ALEXANDRE BÉON

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A Messieurs

M. KUFFERATH et G. GUIDÉ

Directeurs du THÉÂTRE ROYAL DE LA MONNAIE

MAÏMOUNA

BALLET-PANTOMIME

en un Acte et deux Tableaux

DE

Madame TINY BÉON et de Mr F. AMBROSINY

Représenté pour la première fois à Bruxelles
sur la scène du Théâtre Royal de la Monnaie (Janvier 1906)

MUSIQUE DE

Alexandre Béon

Partition Piano, net : 6 fr.

Paris – COSTALLAT & Cie, Éditeurs
60, Chaussée d'Antin

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MAÏMOUNA

THÉÂTRE ROYAL DE LA MONNAIE

Direction de Messieurs M. KUFFERATH et G. GUIDÉ

MAÏMOUNA

PERSONNAGES

MAÏMOUNA	Mlles A. BONI
LE DIEU	G. CARRÈRE
LEÏLA	A. PELUCCHI
UNE BAYADÈRE	P. VERDOOT
UNE PRÊTRESSE	D. JAMET
LE GRAND PRÊTRE	M. F. AMBROSINY

BAYADÈRES, PRÊTRESSES, PRÊTRES DE BRAHMA, LUTINS,
CHASSEURS, SERVITEURS DU TEMPLE

Chef d'orchestre : M. LÉON VAN HOUT

La scène se passe dans L'Indoustan

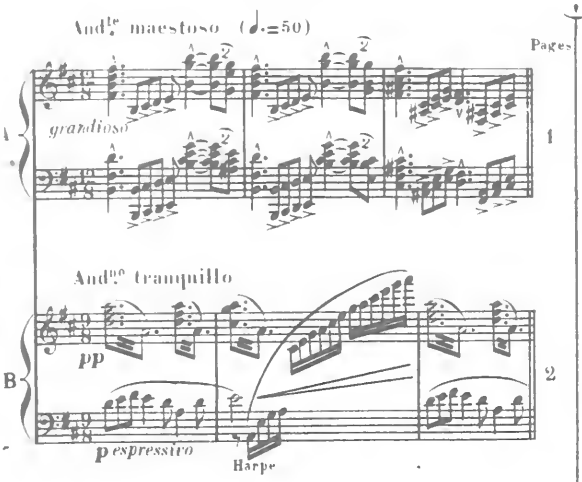
Pour la musique, la mise en scène et le droit de représentation, les scènes théâtrales de France et de l'Étranger devront s'adresser à MM. COSTALLAT & Cie, *60, Chaussée d'Antin à Paris, éditeurs exclusifs de la partition (orchestre et piano) du ballet de Maïmouna.*

MAÏMOUNA

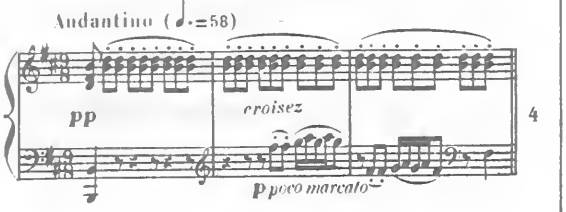
TABLE THÉMATIQUE DES MORCEAUX

1er TABLEAU

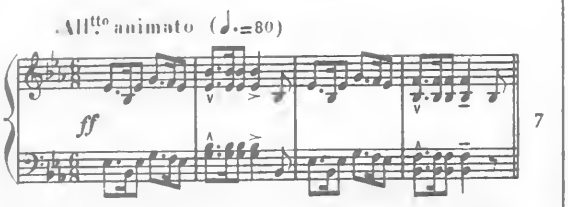
PRELUDE



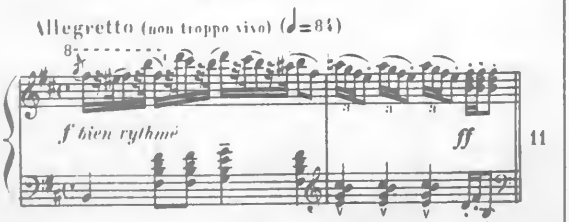
LA SOURCE



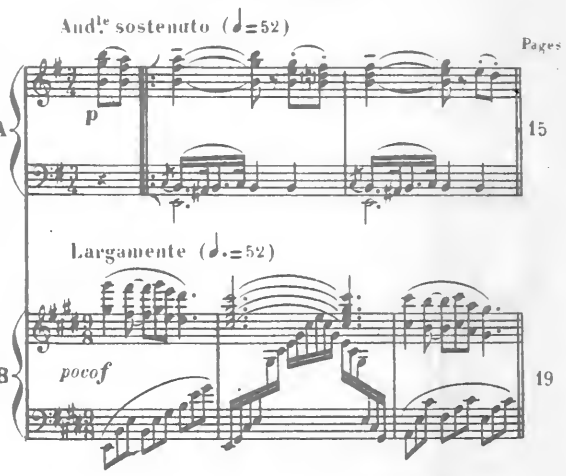
LA CHASSE



MARCHE INDOUE

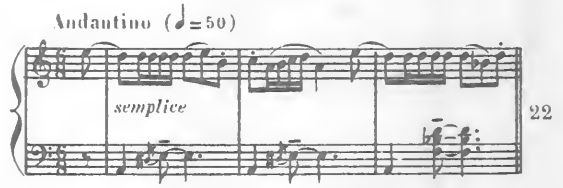


DANSE SACRÉE

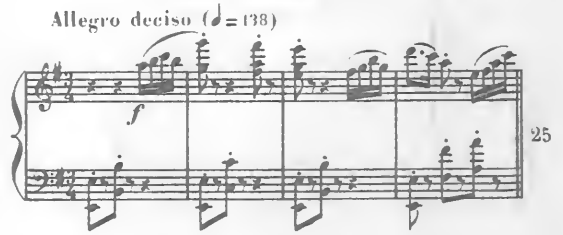


DIVERTISSEMENT

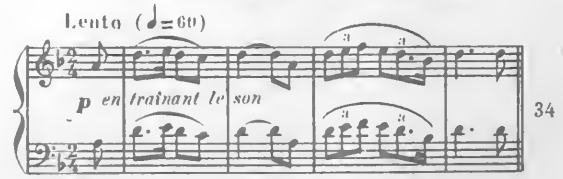
*A.*_DANSE INDOUE



*B.*_PAS DES BAYADÈRES

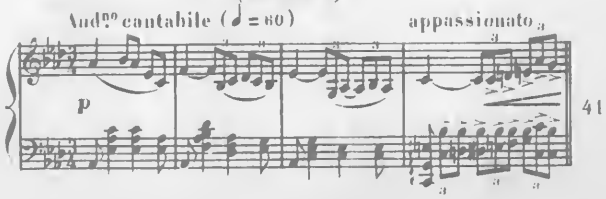


*C.*_DANSE et MIME de MAÏMOUNA



NUIT D'AMOUR

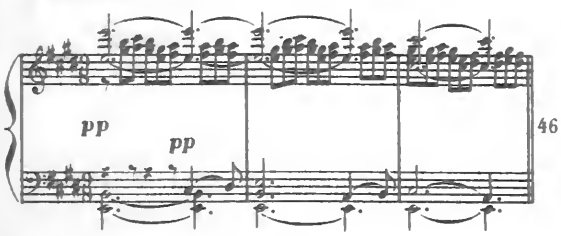
(ENTRACTE)



2d TABLEAU

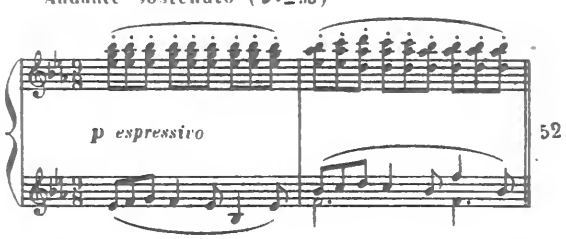
CRÉSPUSCULE DU MATIN

Andante (♩.=52)



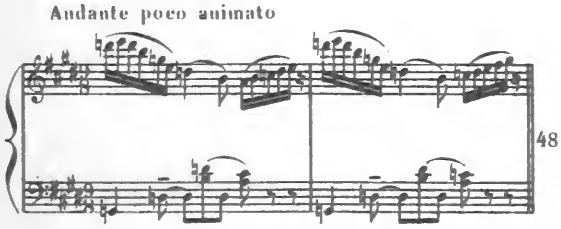
APPARITION DE MAÏMOUNA

Andante sostenuto (♩.=58)



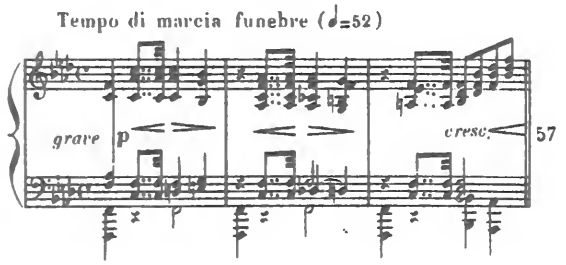
SCÈNE

Andante poco animato



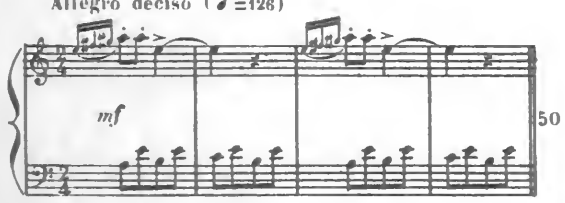
SCÈNE FUNÈBRE

Tempo di marcia funebre (♩=52)



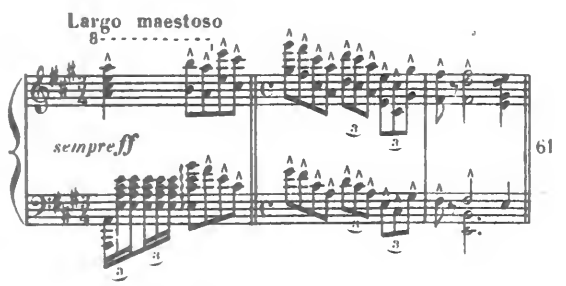
DANSE DES BAYADÈRES

Allegro deciso (♩=126)



APOTHÉOSE

Largo maestoso



— FIN —

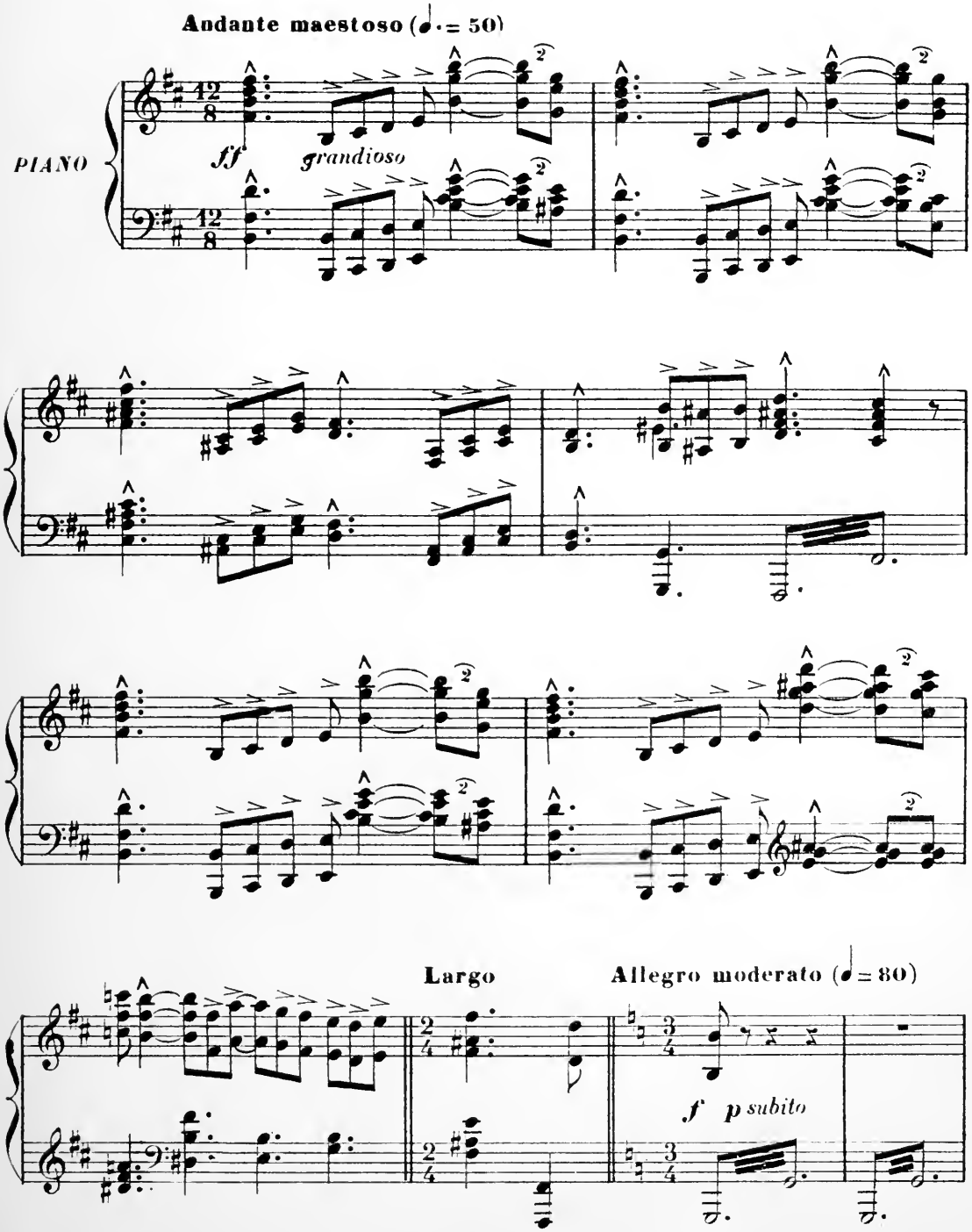
MAÏMOUNA

BALLET EN UN ACTE ET DEUX TABLEAUX

1er TABLEAU

ALEXANDRE BÉON

PRÉLUDE



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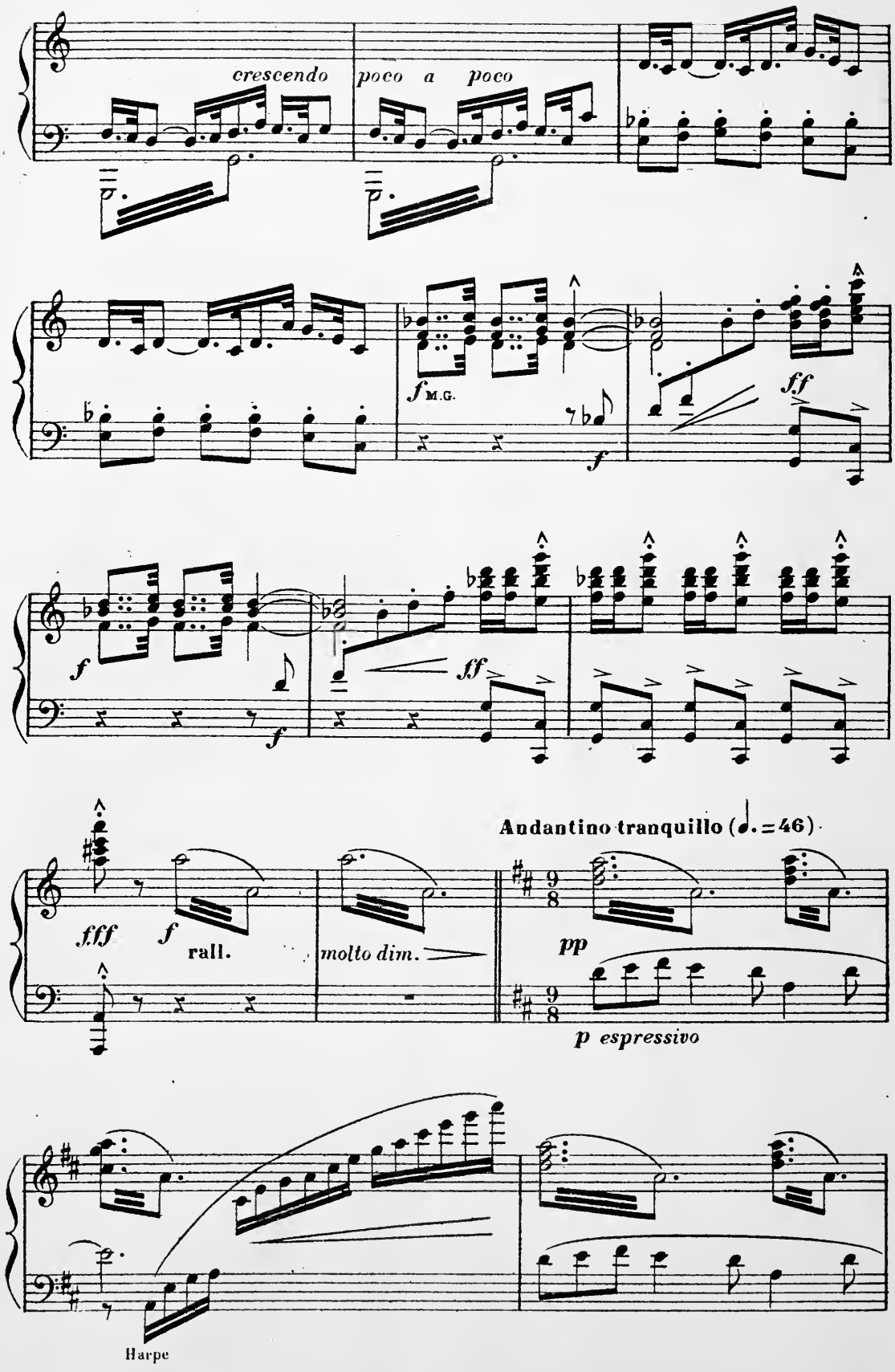
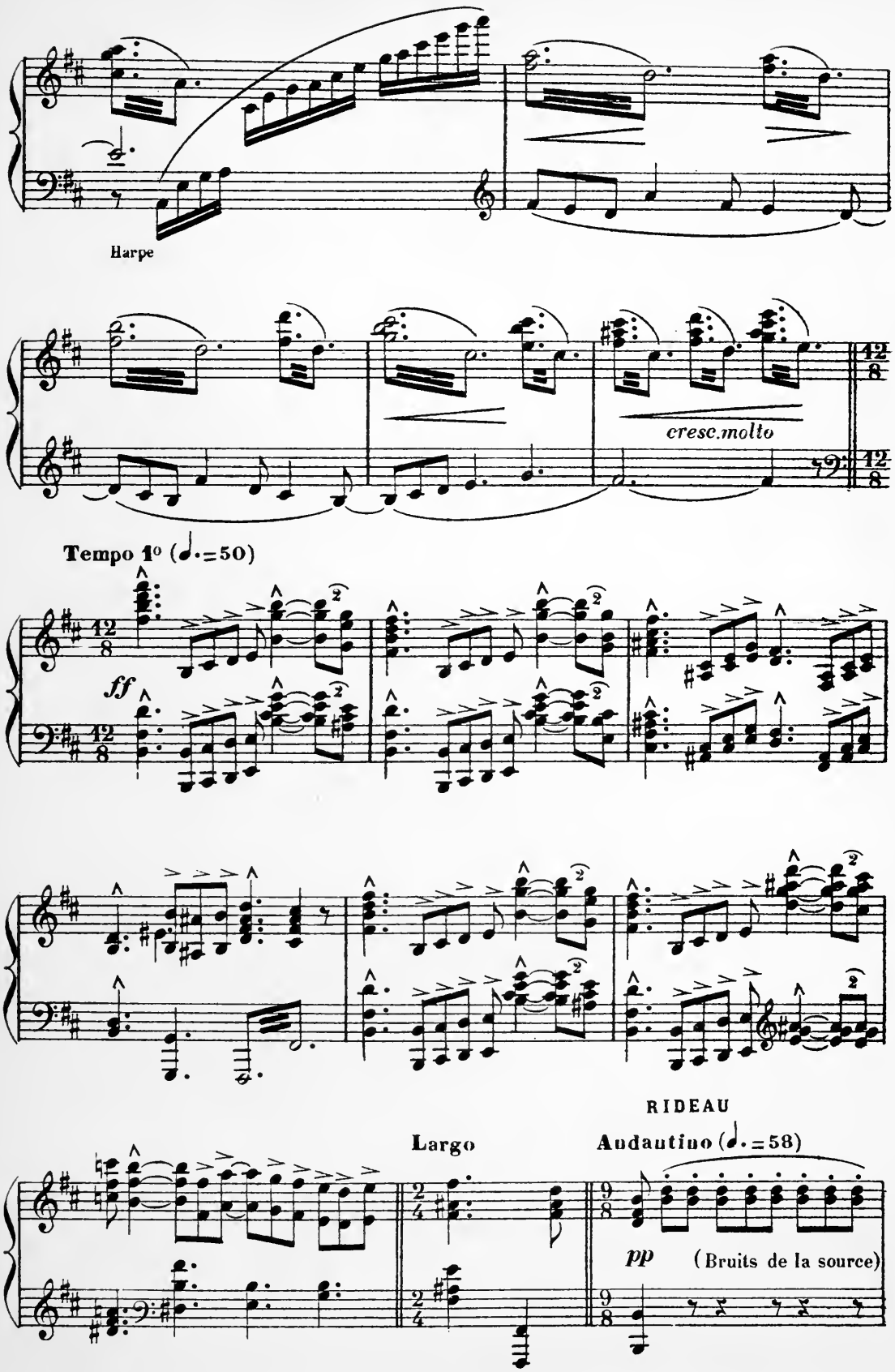
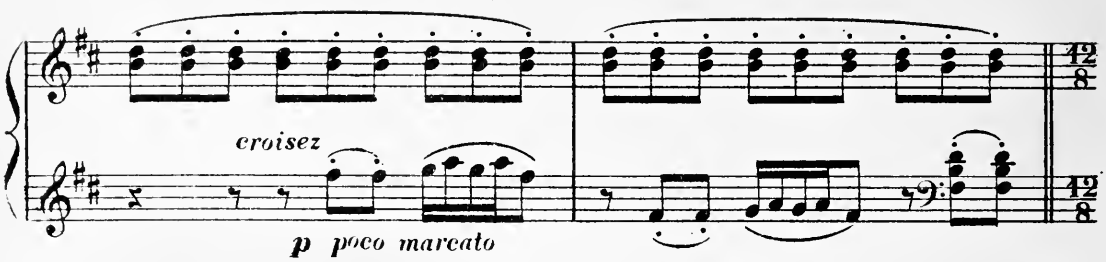

crescendo
poco a poco
f M.G.
f
ff
f
f
ff
fff
f
rall.
molto dim.
Andantino tranquillo (♩.=46)
pp
p espressivo
Harpe

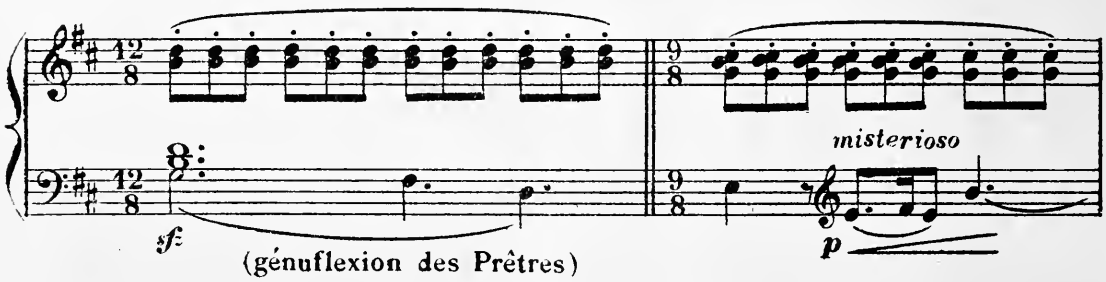

Harpe
cresc.molto
Tempo 1° (♩.=50)
ff
RIDEAU
Largo
Andantino (♩.=58)
pp
(Bruits de la source)

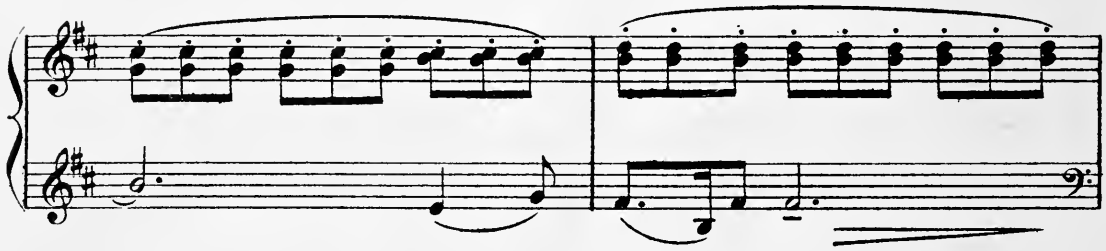
LA SOURCE

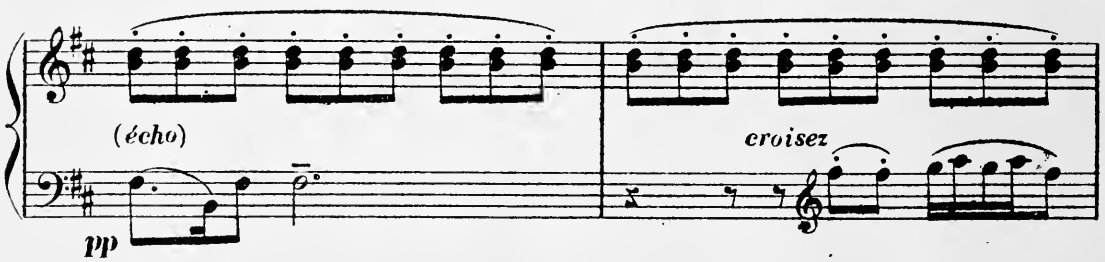
Des Bayadères tressent des couronnes,
d'autres cherchent de l'eau à la fontaine

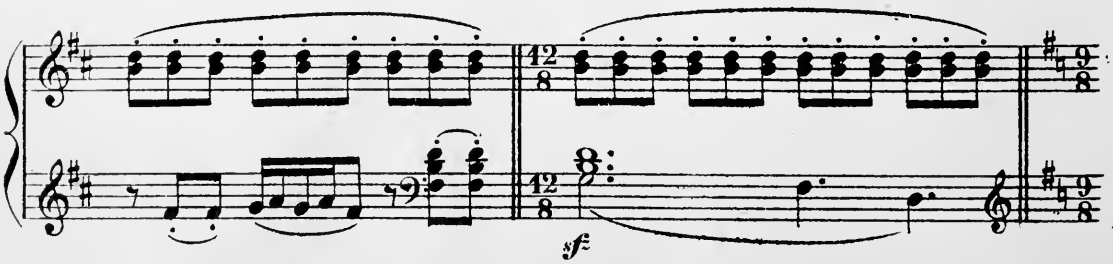


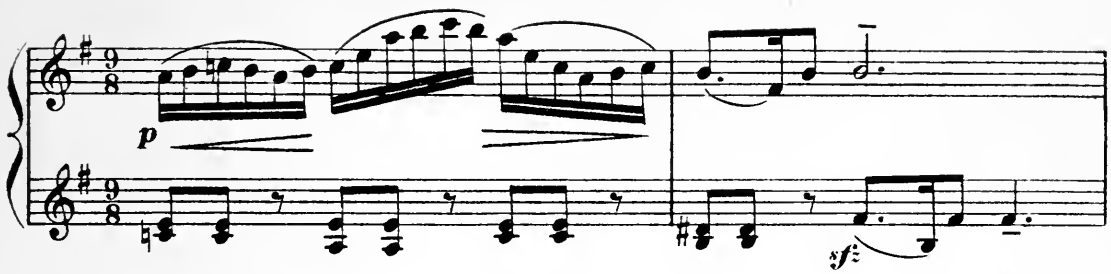
sacrée pour arroser les fleurs qu'elles déposent sur l'autel !

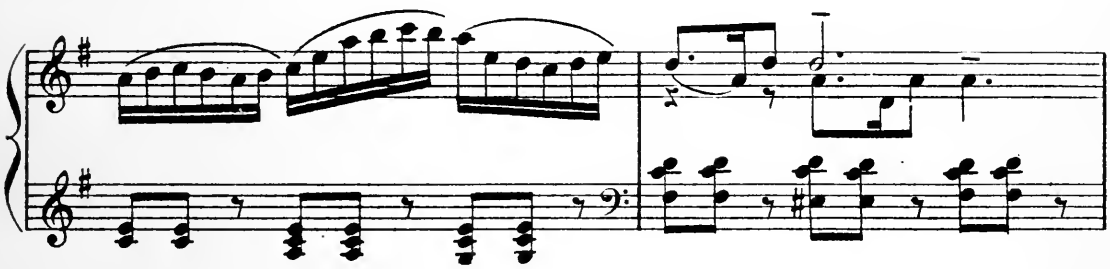


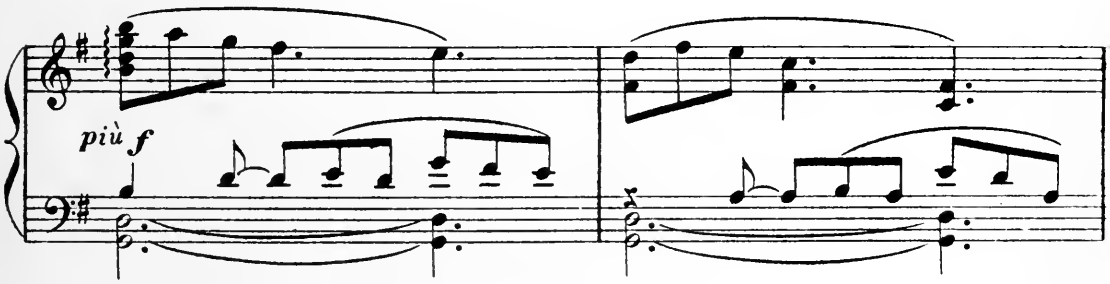


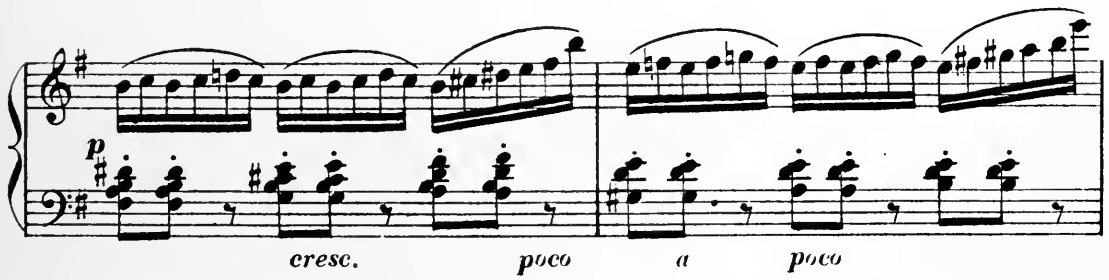




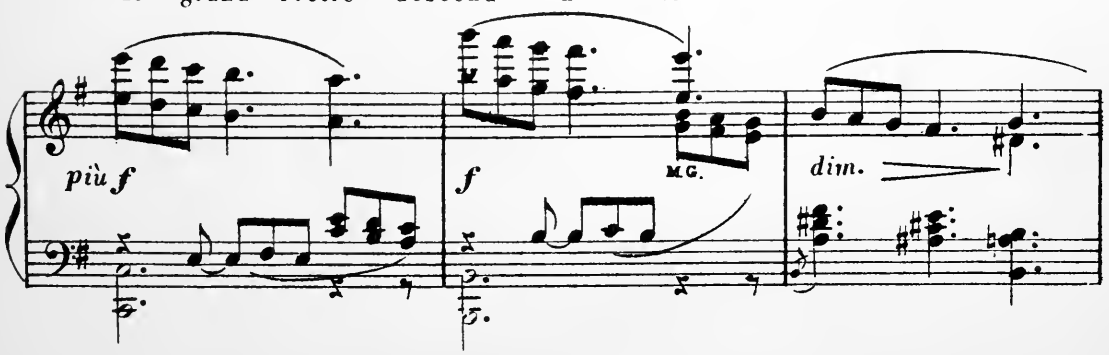




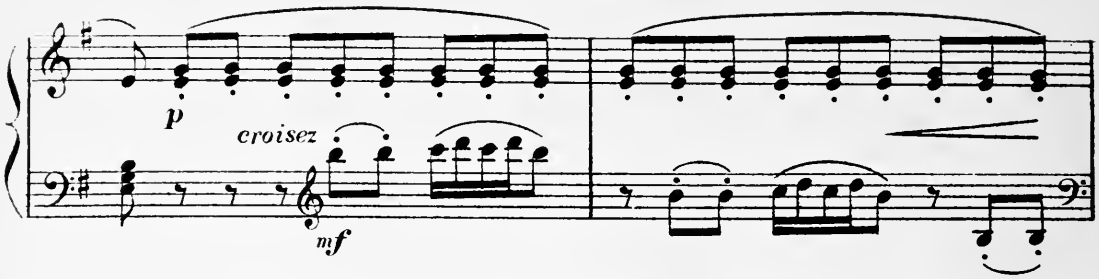




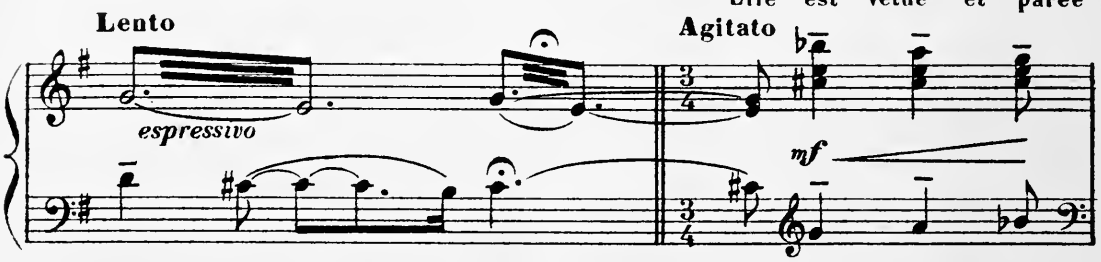
Le grand Prêtre descend en scène et s'adresse à Leïla



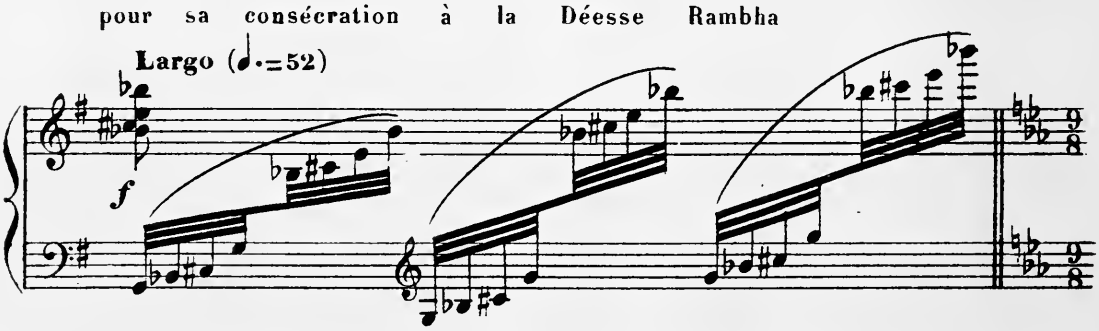
en lui indiquant le pavillon caché dans la verdure :



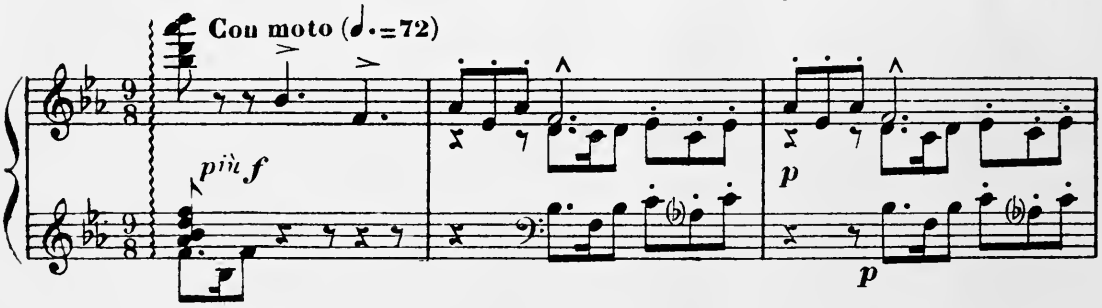
« Et Maïmouna ? » (LEÏLA) Elle est vêtue et parée



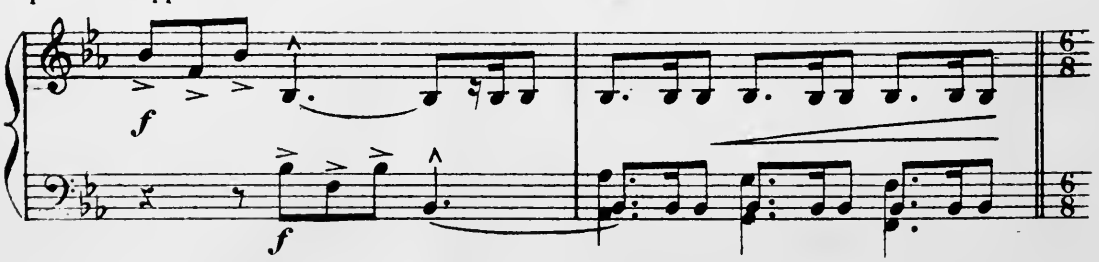
pour sa consécration à la Déesse Rambha



(LE GRAND PRÊTRE) Amenez - la ! Non ! attendez ! Quelles sont ces fanfares



qui se rapprochent ? (LEÏLA) Une chasse ! Le Prince



SCÈNE II — *LA CHASSE*

et son cortège. Ils viennent de ce côté ! Les voilà !

All.^to animato (♩. = 80)

ff

ENTRÉE DE LA CHASSE

ff

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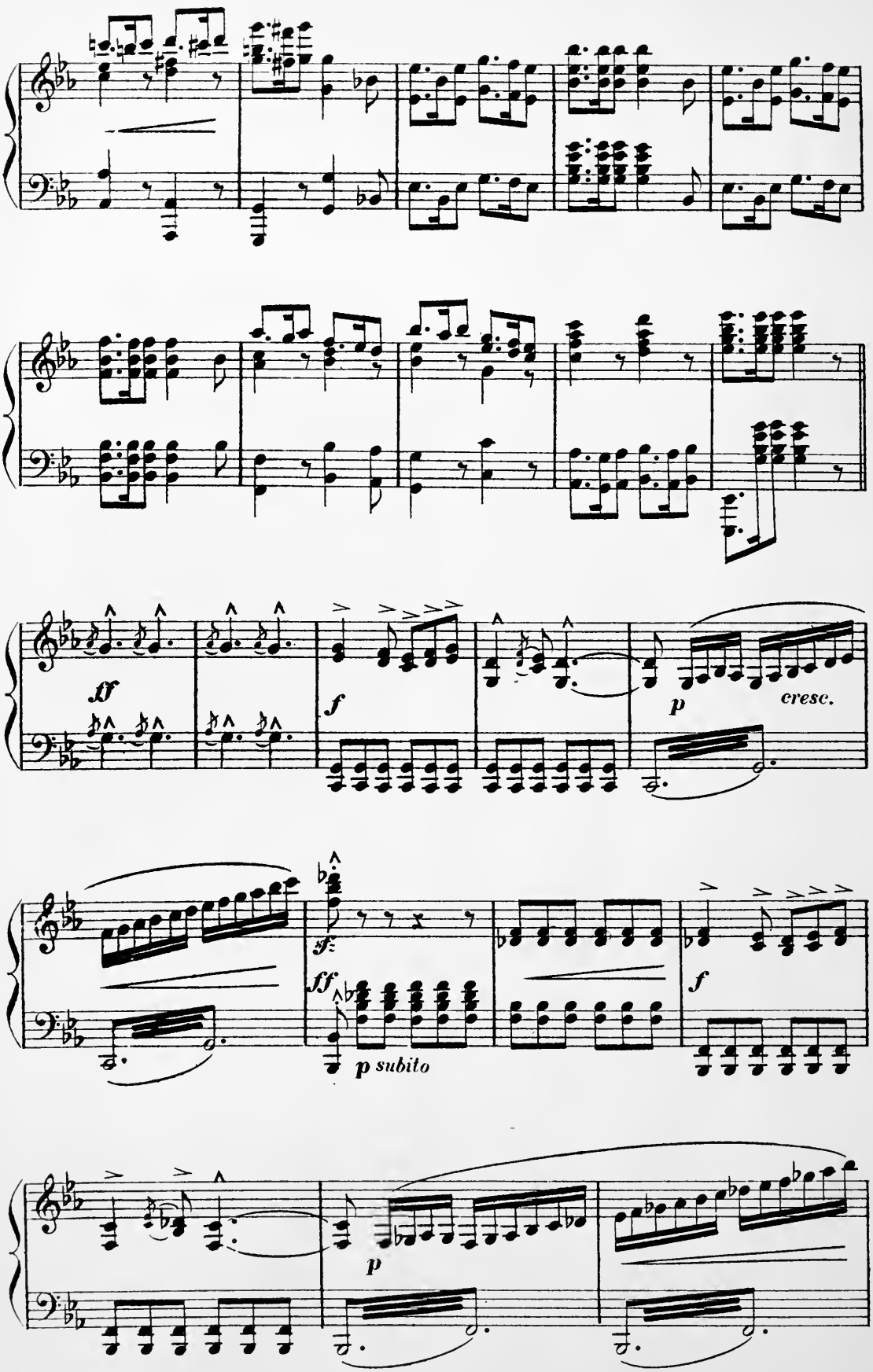
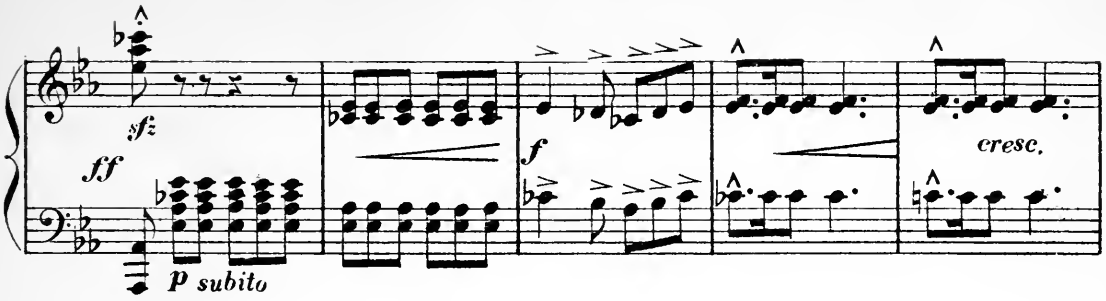
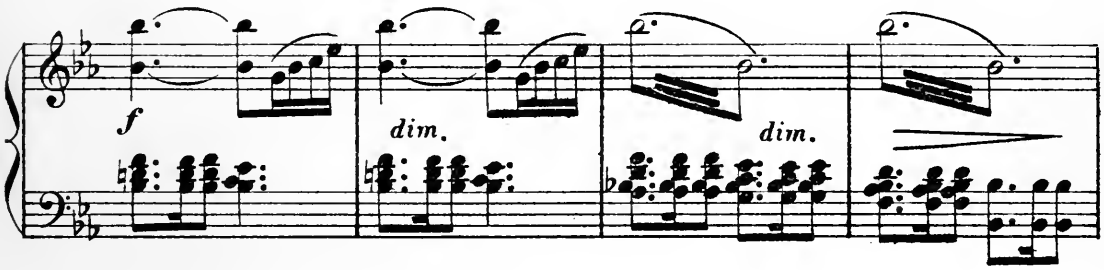
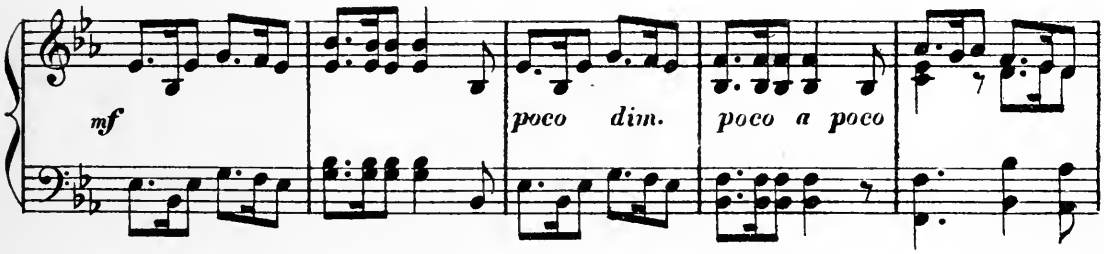
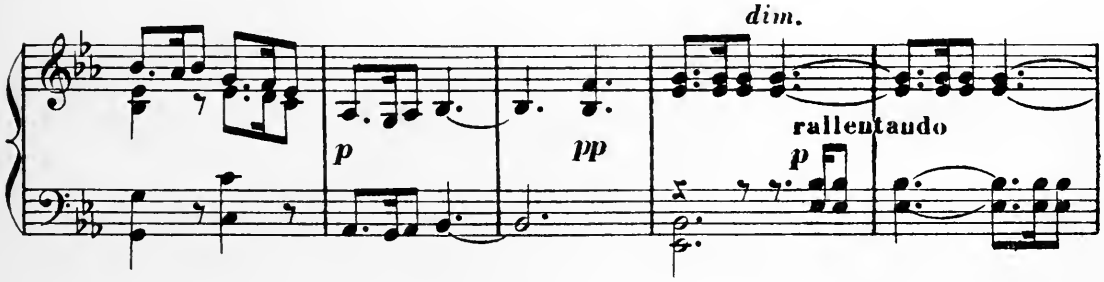

ff
f
p
cresc.
sf
ff
p subito
f
p

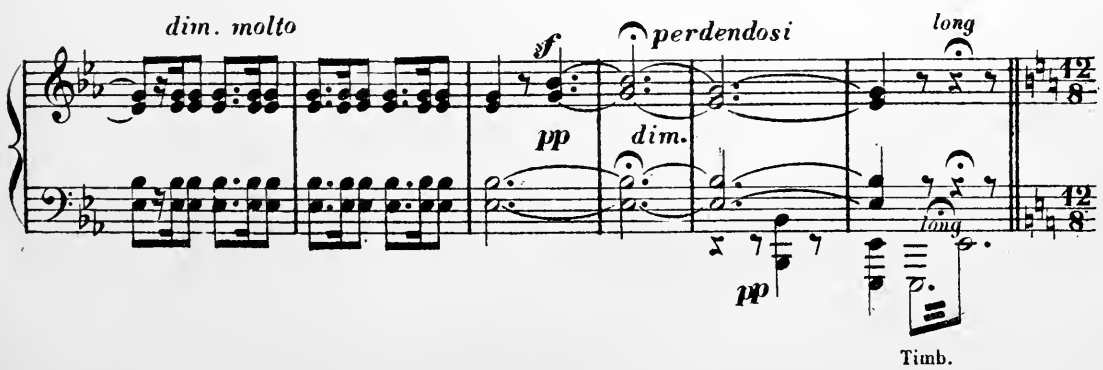




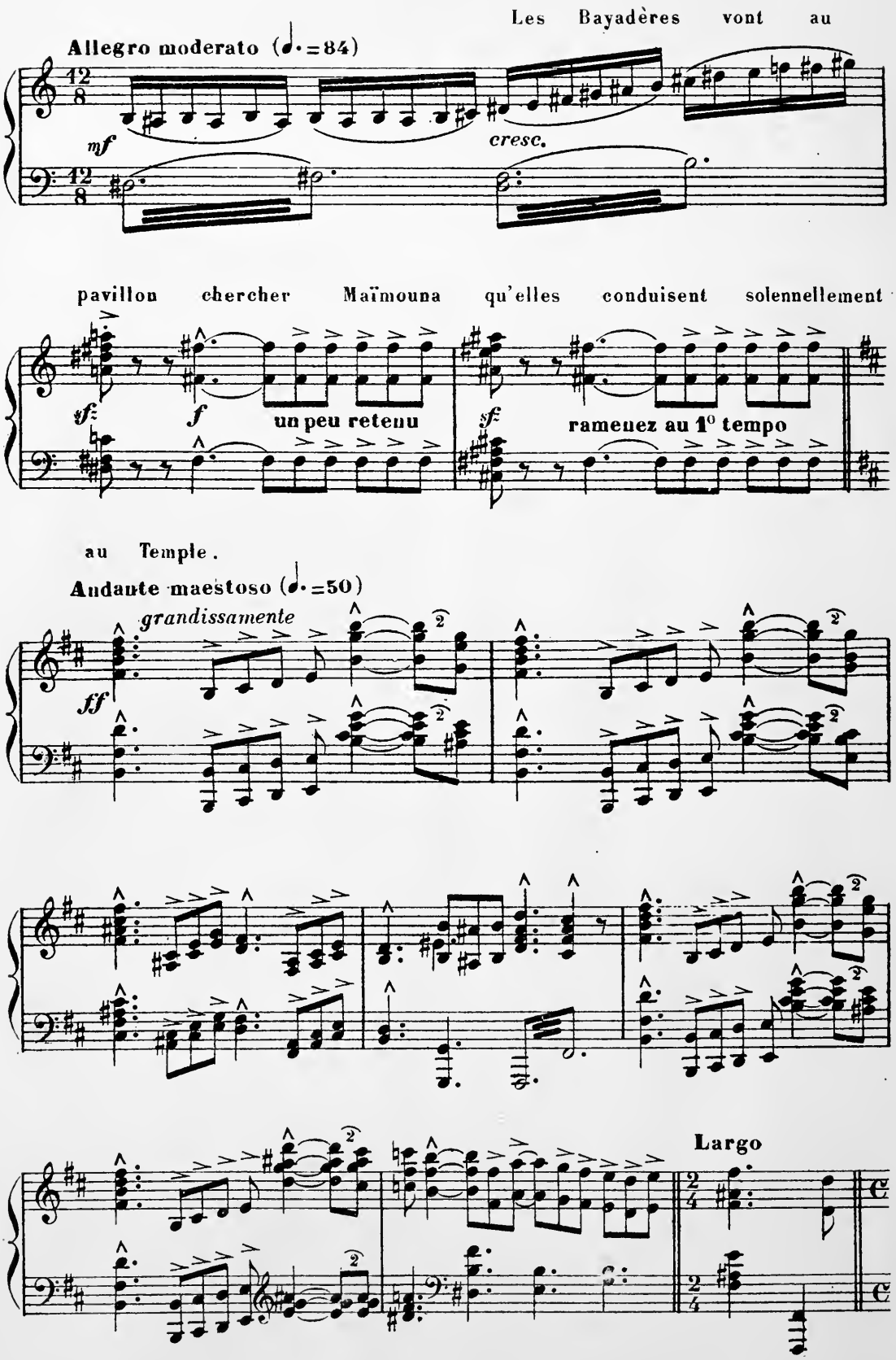
La chasse disparait; elle s'éloigne.



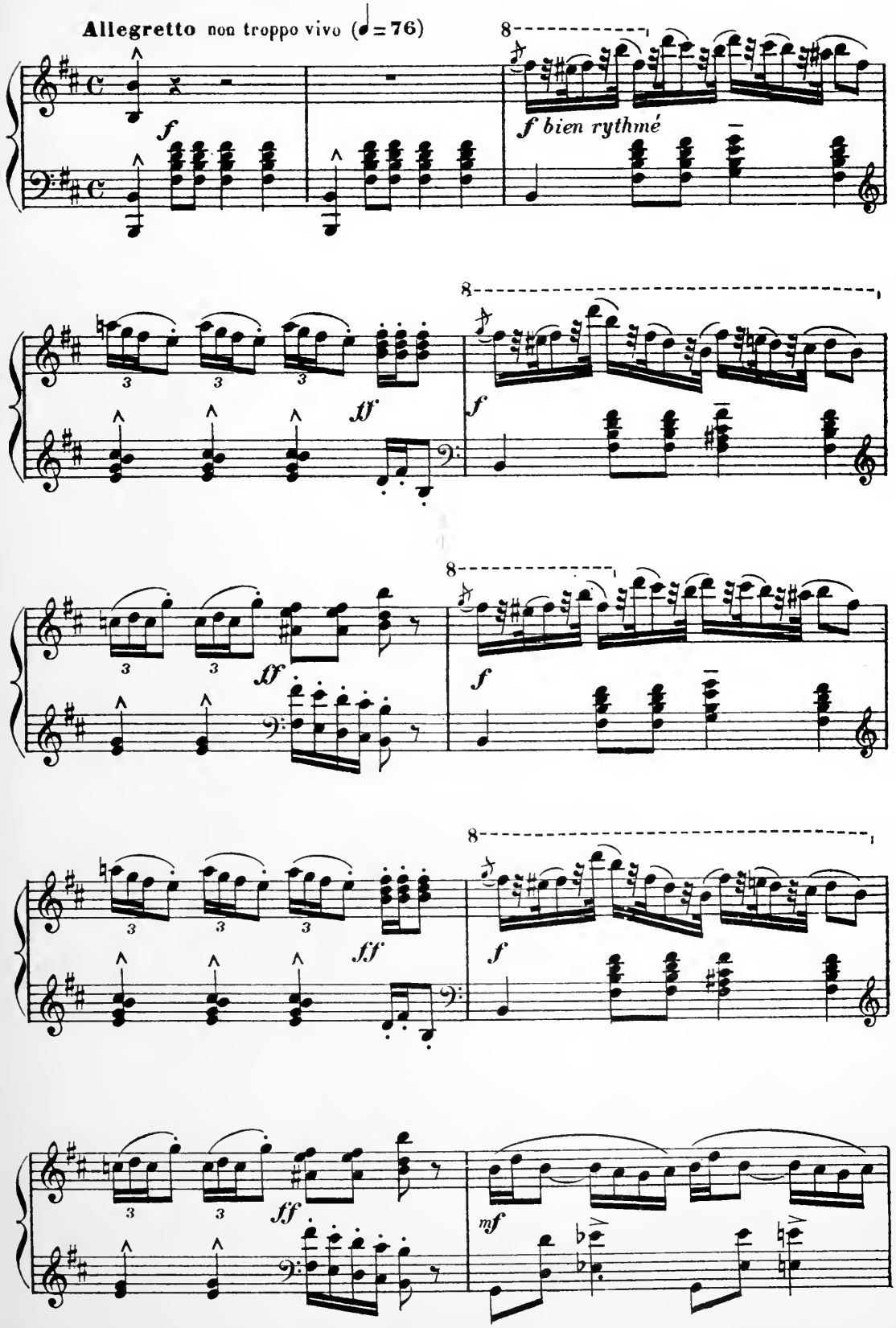


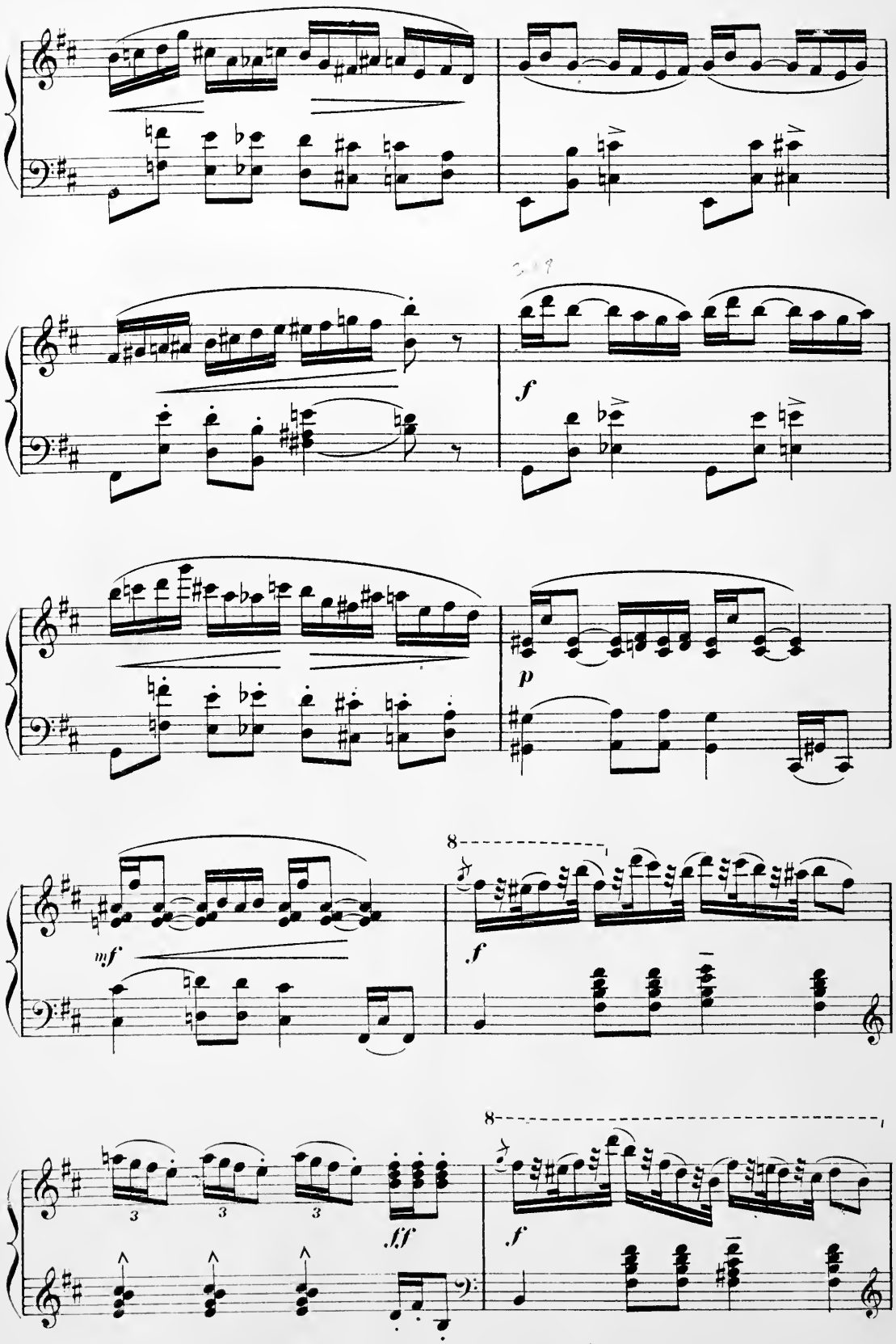


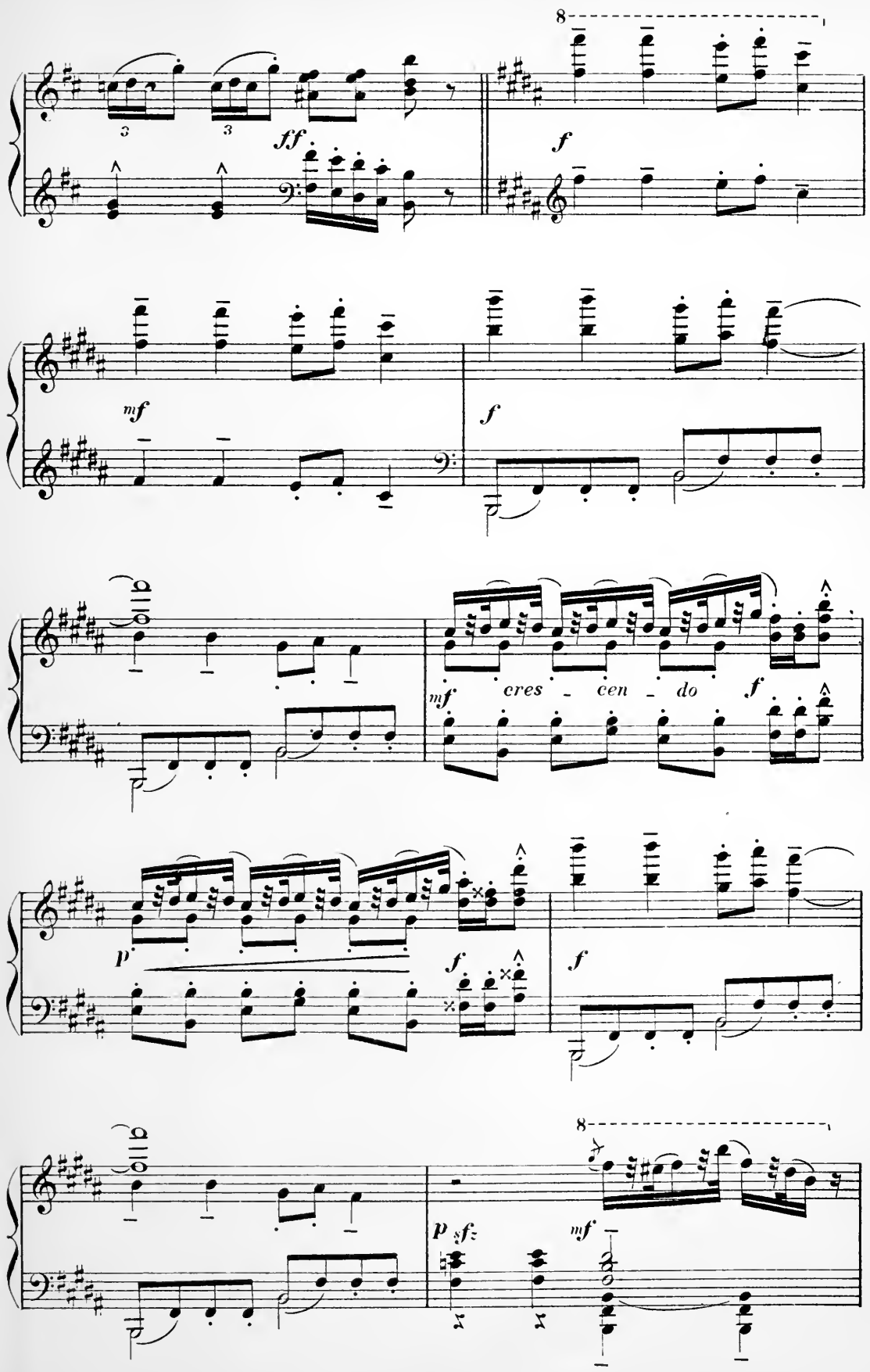
SCÈNE III

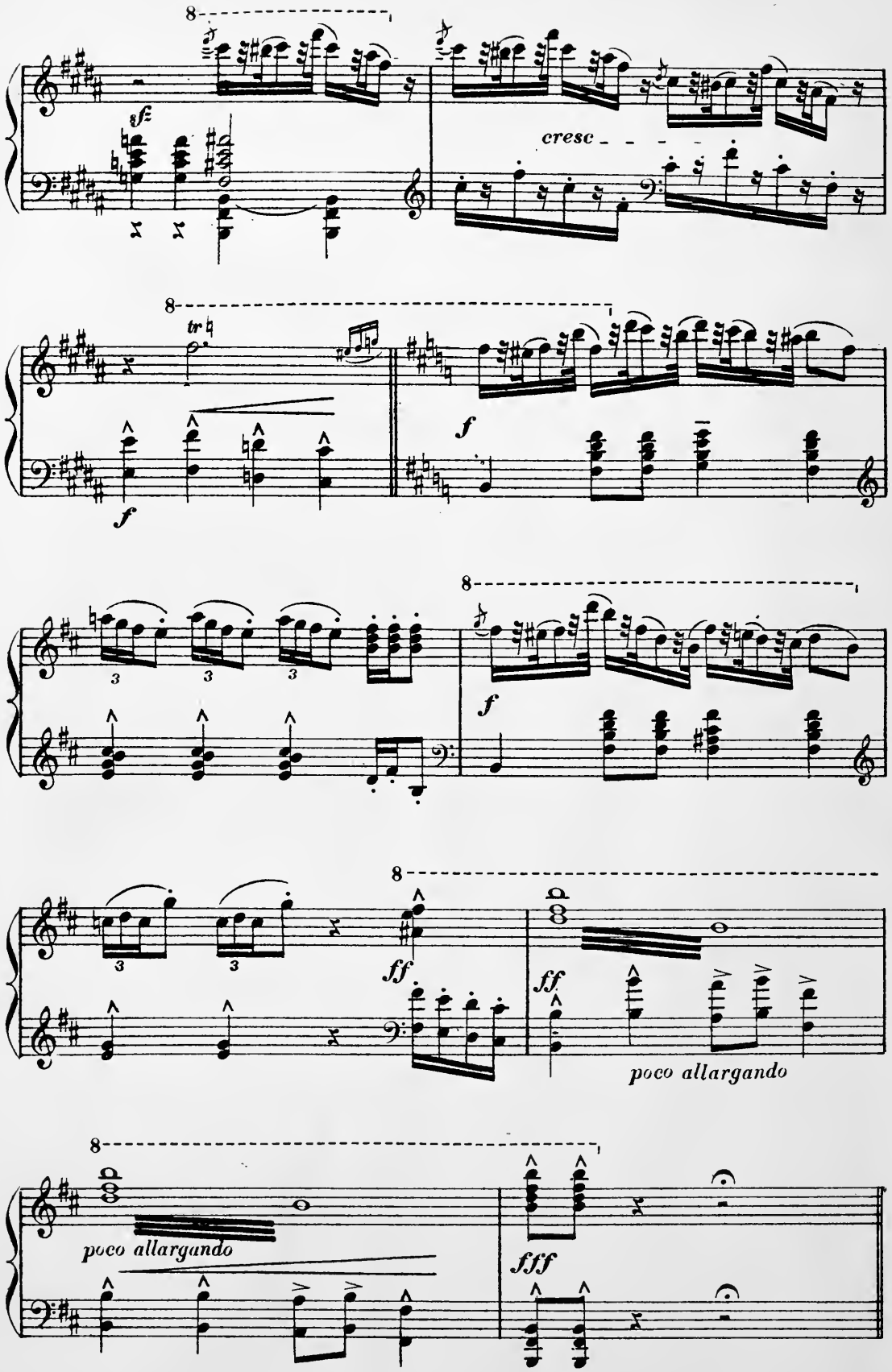

Les Bayadères vont au
Allegro moderato (♩.=84)
mf
cresc.
pavillon chercher Maïmouna qu'elles conduisent solennellement
sf
f
un peu retenu
sf
ramenez au 1° tempo
au Temple.
Andante maestoso (♩.=50)
grandissamente
fff
Largo

MARCHE INDOUE




f
p
mf
8
f
ff
8
f


8
ff
f
mf
f
mf
cres - cen - do
f
p
f
f
8
p
sfz
mf

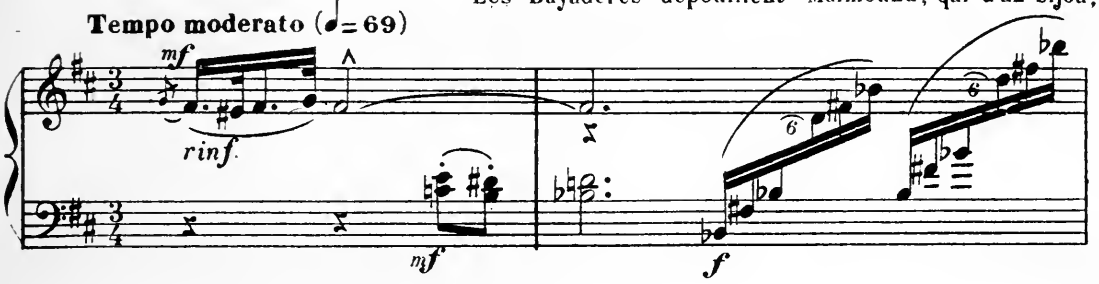

8
sfz
cresc
8
tr
f
f
8
3
3
3
f
8
ff
ff
poco allargando
8
poco allargando
fff

SCÈNE IV

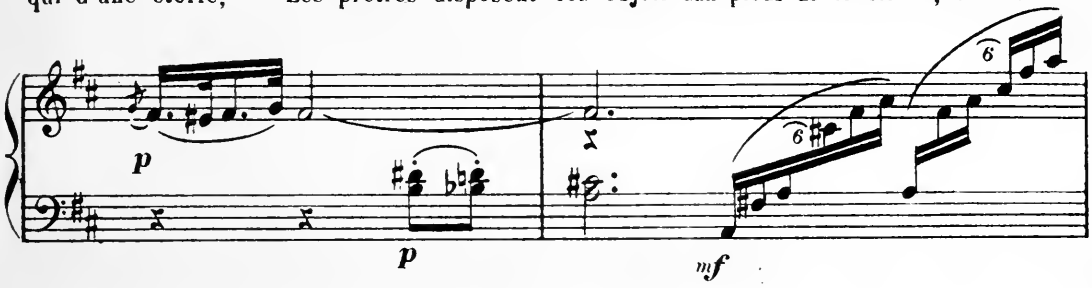
Cérémonie de la Consécration de Maïmouna à la déesse Rambha

DANSE SACRÉE

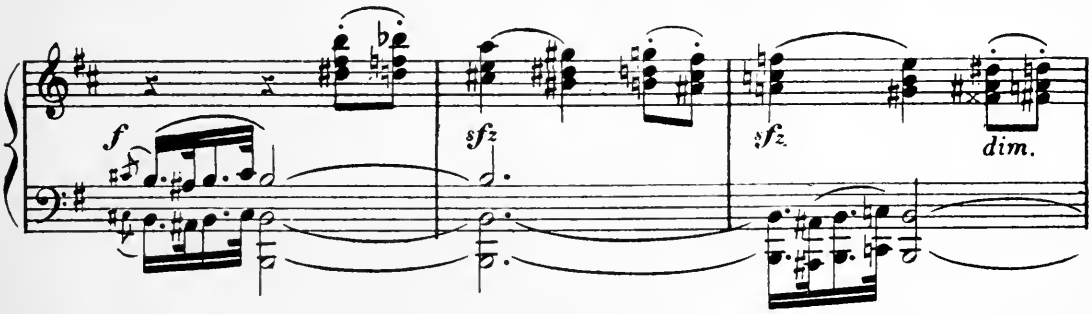
Les Bayadères dépouillent Maïmouna, qui d'un bijou,



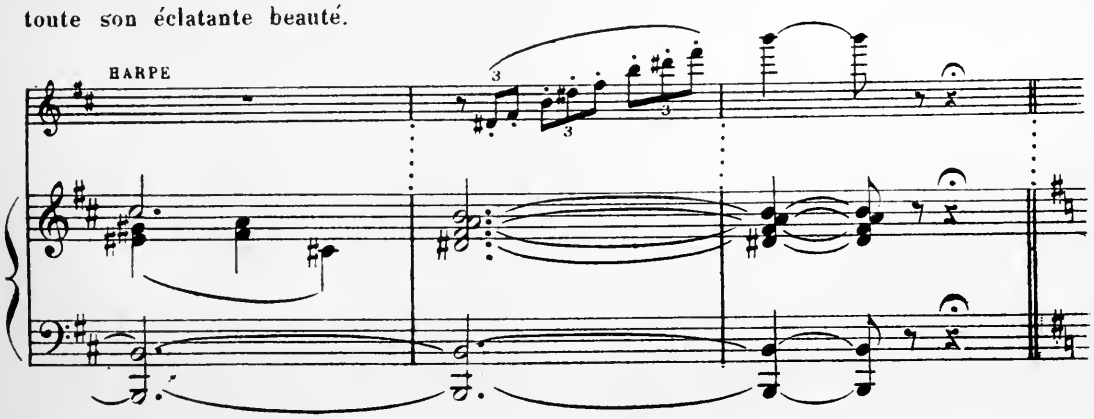
qui d'une étoffe, Les prêtres disposent ces objets aux pieds de la statue, Maïmouna



se trouve à la fin, n'ayant plus qu'un dernier voile au travers duquel elle apparaît dans



toute son éclatante beauté.



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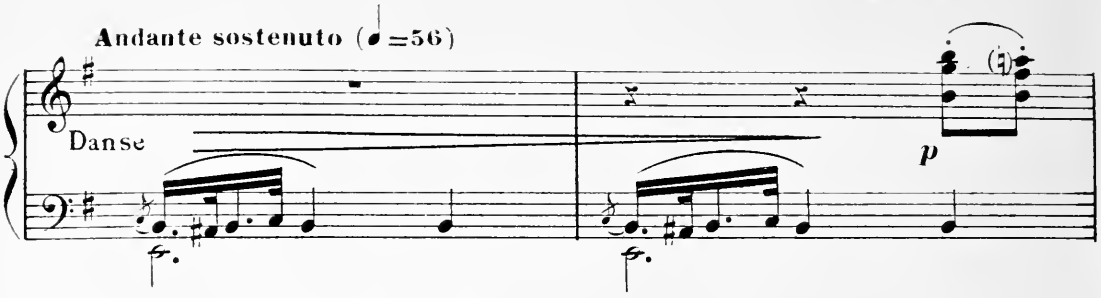
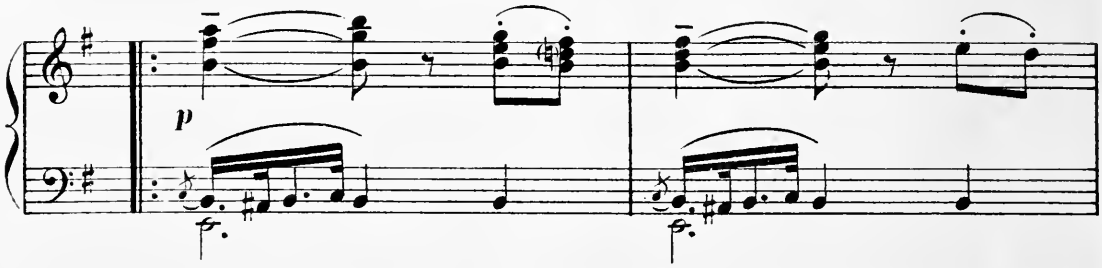
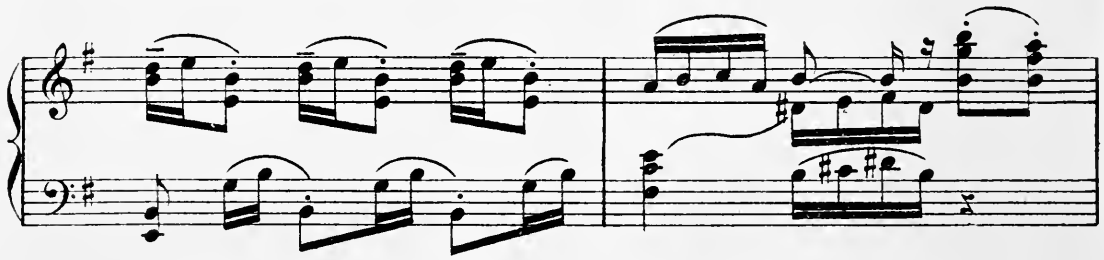
Cependant un inconnu entré en même temps que la chasse, s'est arrêté



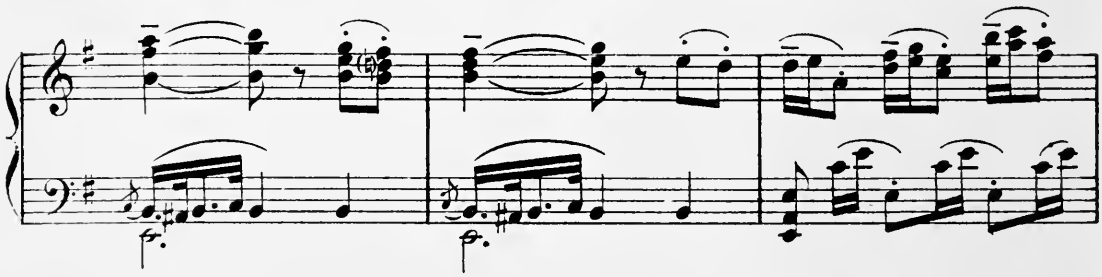
auprès de la fontaine sacrée. C'est le Dieu Mahodoch qui a revêtu la forme



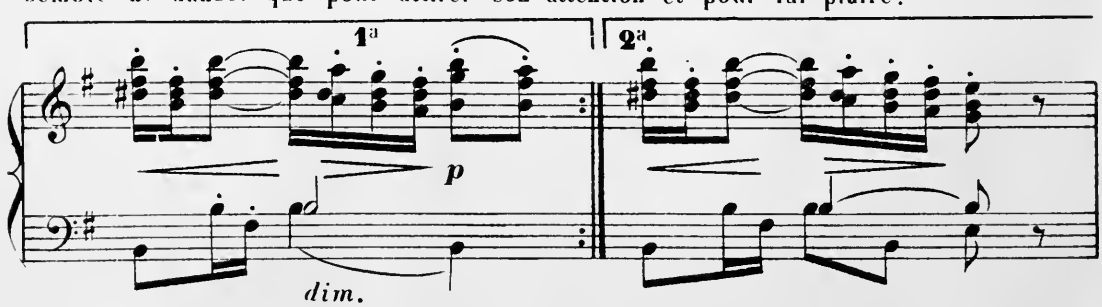
humaine pour voir les hommes de près et apprendre à les connaître.

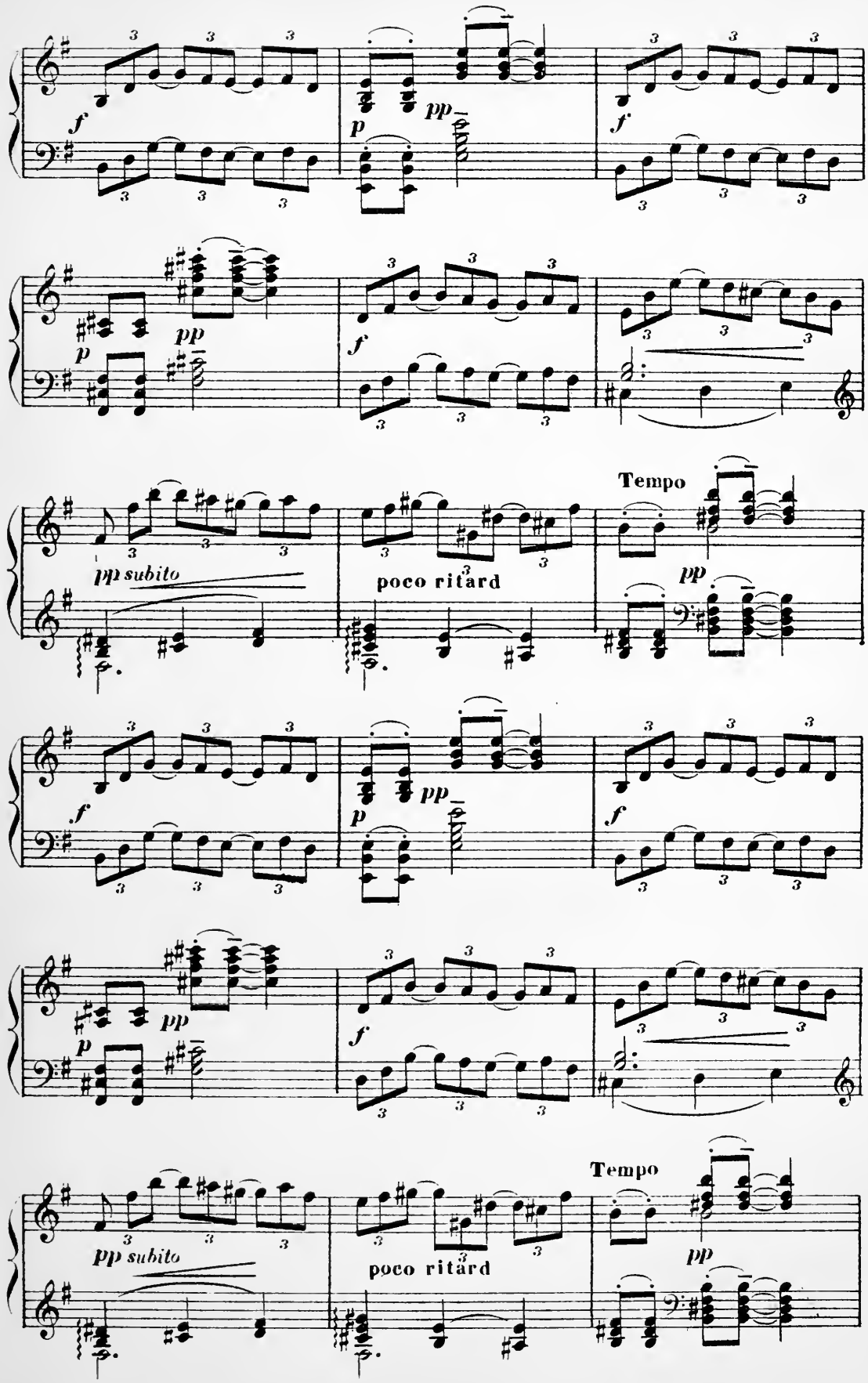


Il remarque Maïmouna qui, frappée de la beauté surnaturelle du jeune homme,



semble ne danser que pour attirer son attention et pour lui plaire.





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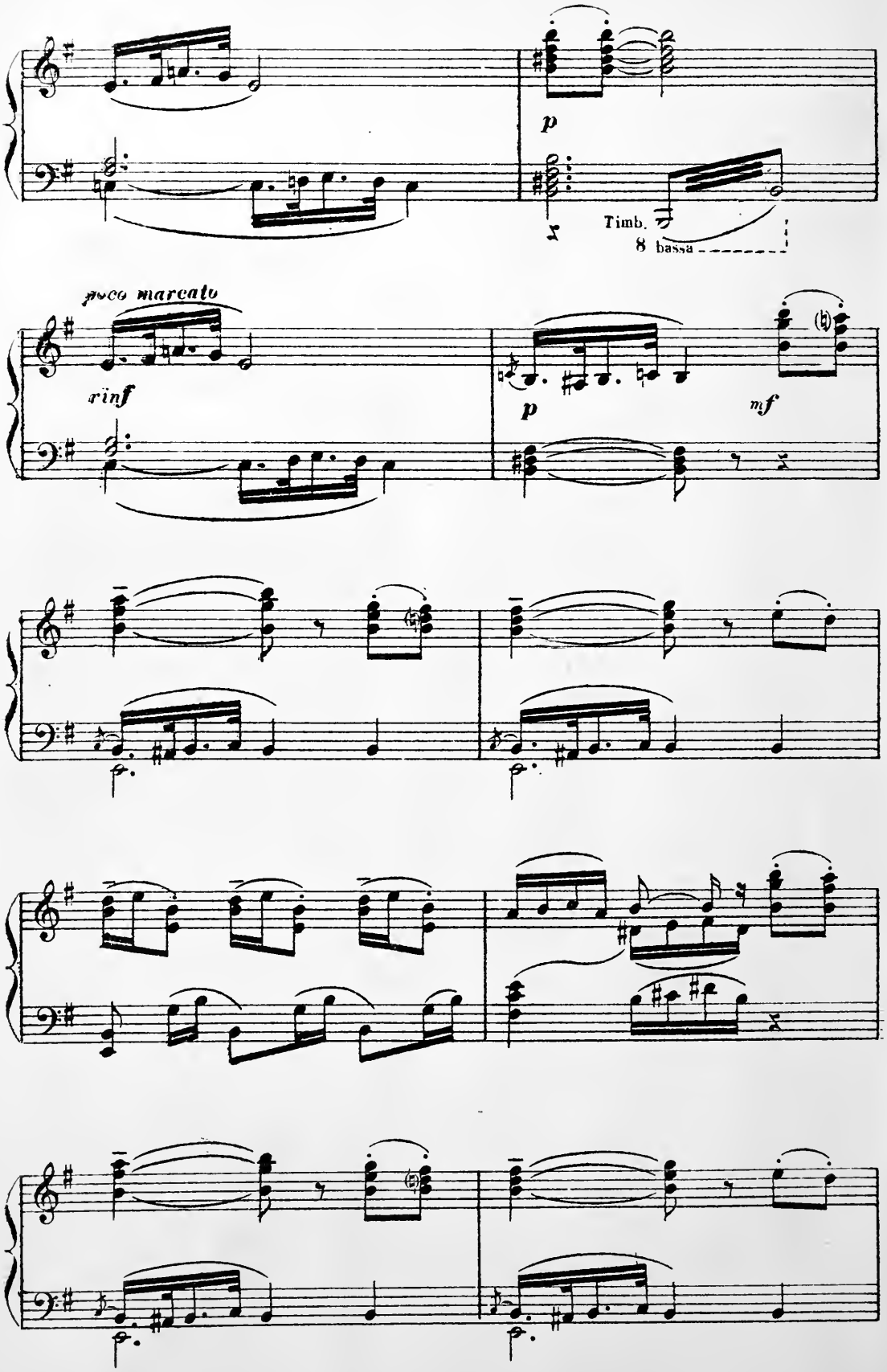
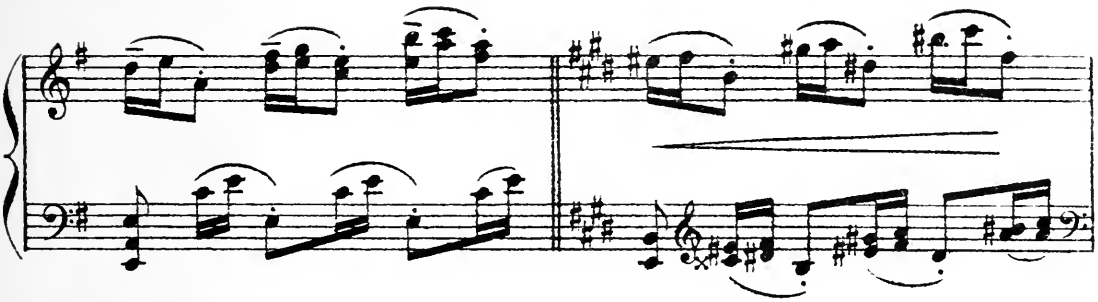
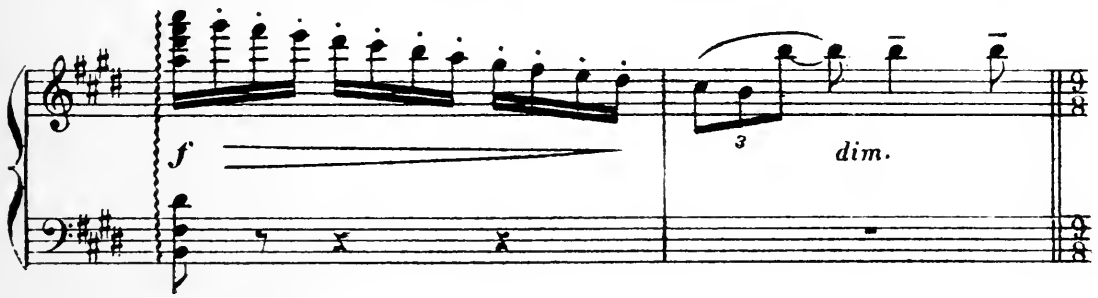

p
Timb.
8 bassa
poco marcato
rinf
p
mf

SCÈNE V

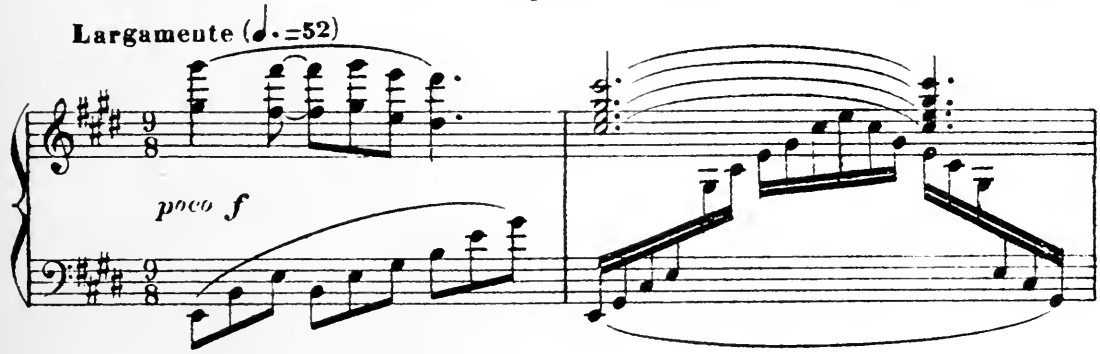
Maïmouna descend du temple,



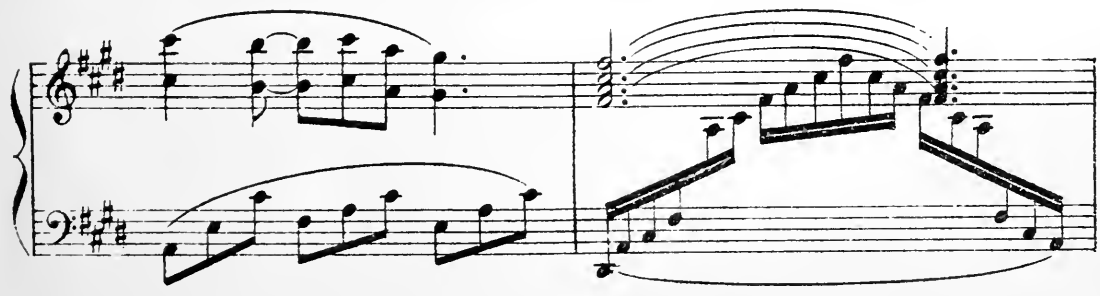
Leïla et les autres bayadères lui présentent chacune une fleur.



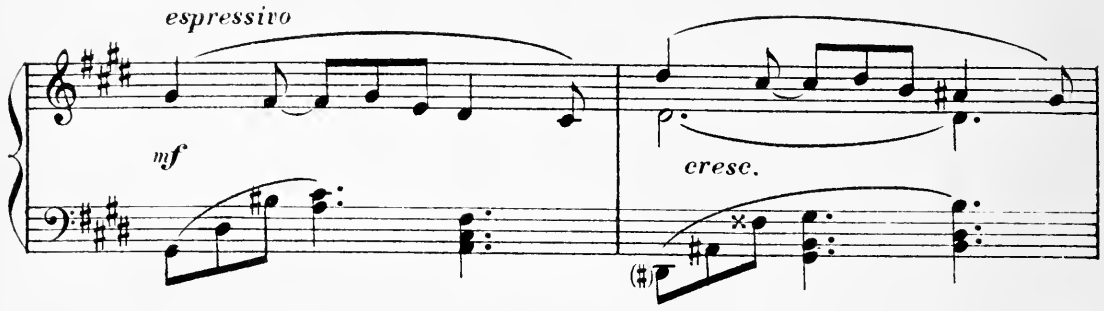
Maïmouna en fait une gerbe destinée à la déesse Rambha,



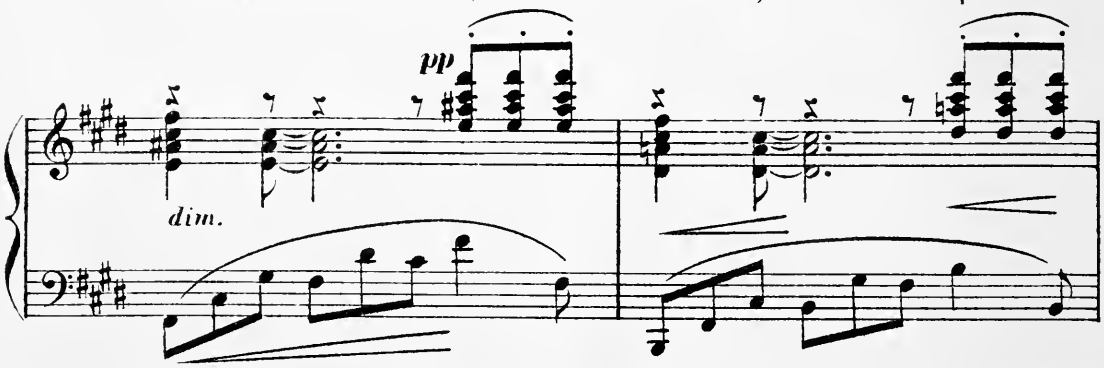
va l'arroser à la fontaine sacrée, aperçoit l'inconnu et



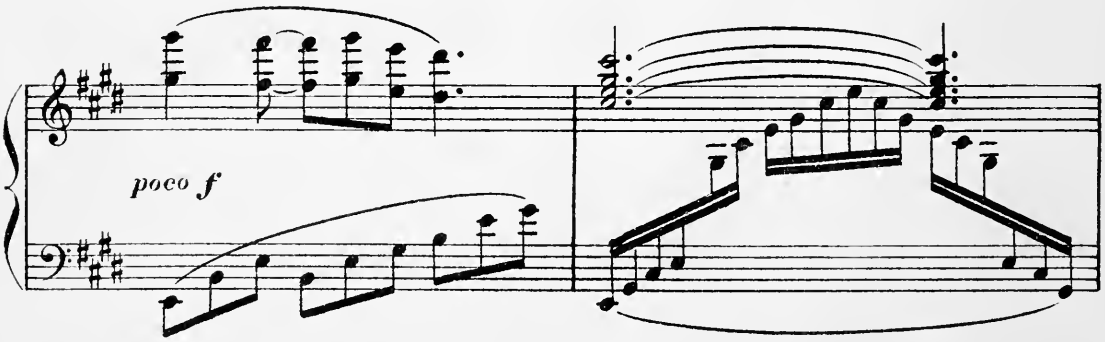
est frappée de sa beauté. Elle appelle ses compagnes

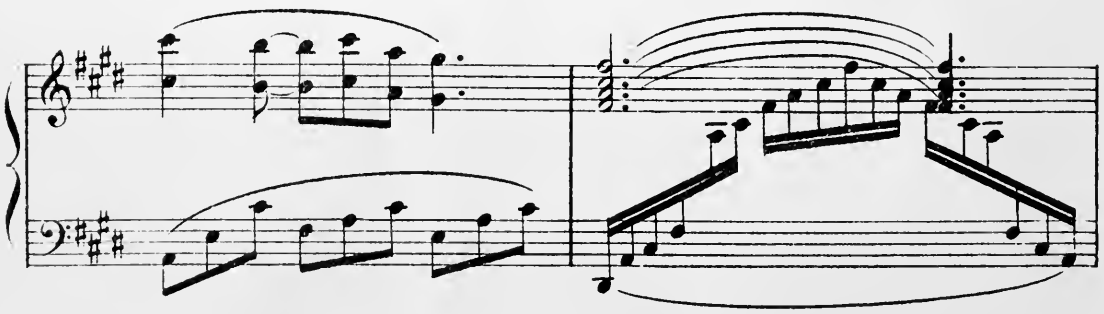


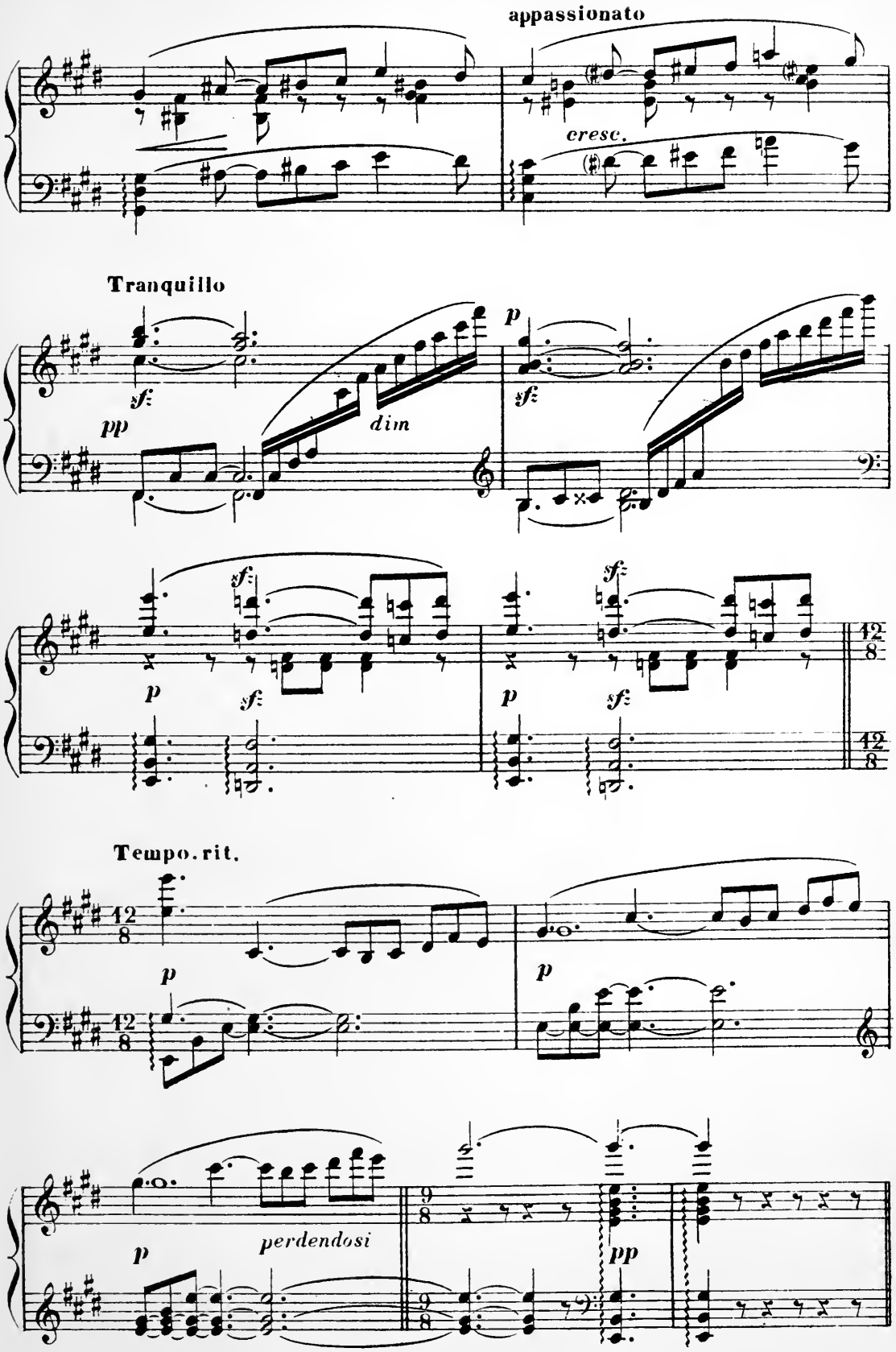
et toutes s'efforcent, mais vainement, d'attirer par des



danses l'attention du jeune homme.

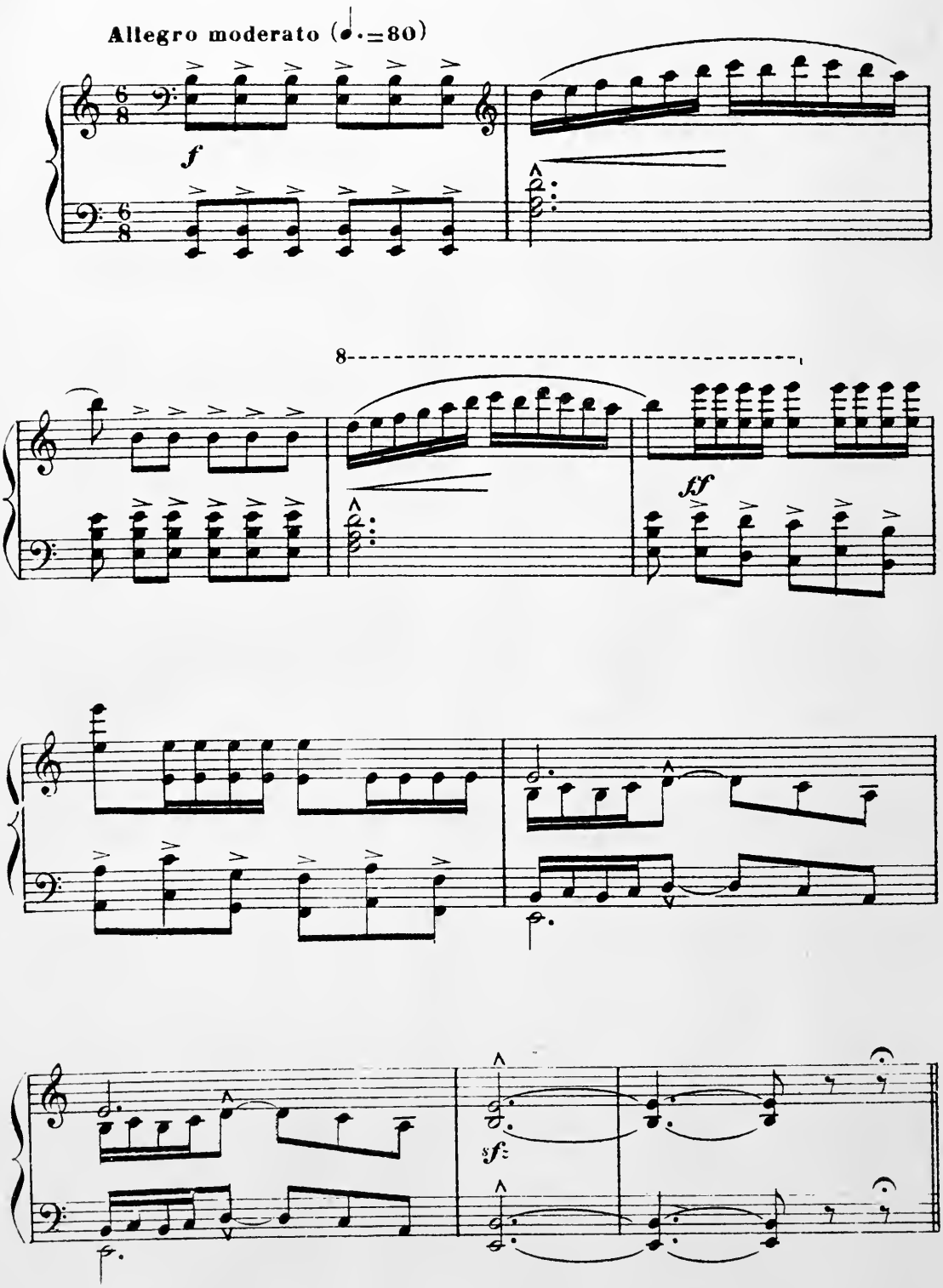


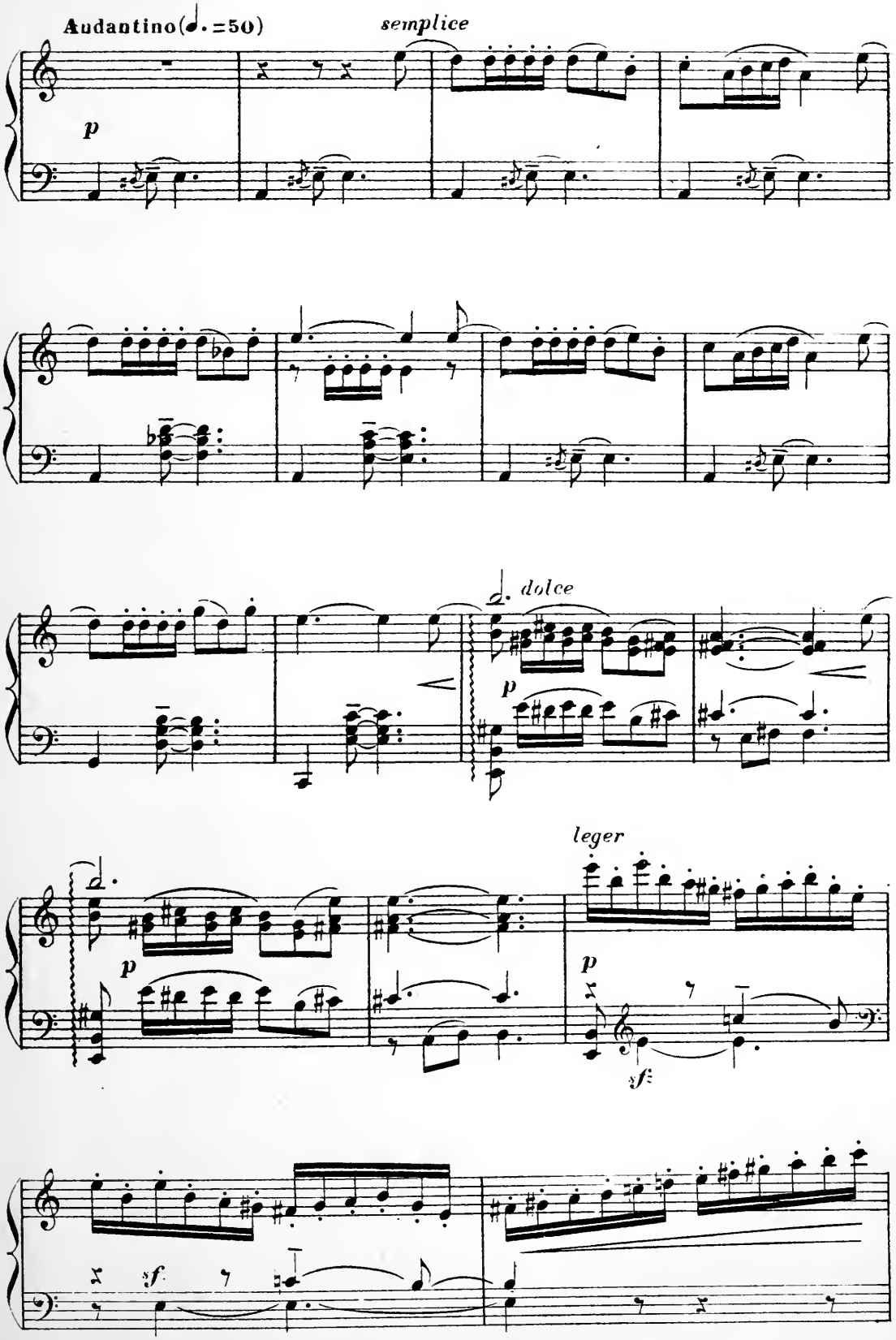


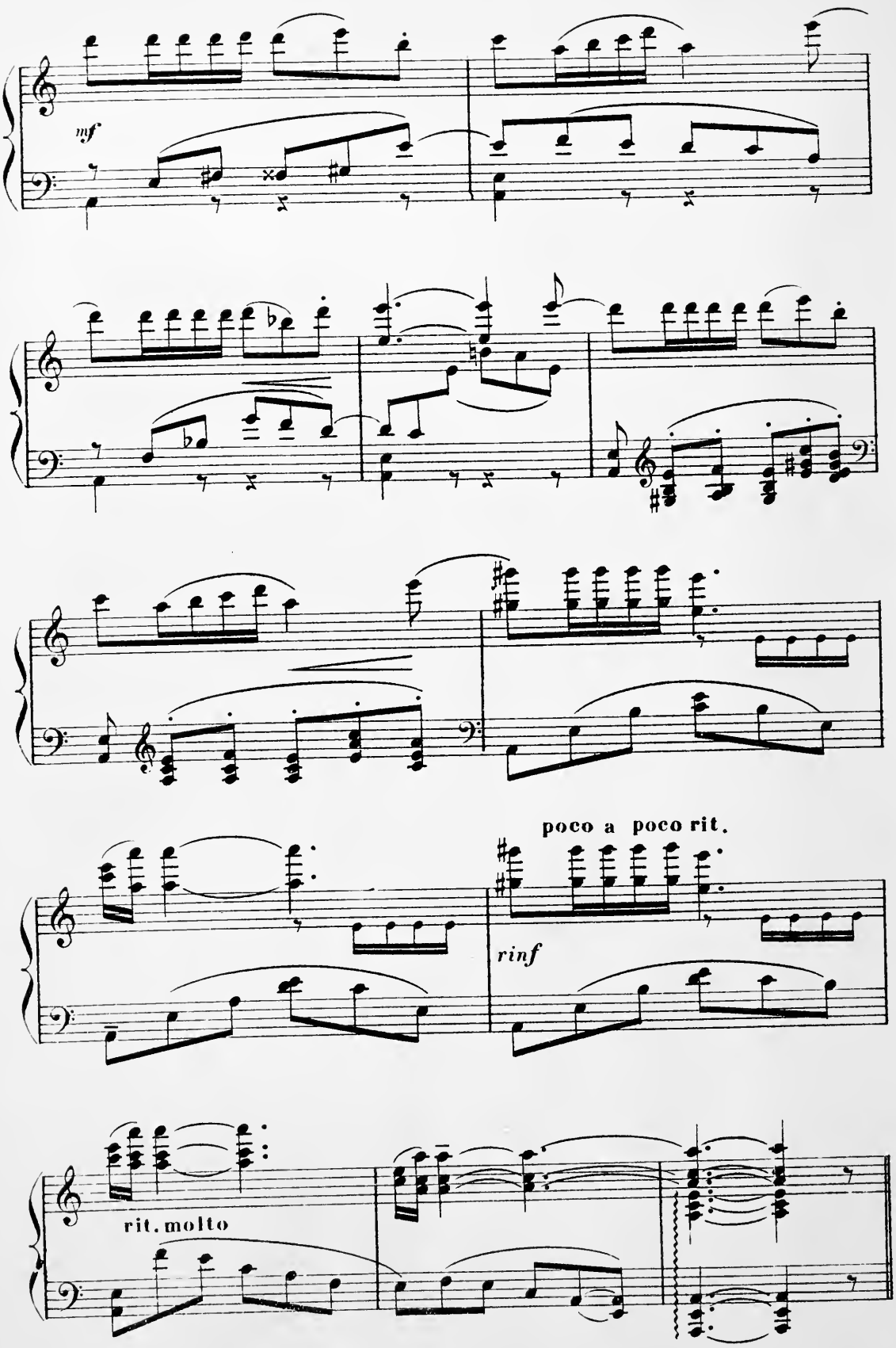

appassionato
cresc.
Tranquillo
pp
sf
dim
p
sf
p
sf
p
sf
Tempo. rit.
p
p
p
perdendosi
pp

DIVERTISSEMENT

A _ *DANSE INDOUE*

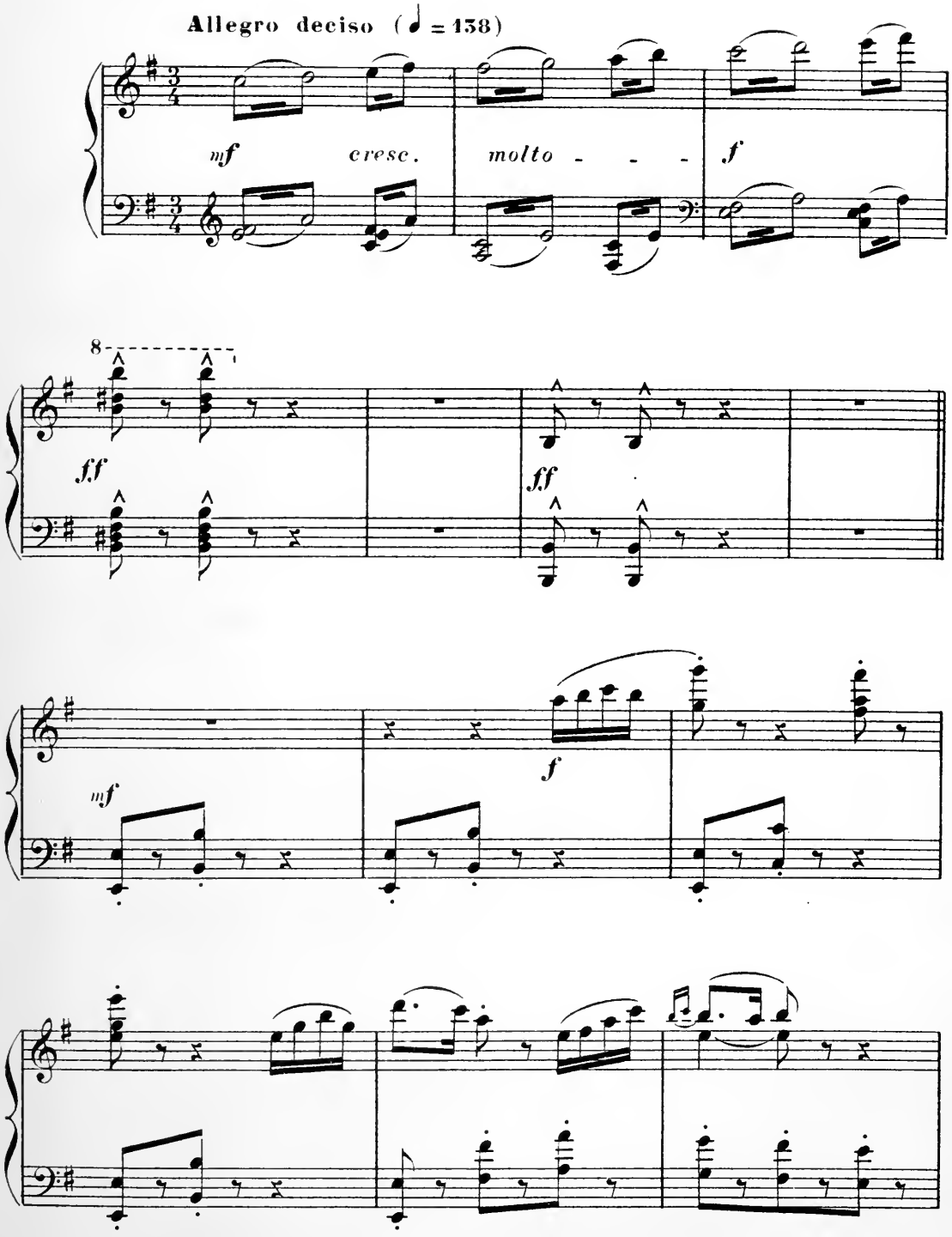


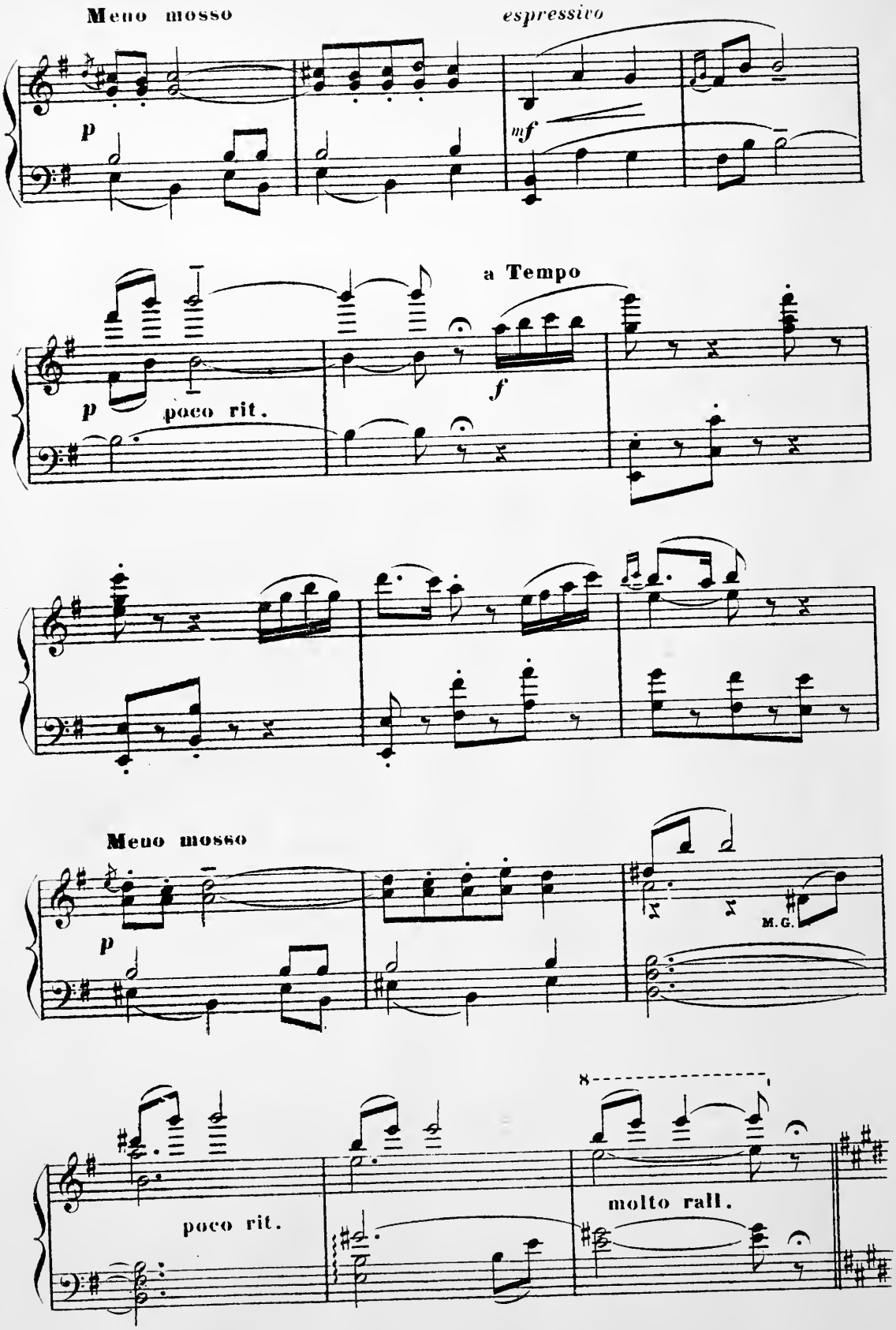

Audantino(♩.=50)
semplice
p
dolce
p
leger
p
sf
sf

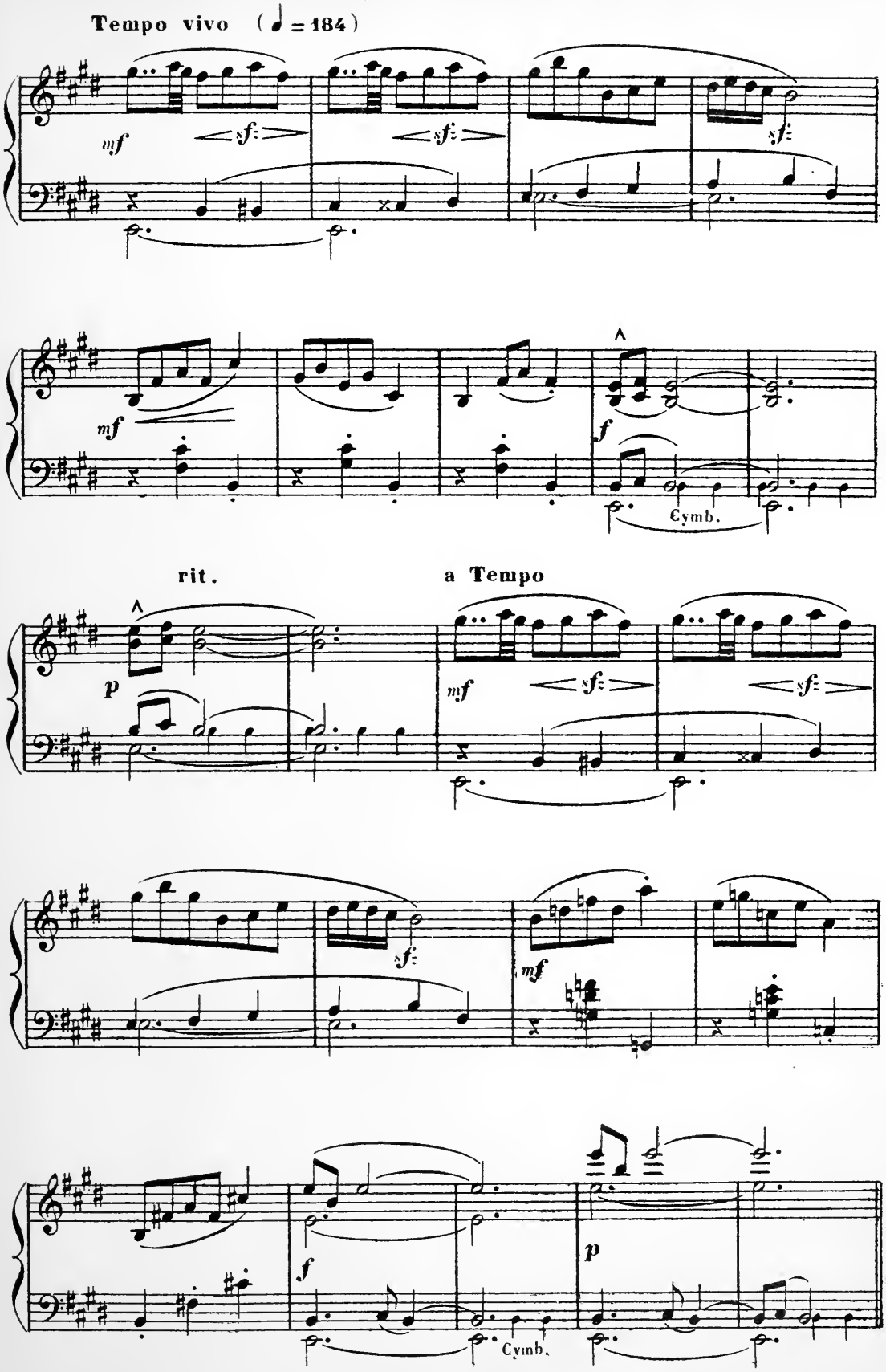

mf
poco a poco rit.
rinf
rit. molto

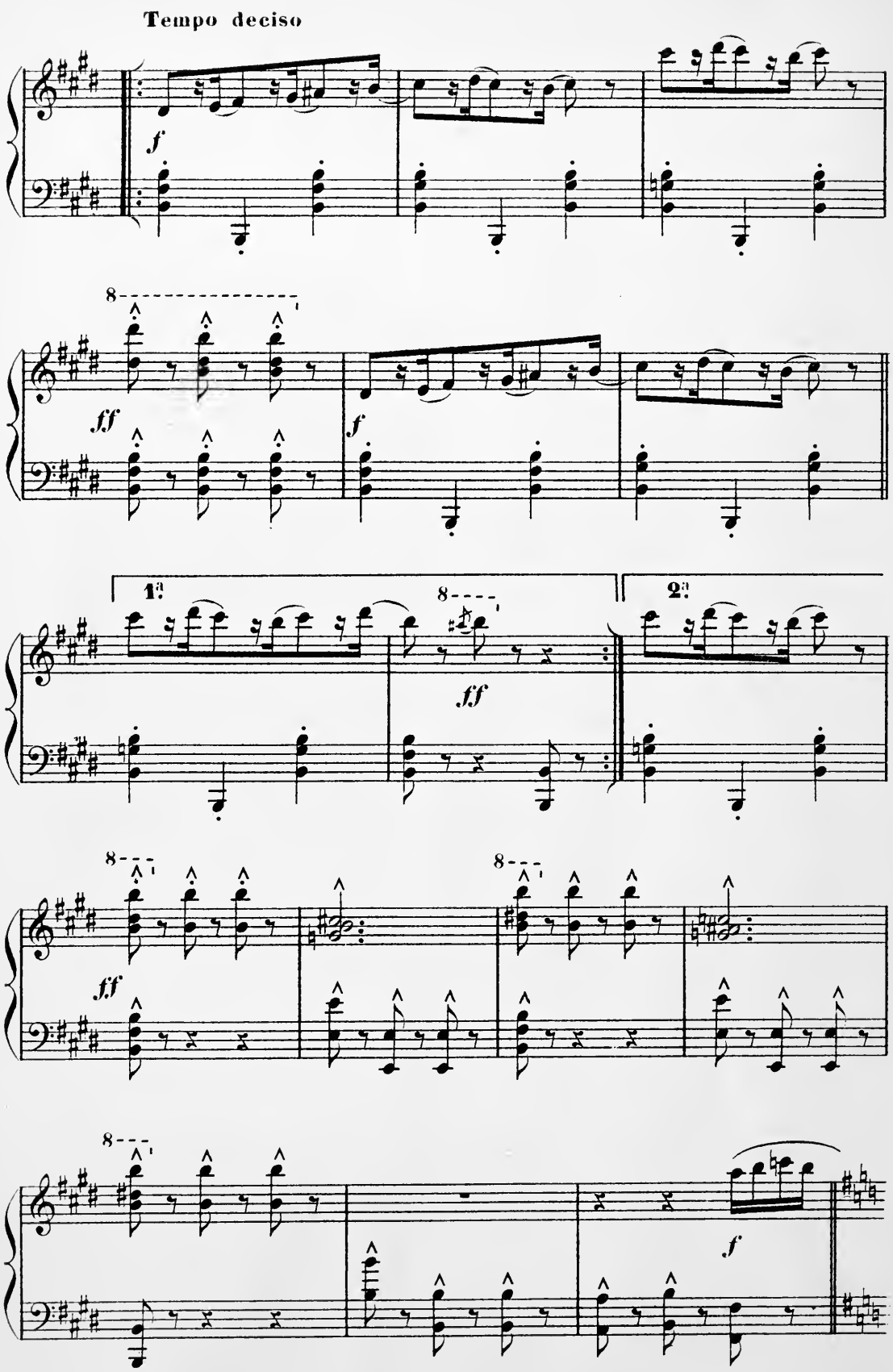
B _ *PAS DES BAYADÈRES*

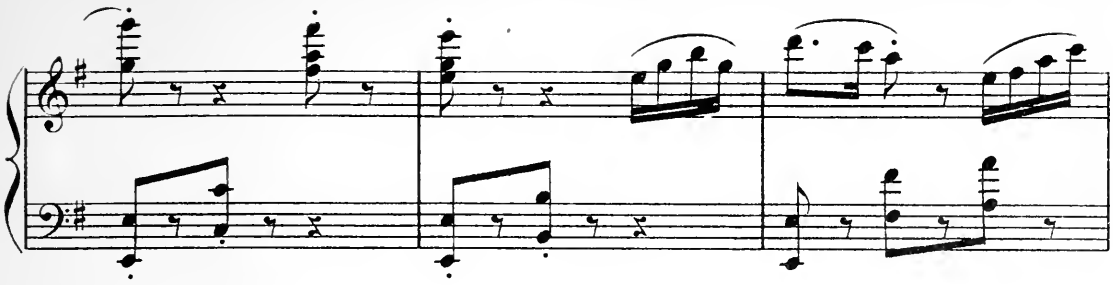
(DANSE D'ENSEMBLE)

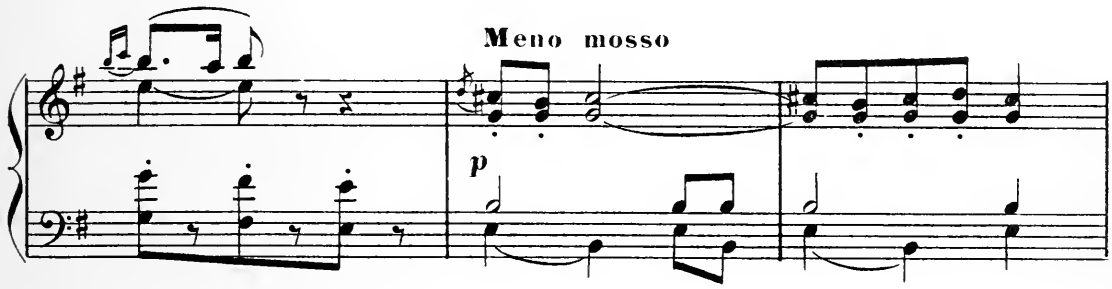


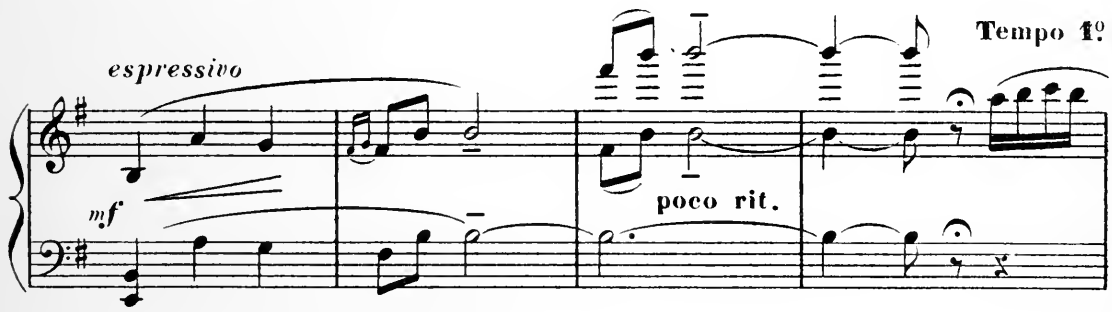

Meno mosso
espressivo
p
mf
a Tempo
p
poco rit.
f
Meno mosso
p
M.G.
poco rit.
molto rall.

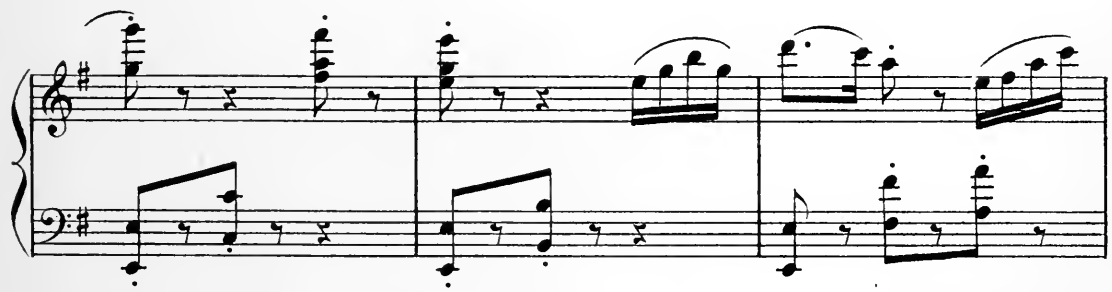

Tempo vivo (♩ = 184)
mf
sf
sf
sf
mf
f
Cymb.
rit.
a Tempo
p
mf
sf
sf
sf
mf
f
Cymb.
p

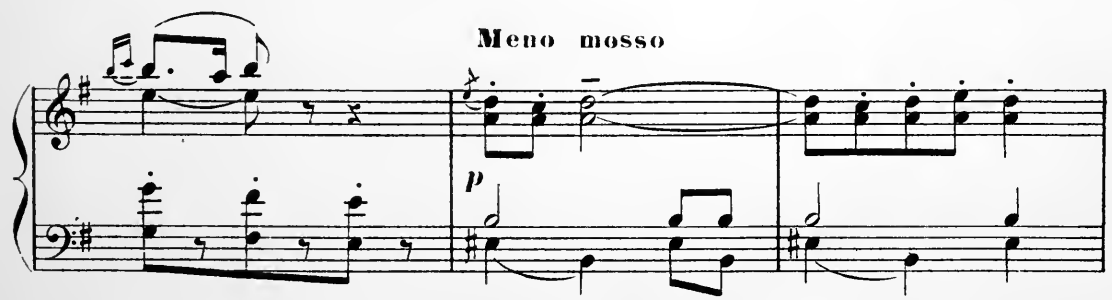

Tempo deciso
f
8
ff
f
1ª
8
ff
2ª
8
ff
8
8
f











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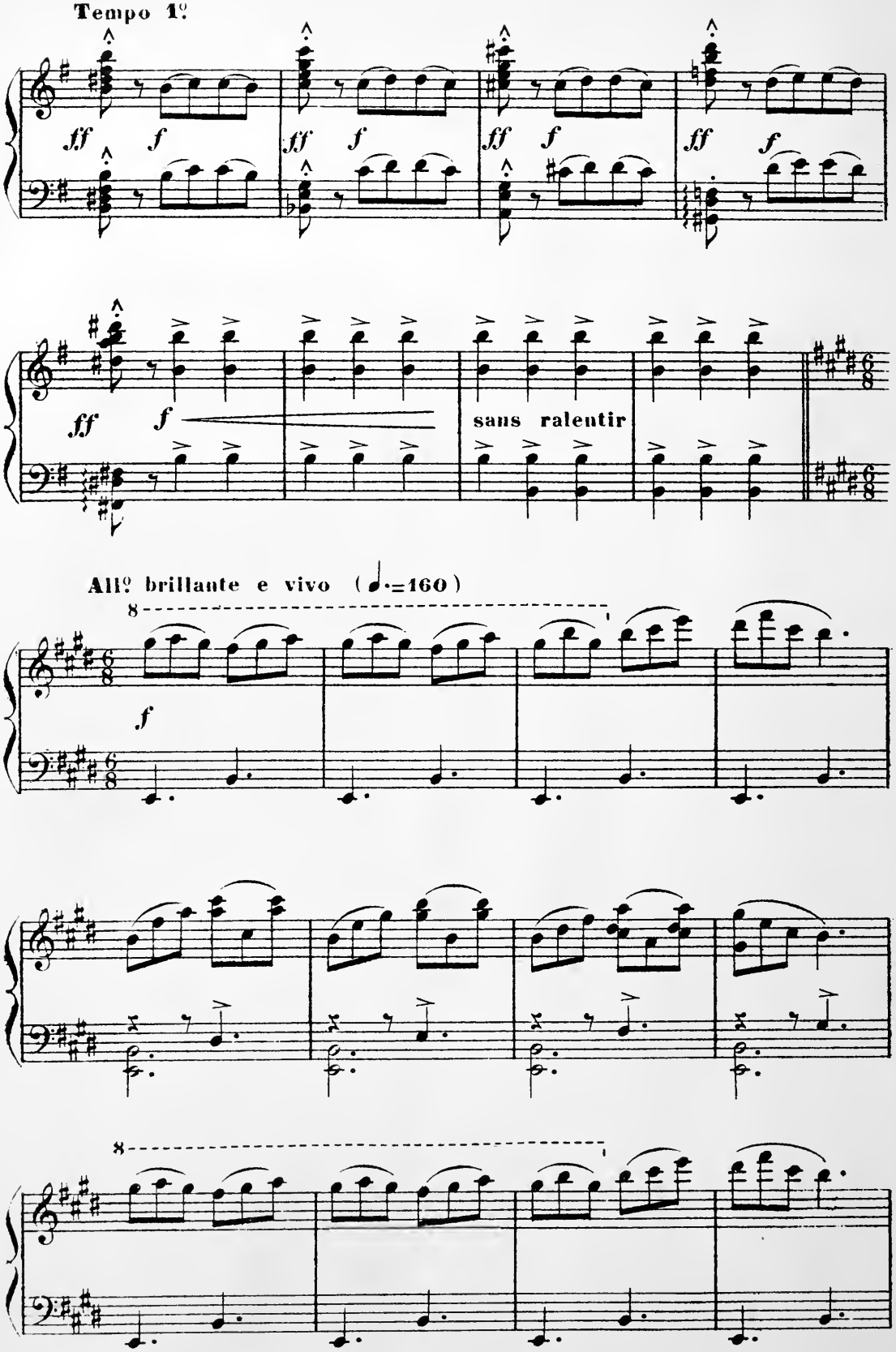
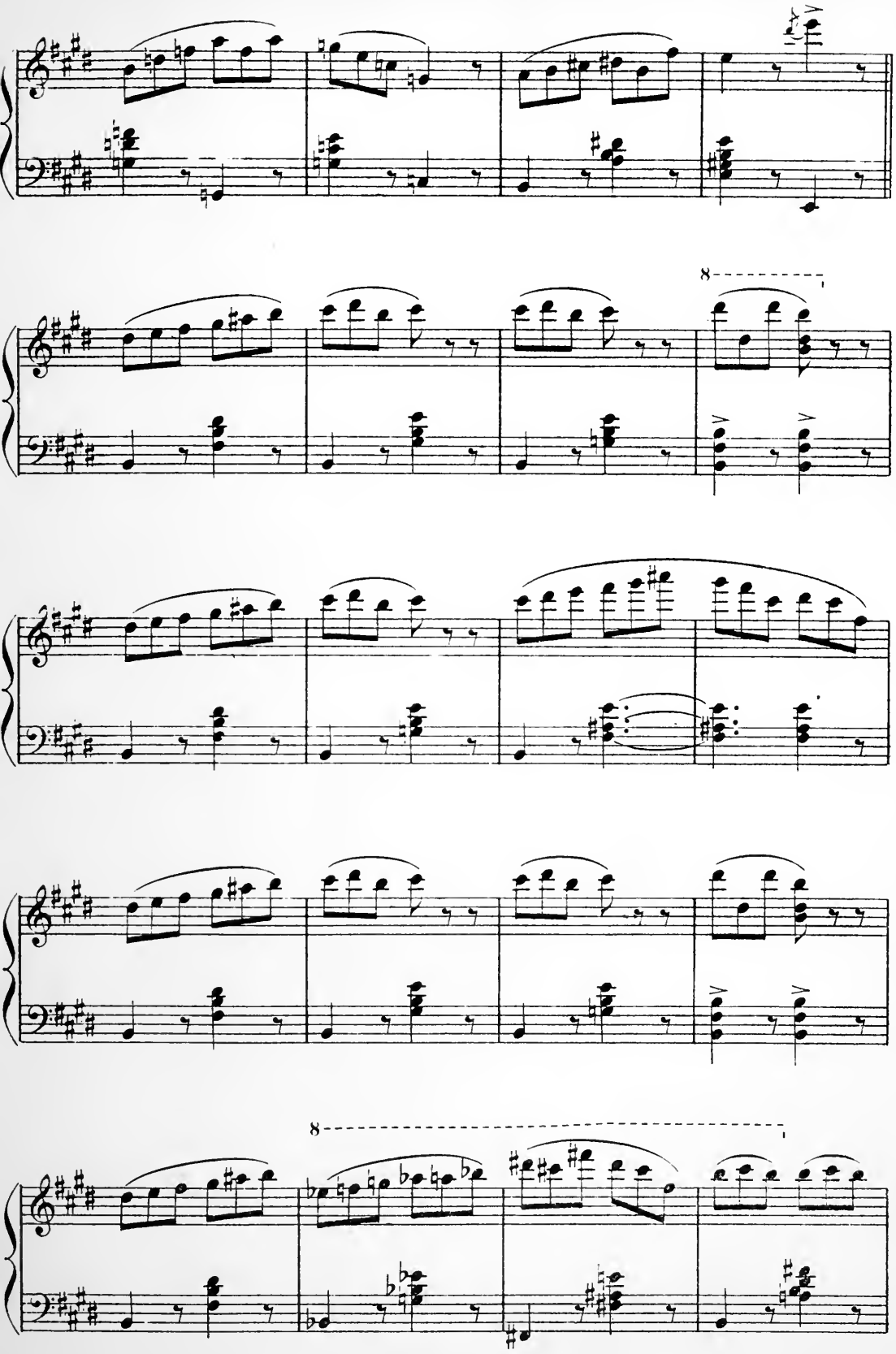
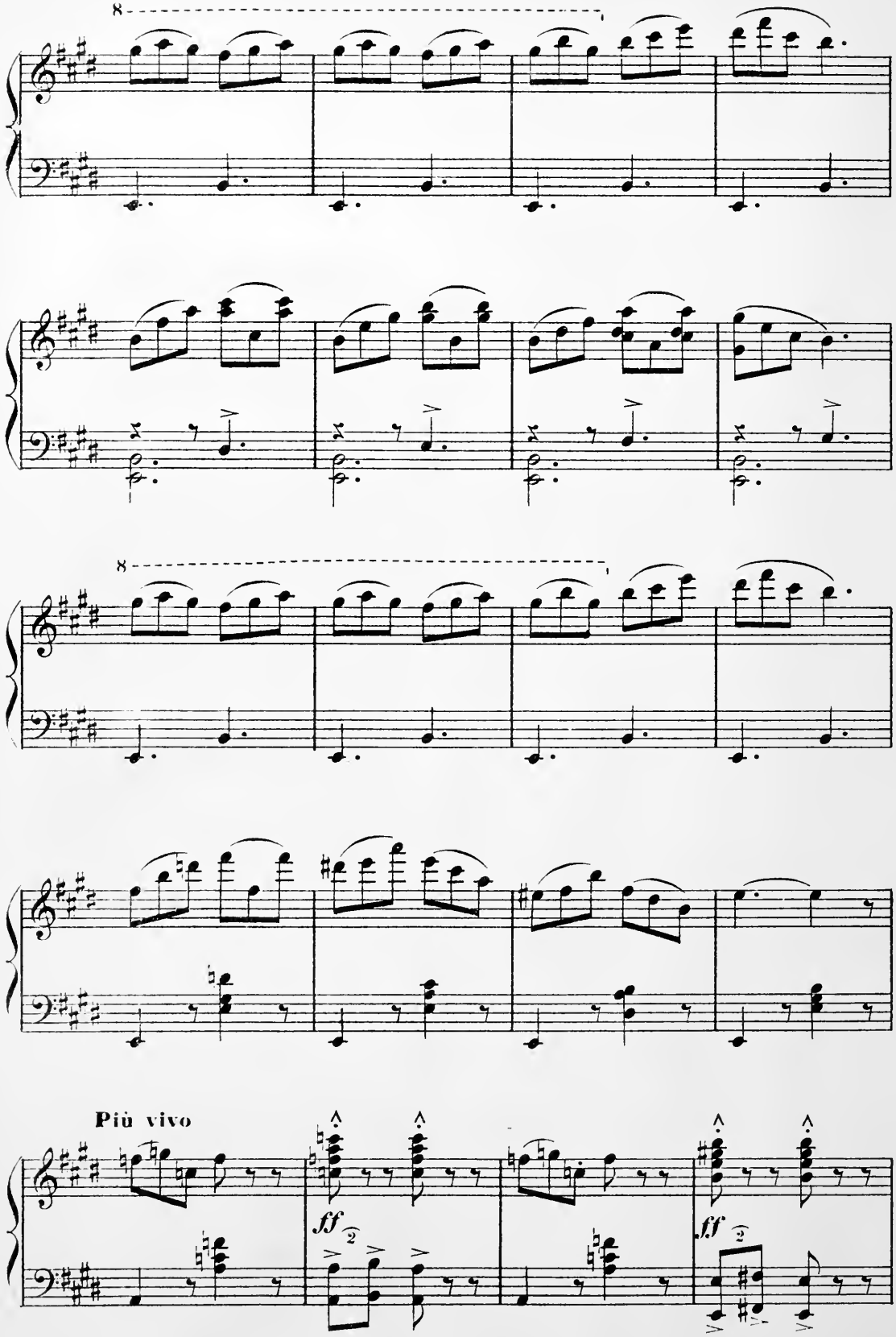
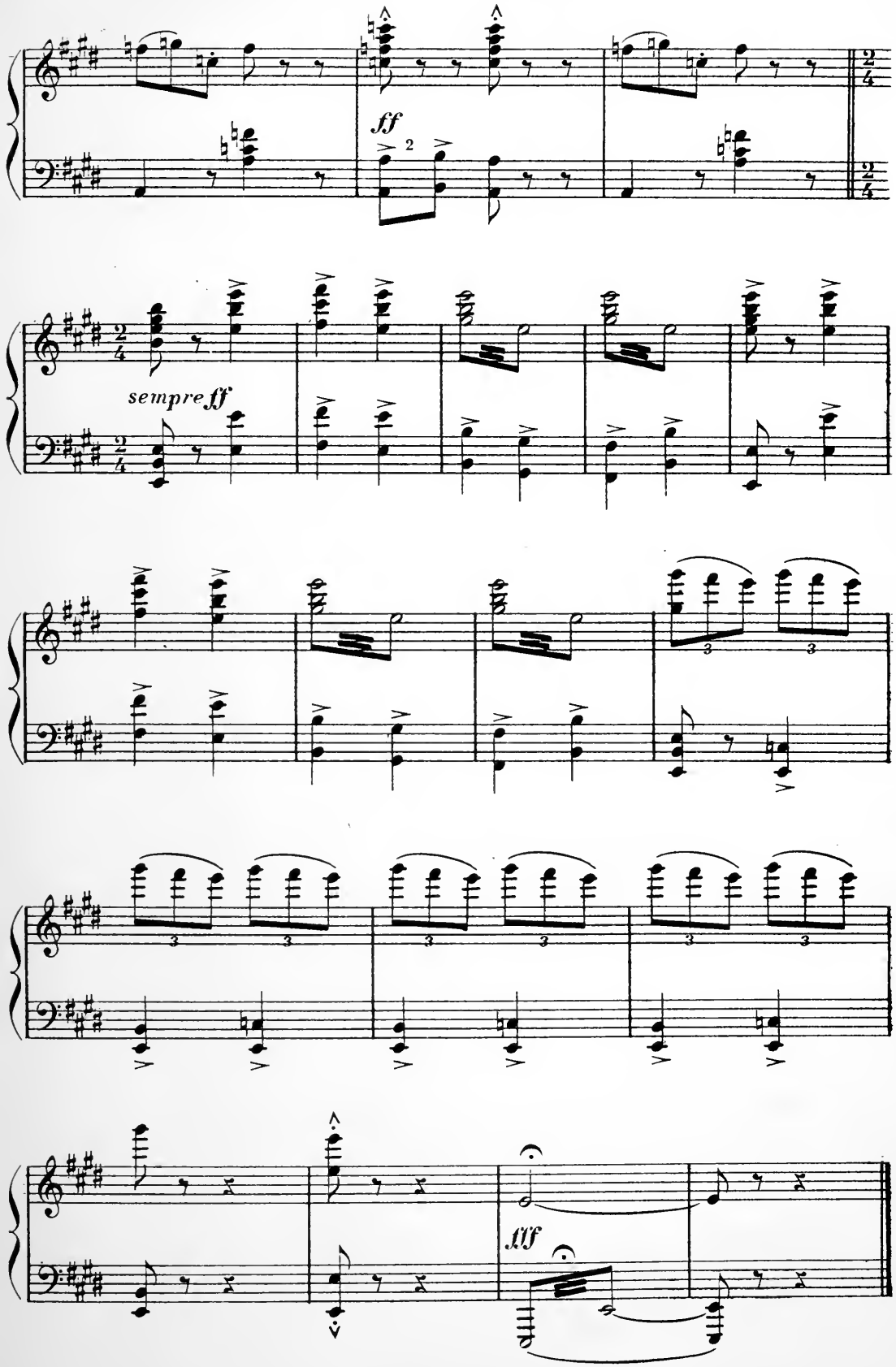

Tempo 1º
ff
f
sans ralentir
All.º brillante e vivo (♩.=160)
8

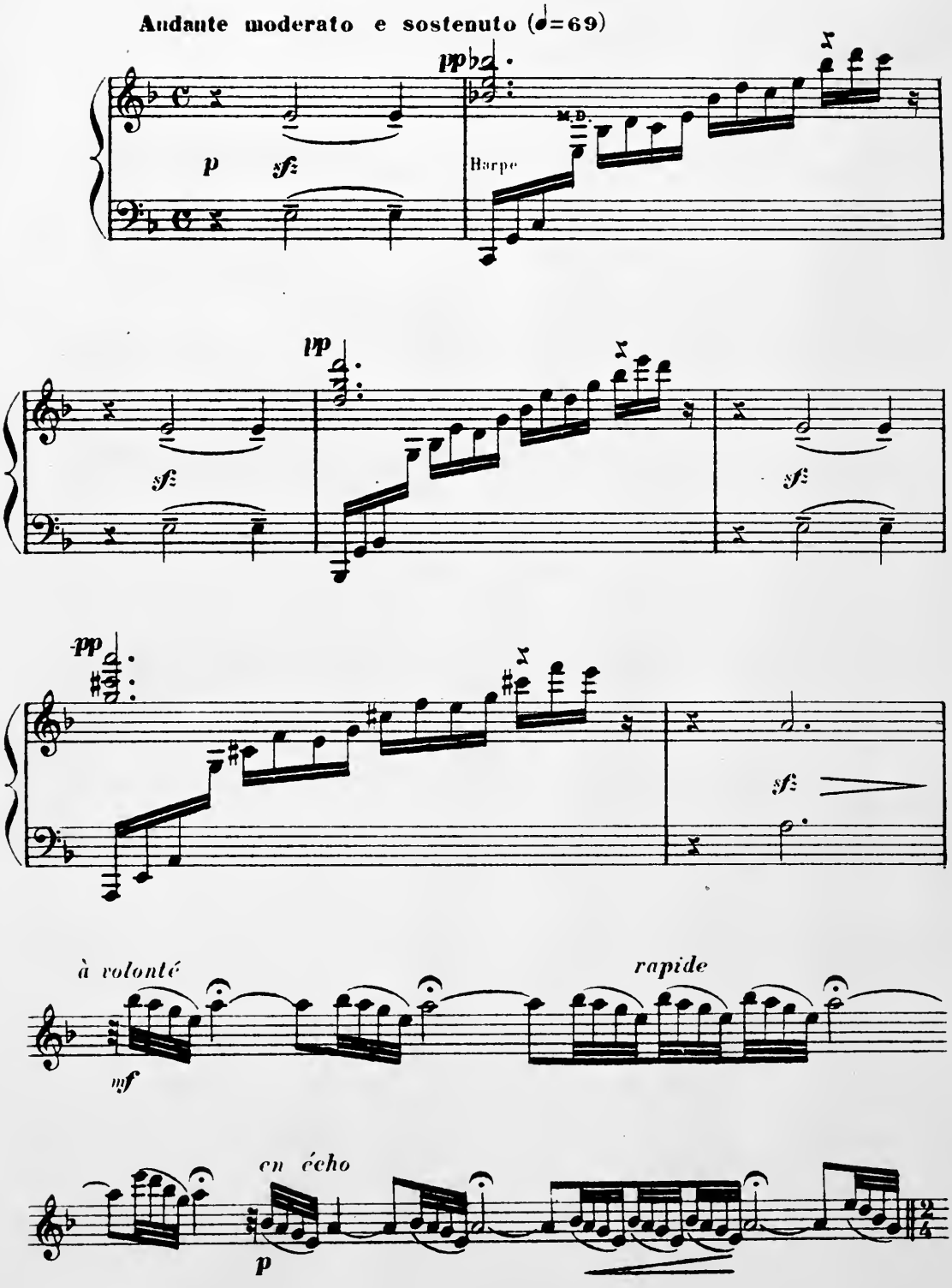


COSTALLAT & Cie—1150—PARIS

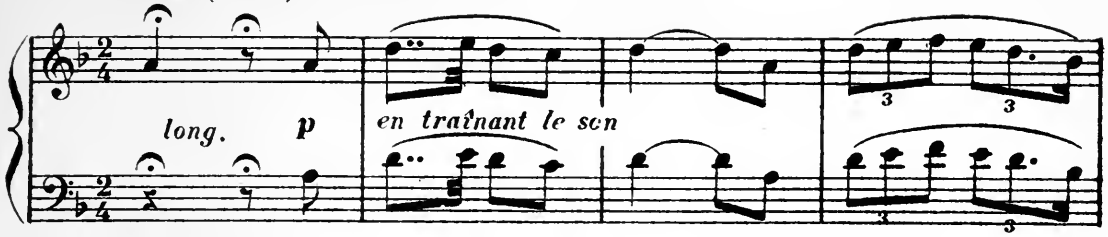

8
8
Più vivo
ff
ff


ff
sempre ff
fff

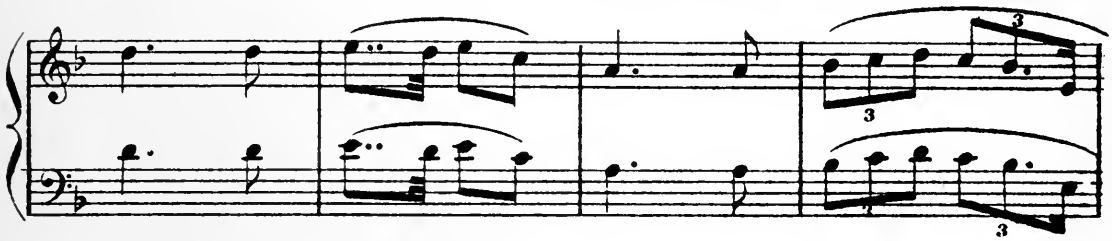
C_ *DANSE ET MIME*



Lento (♩=60)

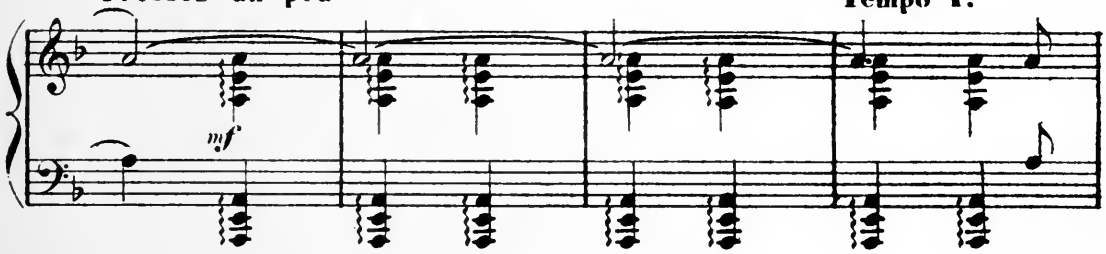


Le jeune Dieu impassible d'abord subit

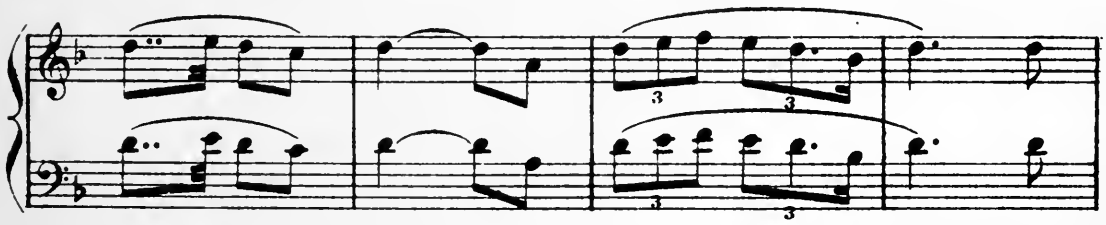


peu à peu le charme pénétrant de la jeune indienne, qui de plus en plus inspirée par sa

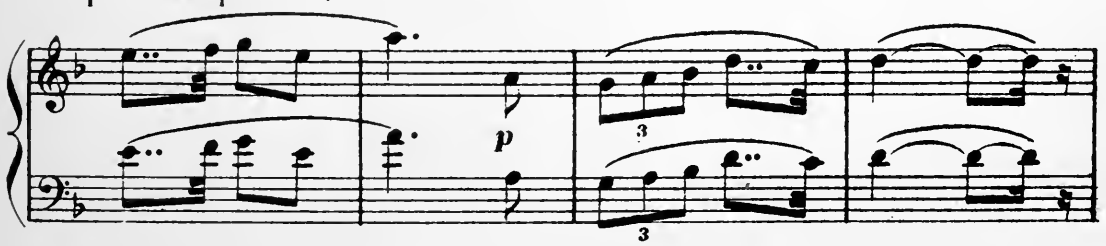
Pressez un peu **Tempo 1°**



présence, finit par l'éblouir par la grâce troublante de sa danse, et la rare séduction de



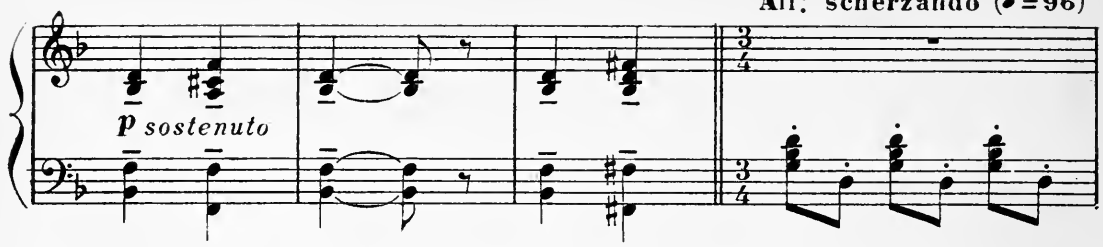
ses poses voluptueuses.



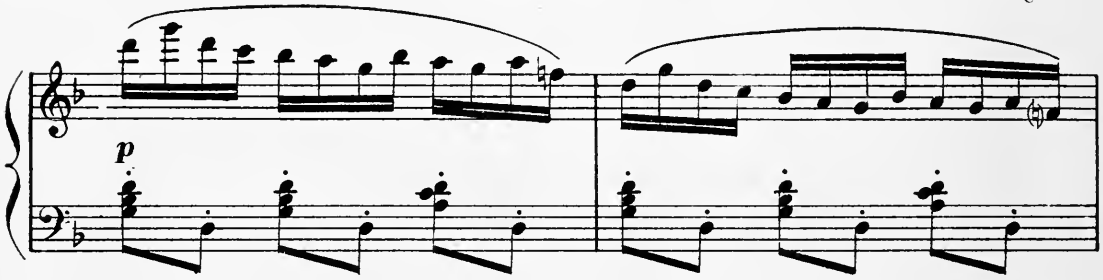
Il s'approche d'elle...

Mais la jeune fille, qui a

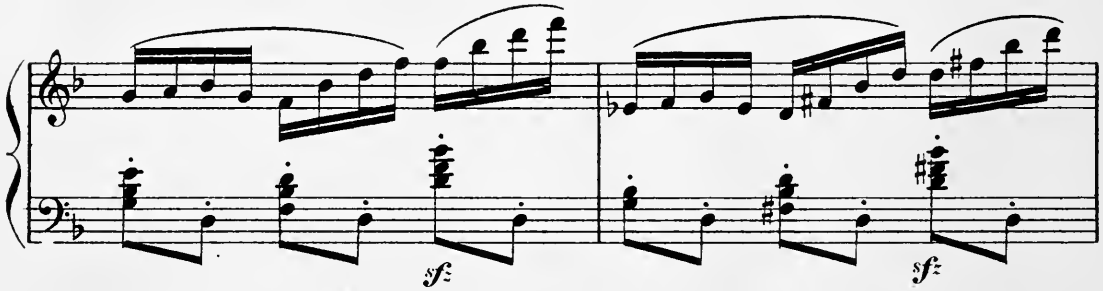
All.° scherzando (♩=96)

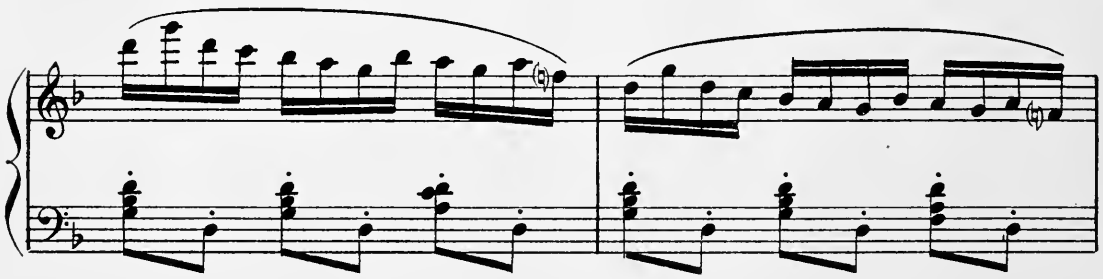


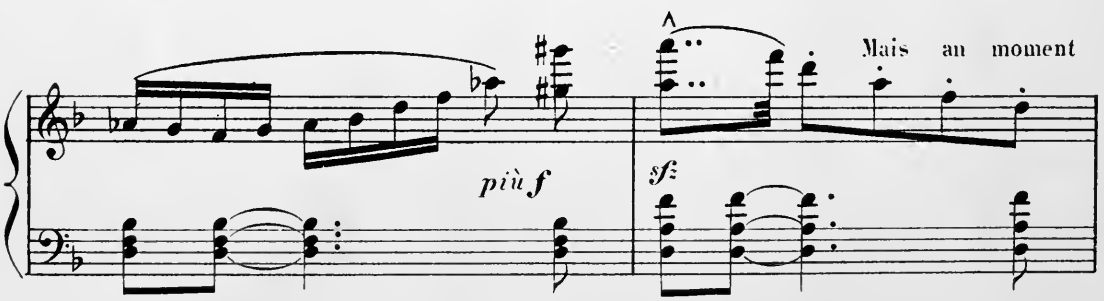
surpris son mouvement, tout en continuant de danser, à l'air de s'éloigner



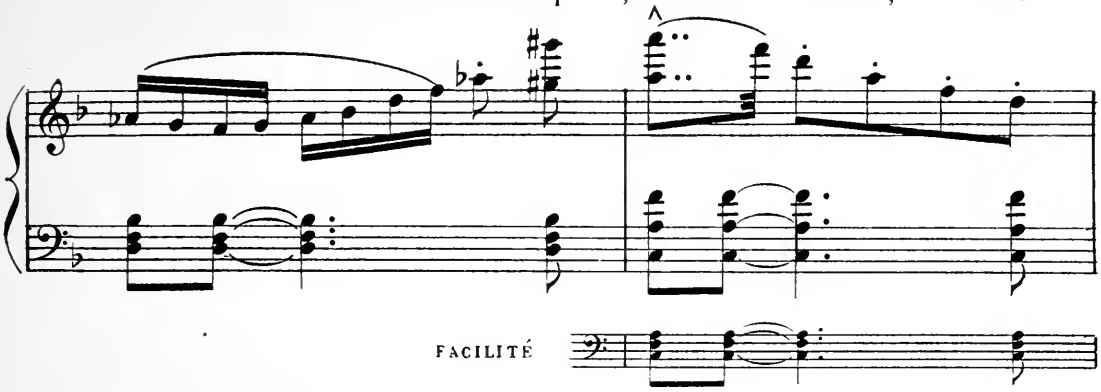
de lui, pour se dérober à son regard.





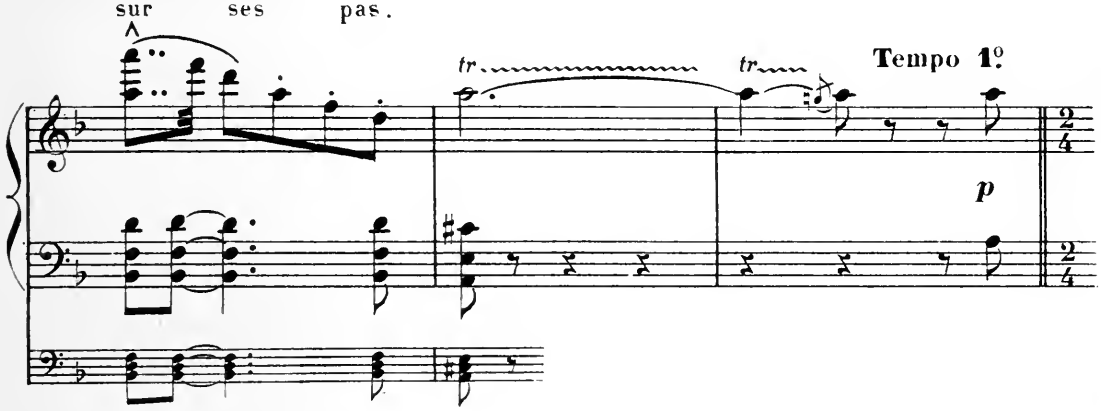


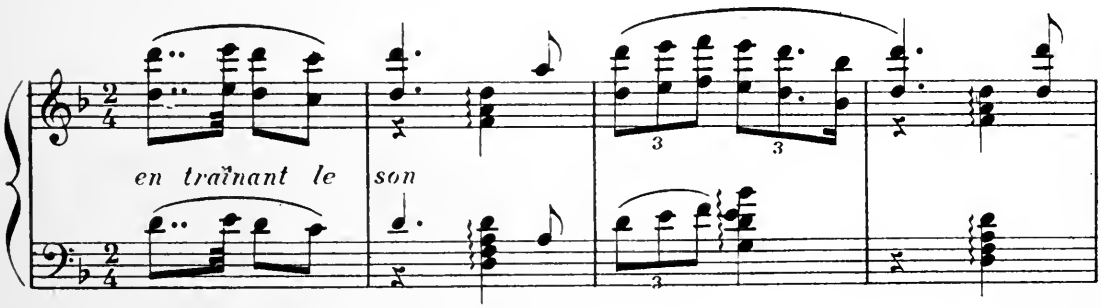
où il la croit disparue, elle tourne, revient

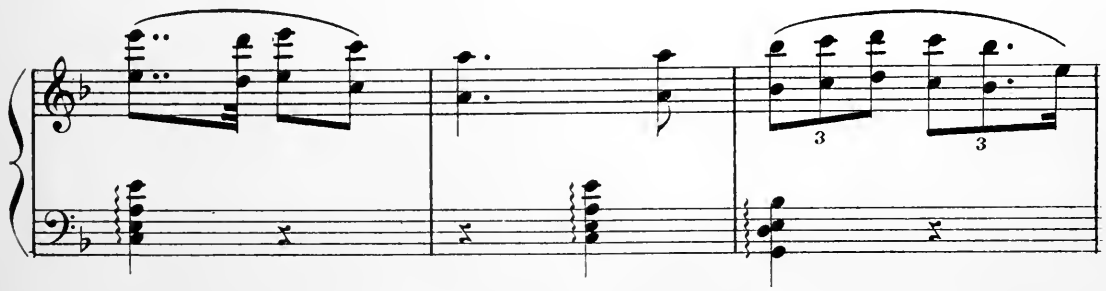


FACILITÉ

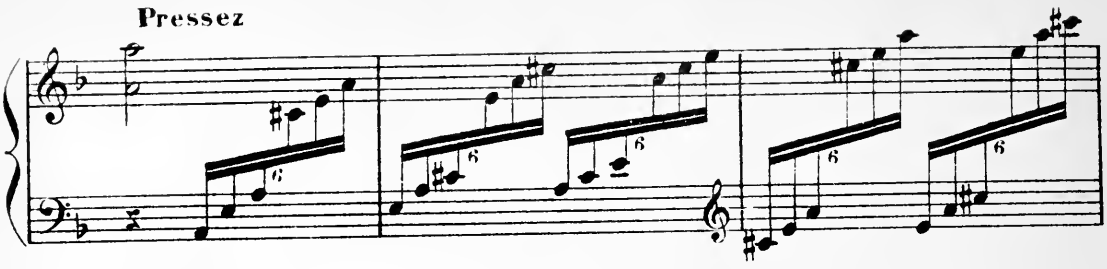
sur ses pas.



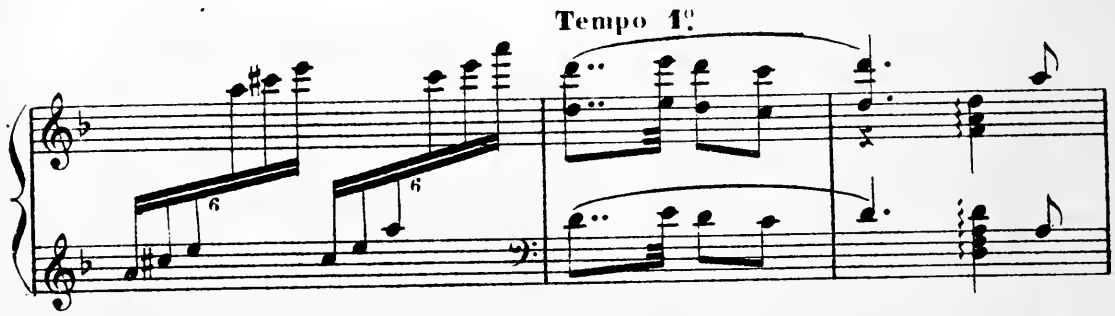


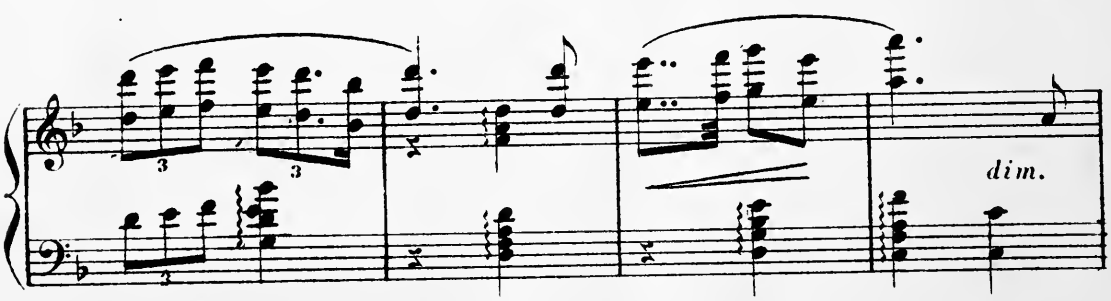


Pressez

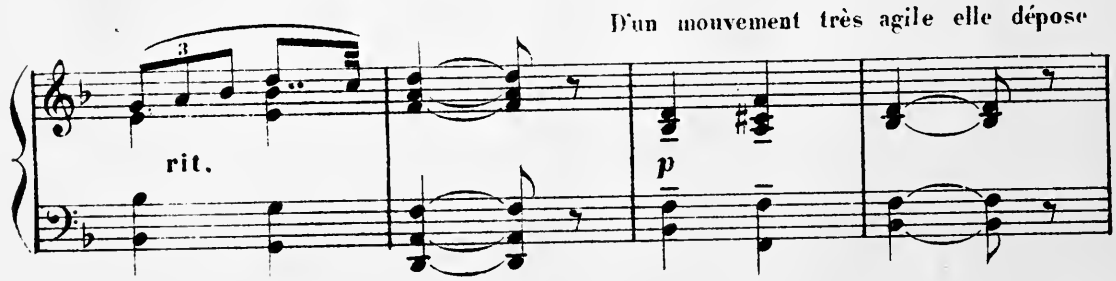


Tempo 1°



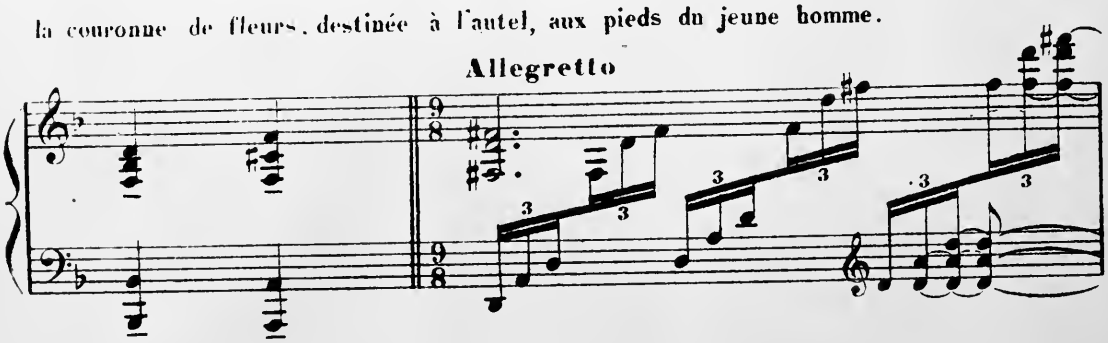


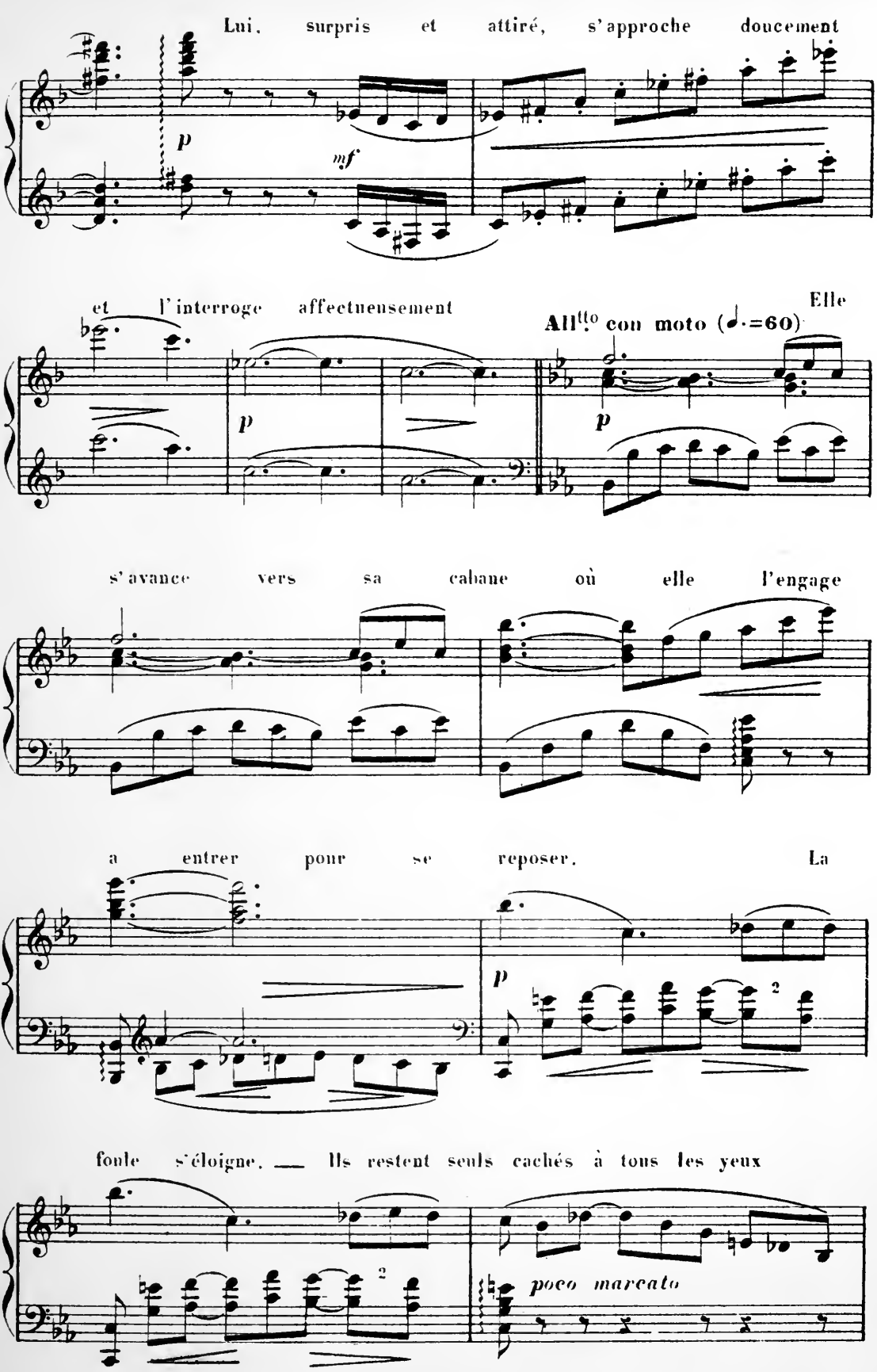
D'un mouvement très agile elle dépose

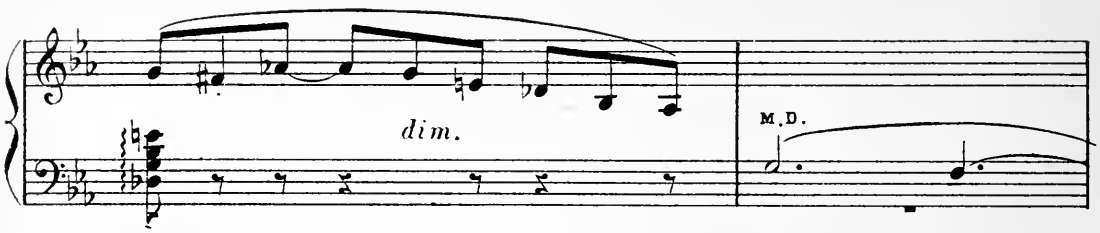


la couronne de fleurs, destinée à l'autel, aux pieds du jeune homme.

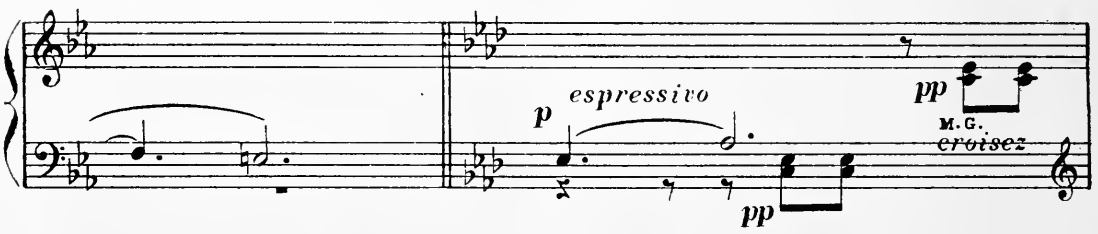
Allegretto



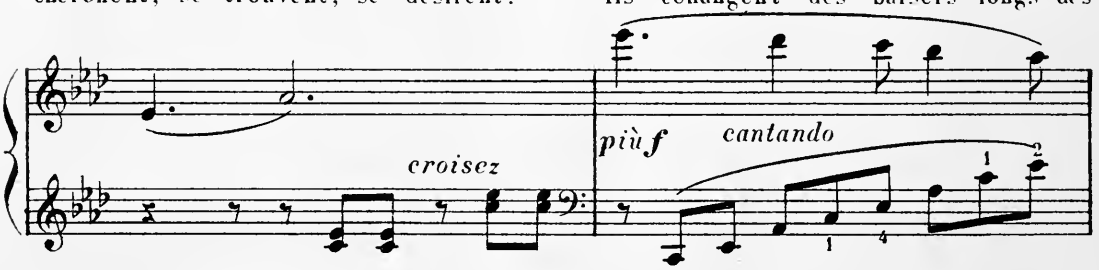

Lui, surpris et attiré, s'approche doucement
p
mf
et l'interroge affectueusement
Elle
All.tto con moto (♩.=60)
p
p
s'avance vers sa cabane où elle l'engage
a entrer pour se reposer. La
p
2
foule s'éloigne. — Ils restent seuls cachés à tous les yeux
2
poco marcato



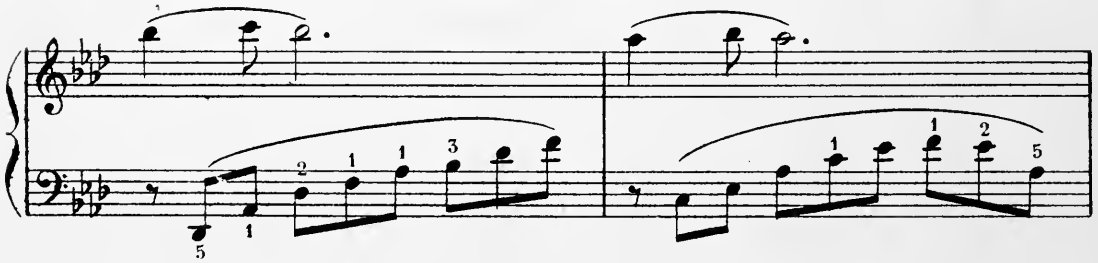
Andante cantabile (♩.=52) Ils se



cherchent, se trouvent, se désirent. Ils échangent des baisers longs des

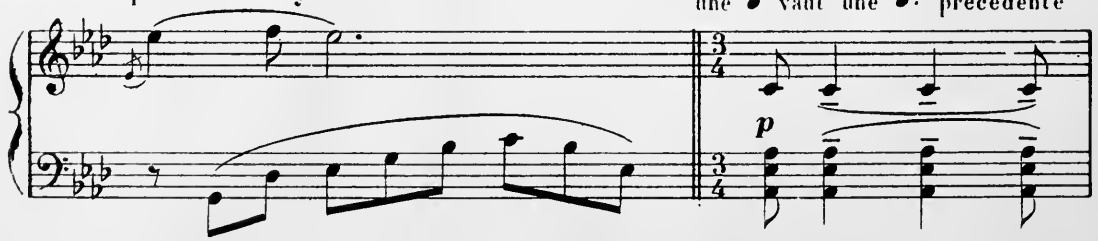


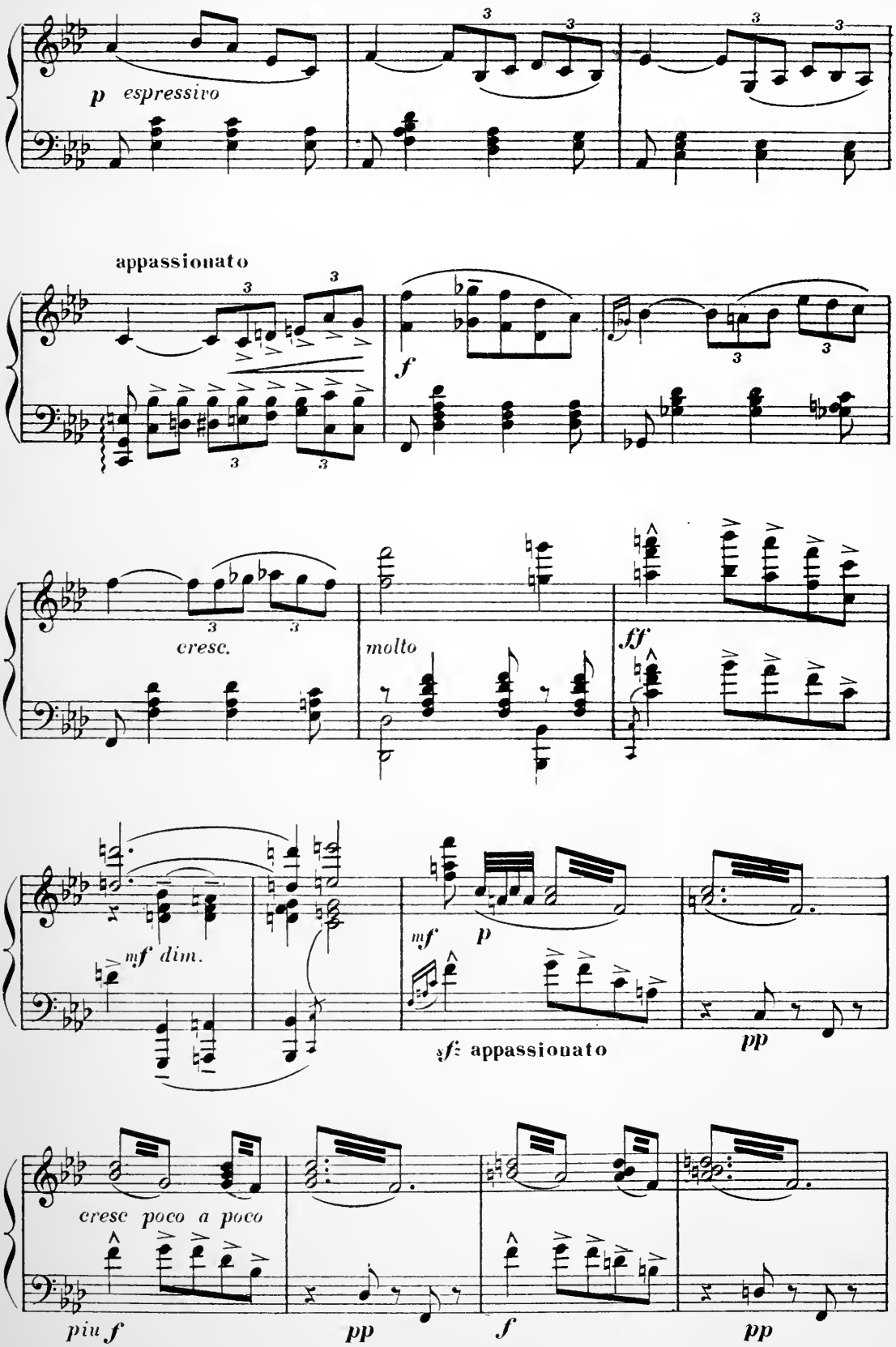
caresses éperdues. Ivres d'amour, ils s'abandonnent, et les voiles de la nuit,

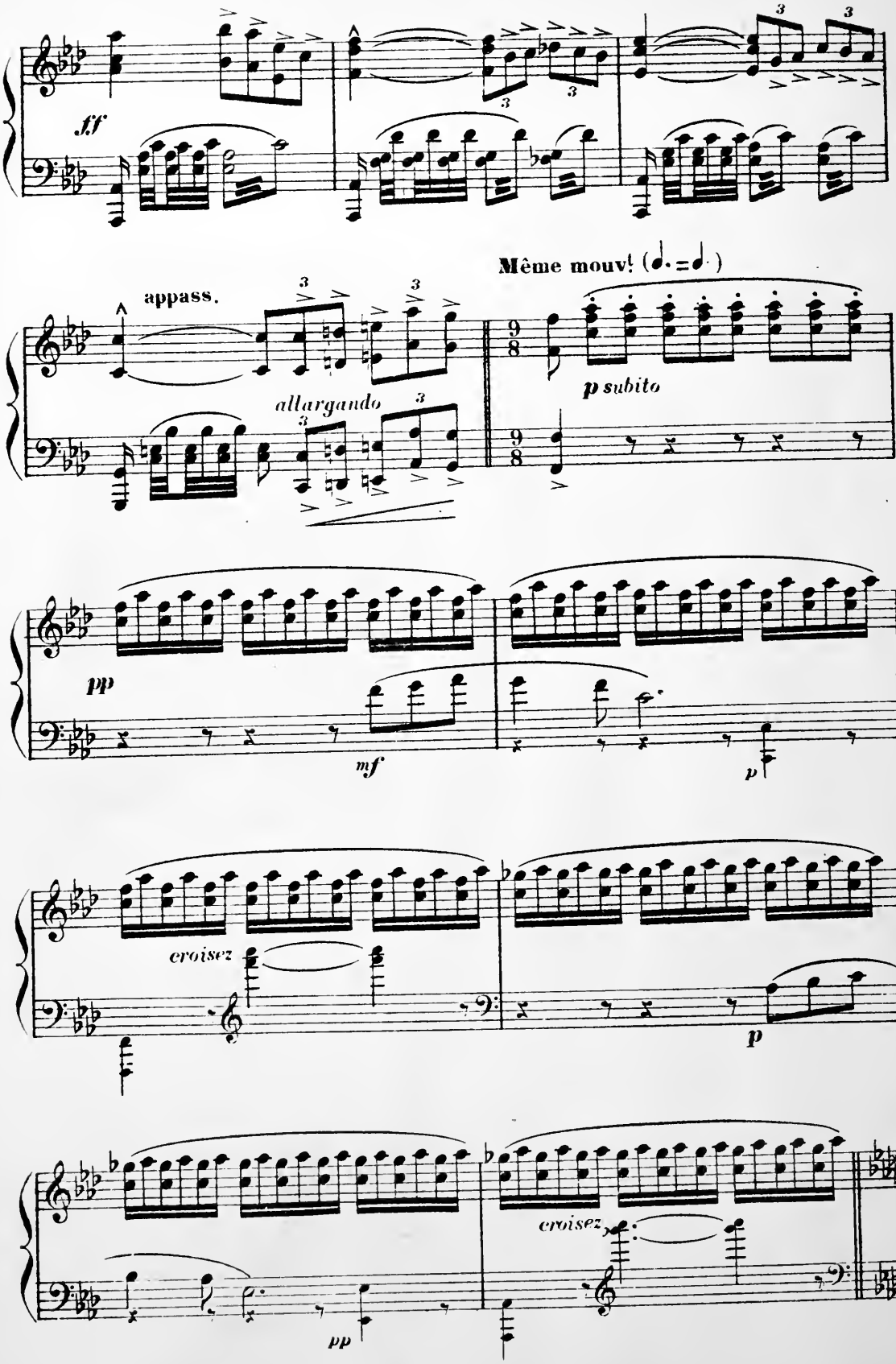


belle et radieuse les enveloppent
de volupté et de mystère

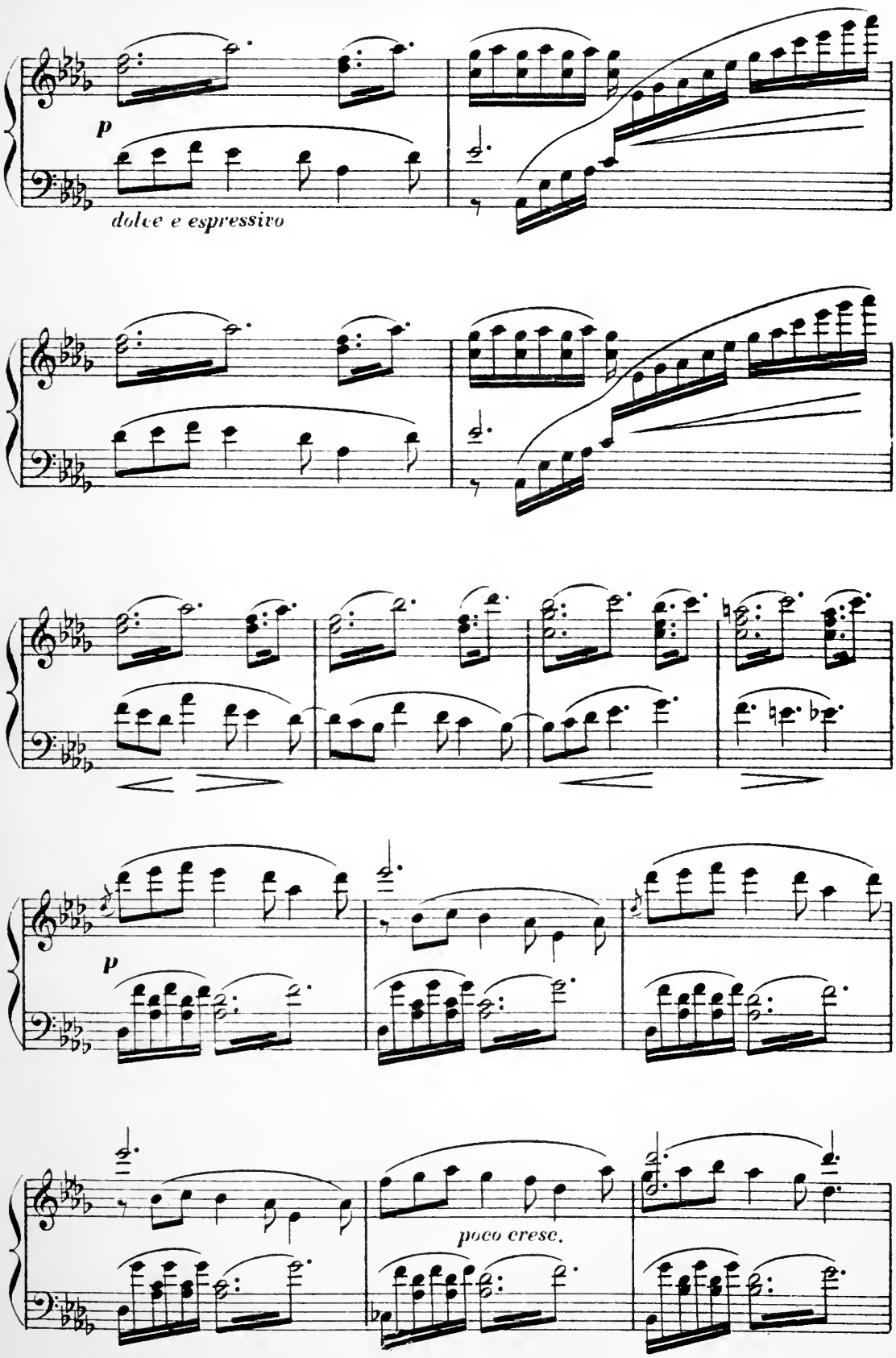
Même mouvt (♩=♩.)
une ♩ vaut une ♩. précédente

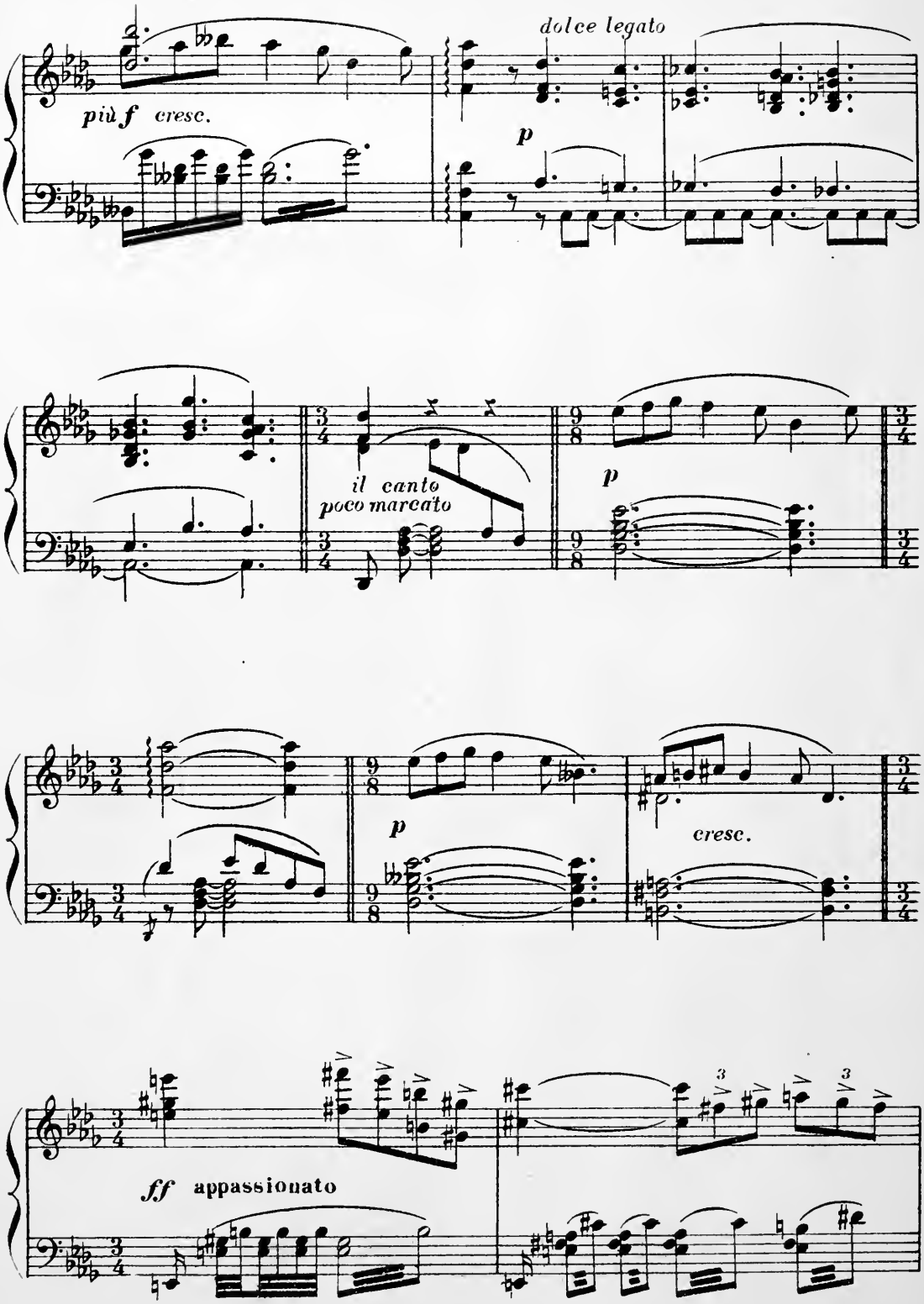


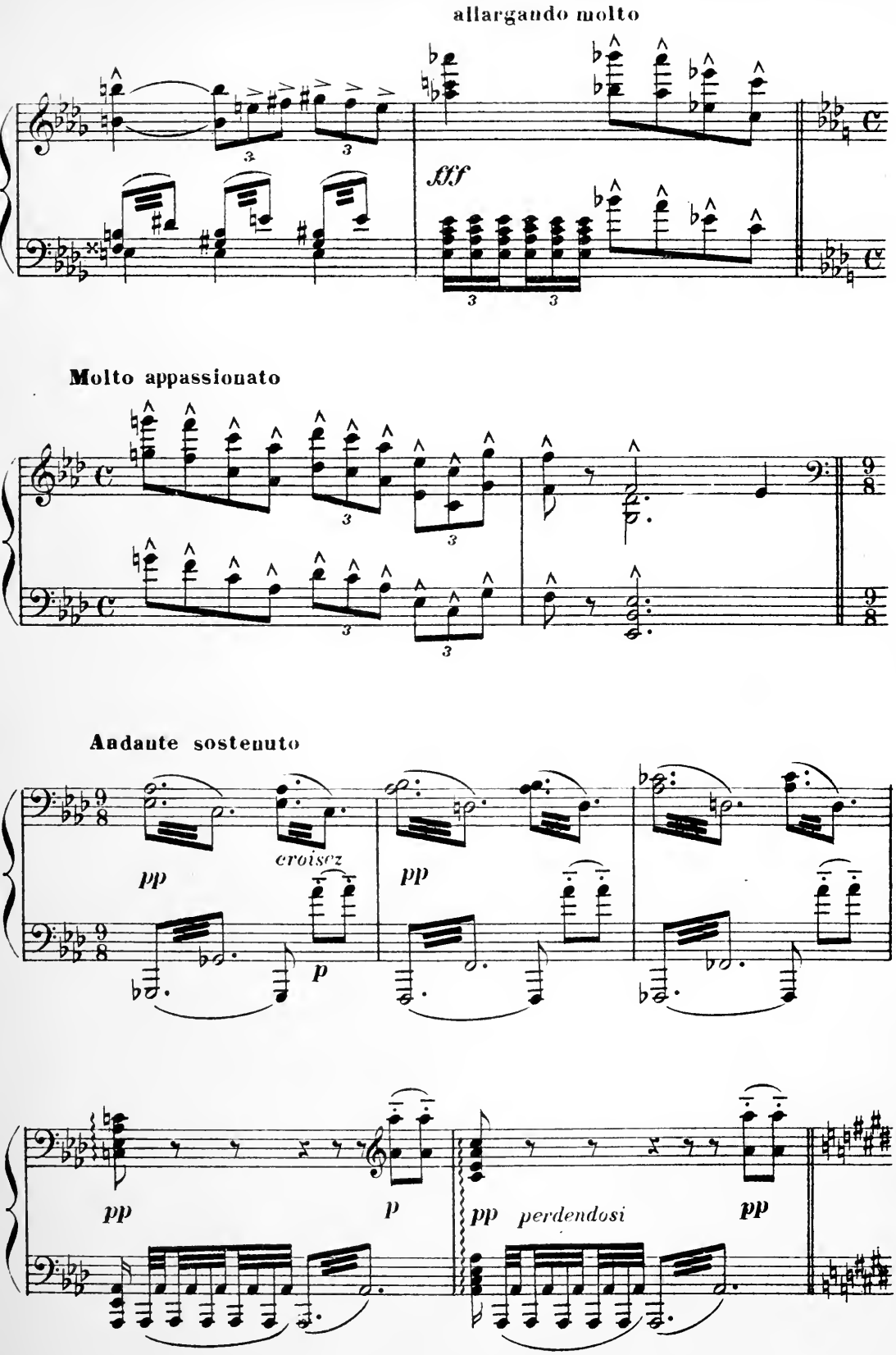

p espressivo
appassionato
f
cresc.
molto
ff
mf dim.
mf
p
sf appassionato
pp
cresc poco a poco
piu f
pp
f
pp



COSTALLAT & Cie — 1150 — PARIS


p
dolce e espressivo
p
poco cresc.


più f cresc.
dolce legato
p
il canto
poco marcato
p
p
cresc.
ff appassionato
3
3

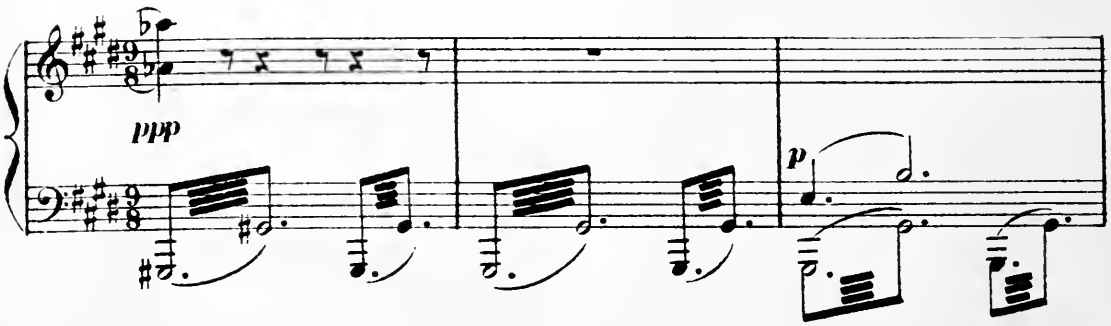

allargando molto
fff
Molto appassionato
Andante sostenuto
pp
croisez
p
pp
pp
p
pp perdendosi
pp

DEUXIÈME TABLEAU

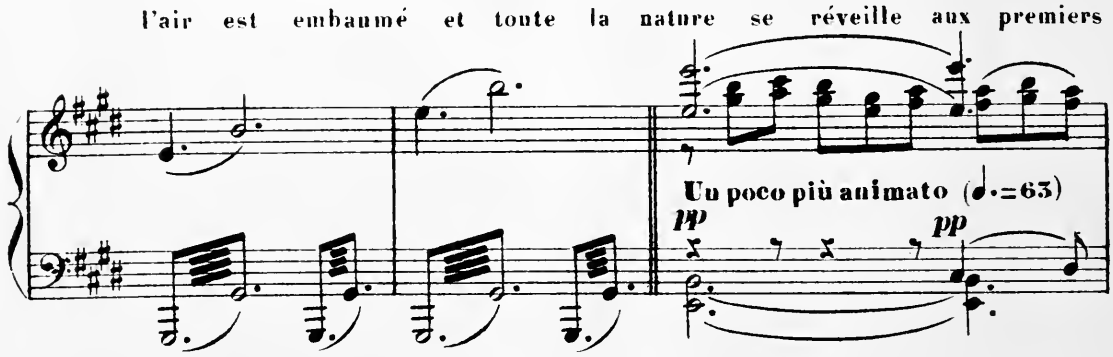
Crépuscule du matin

L'istesso tempo

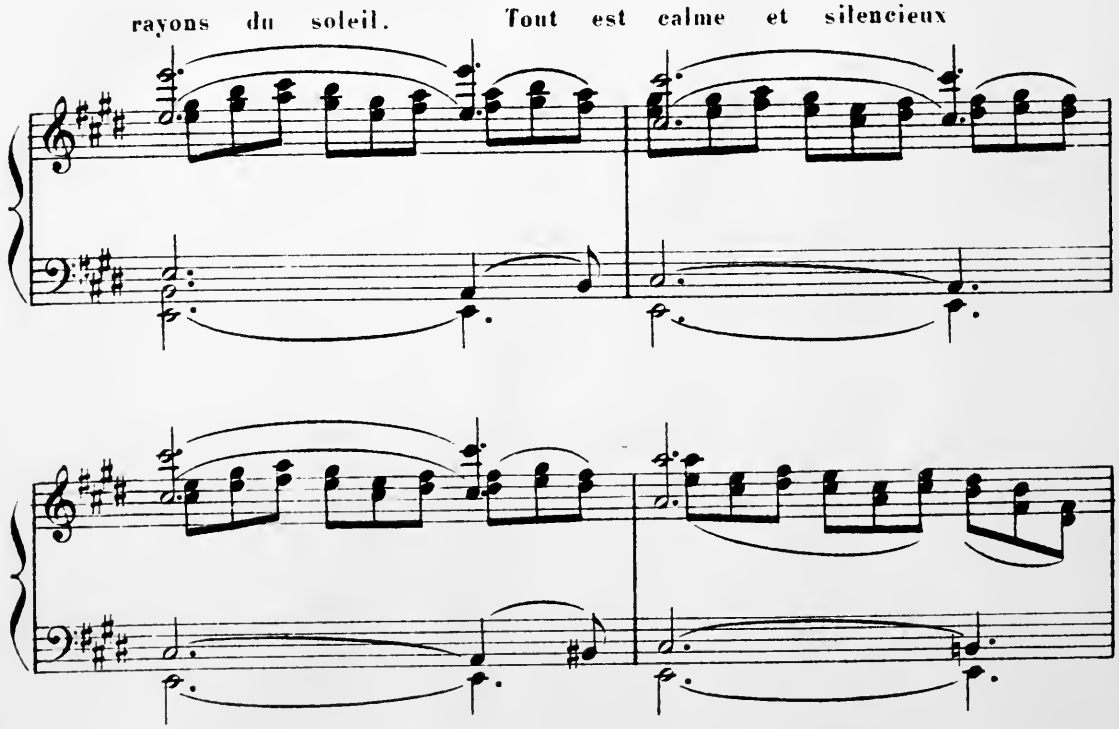
L'aube à peine se lève:

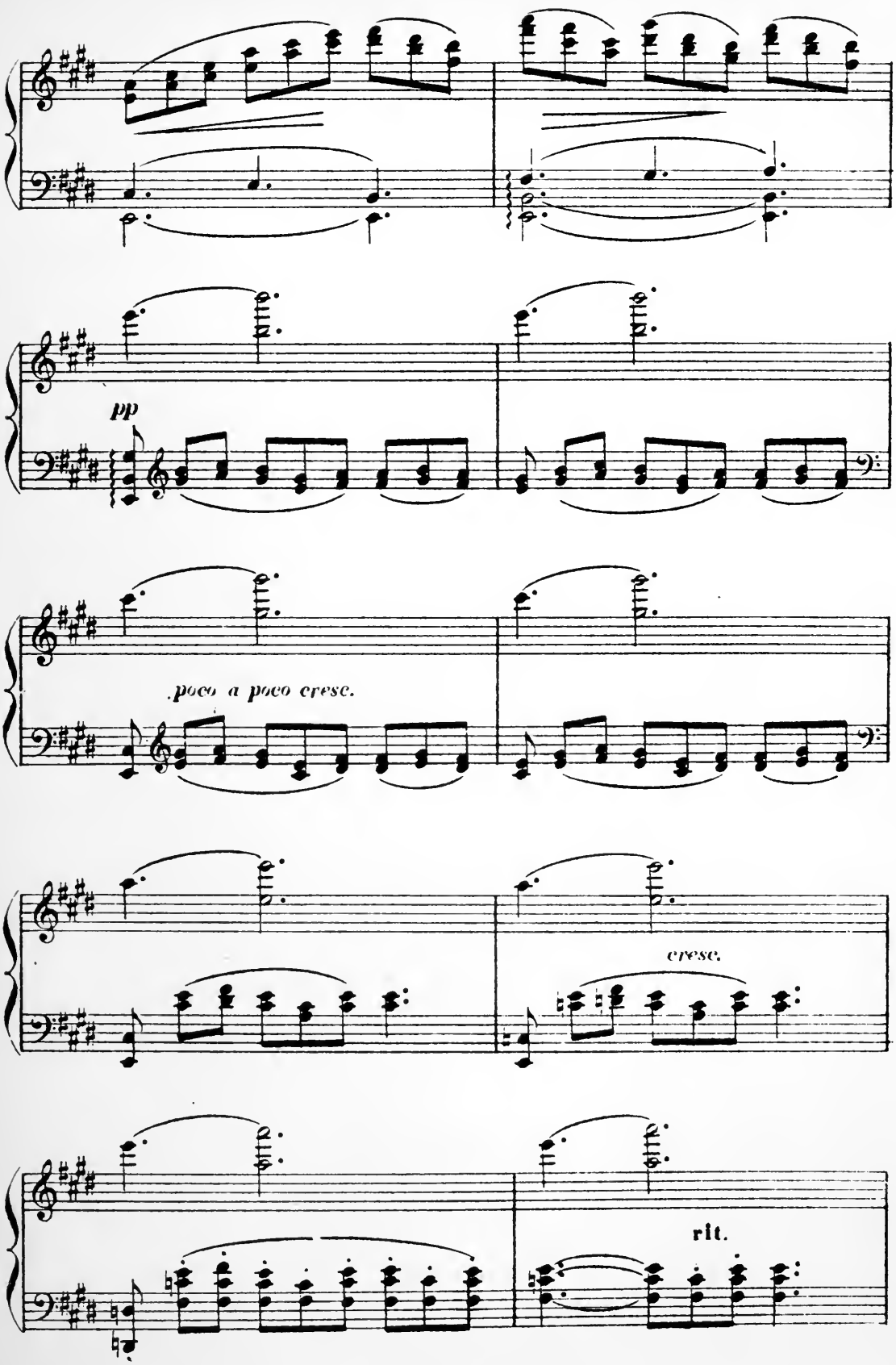


l'air est embaumé et toute la nature se réveille aux premiers



rayons du soleil. Tout est calme et silencieux





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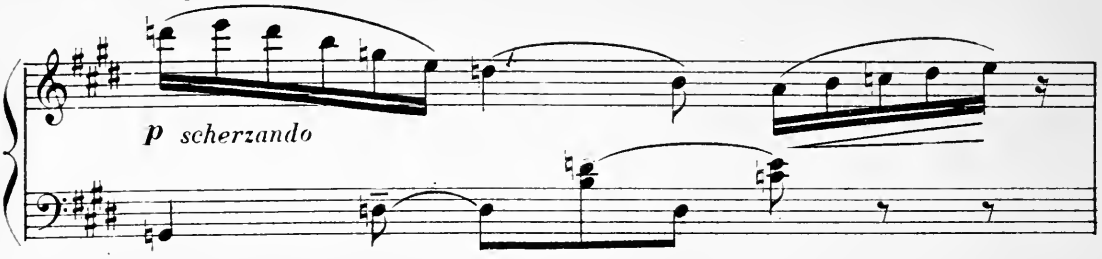
SCÈNE I

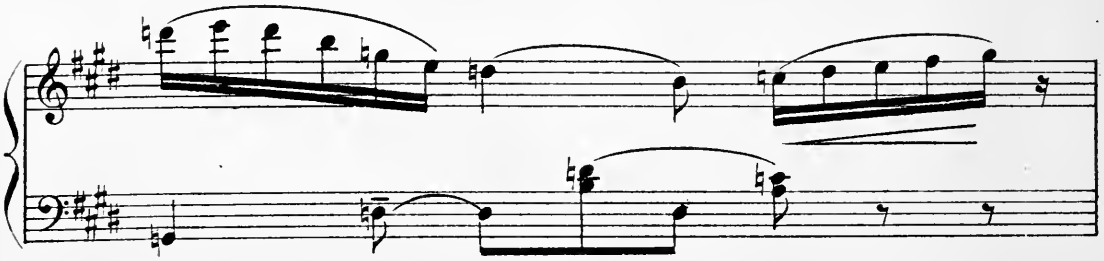
Tempo più animato

Peu à peu les Bayadères

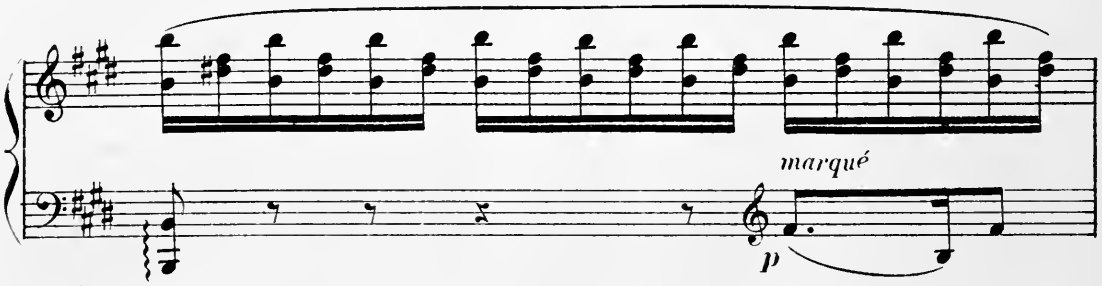
p scherzando

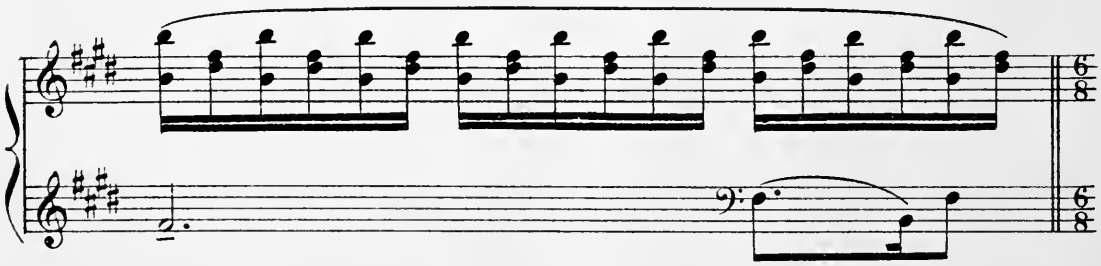


sortent de leurs demeures, Elles s'étirent paresseusement

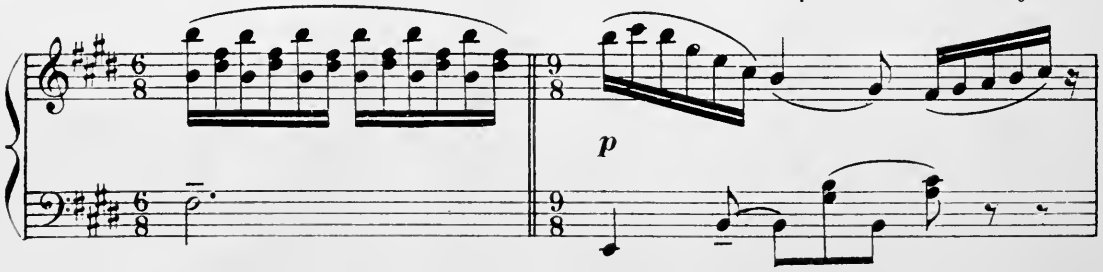


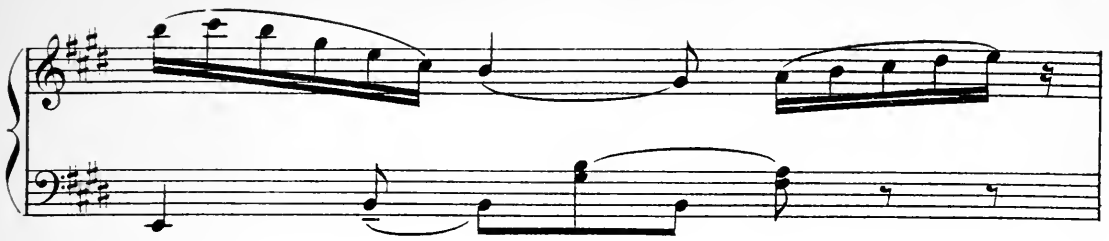
et passent les mains sur leurs yeux chargés de sommeil!



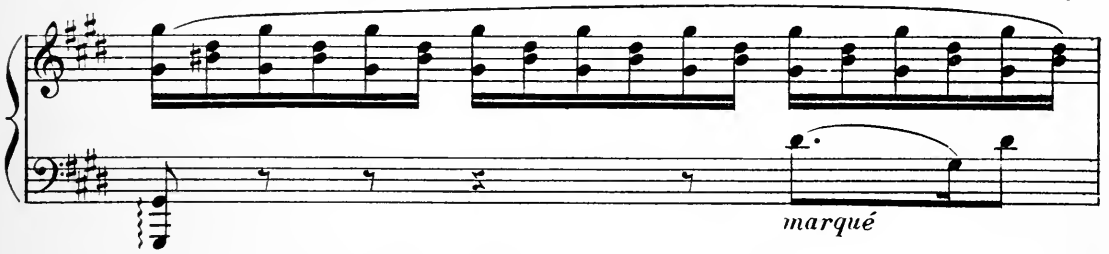


L'horizon se colore des premiers feux du jour.

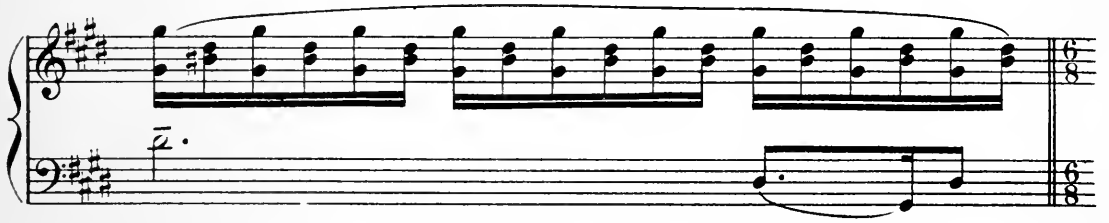




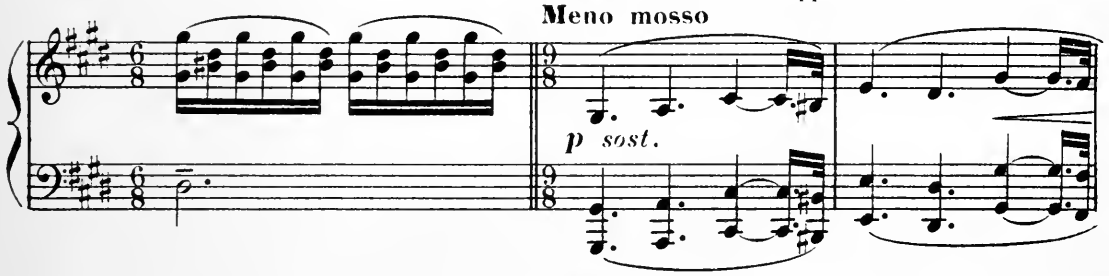
Leïla cherche Maïmouna parmi ses compagnes et ne la voyant pas,



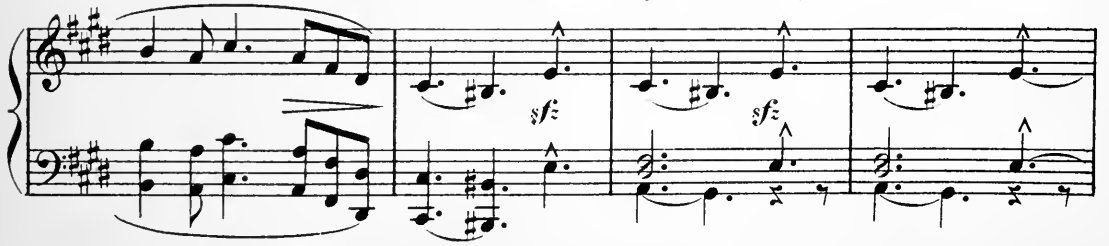
s'approche du petit pavillon.



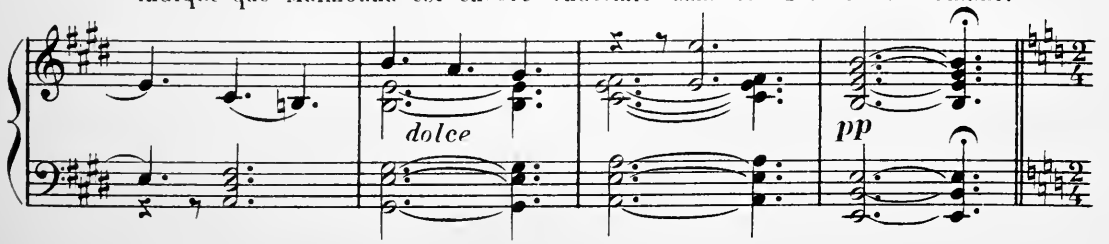
Elle écoute Nul bruit ne frappe son oreille. Sur les



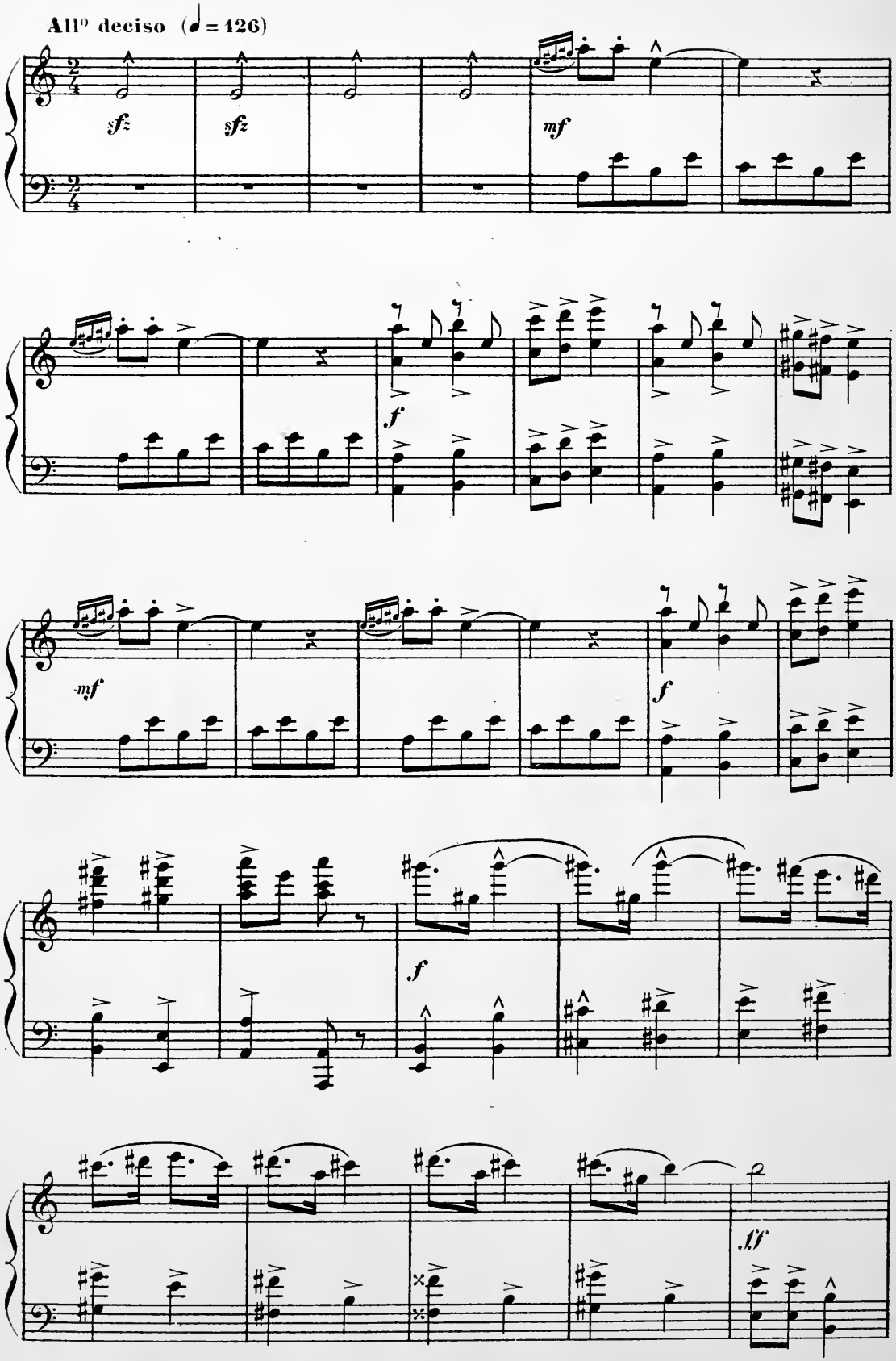
instances des bayadères, elle pousse la porte et regarde à l'intérieur, elle

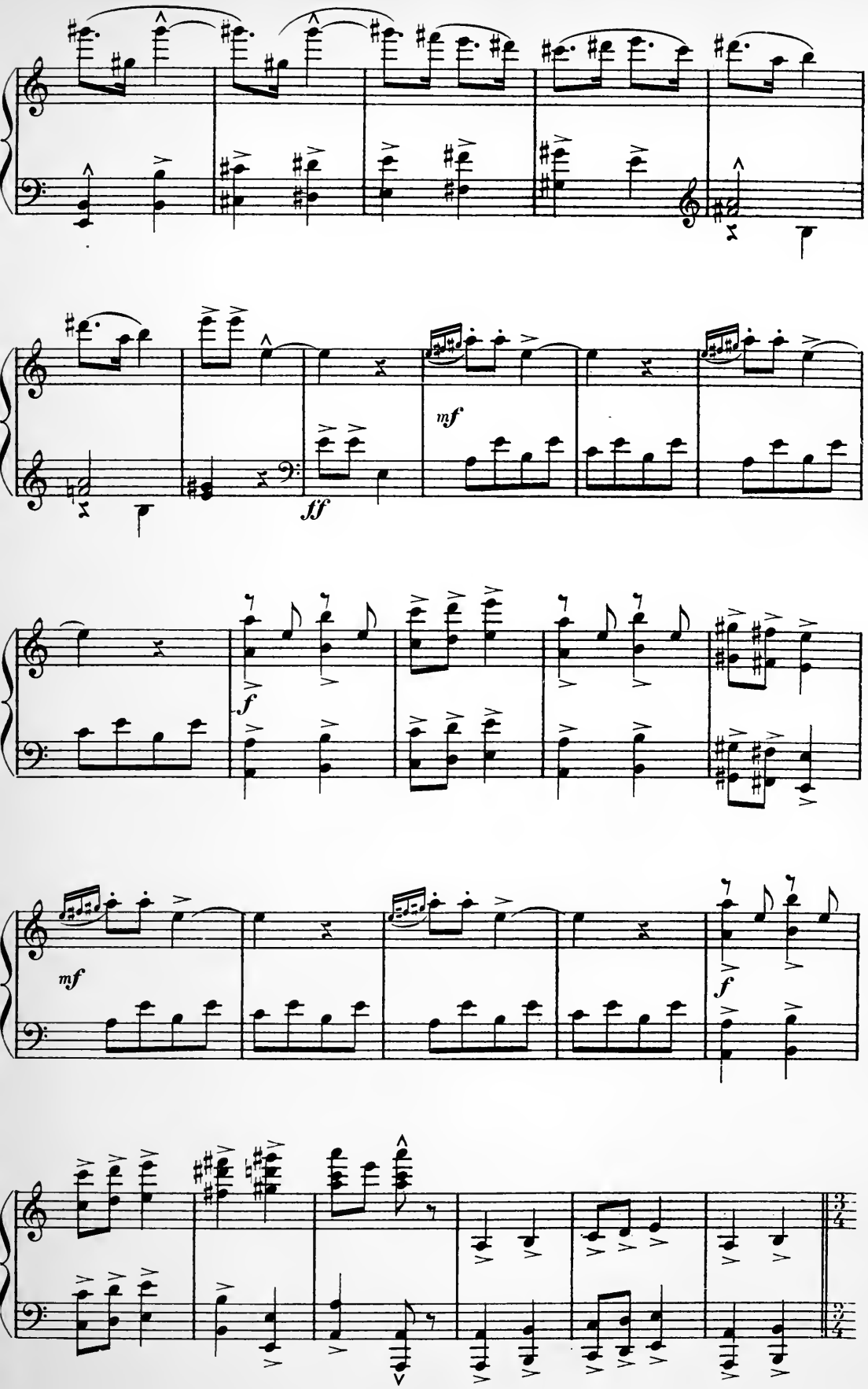


indique que Maïmouna est encore endormie dans les bras de son amant.

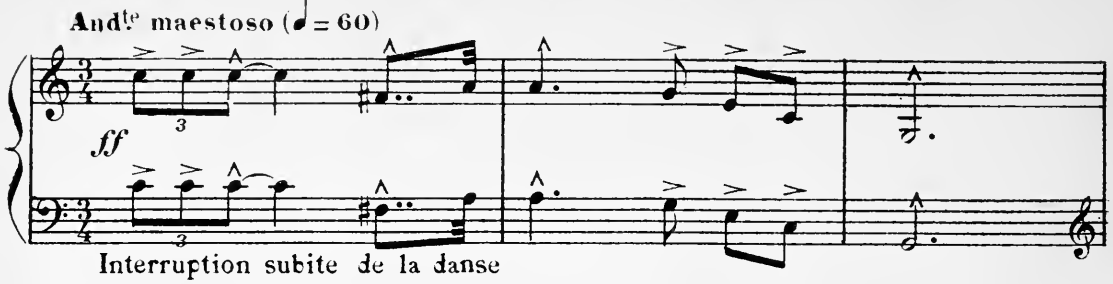


DANSE DES BAYADÈRES



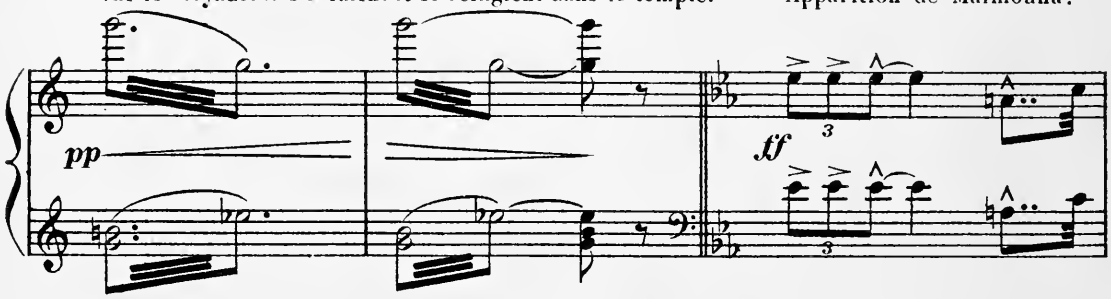

mf
ff
mf
f
mf
f

La porte du pavillon s'ouvre. Paraît le dieu superbe, éclatant de beauté et de jeunesse. A sa

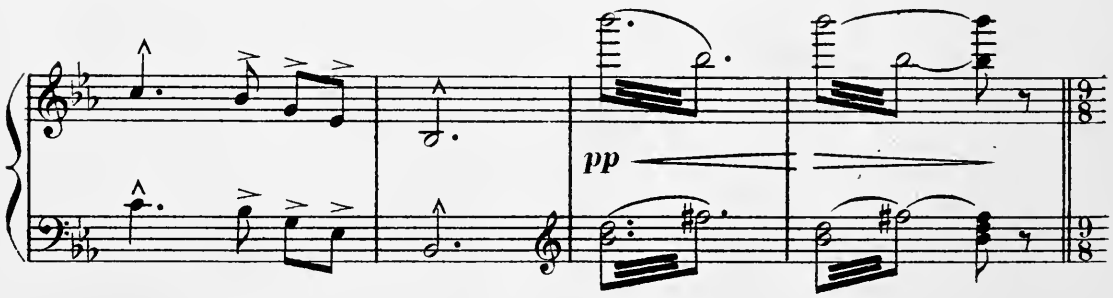


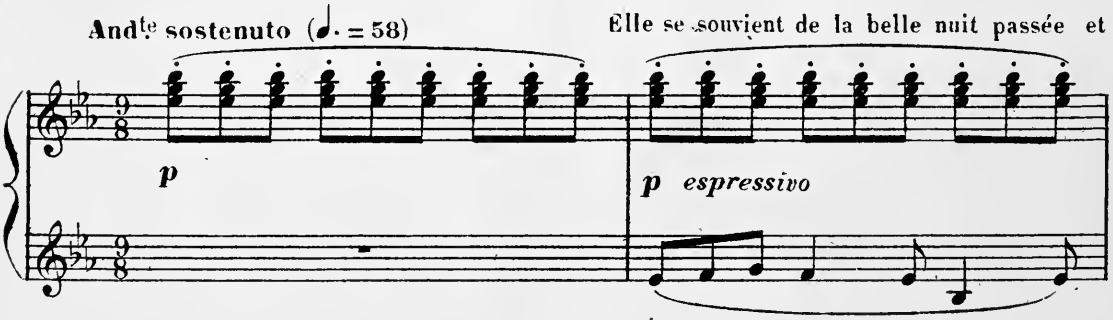
Interruption subite de la danse

vue les bayadères s'enfuient et se réfugient dans le temple. Apparition de Maïmouna.



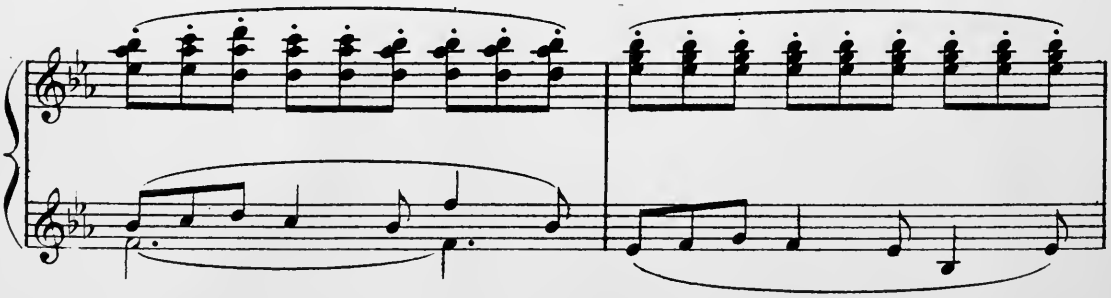
Le jour est complètement venu, le soleil embrase tout de ses feux!



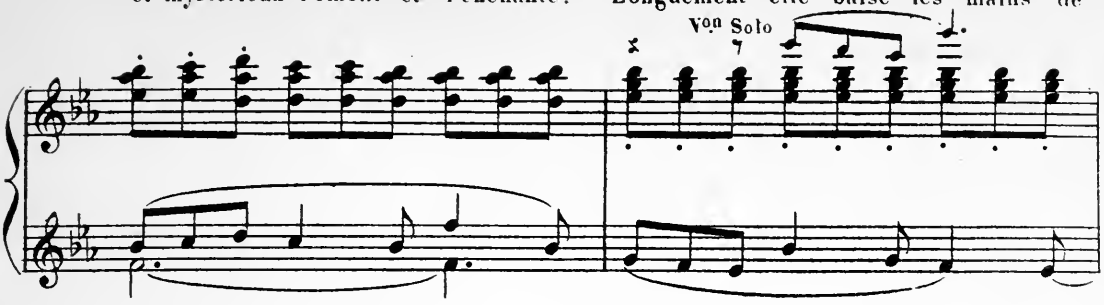


Elle se souvient de la belle nuit passée et

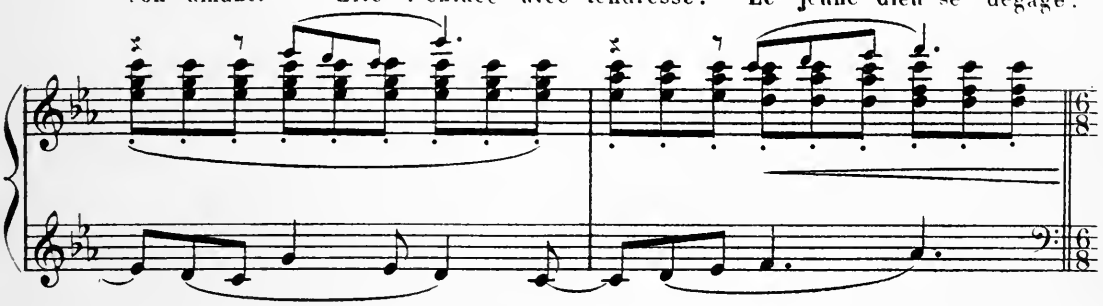
songe longuement aux doux transports de la veille dont le langage inconnu



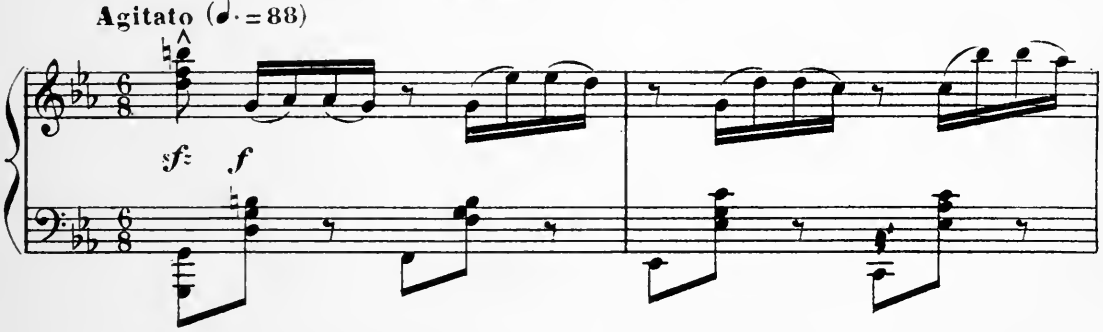
et mystérieux l'ément et l'enchante. Longuement elle baise les mains de



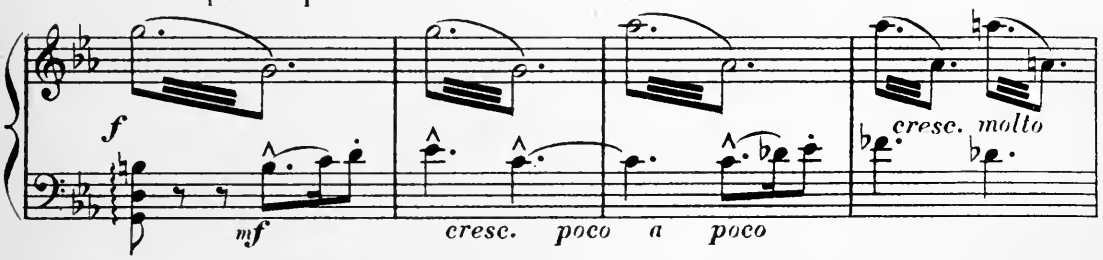
son amant. Elle l'enlace avec tendresse. Le jeune dieu se dégage.



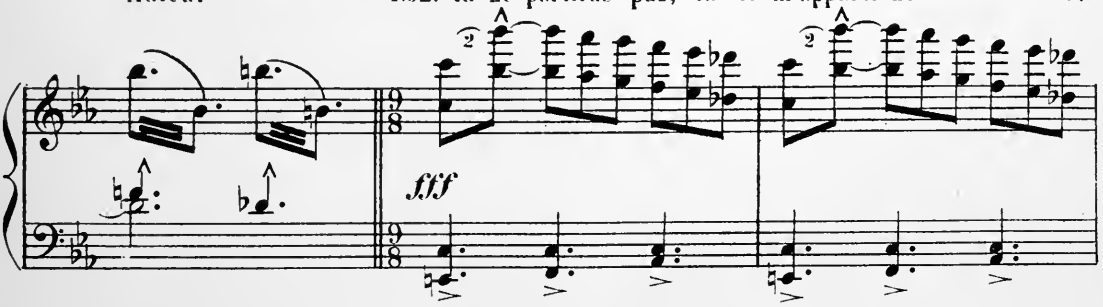
Il veut s'éloigner. Maïmouna se jette à ses genoux, le conjure



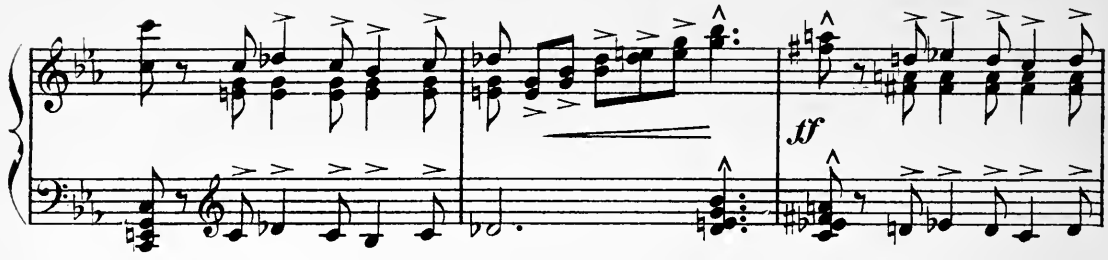
de ne pas la quitter. (LE DIEU) Il le faut.... Encore un baiser



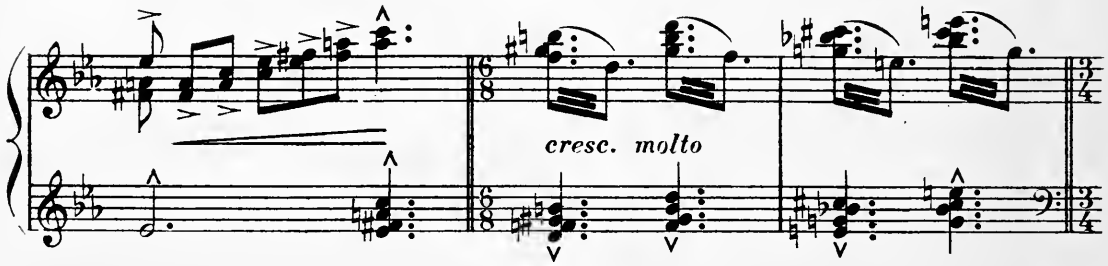
Adieu. (MAÏMOUNA) Non! tu ne partiras pas, ta vie m'appartient. Oh! reste vois



mes soupirs et mes larmes (LE DIEU) Ni prières ni larmes ne sauraient me fléchir. Adieu!

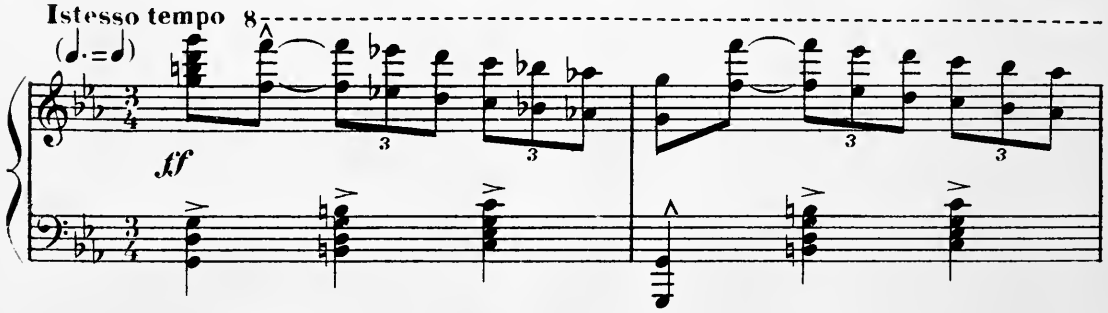


(MAÏMOUNA) Arrête! ou prends garde à toi! (LE DIEU) Tes menaces ont encore moins de pouvoir sur moi!

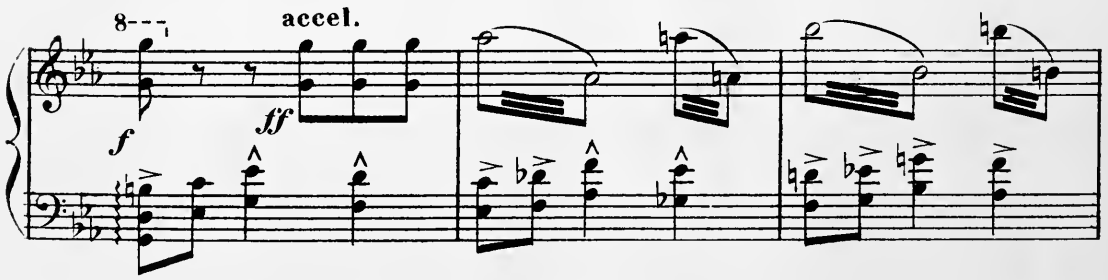


(MAÏMOUNA) Soit pars! Mais je m'attache à tes pas!

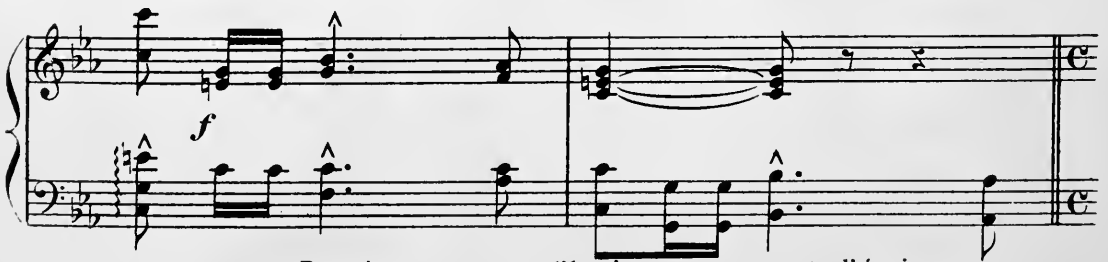
Istesso tempo



(LE DIEU) Je te le défends! (MAÏMOUNA) Je brave ta défense!

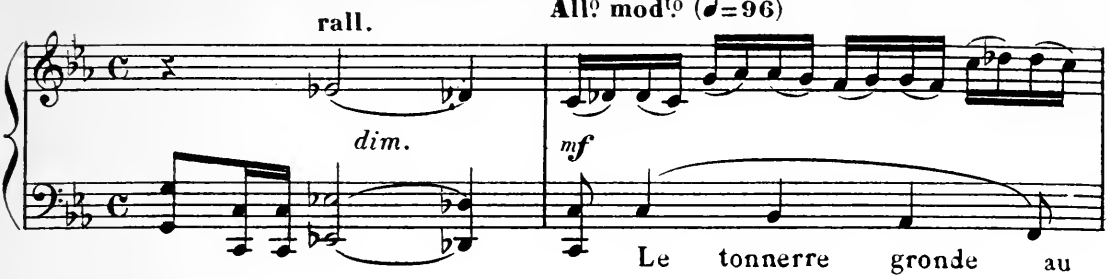


(LE DIEU) Largo (♩=63) Laisse ma destinée s'accomplir, me retenir plus longtemps c'est

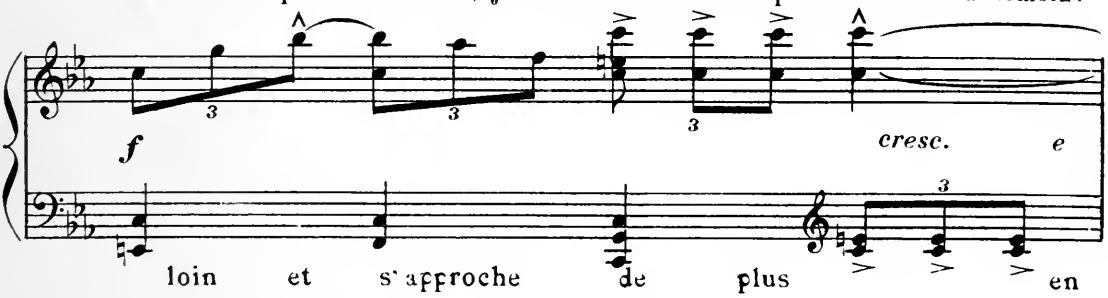


Depuis un moment l'horizon est couvert d'épais nuages.

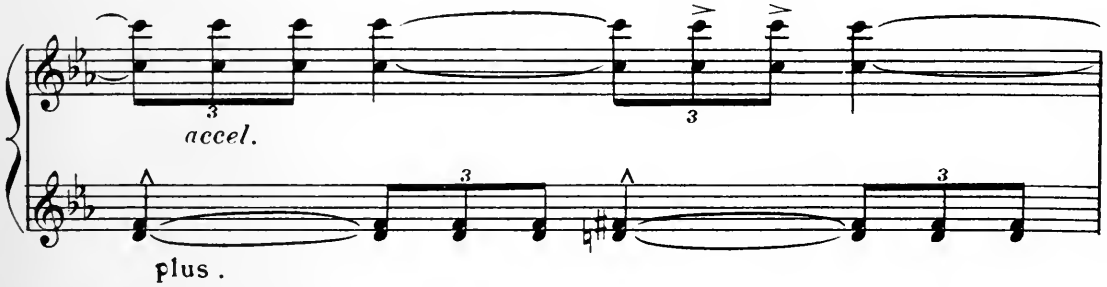
etre la cause involontaire de ma mort ! (MAÏMOUNA) Tu veux m' effrayer



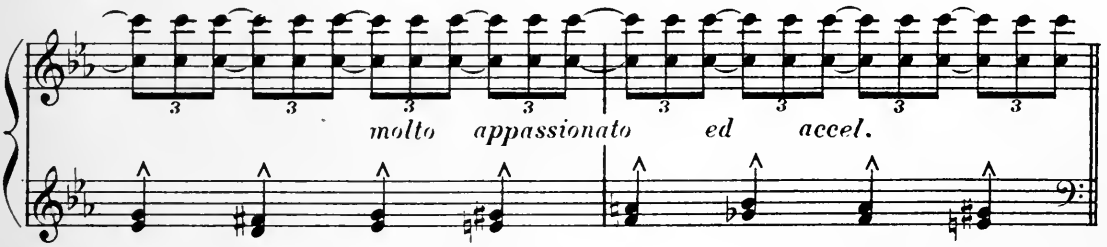
Mais sache que si tu meurs, je meurs aussi. J'en prends le ciel à témoin!



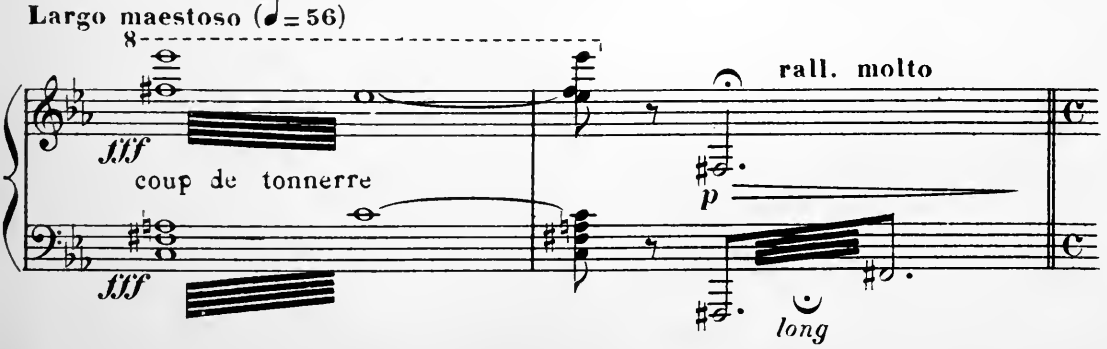
(LE DIEU) Tu outrages le ciel en prononçant de telles paroles,



(MAÏMOUNA) Je défie le ciel de nous séparer .

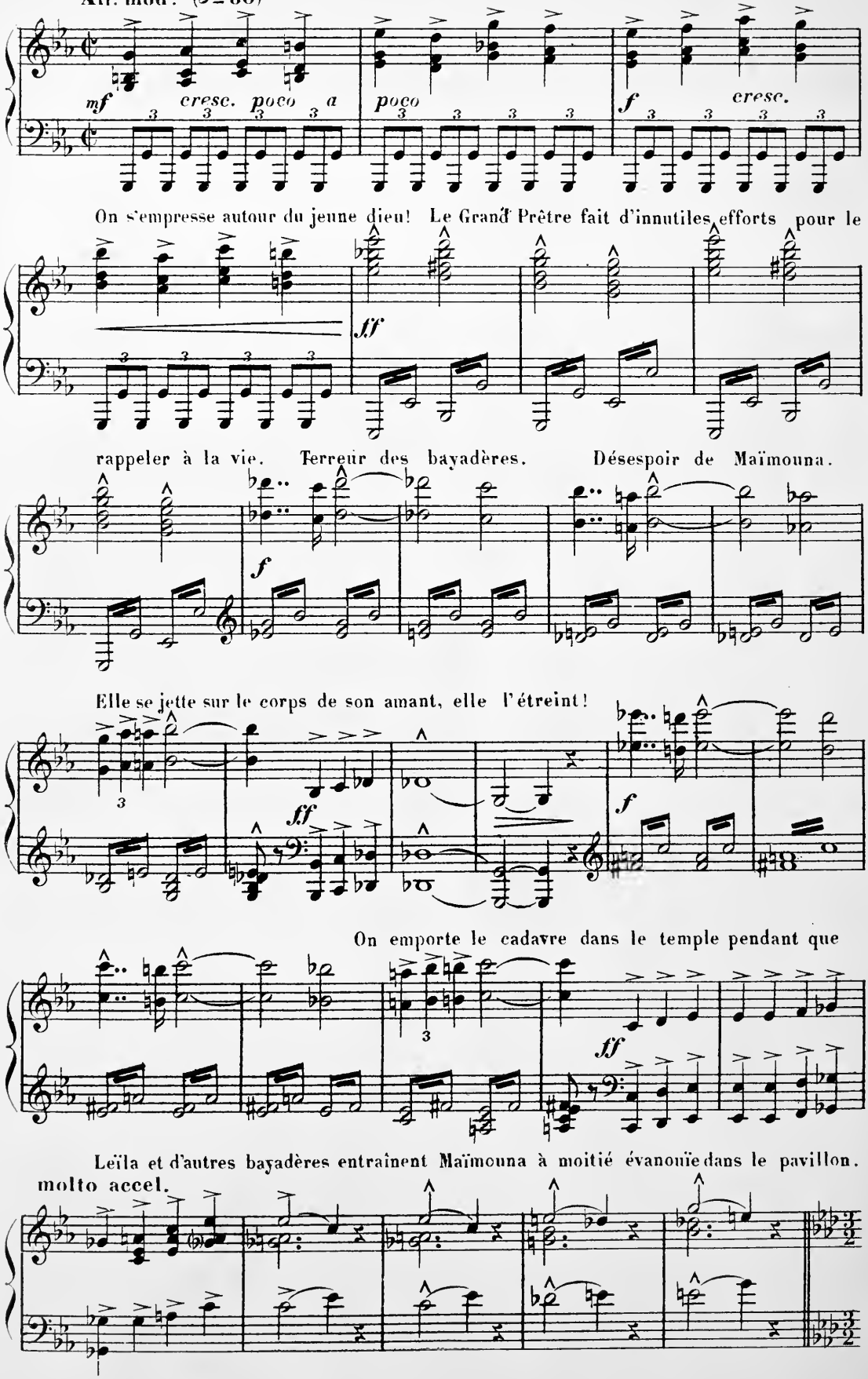


Le jeune dieu tombe foudroyé .



SCÈNE III

All° mod^to (𝅗𝅥 = 80)



On s'empresse autour du jeune dieu! Le Grand Prêtre fait d'innutiles efforts pour le rappeler à la vie. Terreur des bayadères. Désespoir de Maïmouna.

Elle se jette sur le corps de son amant, elle l'étreint!

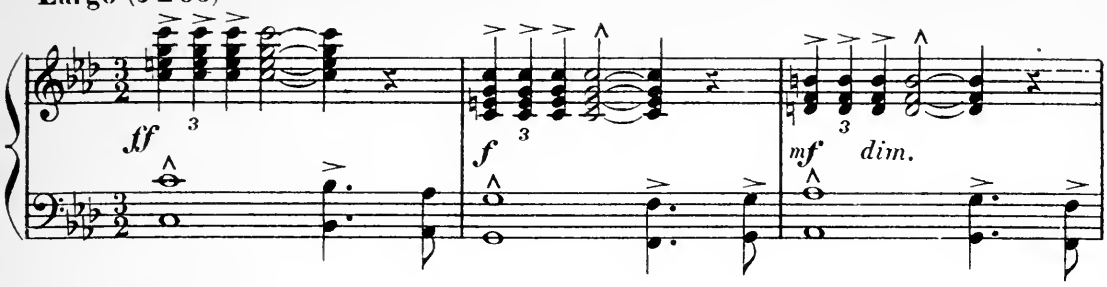
On emporte le cadavre dans le temple pendant que

Leïla et d'autres bayadères entraînent Maïmouna à moitié évanouïe dans le pavillon.

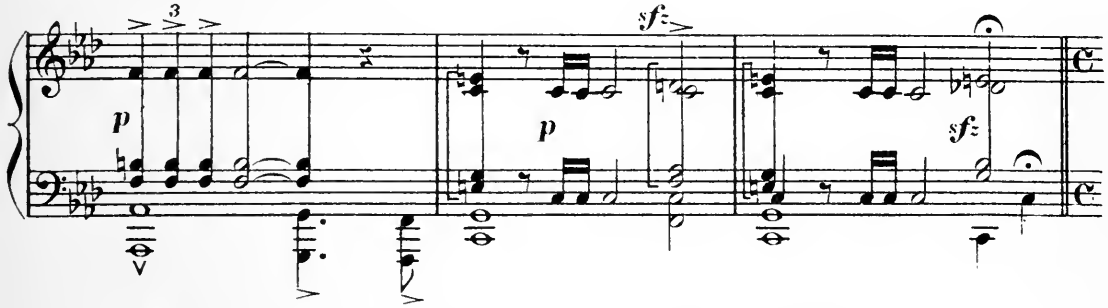
molto accel.

Des serviteurs du temple dressent au milieu de la scène le bûcher destiné.

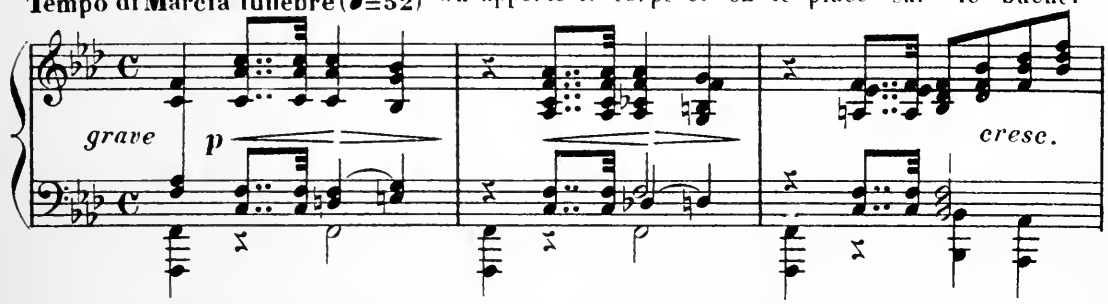
Largo (𝅗𝅥 = 56)



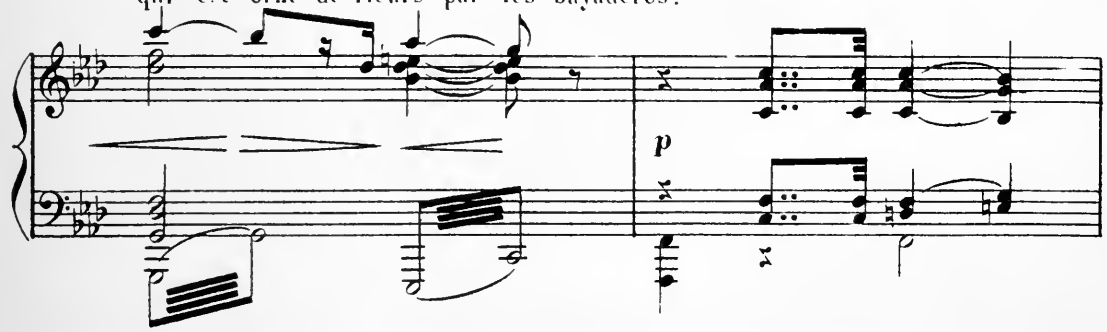
à brûler le cadavre.



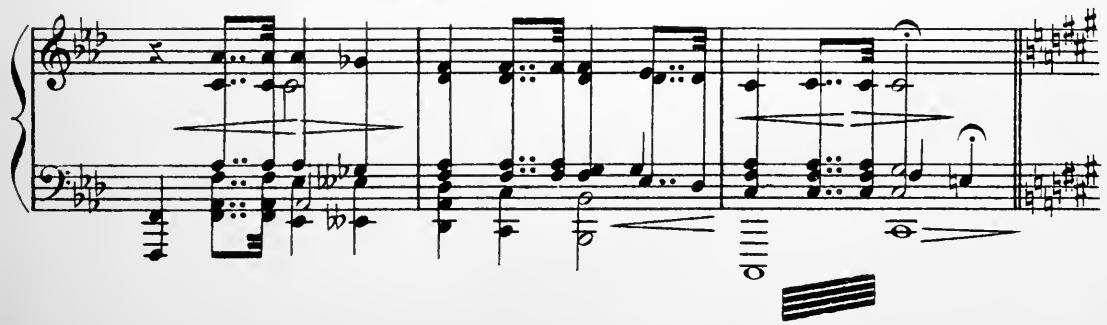
Tempo di Marcia funebre (♩ = 52) On apporte le corps et on le place sur le bûcher



qui est orné de fleurs par les bayadères.

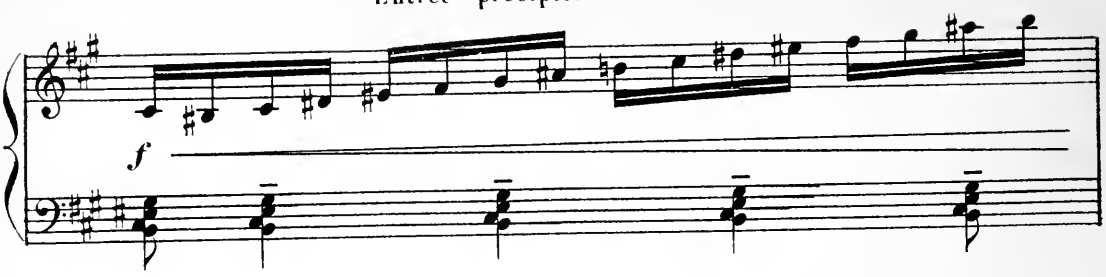


SACRIFICE A BRAHMA

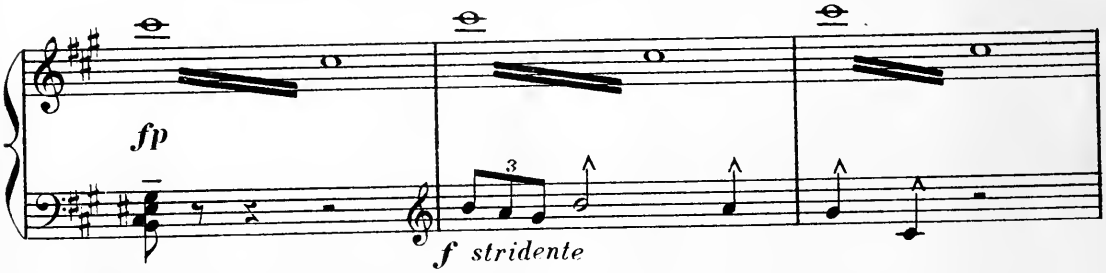


Scène V

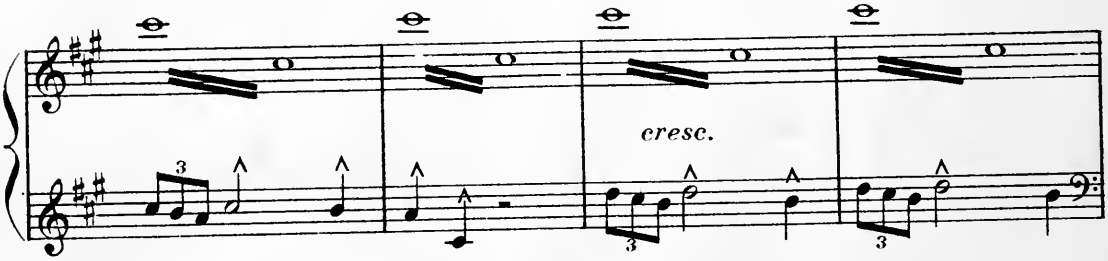
Entrée précipitée de Maïmouna



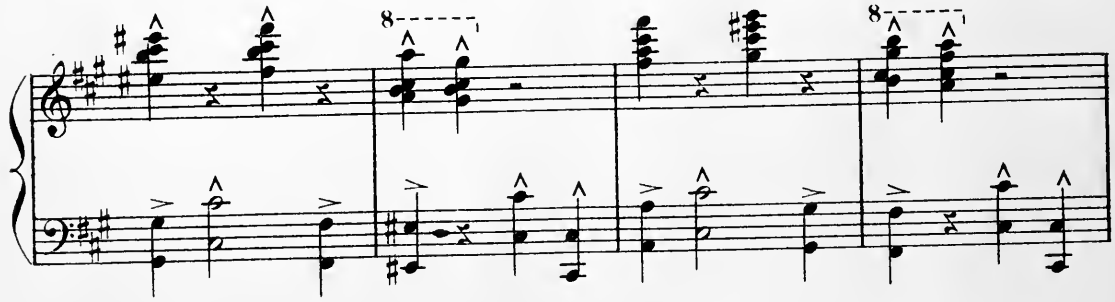
folle de douleur elle supplie les Brahmes de la laisser partager la dernière

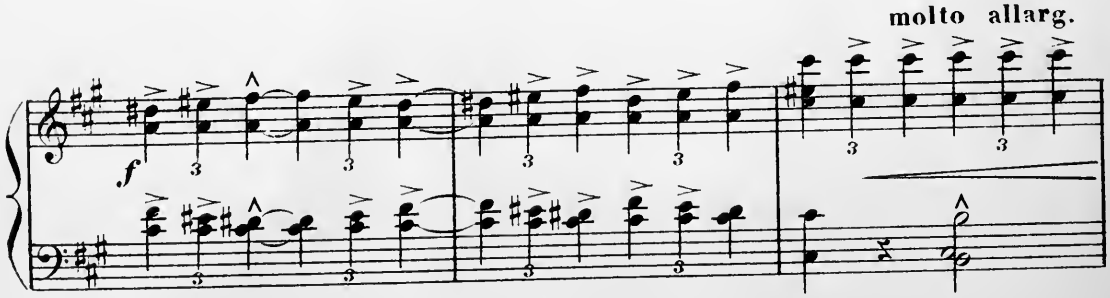


couche de son amant.



mais les Prêtres s'y opposent.





Les prières se mêlent

Tempo di Marcia funebre (♩. = 52)

fff

aux danses sacrées.

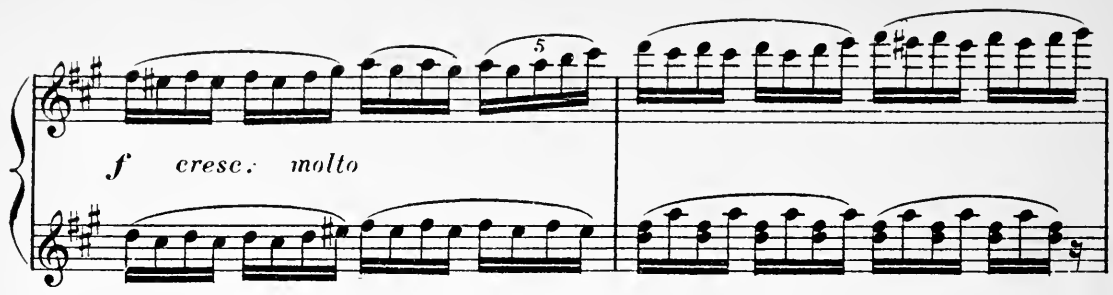
sf

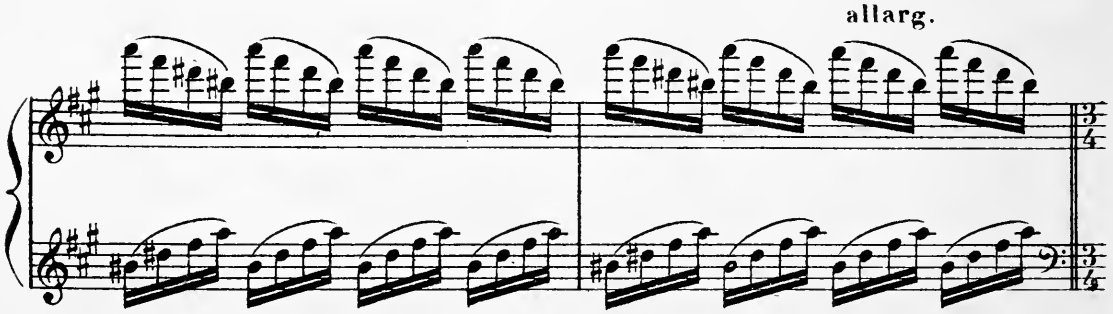
Le Grand Prêtre donne l'ordre d'allumer le bûcher.

Allº mosso

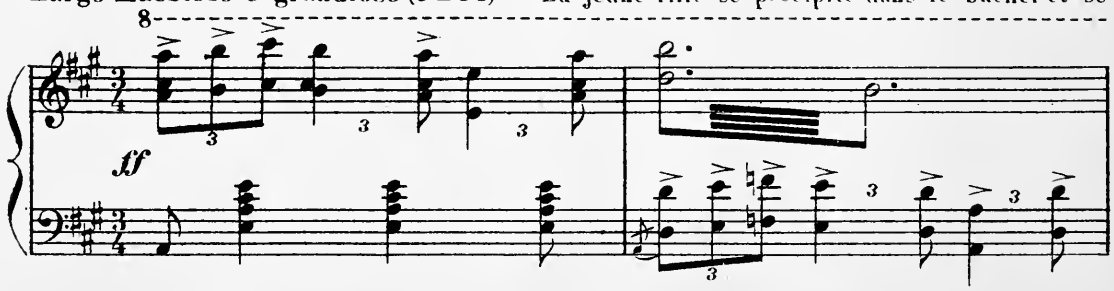
Le bûcher s'allume

ff

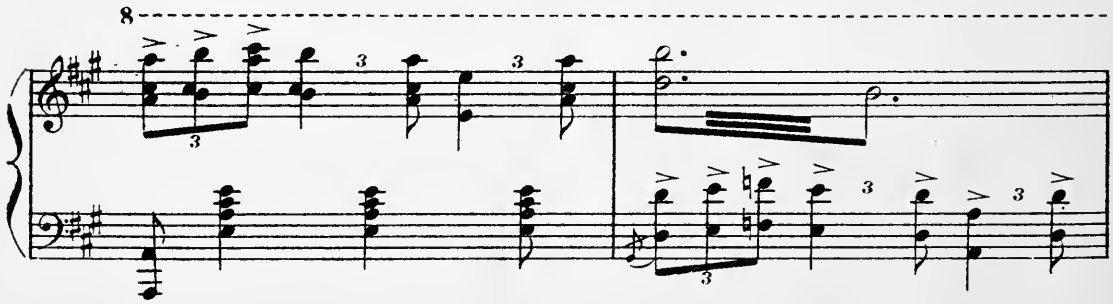


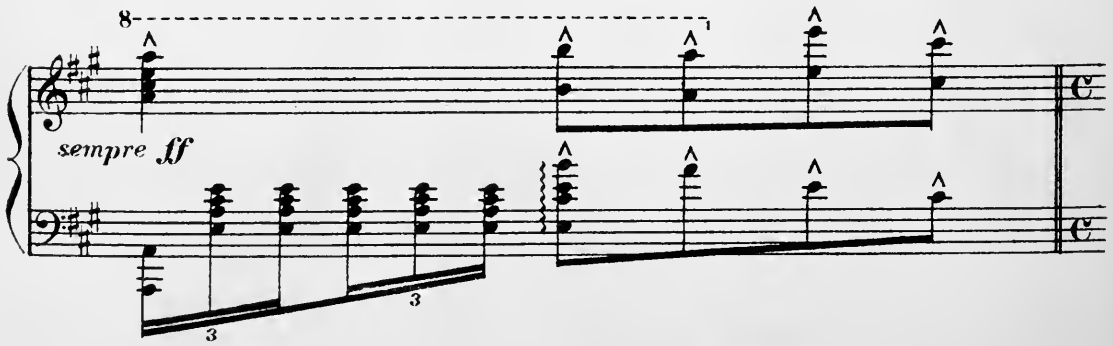


Largo maestoso e grandioso (♩ = 54) La jeune fille se précipite dans le bûcher et se



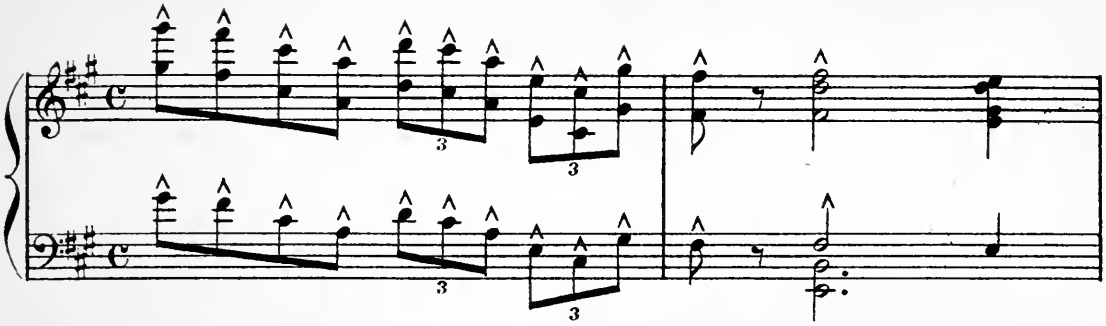
laisse tomber à côté de son amant. Les flammes les entourent.



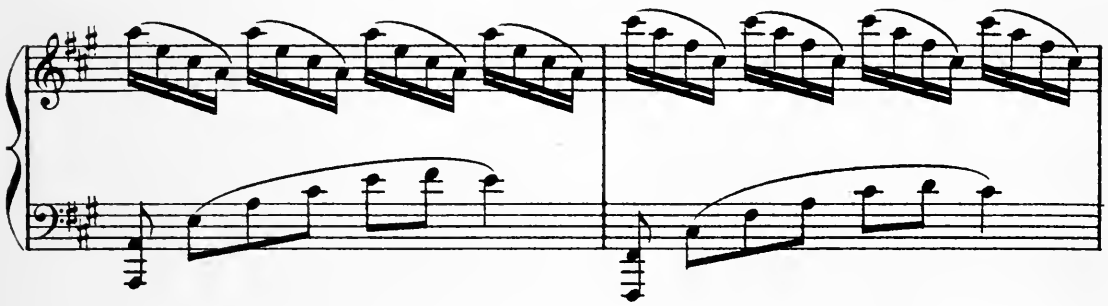


APOTHÉOSE

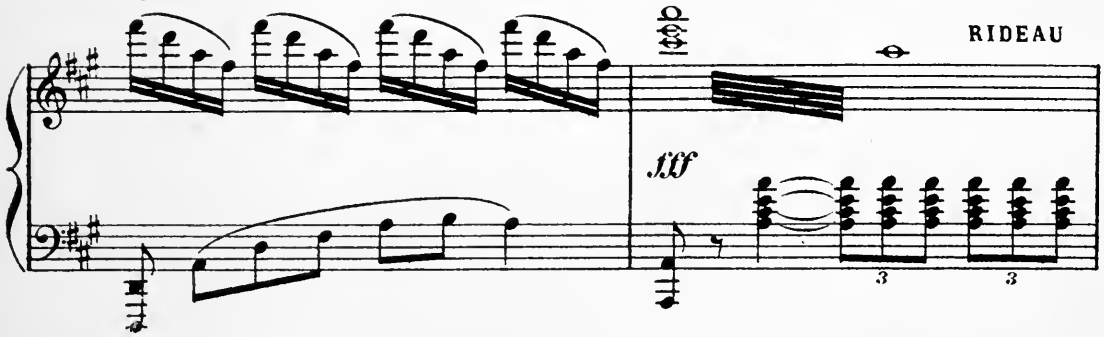
Le dieu se lève, prend l'amante dans ses bras et lui dit qu'il n'a simulé la

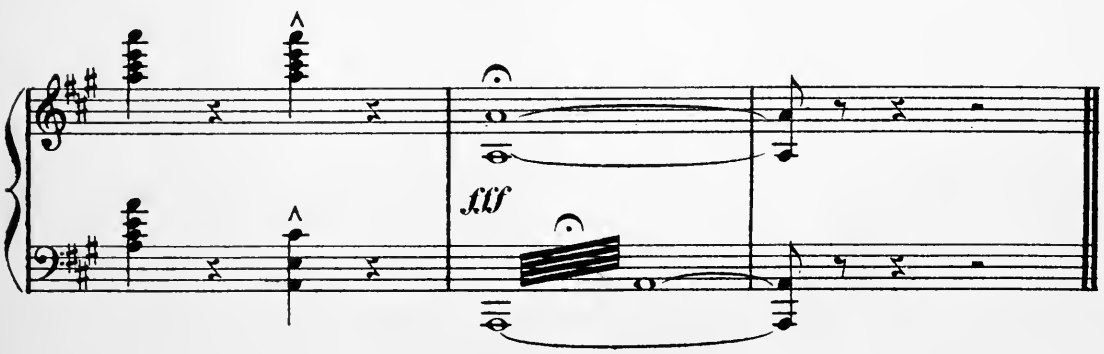


mort que pour éprouver son cœur. Ils montent ravis et radieux vers les



sphères éternelles sur l'aile de l'Amour triomphant.





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