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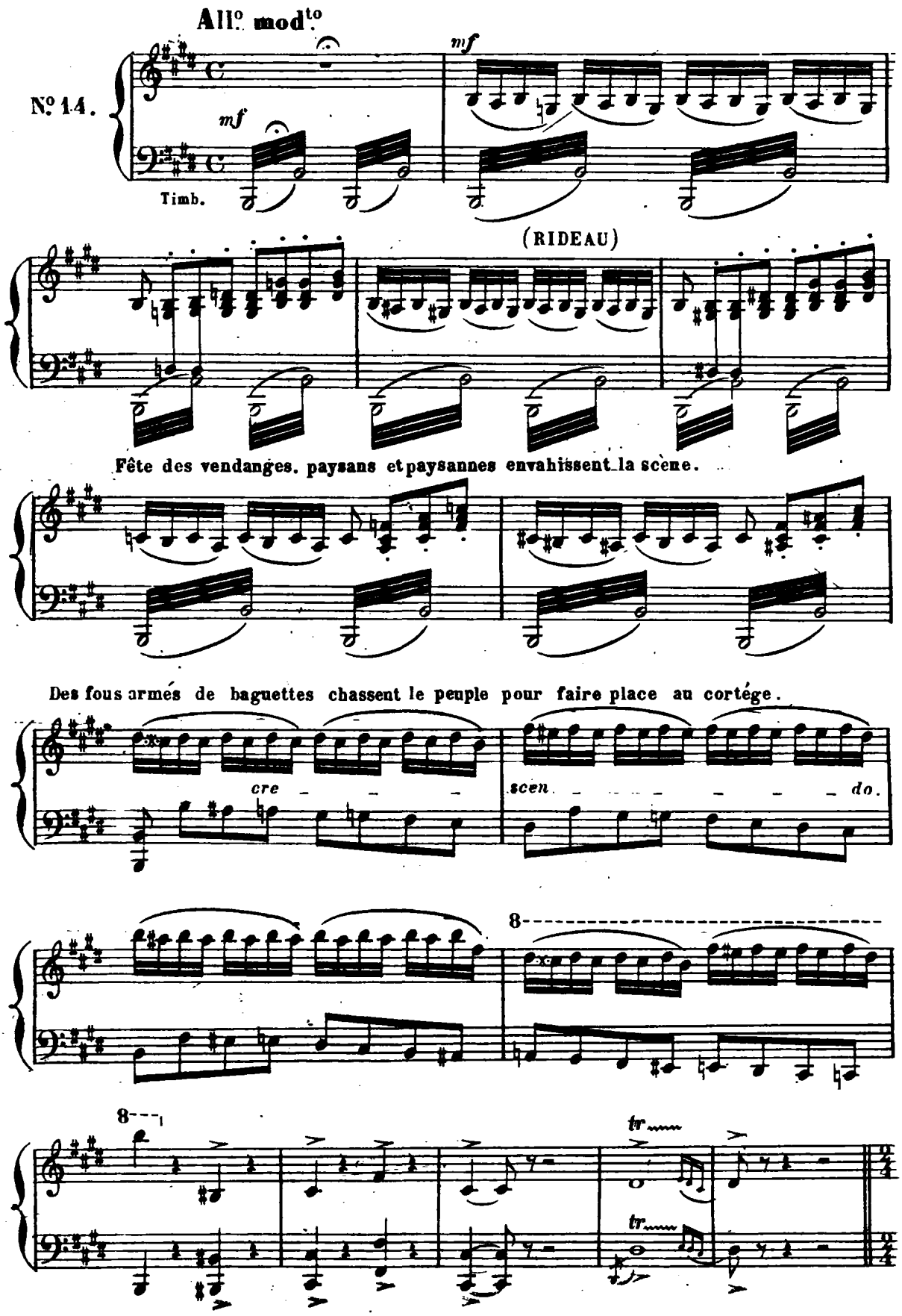
3.me ACTE

MARCHE ET CORTÉGE DE BACCHUS.

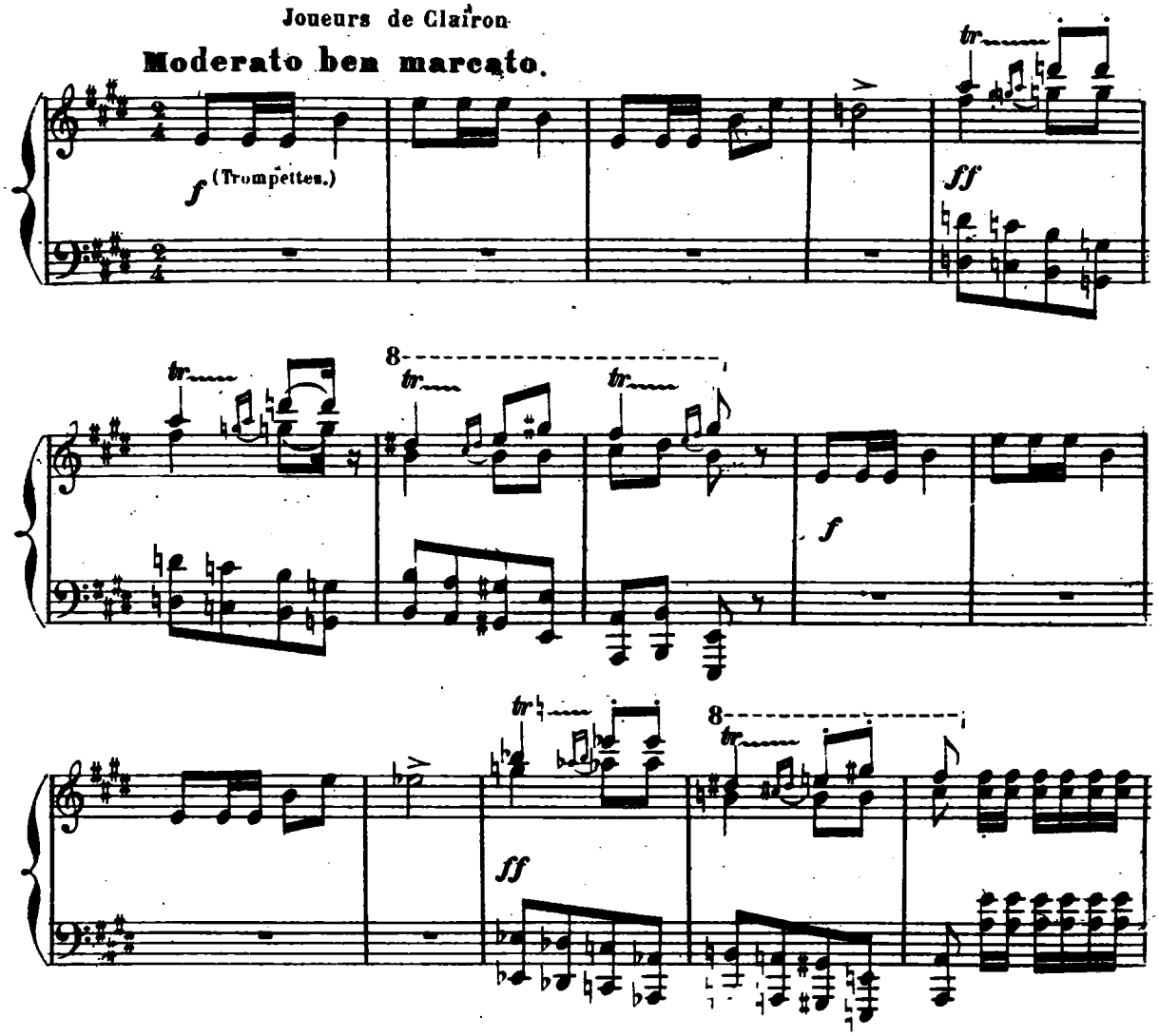
Un site champêtre sur le bord de la mer.

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

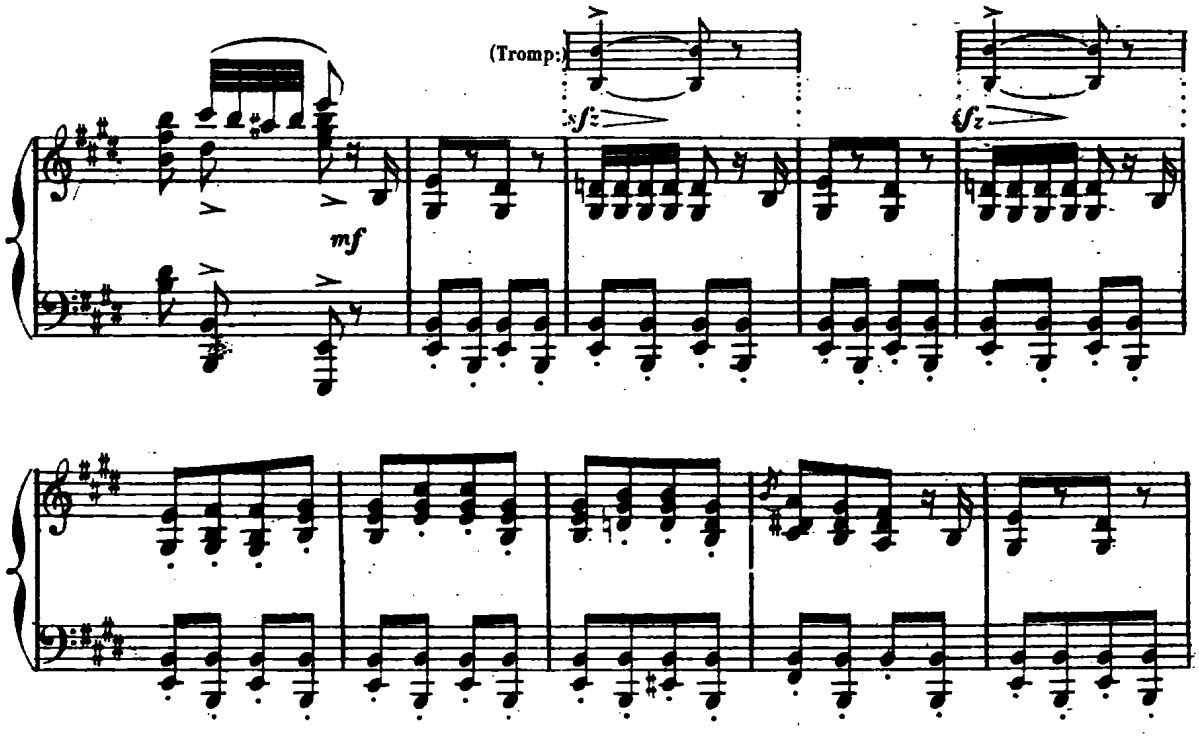


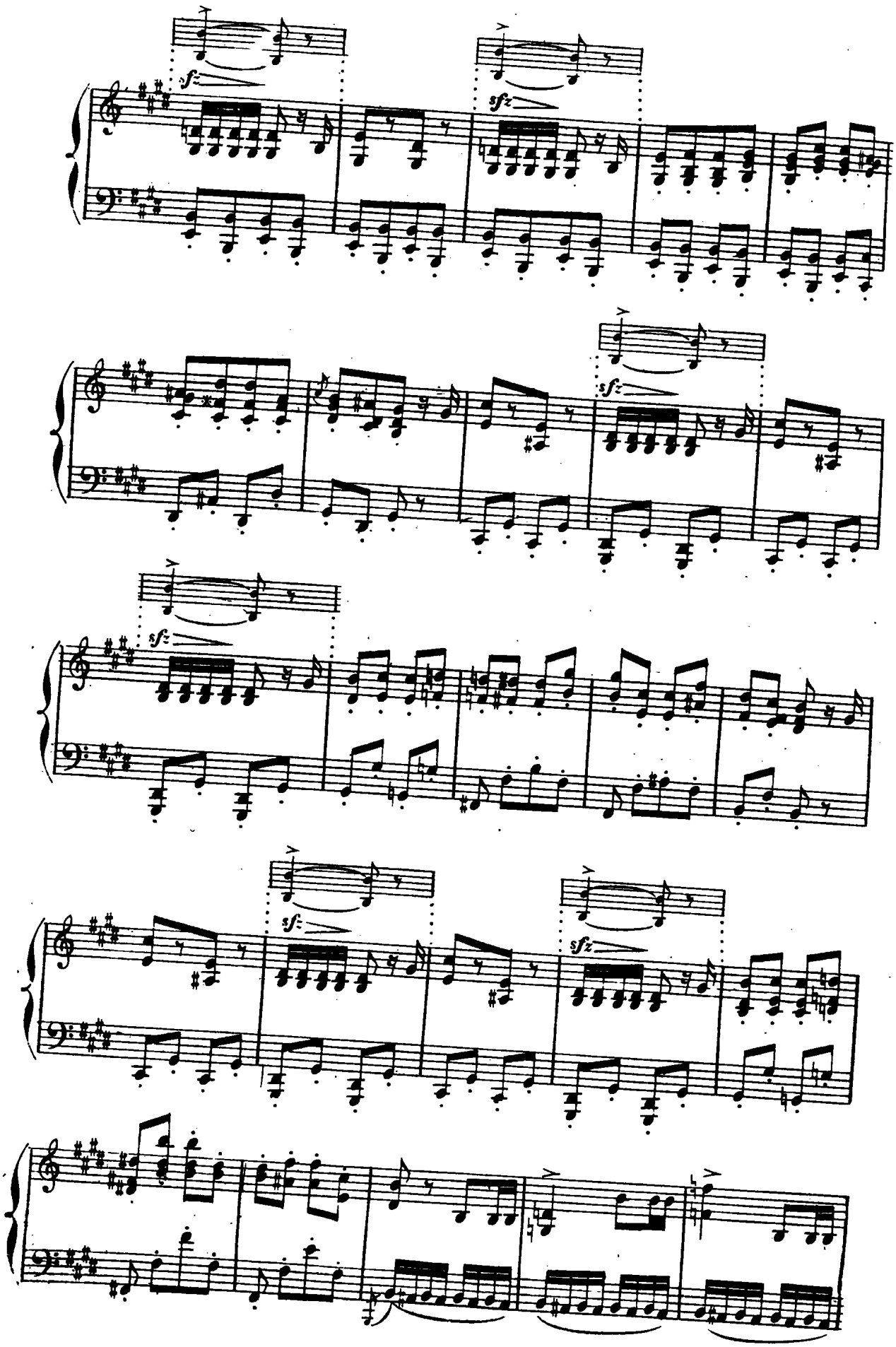
Joueurs de Clairon

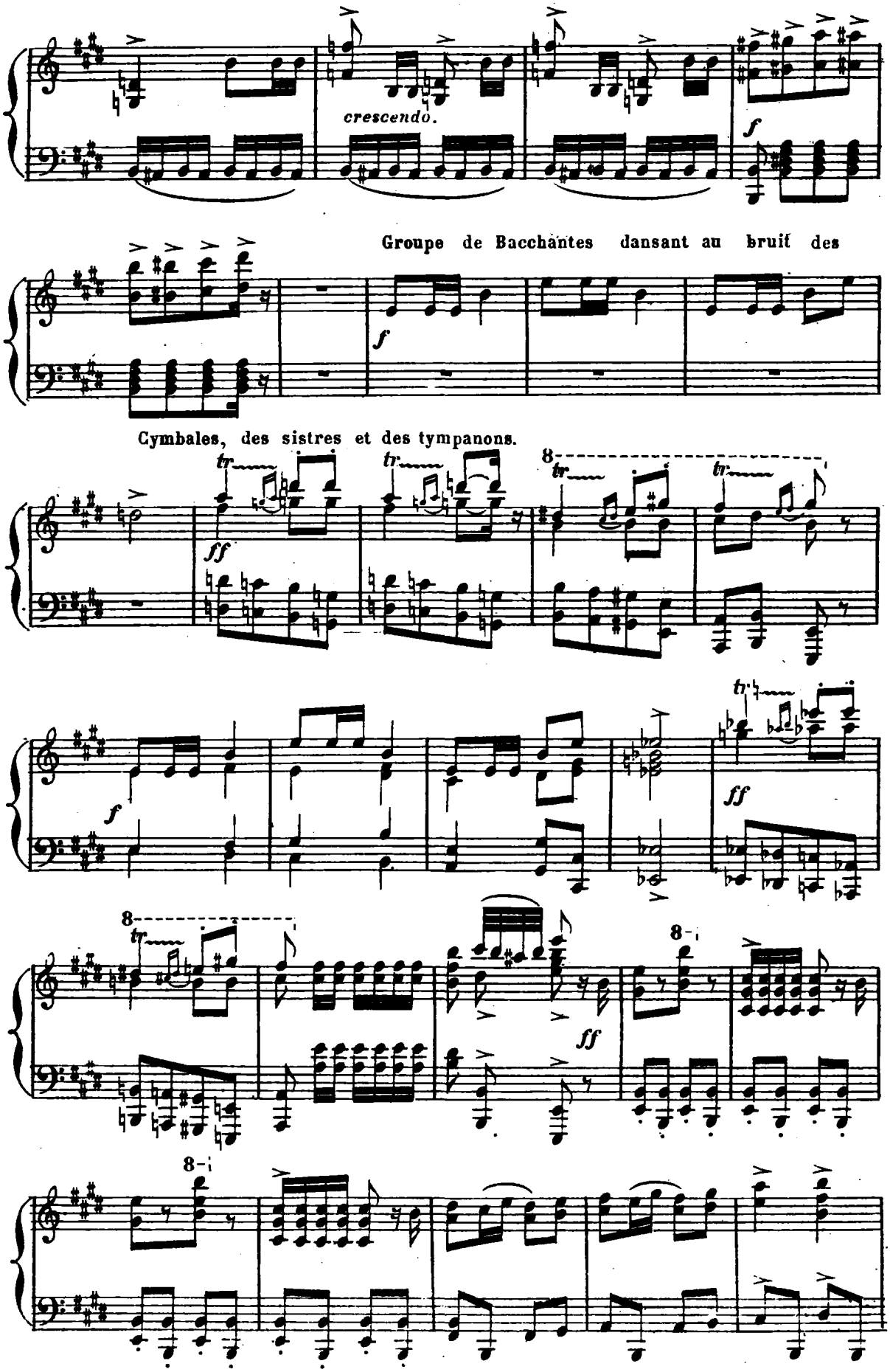
Moderato ben marcato.

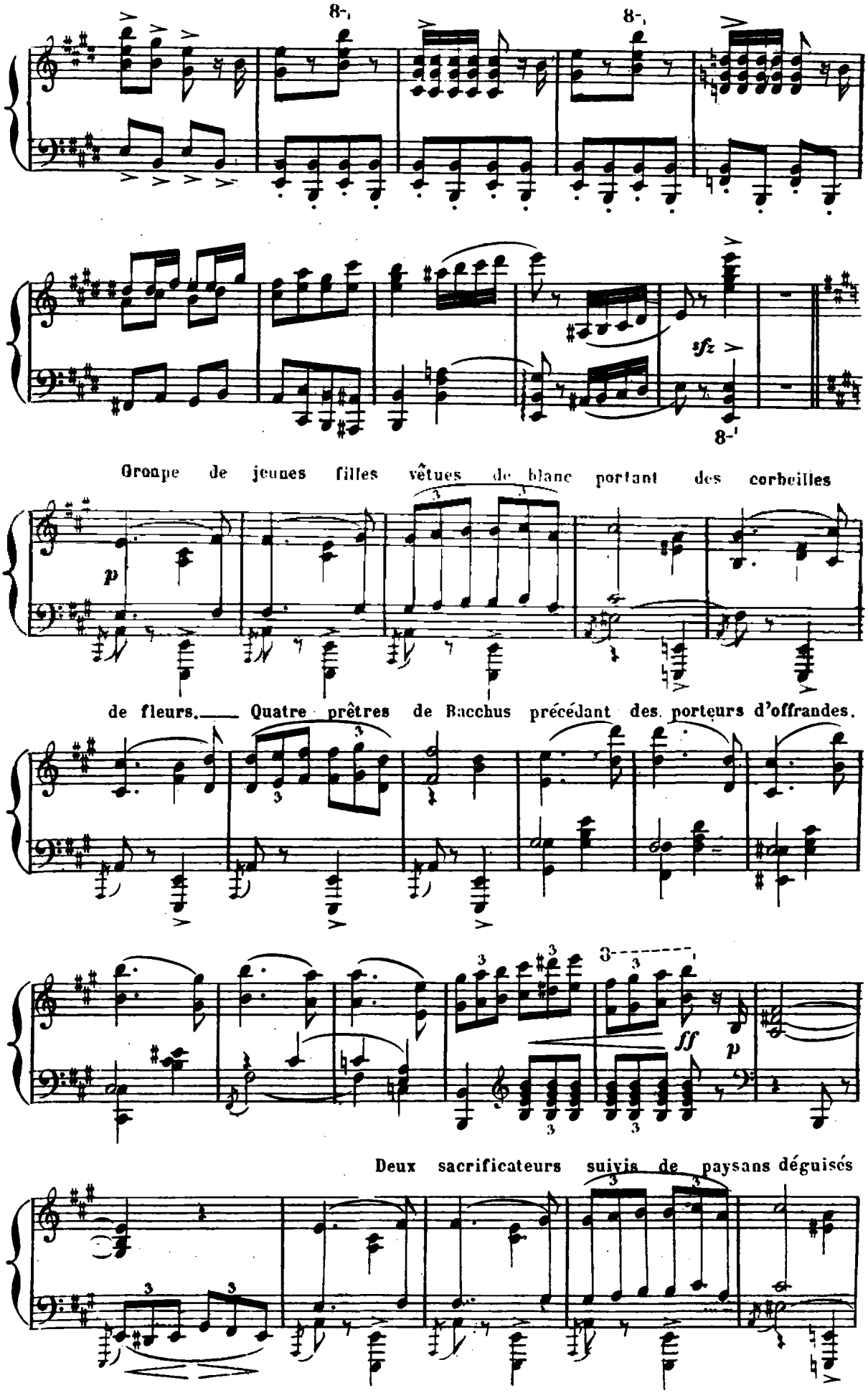


Groupe de bacchantes. guerrières armées de Javelines.

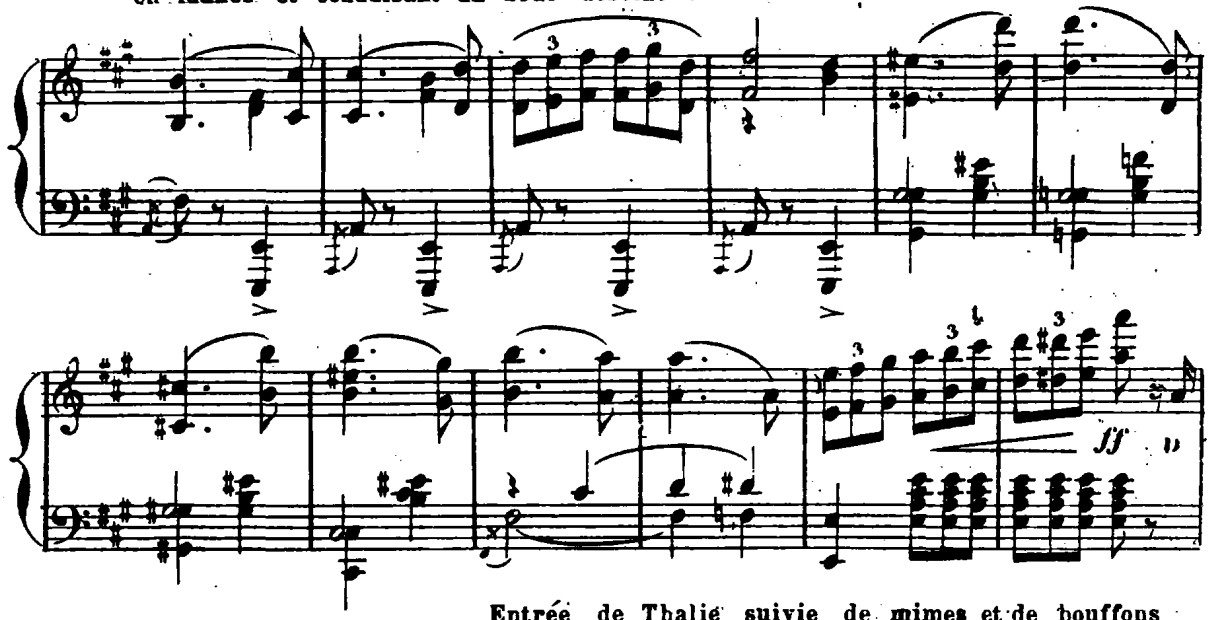



sfz
sfz
sfz
sfz
sfz

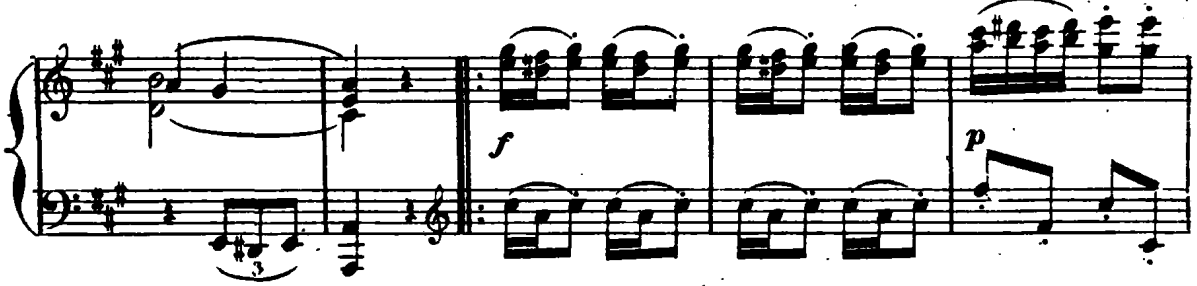

crescendo.
Groupe de Bacchantes dansant au bruit des
Cymbales, des sistres et des tympanons.


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

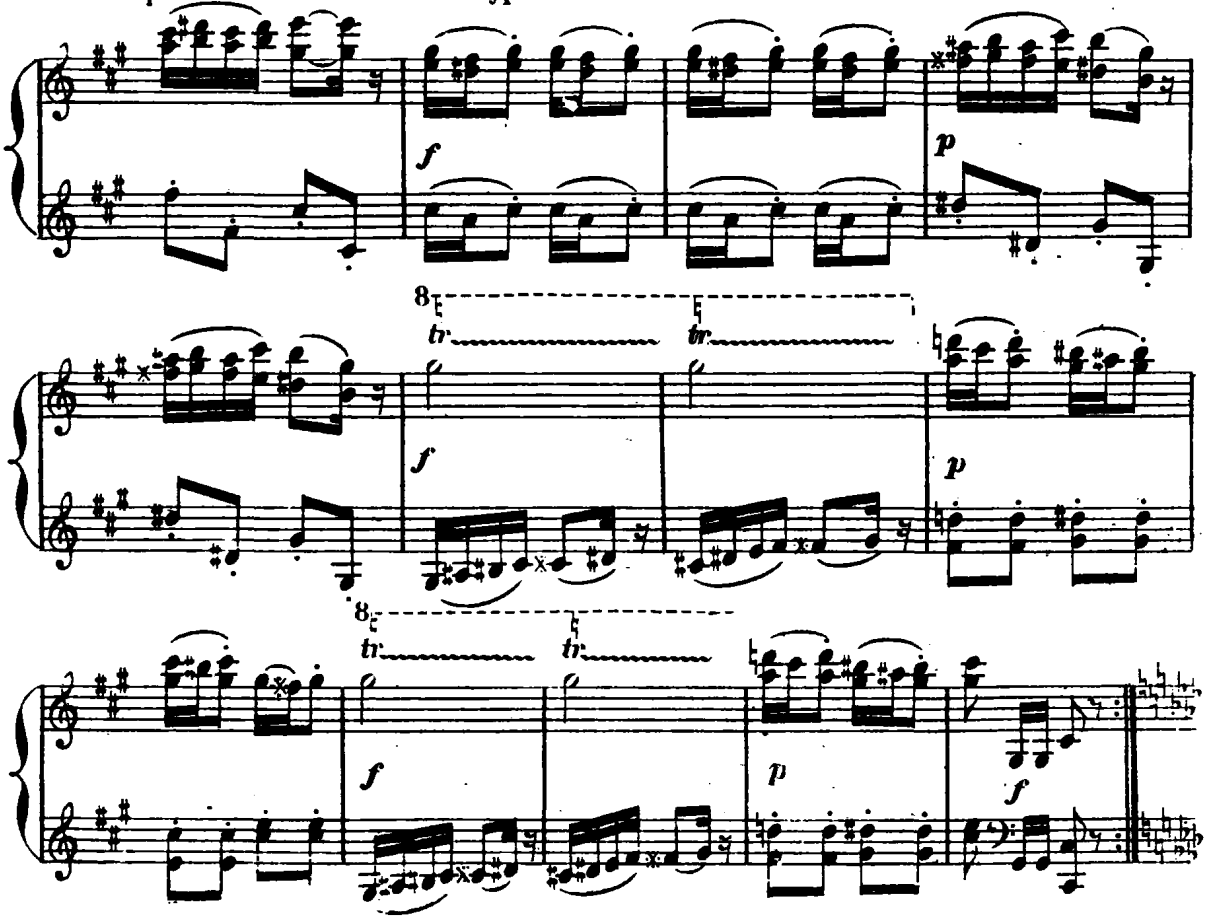
en faunes et conduisant un bouc destiné au sacrifice.



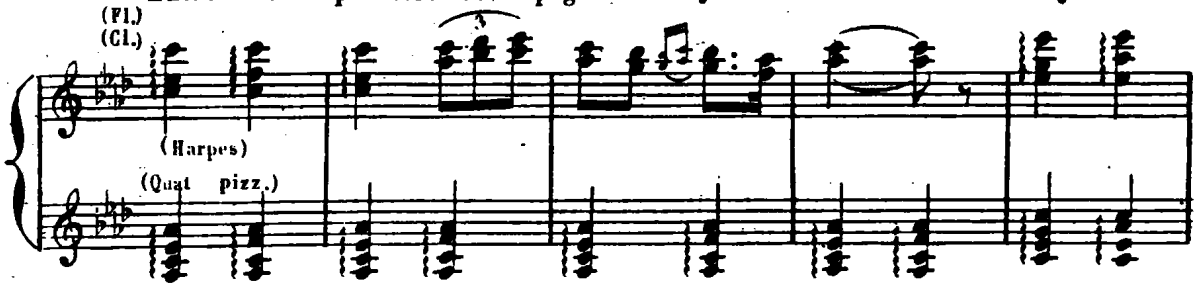
Entrée de Thalie suivie de mimes et de bouffons



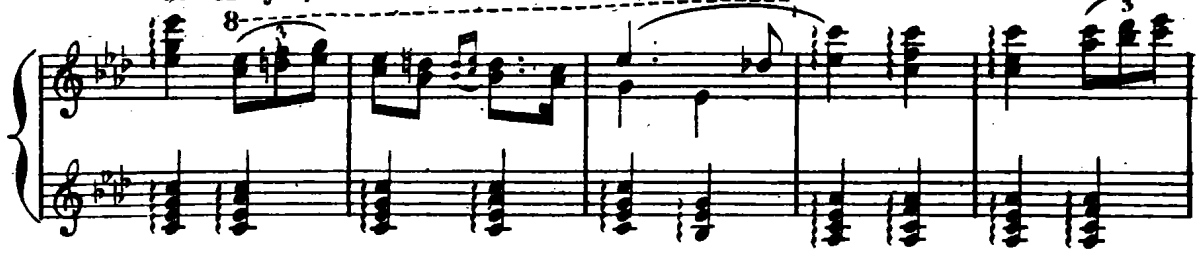
représentant les différents types de la comédie.

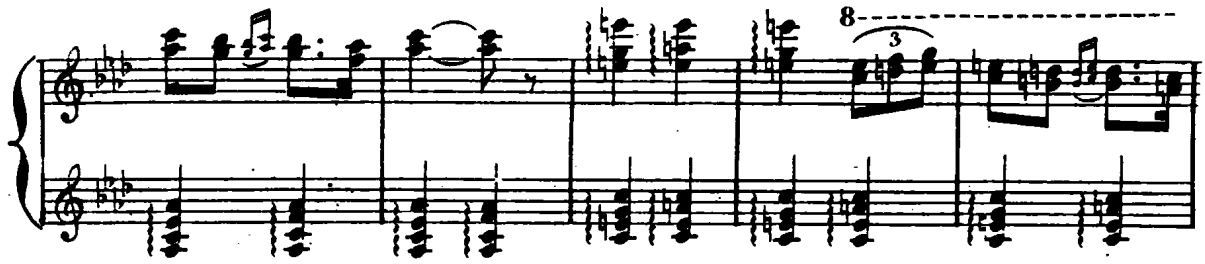


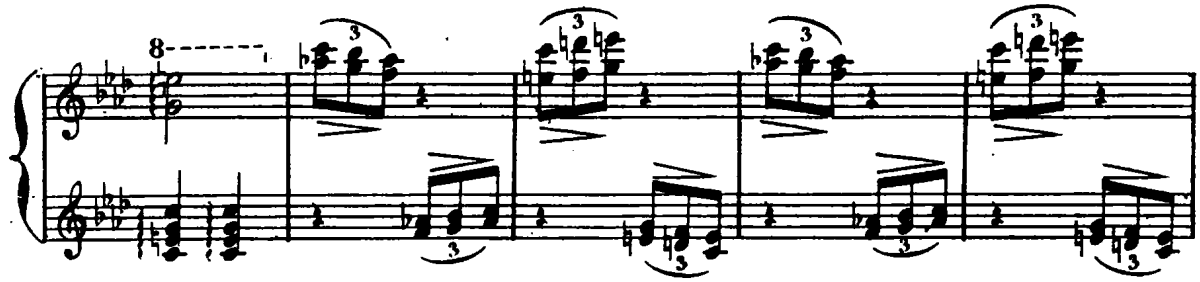
Entrée de Terpsichore accompagnée de jeunes filles dansant et jouant

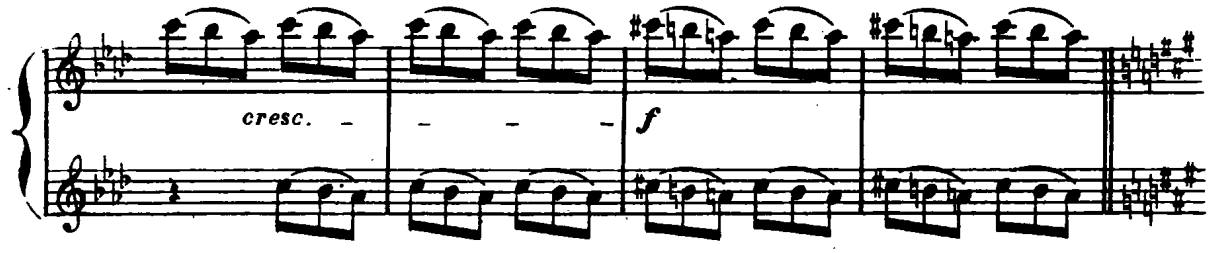


de la lyre.

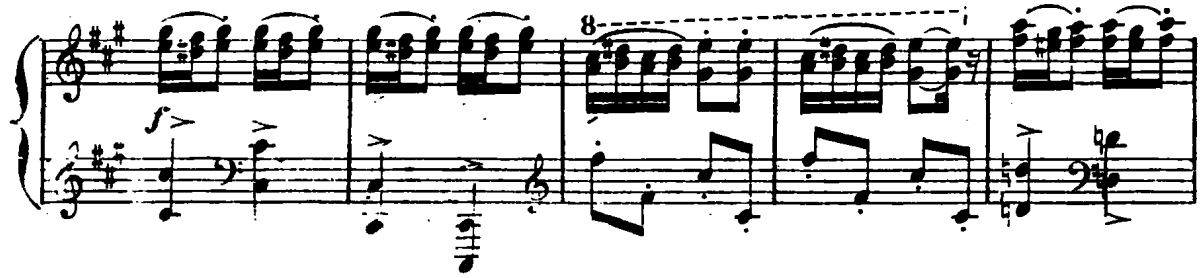


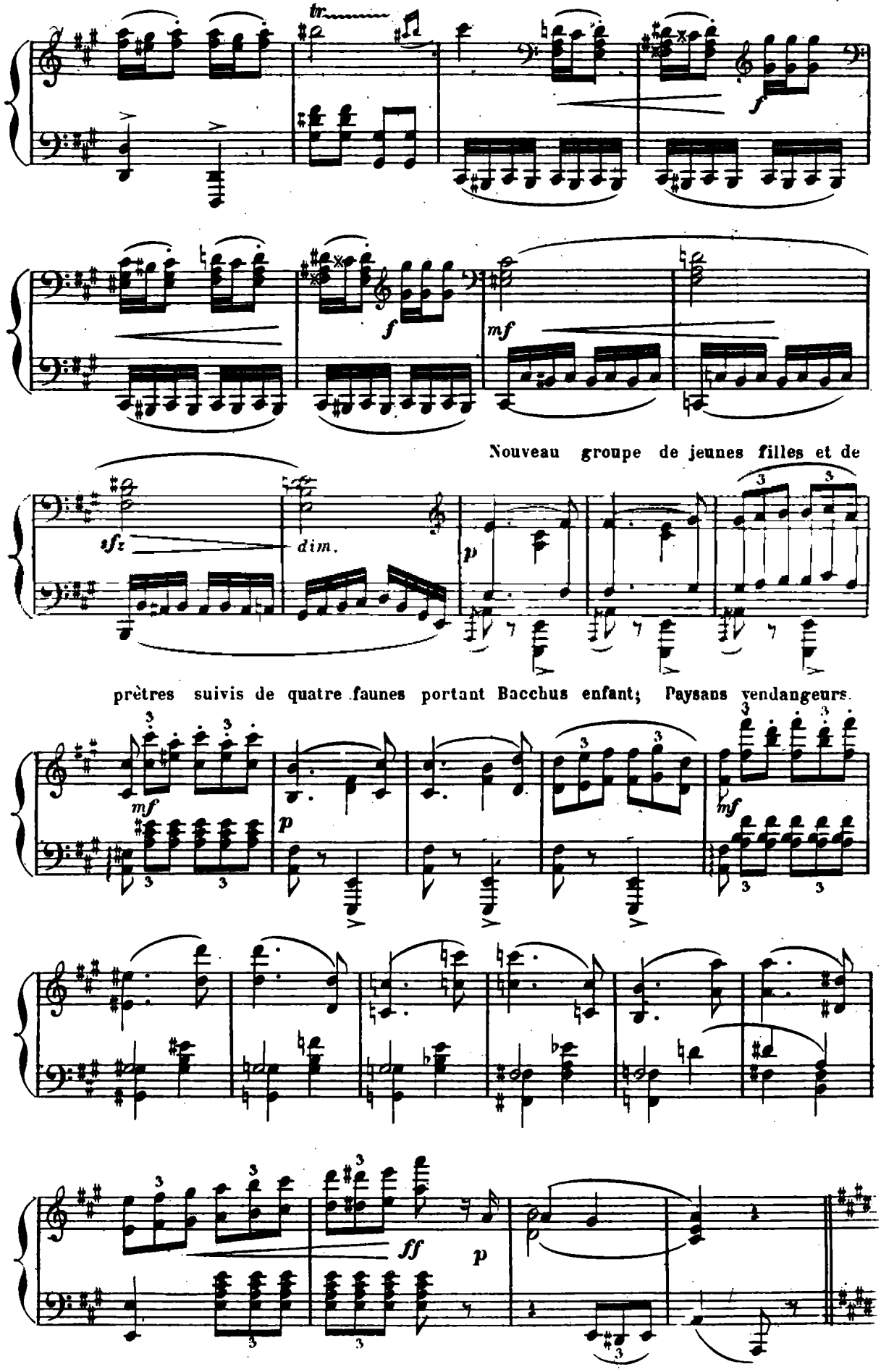




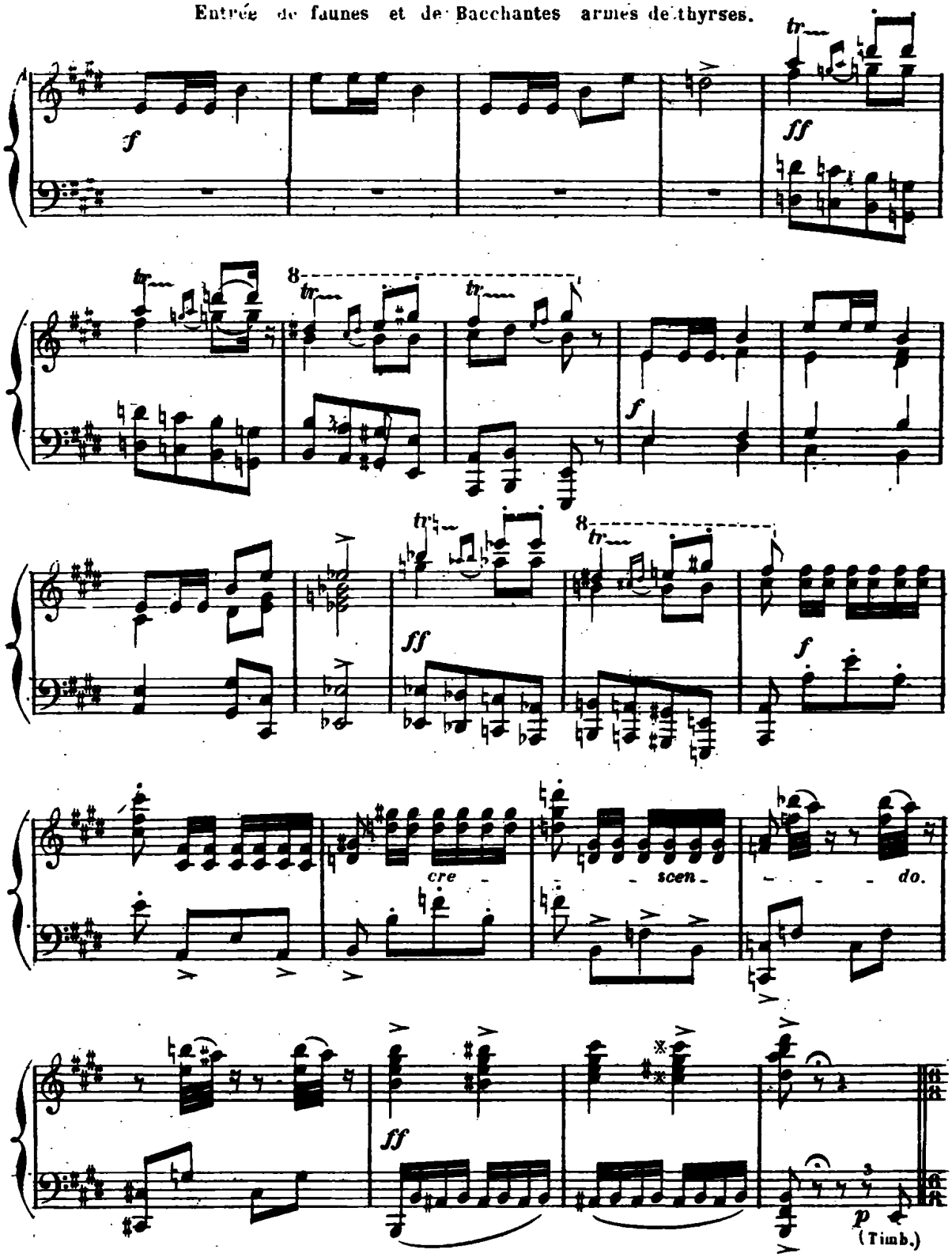


Les deux groupes de Thalie et de Terpsichore confondent leurs danses.



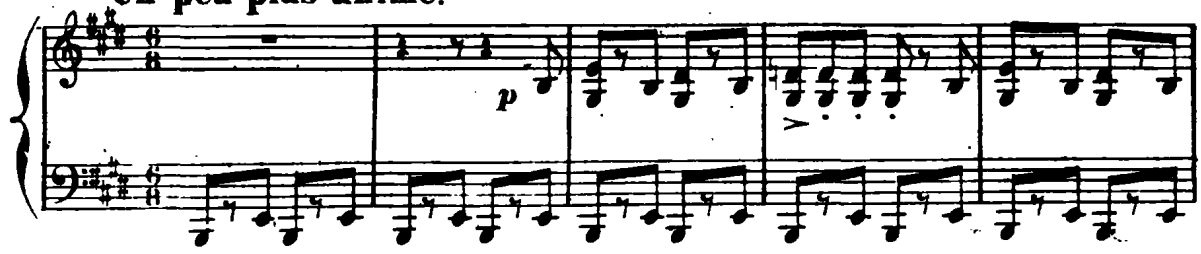

tr
f
f
mf
Nouveau groupe de jeunes filles et de
sfz
dim.
p
prêtres suivis de quatre faunes portant Bacchus enfant; Paysans vendangeurs.
mf
p
mf
ff
p

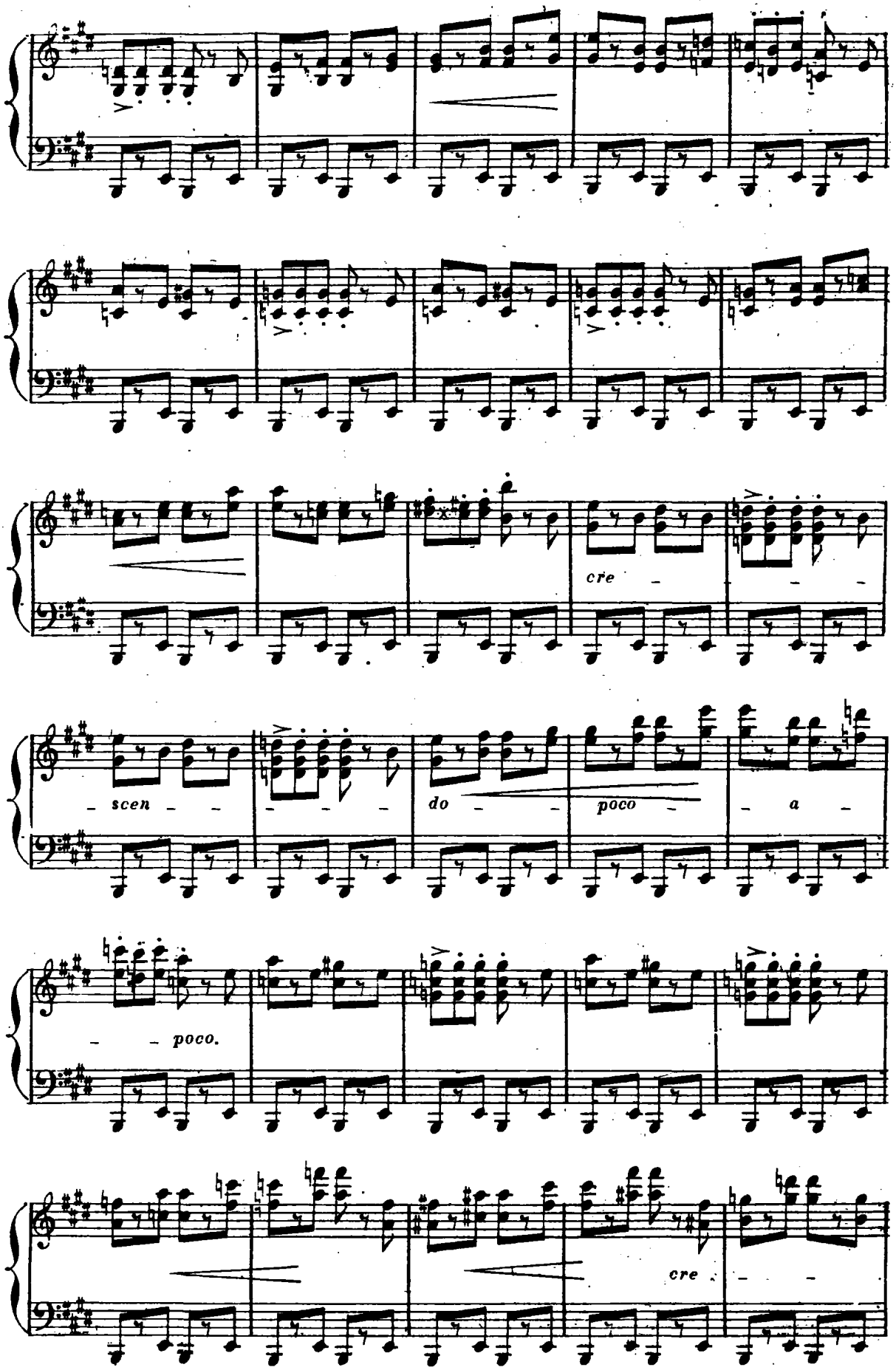
Entrée de faunes et de Bacchantes armés de thyrses.

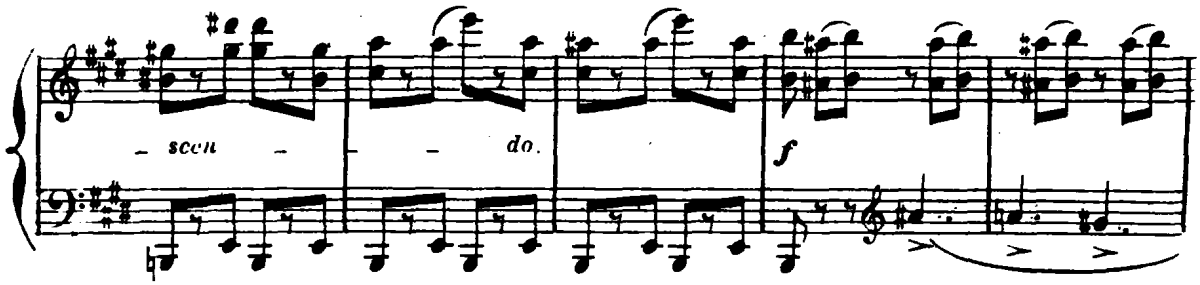


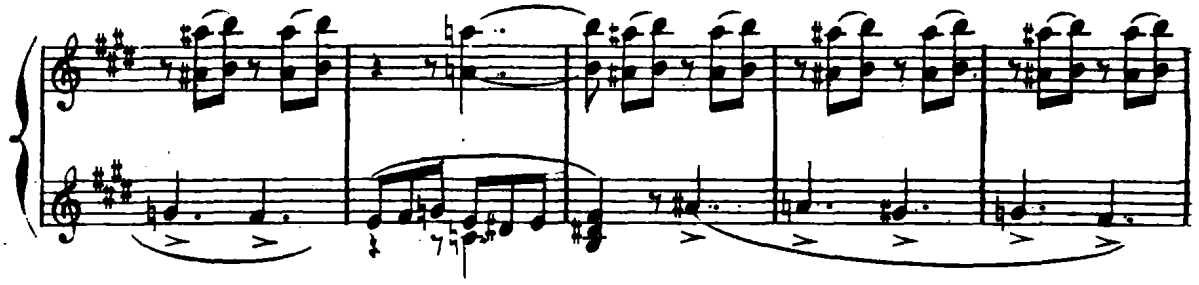
La bacchanale commence.

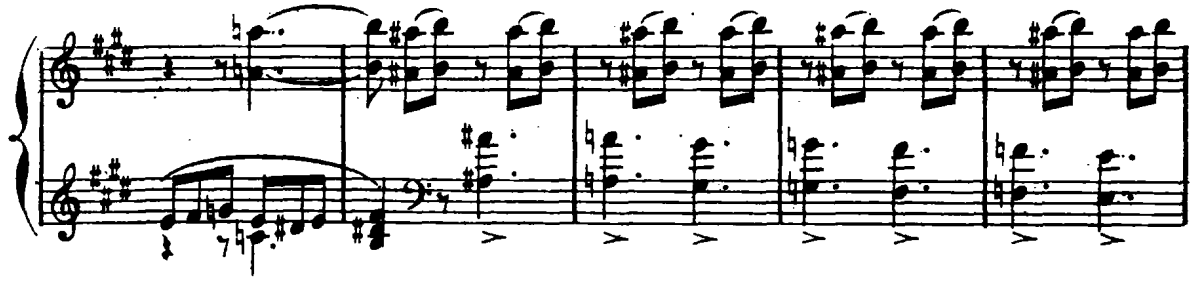
Un peu plus animé.

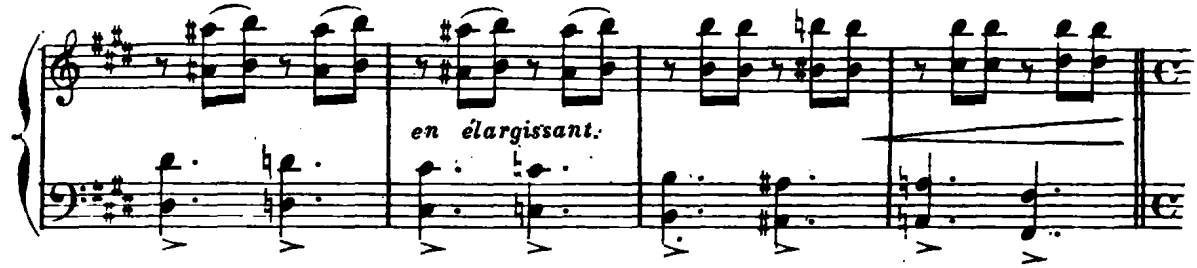



cre
scen
do
poco
a
poco.
cre

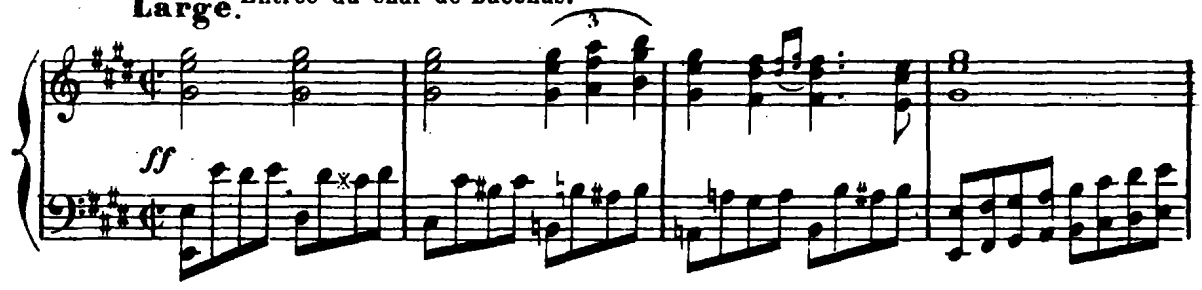


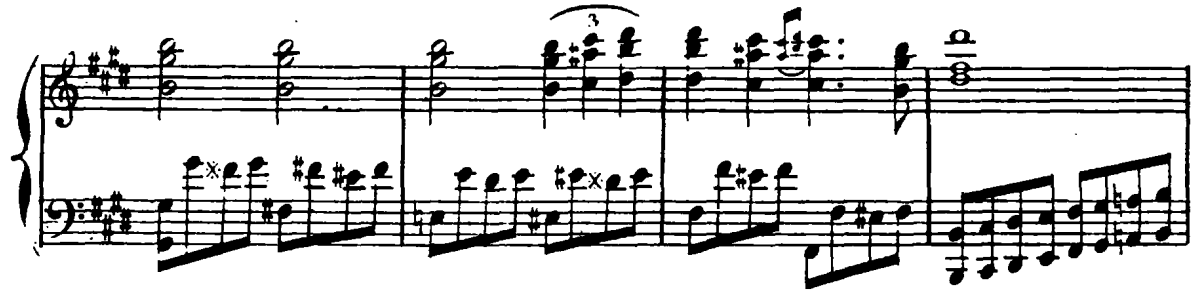


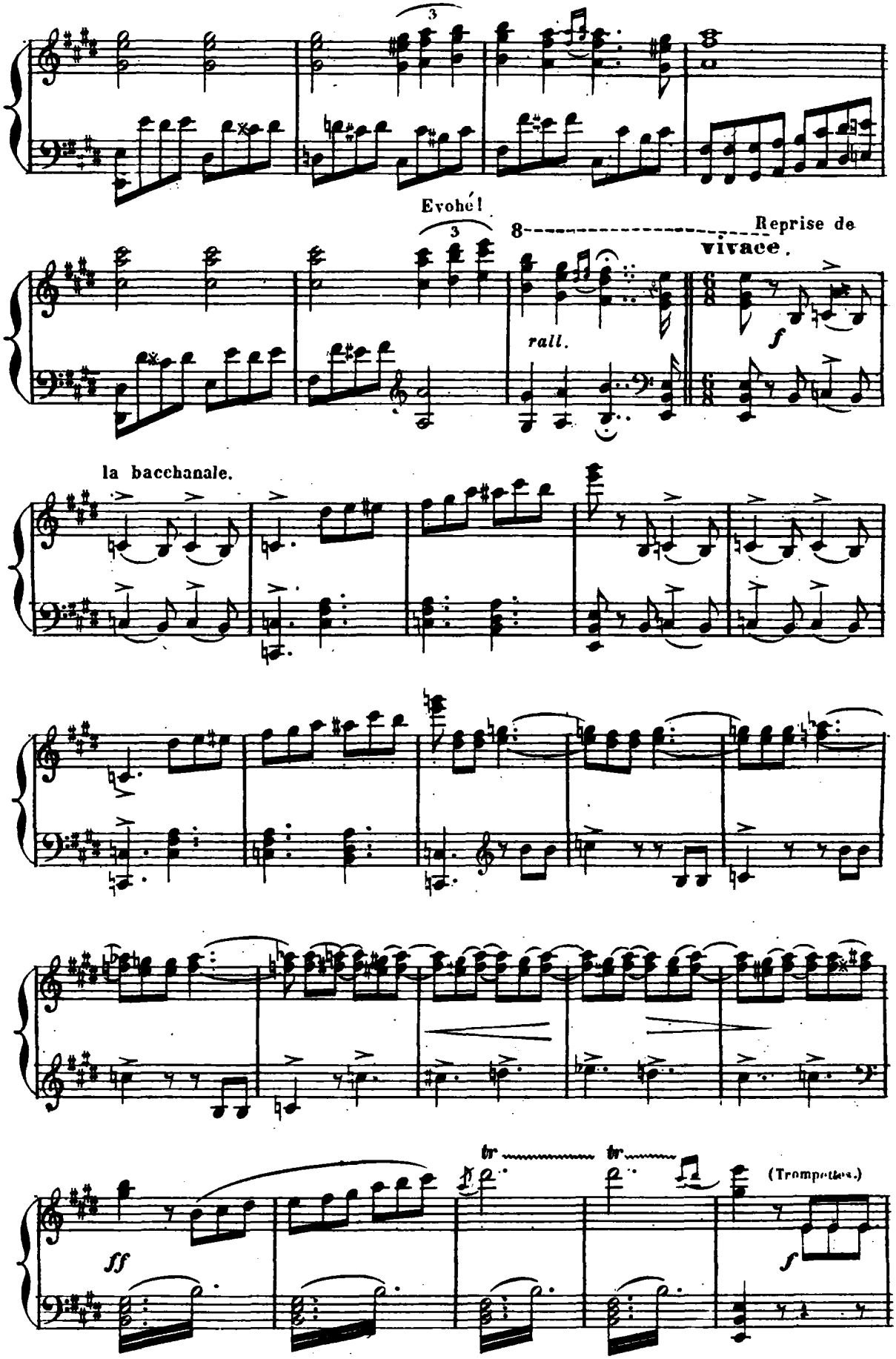


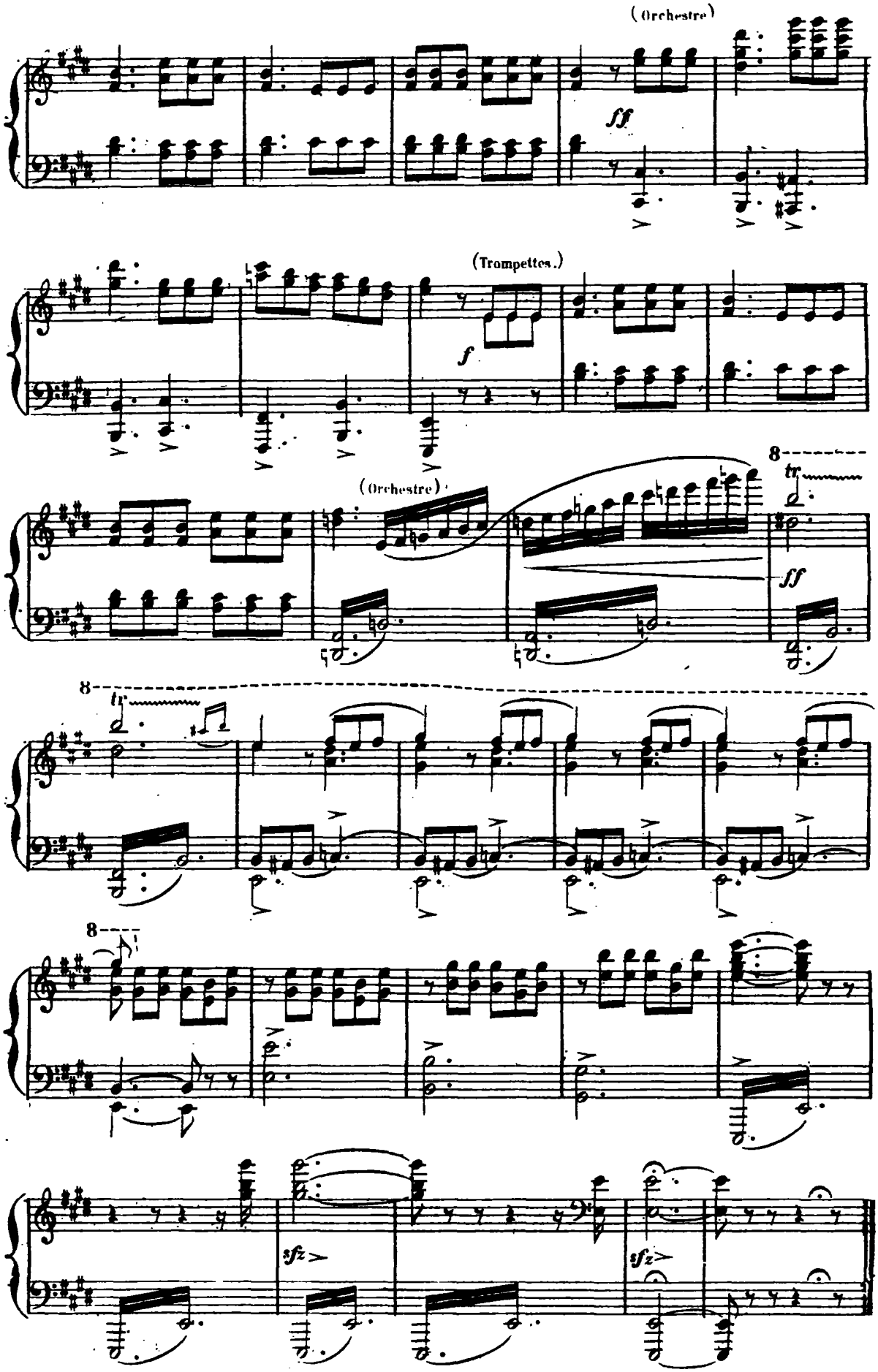


Large. Entrée du char de Bacchus.






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


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

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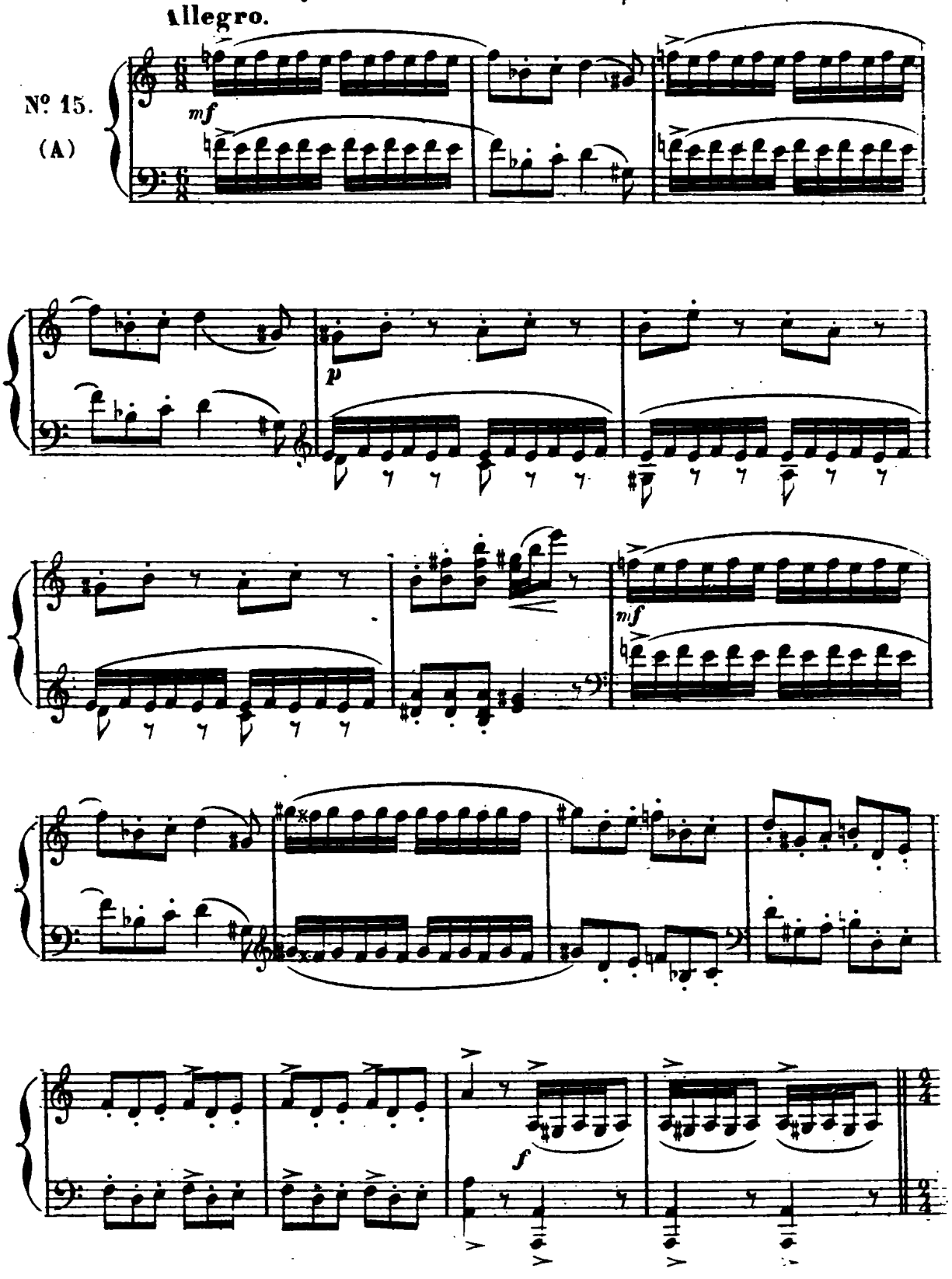
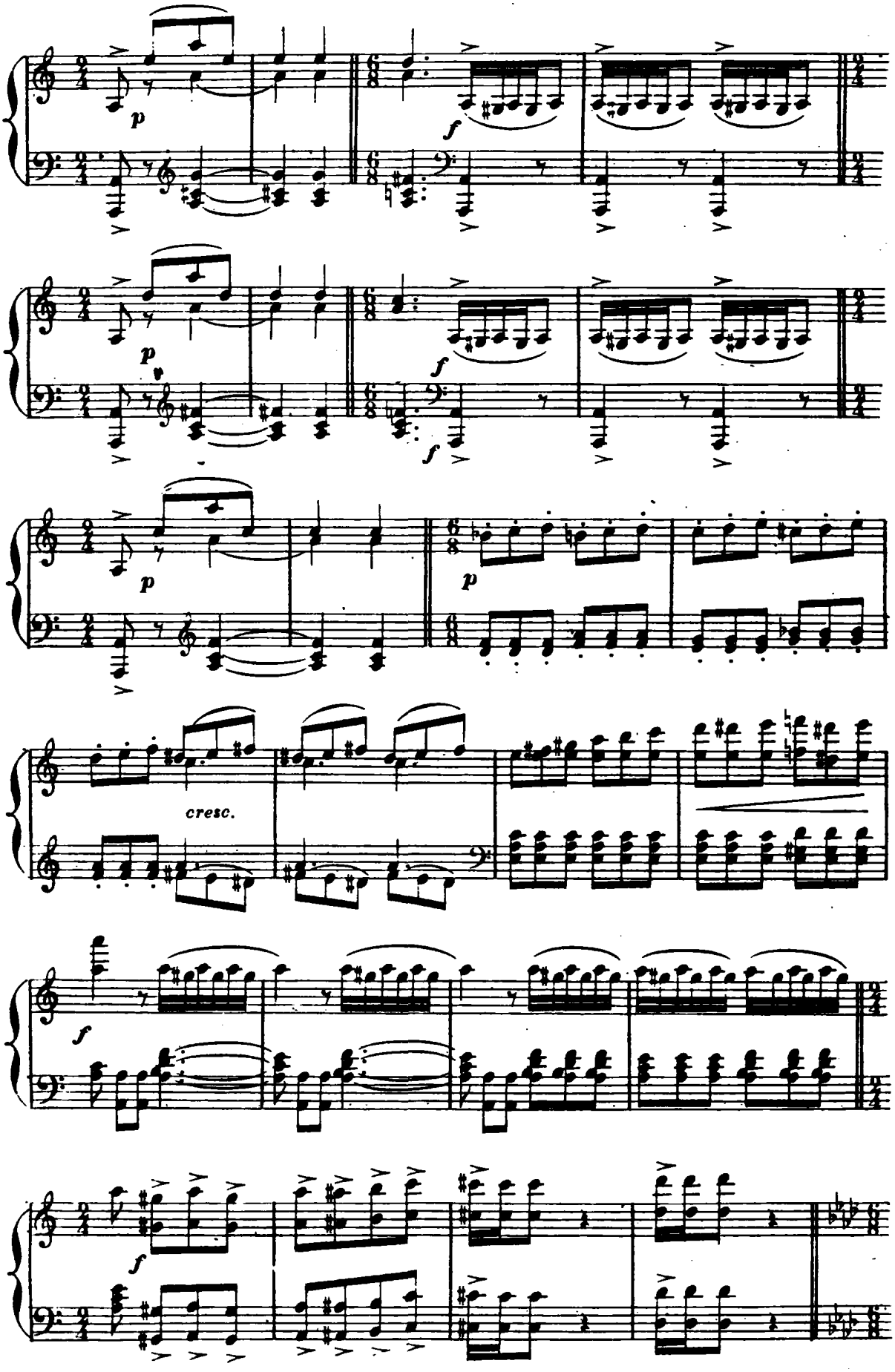
SCÈNE.

Les jeunes filles cherchent à distraire Aminta de sa douleur.

Allegro.



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



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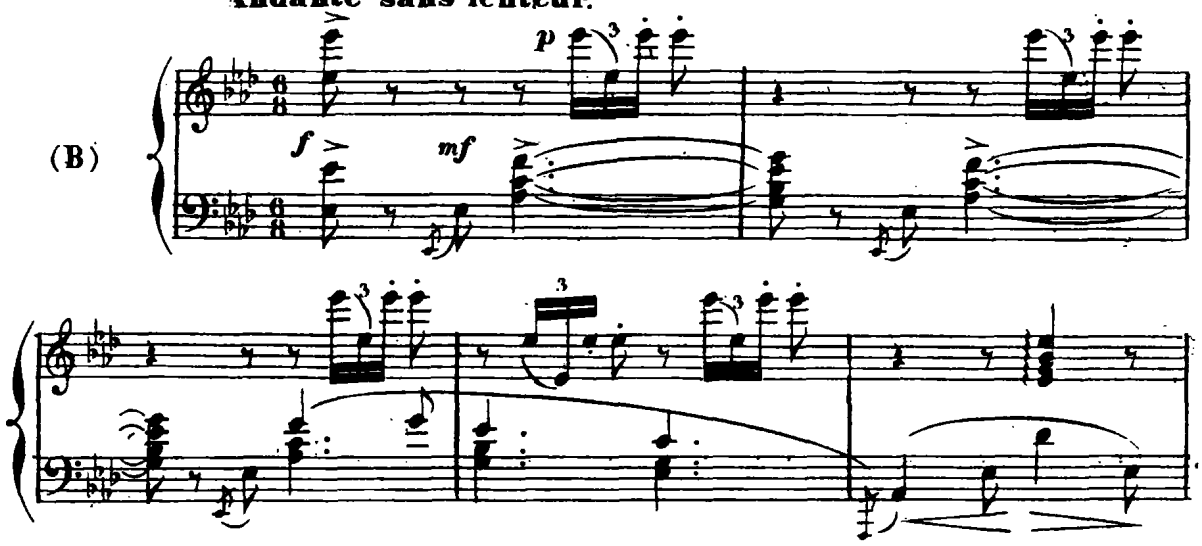
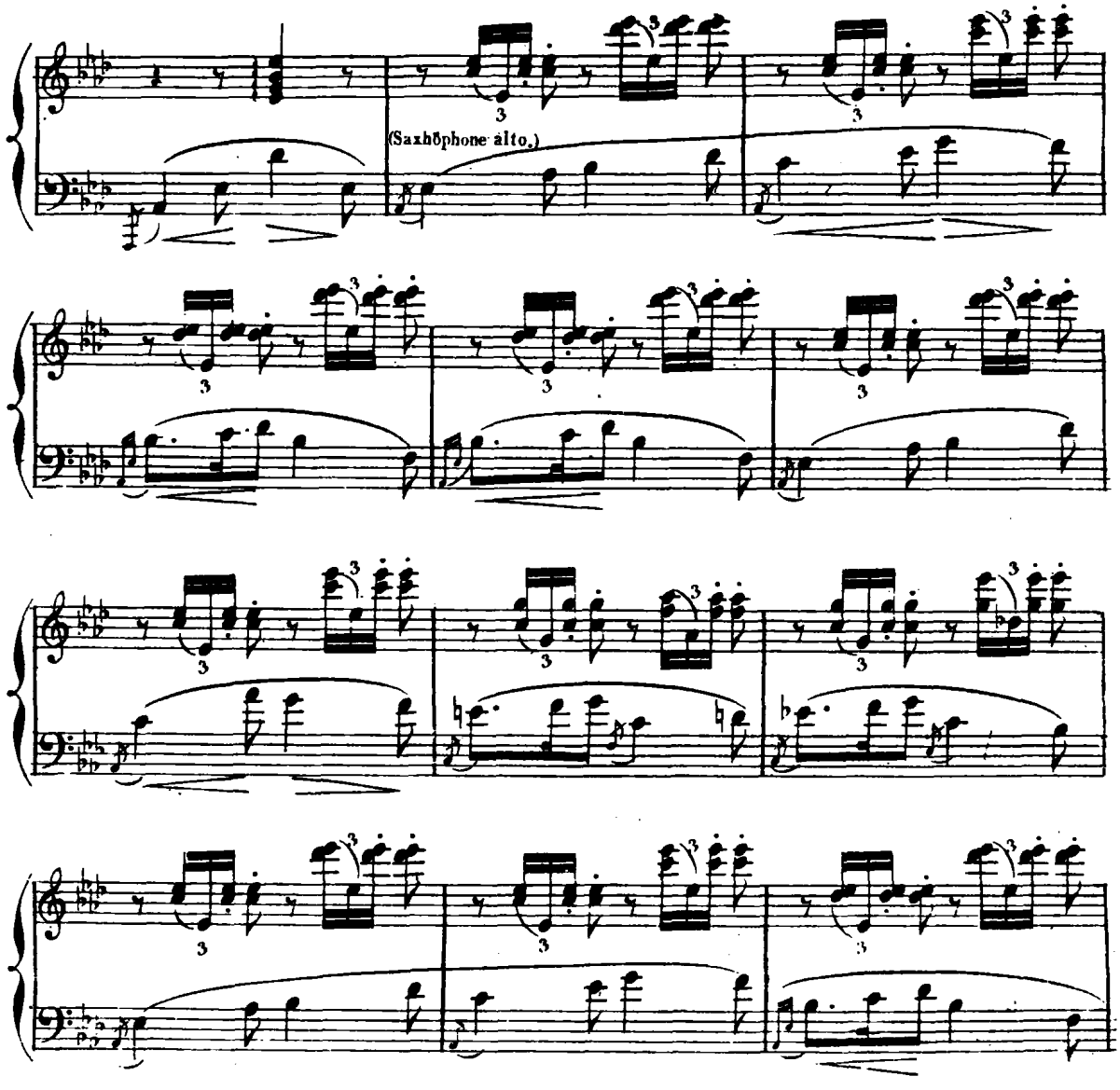
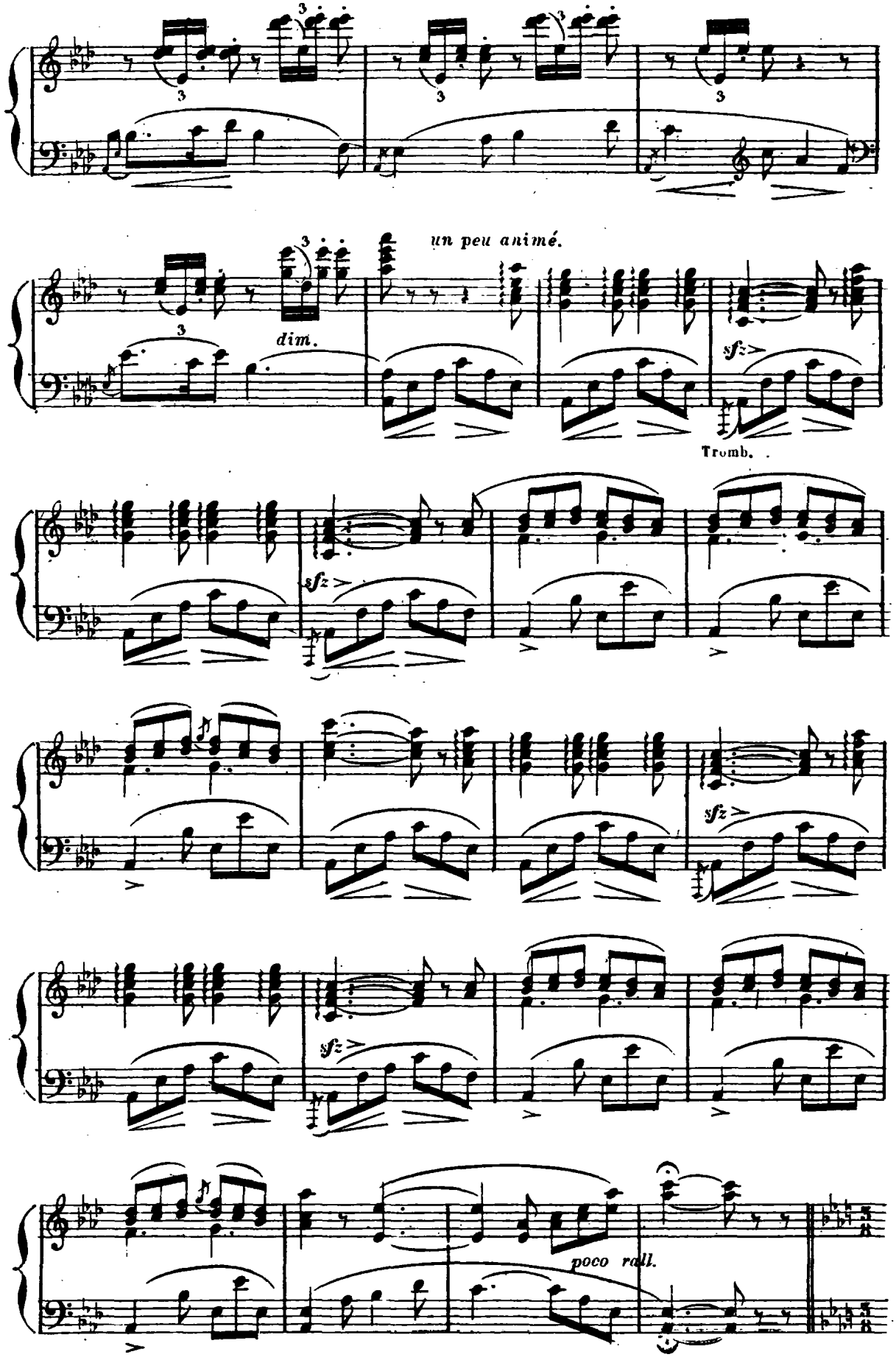
BARCAROLLE.

Andante sans lenteur.

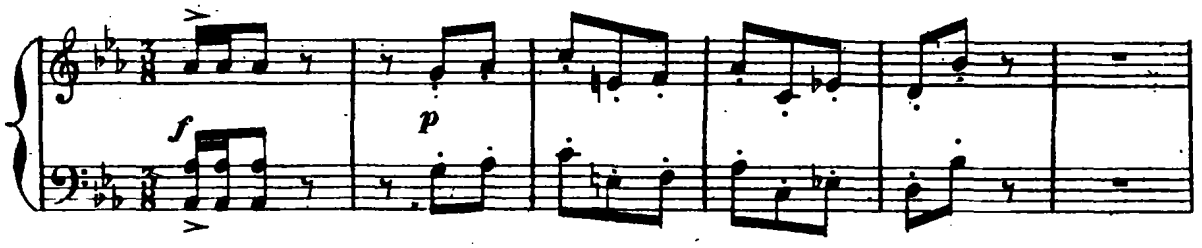


Une barque chargée de rameurs et d'esclaves paraît au fond et aborde le rivage.

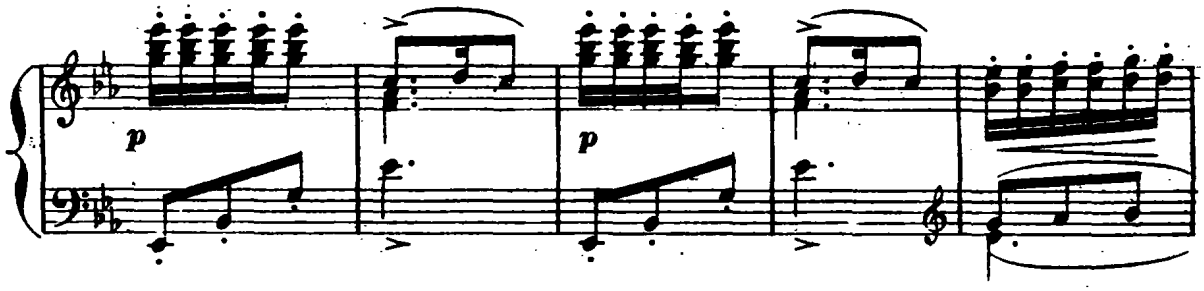


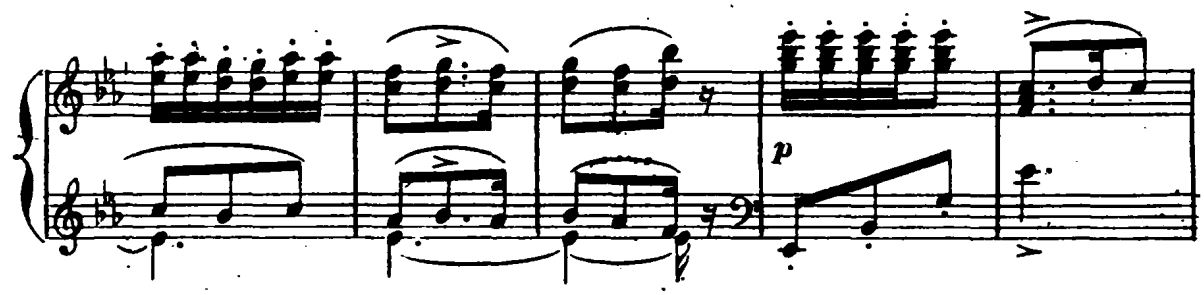

un peu animé.
dim.
sfz
Tromb.
poco rall.

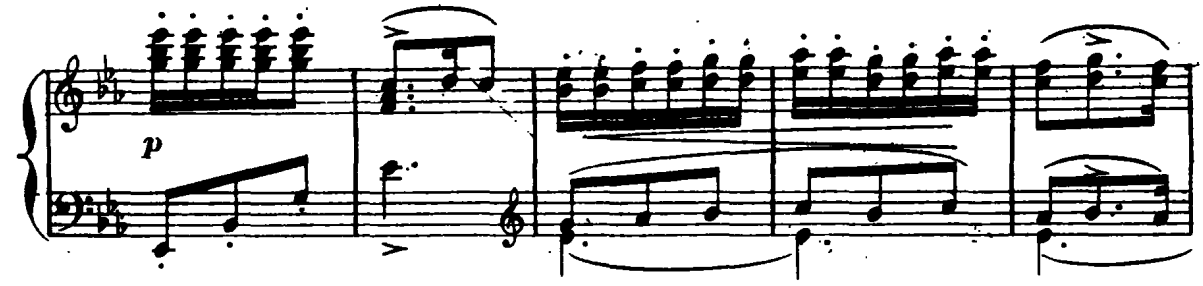
Même mouv! L'Amour, sous les traits d'un jeune pirate, descend de la barque suivi

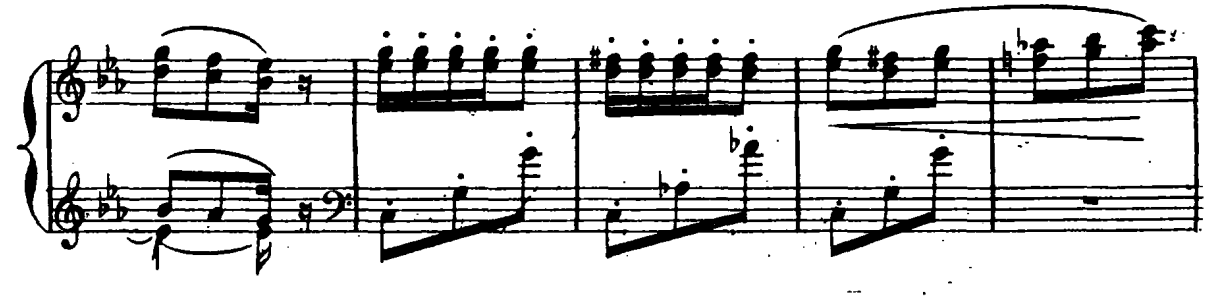


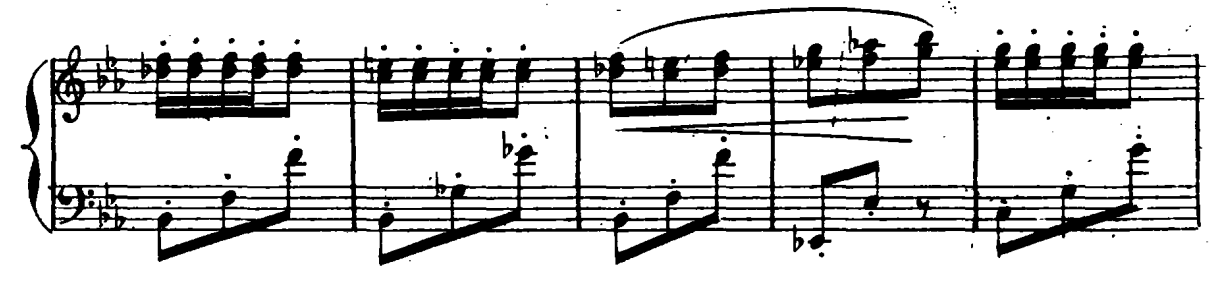
de ses esclaves voilées. Il cherche des acheteurs de rivage en rivage.

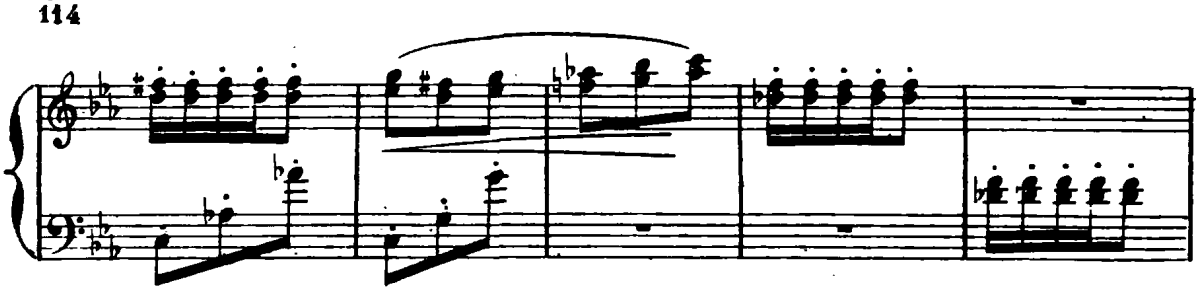


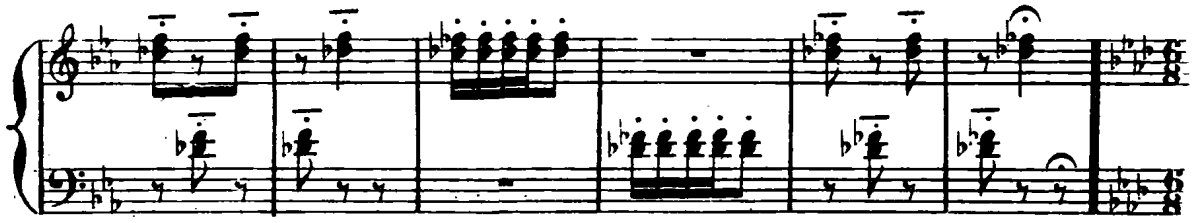






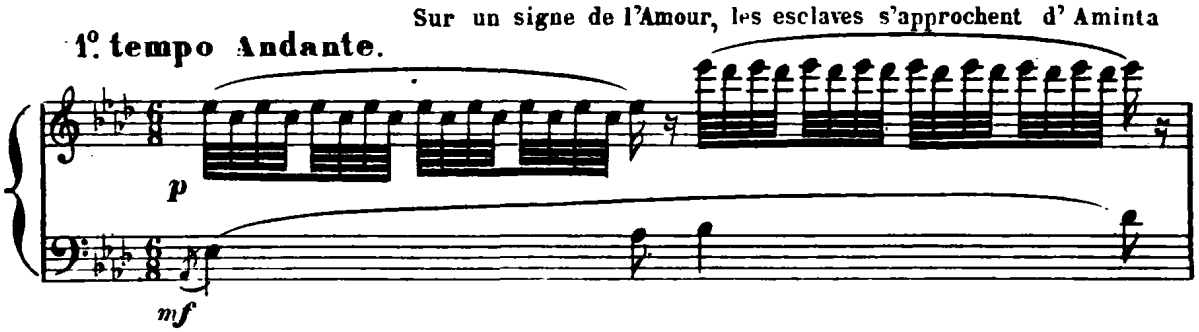




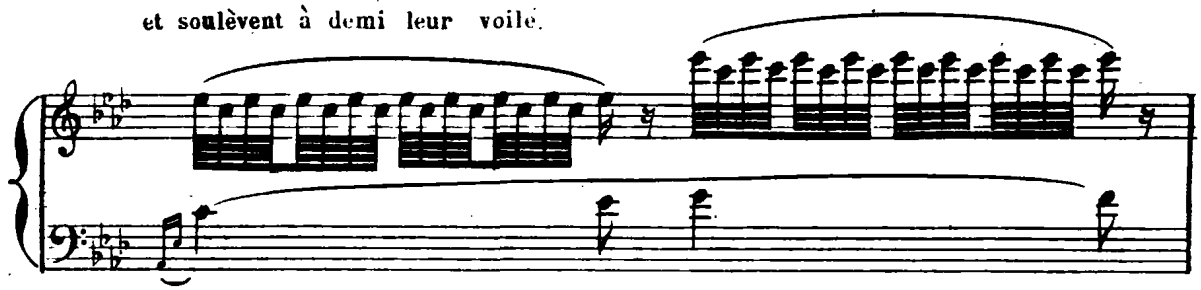


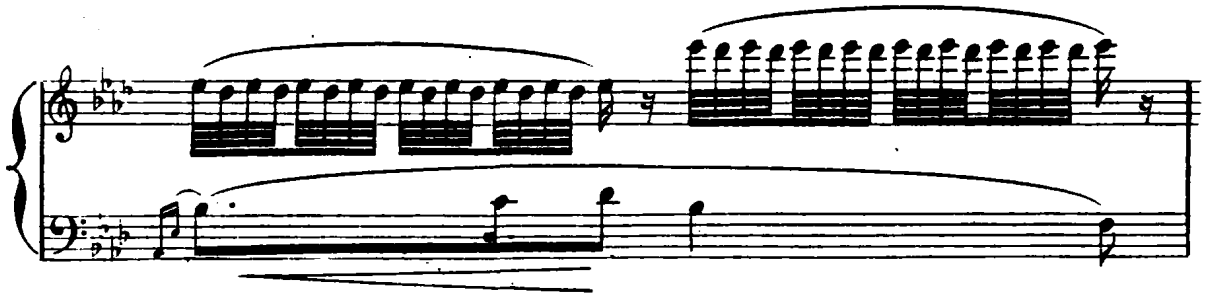
Sur un signe de l'Amour, les esclaves s'approchent d' Aminta

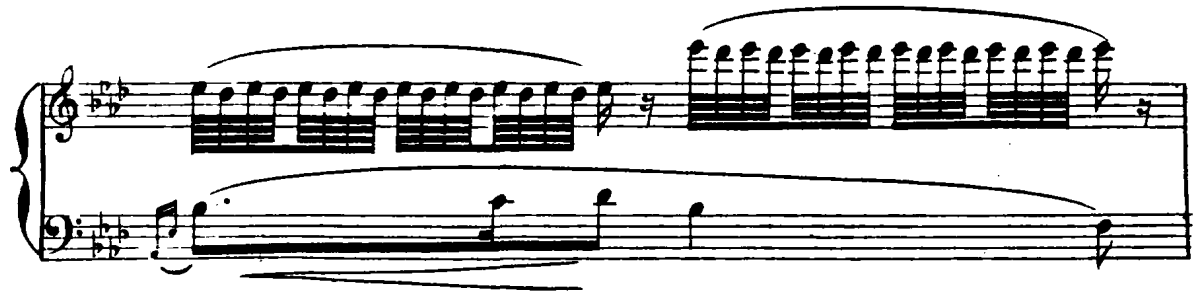
1°. tempo Andante.

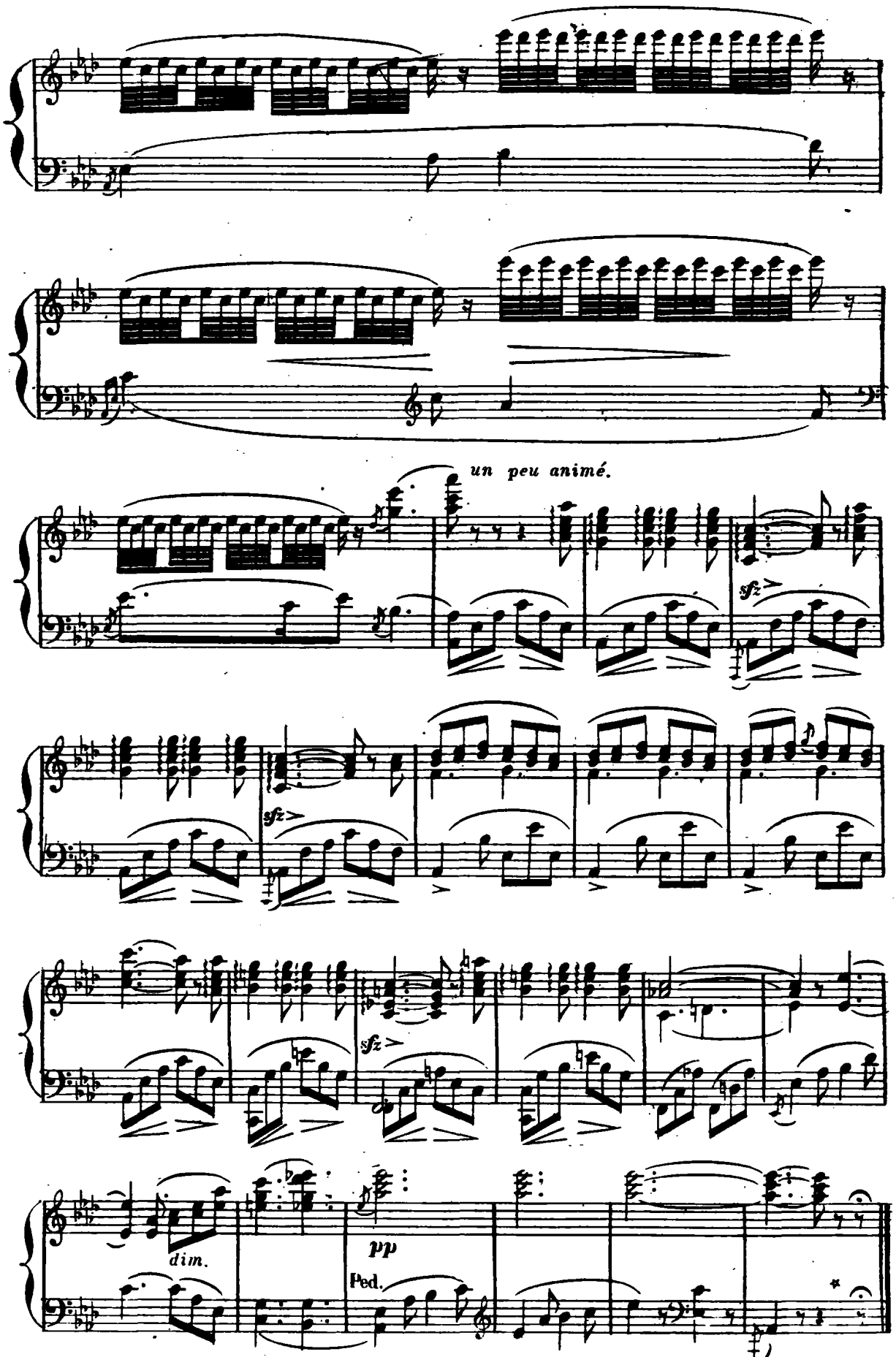


et soulèvent à demi leur voile.









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

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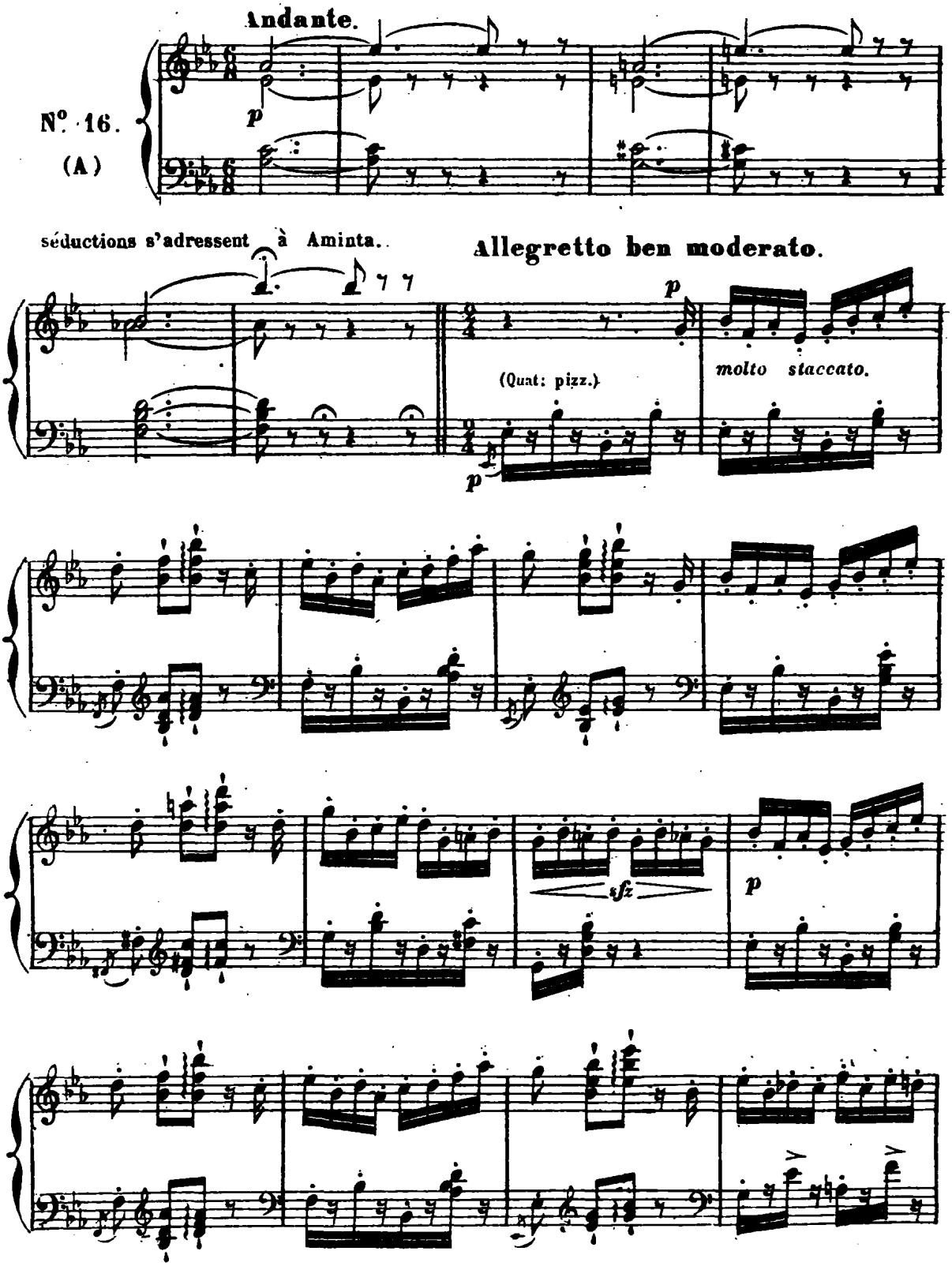
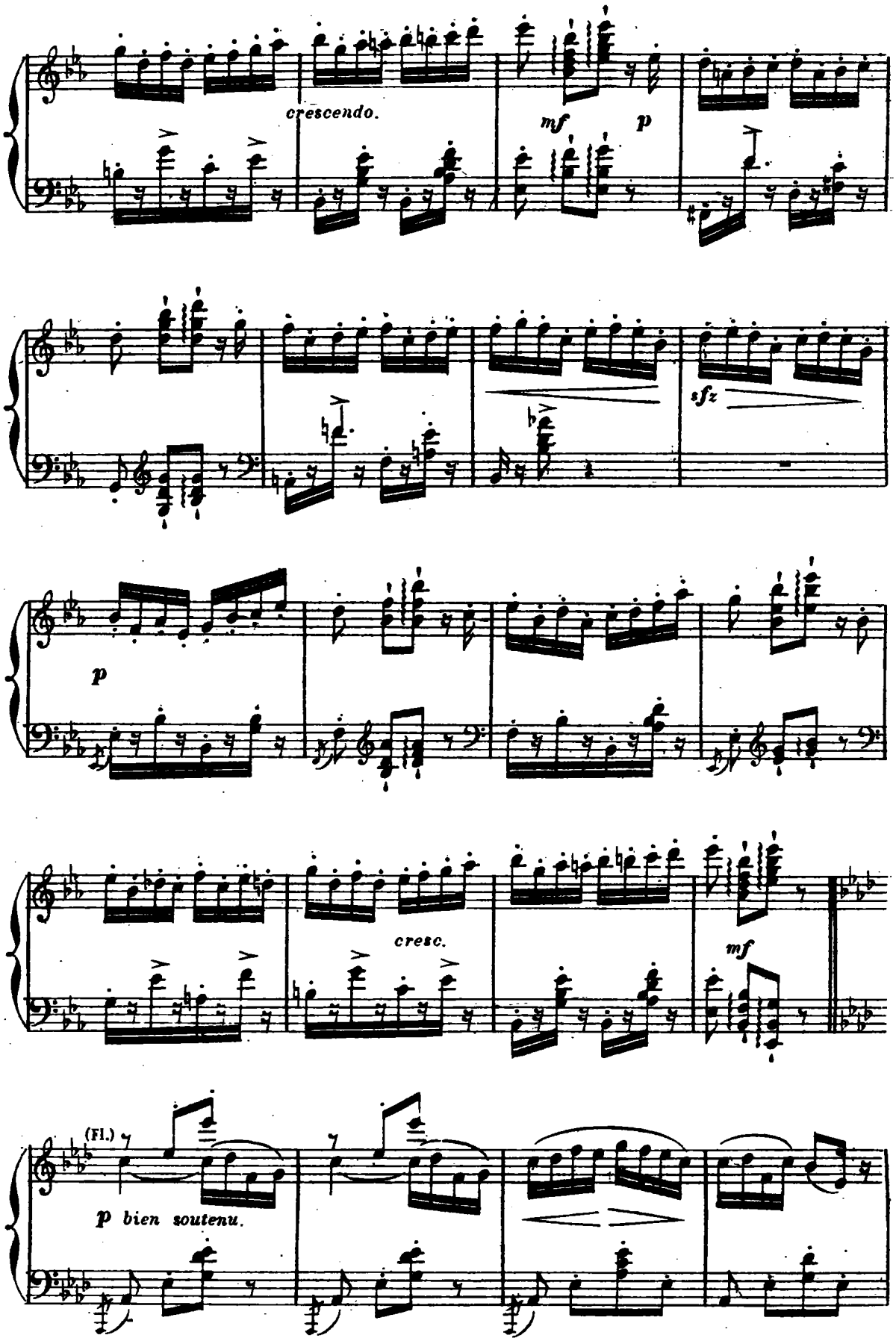
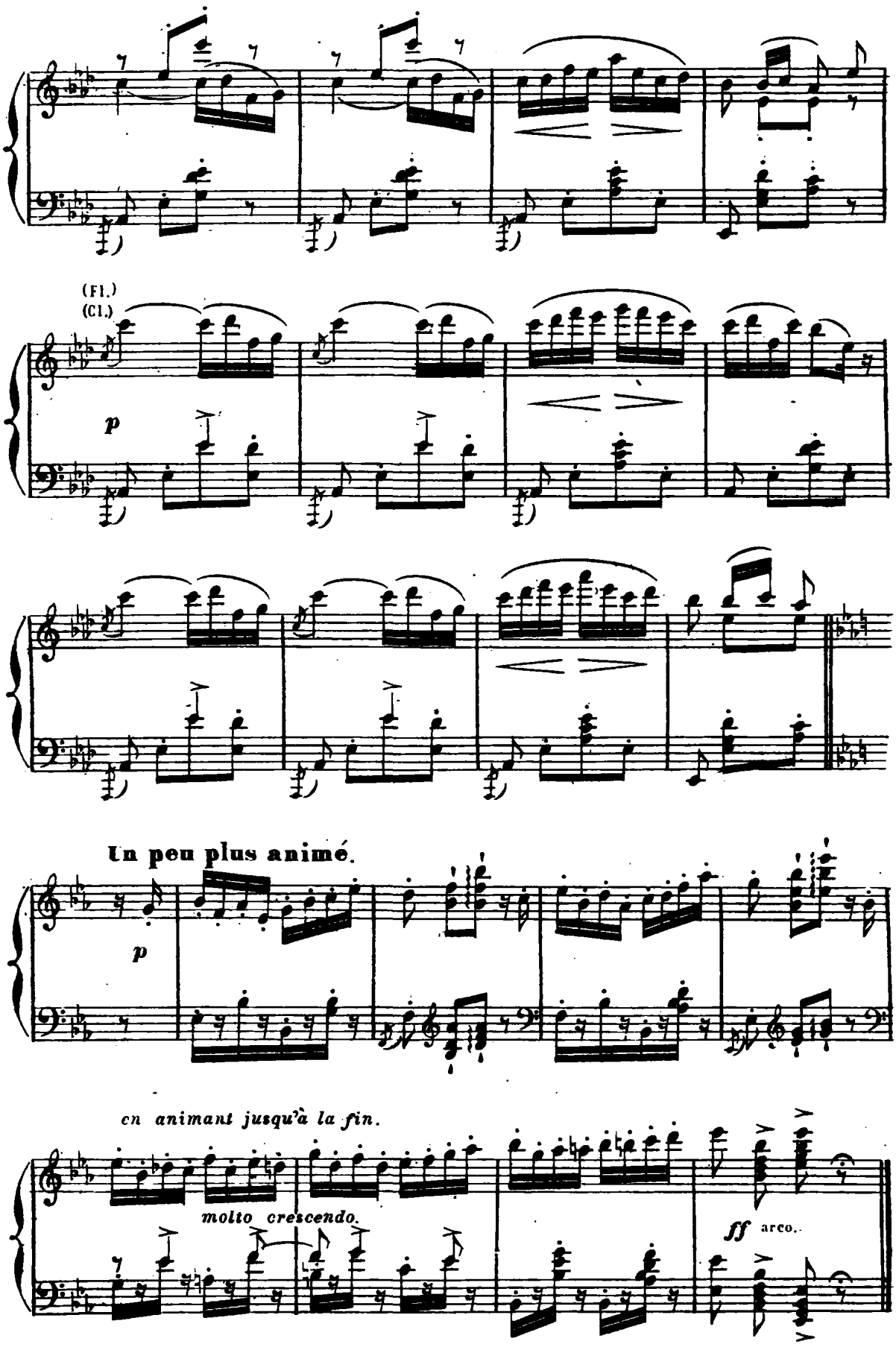
DIVERTISSEMENT.

PIZZICATI.

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




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.

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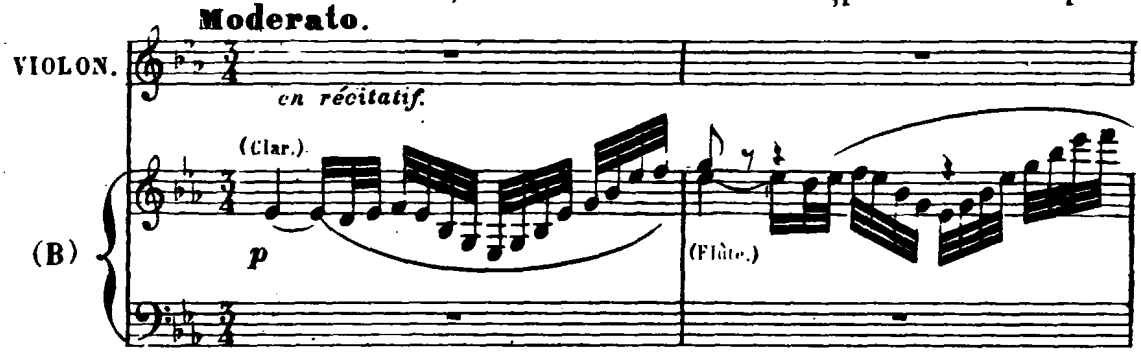
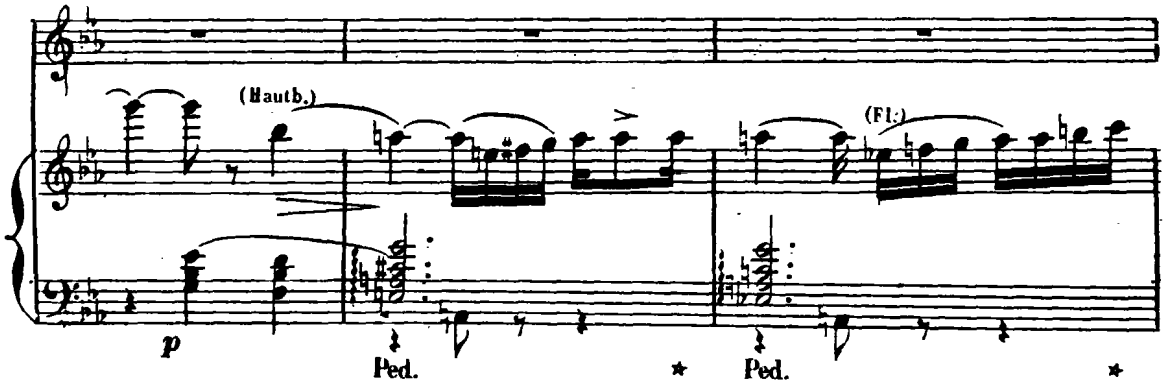
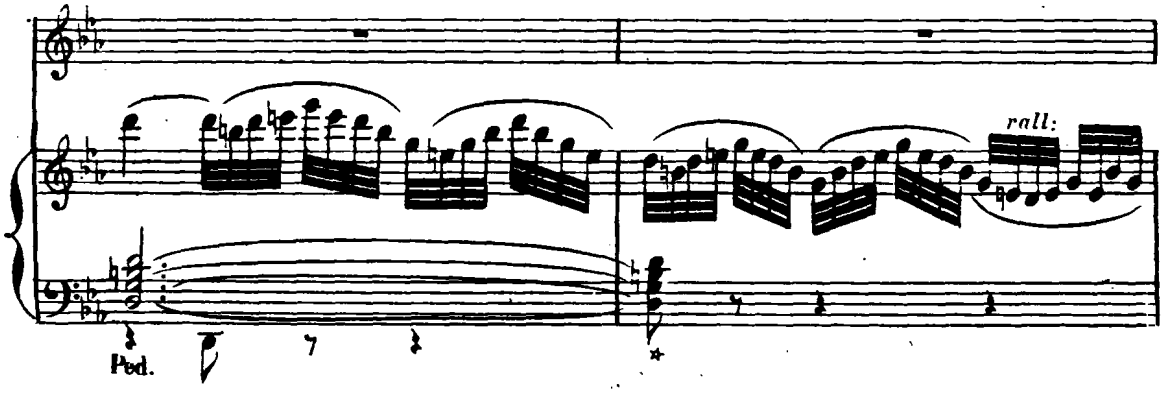
VIOLON SOLO.

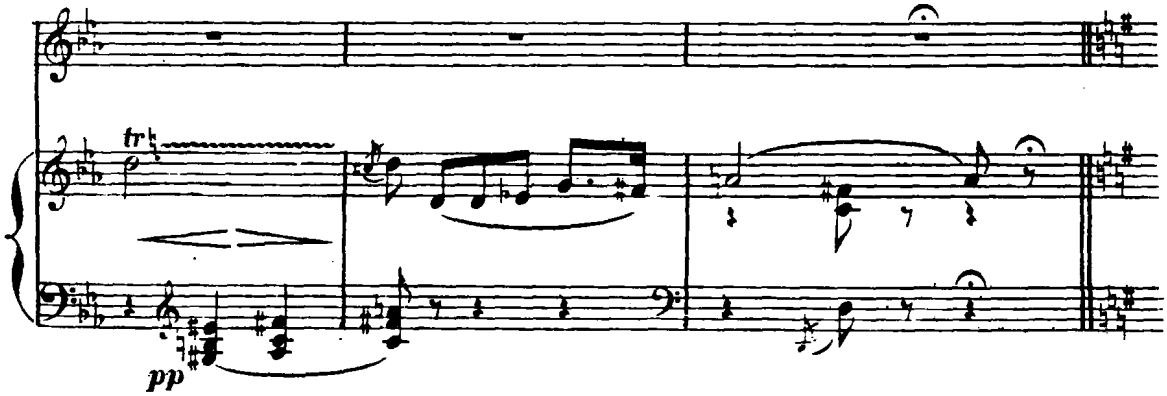
Aminta, cédant à un attrait irrésistible, poursuit l'esclave pour



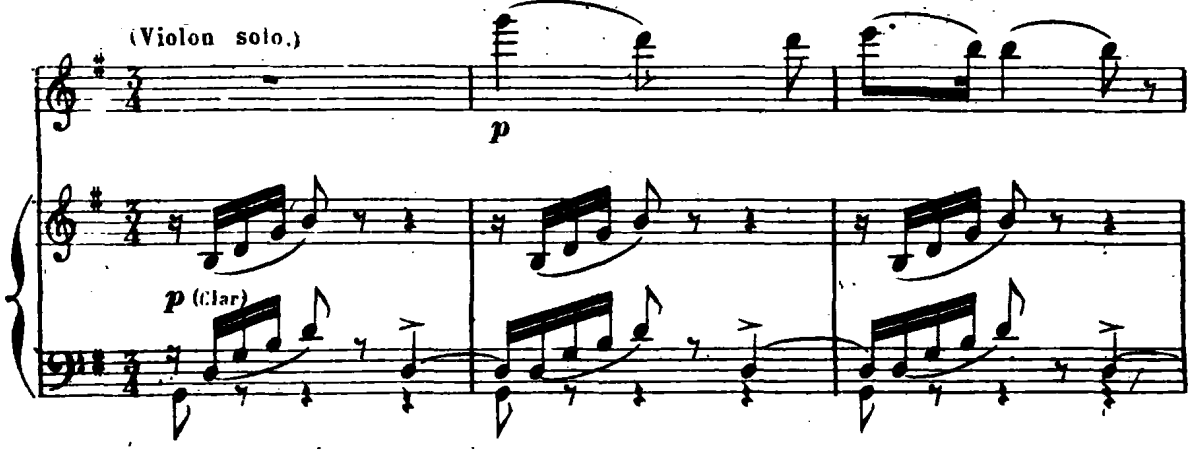
faire tomber son voile.



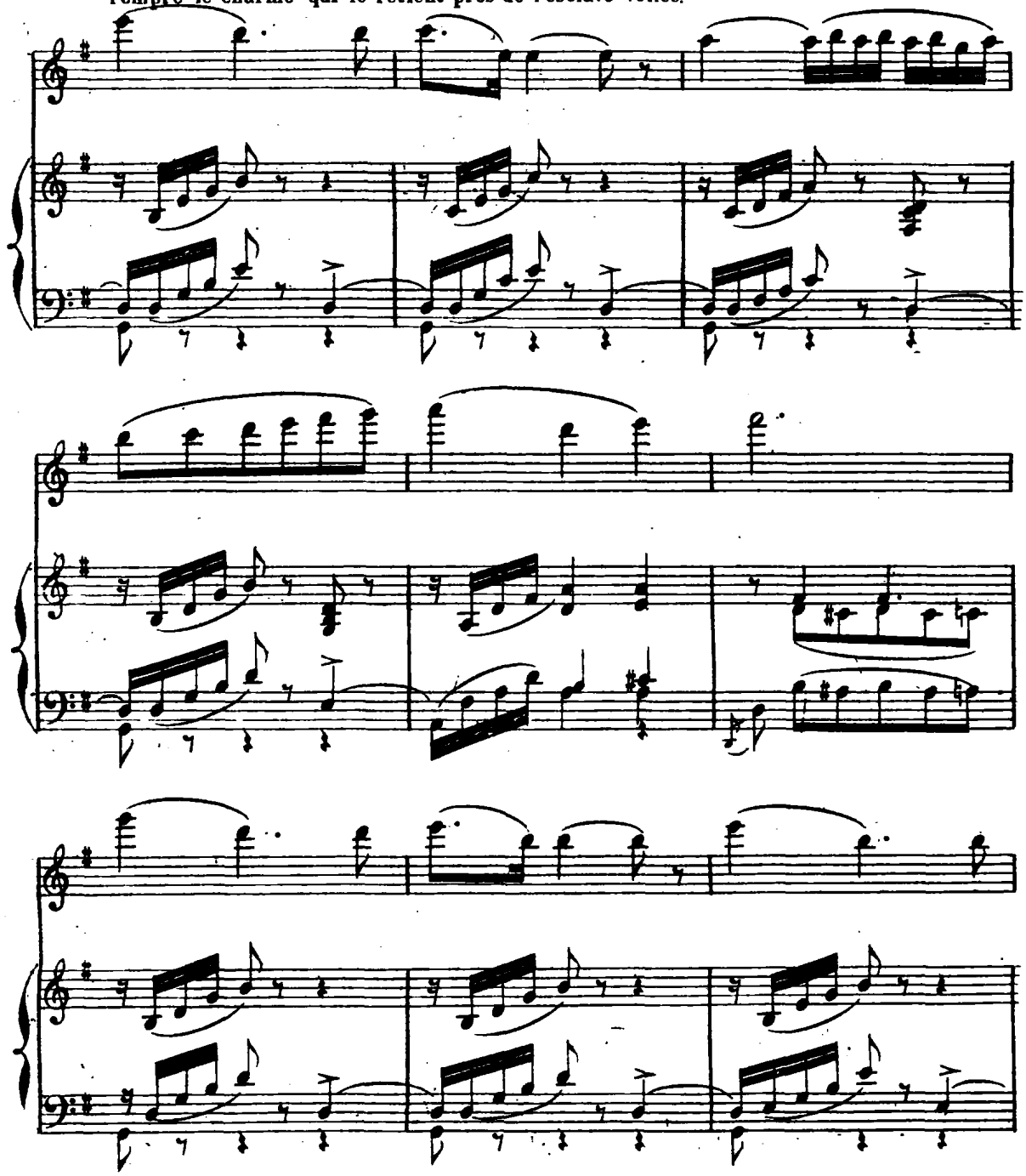


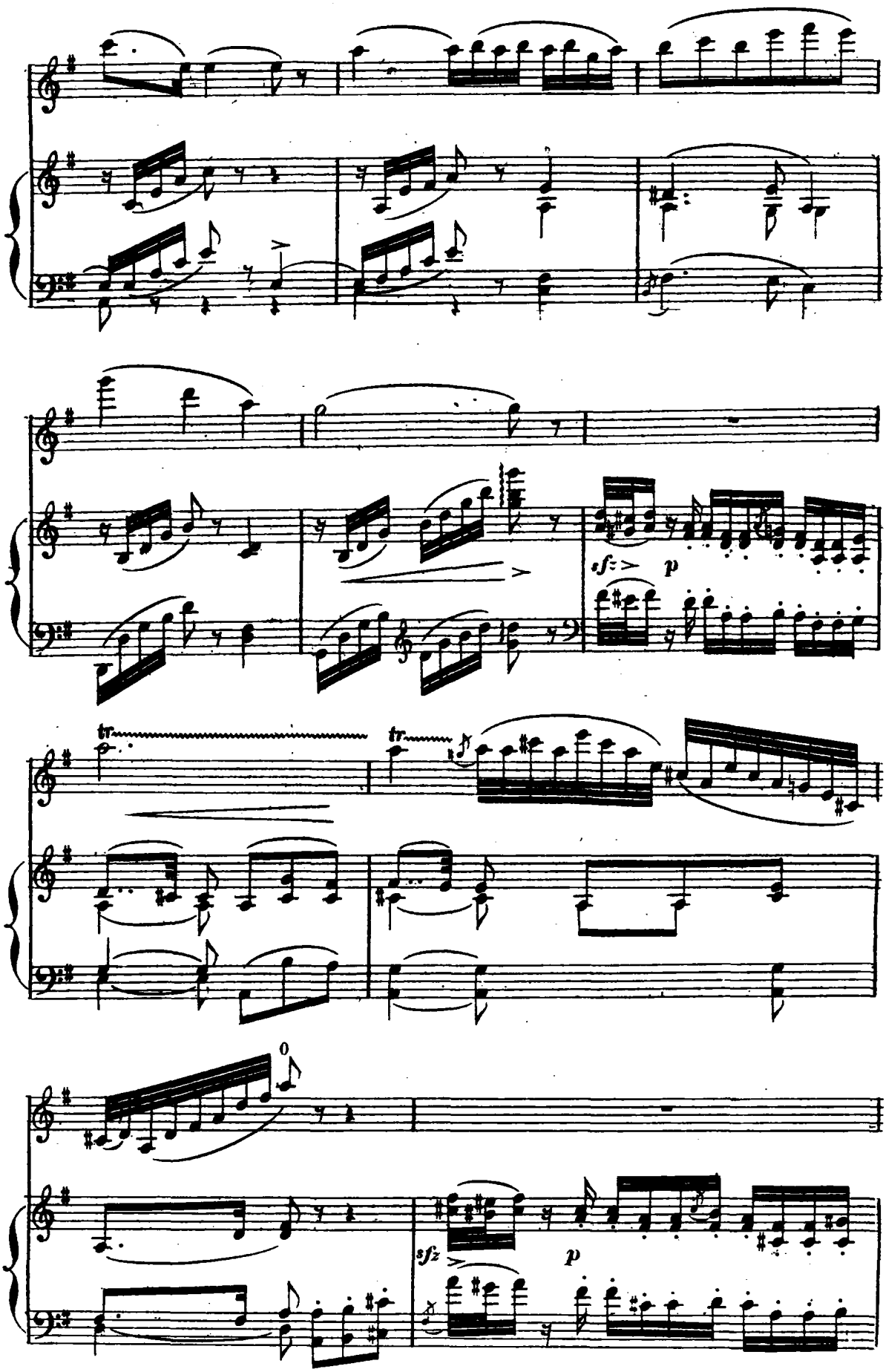


Andante. Aminte, dominé par un souvenir douloureux, semble vouloir



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




sfz
p
tr
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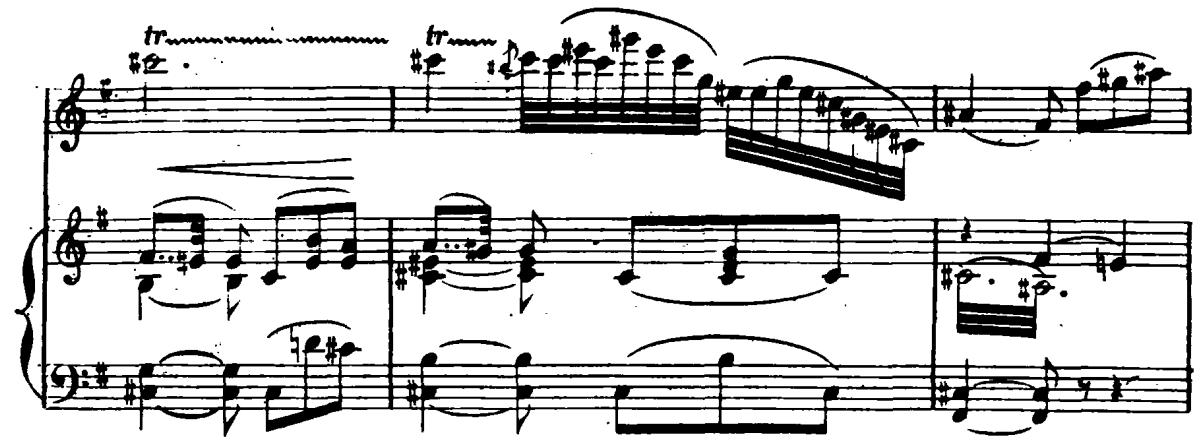
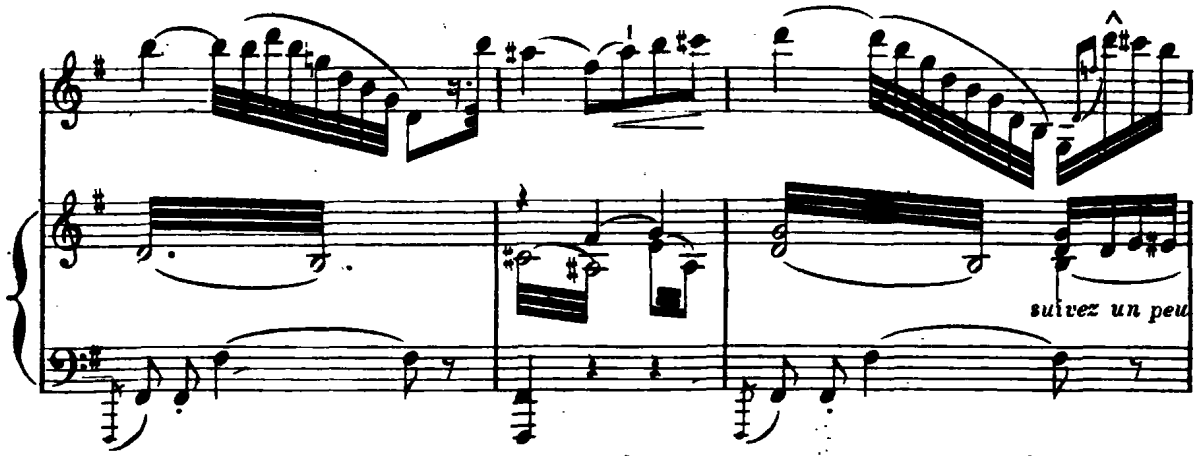
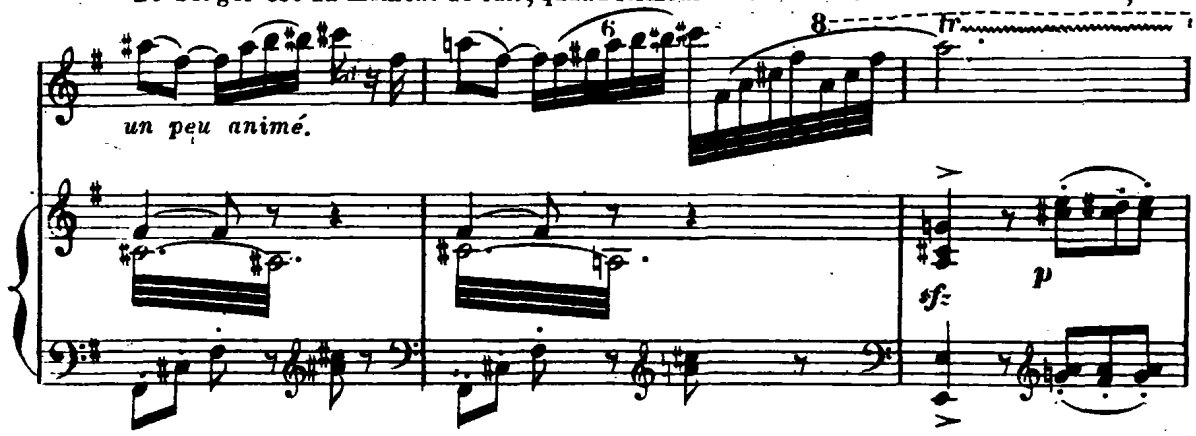
0
sfz
p

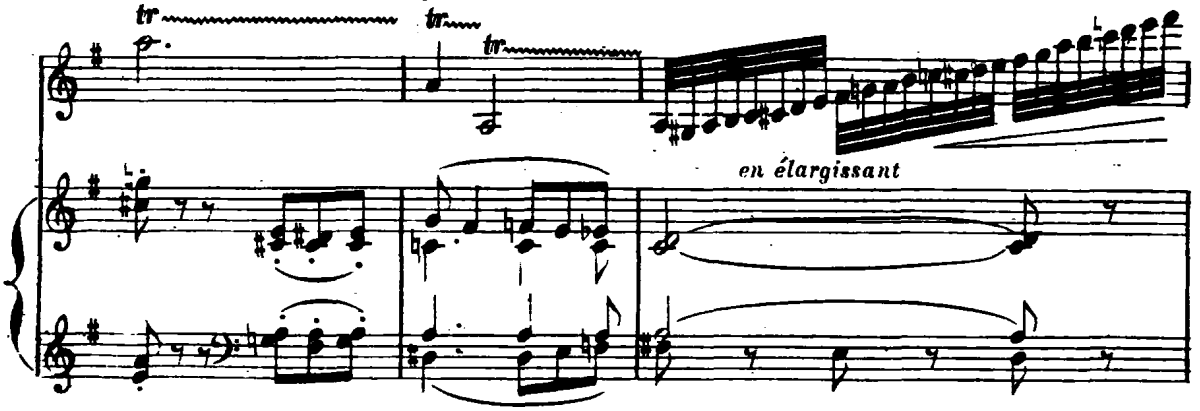


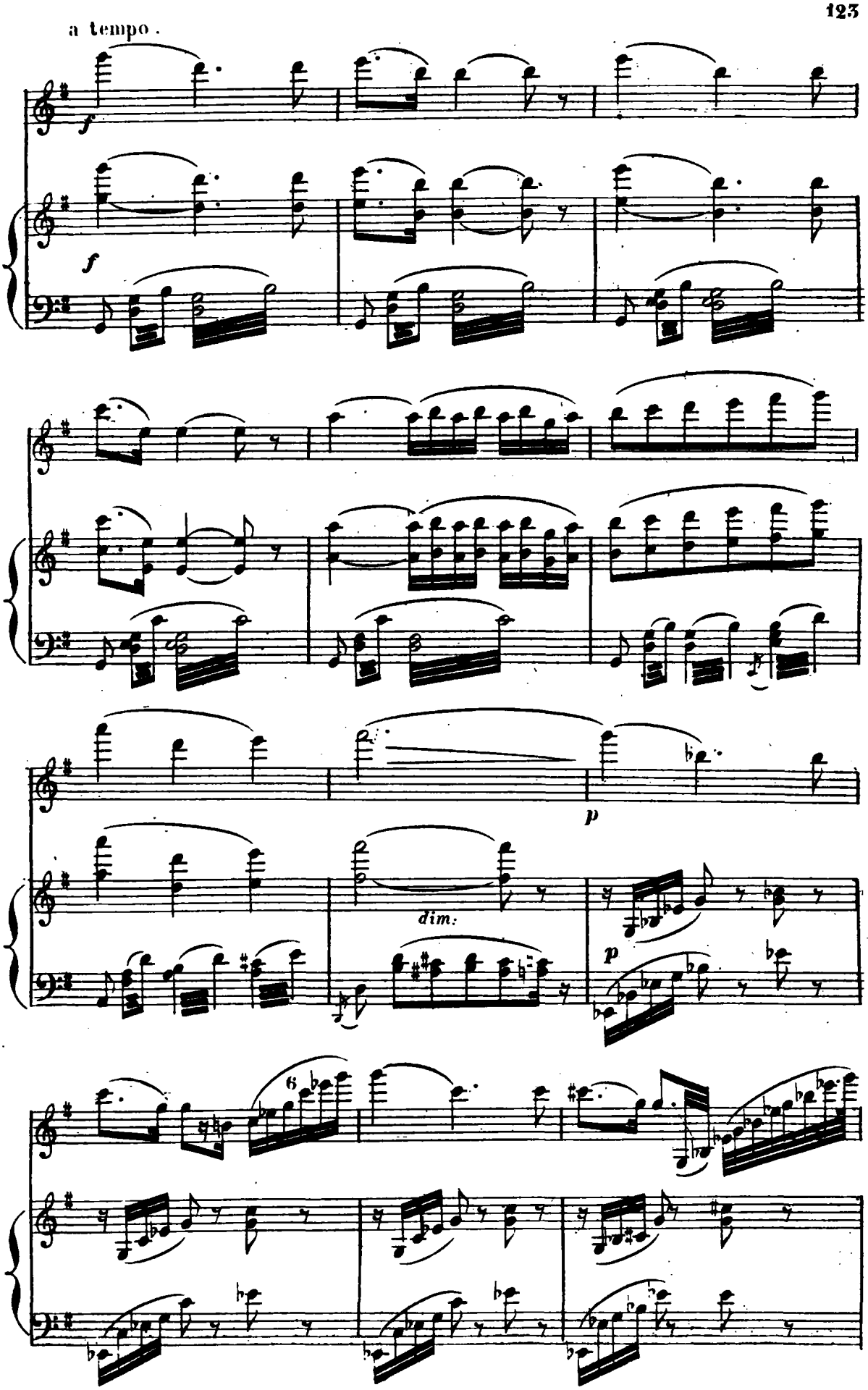


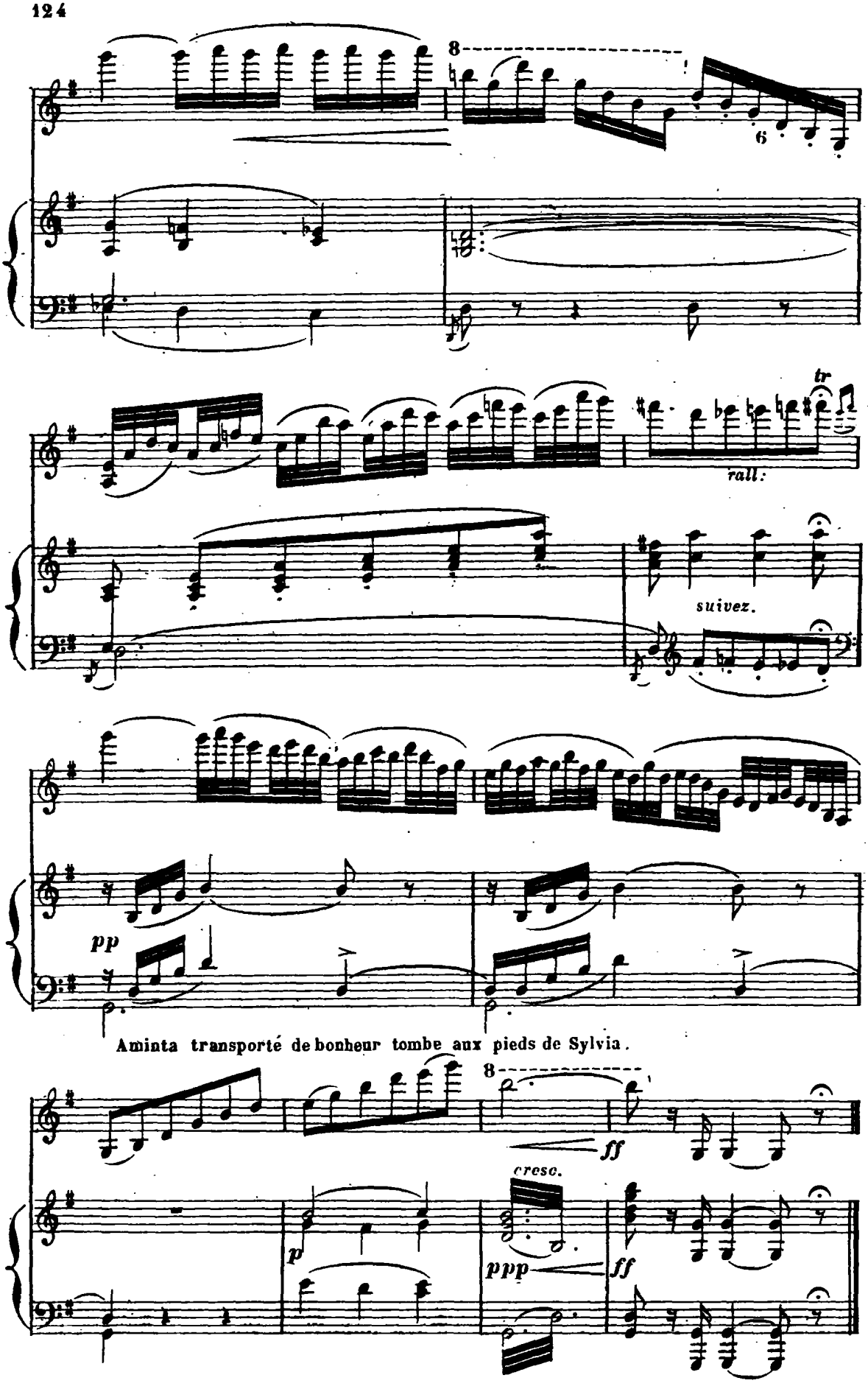
Le berger est au moment de fuir, quand l'Amour soulevant le voile de l'esclave,



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




a tempo.
f
f
p
dim.
p
6


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

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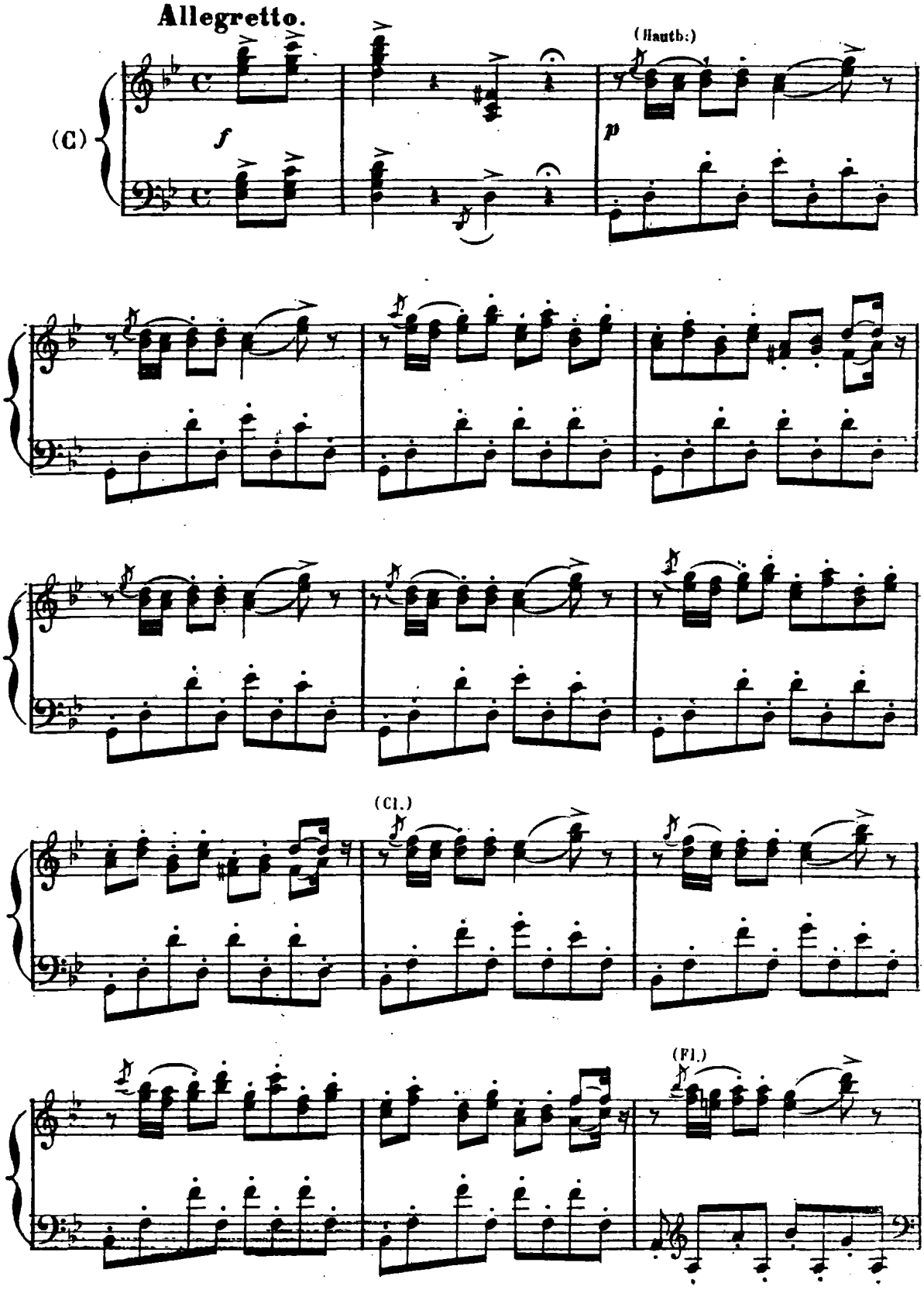
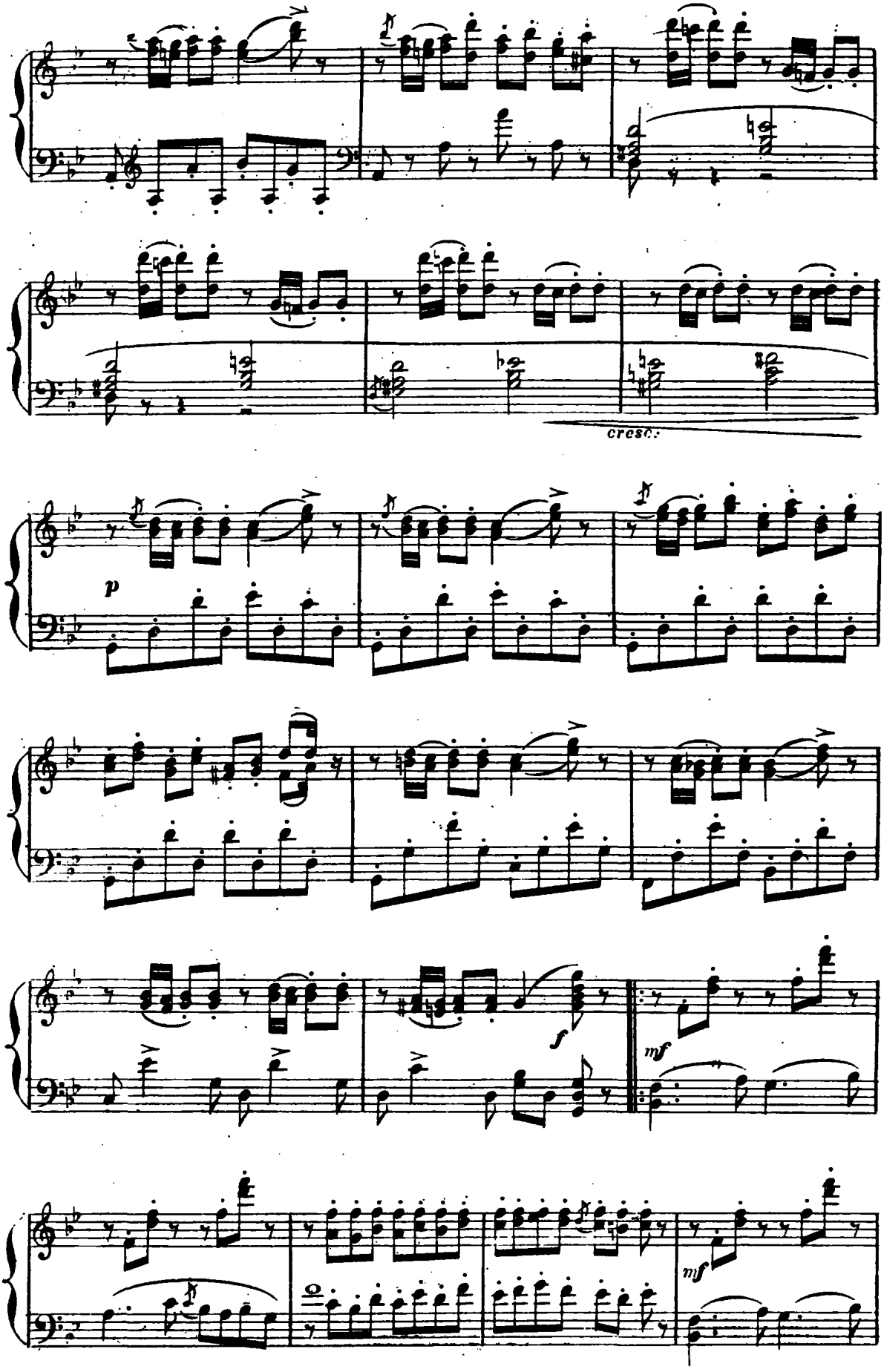
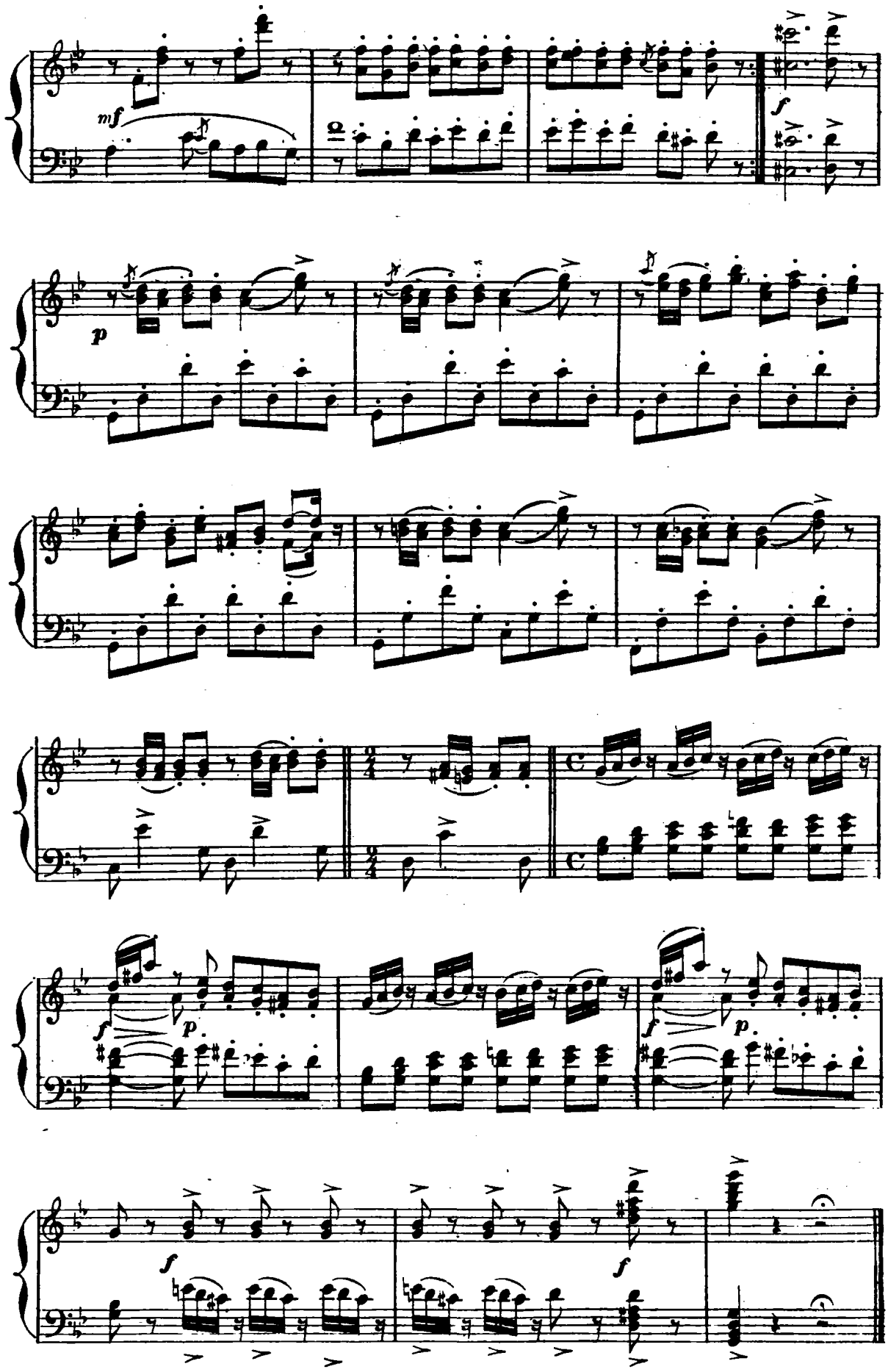
PAS DES ESCLAVES.




cresc.
p
f
mf
mf


mf
f
p
f
p
f
p
f
f

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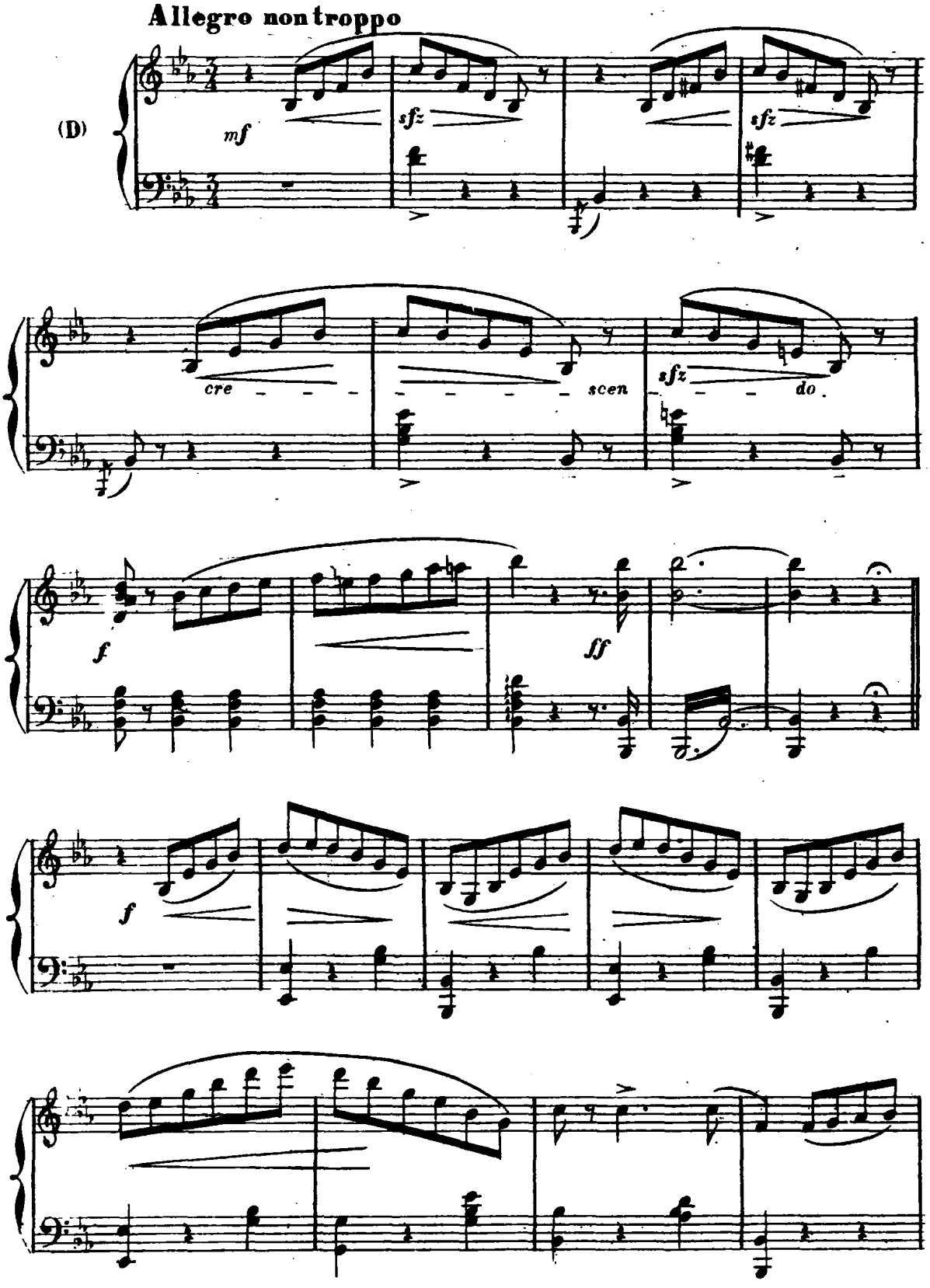
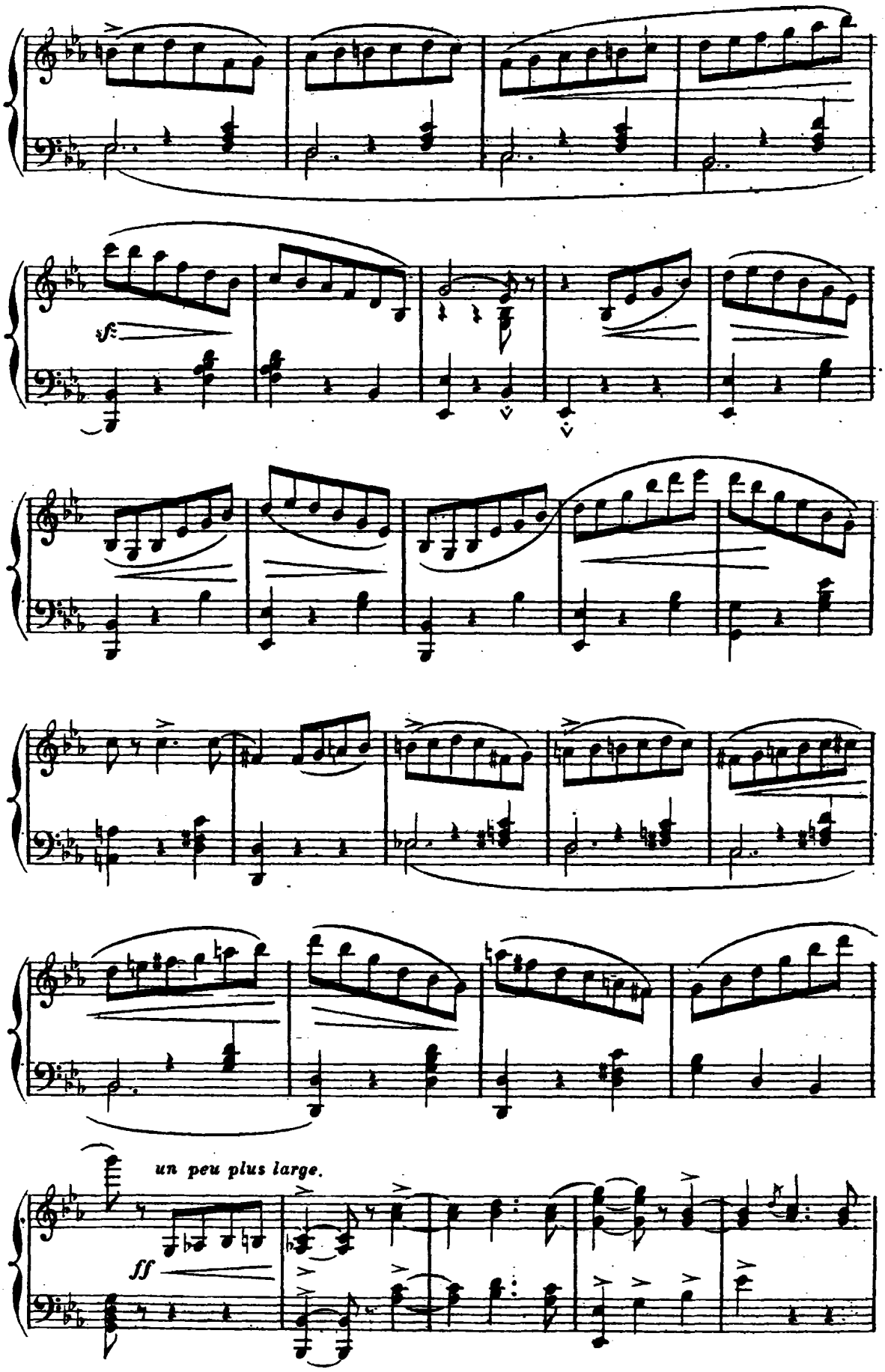
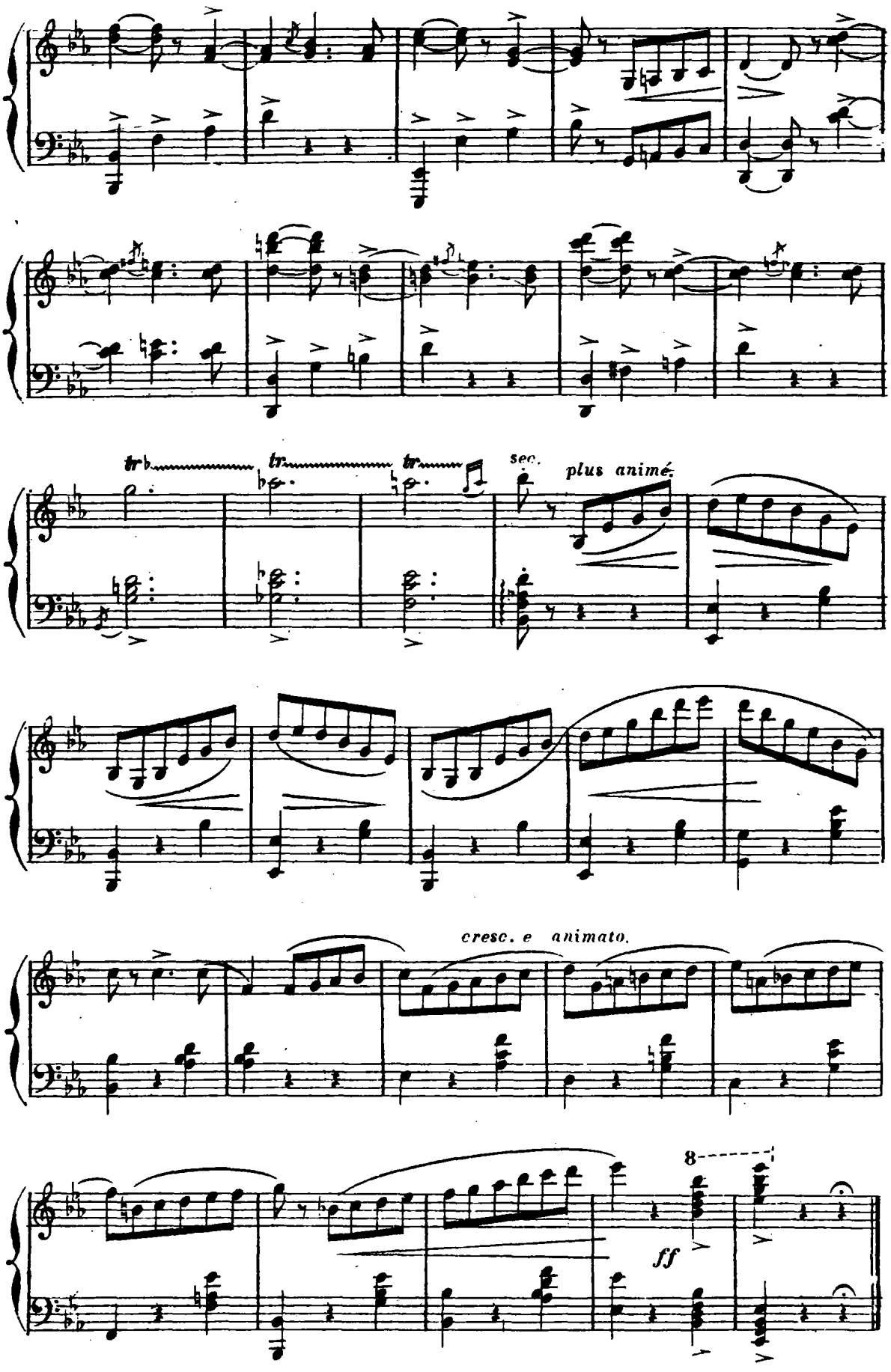
VARIATION-VALSE.

(SYLVIA)




un peu plus large.
ff


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

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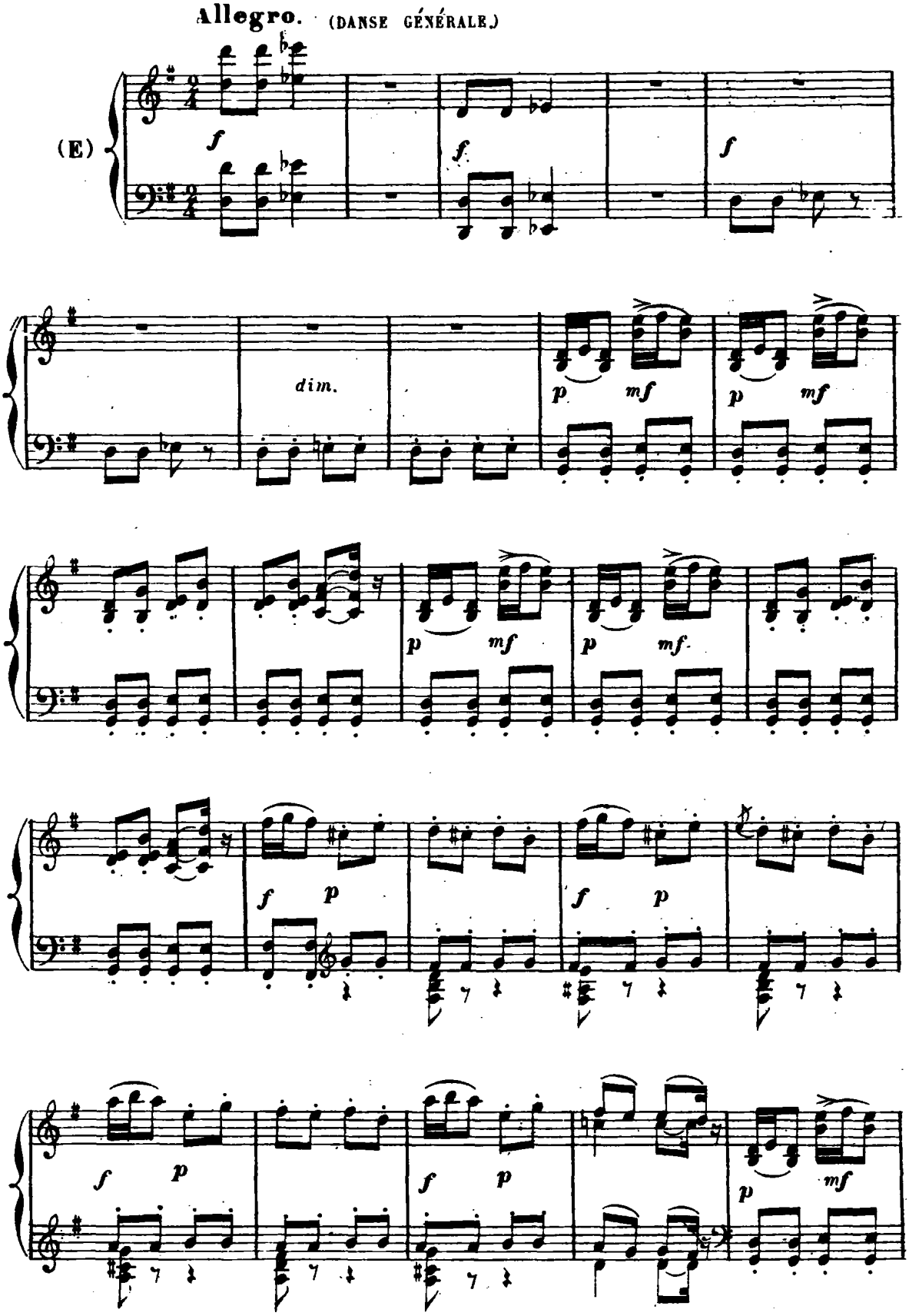
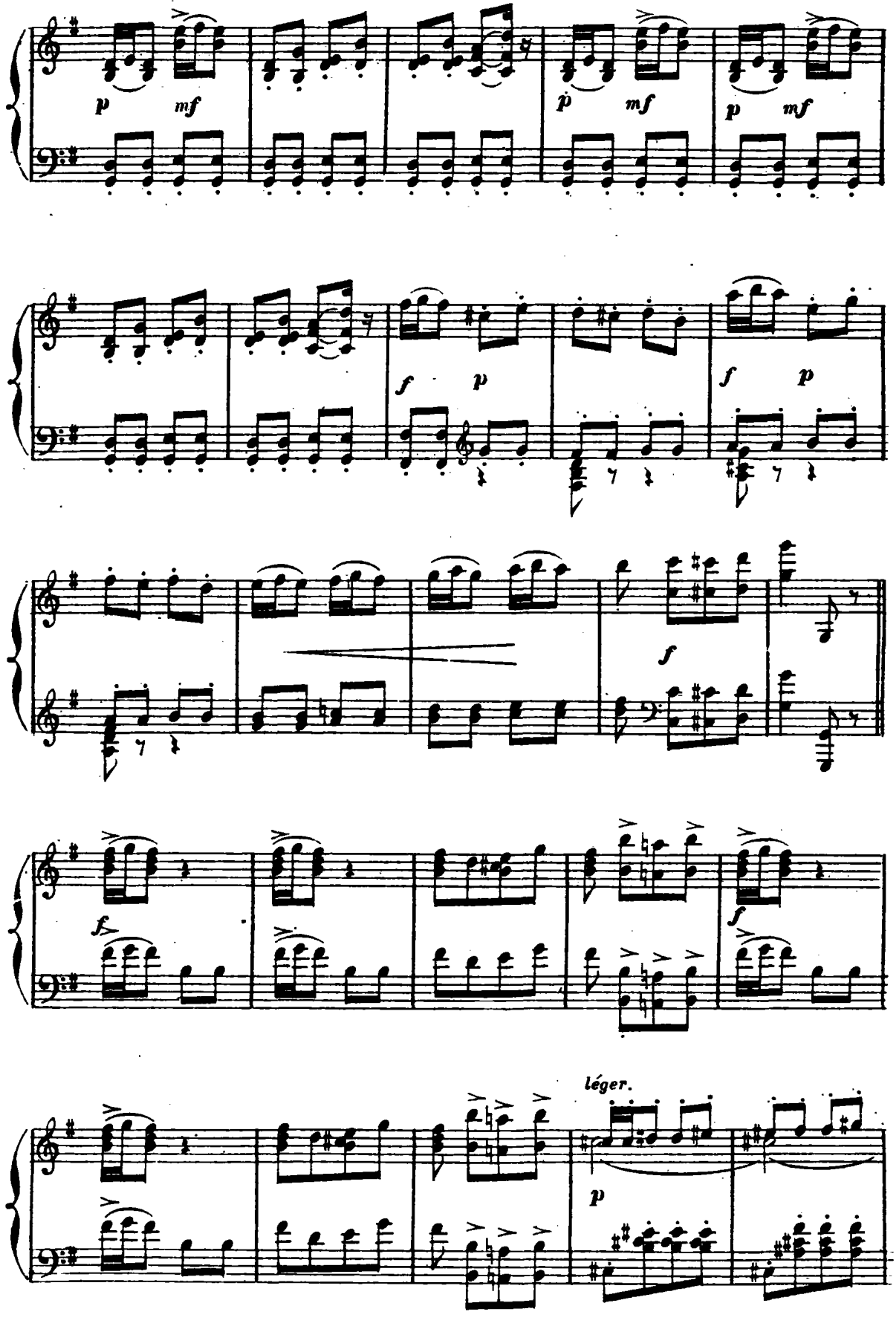
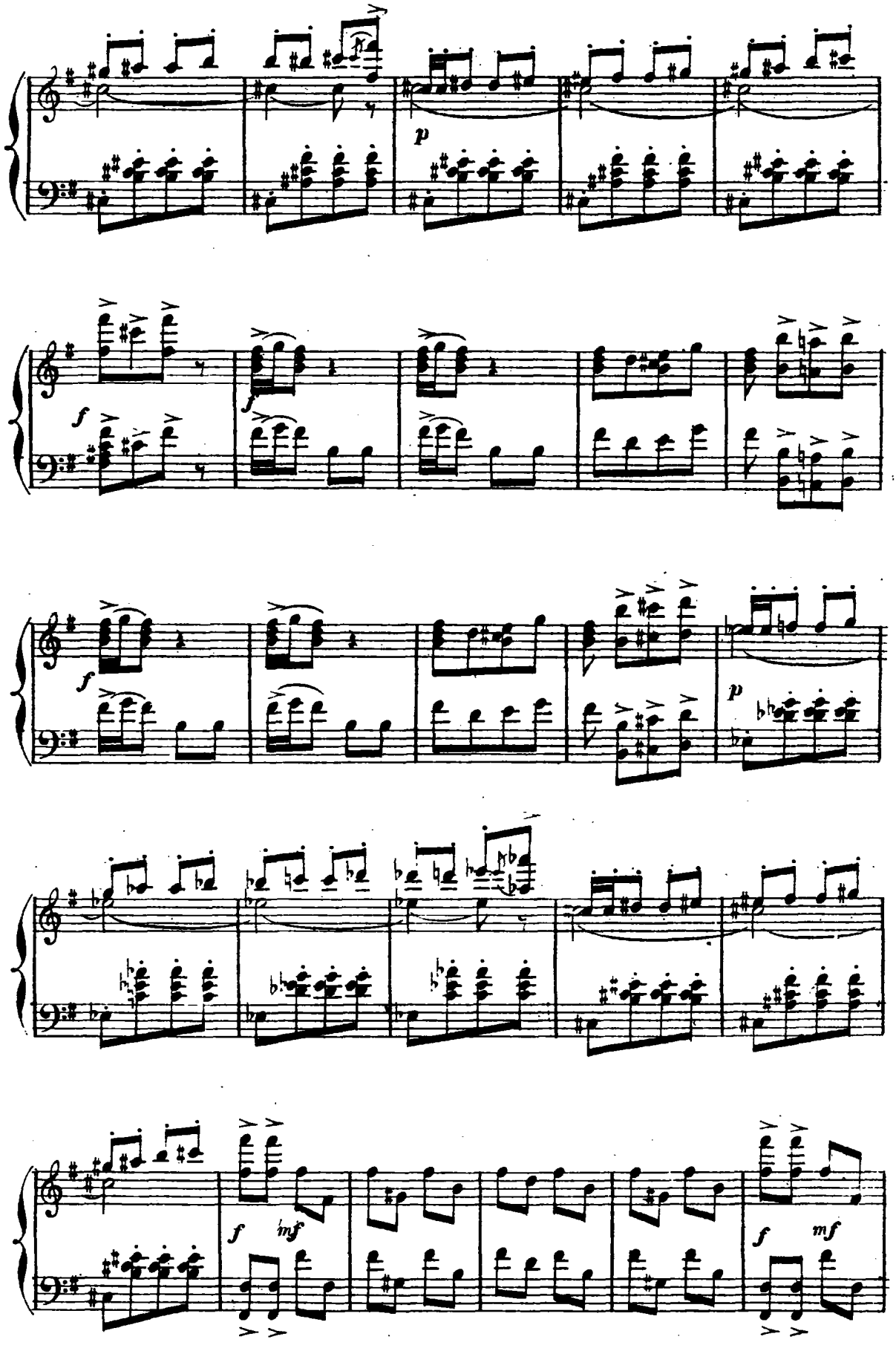
STRETTE-GALOP.




p mf
p mf
p mf
f p
f p
f
f
f
léger.
p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f
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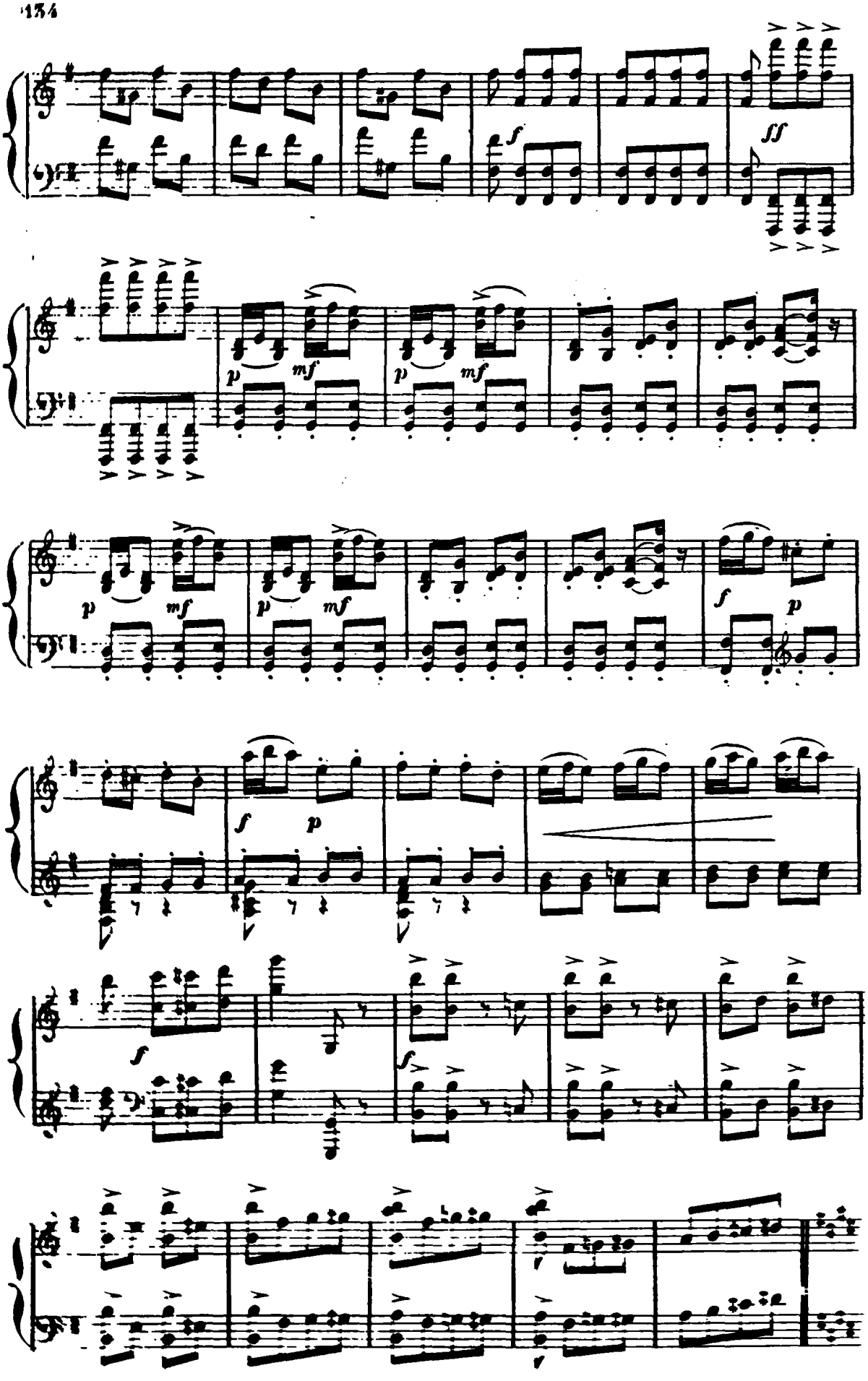
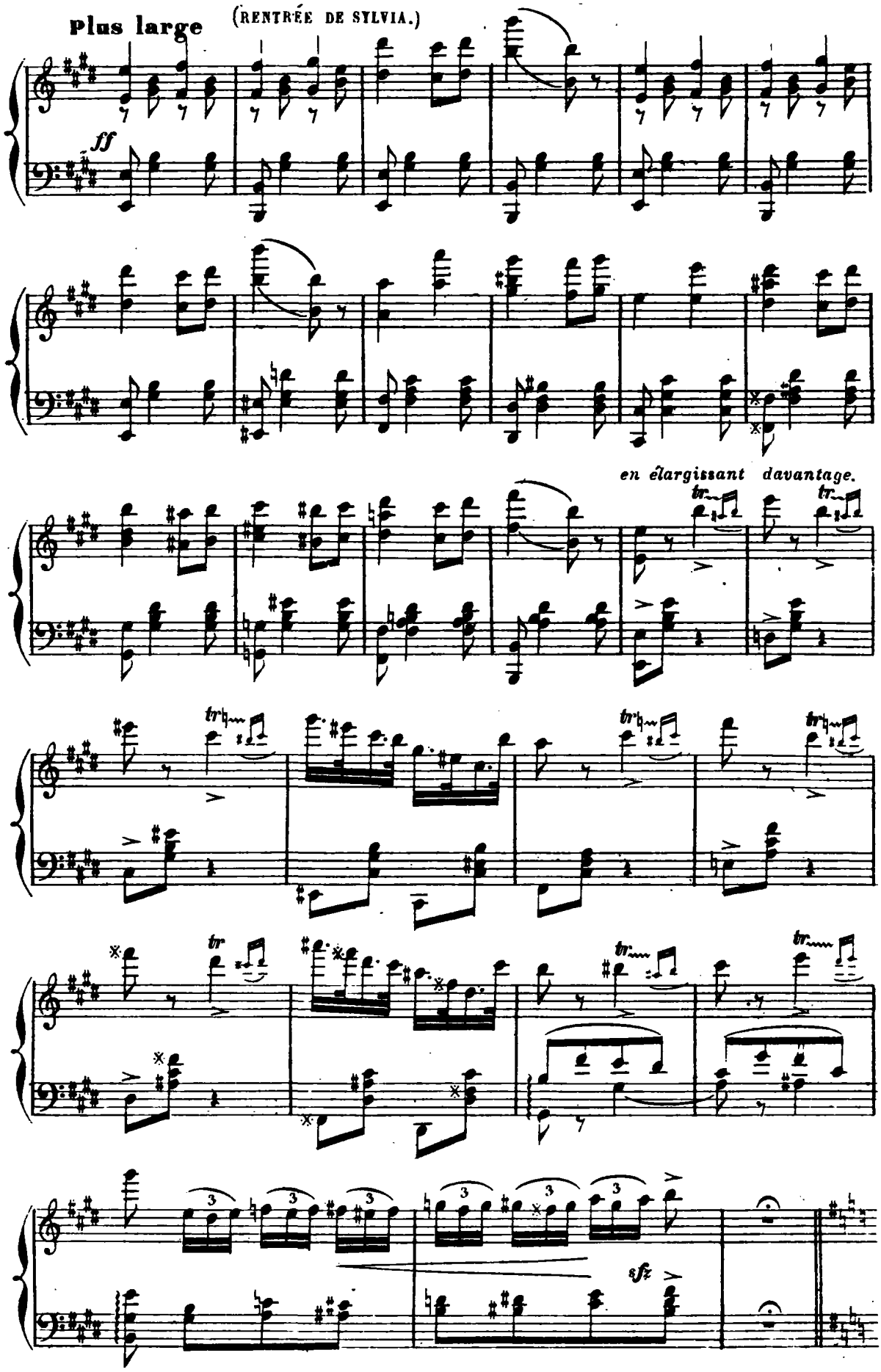
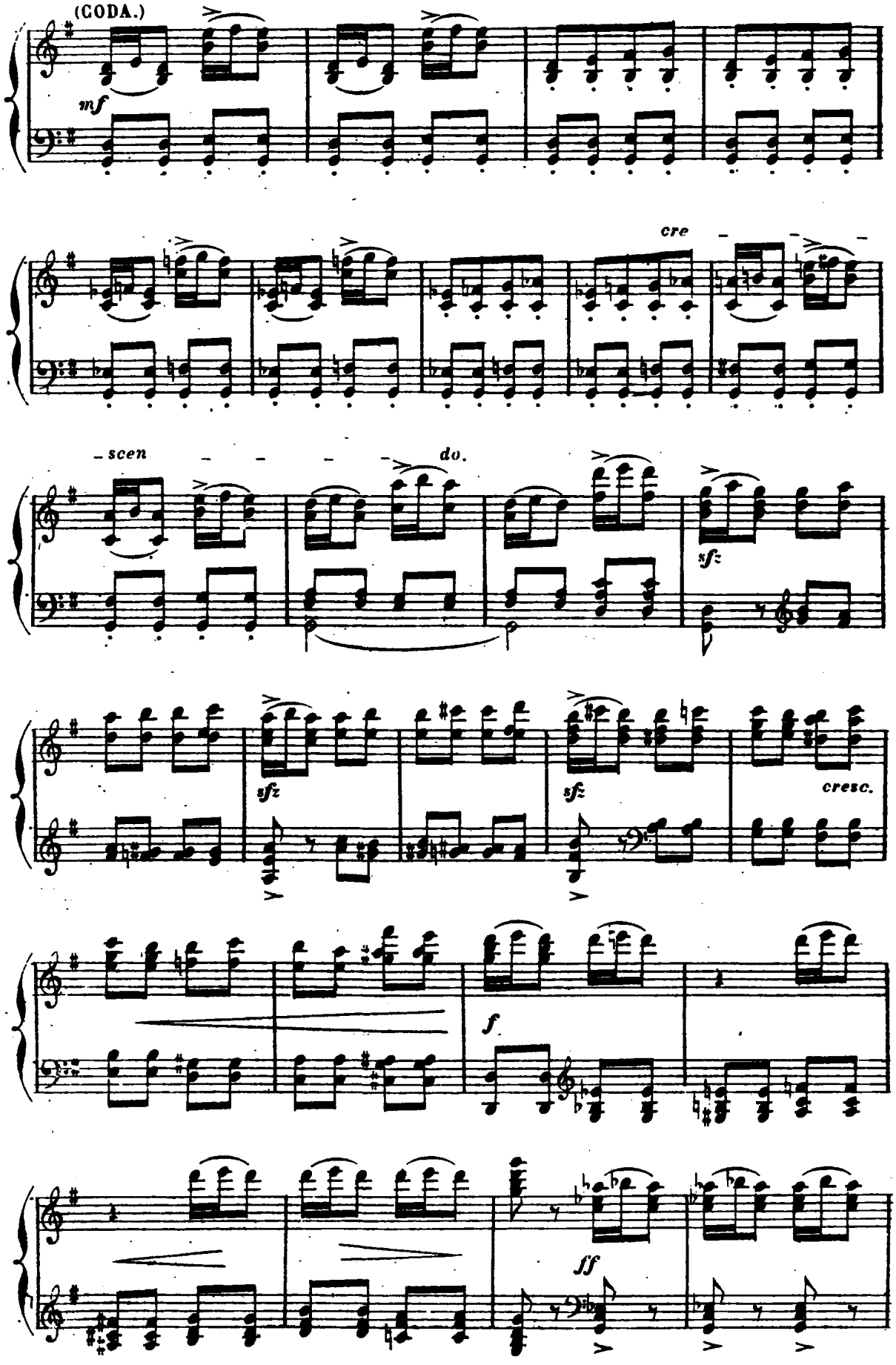
mf
f
mf

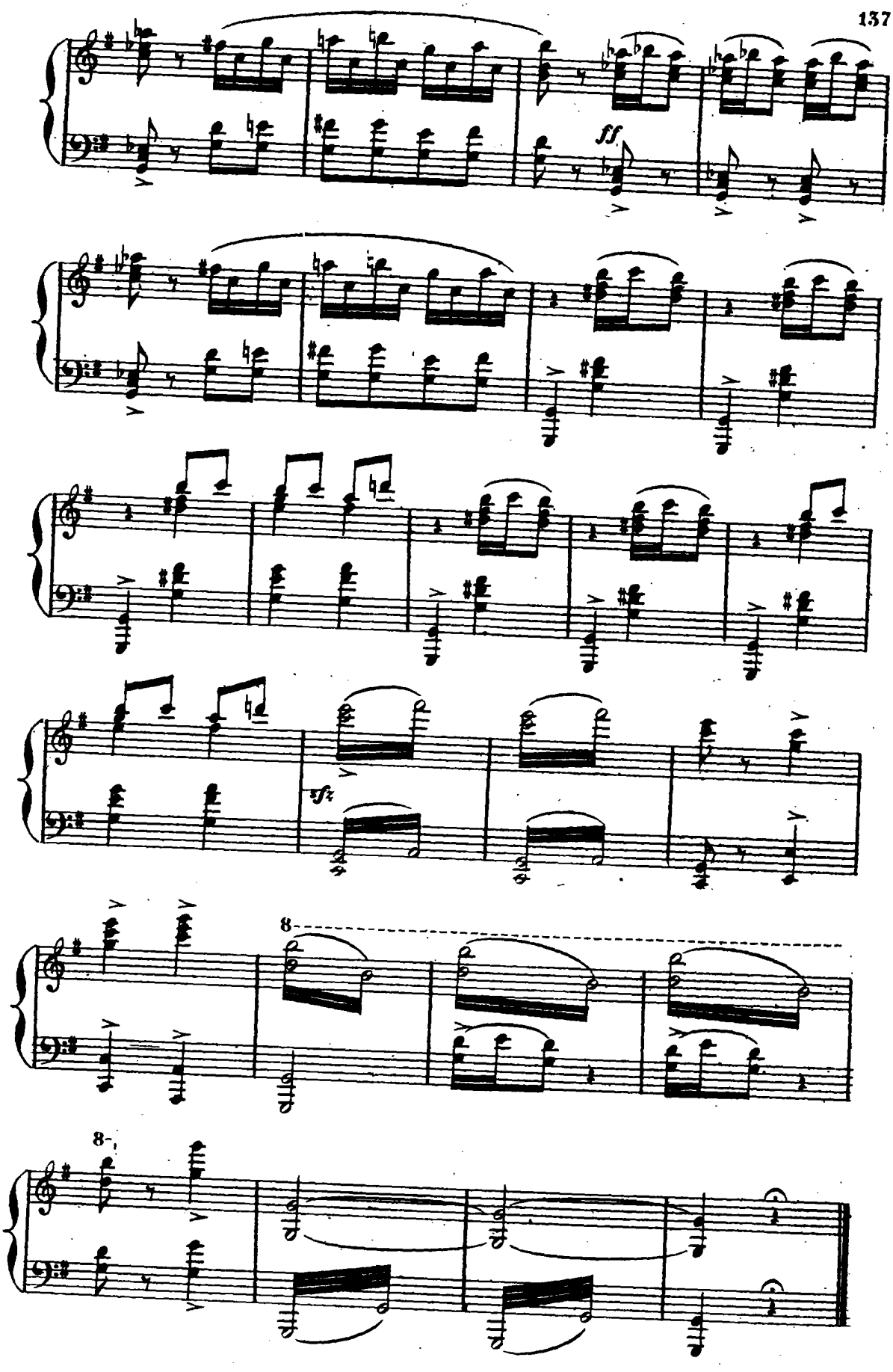

f
ff
p
mf
p
mf
p
mf
p
mf
f
p
f
f


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

Allegro vivo.

(CODA.)





(FIN DU DIVERTISSEMENT.)

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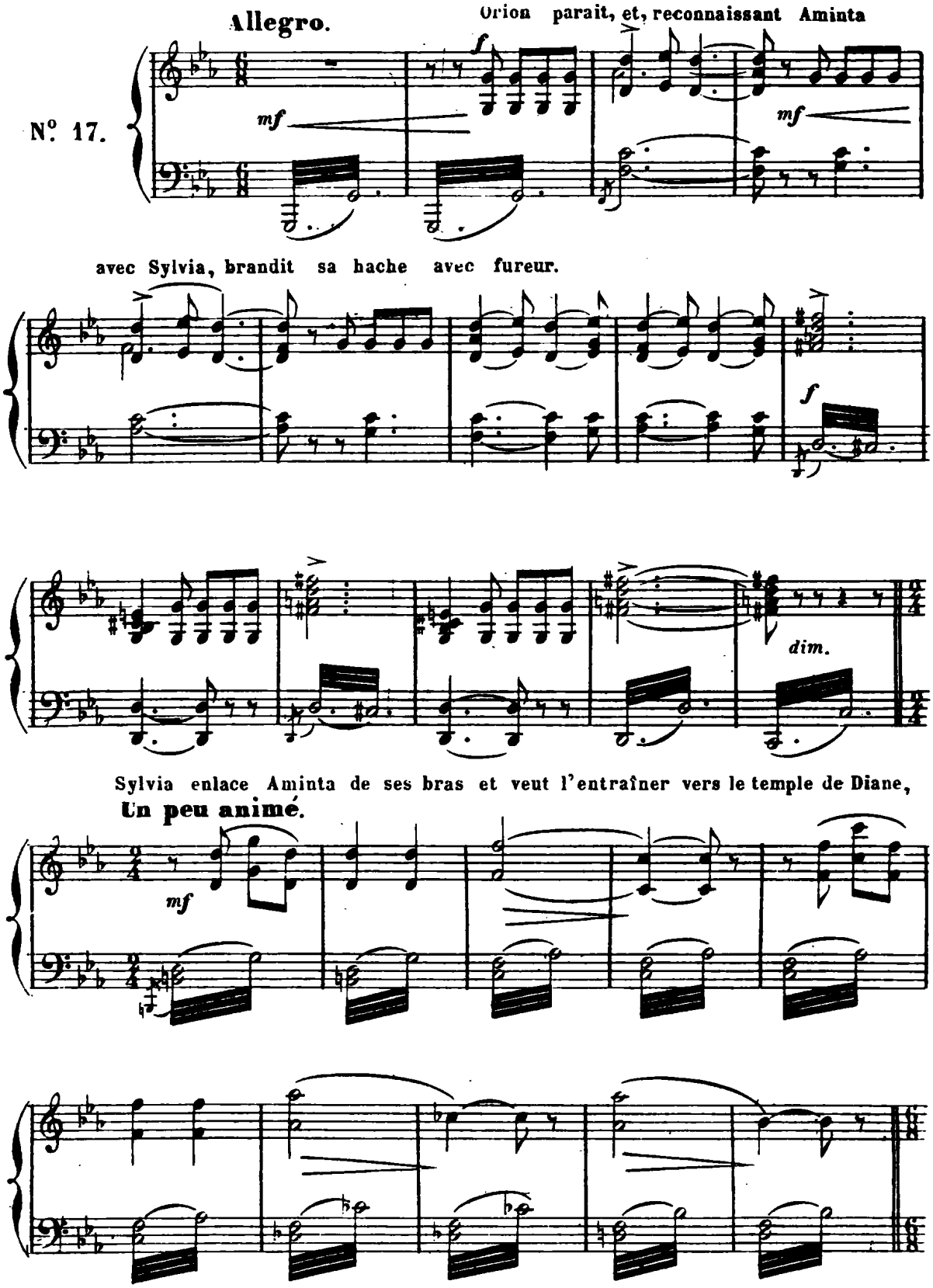
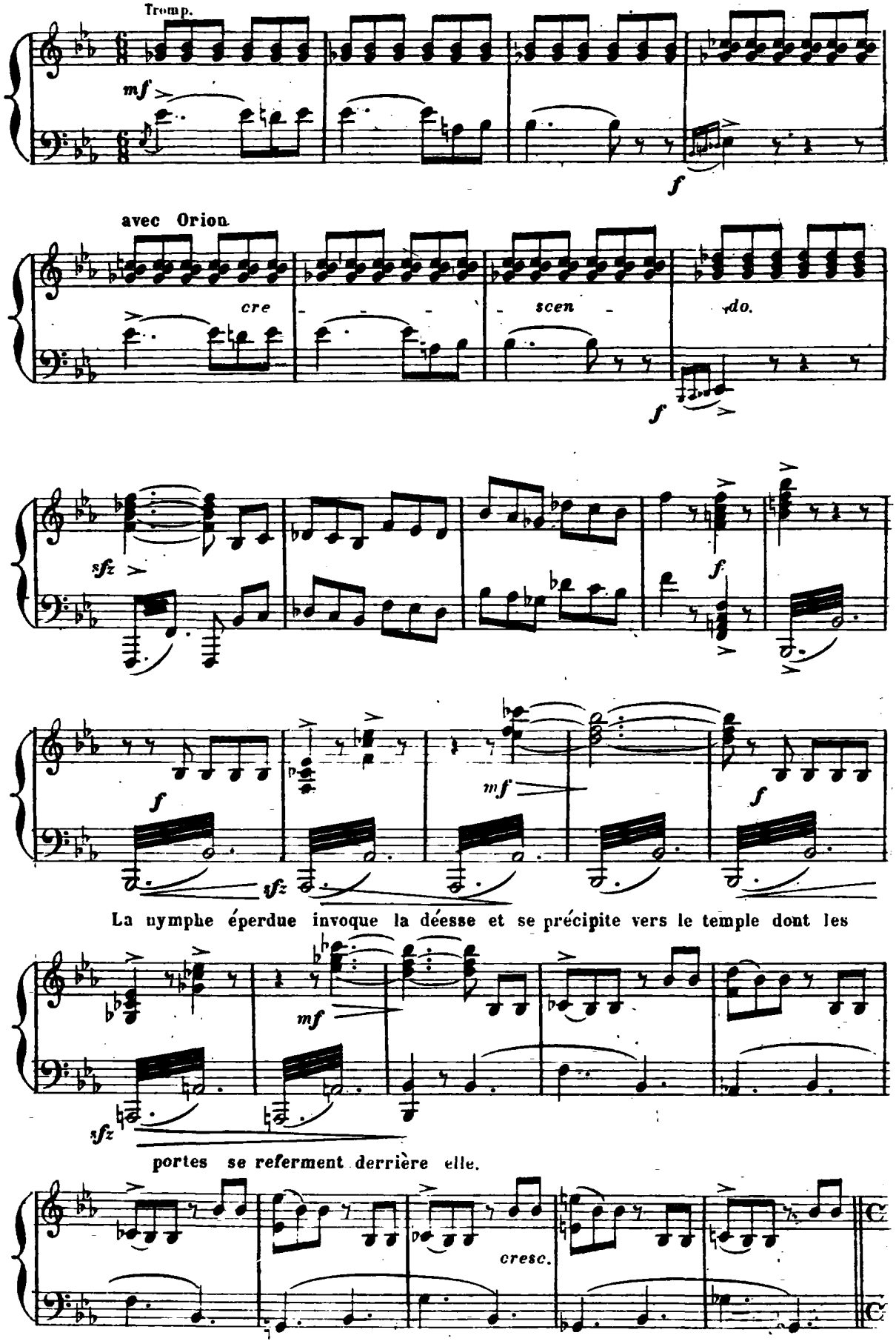
LE TEMPLE DE DIANE.

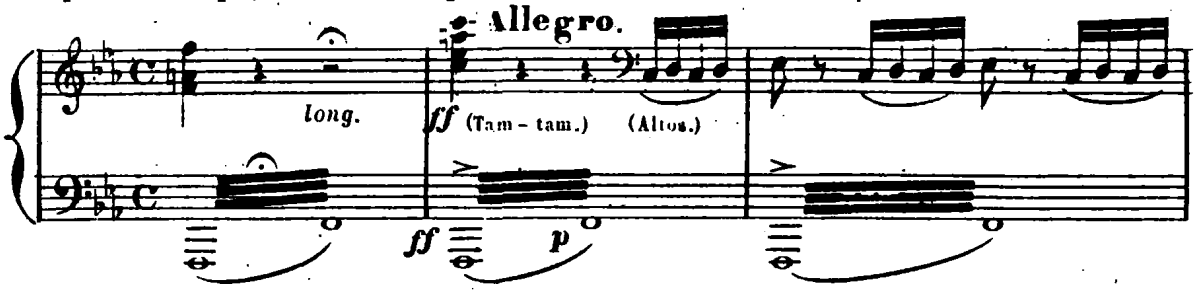
FINAL.



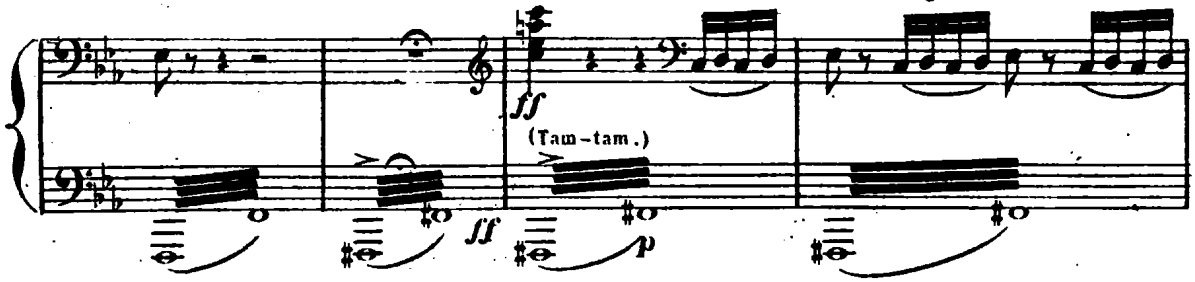
Mais le berger se dégage de son étreinte, saisit un thyrse et semble prêt à lutter



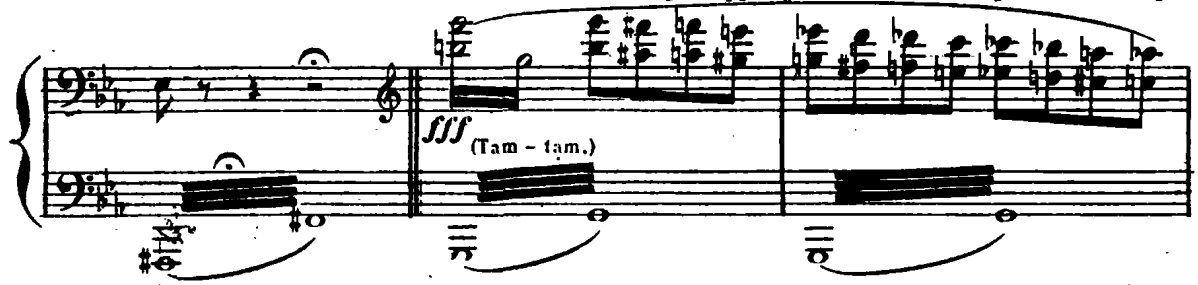
Orion, furieux de voir Sylvia lui échapper; s'élance à sa poursuite, et s'arrêtant devant les portes du temple, laisse retomber par trois fois sa hache sur l'airain retentissant.



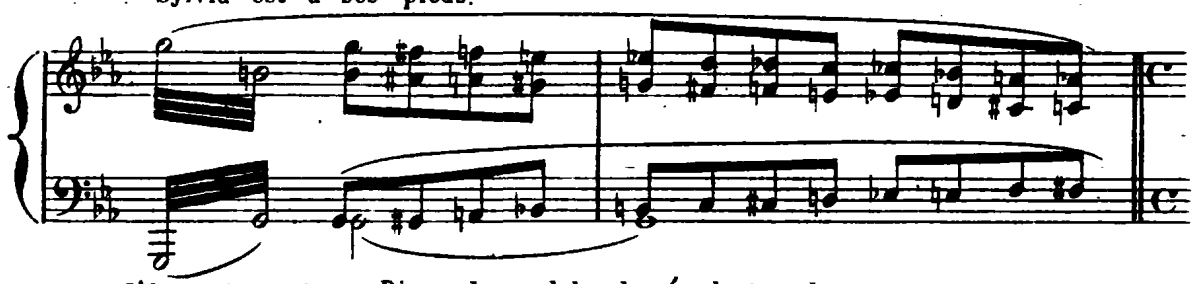
Le ciel s'obscurcit. Le tonnerre gronde.



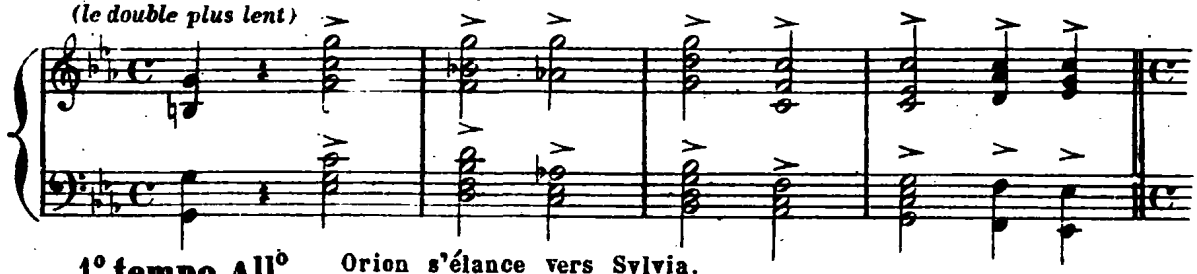
Au troisième coup frappé par Orion, les portes du temple



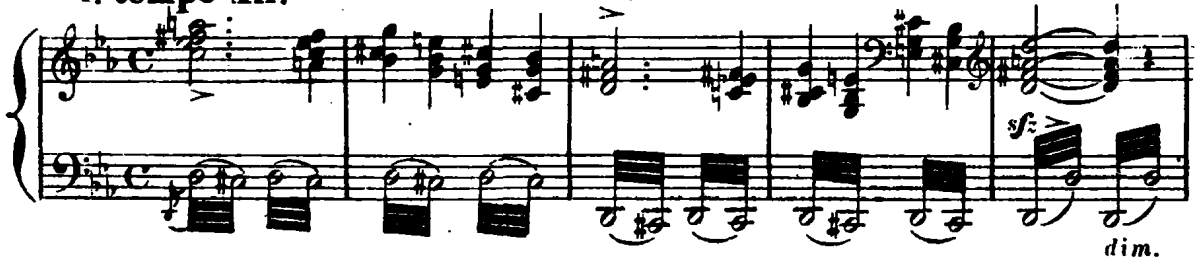
s'ouvrent avec fracas. Diane est sur le seuil, menaçante, son arc à la main. Sylvia est à ses pieds.



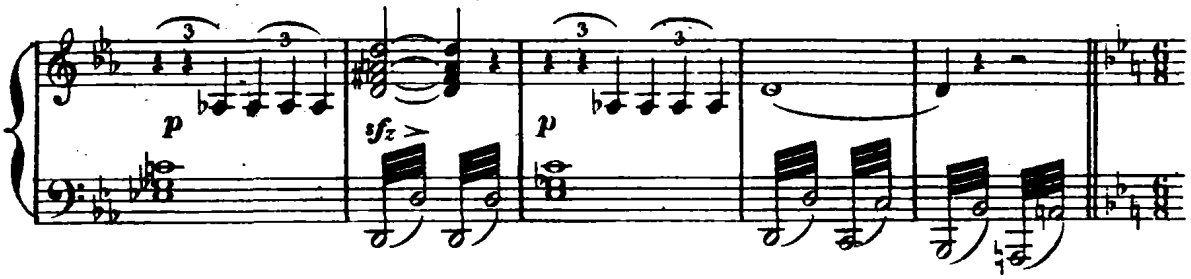
And.te sostenuto. Diane descend les degrés du temple.
(le double plus lent)



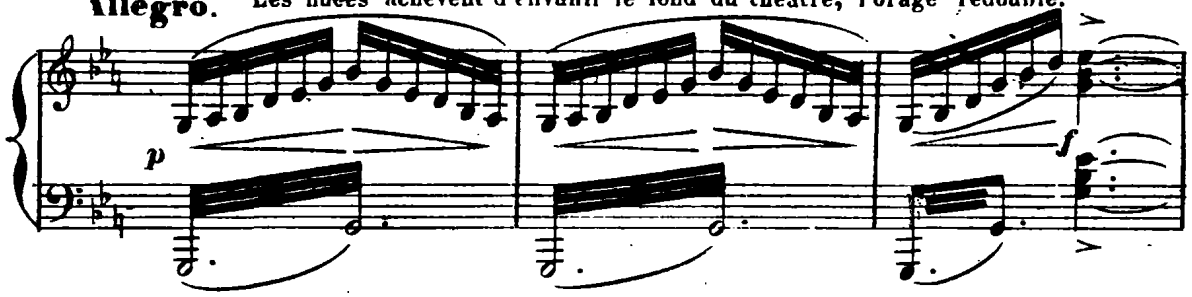
1.o tempo All.o Orion s'élance vers Sylvia.



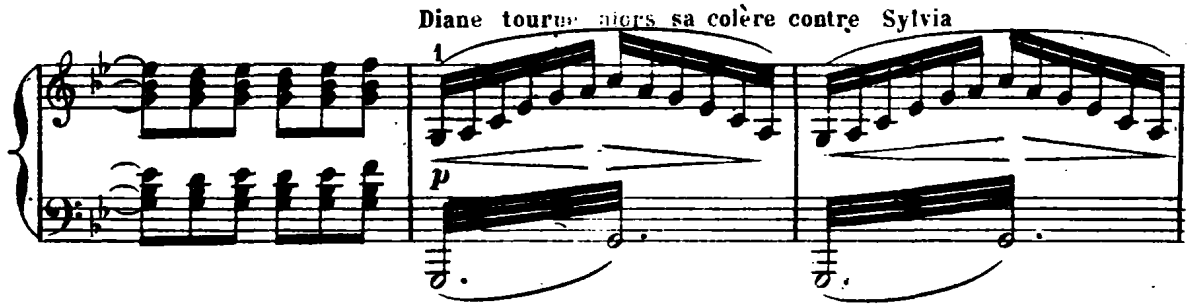
Diane lance sa flèche: il tombe mortellement frappé.

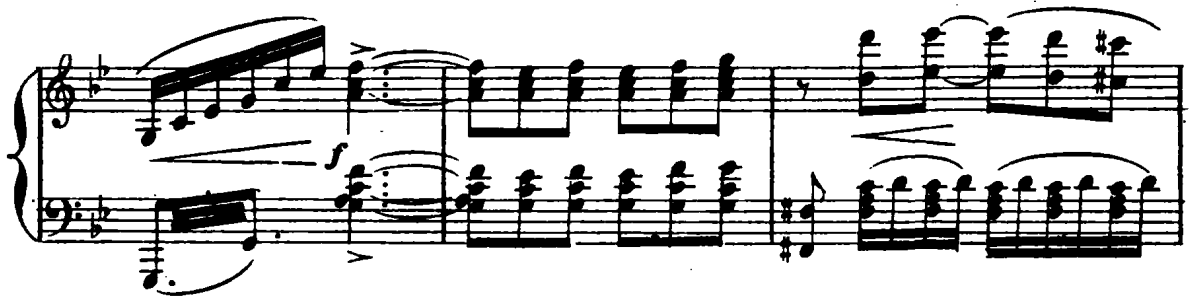


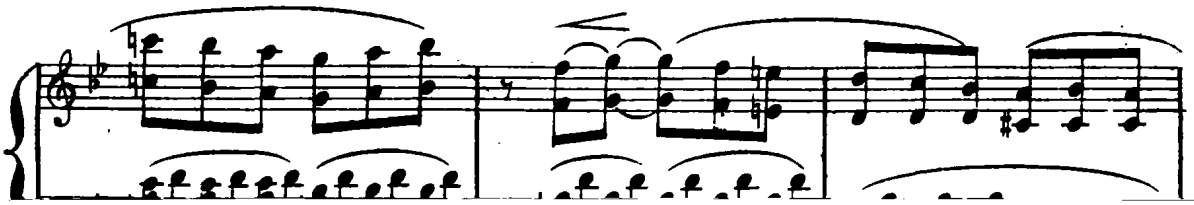
Allegro. Les nuées achèvent d'envahir le fond du théâtre; l'orage redouble.

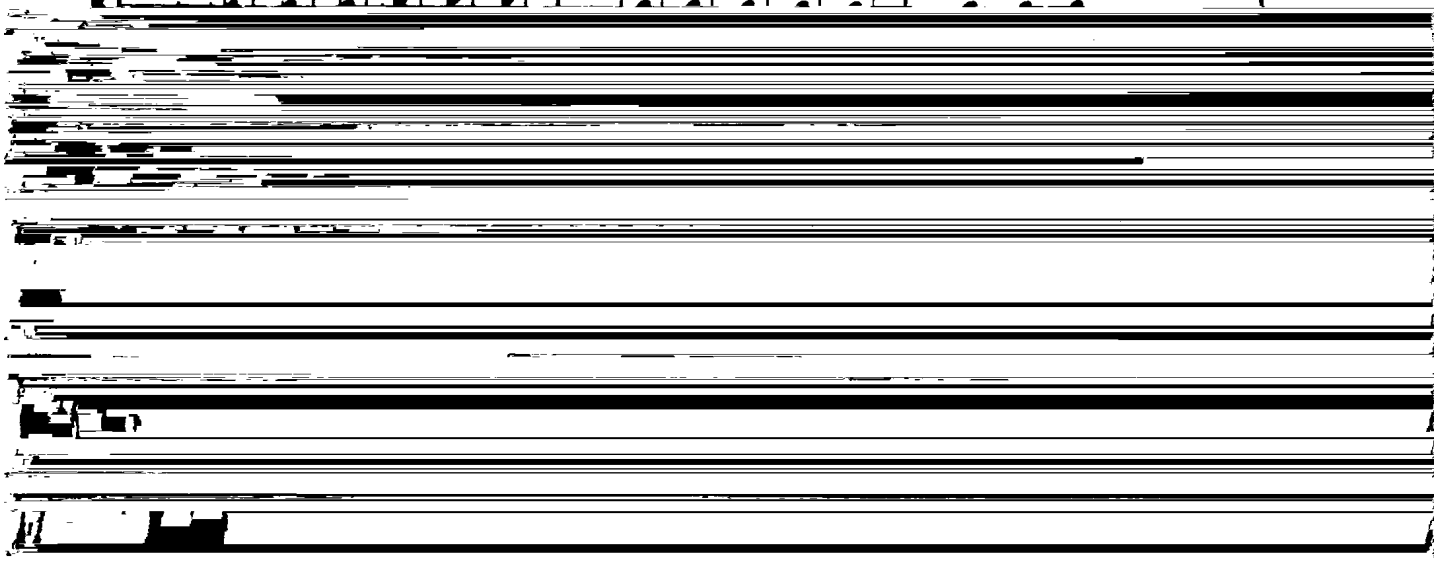


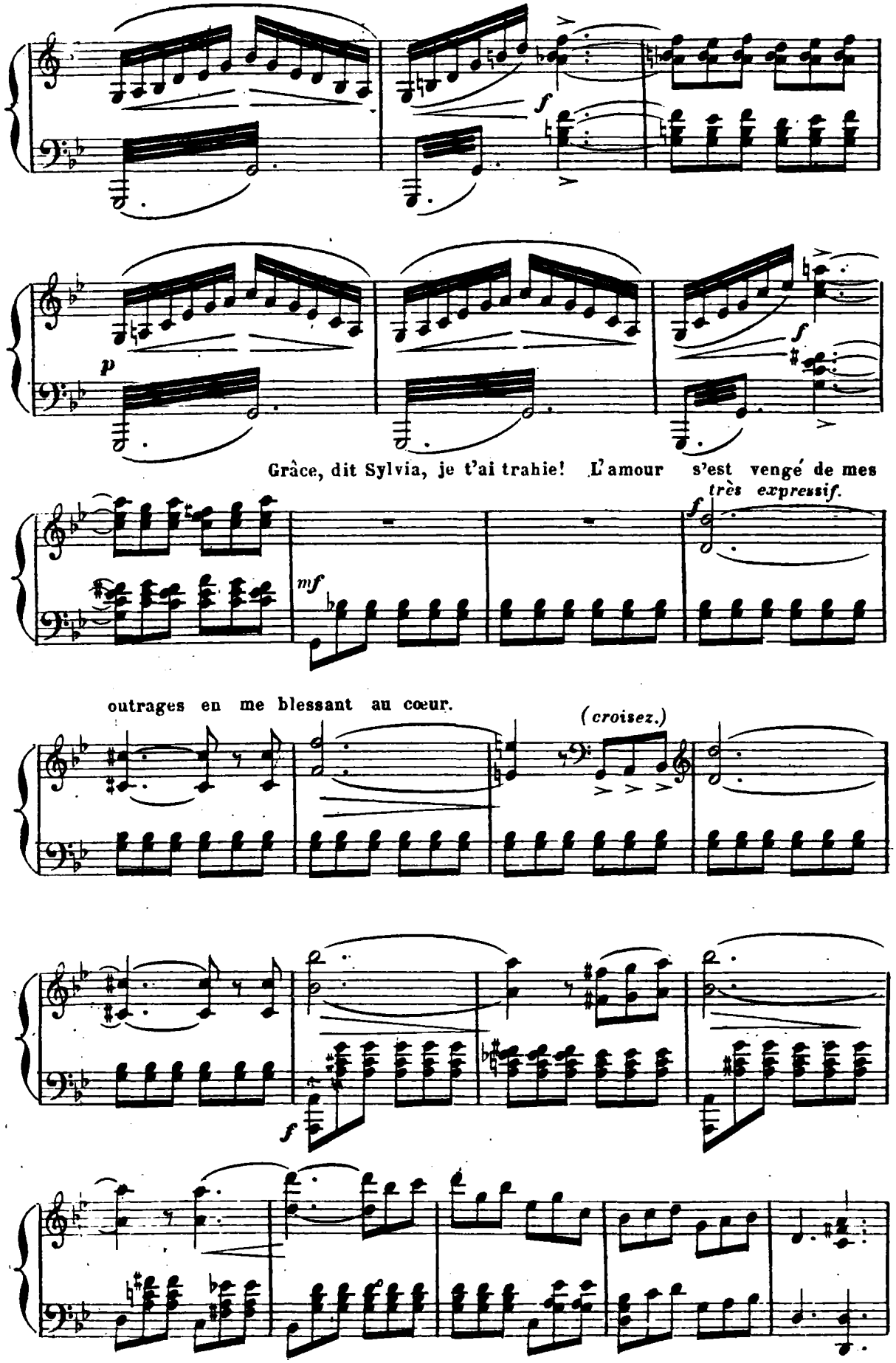
Diane tourne alors sa colère contre Sylvia

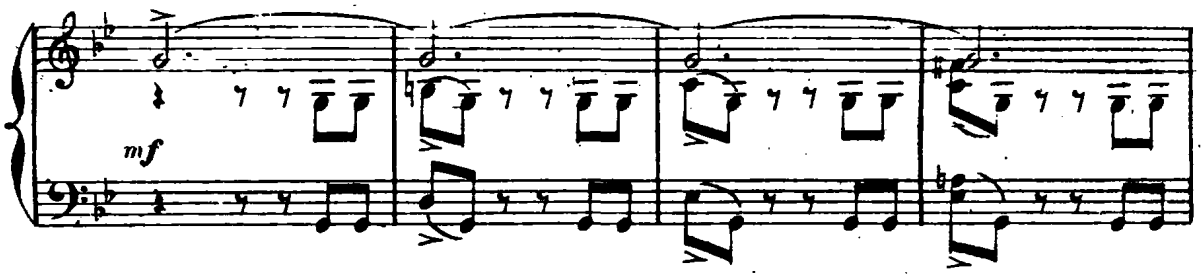




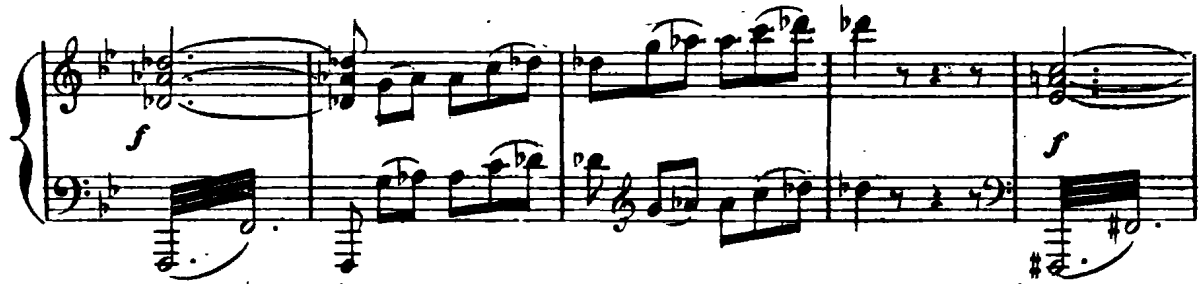




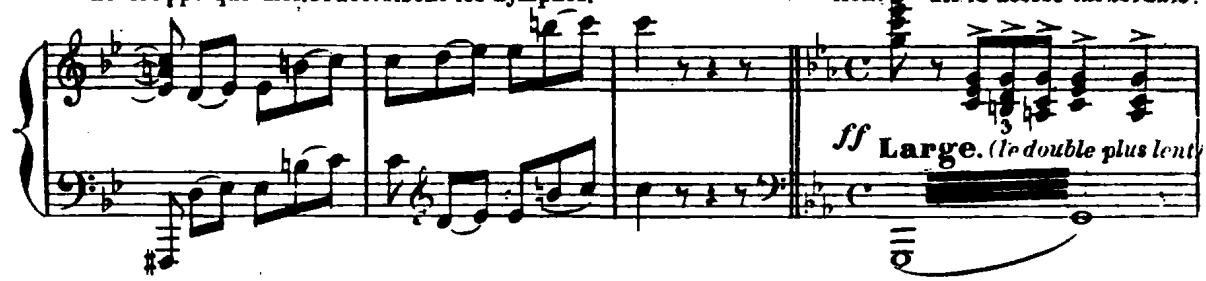

f
p
f
Grâce, dit Sylvia, je t'ai trahie! L'amour s'est vengé de mes
très expressif.
f
mf
outrages en me blessant au cœur.
(croisez.)
f



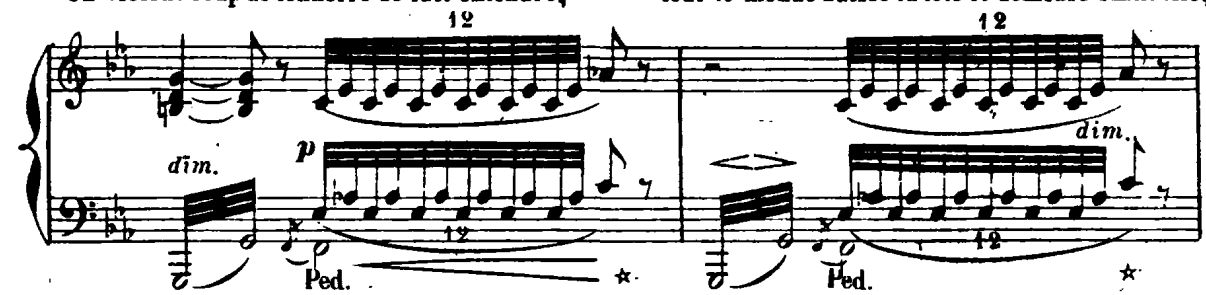
Aminta s'avance, et se prosternant devant Diane; je suis le seul coupable, dit-il;



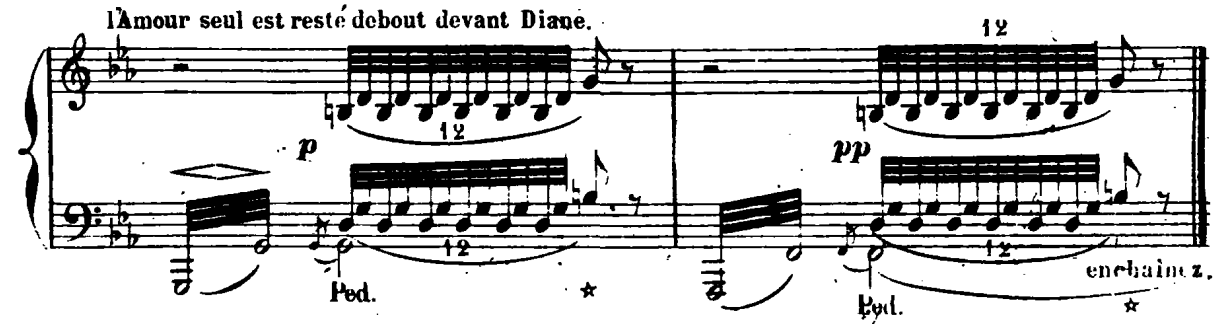
ne frappe que moi. Grâce! disent les nymphes. Non! dit la déesse inexorable.



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



l'Amour seul est resté debout devant Diane.



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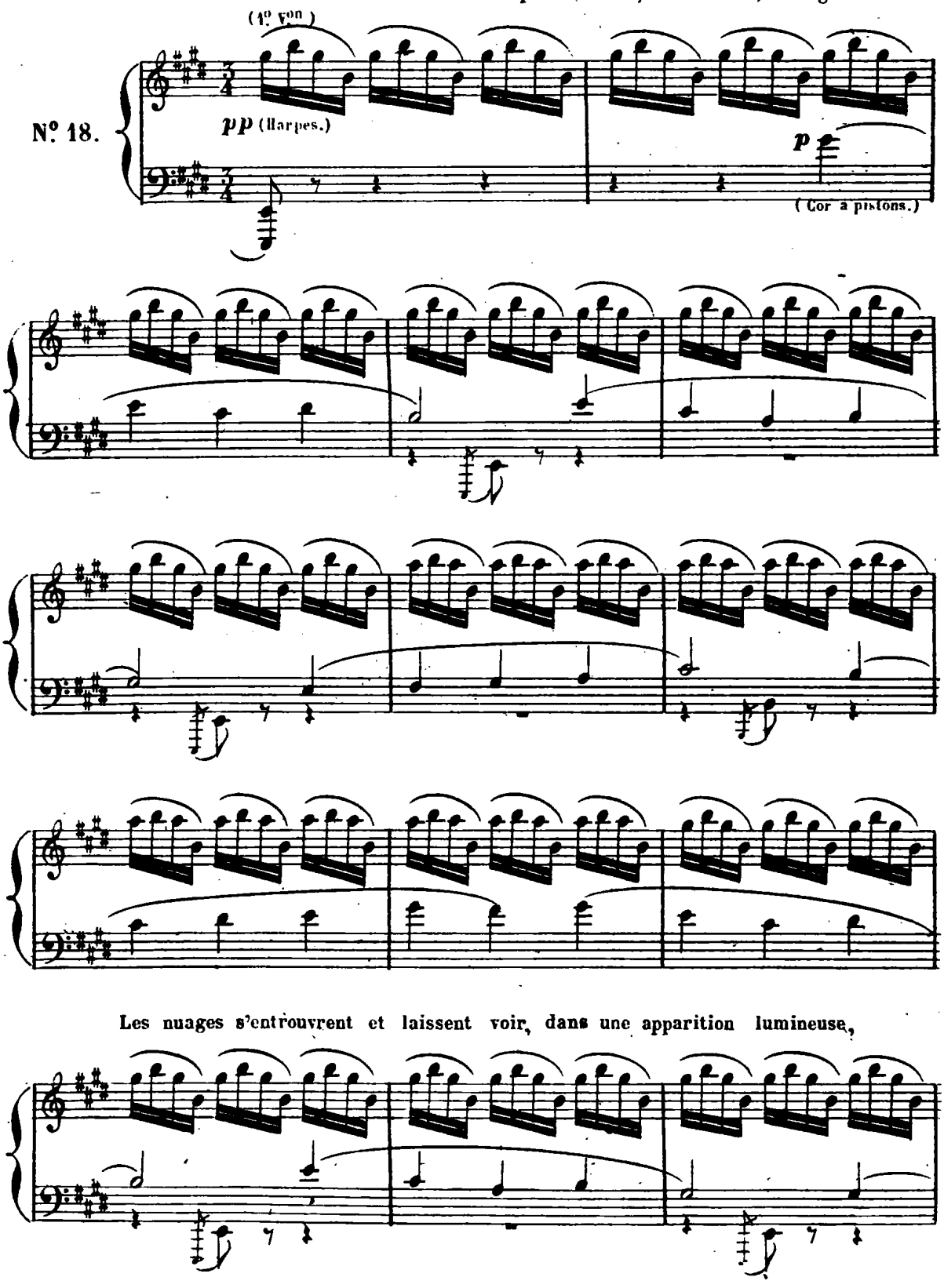
APPARITION D'ENDYMION.

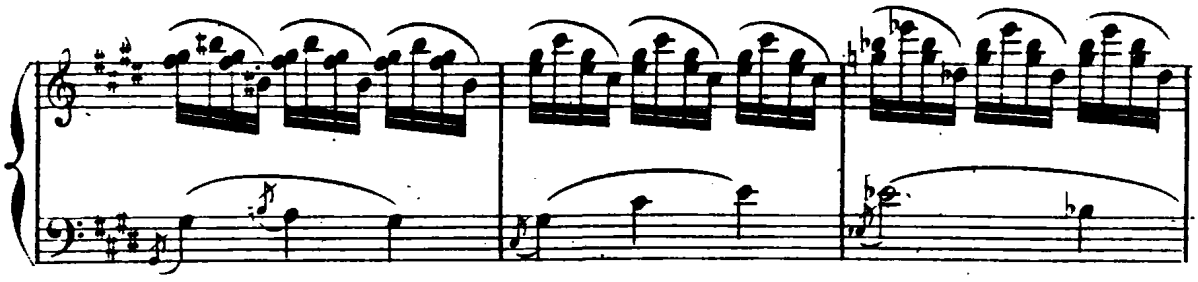
APOTHÉOSE.

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

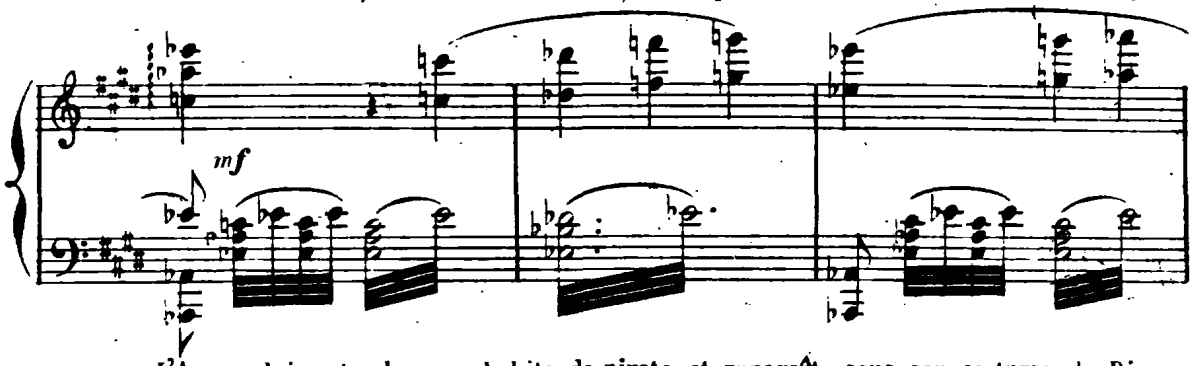


Les nuages s'entrouvrent et laissent voir, dans une apparition lumineuse,

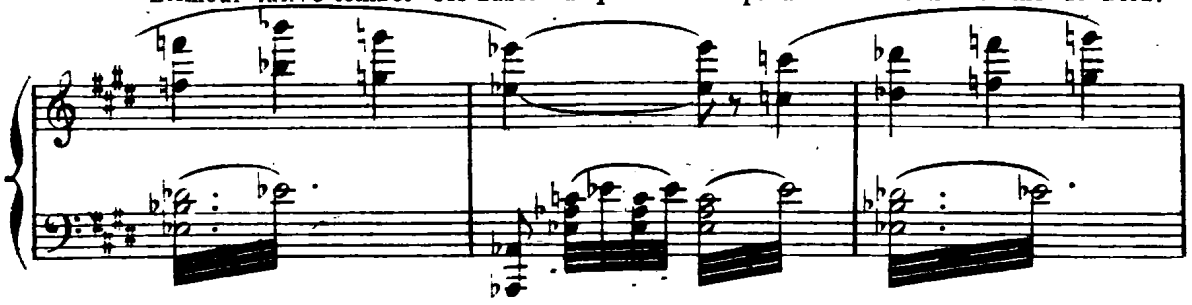
Endymion endormi et Diane elle-même,...



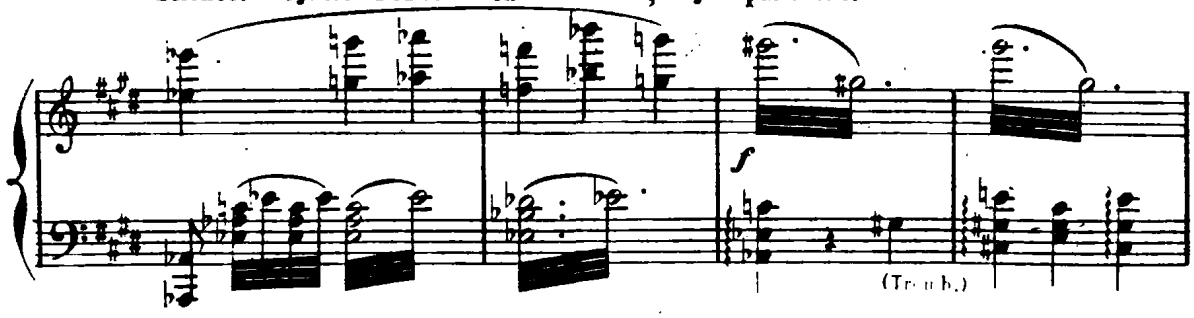
Qui donc est-tu, semble-t-elle dire, toi qui connais les secrets des Dieux



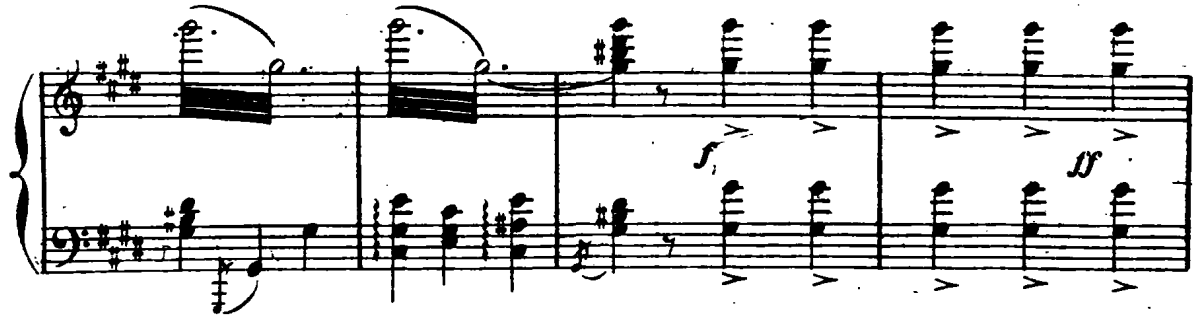
L'Amour laisse tomber ses habits de pirate et reparaît sous son costume de Dieu.



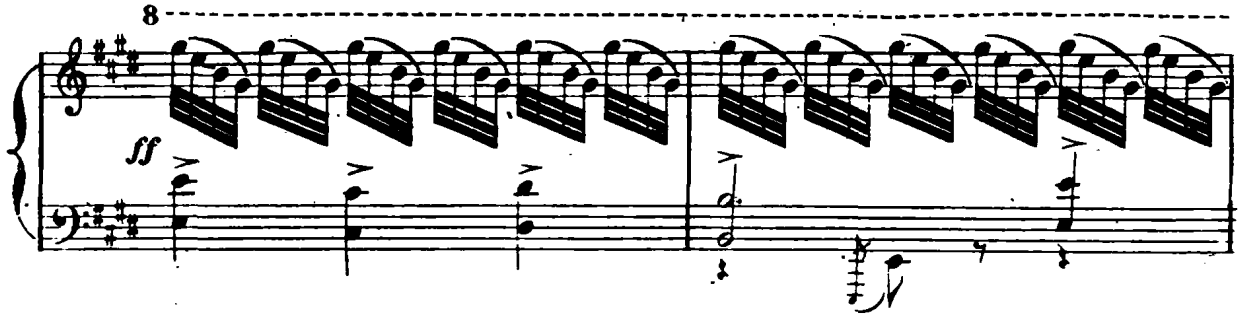
Silence! ajoute Diane en souriant, je pardonne.



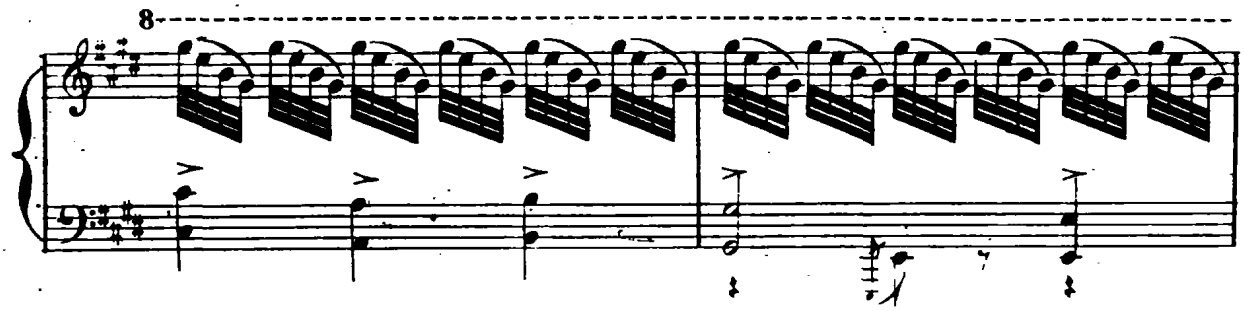
Le pardon de la déesse dissipe les nuages.



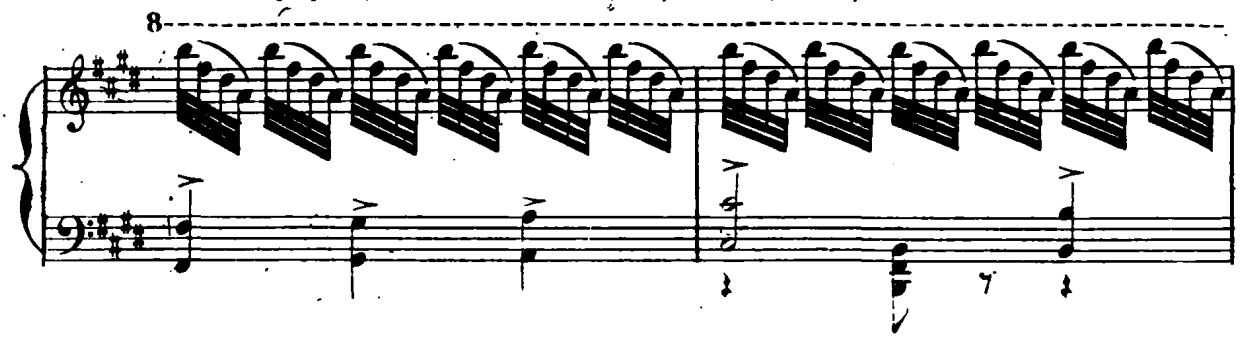
Le palais de Diane apparaît dans toute sa splendeur.



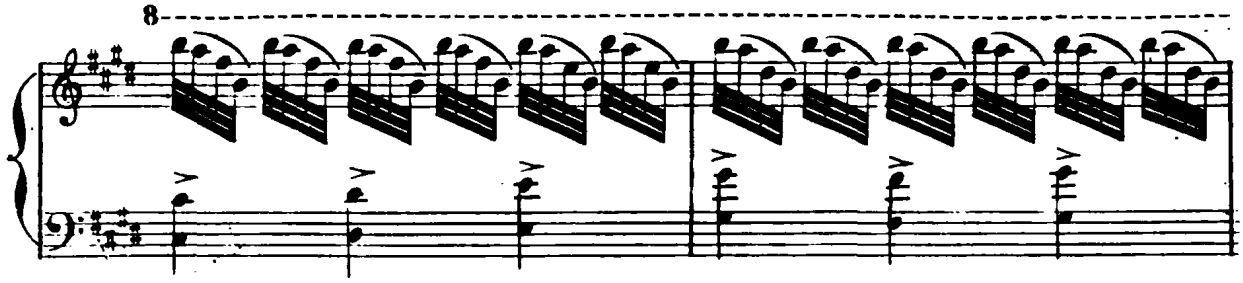
La Déesse remonte vers le fond de la scène et, appuyée sur l'Amour, entourée

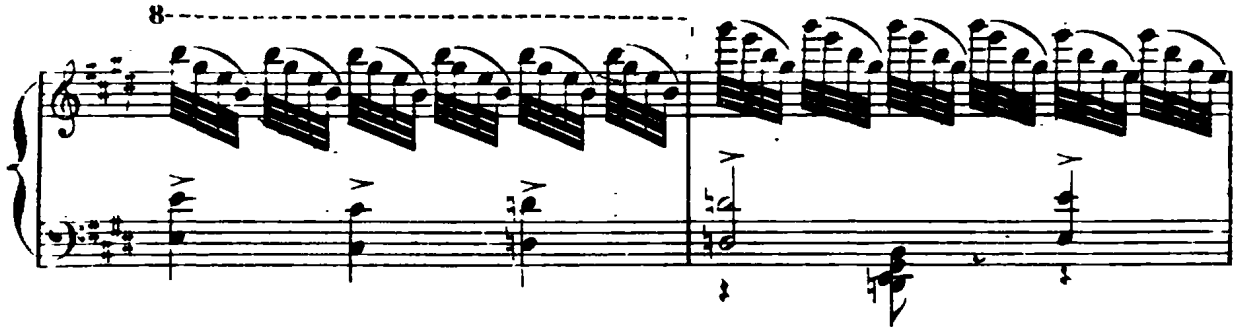


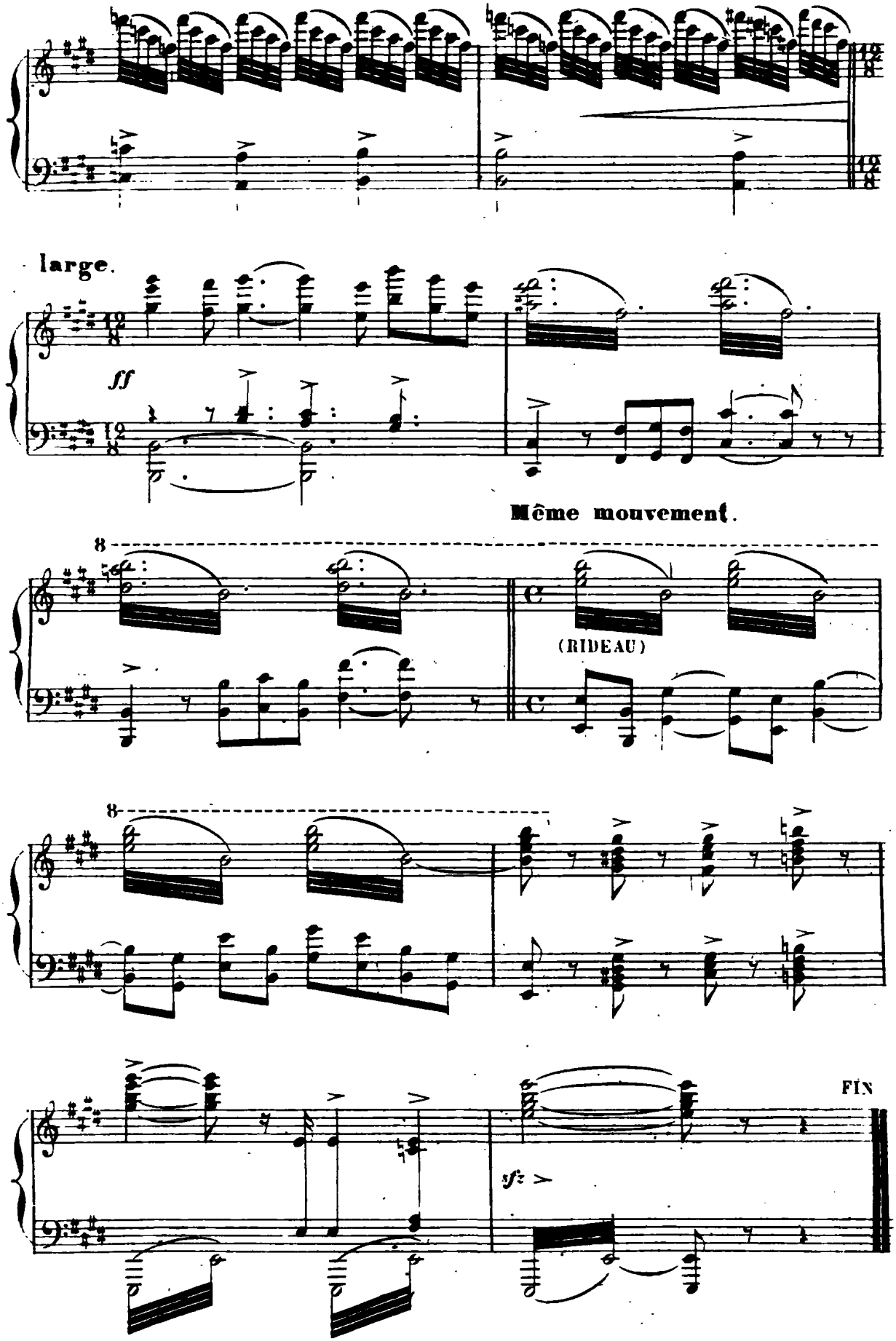
de ses nymphes, elle sourit aux deux amants qui s'inclinent devant les dieux



protecteurs.







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