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

PARTITION PIANO

Prix net : 10 Francs

PARIS

AU MÉNESTREL, 2 bis, rue Vivienne

HEUGEL & FILS

ÉDITEURS POUR LA FRANCE ET L'ÉTRANGER

Droits de reproduction, de traduction et de représentation réservés pour tous pays.

1876

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 . . . . . Mlles RIDEL.
UNE PAYSANNE et UNE NÉGRESSE ALINE.

UN VIEUX SATYRE . . . . MM. AJAS.
UN PAYSAN . . . . . PONÇOT.

CHASSERESSES

Mlles Élise PARENT,
FATOU,
PIRON,
ROBERT,
MOLLNAR,
GILLERT,
BUSSY,
MONCHANIN.

NAIADES ET DRYADES

Mlles RIBET,
LAMY,
Adèle PARENT,
LARIEUX,
BUISSERET.
MERCÉDÈS,
BERNAY,
JOUSSET.

BERGERS ET BERGÈRES

Mlles RIBET,
LAPY,
LARIEUX,
LAMY,
Adèle PARENT,
BUISSERET,
BERNAY,
JOUSSET.

MARCHE BACHIQUE ET BACCHANALE

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

ESCLAVES DE L'AMOUR

Mlles Élise PARENT,
FATOU,
PIRON,
ROBERT,
PALLIER,
RIBET,
LAMY,
JOUSSET.

BACCHANTES

Mlles LAPY,
Adèle PARENT,
BERNAY,
ROUMIER,
BUSSY,
WALL,
MONCHANIN.
SARIEUX.

FAUNES ET SYLVAINS

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

MIMES DE LA SUITE DE THALIE

MM. RÉMOND. — FRIANT. — JULES, — PONÇOT. — DIANI. — TAVIOT.

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

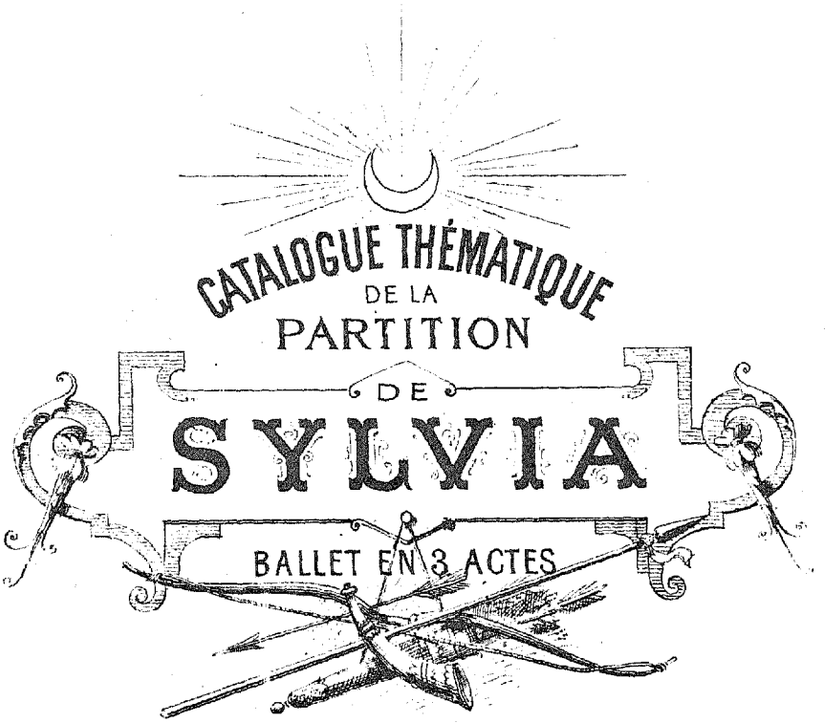
Les décors des 1er, 2e et 3e tableaux sont de M. CHÉRET;
Ceux des 4e et 5e, de MM. RUBÉ et CHAPERON.
Les costumes ont été dessinés par M. Eugène LACOSTE.

Les scènes théâtrales de France et de l'Étranger devront s'adresser *au Ménestrel*, 2 *bis*, rue Vivienne,
à MM. **HEUGEL & FILS**, éditeurs exclusifs 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.

PARIS. — IMPRIMERIE CHAIX, 20, RUE BERGÈRE, PRÈS DU BOULEVARD MONTMARTRE. — 10428-2.

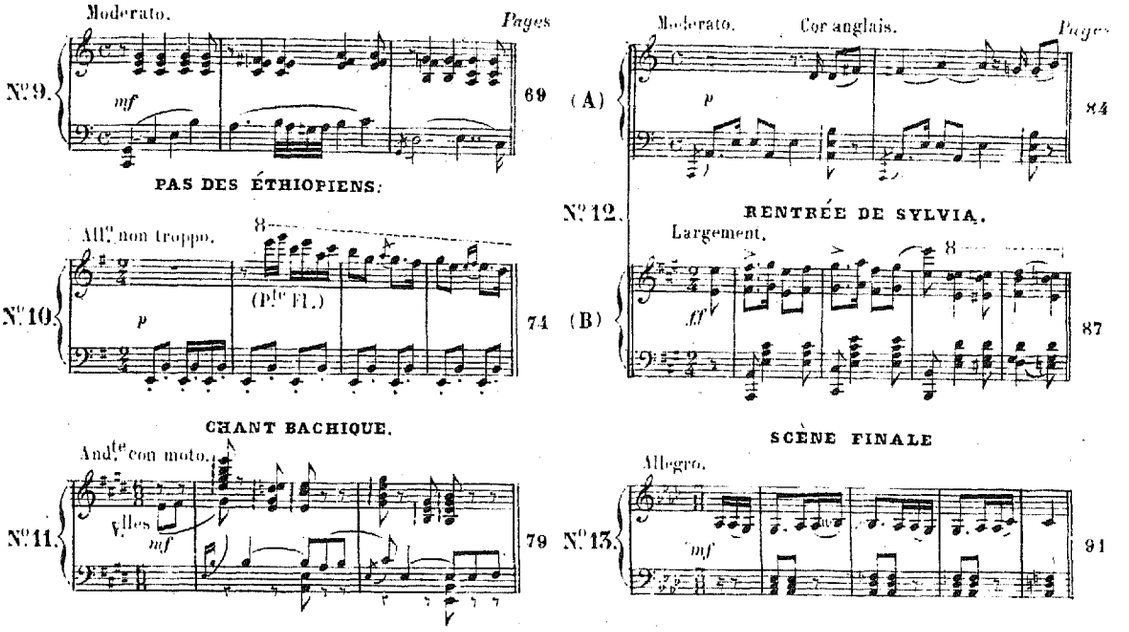
SANGALLI


CATALOGUE THÉMATIQUE
DE LA
PARTITION
DE
SYLVIA
BALLET EN 3 ACTES

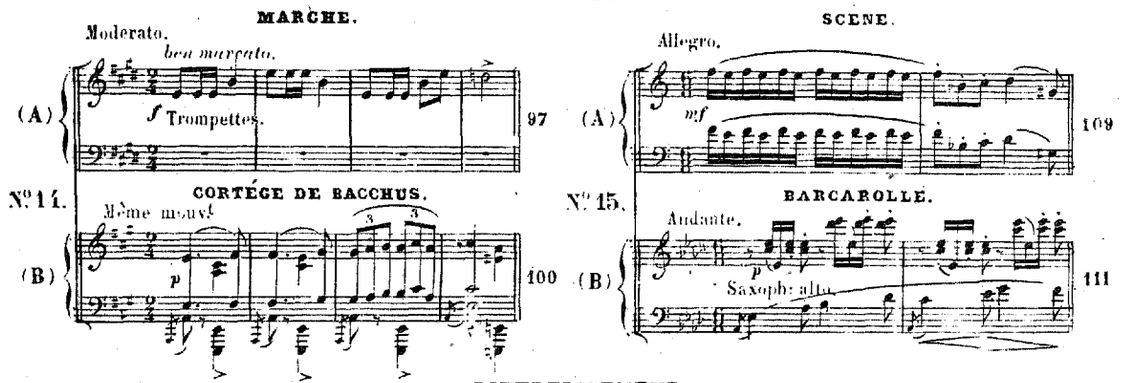
LA GROTTE D'ORION.
SCÈNE.

2me ACTE.

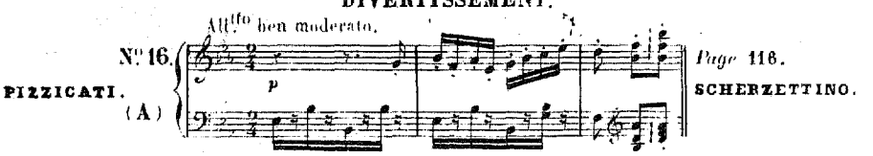
SCENE ET DANSE
DE LA BACCHANTE.

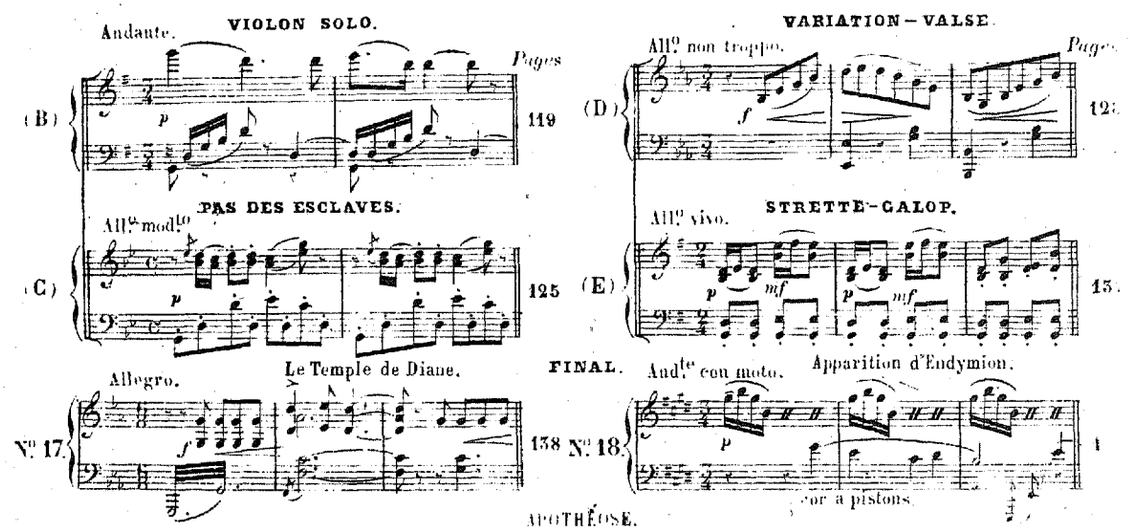


3me ACTE.



DIVERTISSEMENT.





APOTHÉOSE.

TABLE THÉMATIQUE DES MORCEAUX

de

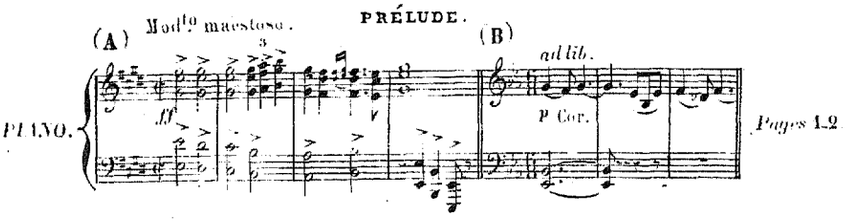
SYLVIA

BALLET EN 3 ACTES ET 5 TABLEAUX

MUSIQUE DE

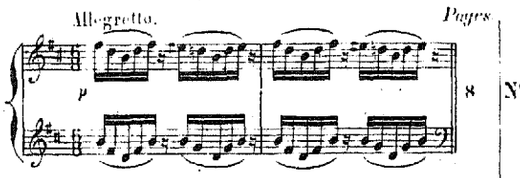
LÉO DELIBES.

PRÉLUDE.

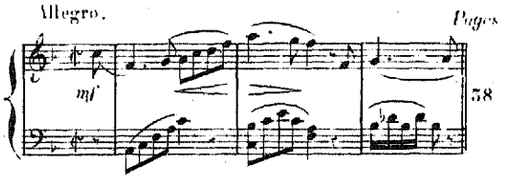


1.er ACTE.

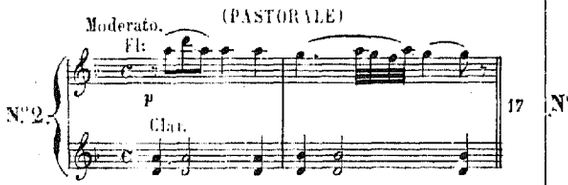
FAUNES ET DRYADES.
(SCHERZO)



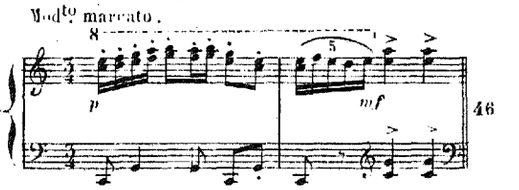
SCÈNE.



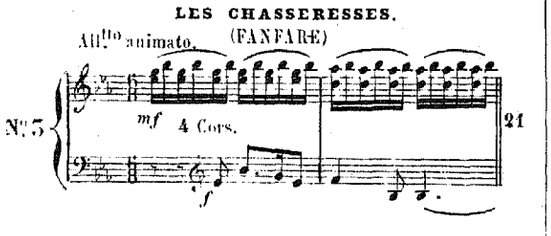
LE BERGER.
(PASTORALE)



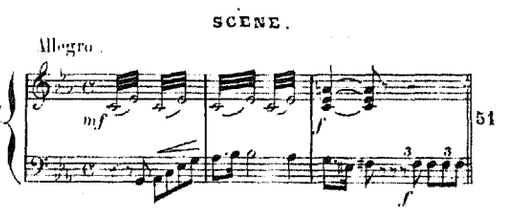
CORTÈGE RUSTIQUE.



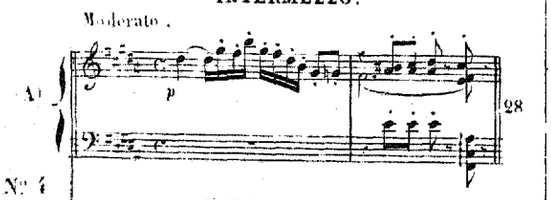
LES CHASSERESSES.
(FANFARE)



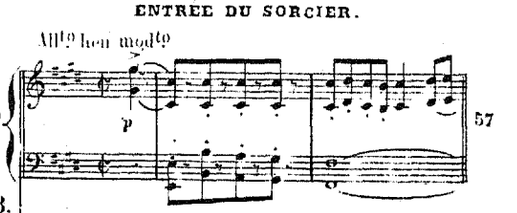
SCÈNE.



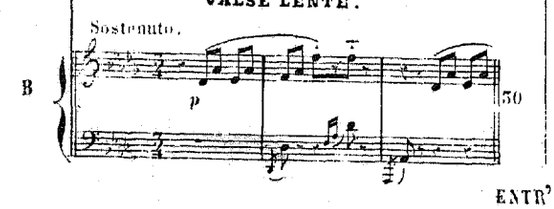
INTERMEZZO.



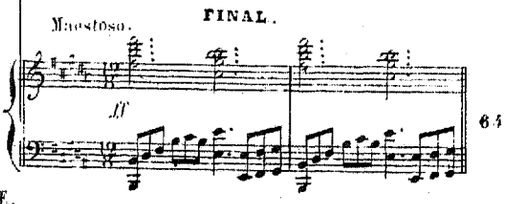
ENTRÉE DU SORCIER.



VALSE LENTE.



FINAL.



ENTR^ACTE.

SYLVIA

OU

LA NYMPHE DE DIANE

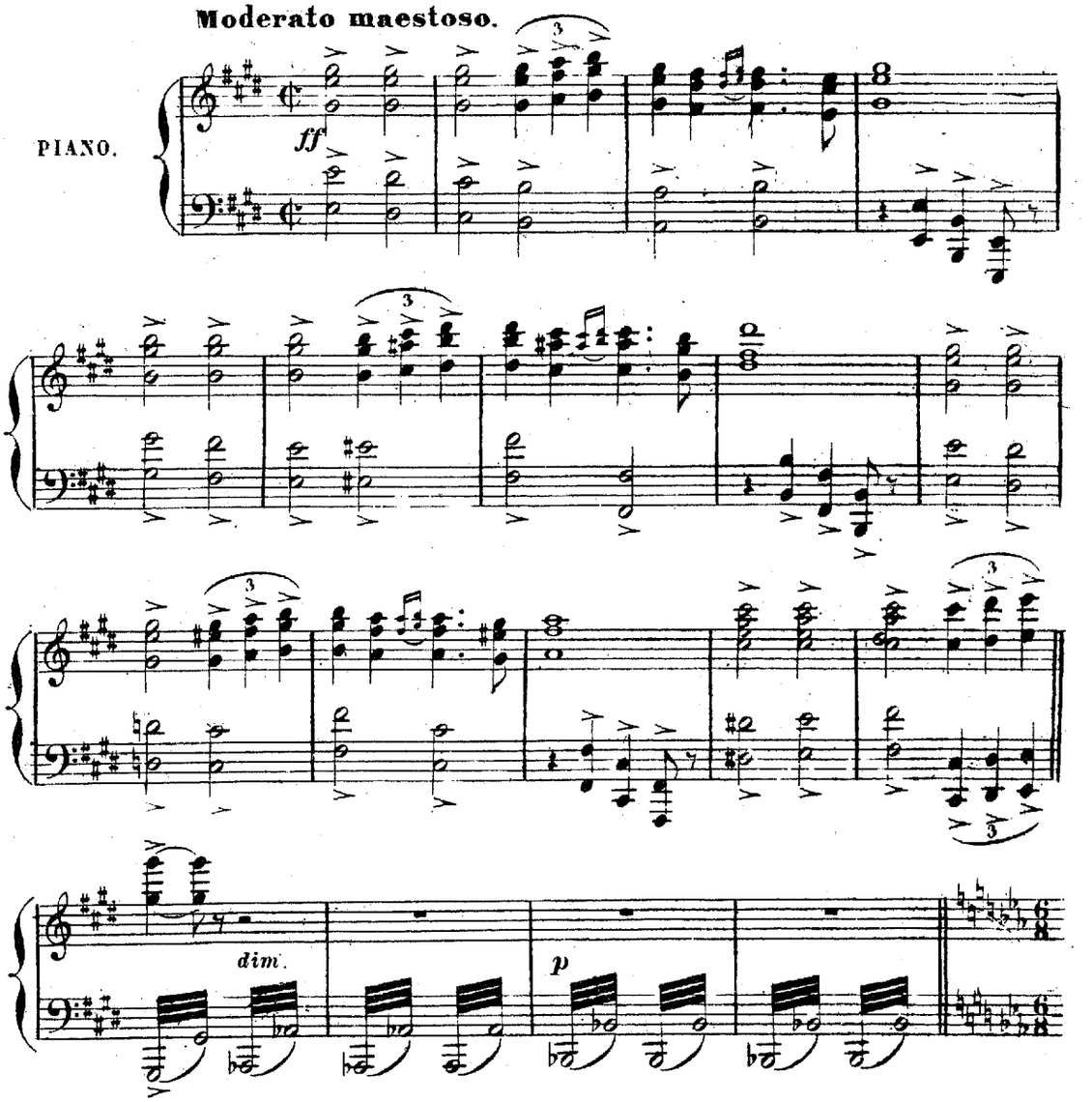
BALLET
en
TROIS ACTES.

MUSIQUE
de
LEO DELIBES.

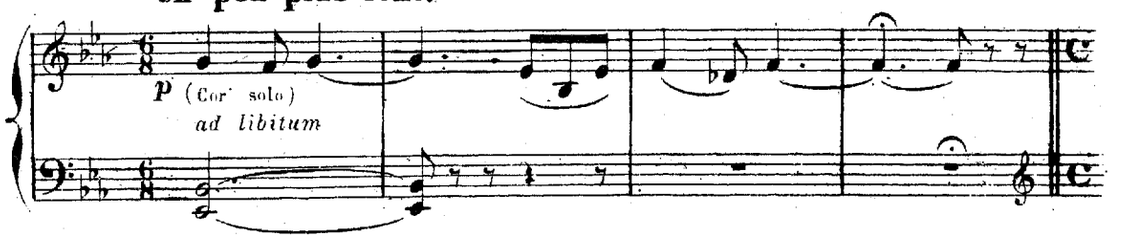
PRÉLUDE.

Moderato maestoso.

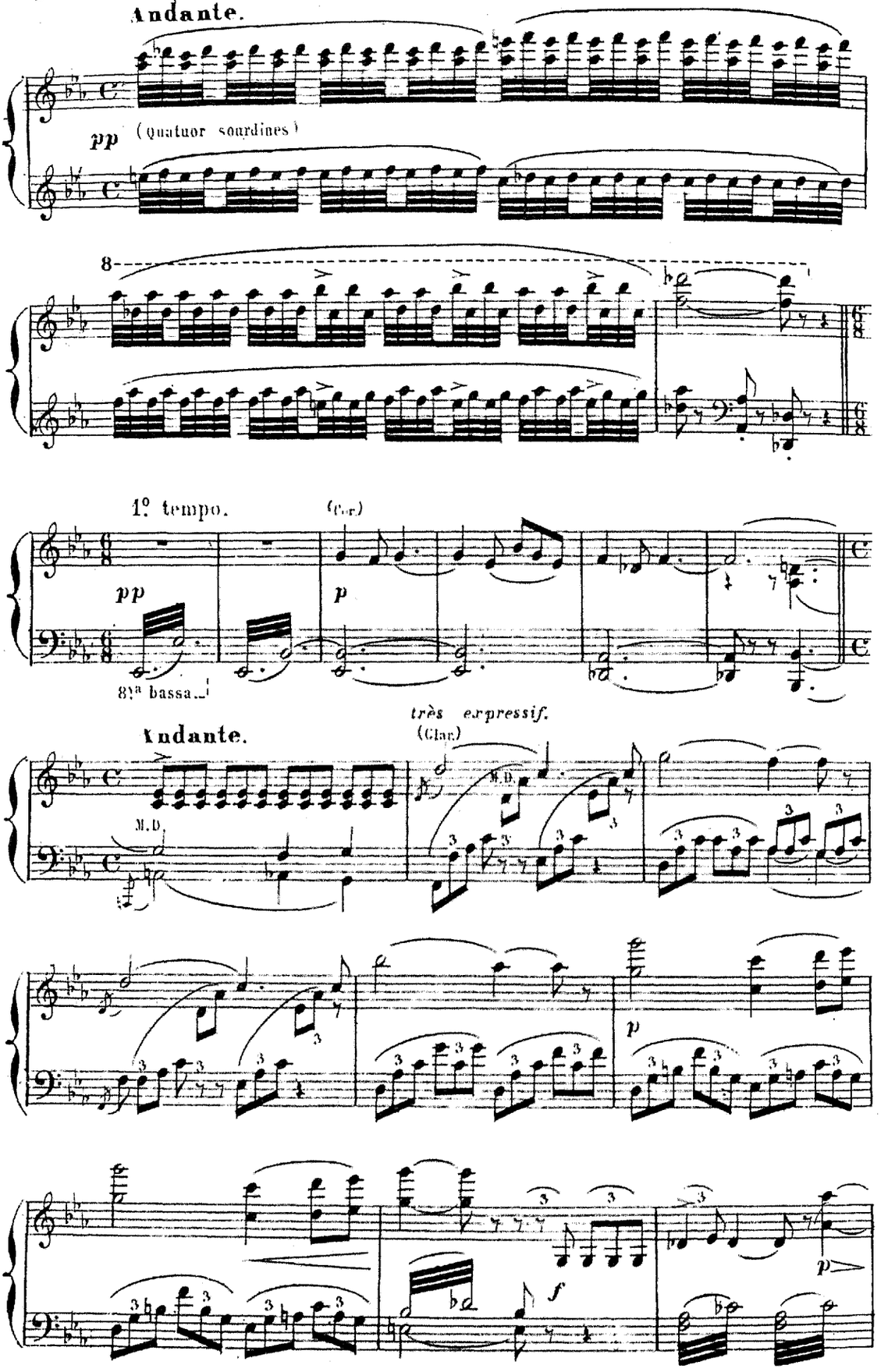
PIANO.

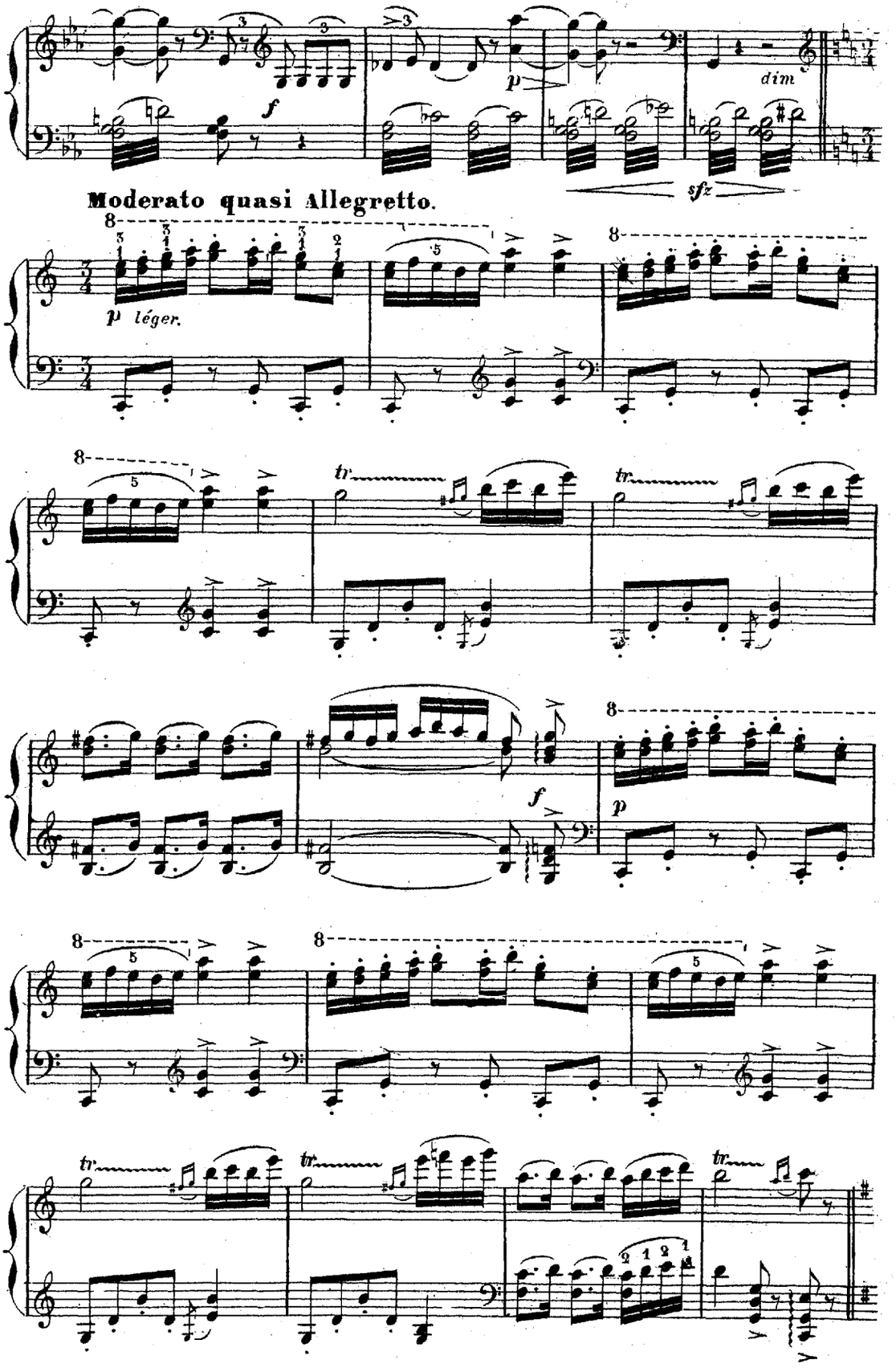


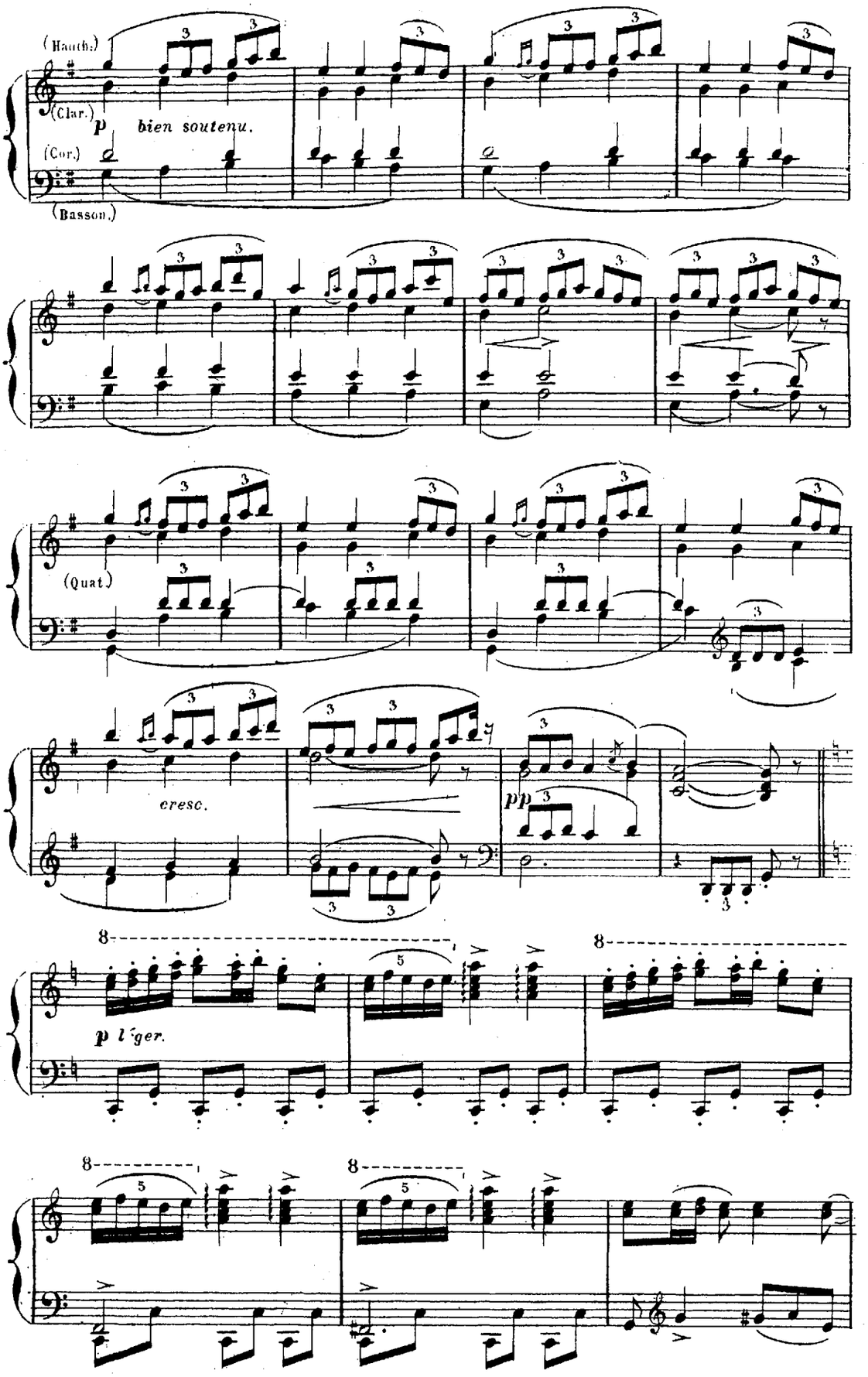
Un peu plus lent.

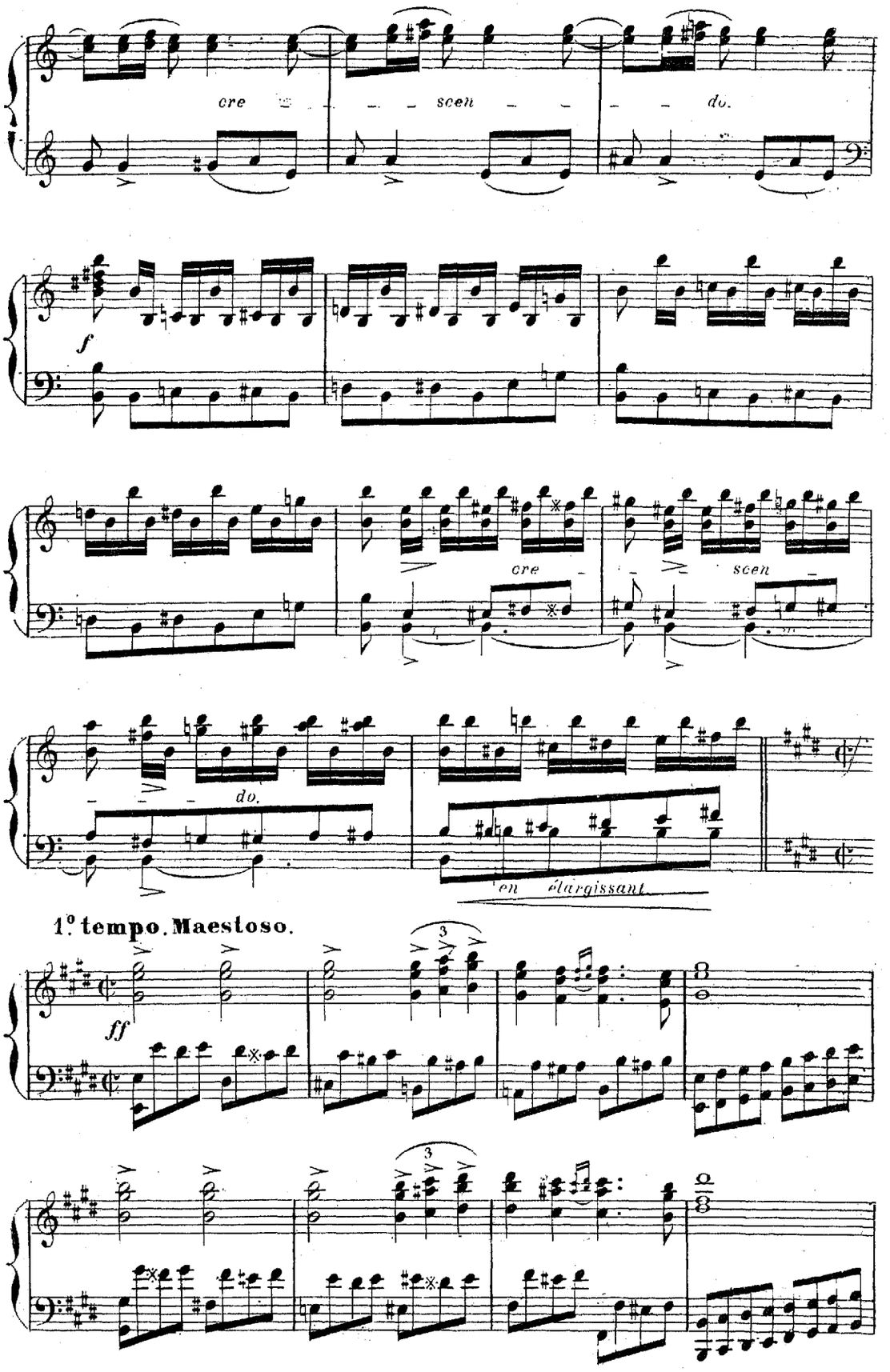


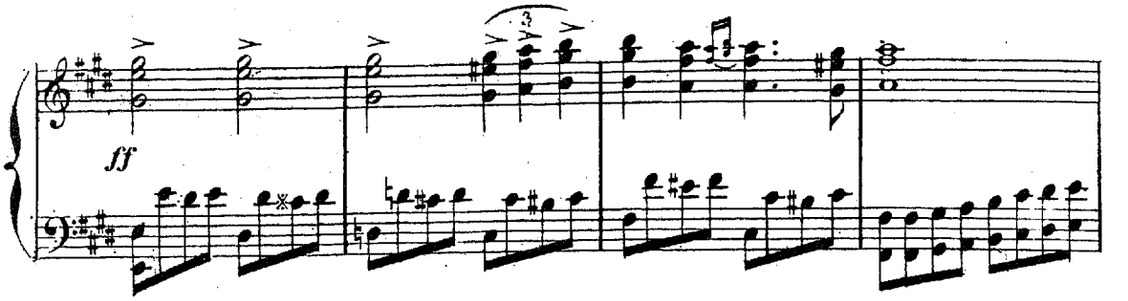
Paris. AU MÉNESTREL, 2 bis, r. Vivienne HEUGEL et Cie Éditeurs.

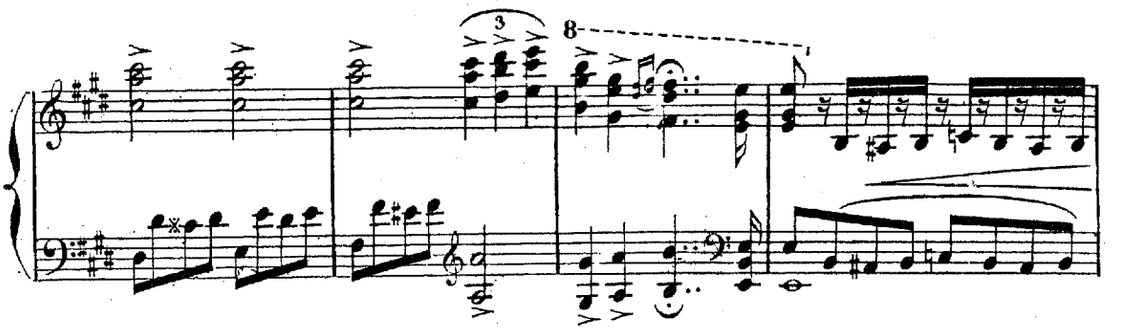

Andante.
pp
(quatuor sourdines)
8
1° tempo.
(Cor.)
pp
p
8va bassa
Andante.
très expressif.
(Clar.)
M.D.
M.D.
p
f
p

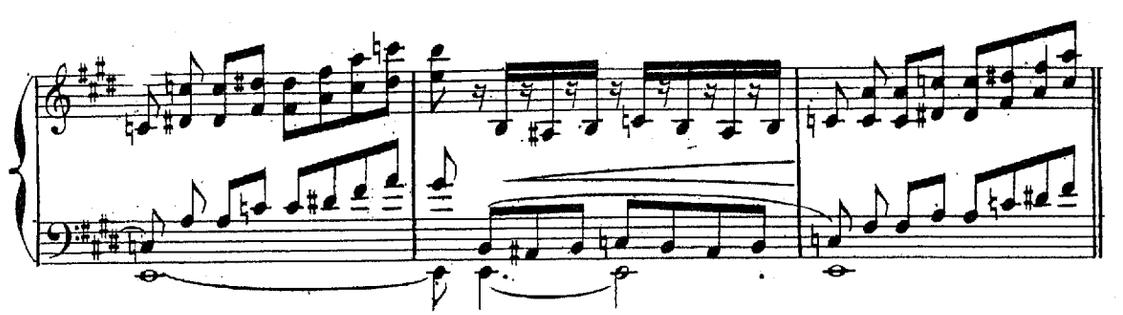

f
p
dim
sfz
Moderato quasi Allegretto.
p léger.
tr
f
p

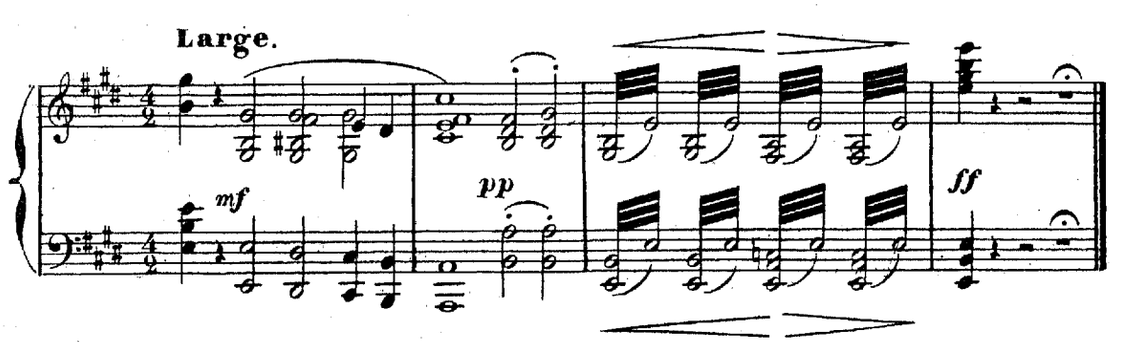

(Hautbs.)
(Clar.)
p
bien soutenu.
(Cor.)
(Basson.)
(Quat.)
cresc.
pp
8
p l'ger.
8
8
8

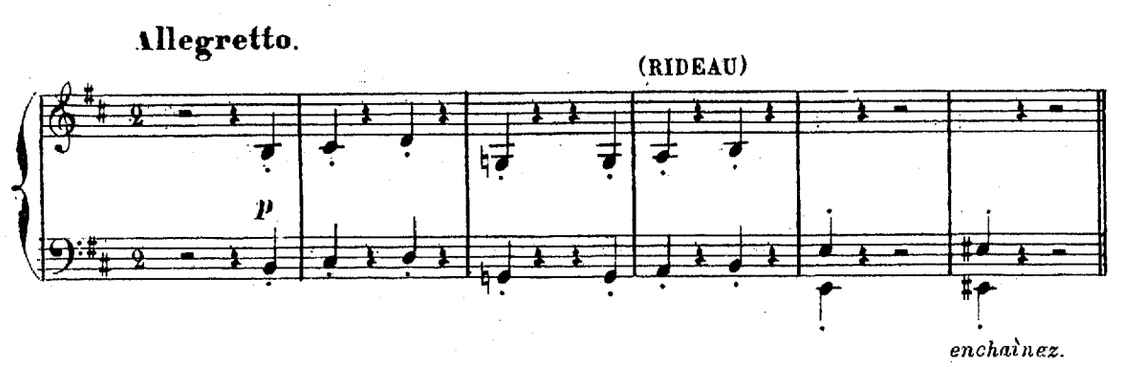

cre scen do.
f
cre
scen
do.
en élargissant
1º tempo. Maestoso.
ff


ff


8




Large.
mf
pp
ff


Allegretto.
(RIDEAU)
p
enchaînez.

SCHERZO.

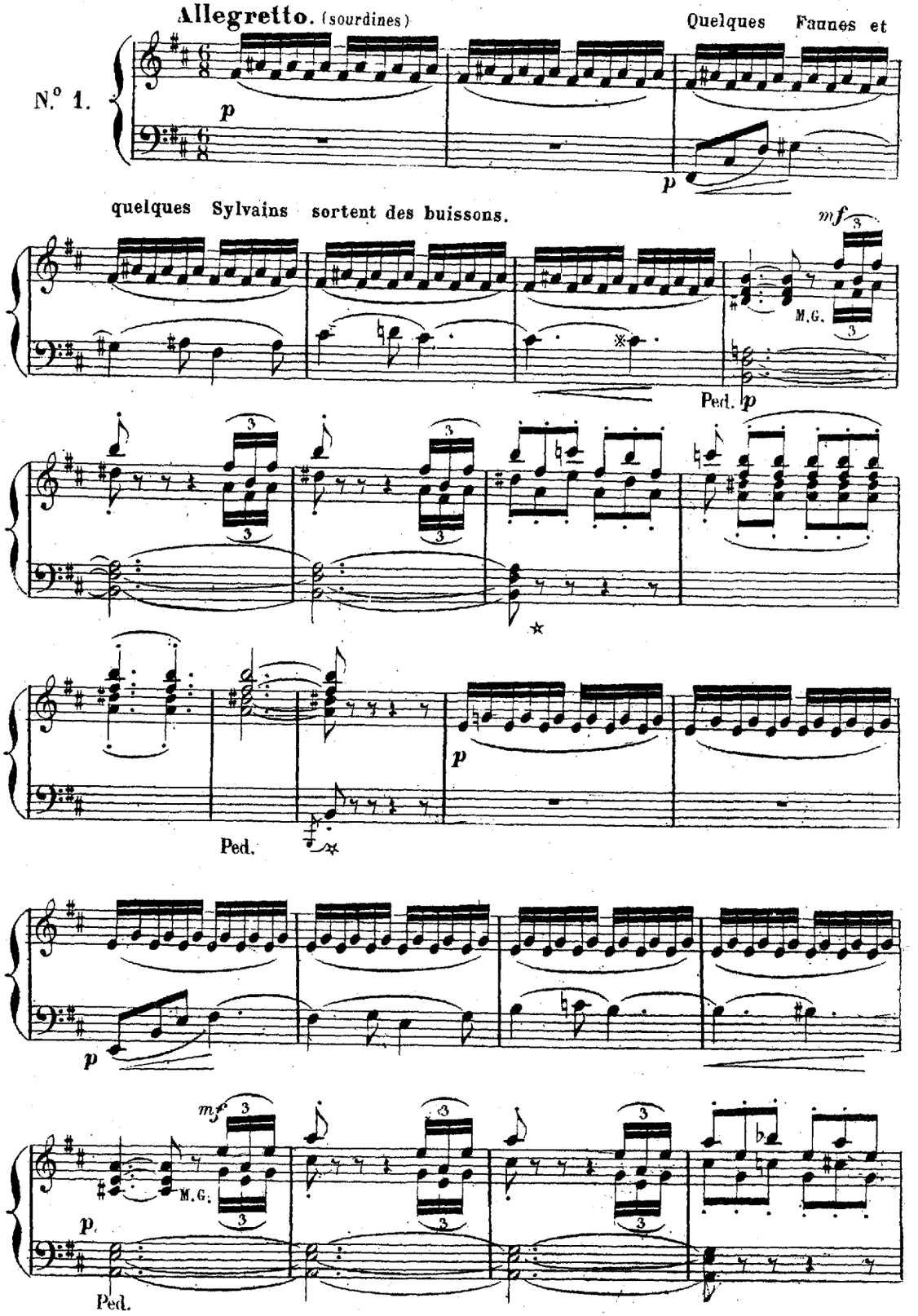
(Un bois sacré. Au fond vers la gauche un petit hémicycle en marbre avec la statue de l'Amour; clair de lune.)

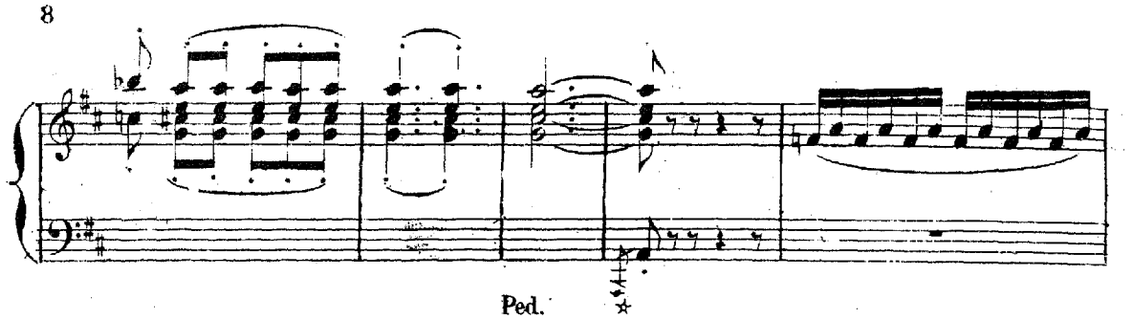
N.° 1.

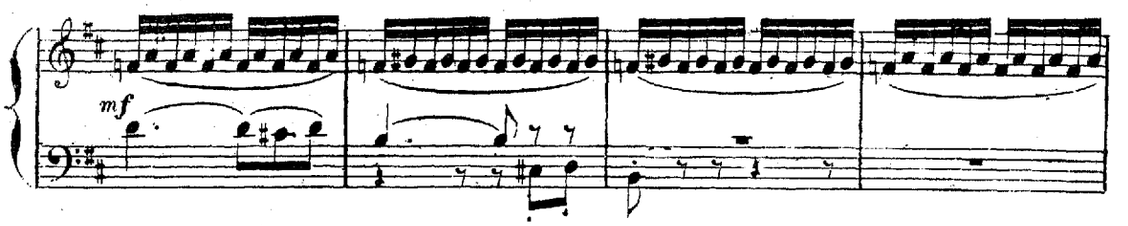
Allegretto. (sourdines)

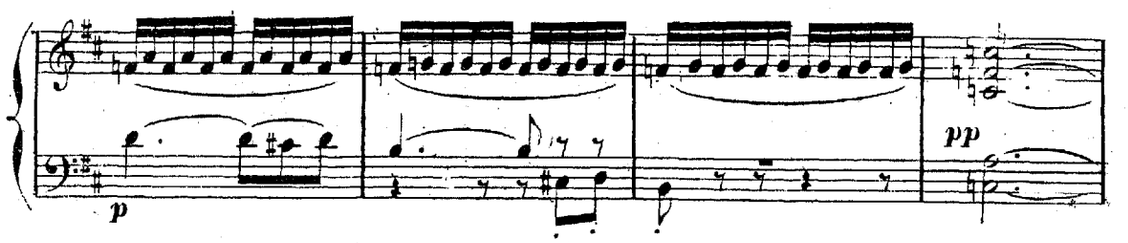
Quelques Faunes et

quelques Sylvains sortent des buissons.

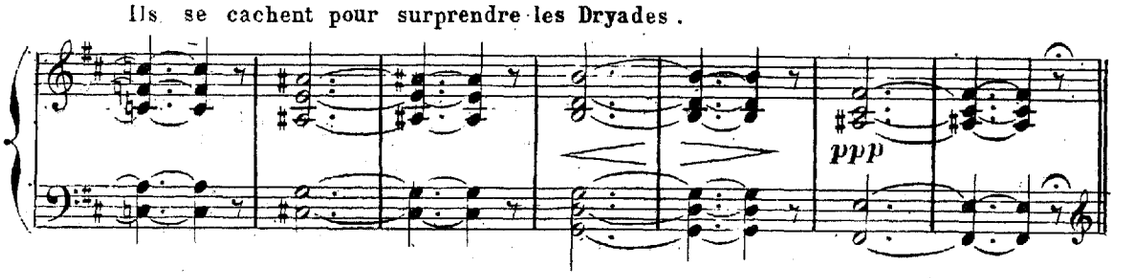




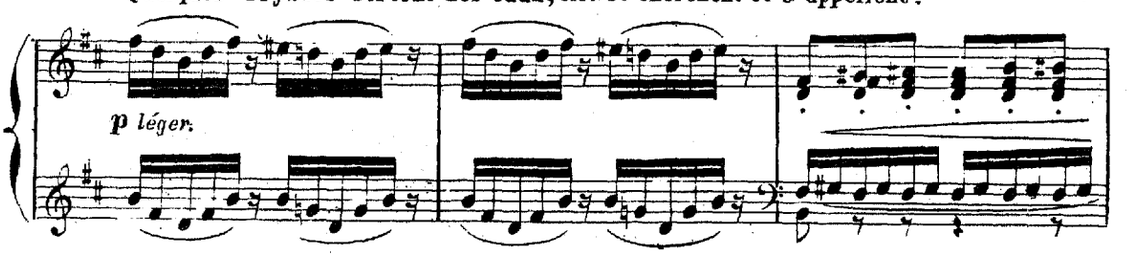


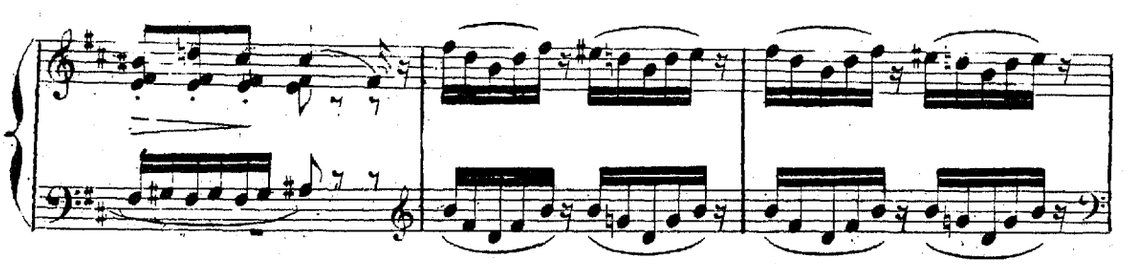


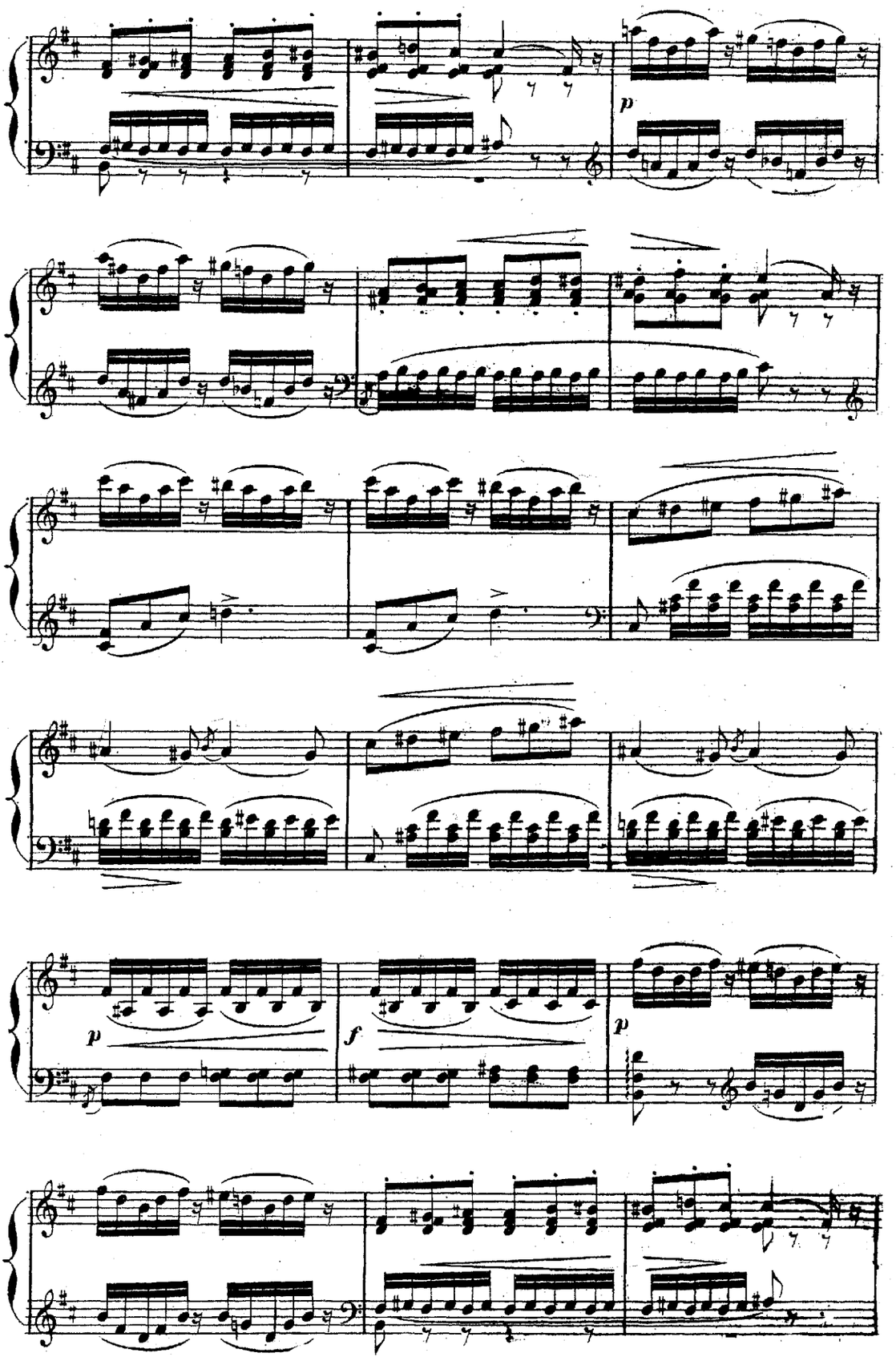
Ils se cachent pour surprendre les Dryades.

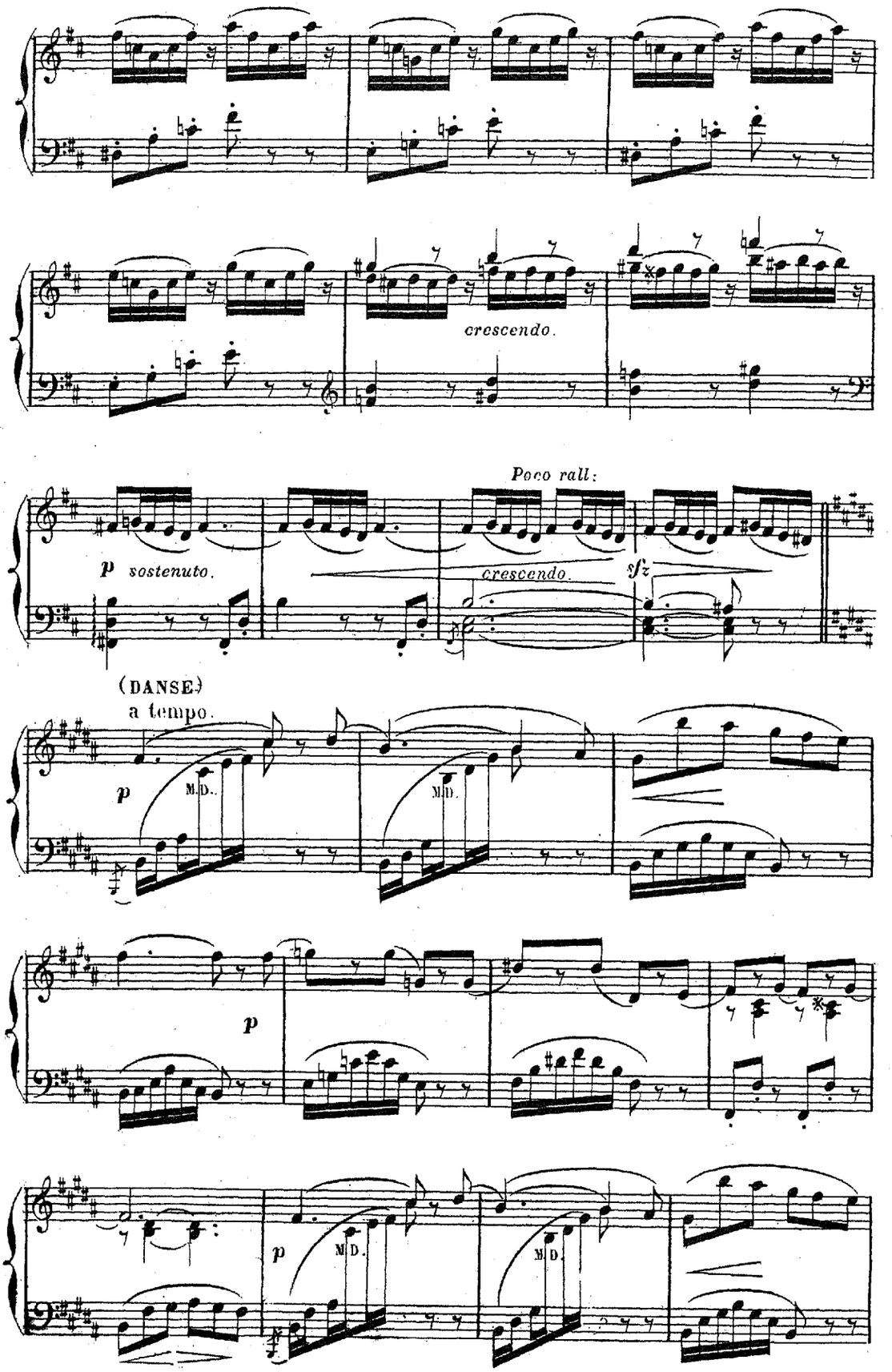


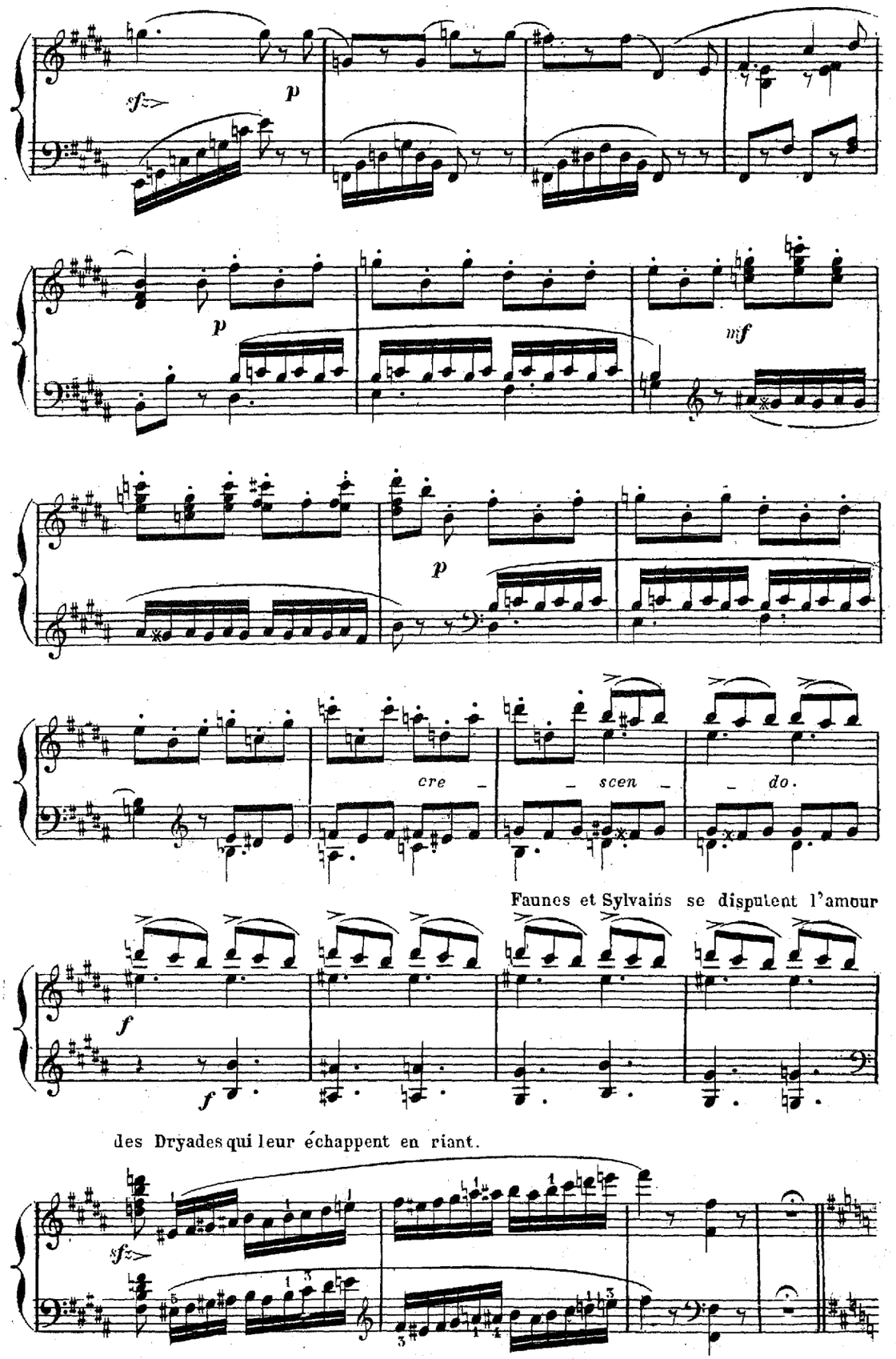
Quelques Dryades sortent des eaux, elle se cherchent et s'appellent.

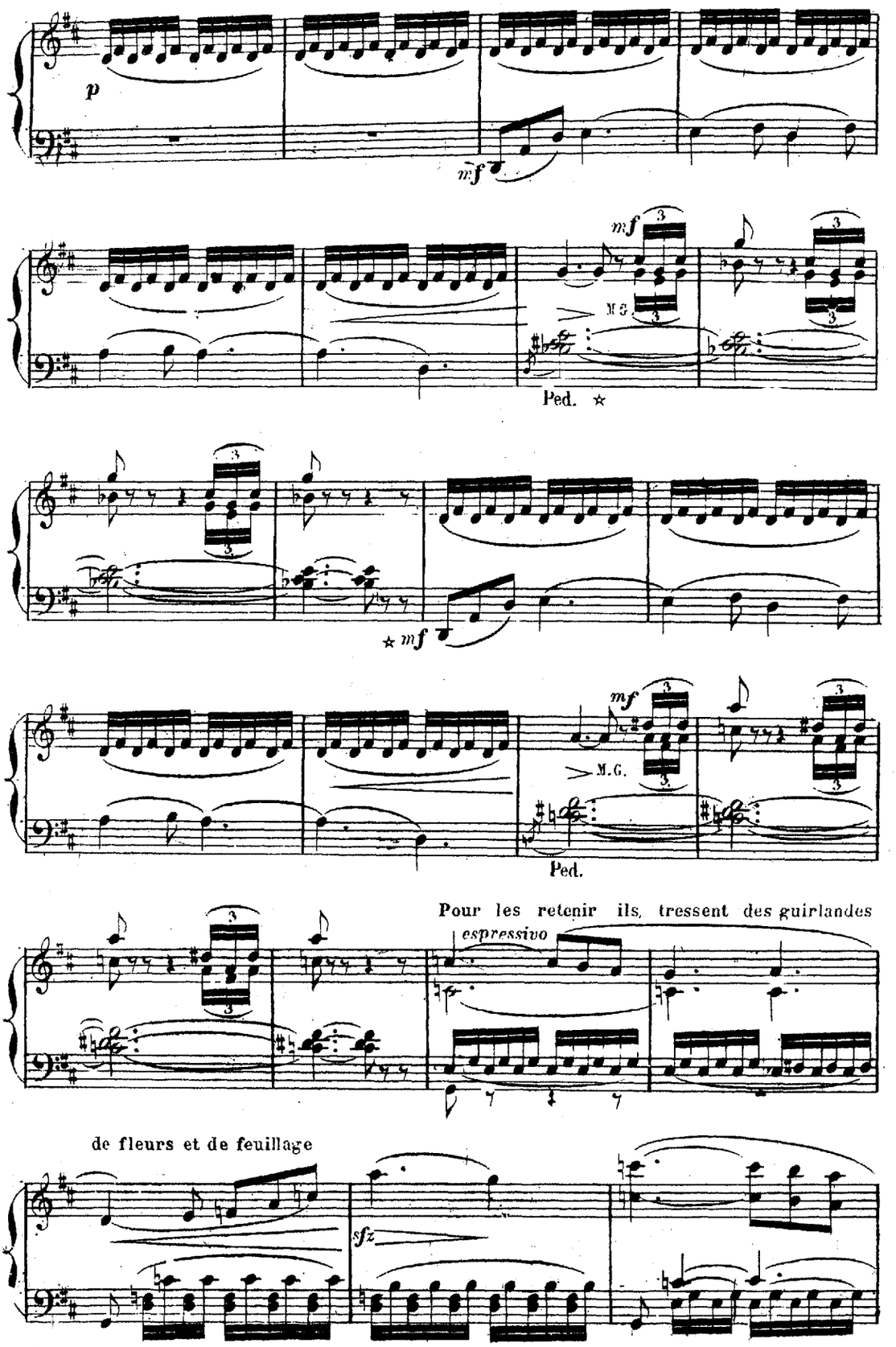


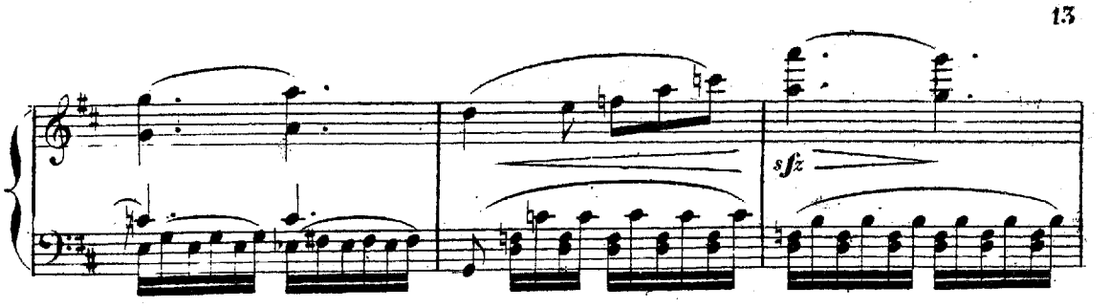


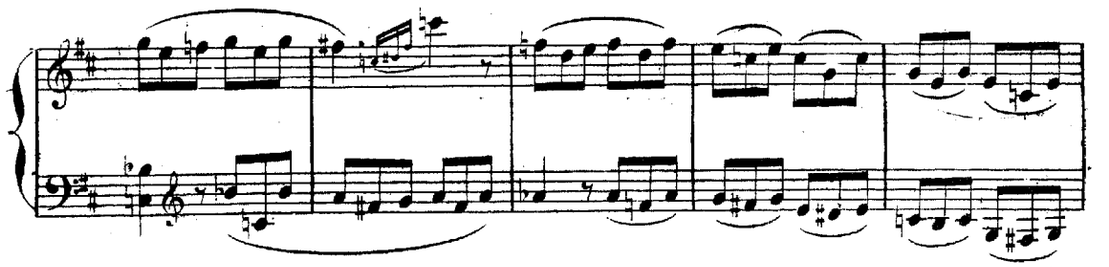

p
p
f
p


crescendo.
Poco rall:
p sostenuto.
crescendo.
sfz
(DANSE)
a tempo.
p
M.D.
M.D.
p
p
M.D.
M.D.

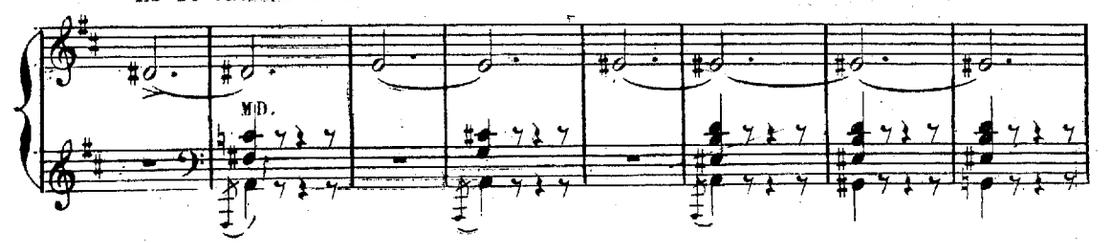

sf
p
p
mf
p
cre - scen - do.
Faunes et Sylvains se disputent l'amour
f
f
des Dryades qui leur échappent en riant.
sf


p
mf
mf
M.G.
Ped. ✱
✱ mf
mf
M.G.
Ped.
Pour les retenir ils tressent des guirlandes
espressivo
de fleurs et de feuillage
sfz

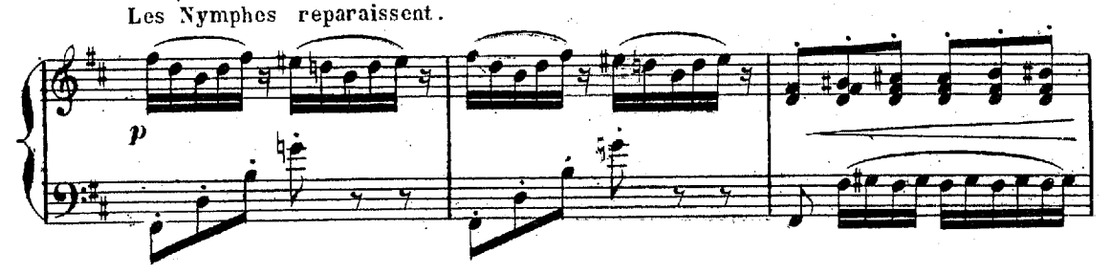


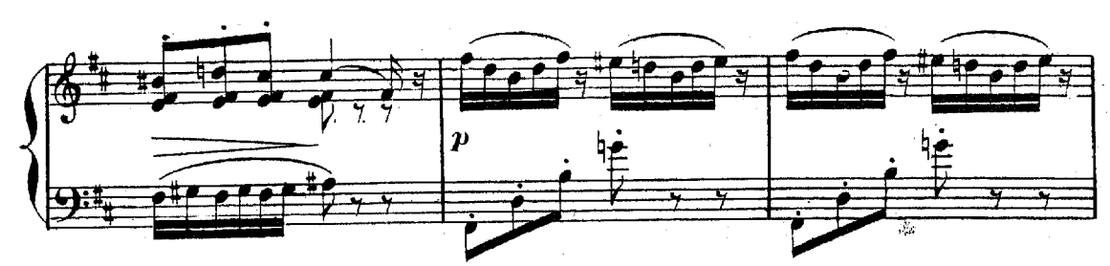


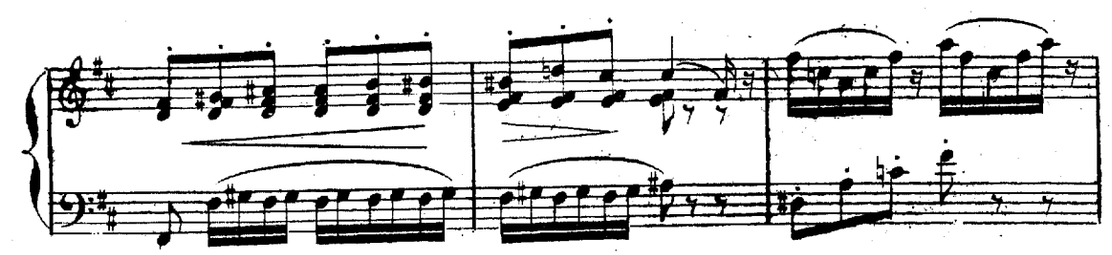
Ils se cachent de nouveau.

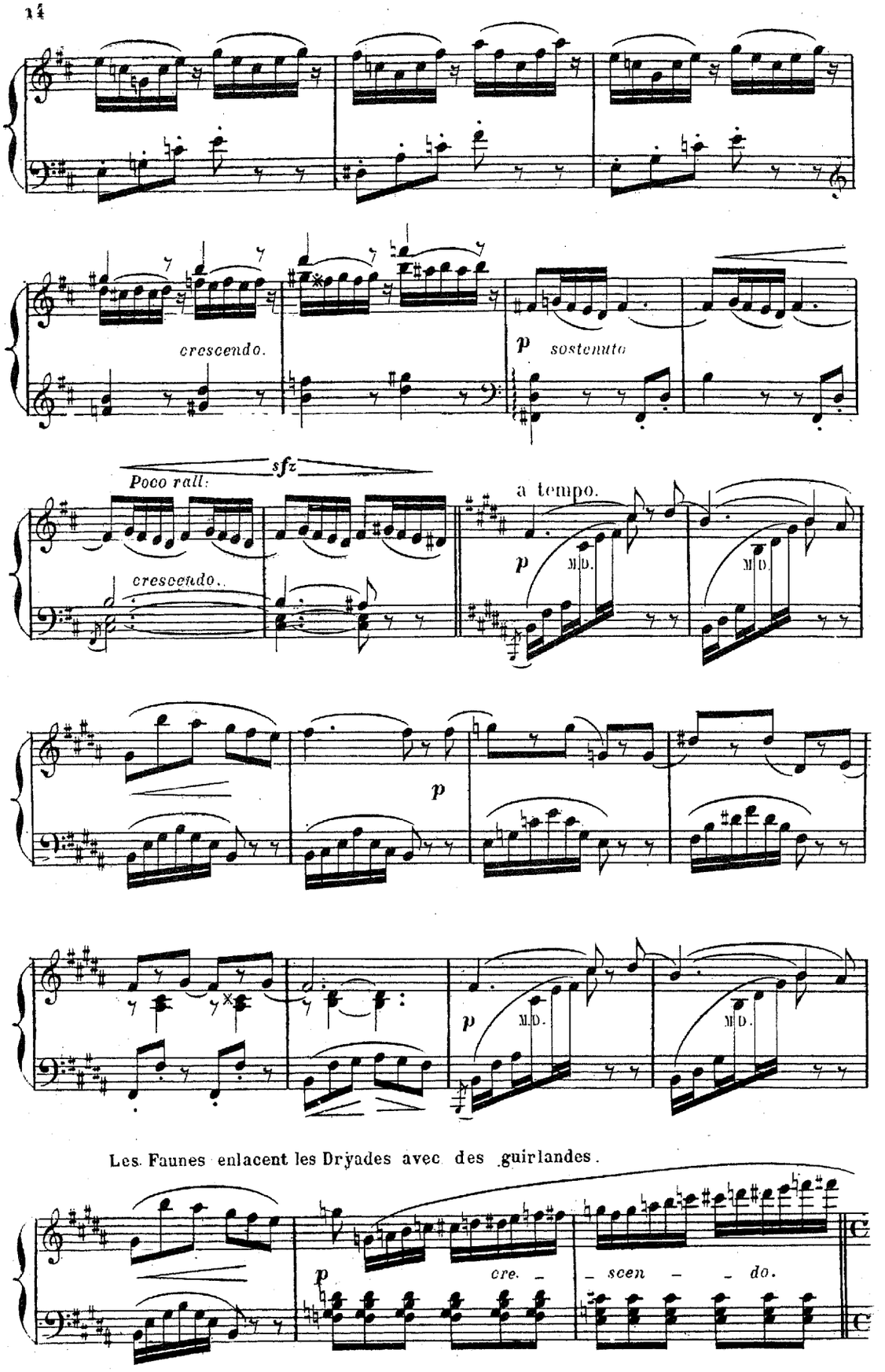


Les Nymphes reparaissent.



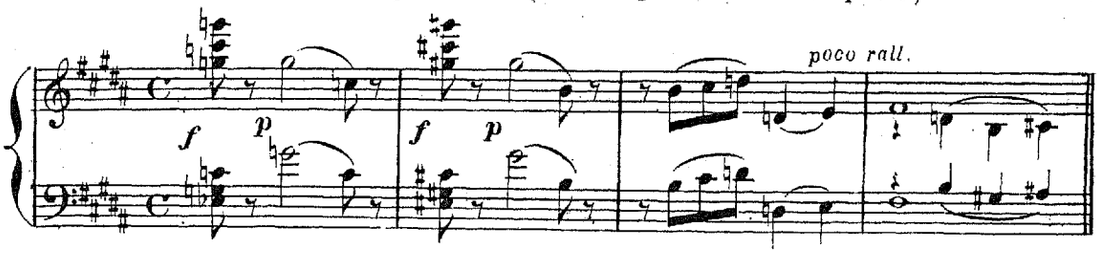






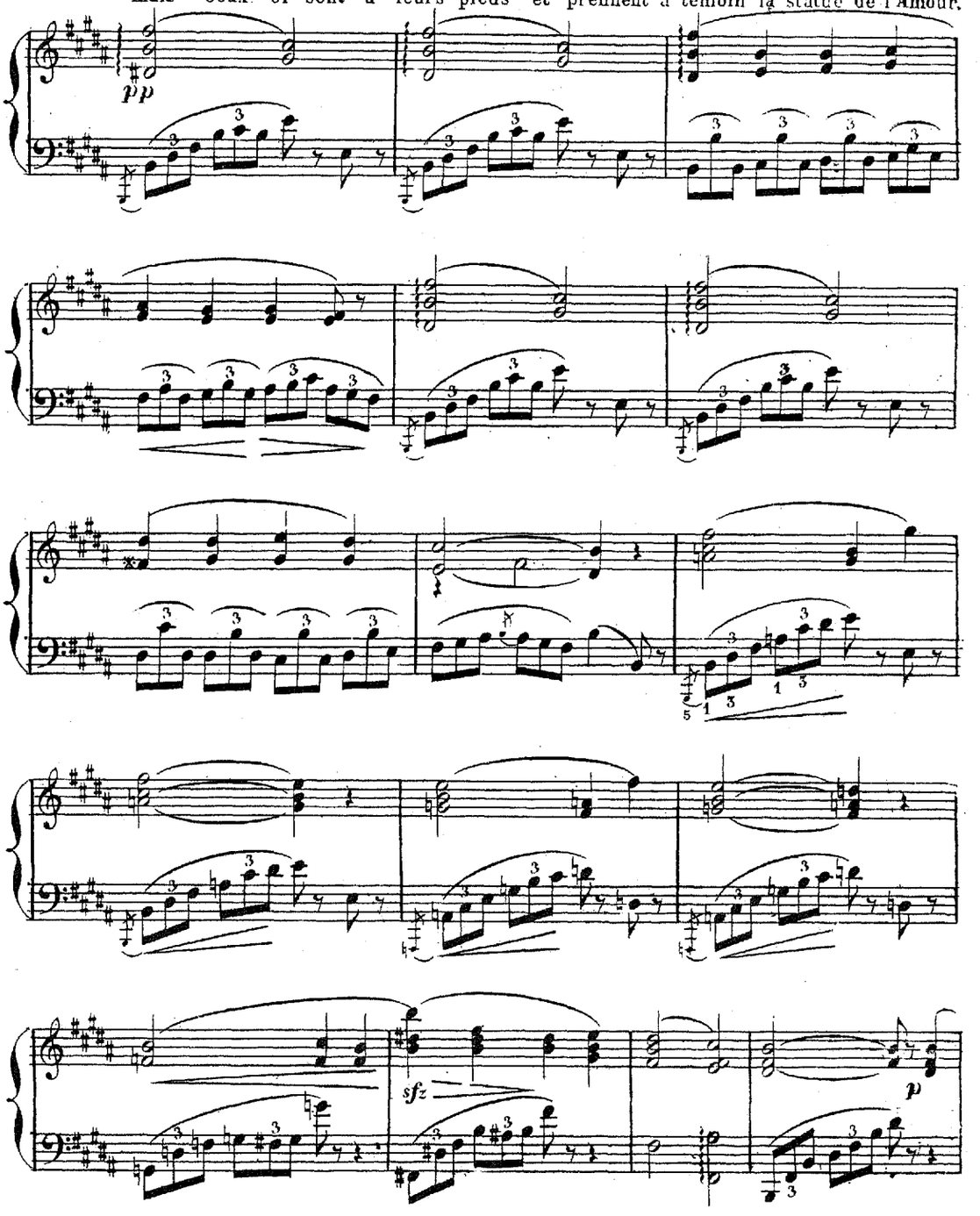
Les Faunes enlacent les Dryades avec des guirlandes.

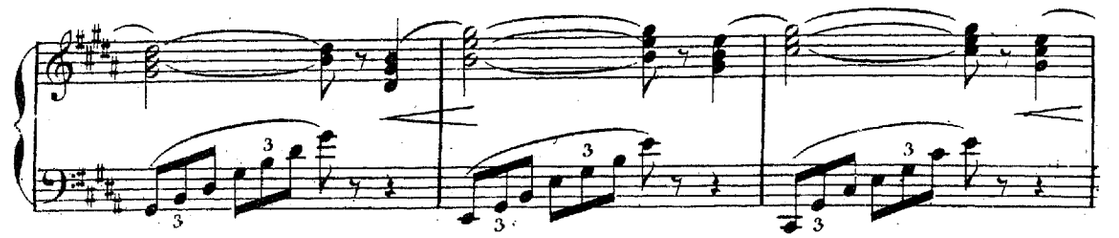
Moderato. Elles sont prisonnieres, Elles implorent leurs Vainqueurs;

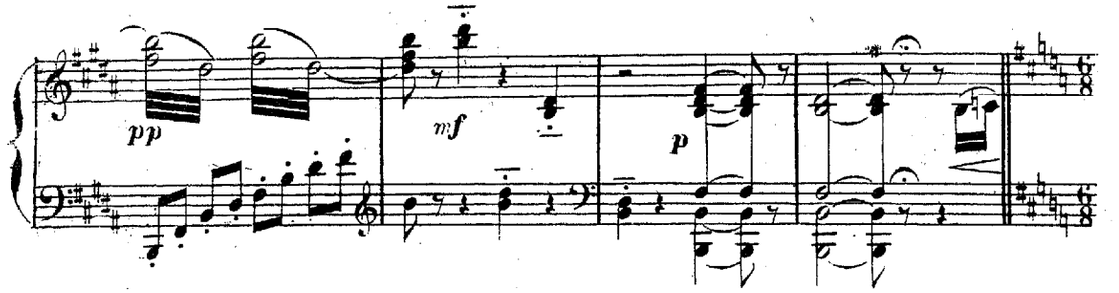


Un peu plus lent

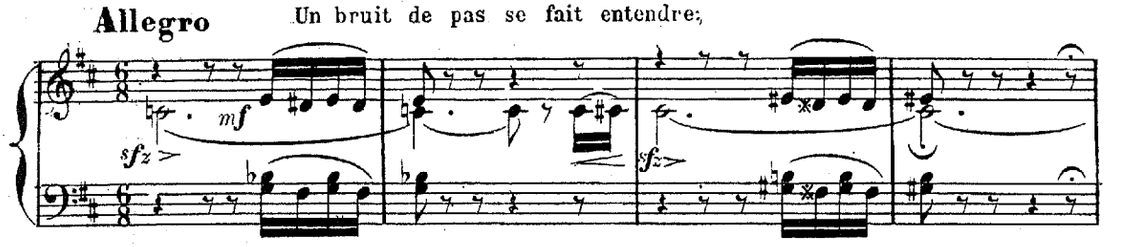
mais ceux-ci sont à leurs pieds et prennent à temoin la statue de l'Amour.



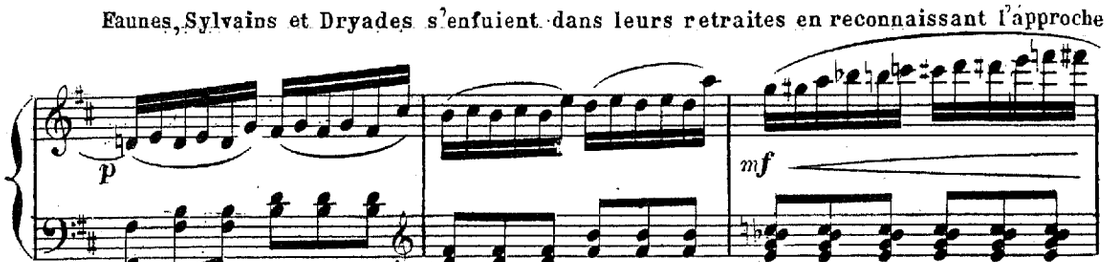




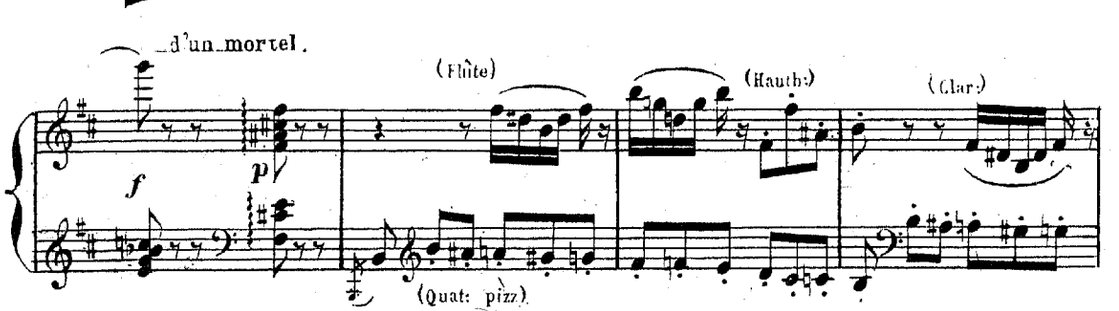
Allegro Un bruit de pas se fait entendre;

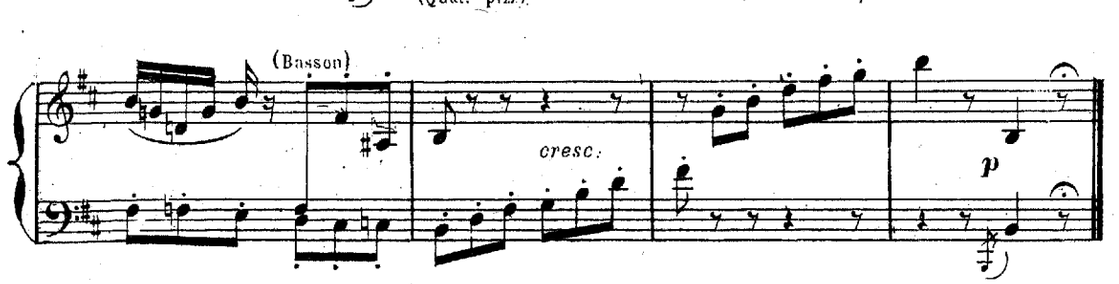


Faunes, Sylvains et Dryades s'enfuient dans leurs retraites en reconnaissant l'approche



d'un mortel.

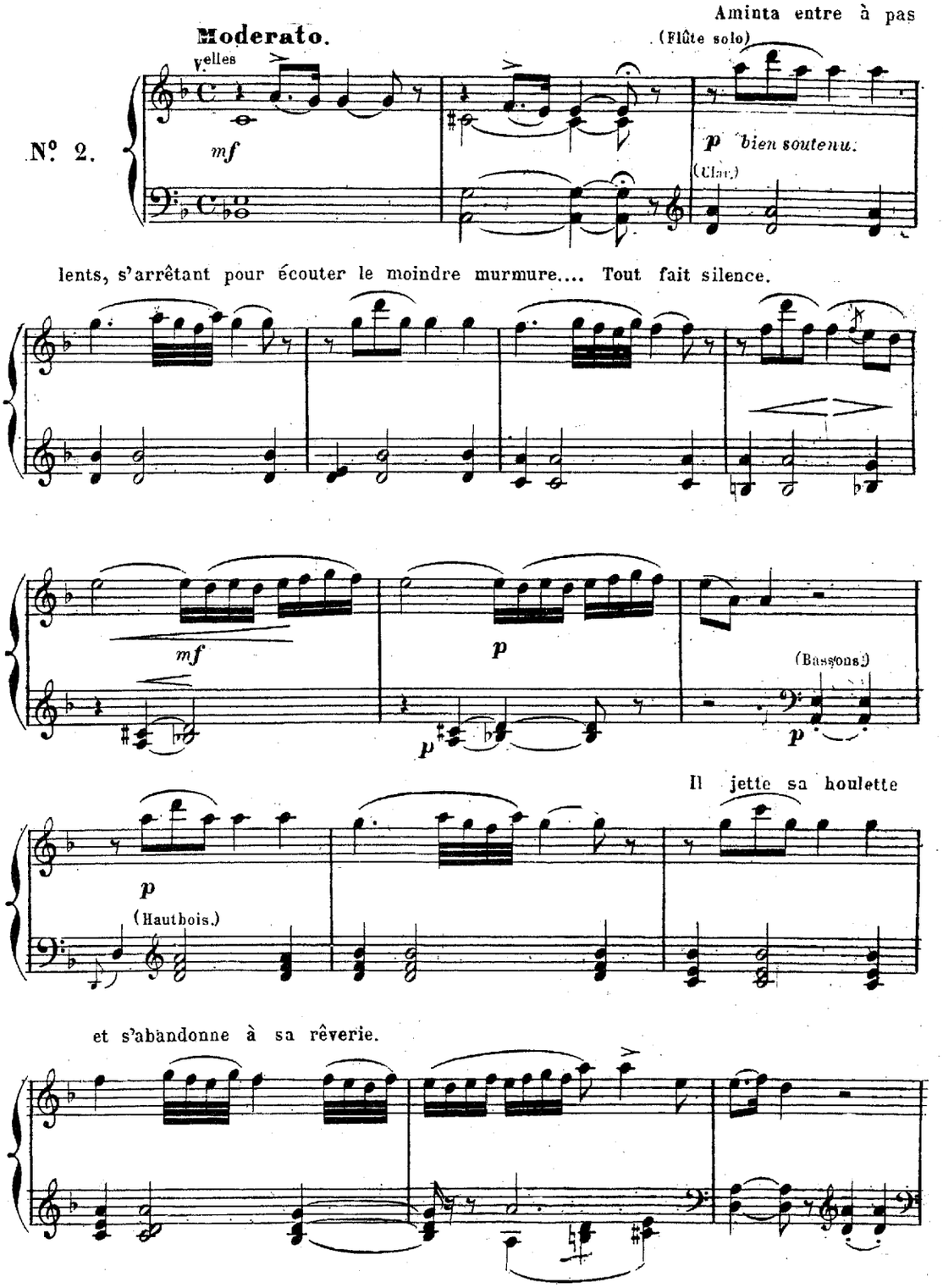




LE BERGER.

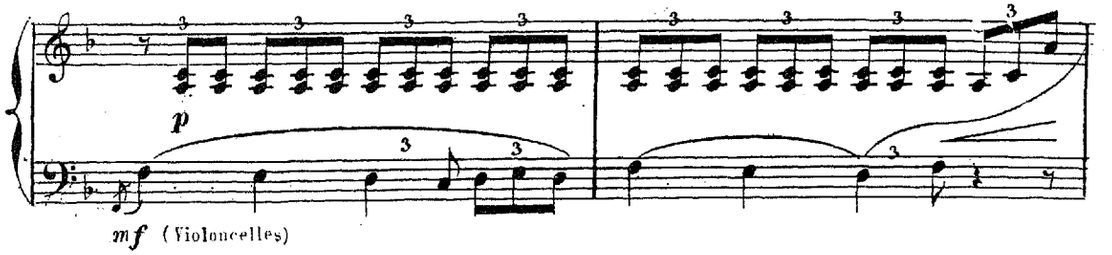
PASTORALE.

N° 2.

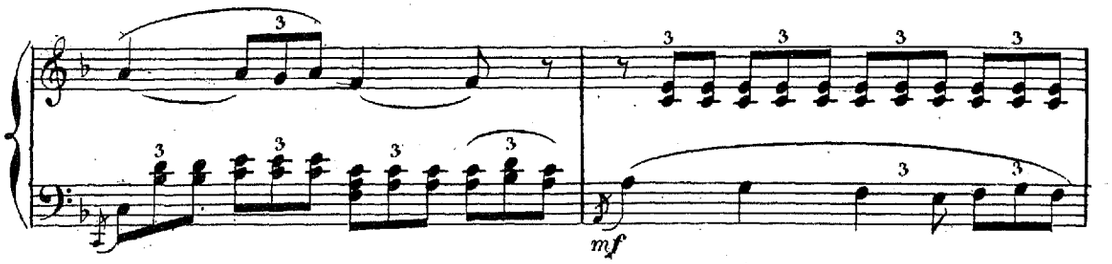


A cette même place par une pareille nuit, il a entrevu, caché dans les

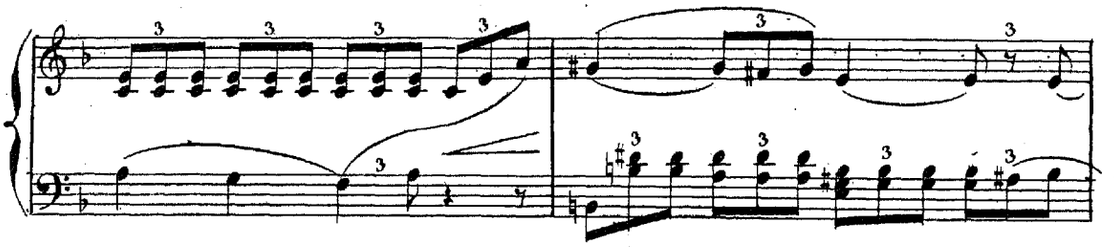
Un peu plus animé.

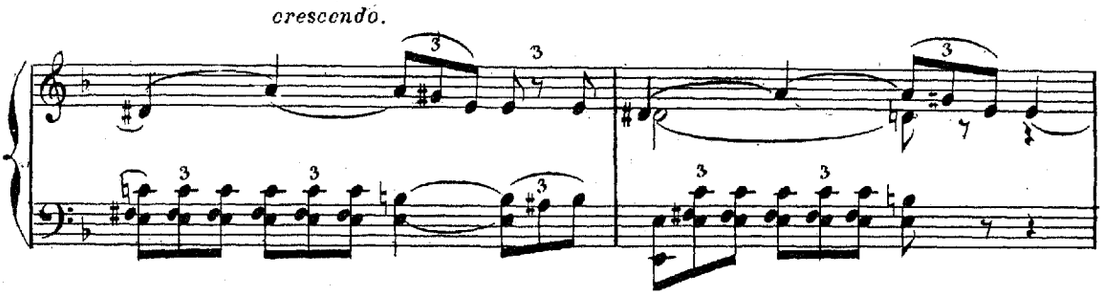


buissons, une belle chasseresse dont l'image est restée gravée dans son cœur.

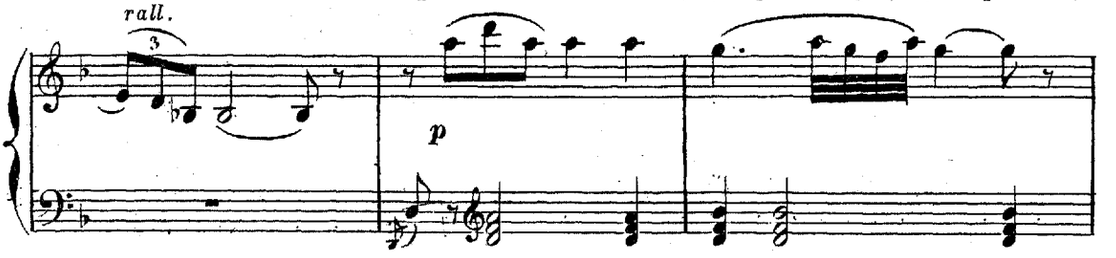


Est-ce une créature divine, une des nymphes de Diane? Il l'ignore.



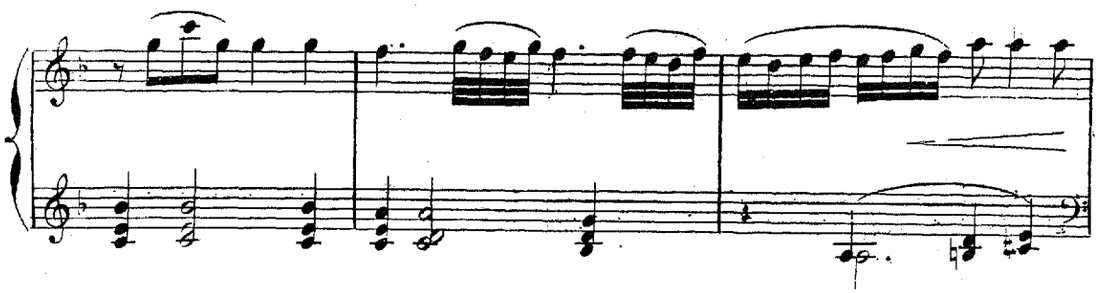


1°. tempo. Mais lui, simple berger, que peut-il

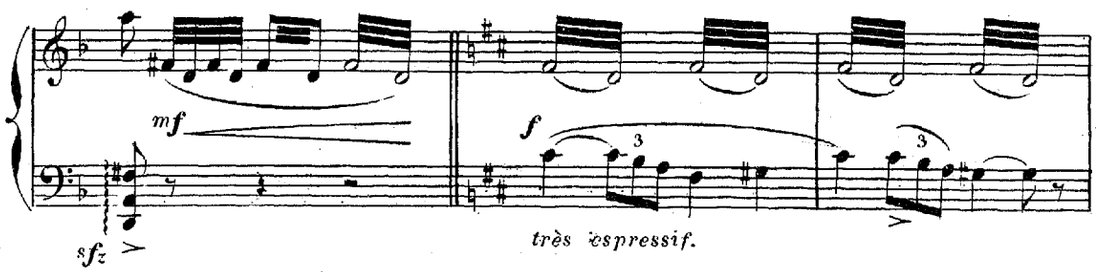


espérer?....

Rien, sinon de la voir encore.

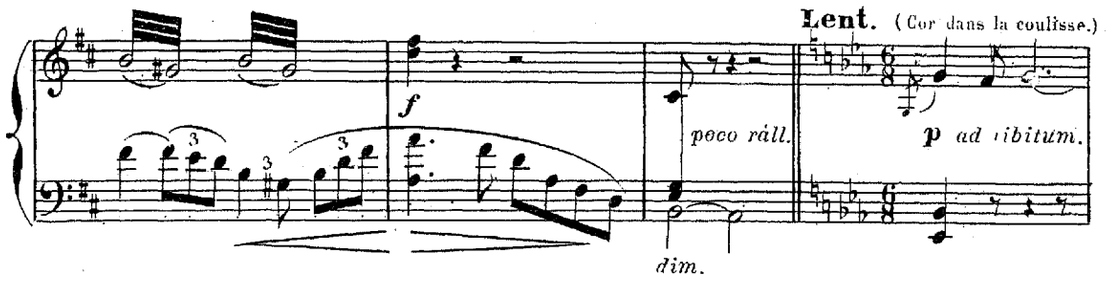


Il se prosterne devant la statue de l'Amour



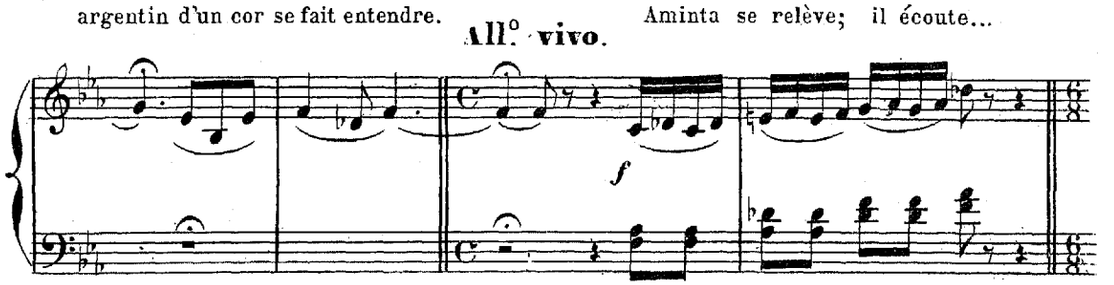
et supplie le Dieu de lui accorder cette grâce.

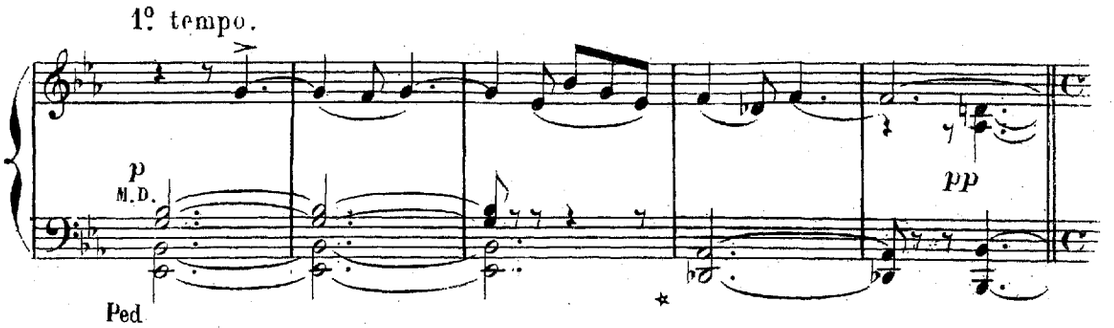
Le son clair et



argentin d'un cor se fait entendre.

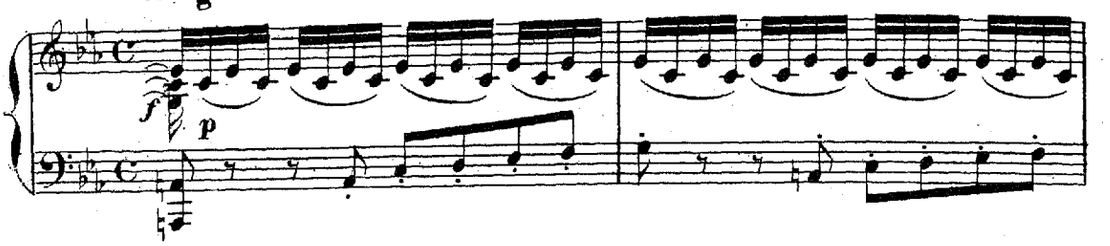
Aminta se relève; il écoute...



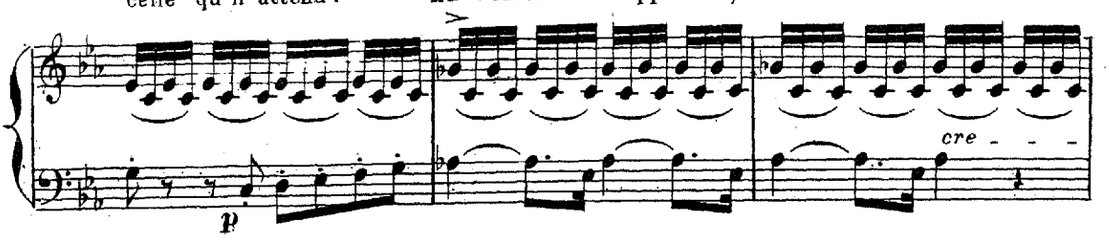


Il regarde a travers les taillis et témoigne par sa joie qu'il a reconnu

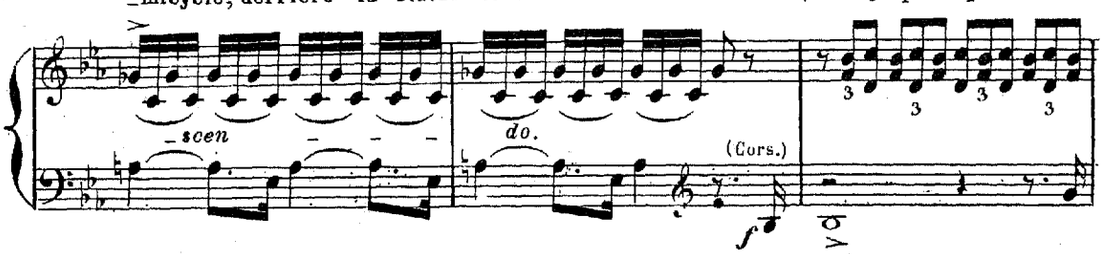
Allegro.



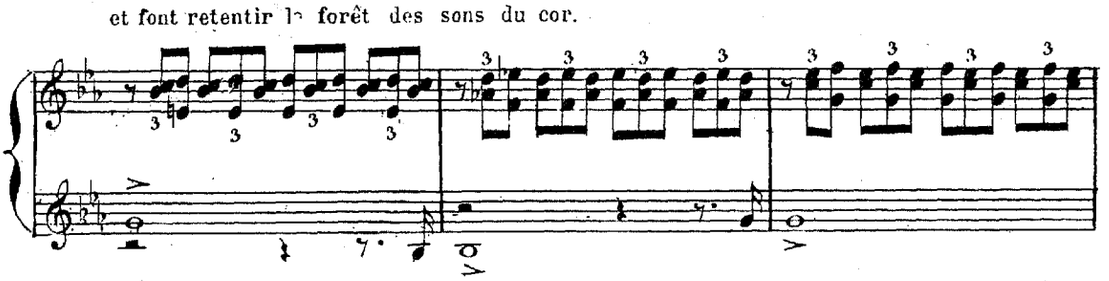
celle qu'il attend. En l'entendant s'approcher, il court se cacher dans l'hé_

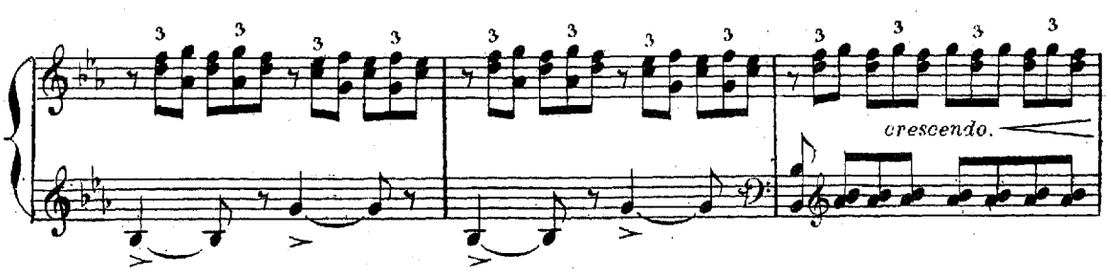


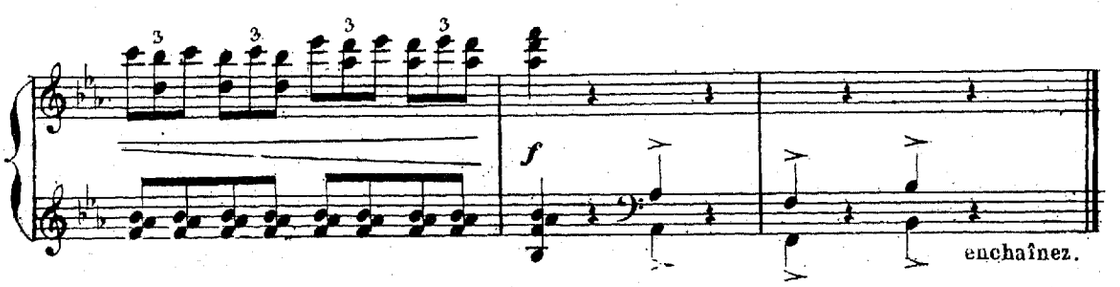
_micycle, derrière la statue de l'Amour. Les Nymphes paraissent



et font retentir la forêt des sons du cor.



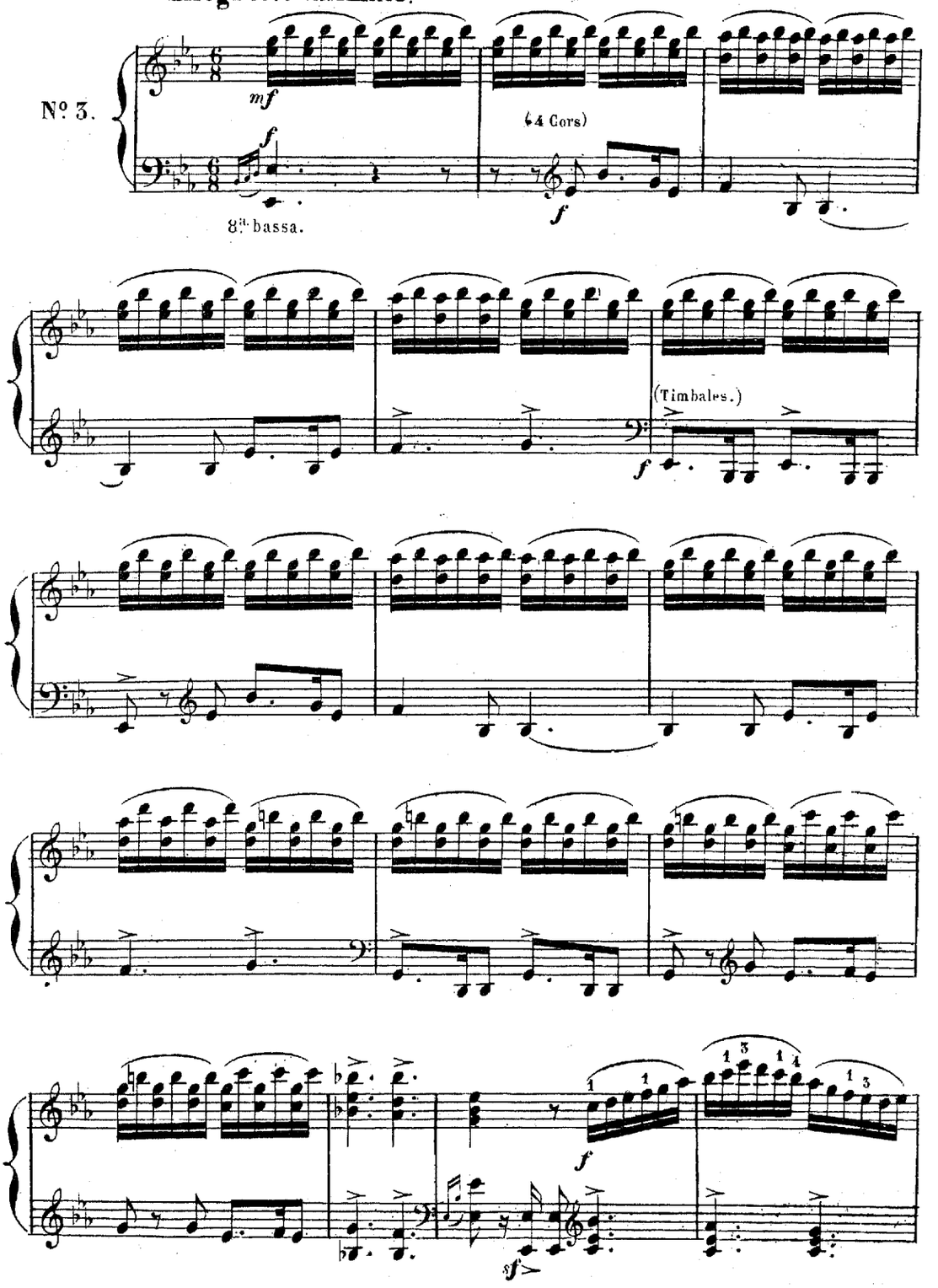


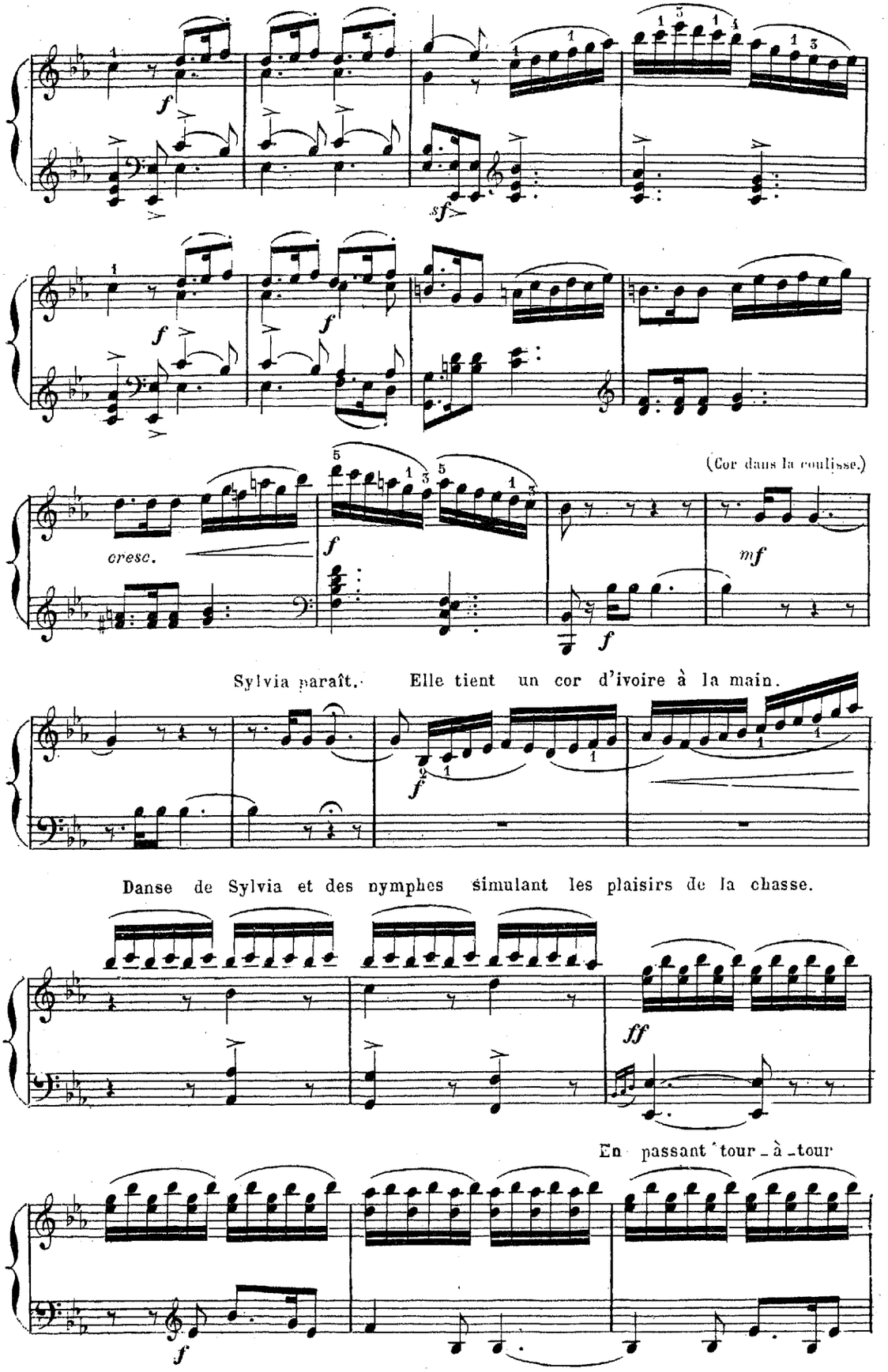


LES CHASSERESSES.

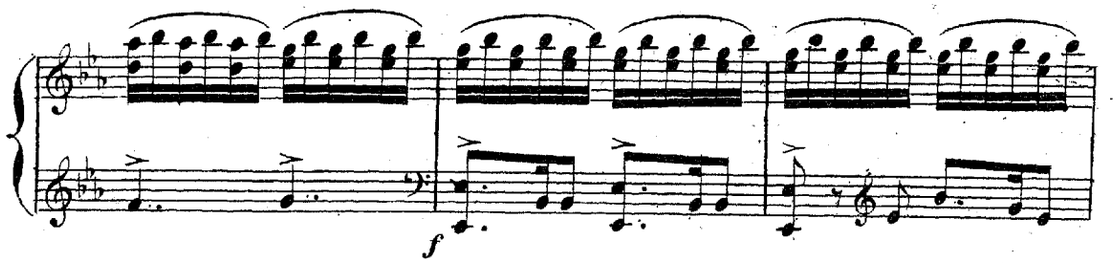
FANFARE.

Allegretto animato. Entrée des Nymphes de Diane.

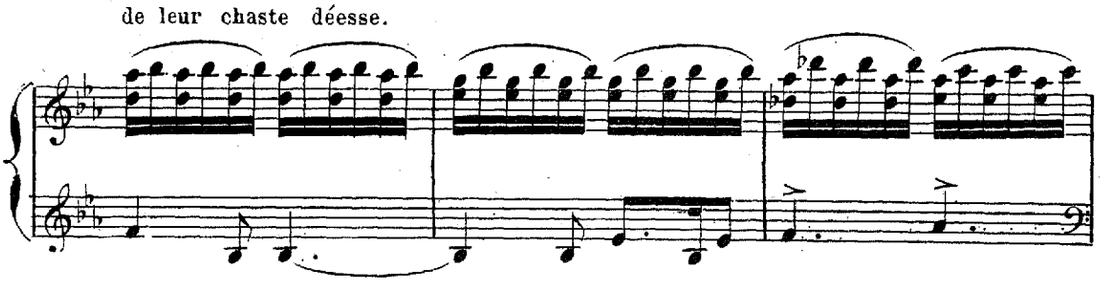


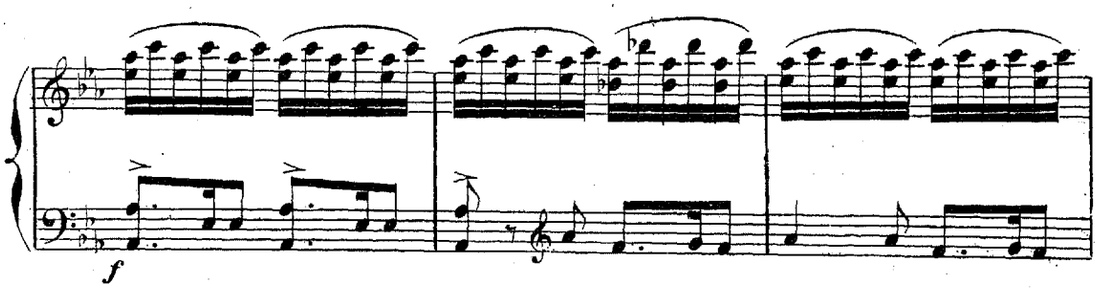

(Cor dans la coulisse.)
cresc.
Sylvia paraît. Elle tient un cor d'ivoire à la main.
Danse de Sylvia et des nymphes simulant les plaisirs de la chasse.
En passant tour-à-tour

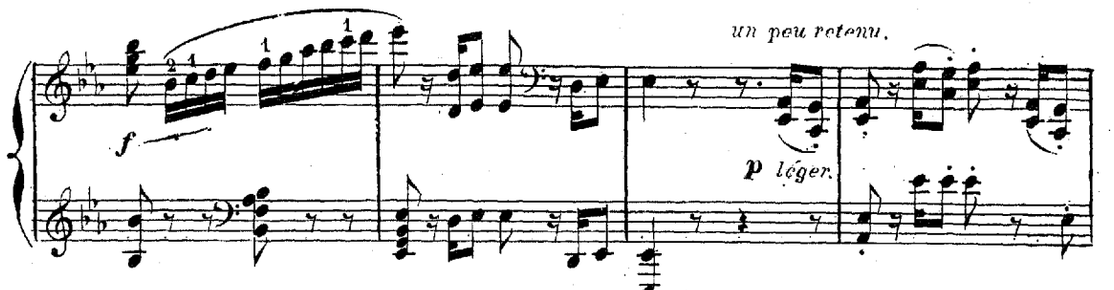
devant la statue de l'Amour, elles semblent lui jeter un défi au nom

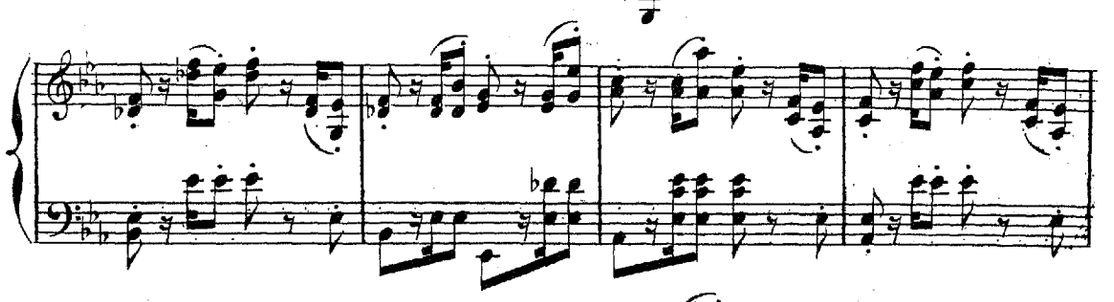


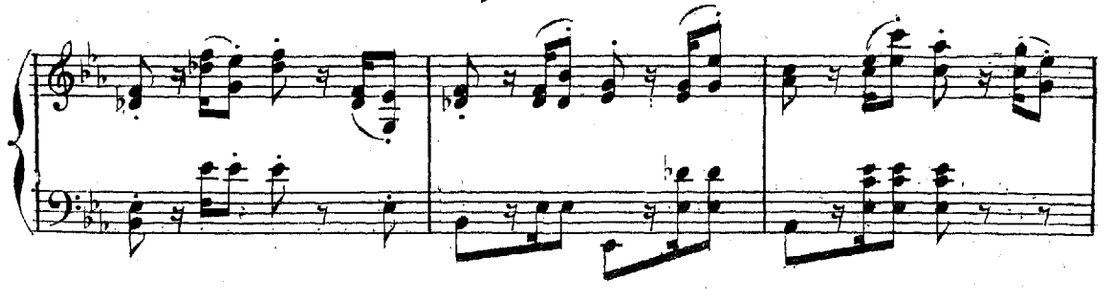
de leur chaste déesse.

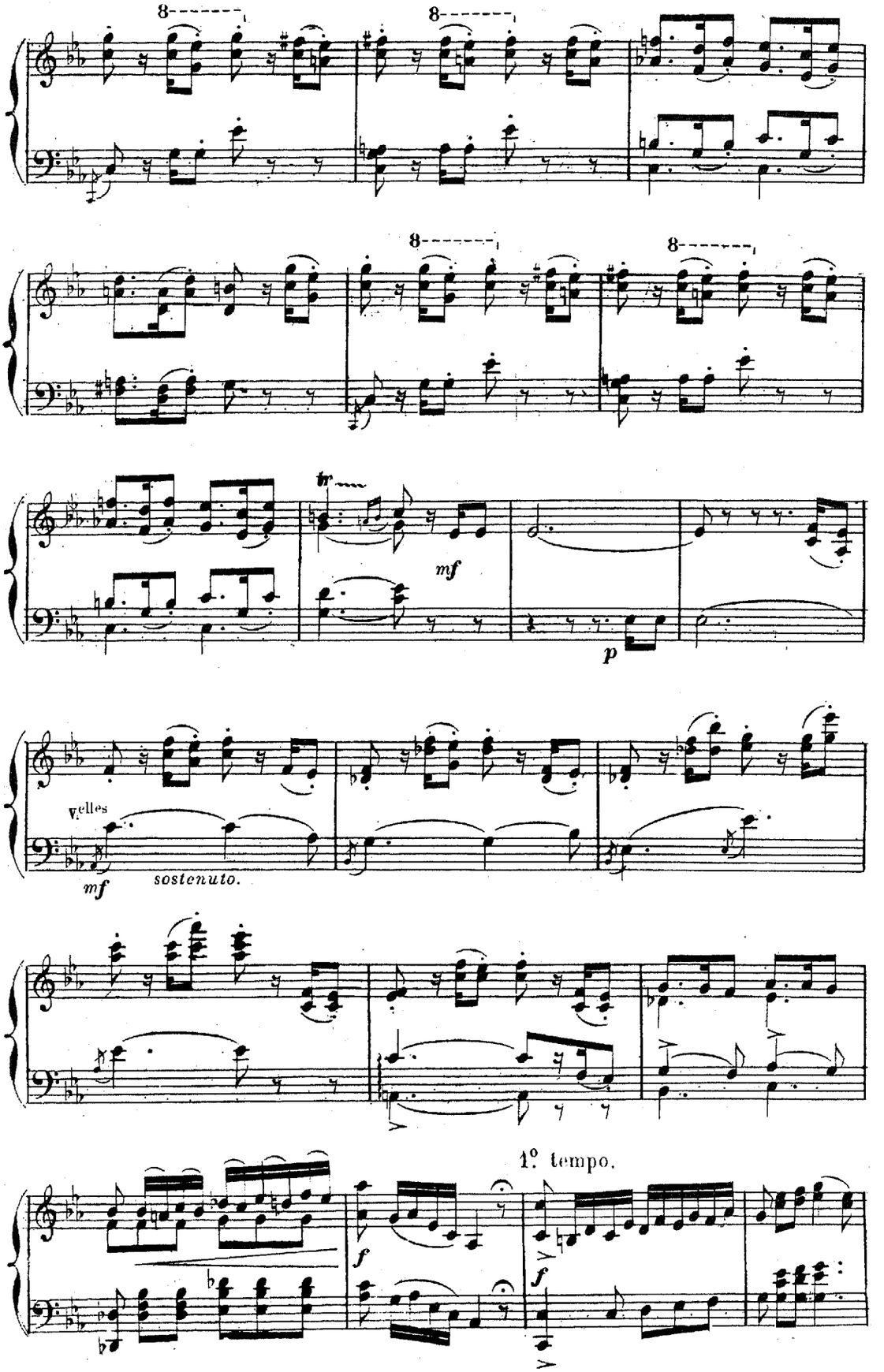


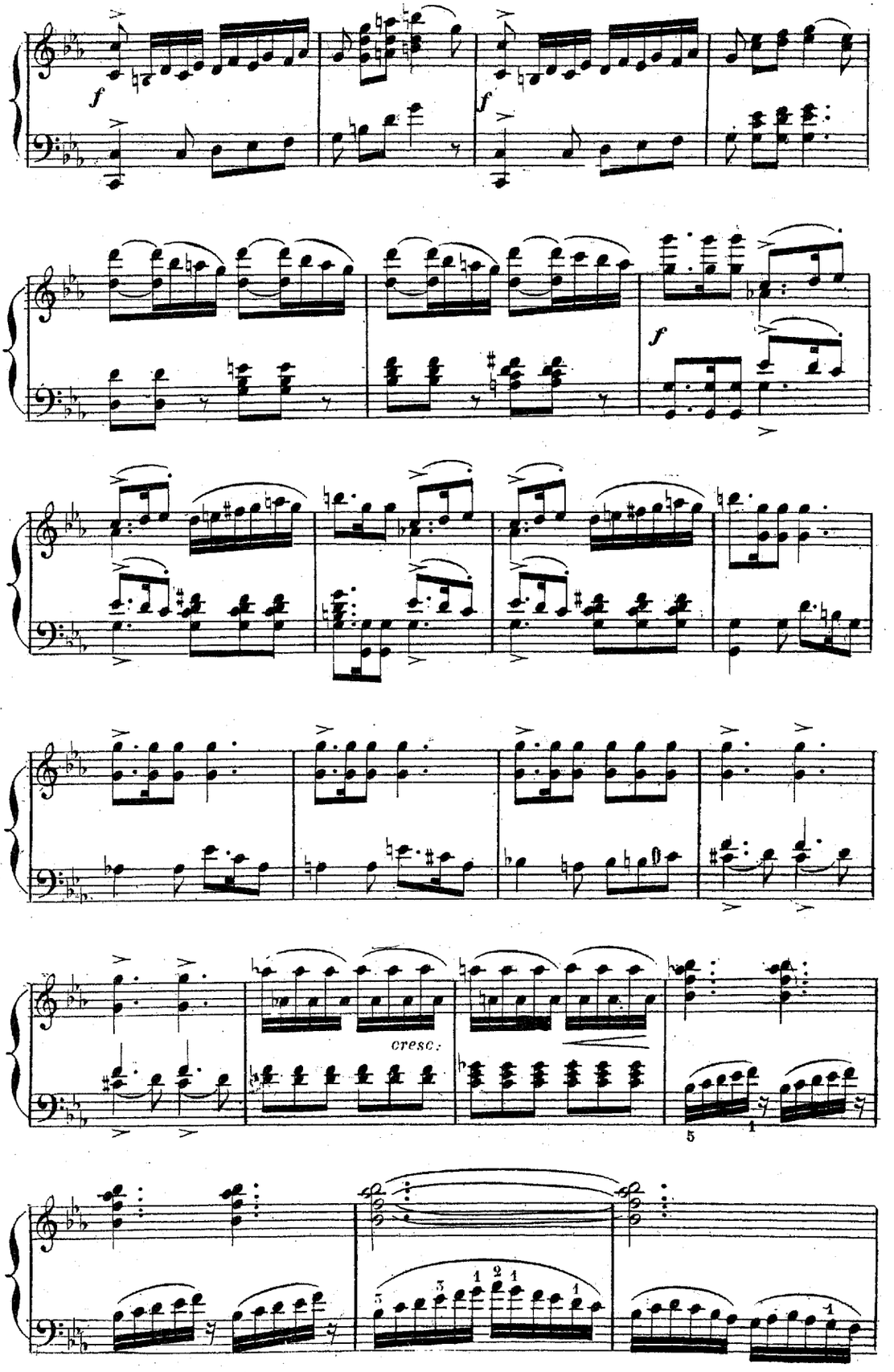


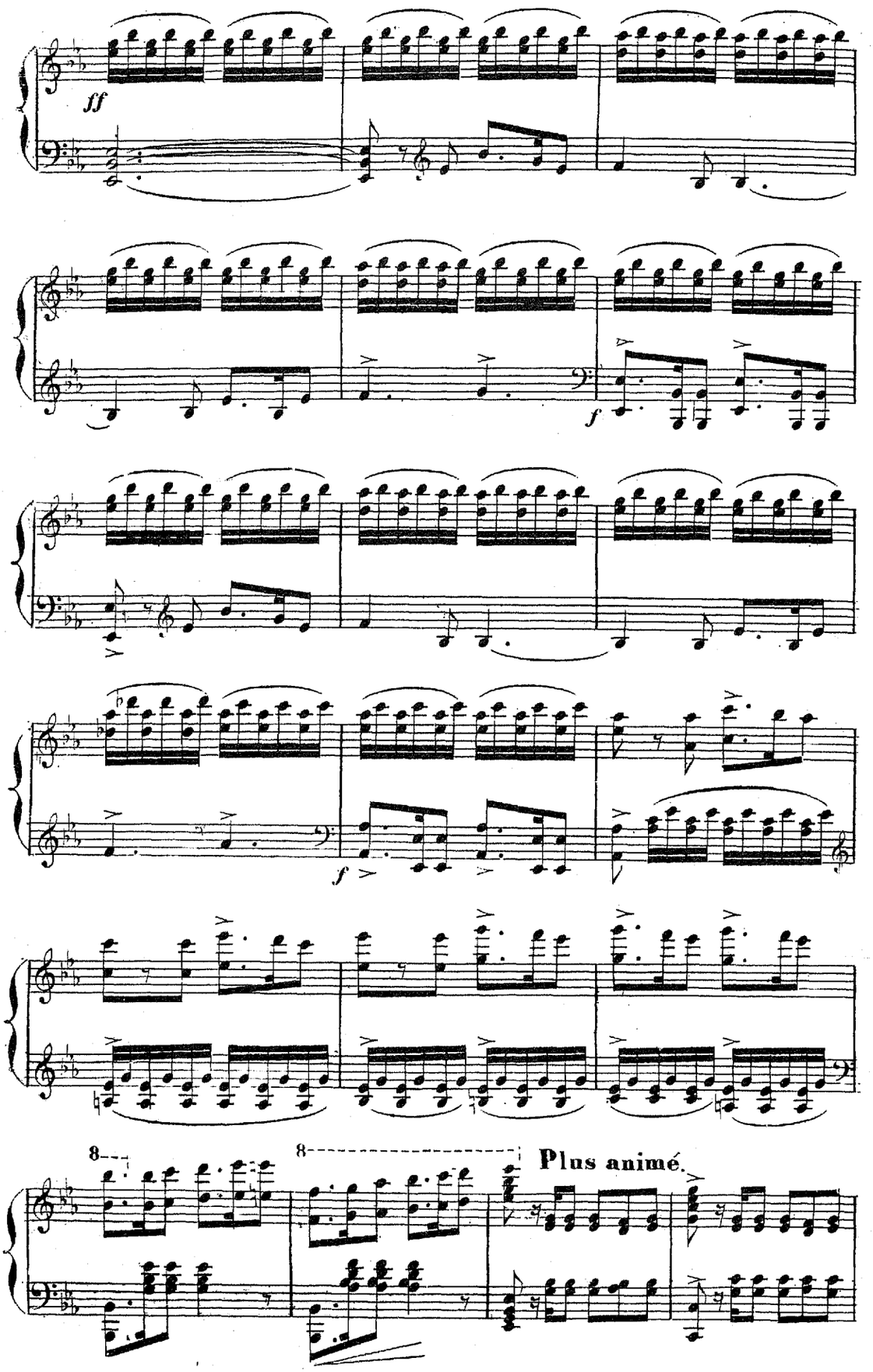


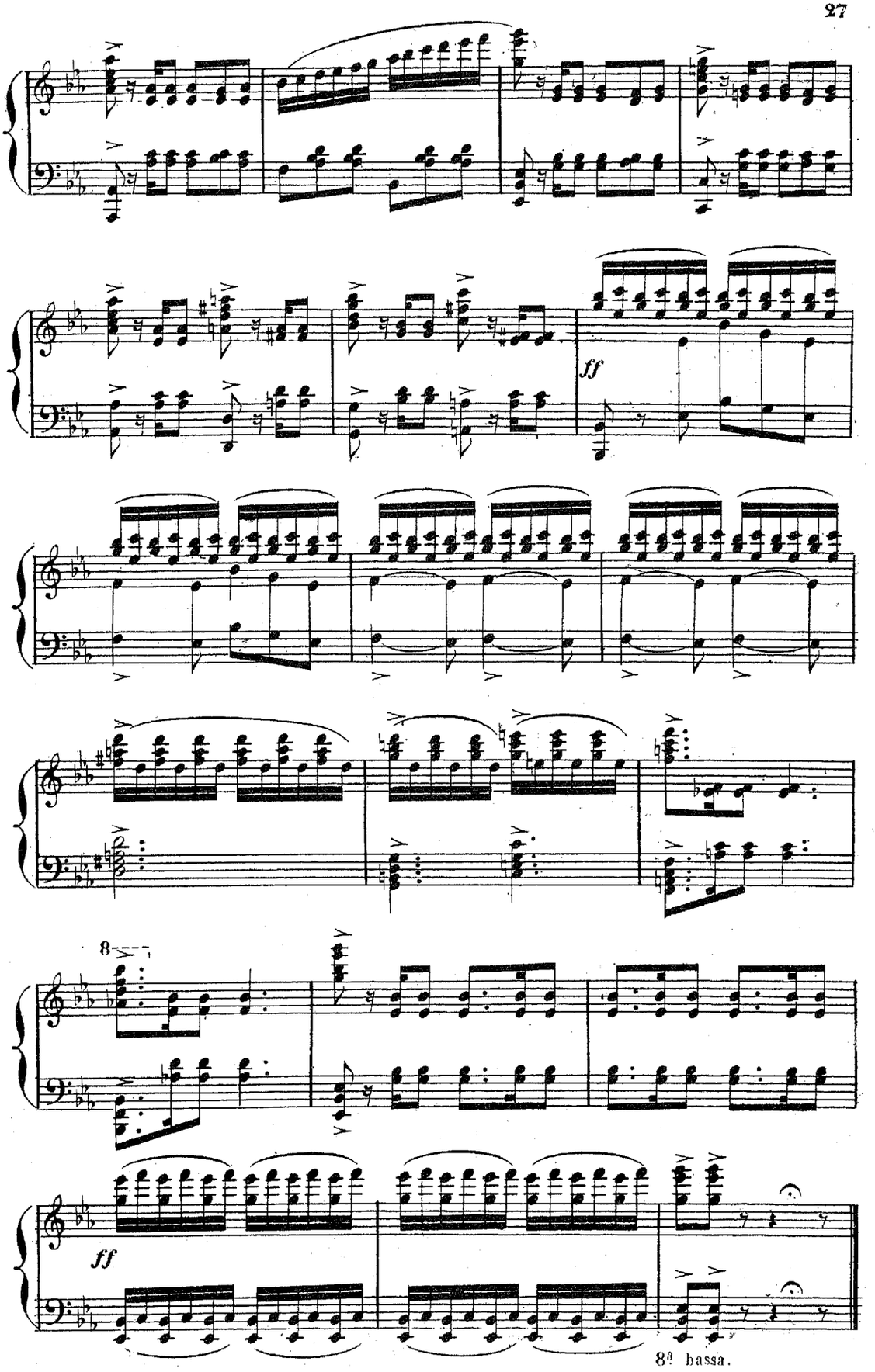





8
8
8
8
tr
mf
p
Vcelles
mf
sostenuto.
1º tempo.
f
f


f
f
f
cresc.

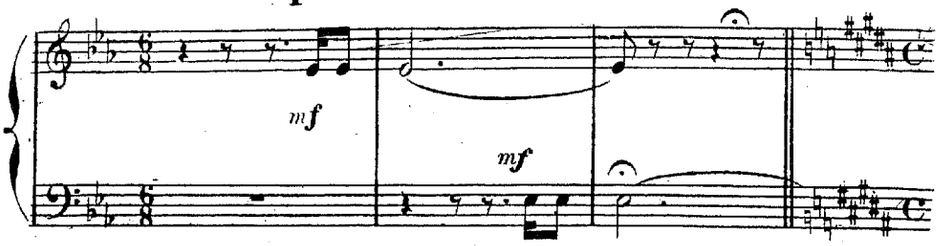

ff
f
f
8
8
Plus animé.


ff
8
ff
8va bassa.

INTERMEZZO.

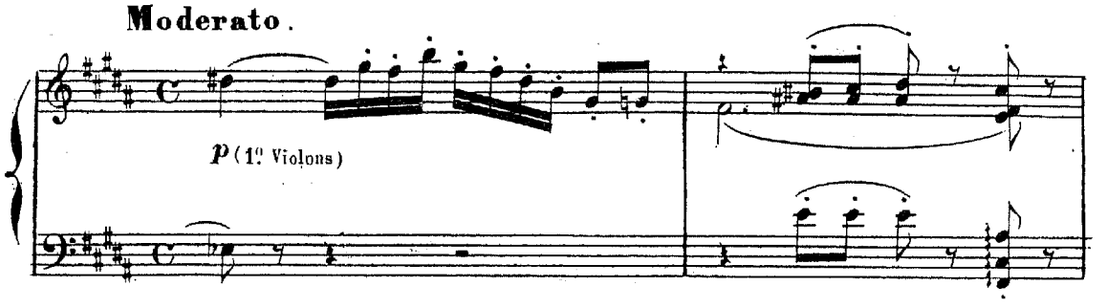
Istesso tempo.

Nº 4.
(A)

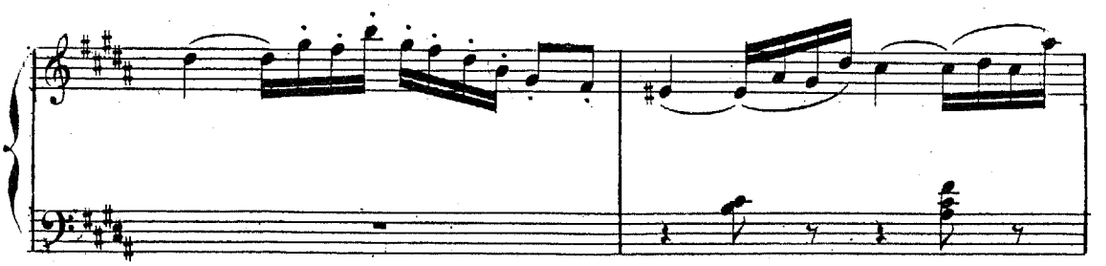


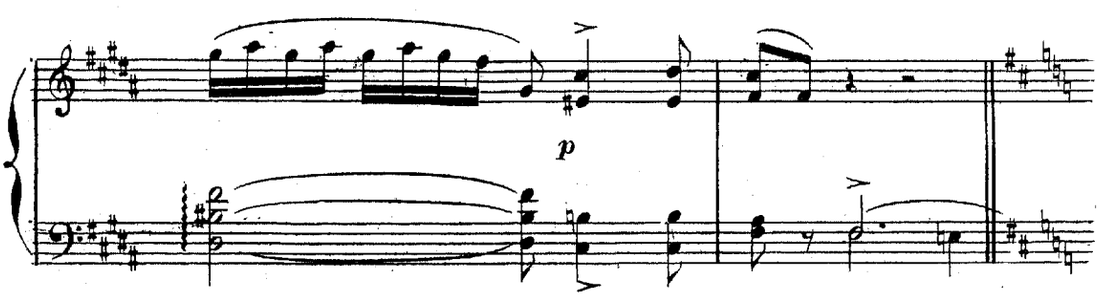
Cependant leur longue course a épuisé leurs forces;

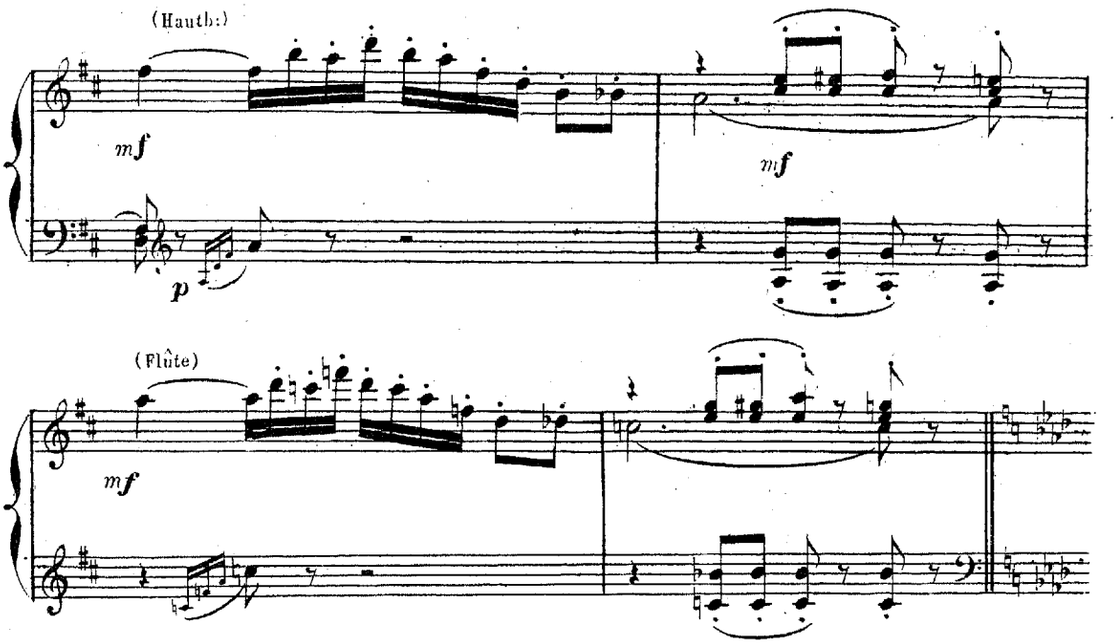
Moderato.



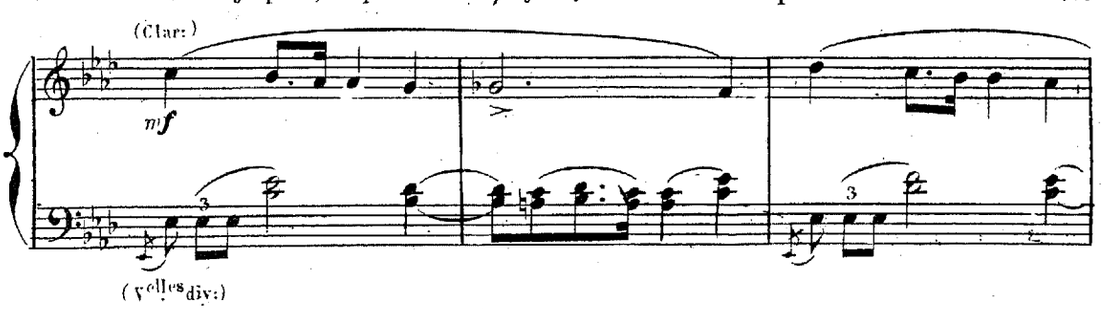
quelques nymphes s'étendent sur le gazon.



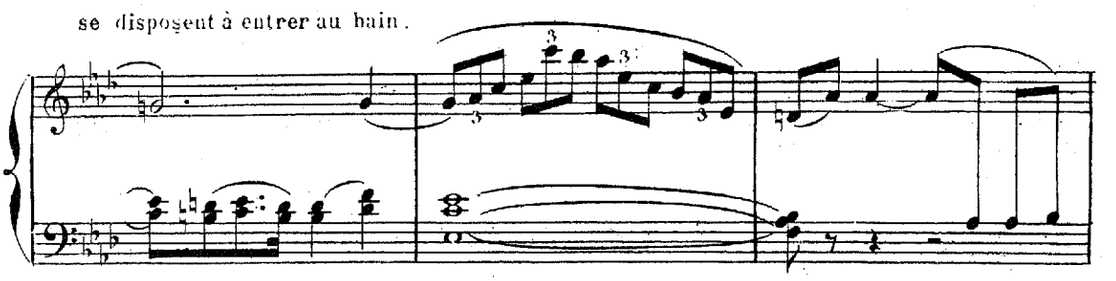


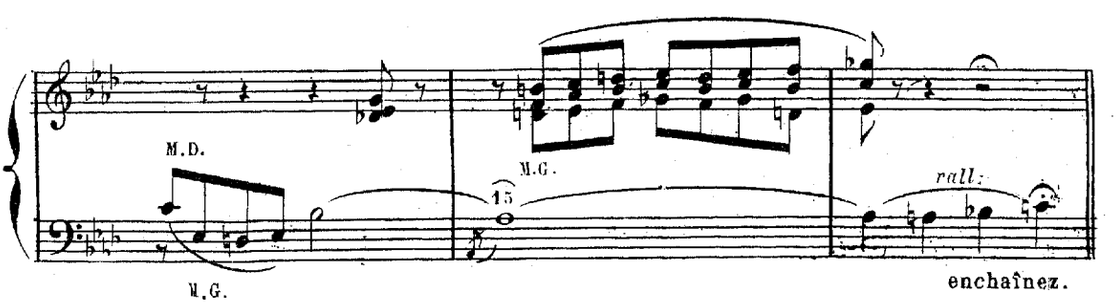


D'autres nymphes, et parmi elles, Sylvia, se laissent tenter par la fraîcheur de l'eau et



se disposent à entrer au bain.

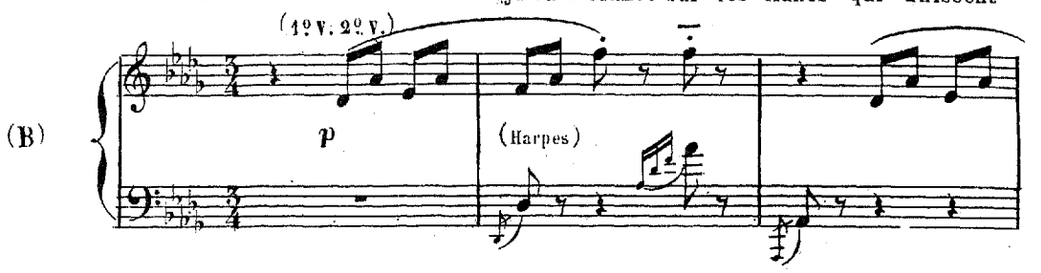




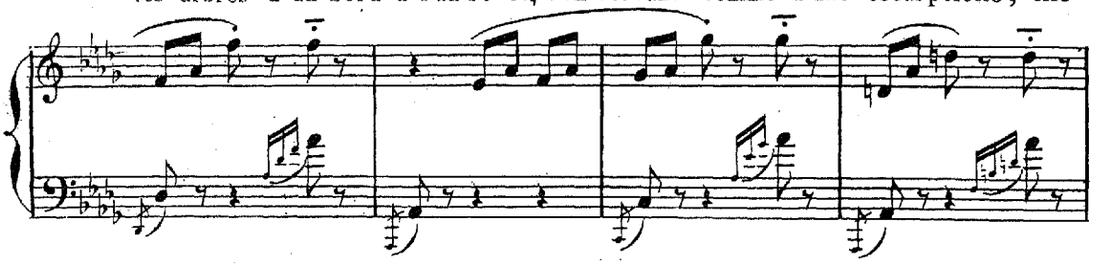
enchaînez.

VALSE LENTE.

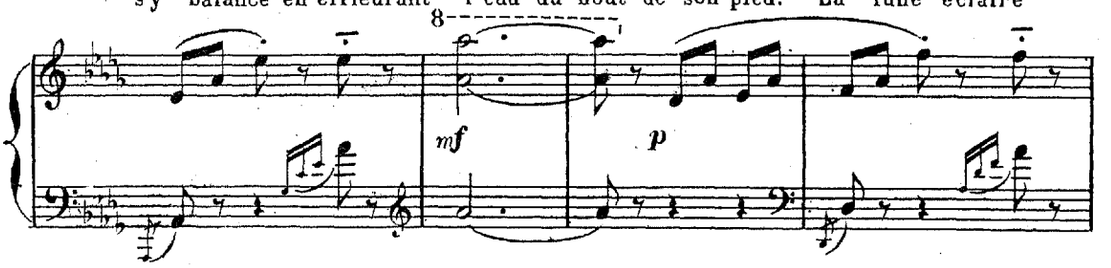
Sostenuto. Sylvia s'élance sur les lianes qui unissent



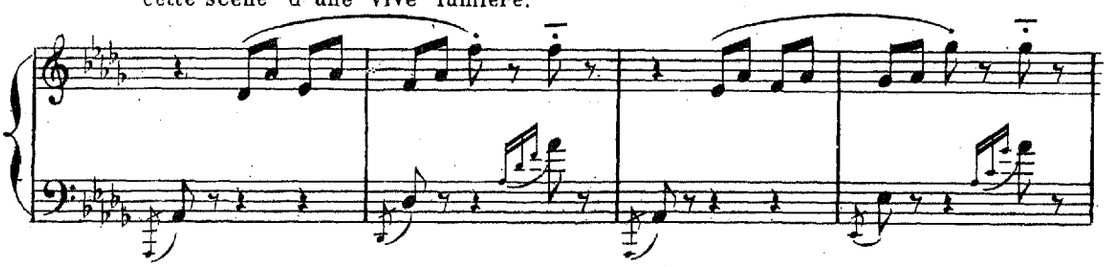
les arbres d'un bord à l'autre et, s'en servant comme d'une escarpolette, elle

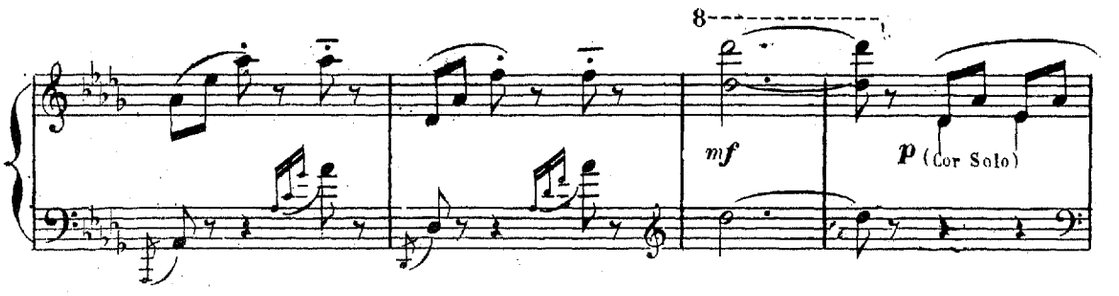


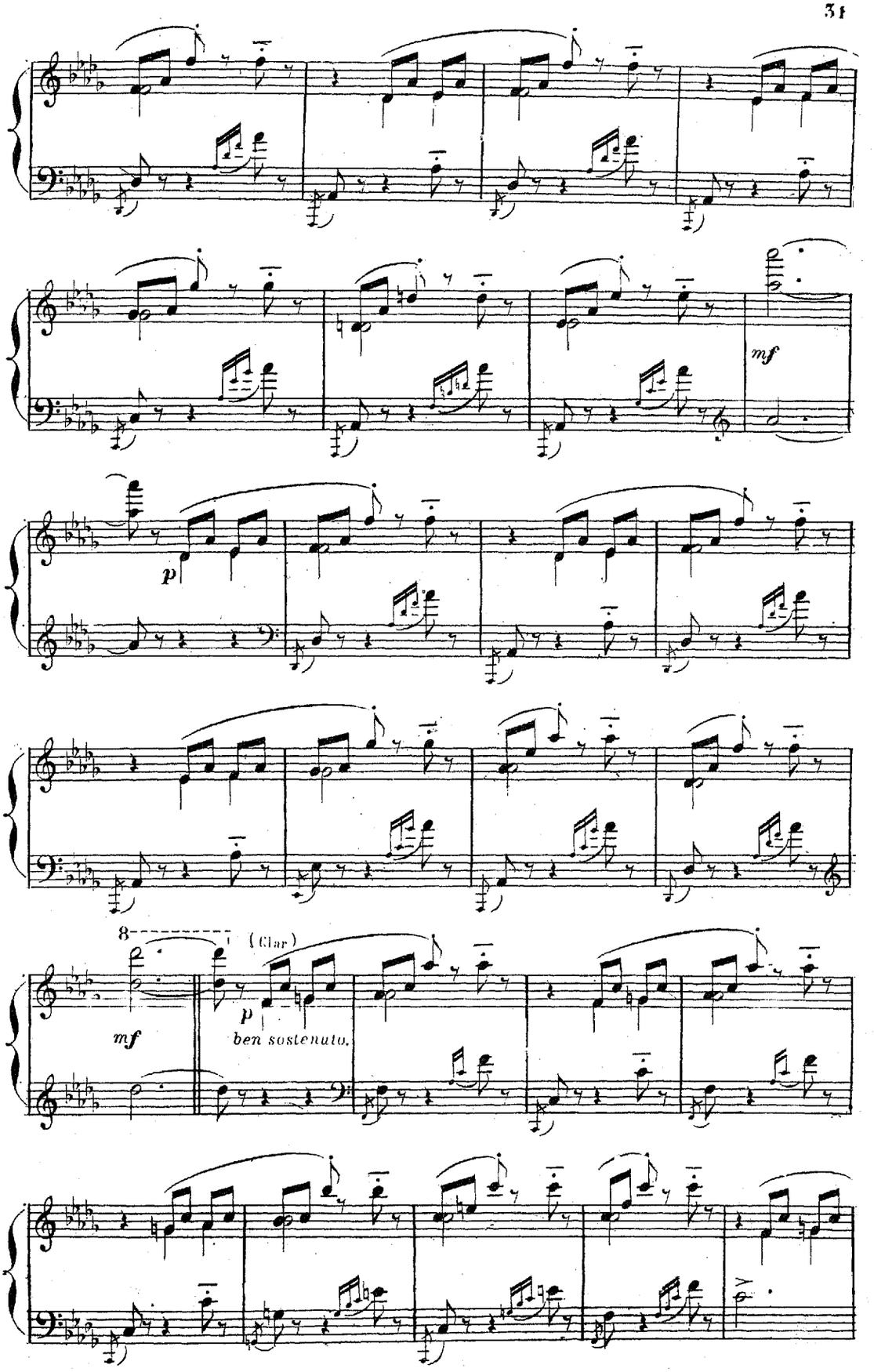
s'y balance en effleurant l'eau du bout de son pied. La lune éclaire

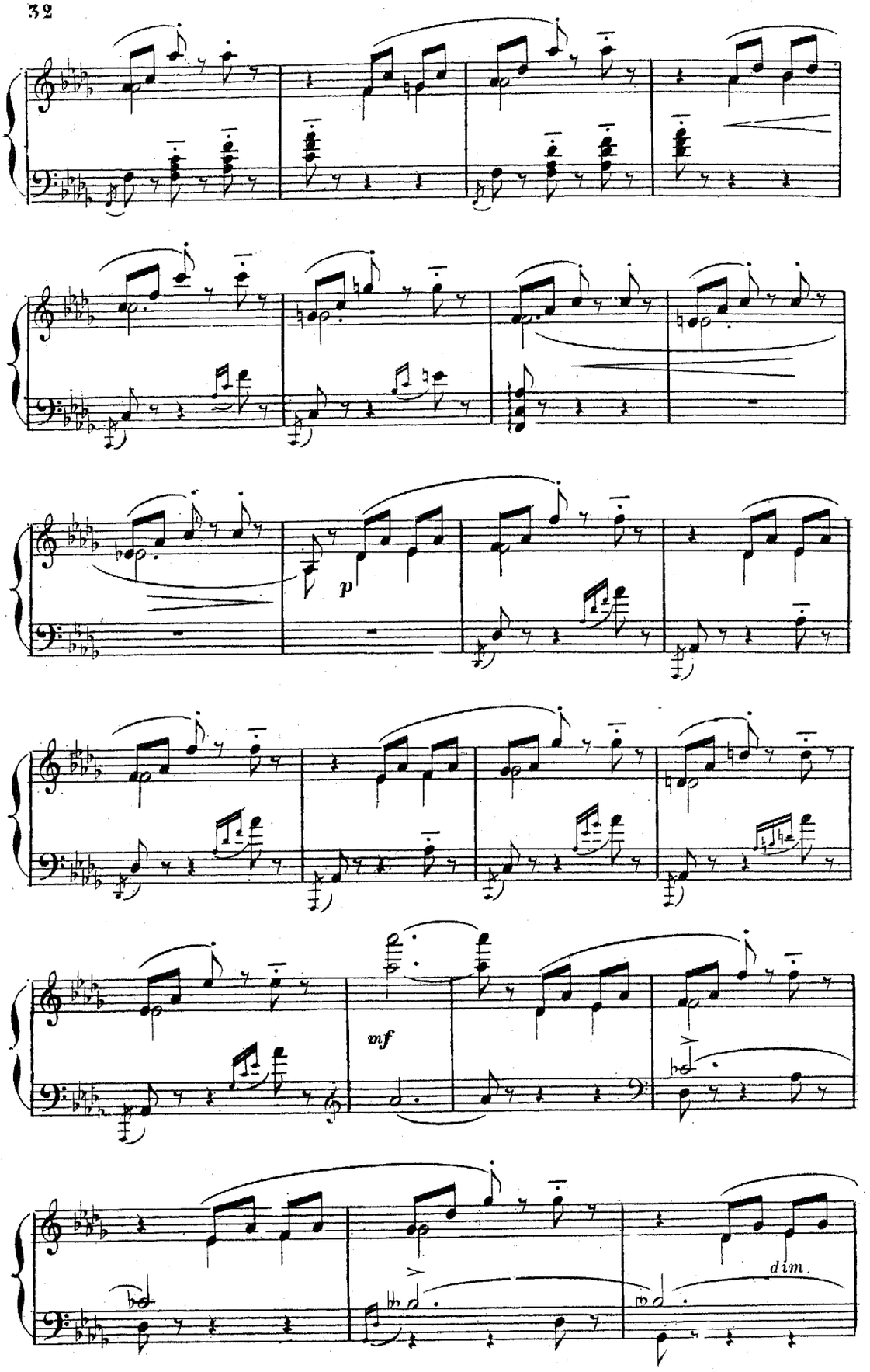


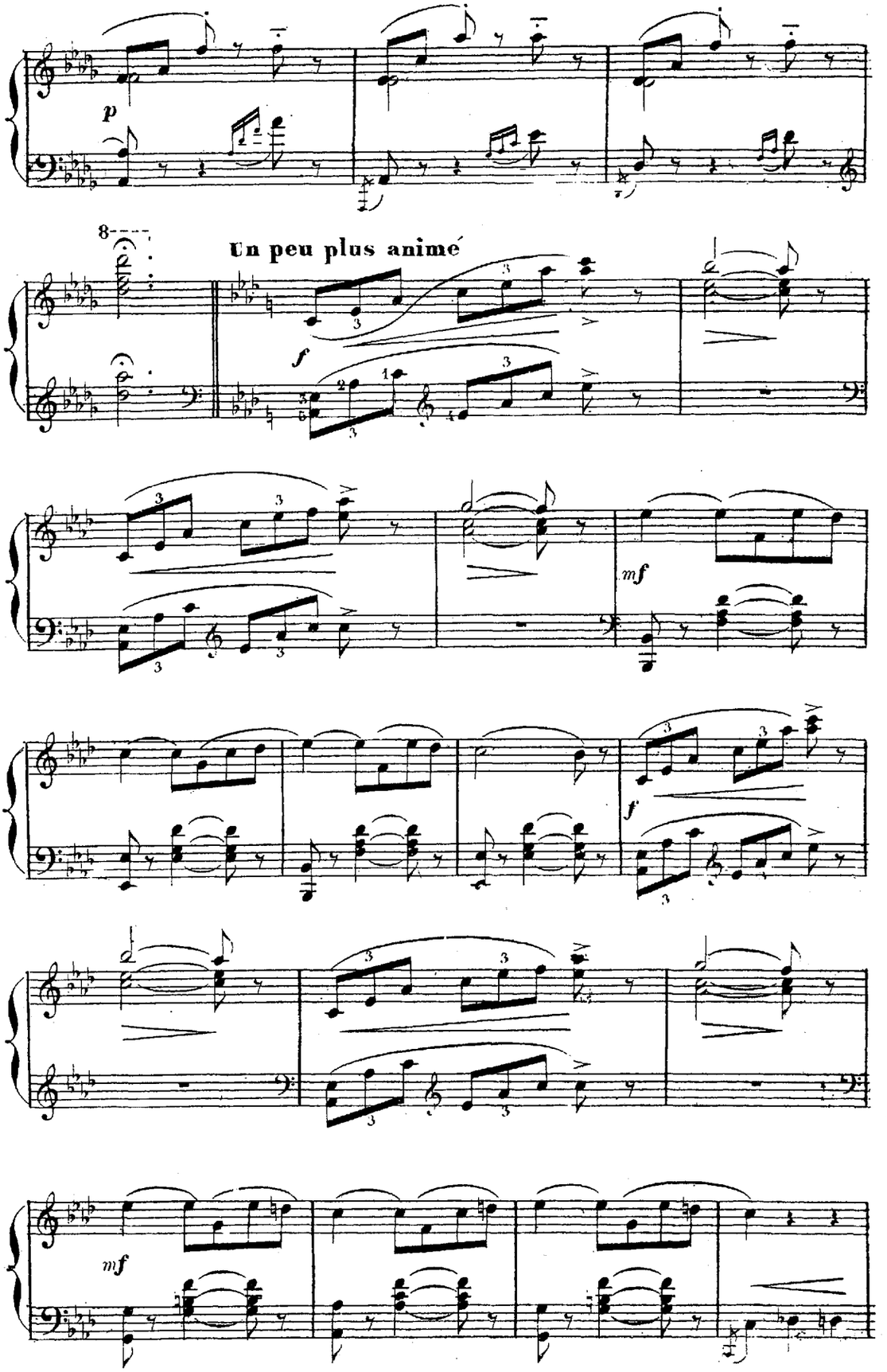
cette scène d'une vive lumière.

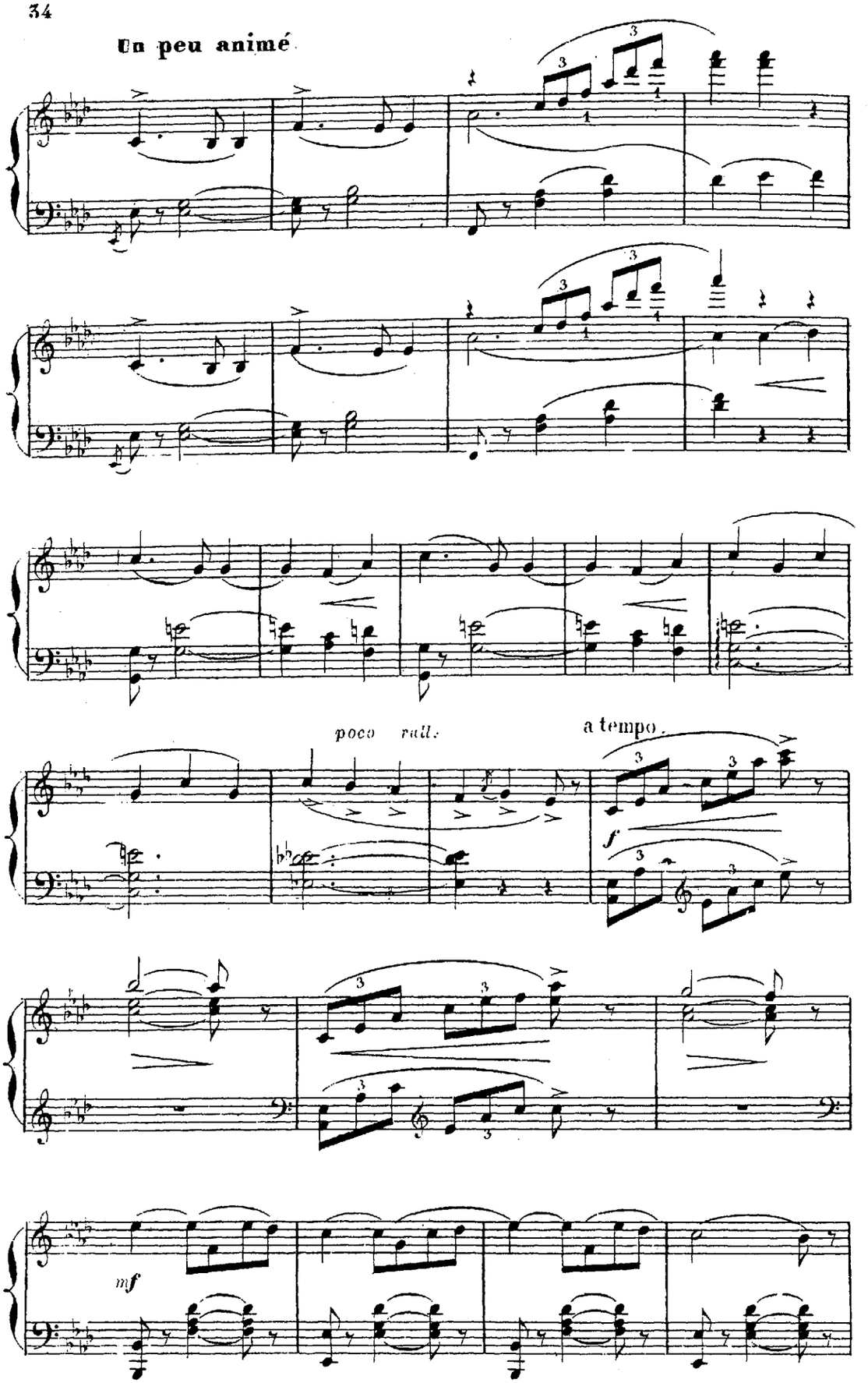


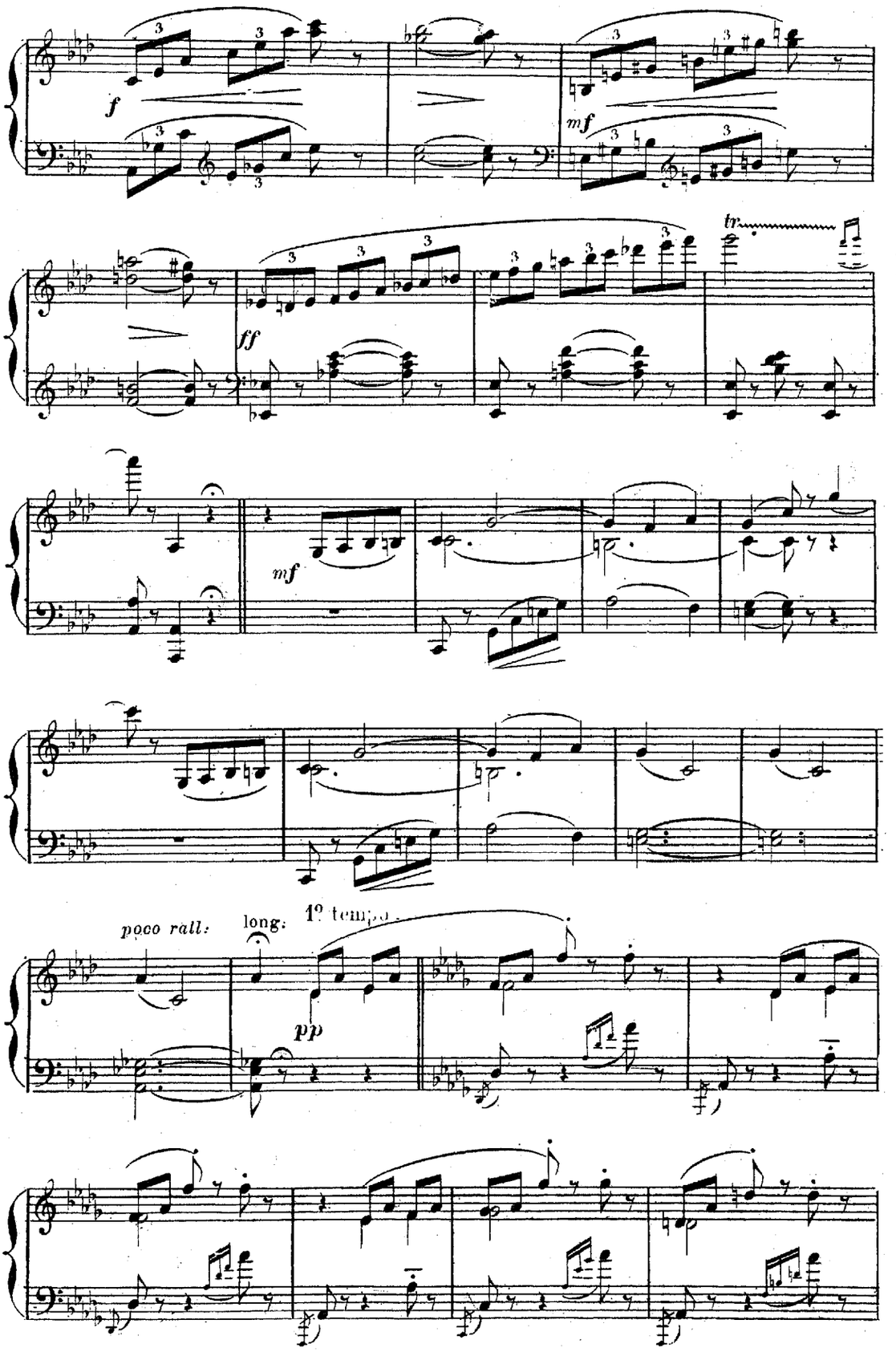


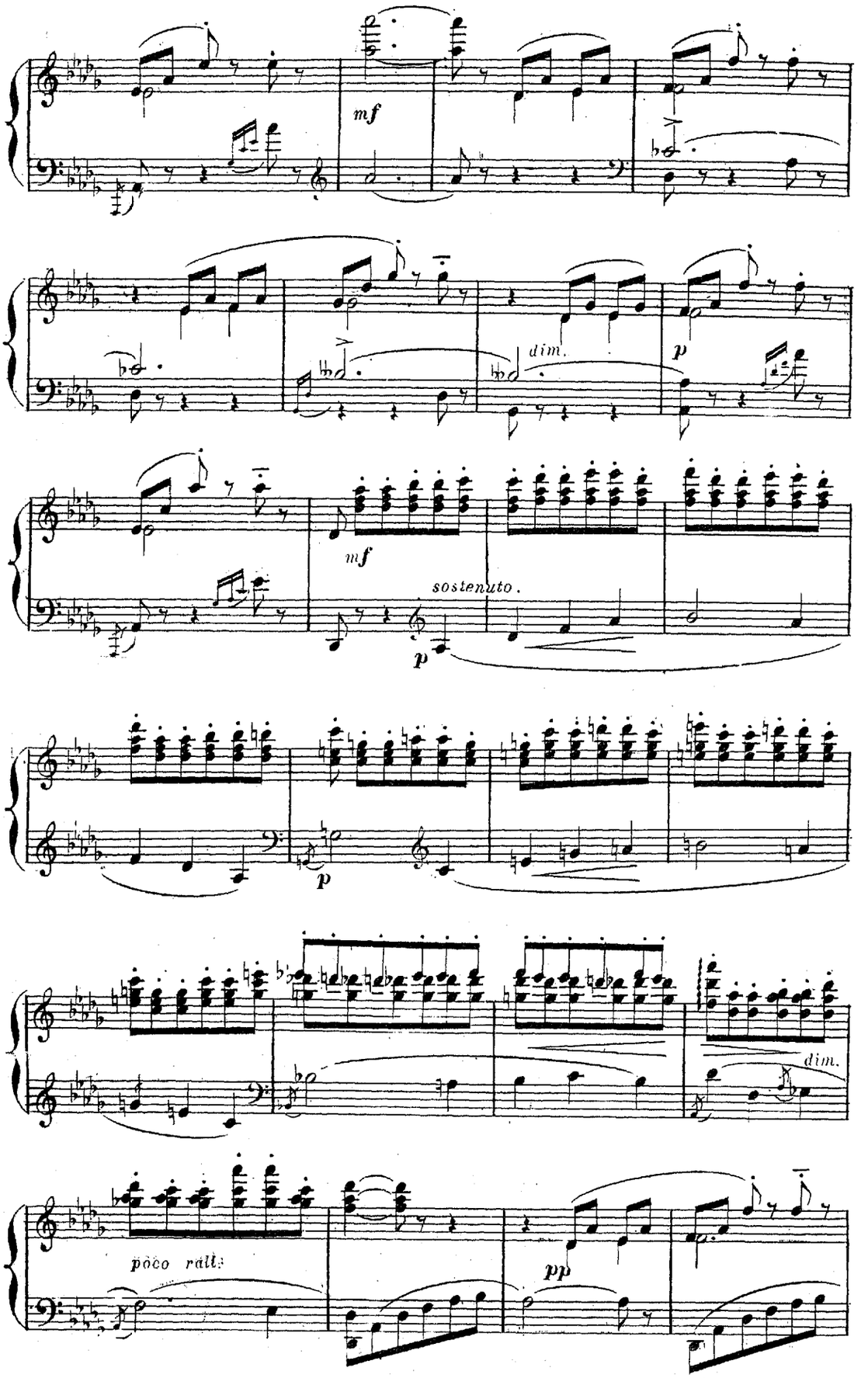

mf
p
8
(Clar.)
mf
p
ben sostenuto.

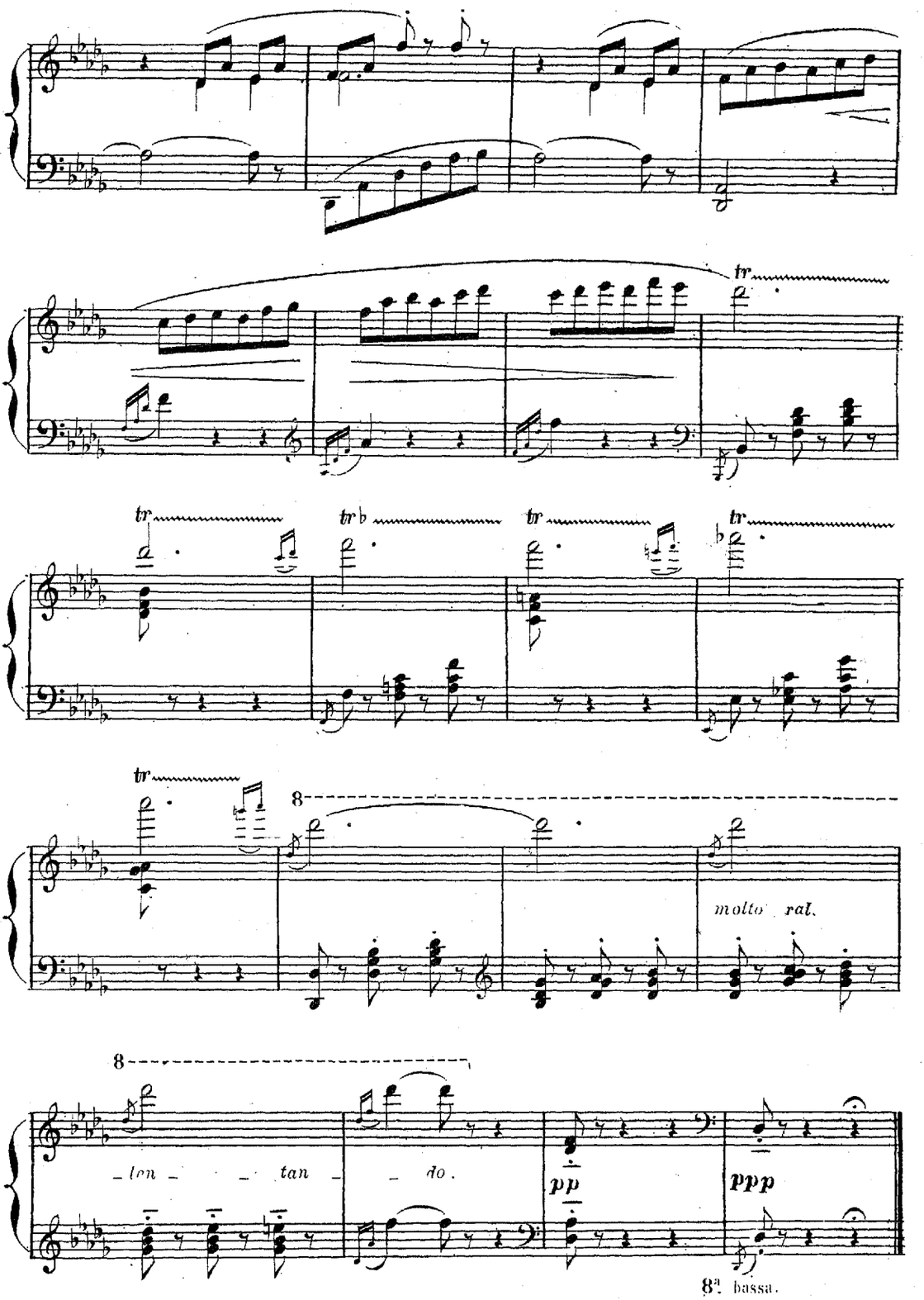

p
mf
dim.


p
8
Un peu plus animé
f
mf
f
mf


Un peu animé
poco rall.
a tempo
f
mf


f
mf
ff
tr
mf
poco rall:
long:
1º tempo
pp


mf
dim.
p
mf
sostenuto.
p
p
dim.
poco rall.
pp

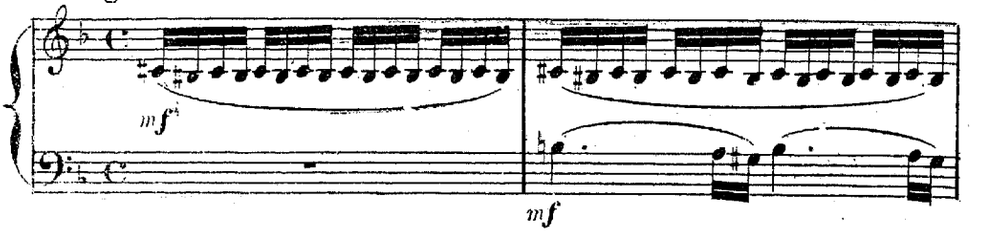


Depuis quelques instants, Orion a paru au-dessus du rocher. C'est *le chasseur noir*, la terreur des forêts; il s'est arrêté à la vue de Sylvia et des Nymphes et s'est penché avec précaution pour suivre des yeux leurs ébats. De son côté Aminta, à demi caché par le socle de la statue, contemple ce tableau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

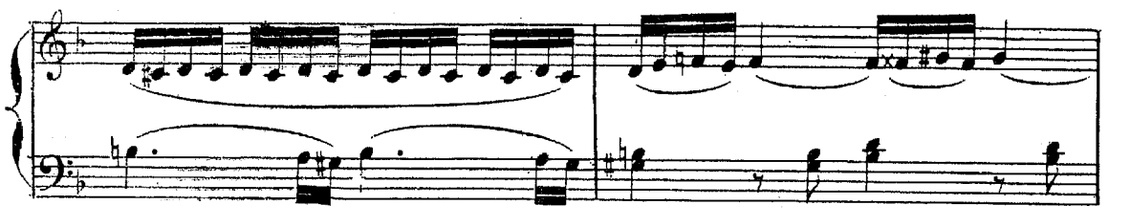
SCÈNE.

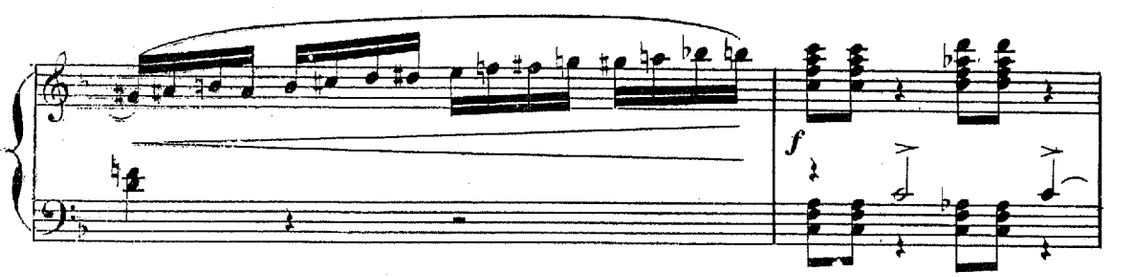
Allegro. Soudain une des Nymphes avise à terre la houlette et le

N°5.

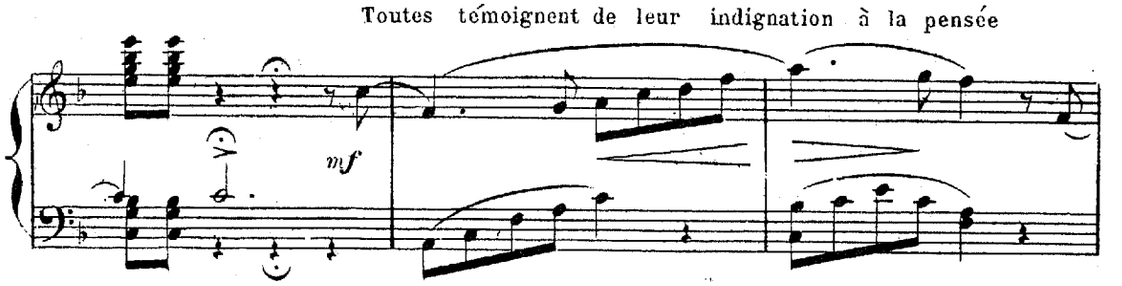


manteau d'Aminta ___ Elle les ramasse et court les montrer à Sylvia.

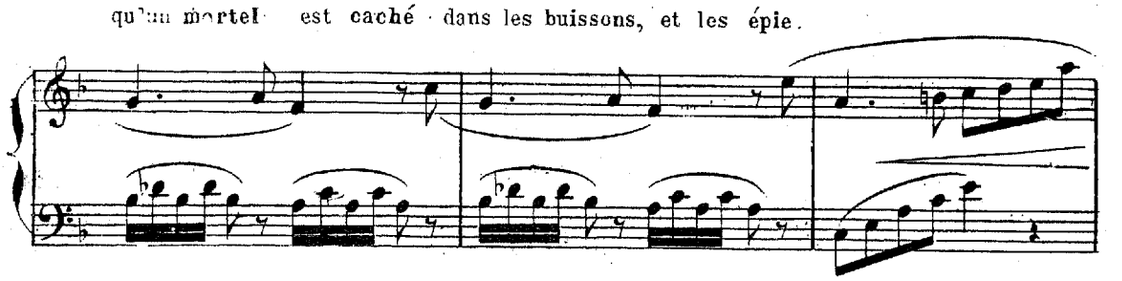


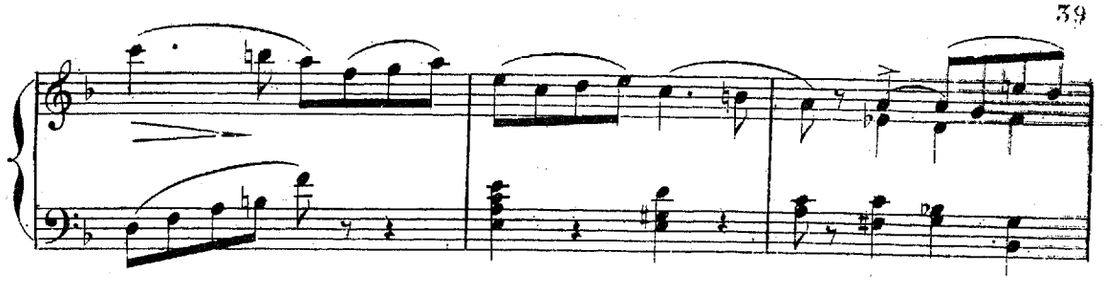


Toutes témoignent de leur indignation à la pensée

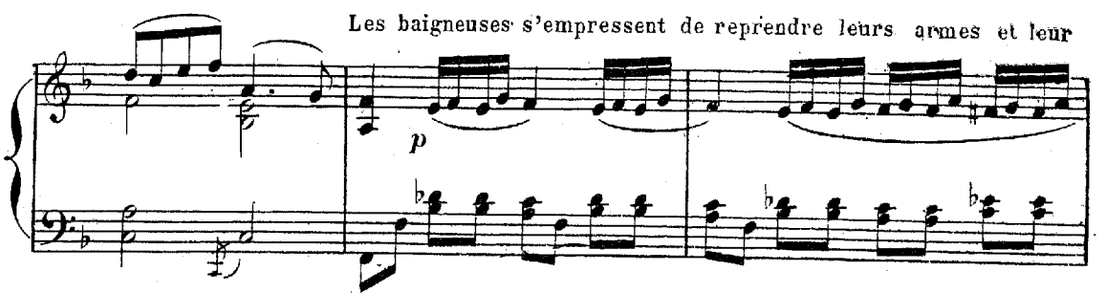


qu'un mortel est caché dans les buissons, et les épie.

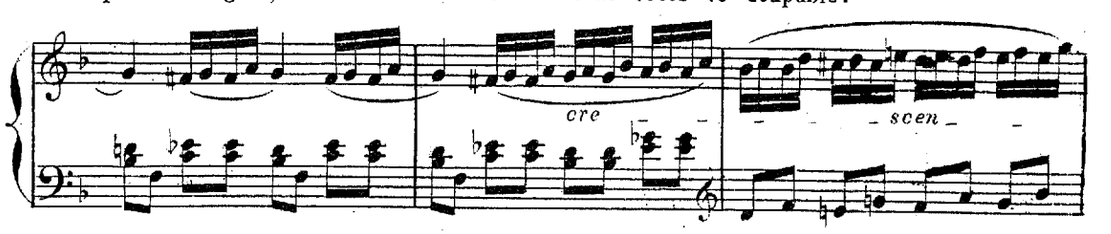




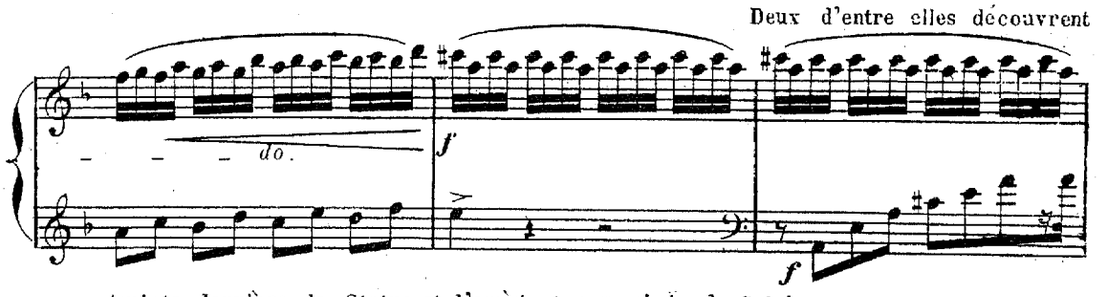
Les baigneuses s'empressent de reprendre leurs armes et leur



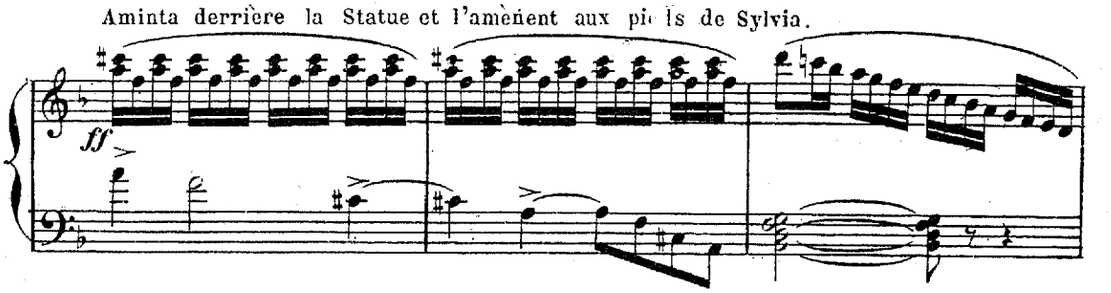
peau de tigre ; les autres cherchent de tous cotés le coupable.

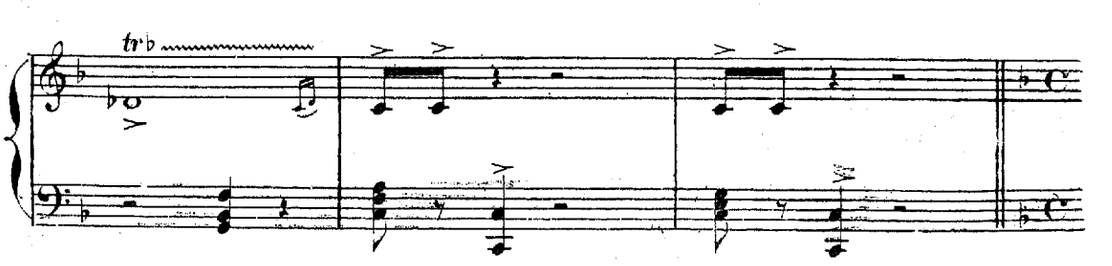


Deux d'entre elles découvrent



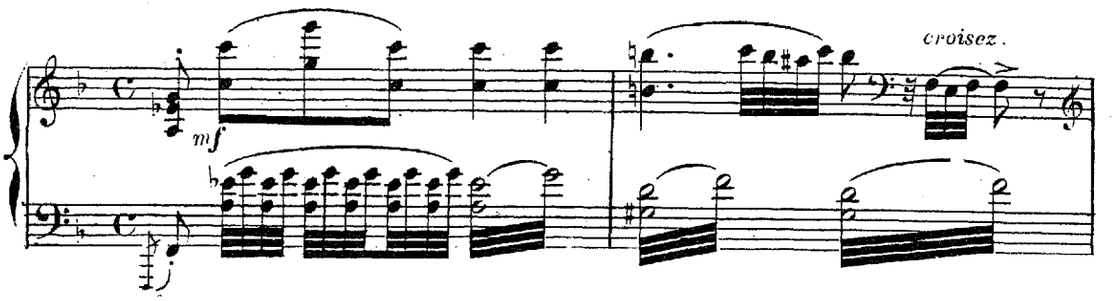
Aminta derrière la Statue et l'amènent aux pi ls de Sylvia.



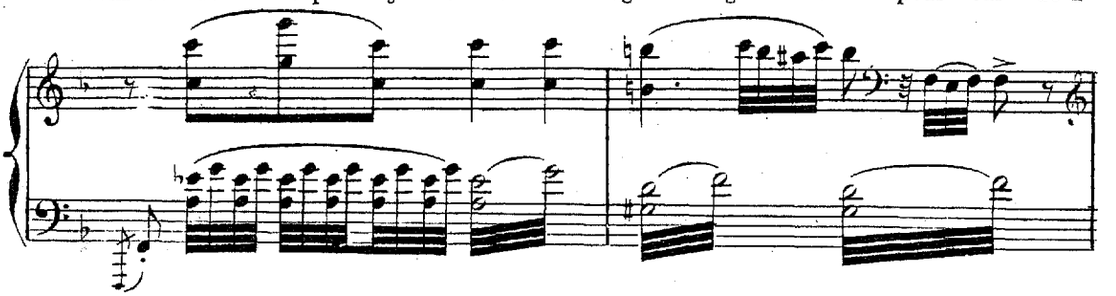


Aminta prosterné semble oublier le danger qui le menace pour jouir du

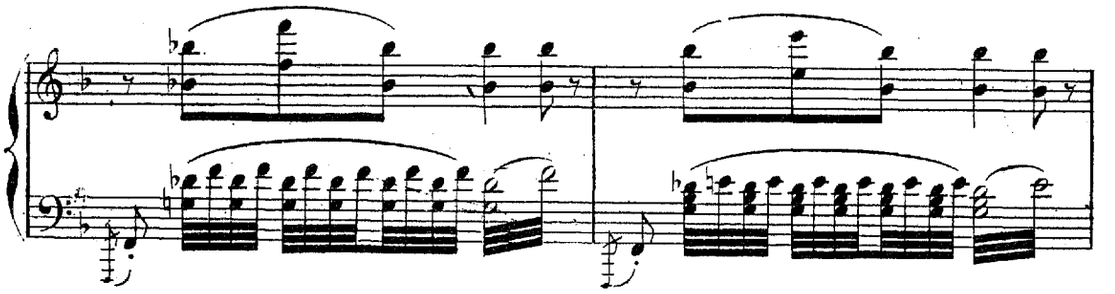
Andante con moto. *(une mesure en vaut deux du Mouvement précédent.)*



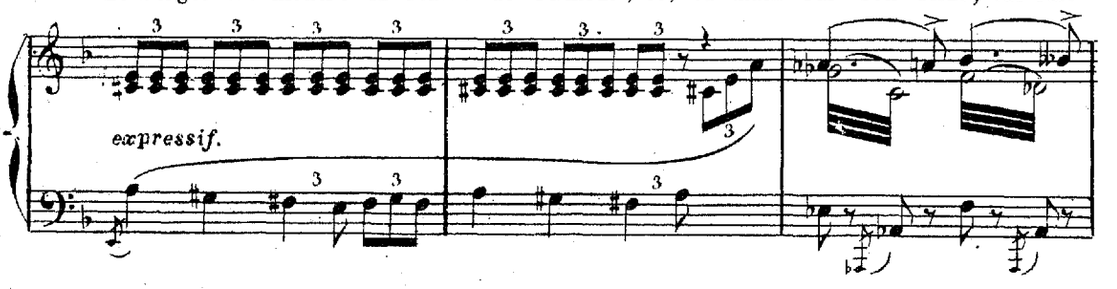
bonheur de contempler Sylvia. Elle l'interroge du regard comme pour lui de-



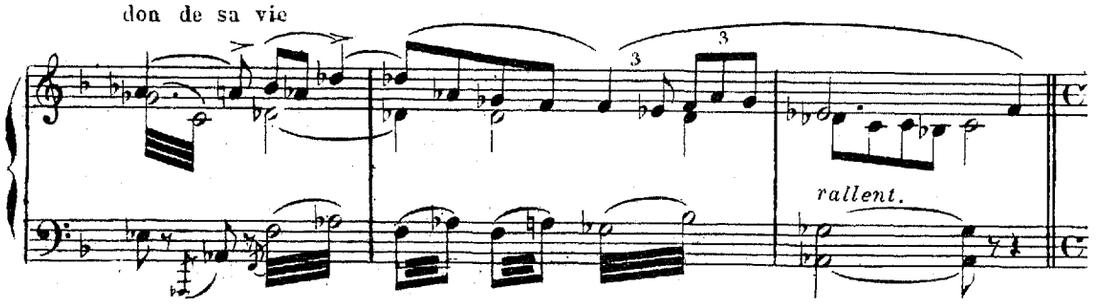
-mander la raison de son audace.



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

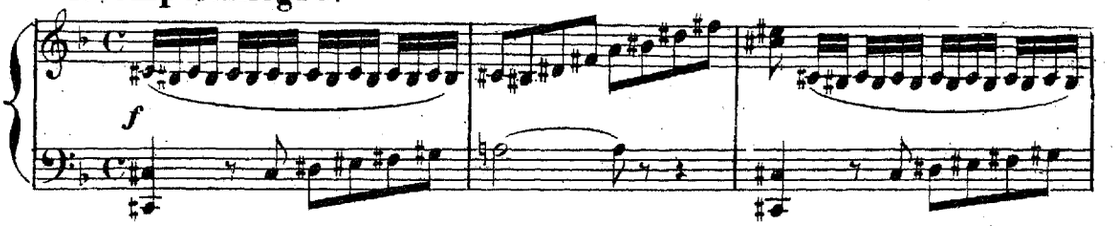


don de sa vie

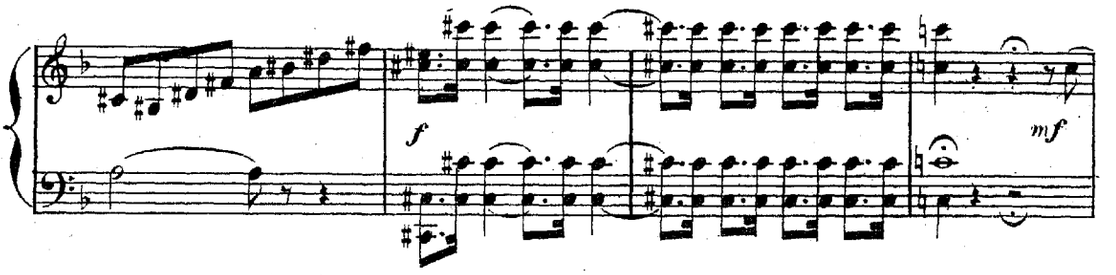


Sylvia, dans un premier mouvement de colère, lève une flèche pour en percer Aminta.

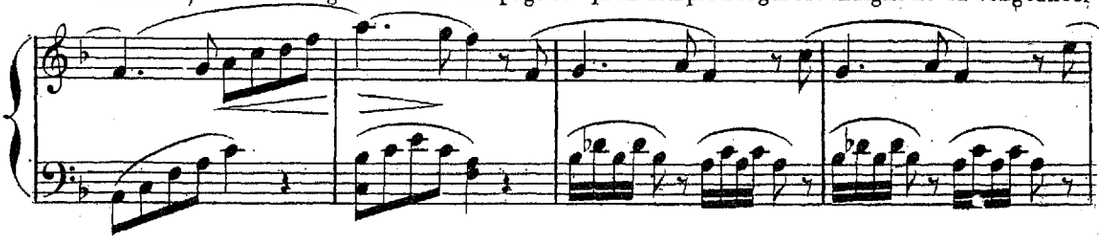
1°. tempo. Allegro.



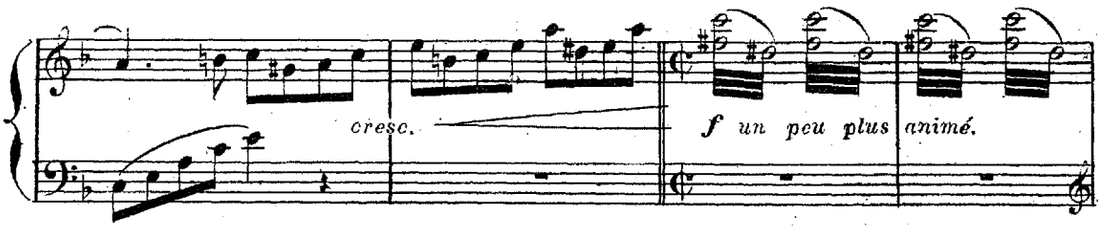
Mais se



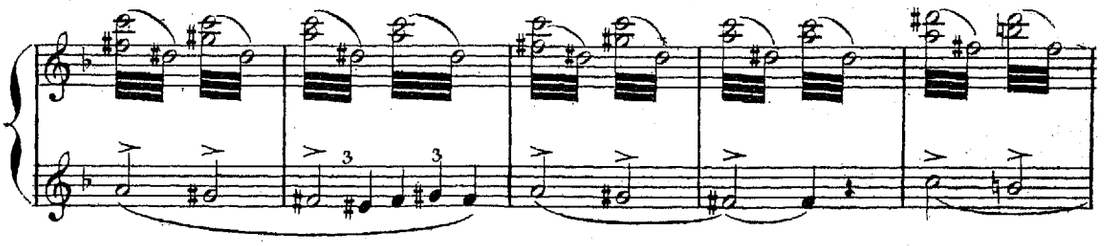
ravisant, elle fait signe à ses compagnes qu'un simple berger est indigne de sa vengeance;



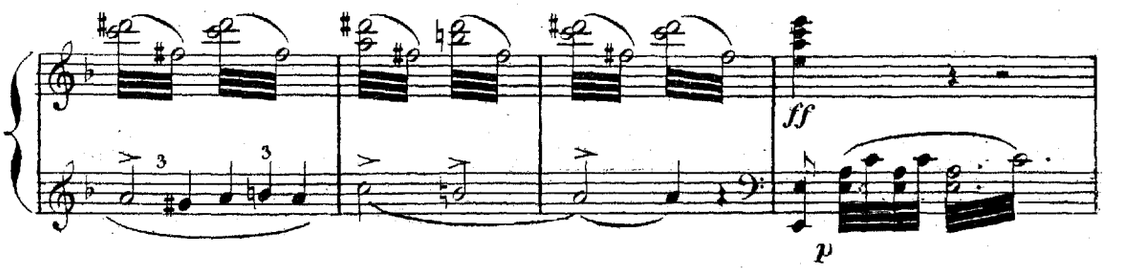
c'est à l'Amour même qu'elle adressera ses coups en décochant sa flèche contre la statue du Dieu.



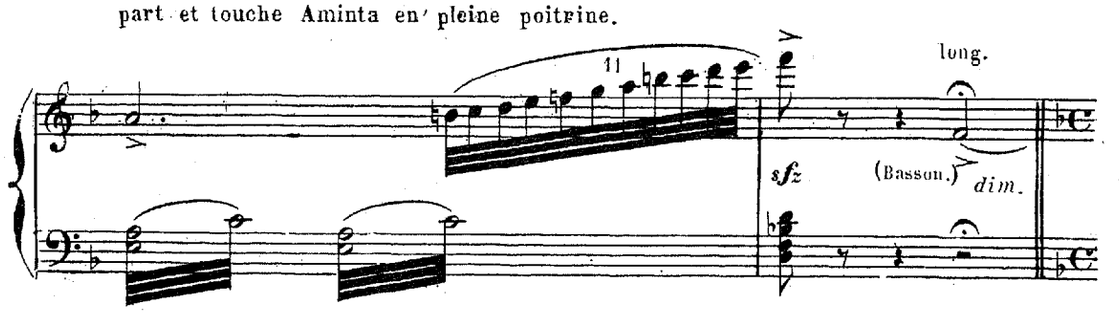
Aminta court se placer devant la statue pour la protéger d'un pareil sacrilége, mais, en



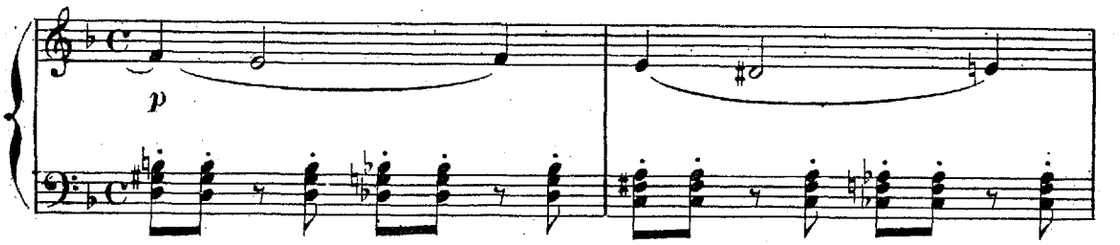
vain, il tend vers Sylvia ses mains suppliantes; celle-ci a tendu son arc... la flèche



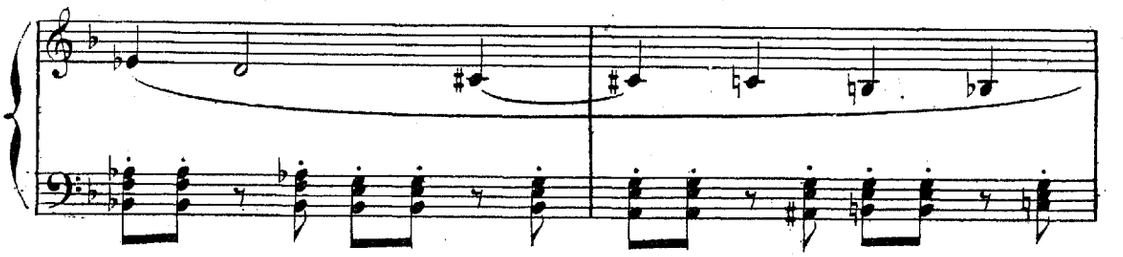
part et touche Aminta en pleine poitrine.



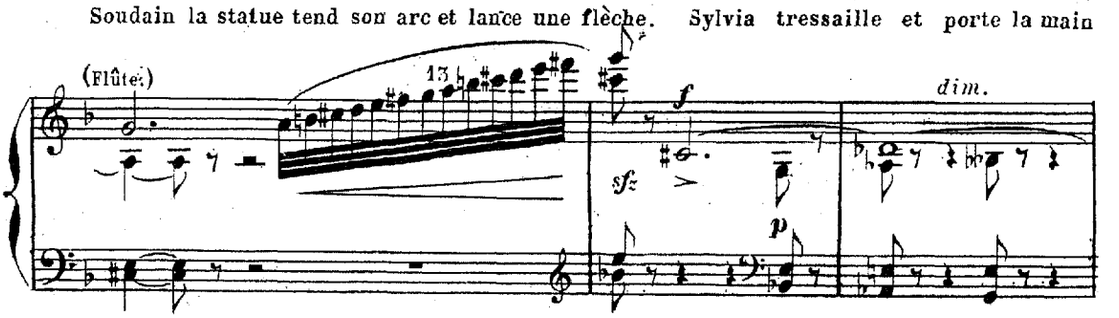
très-lent. Le berger chancelle et tombe en arrachant la flèche de sa blessure et en envoyant à Sylvia un dernier baiser. La nymphe demeure



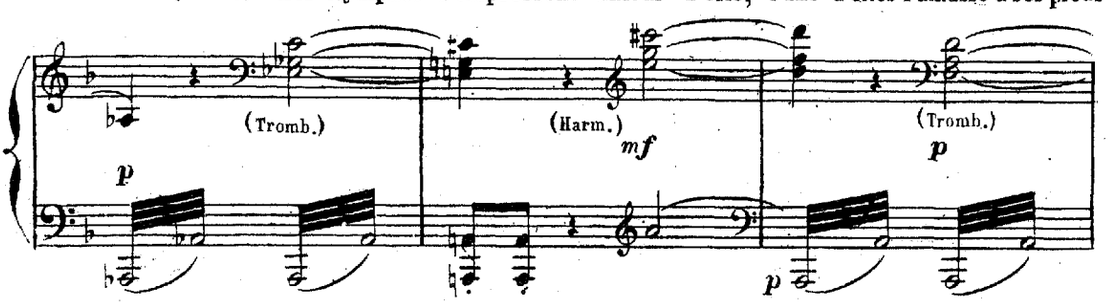
implacable et, se redressant avec fierté, elle jette comme une imprécation à la statue de l'Amour.



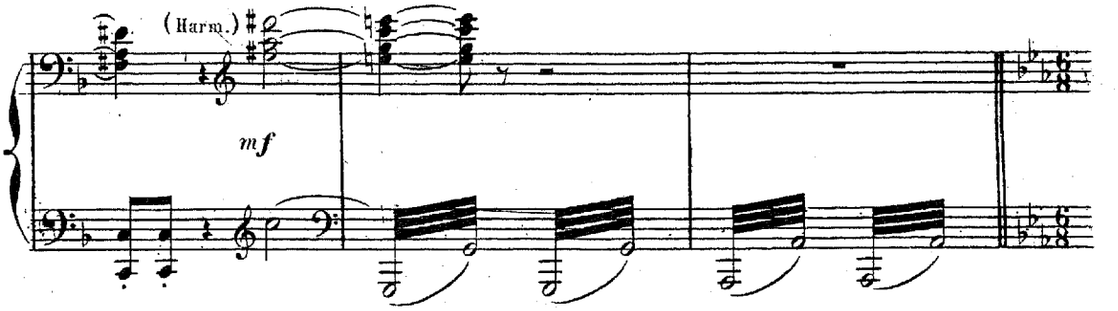
Soudain la statue tend son arc et lance une flèche. Sylvia tressaille et porte la main



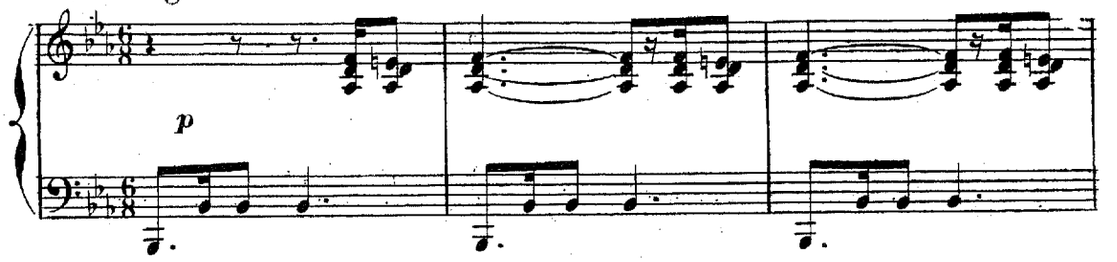
à son cœur. Les Nymphes s'empressent autour d'elle; l'une d'elles ramassé à ses pieds



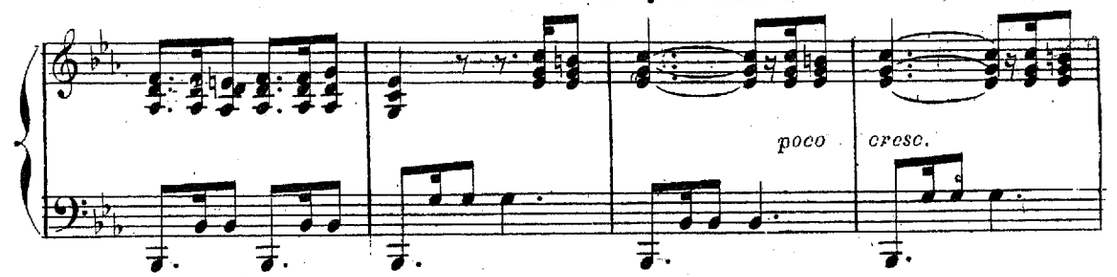
une flèche d'or. Es-tu blessée? demande-t'on à Sylvia...Non! répond-elle avec un sourire de défi; il ne m'a pas touchée.



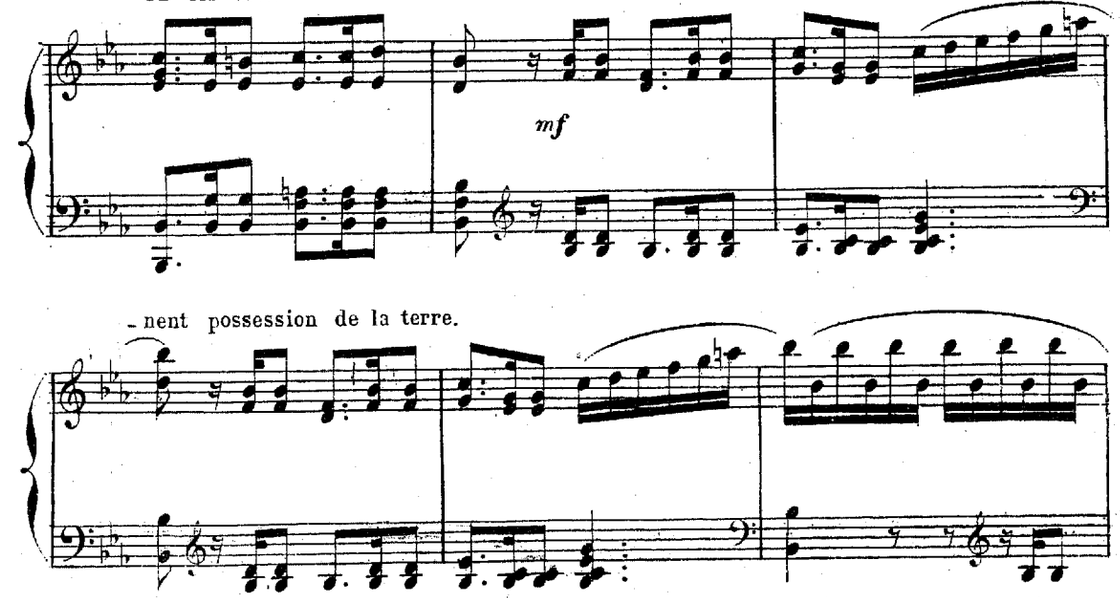
Allegretto. Et s'emparant de la flèche, elle la met dans son carquois.

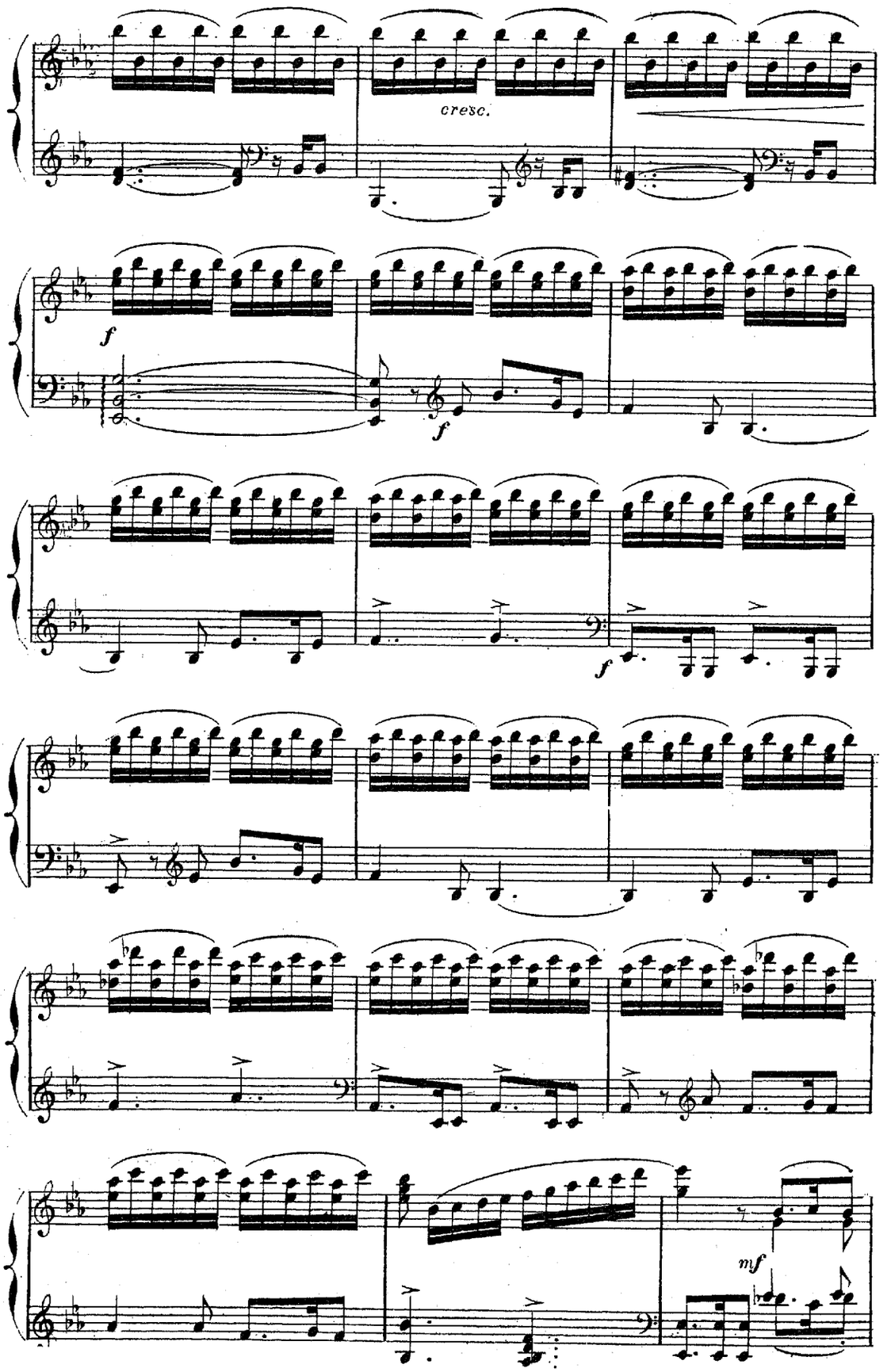


Le jour commence à naître; c'est l'heure

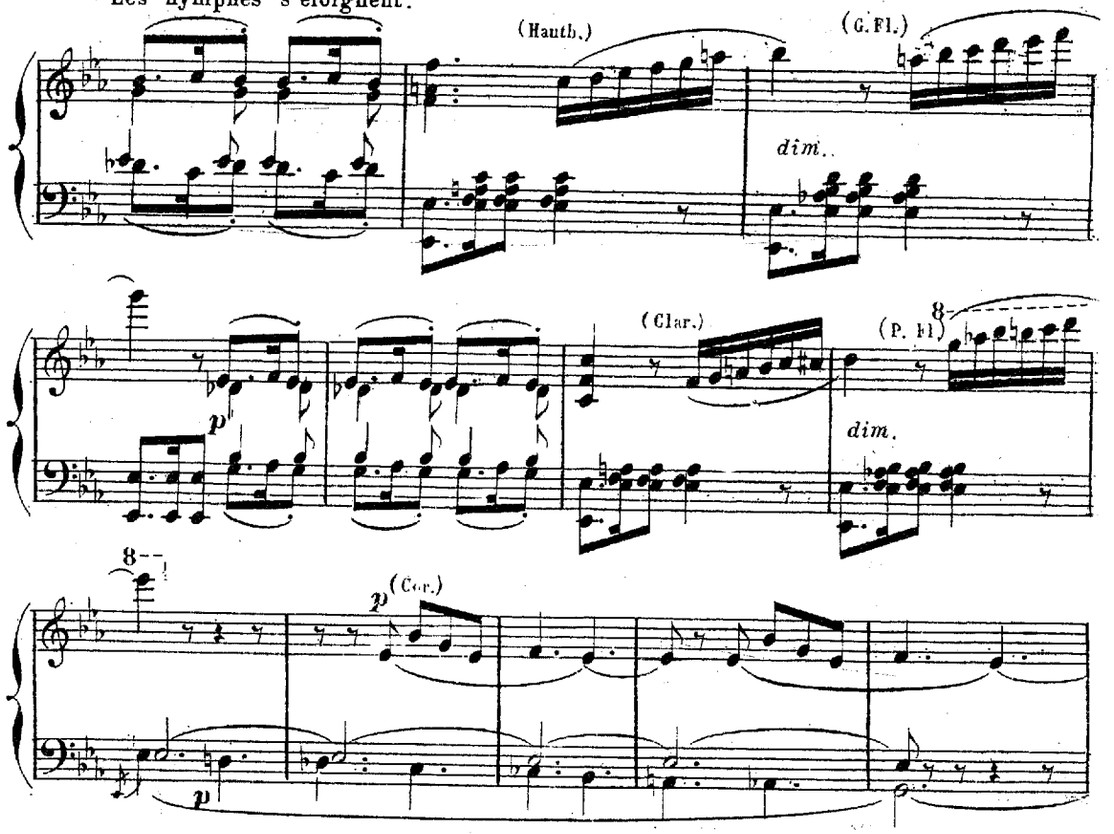


où les divinités des bois se renferment dans leur demeure et où les mortels reprennent possession de la terre.

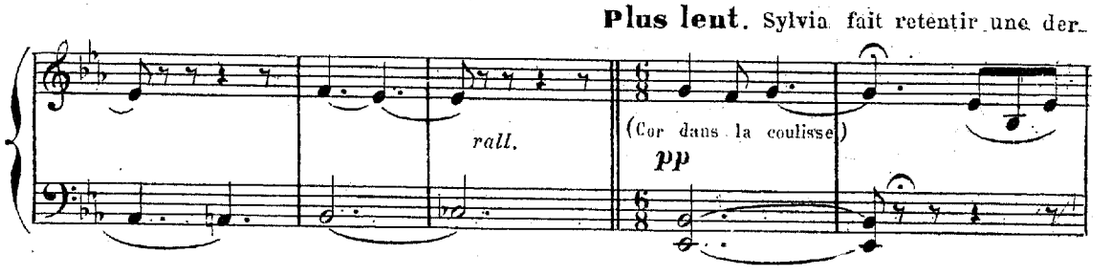



cresc.
f
f
f
mf

Les nymphes s'éloignent.

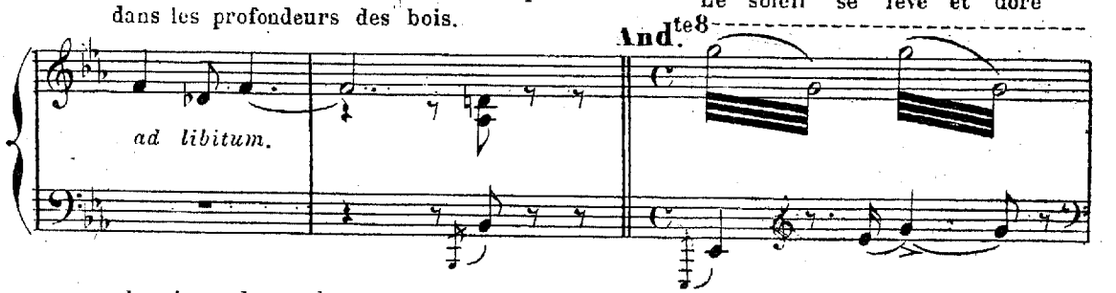


Plus lent. Sylvia fait retentir une der-

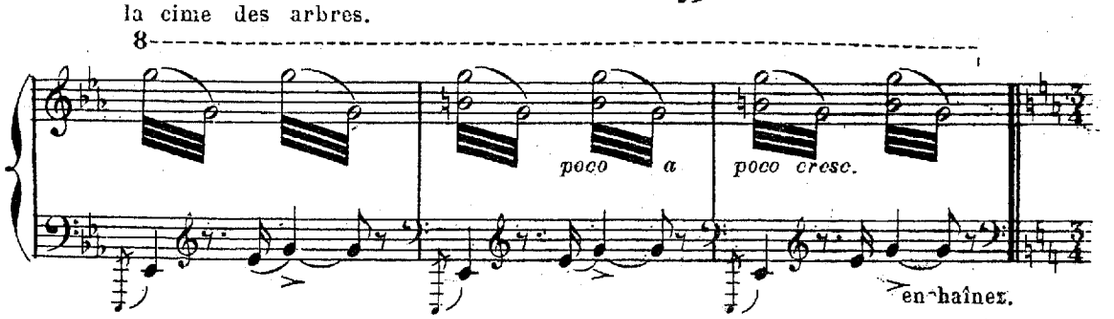


-nière fois son cor d'ivoire et se perd dans les profondeurs des bois.

Le soleil se lève et dore



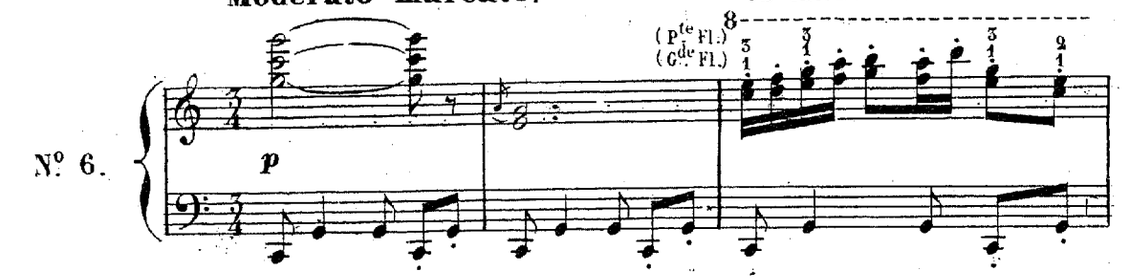
la cime des arbres.



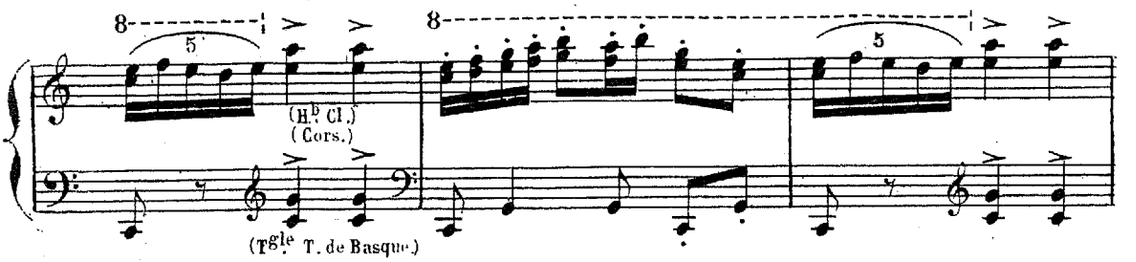
CORTÉGE RUSTIQUE.

Moderato marcato.

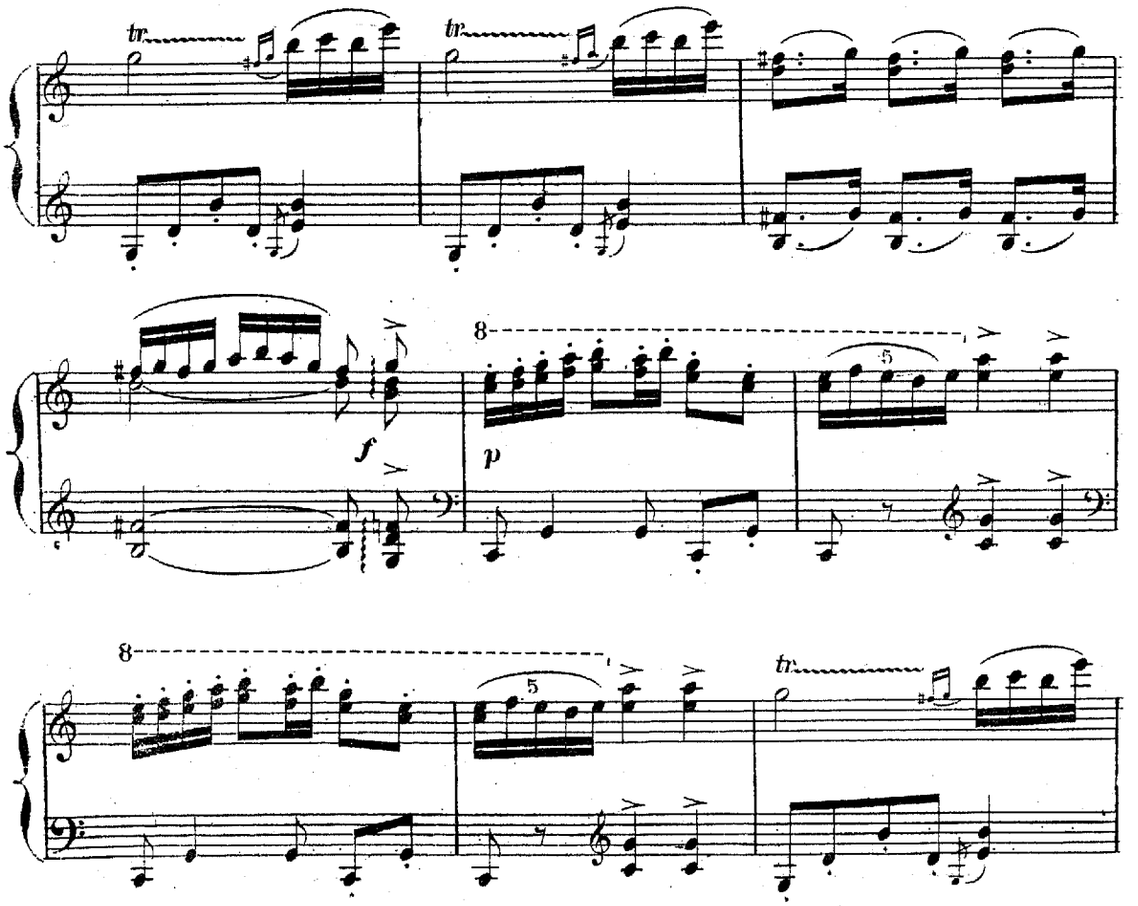
On entend un bruit de fifres

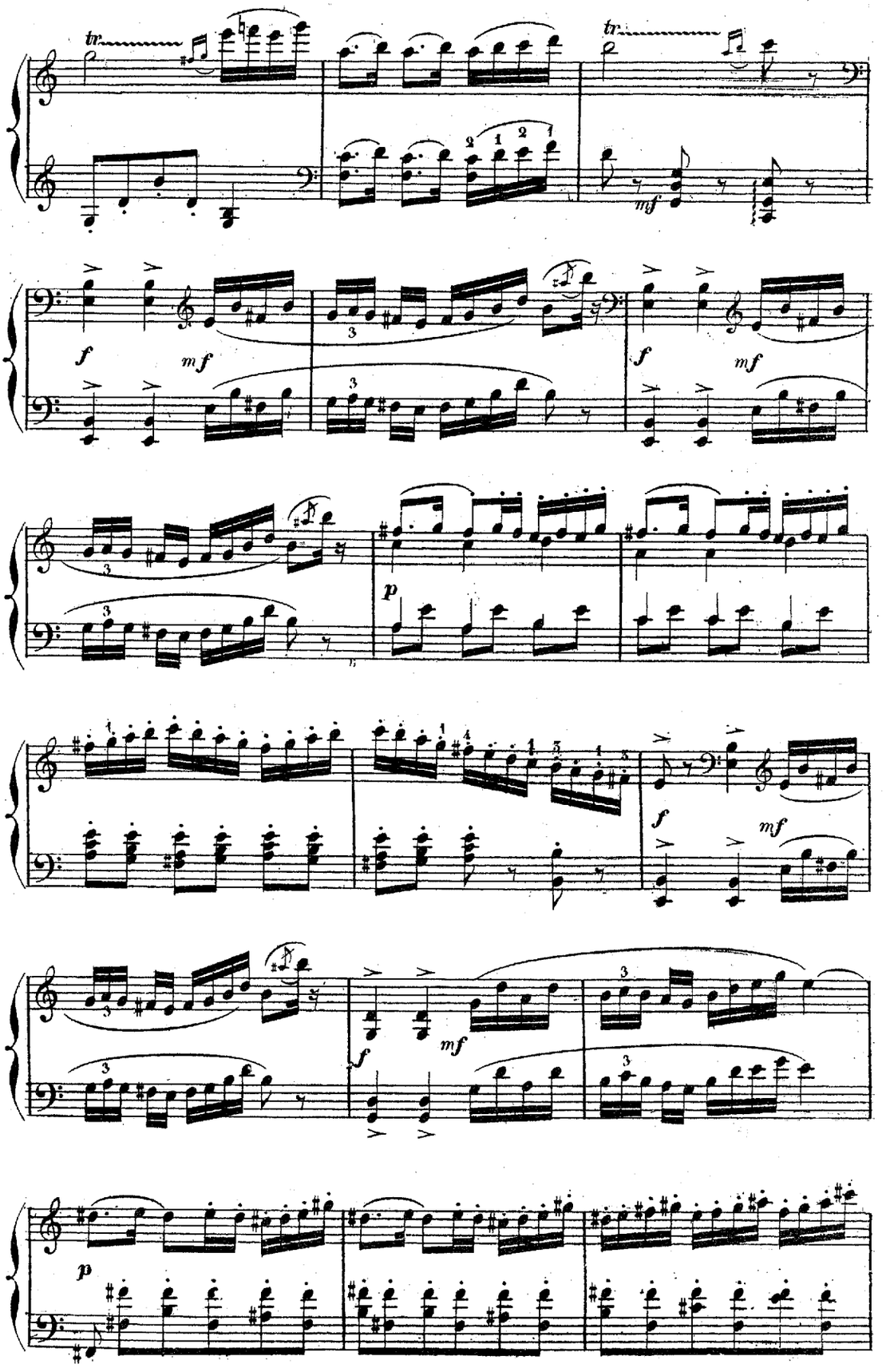


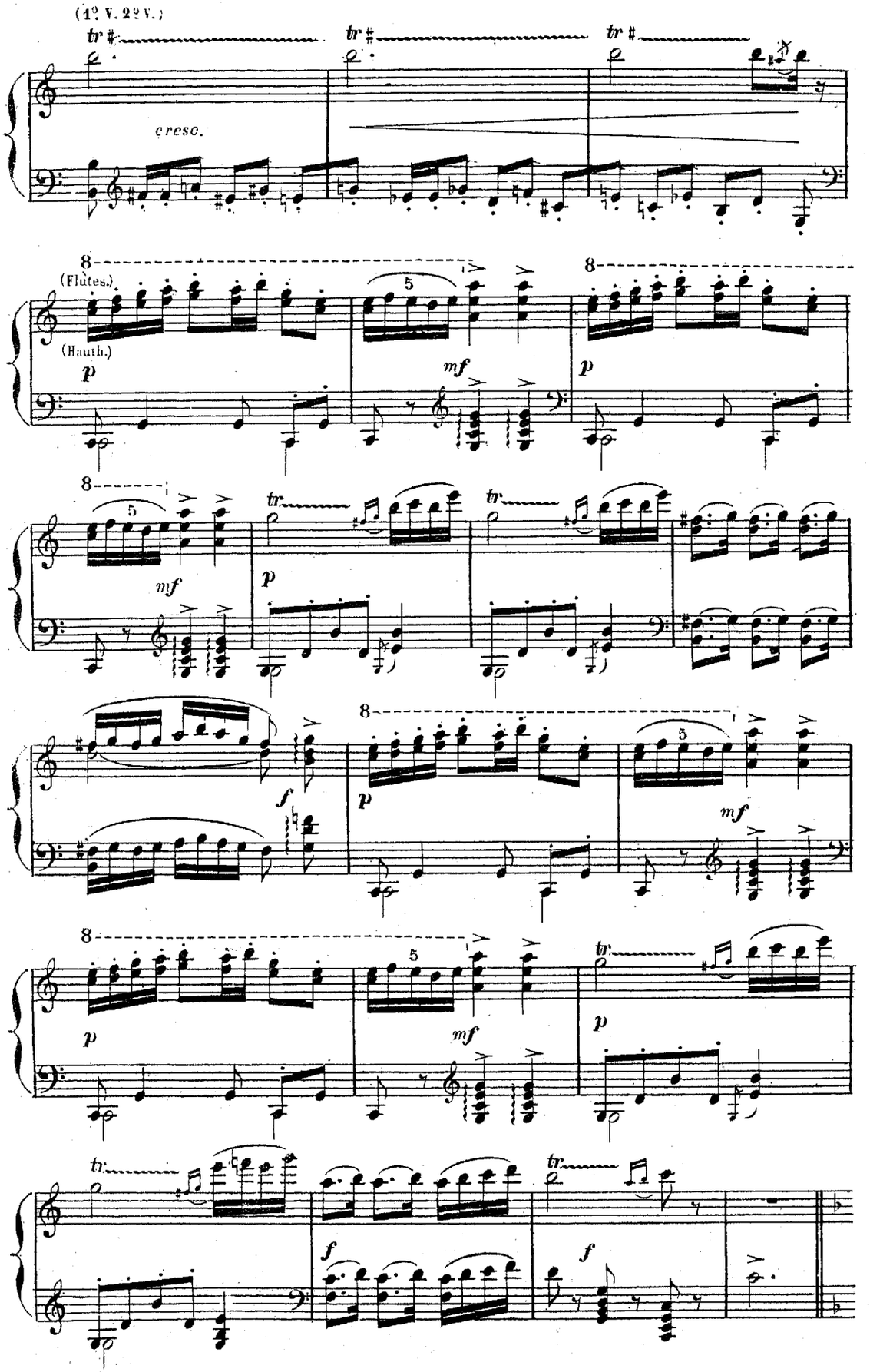
et de tambourins; sur la lisière du bois passent des paysans et des paysannes avec



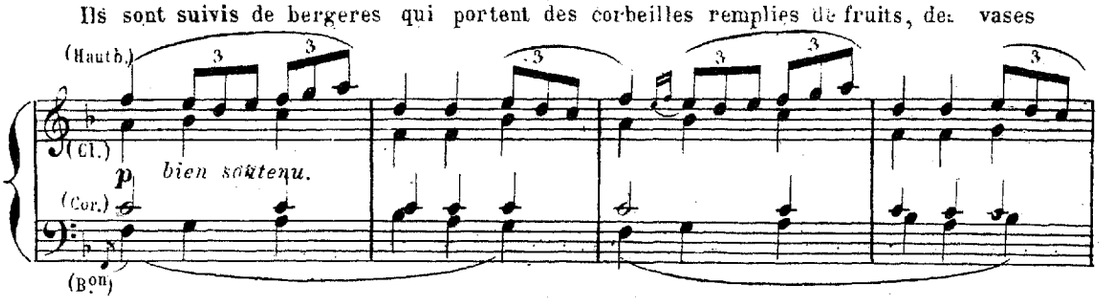
des thyrses et tous les instruments de la vendange.



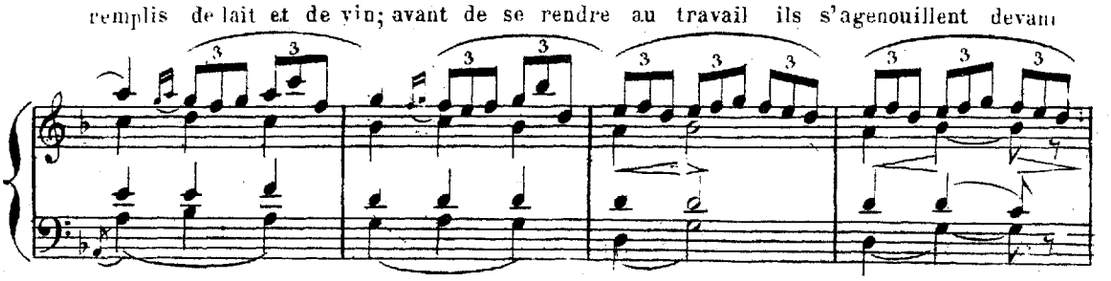

tr
tr
mf
f
mf
f
mf
p
f
mf
f
mf
p


(1° V. 2° V.)
tr
cresc.
(Flûtes.)
(Hautb.)
p
mf
f
8
5

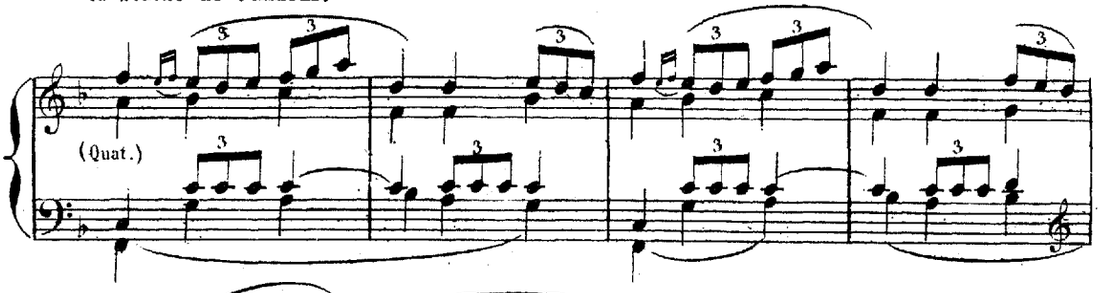
Ils sont suivis de bergeres qui portent des corbeilles remplies de fruits, des vases

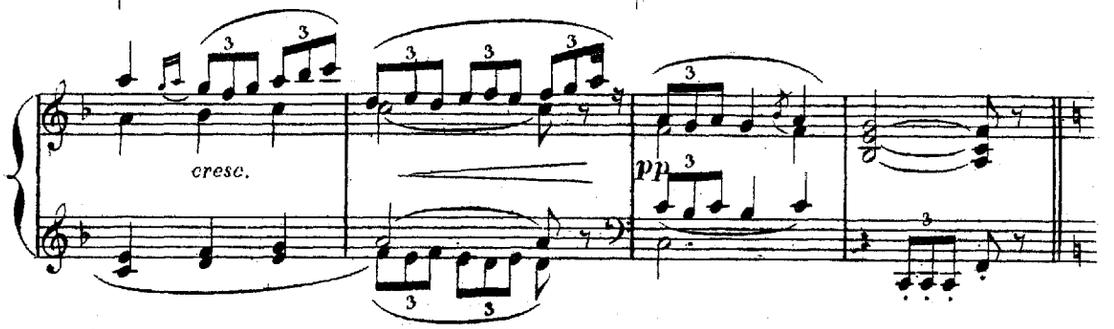


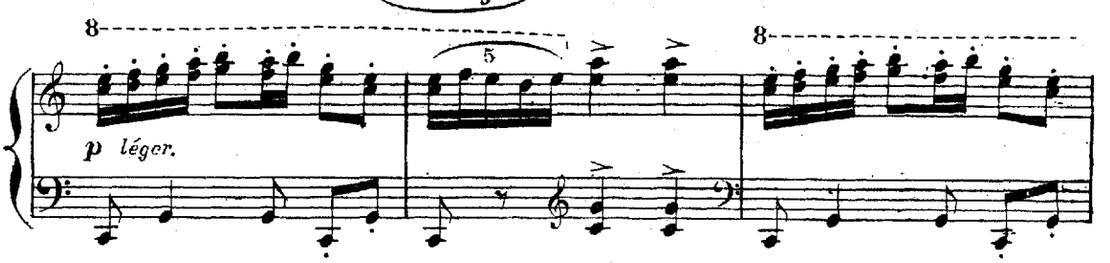
remplis de lait et de vin; avant de se rendre au travail ils s'agenouillent devant

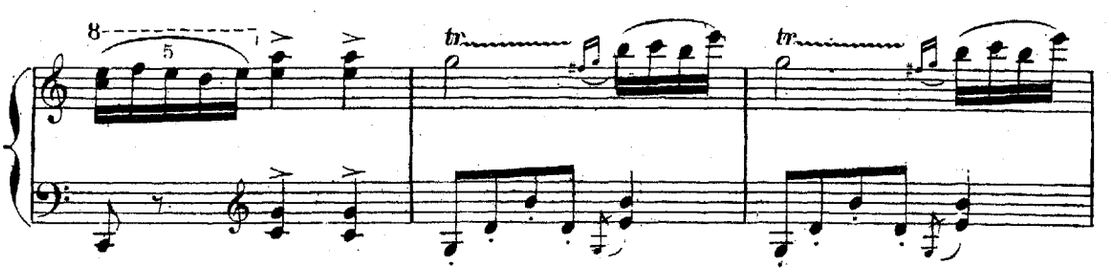


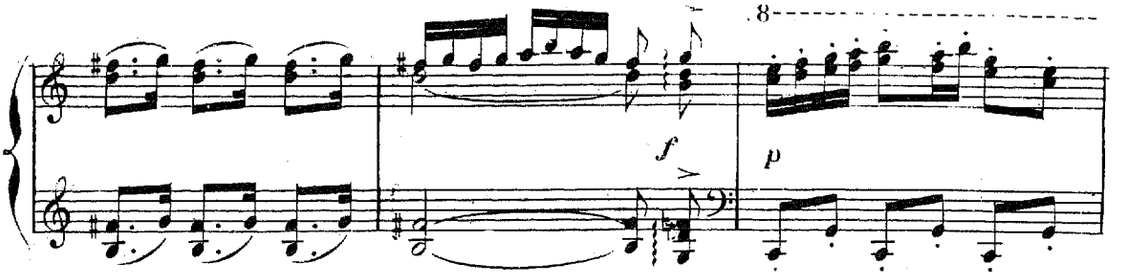
la statue de l'Amour.

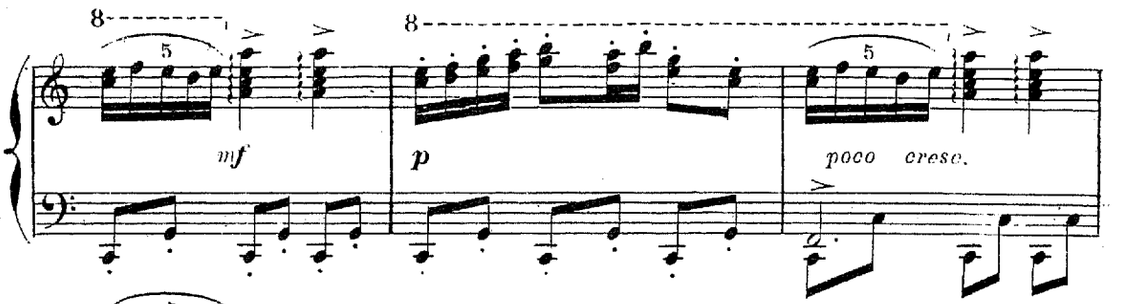


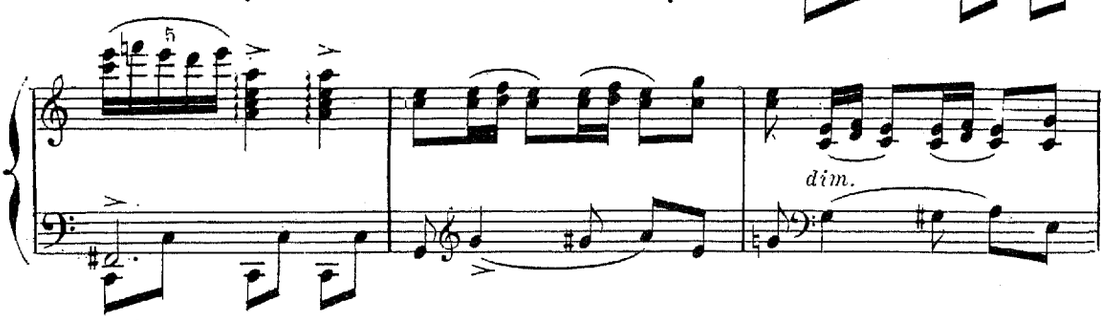


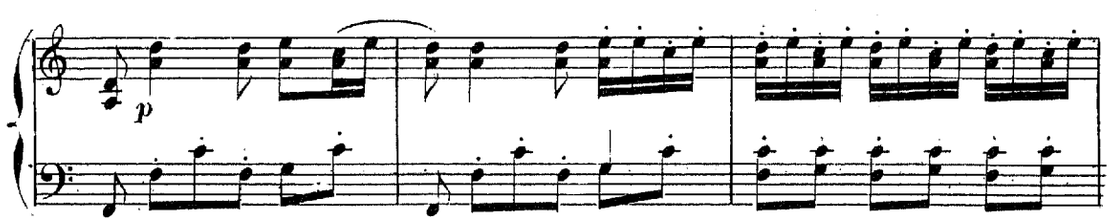




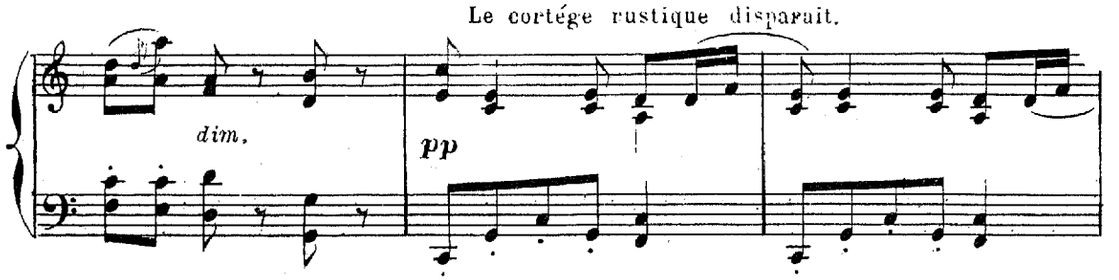


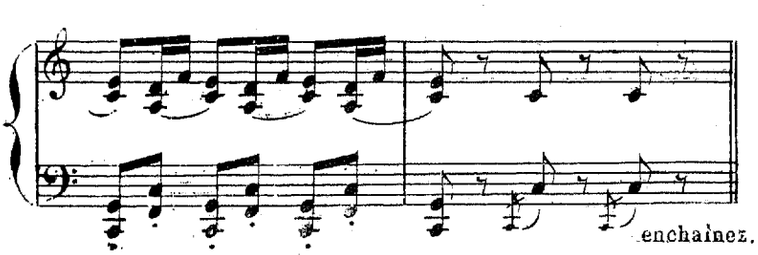






Le cortége rustique disparaît.



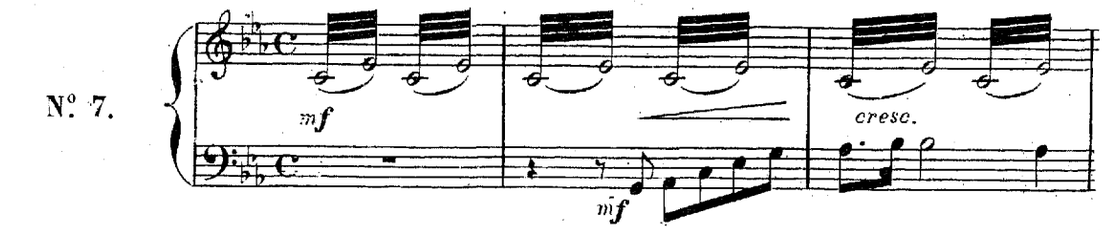


Un jeune berger reste en arrière et se cache au milieu des arbres à l'approche d'Orion.

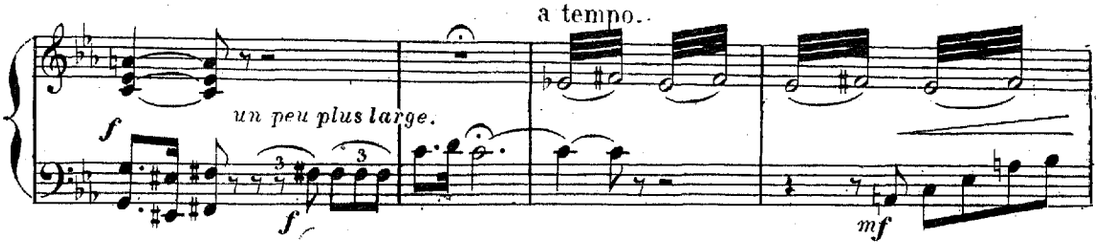
SCÈNE.

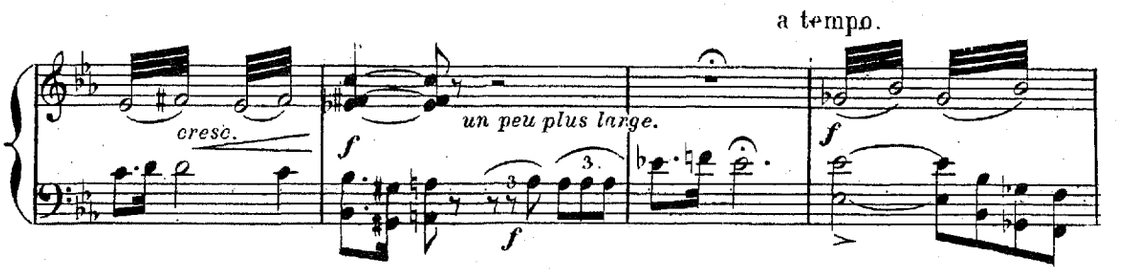
Allegro. Orion reparaît. Il est sombre; il aime Sylvia, il jure

N.° 7.

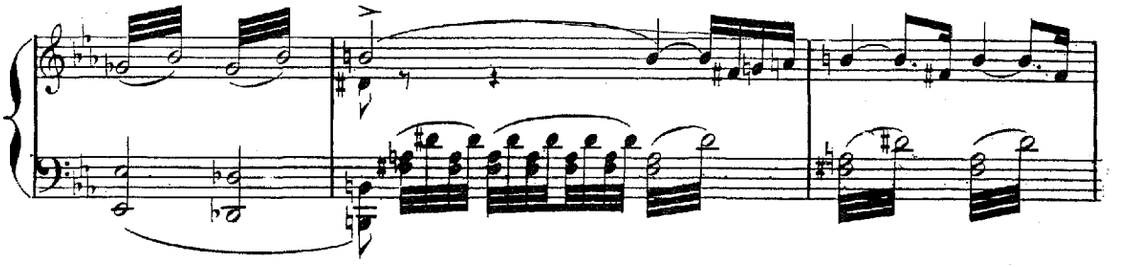


de se venger de l'insolent berger qui ose être son rival.

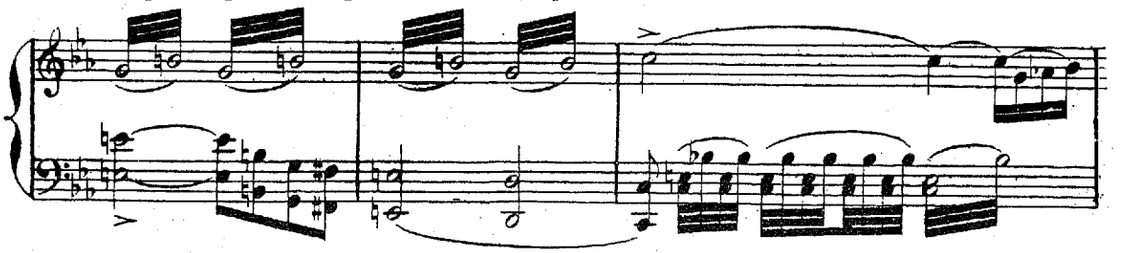


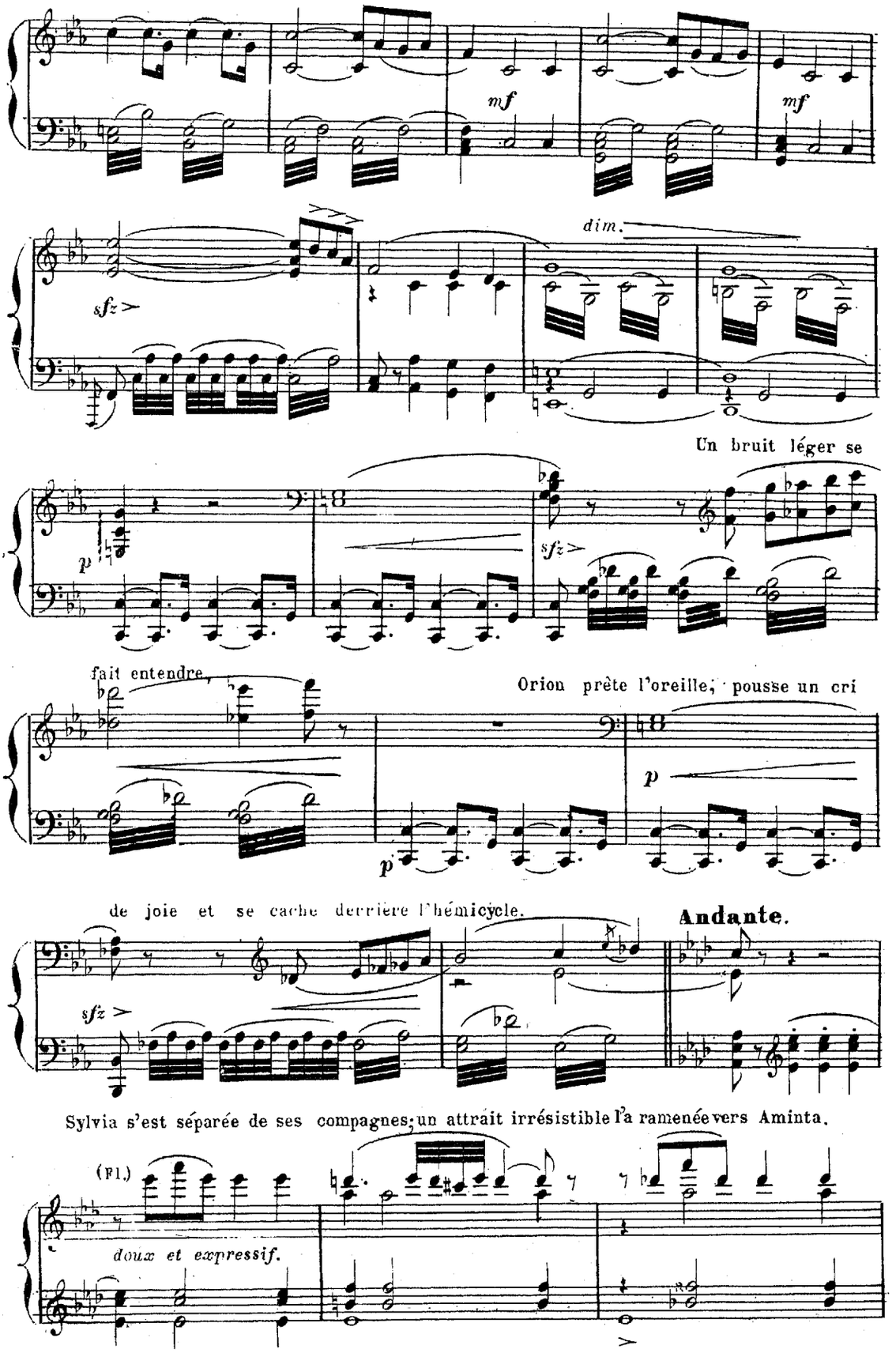


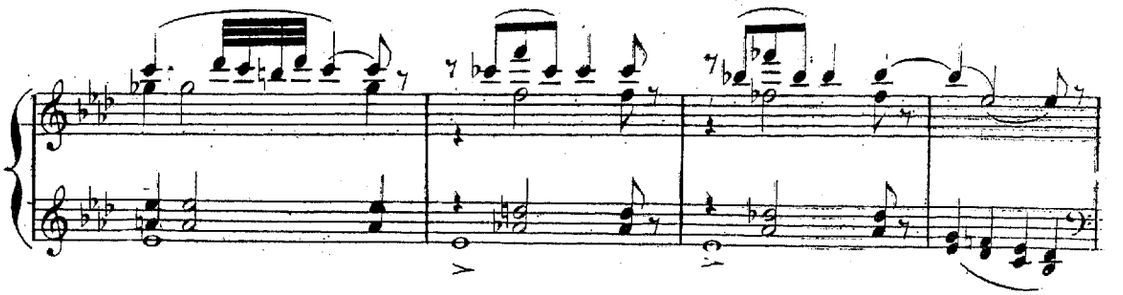
Il aperçoit Aminta, court à lui, et se réjouit de sa mort; puis il médite



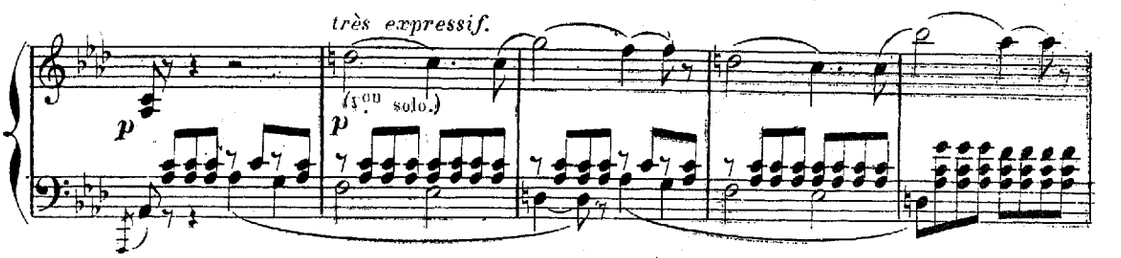
un piége pour s'emparer de la Nymphe rebelle



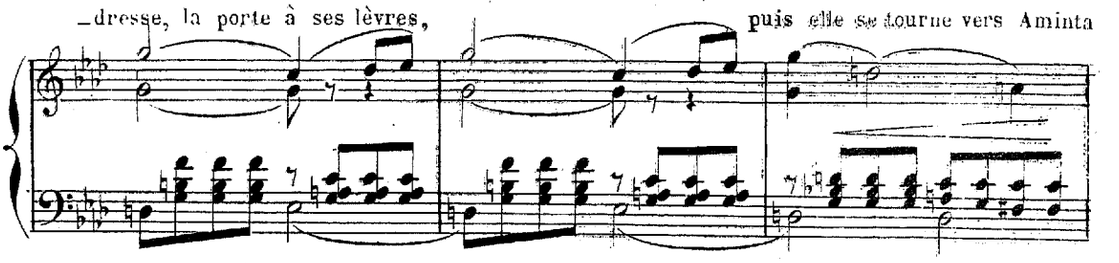

mf
mf
dim.
sfz
Un bruit léger se
p
sfz
fait entendre,
Orion prête l'oreille, pousse un cri
p
p
de joie et se cache derrière l'hémicycle.
Andante.
sfz
Sylvia s'est séparée de ses compagnes; un attrait irrésistible l'a ramenée vers Aminta.
(Fl.)
doux et expressif.



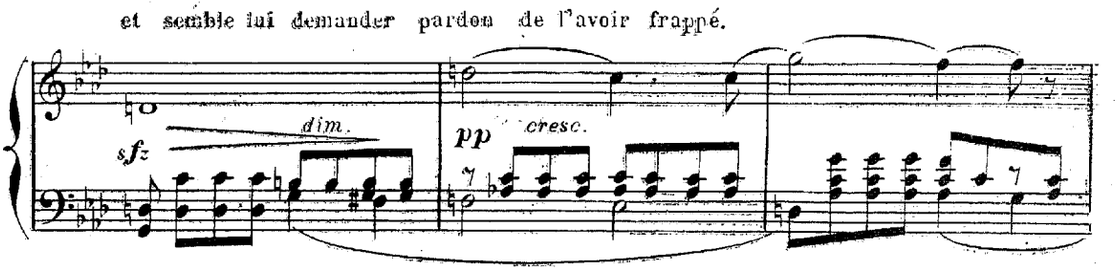
Elle tire de son carquois la flèche d'or, la regarde avec ten –

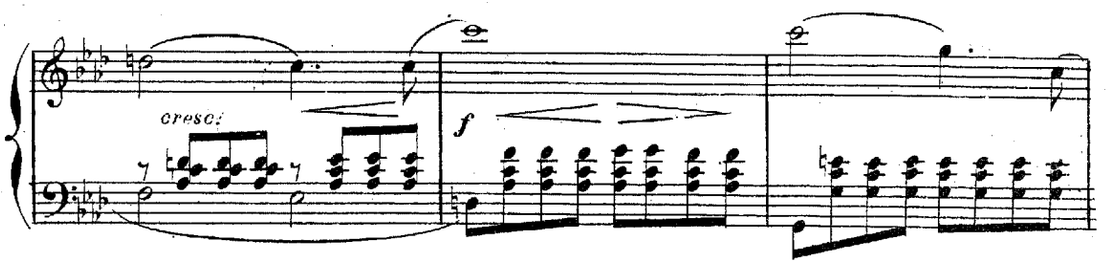


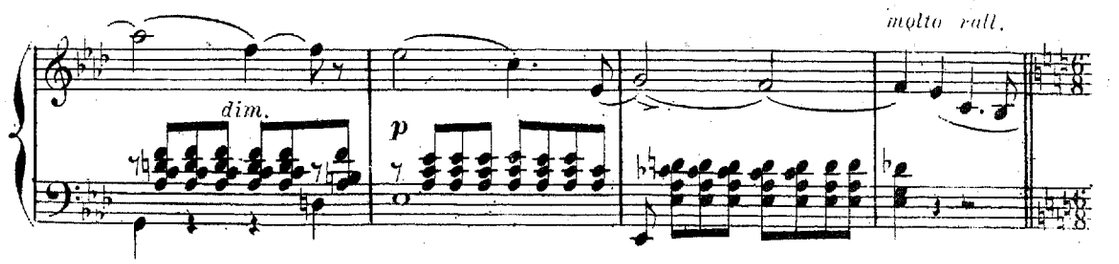
– dresse, la porte à ses lèvres, puis elle se tourne vers Aminta



et semble lui demander pardon de l'avoir frappé.

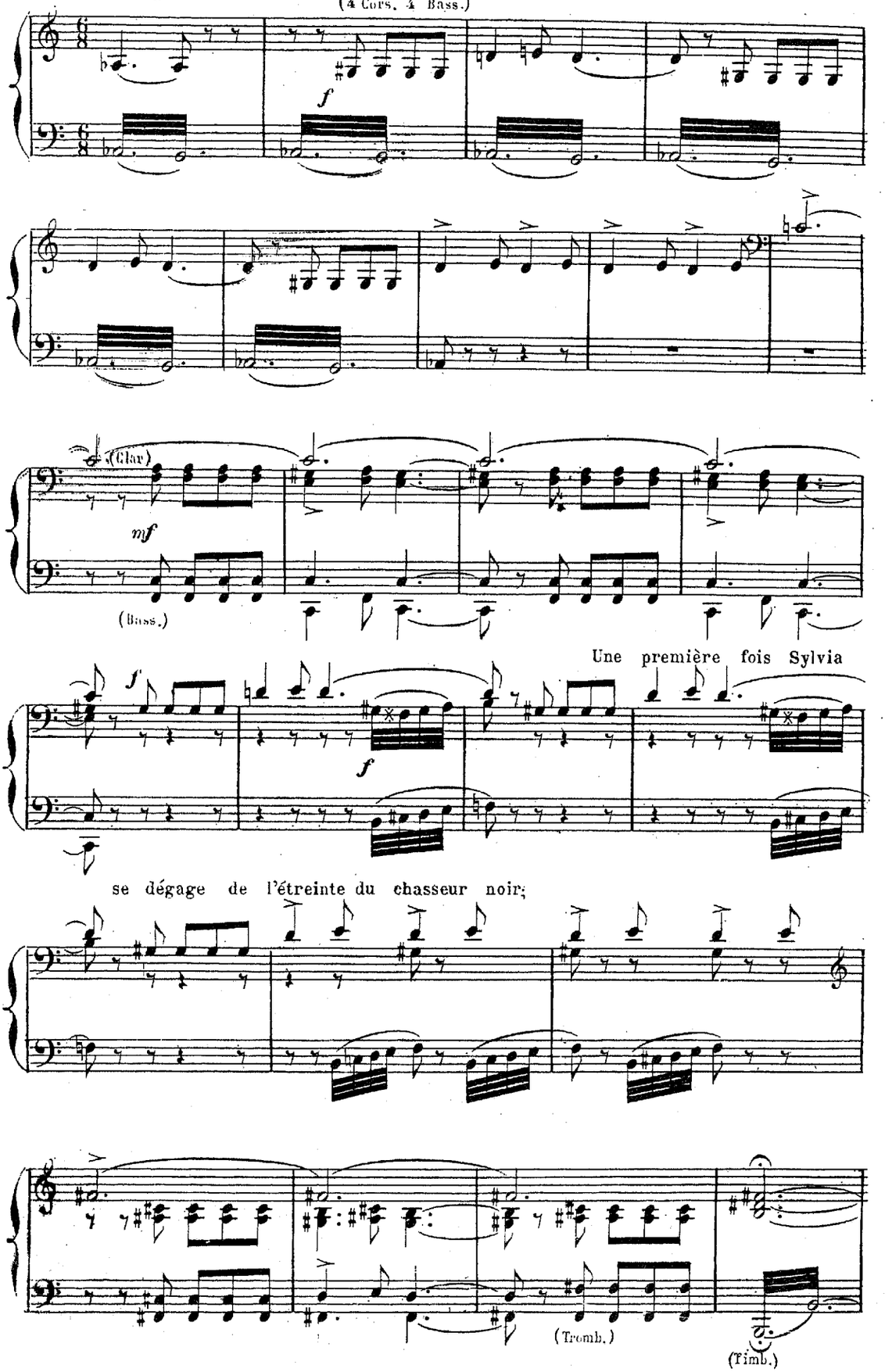


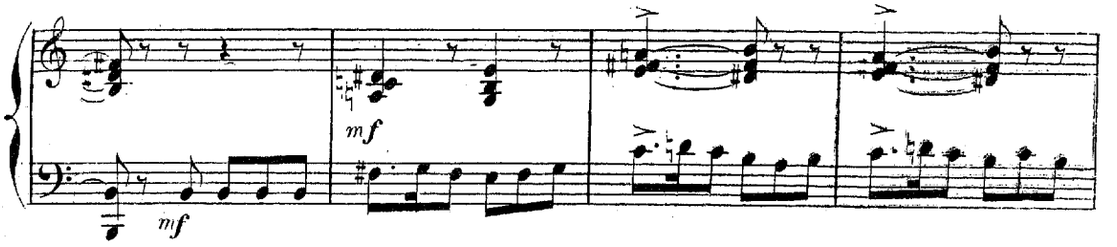


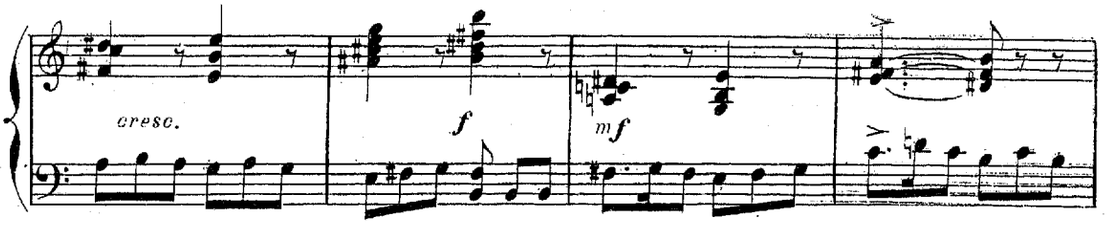


Allegro. Orion s'est rapproché de Sylvia et la poursuit.

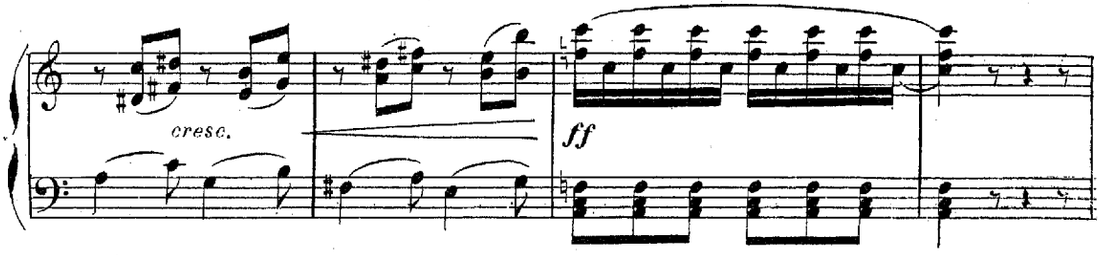
(4 Cors, 4 Bass.)



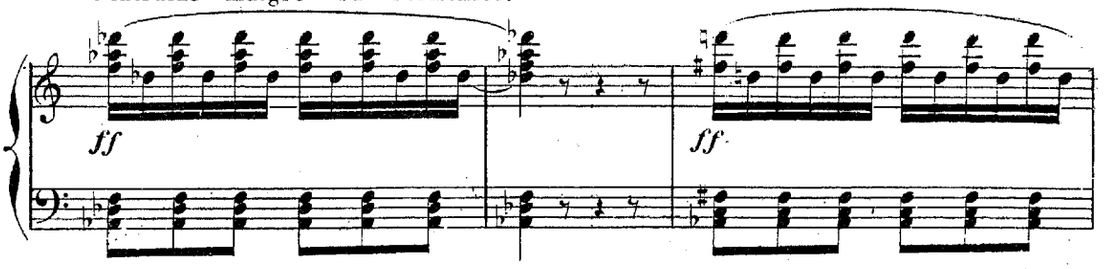




Mais Orion l'enlace de nouveau et

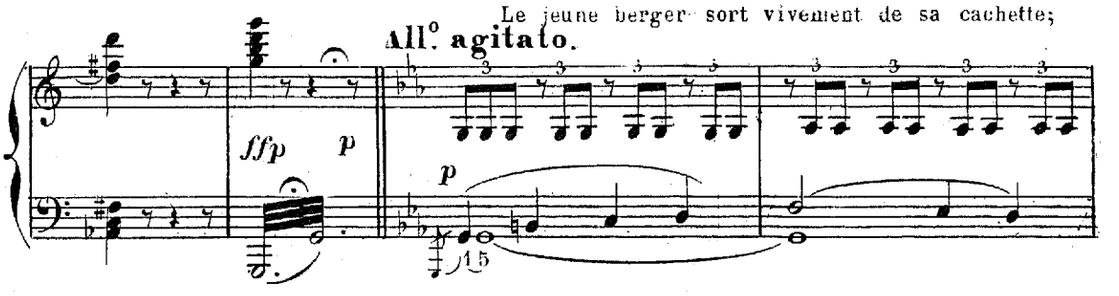


l'entraîne malgré sa résistance.

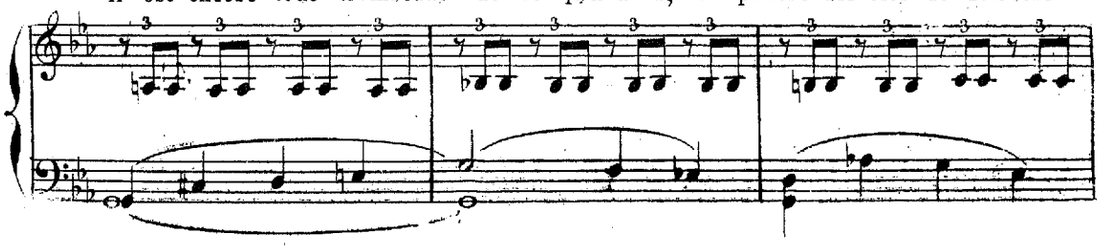


Le jeune berger sort vivement de sa cachette;

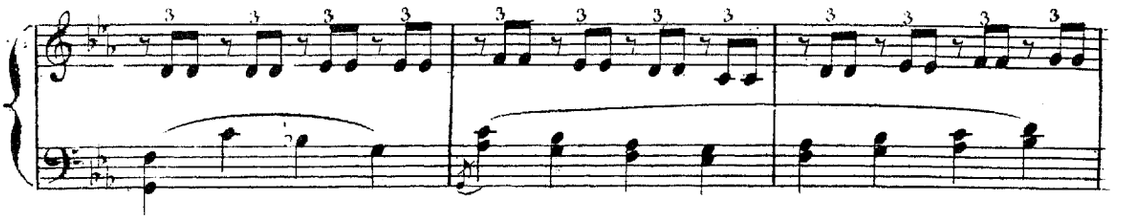
All.° agitato.



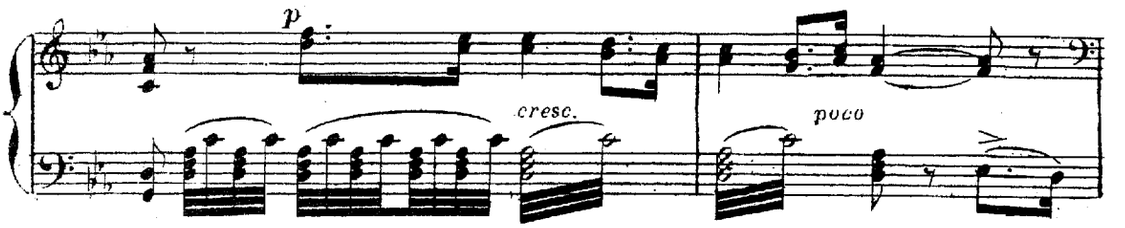
il est encore tout tremblant de ce qu'il a vu; il pousse des cris de détresse



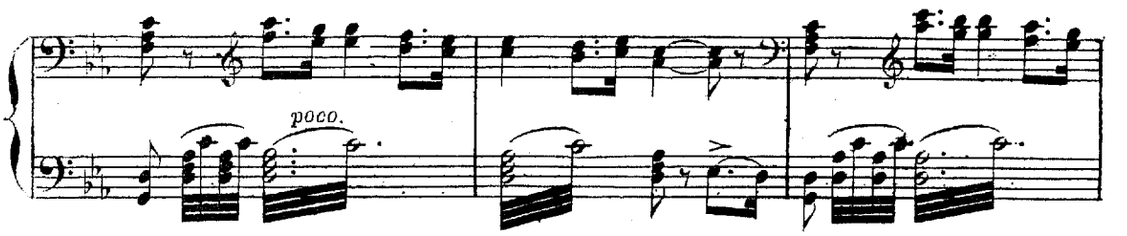
et du geste appelle ses compagnons. Paysans et paysannes envahissent



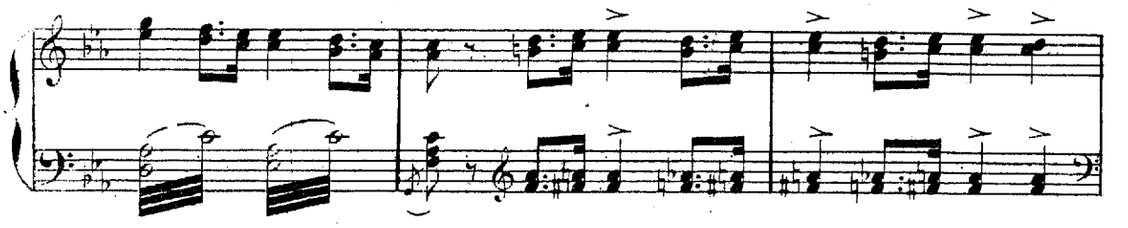
la scène et apprennent de lui l'enlèvement dont il vient d'être témoin, puis il s'élance



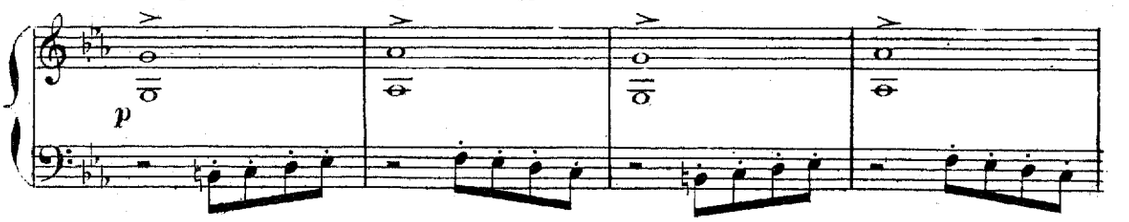
avec quelques compagnons sur les traces d'Orion. Les paysans ont reconnu

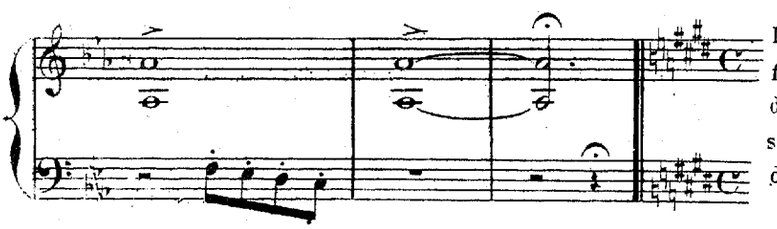


Aminta, ils s'empressent autour de lui pour essayer de le ranimer



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.

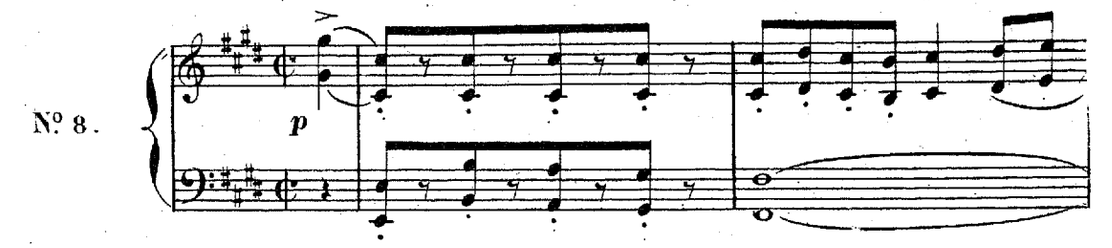
ENTRÉE DU SORCIER.

— FINAL —

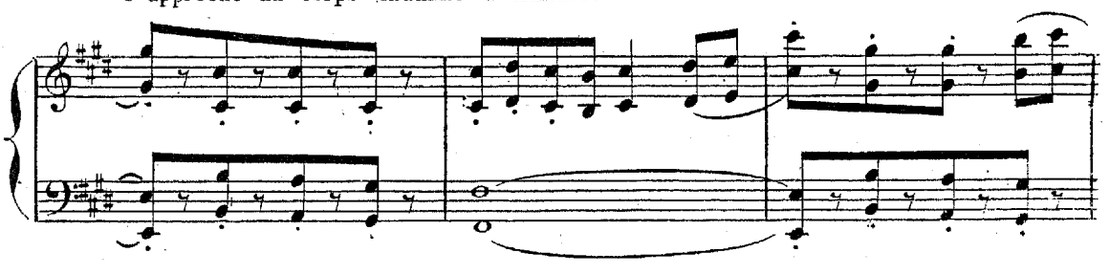
Allegretto ben mod.to

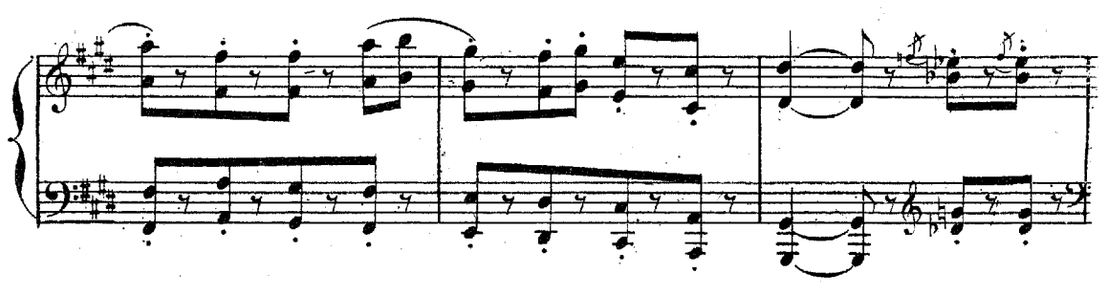
Un vieux sorcier s'avance et, sur la prière des paysans,

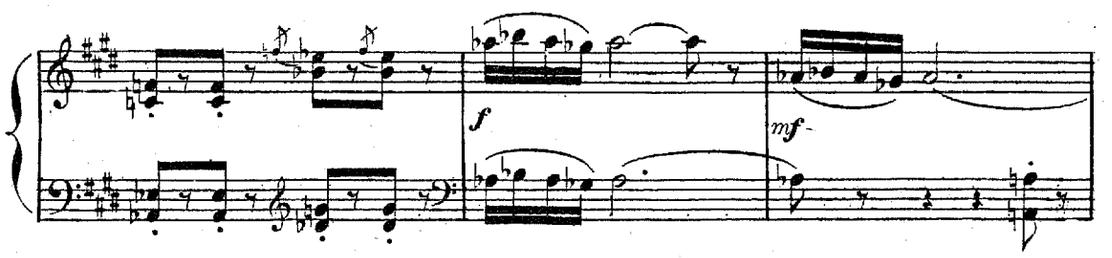
N.o 8.

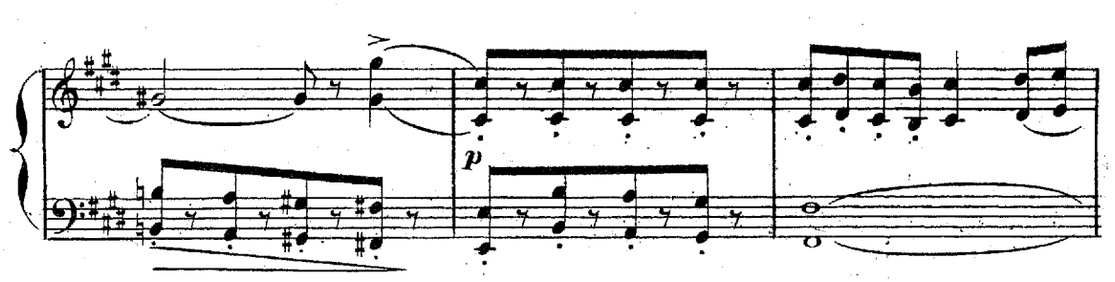


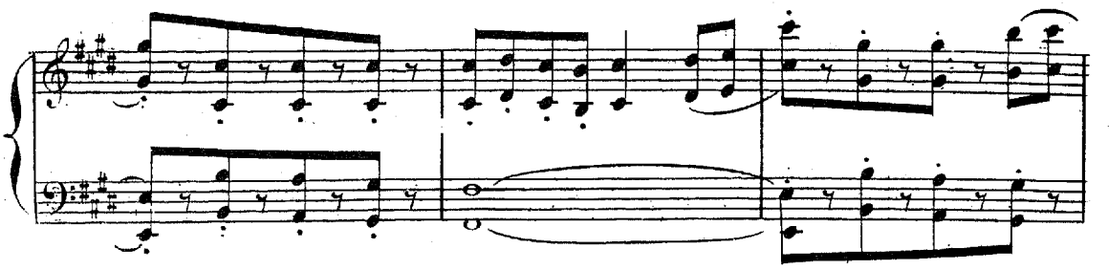
s'approche du corps inanimé d'Aminta.

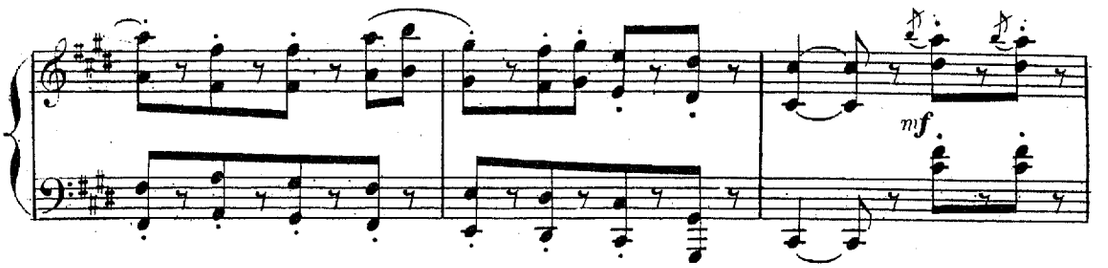


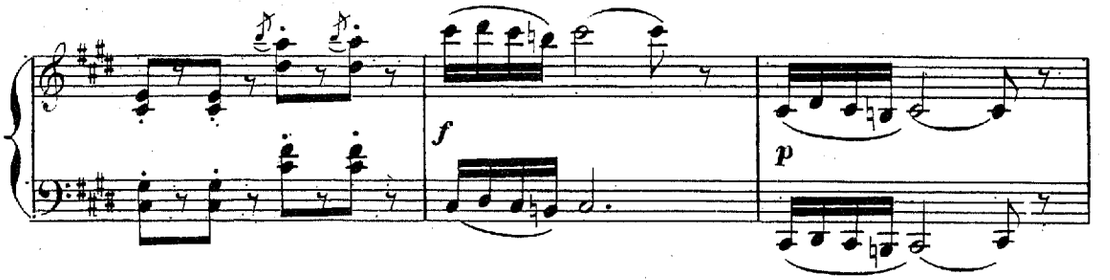




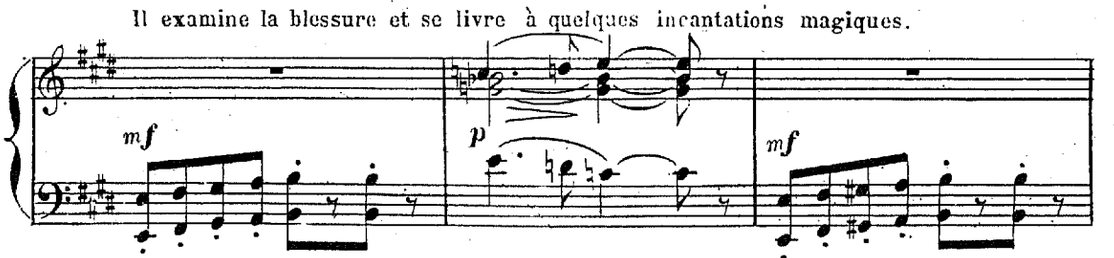


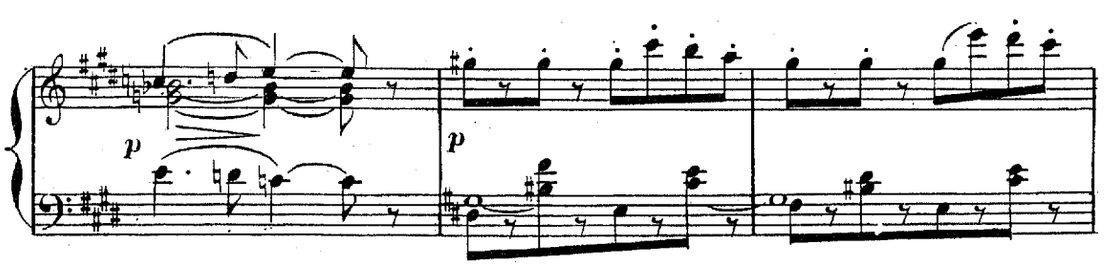


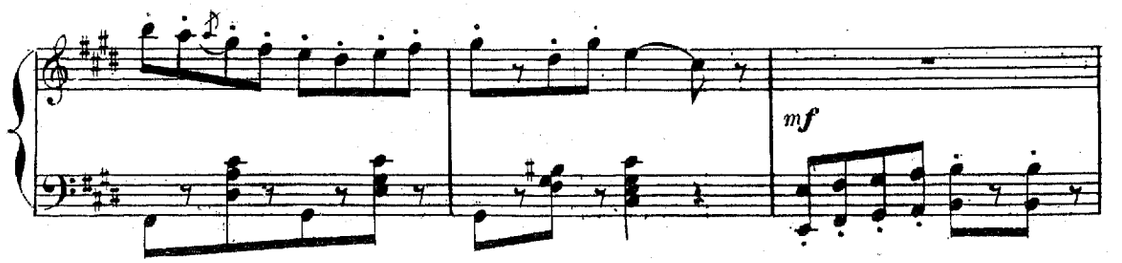


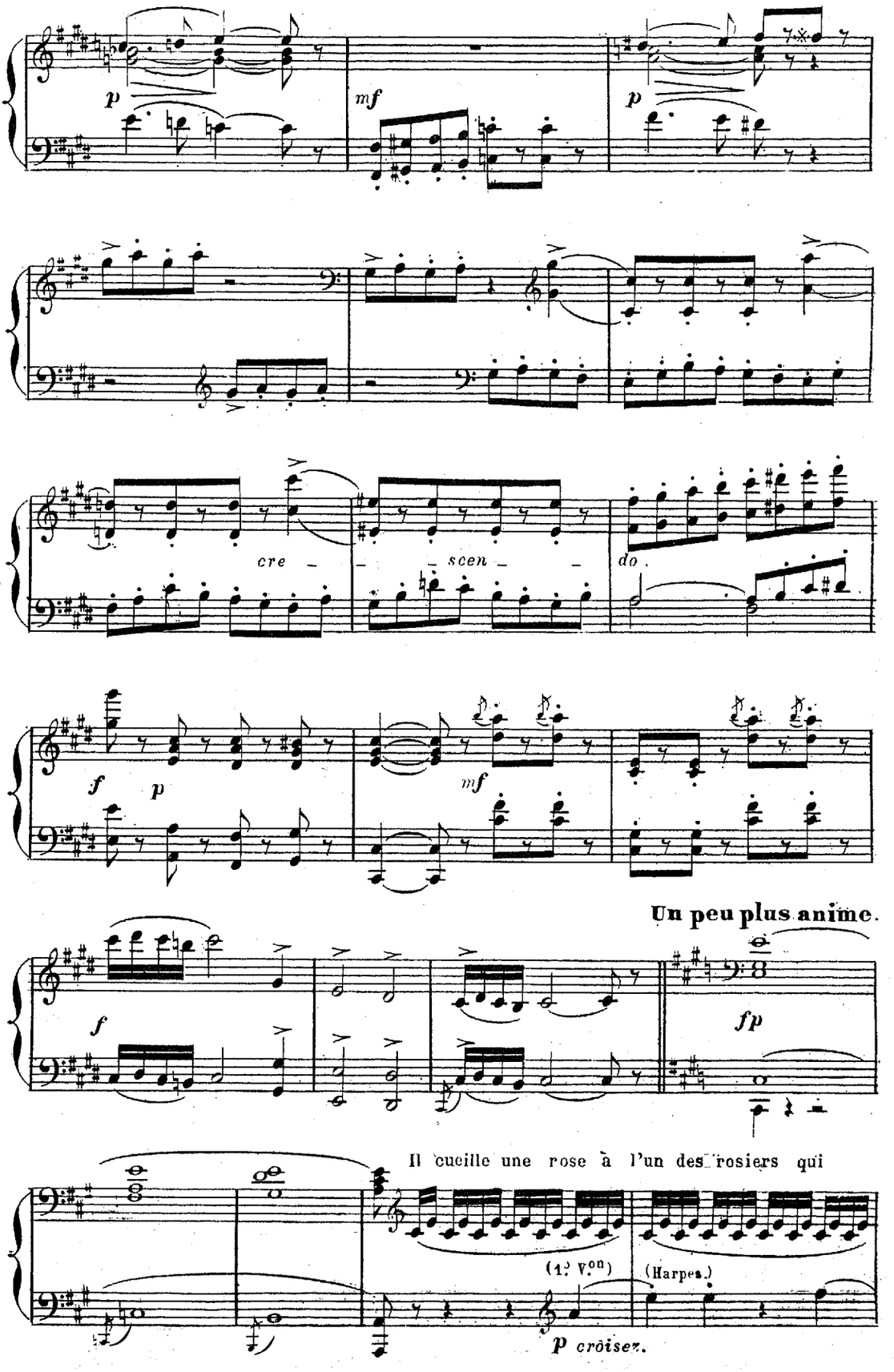


Il examine la blessure et se livre à quelques incantations magiques.

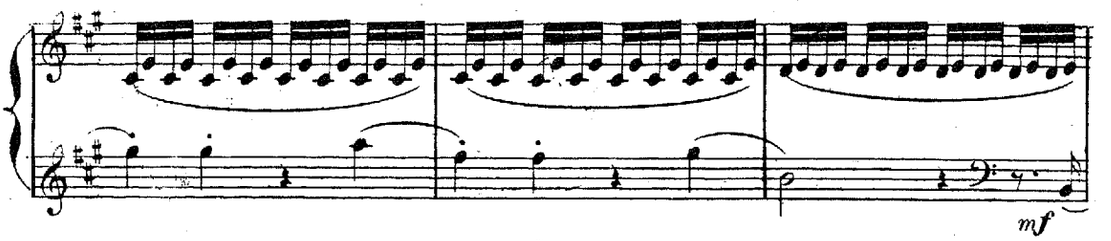




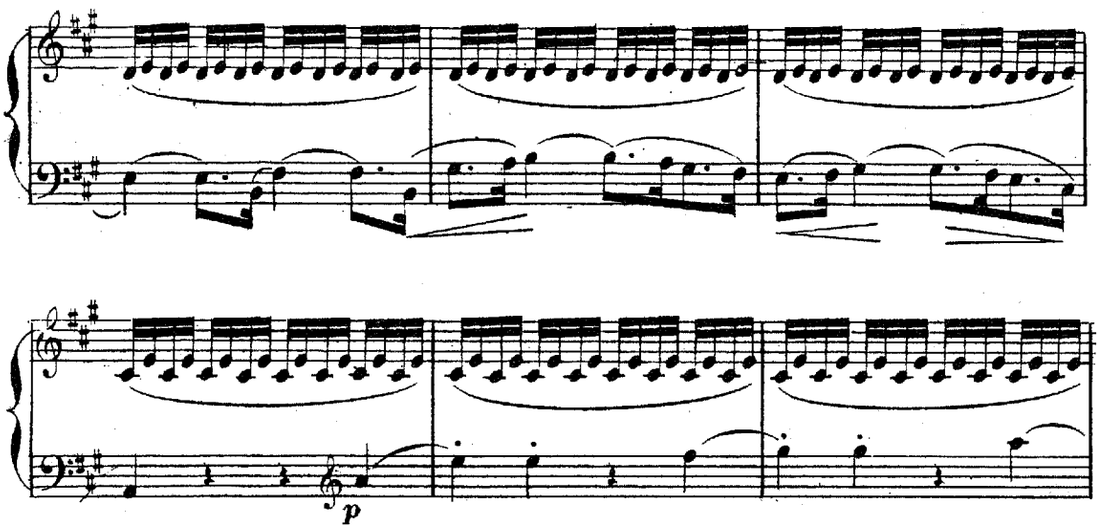



p
mf
p
cre - - scen - - do
f
p
mf
Un peu plus anime.
f
fp
Il cueille une rose à l'un des rosiers qui
(1er V.on)
(Harpes.)
p croisez.

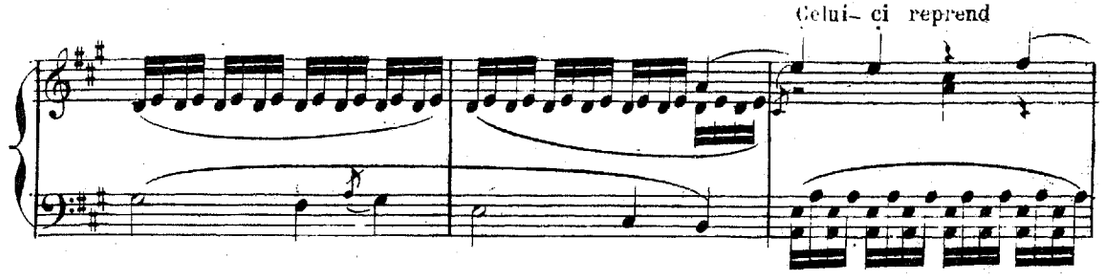
enlacent les colonnes de l'hémicycle et l'approche de la bouche d'Aminta comme



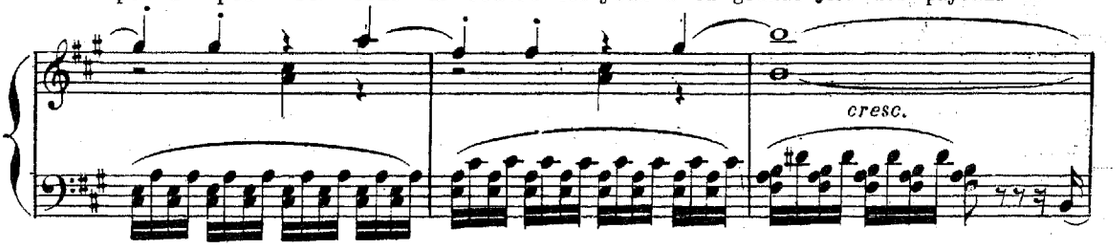
pour lui en faire respirer le parfum.



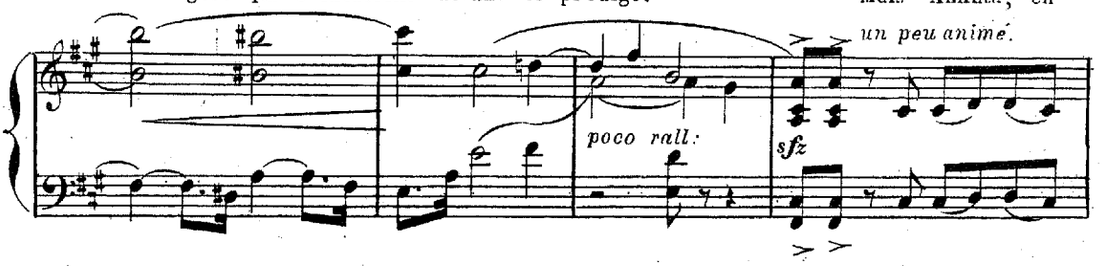
Celui-ci reprend



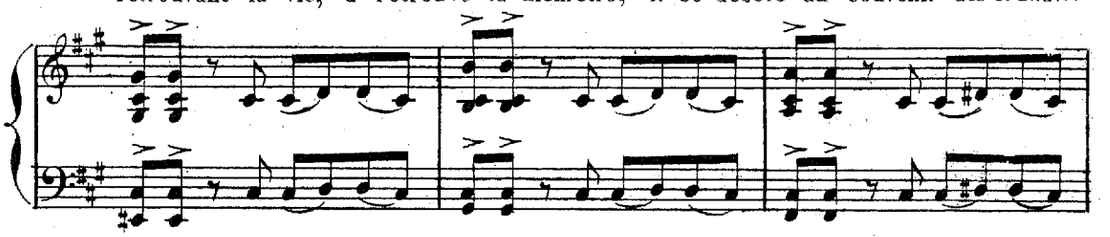
peu-à-peu ses sens et rouvre les yeux à la grande joie des paysans et



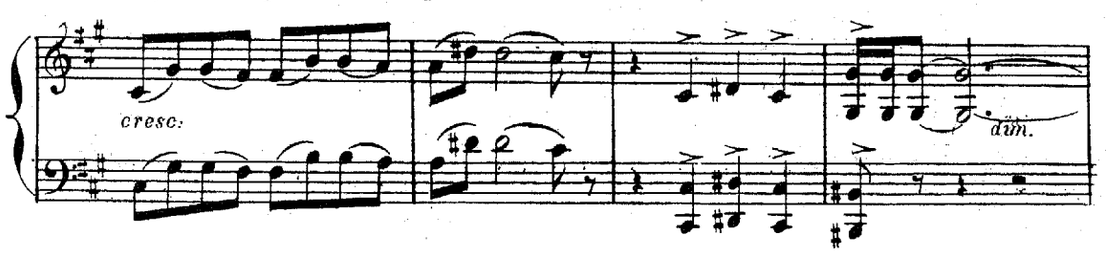
des bergers qui s'extasient devant le prodige. Mais Aminta, en



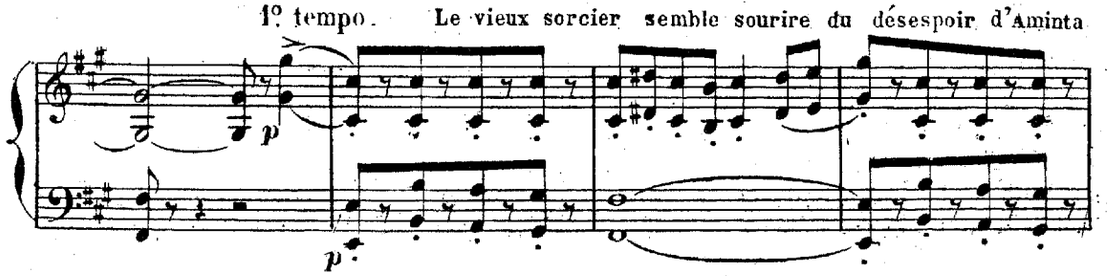
retrouvant la vie, a retrouvé la mémoire; il se désole au souvenir des cruautés



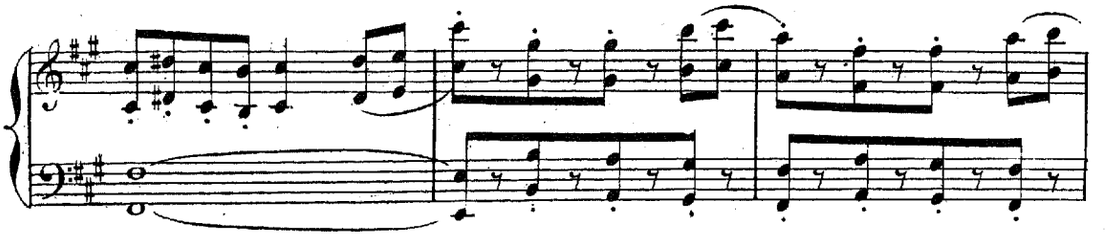
de Sylvia et regrette la mort qui du moins lui donnait l'oubli.



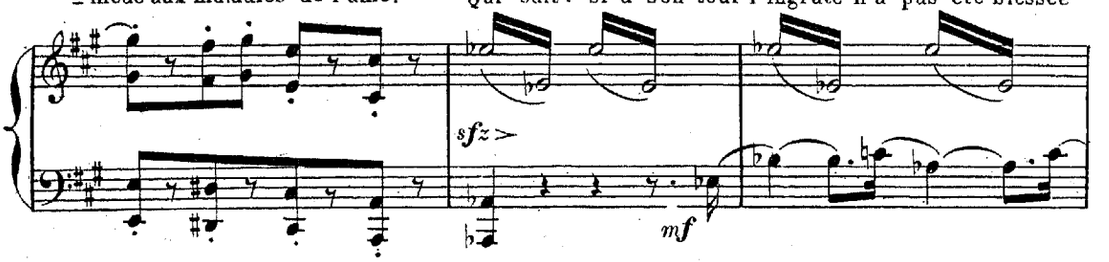
1° tempo. Le vieux sorcier semble sourire du désespoir d'Aminta



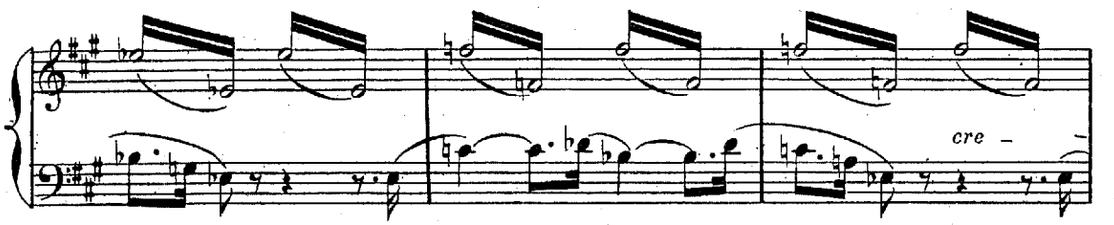
Comme il a des secrets pour guérir les maux du corps, il en a aussi pour porter re-



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

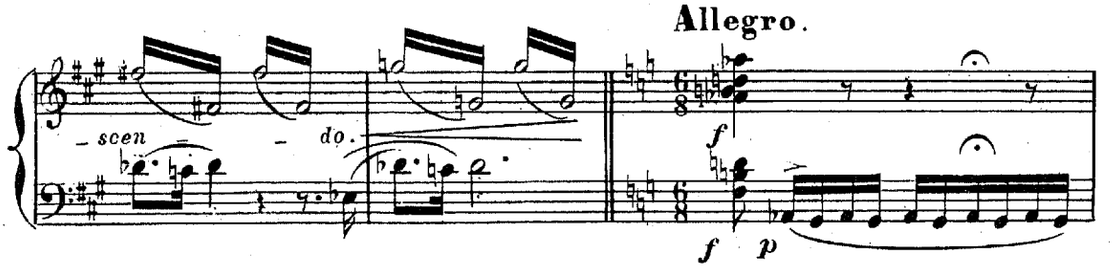


d'une flèche comme l'Amour seul peut en décocher, ajoute le sorcier en montrant le Dieu de

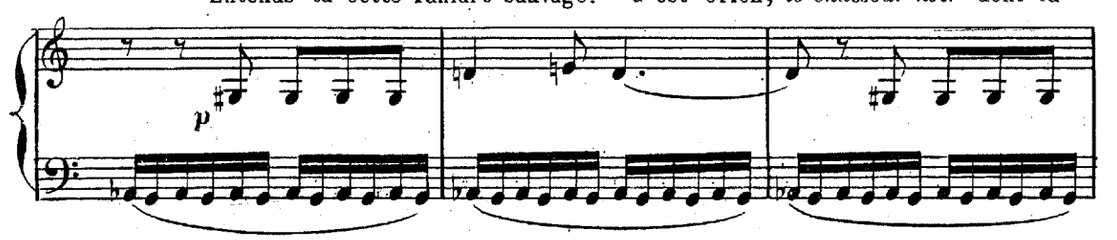


marbre dont l'arc est détendu. Où est Sylvia? demande Aminta désespéré!

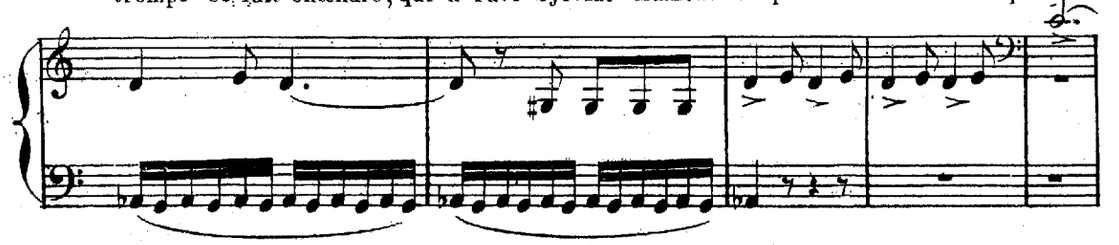
Allegro.



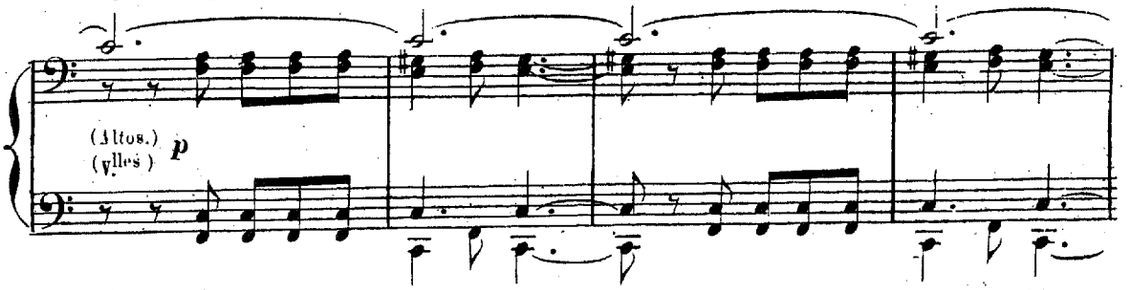
Entends-tu cette fanfare sauvage? C'est Orion, *le chasseur noir* dont la



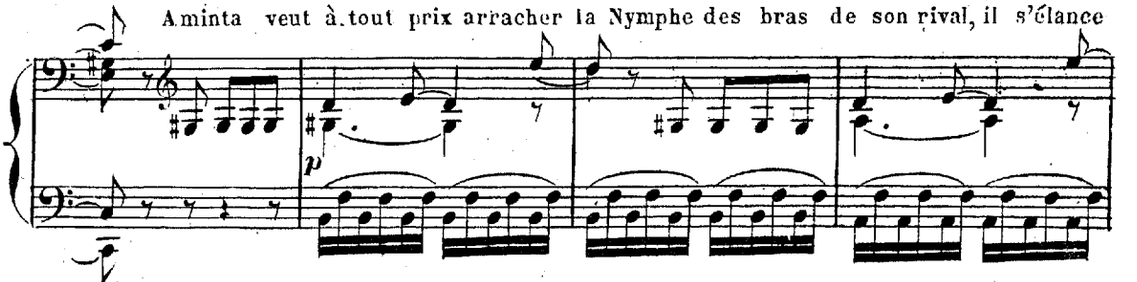
trompe se fait entendre, qui a ravi Sylvia. Malheur à qui se trouve sur ses pas!



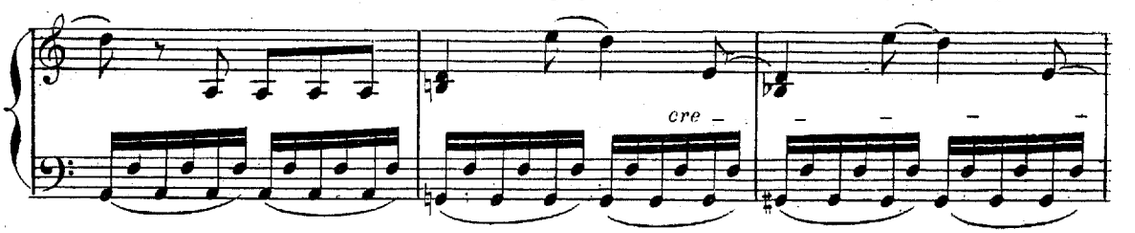
Le jeune berger rentre en scène tenant à la main le manteau déchiré de Sylvia.



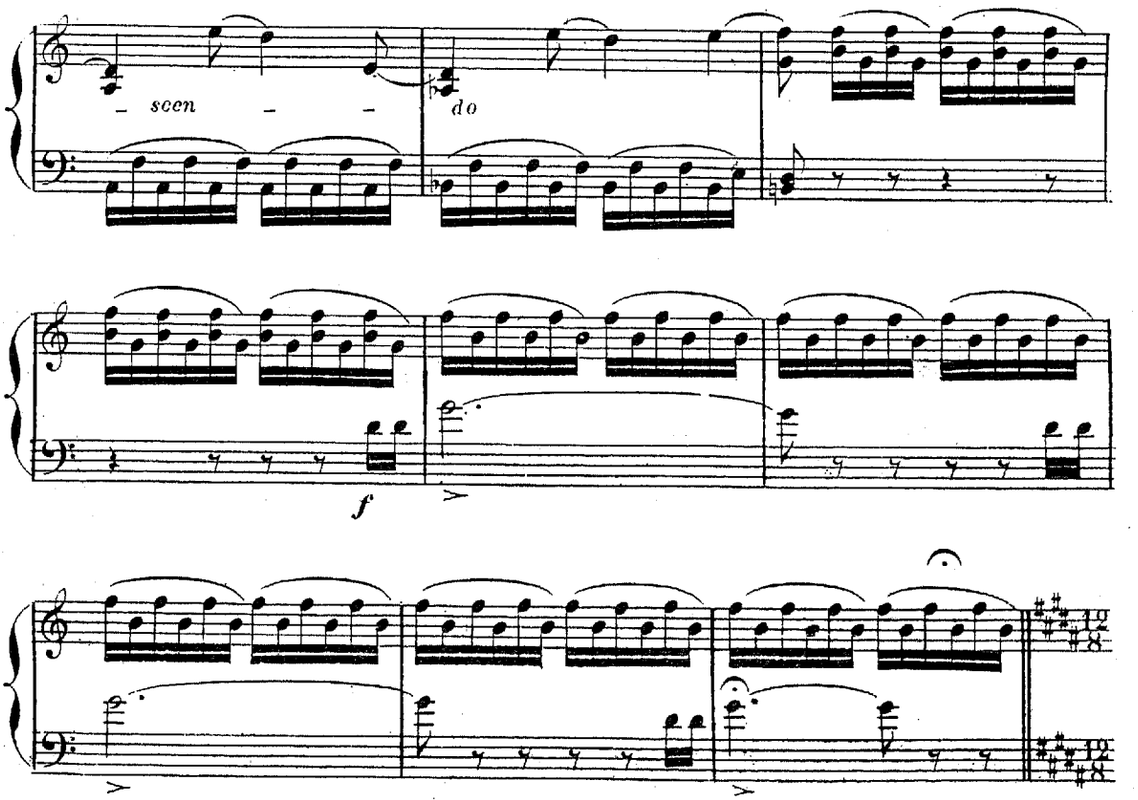
Aminta veut à tout prix arracher la Nymphe des bras de son rival, il s'élance



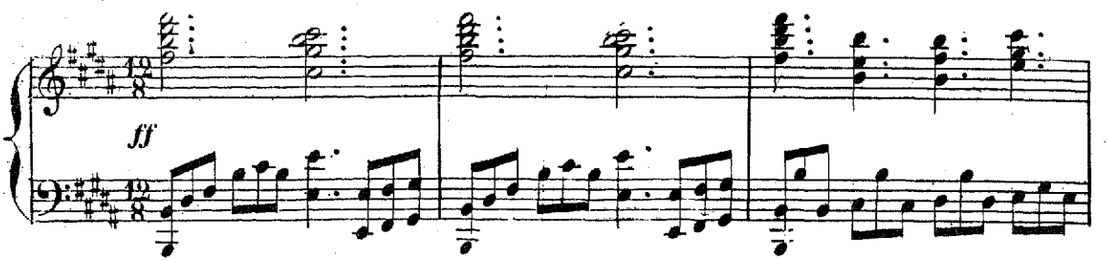
à la poursuite d'Orion; en vain ses compagnons cherchent à le retenir, il les repousse et



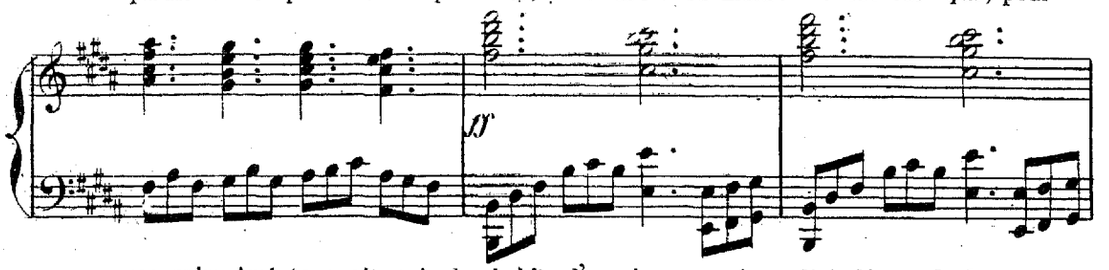
vient s'agenouiller devant la statue de l'Amour pour lui adresser une dernière prière.



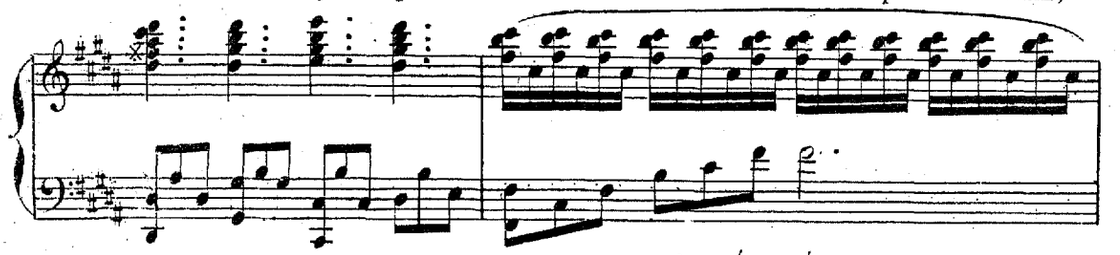
Maestoso. Tout-à-coup la statue disparait et l'Amour dans son costume de Dieu



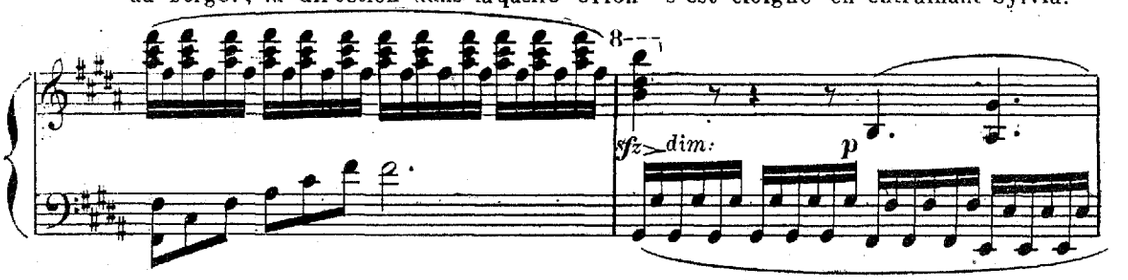
paraît à sa place sur le piédestal, son arc à la main. C'est lui qui, pour



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

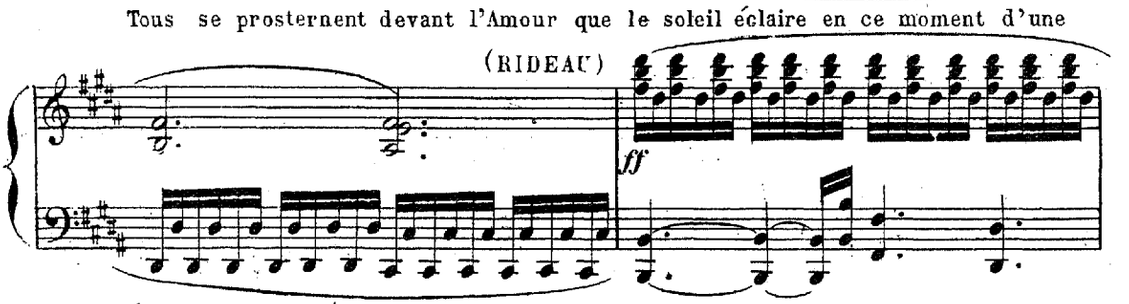


au berger, la direction dans laquelle Orion s'est éloigné en entraînant Sylvia.

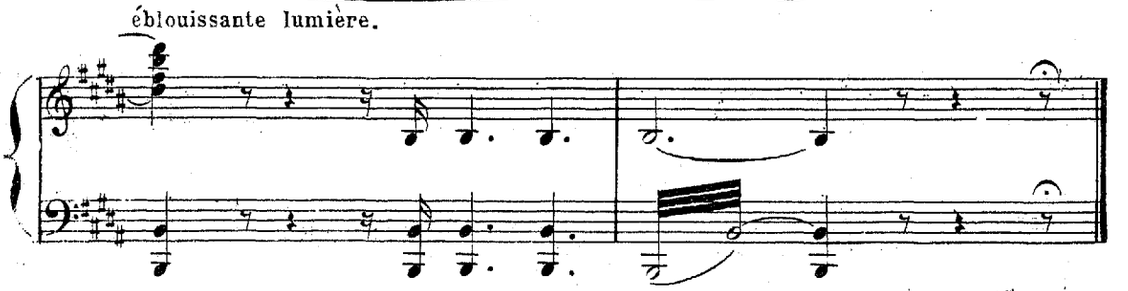


Tous se prosternent devant l'Amour que le soleil éclaire en ce moment d'une

(RIDEAU)

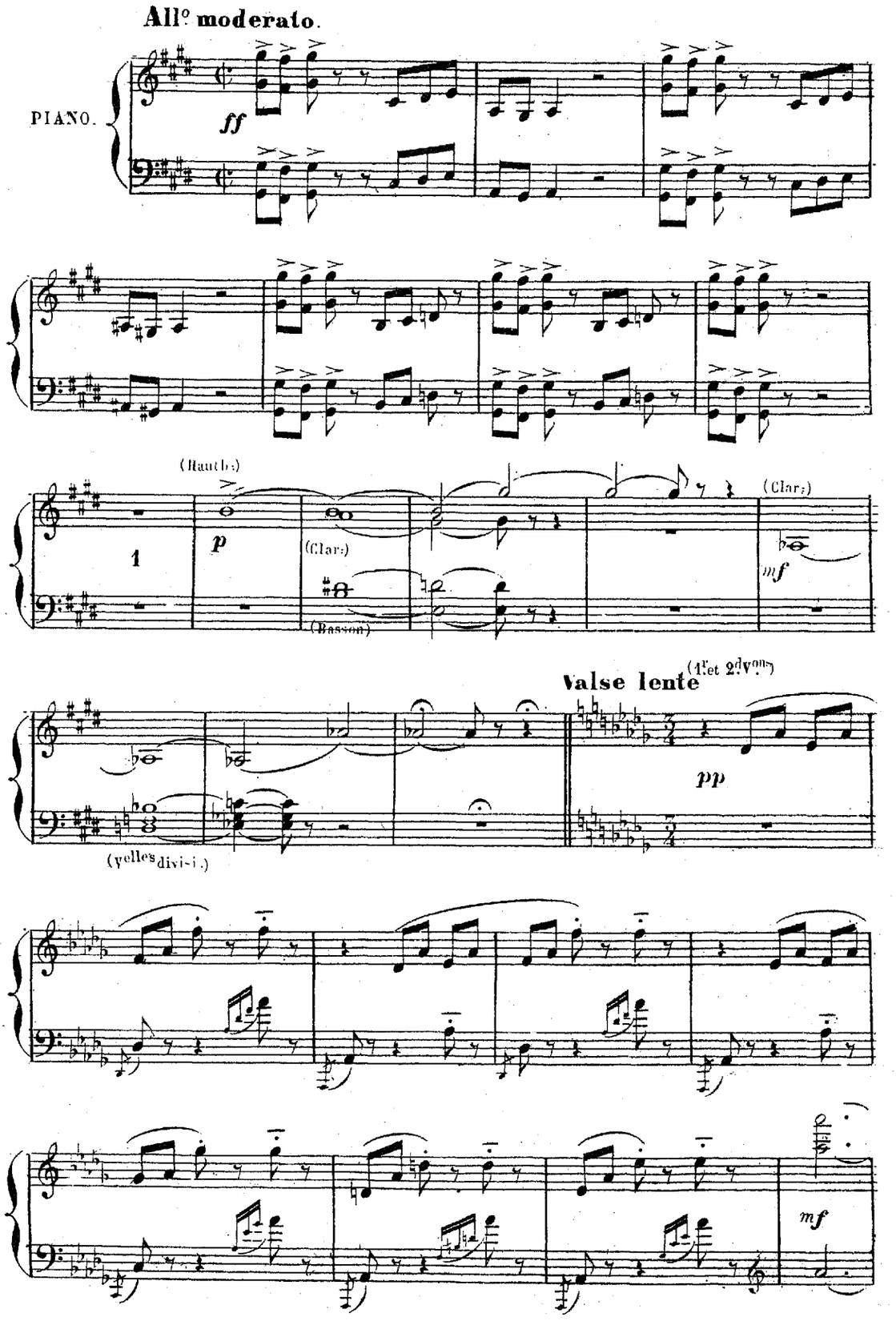


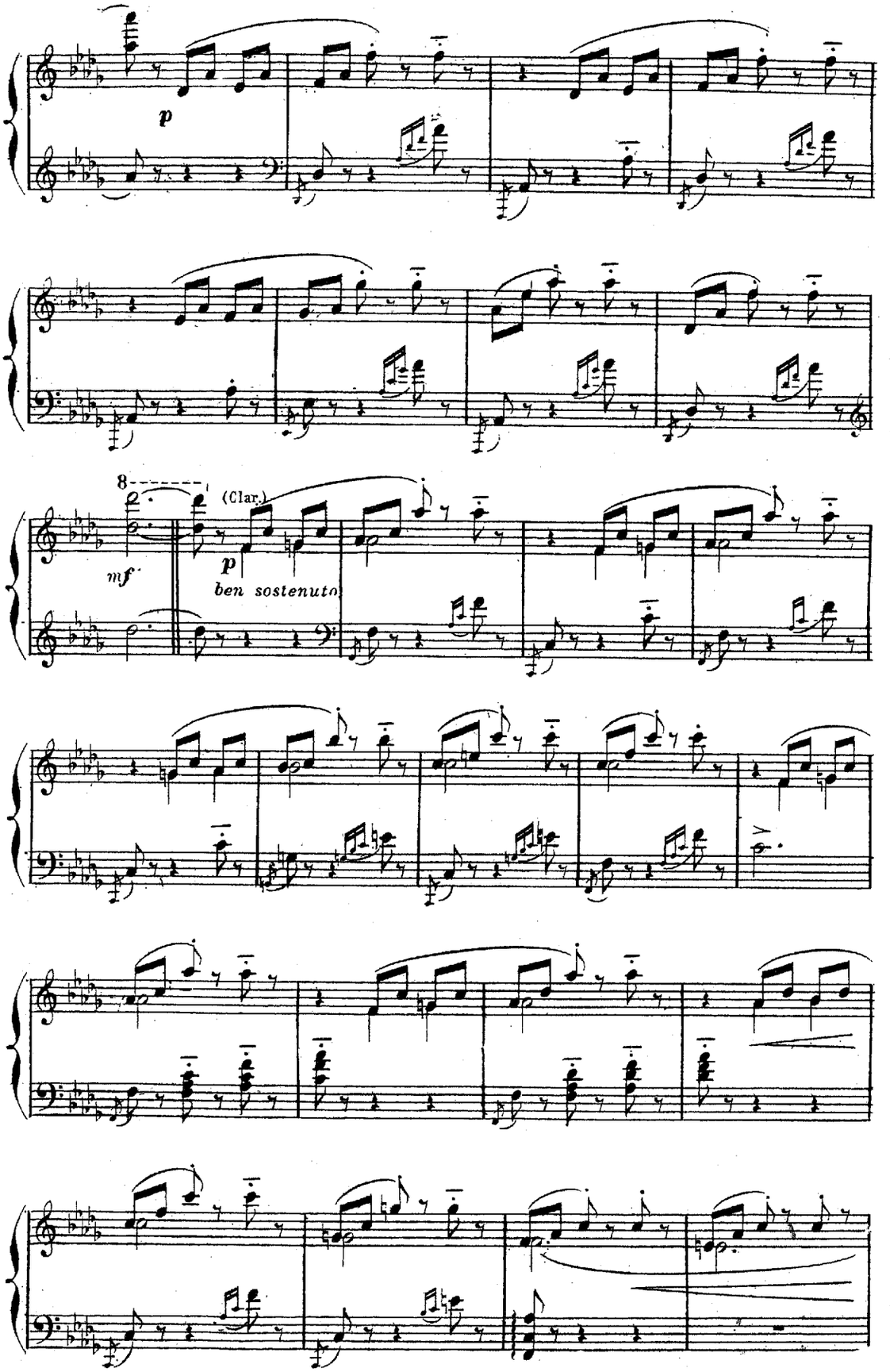
éblouissante lumière.

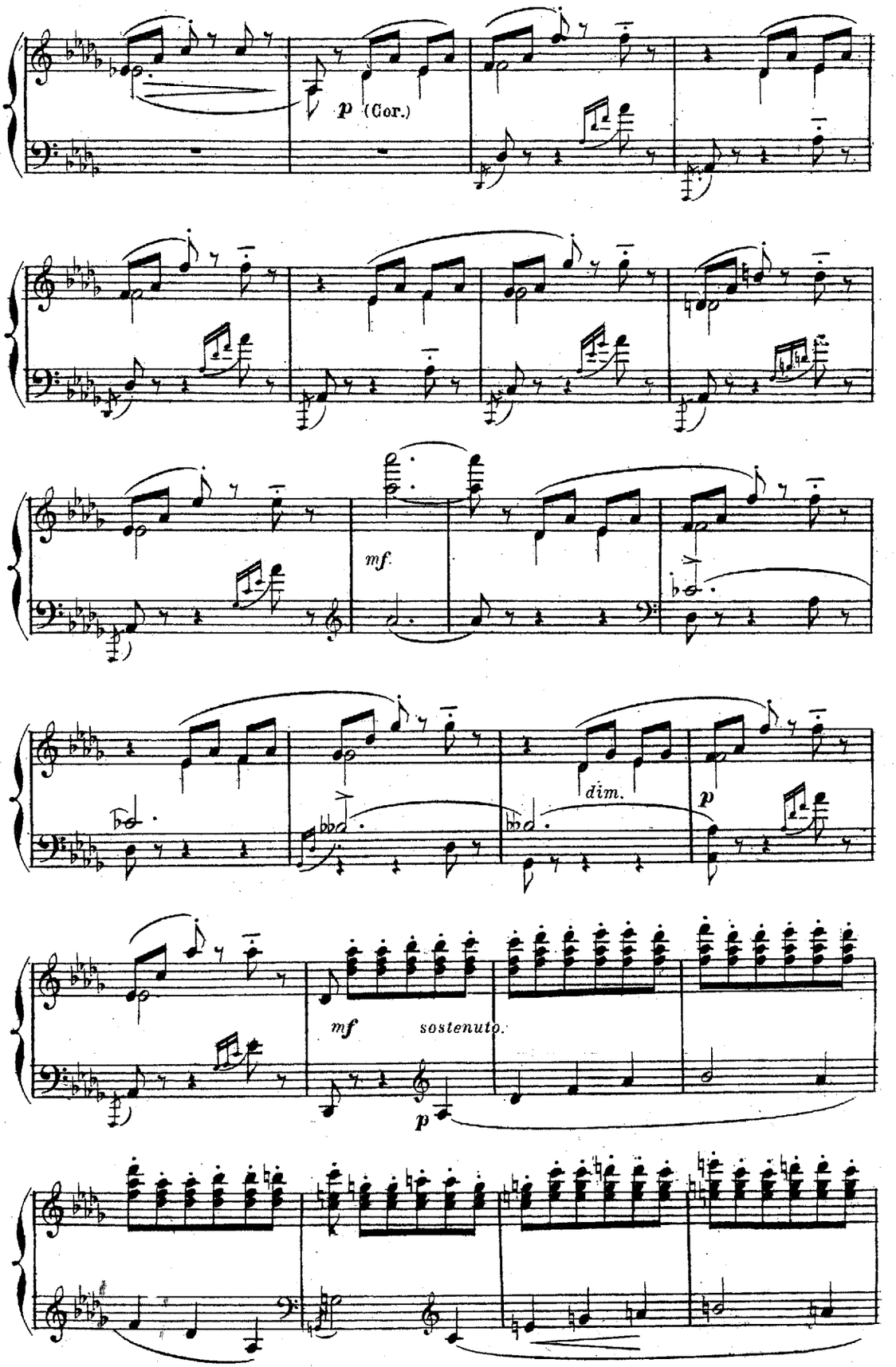


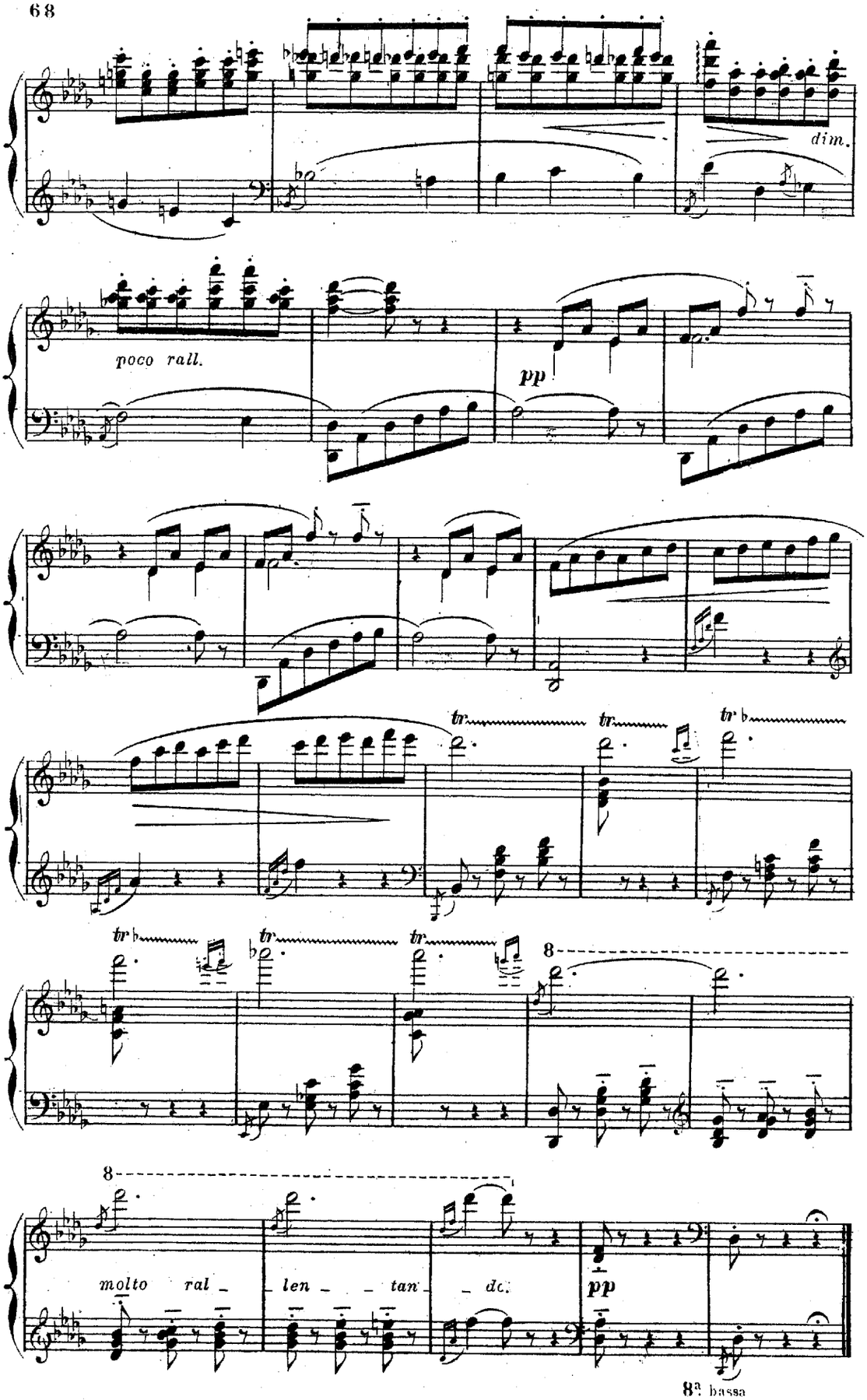
FIN DU 1ER ACTE.

ENTR'ACTE.


All° moderato.
PIANO.
ff
(Hautbs)
p
(Clars)
(Basson)
(Clars)
mf
Valse lente
(1ers et 2dvons)
pp
(celles divis.)
mf


p
8
(Clar.)
mf
p
ben sostenuto


p (Cor.)
mf.
dim.
p
mf
sostenuto.
p


dim.
poco rall.
pp
tr
8
molto ral
len tan
dc.
pp
8ª bassa

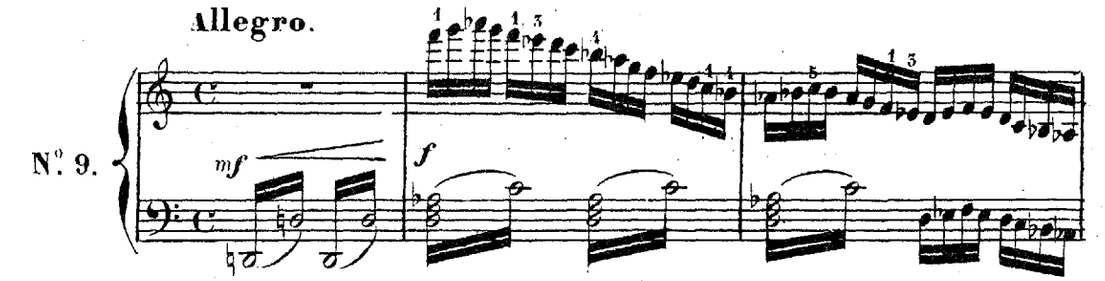
LA GROTTE D'ORION

2.me *ACTE.* SCÈNE.

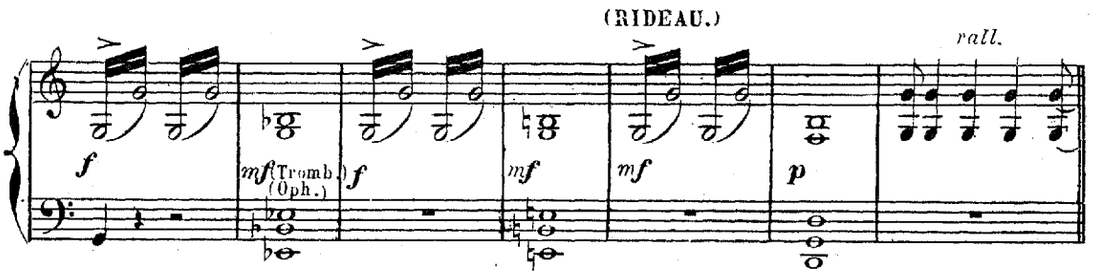
(Une grotte taillée dans le rocher; à droite une anfractuosité sert de passage vers une autre partie de la caverne.)

Allegro.

N.° 9.

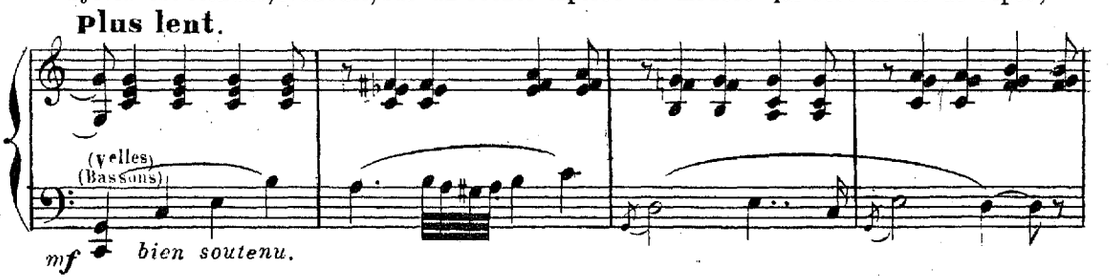


(RIDEAU.)

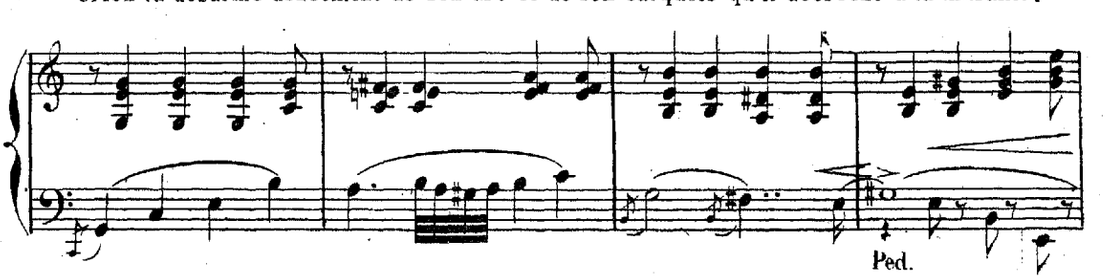


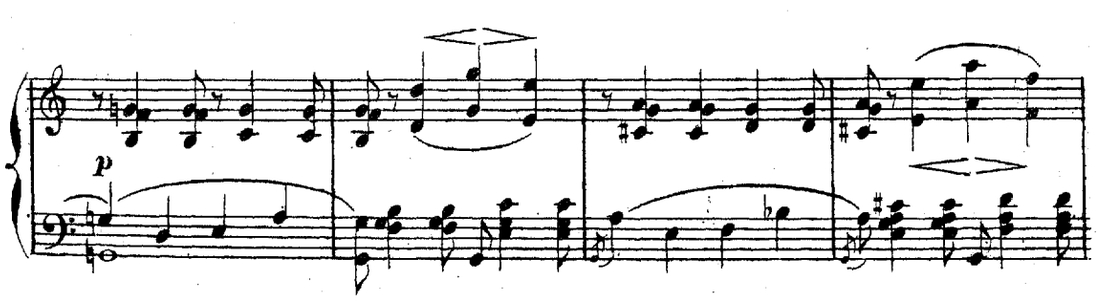
Sylvia est étendue, évanouie, sur un rocher tapissé de mousse qui sert de lit de repos;

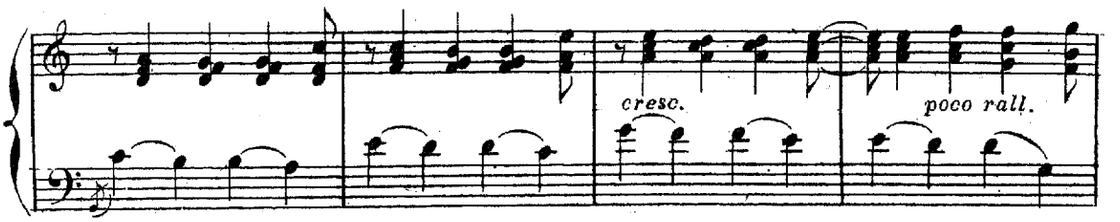
Plus lent.



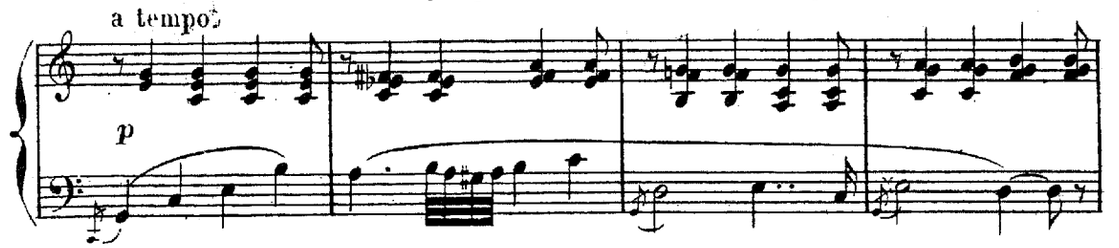
Orion la désarme doucement de son arc et de son carquois qu'il accroche à la muraille.



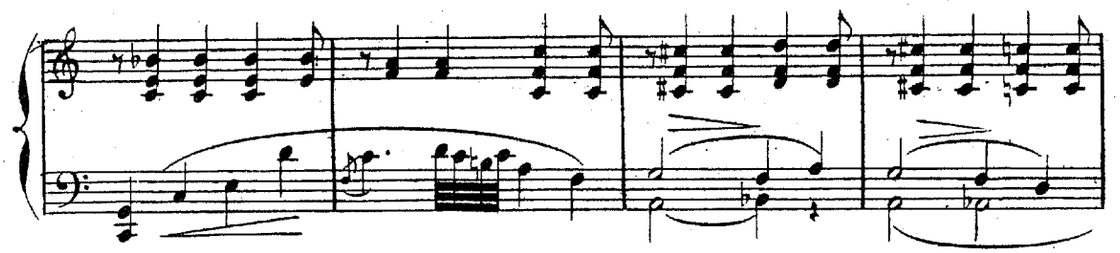




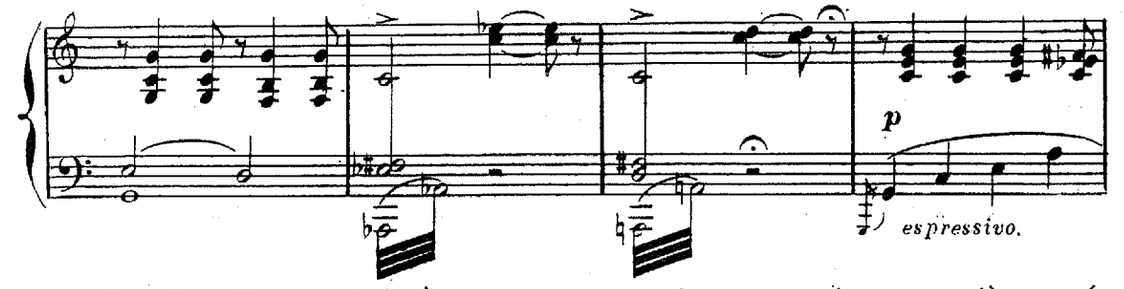
Il l'admire alors à loisir plongé dans une muette contemplation.



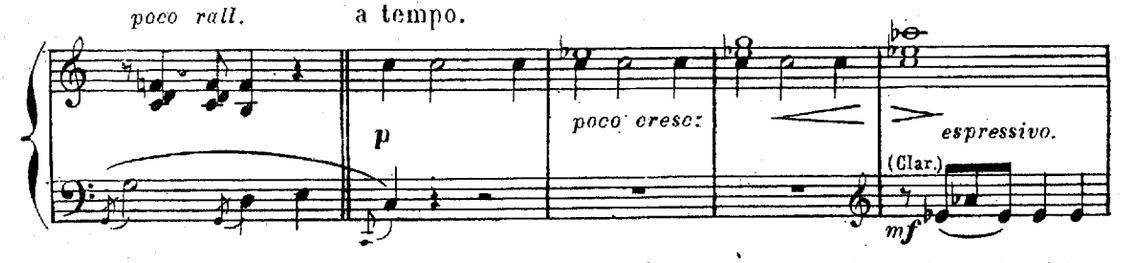
Mais l'évanouissement de Sylvia se



prolonge, Orion cherche à la ranimer.

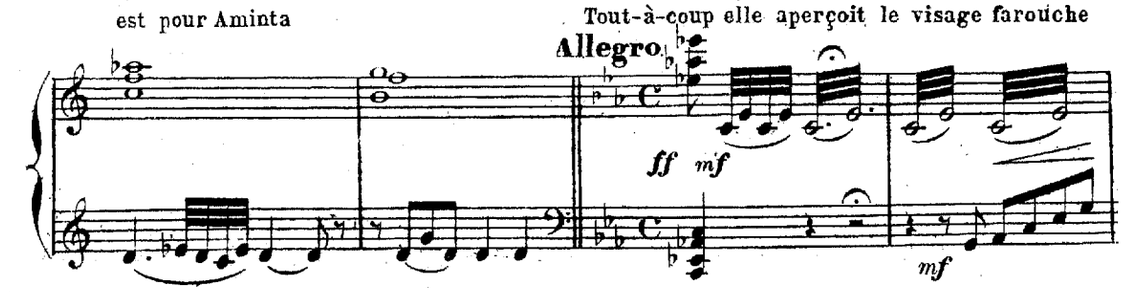


Cependant elle reprend peu-à-peu ses sens et recueille ses souvenirs; sa première pensée

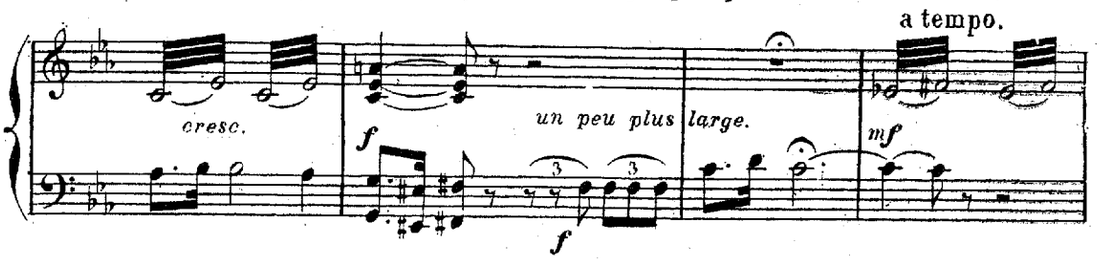


est pour Aminta

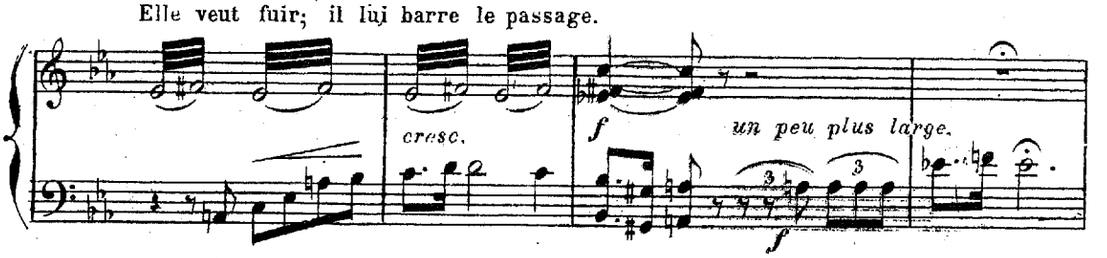
Tout-à-coup elle aperçoit le visage farouche



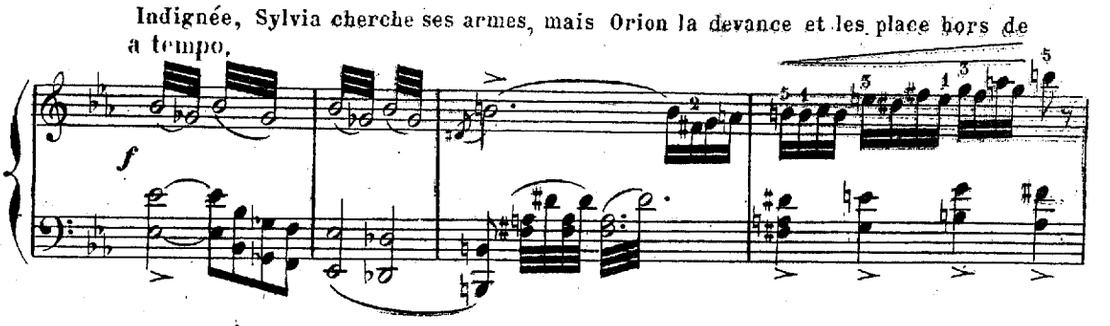
de son ravisseur. Saisie d'effroi, elle recule de quelques pas. Orion la rassure...



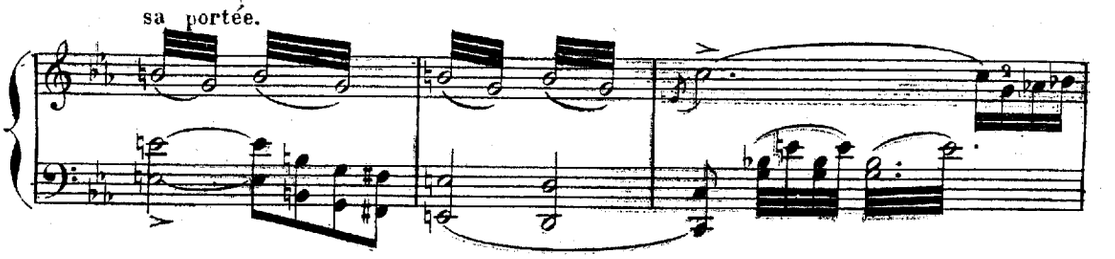
Elle veut fuir; il lui barre le passage.



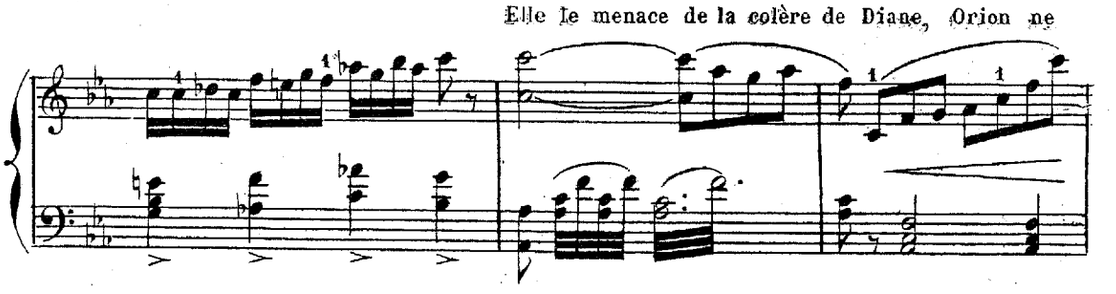
Indignée, Sylvia cherche ses armes, mais Orion la devance et les place hors de



sa portée.

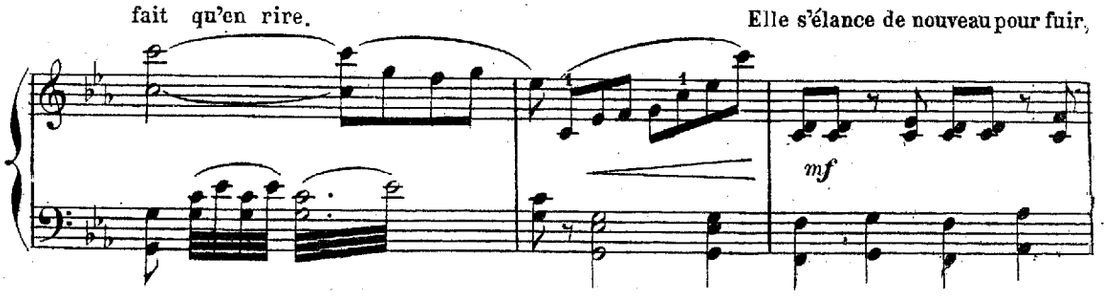


Elle le menace de la colère de Diane, Orion ne

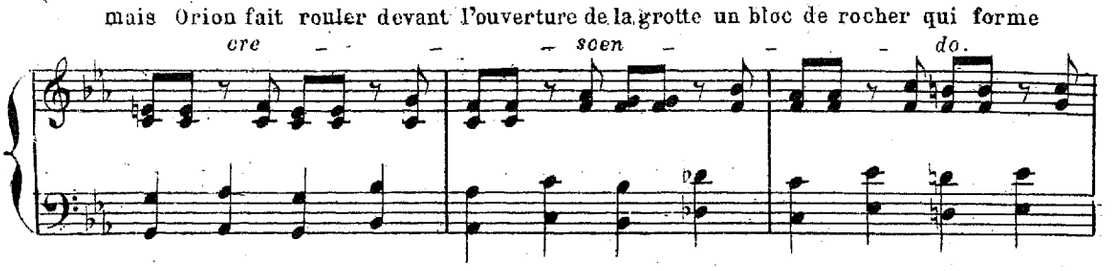


fait qu'en rire.

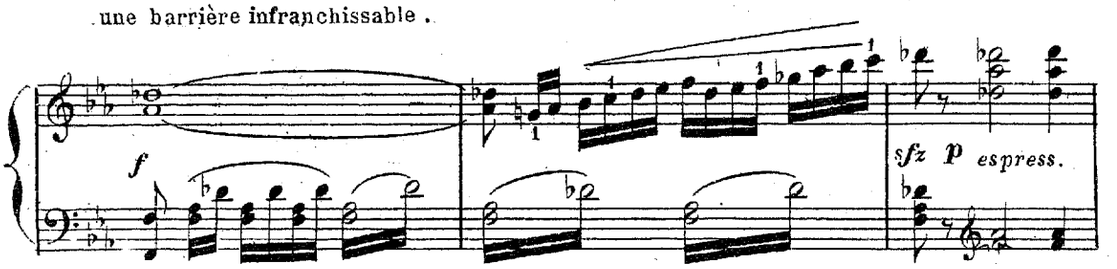
Elle s'élance de nouveau pour fuir,



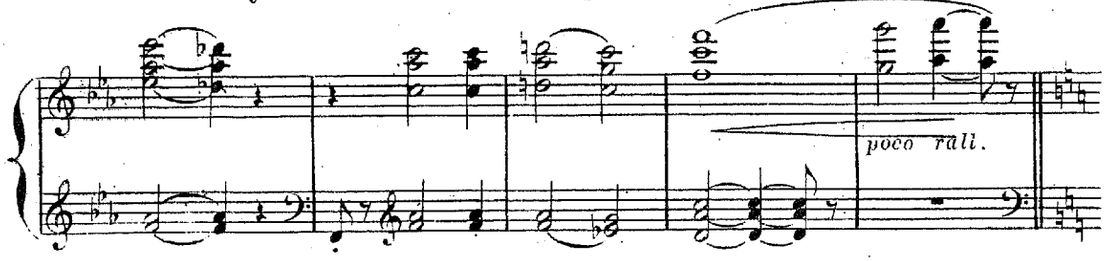
mais Orion fait rouler devant l'ouverture de la grotte un bloc de rocher qui forme



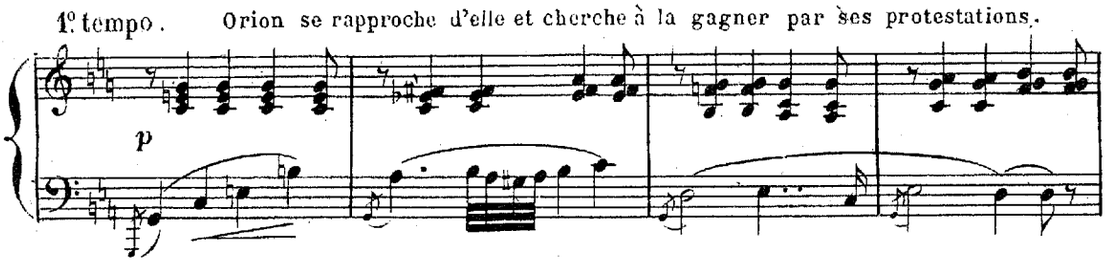
une barrière infranchissable.



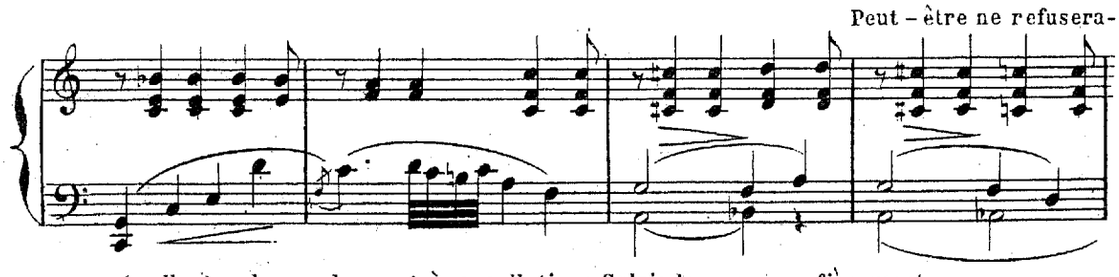
Sylvia se laisse tomber sur un quartier de roc et se cache la tête entre les mains.



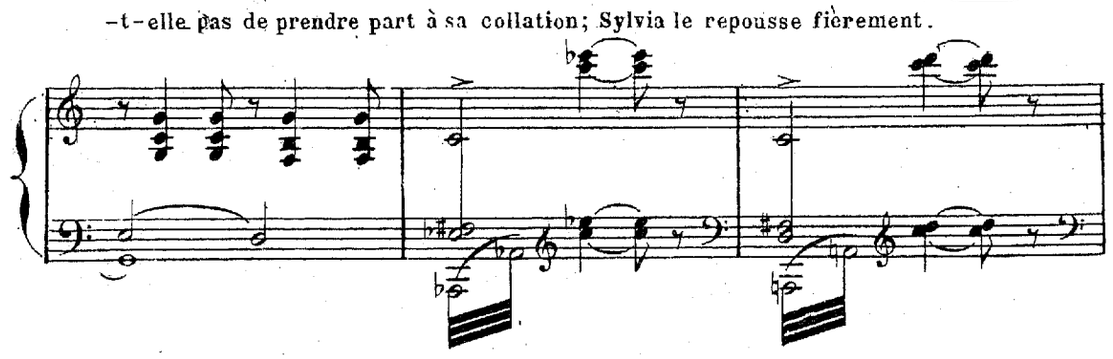
1° tempo. Orion se rapproche d'elle et cherche à la gagner par ses protestations.



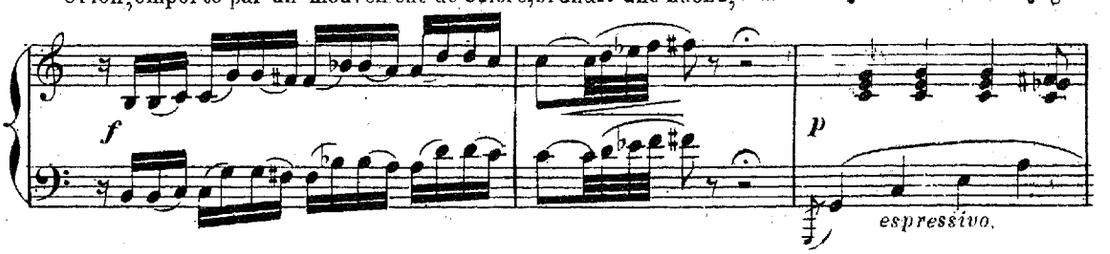
Peut-être ne refusera-



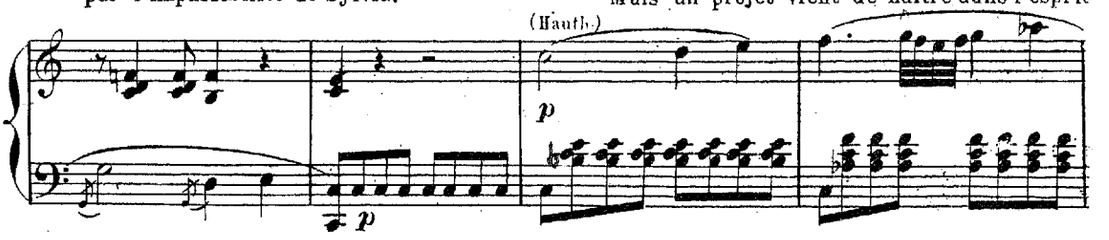
-t-elle pas de prendre part à sa collation; Sylvia le repousse fièrement.



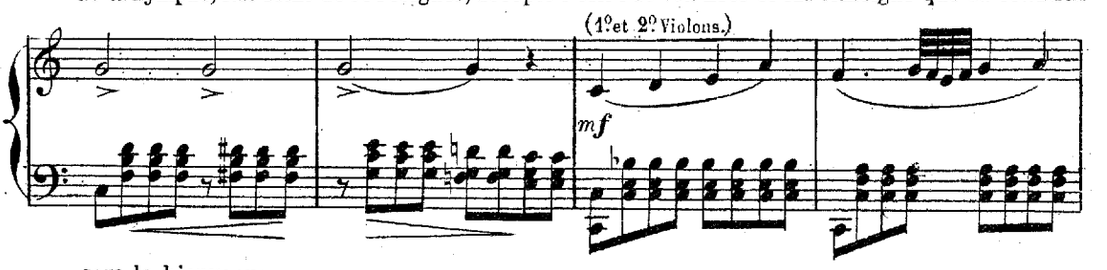
Orion, emporté par un mouvement de colère, brandit une hache; Il la rejette aussitot subjugué



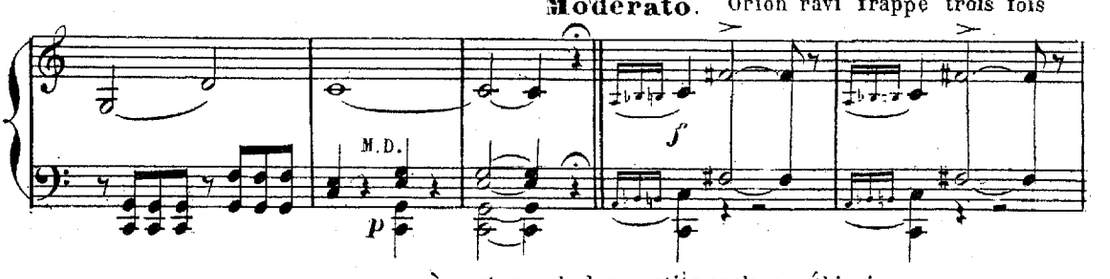
par l'impassibilité de Sylvia. Mais un projet vient de naître dans l'esprit



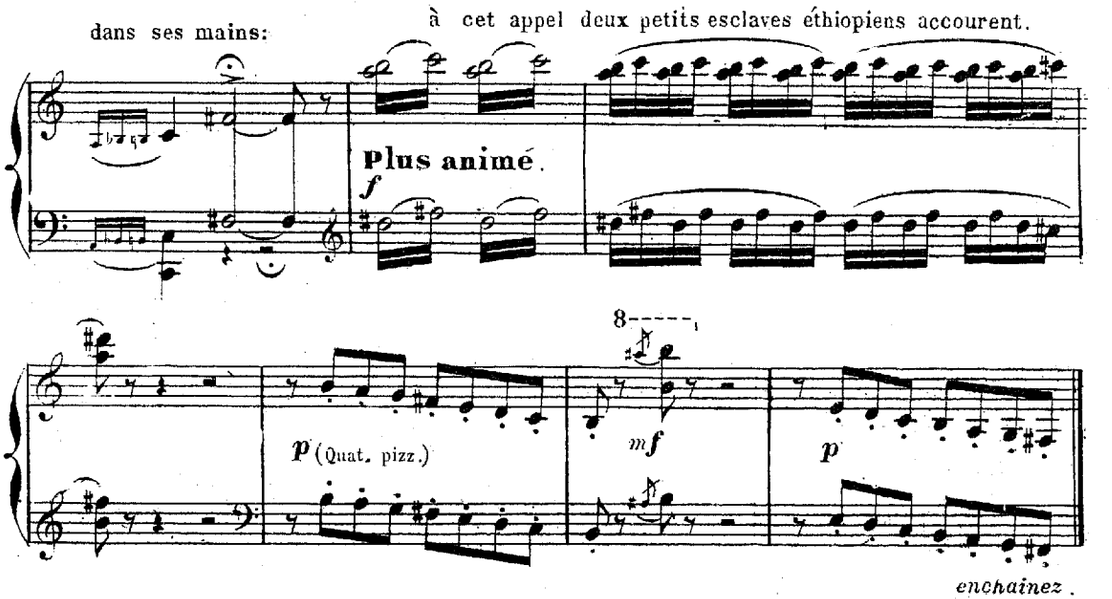
de la nymphe, elle feint de se résigner, accepte l'offre de son hôte et lui témoigne que sa collation



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



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



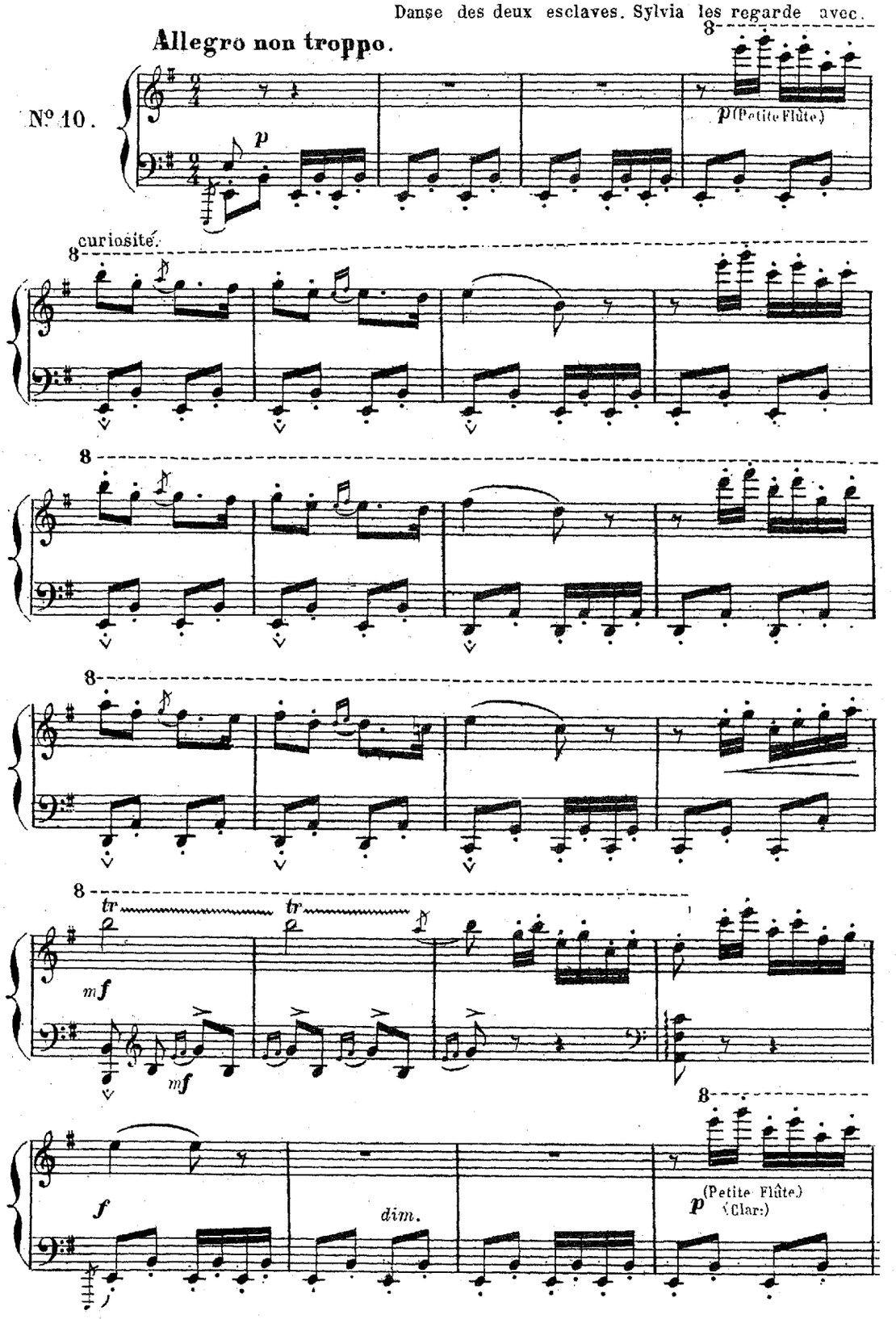
enchainez.

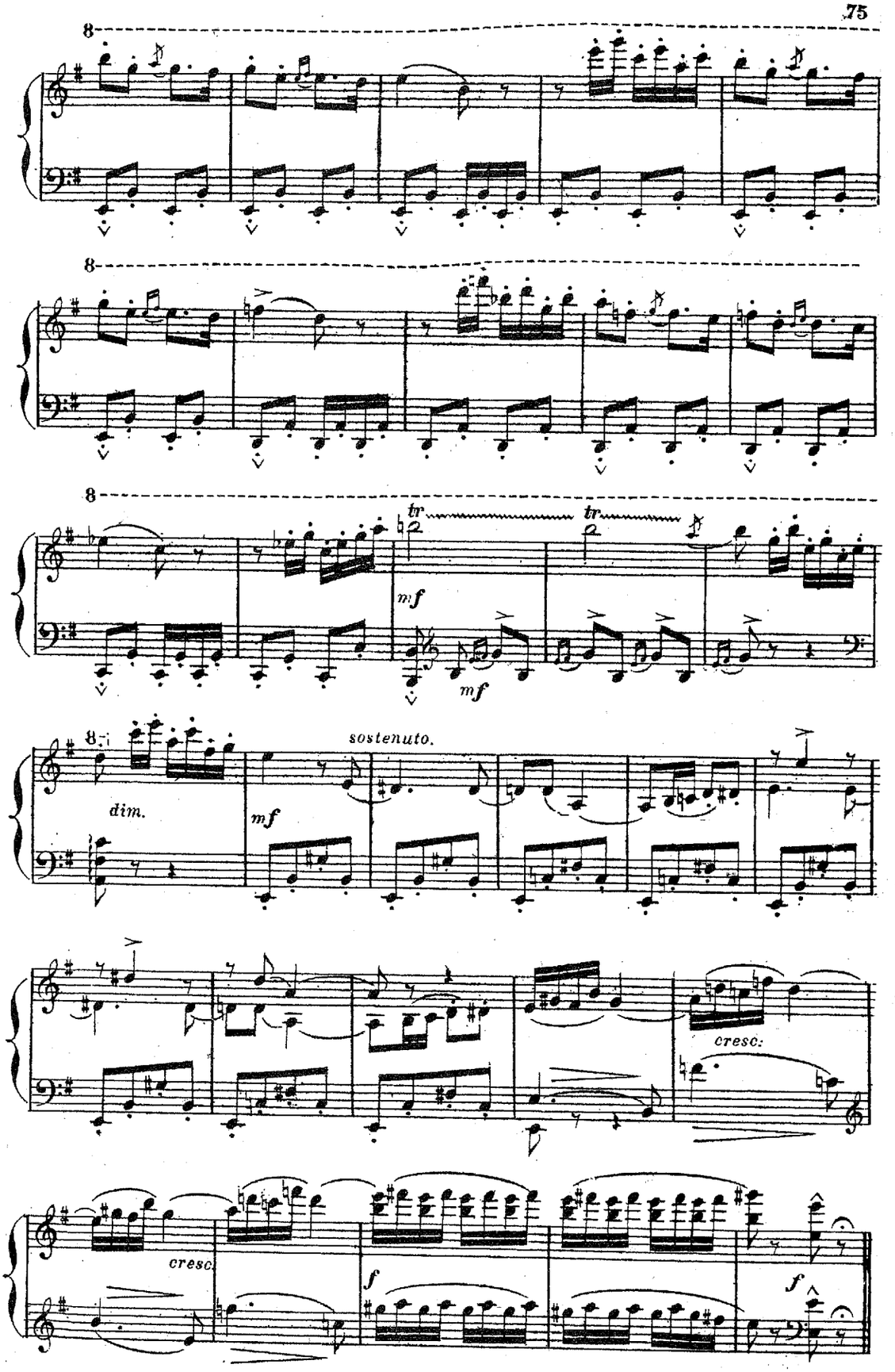
PAS DES ETHIOPIENS.

Danse des deux esclaves. Sylvia les regarde avec.

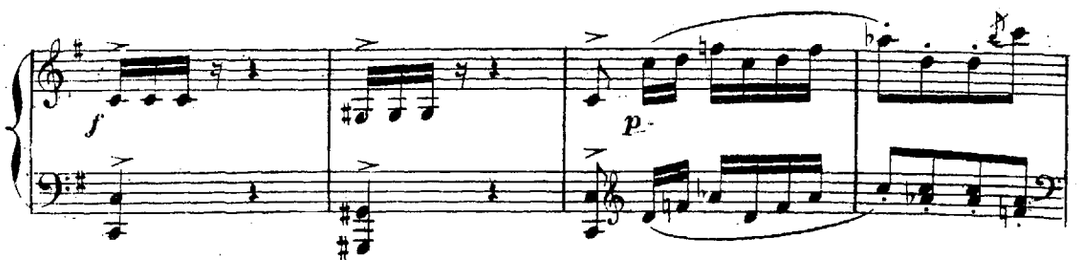
Allegro non troppo.

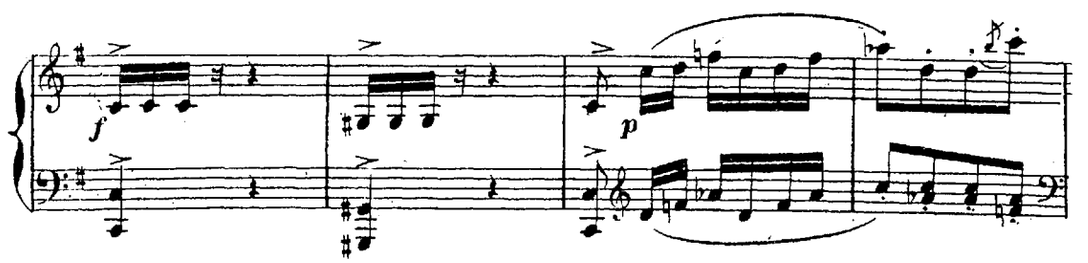
N° 10.

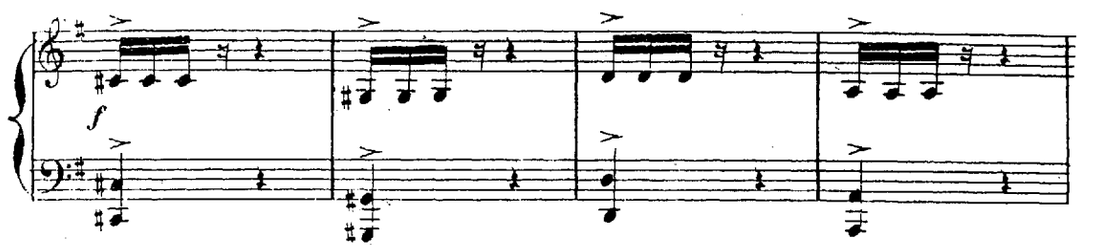


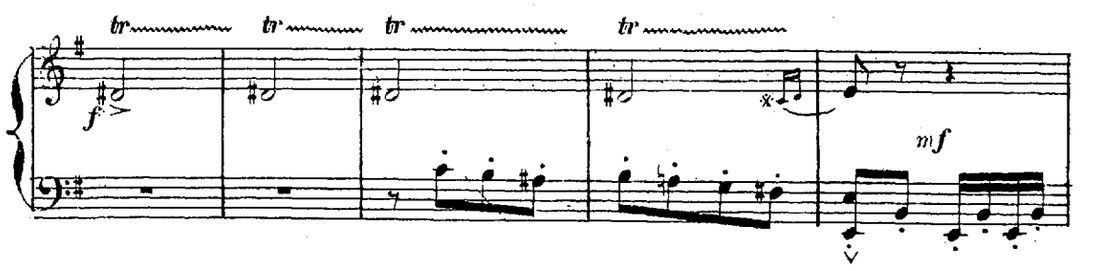

8
8
8
tr
tr
mf
mf
8
sostenuto.
dim.
mf
cresc.
cresc.
f
f

Orion commande aux deux esclaves de préparer la collation.

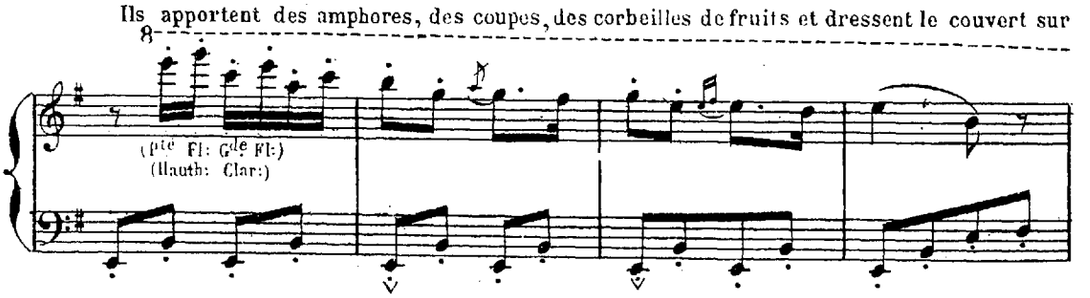




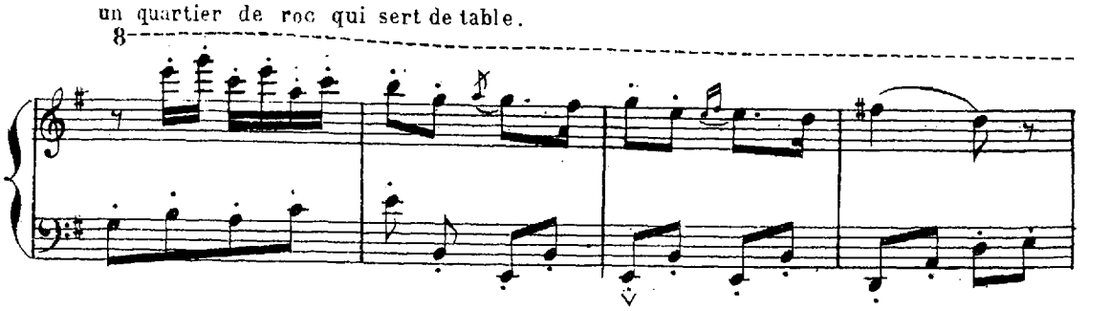


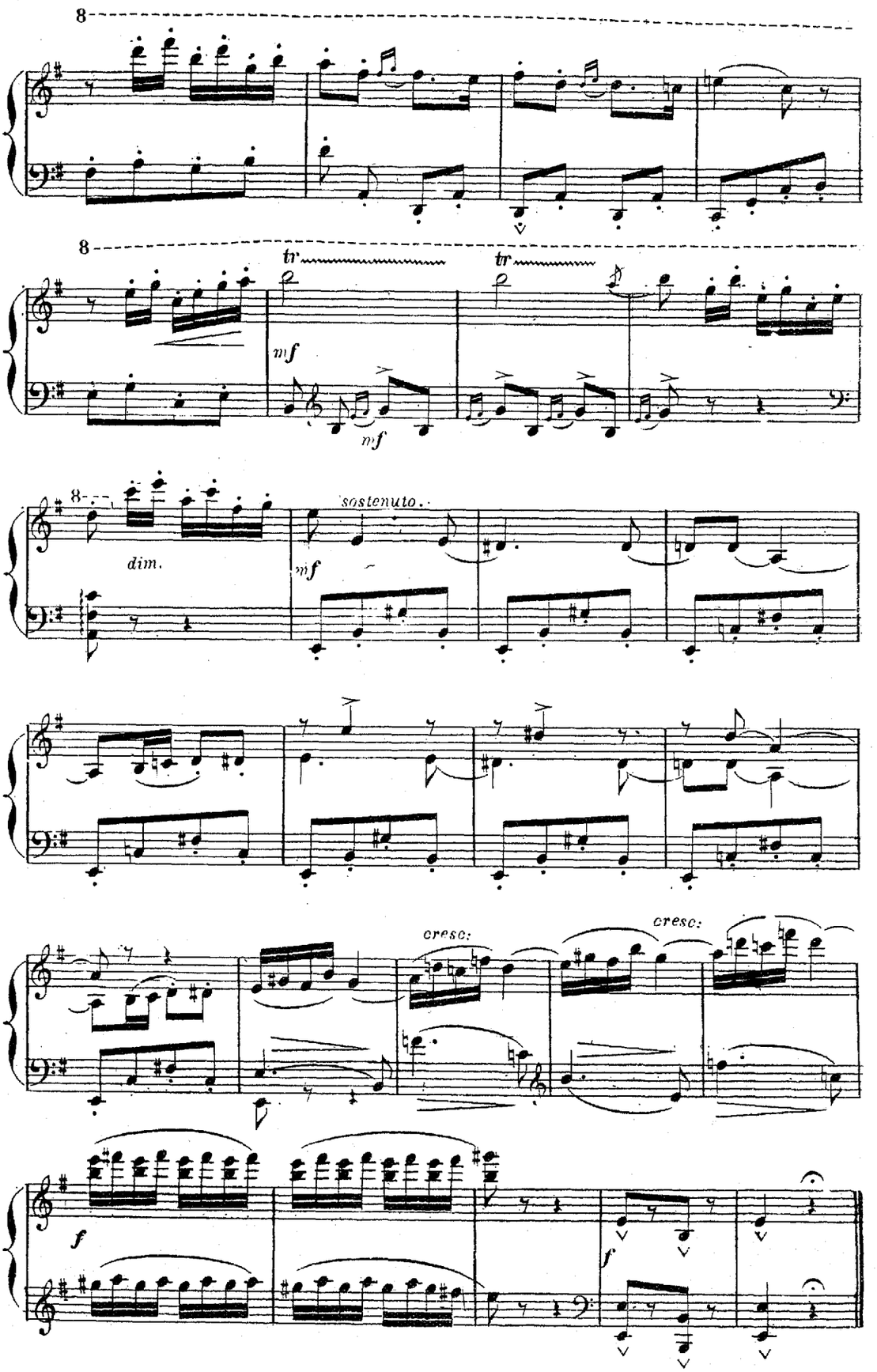


Ils apportent des amphores, des coupes, des corbeilles de fruits et dressent le couvert sur



un quartier de roc qui sert de table.

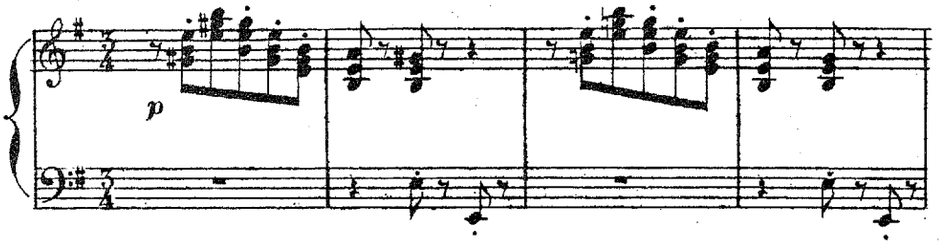



8
8
tr
tr
mf
mf
8
sostenuto.
dim.
mf
cresc:
cresc:
f
f

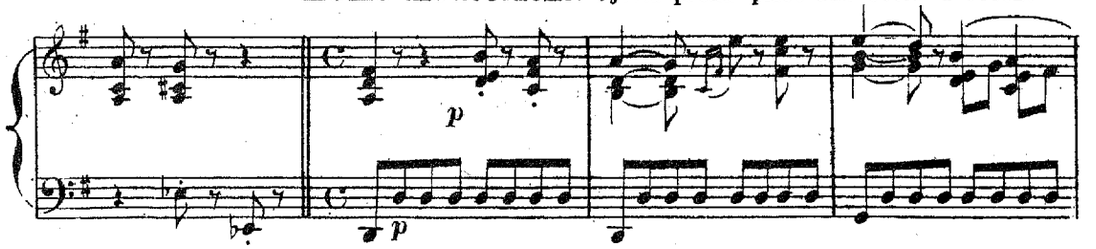
CHANT BACHIQUE.

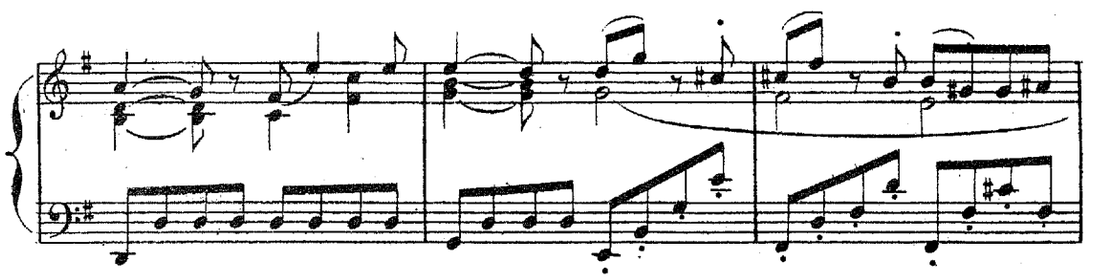
Moderato.

N° 11.

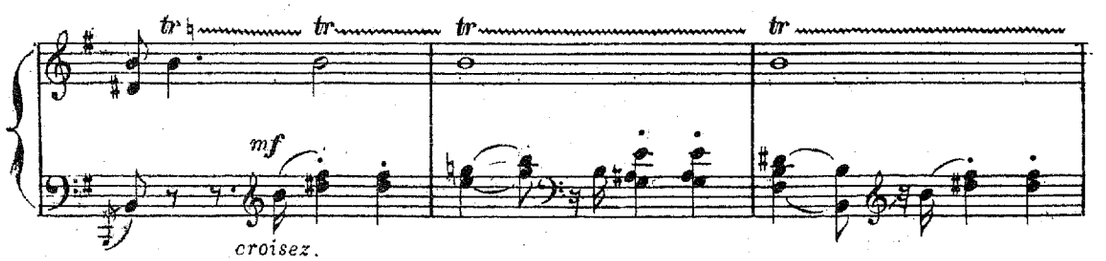


même mouvement. Sylvia prend place aux côtés d'Orion.

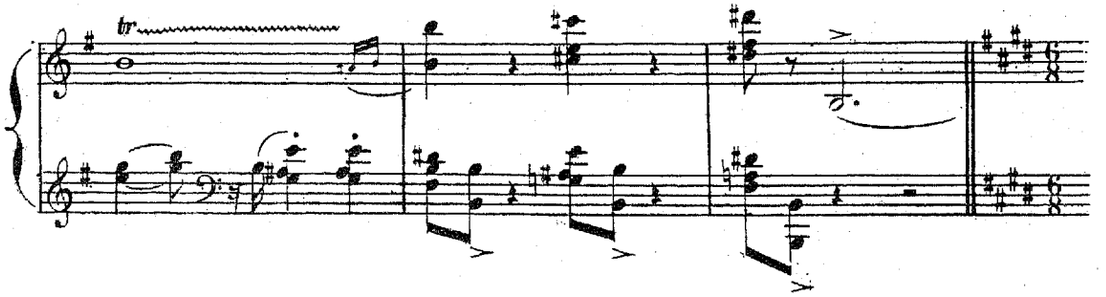




Mais en voyant qu'il n'y a pour boisson que de l'eau et du laitage,

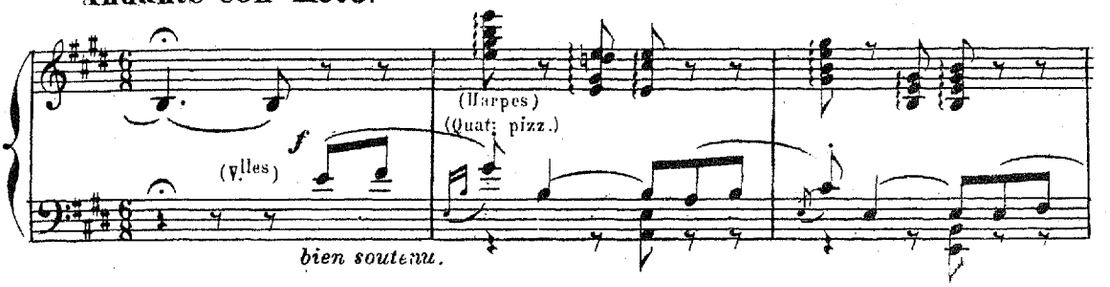


elle refuse de boire.

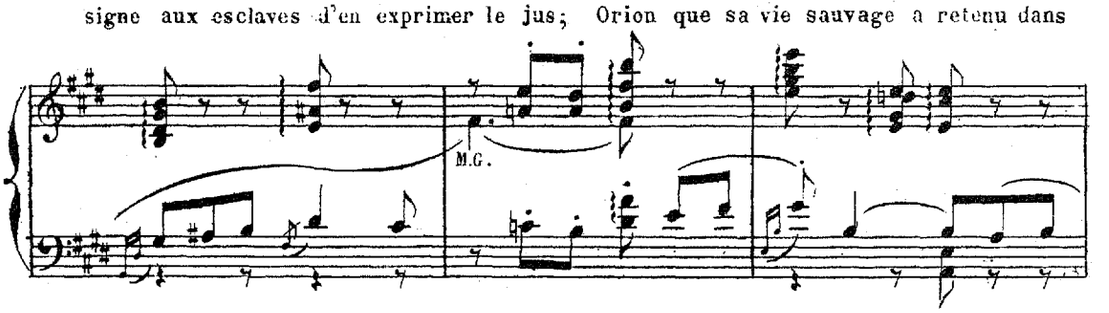


Elle montre les raisins qui remplissent les corbeilles, et fait

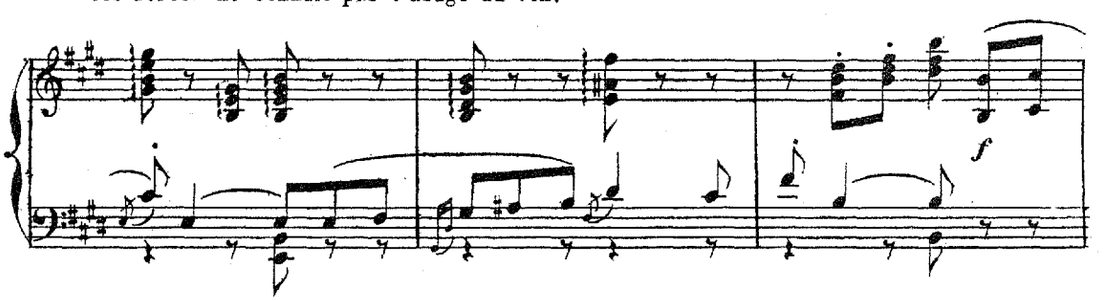
Andante con moto.

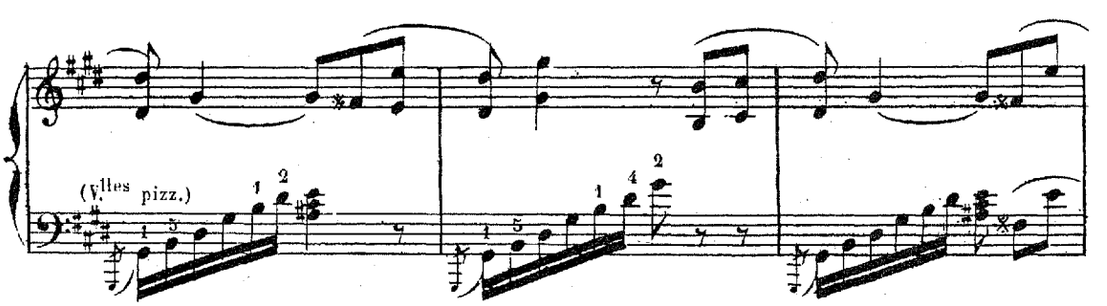


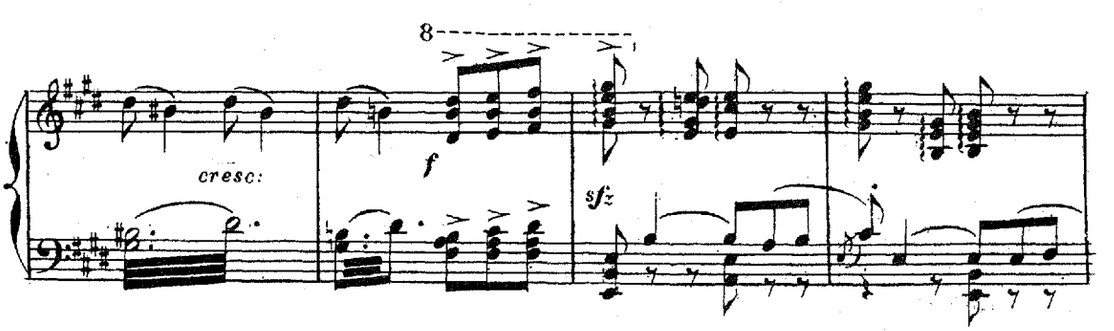
signe aux esclaves d'en exprimer le jus; Orion que sa vie sauvage a retenu dans

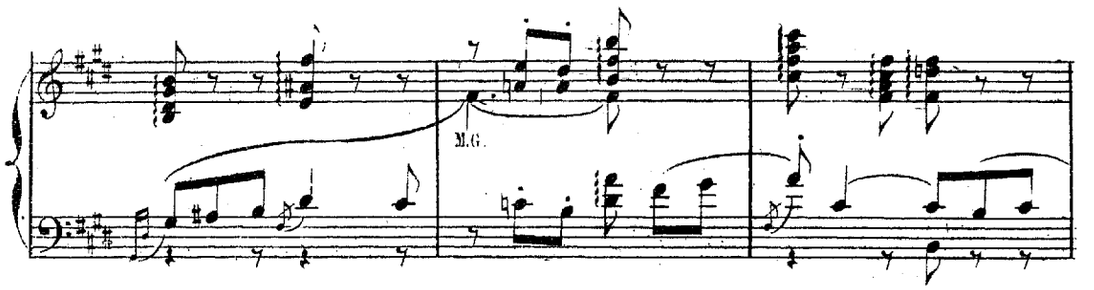


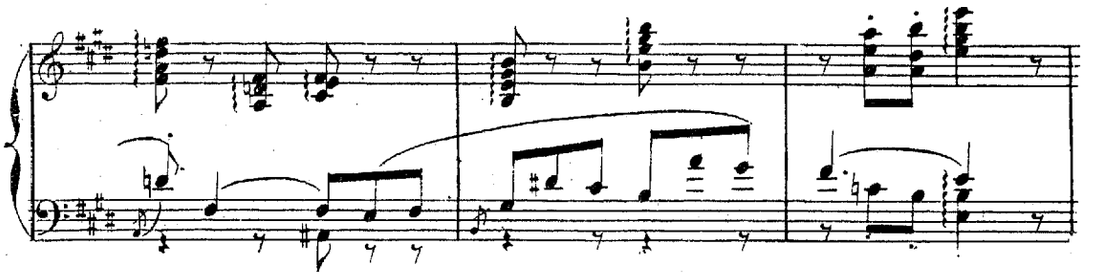
les forêts ne connaît pas l'usage du vin.





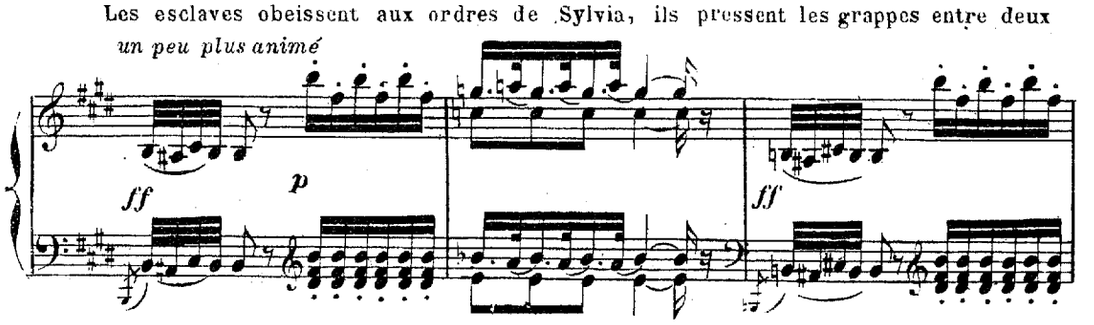




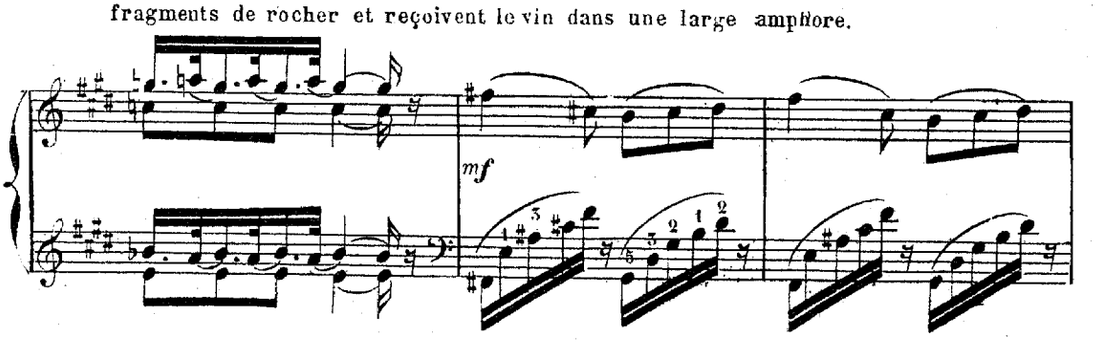


Les esclaves obeissent aux ordres de Sylvia, ils pressent les grappes entre deux

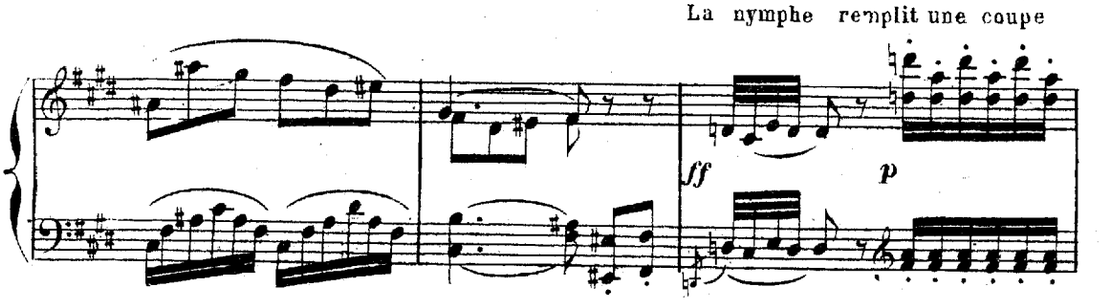
un peu plus animé



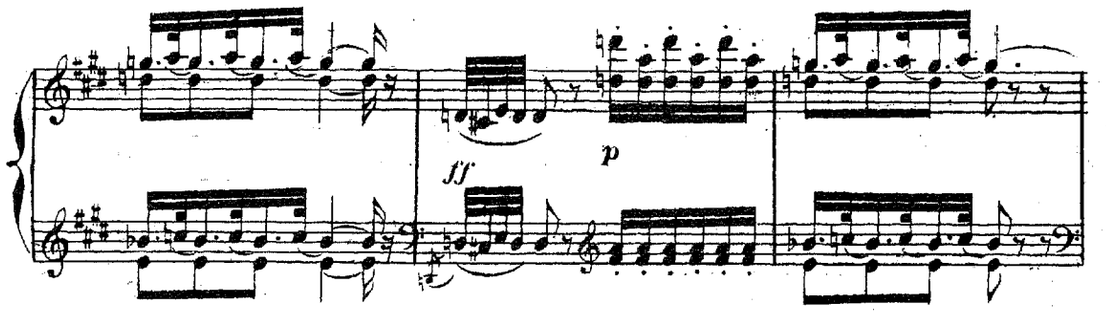
fragments de rocher et reçoivent le vin dans une large amphore.



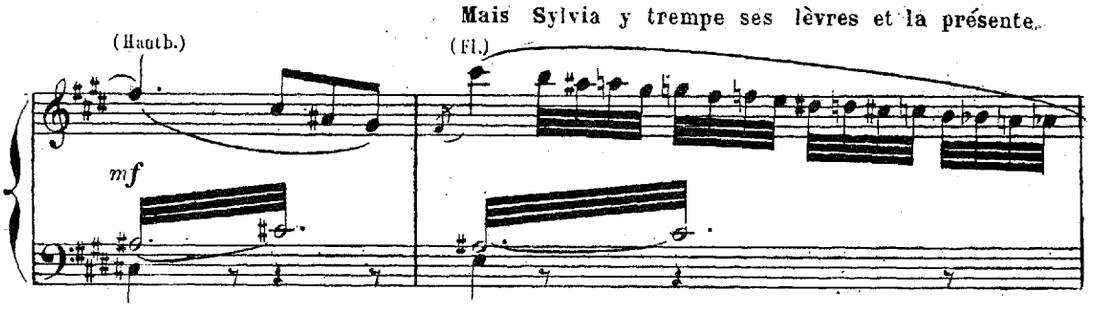
La nymphe remplit une coupe



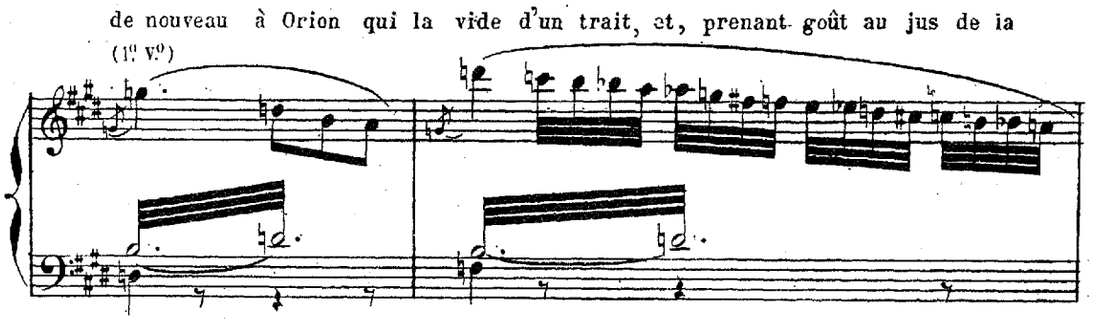
et la présente à Orion qui la repousse.



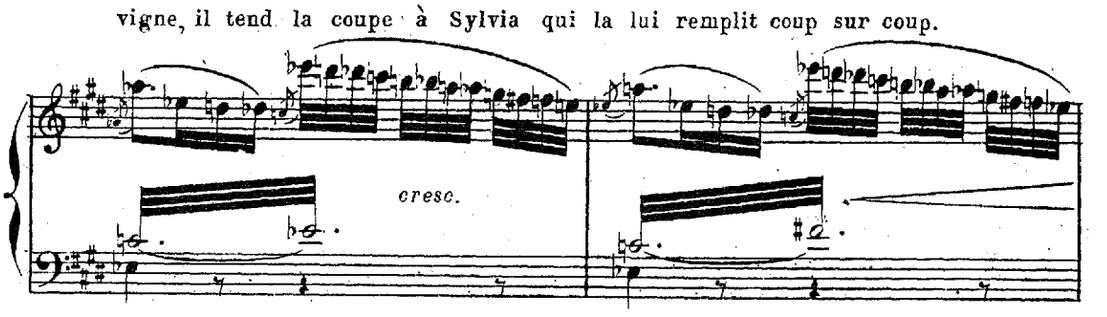
Mais Sylvia y trempe ses lèvres et la présente

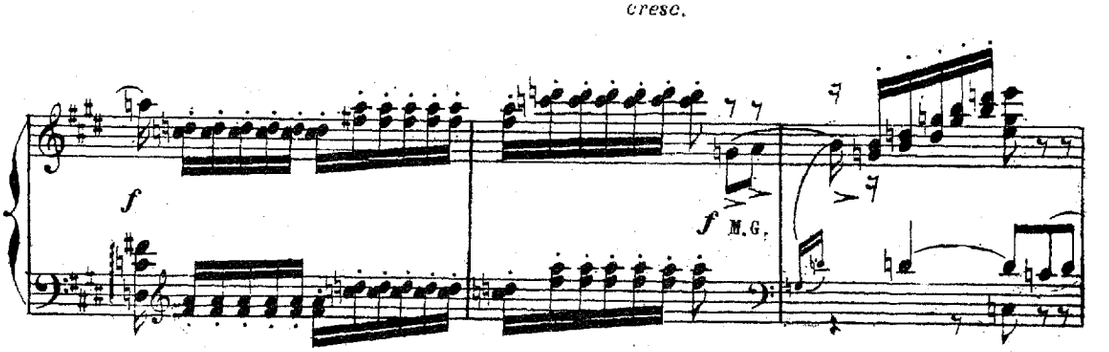


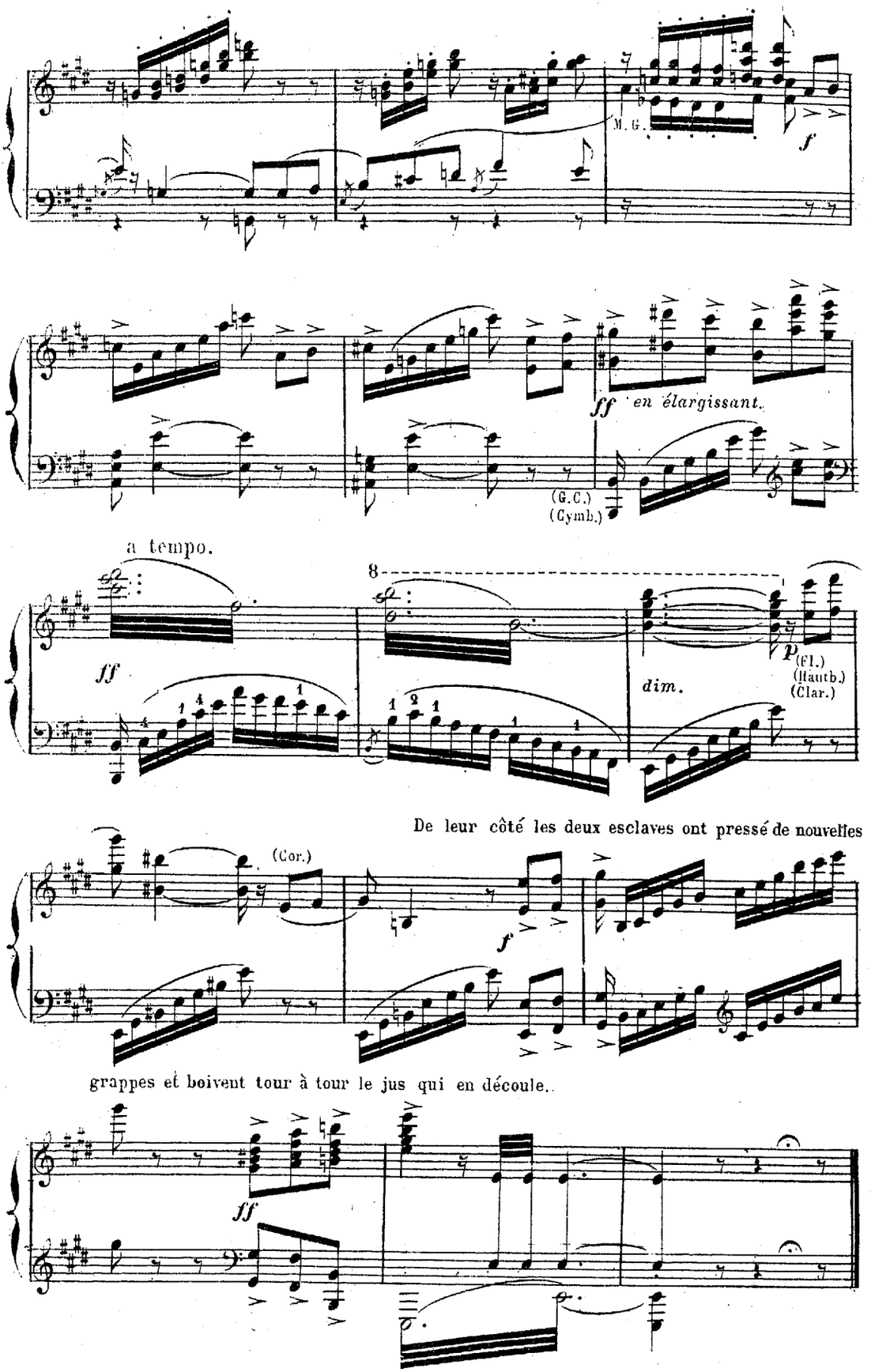
de nouveau à Orion qui la vide d'un trait, et, prenant goût au jus de la



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



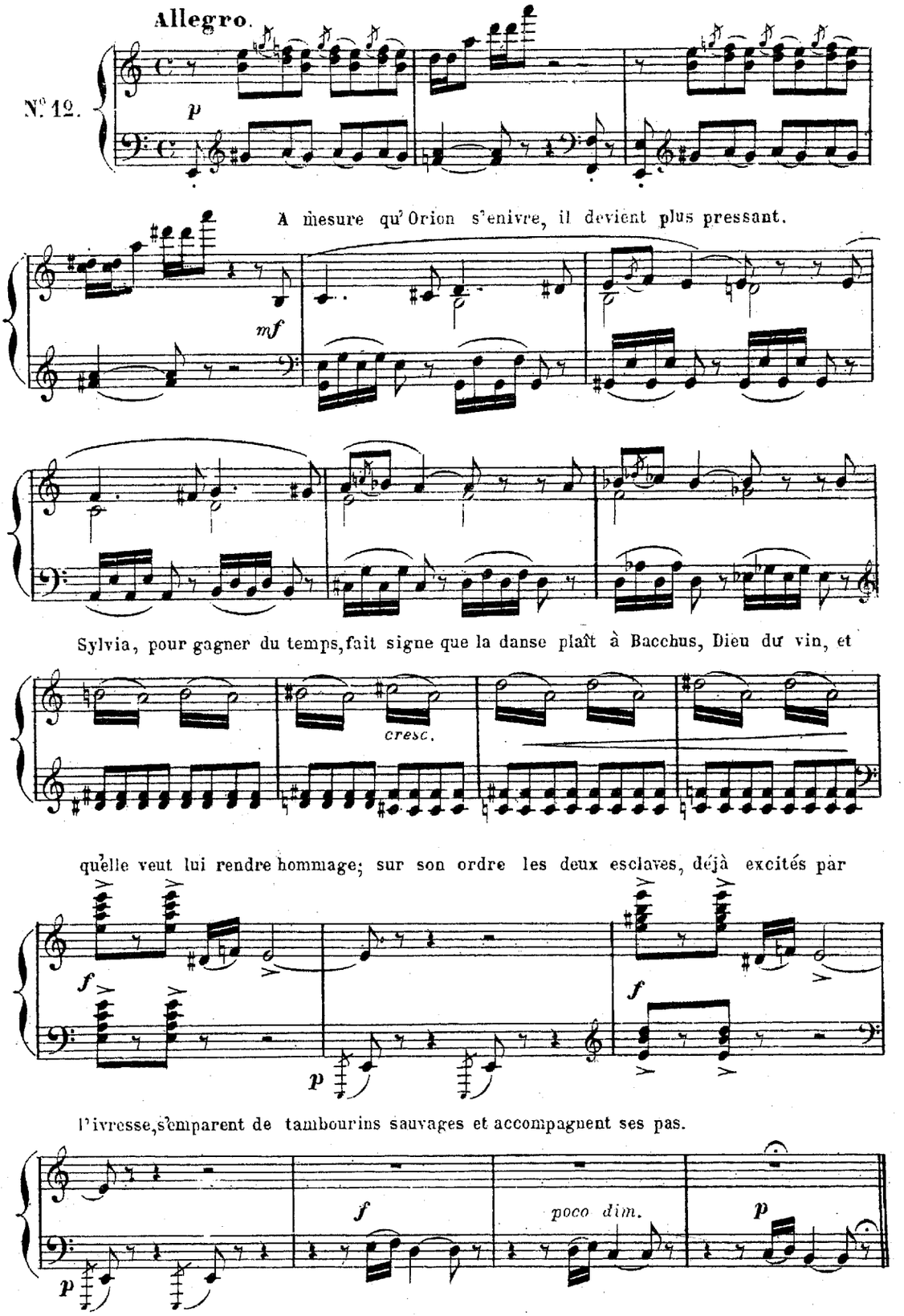




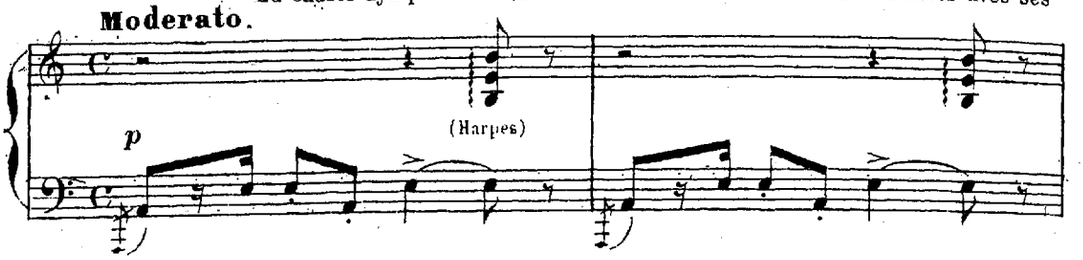
De leur côté les deux esclaves ont pressé de nouvelles

grappes et boivent tour à tour le jus qui en découle..

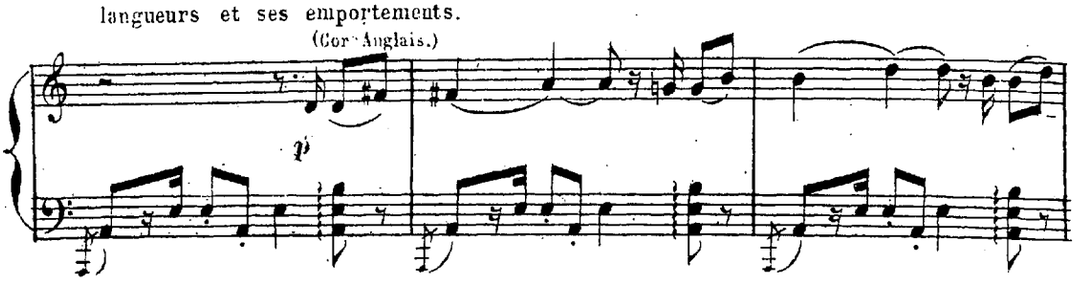
SCÈNE ET DANSE DE LA BACCHANTE.

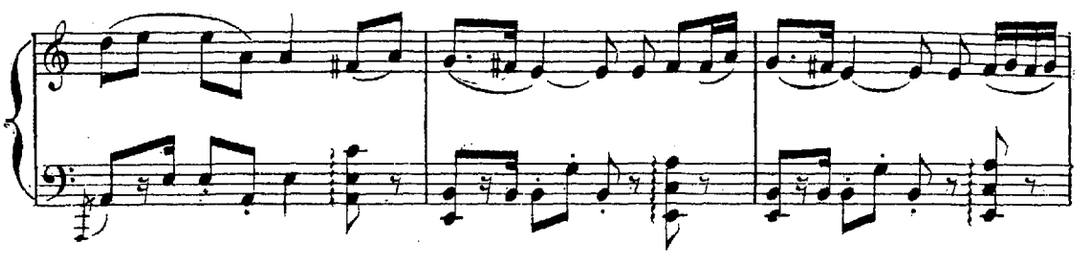


La chaste nymphe de Diane imite alors la danse des Bacchantes avec ses

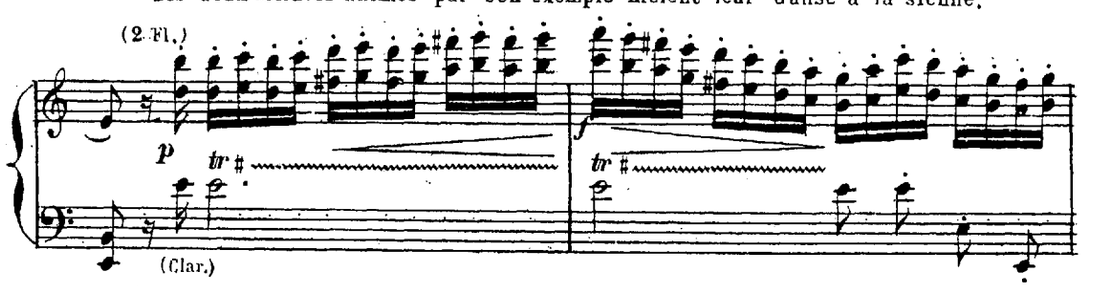


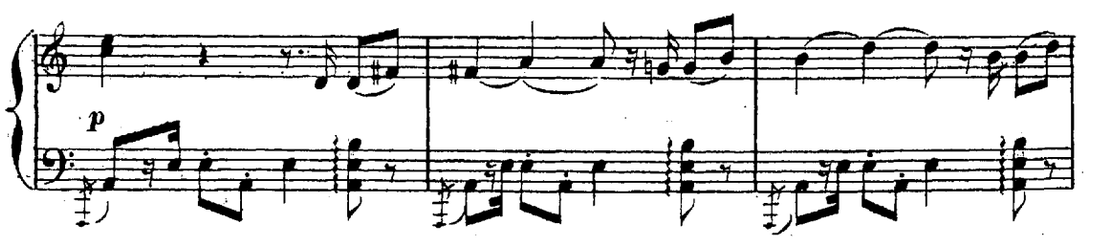
langueurs et ses emportements.

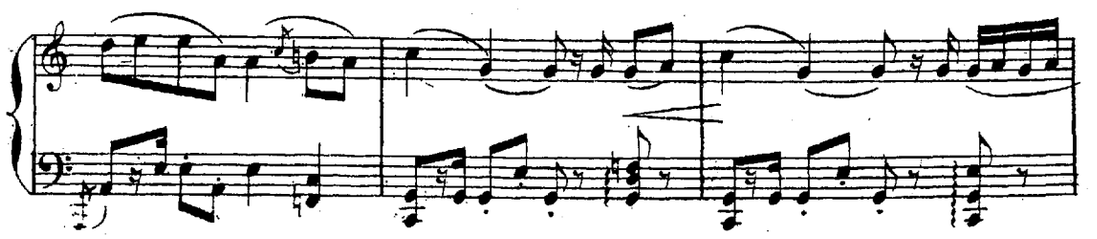


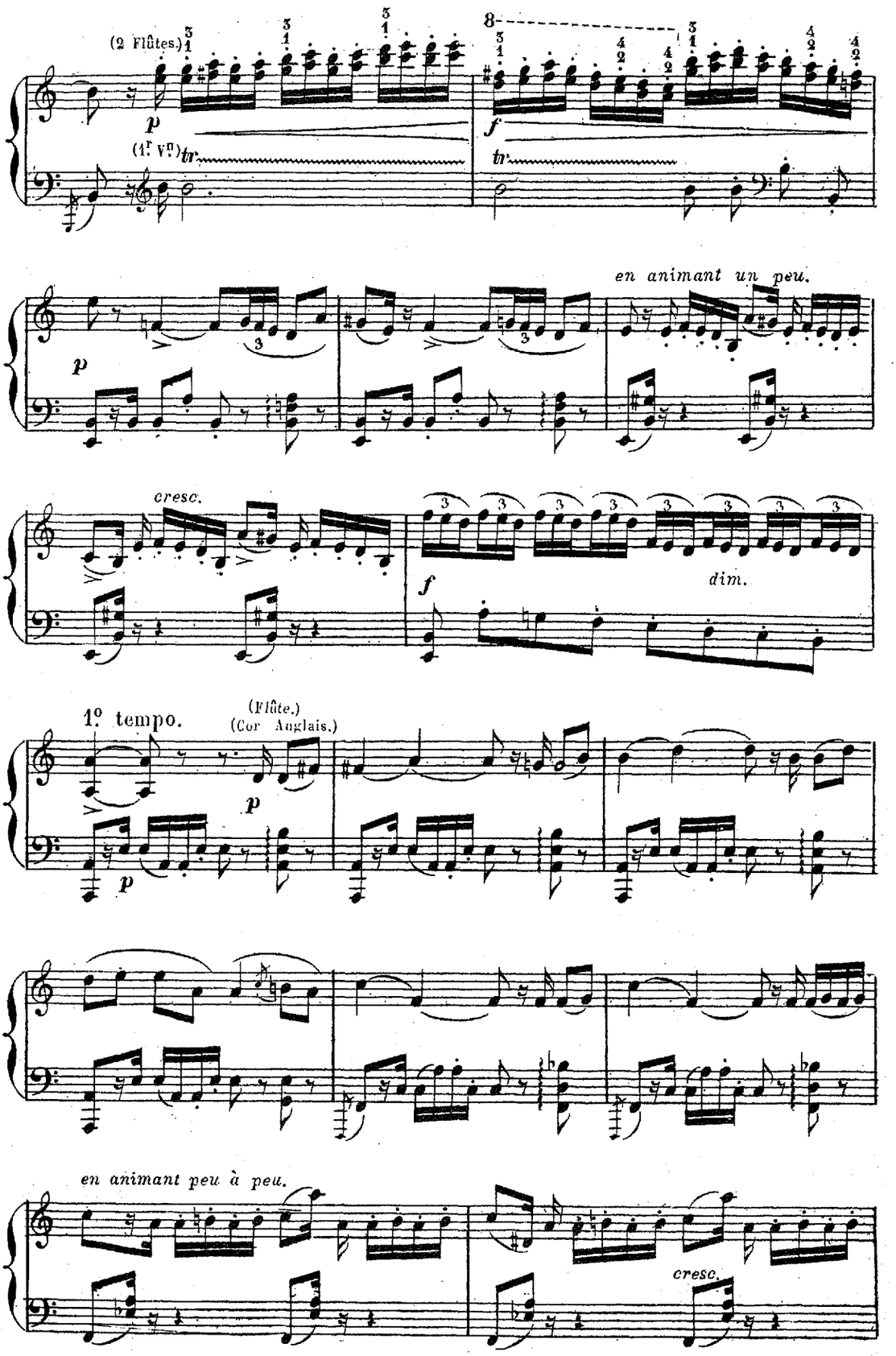


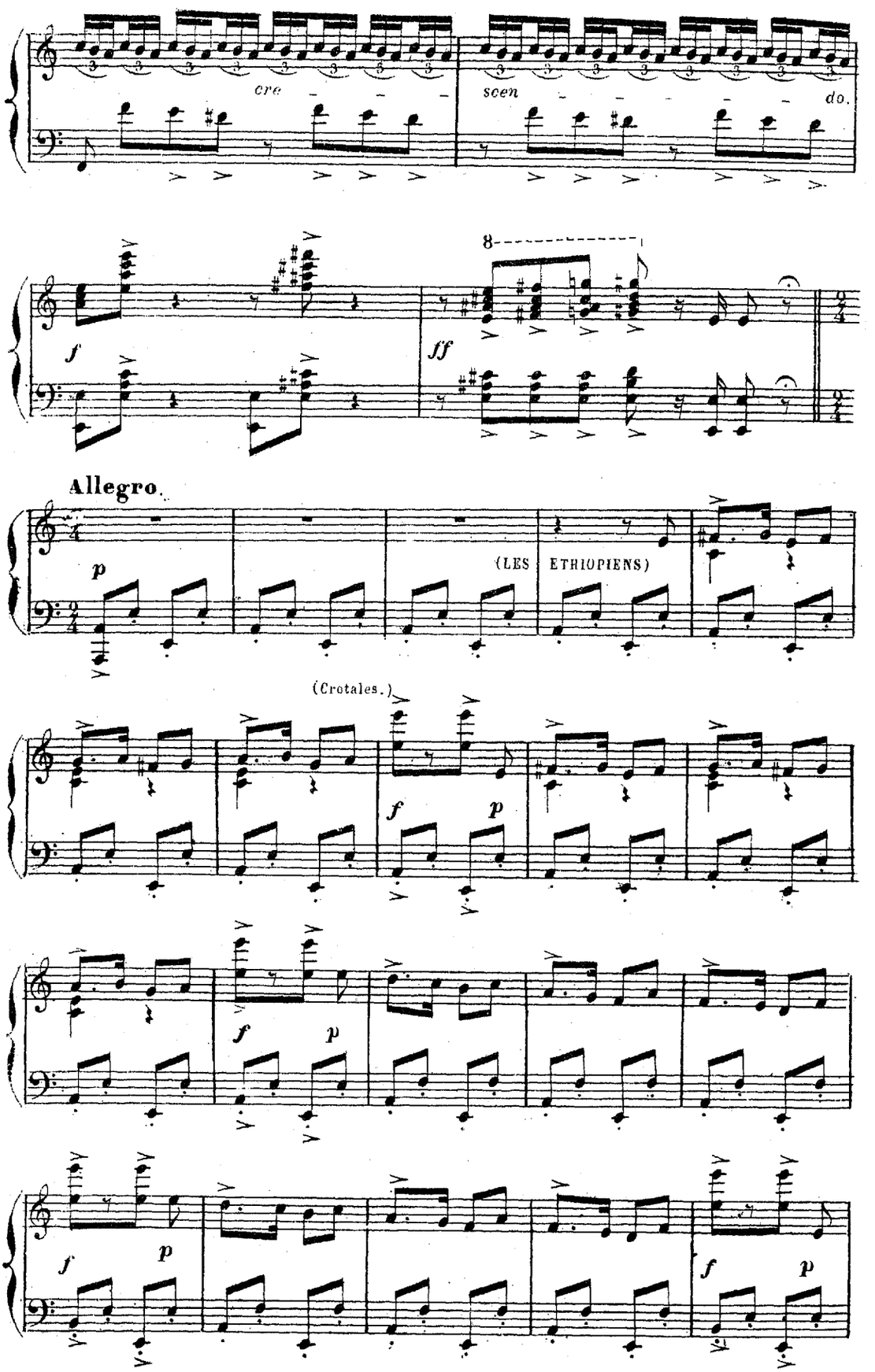
Les deux esclaves animés par son exemple mêlent leur danse à la sienne.

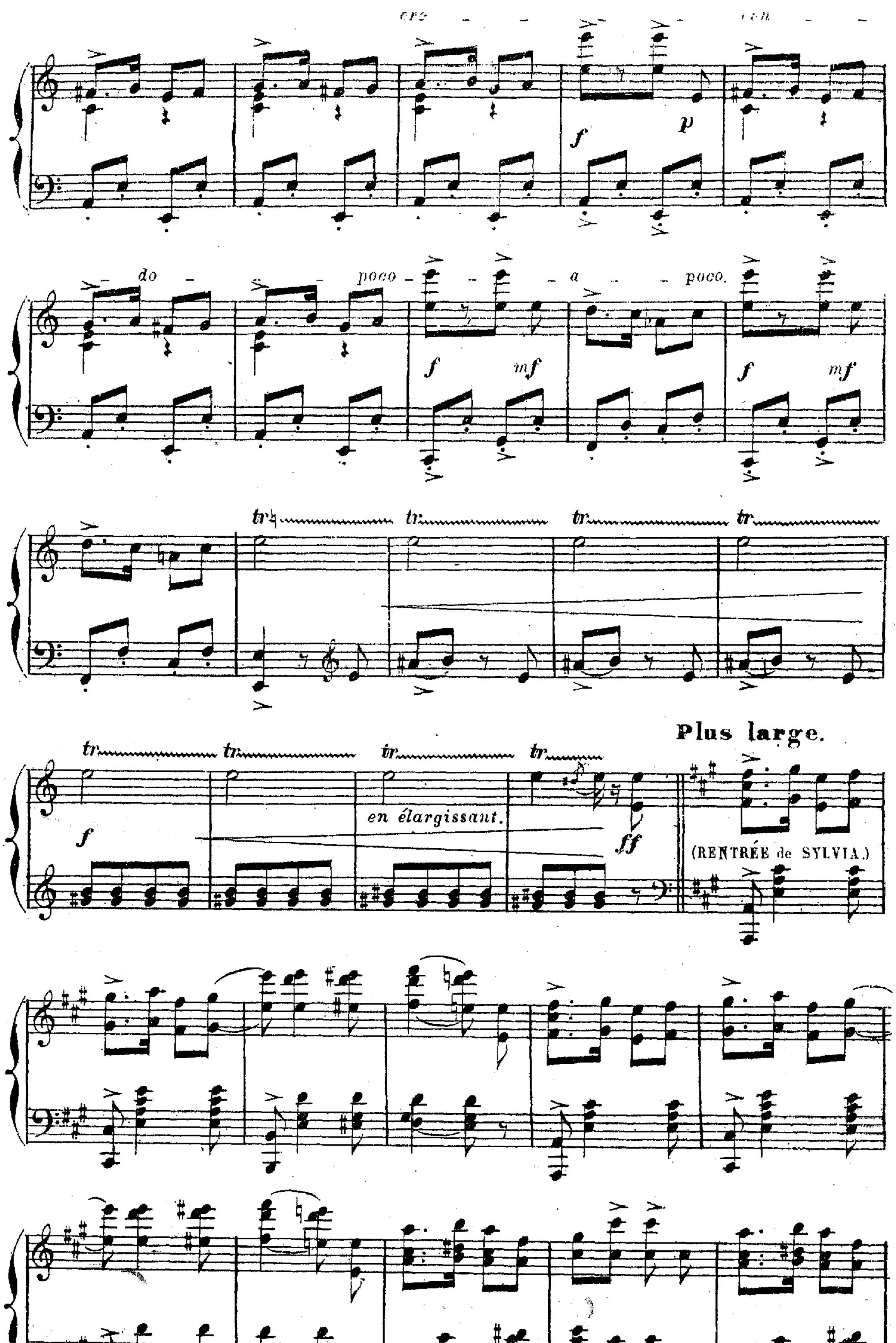


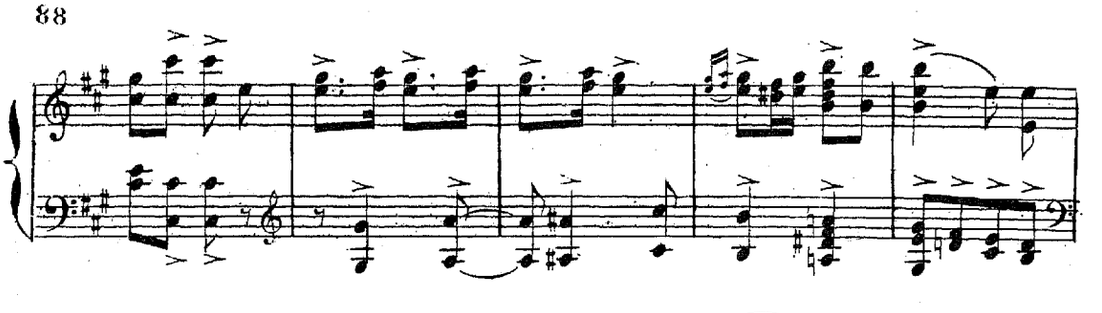


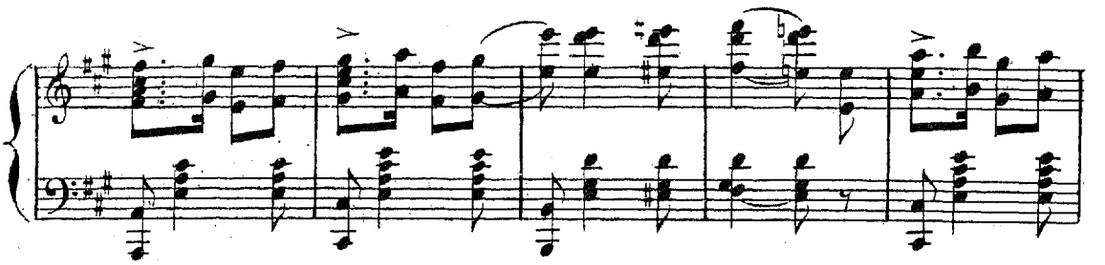


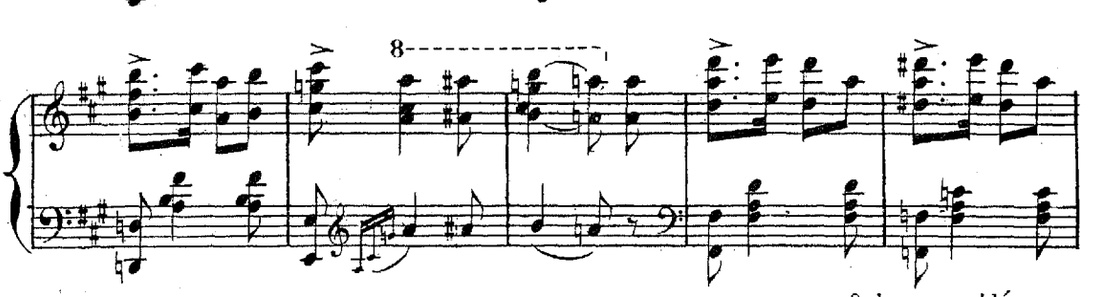

(2 Flûtes.)
p
(1r Vn) tr
8
f
tr
en animant un peu.
p
cresc.
f
dim.
1º tempo.
(Flûte.)
(Cor Anglais.)
p
p
en animant peu à peu.
cresc.


cre - - - -
scen - - - - - do.
f
ff
8
Allegro.
p
(LES ETHIOPIENS)
(Crotales.)
f
p
f
p
f
p
f
p


cre - - - scen - -
f
p
- do - - - poco - - a - - poco.
f
mf
f
mf
tr
f
en élargissant.
ff
Plus large.
(RENTRÉE de SYLVIA.)

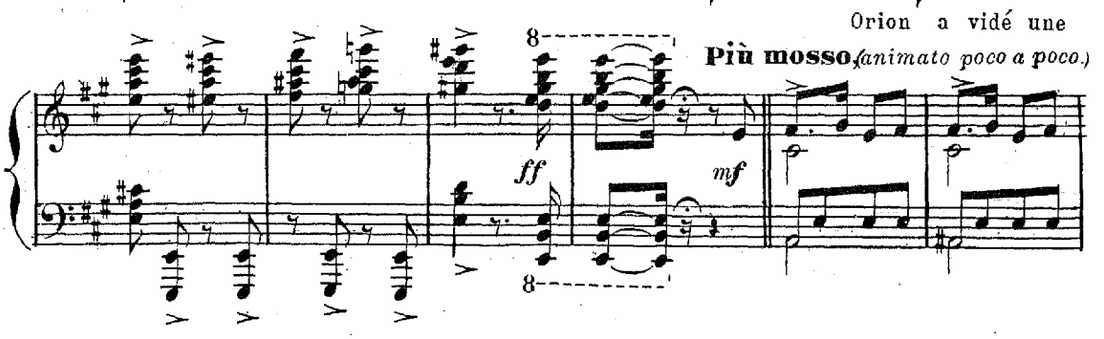




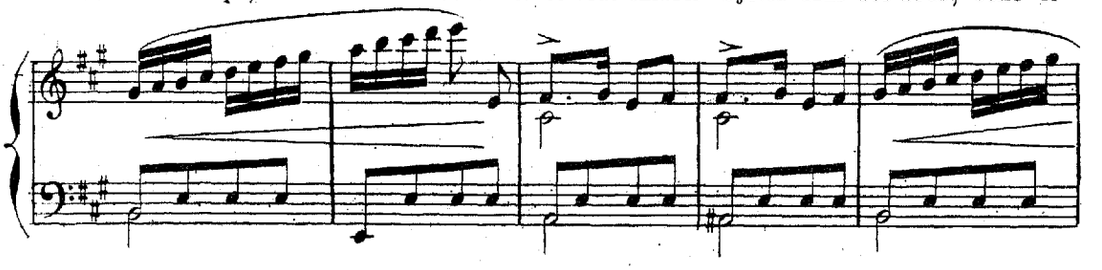


Orion a vidé une

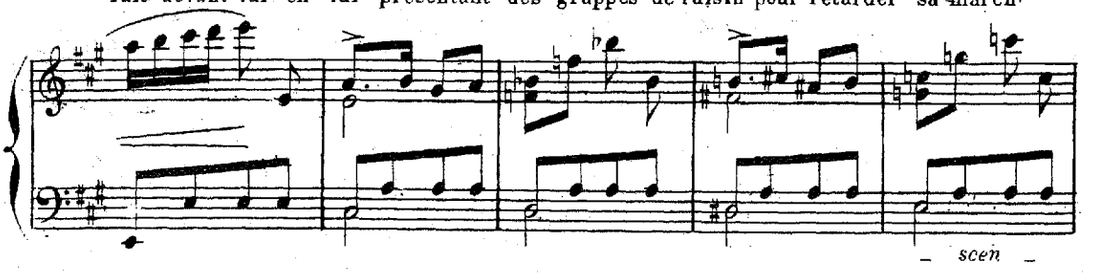
Più mosso (*animato poco a poco.*)



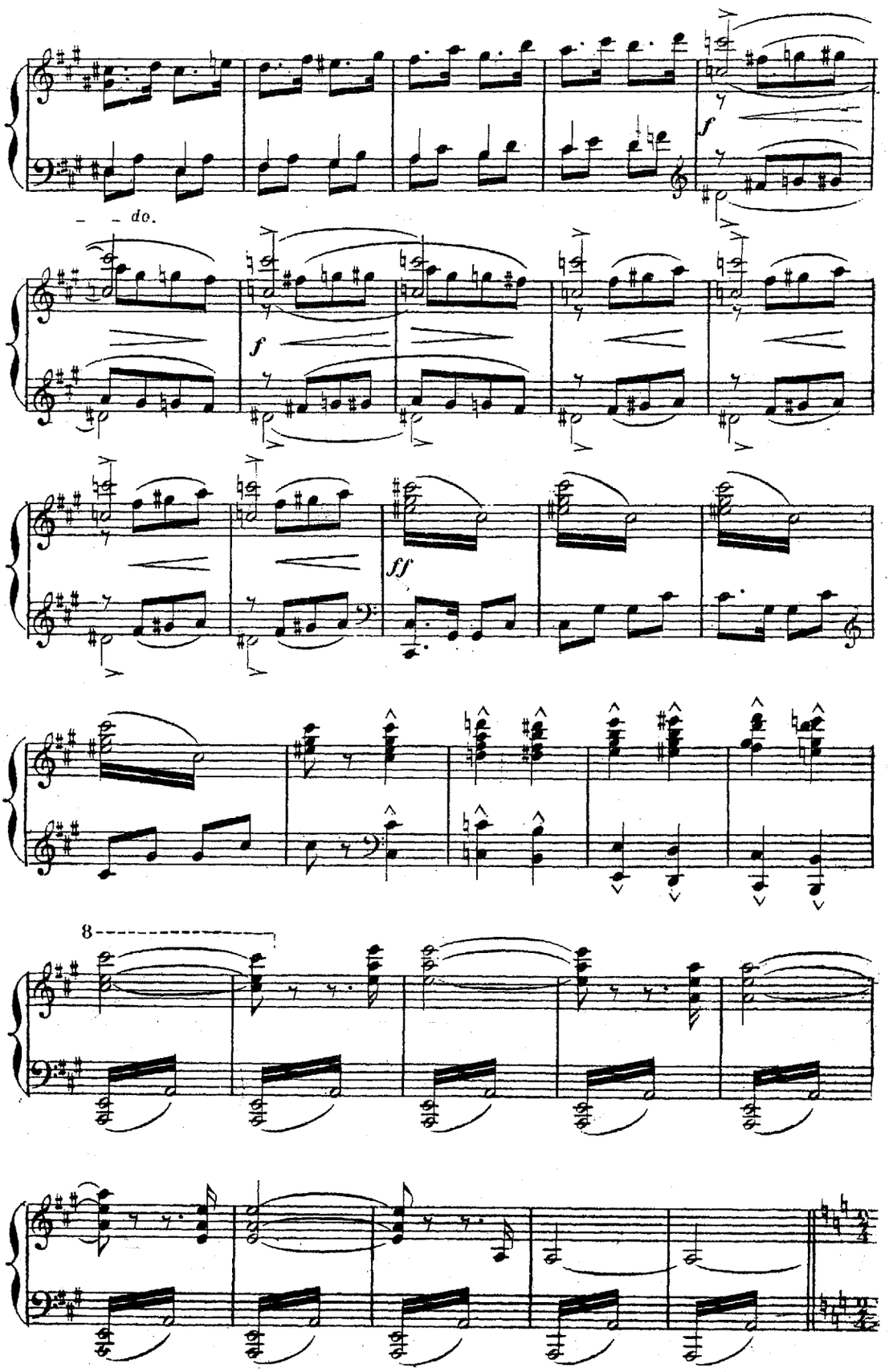
dernière coupe, il se lève en trébuchant et veut enlacer Sylvia dans ses bras; celle-ci



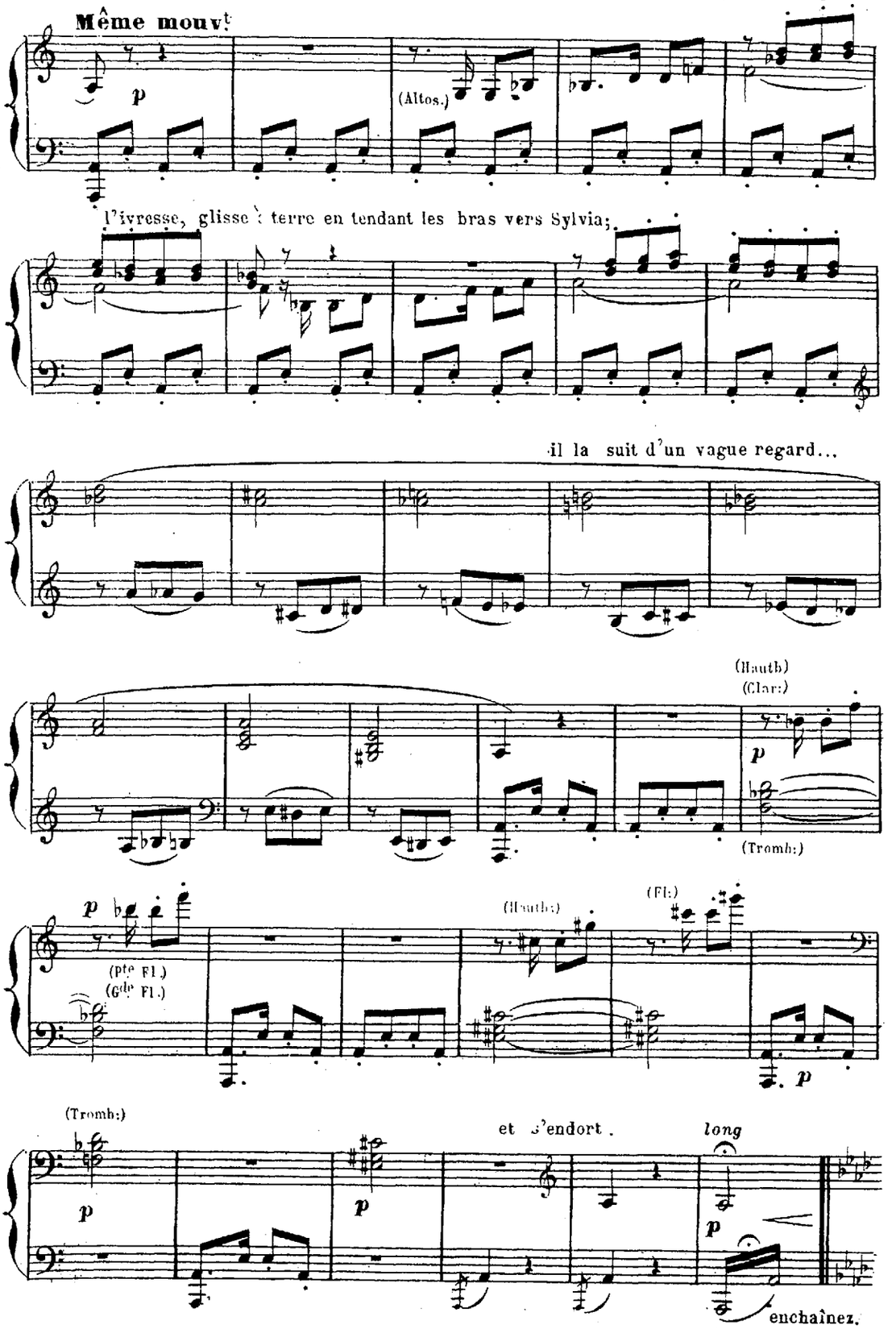
fuit devant lui en lui présentant des grappes de raisin pour retarder sa marche



scen


f
– – do.
f
ff
8

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.

SCÈNE FINALE.

Allegro. *mf*

Sylvia, échappée au danger le plus pressant,

N° 13.

f *p*

se demande alors comment elle pourra sortir de cette caverne.

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

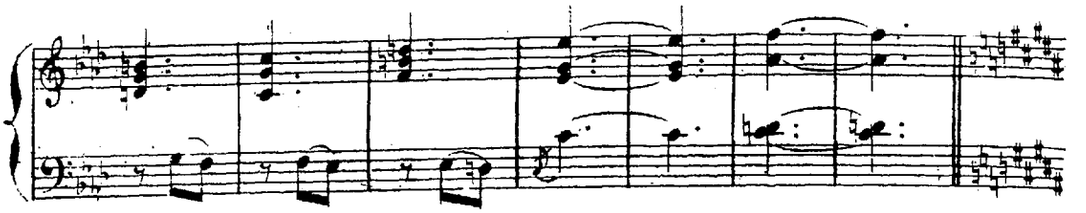
mais sans pouvoir y parvenir.

sfz

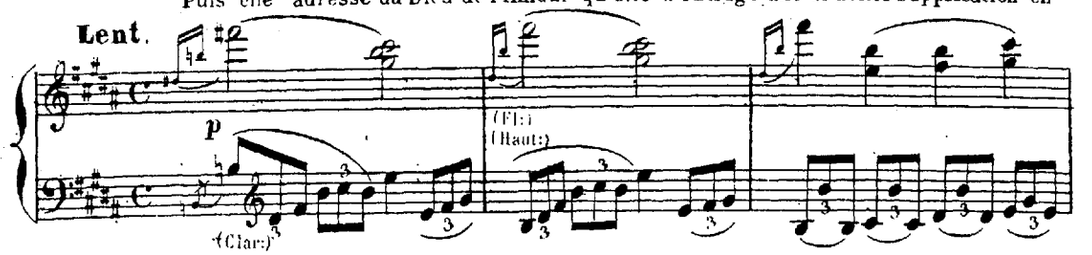
Elle aperçoit son arc et son carquois

sfz

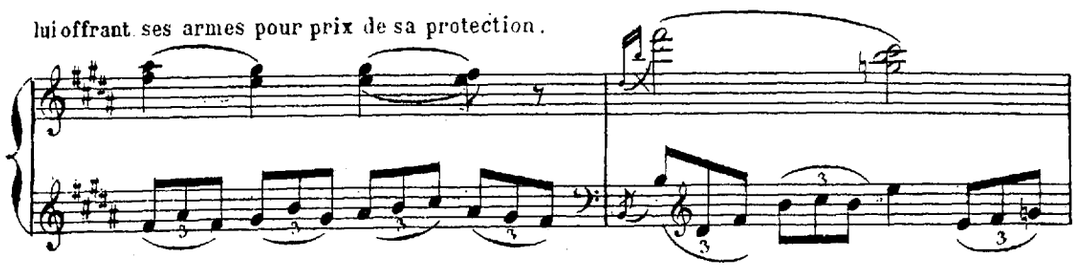
attachés par Orion aux parois du rocher, elle s'élance pour les reprendre



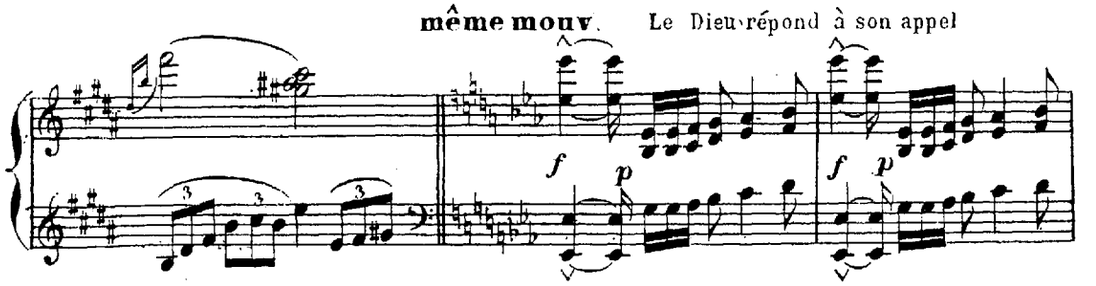
Puis elle adresse au Dieu de l'Amour qu'elle a outragé une ardente supplication en

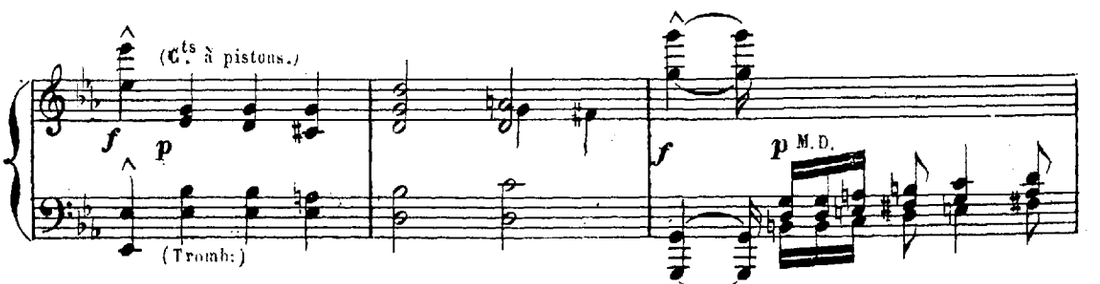


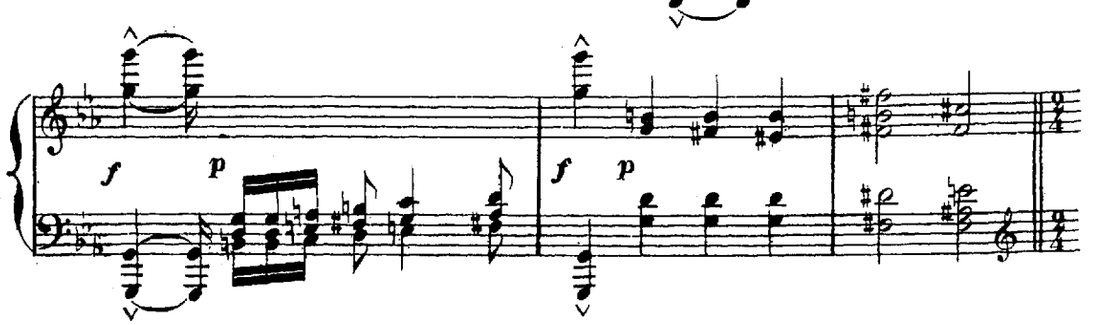
lui offrant ses armes pour prix de sa protection.



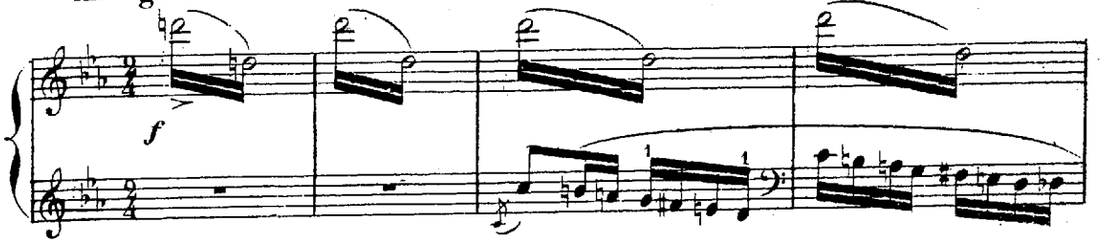
même mouv. Le Dieu répond à son appel



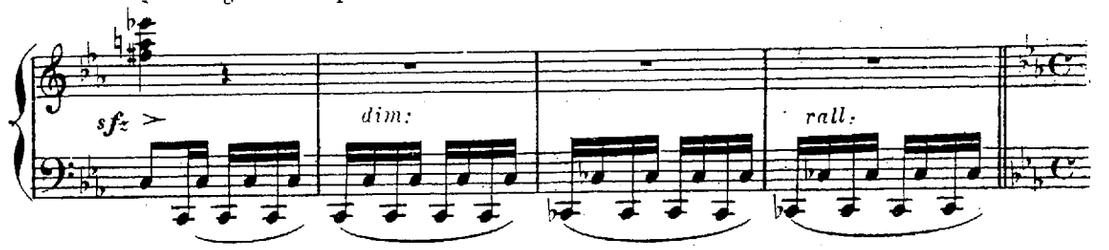




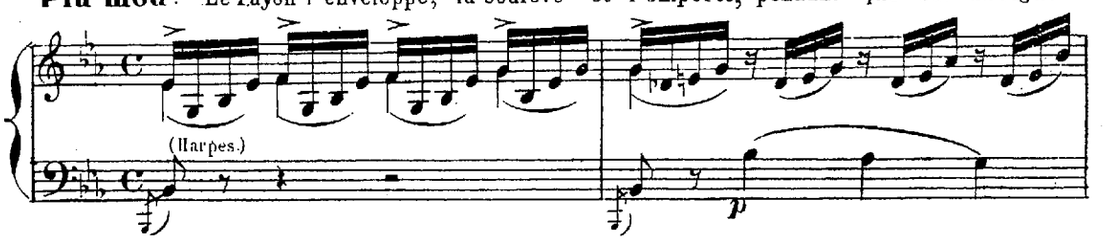
Allegro. *(le double plus vite.)* Il indique à Sylvia le



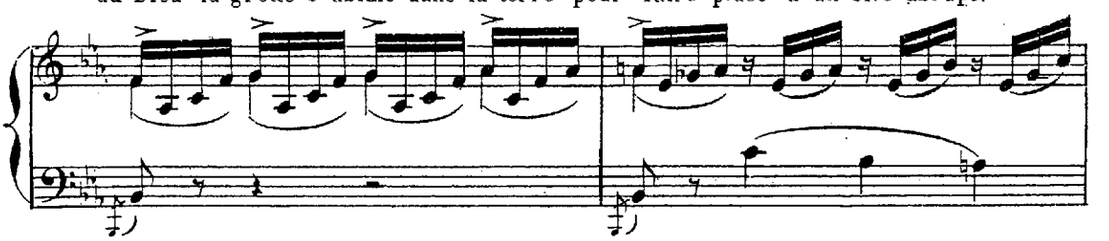
fond de la grotte où pénètre tout-à-coup un éblouissant rayon de soleil...

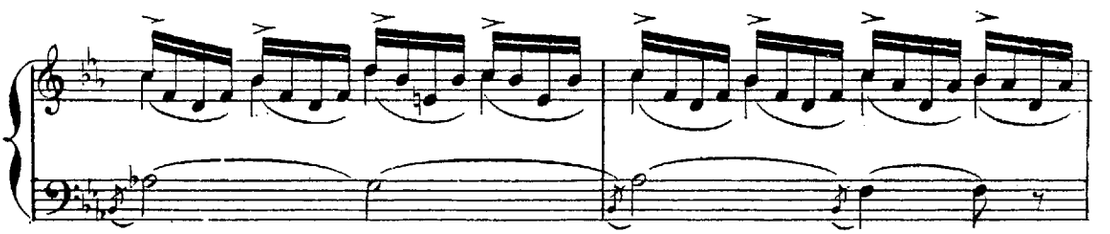


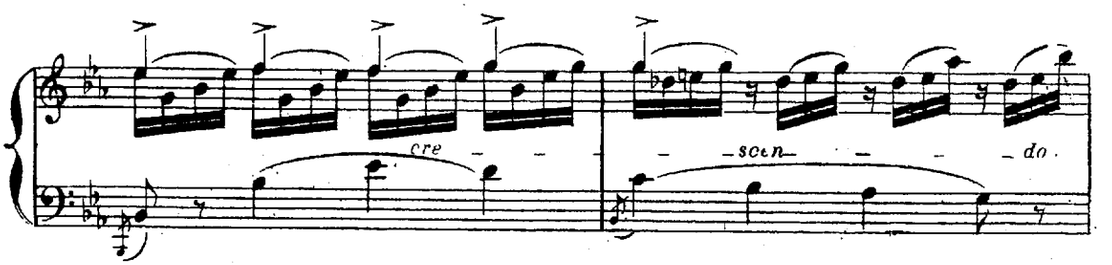
Più mod^to Le rayon l'enveloppe, la soulève et l'emporte, pendant que sur un signe

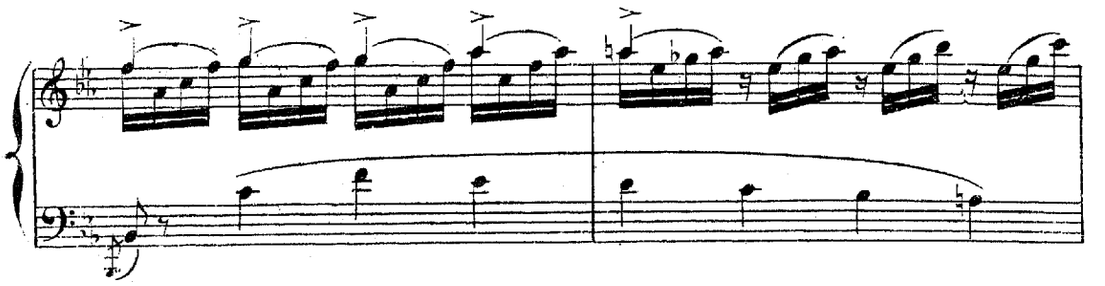


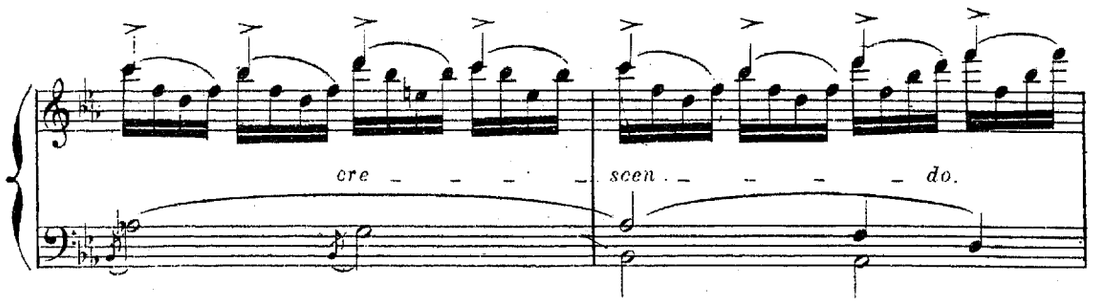
du Dieu la grotte s'abîme dans la terre pour faire place à un site abrupt.

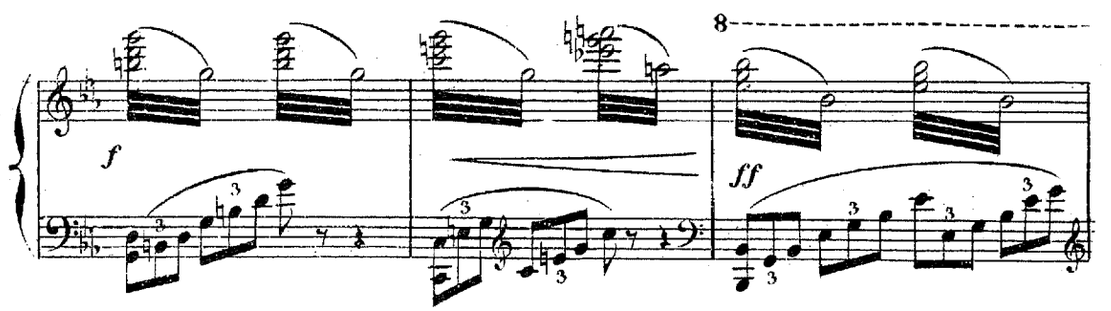




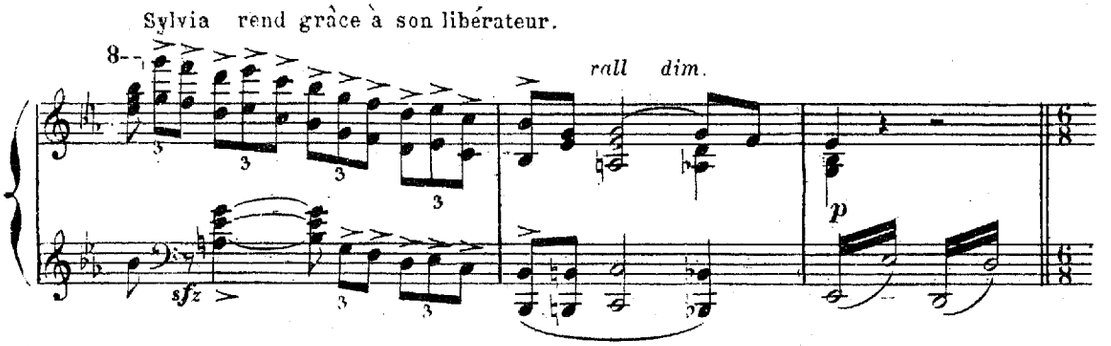




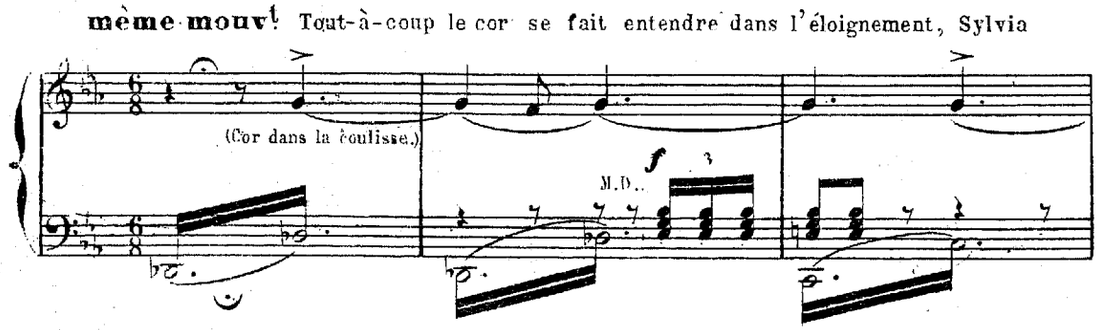




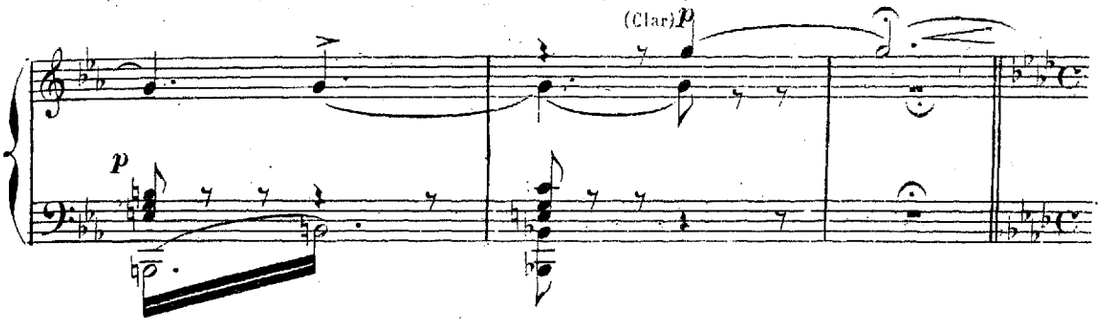
Sylvia rend grâce à son libérateur.



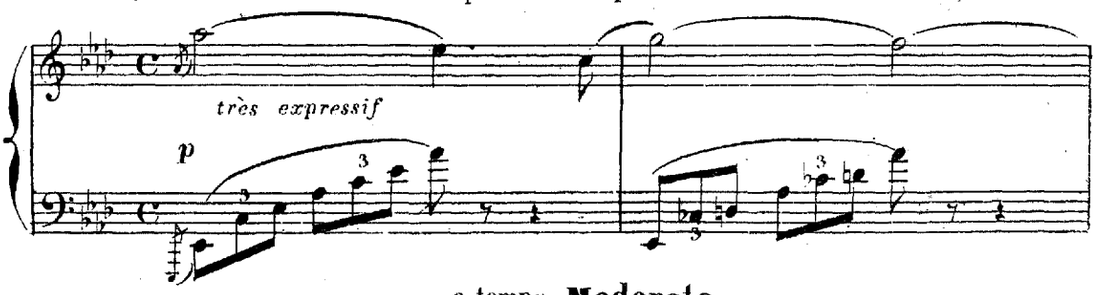
même mouvt Tout-à-coup le cor se fait entendre dans l'éloignement, Sylvia



veut s'élancer pour aller rejoindre ses compagnes,

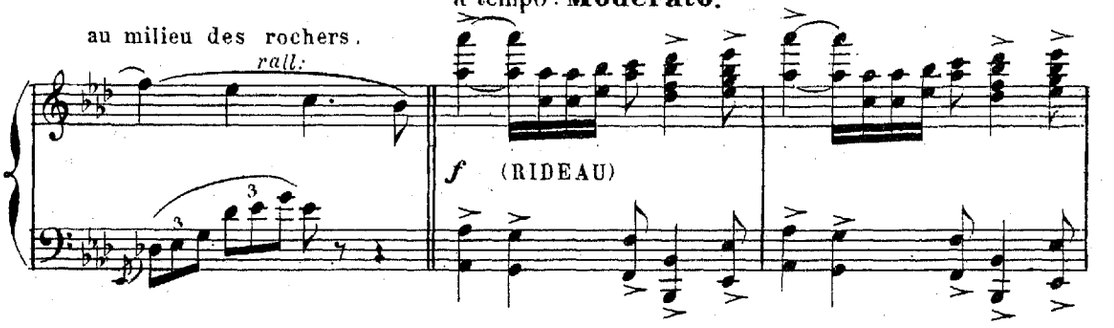


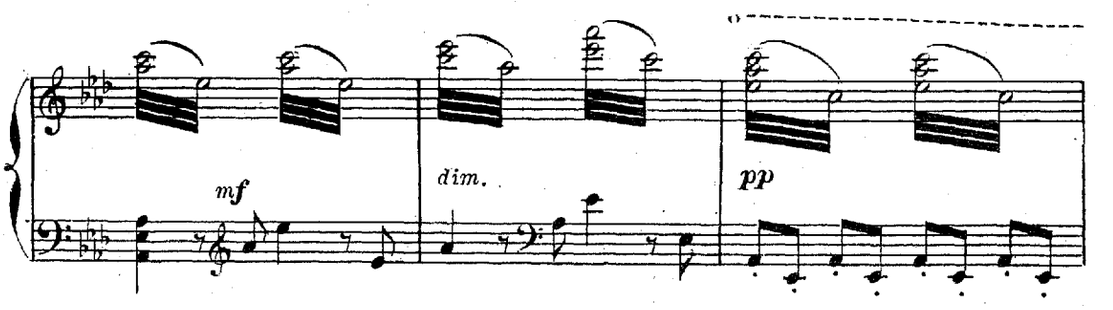
lent. mais elle est retenue par l'Amour qui lui montre Aminta accablé de douleur

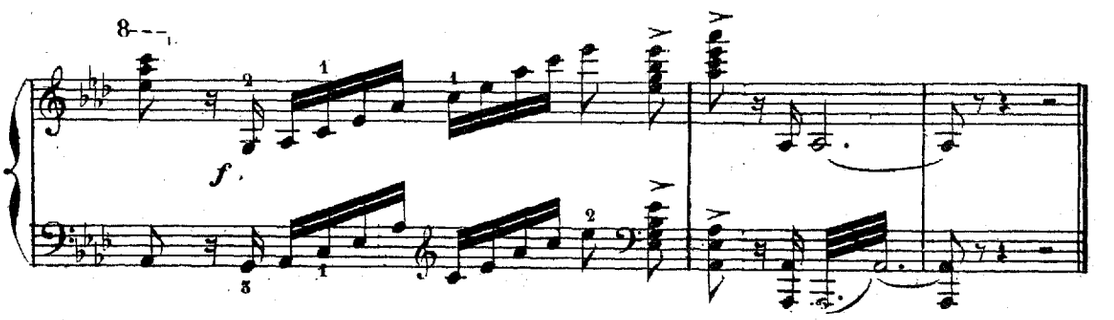


a tempo. **Moderato.**

au milieu des rochers.







FIN DU 2e. ACTE.

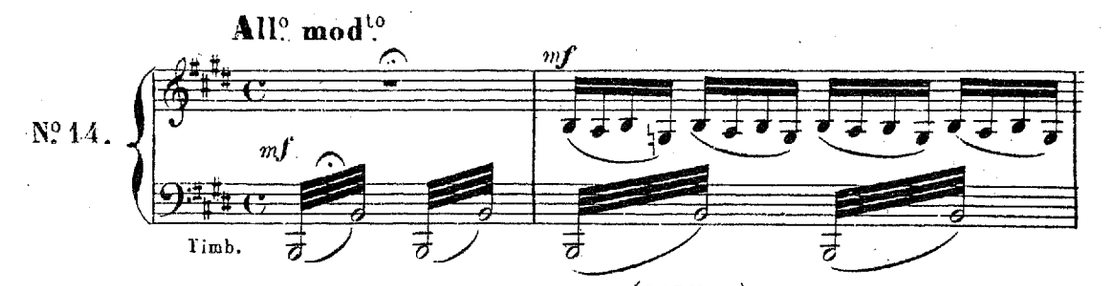
3.me *ACTE.*

MARCHE ET CORTÉGE DE BACCHUS.

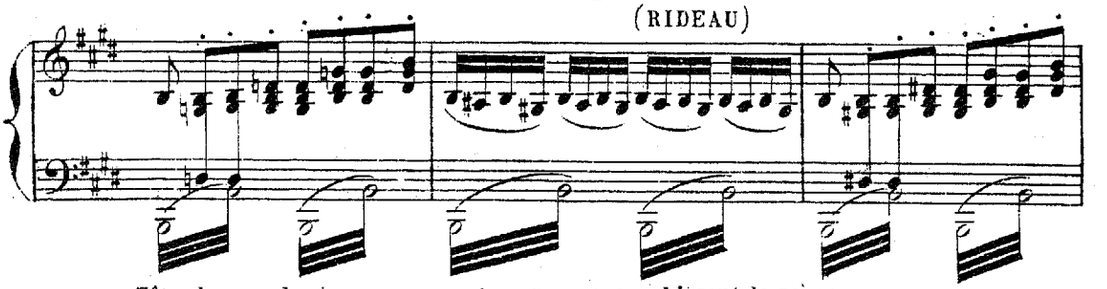
(Un site champêtre sur le bord de la mer.
Un chêne gigantesque ombrage la scène — au fond un temple de Diane.)

All.o mod.to

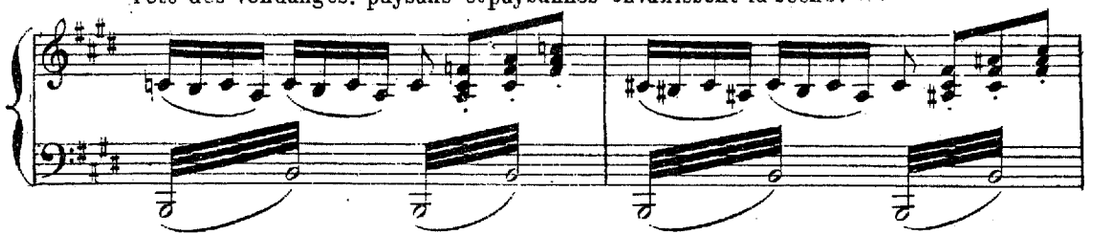
N.o 14.



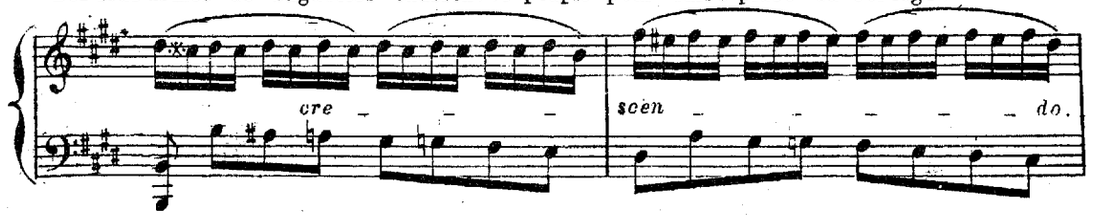
(RIDEAU)

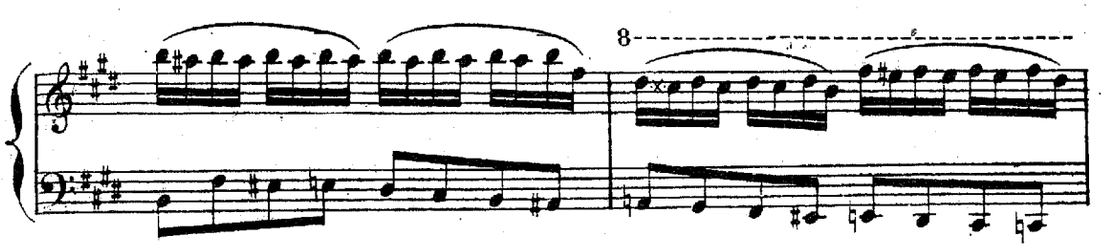


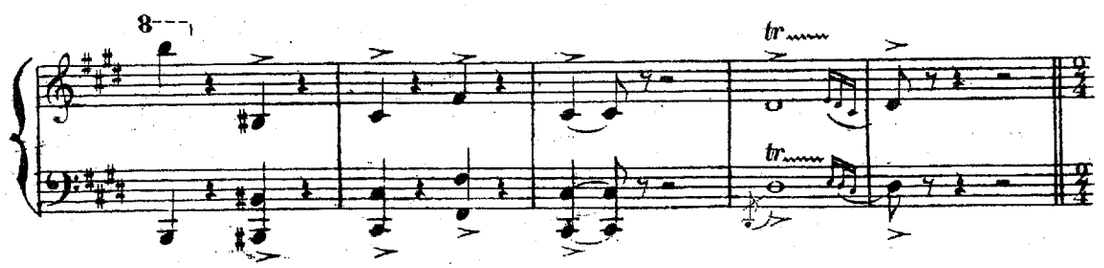
Fête des vendanges. paysans et paysannes envahissent la scène.



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

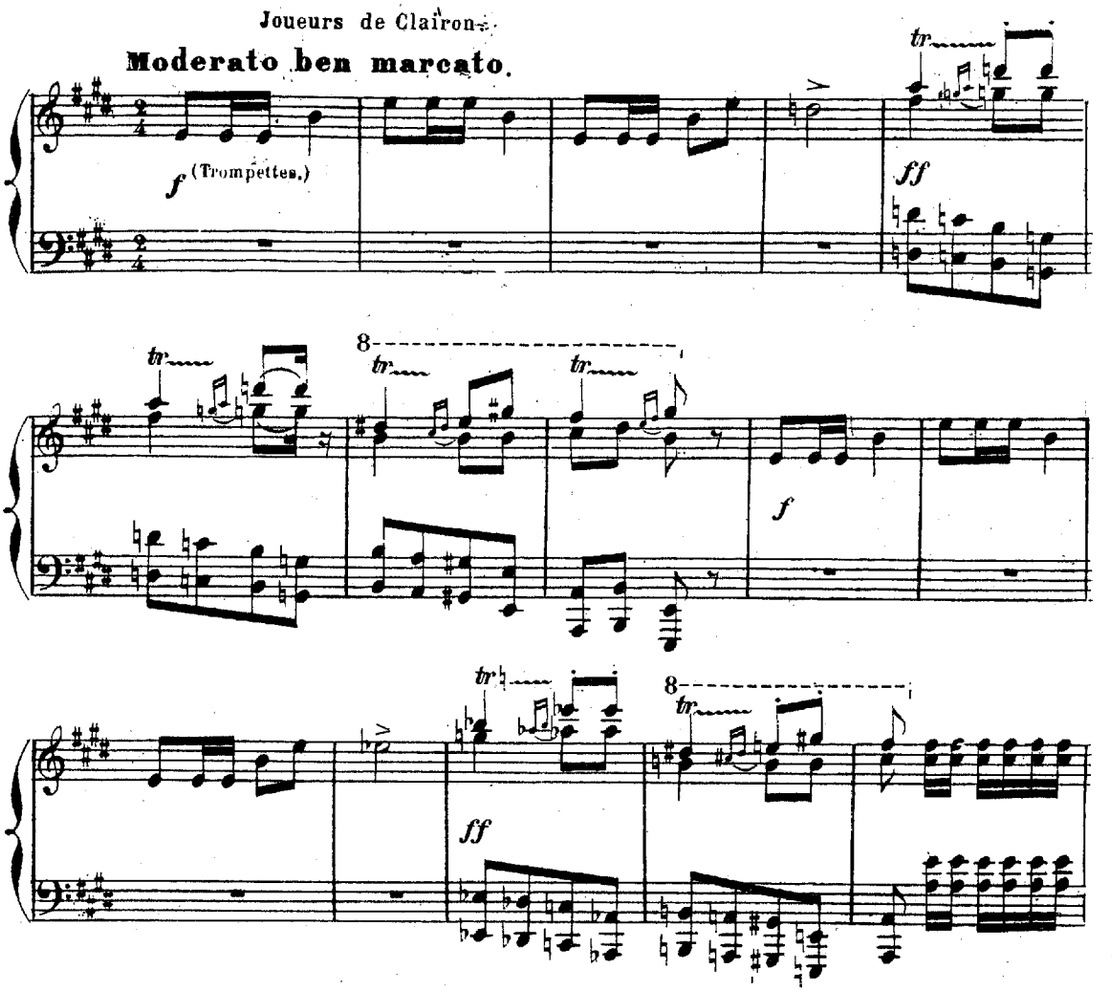




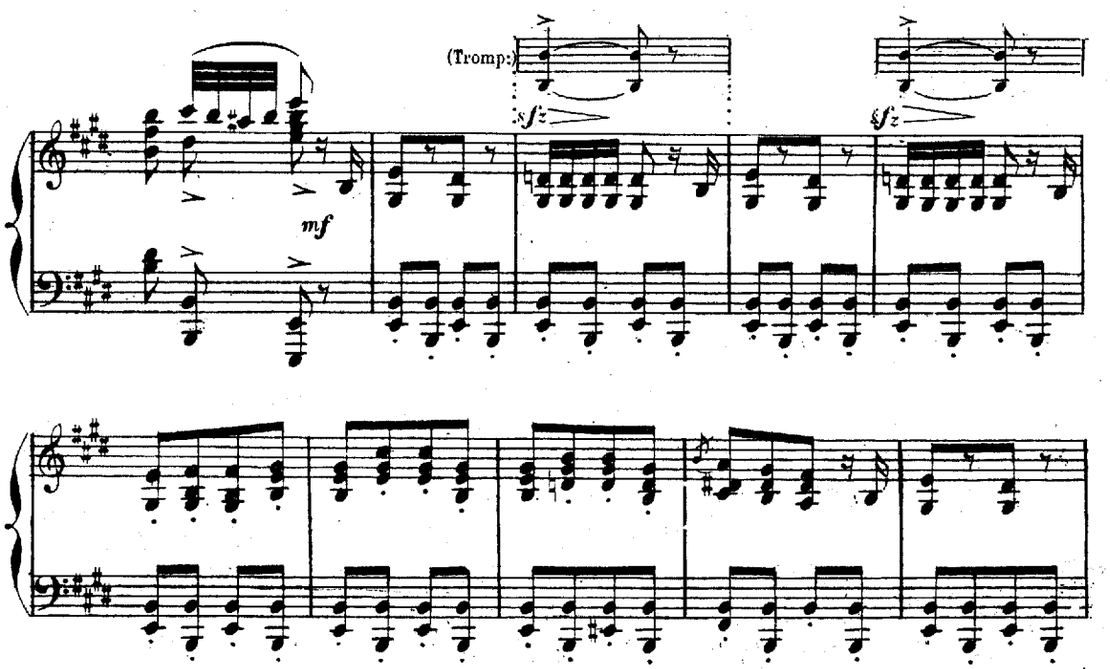


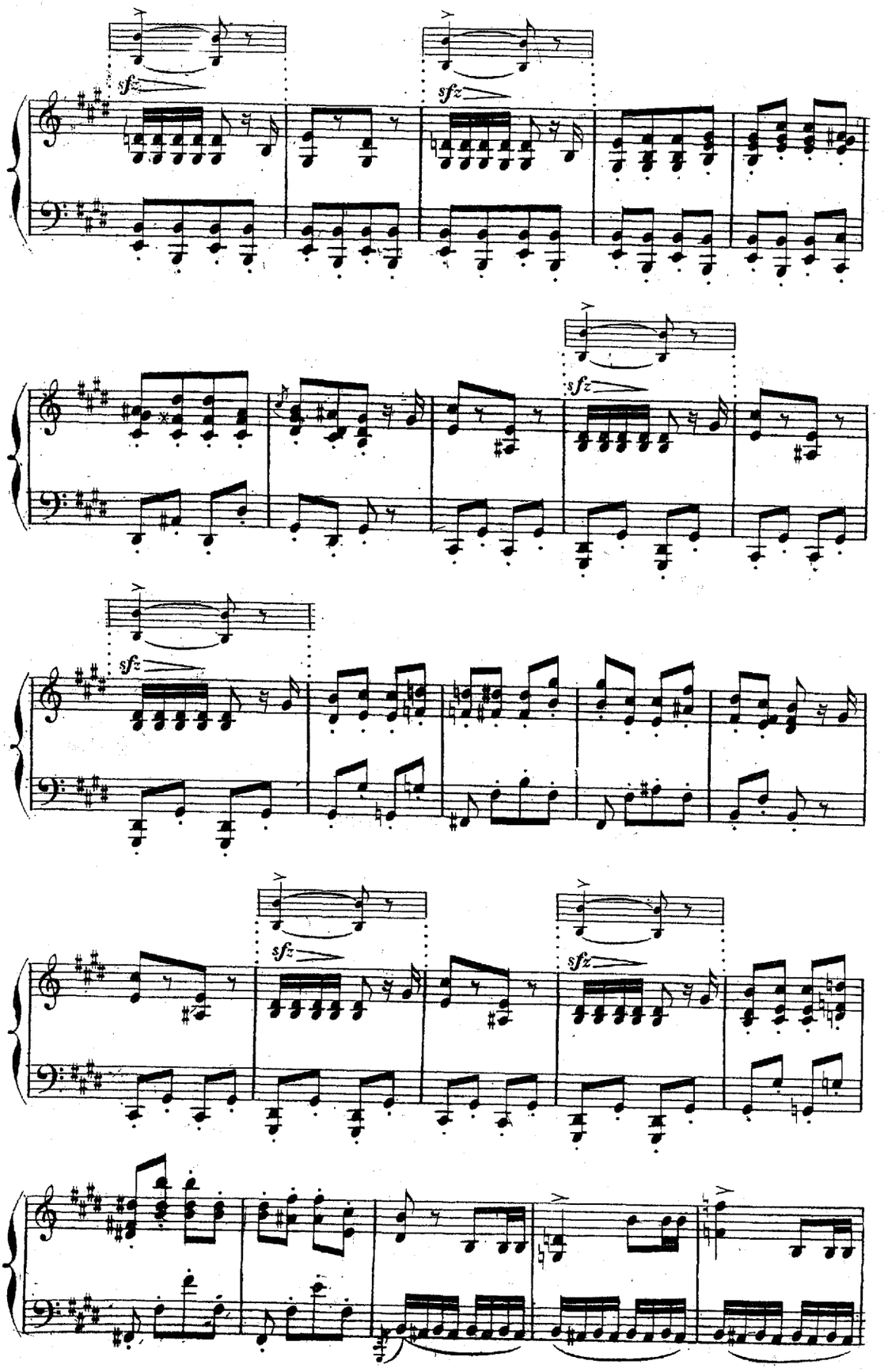
Joueurs de Clairon.

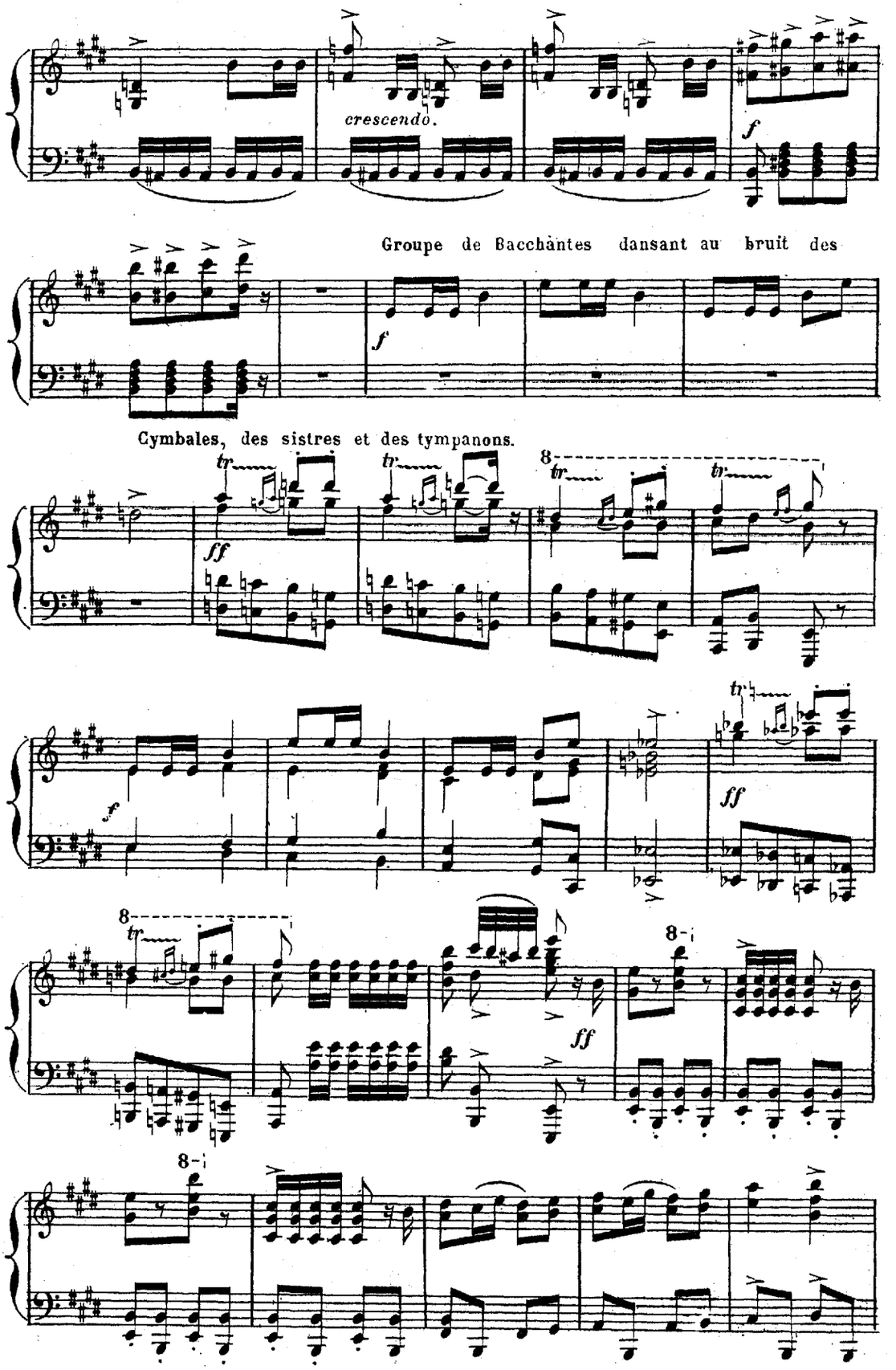
Moderato ben marcato.

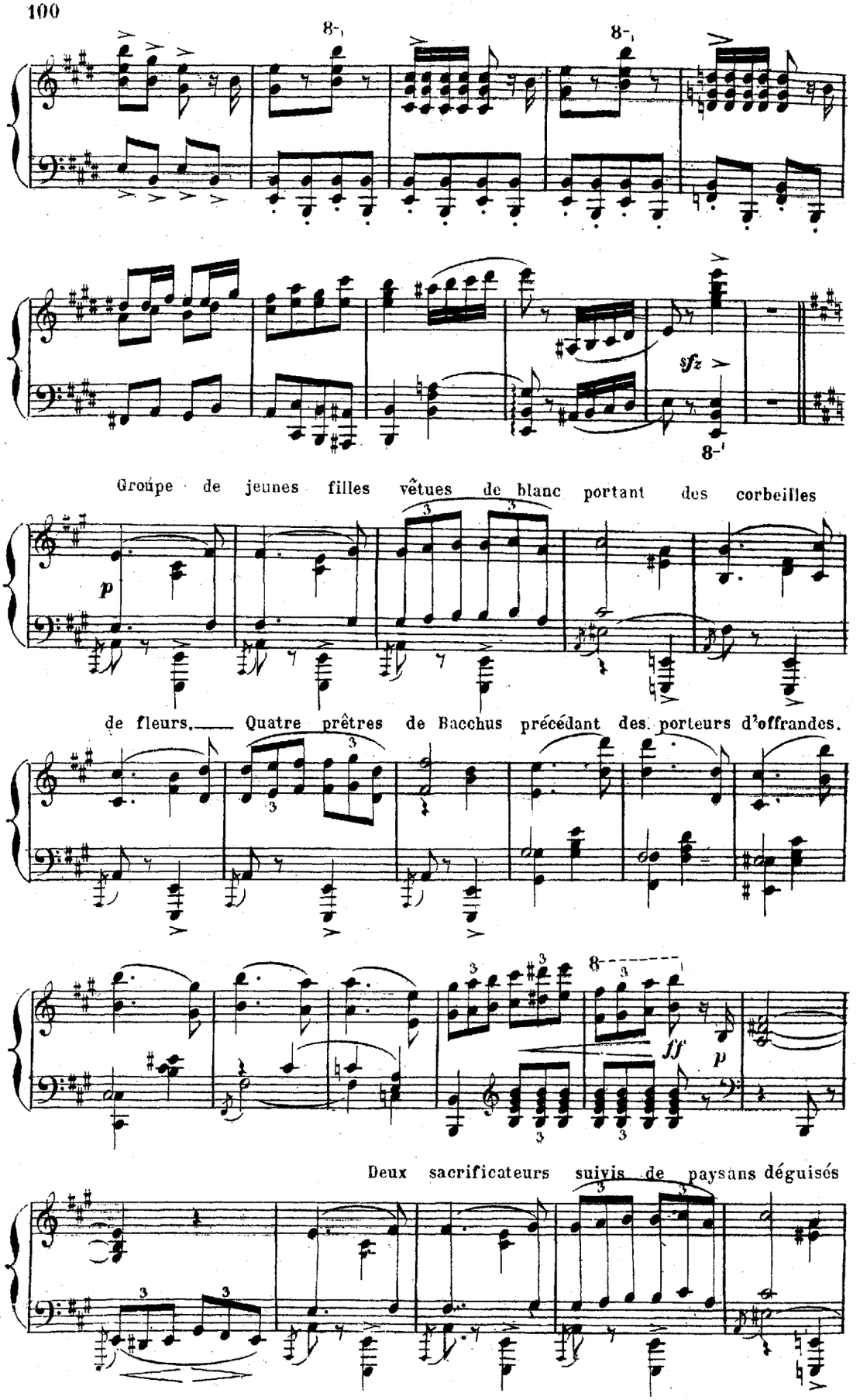


Groupe de bacchantes guerrières armées de Javelines.

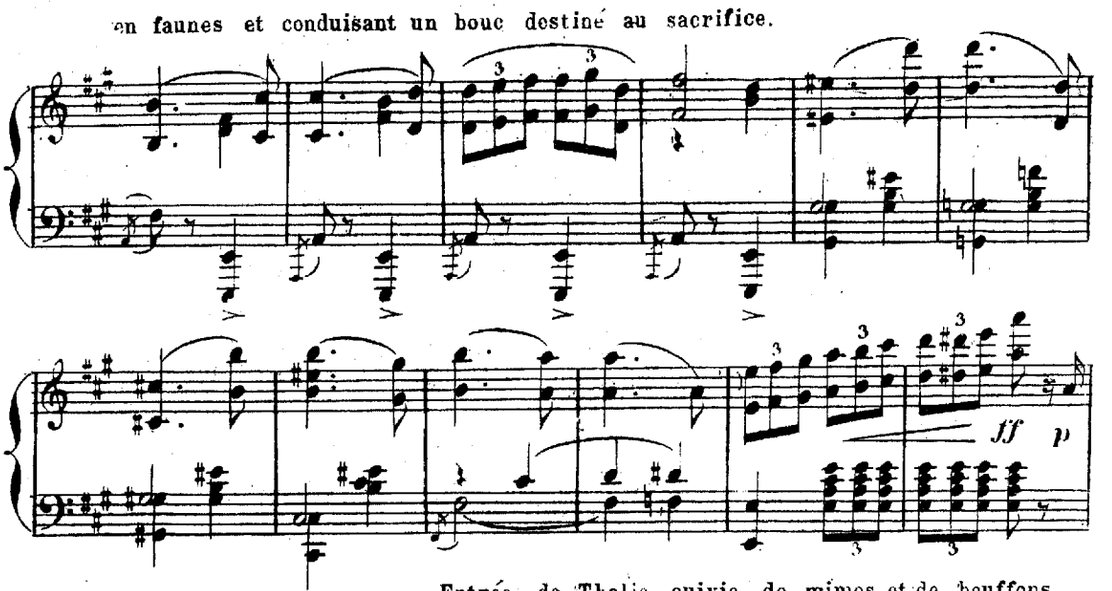



sfz
sfz
sfz
sfz
sfz

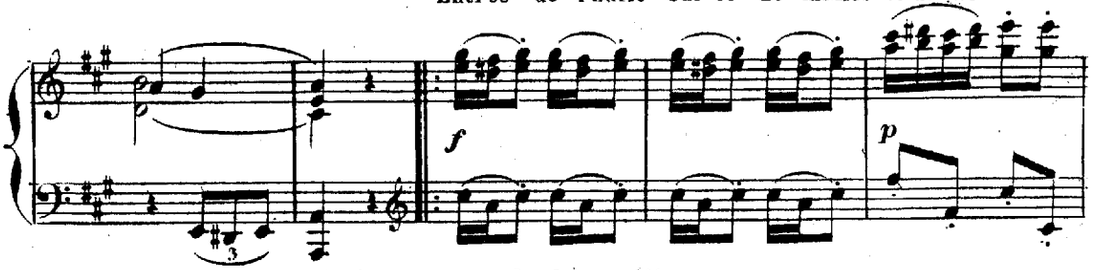

crescendo.
f
Groupe de Bacchantes dansant au bruit des
f
Cymbales, des sistres et des tympanons.
tr
ff
8
f
ff
8
ff
8


8va
8va
sfz
8va
Groupe de jeunes filles vêtues de blanc portant des corbeilles
p
de fleurs. — Quatre prêtres de Bacchus précédant des porteurs d'offrandes.
ff
p
Deux sacrificateurs suivis de paysans déguisés

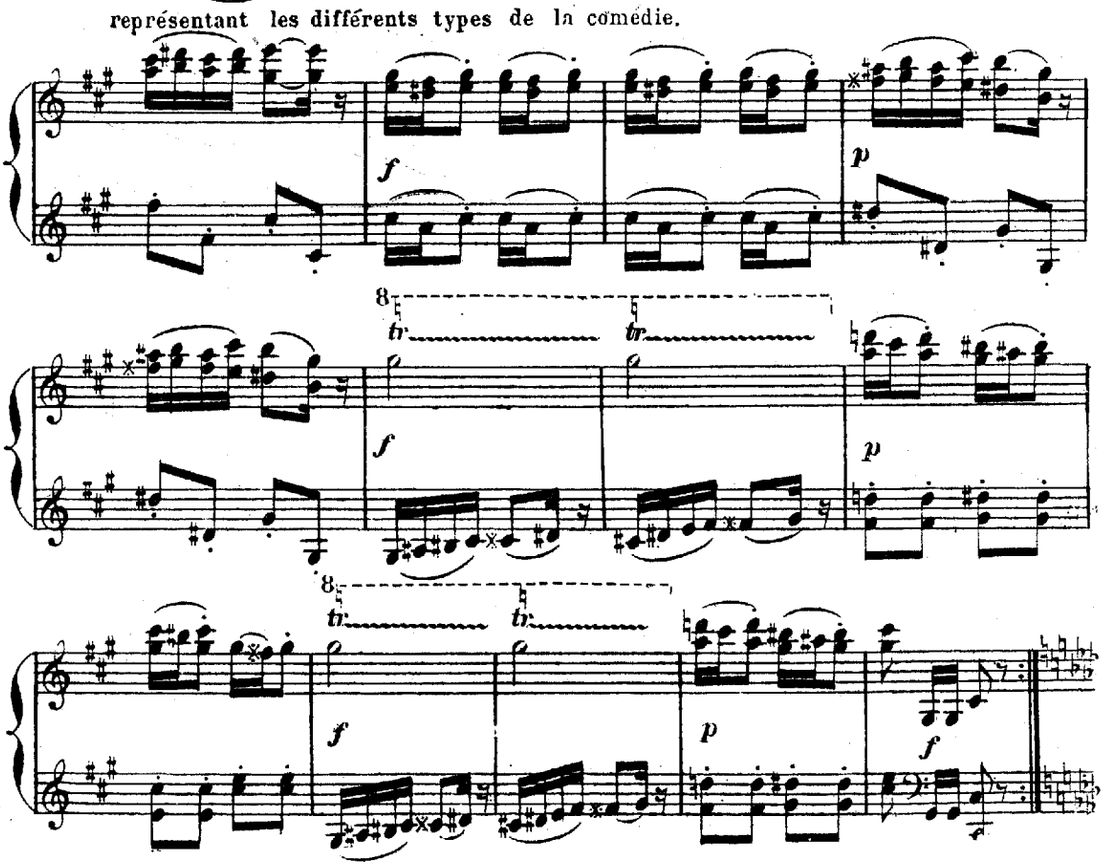
en faunes et conduisant un bouc destiné au sacrifice.



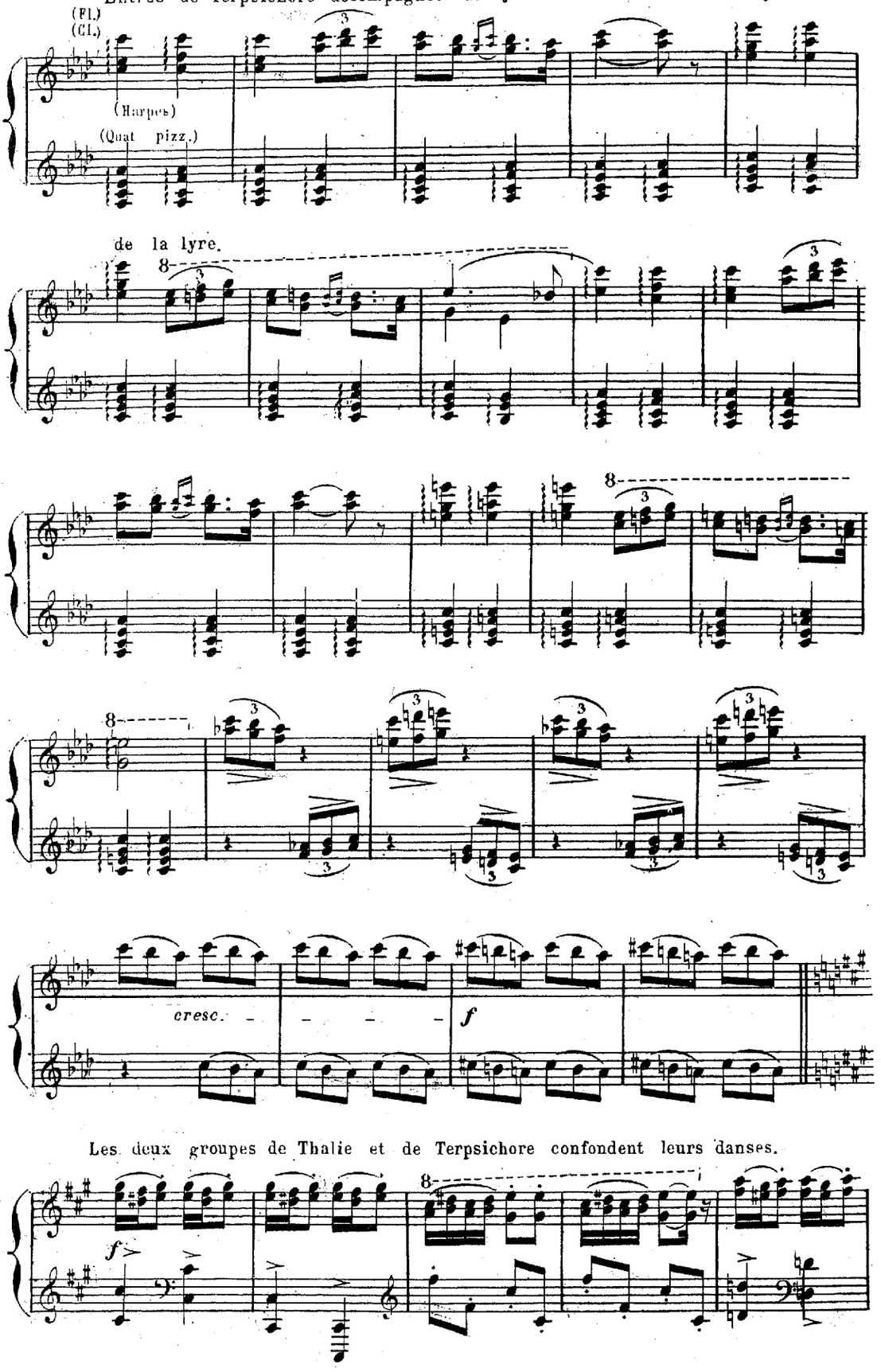
Entrée de Thalie suivie de mimes et de bouffons



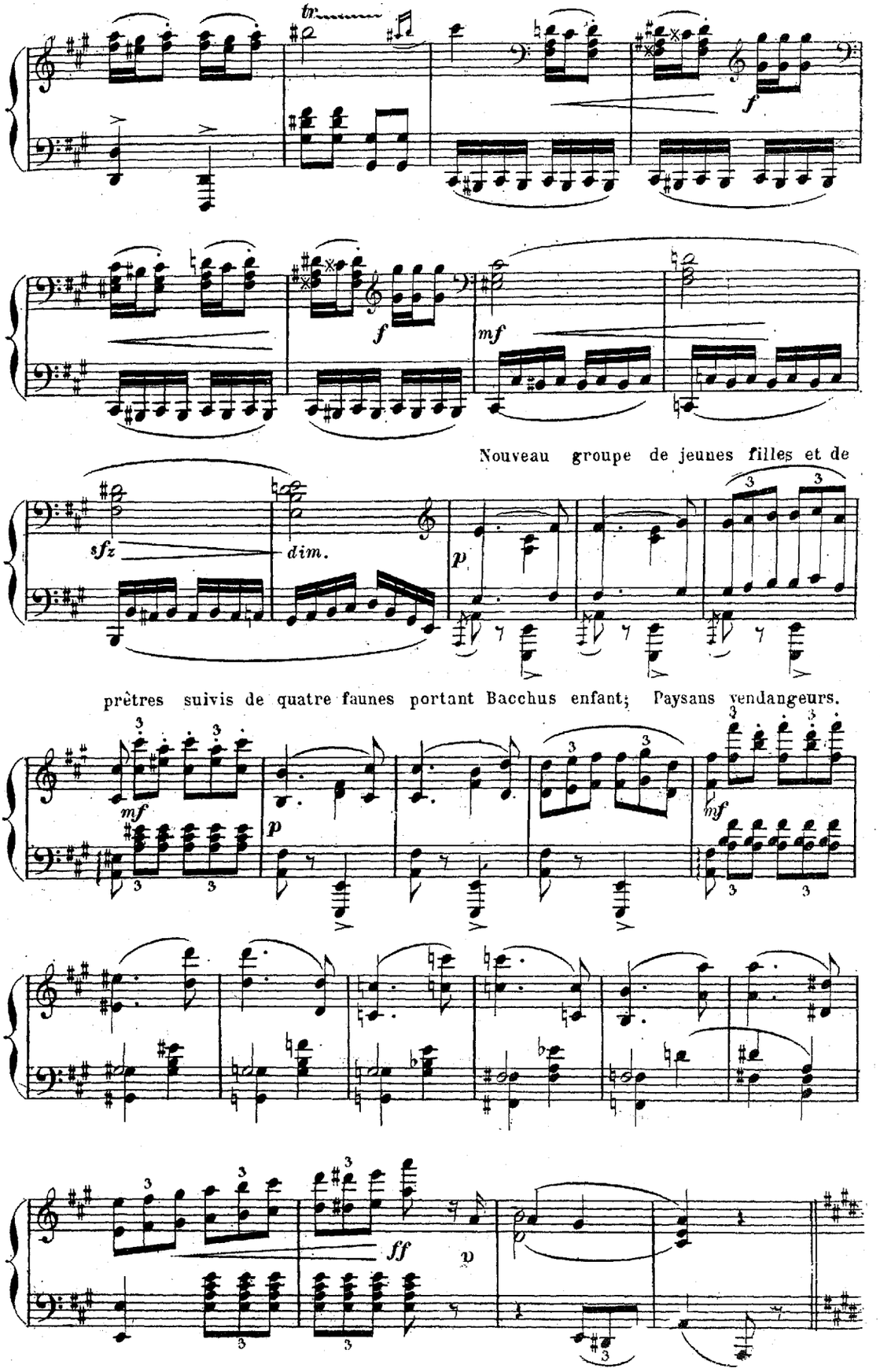
représentant les différents types de la comédie.



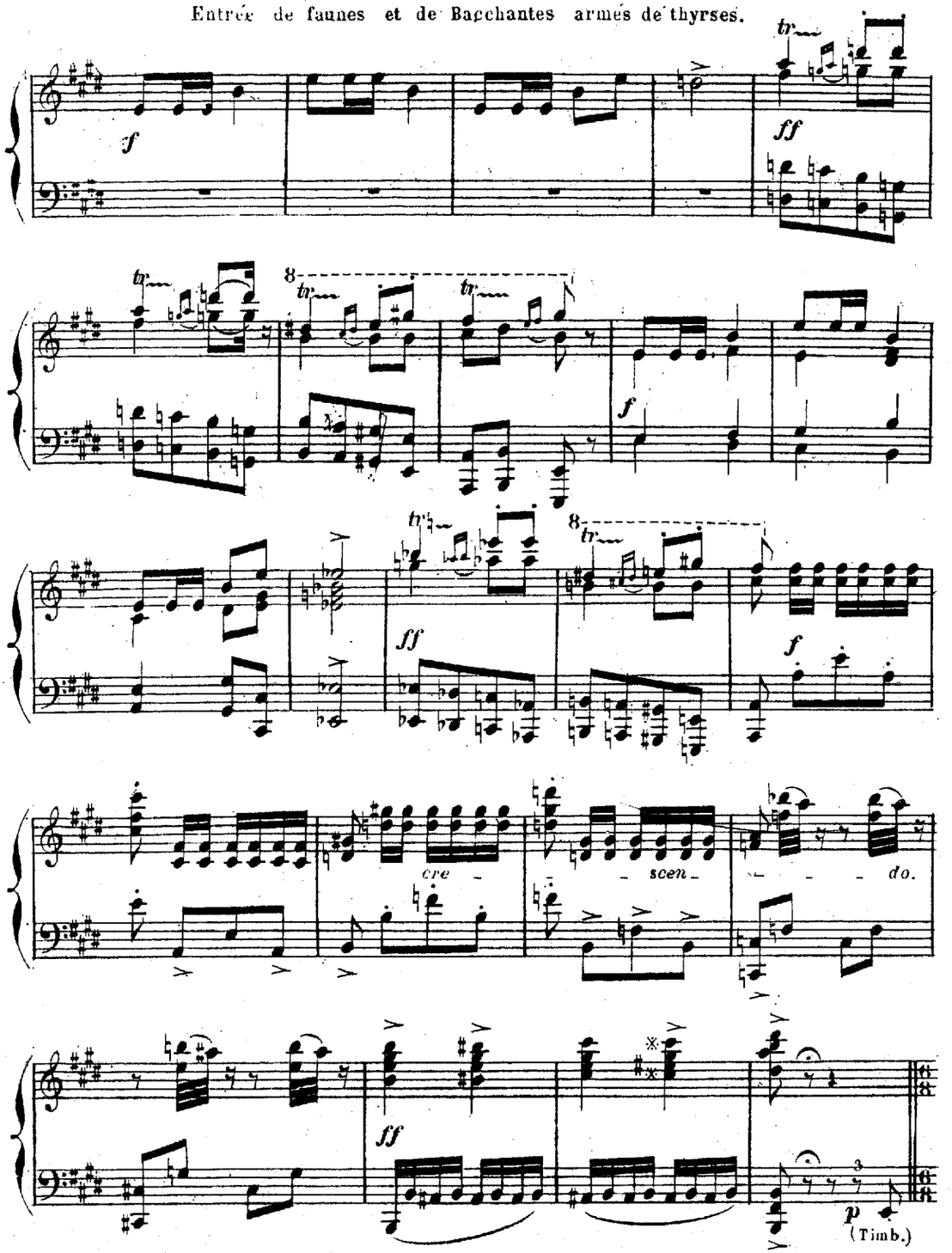
Entrée de Terpsichore accompagnée de jeunes filles dansant et jouant



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

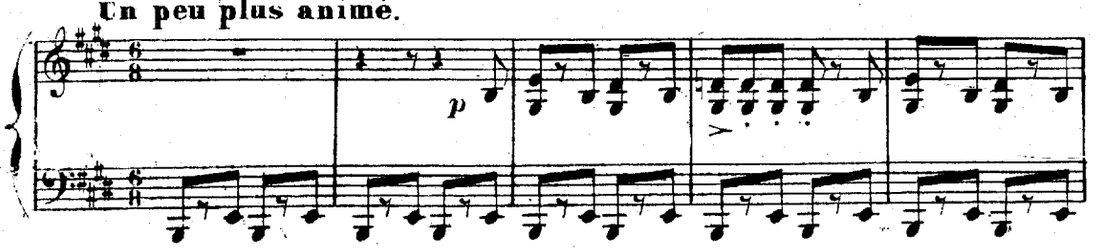

tr
f
f
mf
Nouveau groupe de jeunes filles et de
sfz
dim.
p
prêtres suivis de quatre faunes portant Bacchus enfant; Paysans vendangeurs.
mf
p
mf
ff
p

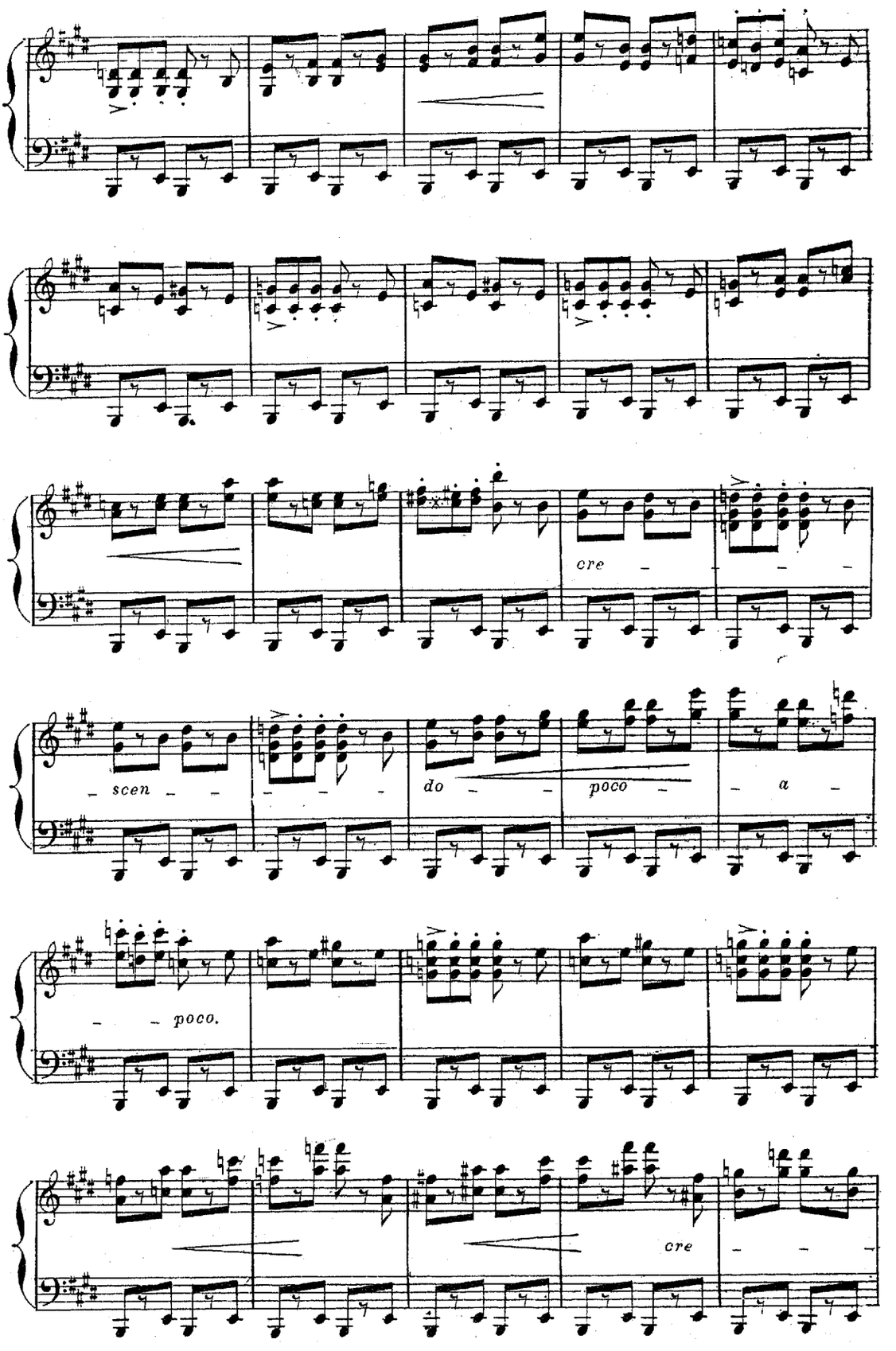
Entrée de faunes et de Bacchantes armés de thyrses.

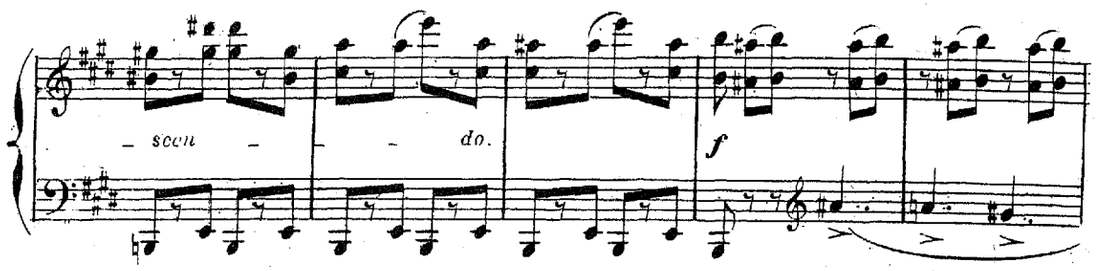


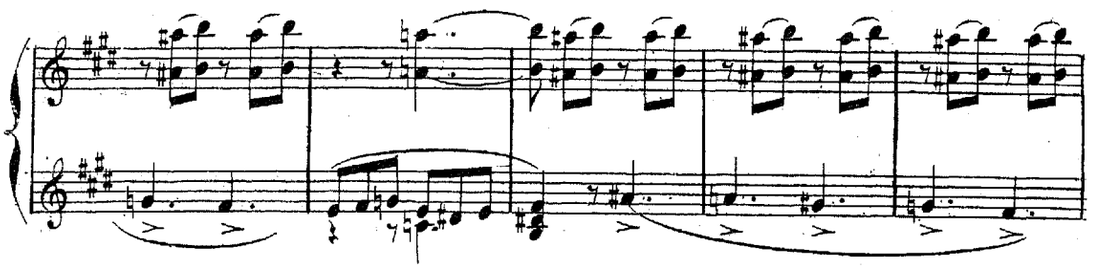
La bacchanale commence.

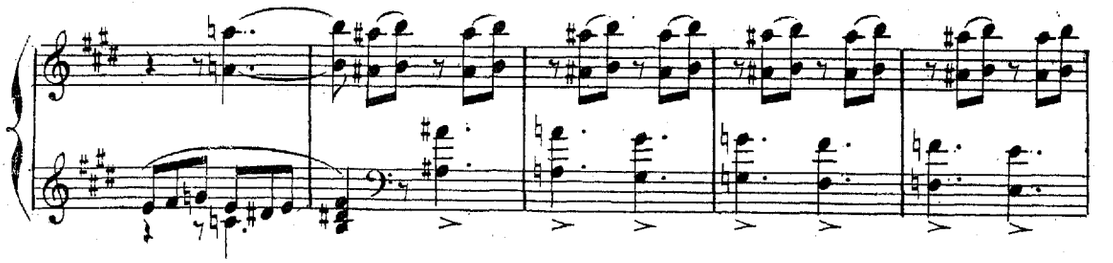
Un peu plus animé.

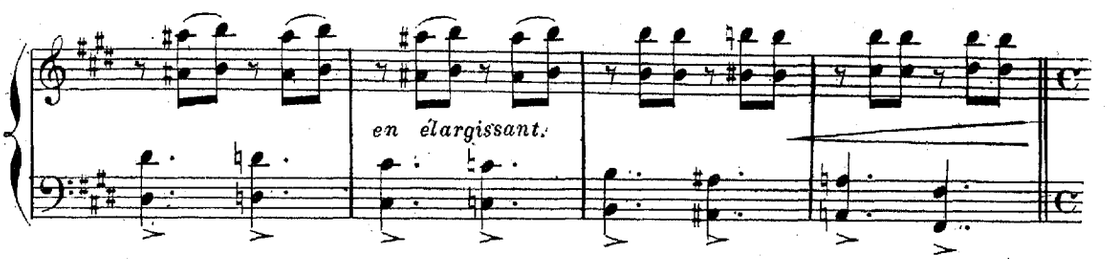



cre
scen
do
poco
a
poco.
cre

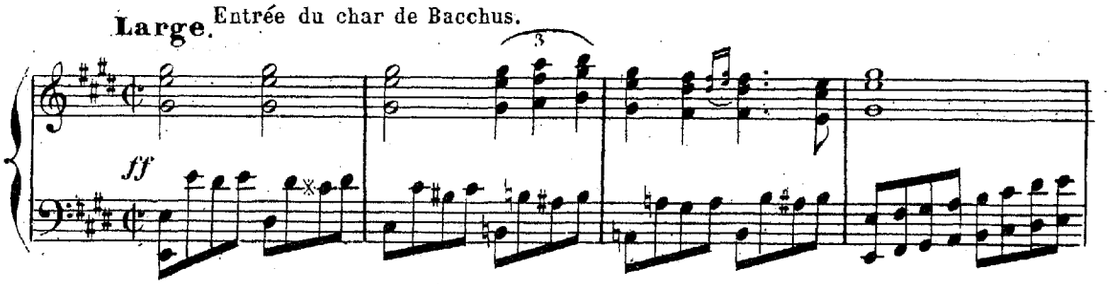


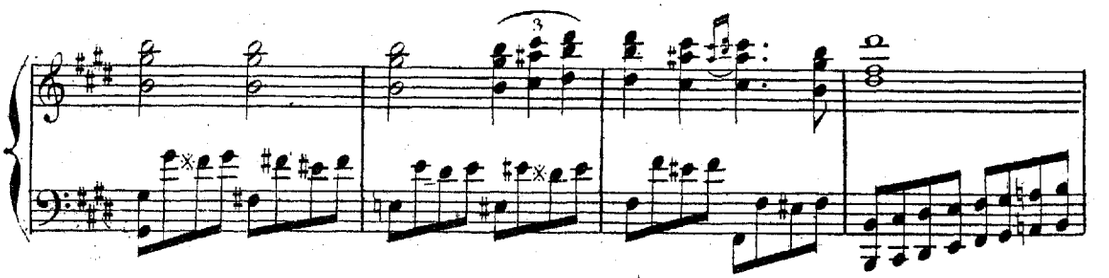


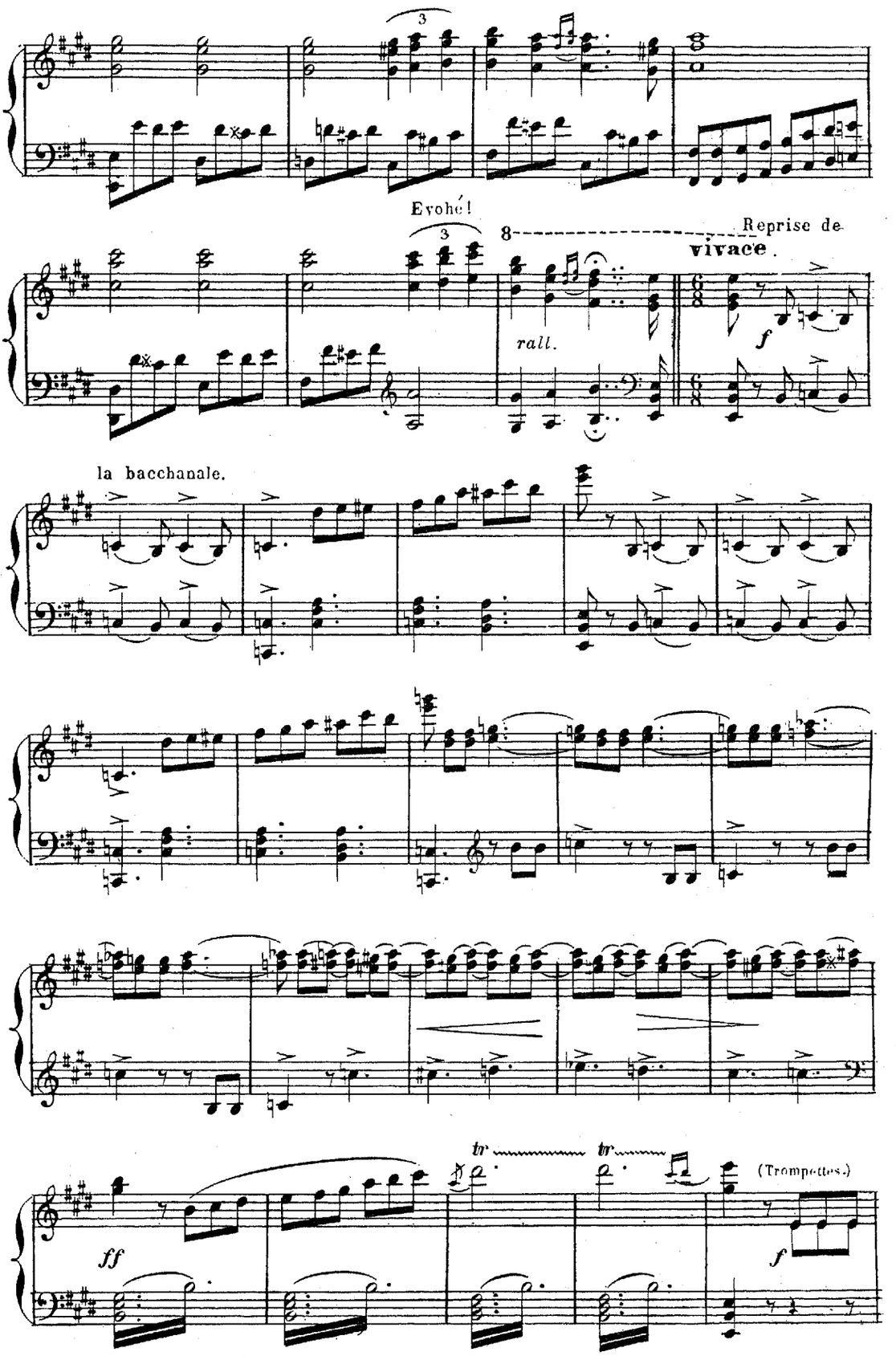


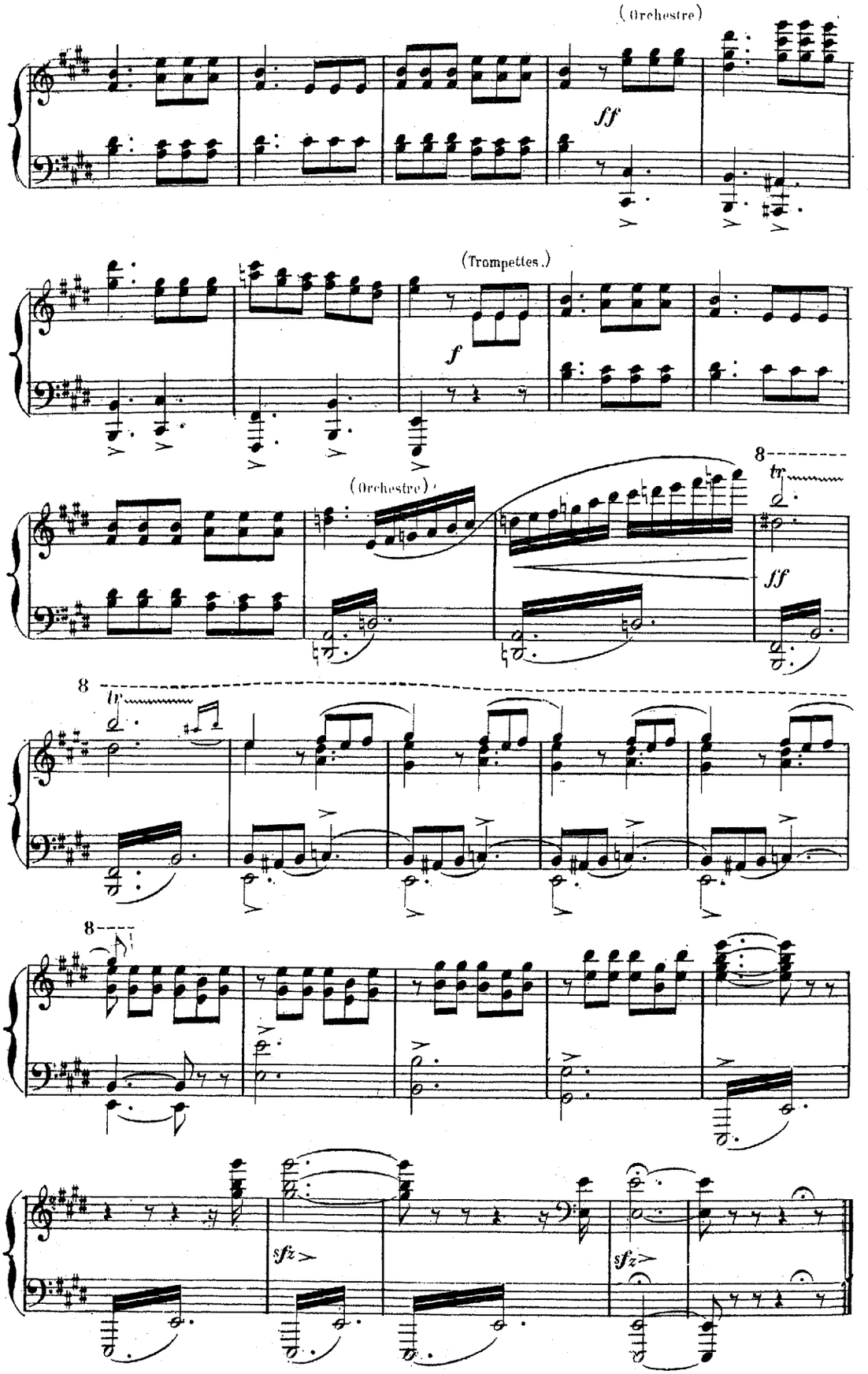


Large. Entrée du char de Bacchus.






Evohé!
Reprise de
vivace.
rall.
la bacchanale.
(Trompettes.)


(Orchestre)
ff
(Trompettes.)
f
(Orchestre)
8
tr
ff
8
tr
8
sfz
sfz

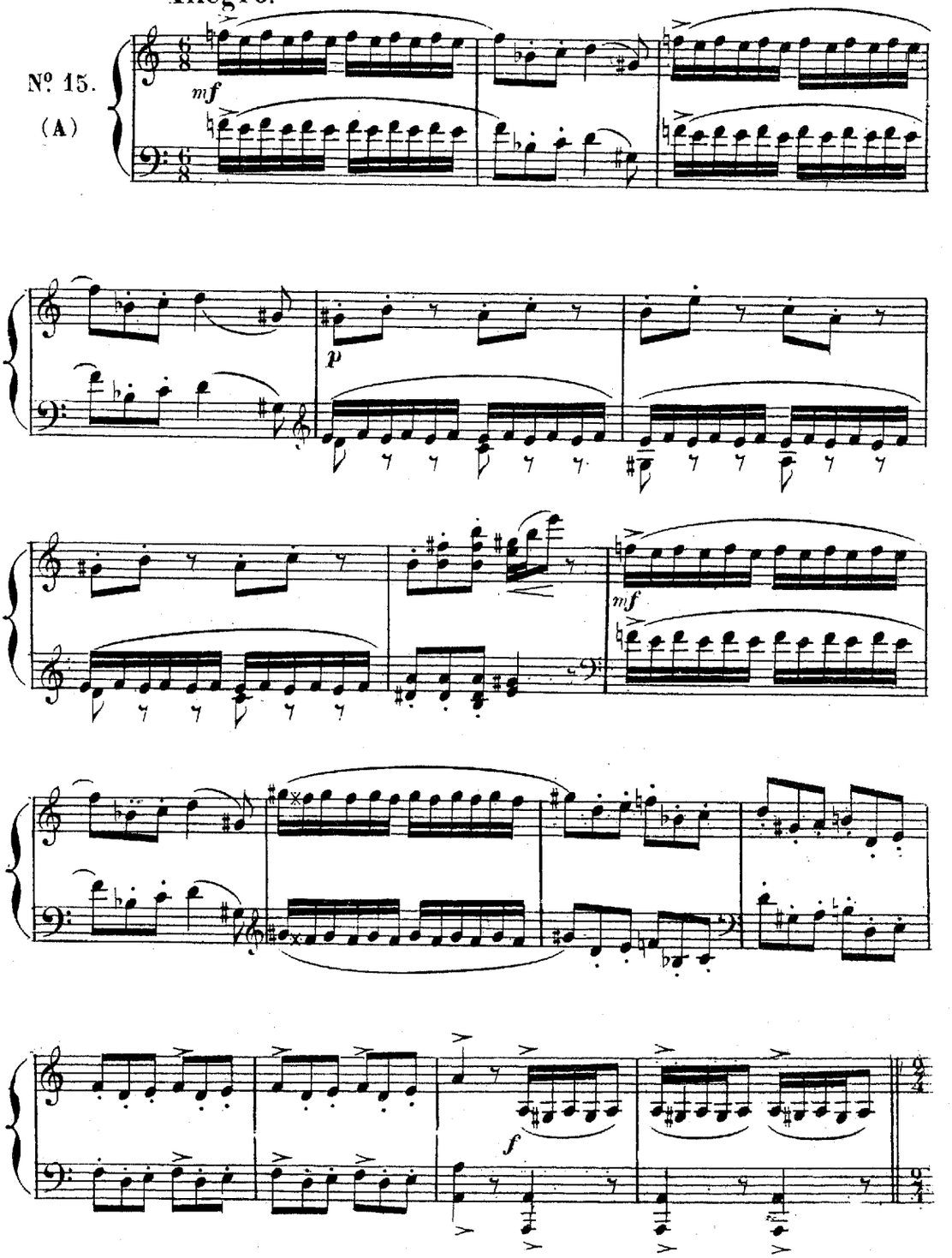
SCÈNE.

Les jeunes filles cherchent à distraire Aminta de sa douleur;

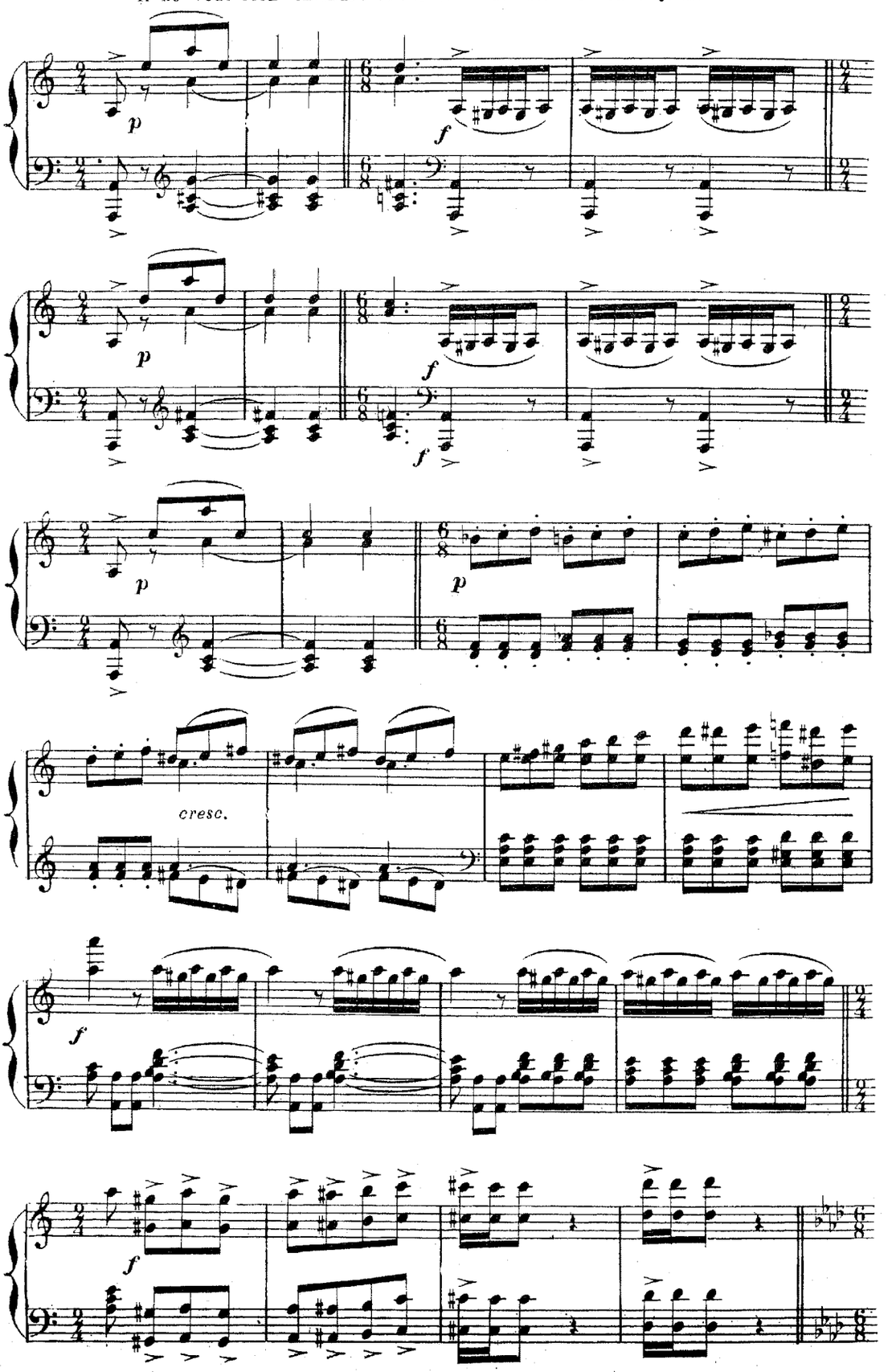
Allegro.

N° 15.

(A)



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



BARCAROLLE.

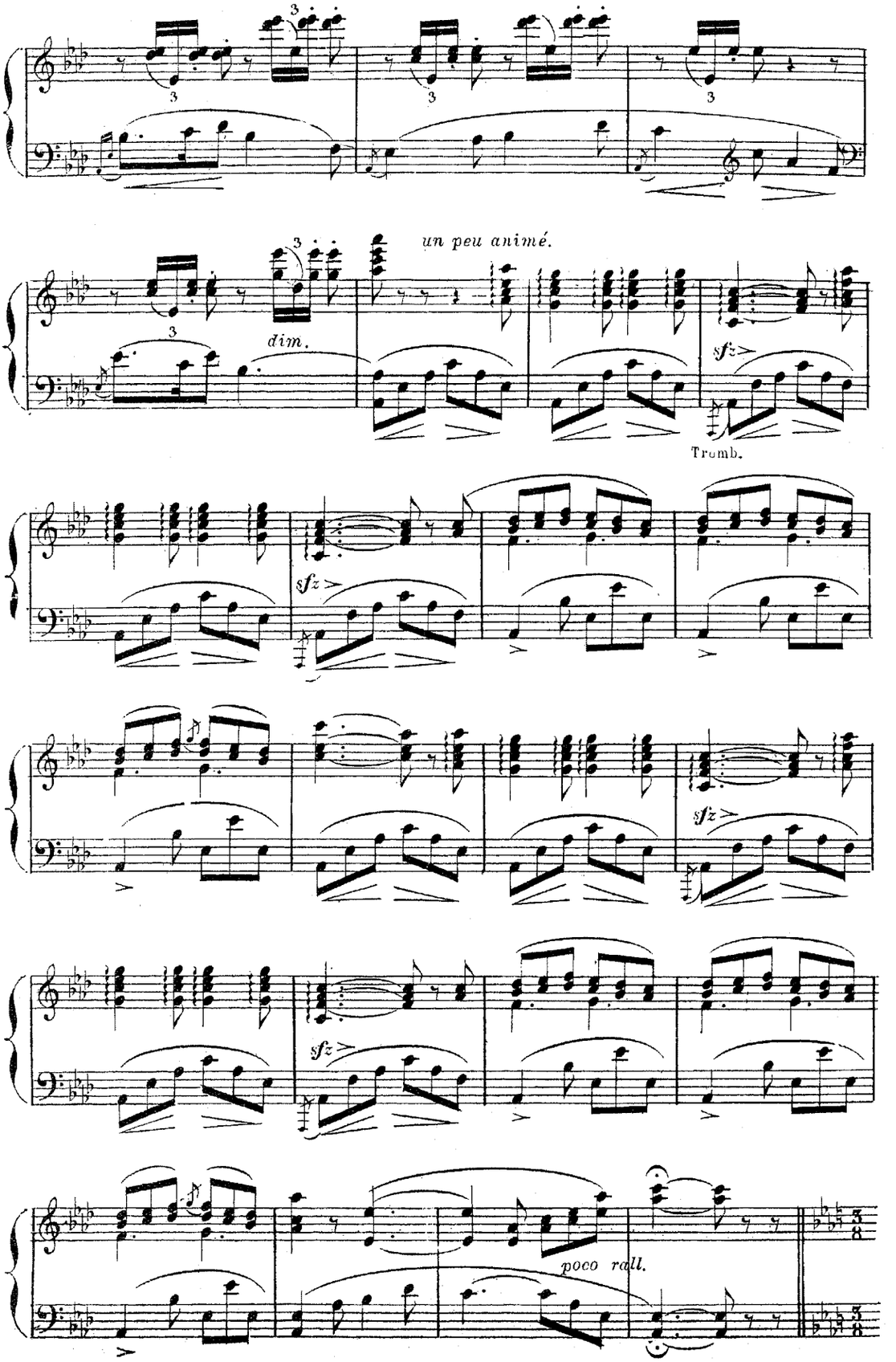
Andante sans lenteur.

(B)

p *f* *mf*

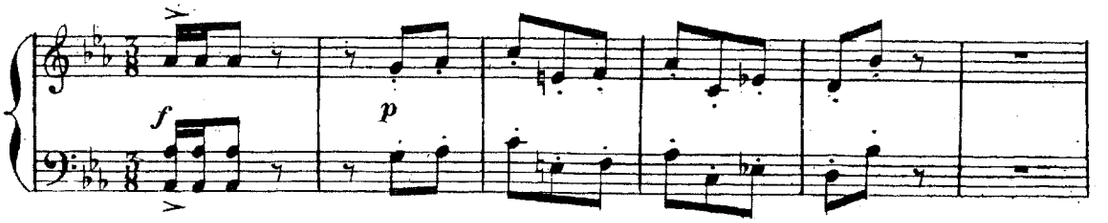
Une barque chargée de rameurs et d'esclaves paraît au fond et aborde le rivage.

(Saxhophone alto.)

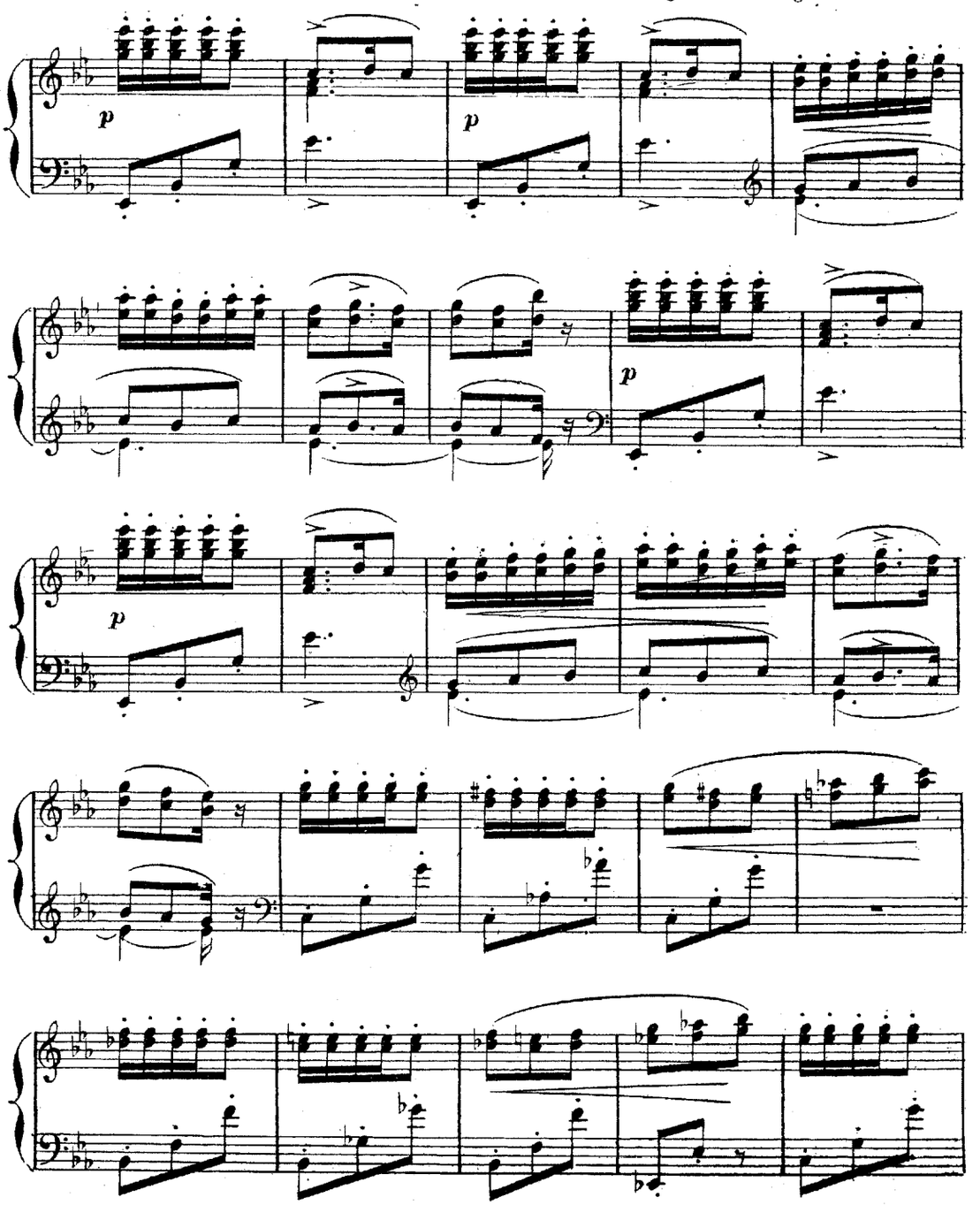

un peu animé.
dim.
sfz
Tromb.
poco rall.

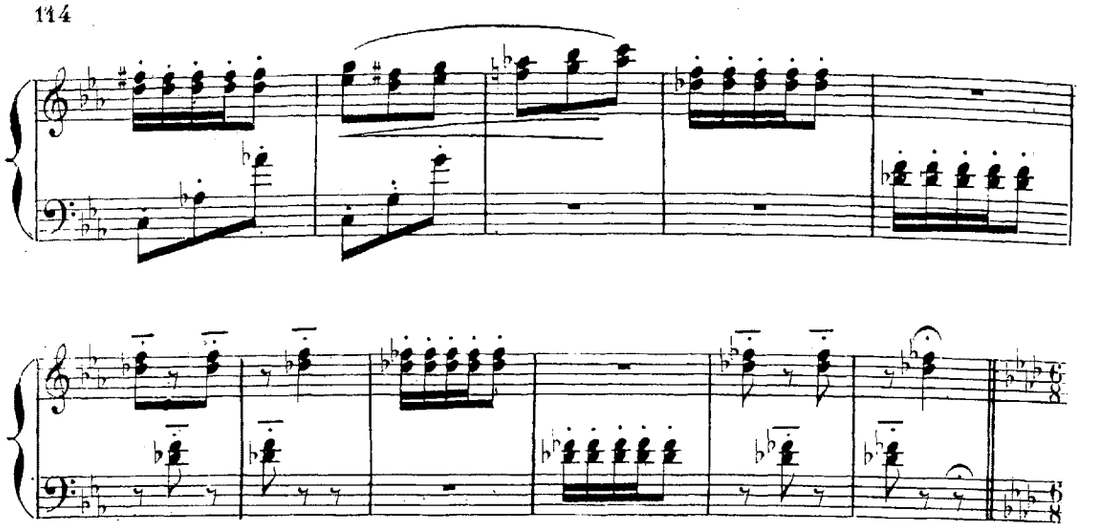
Même mouv.t

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



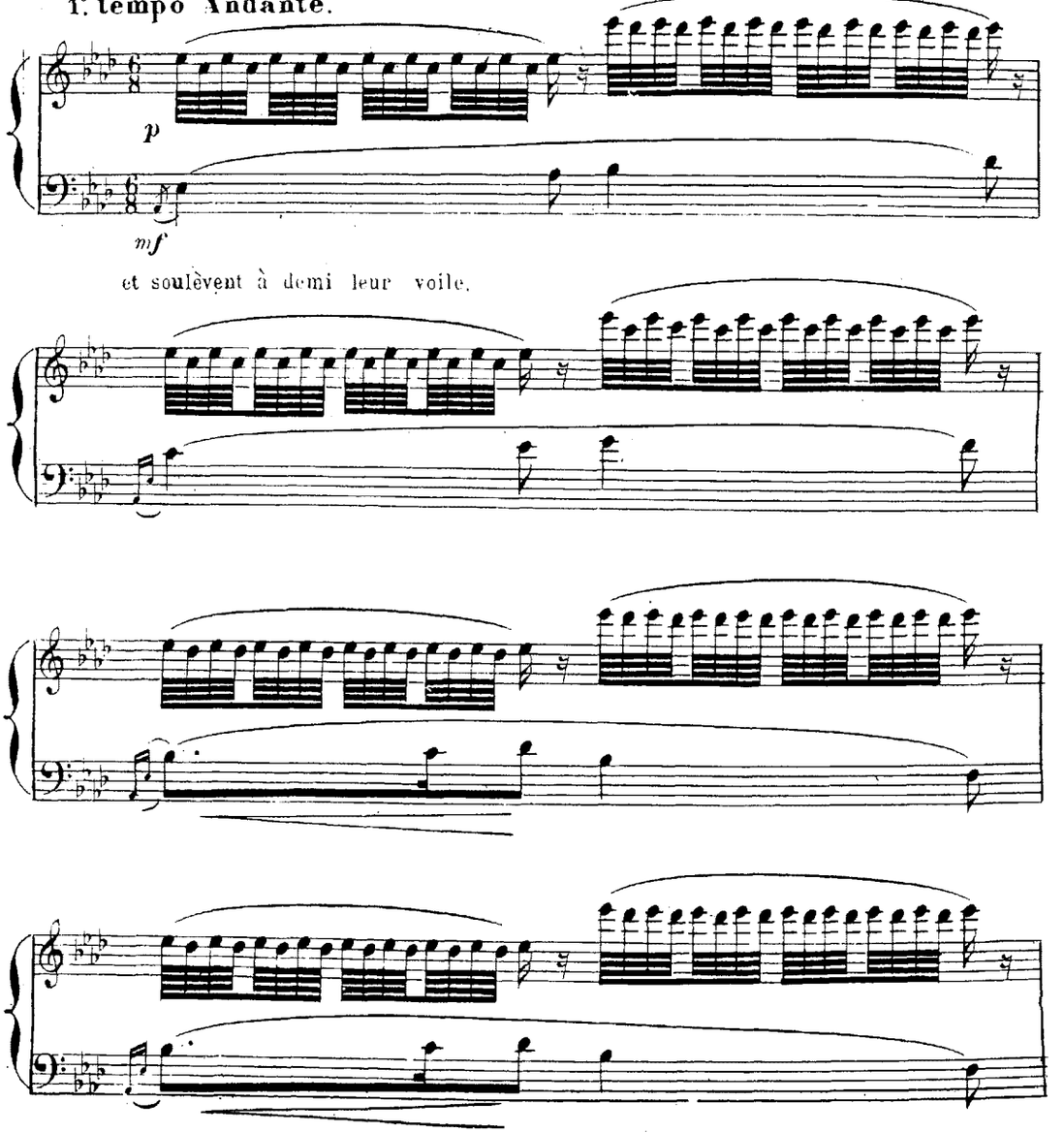
de ses esclaves voilées. Il cherche des acheteurs de rivage en rivage.



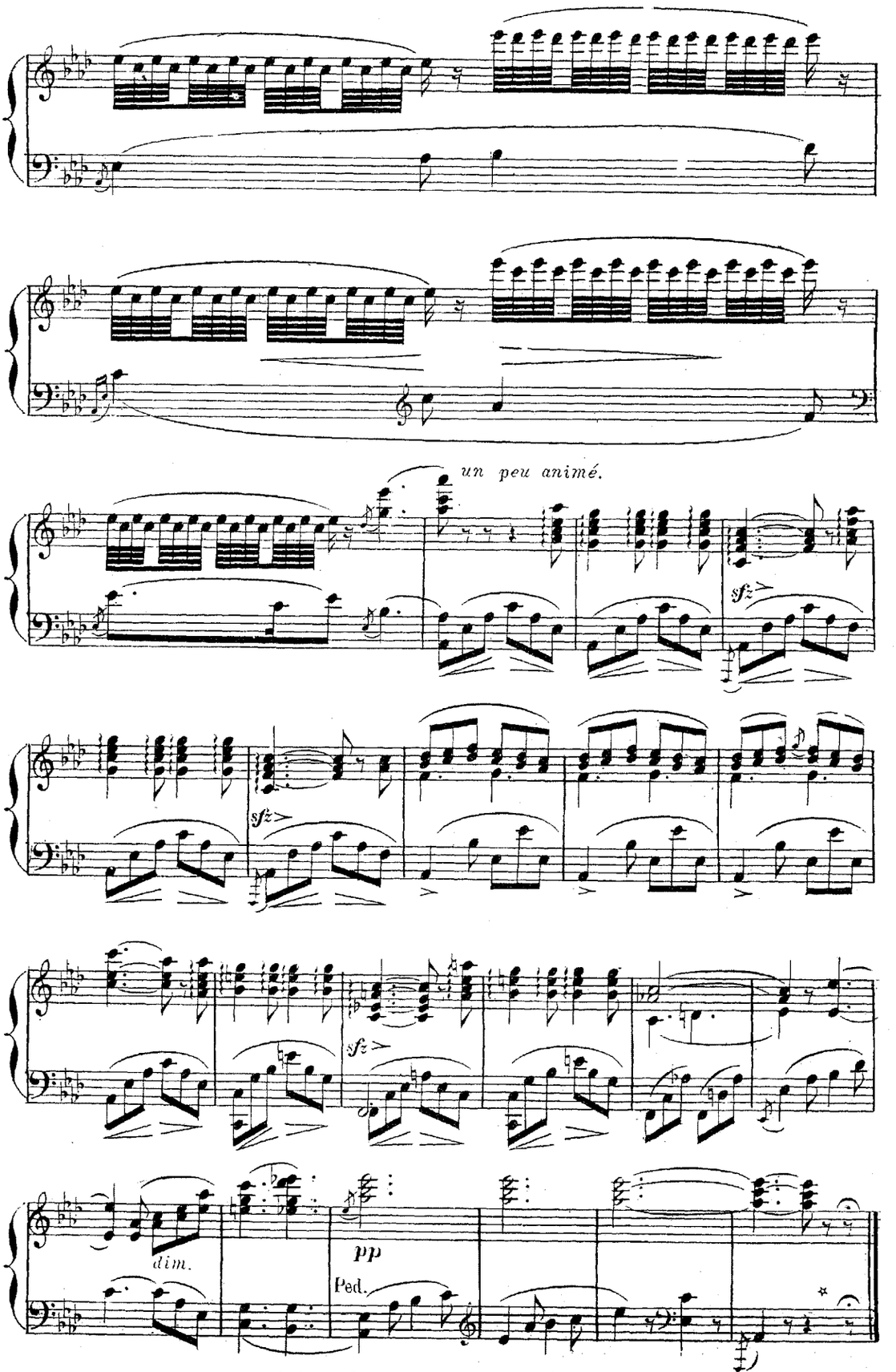


Sur un signe de l'Amour, les esclaves s'approchent d'Aminta

1°. tempo Andante.



et soulèvent à demi leur voile.



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

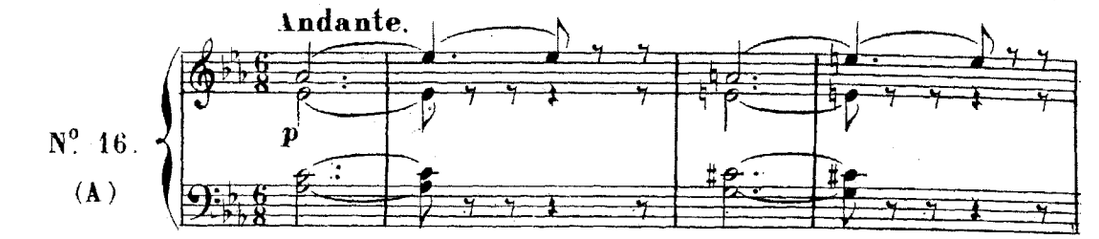
DIVERTISSEMENT.

PIZZICATI.

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

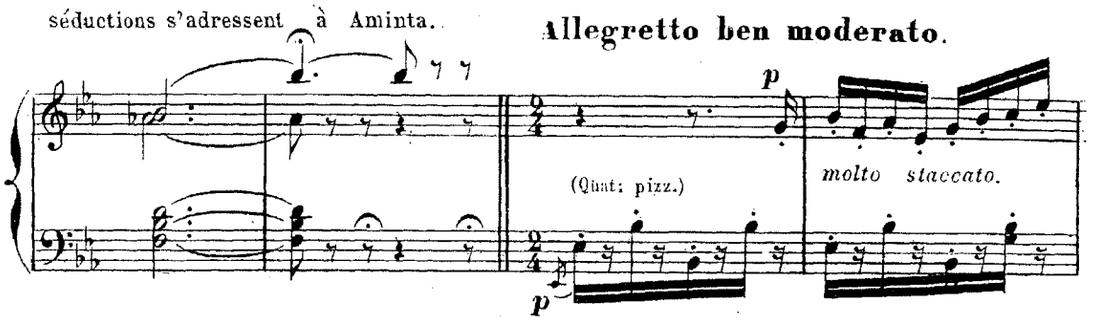
N°. 16.
(A)

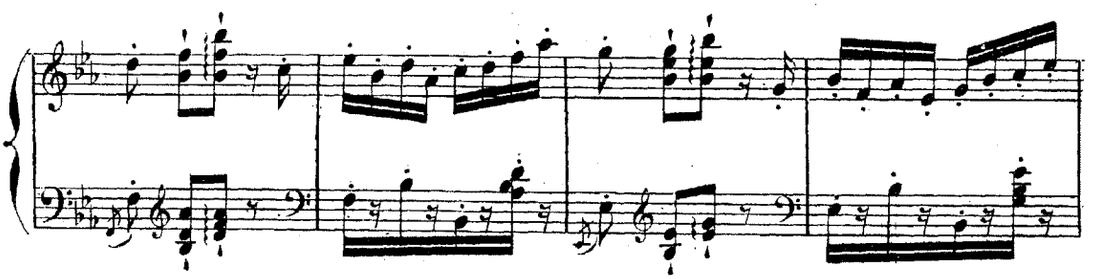
Andante.

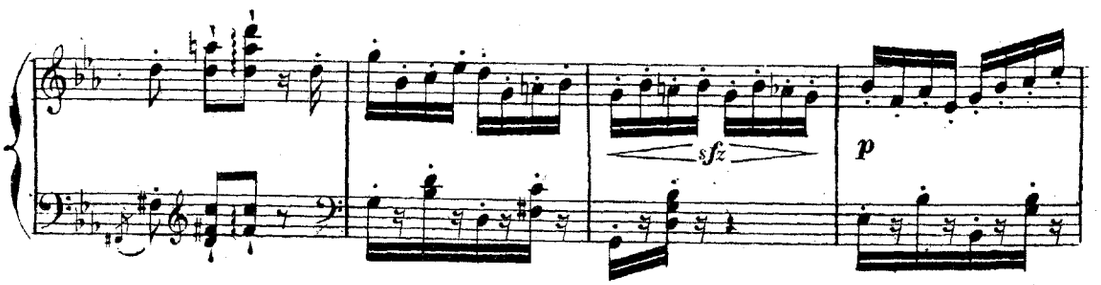


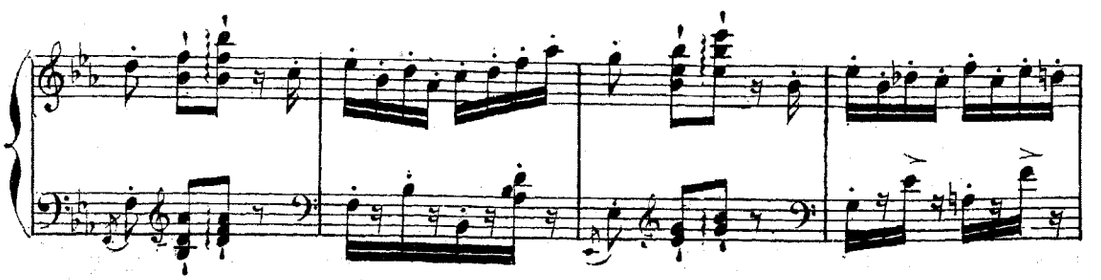
séductions s'adressent à Aminta.

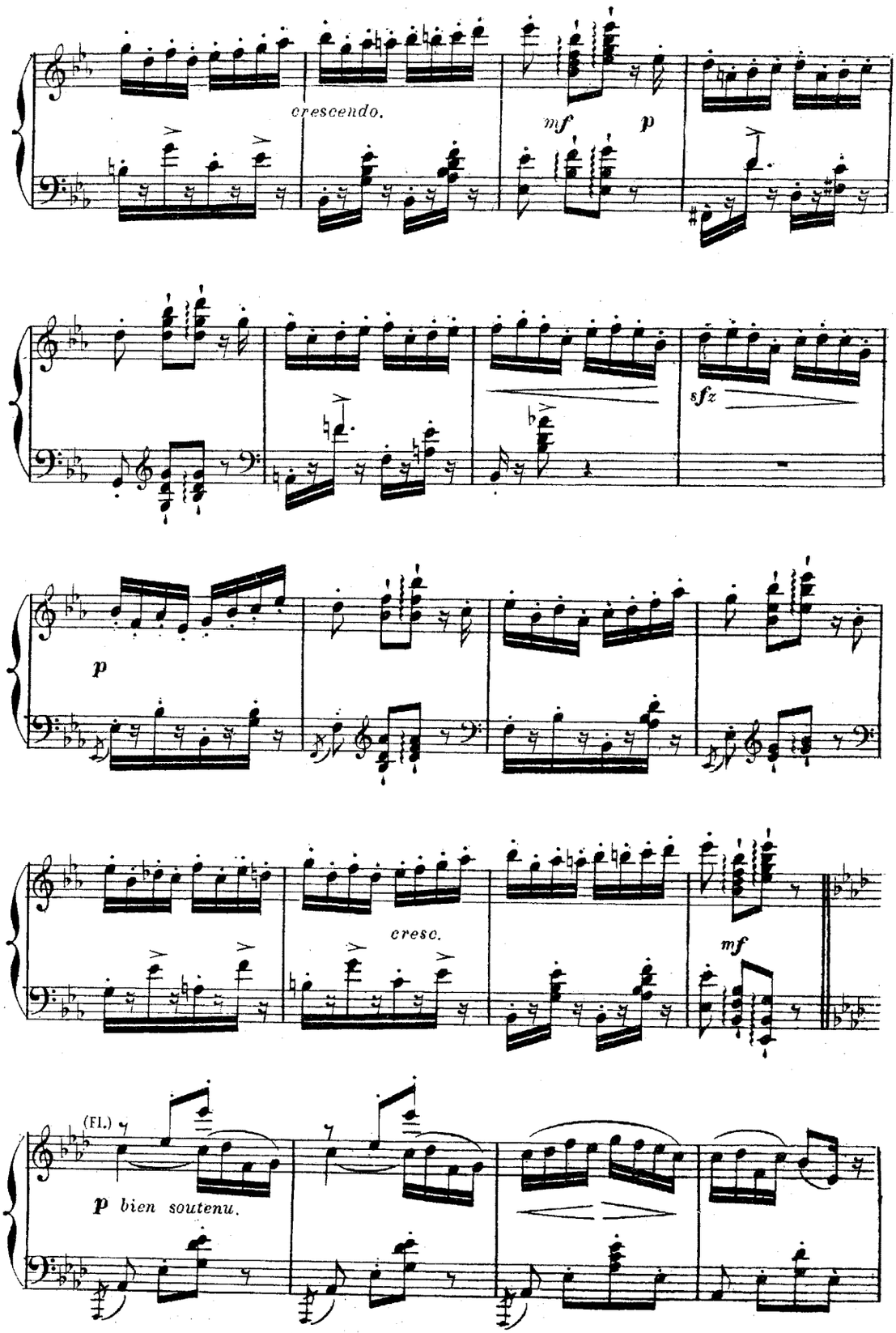
Allegretto ben moderato.

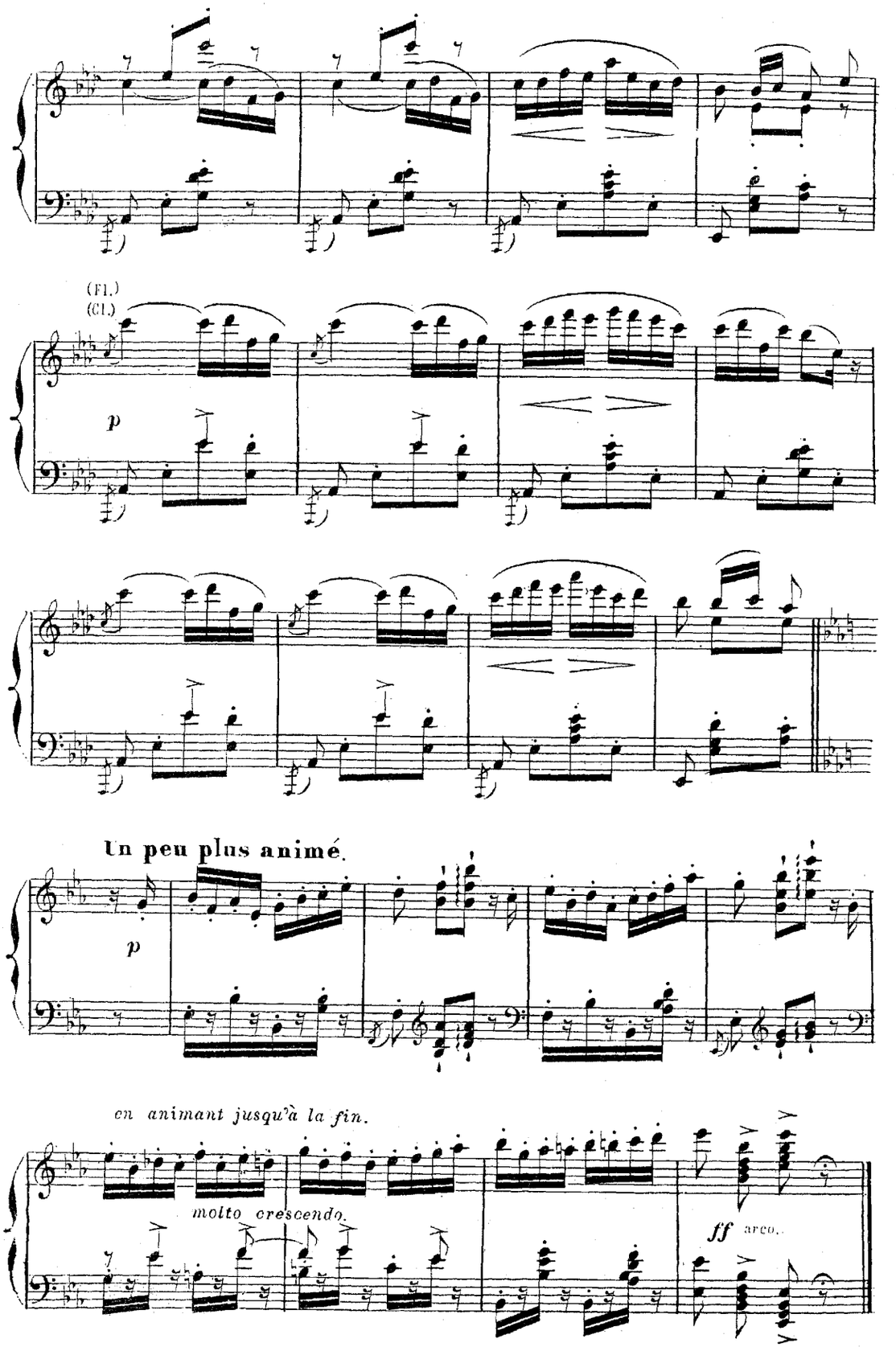








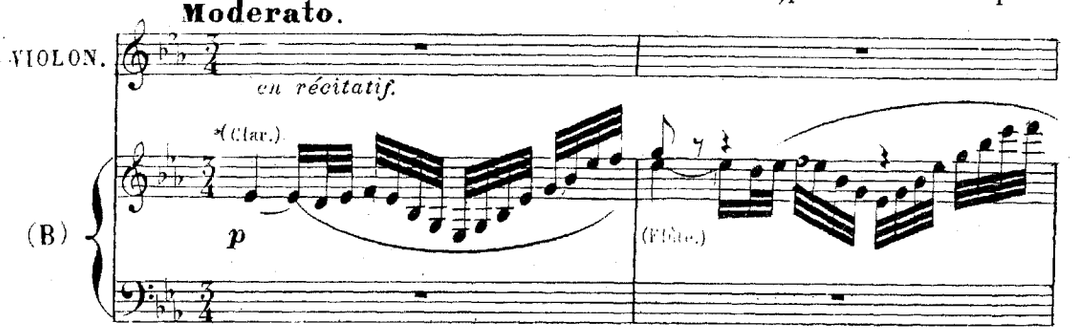

crescendo.
mf
p
sfz
p
cresc.
mf
(Fl.)
p bien soutenu.


(Fl.)
(Cl.)
p
Un peu plus animé.
p
en animant jusqu'à la fin.
molto crescendo.
ff arco.

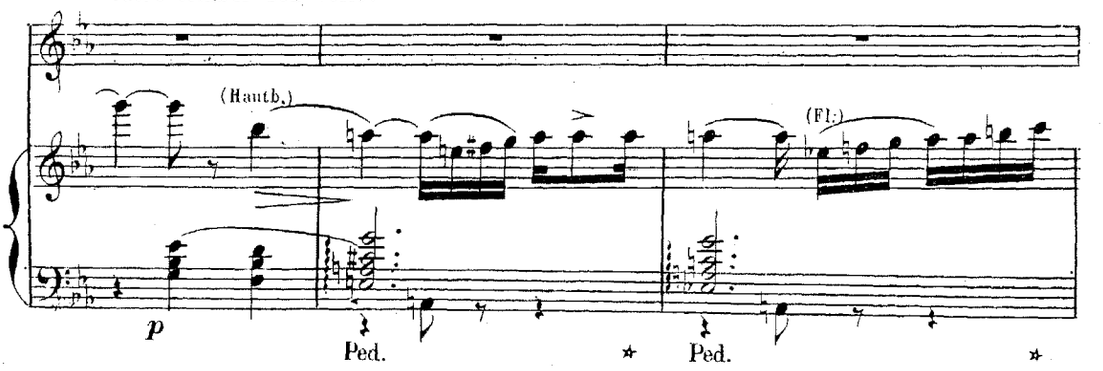
VIOLON SOLO.

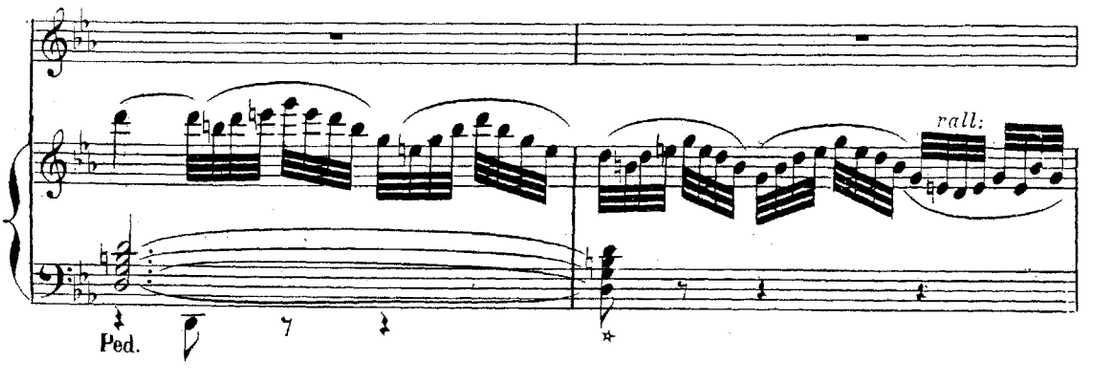
Aminta, cédant à un attrait irrésistible, poursuit l'esclave pour

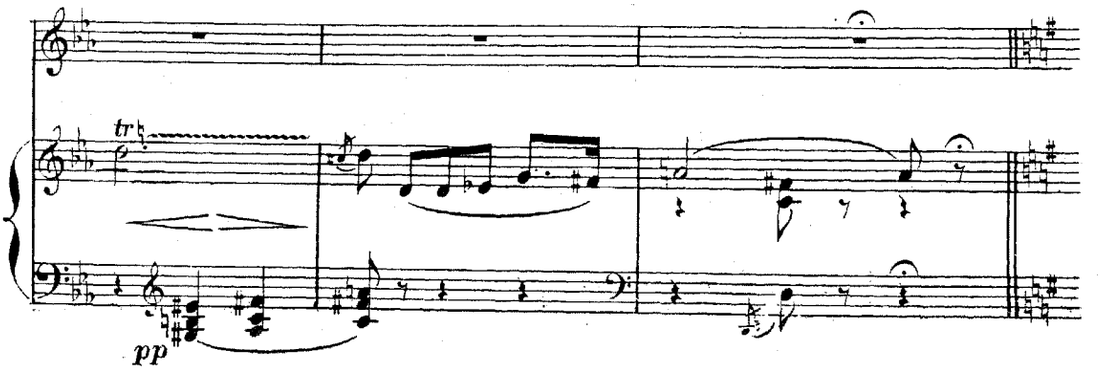
Moderato.



faire tomber son voile.



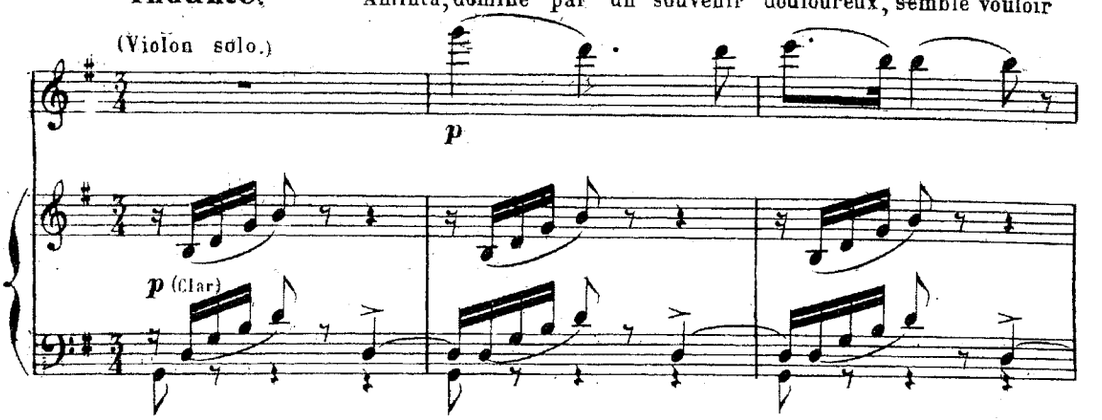




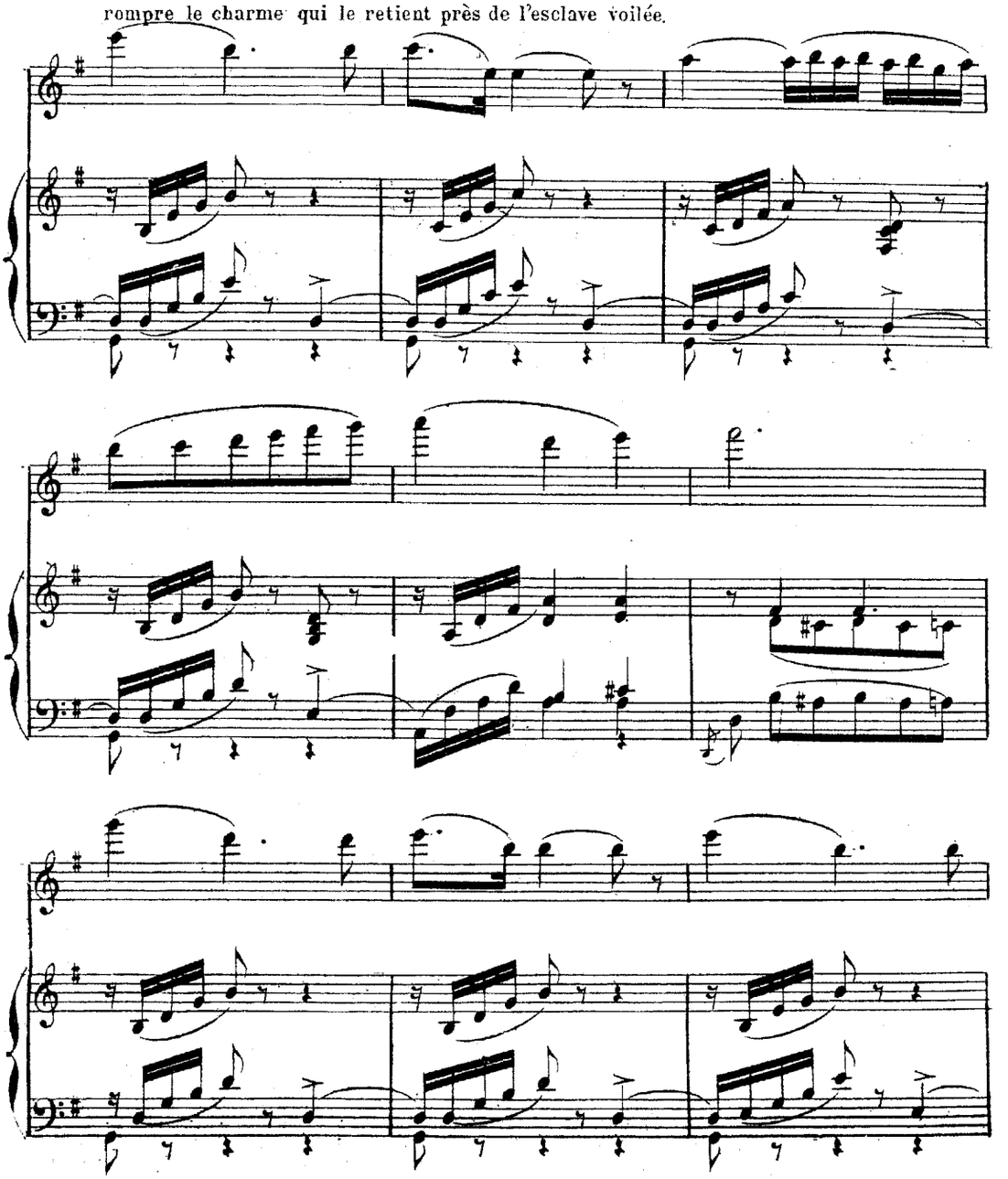
Andante.

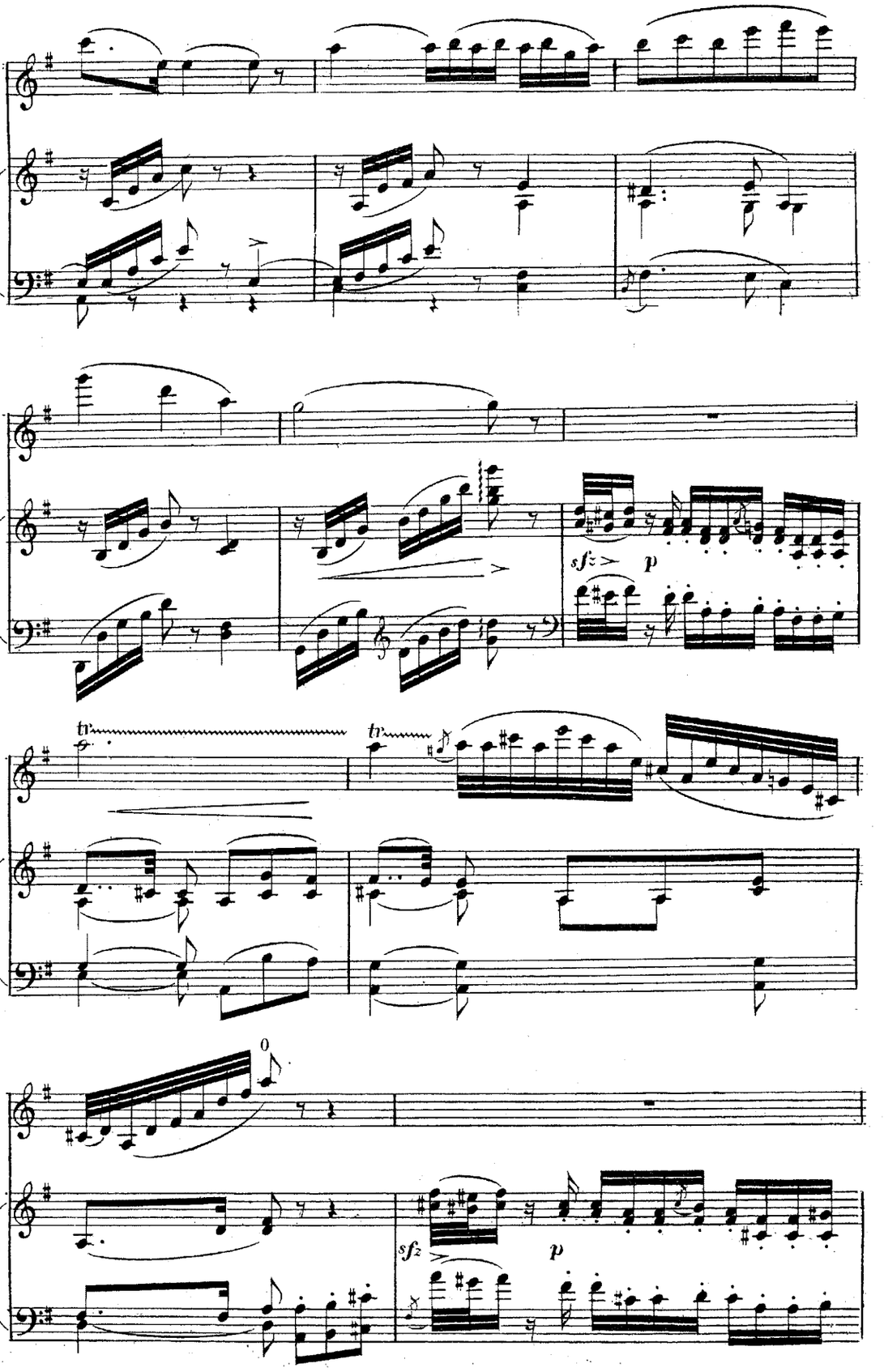
(Violon solo.)

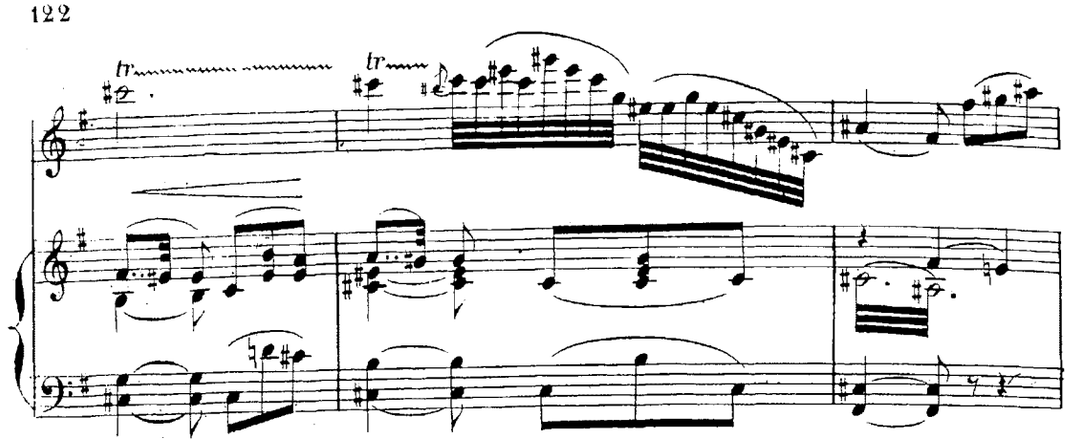
Aminta, dominé par un souvenir douloureux, semble vouloir

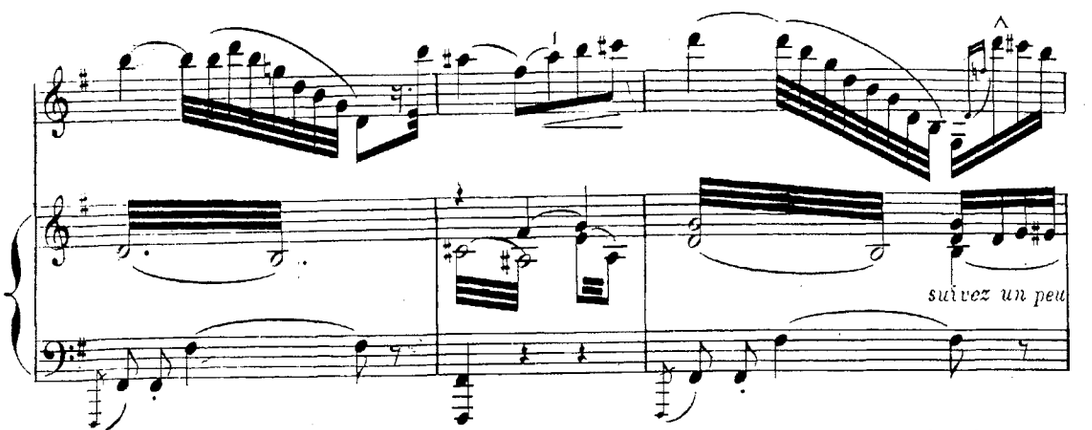


rompre le charme qui le retient près de l'esclave voilée.

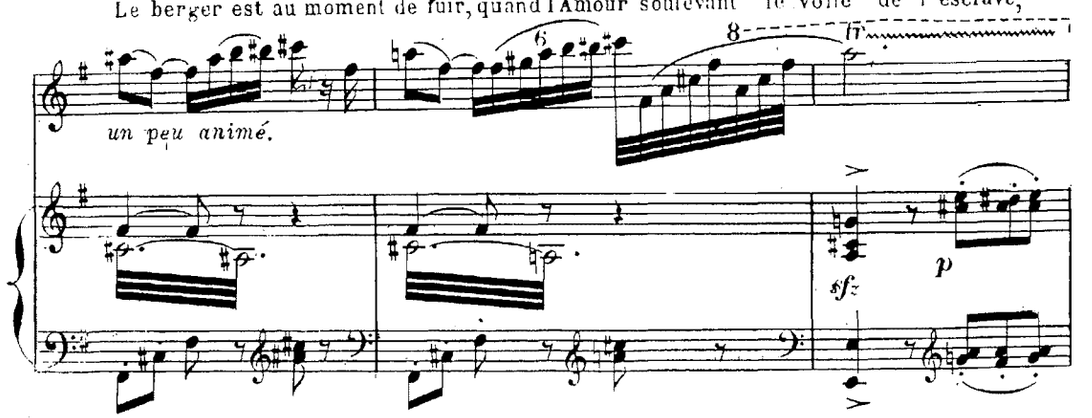



sfz
p
tr
tr
0
sfz
p

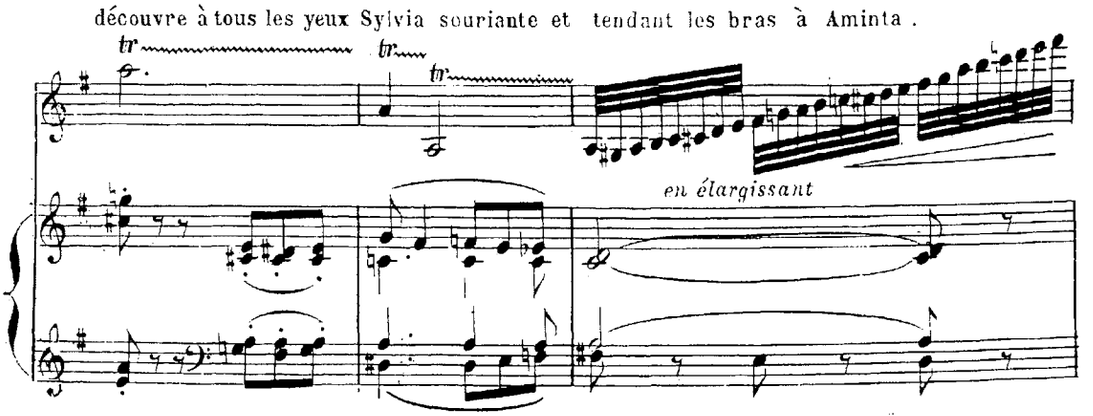




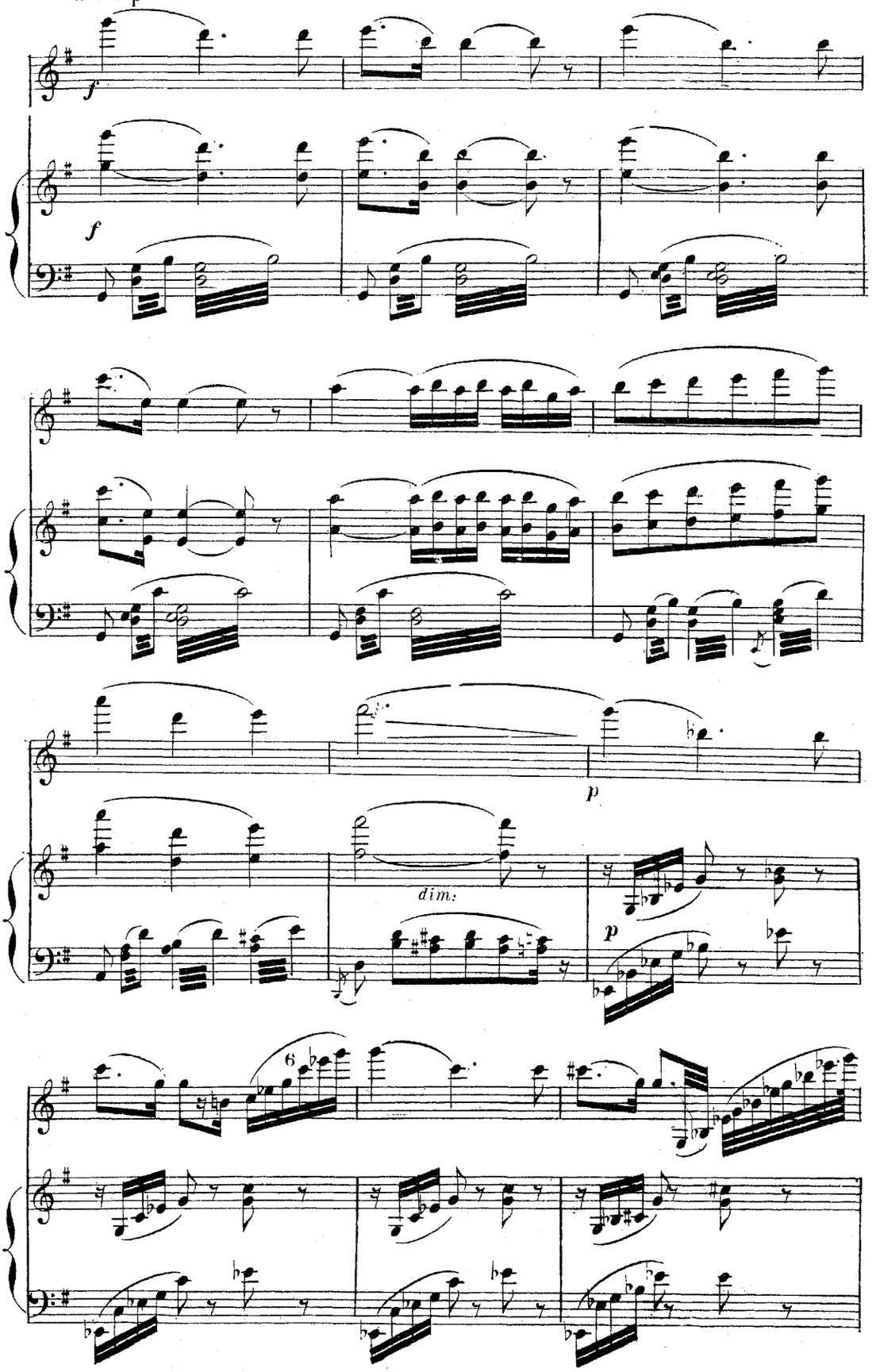
Le berger est au moment de fuir, quand l'Amour soulevant le voile de l'esclave,

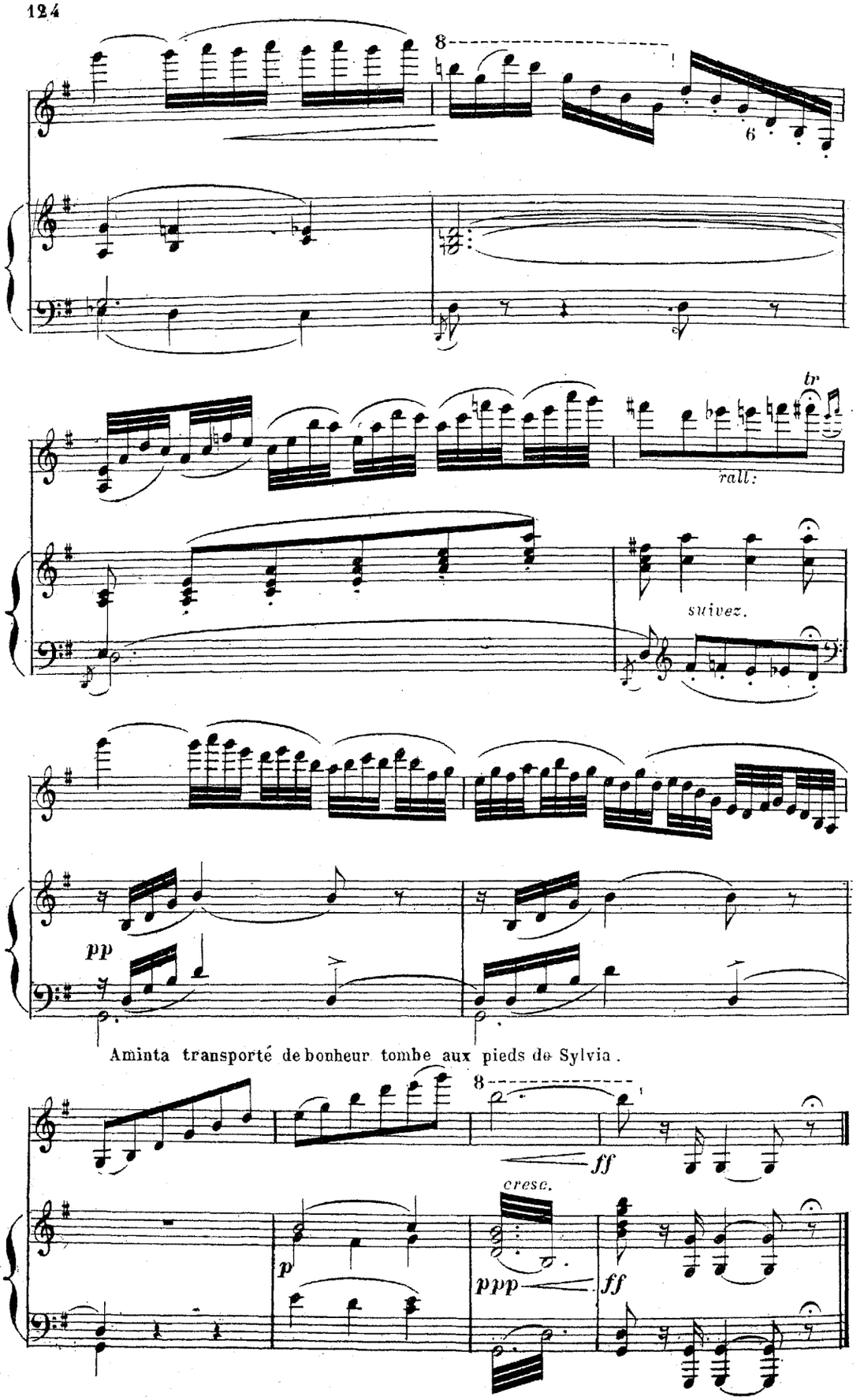


découvre à tous les yeux Sylvia souriante et tendant les bras à Aminta.

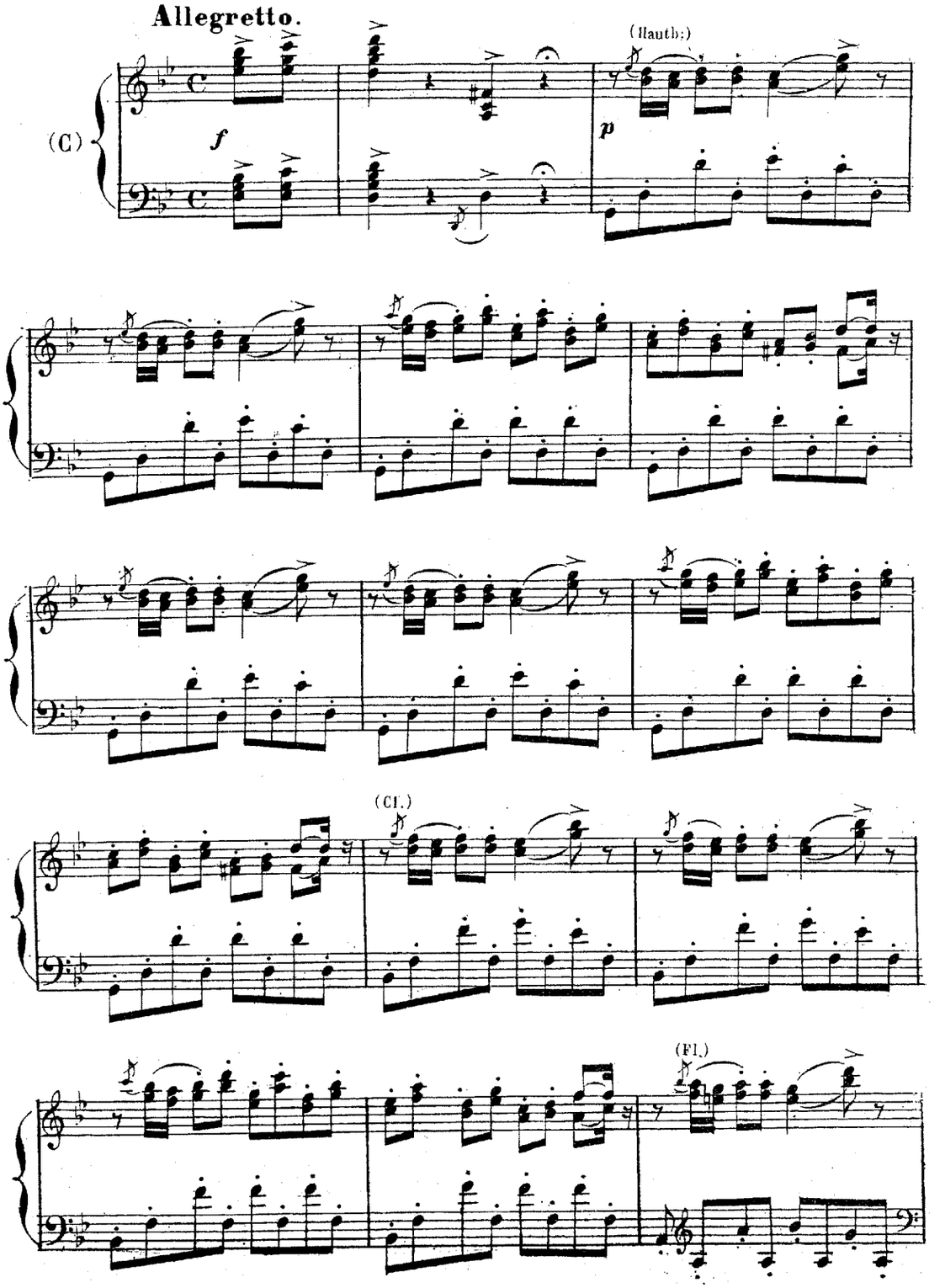


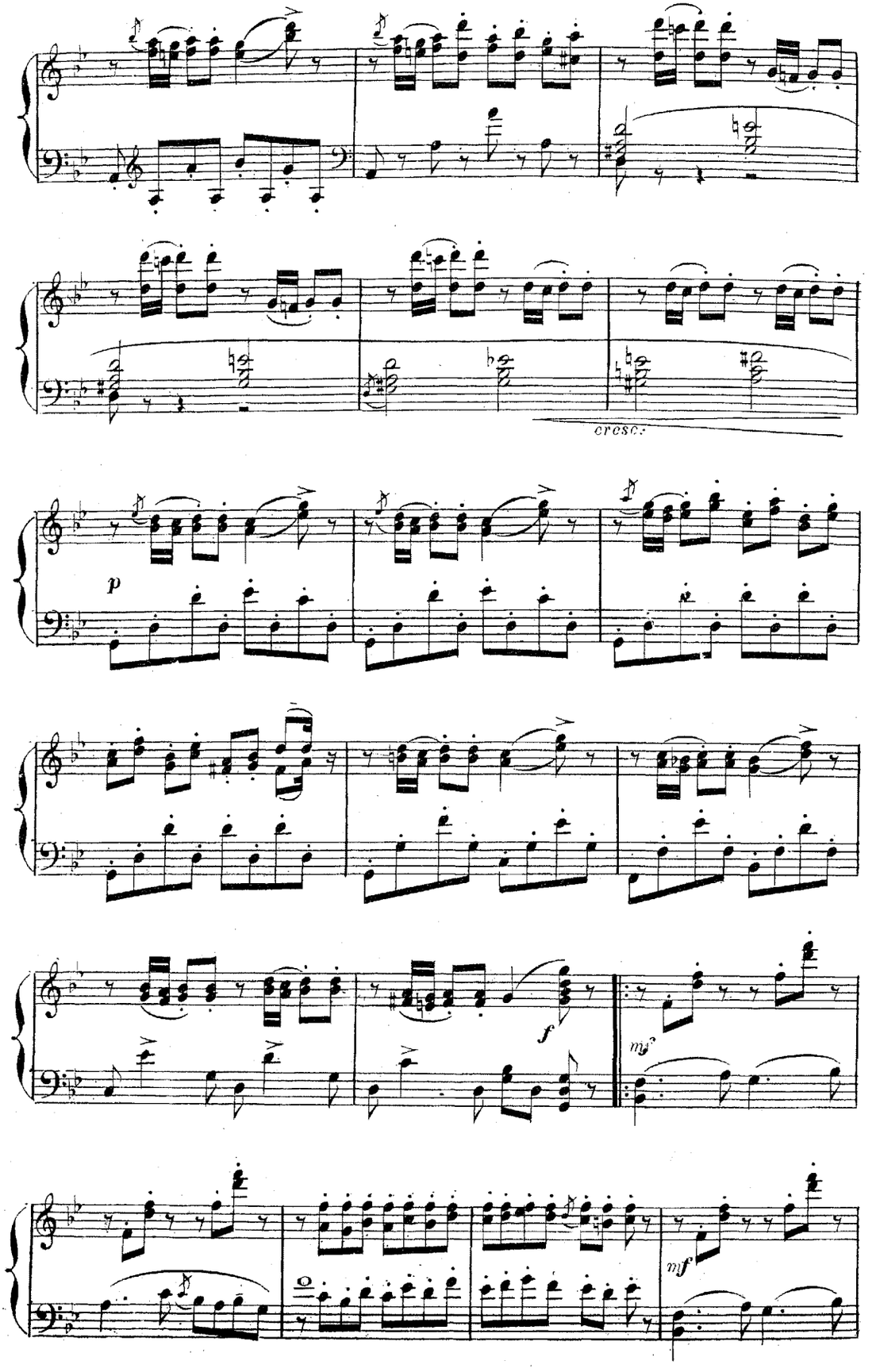
a tempo.

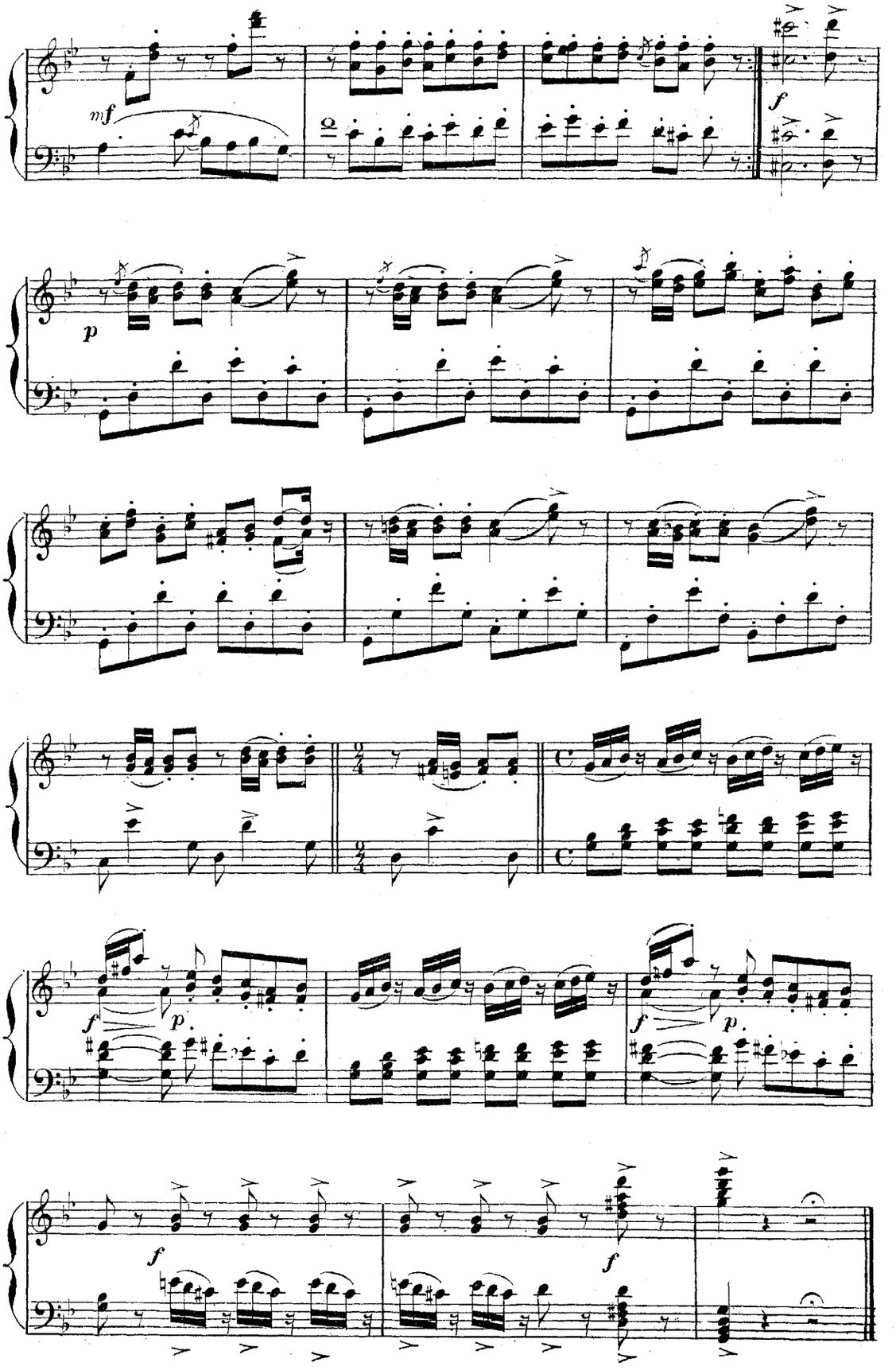



8
6
tr
rall:
suivez.
pp
Aminta transporté de bonheur tombe aux pieds de Sylvia.
8
ff
cresc.
p
ppp
ff

PAS DES ESCLAVES.

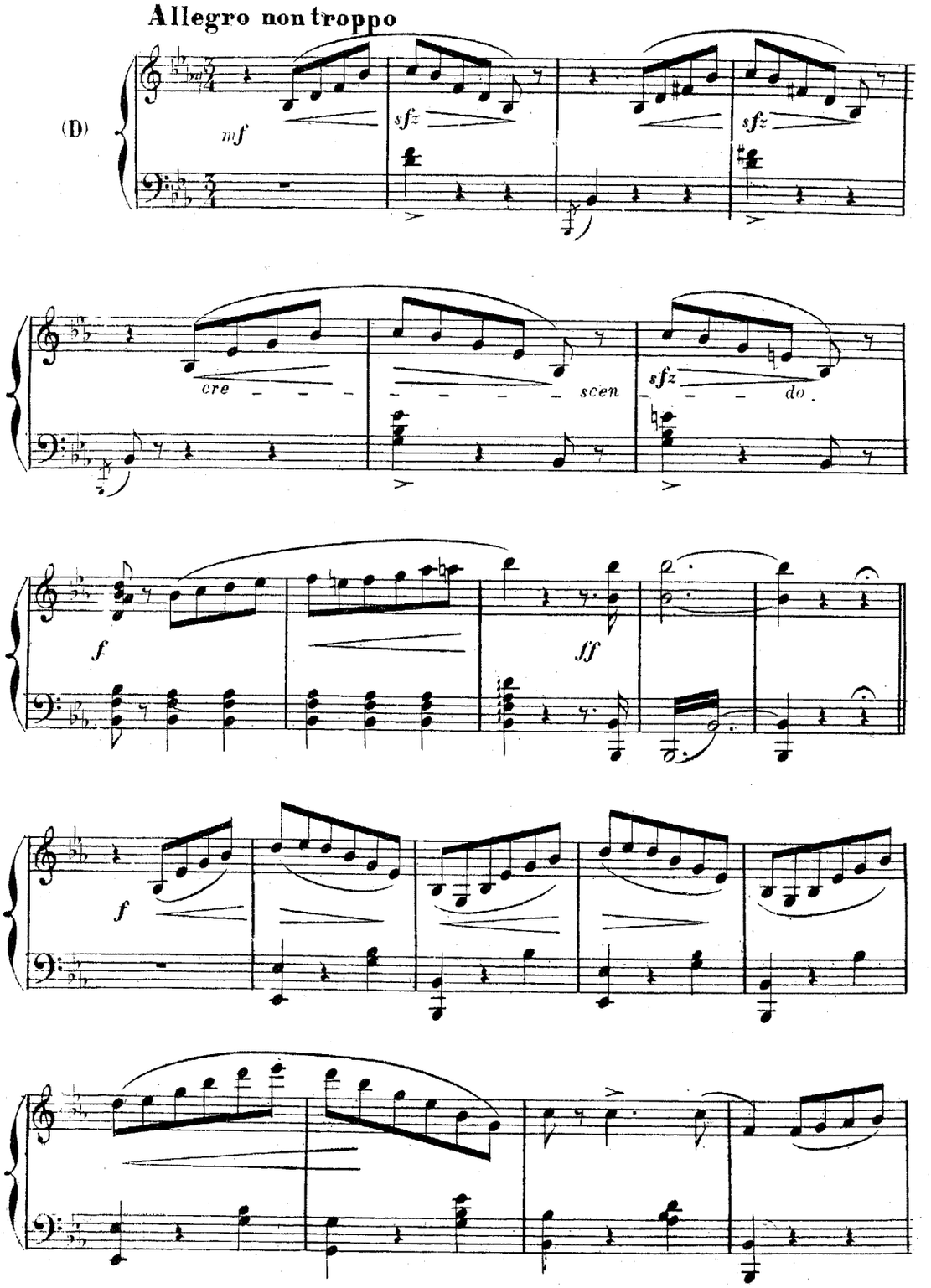


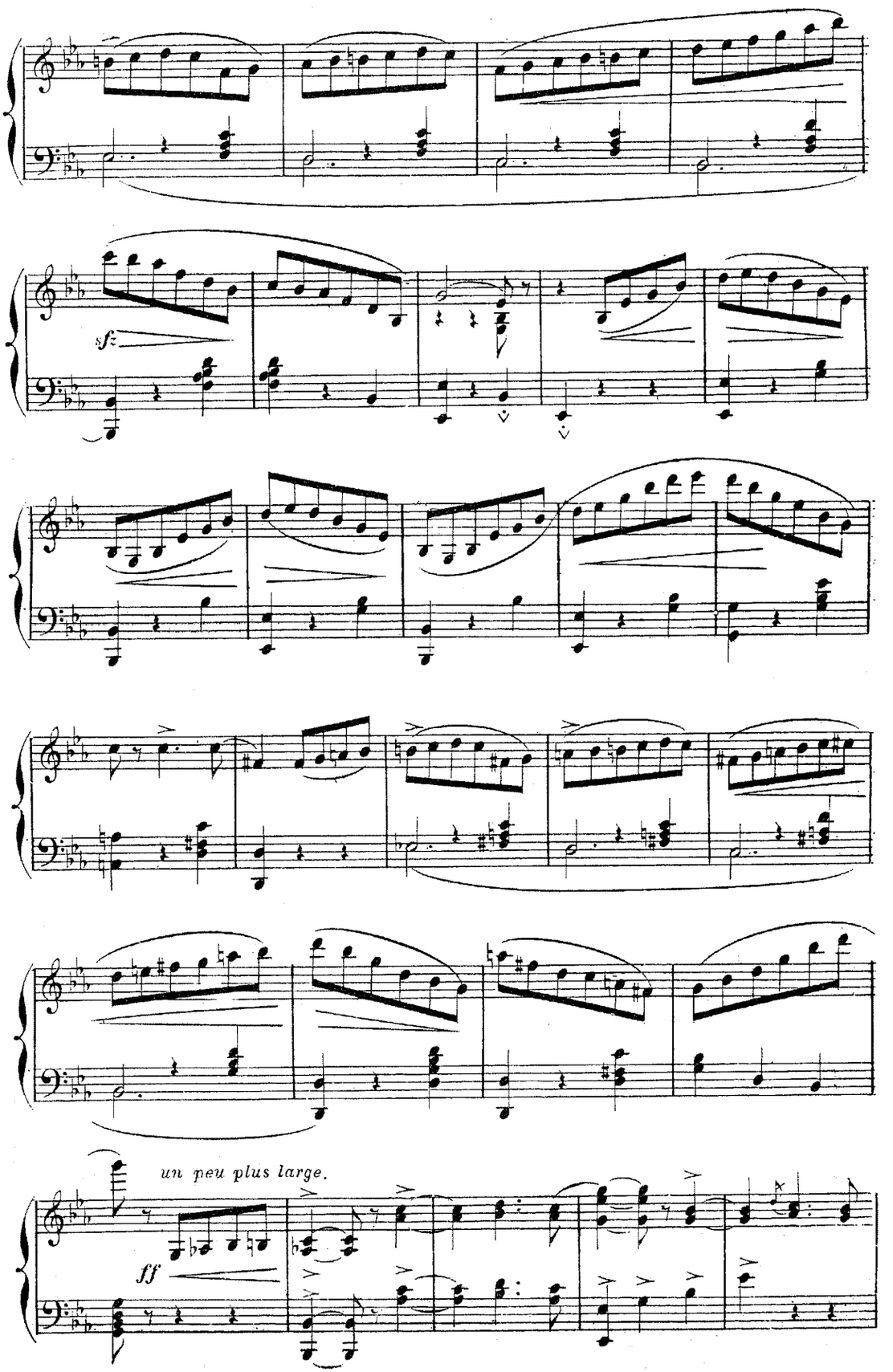

cresc.
p
f
mf
mf

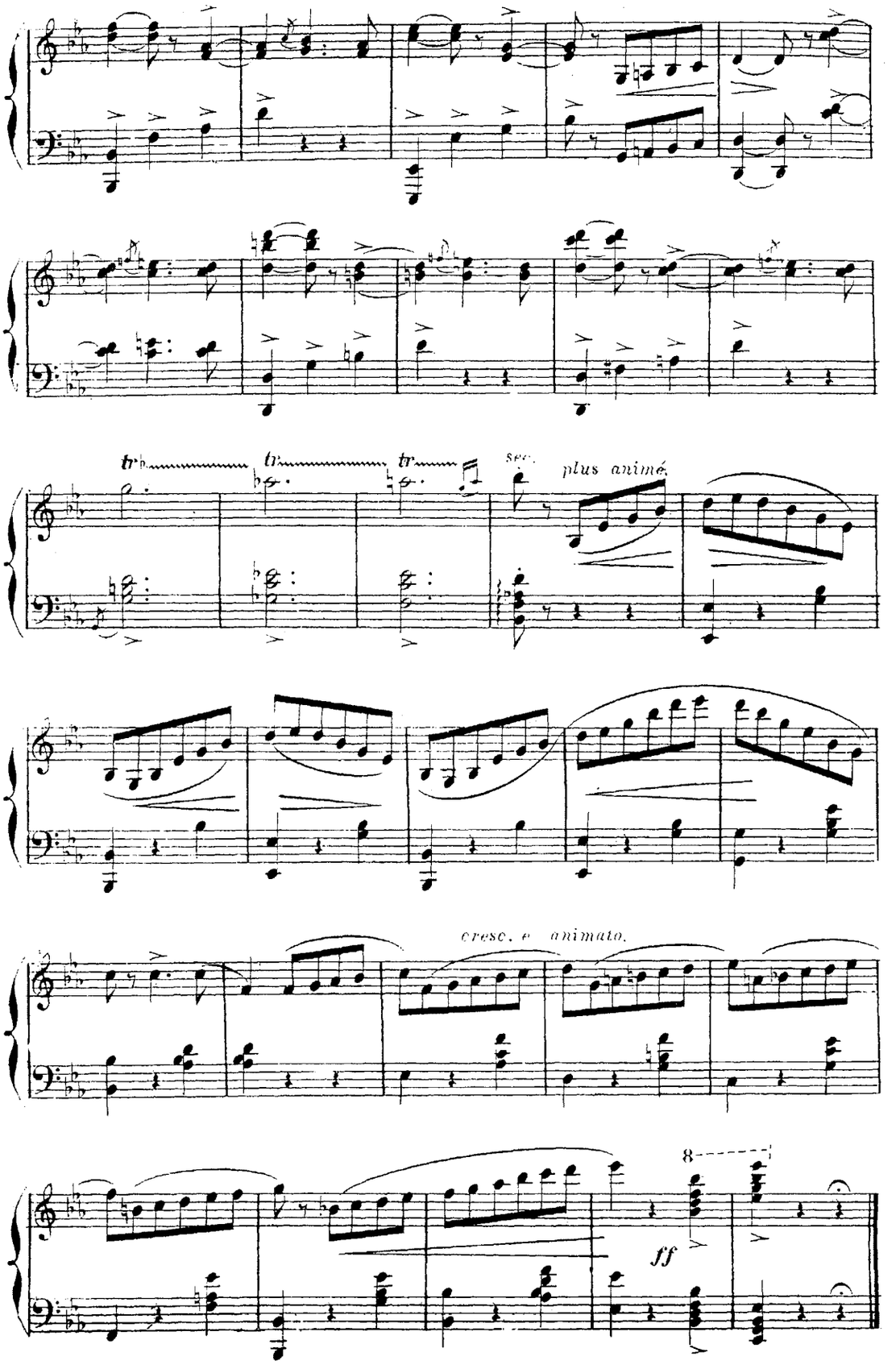

mf
f
p
f
p
f
p
f
f

VARIATION-VALSE.

(SYLVIA)

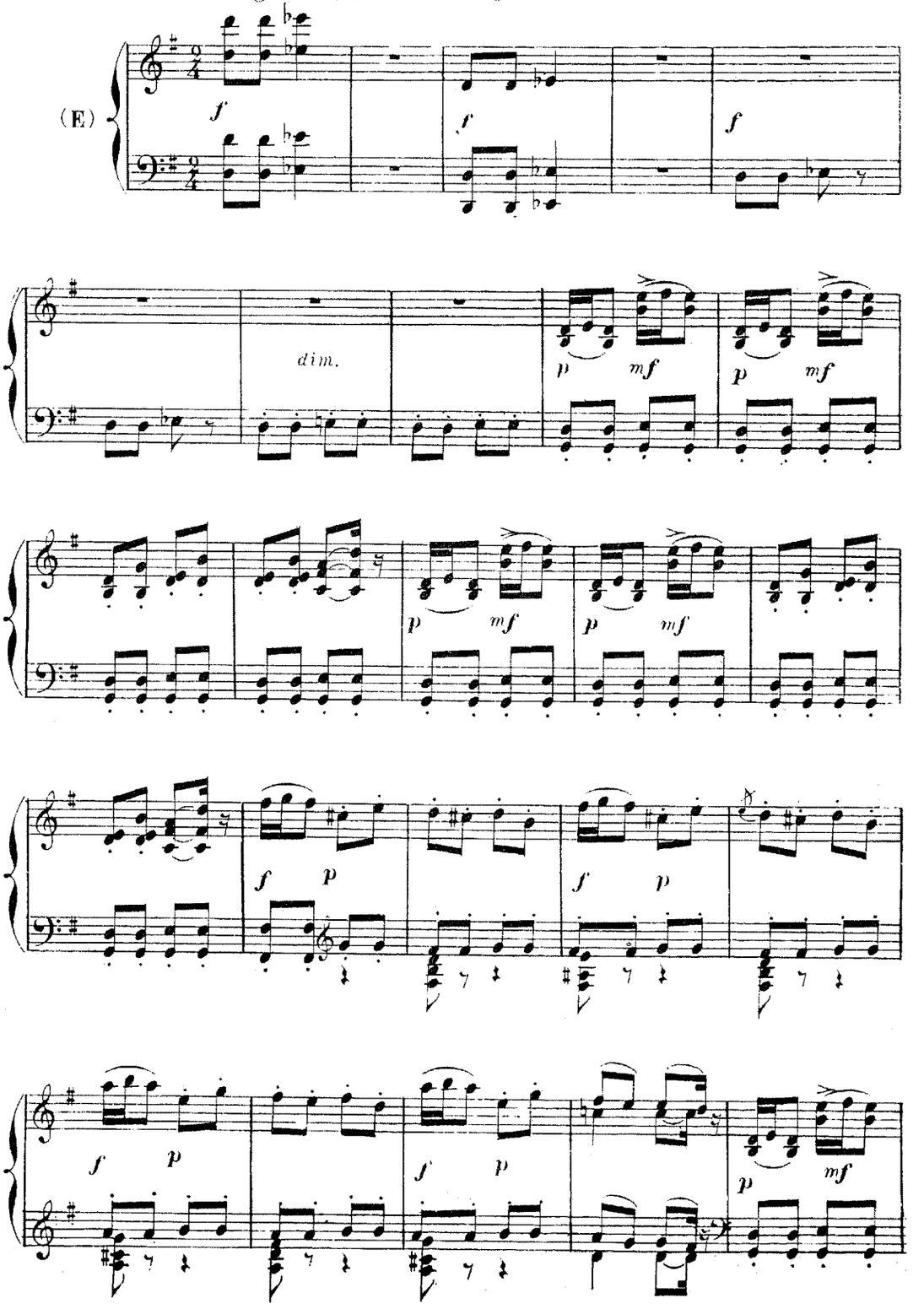


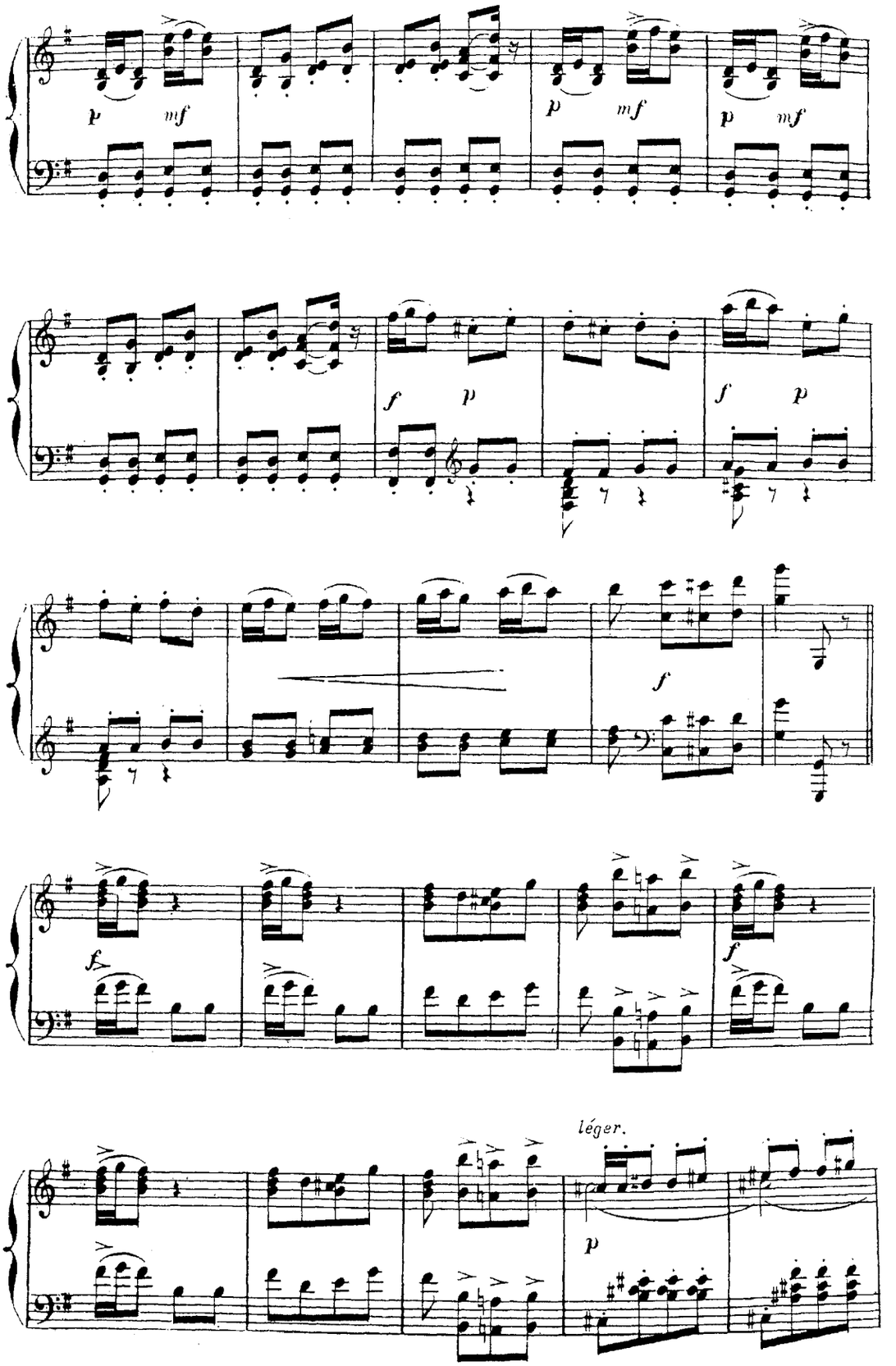

sf
un peu plus large.
ff

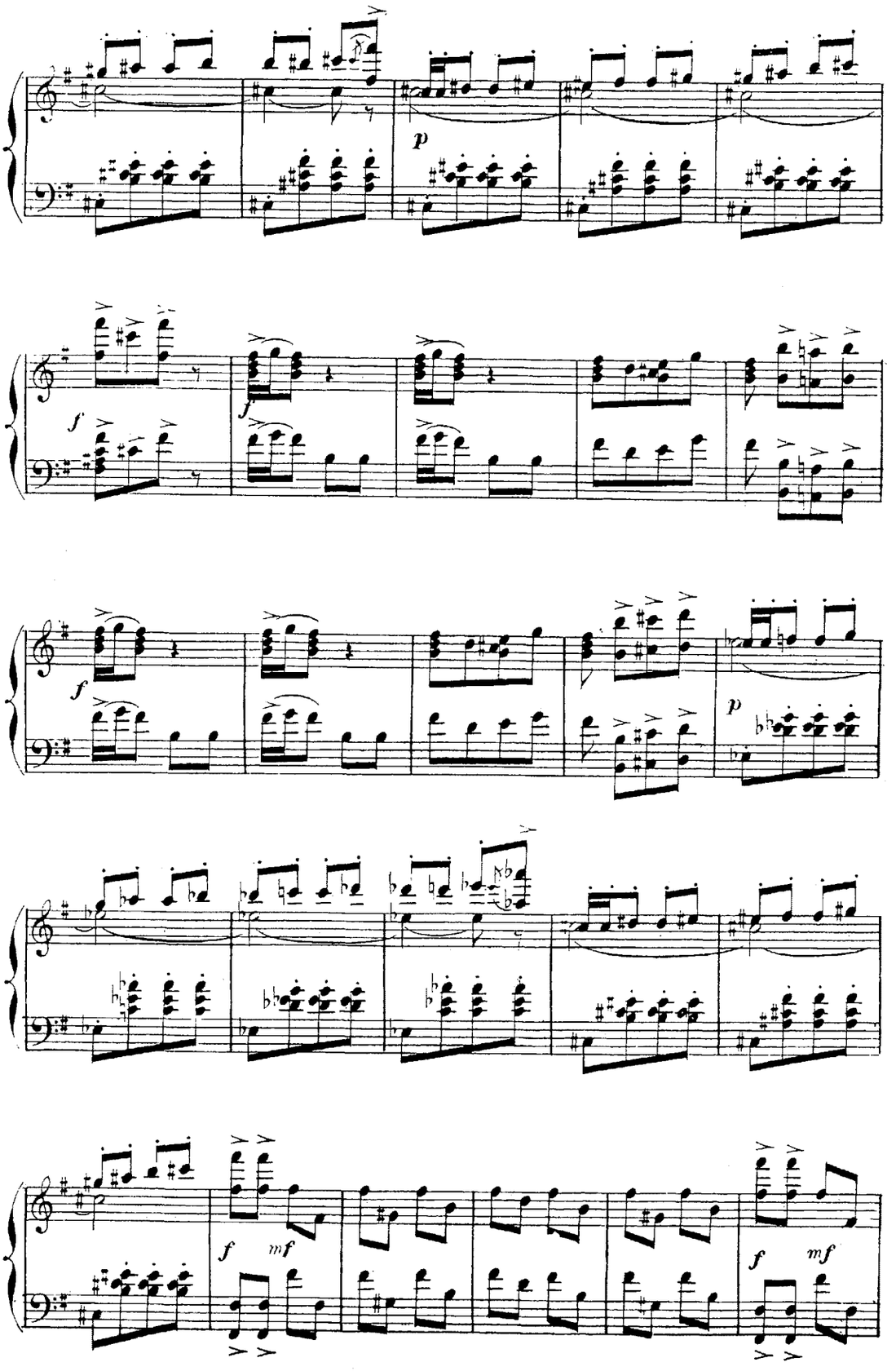

tr
tr
tr
sec.
plus animé
cresc. e animato.
8
ff

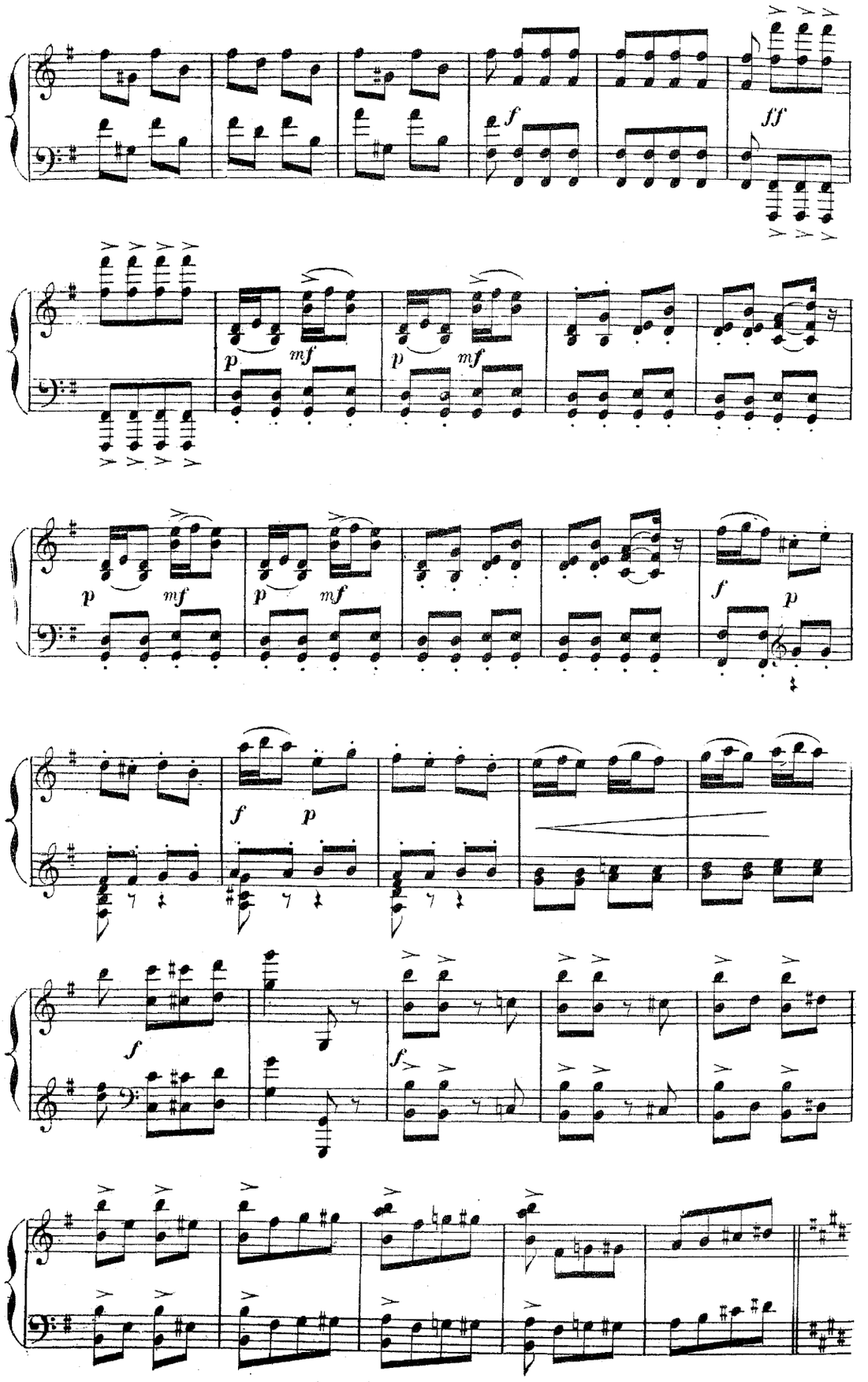
STRETTE-GALOP.

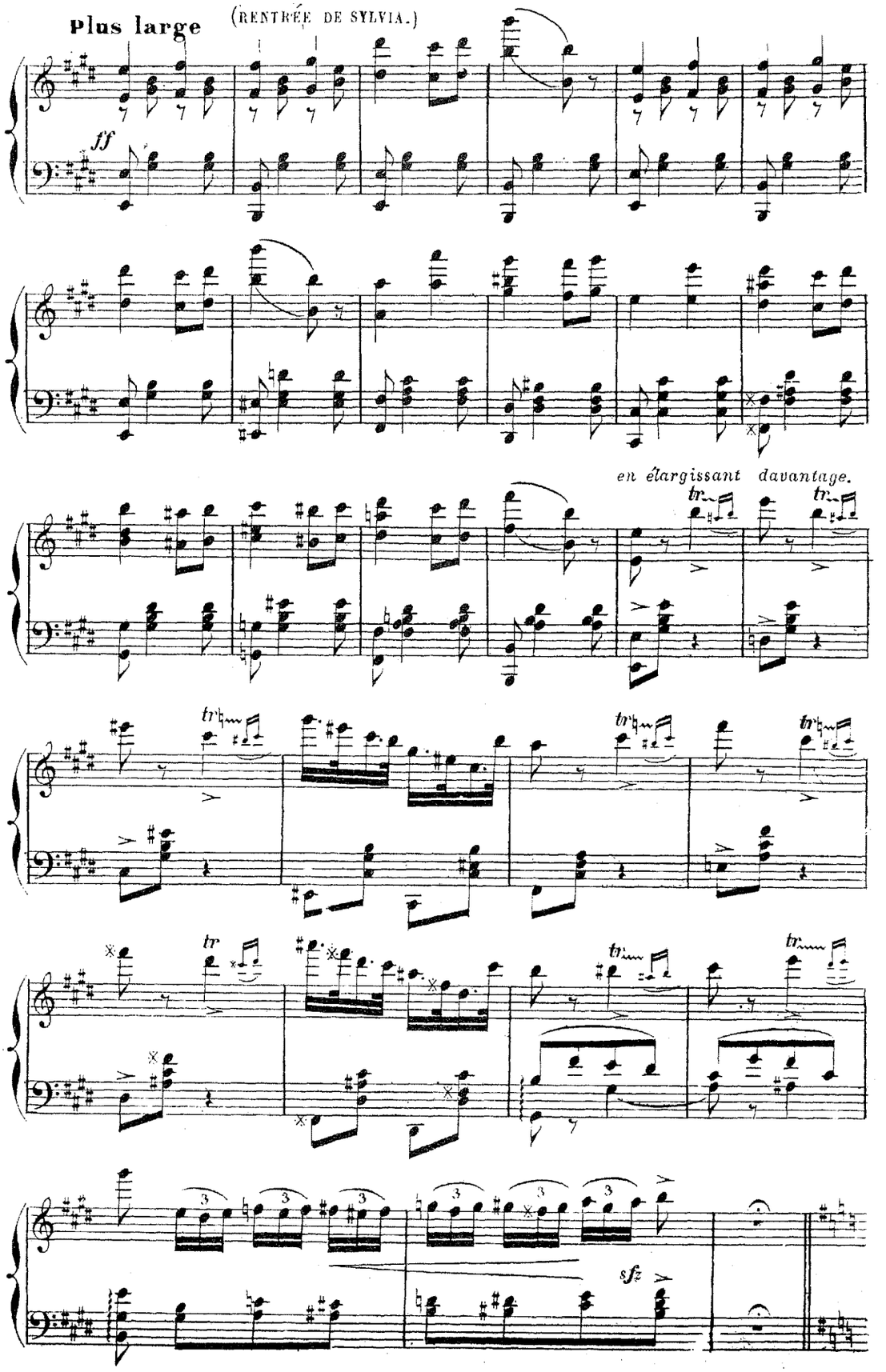
Allegro. (DANSE GÉNÉRALE.)



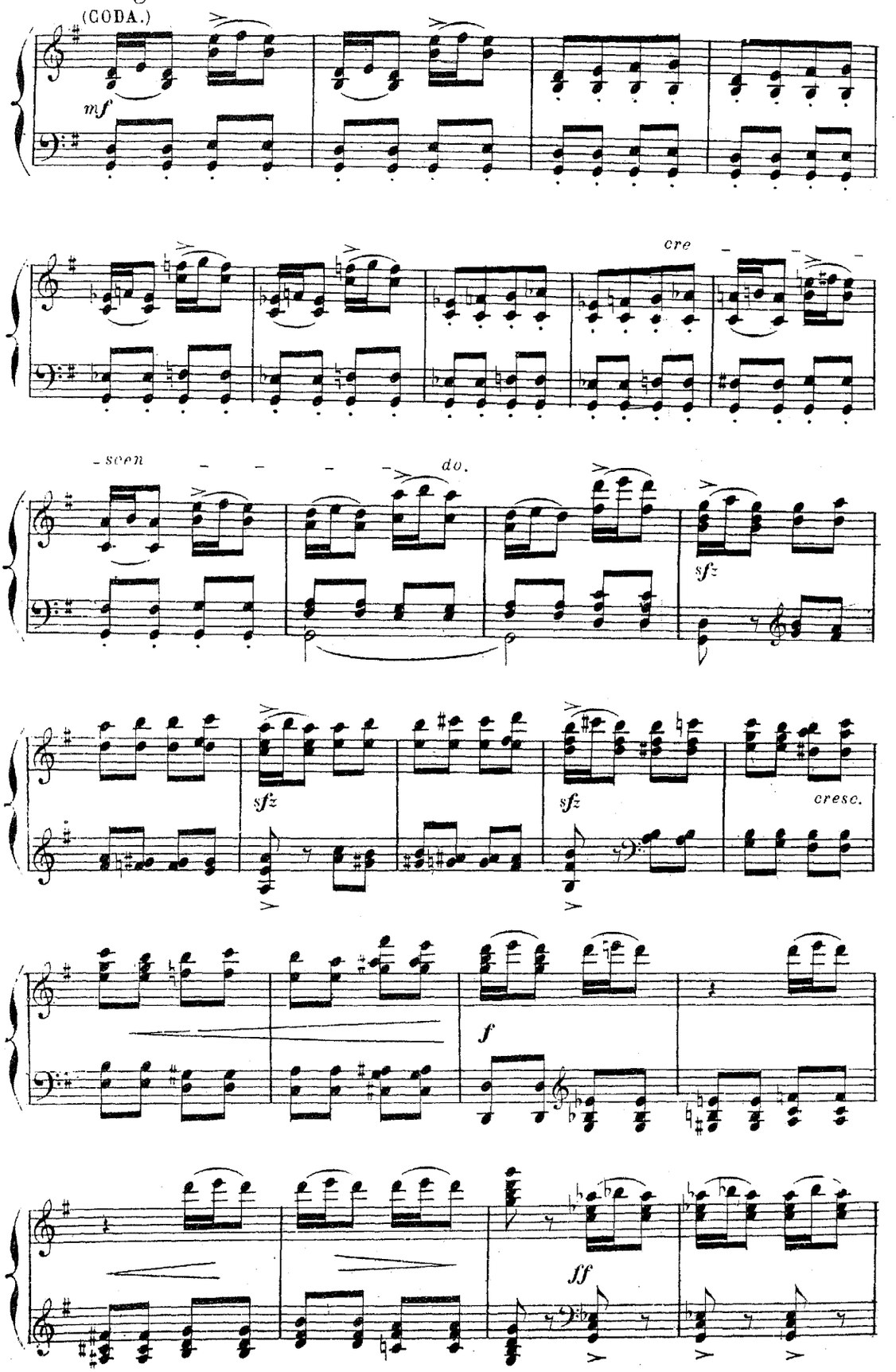

p mf
p mf
p mf
f p
f p
f
f
f
léger.
p

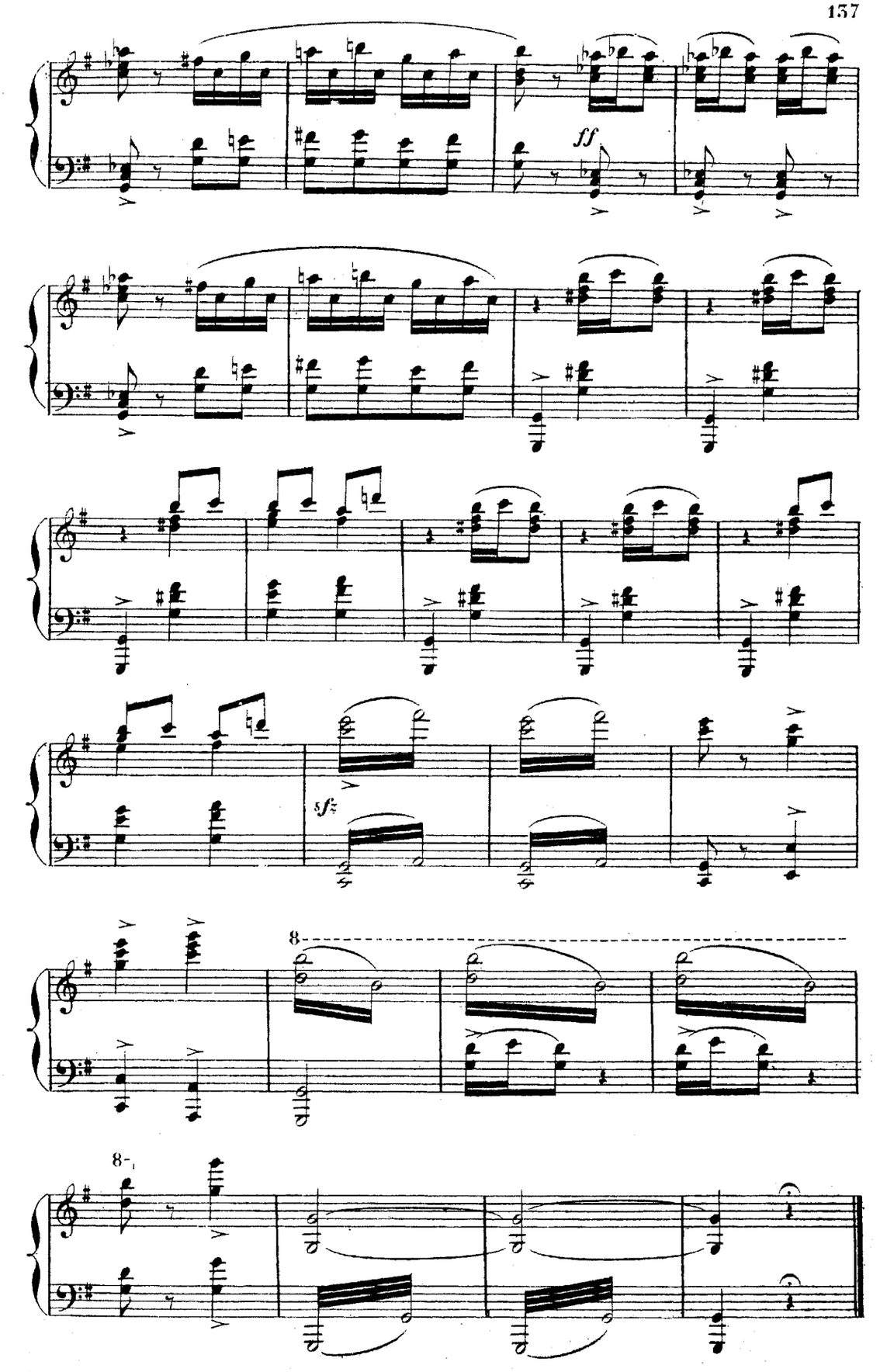

p
f
f
f
p
f
mf
f
mf


f
ff
p
mf
p
mf
p
mf
p
mf
f
p
f
p
f
f


Plus large
(RENTRÉE DE SYLVIA.)
ff
en élargissant davantage.
tr
sfz

Allegro vivo.





(FIN DU DIVERTISSEMENT)

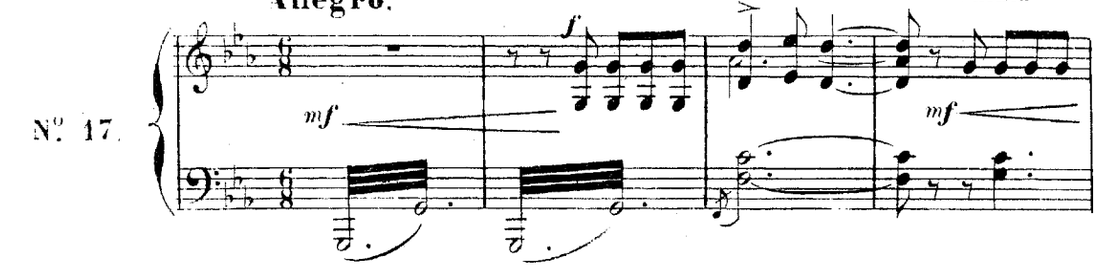
LE TEMPLE DE DIANE.

FINAL.

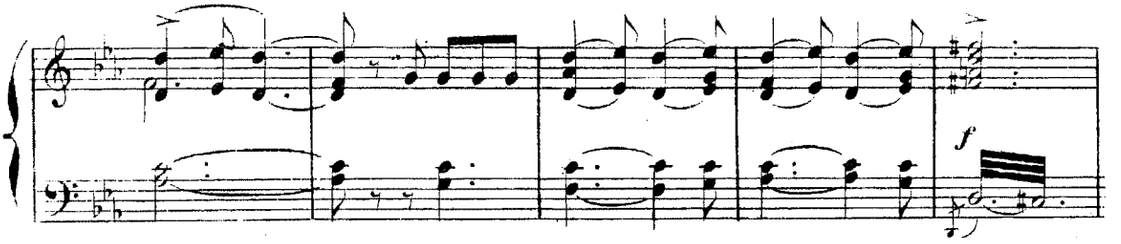
N° 17.

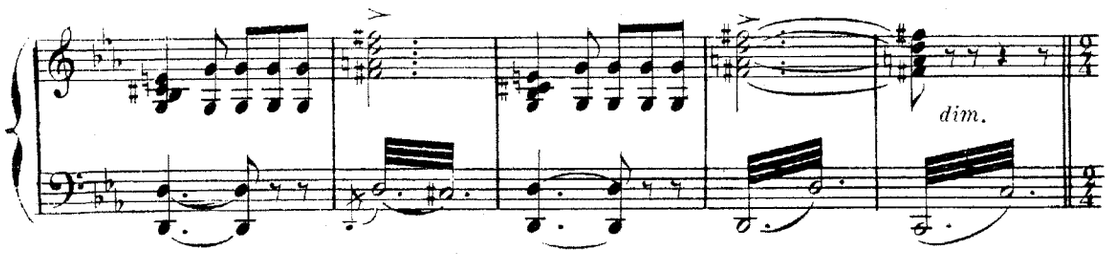
Allegro.

Orion paraît, et, reconnaissant Aminta



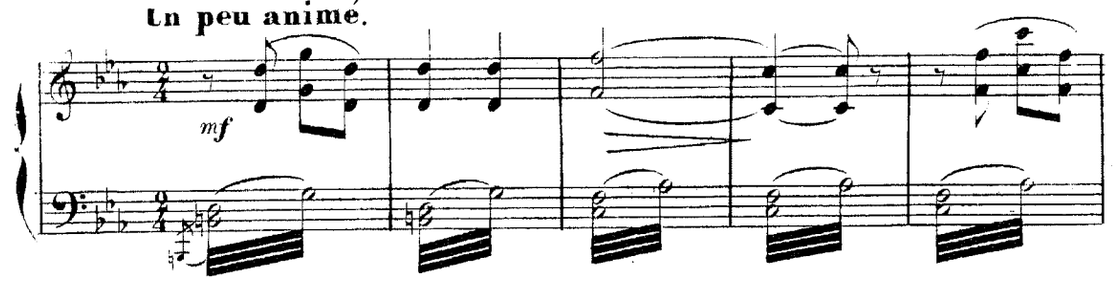
avec Sylvia, brandit sa hache avec fureur.

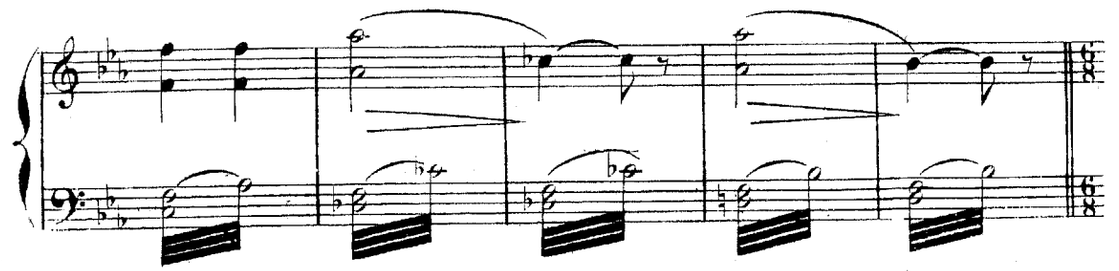




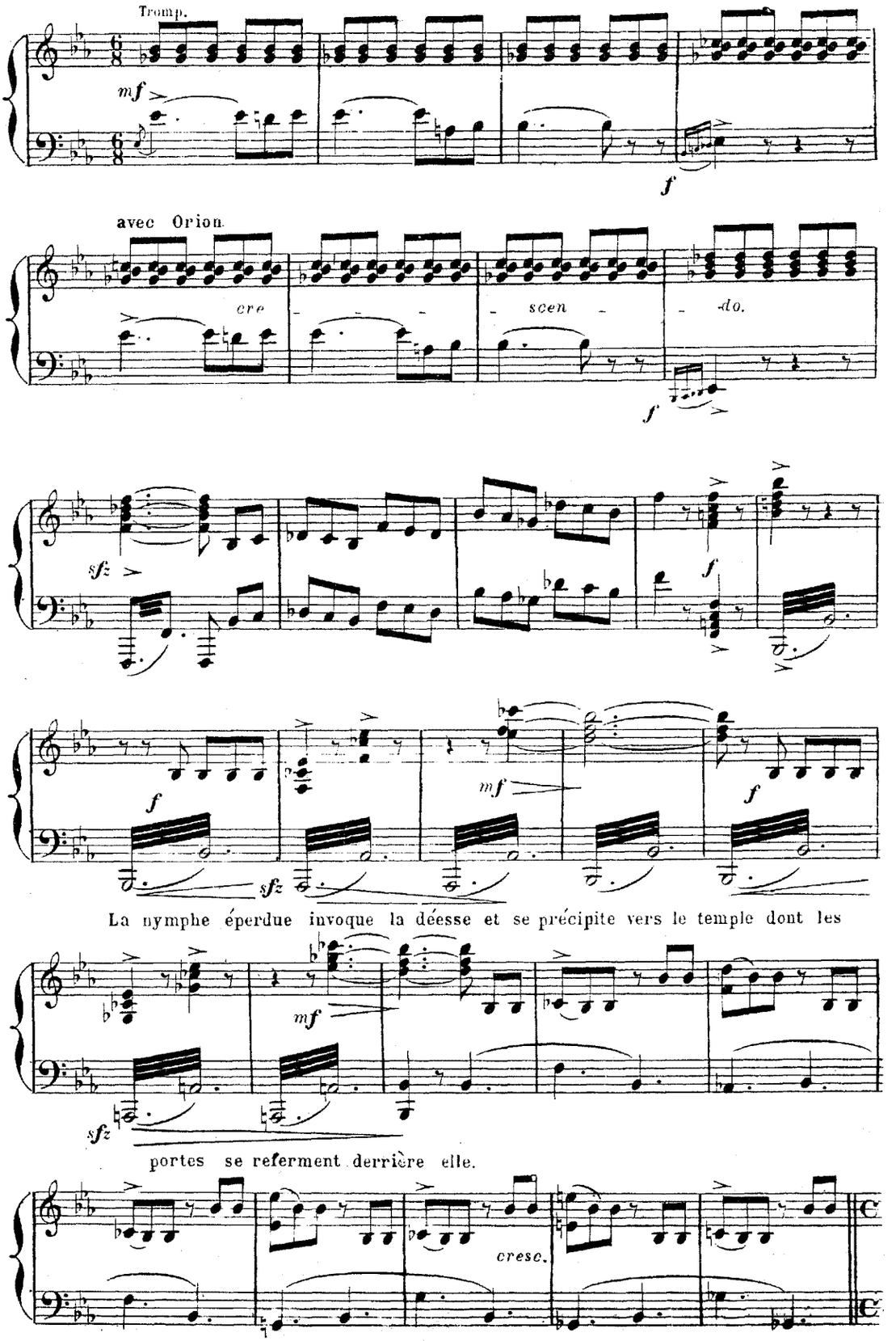
Sylvia enlace Aminta de ses bras et veut l'entraîner vers le temple de Diane,

Un peu animé.





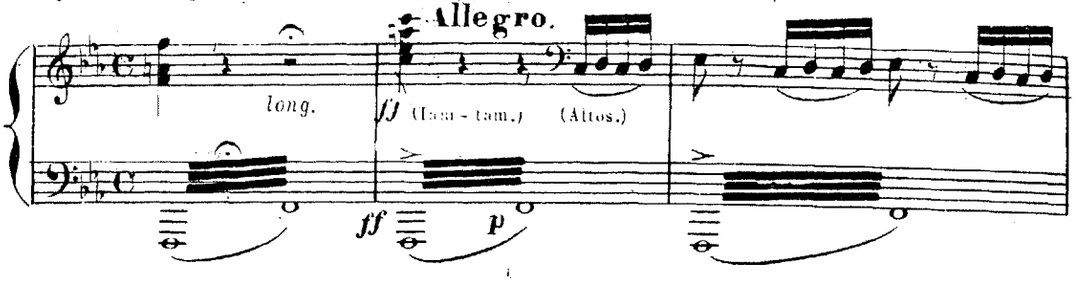
Mais le berger se dégage de son étreinte, saisit un thyrse et semble prêt à lutter



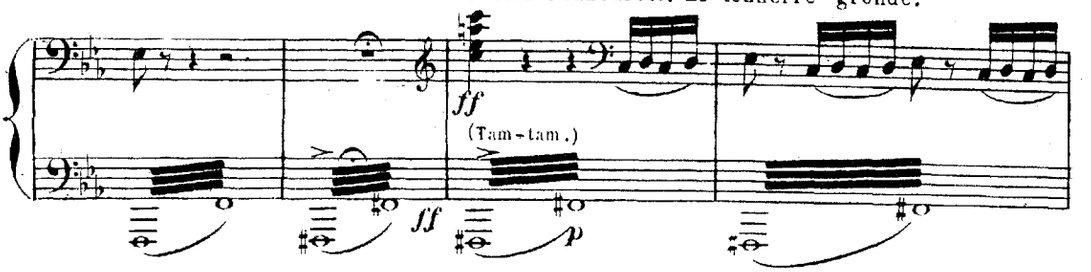
La nymphe éperdue invoque la déesse et se précipite vers le temple dont les

portes se referment derrière elle.

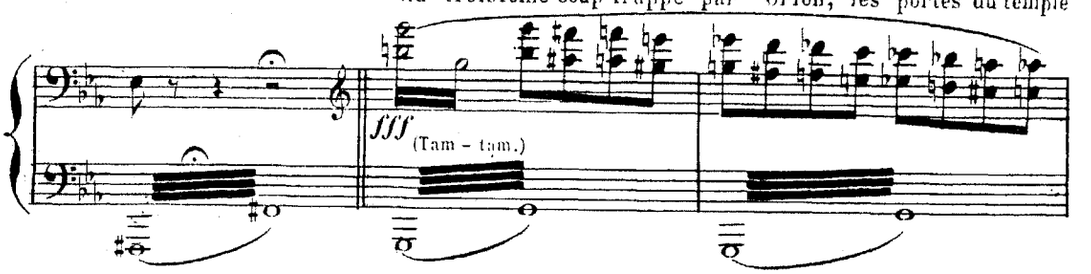
Orion, furieux de voir Sylvia lui échapper; s'élance à sa poursuite, et s'arrêtant devant les portes du temple, laisse retomber par trois fois sa hache sur l'airain retentissant.



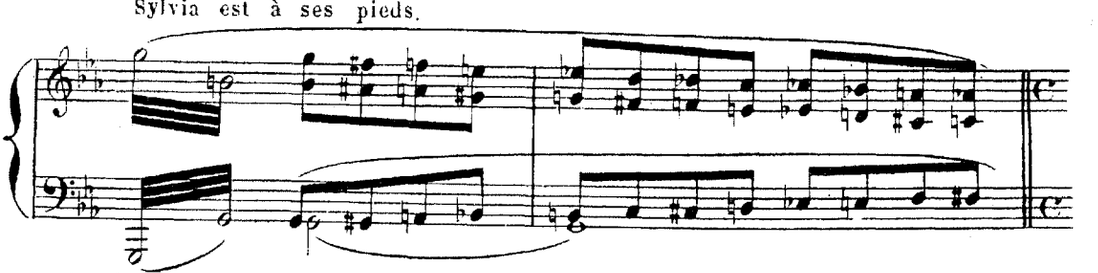
Le ciel s'obscurcit. Le tonnerre gronde.



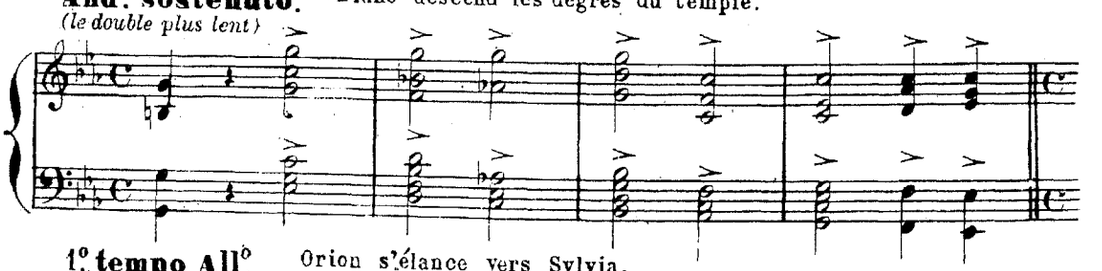
Au troisième coup frappé par Orion, les portes du temple



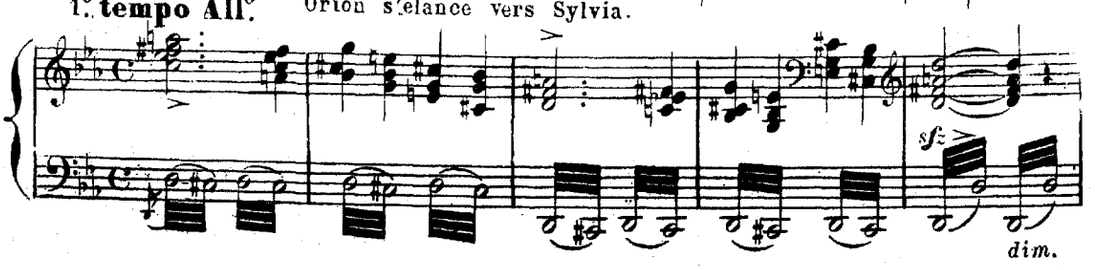
s'ouvrent avec fracas. Diane est sur le seuil, menaçante, son arc à la main. Sylvia est à ses pieds.



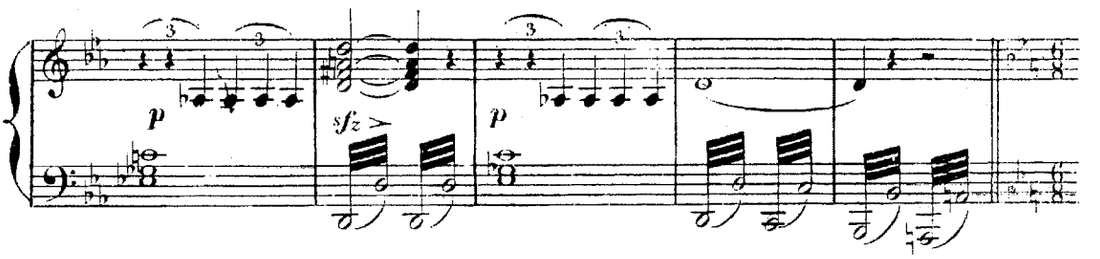
And.te sostenuto. Diane descend les degrés du temple.
(le double plus lent)



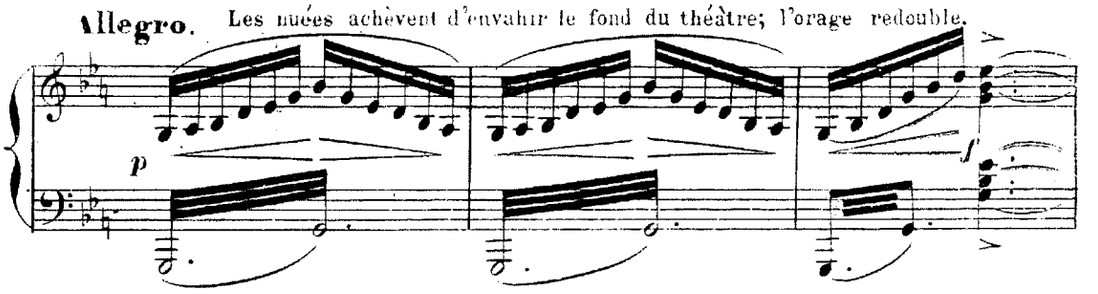
1.o tempo All.o Orion s'élance vers Sylvia.



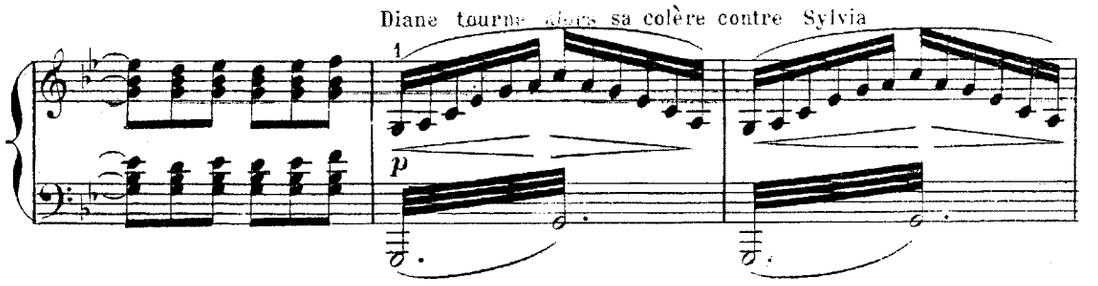
Diane lance sa flèche; il tombe mortellement frappé.

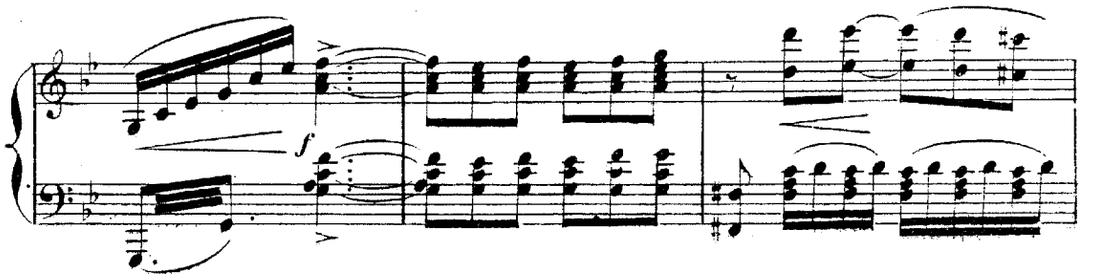


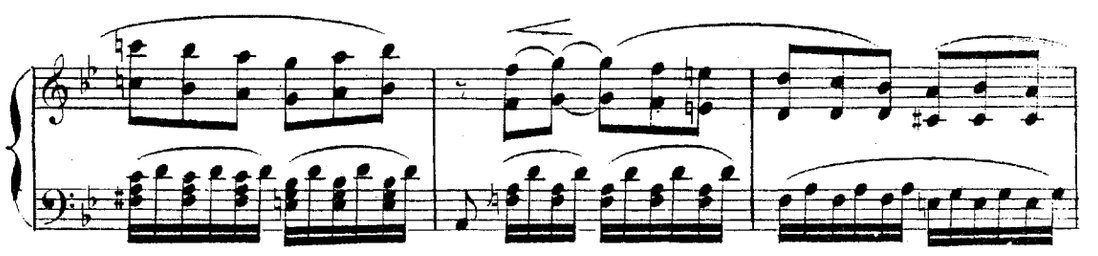
Allegro. Les nuées achèvent d'envahir le fond du théâtre; l'orage redouble.

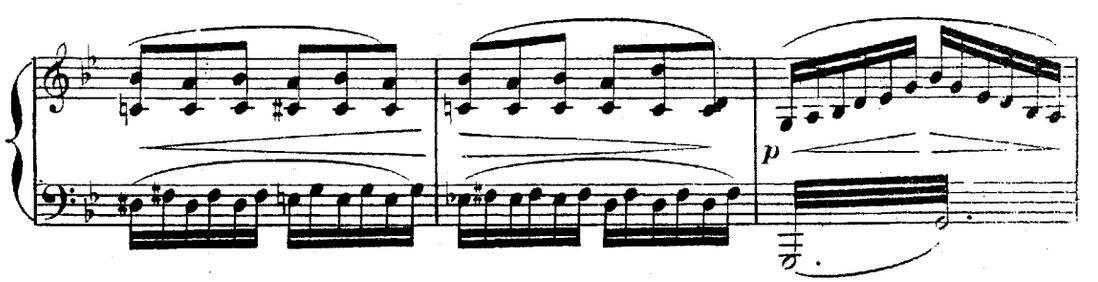


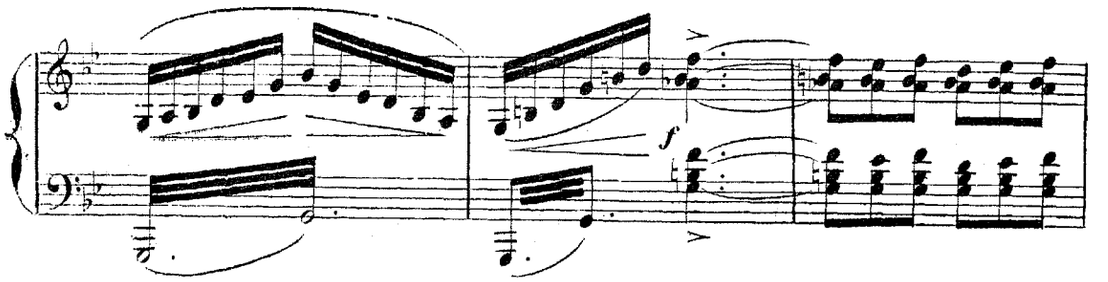
Diane tourne alors sa colère contre Sylvia

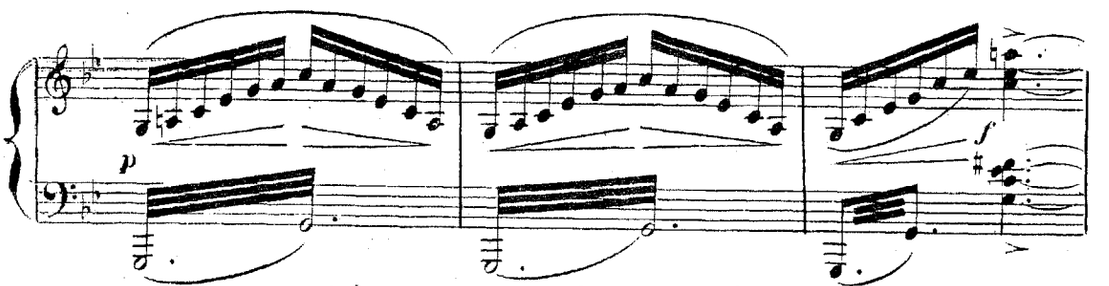




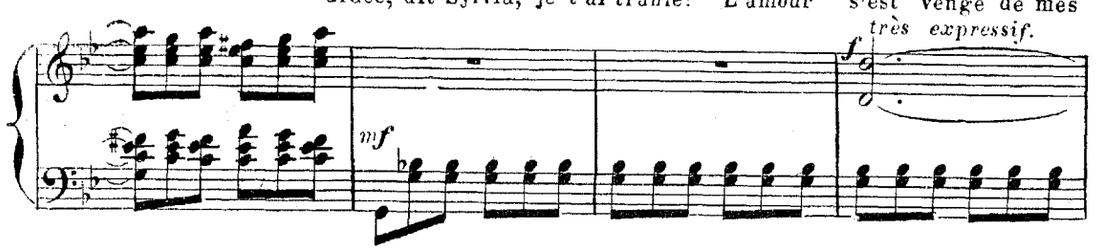




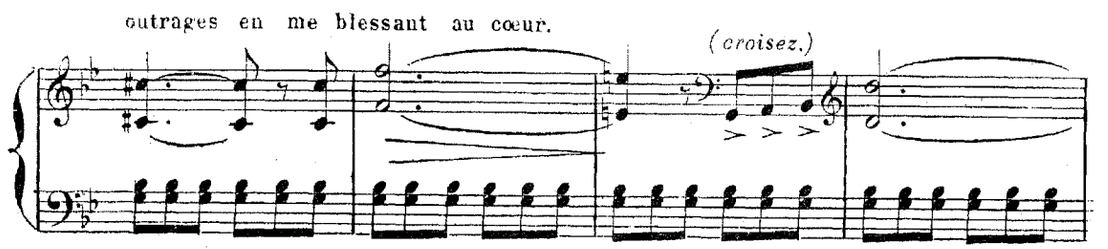


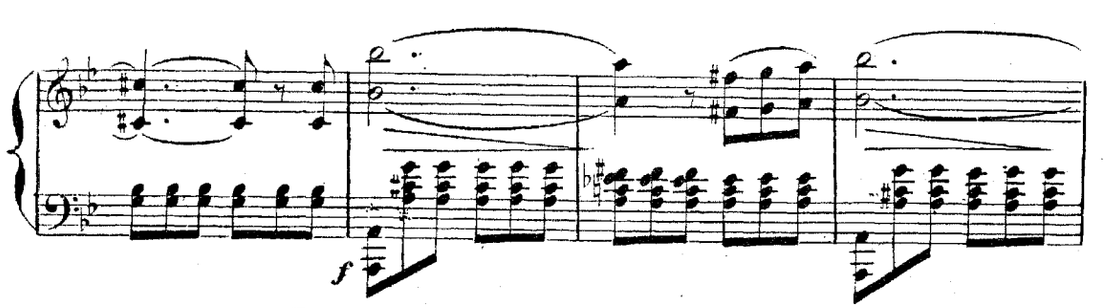


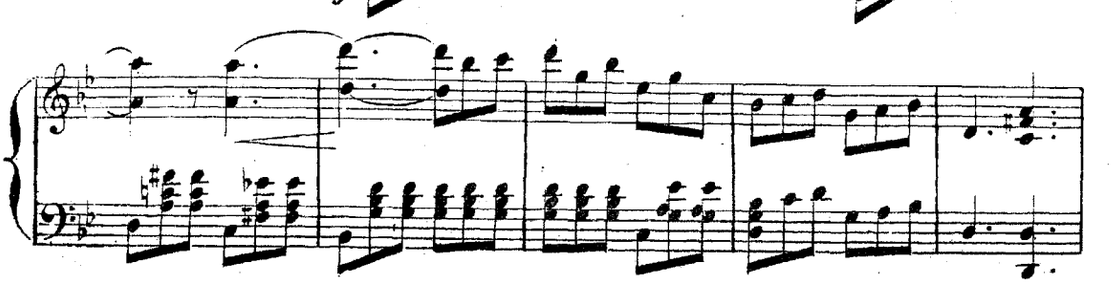
Grâce, dit Sylvia, je t'ai trahie! L'amour s'est vengé de mes

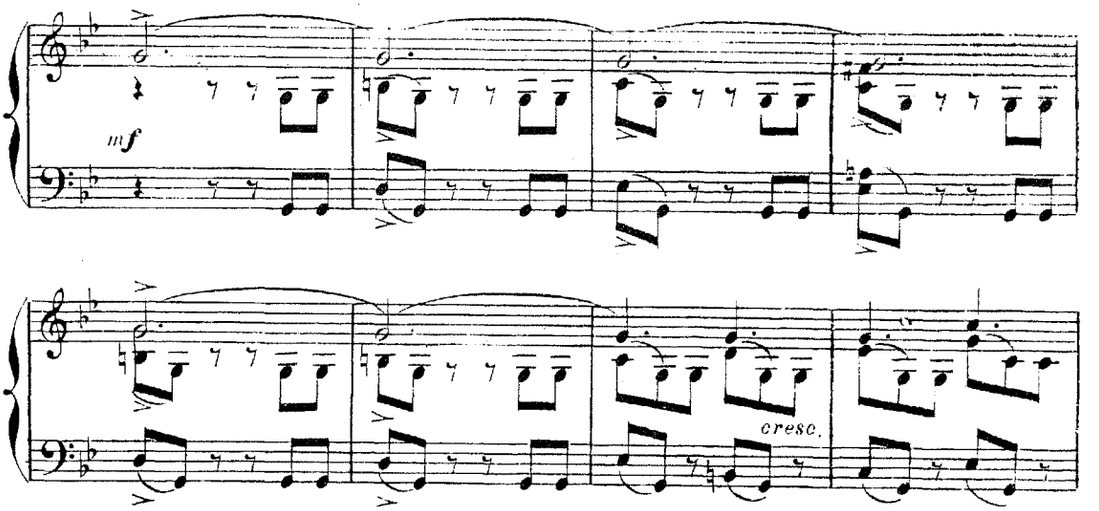


outrages en me blessant au cœur.

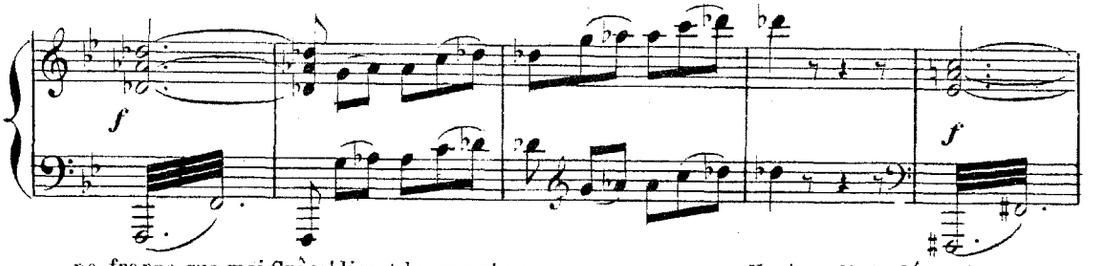




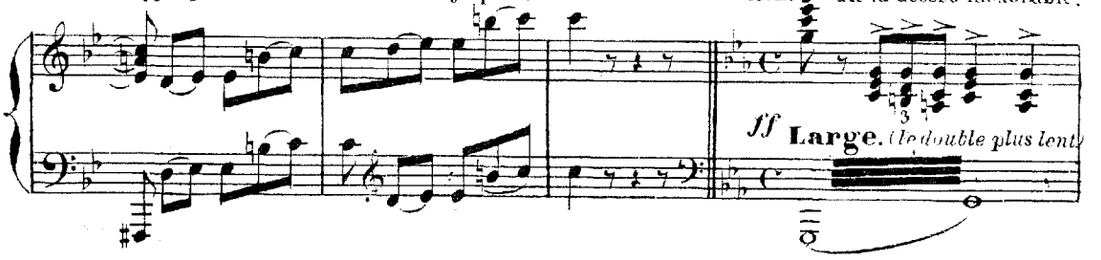




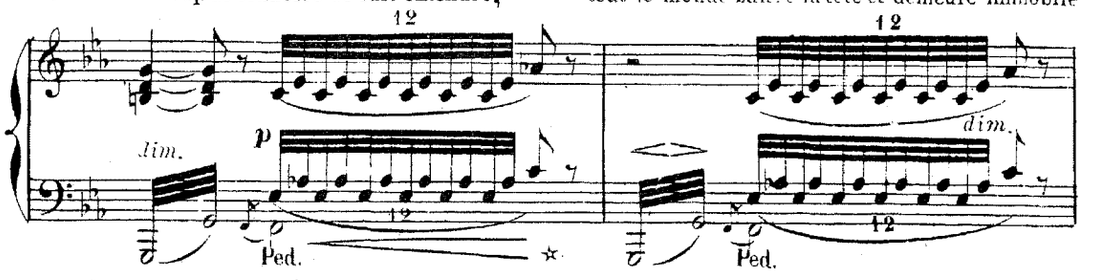
Aminta s'avance, et se prosternant devant Diane; je suis le seul coupable, dit-il;



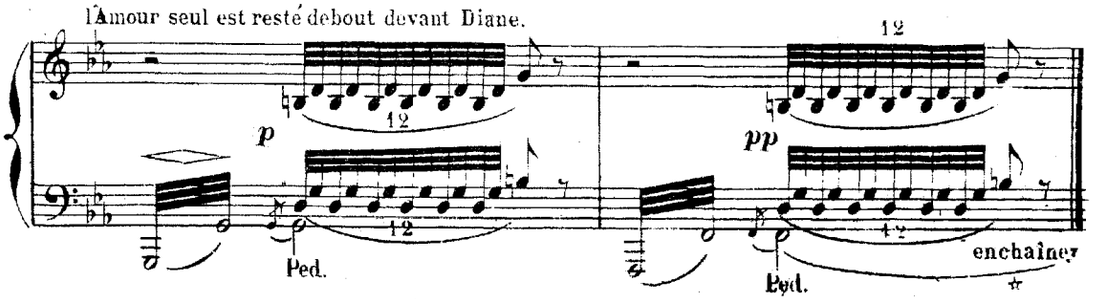
ne frappe que moi. Grâce! disent les nymphes. Non! dit la déesse inexorable.



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



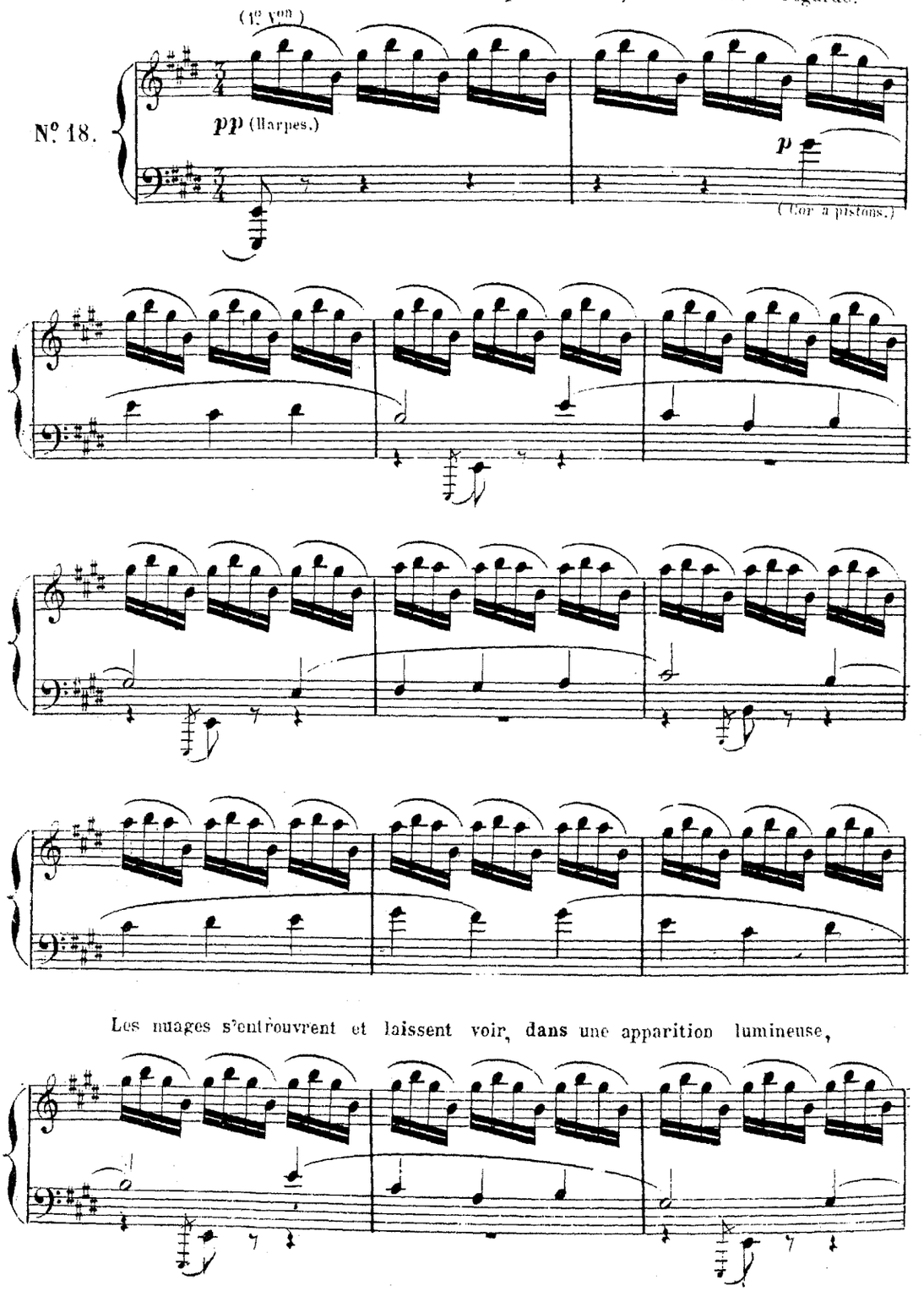
l'Amour seul est resté debout devant Diane.



APPARITION D'ENDYMION.

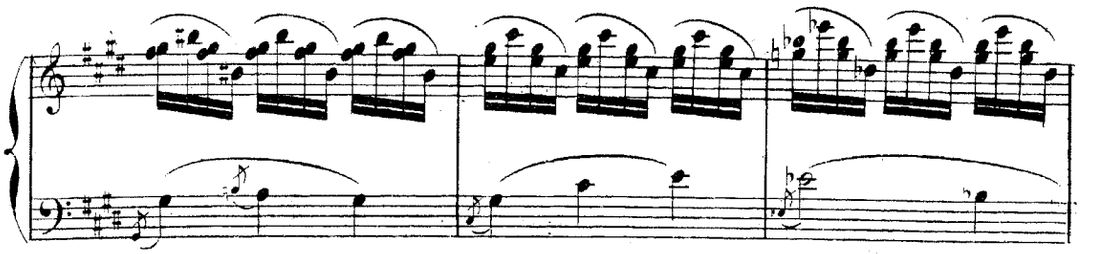
APOTHÉOSE.

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

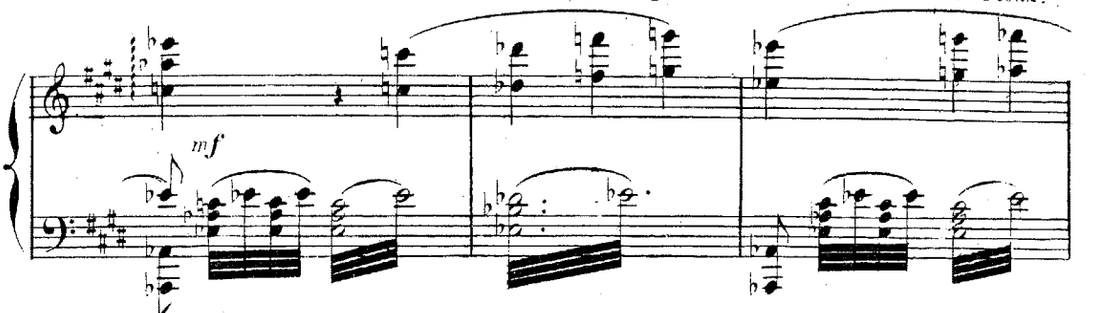


Les nuages s'entrouvrent et laissent voir, dans une apparition lumineuse,

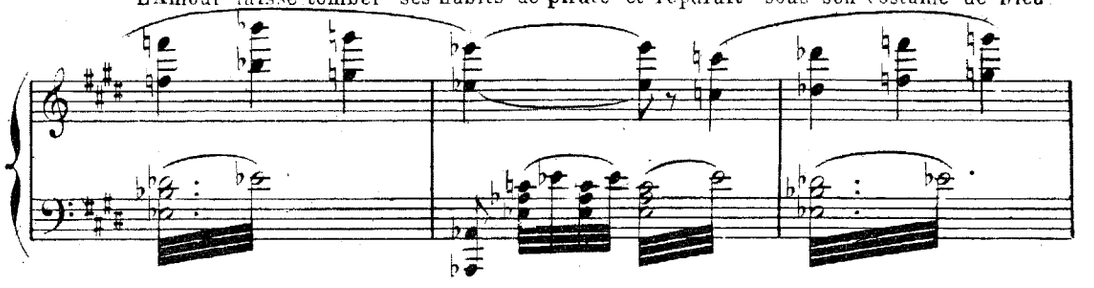
Endymion endormi et Diane elle-même,...



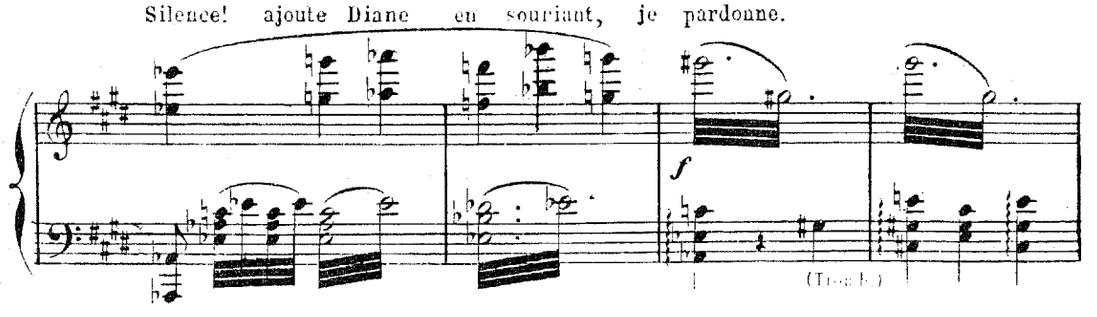
Qui donc est-tu, semble-t-elle dire, toi qui connais les secrets des Dieux?



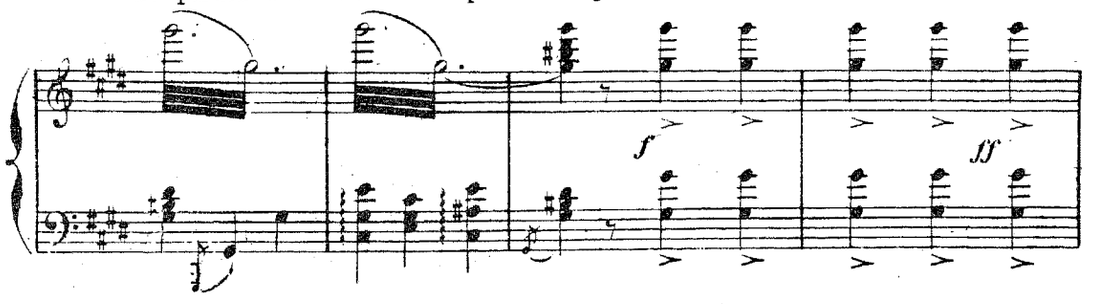
L'Amour laisse tomber ses habits de pirate et reparaît sous son costume de Dieu.



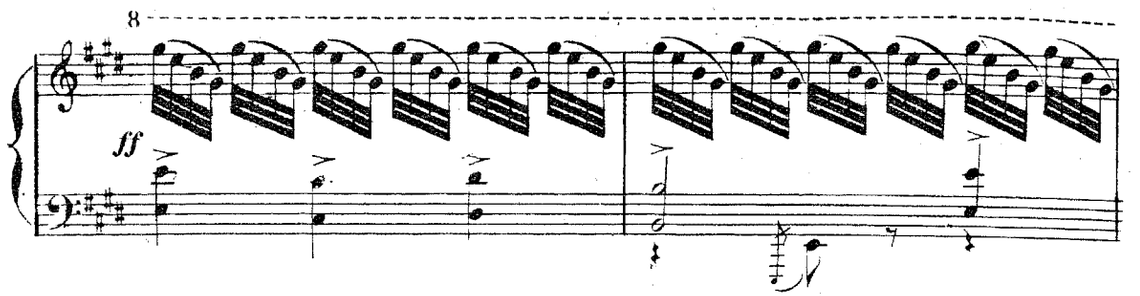
Silence! ajoute Diane en souriant, je pardonne.



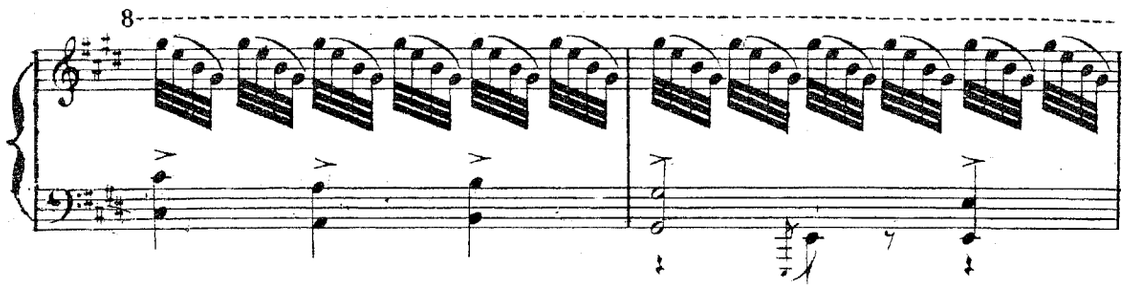
Le pardon de la déesse dissipe les nuages.



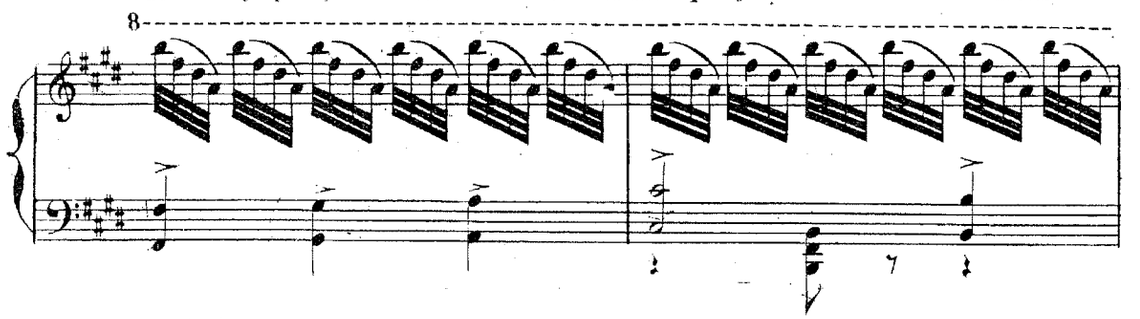
Le palais de Diane apparaît dans toute sa splendeur.



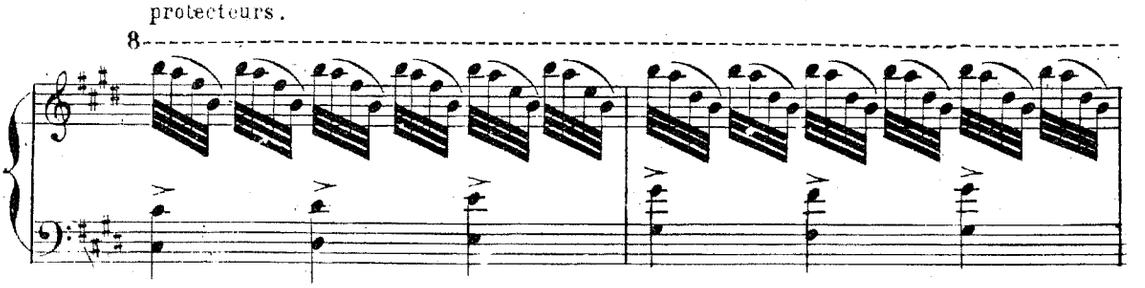
La Déesse remonte vers le fond de la scène et, appuyée sur l'Amour, entourée

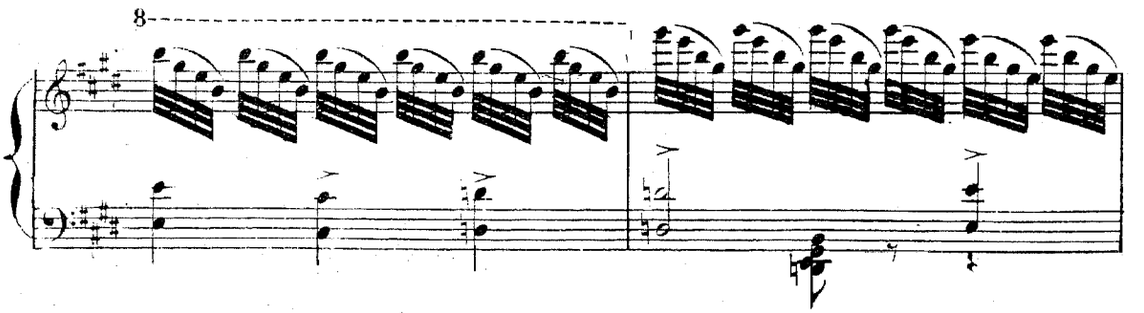


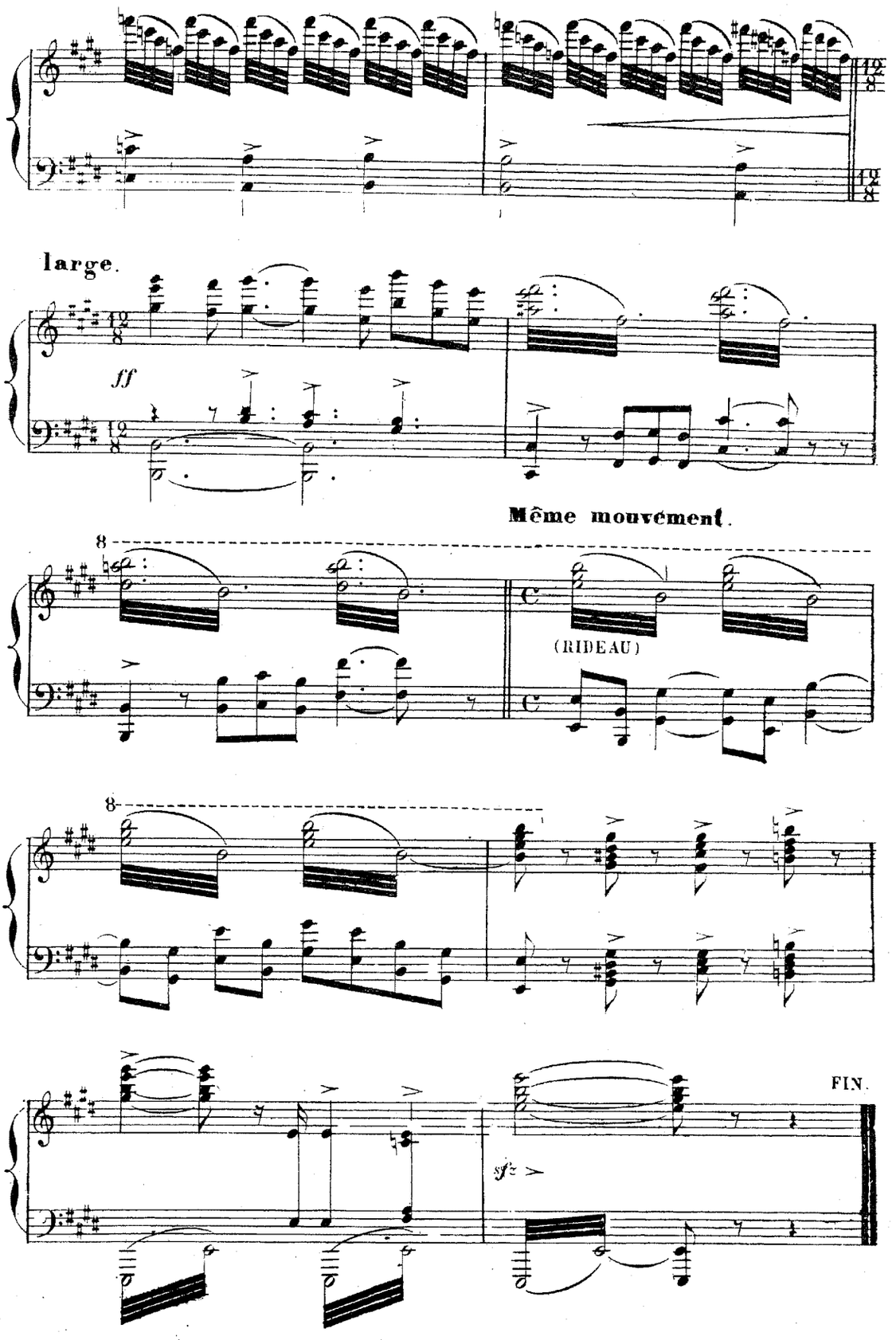
de ses nymphes, elle sourit aux deux amants qui s'inclinent devant les dieux



protecteurs.







Paris, Imp. E. DUPRÉ, rue du Delta 26.

(J.Guillemard Graveur.)