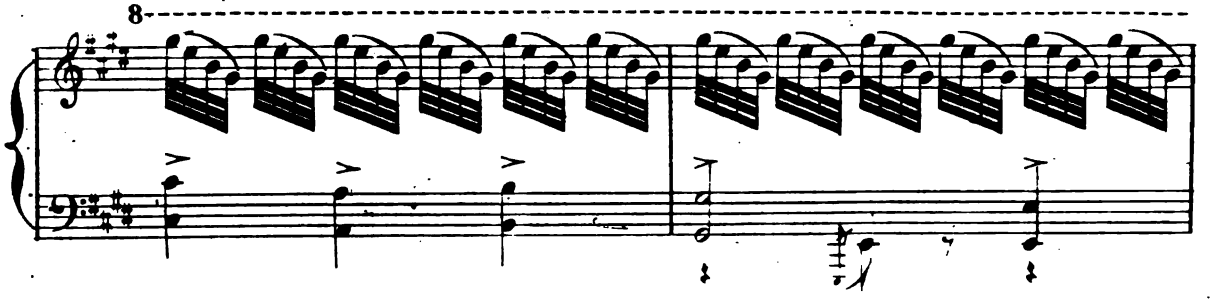
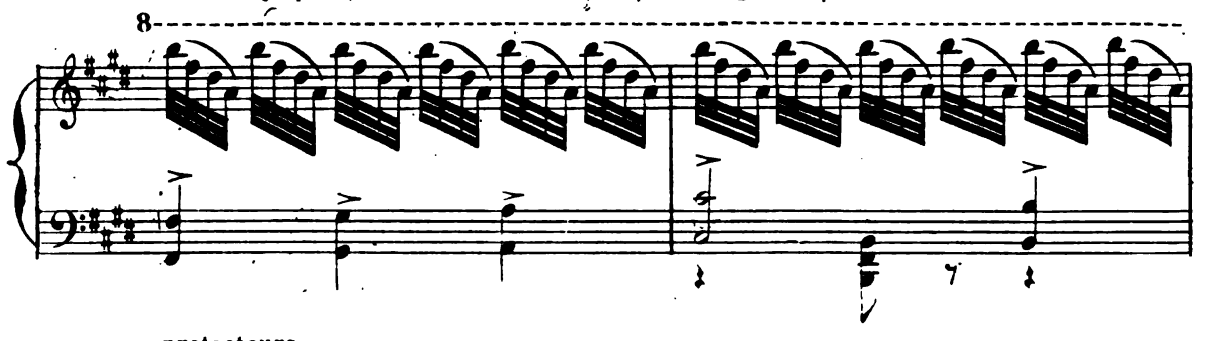
Le palais de Diane apparaît dans toute sa splendeur



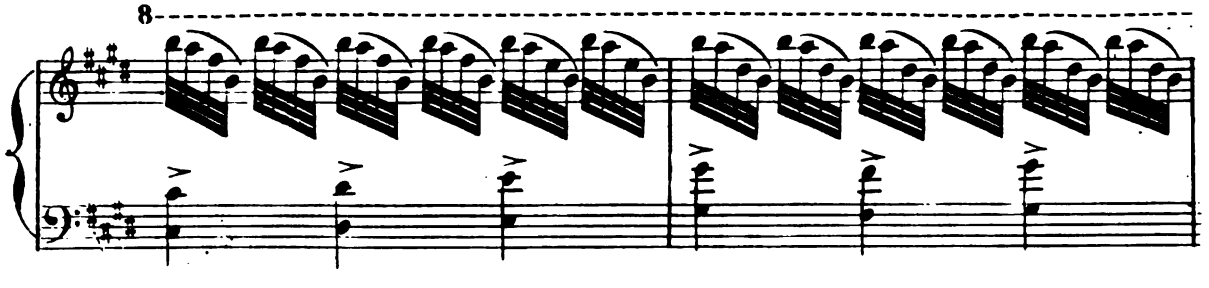
La Déesse remonte vers le fond de la scène et, appuyée sur l'Amour, entourée

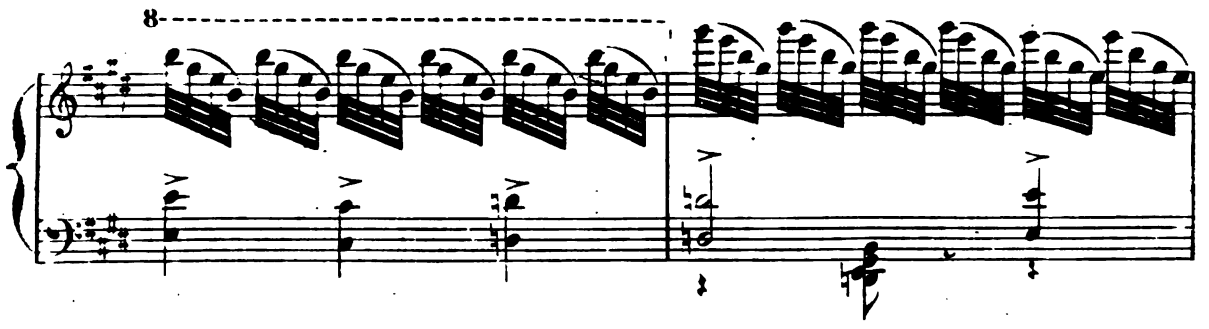


de ses nymphes, elle sourit aux deux amants qui s'inclinent devant les dieux



protecteurs.





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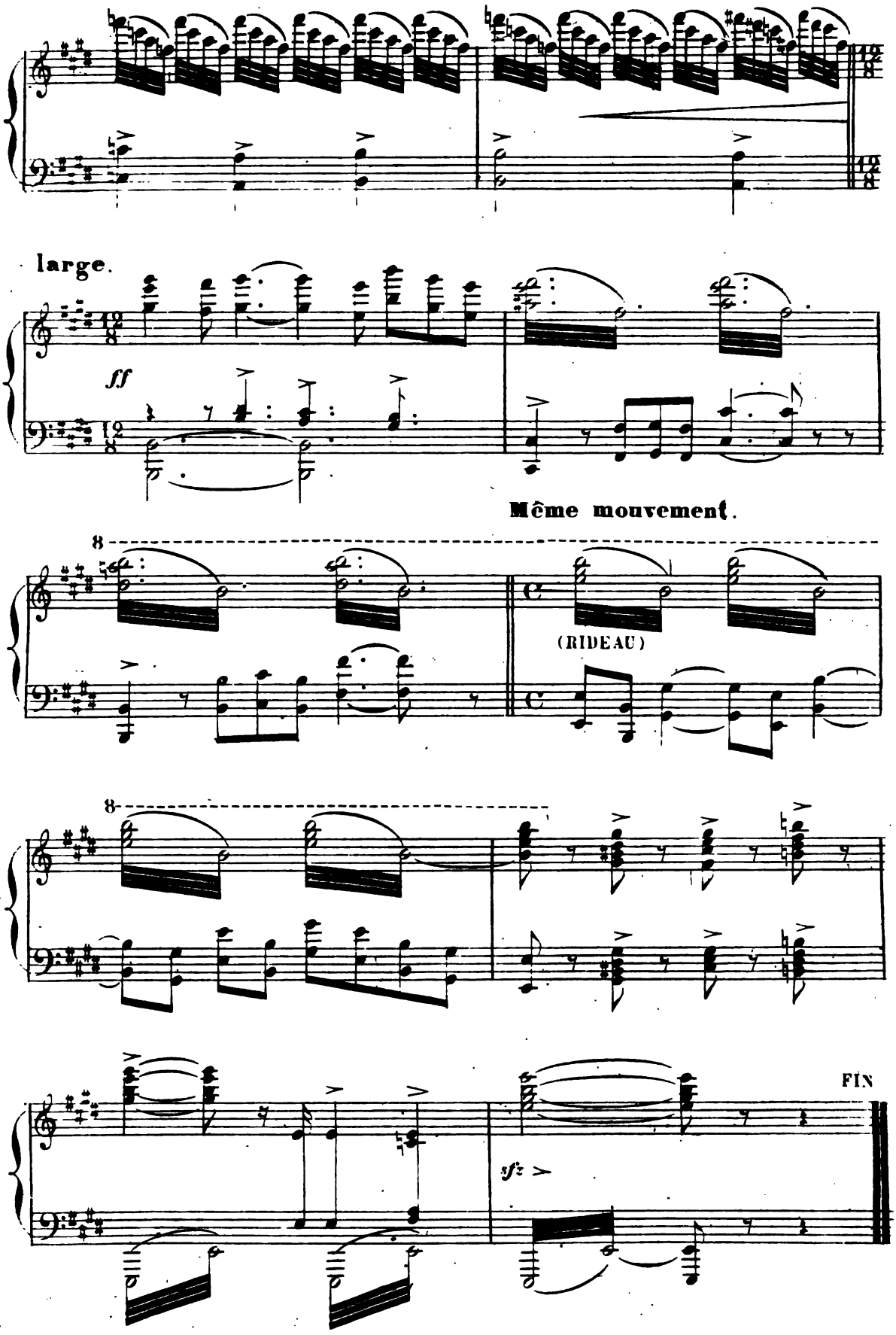

(J. Guillemard Graveur)

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ACADÉMIE NATIONALE DE MUSIQUE

BALLET FANTASTIQUE
En deux actes

LA KORRIGANE

De MM. François COPPÉE et Louis MÉRANTE

MUSIQUE DE

CH.-M. WIDOR

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UNE MENDIANTE, reine des Korrigans	SANLAVILLE
JANIK, petit mendiant	OTTOLINI
LILEZ, joueur de biniou	MM. L. MÉRANTE
PASCOU, (le bossu)	AJAS
LOÏC, aubergiste	CORNET
M. LE BRIGADIER DE LA MARÉCHAUSSÉE et sa femme	M. PLUQUE Mme LAURENT
M. LE BAILLI et Mme LA BAILLIVE	M. PORCHERON Mme WAL
UN MARCHAND DE CHAPELETS	M. PONÇOT

Korrigans, Fées Korriganes, Phalènes, Farfadets, Paysans, Paysannes, Soldats et Mendiantes.

1er Acte, Décor de M. LAVASTRE Jeune. — *Place de village en Bretagne*
2e acte, Décor de MM. RUBÉ et CHAPRON — *La Lande des Korrigans*
Costumes de M. Eugène LACOSTE

L'action se passe au XVIIme siècle

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A

Mr Vaucorbeil

Directeur

de

L'Académie Nationale de Musique

Ch. M. Widor

François Coppée - Louis Mérante

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LA KORRIGANE

BALLET FANTASTIQUE EN DEUX ACTES

ACTE PREMIER

LE "BAL" DANSE BRETONNE

Mlles Stilb 2e, Bourgoin, Jourdain, Girard, Méquignon 1re, Salle, Sacré, Pamélar, Leroy, Rat, Chabot, Vendoni, Stilb 1re, Fléchelle, Martin, Pamelar 2e, Anat, Marchisio 1re, Poulain, Carpentier.

MM. Leroy, Marius, Staderini, Gamforin, Baptiste, Perrot, Berger, Galland, Elisée, Lefèvre, Meunier, Chenat, Vandris, Wagner, Ribert, Friant, Barbier, Gabiot, Dieul, Vazquez (père)

RONDE DES KORRIGANS

Ballabile

KORRIGANS

MM. Ladam, Keller, Perrot 2e, Régnier, Ayral, Laurent 2, Rockenpeach, Recule, Laurent, Boos.

KORRIGANES

Mlles Darde, Monté, Hatrel, Régnier 1re, Guerra, Gladieu, Bracq, Vangœten 2e, Régnier 2e, Mante.

FÉES KORRIGANES

Mlles Blanc, Marchisio 2e, Franck, Corzoli, Monnier, Évanoff, Laurent, Désirée, Violat, Hayet, Rossy, Lobstein.

LA FÊTE DU PARDON

Grand Divertissement

LA LUTTE AU BATON

MM. L. Mérante, Rémond, Lecerf, Stilb 1re, Marius, Stadérini, Leroy, Baptiste, Perrot, Gamforin, Galland, Lefèvre, Berger, Élisée, Gabiot, Bussy, Friant, Vazquez (père).

Mlles Mercédès, Bernay, Hirsch, Biot 2e, Ottolini 1re, Gallay.

Mlles Stilb 2e, Bourgouin, Jourdain, Girard, Méquignon 1re, Salle, Sacré, Leroy, Pamélar 1re, Chabot, Rat, Vendoni.

LE PRIX DU BOUQUET

LUTTE DES SAUTEURS

MM. Vazquez, Lecerf, Ajas.

LA SABOTIÈRE

Mlle MAURI,
Mlles Mérante, Fatou,
Larieu, Mercédès, Bernay, Jousset, Hirsch, Biot 2e, Ottolini 1re, Gallay.

ADAGIO

Mlle MAURI, MM. L. MÉRANTE, VASQUEZ. — Sujets et corps de Ballet.

LA CONTREDANSE BRETONNE

Mlles Mercédès, Ottolini 1re, Bernay, Hirsch, Jousset, Biot 2e, Larieu, Gallay.

LA LUTTE DES DANSEUSES

LA VALSEUSE. — Mlle Merante.
LA GAVOTTE. — Mlle Fatou.
LA GIGUE BRETONNE. — Mlle Mauri.
MARCHE et PRESTO. — Sujets et corps de Ballet.
Rentrées de Mlle Mauri.

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Acte Deuxième

LA LANDE DES KORRIGANS

INTRODUCTION : VOIX MYSTÉRIEUSES

Deux Phalènes : Mlles Righetti et Piron

PHALÈNES

Mlles Bourgoin, Jourdain, Moris, Kahn, François, Vuthier, Gaudin, Grandjean 1re, Leppich 2e, Leppich 1re, Prince 1re, Méquignon 2e, Prince 2e, Sonendal, Desprez, Assailly,

FARFADETS

Mlles Stilb 2e, Girard, Méquignon 1re, Salle, Sacré, Pamélar 1re, Rat, Leroy, Chabot, Vendoni, Martin, Marchisio 1re, Leriche, Vignon, Tremblay, Carpentier.

LA VALSE FANTASTIQUE

Mlle Mauri, M. Ajas.

Mlles Bernay, Hirsch, Adriana, Bussy, Biot 2e, Grangé, Keller, Lecerf.

Mlles Stilb 2e, Bourgoin, Jourdain, Girard, Moris, Méquignon, Salle, Sacré, Kahn, Pamélar 1re, François, Vuthier, Gaudin, Granjean, Leroy, Rat, Chabot, Vendoni, Leppich 2e, Leppich 1re, Prince 1re, Méquignon 2e, Prince 2e, Martin, Marchisio 1re, Leriche, Vignon, Mayer, Tremblay, Sonendal, Desprez, Assailly.

Galop Infernal

SUJETS - CORPS DE BALLET

L'ÉPREUVE, Valse lente

Mlle Mauri, M. L. Mérante.

Mlles Bernay, Hirsch, Adriana, Bussy, Biot 2, Grangé, Keller, Lecerf.

TABLEAU FINAL :

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TABLE THÉMATIQUE DES MORCEAUX

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LA KORRIGANE

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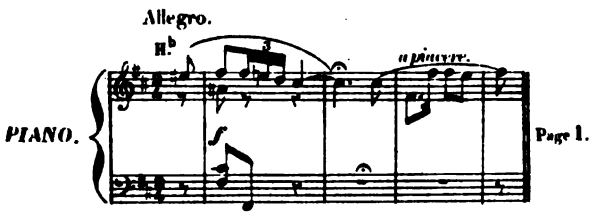
MUSIQUE DE

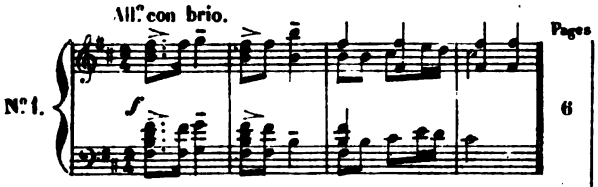
CH. M. WIDOR.

INTRODUCTION.

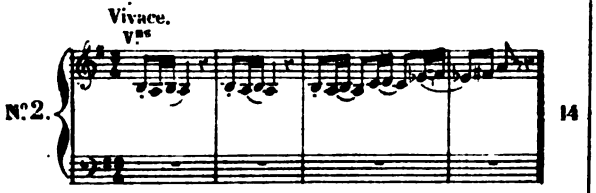


1er ACTE.

LE BAL.
(DANSE BRETONNE)



ENTRÉE DE PASKOU.



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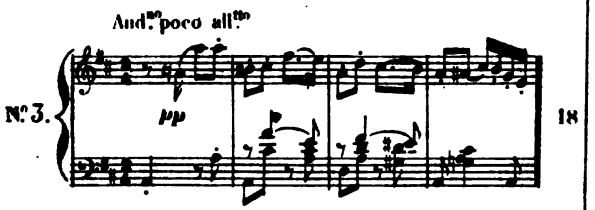

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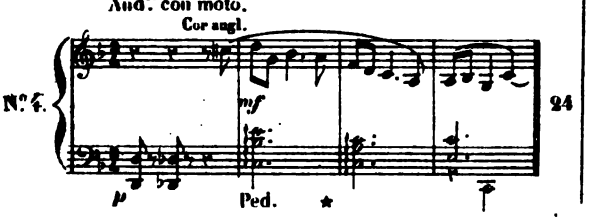
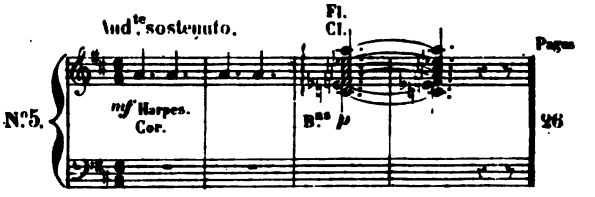
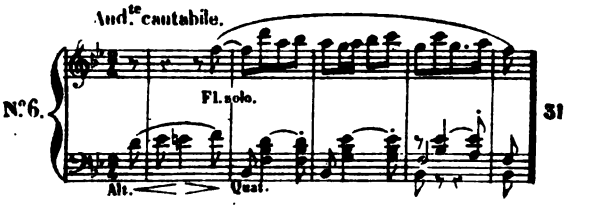


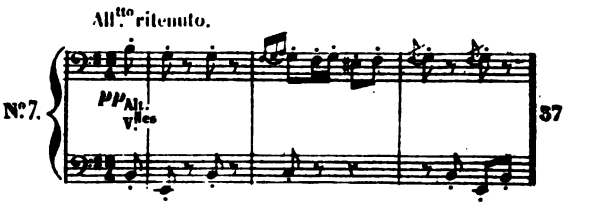
LE PREMIER COUP DE VÊPRES.



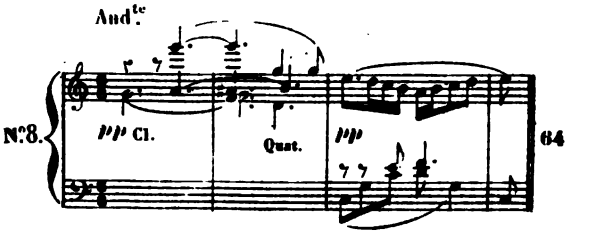
LILEZ ET YVONETTE.



RONDE DES KORRIGANS (à 4 mains)



SORTIE DES VÊPRES.



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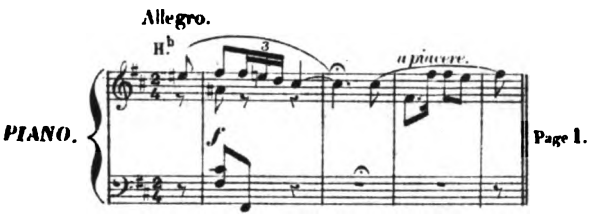

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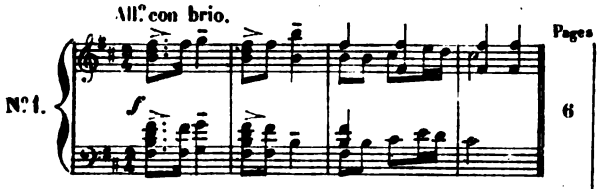

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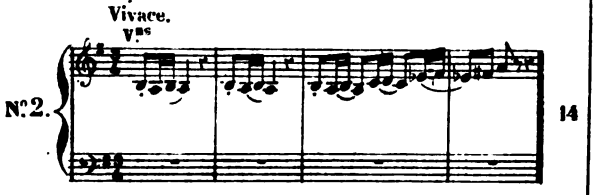

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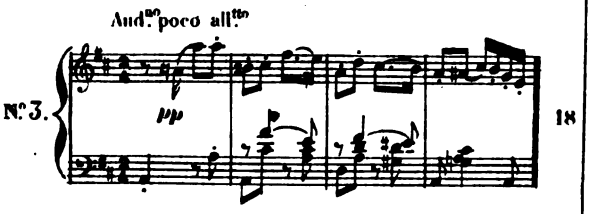

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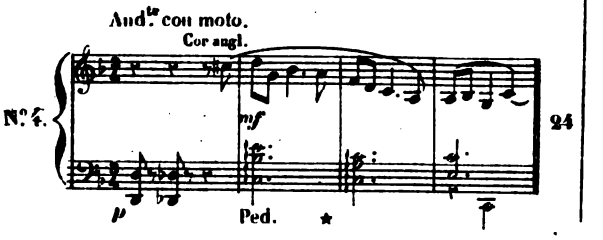

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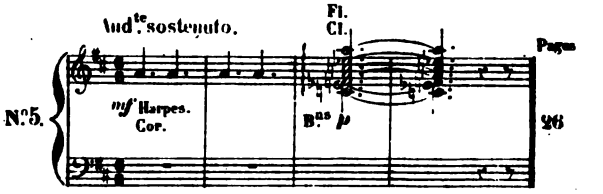

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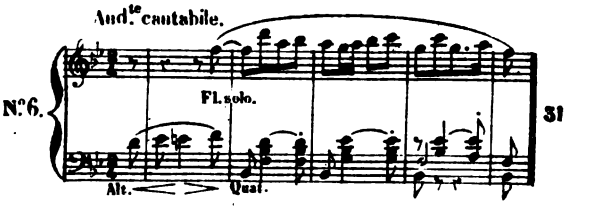
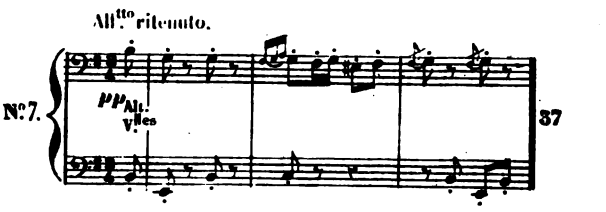


RONDE DES KORRIGANS (à 4 mains)



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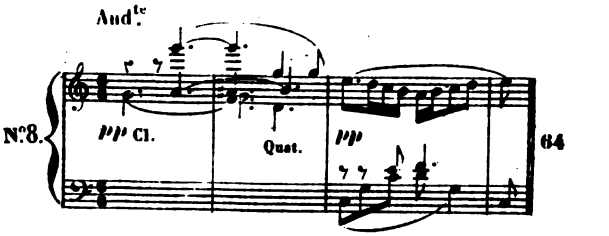

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LA FÊTE DU PARDON.
(LA LUTTE AU BATON)

Tempo giusto.

Pages

N° 9. *f* 67

LE PRIX DU BOUQUET.
(LUTTE DES SAUTEURS)

Tempo di marcia.

Cl.

N° 10. B° *mf* 72

LA SABOTIÈRE.

Tempo di Valsa.

N° 11. Cl. *p* Cors. B^as 75

ADAGIO.

Lento.

N° 12. Fl. *p* B^as Cl. *p* 80

LA CONTREDANSE BRETONNE.

All° giocoso.

N° 13. *p* *legg.* 84

LA LUTTE DES DANSEUSES.
LA VALSEUSE

All° con spirito.

Pages

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LA GAVOTTE.

Allegretto.

Fl.

N° 15. *p* 88

LA GIGUE BRETONNE.

Presto.

Cl.

N° 16. Fl. *f* 91

PRESTO.

All° con fuoco.

N° 17. *p* Quat. 94

FINAL.
(LE RENDEZ-VOUS)

Mod^to quasi and^te

N° 18. *p* 104

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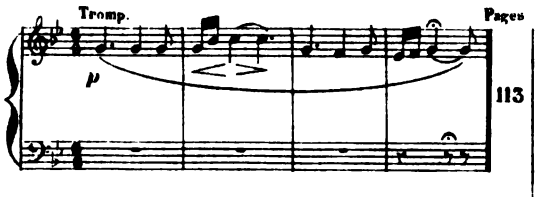
LA LANDE DES KORRIGANS.

LES VOIX MYSTÈRIEUSES.

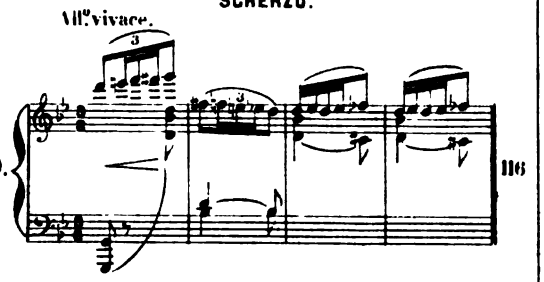
Lento.

Tromp.



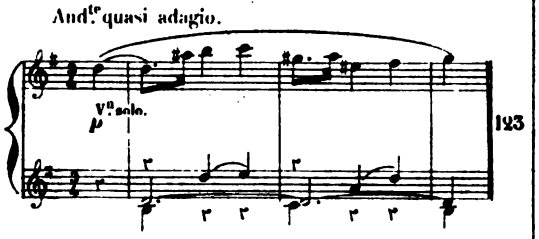
SCHERZO.

All.o vivace.



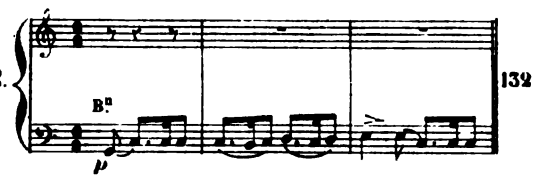
SCÈNE DES PHALÈNES.

And.te quasi adagio.



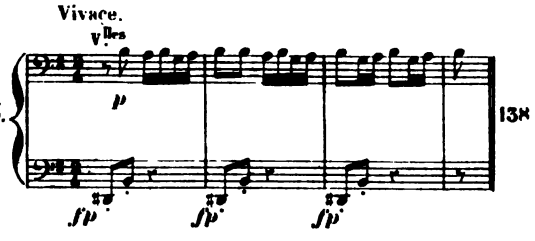
ENTRÉE DES PAYSANS IVRES.

Andantino.



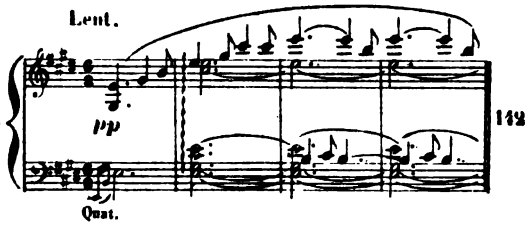
LE CAUCHEMAR DE PASKOU.

Vivace.



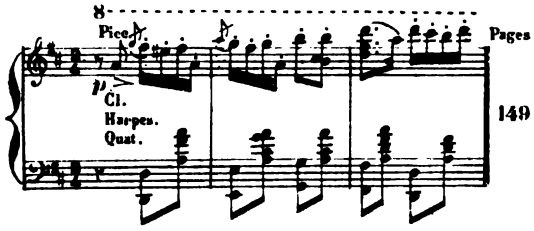
LES FÉES KORRIGANES.

Lent.



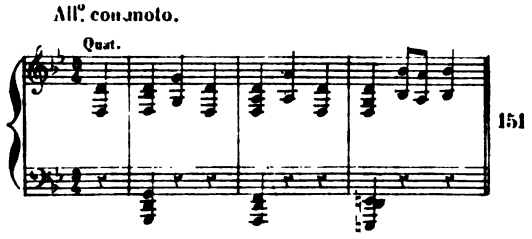
LA REVANCHE D'YVONETTE.

And.te scherzando.



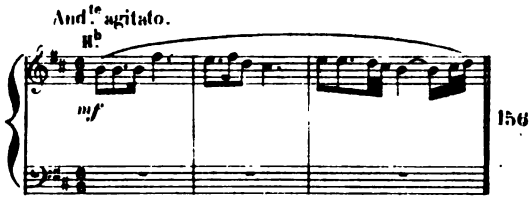
VALSE ET GALOP FANTASTIQUES.

All.o con moto.



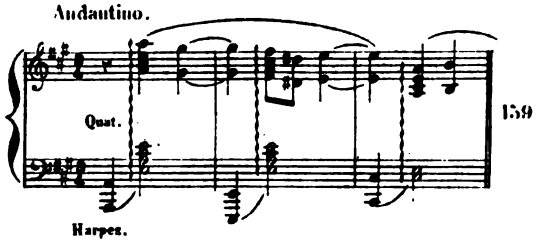
LILEZ CHEZ LES KORRIGANS.

And.te agitato.



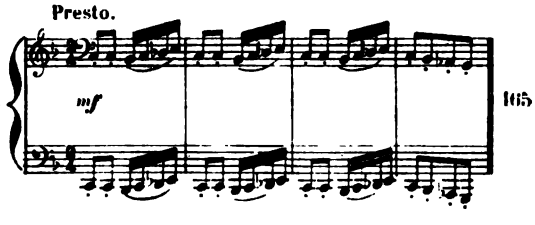
L'ÉPREUVE (VALSE LENTE)

Andantino.



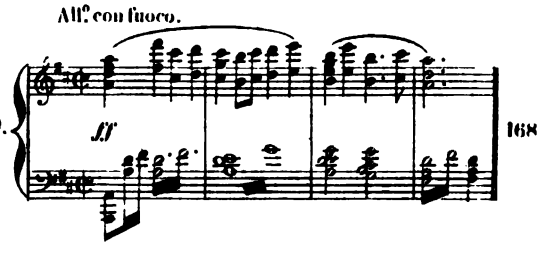
REPRISE DE LA GIGUE BRETONNE.

Presto.



LE CHAPELET (PROCESSION)

All.o con fuoco.



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LA KORRIGANE

BALLET
de MM.
FRANÇOIS COPPÉE
et
L. MÉRANTE

1er ACTE.

La scène se passe en Bretagne, au XVIIe Siècle
La place d'un village

Musique
de
CH. M. WIDOR
Réduction
POUR PIANO

A droite, un vieux puits, avec un pittoresque ornement de fer forgé. A gauche, au 1er plan, un cabaret et des tables; au 2d plan, l'église (gothique rayonnant;) elle est flanquée d'une petite tourelle, ornée d'un cadran.
Au fond, la rue du village, et, tout à fait dans le lointain, des falaises et la mer.

Allegro. **INTRODUCTION**

Hauth. 3 *a piacere.*

PIANO. *f*

dim. e rit.

a tempo.

p *f* Clar.

Fl 3 *sf* *sf* *sf* 3

sf *sf* *f*

Paris, AU MÉNESTREL 2bis Rue Vivienne HEUGEL et FILS, Editeurs

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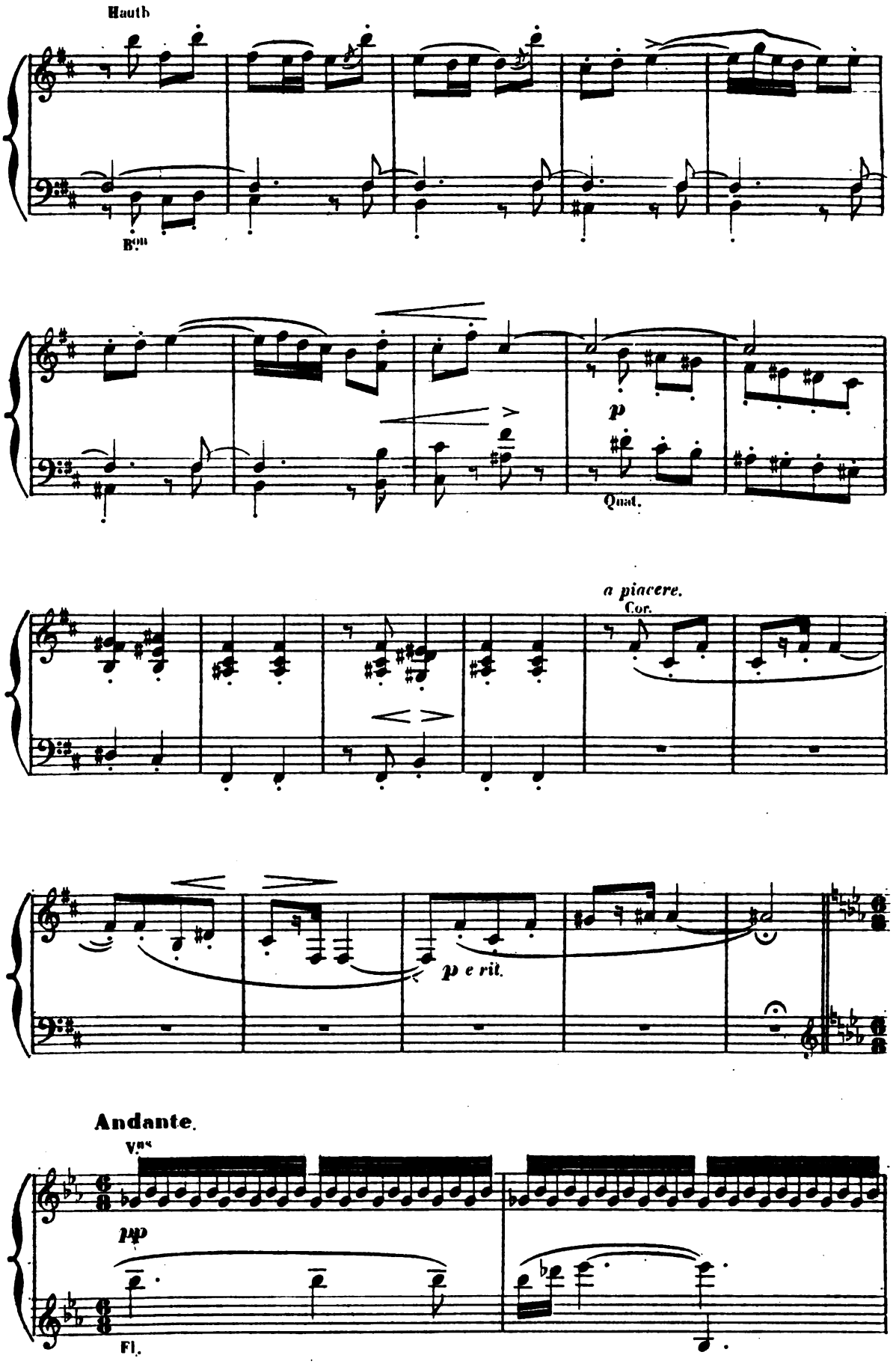

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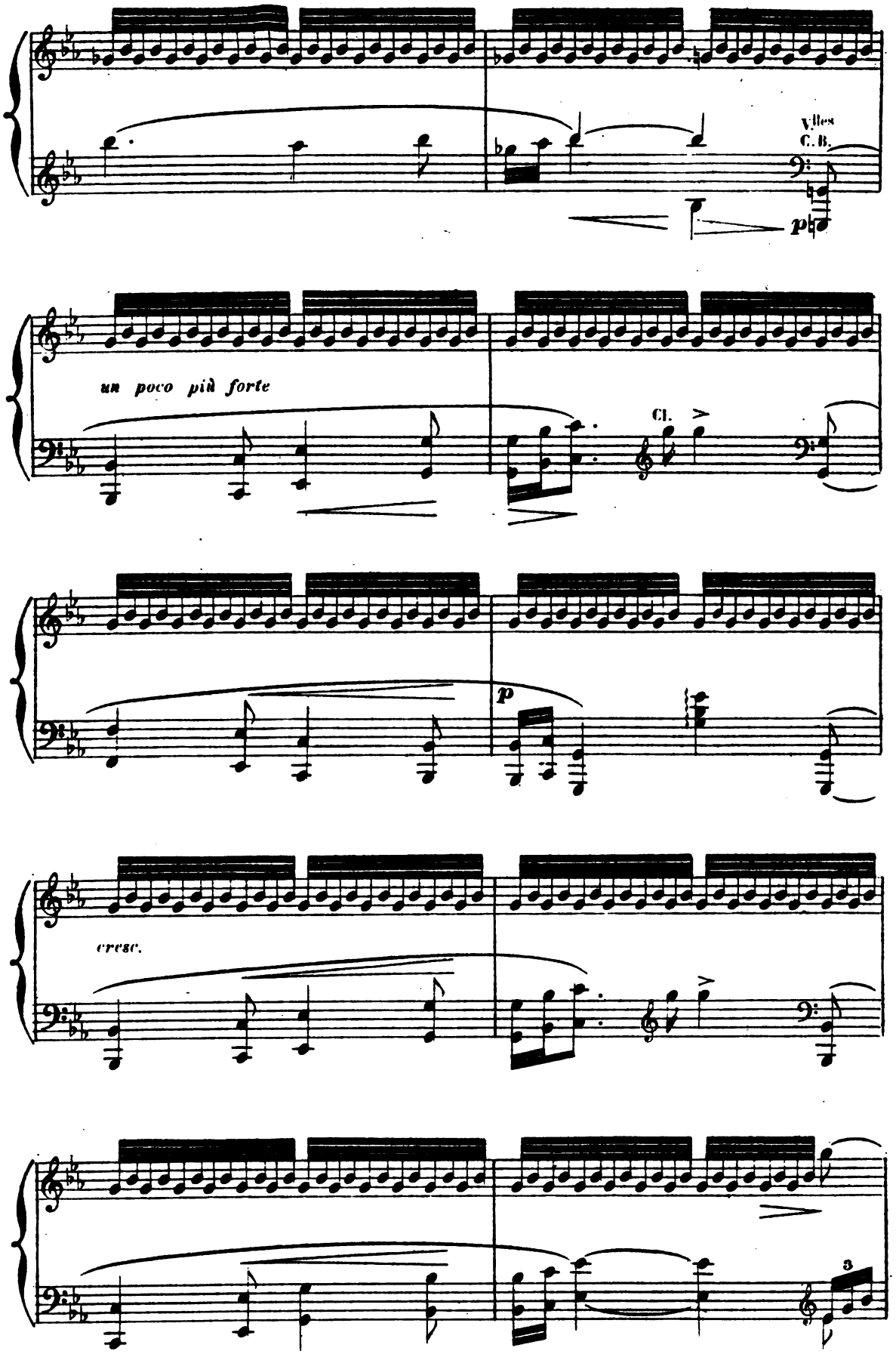

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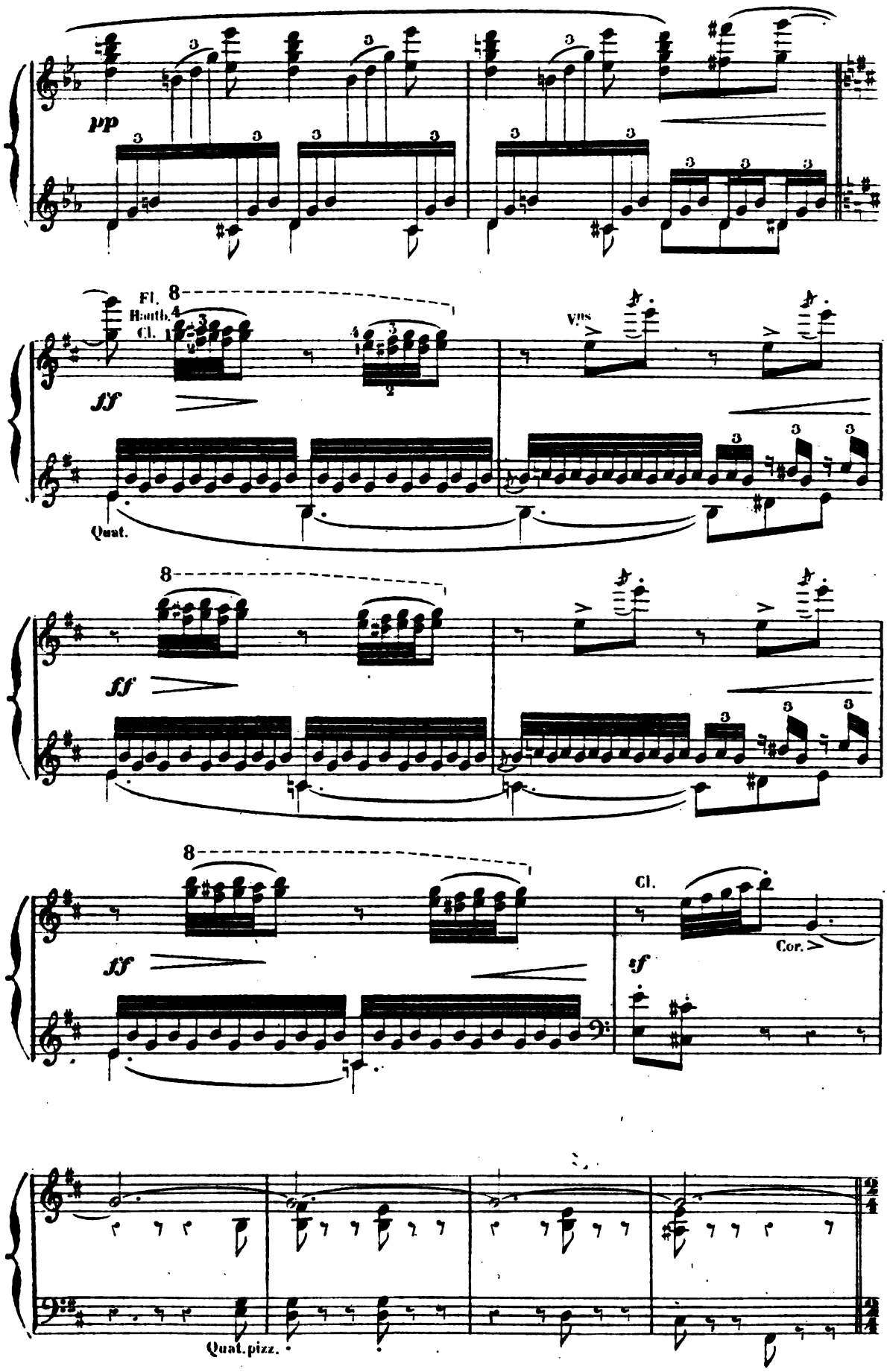

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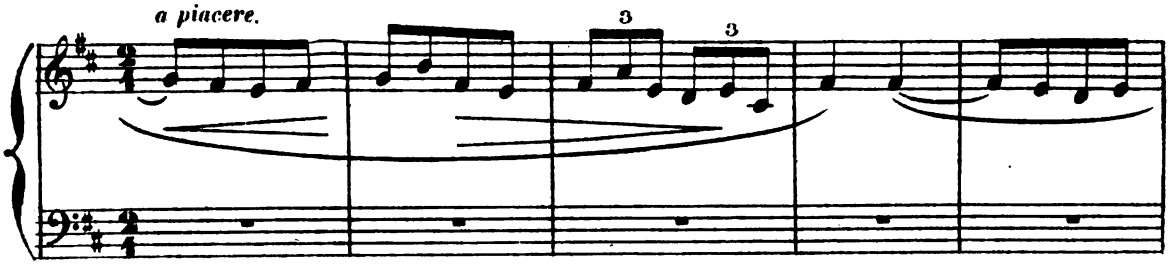
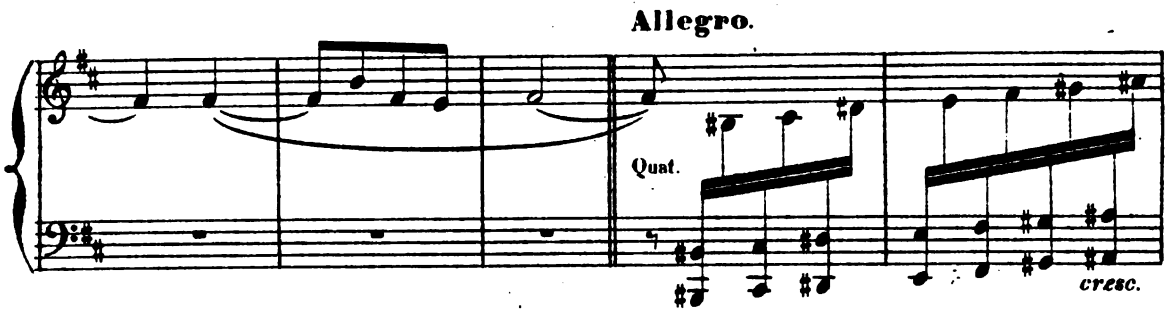
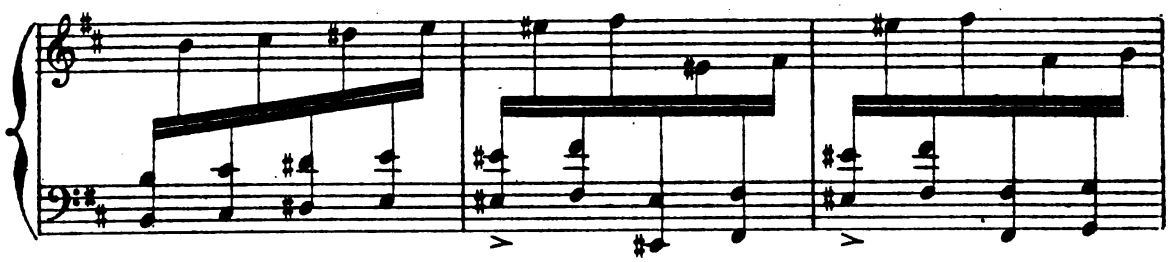
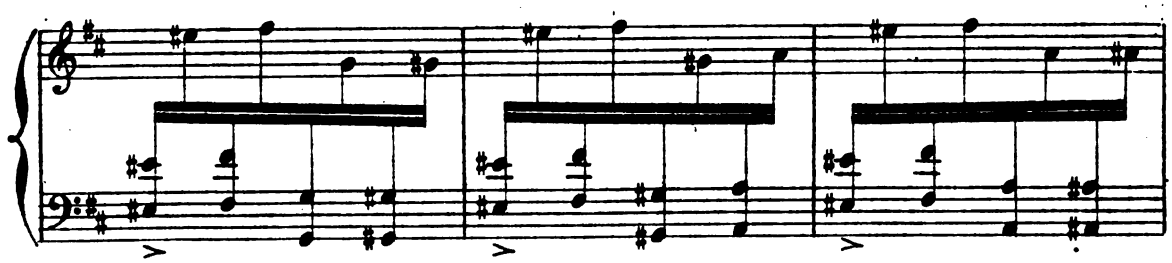
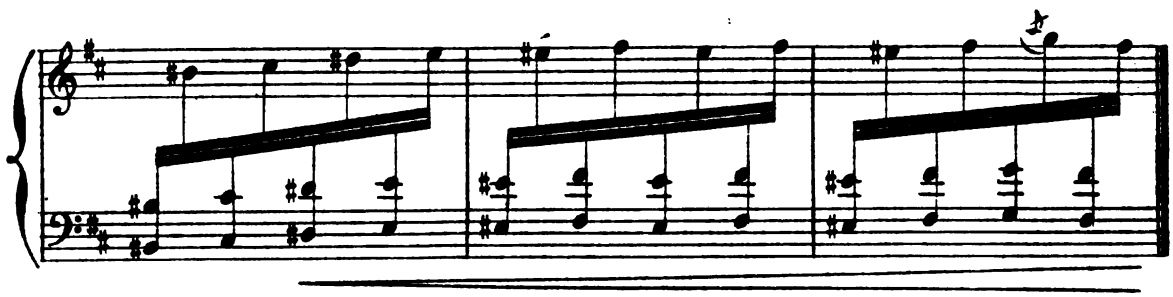






(LEVER DU RIDEAU)





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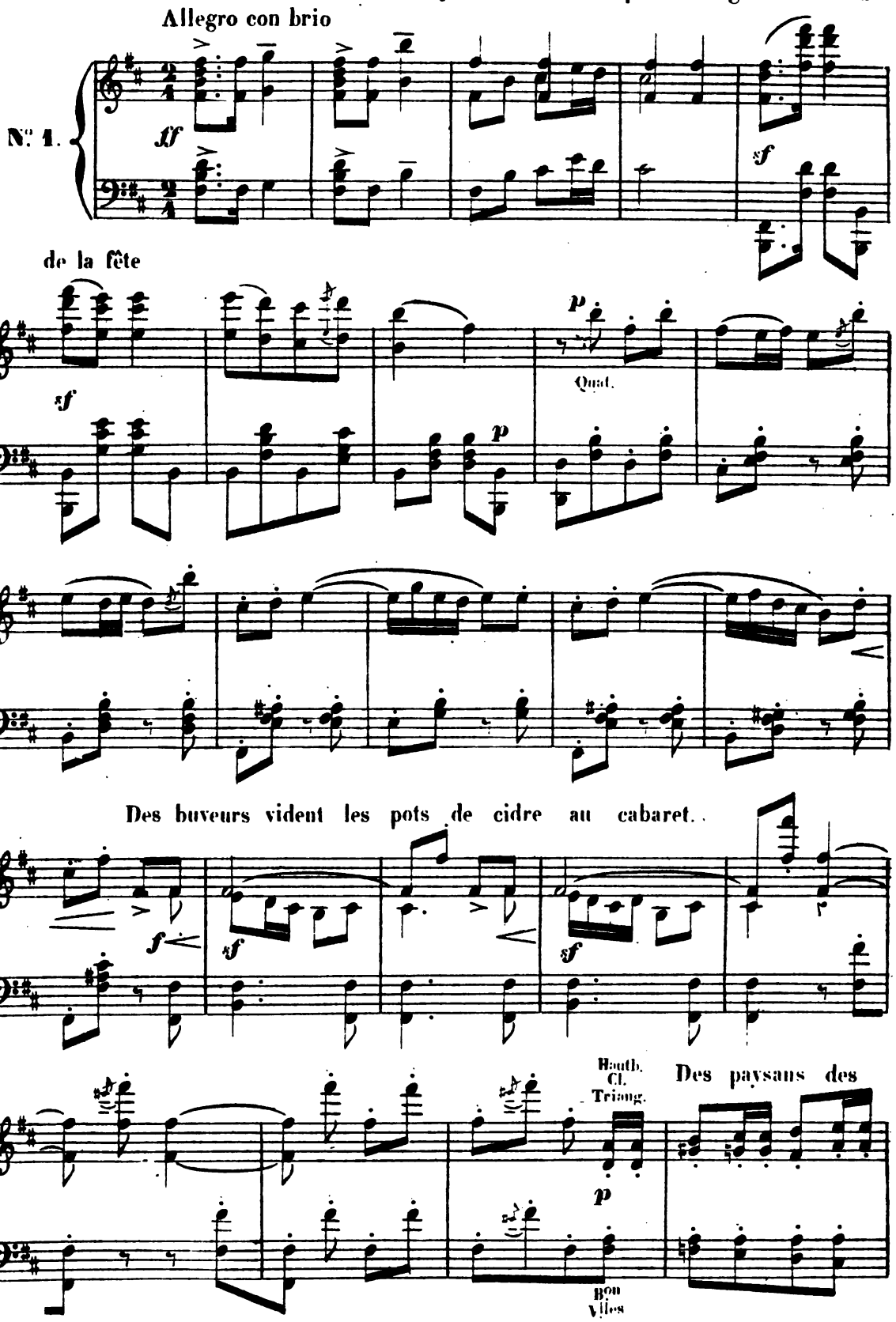
LE 'BAL'.

DANSE BRETONNE.

C'est le jour du Pardon et partout *règne l'animation*

Allegro con brio



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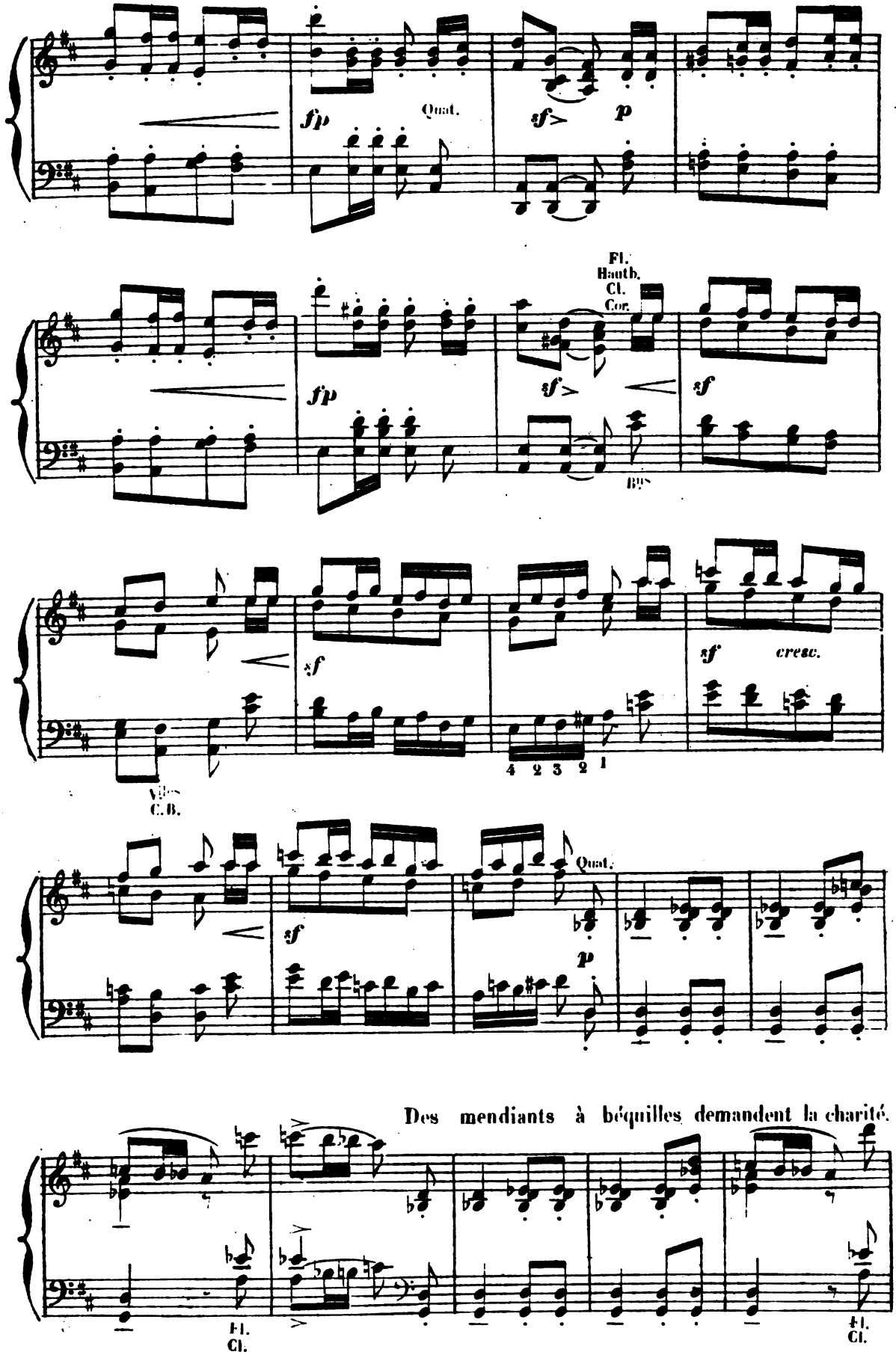
villages voisins arrivent en foule.



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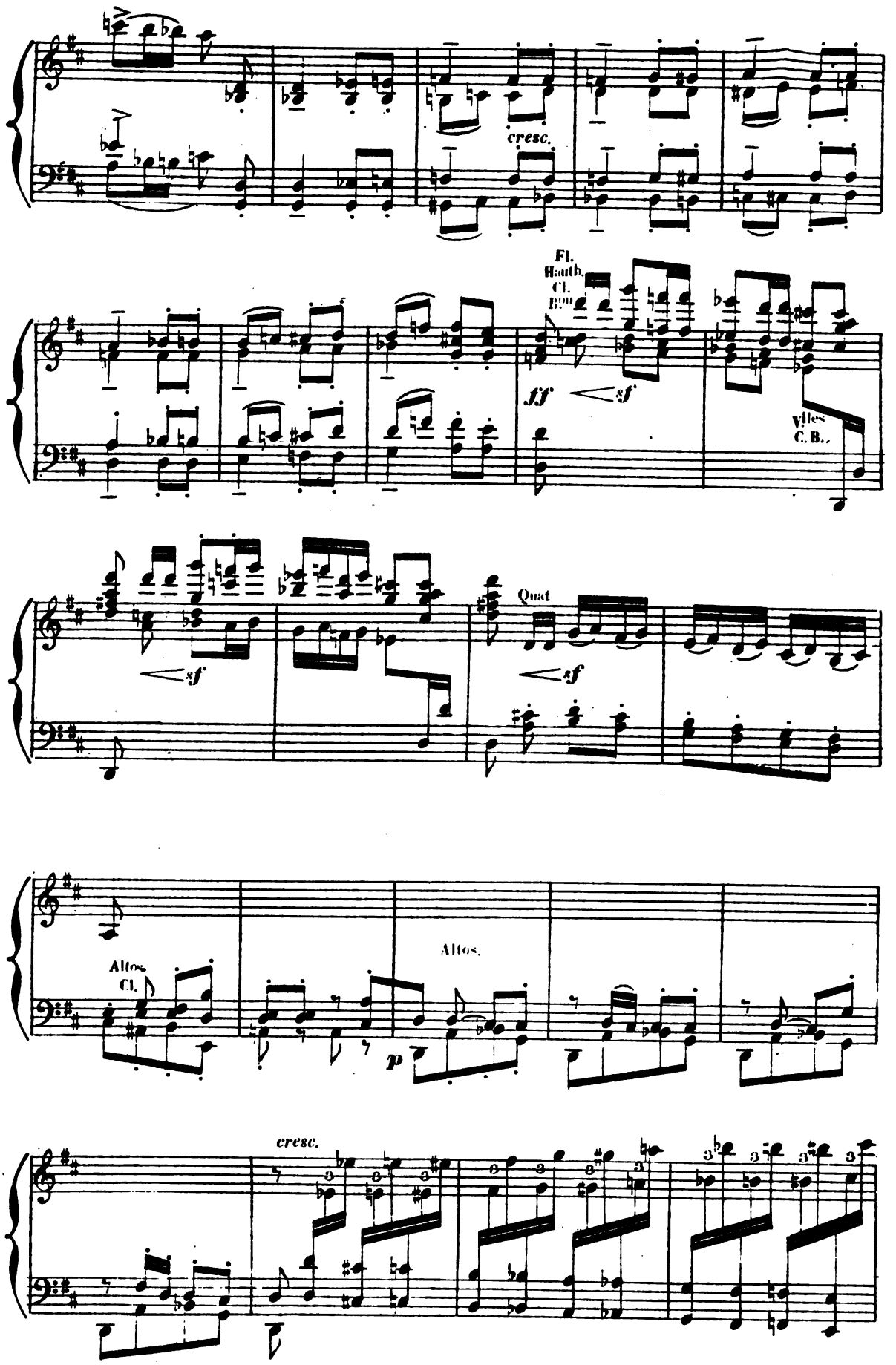

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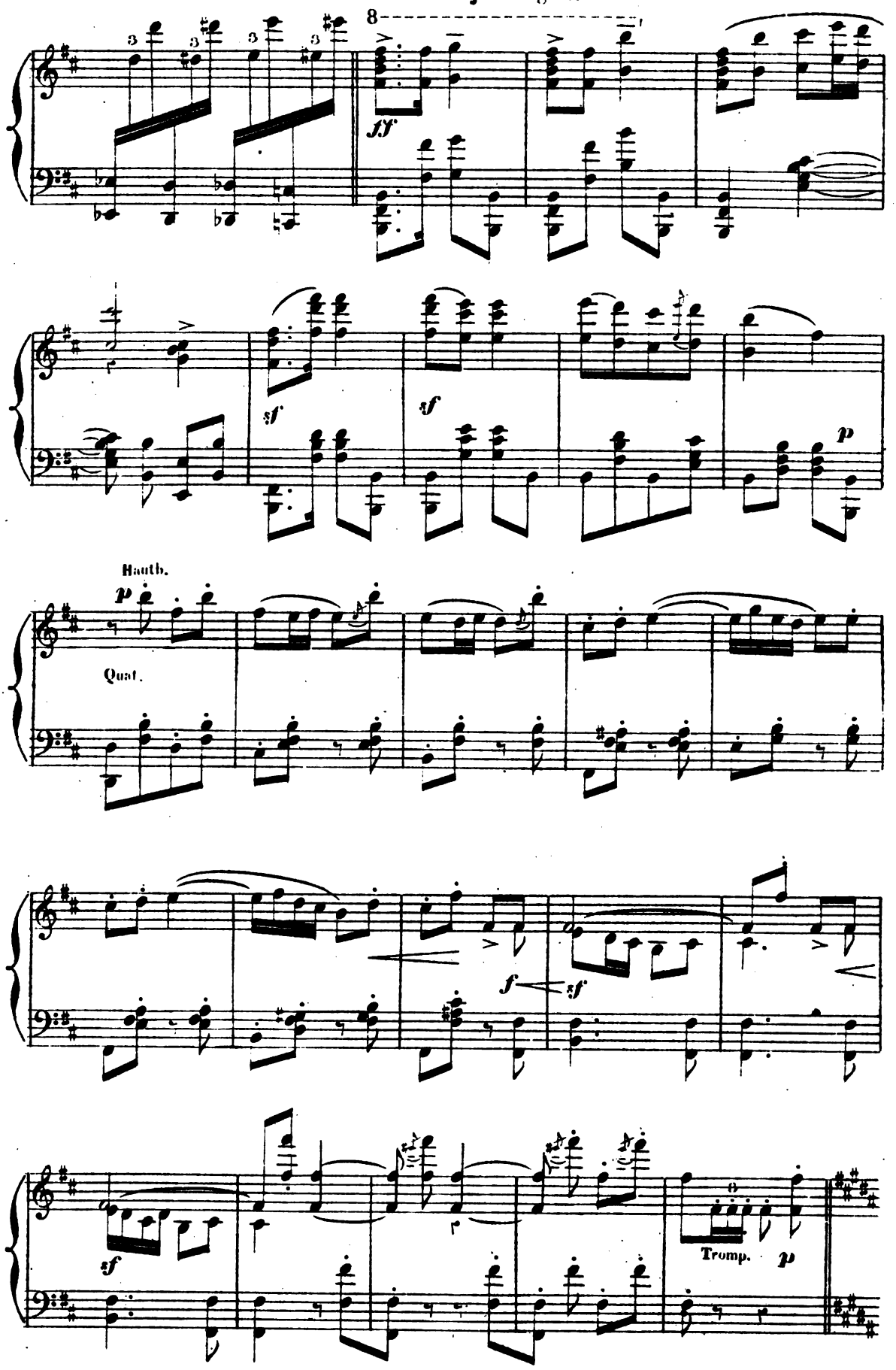
Entrée des jeunes gars.



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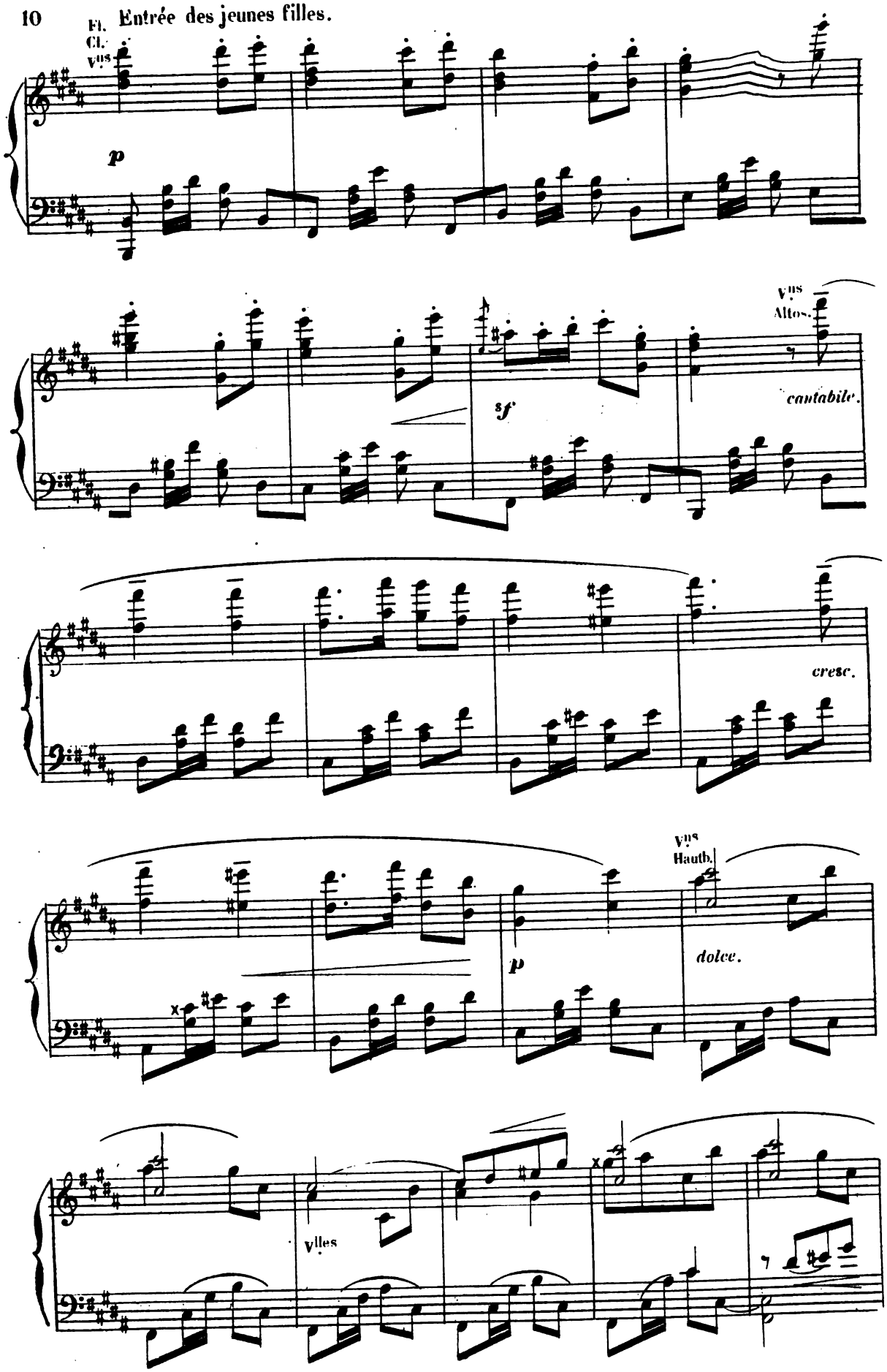

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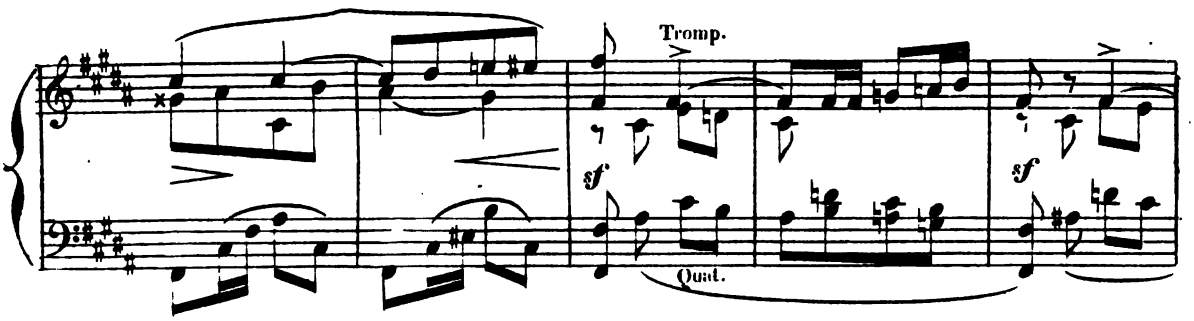
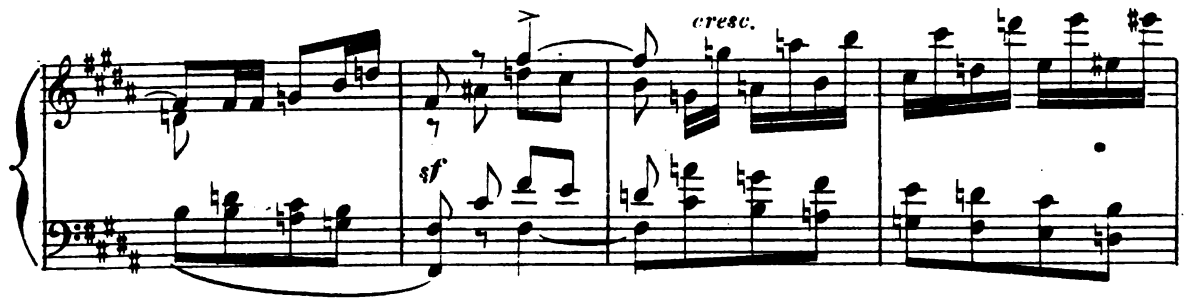
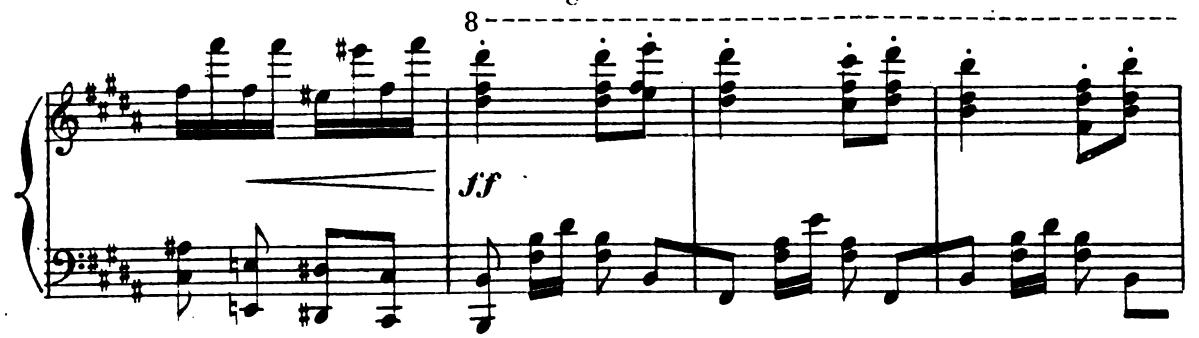
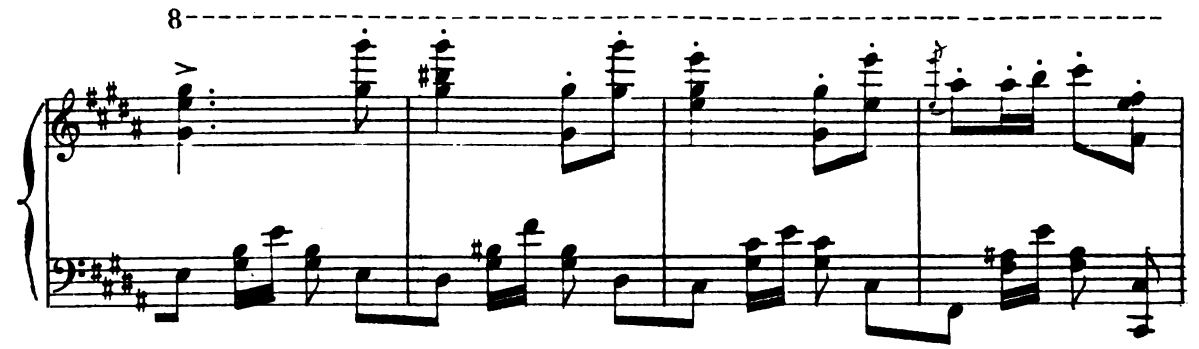
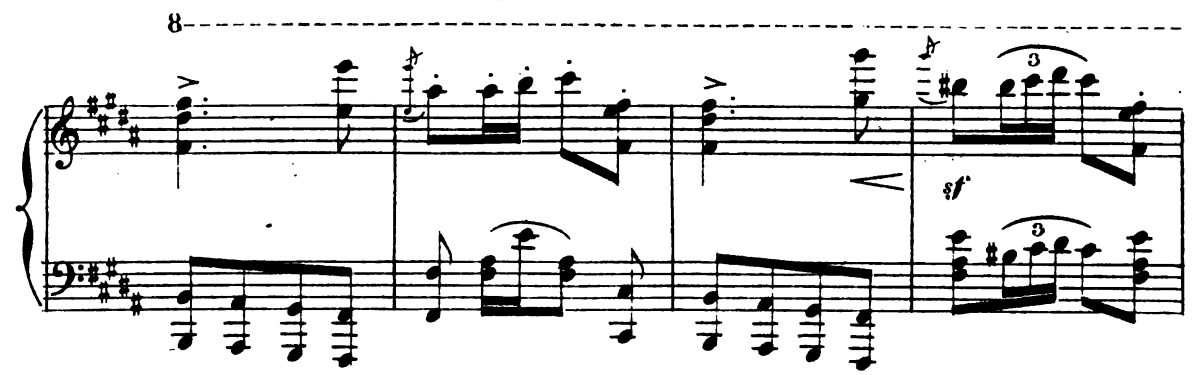




Danse générale.







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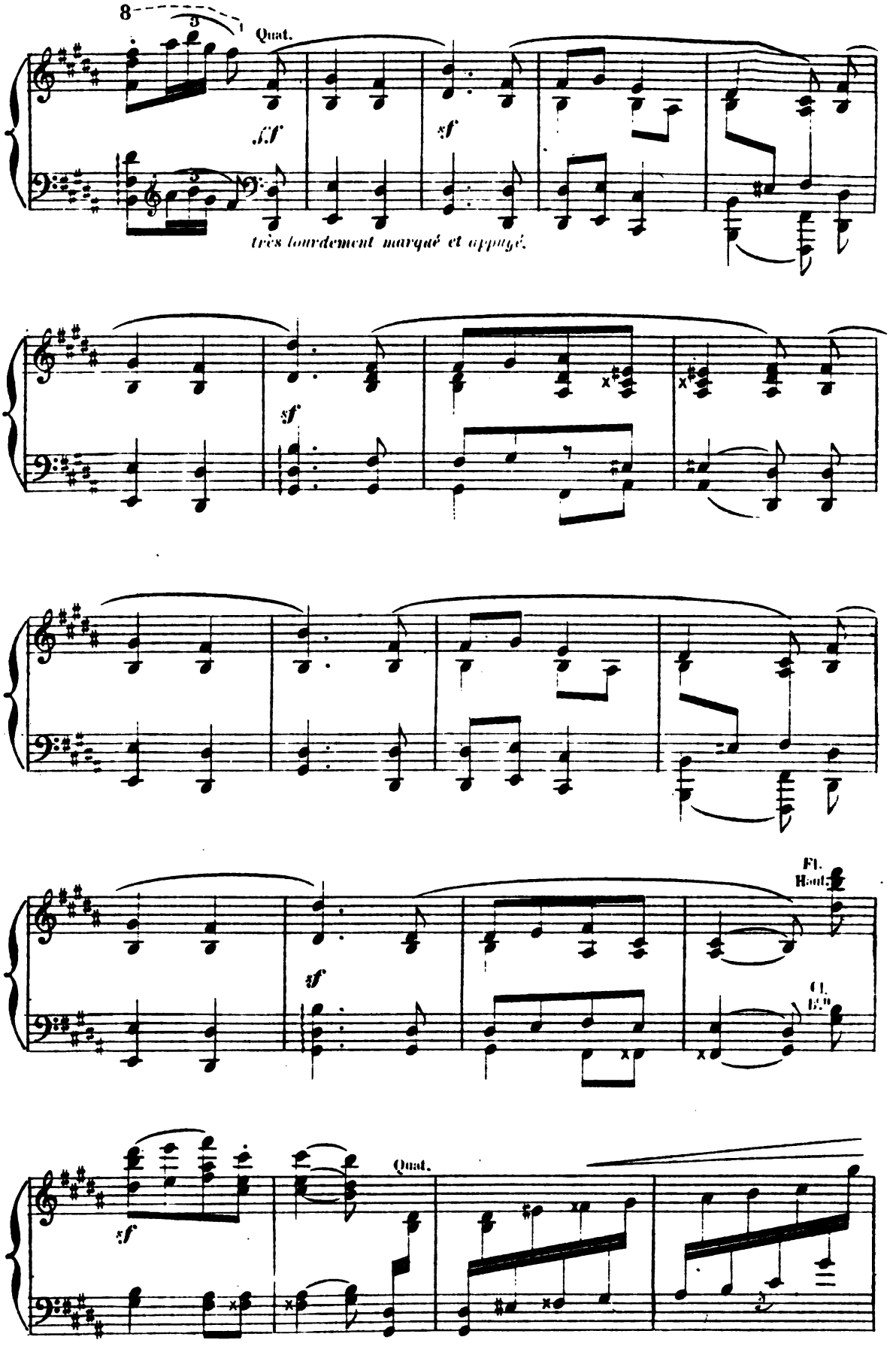

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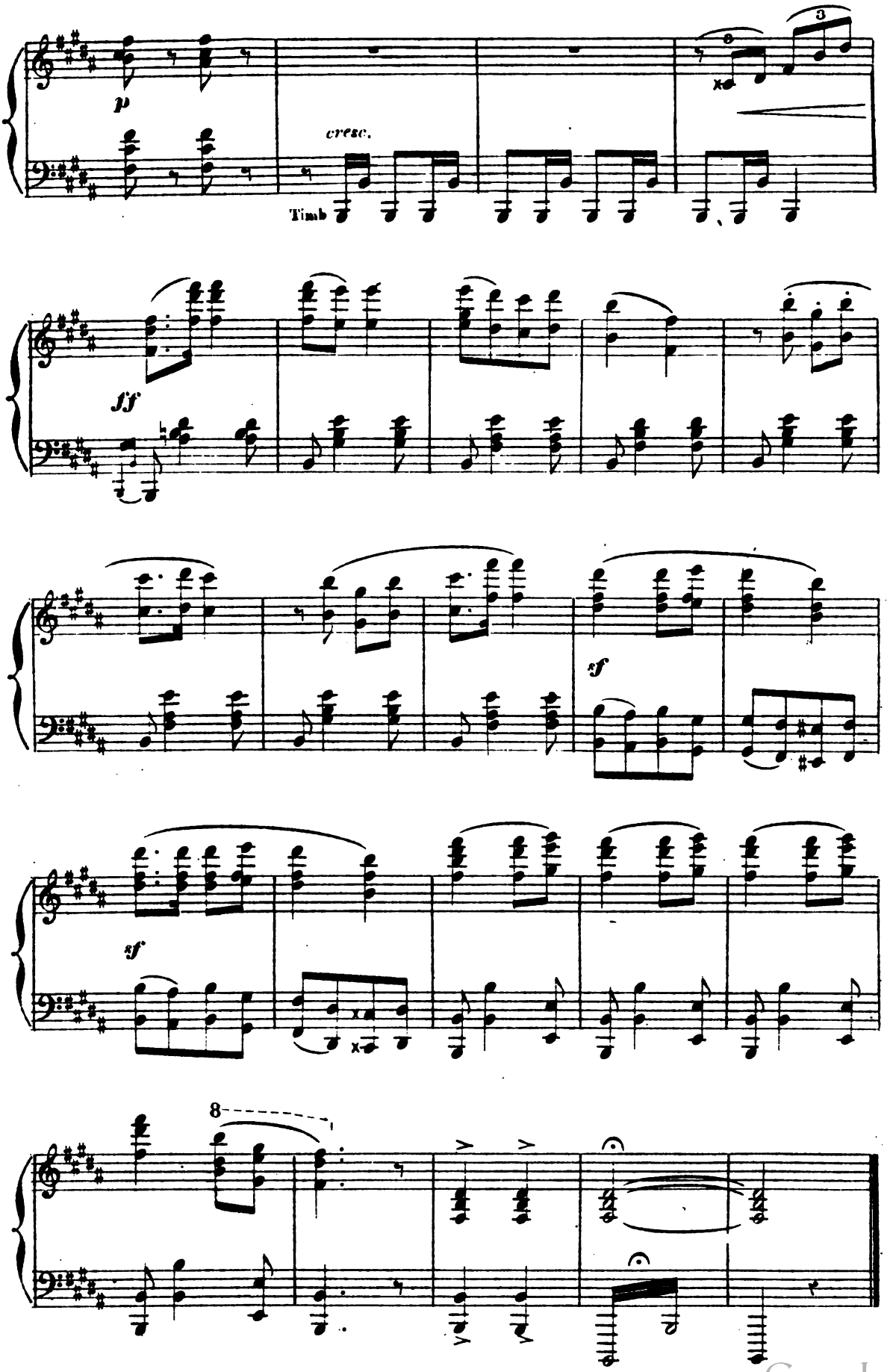

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Un méchant bossu, le sonneur Paskou, entre, poursuivi par des gamins; il *circule* dans les groupes, se disputant avec les garçons et taquinant les fillettes.

Vivace

Vns

N° 2.

mf

Altos.

Fl. Hautb. Cl.

f

tr

sf

Quat.

8ves ad lib.

Le cabaretier Loïc, vieux paysan avare, s'approche de Paskou.

Fl.

Cl.

p Quat

Bon

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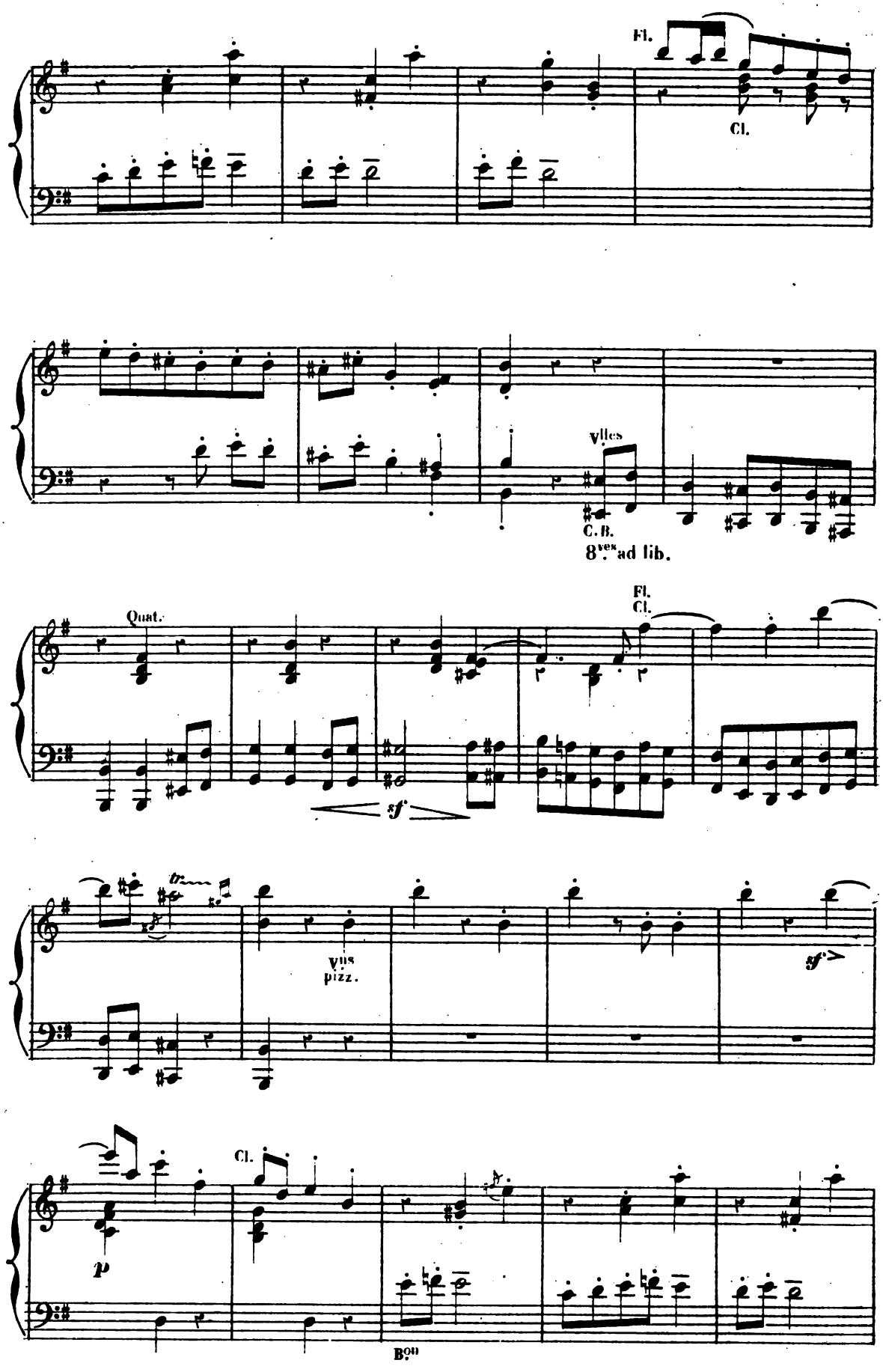

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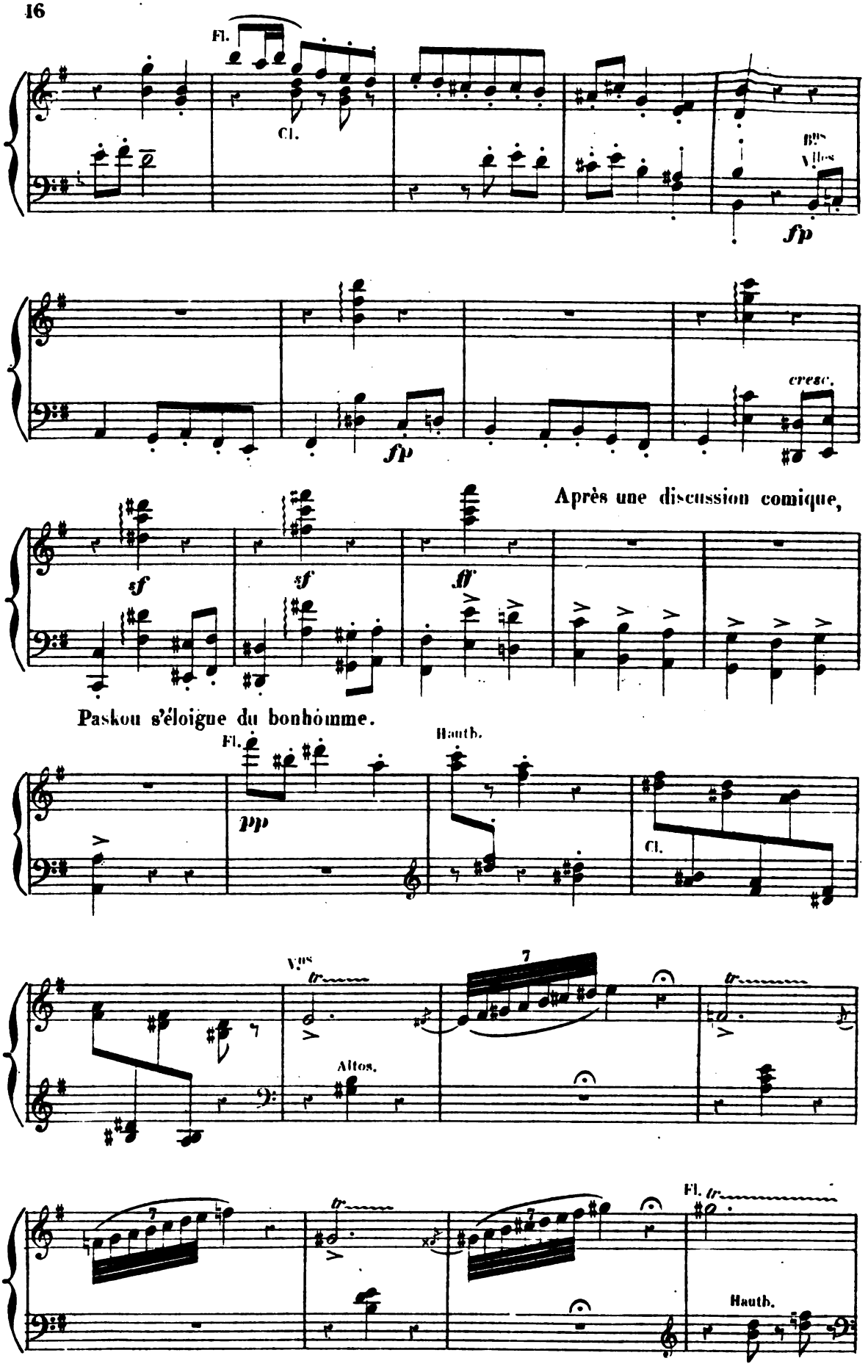

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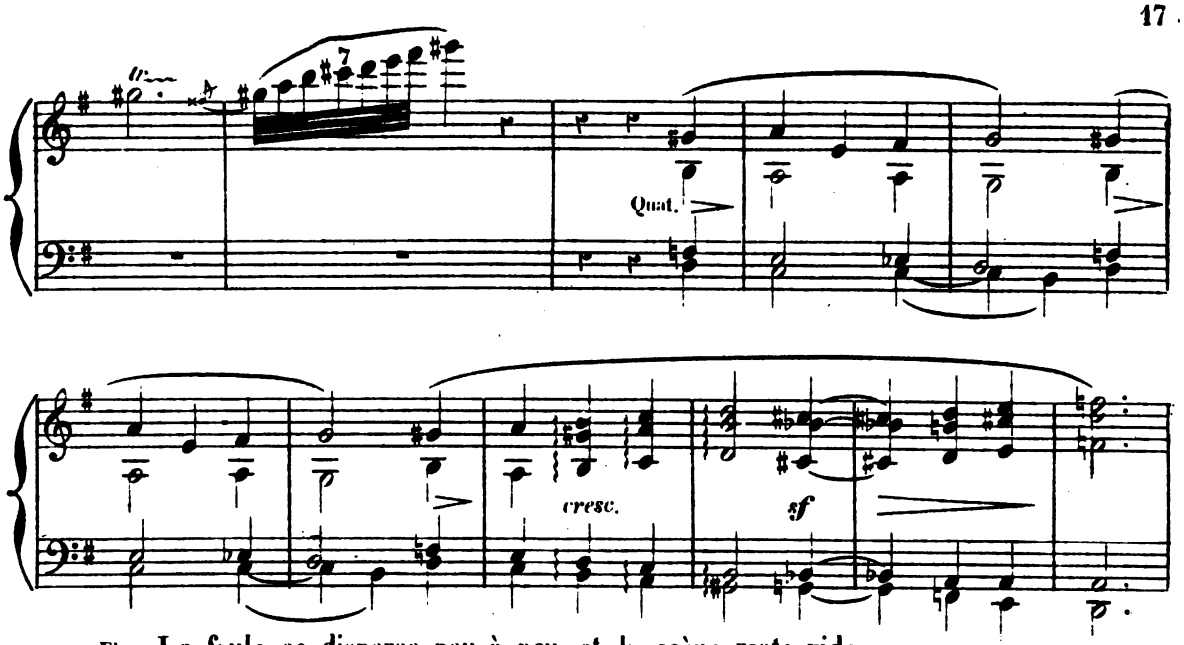
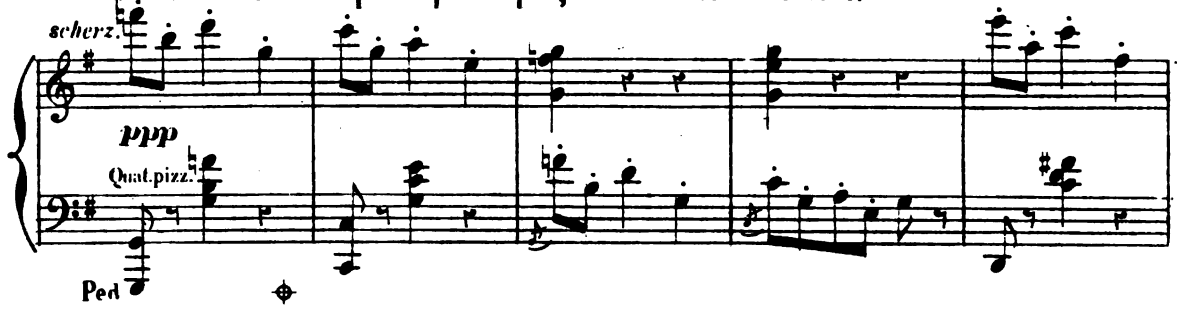
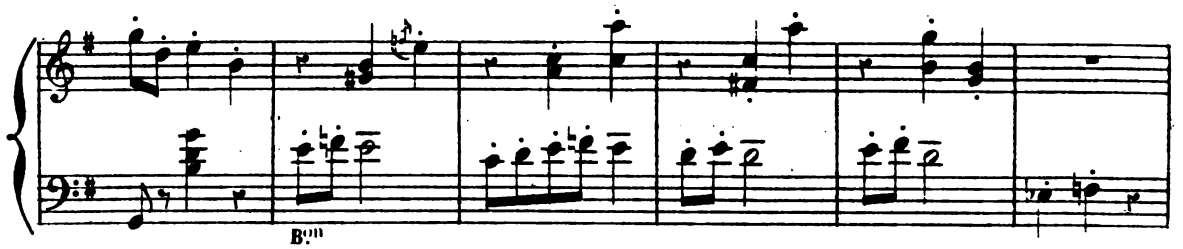
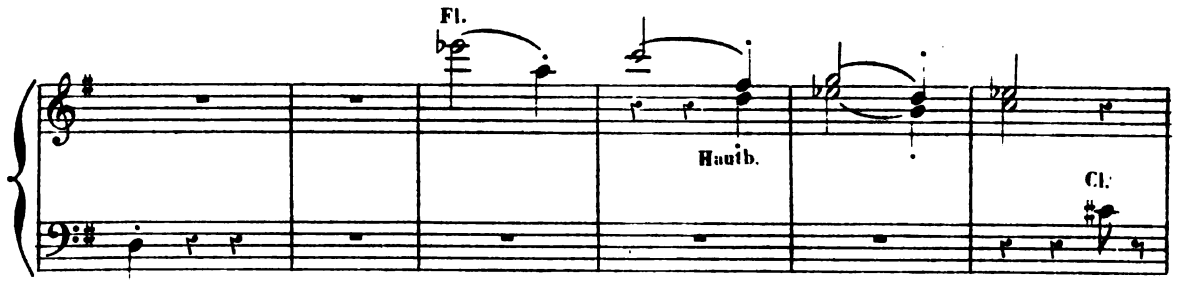
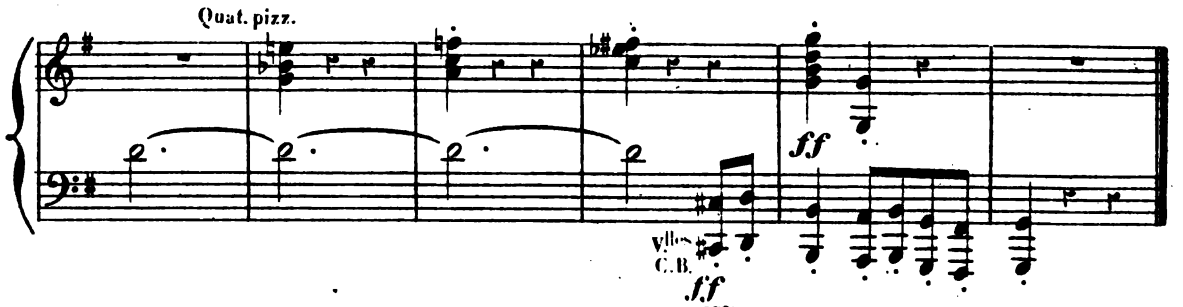


Fl. La foule se disperse peu à peu, et la scène reste vide.









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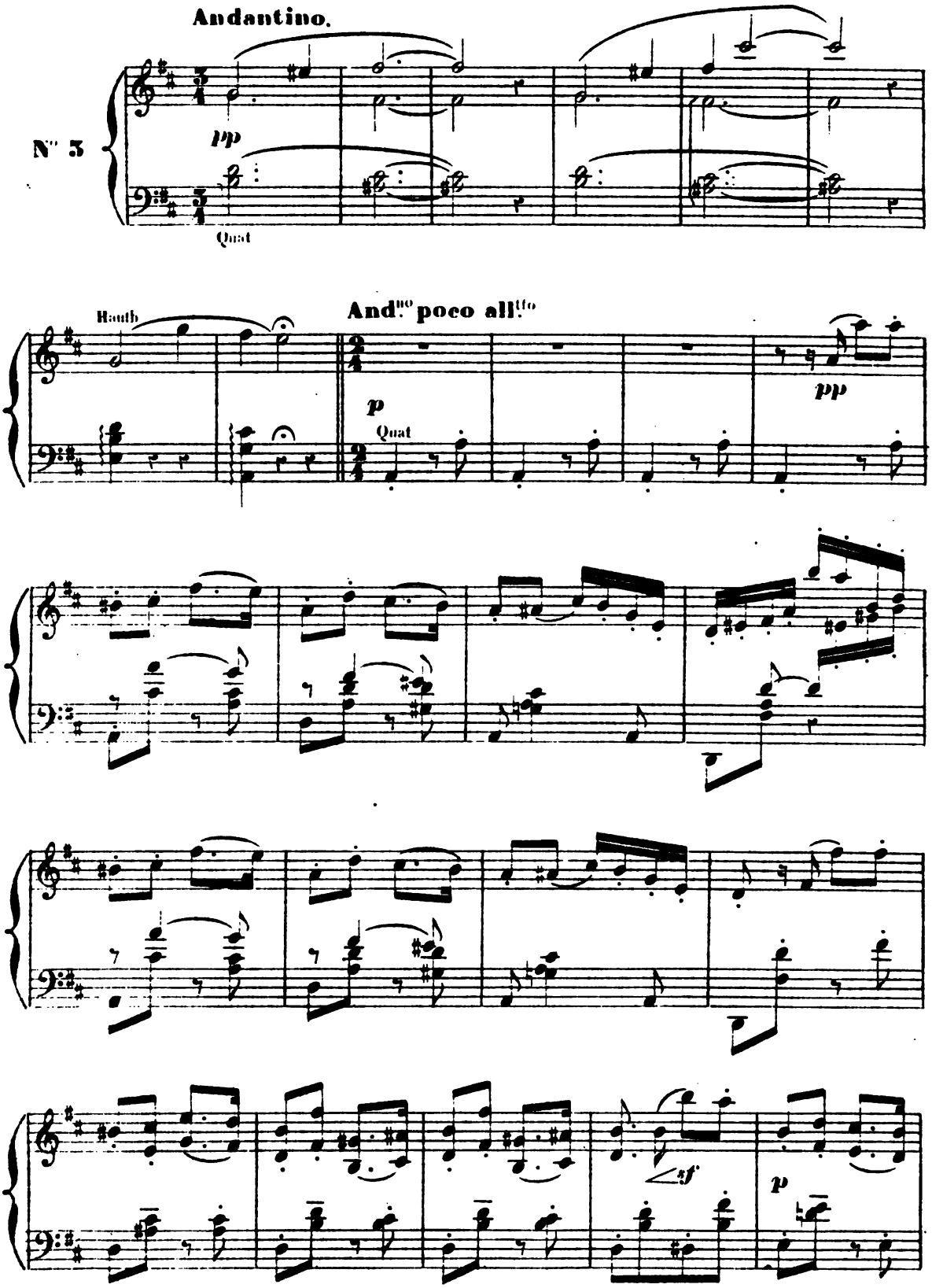
ENTRÉE D'YVONETTE.

Cependant une charmante fillette vient de sortir de l'auberge du père Loic; *c'est Yvonette*, la pauvre orpheline, que le vieillard a pour servante.



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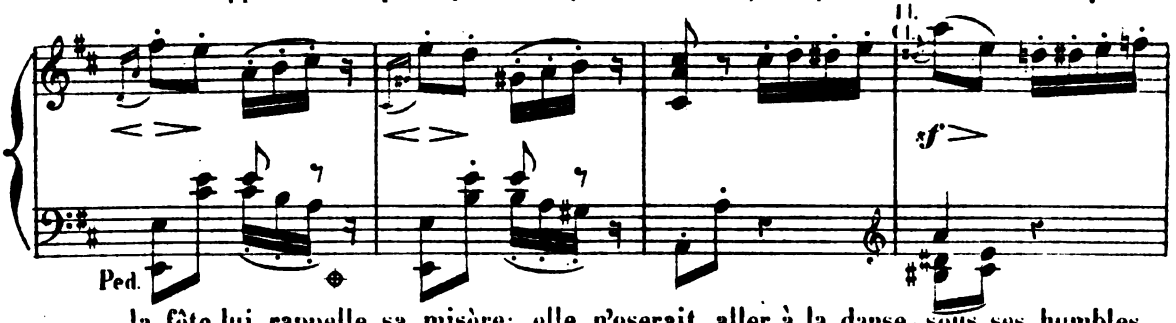
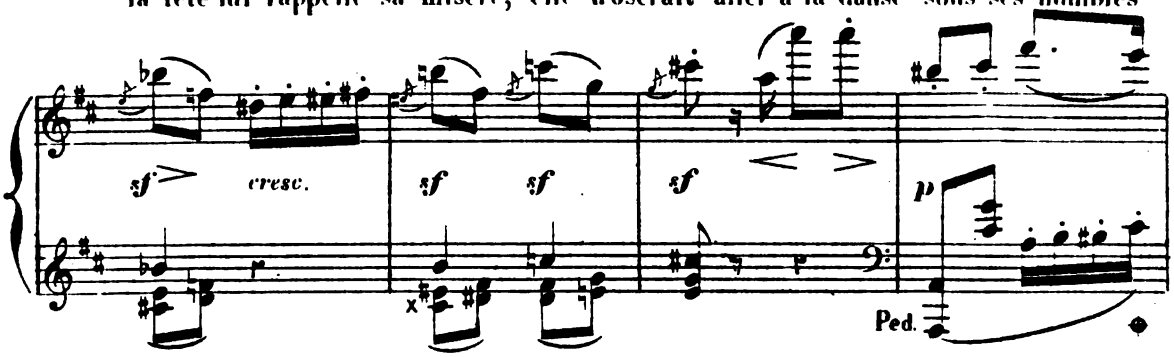
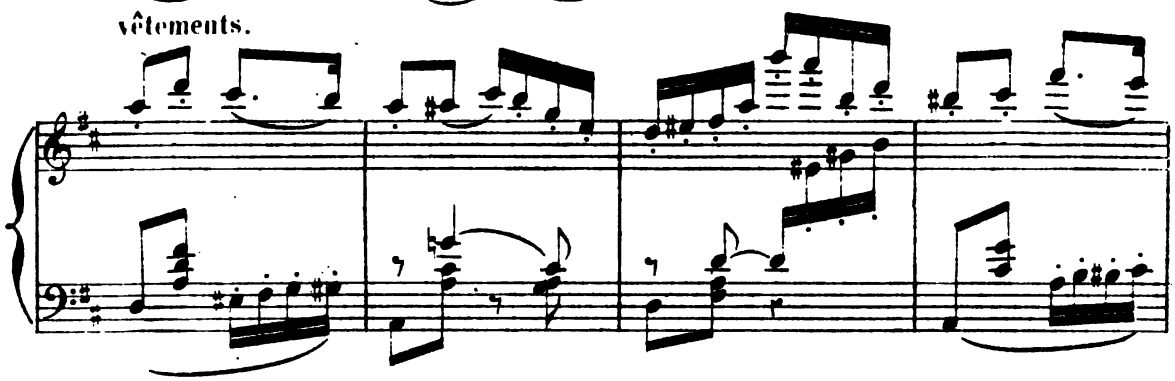
Yvonette s'approche du puits pour remplir sa cruche, lorsque la lointaine musique de



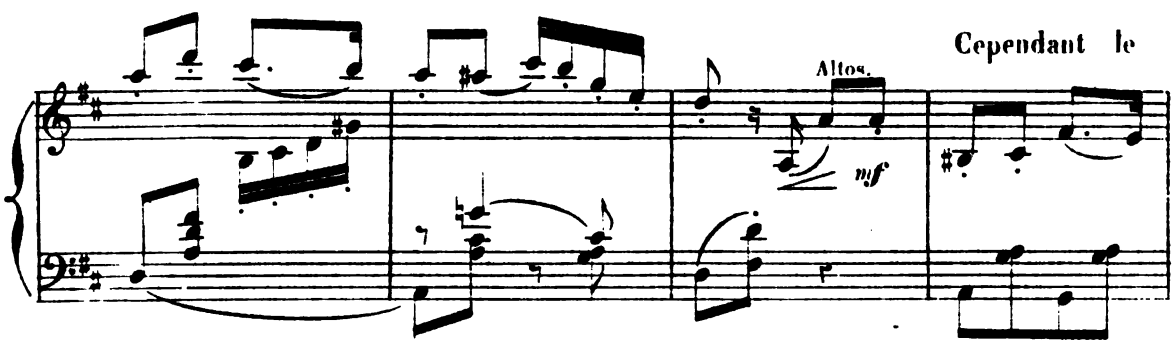
la fête lui rappelle sa misère; elle n'oserait aller à la danse sous ses humbles



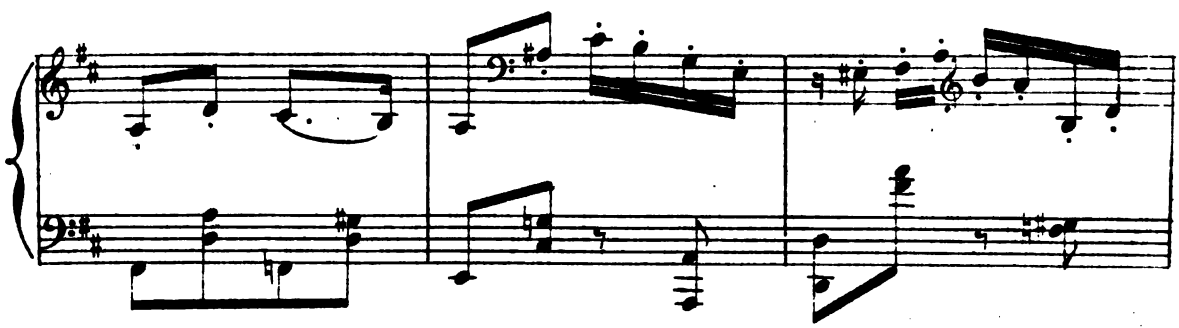
vêtements.



Cependant le



rythme l'entraîne, et profitant de la solitude, elle esquisse quelques pas.



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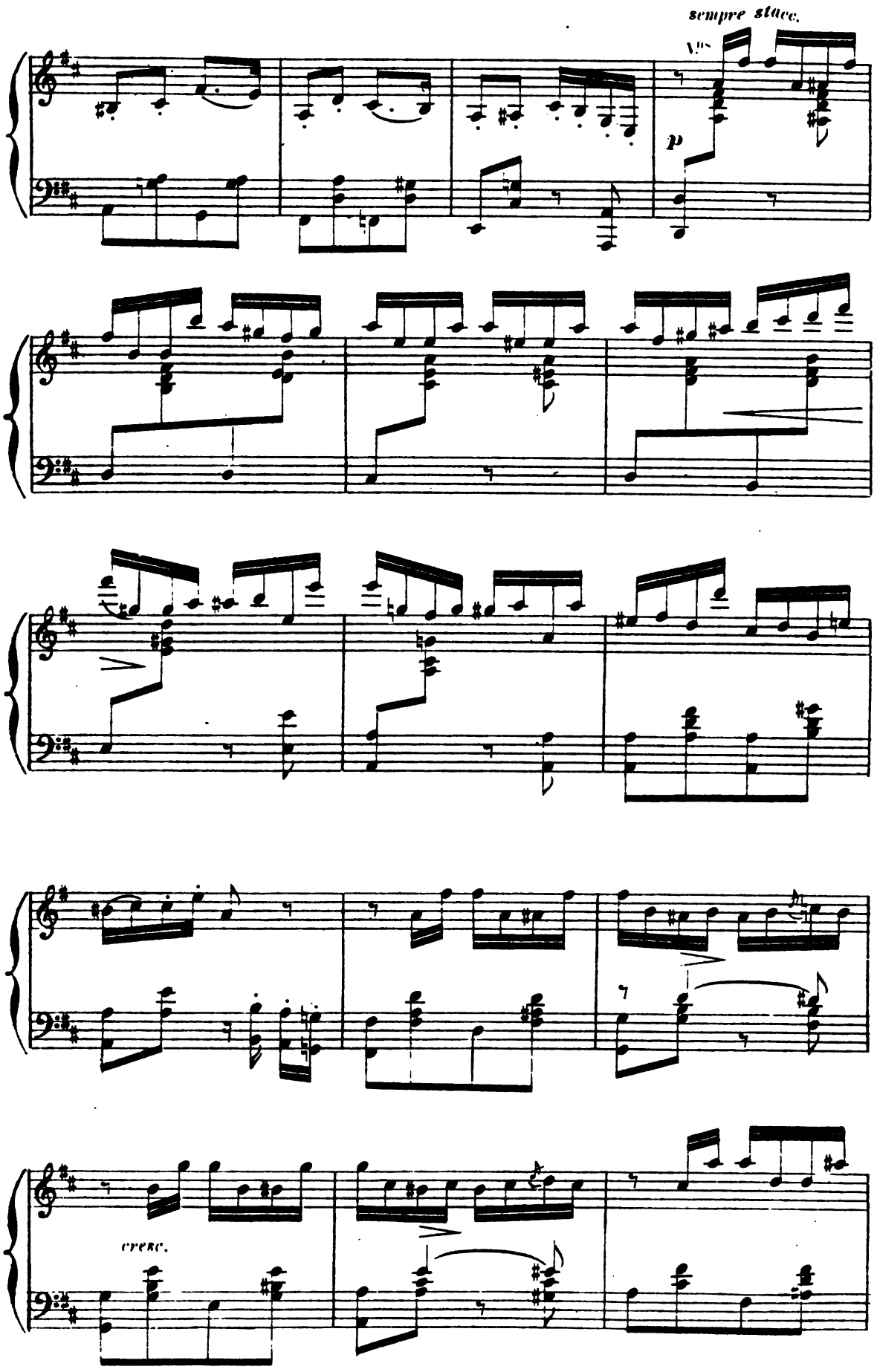

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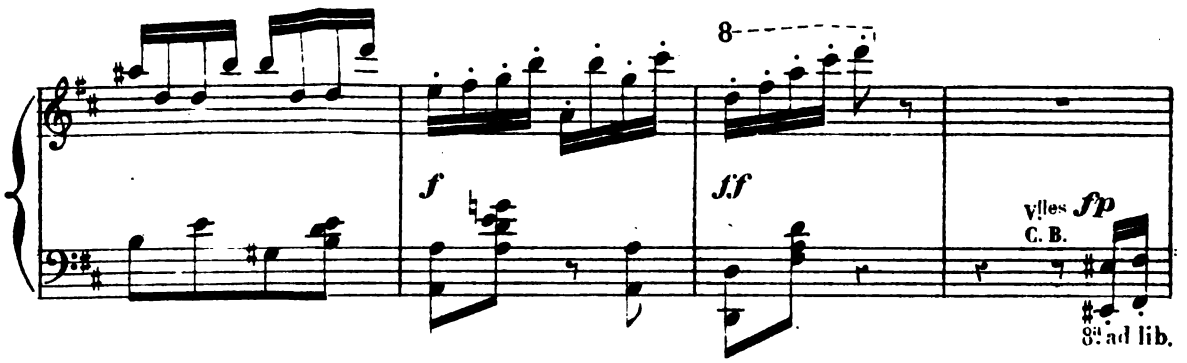
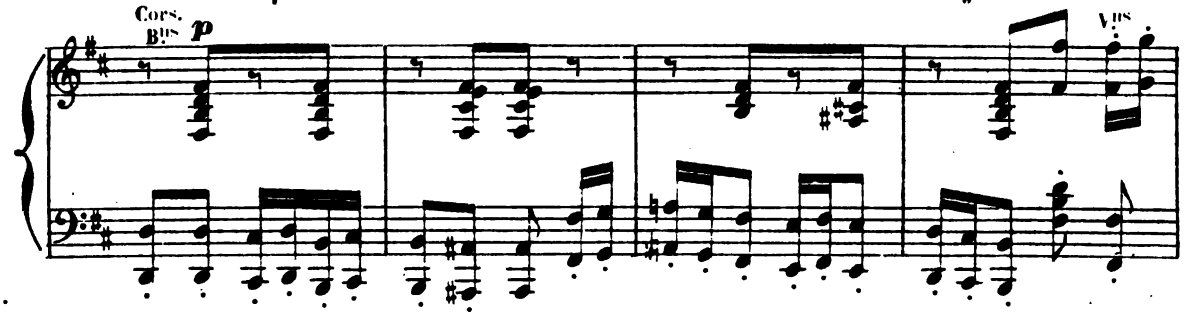
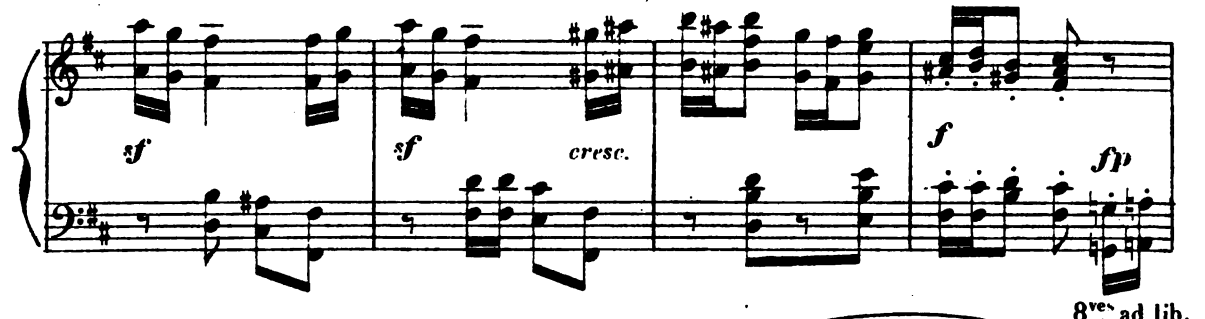
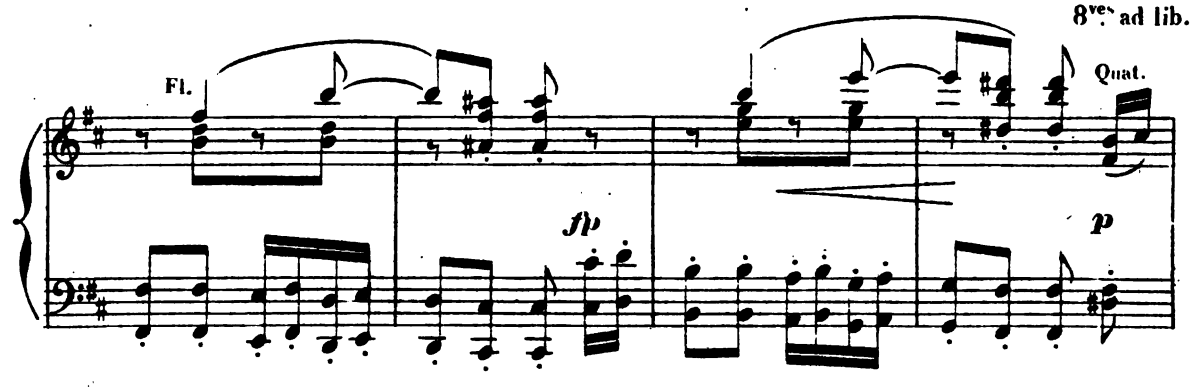


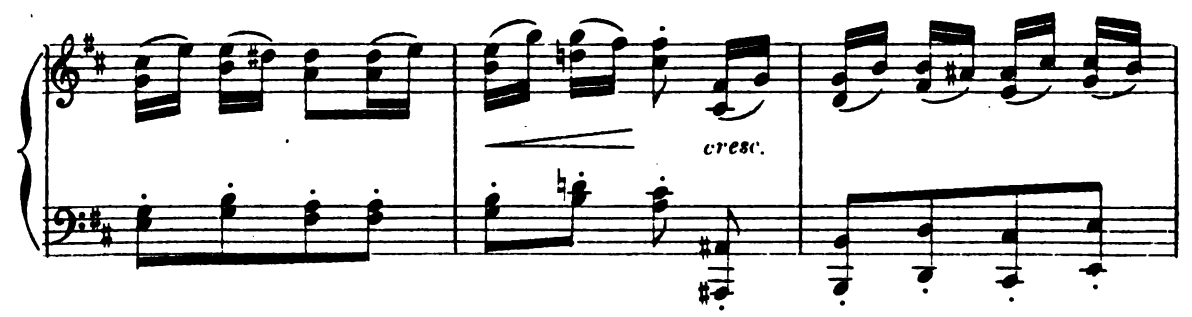
Rentrée du père Loïc et de Paskou. L'injuste vieillard



surprend la jeune fille et lui reproche violemment sa paresse.







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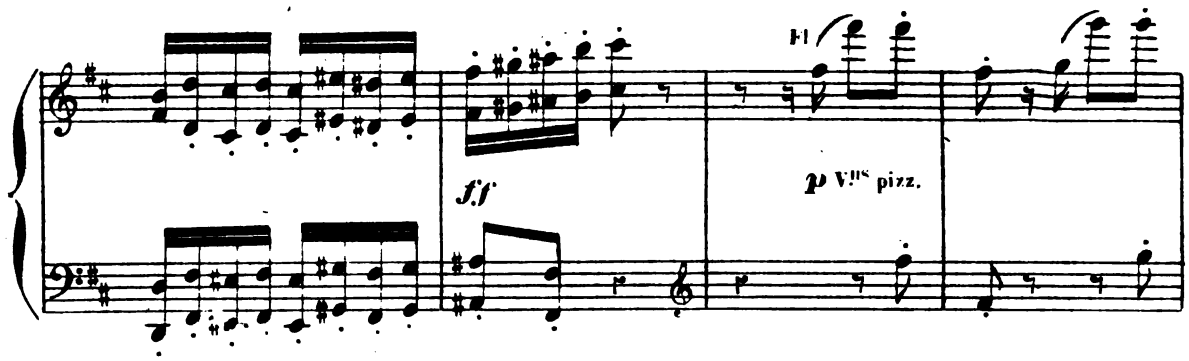
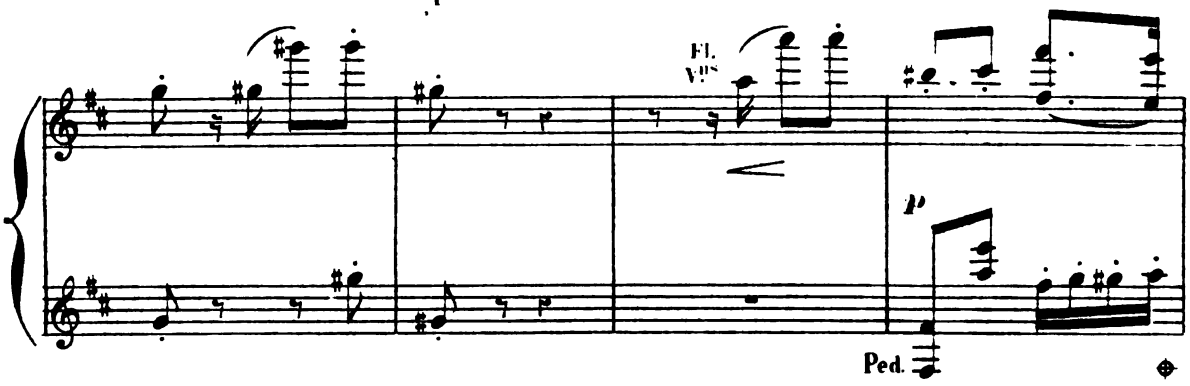
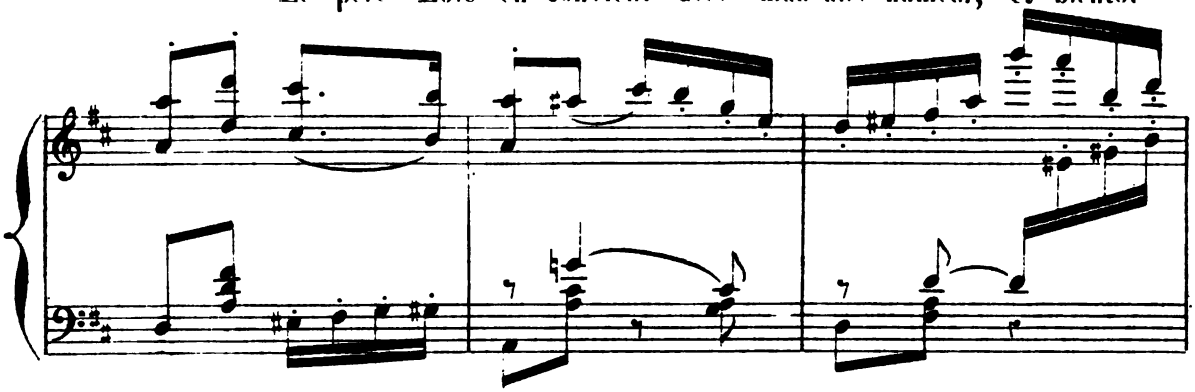
Il lève déjà la main sur elle.. lorsque Paskou s'interpose.



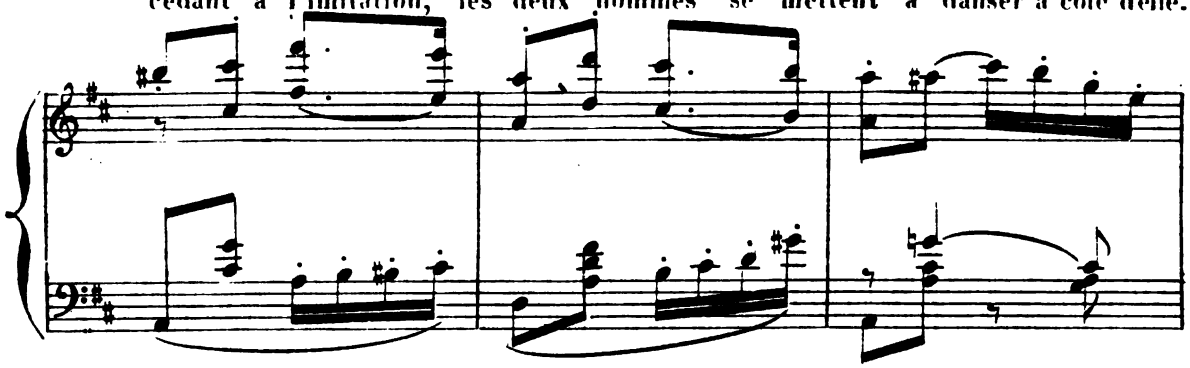
« N'est-elle pas charmante ainsi? »



Le père Loïc en convient avec mauvaise humeur, et bientôt



cédant à l'imitation, les deux hommes se mettent à danser à côté d'elle.



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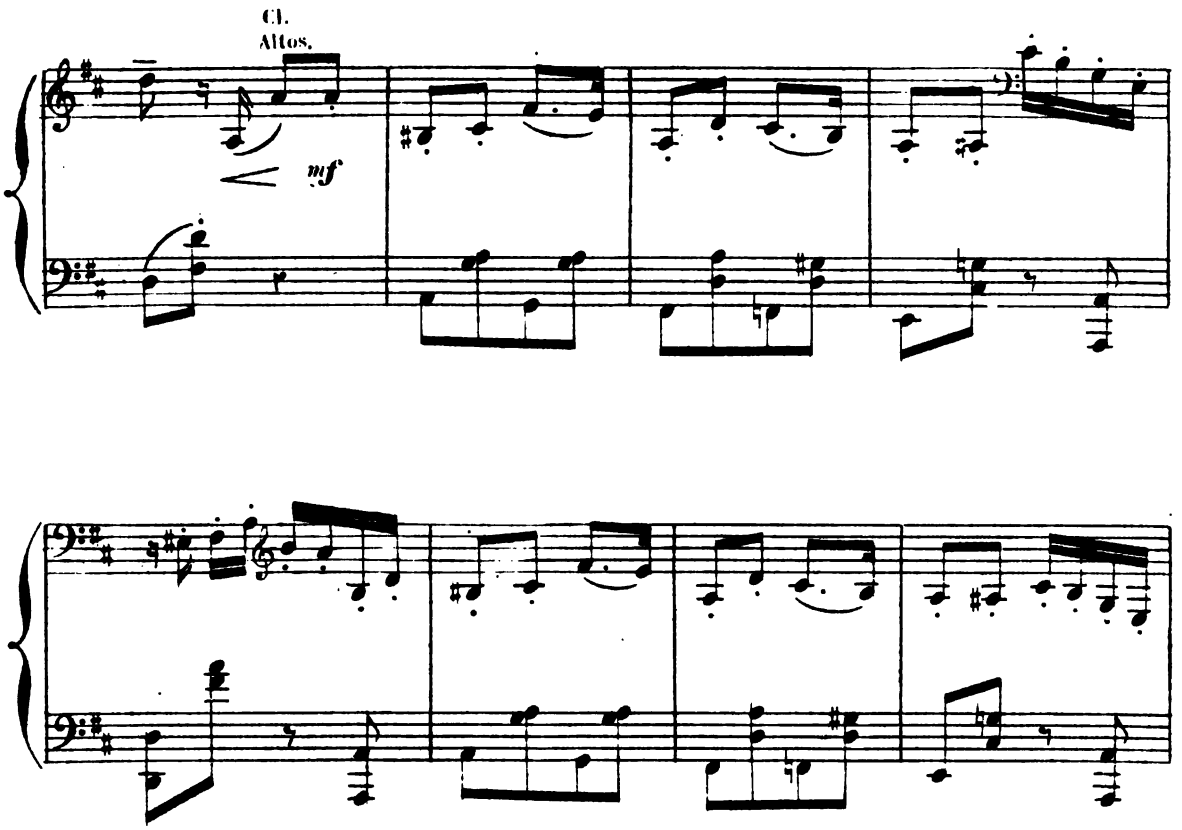
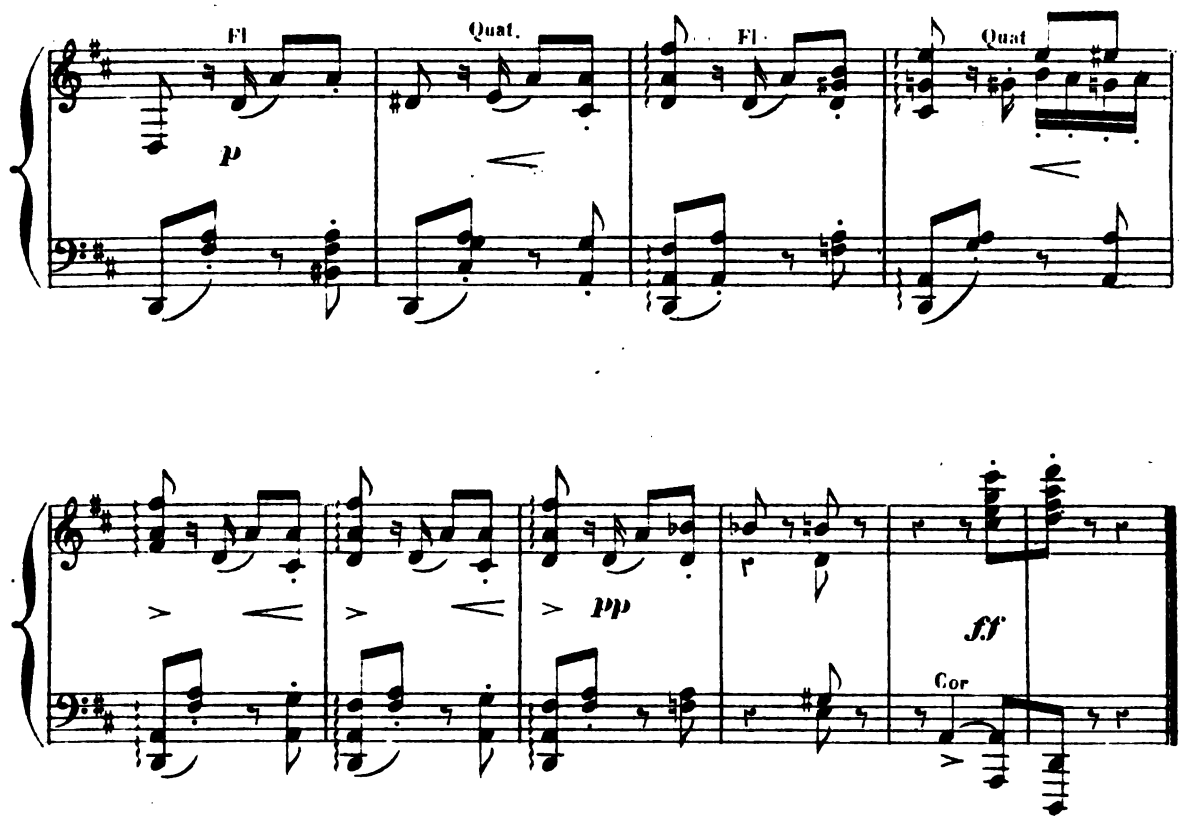


Puis, furieux contre lui-même, le vieillard rentre dans le cabaret.



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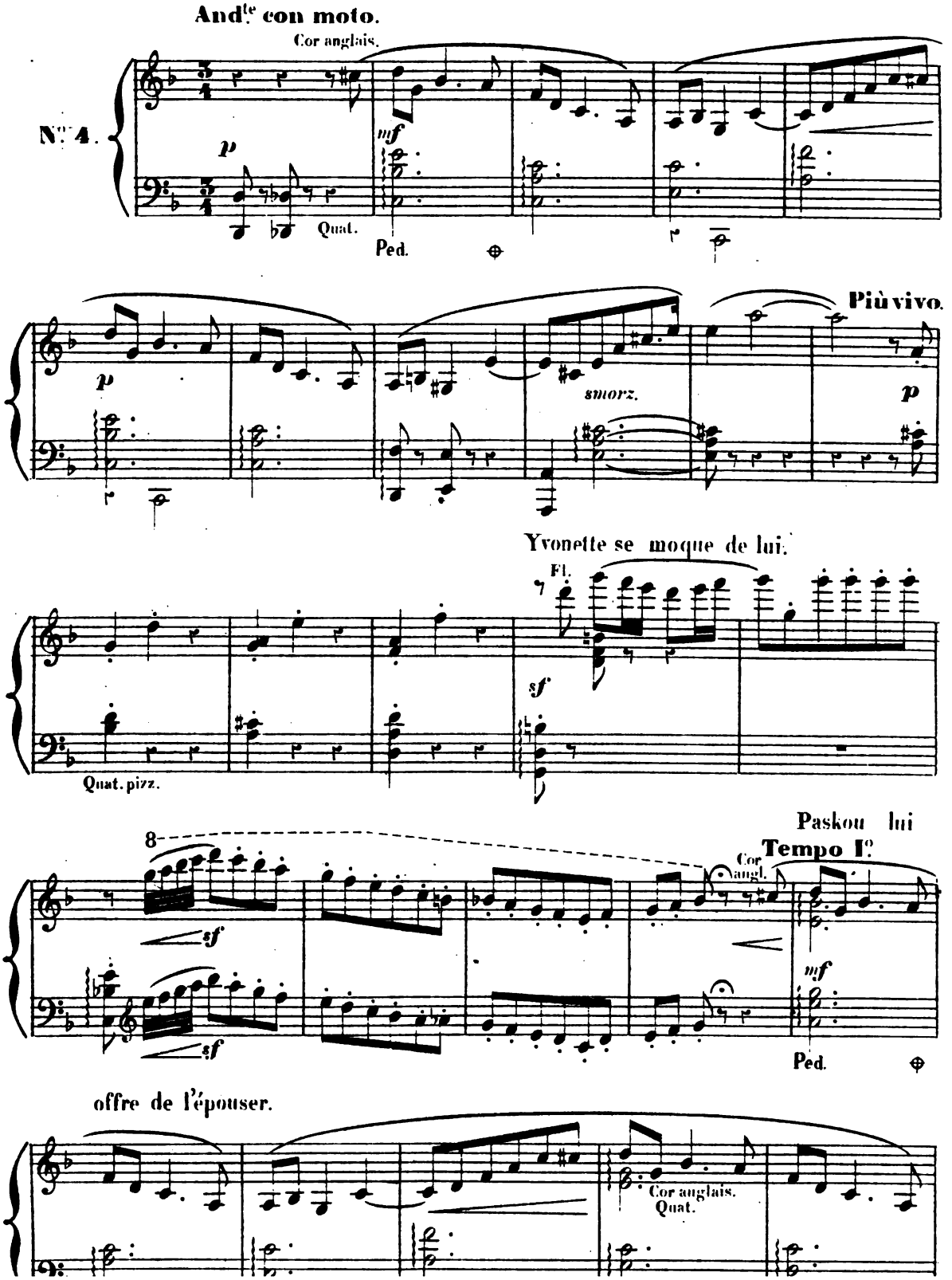
24

DÉCLARATION DE PASKOU.

Paskou s'approche d'Yvonette et témoigne pour la jeune fille une admiration qui l'offense.



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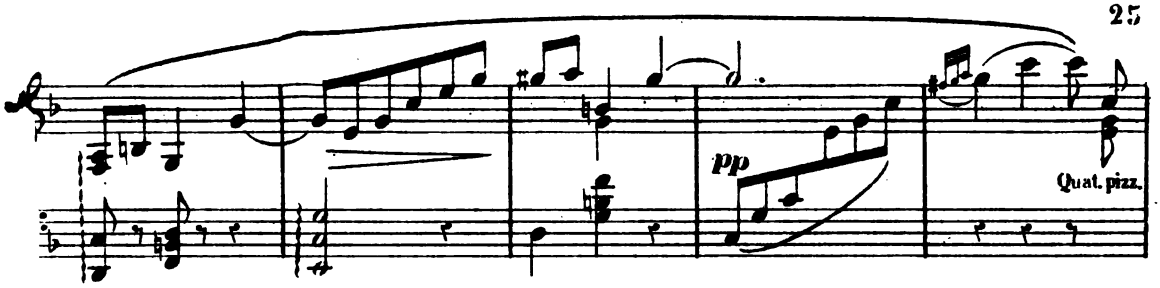
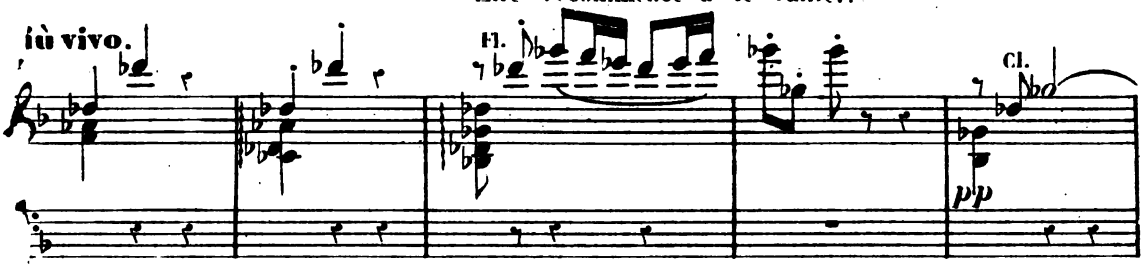
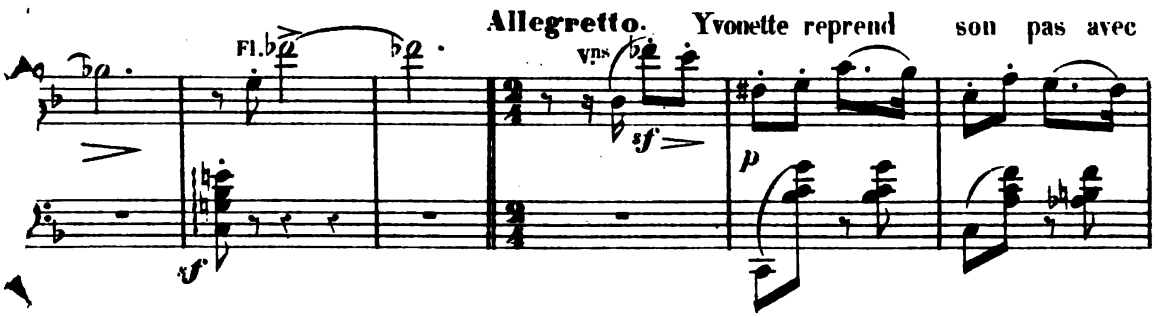


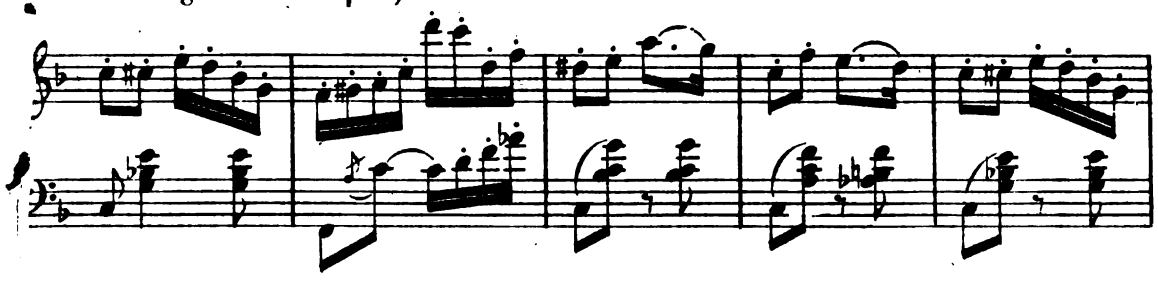
Elle recommence à le railler.

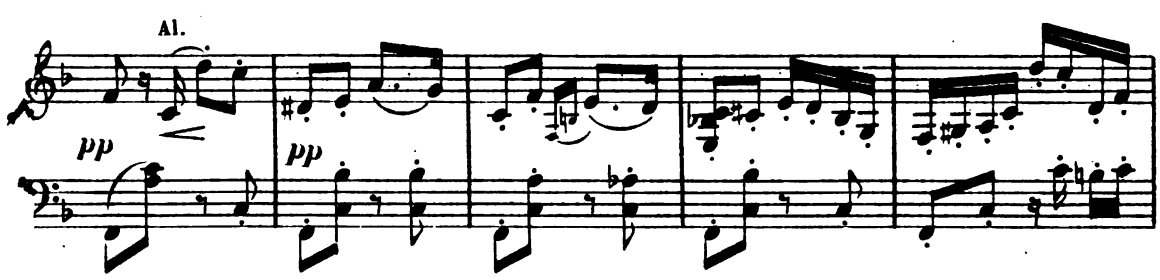


Allegretto. Yvonette reprend son pas avec

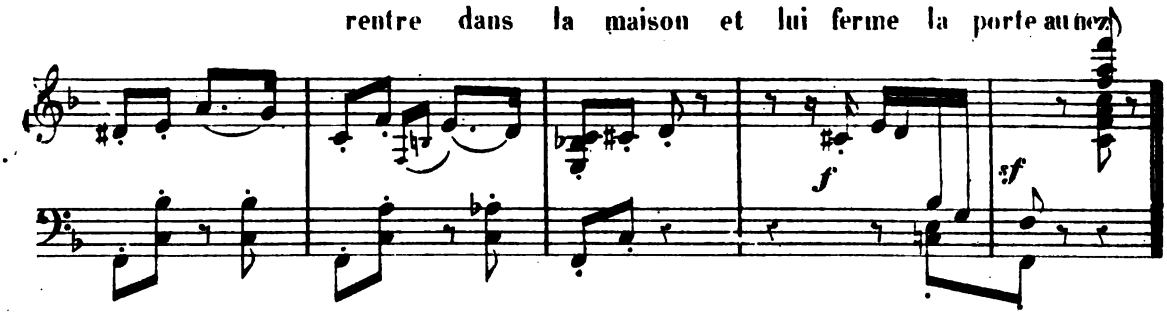


des gestes ironiques,





rentre dans la maison et lui ferme la porte au nez.



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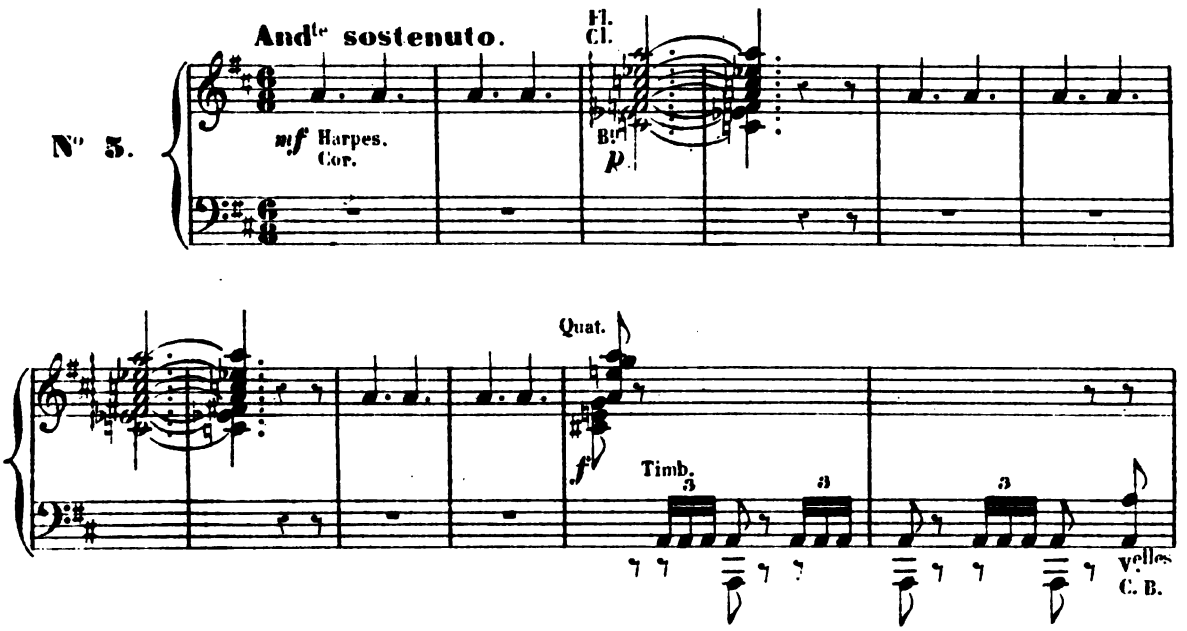
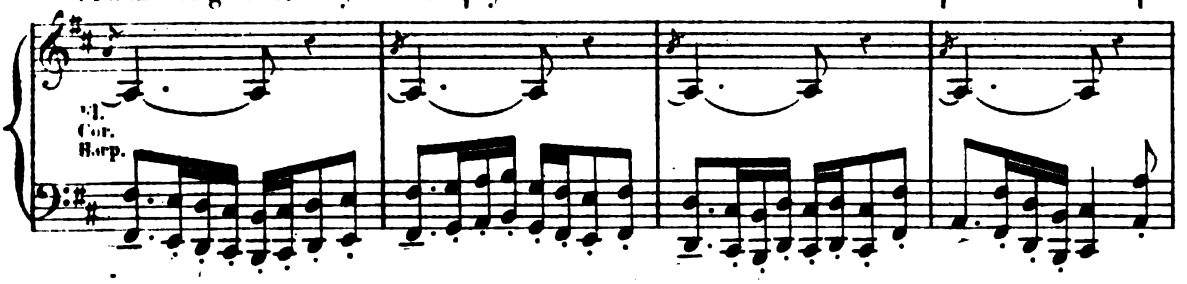
LE PREMIER COUP DE VÊPRES.

ENTRÉE DE LILEZ.

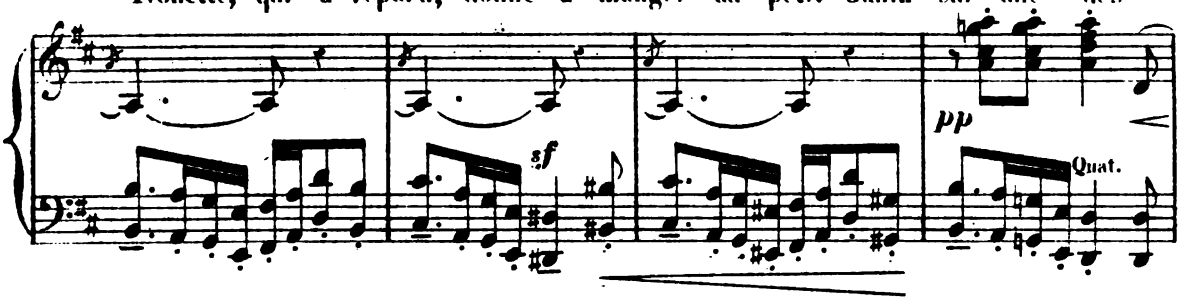
N° 5.



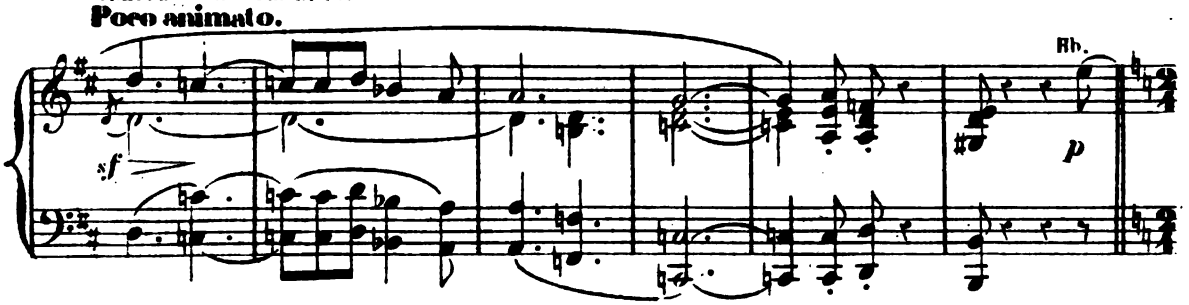
Marche religieuse. Paysans et paysannes se rendent à l'office. Et pendant ce temps



Yvonette, qui a reparu, donne à manger au petit Janik sur une des



tables du cabaret.



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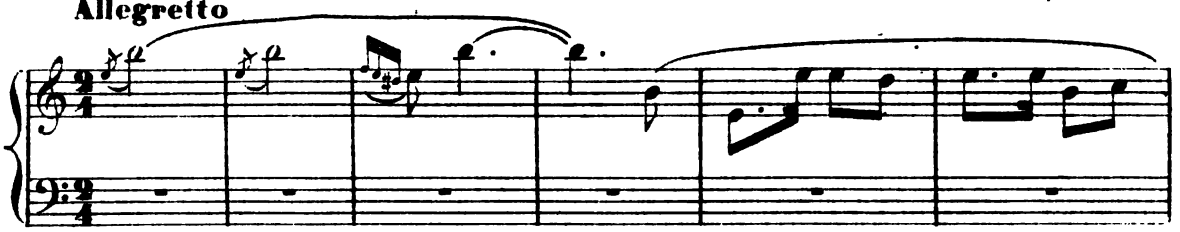
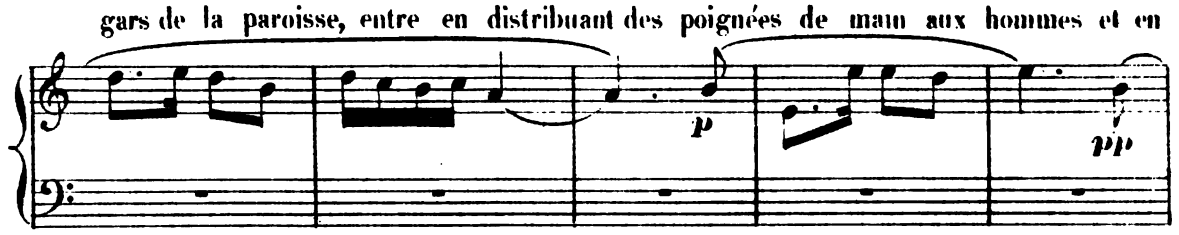
Tout-à-coup le son d'un biniou se fait entendre, et le cornemuseux Lilez, le plus beau

Allegretto

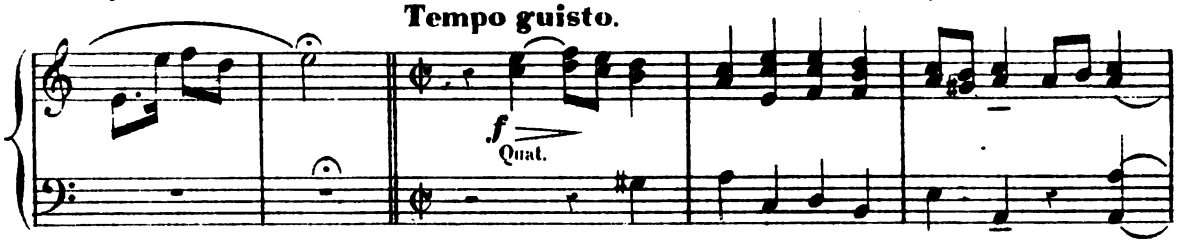


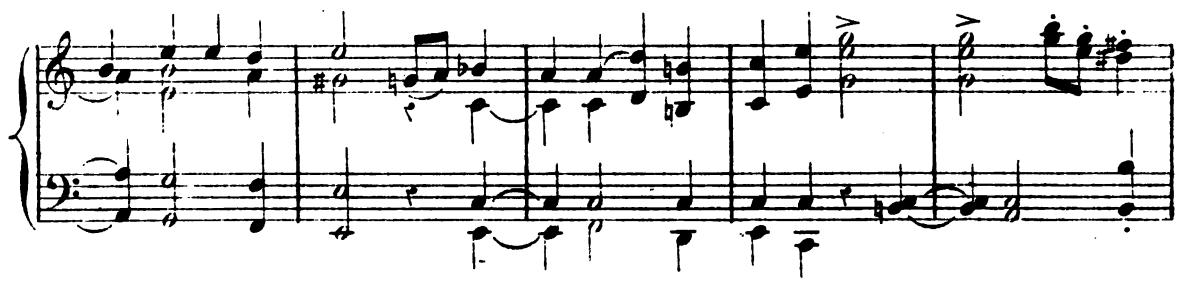
gars de la paroisse, entre en distribuant des poignées de main aux hommes et en

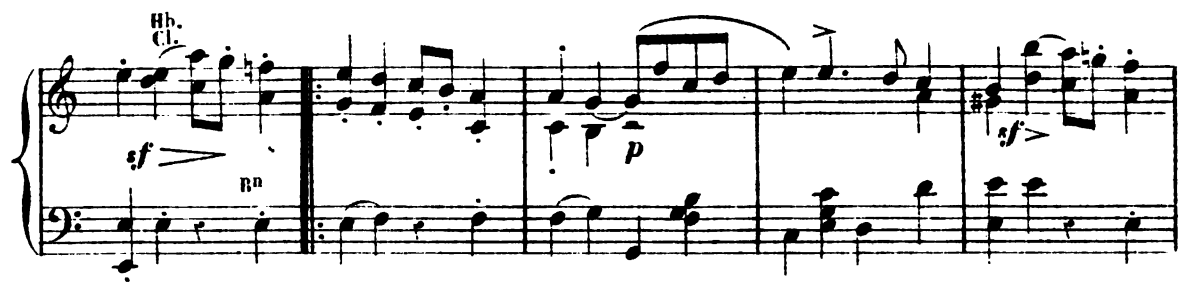


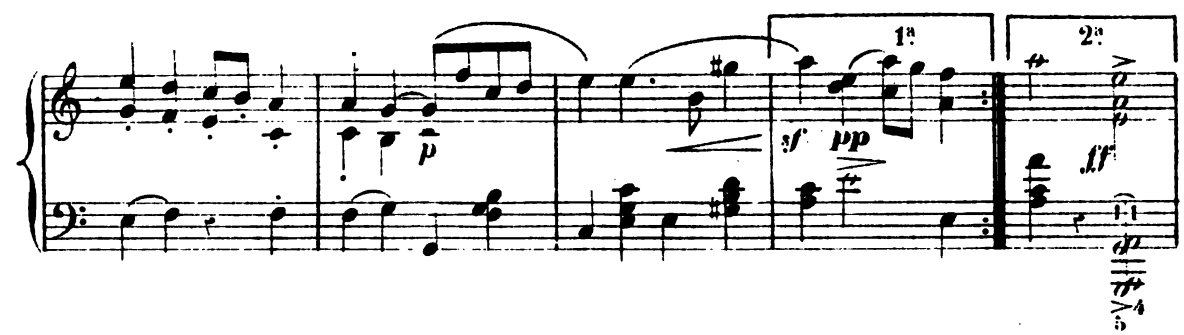
prenant le menton aux fillettes; au seul Paskou il ne montre que du dédain.

Tempo guisto.









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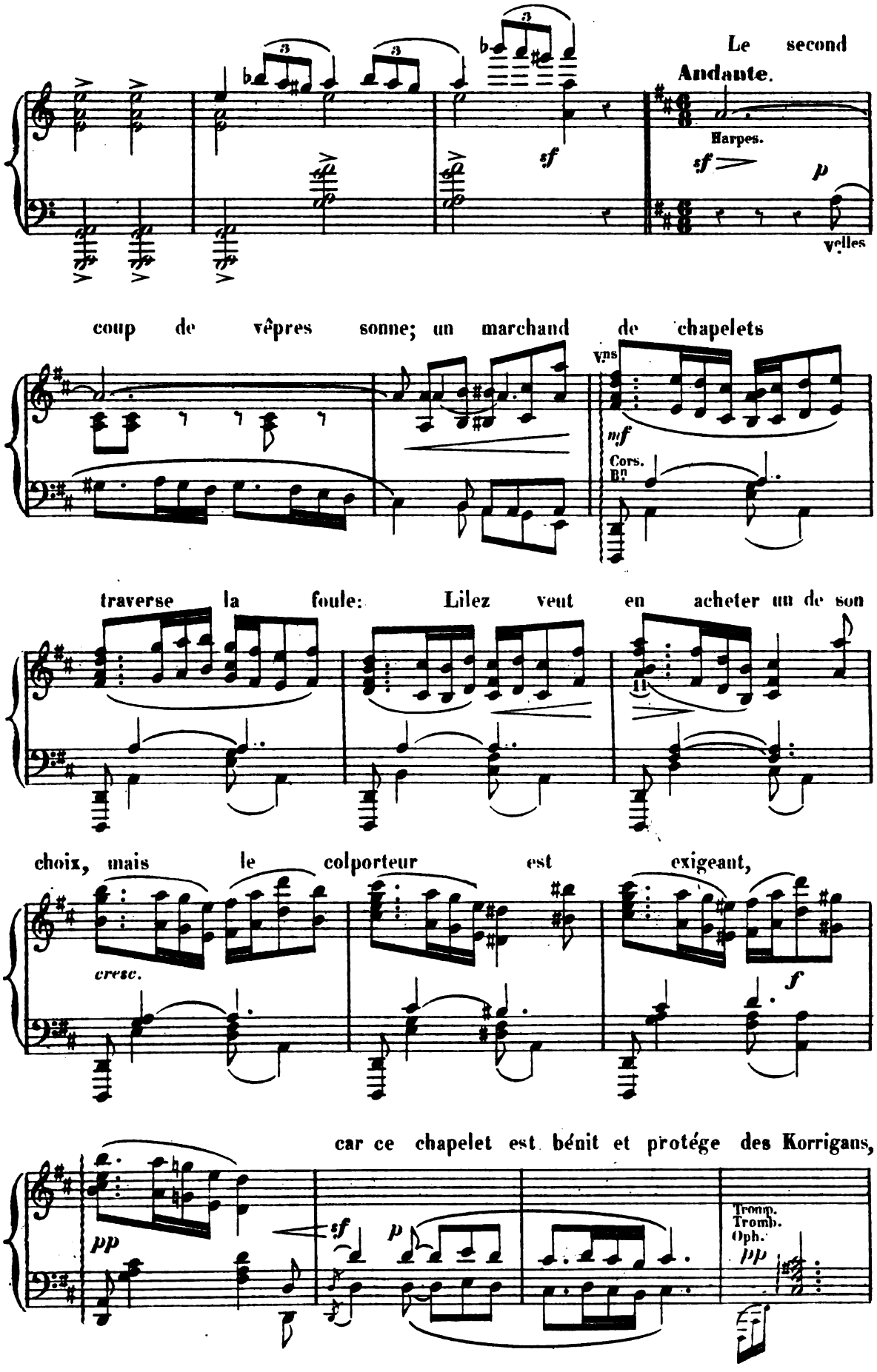

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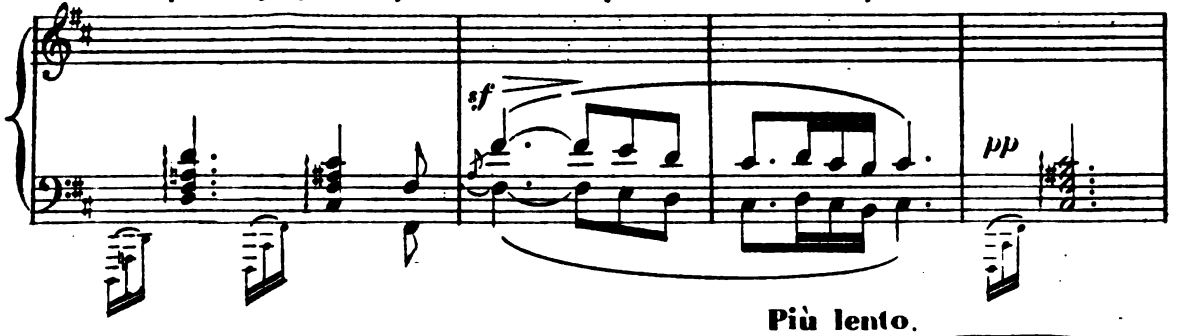
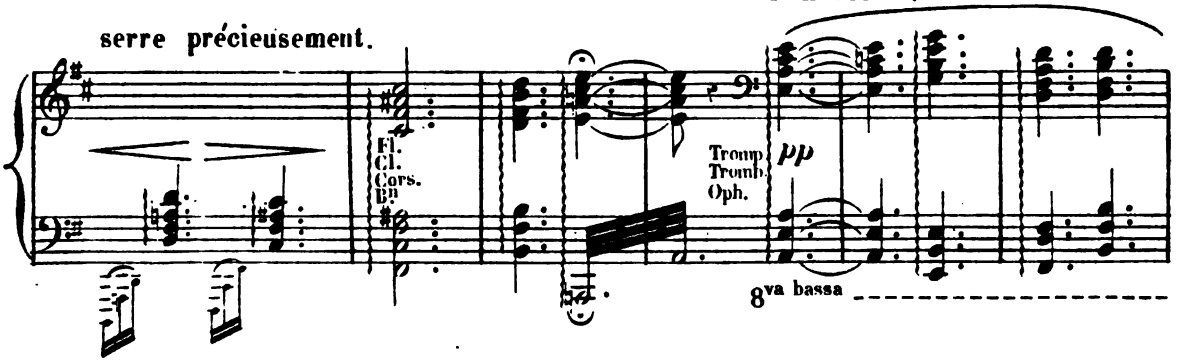
ainsi que l'explique le petit Janik. Lilez en donne le prix demandé et le

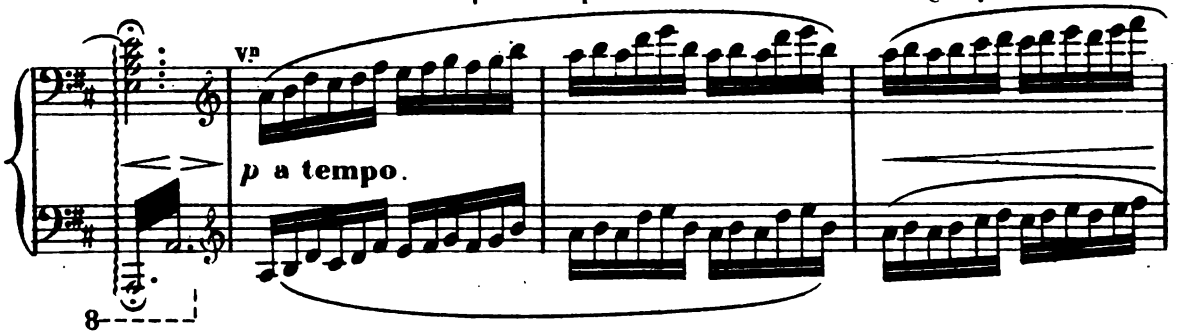


serre précieusement.

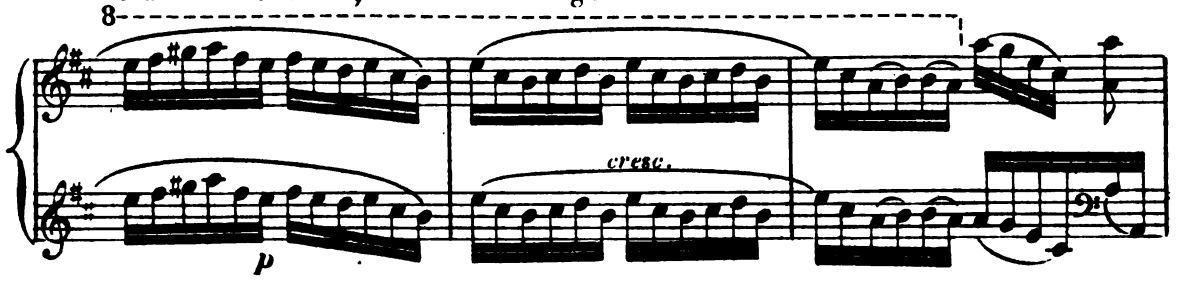
Più lento.



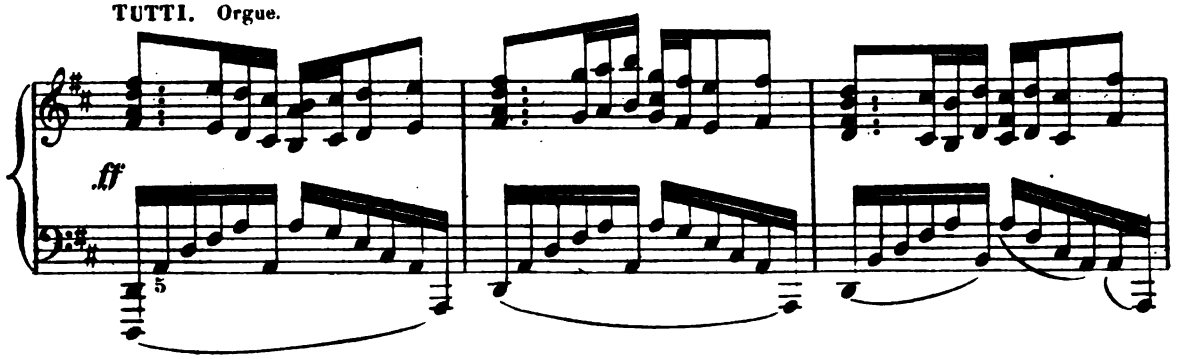
Au dernier coup de vêpres les autorités du village passent au



fond de la scène, et entrent à l'église où la foule les suit.



TUTTI. Orgue.



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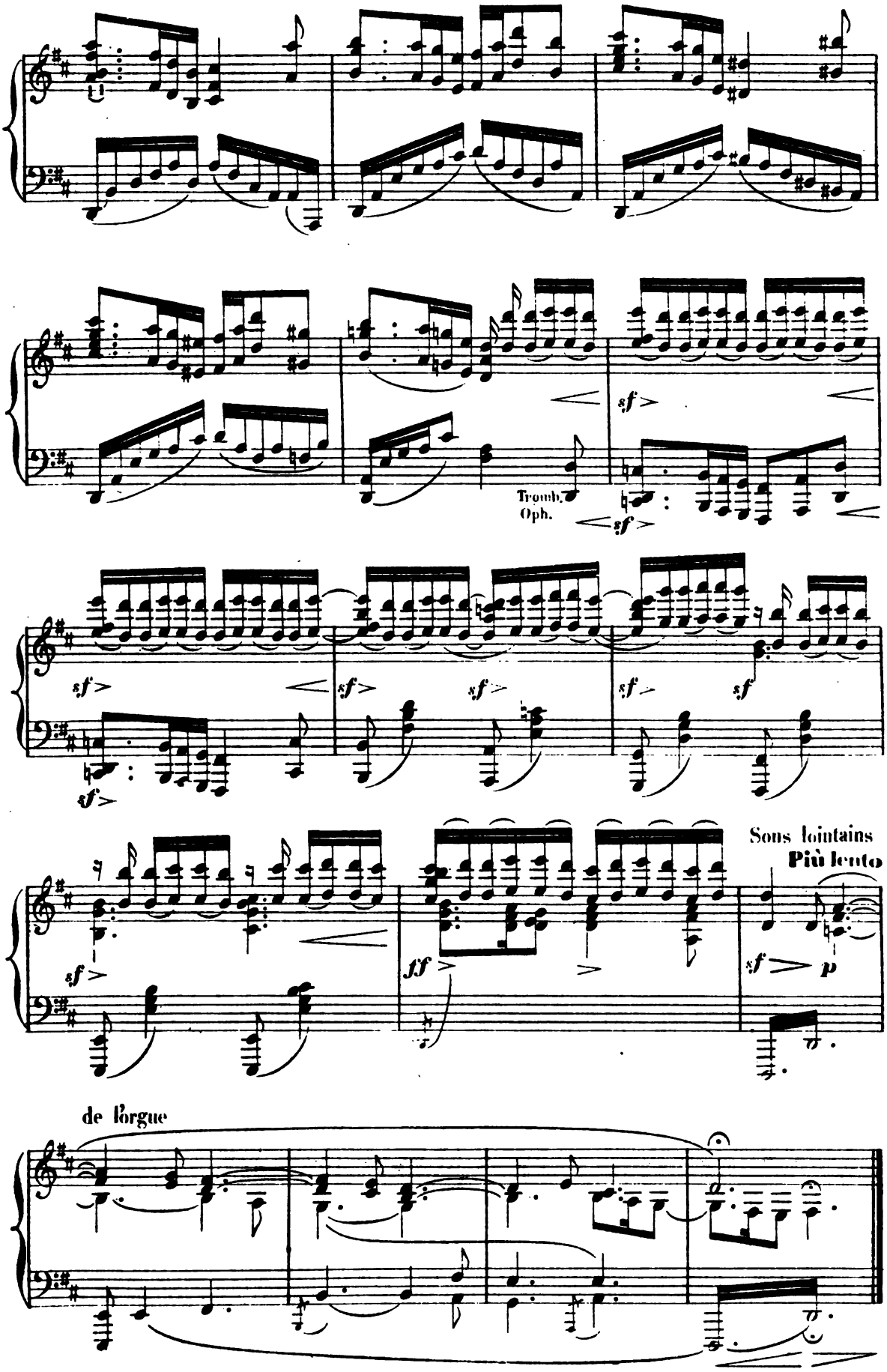

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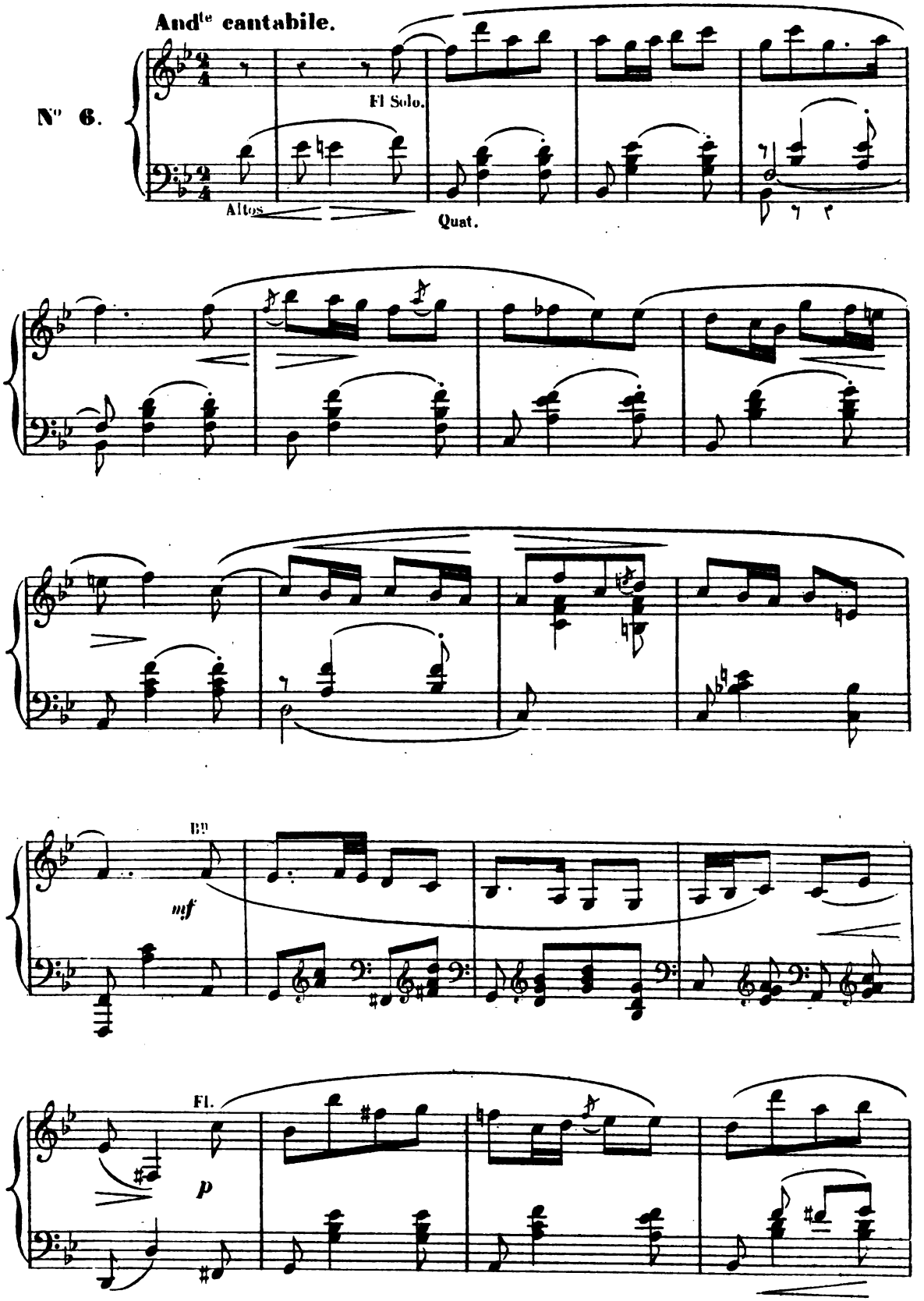
LILEZ ET YVONETTE.

Lorsque Lilez et Yvonette sont restés seuls celui-ci va pour boire au puits; mais la fillette, empressée lui apporte un verre de cidre, car elle a la folie d'aimer un peu le beau musicien.

N° 6.



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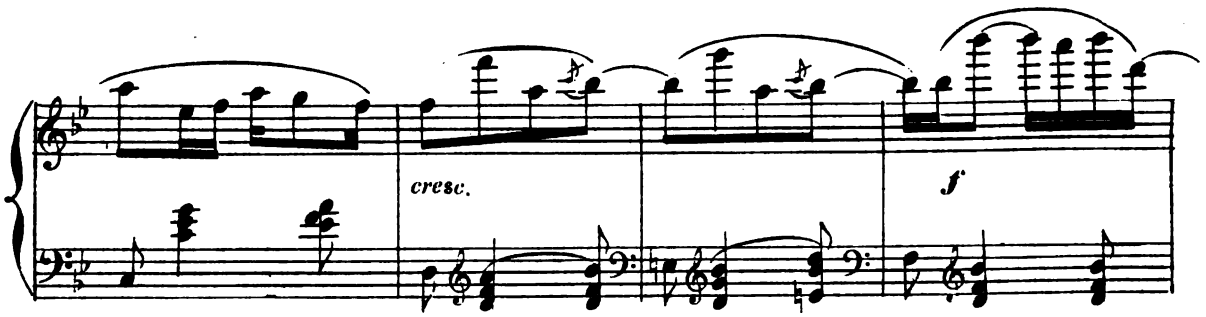
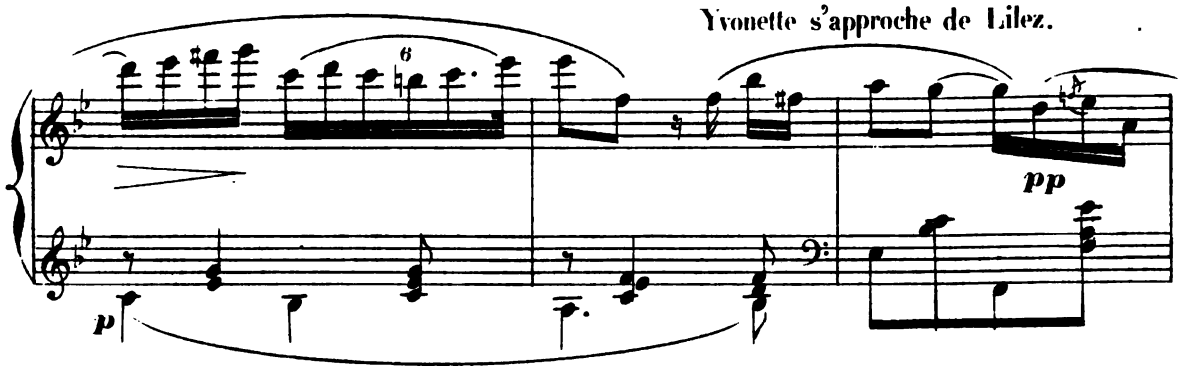
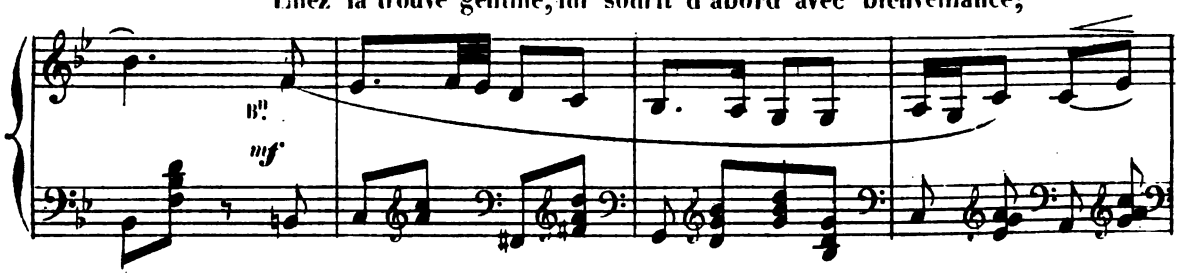
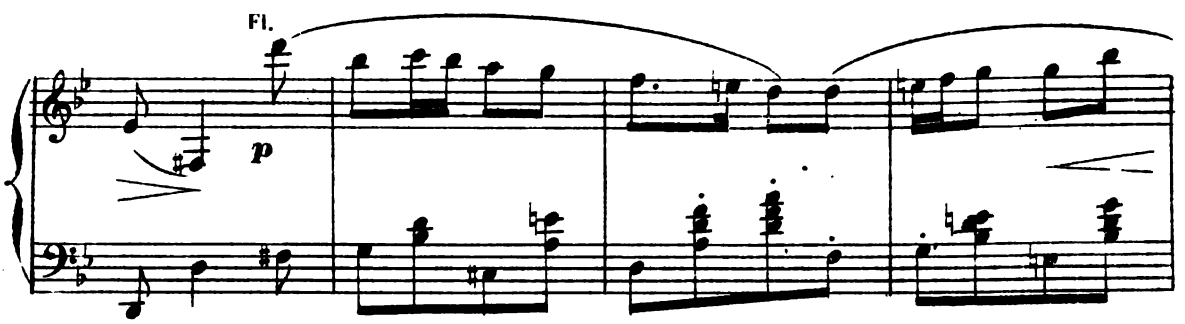


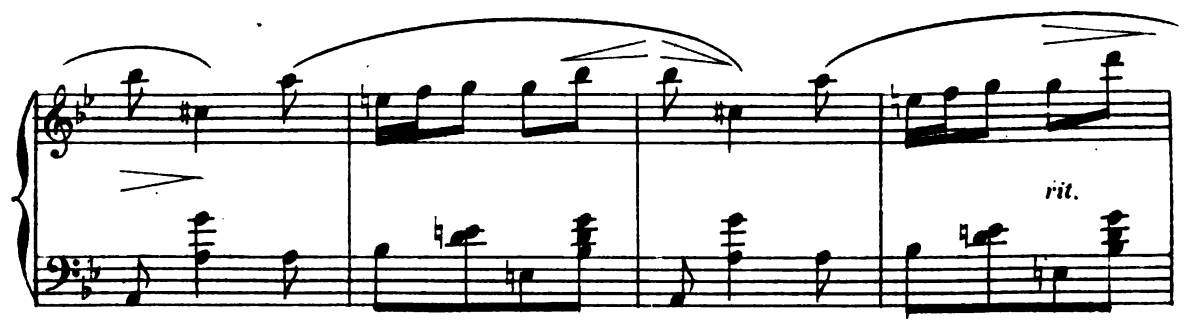
Yvonette s'approche de Lilez.



Lilez la trouve gentille, lui sourit d'abord avec bienveillance;







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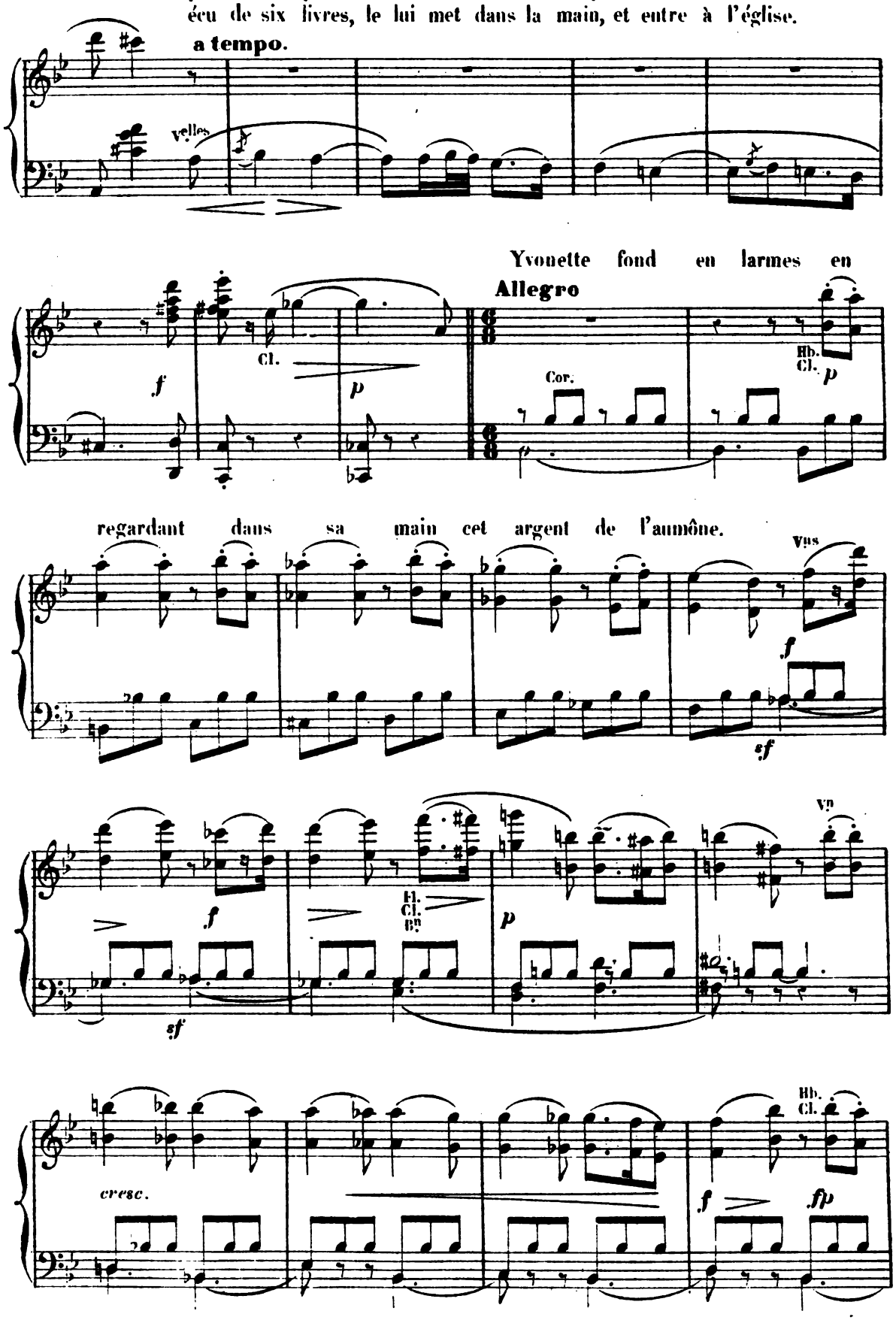
puis, se méprenant sur l'intention de la pauvre fille, il tire de sa bourse un écu de six livres, le lui met dans la main, et entre à l'église.



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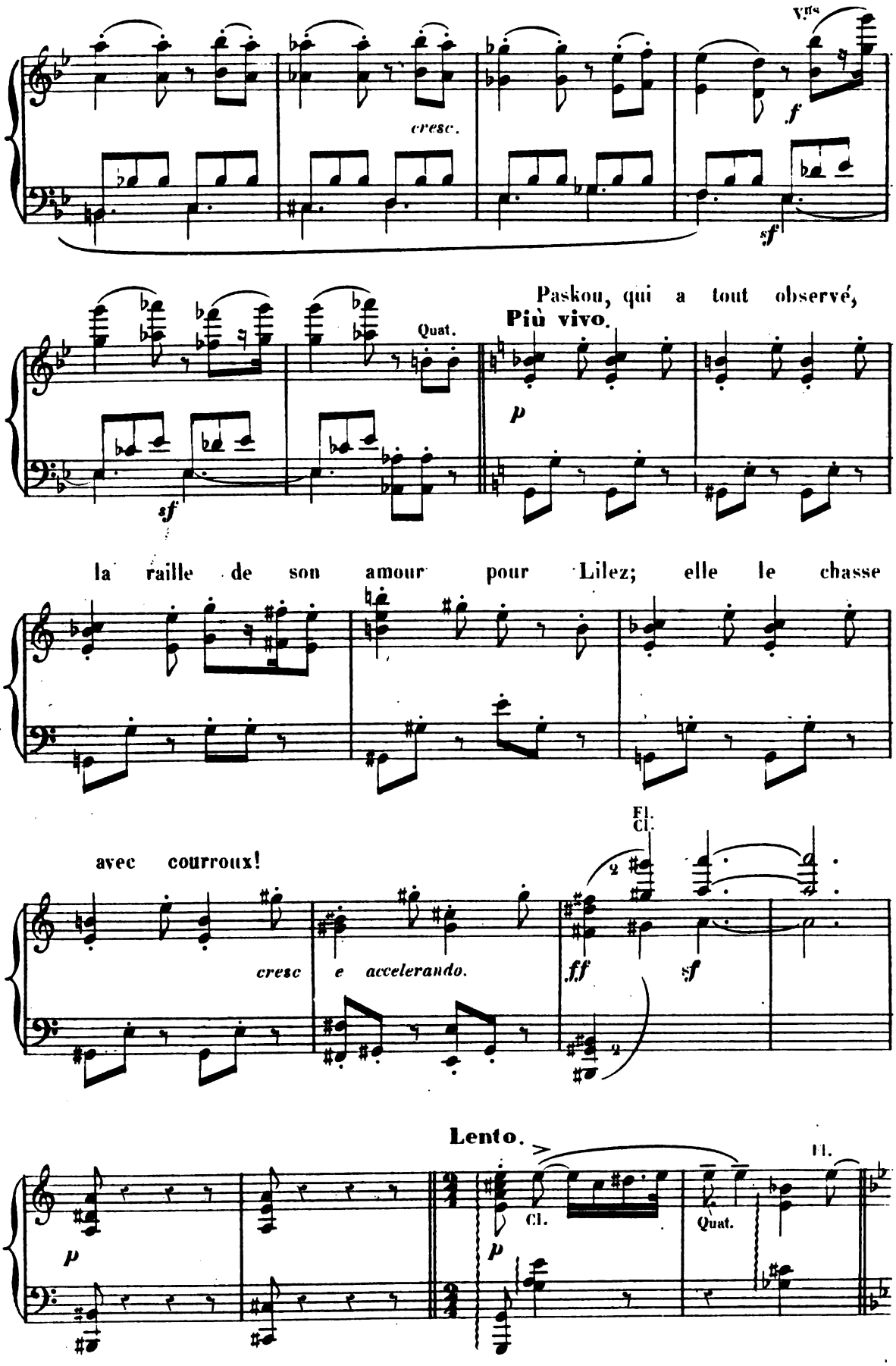

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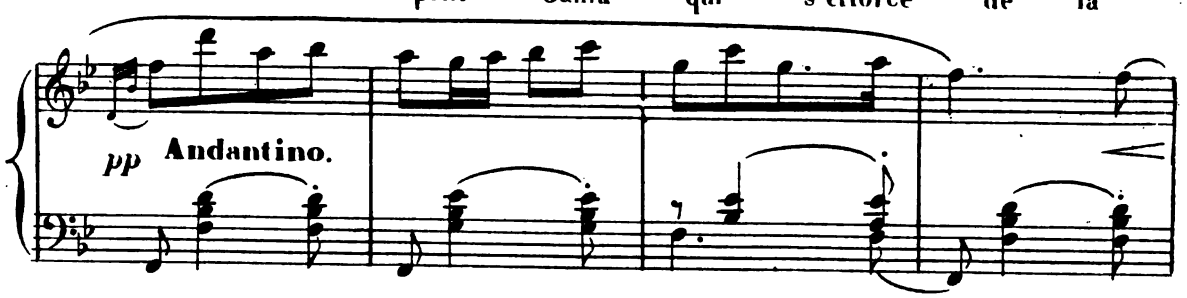
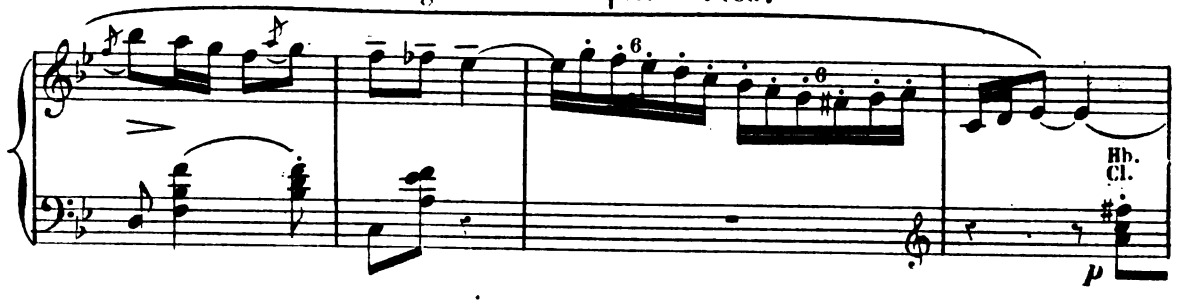
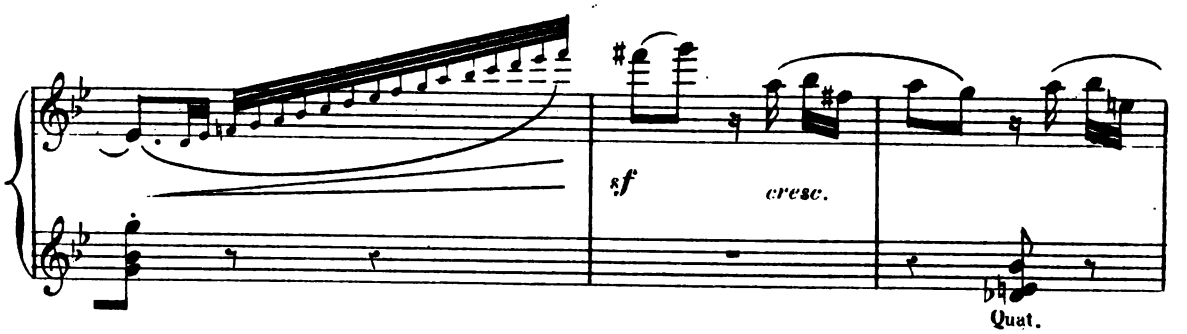
Survient le petit Janik qui s'efforce de la

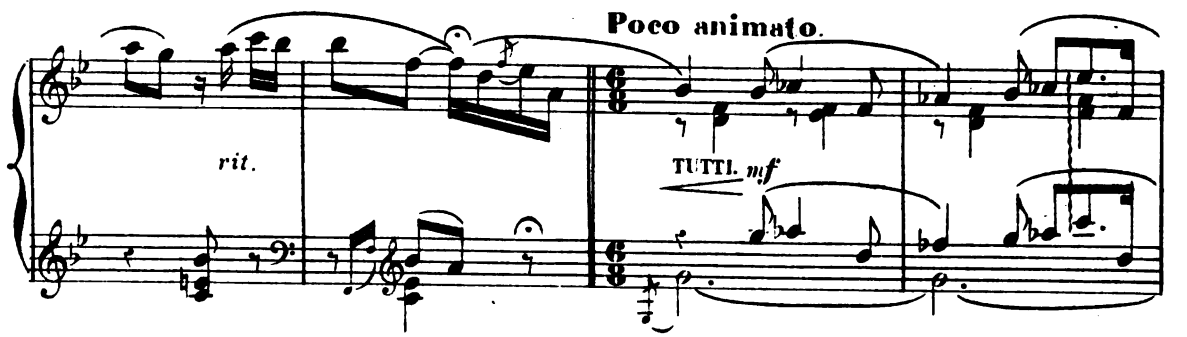


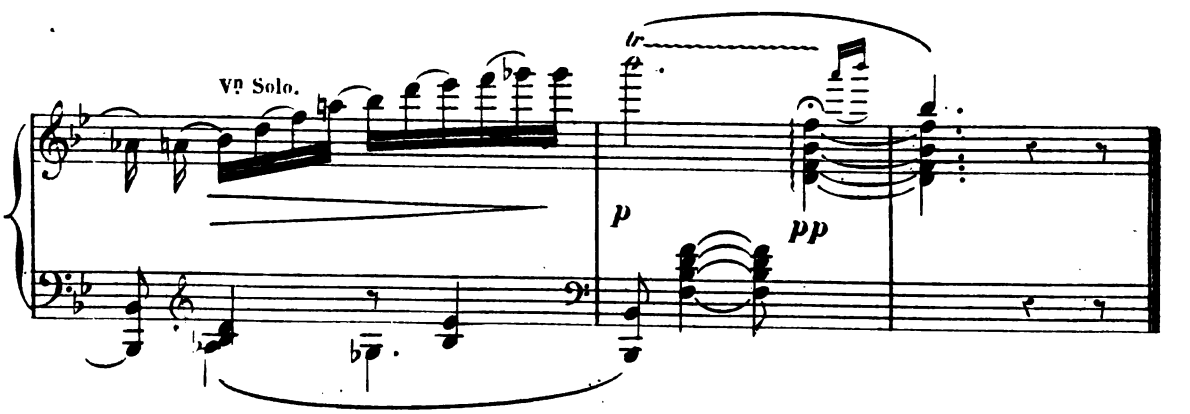
consoler; elle l'oblige à accepter l'écu.





Janik sort.





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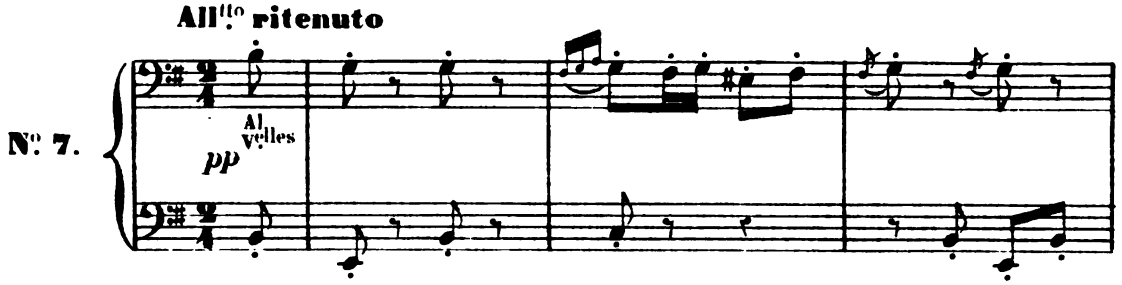
ENTRÉE DE LA REINE DES KORRIGANS.

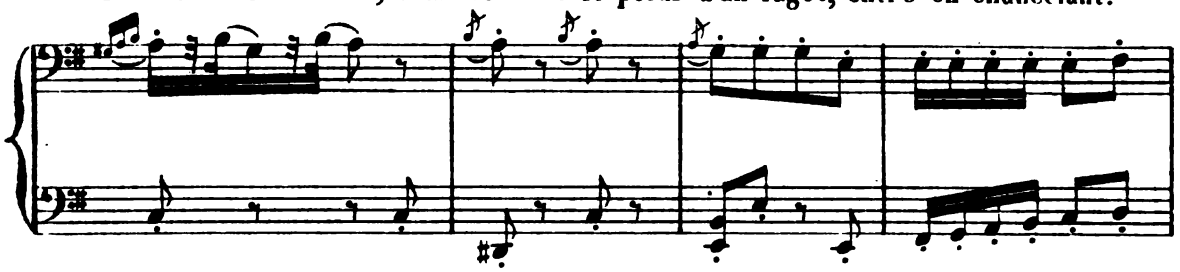
RONDE DES KORRIGANS.

BALLABILE

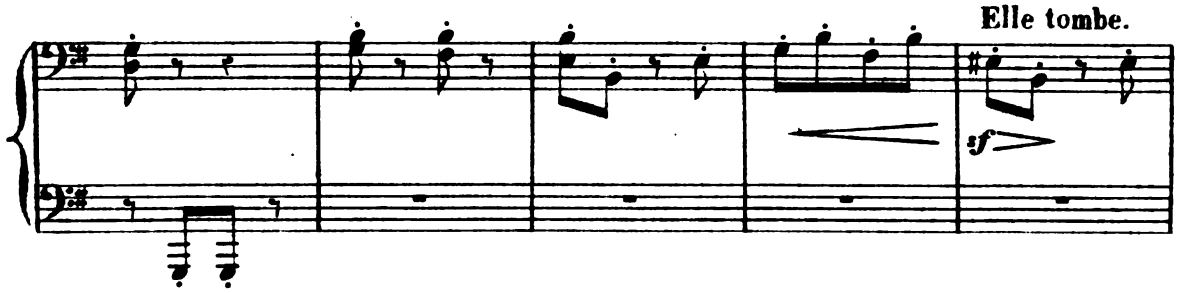
SECONDA.

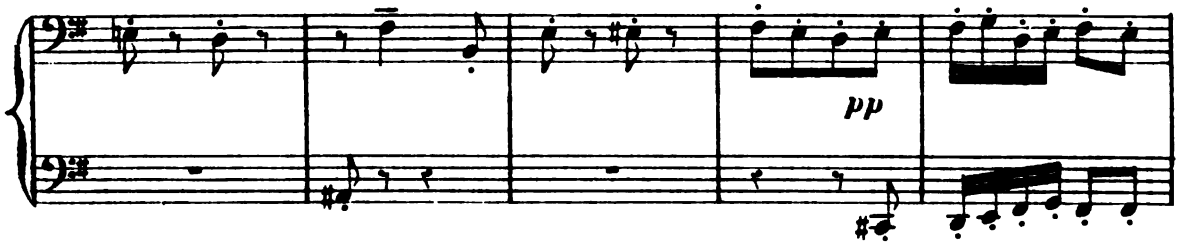


Une vieille mendiante, courbée sous le poids d'un fagot, entre en chancelant.

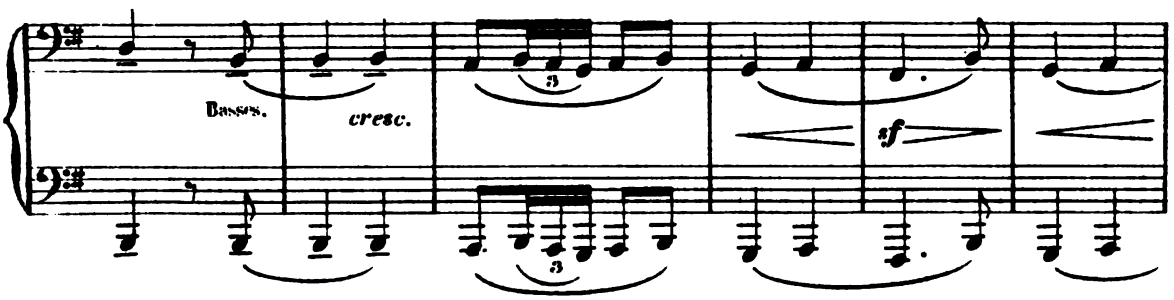


Elle tombe.





Yvonette l'aide à se relever.



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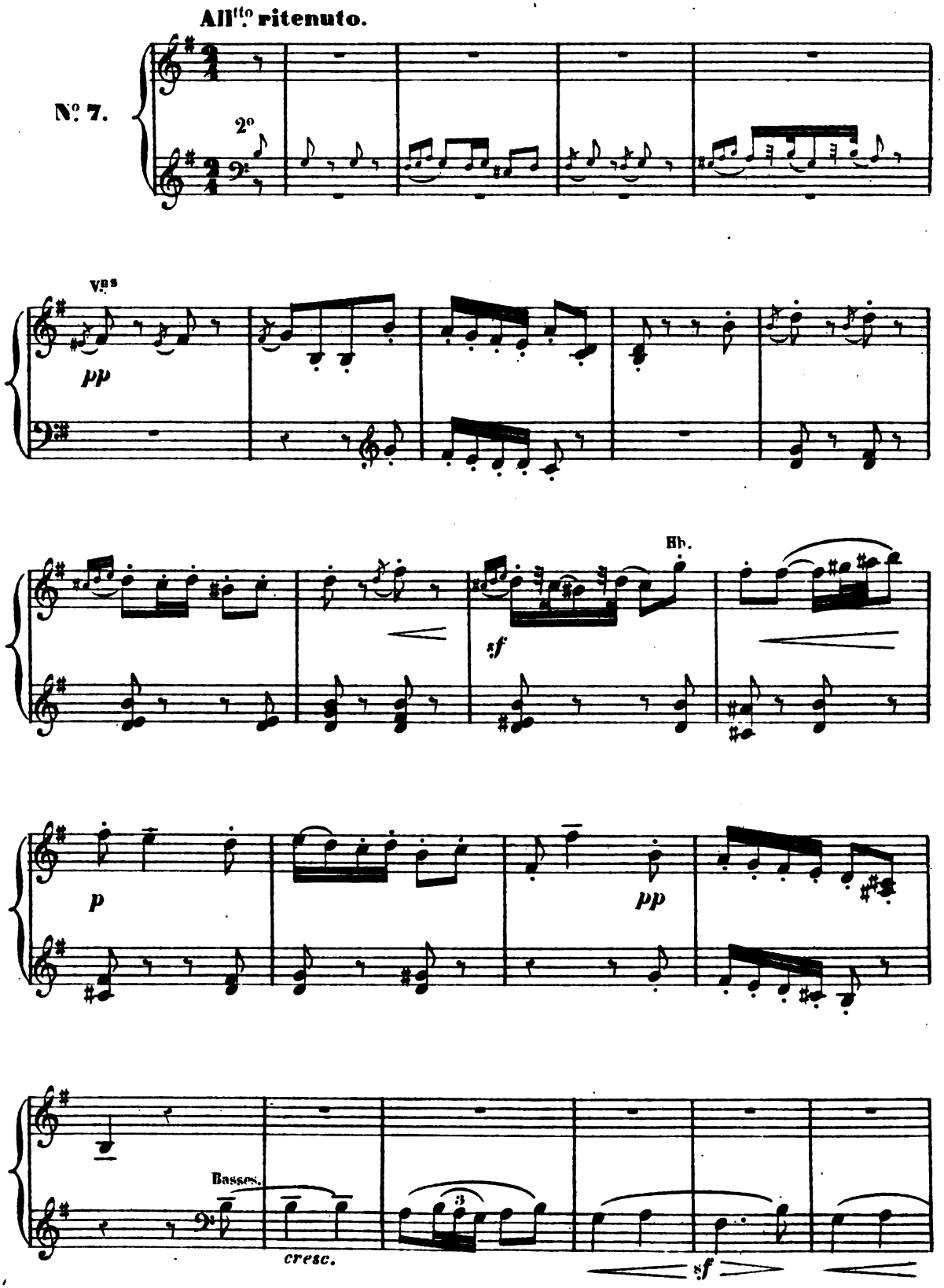
ENTRÉE DE LA REINE DES KORRIGANS.

RONDE DES KORRIGANS.

BALLABILE.

PRIMA.



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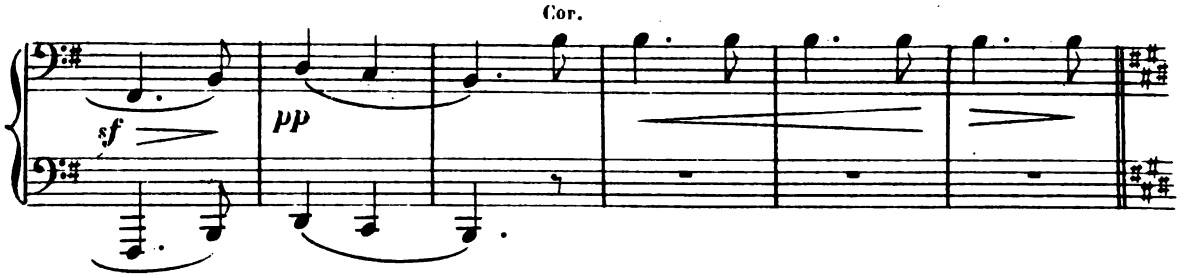
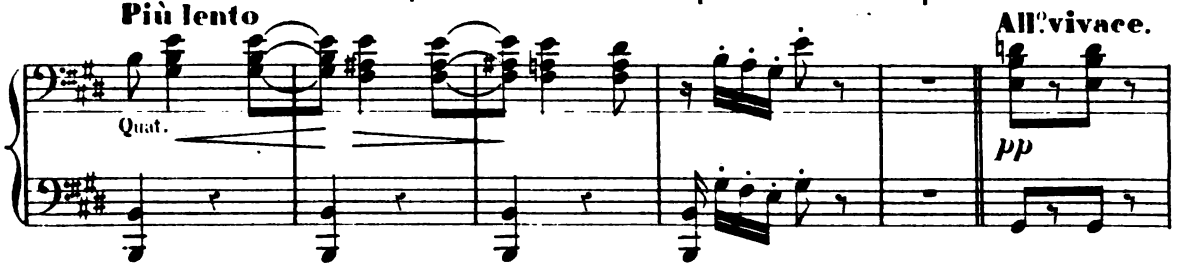
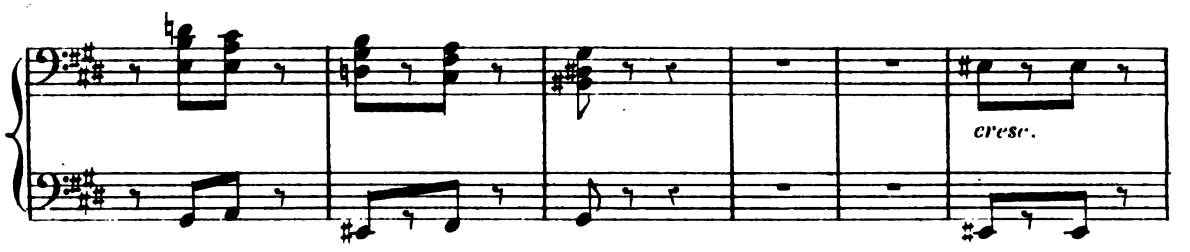
Cor.

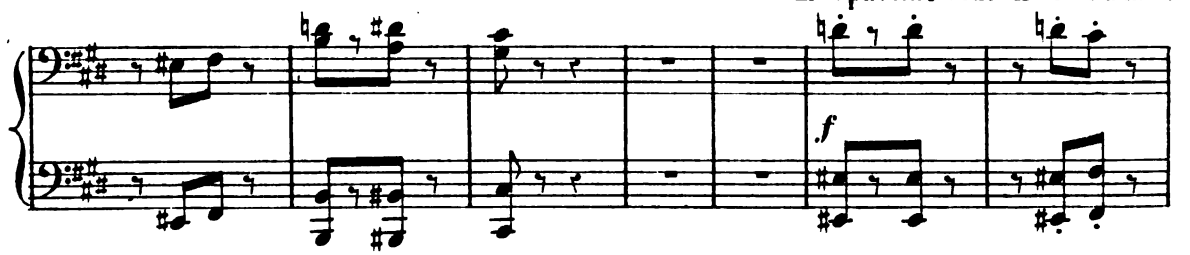


La vieille fait comprendre à Yvonette qu'elle la sait éprise de Lilez.

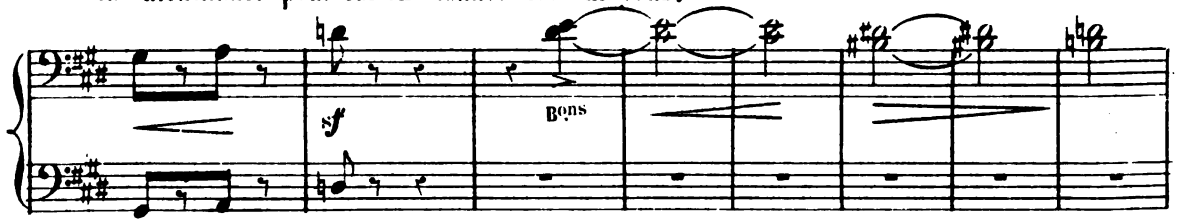




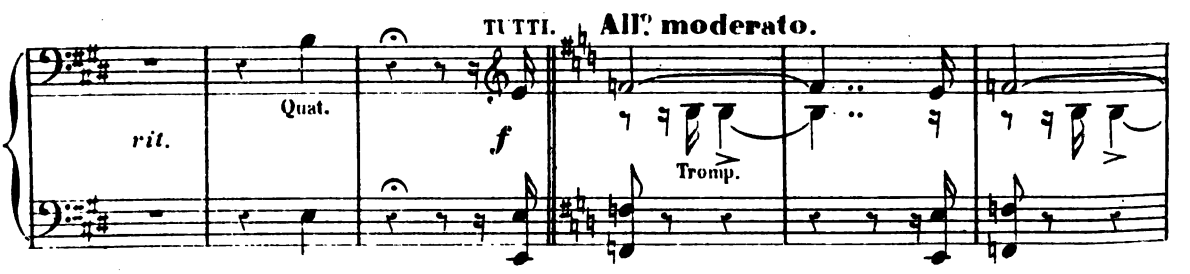
L'orpheline veut-elle être aimée?



la mendiante peut lui en donner les moyens.



« Qui donc es-tu? » demande Yvonette.



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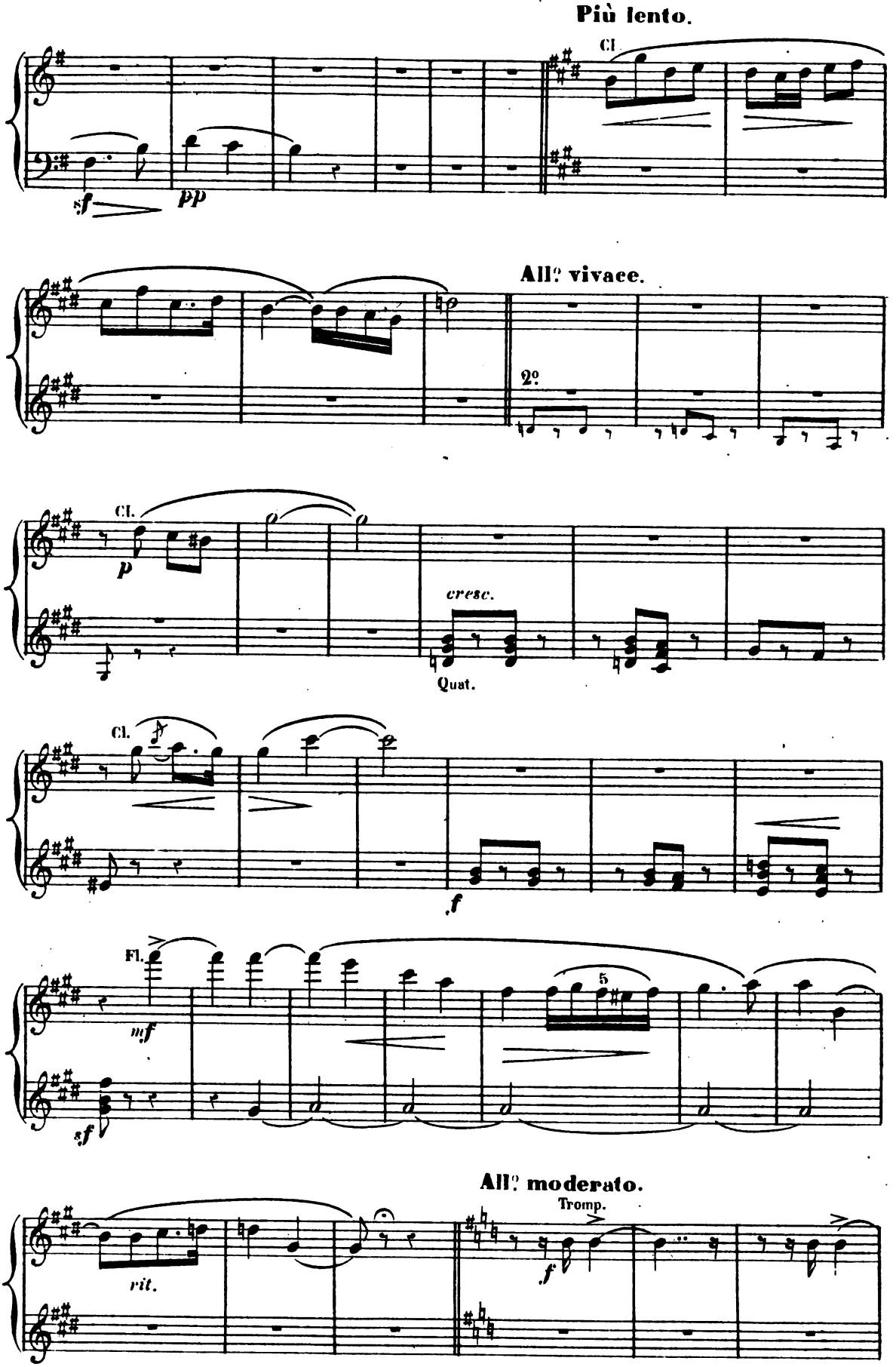

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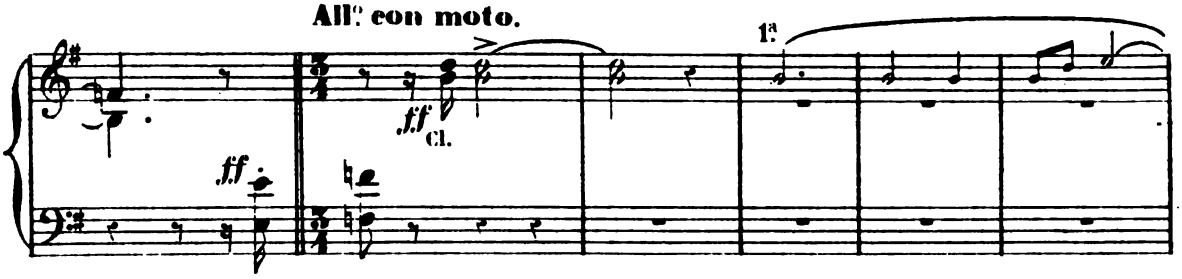
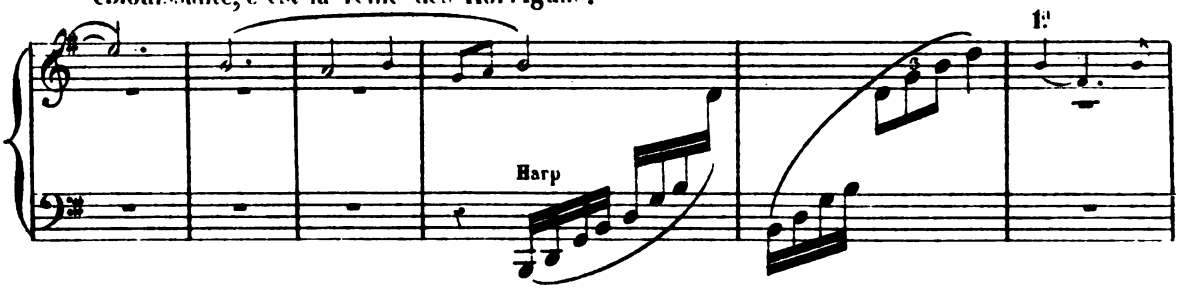
La vieille se transforme et apparaît sous les traits d'une fée

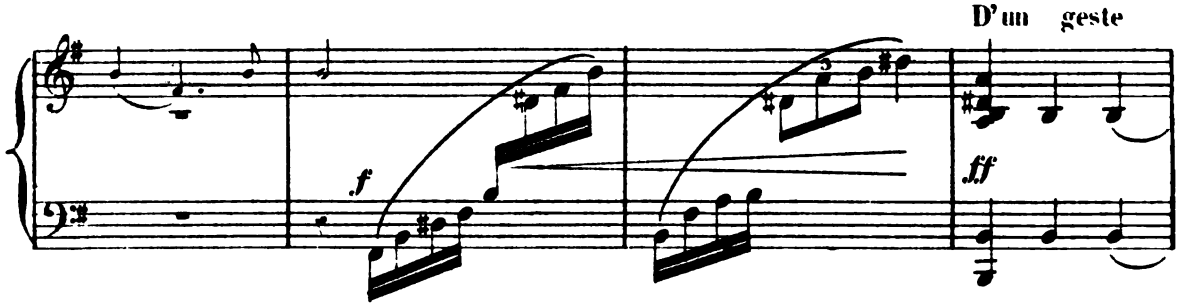
All.° con moto.



éblouissante; c'est la reine des Korrigans.

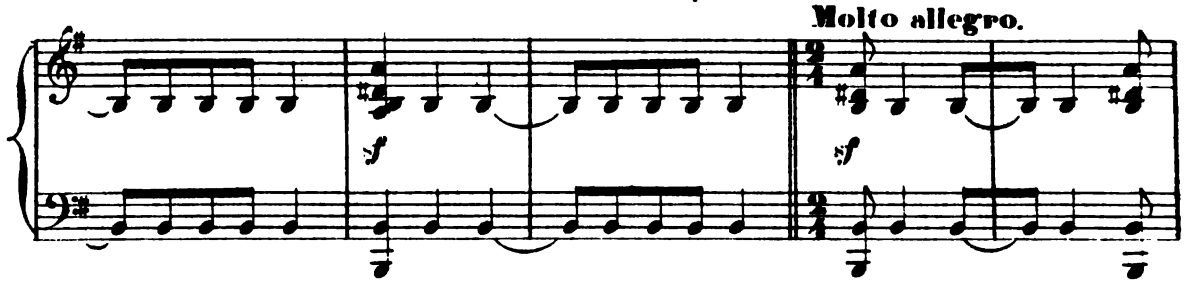


D'un geste

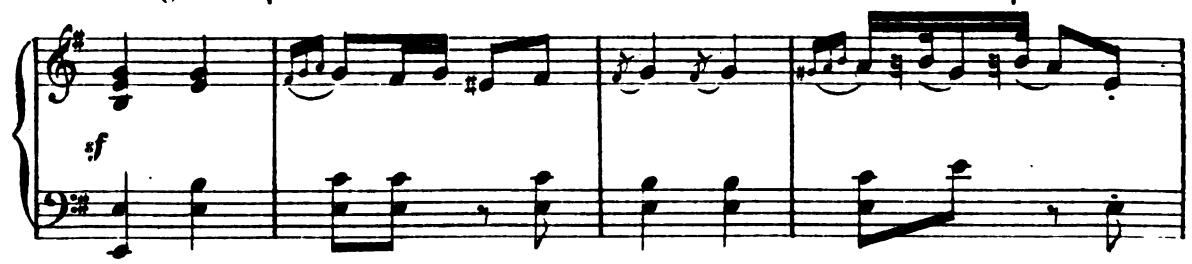


de commandement elle fait sortir du puits une longue file de nains

Molto allegro.



étranges qui forment autour d'elle une ronde fantastique!



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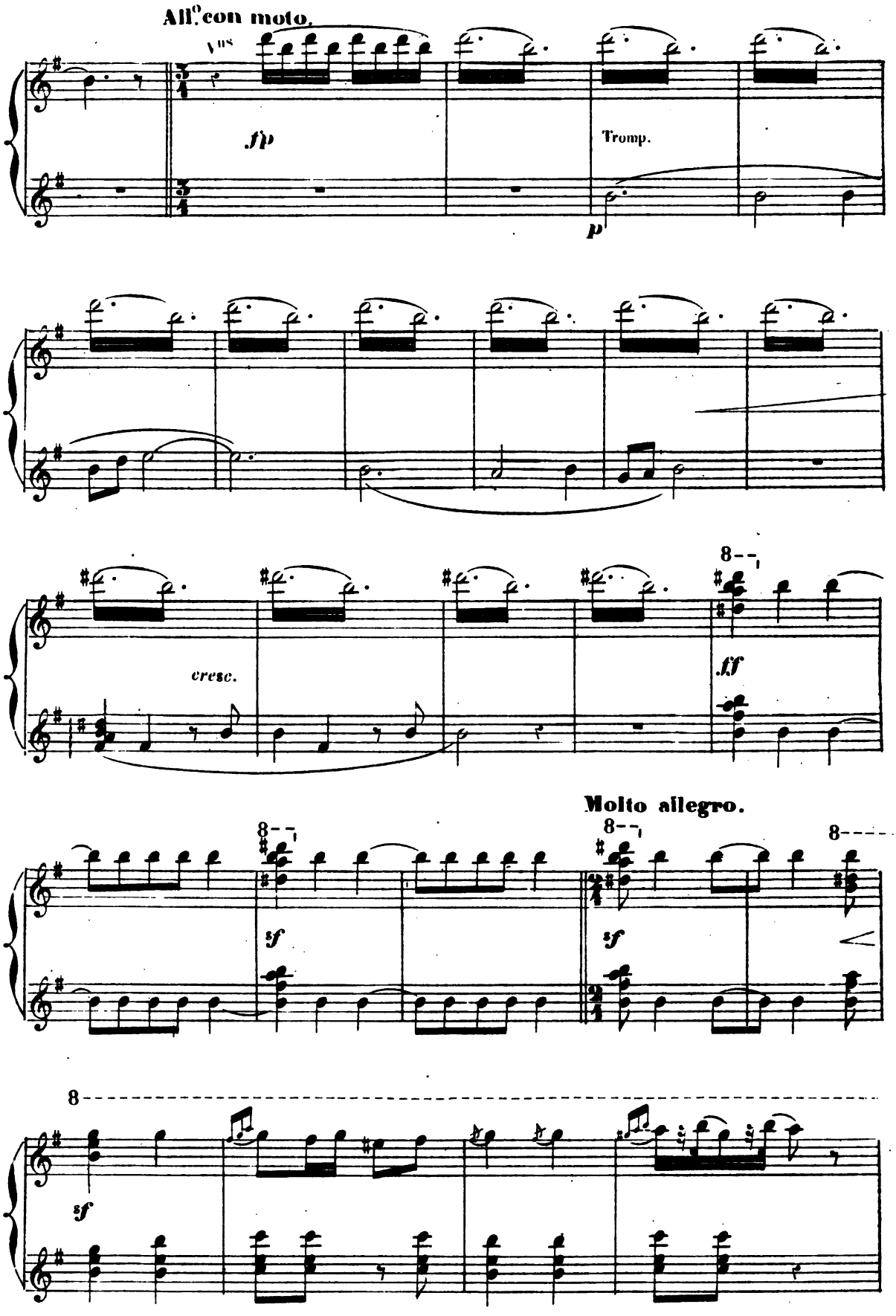

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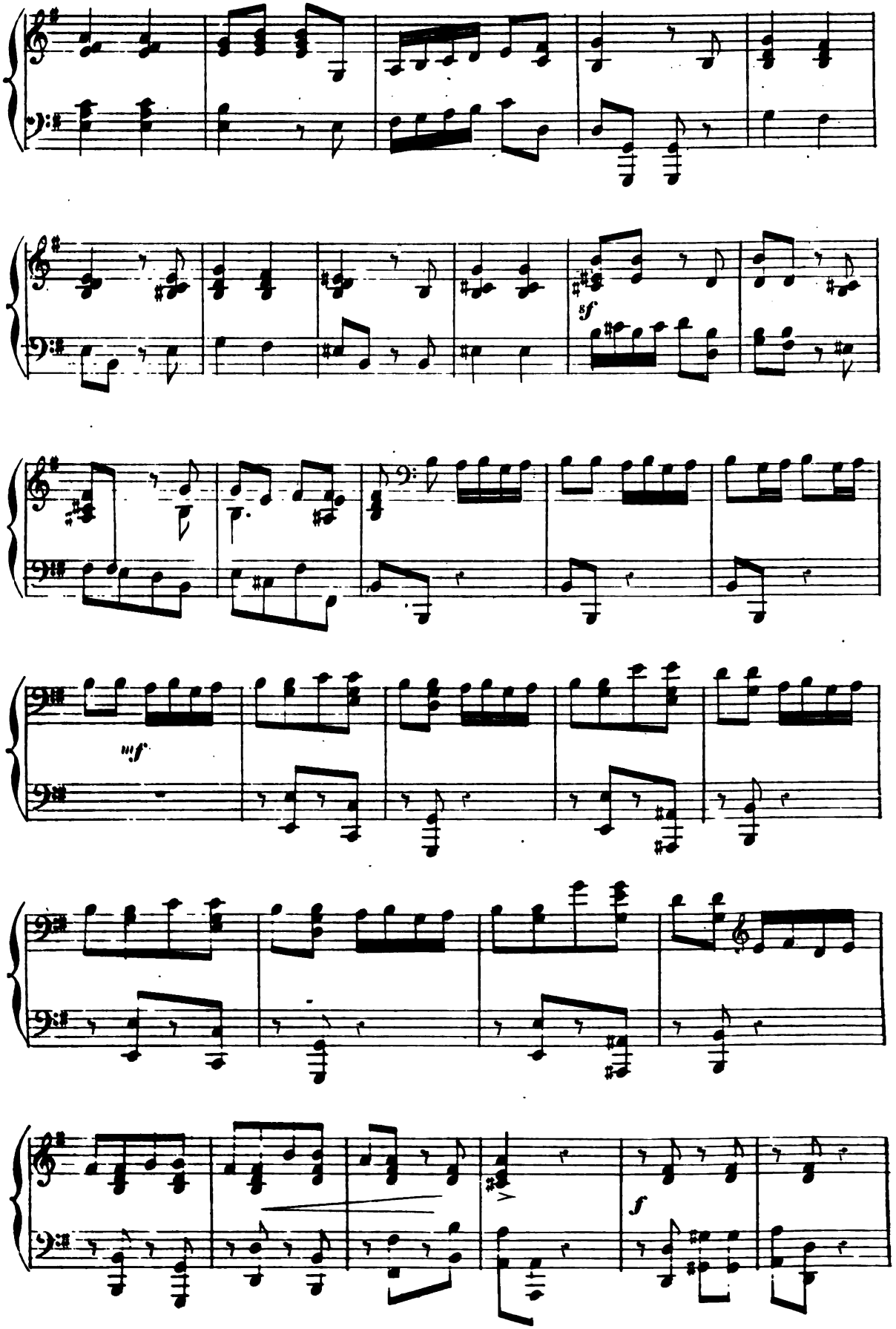

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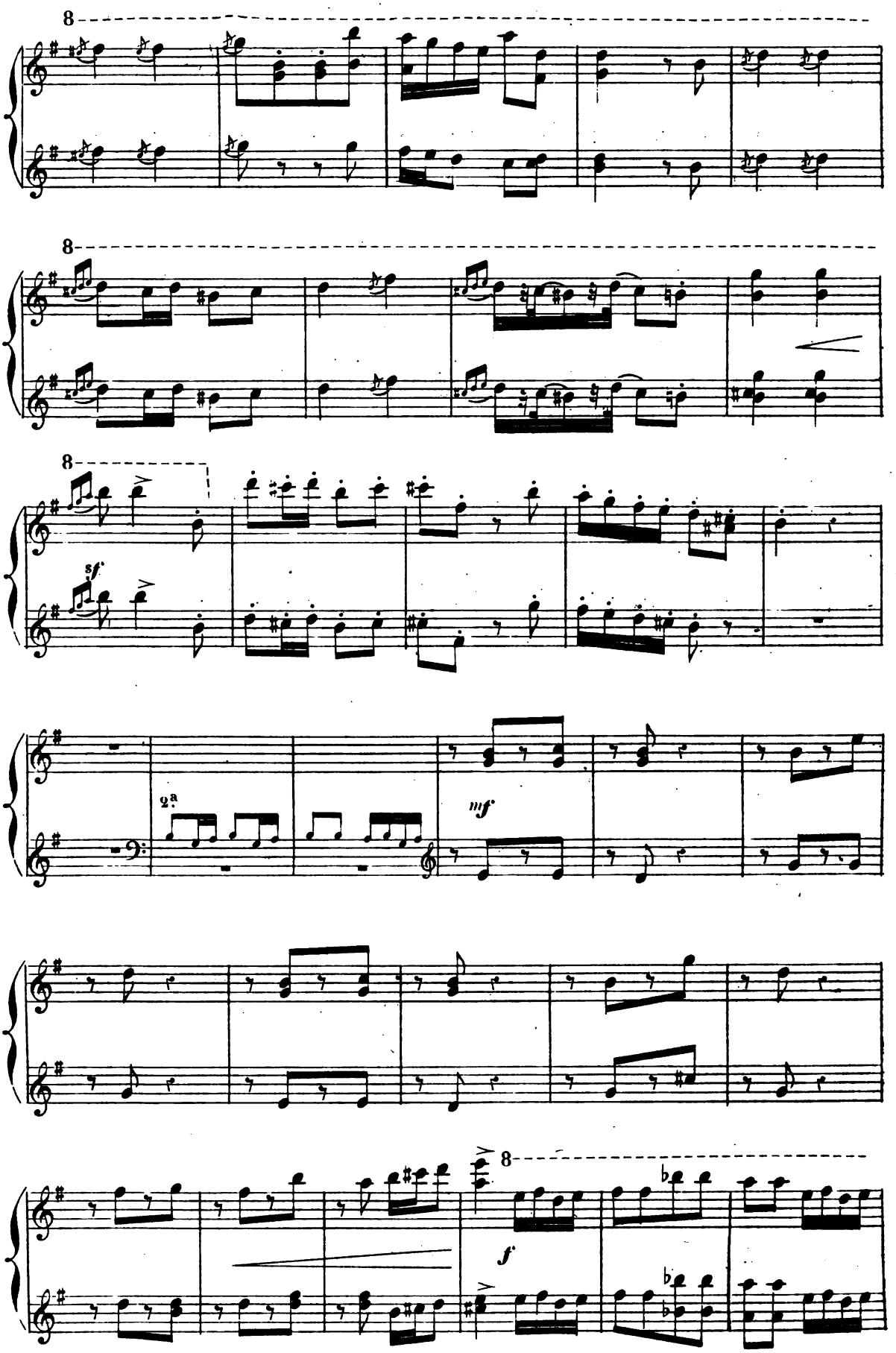

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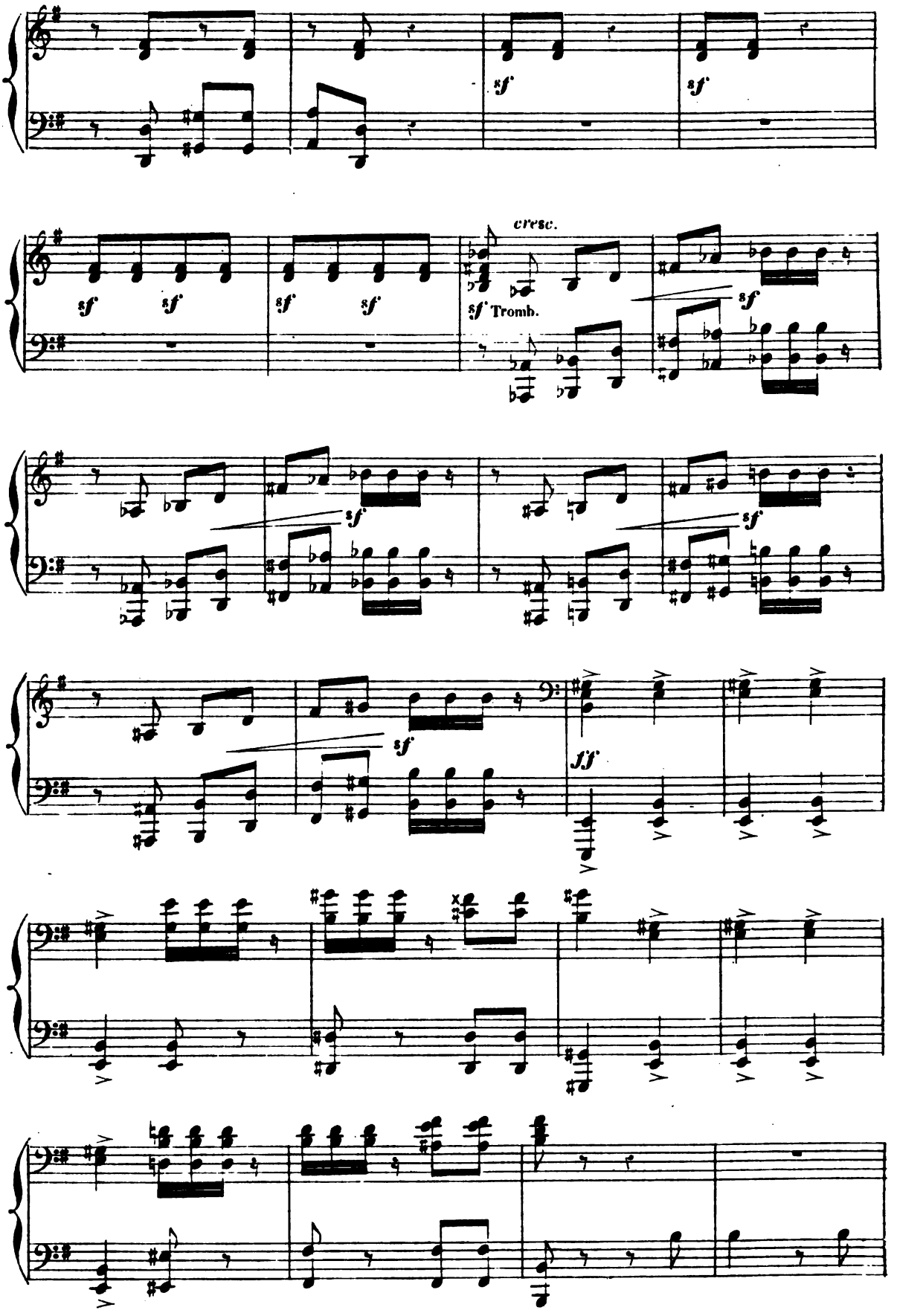

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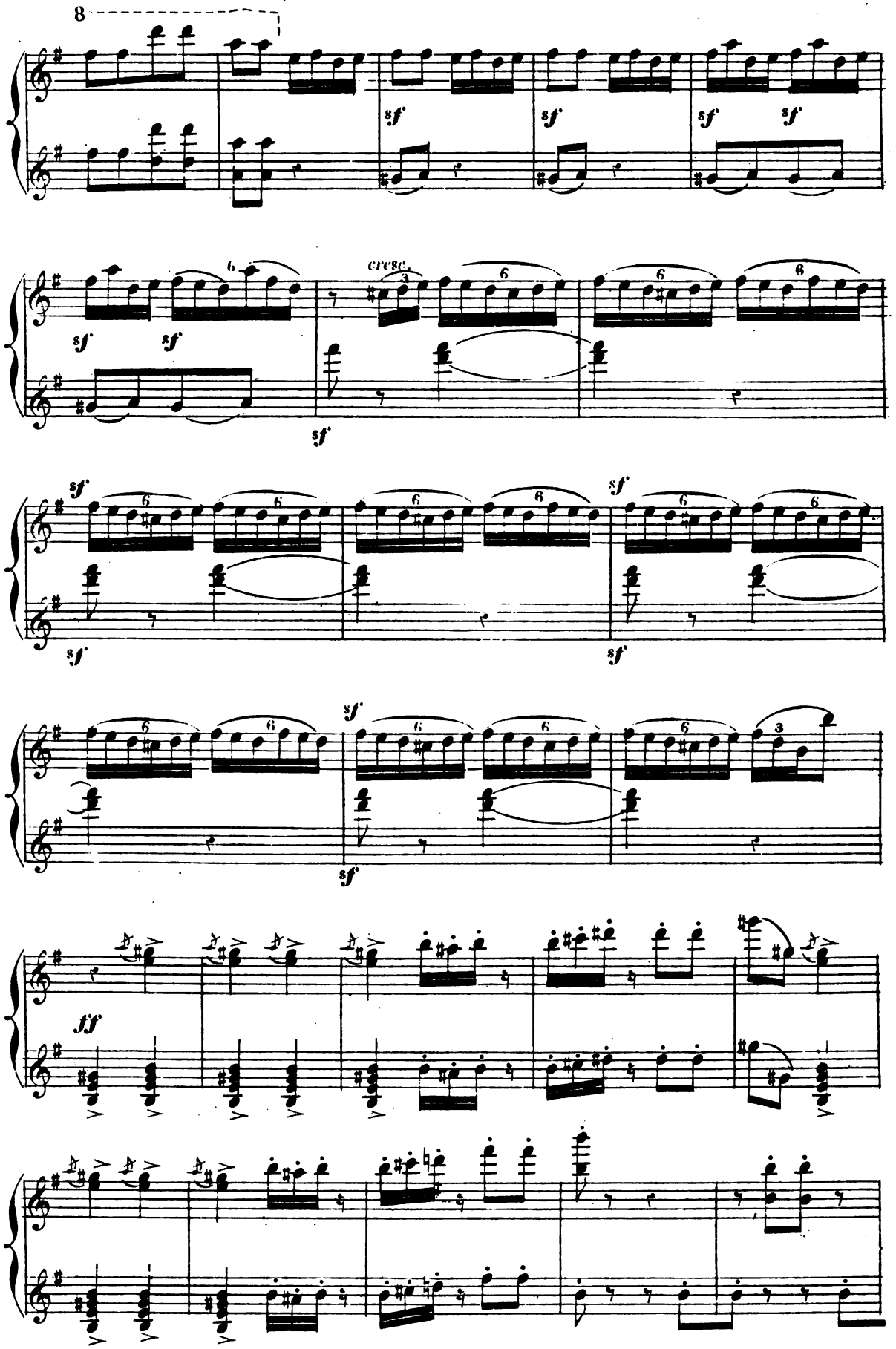

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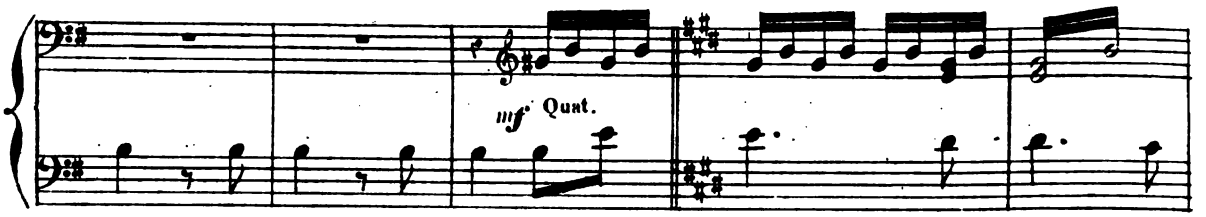
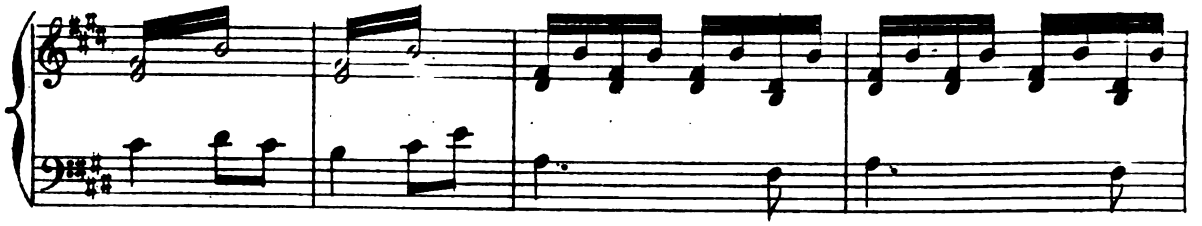
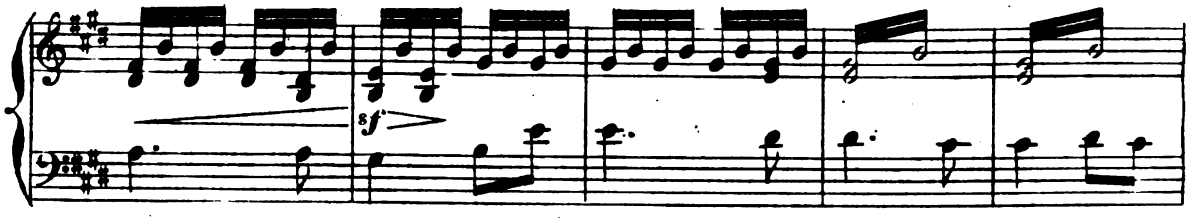
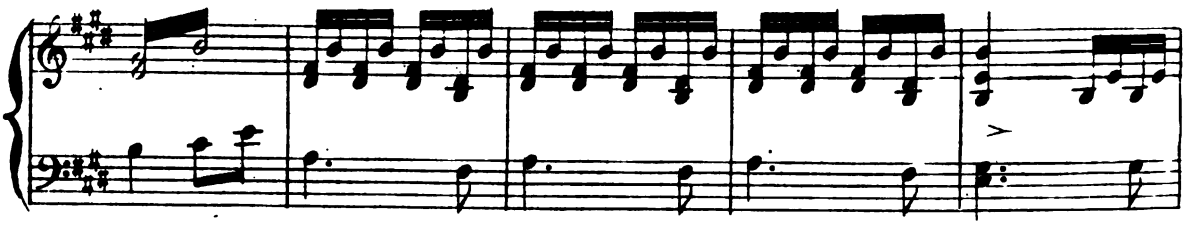
Après les nains, surgissent de tous côtés

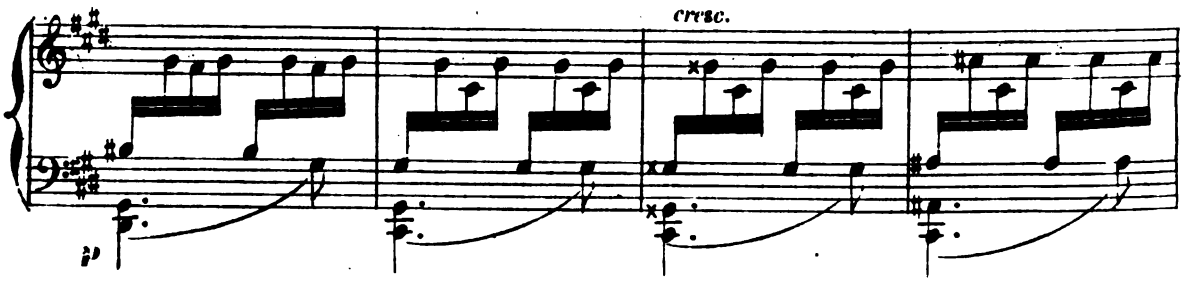


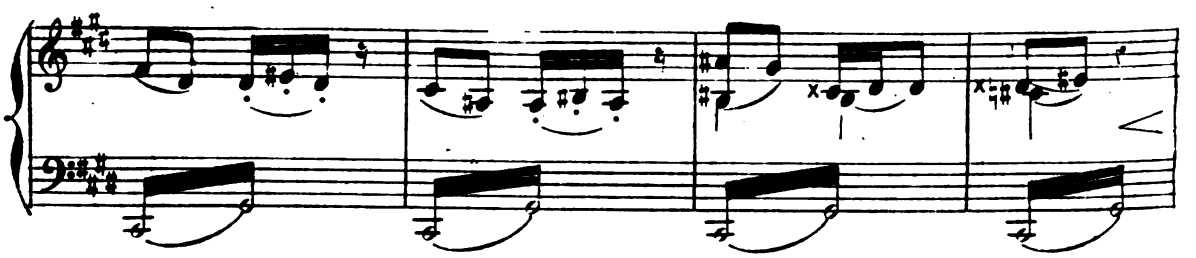
des créatures jeunes et charmantes, ce sont les compagnes de la fée.











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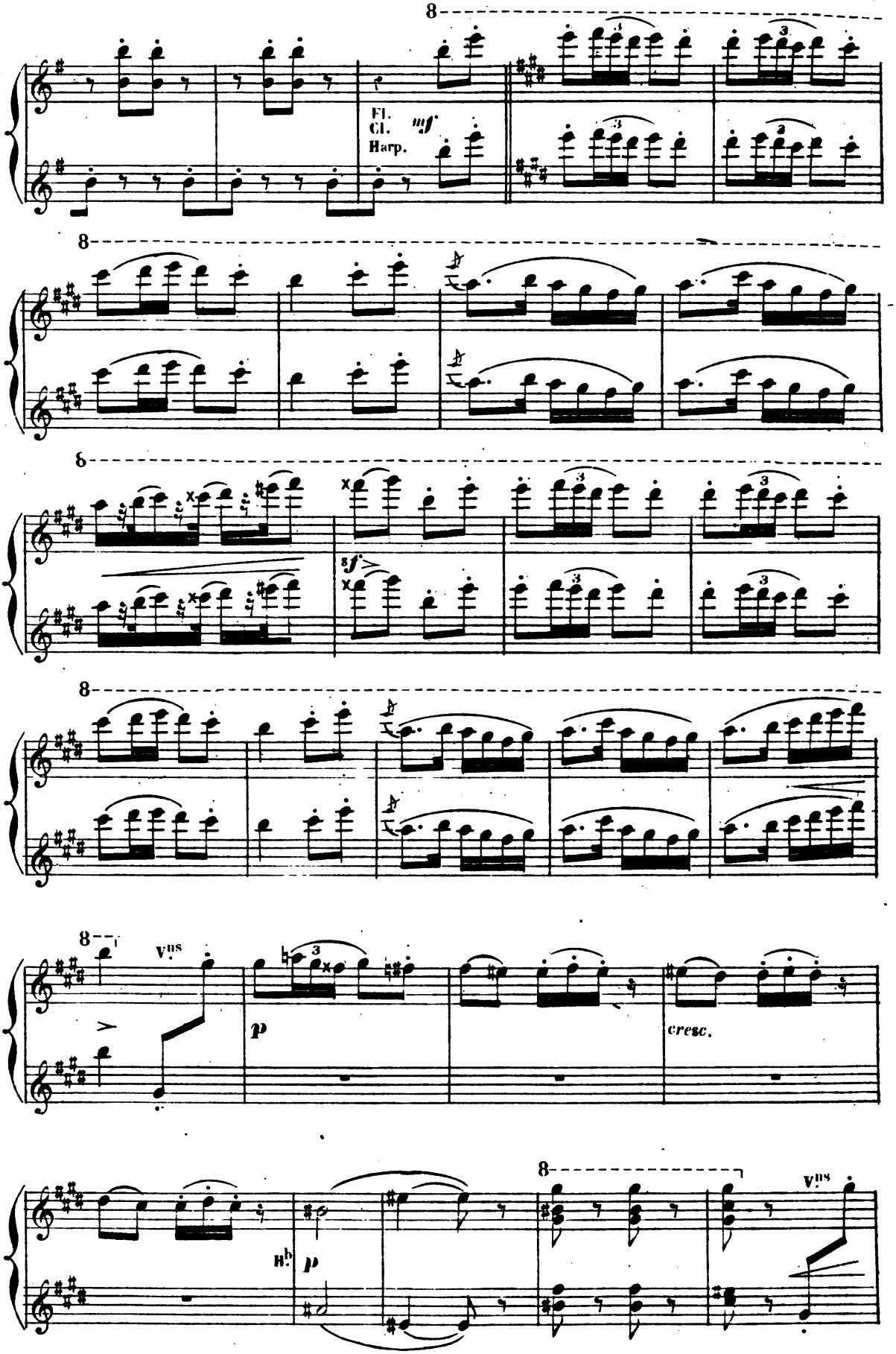

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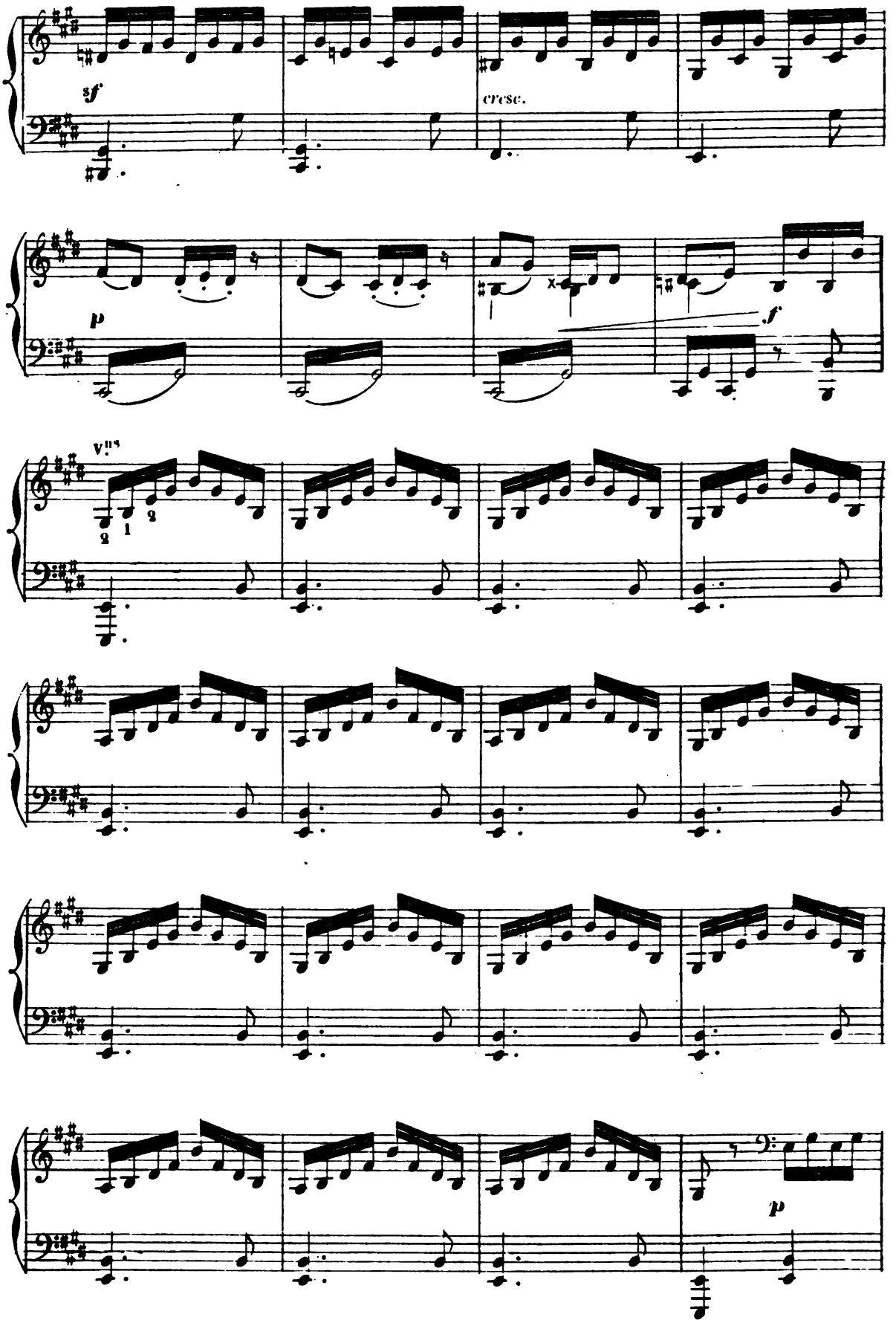

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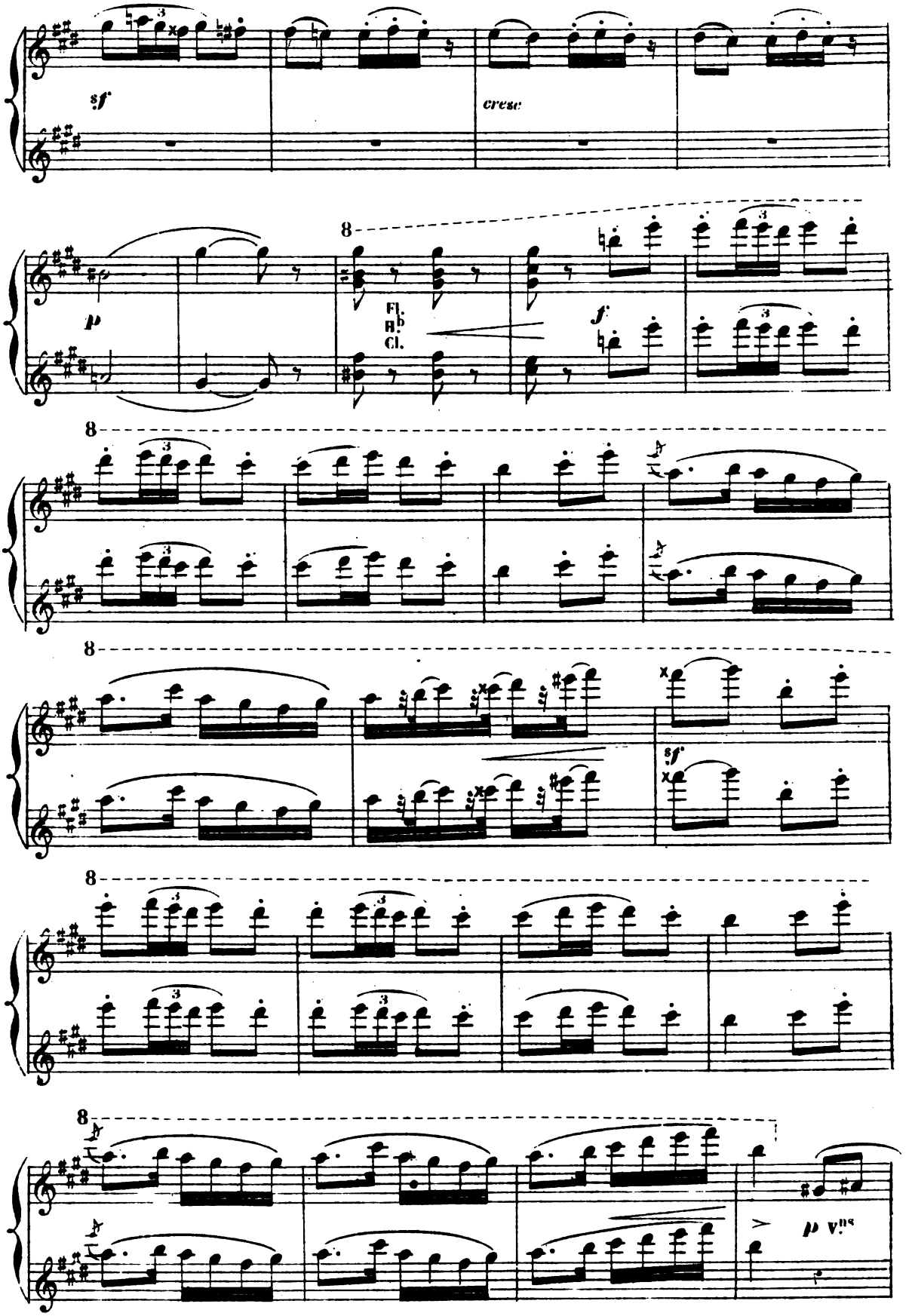

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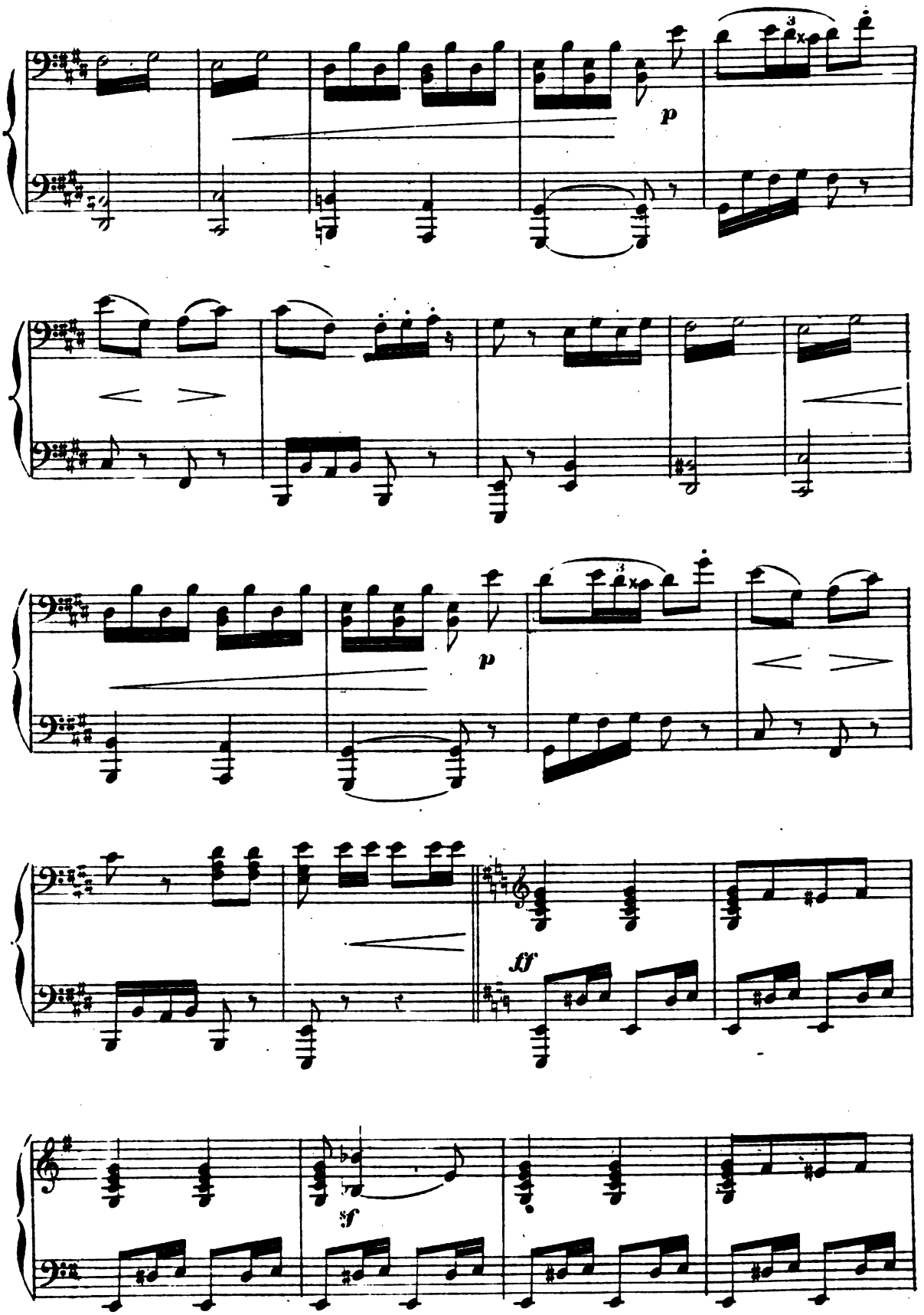

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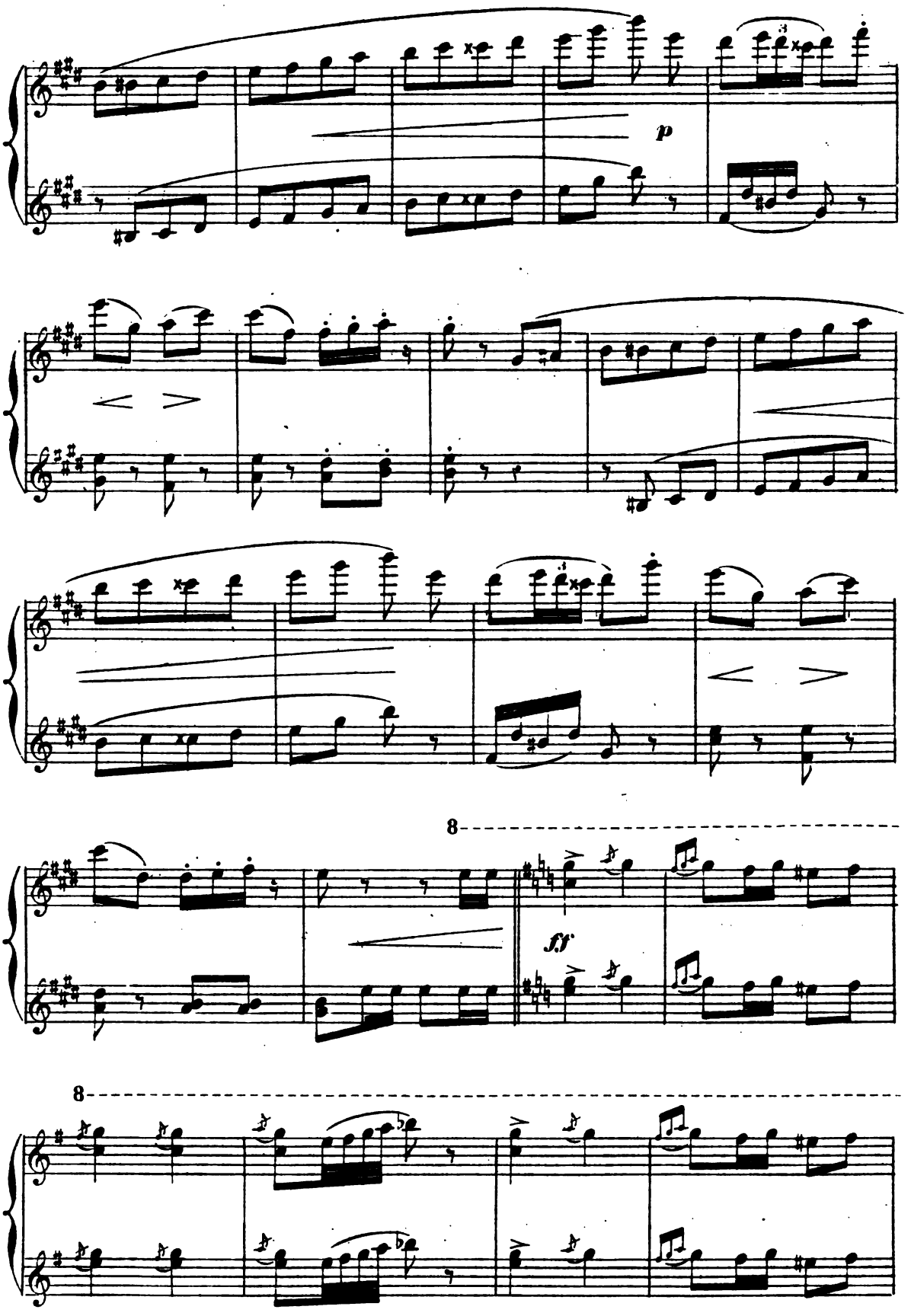

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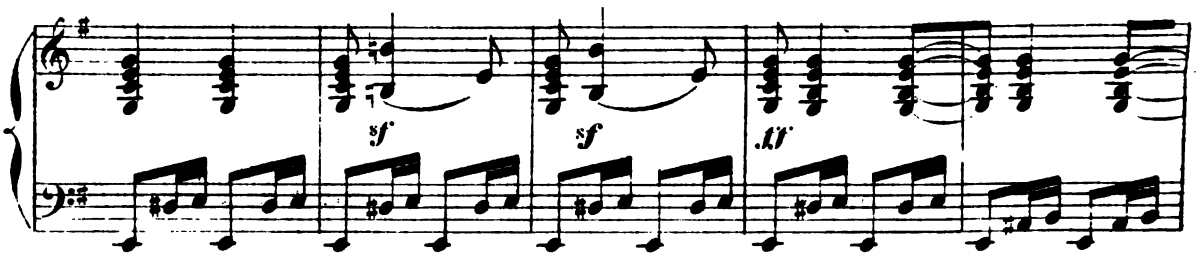
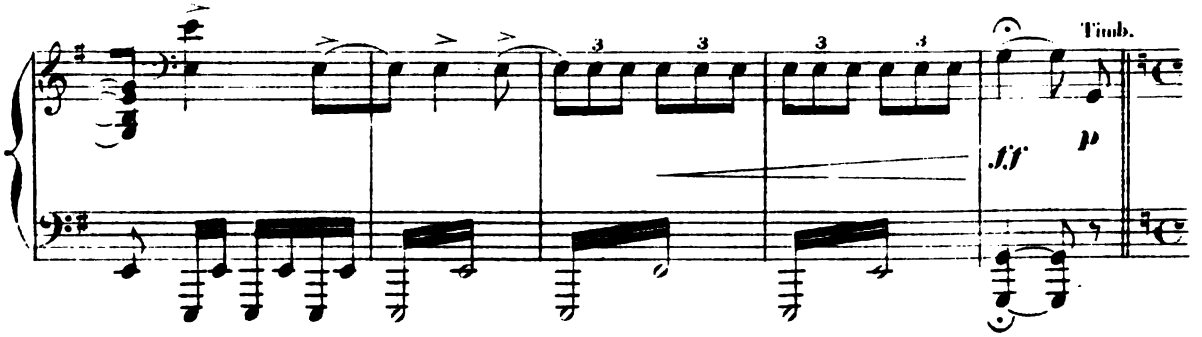
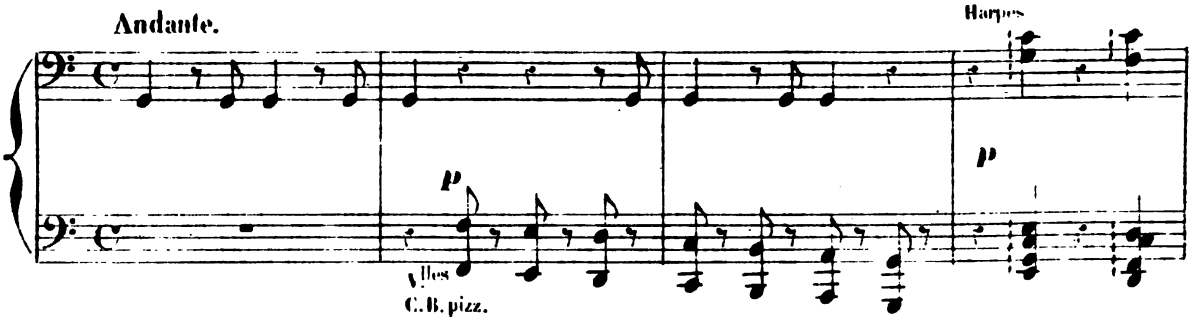
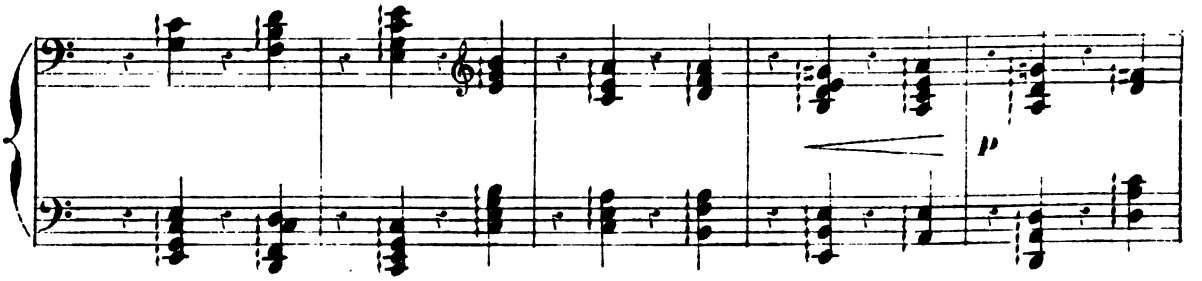
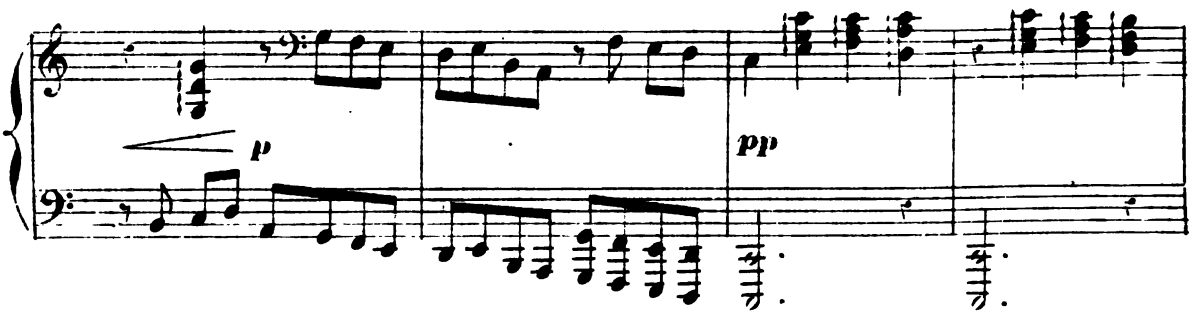








Quelques uns des nains apportent devant Yvonette une corbeille contenant toutes



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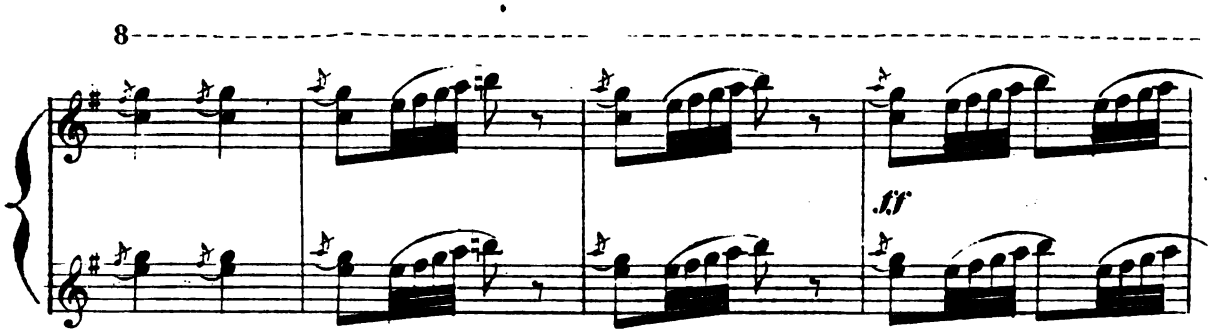

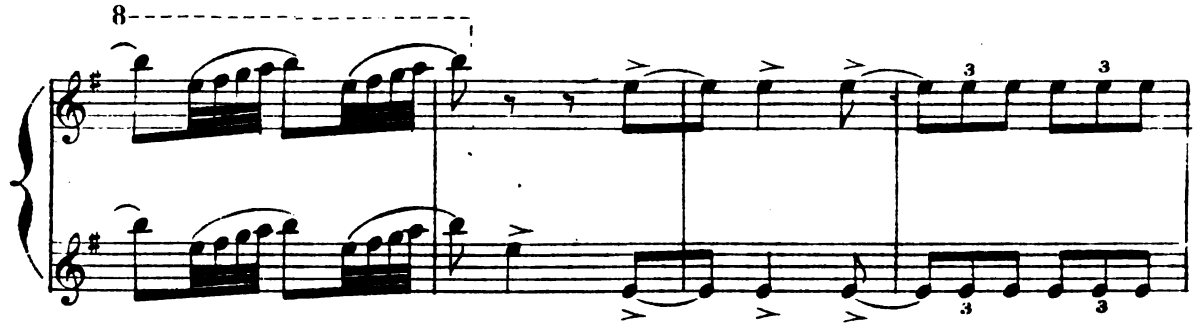

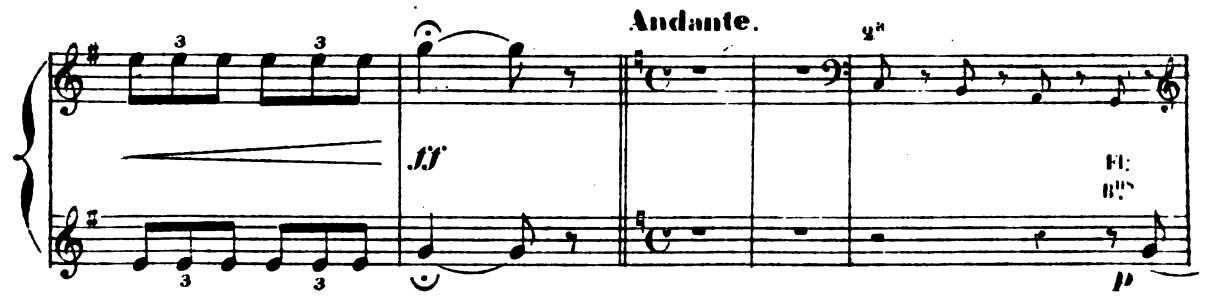

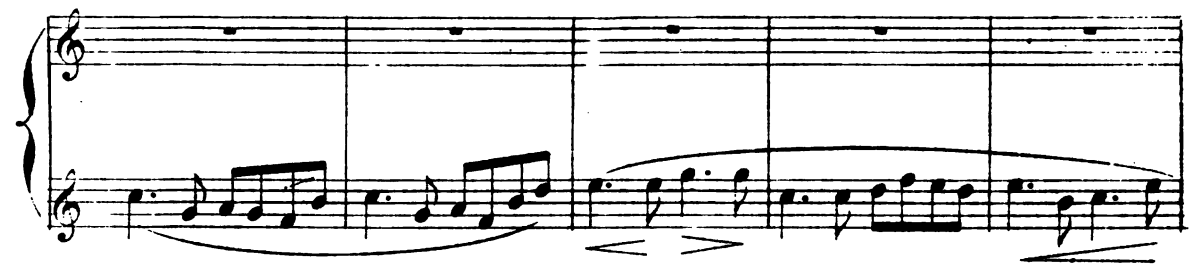

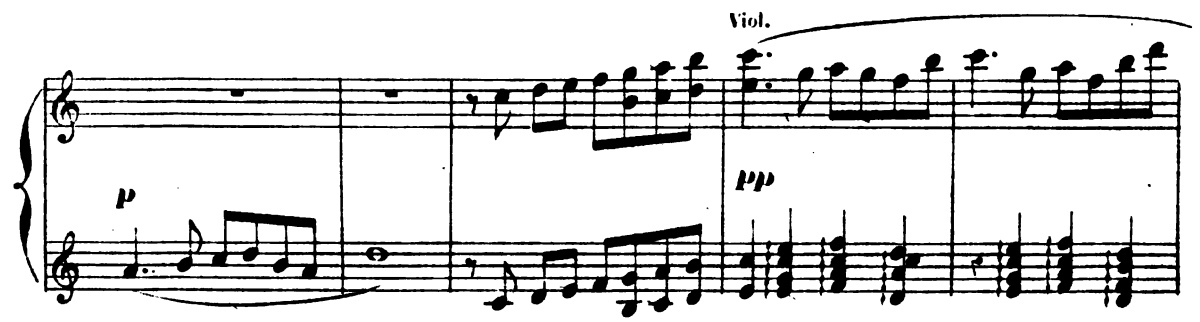

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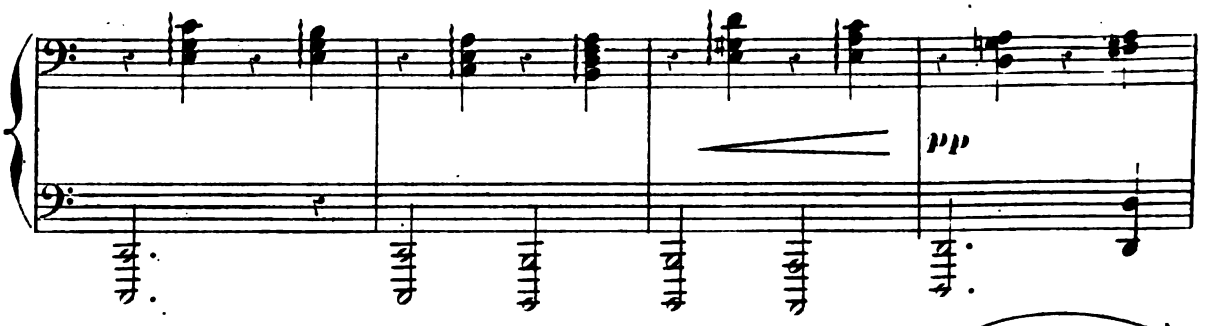
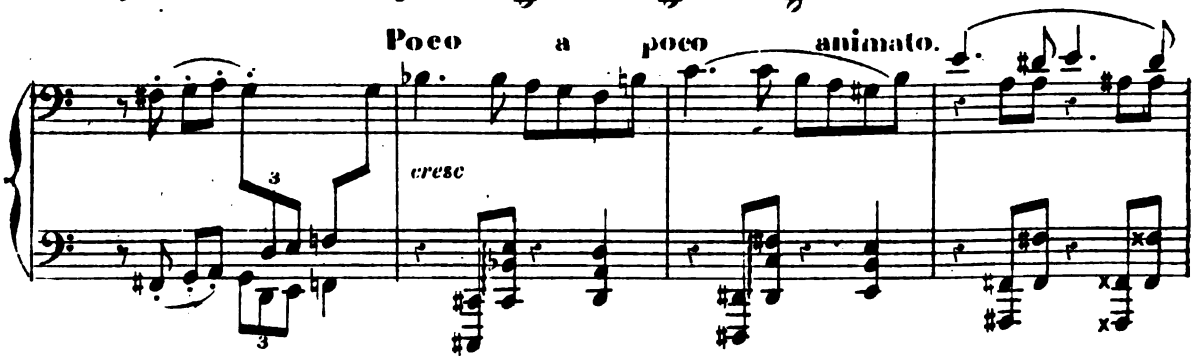
les pièces de l'ajustement d'une riche Bretonne.

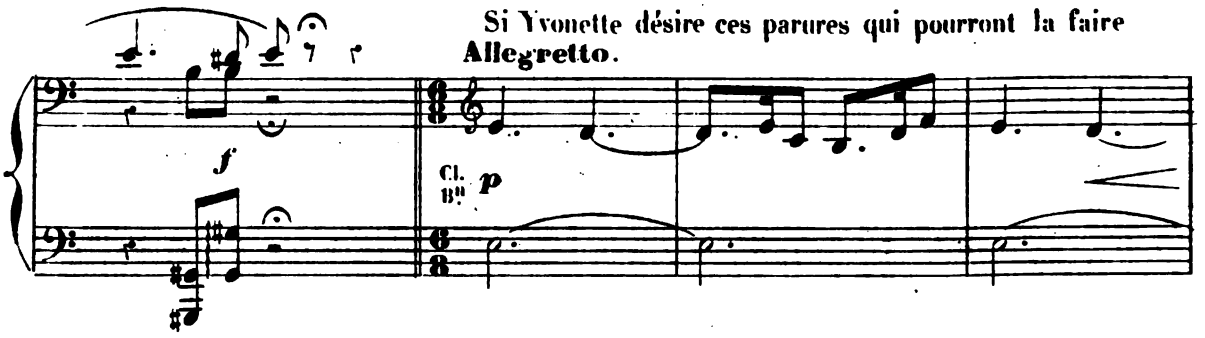


Poco a poco animato.

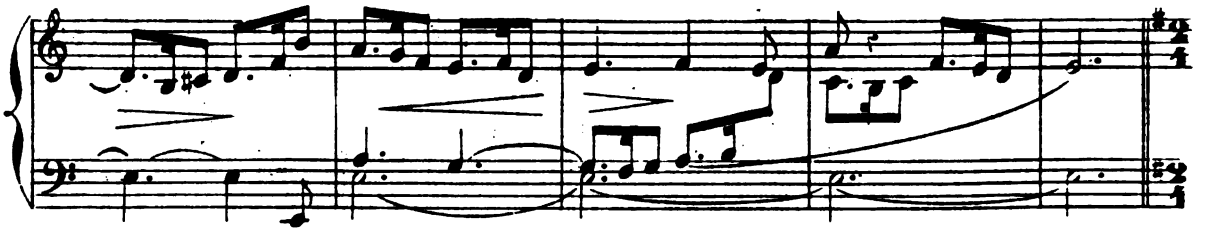


Si Yvonette désire ces parures qui pourront la faire

Allegretto.

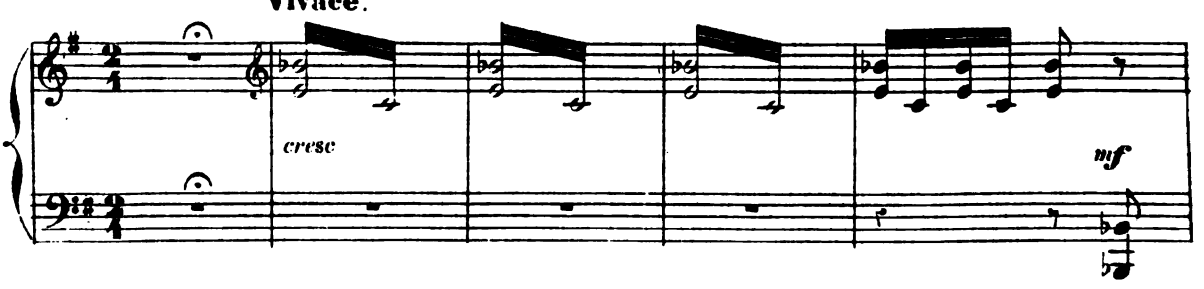


remarquer de Lilez, elles lui appartiennent; à une condition pourtant: c'est que Lilez lui aura exprimé son amour et donné le bouquet des accordailles avant que l'Angelus ait sonné.



Sinon, Yvonette appartiendra à la fée et deviendra elle-même Korrigane.

Vivace.



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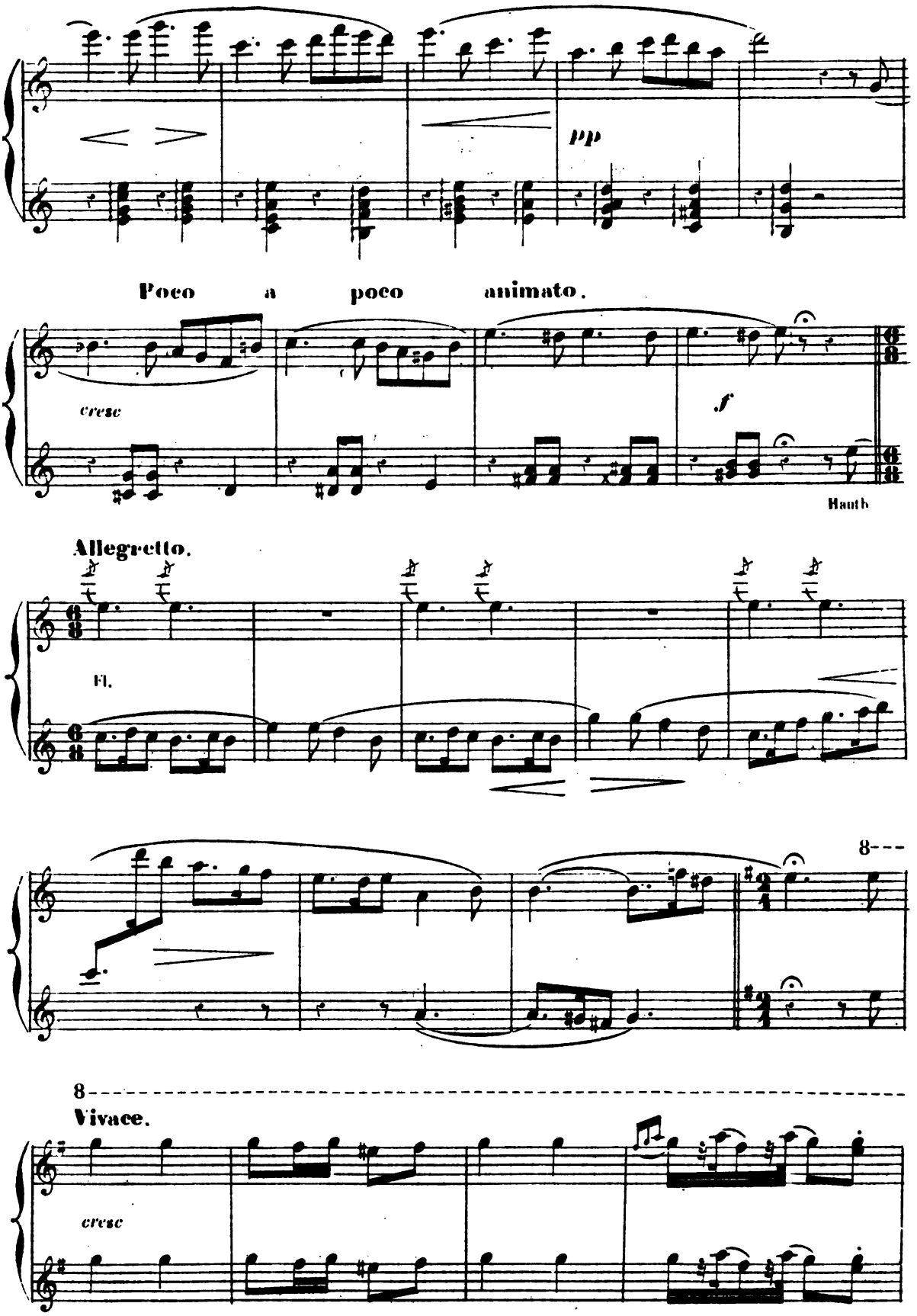

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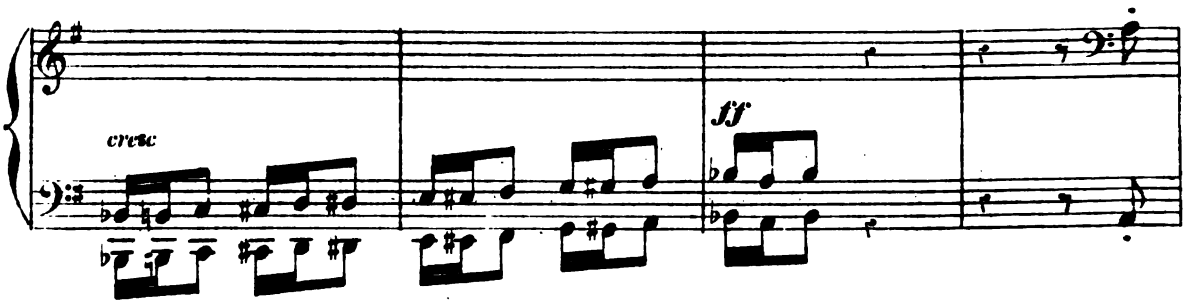
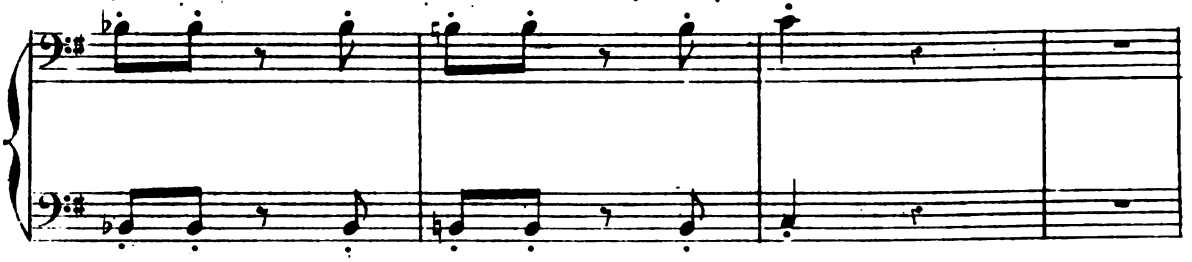
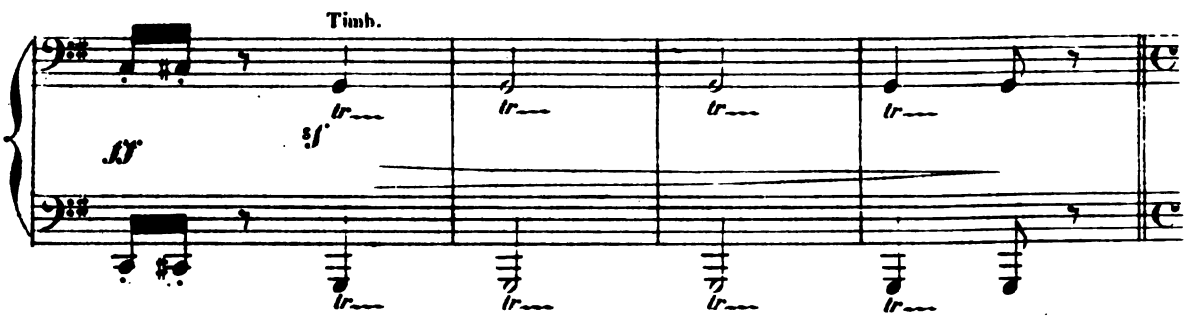
Fascinée par les richesses

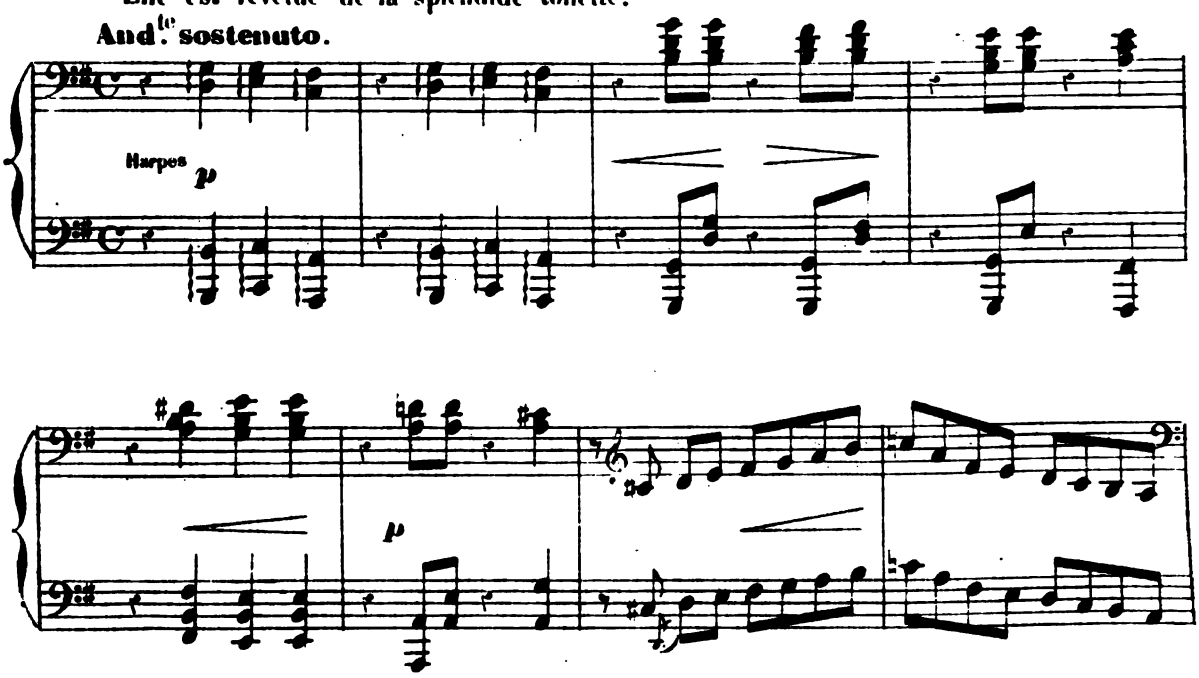


qui brillent devant ses yeux, Yvonette accepte le pacte.





Elle est revêtue de la splendide toilette.



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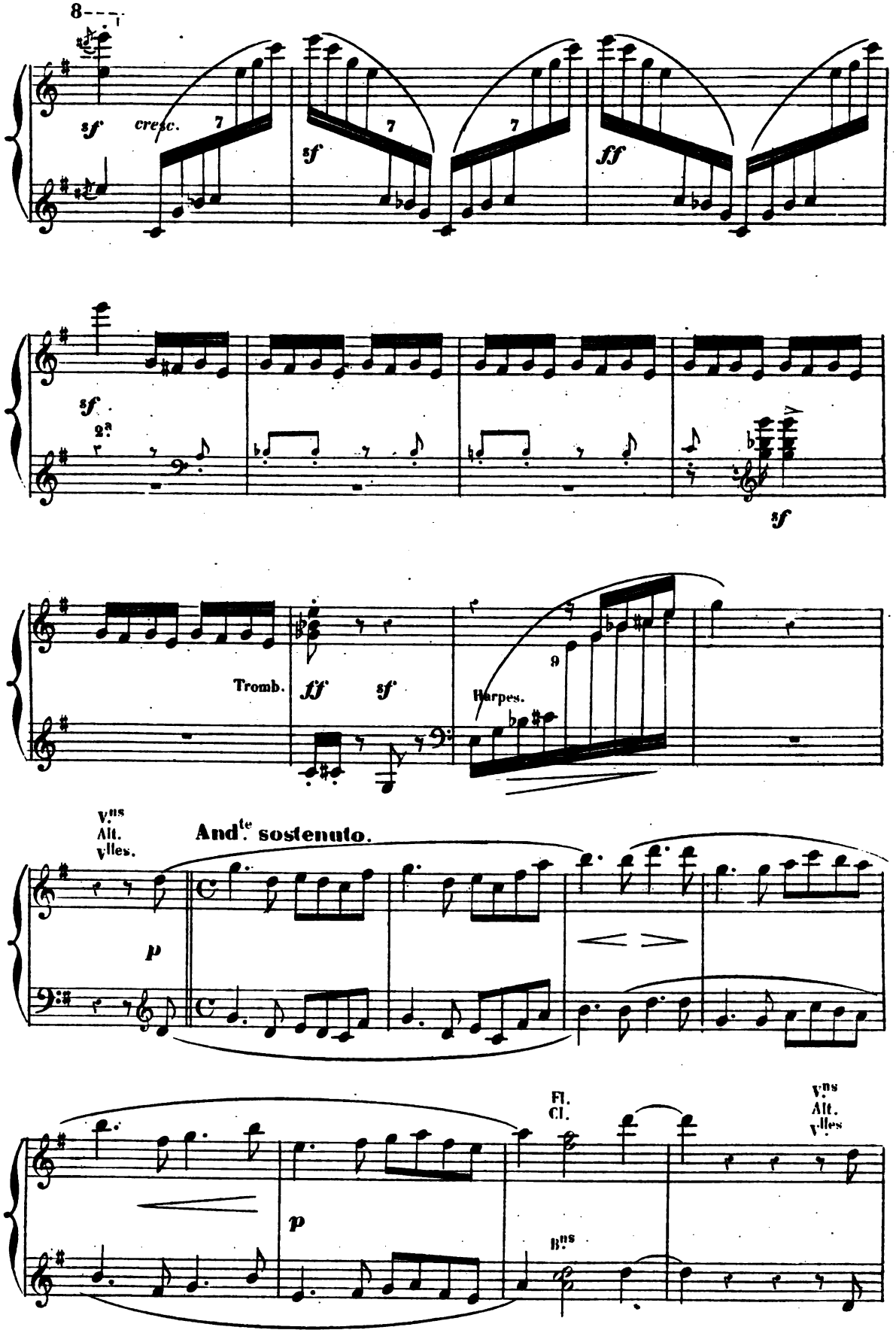

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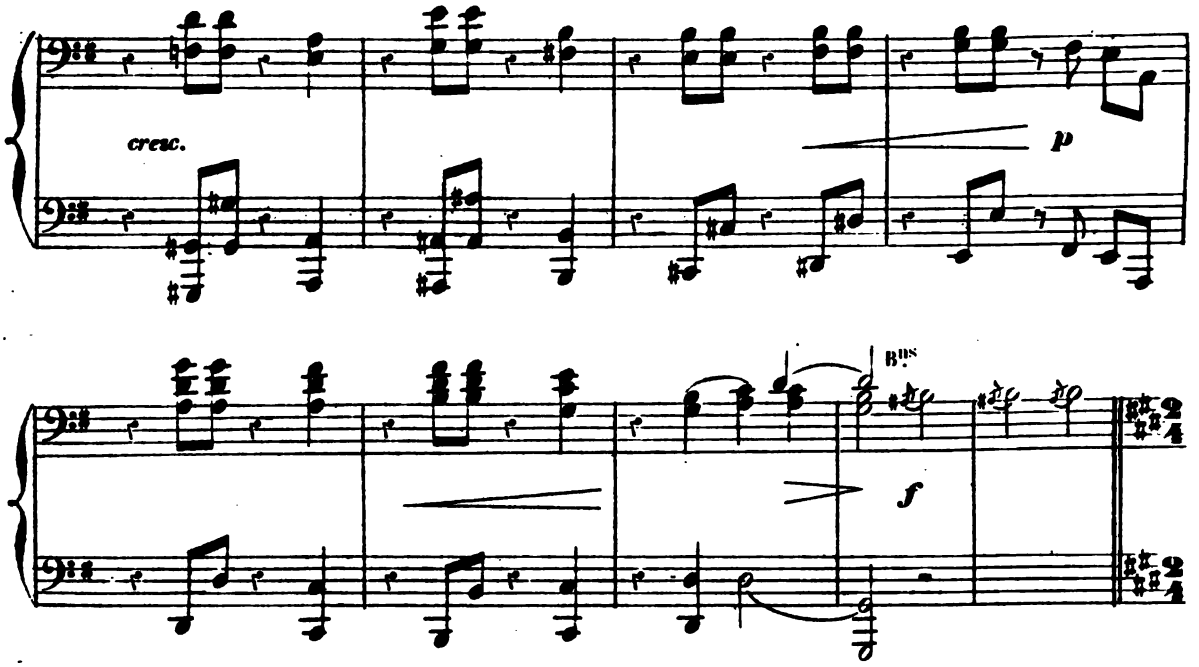
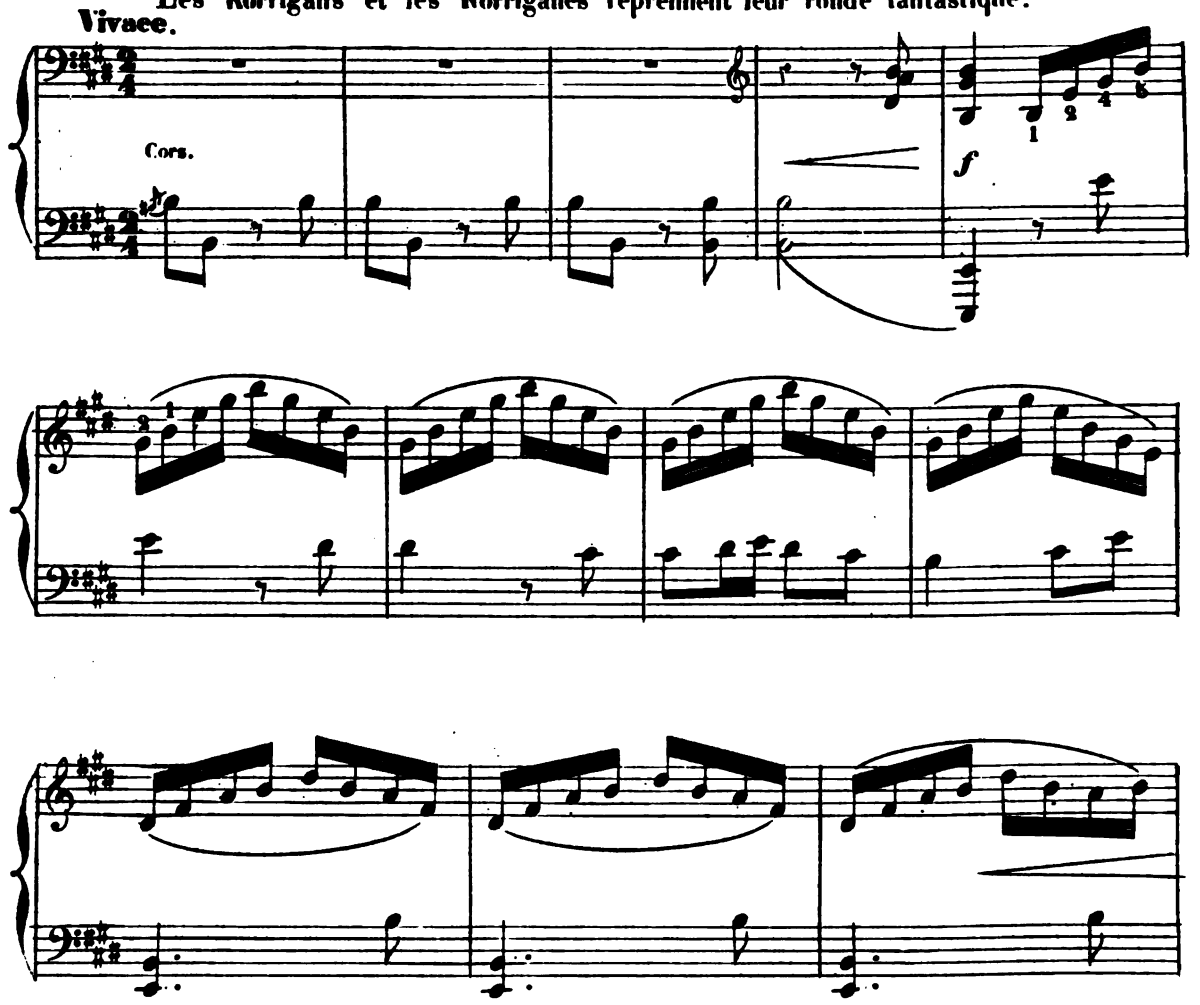


Les Korrigans et les Korriganes reprennent leur ronde fantastique.



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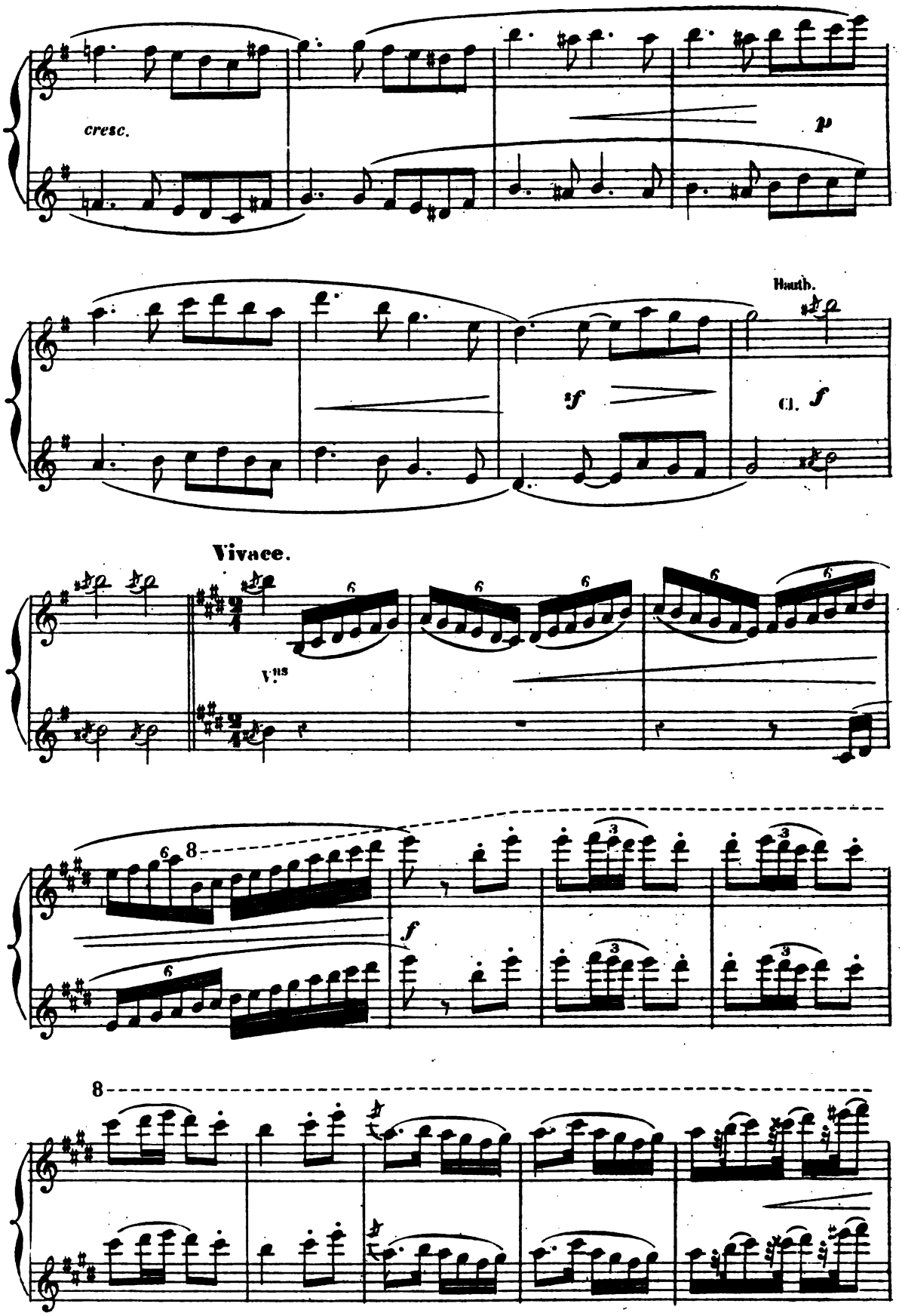

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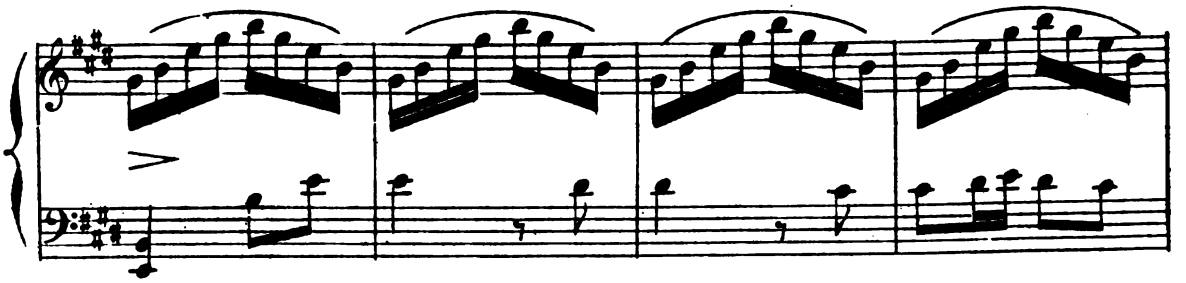
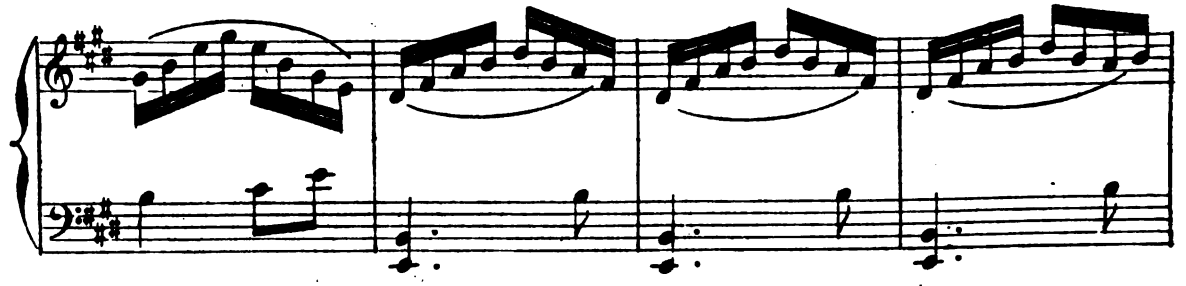
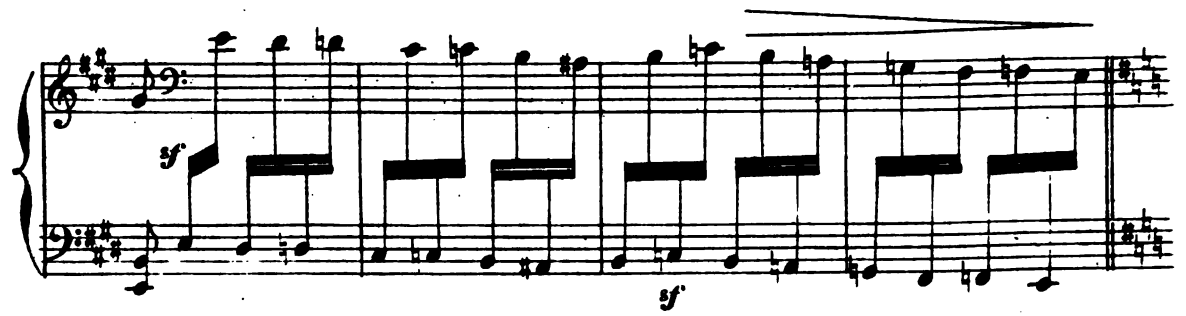
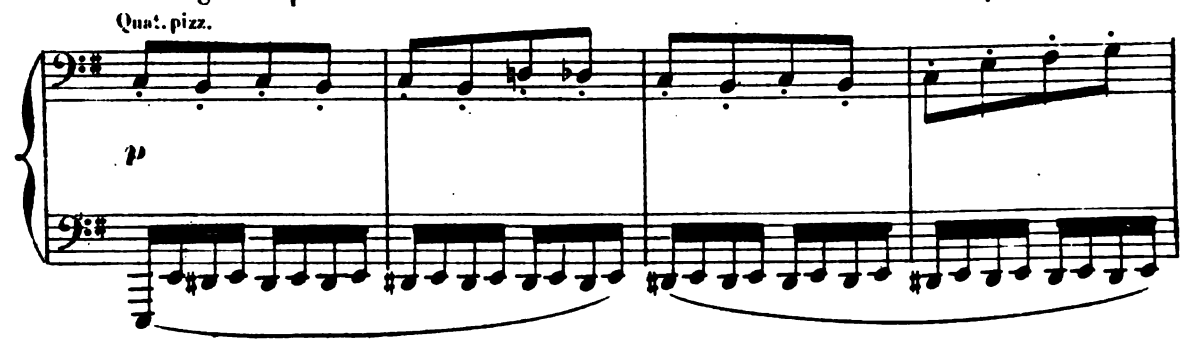


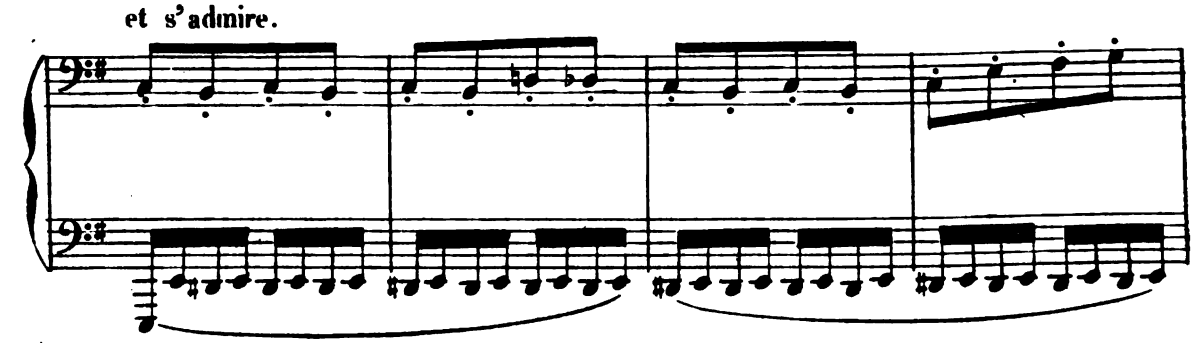




Puis les Korrigans disparaissent avec leur Reine et laissent seule Yvonette qui se regarde



et s'admire.



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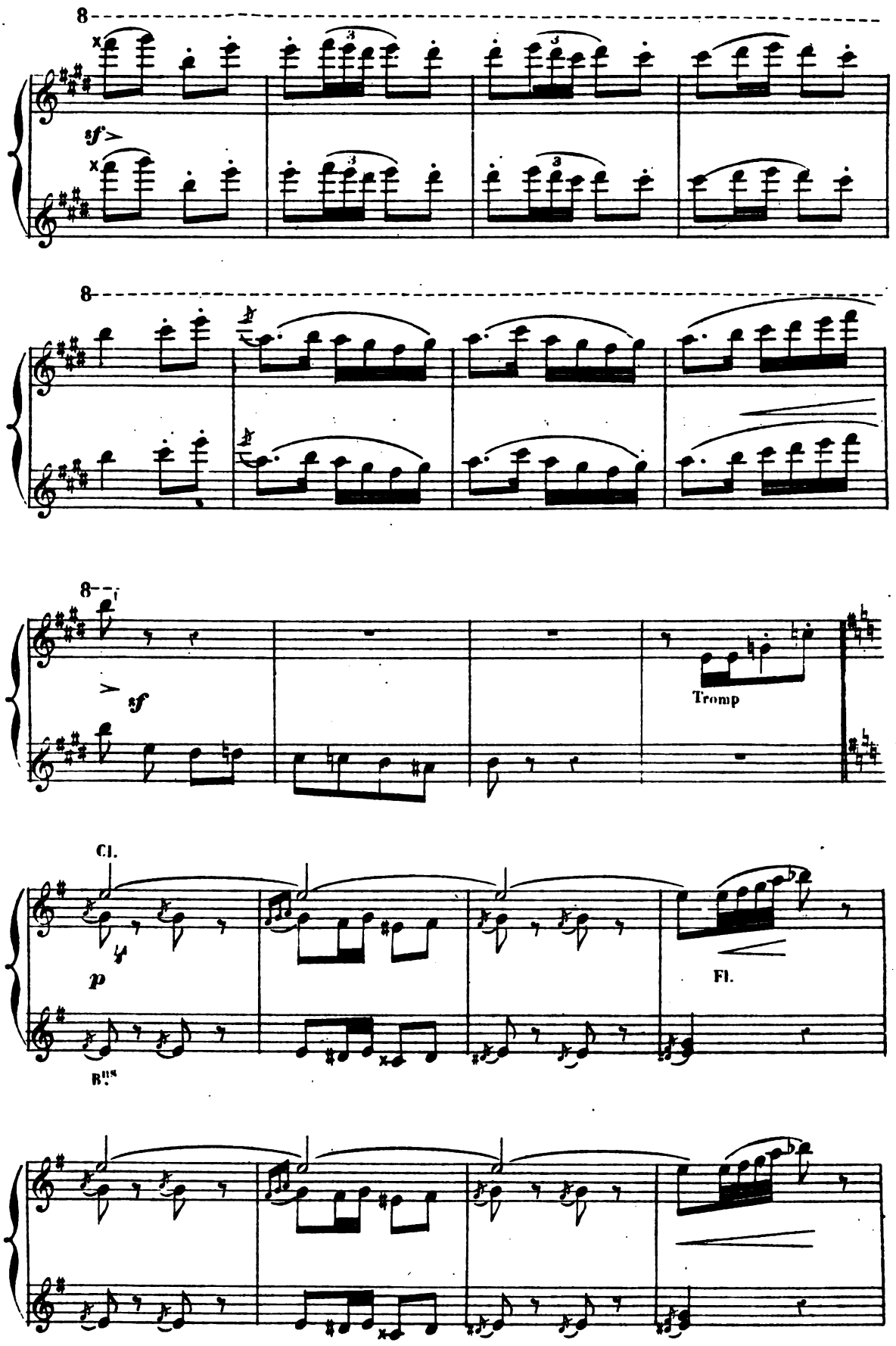

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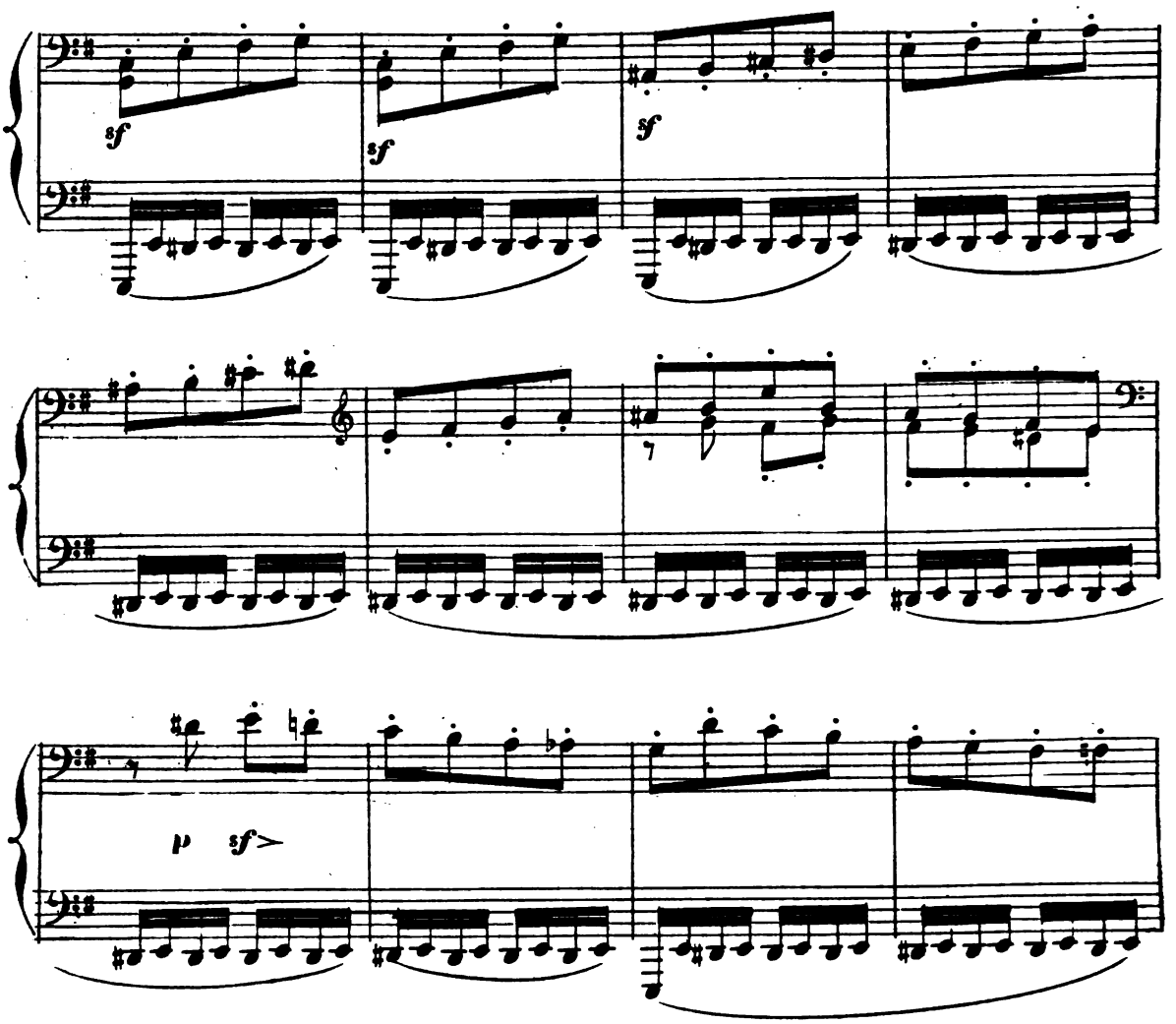
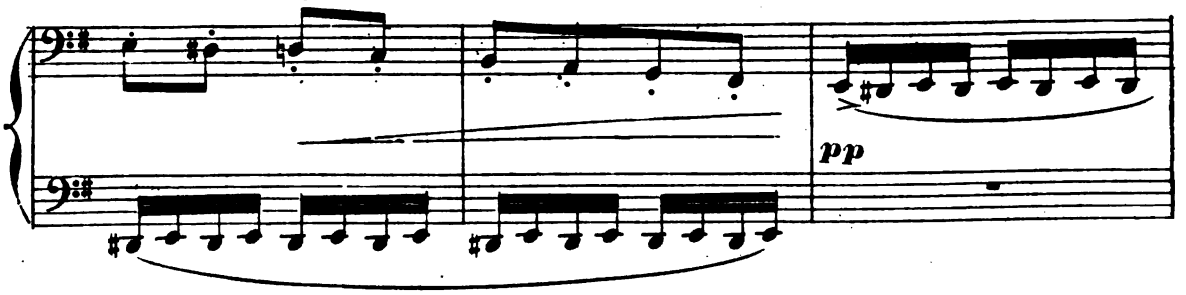
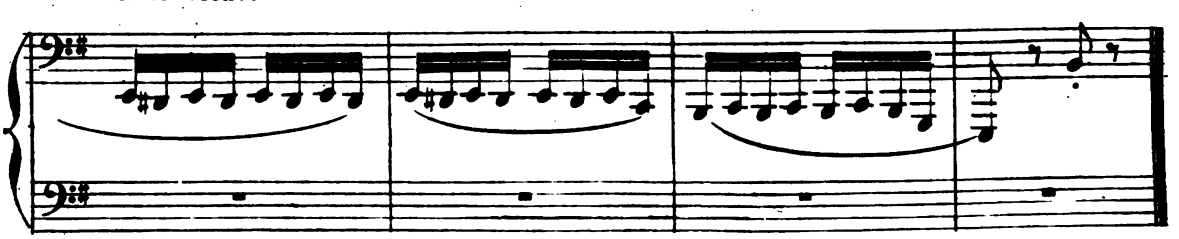


Paskou, caché près du cabaret et partagé entre la peur et la curiosité, a épié toute



cette scène.



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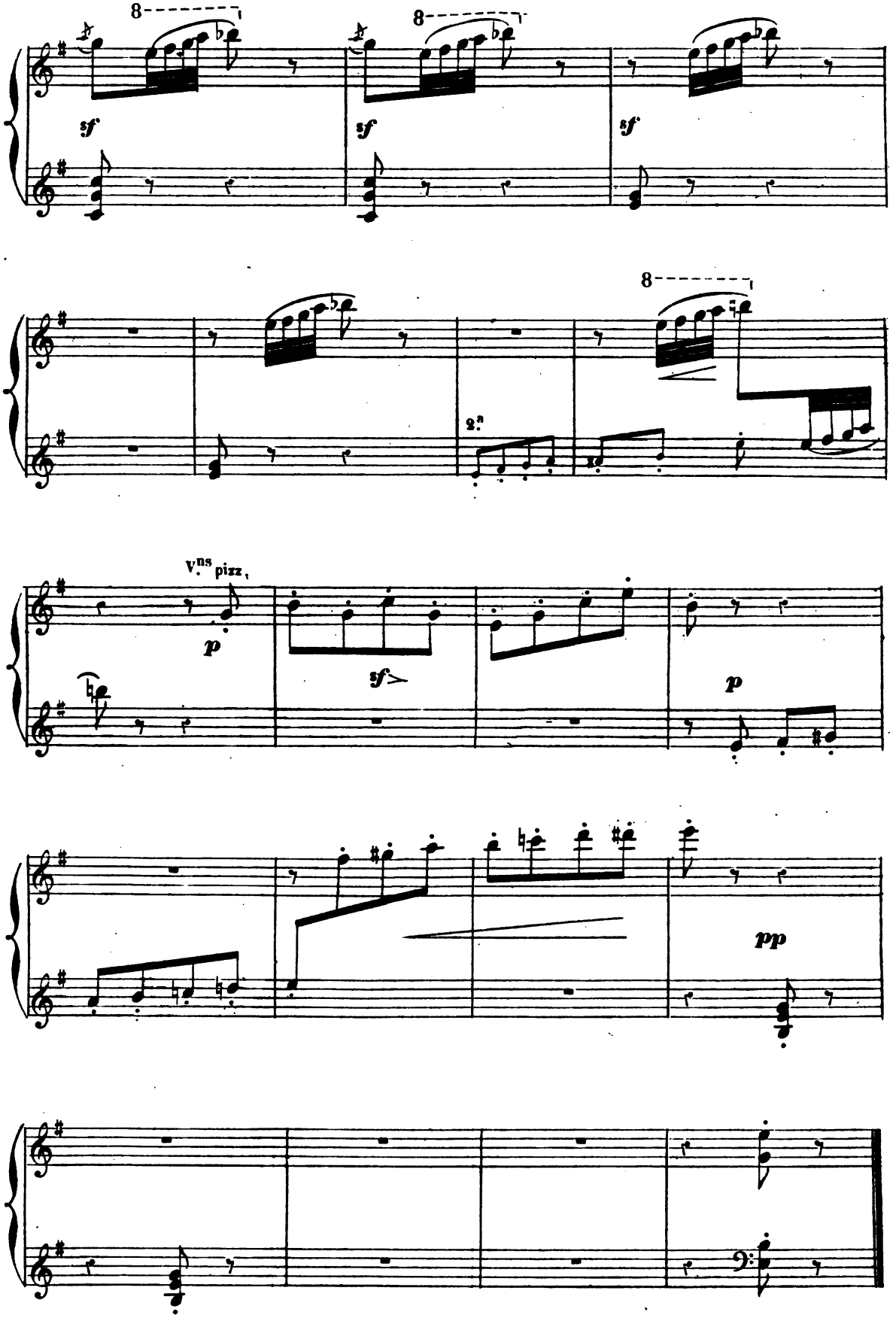

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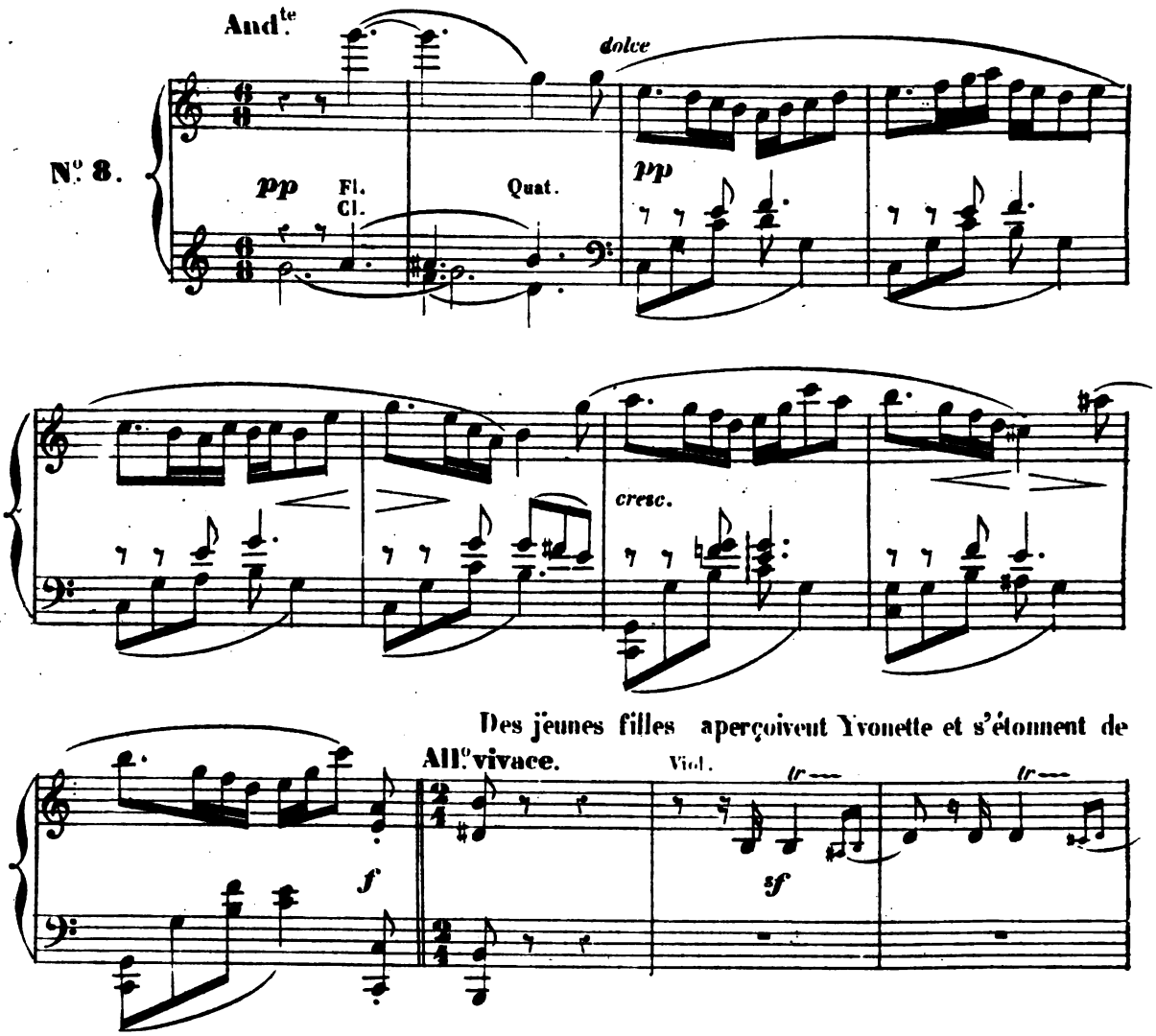
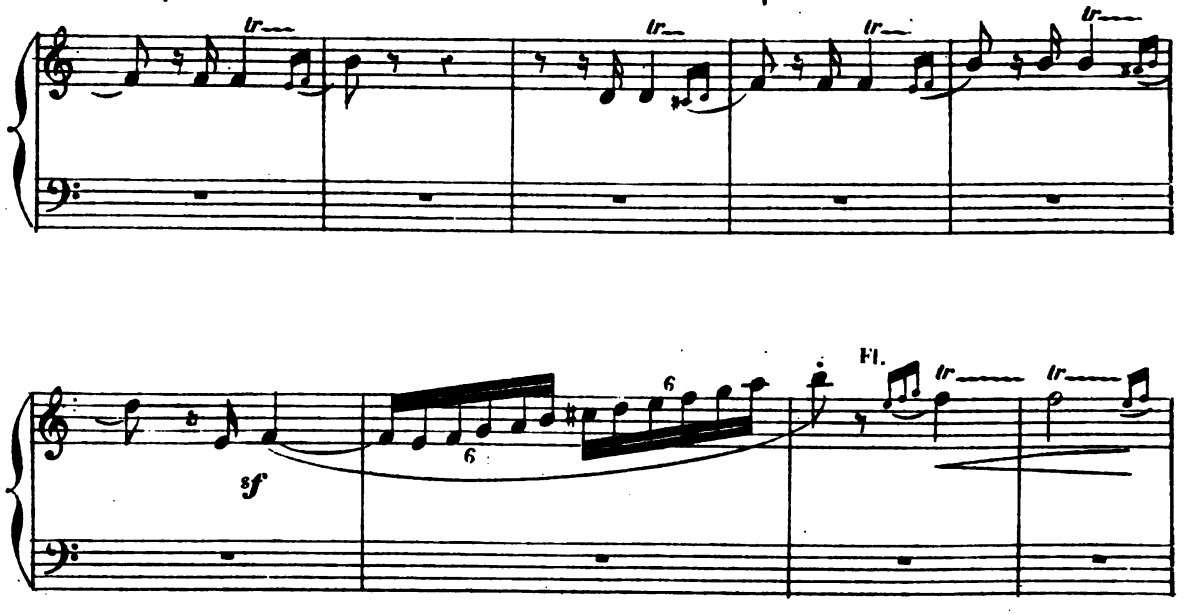
SORTIE DES VÊPRES.



Des jeunes filles aperçoivent Yvonette et s'étonnent de

sa parure. Lilez la voit à son tour et demeure stupéfait.



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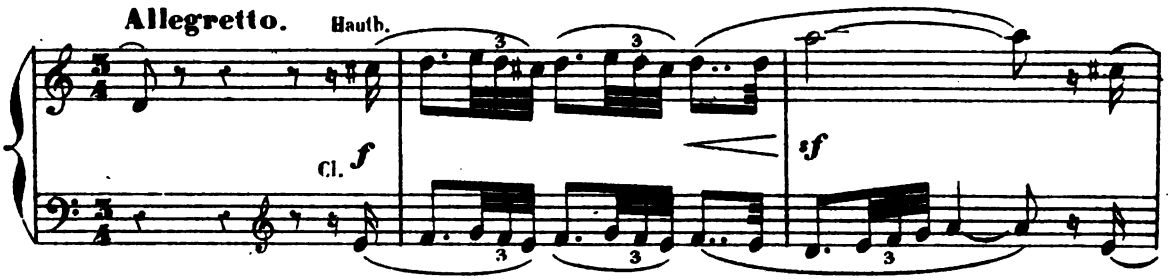
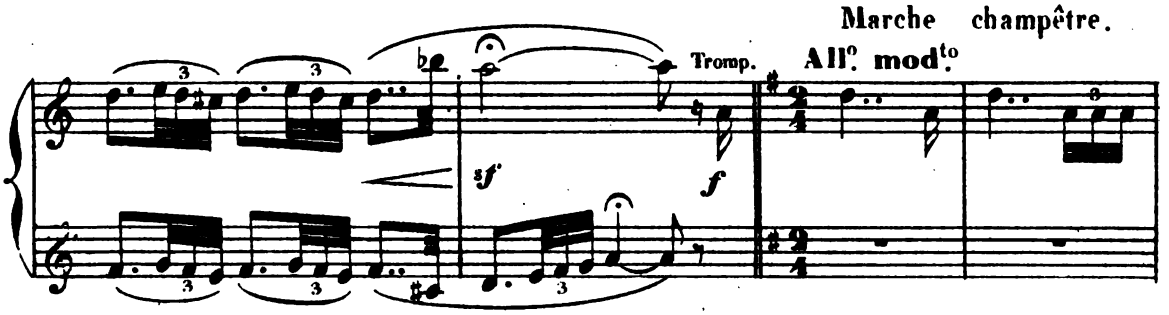
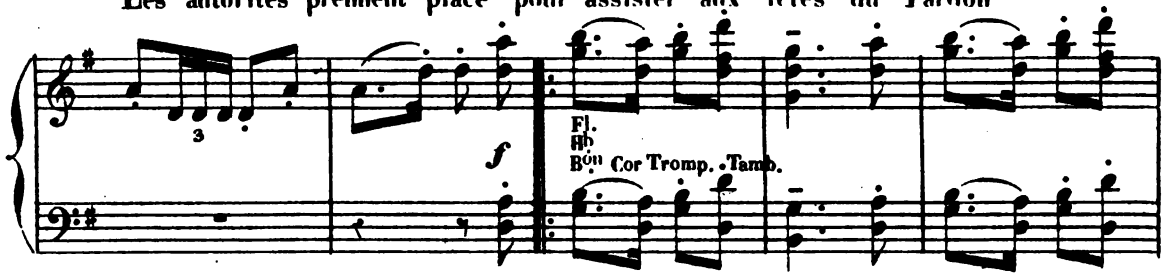
Les Binious et les Bombardes retentissent

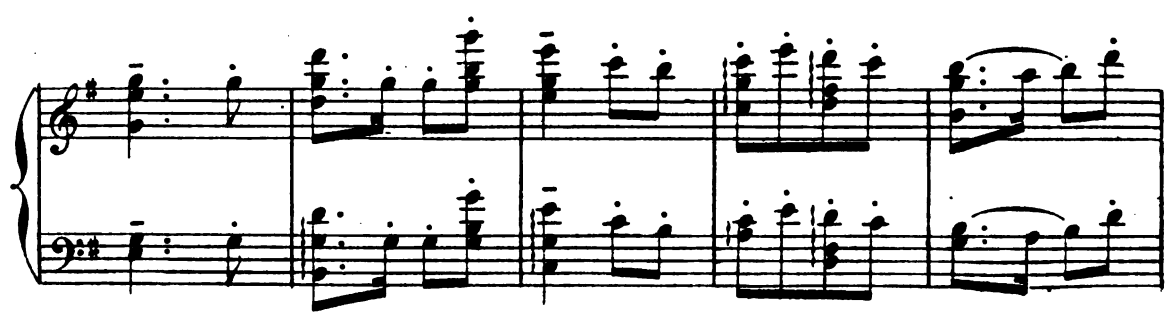


Marche champêtre.



Les autorités prennent place pour assister aux fêtes du Pardon





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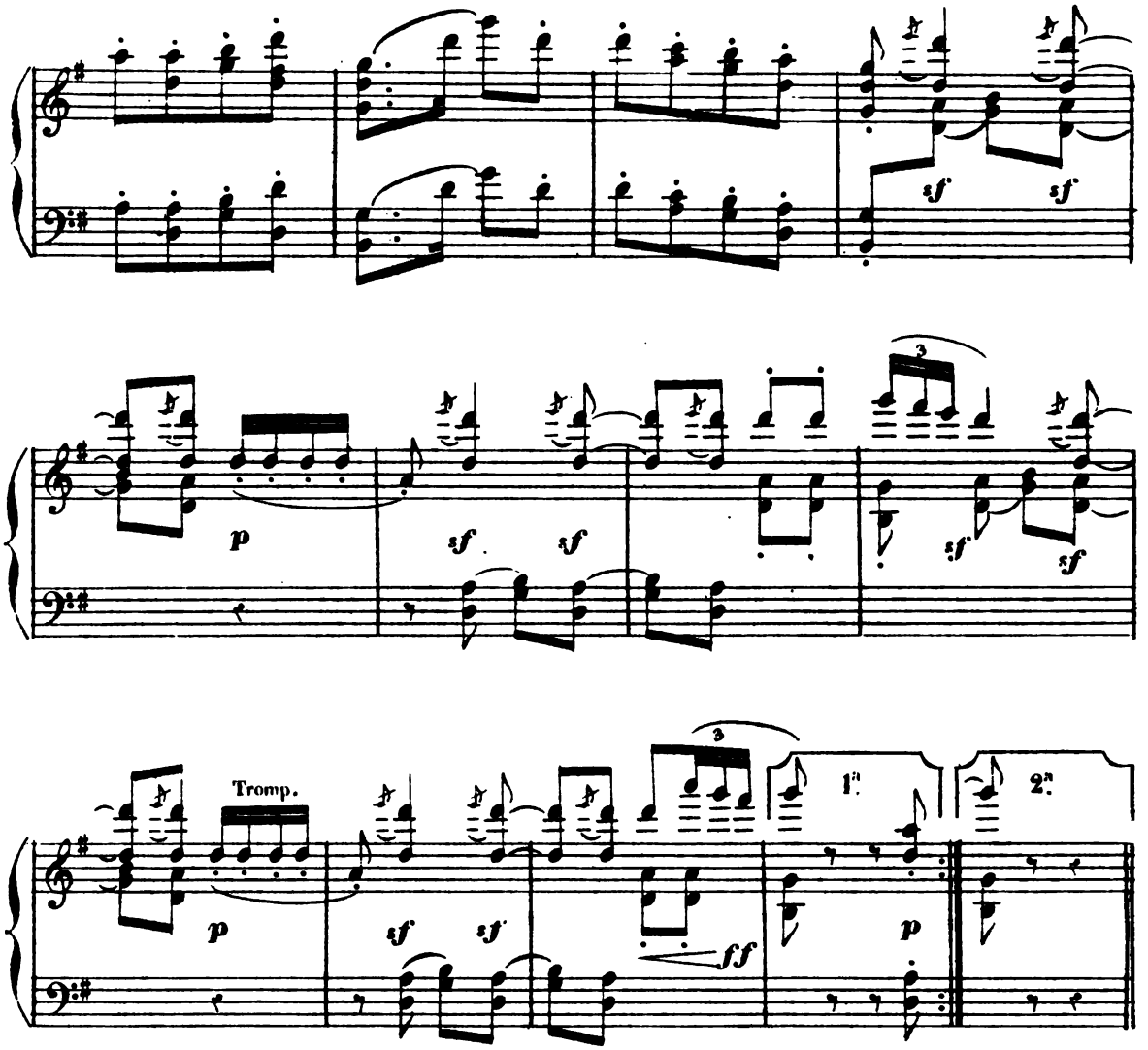

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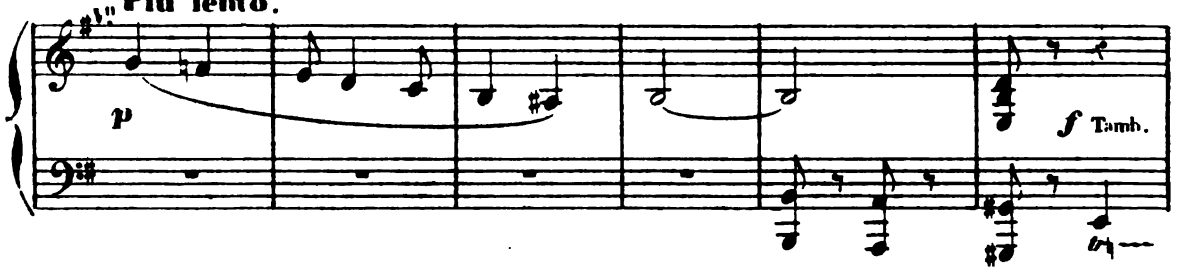
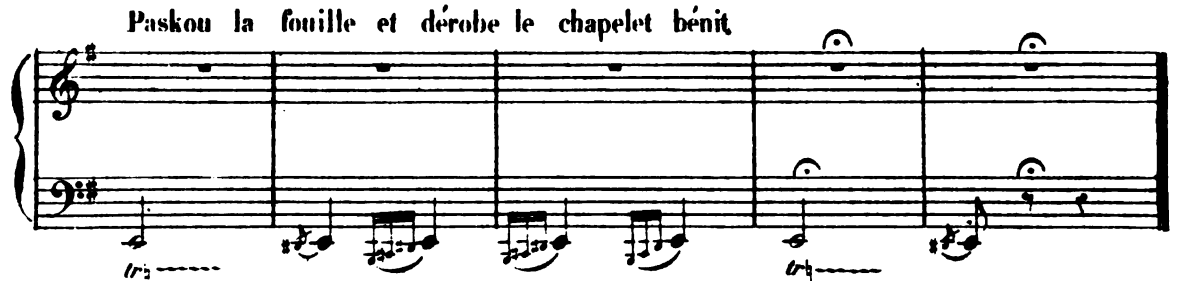


Paskou la fouille et dérobe le chapelet bénit



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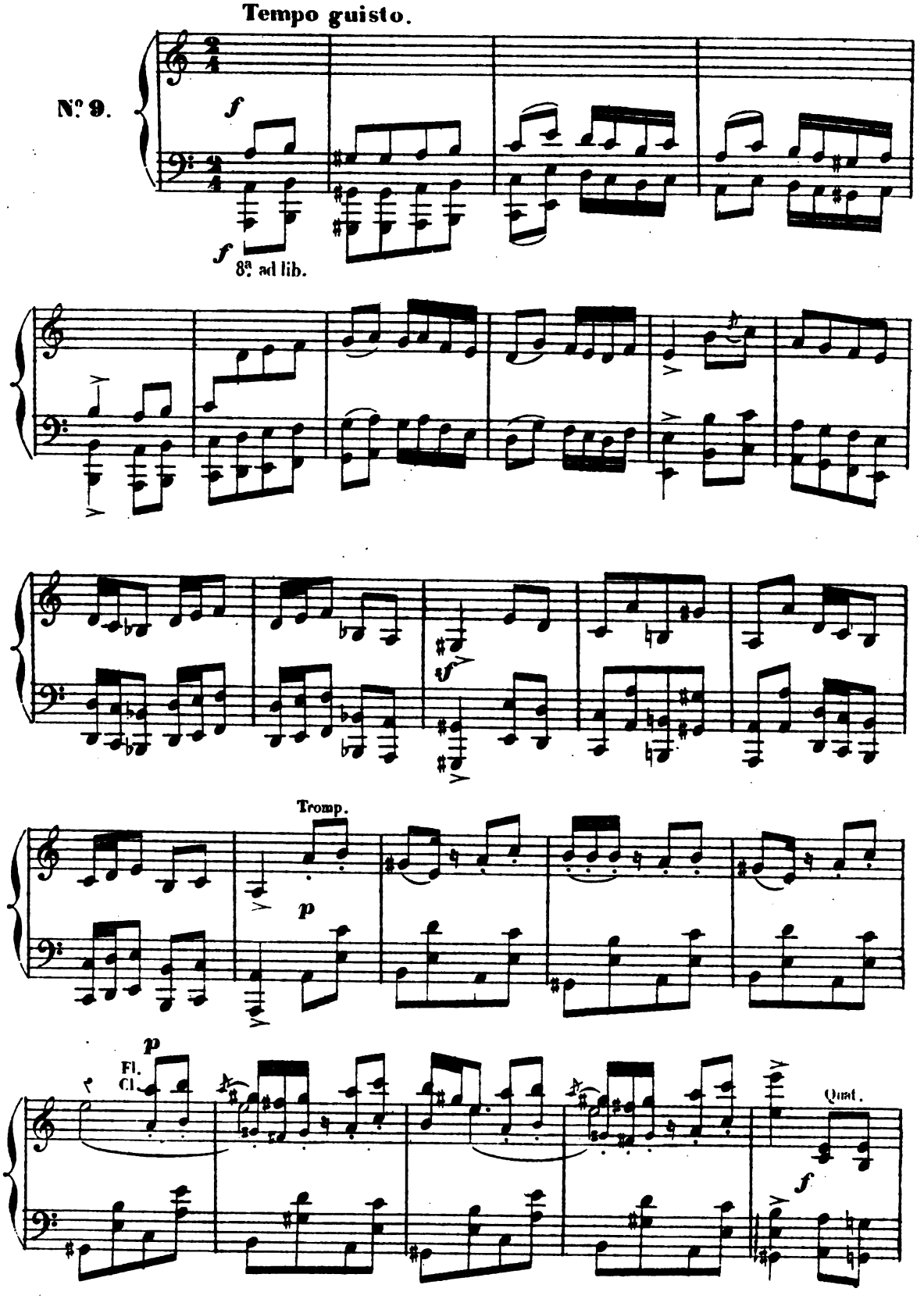
LA FÊTE DU PARDON

LA LUTTE AU BÂTON.



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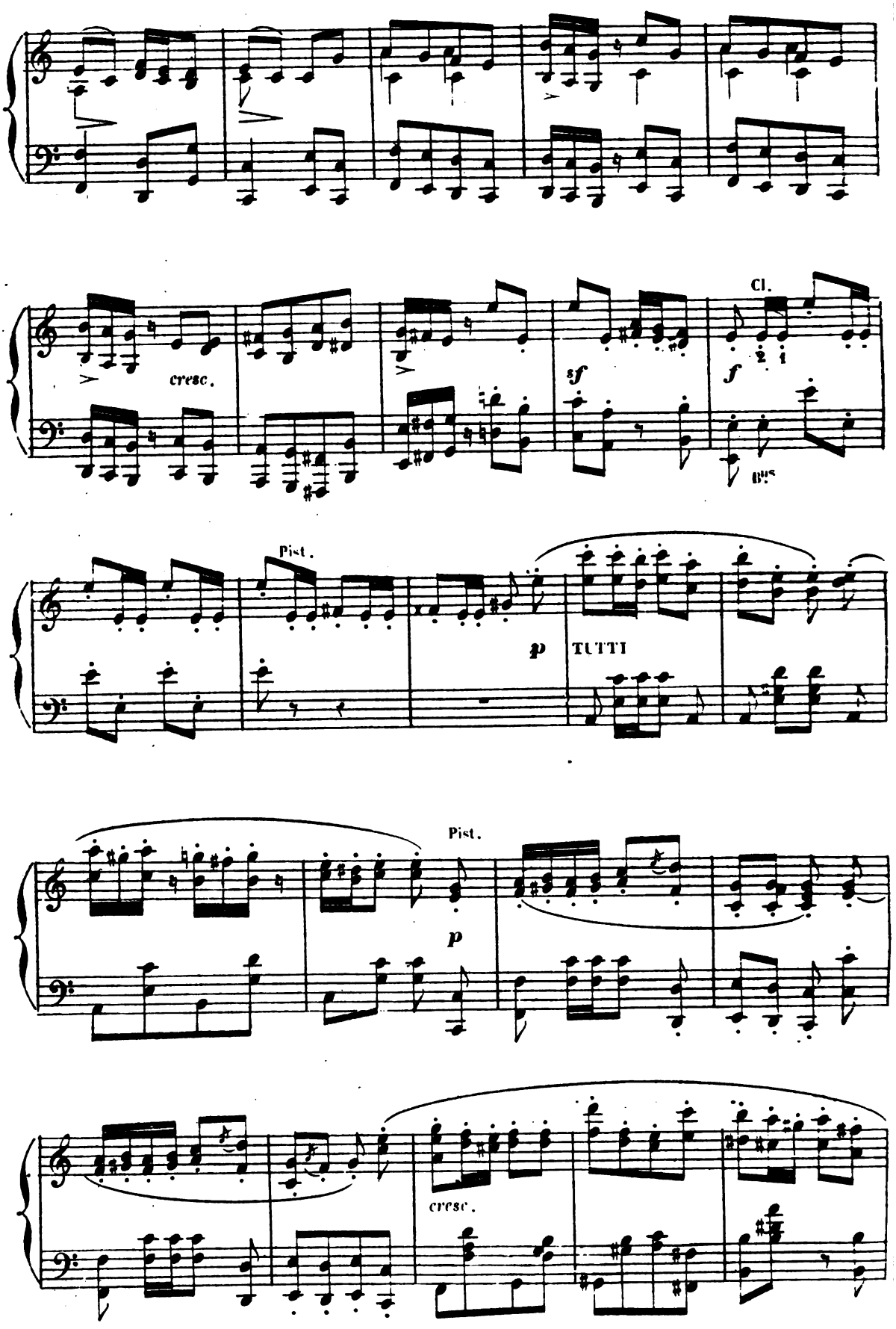

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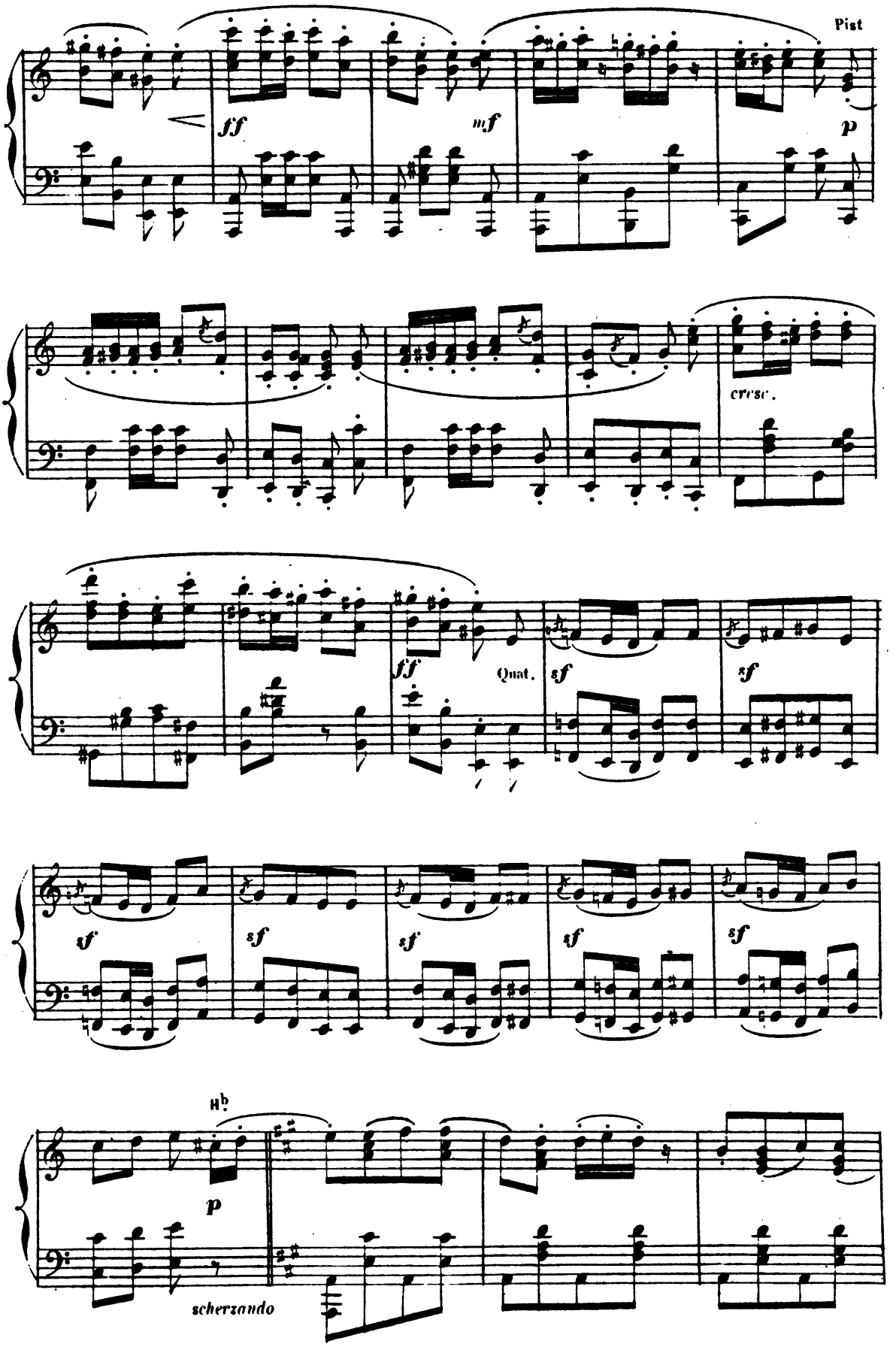

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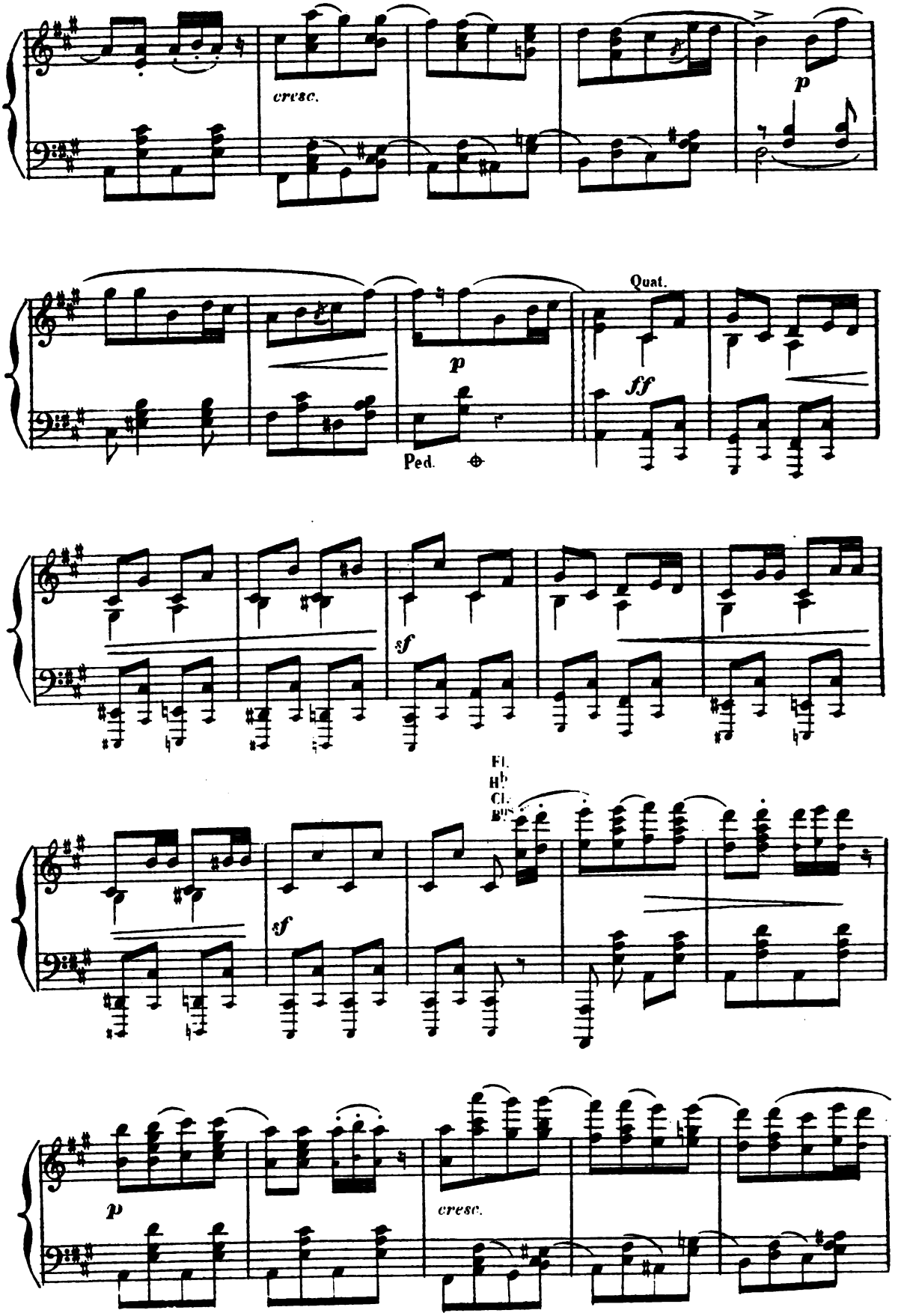

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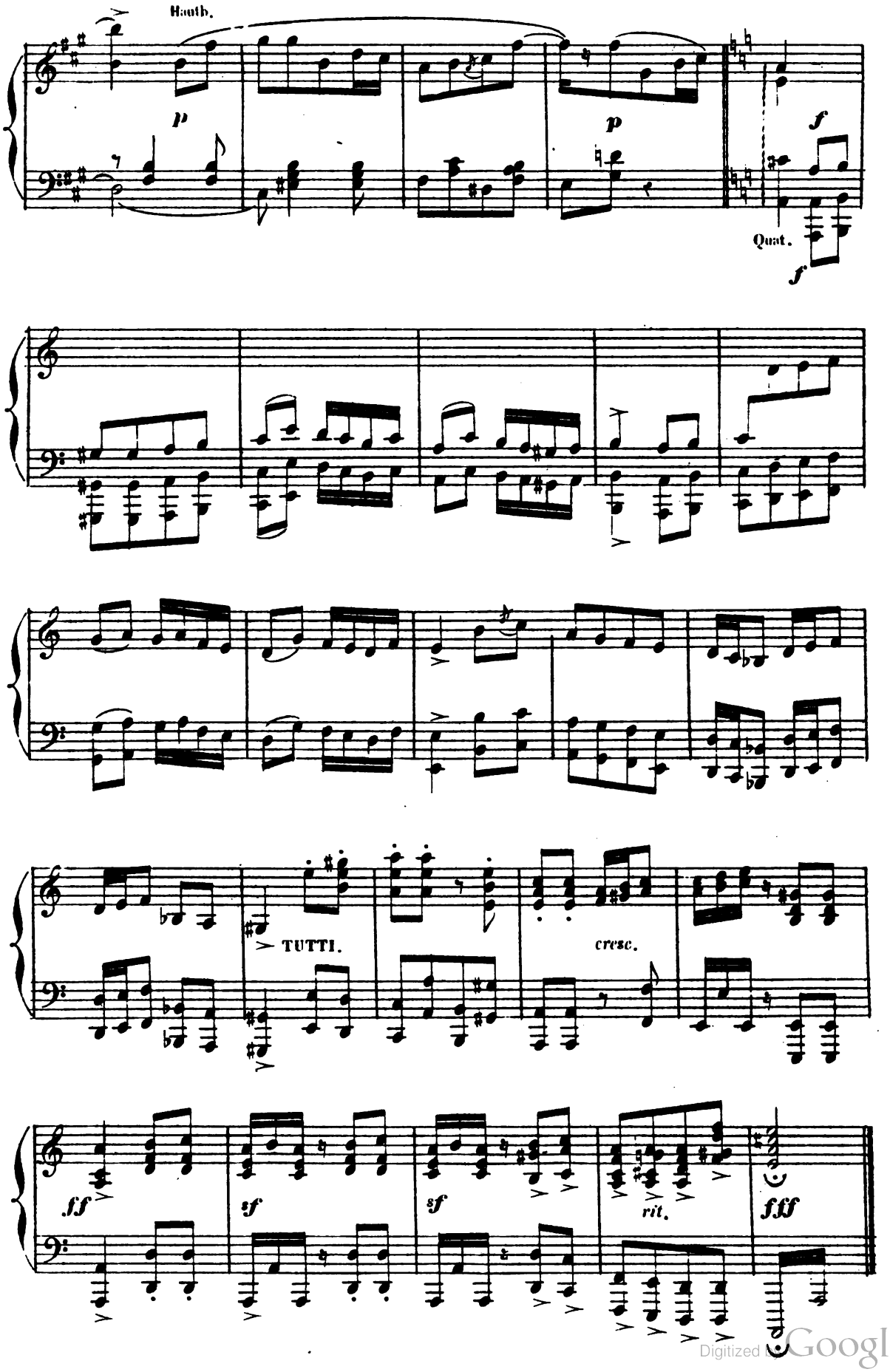

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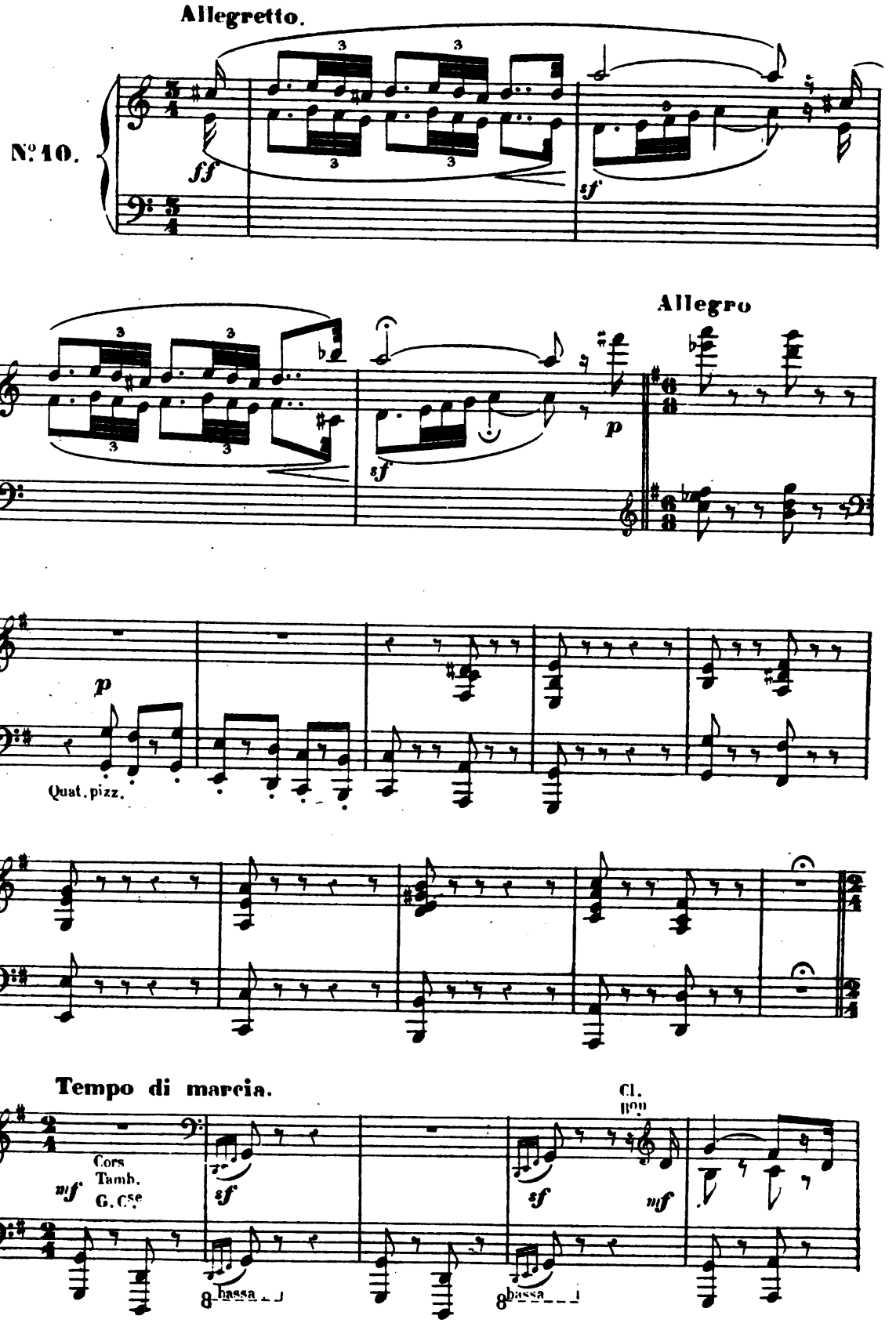
LE PRIX DU BOUQUET.

LUTTE DES SAUTEURS.



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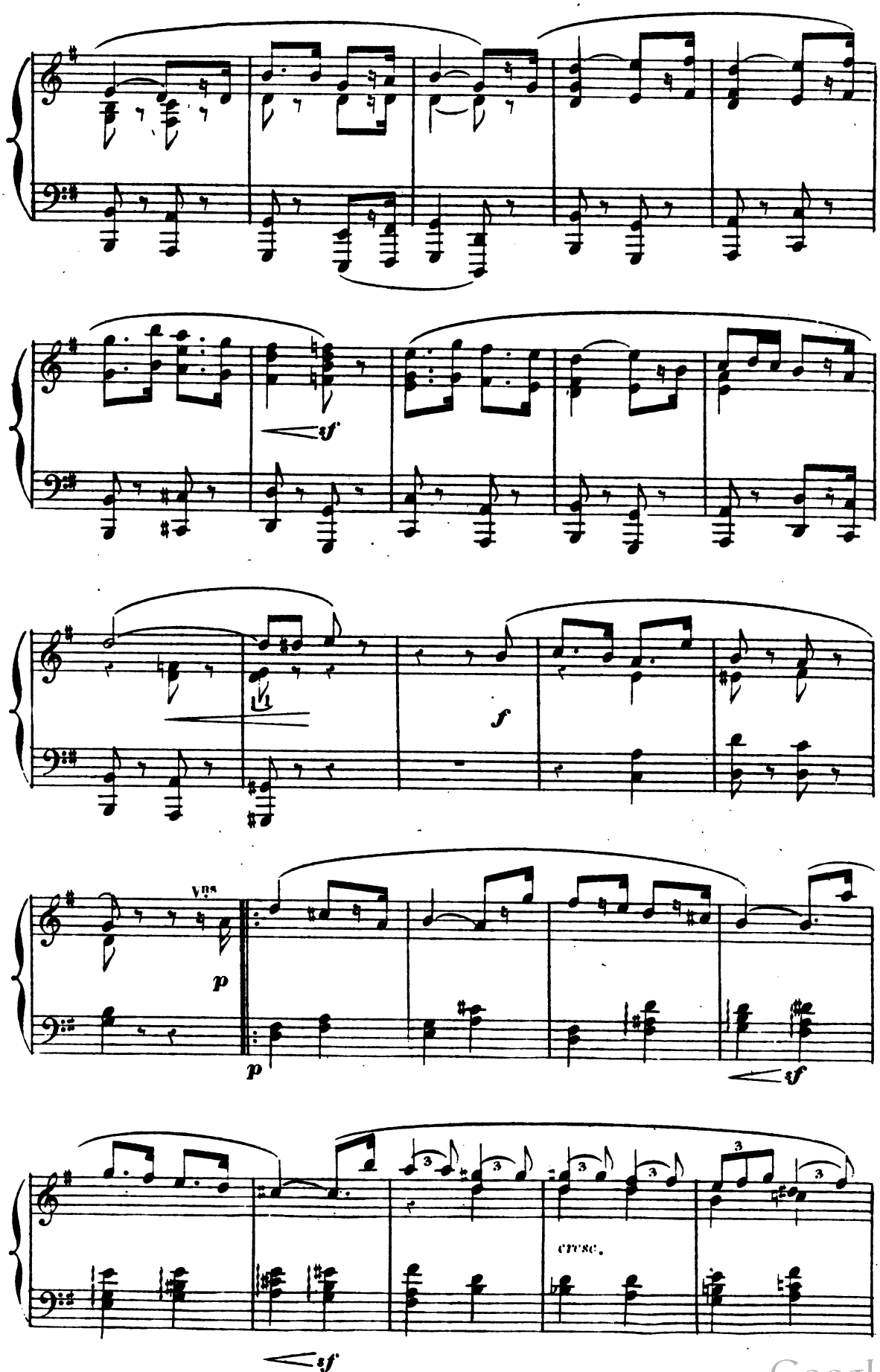

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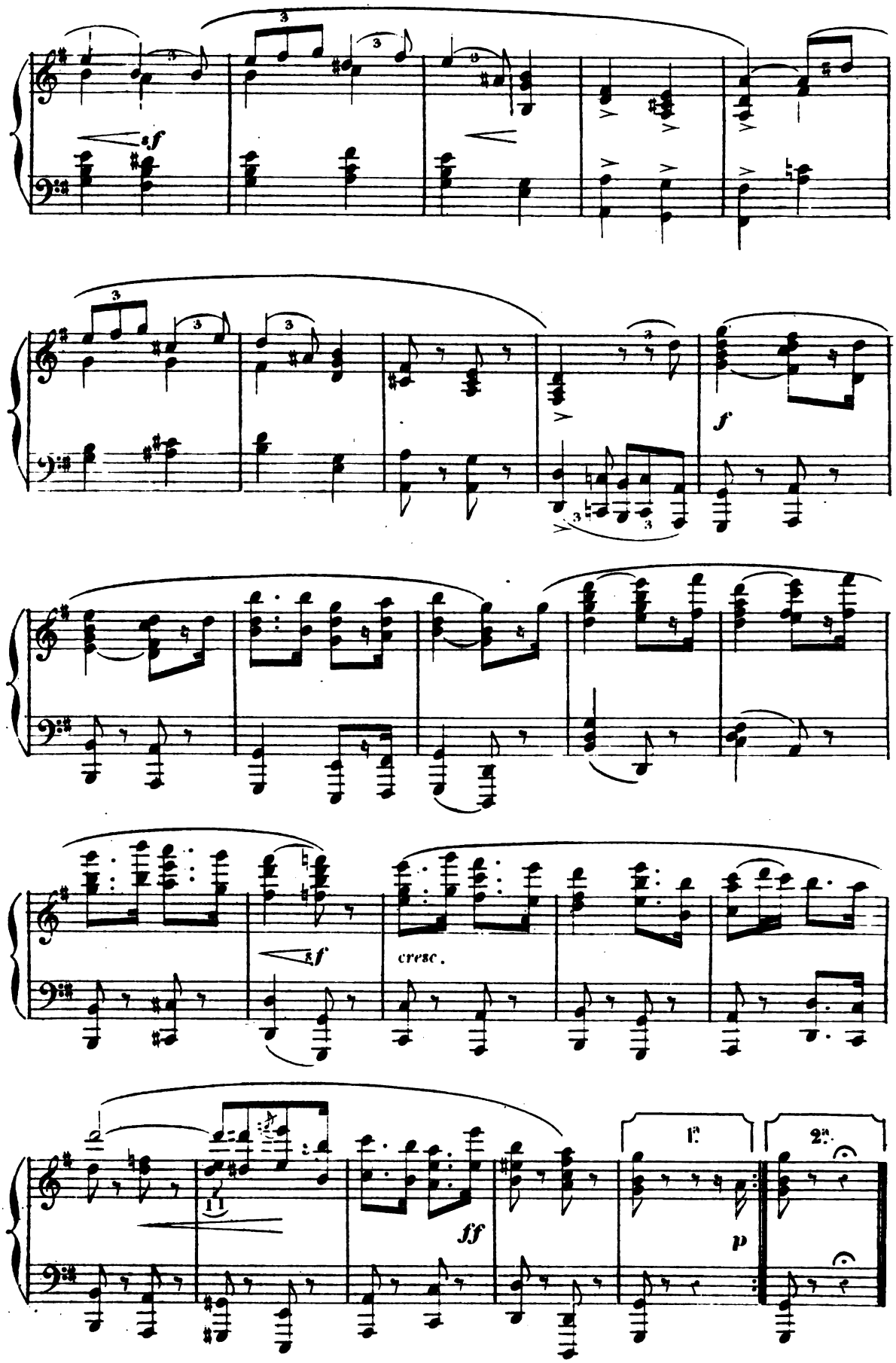

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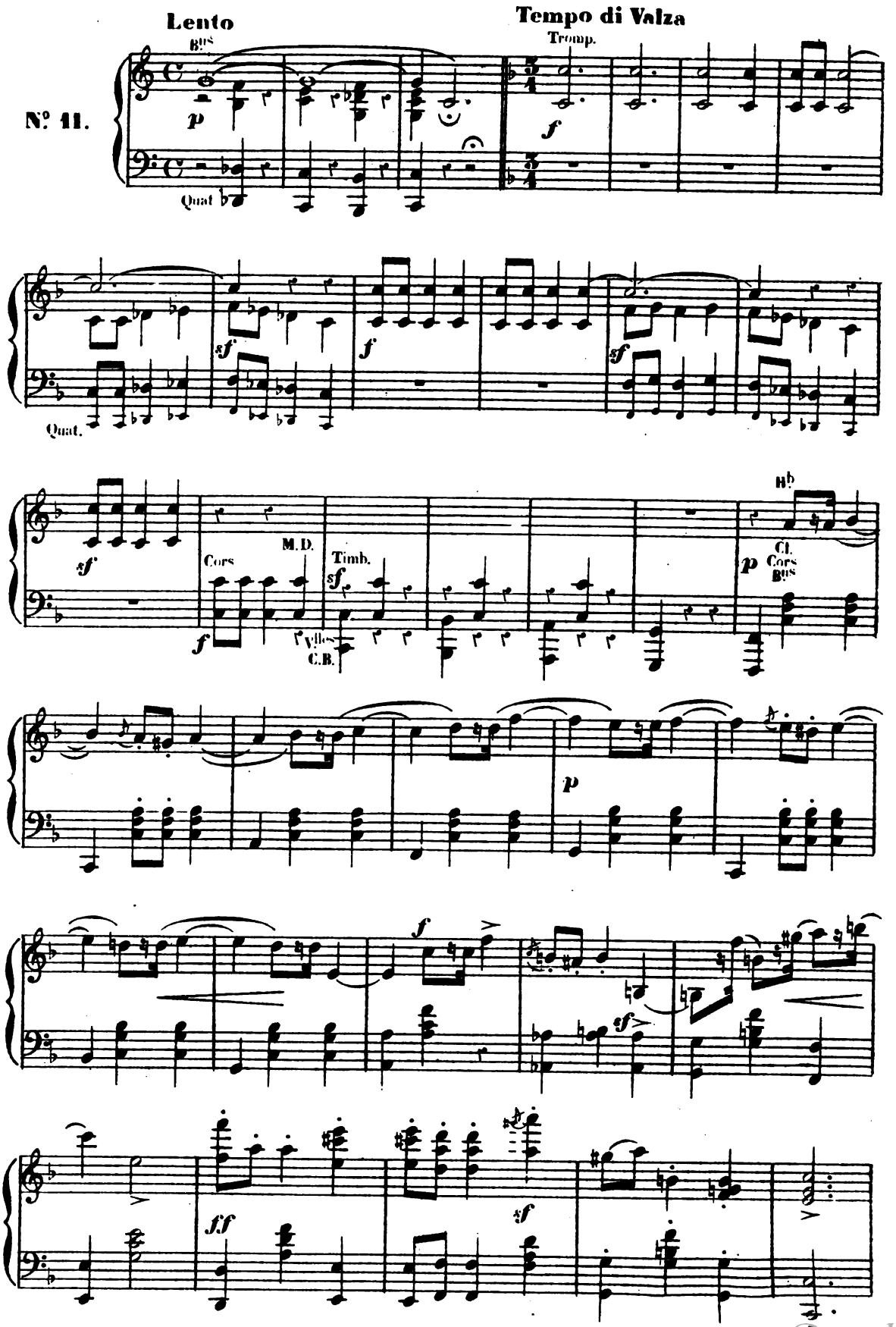
LA SABOTIÈRE



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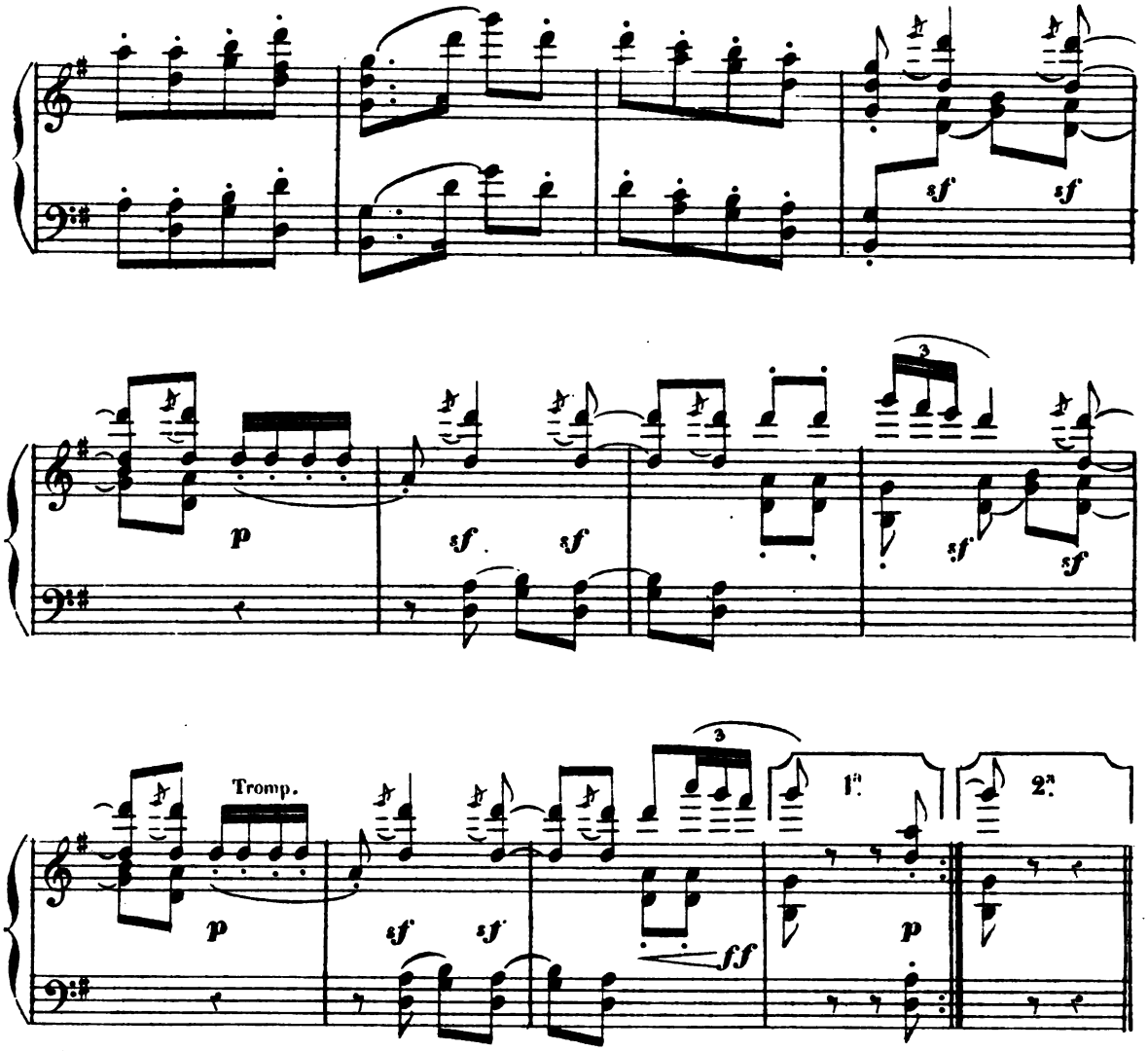

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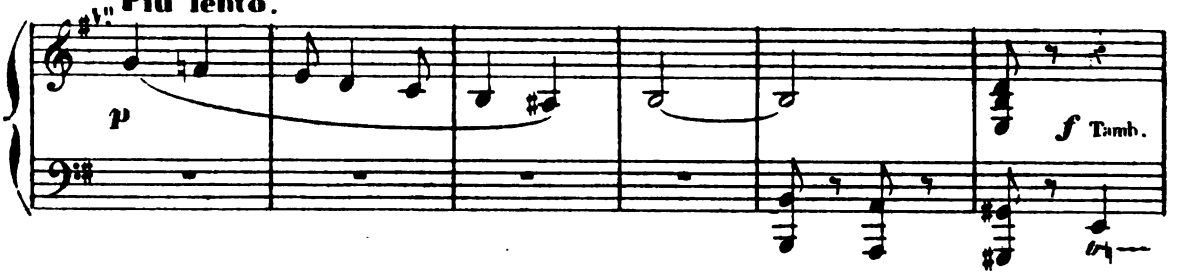
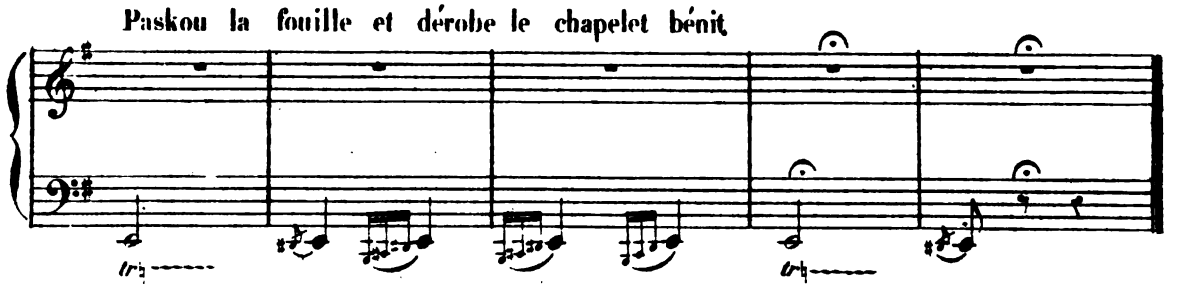


Paskou la fouille et dérobe le chapelet bénit



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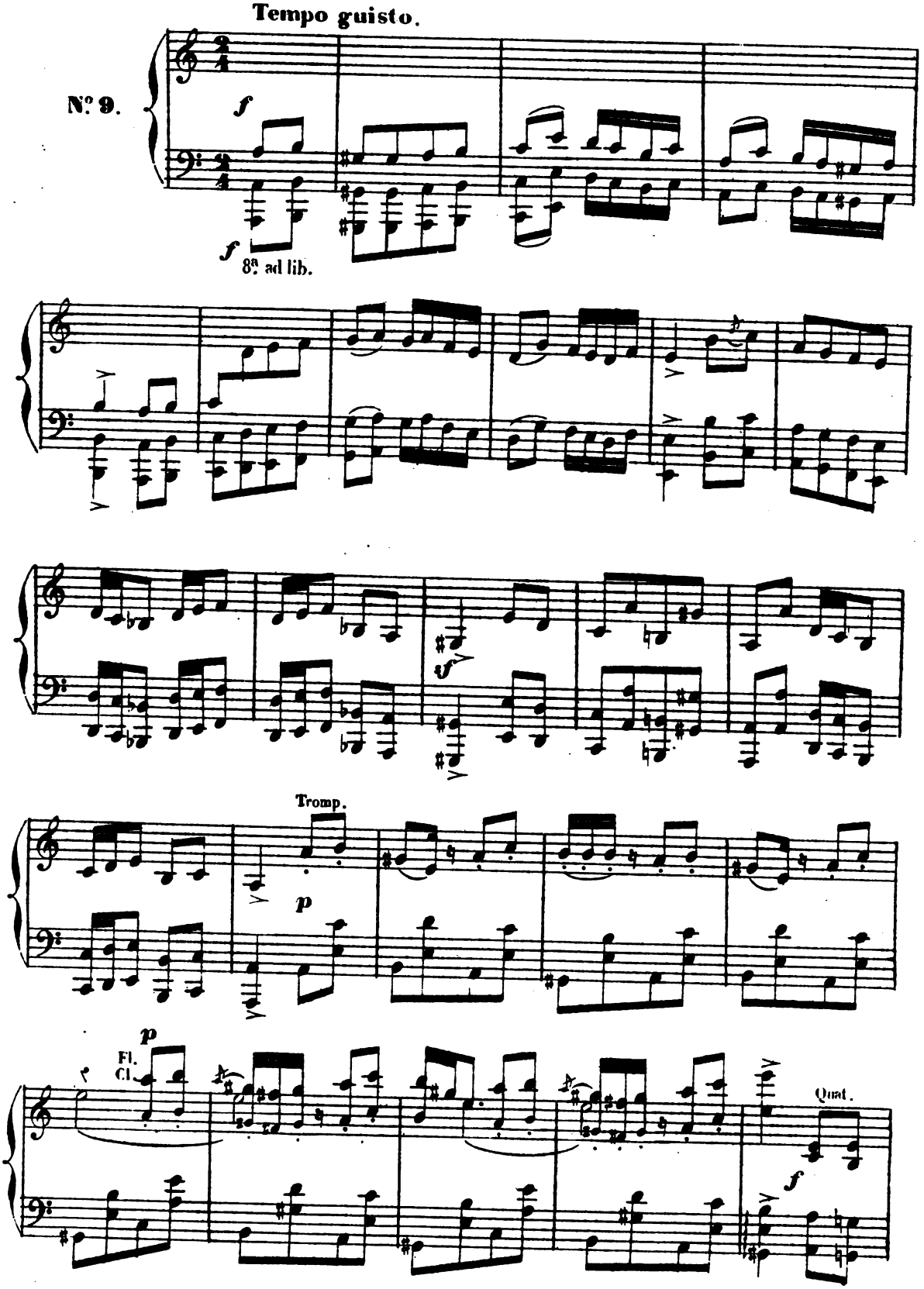
LA FÊTE DU PARDON

LA LUTTE AU BÂTON.

Tempo guisto.

N°. 9.



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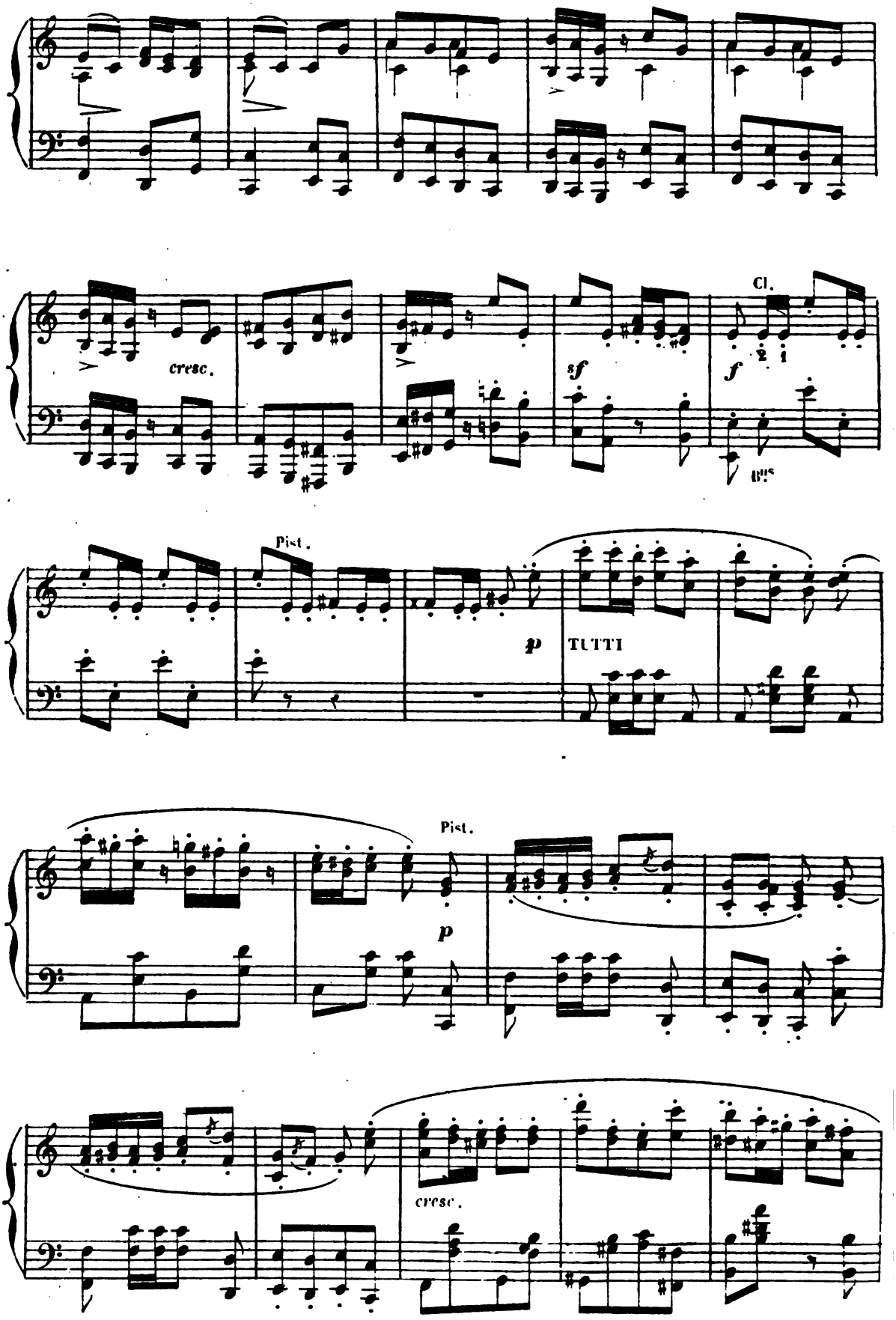

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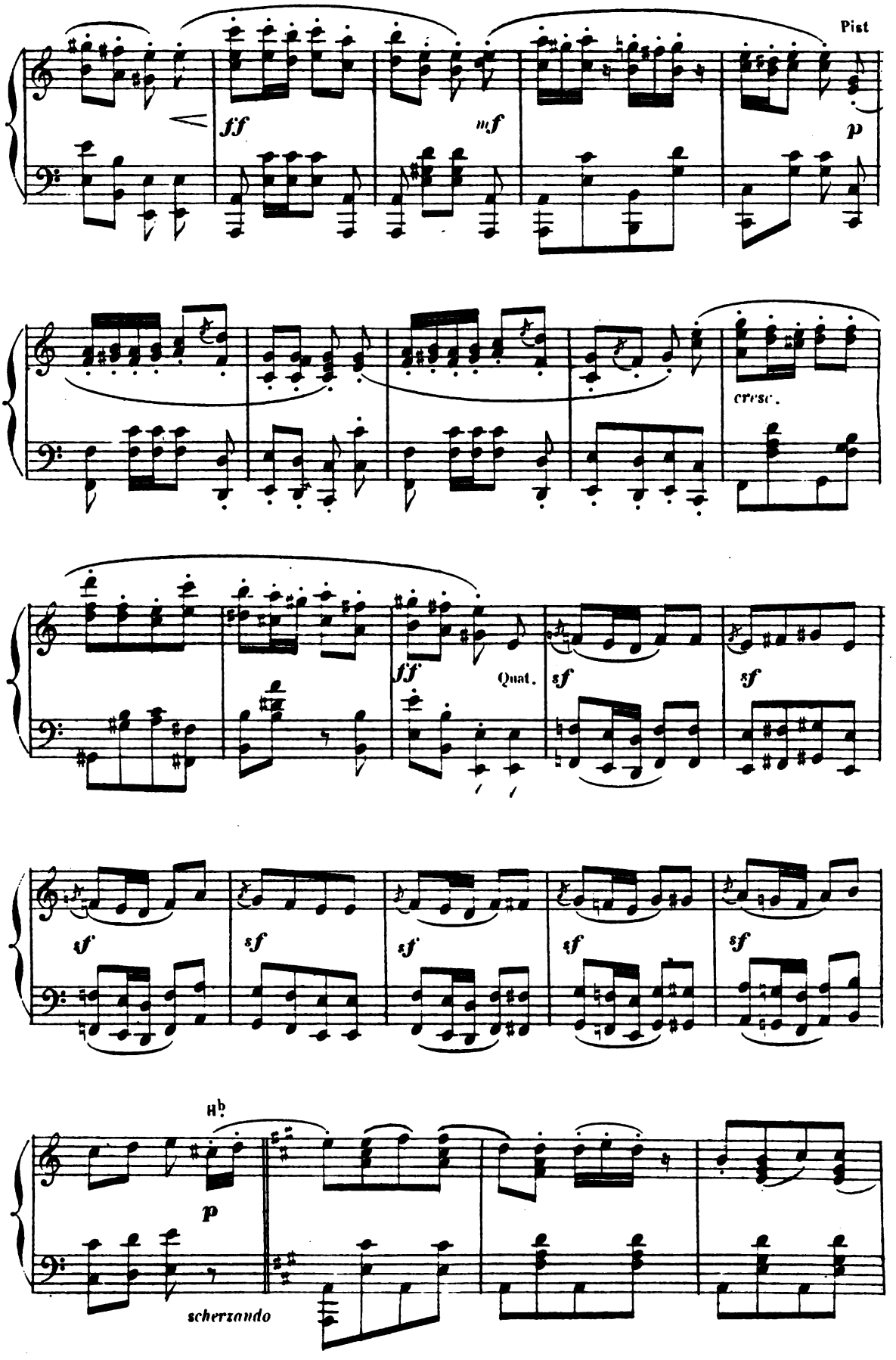

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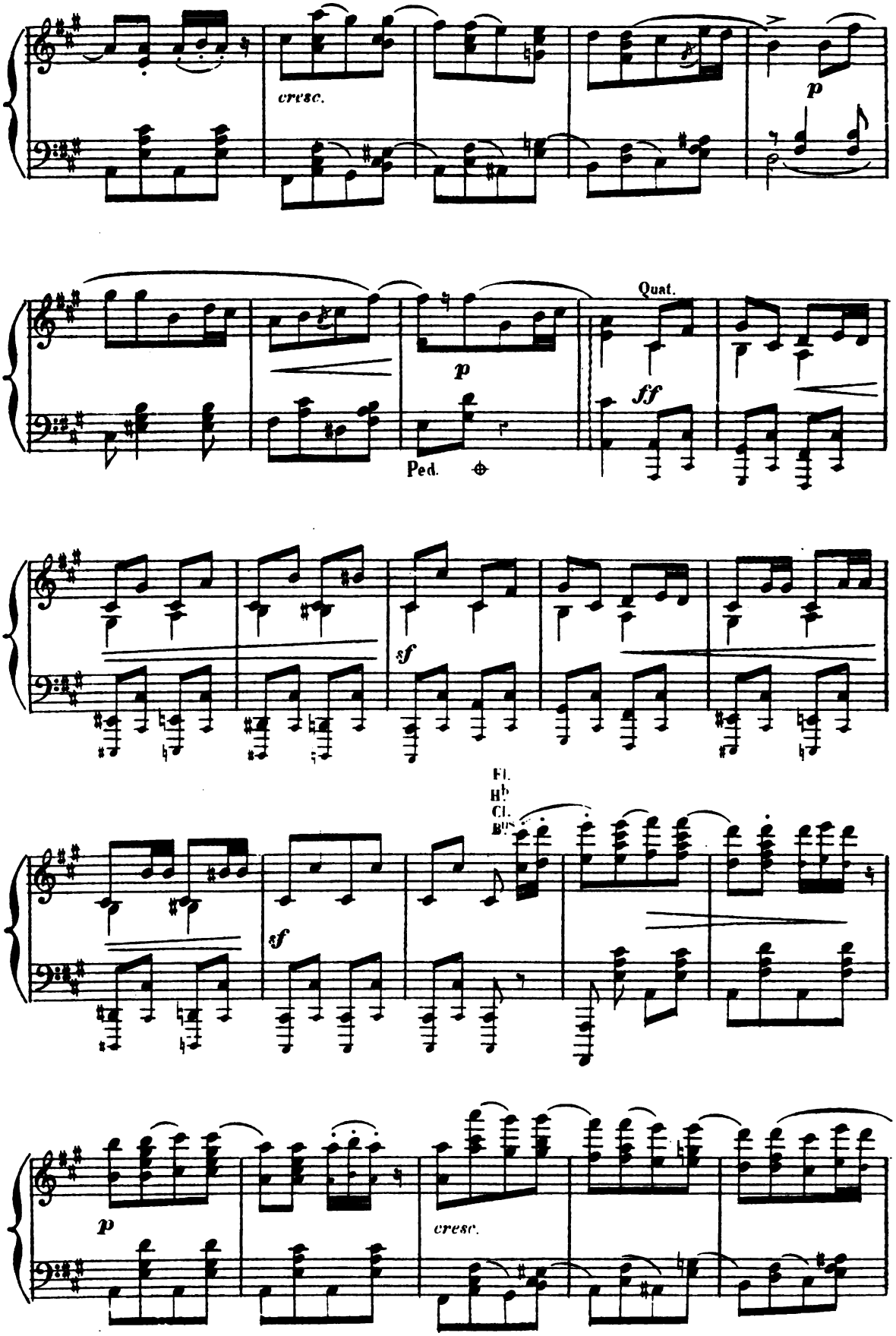

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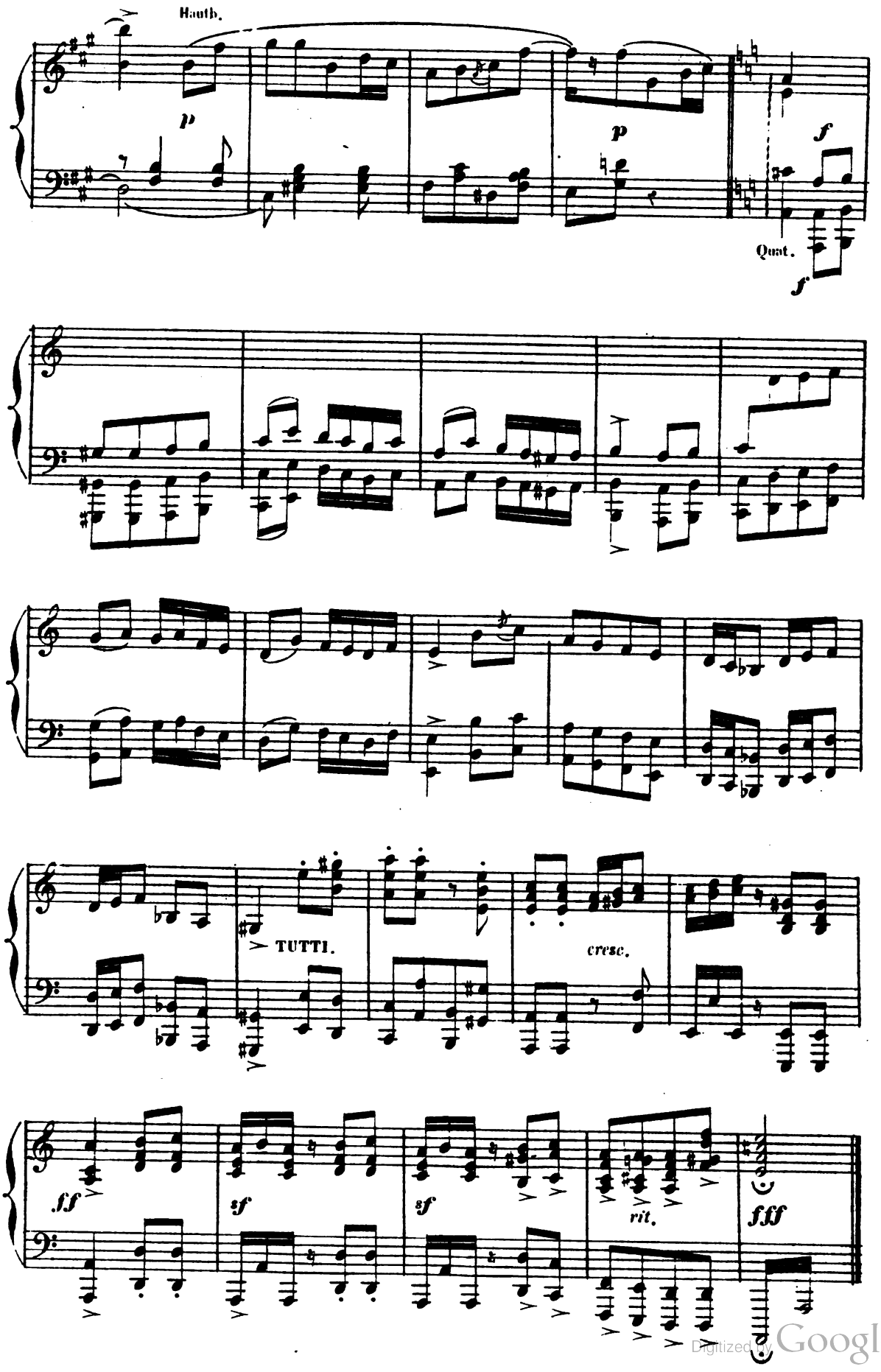

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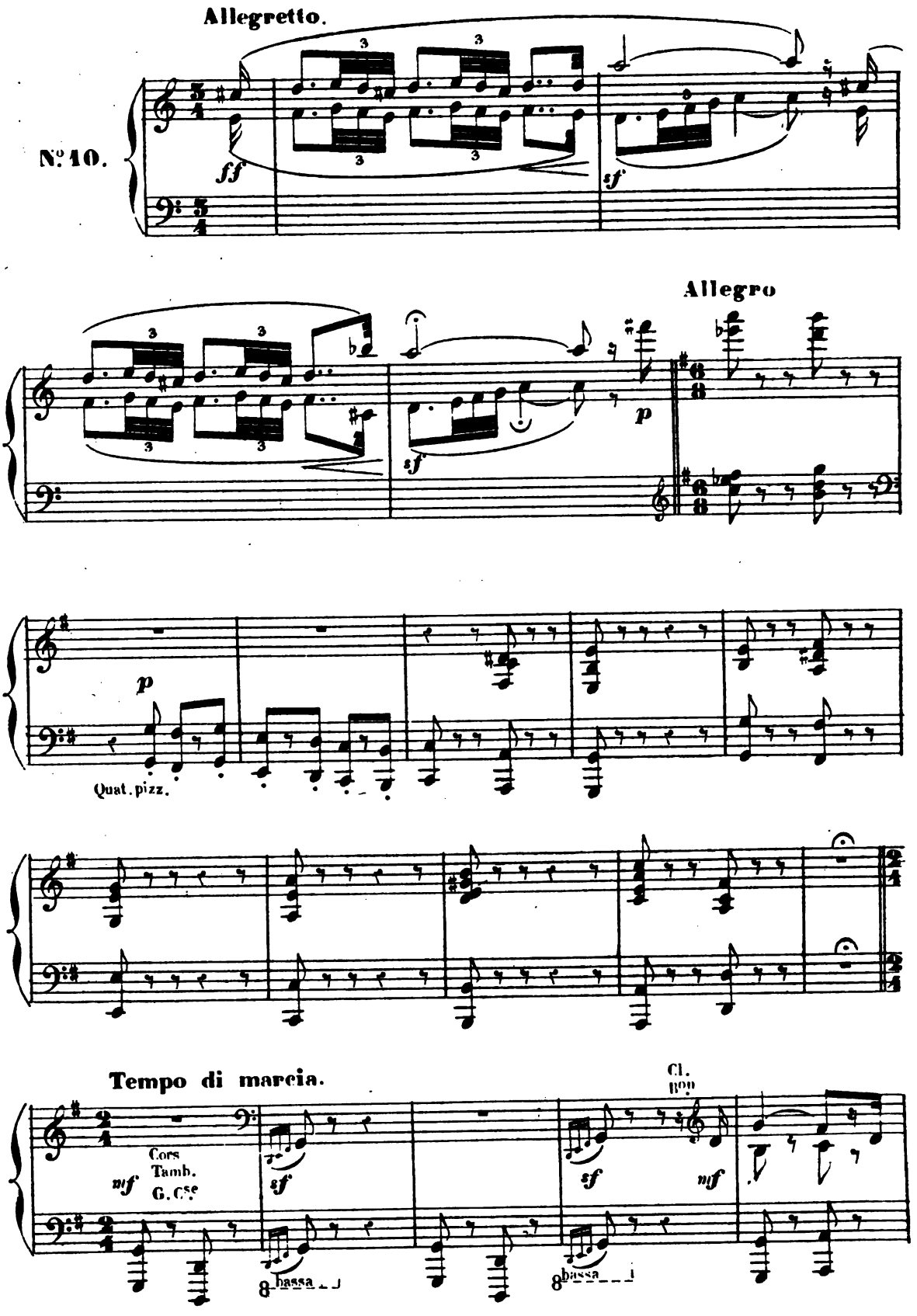
LE PRIX DU BOUQUET.

LUTTE DES SAUTEURS.



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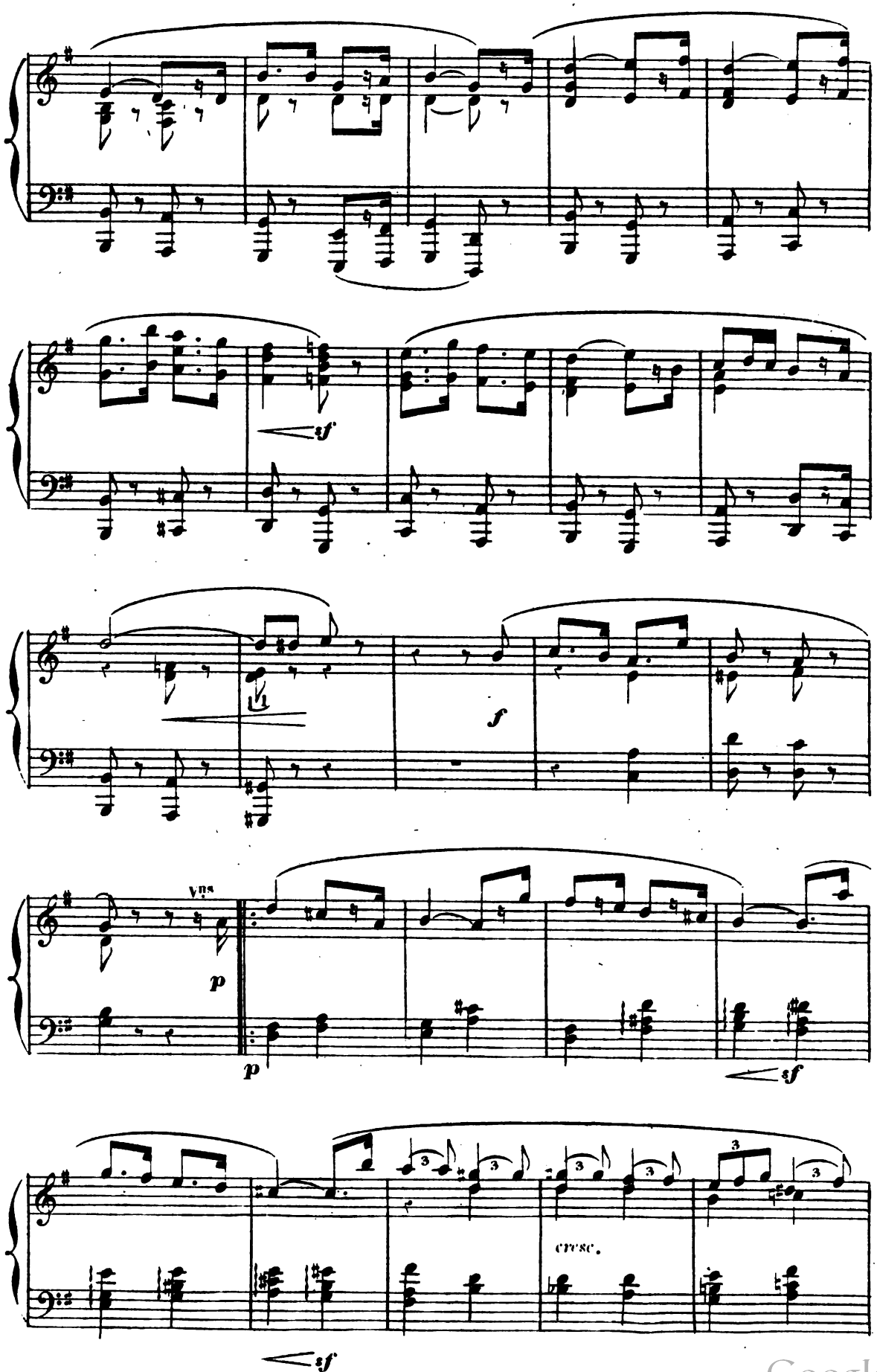

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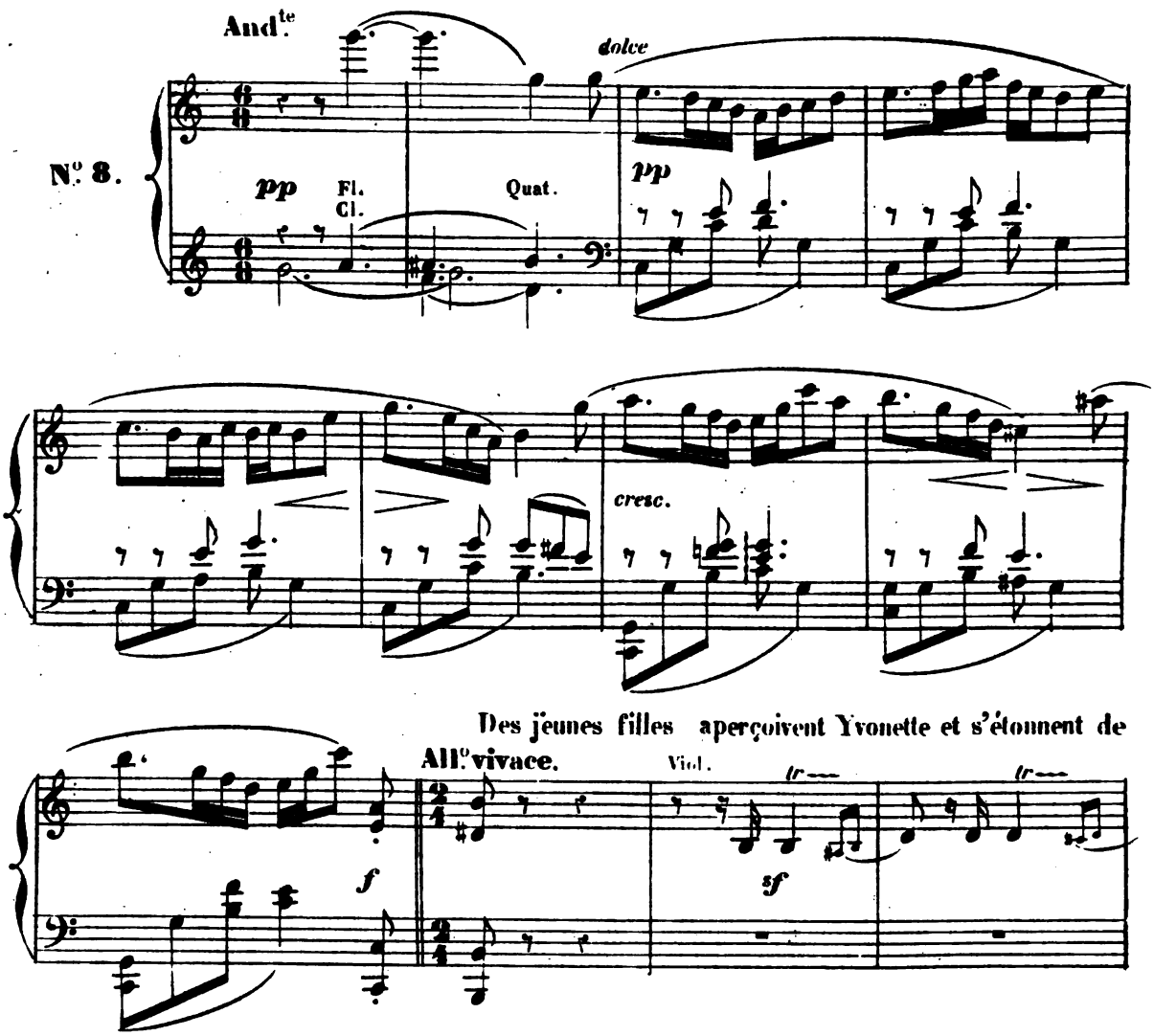
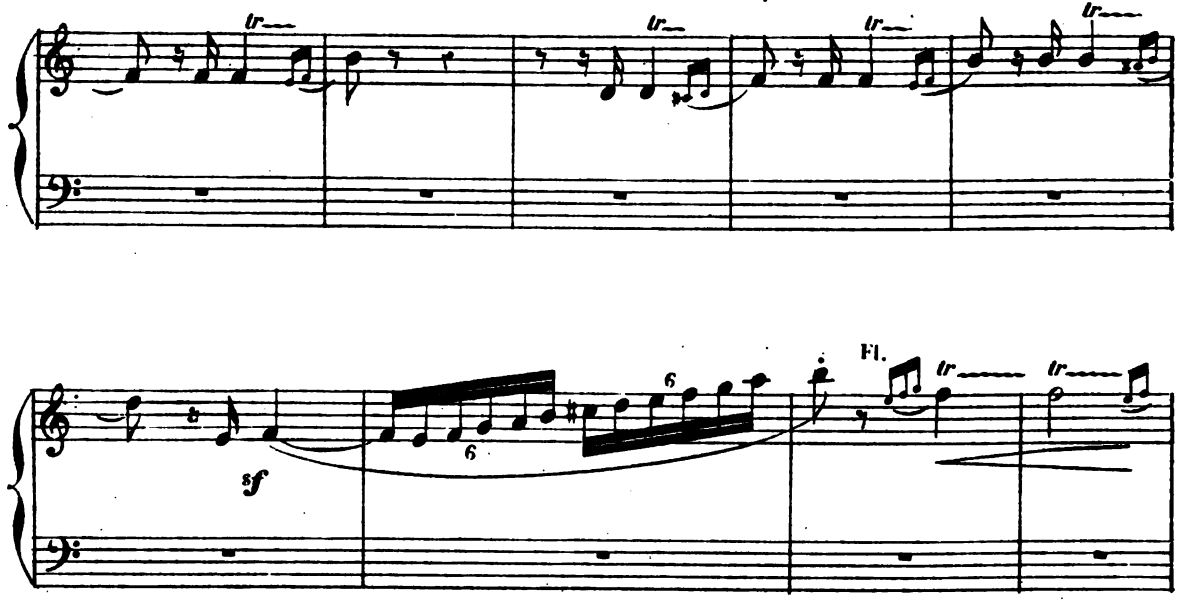
SORTIE DES VÊPRES.



Des jeunes filles aperçoivent Yvonette et s'étonnent de

sa parure. Lilez la voit à son tour et demeure stupéfait.



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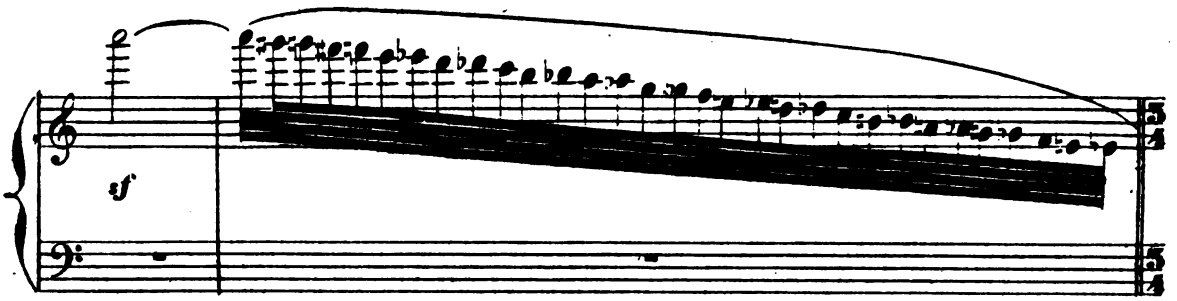
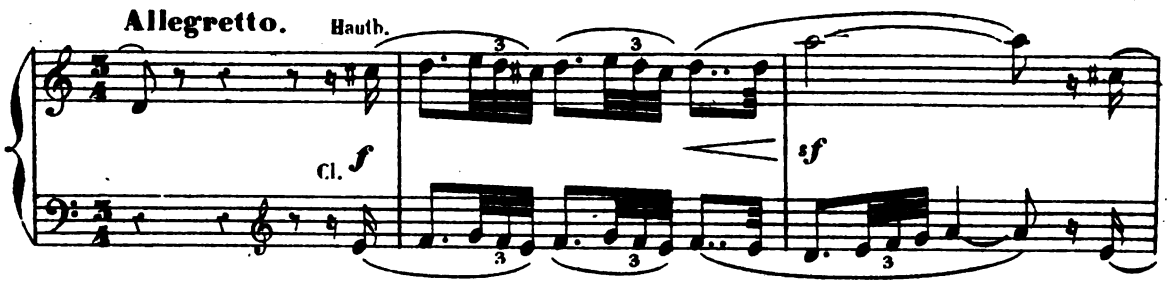
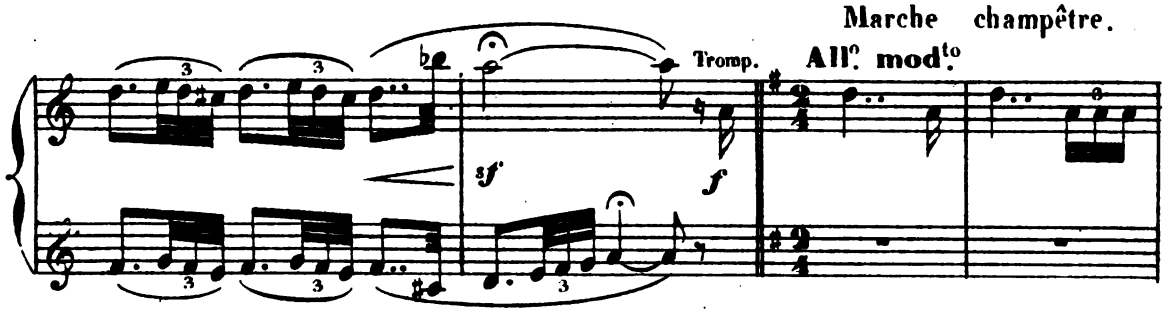


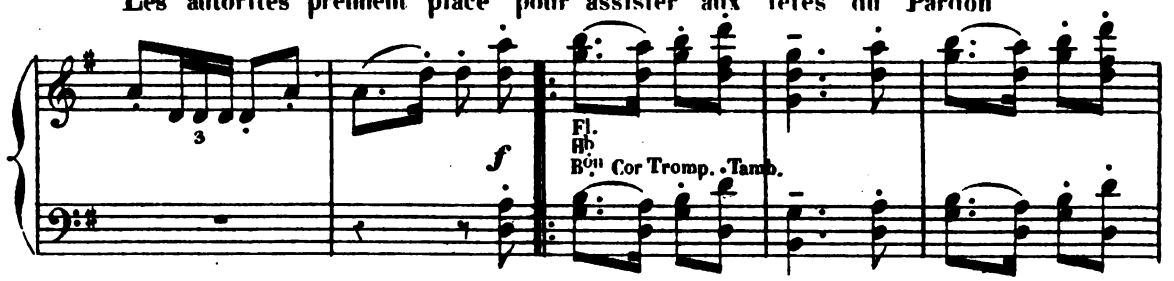
Les Binious et les Bombardes retentissent

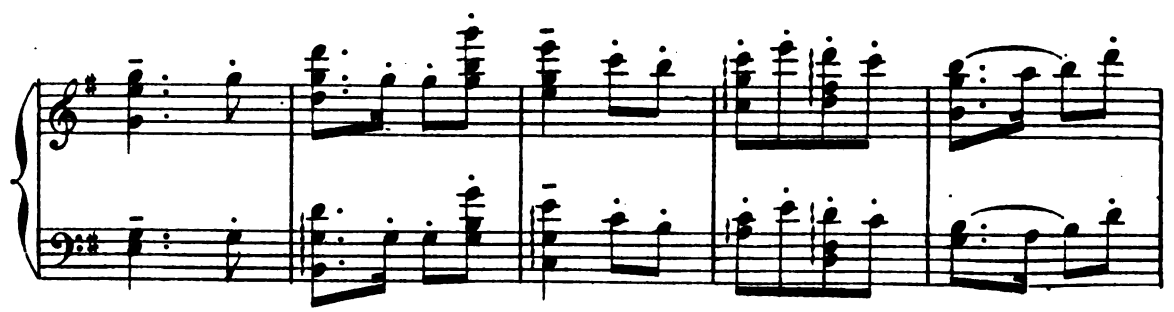


Marche champêtre.



Les autorités prennent place pour assister aux fêtes du Pardon





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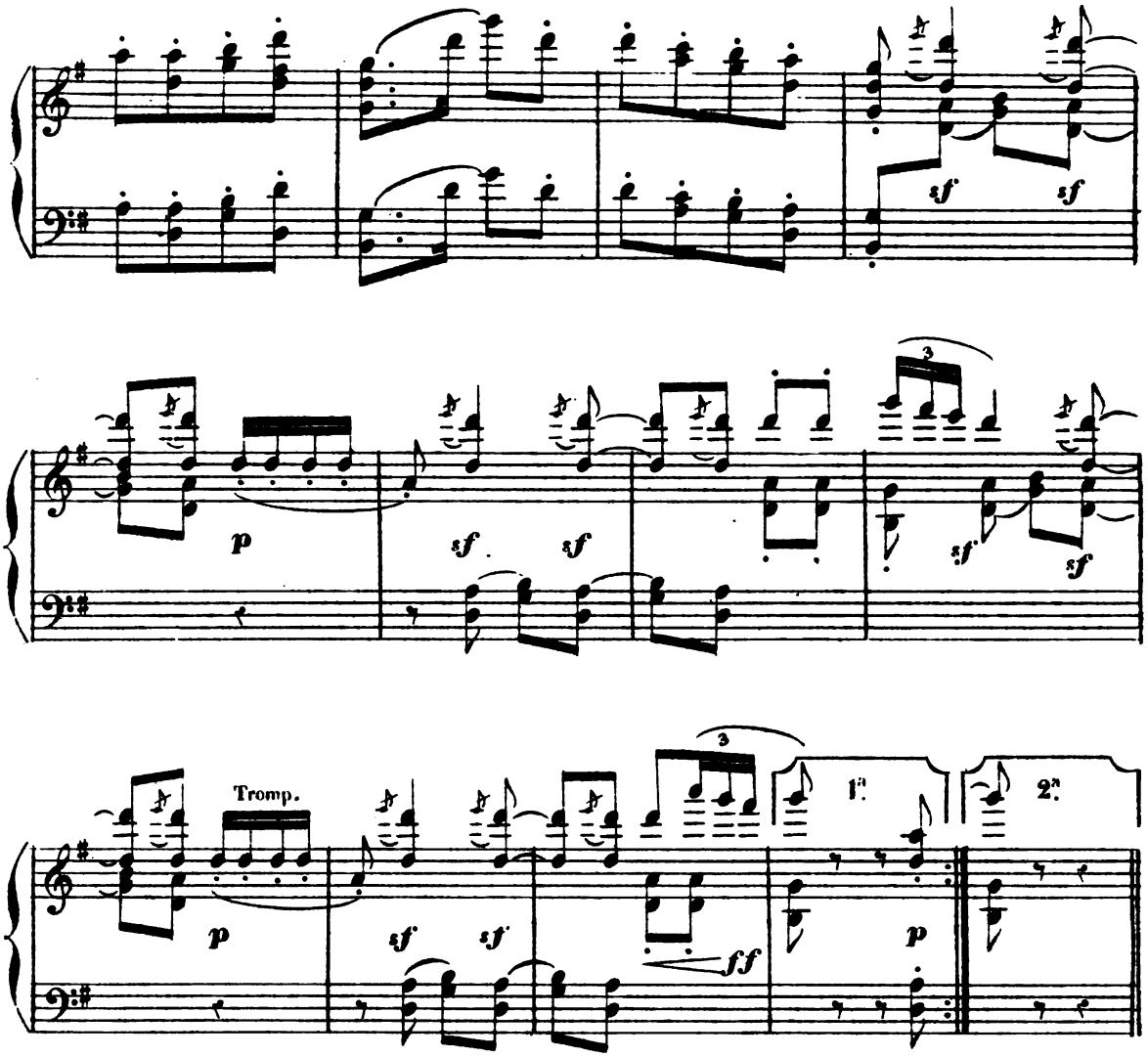

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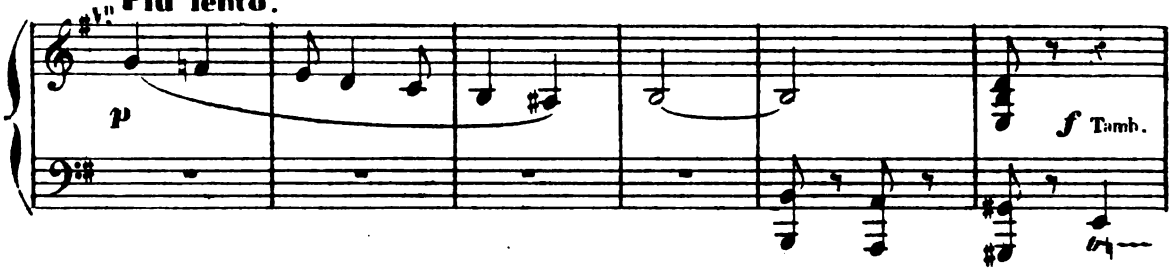
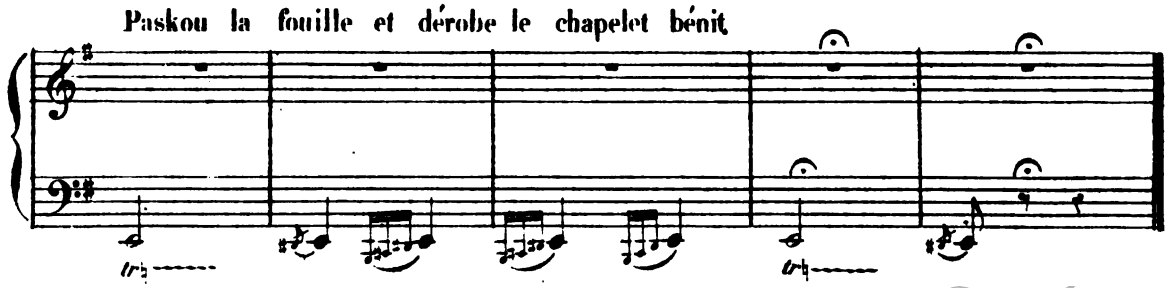


Paskou la fouille et dérobe le chapelet bénit



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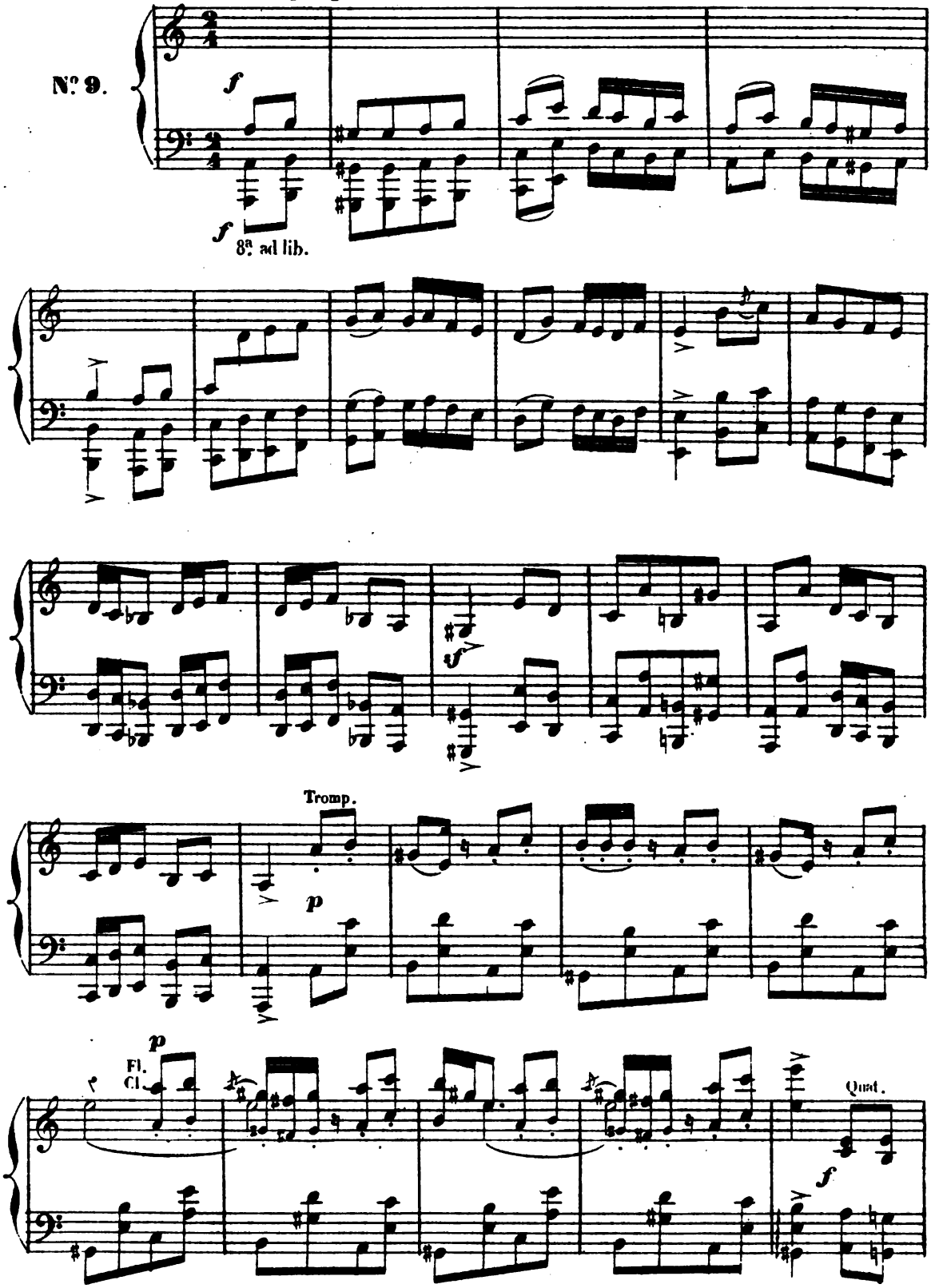
LA FÊTE DU PARDON

LA LUTTE AU BÂTON.

Tempo guisto.

N°. 9.



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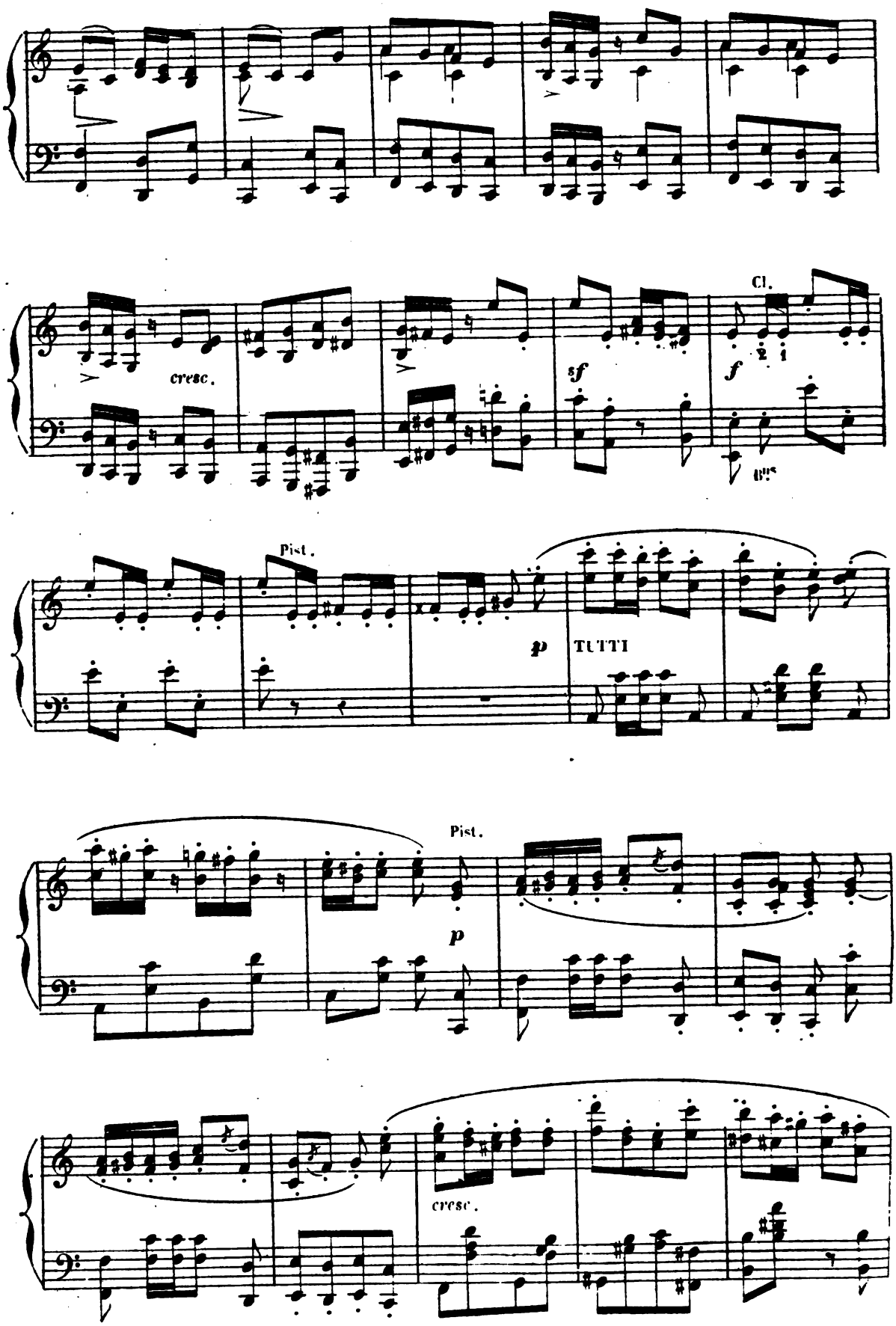

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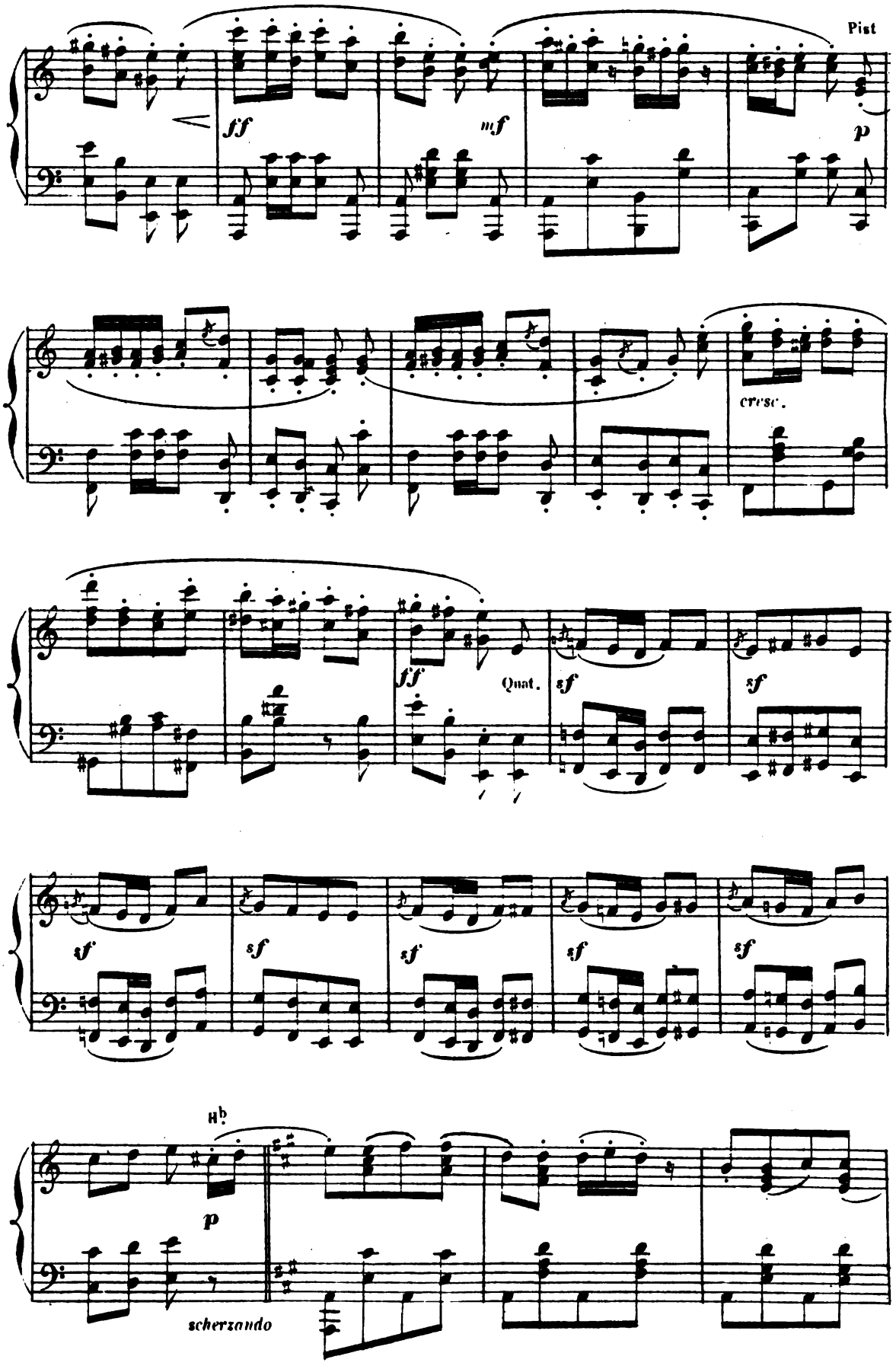

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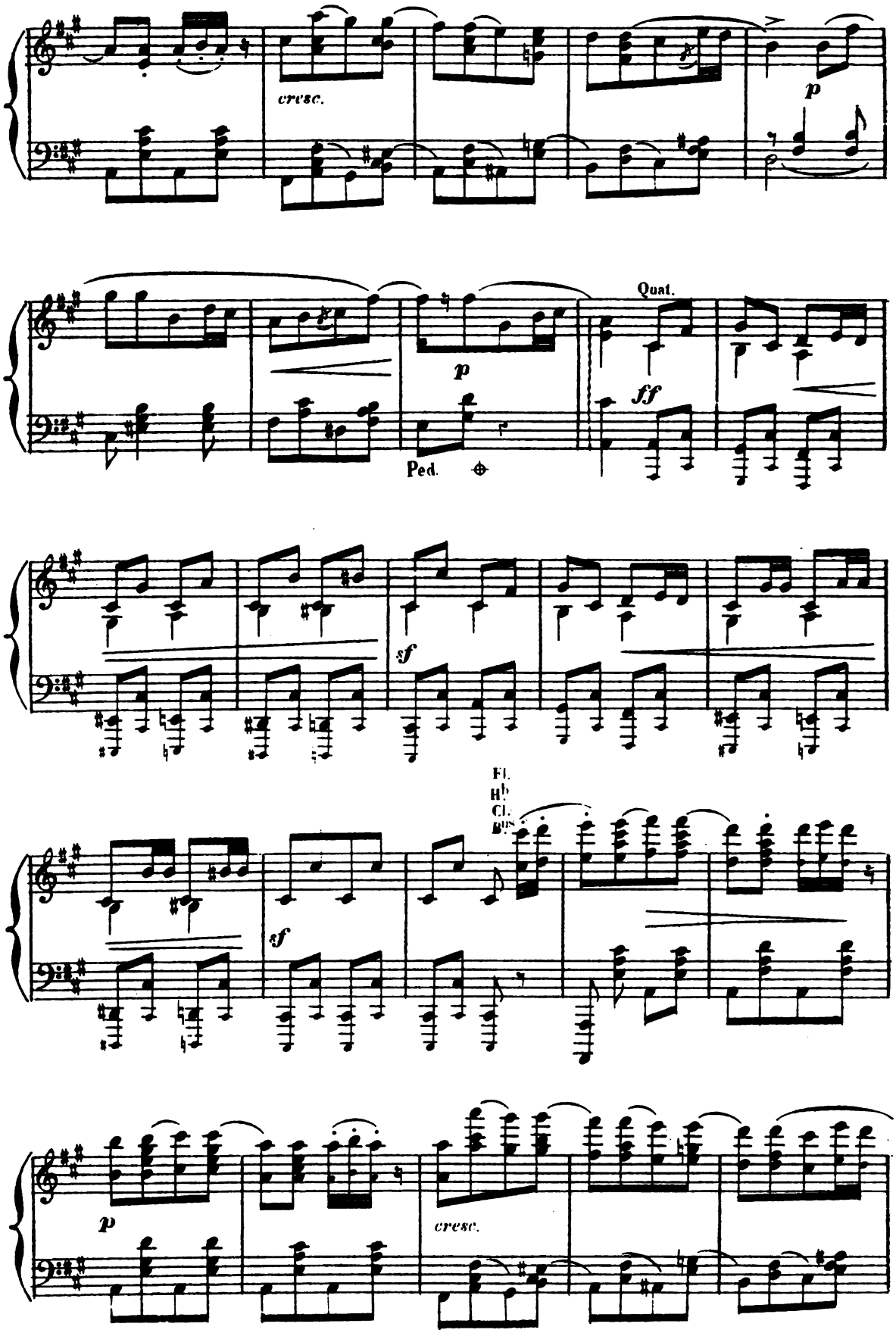

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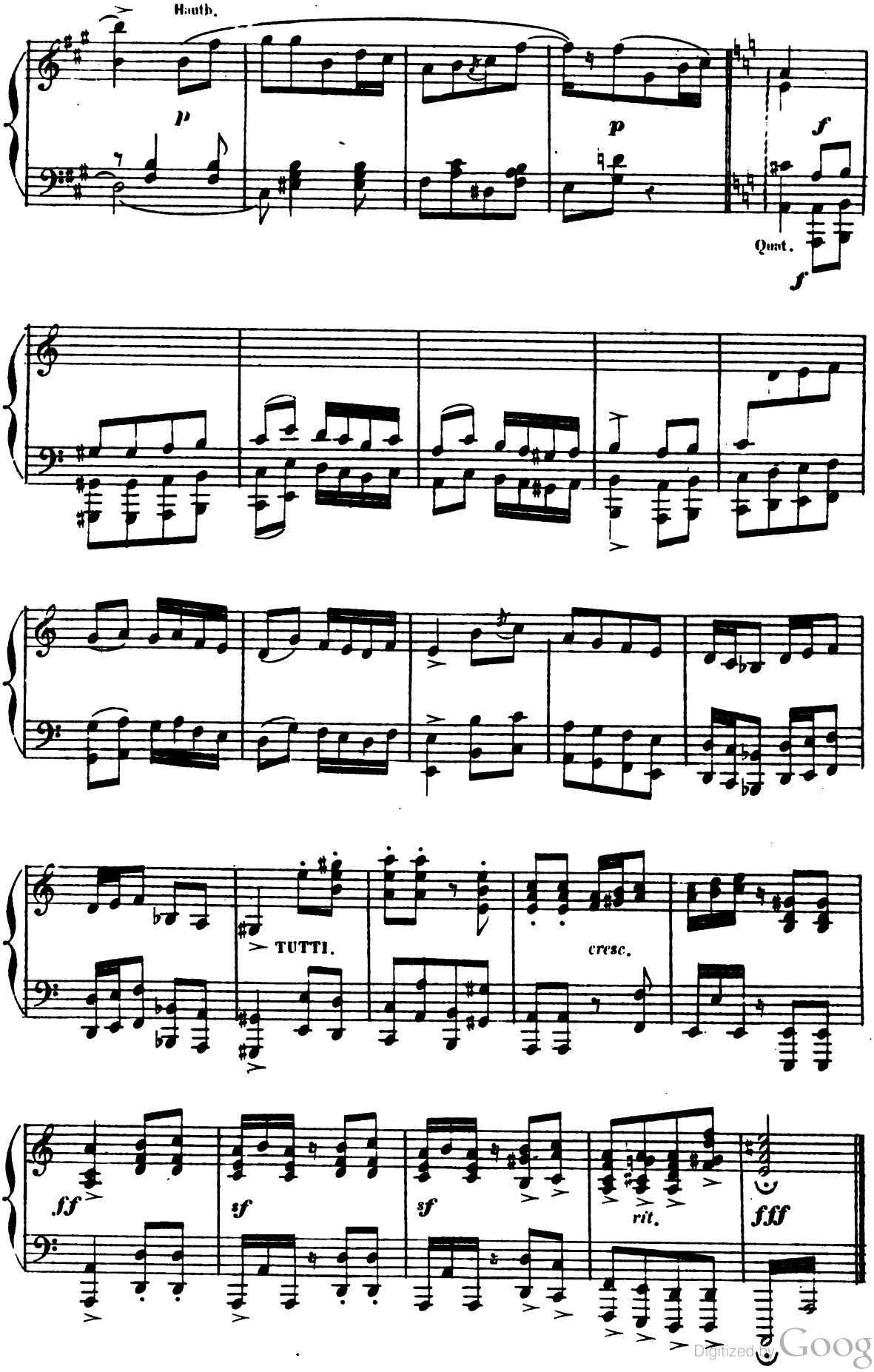

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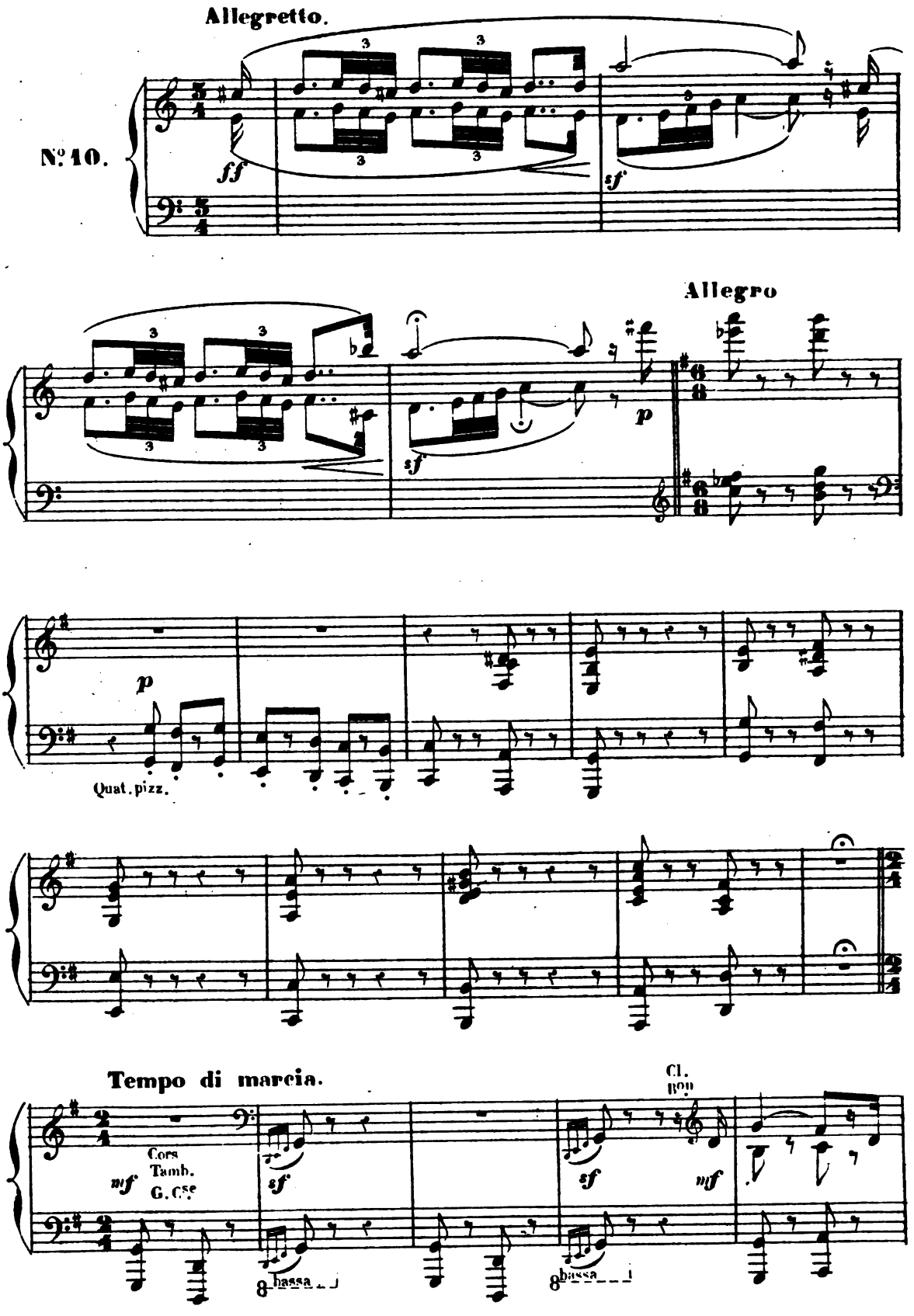
LE PRIX DU BOUQUET.

LUTTE DES SAUTEURS.



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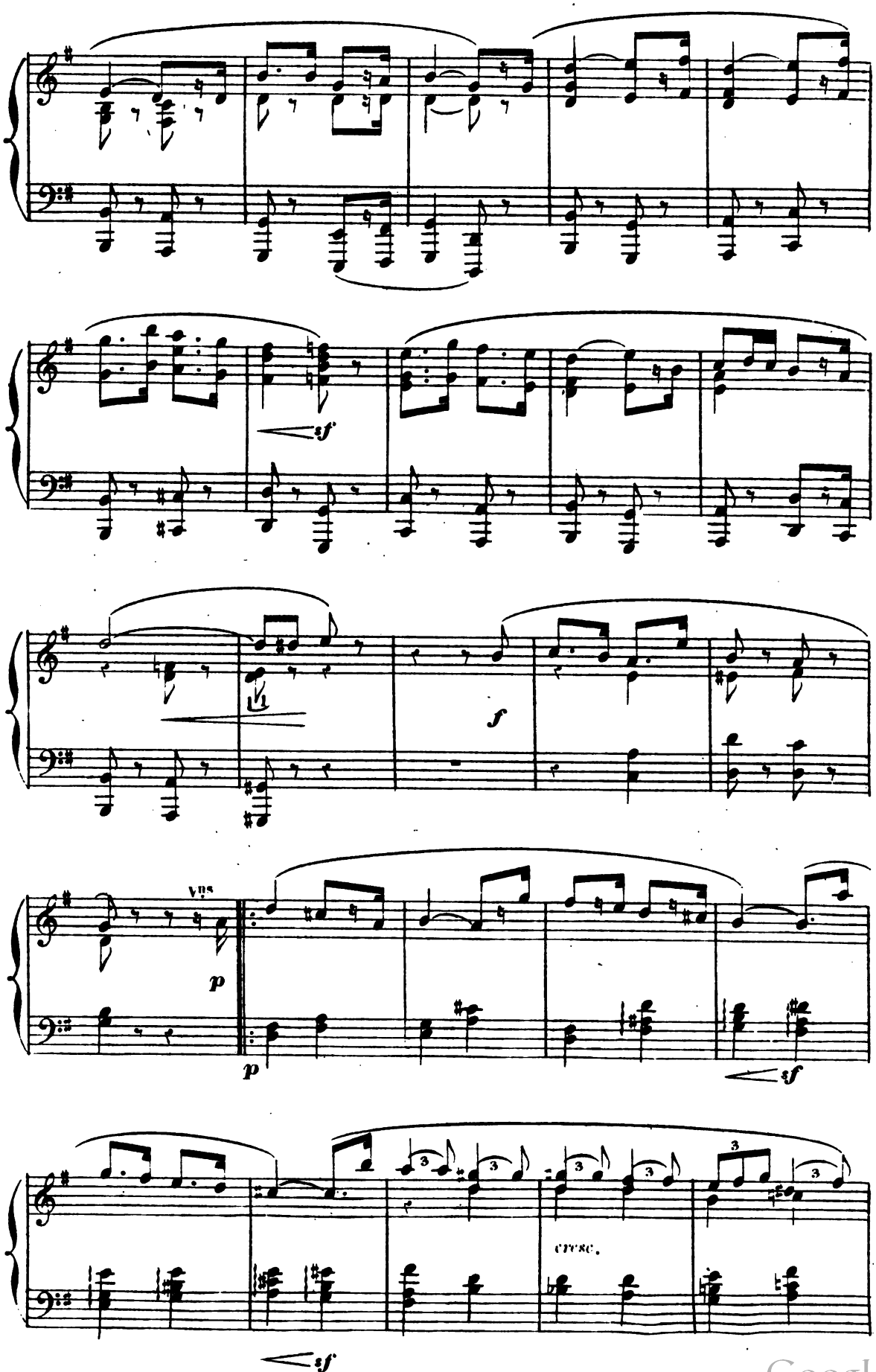

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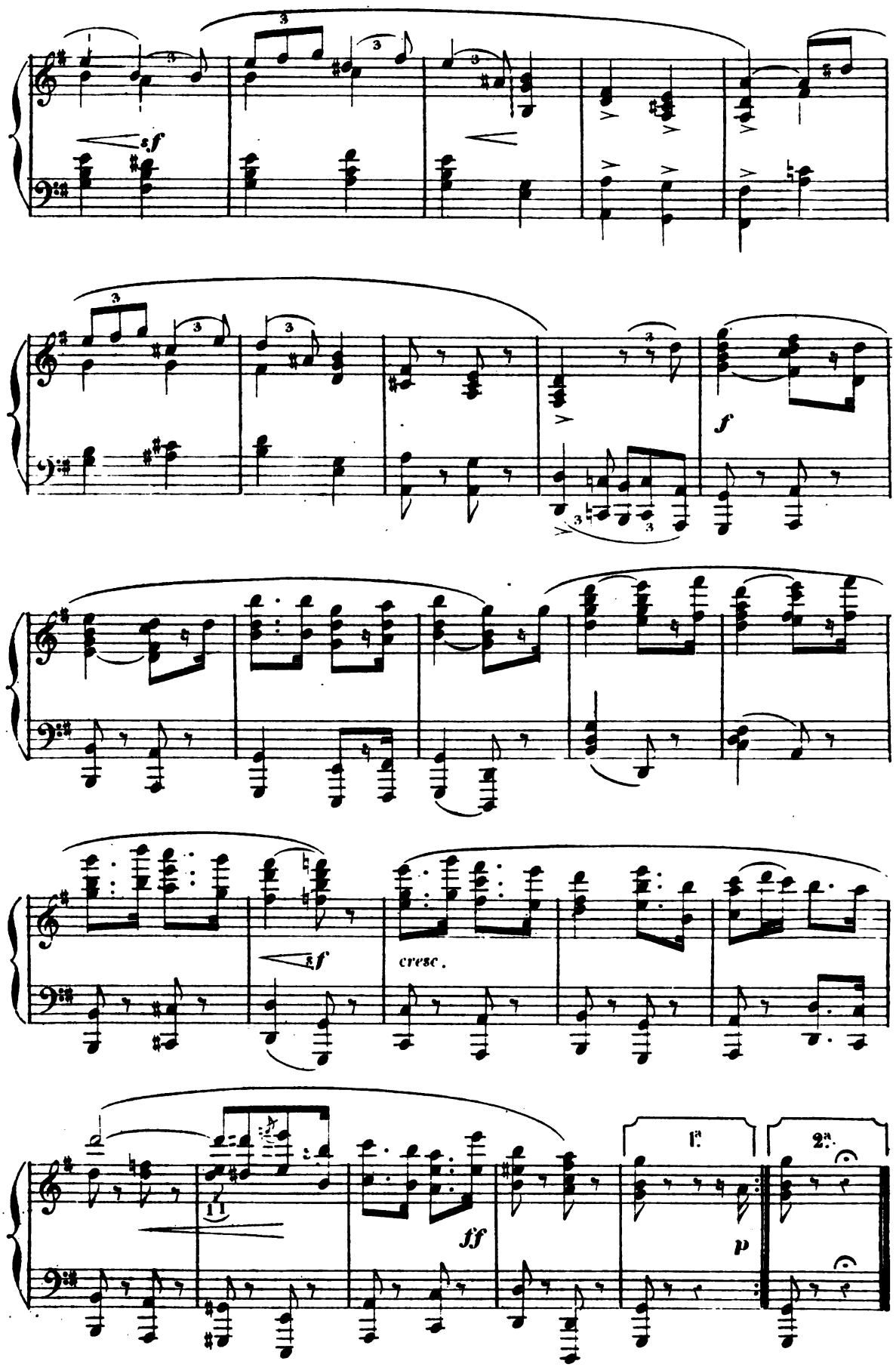

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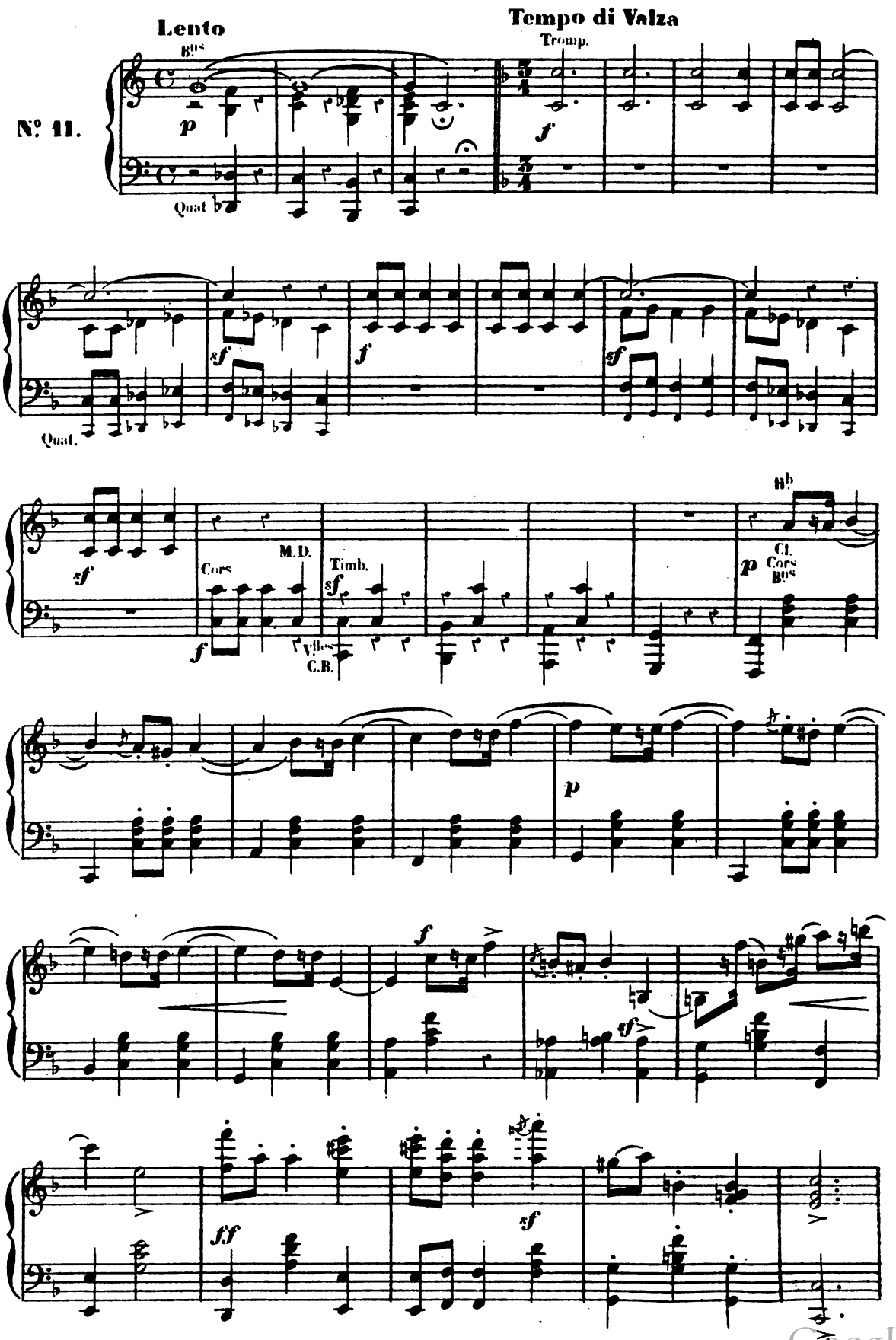
LA SABOTIÈRE



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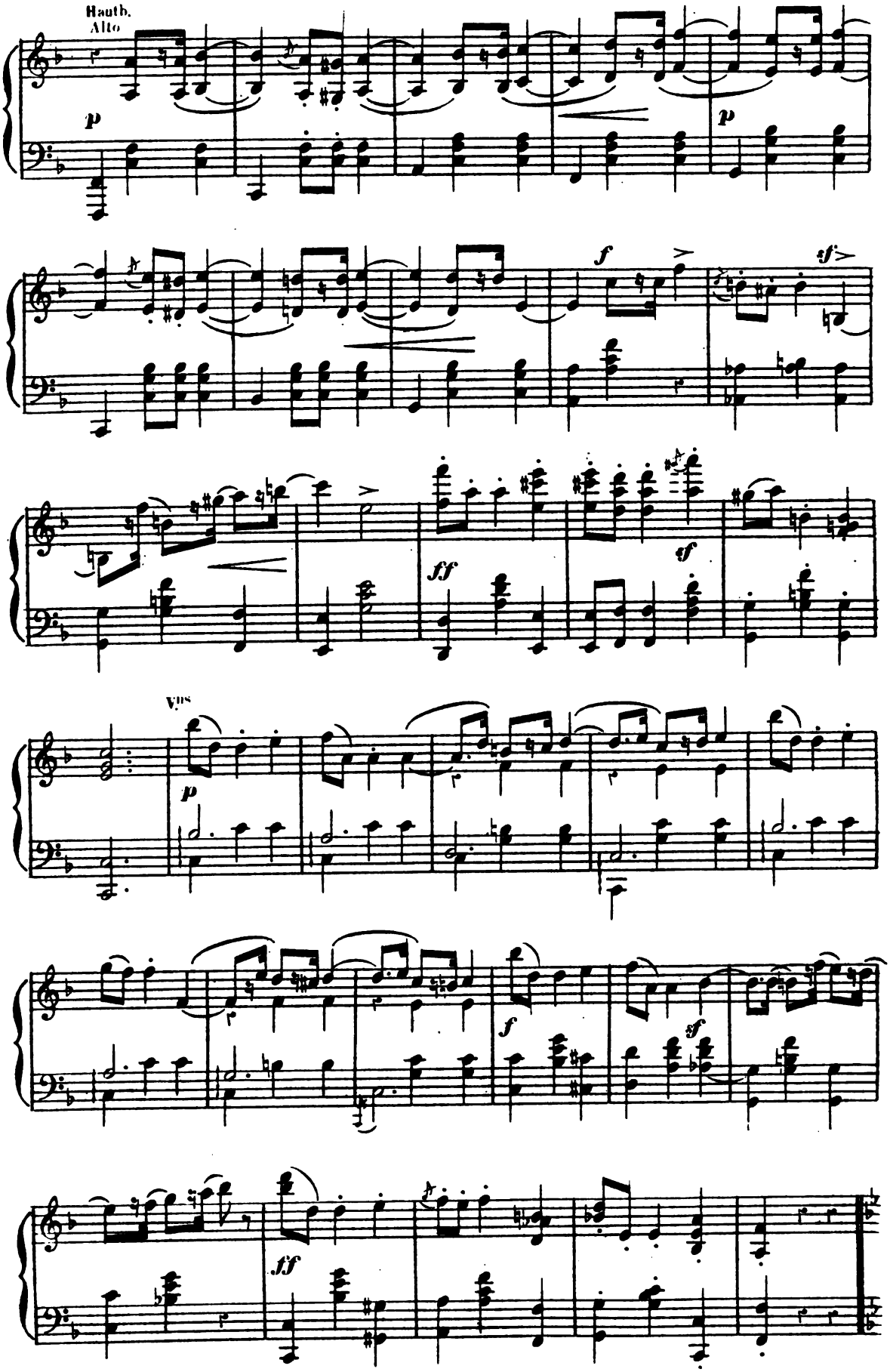

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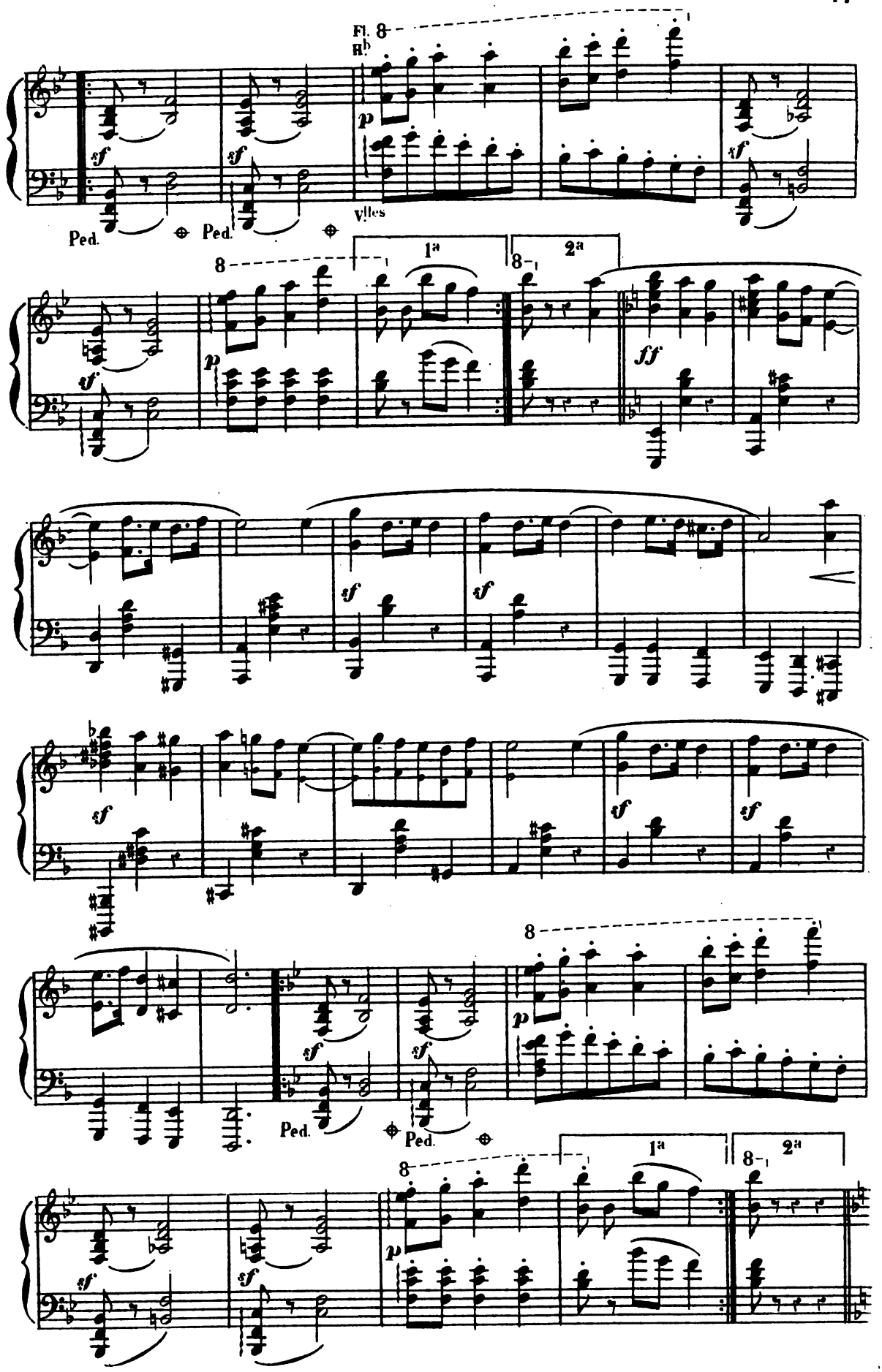

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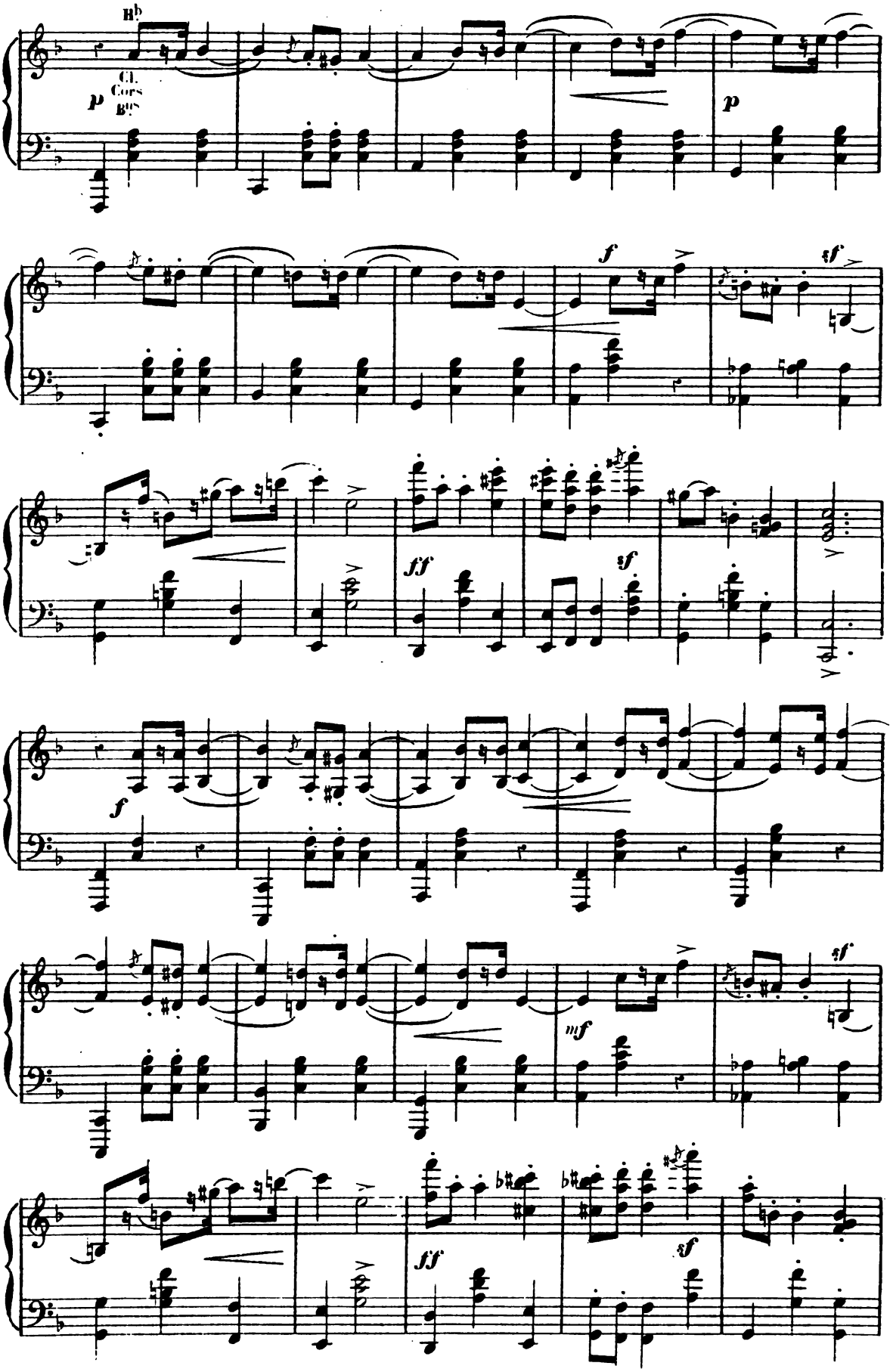

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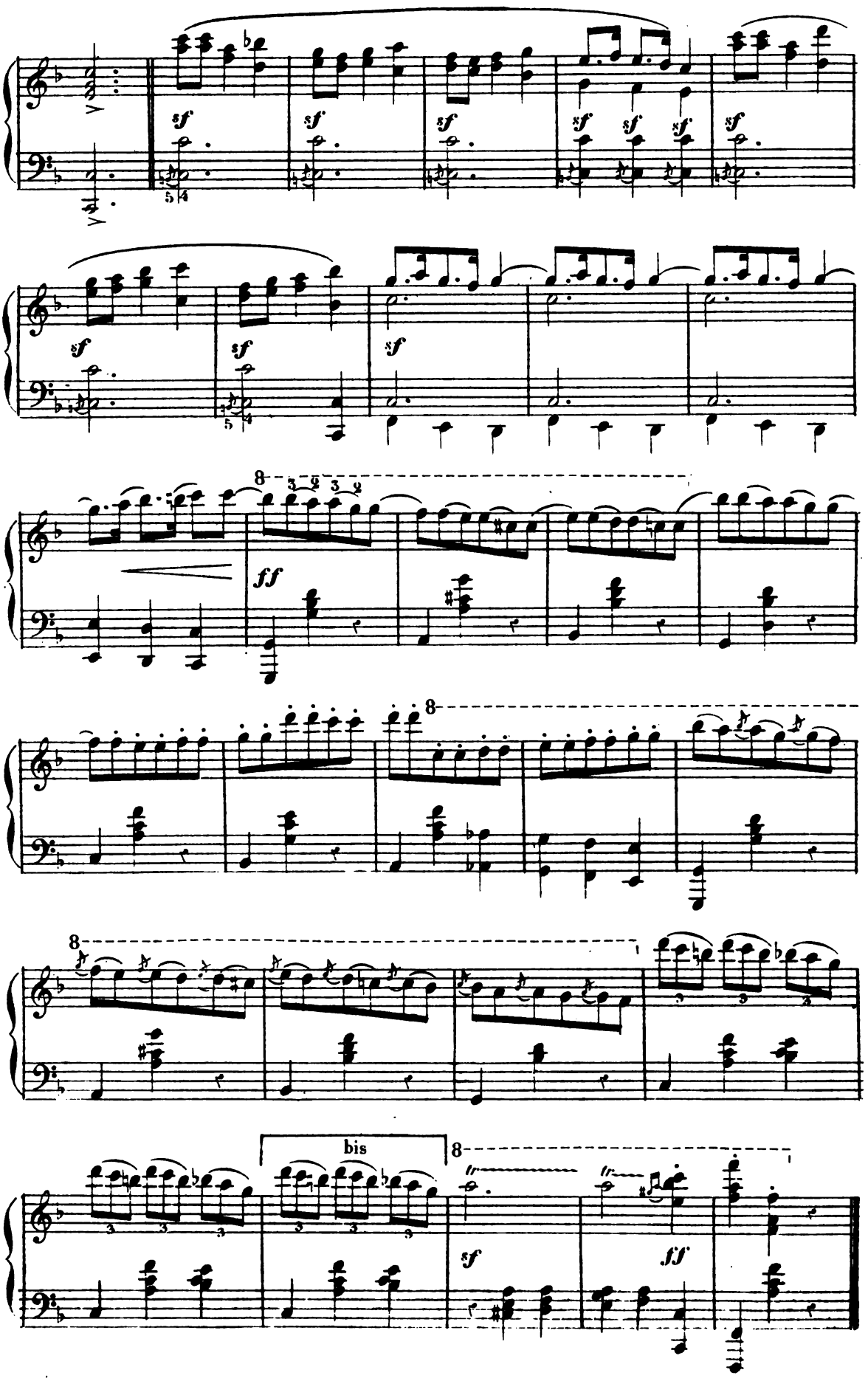

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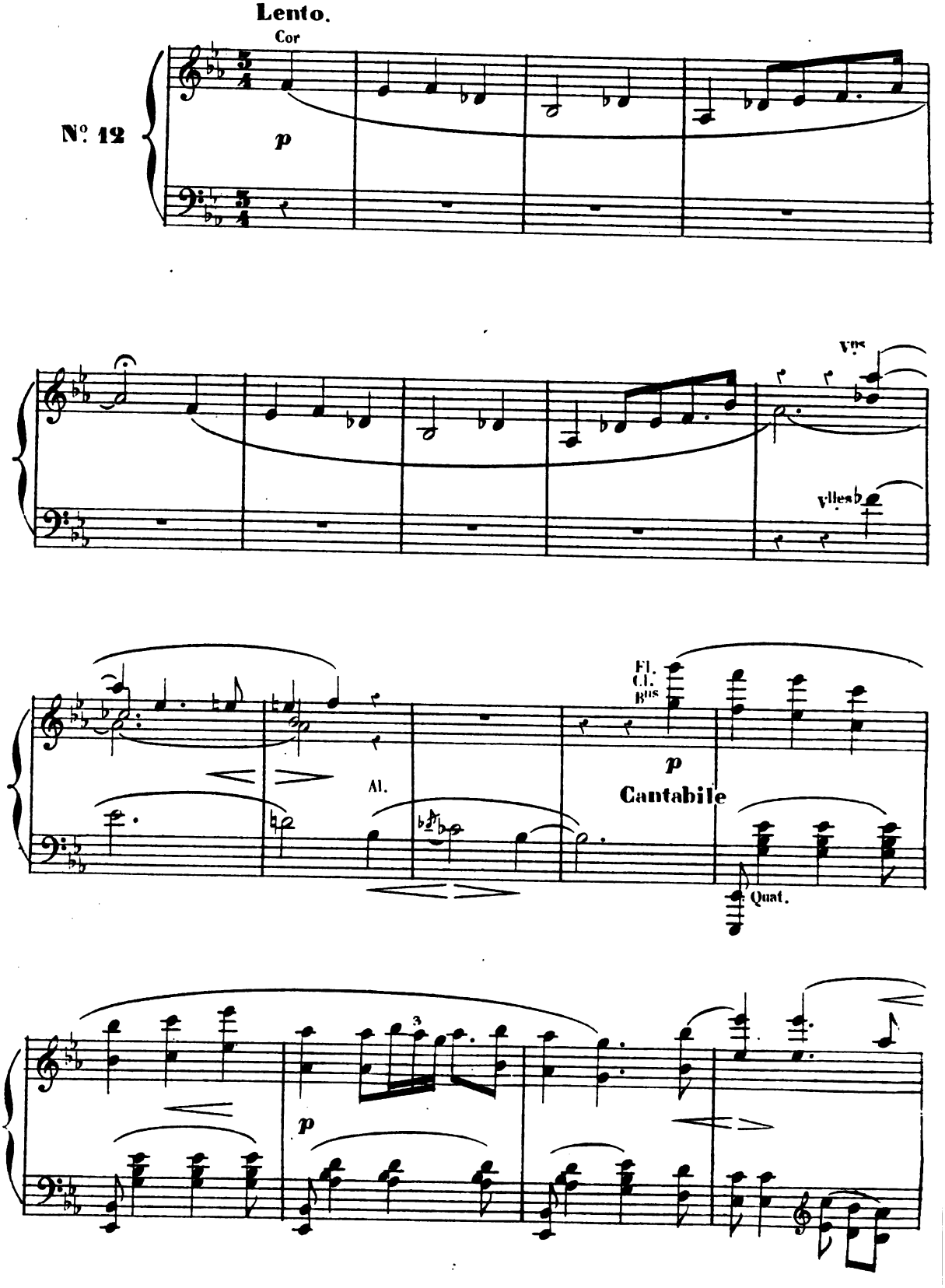

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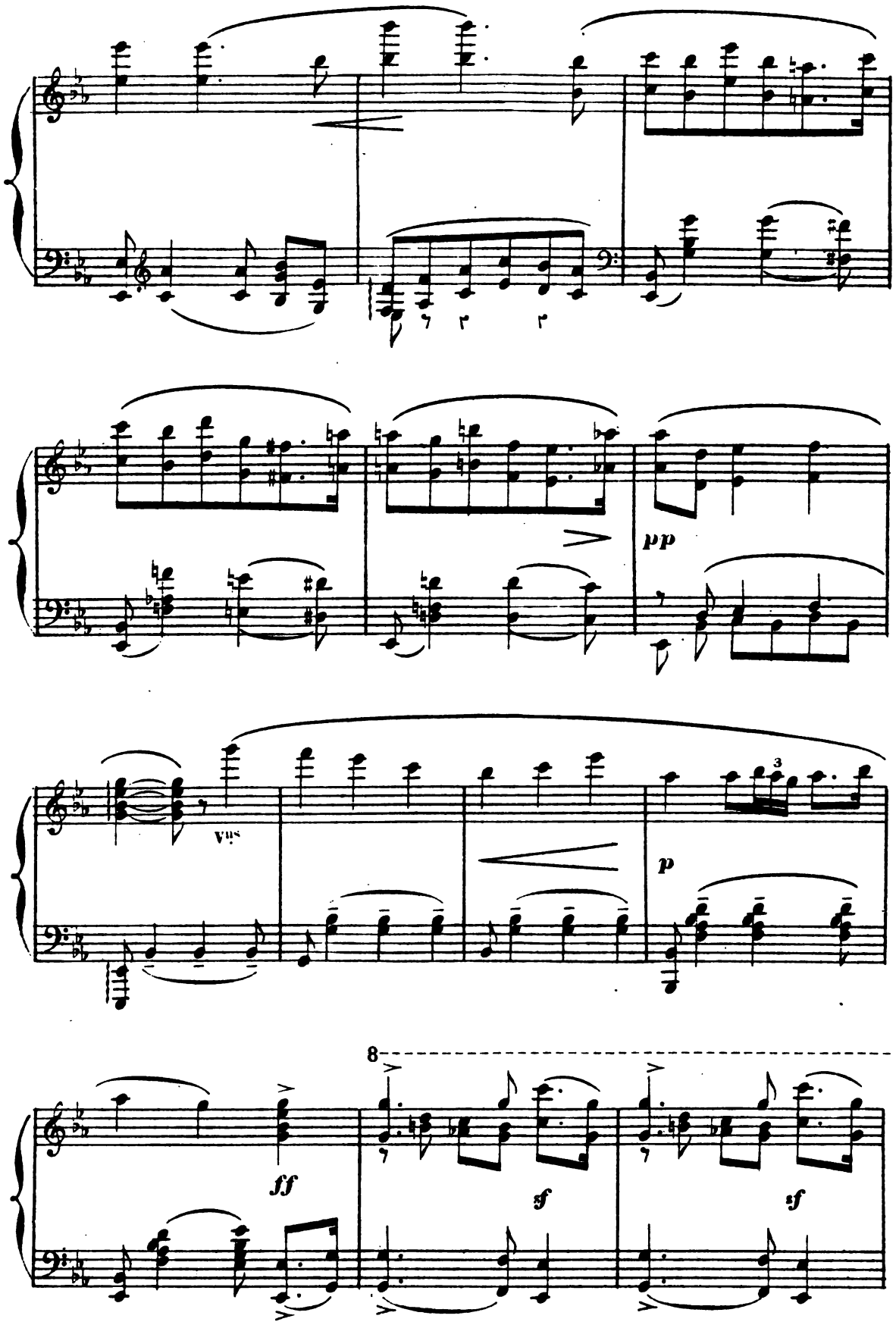

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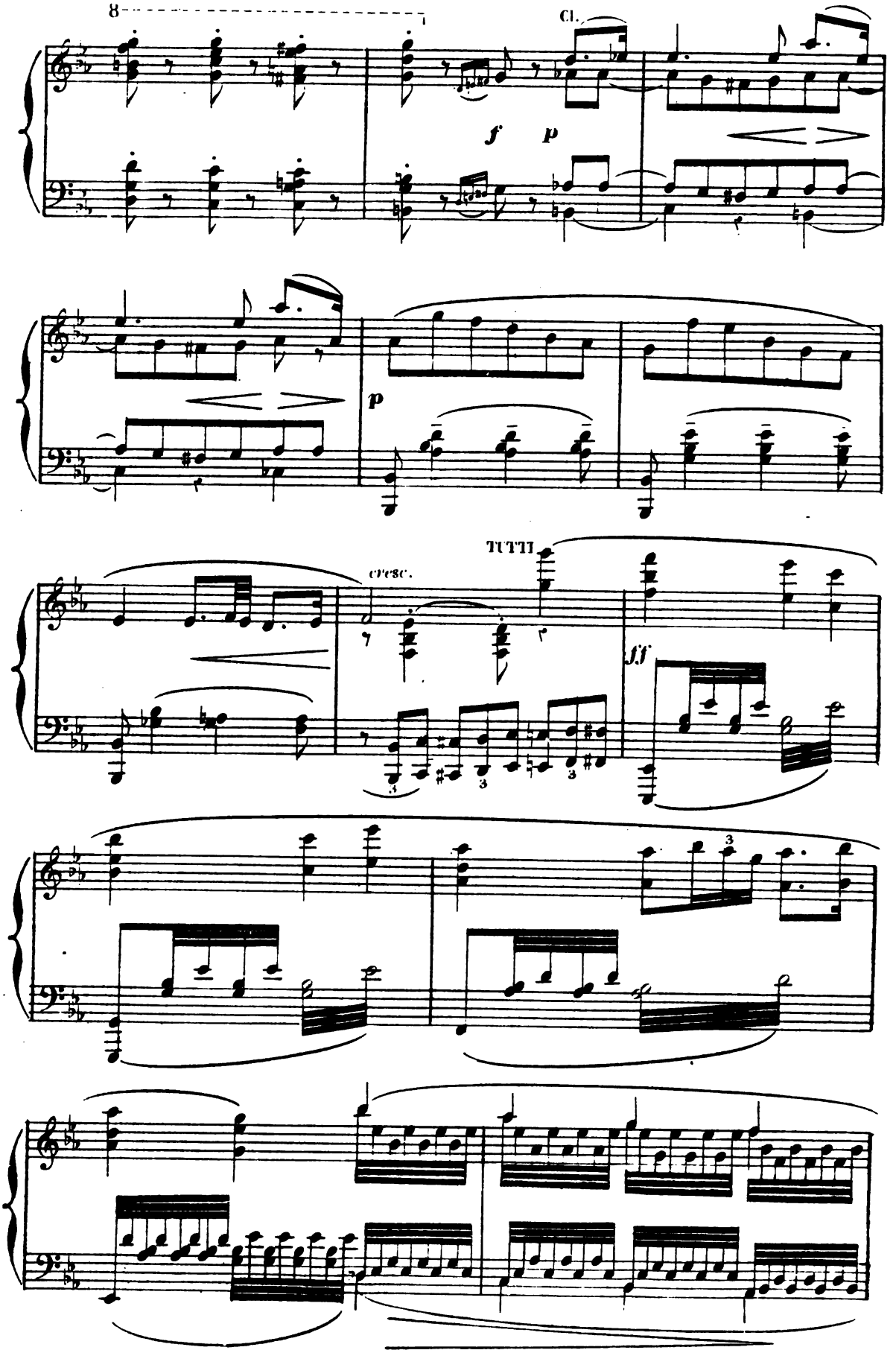

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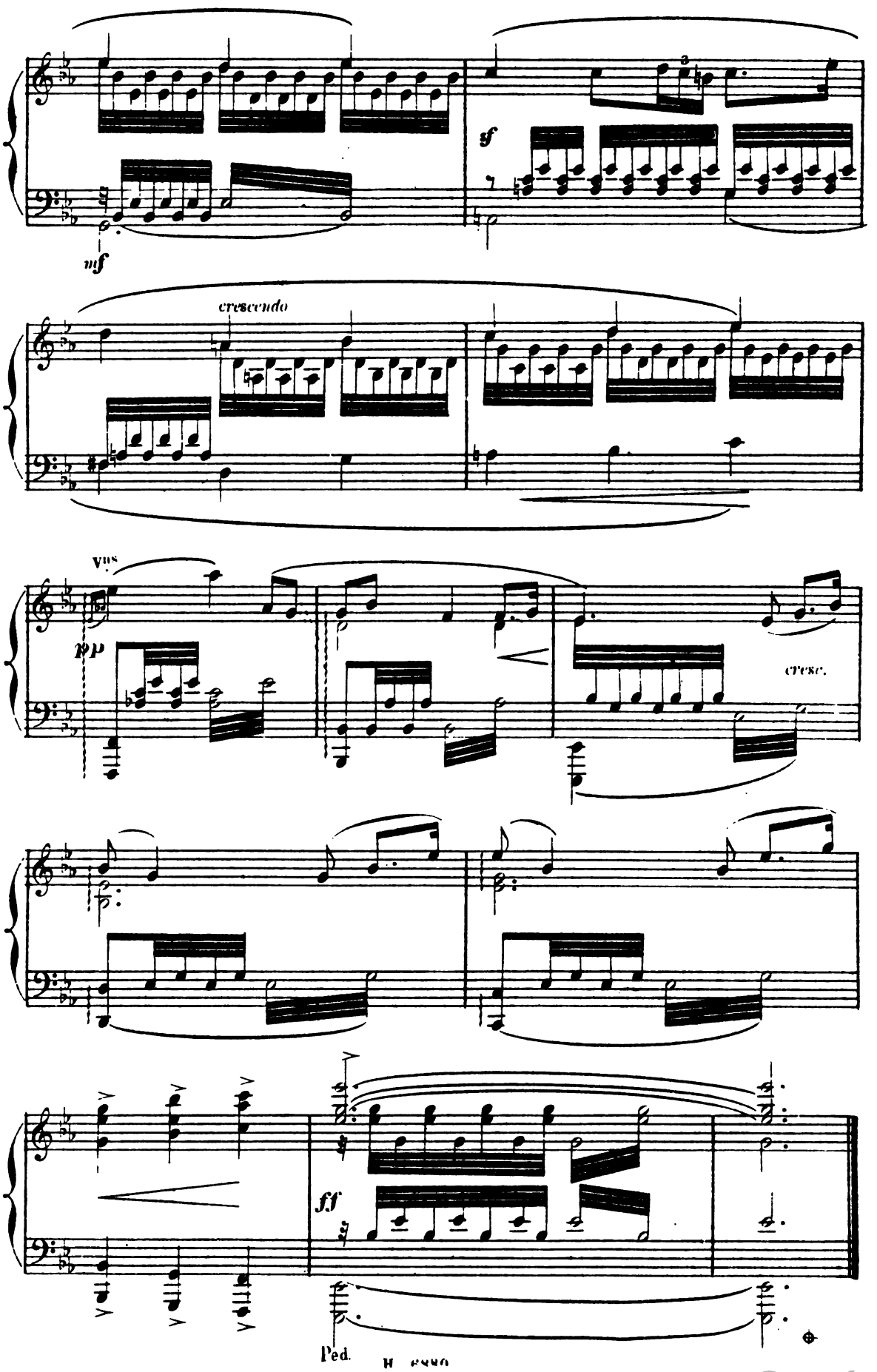

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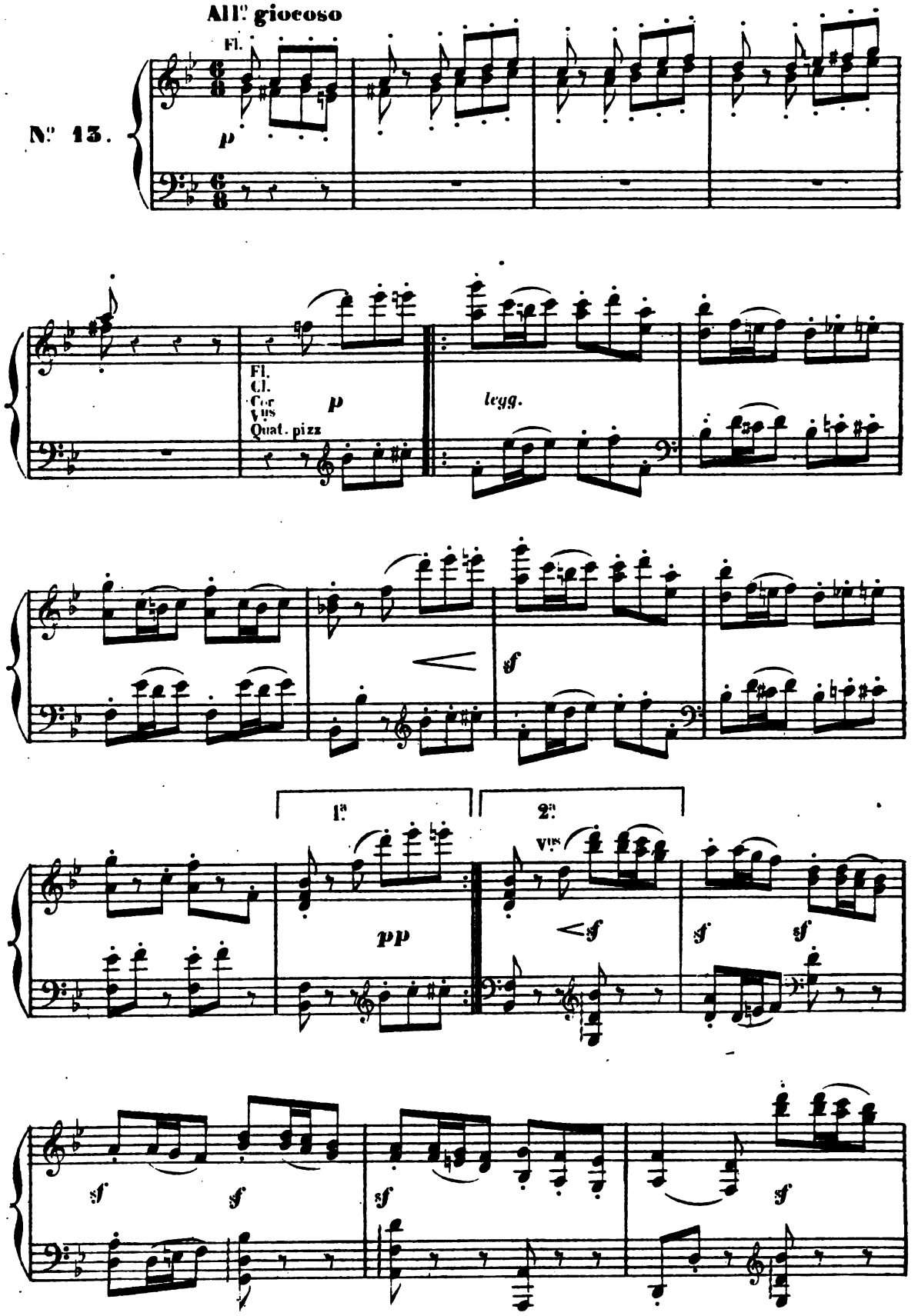
LA CONTREDANSE BRETONNE.



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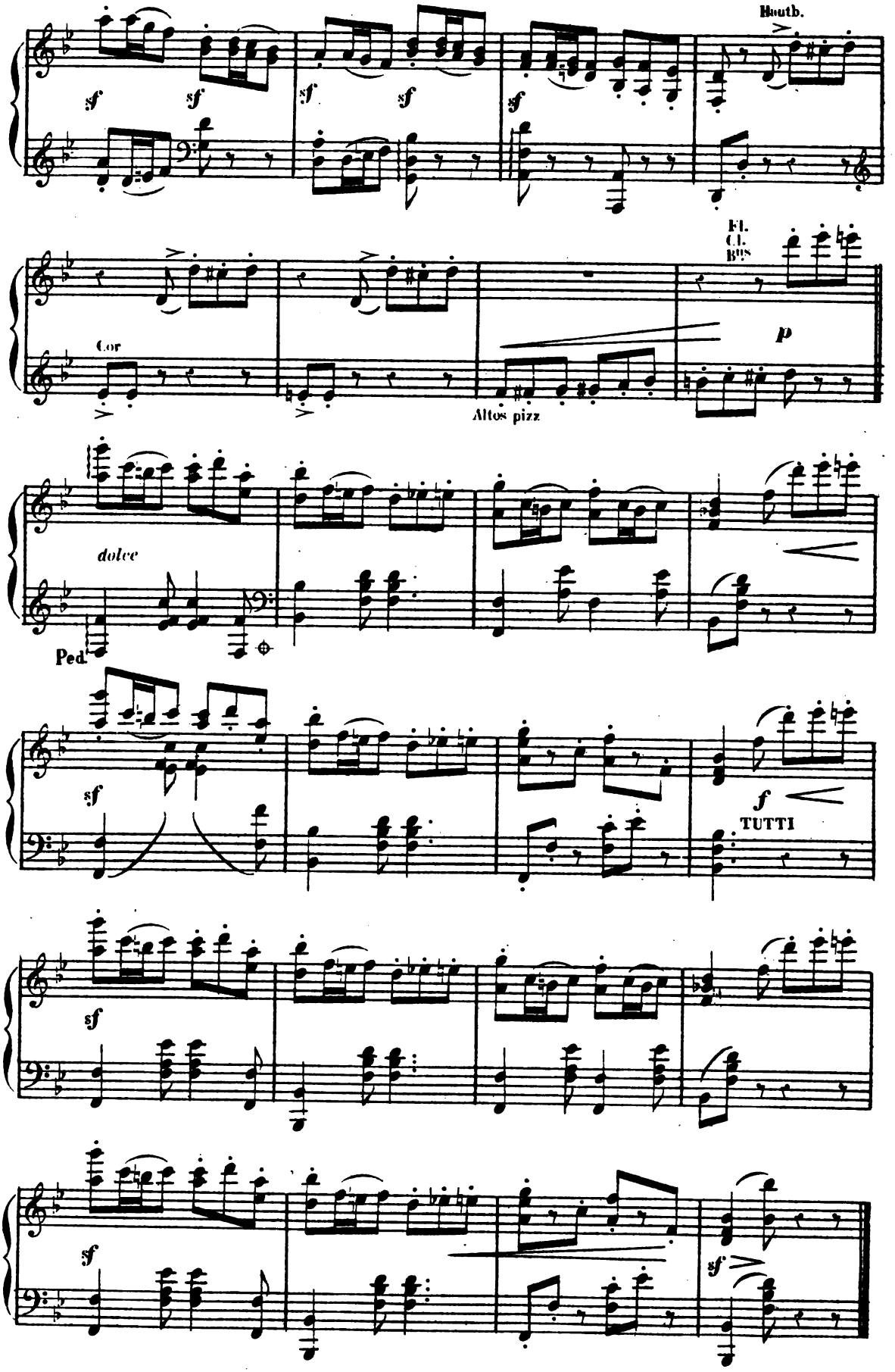

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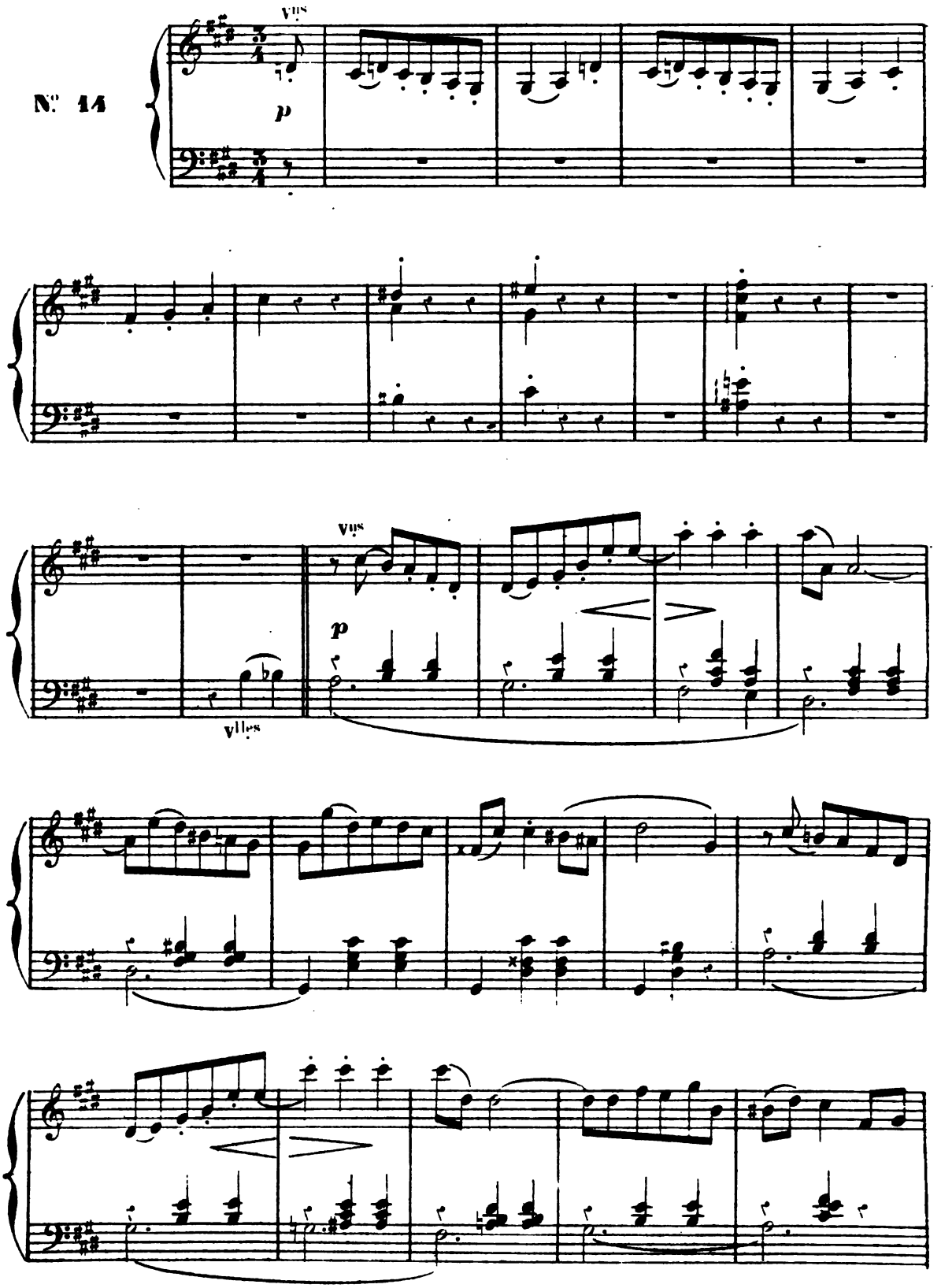
LA LUTTE DES DANSEUSES

LA VALSEUSE.

All.° con spirito

N.° 14



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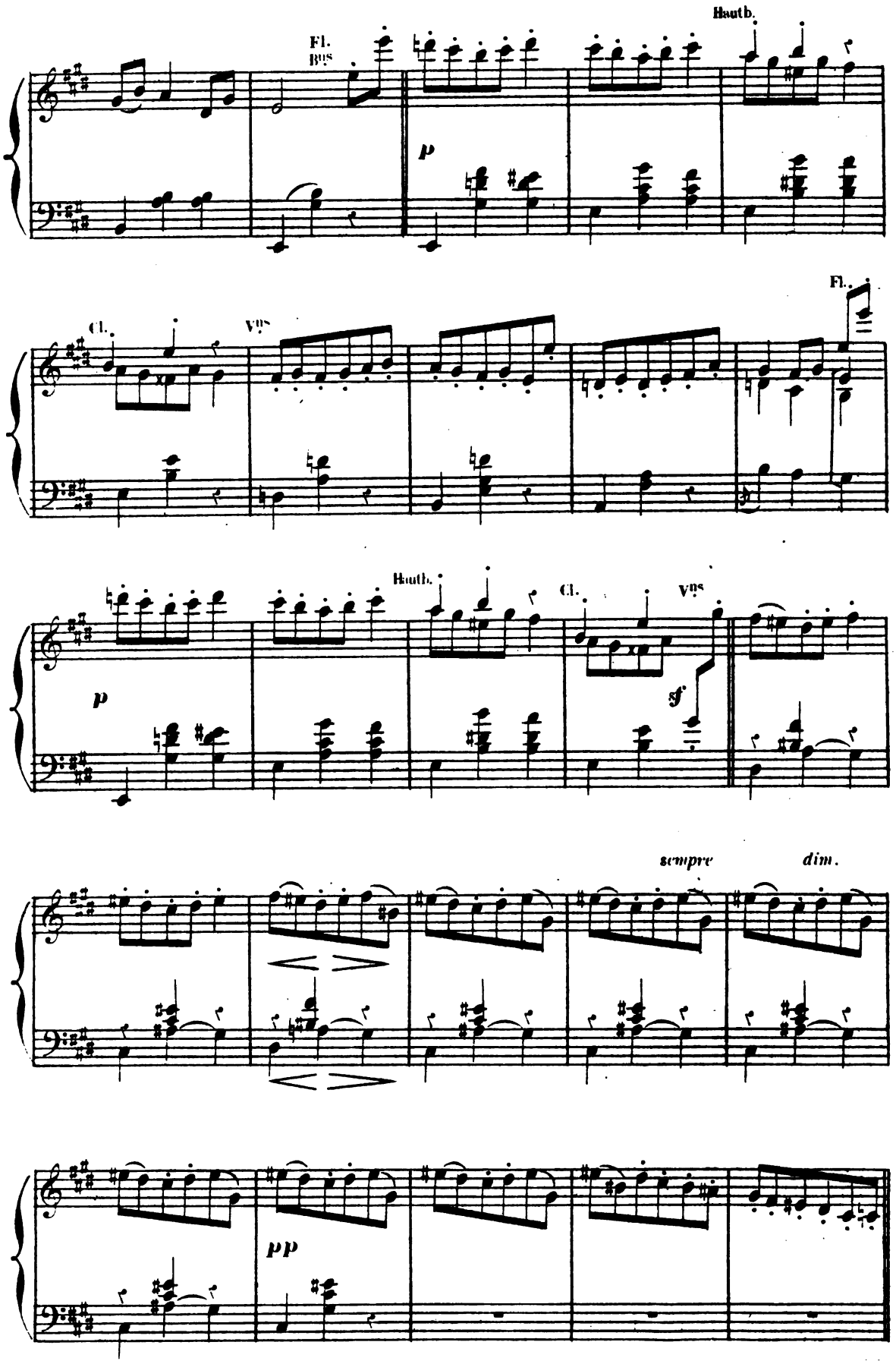

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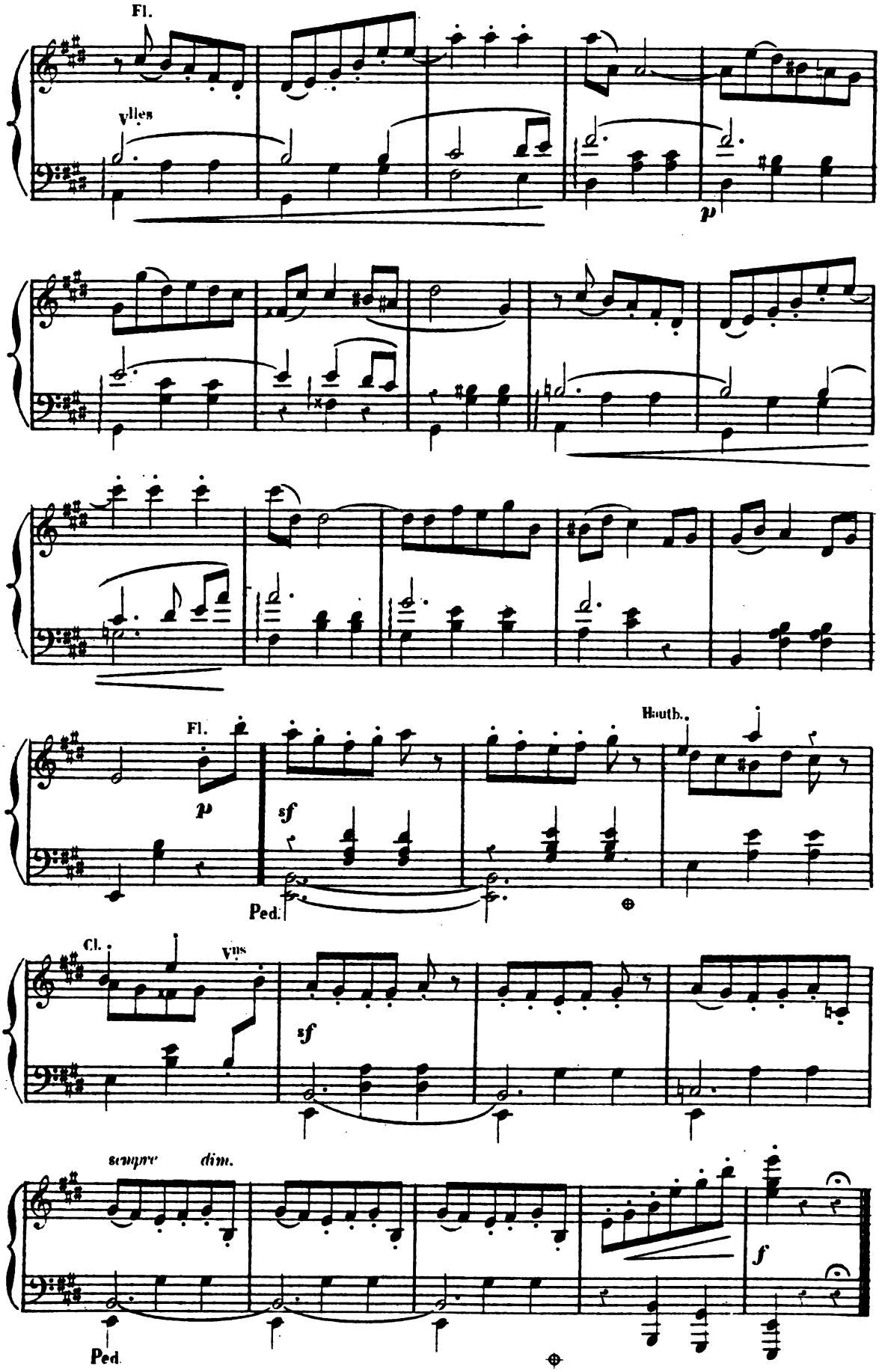

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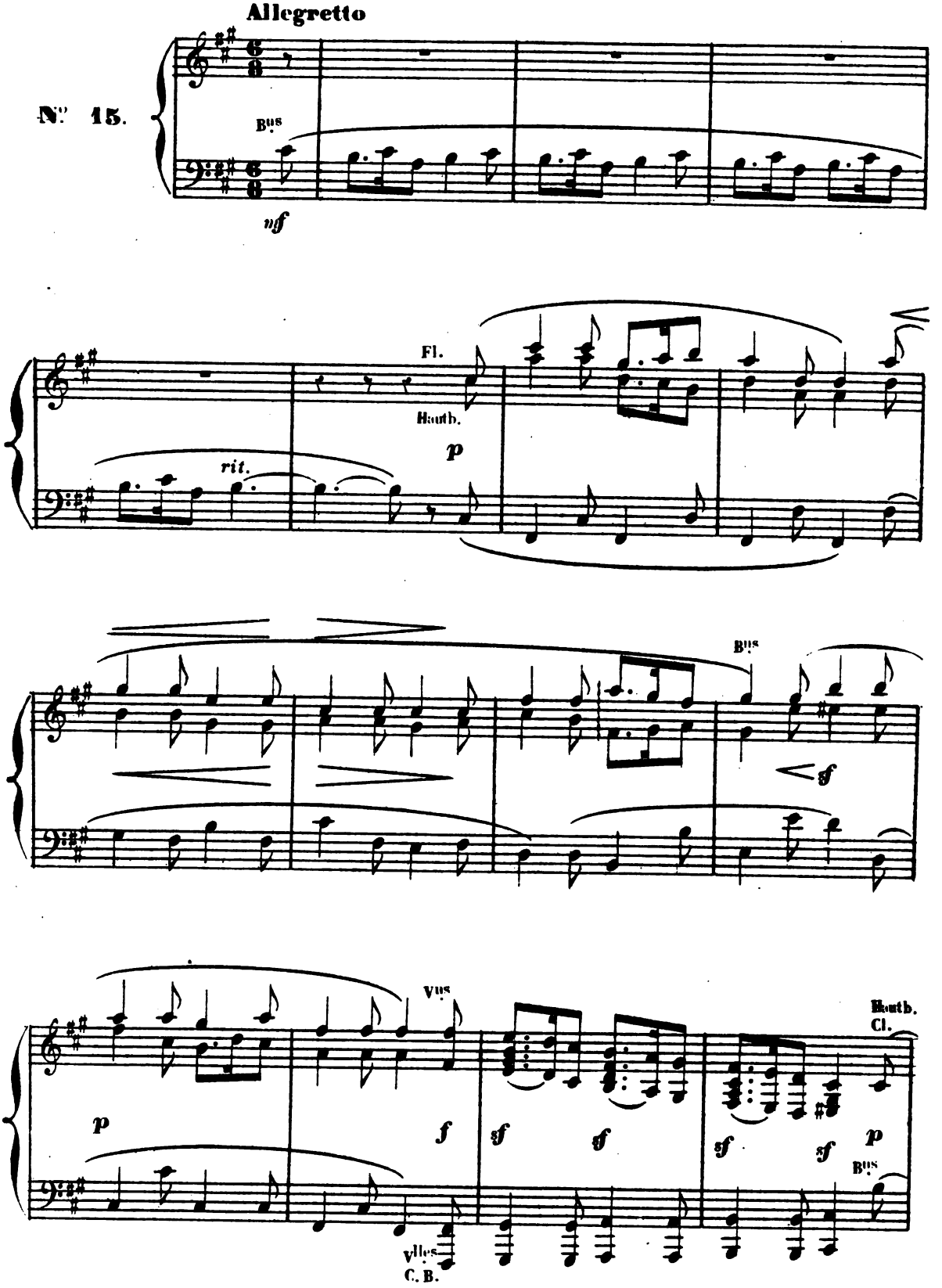
LA GAVOTTE.

N° 15.



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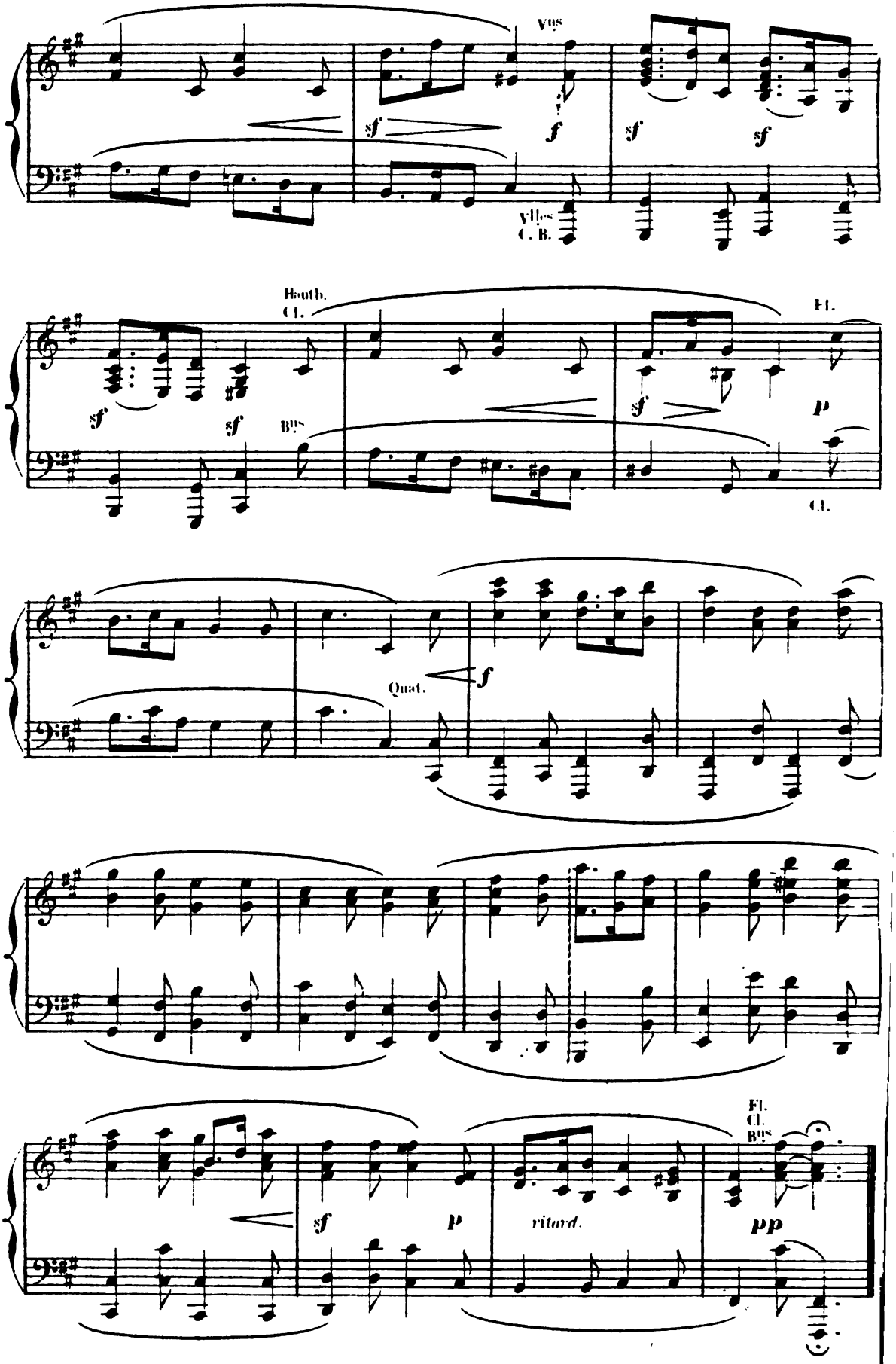

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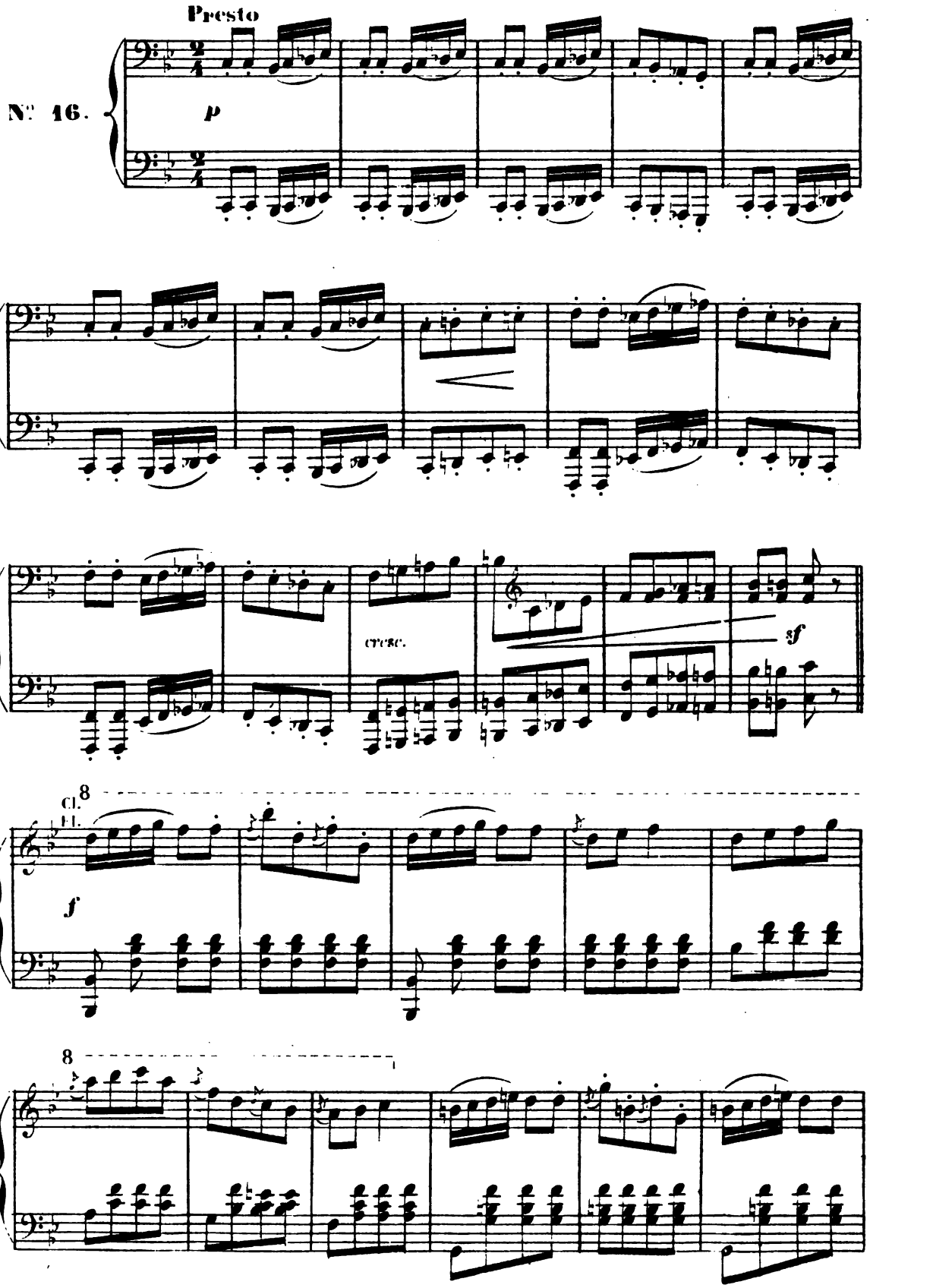
LA GIGUE BRETONNE.



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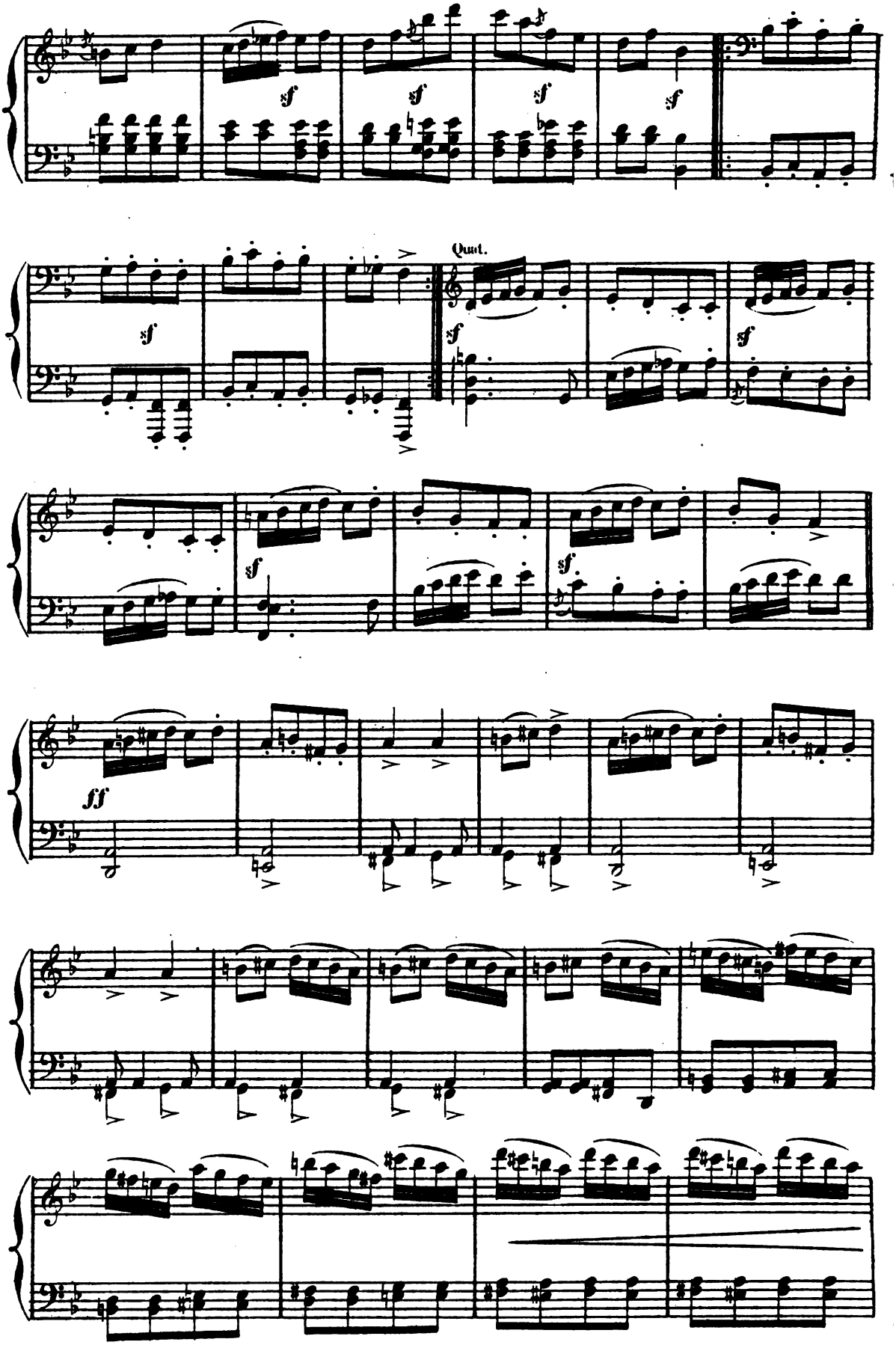

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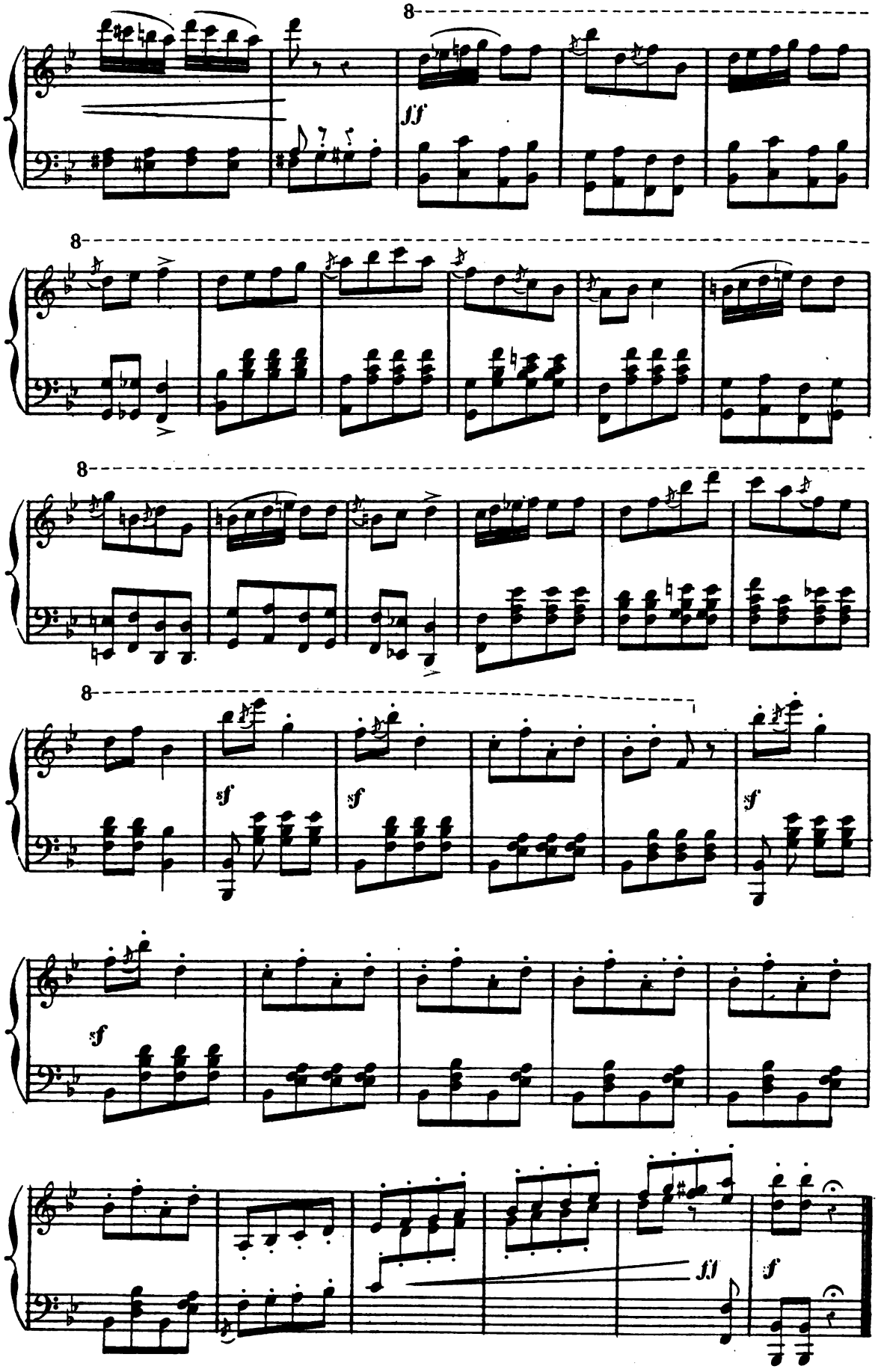

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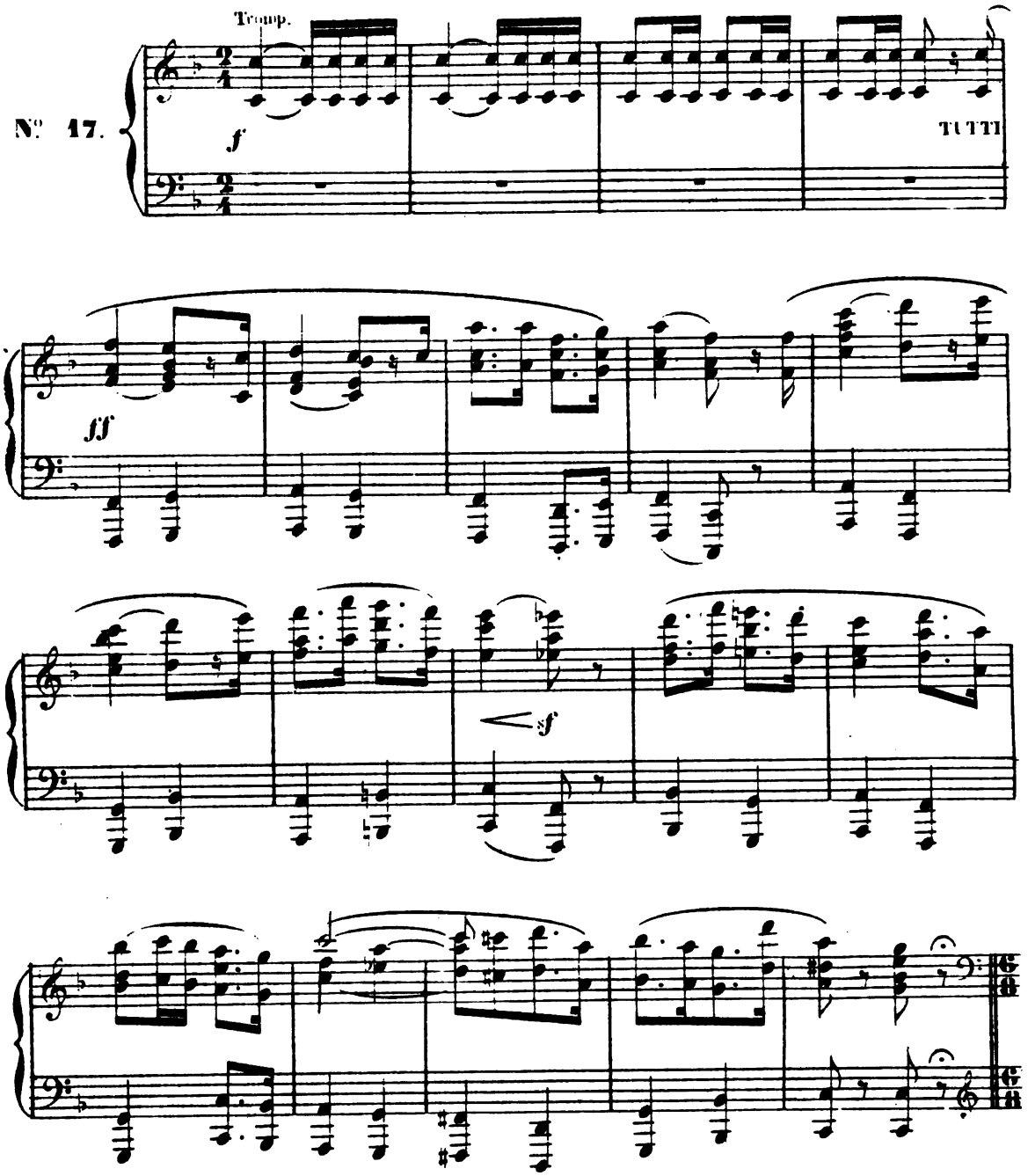
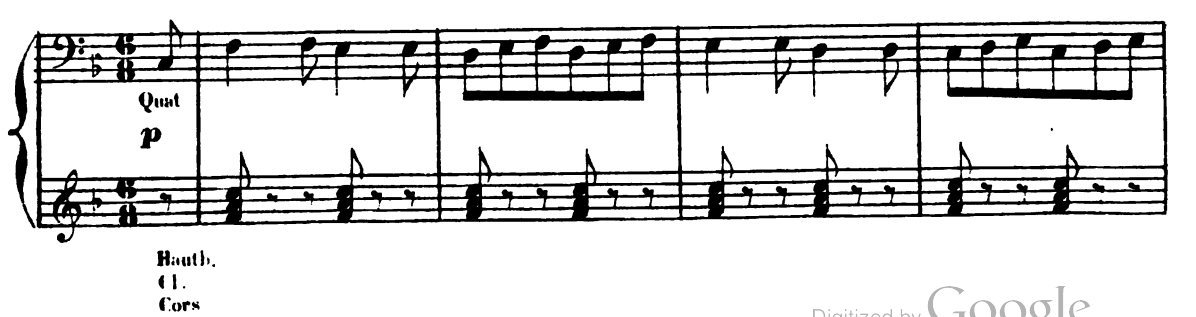
MARCHE ET PRESTO.

Tempo di marcia



All° con fuoco



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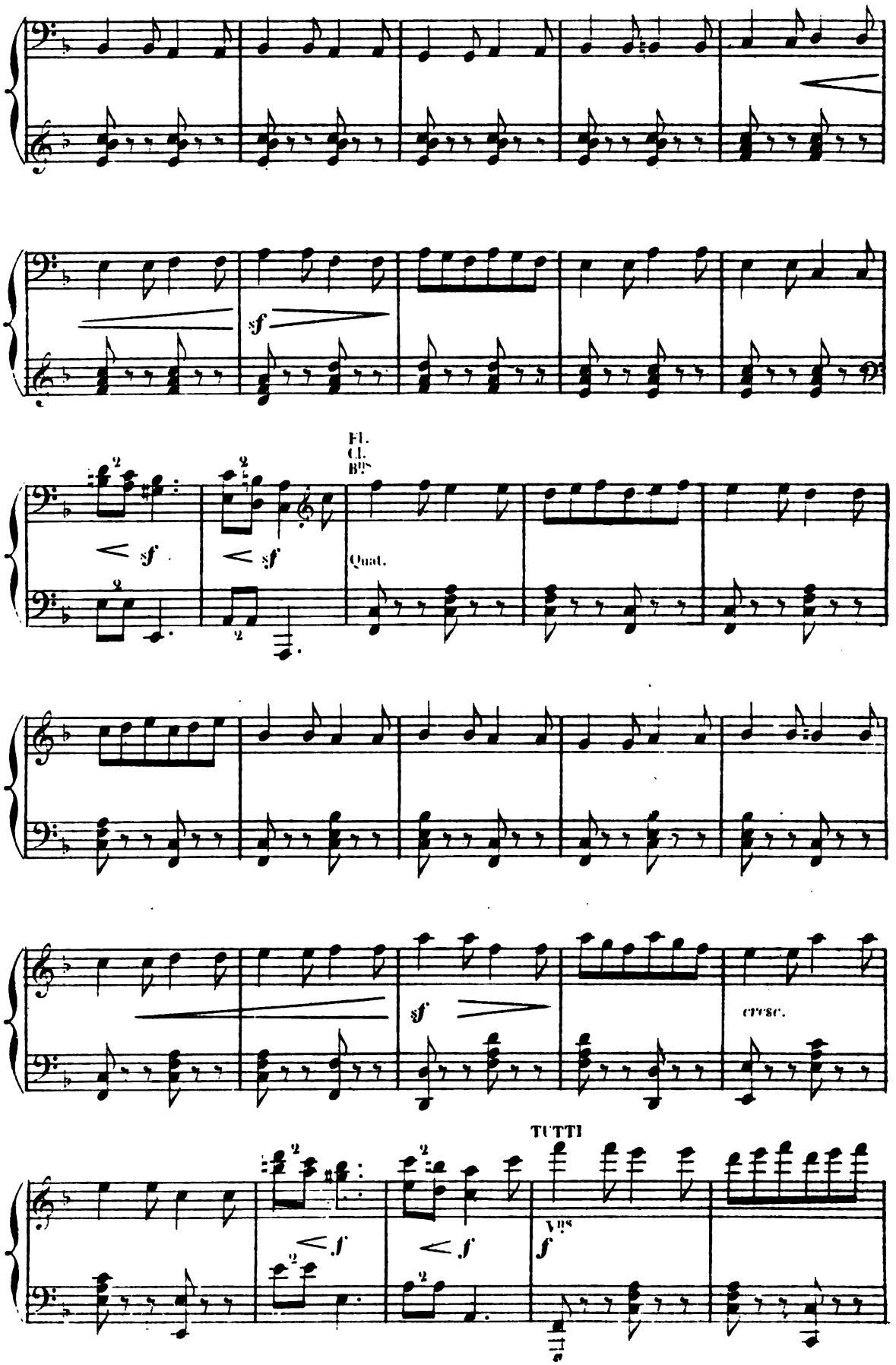

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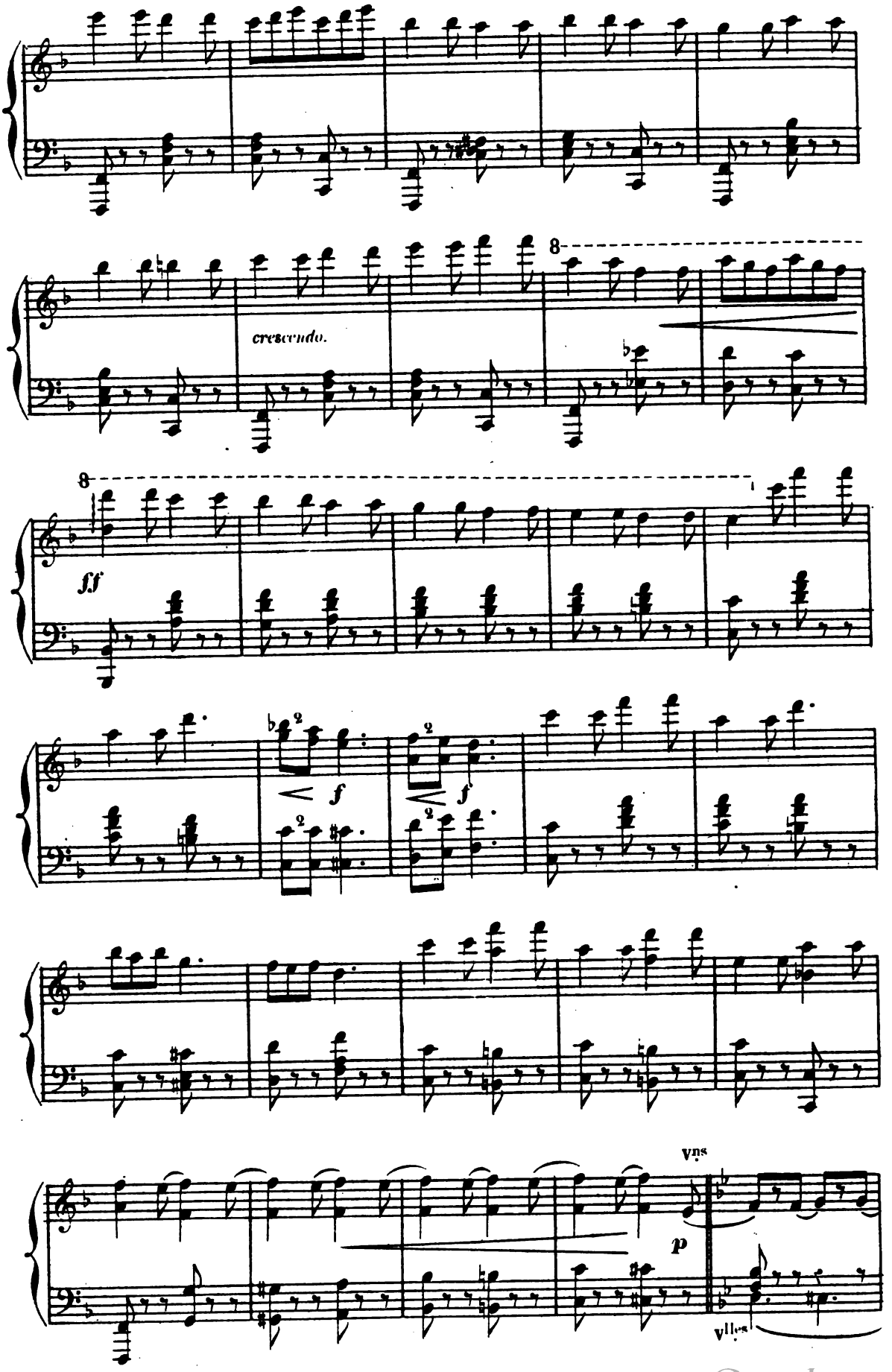

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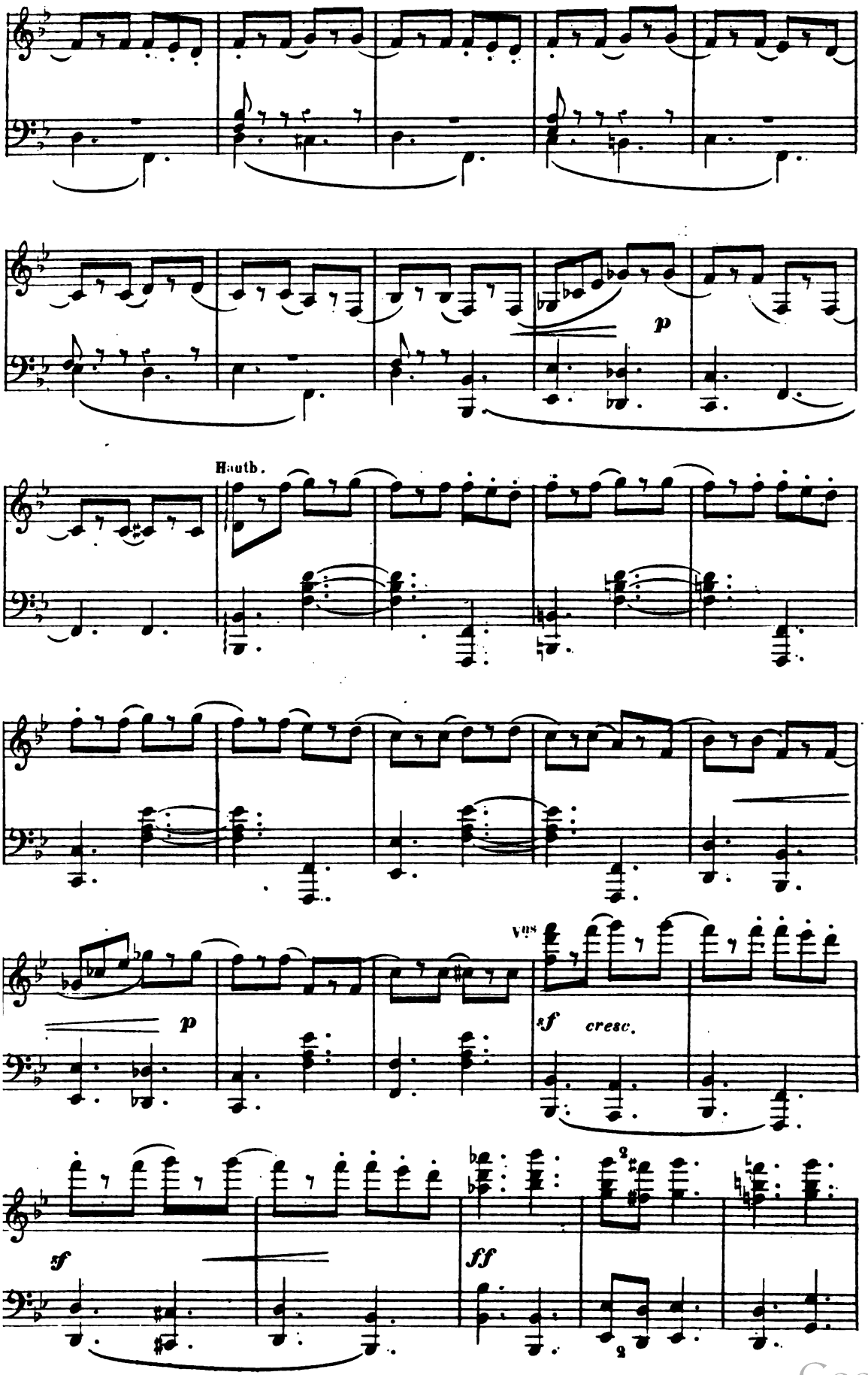

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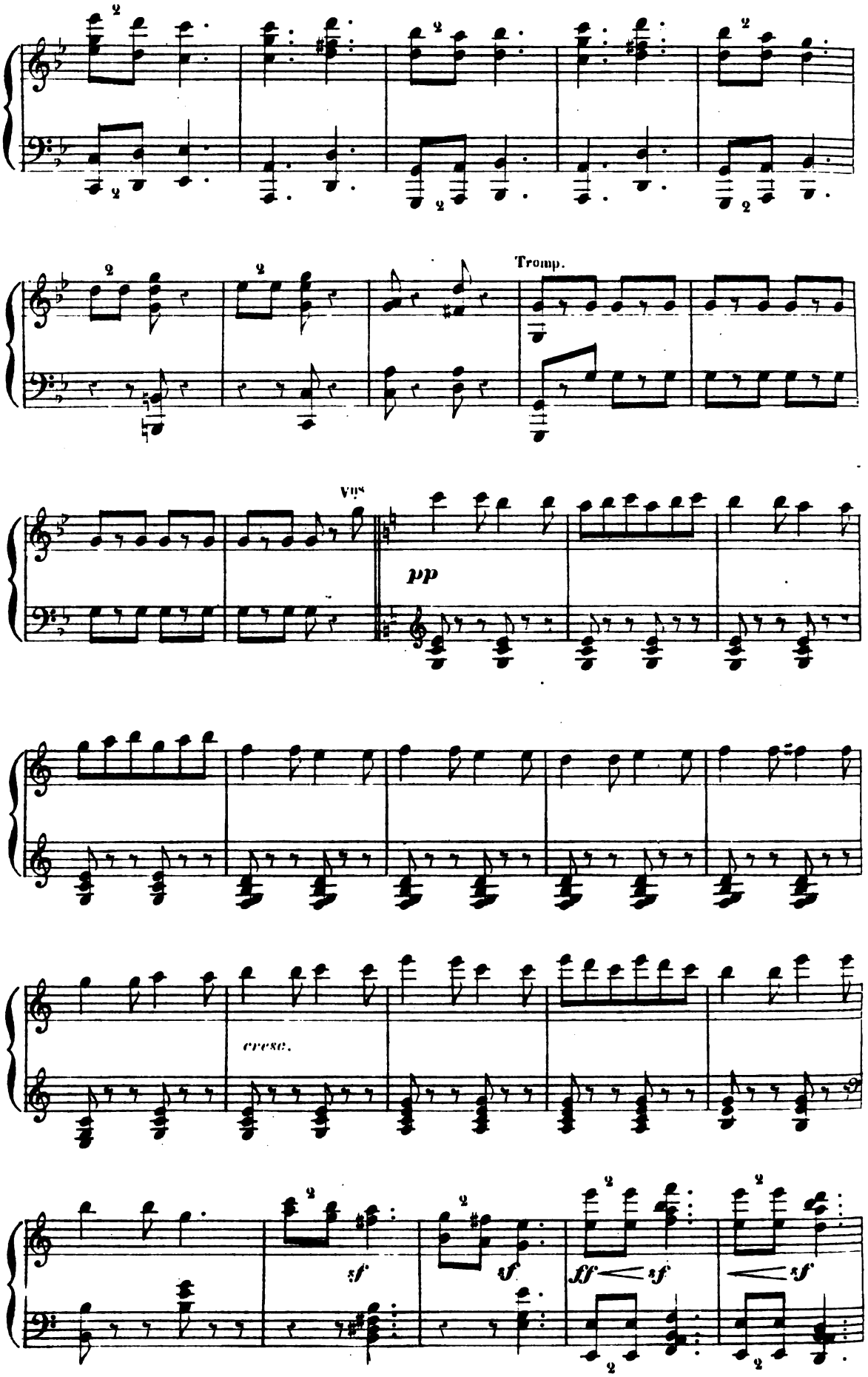

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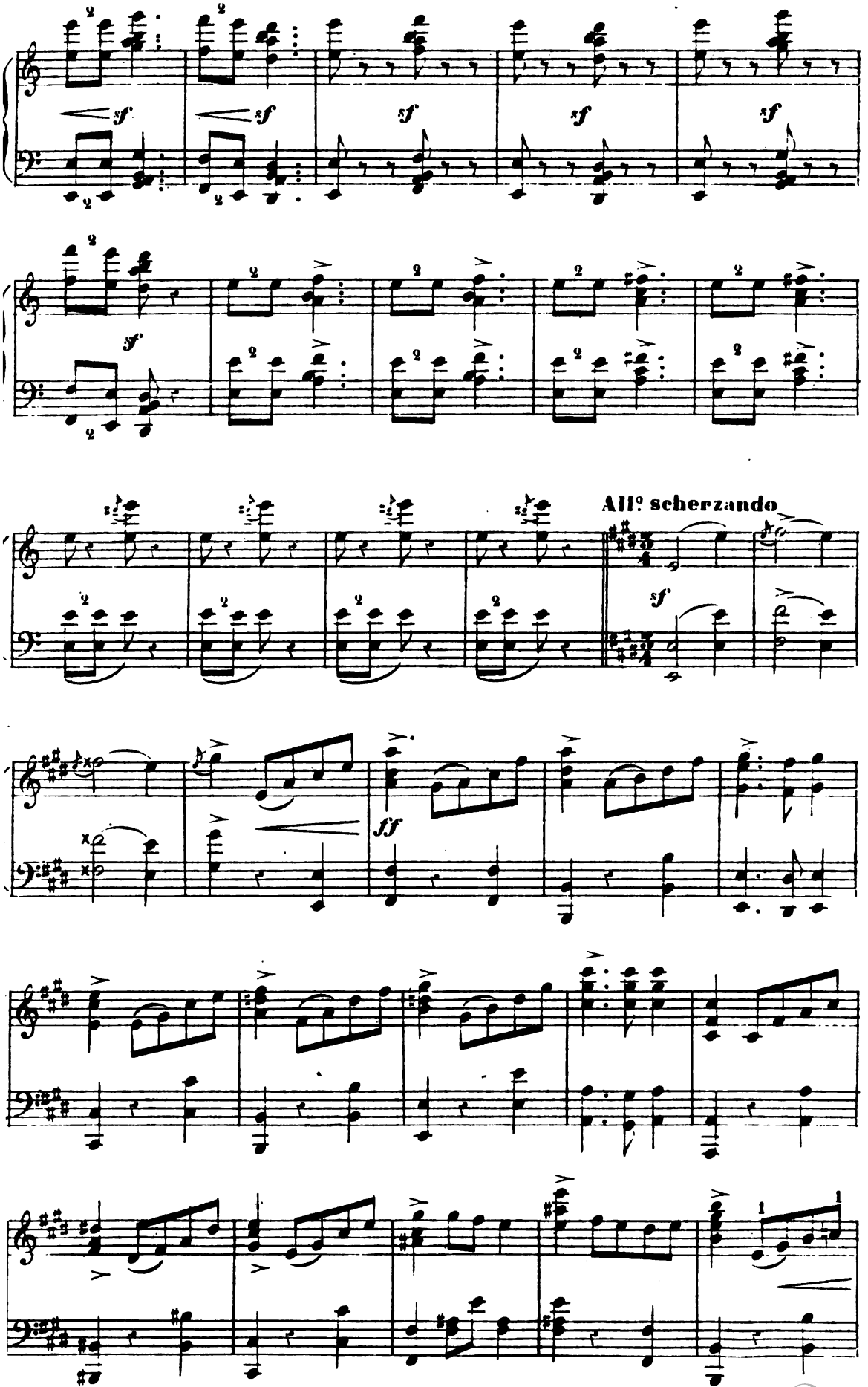

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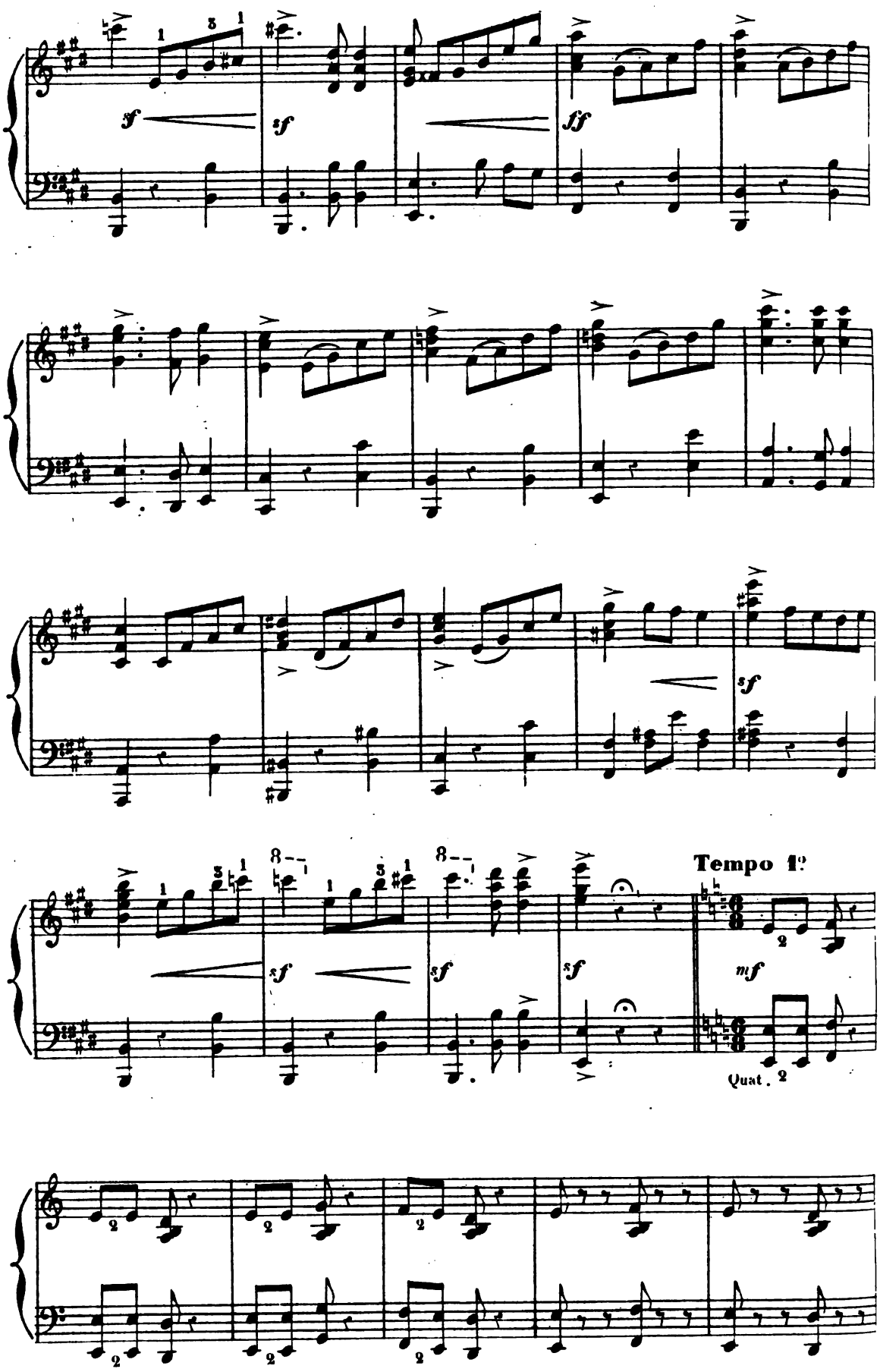

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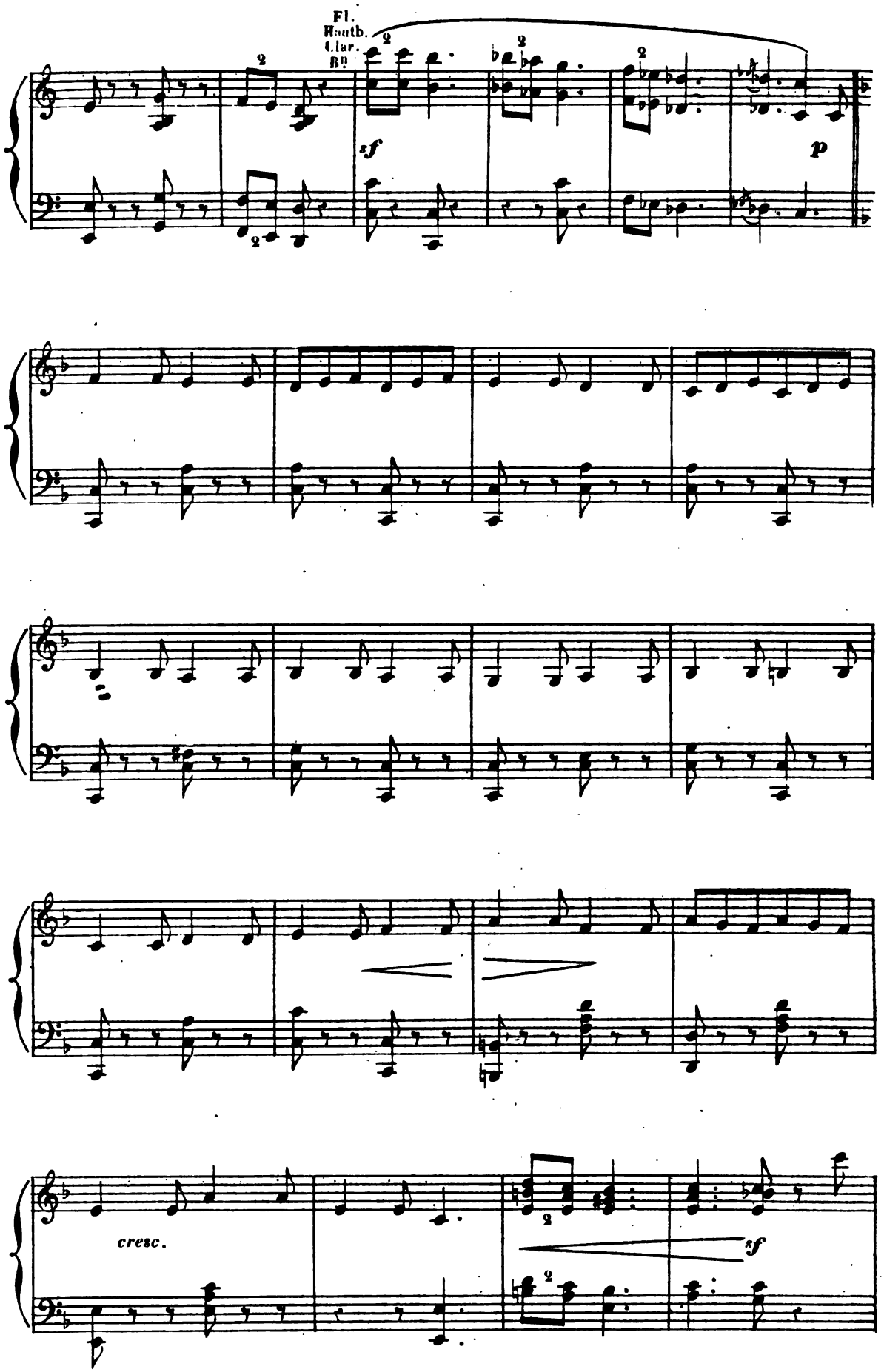

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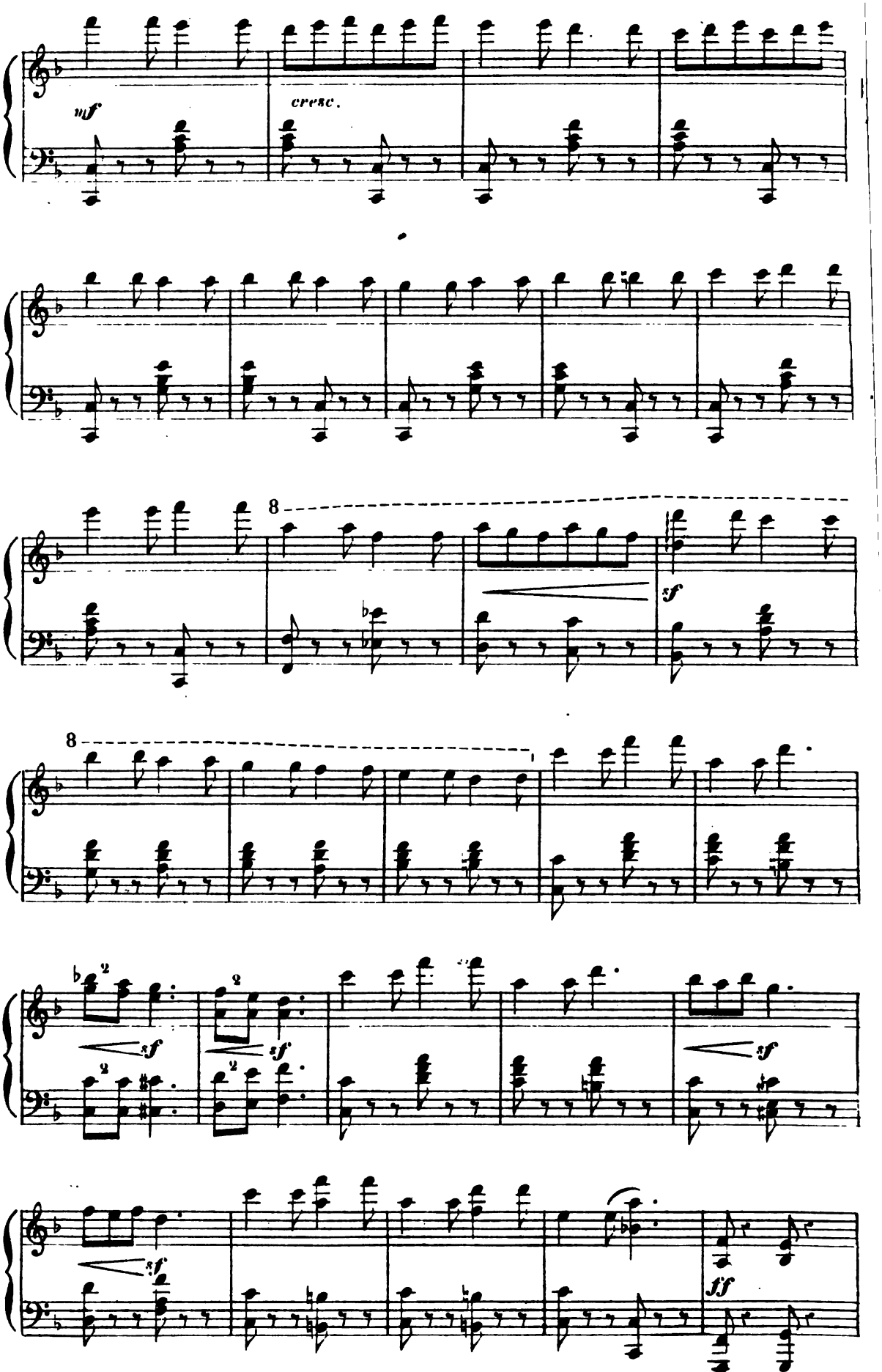

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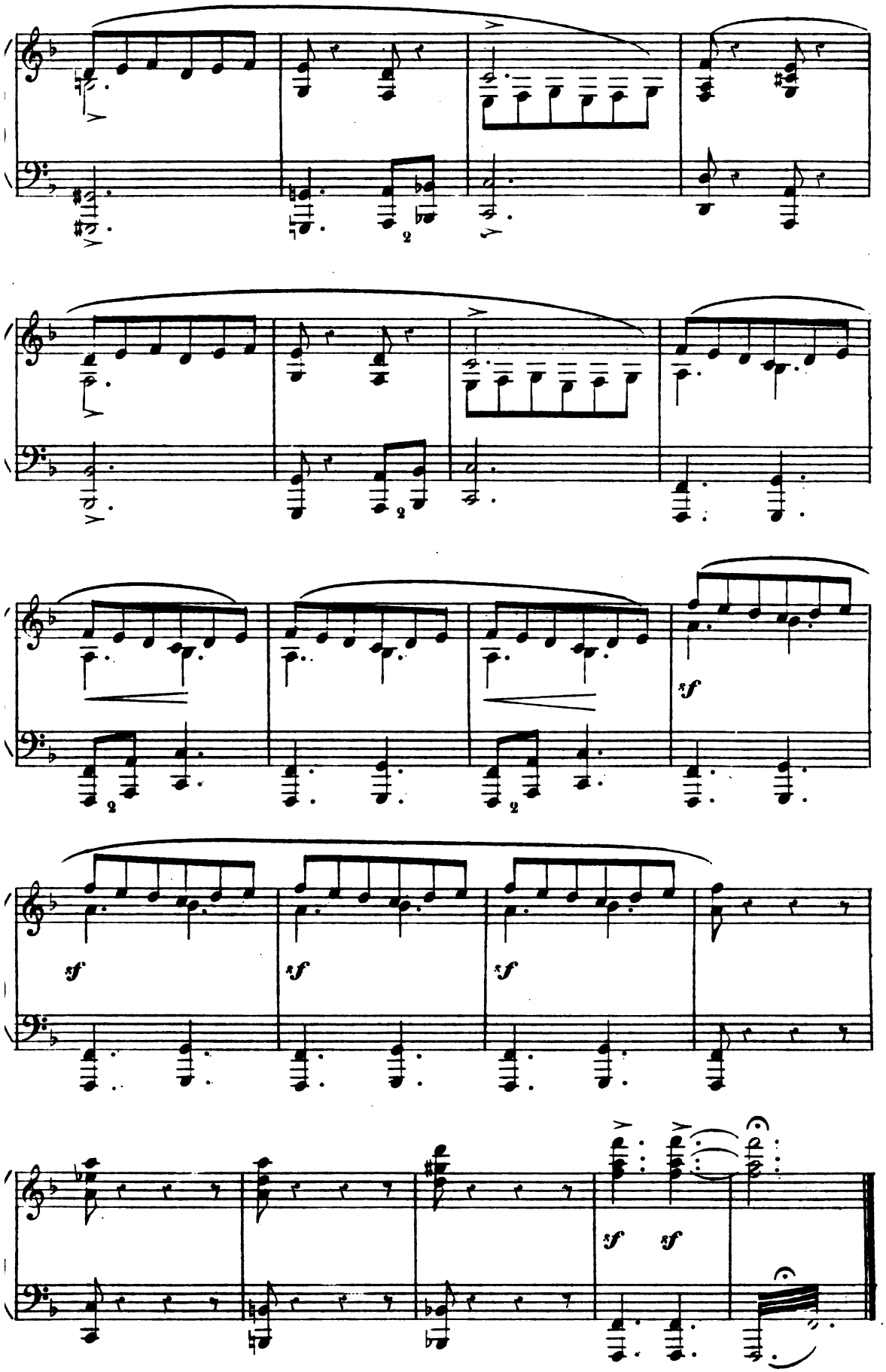

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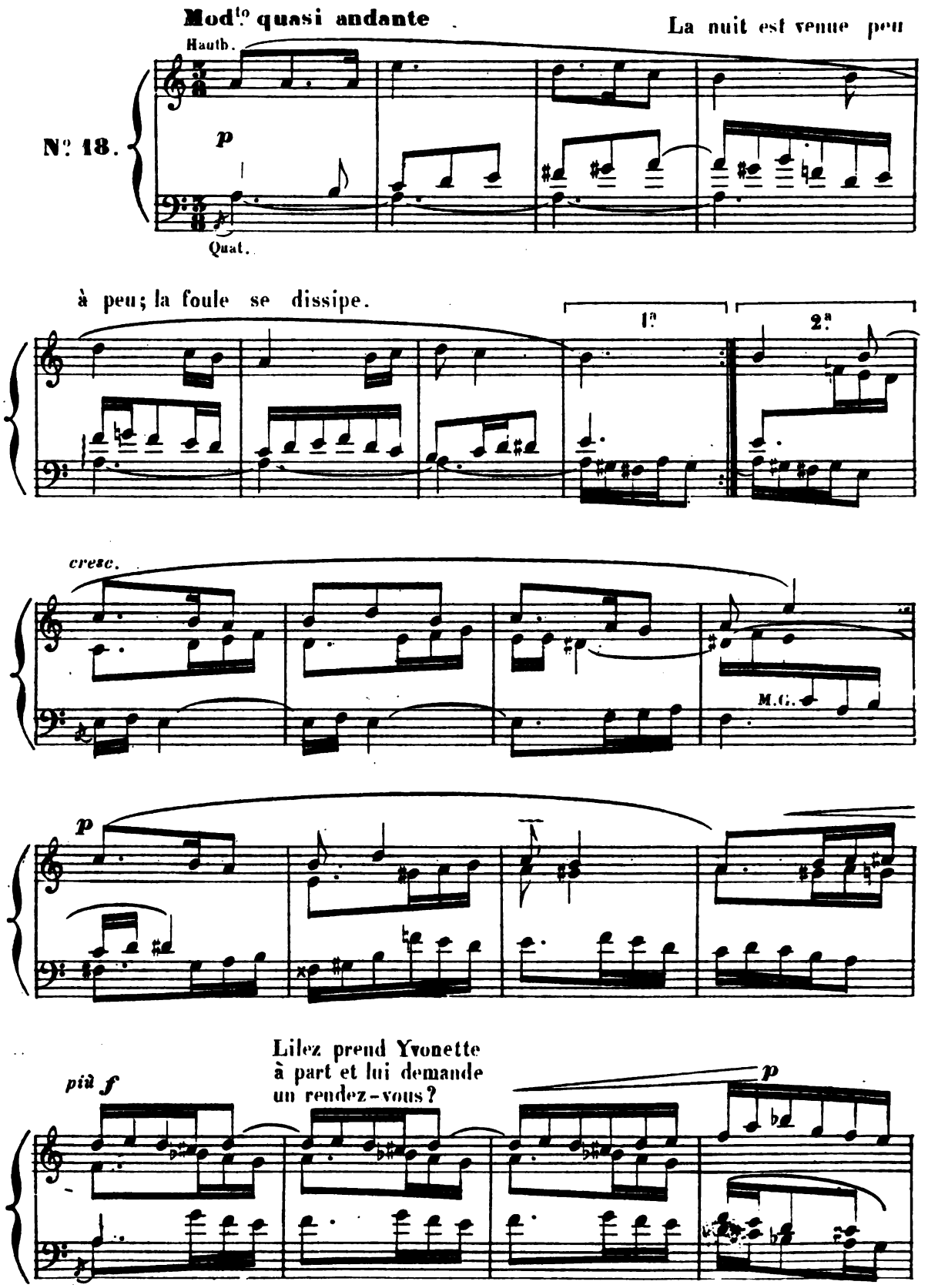
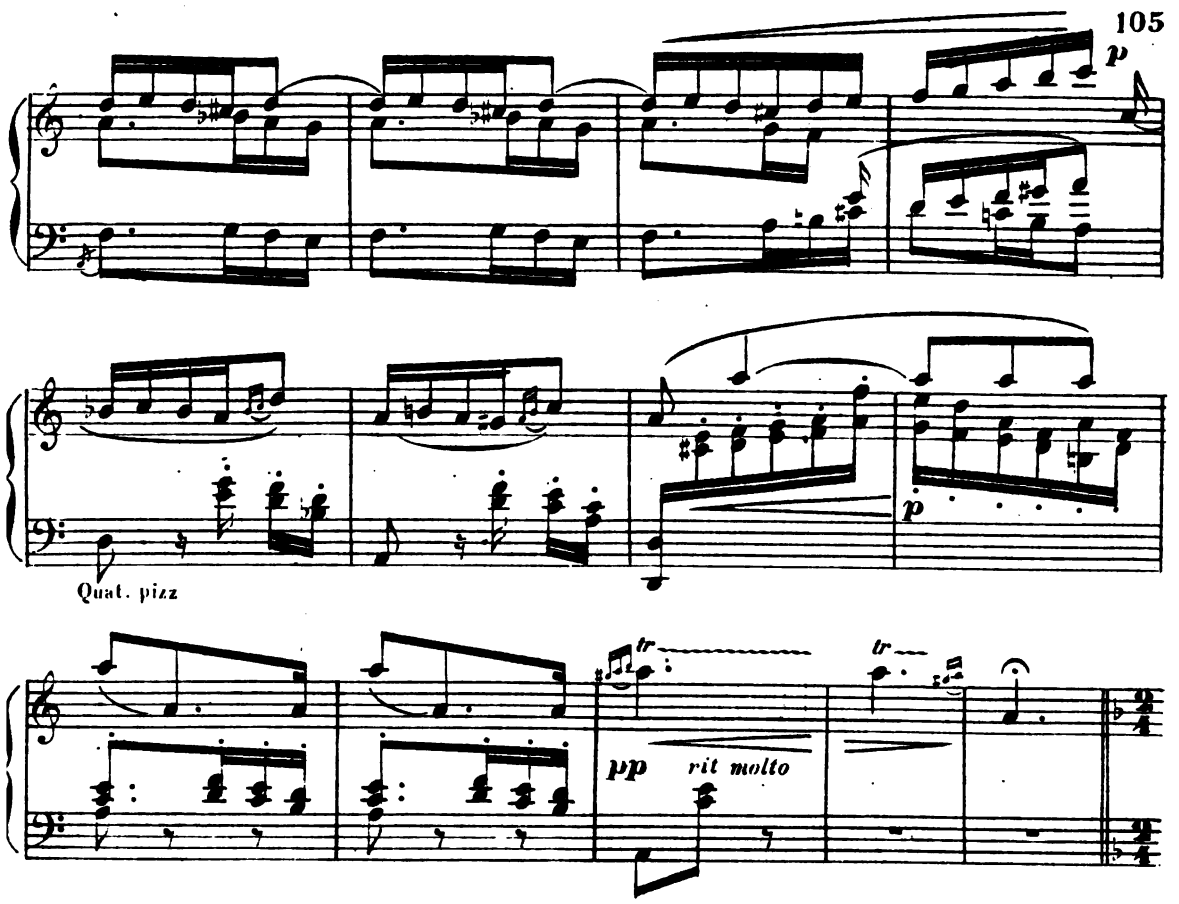
FINAL.

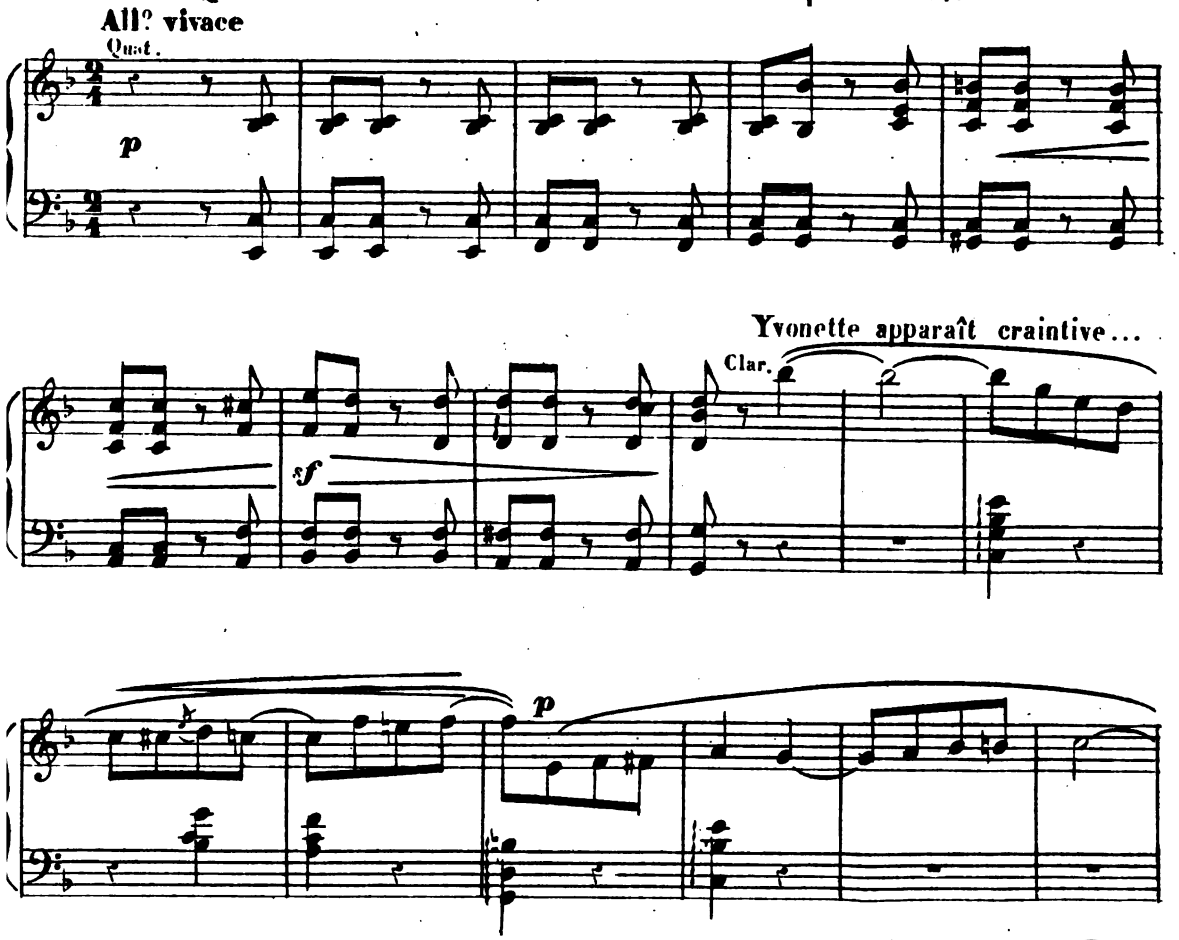
LE RENDEZ-VOUS.


Mod.to quasi andante
La nuit est venue peu
Hautb.
N.o 18.
p
Quat.
à peu; la foule se dissipe.
1.a
2.a
cresc.
M.G.
p
Lilez prend Yvonette
à part et lui demande
un rendez-vous?
più f
p

Digitized by Google



Quand la scène est vide, Lilez rentre avec précaution..



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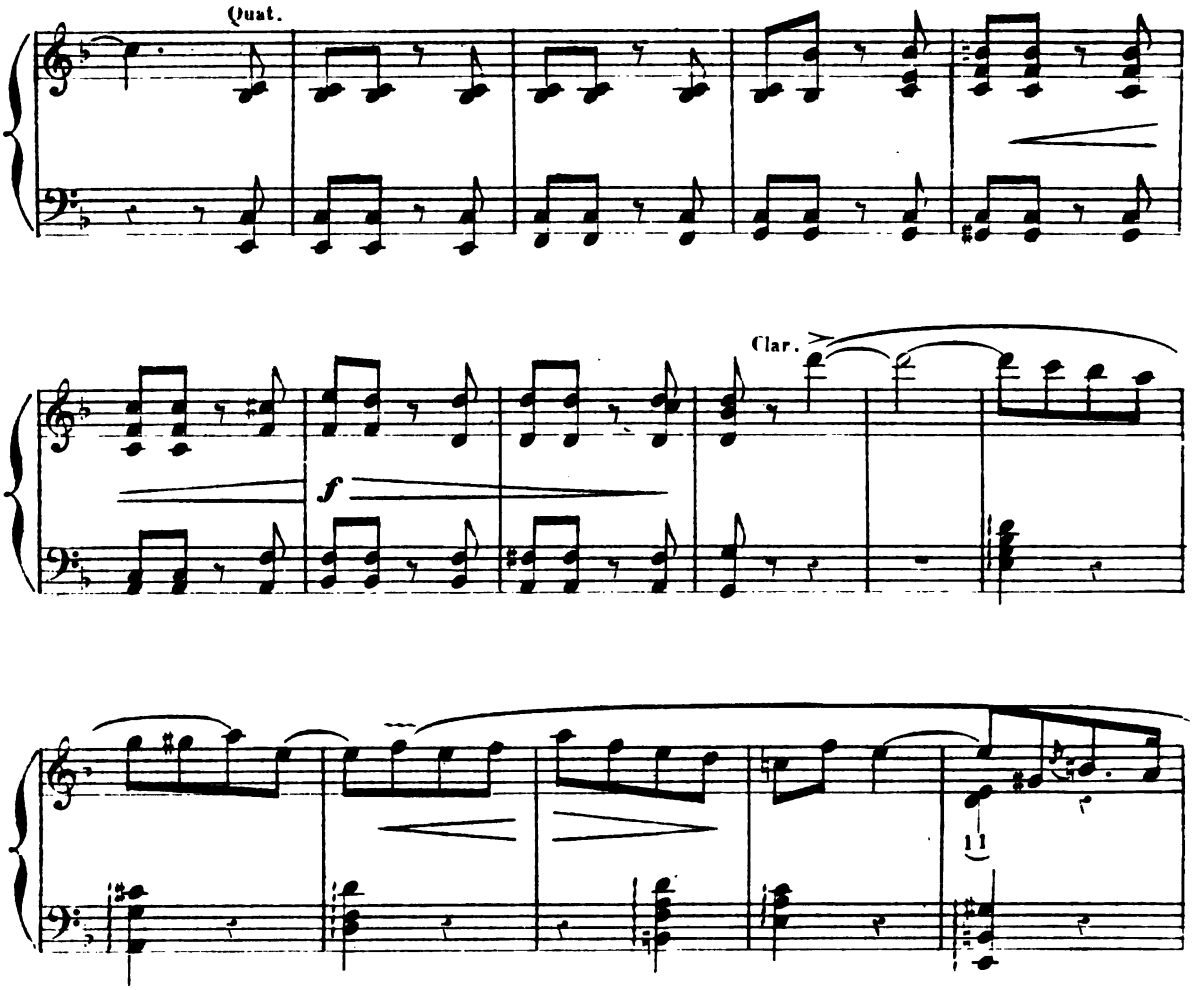
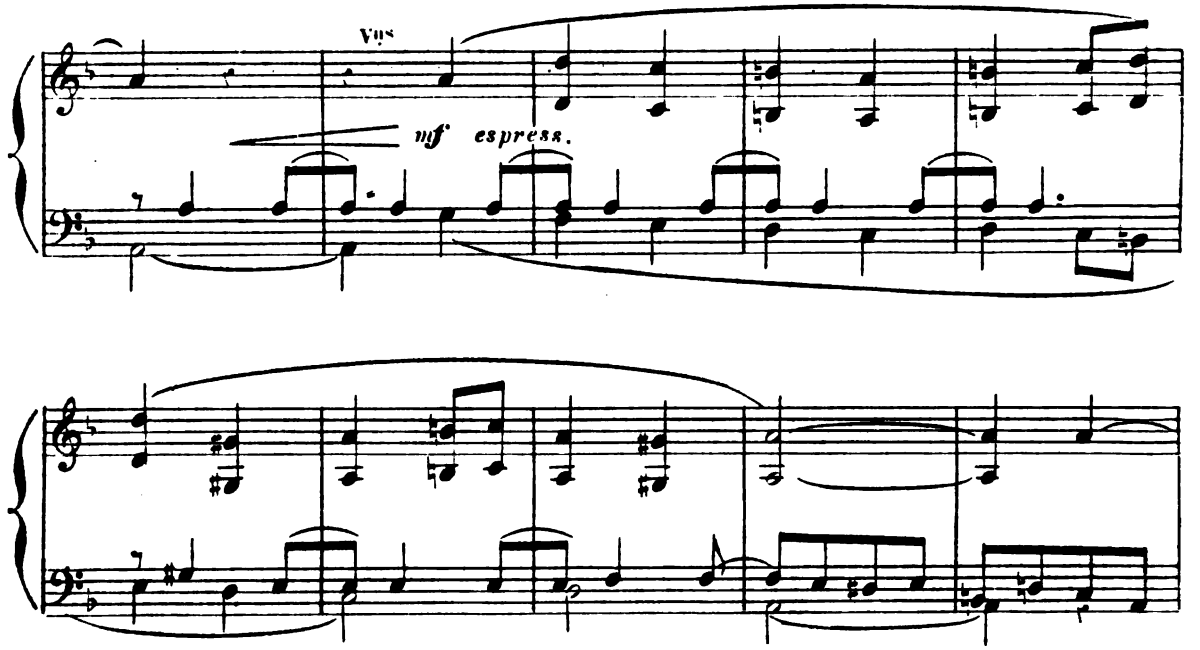
Lilez la saisit et l'entraîne sur le devant de la scène.



LILEZ : « Que craignez-vous, pourquoi me fuir ? »



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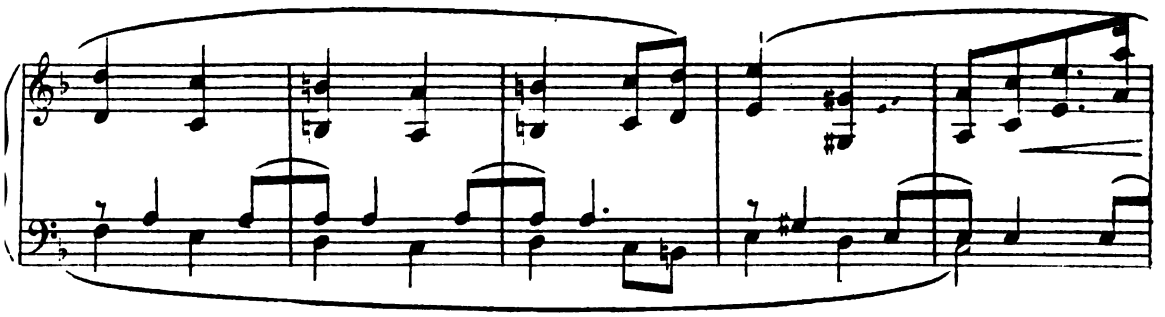
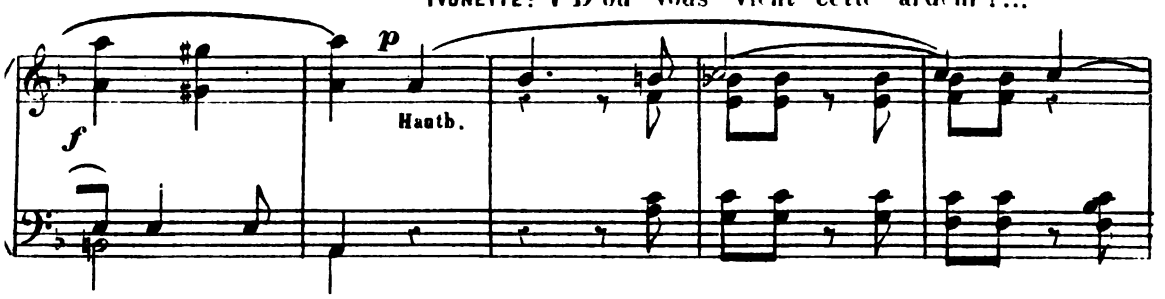
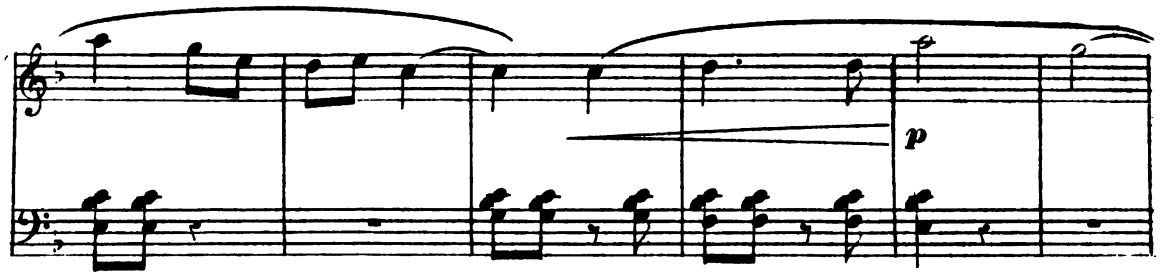
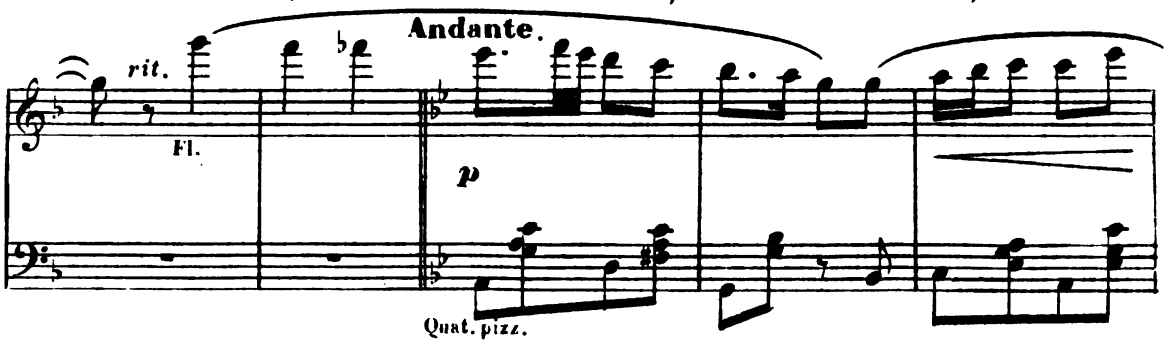


YVONETTE : « D'où vous vient cette ardeur ?...

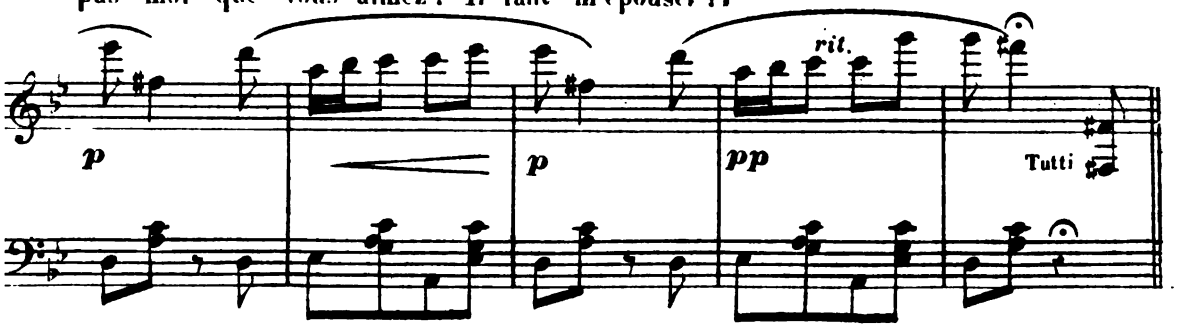




« Ce matin, vous me faisiez l'aumône, ce sont mes habits, ce n'est



pas moi que vous aimez ! Il faut m'épouser ! »



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LILEZ. « Si, si, c'est bien toi que j'aime,

Andantino

cresc.

sf

crois-moi, je suis prêt à te conduire à l'Eglise »

cresc.

sf

Joie des fiancés,

cresc.

molto

ff

Yvonette tombe dans les bras de Lilez et lui demande son bouquet...

sf

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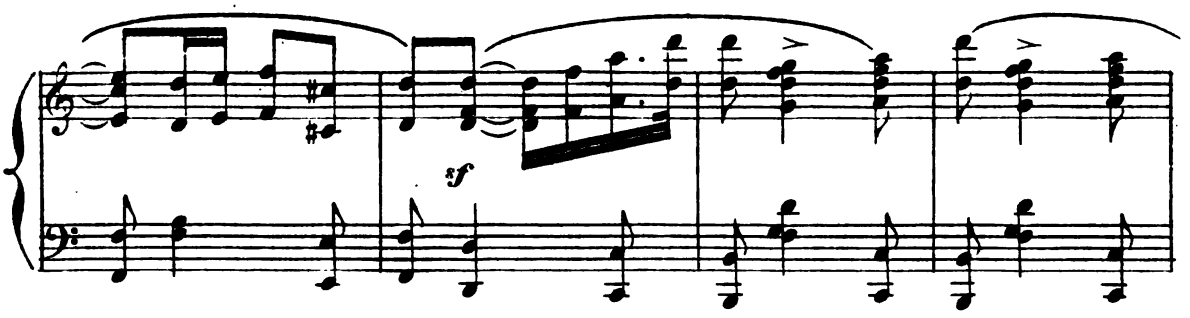
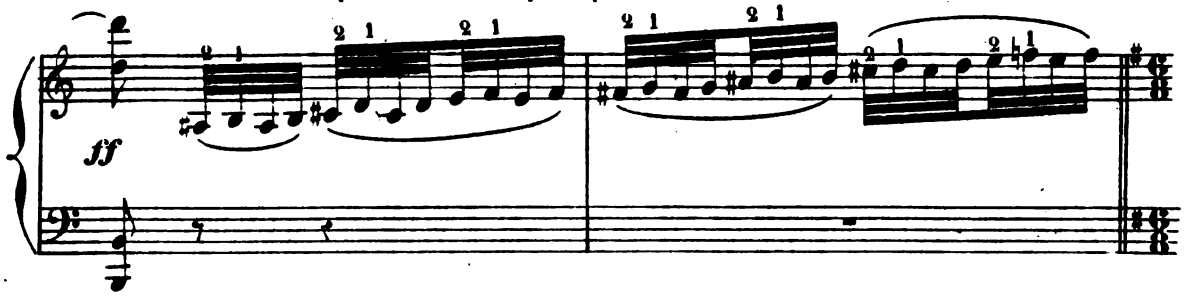
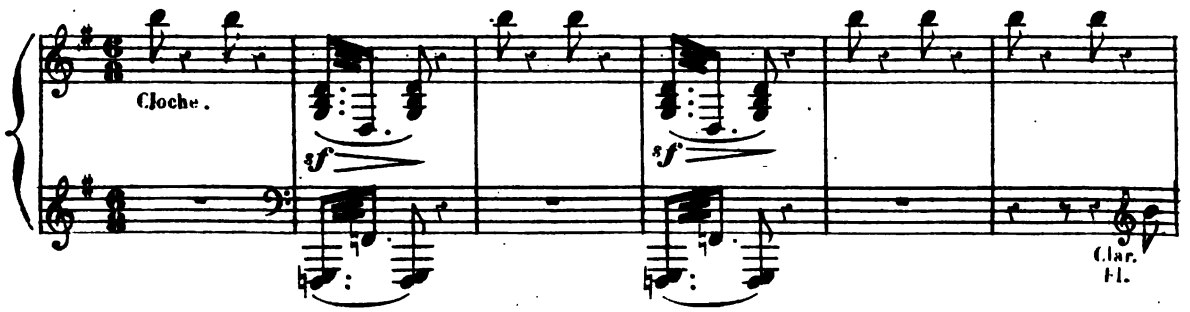


Mais Paskou, qui ne les a pas perdus de vue,

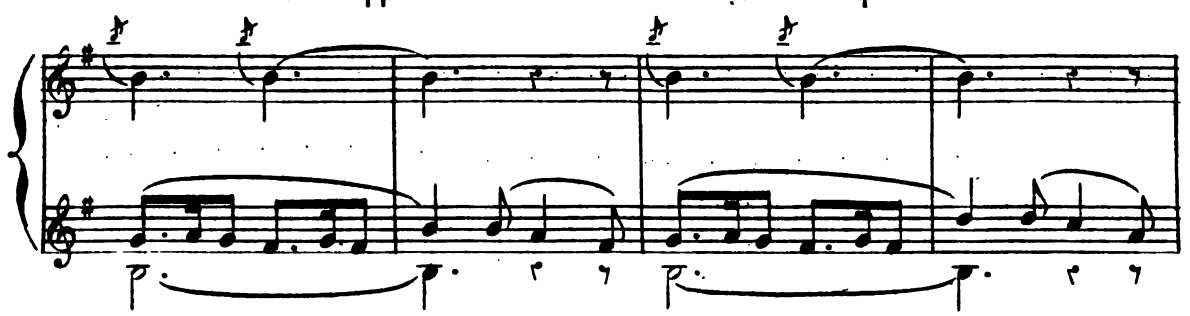


avance du doigt les aiguilles de l'horloge de l'Église et sonne l'Angelus:

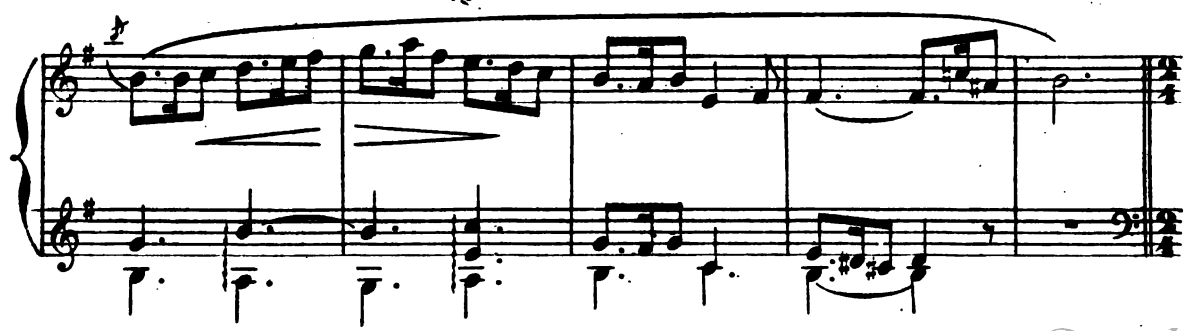
All°. con moto.



La Reine apparaît et dit à Yvonette: « Trop tard! l'heure a



sonné, désormais tu m'appartiens... .



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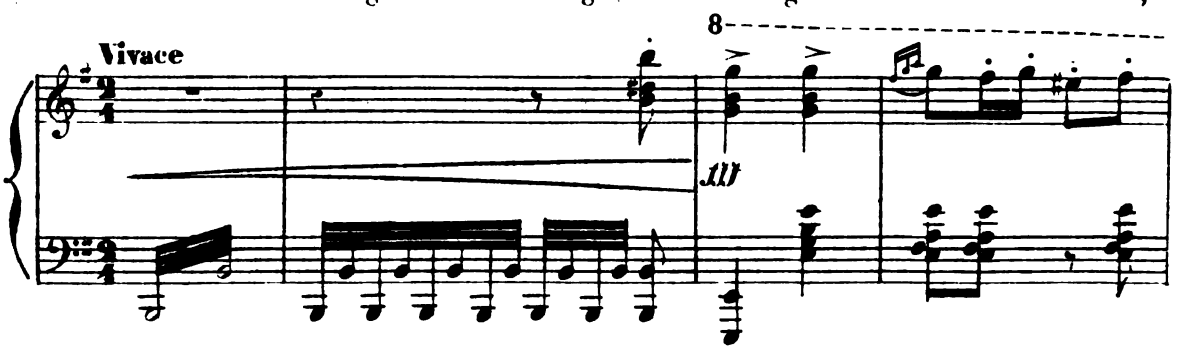
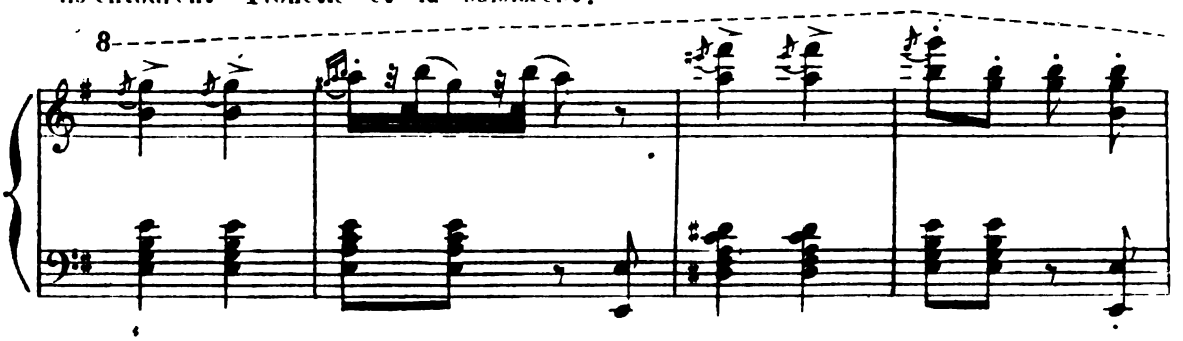
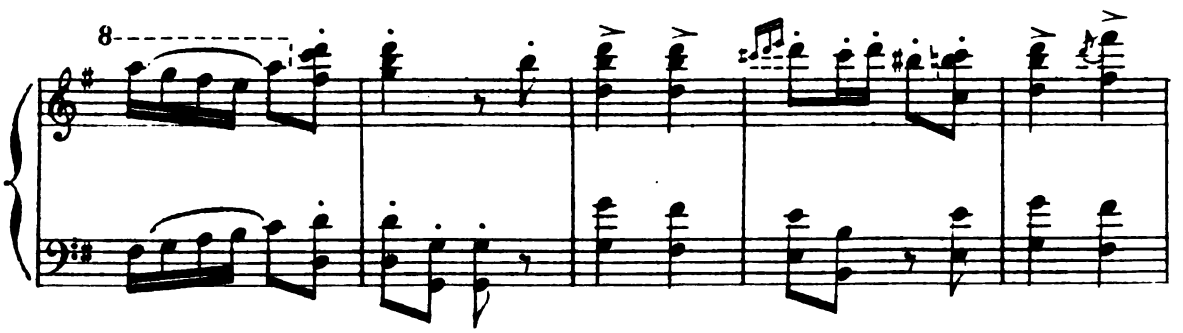
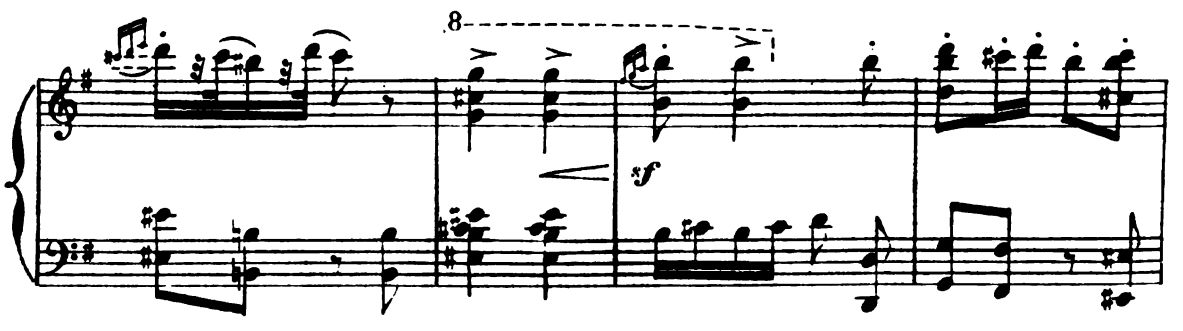
A moi mes Korrigans! Korrigans et Korriganes accourent en foule,

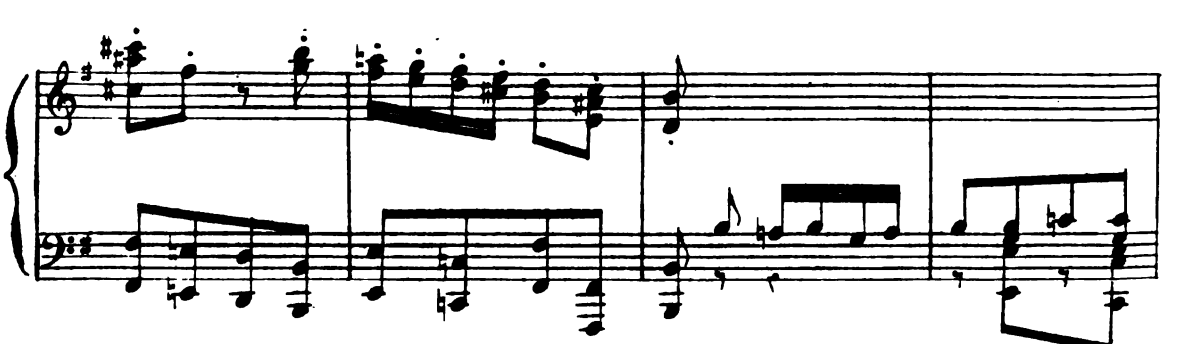


ils entourent Yvonette et la saisissent.









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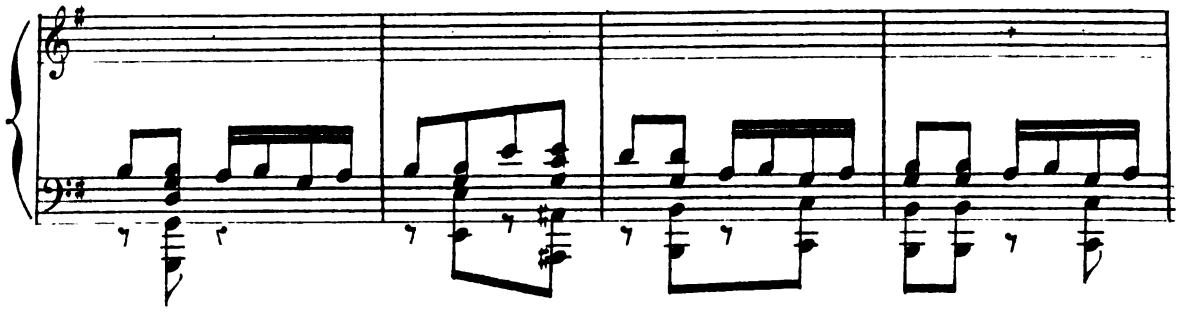
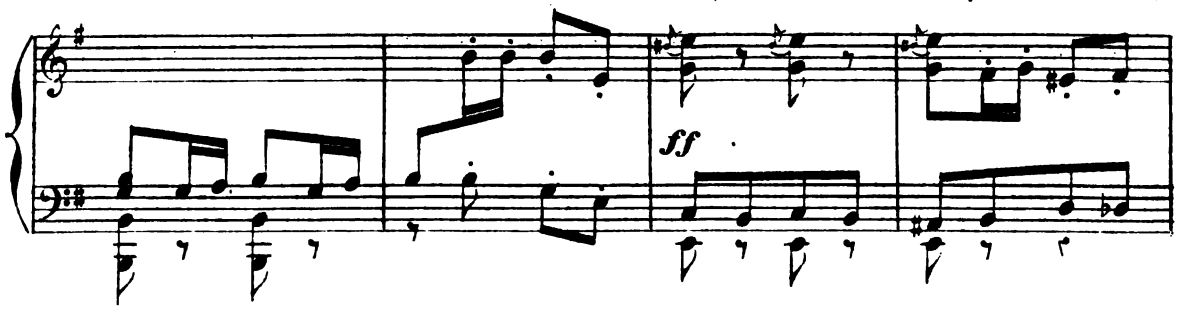
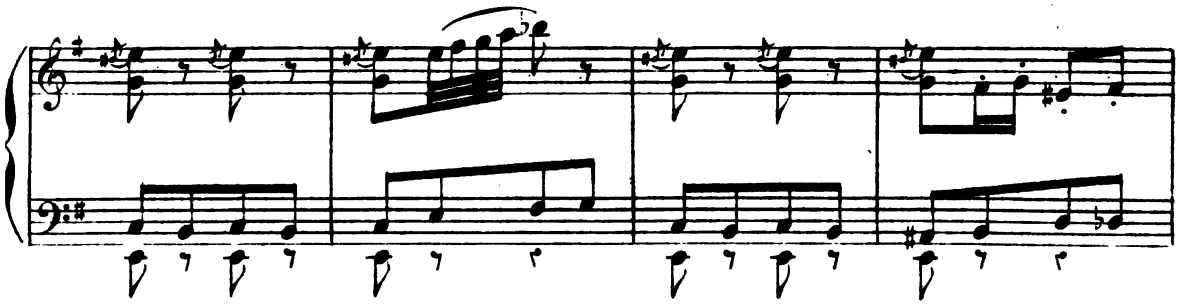


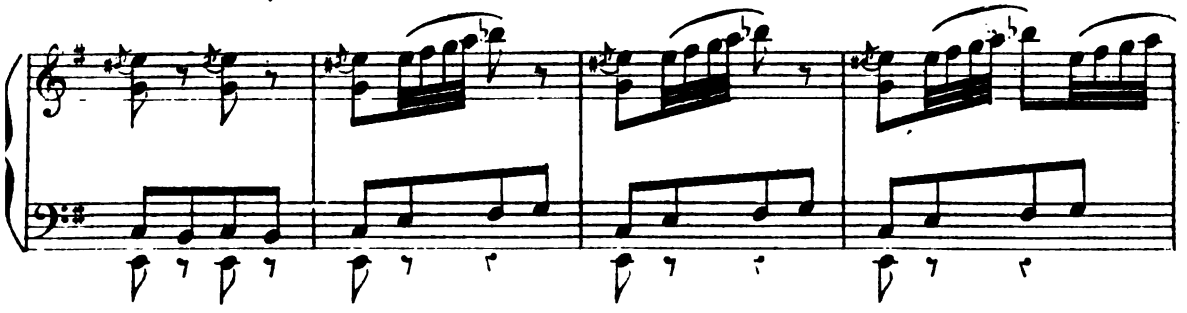
Lilez, revenu de son premier effroi,

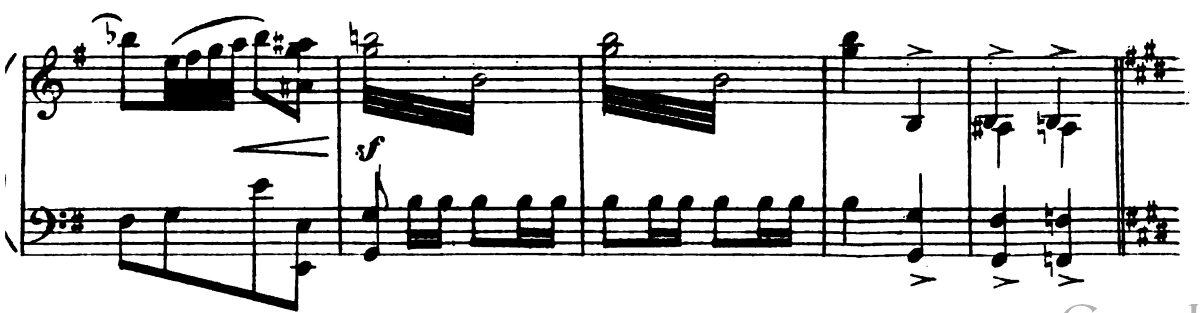


entend les appels désespérés d'Yvonette; il court à son bâton et le lève



sur la Reine, mais le bâton se brise en trois morceaux.





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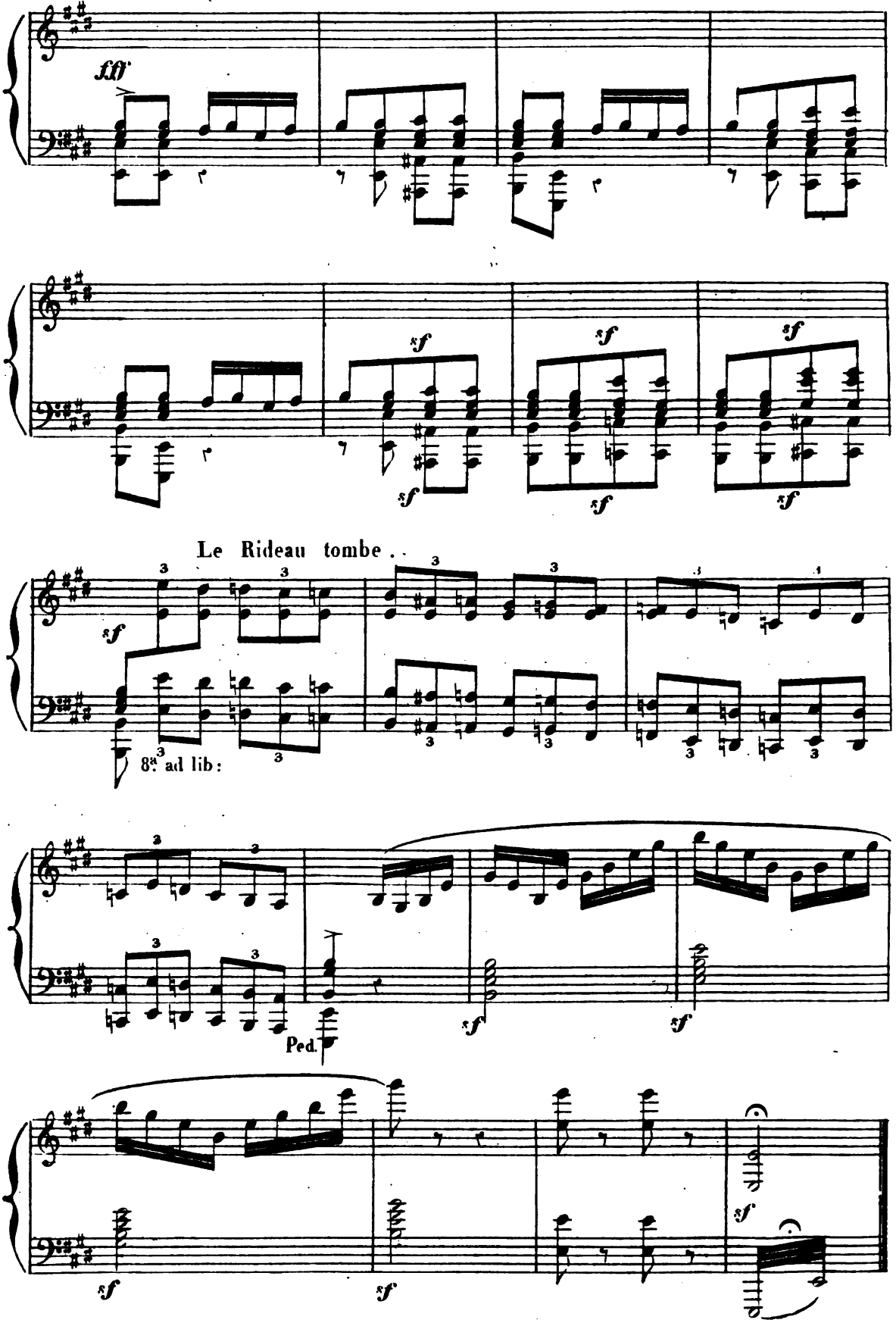
Les Korrigans entraînent Yvonette.



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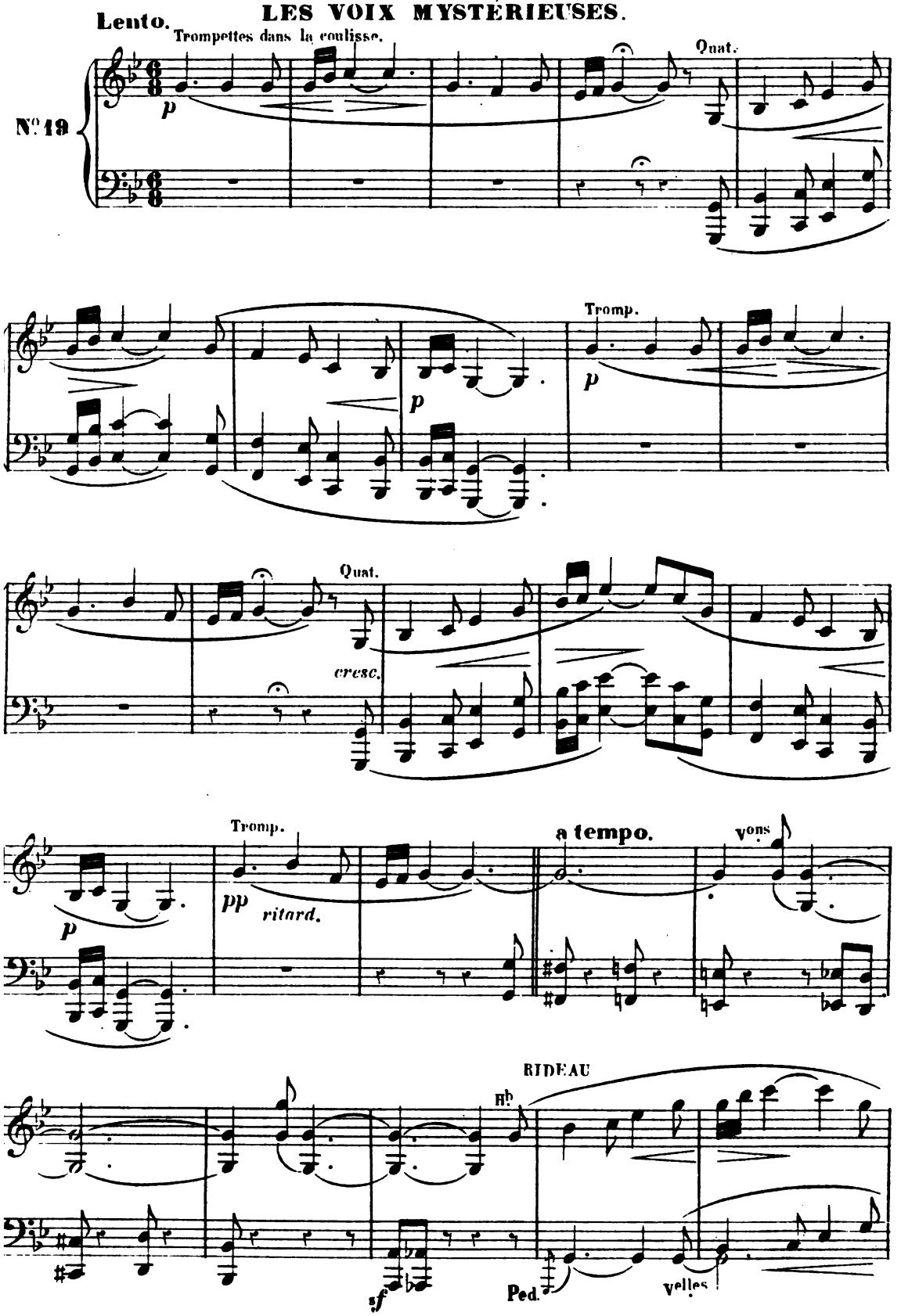
2e ACTE

LA LANDE DES KORRIGANS.

La scène représente une lande déserte au clair de la lune; un dol-men *et un* men-hir *y dressent leurs masses imposantes. A droite, un chemin fuyant sous les chênes. Au fond, un marais et, sur la rive lointaine, la silhouette d'un village avec son clocher. Bruyères et gênets.*

LES VOIX MYSTÉRIEUSES.



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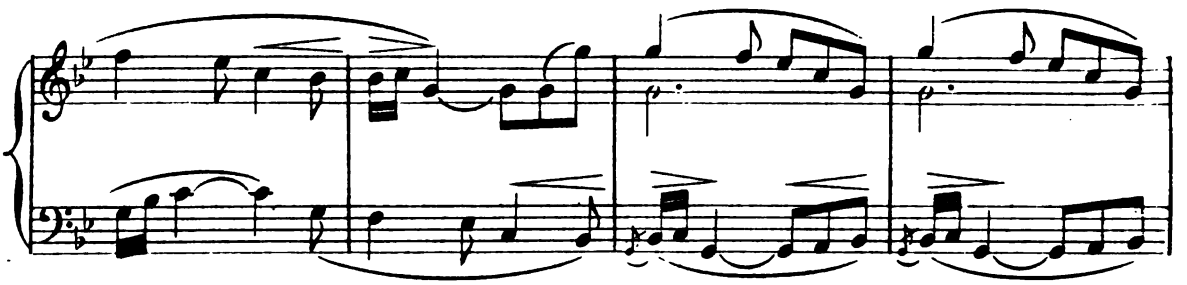
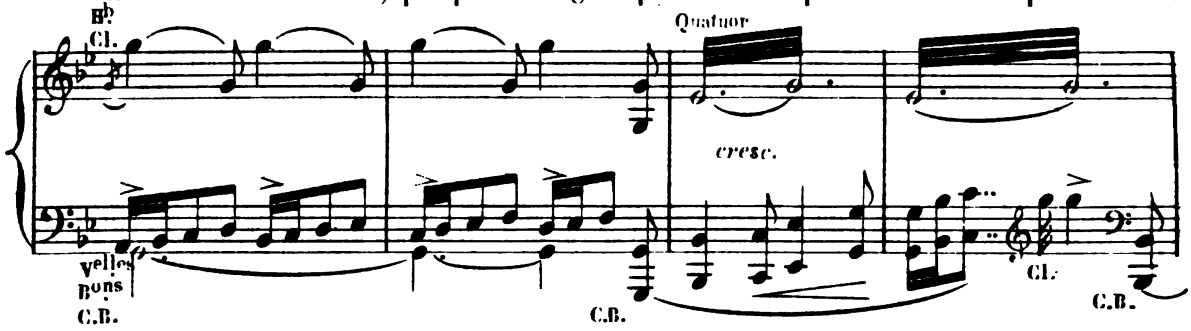
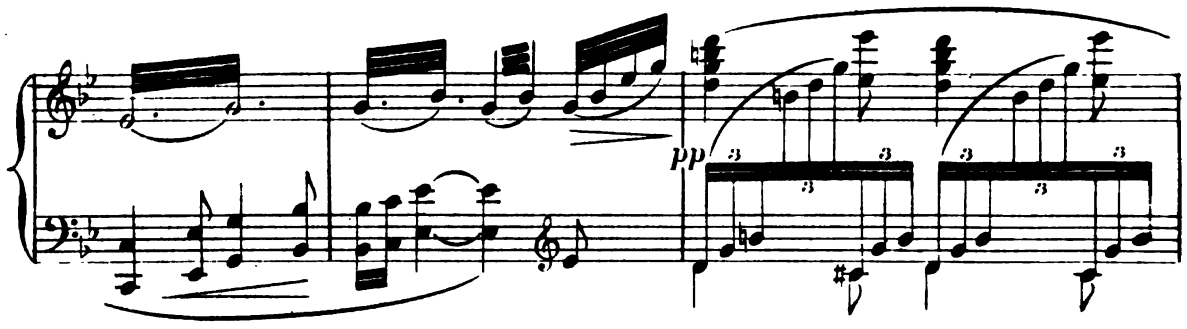
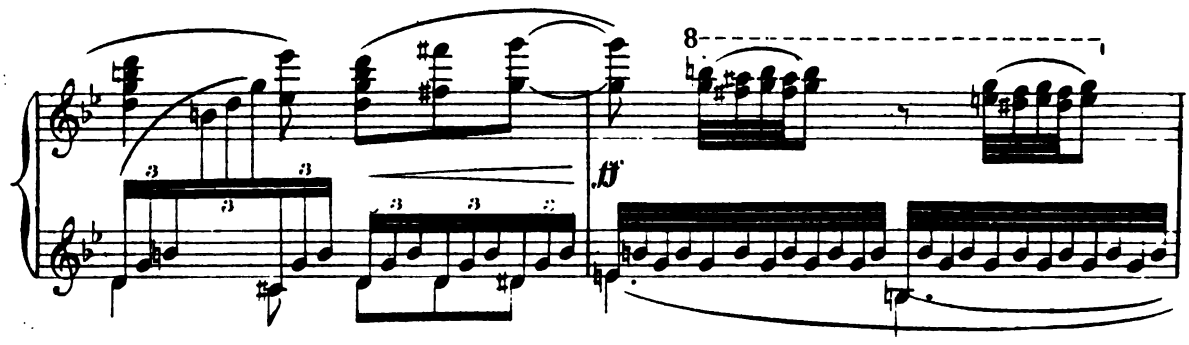
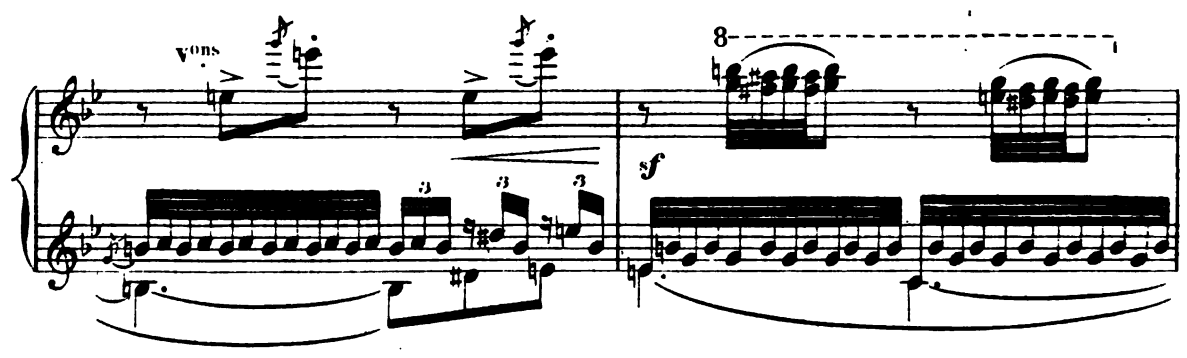


Fl. Au lever du rideau, quelques Korrigans passent en se poursuivant et disparaissent...









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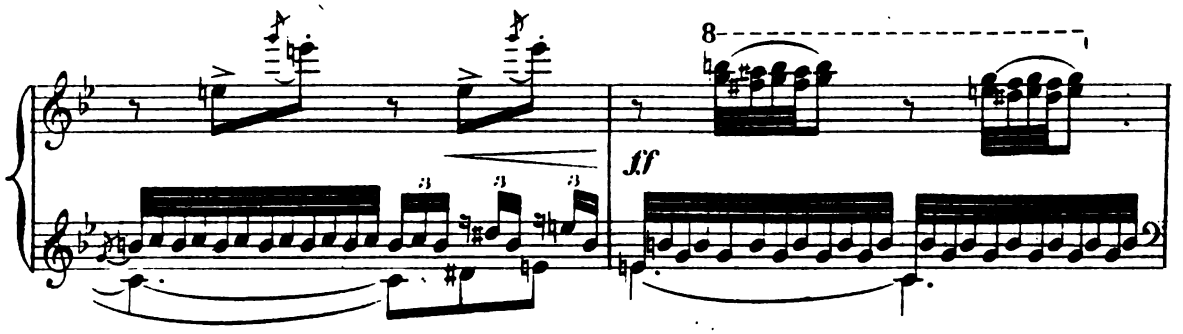
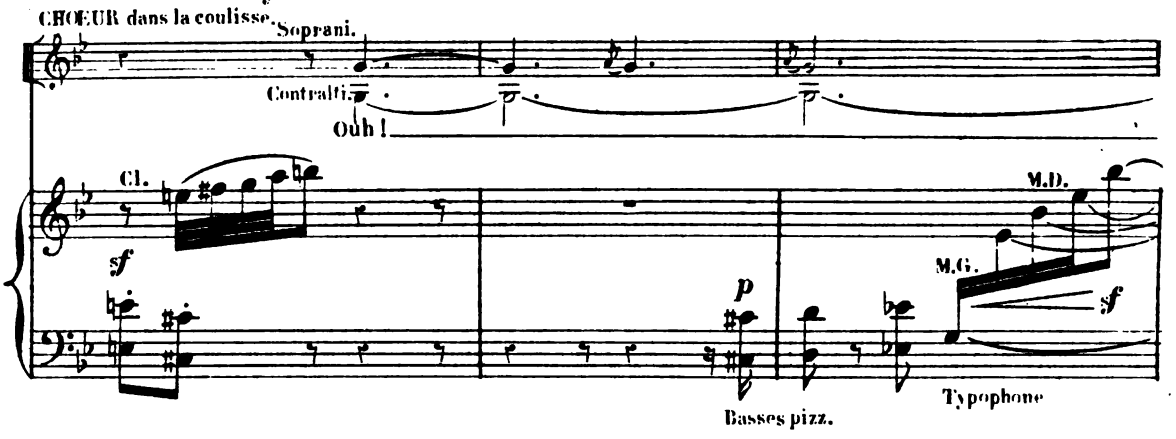
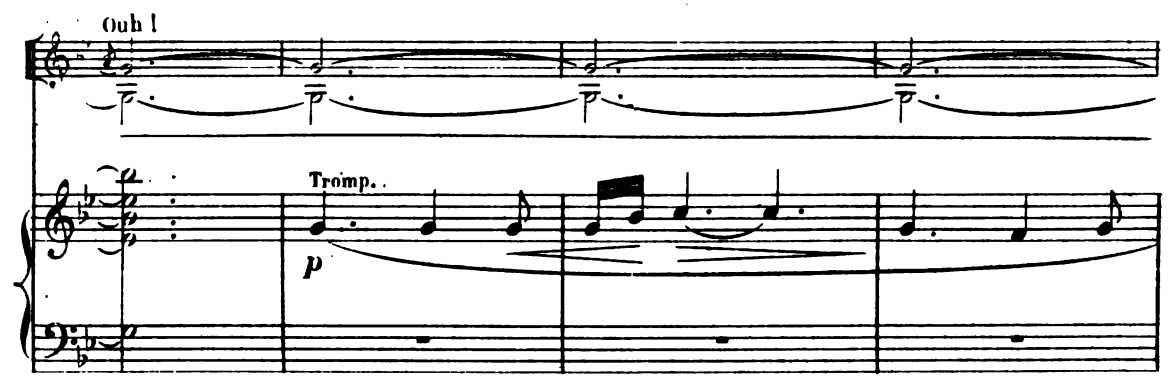
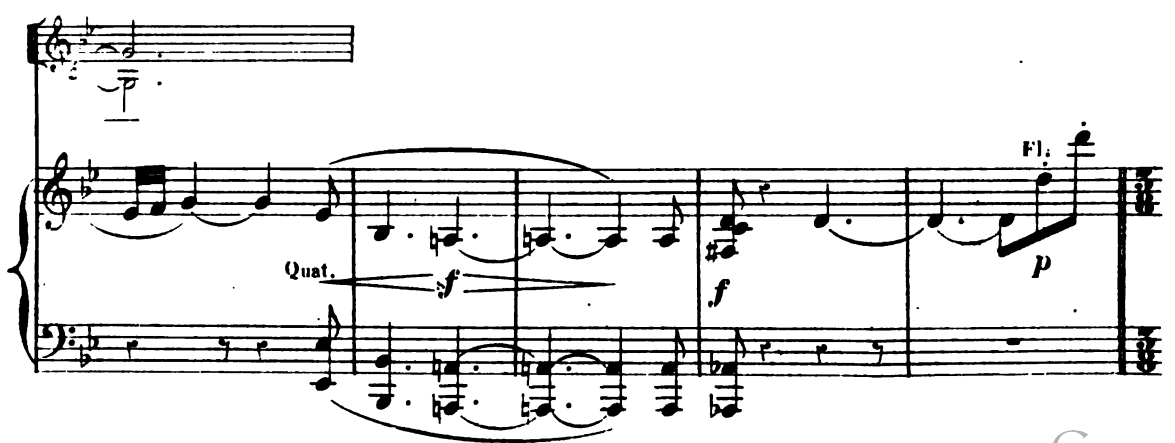


Des voix mystérieuses murmurent dans la nuit...







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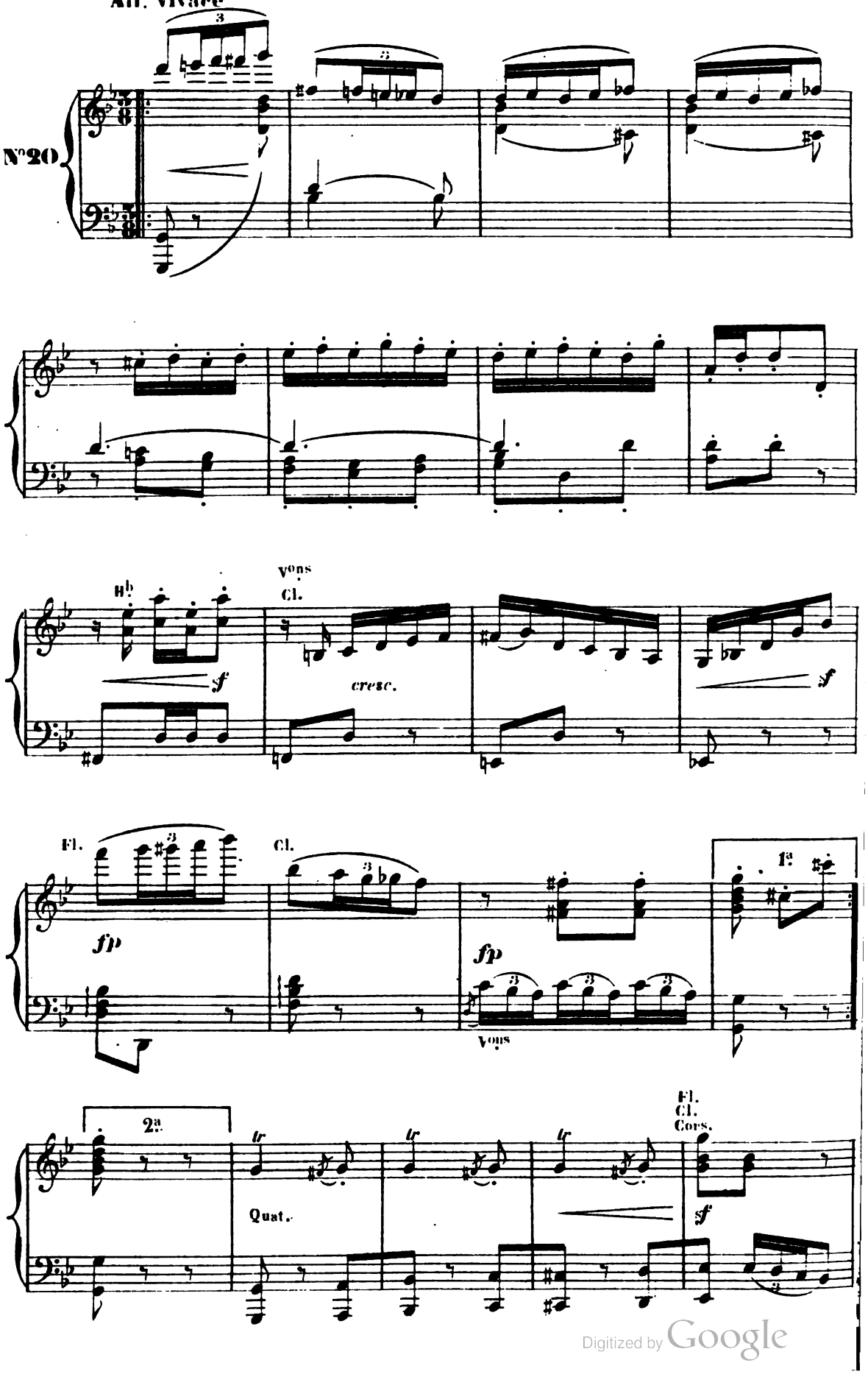
Deux Phalènes entrent en se poursuivant;

All.o vivace

N.o 20



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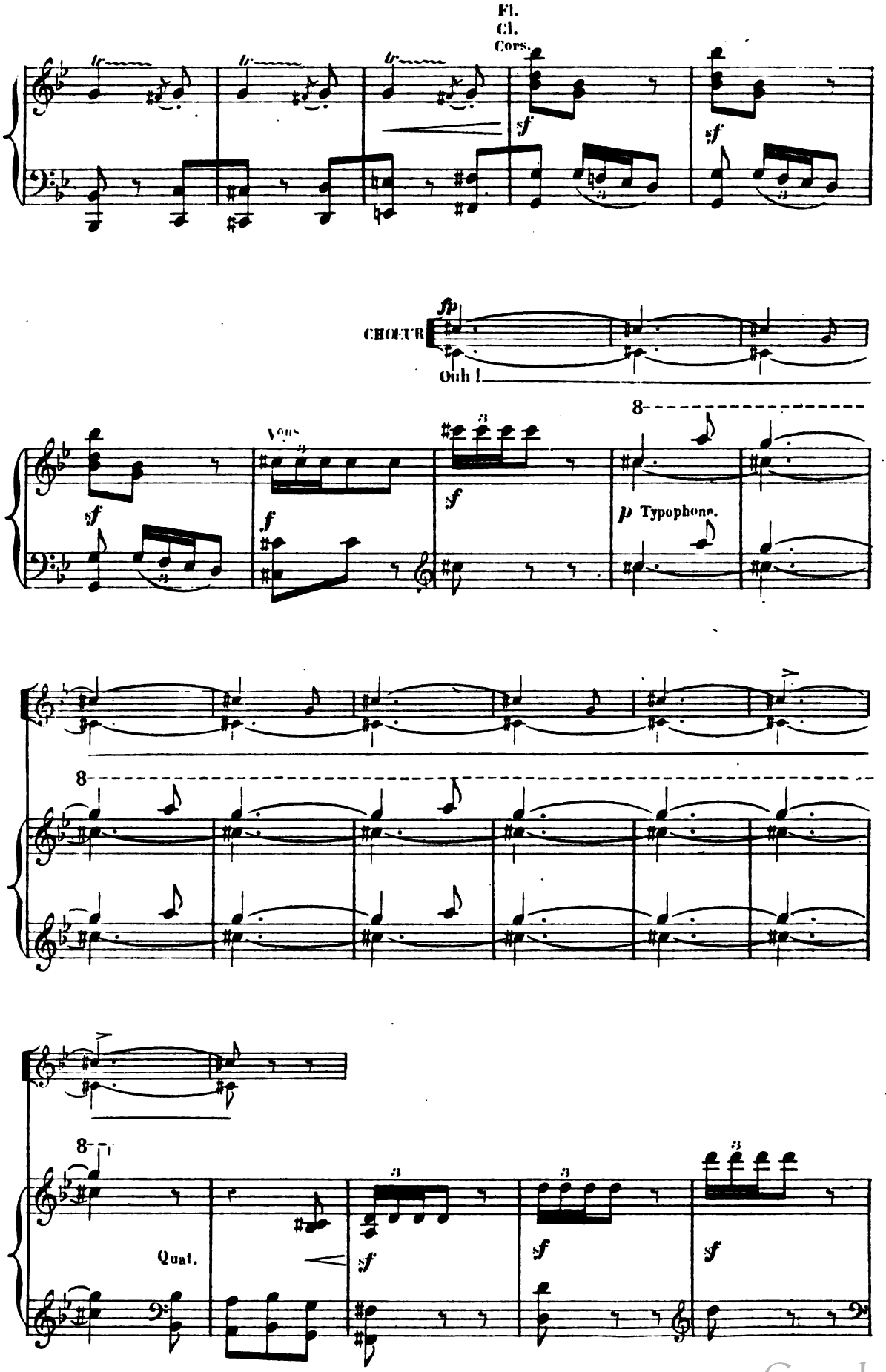

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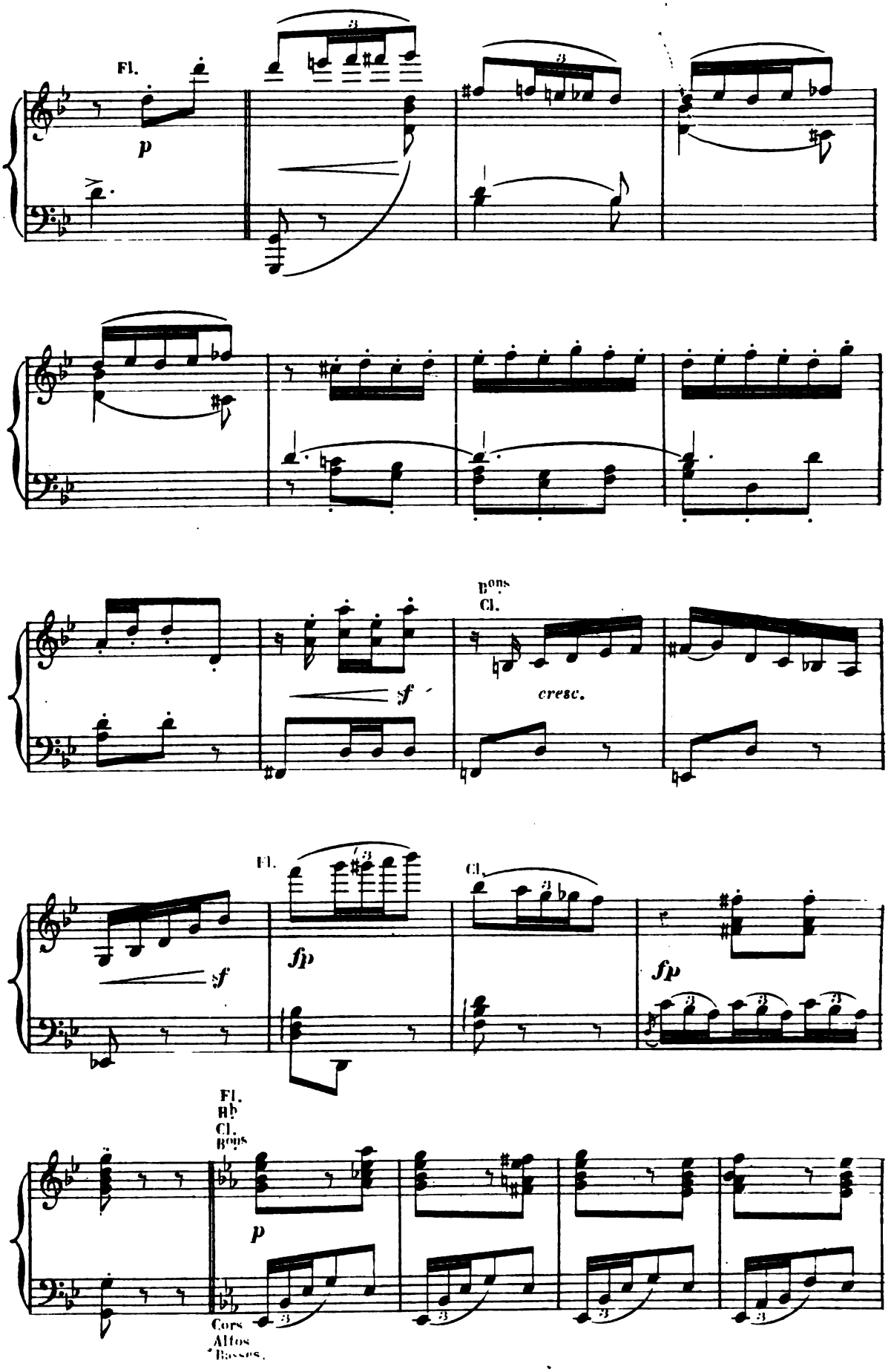

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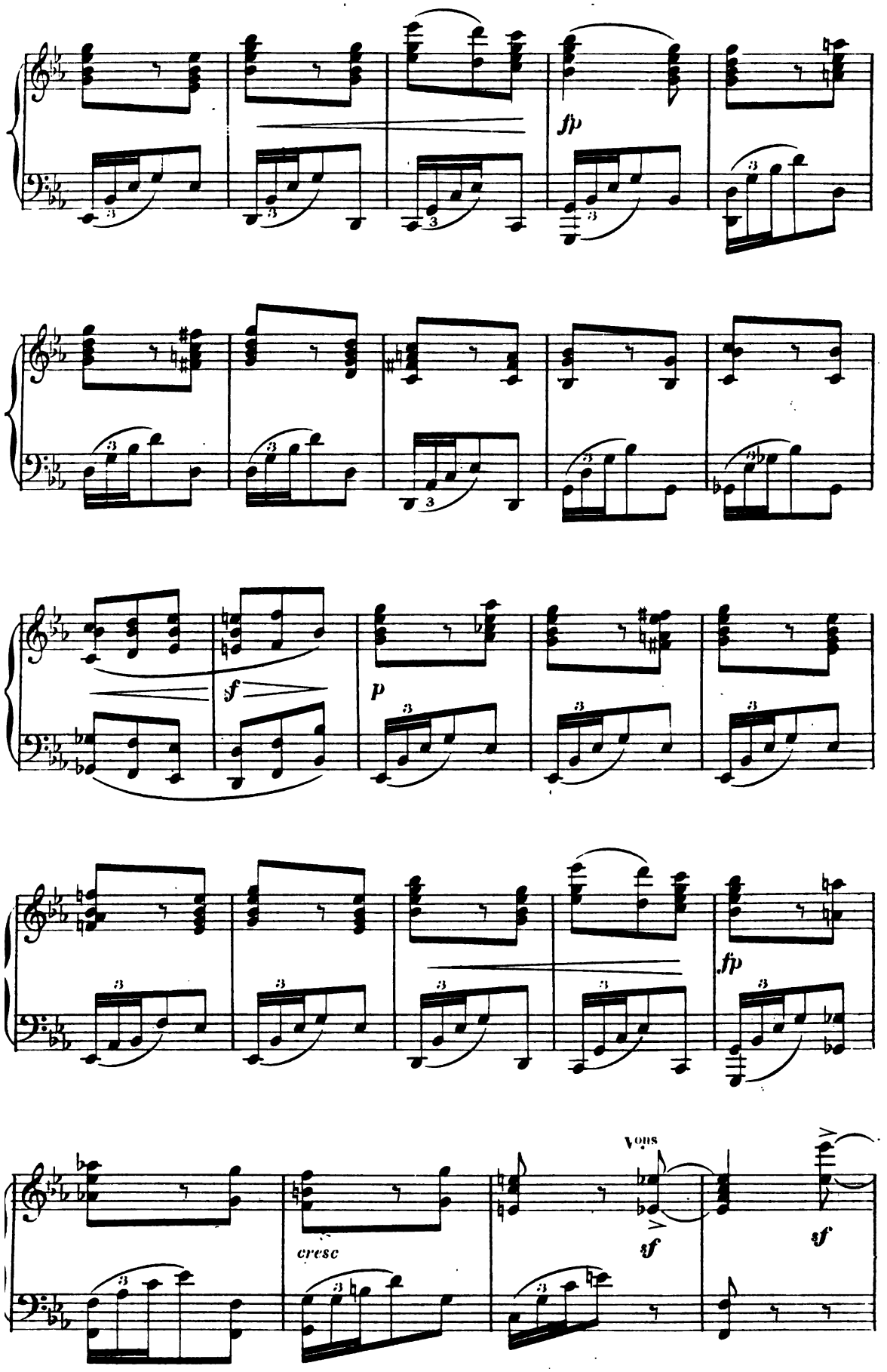

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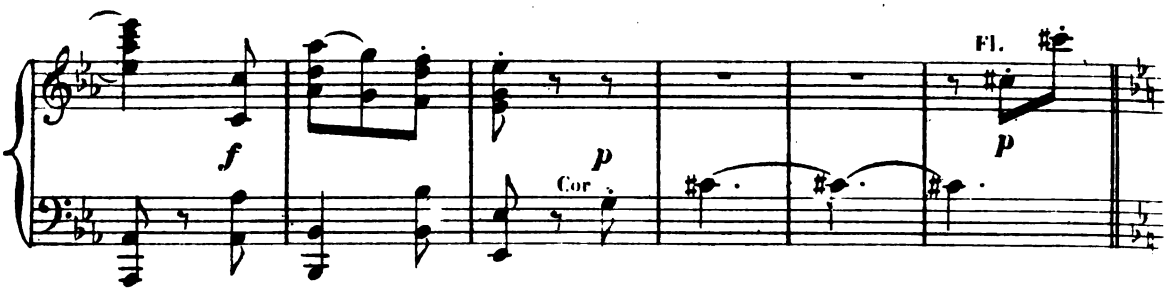
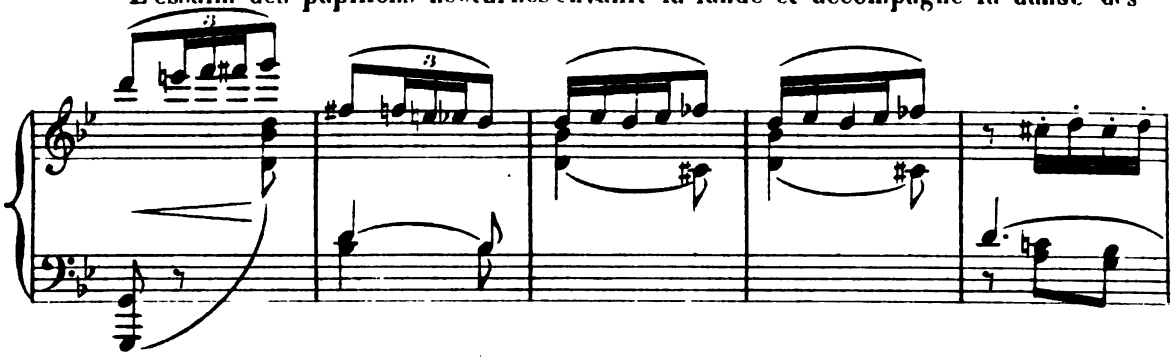
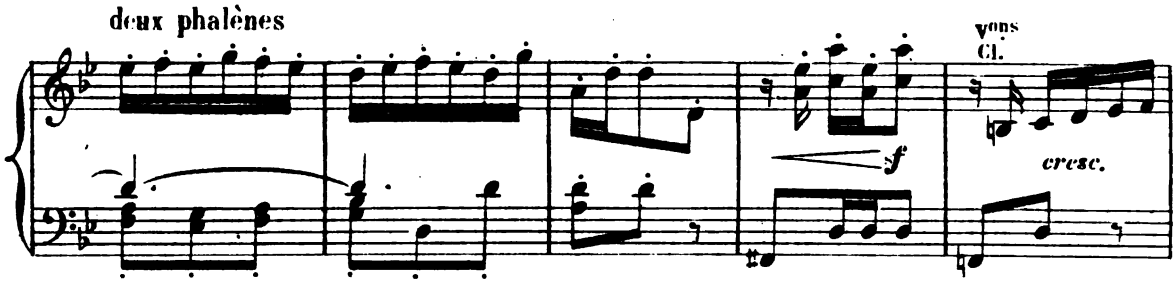
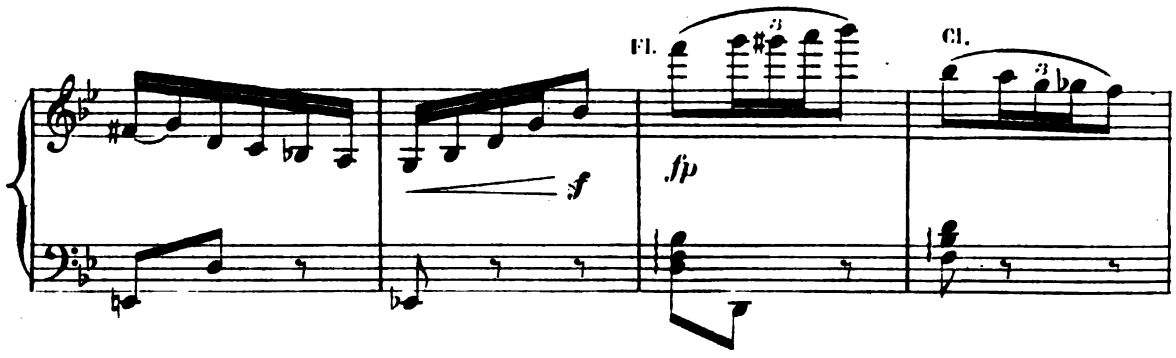


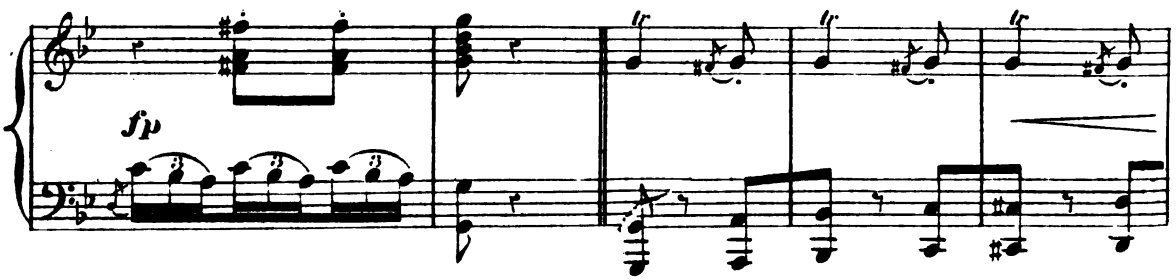
L'essaim des papillons nocturnes envahit la lande et accompagne la danse des



deux phalènes







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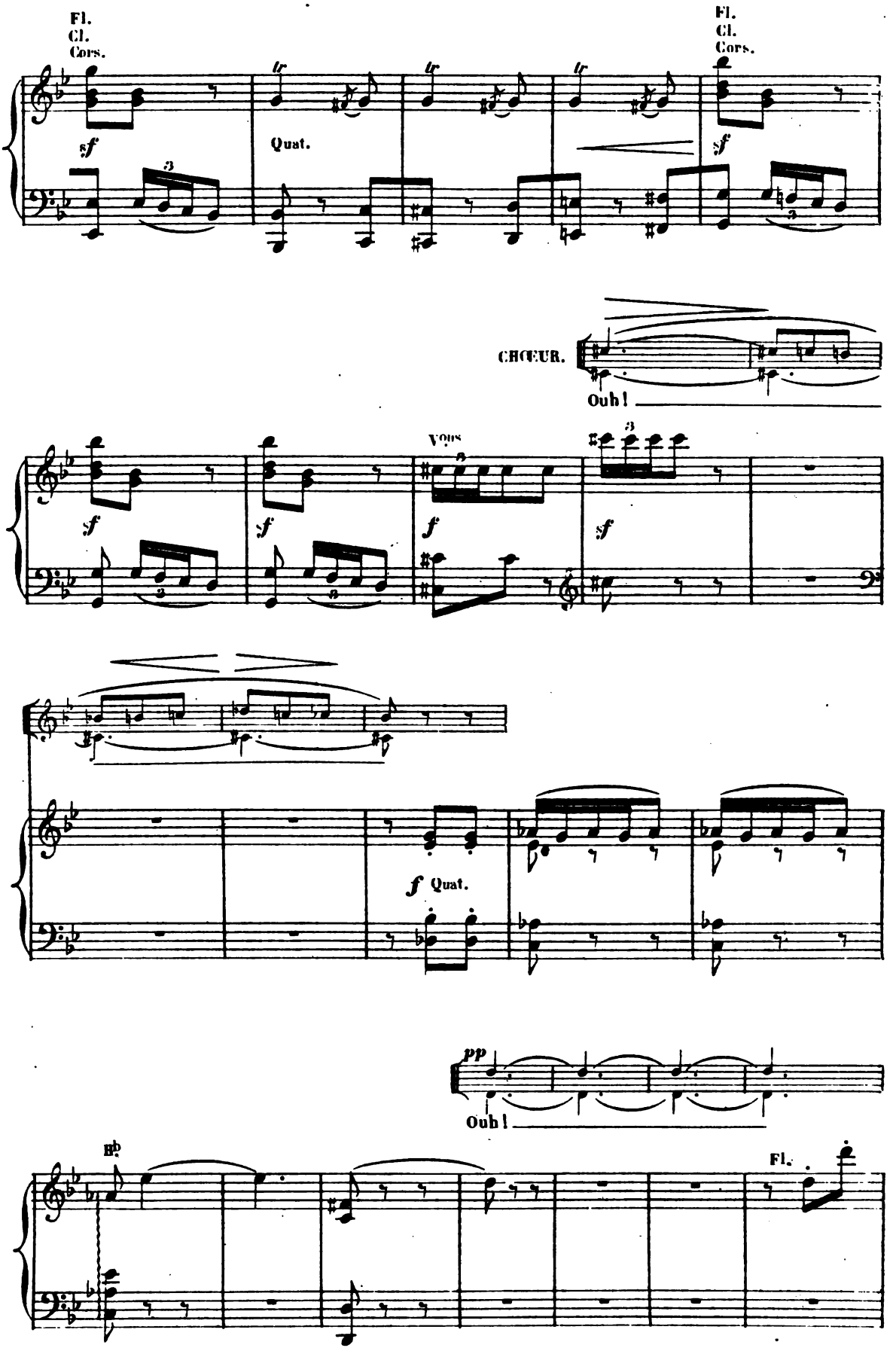

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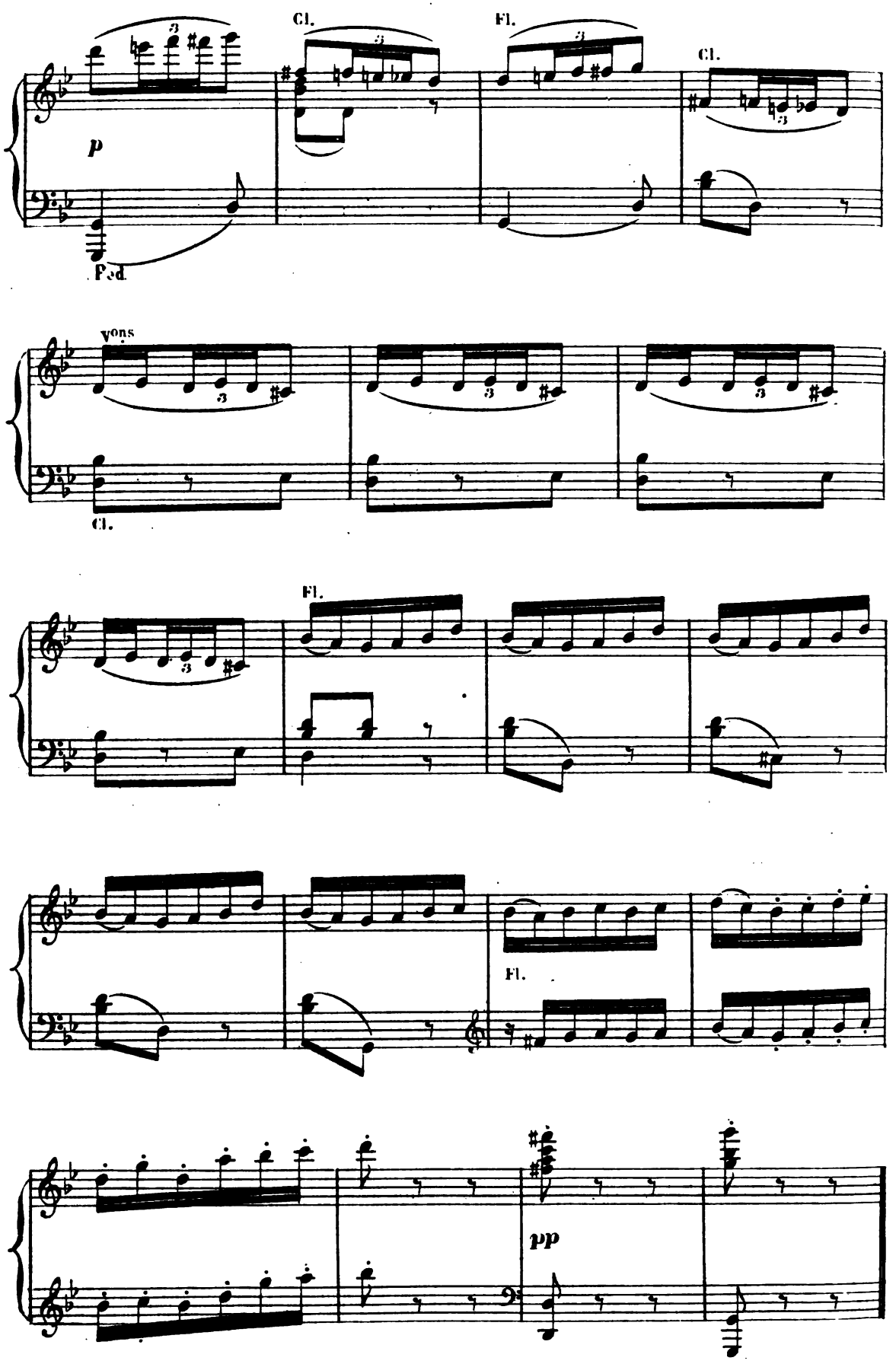

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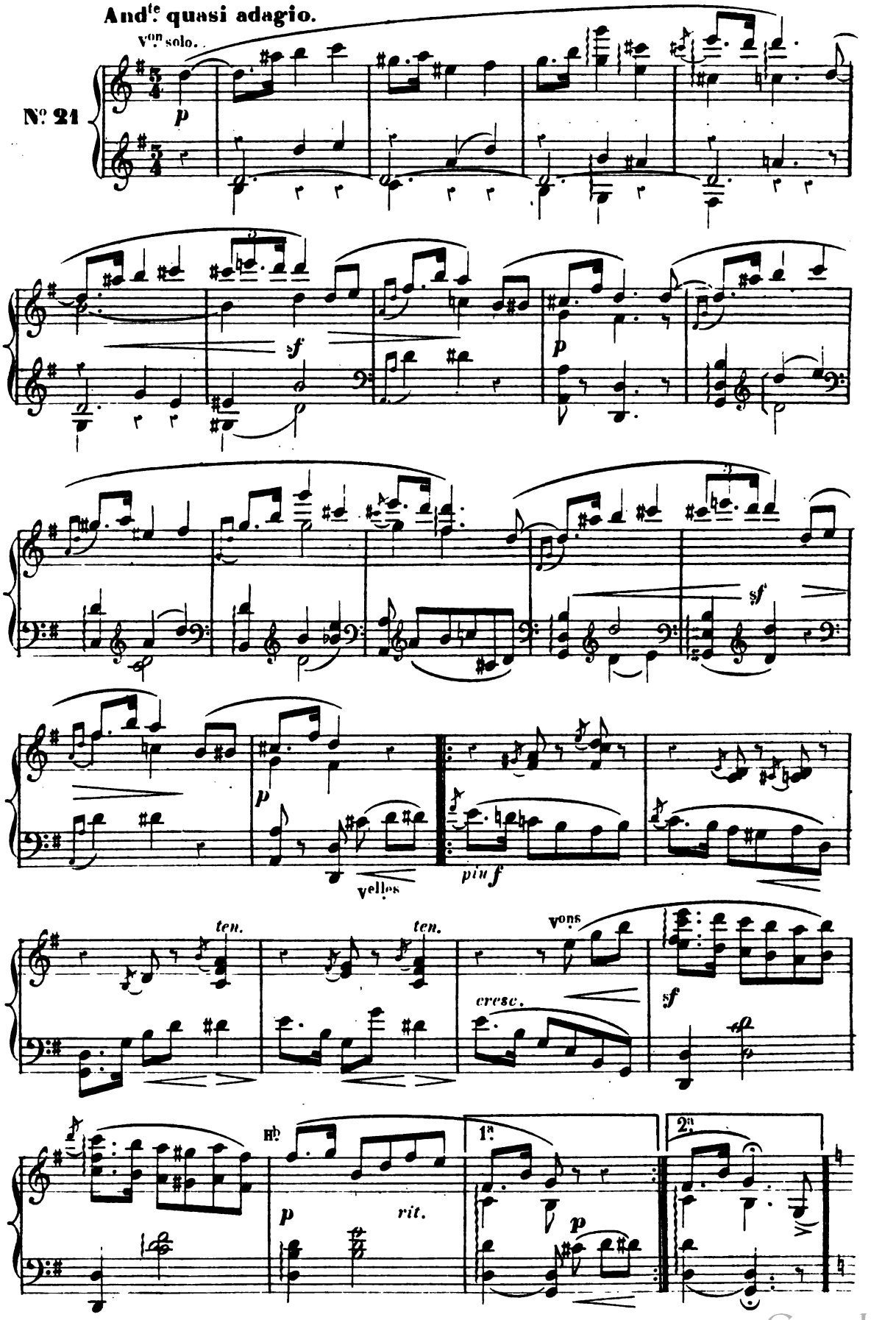

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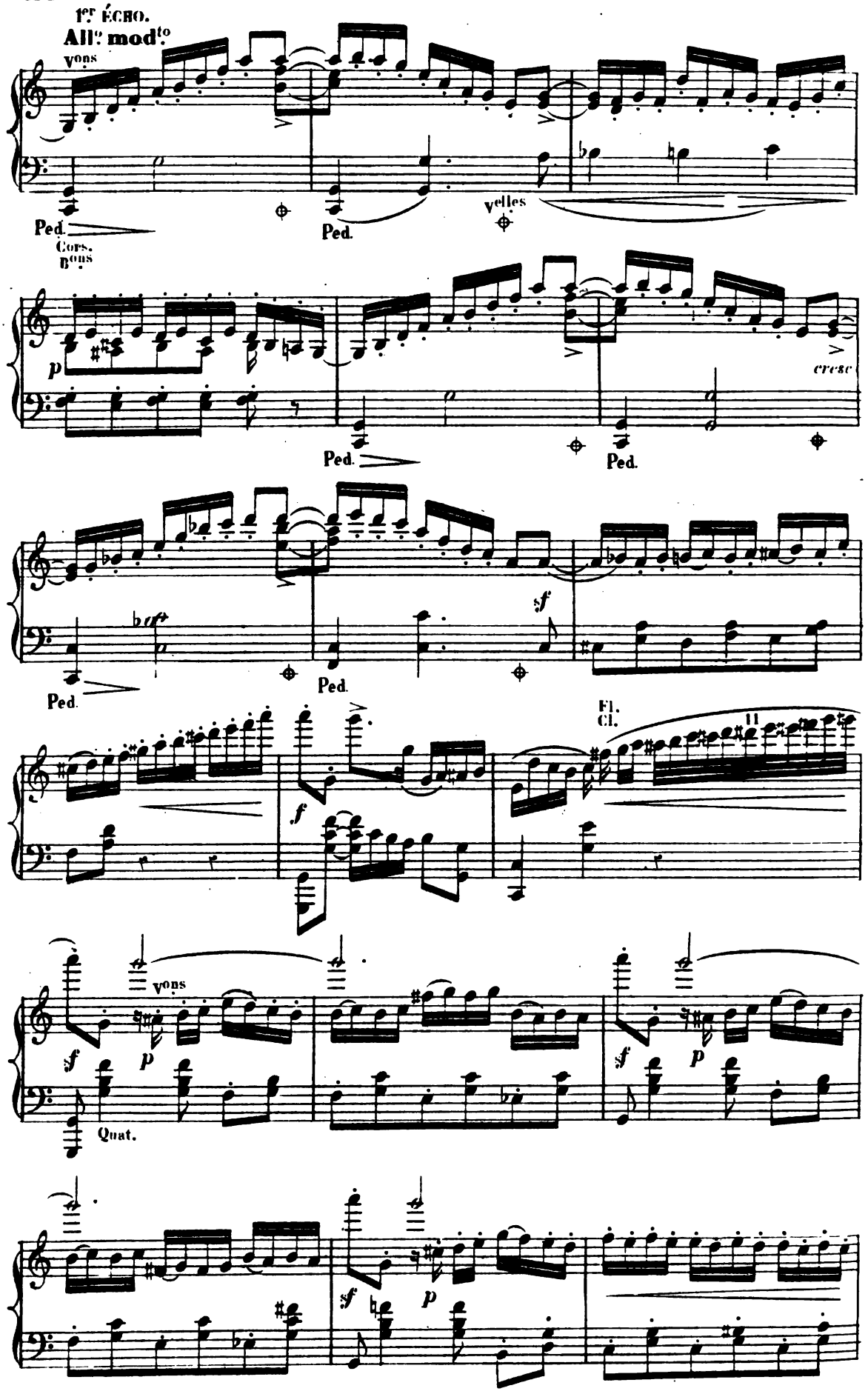

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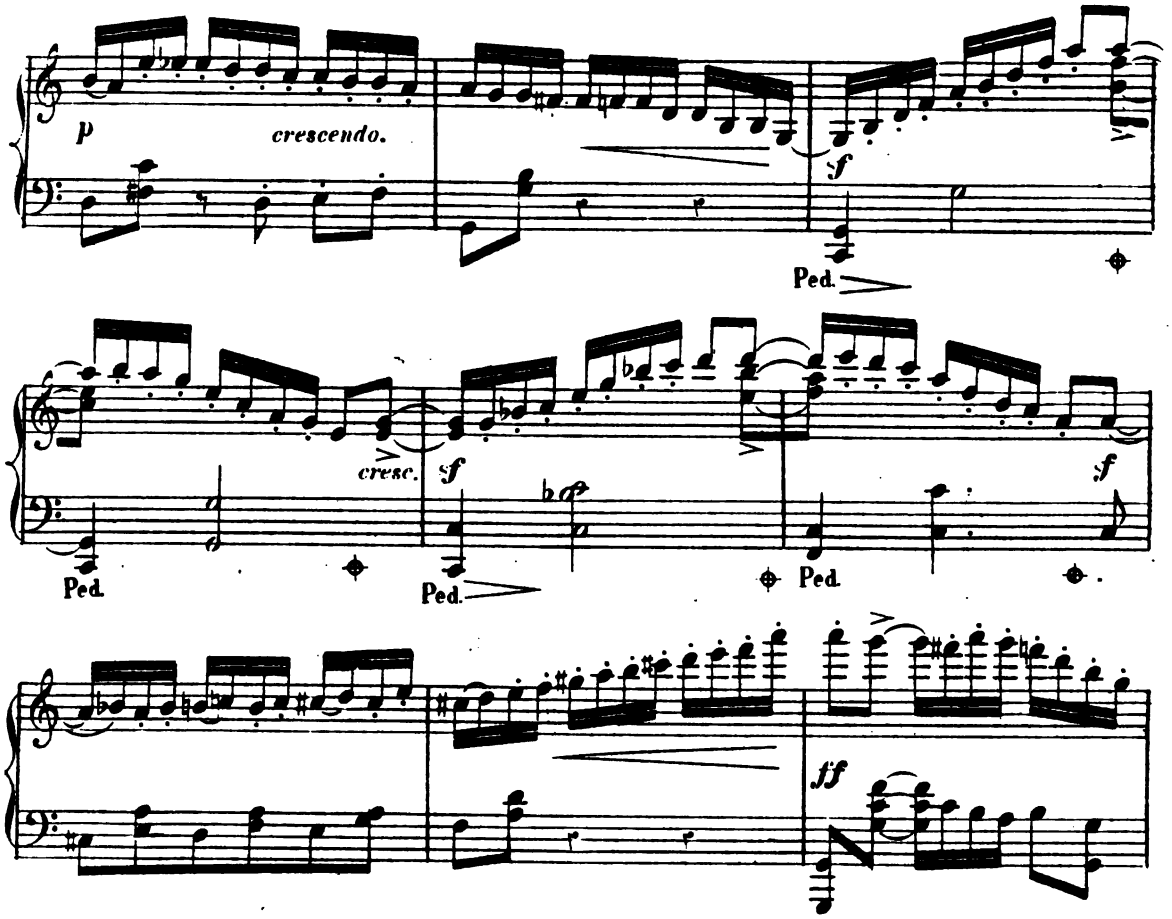
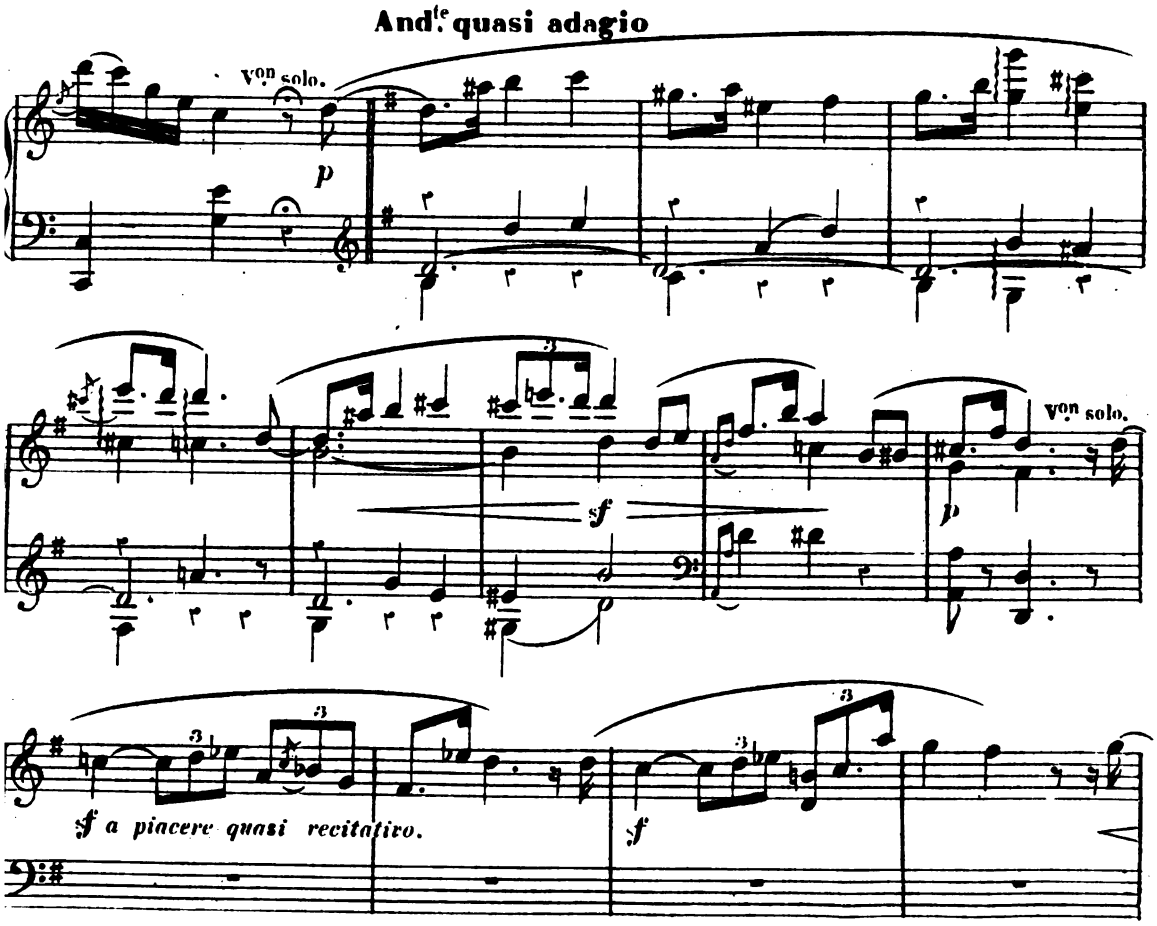


And.te quasi adagio



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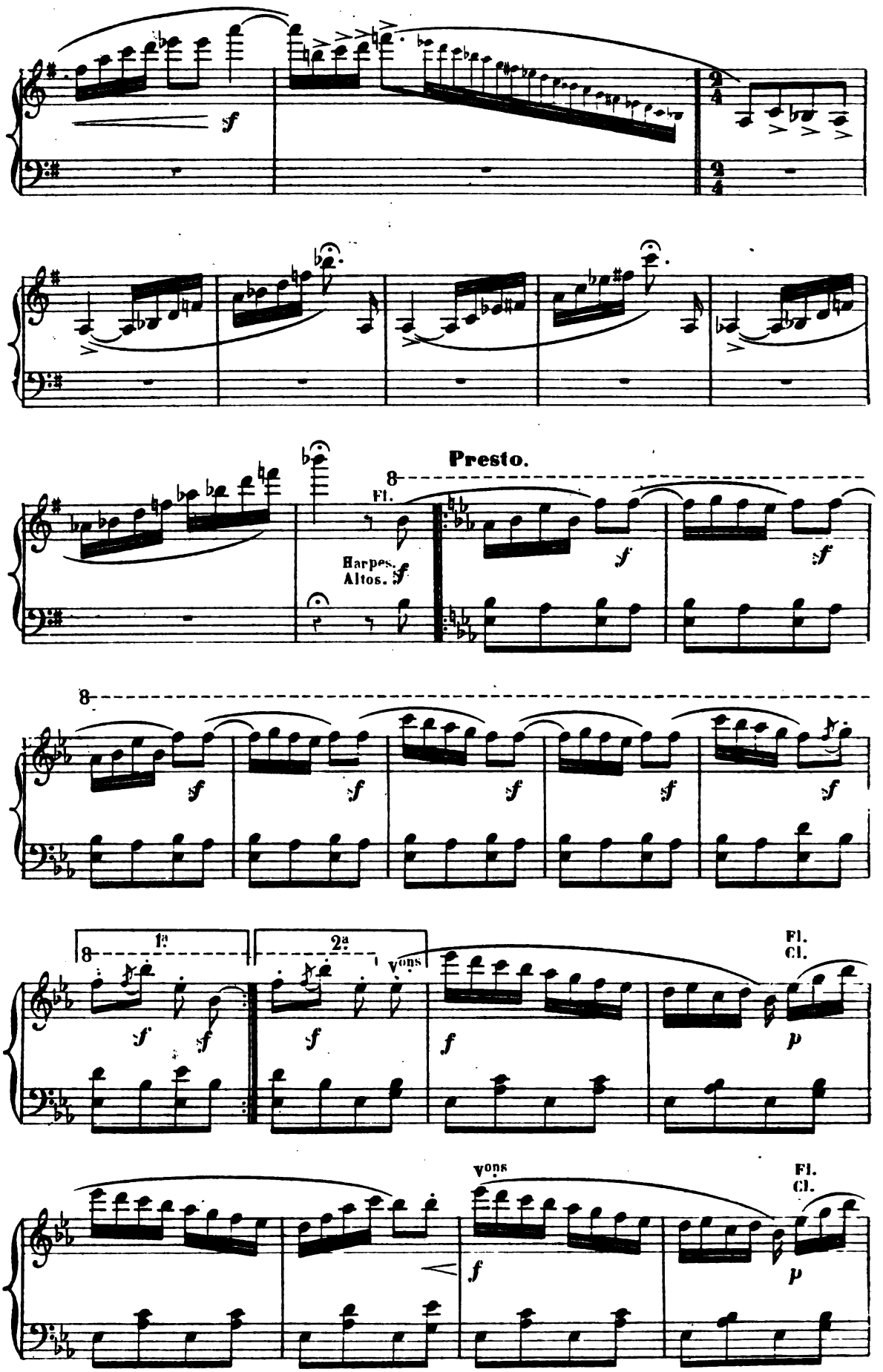

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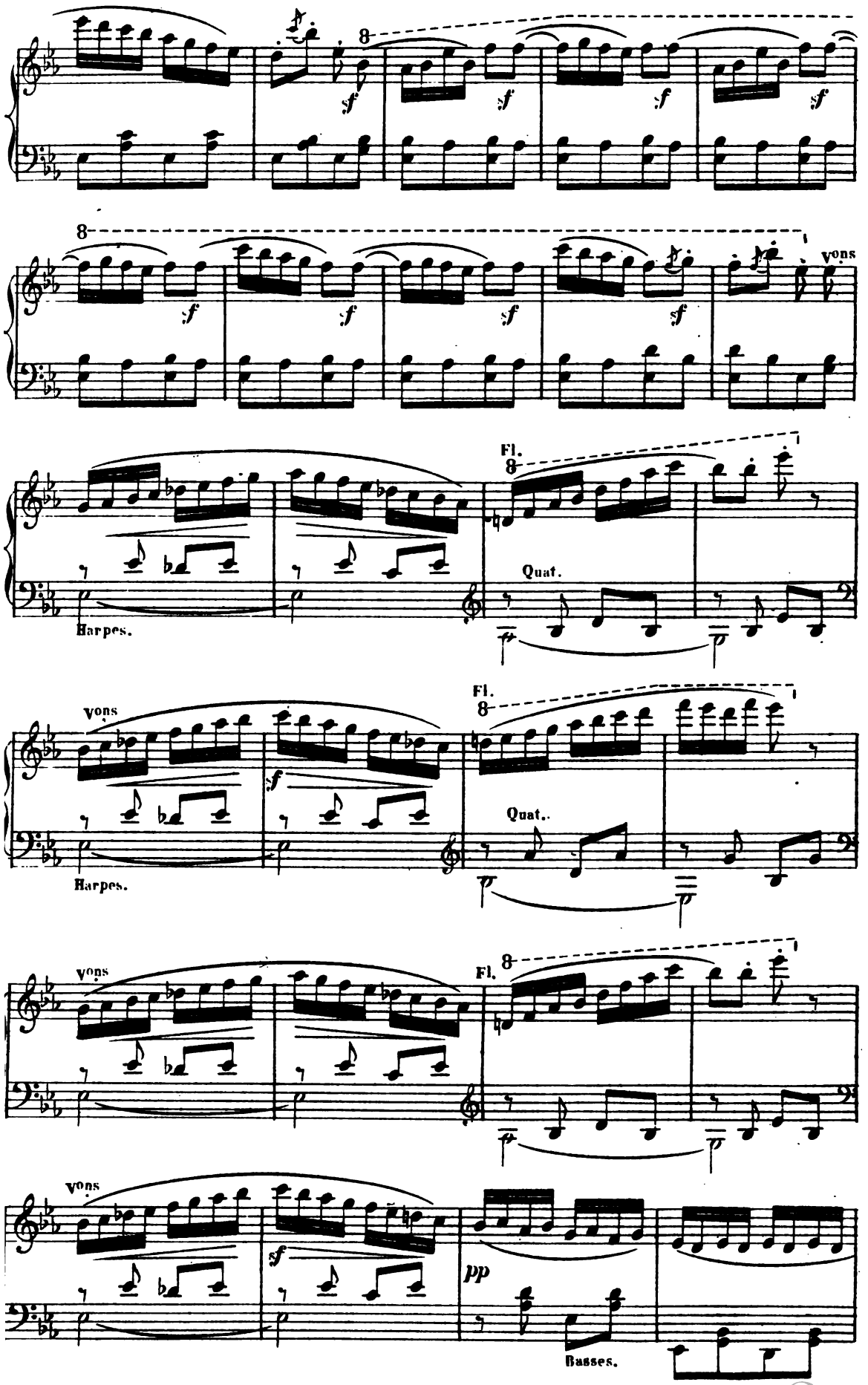

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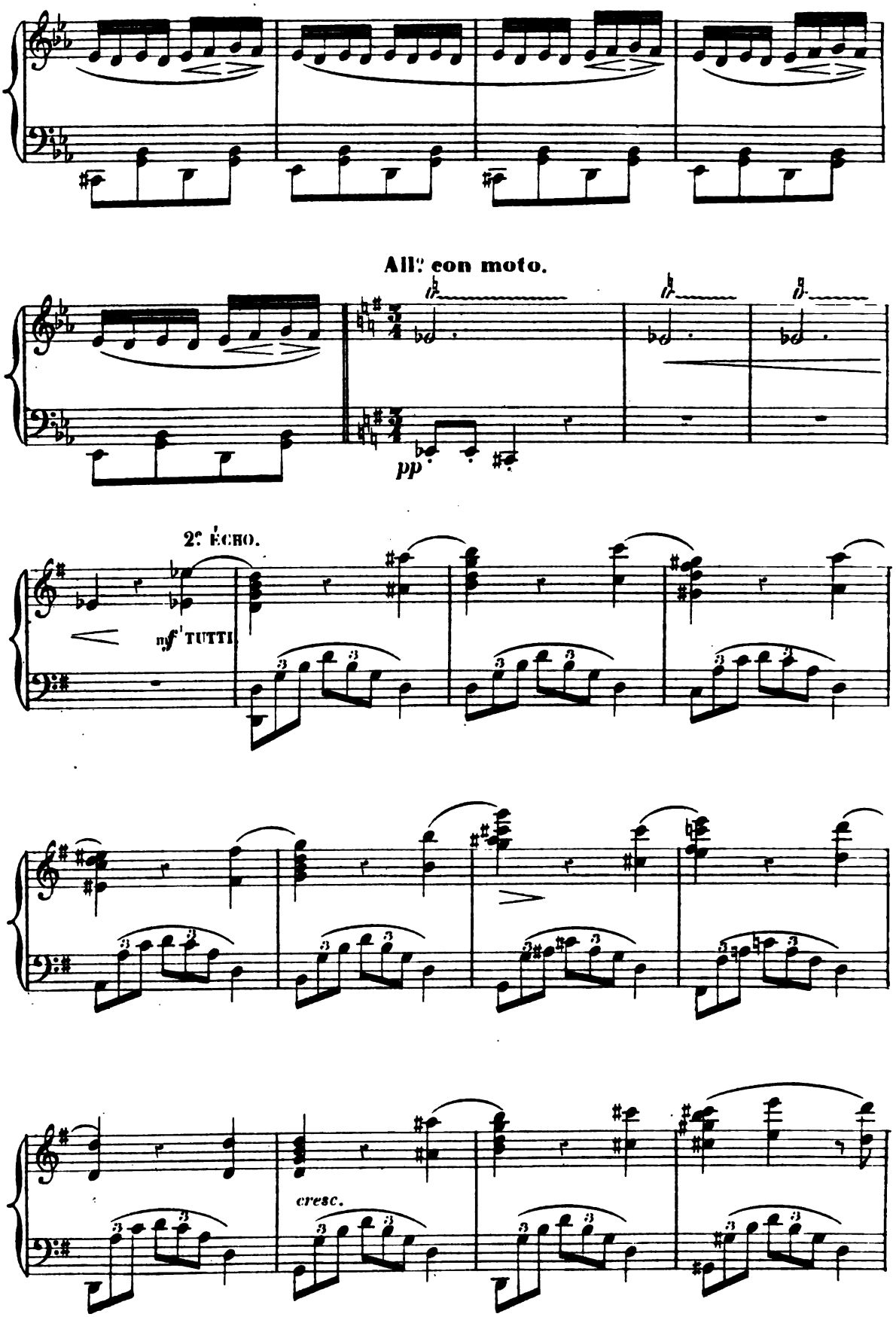

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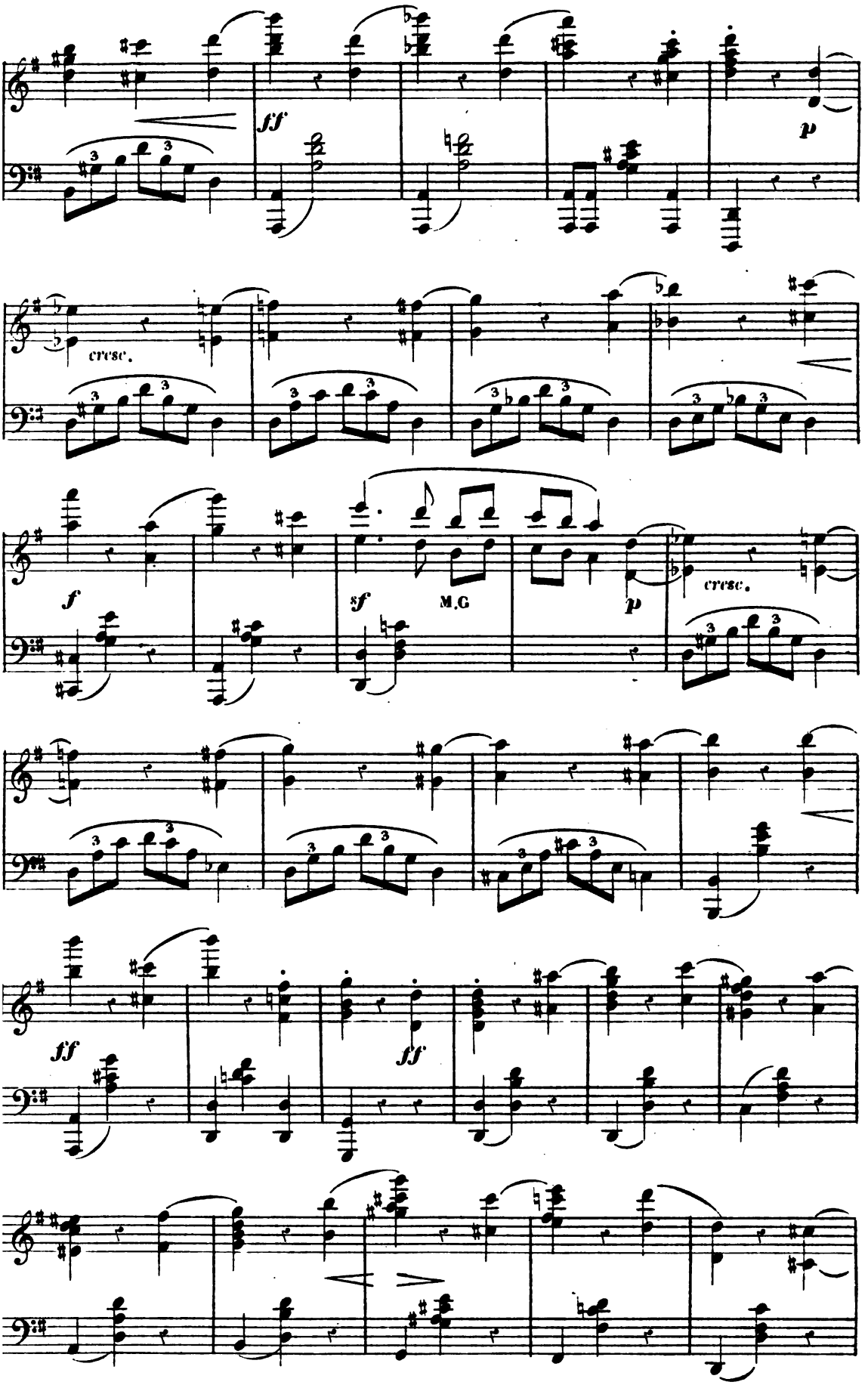

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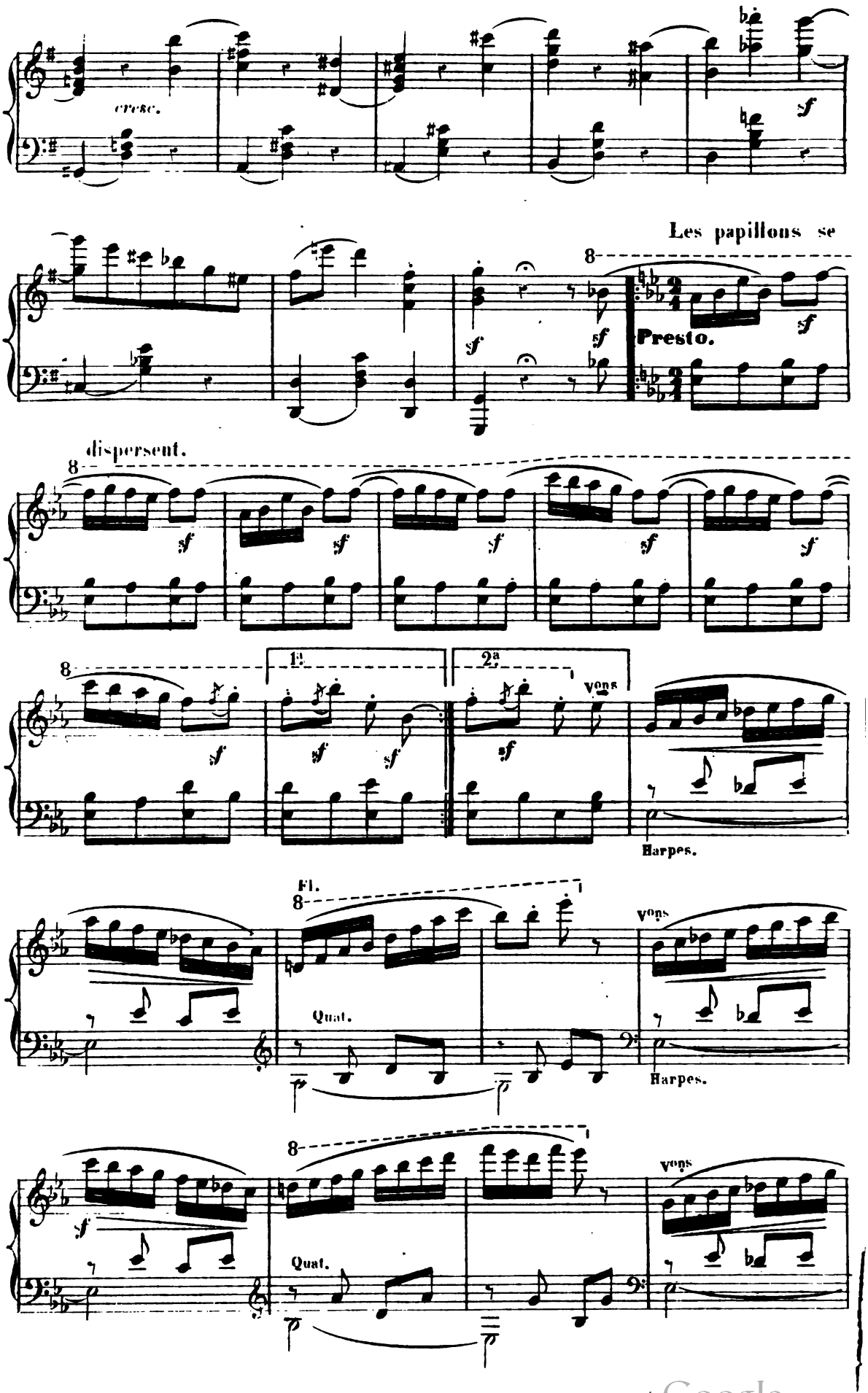

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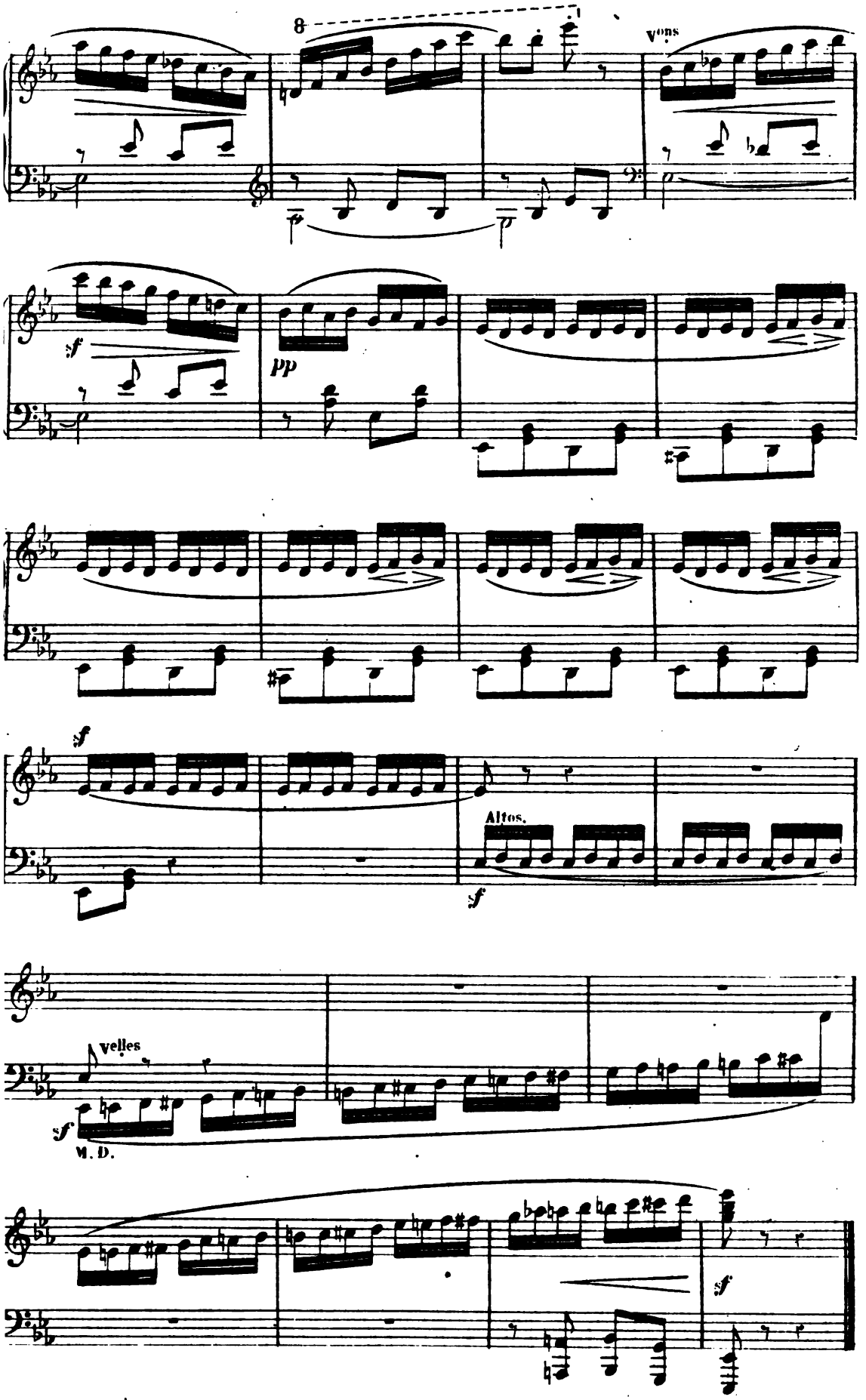

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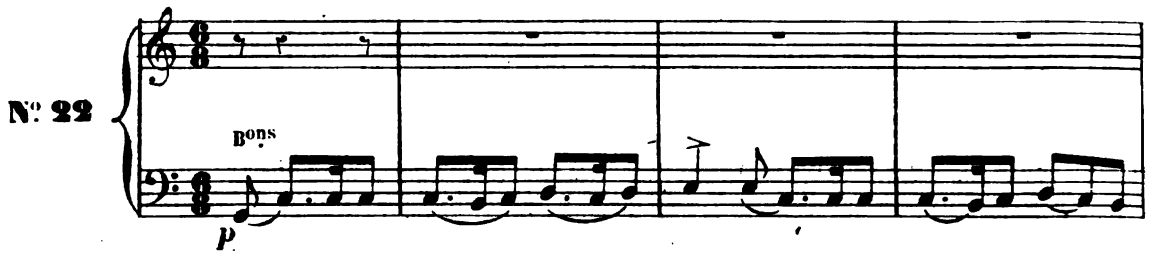
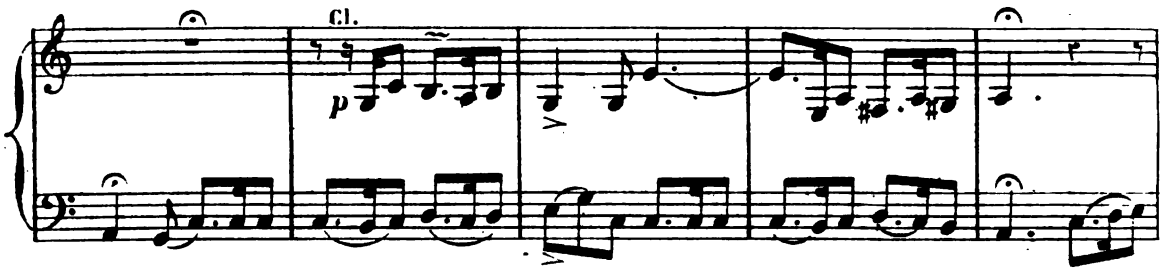
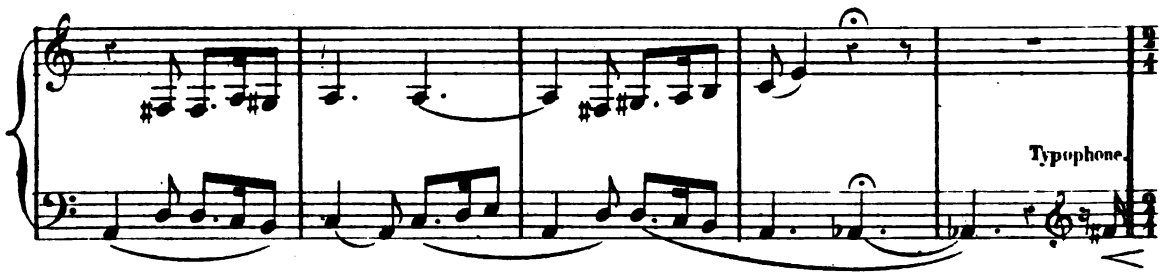
ENTRÉE DES PAYSANS IVRES.

Andantino. Paskou, le méchant bossu, et Janik, le petit mendiant qui le sur-

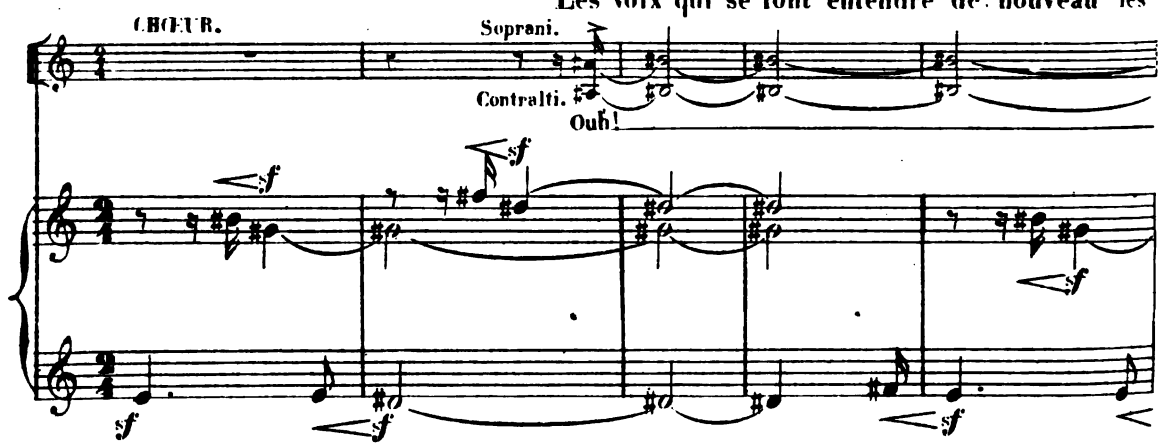


veille, entrent avec quelques paysans pris de vin.





Les voix qui se font entendre de nouveau les



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glacent de terreur!

Ouh!

Ils cherchent à s'étourdir en chantant;

Andantino

Timb.

Bons

Cl.

a piacere

Mais les voix reprennent leur concert

Ouh!

Allegro

Typophone.

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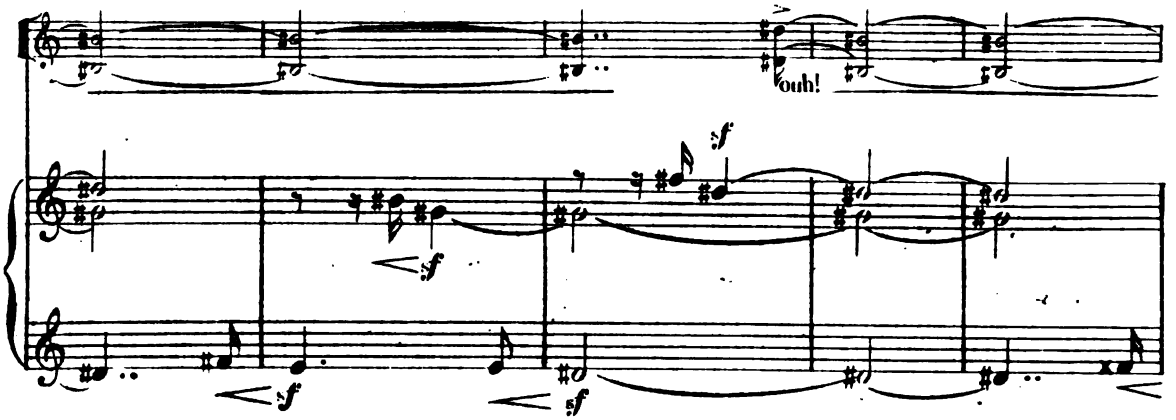
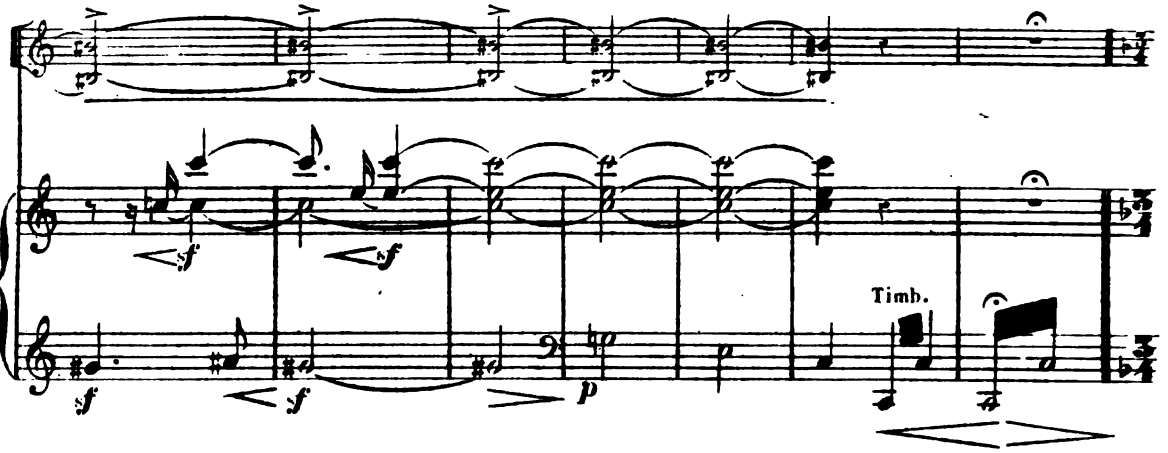
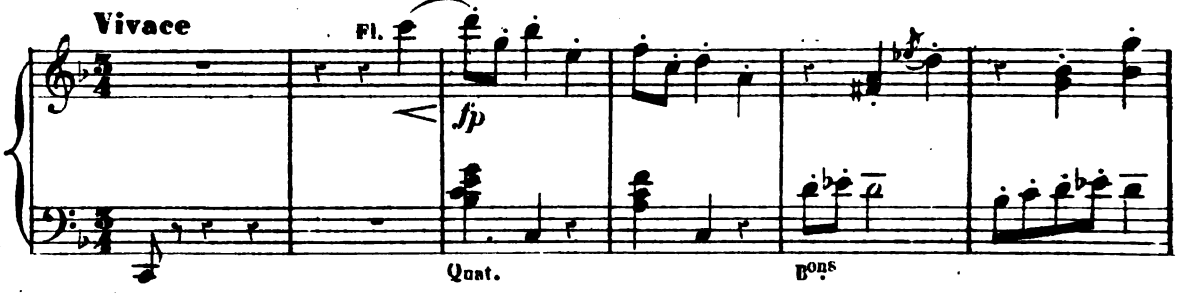
fantastique, et les paysans s'enfuient, laissant seuls Paskou et Janik. Paskou ne craint

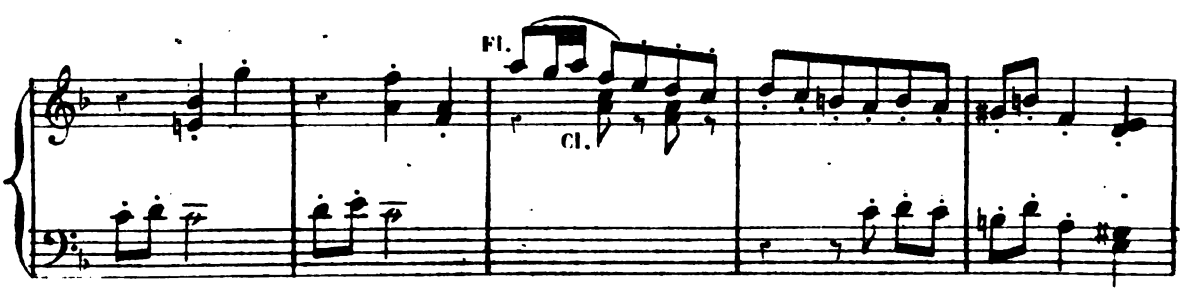


rien, car il possède le chapelet qui préserve des Korrigans.



Janik lui offre sa gourde et l'invite à boire encore avec lui;





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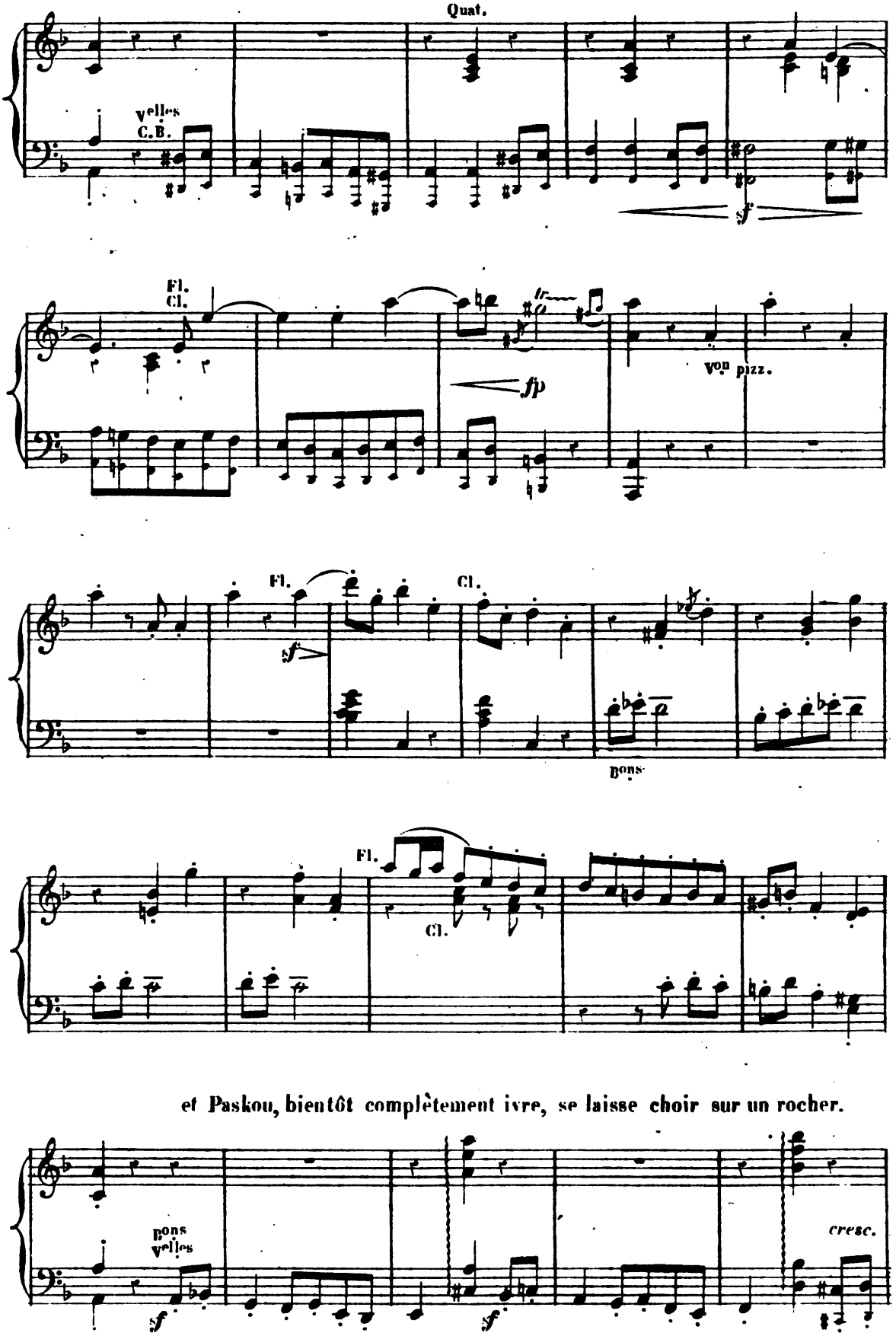
mais le petit mendiant jette son vin à la dérobée,



et Paskou, bientôt complètement ivre, se laisse choir sur un rocher.

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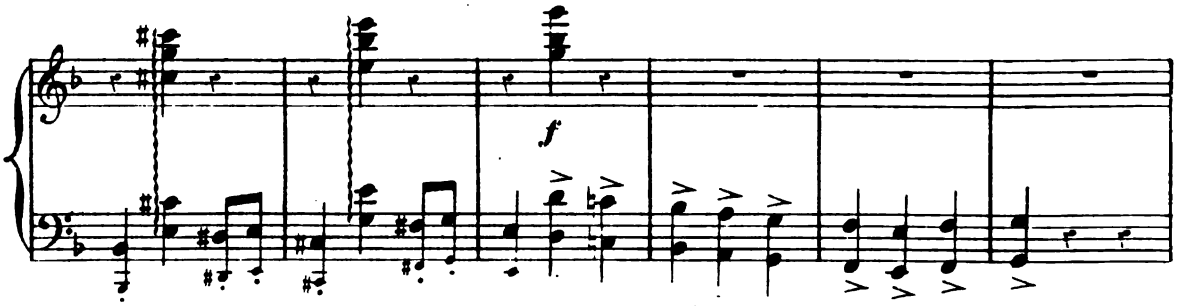
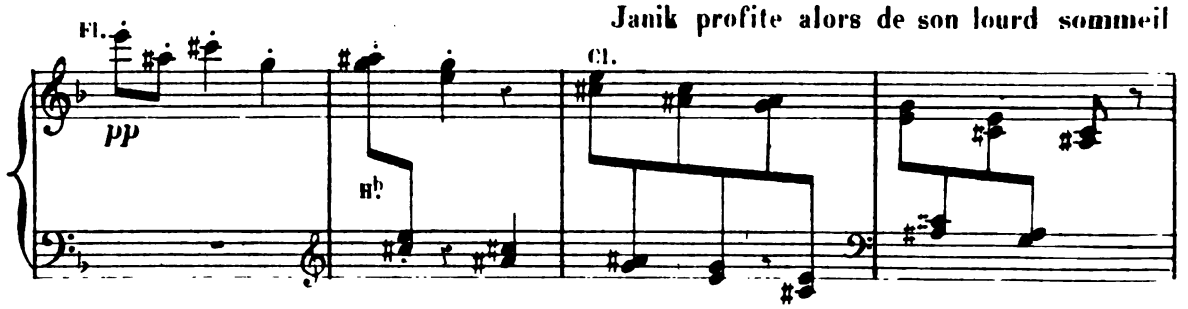
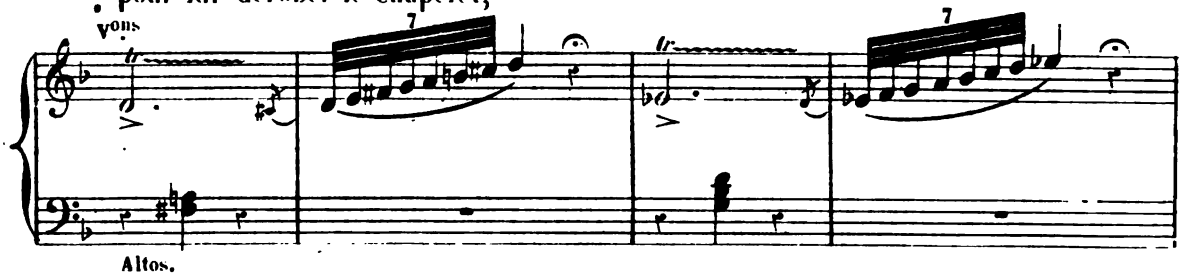
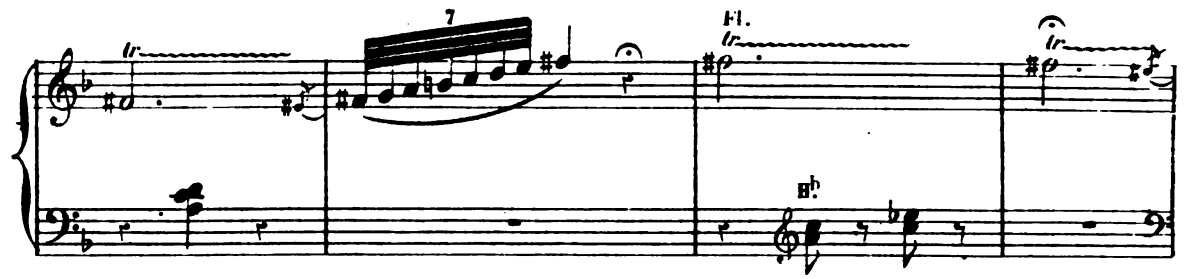


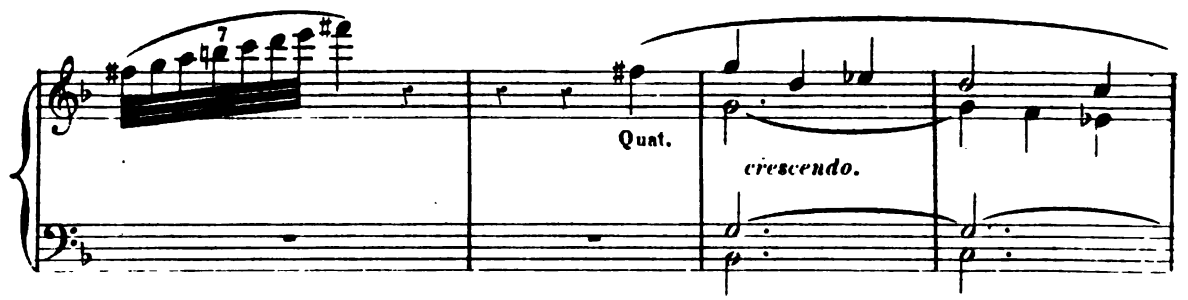
Janik profite alors de son lourd sommeil



pour lui dérober le chapelet;







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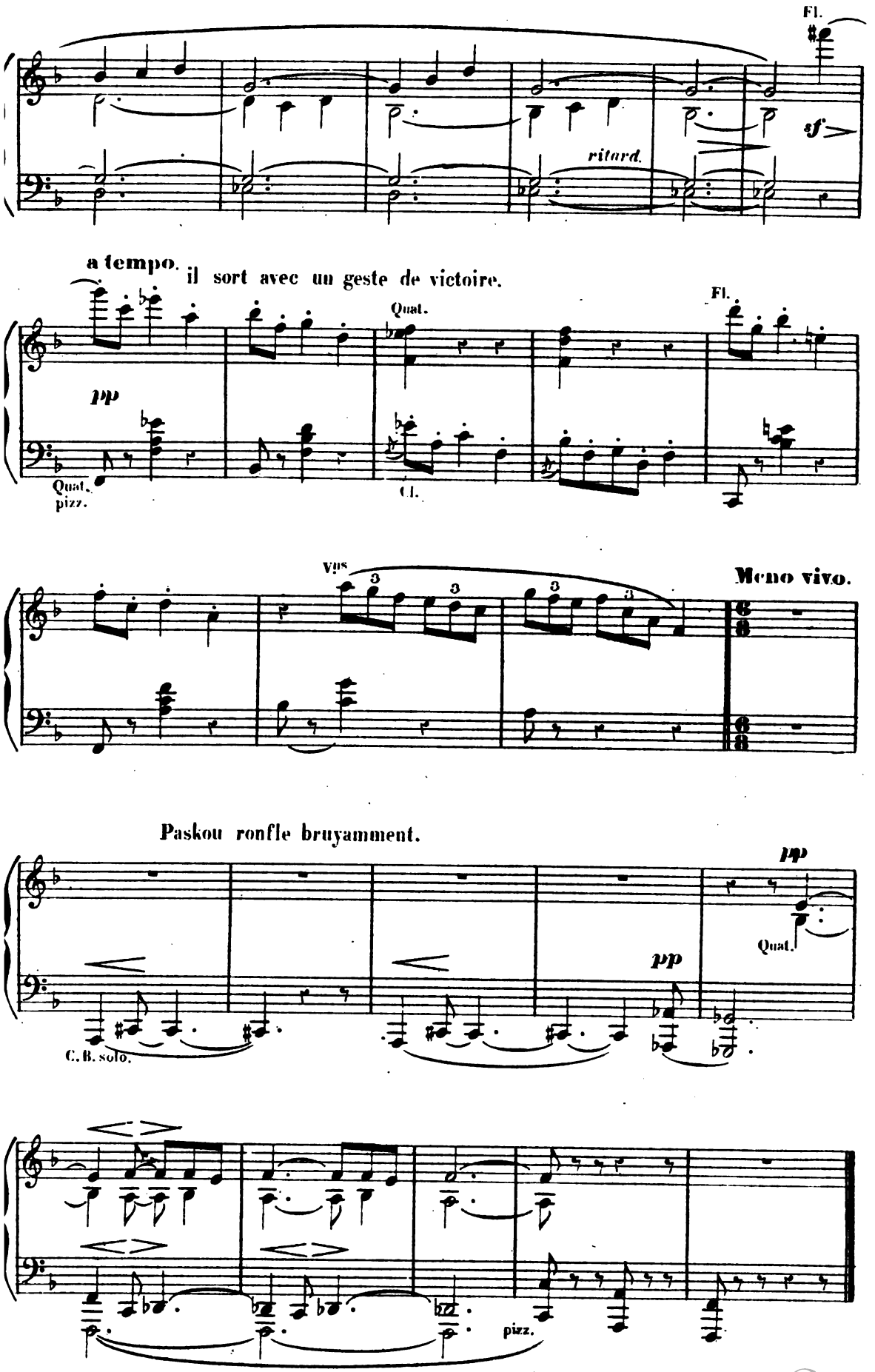

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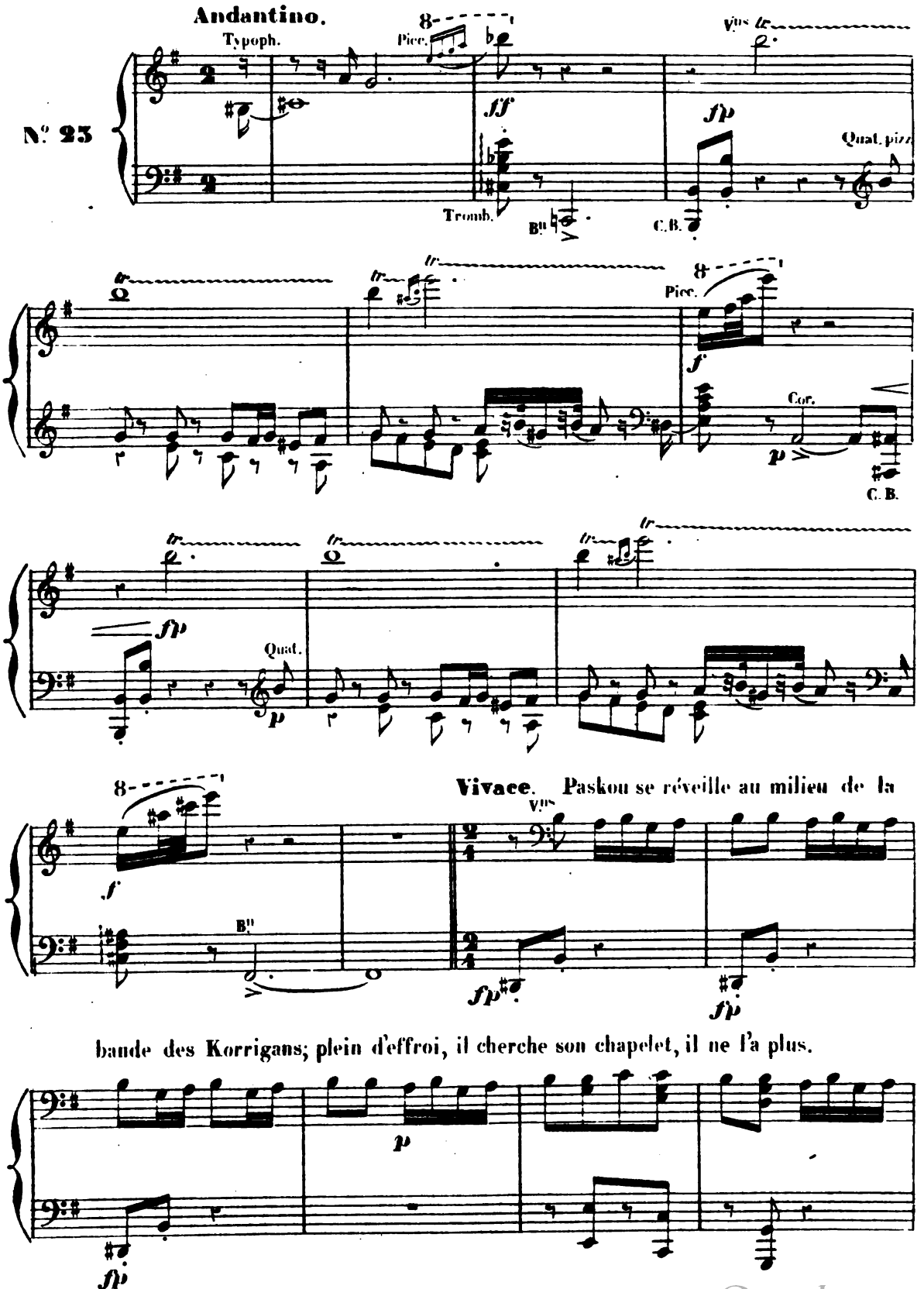
LE CAUCHEMAR DE PASKOU.

De derrière un rocher, un petit nain surgit et vient en rampant vers l'ivrogne; tout-à-coup il lui saute sur le ventre et appelle ses compagnons.



bande des Korrigans; plein d'effroi, il cherche son chapelet, il ne l'a plus.

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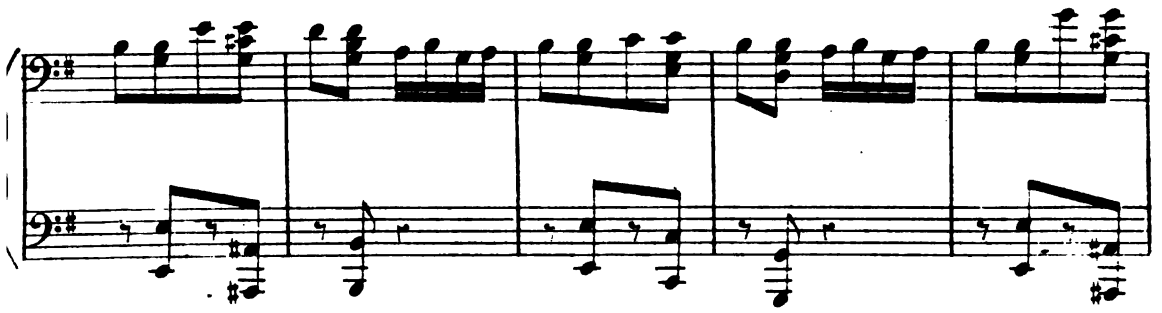
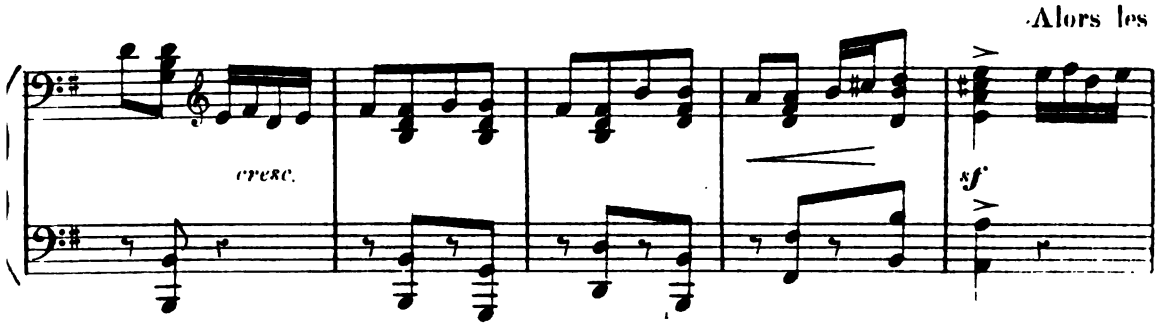
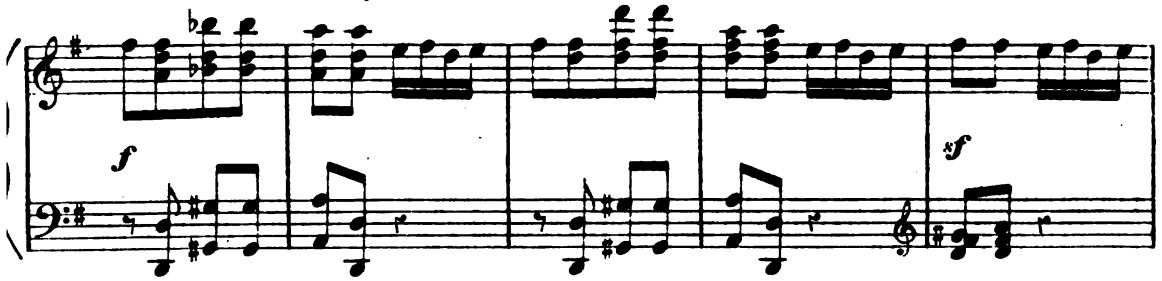
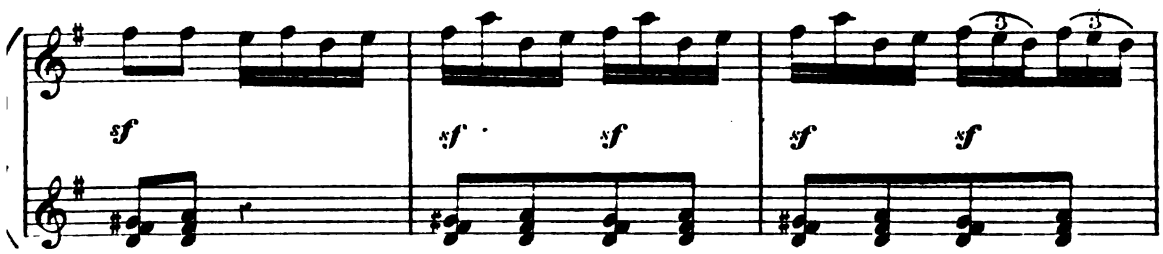


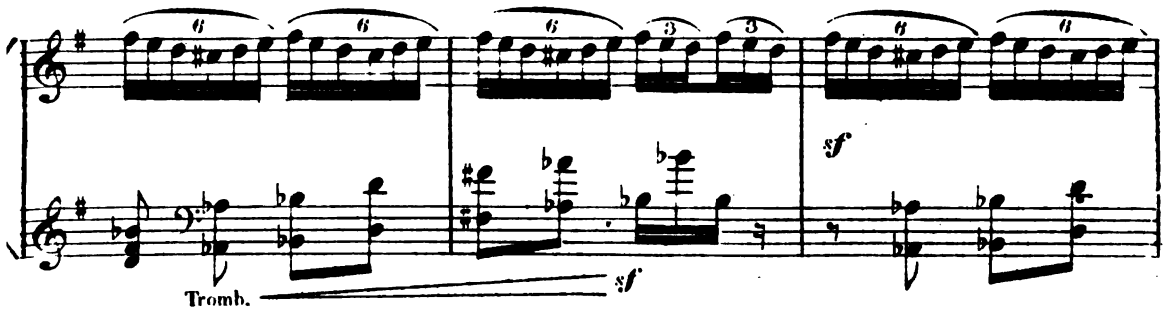
Alors les



nains malicieux s'emparent de lui et l'entraînent dans une ronde vertigineuse.







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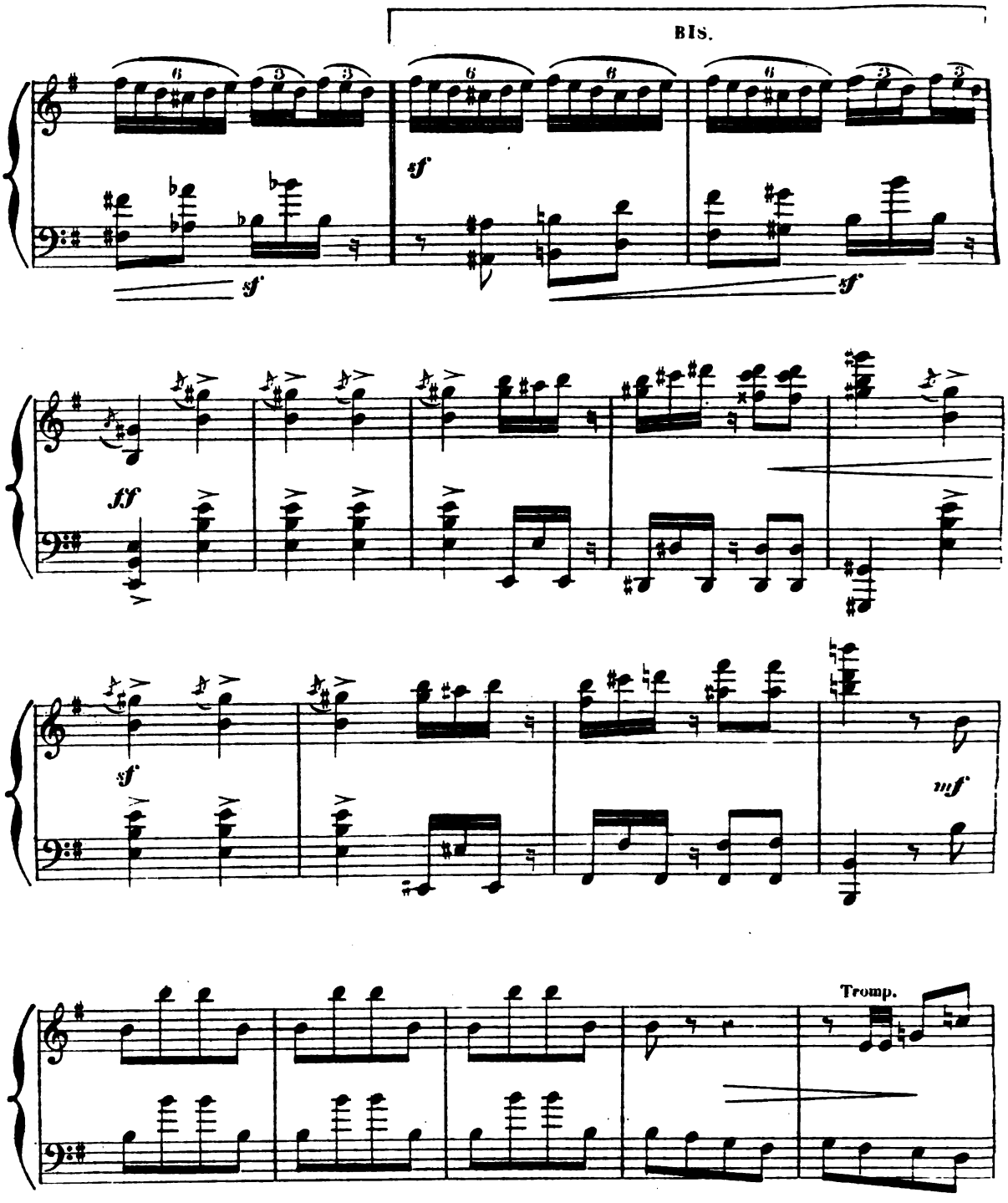
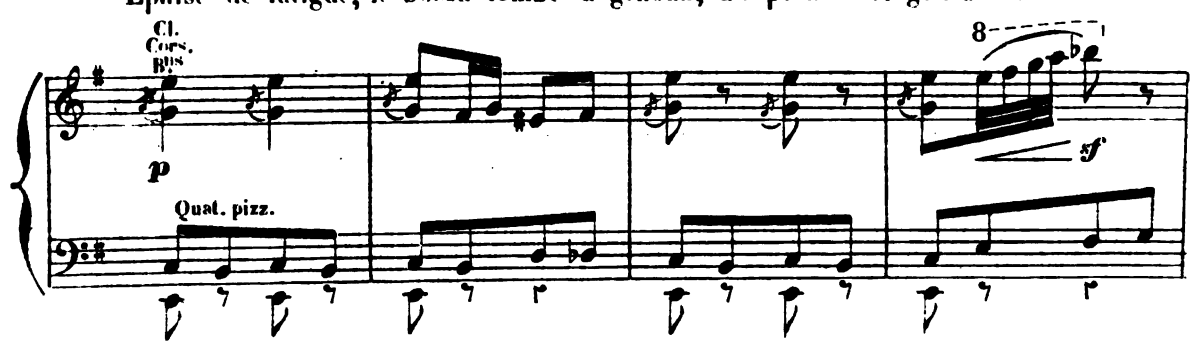


Epuisé de fatigue, le bossu tombe à genoux; un petit Korrigan bondit sur ses



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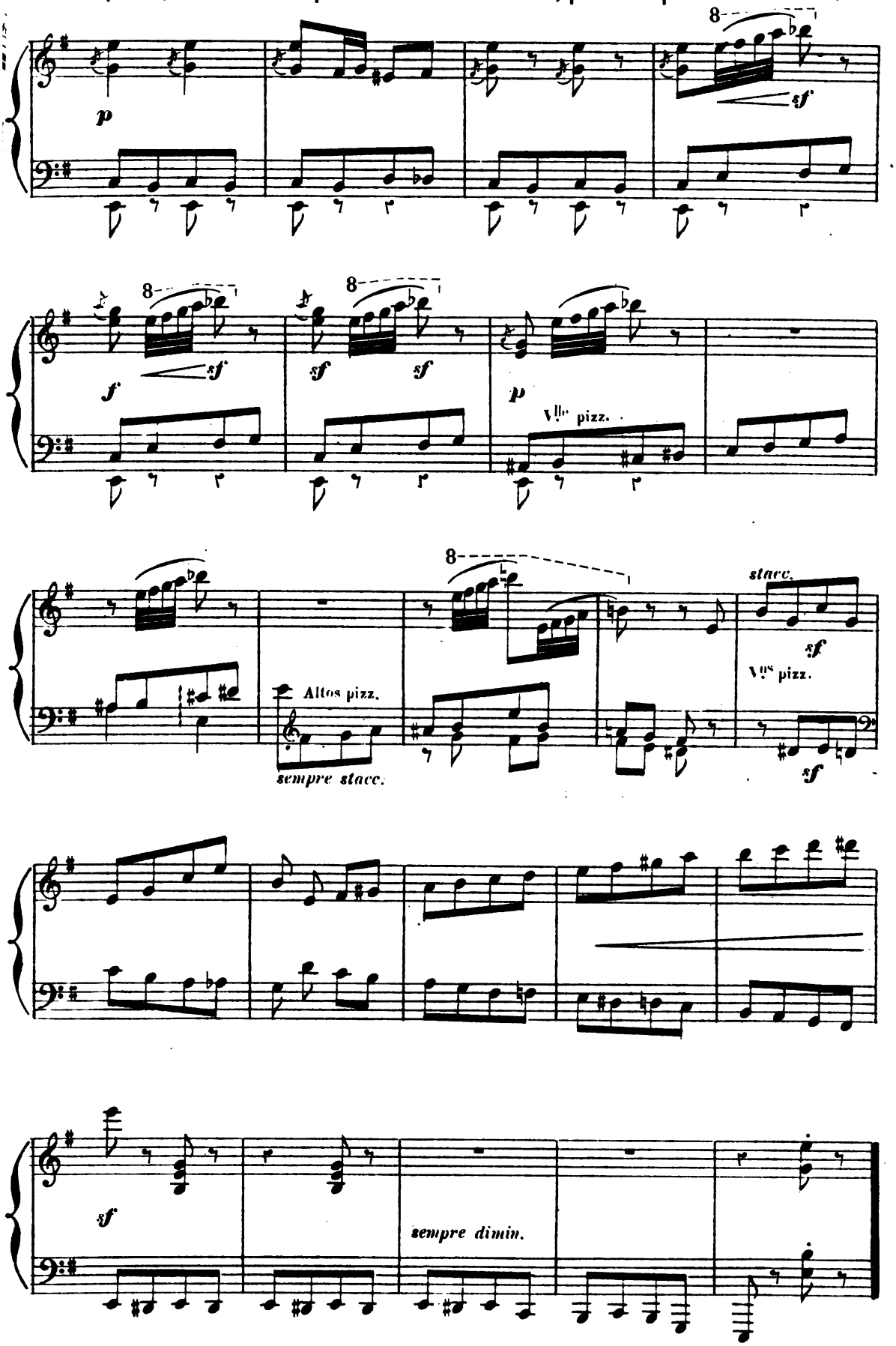
épaules, et Paskou éperdu s'enfuit au hasard, poursuivi par tous les nains.



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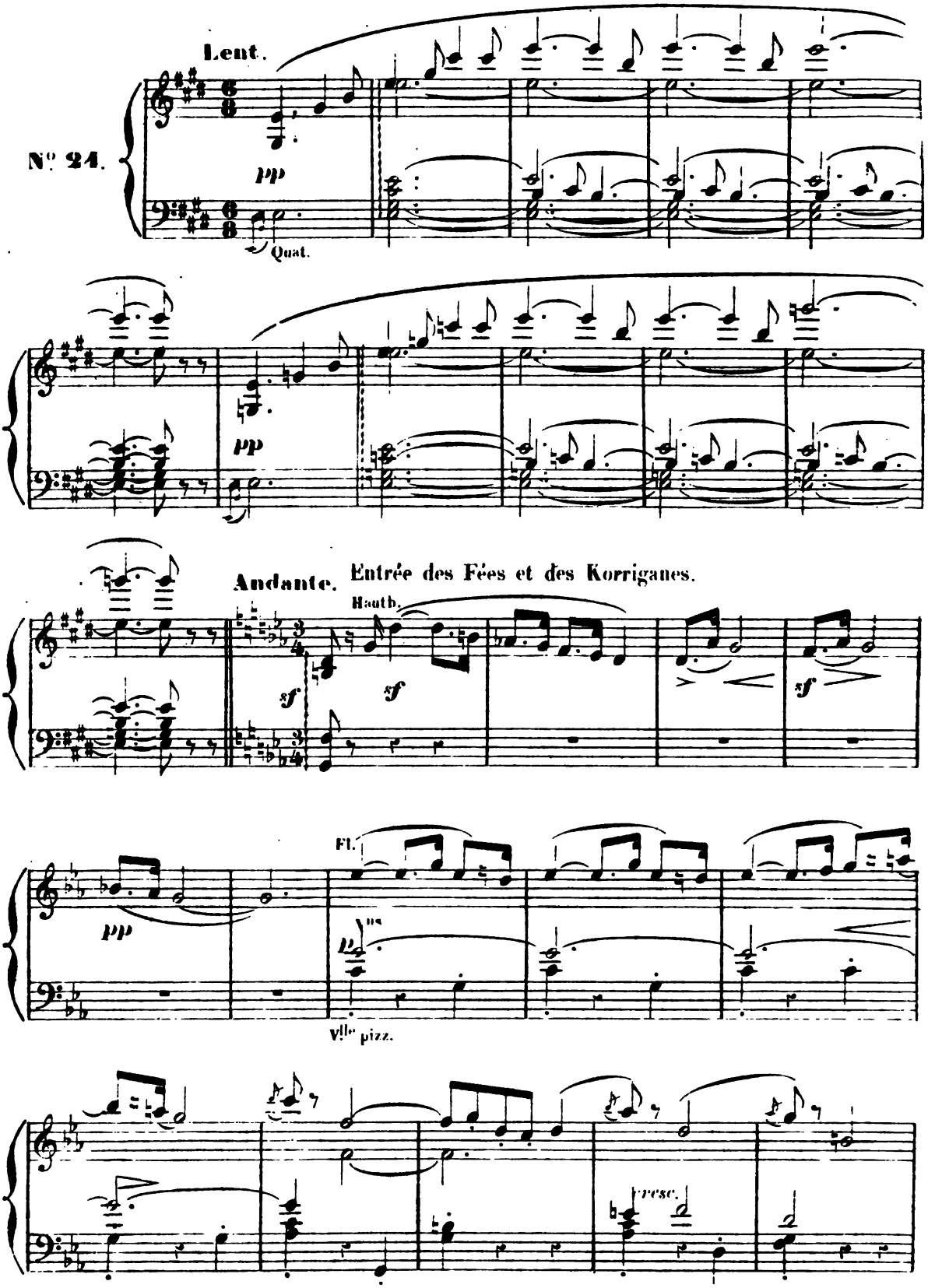
LES FÉES KORRIGANES.

La nuit est calme et sereine.



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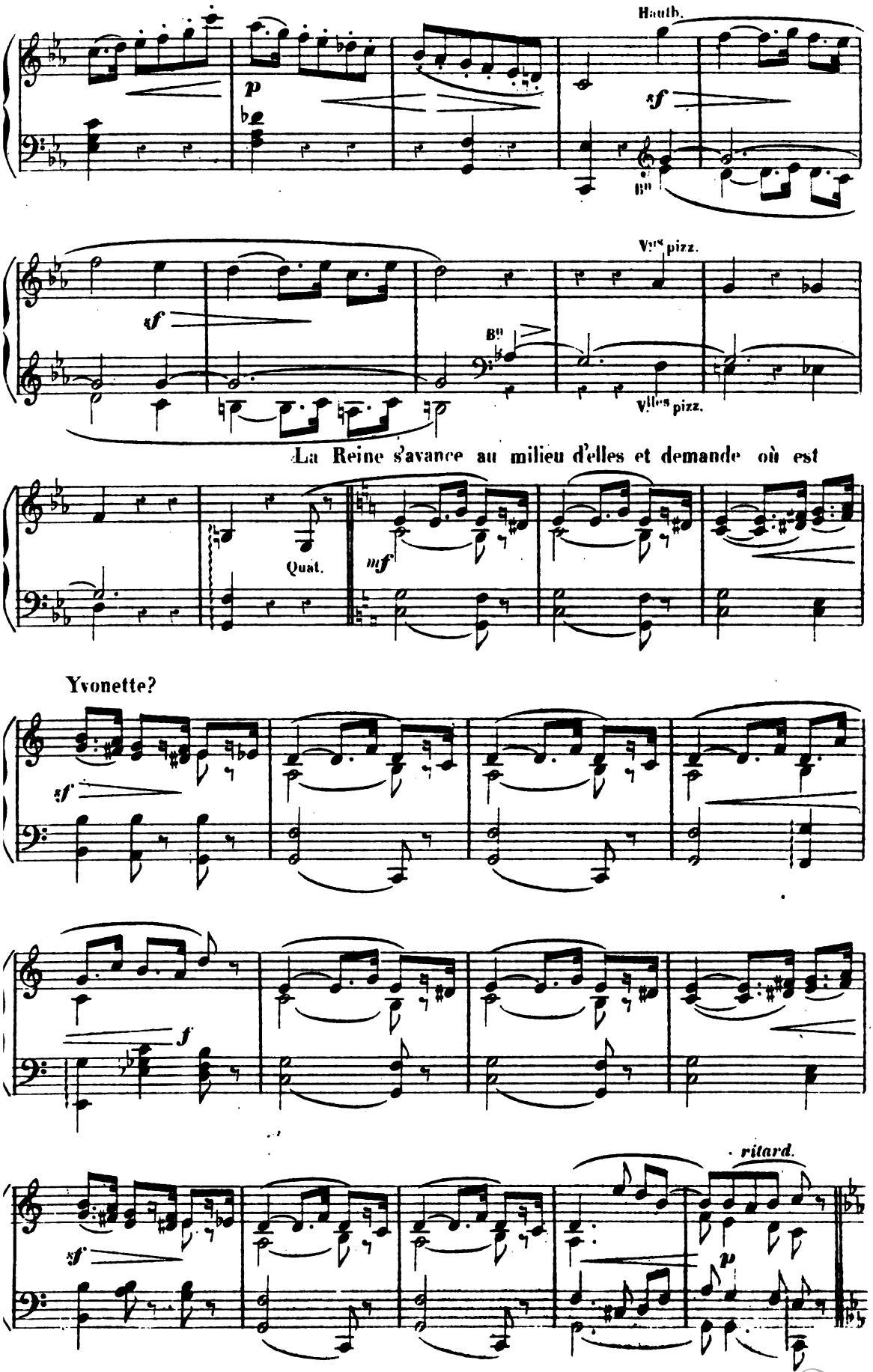

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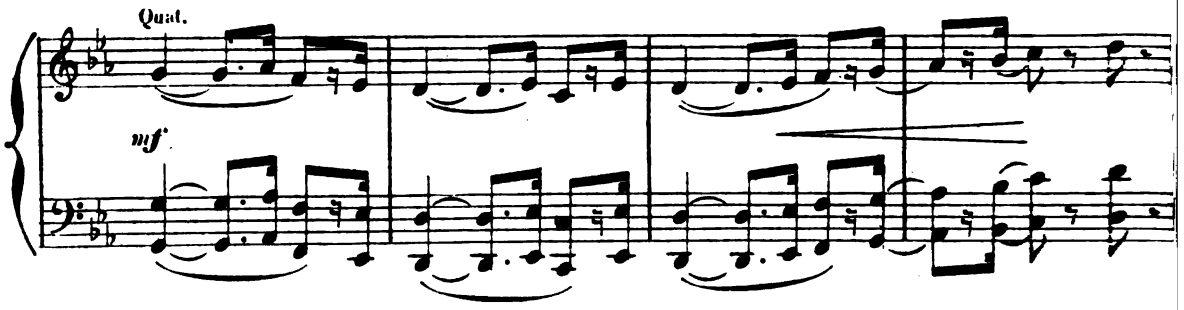

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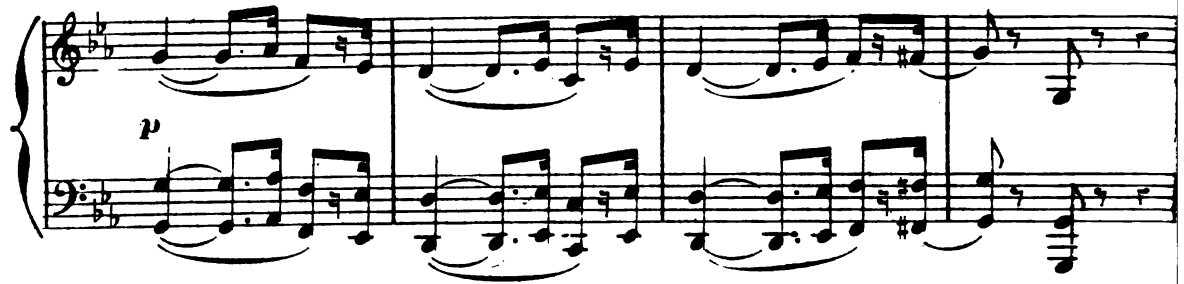
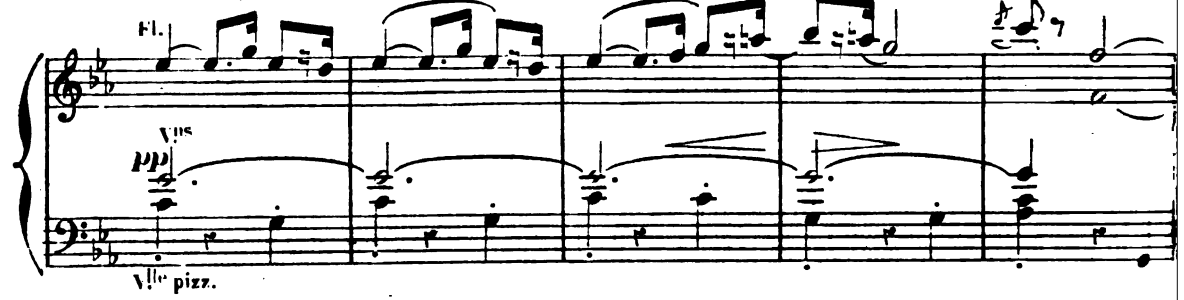
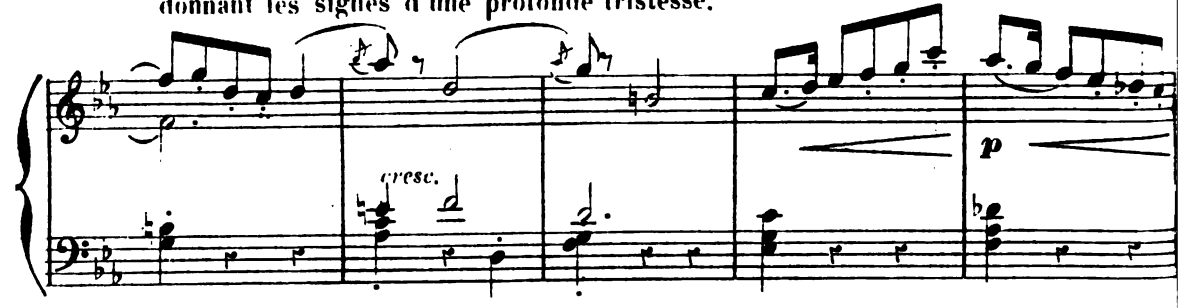
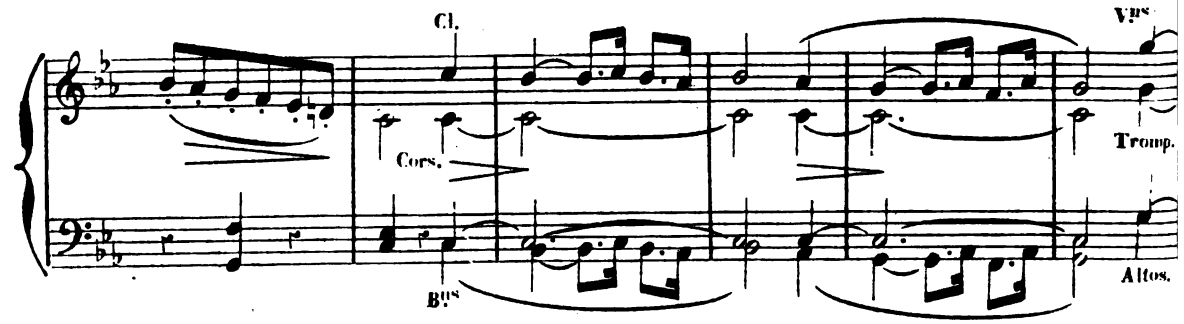


Yvonette paraît à ce moment, ayant revêtu l'apparence et le costume des Korrigans,



donnant les signes d'une profonde tristesse.





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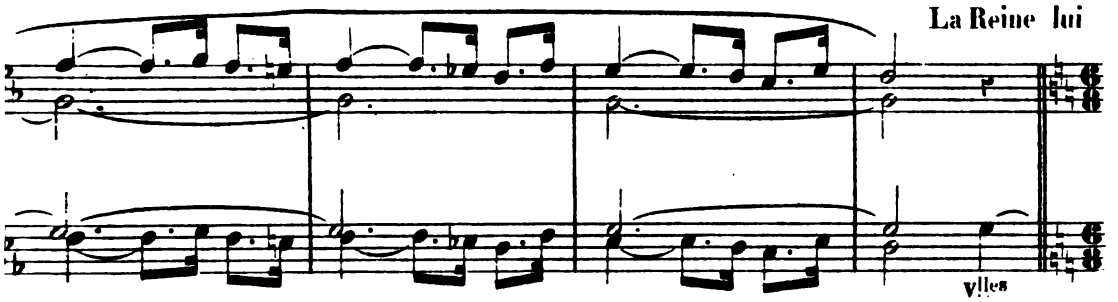
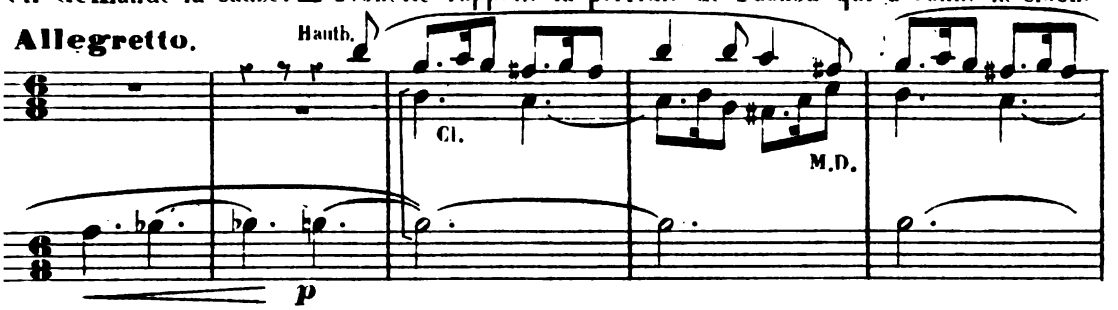


en demande la cause? — Yvonette rappelle la perfidie de Paskou qui a sonné la cloche



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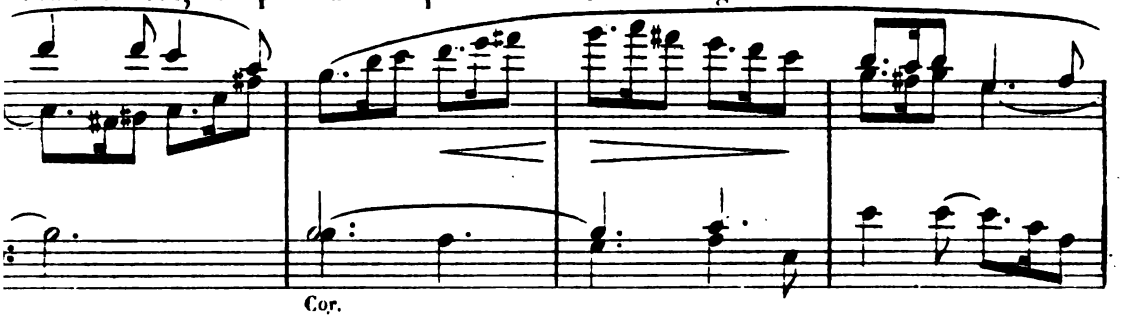
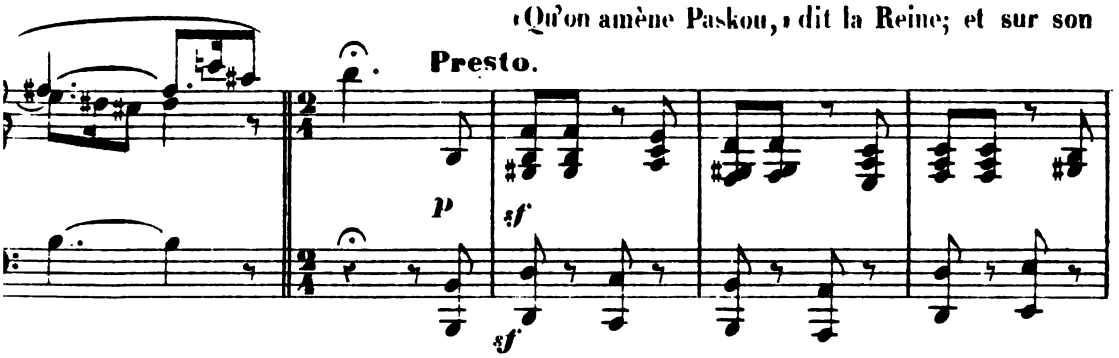


« Qu'on amène Paskou, » dit la Reine; et sur son



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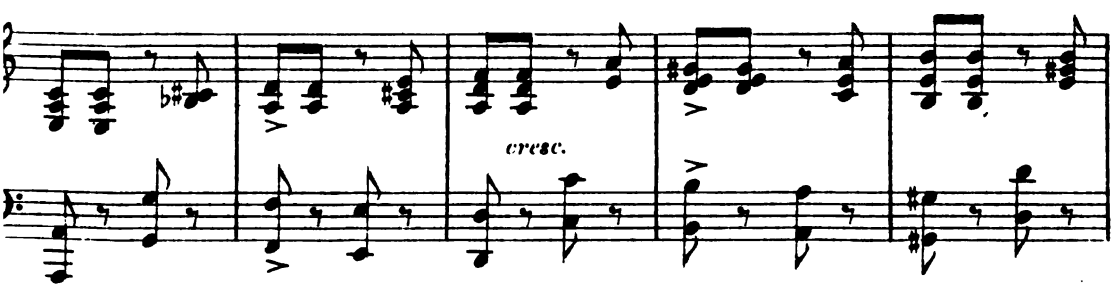

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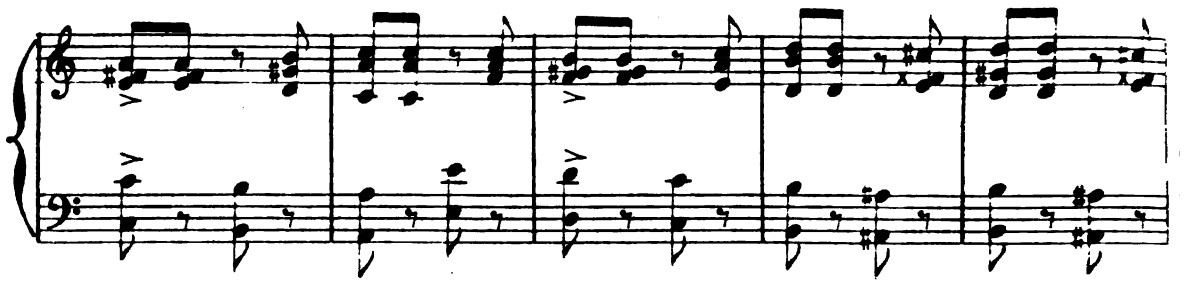
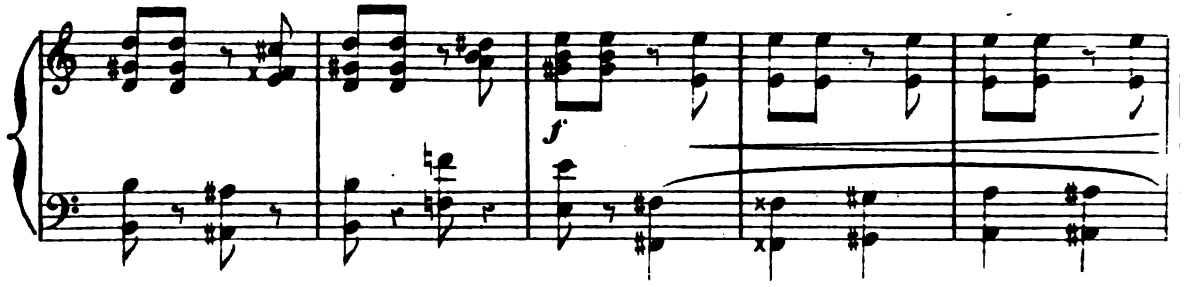
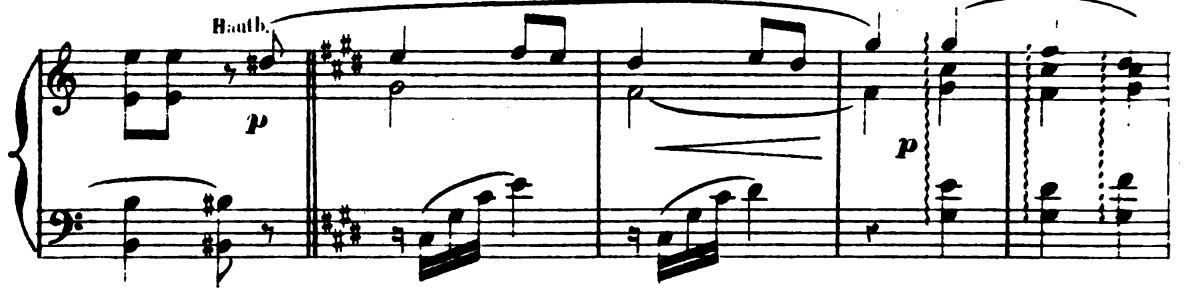
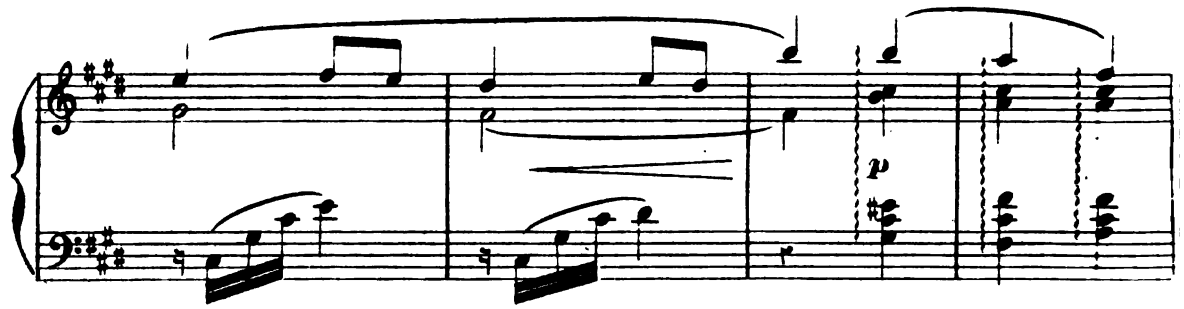


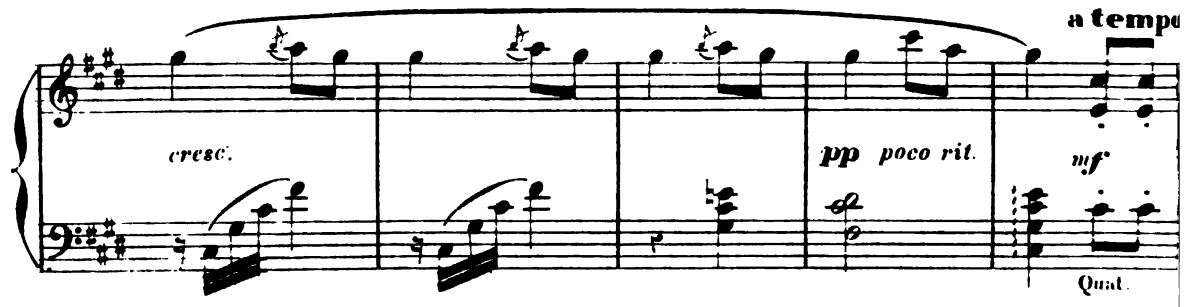
Il implore la Reine;



mais en reconnaissant Yvonette, il recule épouvanté.







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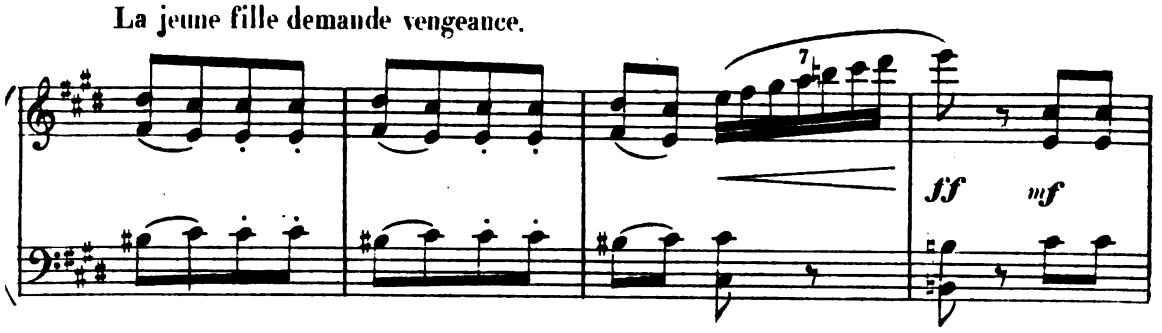
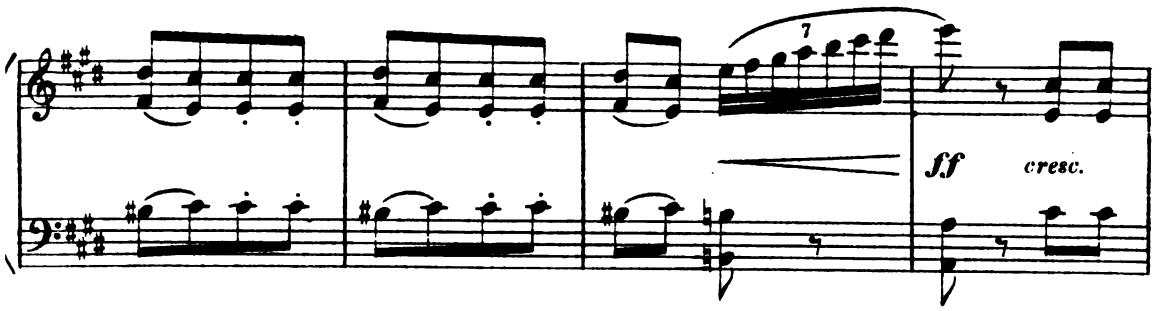
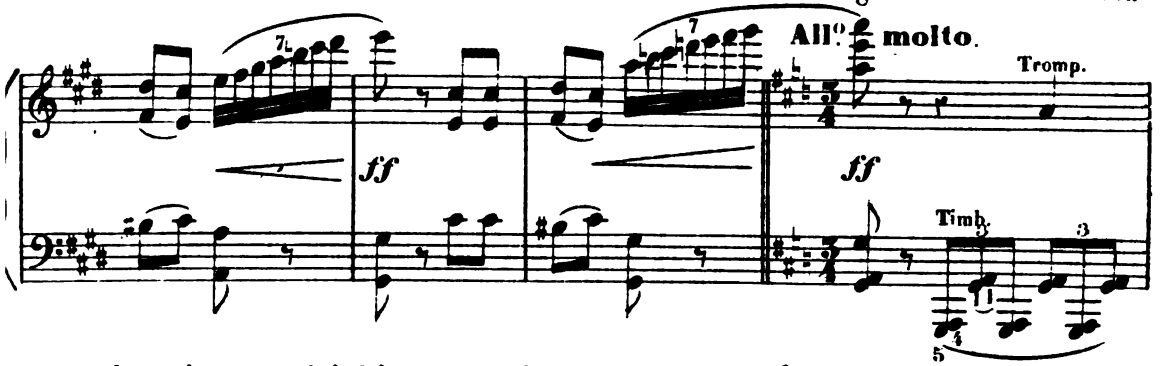
La jeune fille demande vengeance.

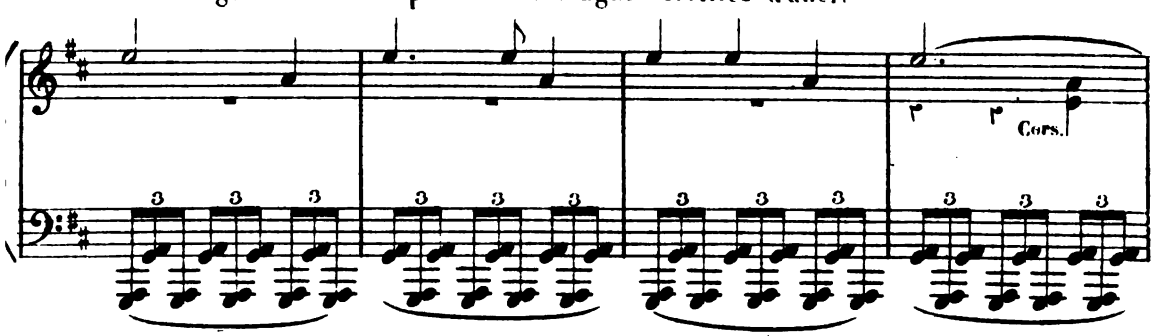


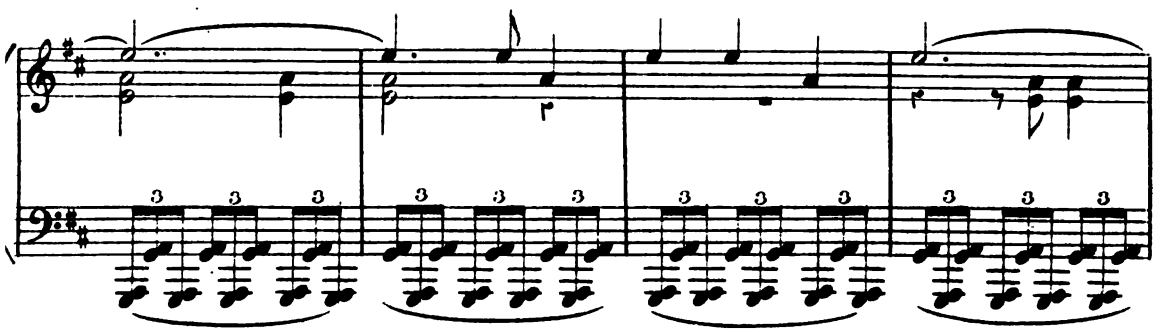


La Reine des Korriganes touchant Paskou



de sa baguette lui fait pousser de longues oreilles d'âne..





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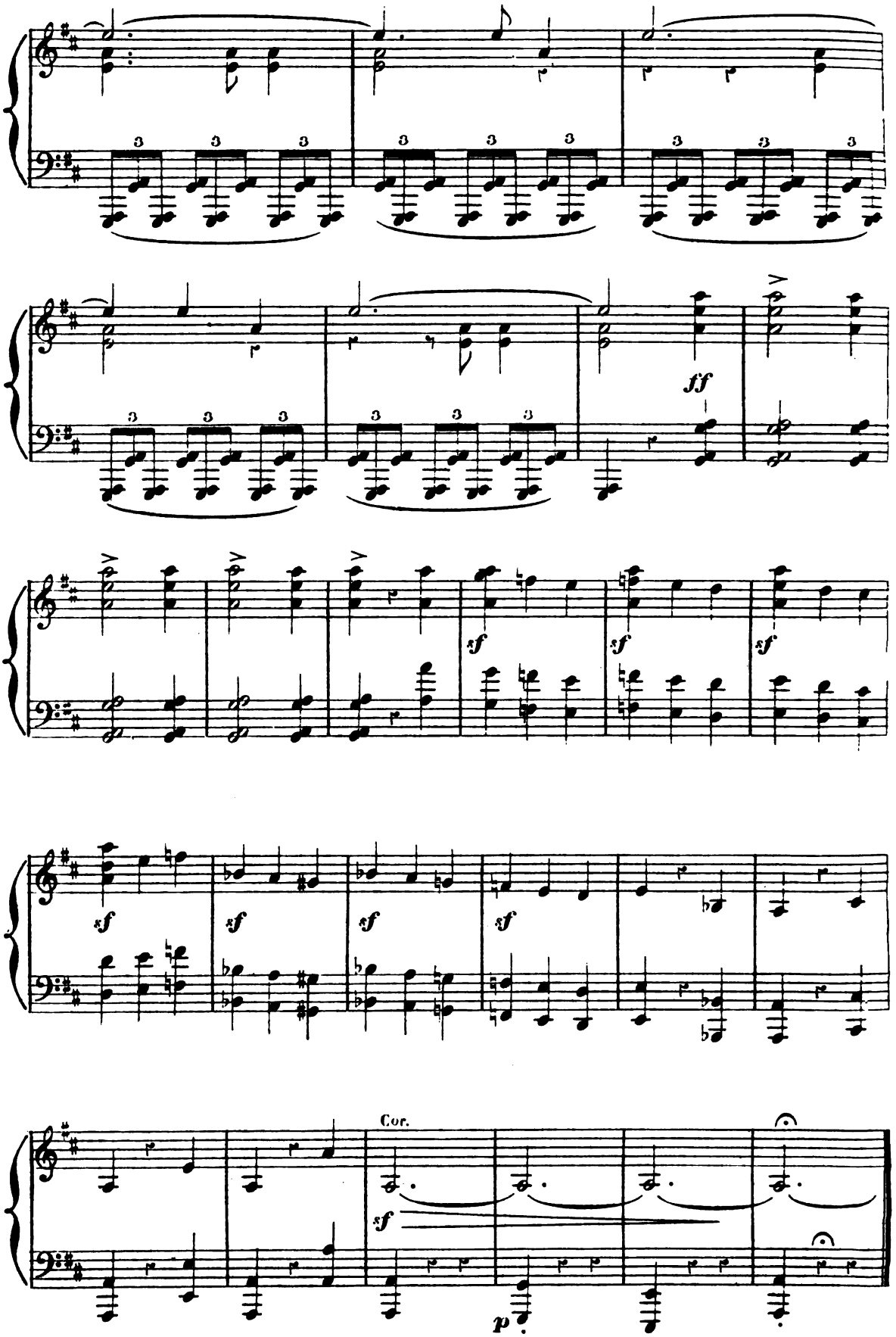

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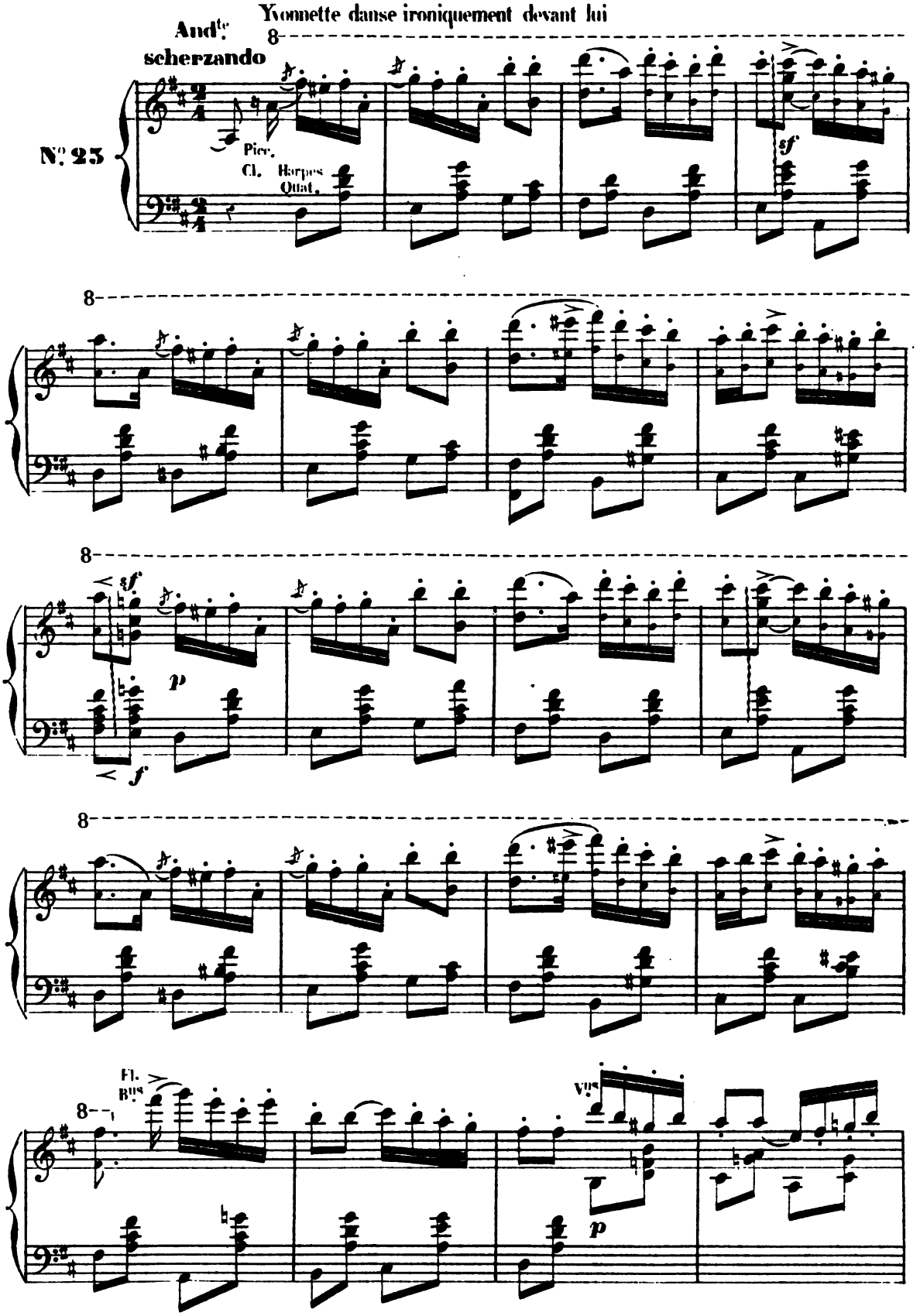
LA REVANCHE D'YVONNETTE



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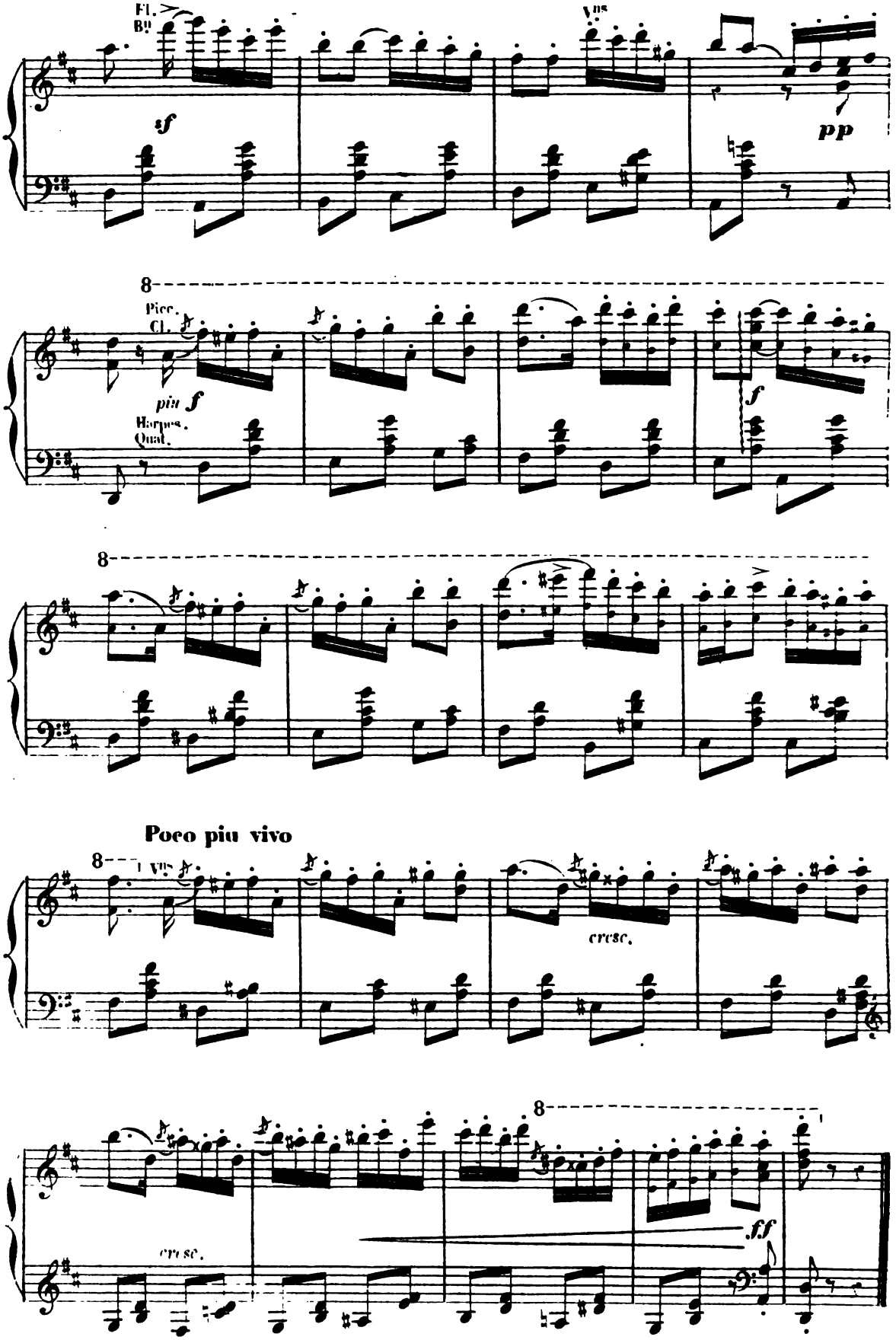

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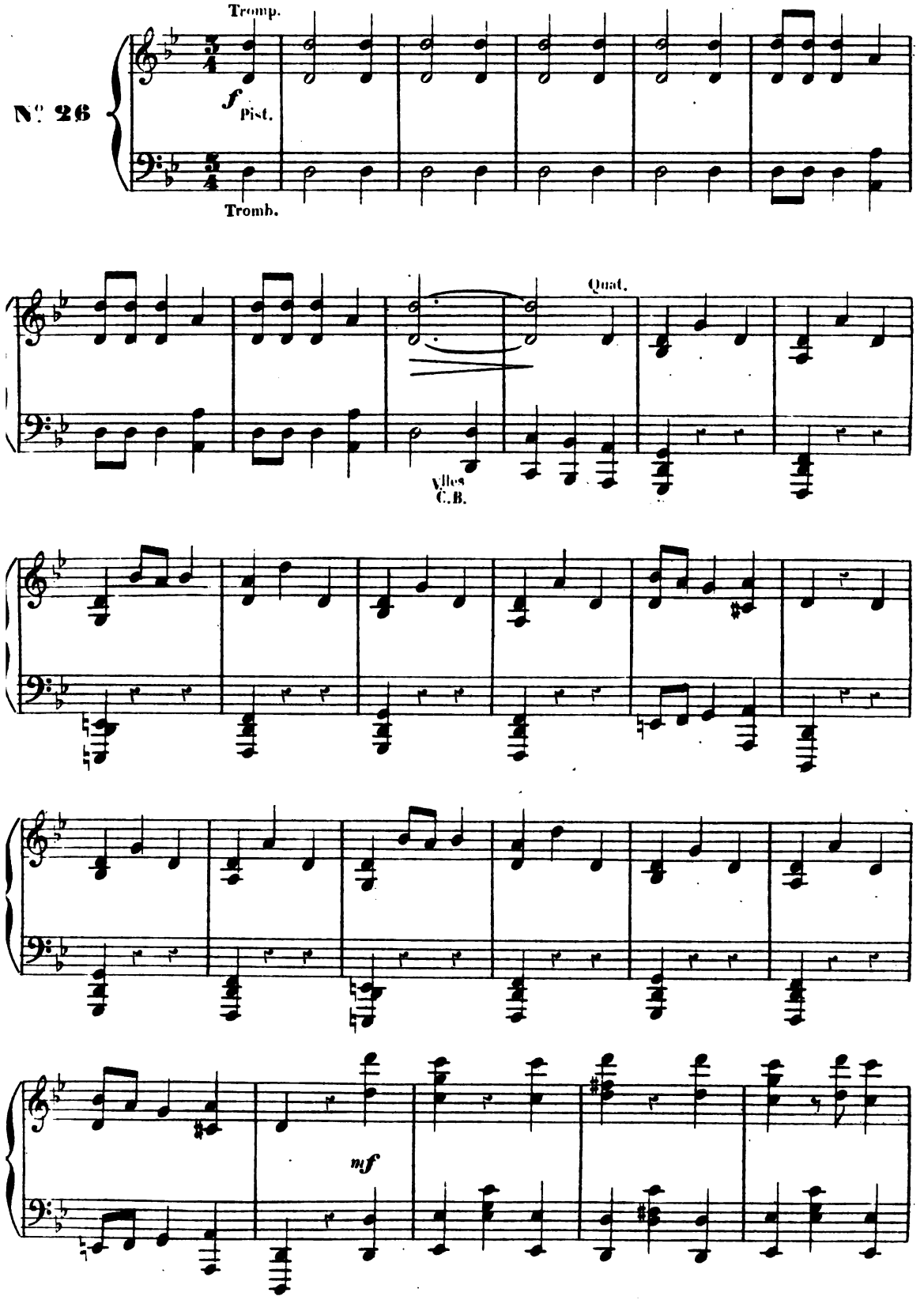
VALSE ET GALOP FANTASTIQUES.

Les nains et les Fées s'emparant de Paskou l'entraînent dans leur toubillon.

All.° con moto.

N.° 26



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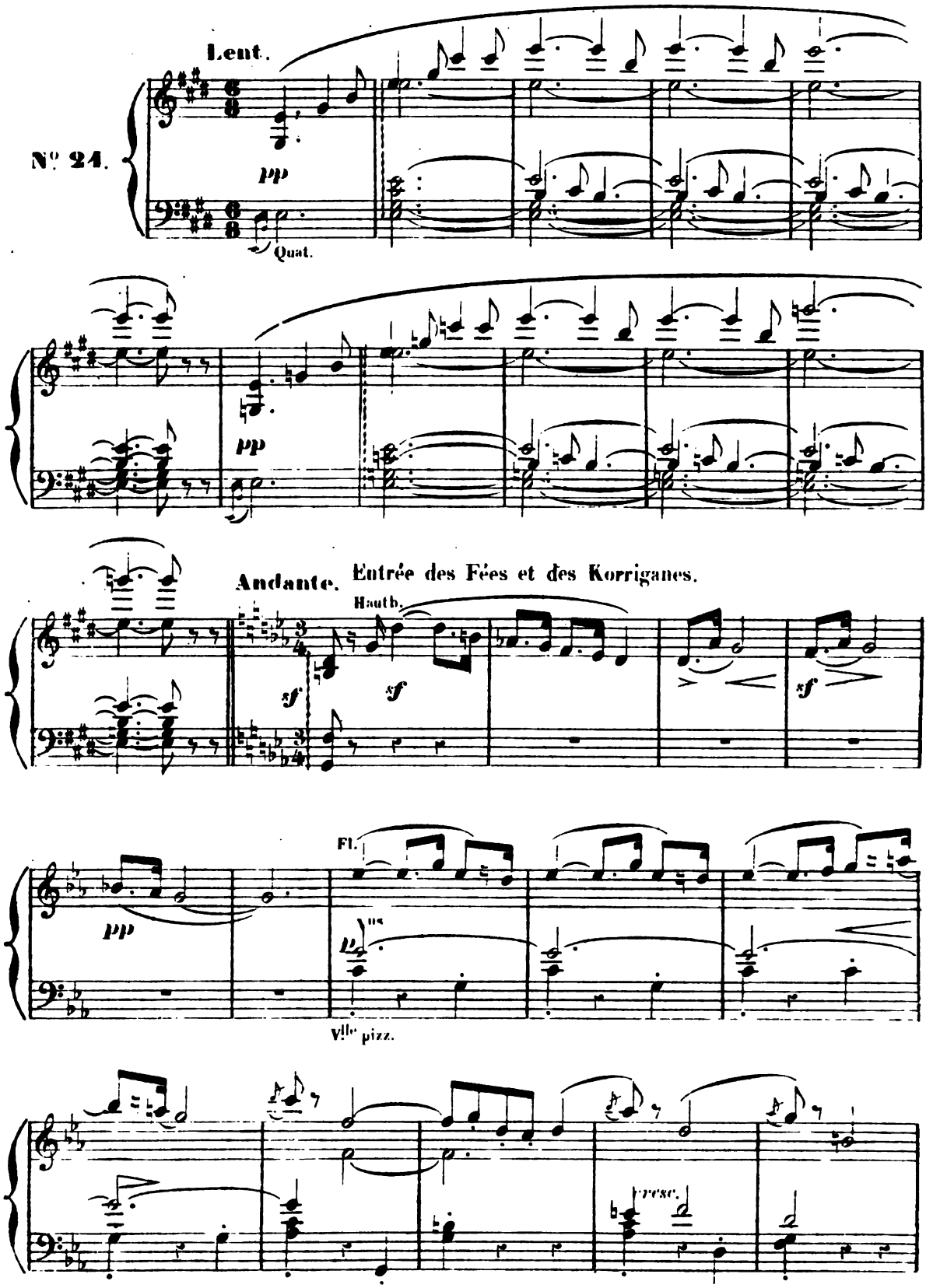

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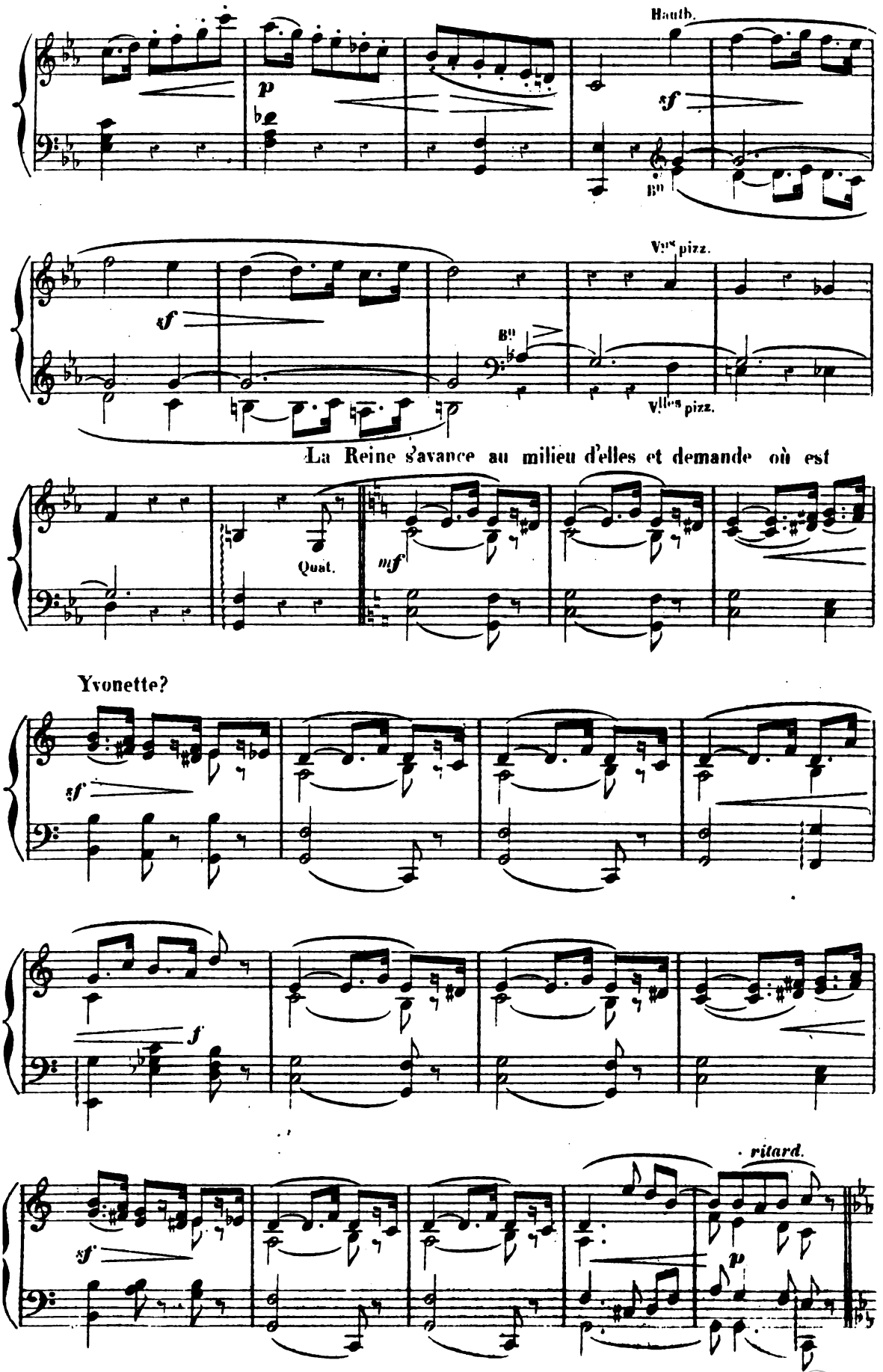

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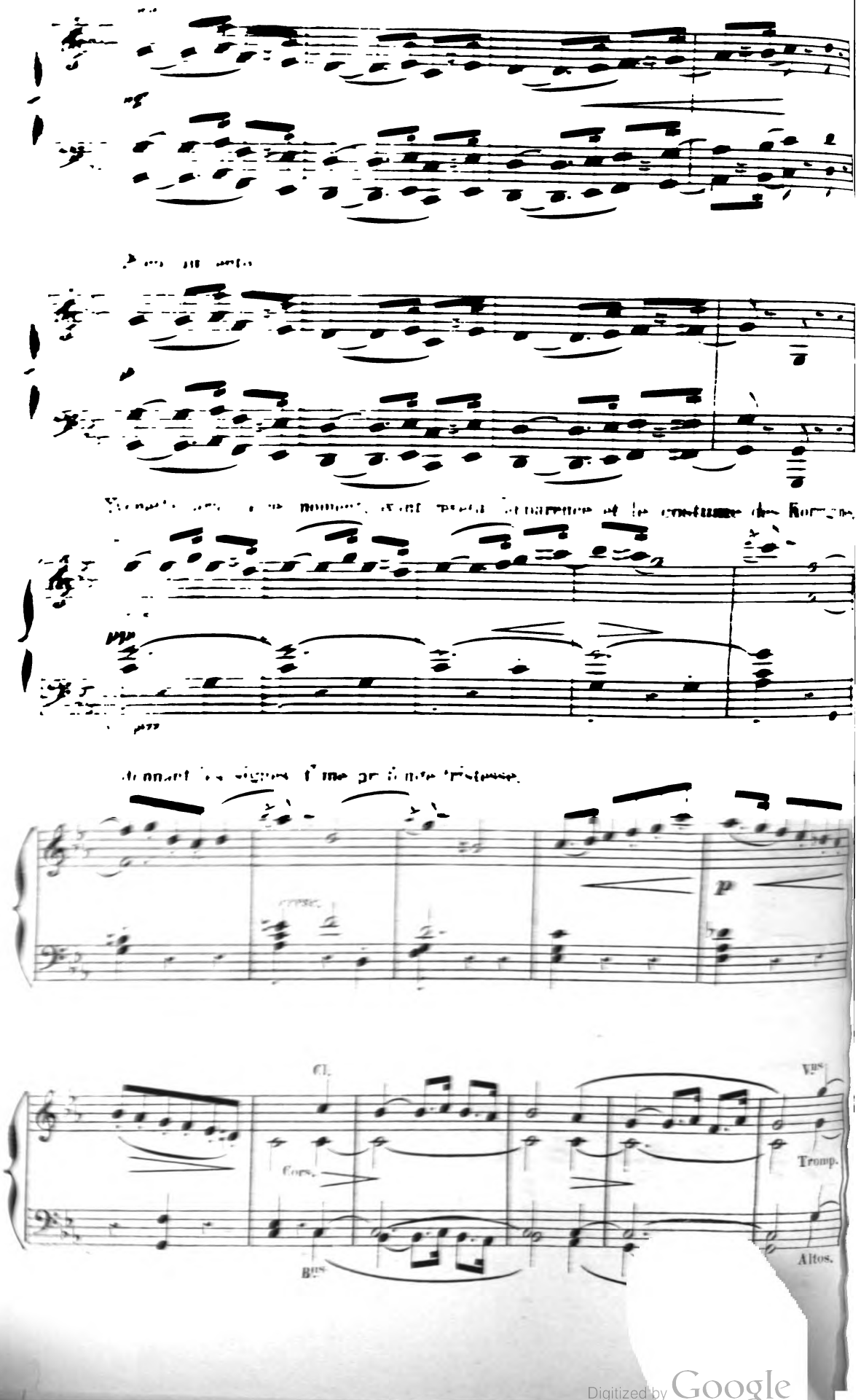

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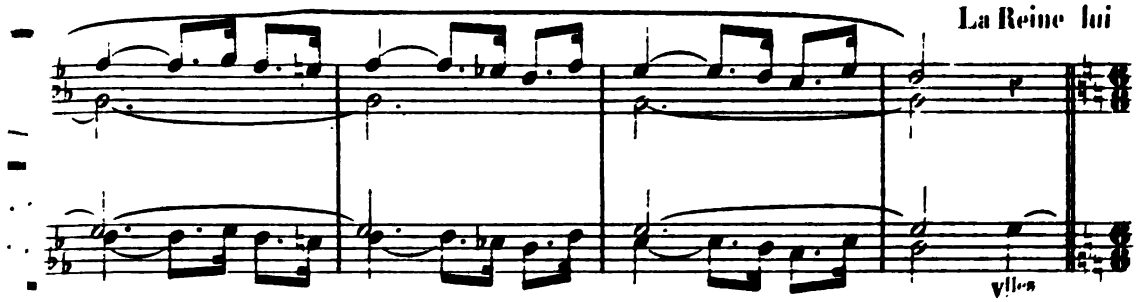

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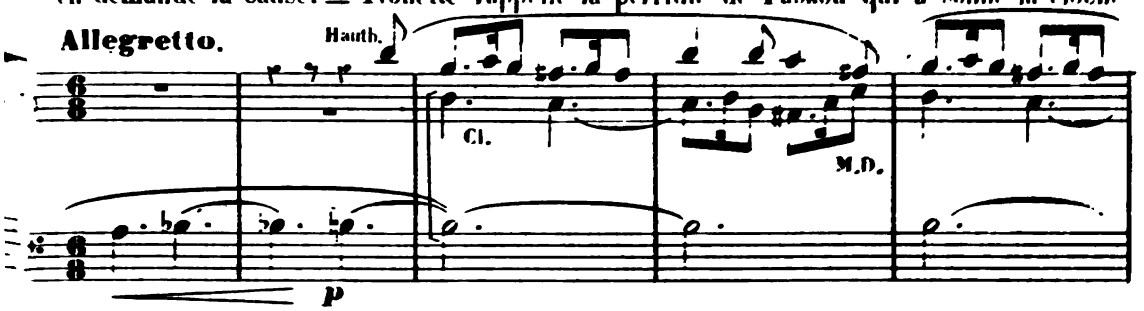

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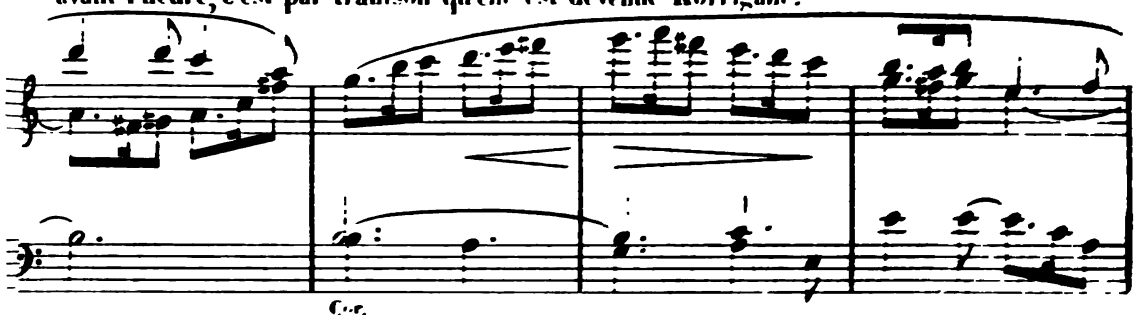

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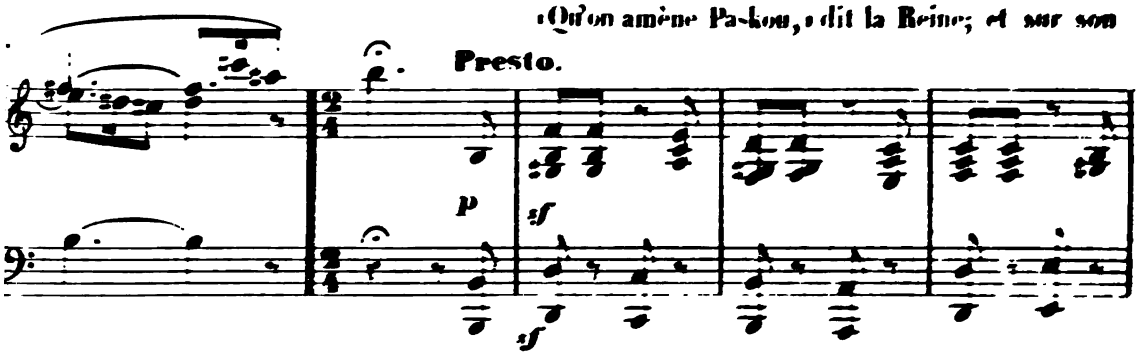

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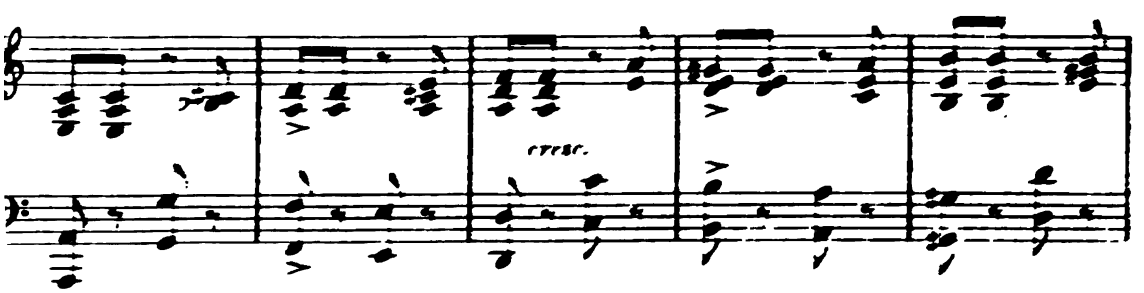

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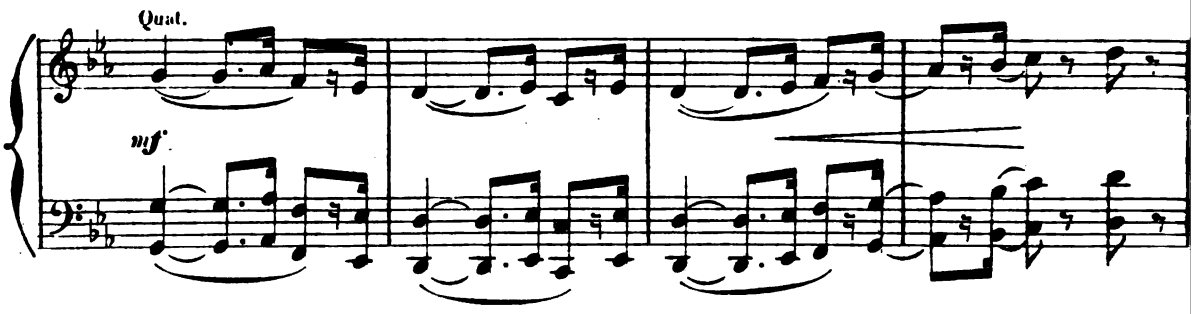

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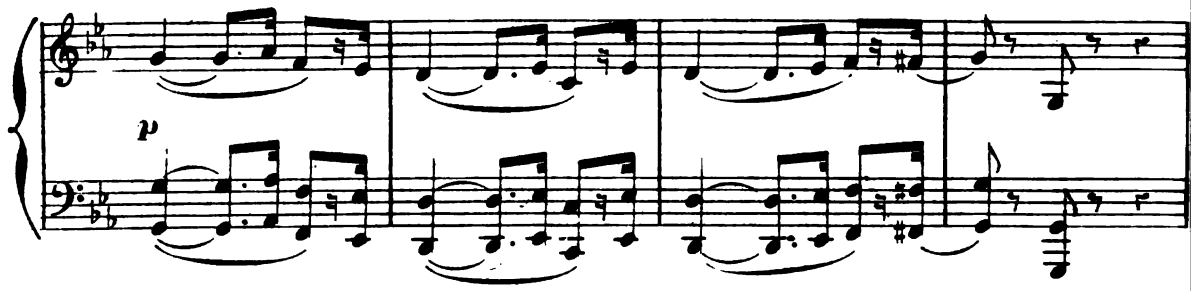

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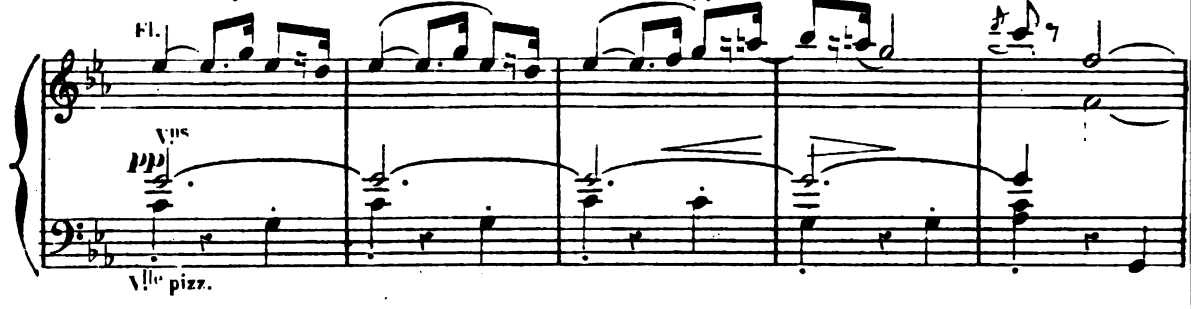

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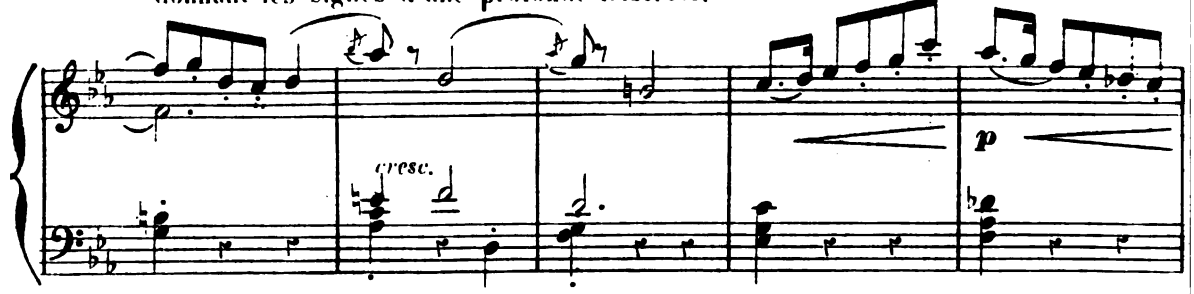

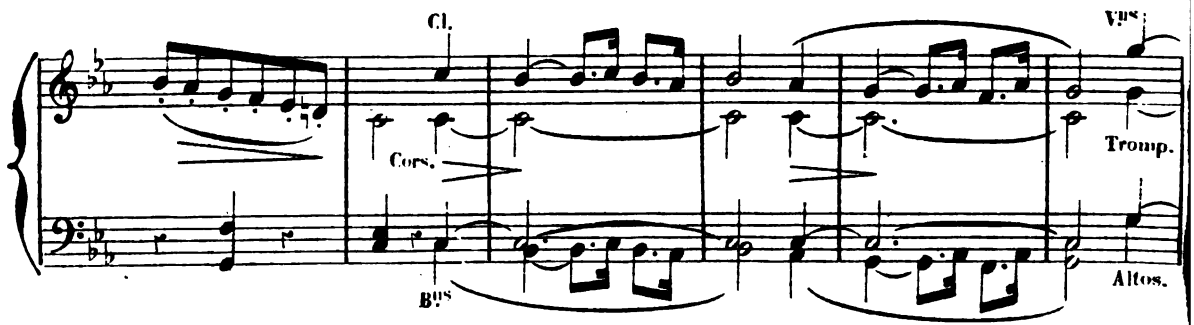

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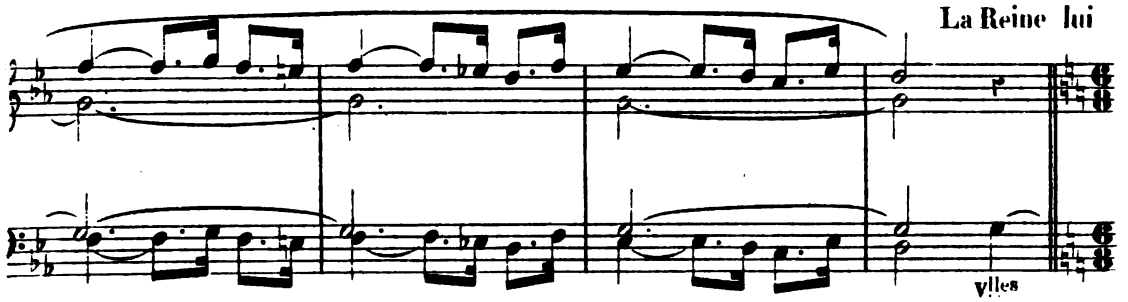

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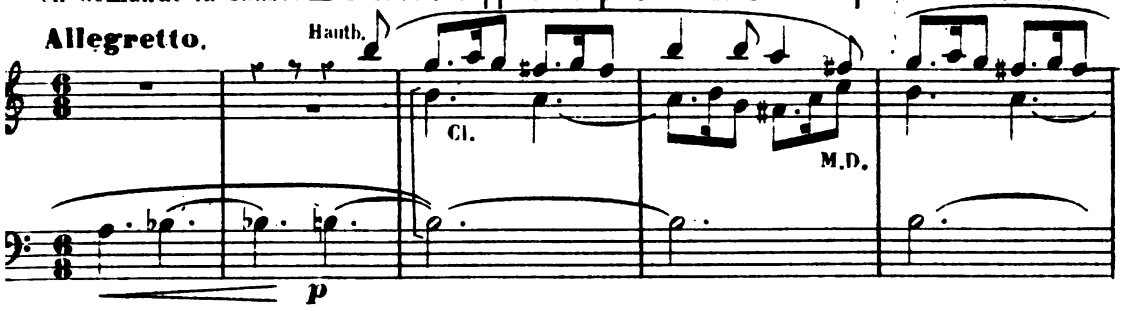

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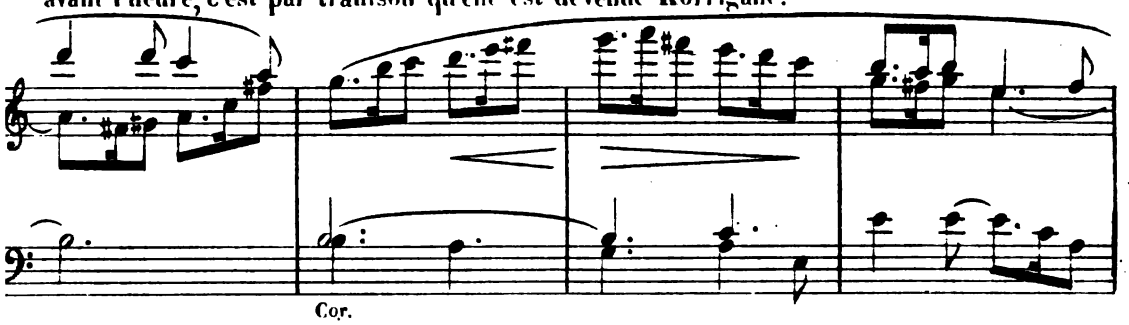

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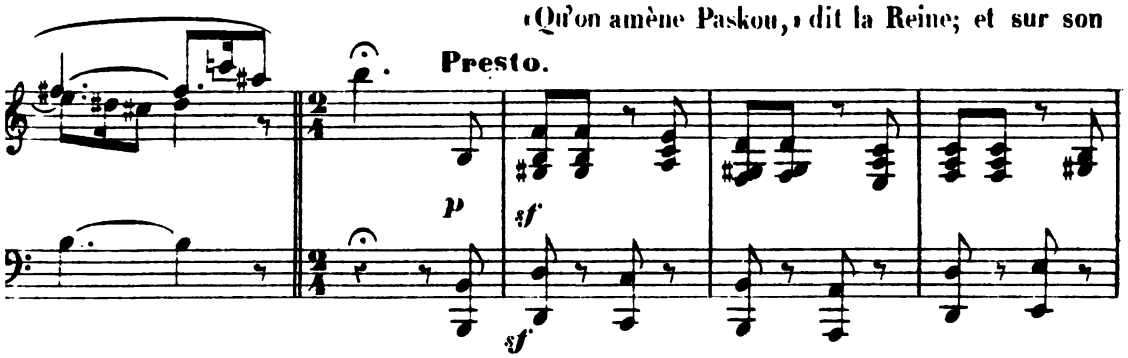

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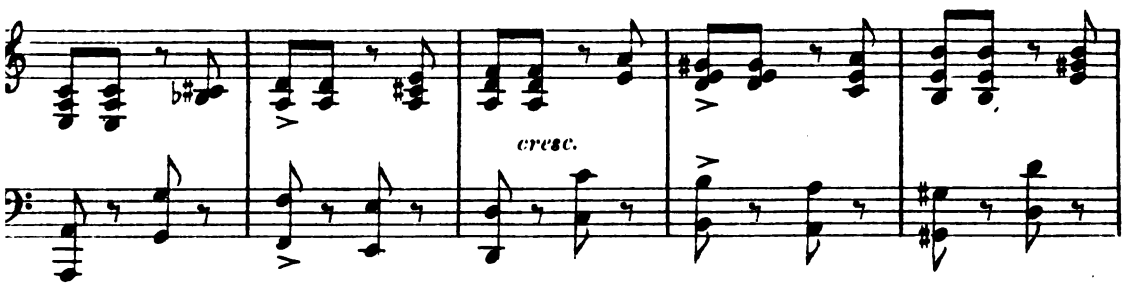

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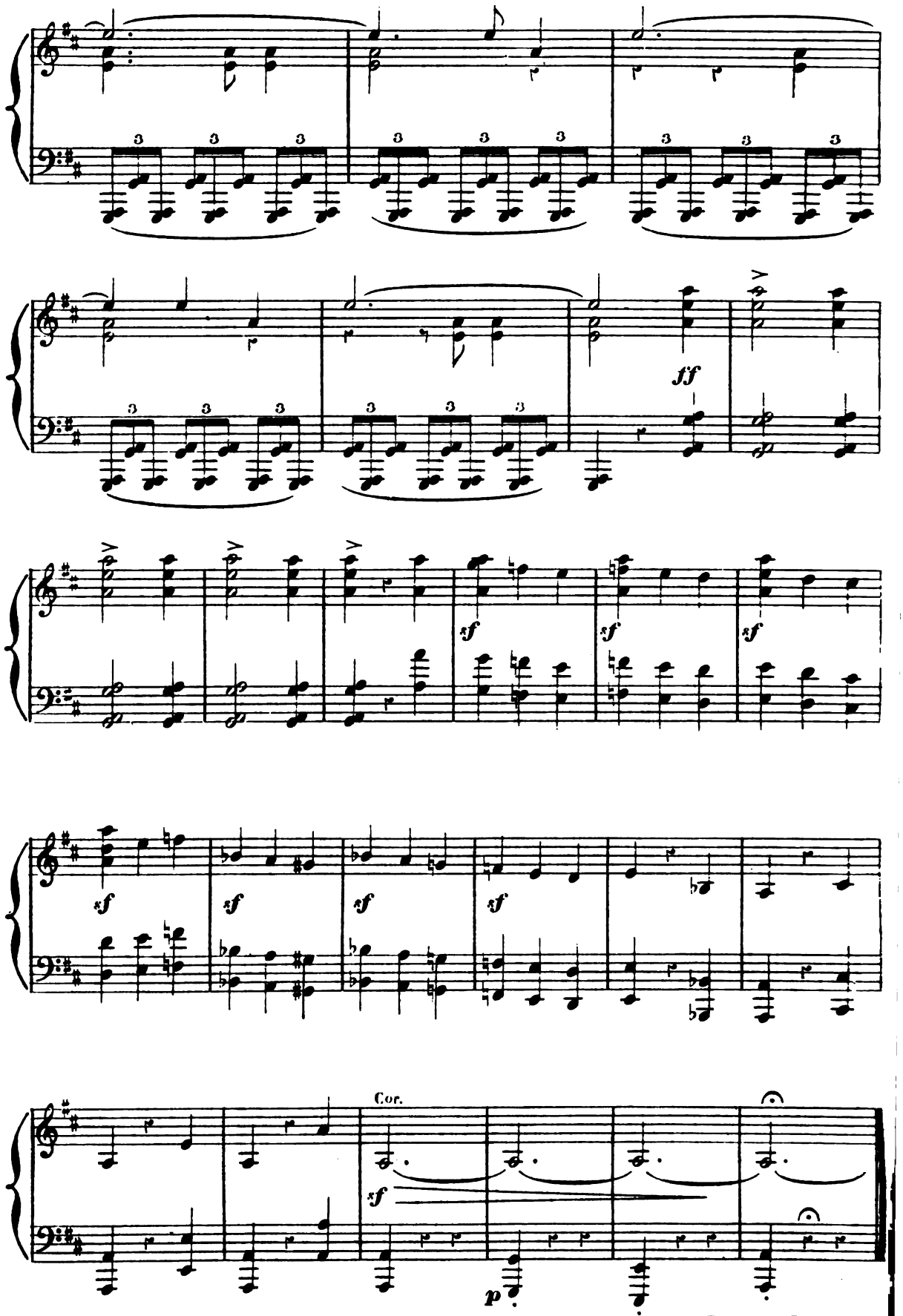

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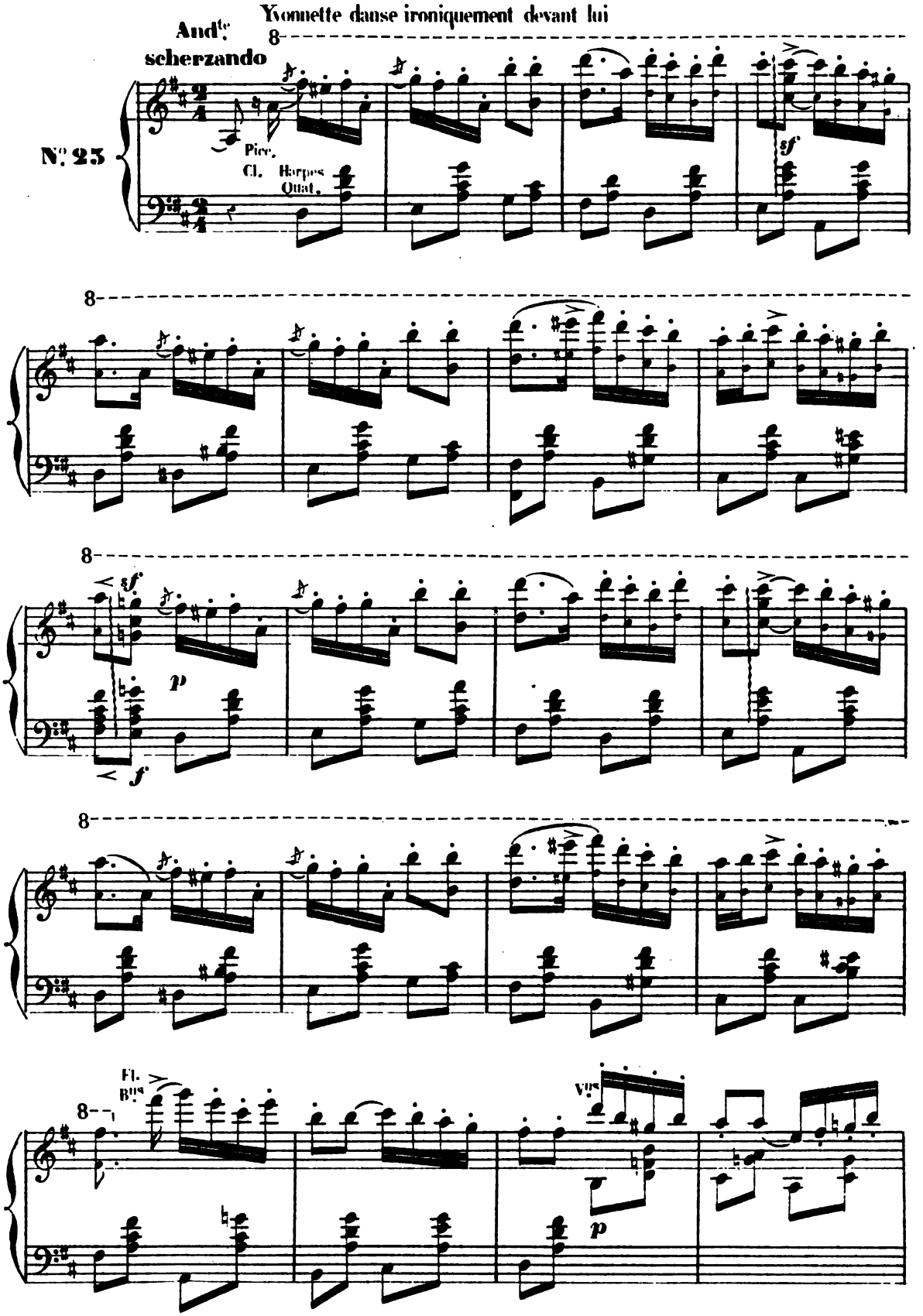

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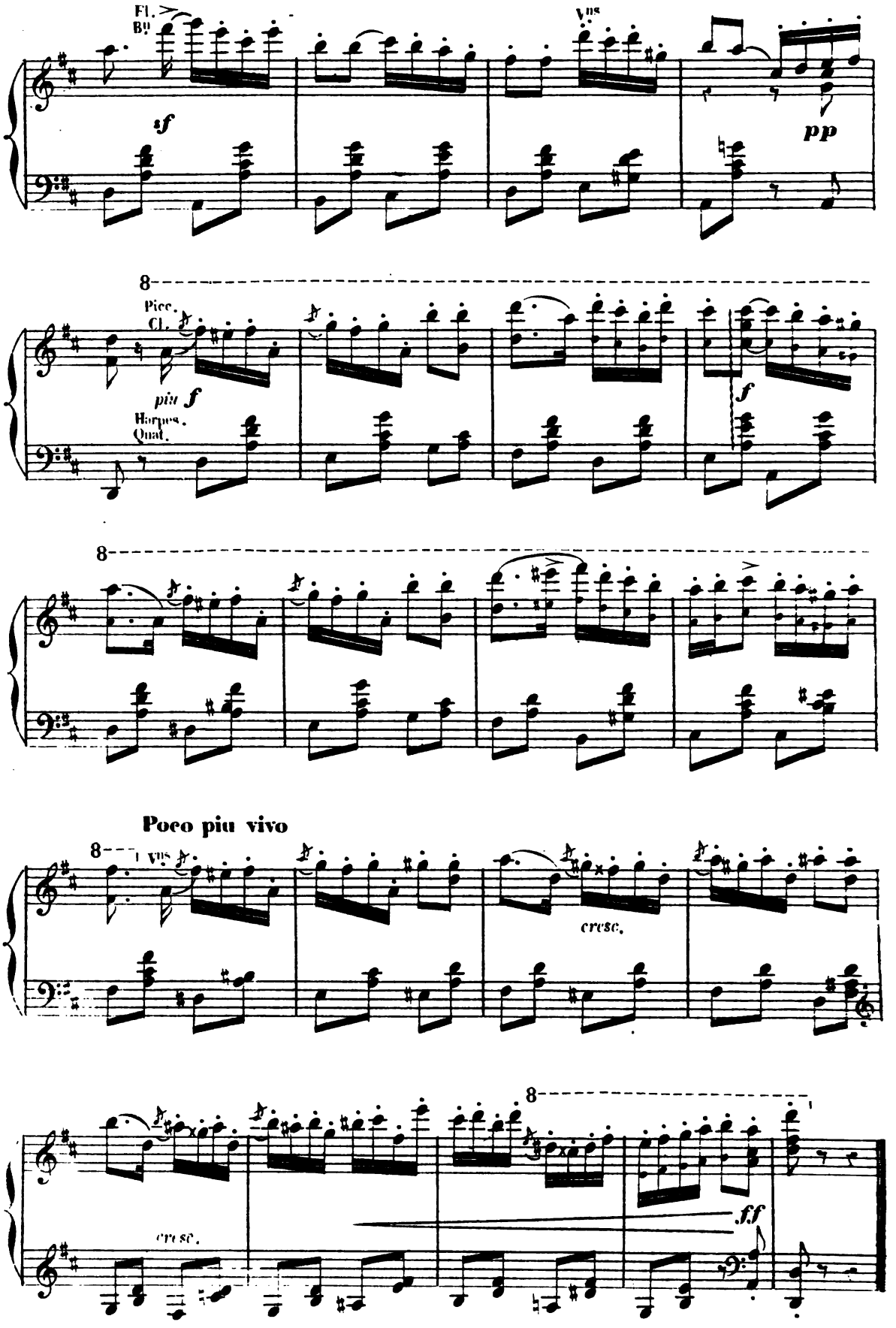

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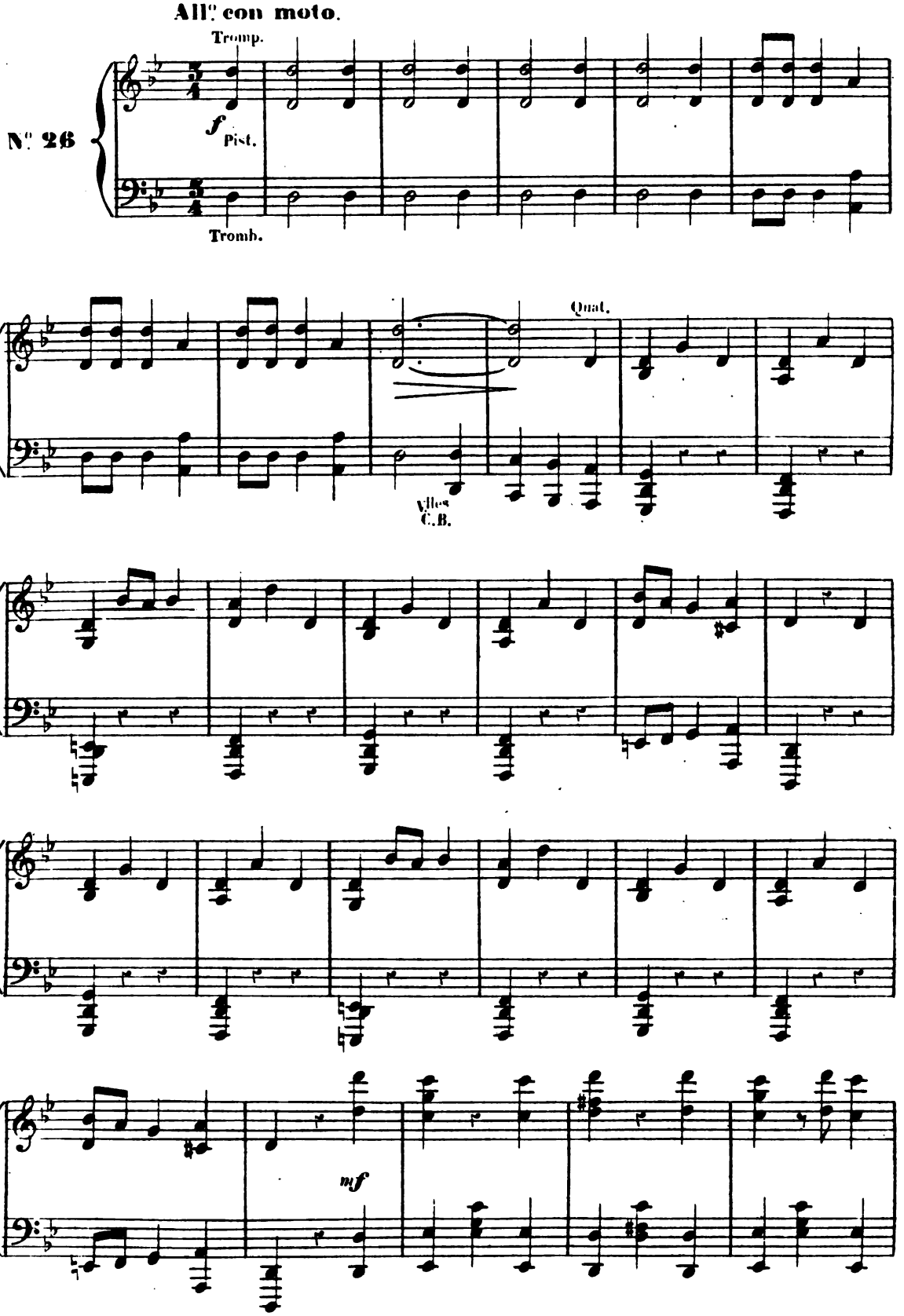

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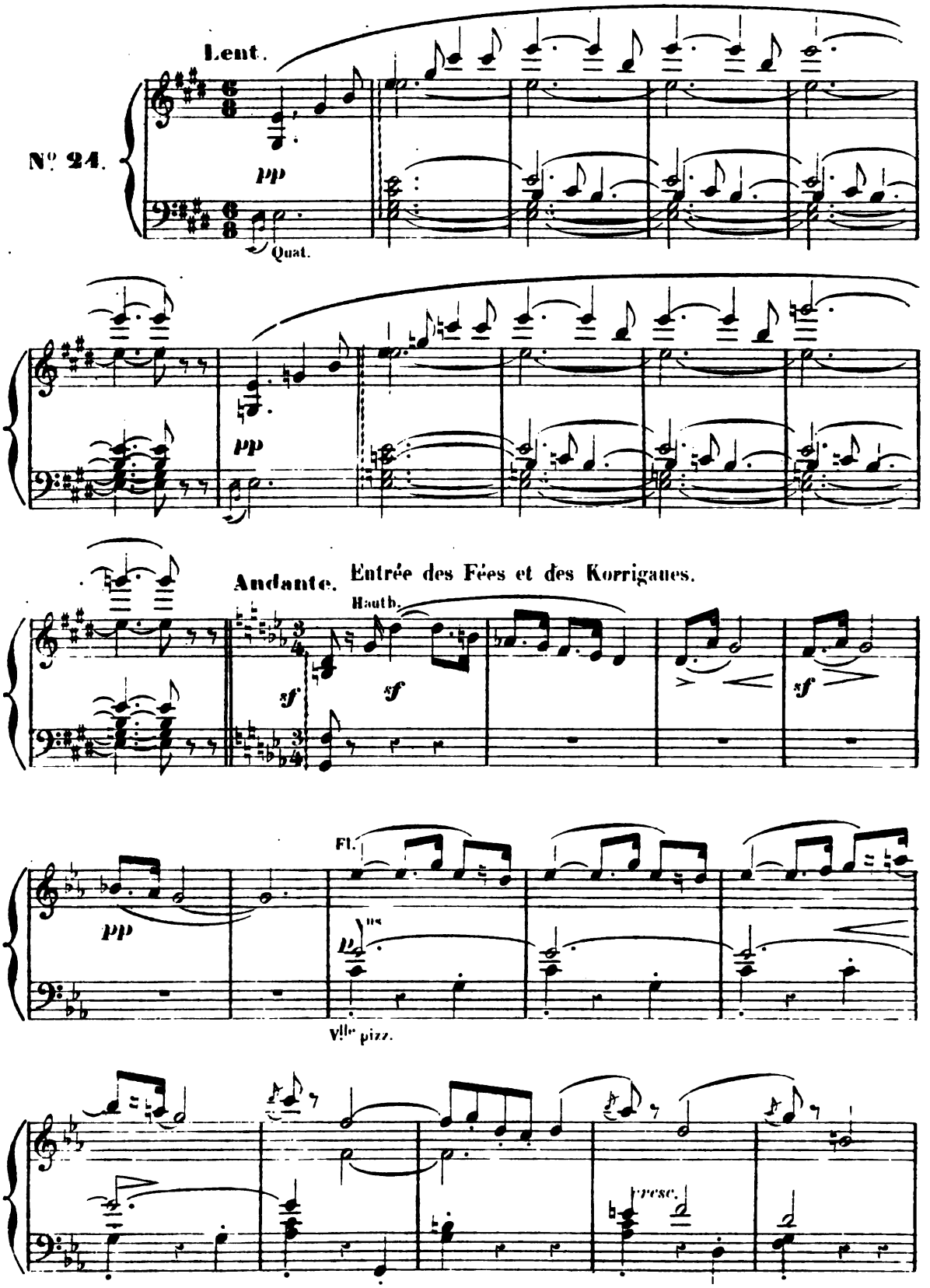

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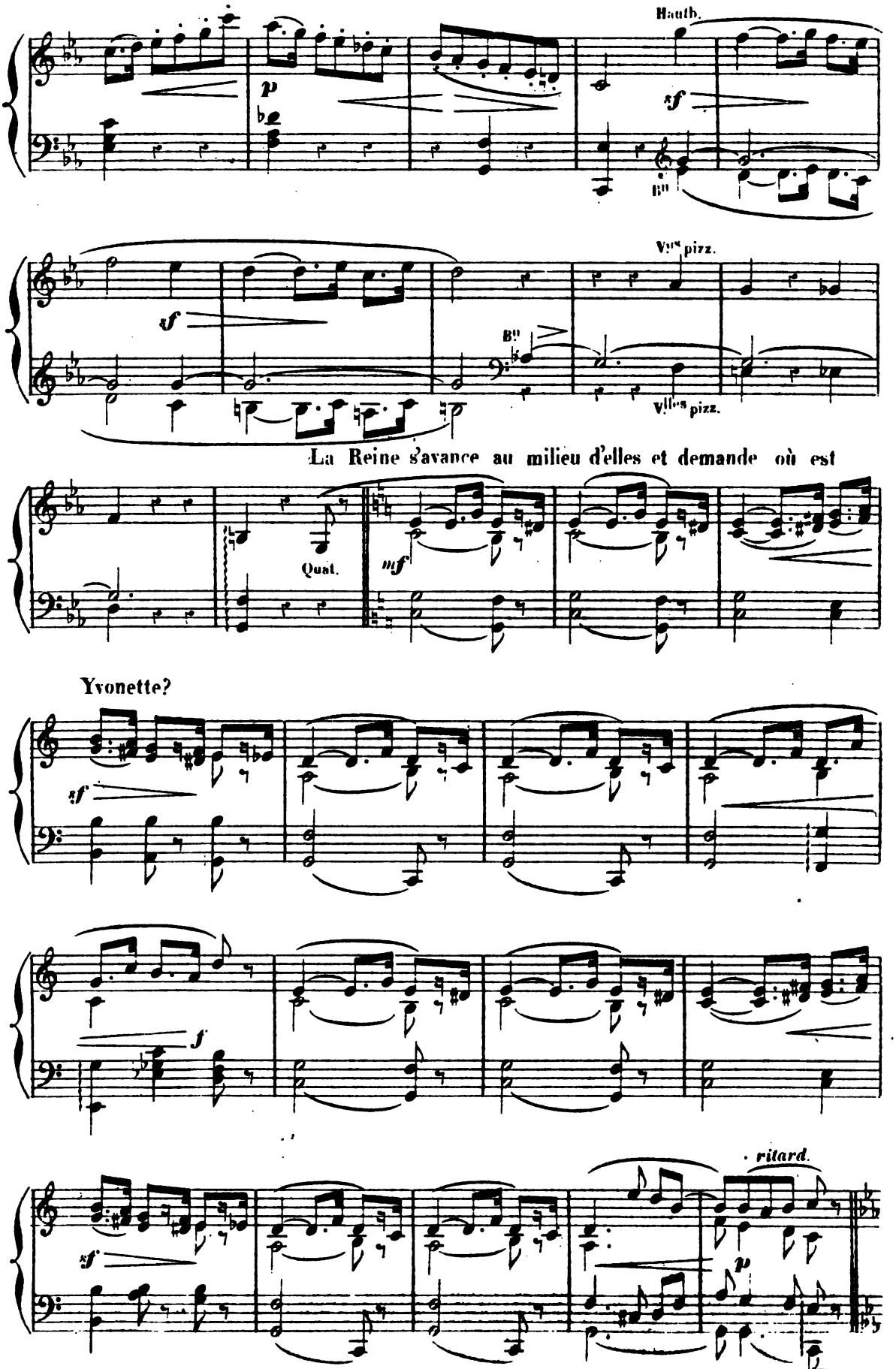

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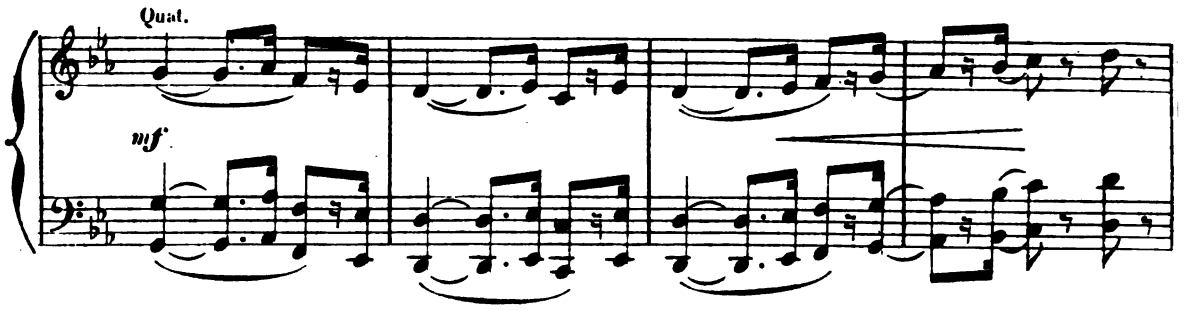
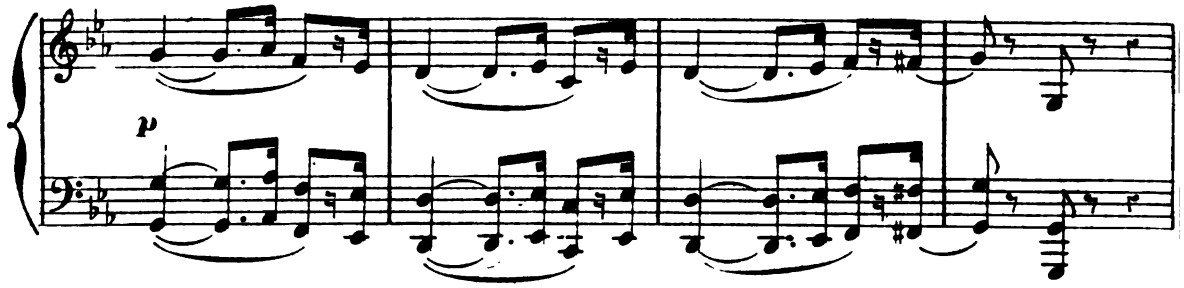
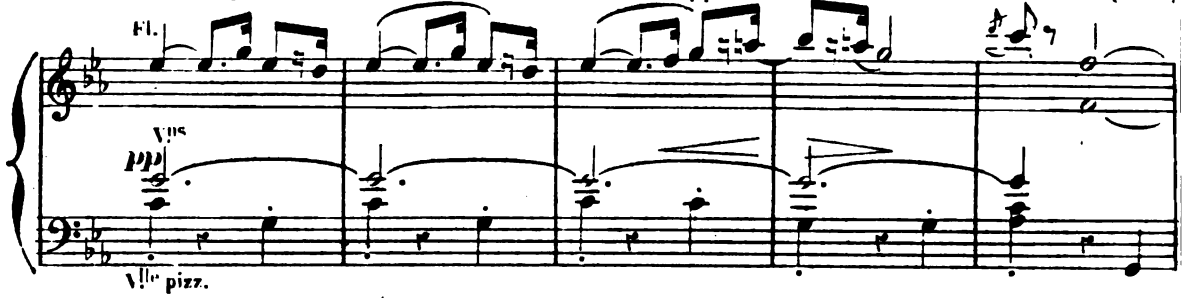


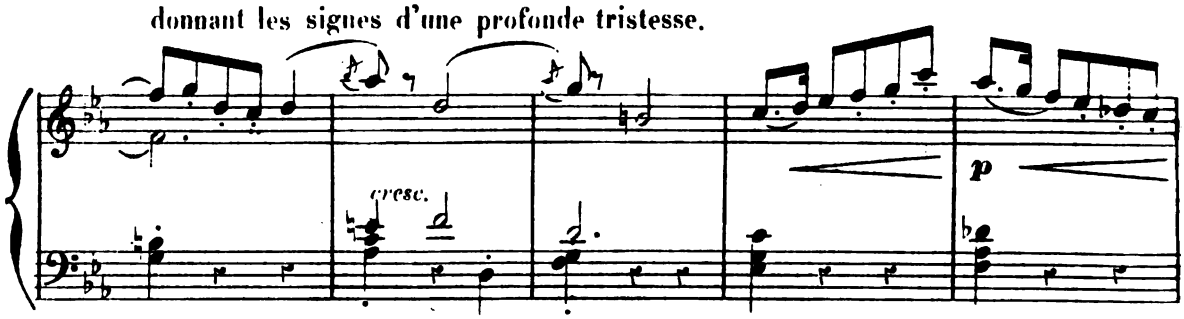
Poco più lento.

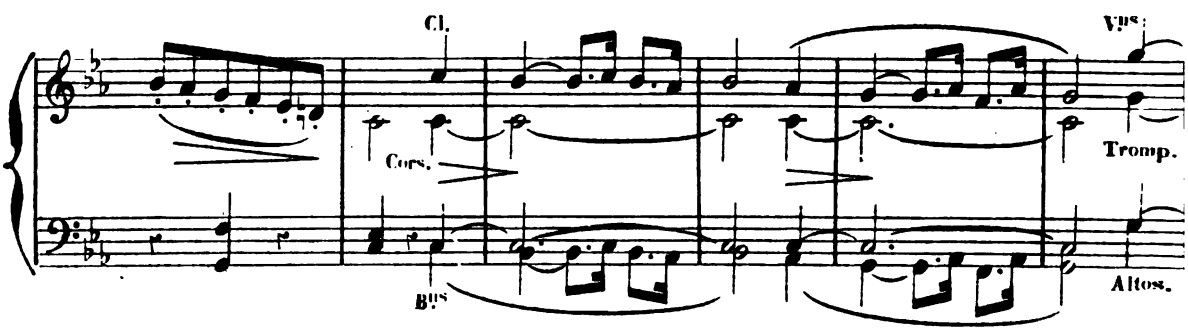


Yvonette paraît à ce moment, ayant revêtu l'apparence et le costume des Korriganes,



donnant les signes d'une profonde tristesse.





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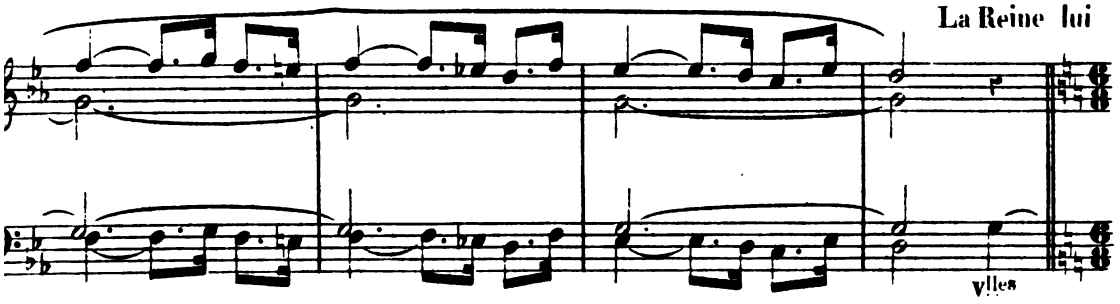
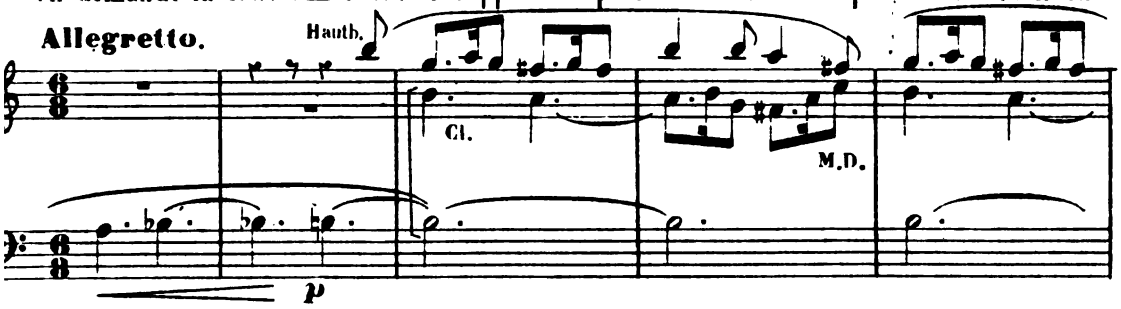
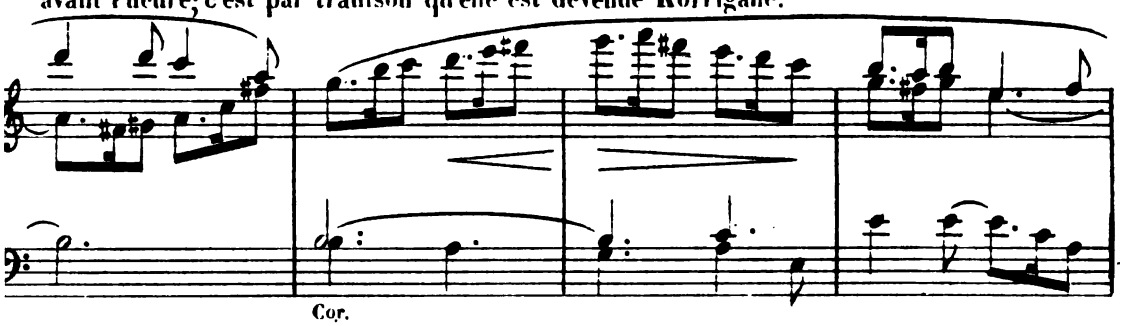


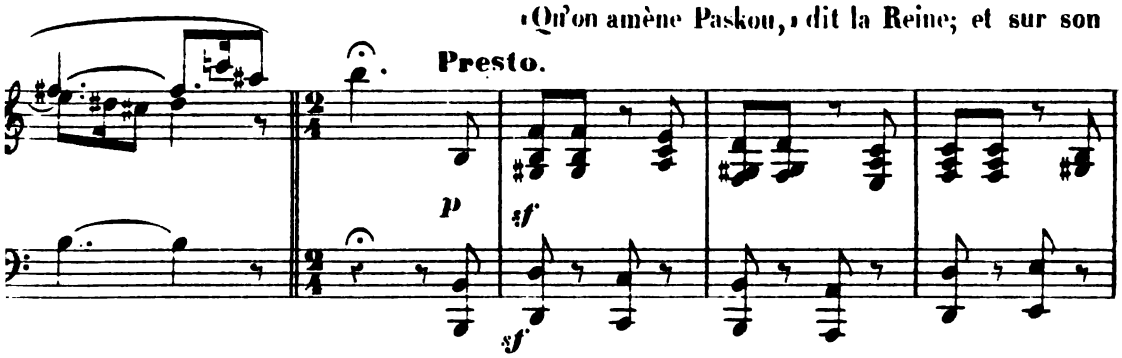
eu demande la cause? — Yvonette rappelle la perfidie de Paskou qui a sonné la cloche



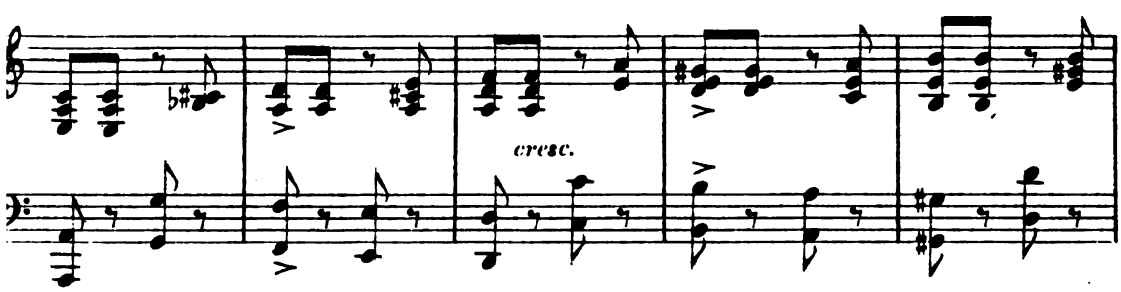
avant l'heure; c'est par trahison qu'elle est devenue Korrigane.



« Qu'on amène Paskou, » dit la Reine; et sur son



geste de commandement, les nains traînent le bossu à ses pieds.



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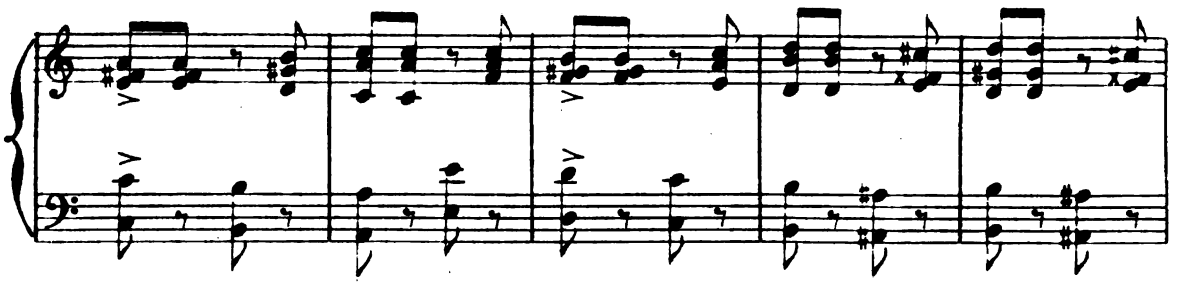
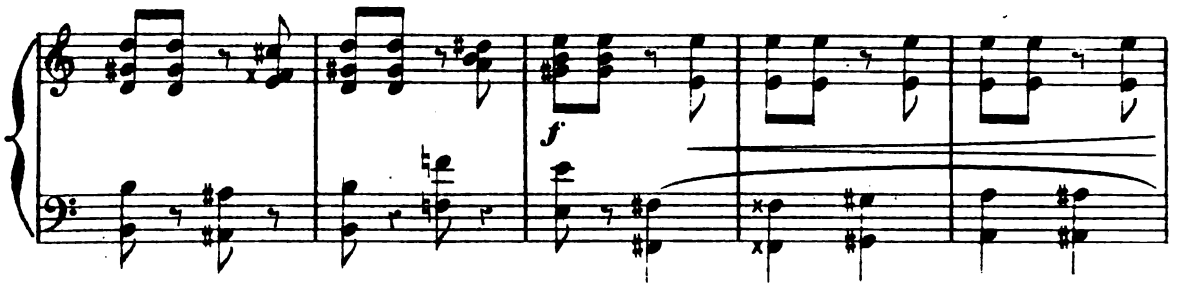
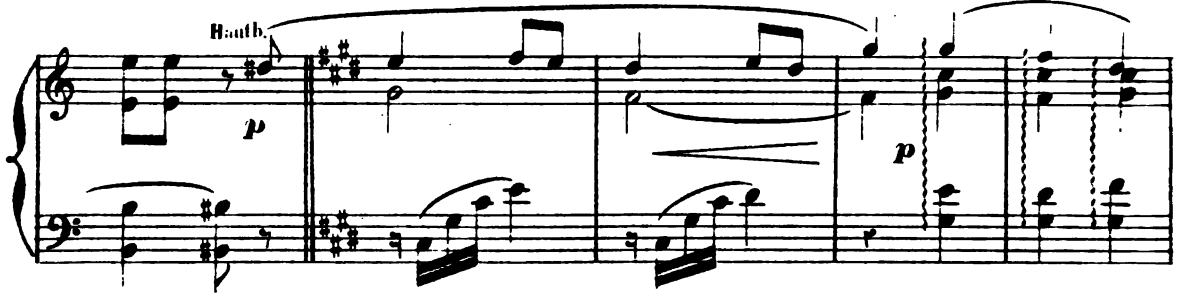
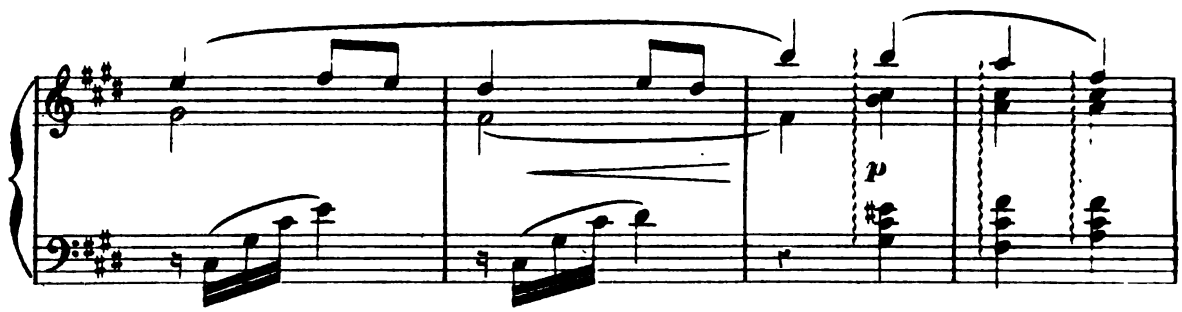


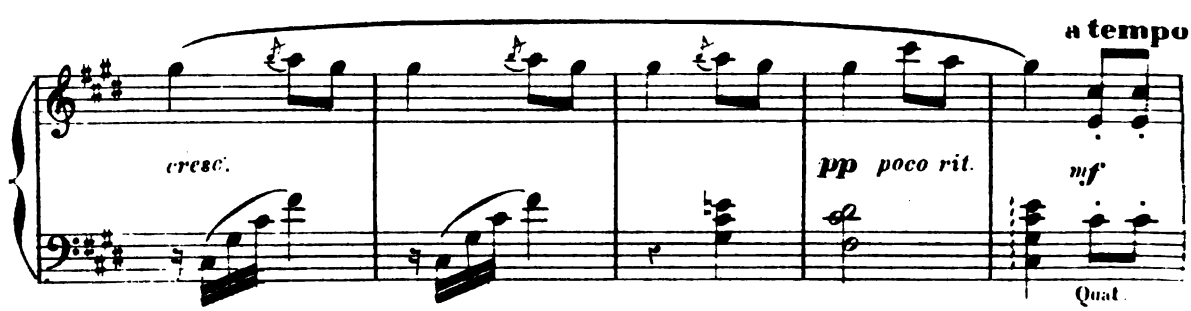
Il implore la Reine;



mais en reconnaissant Yvonette, il recule épouvanté.







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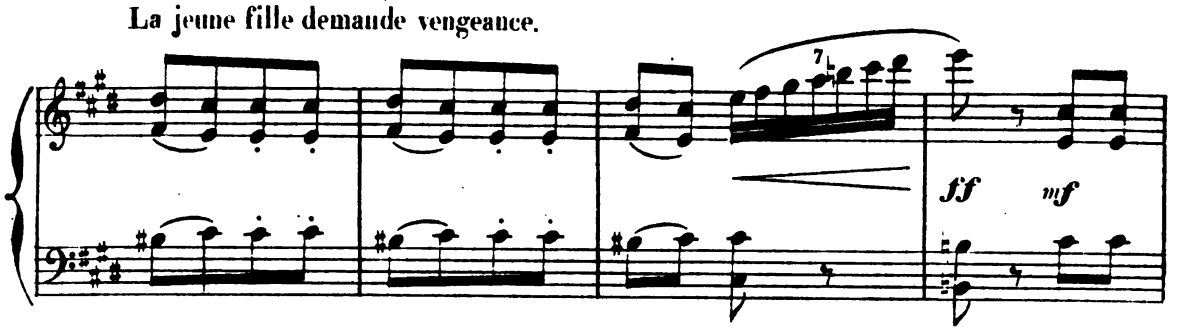
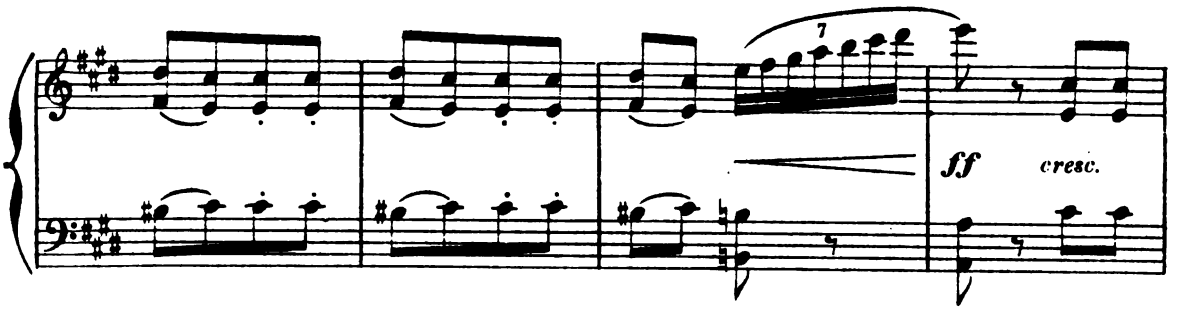
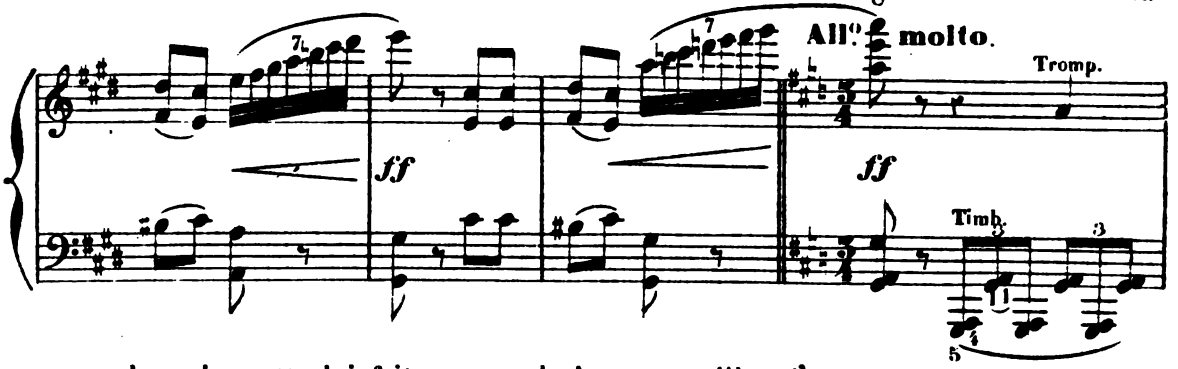
La jeune fille demande vengeance.

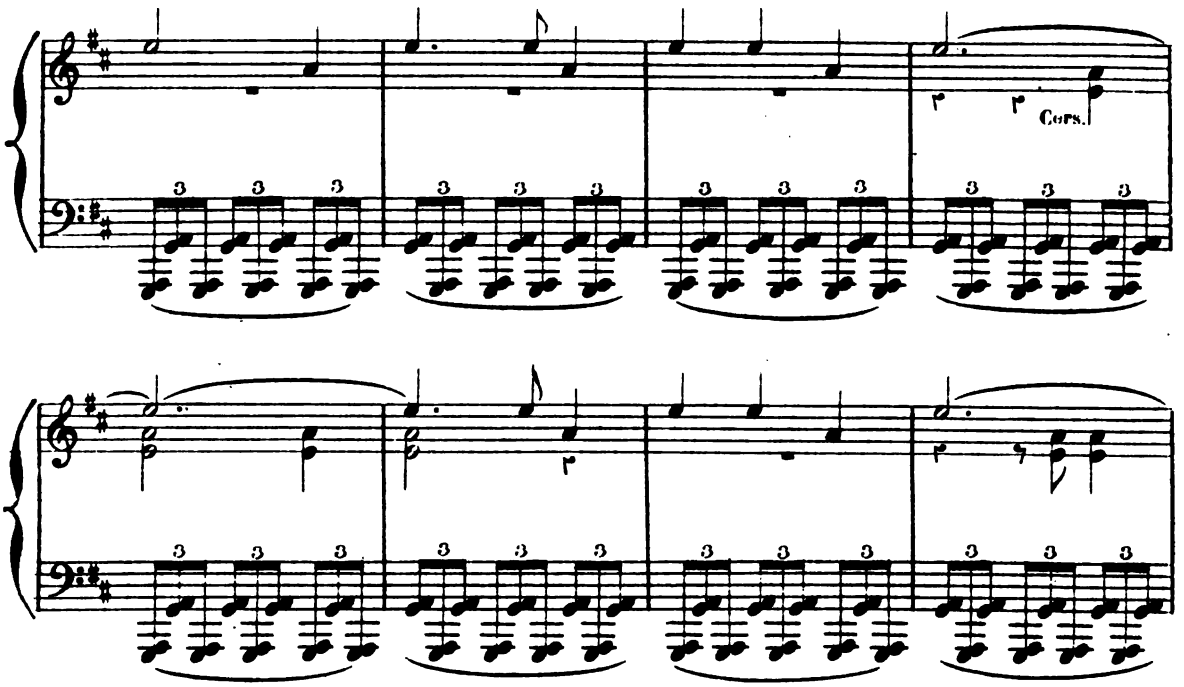




La Reine des Korriganes touchant Paskou



de sa baguette lui fait pousser de longues oreilles d'âne..



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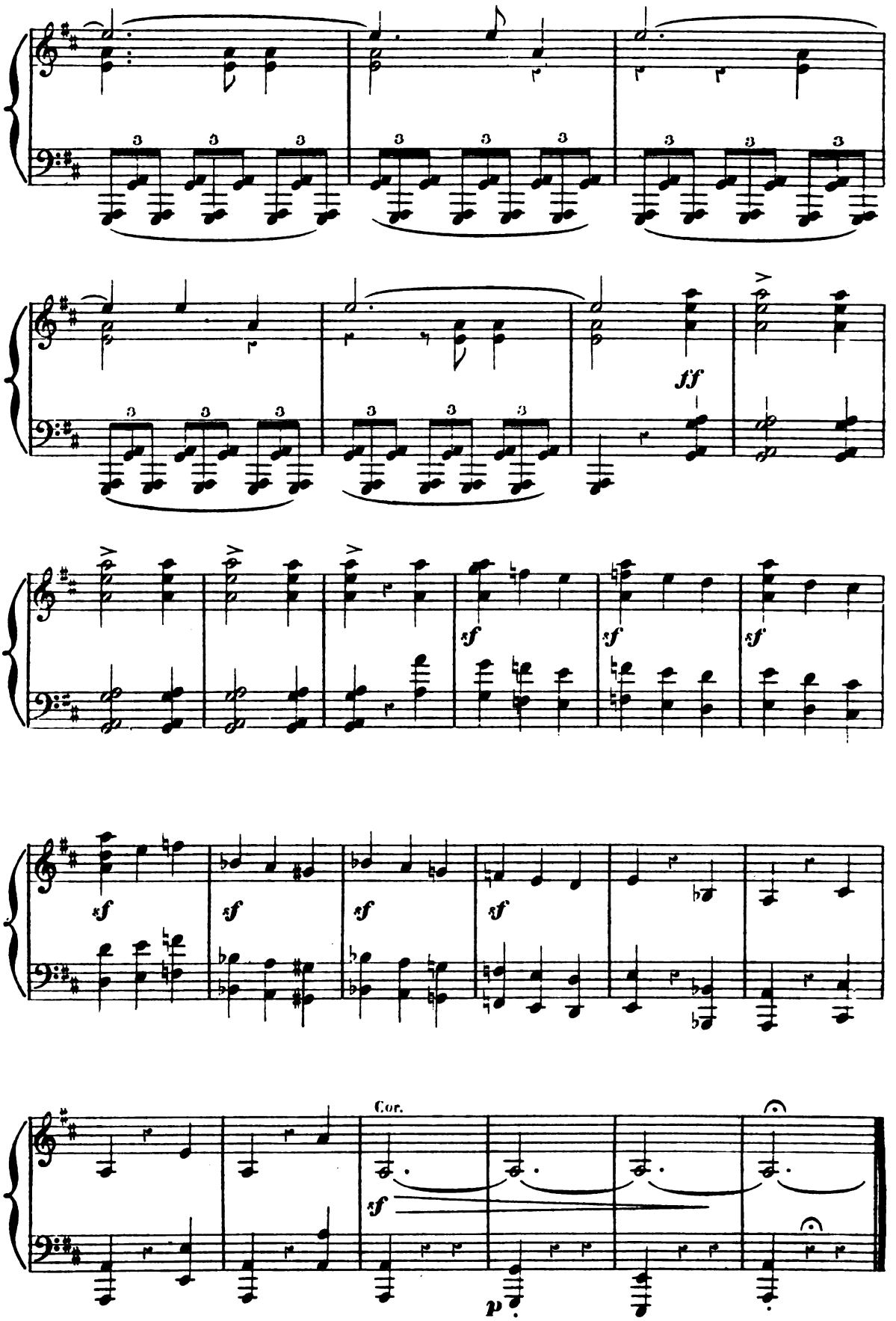

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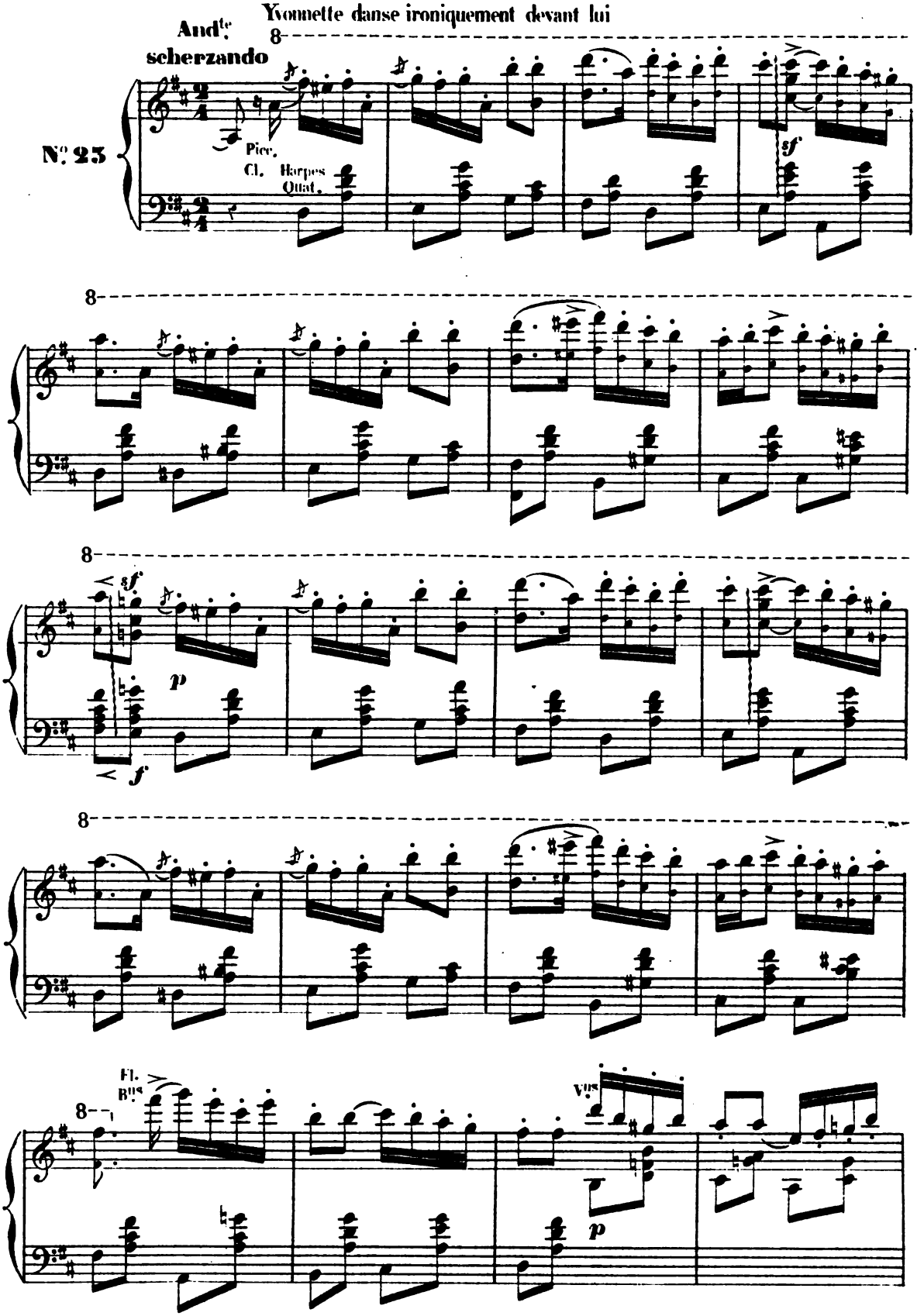
LA REVANCHE D'YVONNETTE



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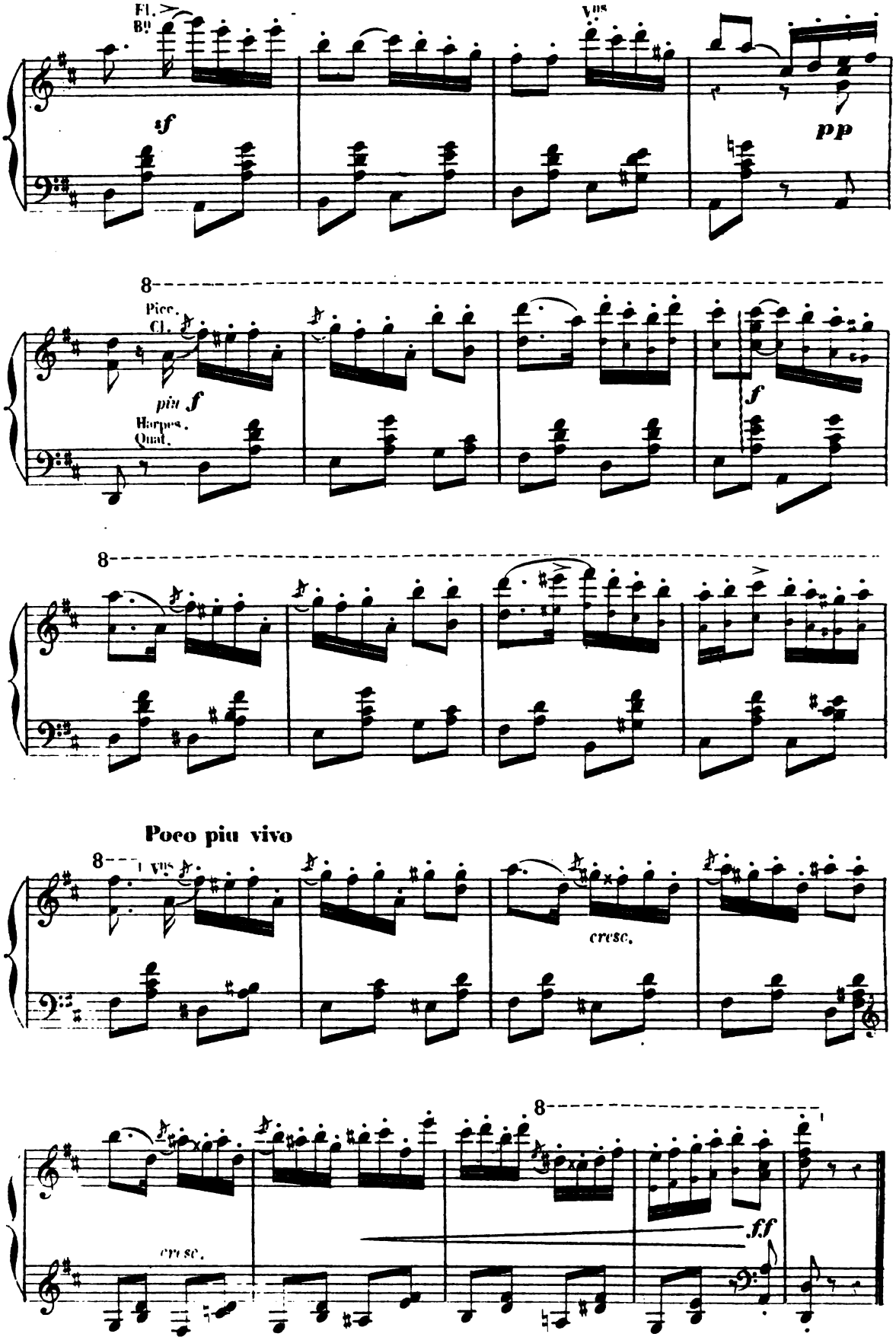

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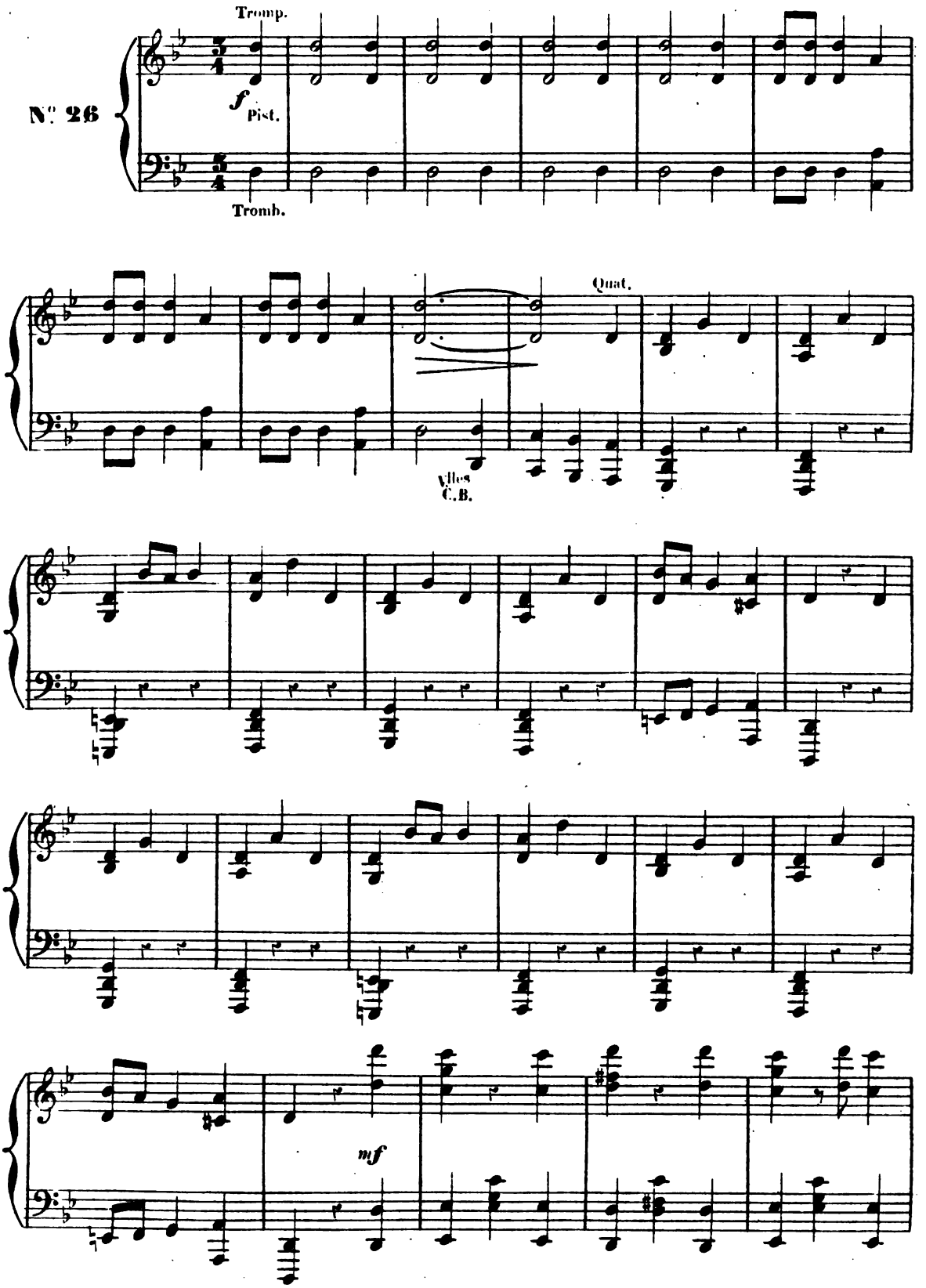
VALSE ET GALOP FANTASTIQUES.

Les nains et les Fées s'emparant de Paskou l'entraînent dans leur toubillon.

All.° con moto.

N.° 26



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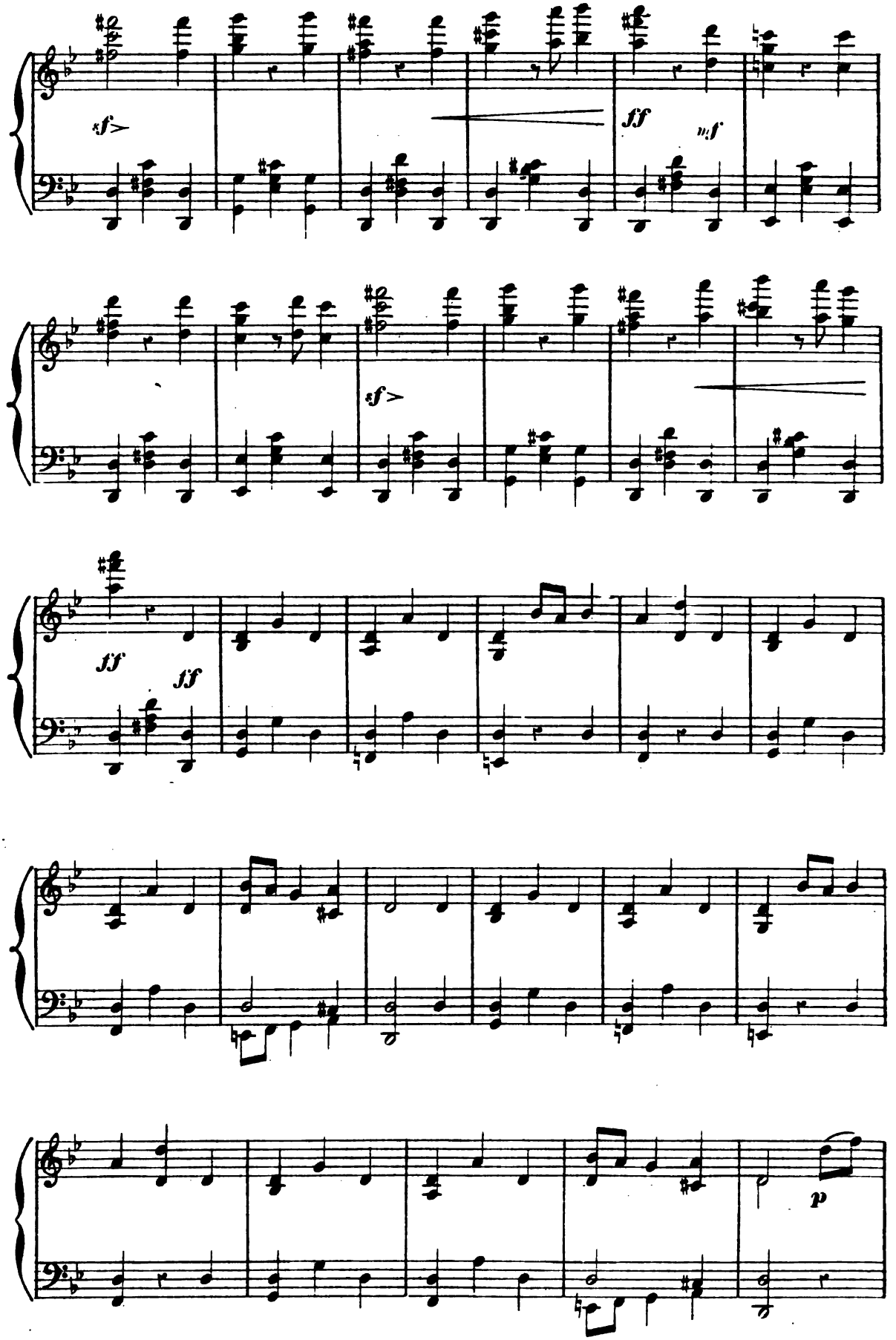

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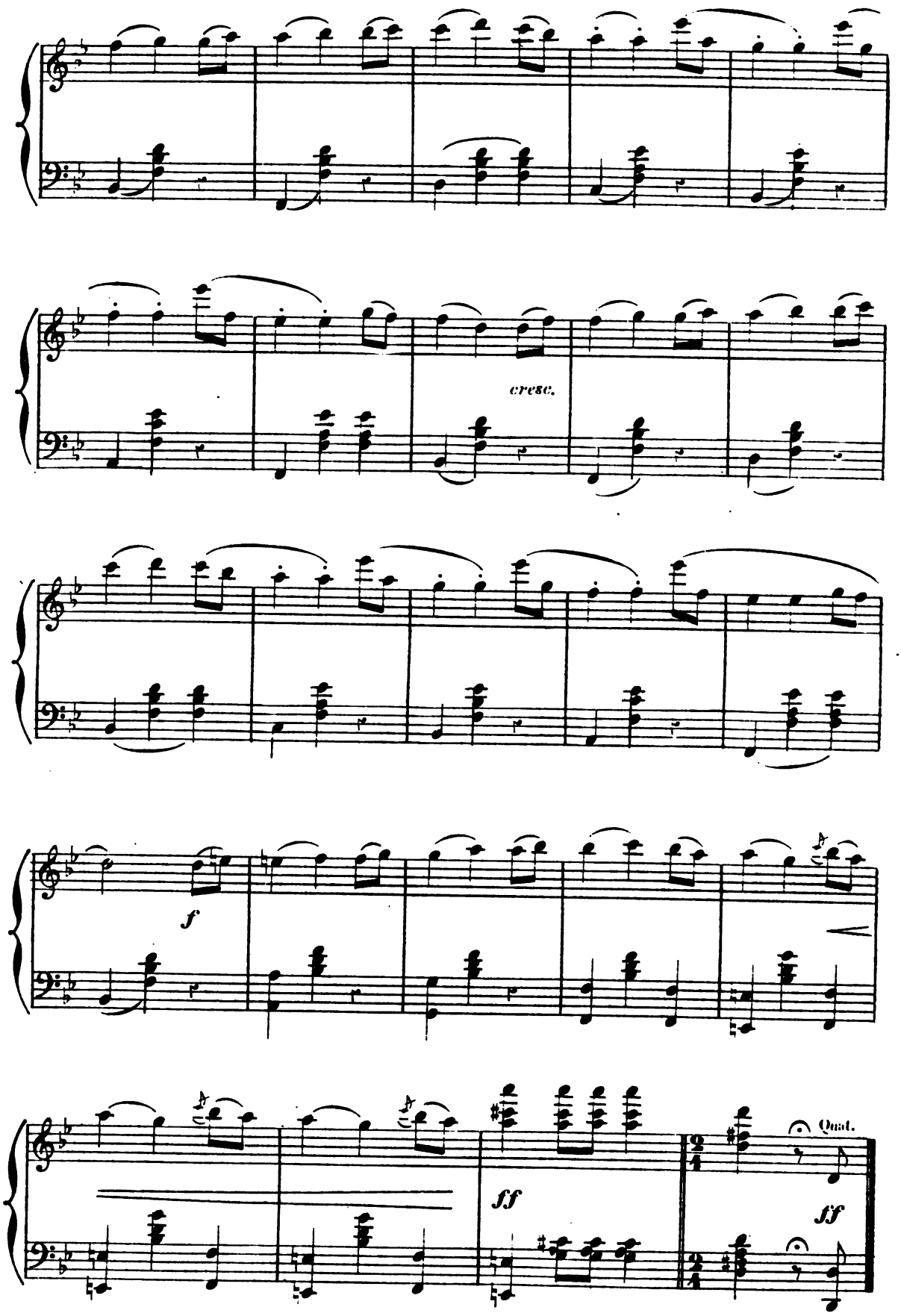

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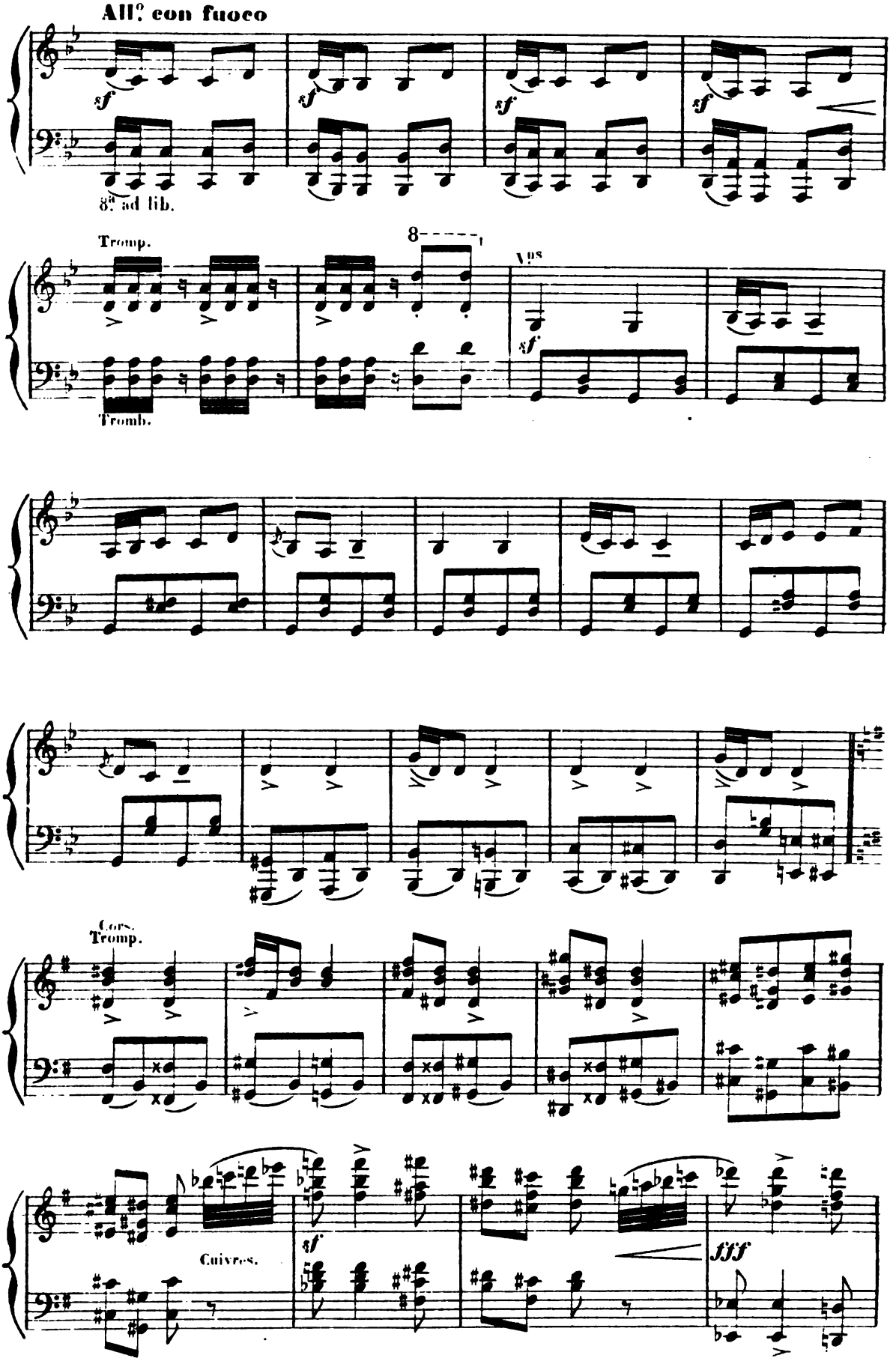
GALOP

All.o con fuoco



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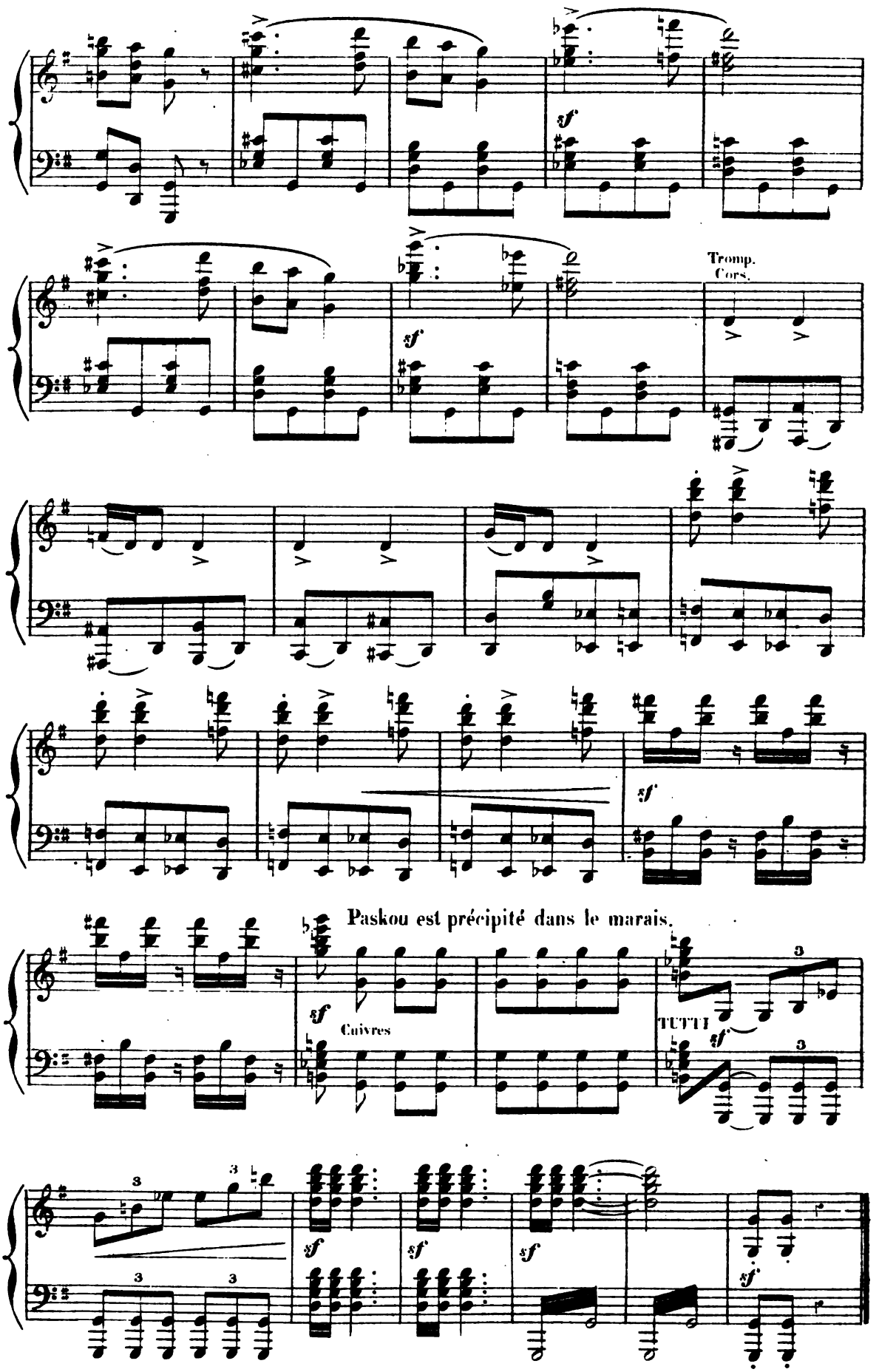

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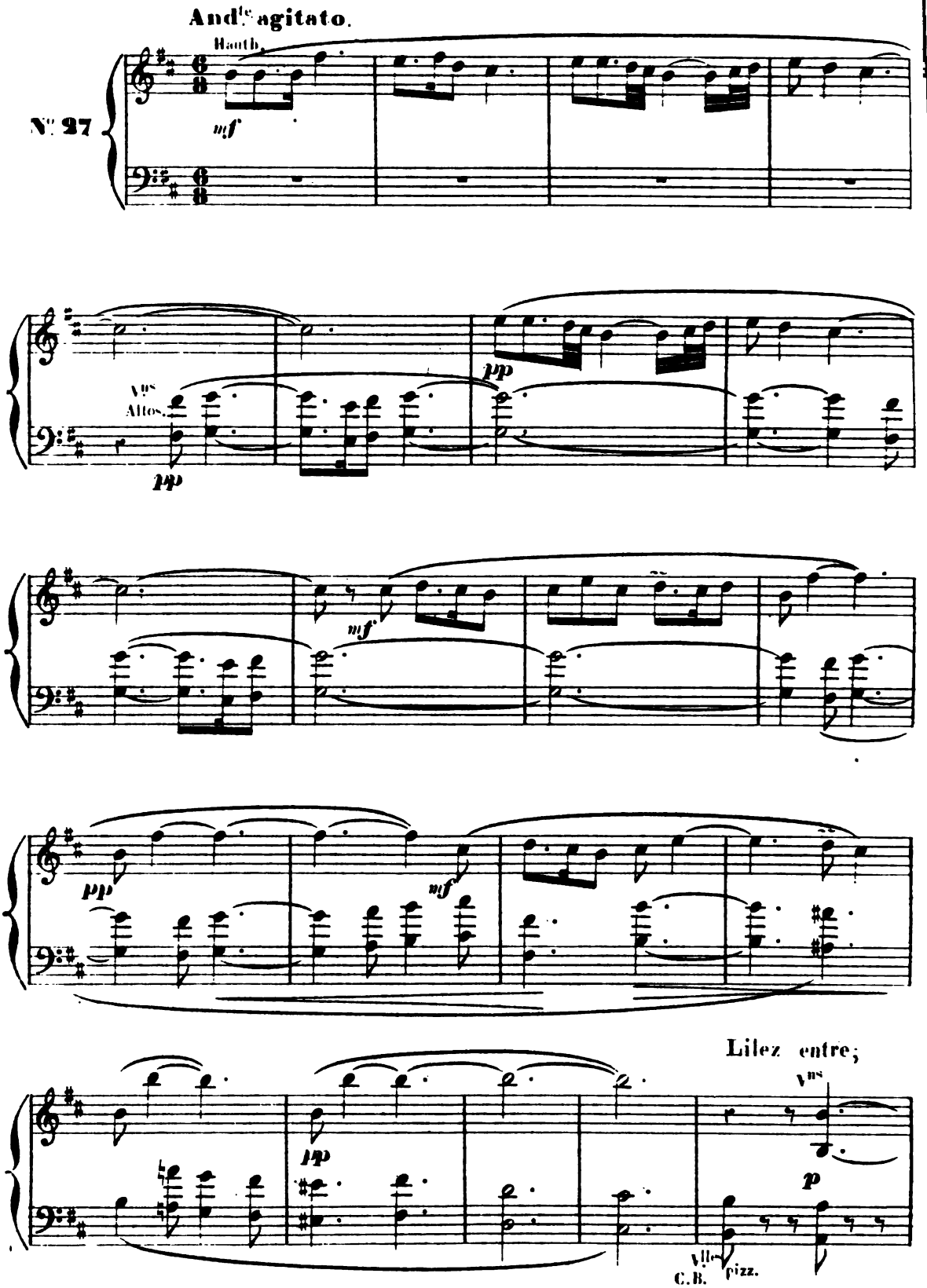
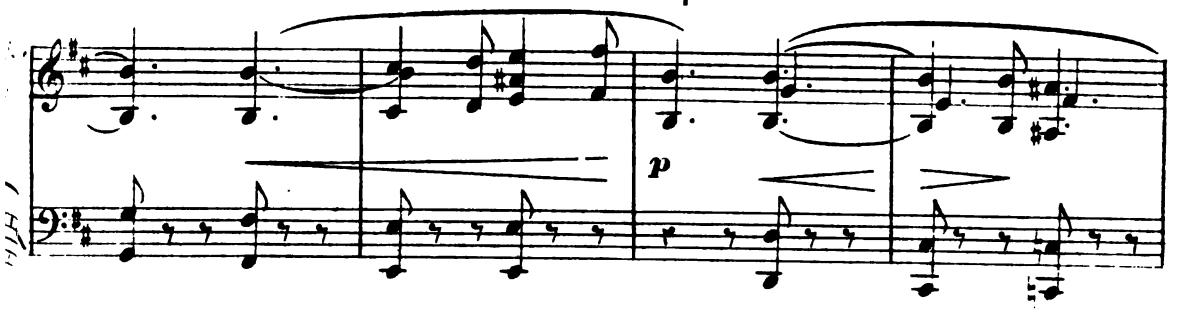
LILEZ CHEZ LES KORRIGANS.

Le biniou de Lilez retentit au loin, répercuté par l'écho; Yvonette manifeste sa joie; son amoureux vient la délivrer; mais la Reine donne un ordre et le théâtre reste vide.

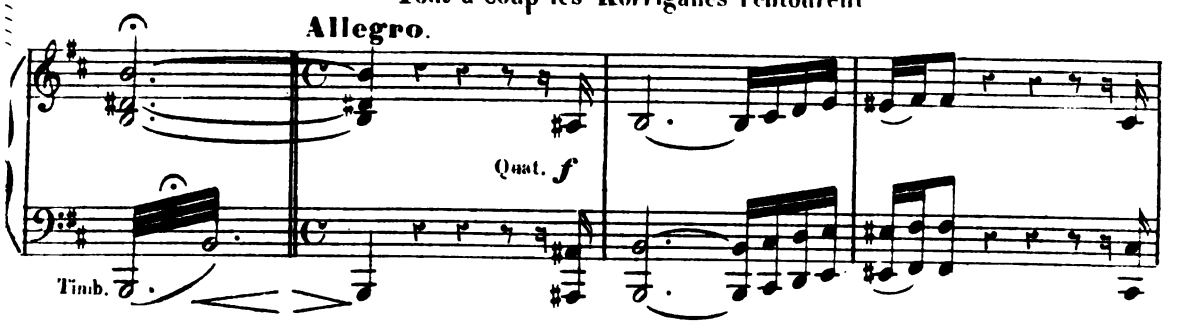


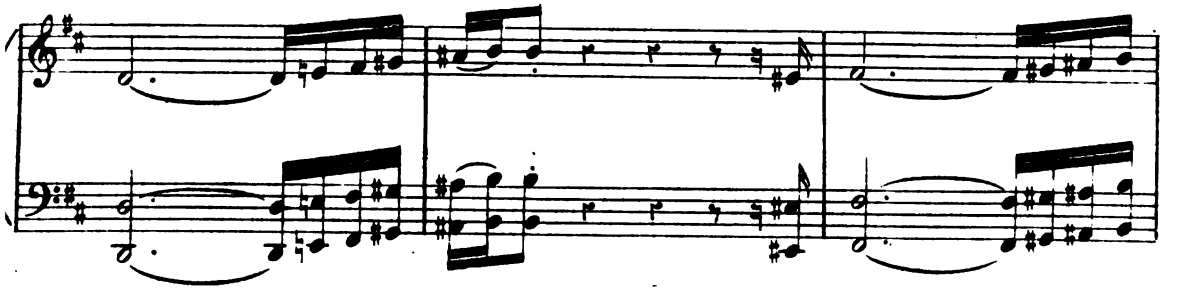
Digitized by Google

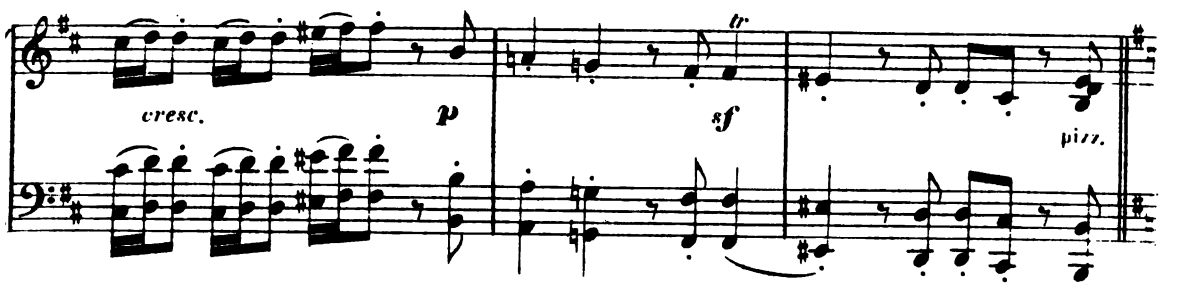
il n'a pu retrouver son amie, il se livre au désespoir



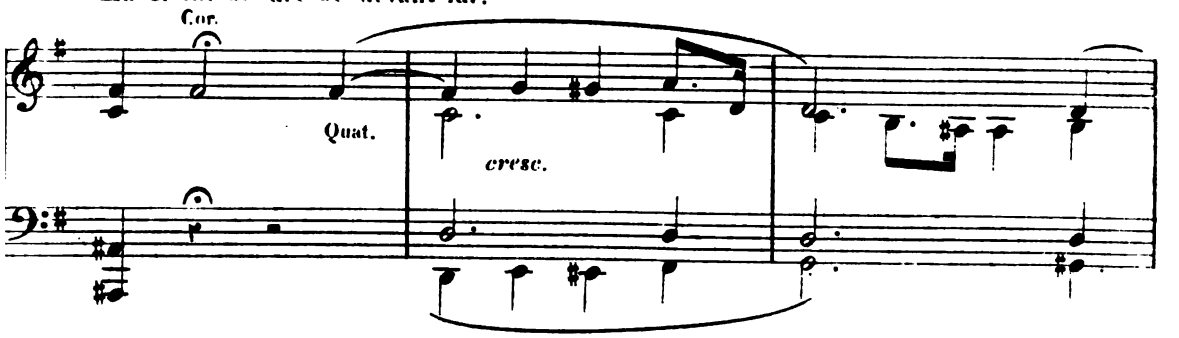
Tout à coup les Korriganes l'entourent







La Reine se dresse devant lui.



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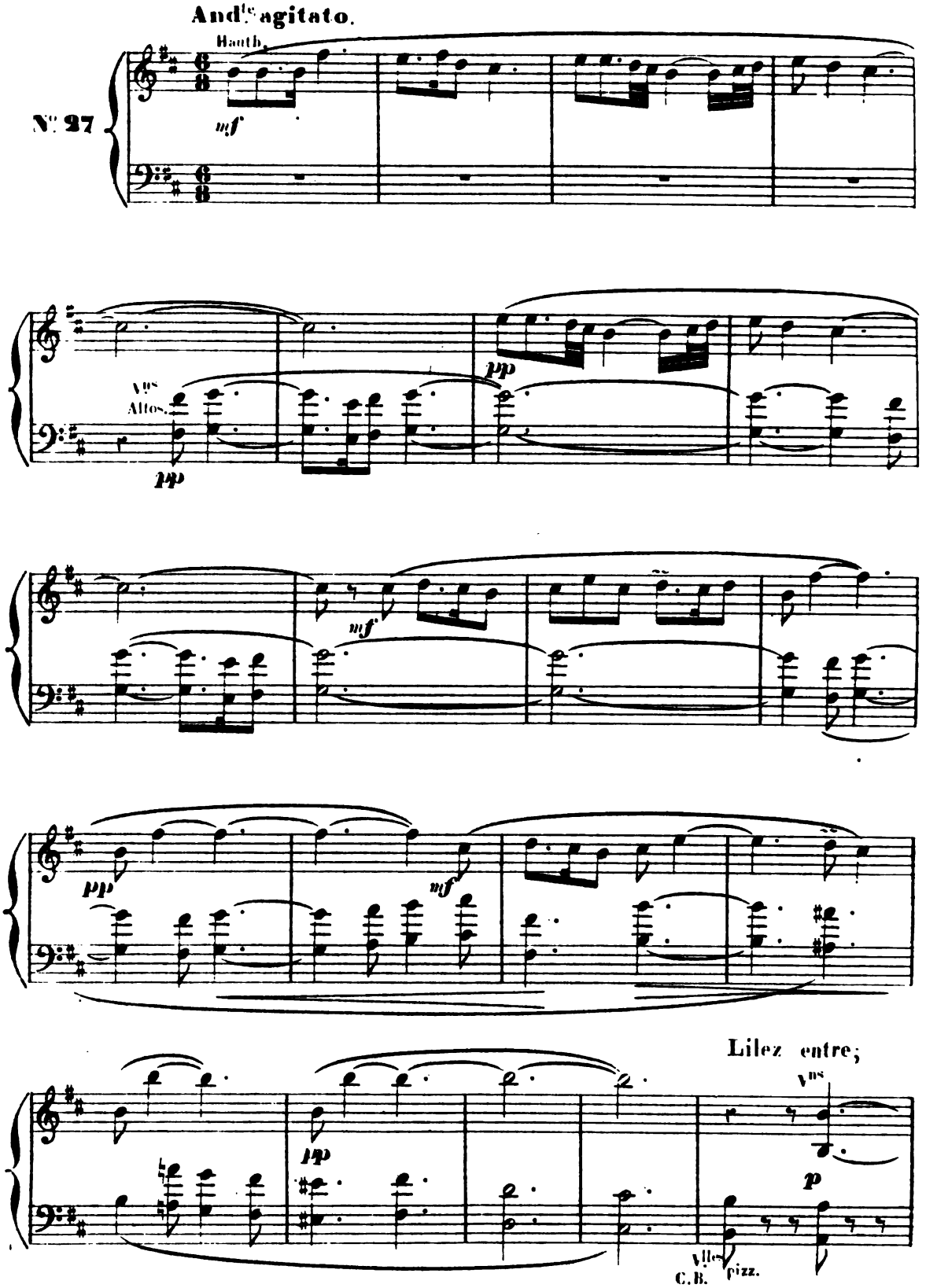
LILEZ CHEZ LES KORRIGANS.

Le biniou de Lilez retentit au loin, répercuté par l'écho; Yvonette manifeste sa joie; son amoureux vient la délivrer; mais la Reine donne un ordre et le théâtre reste vide.



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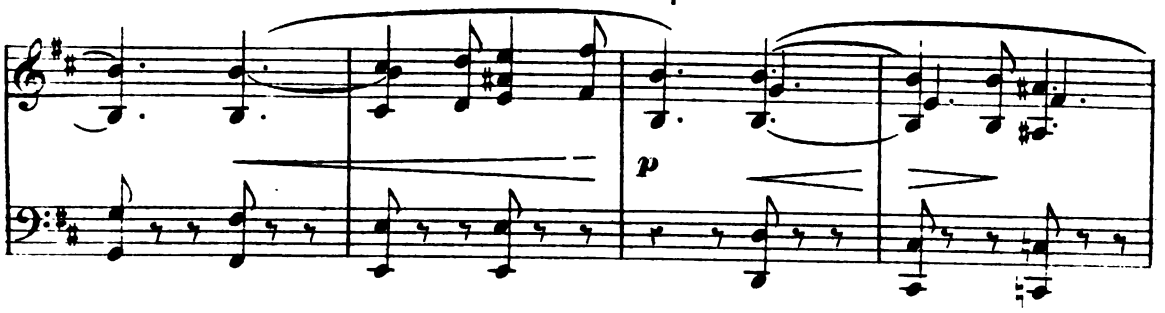
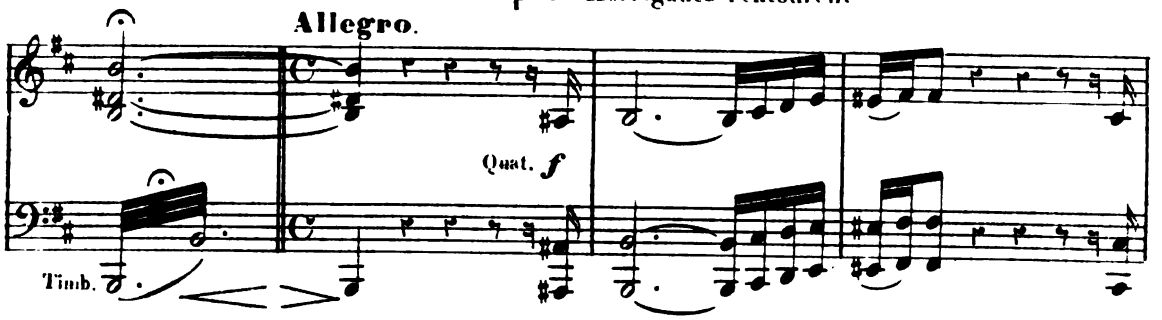
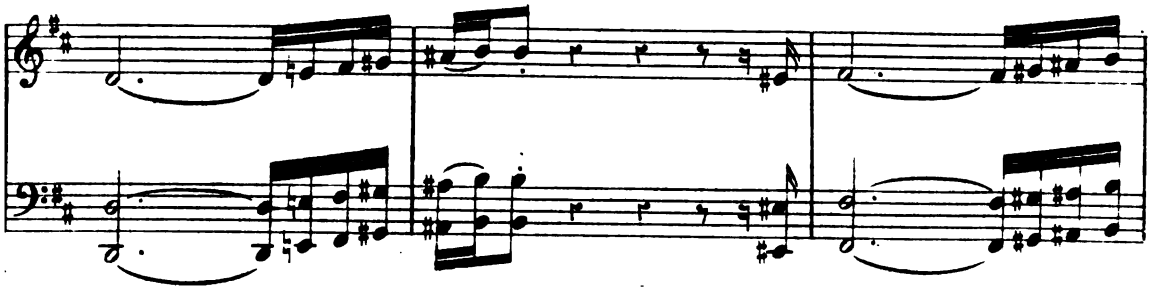
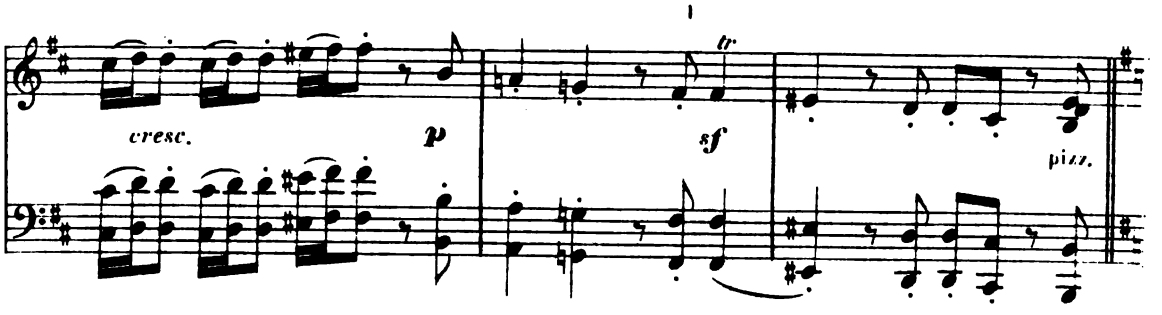
il n'a pu retrouver son amie, il se livre au désespoir



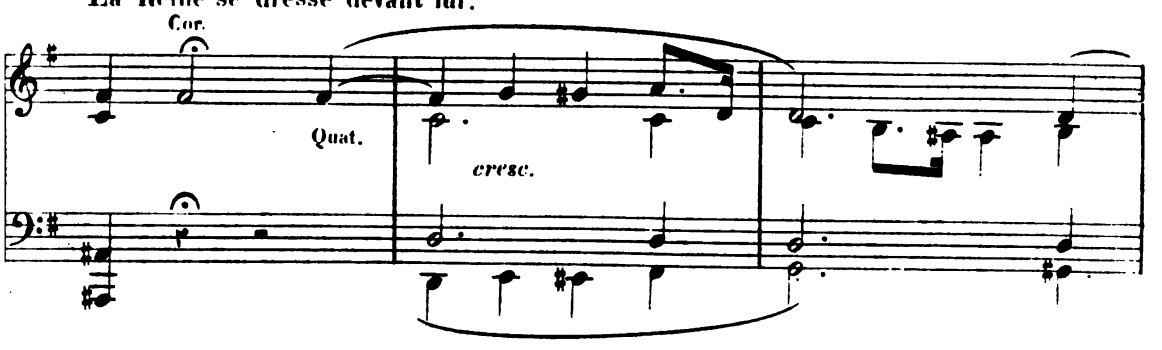
Tout à coup les Korriganes l'entourent







La Reine se dresse devant lui.



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Più vivo.

Fl.

cresc.

p

Quat.

il lui réclame sa bien-aimée.

«Voici mes sujettes,» lui répond-elle, «cherche-la parmi elles,

Mod.to assai.

tr

Vns

mf

Altos.

Vlles

cresc.

Cl

Bon

et reconnais-la si tu peux!»

Fl

rit.

Cl.

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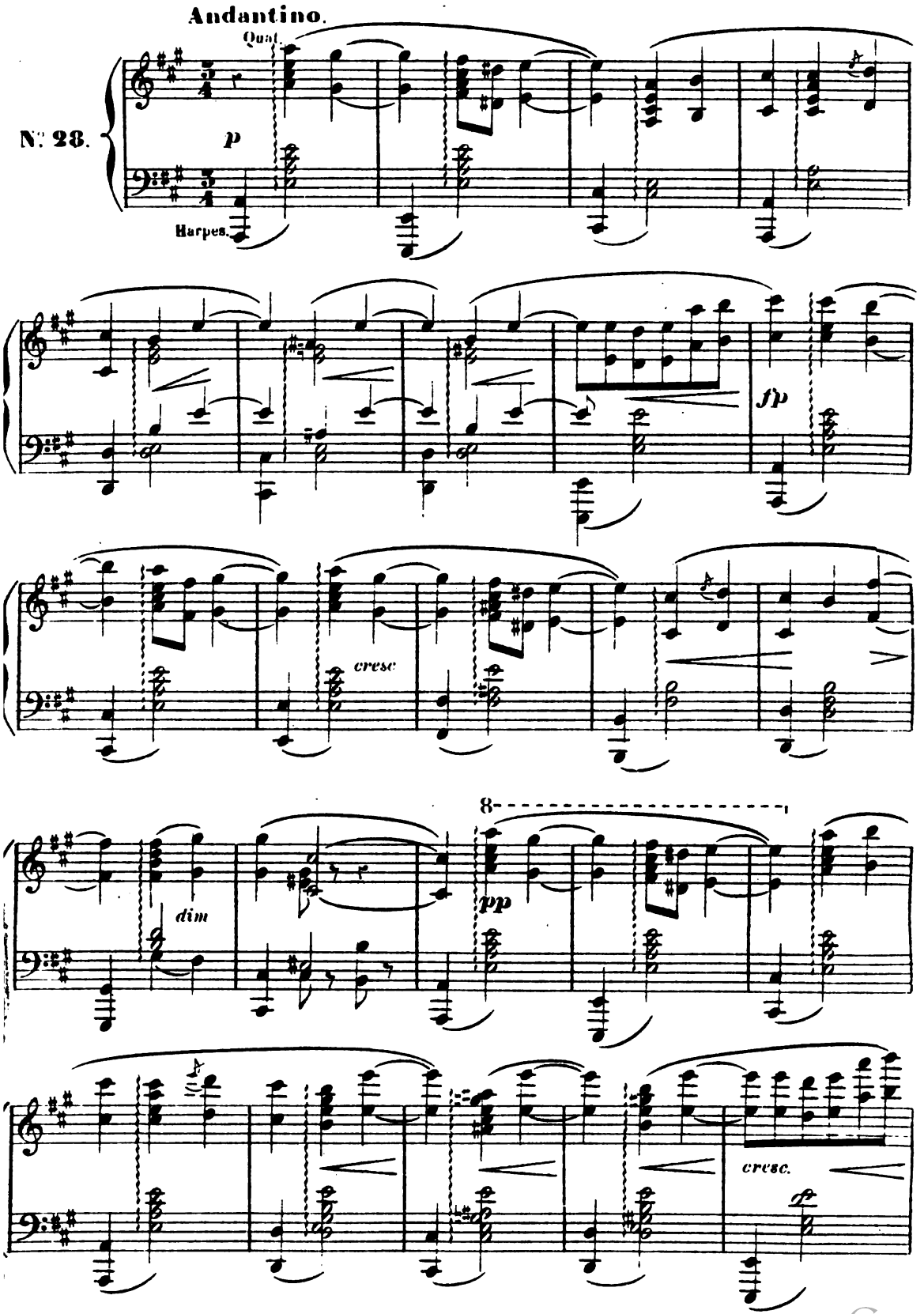
L'ÉPREUVE.

VALSE-LENTE.

L'une après l'autre, les Fées s'approchent de Lilez et l'accablent de leurs séductions; il les repousse avec dédain



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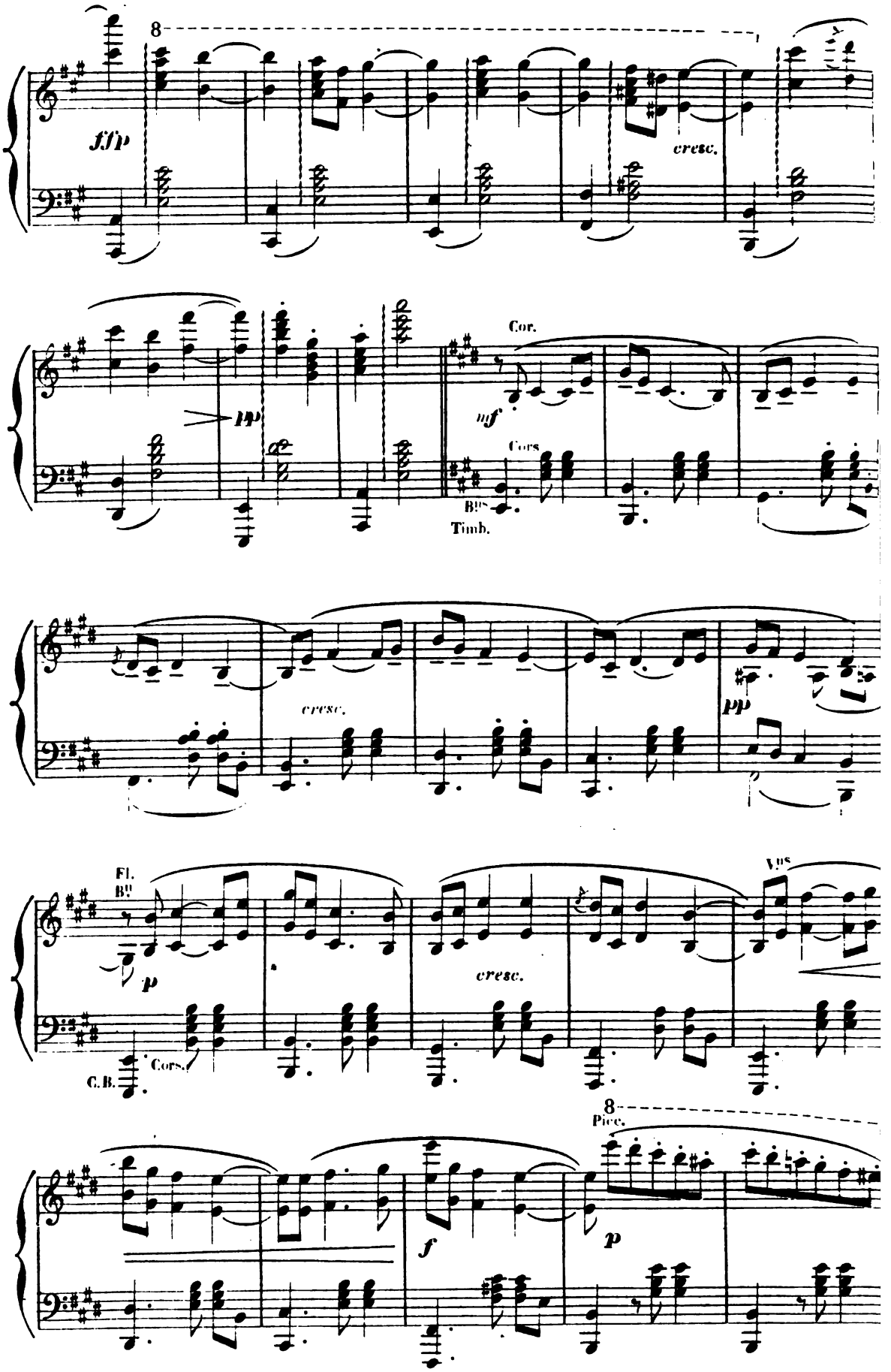

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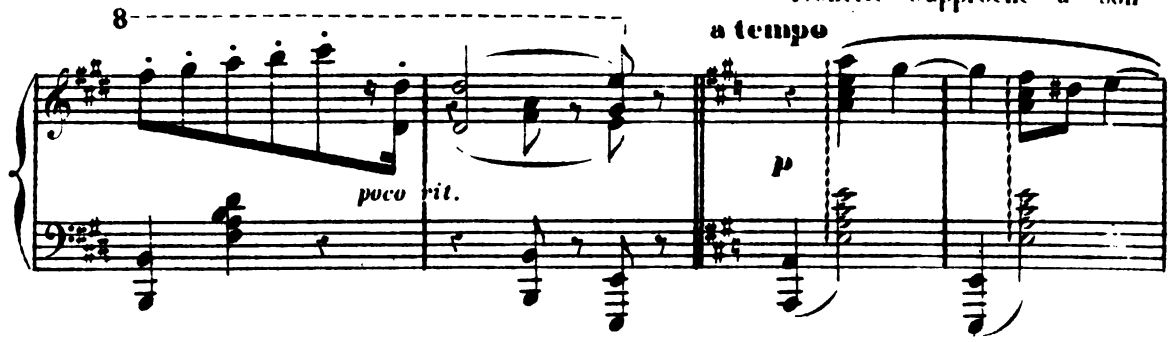
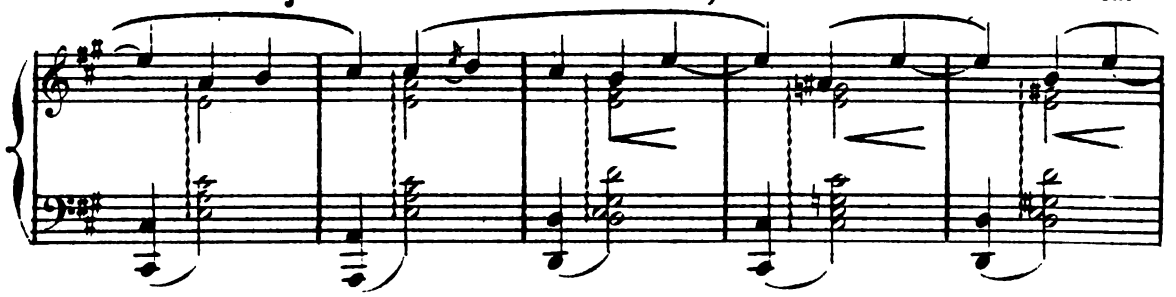
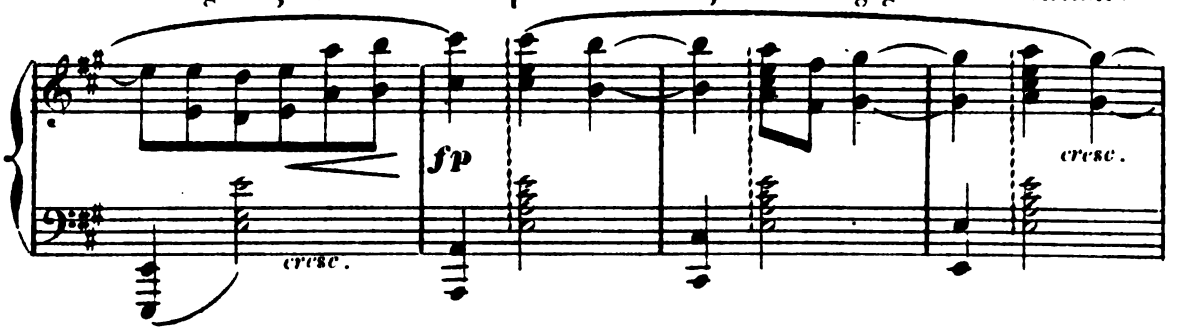
Yvonette s'approche à son

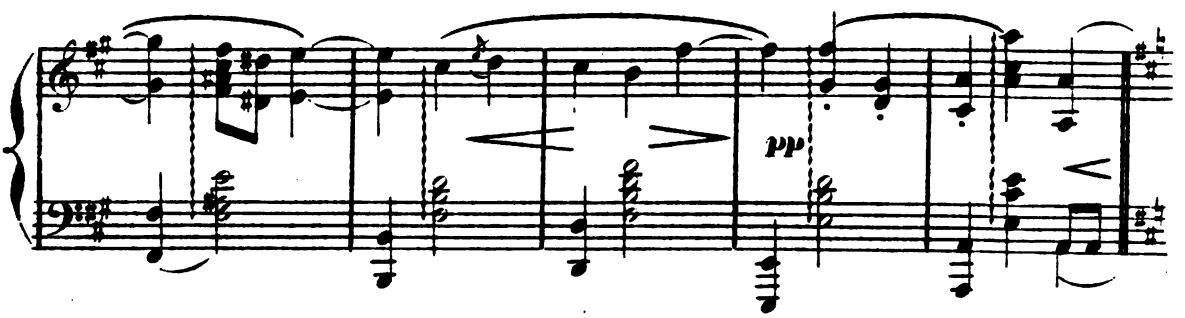


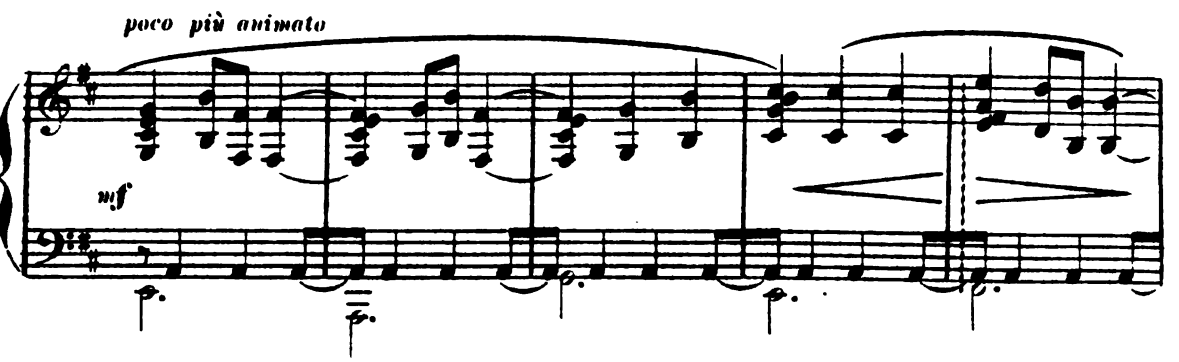
tour et se jette à son cou: Lilez est ému, mais la Reine a tendu vers lui



sa baguette; il ne reconnaît plus sa fiancée, et se dégage de son étreinte.







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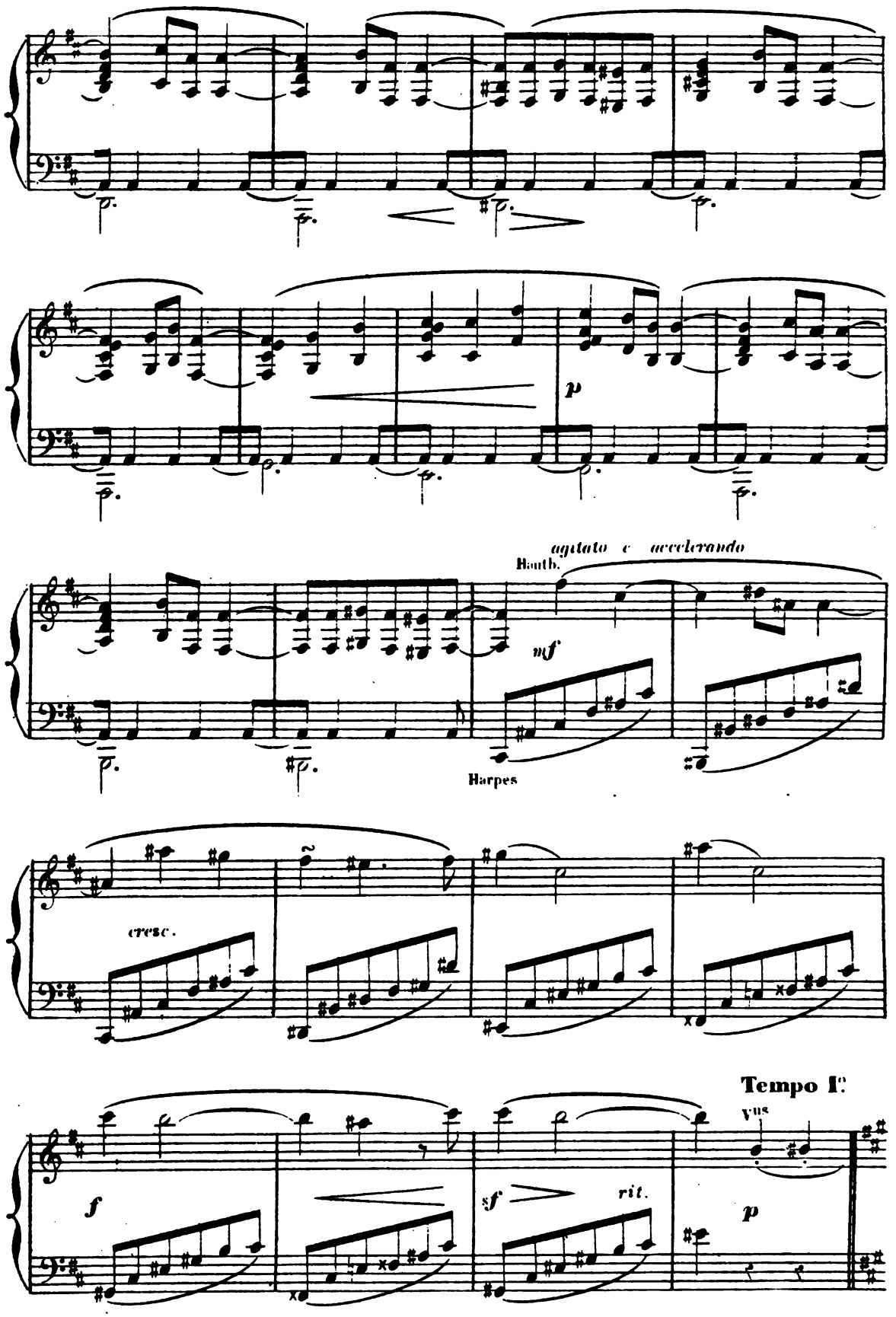

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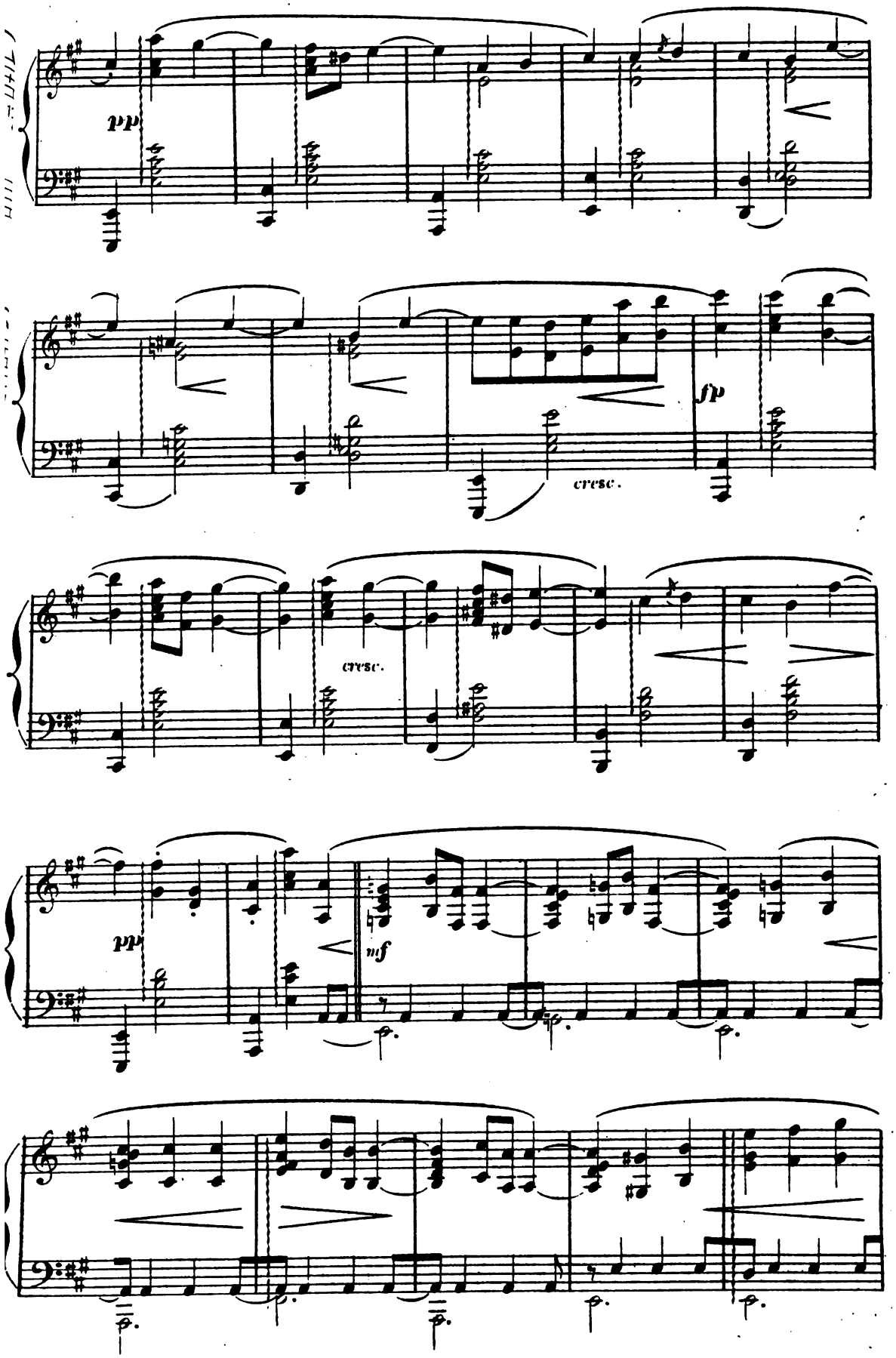

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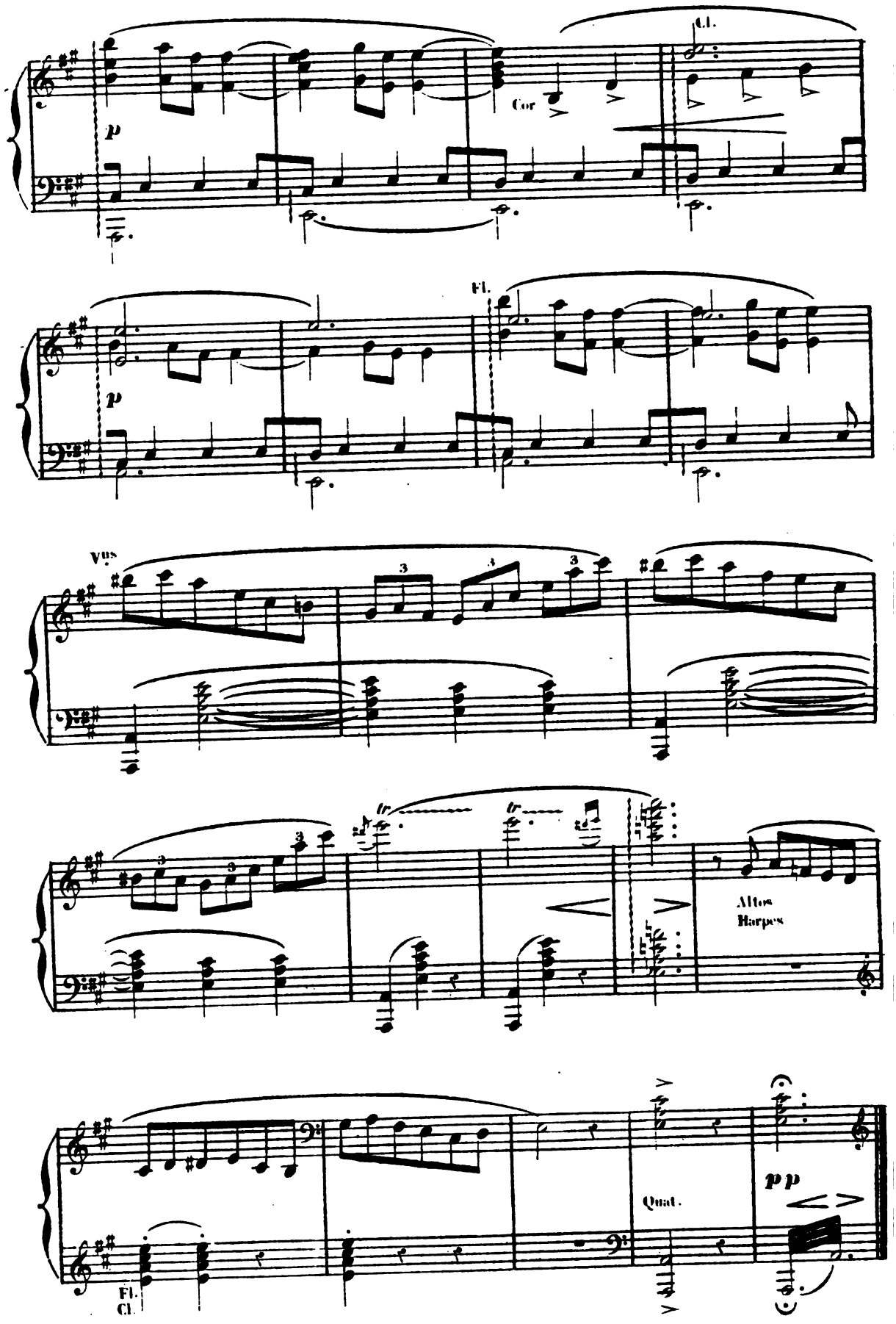

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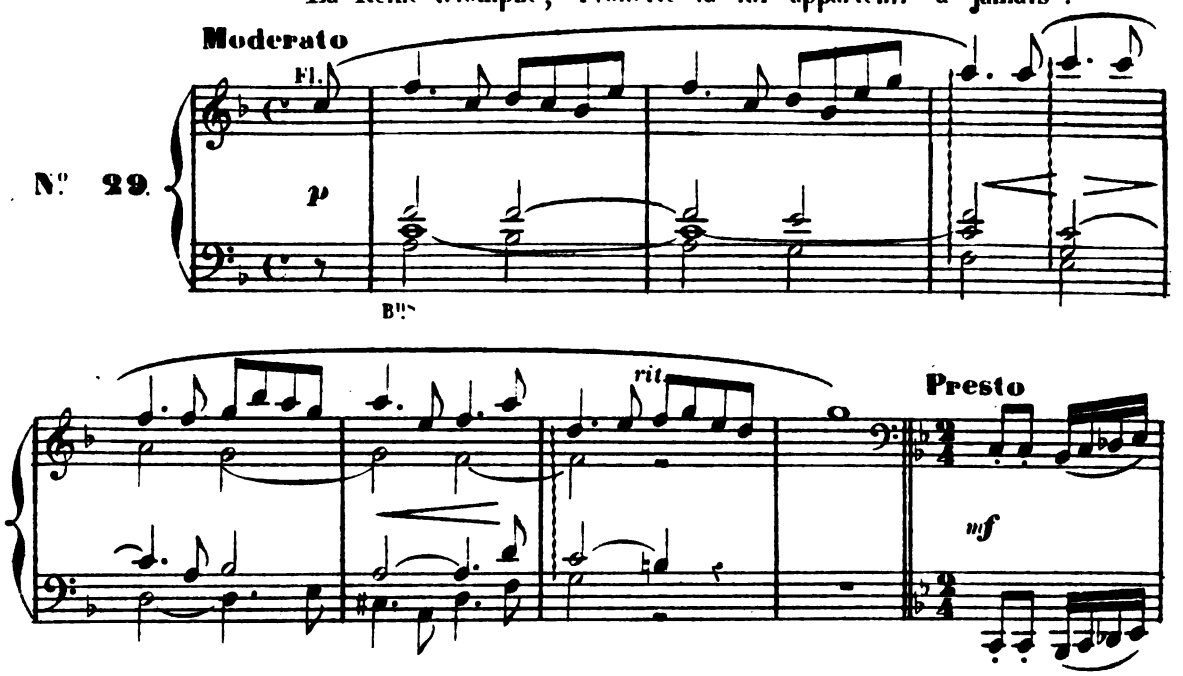
REPRISE DE LA GIGUE BRETONNE.

La Reine triomphe; Yvonette va lui appartenir à jamais !

N.° 29.



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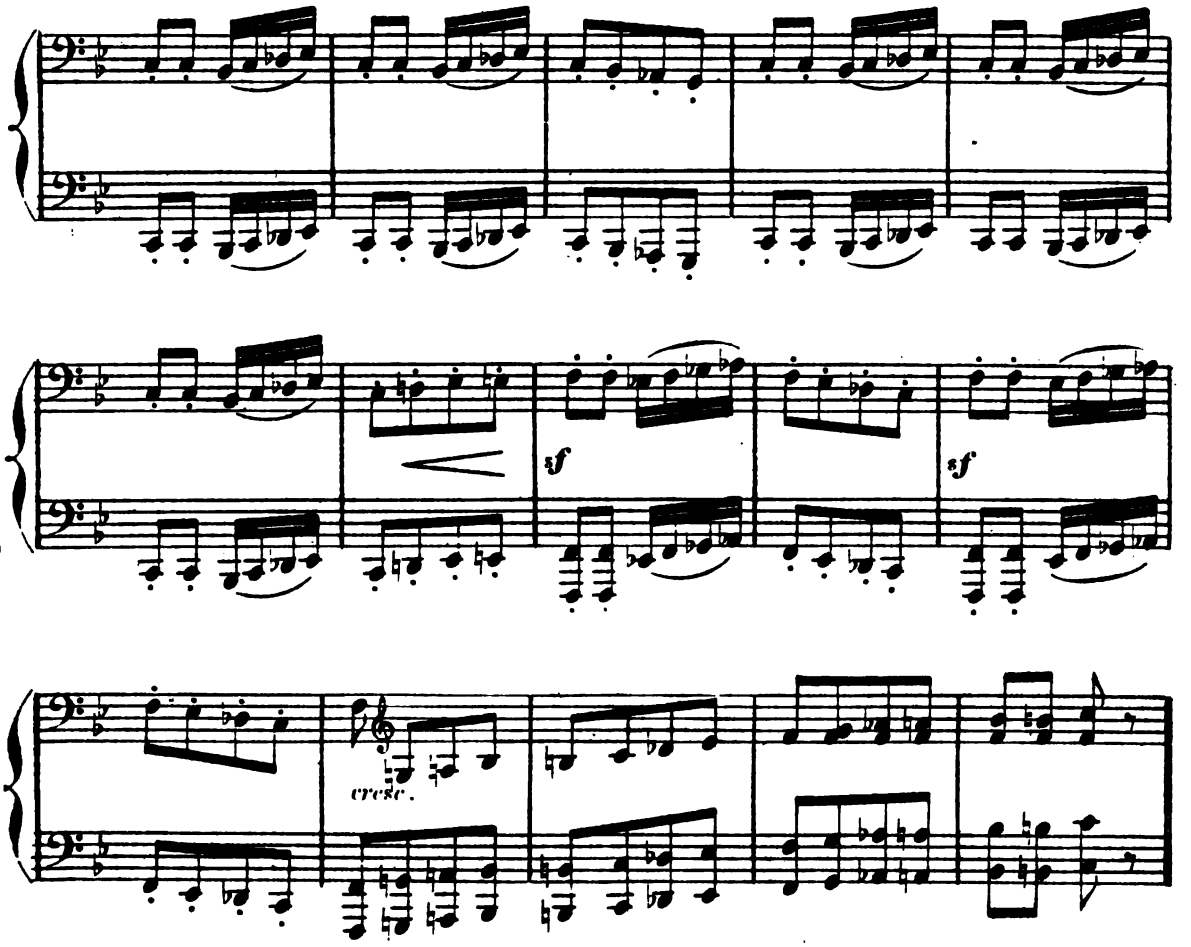

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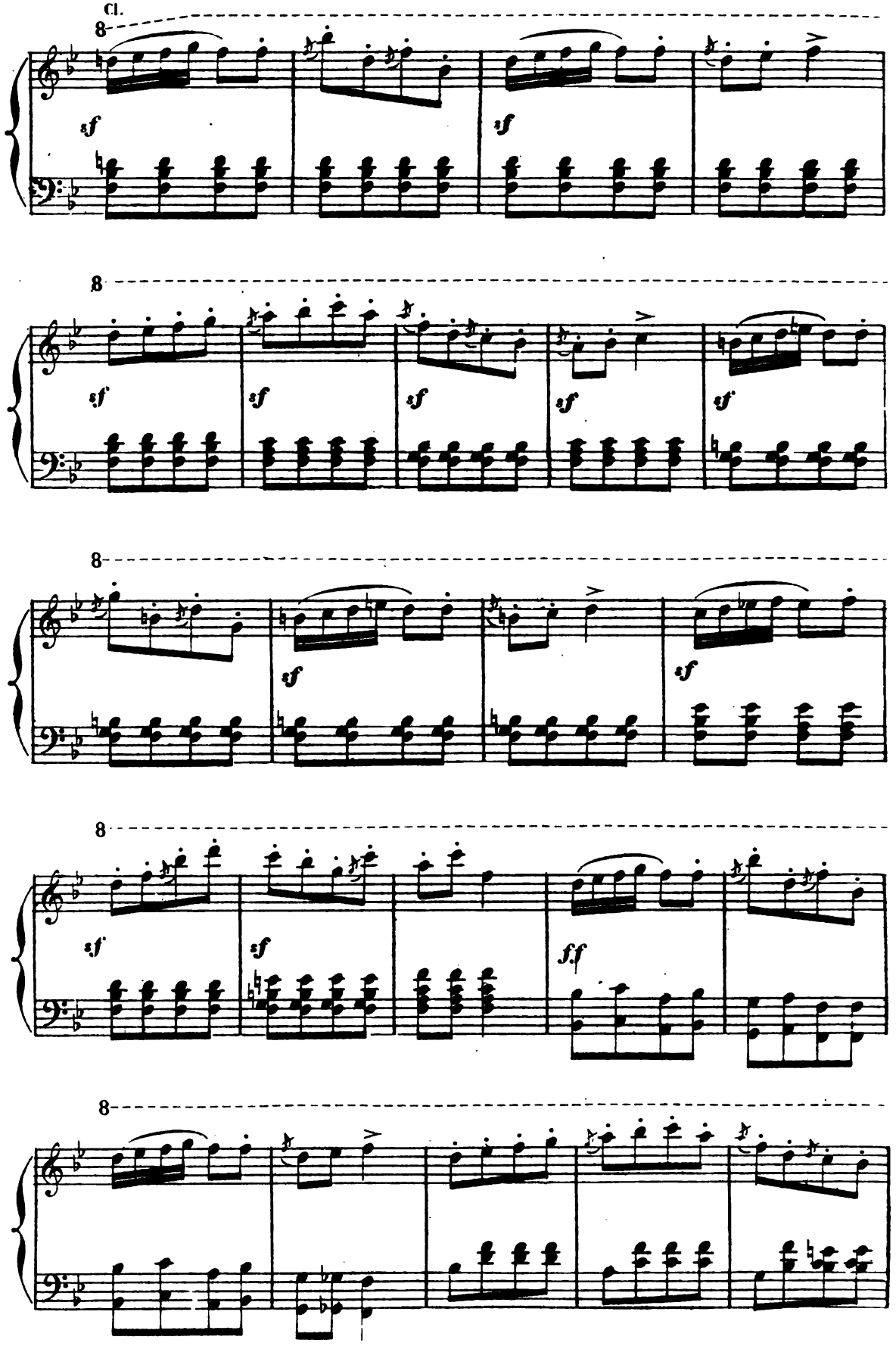
Fl.
Kath.
Cl.



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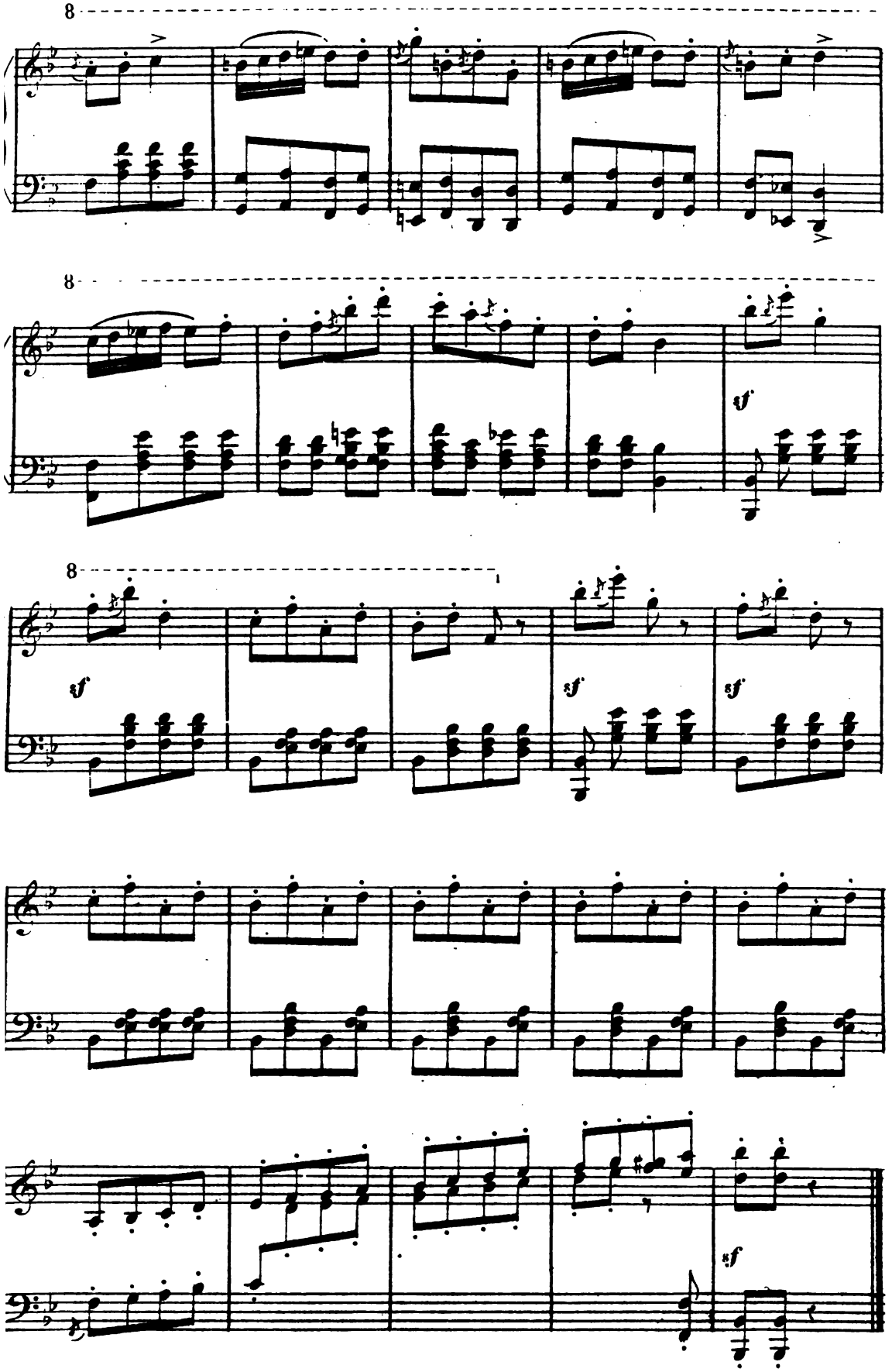

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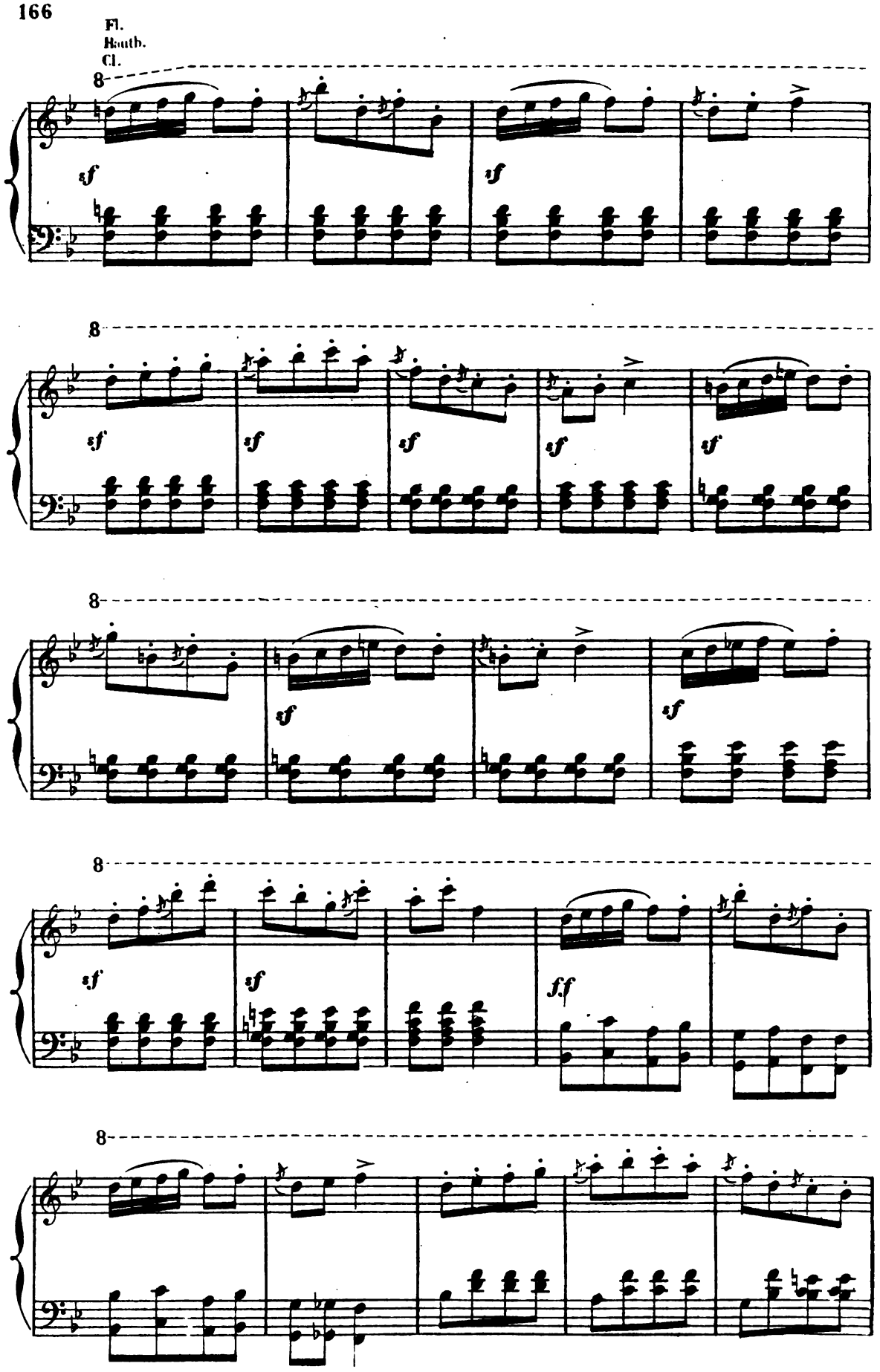

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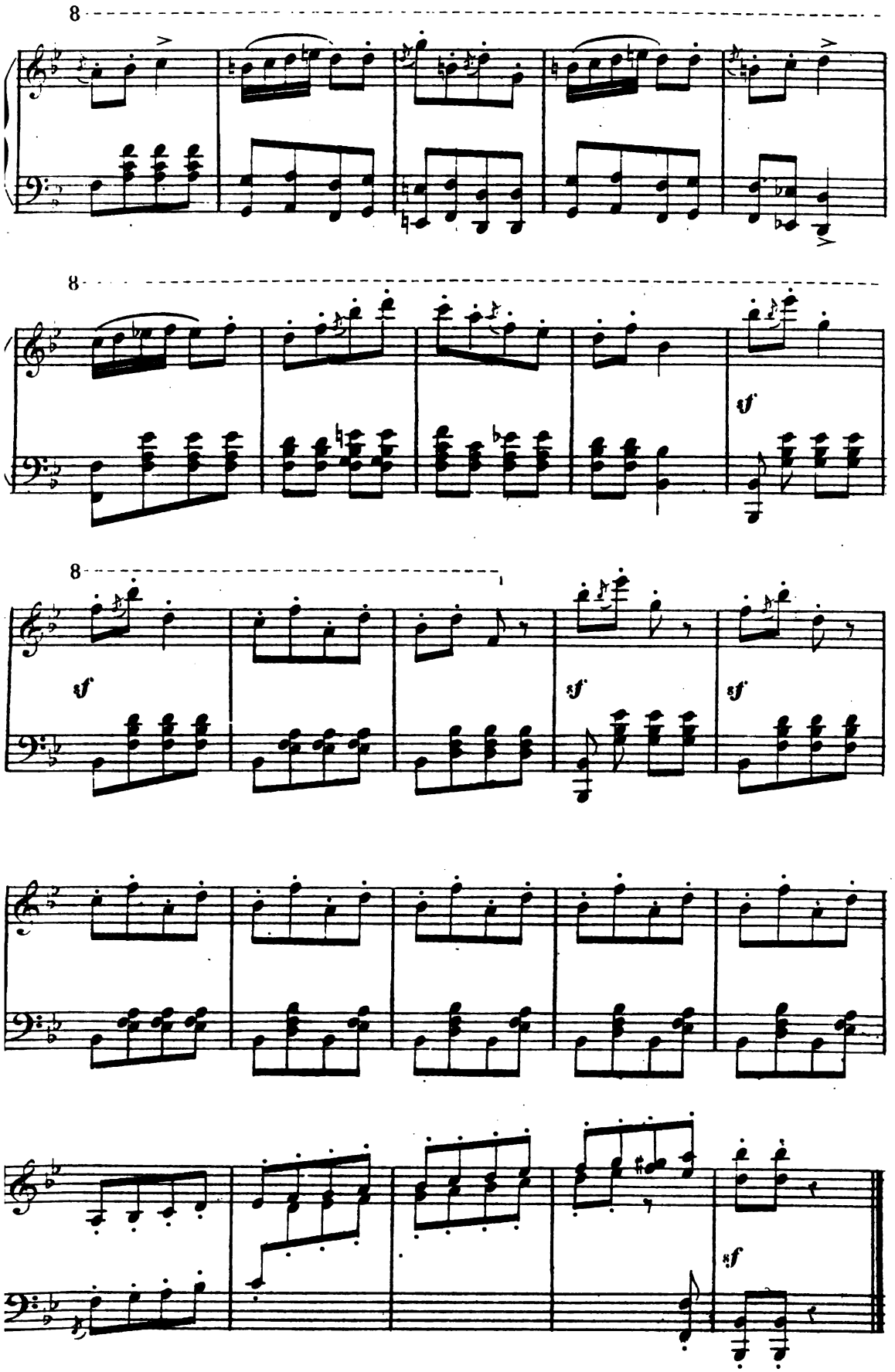

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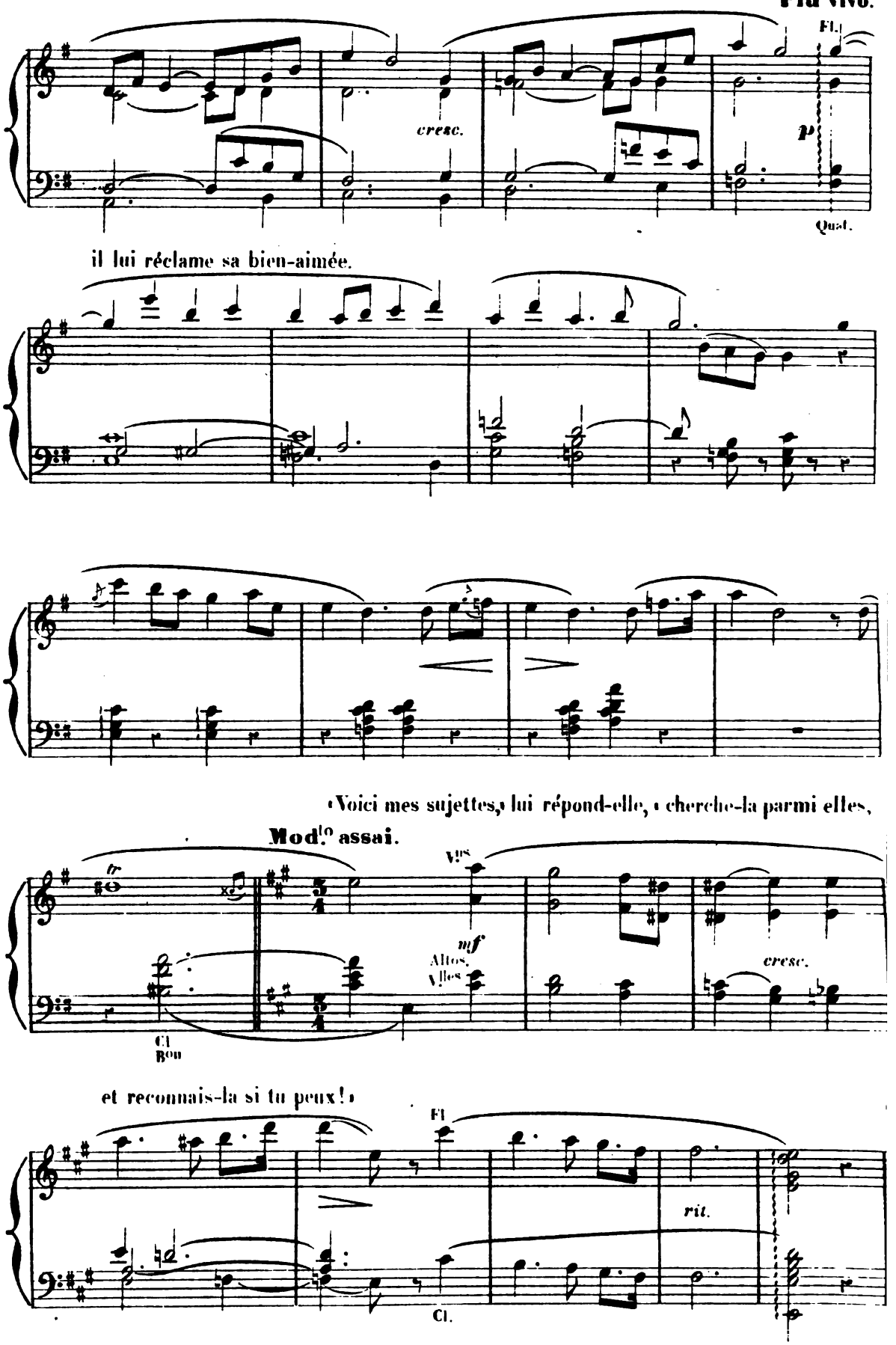

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L' ÉPREUVE.

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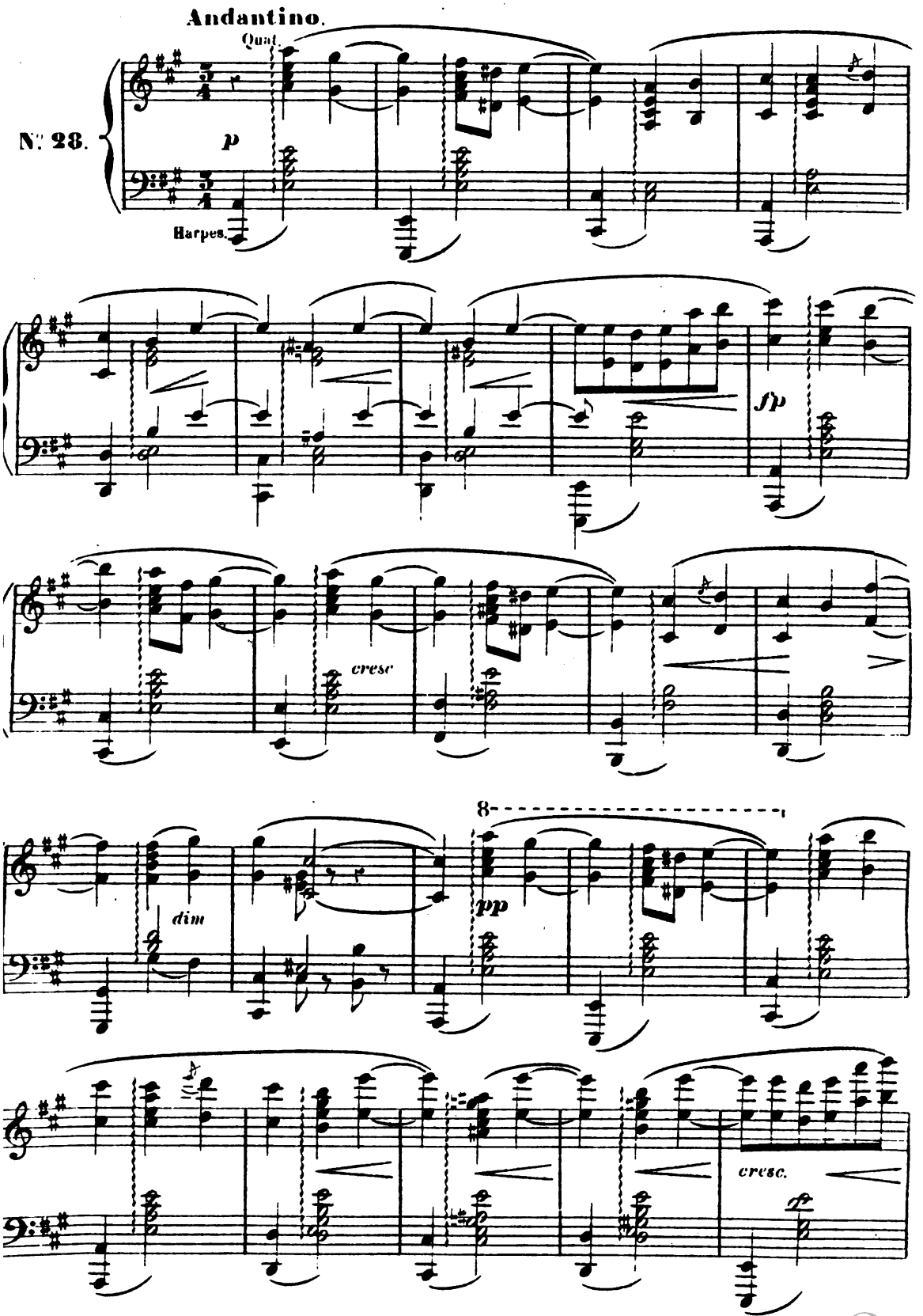

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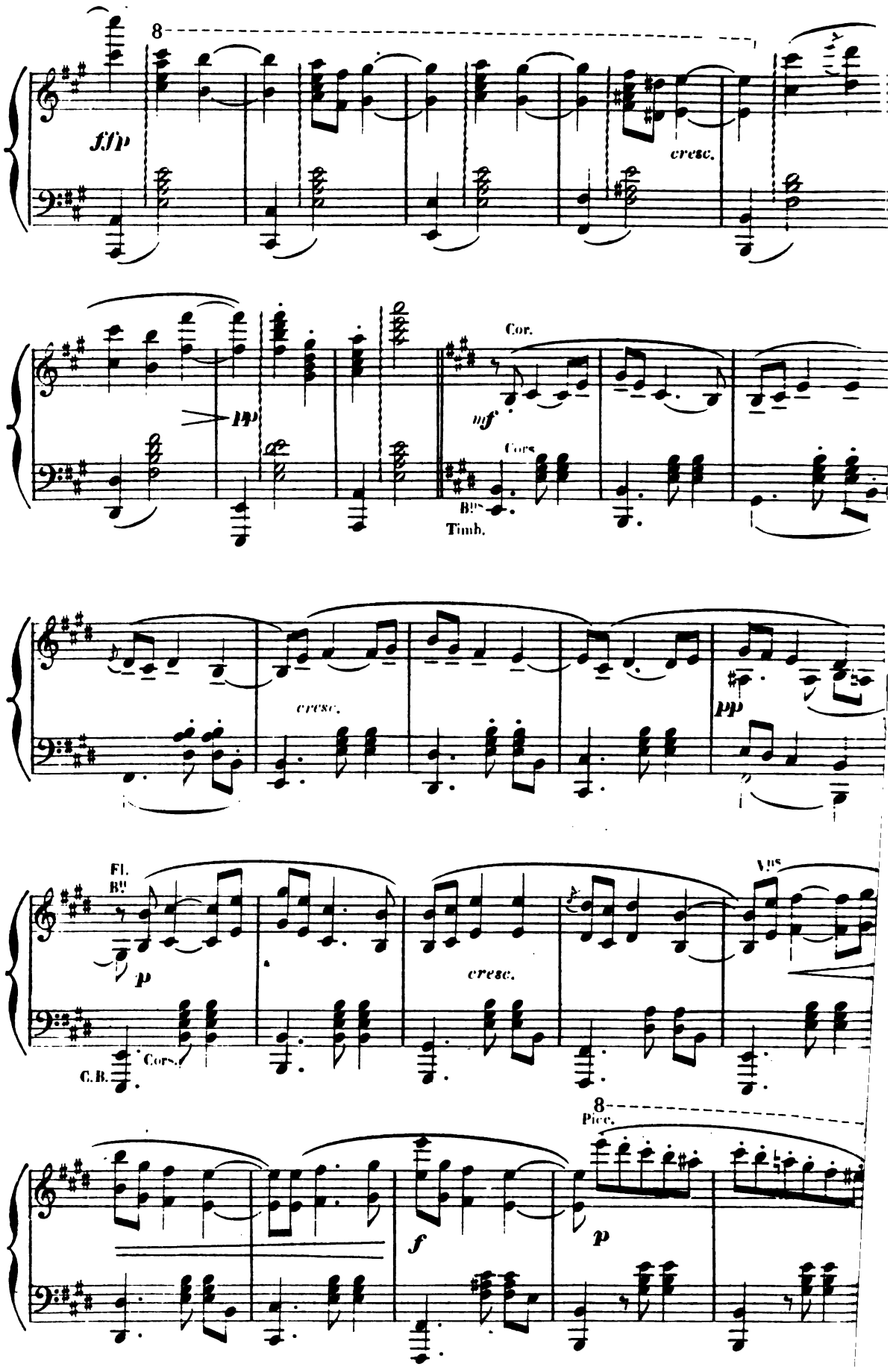

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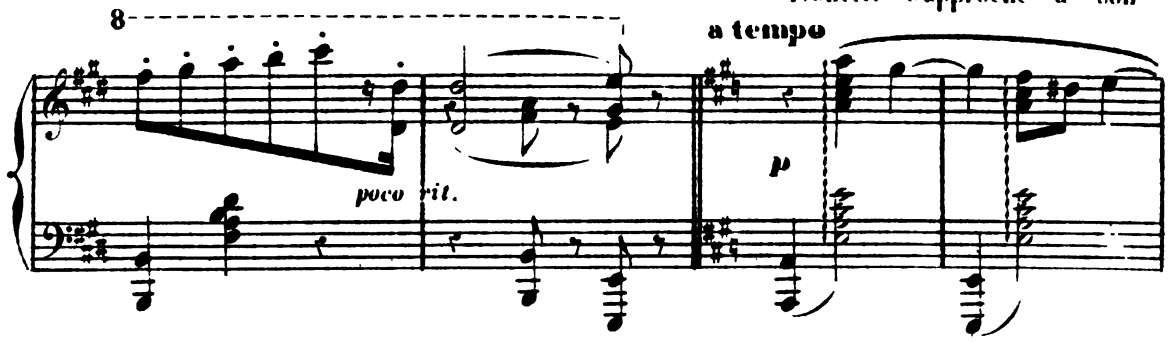
Yvonette s'approche à son



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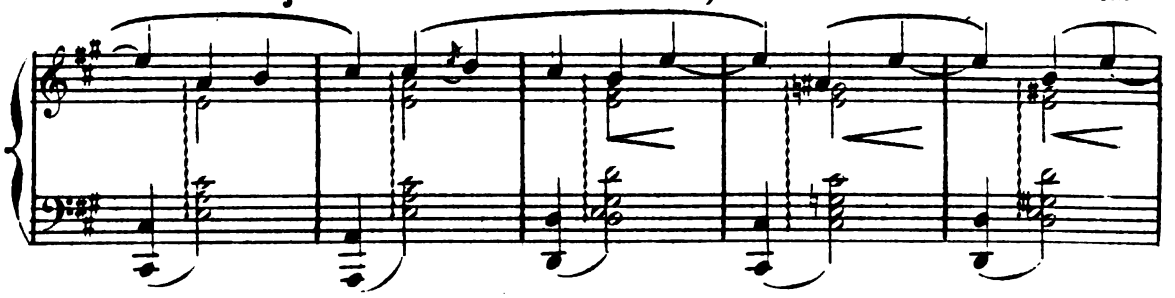

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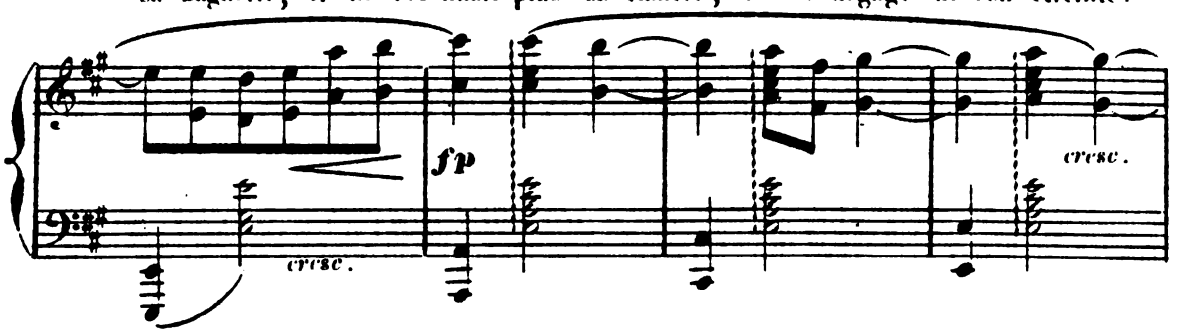

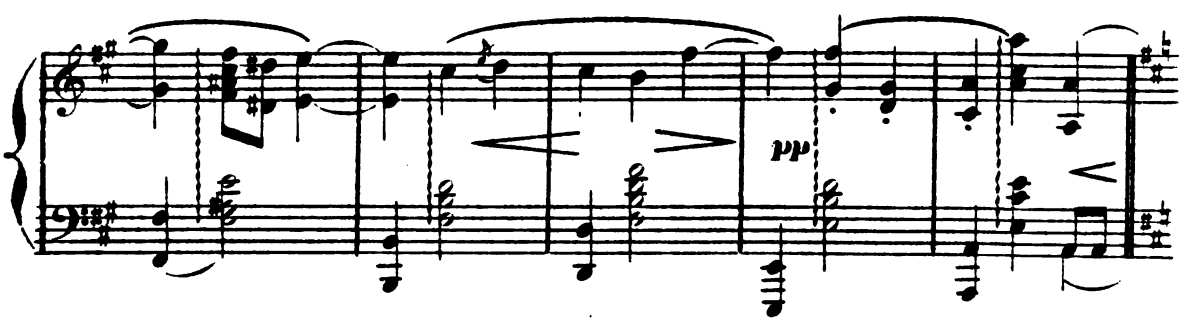

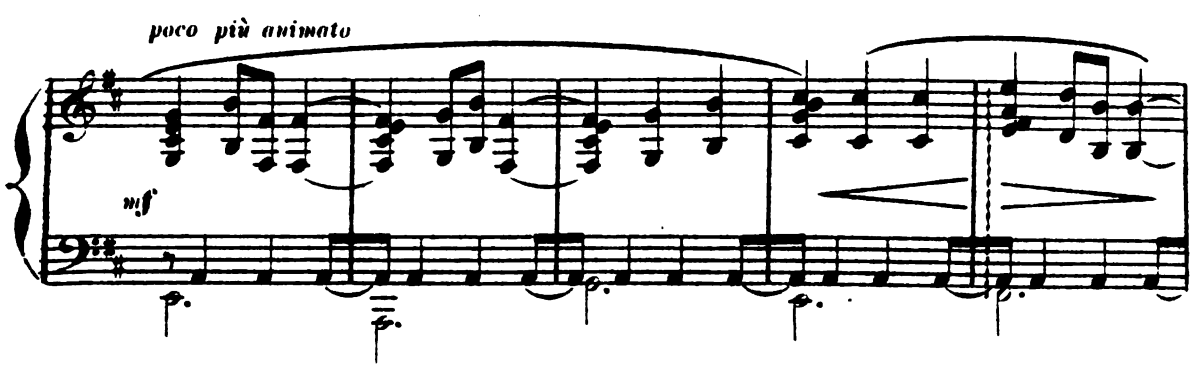

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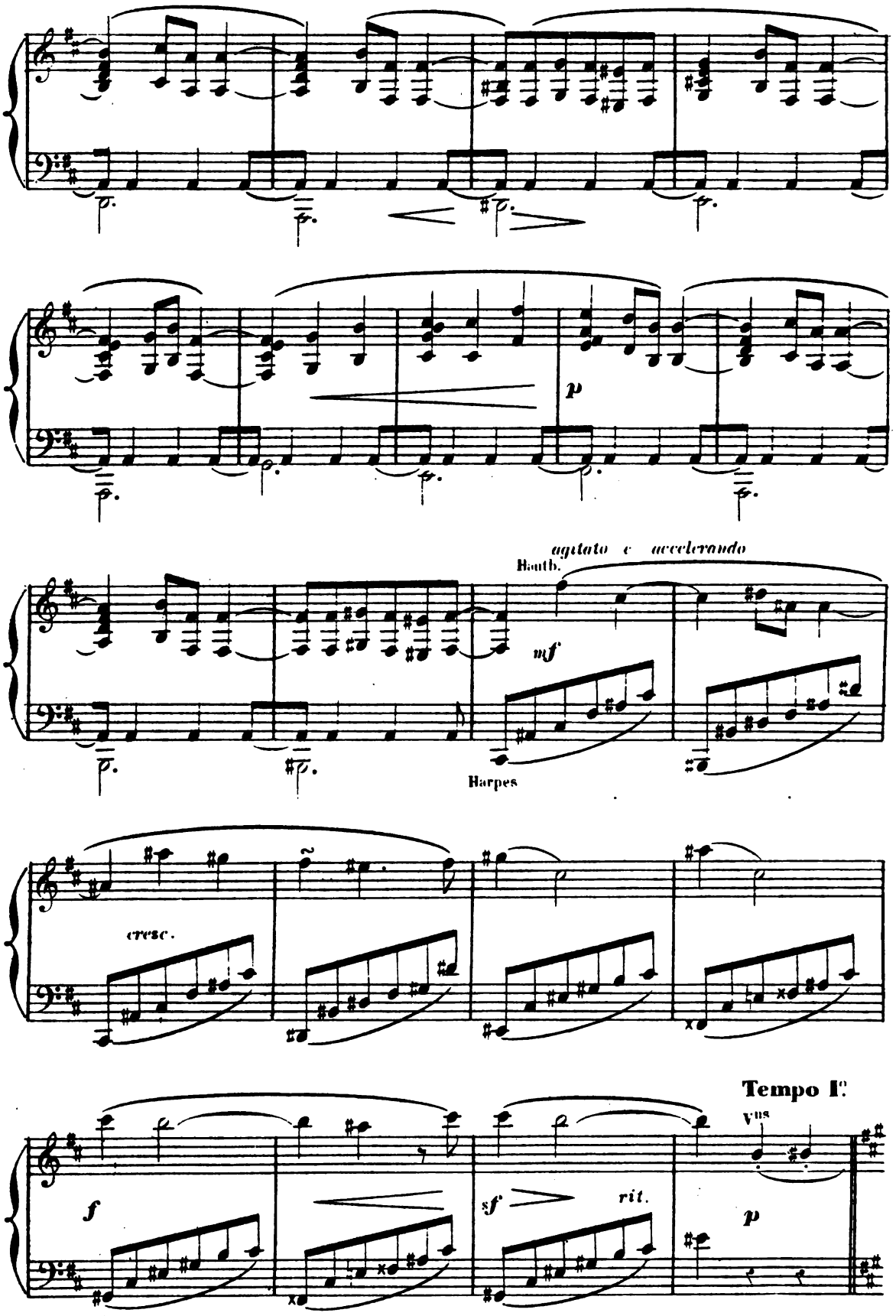

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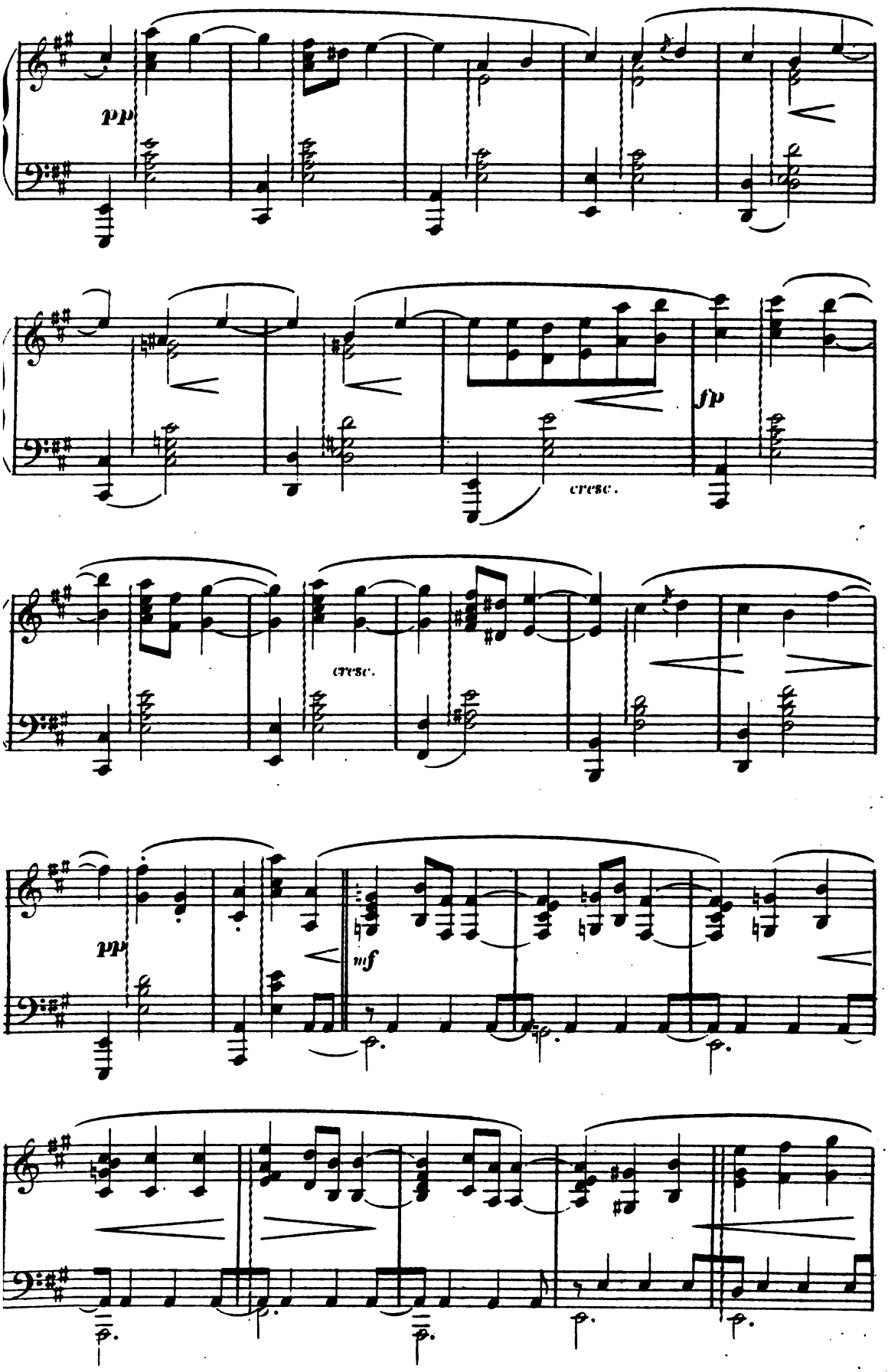

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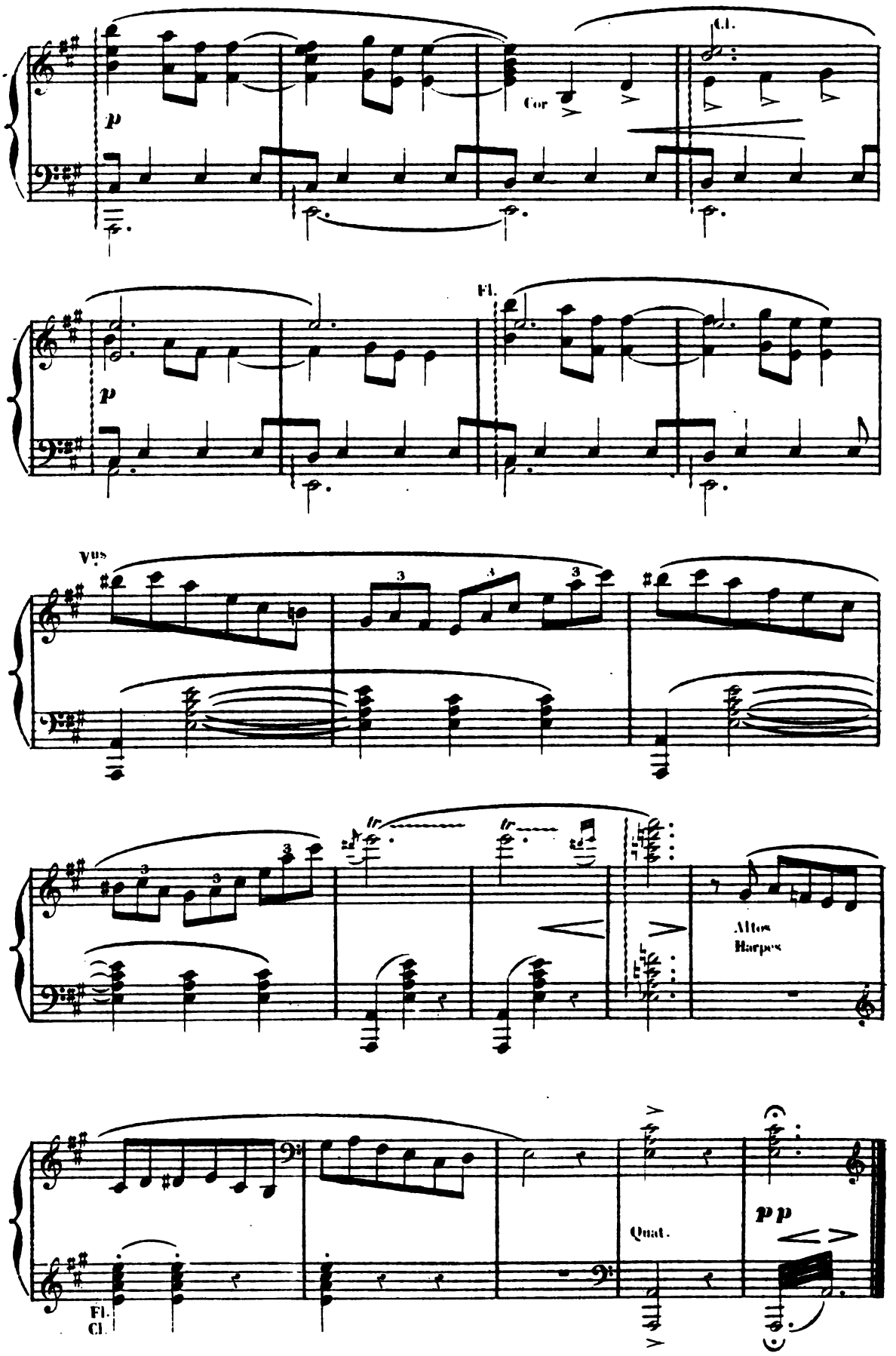

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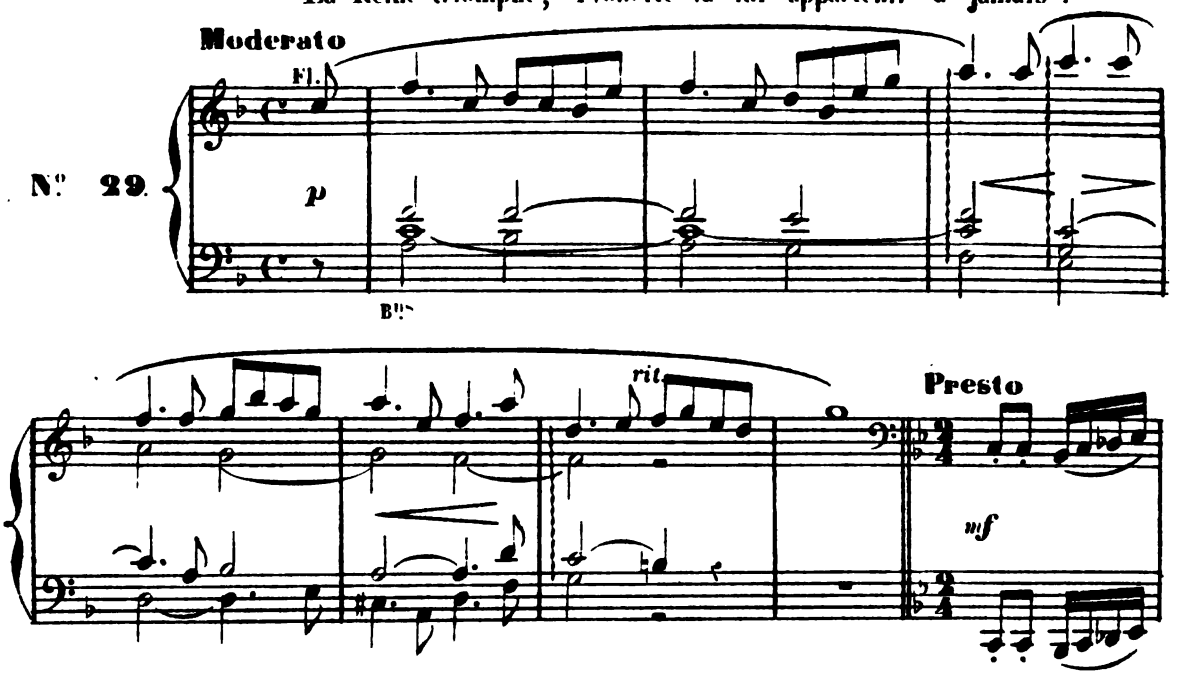

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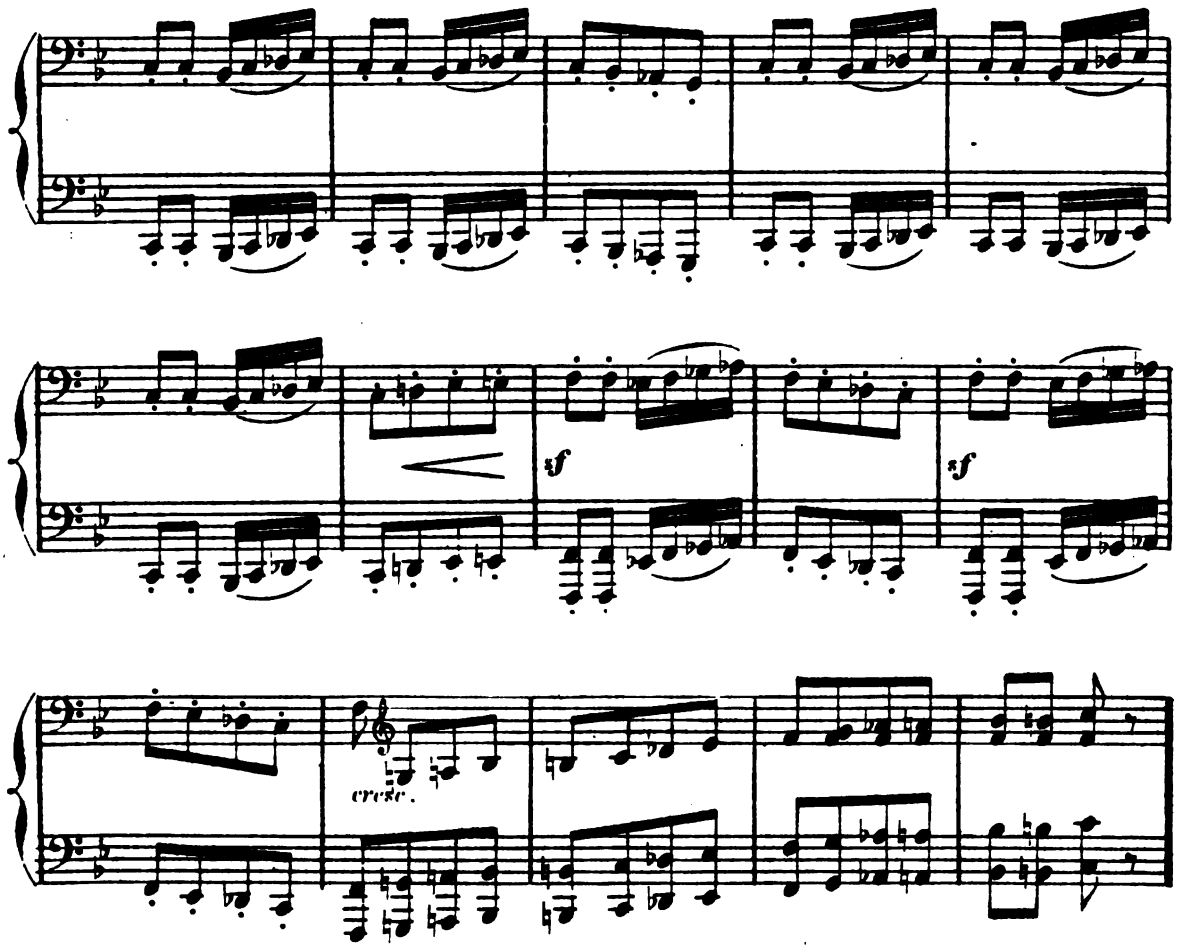

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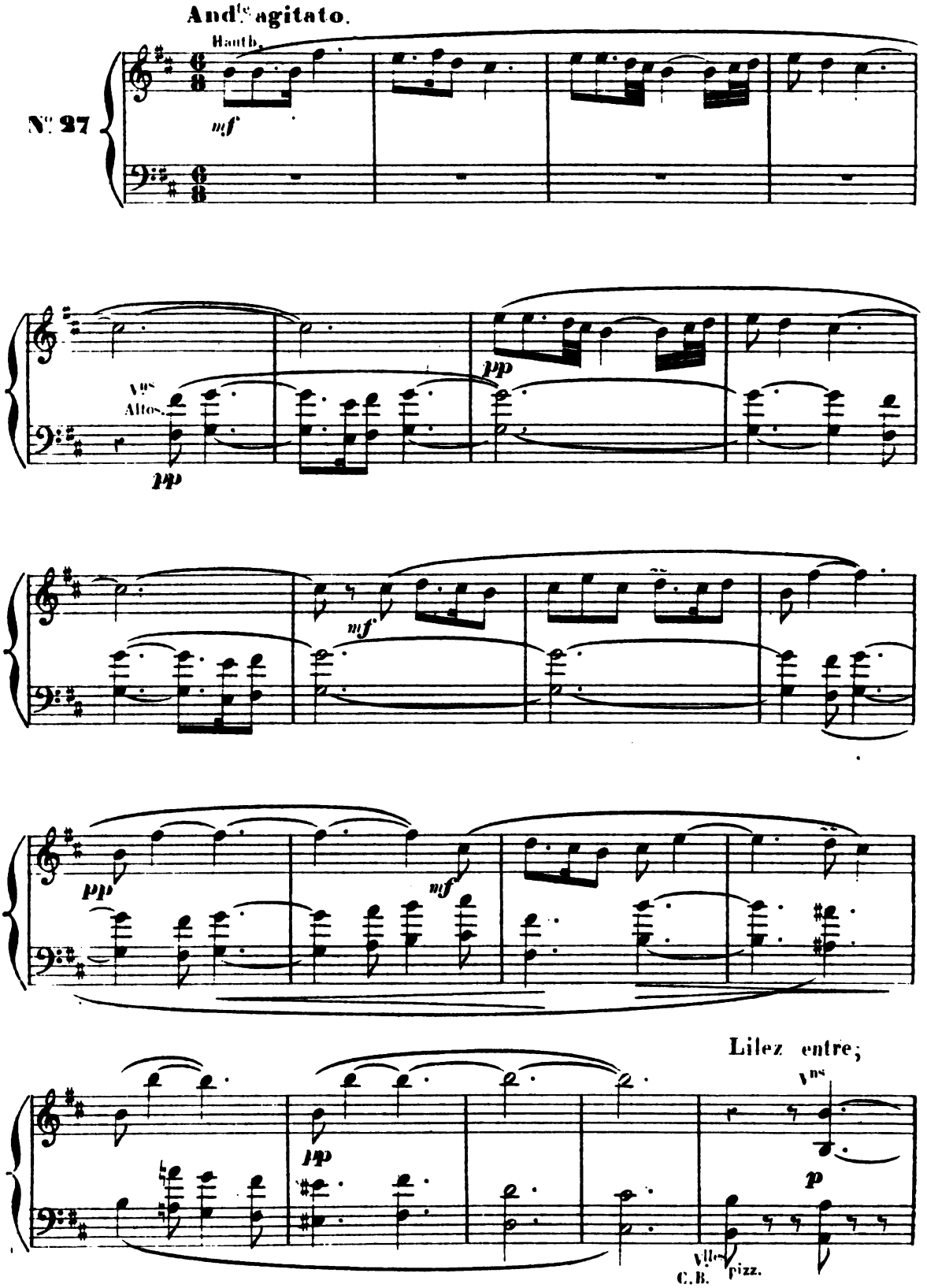
LILEZ CHEZ LES KORRIGANS.

Le biniou de Lilez retentit au loin, répercuté par l'écho; Yvonette manifeste sa joie; son amoureux vient la délivrer; mais la Reine donne un ordre et le théâtre reste vide.



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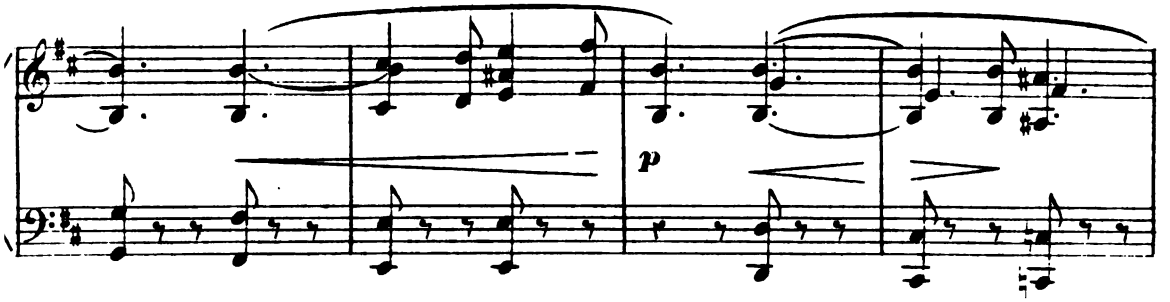
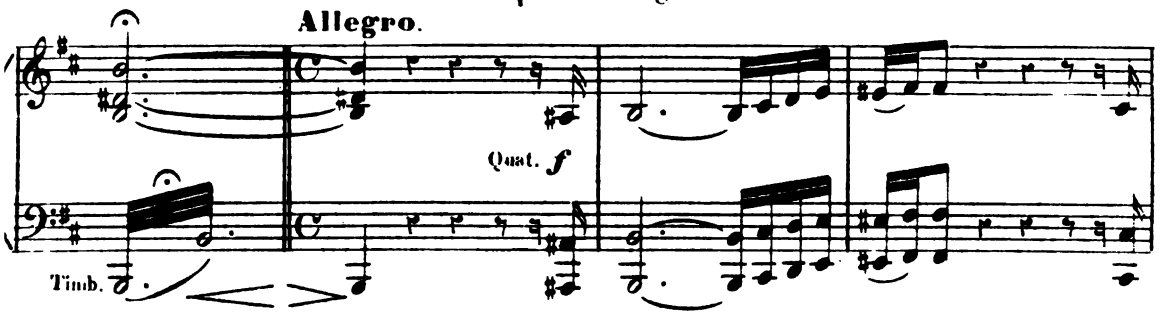
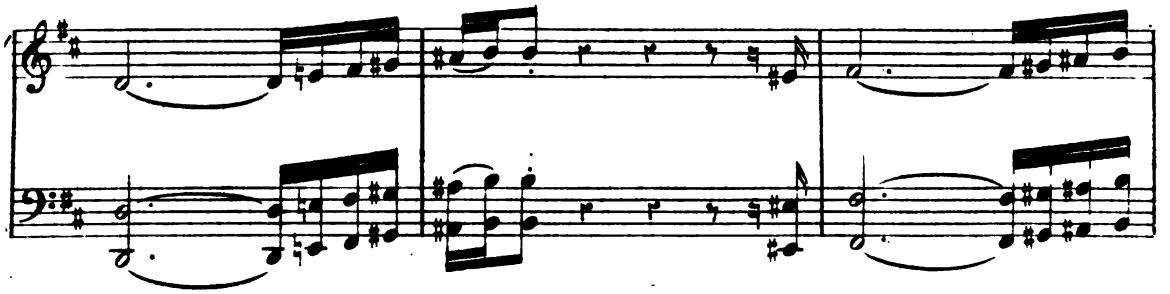
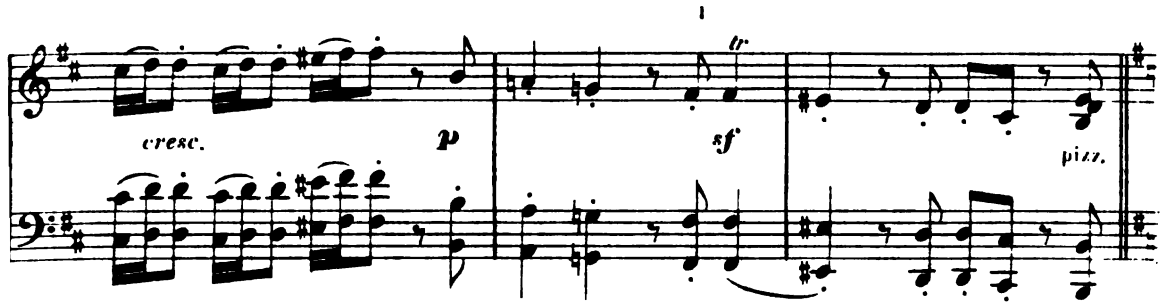
il n'a pu retrouver son amie, il se livre au désespoir



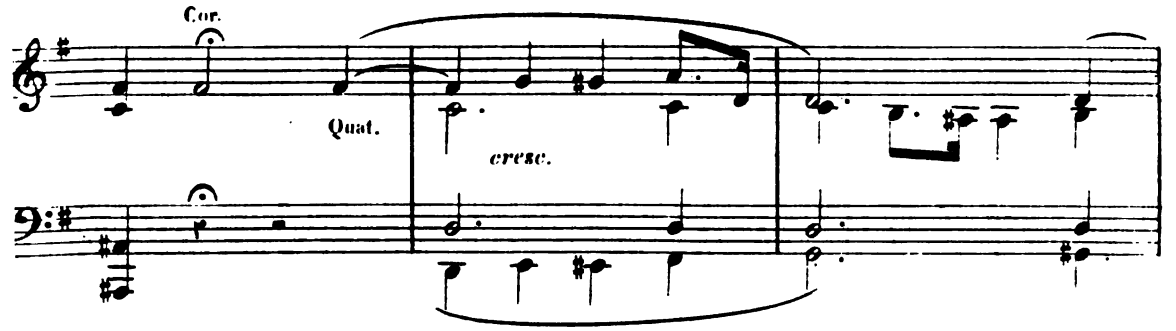
Tout à coup les Korriganes l'entourent







La Reine se dresse devant lui.



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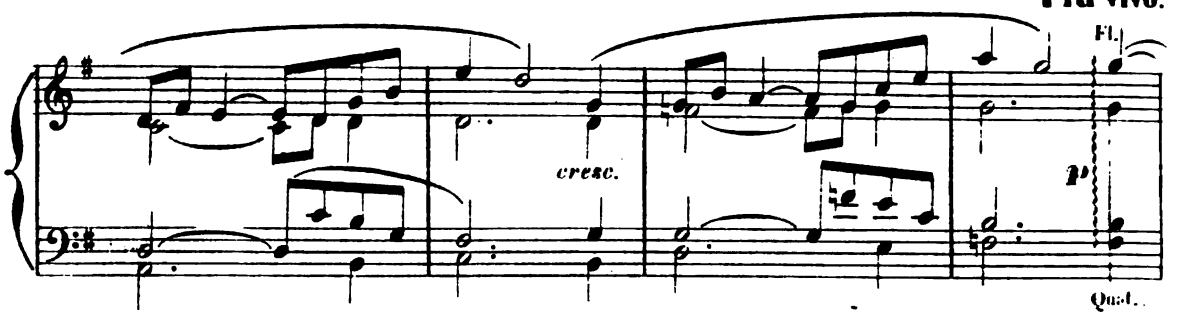
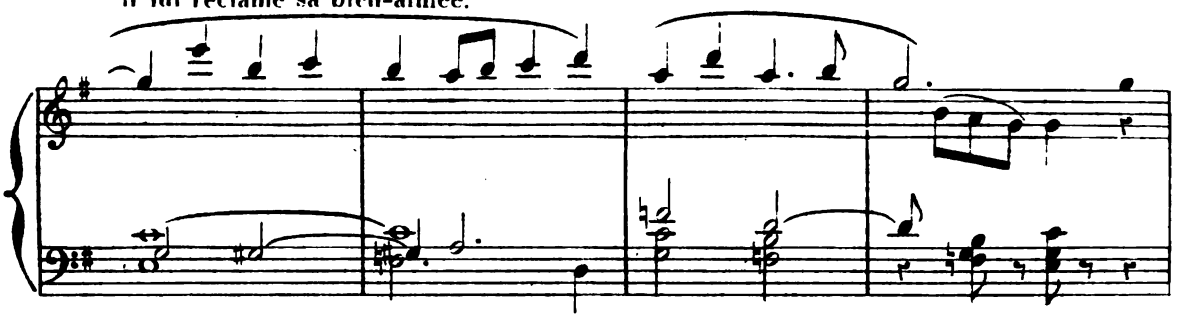
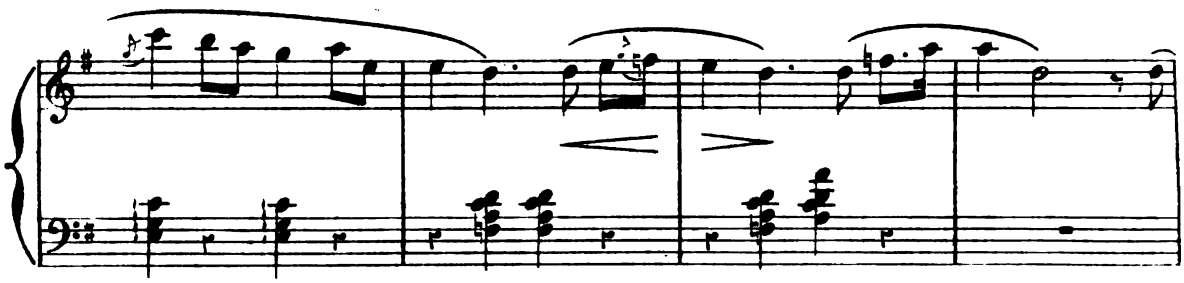
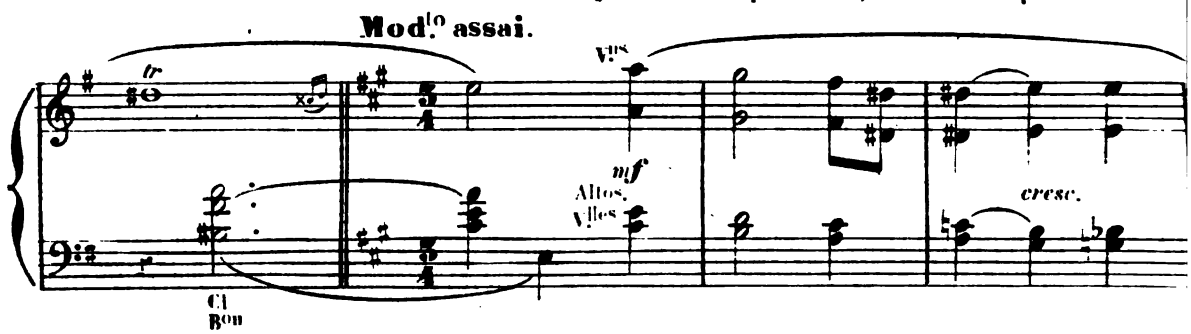


il lui réclame sa bien-aimée.

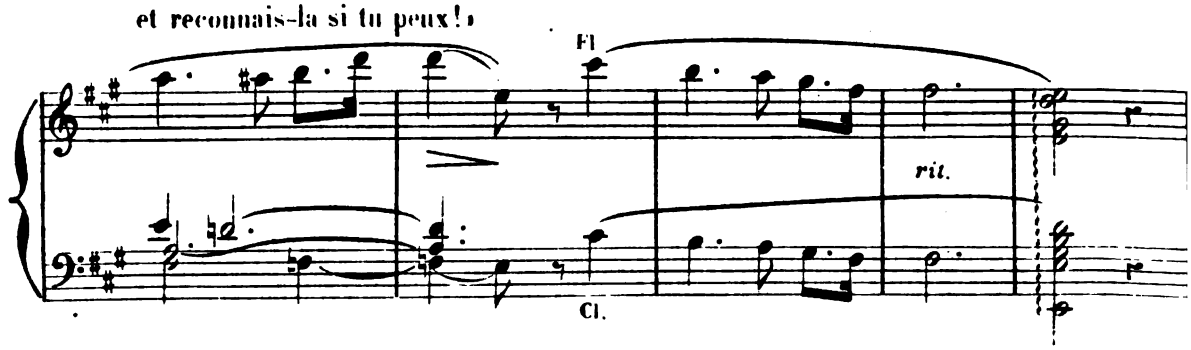




« Voici mes sujettes, » lui répond-elle, « cherche-la parmi elles,



et reconnais-la si tu peux! »



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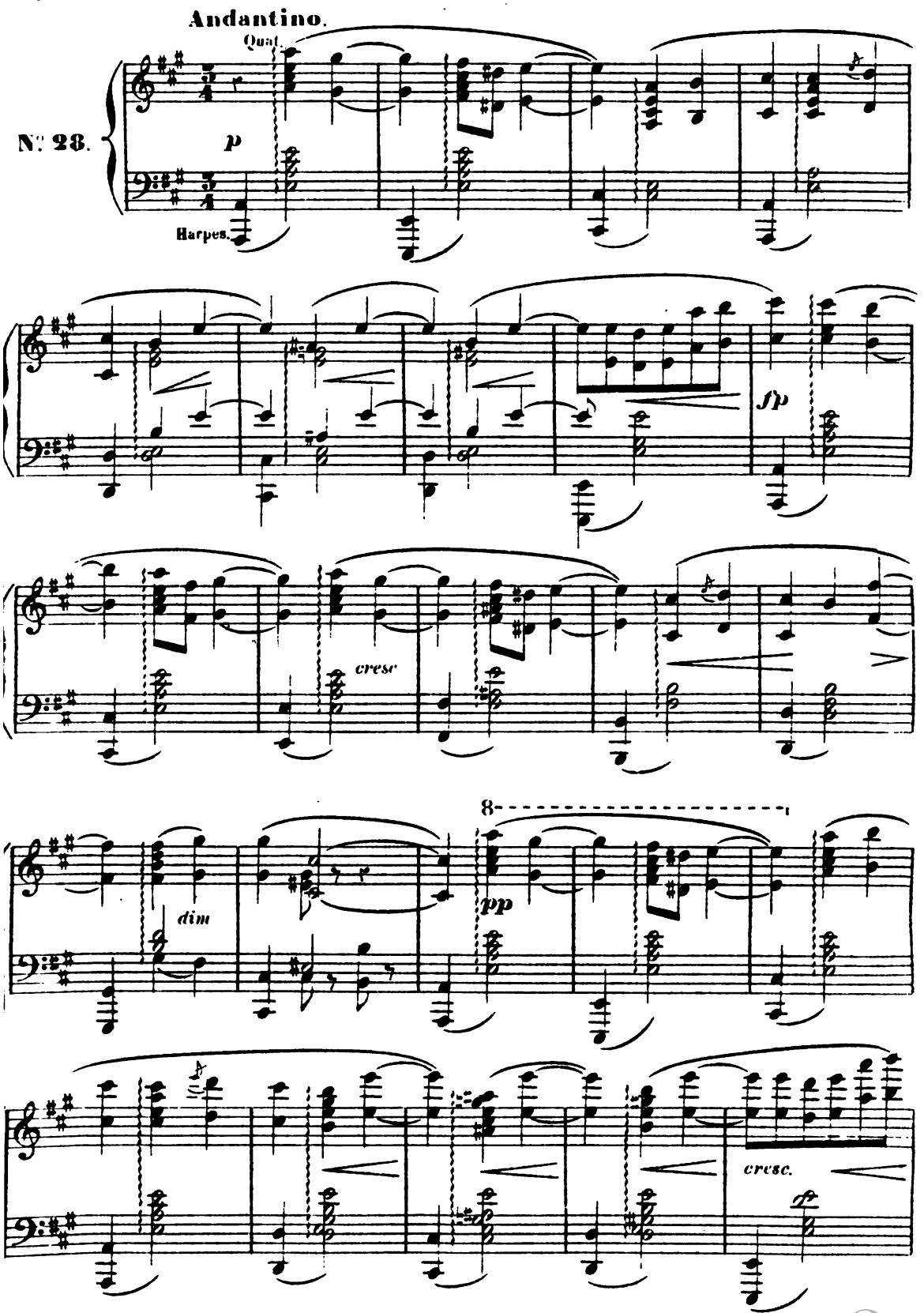

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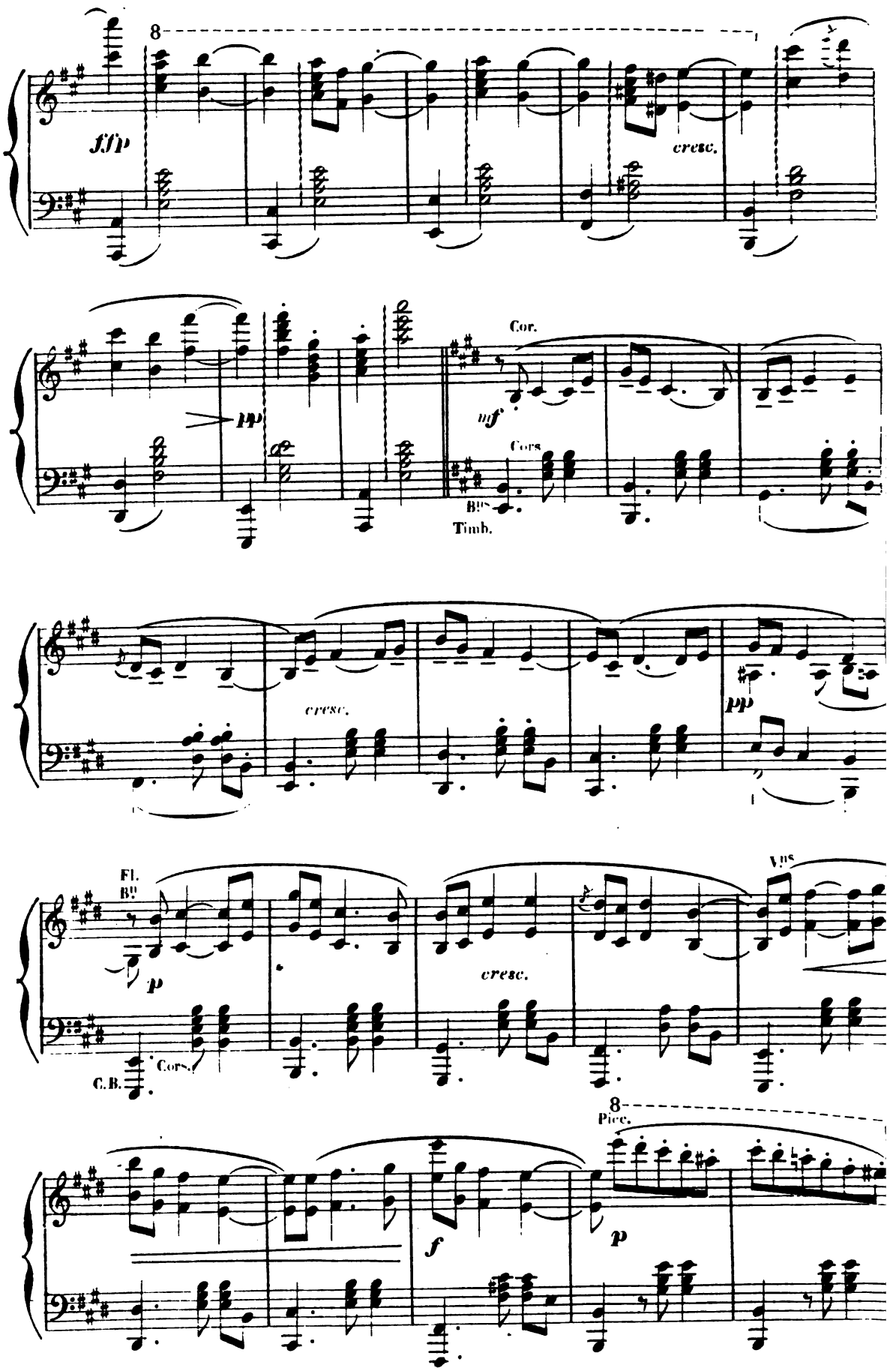

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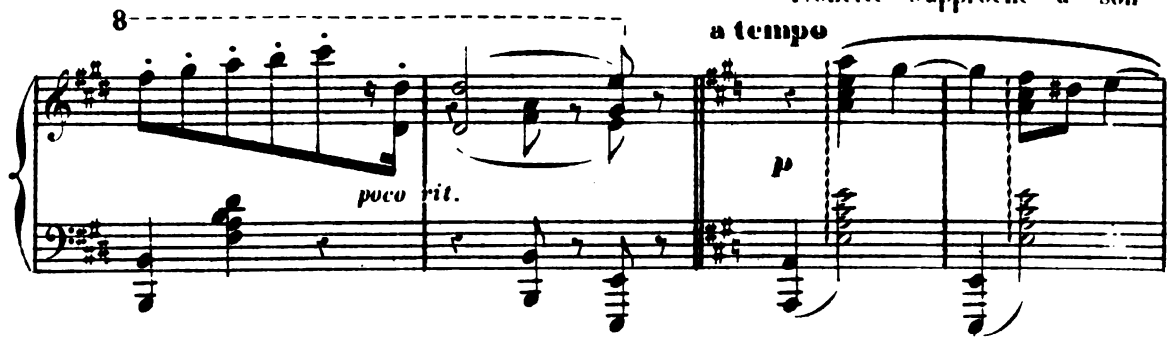

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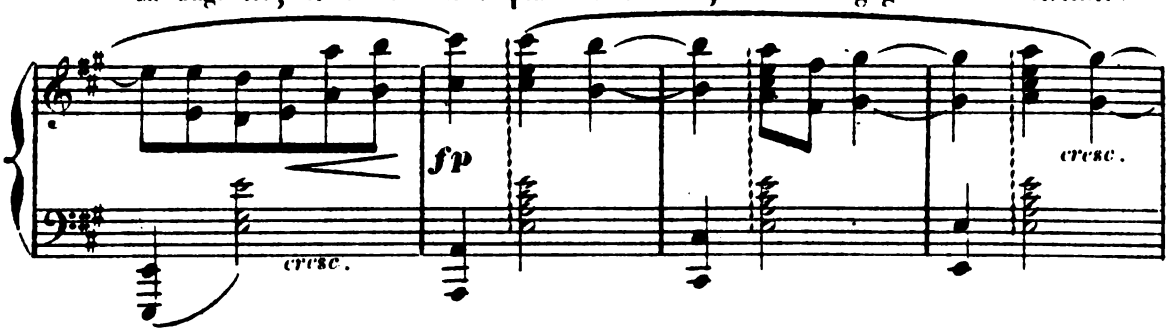

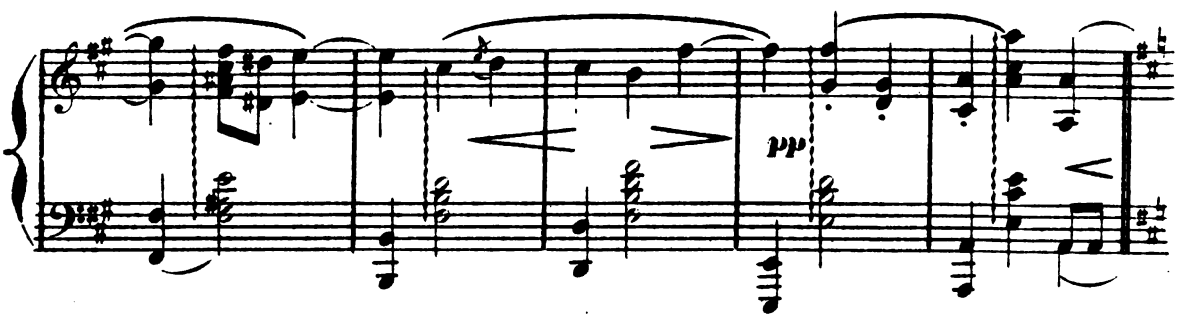

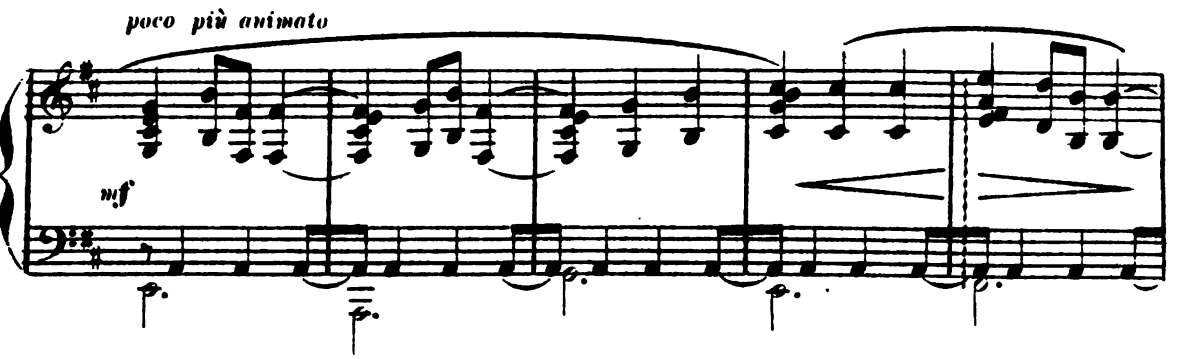

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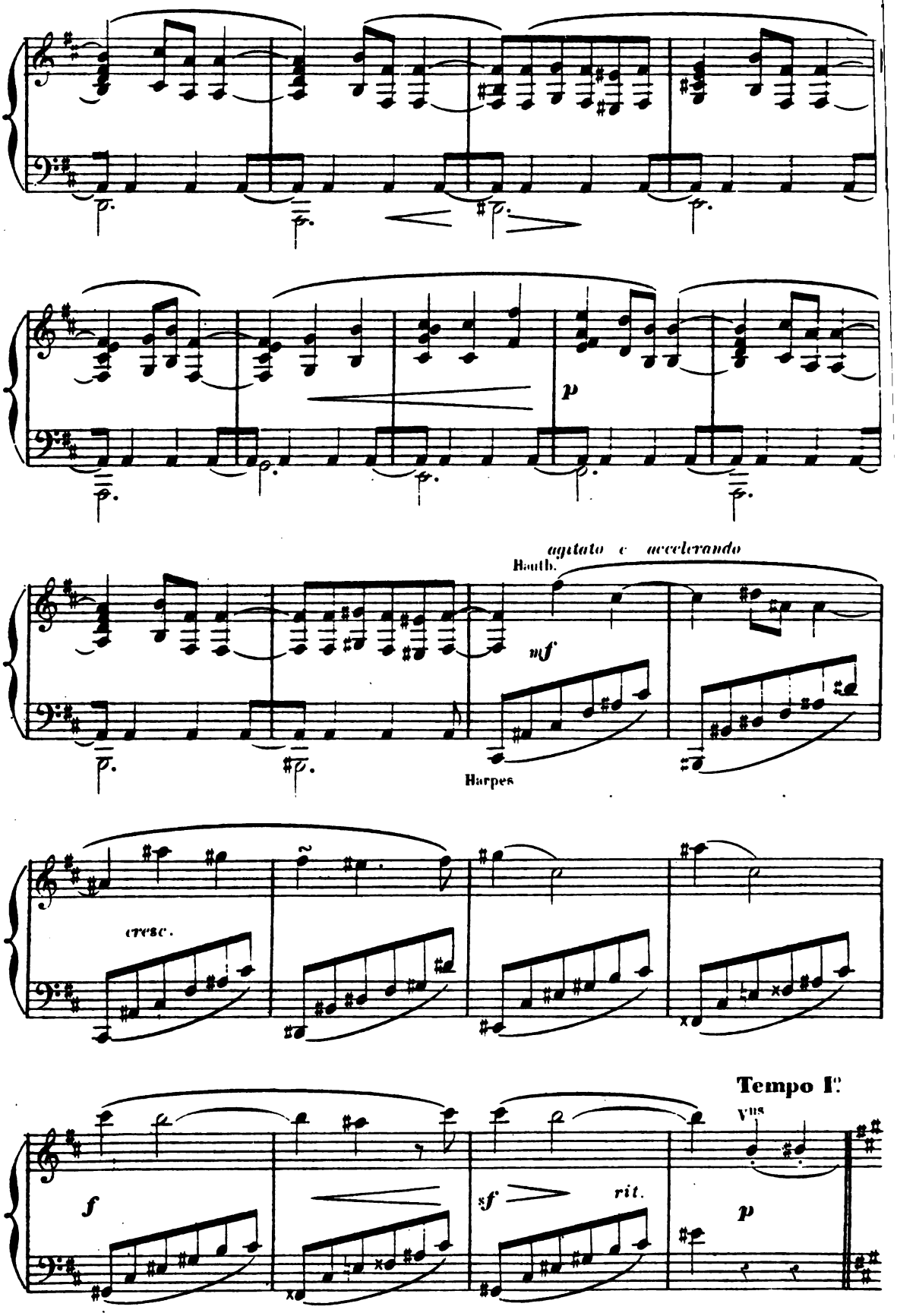

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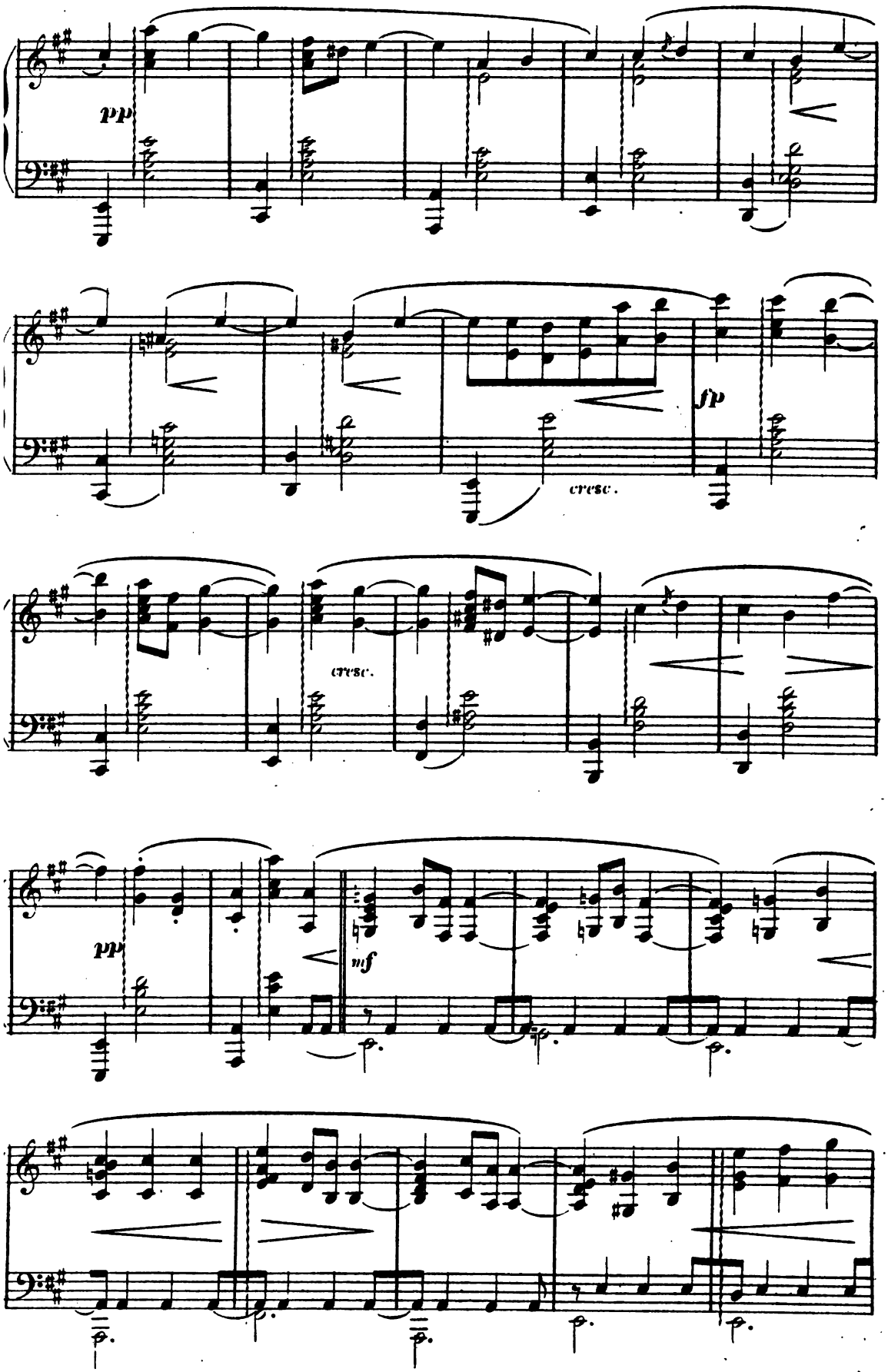

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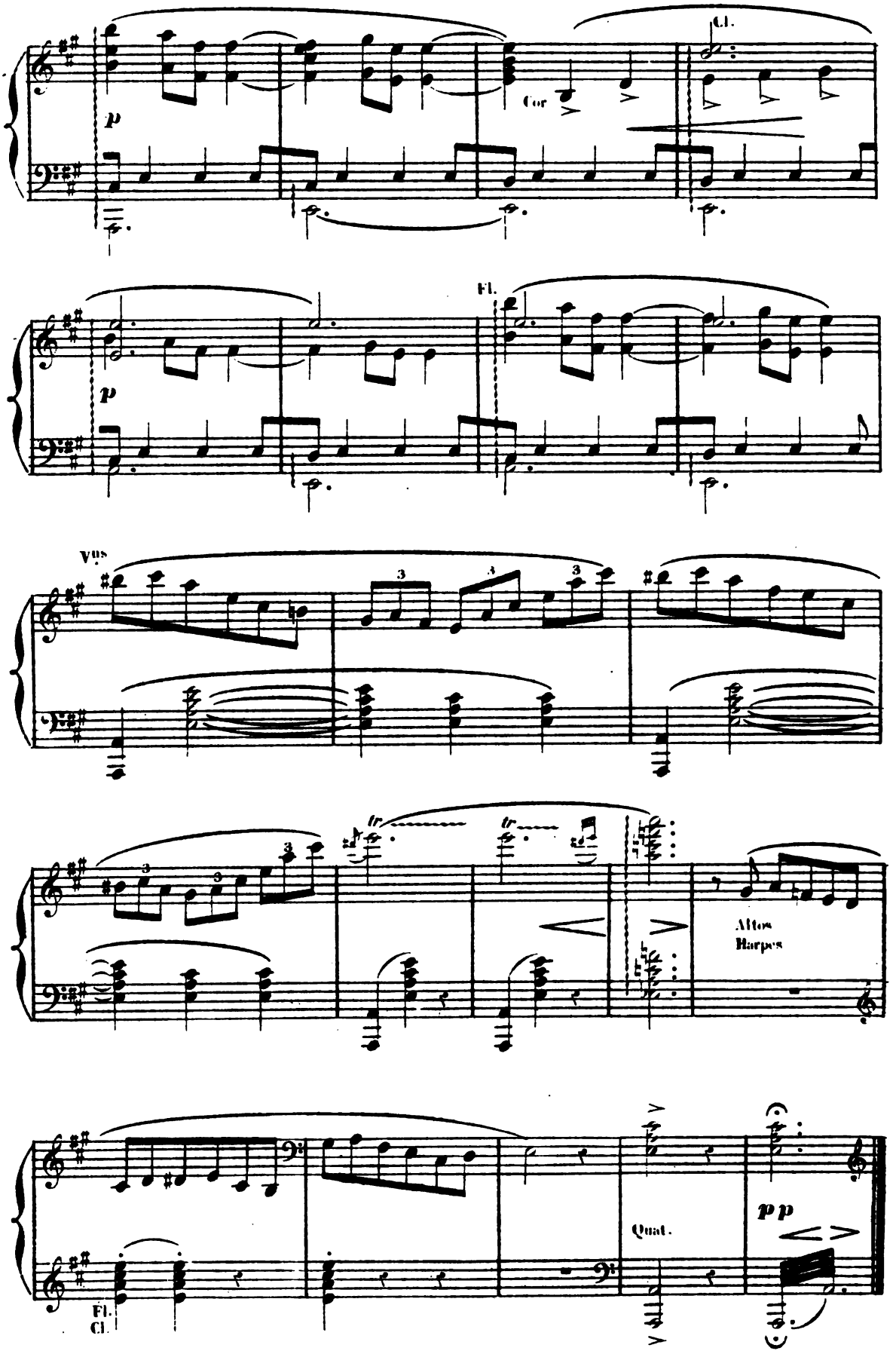

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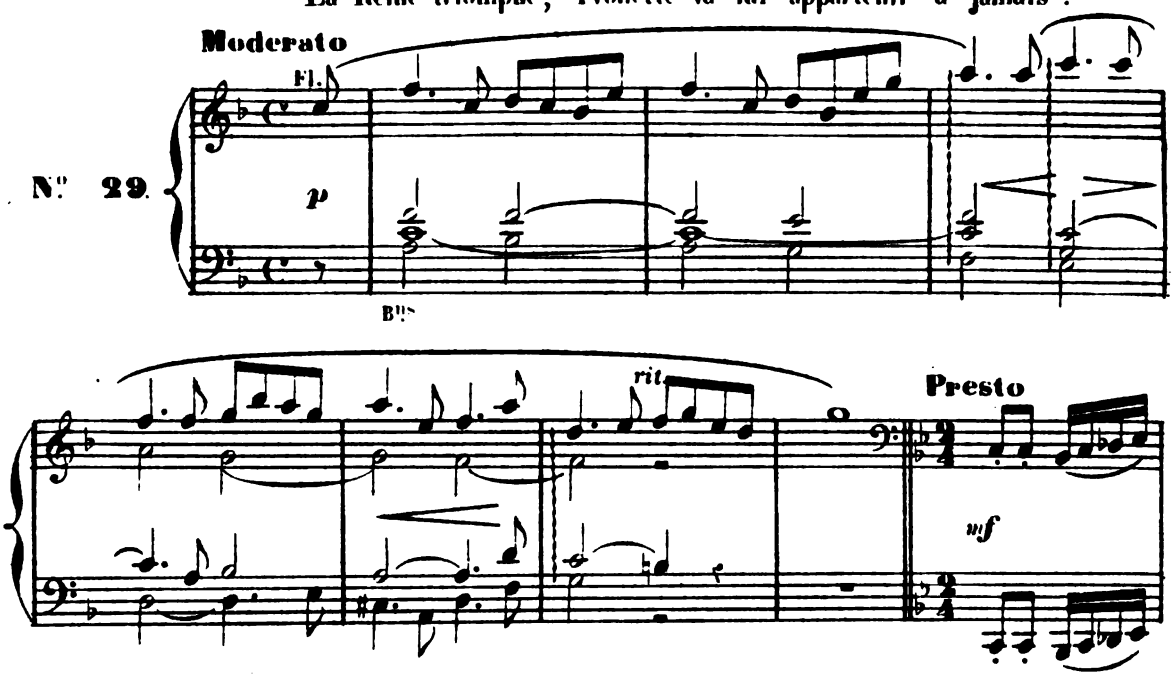

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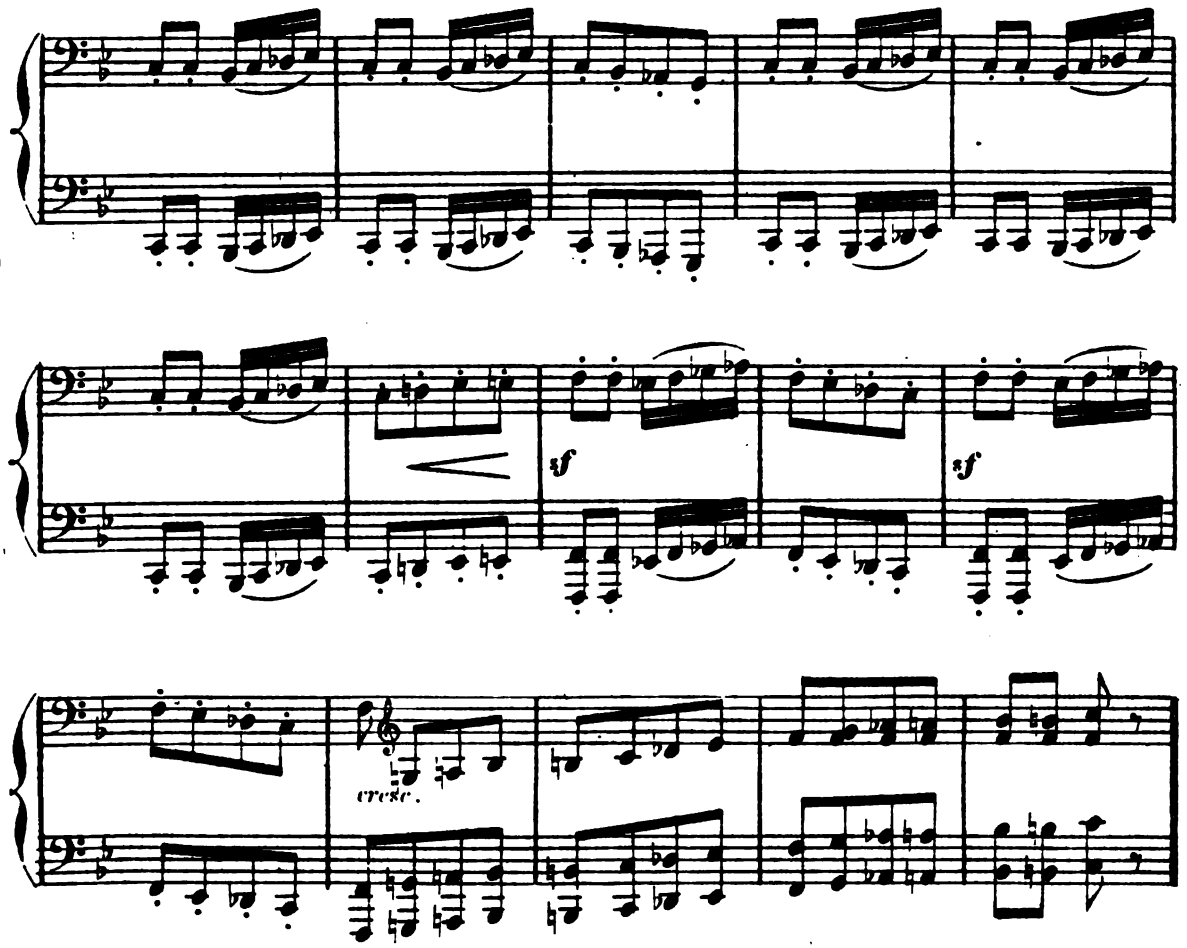

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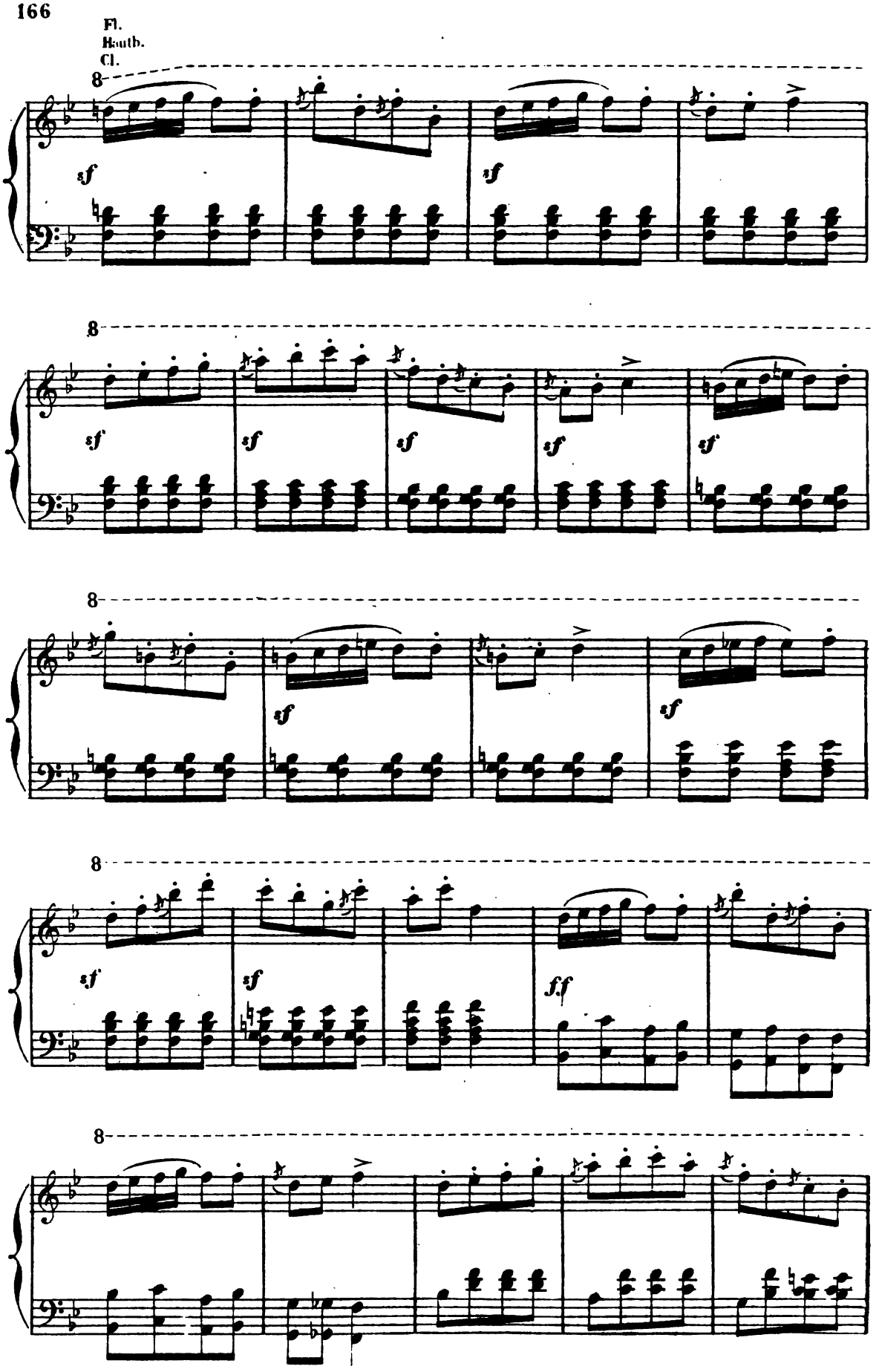

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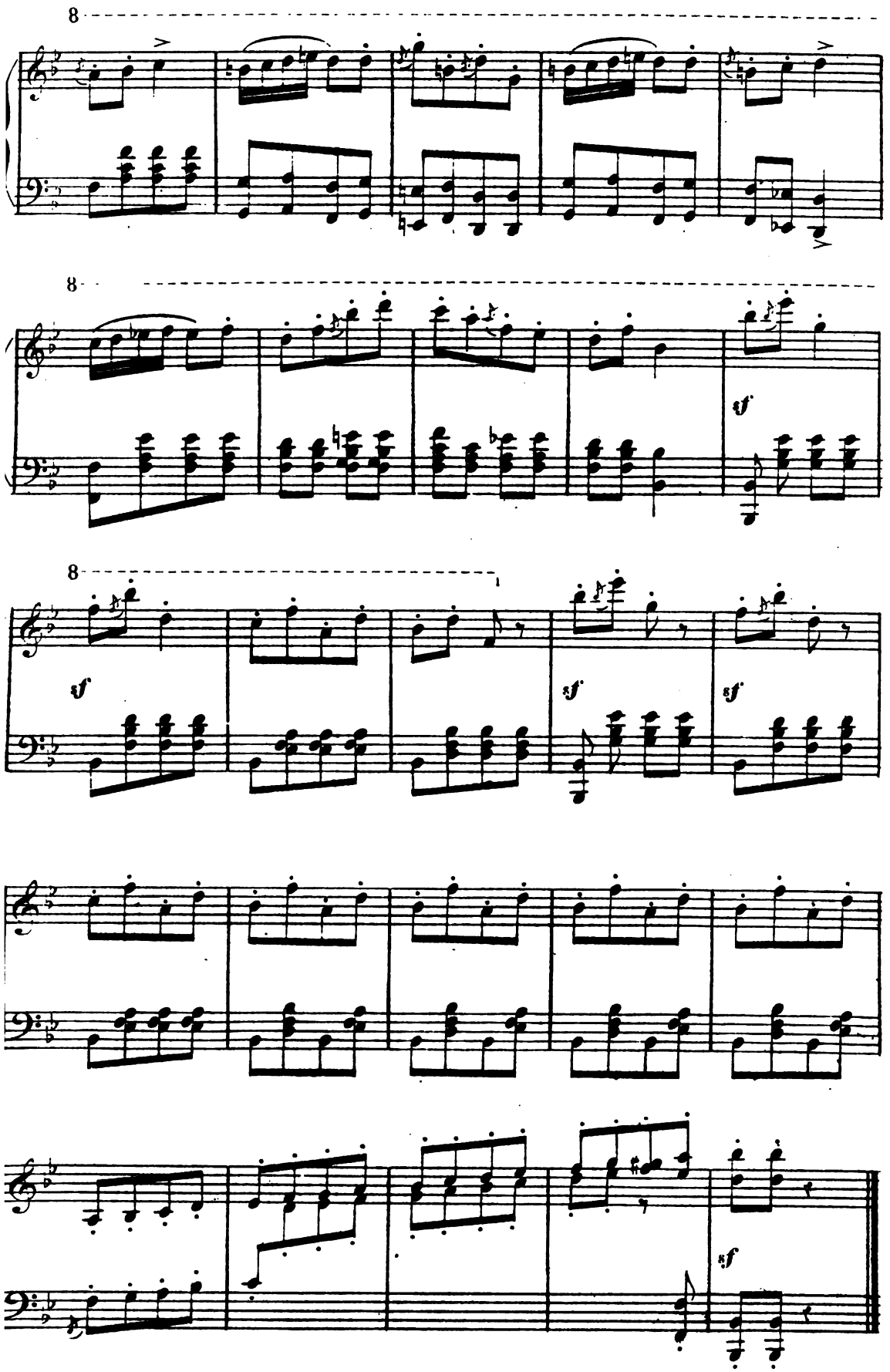

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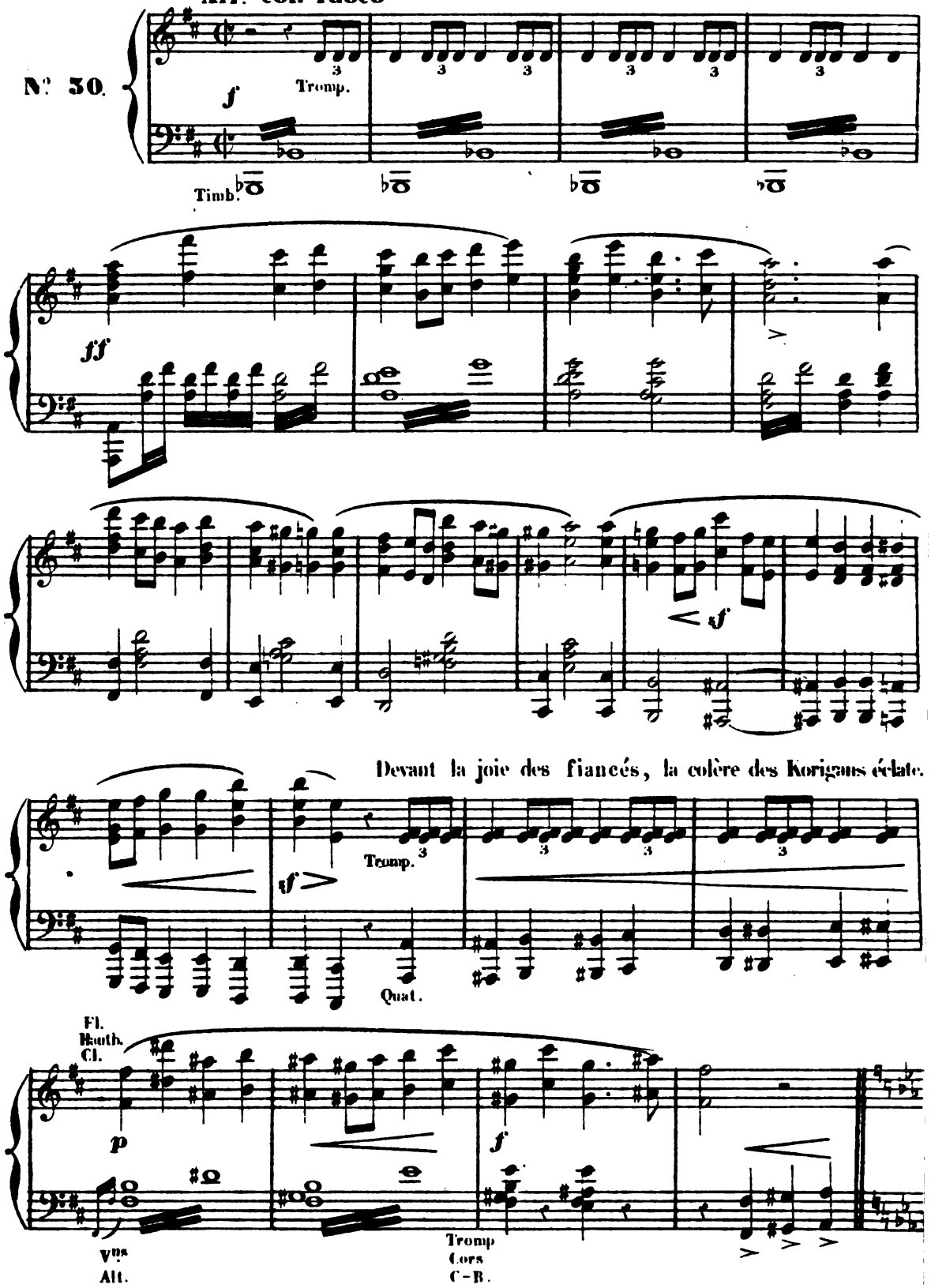
LE CHAPELET.

Aucune des fées n'est capable d'imiter cette danse; Lilez, convaincu d'avoir retrouvé sa bien-aimée, lui ouvre les bras avec bonheur.

N° 30. **All° con fuoco**



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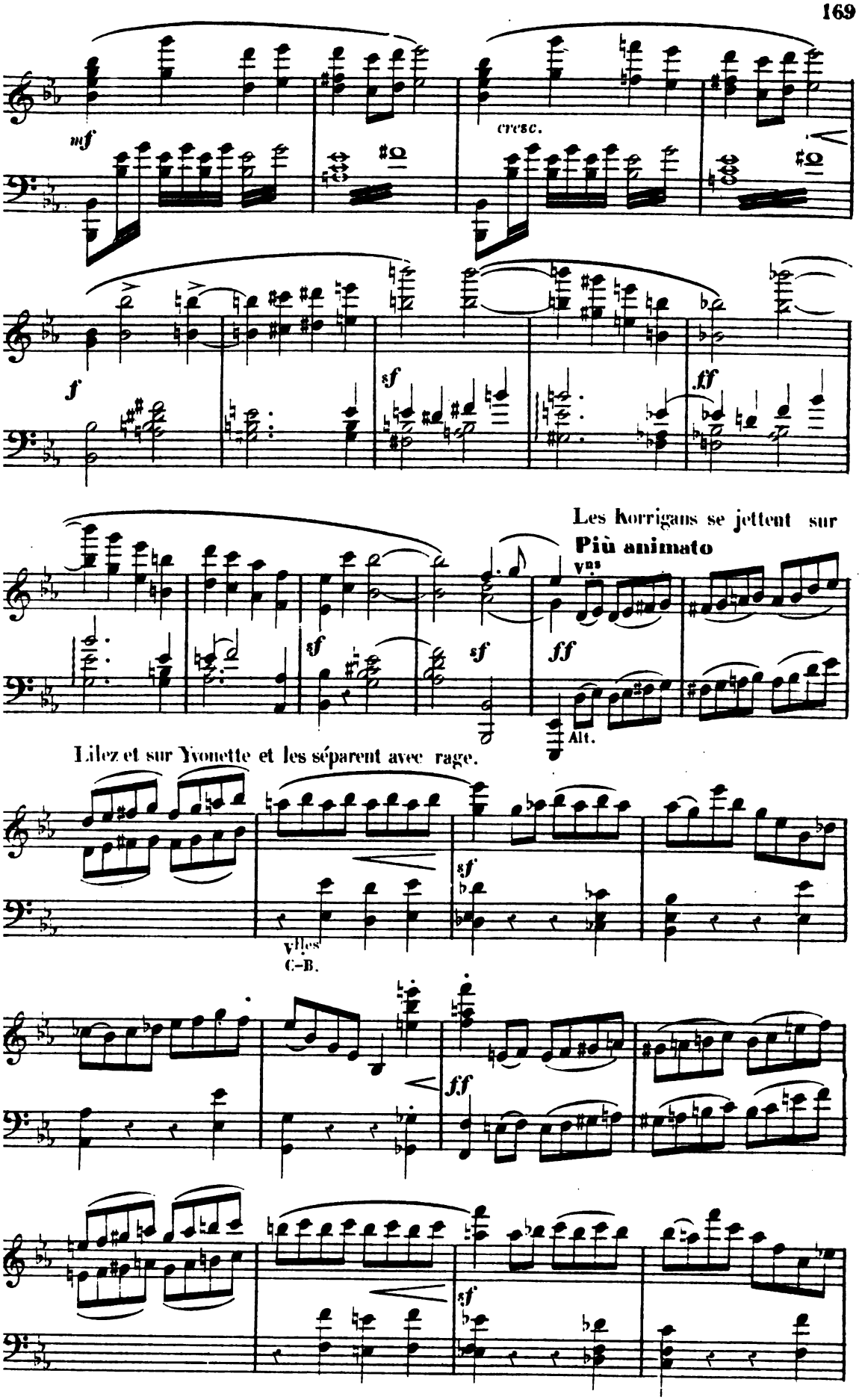

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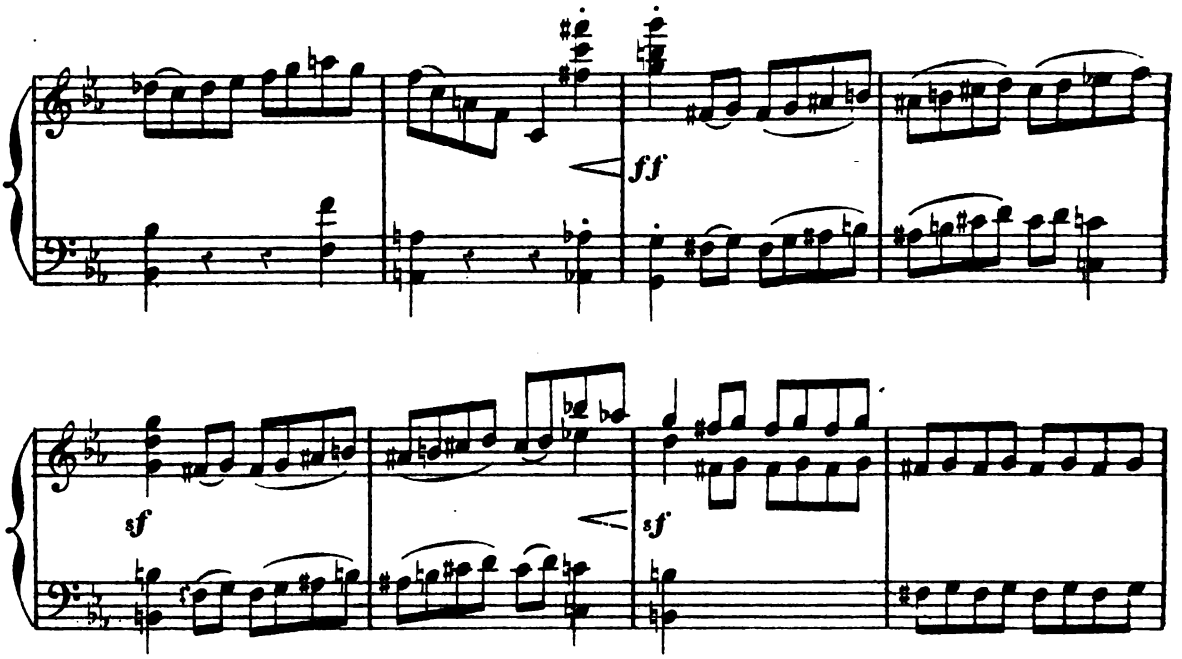
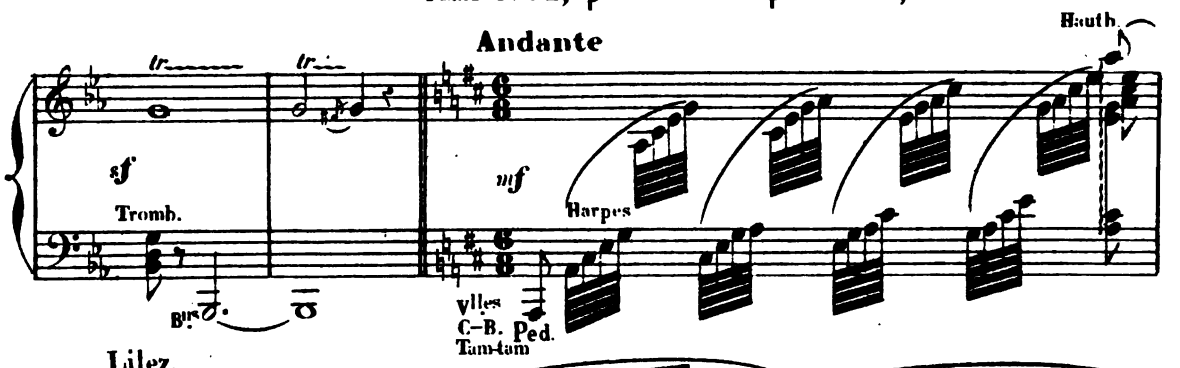
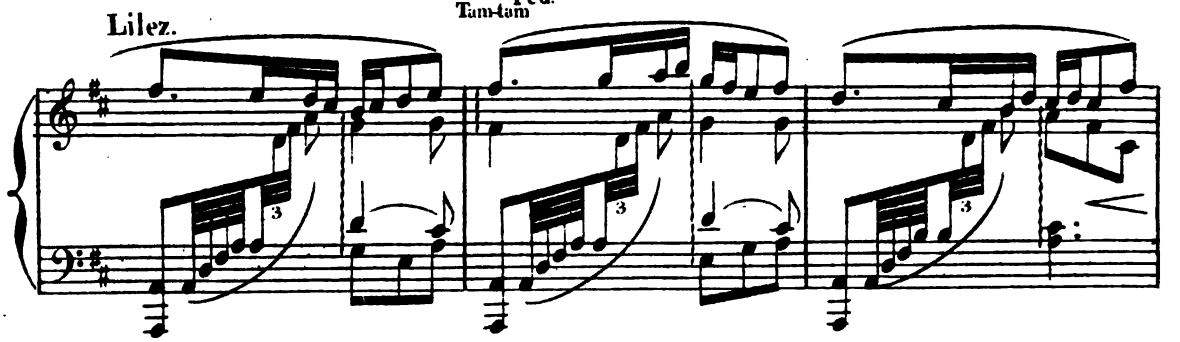
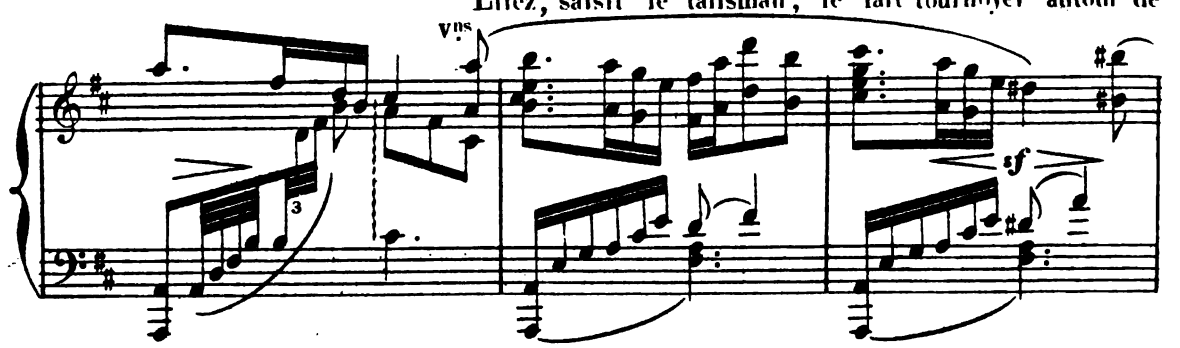


Mais Janik, portant le chapelet bénit, arrive au secours de





Lilez, saisit le talisman, le fait tournoyer autour de



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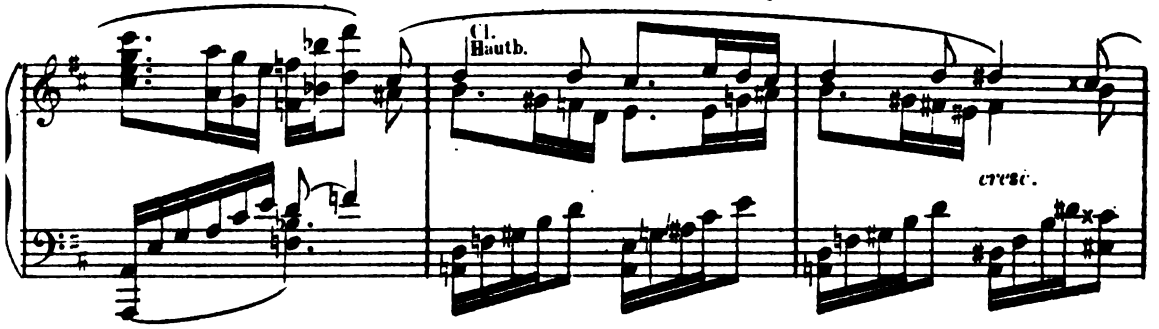
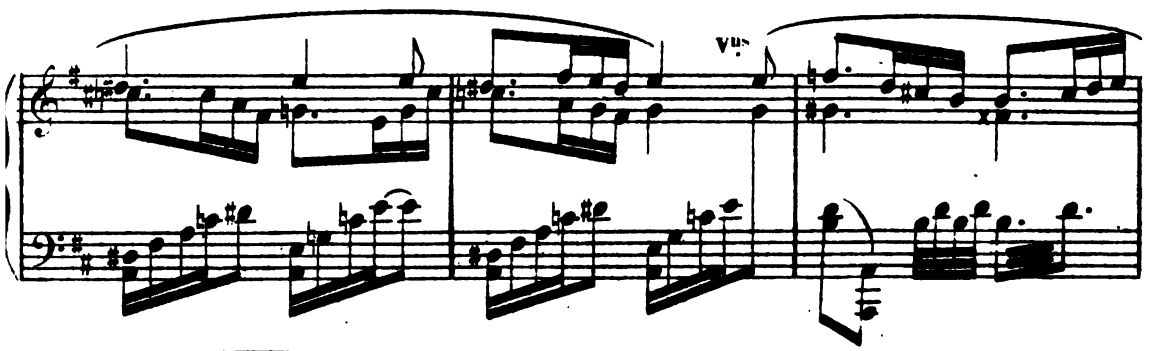
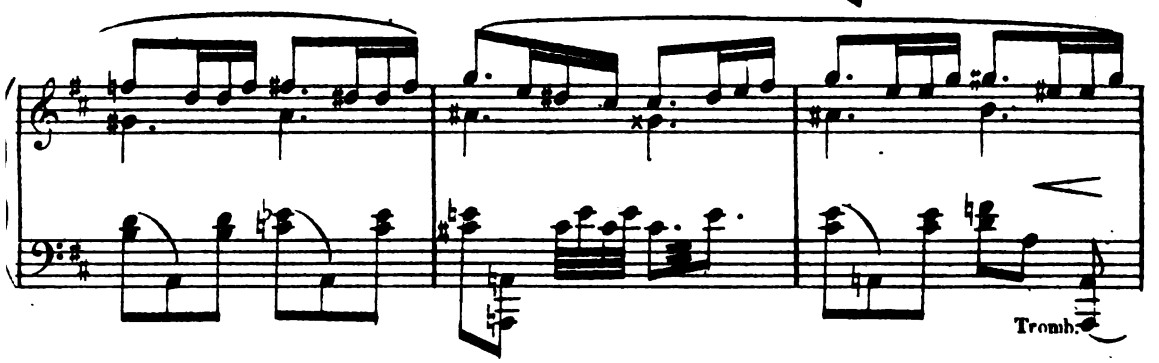
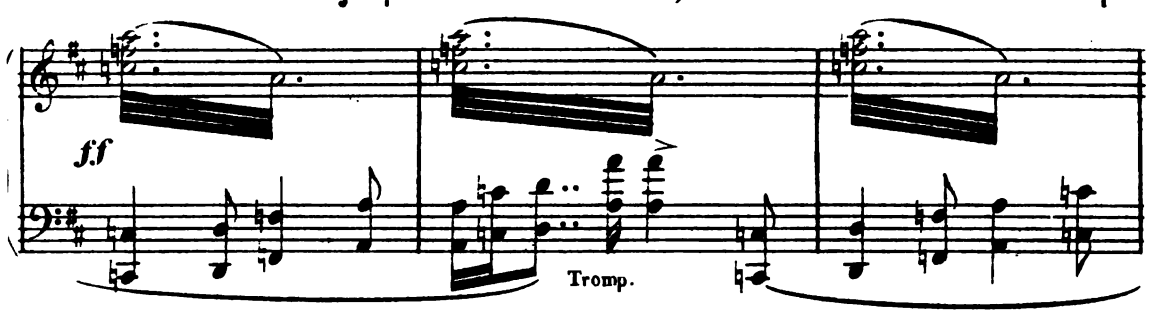
sa tête, et les Korrigans s'enfuient devant l'objet sacré.



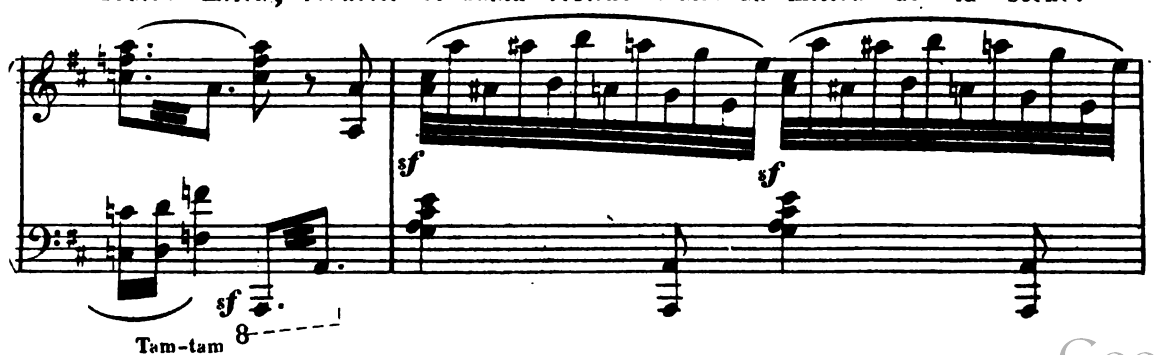




La Reine résiste jusqu'au dernier moment, mais elle est vaincue et dispa-



-raît. Lilez, Yvonette et Janik restent seuls au milieu de la scène.



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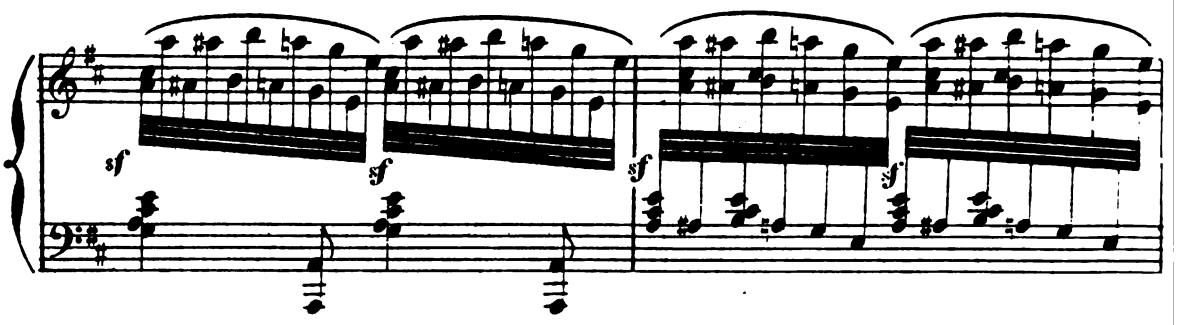
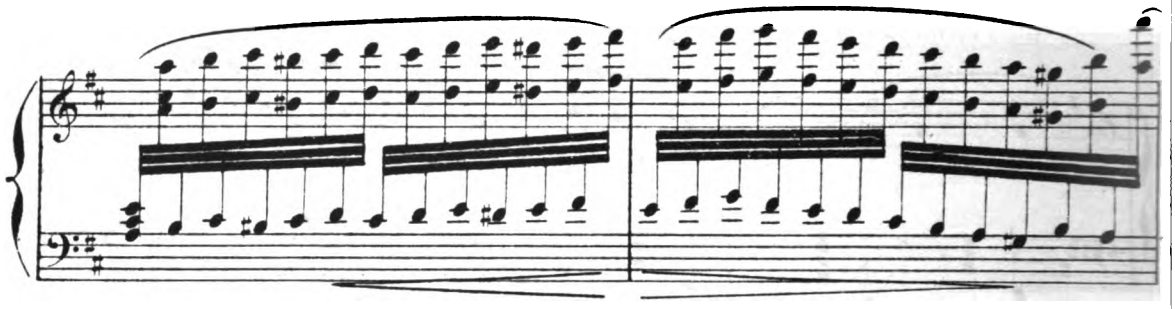
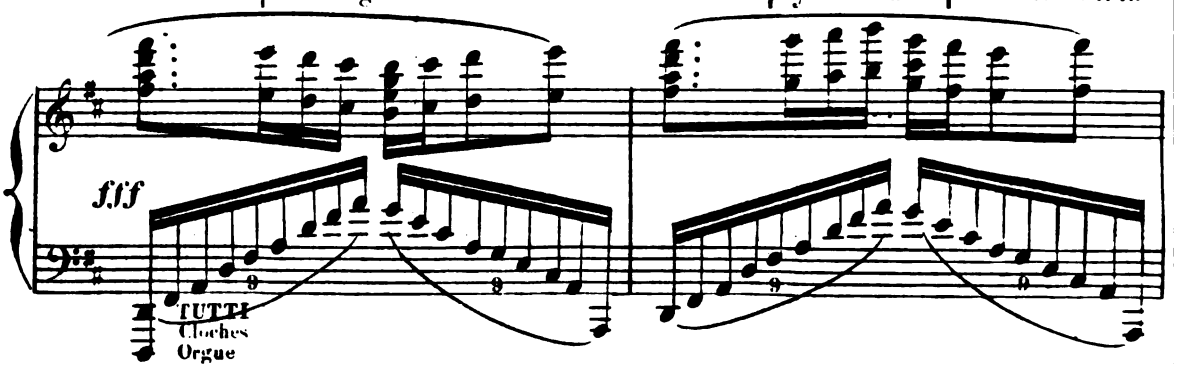
L'aurore commence à paraître.

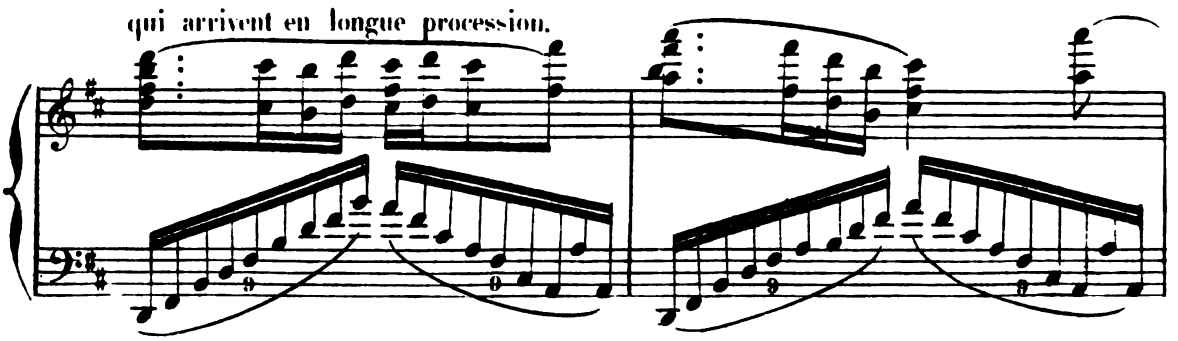


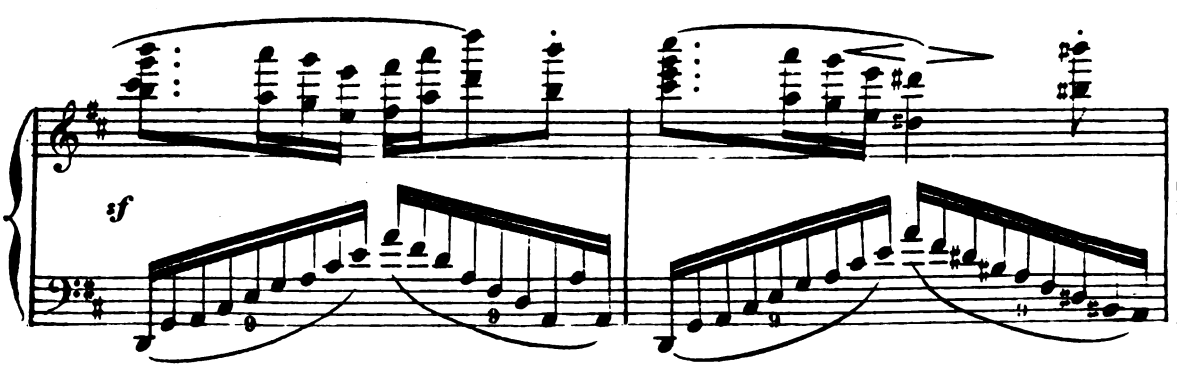


Une musique religieuse retentit : ce sont les paysans des paroisses voisines



qui arrivent en longue procession.





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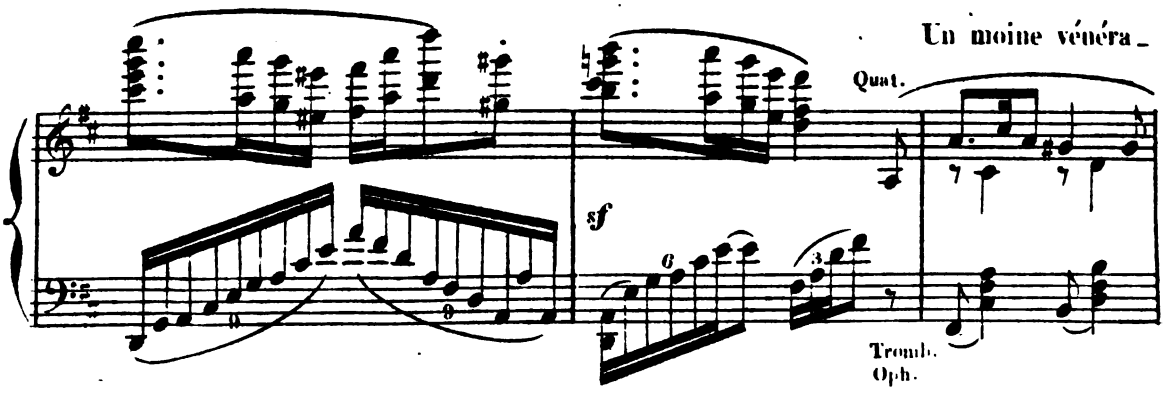
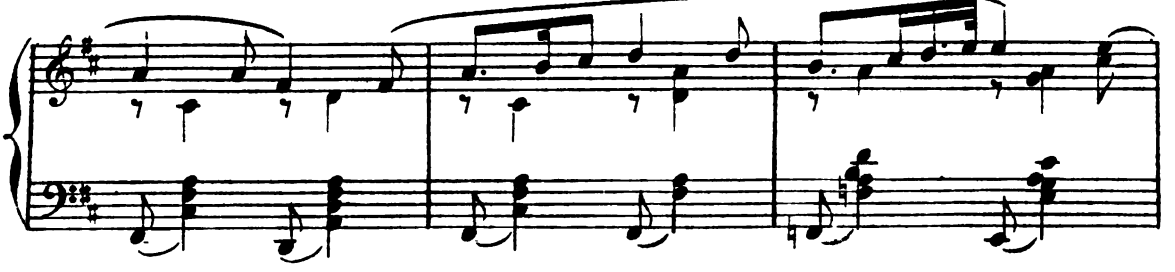
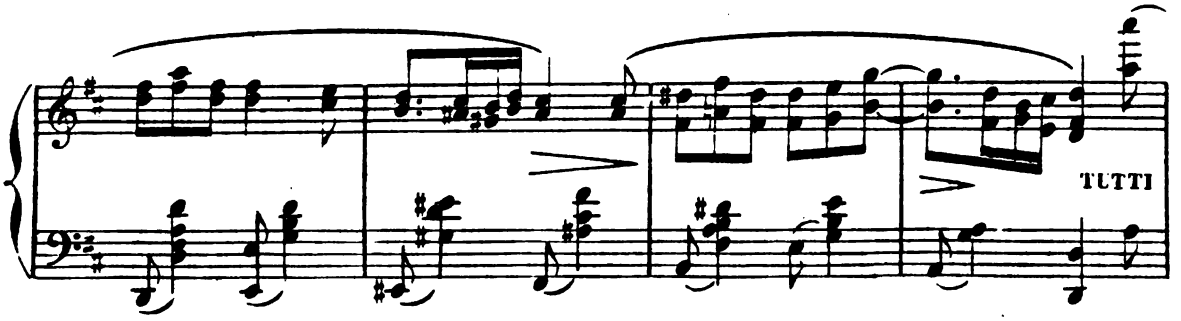
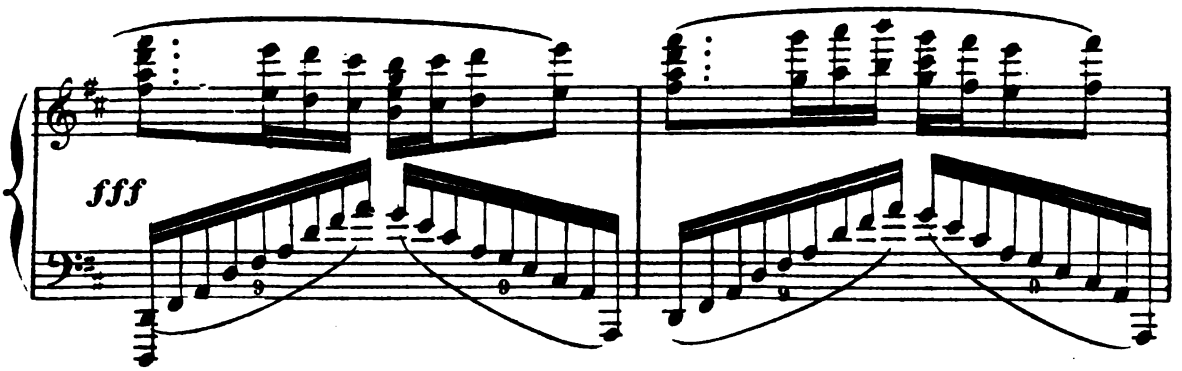
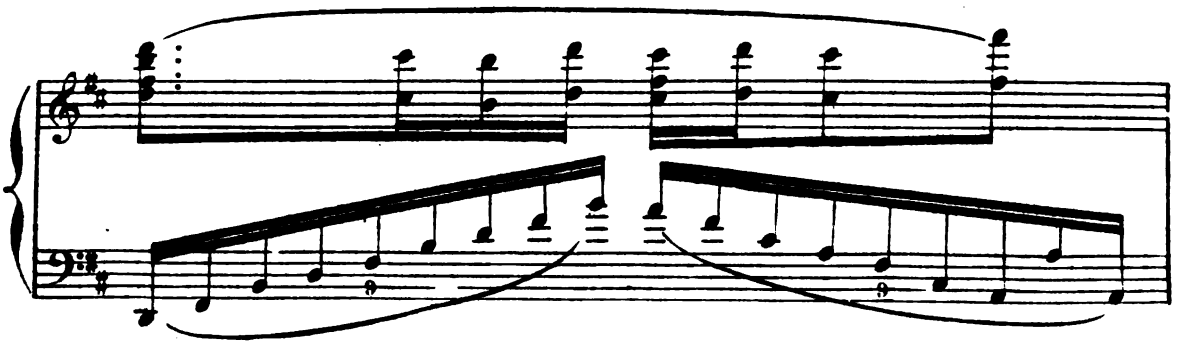


ble étend les mains vers Yvonette agenouillée, en signe de pardon.









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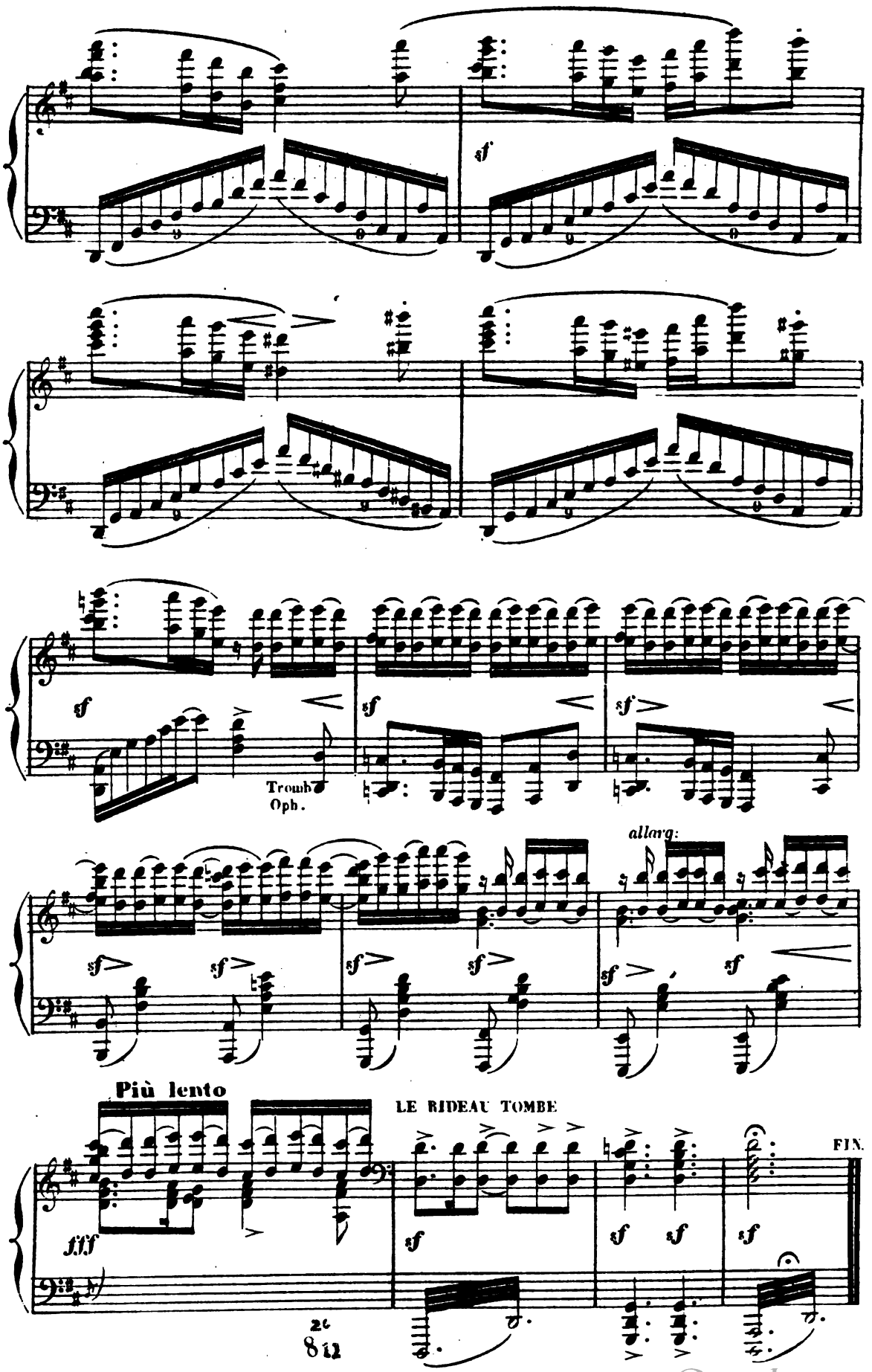

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