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ACADÉMIE NATIONALE DE MUSIQUE

Direction de M. HALANZIER

SYLVIA

OU

LA NYMPHE DE DIANE

Ballet

EN TROIS ACTES ET CINQ TABLEAUX

de MM.

Jules BARBIER & MÉRANTE

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

MUSIQUE

DE

LÉO DELIBES

PARTITION PIANO

Prix net : **10** Francs

PARIS

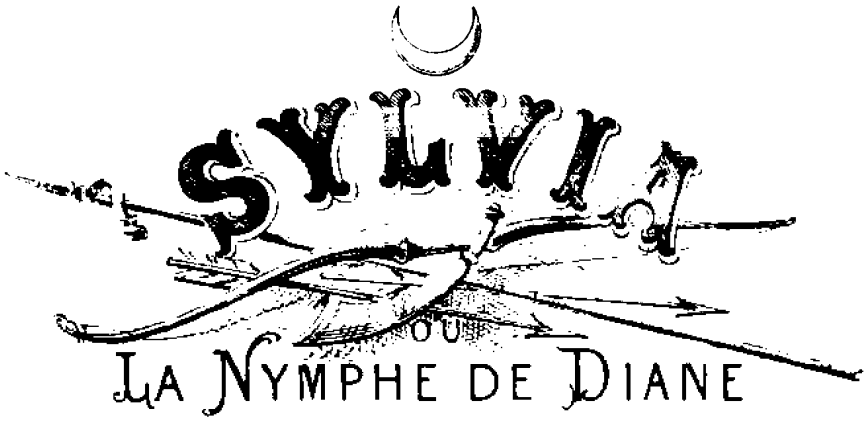
AU MÉNESTREL, 2 bis, rue Vivienne

HENRI HEUGEL

ÉDITEUR POUR LA FRANCE ET L'ETRANGER

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

1876


SYLVIA
OU
LA NYMPHE DE DIANE

SYLVIA

OU

LA NYMPHE DE DIANE

PERSONNAGES :

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

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

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

MARCHE BACHIQUE ET BACCHANALE

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

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

FAUNES ET SYLVAINS

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

MIMES DE LA SUITE DE THALIE

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

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

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

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

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

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

CATALOGUE THÉMATIQUE
DE LA
PARTITION
DE
SYLVIA
BALLET EN 3 ACTES

TABLE THÉMATIQUE DES MORCEAUX

de

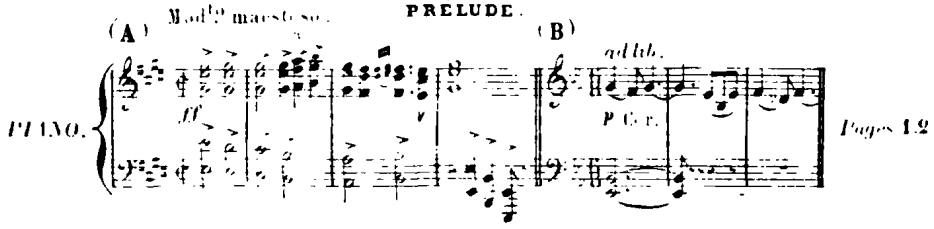
SYLVIA

Ballet en 3 actes et 5 tableaux

MUSIQUE DE

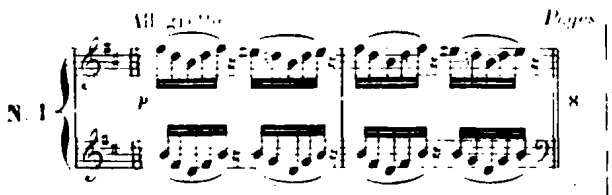
LÉO DELIBES.

PRÉLUDE.

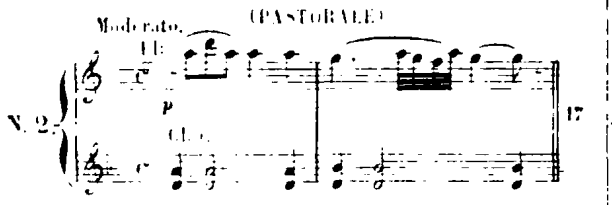


1er ACTE.

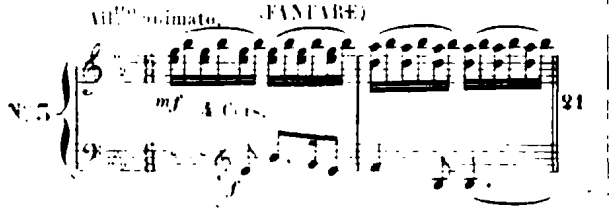
FAUNES ET DRYADES. (SCHERZO)



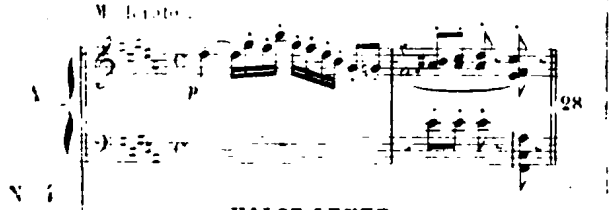
LE BERGER. (PASTORALE)



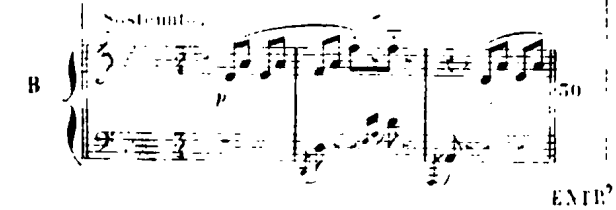
LES CHASSERESSES. (FANFARE)



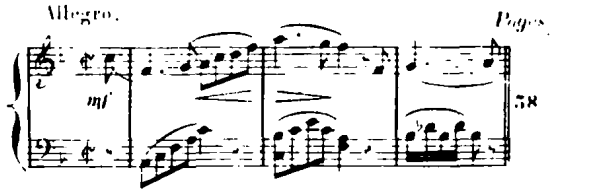
INTERMEZZO.



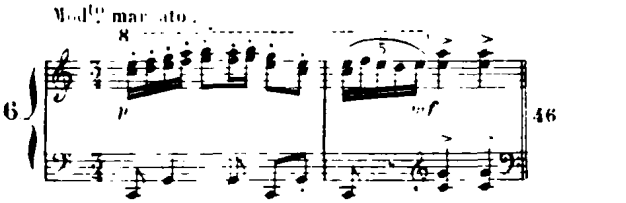
VALSE LENTE.



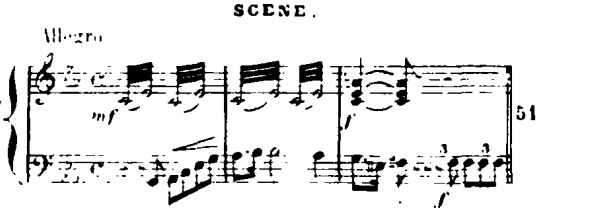
SCÈNE.



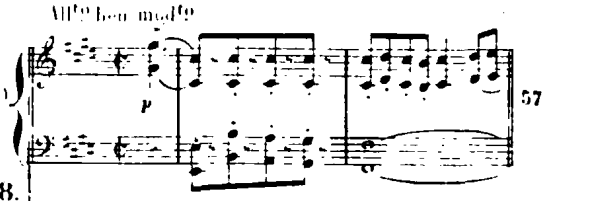
CORTÉGE RUSTIQUE



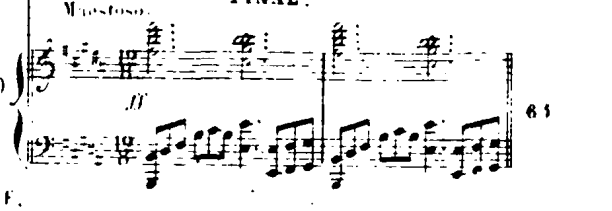
SCÈNE.



ENTRÉE DU SORCIER.



FINAL.

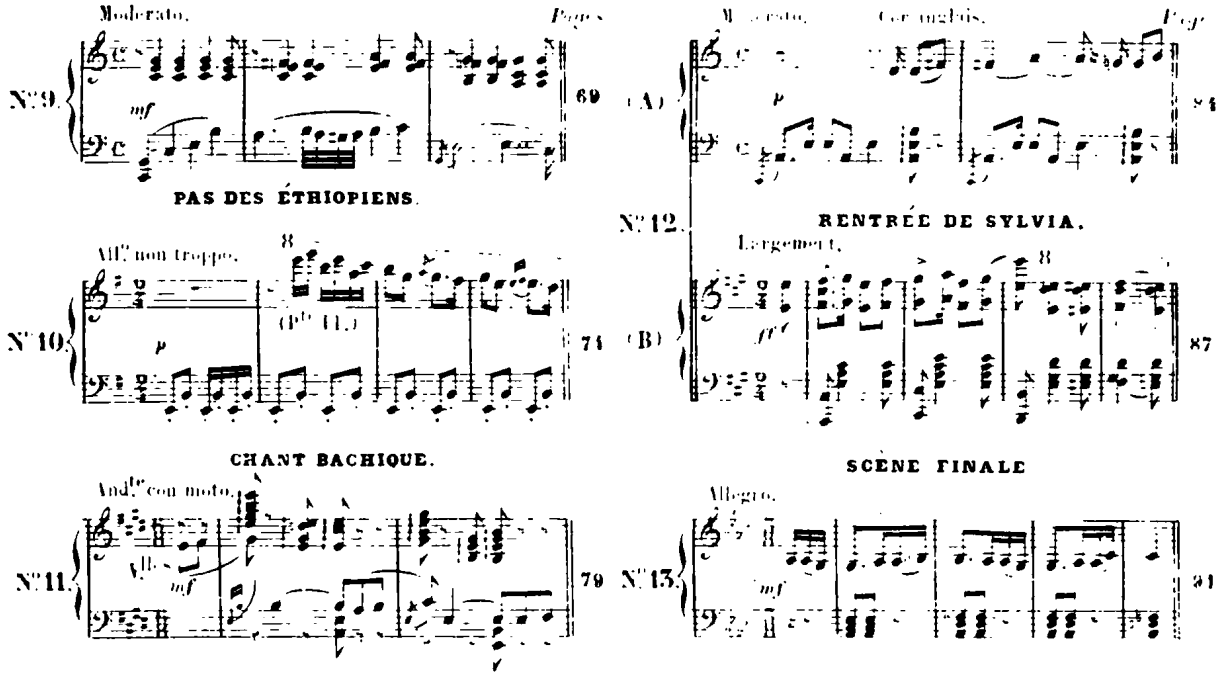


ENTR'ACTE.

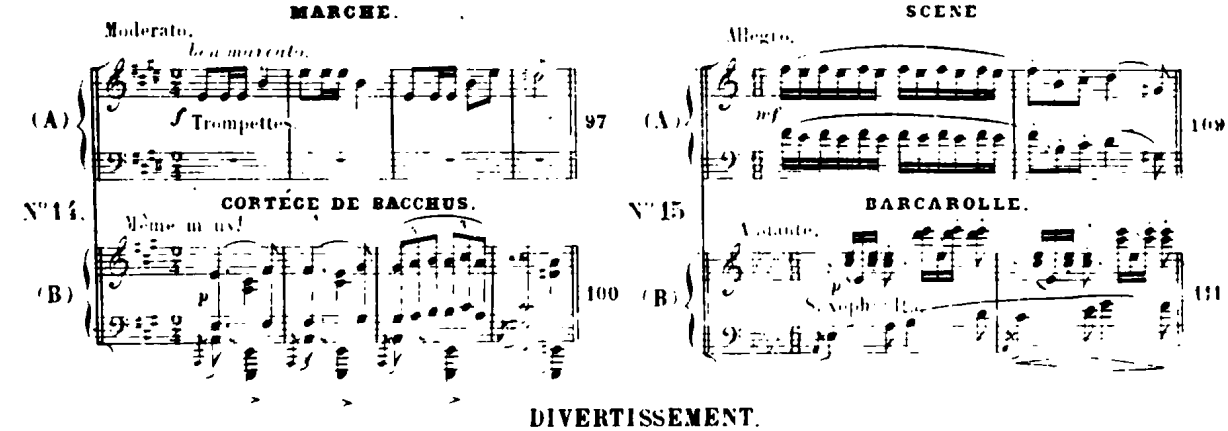
LA GROTTE D'ORION. SCÈNE.

2me ACTE.

SCÈNE ET DANSE DE LA BACCHANTE



3me ACTE.



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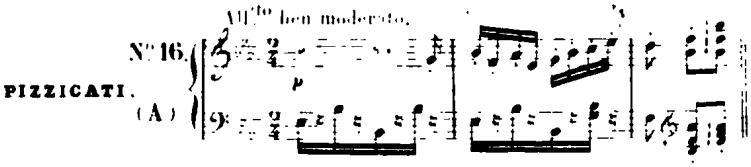

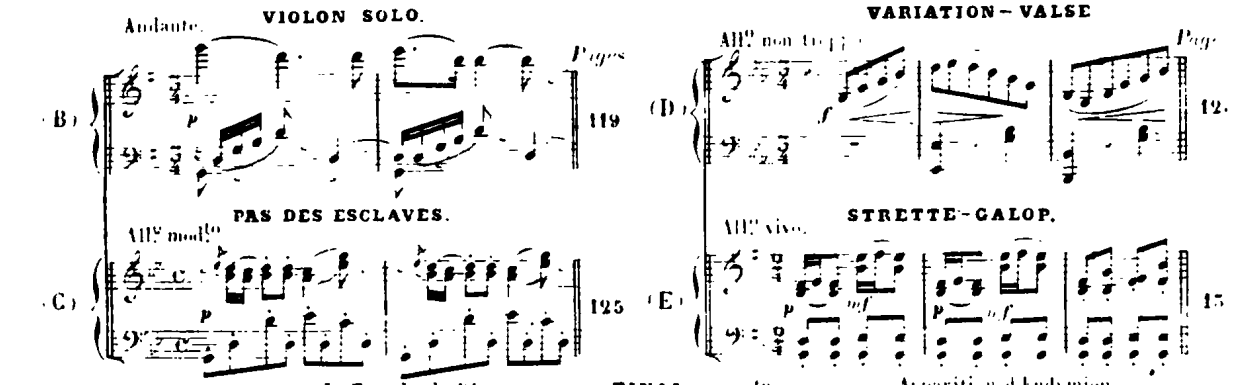

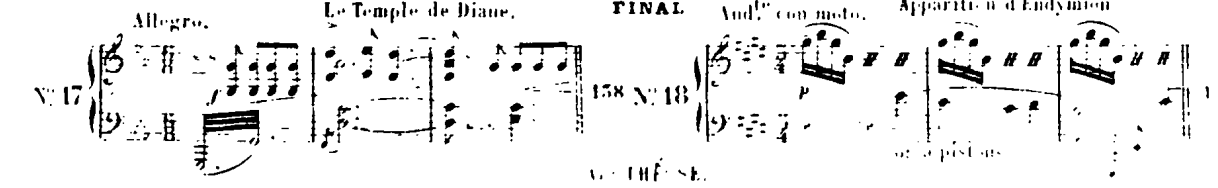

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SYLVIA

OU

LA NYMPHE DE DIANE

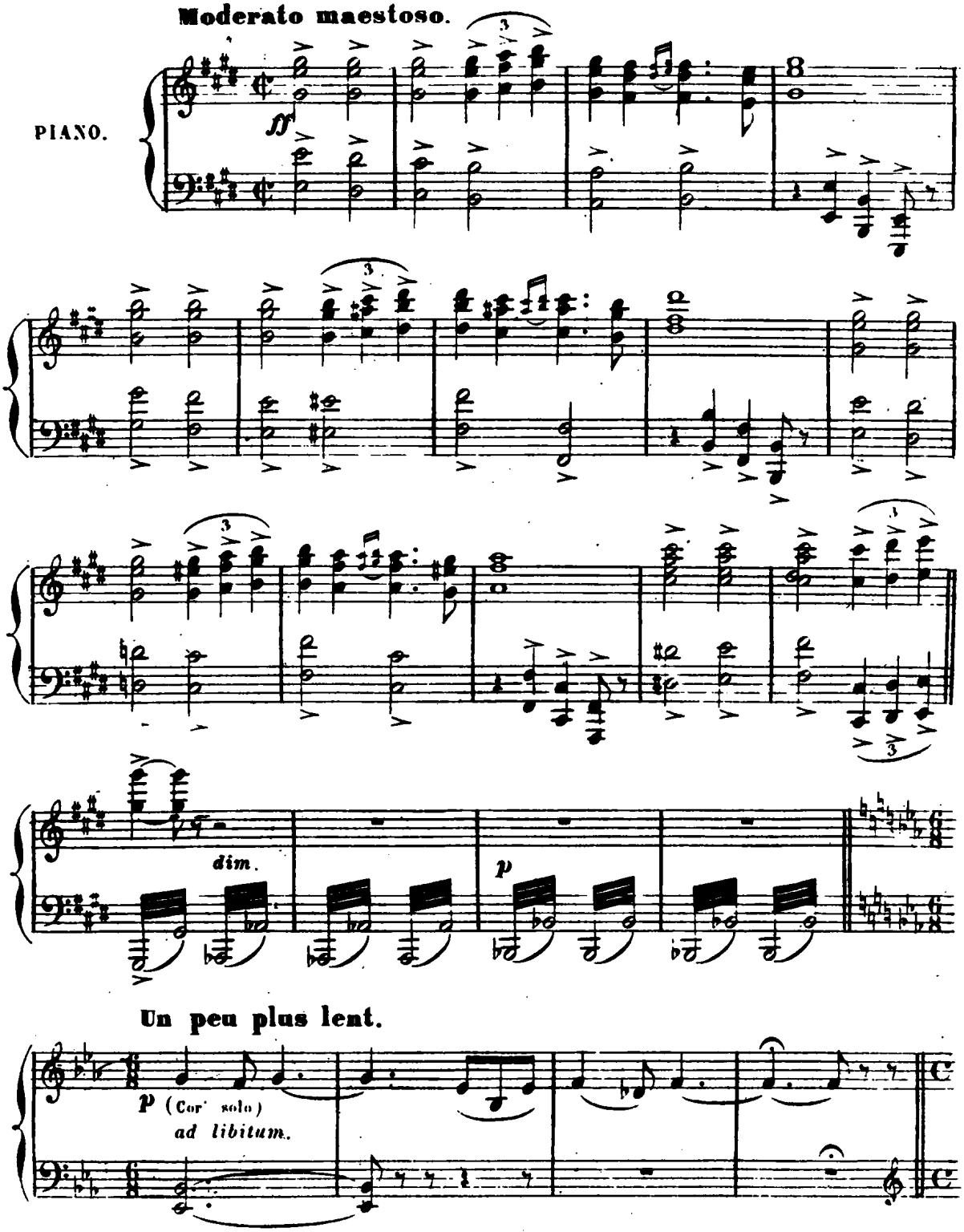
BALLET
en
TROIS ACTES.

MUSIQUE
de
LÉO DELIBES.

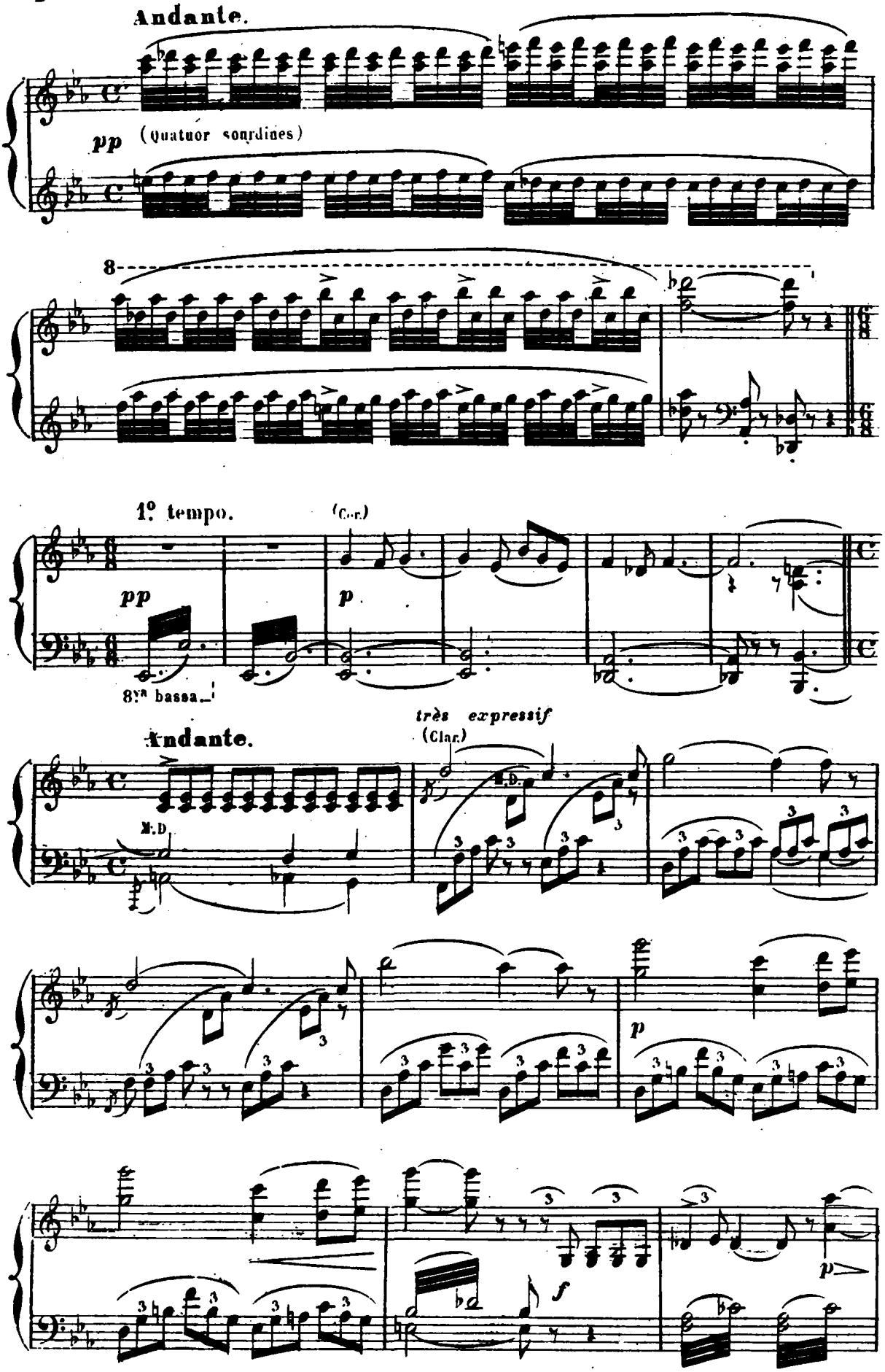
PRÉLUDE.

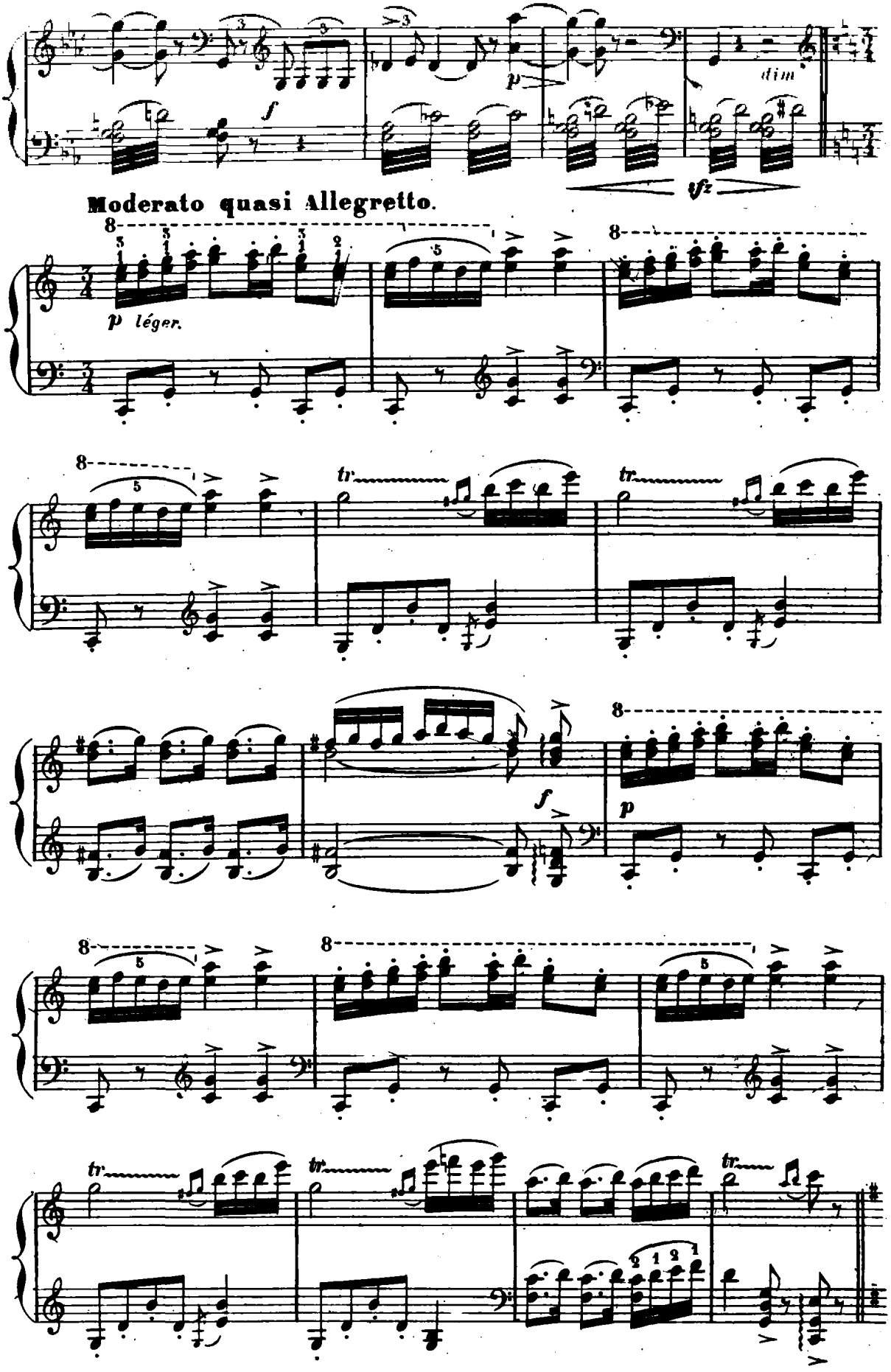
Moderato maestoso.

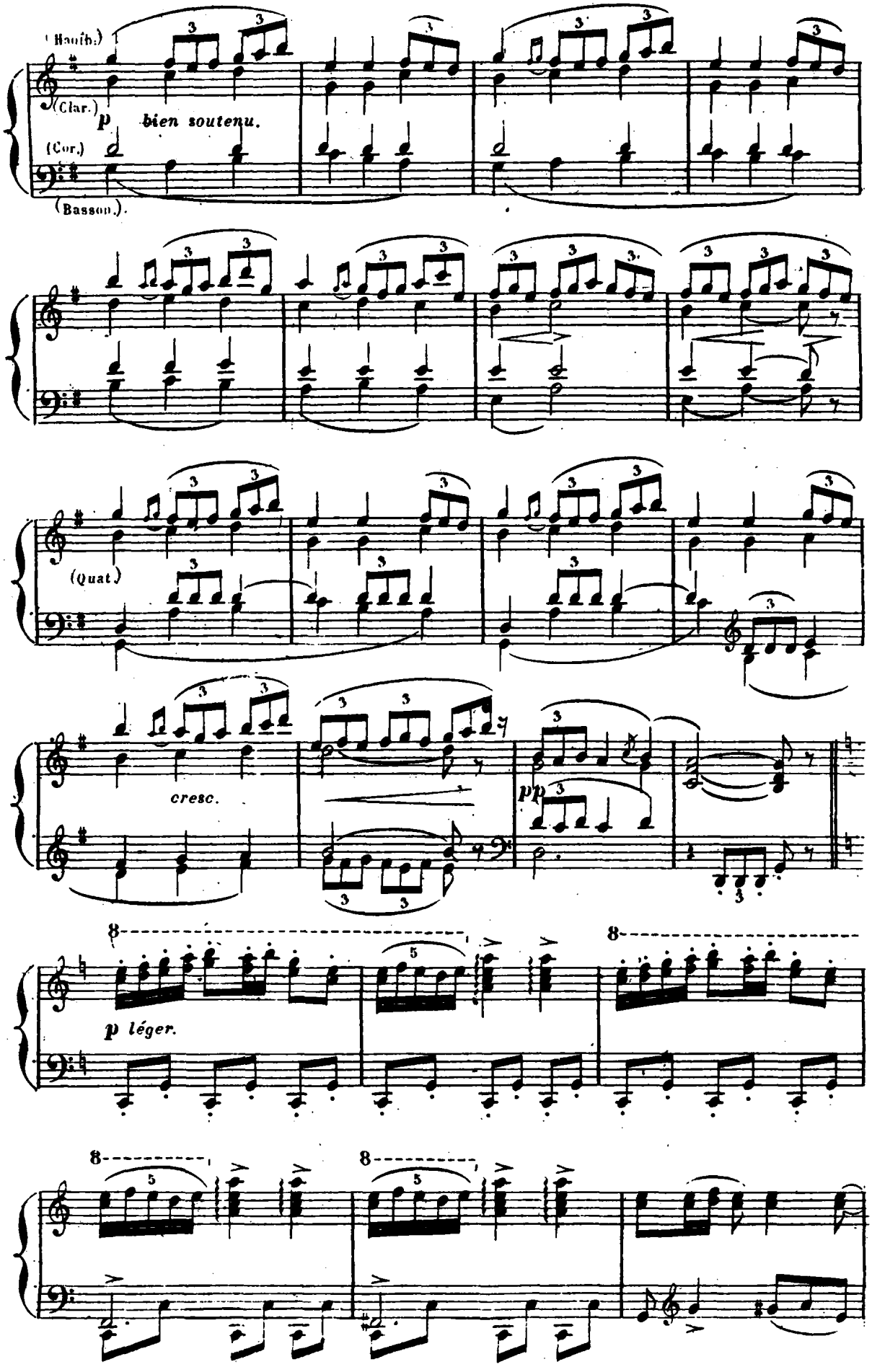
PIANO.

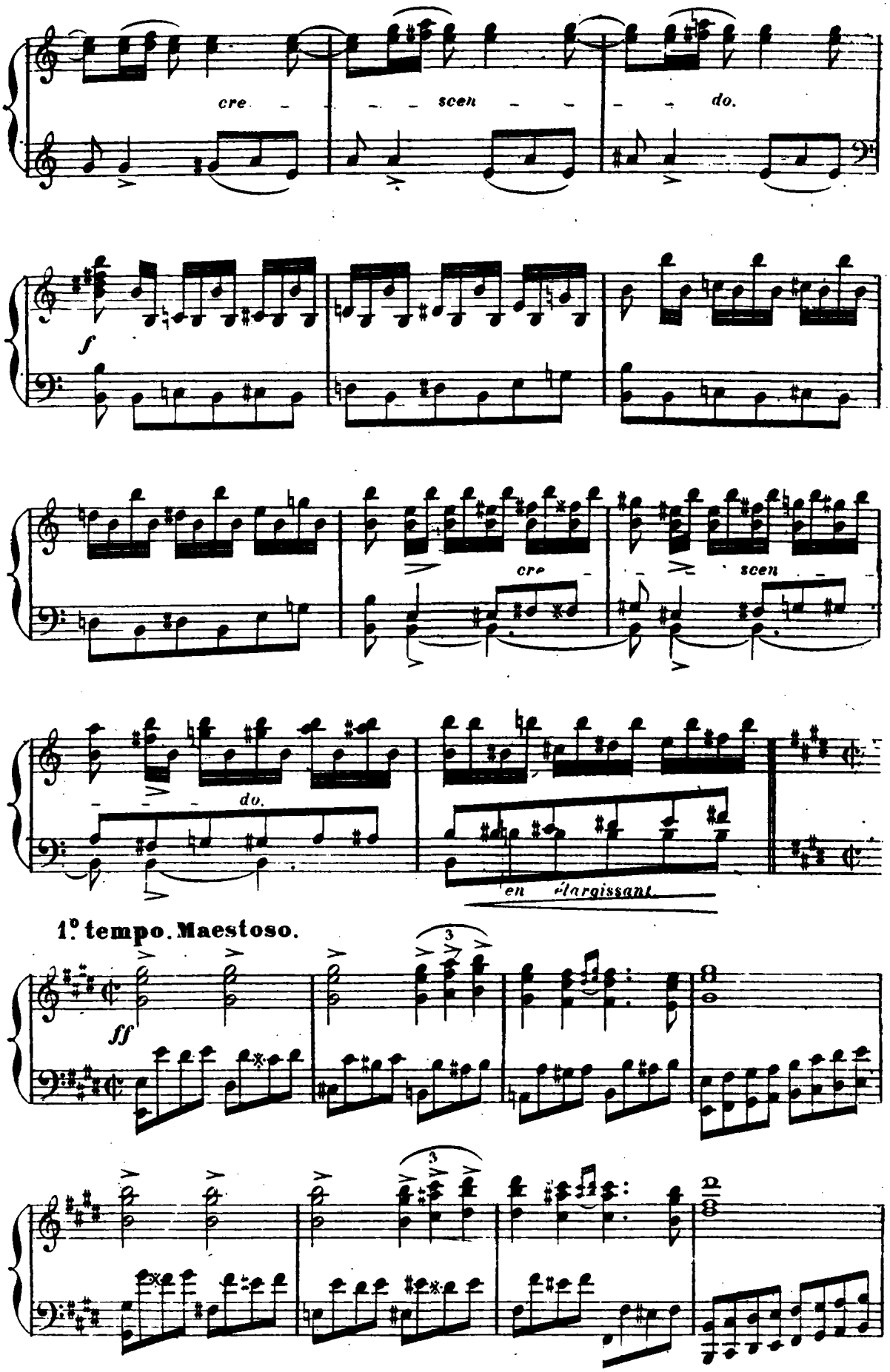


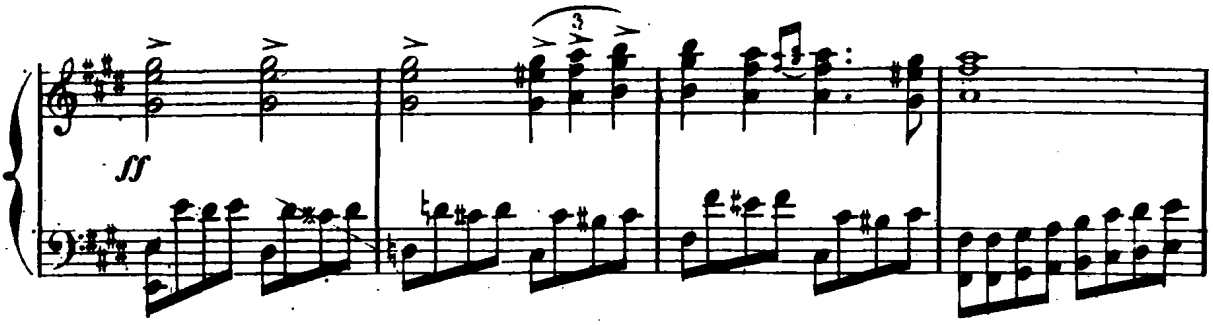
Paris. AU MÉNESTREL, 2 bis, r Vivienne. HEUGEL et Cie Éditeurs.

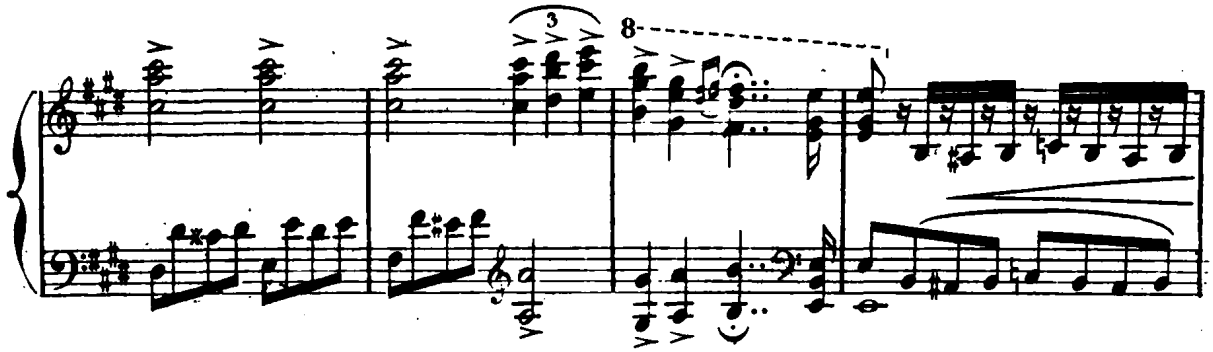

Andante.
pp
(Quatuor sourdines)
8
1° tempo.
(Cor.)
pp
p
8va bassa
Andante.
très expressif
(Clar.)
M.D.
p
f
p

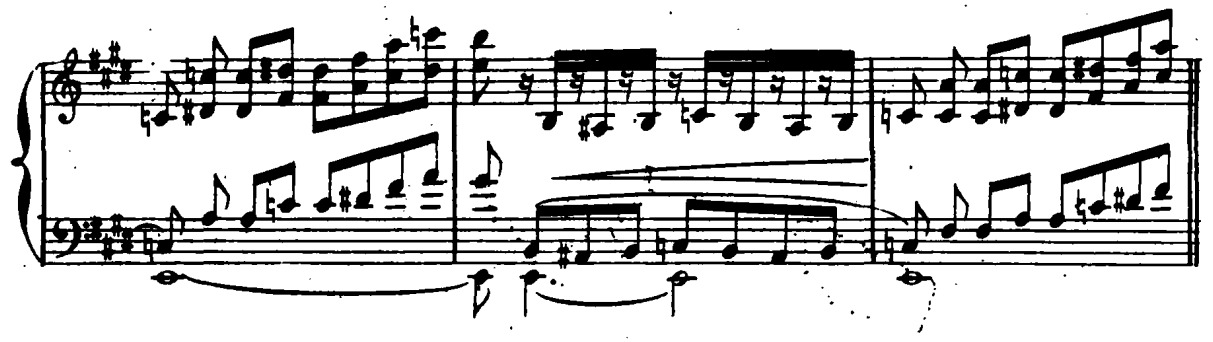

f
p
dim
sfz
Moderato quasi Allegretto.
p léger.
tr
f
p

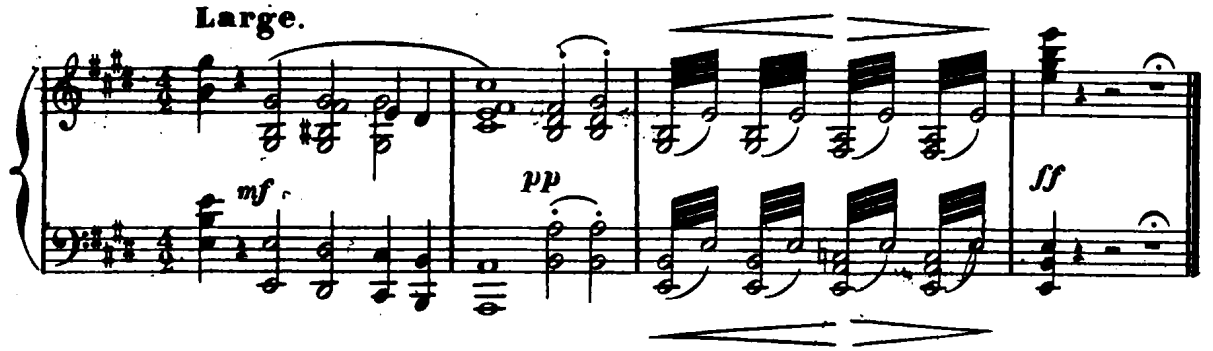

(Hautb.)
(Clar.)
p
bien soutenu.
(Cor.)
(Basson.)
(Quat.)
cresc.
pp
p léger.

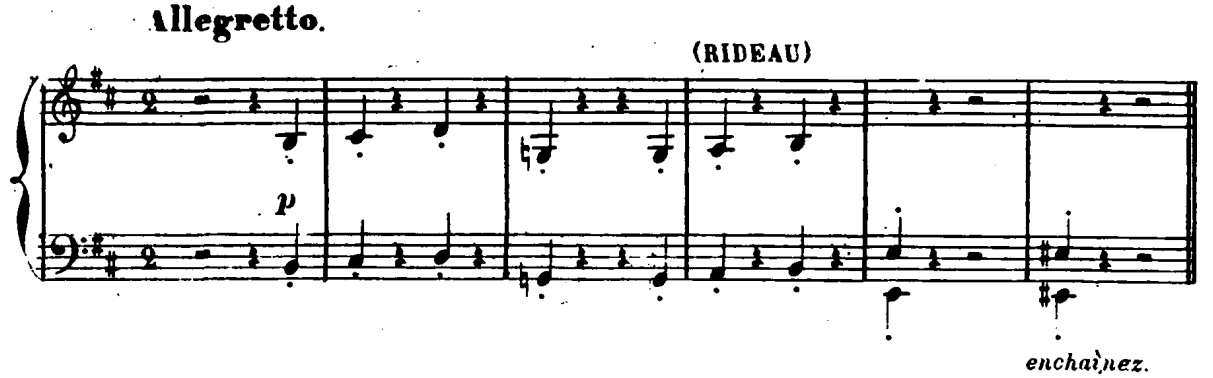

cre - - - scen - - - do.
f
cre - scen -
do.
en élargissant.
1°. tempo. Maestoso.
ff
3
3


ff


8




Large.
mf
pp
ff


Allegretto.
(RIDEAU)
p
enchaînez.

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1er *ACTE.*

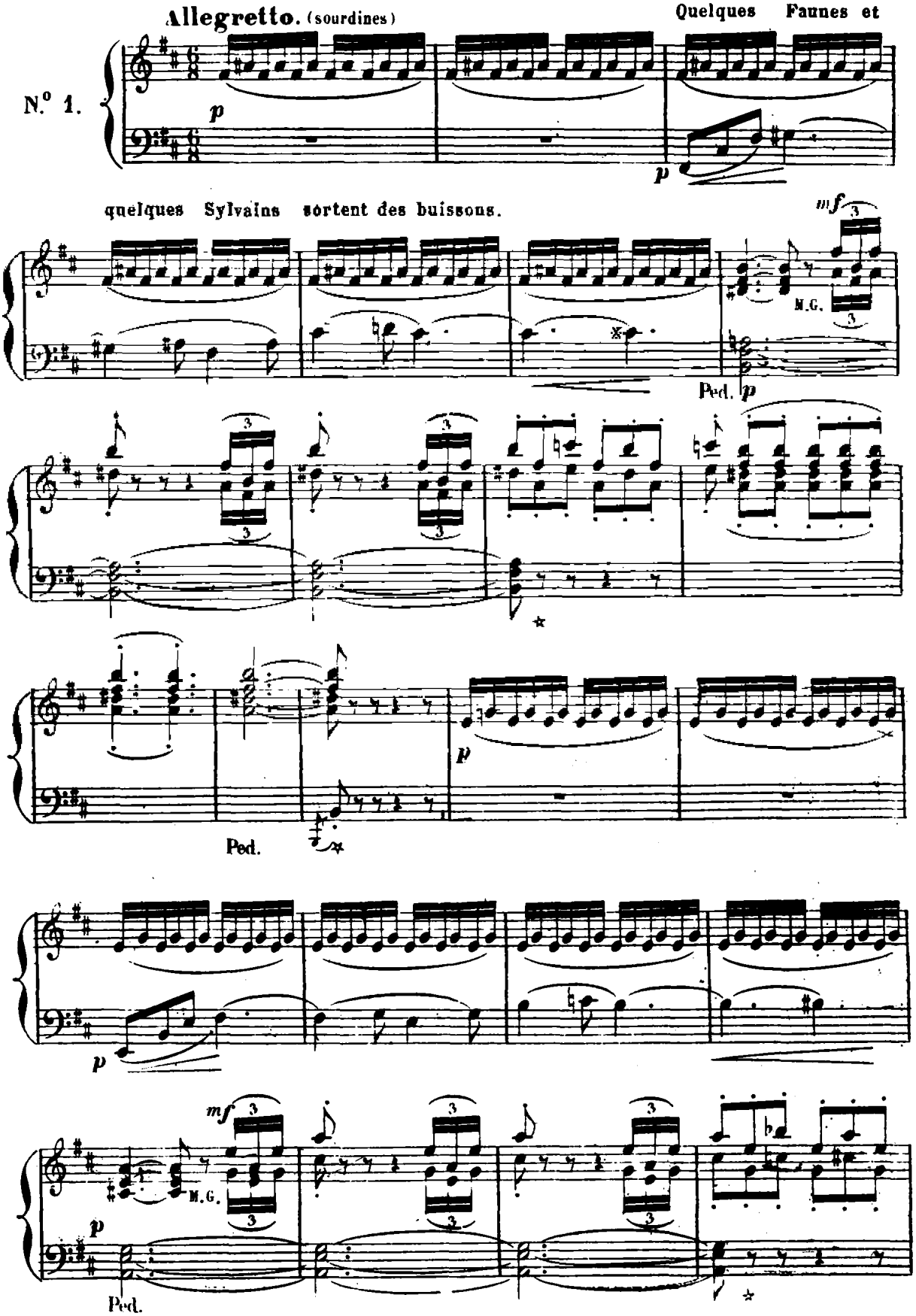
FAUNES ET DRYADES.

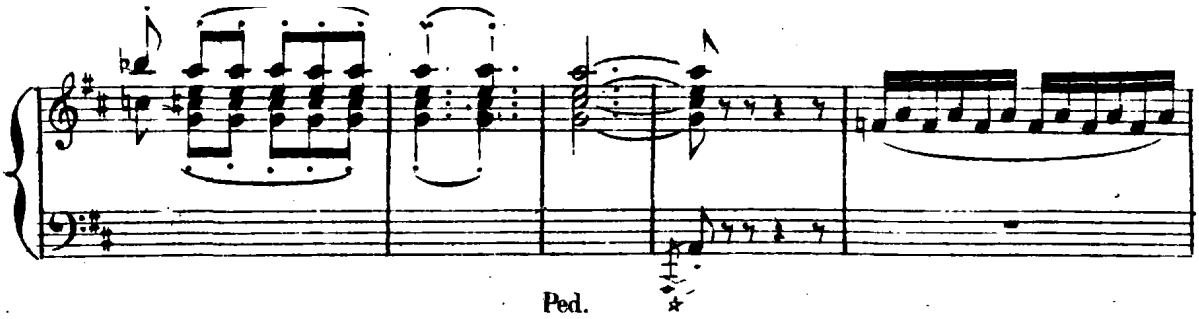
SCHERZO.

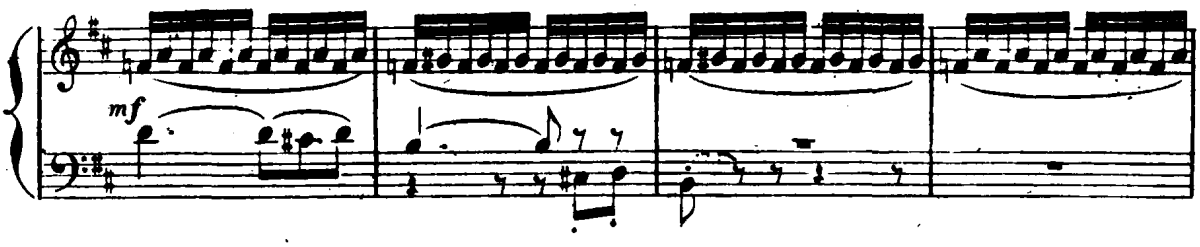
(Un bois sacré. Au fond vers la gauche un petit hémicycle en marbre avec la statue de l'Amour; clair de lune,)

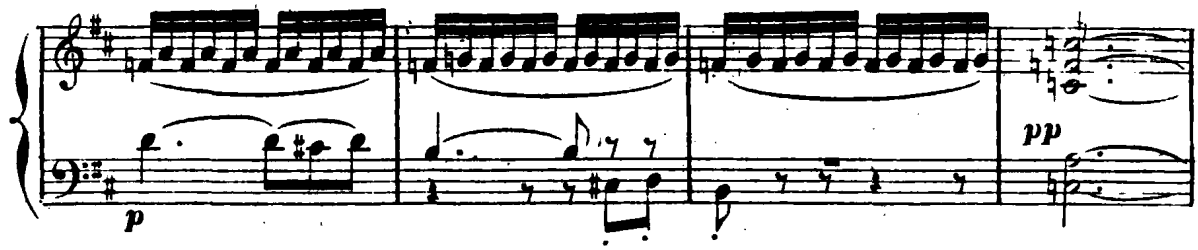
Allegretto. (sourdines)

N.° 1.

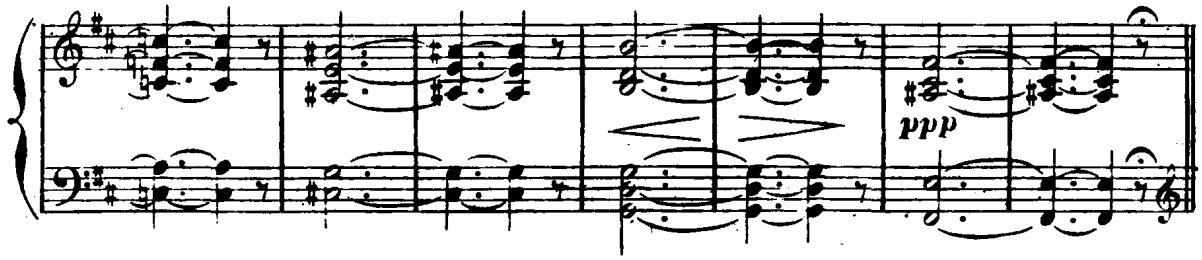




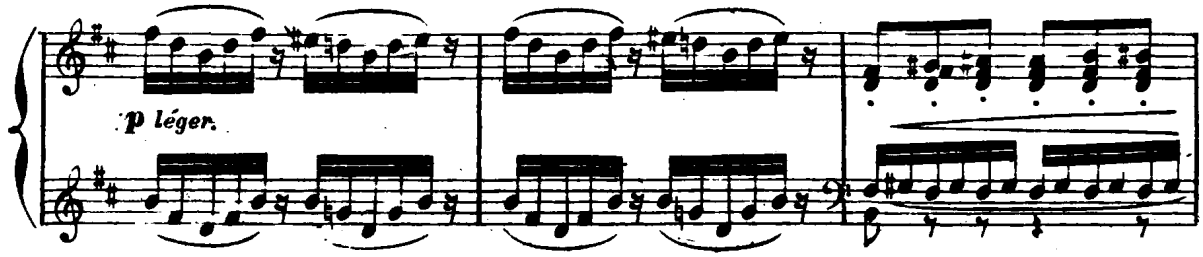


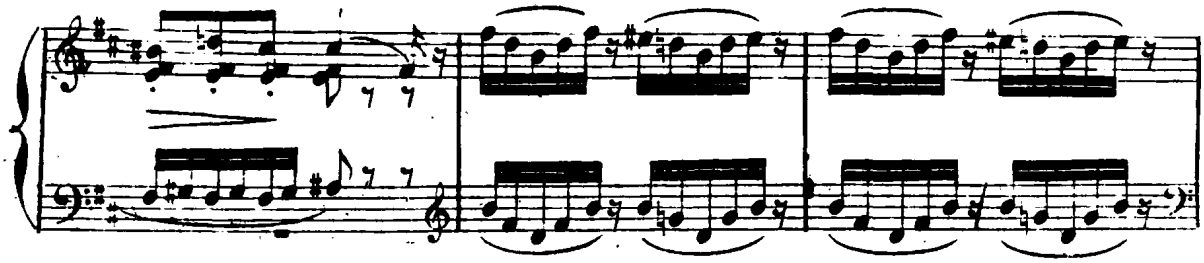


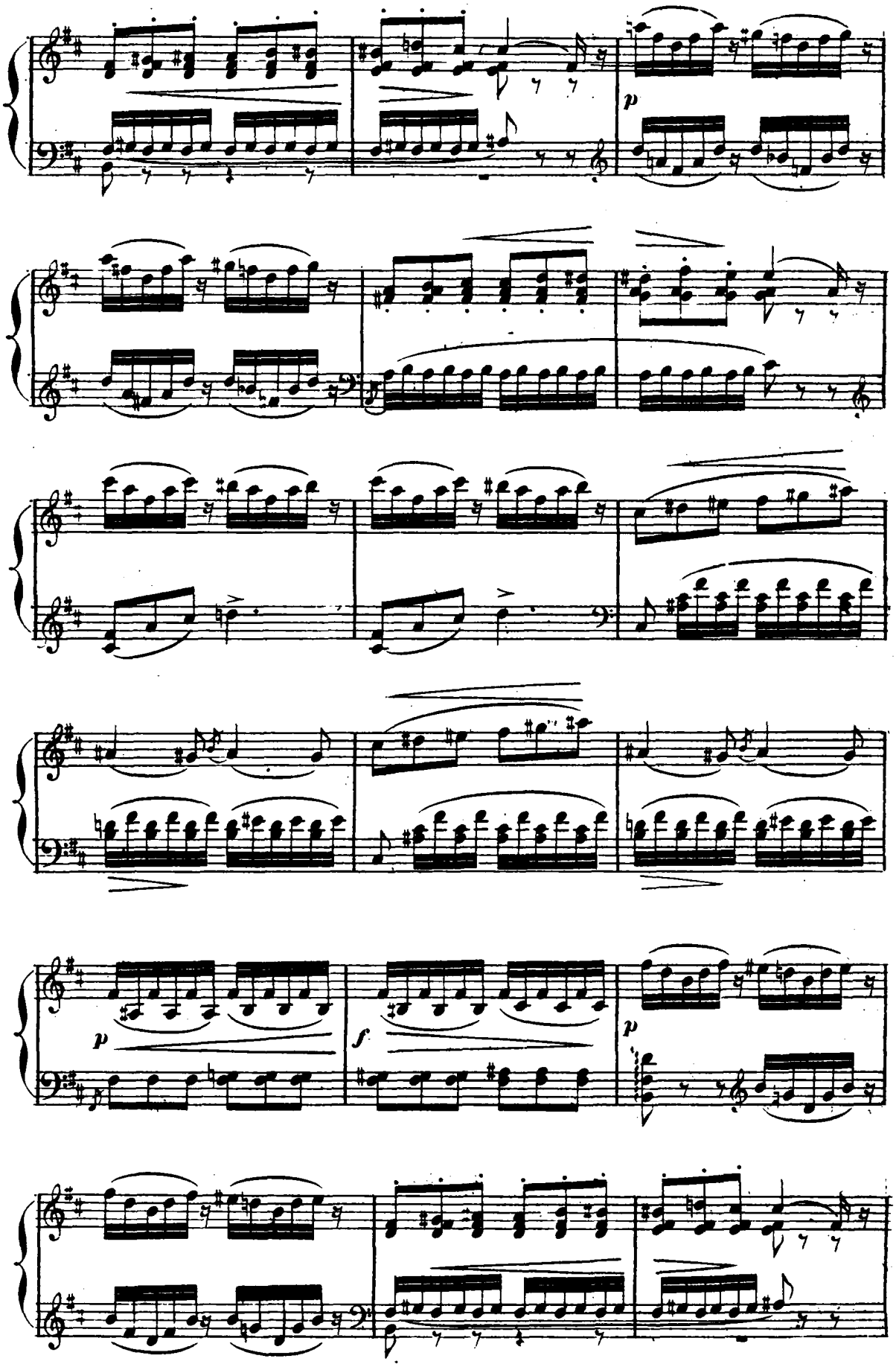
Ils se cachent pour surprendre les Dryades.

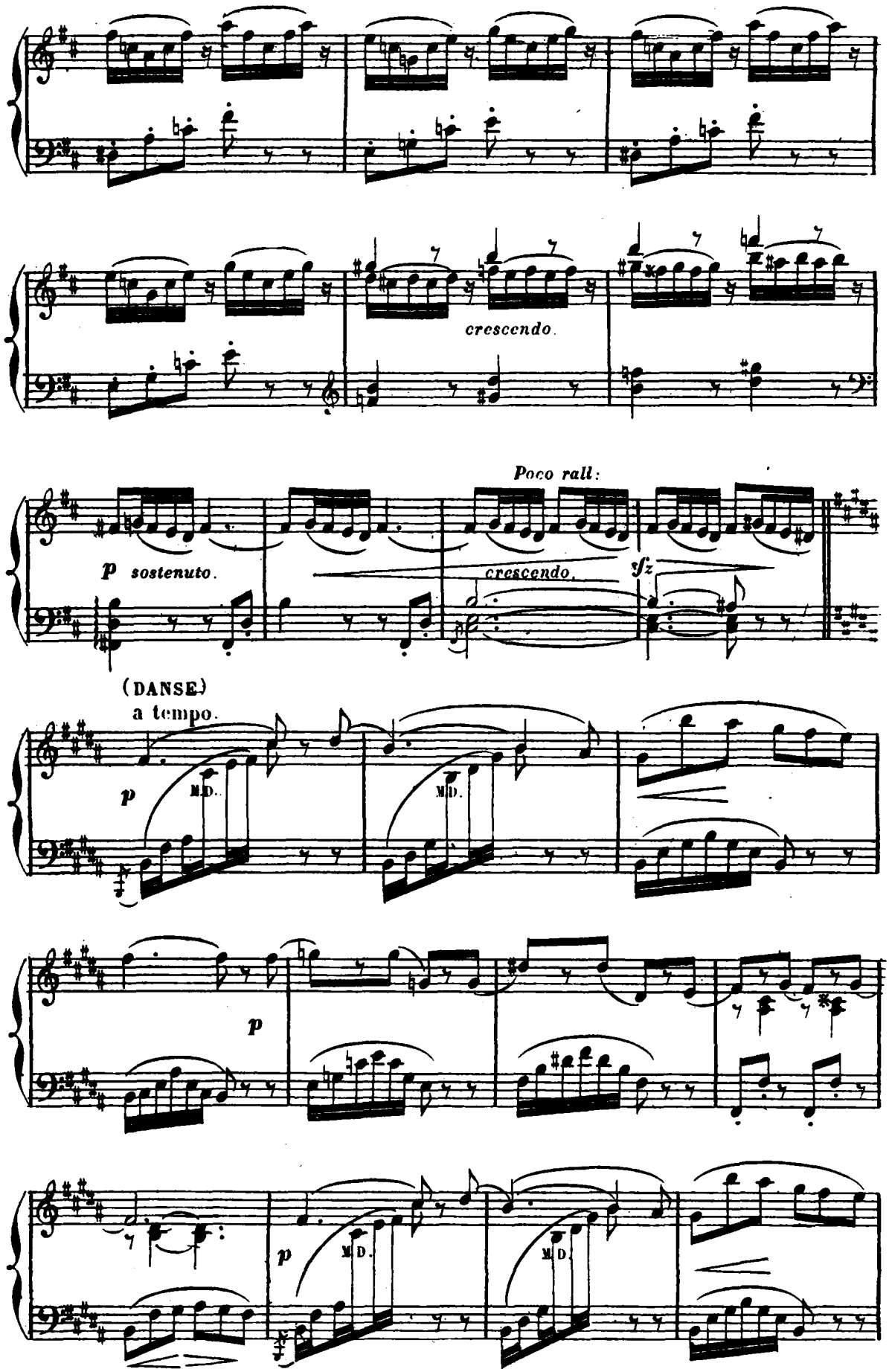


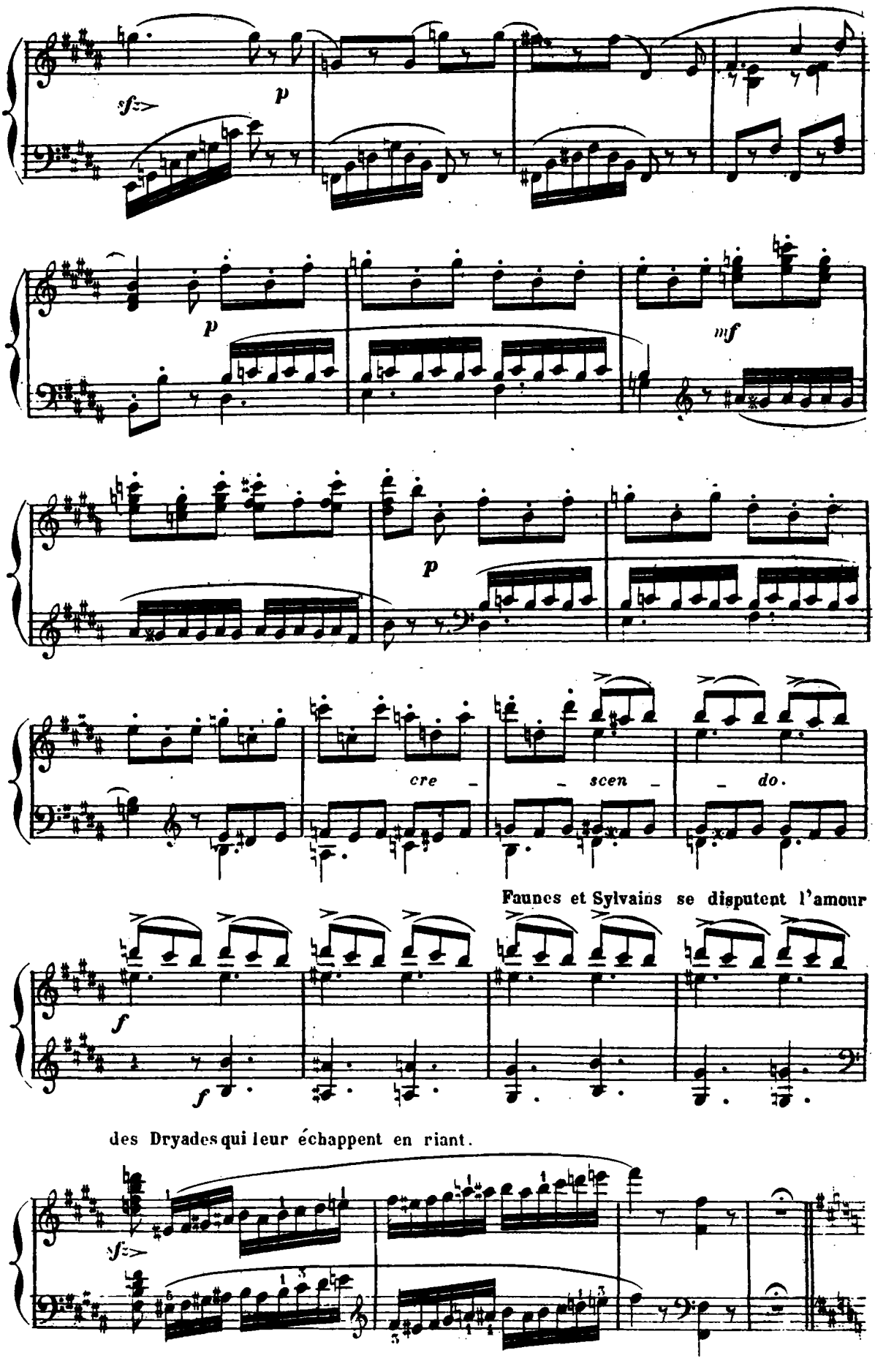
Quelques Dryades sortent des eaux, elle se cherchent et s'appellent.

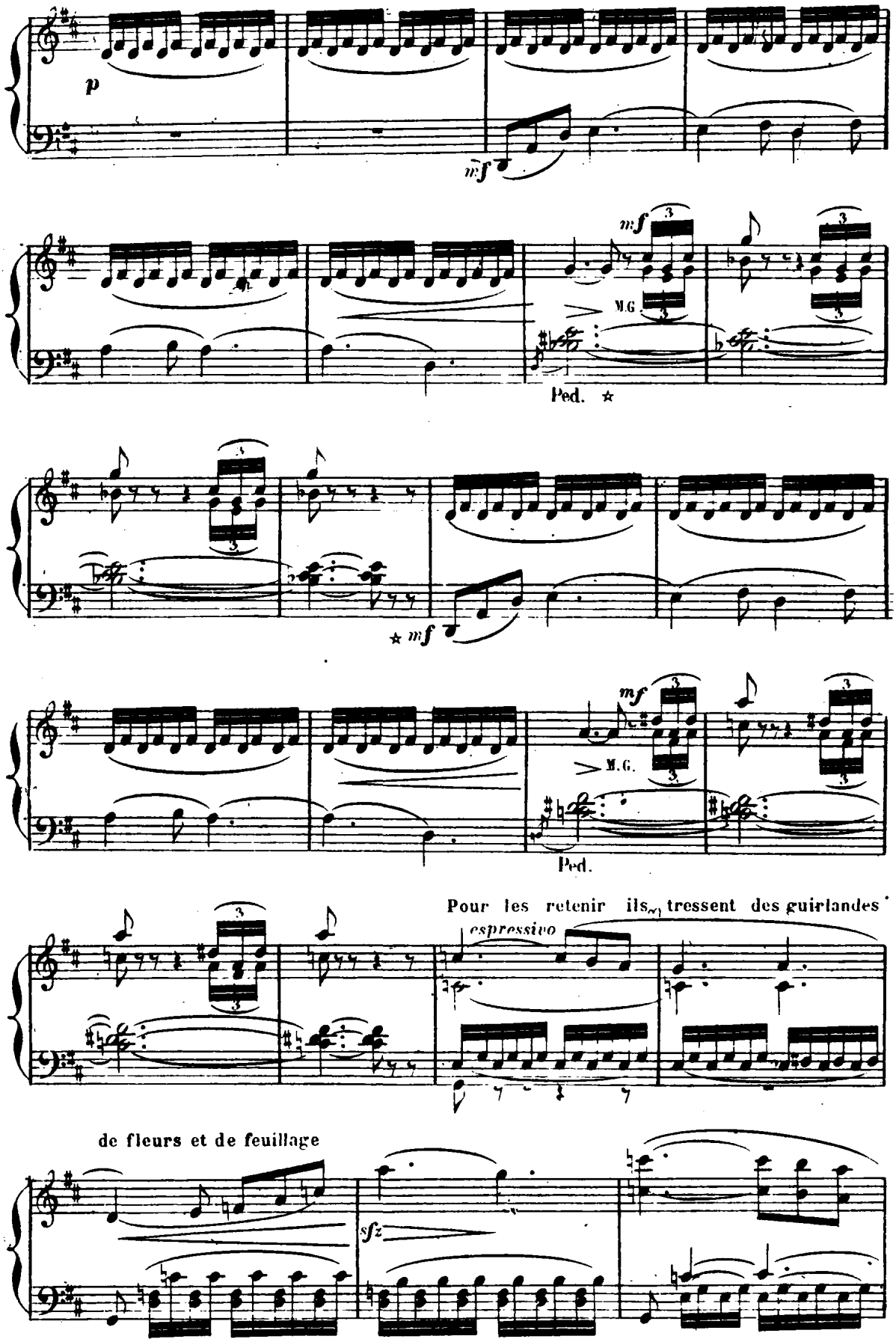


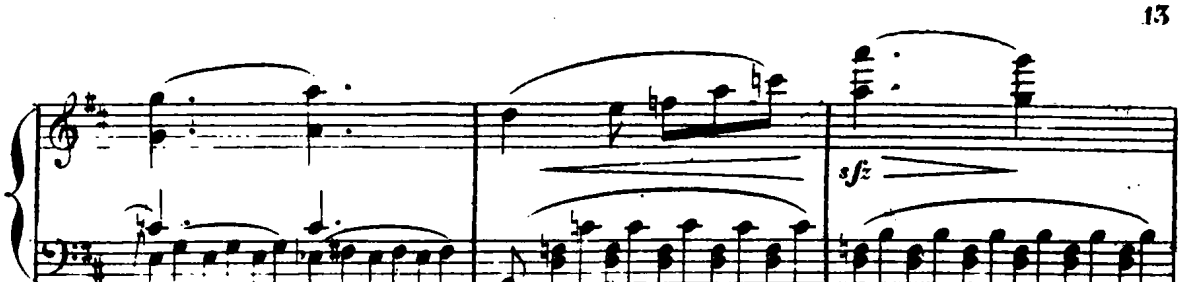


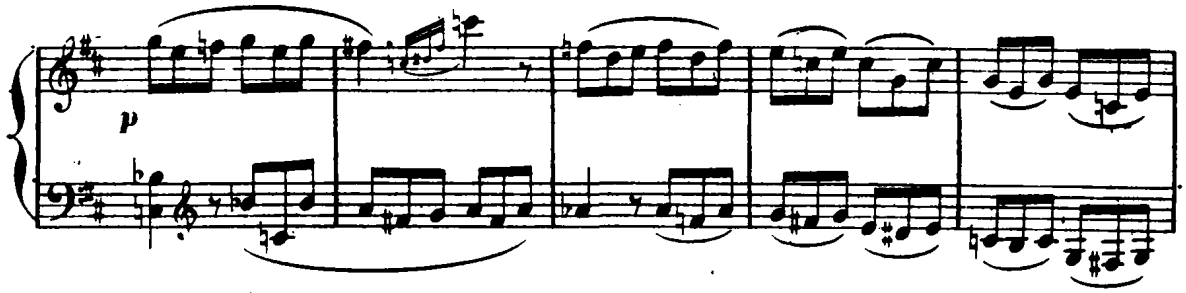

p
p
f
p


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

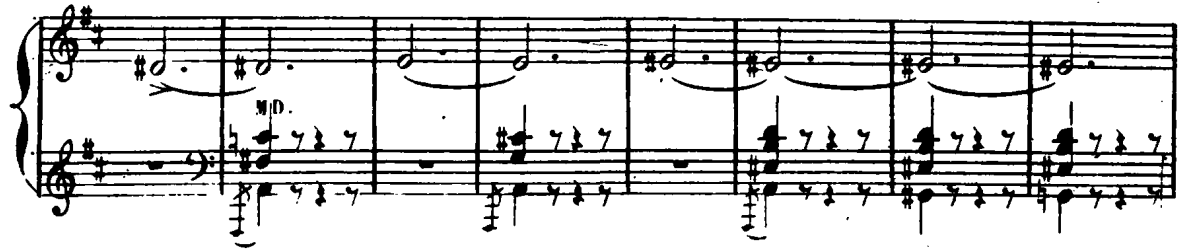

sf
p
p
mf
p
cre - scen - do.
Faunes et Sylvains se disputent l'amour
f
f
des Dryades qui leur échappent en riant.
sf


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

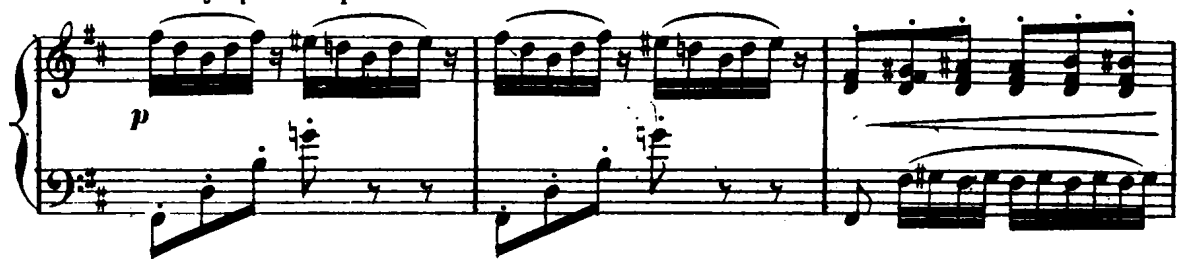


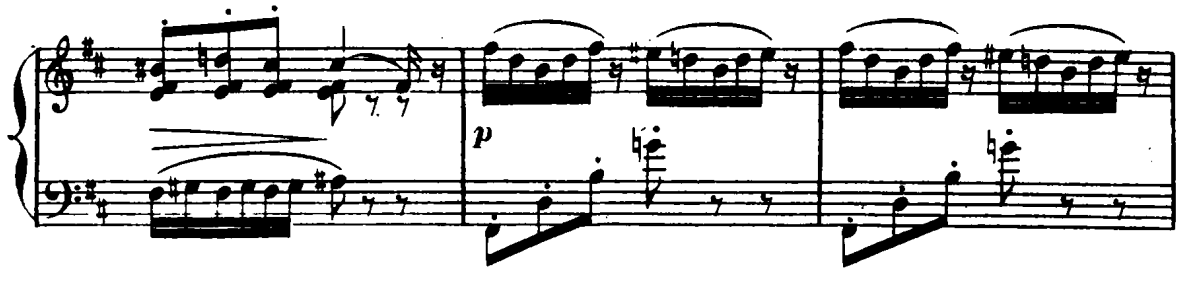


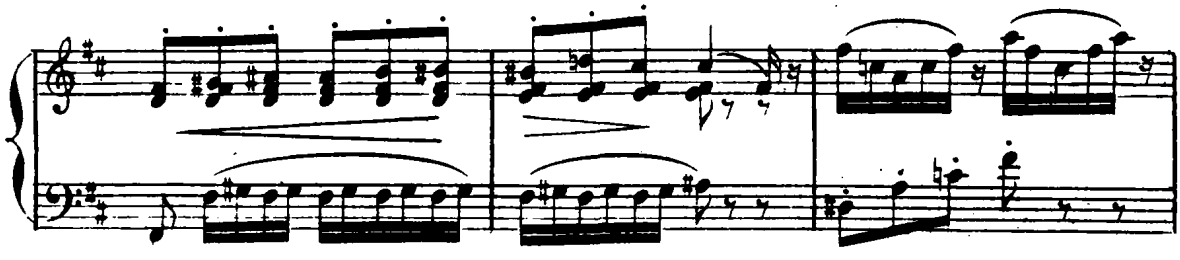
Ils se cachent de nouveau.

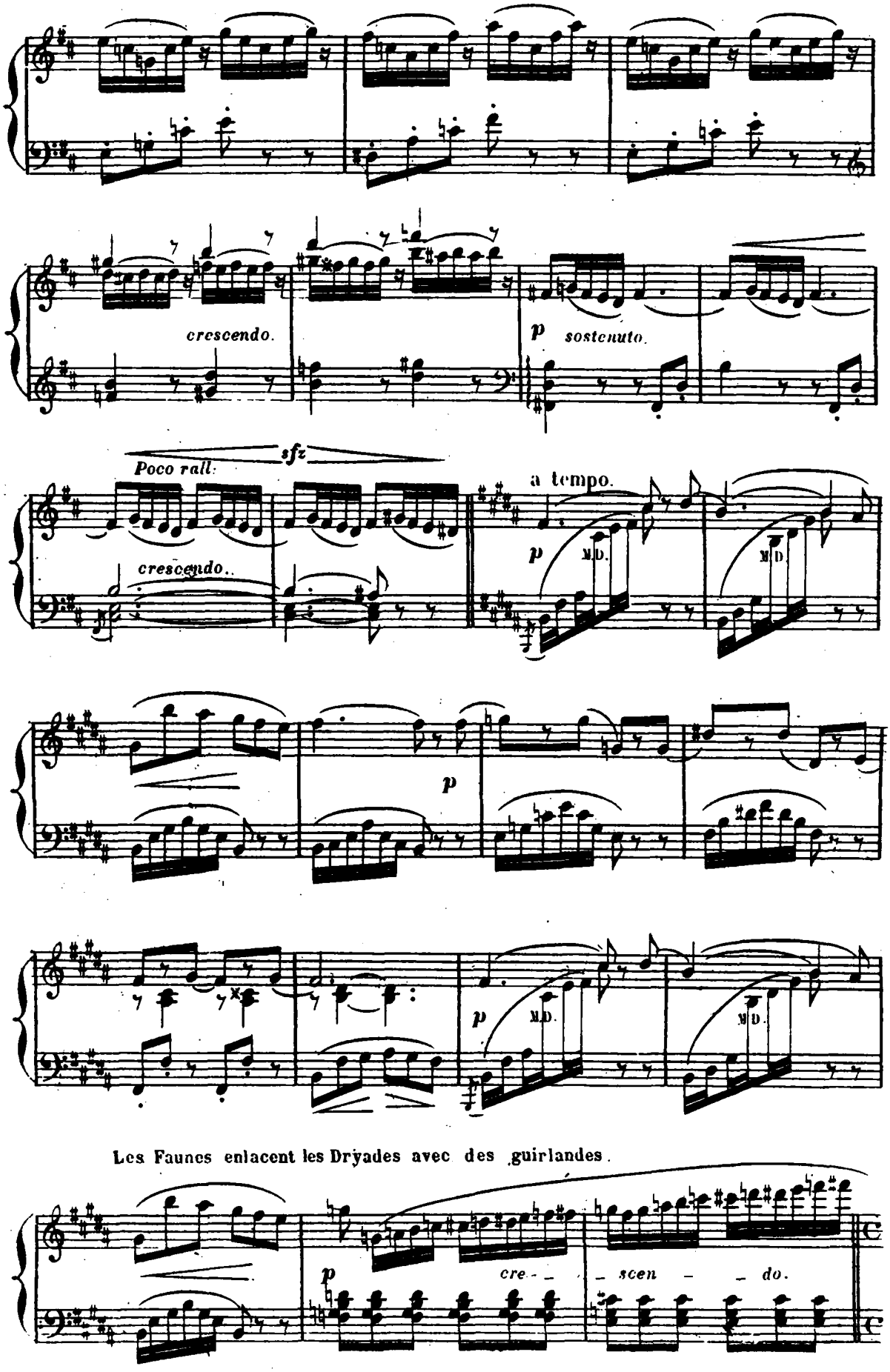


Les Nymphes reparaissent.

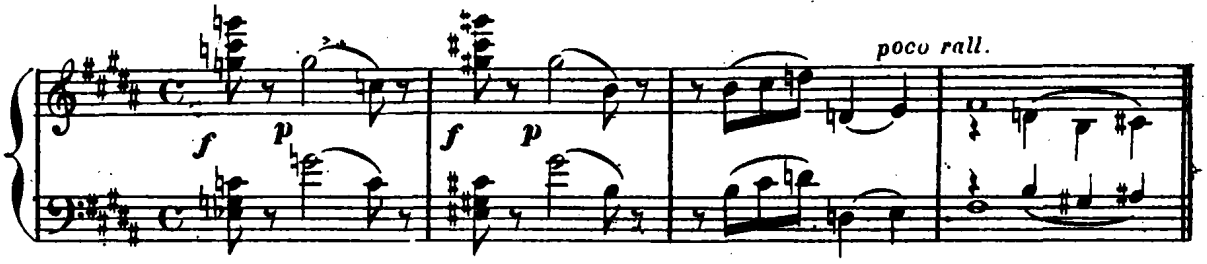






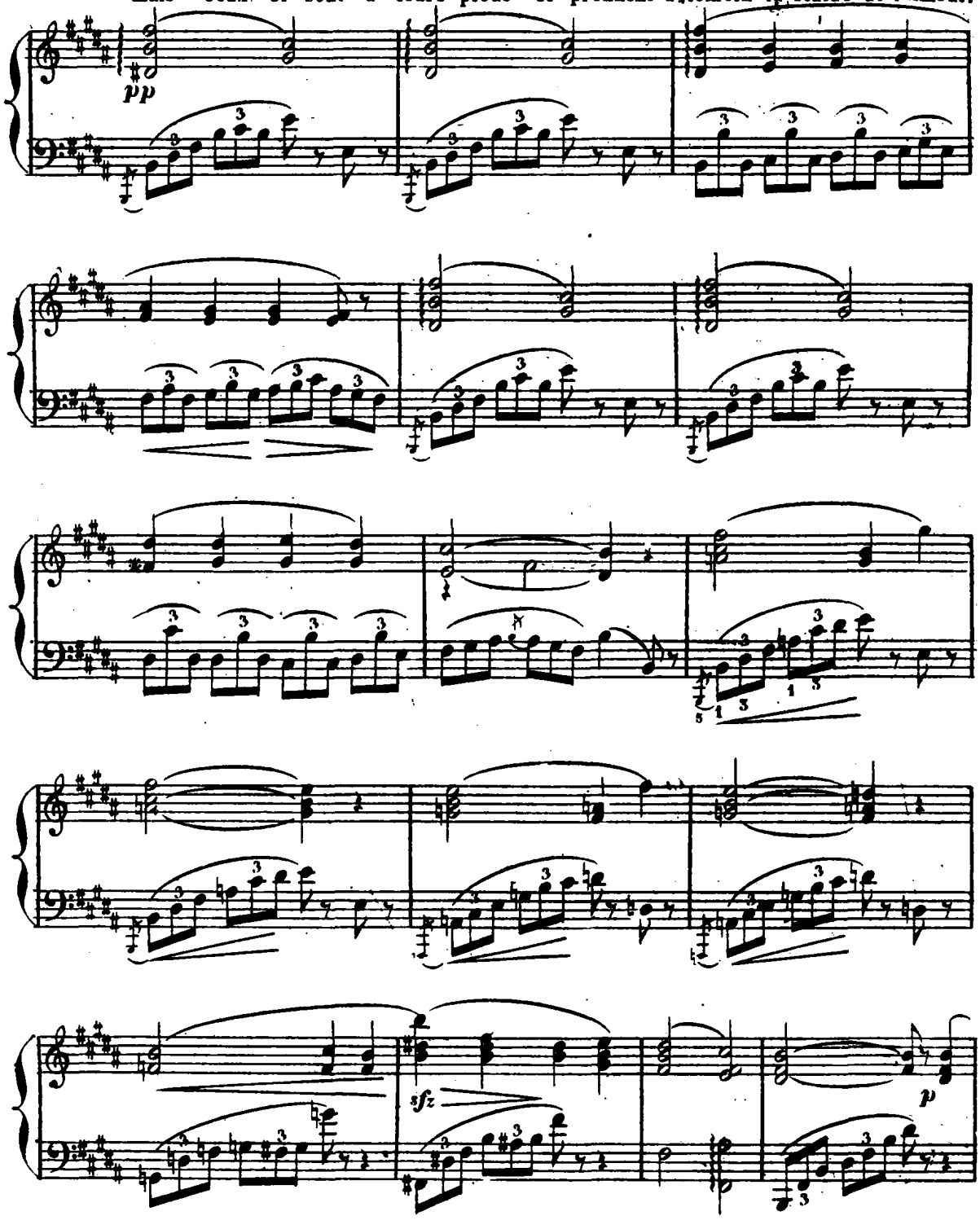

crescendo.
p sostenuto.
Poco rall.
sfz
a tempo.
crescendo.
p
M.D.
M.D.
p
p
M.D.
M.D.
Les Faunes enlacent les Dryades avec des guirlandes.
p
cre - - scen - - do.

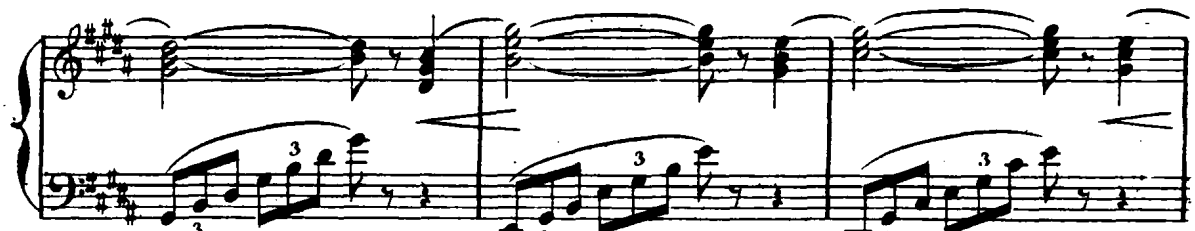
Moderato. Elles sont prisonnières, Elles implorent leurs Vainqueurs;

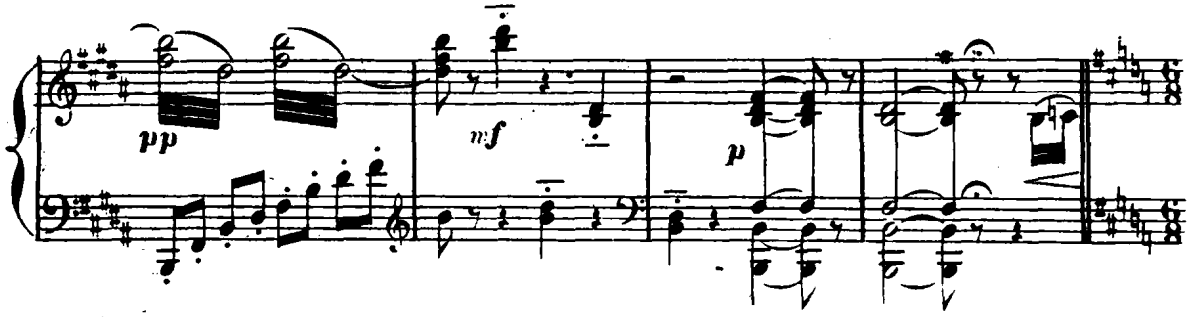


Un peu plus lent

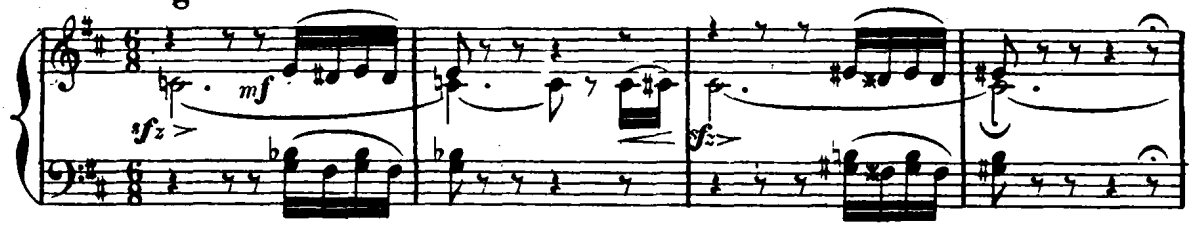
mais ceux-ci sont à leurs pieds et prennent à témoin la statue de l'Amour.



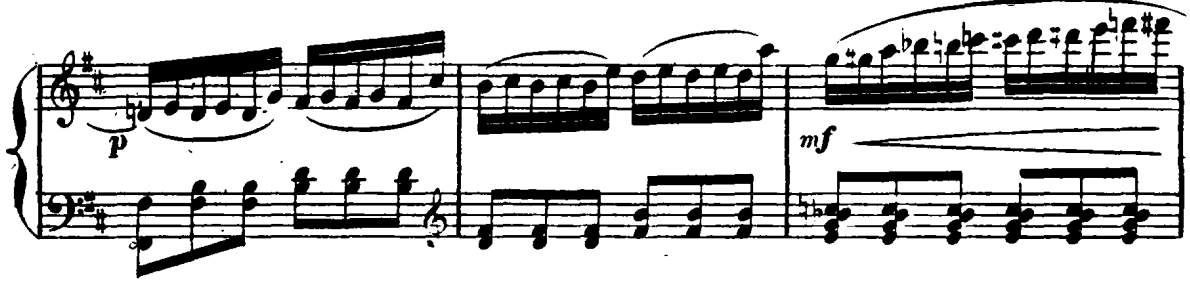




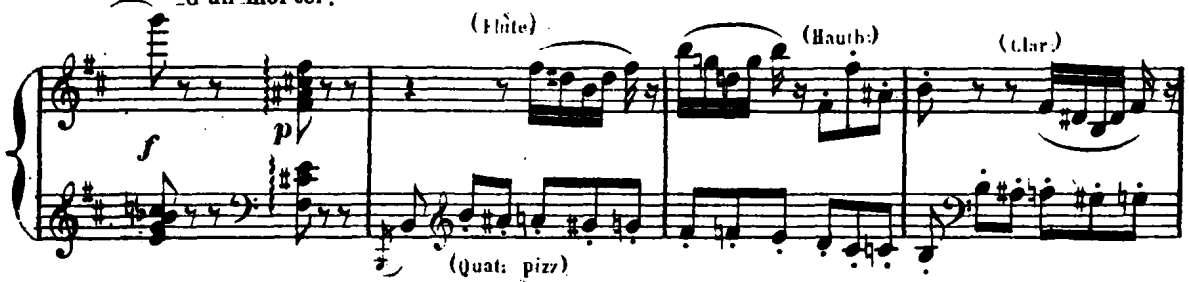
Allegro. Un bruit de pas se fait entendre;

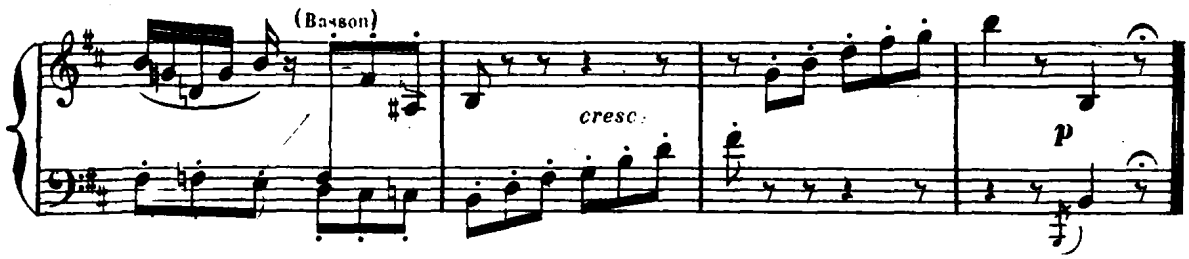


Faunes, Sylvains et Dryades s'enfuient dans leurs retraites en reconnaissant l'approche



d'un mortel.





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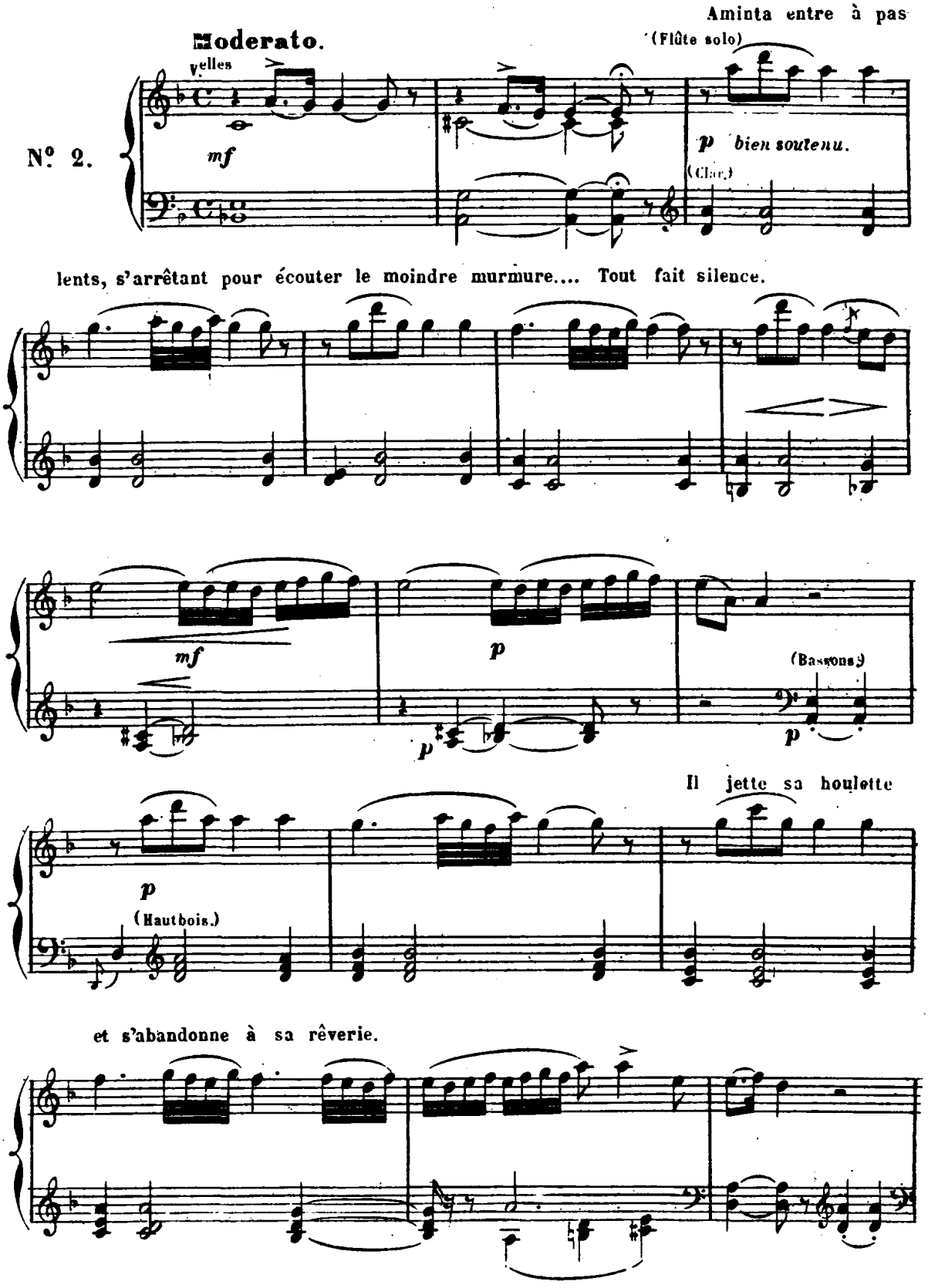
LE BERGER.

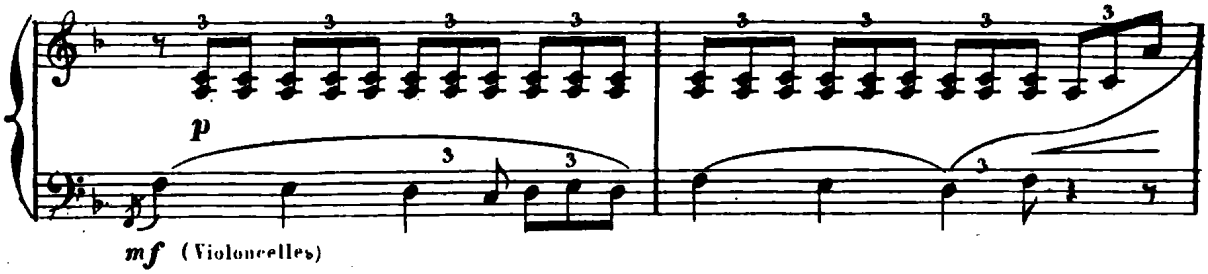
PASTORALE.

Nº 2.

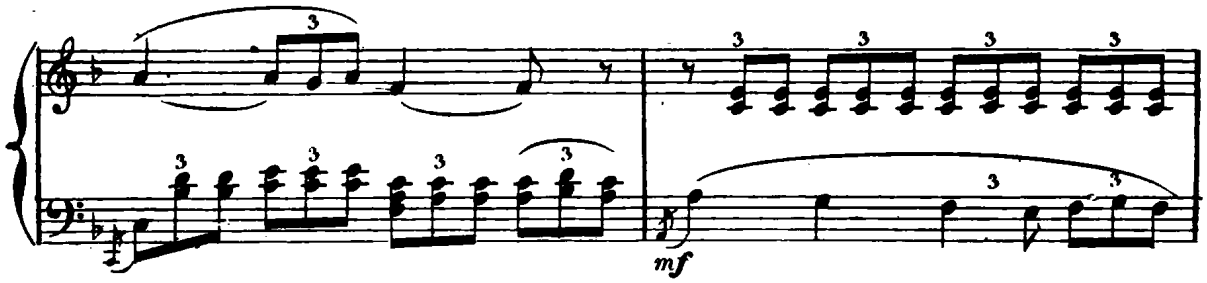


A cette même place par une pareille nuit, il a entrevu, caché dans les

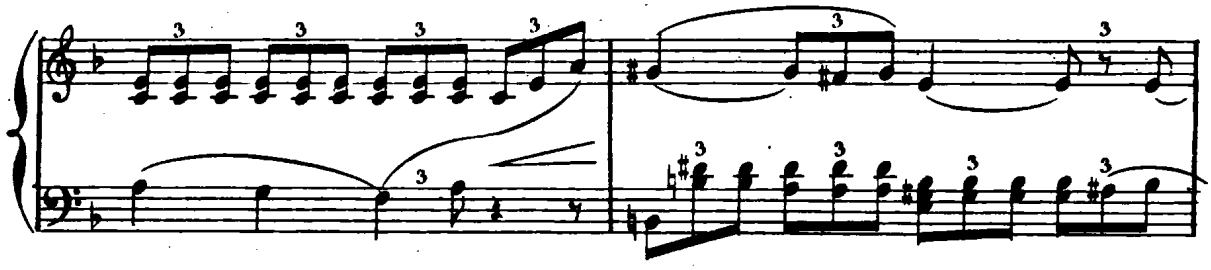
Un peu plus animé.



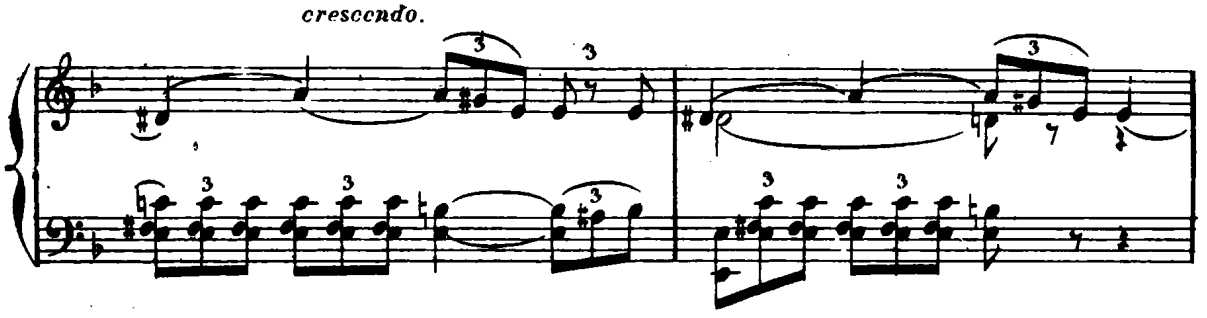
buissons, une belle chasseresse dont l'image est restée gravée dans son cœur.



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

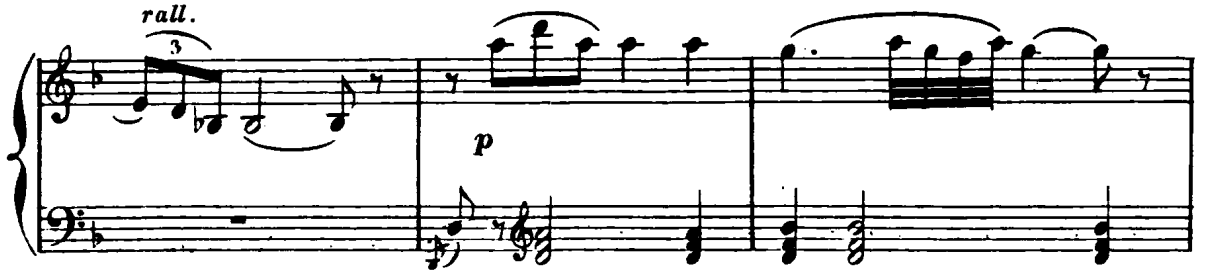


crescendo.



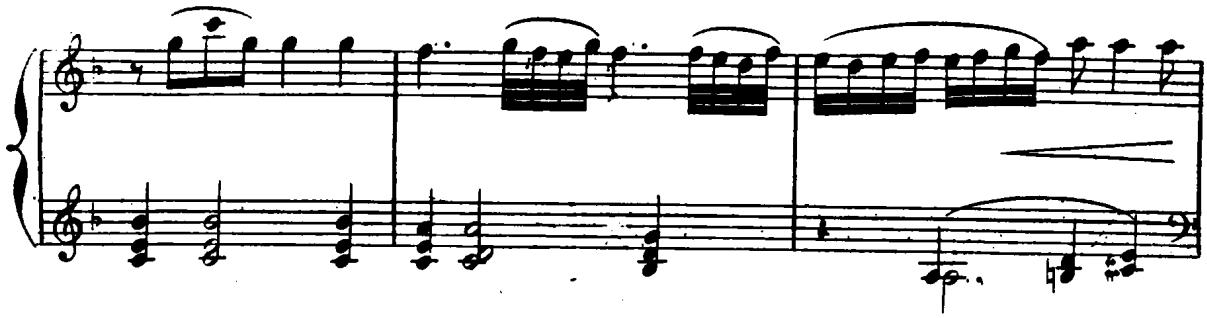
1°. tempo. Mais lui, simple berger, que peut-il

rall.

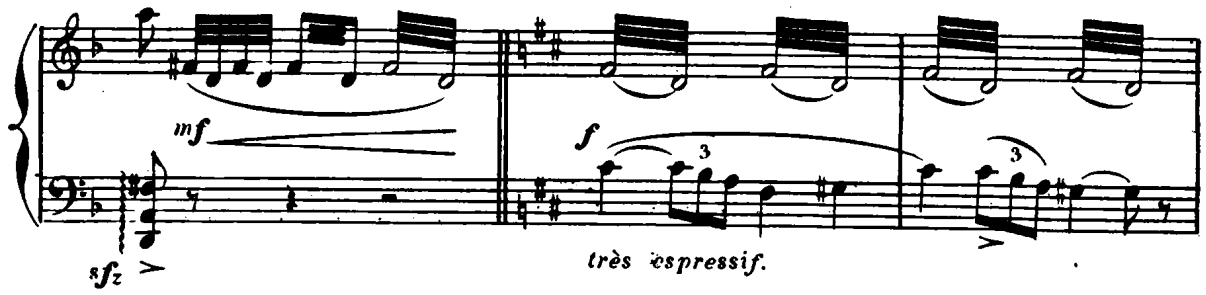


espérer?....

Rien, sinon de la voir encore.

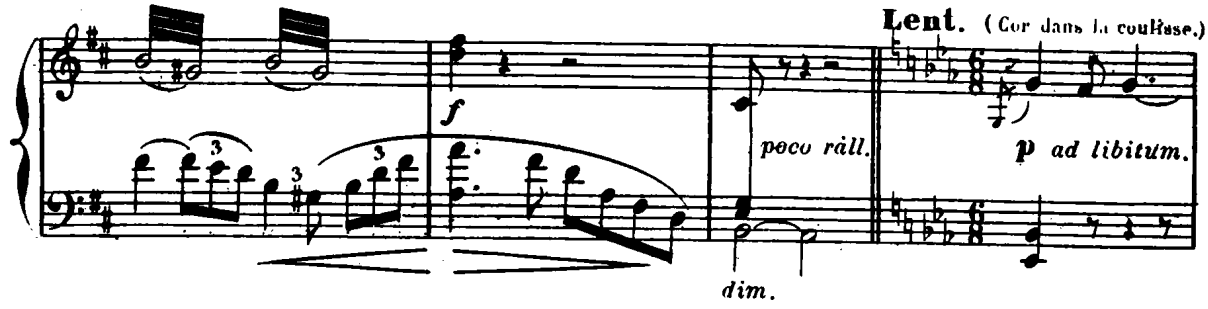


Il se prosterne devant la statue de l'Amour



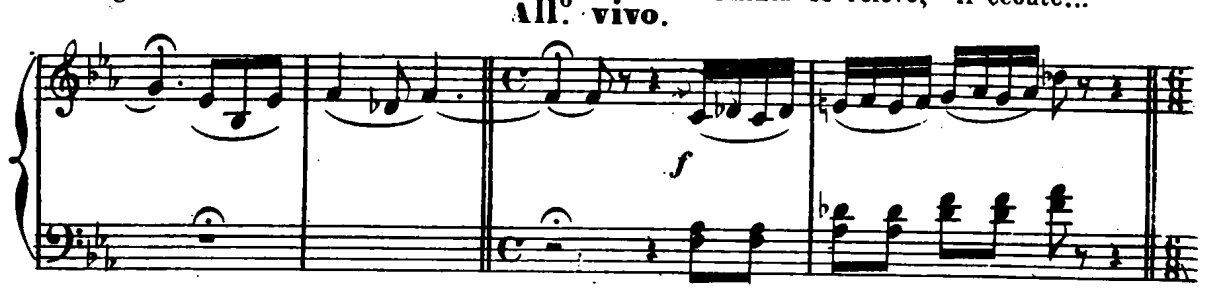
et supplie le Dieu de lui accorder cette grâce.

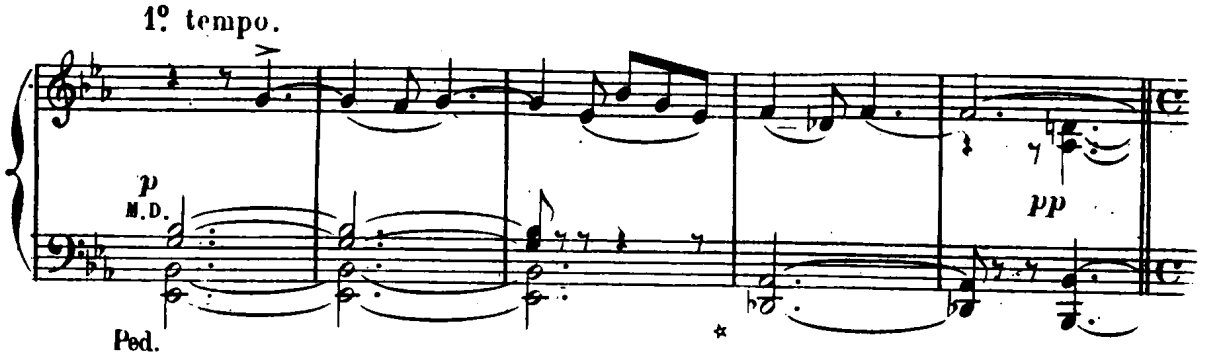
Le son clair et



argentin d'un cor se fait entendre.

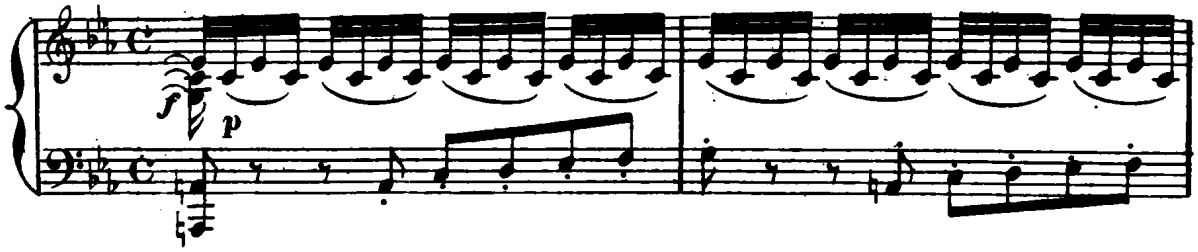
Aminta se relève; il écoute...



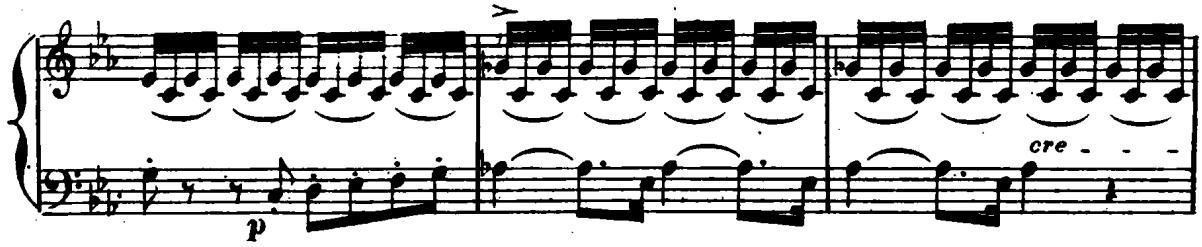


Il regarde à travers les taillis et témoigne par sa joie qu'il a reconnu

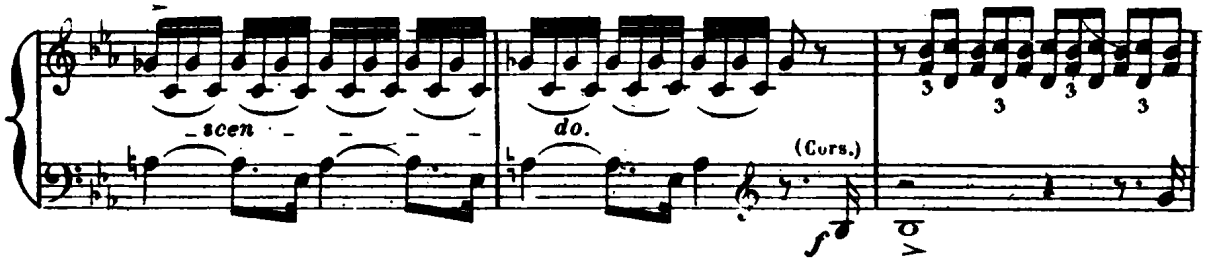
Allegro.



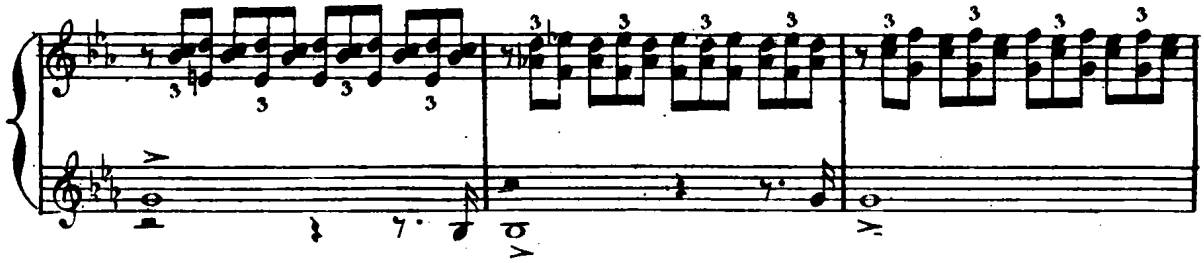
celle qu'il attend. En l'entendant s'approcher, il court se cacher dans l'hé-

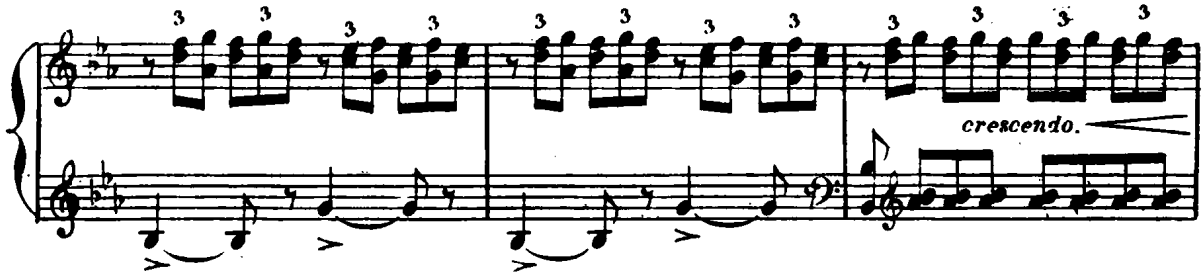


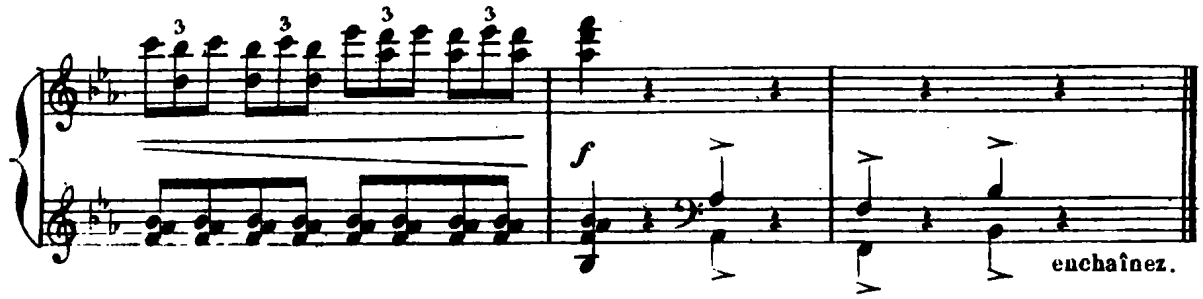
-micycle, derrière la statue de l'Amour. Les Nymphes paraissent



et font retentir la forêt des sons du cor.







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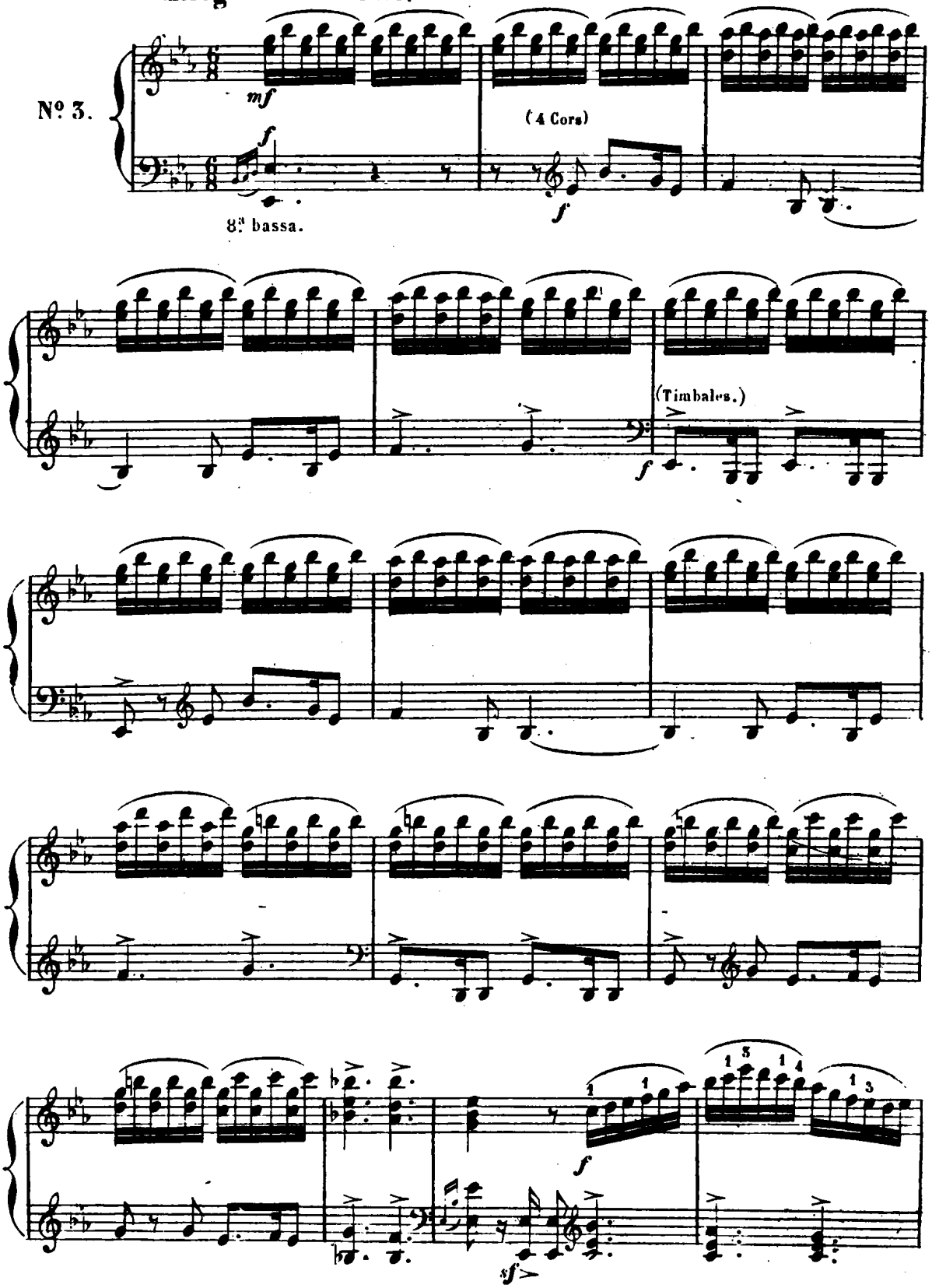
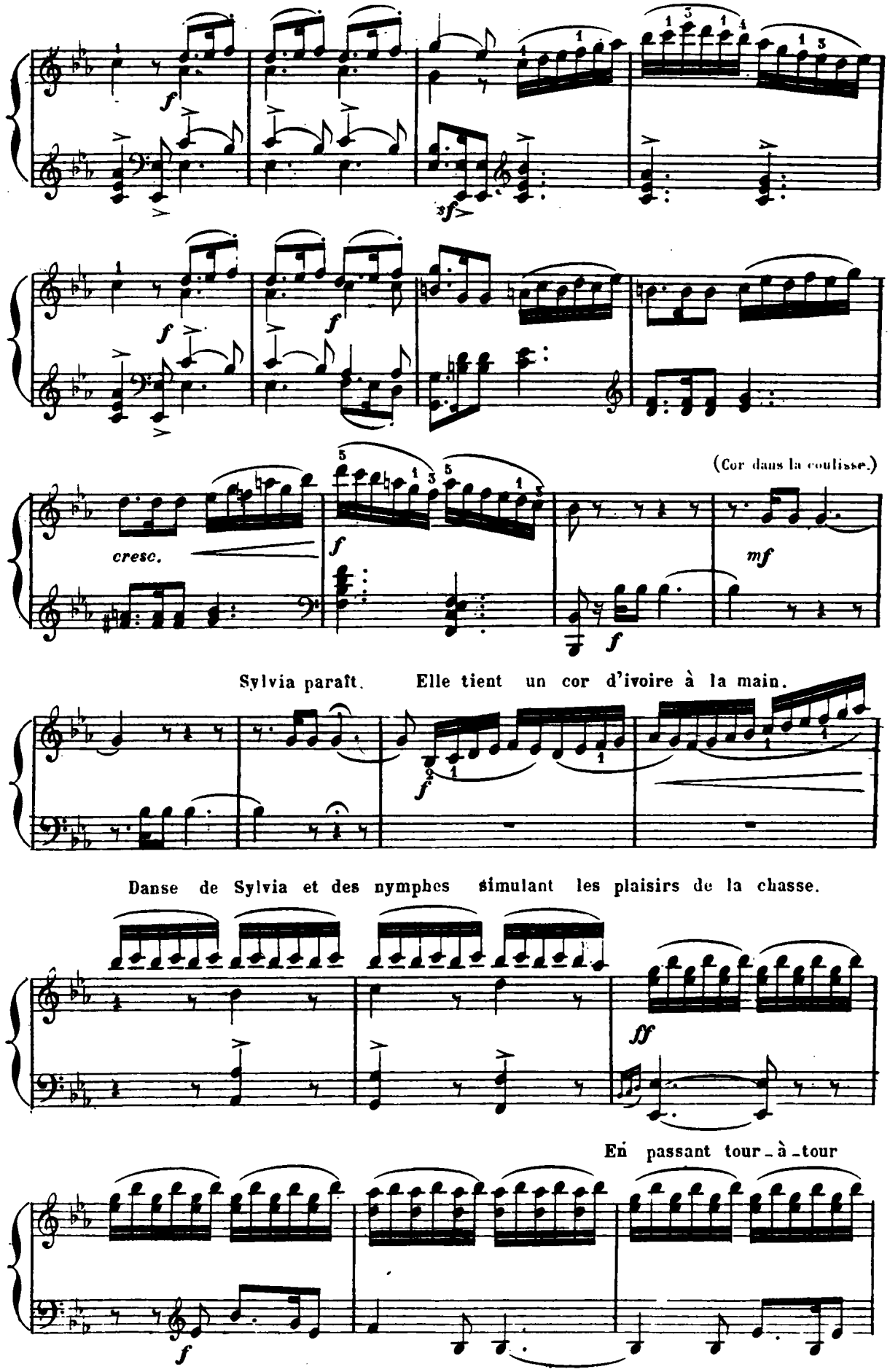
LES CHASSERESSES.

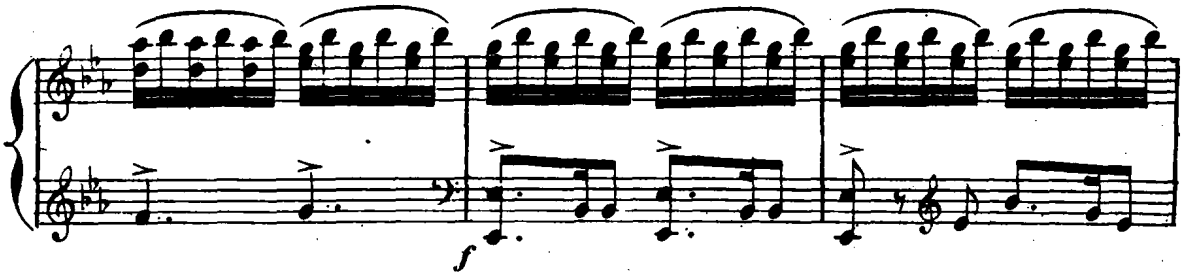
FANFARE.

Allegretto animato. Entrée des Nymphes de Diane.

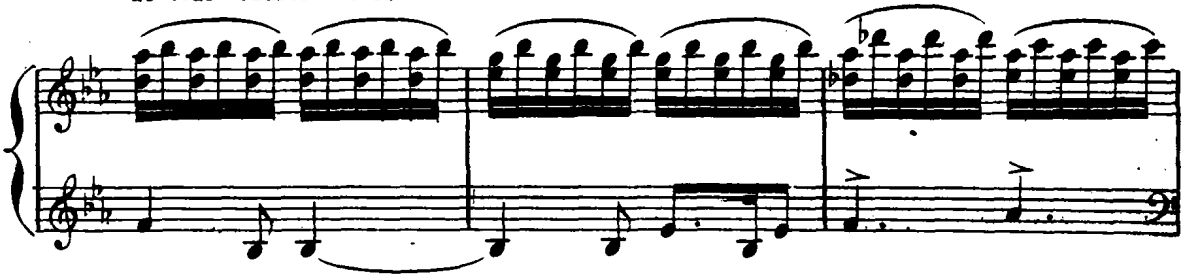


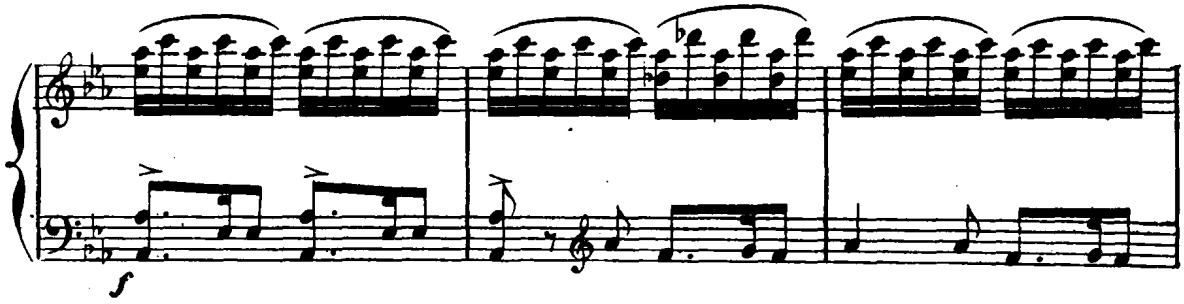

(Cor dans la coulisse.)
cresc.
Sylvia paraît. Elle tient un cor d'ivoire à la main.
Danse de Sylvia et des nymphes simulant les plaisirs de la chasse.
En passant tour-à-tour

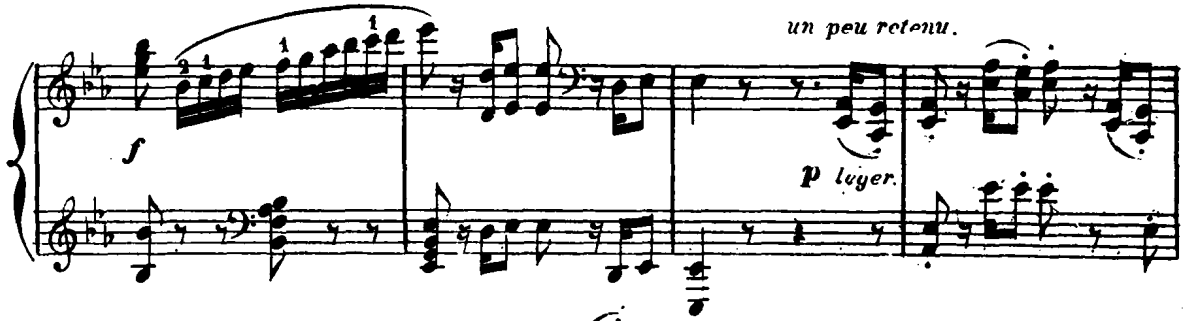
devant la statue de l'Amour, elles semblent lui jeter un défi au nom

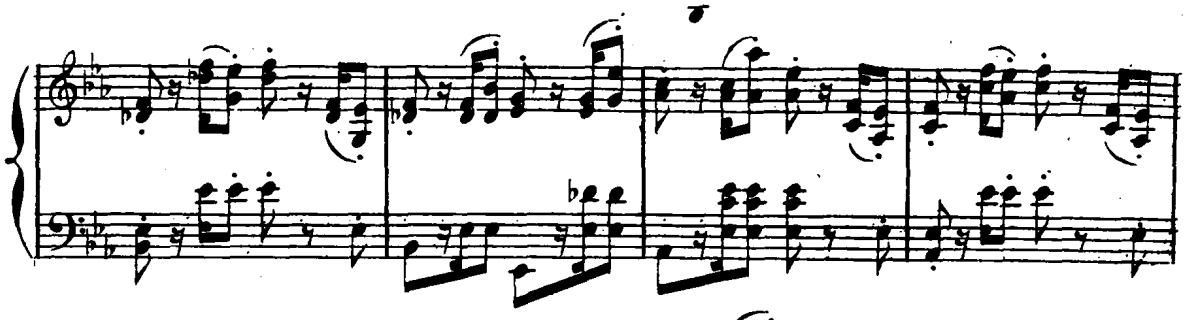


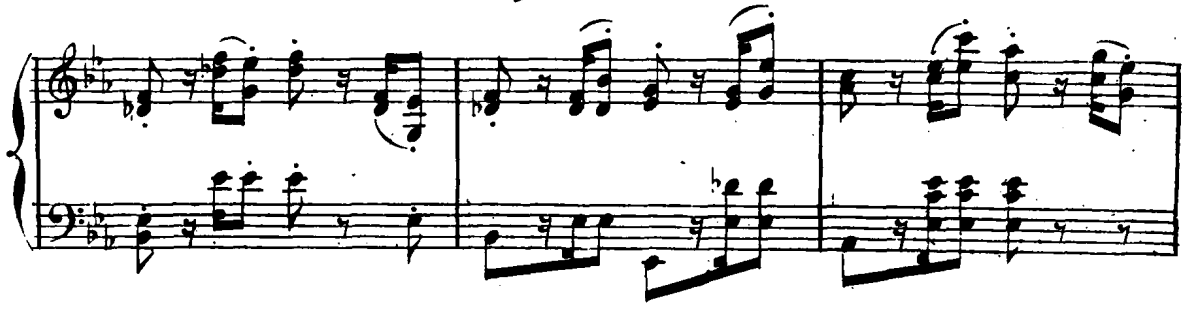
de leur chaste déesse.

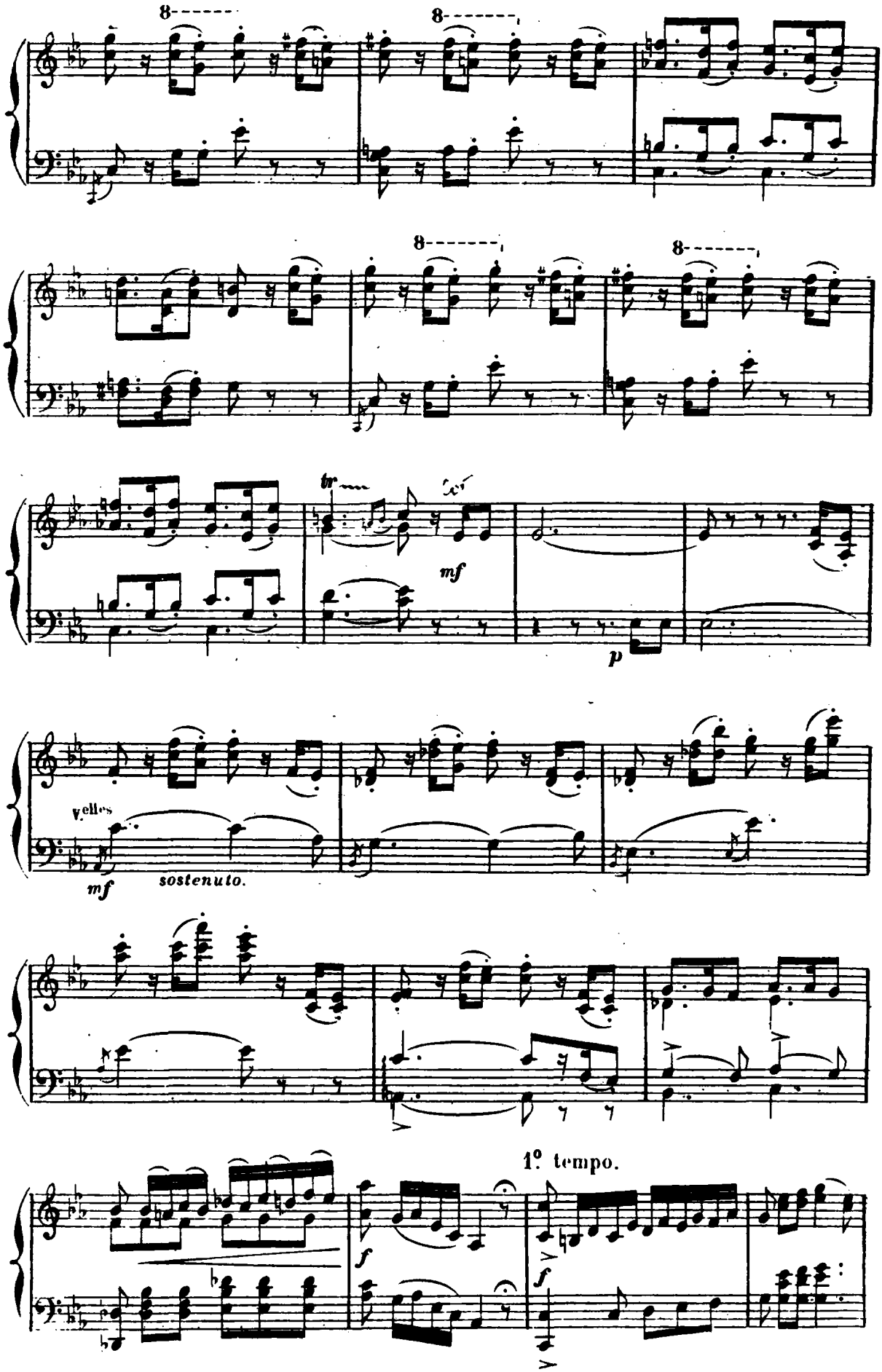


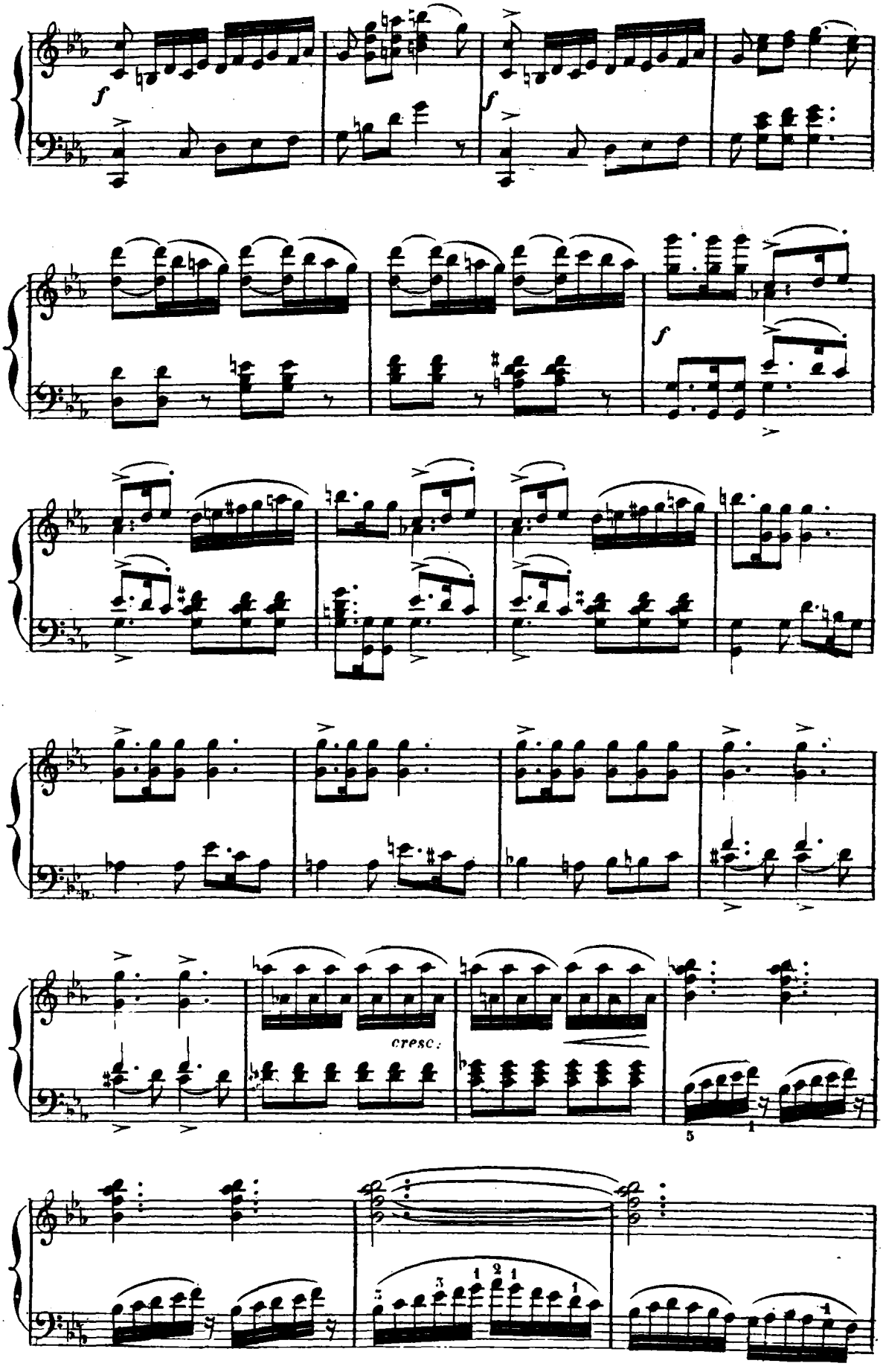


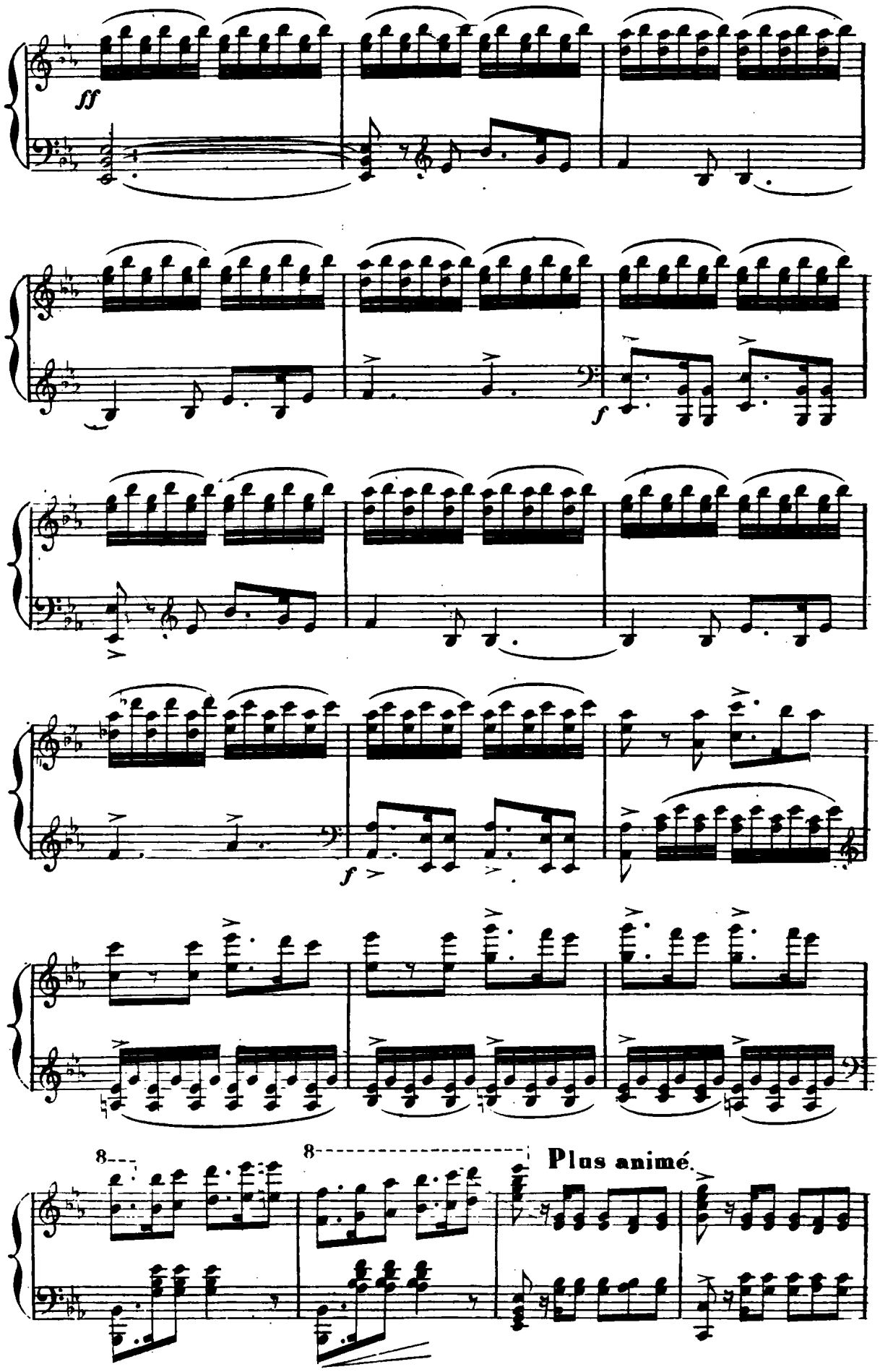


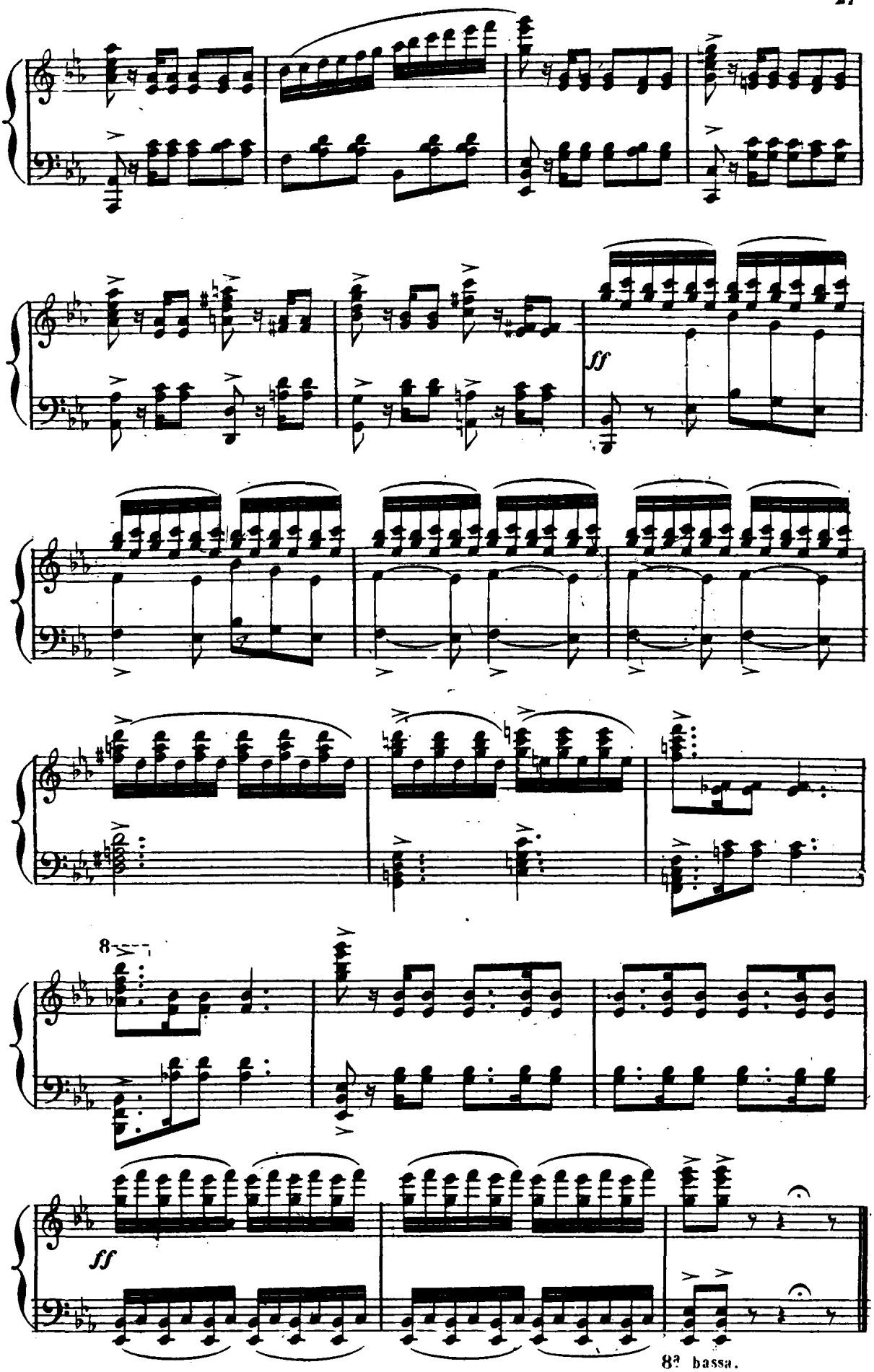





8
8
8
8
tr
mf
p
Velles
mf
sostenuto.
1º tempo.
f
f


f
f
f
cresc.


ff
f
f
8
8
Plus animé.


ff
8
ff
8ª bassa.

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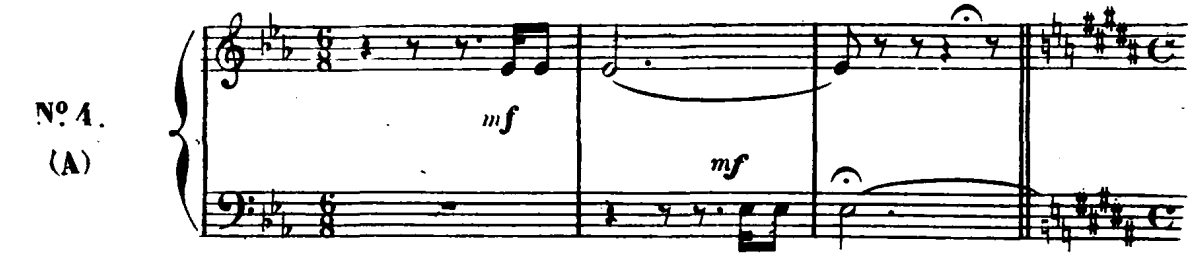
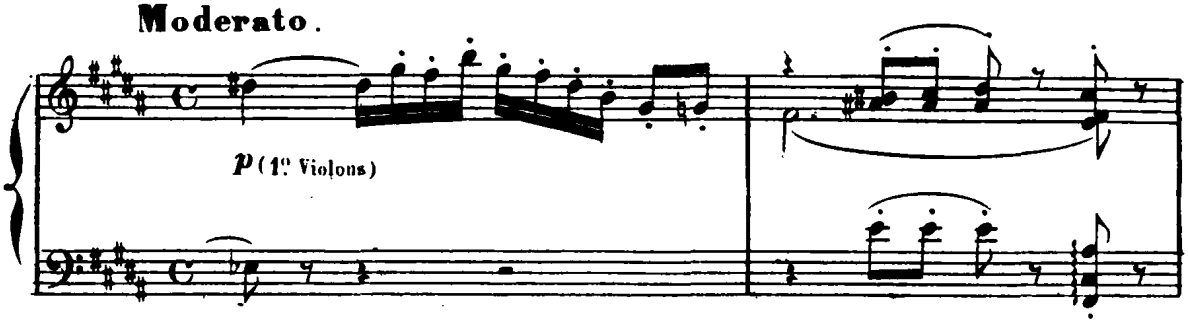
INTERMEZZO.

Istesso tempo.

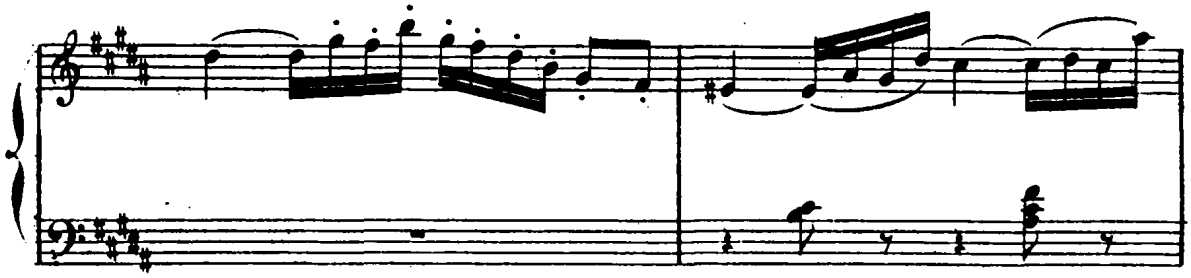


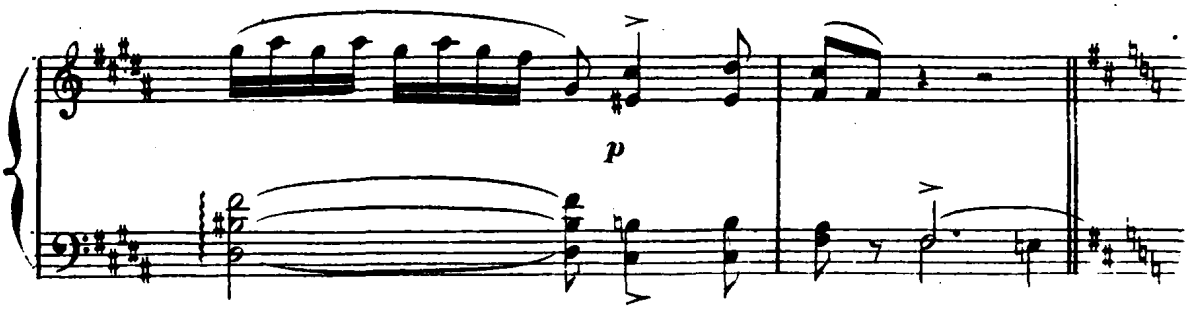
Cependant leur longue course a épuisé leurs forces;

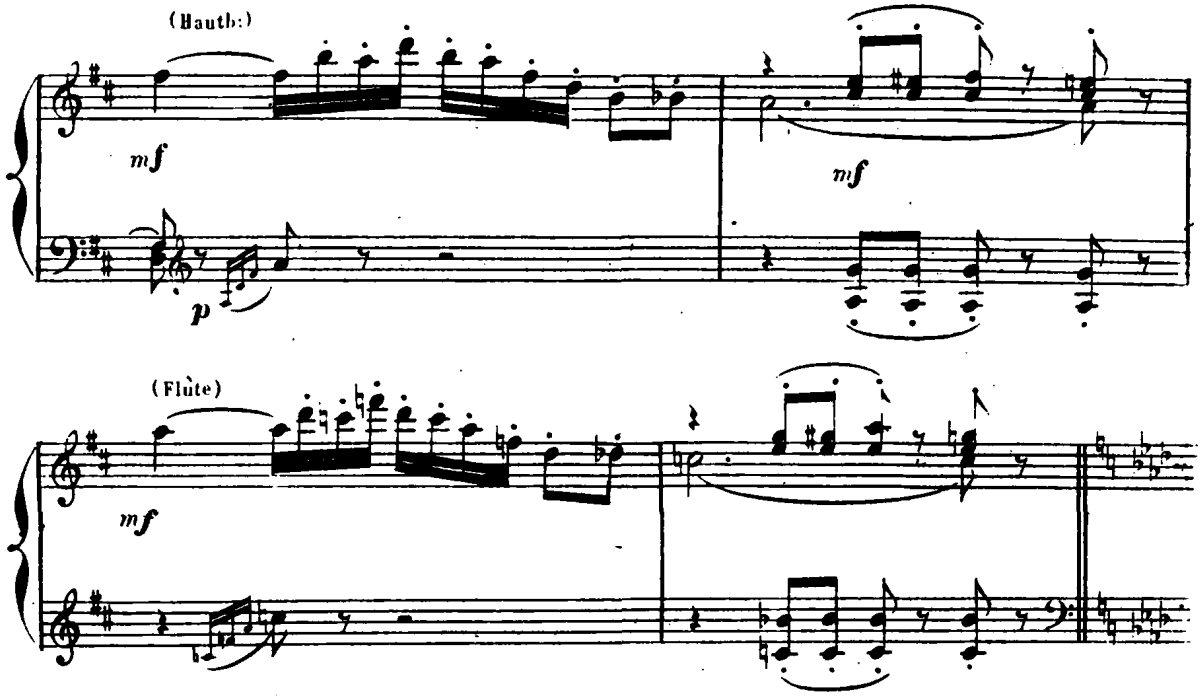
Moderato.



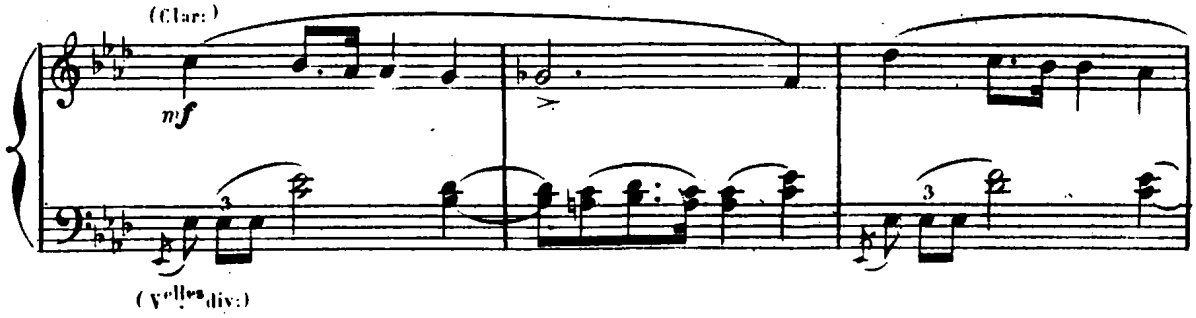
quelques nymphes s'étendent sur le gazon.



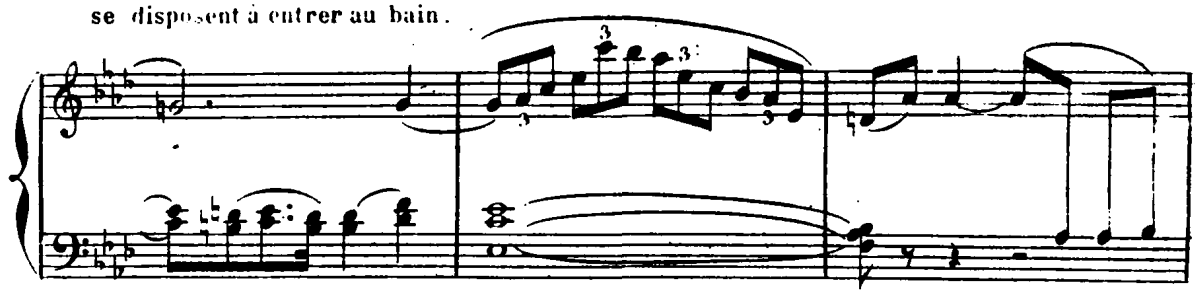


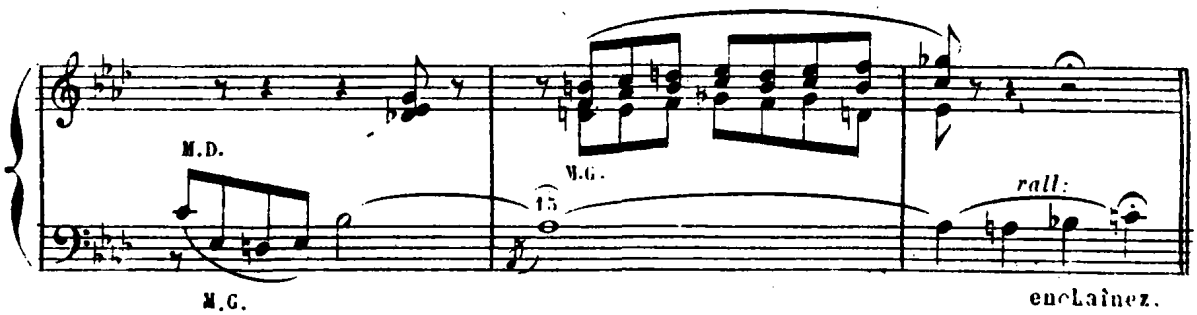


D'autres nymphes, et parmi elles, Sylvia, se laissent tenter par la fraîcheur de l'eau et



se disposent à entrer au bain.





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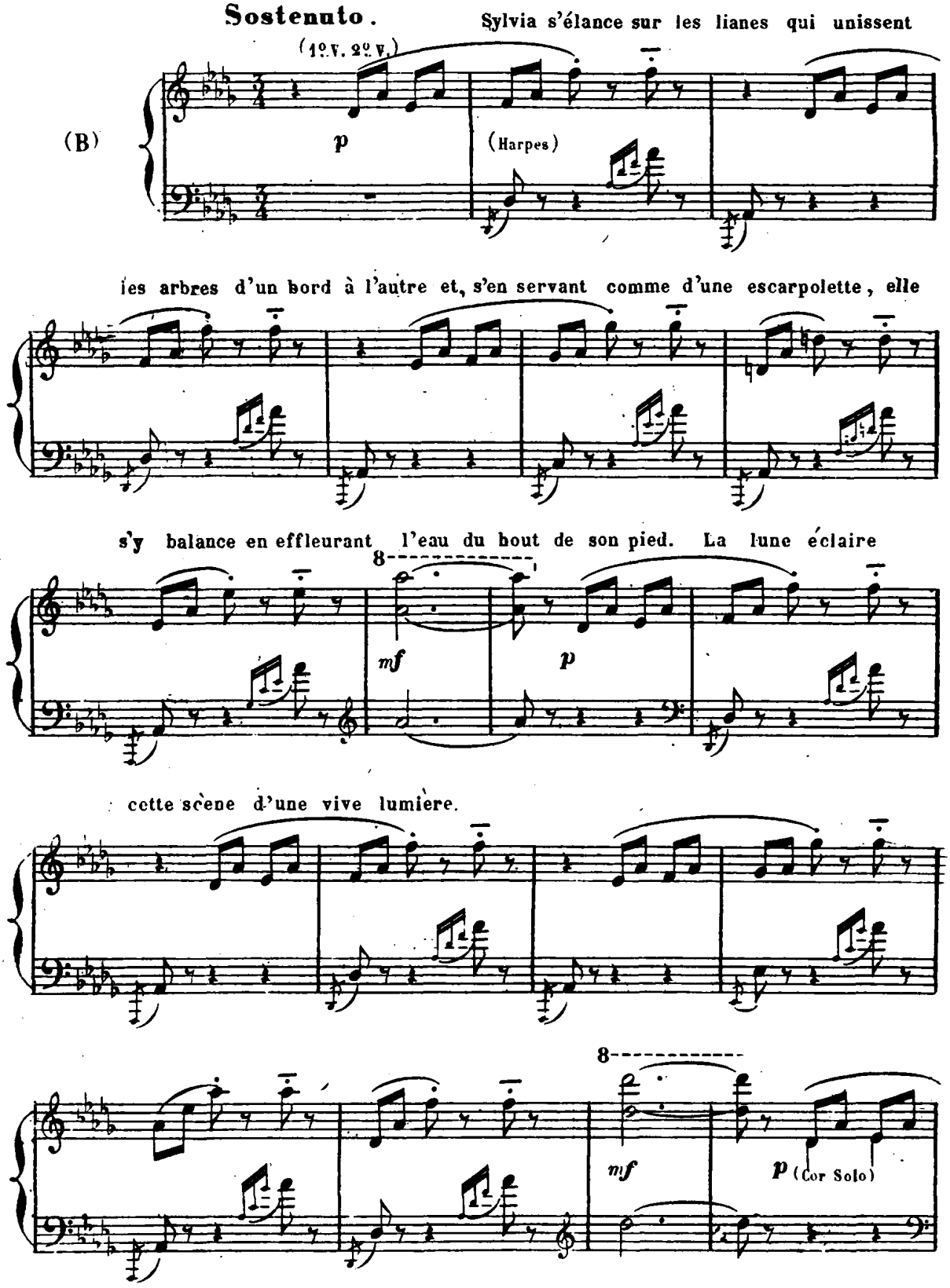
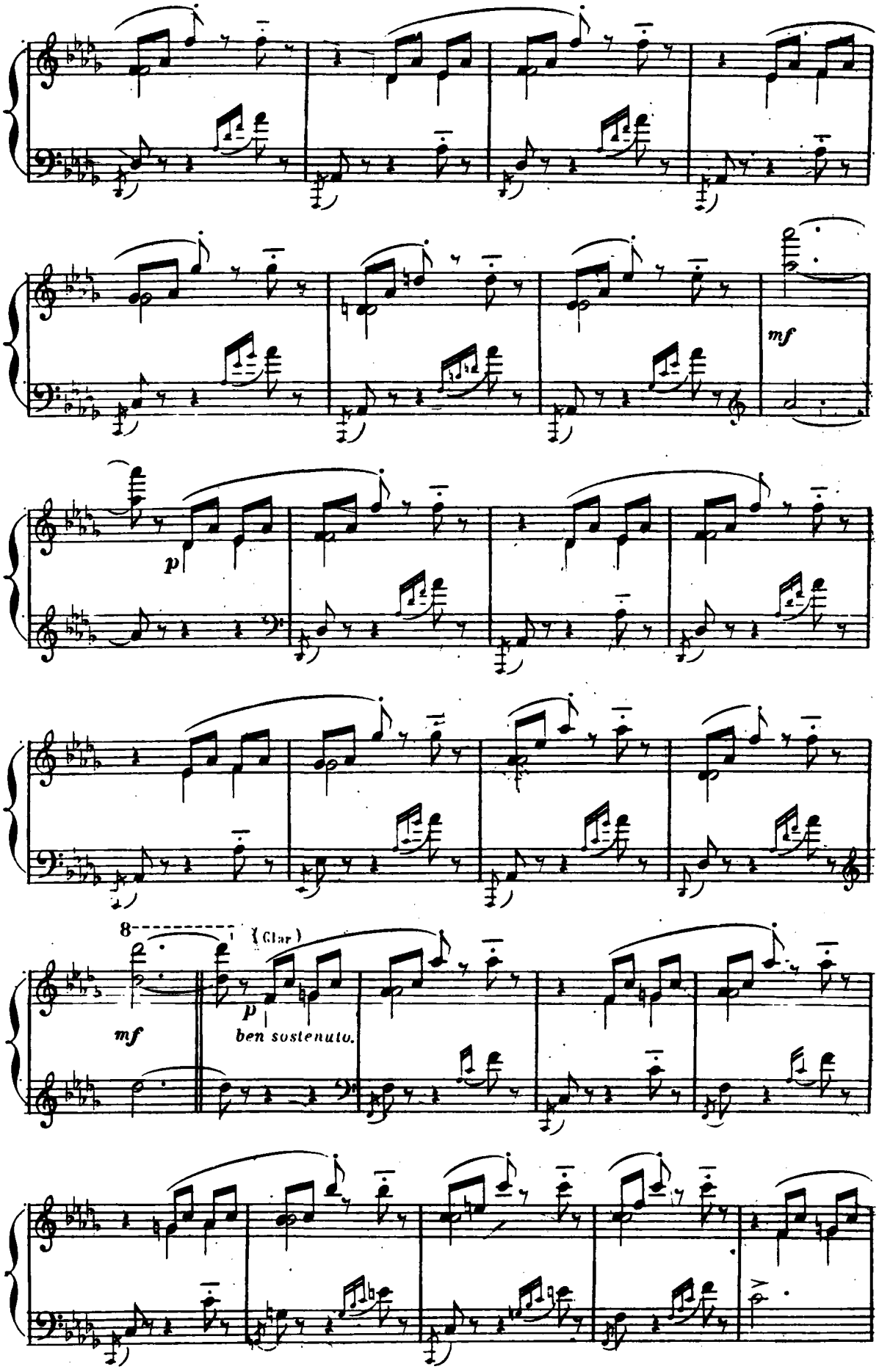
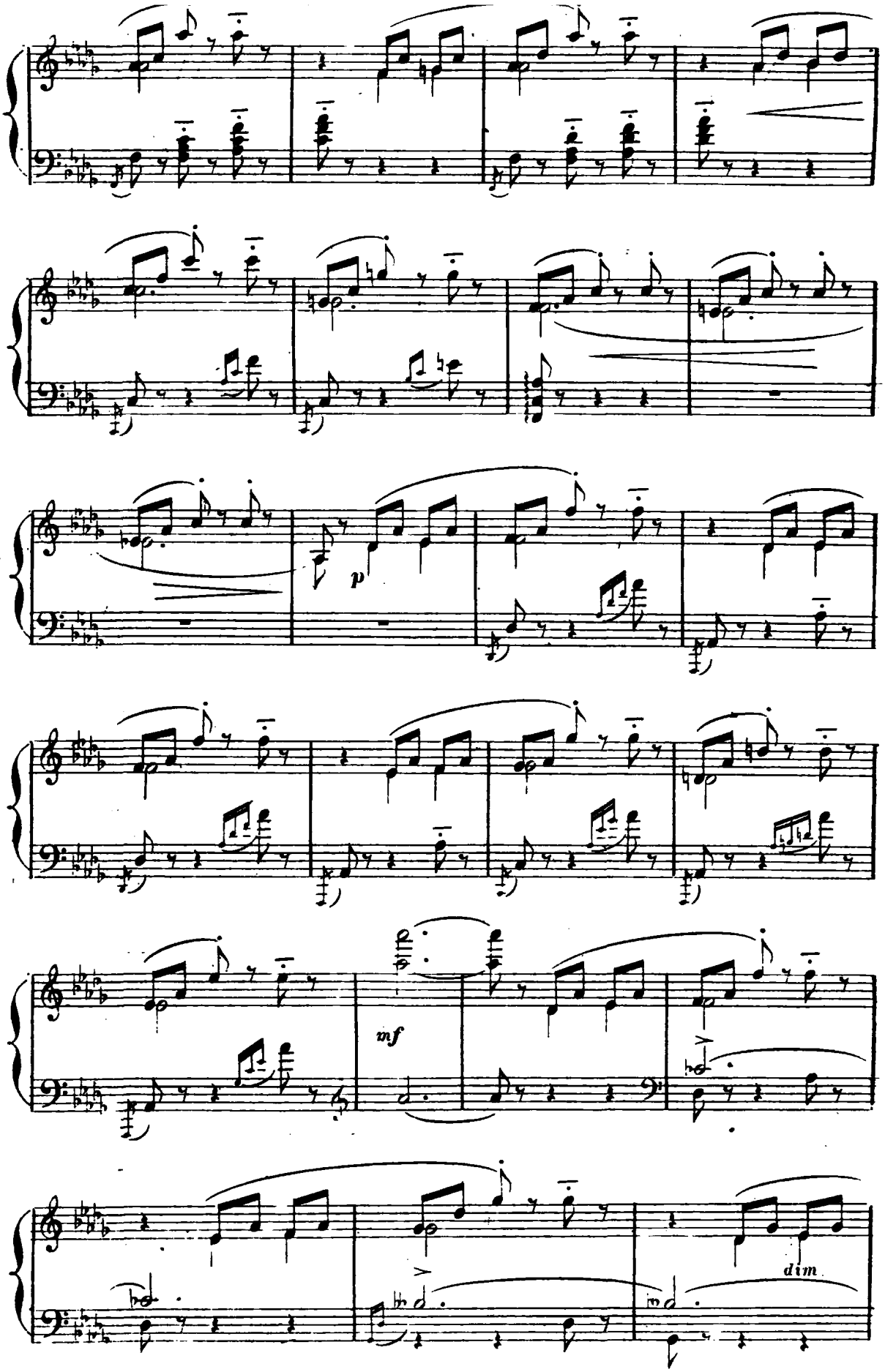
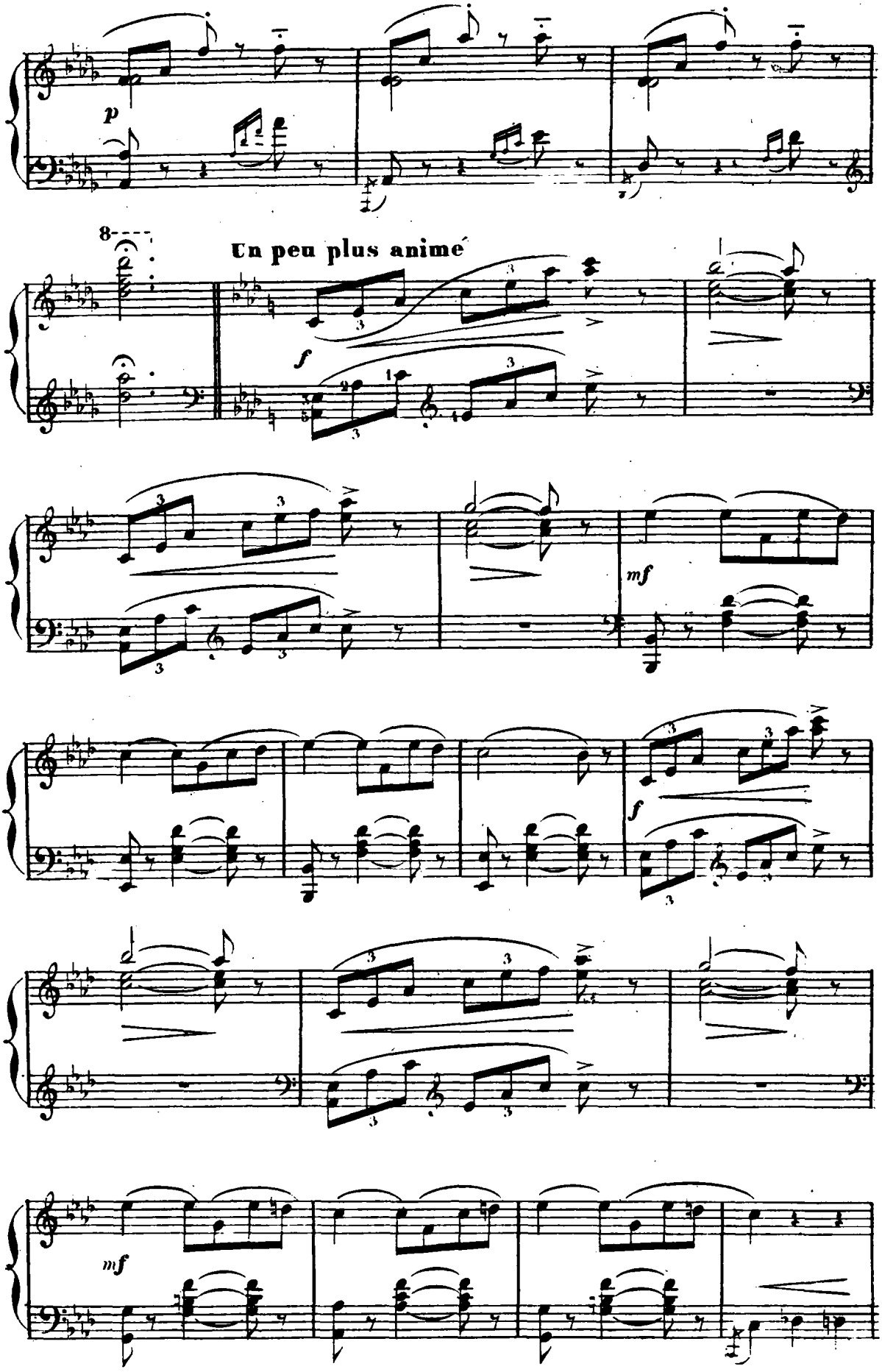
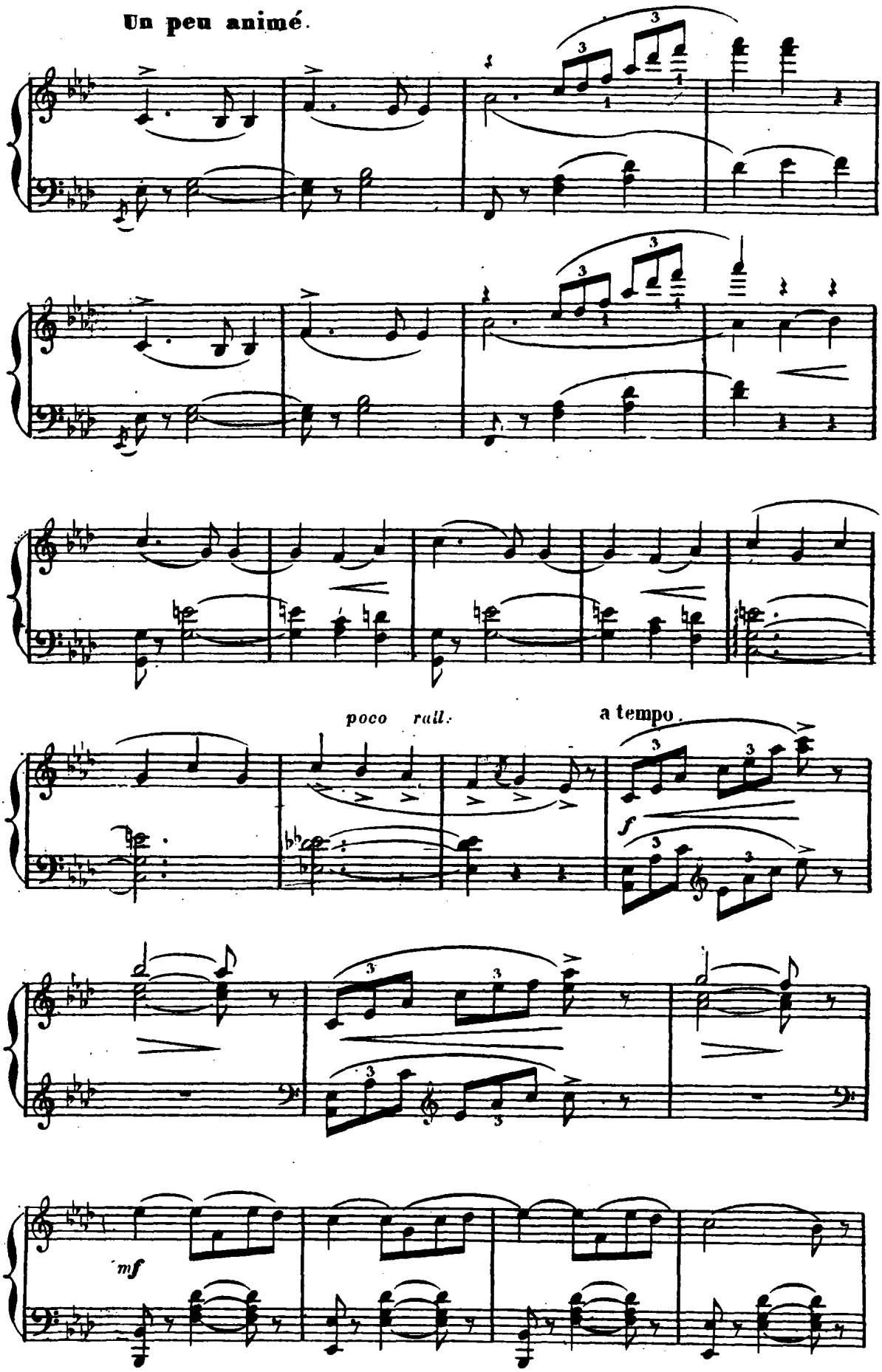
VALSE LENTE.

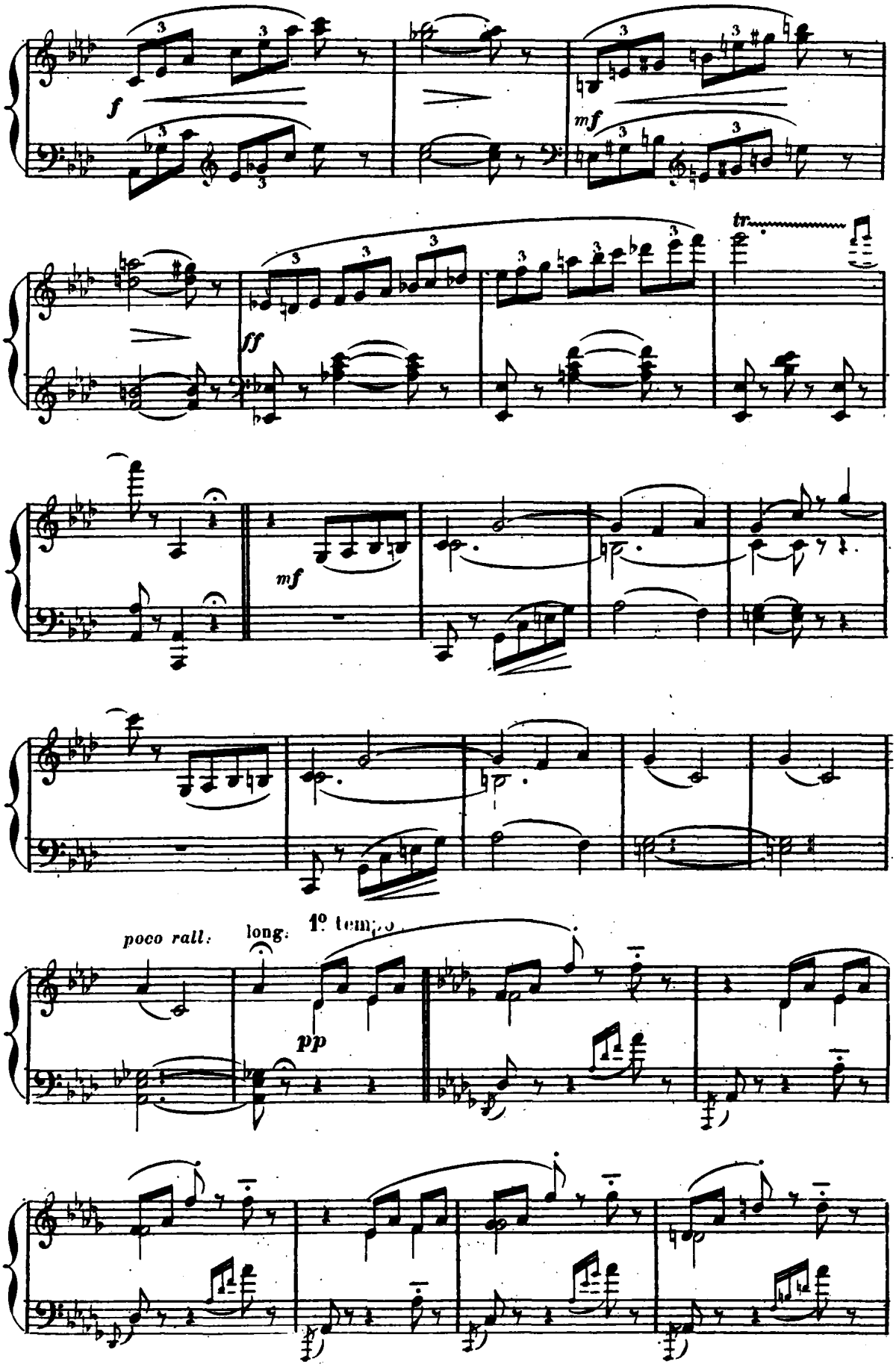


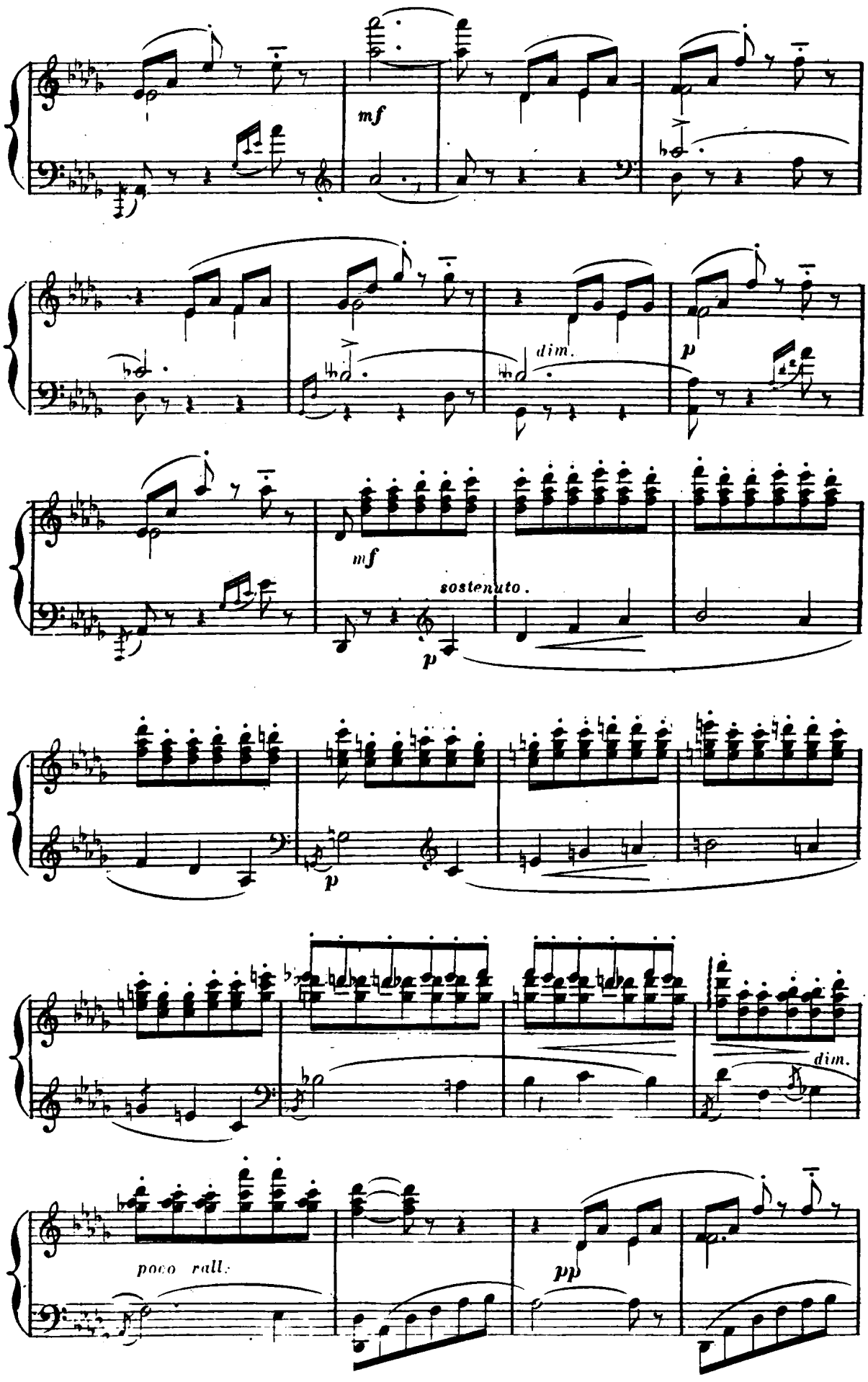

mf
p
mf
8
(Clar.)
p
ben sostenuto.

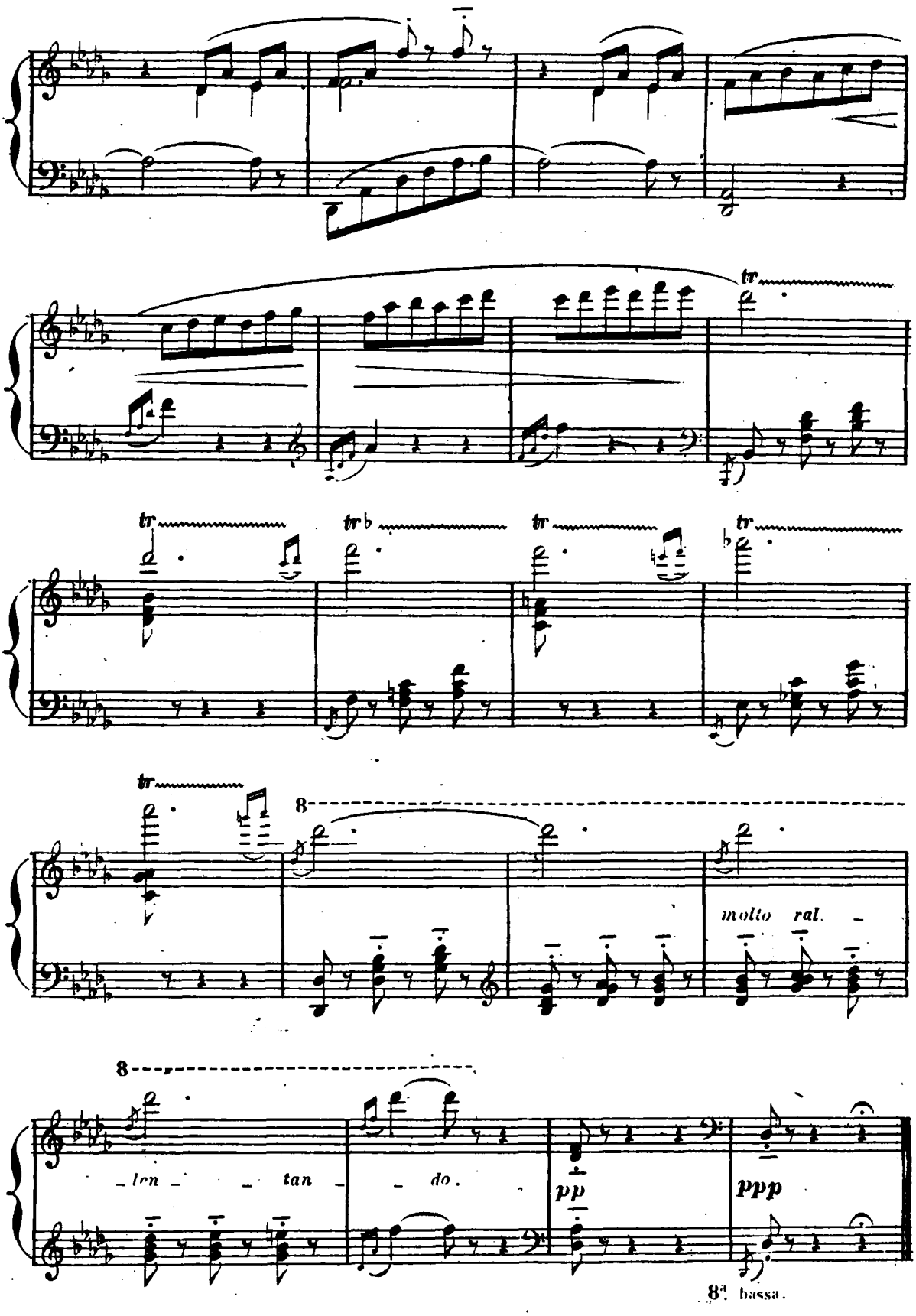

p
mf
dim


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.

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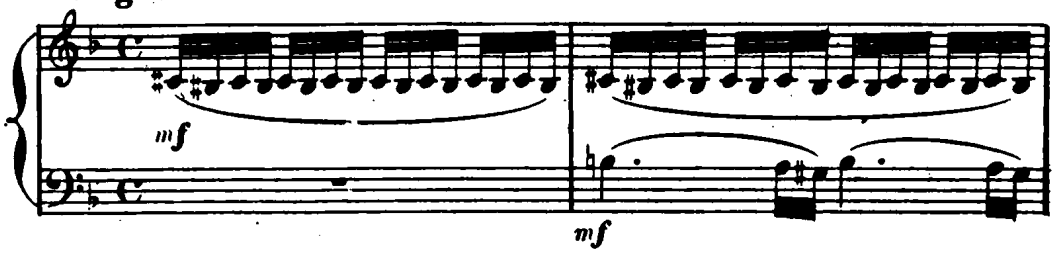
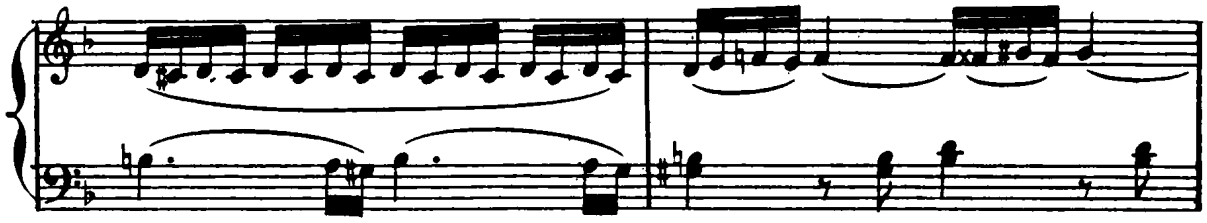
SCÈNE.

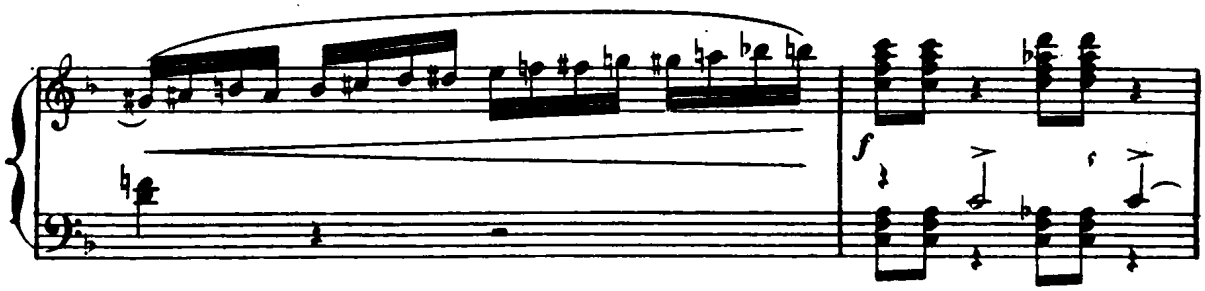
Allegro. Soudain une des Nymphes avise à terre la houlette et le

N°5.

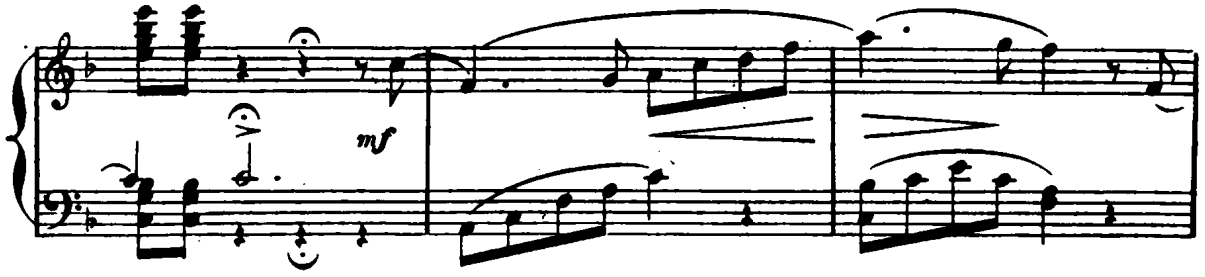


manteau d'Aminta — Elle les ramasse et court les montrer à Sylvia.

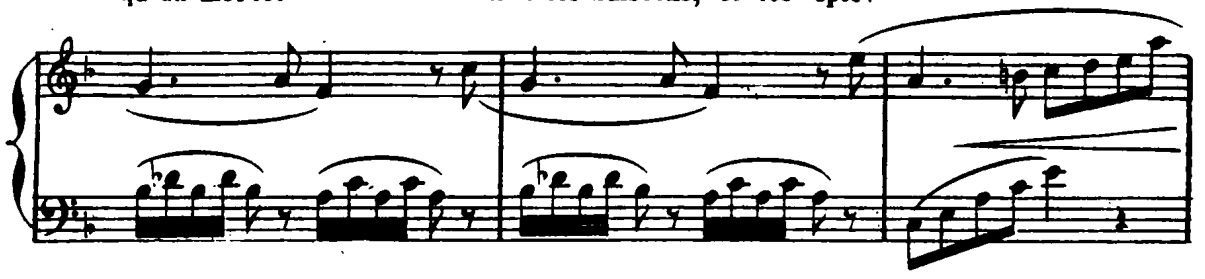


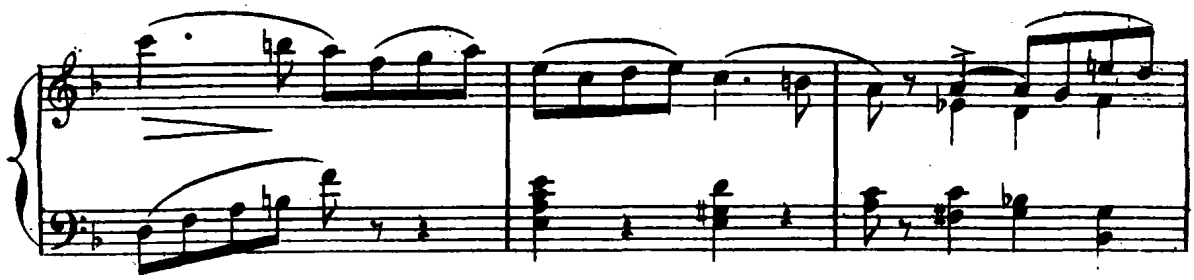


Toutes témoignent de leur indignation à la pensée

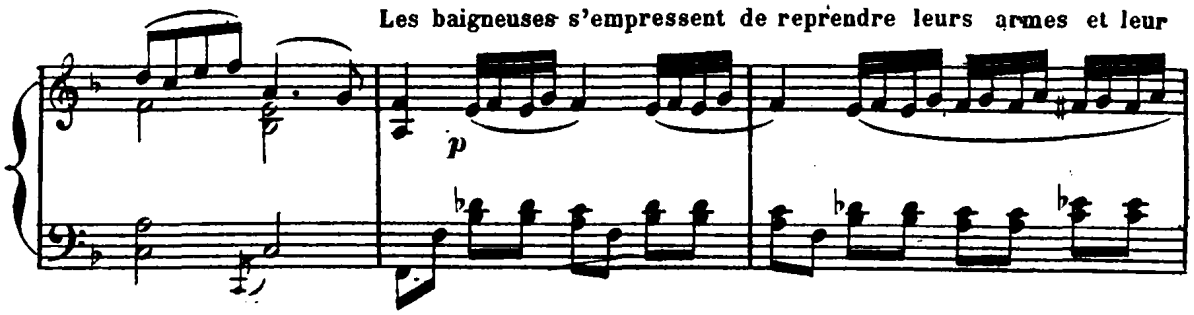


qu'un mortel est caché dans les buissons, et les épie.

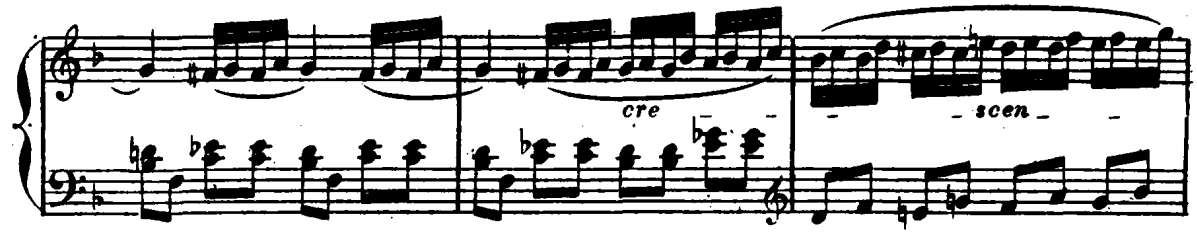




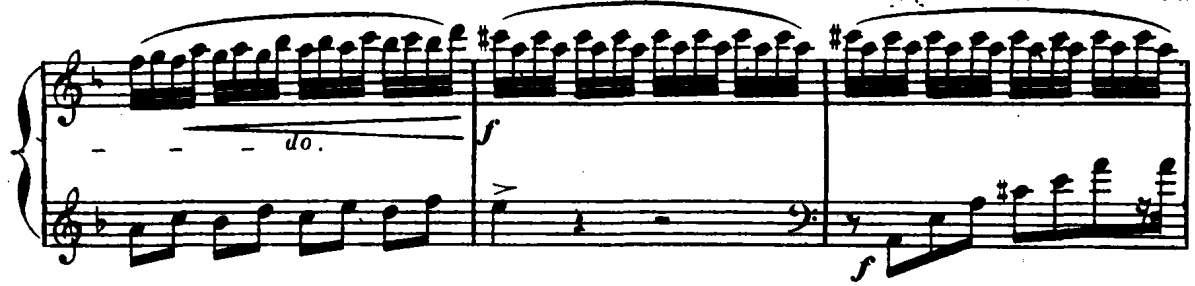
Les baigneuses s'empressent de reprendre leurs armes et leur



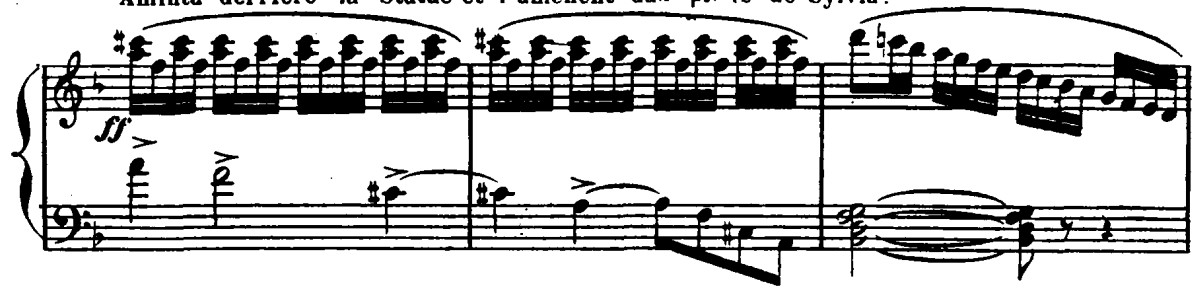
peau de tigre ; les autres cherchent de tous cotés le coupable.

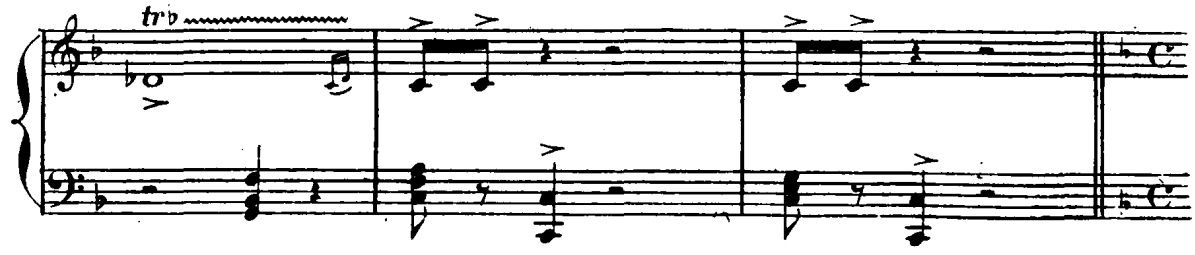


Deux d'entre elles découvrent



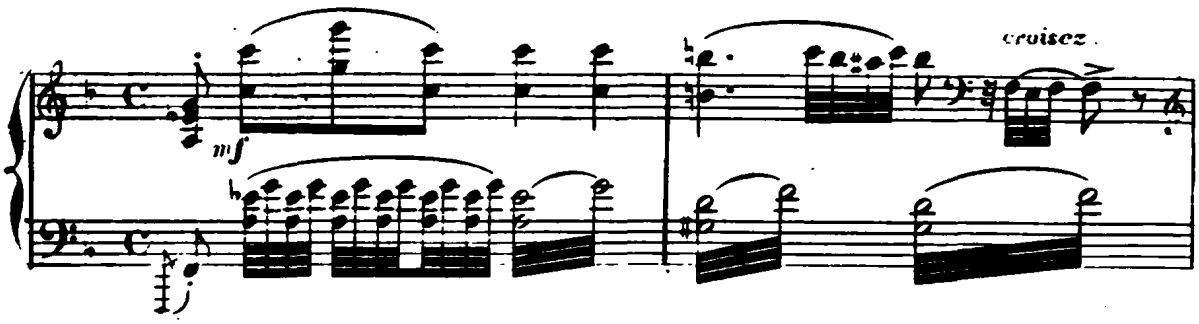
Aminta derrière la Statue et l'amènent aux pi ls de Sylvia.



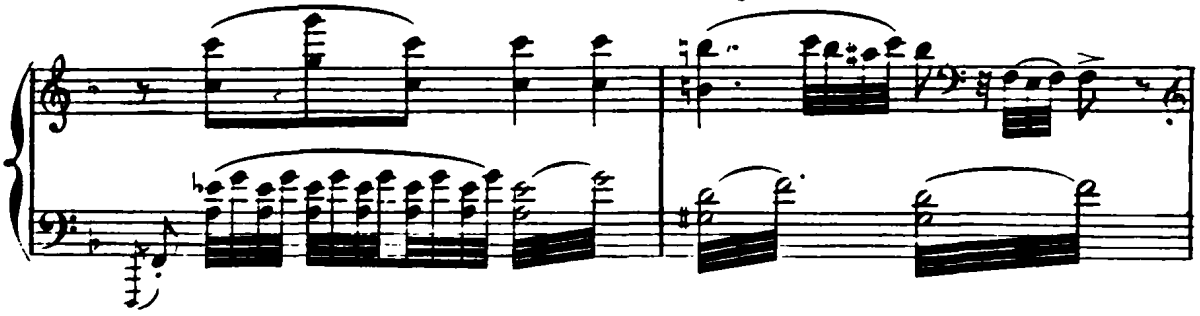


Aminta prosterné semble oublier le danger qui le menace pour jouir du

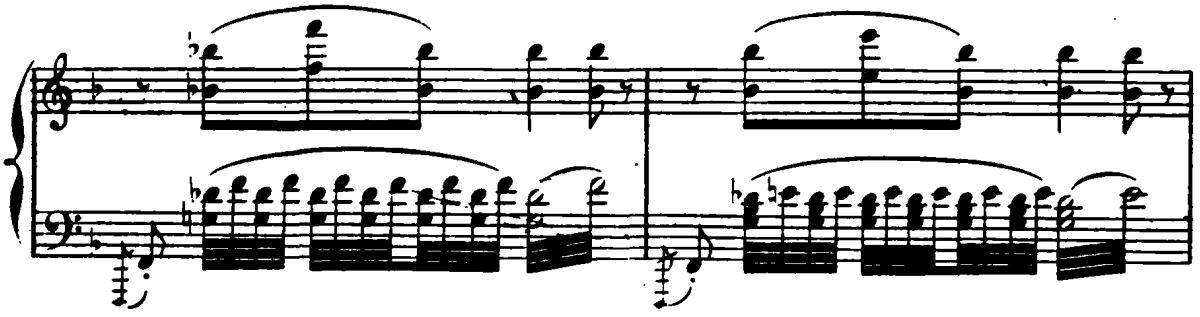
Andante con moto. *(une mesure en vaut deux du Mouvement précédent)*



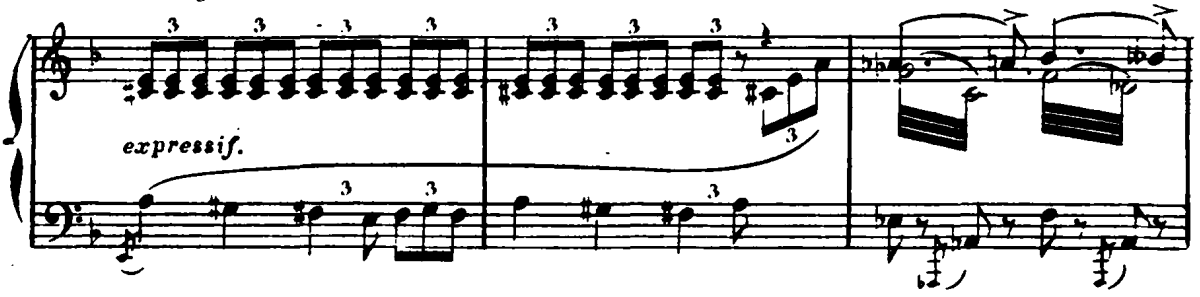
bonheur de contempler Sylvia. Elle l'interroge du regard comme pour lui de-



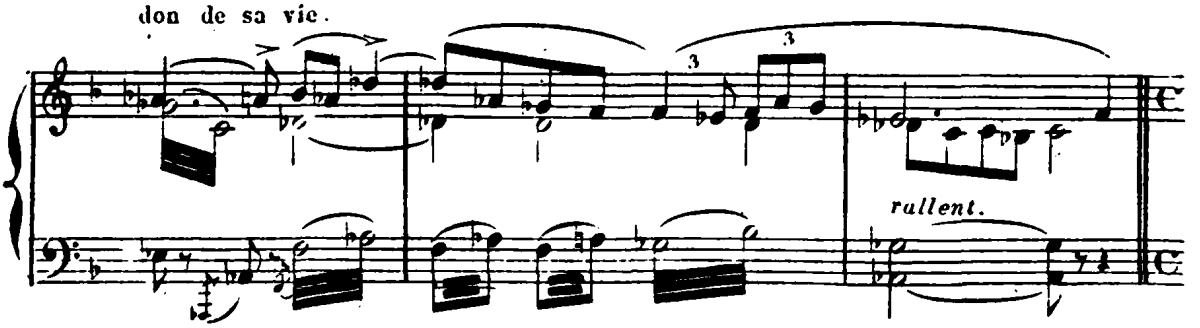
-mander la raison de son audace.



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

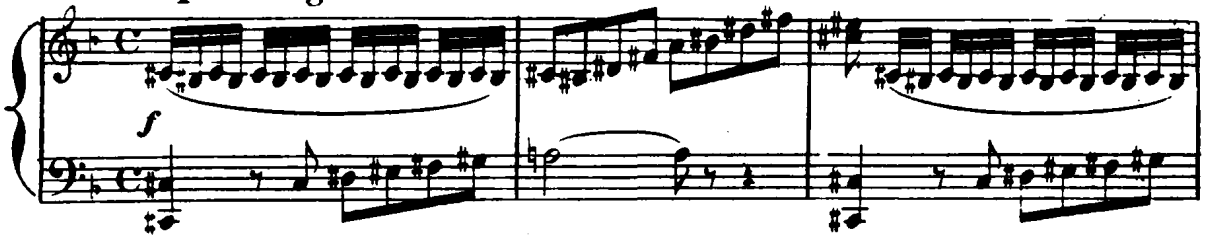


don de sa vie.

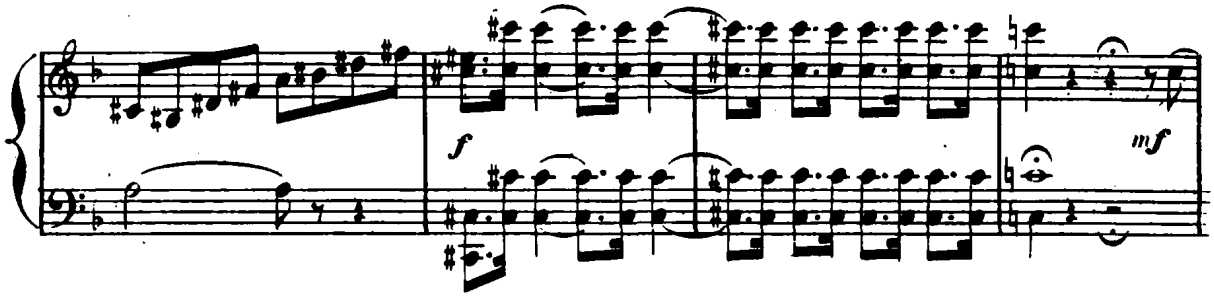


Sylvia, dans un premier mouvement de colère, lève une flèche pour en percer Aminta.

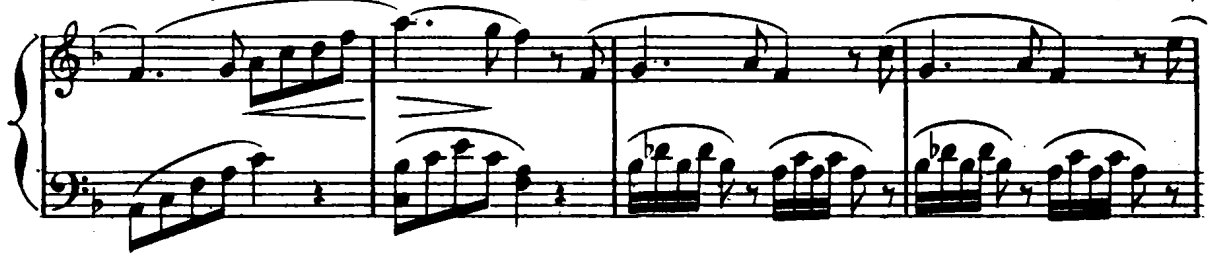
1°. tempo. Allegro.



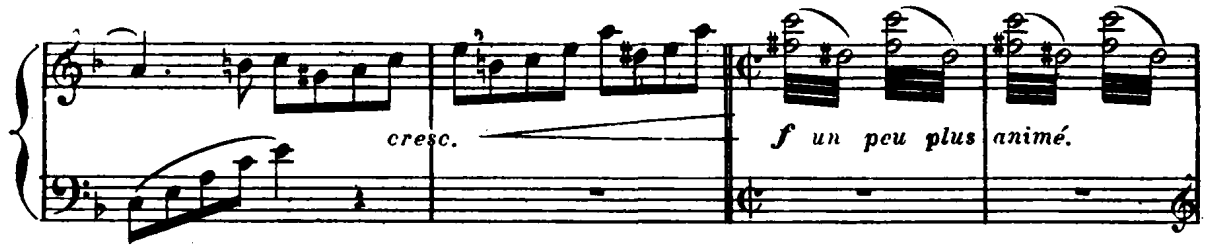
Mais se



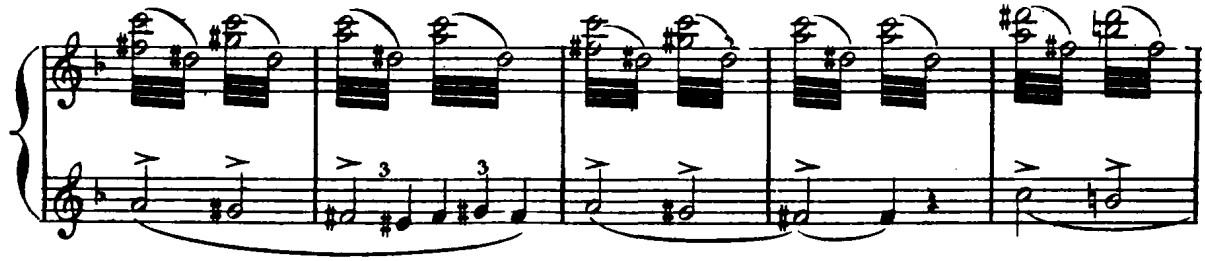
ravisant, elle fait signe à ses compagnes qu'un simple berger est indigne de sa vengeance;



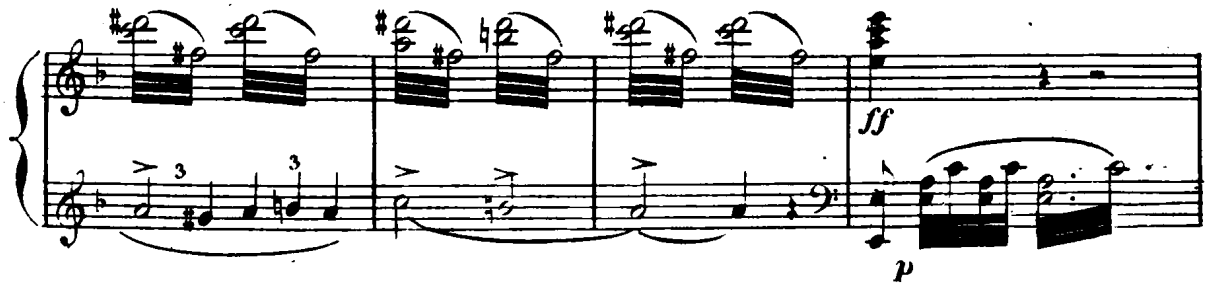
c'est à l'Amour même qu'elle adressera ses coups en décochant sa flèche contre la statue du Dieu.



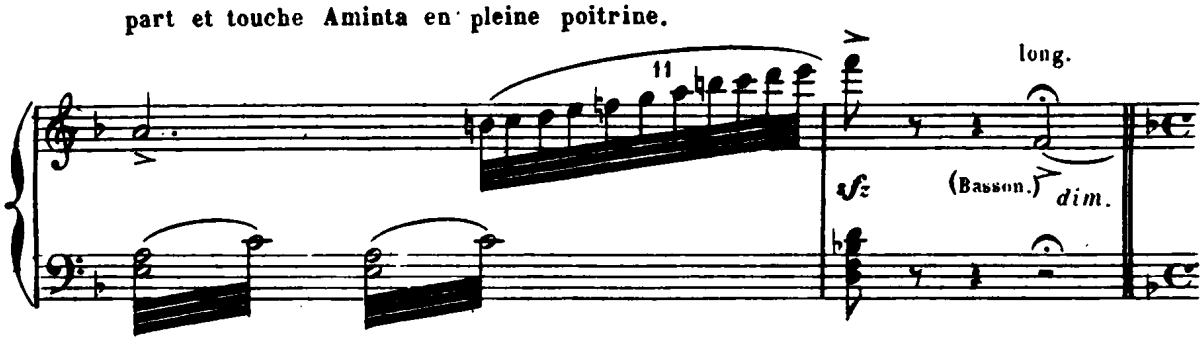
Aminta court se placer devant la statue pour la protéger d'un pareil sacrilége, mais, en



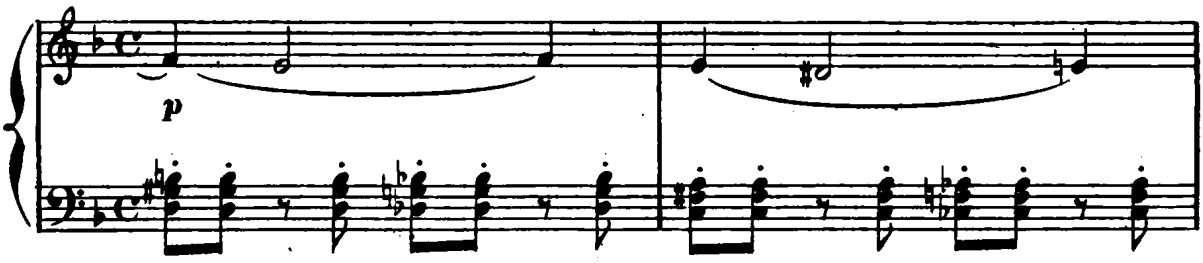
vain, il tend vers Sylvia ses mains suppliantes; celle-ci a tendu son arc... la flèche



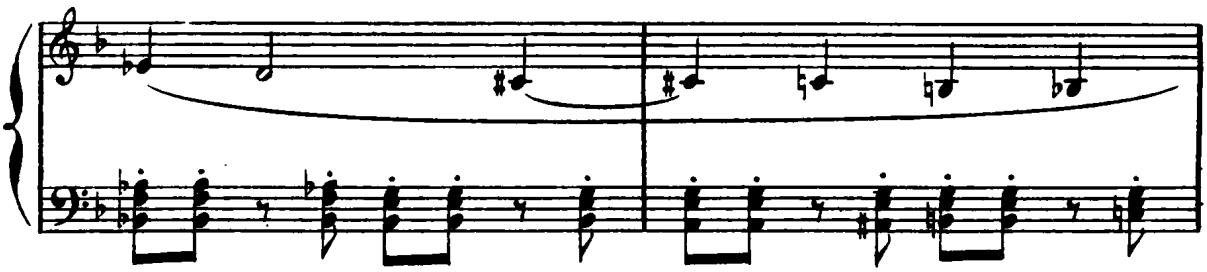
part et touche Aminta en pleine poitrine.



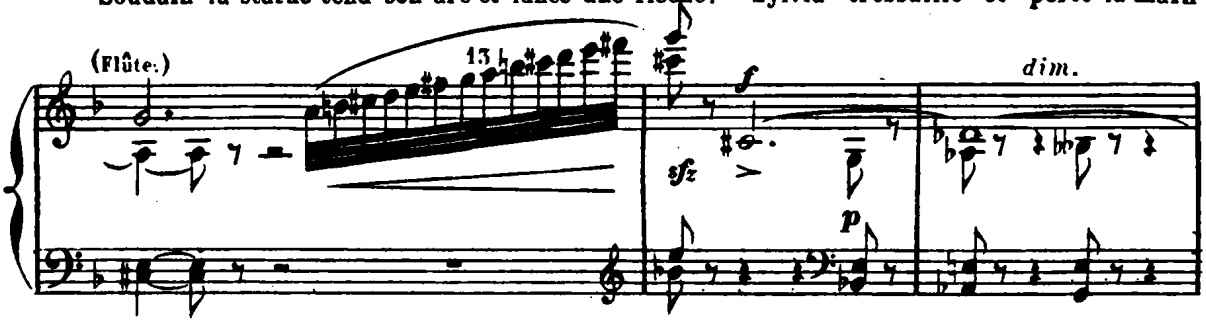
très-lent. Le berger chancelle et tombe en arrachant la flèche de sa blessure et en envoyant à Sylvia un dernier baiser. La nymphe demeure



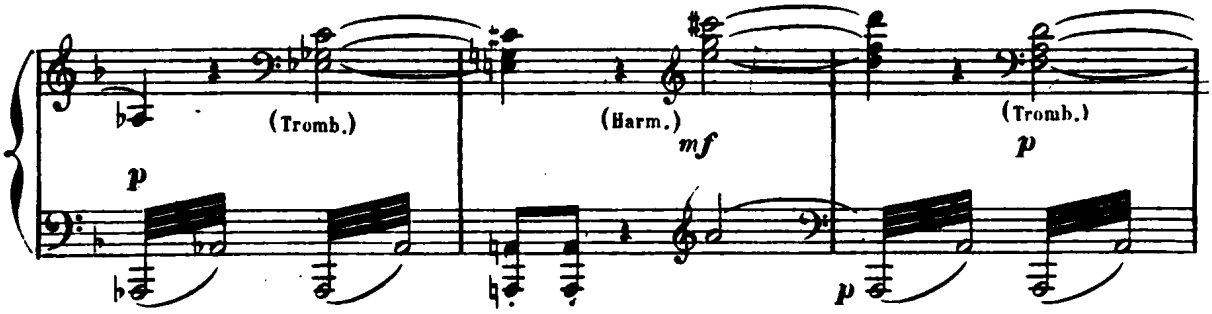
implacable et, se redressant avec fierté, elle jette comme une imprécation à la statue de l'Amour.



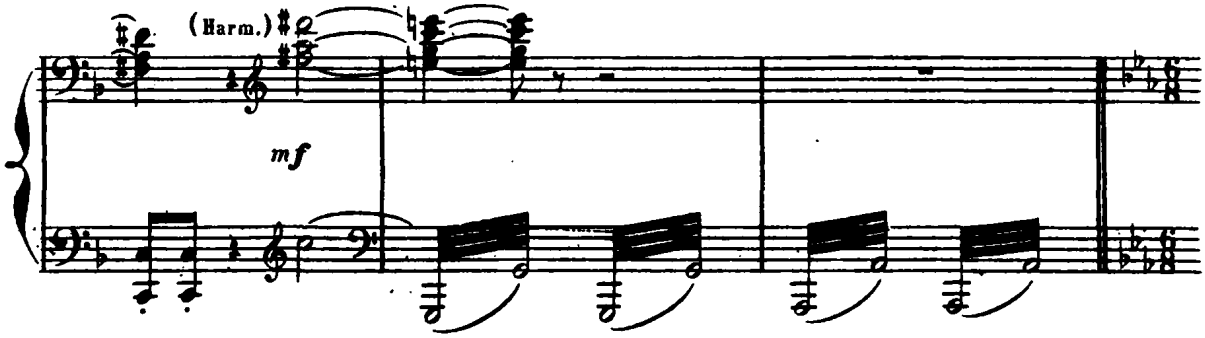
Soudain la statue tend son arc et lance une flèche. Sylvia tressaille et porte la main



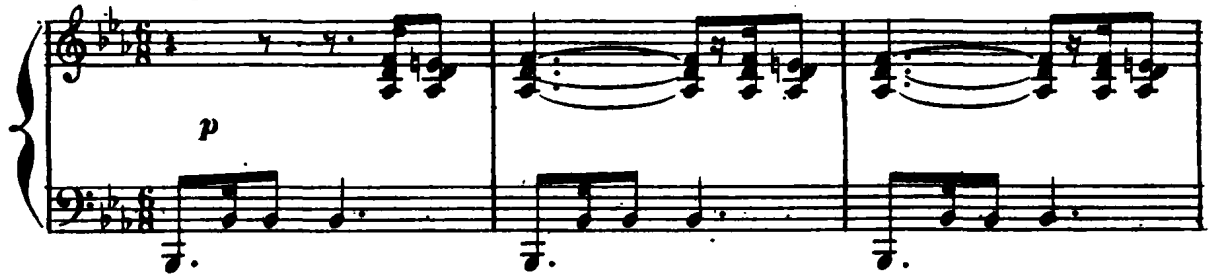
à son cœur. Les Nymphes s'empressent autour d'elle; l'une d'elles ramasse a ses pieds



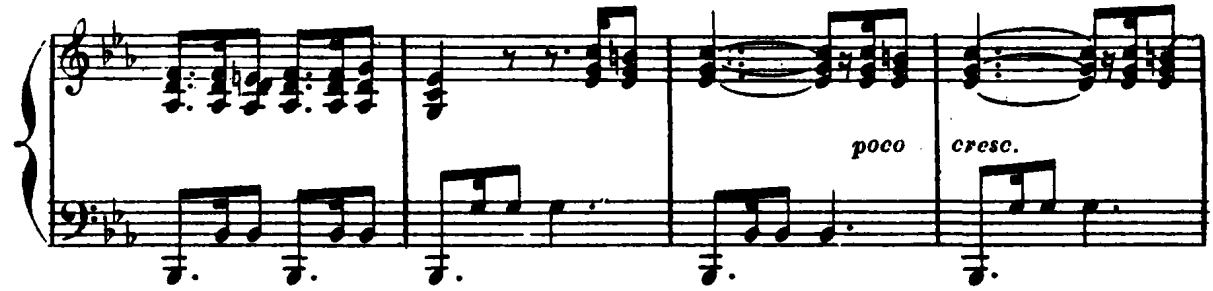
une flèche d'or. Es-tu blessée? demande-t'on à Sylvia...Non! répond elle avec un sourire de défi, il ne m'a pas touchée....



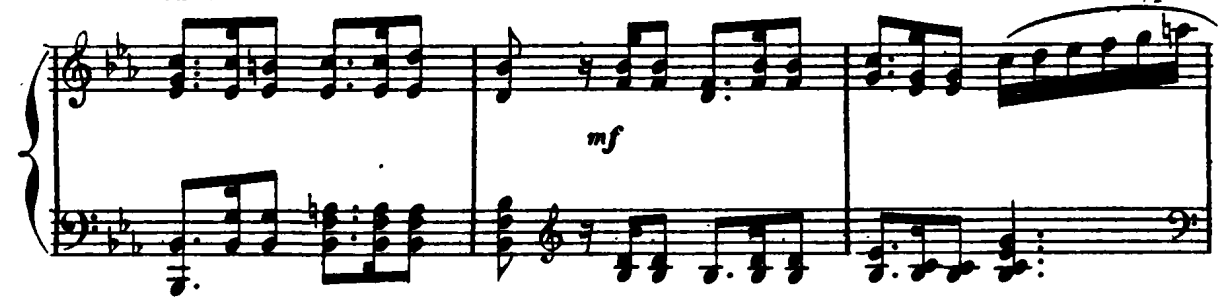
Allegretto. Et s'emparant de la flèche, elle la met dans son carquois.



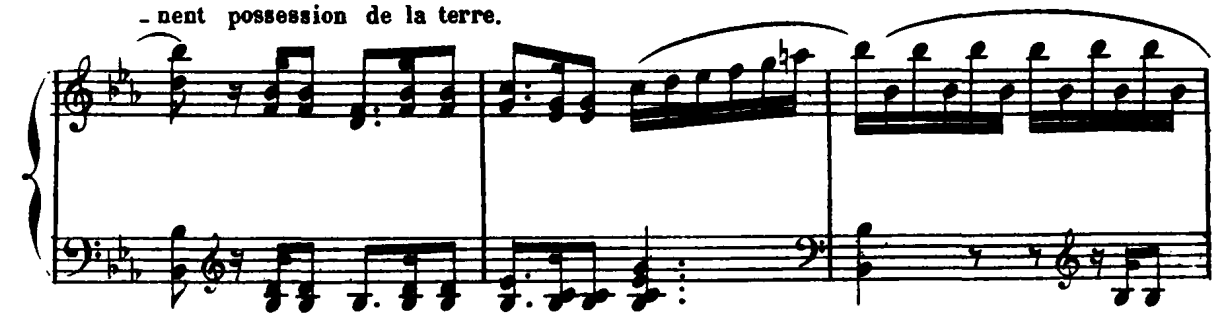
Le jour commence à naître; c'est l'heure

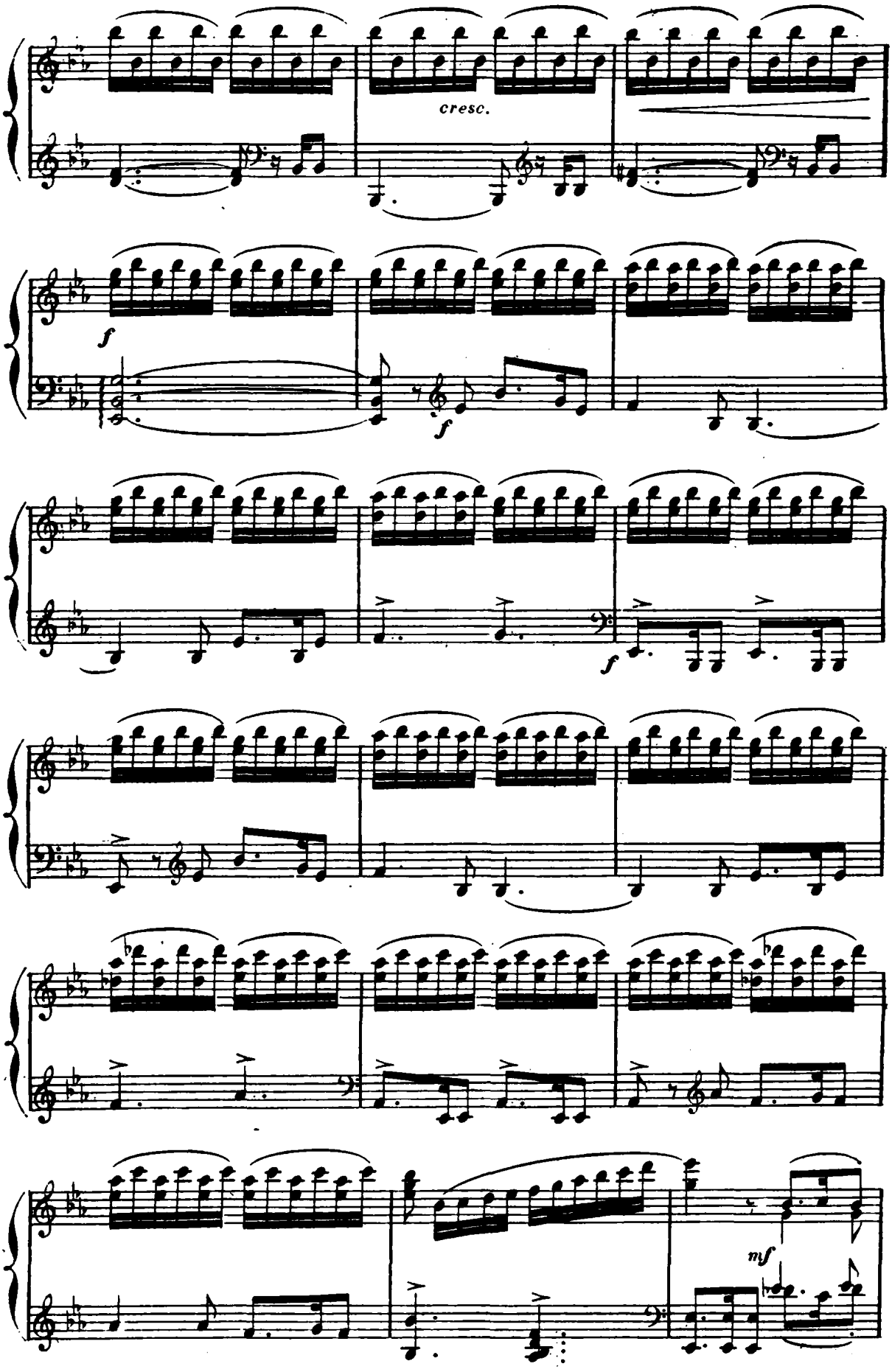


où les divinités des bois se renferment dans leur demeure et où les mortels repren-

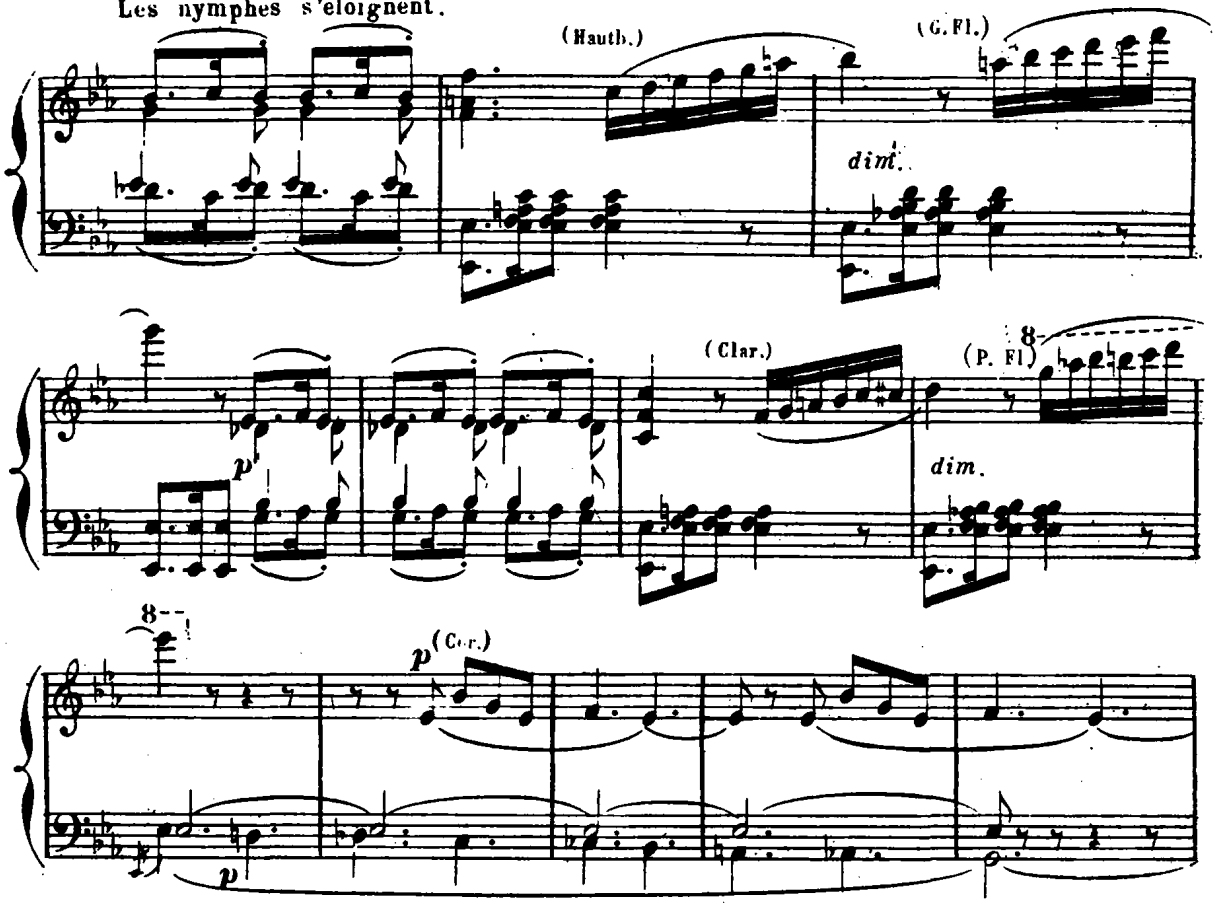


-nent possession de la terre.

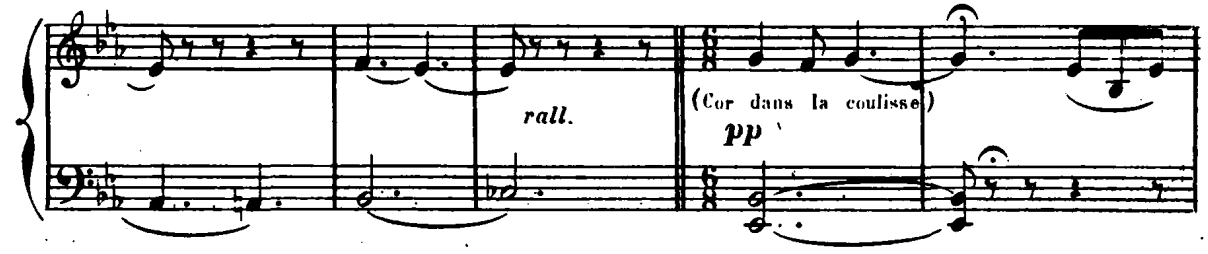



cresc.
f
f
f
mf

Les nymphes s'éloignent.

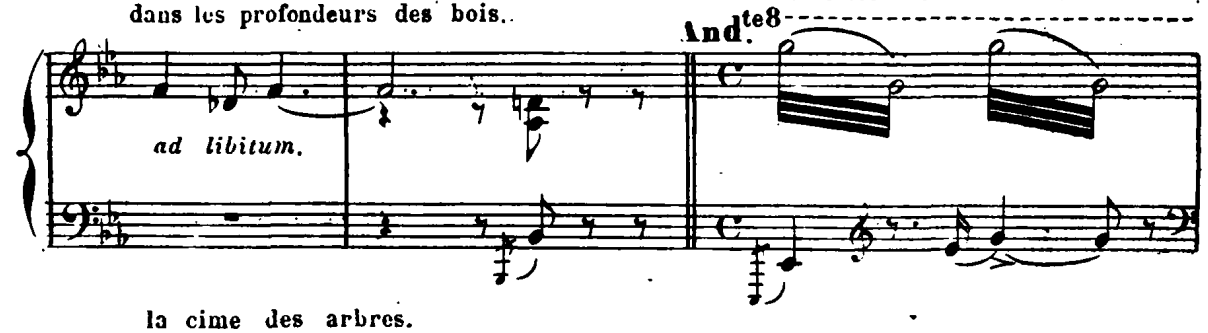


Plus lent. Sylvia fait retentir une der.

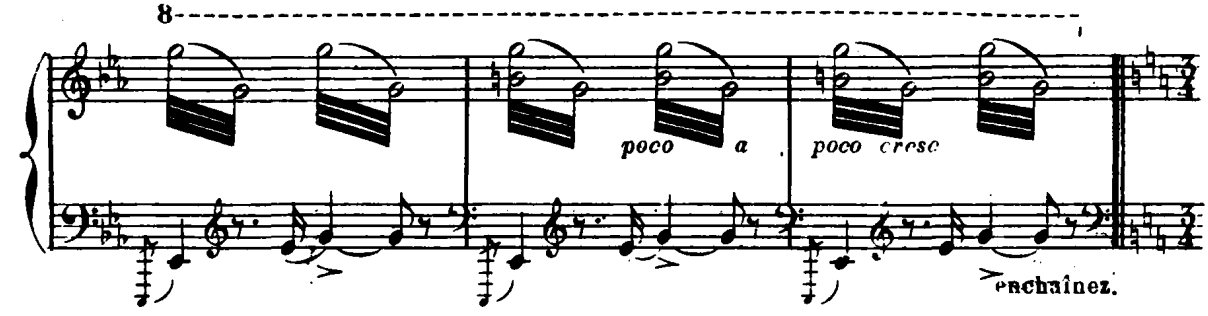


-nière fois son cor d'ivoire et se perd dans les profondeurs des bois.

Le soleil se lève et dore



la cime des arbres.



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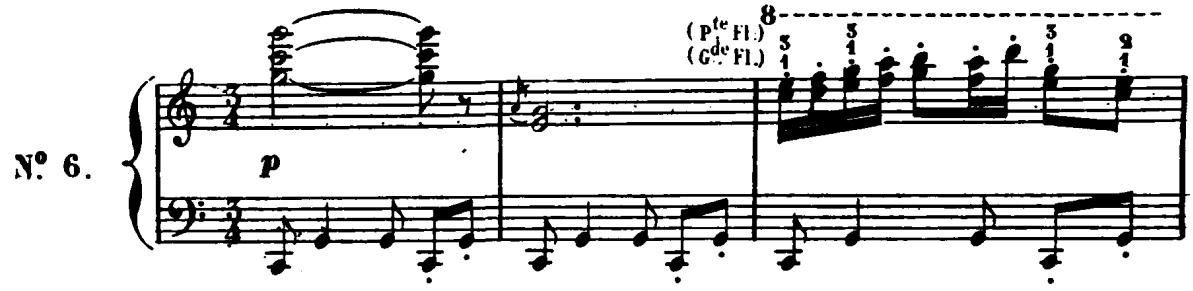
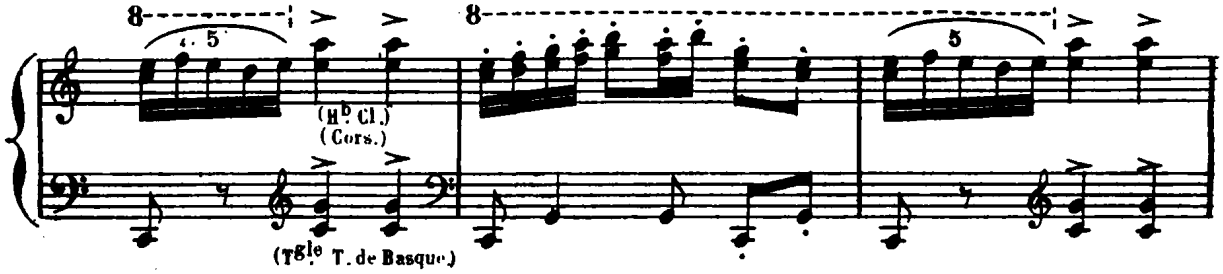
CORTÉGE RUSTIQUE.

Moderato marcato.

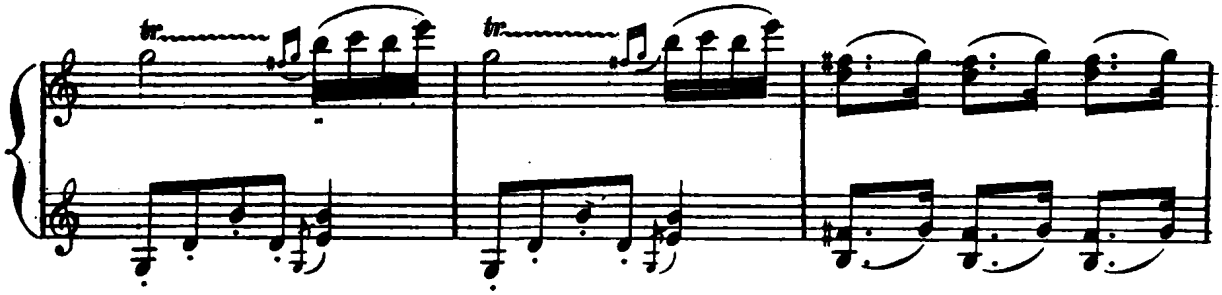
On entend un bruit de fifres

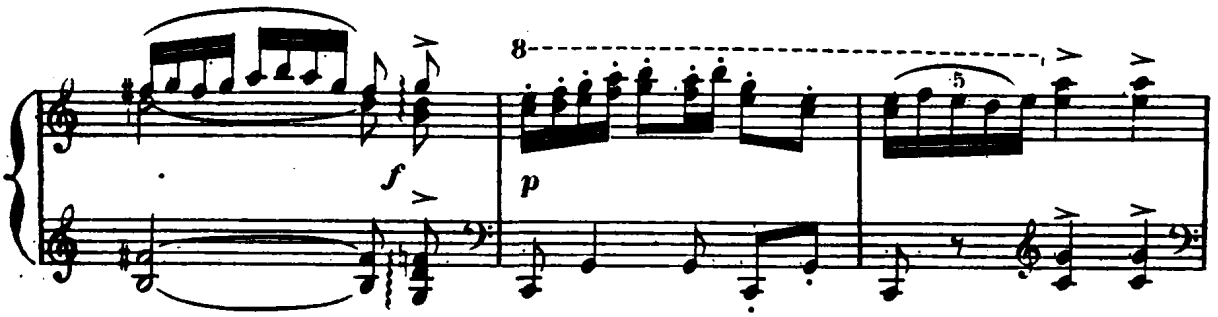


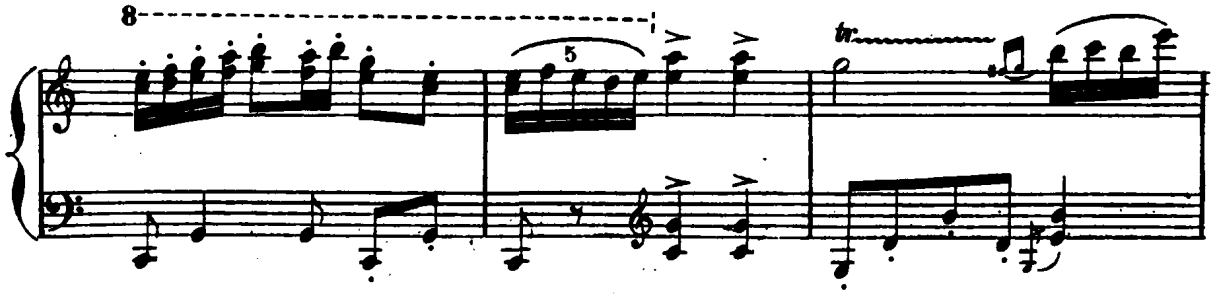
et de tambourins; sur la lisière du bois passent des paysans et des paysannes avec

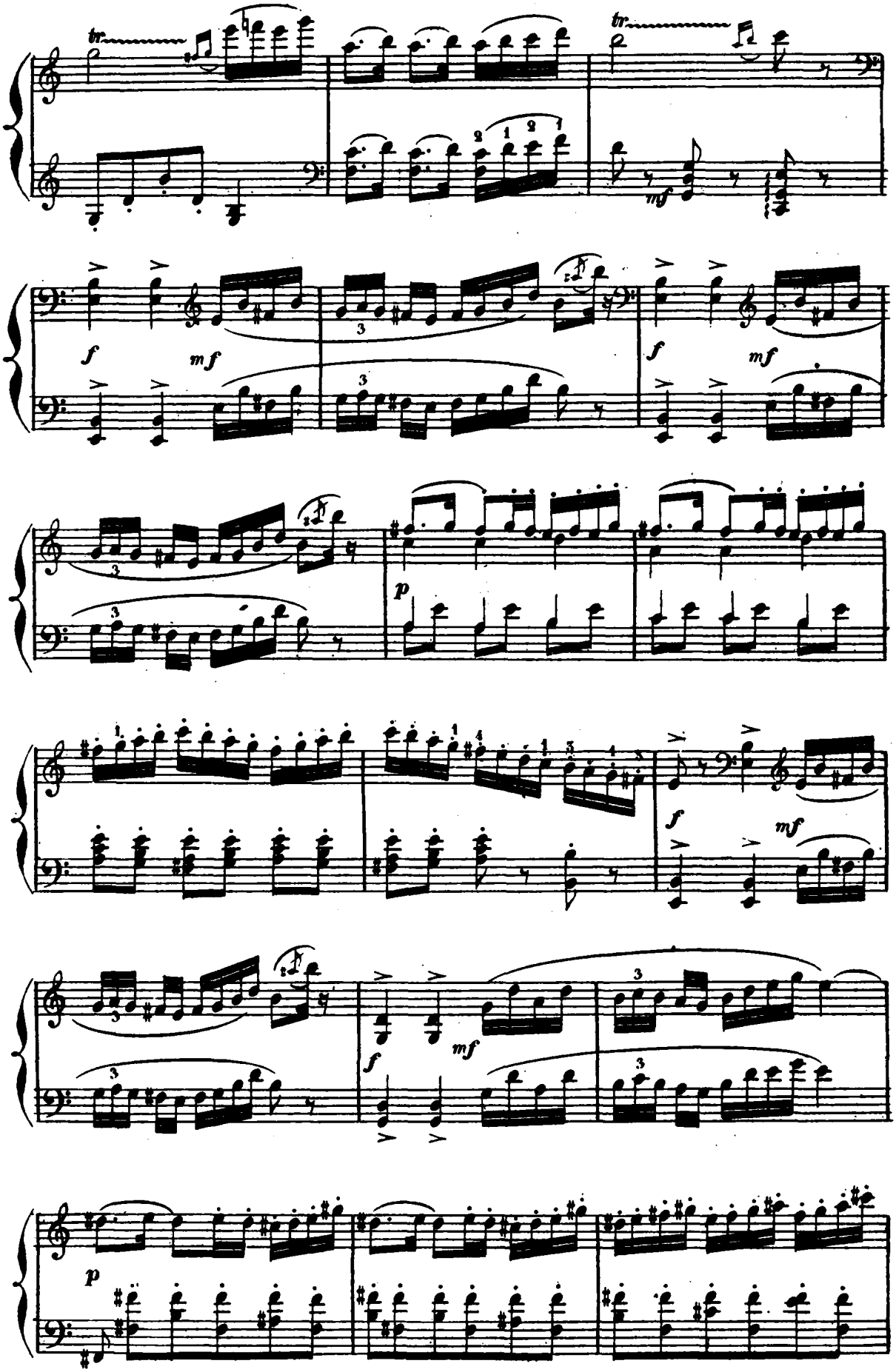


des thyrses et tous les instruments de la vendange,








tr
tr
mf
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mf
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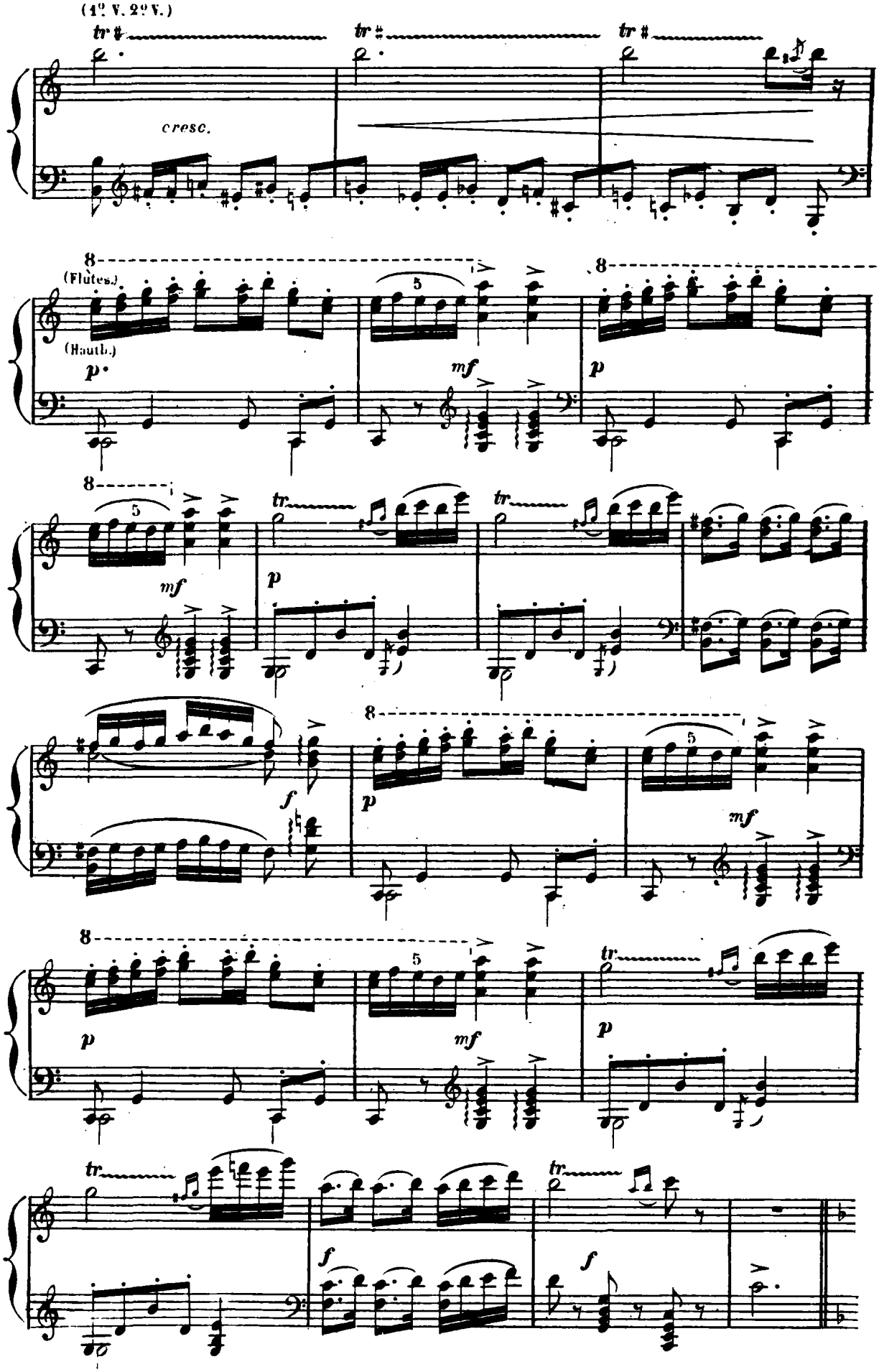
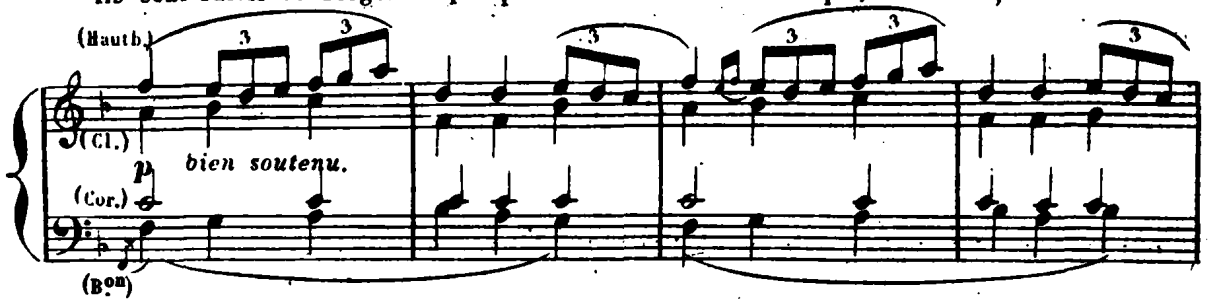
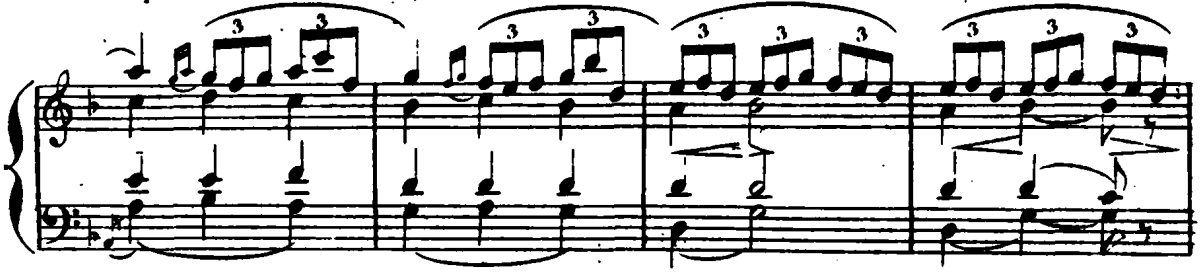
mf
p


(1º. V. 2º V.)
tr
cresc.
8
(Flutes.)
(Hautb.)
p
mf
f
5

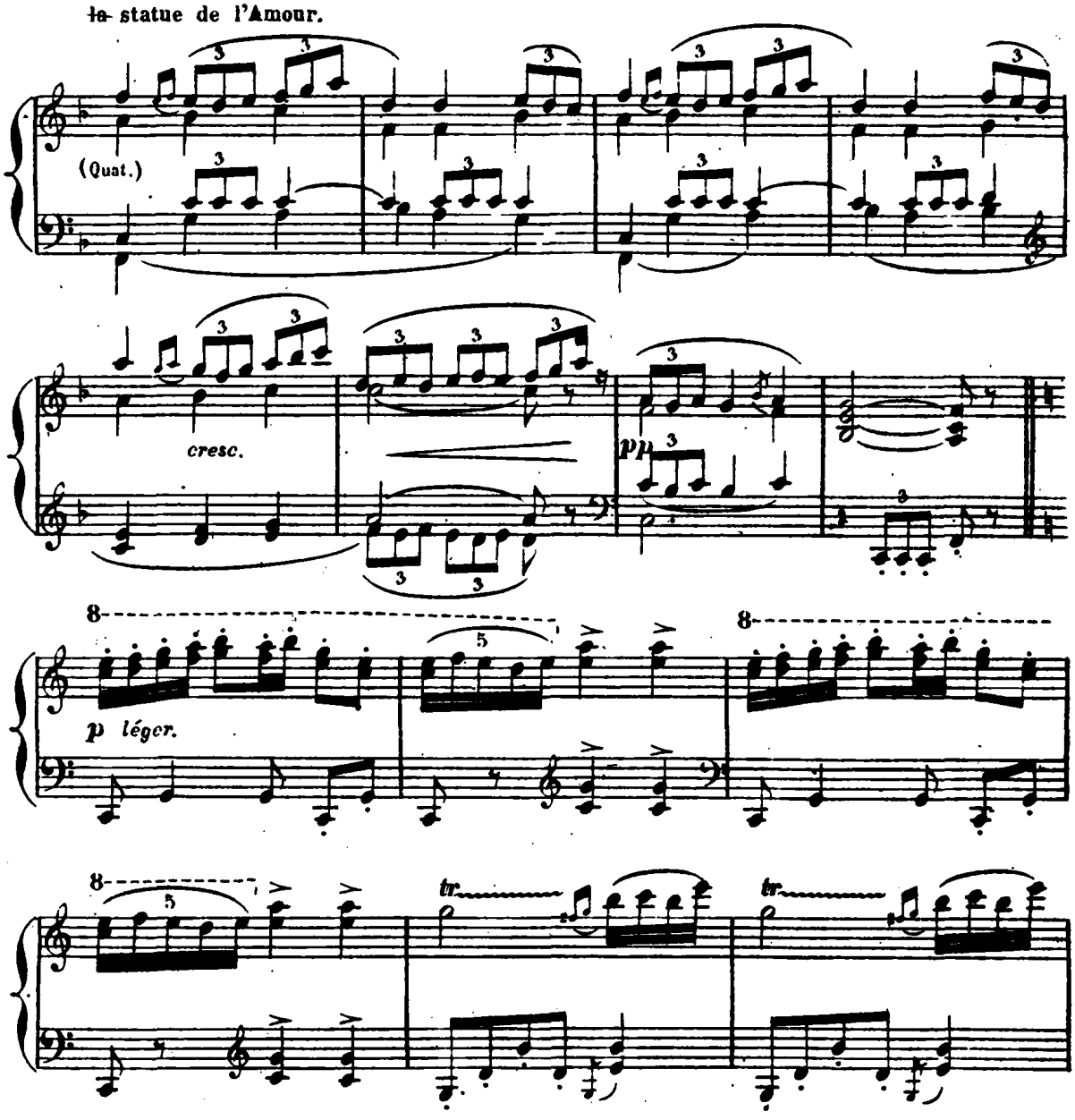
Ils sont suivis de bergères qui portent des corbeilles remplies de fruits, des vases

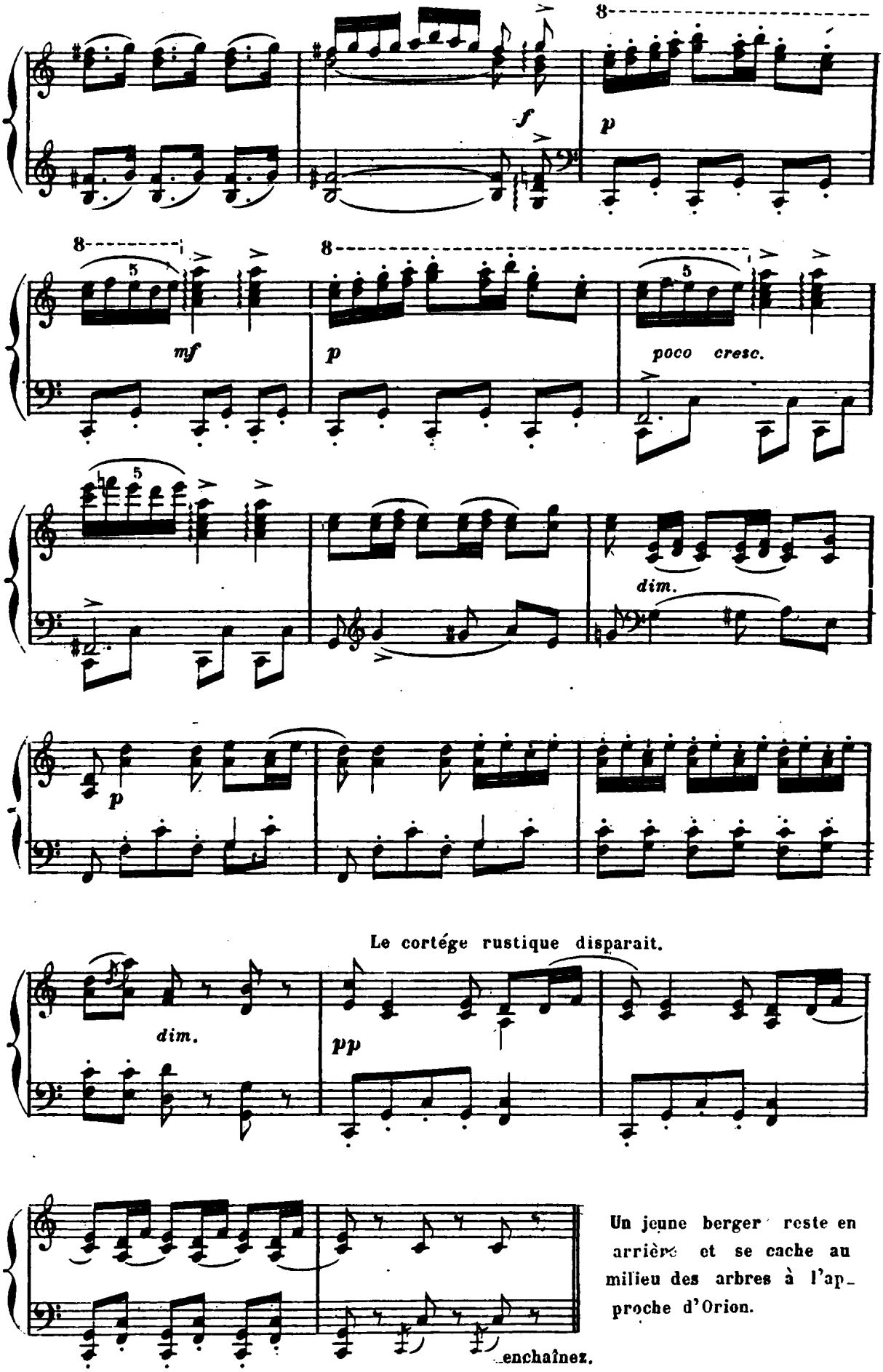


remplis de lait et de vin; avant de se rendre au travail ils s'agenouillent devant



la statue de l'Amour.




8
f
p
8
5
mf
8
p
5
poco cresc.
5
dim.
p
Le cortége rustique disparait.
dim.
pp
Un jeune berger reste en arrière et se cache au milieu des arbres à l'approche d'Orion.
enchaînez.

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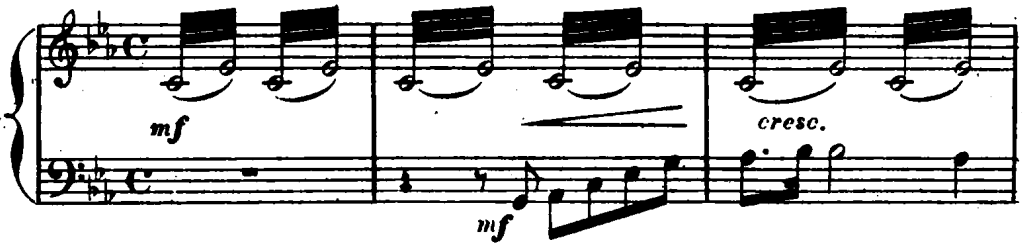
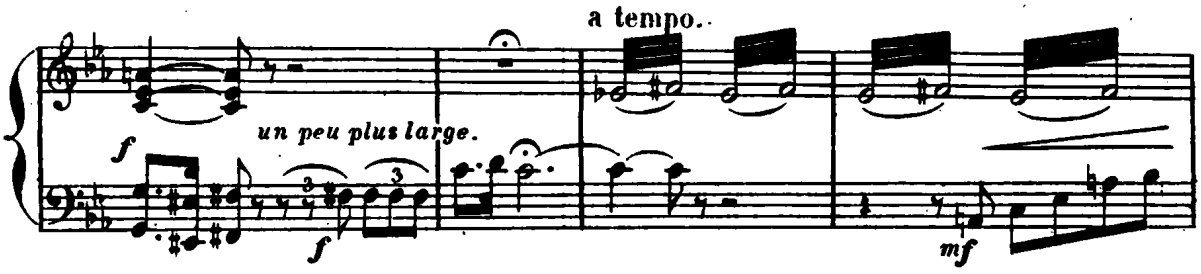
SCÈNE.

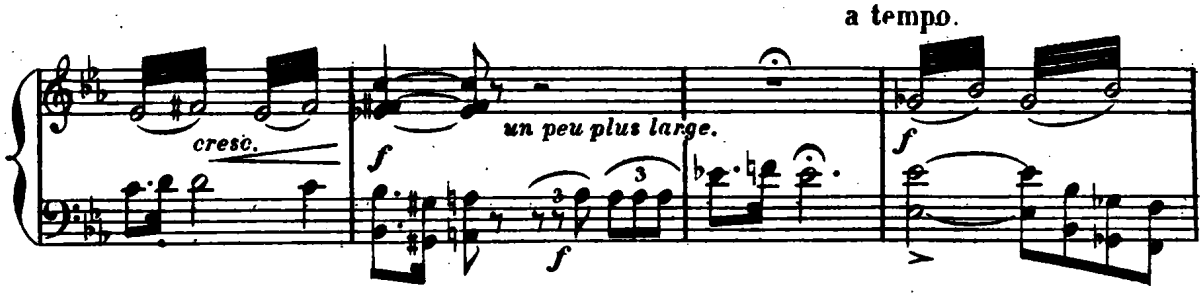
Allegro. Orion reparaît. Il est sombre; il aime Sylvia, il jure

N° 7.

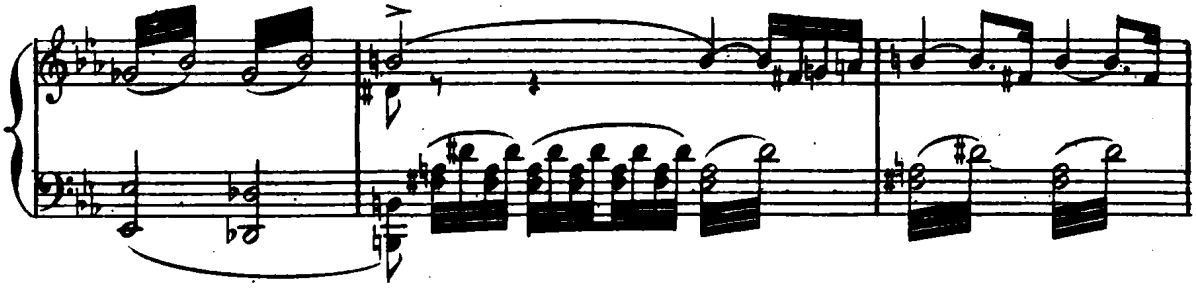


de se venger de l'insolent berger qui ose être son rival.

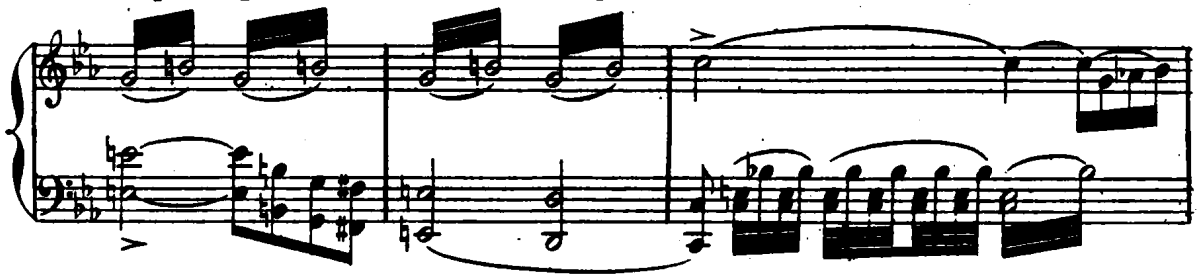


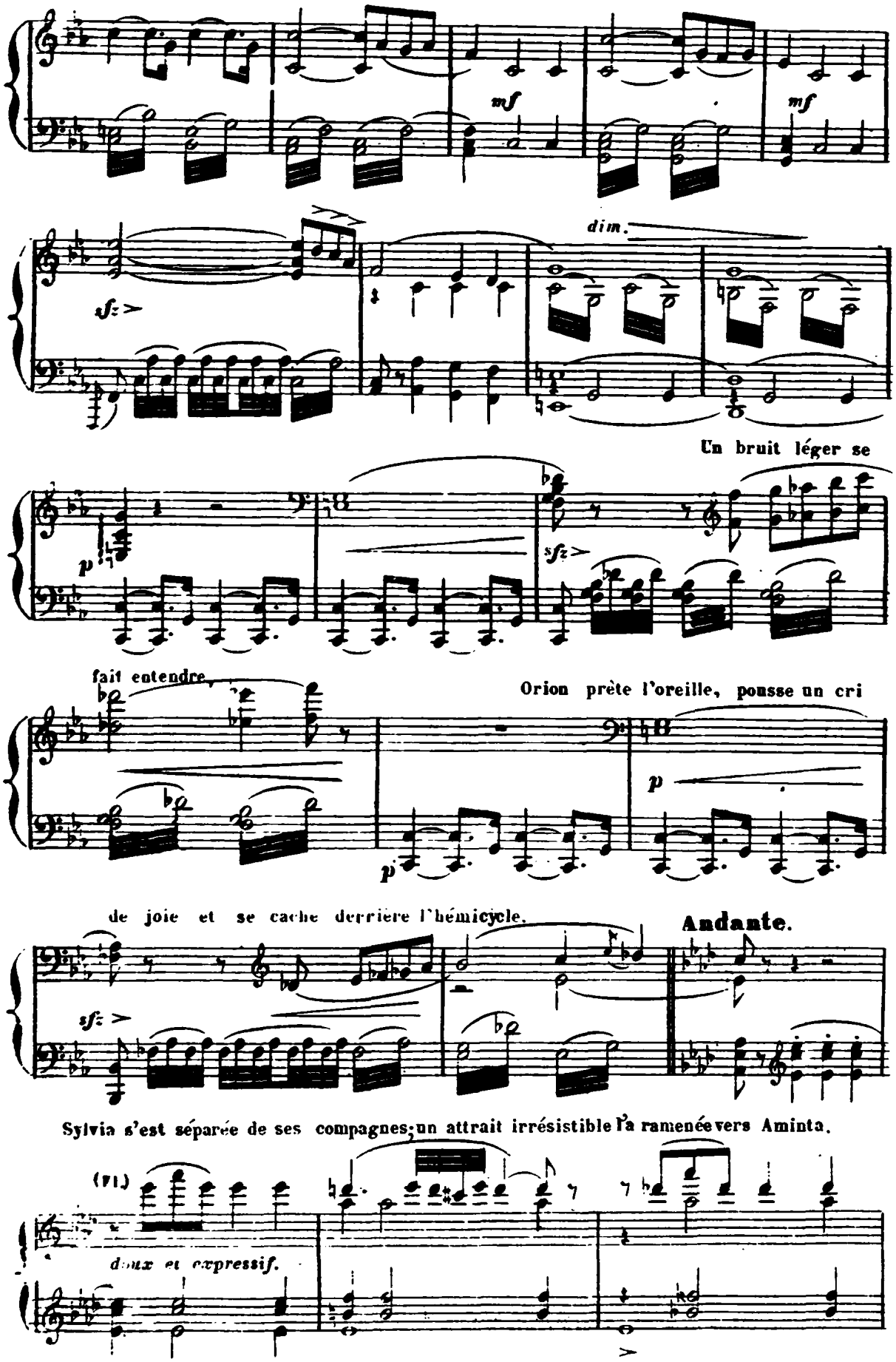


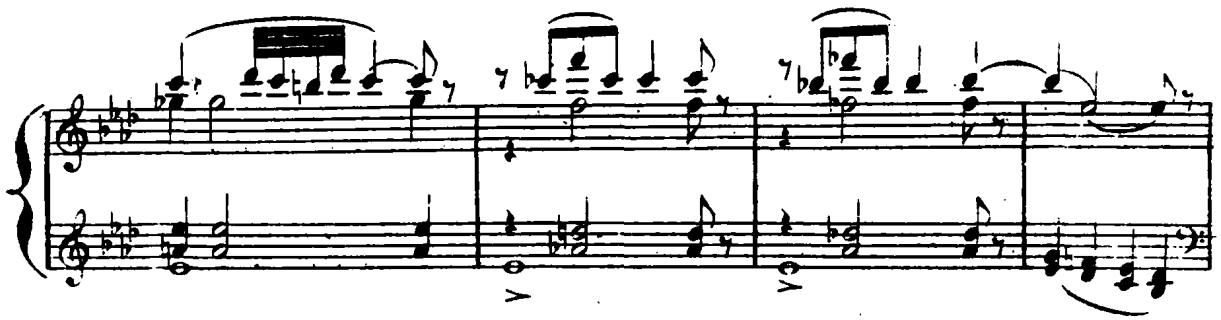
Il aperçoit Aminta, court à lui, et se réjouit de sa mort; puis il médite



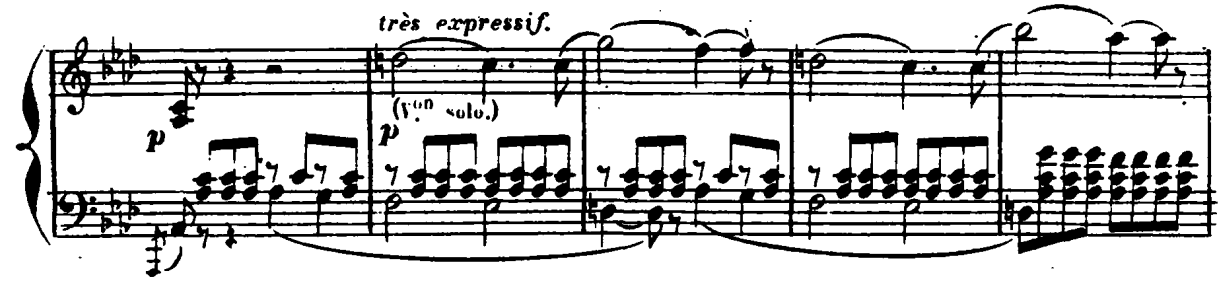
un piége pour s'emparer de la Nymphe rebelle.



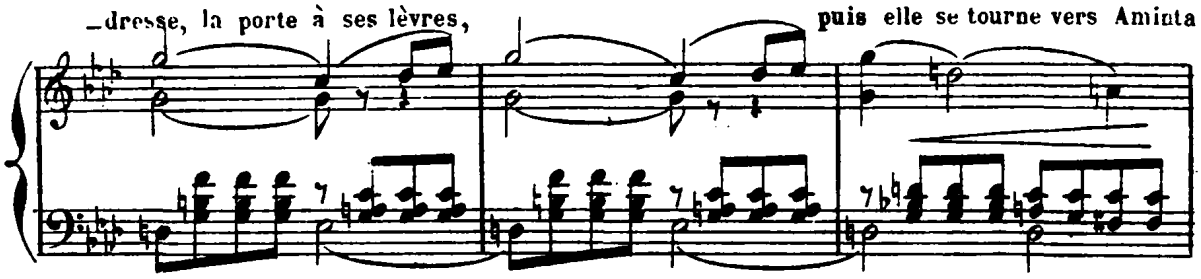

mf
mf
dim.
sfz
Un bruit léger se
p
sfz
fait entendre,
Orion prête l'oreille, pousse un cri
p
p
de joie et se cache derrière l'hémicycle.
Andante.
sfz
Sylvia s'est séparée de ses compagnes; un attrait irrésistible l'a ramenée vers Aminta.
(71)
doux et expressif.



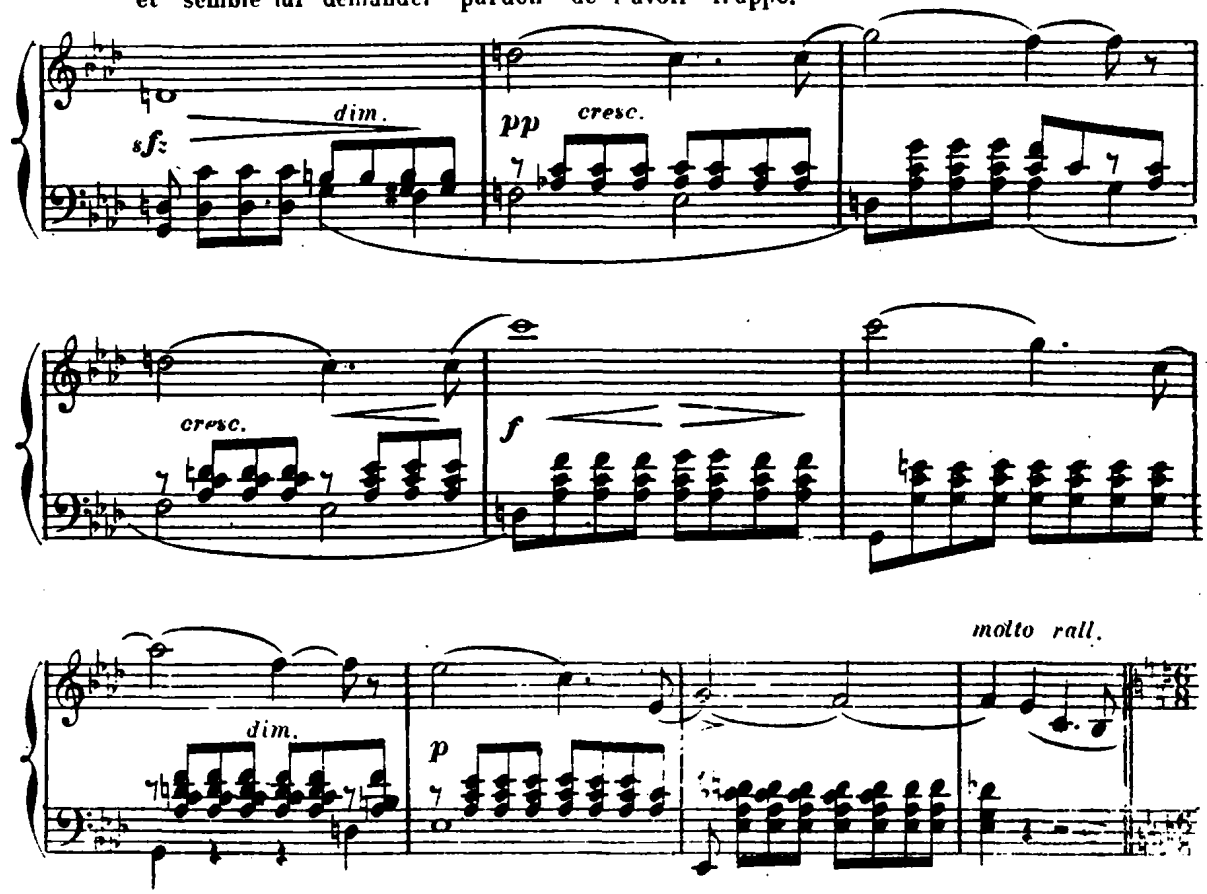
Elle tire de son carquois la flèche d'or, la regarde avec ten –



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

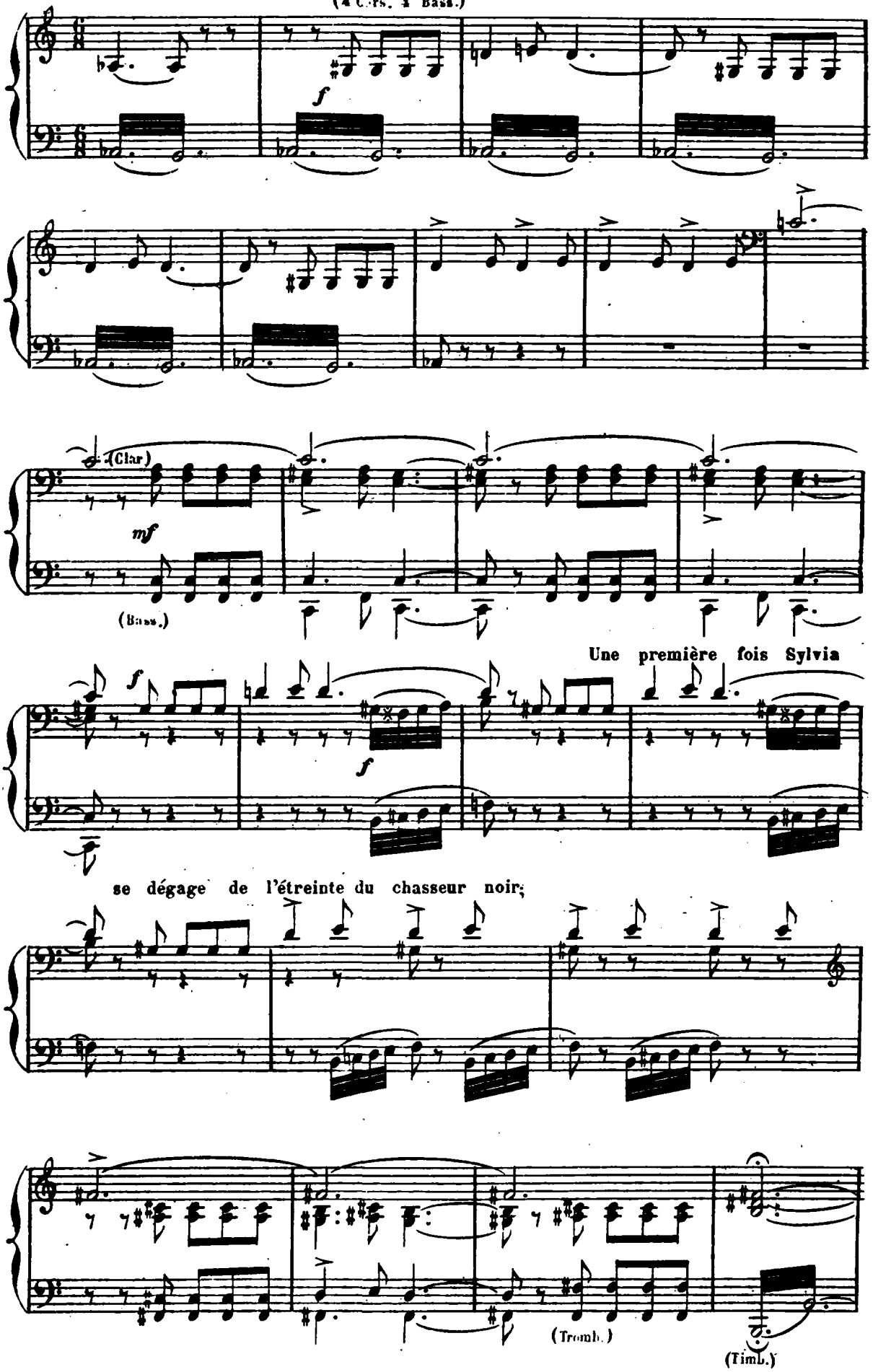


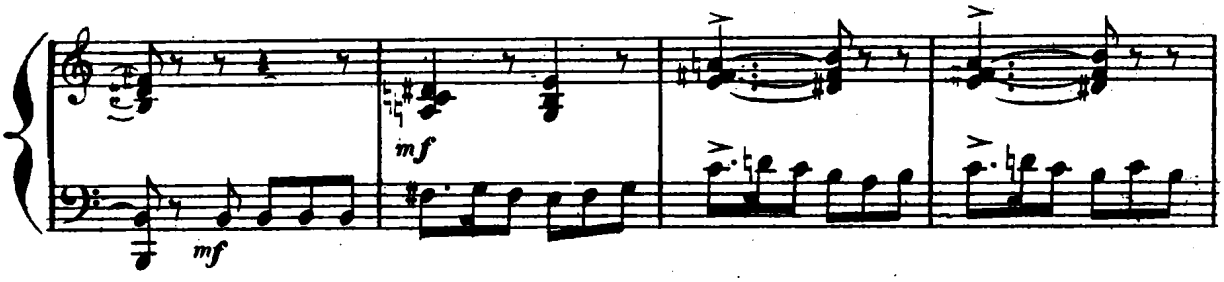
et semble lui demander pardon de l'avoir frappé.

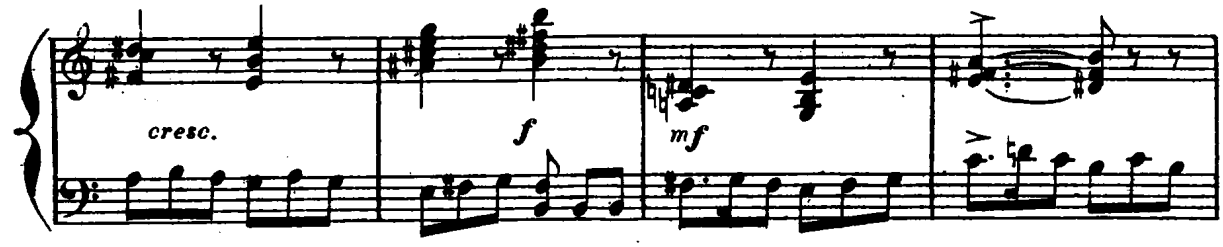


Allegro. Orion s'est rapproché de Sylvia et la poursuit.

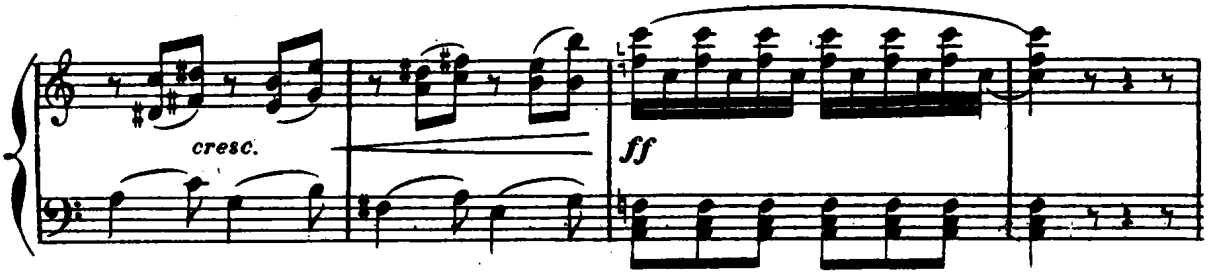
(4 Cors. 4 Bass.)



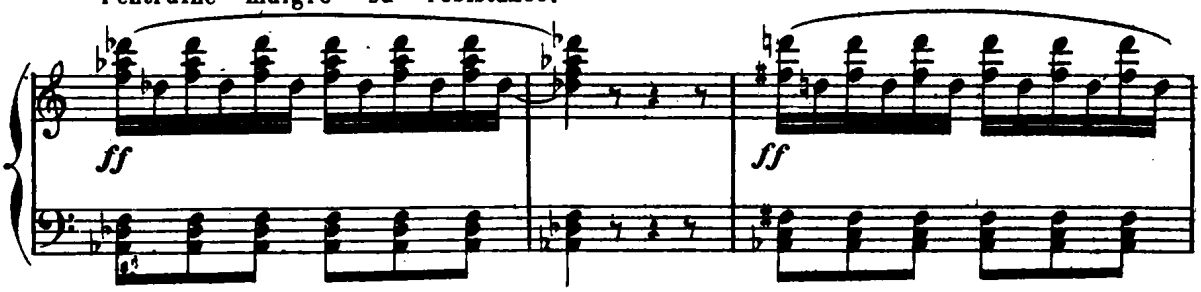




Mais Orion l'enlace de nouveau et

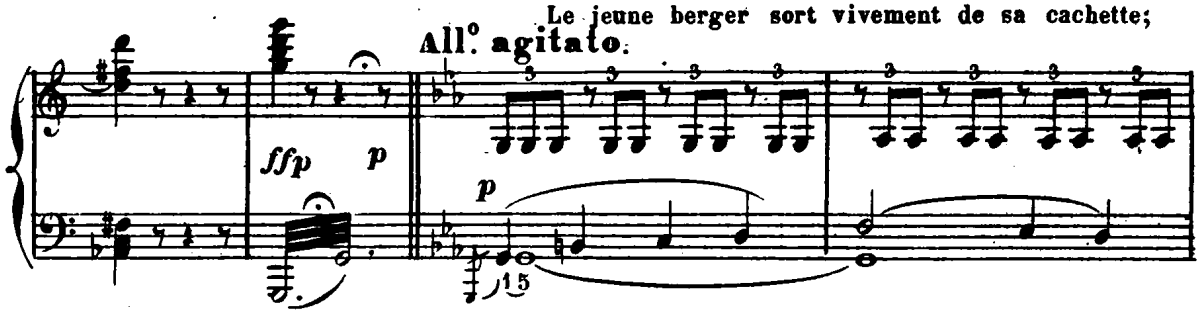


l'entraîne malgré sa résistance.

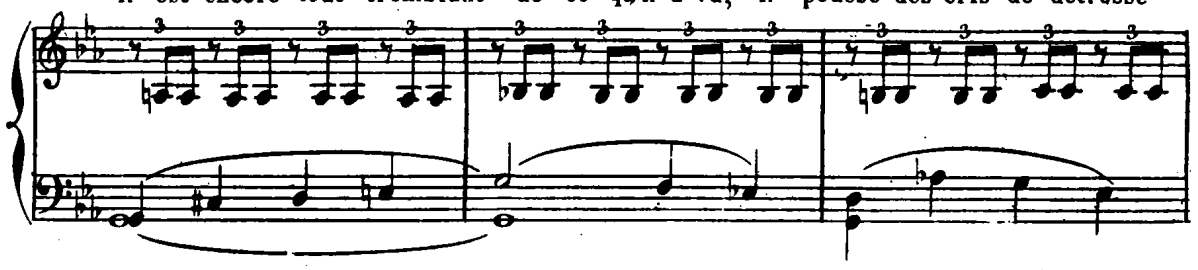


Le jeune berger sort vivement de sa cachette;

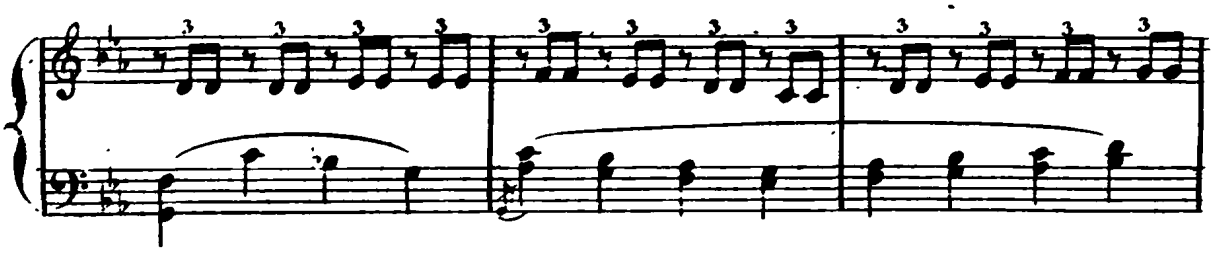
All.° agitato.



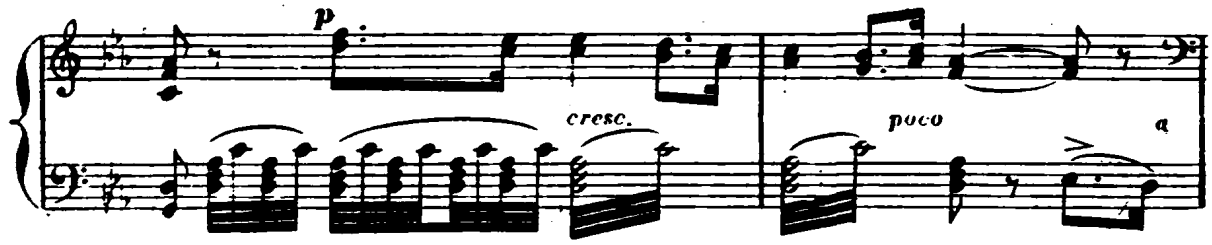
il est encore tout tremblant de ce qu'il a vu; il pousse des cris de détresse



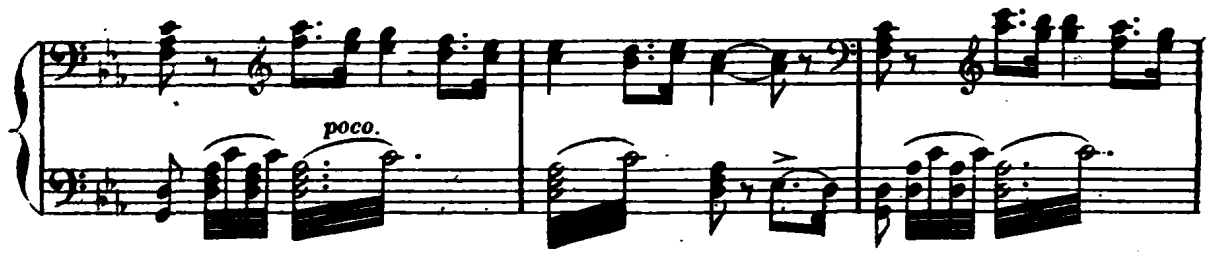
et du geste appelle ses compagnons. Paysans et paysannes envahissent



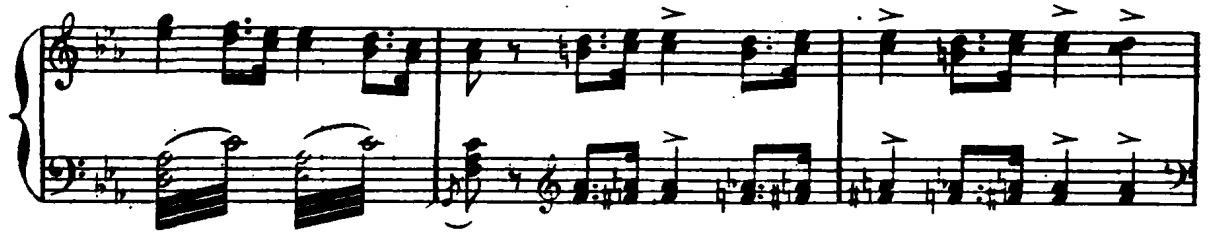
la scène et apprennent de lui l'enlèvement dont il vient d'être témoin, puis il s'élance



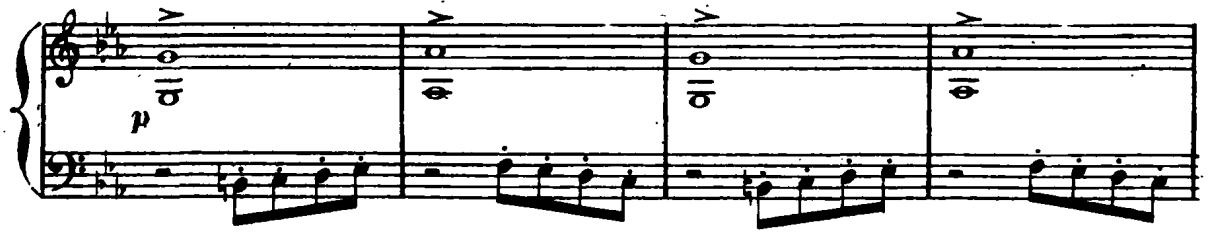
avec quelques compagnons sur les traces d'Orion. Les paysans ont reconnu

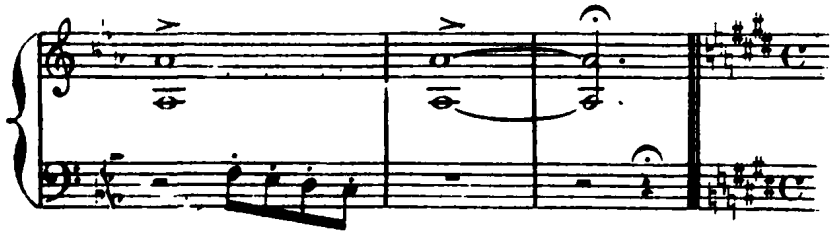


Aminta, ils s'empressent autour de lui pour essayer de le ranimer.



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.

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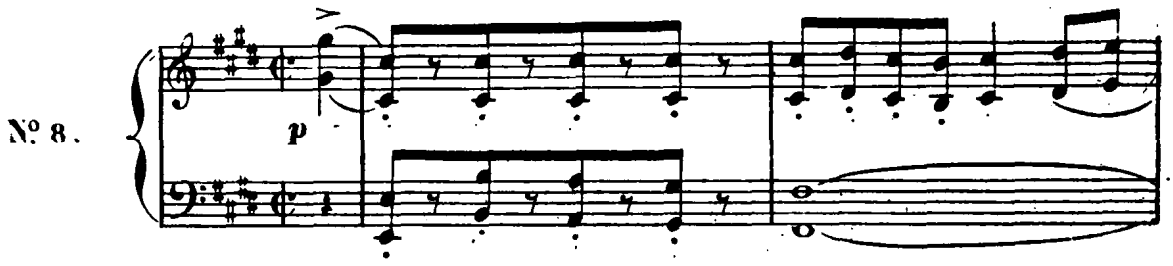
ENTRÉE DU SORCIER

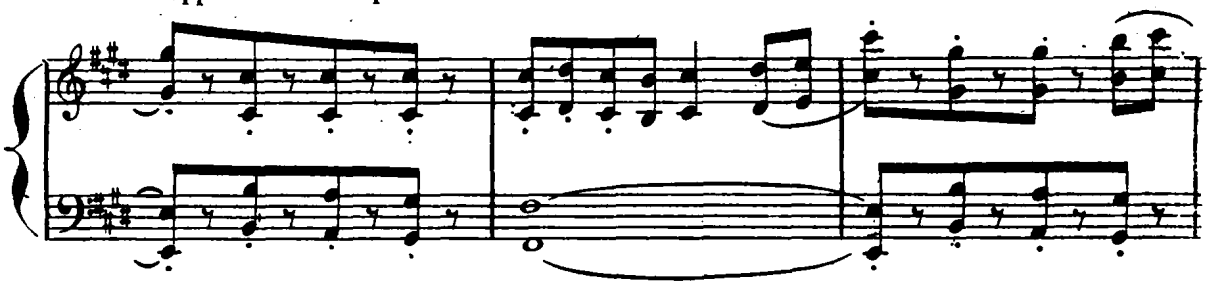
— FINAL —

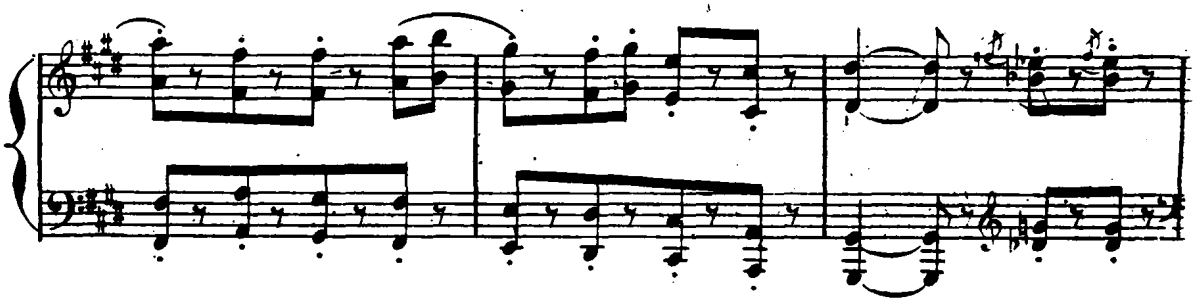
Allegretto ben mod.to

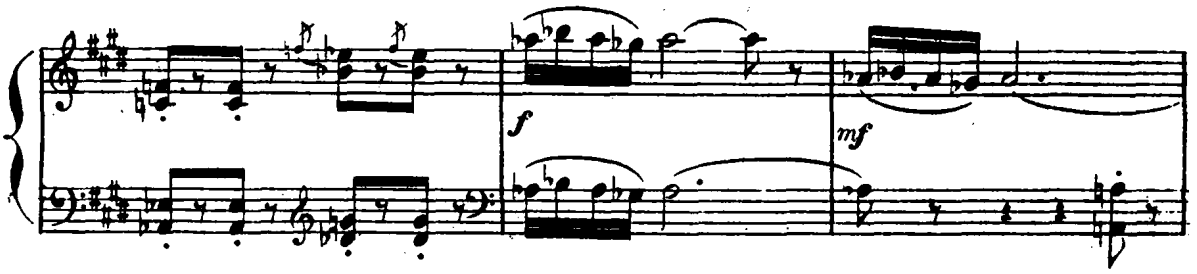
Un vieux sorcier s'avance et, sur la prière des paysans,

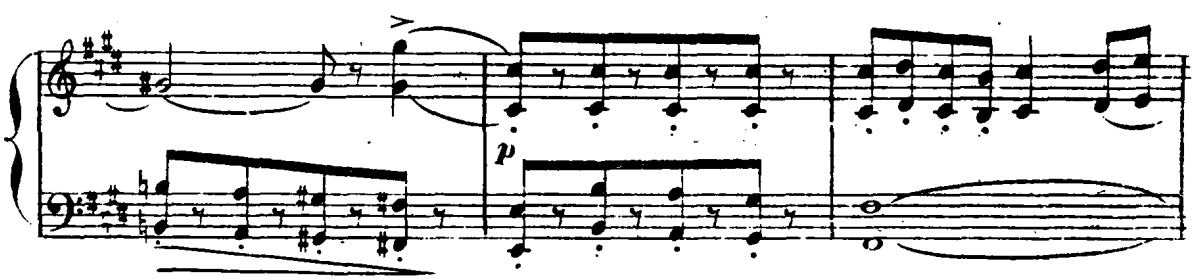


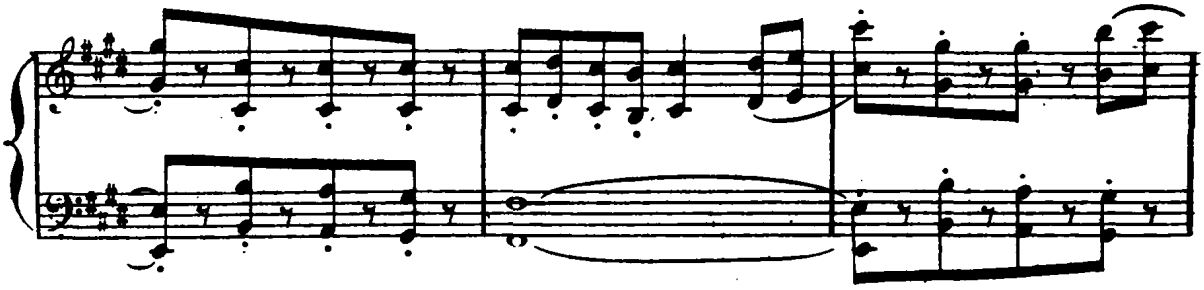
s'approche du corps inanimé d'Aminta.

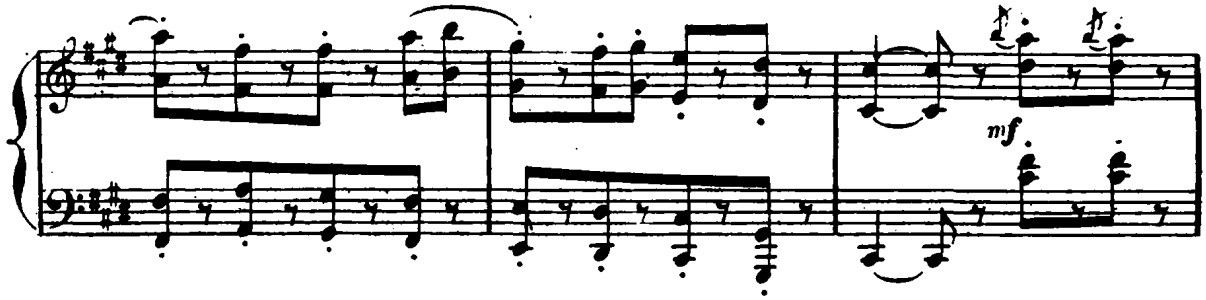


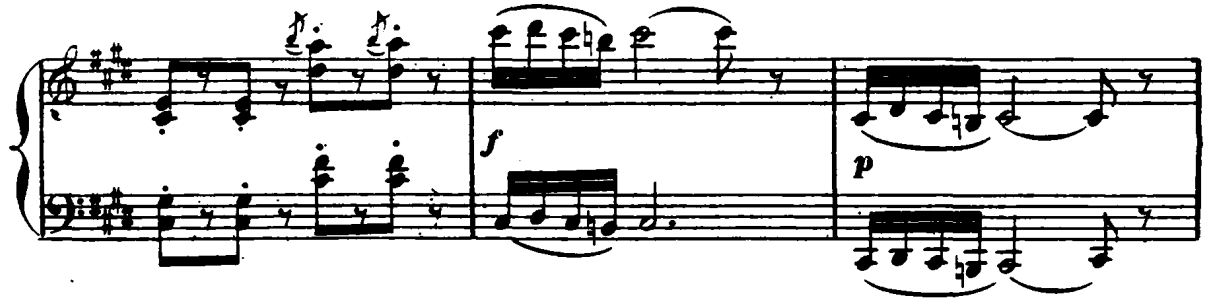




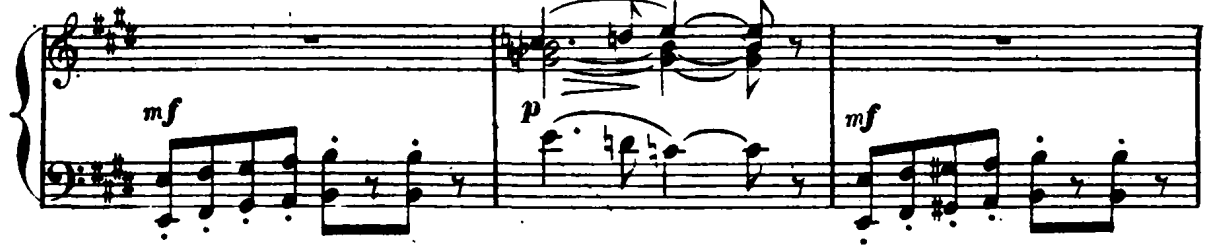


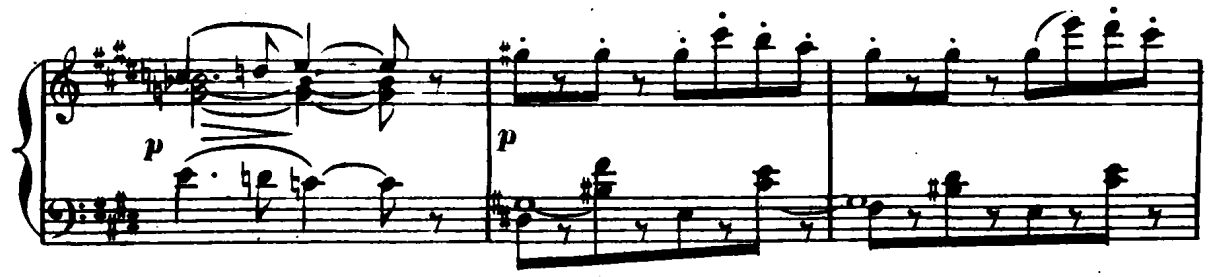


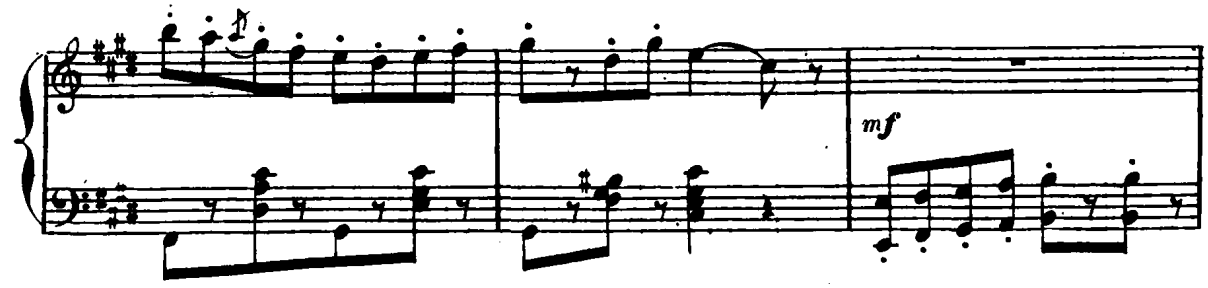


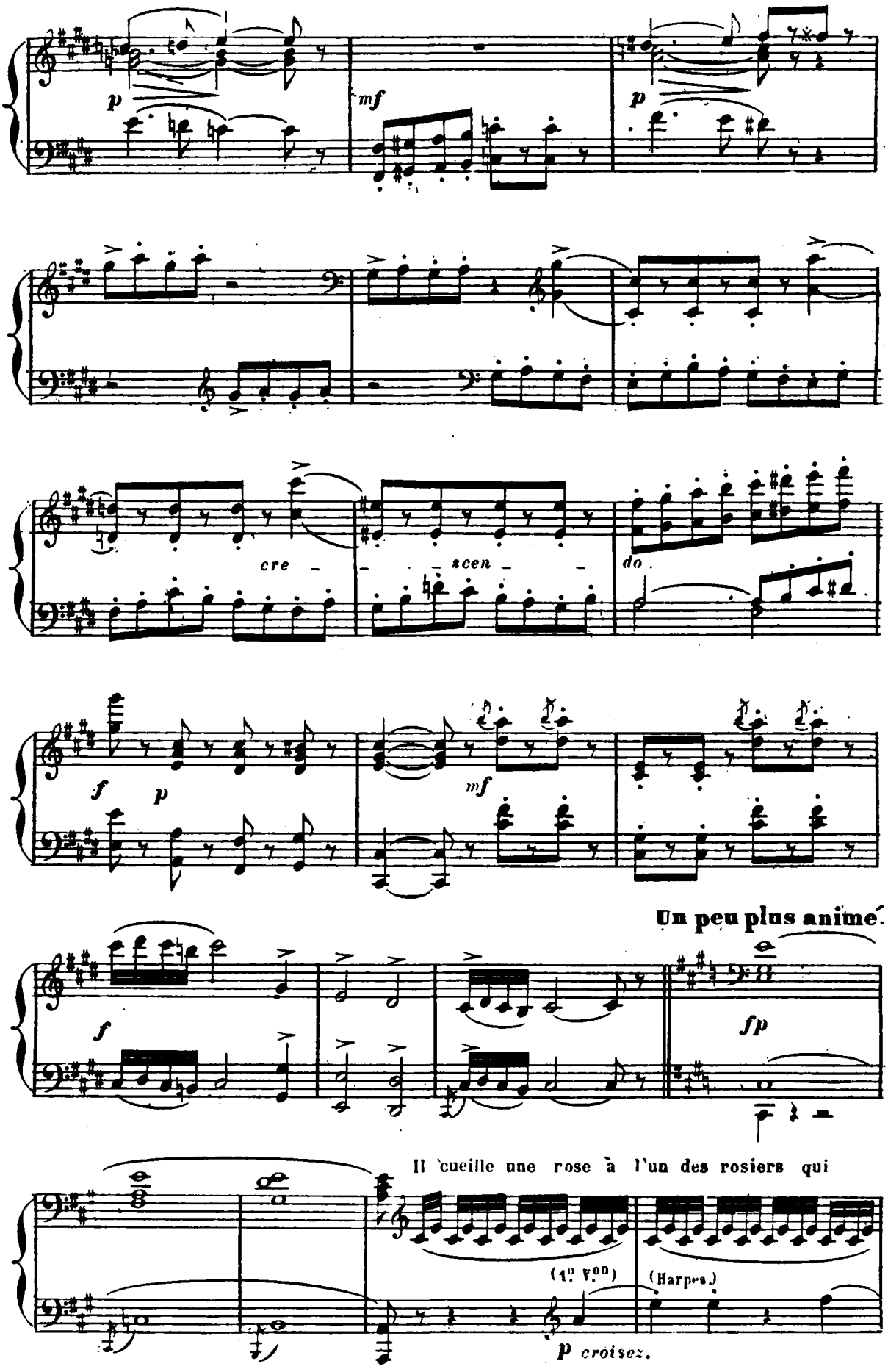


Il examine la blessure et se livre à quelques incantations magiques.

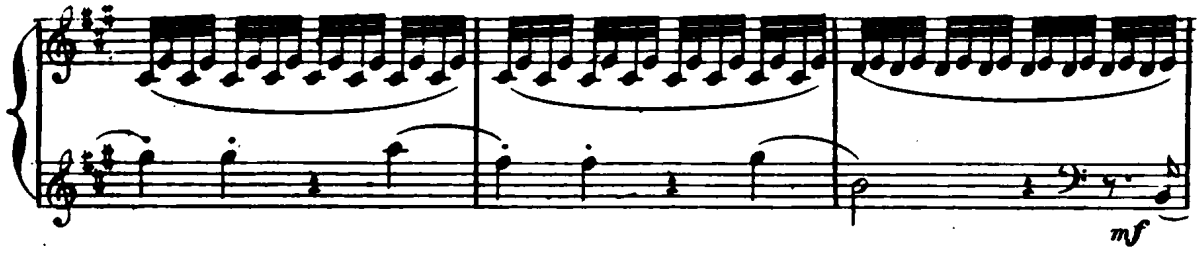




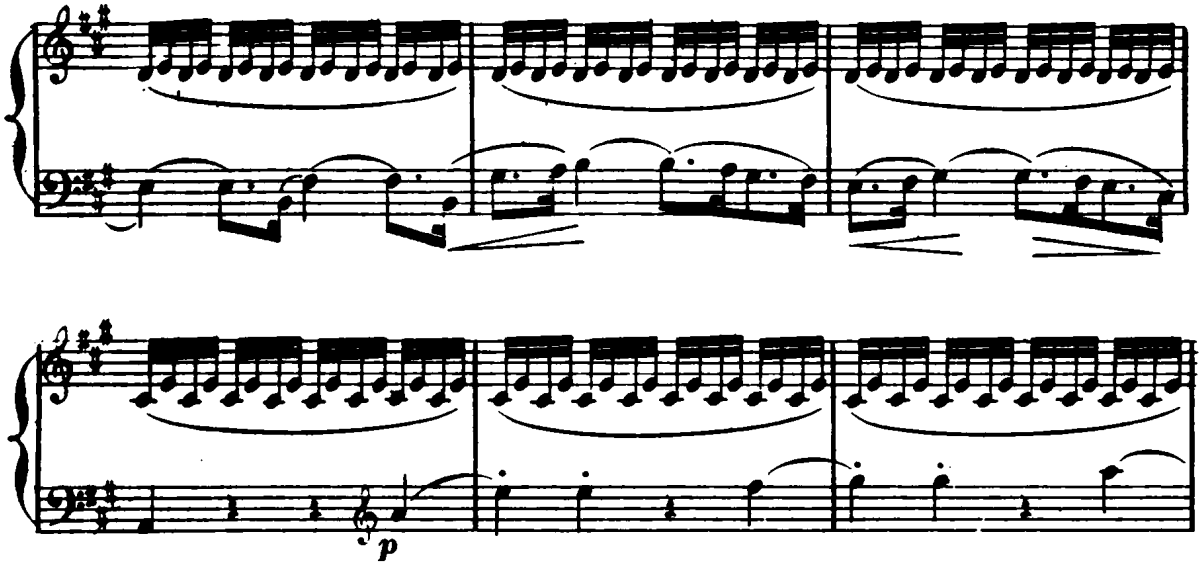


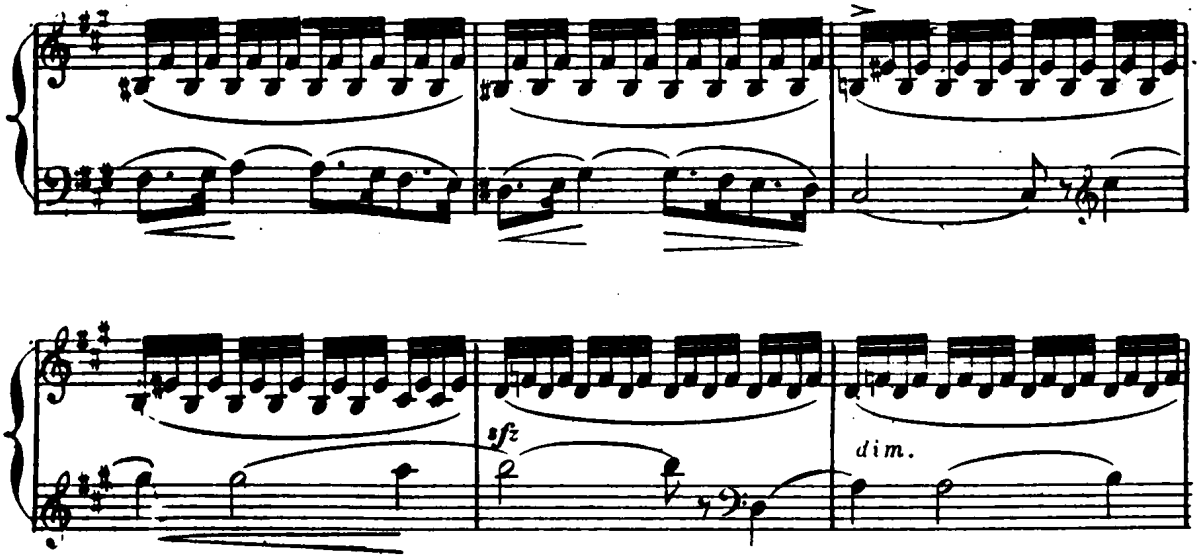

p
mf
p
cre - - - scen - - - do
f
p
mf
Un peu plus animé.
f
fp
Il cueille une rose à l'un des rosiers qui
(1er Von)
(Harpes.)
p croisez.

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

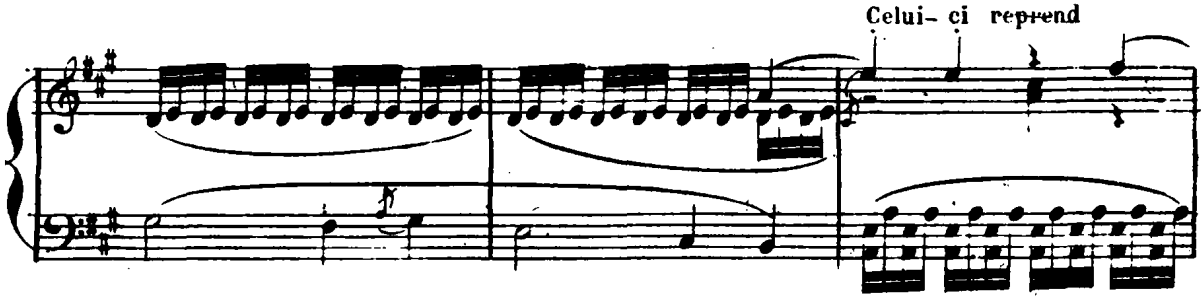


pour lui en faire respirer le parfu. .

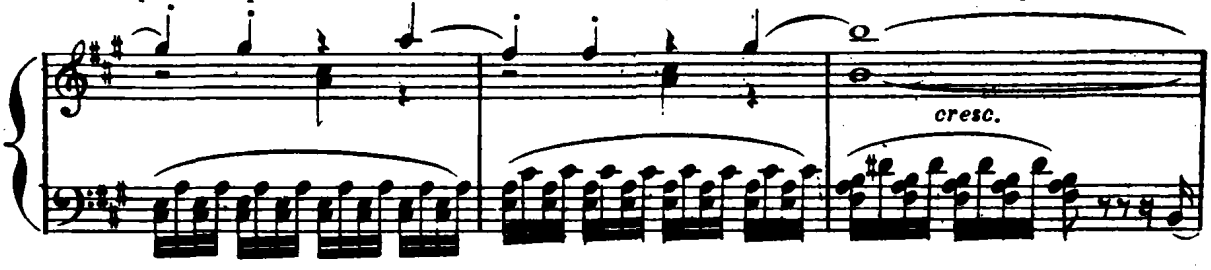




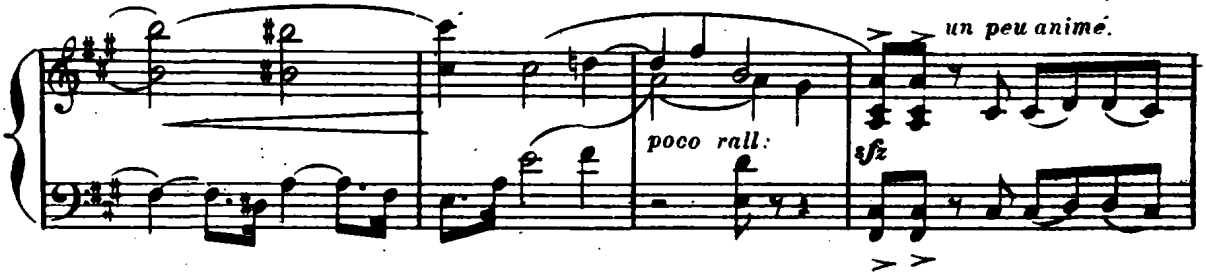
Celui- ci reprend



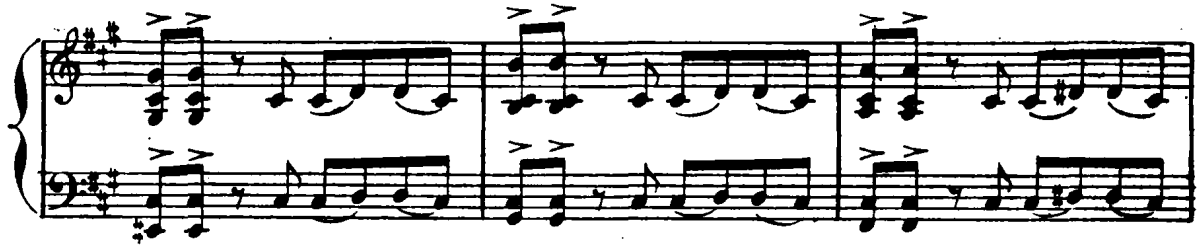
peu-à - peu ses sens et rouvre les yeux à la grande joie des paysans et



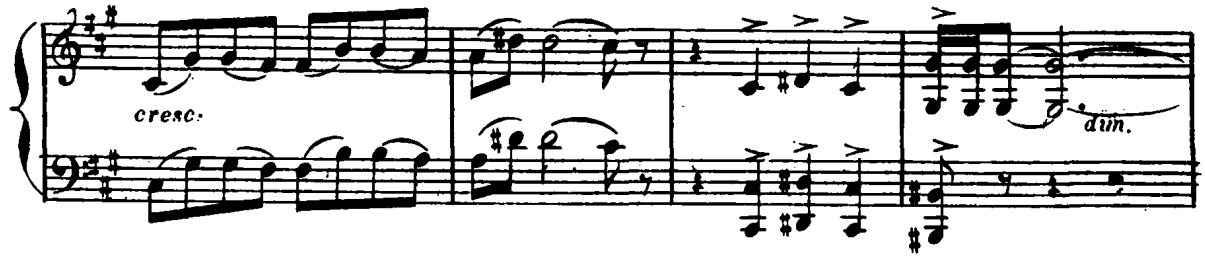
des bergers qui s'extasient devant le prodige. Mais Aminta, en



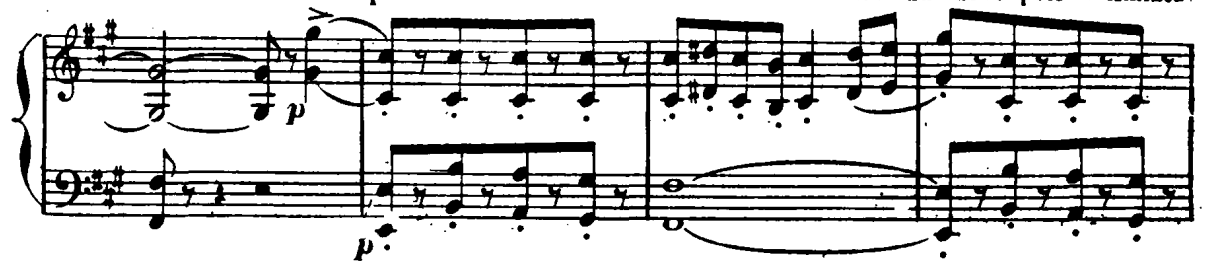
retrouvant la vie, a retrouvé la mémoire; il se désole au souvenir des cruautés



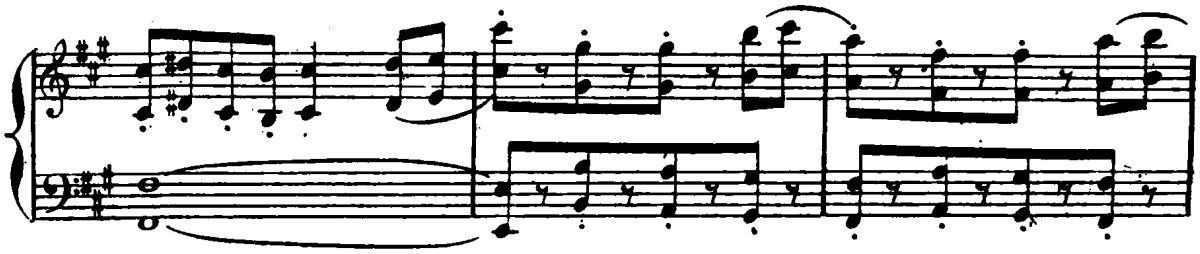
de Sylvia et regrette la mort qui du moins lui donnait l'oubli.



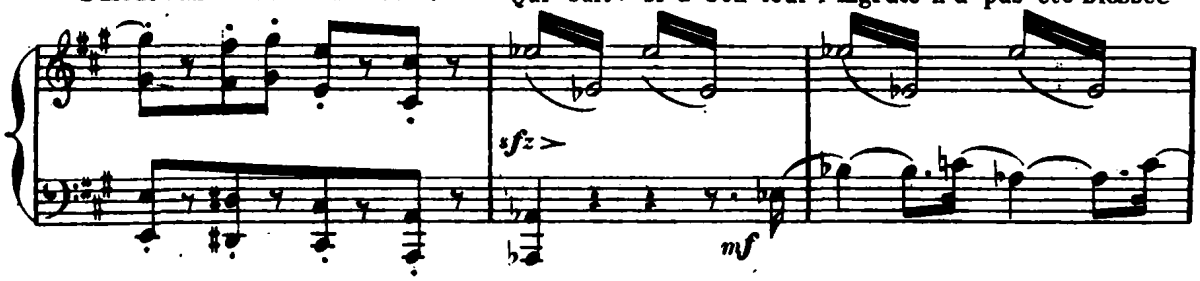
1º tempo. Le vieux sorcier semble sourire du désespoir d'Aminta



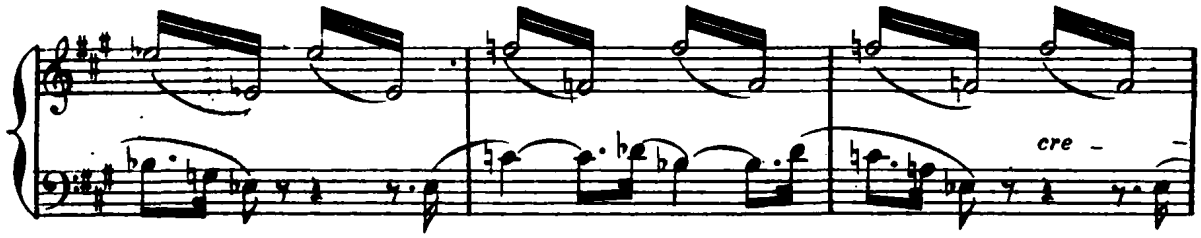
Comme il a des secrets pour guerir les maux du corps, il en a aussi pour porter re



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

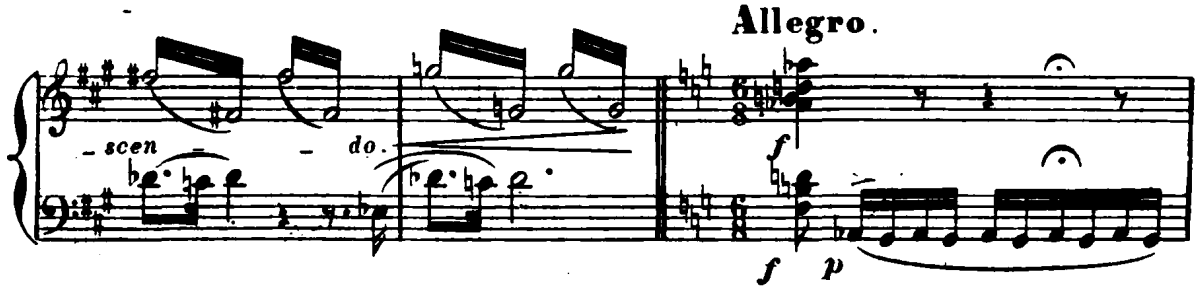


d'une flèche comme l'Amour seul peut en décocher, ajoute le sorcier en montrant le Dieu de

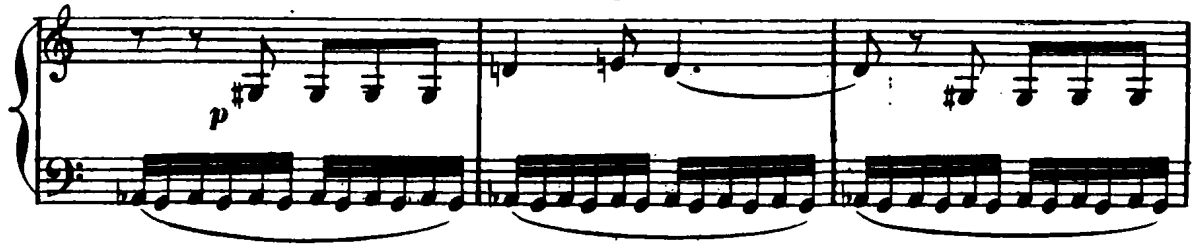


marbre dont l'arc est détendu. Où est Sylvia? demande Aminta désespéré!

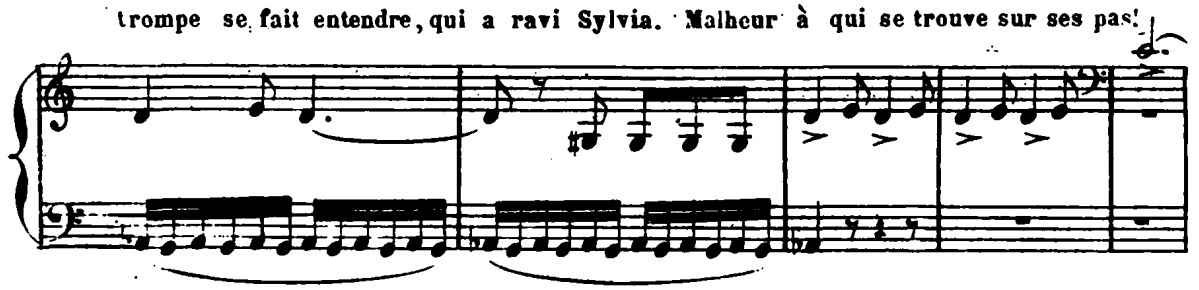
Allegro.



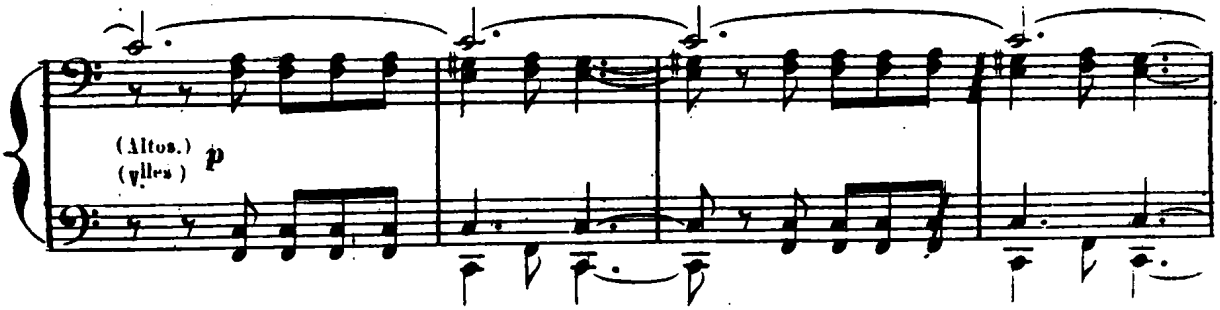
Entends-tu cette fanfare sauvage? C'est Orion, *le chasseur noir* dont la



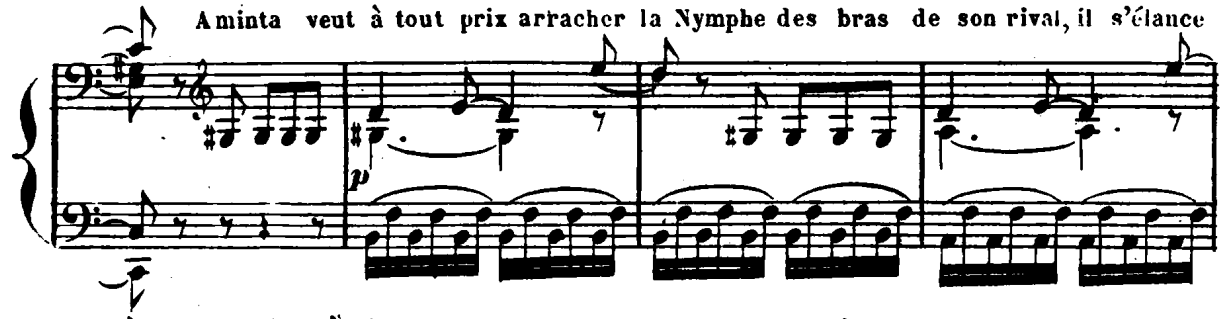
trompe se fait entendre, qui a ravi Sylvia. Malheur à qui se trouve sur ses pas!



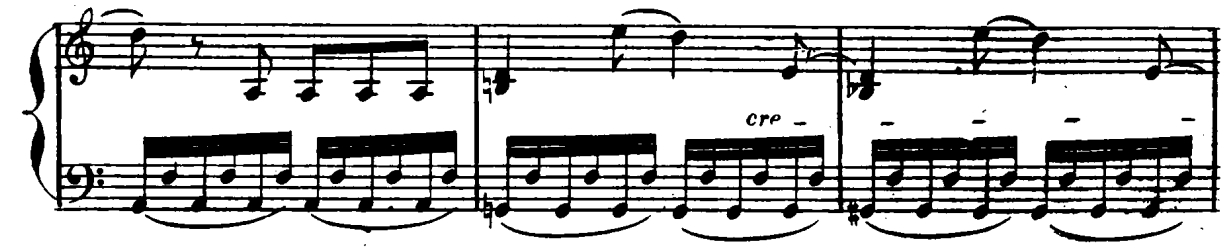
Le jeune berger rentre en scène tenant à la main le manteau déchiré de Sylvia.



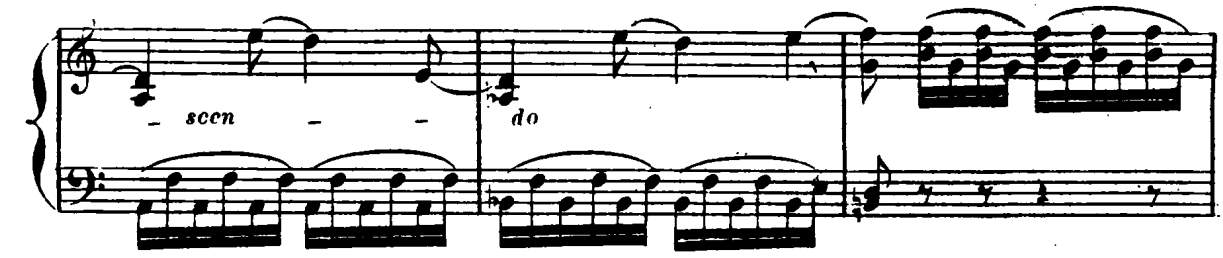
Aminta veut à tout prix arracher la Nymphe des bras de son rival, il s'élance

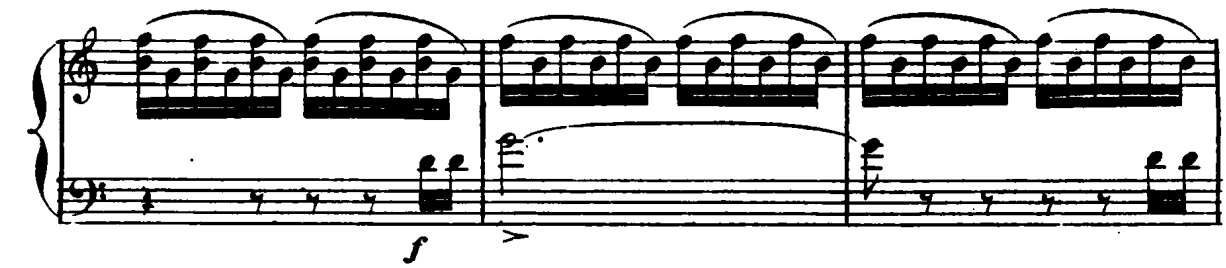


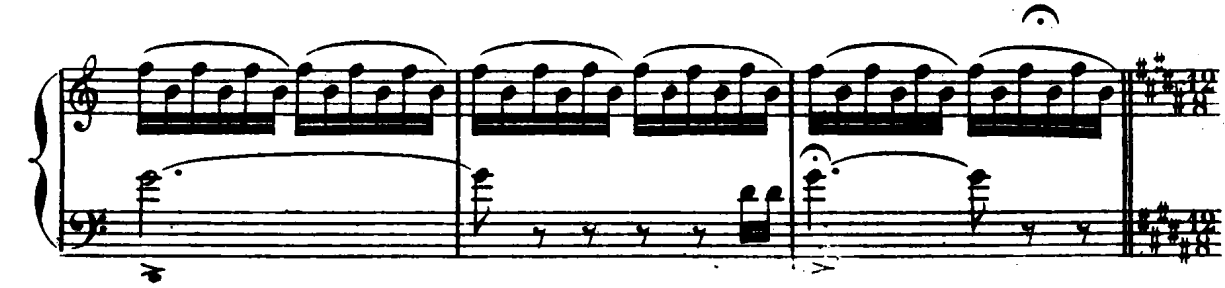
à la poursuite d'Orion; en vain ses compagnons cherchent à le retenir, il les reponsse et



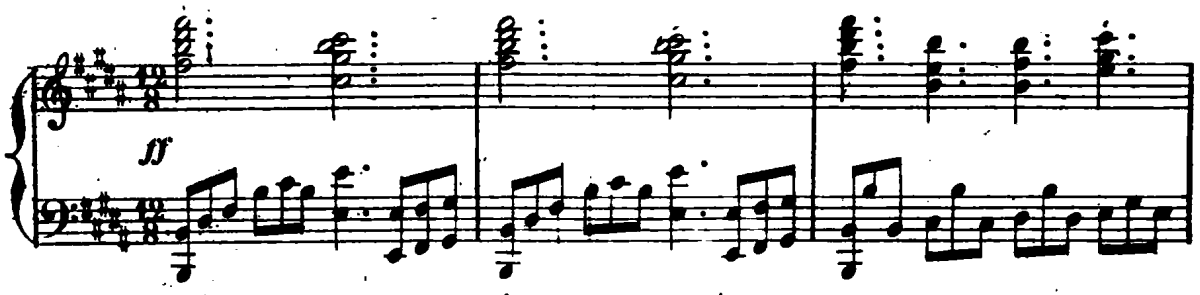
vient s'agenouiller devant la statue de l'Amour pour lui adresser une dernière prière.



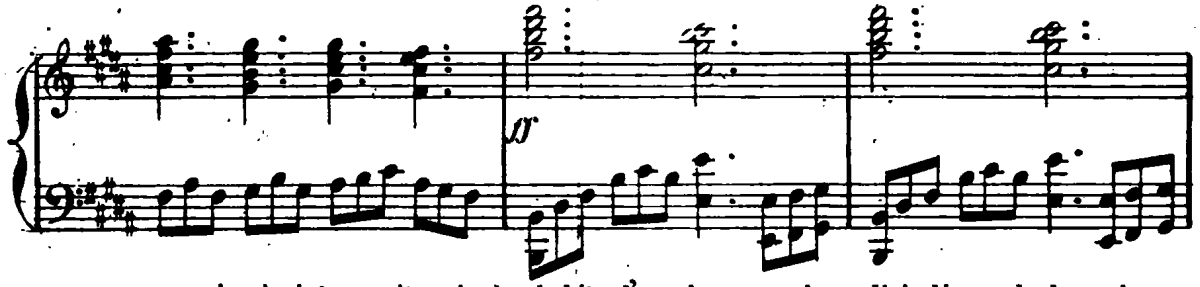




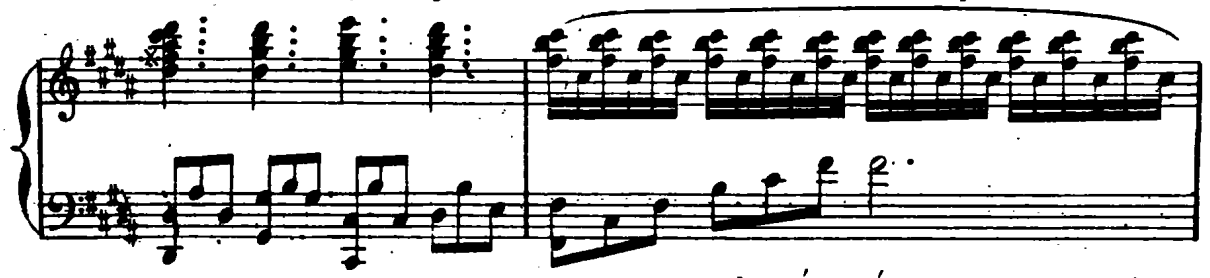
Maestoso. Tout-à-coup la statue disparait et l'Amour dans son costume de Dieu



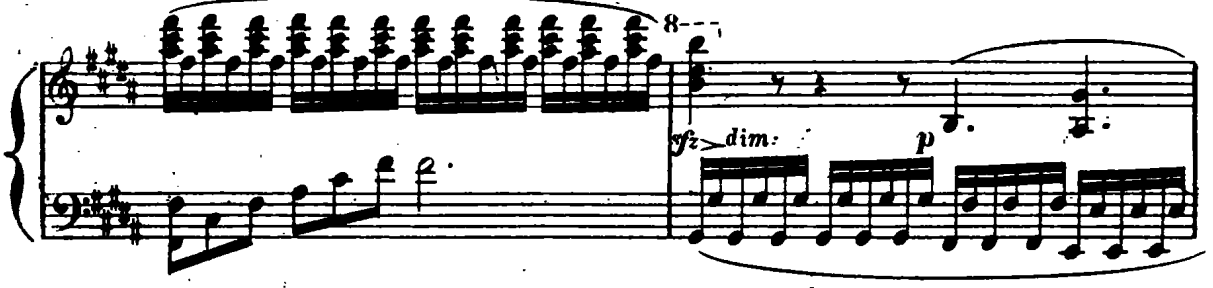
paraît à sa place sur le piédestal, son arc à la main. C'est lui qui, pour



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

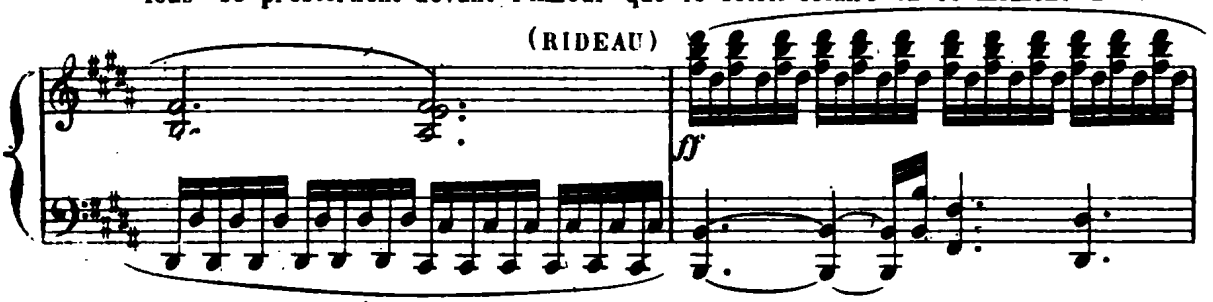


au berger, la direction dans laquelle Orion s'est éloigné en entraînant Sylvia.

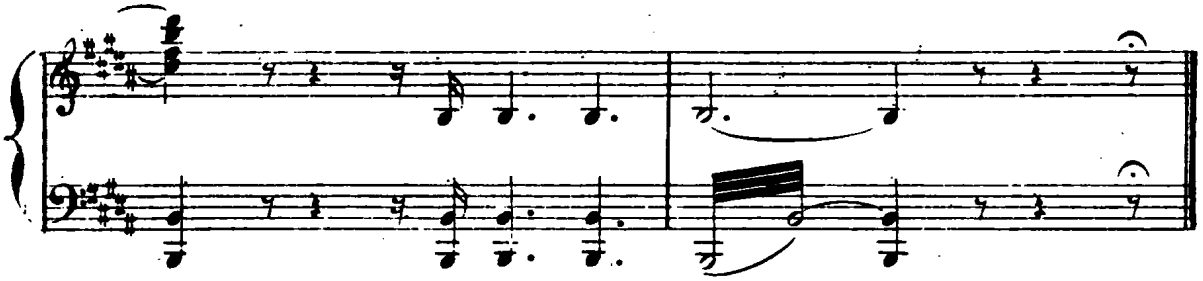


Tous se prosternent devant l'Amour que le soleil éclaire en ce moment d'une

(RIDEAU)



éblouissante lumière.



FIN DU 1ER ACTE.

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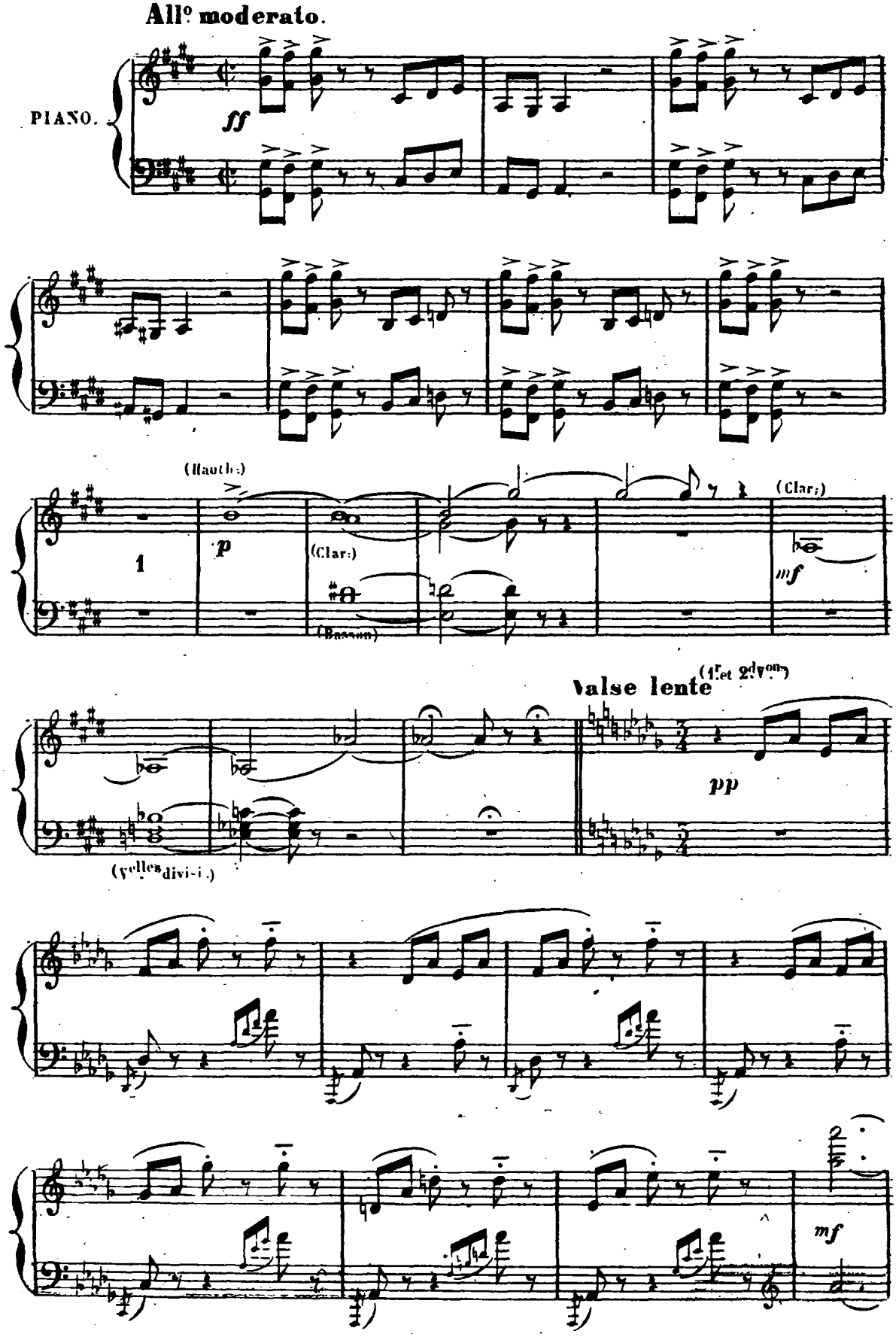
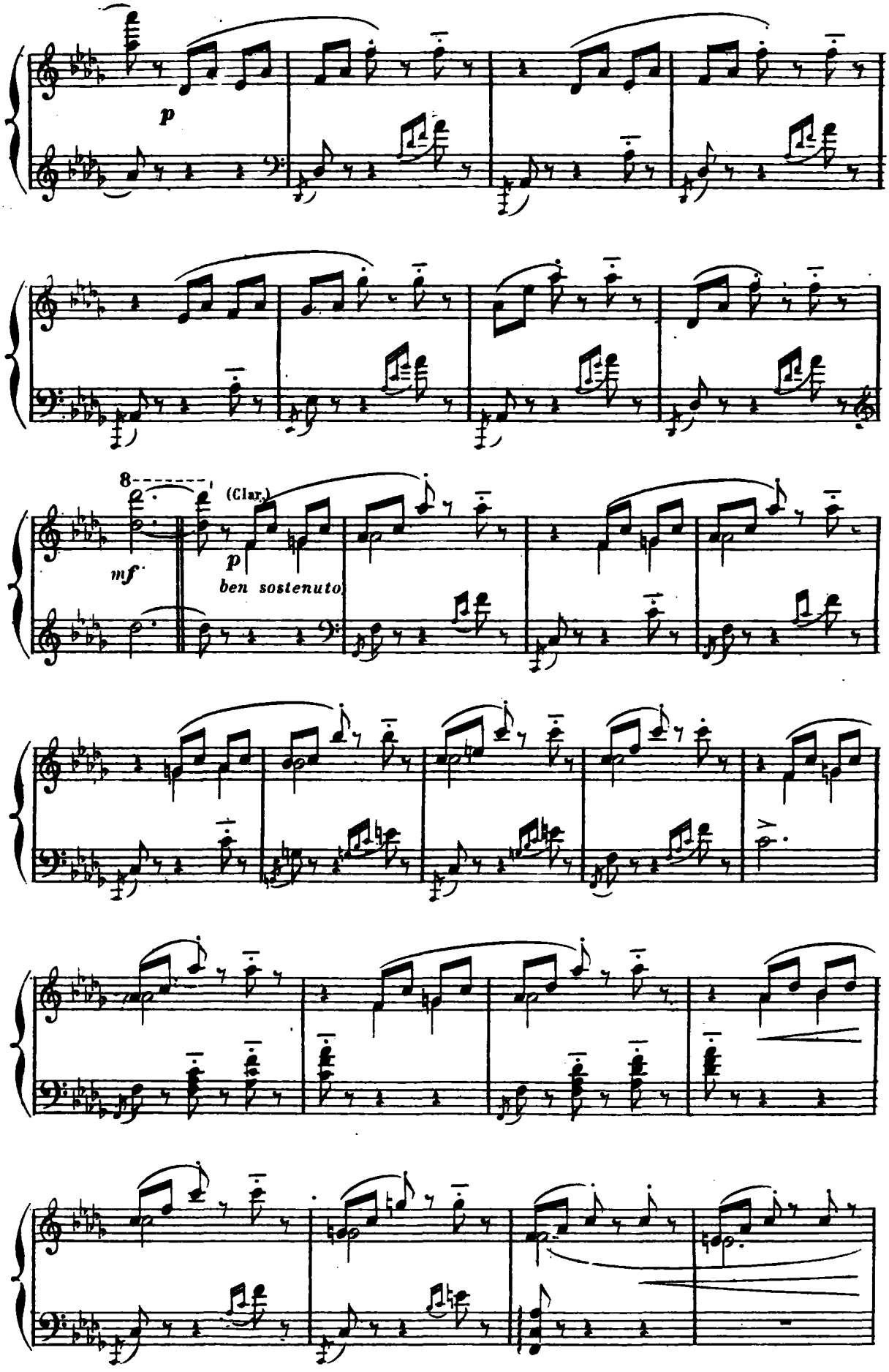
ENTR'ACTE.




p
8
(Clar.)
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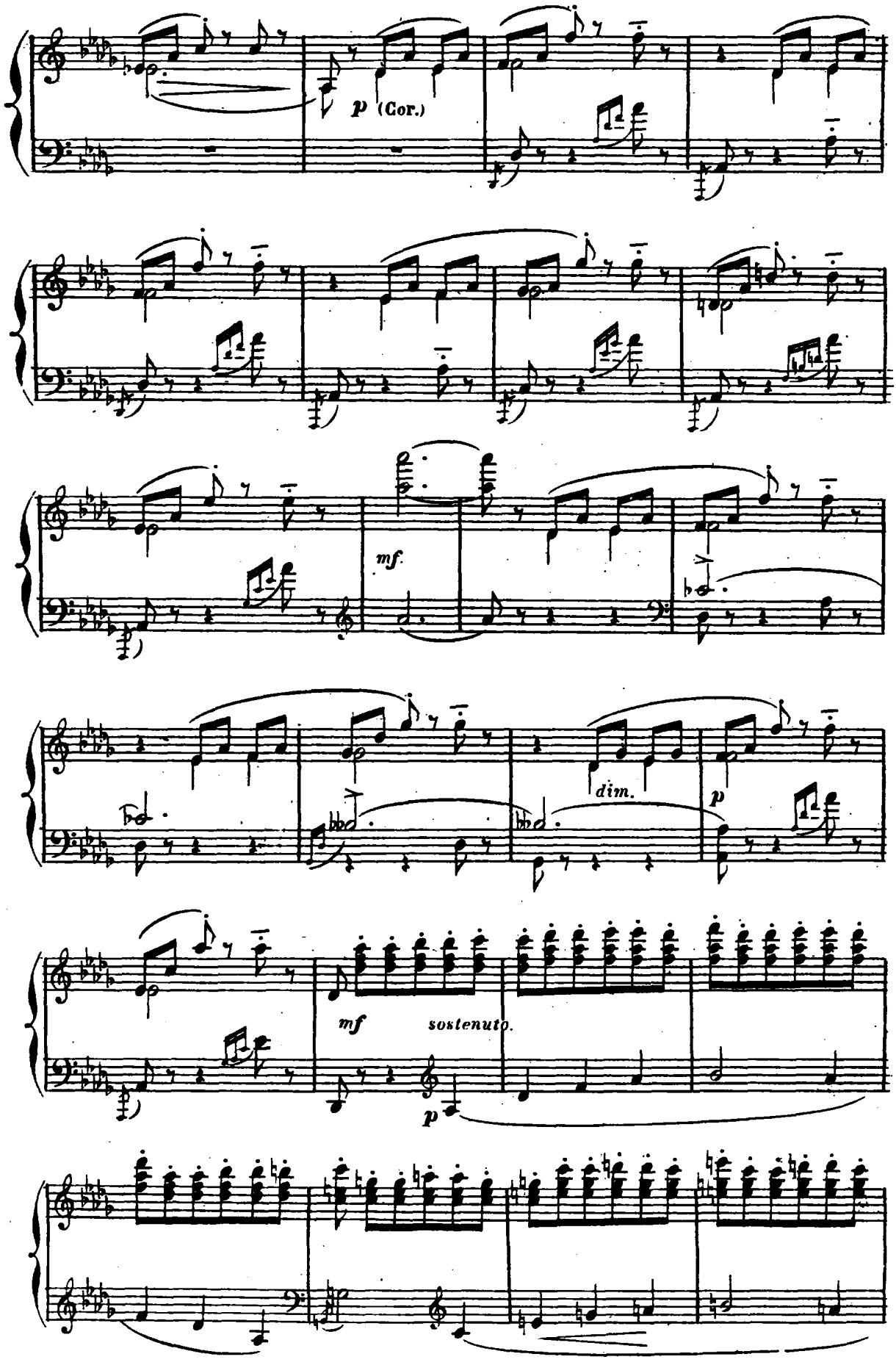
p (Cor.)
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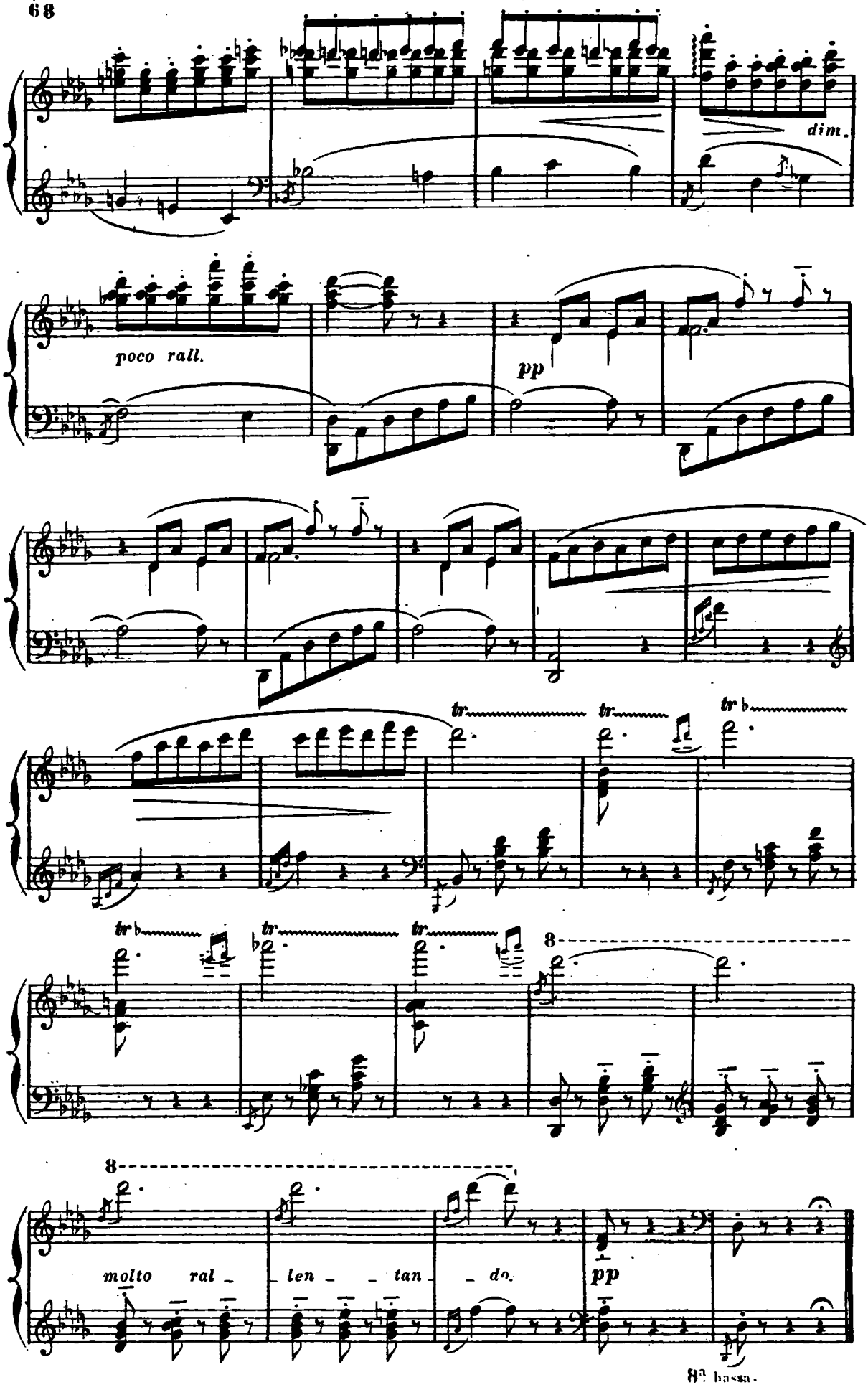

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