La Maladetta

BALLET EN DEUX ACTES ET QUATRE TABLEAUX

D'après une Légende gasconne

PAR

PIERRE GAILHARD

Chorégraphie de J. HANSEN

MUSIQUE DE

PAUL VIDAL

PARTITION COMPLÈTE

PARIS

CHOUDENS, ÉDITEUR

30, Boulevard des Capucines

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Entaou lac aou pé dou pic,
Lou pastourel s'endroumic
Joutz la néou;
Paouré méou!

(Légende de la Maladetta)

ACADÉMIE NATIONALE DE MUSIQUE ET DE DANSE

La Maladetta

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PAUL VIDAL

Représenté pour la première fois à Paris, le 24 Février 1893.

Direction de MM. BERTRAND et CAMPO-CASSO.

Personnages

LA FÉE DES NEIGES	Mlles	MAURI.
PREMIÈRE STALAGMITE		DÉSIRÉ.
CADUAL, pâtre pyrénéen	MM.	LADAM.
AZZYTURBA, roi des Gitanos		PLUQUE.
LE MARQUIS D'ASTHOS		DE SORIA.
UN JOUEUR DE CORNEMUSE		VASQUEZ (père)
LILIA, fiancée de Cadual	Mlles	SUBRA.
DEUXIÈME STALAGMITE		LOLESTEIN.
TRIGUEÑOK, capitaine des Gitanos	MM.	VASQUEZ.
CADUAL père, chasseur d'ours		STILB.
LE SOSIE DE CADUAL		LECERF.
LA MÈRE DE LILIA	Mlle	AUGLANS.

Pyrénéens, Pyrénéennes, Chasseurs, Gitanos, Gitanas, Stalagmites, Gnômes, Rinsjelets

La scene se passe aux Pyrénées à la fin du XVIIIe siècle.

Décors de **M. JAMBON.**

1er ACTE. — 1er tableau. — **La Vallée d'Oueil.**

2e ACTE. — 2e — — **Le Pic de la Maladetta.**
— 3e — — **Le palais de la Fée des Neiges.**
— 4e — — **Le Pic de la Maladetta.**

Costumes de **M. Ch. BIANCHINI.**

Chef d'orchestre : **M. Ed. COLONNE.** — Régisseur de la danse : **M. E. PLUQUE.**
Répétiteur de la danse : **M. F. KŒNIG.**

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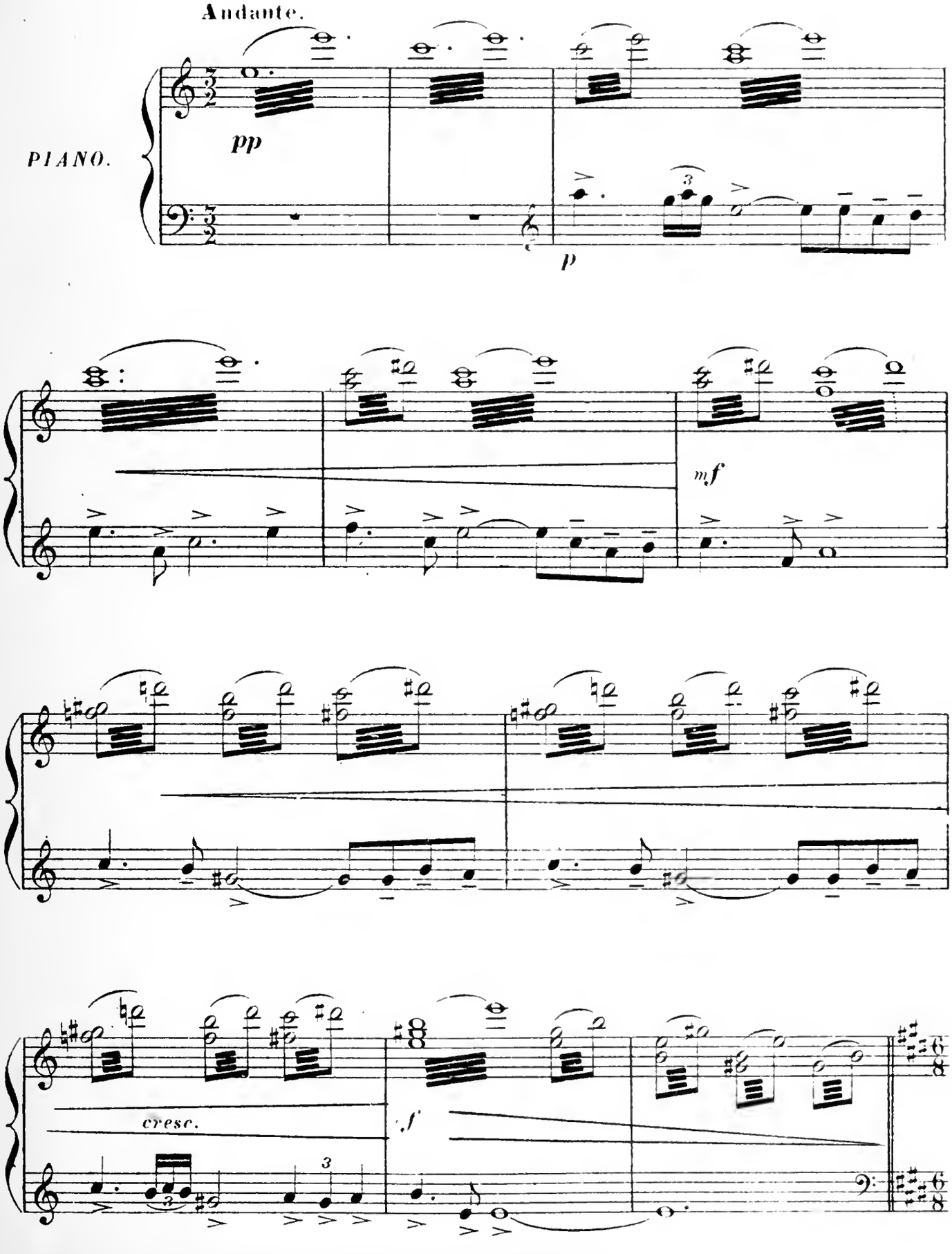
LA MALADETTA

PRÉLUDE



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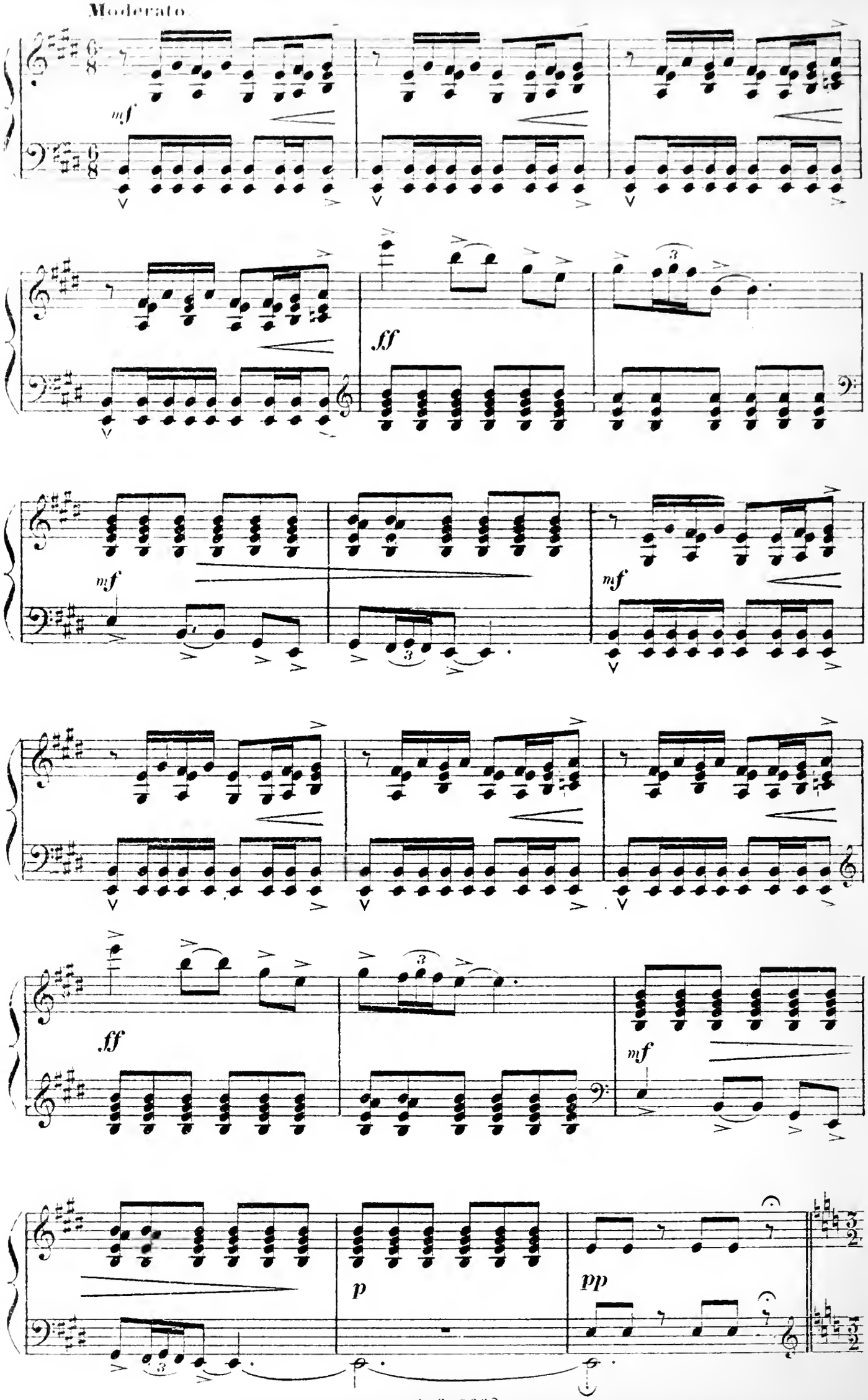
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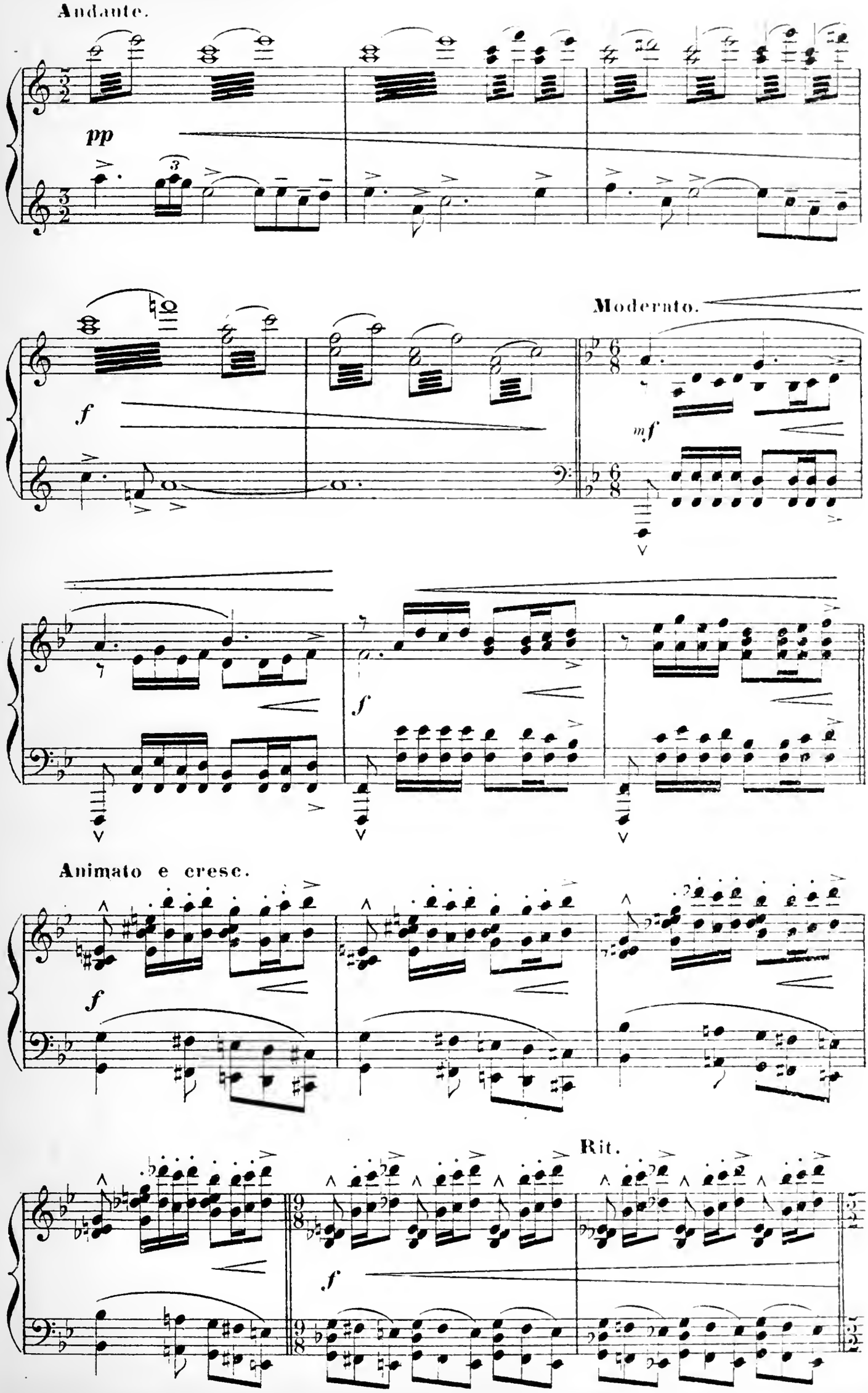
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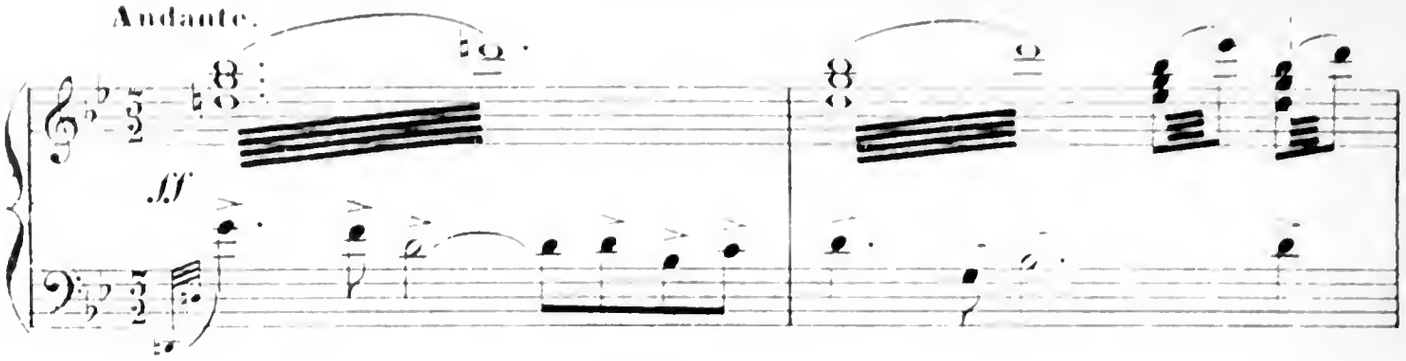
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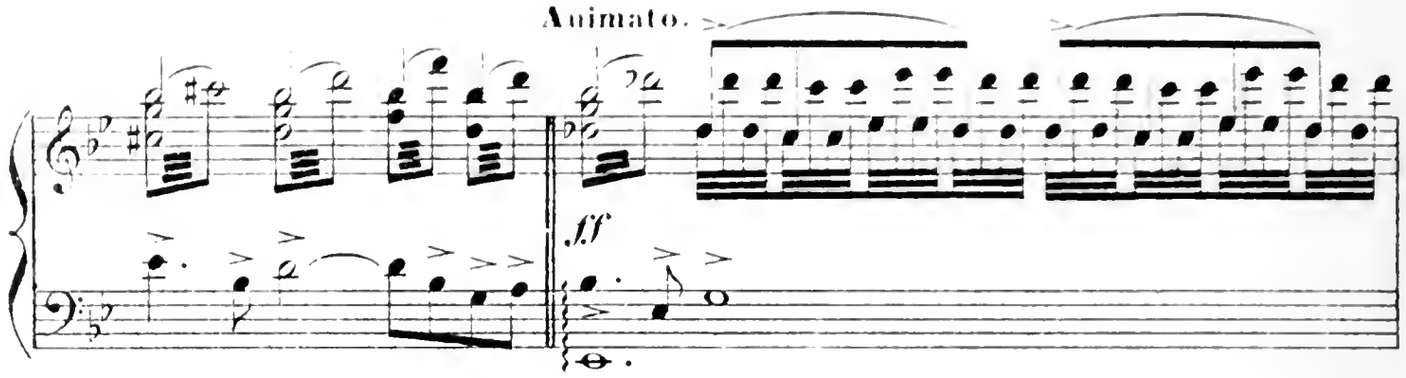
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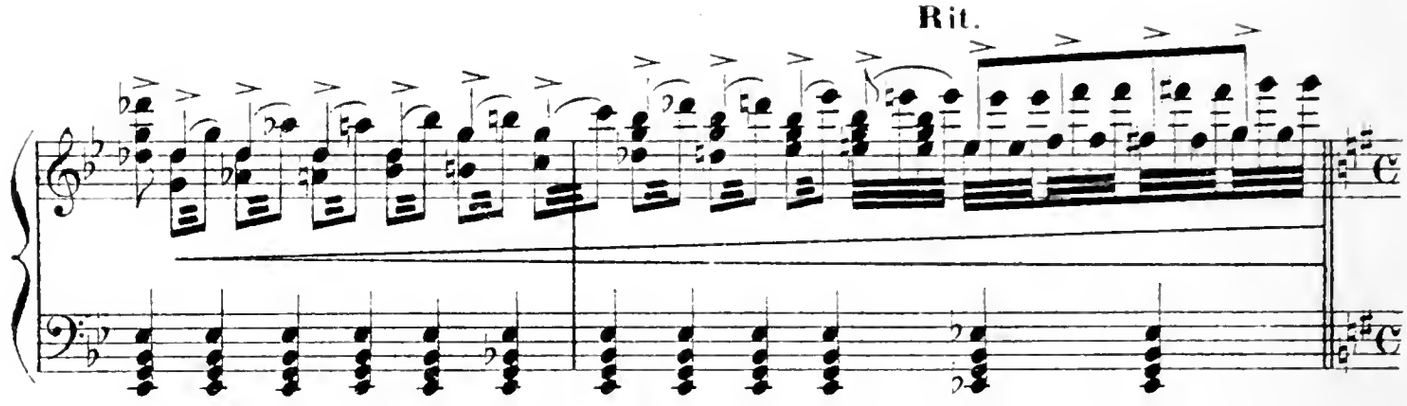
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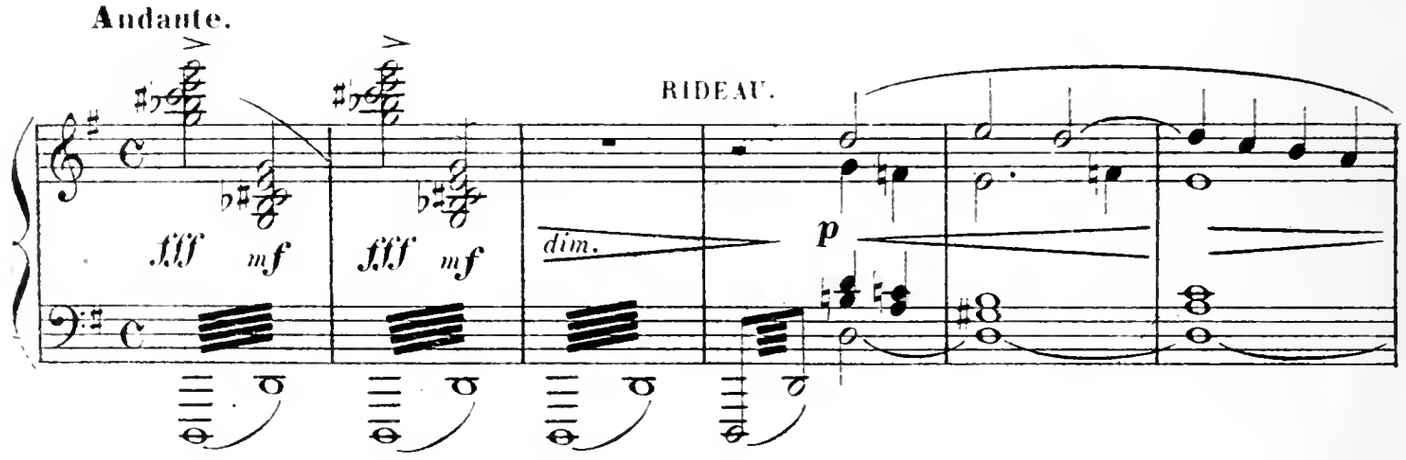
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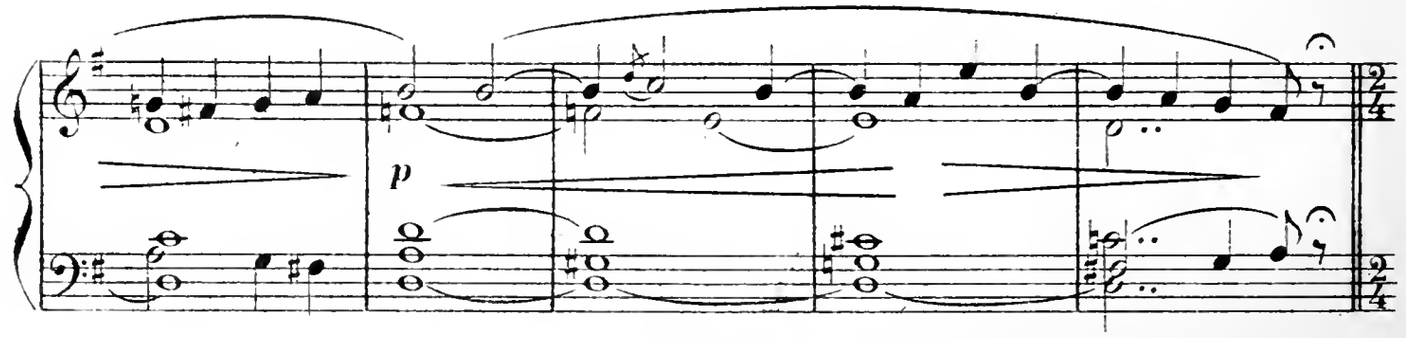
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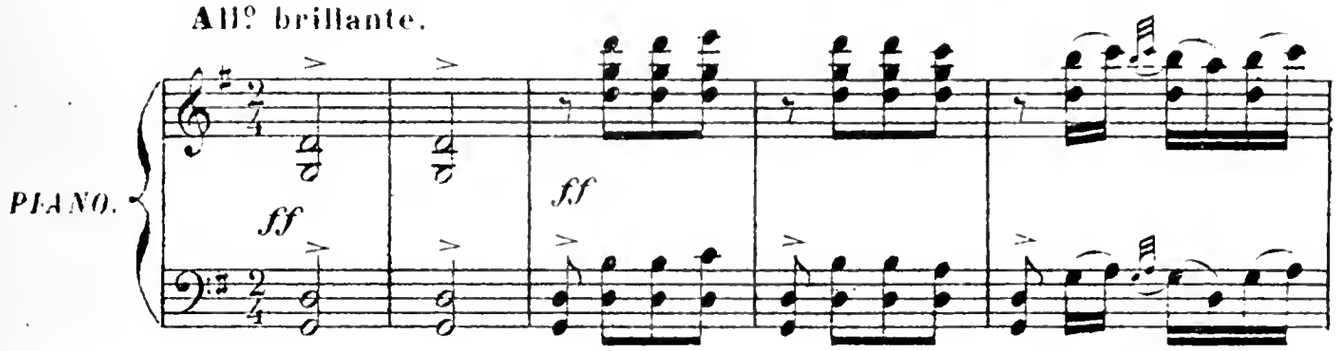
ACTE I

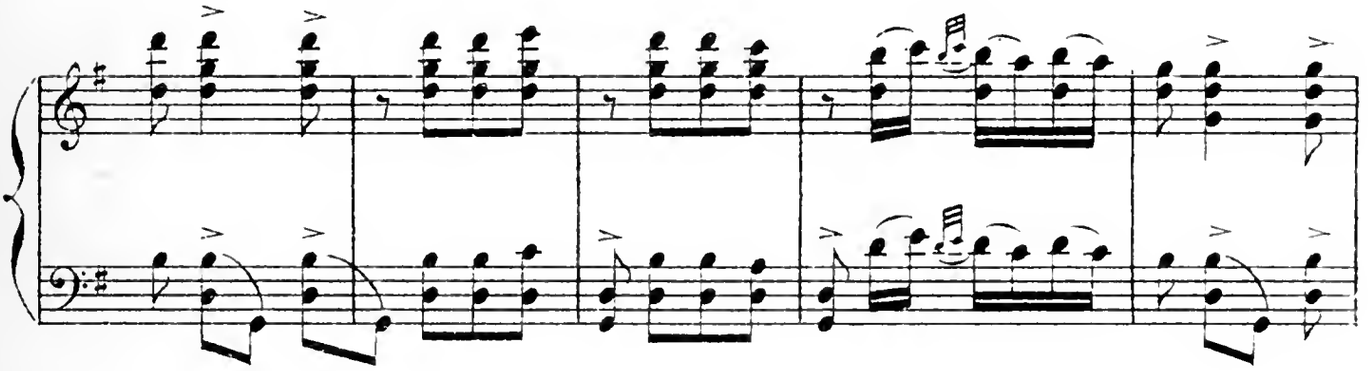
Le décor représente la place du village d'Oucil. À droite, la maison de Lilia, à gauche, un sentier escarpé conduisant à la Maladetta; au bas du sentier, une croix en pierre; au fond, la Maladetta, couverte de neige; au pied de la montagne, une vallée verdoyante.

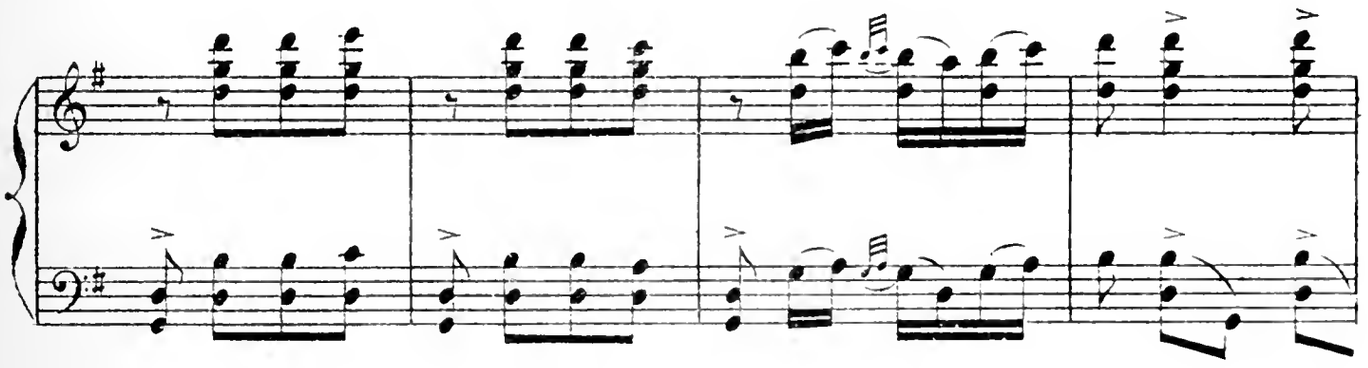
SCÈNE I.

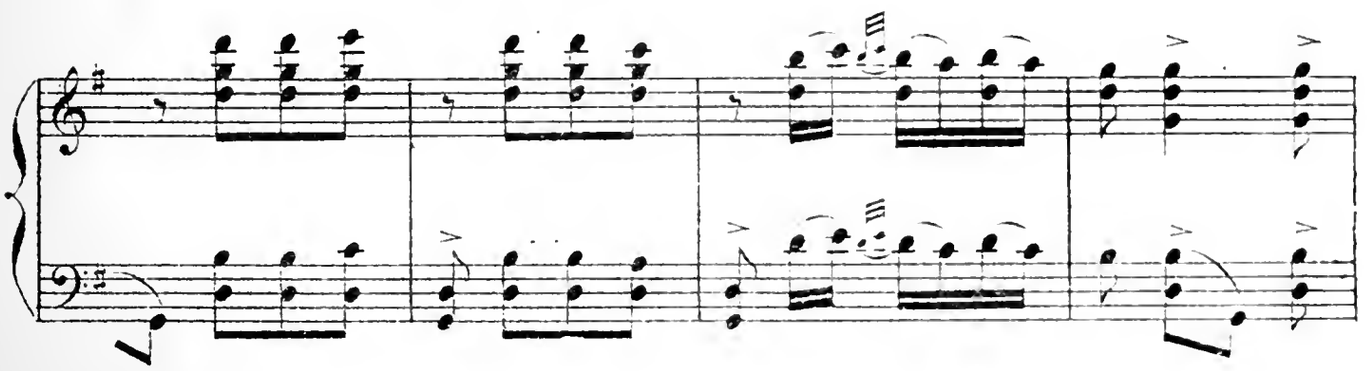
Les jeunes filles du village viennent en dansant sur la

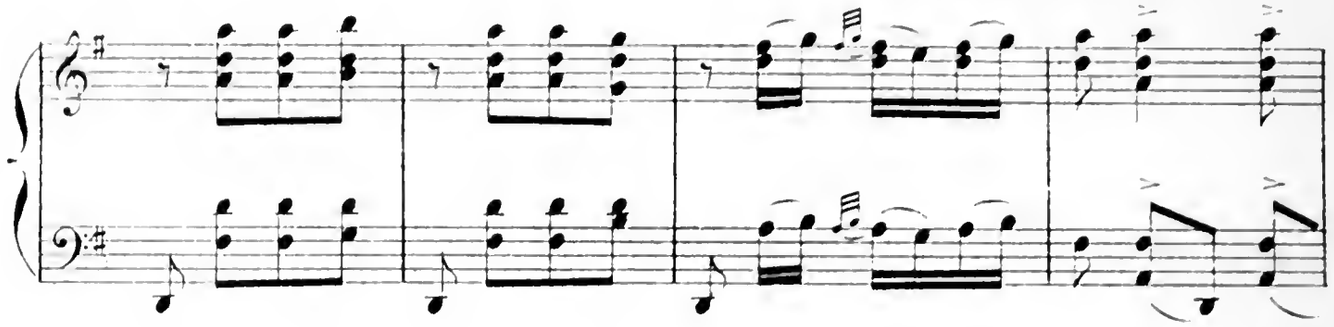


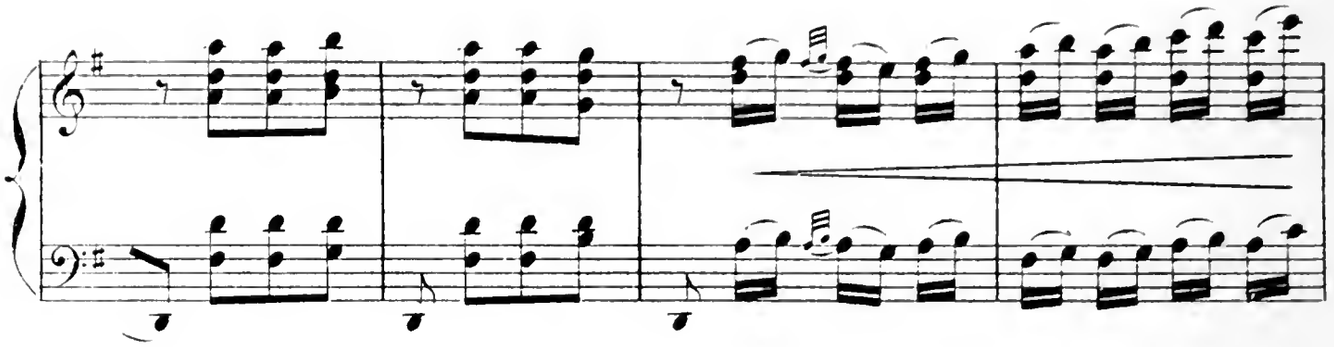
place pour attendre l'arrivée de la chasse.

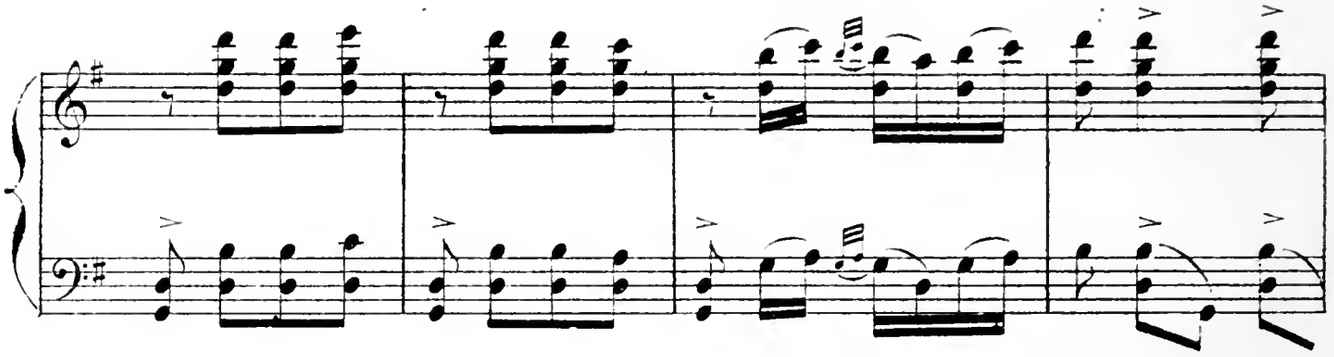


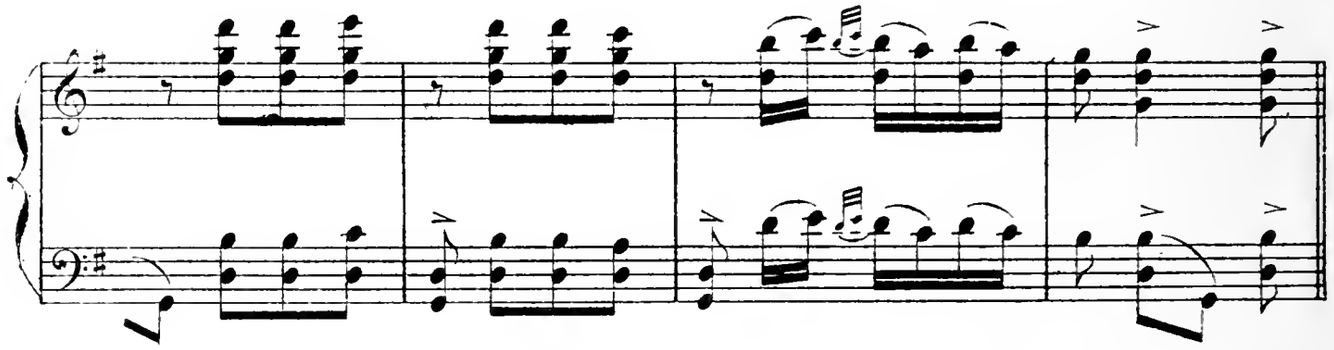




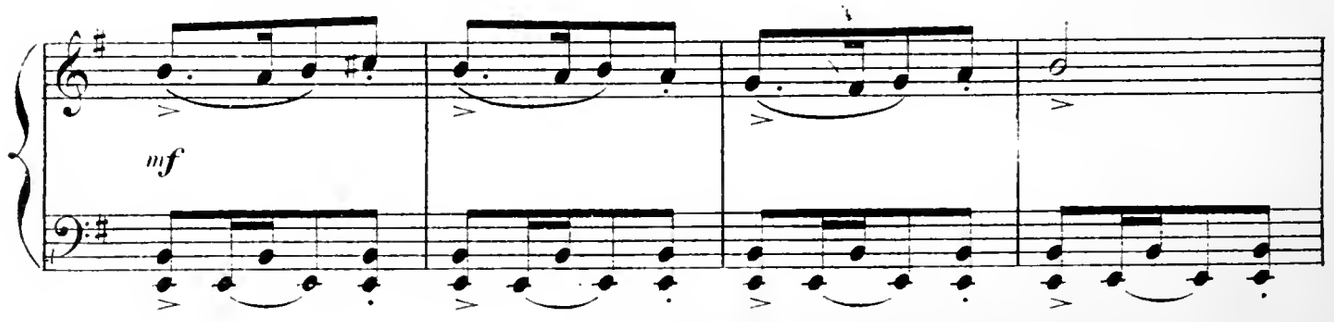




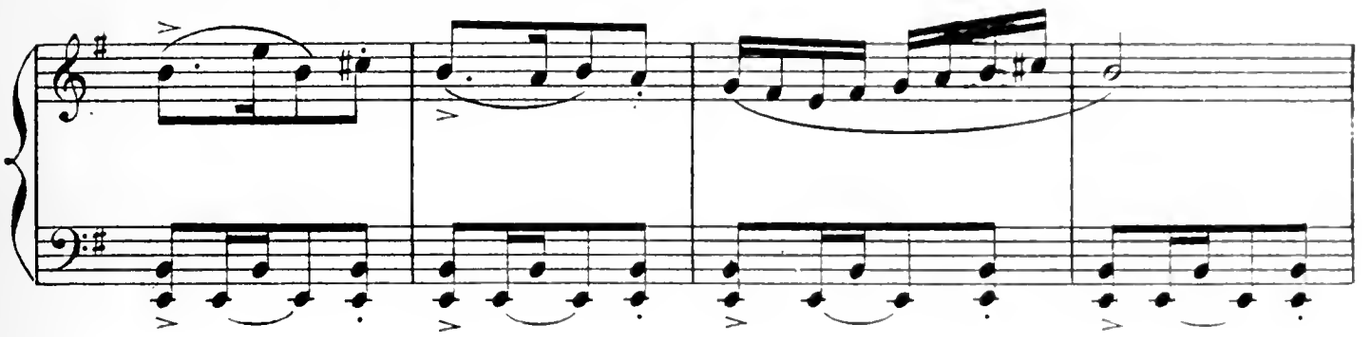


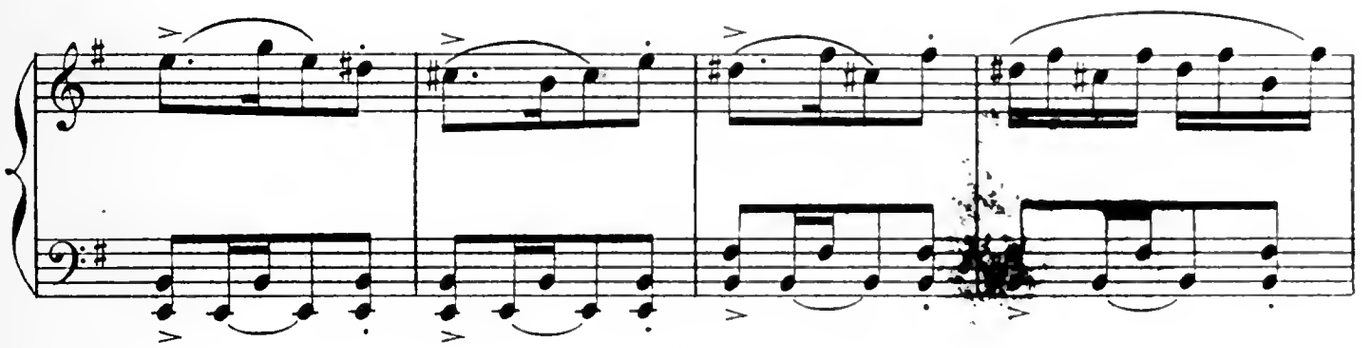


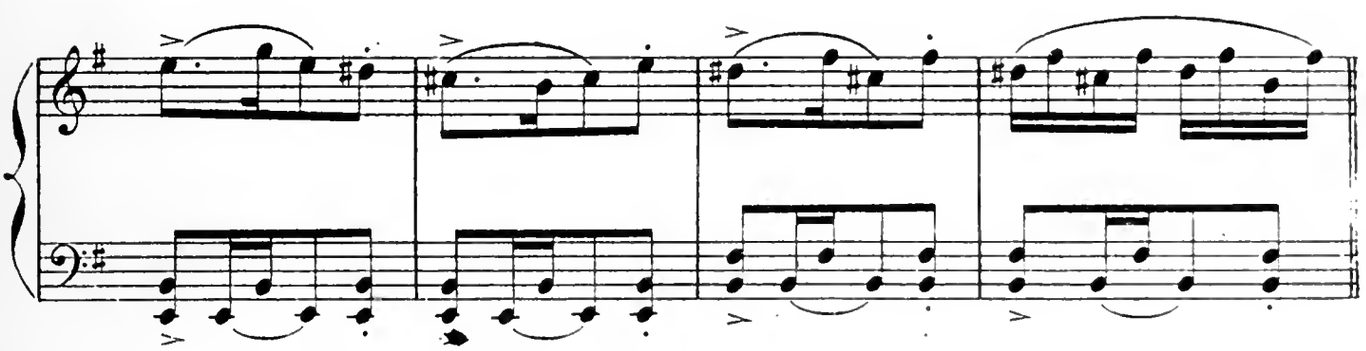
Entrée des jeunes gens, précédés du cornemuseux:



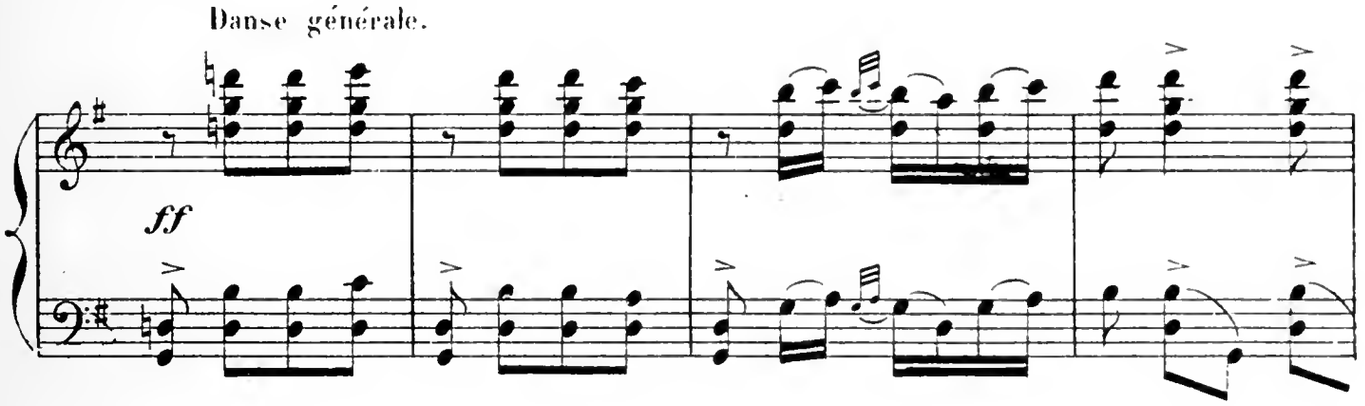
ils vont rejoindre les jeunes filles et les invitent à danser.

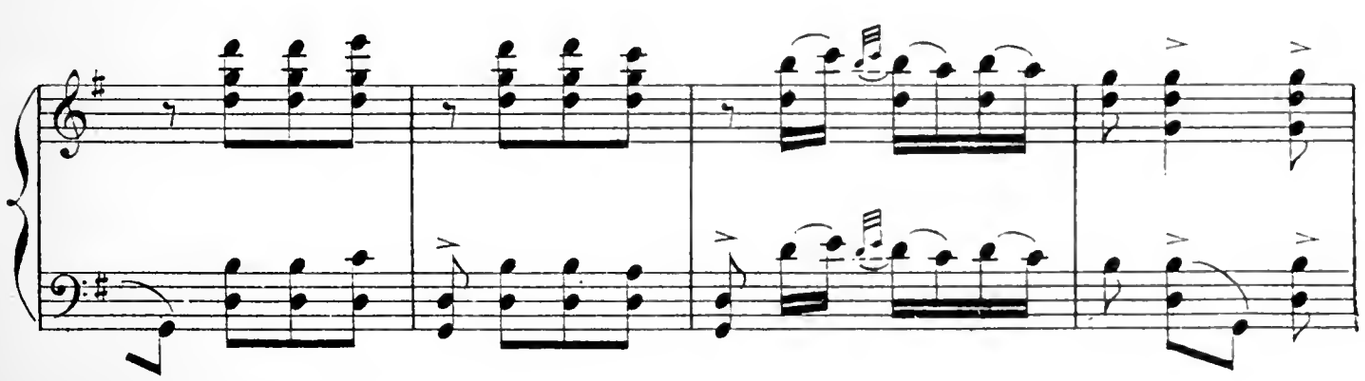




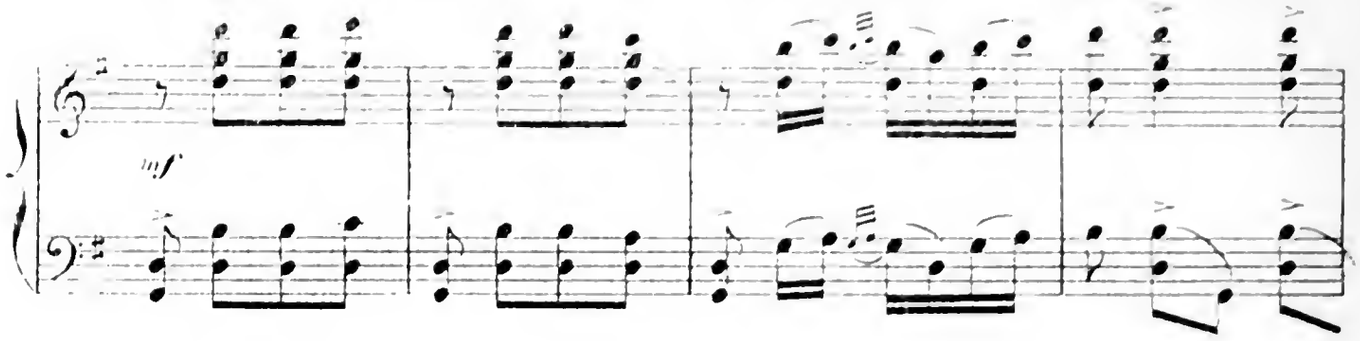


Danse générale.

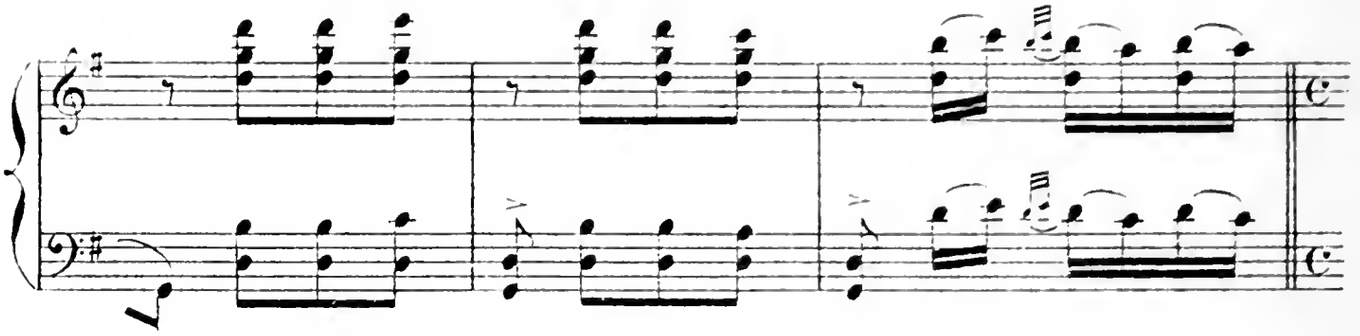




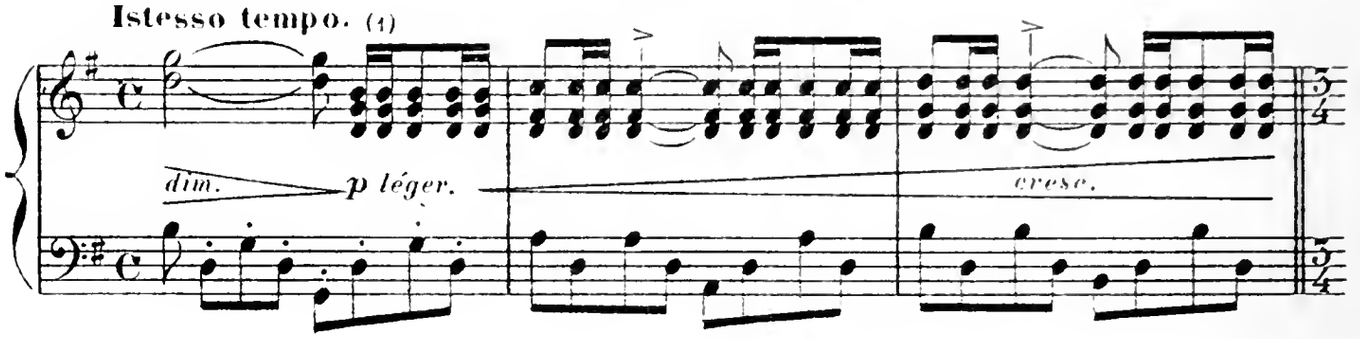
Six jeunes filles, amies de Lilia, se dirigent vers sa maison, amènent Lilia en



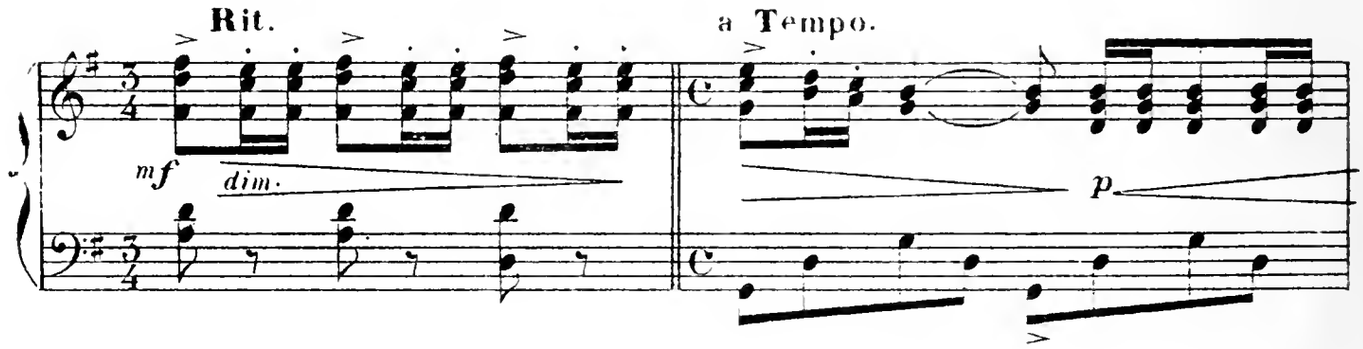
scène, et veulent, à tout prix, lui faire partager leur joie



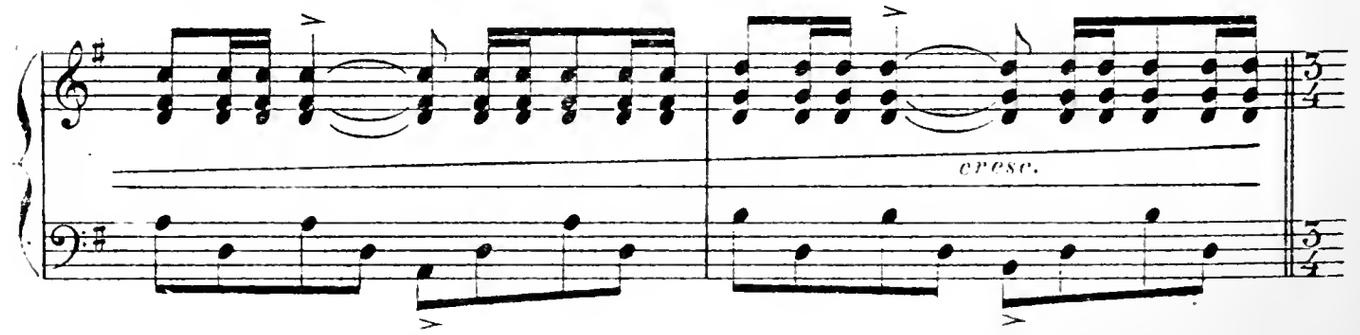
LES JEUNES FILLES: " Allons, Lilia, viens jouer avec nous ? "



LILIA: « Laissez-moi! Laissez-moi! » LES JEUNES FILLES: " Pourquoi ne viens-tu

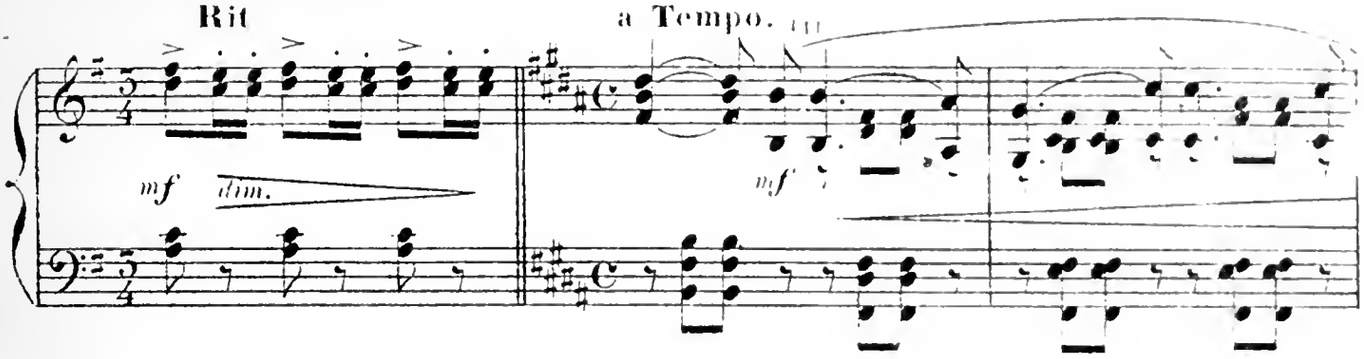


pas te réjouir avec nous ? »

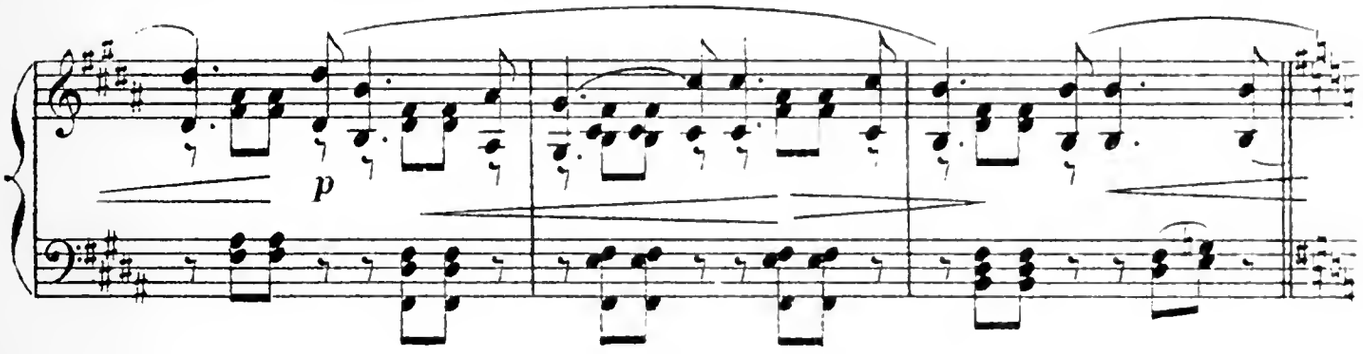


(1) *Air basque, recueilli par M.r Gailhard.*

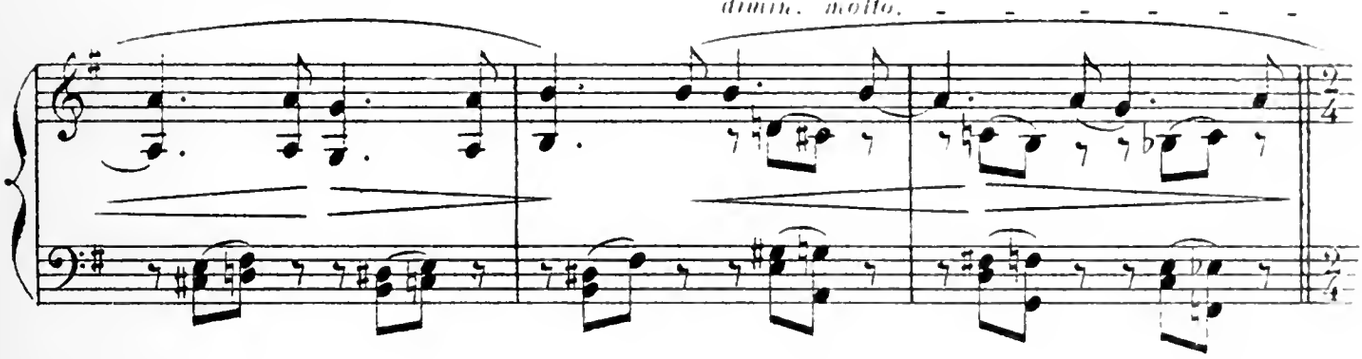
LILIA: Laissez-moi! Laissez-moi!... Comment voulez-vous que je dorme



quand mon fiancé est là-haut, sur la montagne !... Je

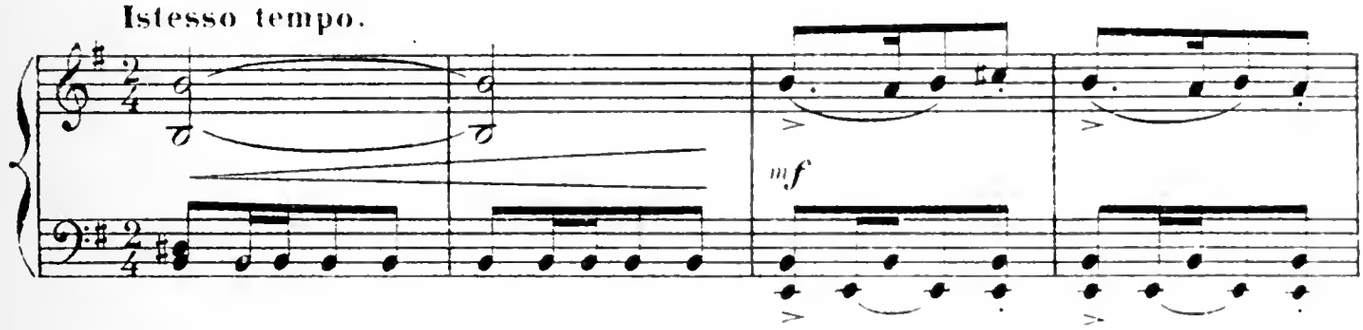


suis trop triste !... »

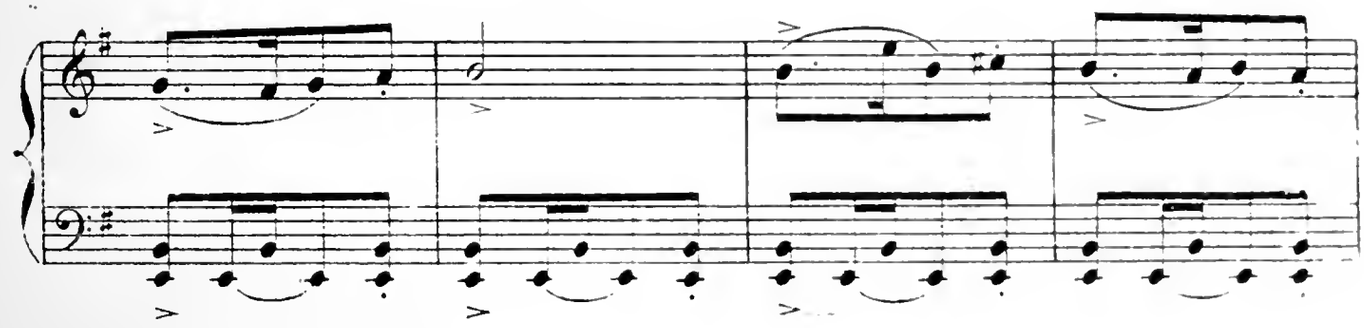


LES JEUNES FILLES :

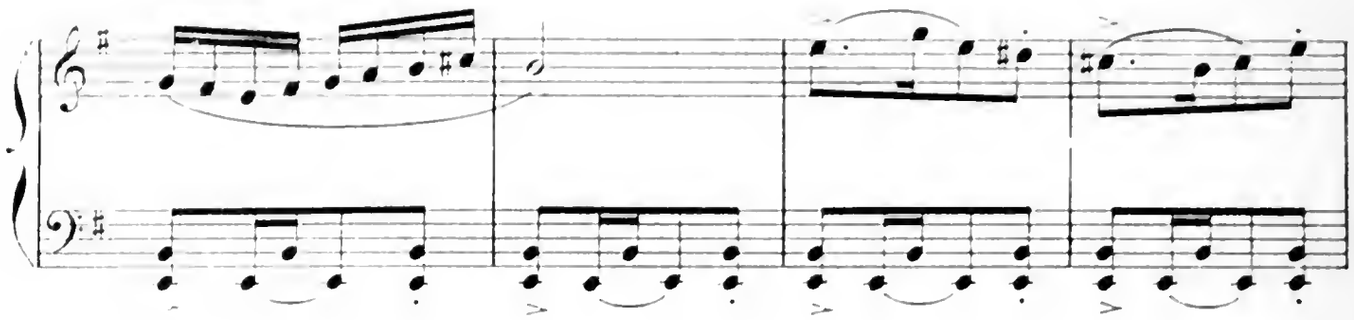
« Eh! bien, à ton aise! Nous, nous dansons! » Elles dansent autour de Lilia

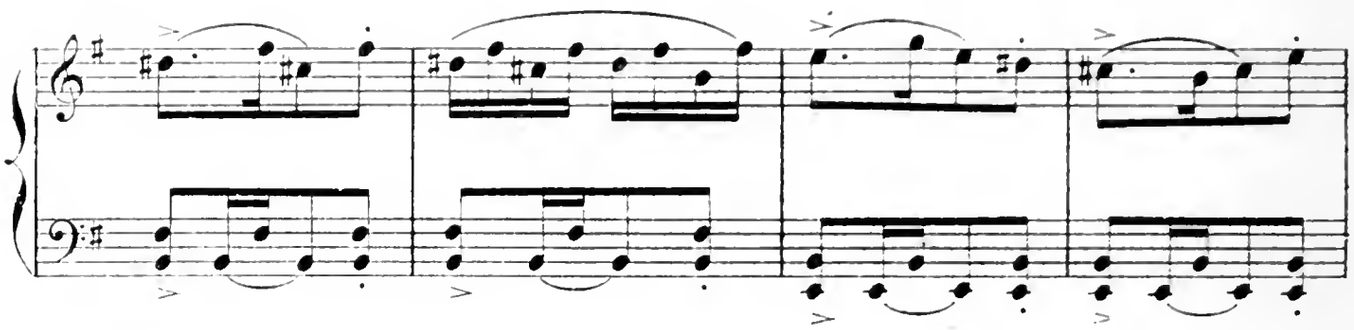


et s'efforcent de l'entraîner.

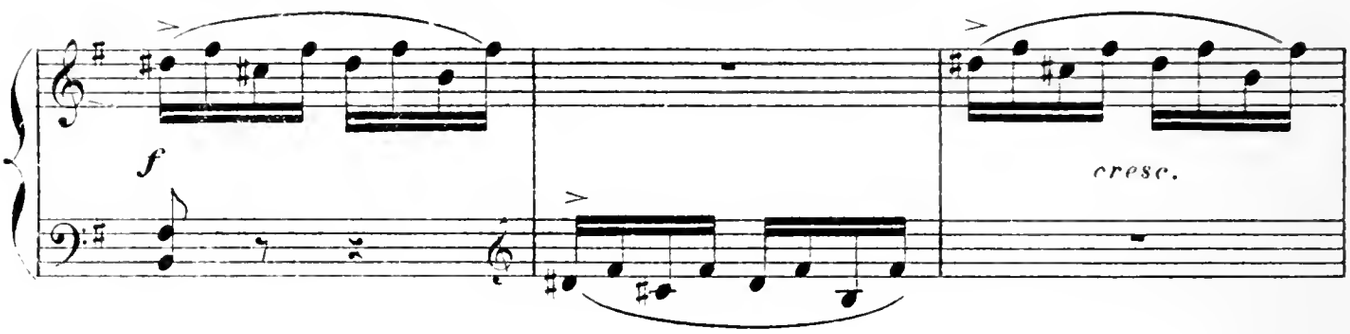


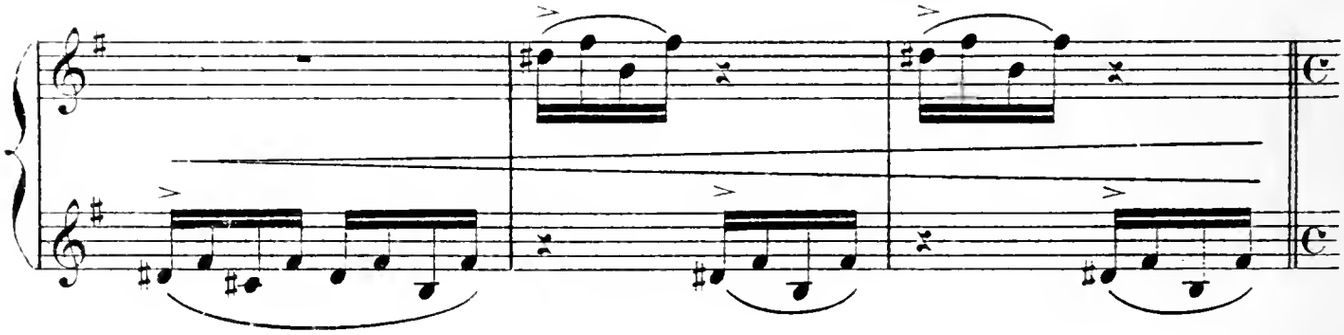
(1) *Air béarnais.*



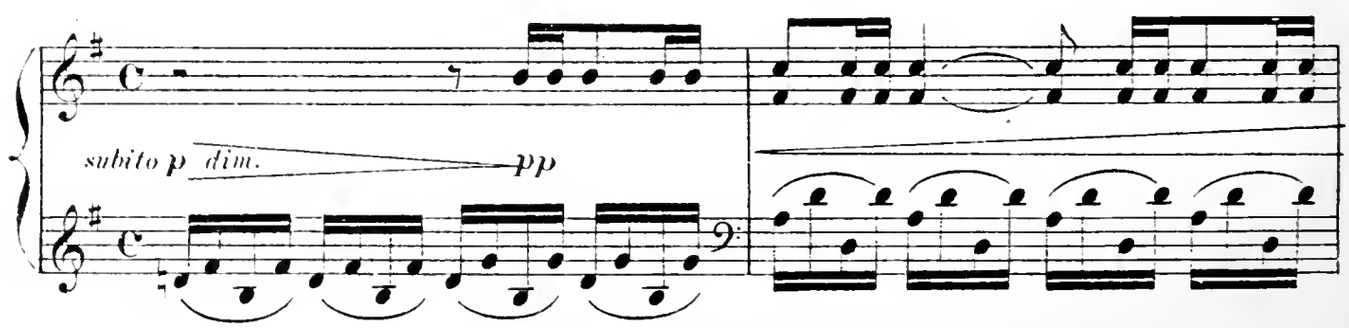


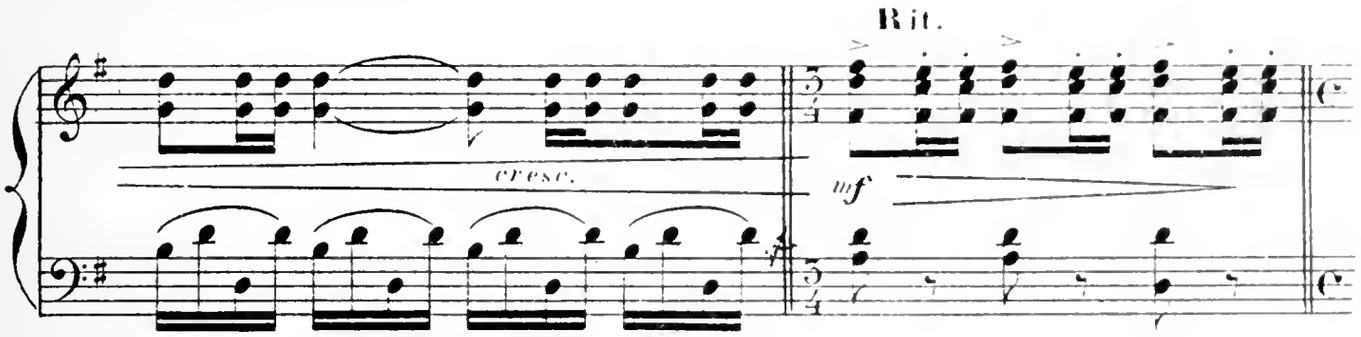
Lilia résiste, mais, peu à peu, se laisse gagner;





Elle danse d'abord avec nonchalance,

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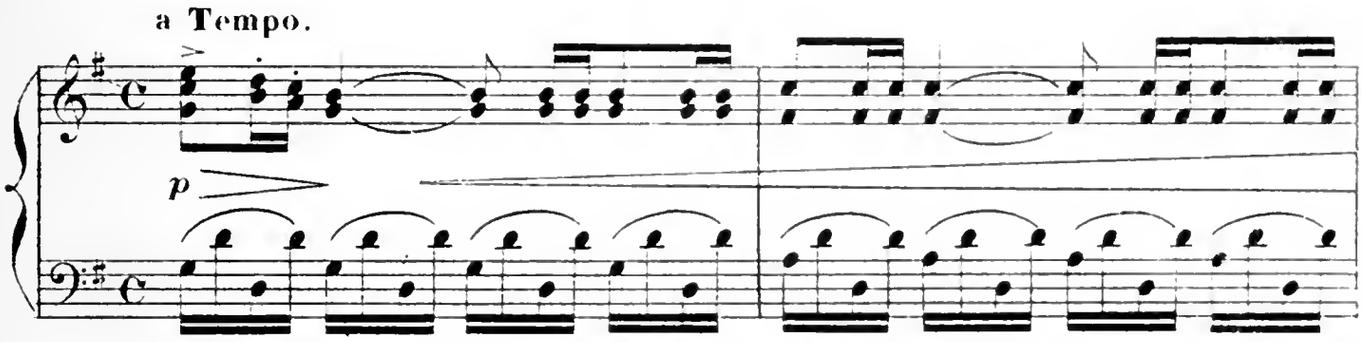
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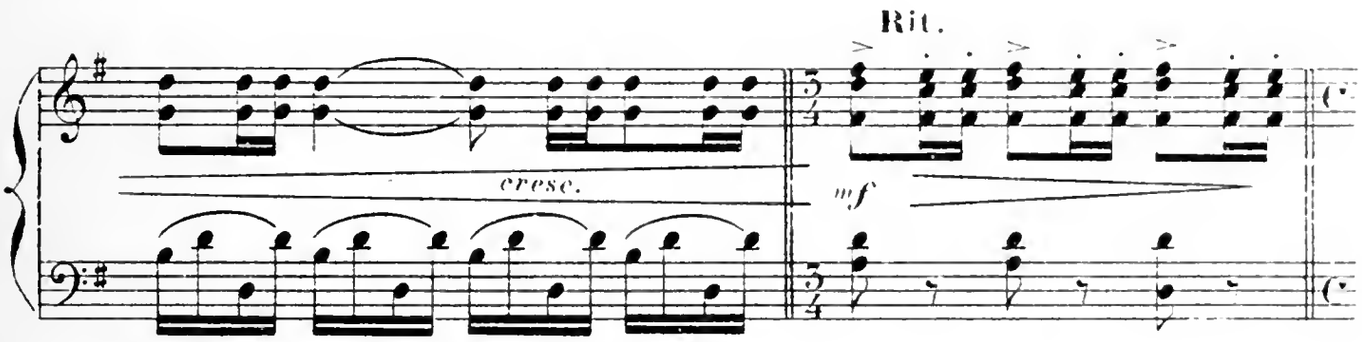
Rit.
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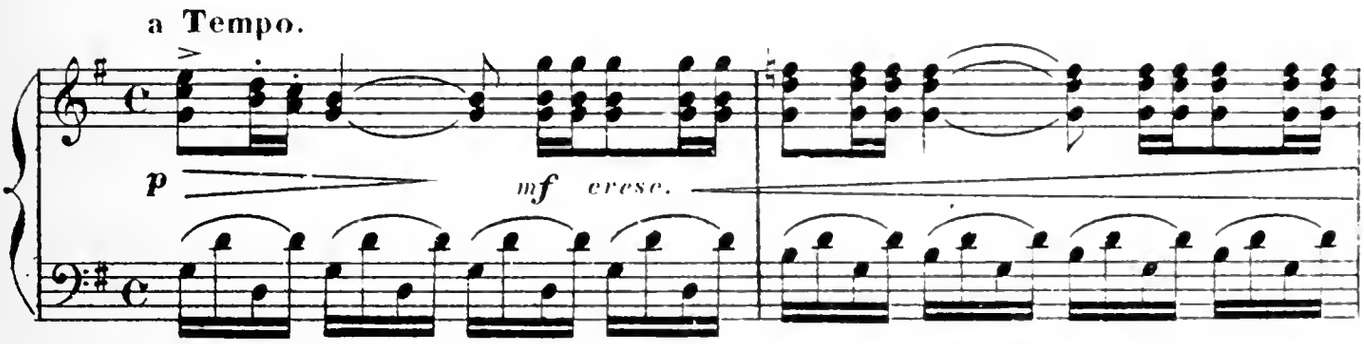
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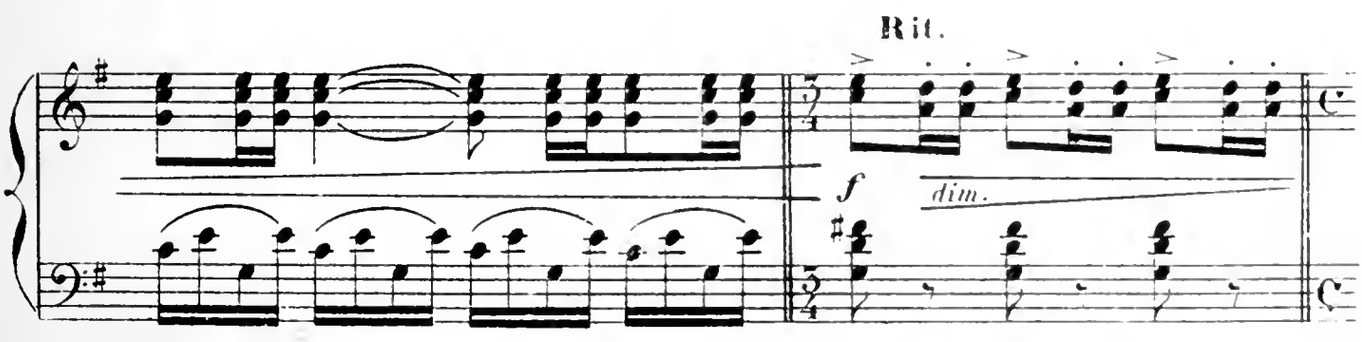
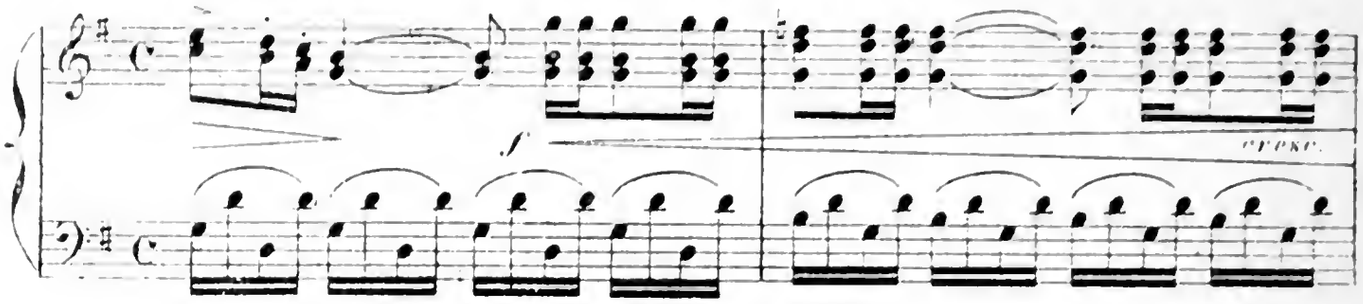
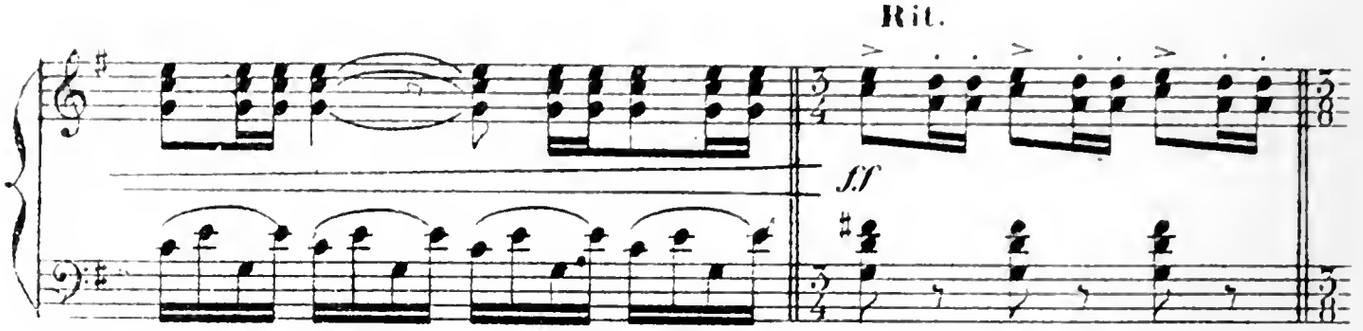
mf
cresc.


Rit.
f
dim.

a Tempo.

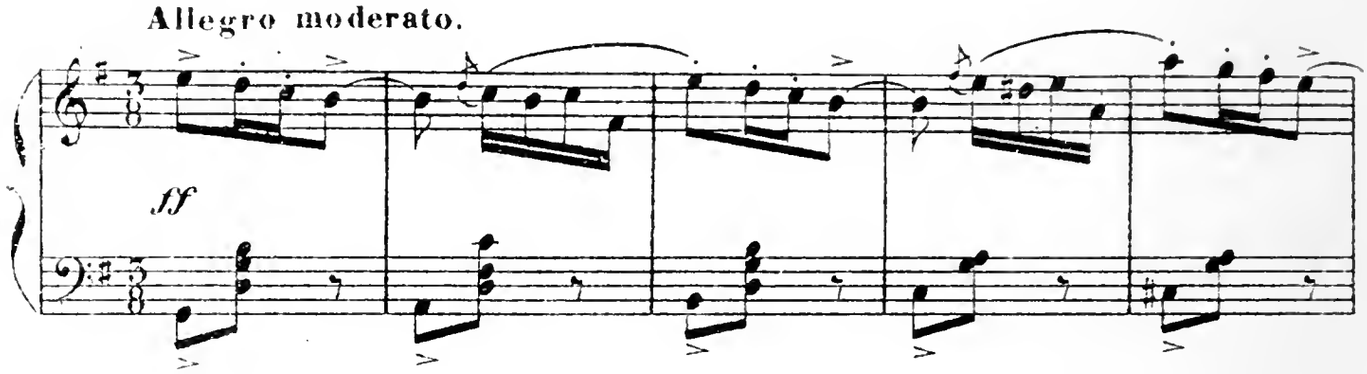


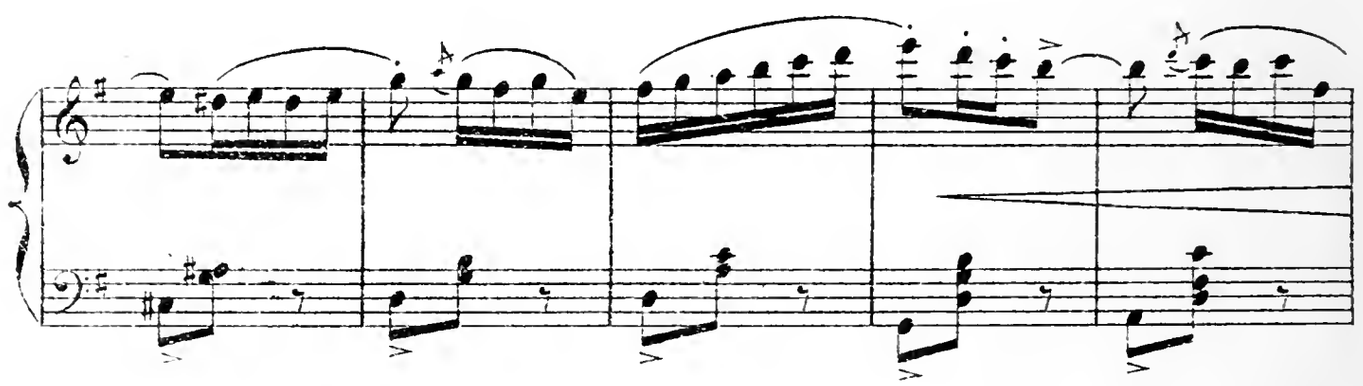
Rit.

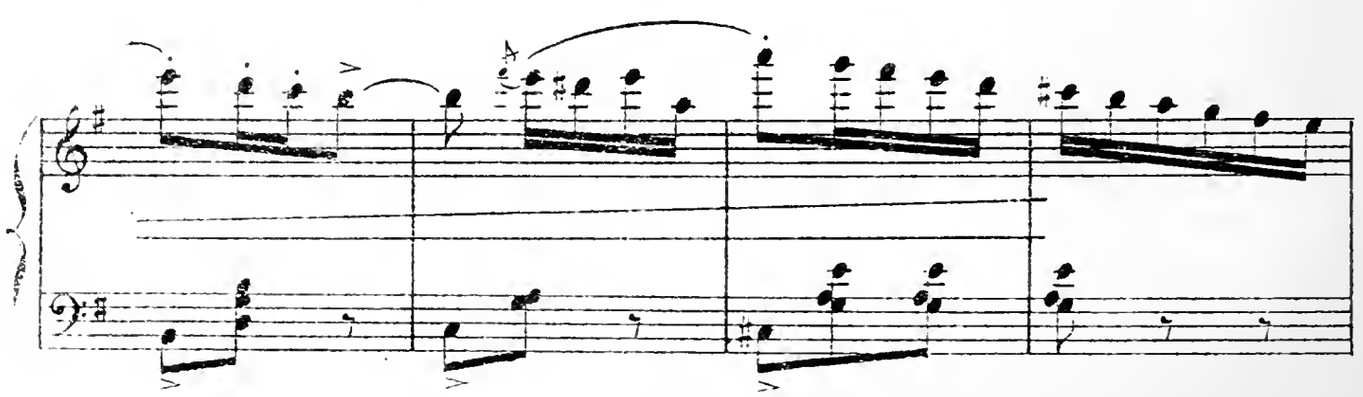


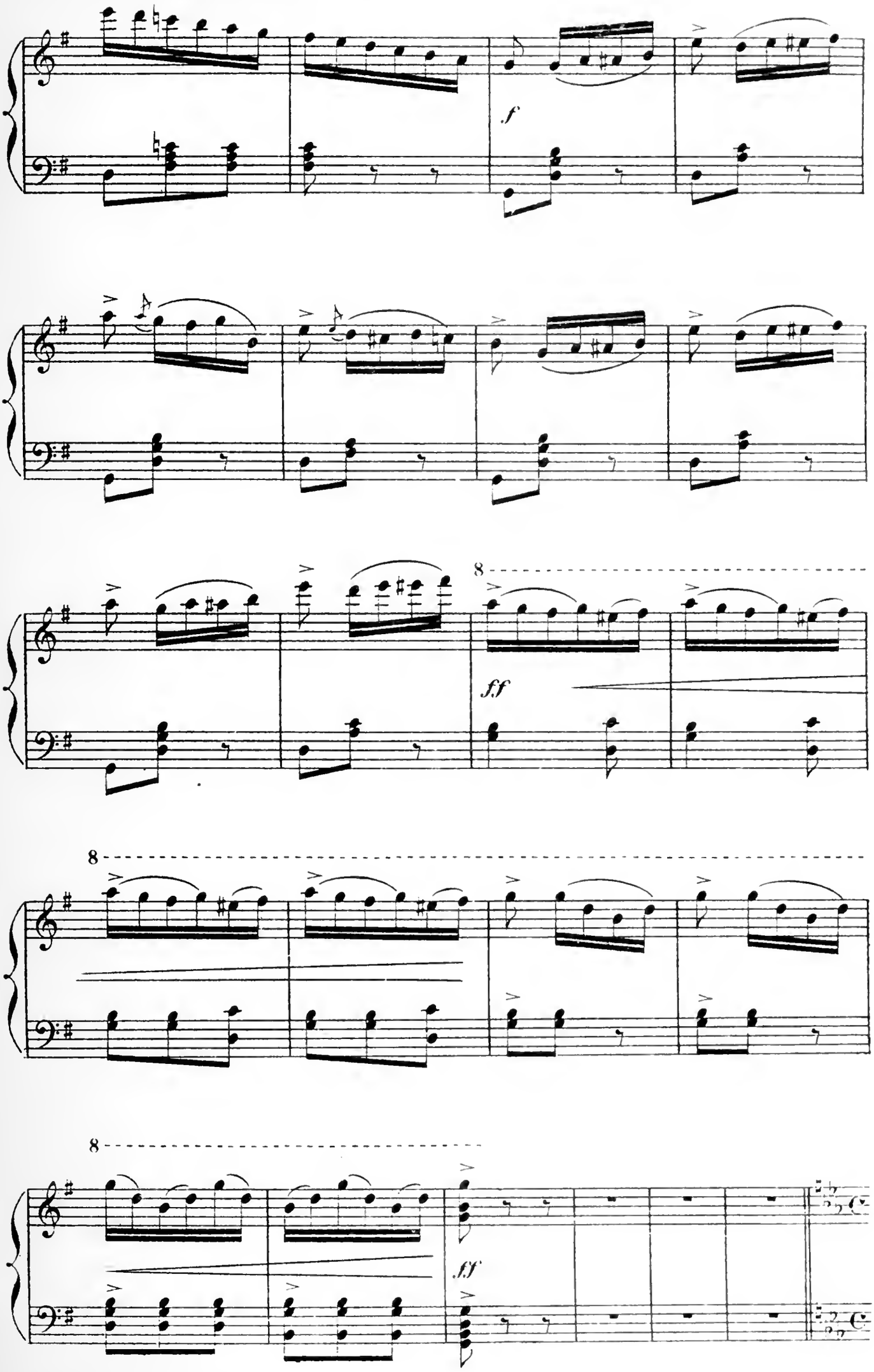
puis elle tourbillonne.

Allegro moderato.







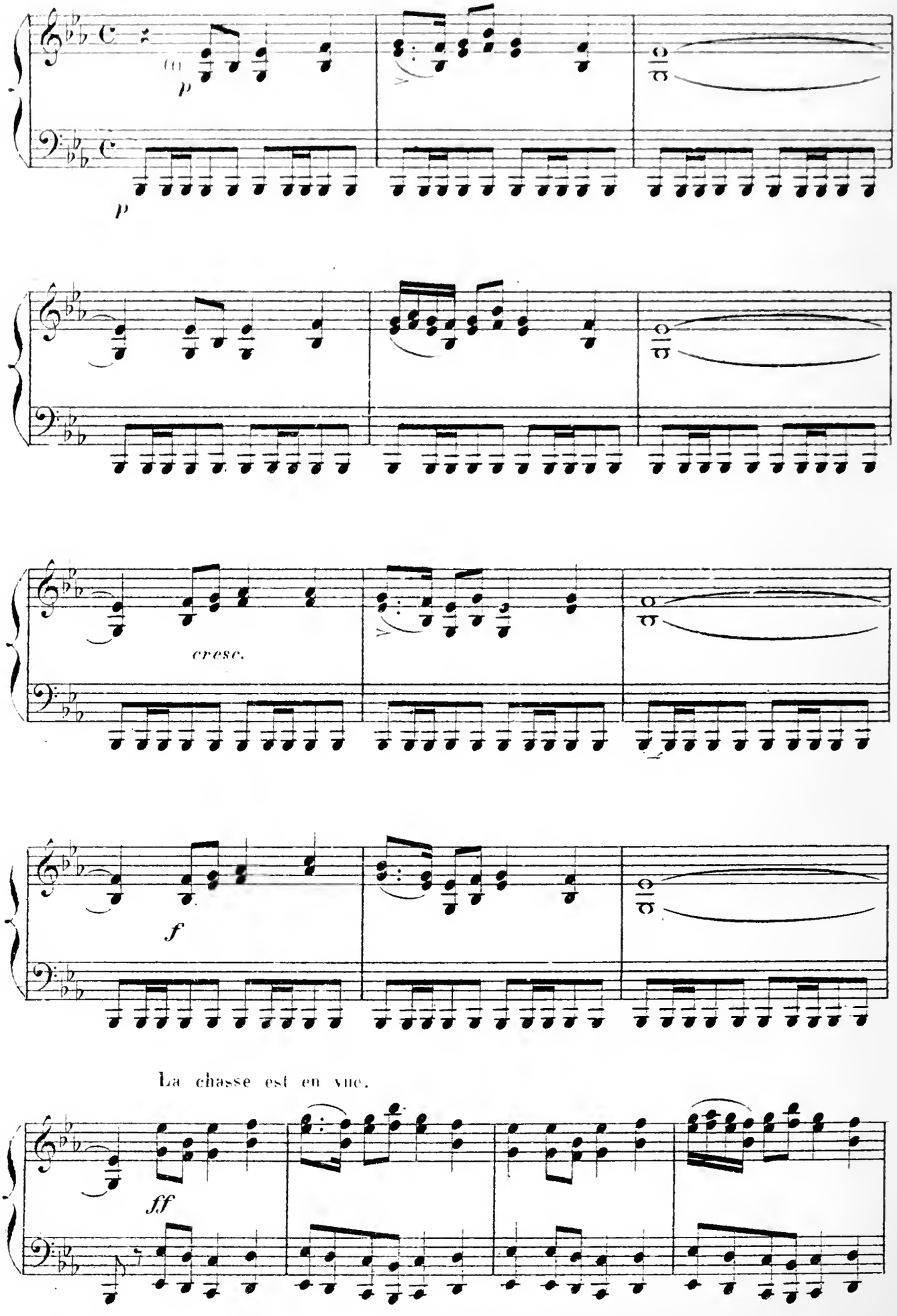

f
8
ff
8
8
fff

SCÈNE II

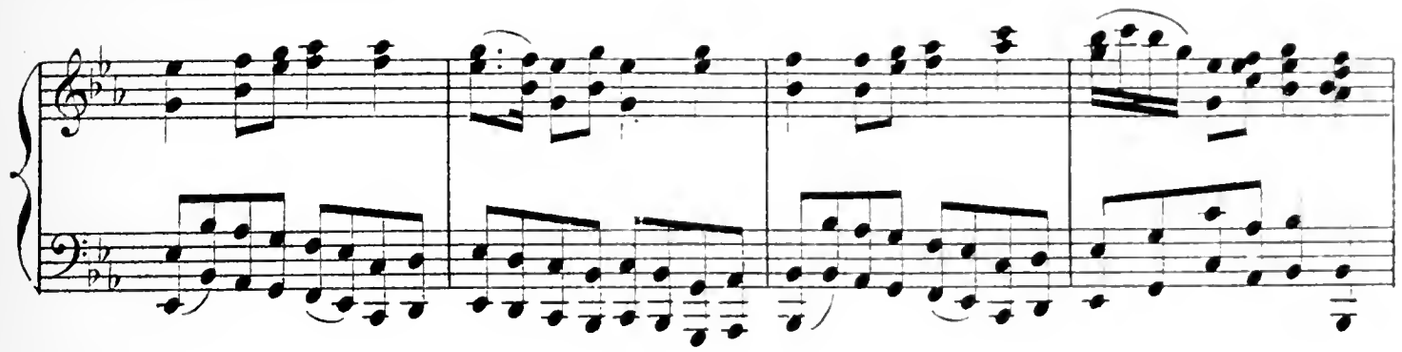
On entend, à gauche, la sonnerie lointaine qui annonce l'arrivée de la chasse.

Moderato.

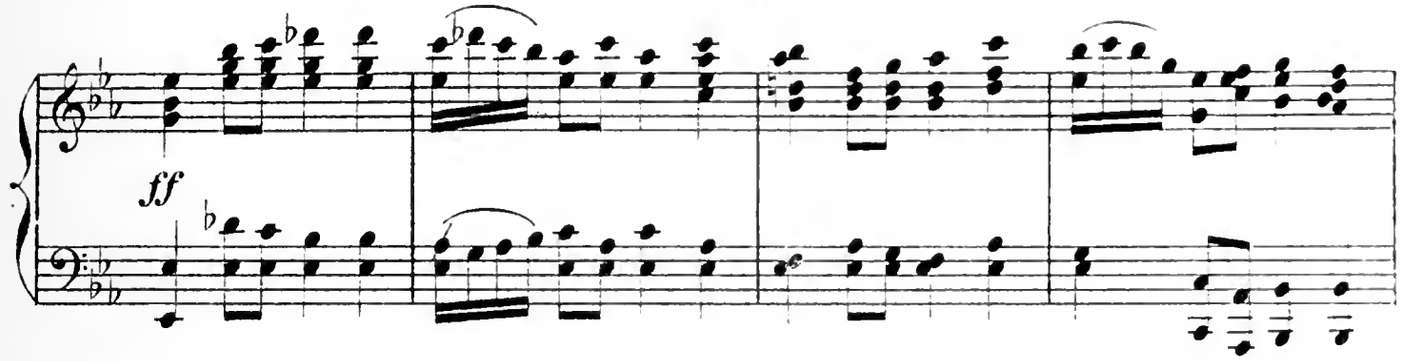
(Cors et tambourins dans le lointain)



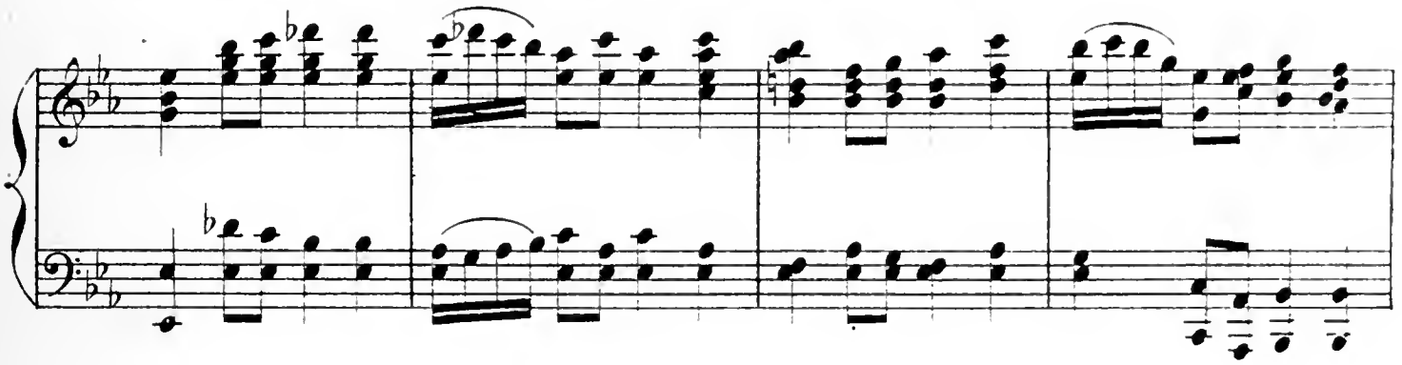
(1) *Air béarnais.*



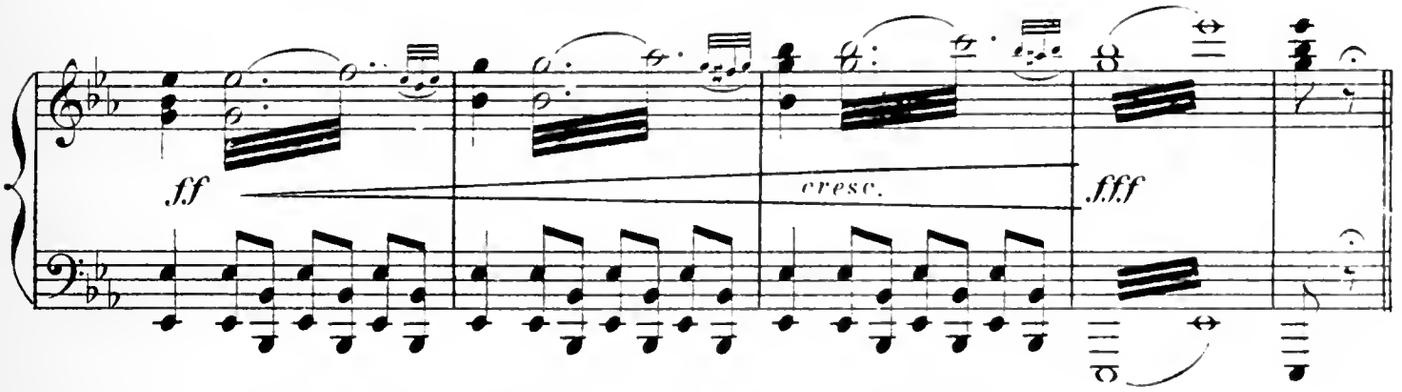
Les chasseurs, précédés du Marquis d'Asthos et du père de Cadnal, entrent



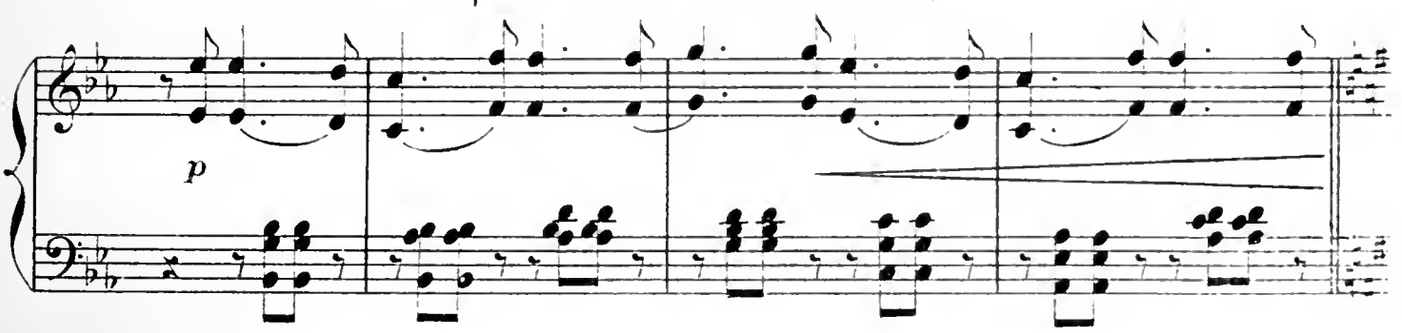
en scène. Quatre d'entre eux portent sur leurs épaules un brancart sur lequel



est couché un ours tué par le père de Cadnal.

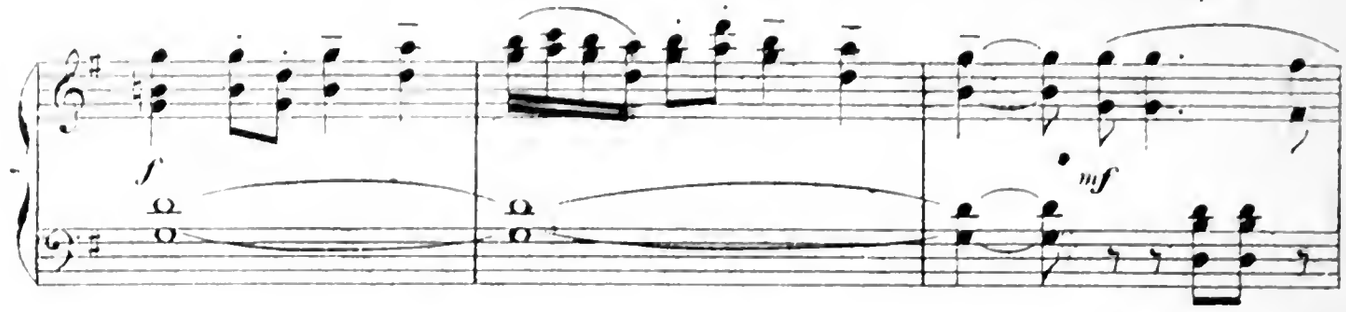


Lilia, ne voyant pas son fiancé parmi les chasseurs,
demande au Marquis la cause de cette absence :

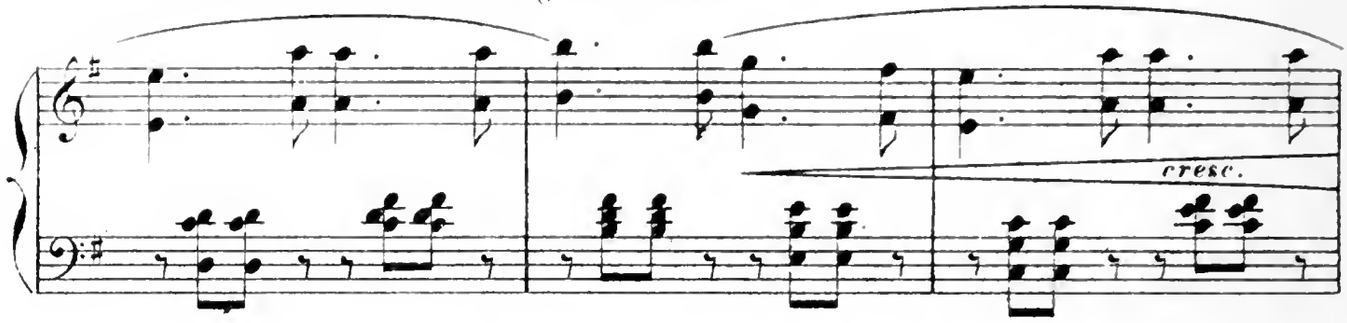


Le MARQUIS lui répond : « Il est resté en arrière, là-haut, sur la Maladetta. »

Lilia va vers le père de

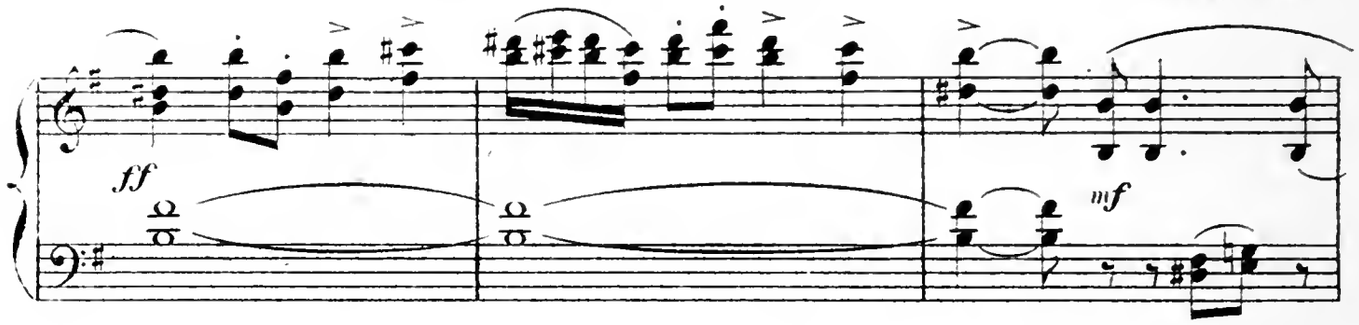


Cadual et lui reproche de laisser ainsi son fils errer là-haut, sur la montagne maudite !....

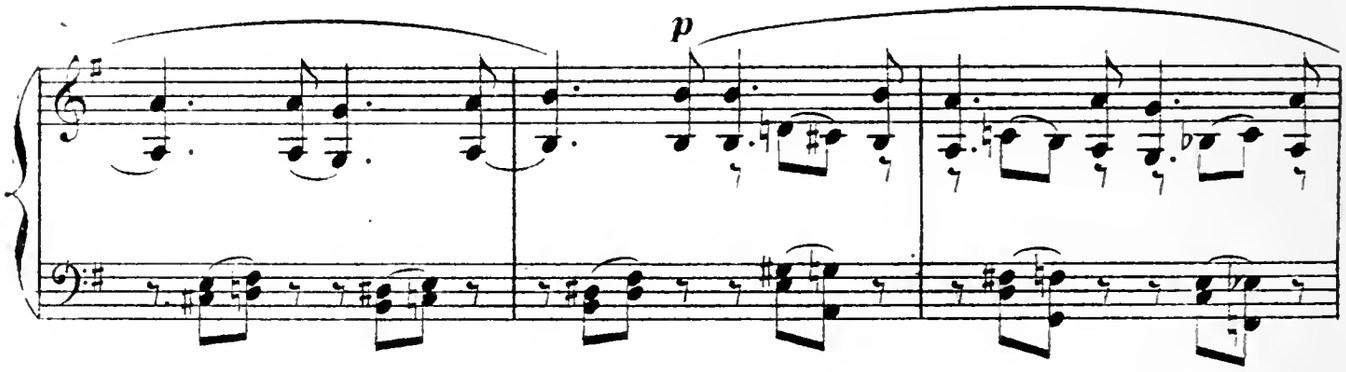


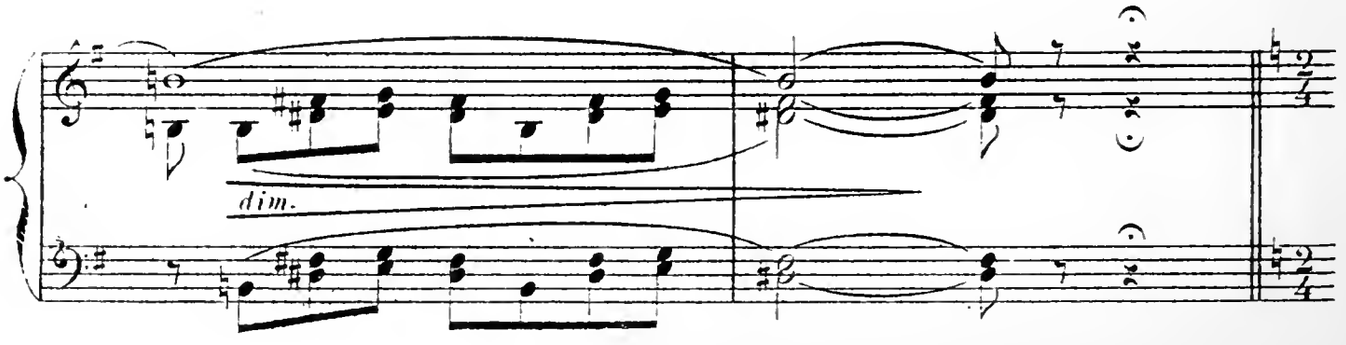
Le PÈRE de Cadual : « Tranquillise-toi, il reviendra à temps pour vos fiançailles. »

Lilia, toute triste, va se



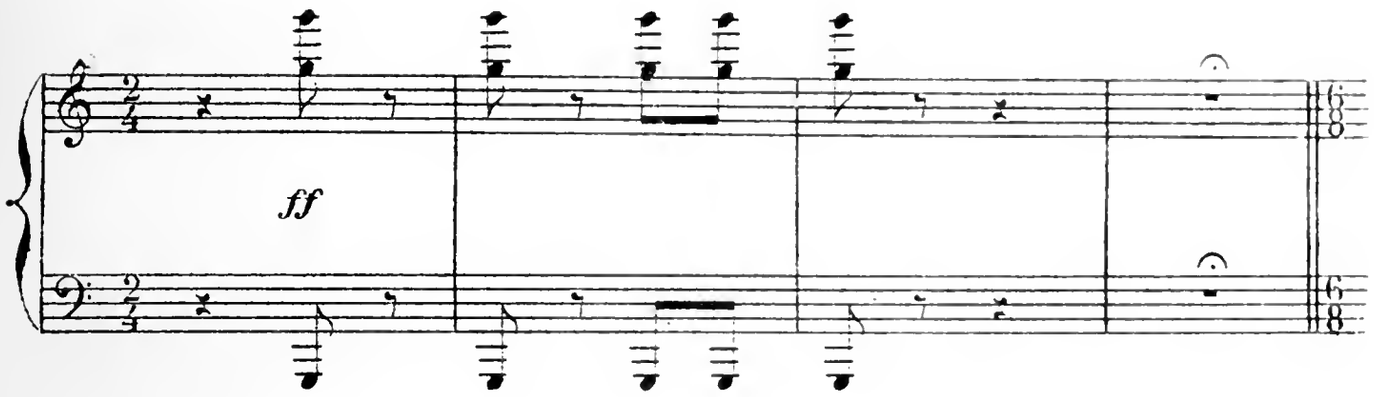
mettre à l'écart, et s'asseoir sur le banc placé au pied de la croix.





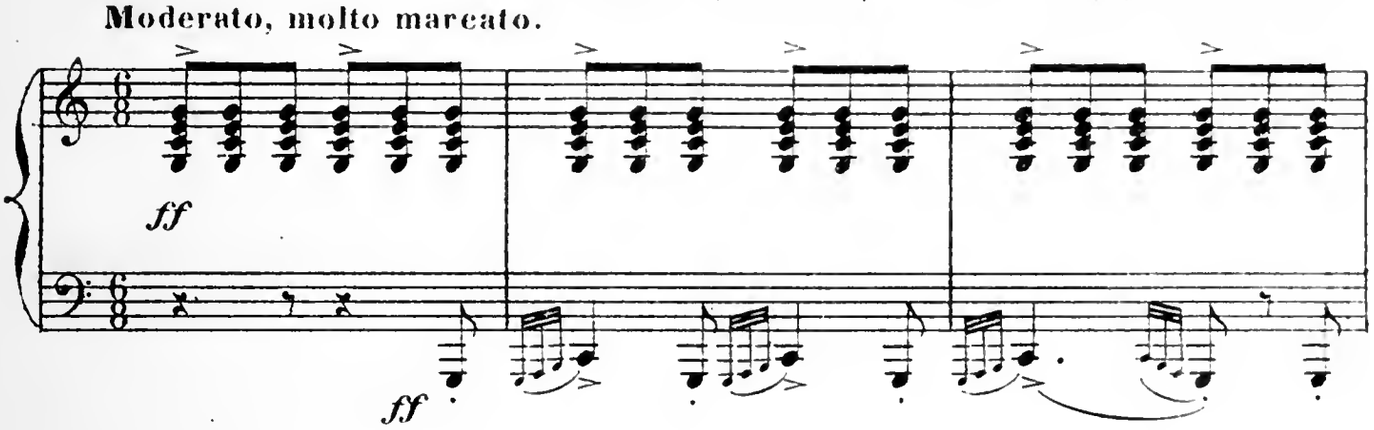
PAS DES CHASSEURS

Allegro.

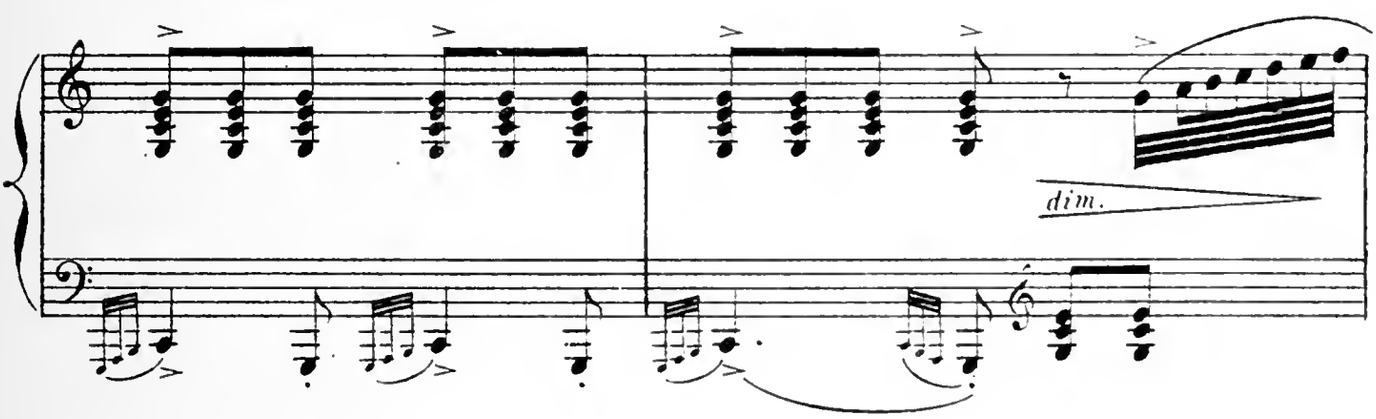


Les chasseurs prennent par la taille les jeunes filles et

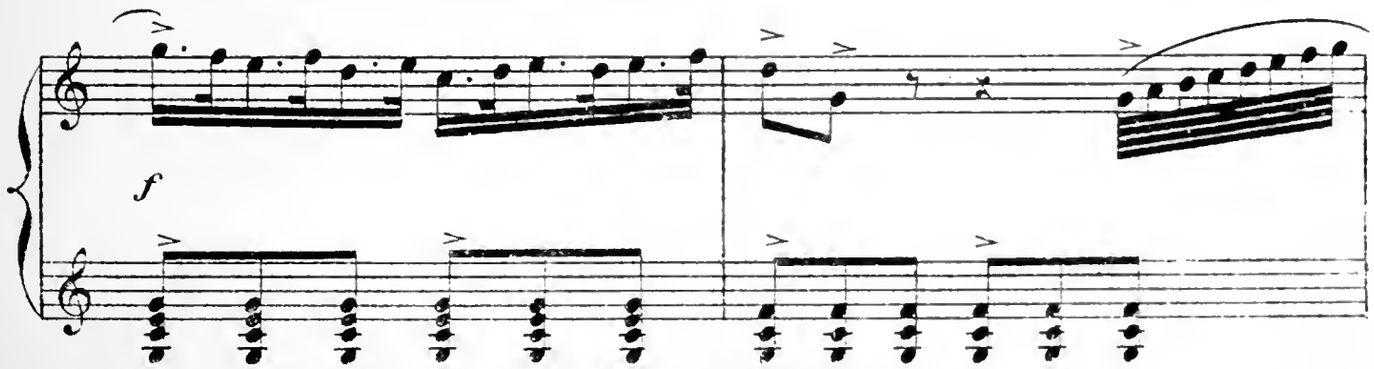
Moderato, molto marcato.



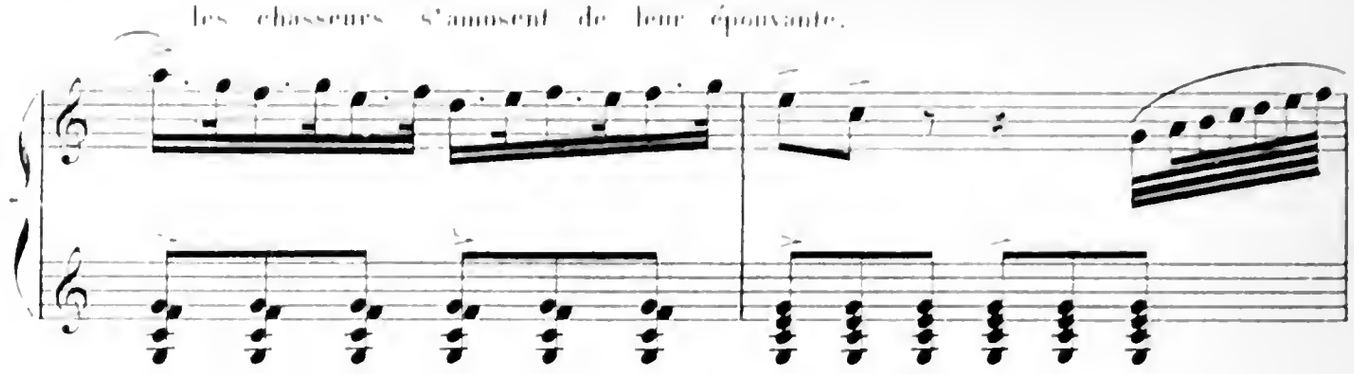
les entraînent vers l'ours;

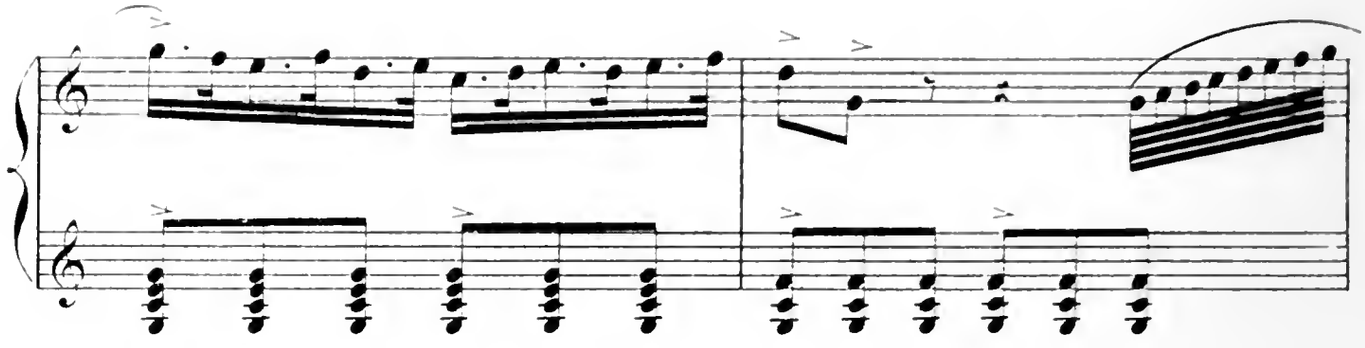


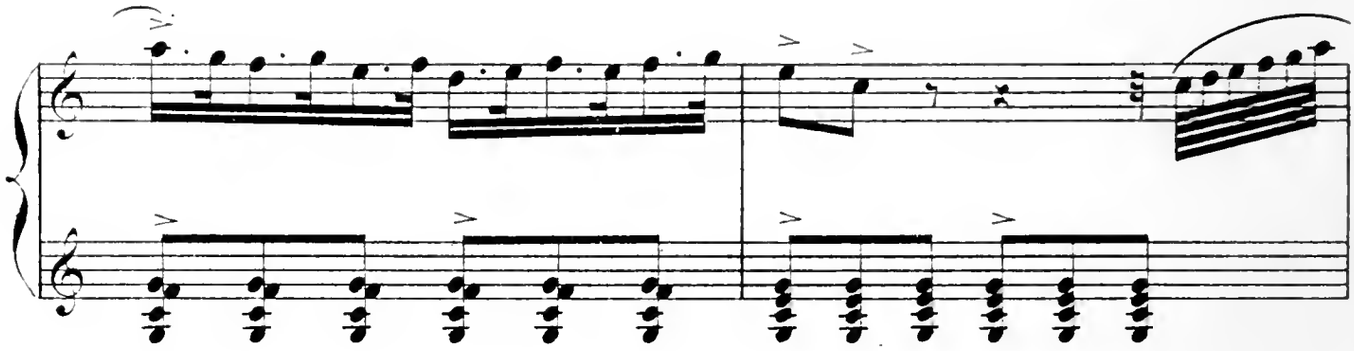
Elles s'en éloignent avec terreur,



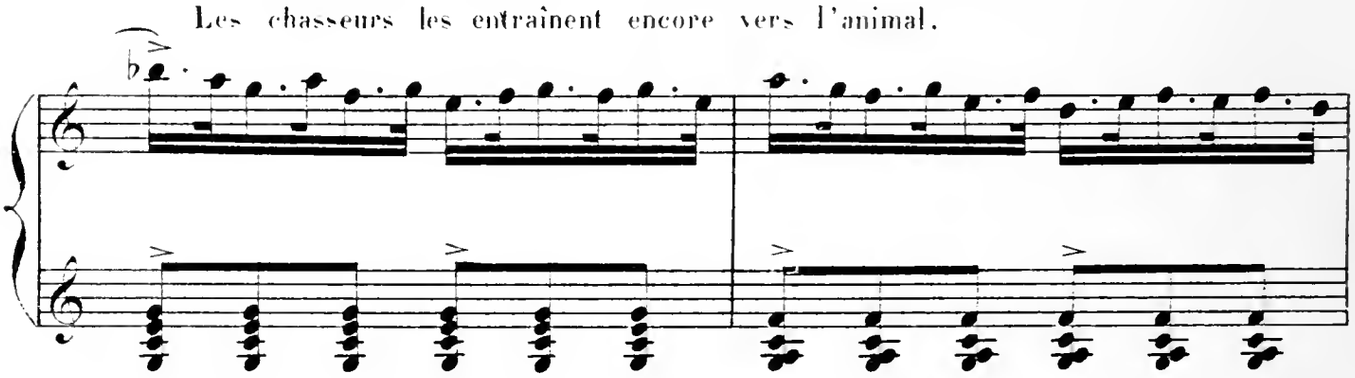
les chasseurs s'amusent de leur épouvante.



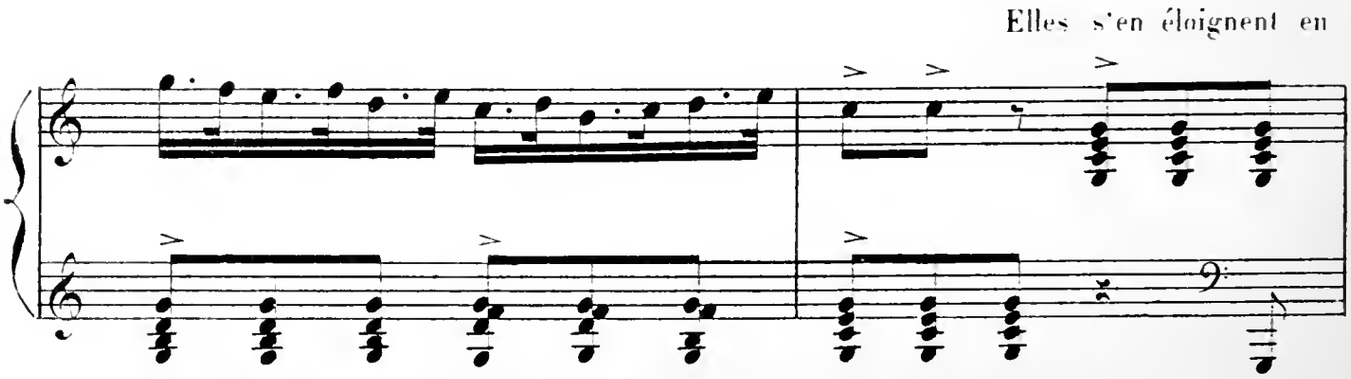




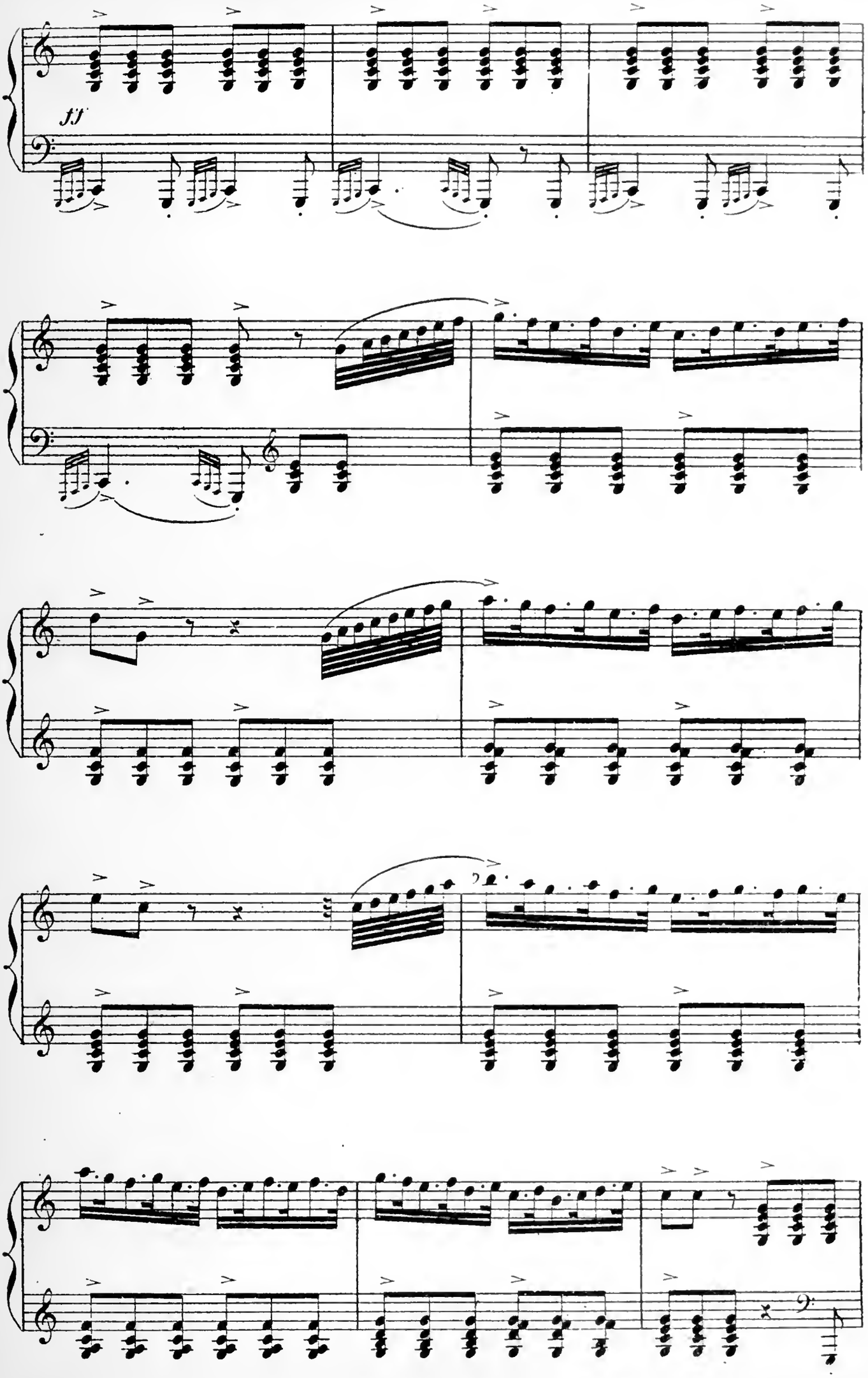
Les chasseurs les entraînent encore vers l'animal.



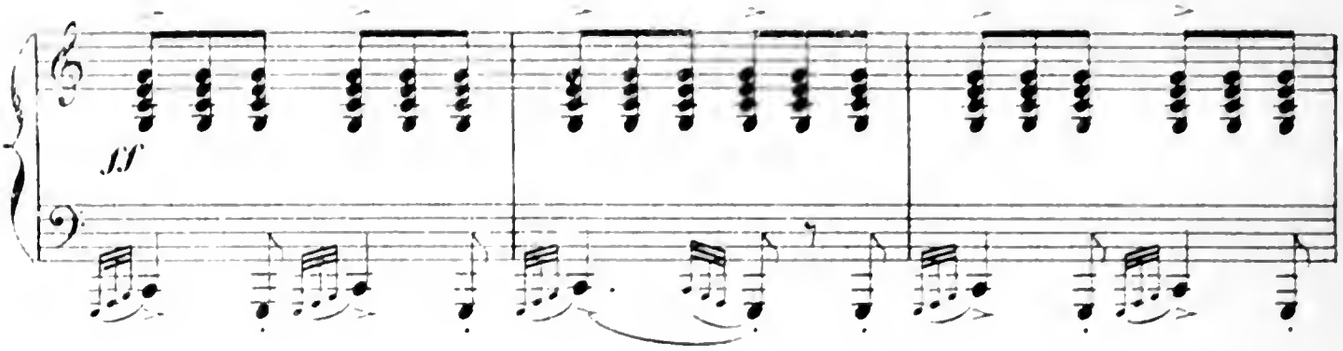
Elles s'en éloignent en

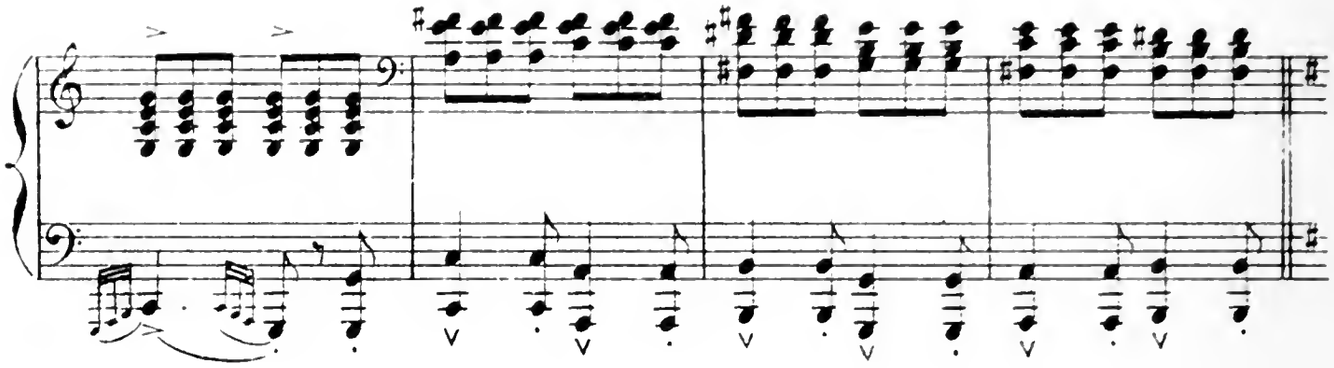


courant, le père de Cadnal ayant dressé l'ours.

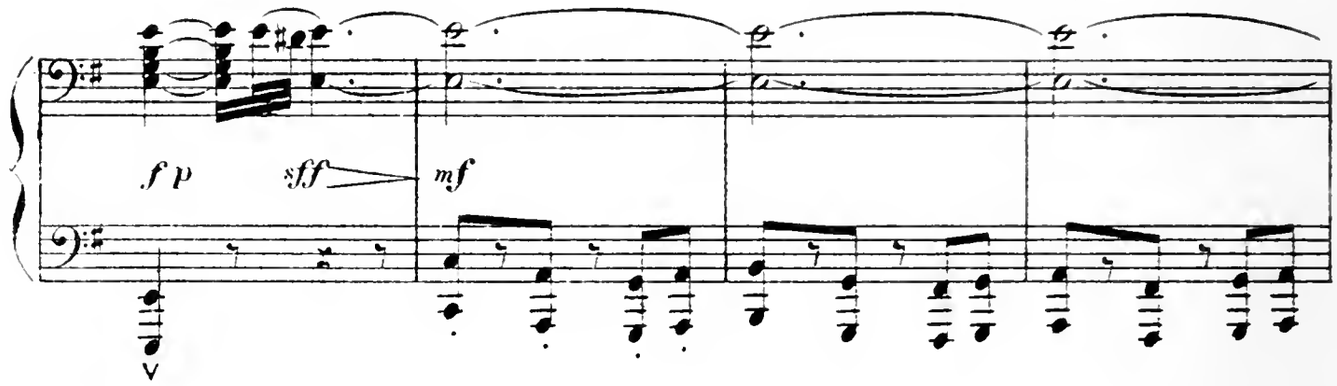


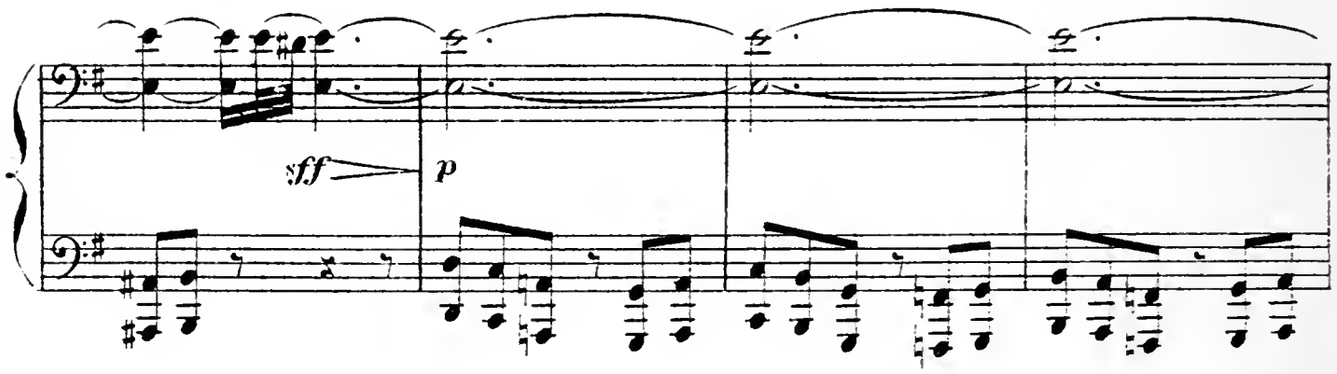
Le Marquis demande au pere de Cadual d'expliquer à tous comment il a tué la bête.



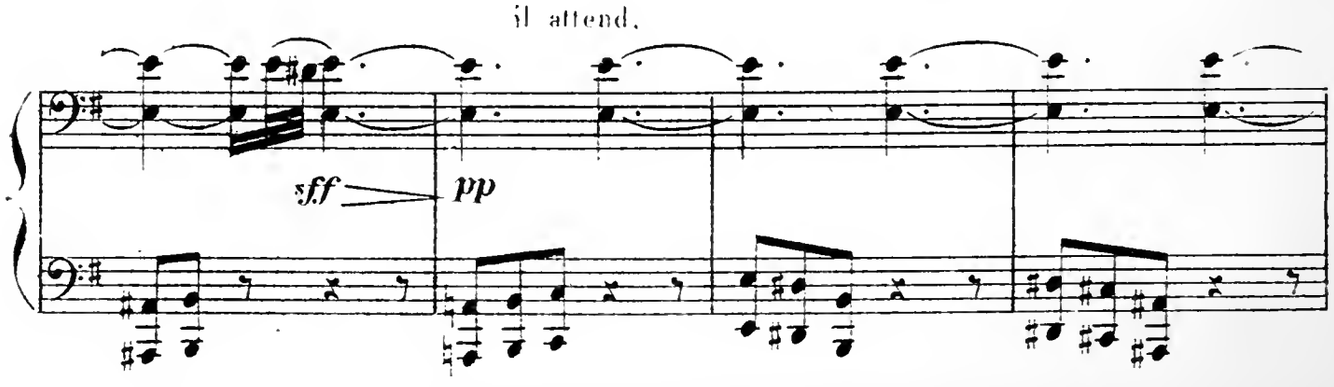


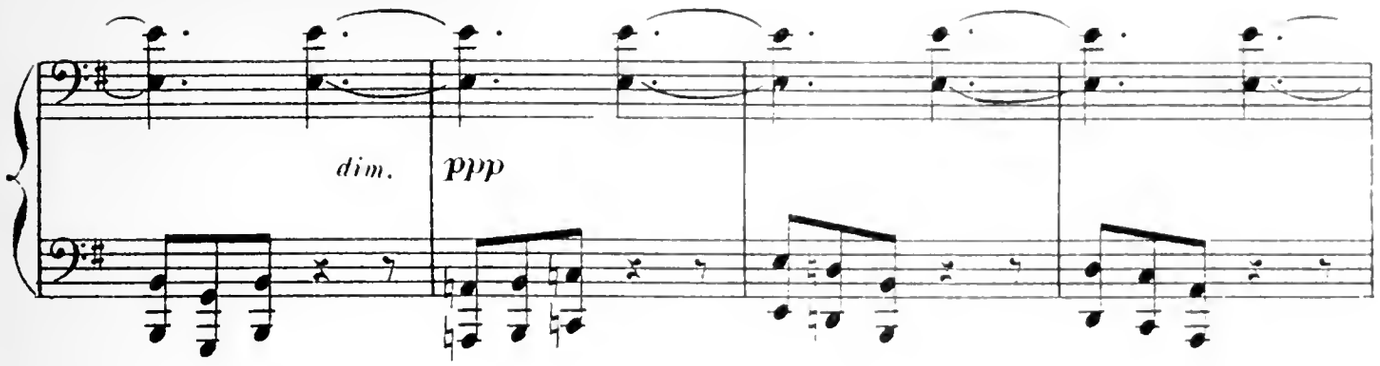
Récit du combat. Cadual reste seul,





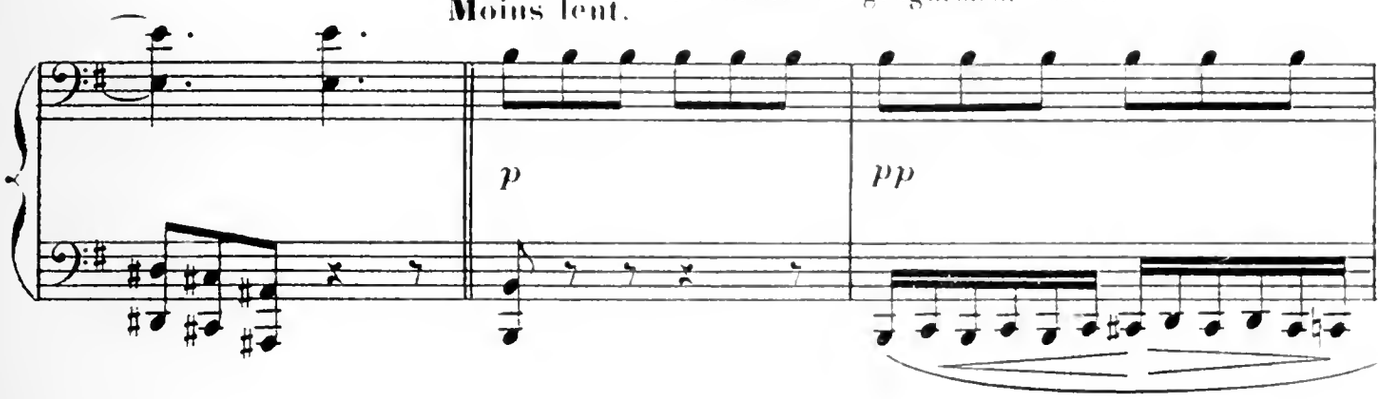
il attend.



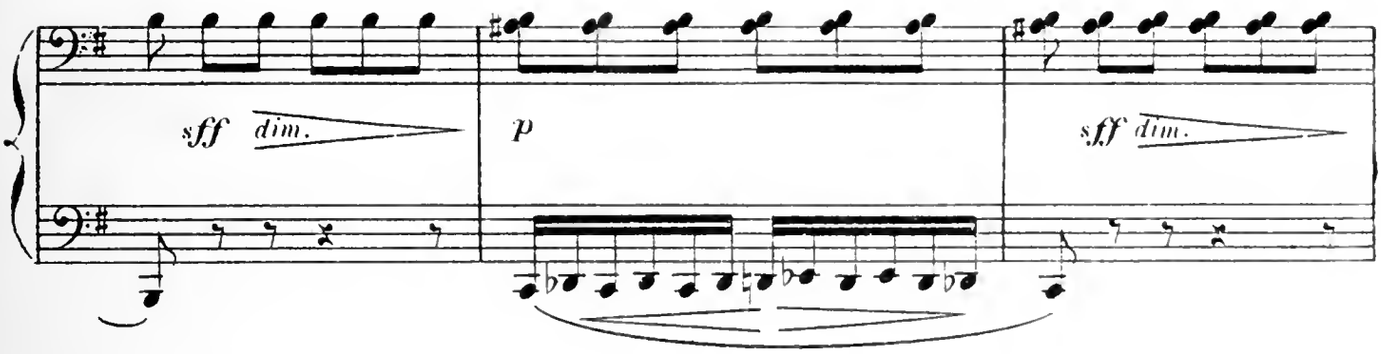


Il entend un grognement sourd.

Moins lent.

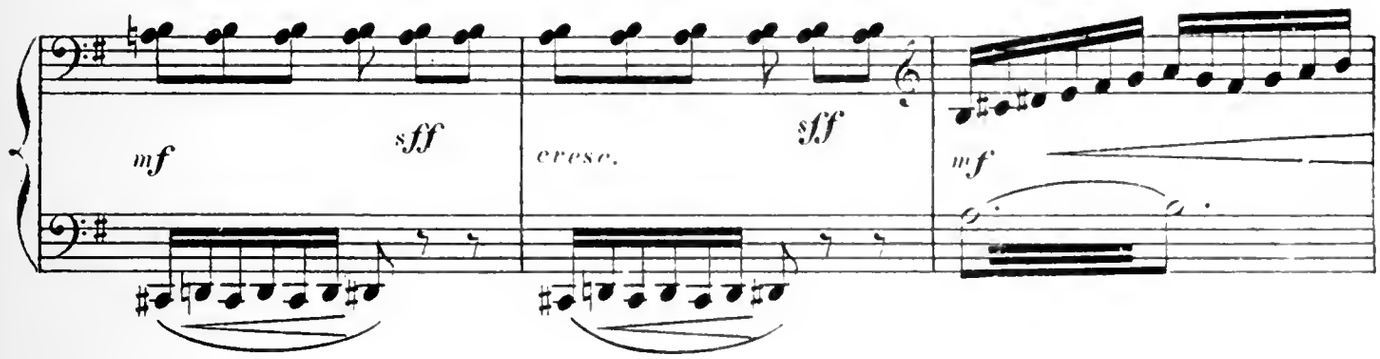


Il aperçoit l'ours.



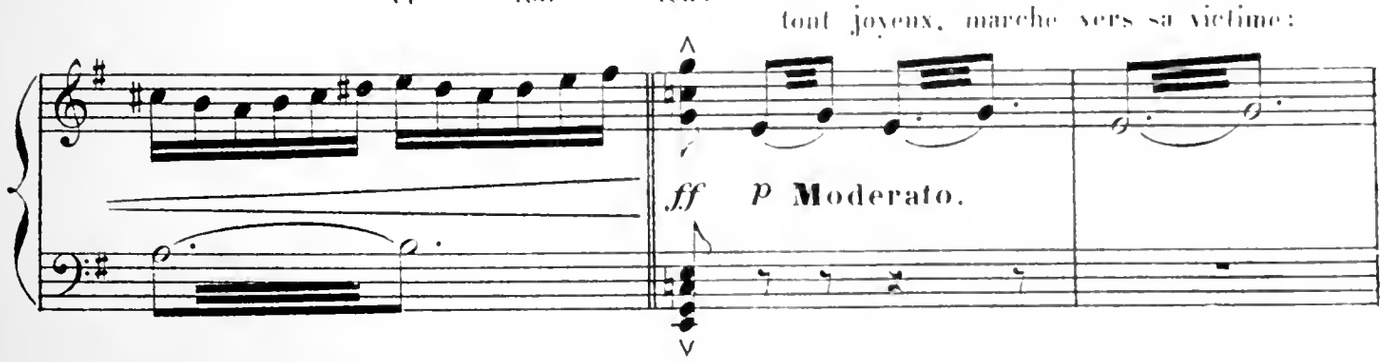
animez.

épaule son fusil

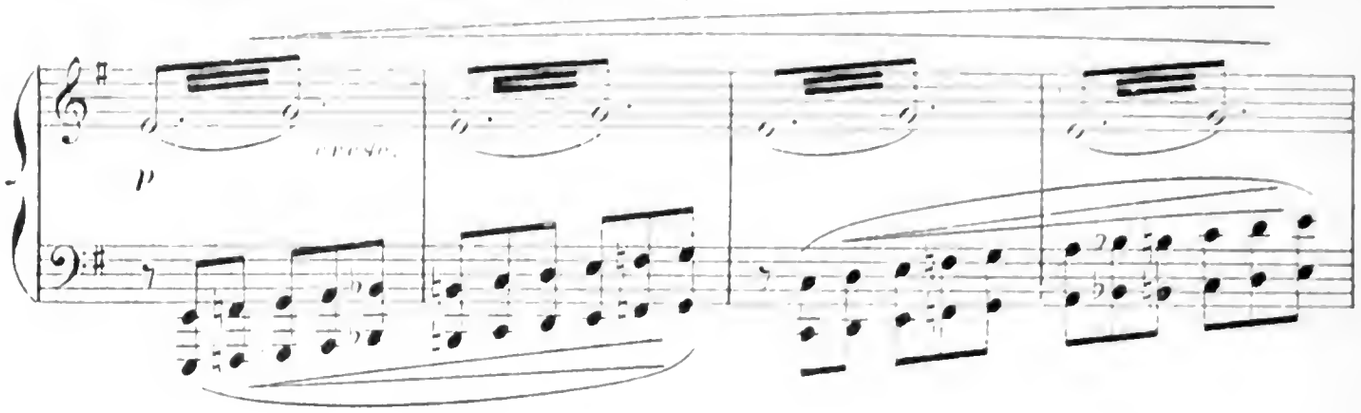


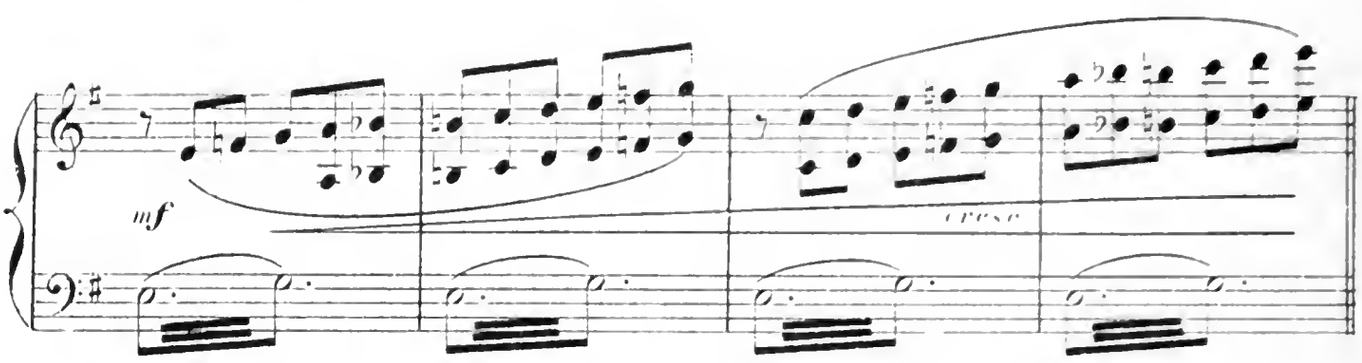
et fait feu!

L'ours tombe. CADIAL le croit mort, et, tout joyeux, marche vers sa victime:



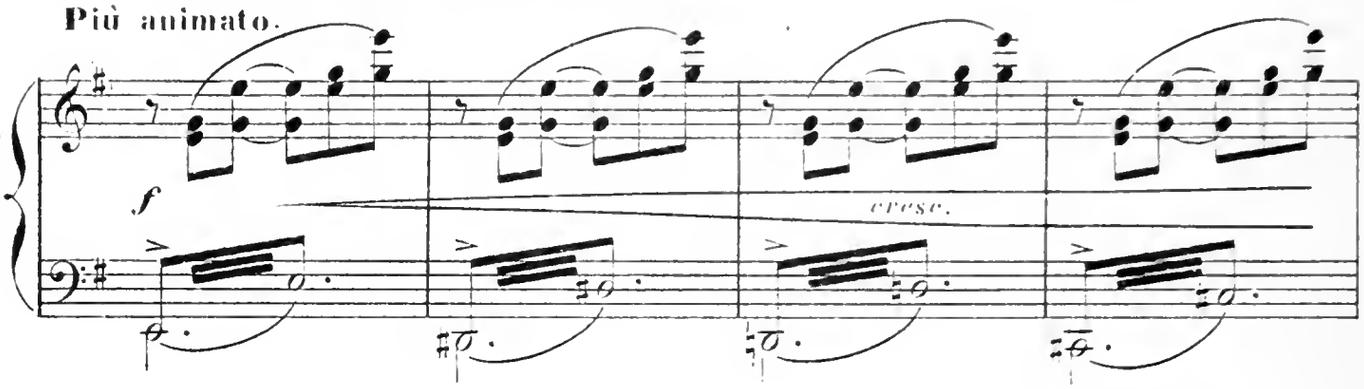
à ce moment l'ours se redresse ;





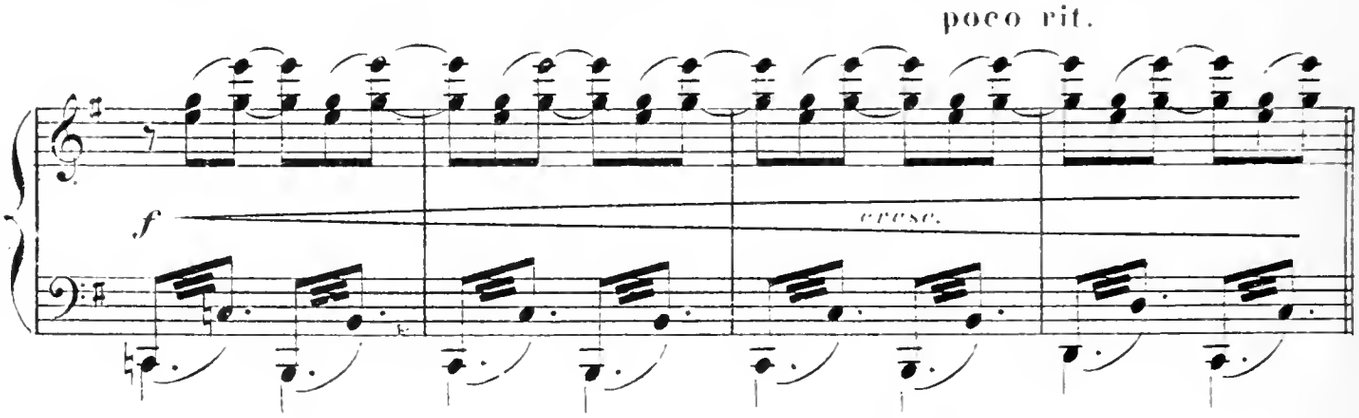
une lutte corps à corps s'engage,

Più animato.



Cadual est renversé, mais il saisit son couteau, et le tient sur sa poitrine

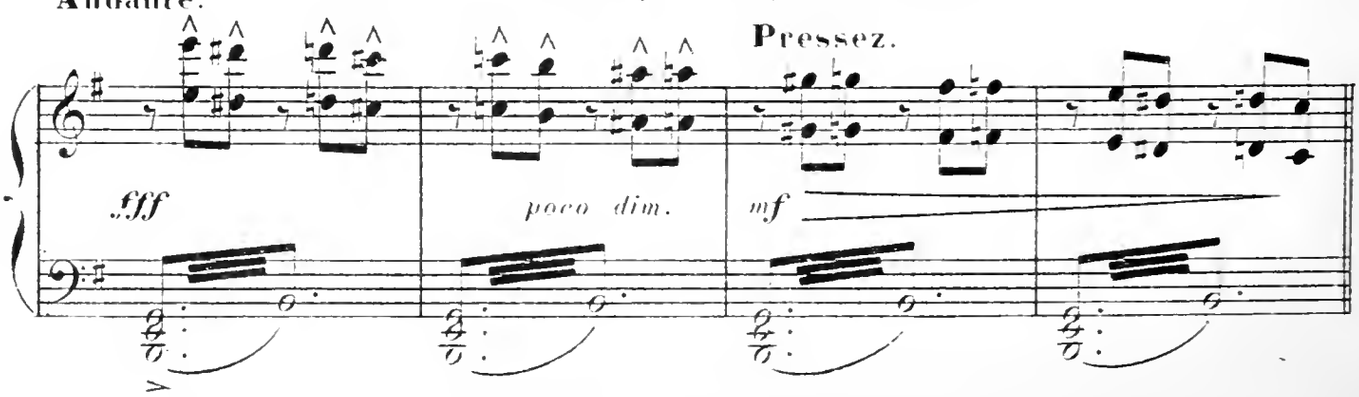
poco rit.

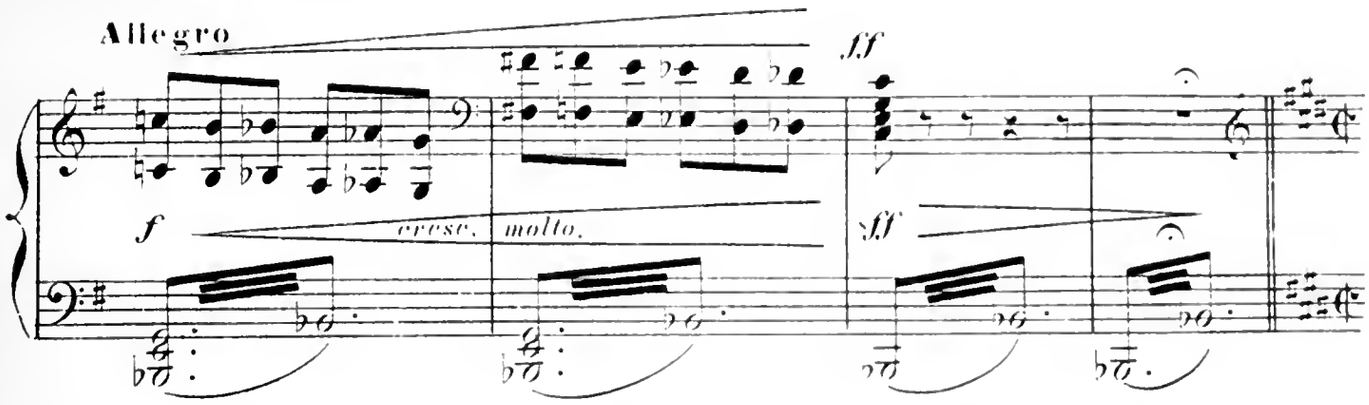


l'ours s'enferre, et tombe pour ne plus se relever.

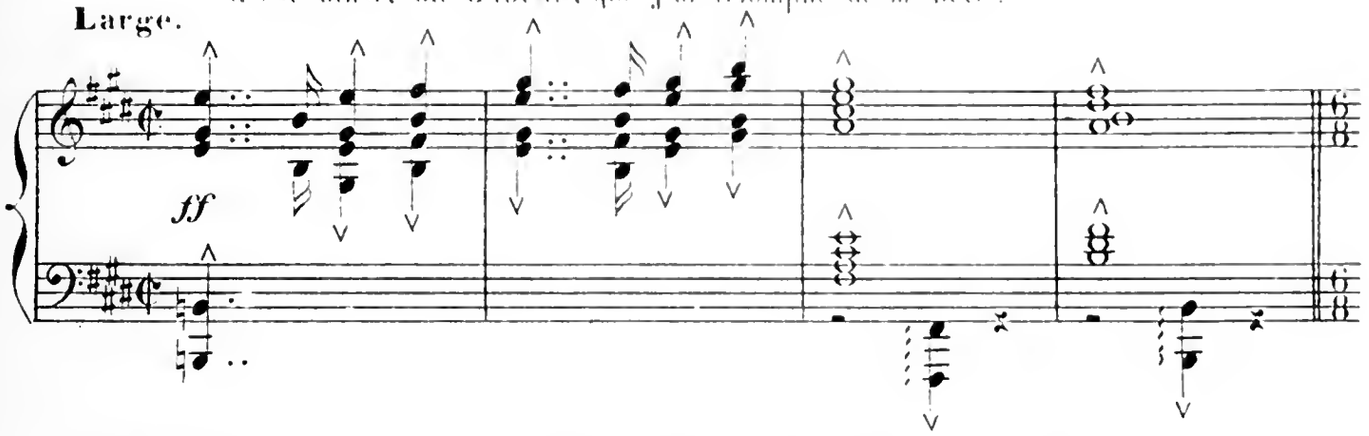
Andante.

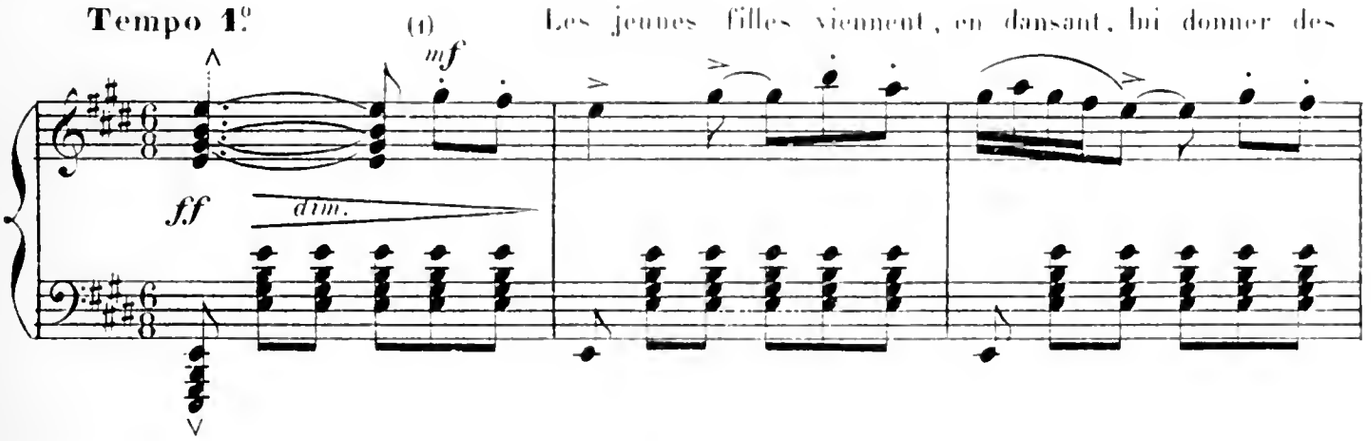
Pressez.



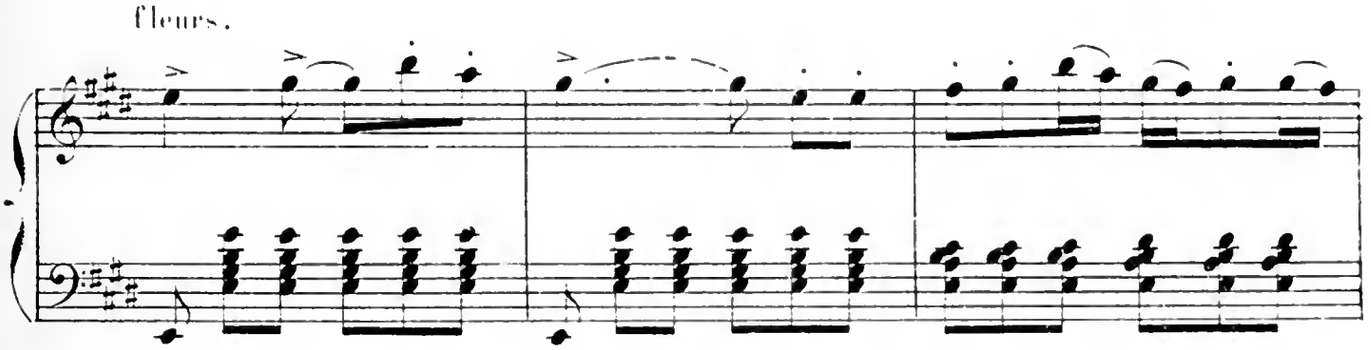


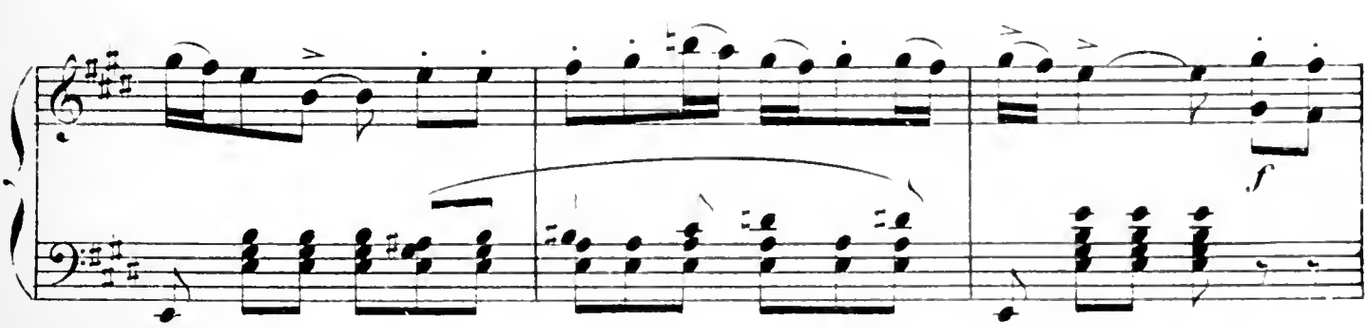
C'est ainsi, dit CADUAL, que j'ai triomphé de la bête!



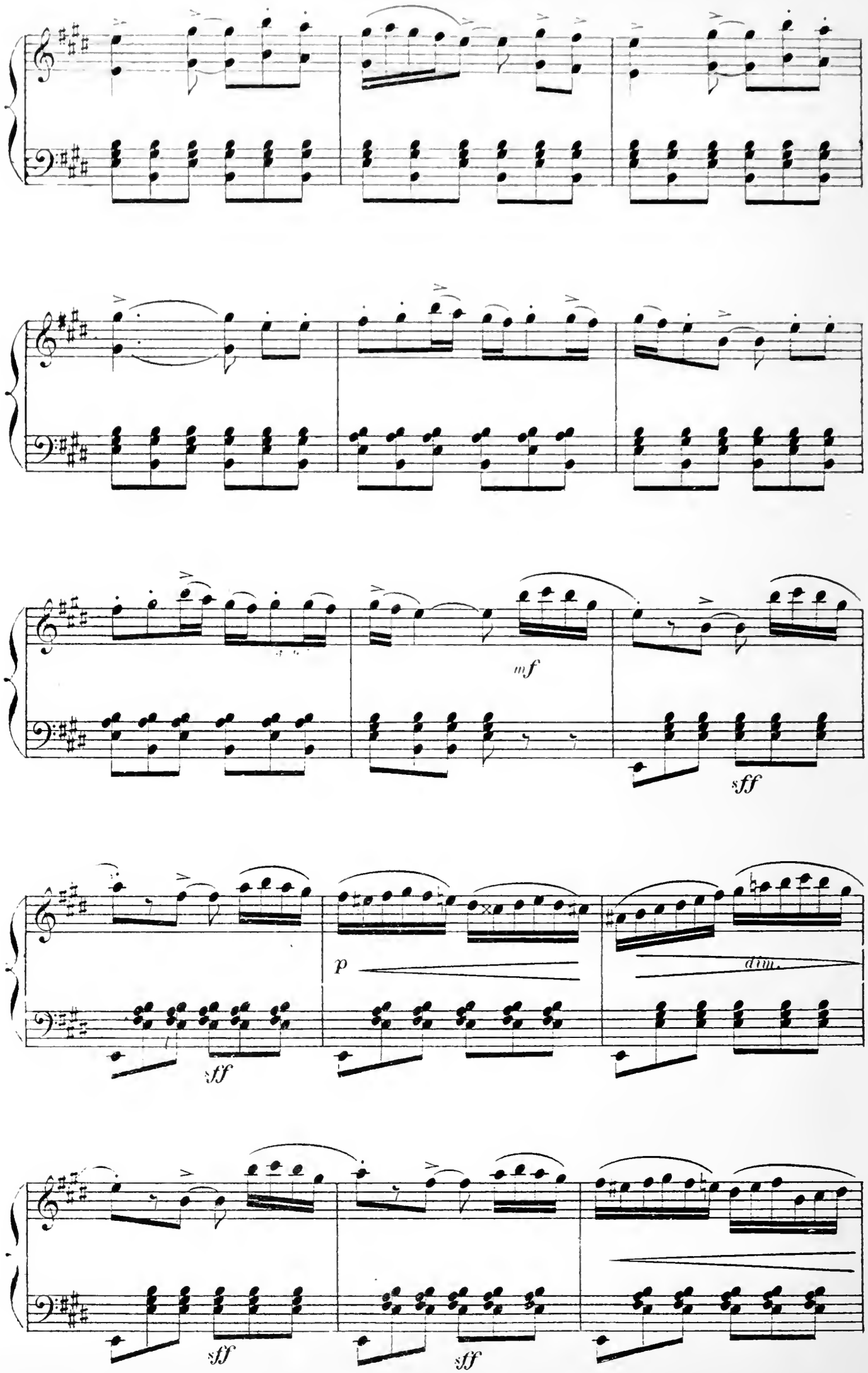


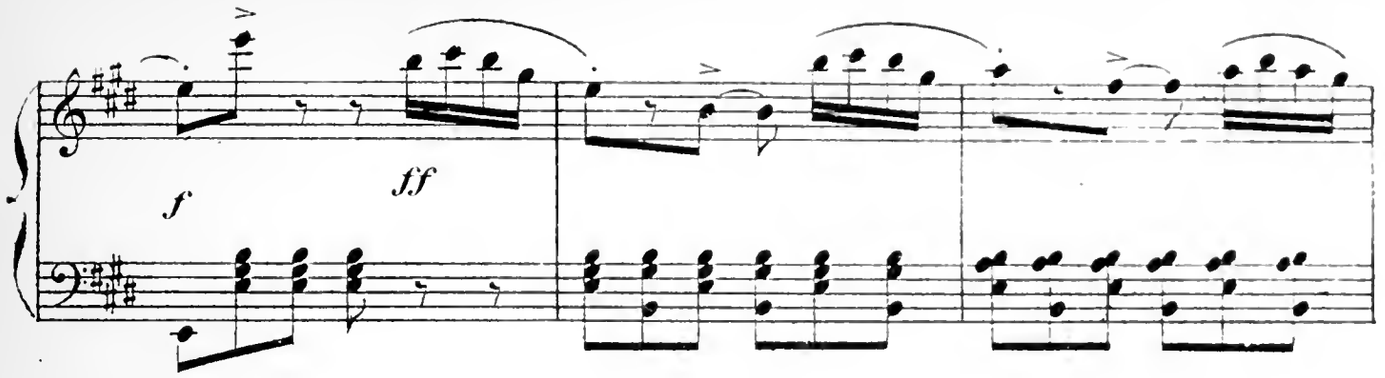
Les jeunes filles viennent, en dansant, lui donner des fleurs.

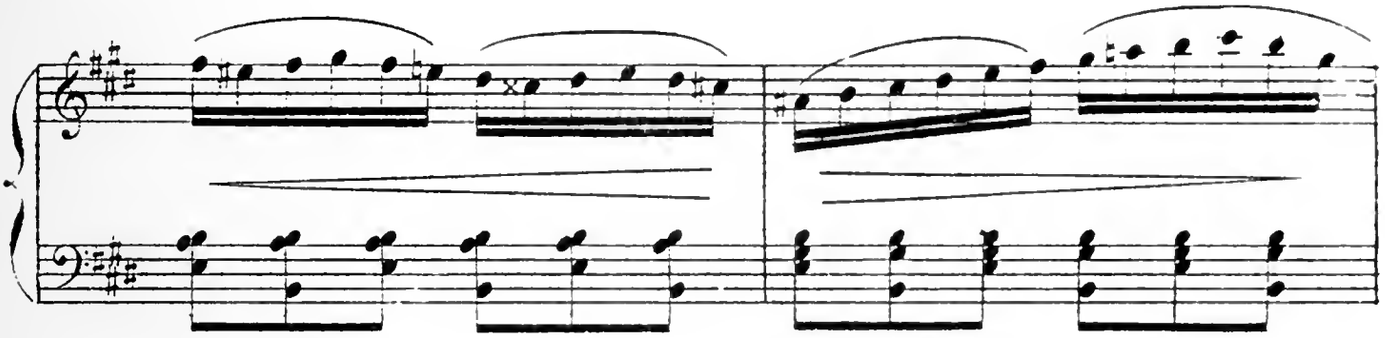


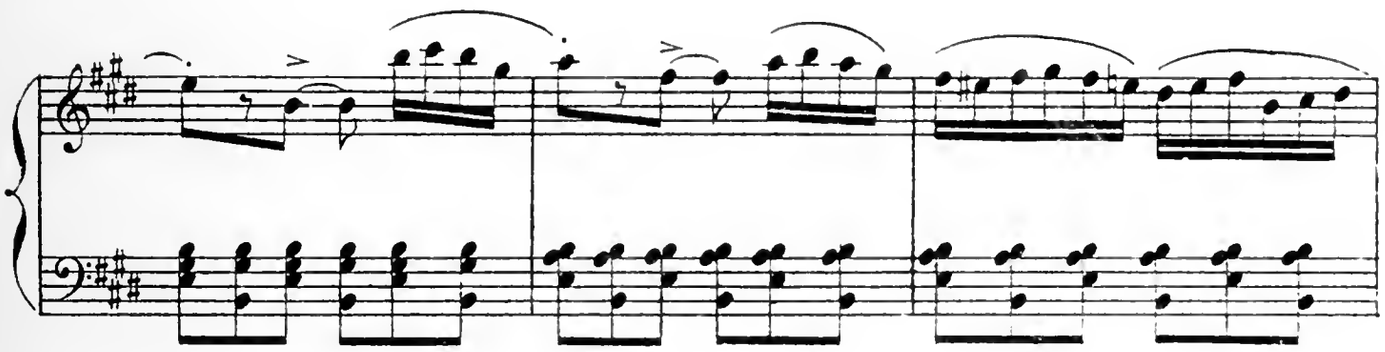


(1) *Air kabyle.*


mf
sff
p
dim.
sff
sff
sff

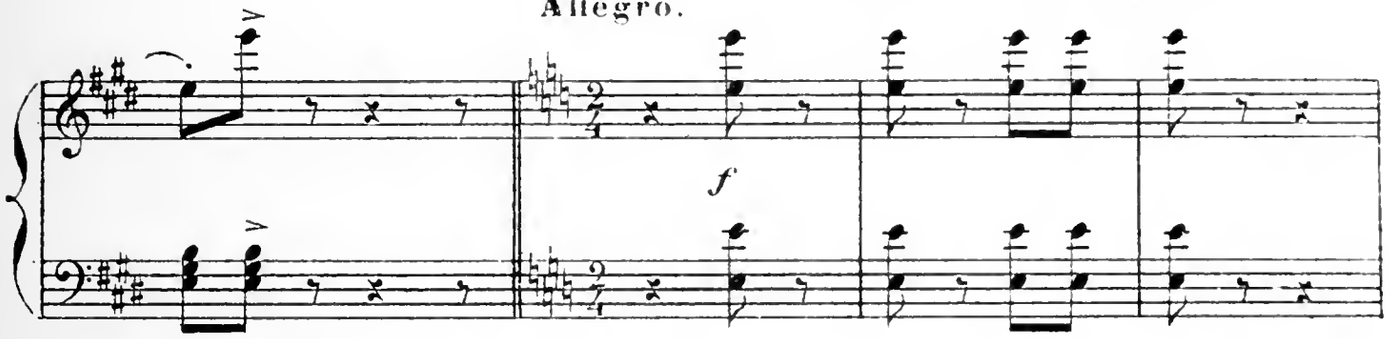




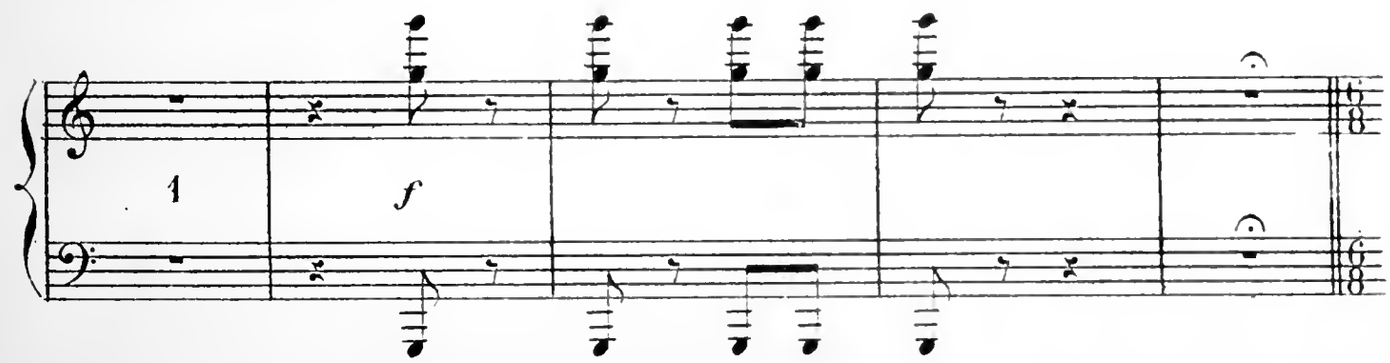


A leur tour, les chasseurs sont in

Allegro.

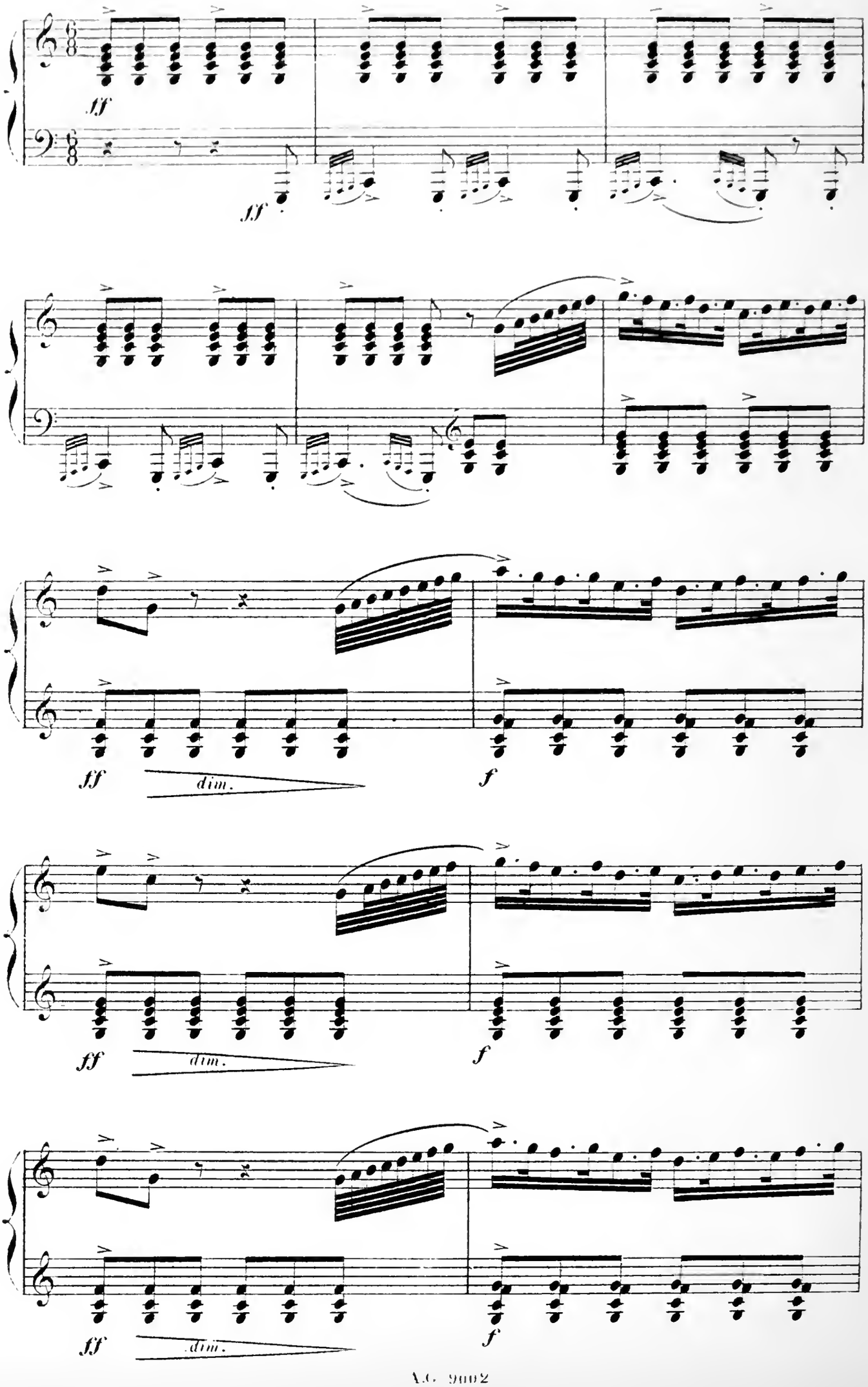


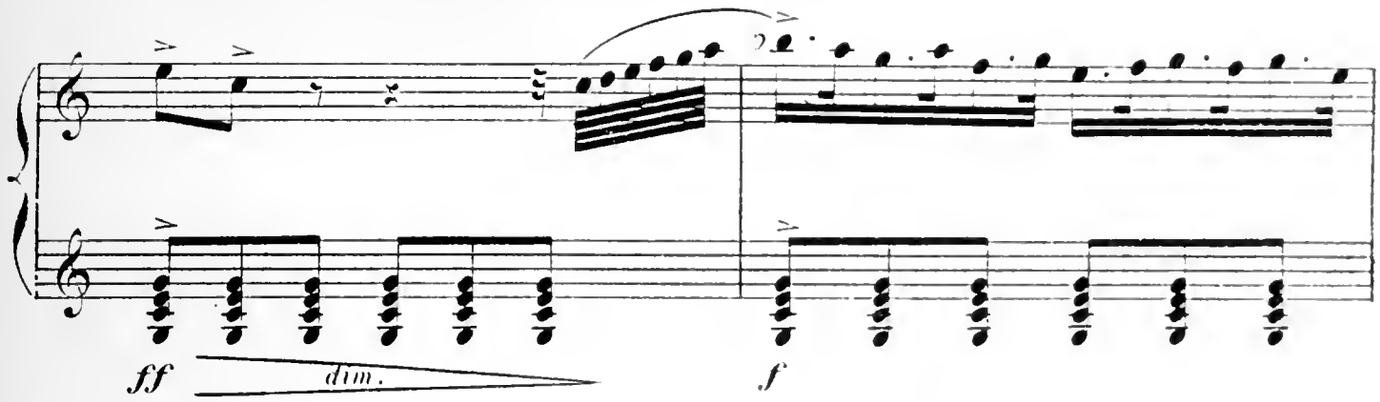
vités à danser.

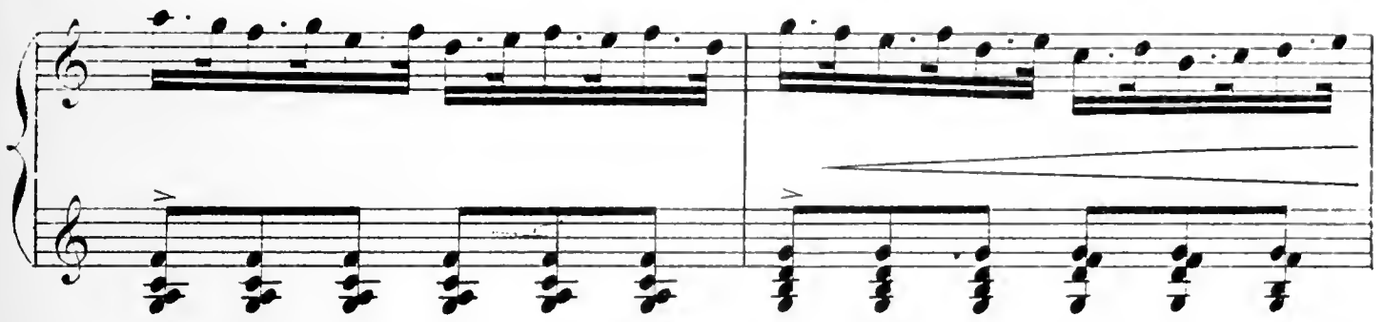


Danse des chasseurs, ayant au milieu d'eux le père de Gudrun

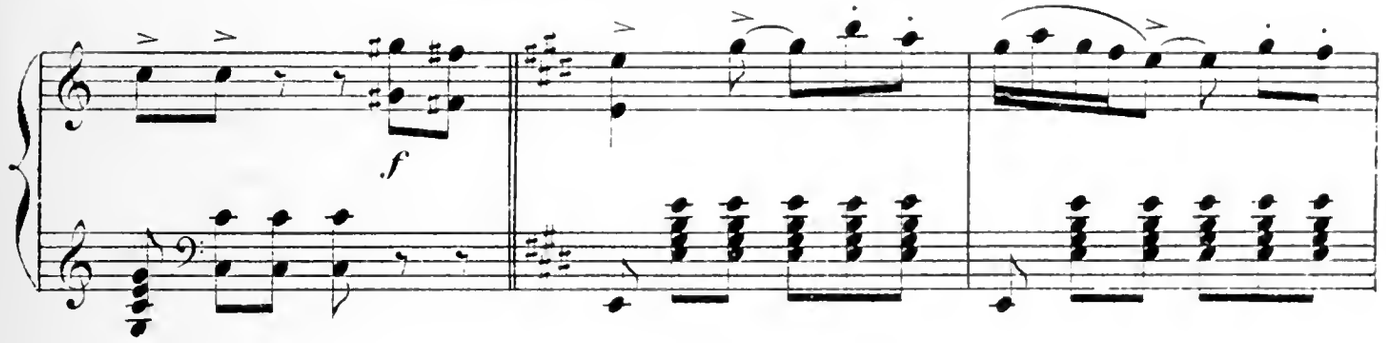
Moderato.

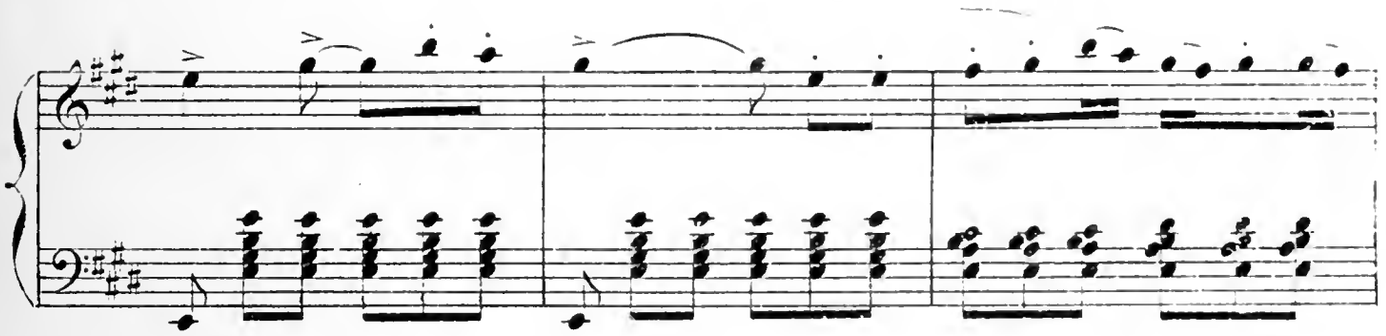


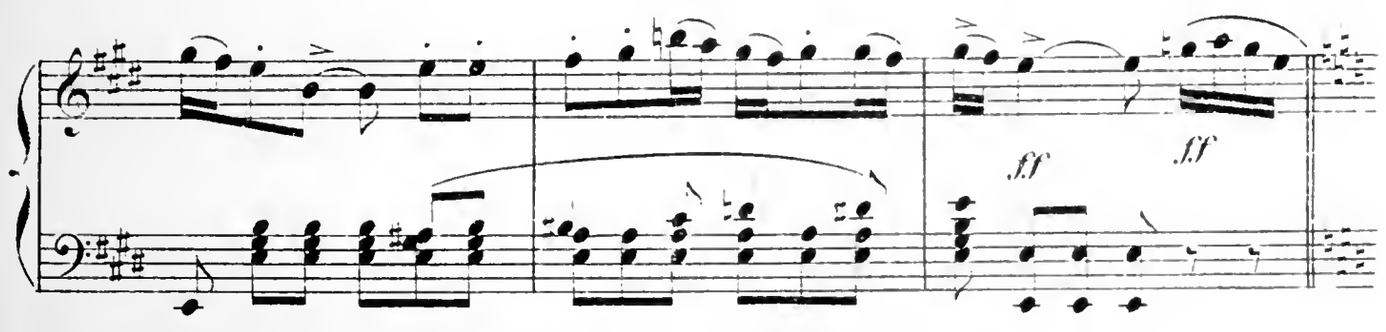


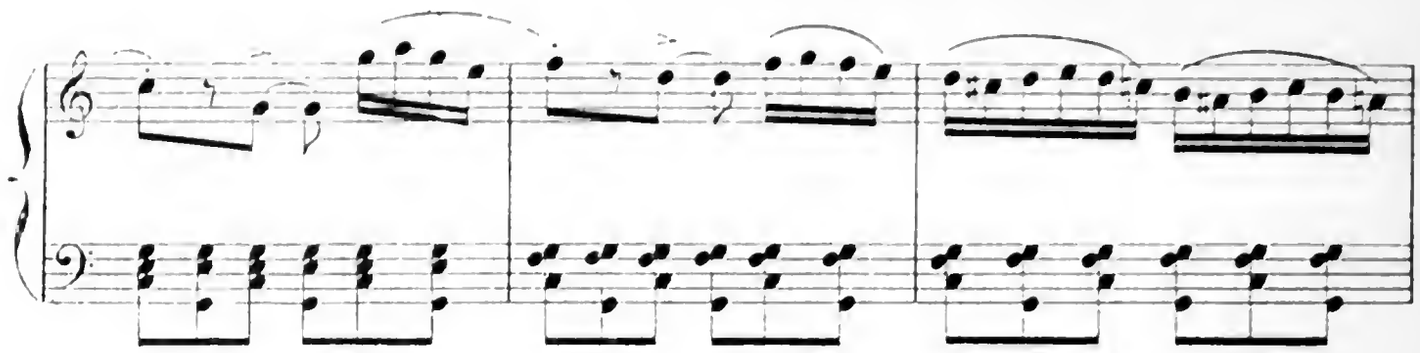


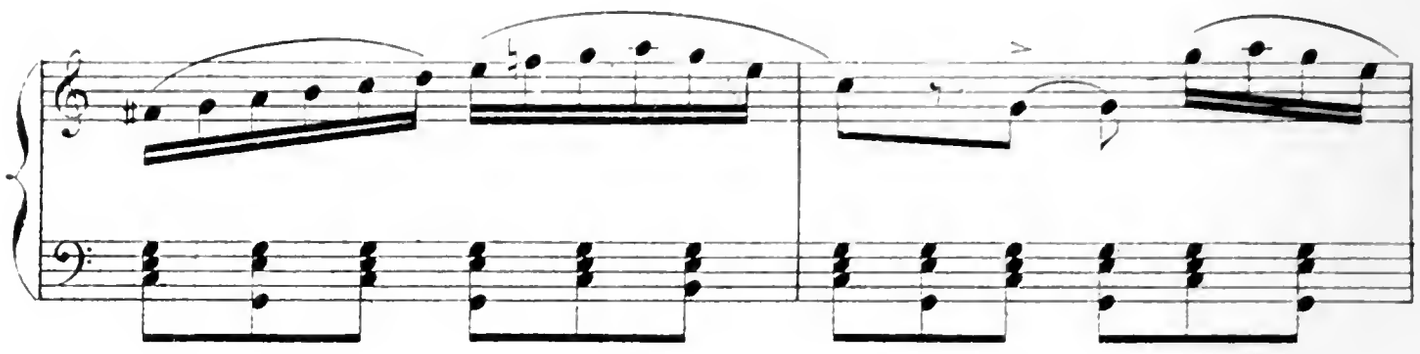
Les jeunes filles se mêlent aux chasseurs.

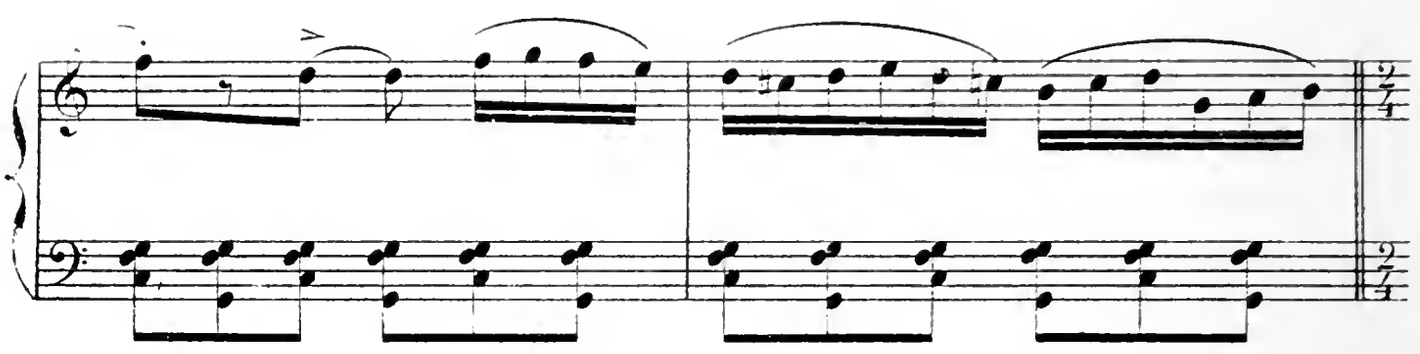








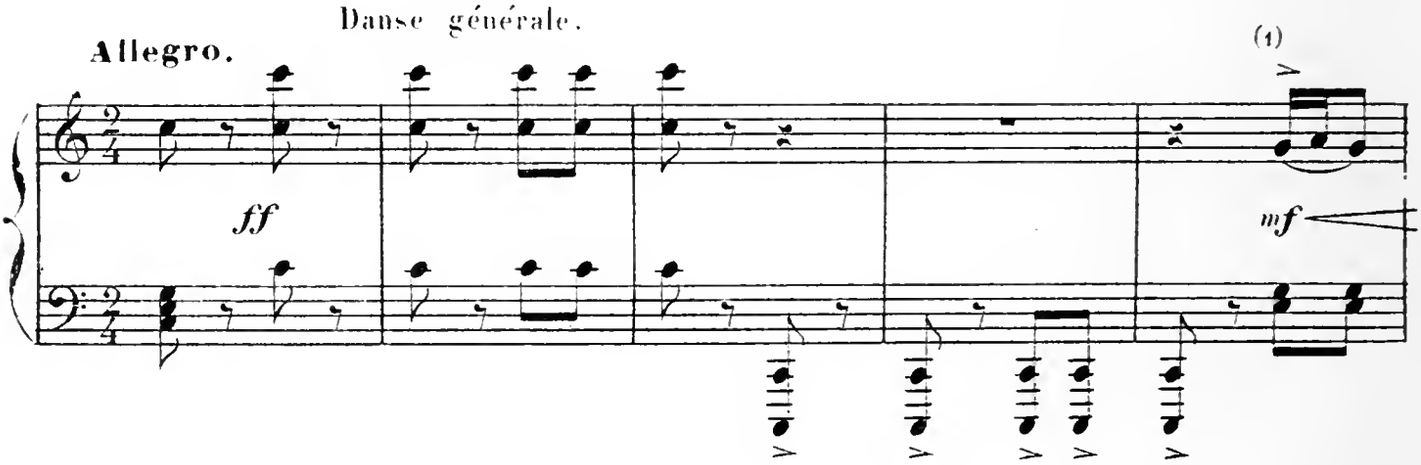


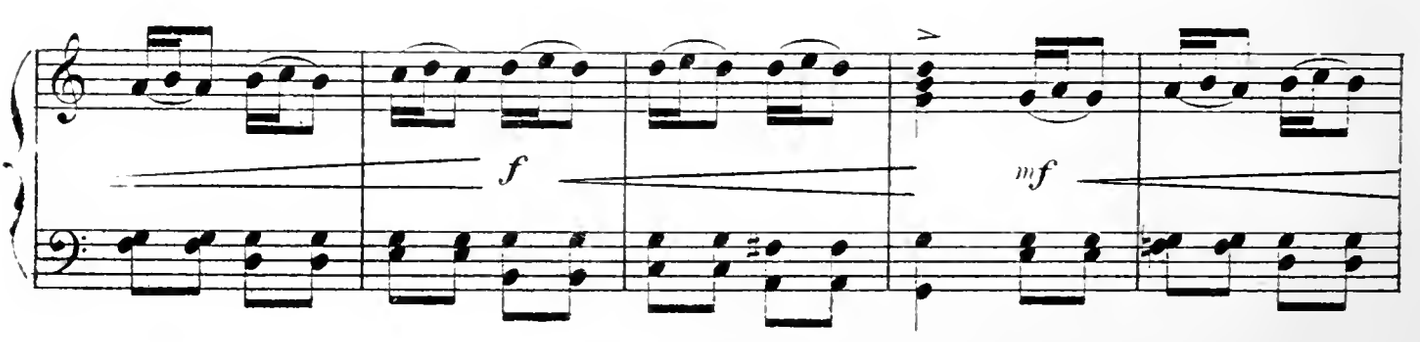


Danse générale.

Allegro.

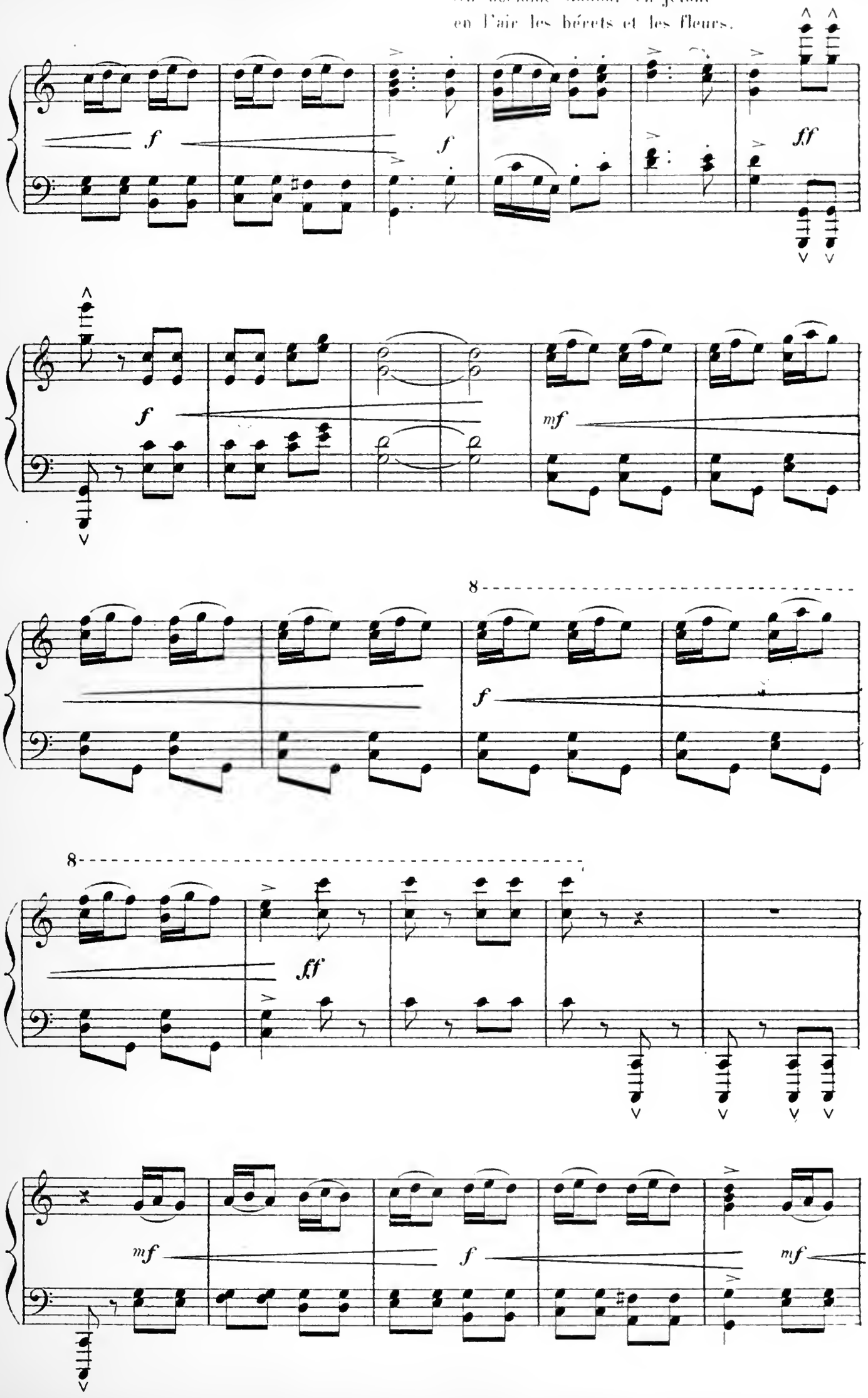
(1)

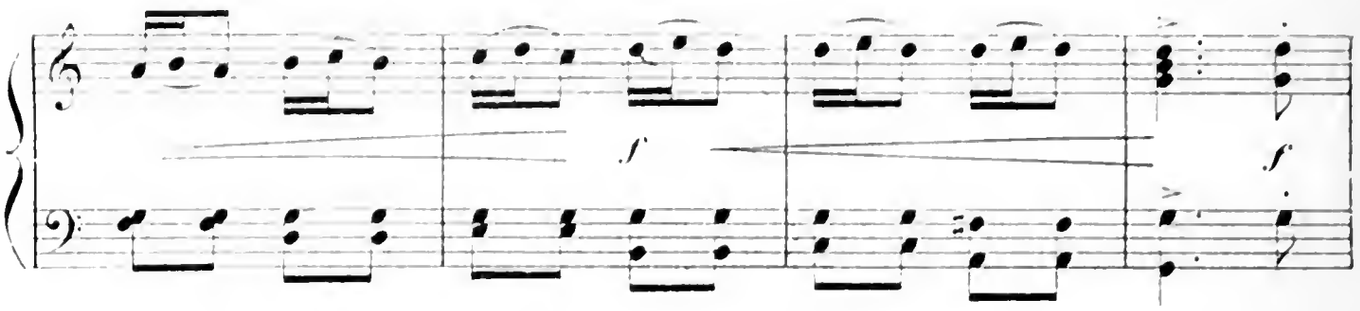


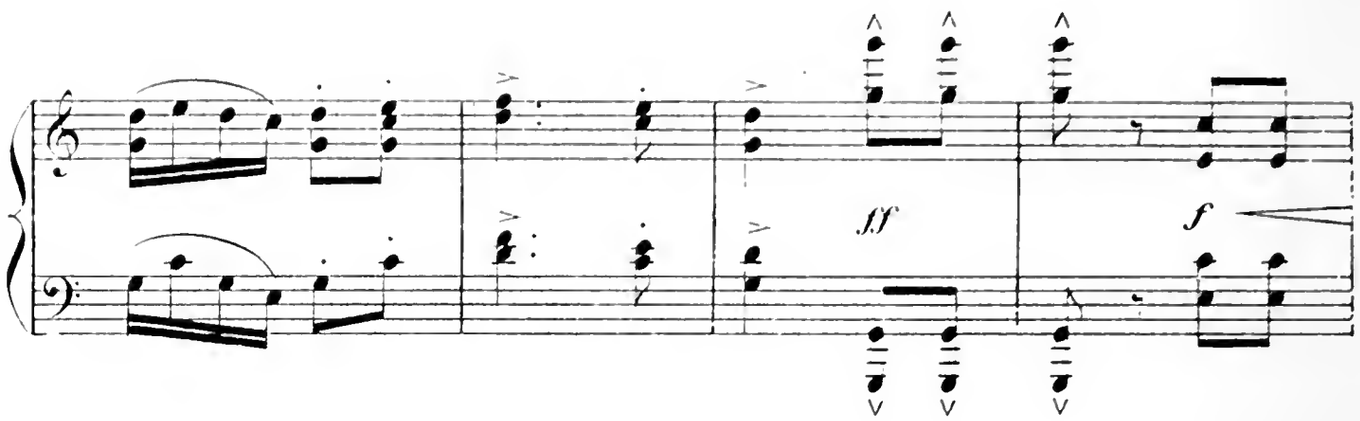


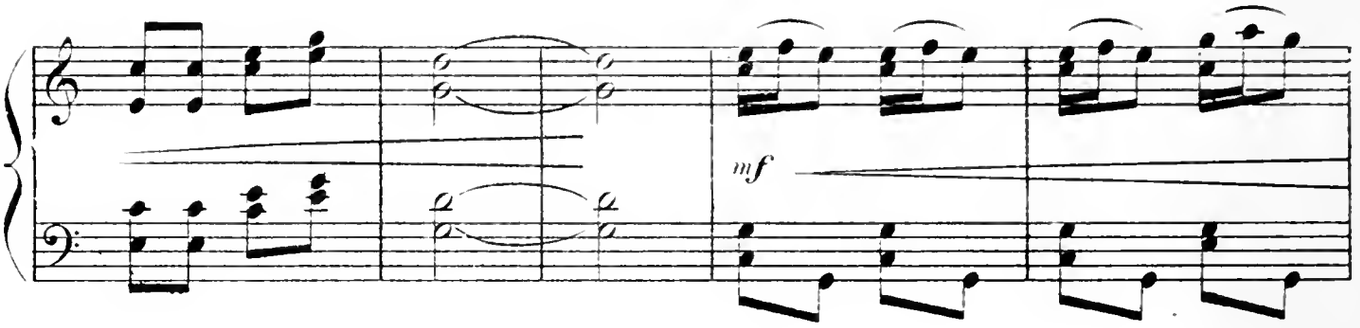
(1) *Air toulousain.*

On acclame Cadual en jetant
en l'air les bérets et les fleurs.

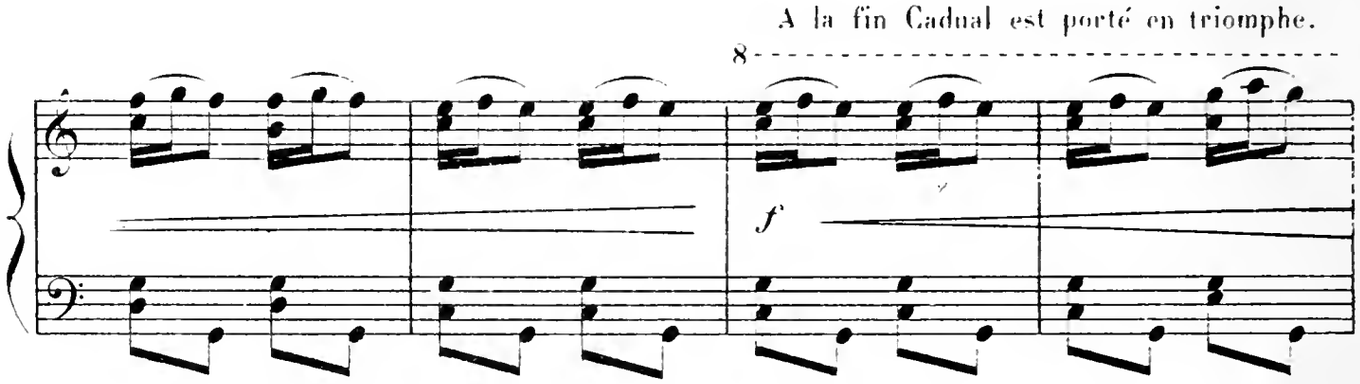


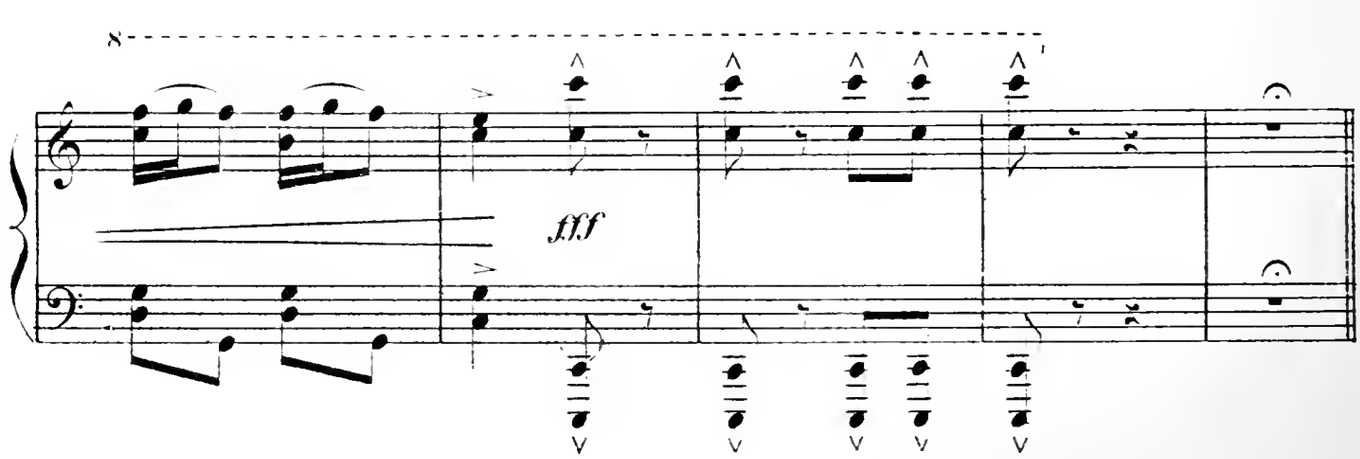






A la fin Cadual est porté en triomphe.

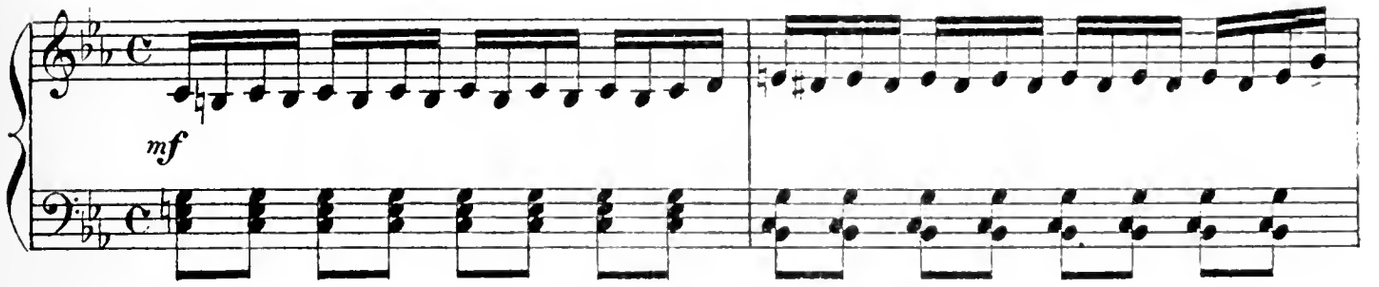


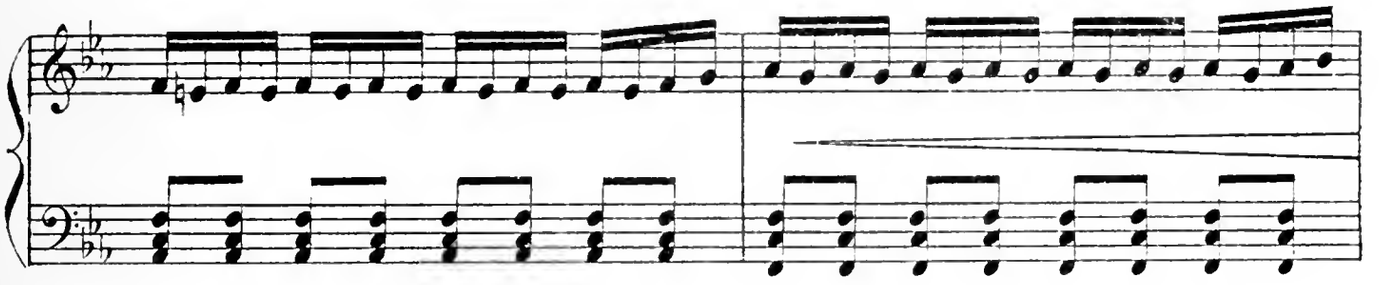


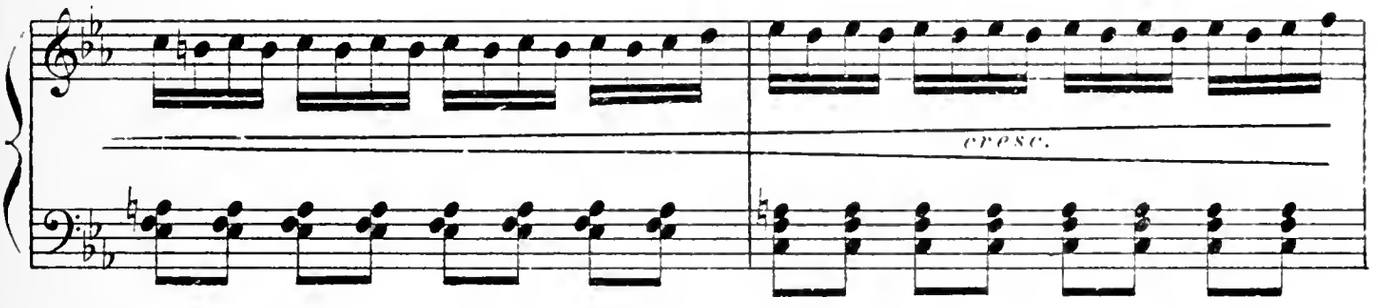
SCÈNE et SORTIE GÉNÉRALE

Le Marquis, voyant Lilia toujours triste, va vers elle.

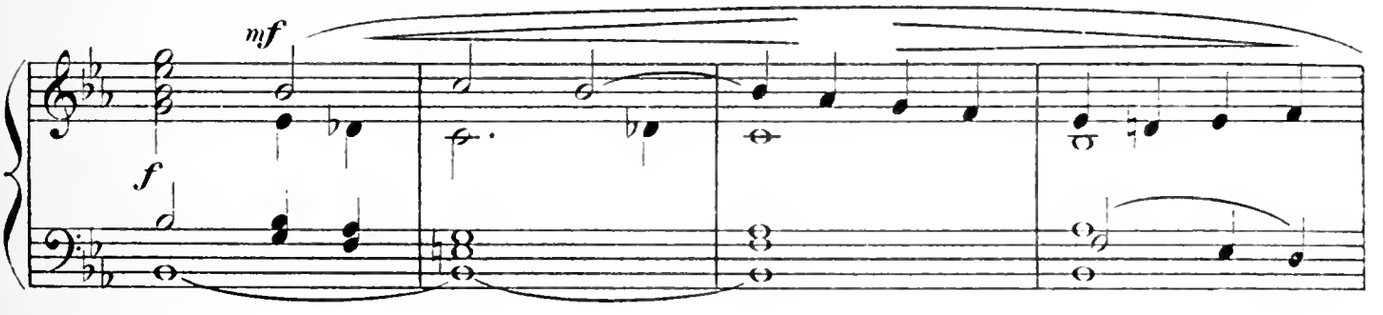
Moderato.



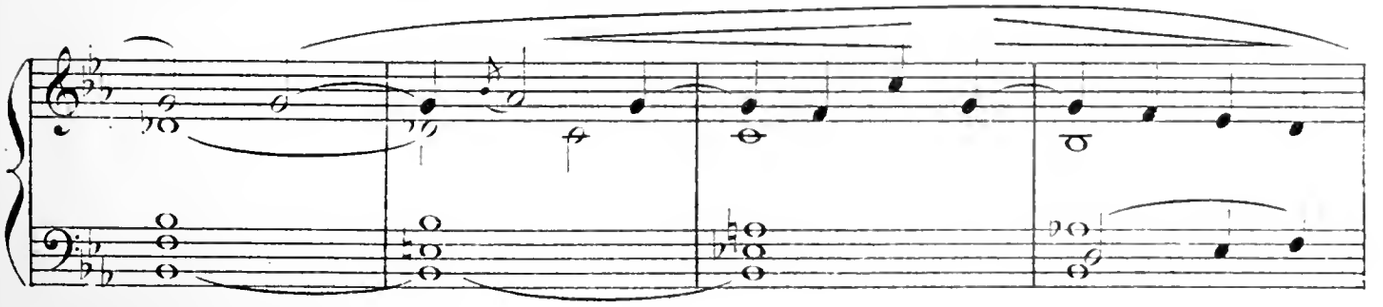




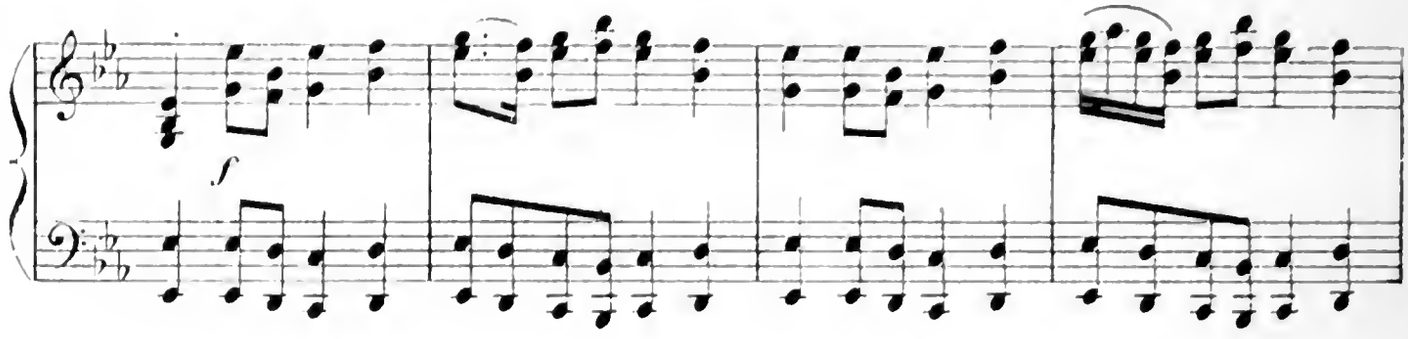
Il lui dit de se rassurer et de ne pas oublier qu'il reviendra tantôt pour



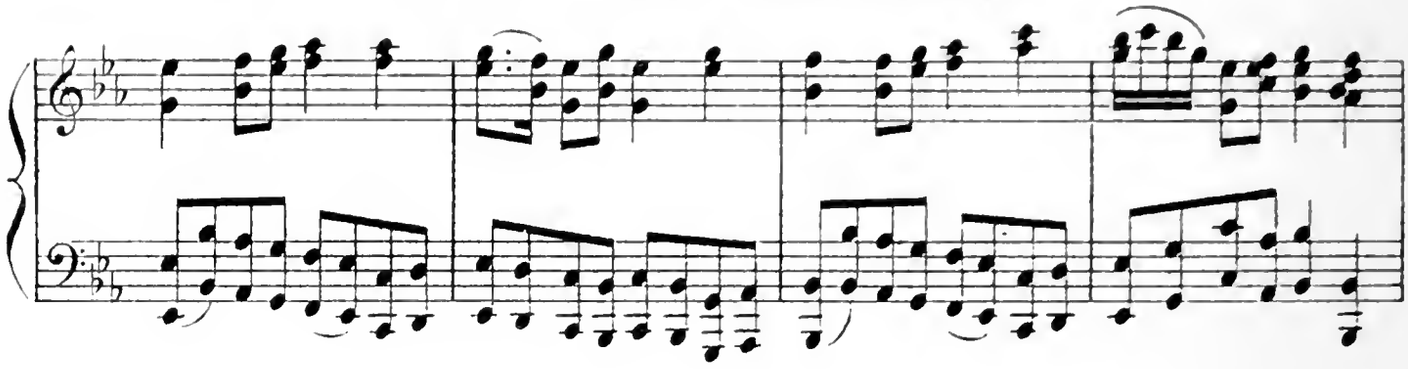
présider aux fiançailles et lui remettre sa dot.

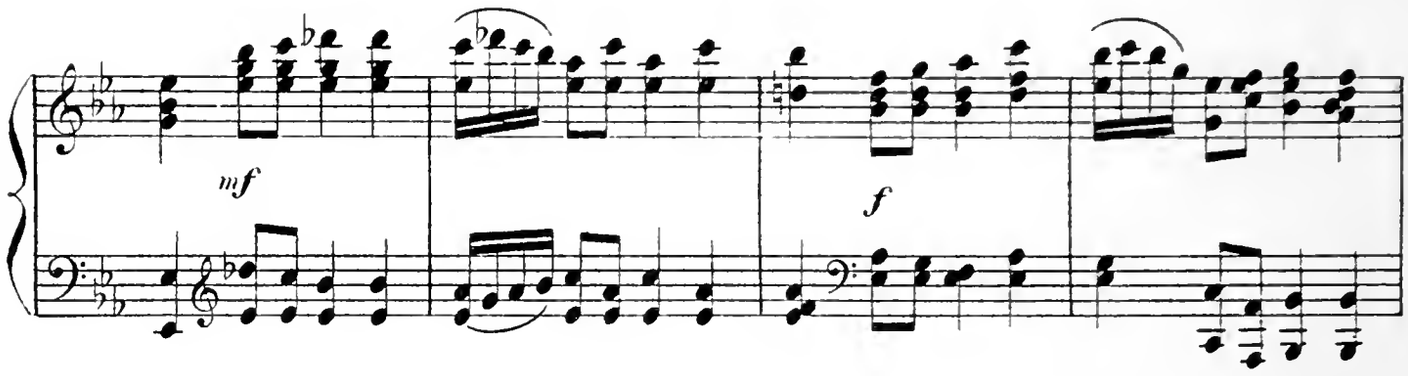


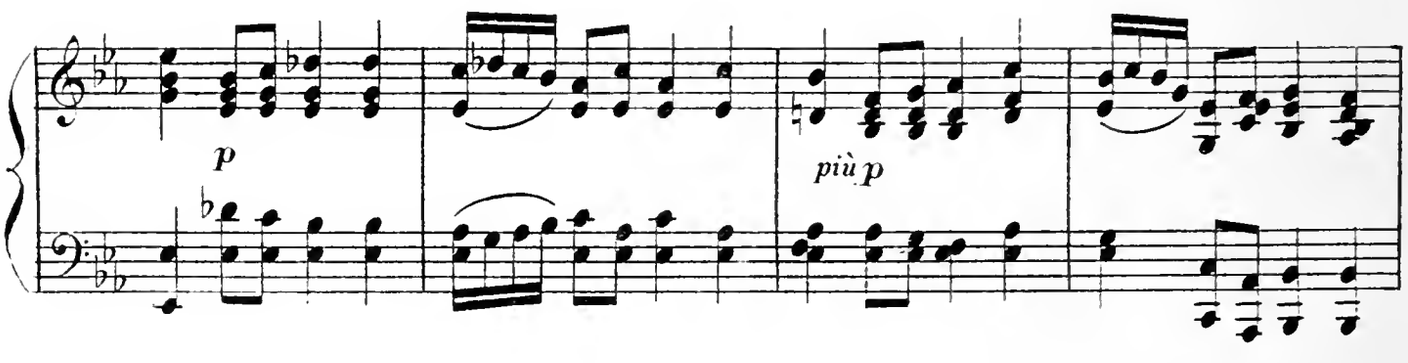
le Marquis donne le signal du départ. Tout le monde sort,



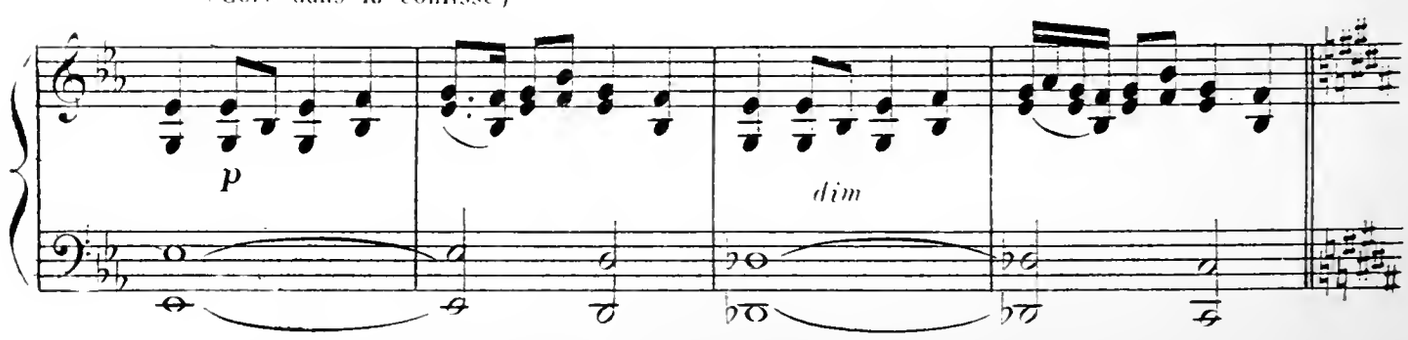
sauf Lilia qui regarde, toujours assise, ses amis s'éloigner.







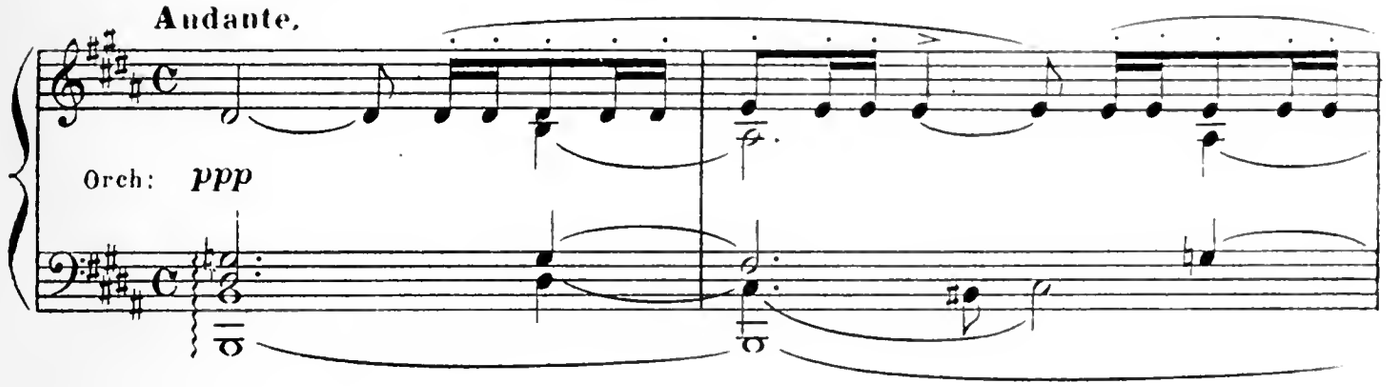
(Cors dans la coulisse)



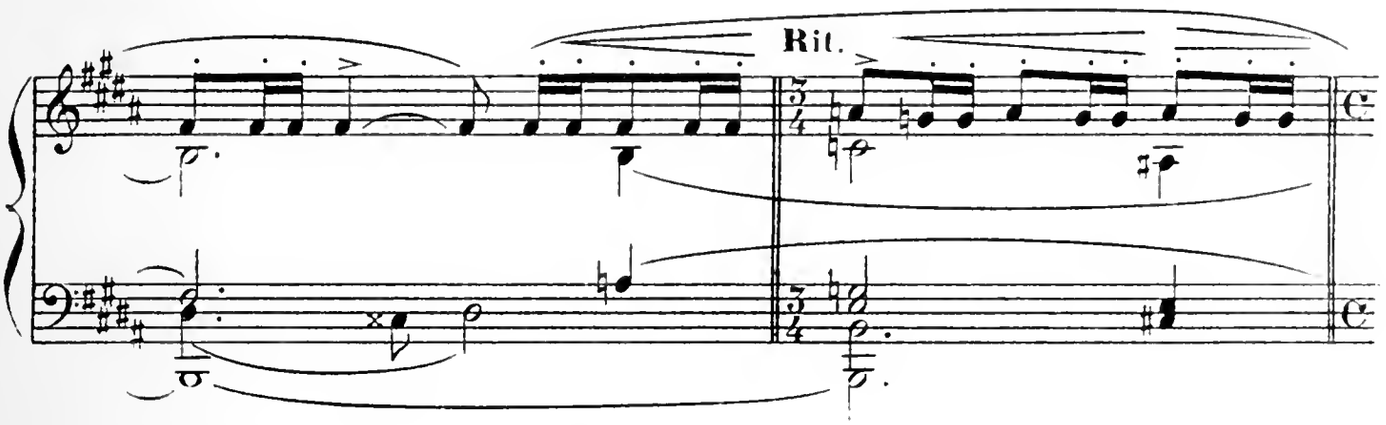
SCÈNE III

LILIA, seule

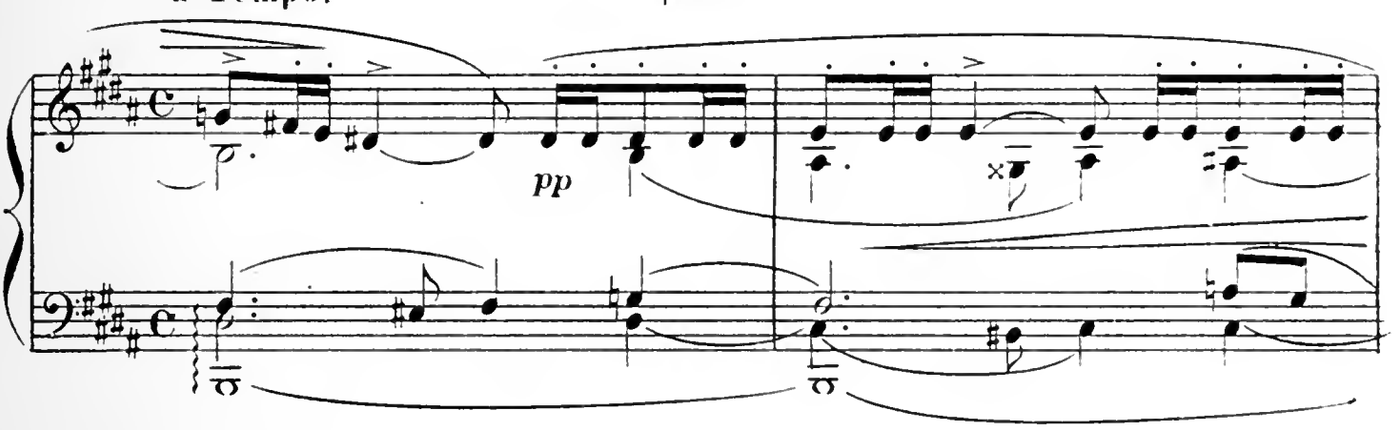
Lilia se lève, elle marche lentement vers sa maison.



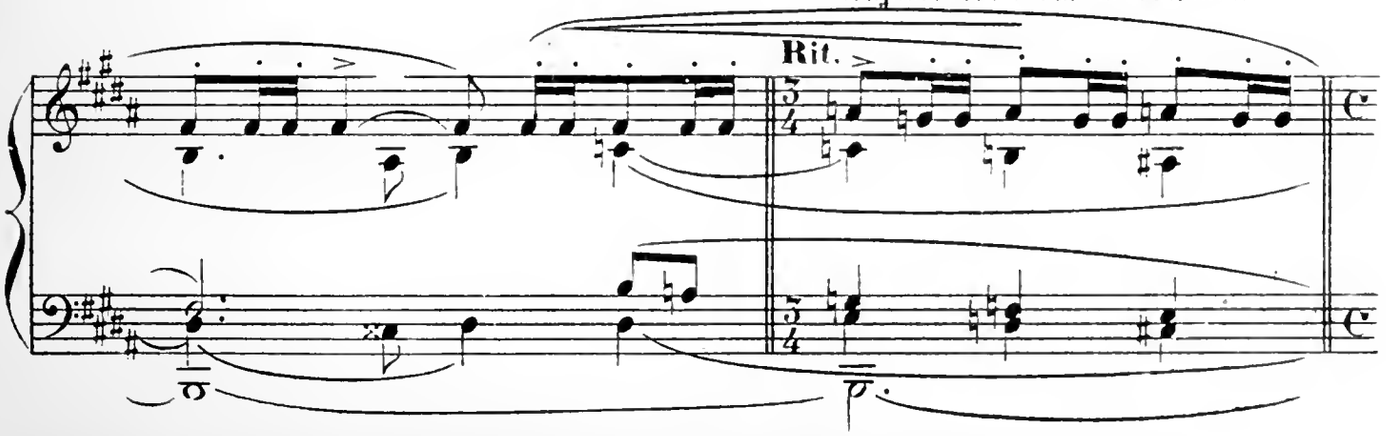
Elle s'arrête, en regardant la montagne.



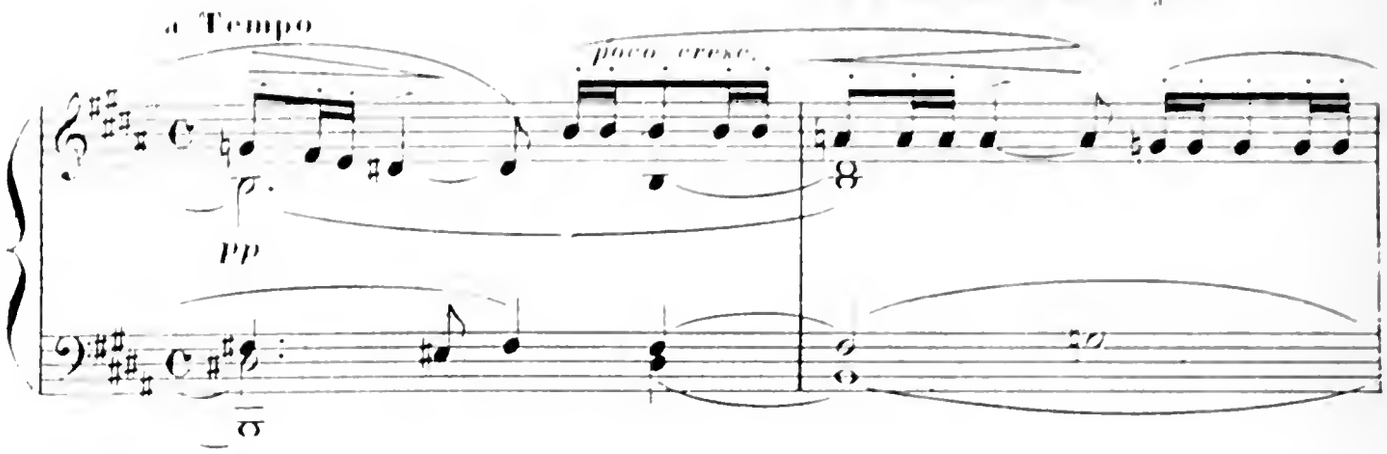
a Tempo. Elle reprend sa marche...

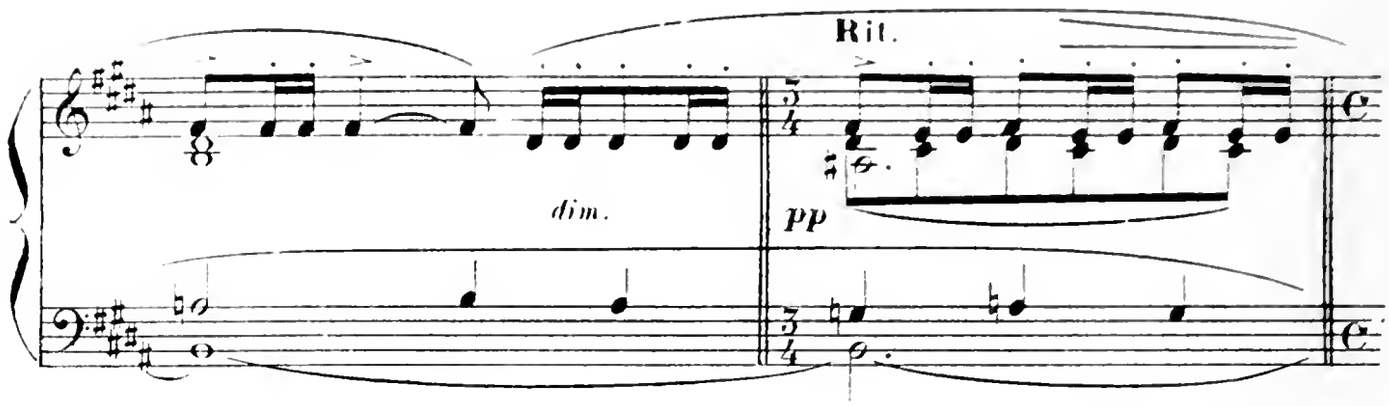


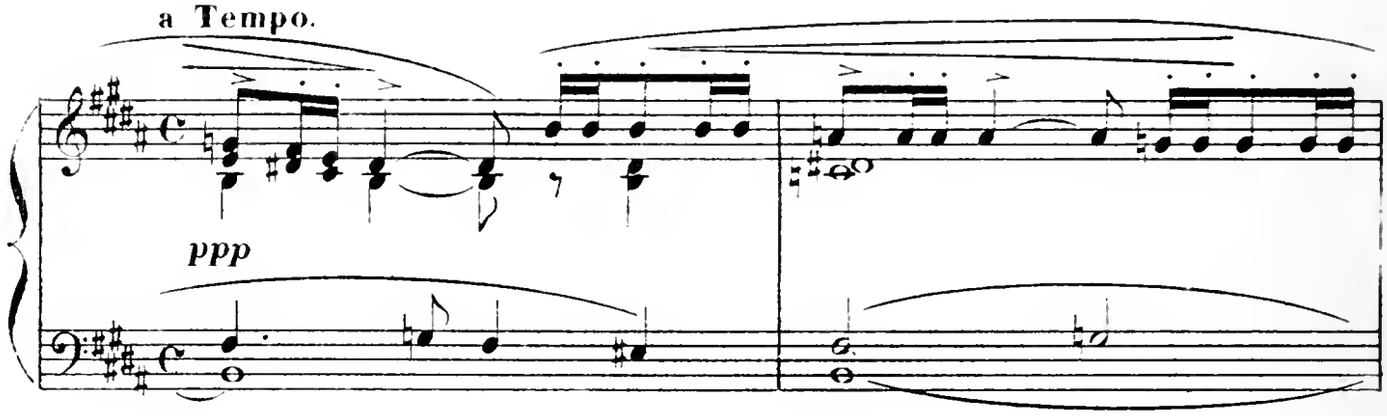
s'arrête de nouveau, les yeux toujours fixés sur la Maladetta.



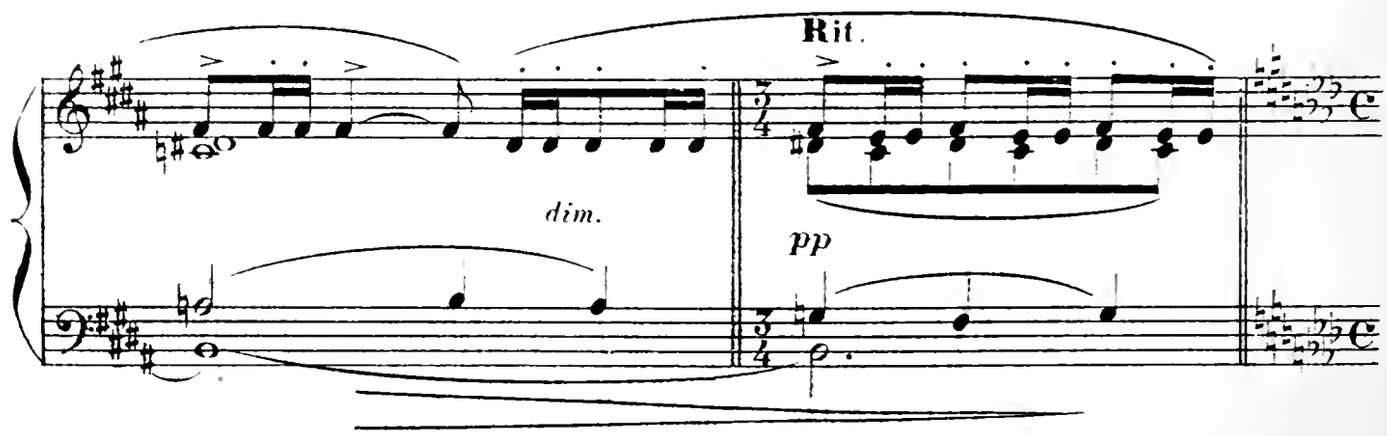
Elle continue le même jeu.





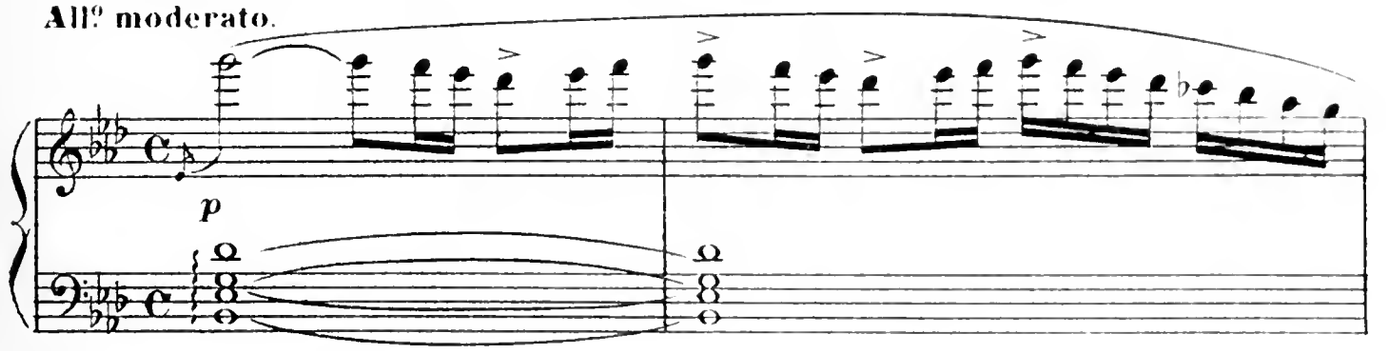


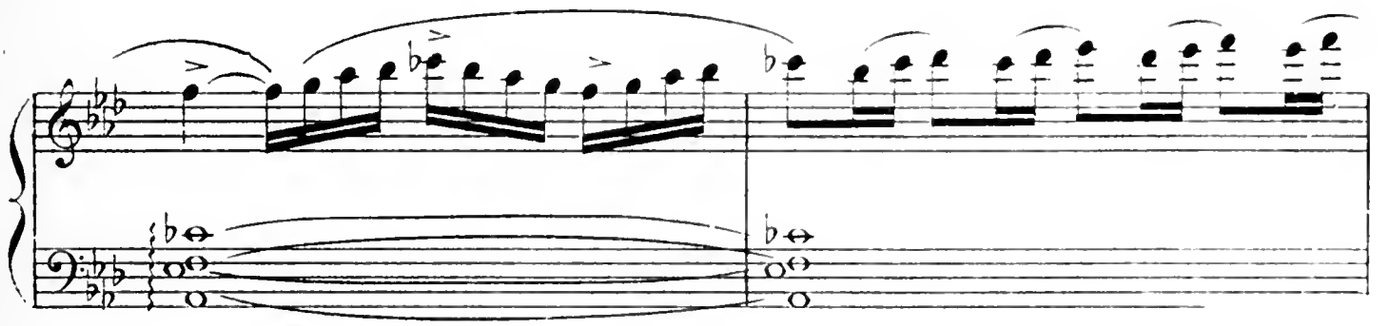
Elle va franchir le seuil de sa porte



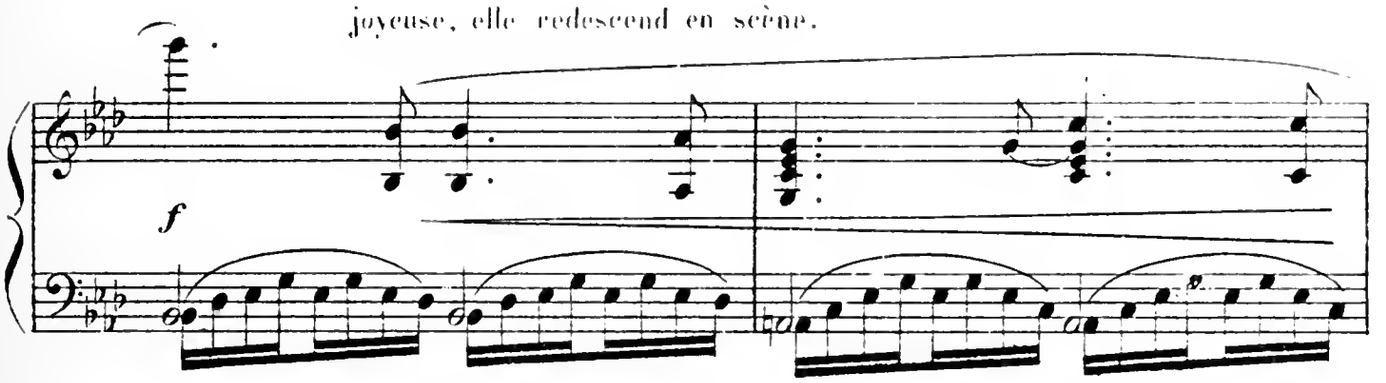
quand, tout à coup, elle entend le galoubet de Cadual:

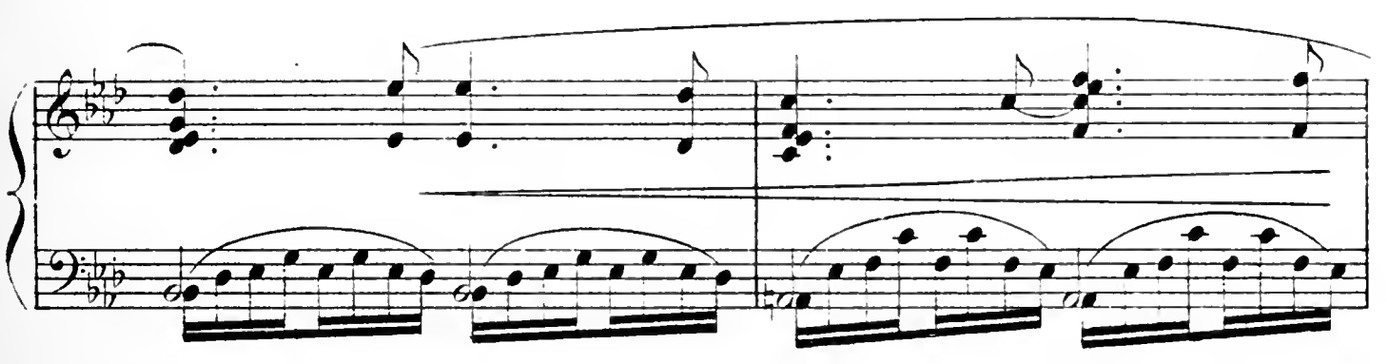
All^o moderato.





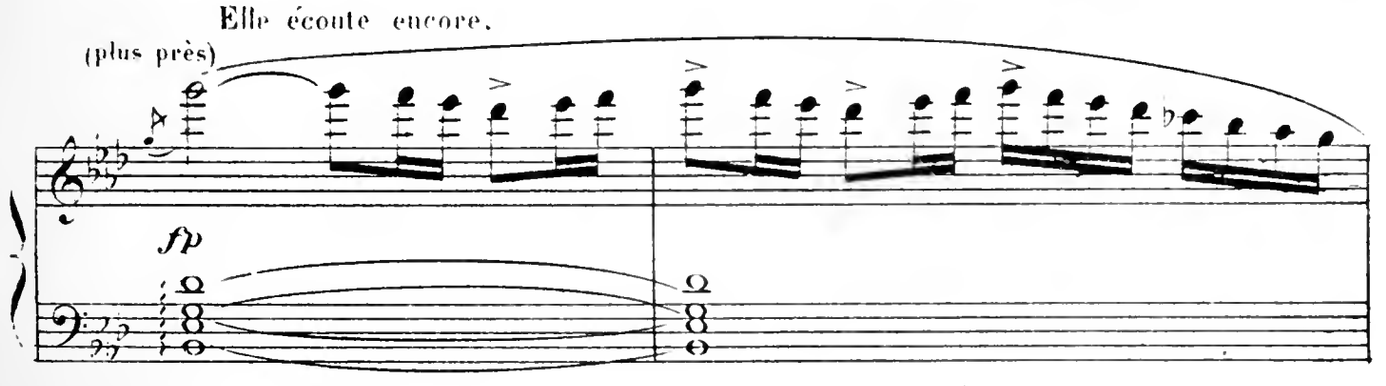
joyeuse, elle redescend en scène.

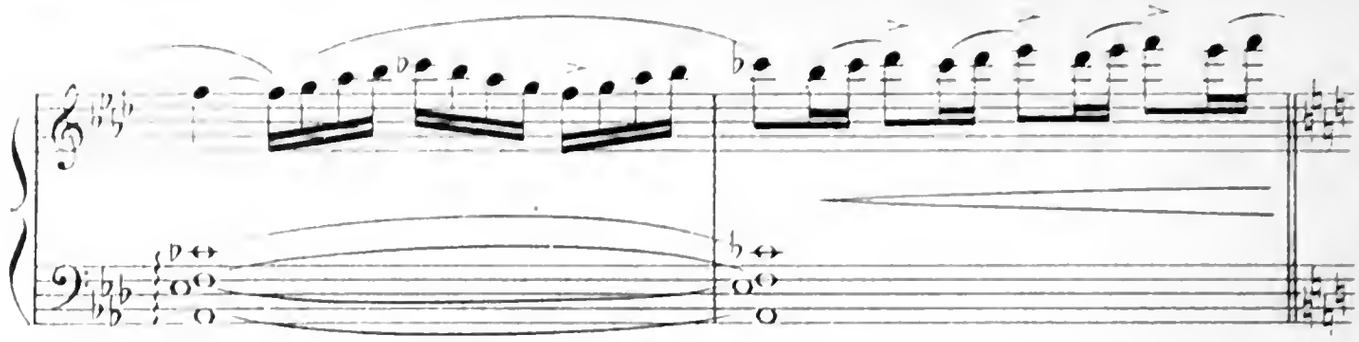




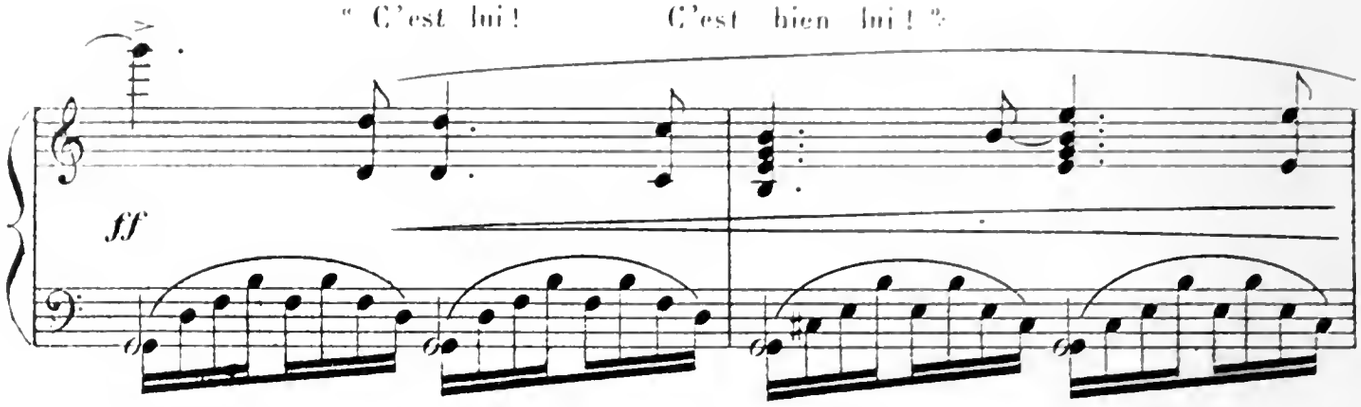
Elle écoute encore.

(plus près)

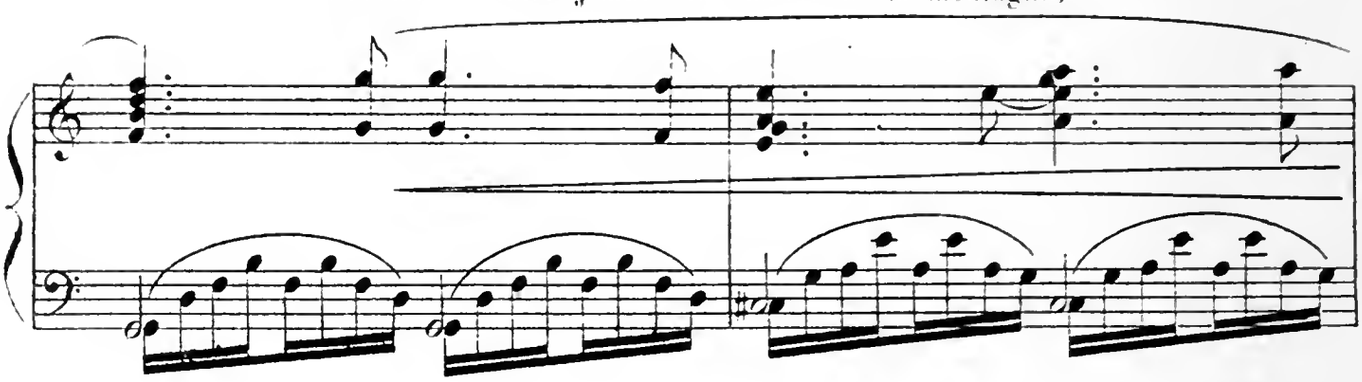




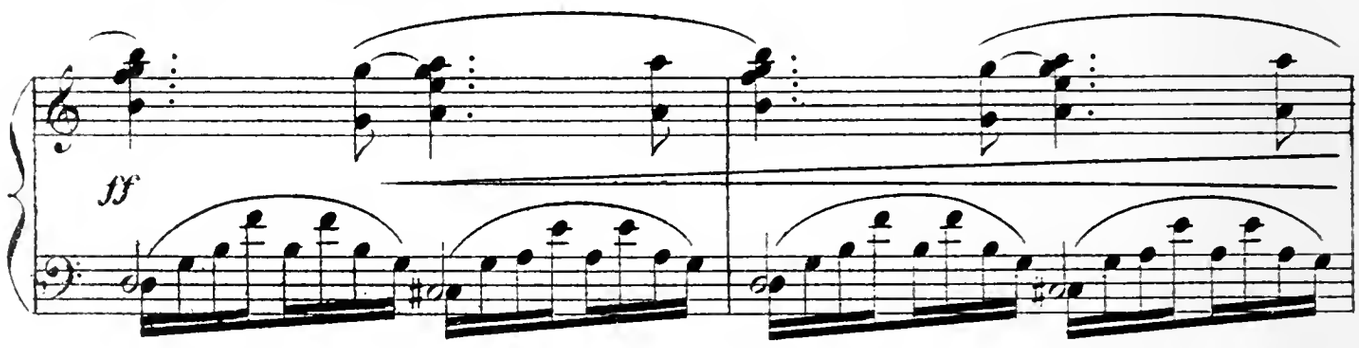
" C'est lui ! C'est bien lui ! "

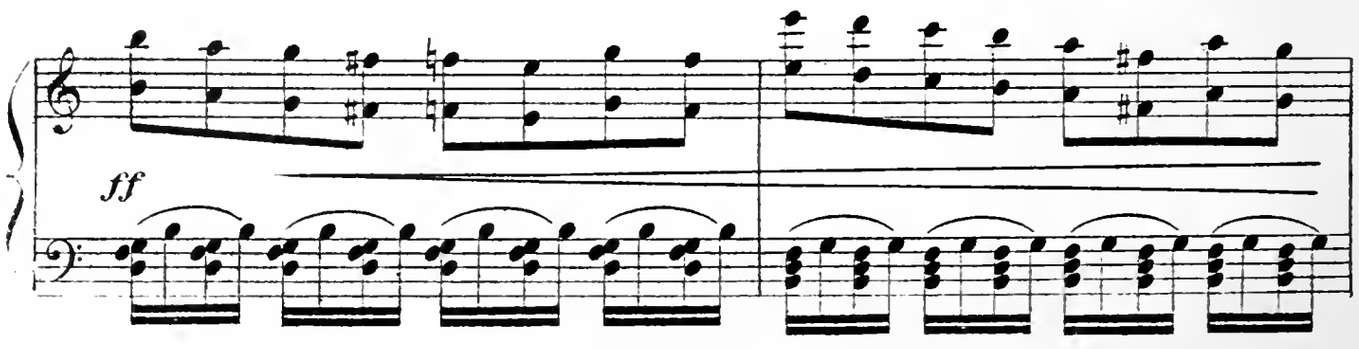


Cadual descend à toutes jambes les lacets de la montagne,

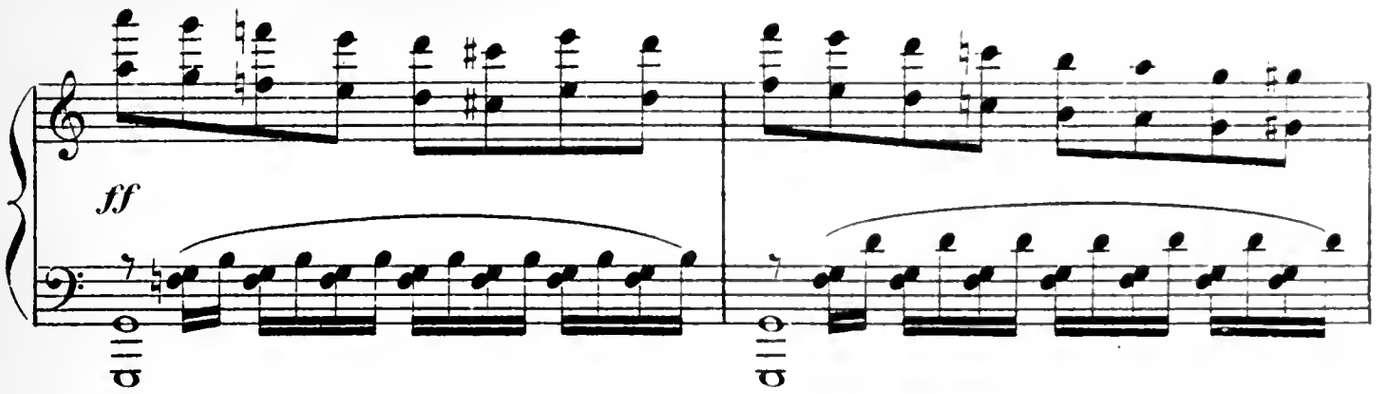


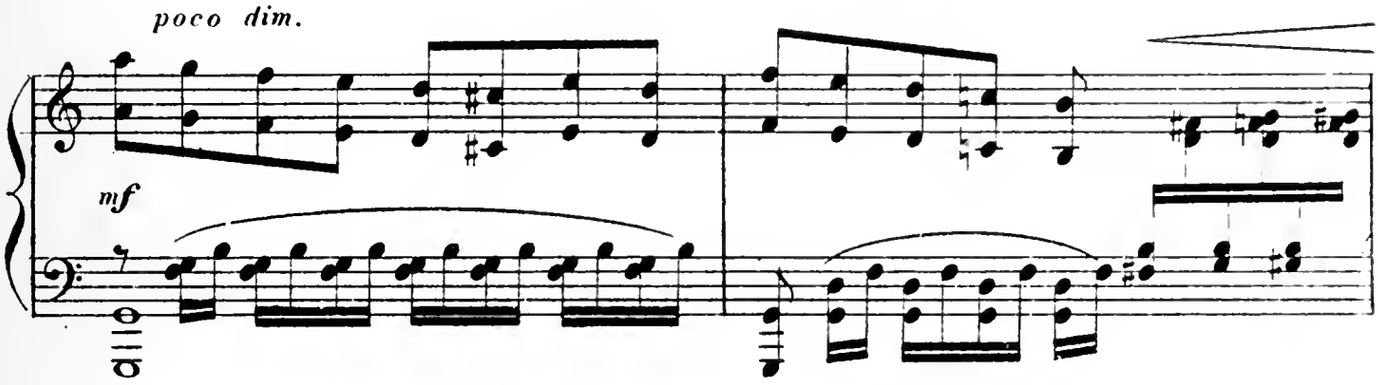
Lilia court vers lui.

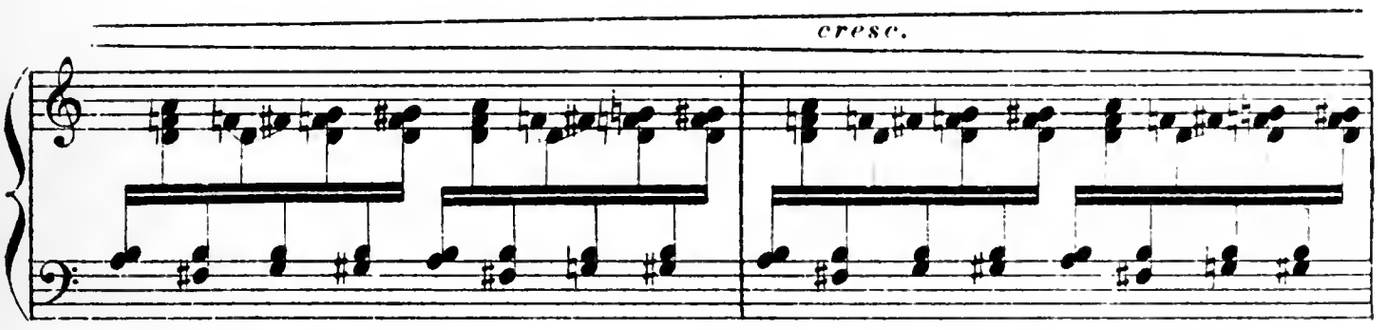




Les deux amants s'étreignent avec transport.

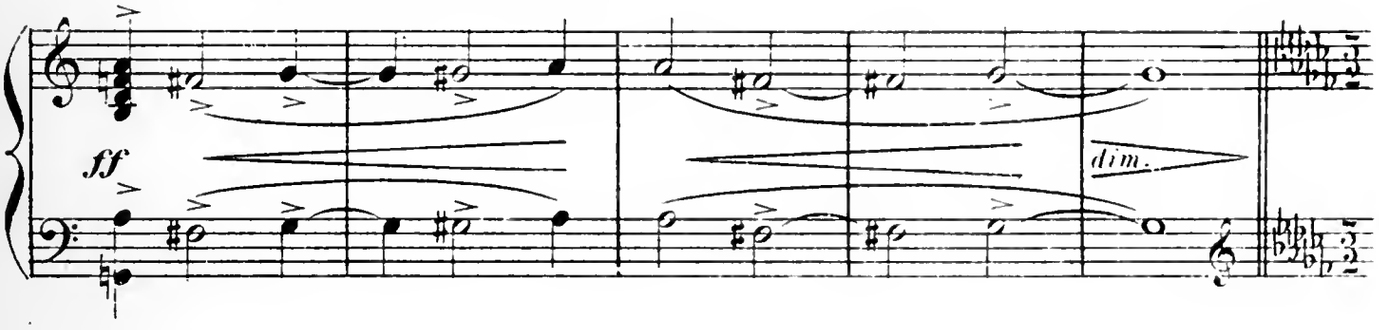






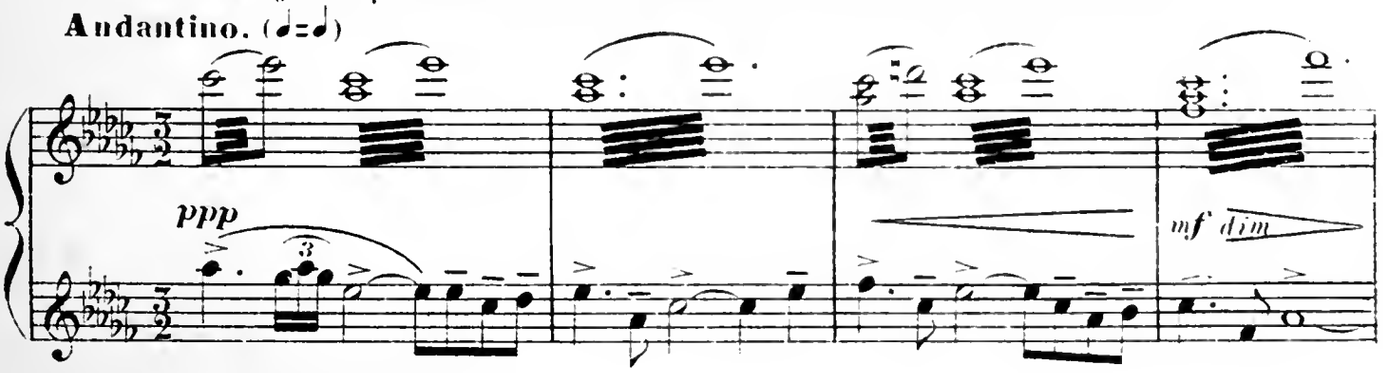
Mais Lilia se dégage et demande a Cadual les causes de son retard.

CADUAL, embarrassé, balbutie



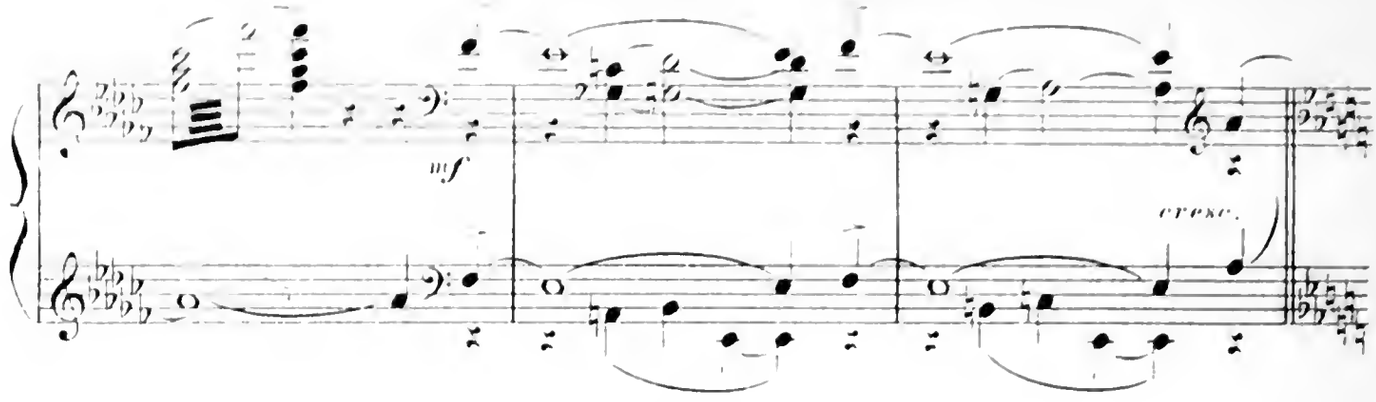
« Ah! je comprends, dit LILIA, tu es encore allé vers cette fée maudite:

Andantino. (♩=♩)



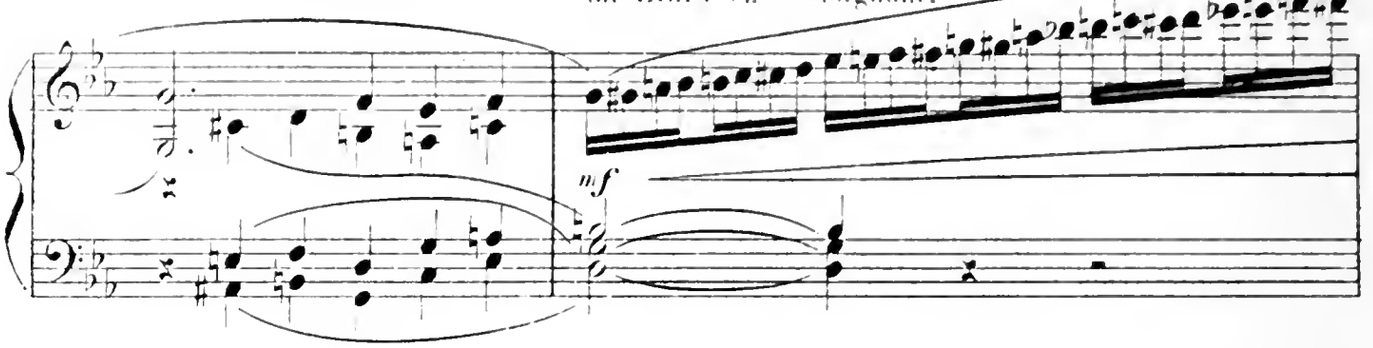
réponds ! »

« Laissons cela, dit CADUAL,

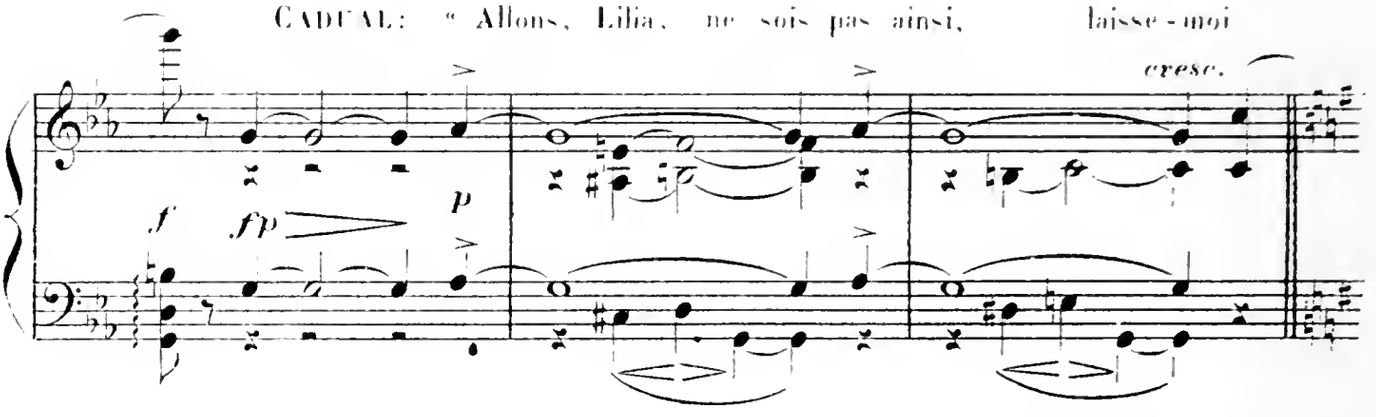


viens que je t'embrasse »

« Ah! mais non, je ne veux pas! »
dit LILIA en s'éloignant.

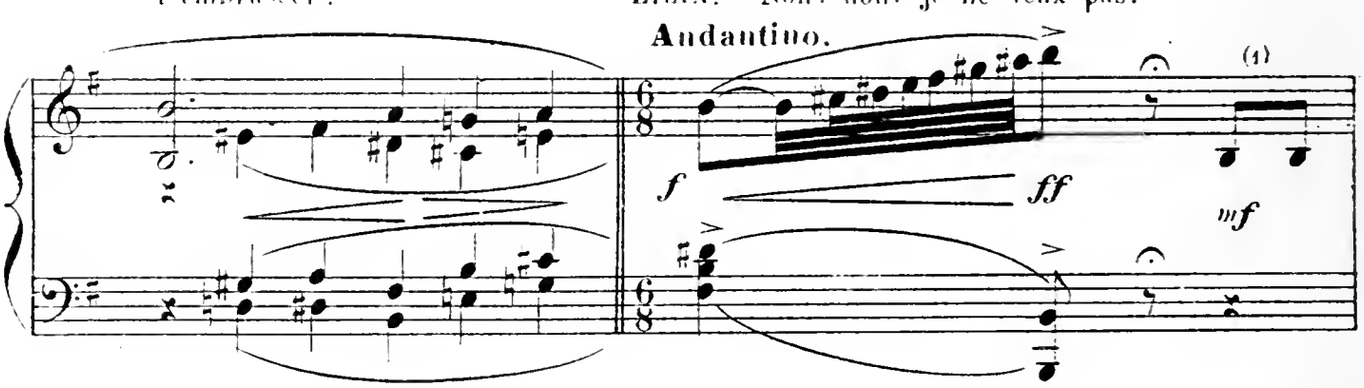


CADUAL: « Allons, Lilia, ne sois pas ainsi, laisse-moi



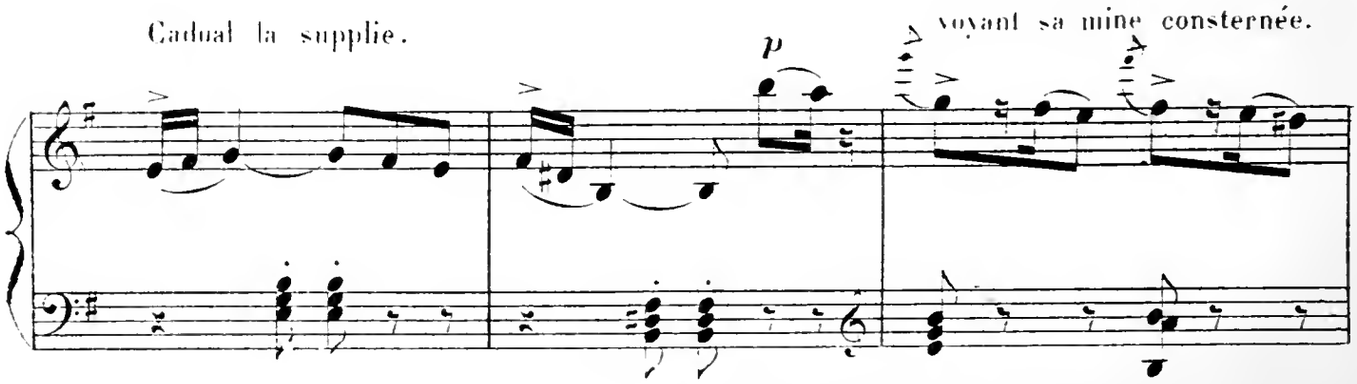
t'embrasser? »

LILIA: « Non! non! je ne veux pas! »



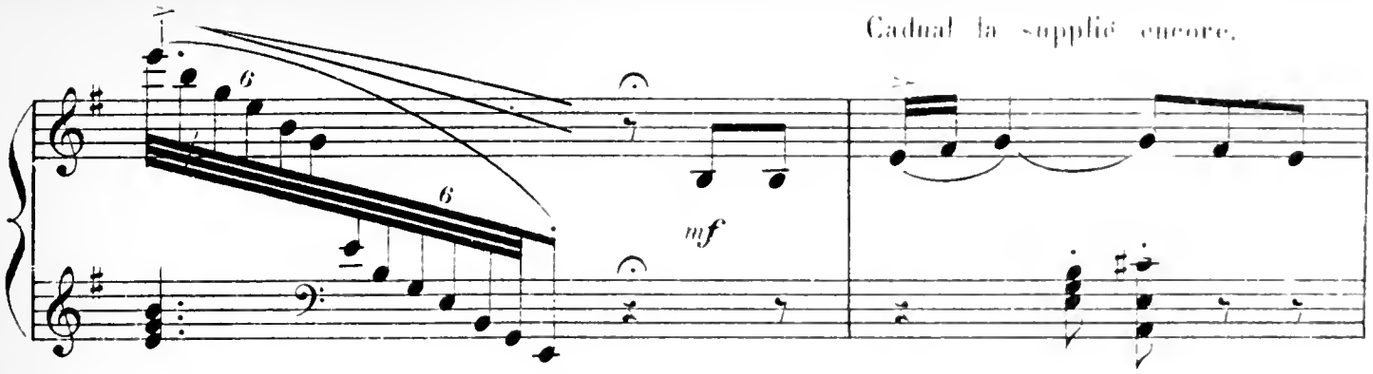
Cadual la supplie.

Lilia, railleuse, danse en voyant sa mine consternée.

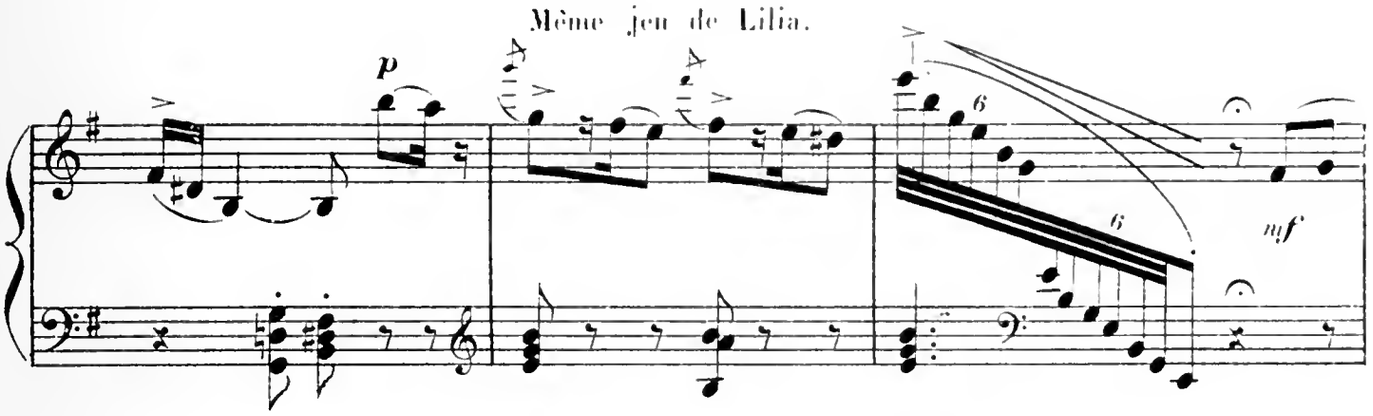


(1) *Air basque, recueilli par Mr Gailhard.*

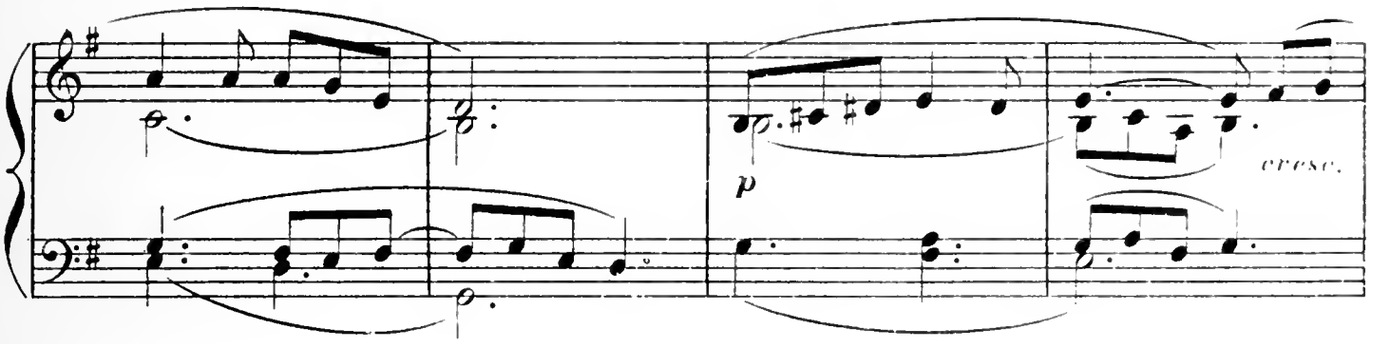
Cadual la supplie encore.



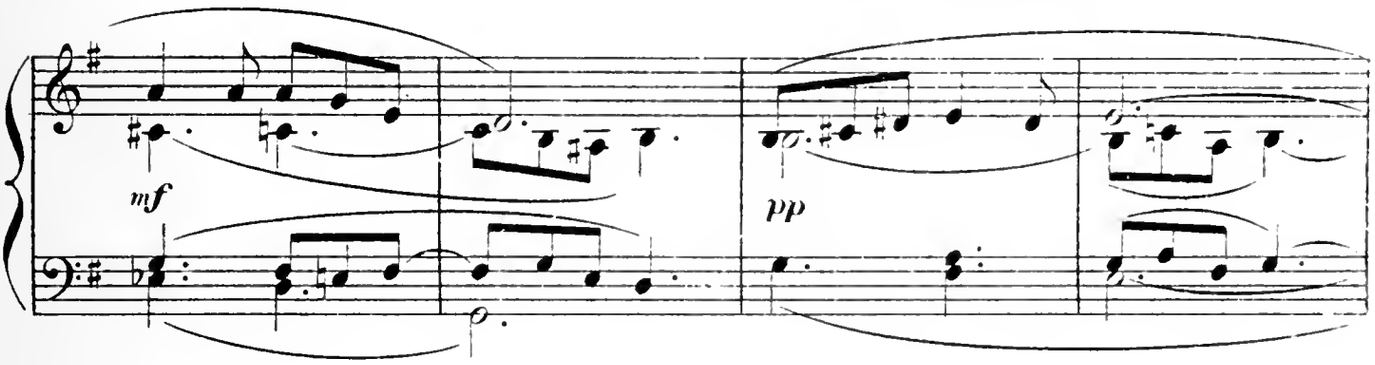
Même jeu de Lilia.



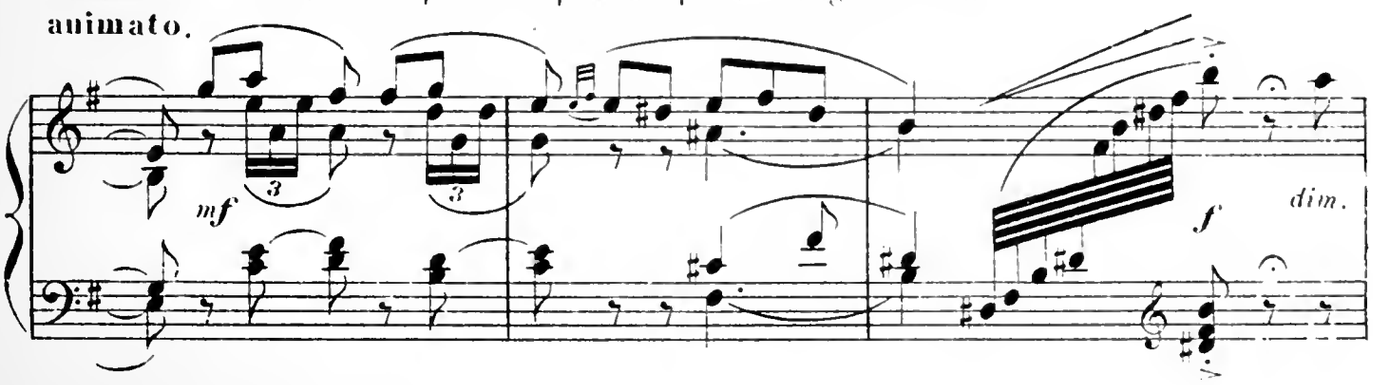
Cadual insiste,



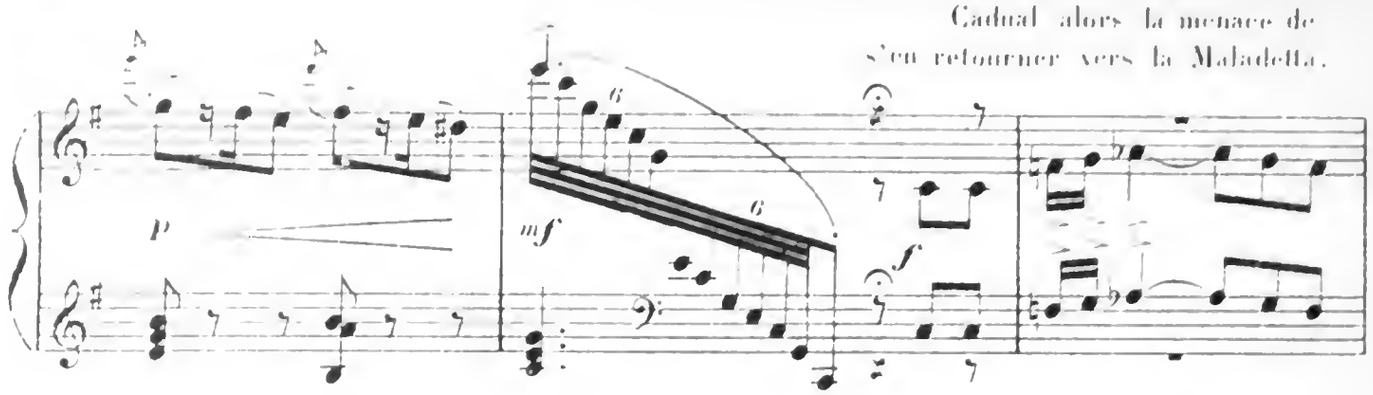
Il tombe à ses genoux.



Poco animato. Lilia, se moquant de plus en plus, s'éloigne de lui.

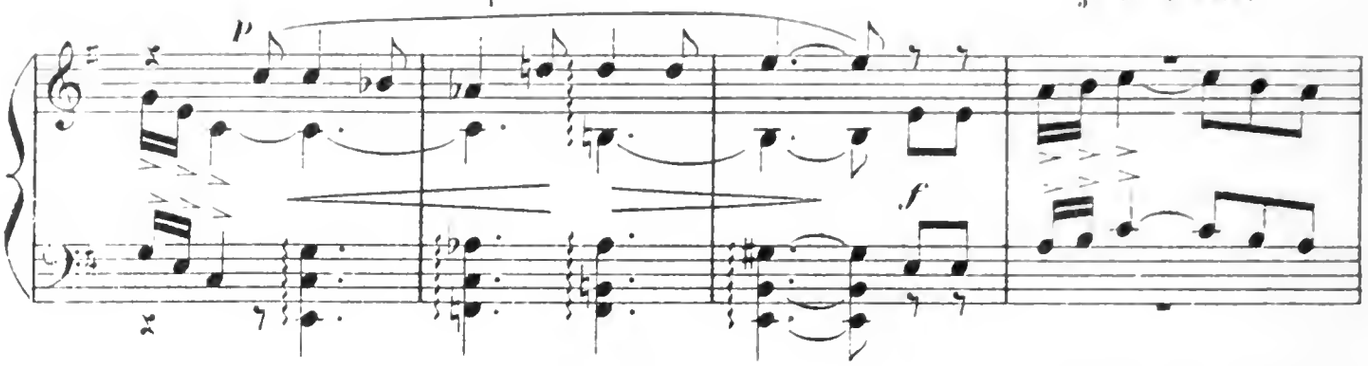


Cadual alors la menace de s'en retourner vers la Maladetta.



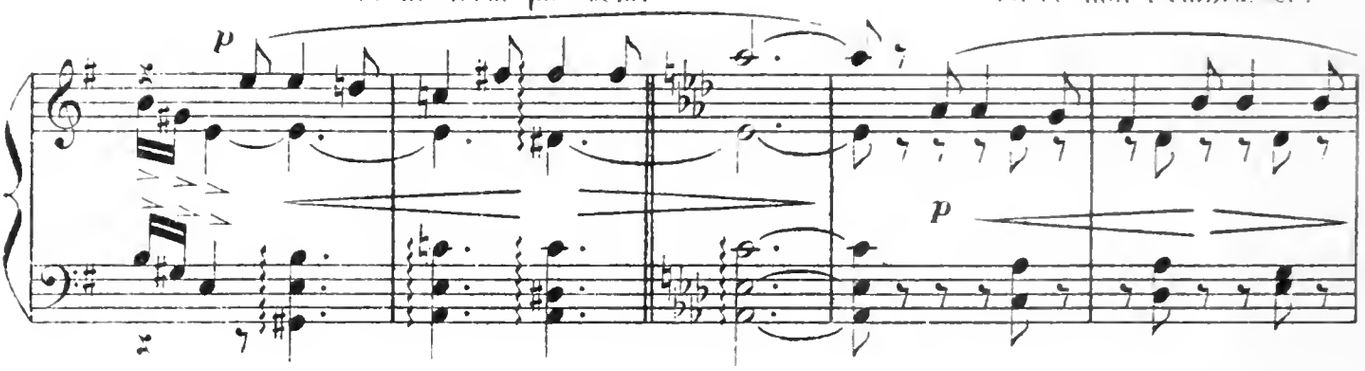
LILIA: " Non, je t'en prie, ne fais pas cela!.. "

CADUAL: " Si, si! je m'en vais! "



LILIA: « Je sois bien sûre que tu ne feras pas cela. "

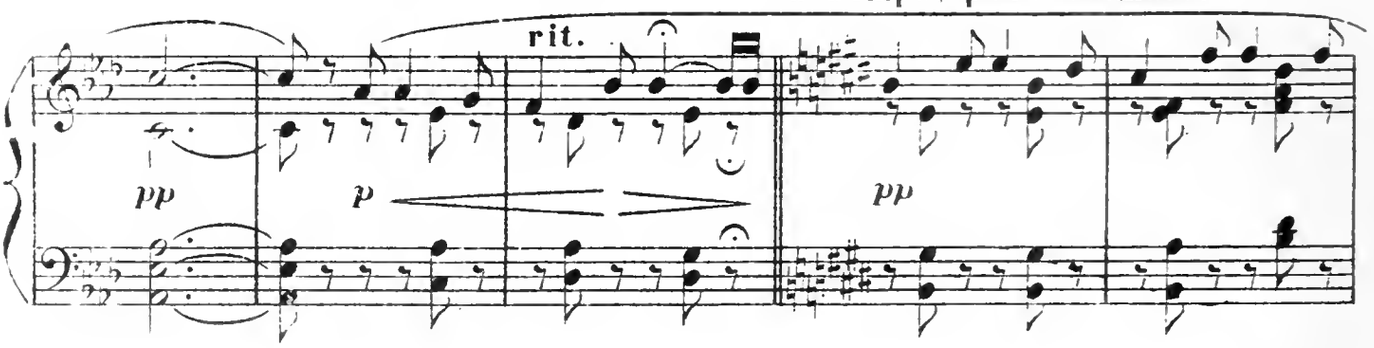
CADUAL: " Eh! bien, alors, laisse-moi t'embrasser? "



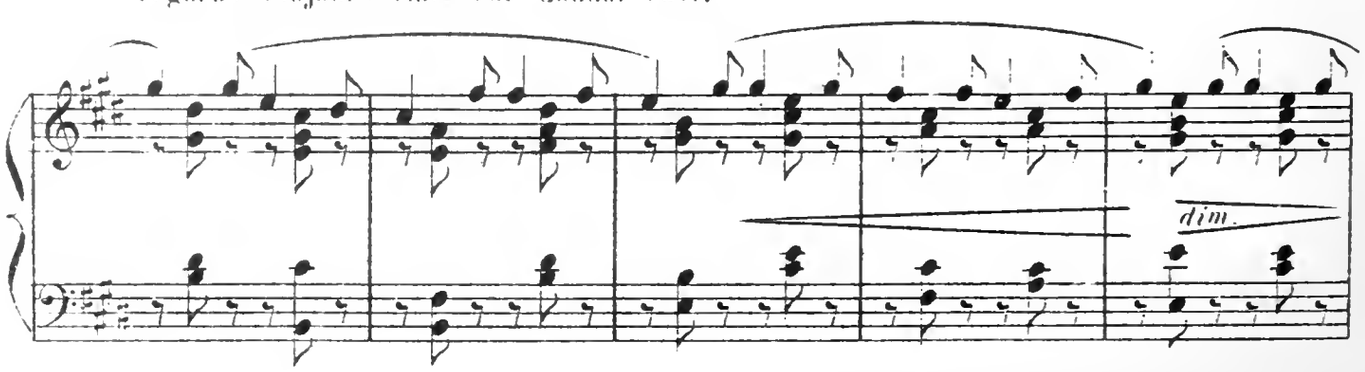
LILIA: « Allons, je veux bien, prends un baiser!.. "

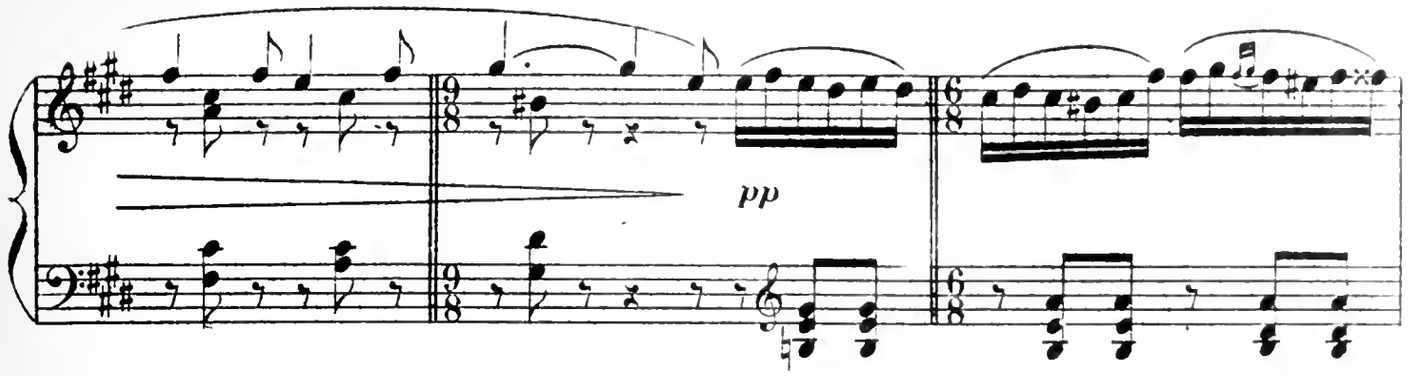
Après ce baiser, Lilia danse, les

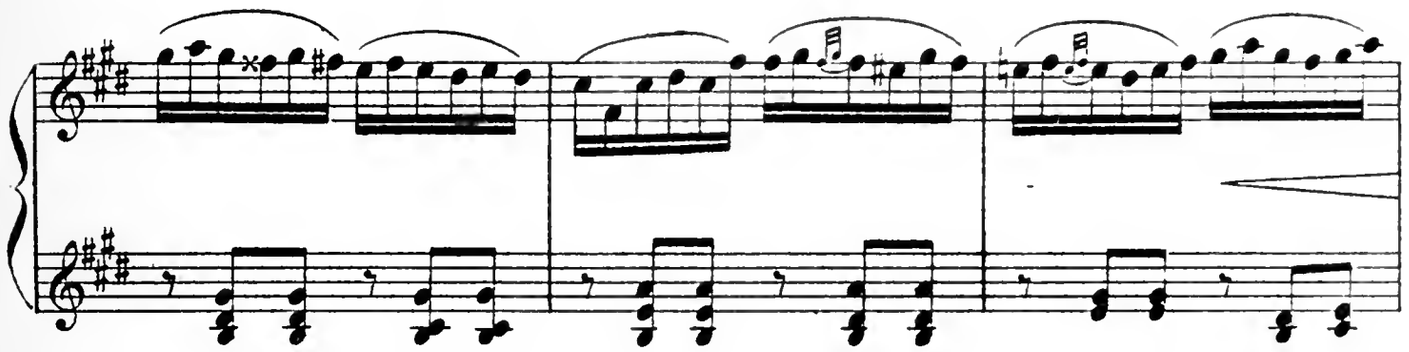
a Tempo, poco animato.

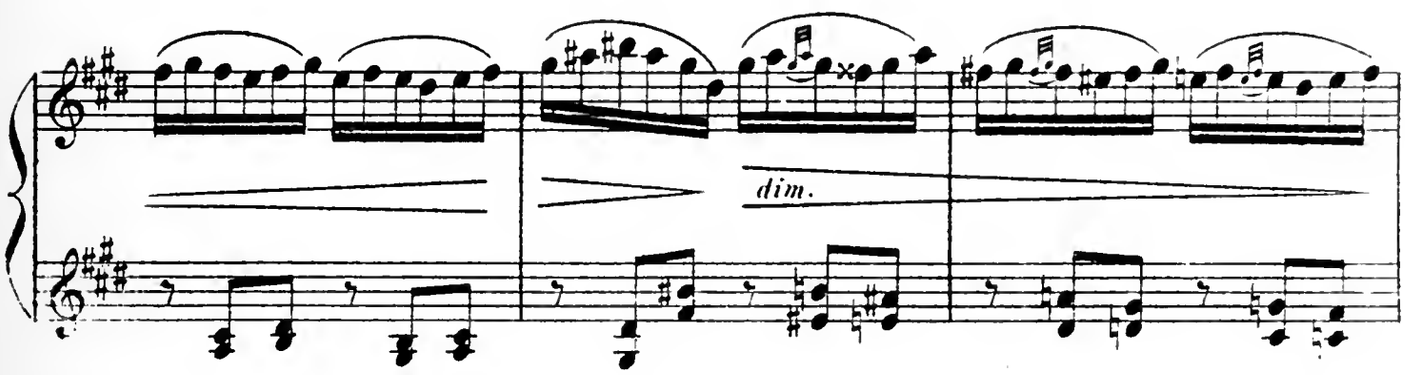


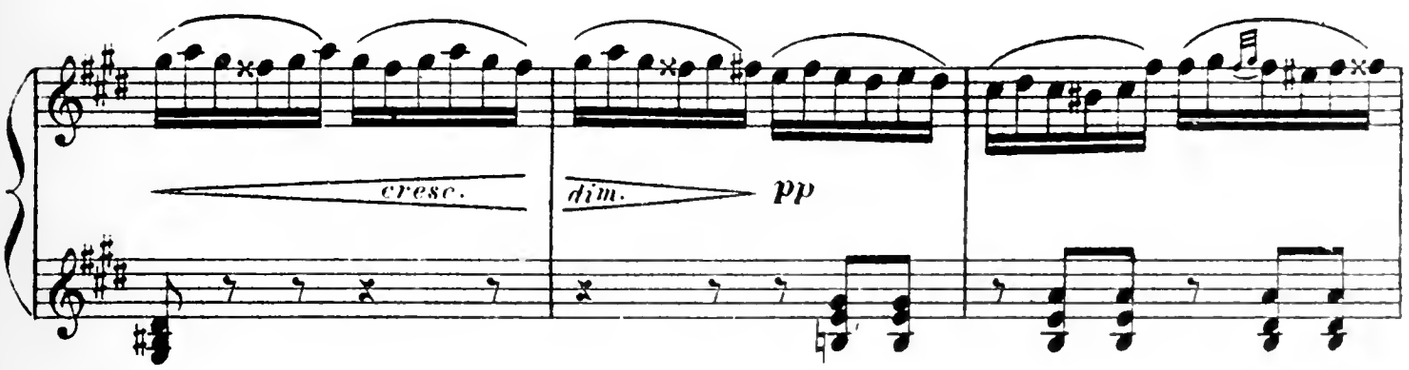
regards toujours fixés sur Cadual ravi.



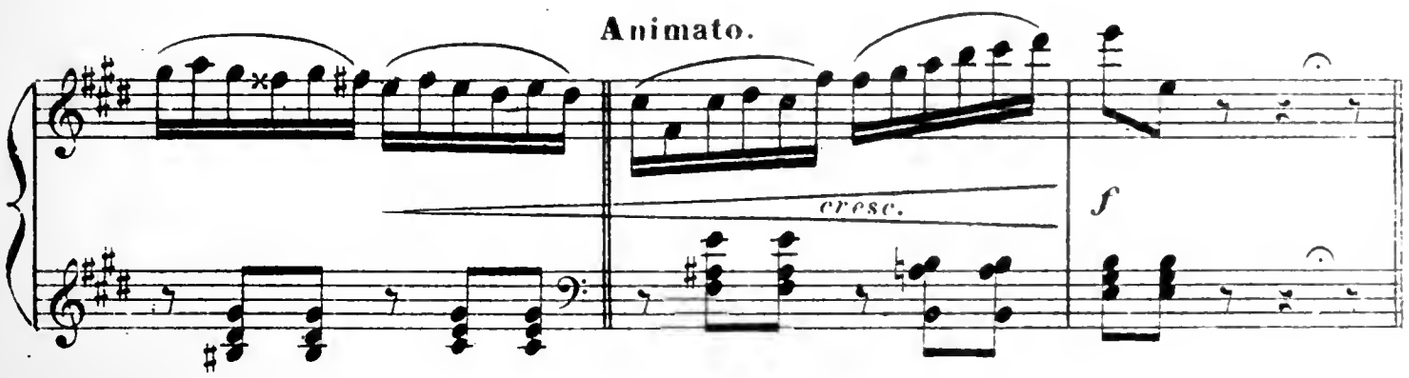






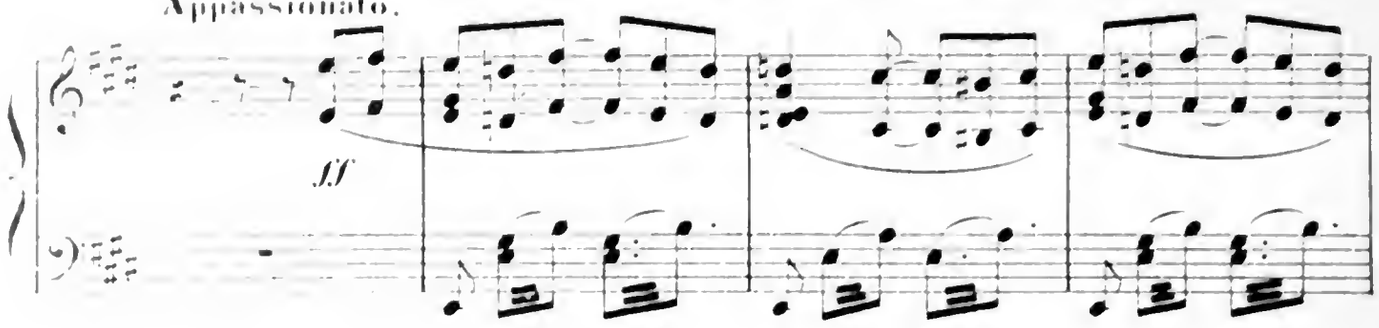


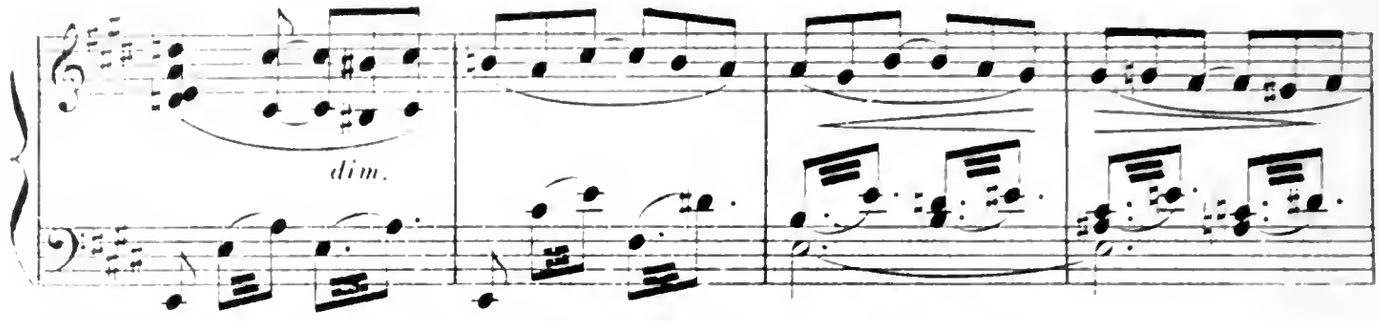
Animato.



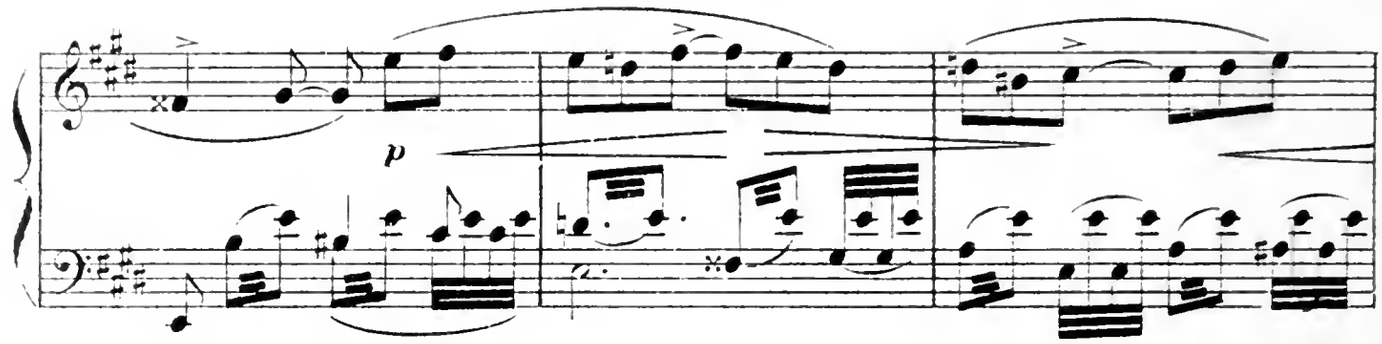
Cadoal, éperdument amoureux, presse dans ses bras Lilia.

Appassionato.

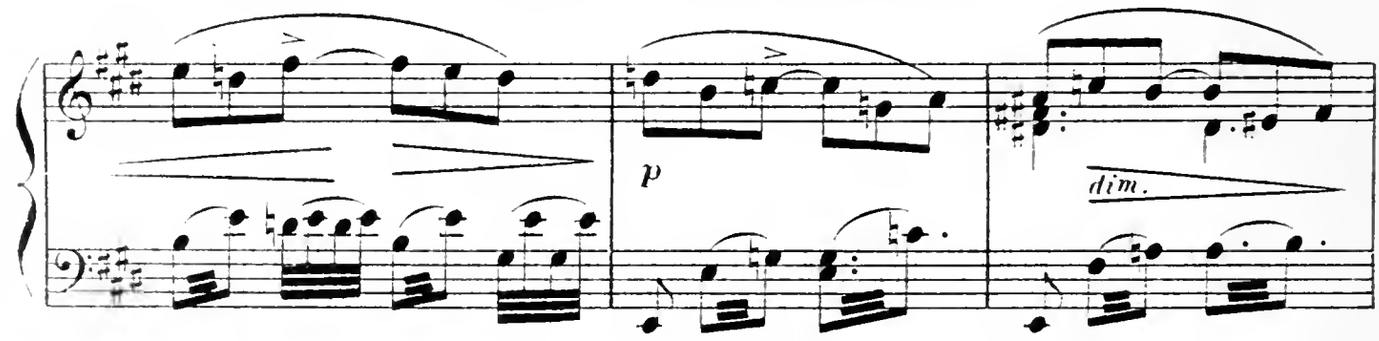




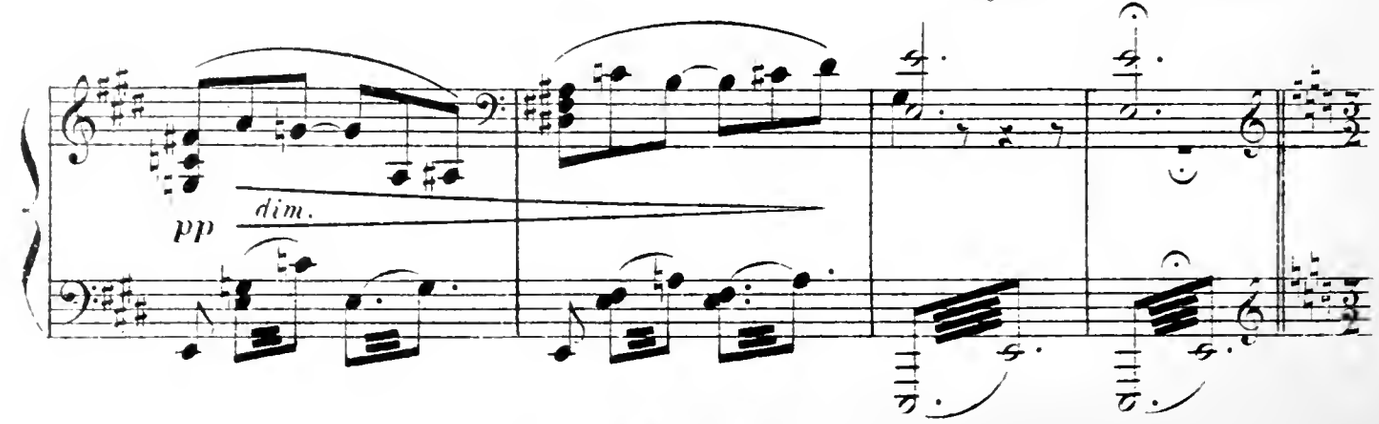
Lilia, peu à peu, l'entraîne vers la croix et lui demande



le serment de ne plus revenir vers le pic maudit ;



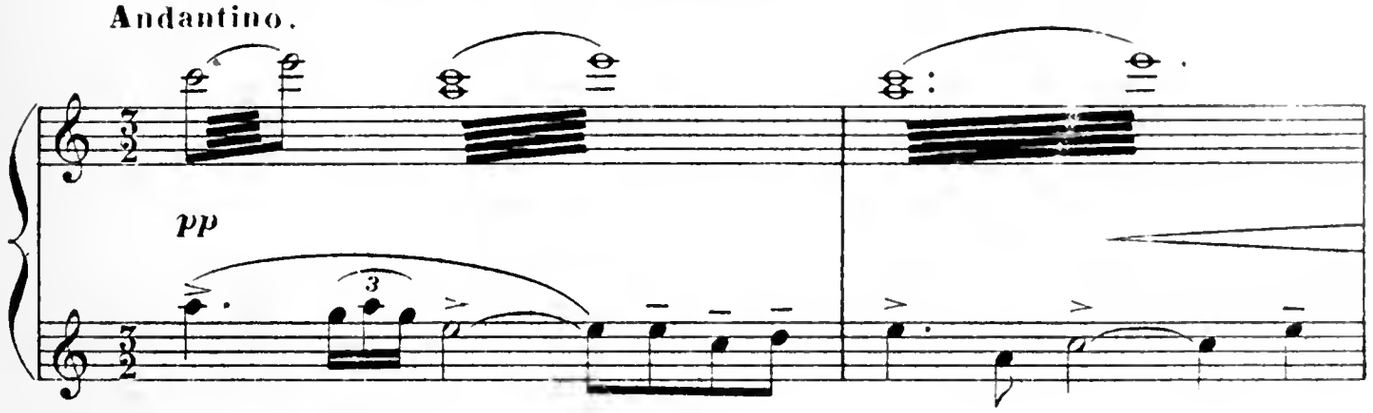
" Je le jure !.. " dit CADOAL.



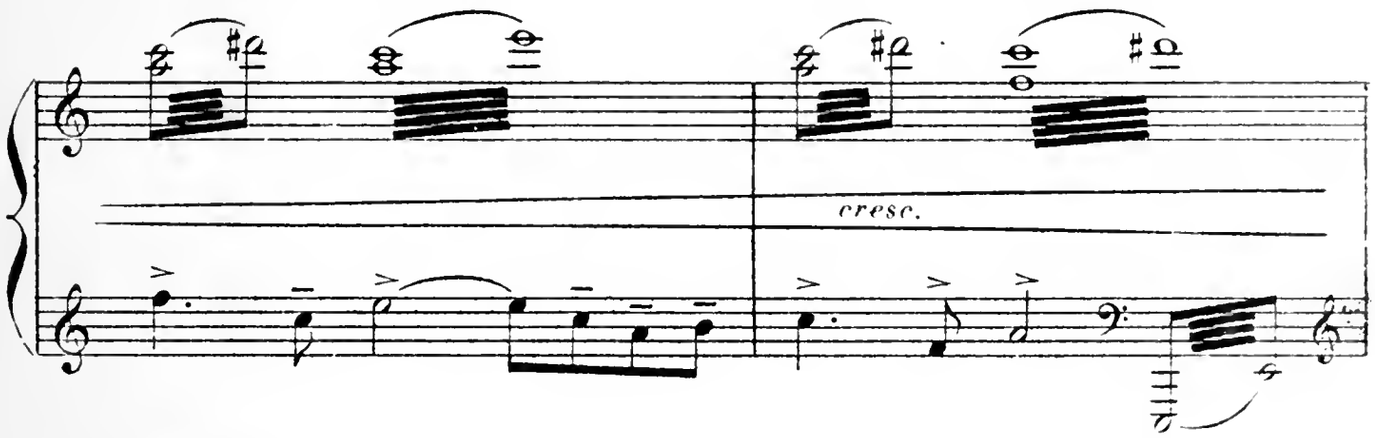
SCÈNE V

Pendant le serment, la FÉE DES NEIGES apparaît glissant le long du sentier.

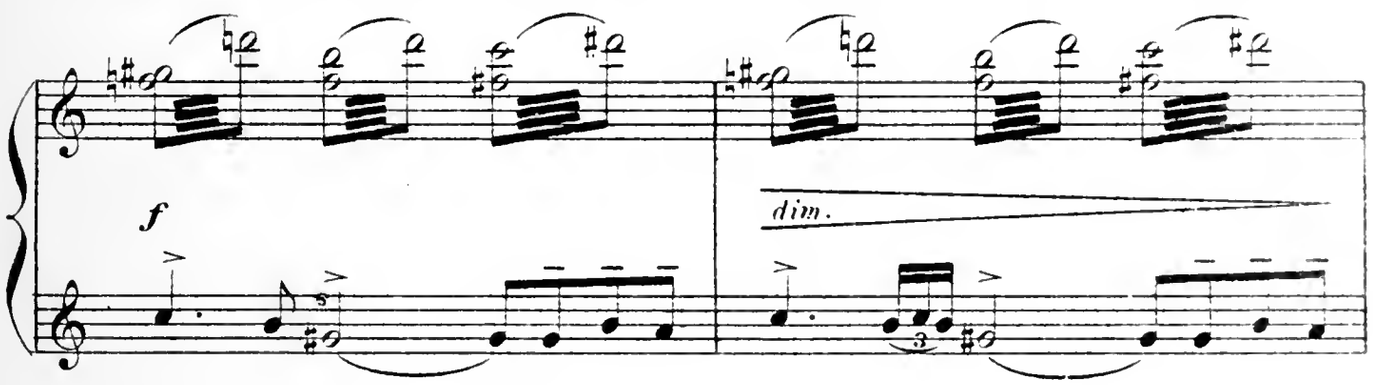
Andantino.



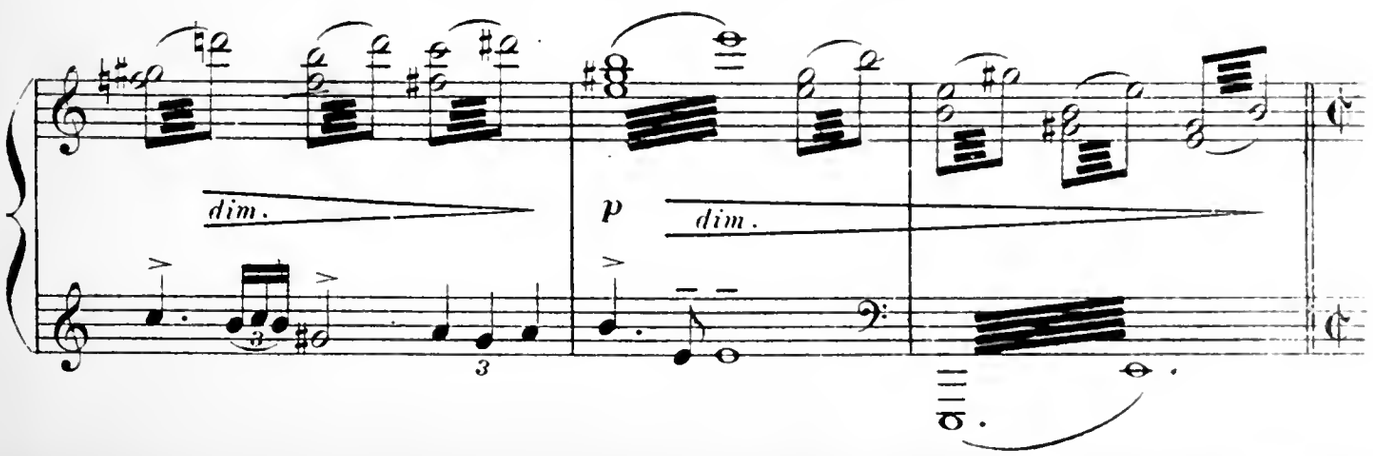
Elle regarde Lilia d'un air de défi, et semble dire: "Voilà un serment qui ne sera



pas tenu". — Puis elle disparaît derrière un rocher qui se trouve au sommet du

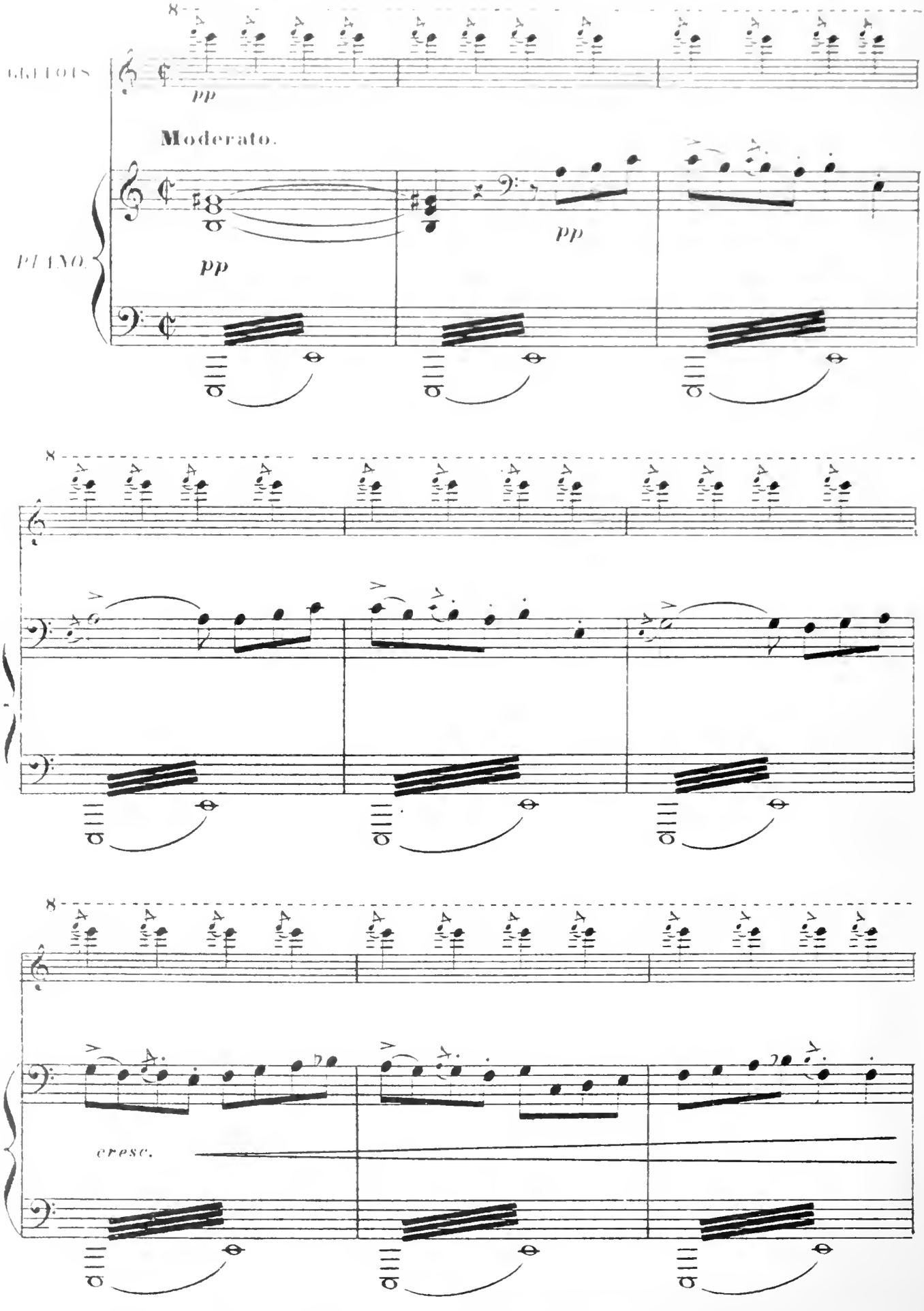


chemin. — Lilia et Cadual n'ont rien vu de cette apparition.

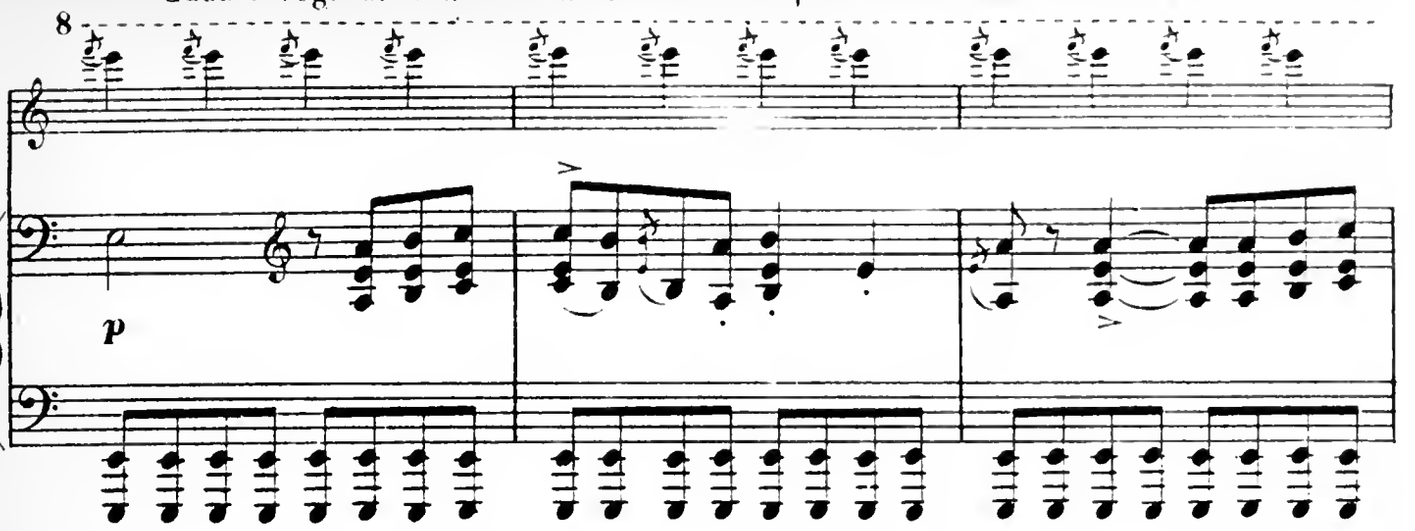


MARCHE GITANA

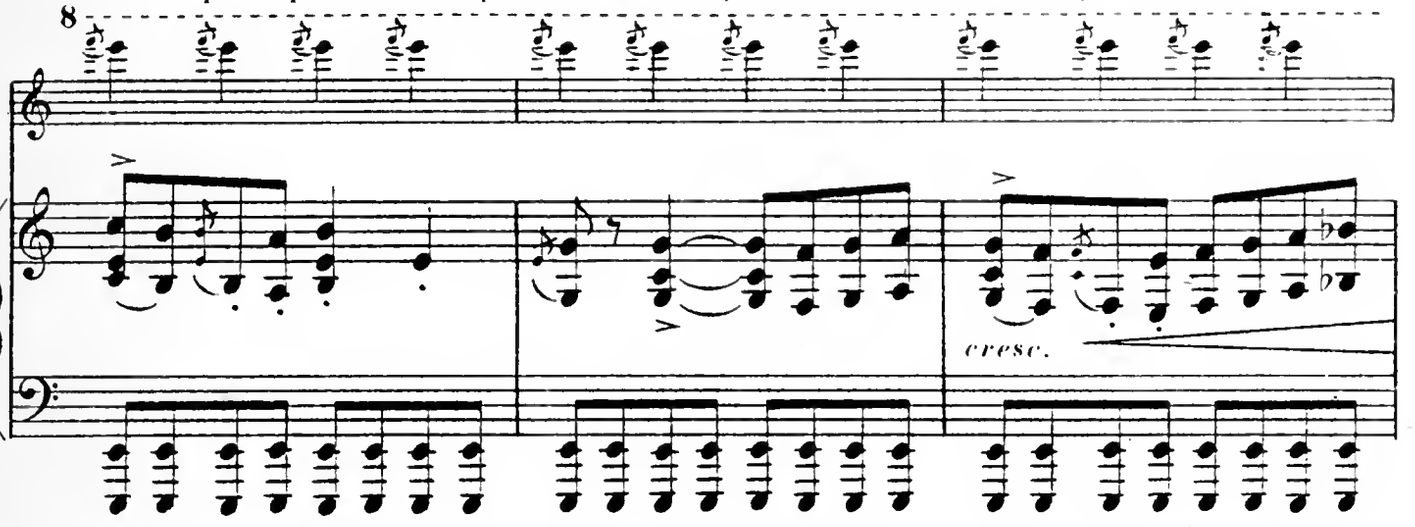
Tout à coup on entend, dans la vallée, un bruit de grelots :
Lélia demande à Cadual ce que cela signifie.



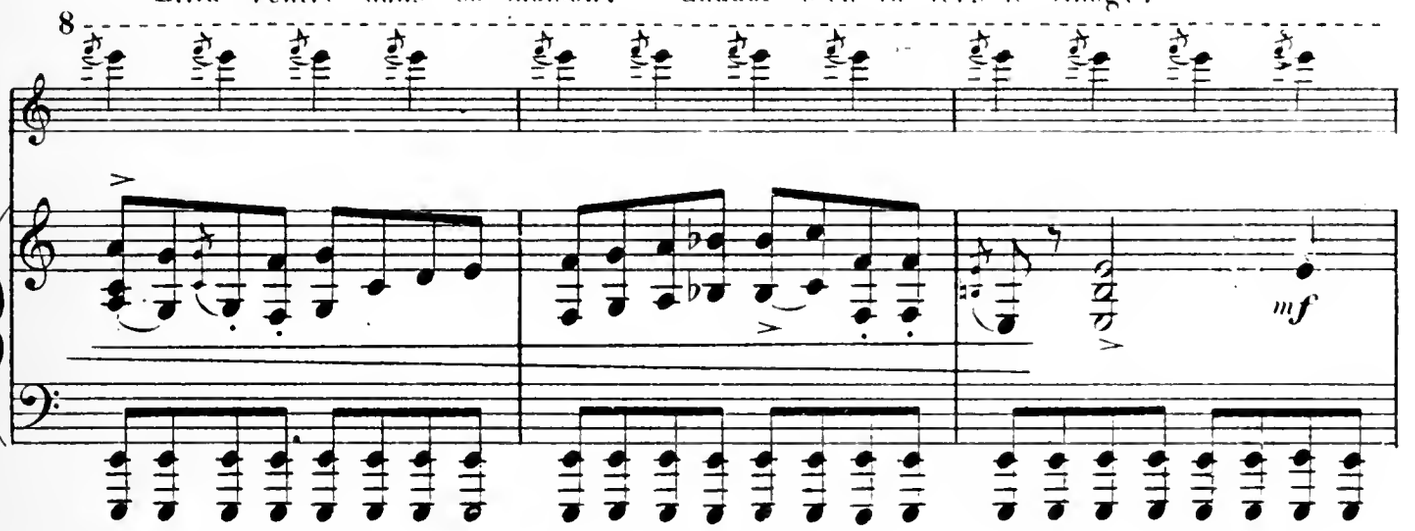
Cadual regarde dans la vallée, et lui dit que le Roi des Gitanos arrive en ces

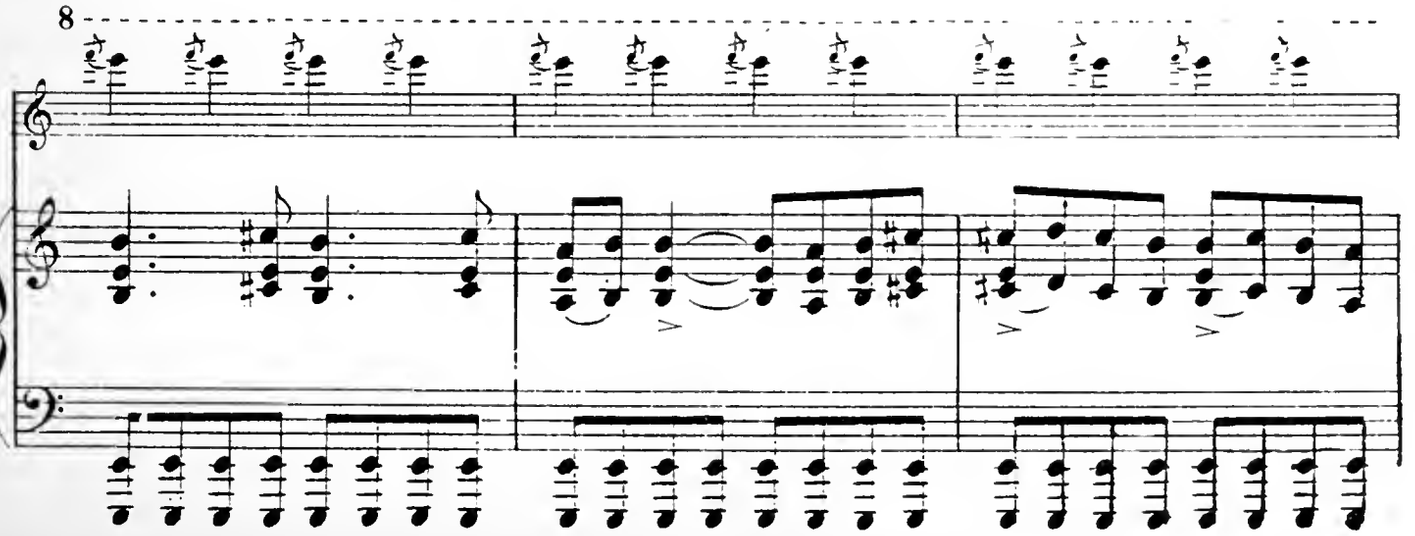


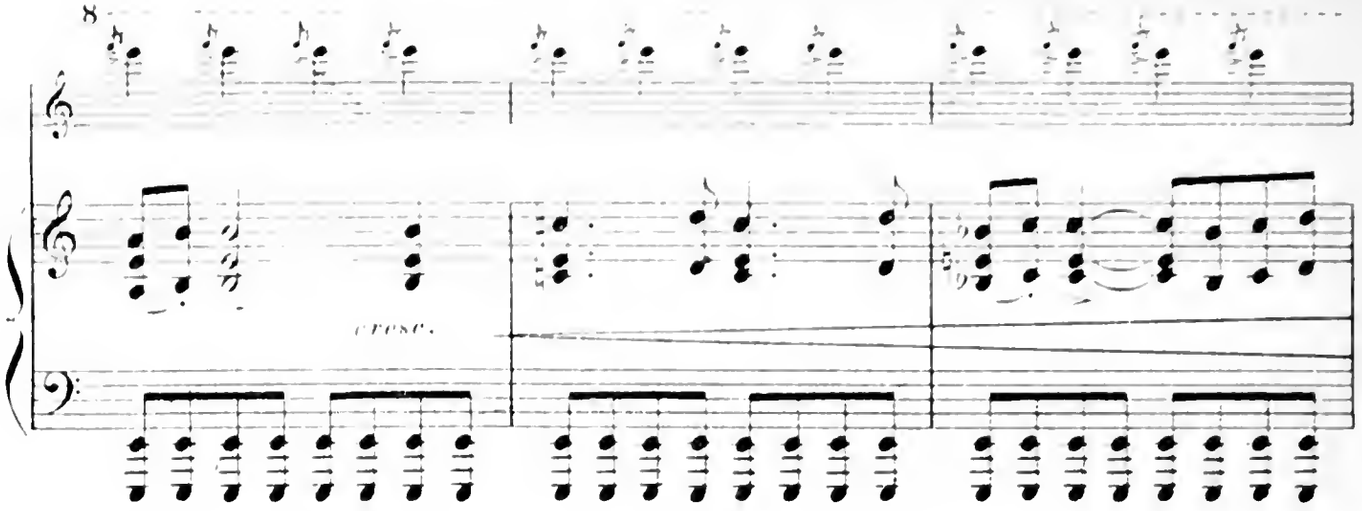
lieux pour prélever l'impôt sur ses sujets et marier les fiancés Gitanos.

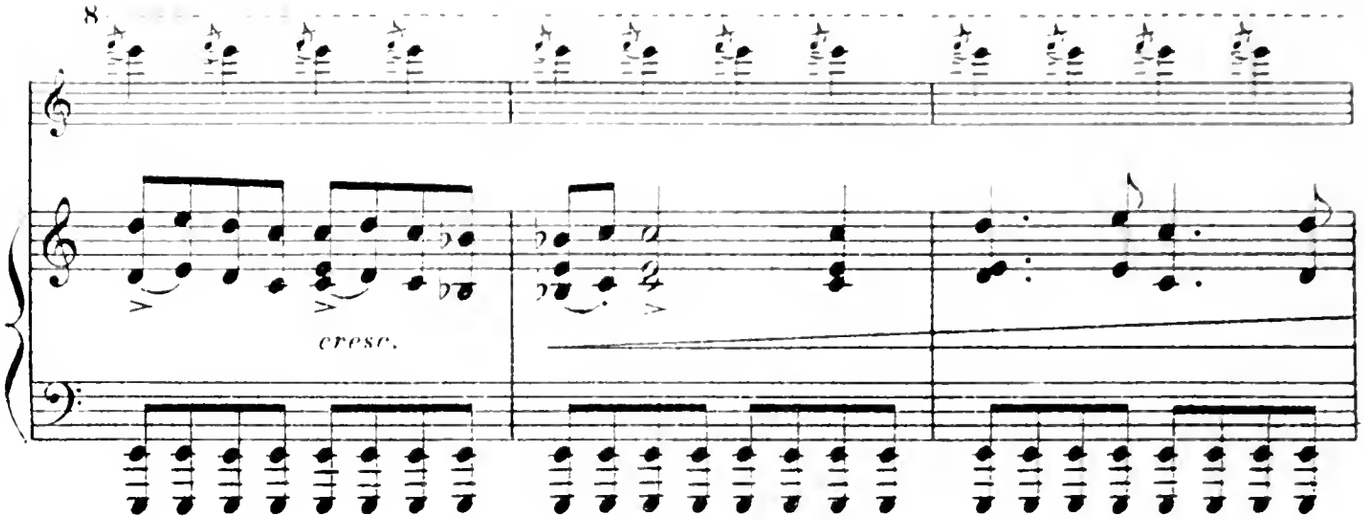


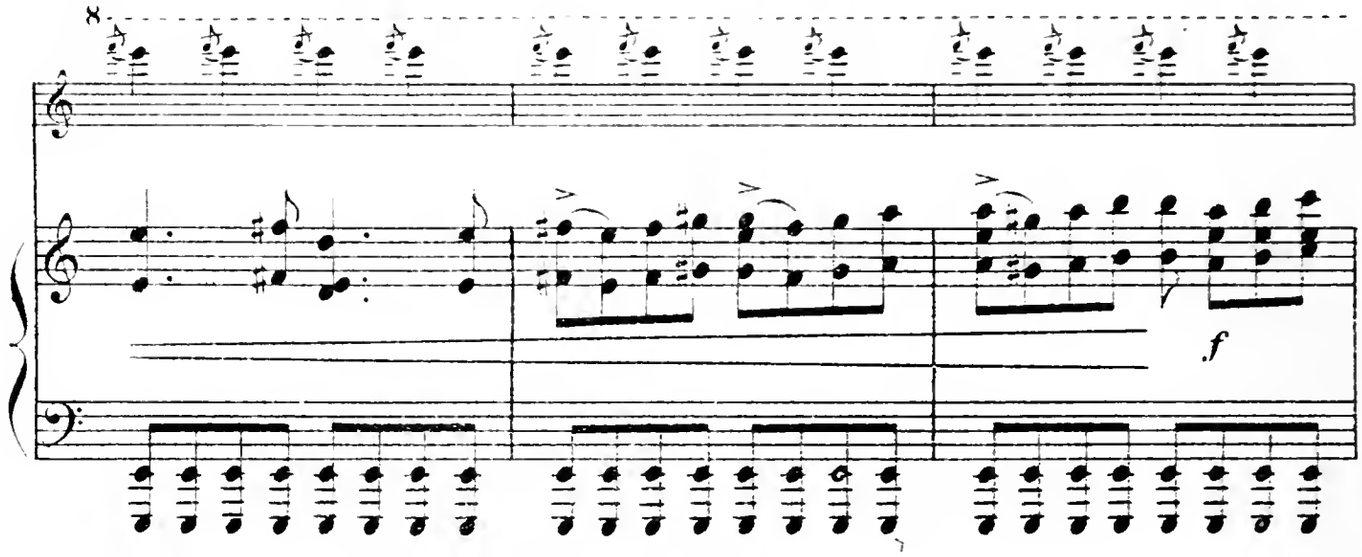
Lilia rentre dans sa maison. Cadual s'en va vers le village.



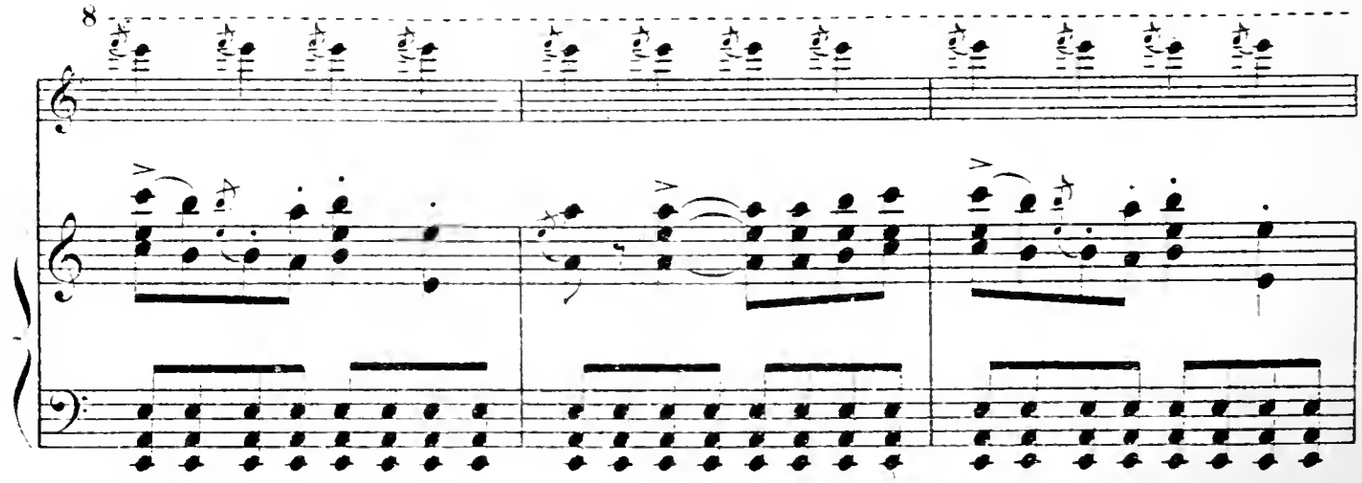




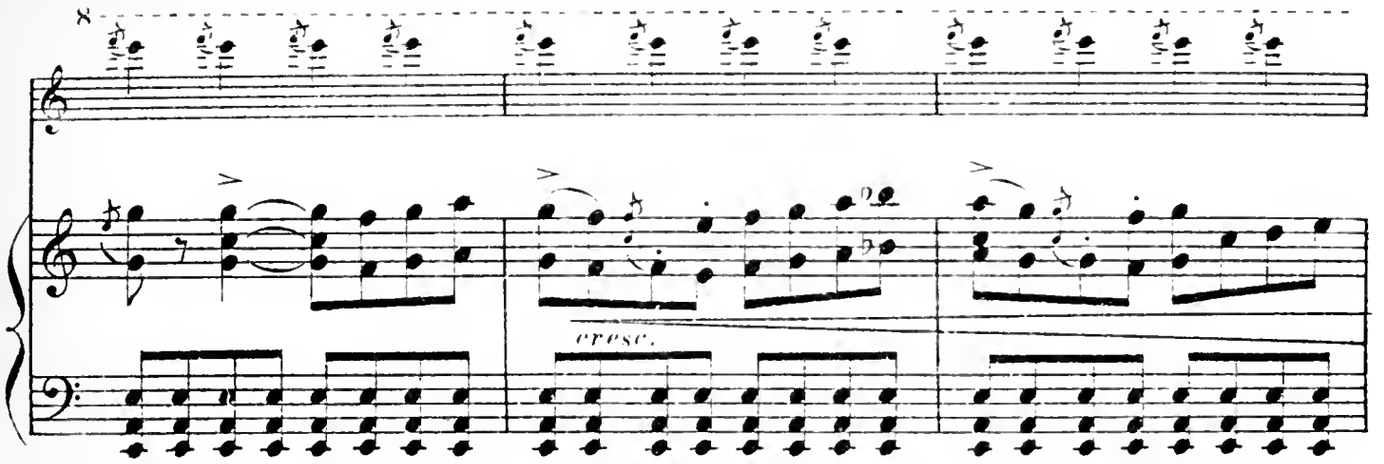




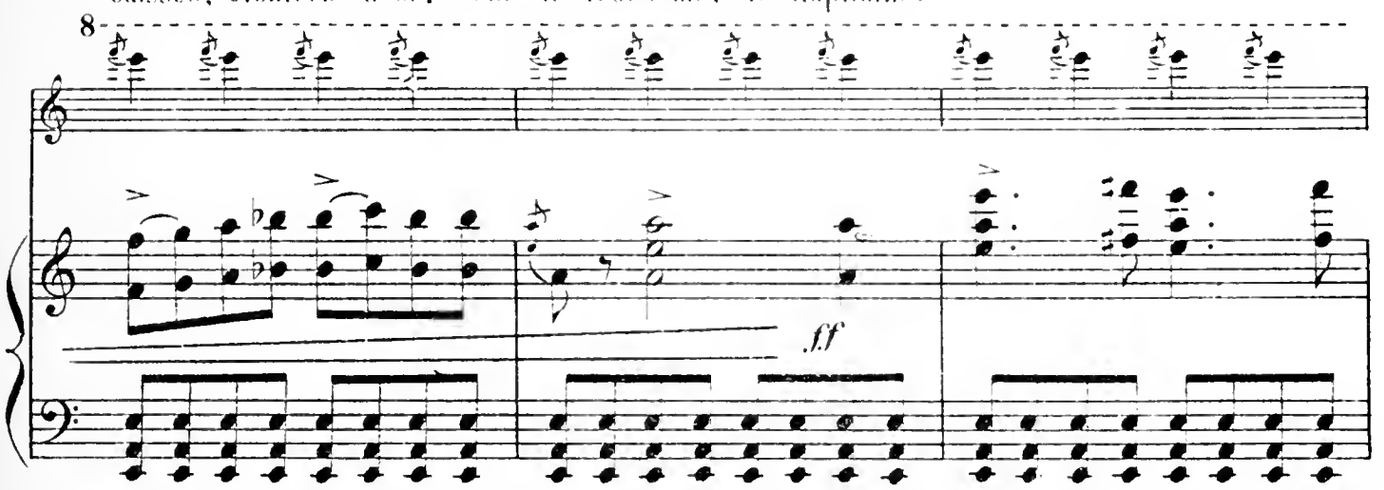
Entrée du Roi des Gitanos et de sa suite.

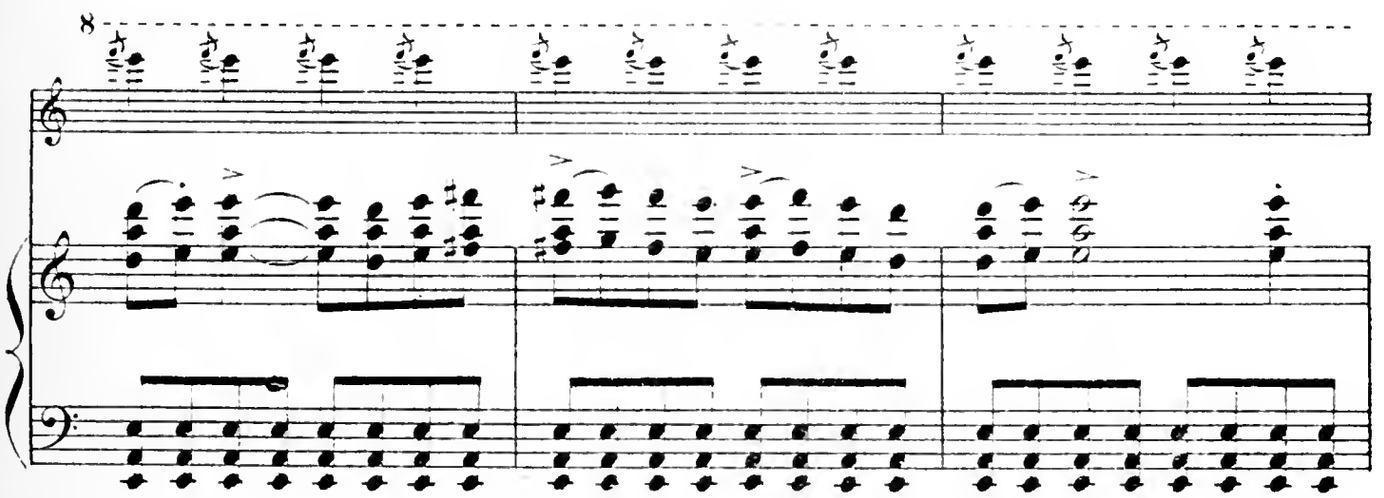


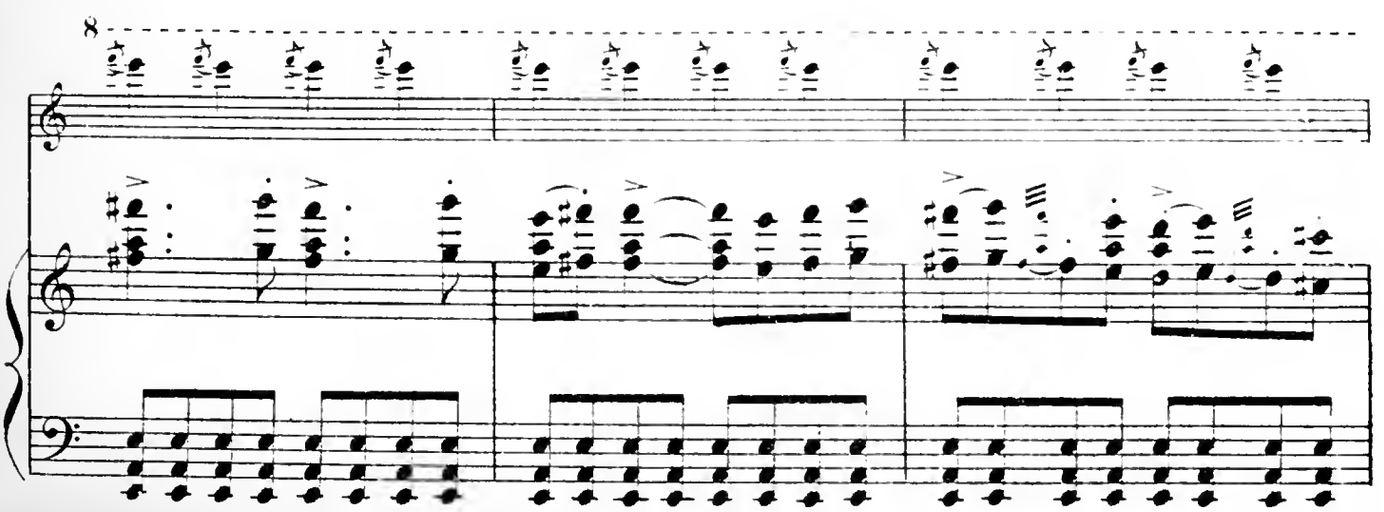
Sur le premier mulet, luxueusement harnaché, le Roi: sur le second, de louches

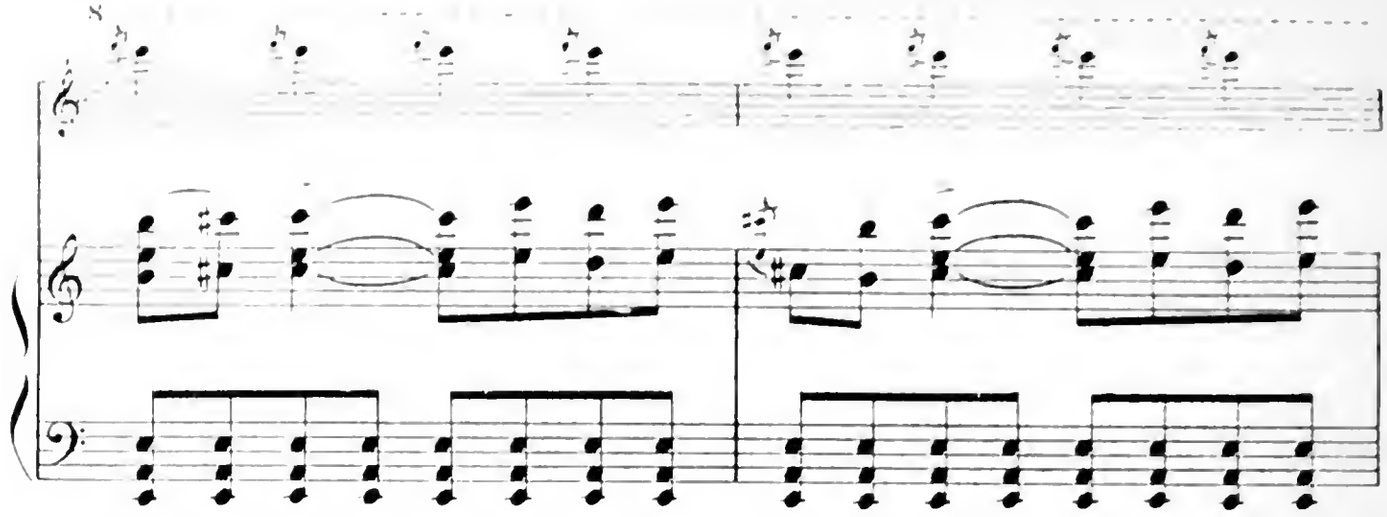


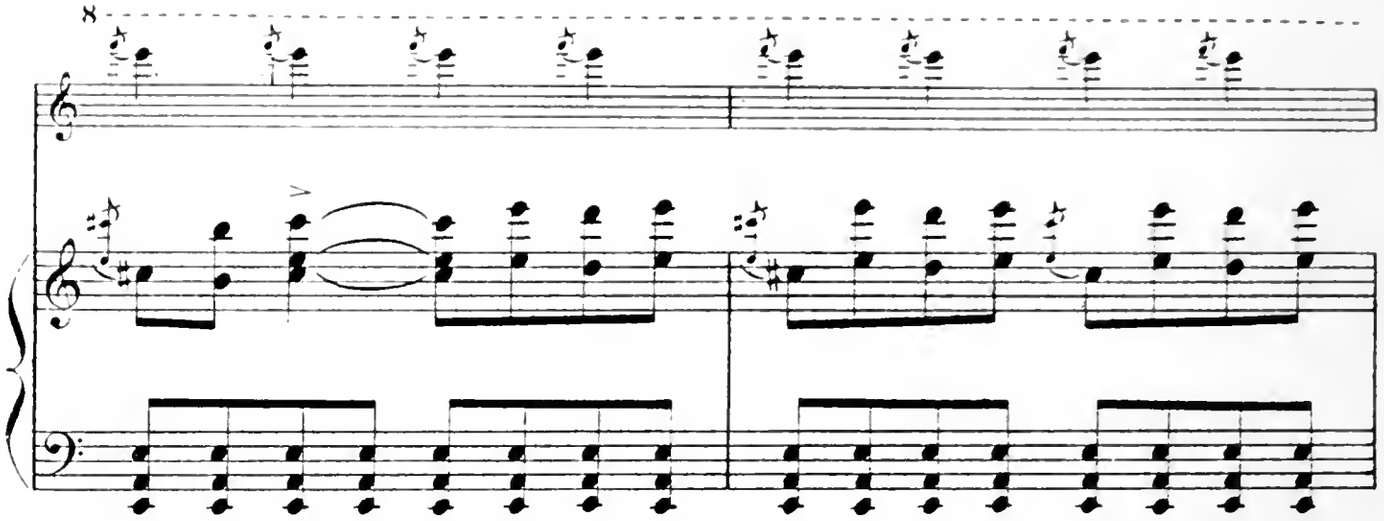
caisses, cloutées d'or; sur le troisième, le Capitaine.

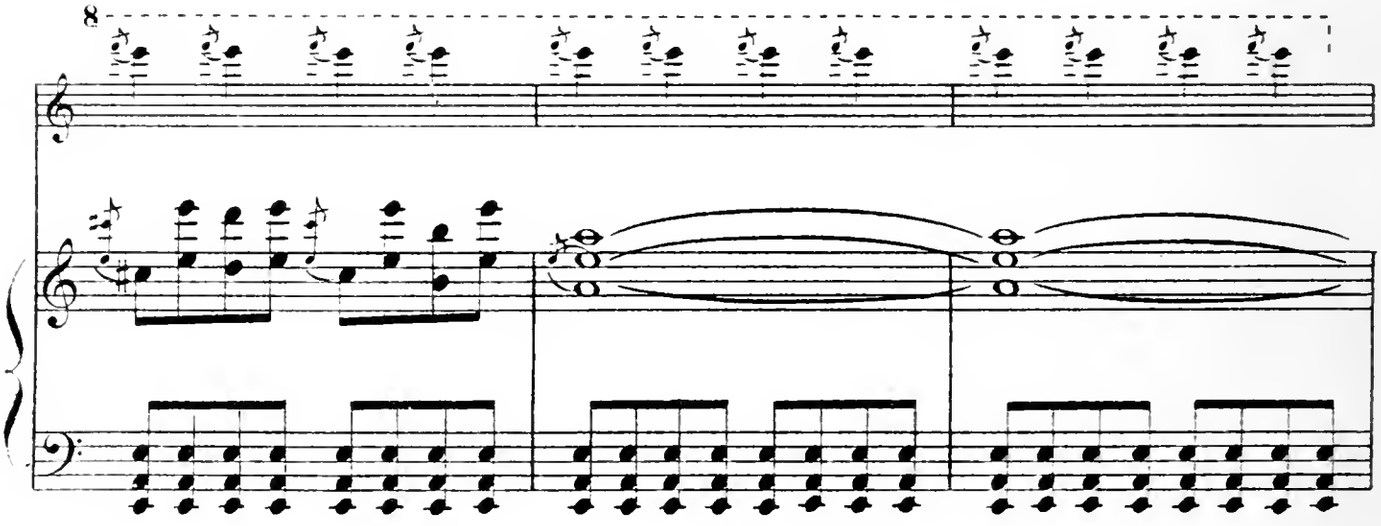




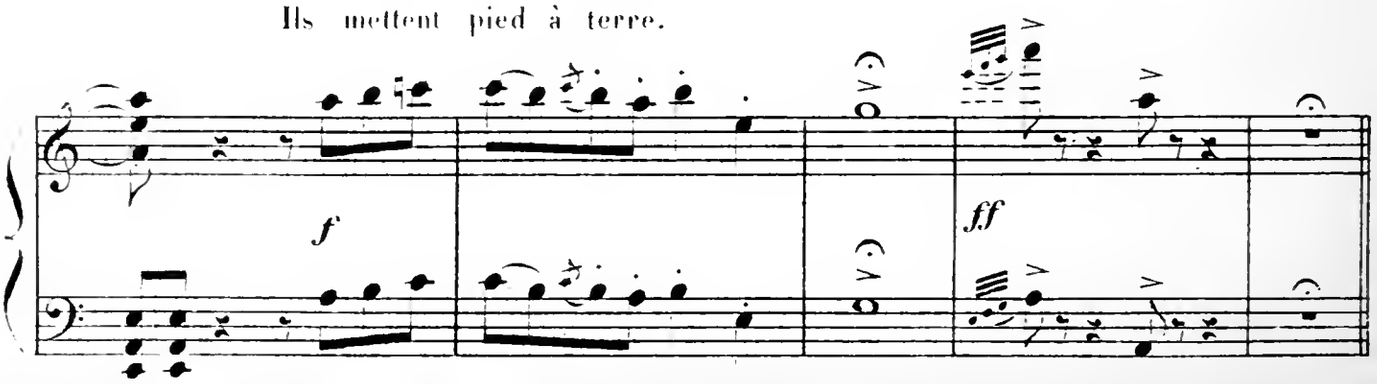








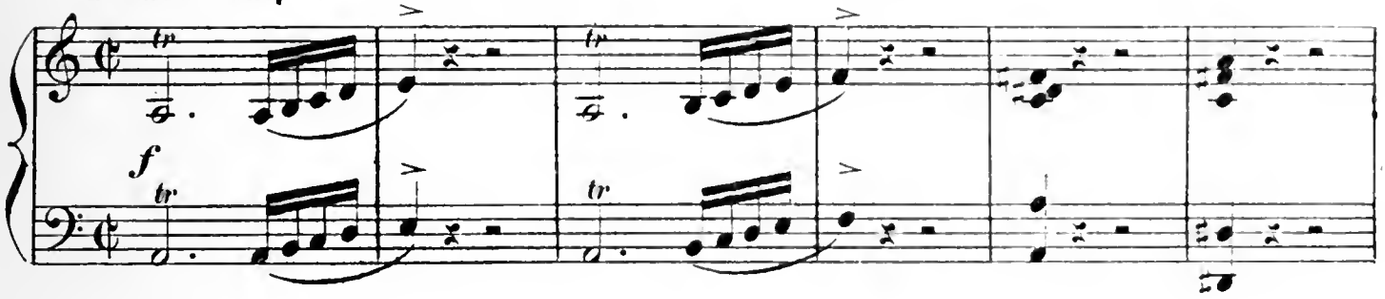
Ils mettent pied à terre.



SCÈNE VI.[1]

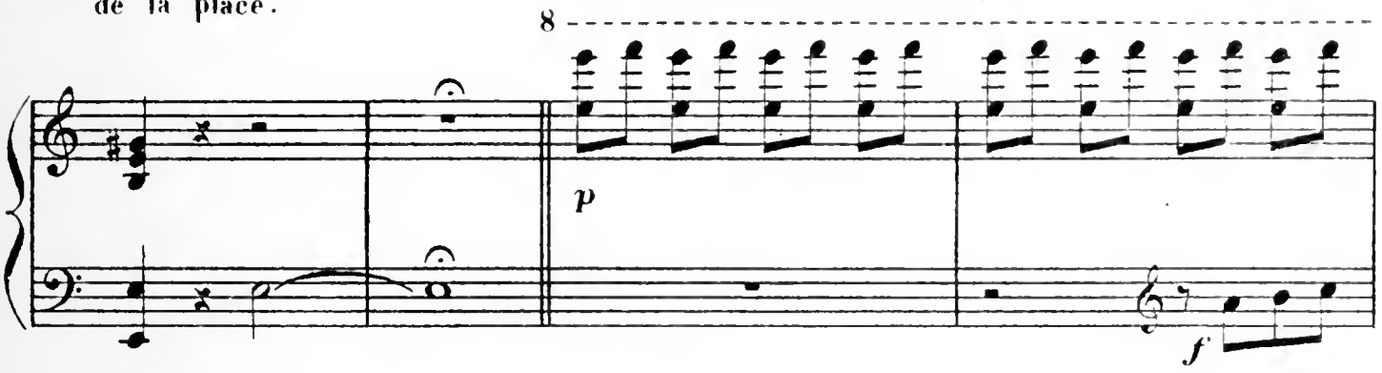
Sur l'ordre du Roi, les hommes prennent les caisses et les déposent au milieu

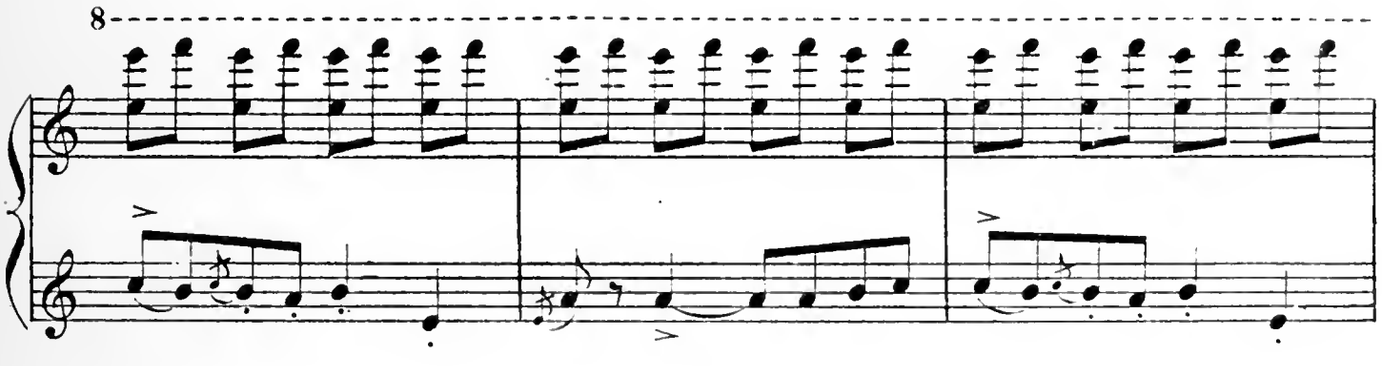
Stesso tempo.

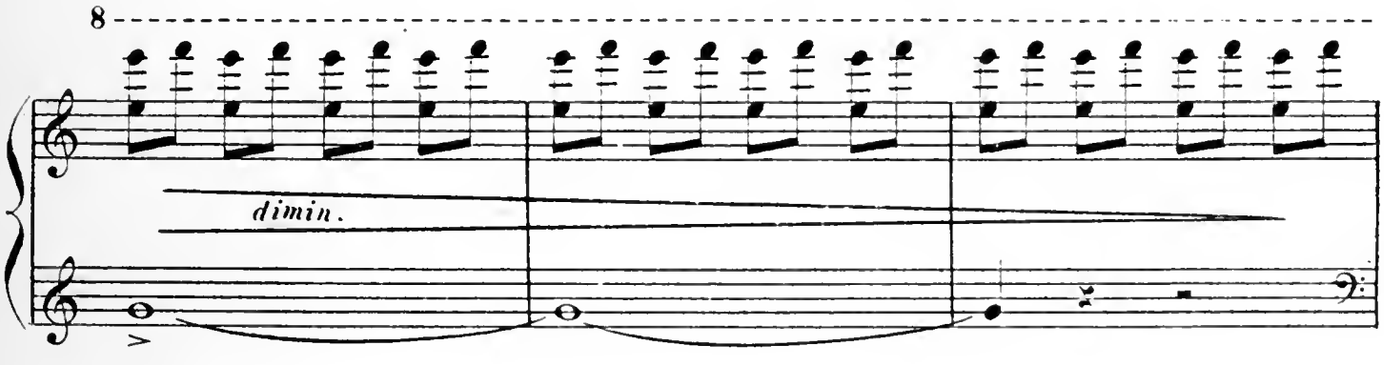


de la place.

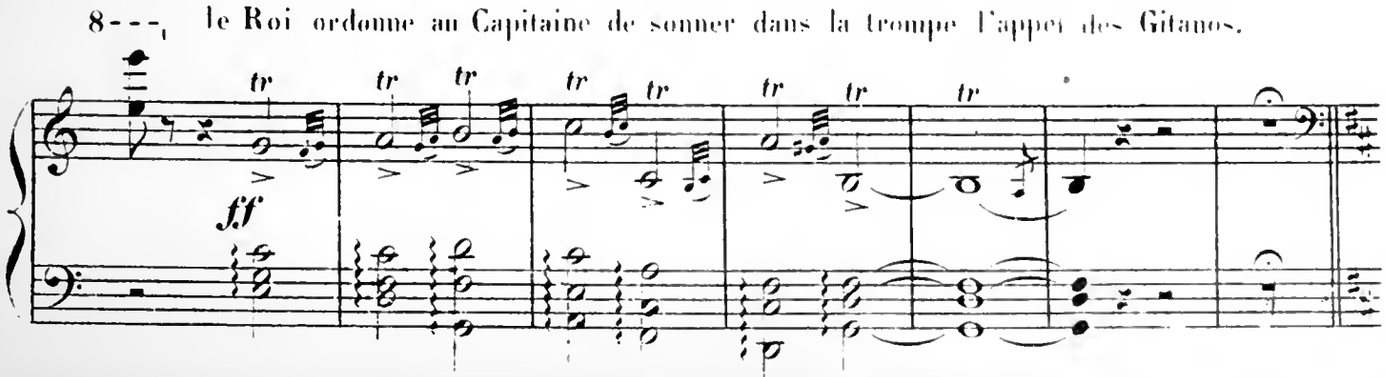
On reconduit les mules.







8 --- le Roi ordonne au Capitaine de sonner dans la trompe l'appel des Gitanos.



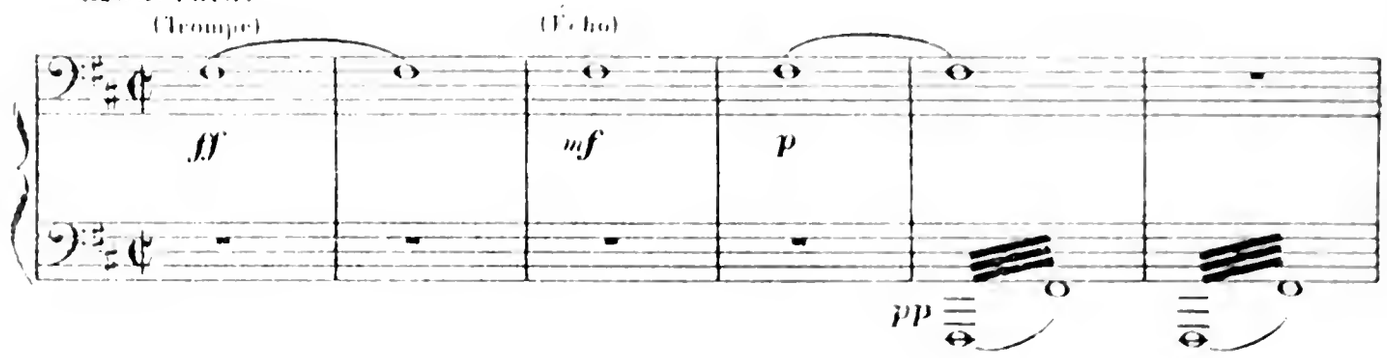
(1) Au théâtre national de l'Opéra cette scène est supprimée.

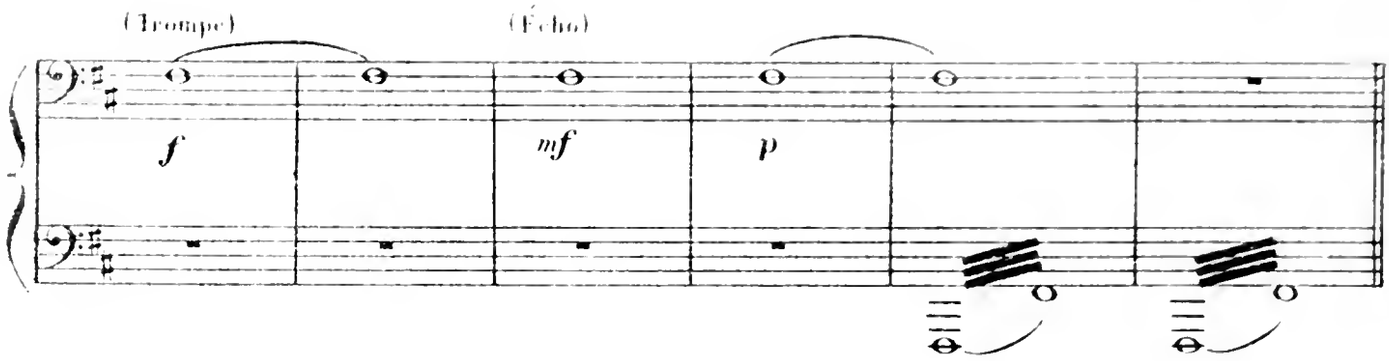
SCÈNE VII.

ENTRÉE DES GITANOS

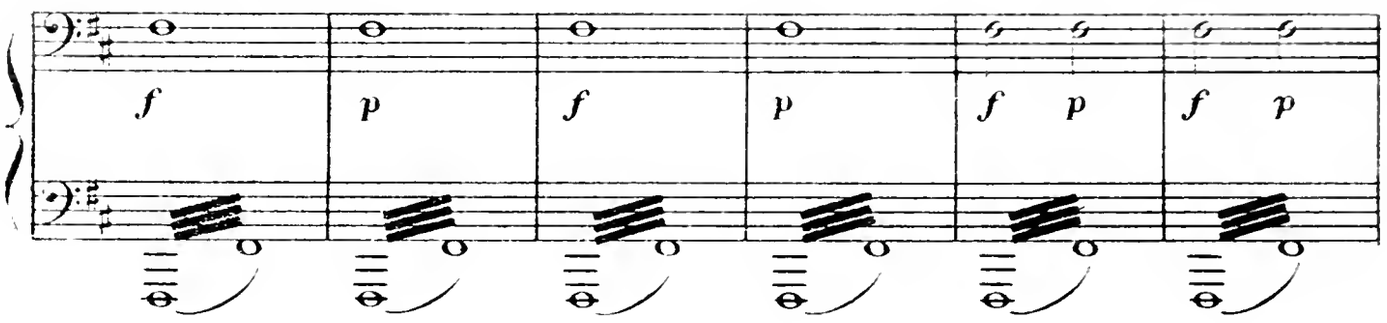
Le Capitaine sonne.

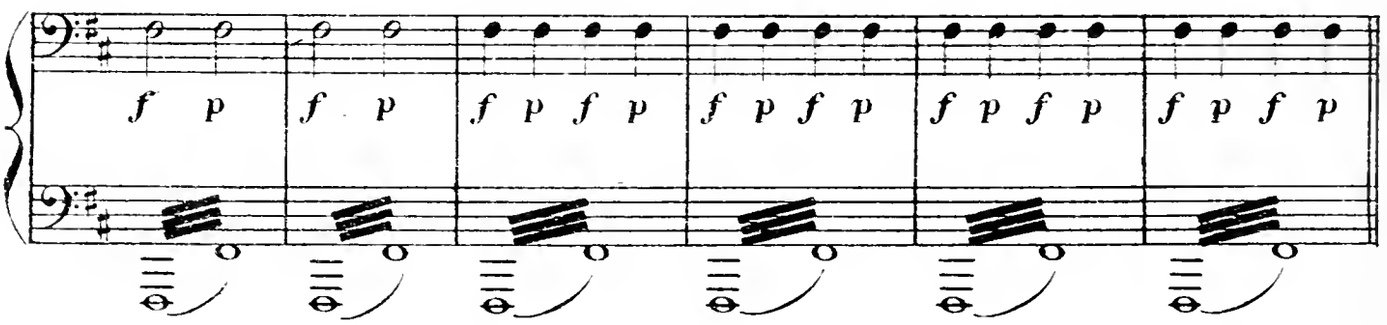
Moderato.



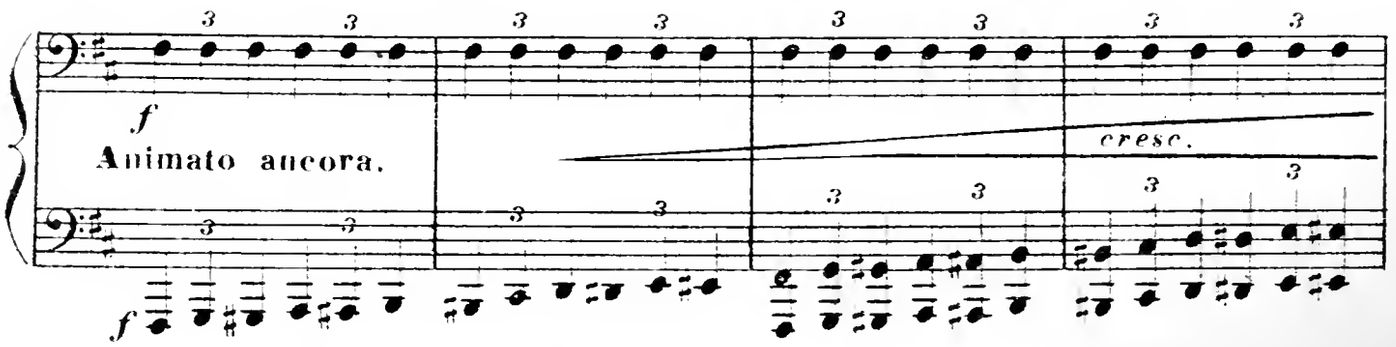


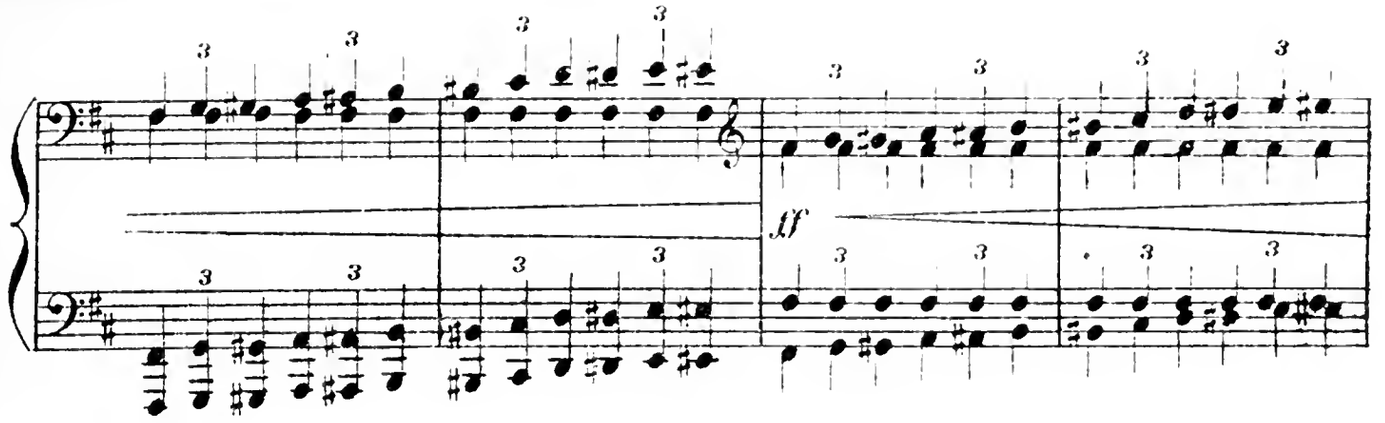
Poco animato.

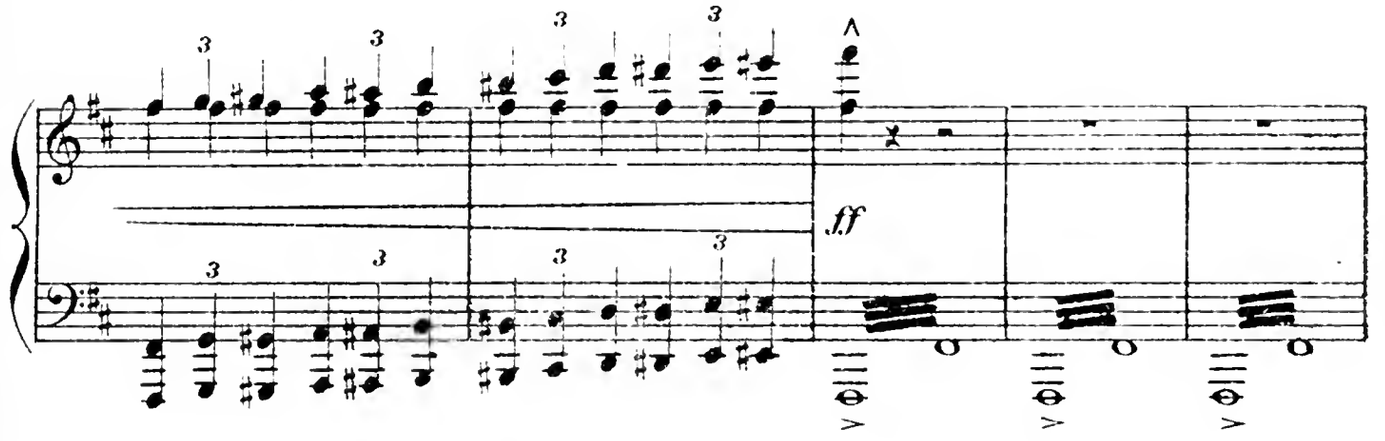




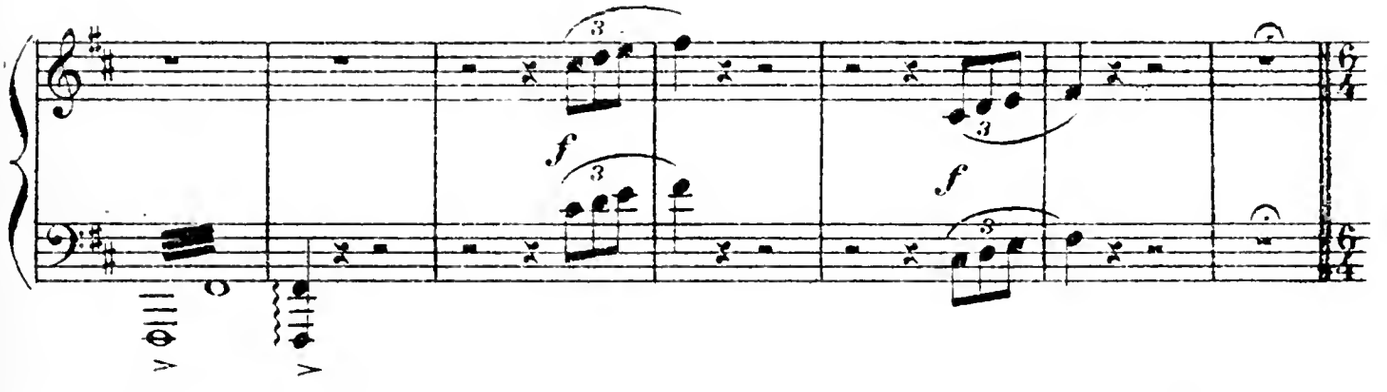
Les Gitanos arrivent de tous côtés et, voyant leur Roi, ils se prosternent à ses pieds.





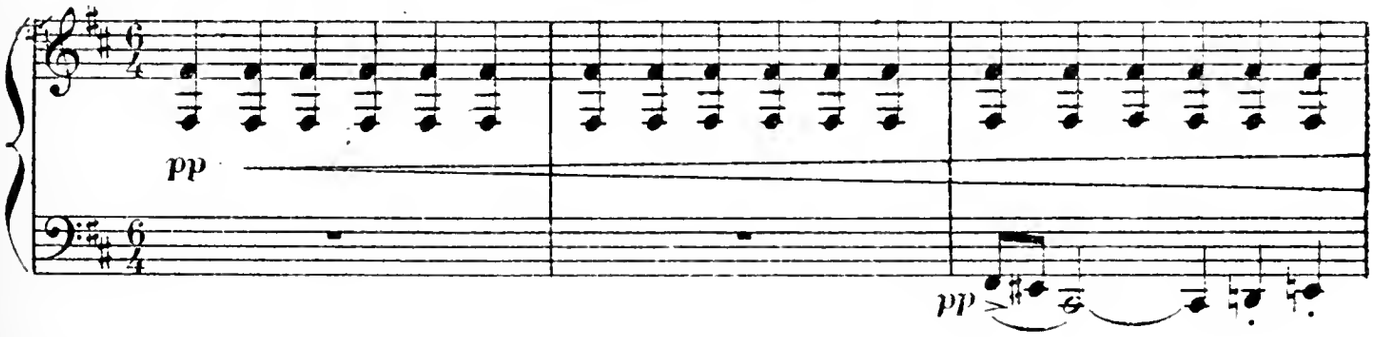


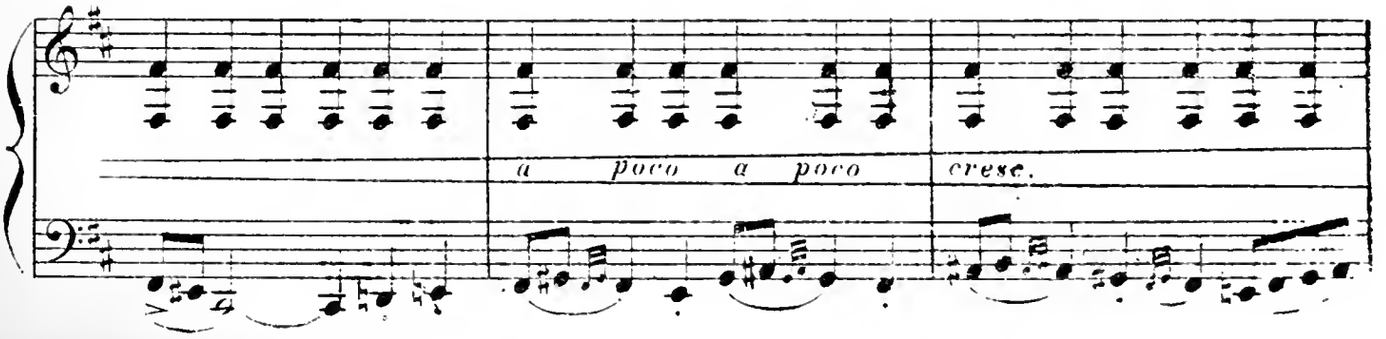
Le Roi : « C'est bien ! Levez-vous ! »

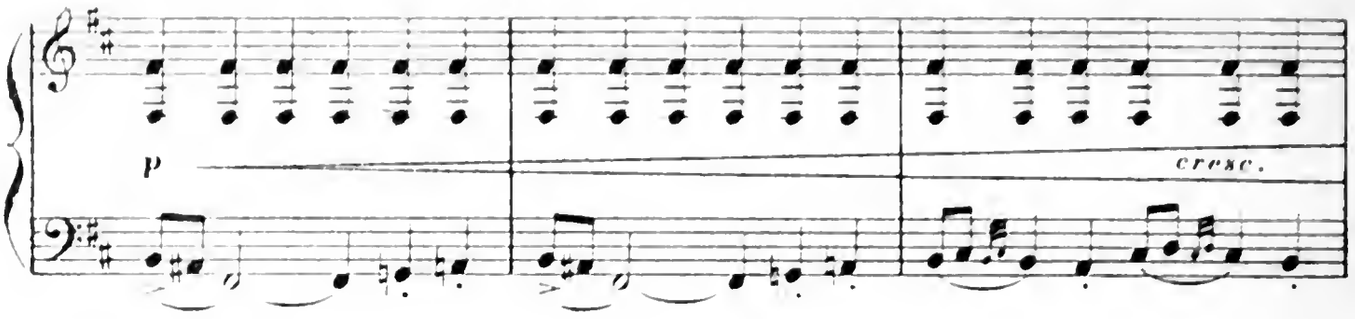


le Roi complimente avec affection les jeunes filles,

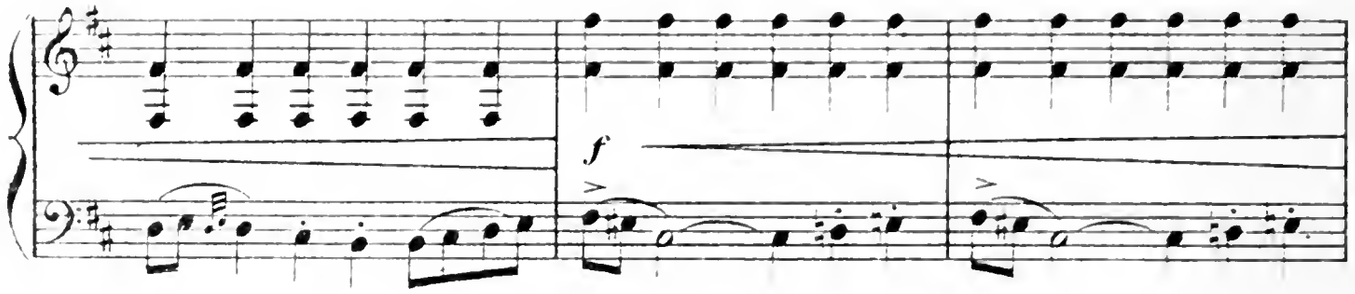
Andante con moto.



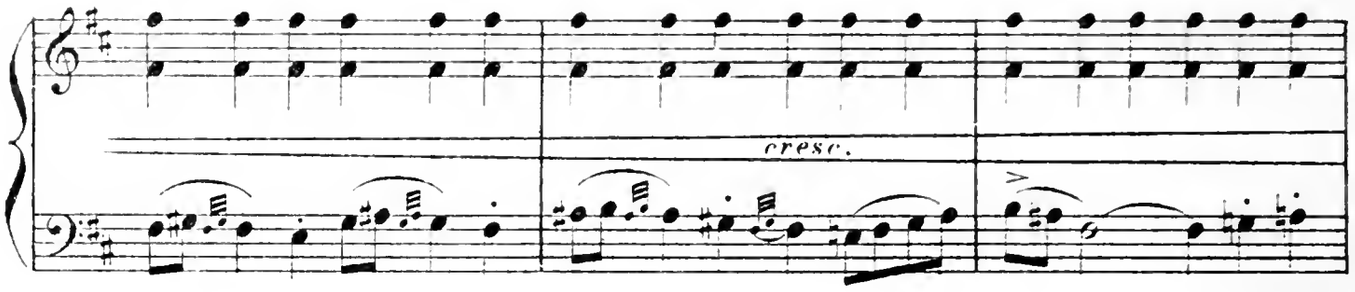


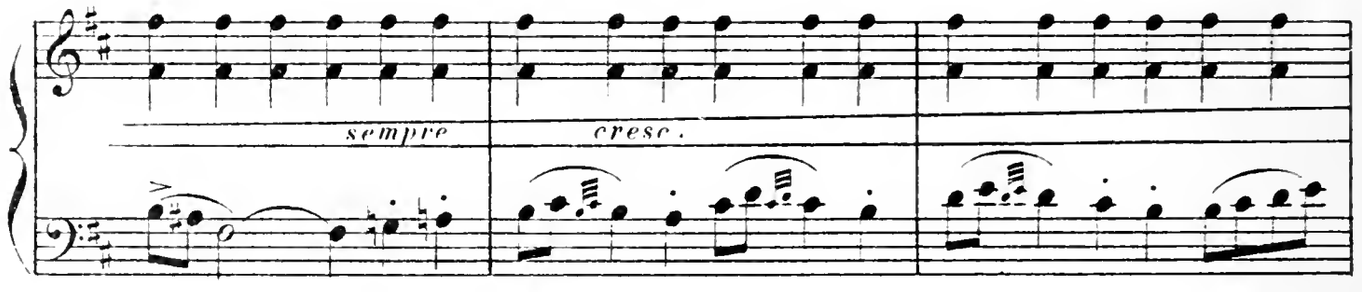


les enfants.

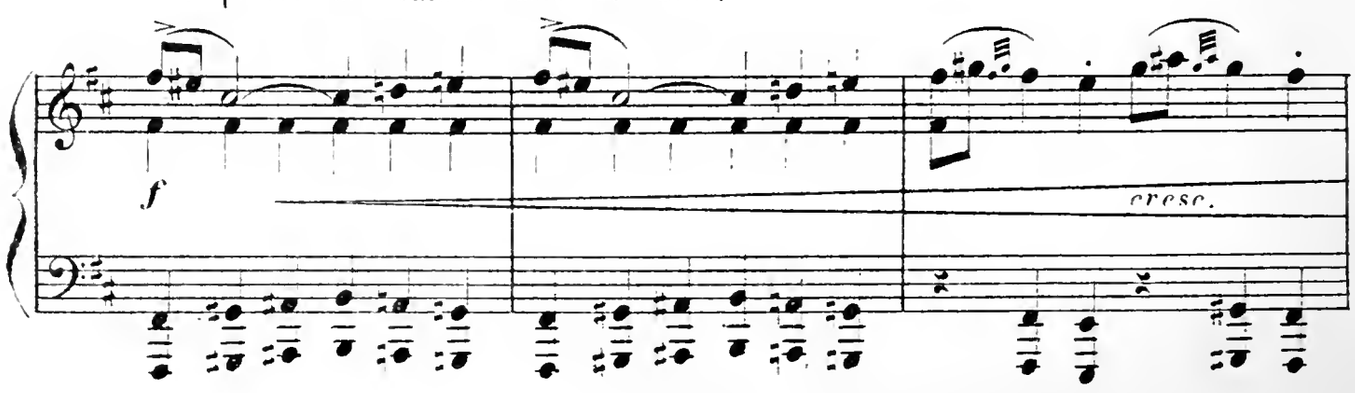


les vieillards.

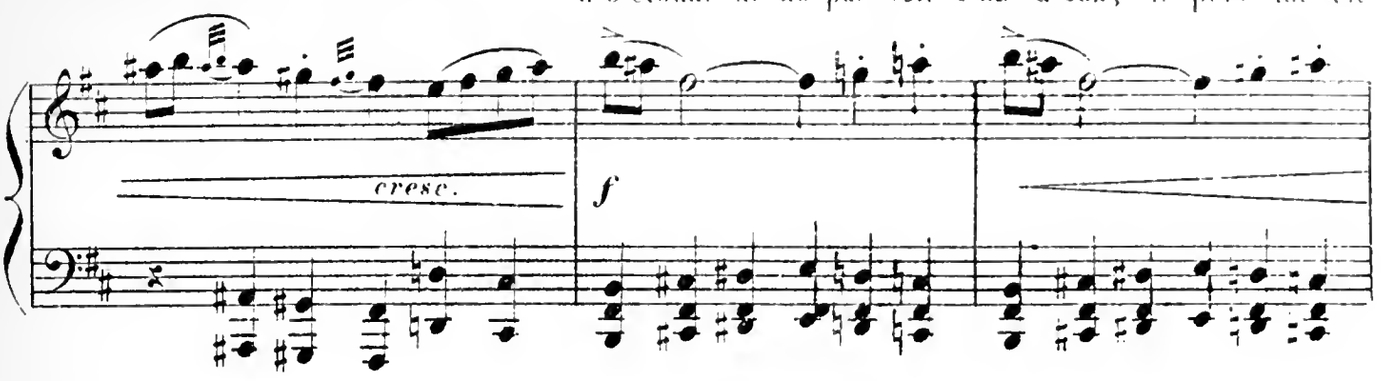




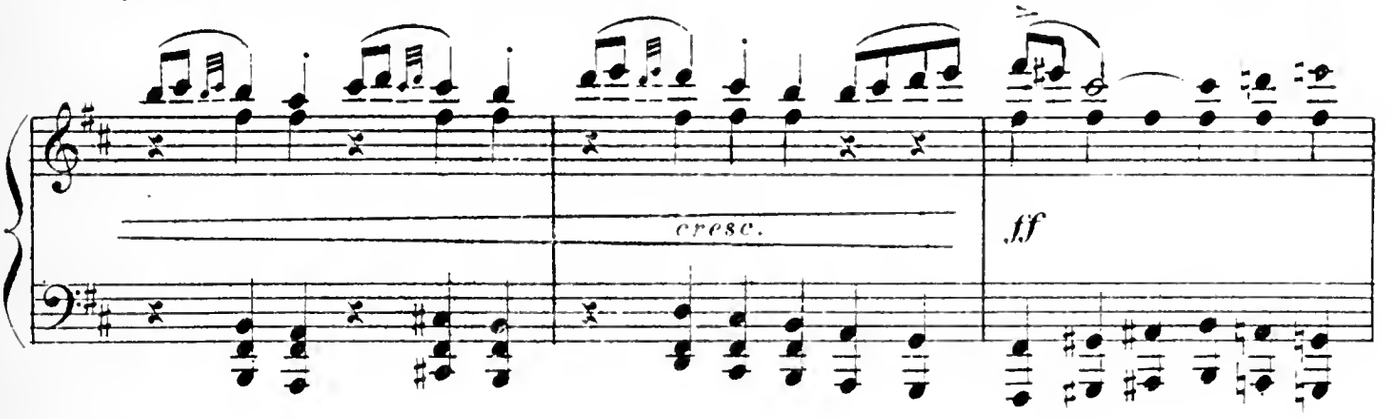
il presse des enfants dans ses bras.



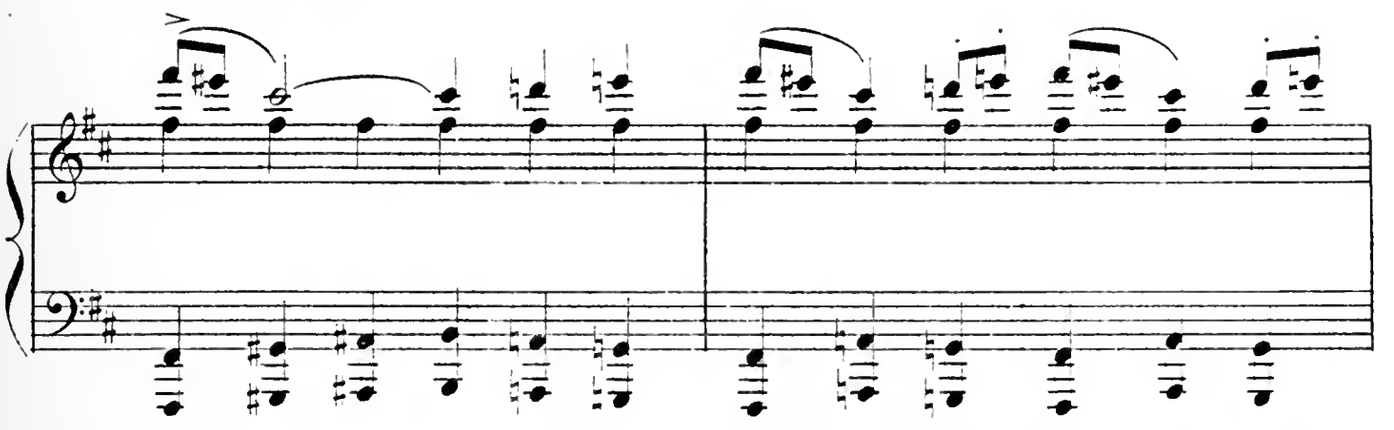
il s'étonne de ne pas voir l'un d'eux; le père lui fait



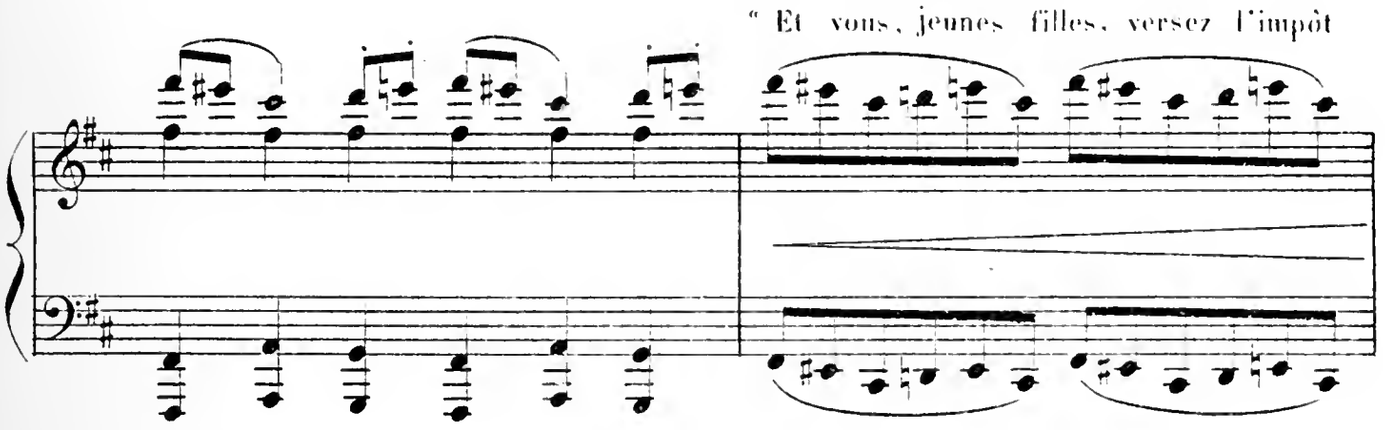
comprendre d'un geste qu'il n'est plus... Le ROI: " Allons! Console-toi!



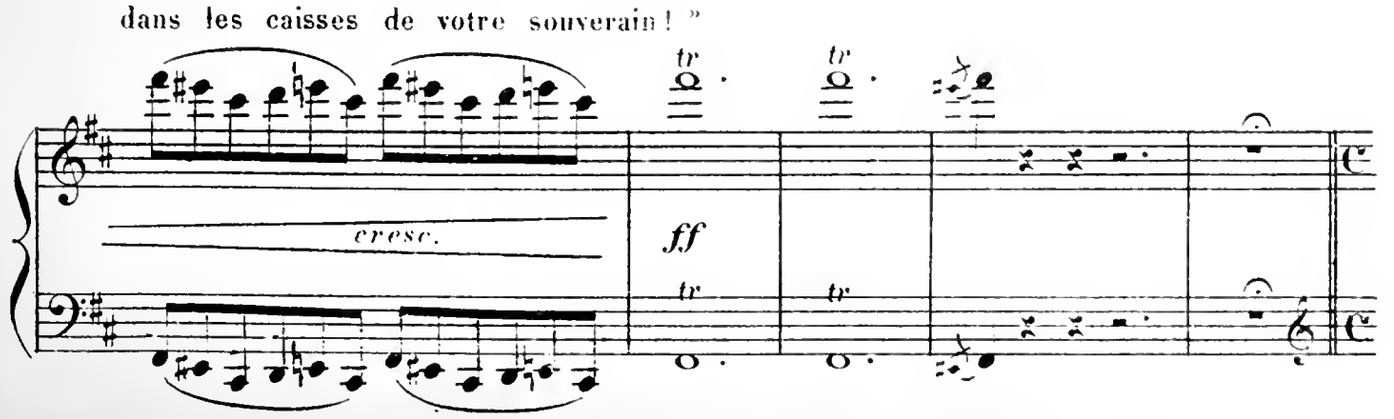
Le destin l'a voulu! "



" Et vous, jeunes filles, versez l'impôt

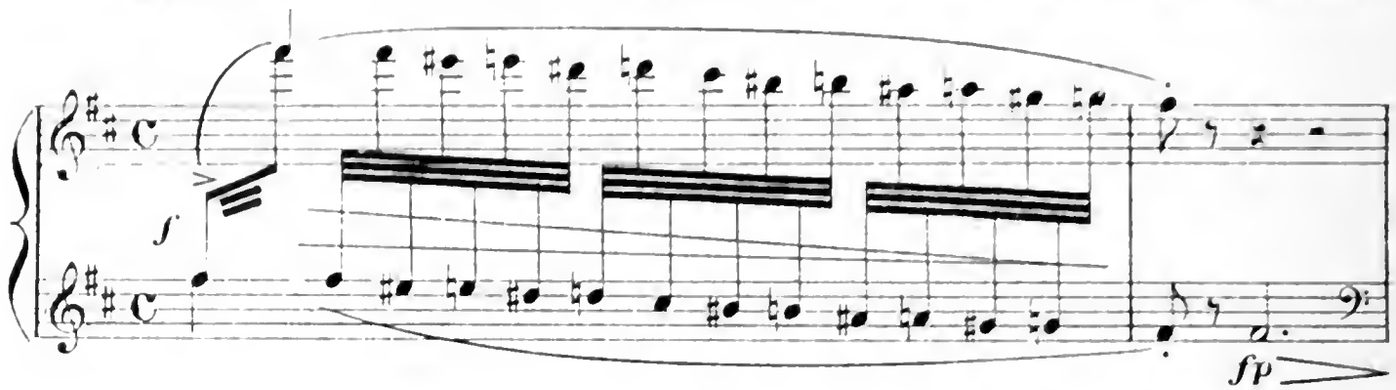


dans les caisses de votre souverain! "

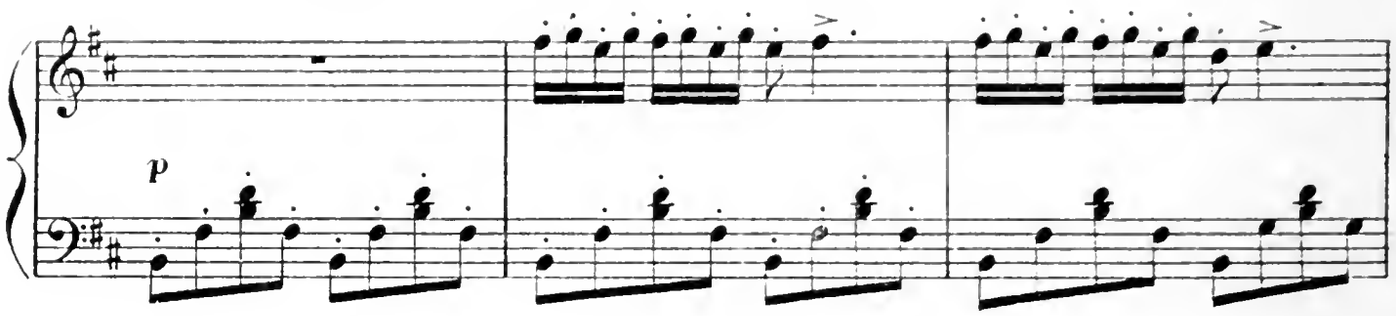


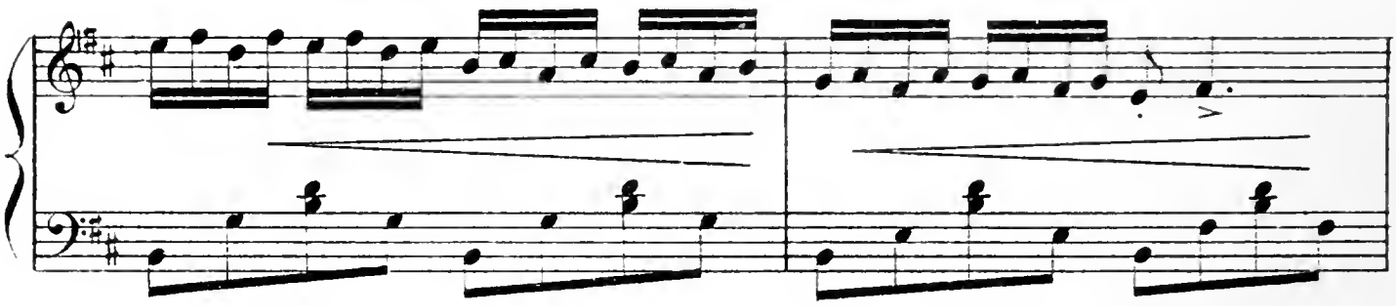
(PREMIÈRE DANSE)

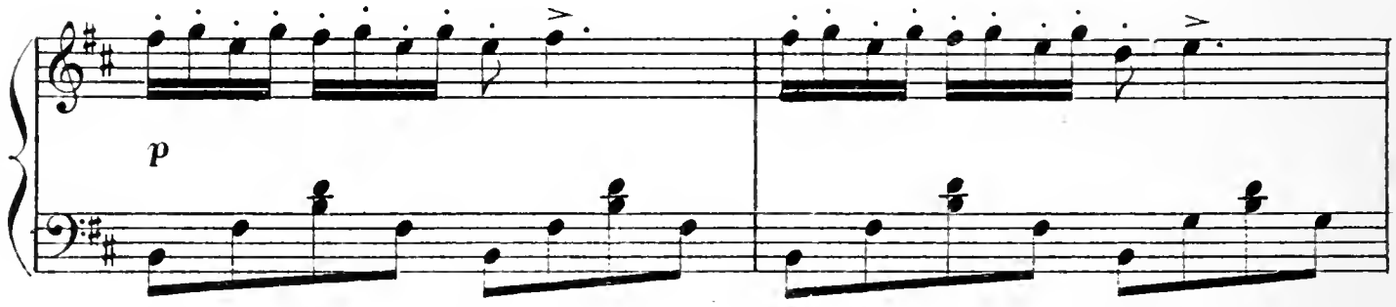
Moderato. Deux jeunes filles gitanas, tenant en main une corbeille pleine de

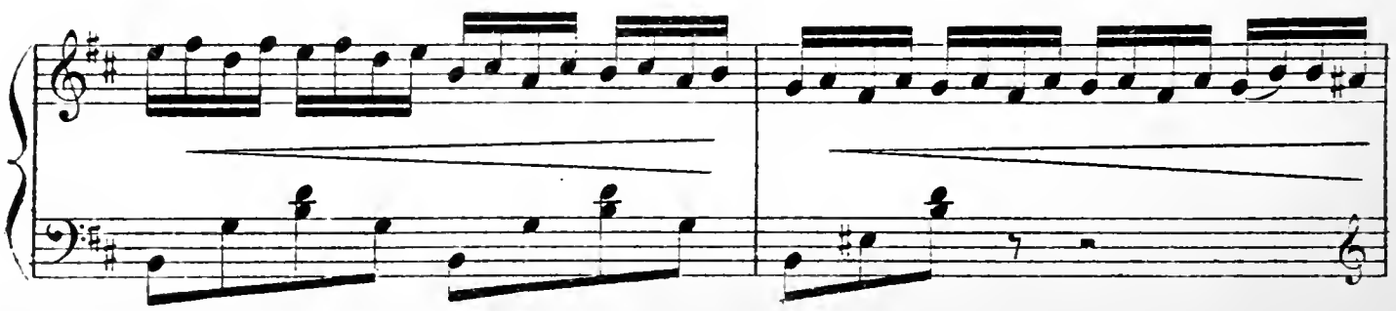


monnaie, dansent.

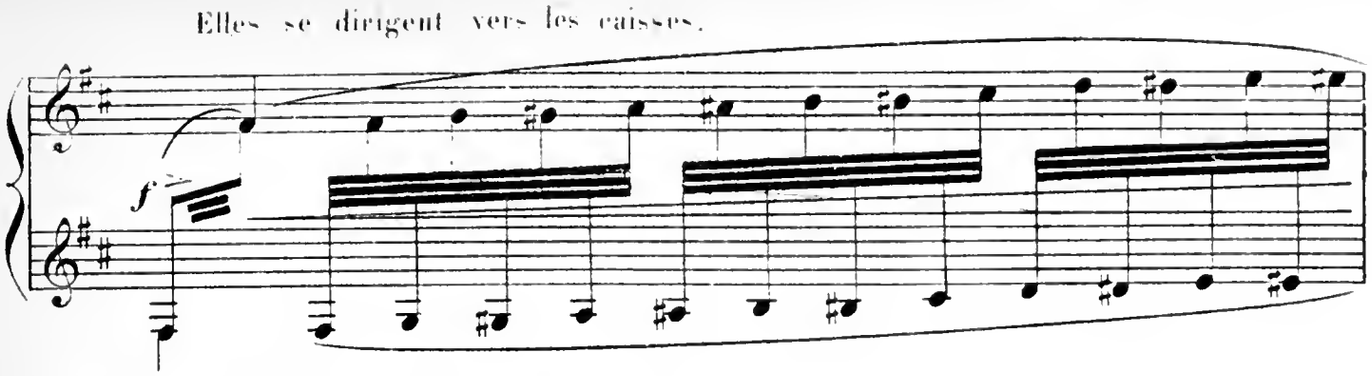




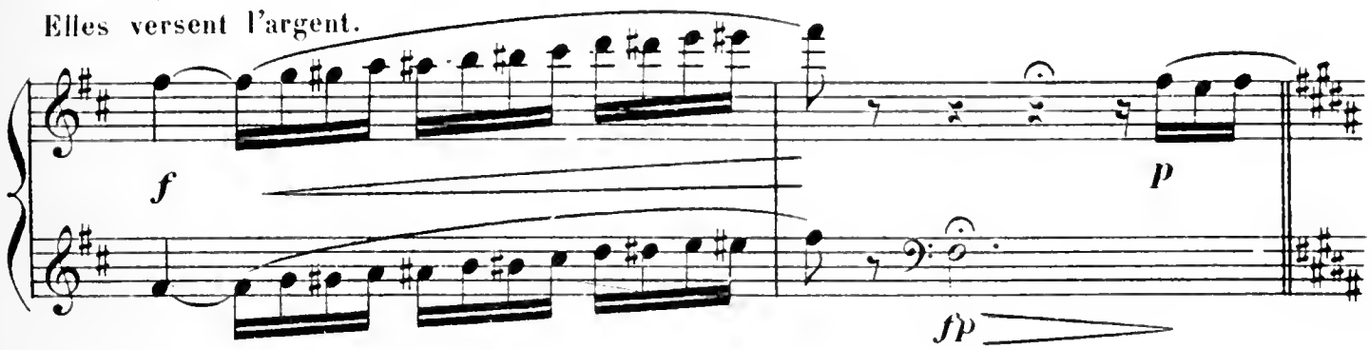




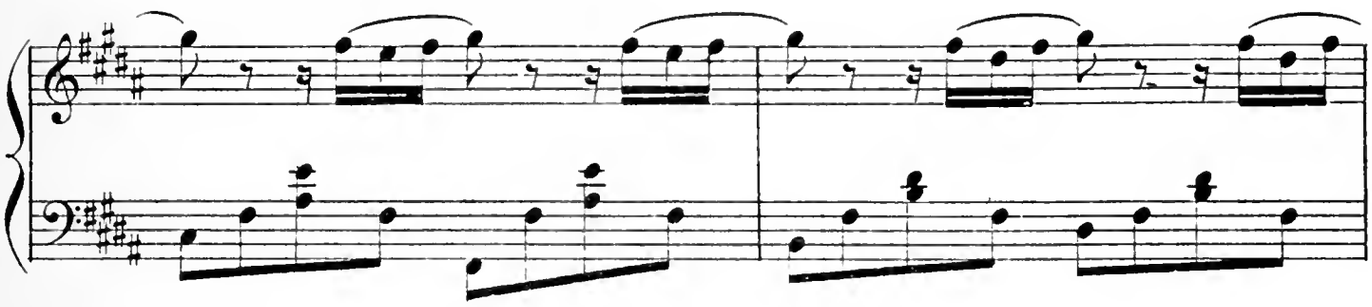
Elles se dirigent vers les caisses.

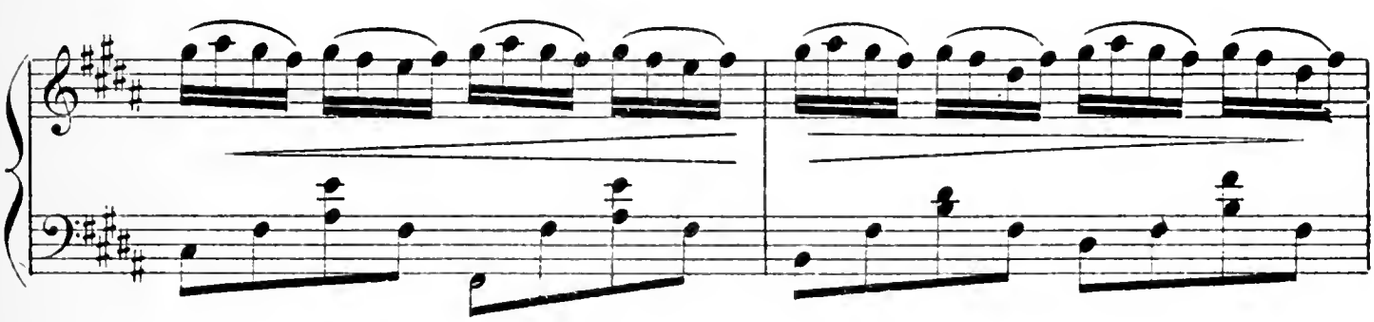


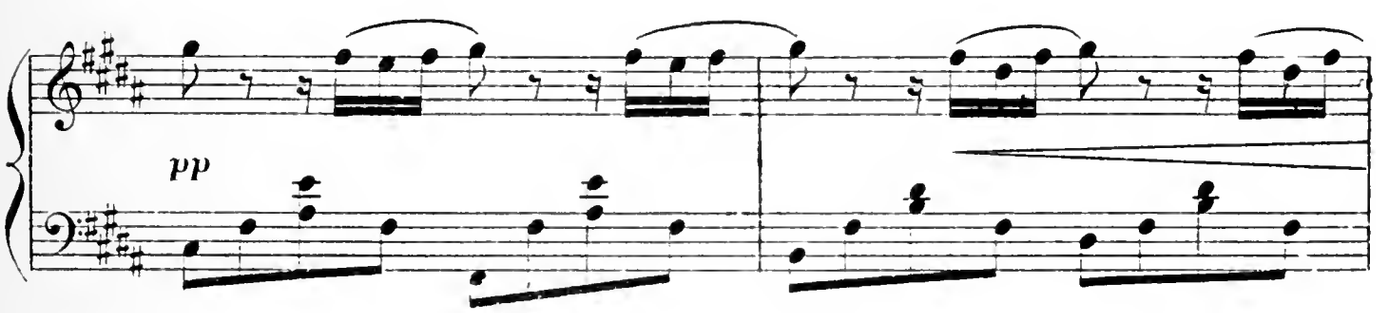
Elles versent l'argent.

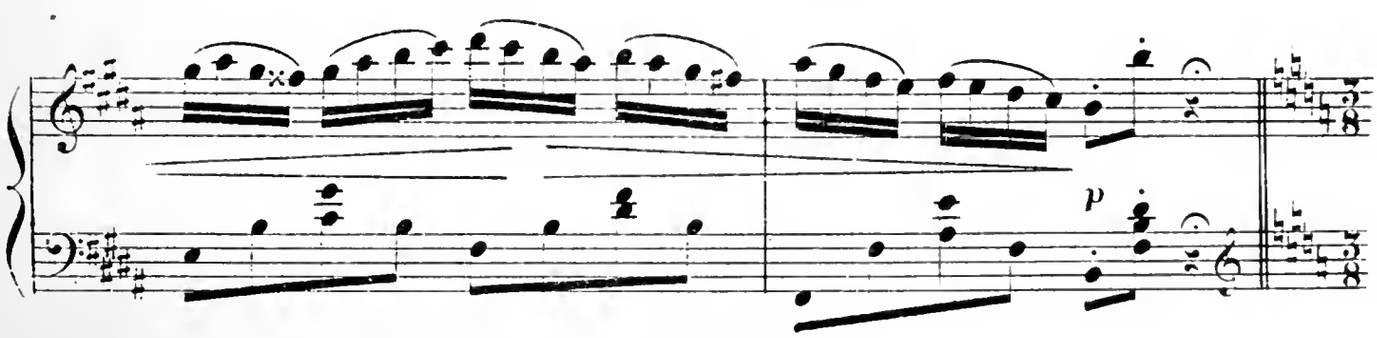


Elles continuent à danser.





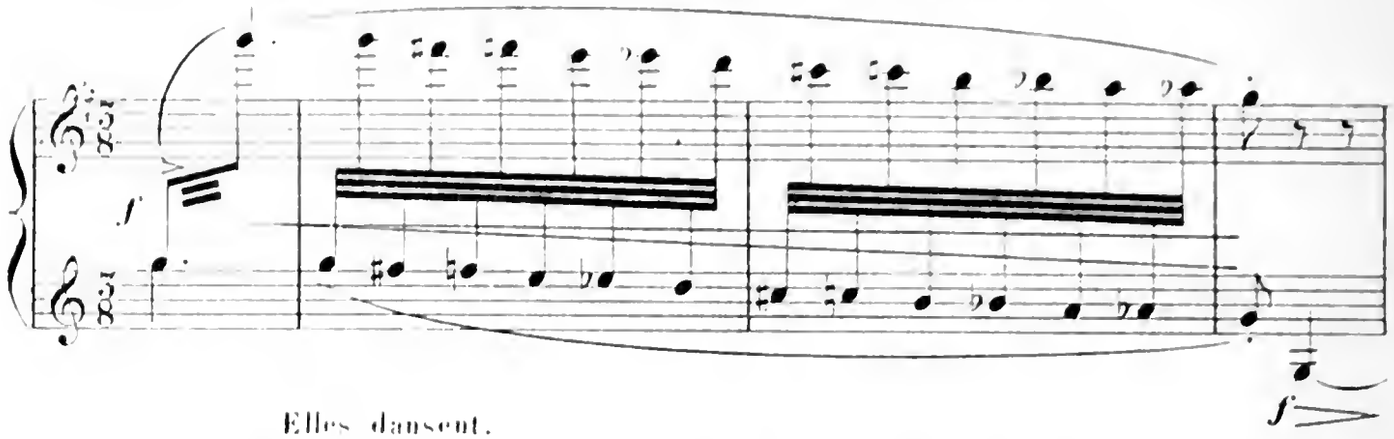




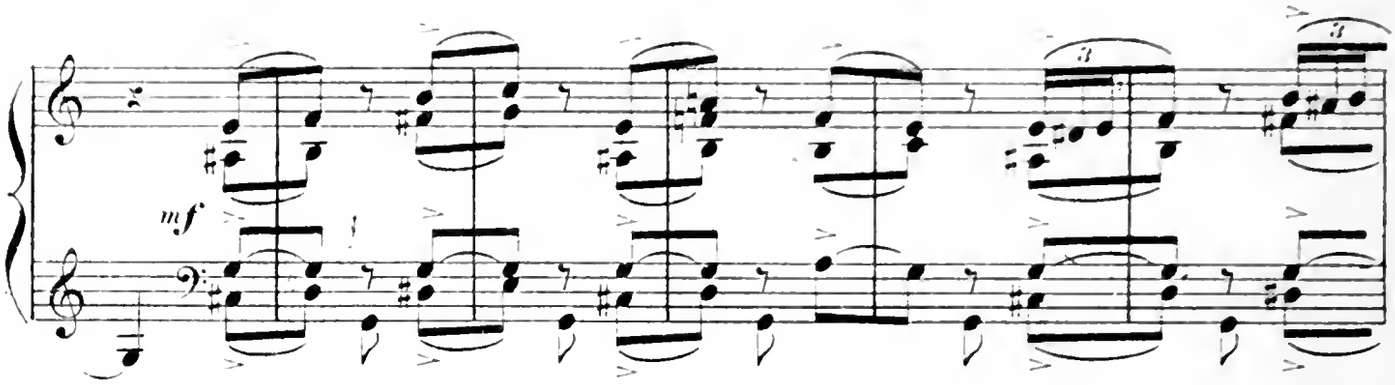
(DEUXIEME DANSE)

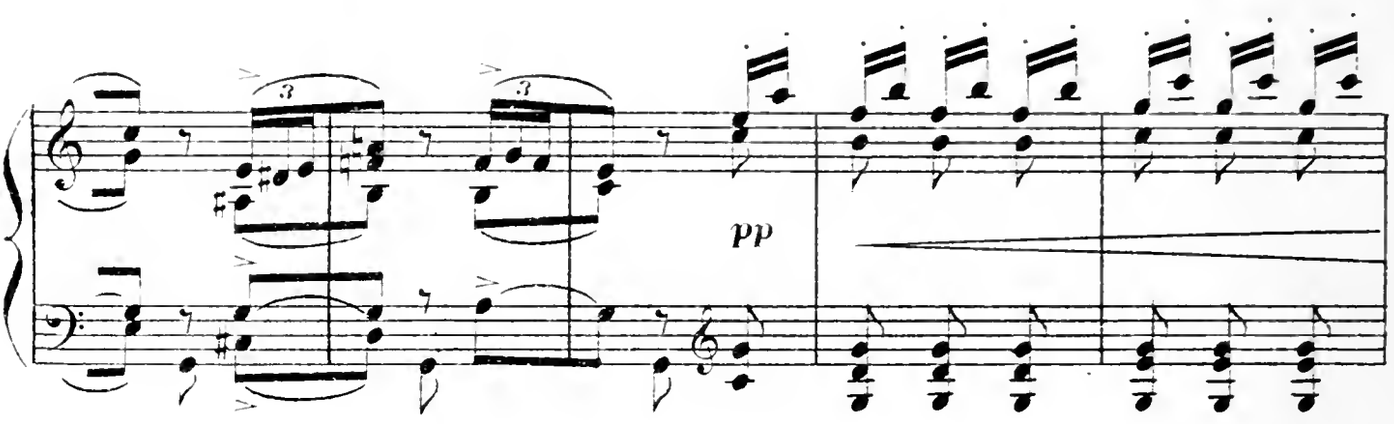
Tempo di Valse.

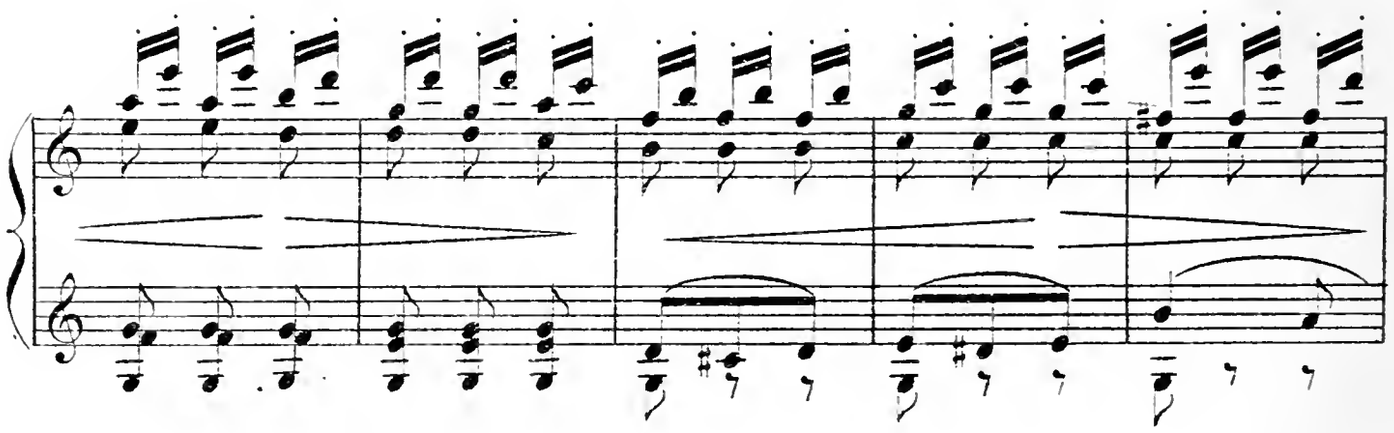
Deux autres jeunes filles se préparent, elles ont aussi des corbeilles en main.



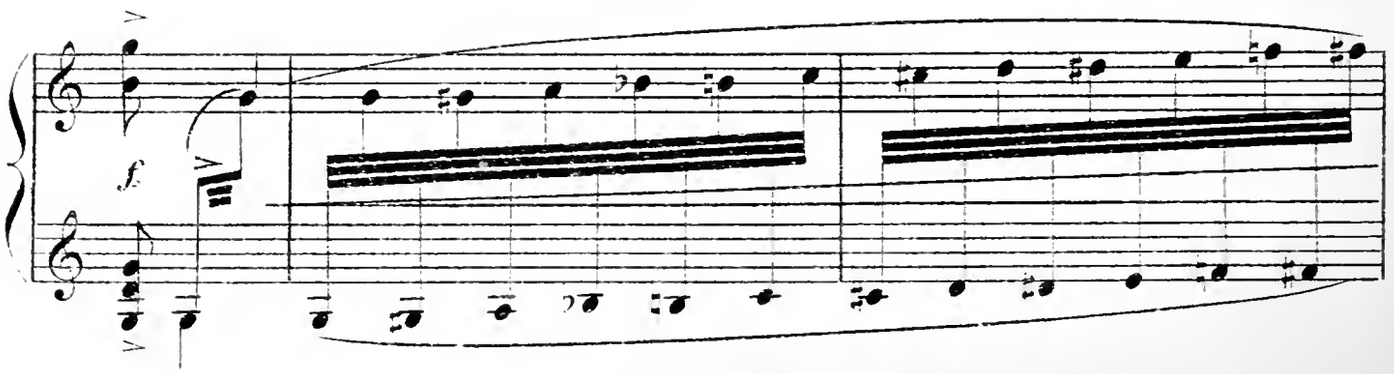
Elles dansent.





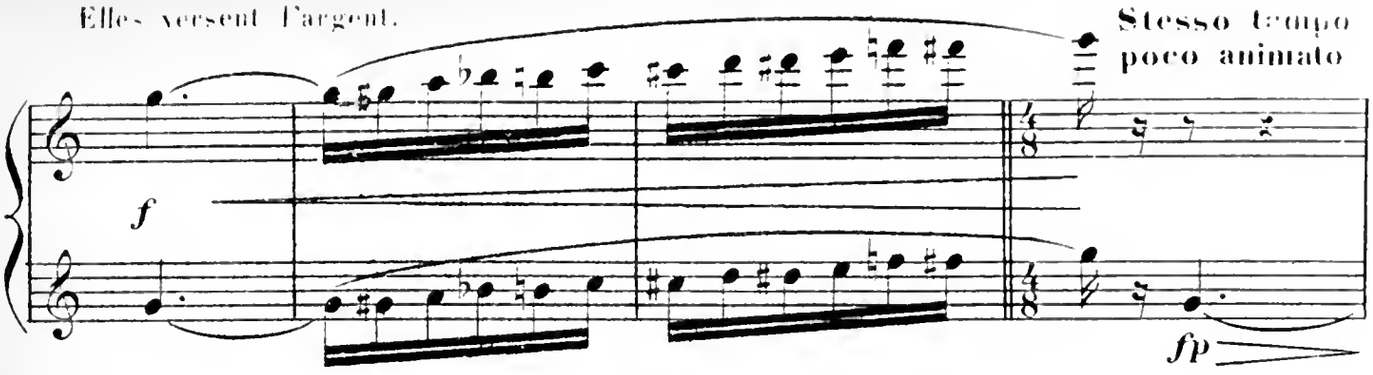


Elles remontent vers les caisses.

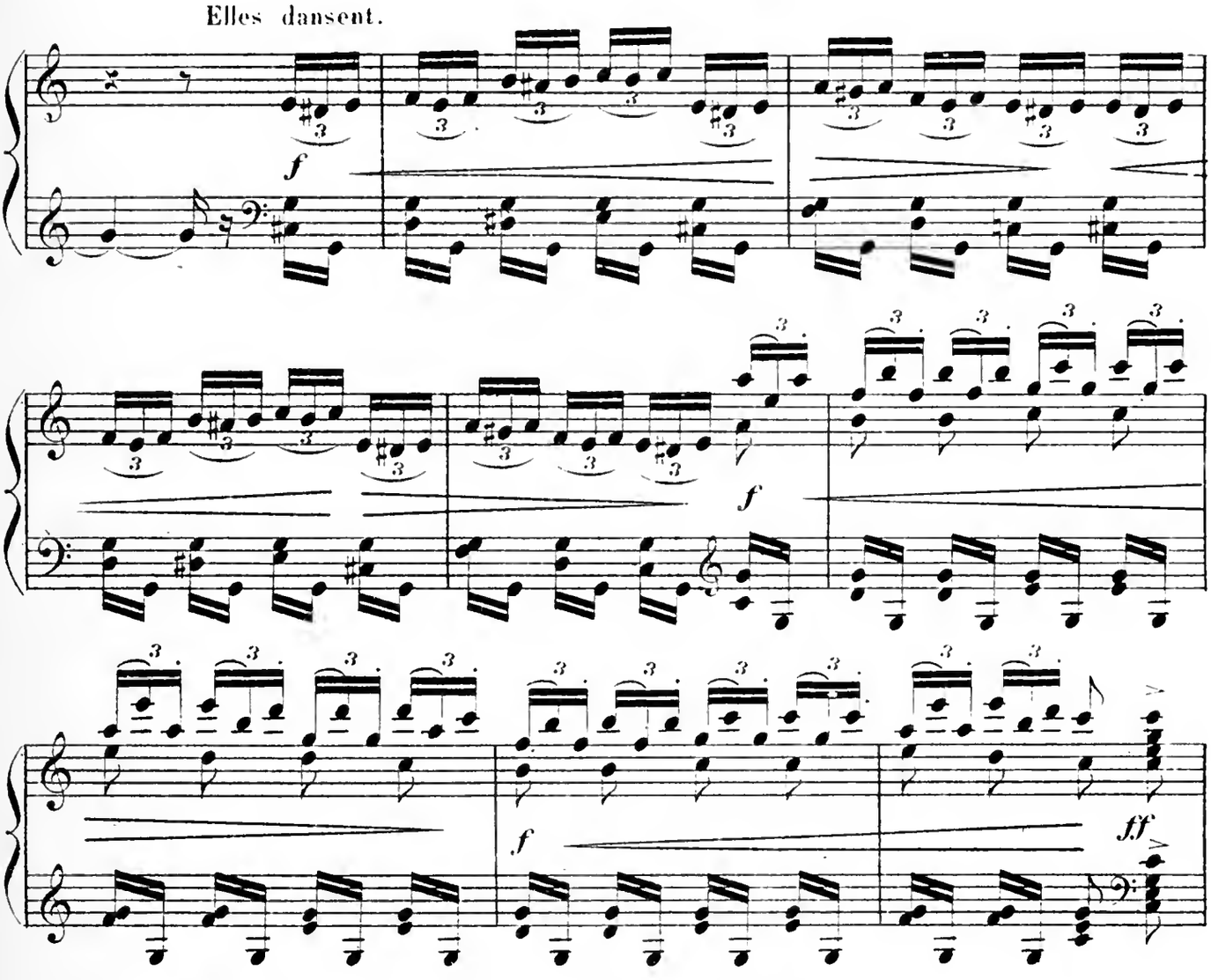


Elles versent l'argent.

Stesso tempo
poco animato

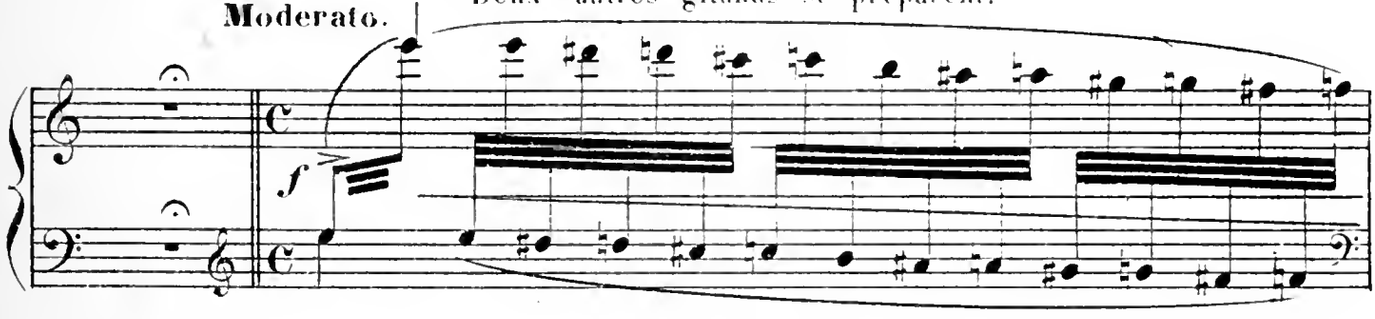


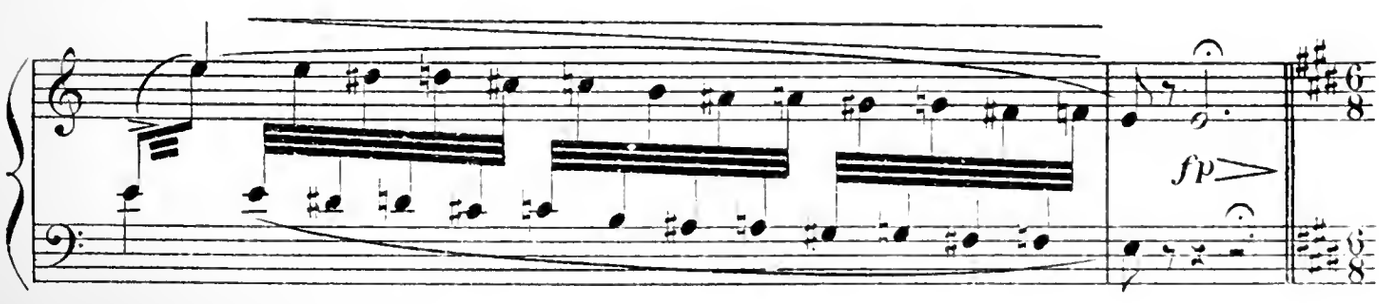
Elles dansent.



Deux autres gitanas se préparent.

Moderato.

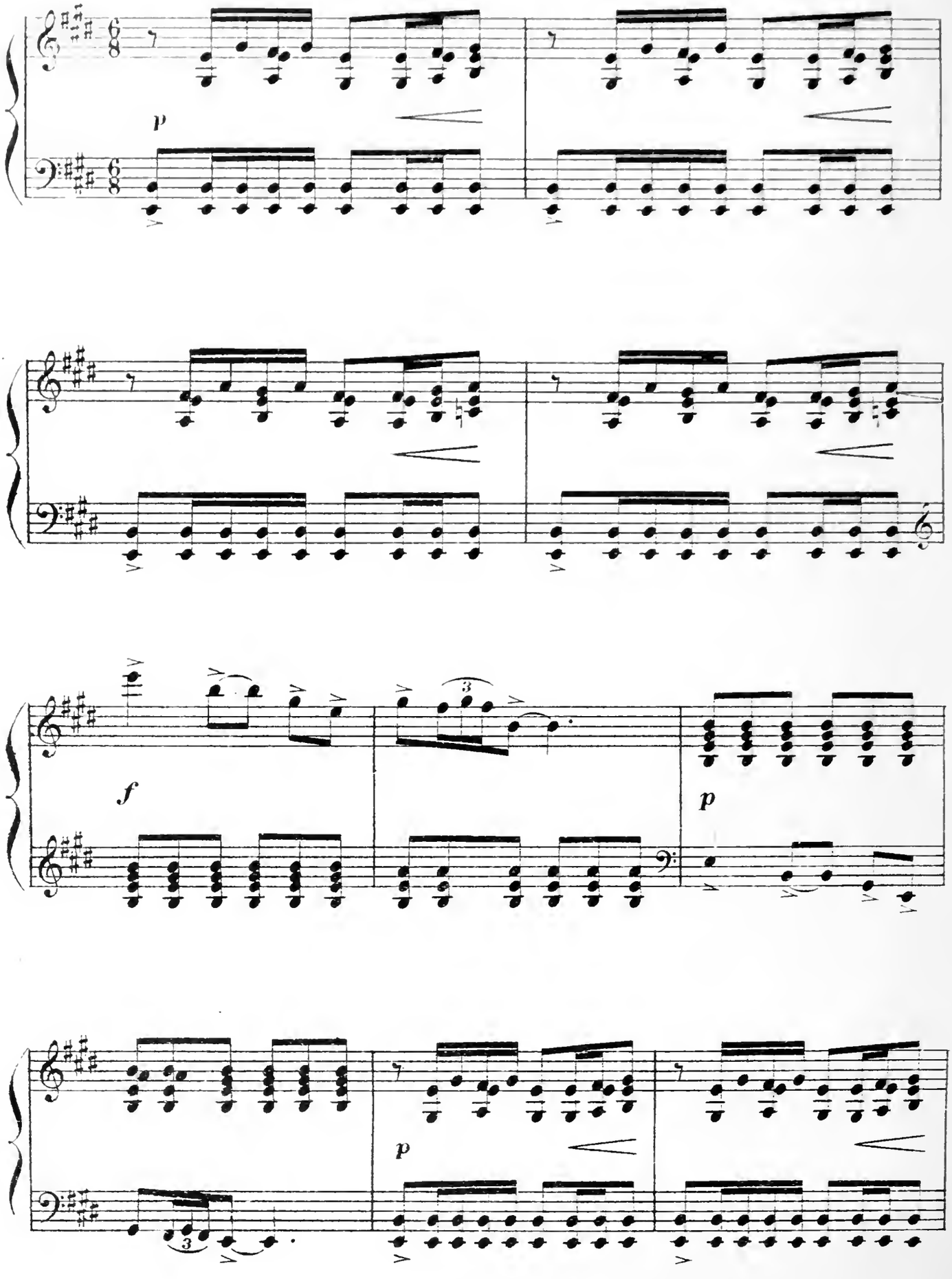




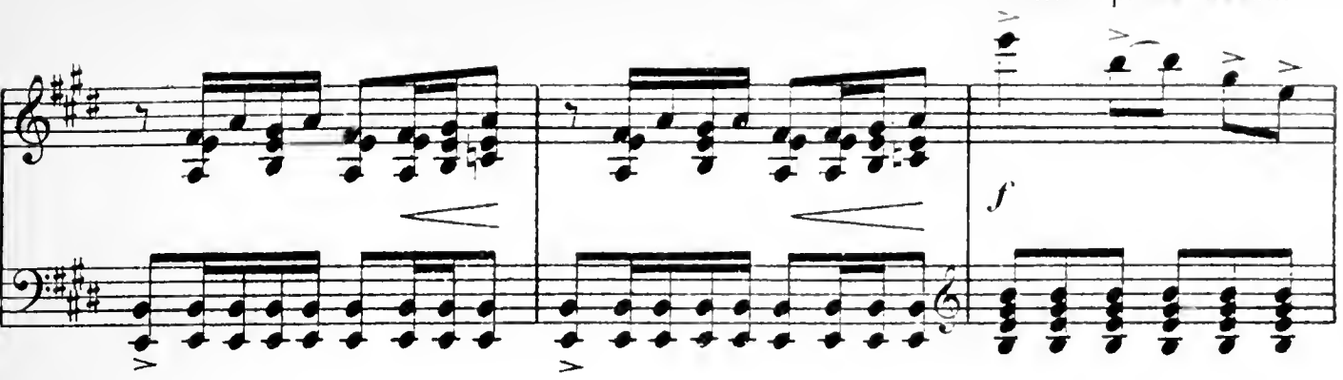
ENTRÉE DE LA GITANA (la fée)

Elles sont arrêtées par le rythme suivant, sur lequel la Fée, vêtue en gitana, apparaît sur le sentier venant de la Maladetta. — Tout le monde la regarde avec étonnement —

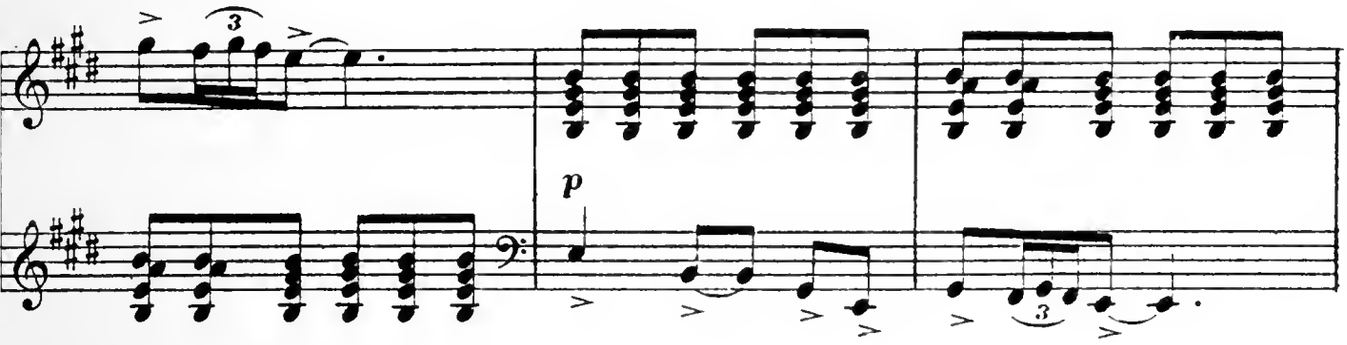
Allegretto.



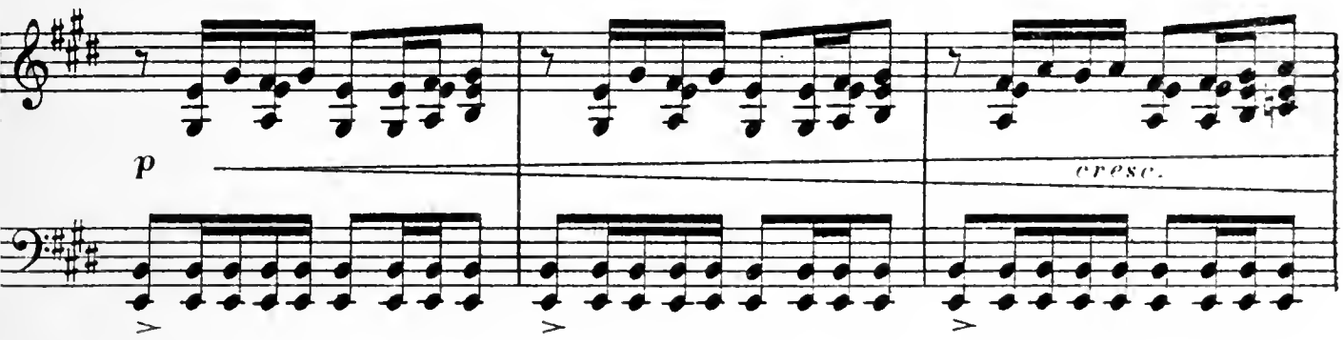
Elle passe devant



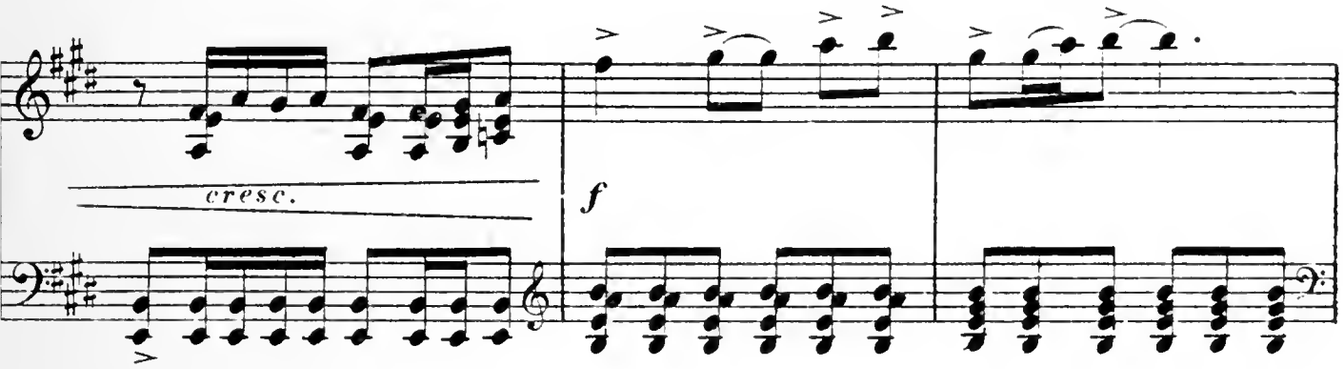
Cadual qui croit la reconnaître ; il en est vivement impressionné —

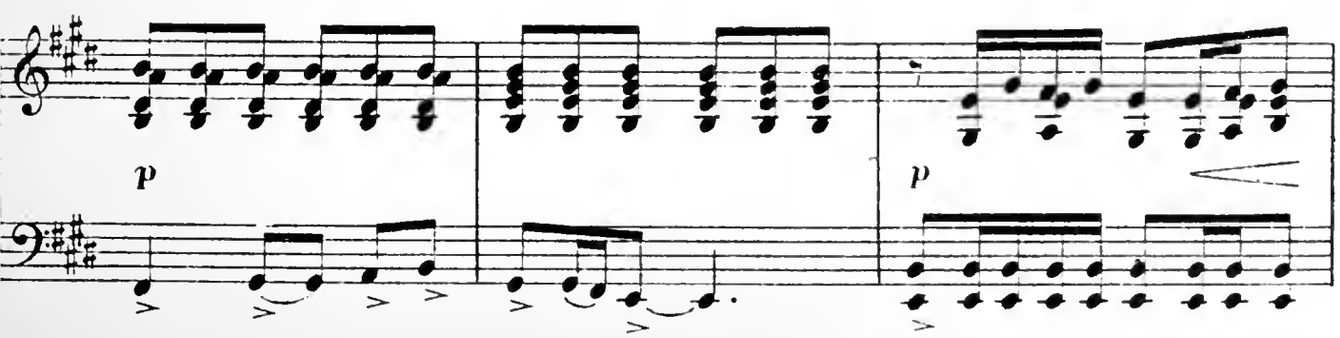


La Gitana va vers

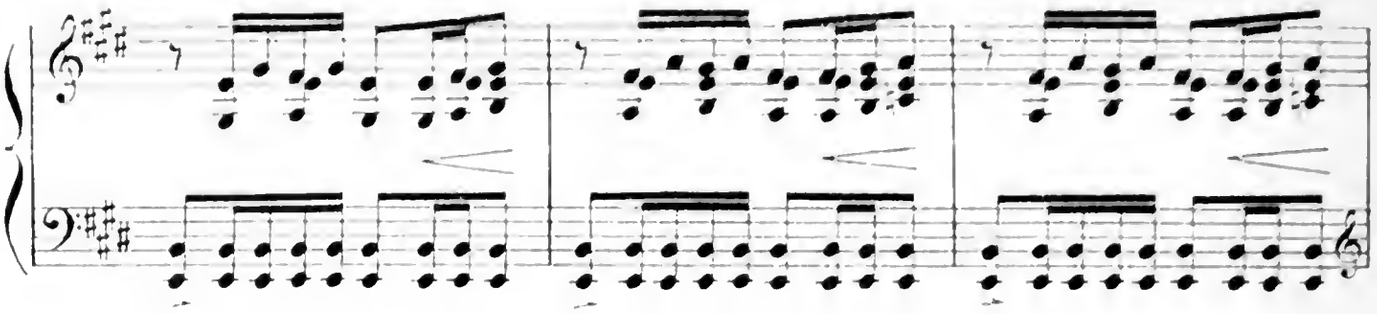


le Roi. Le Roi est, lui aussi, très surpris.

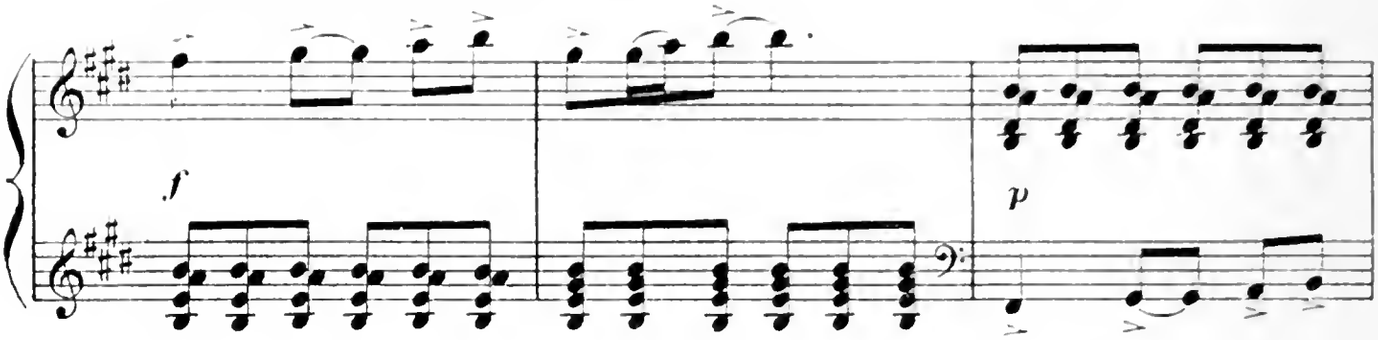




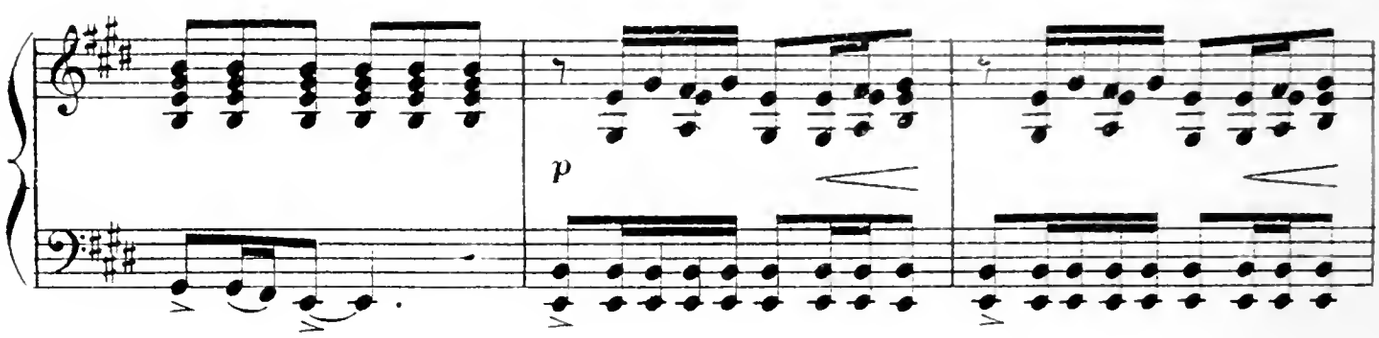
Elle retourne vers Cadual.

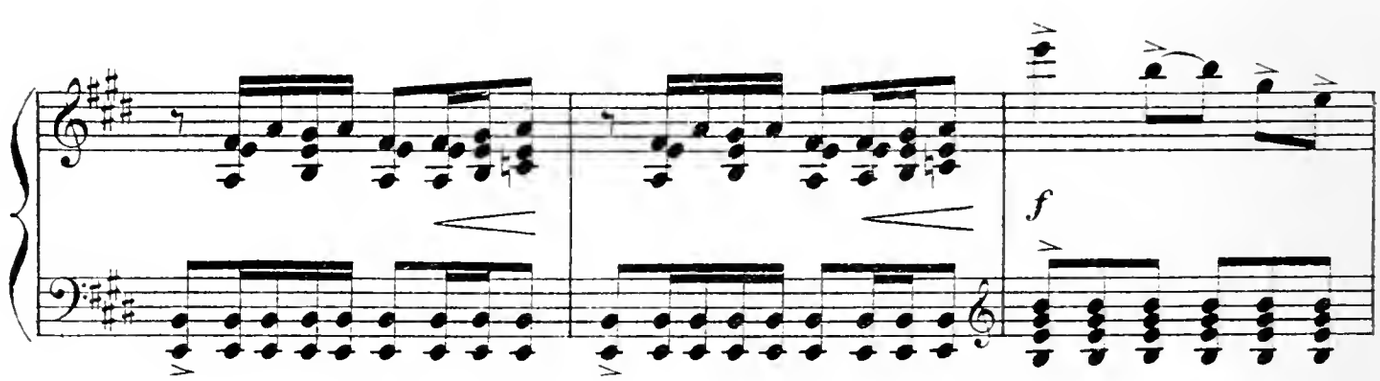


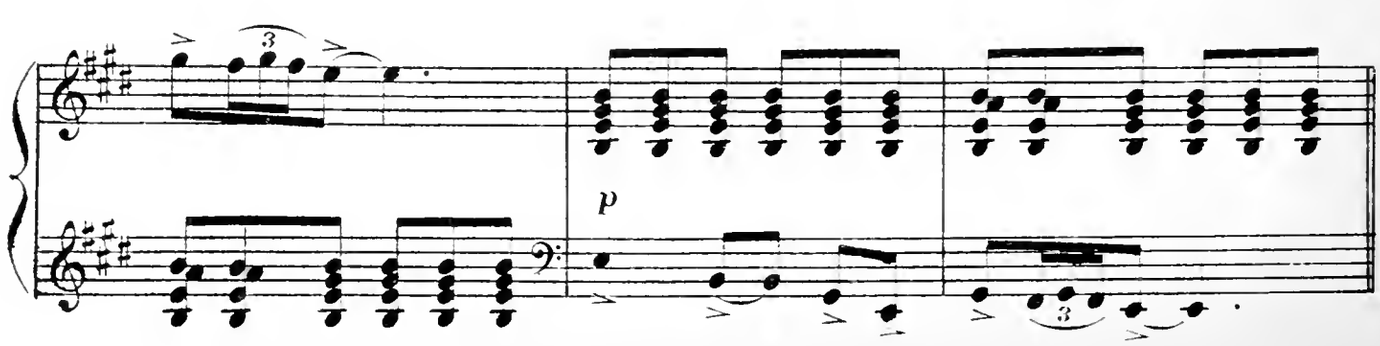
Cadual l'examine tres attentivement.



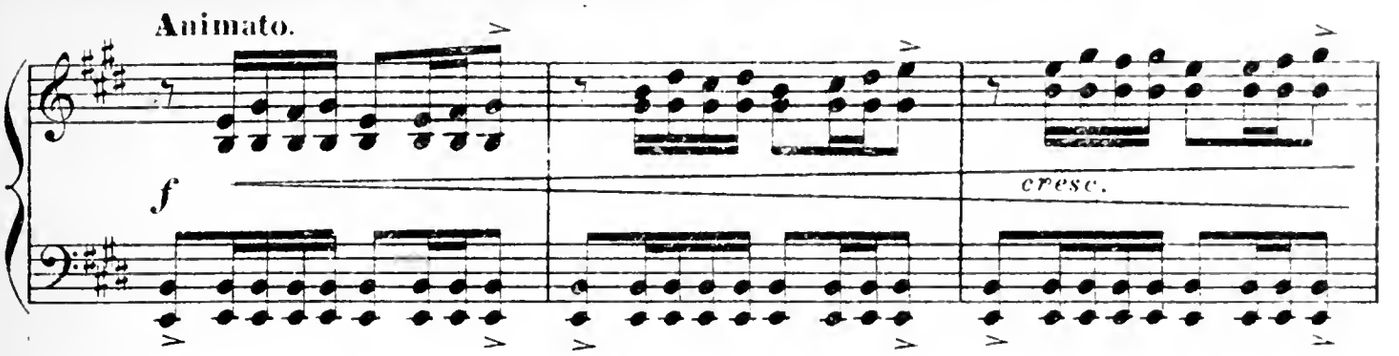
La Fée remonte vers les autres Gitanas.



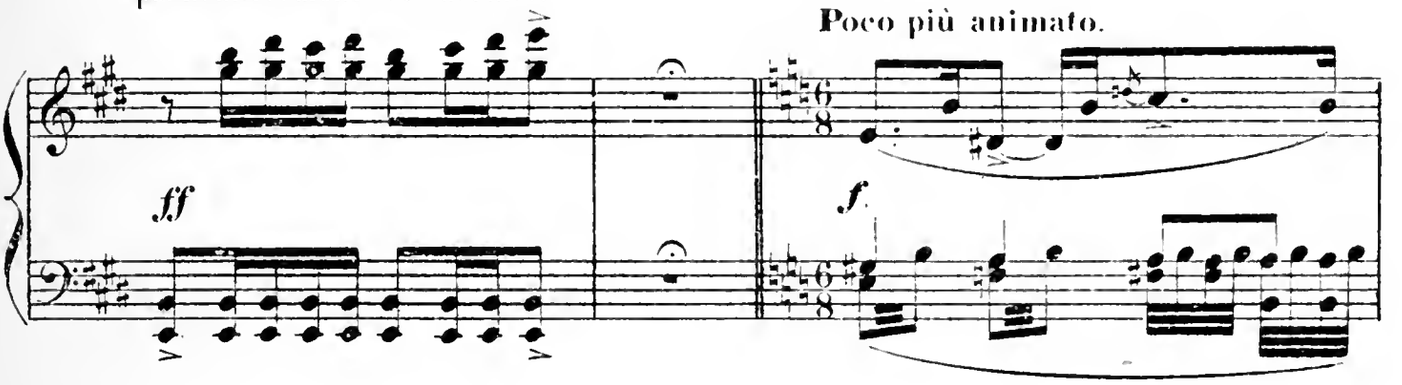




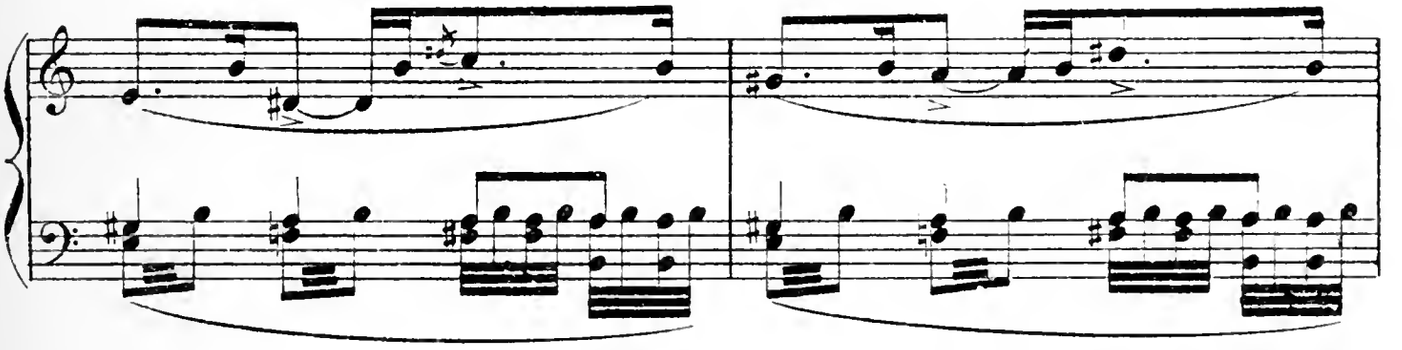
Elle descend, en tourbillonnant, entre le Roi et Cadual, ses yeux fixent plus



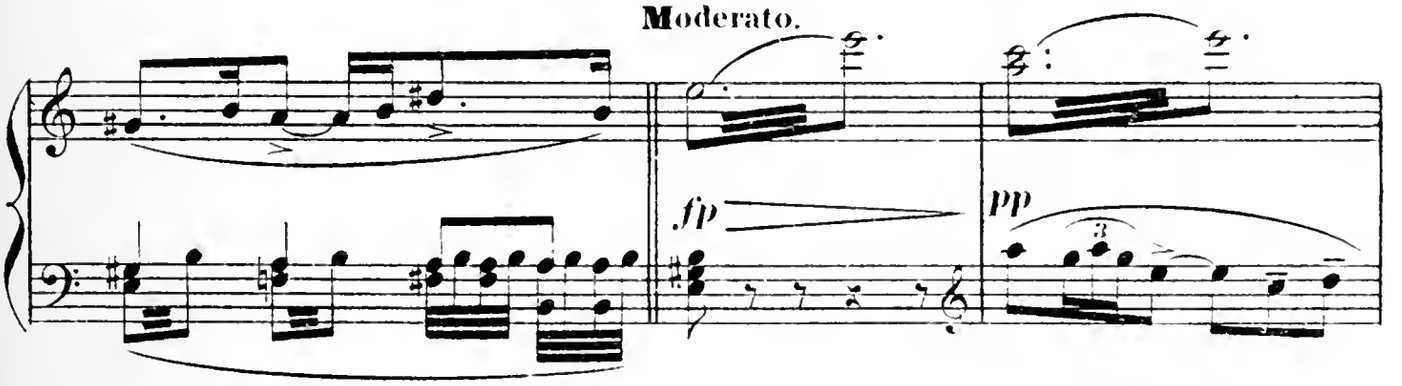
particulièrement ce dernier.



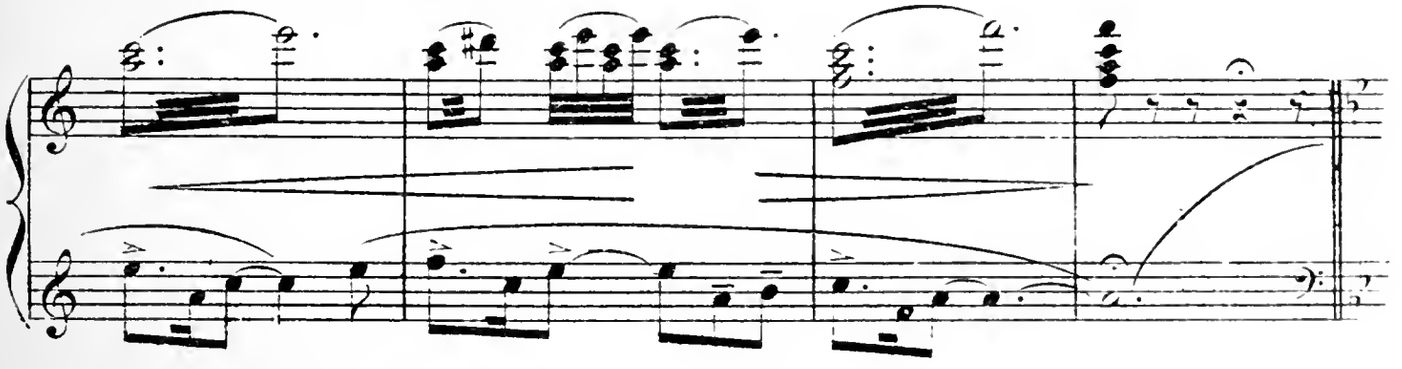
Cadual s'élance vers la Gitana et lui dit :



" Je crois reconnaître en toi

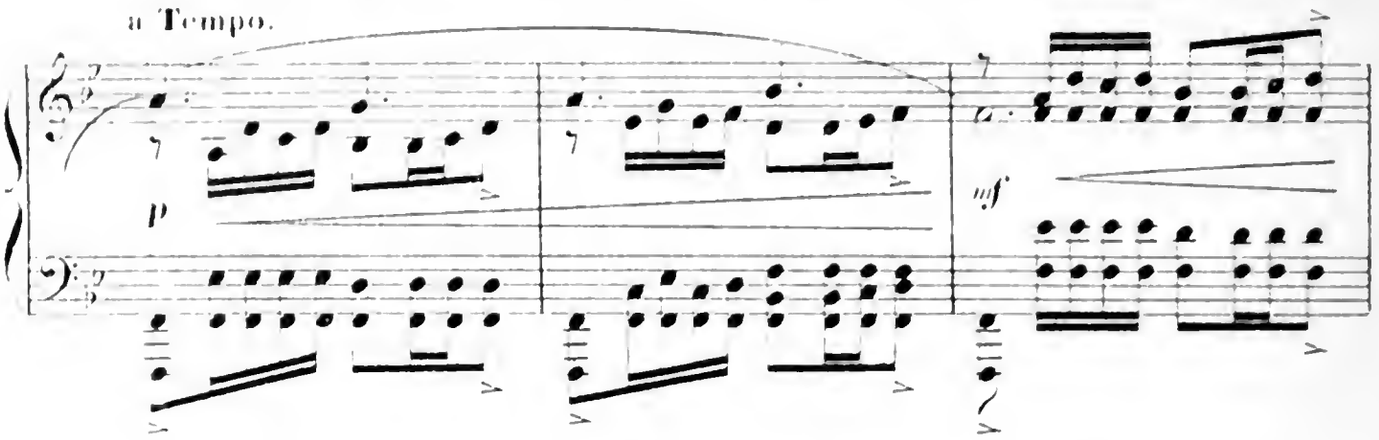


la Fée du Pic maudit !.. »

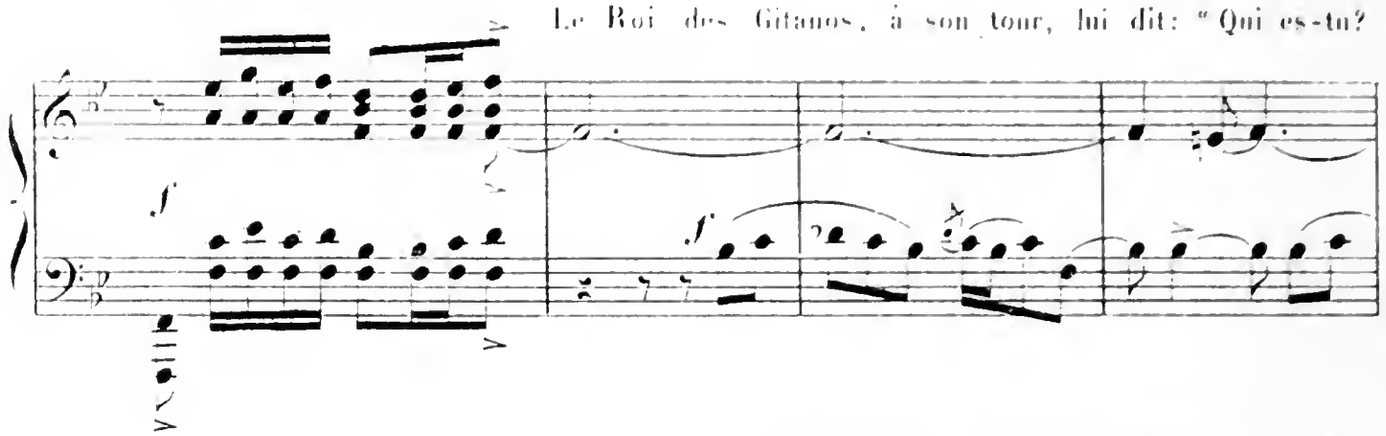


La FÉE. "Moi? Allons donc! — Tu es fou!" lui dit-elle, en s'éloignant

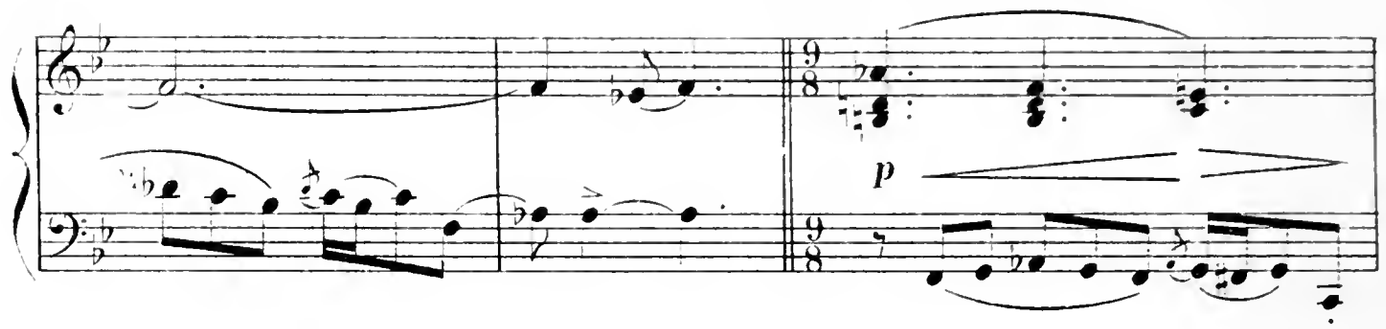
a Tempo.



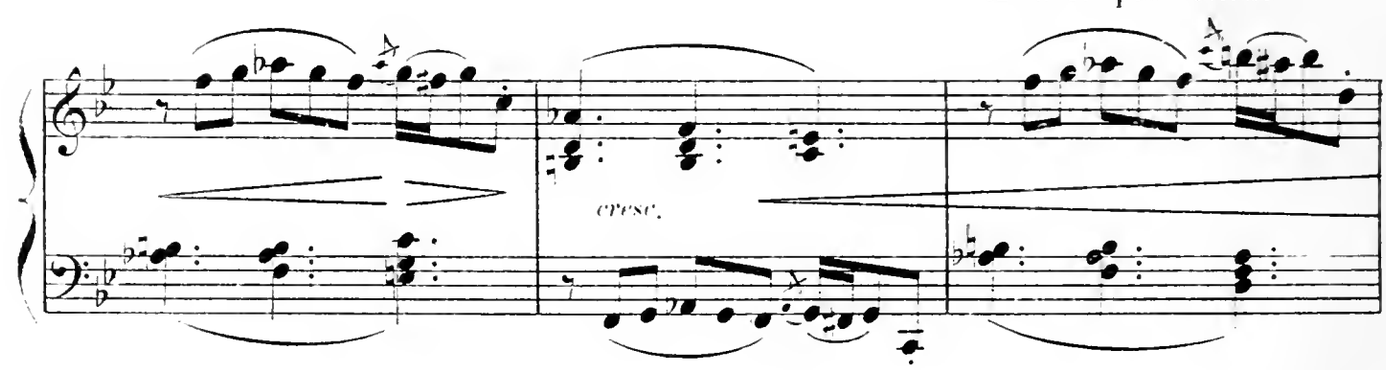
Le Roi des Gitanos, à son tour, lui dit: "Qui es-tu?



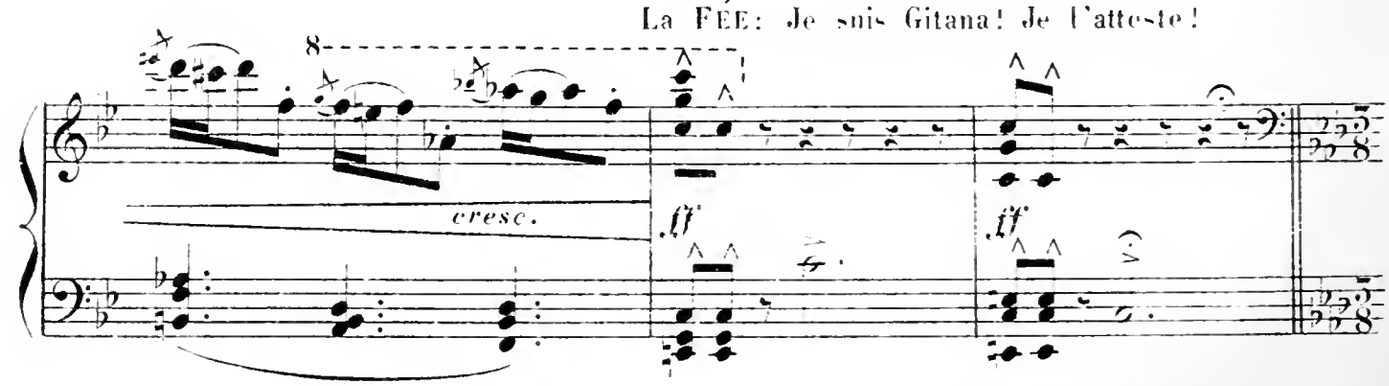
Personne, ici, ne te connaît;



tu n'es pas Gitana!



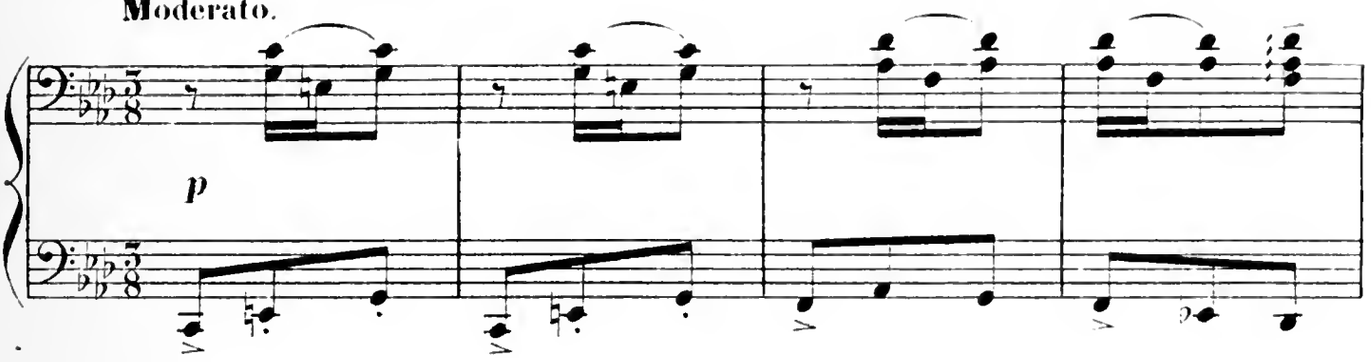
La FÉE: Je suis Gitana! Je l'atteste!



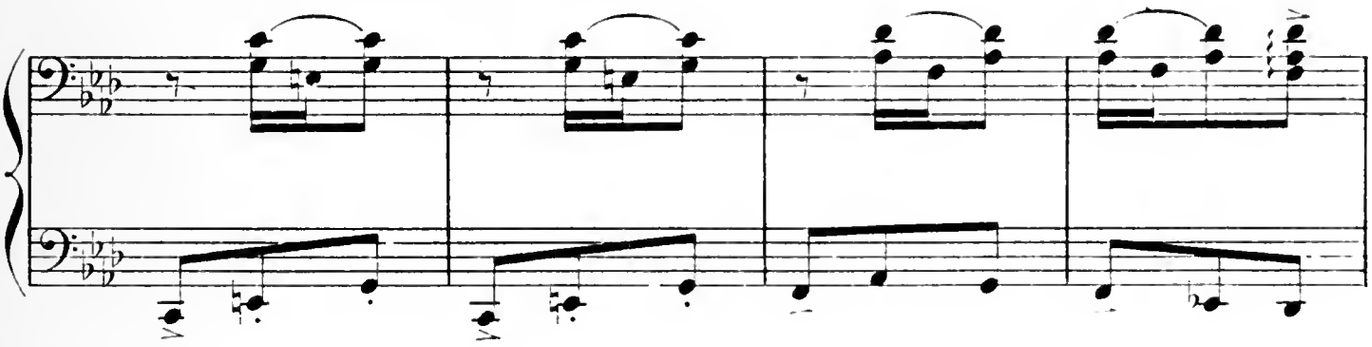
MALAGUEÑA

Le Roi dit alors au Capitaine « Vois donc un peu si cette

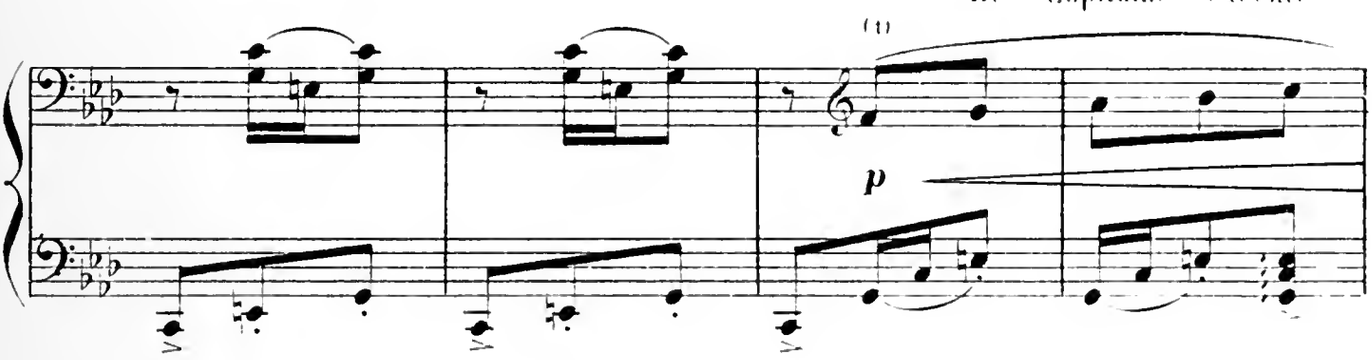
Moderato.



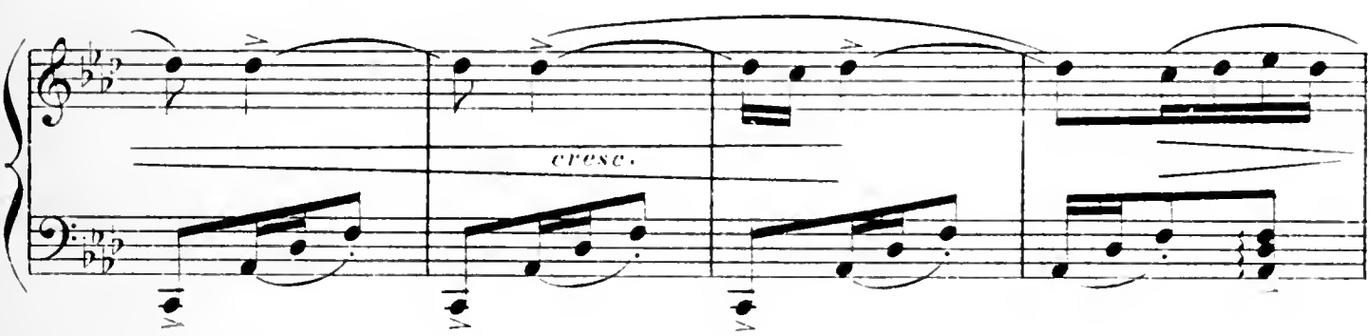
femme connaît nos danses !

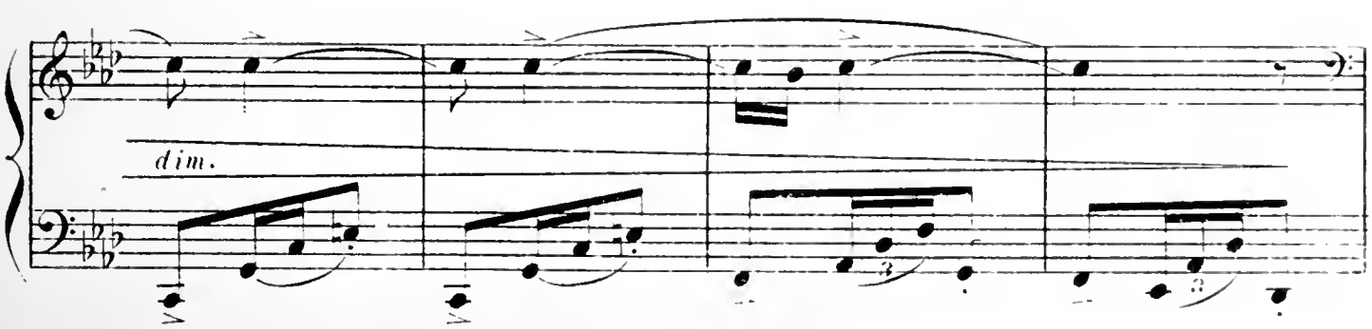


Le Capitaine exécute



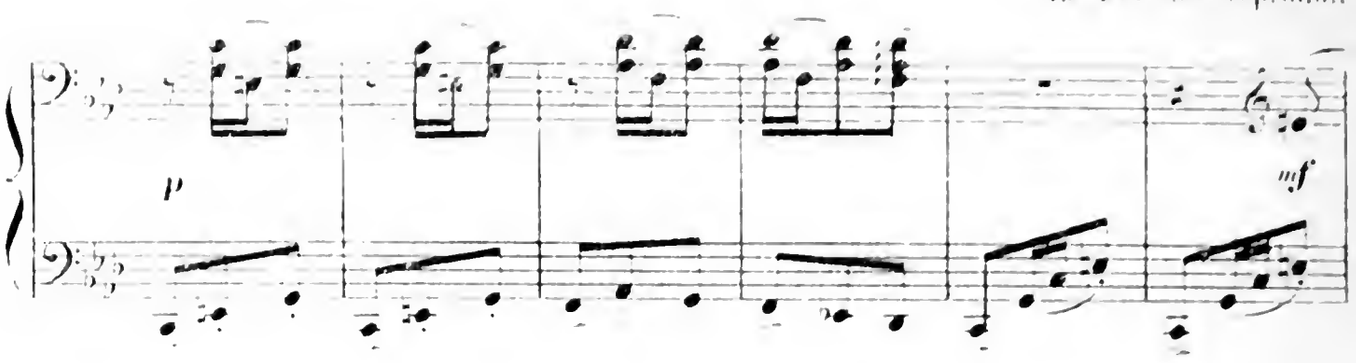
quelques pas Gitanos.

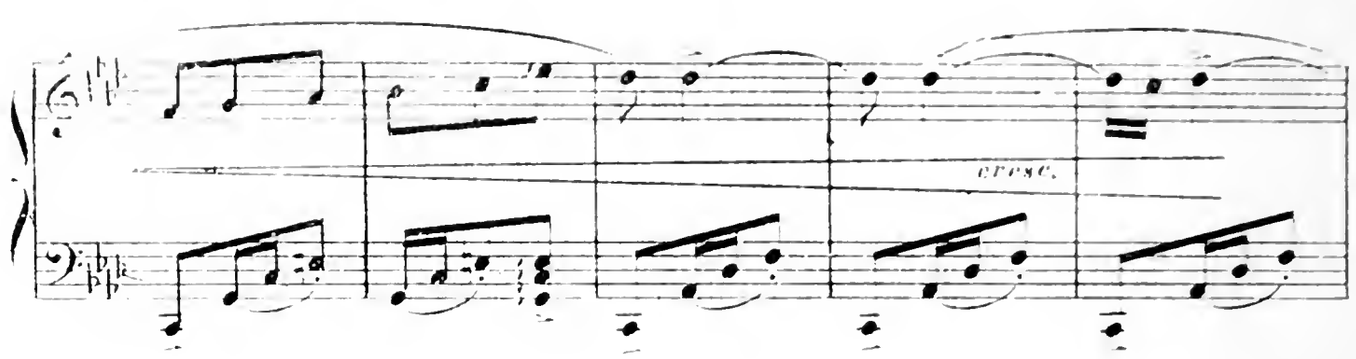


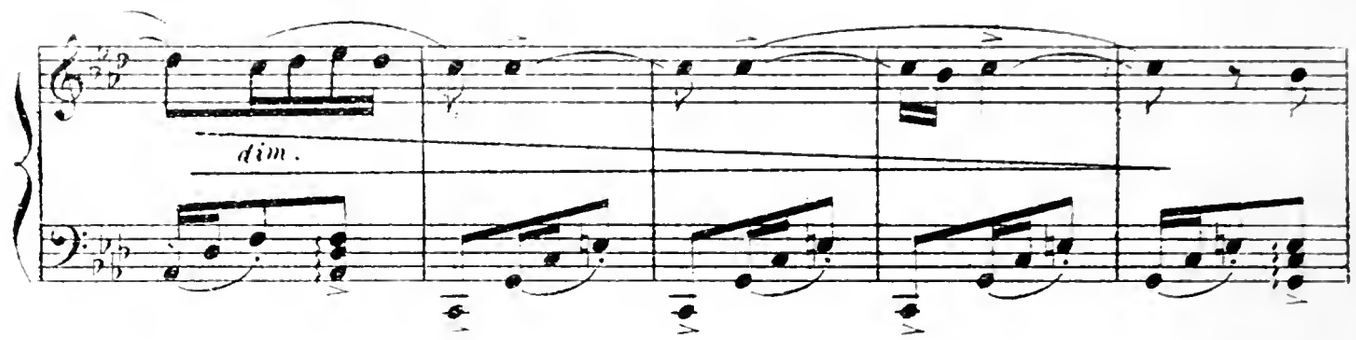


(1) *Air gitano dicté par Mlle Maria la Bonita.*

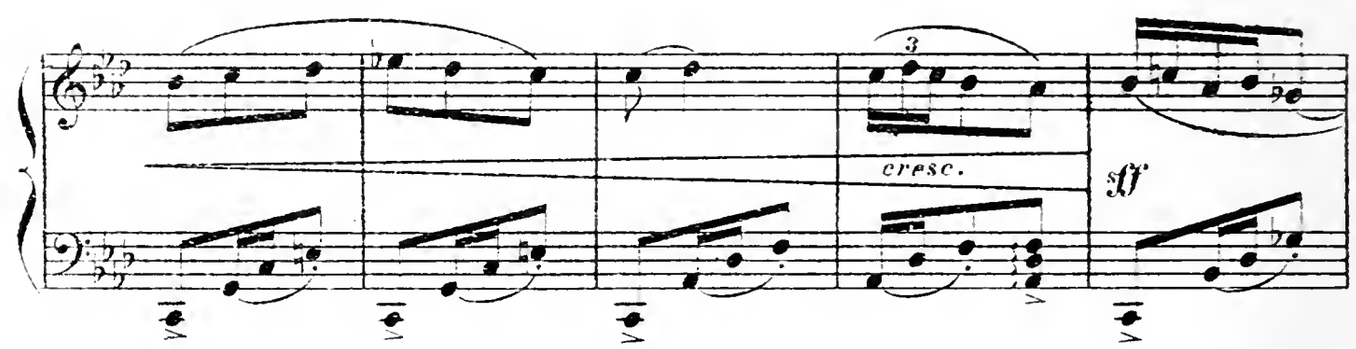
La Fée les reprodui



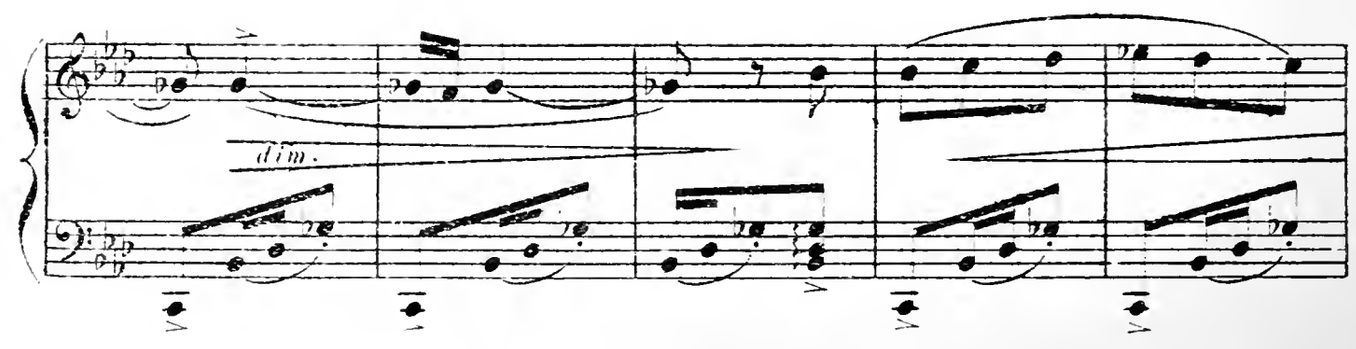




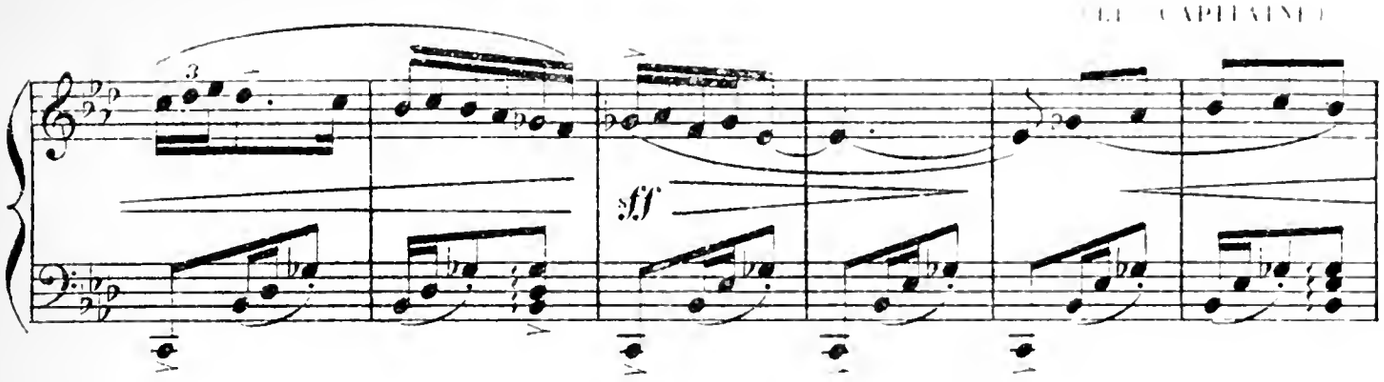
(LE CAPITAINE)



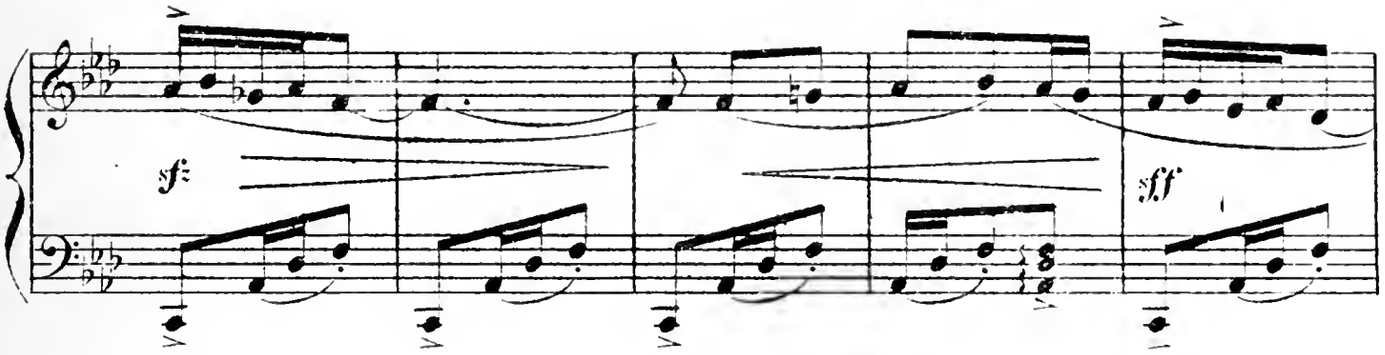
(LA FÉE)

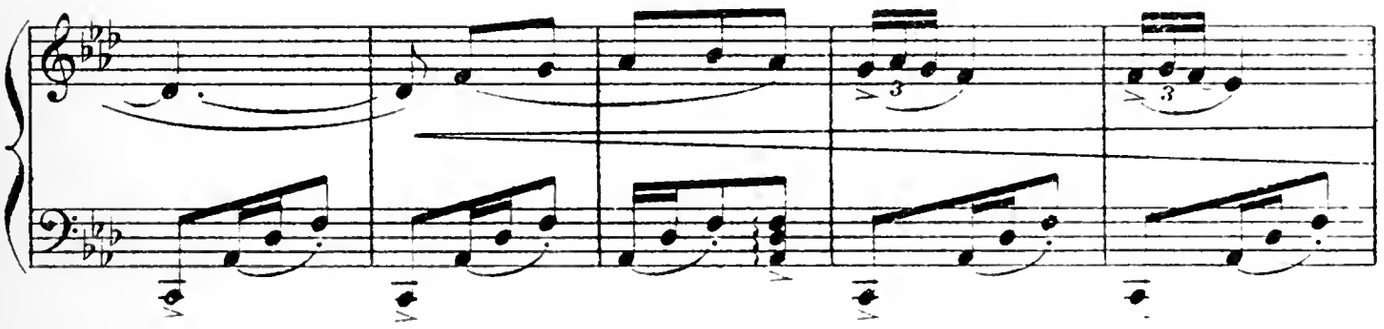


(LE CAPITAINE)

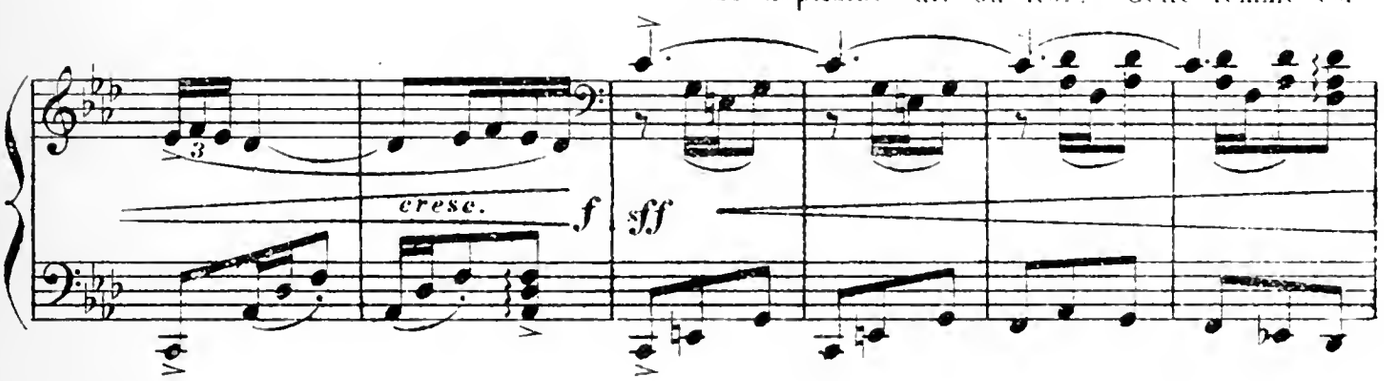


(LA FÉE)

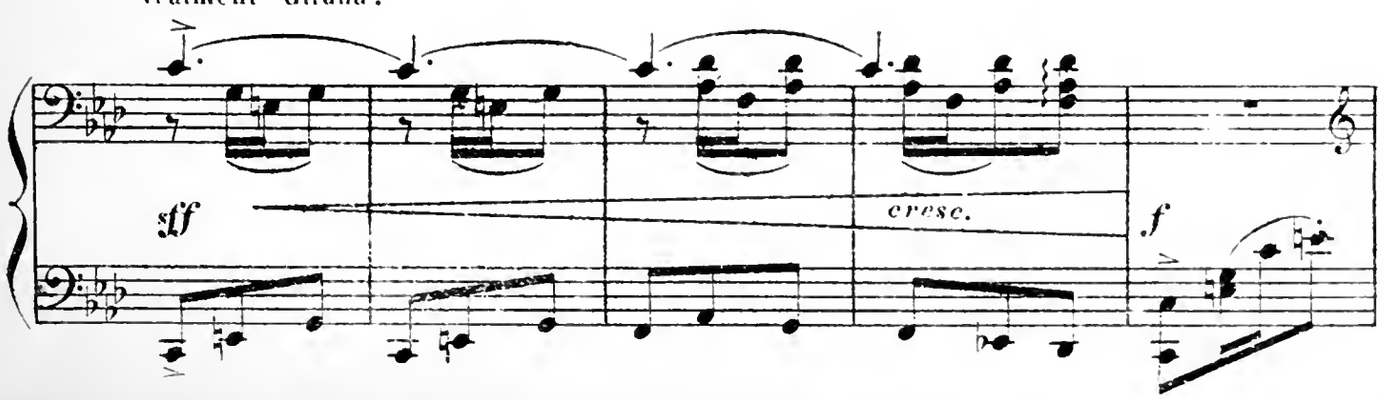




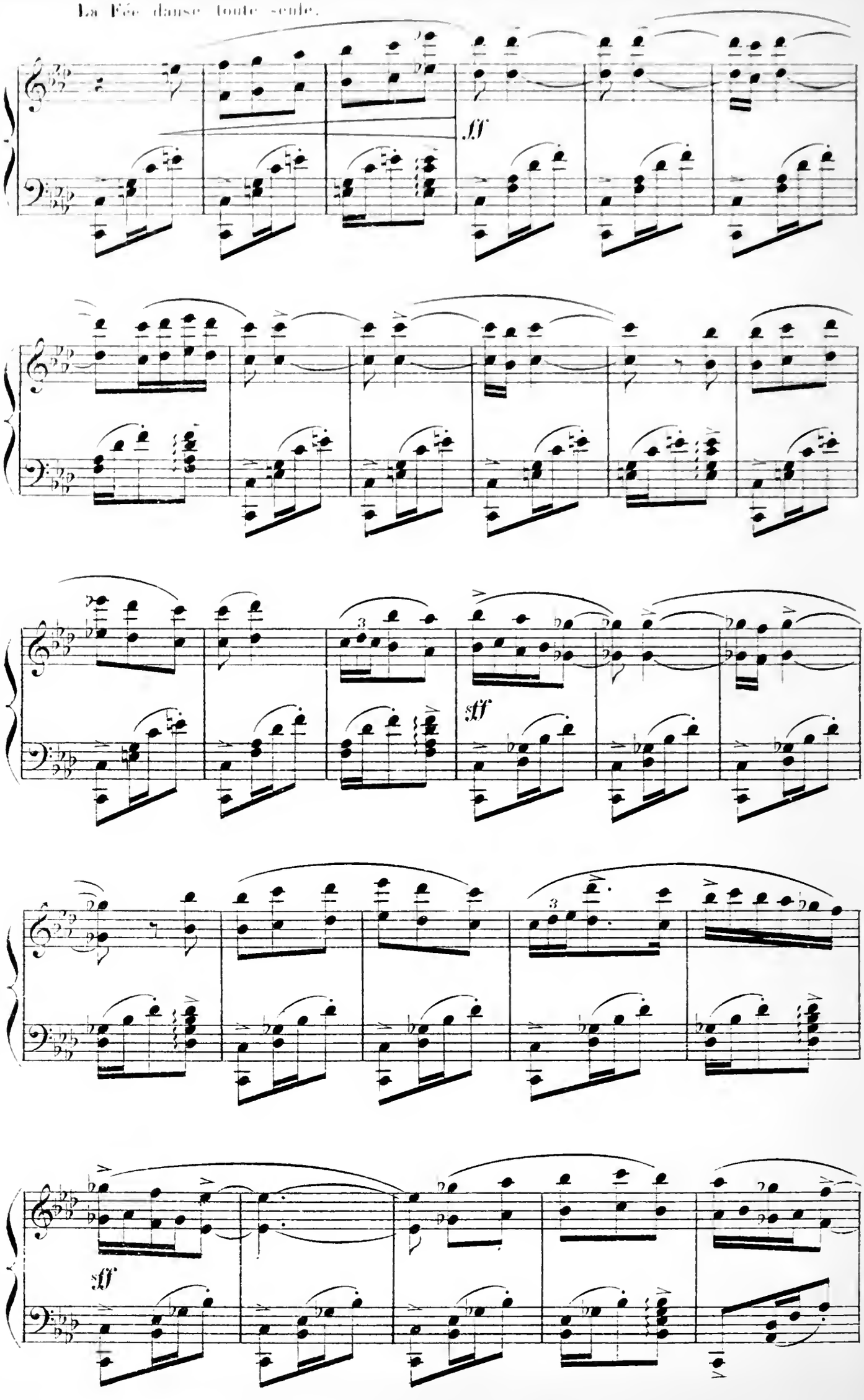
Le Capitaine dit au Roi: "Cette femme est

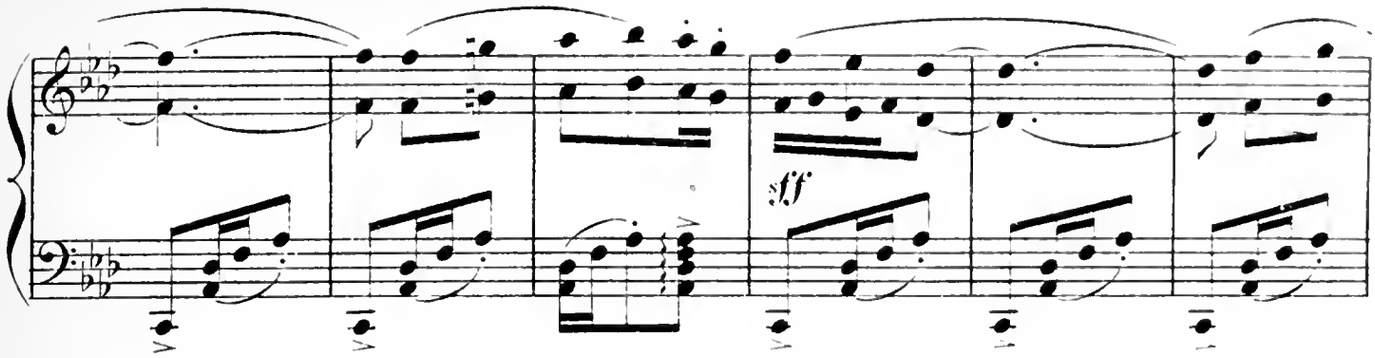


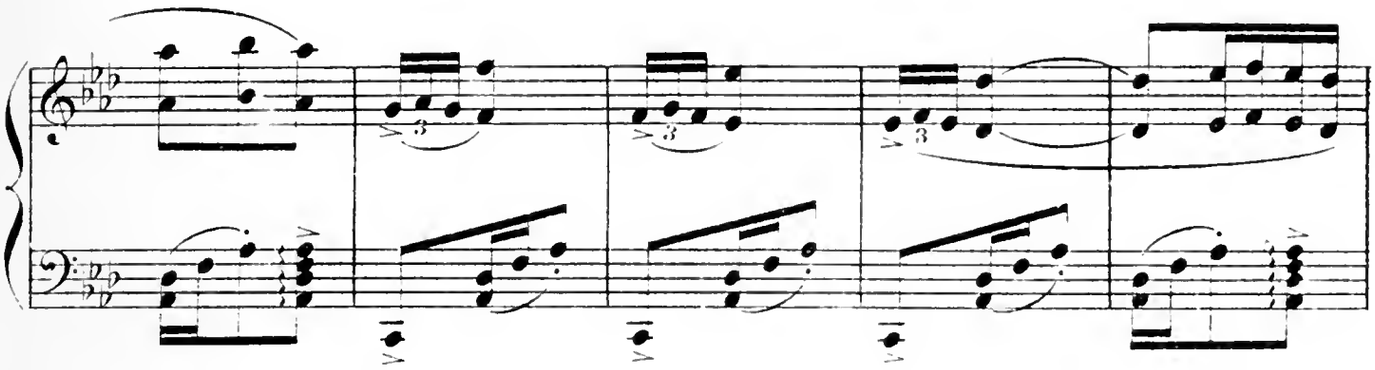
vraiment Gitana."



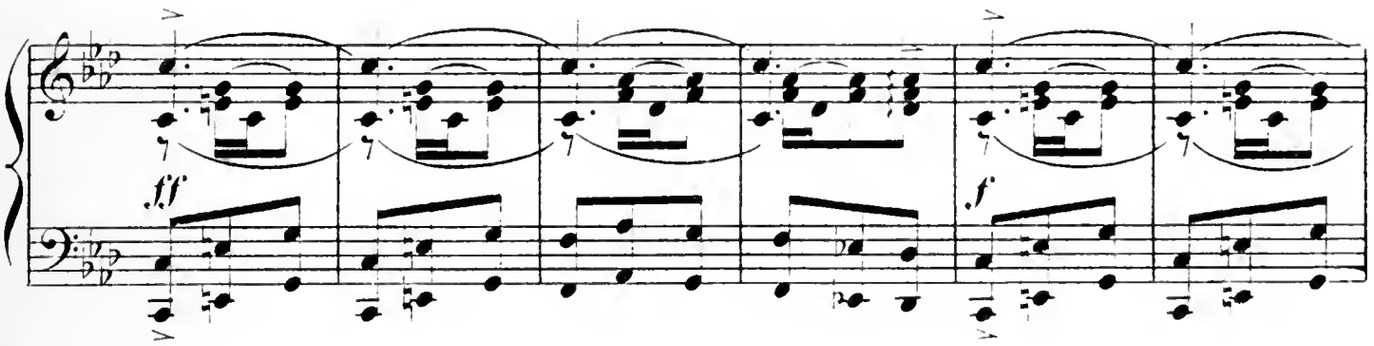
La Fée danse toute seule.



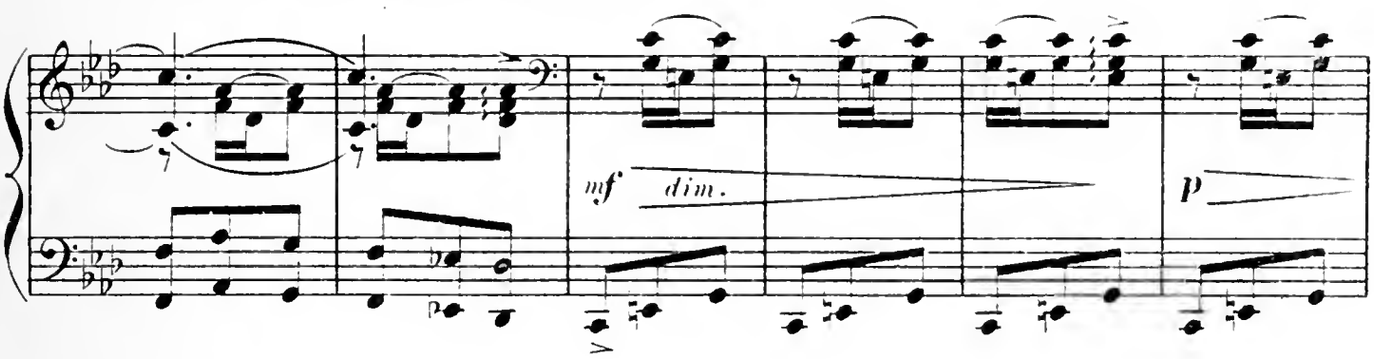




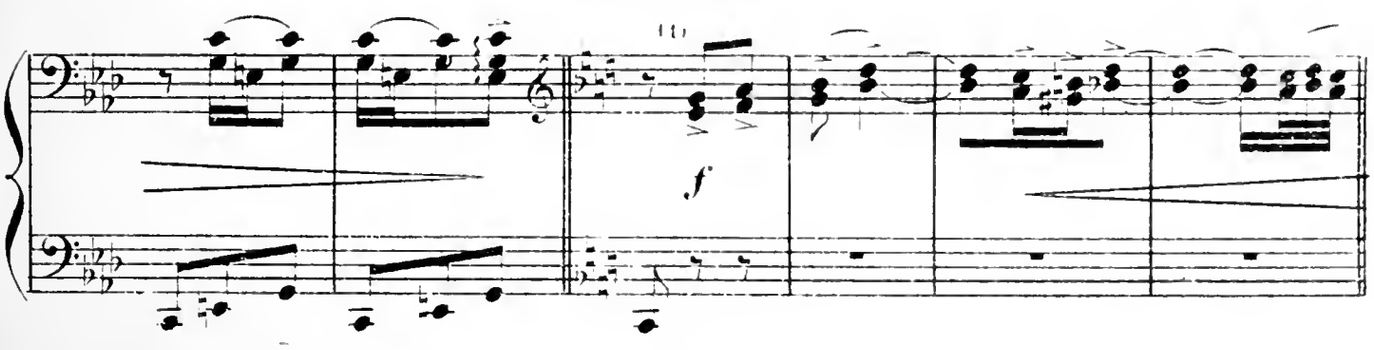
La Fée invite le Capitaine à danser, le Roi l'y autorise, et ils exécutent



tous deux une danse caractéristique.

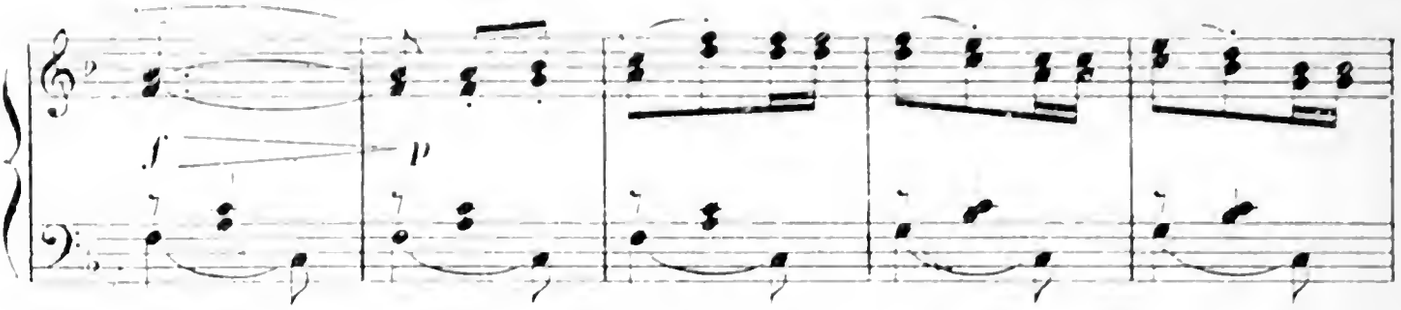


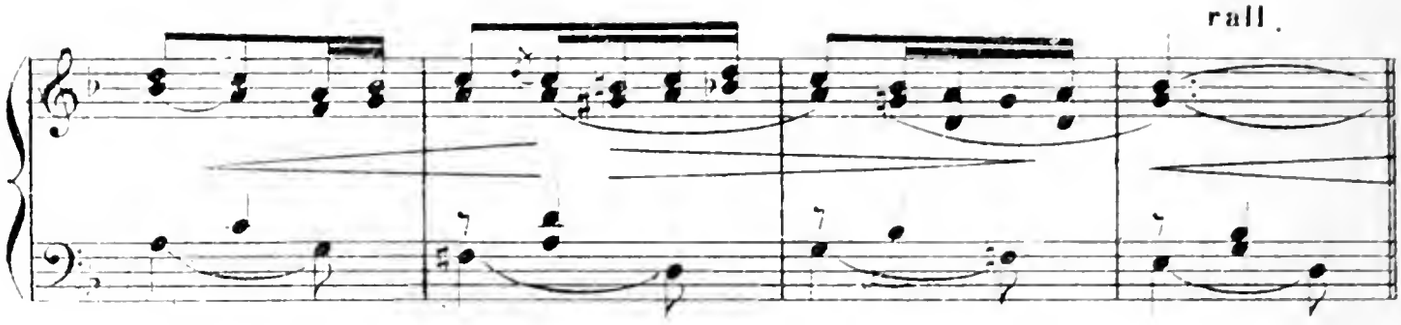
Rio nuto.



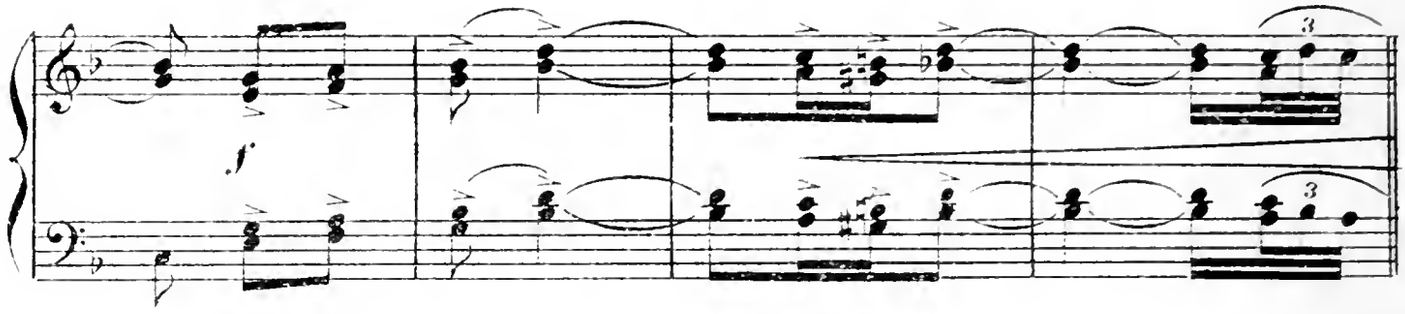
(1) *Air cubain, recueilli par Mr. Gaillard.*

a Tempo, molto moderato.

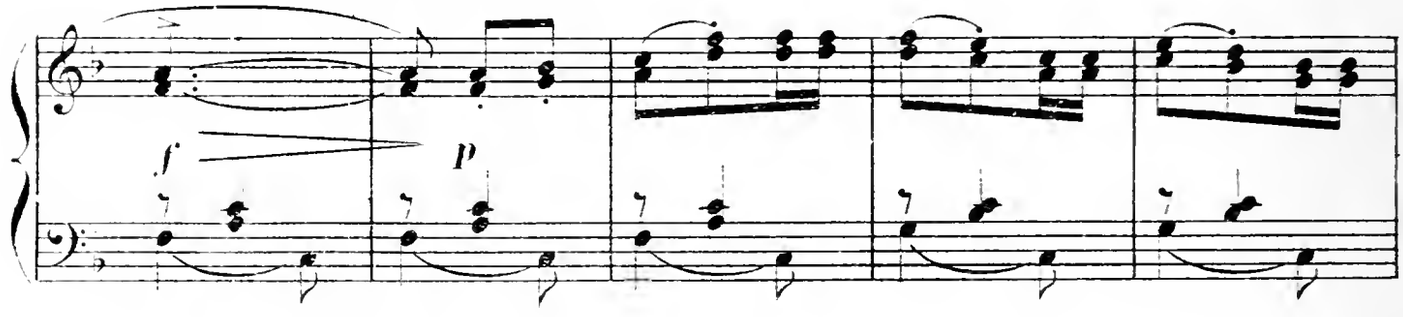


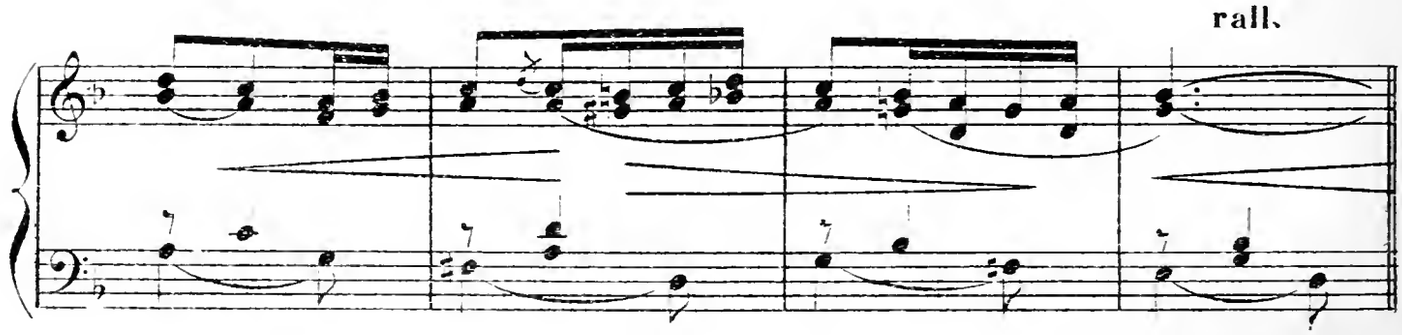


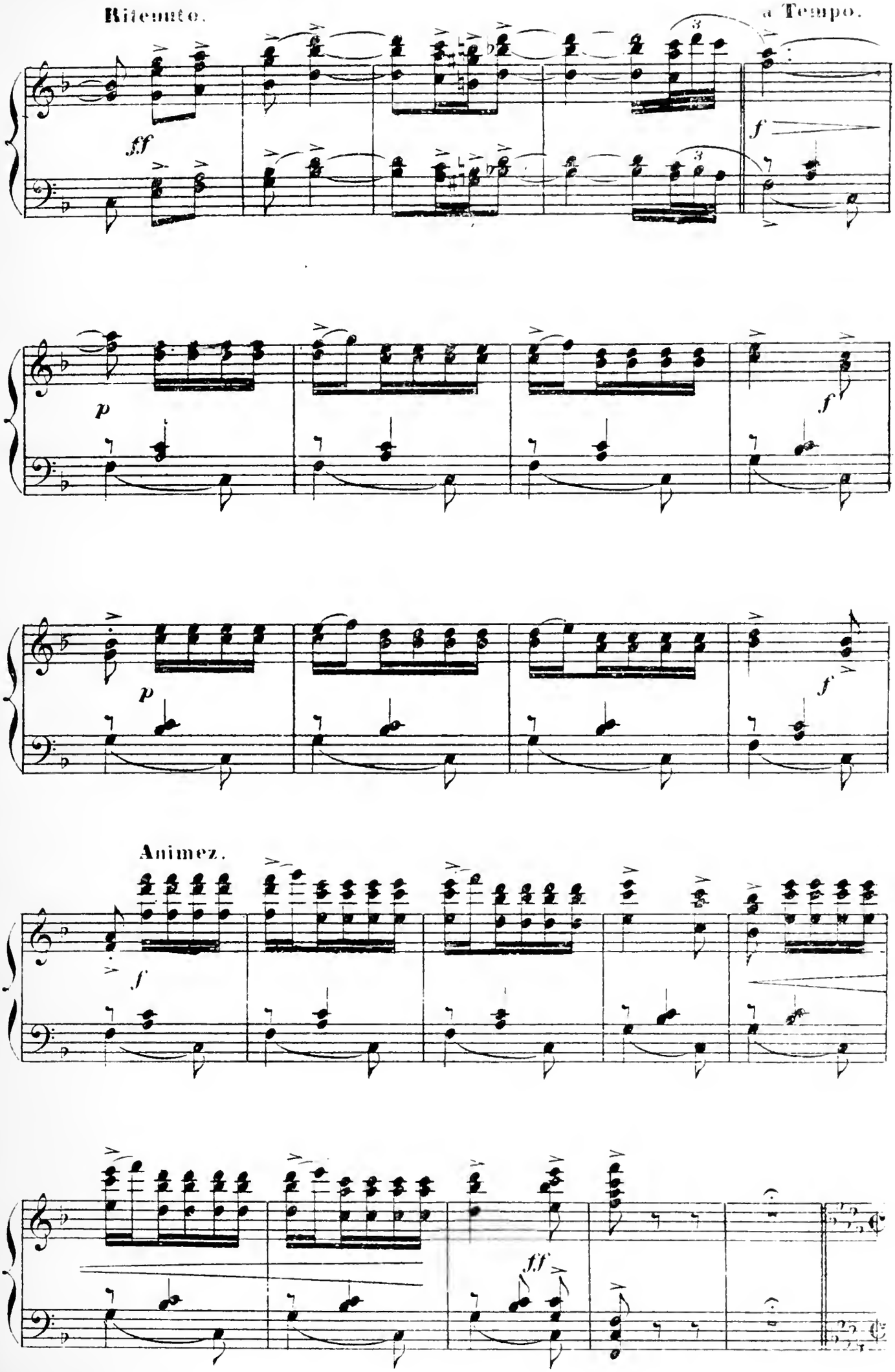
Ritenuto.



a Tempo, molto moderato.






Ritenuto.
a Tempo.
ff
f
p
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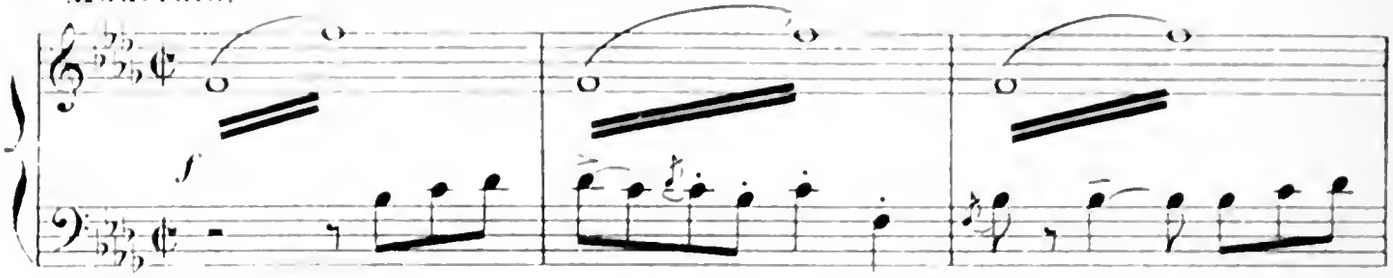
p
f
Animez.
f
ff

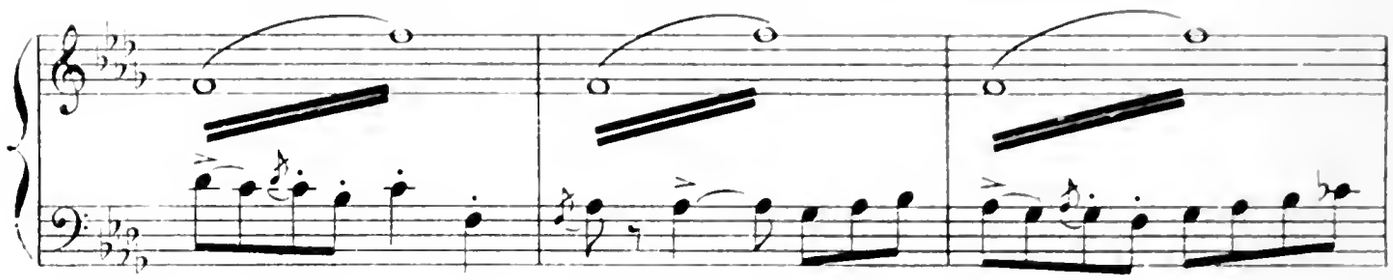
SCÈNE.

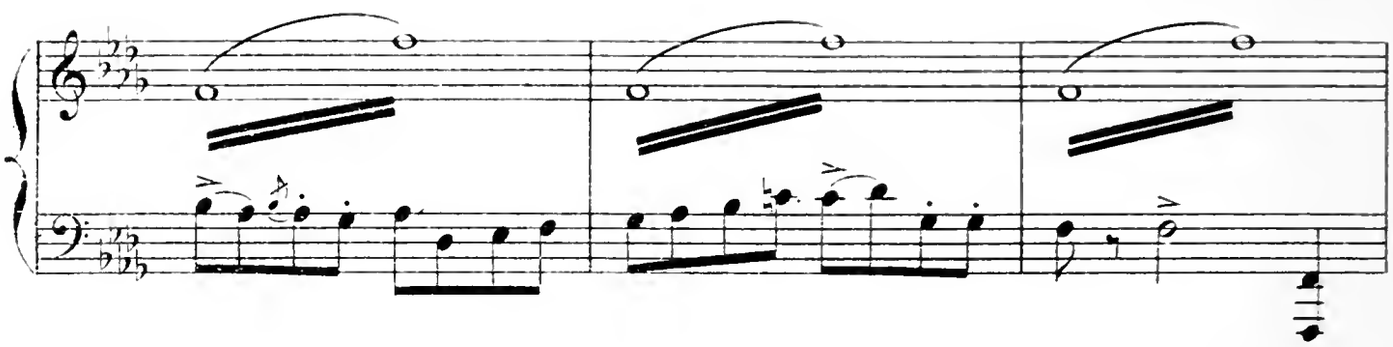
Le Roi, épris de la grâce de cette Gitana inconnue, lui dit

Moderato.

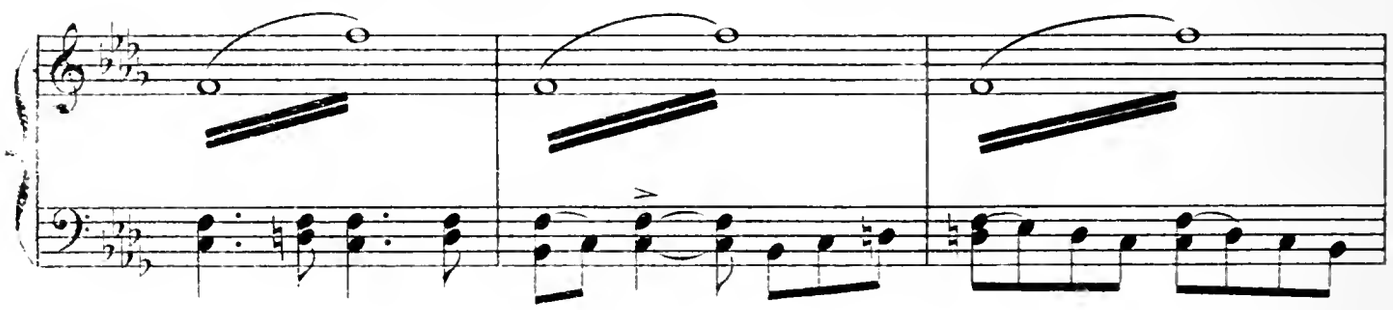


"Je n'ai jamais, dans aucune tribu, trouvé une Gitana aussi accomplie!

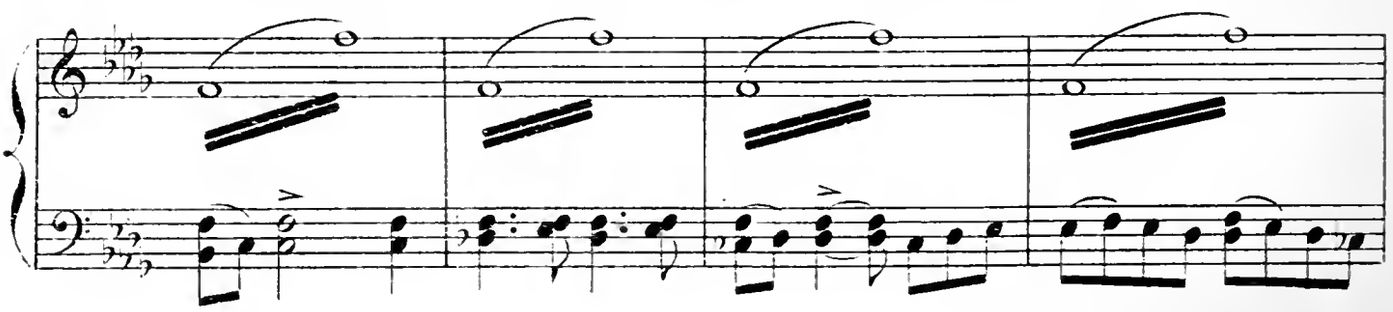




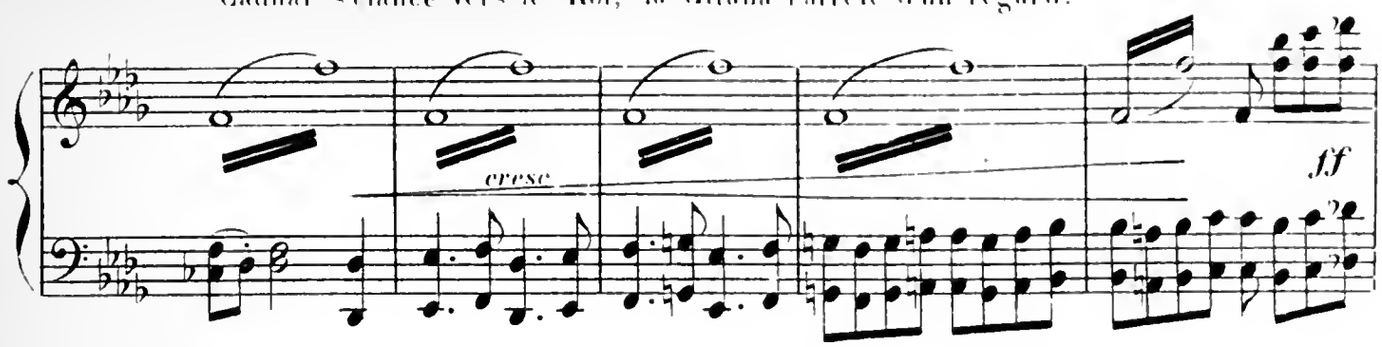
Veux-tu être ma femme? Veux-tu être la Reine?"



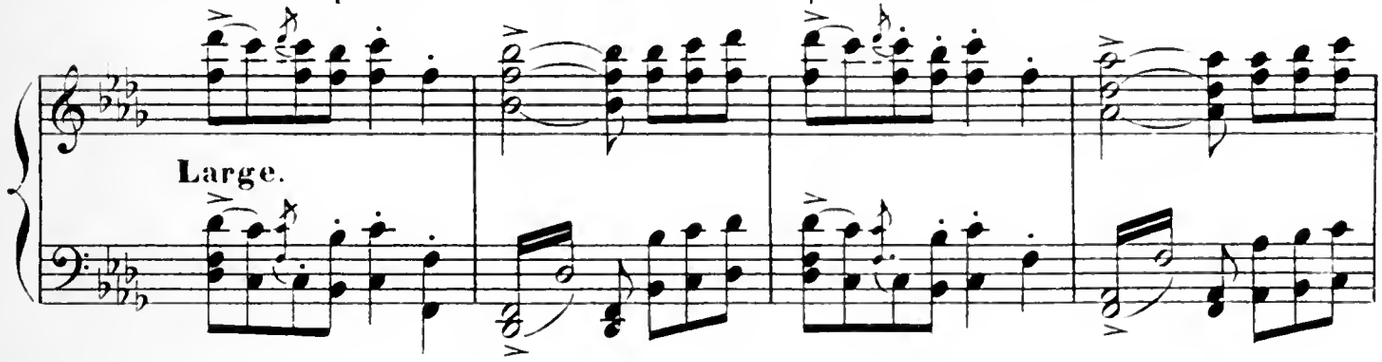
La Gitana, après avoir regardé Cadual, répond — "Oui!"

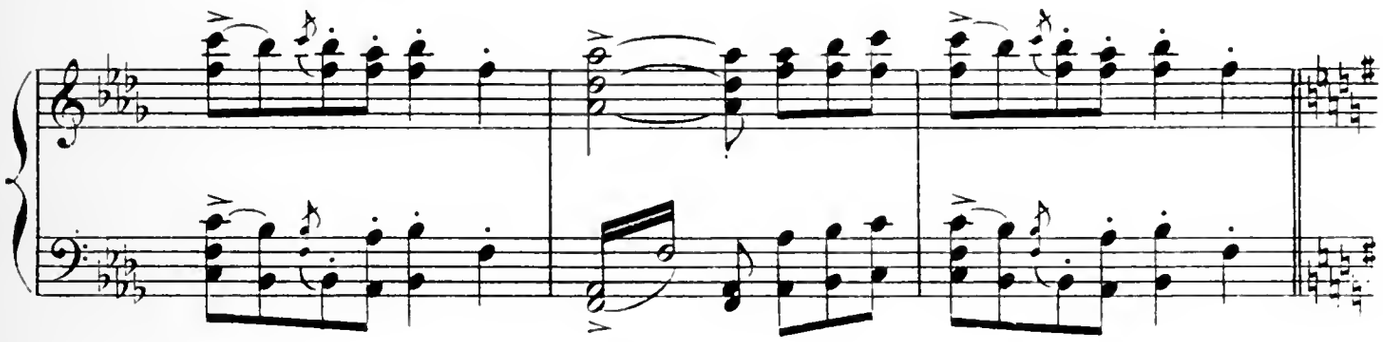


Cadual s'élance vers le Roi, la Gitana l'arrête d'un regard.

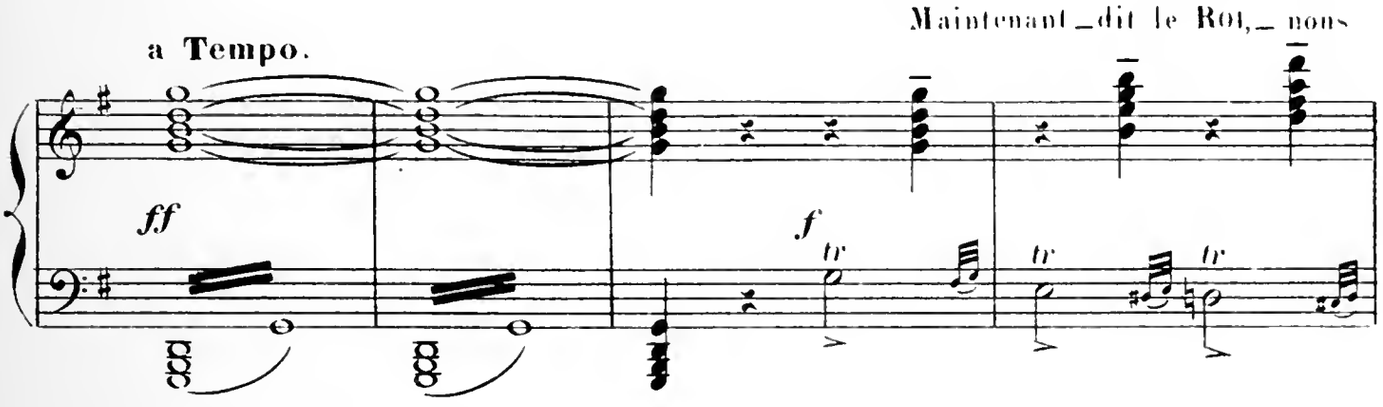


Le Roi présente la Reine aux Gitanos qui s'inclinent devant elle

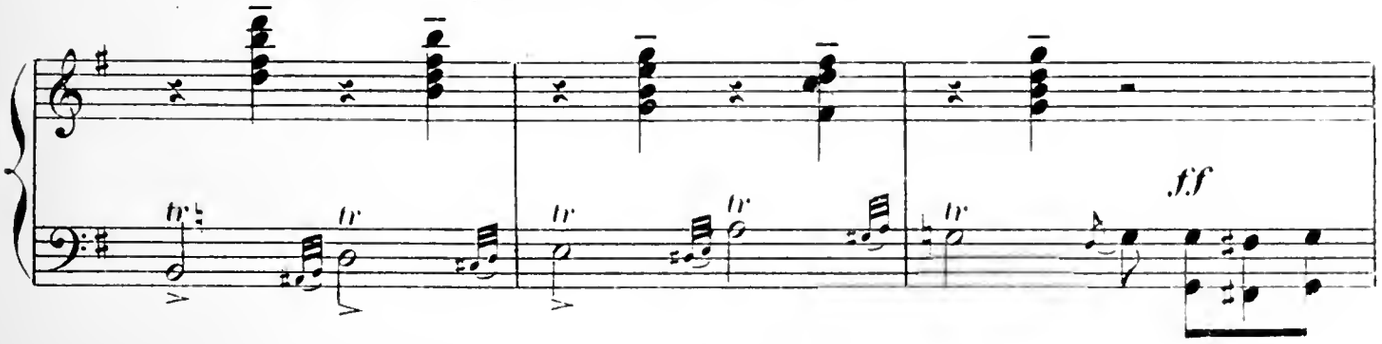




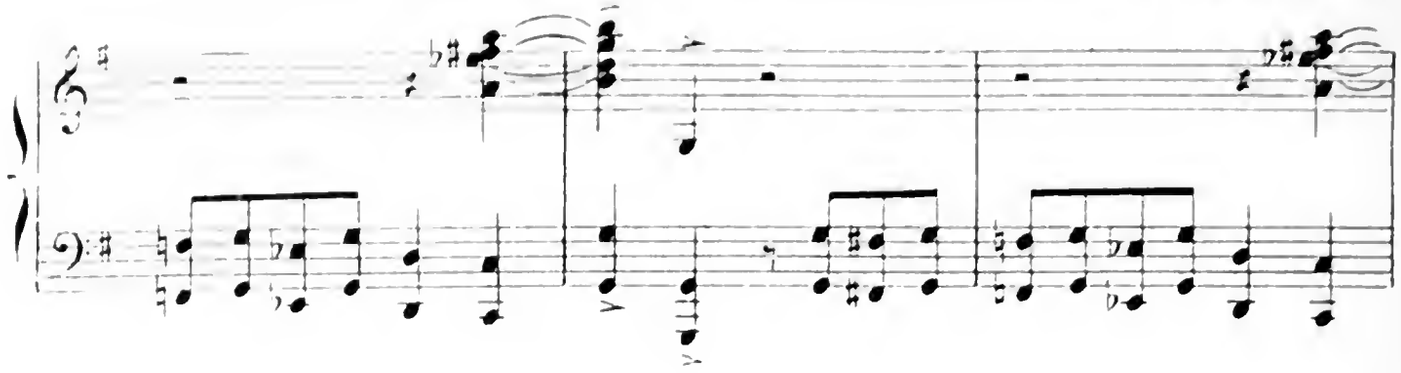
Maintenant dit le Roi, nous



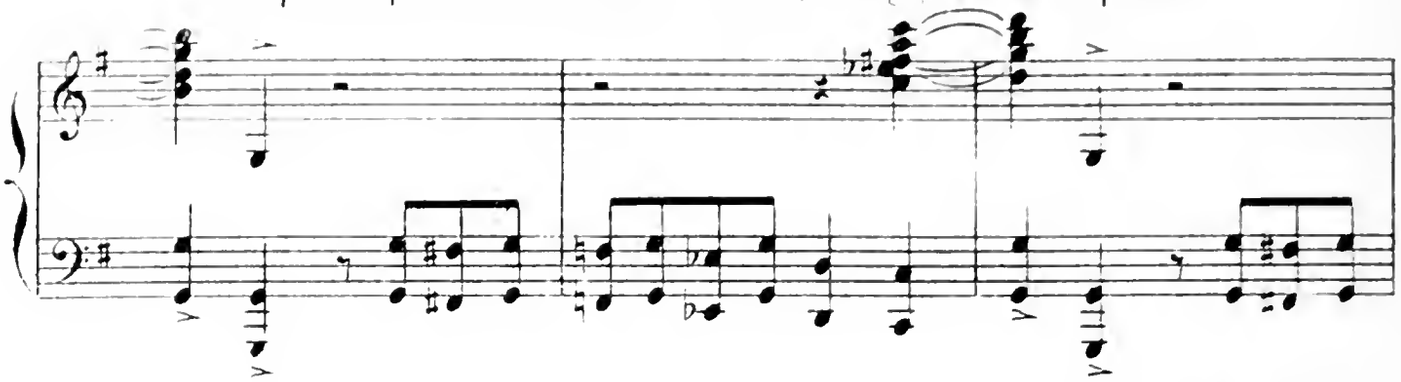
allons procéder à l'épreuve des fiancés Gitanos.



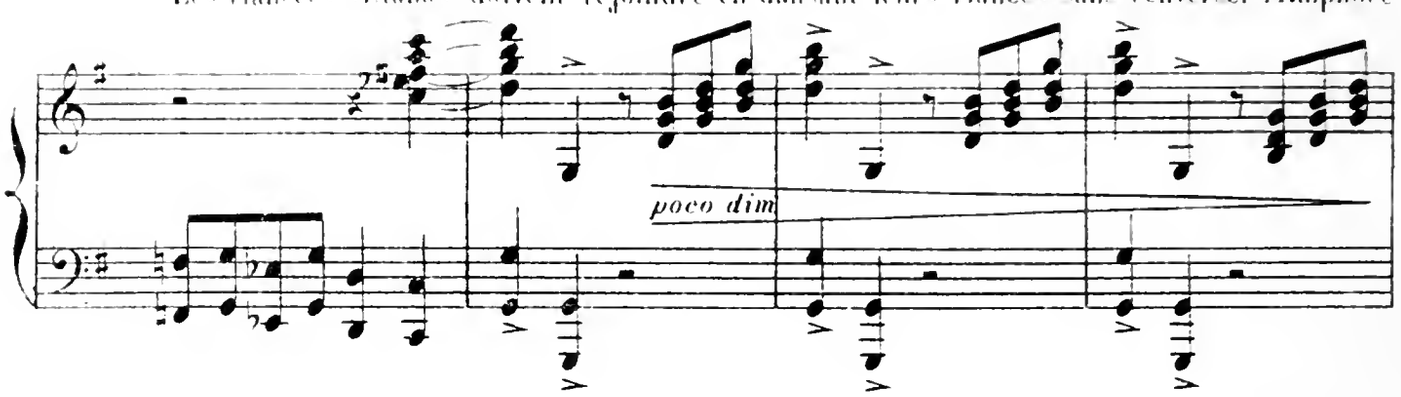
Les quatre fiancés Gitanos qui sont en face de leurs fiancées, portent à ces dernières



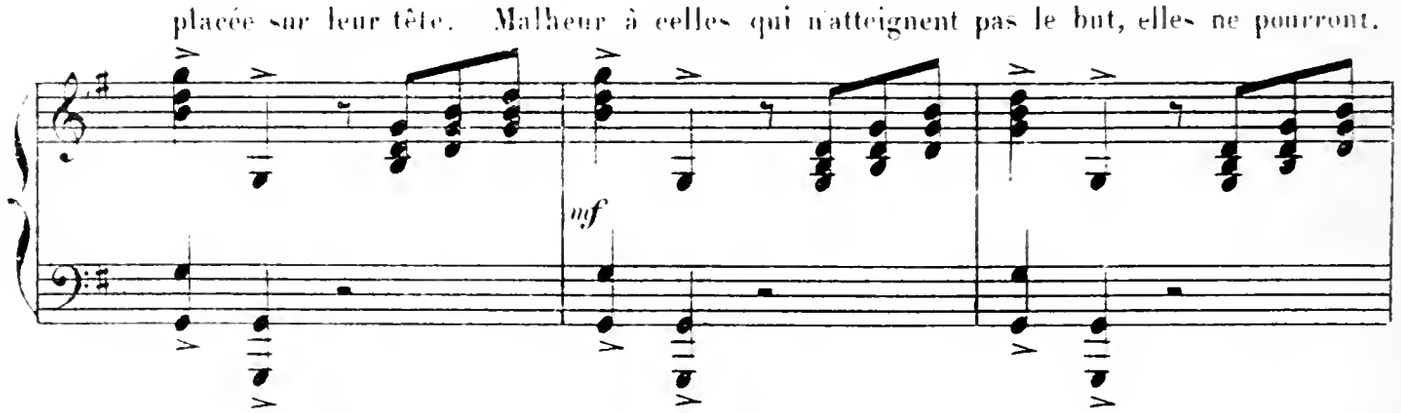
des Amphores qu'ils leur mettent sur la tête, ils regagnent leurs places.



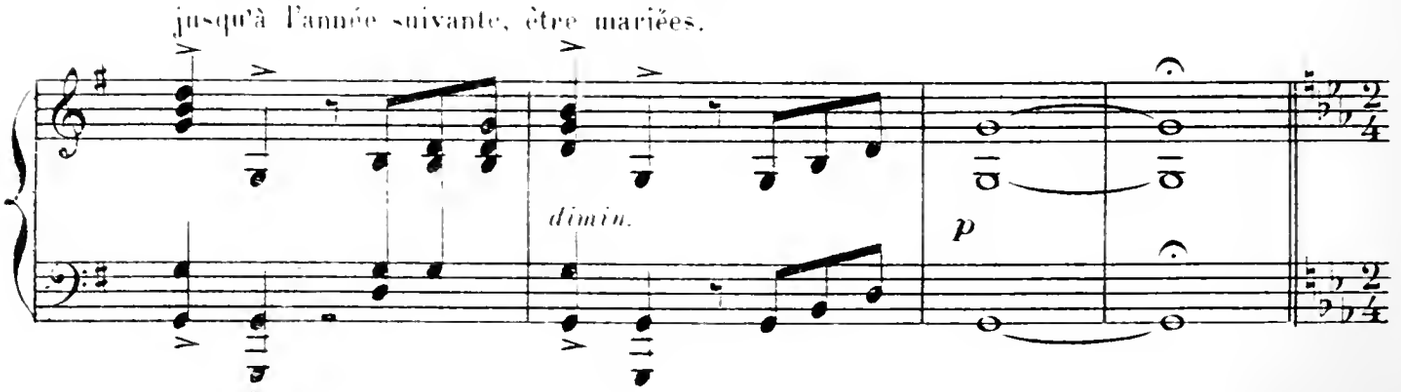
Les fiancées Gitanas doivent rejoindre en dansant leurs fiancés sans renverser l'Amphore



placée sur leur tête. Malheur à celles qui n'atteignent pas le but, elles ne pourront.

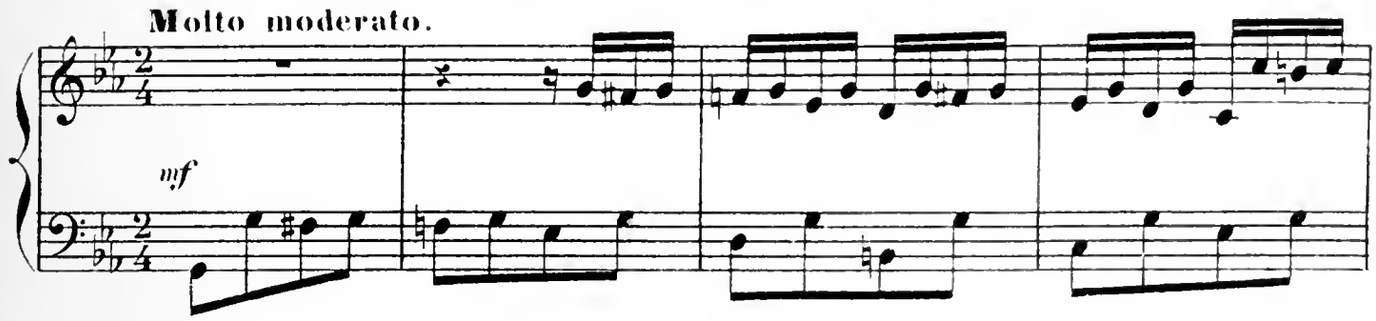


jusqu'à l'année suivante, être mariées.

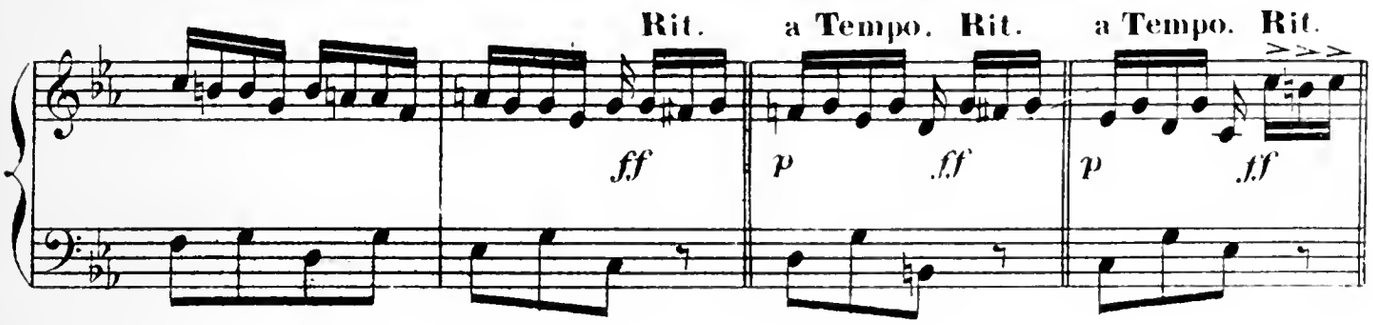


SCÈNE DES AMPHORES.

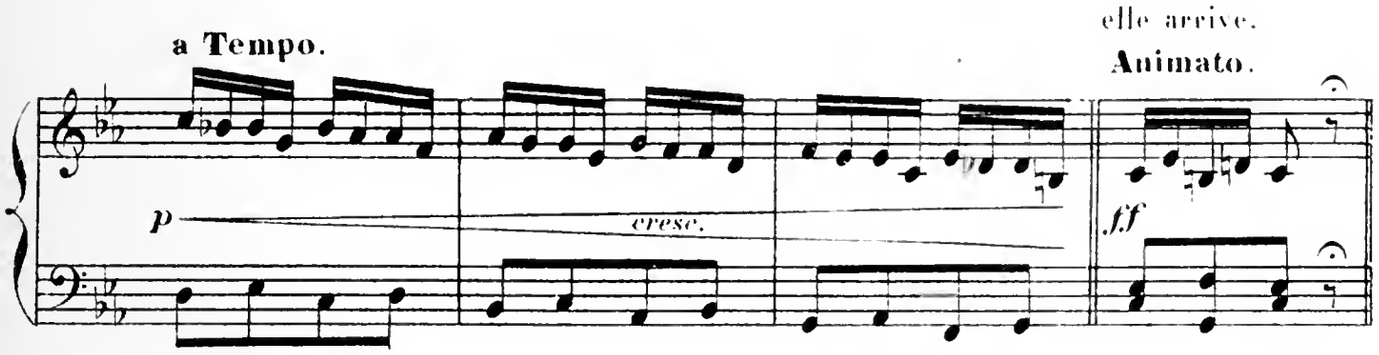
La première fiancée va, en dansant, vers son fiancé.



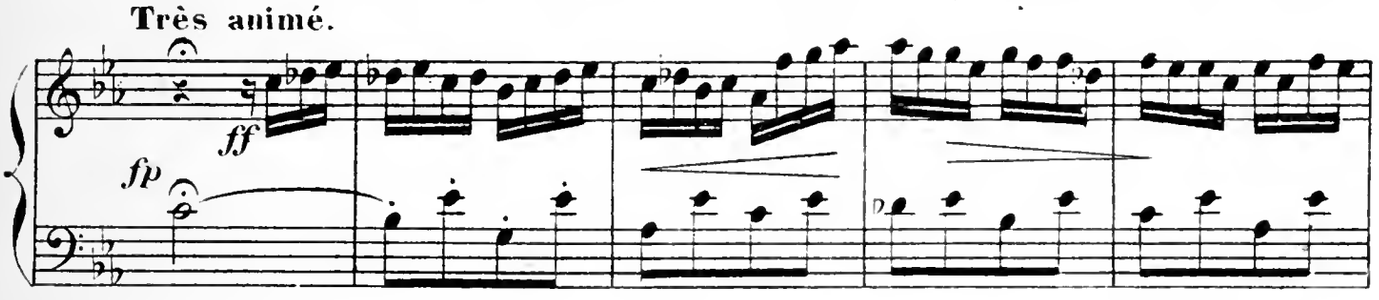
Sa danse est timide — après quelques hésitations



elle arrive.

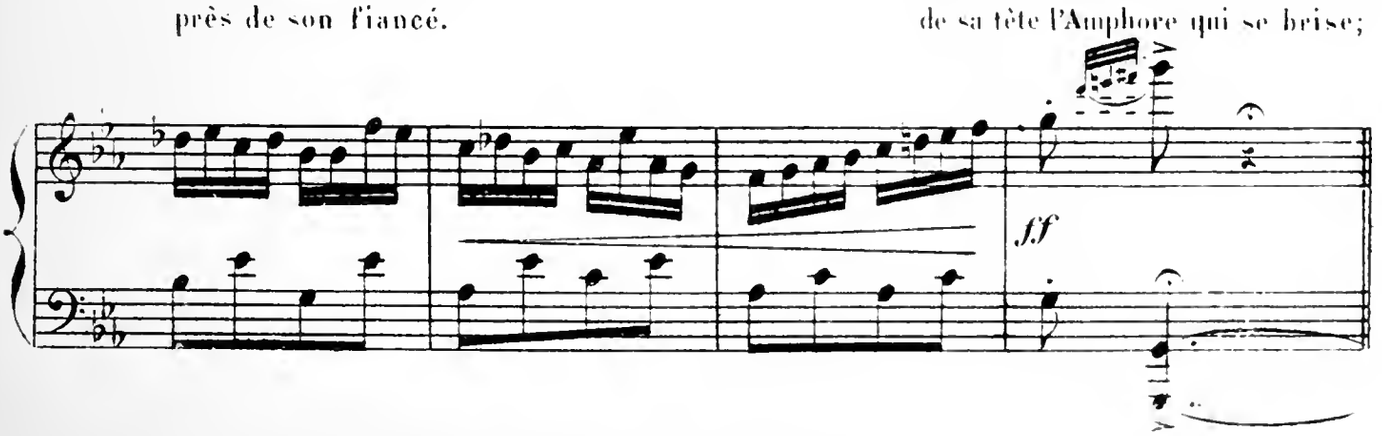


La seconde fiancée, encouragée par le succès de la première, danse avec assurance



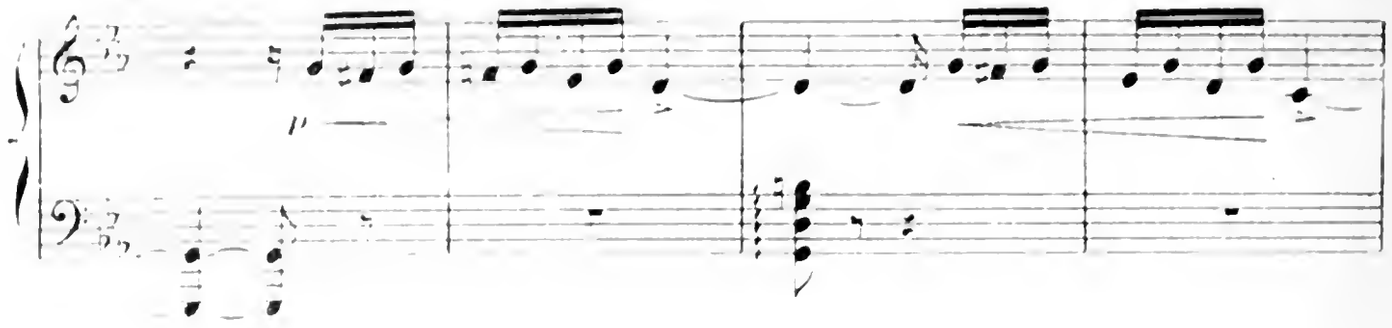
et se presse d'arriver
près de son fiancé.

Un mouvement trop vif fait tomber
de sa tête l'Amphore qui se brise;

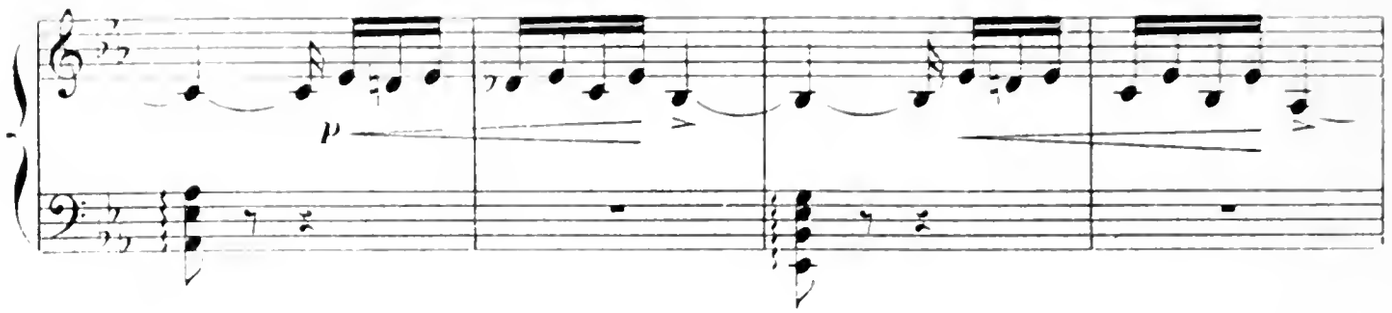


elle en caresse lentement les morceaux et les présente à son fiancé qui

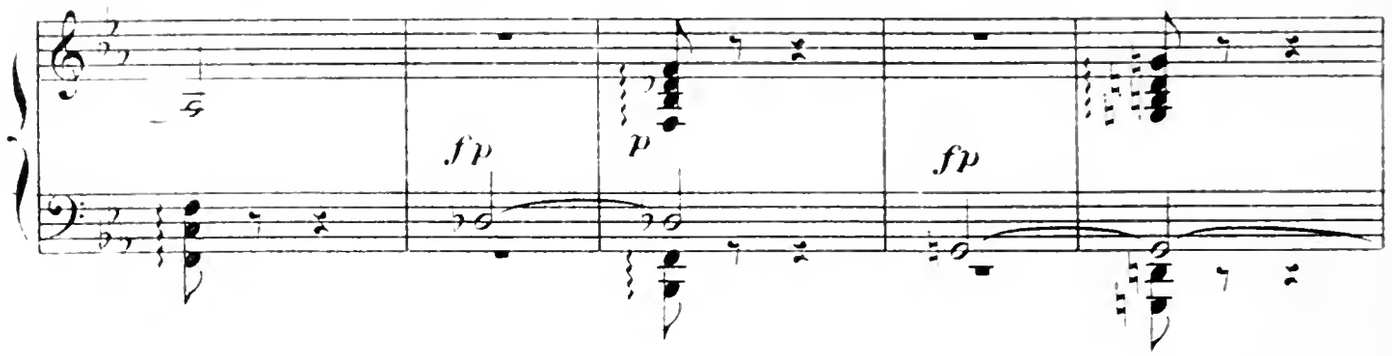
Très retenu



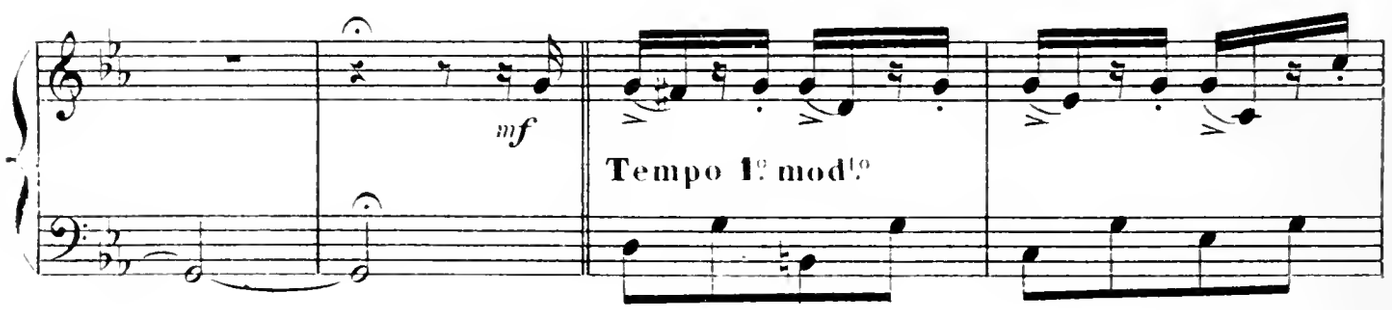
se montre fâcheux de sa maladresse,



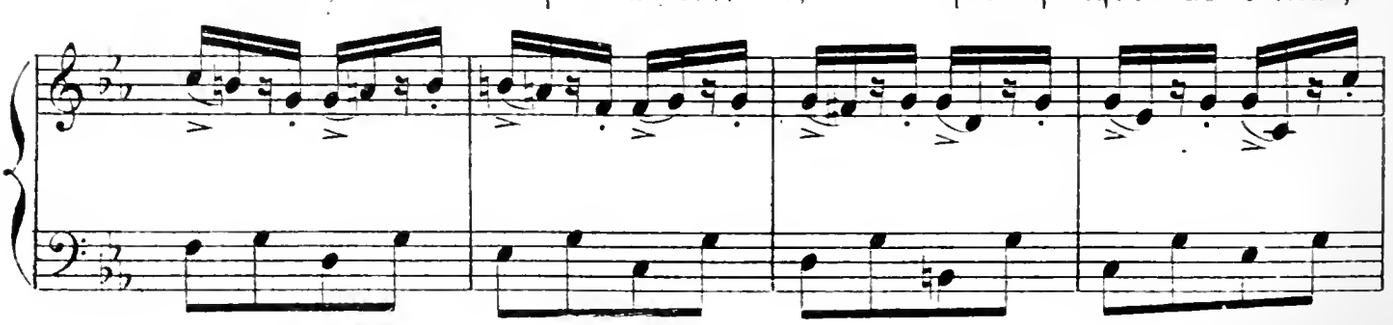
la Gitana se retire en pleurant.



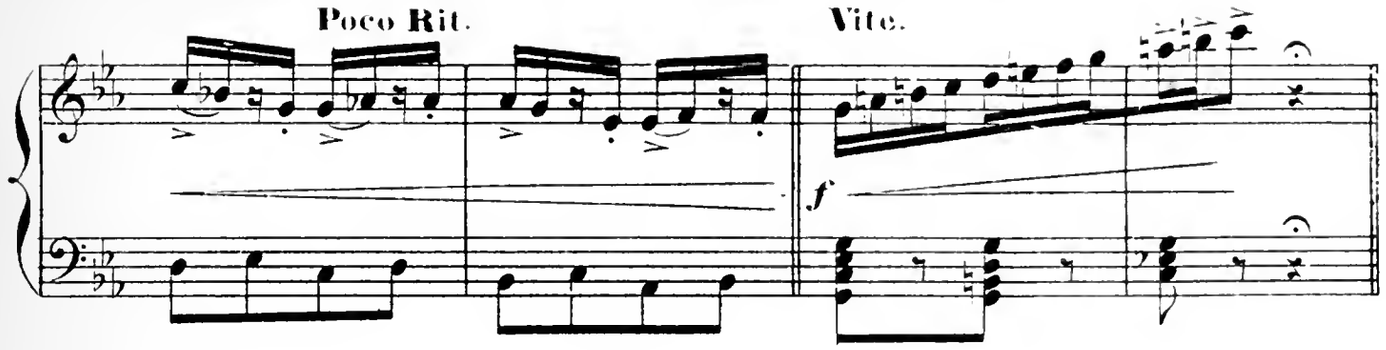
La troisième, impressionnée par l'échec de la



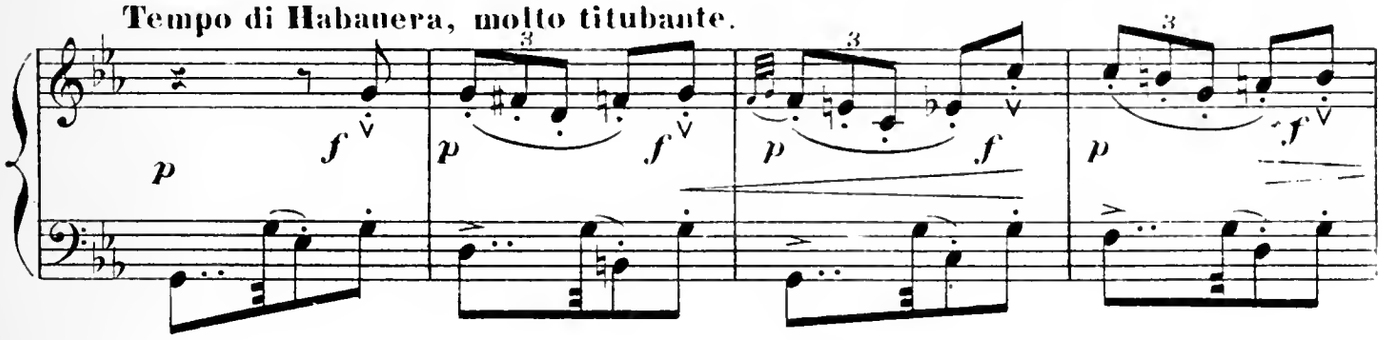
deuxième, danse très prudemment, et, après quelques hésitations,



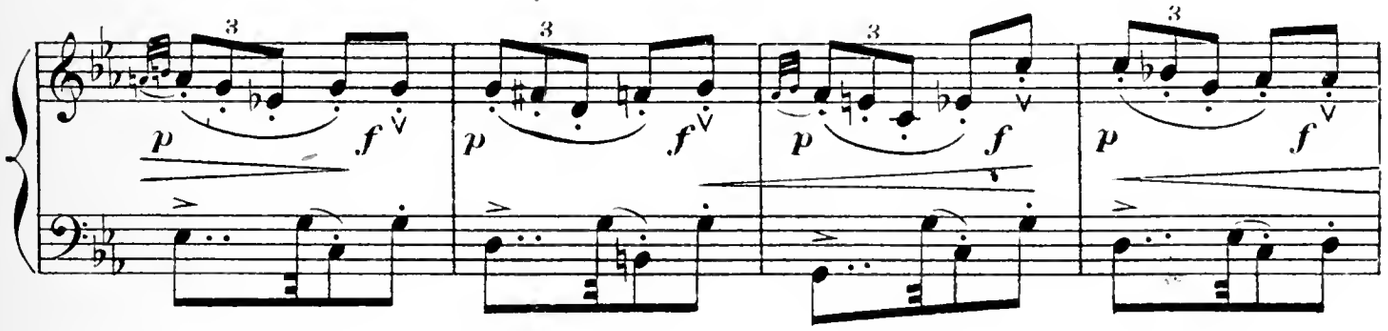
arrive à temps.



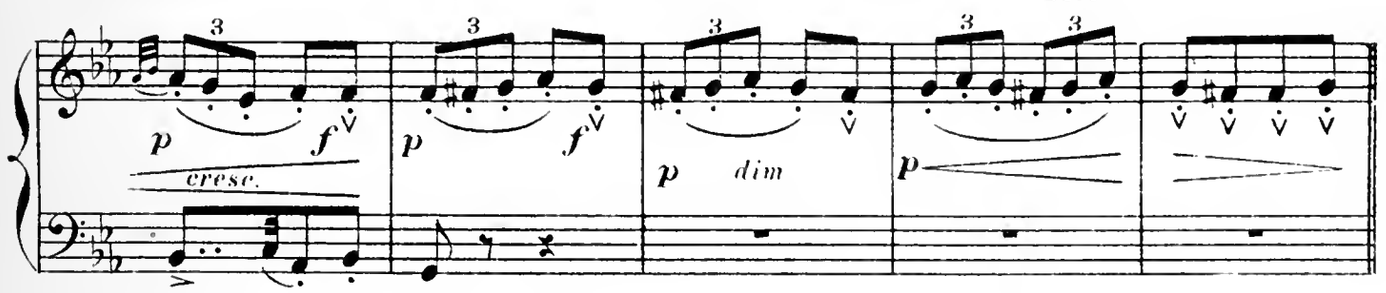
La quatrième, son amphore à peine assujettie sur sa tête, craint de ne pas arriver



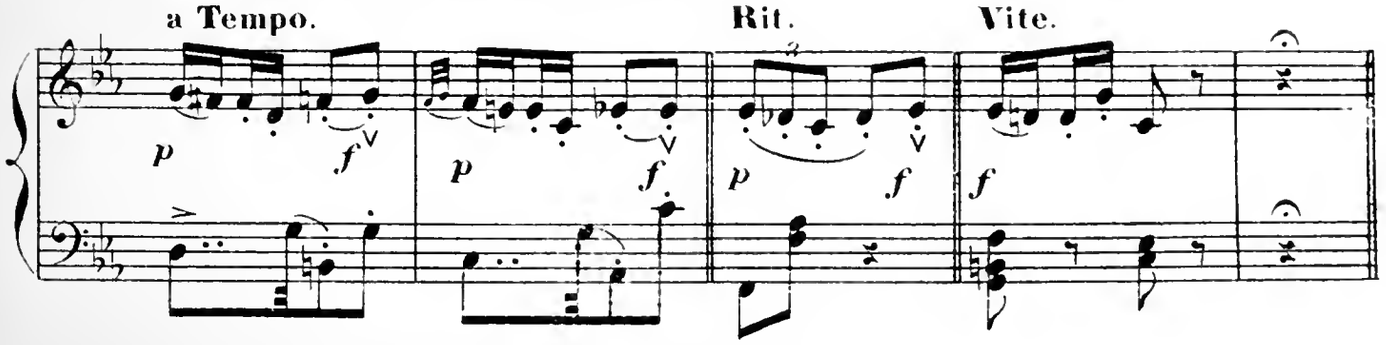
au but. Sa danse trahit son anxiété;



L'Amphore paraît vouloir se renverser... Rit.



La jeune fille franchit heureusement les quelques pas qui la séparent de son fiancé.



SCÈNE

La Gitana inconnue veut aussi tenter l'épreuve.

Allegro.

f

Le Roi lui place une Amphore sur la tête

ff

cresc.

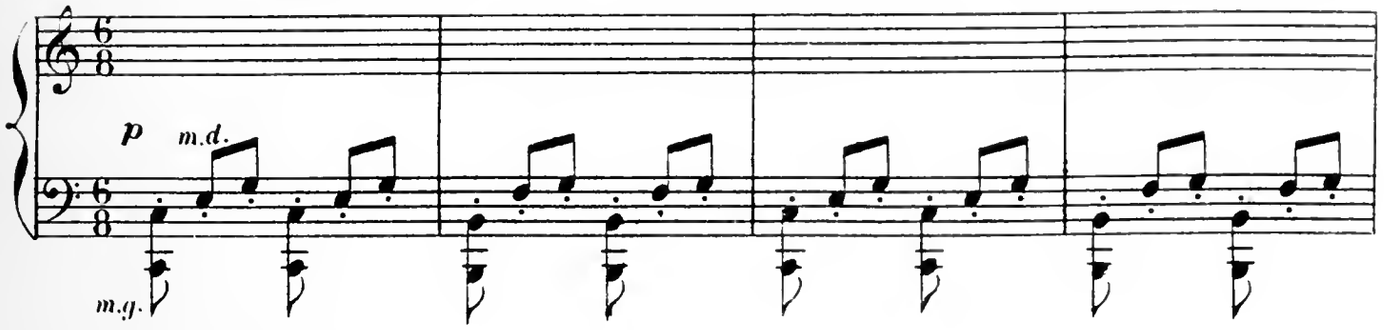
ff

ff

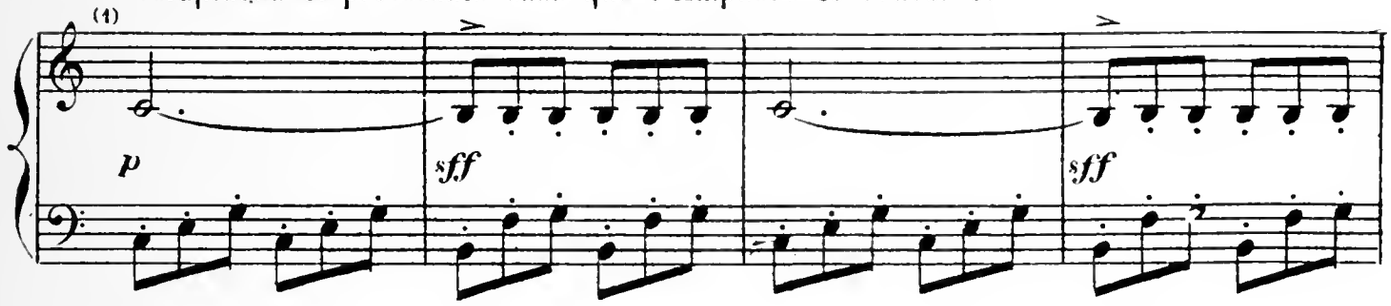
PAS DE L'AMPHORE.

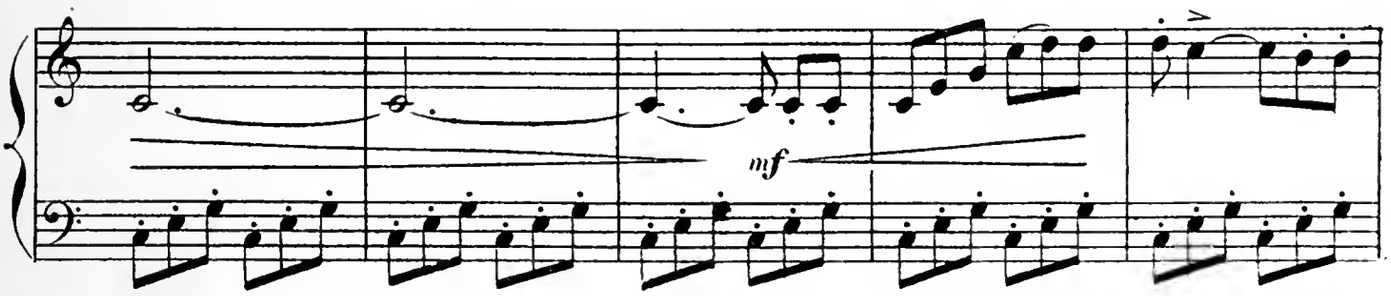
All.o moderato.

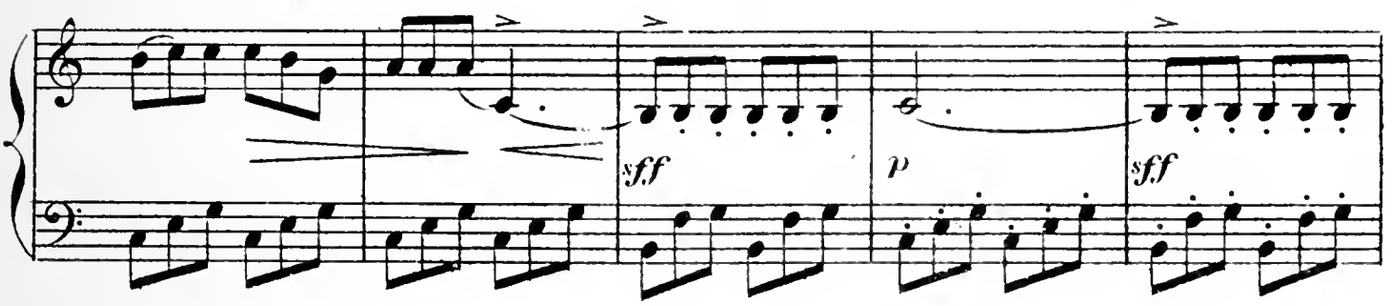
Elle danse avec une habileté sans pareille, avec des mouvements



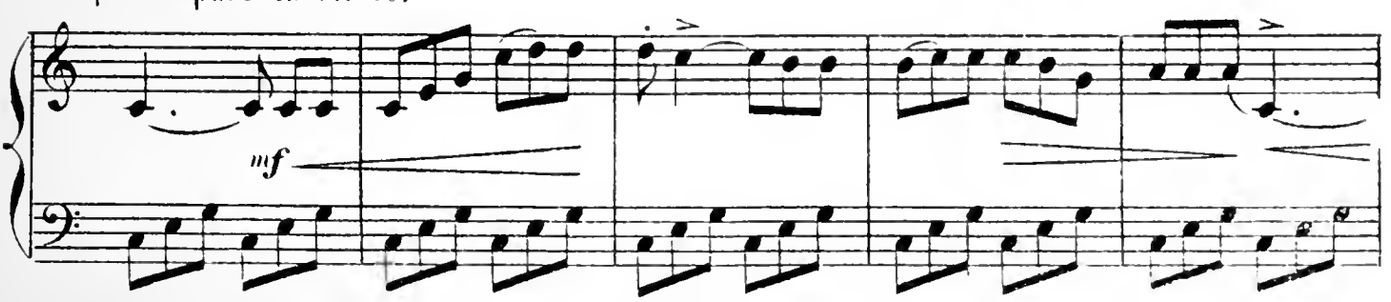
voluptueux et provocants sans que l'Amphore se renverse.



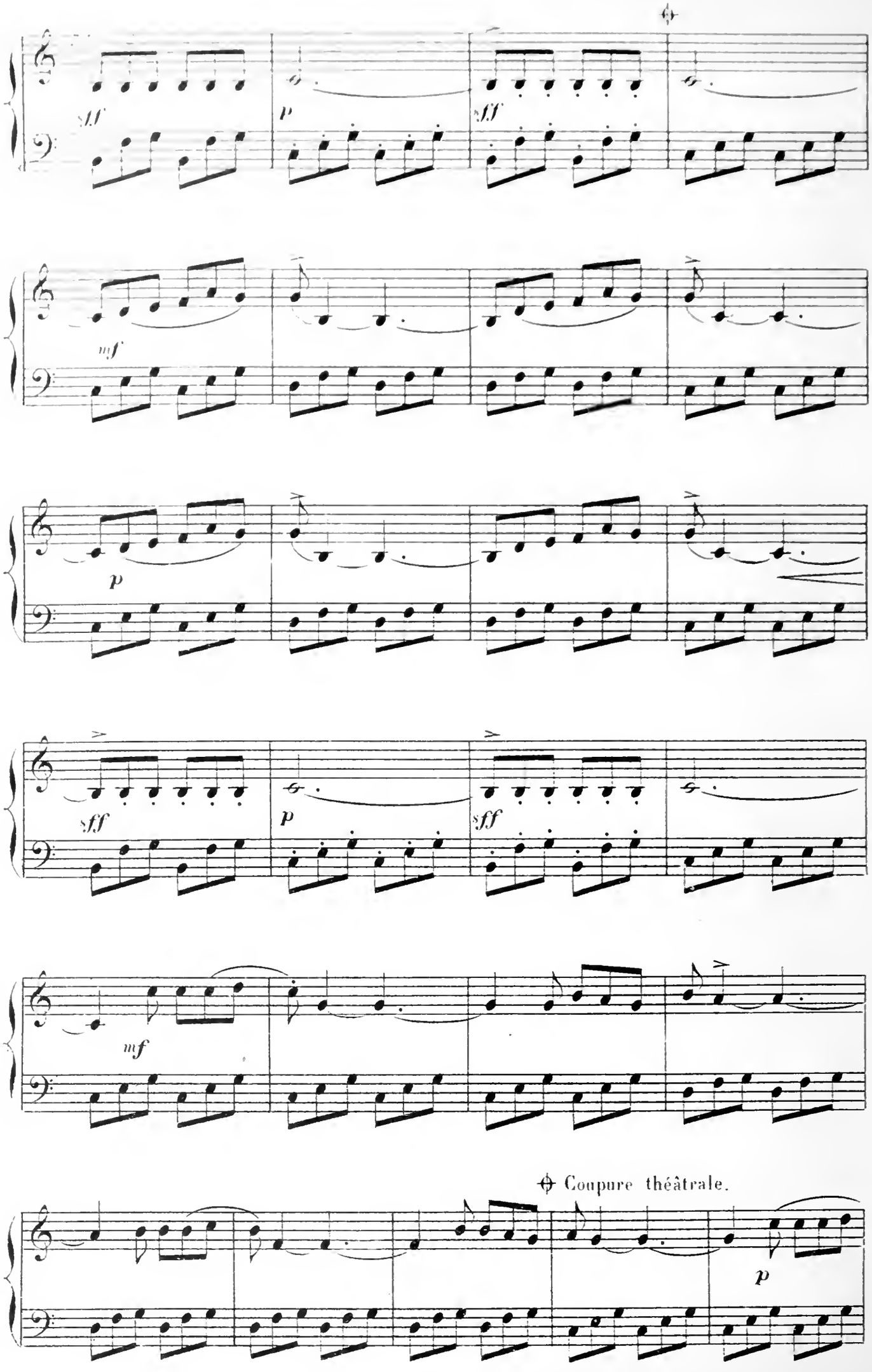




Coupure théâtrale.



(1) *Air Gitano recueilli par Mr Gailhard.*


sff
p
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mf
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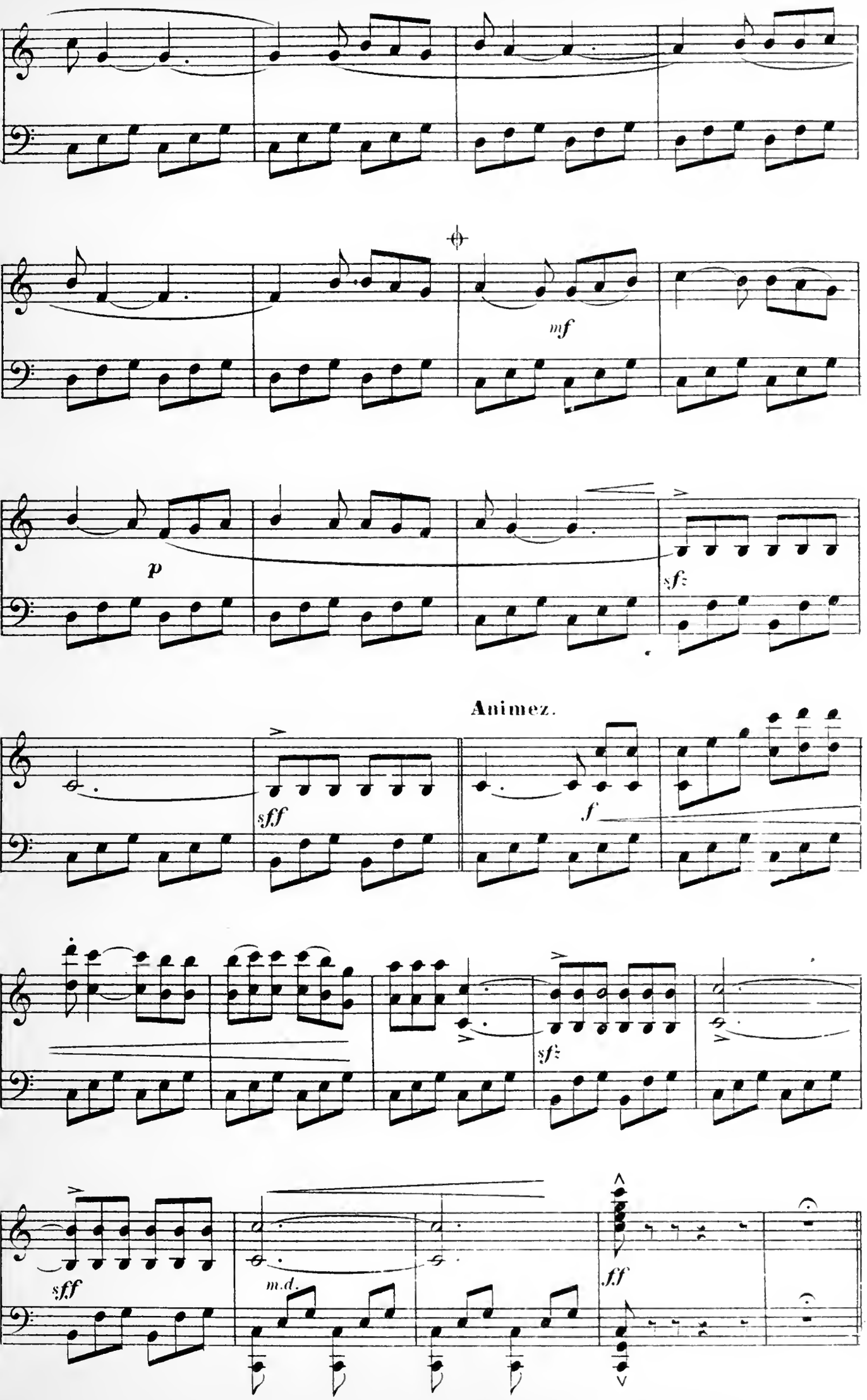
sff
p
sff
mf
Coupure théâtrale.
p


mf
p
sf
Animez.
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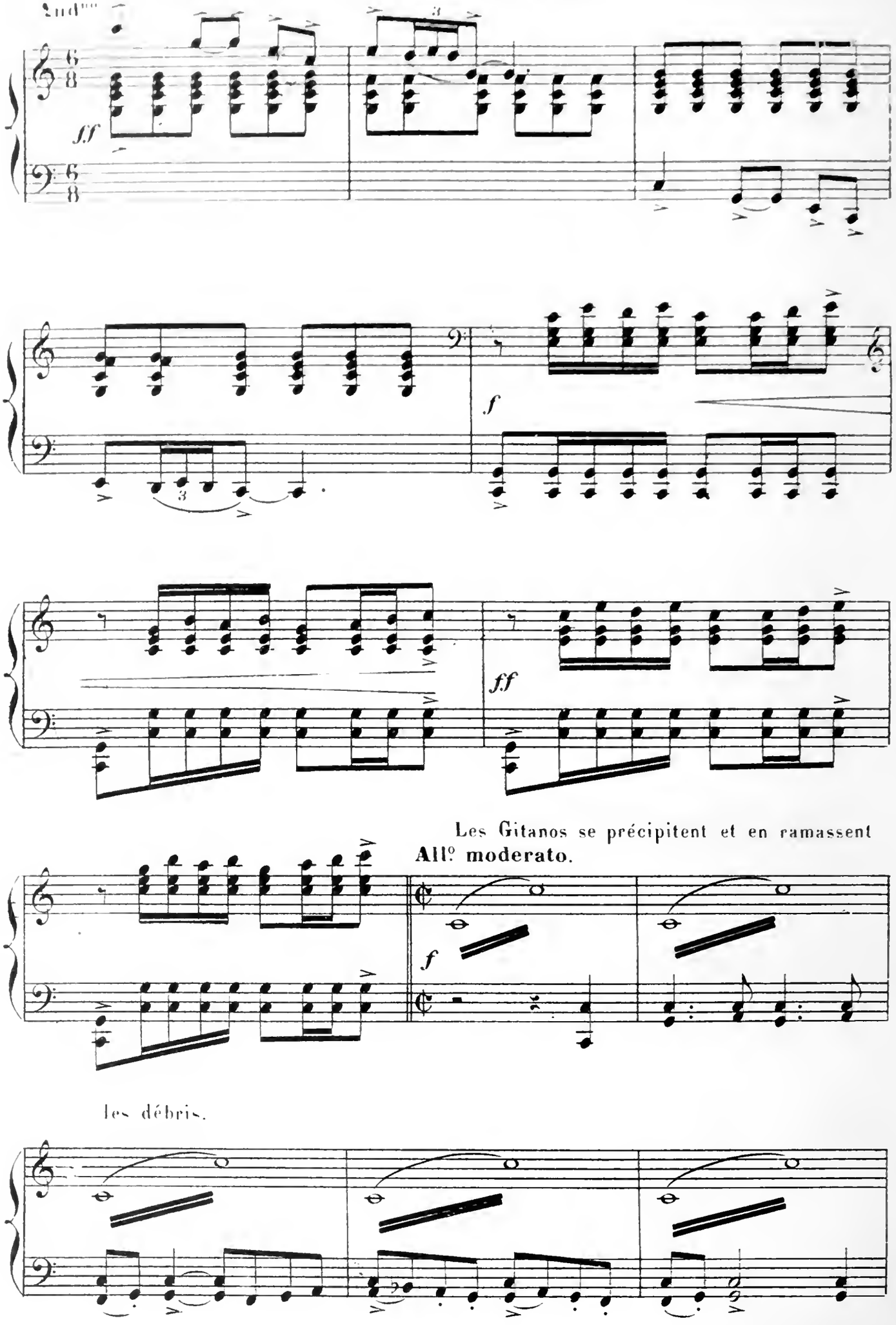
m.d.
ff

SCENE.

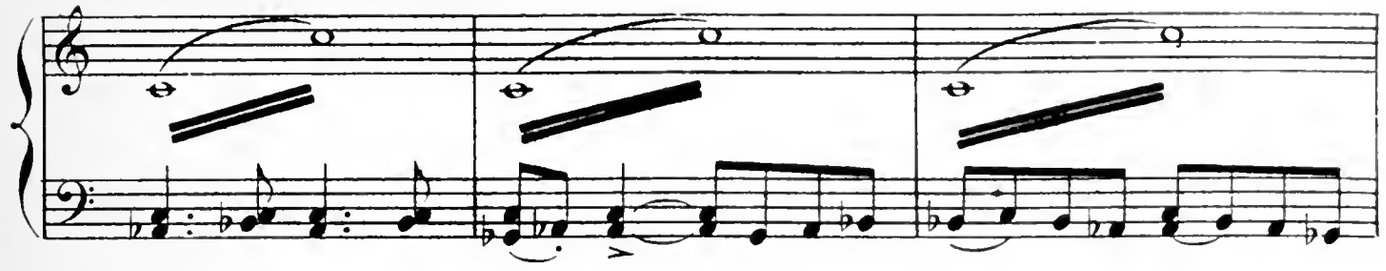
Le Roi des Gitanos prend l'Amphore et la casse.



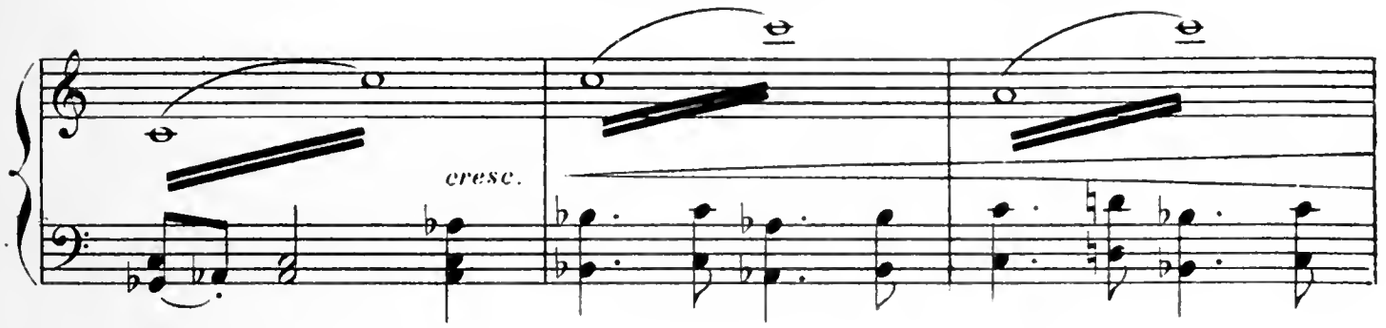
Les Gitanos se précipitent et en ramassent

All.o moderato.

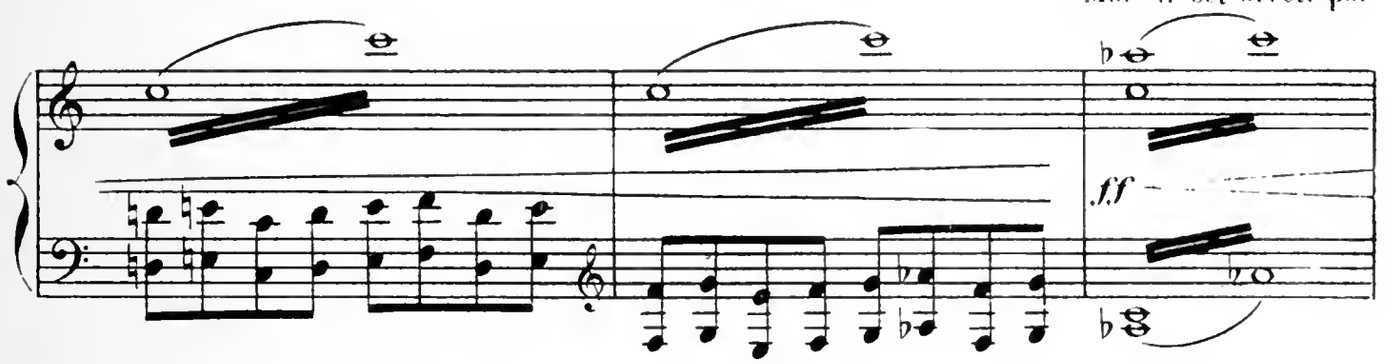
les débris.



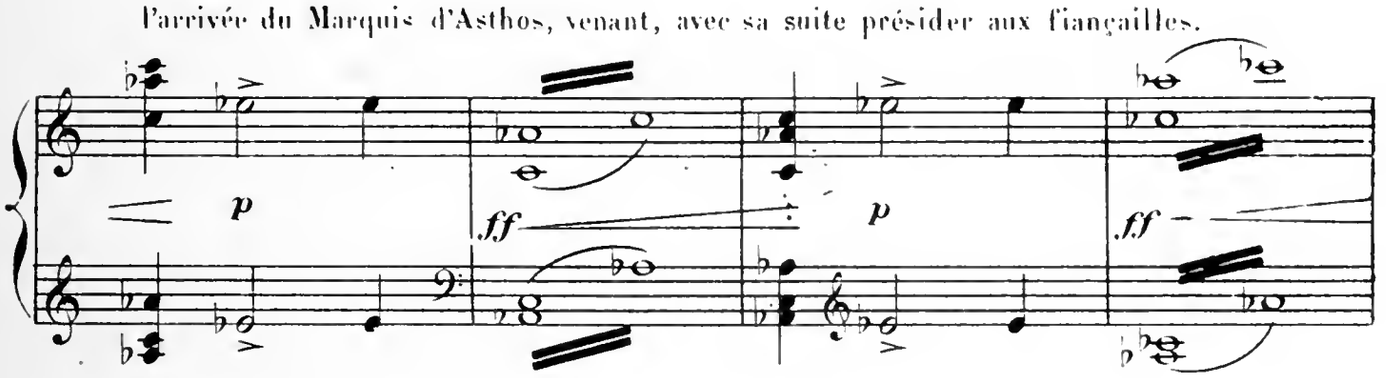
Cadual, mû par un sentiment de jalousie
veut s'élancer sur le Roi des Gitanos.

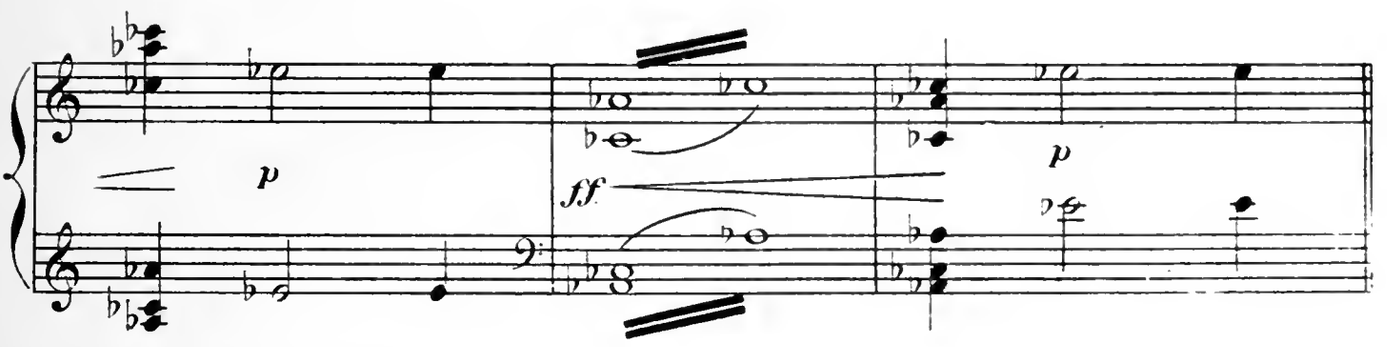


Mais il est arrêté par



l'arrivée du Marquis d'Asthos, venant, avec sa suite présider aux fiançailles.

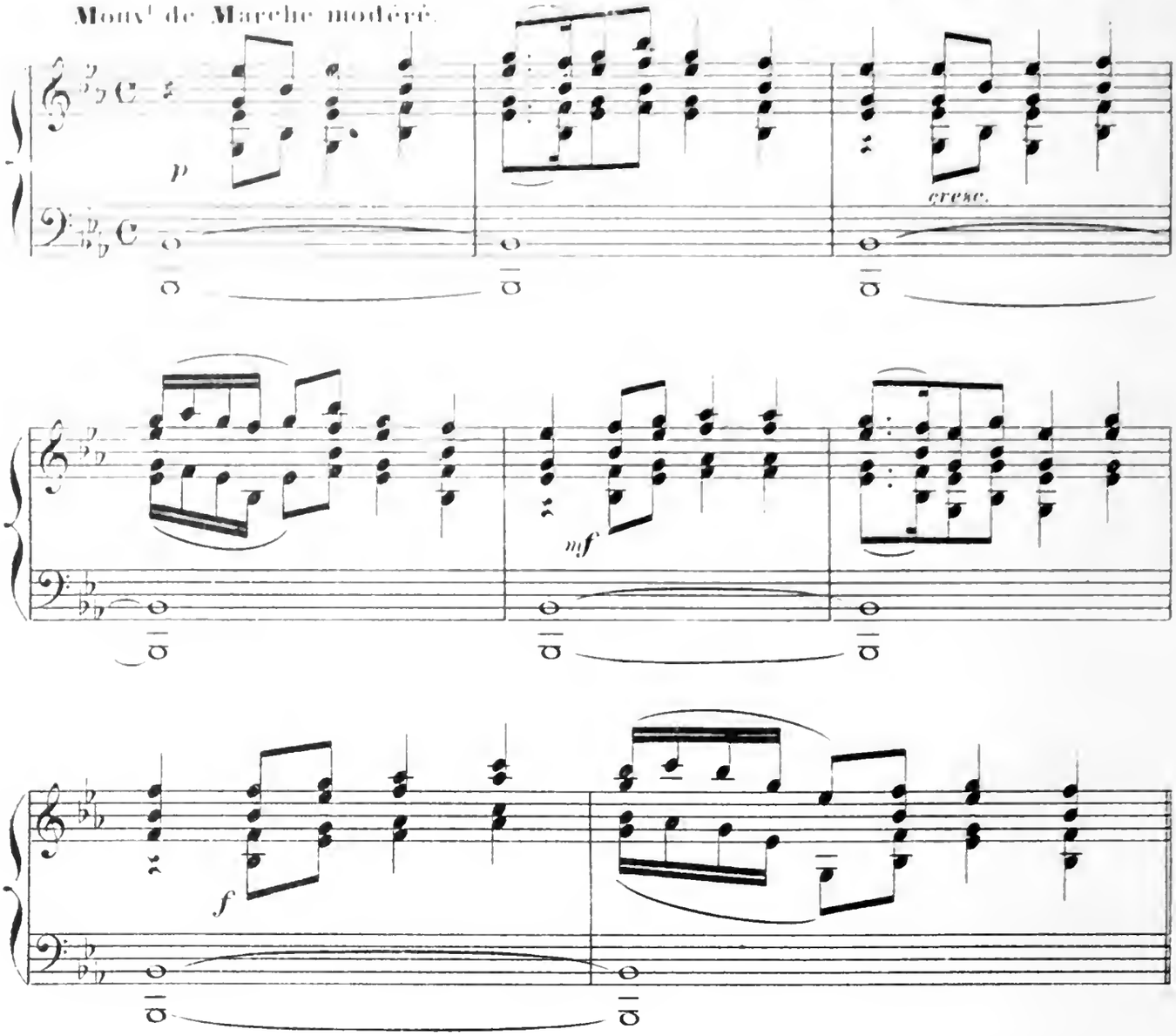




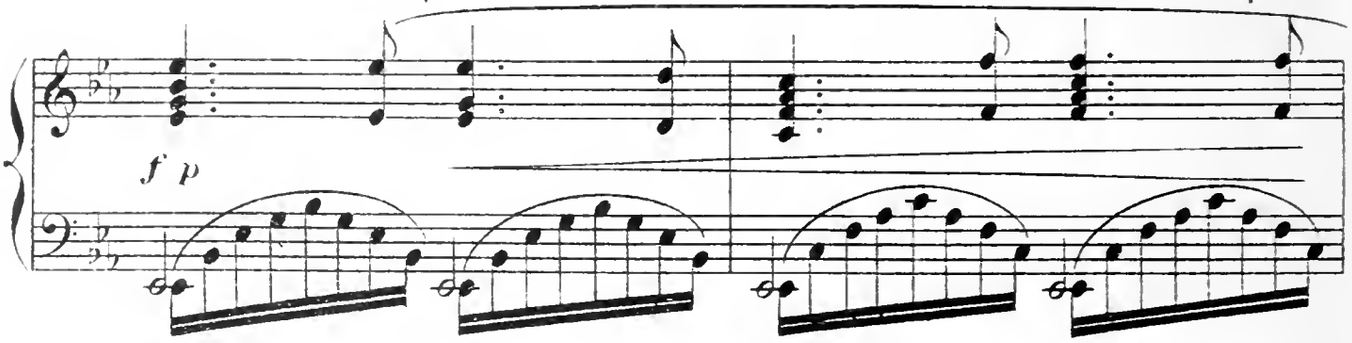
SCÈNE.

Le Marquis, avec sa suite, entre en scène; tout le monde s'incline devant lui.

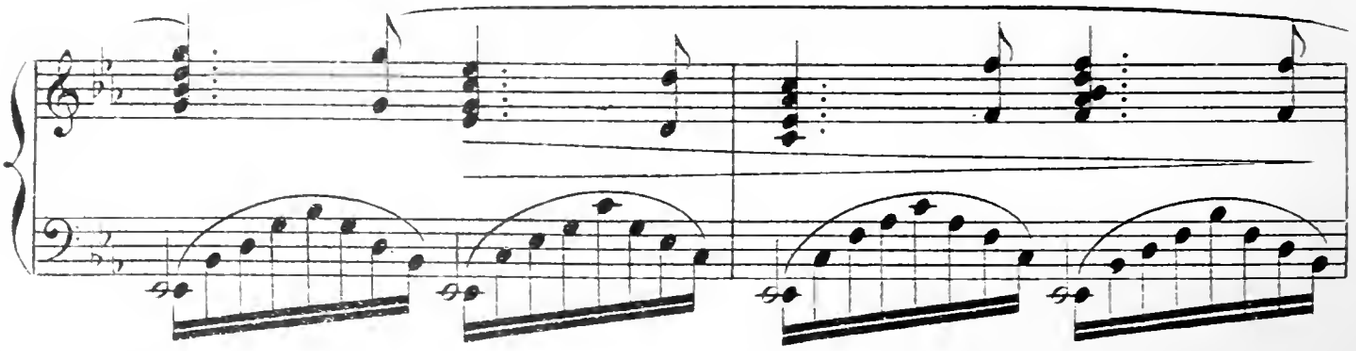
Mouv.t de Marche modéré.



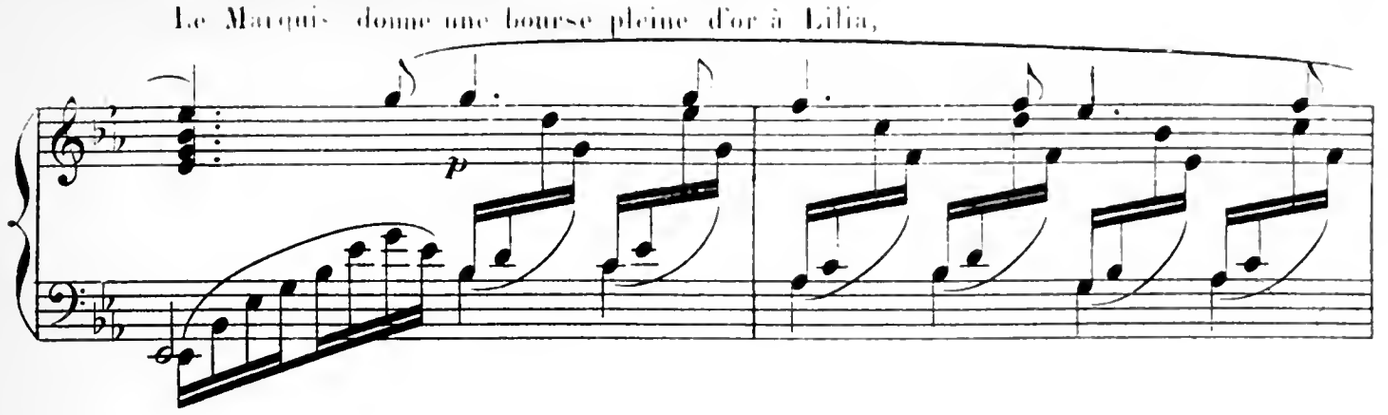
A ce moment, Lilia conduite par sa mère, le corsage orné de rubans tricolores, sort de sa maison. Le père de Gadual, d'un autre côté, sa veste ornée de rubans pareils



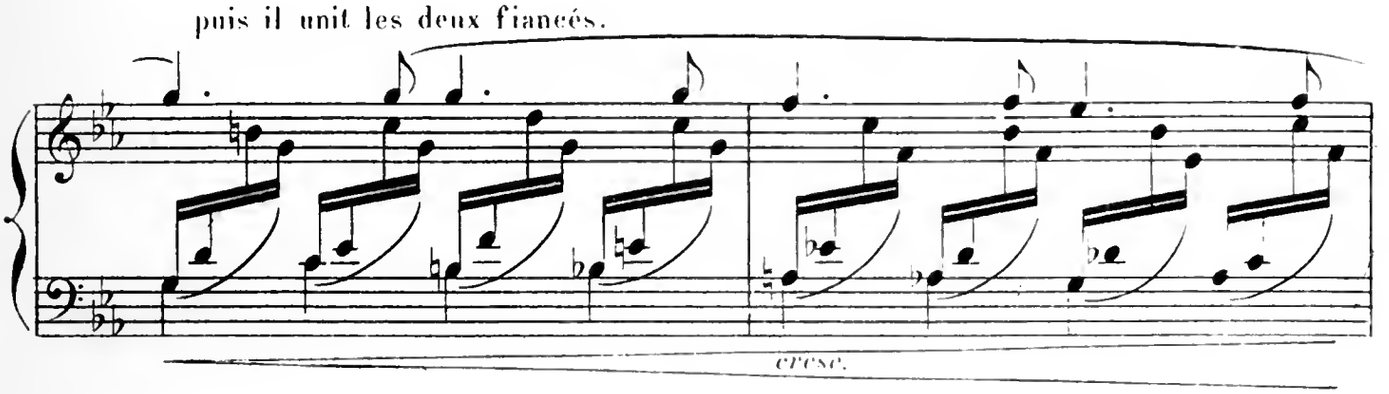
entre en scène et les accroche à la veste de son fils.

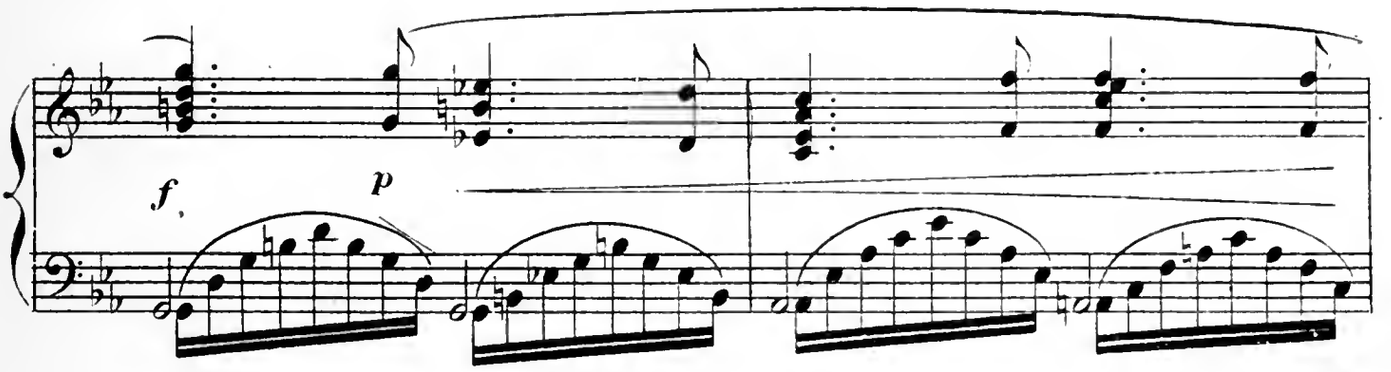


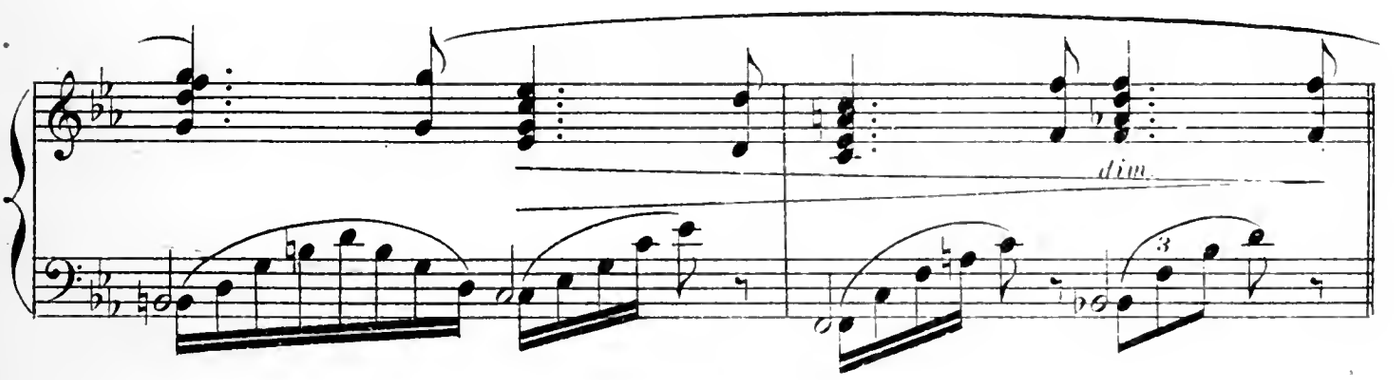
Le Marquis donne une bourse pleine d'or à Lilia,



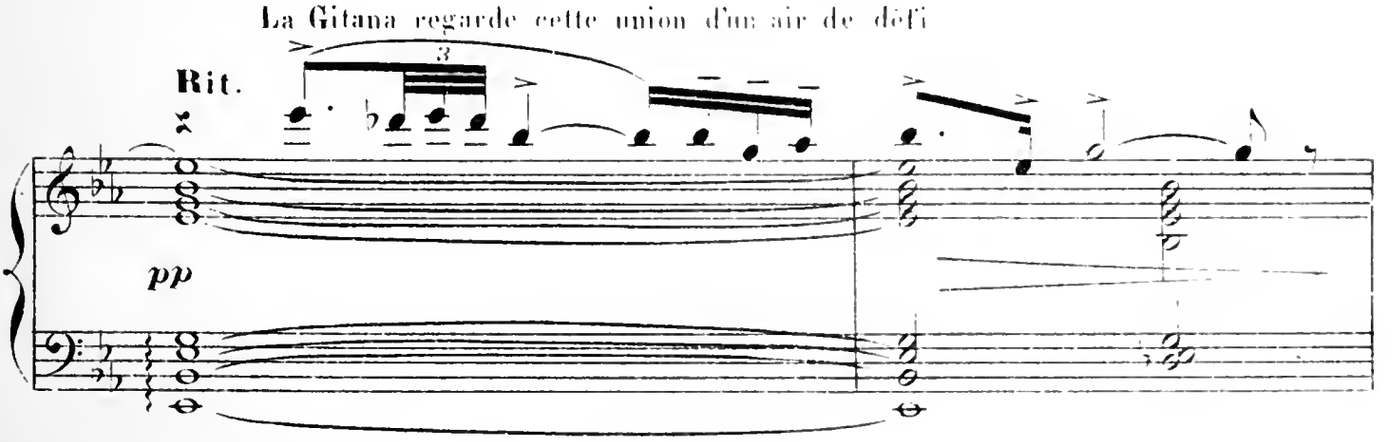
puis il unit les deux fiancés.

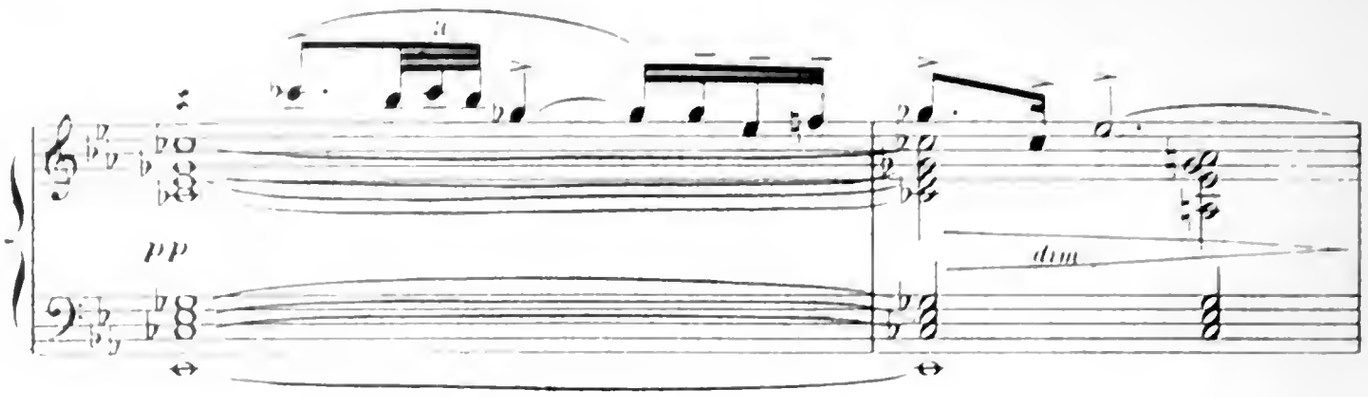






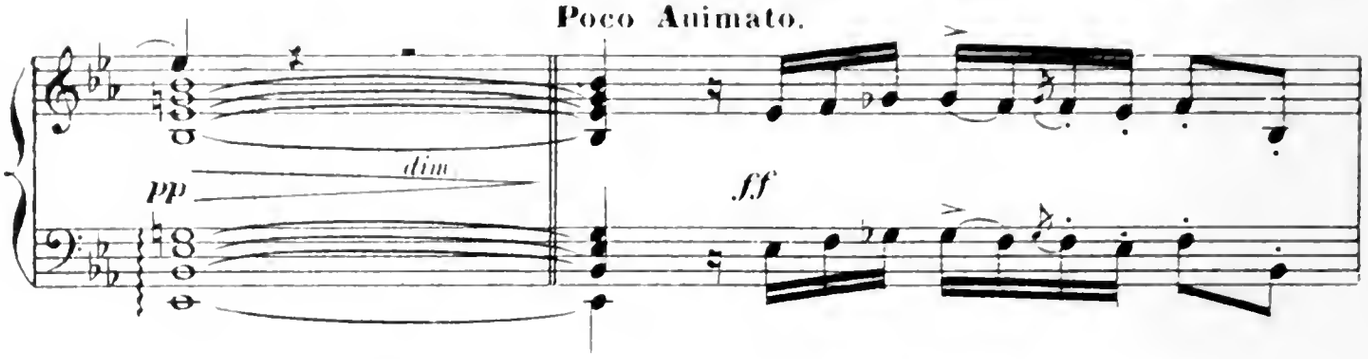
La Gitana regarde cette union d'un air de défi



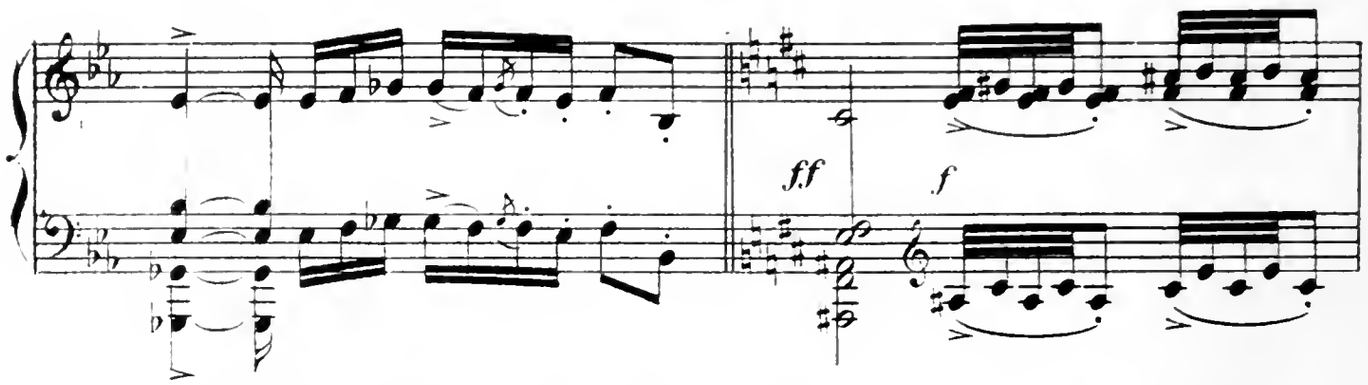


Le Roi des Gitanos salue profondément le Marquis

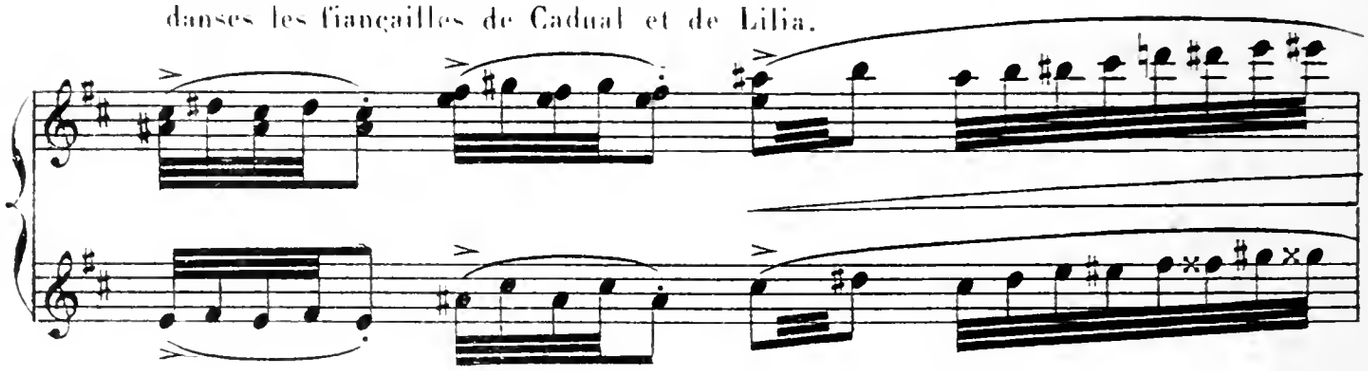
Poco Animato.



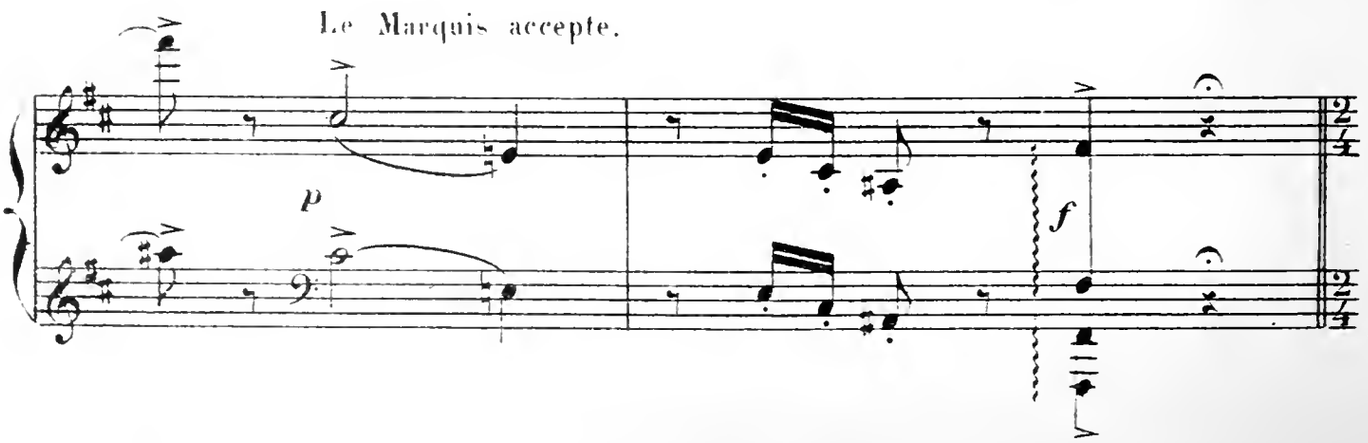
et lui dit que ses sujets vont, par son ordre, et s'il le désire, égayer par leurs



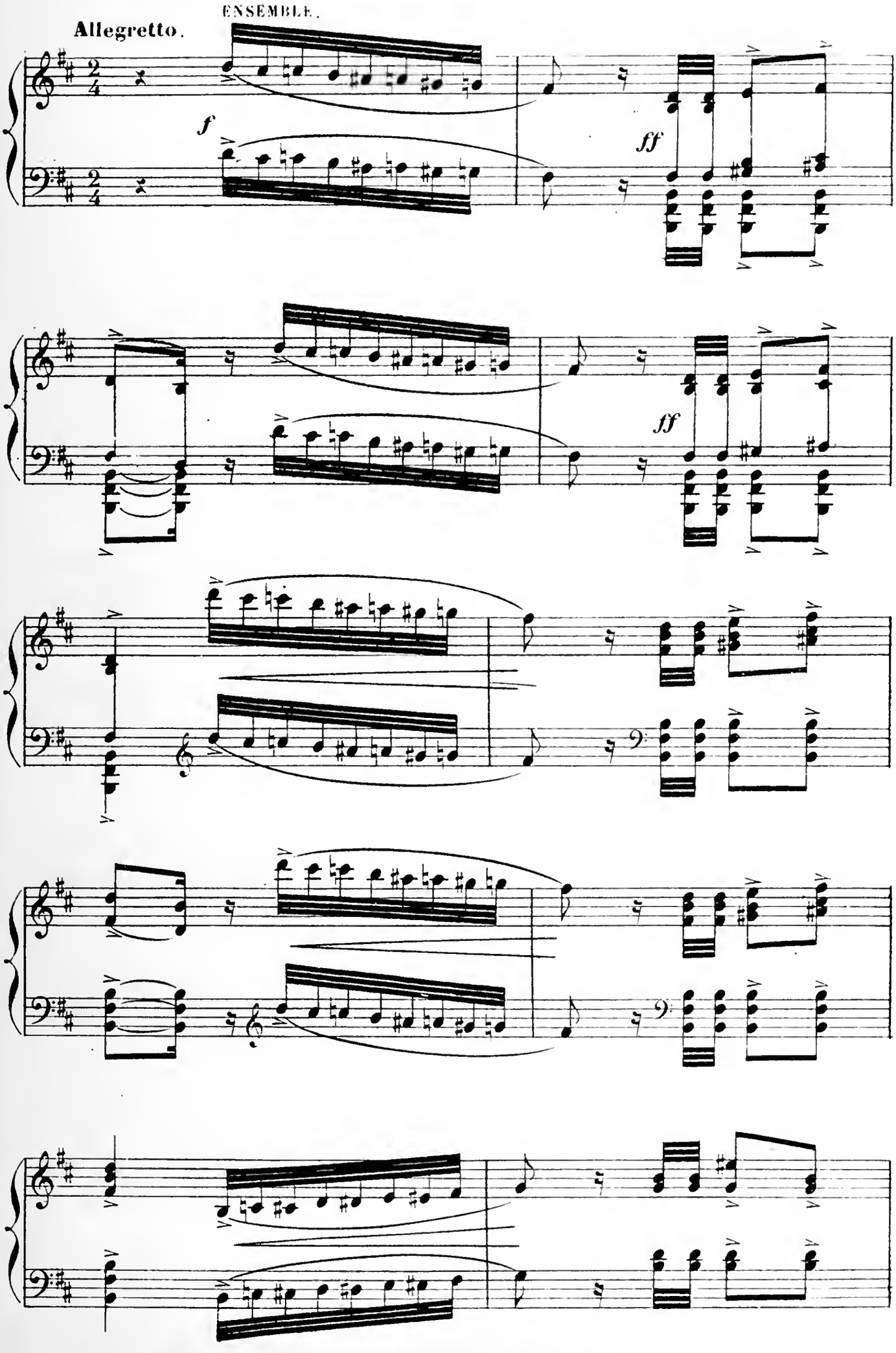
danses les fiançailles de Cadual et de Lilia.

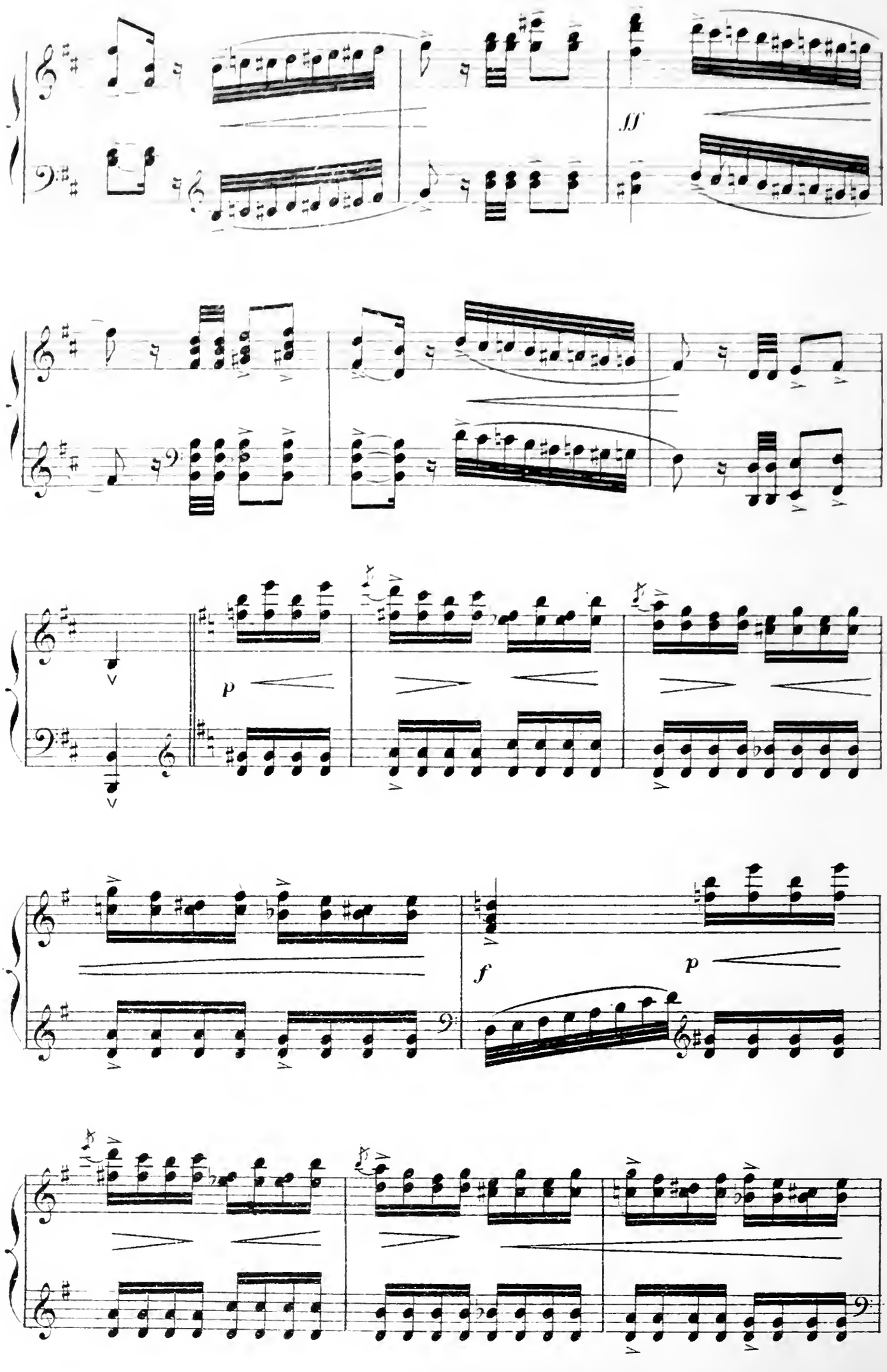


Le Marquis accepte.



DIVERTISSEMENT GITANO.

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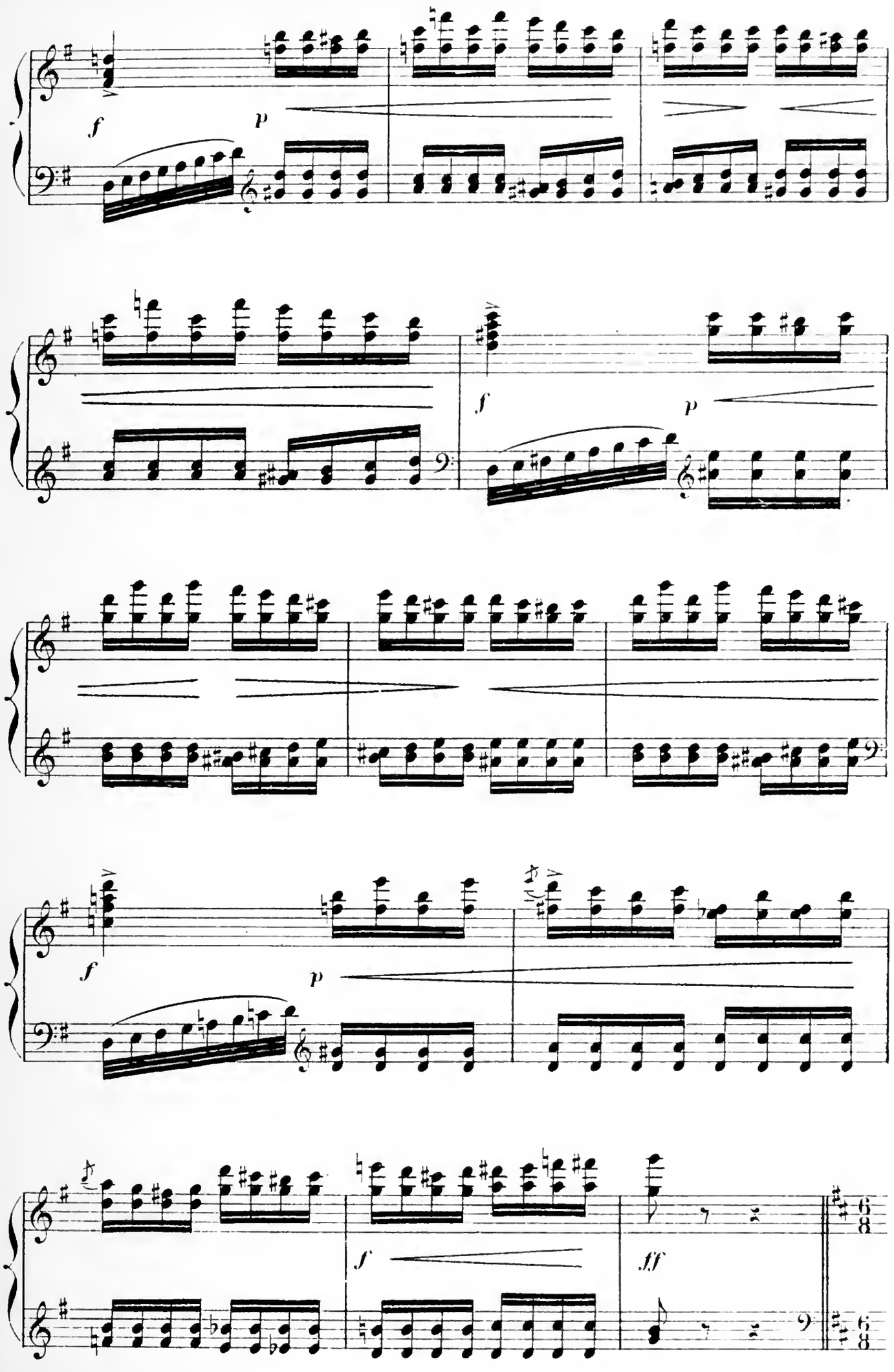
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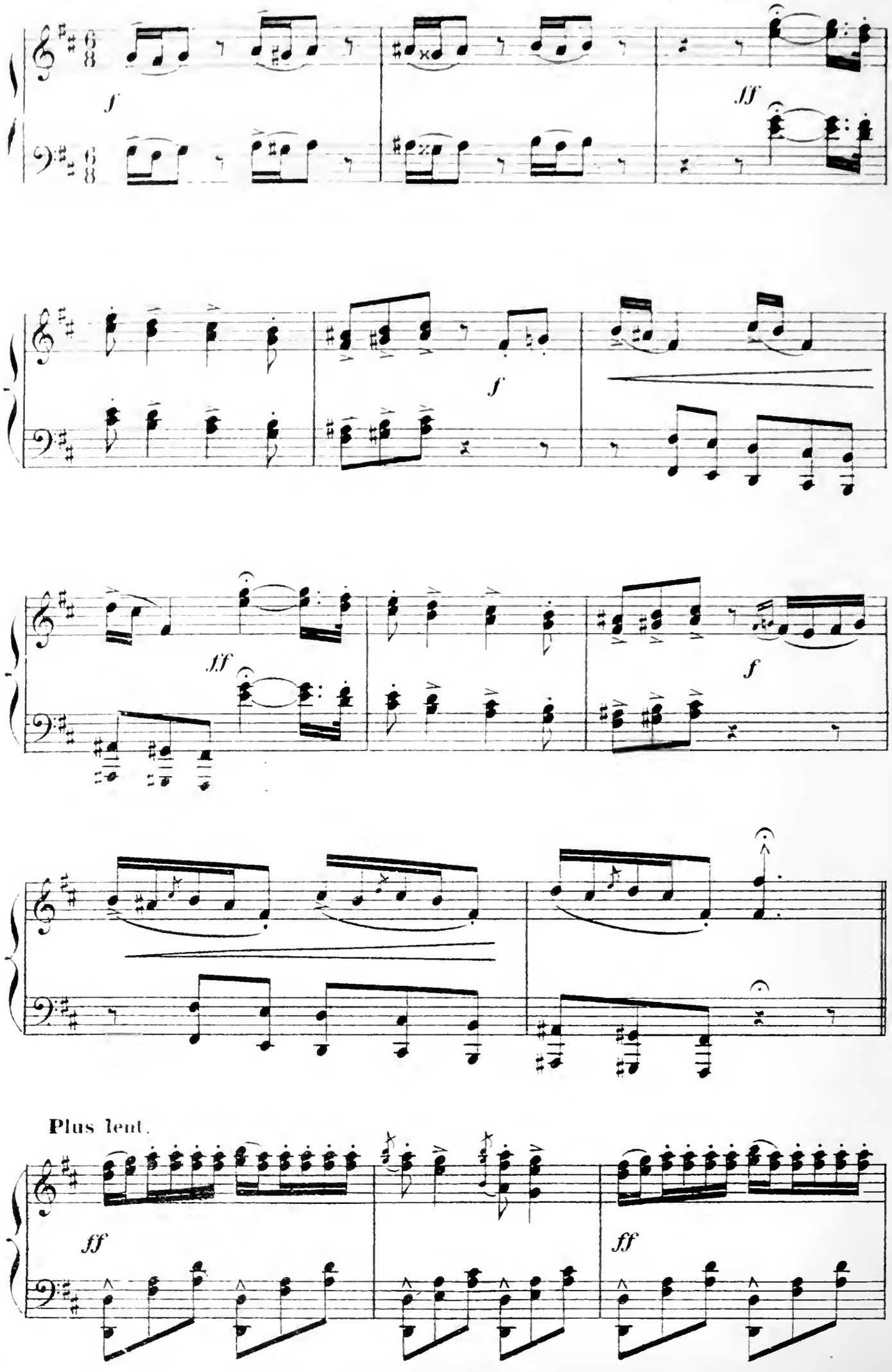
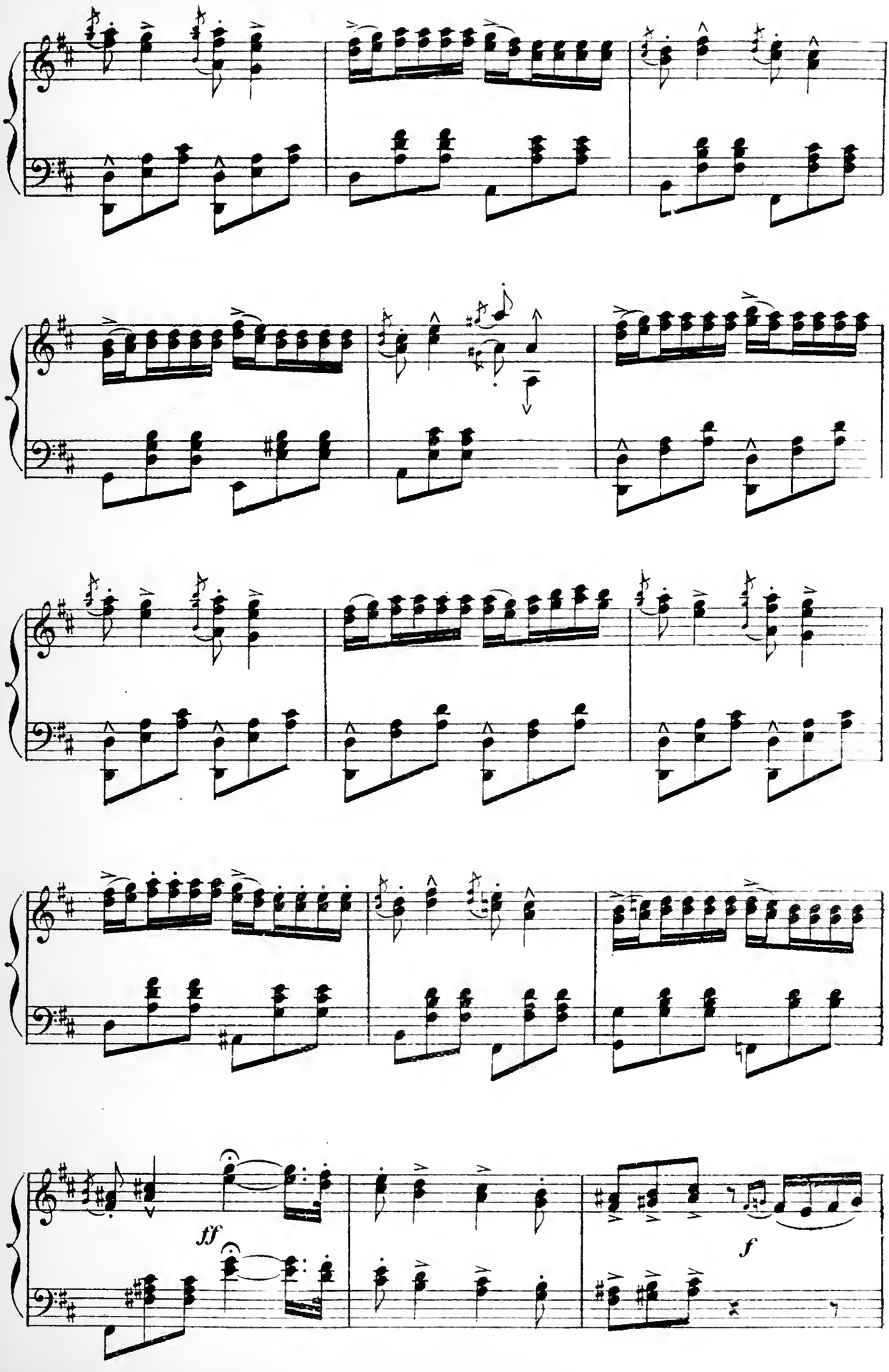
6/8

Moderato

LE CAPITAINE seul

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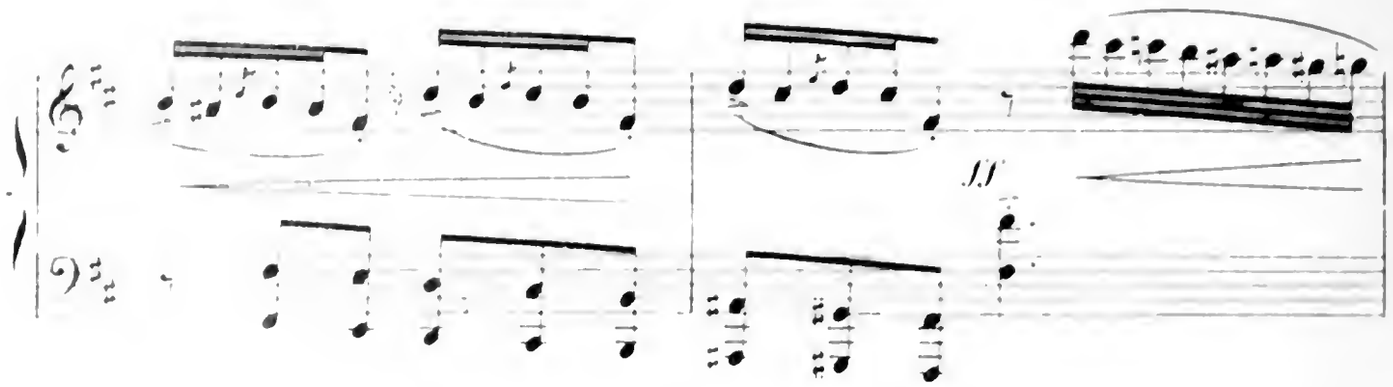
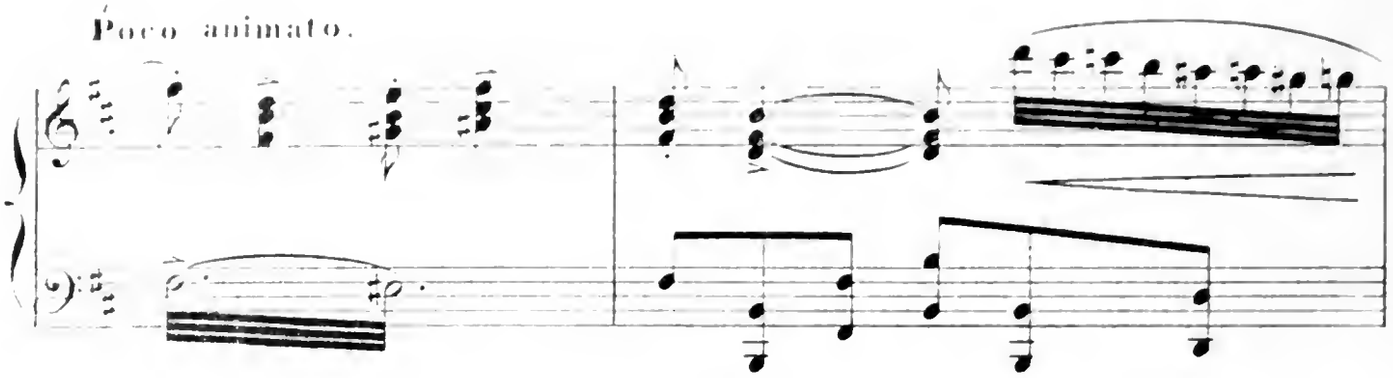
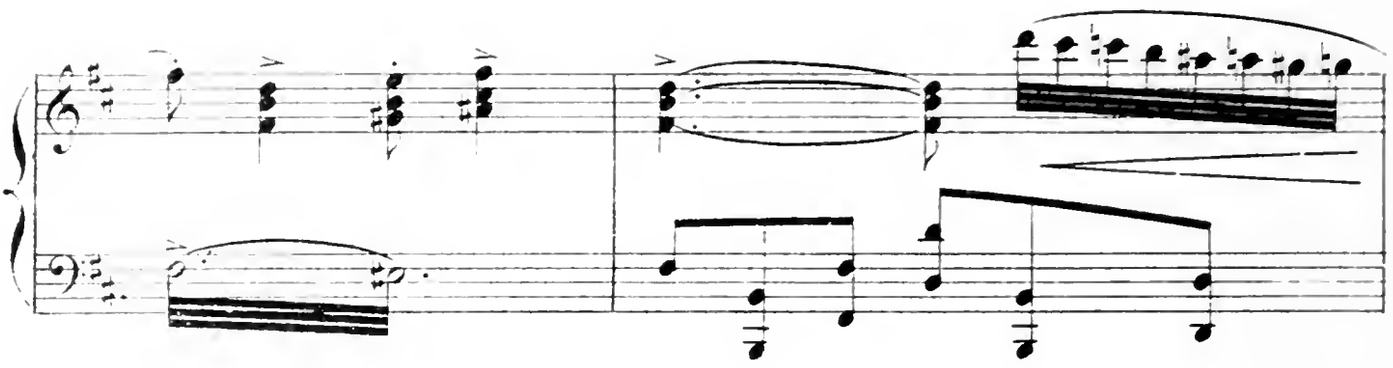
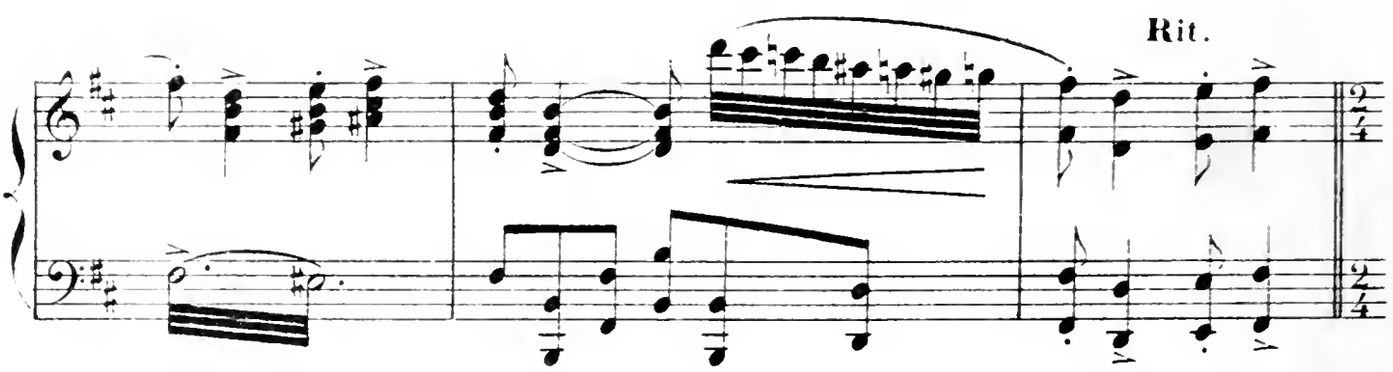


Poco animato.

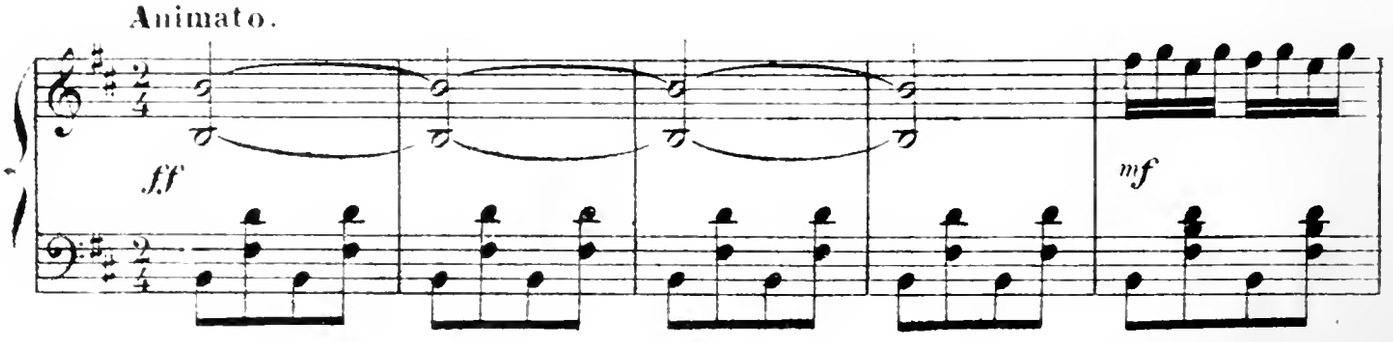


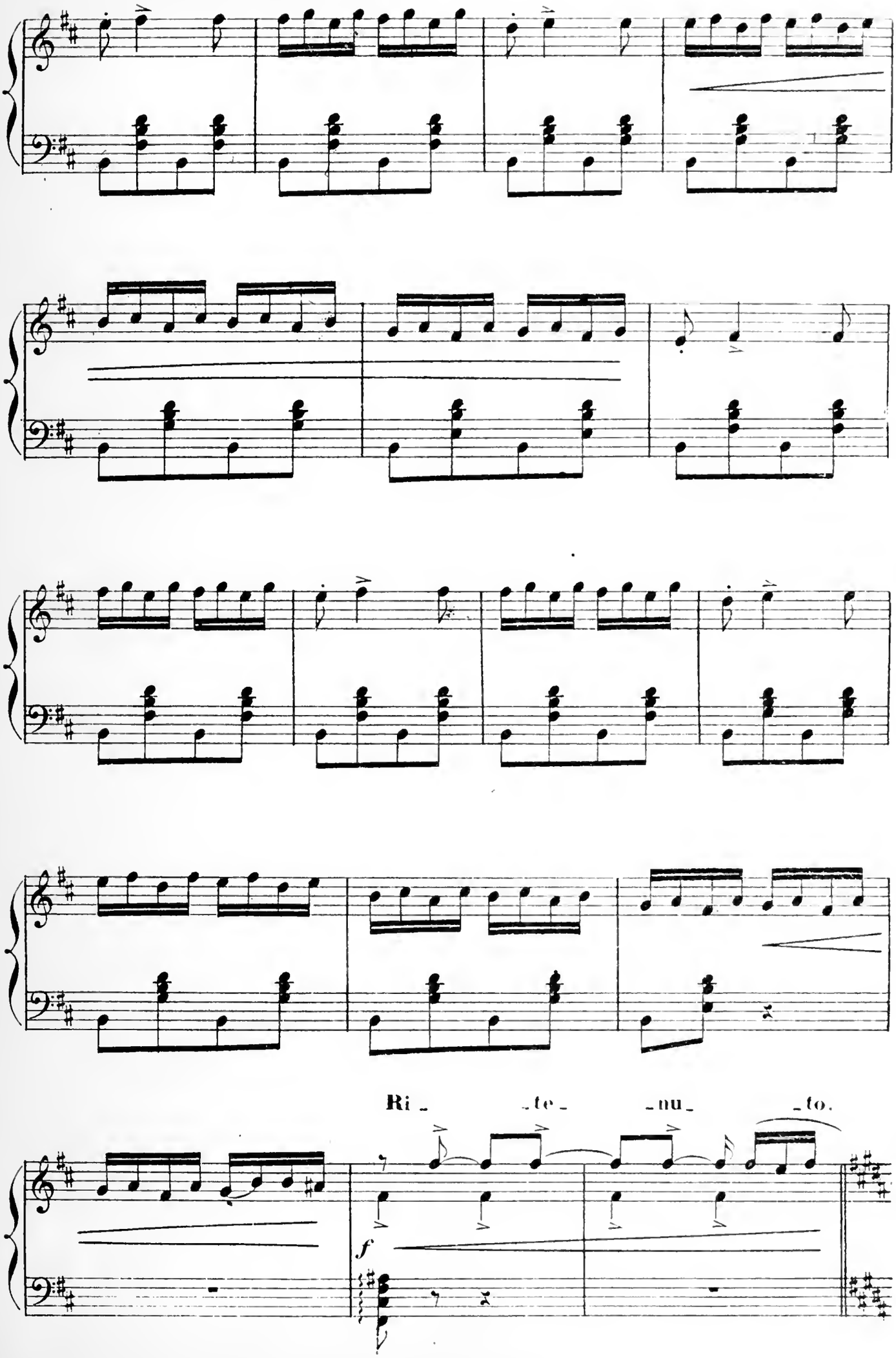




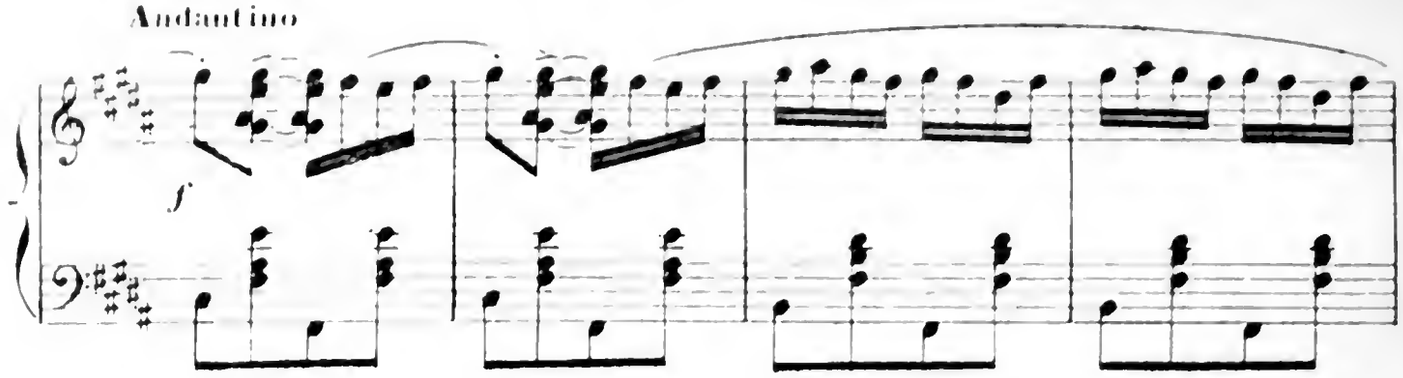
ENSEMBLE

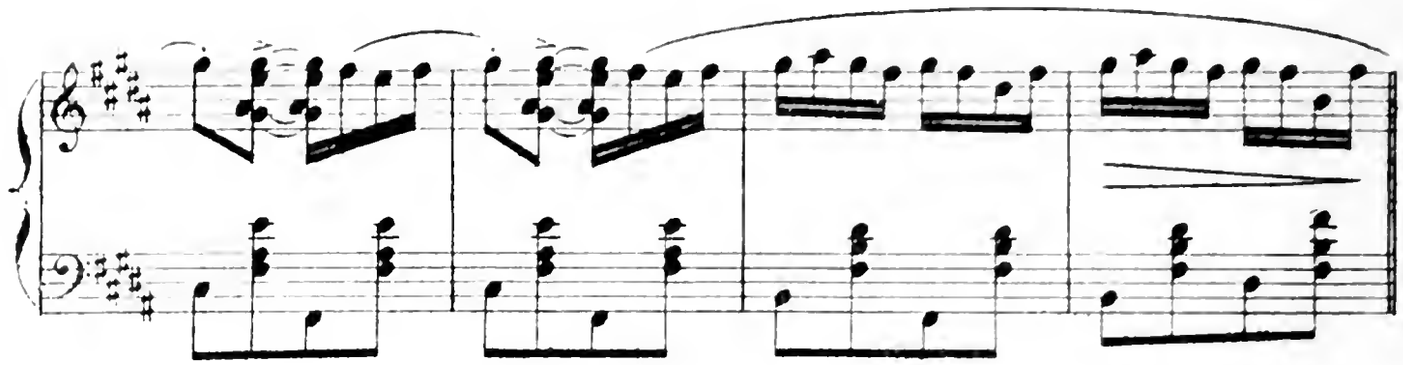
Animato.



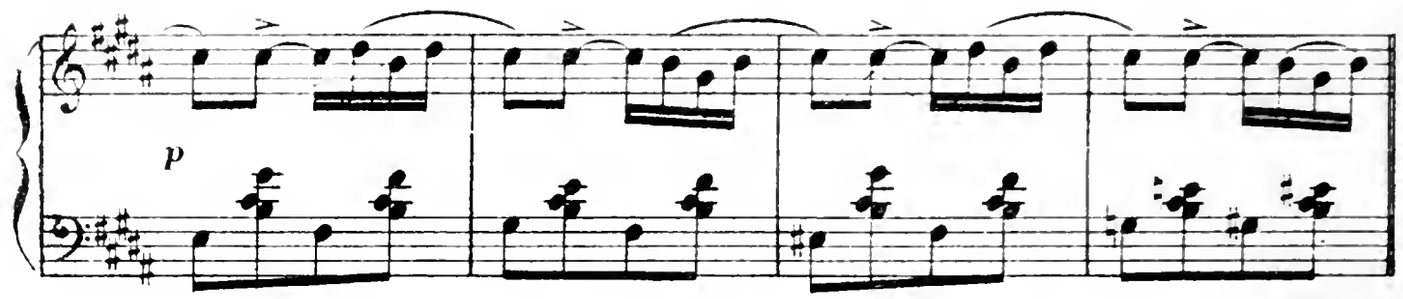

Ri - te - nu - to.
f

Andantino



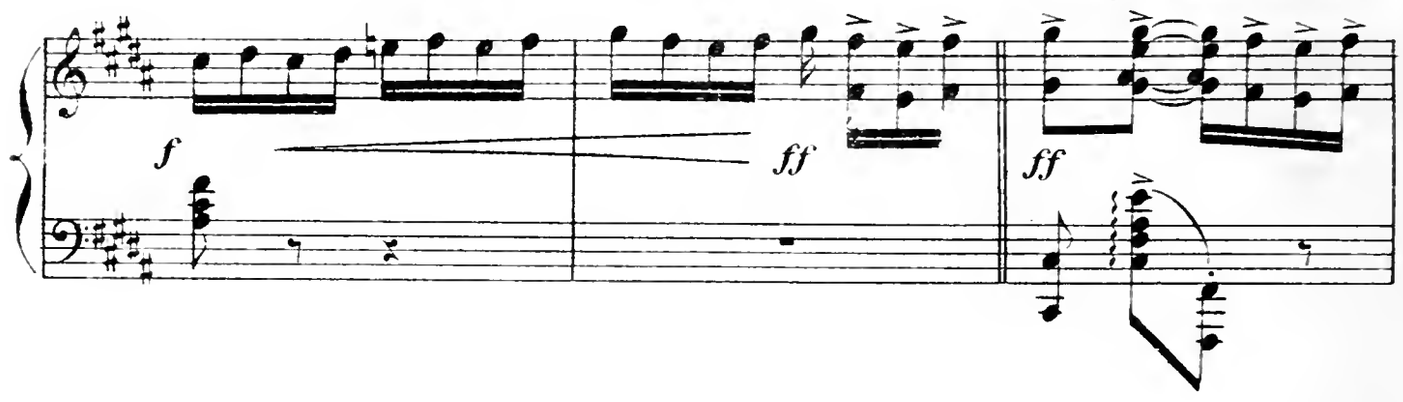


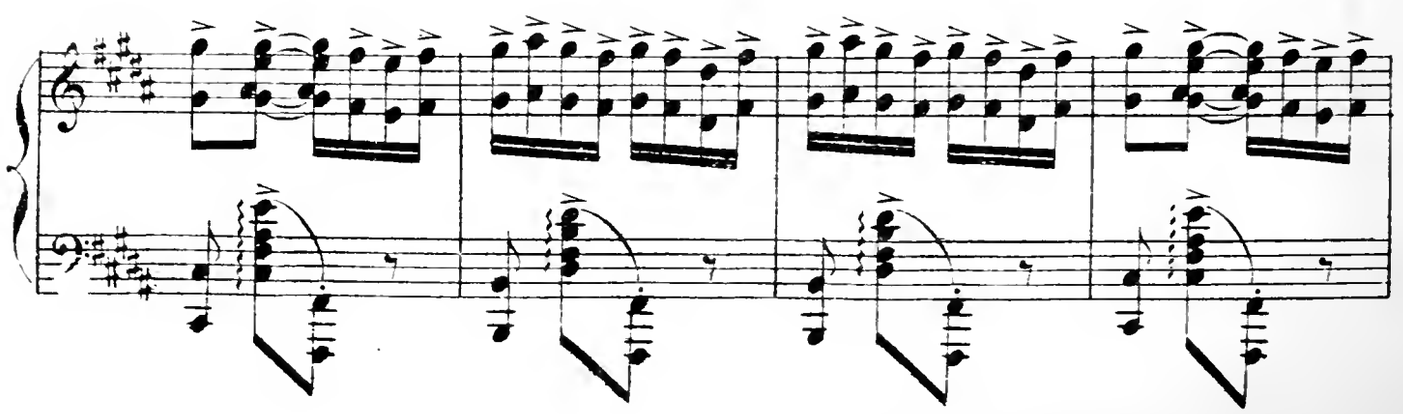
Animato

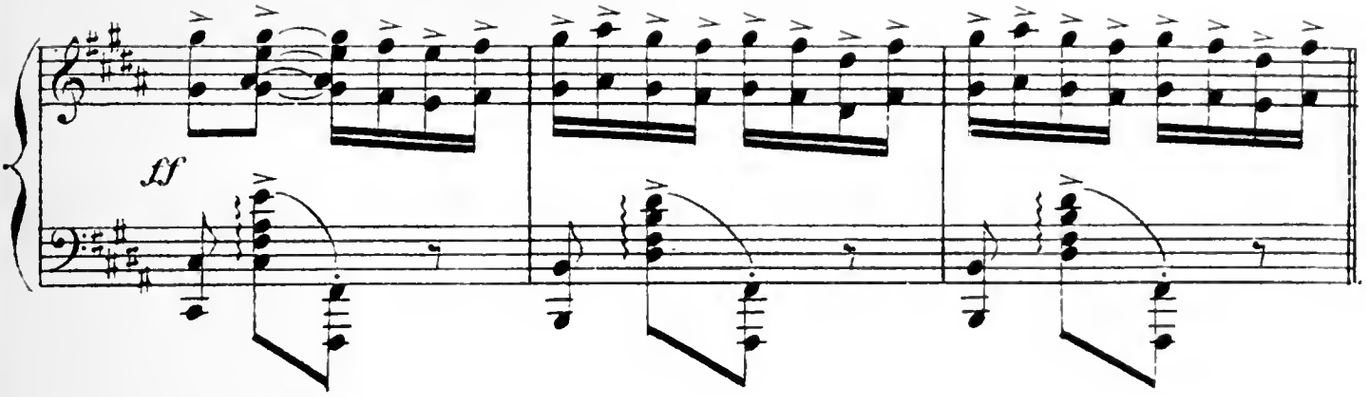


Poco rit.

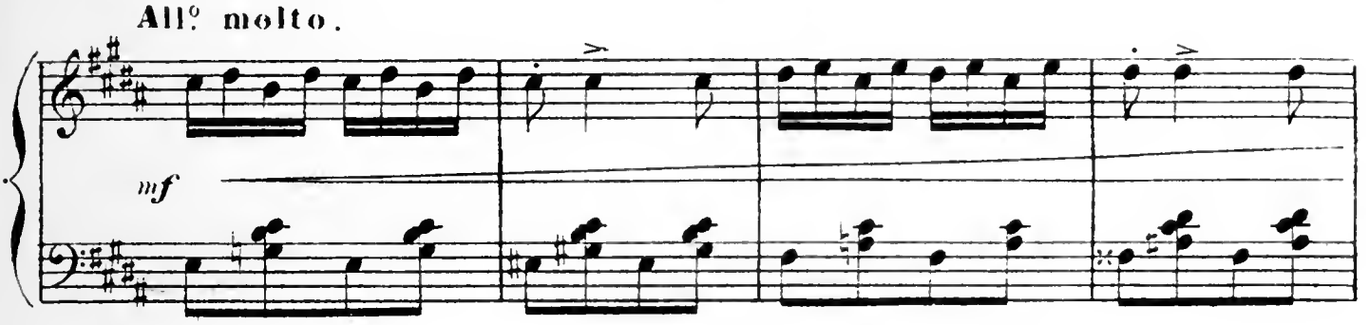
1º Tempo. Andantiño.

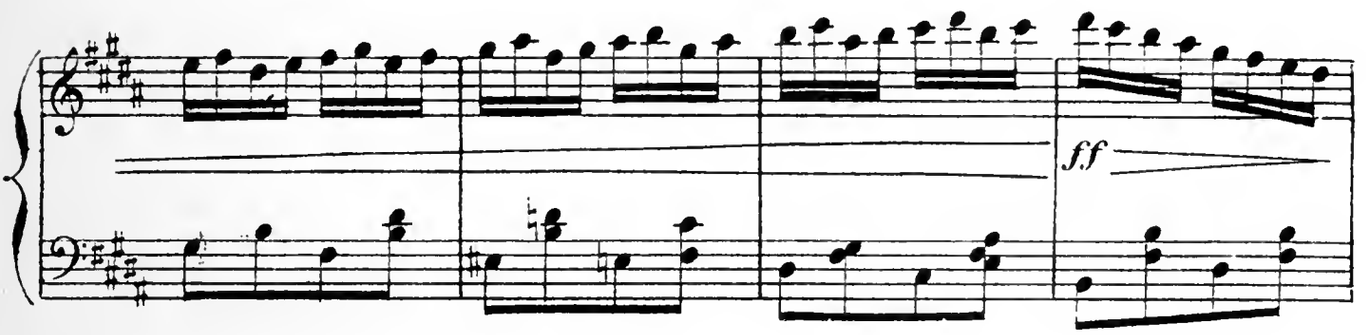


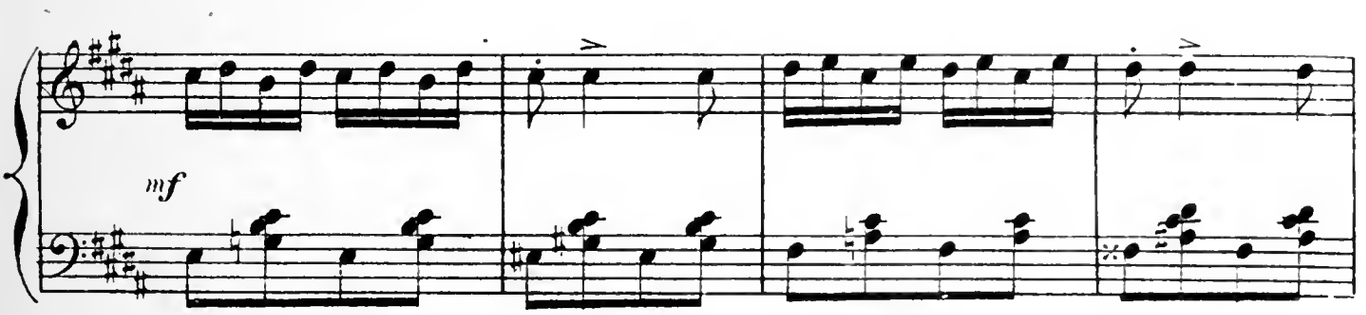


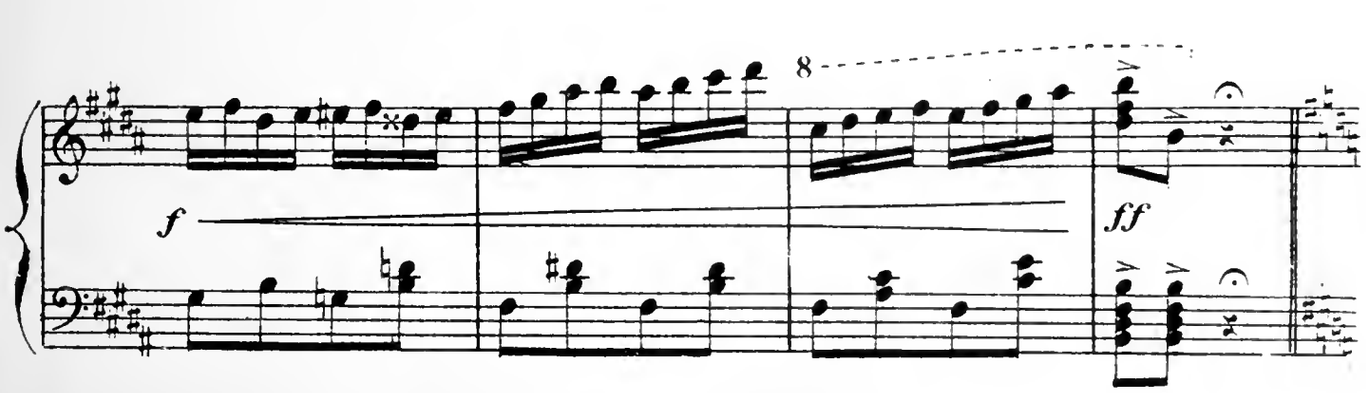


All.º molto.

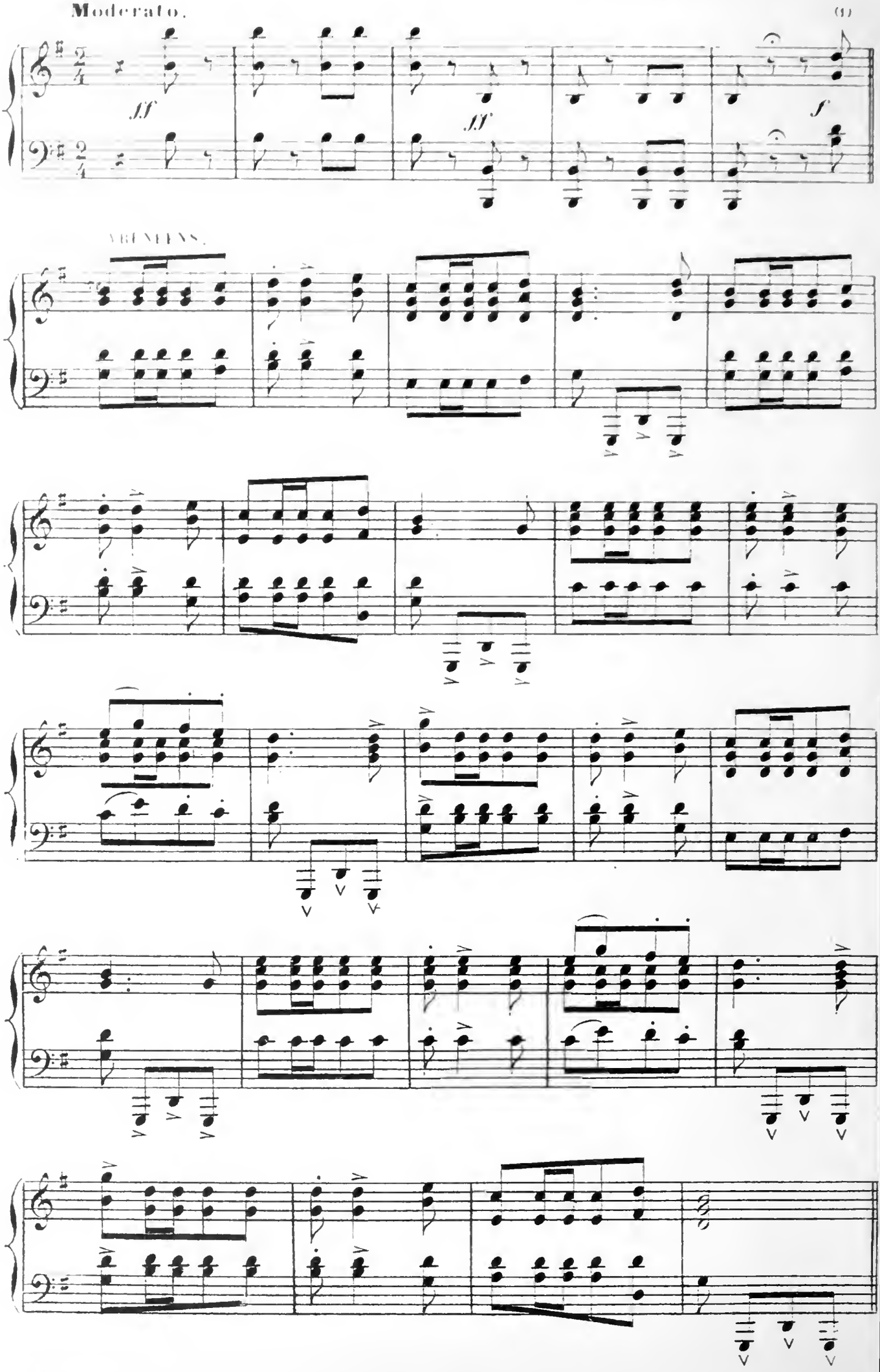






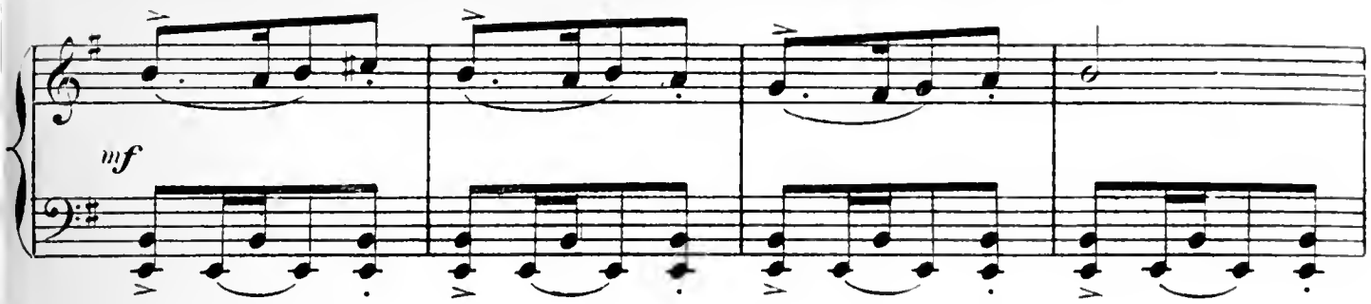


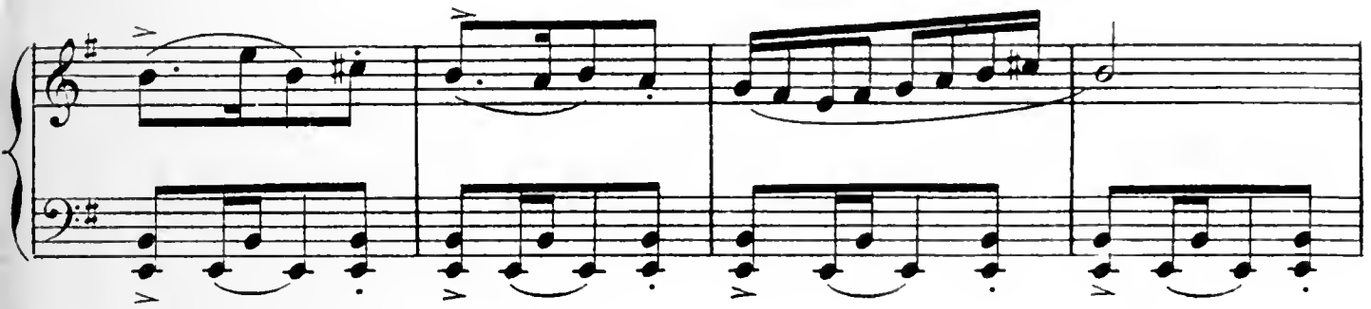
DIVERTISSEMENT PYRÉNÉEN.

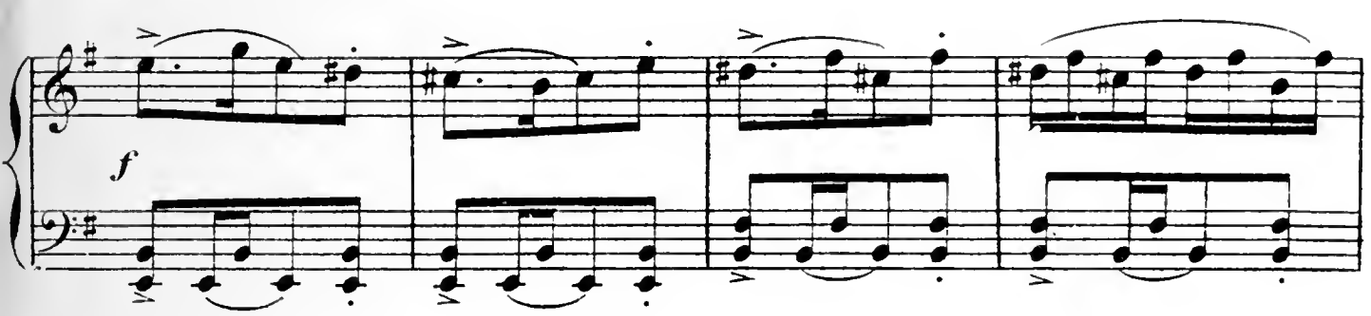


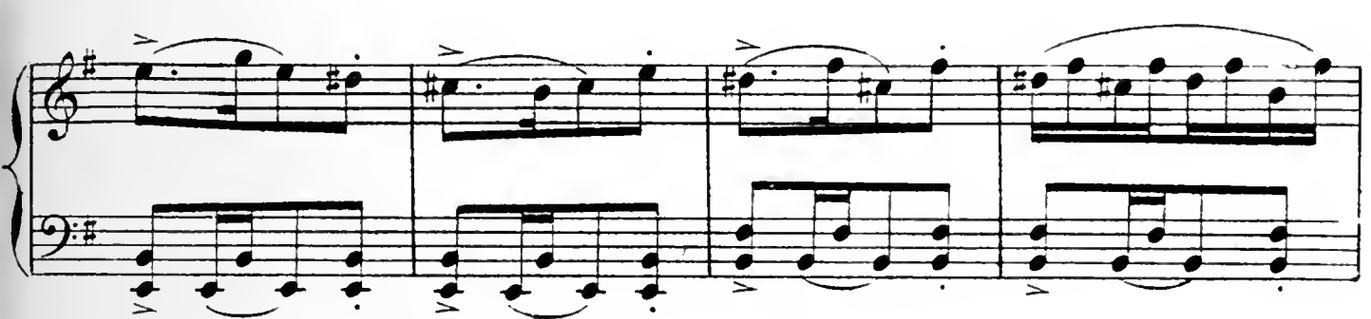
(1) Air basque.

LES PYRÉNÉENNES.

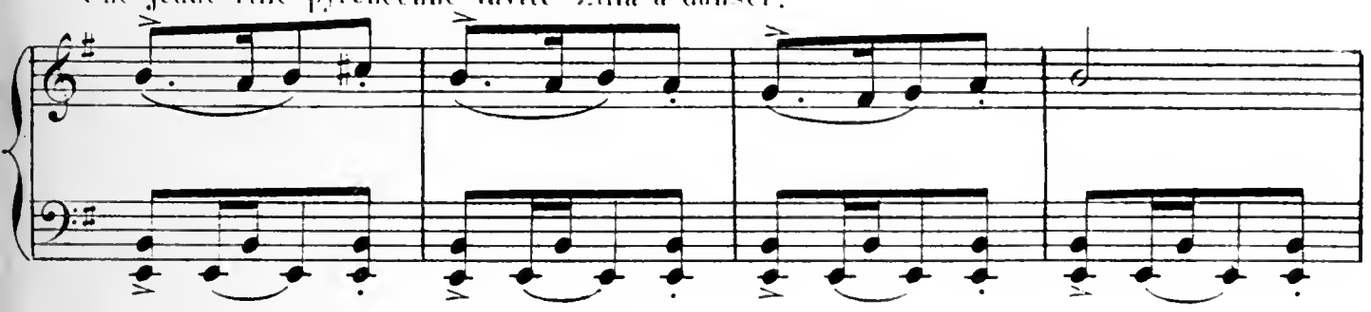


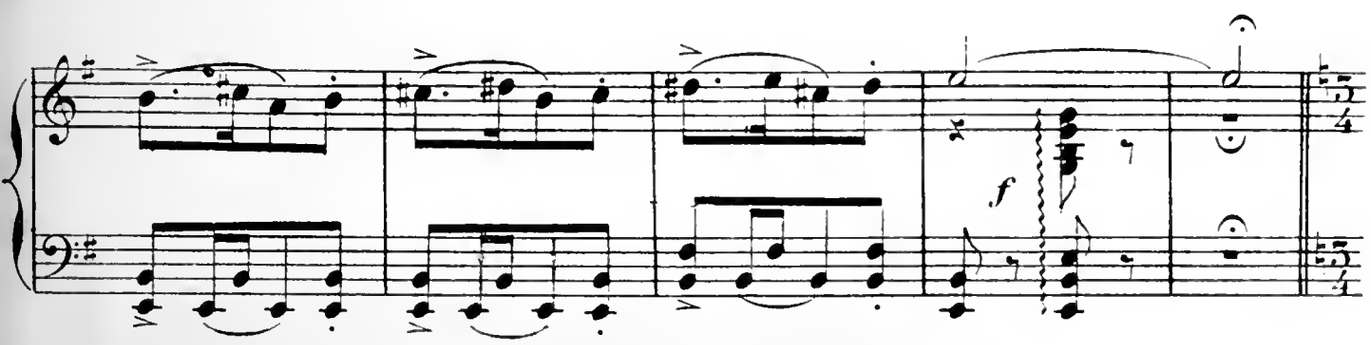






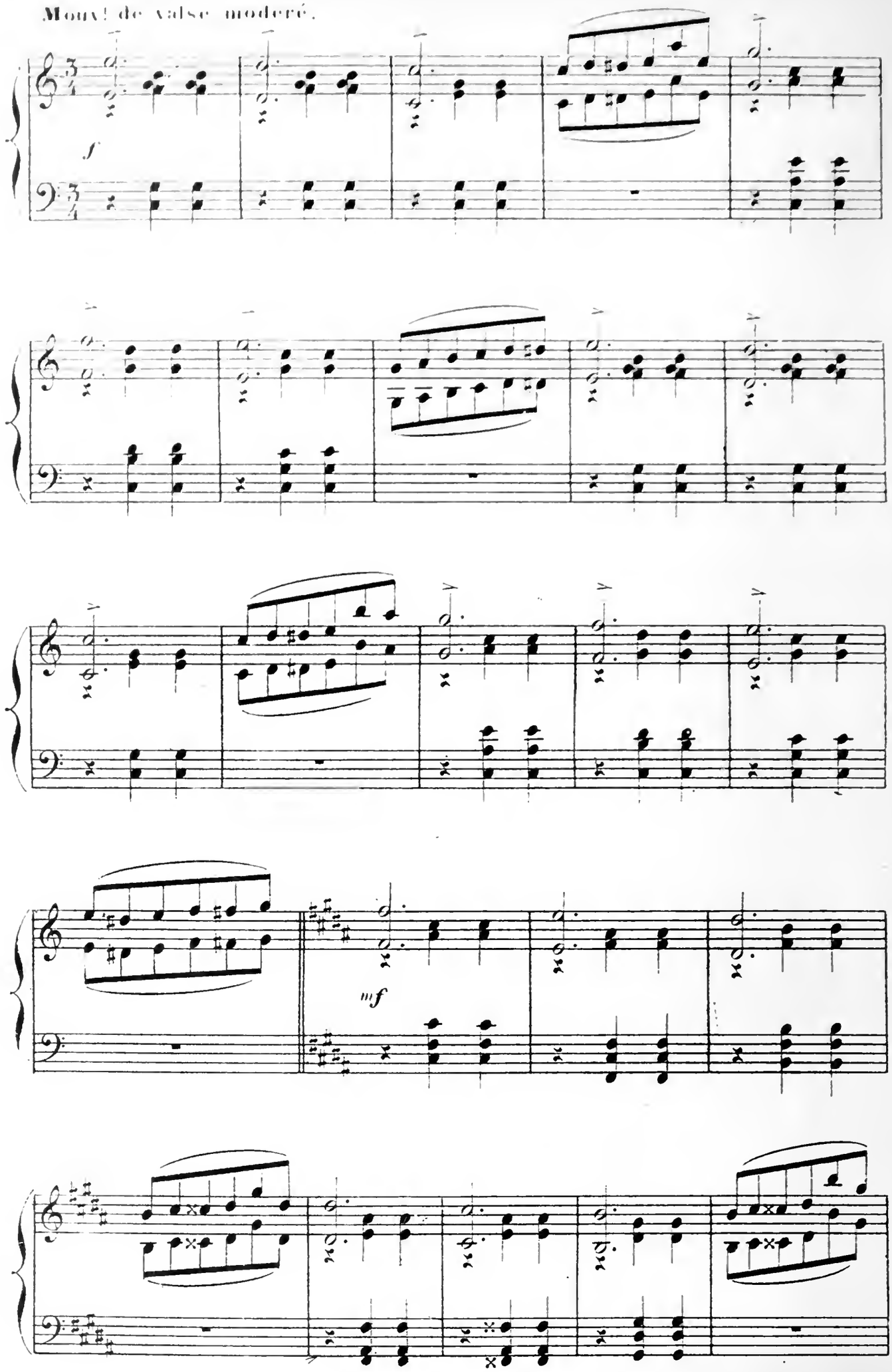
Une jeune fille pyrénéenne invite Lilia à danser.

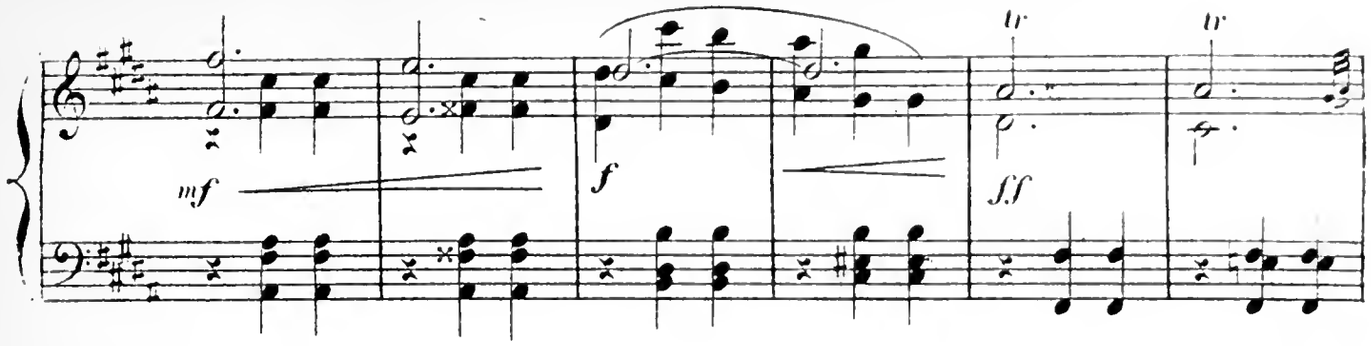


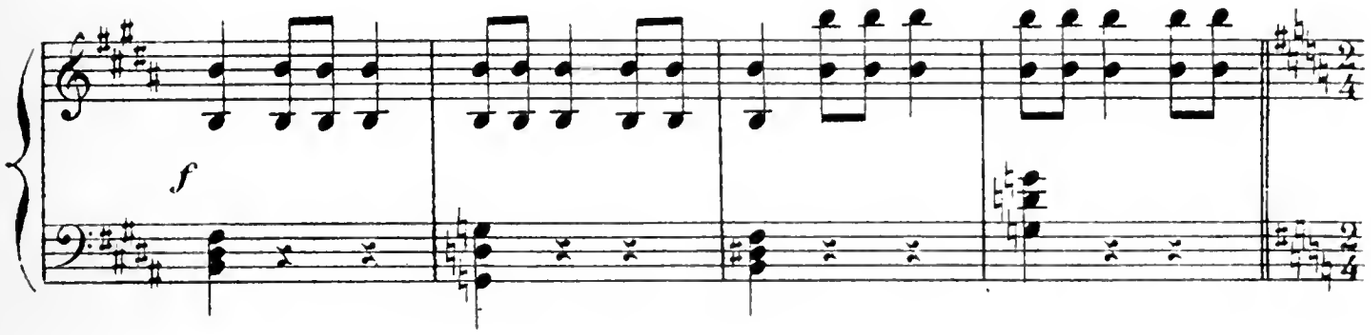


Lilia danse

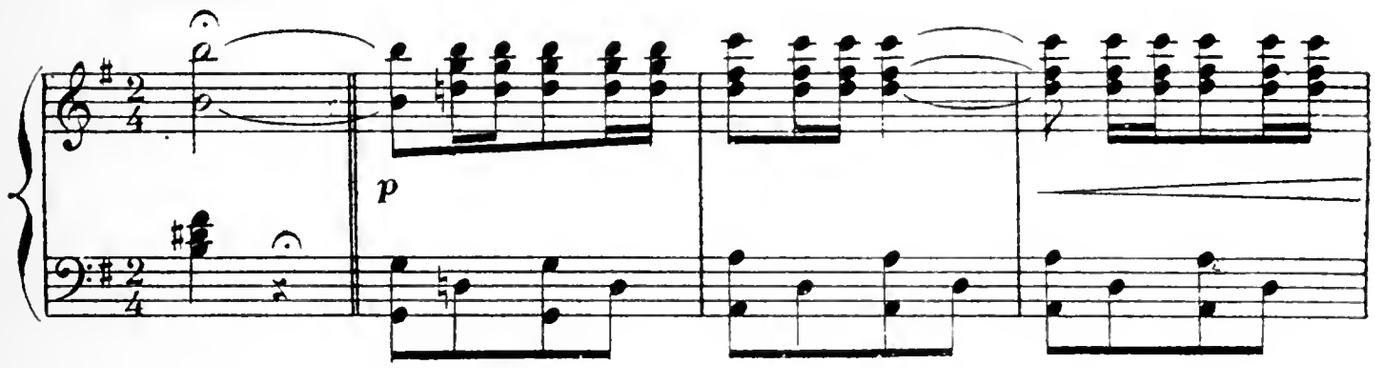
Mouv.t de valse moderé.

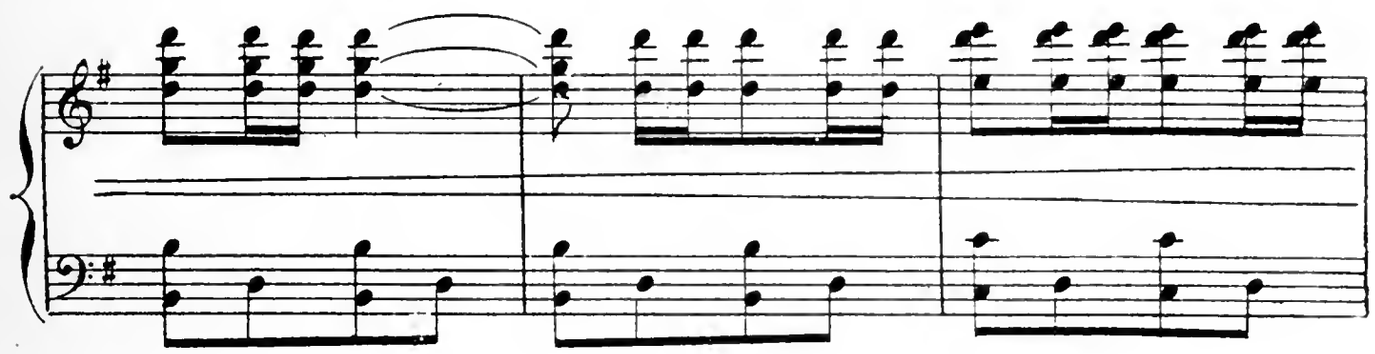


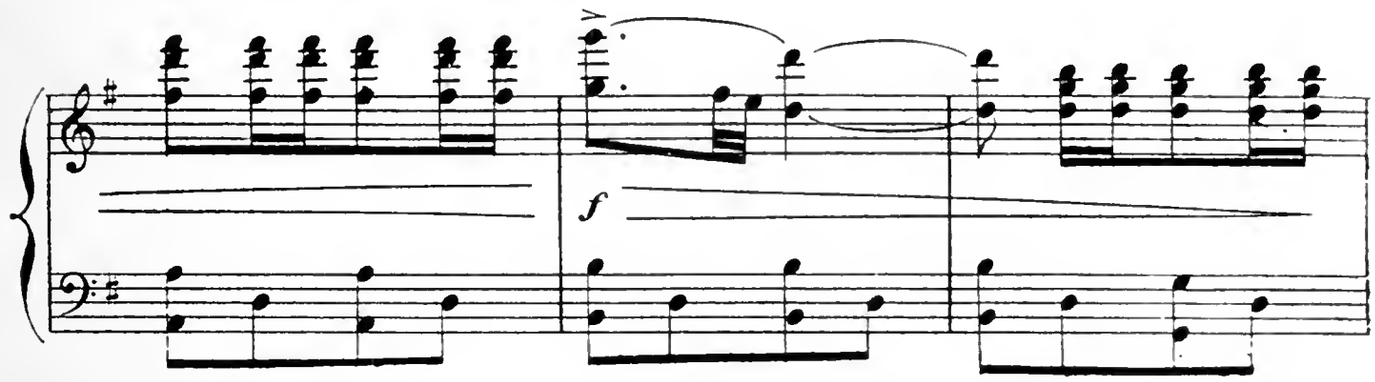


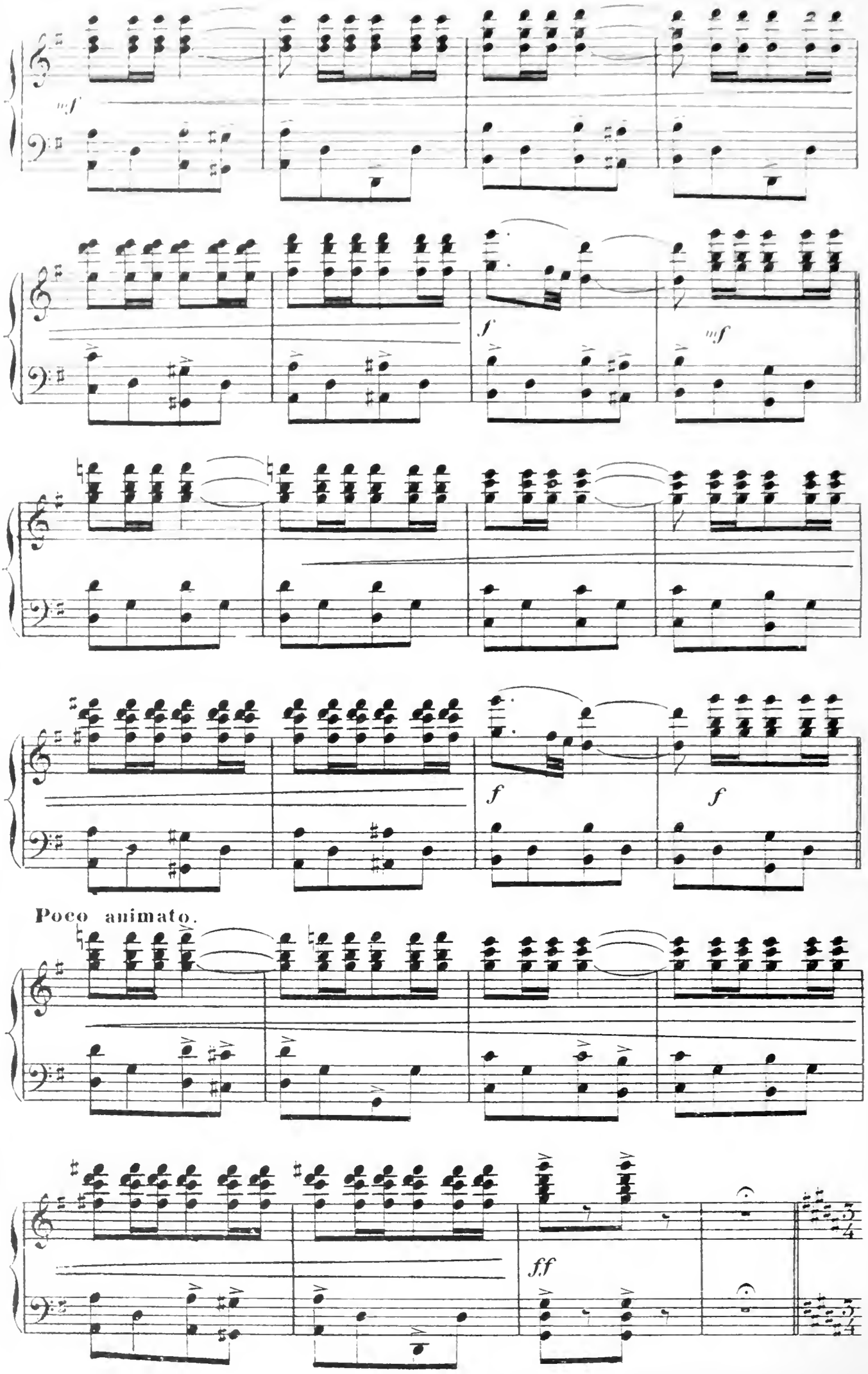


Moderato.

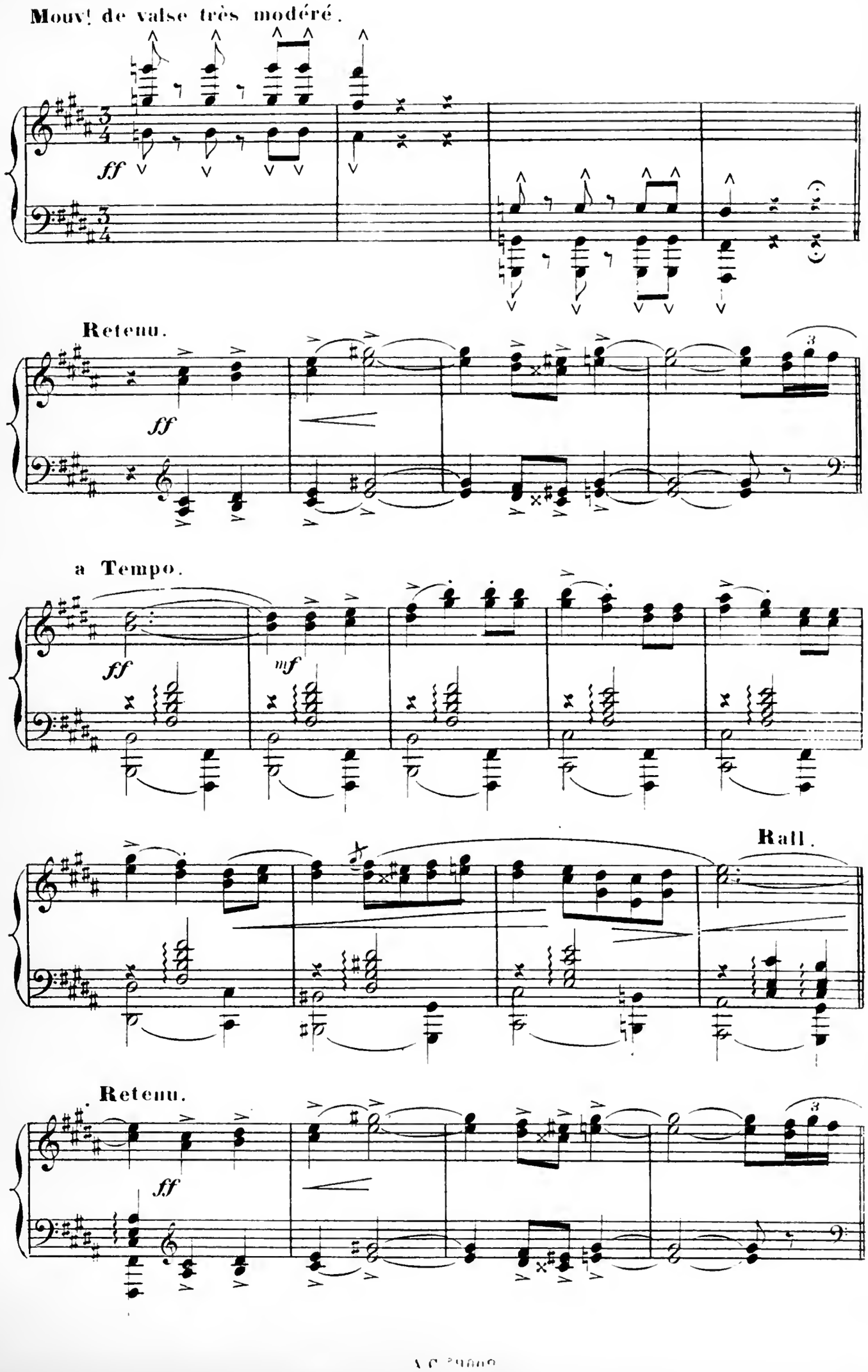


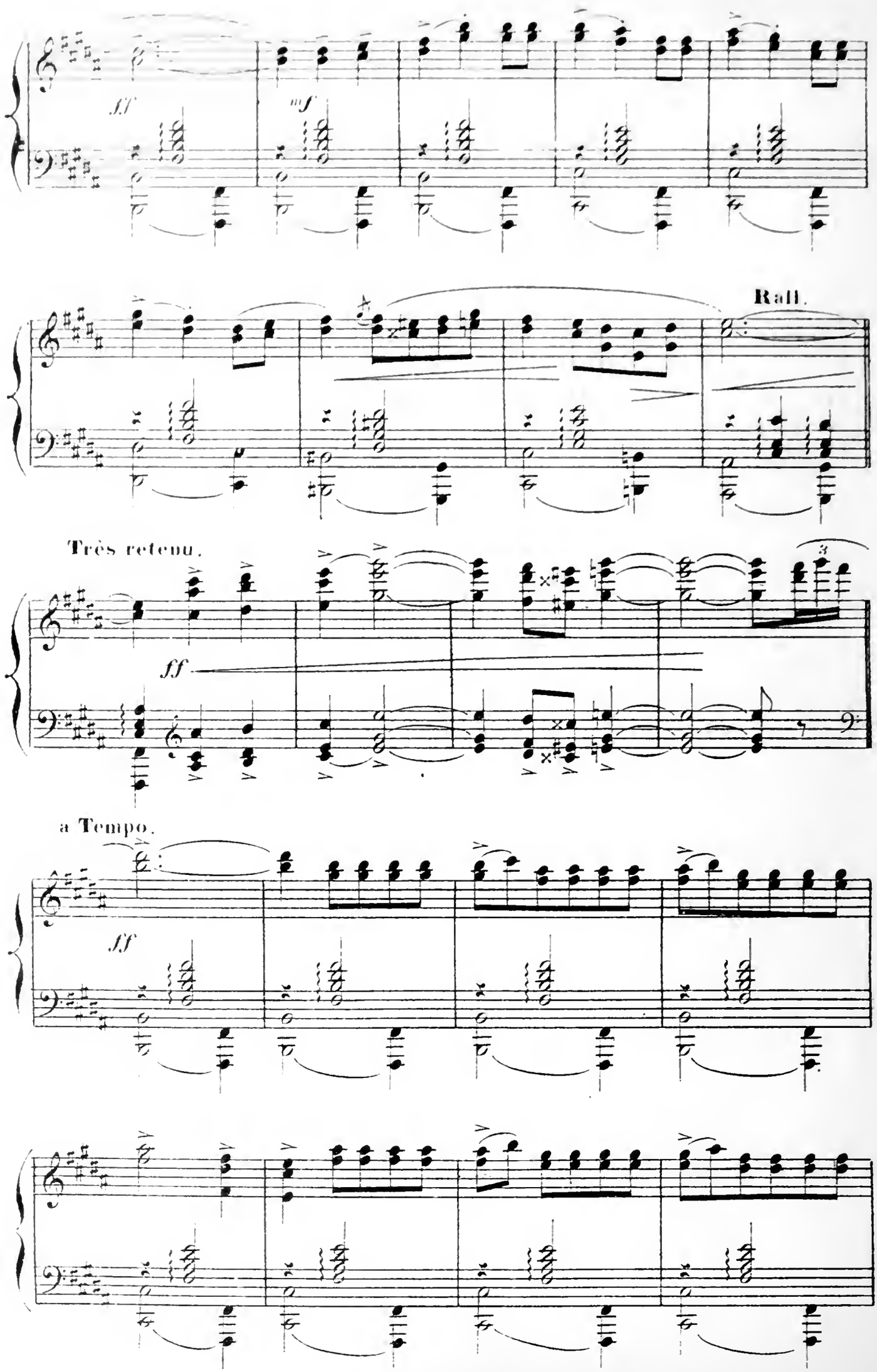


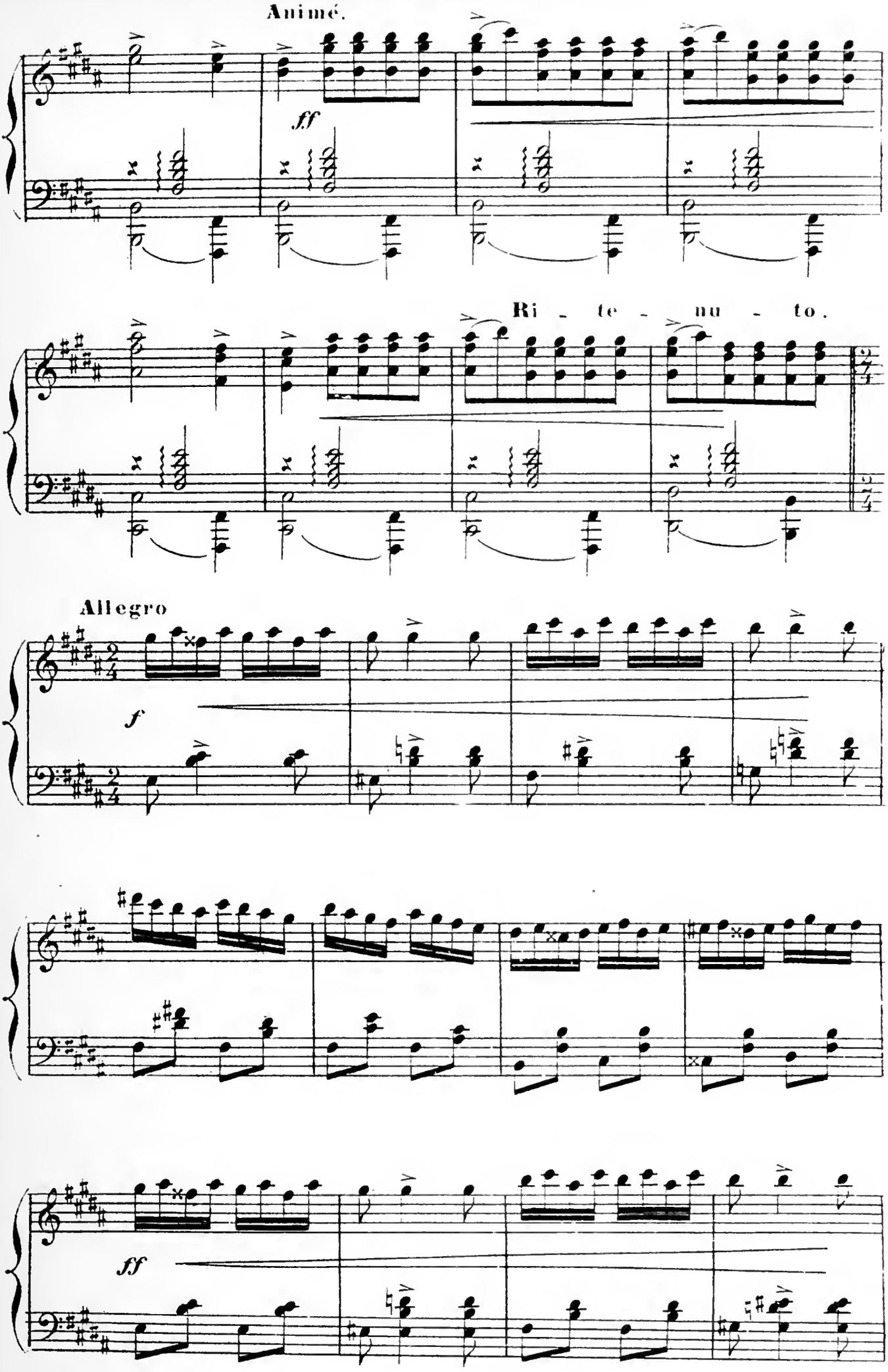


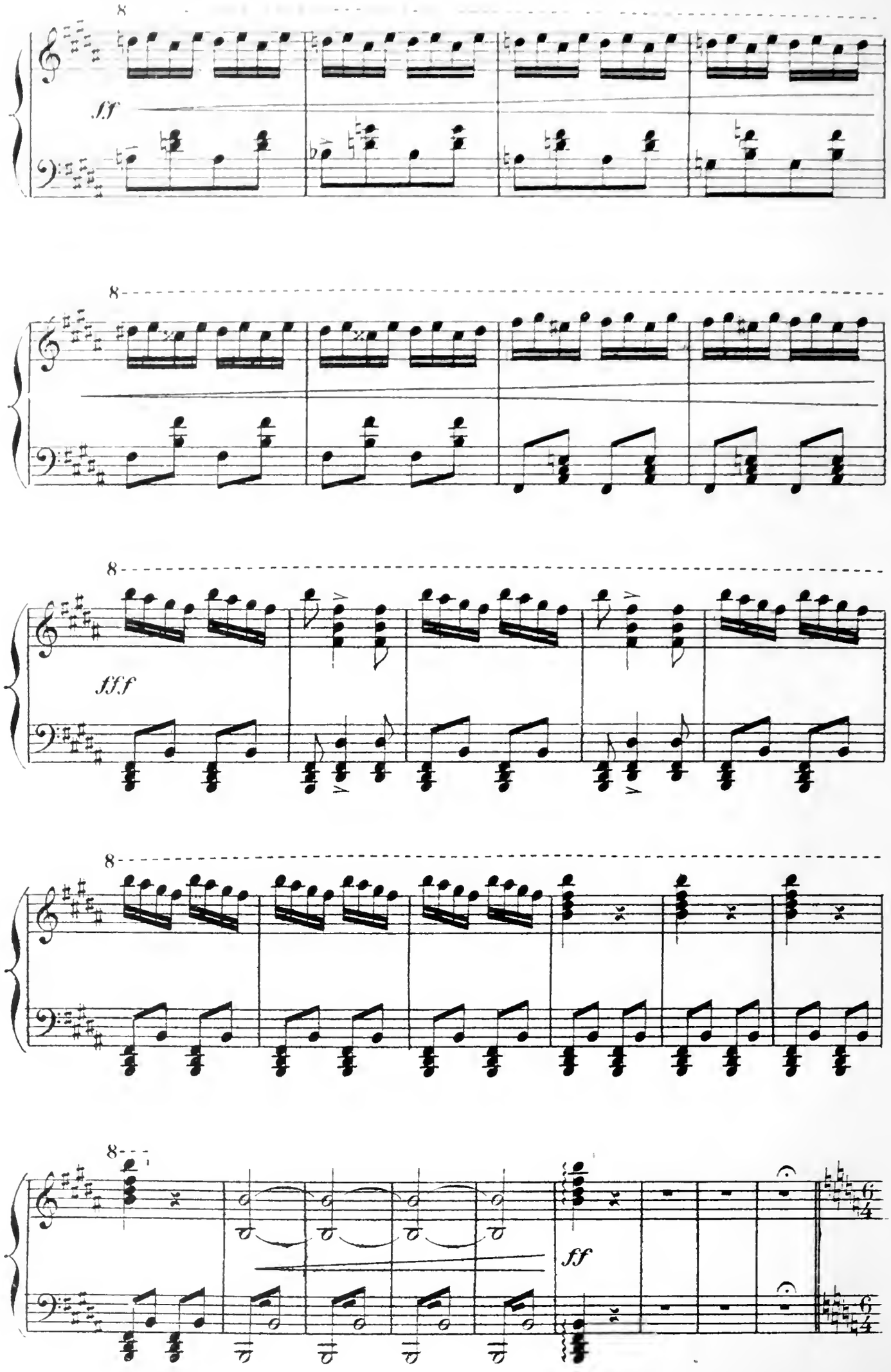

mf
f
mf
f
f
Poco animato.
ff

DIVERTISSEMENT GÉNÉRAL.



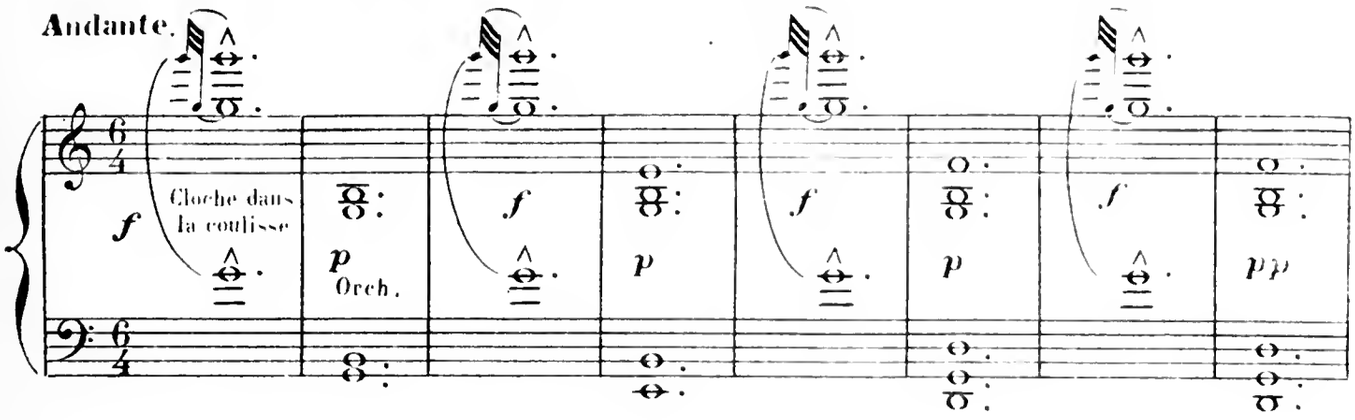

ff
mf
Rall.
Très retenu.
ff
a Tempo.
ff


Animé.
ff
Ri - te - nu - to.
Allegro
f
ff

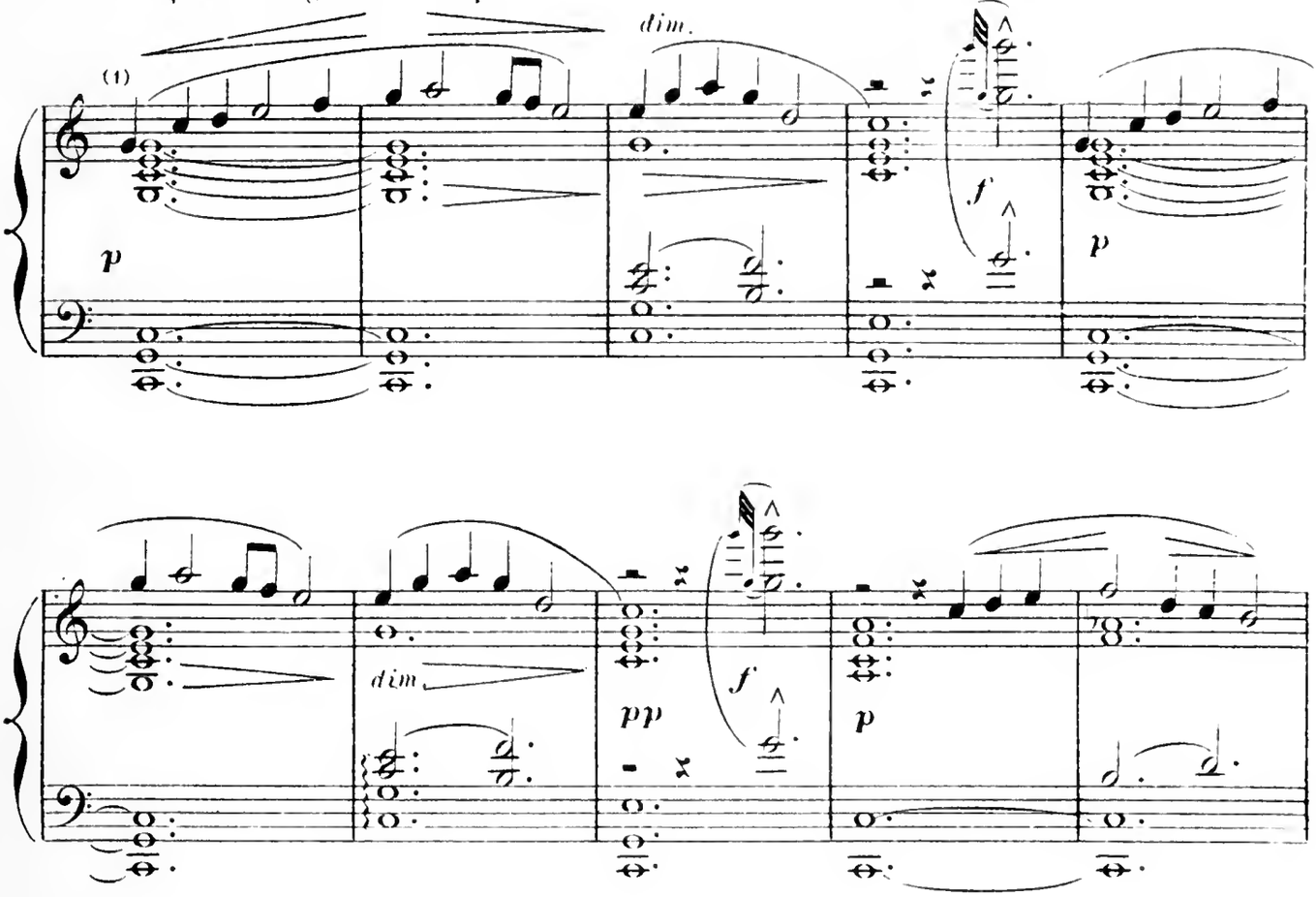

8
ff
8
8
fff
8
8
ff
6/4
6/4

SCÈNE FINALE.

Le jour commence à baisser. On entend sonner l'Angelus. Les Pyrénéens sortent, précédés

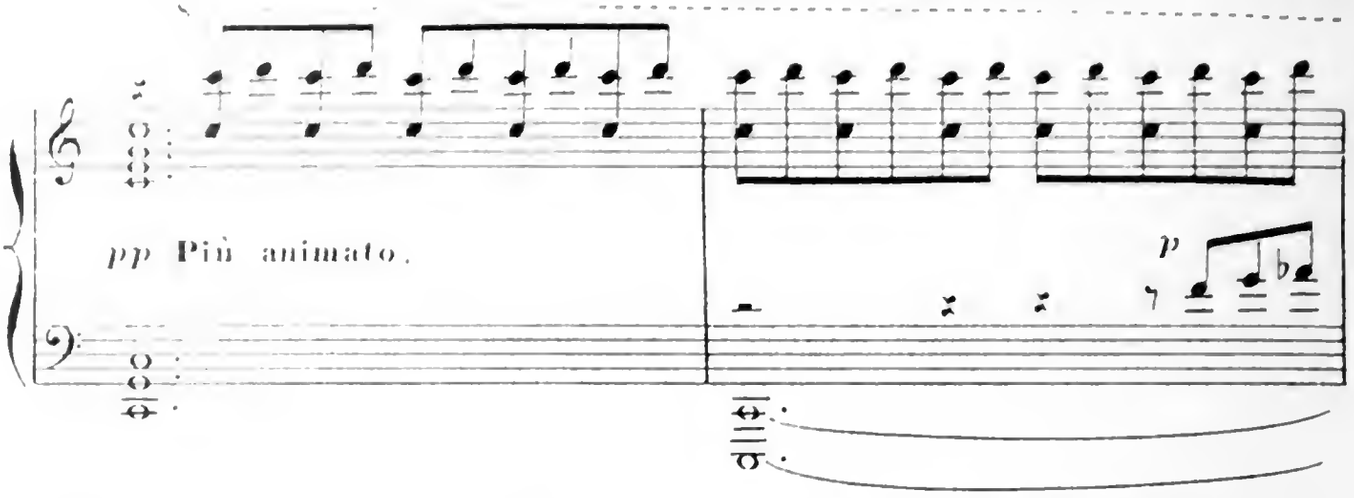


du Marquis. La gitana a disparu.

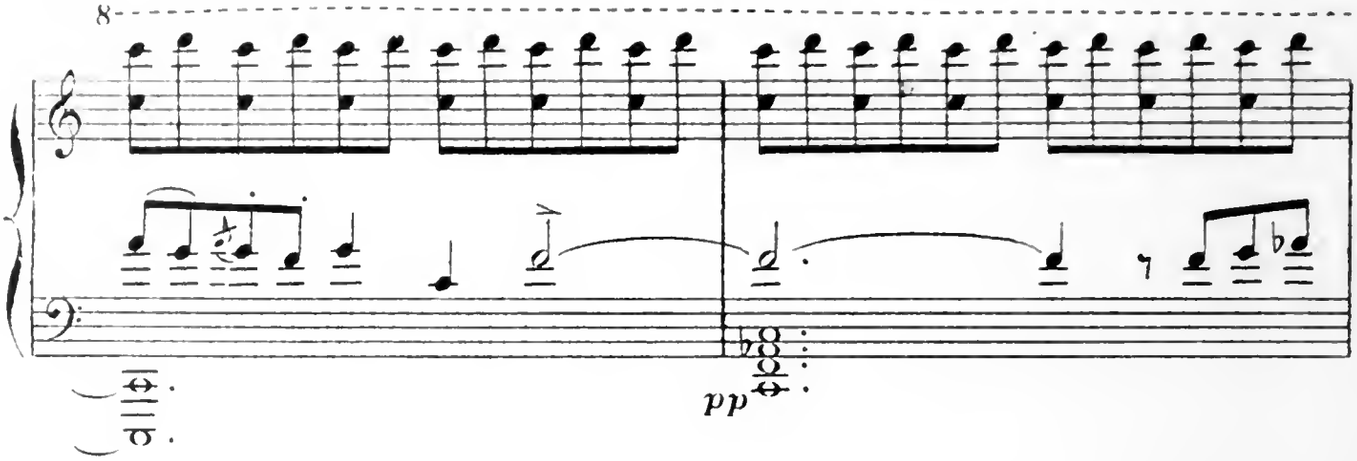


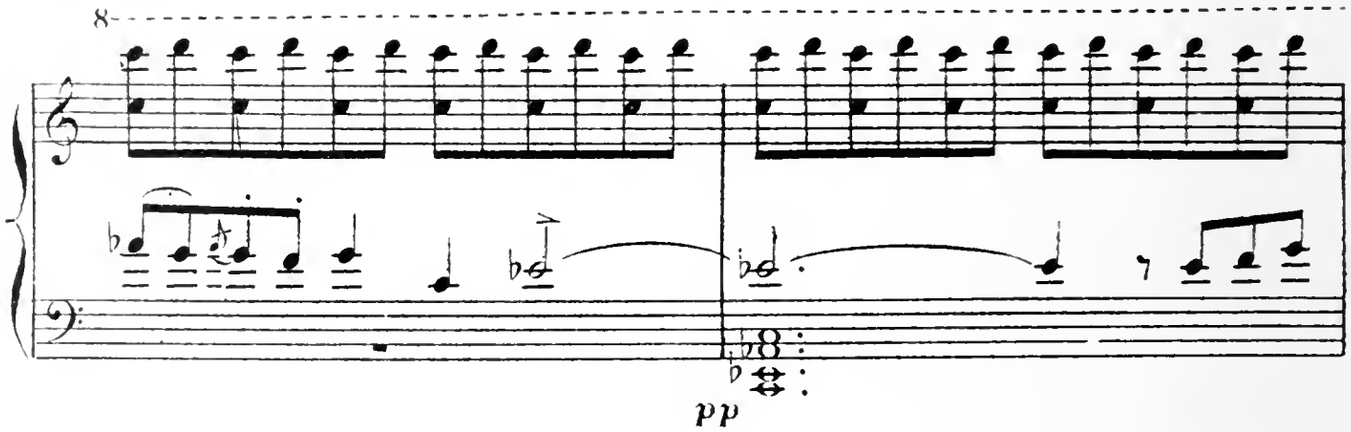
(1) *Air béarnais.*

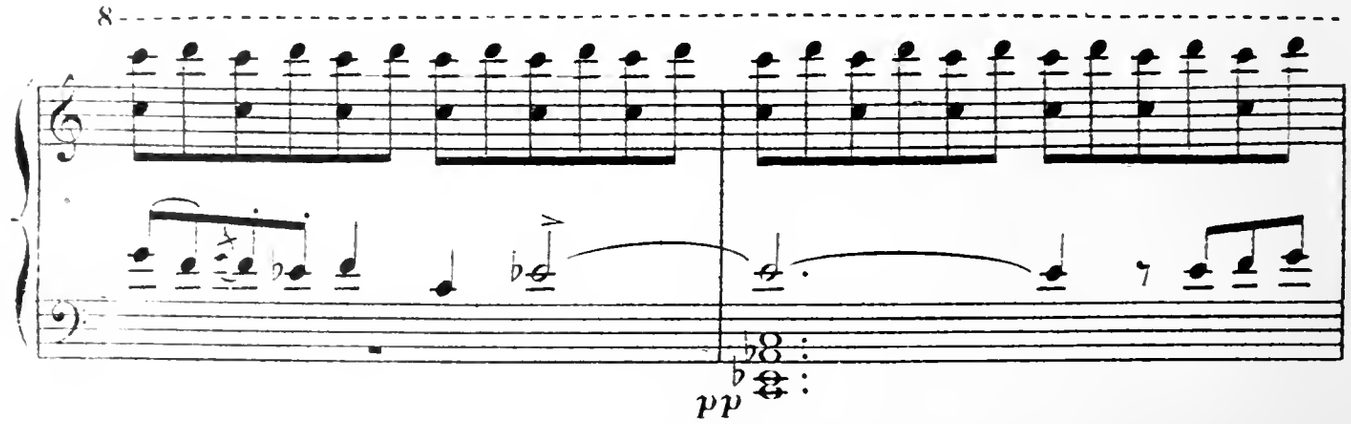
Le Roi des gitanos, après avoir vainement cherché sa gitana morte, dit adieu à ses



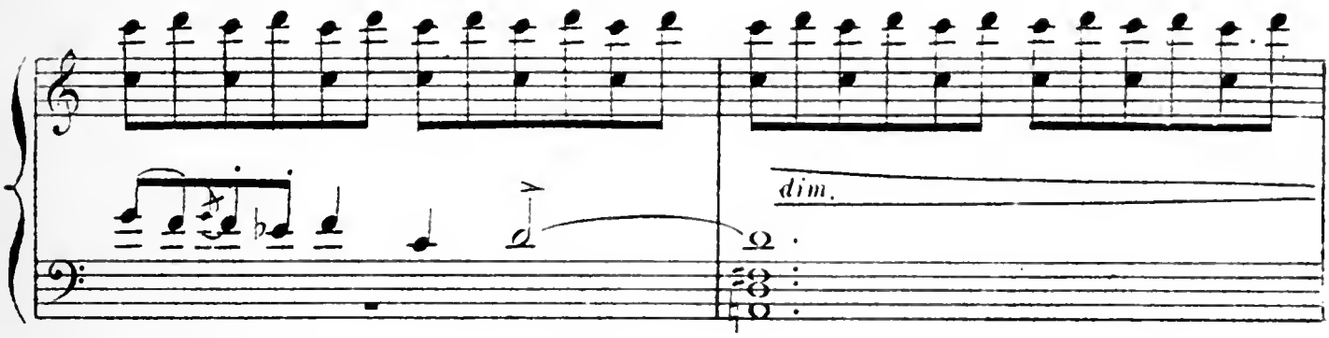
sujets; il sort avec son escorte, accompagné de gitanos, et redescend dans la vallée.





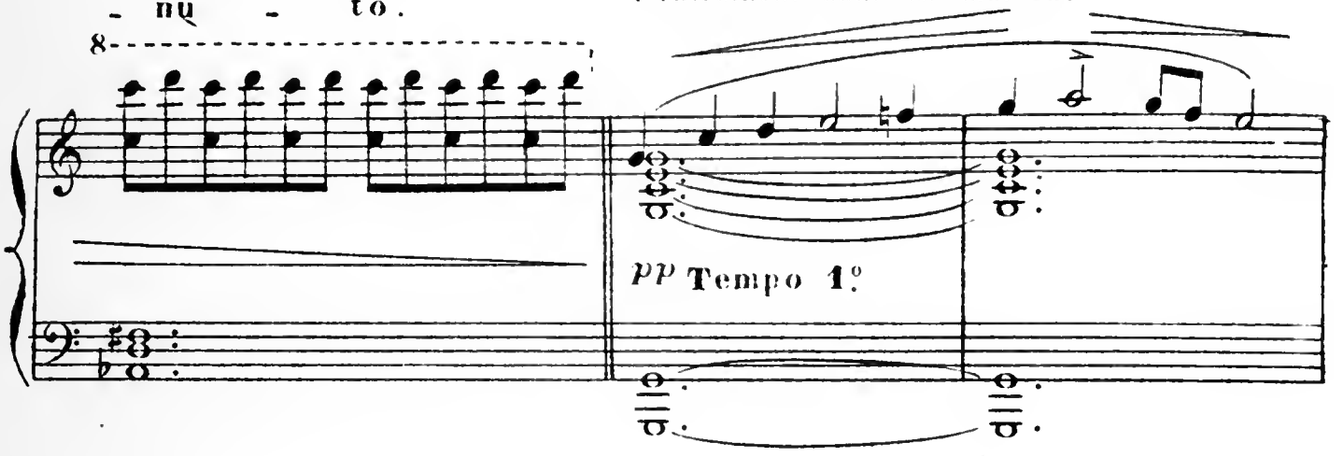


Ri - te -

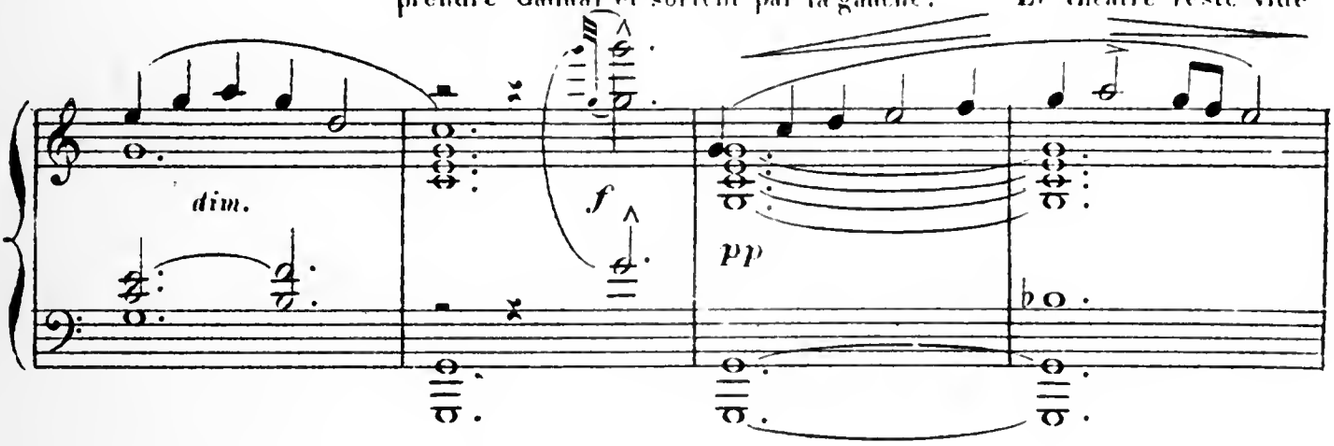


Les jeunes filles viennent prendre Lilia et l'entraînent dans sa maison.

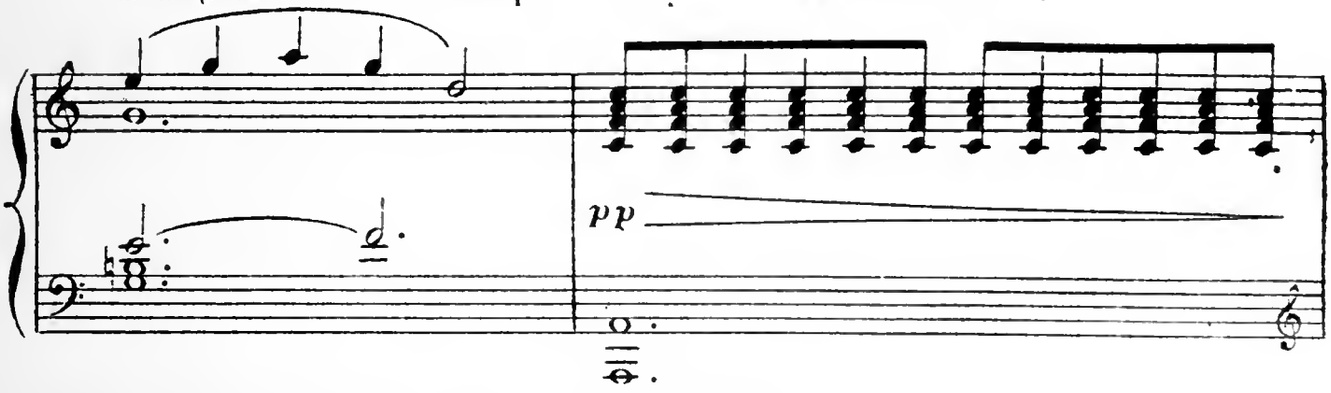
- nu - to.



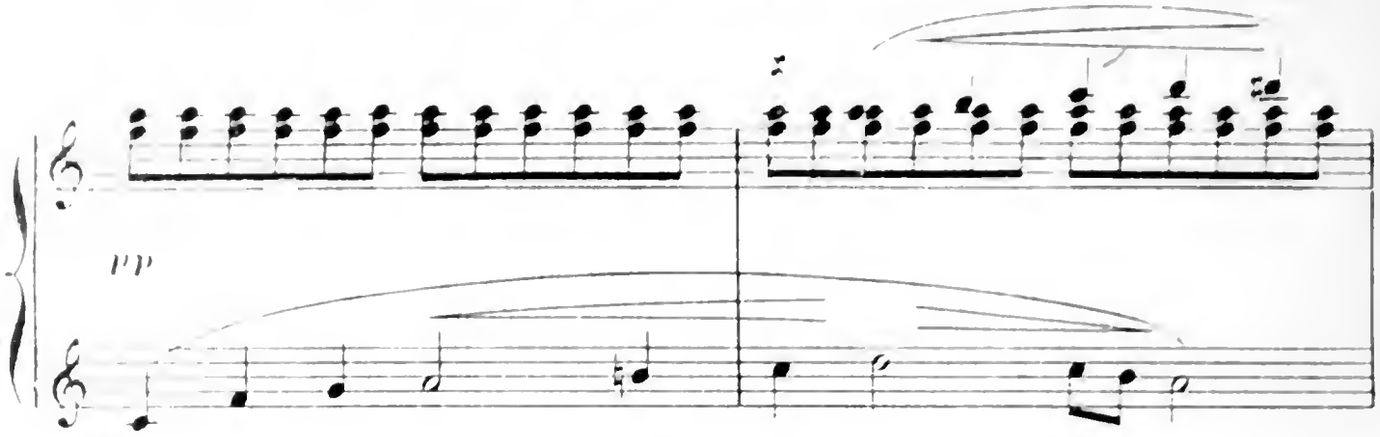
Les jeunes gens viennent à leur tour prendre Cadual et sortent par la gauche. Le théâtre reste vide



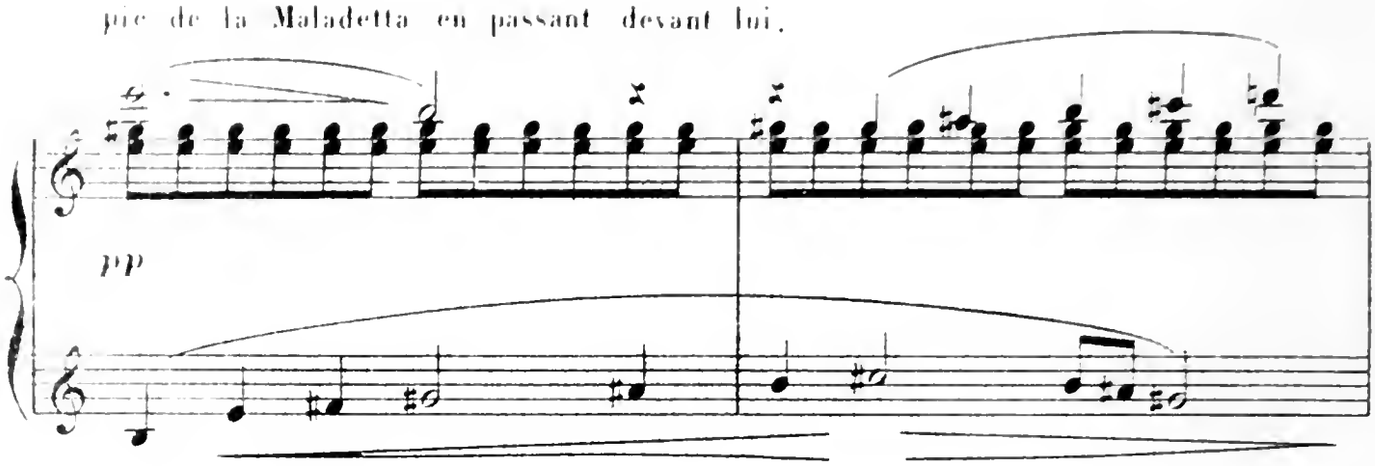
un instant, la nuit est arrivée au bas de la vallée, tandis que les cimes des montagnes sont éclairées par les rayons du soleil couchant.

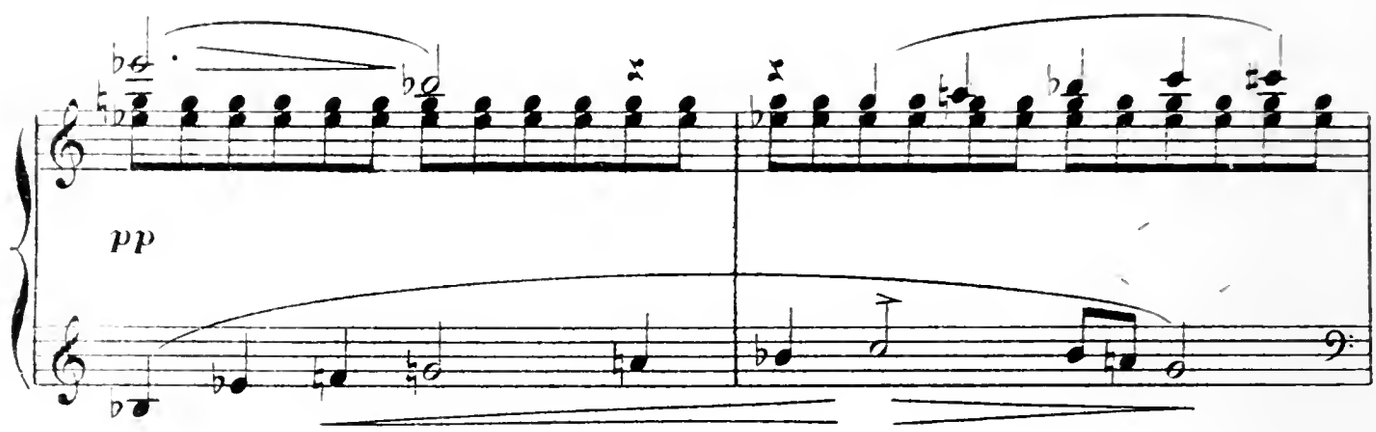


De nuages crises, prenant la teinte du soleil couchant, commencent à masquer le

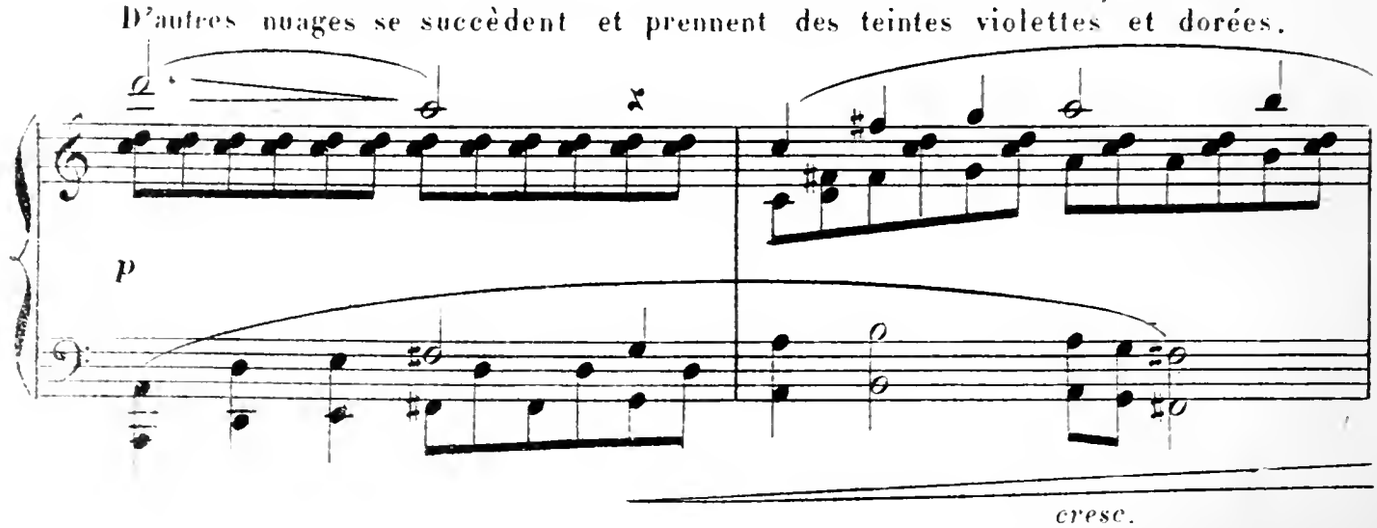


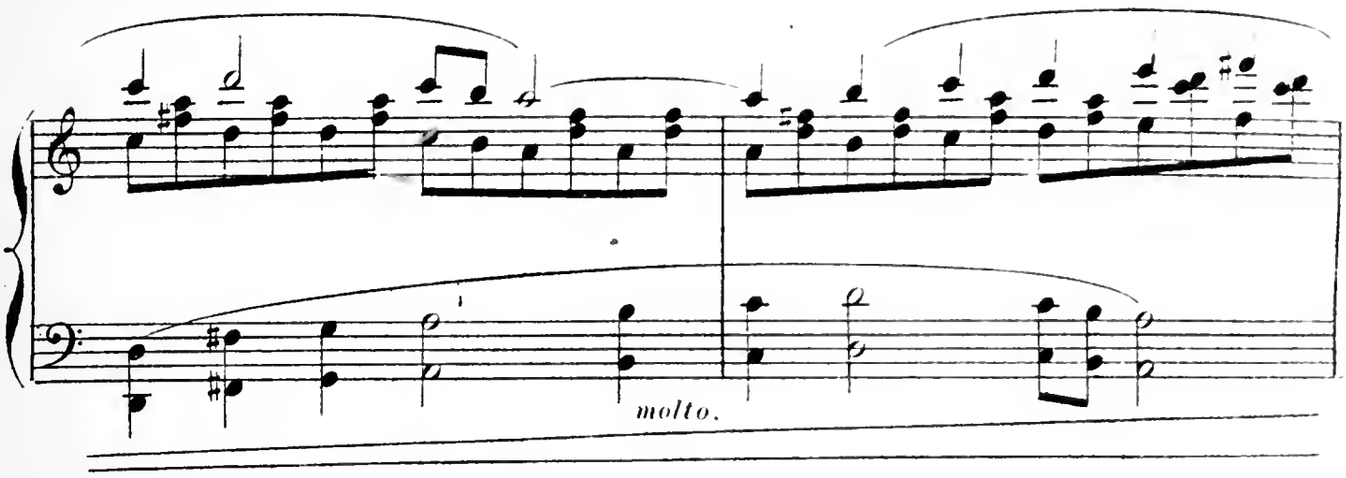
pic de la Maladetta en passant devant lui.

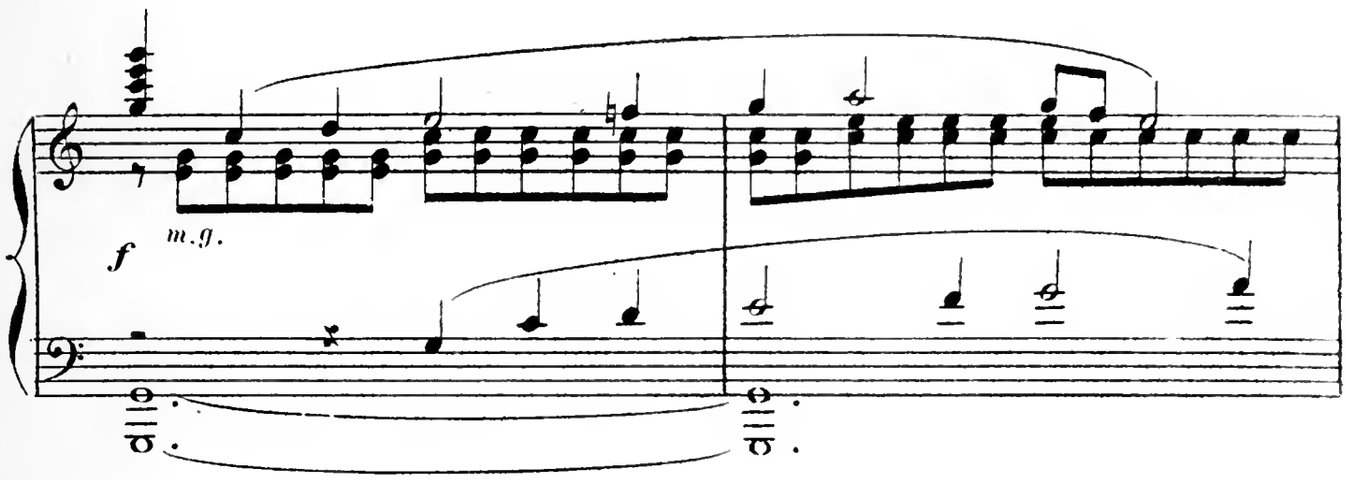


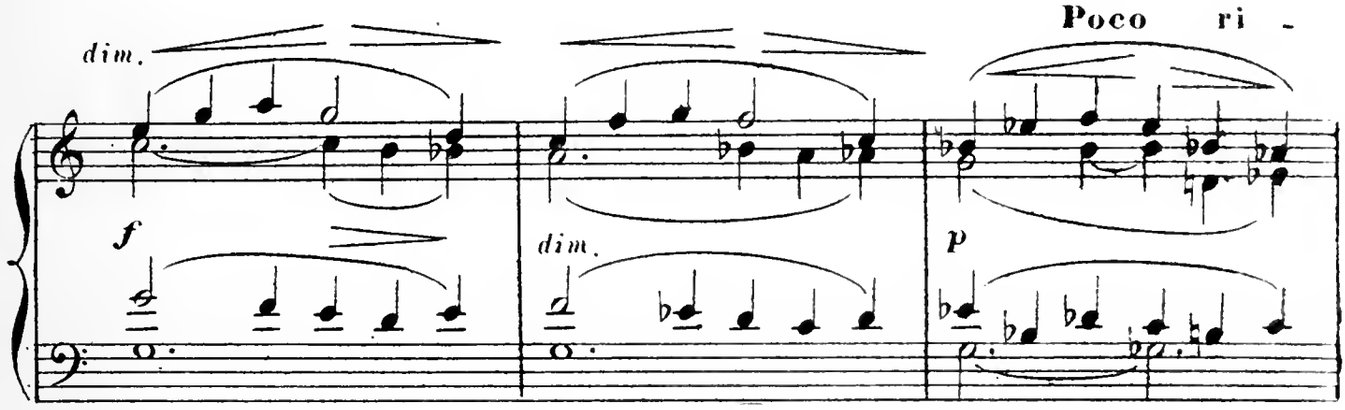


D'autres nuages se succèdent et prennent des teintes violettes et dorées.

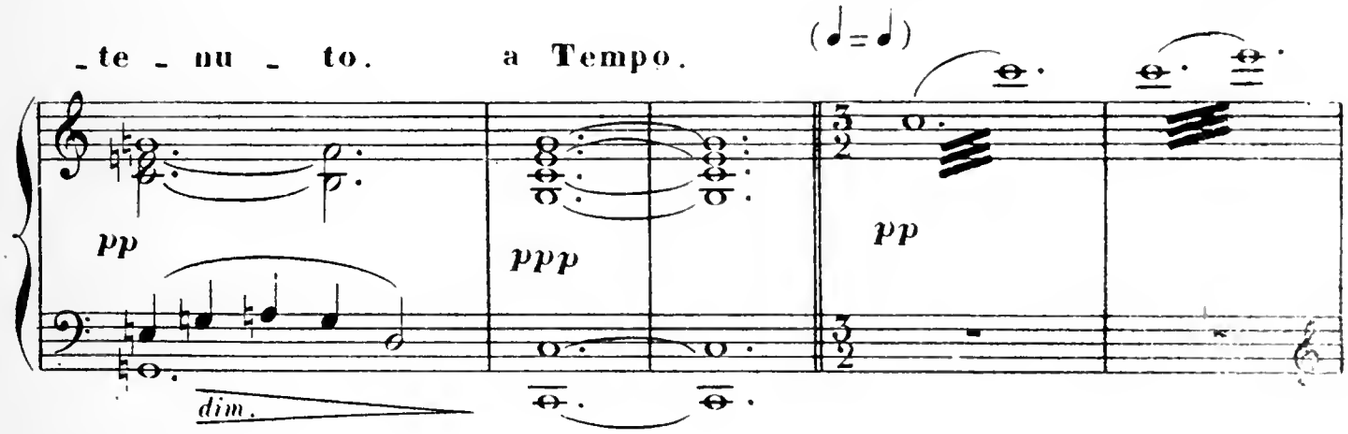




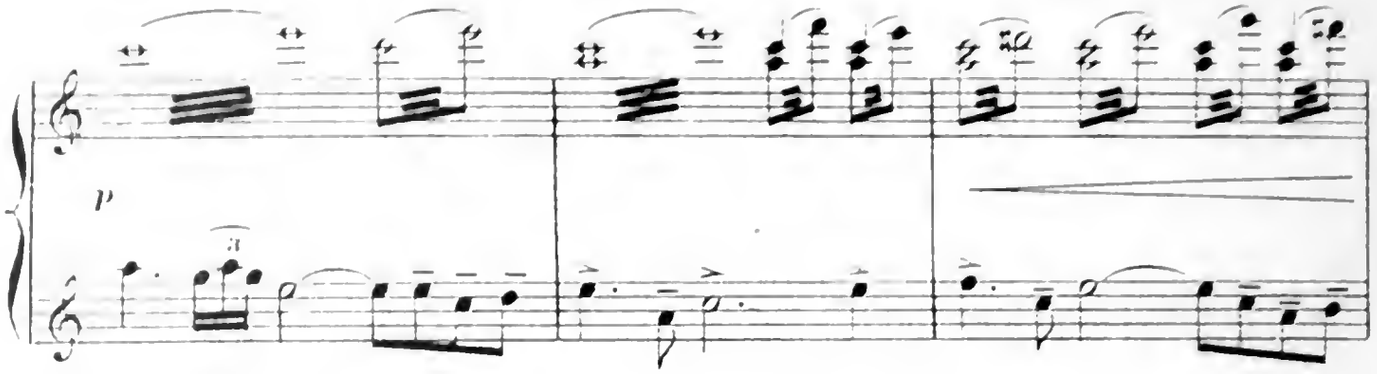




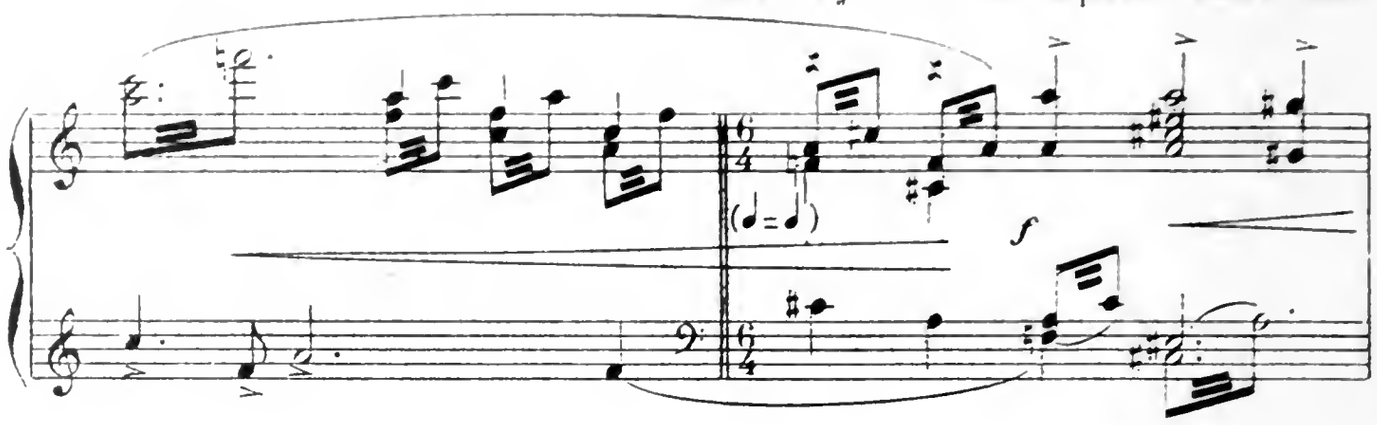
Cadual rentre seul en scène,



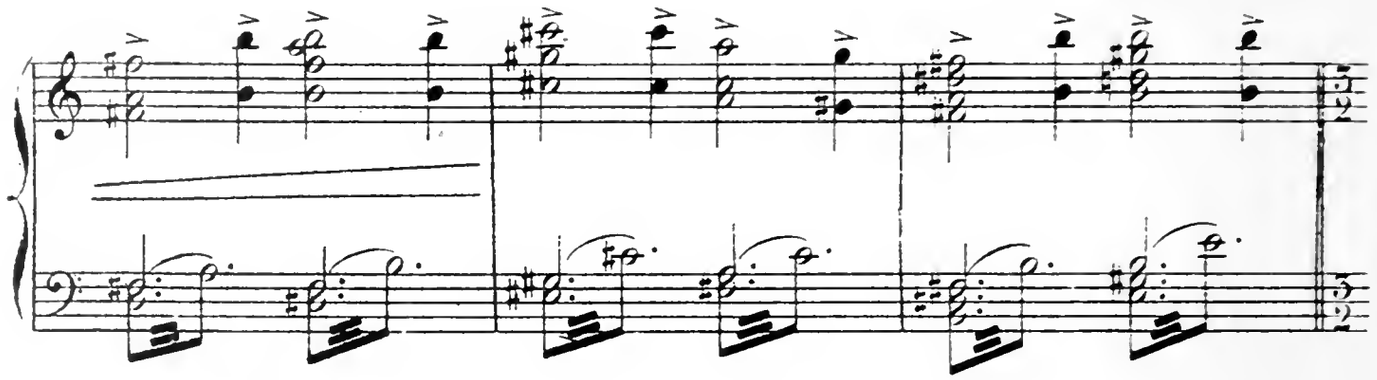
se retourne vers le pic où il se sent attiré par une force invincible.



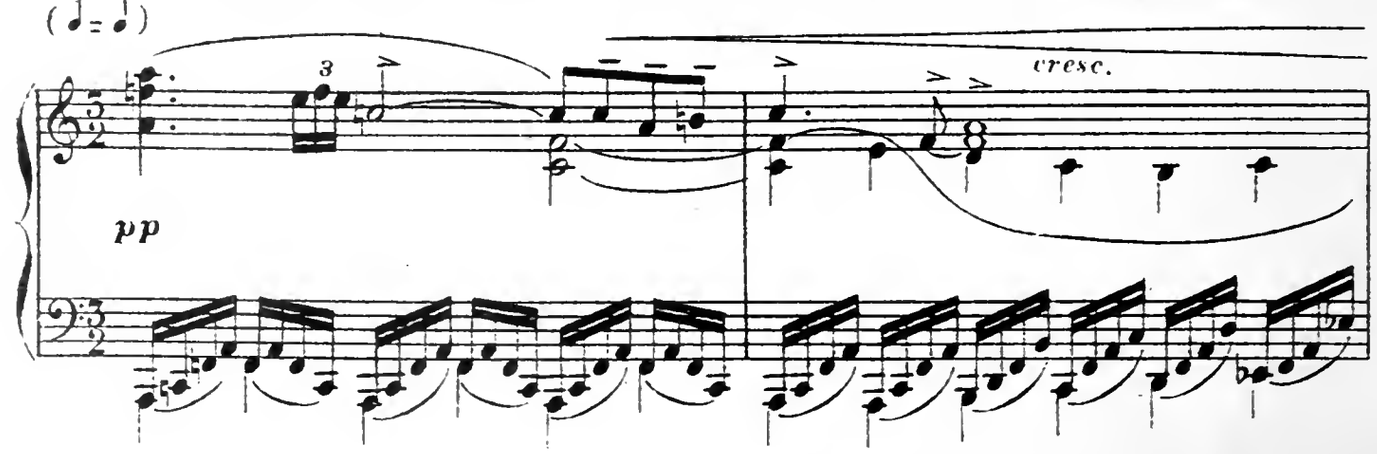
Mais il a juré à Lilia de ne plus se laisser tenter



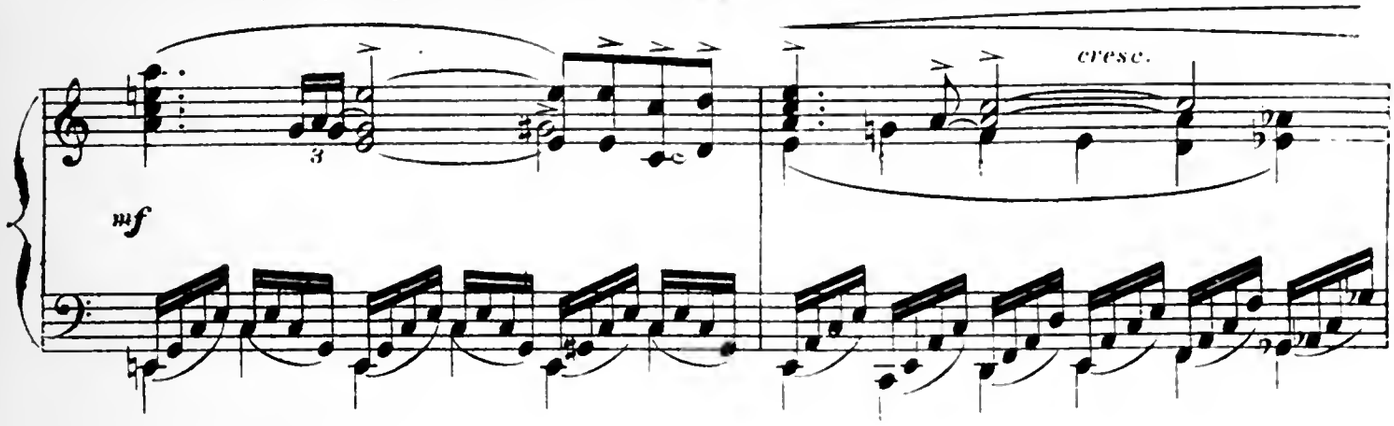
par la fée, il est tout à sa fiancée.



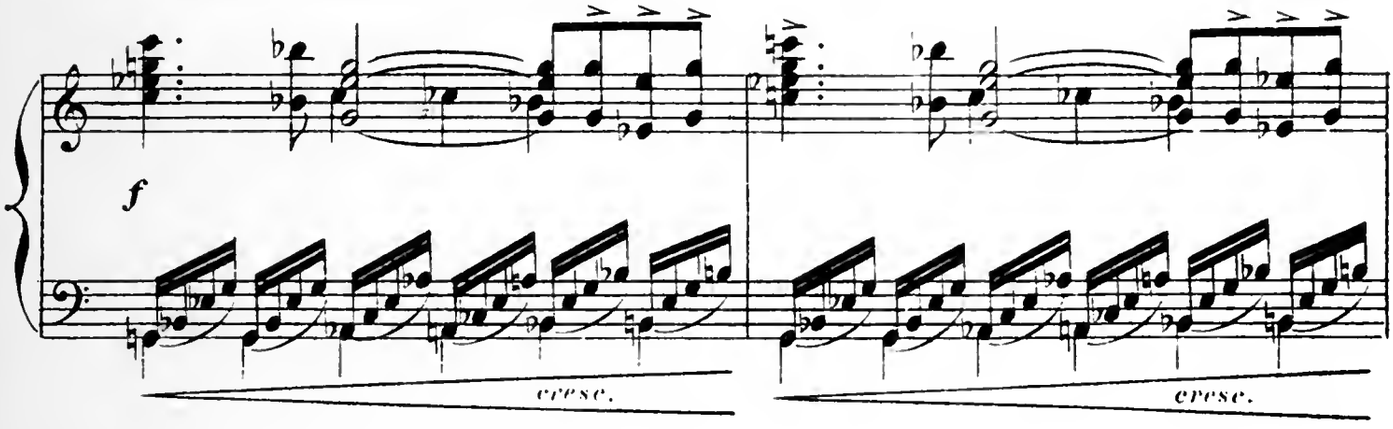
Le pic à ce moment est dégagé des nuages, la neige a pris des teintes rosées tandis qu'un nuage neigeux monte du fond de la vallée, ce nuage prend la forme gigantesque de la



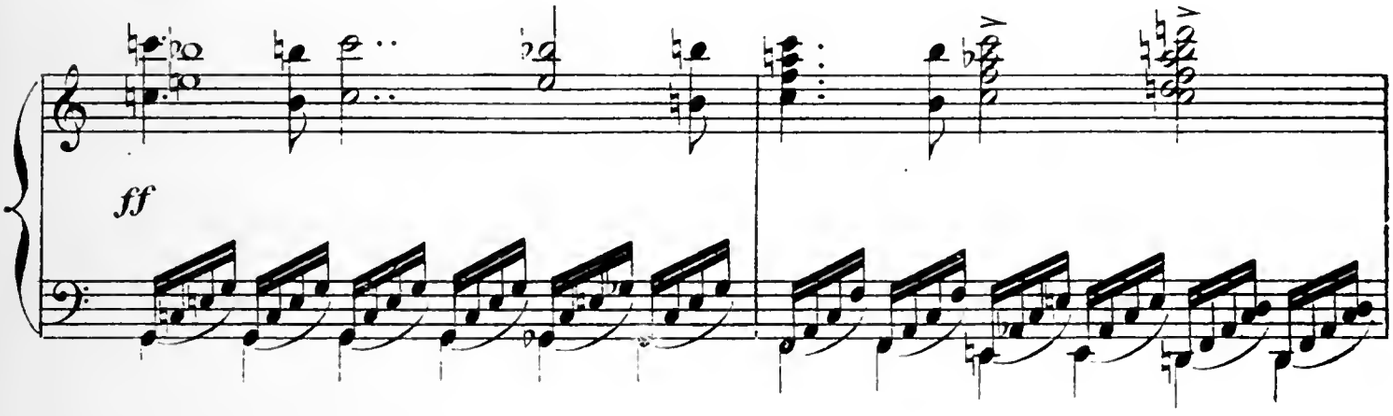
Fée des Neiges qui regarde Cadual, en lui désignant le pic maudit. Cadual ebloui par cette appa



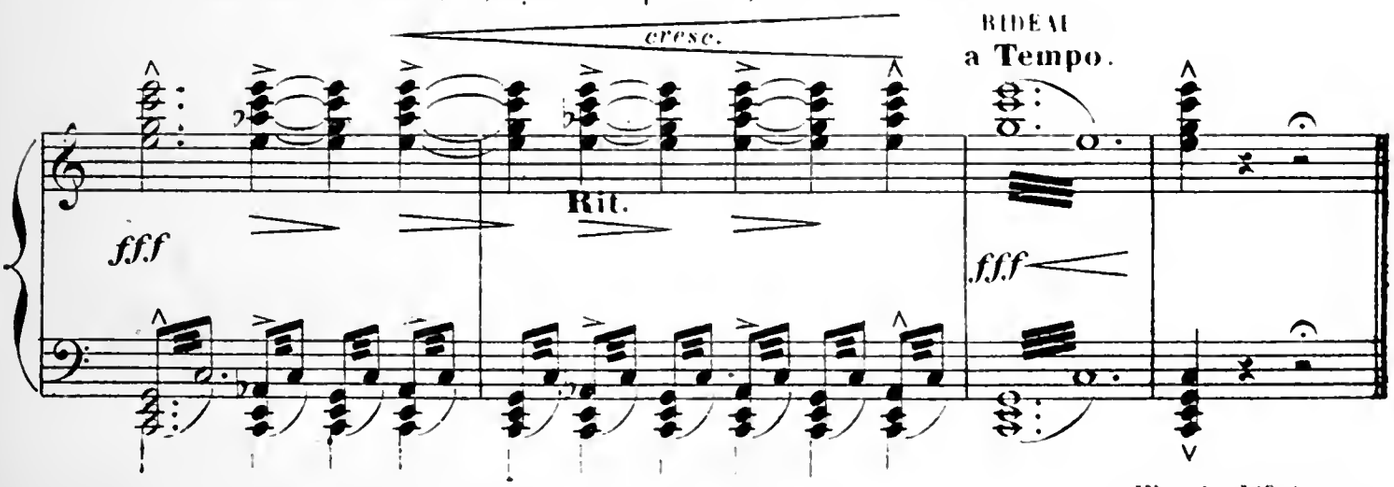
rition ne peut résister au désir de revenir, une dernière fois contempler la Fée des Neiges



il s'élance vers la montagne.



Lilia sort de sa maison, et, voyant ce spectacle, tombe évanouie.



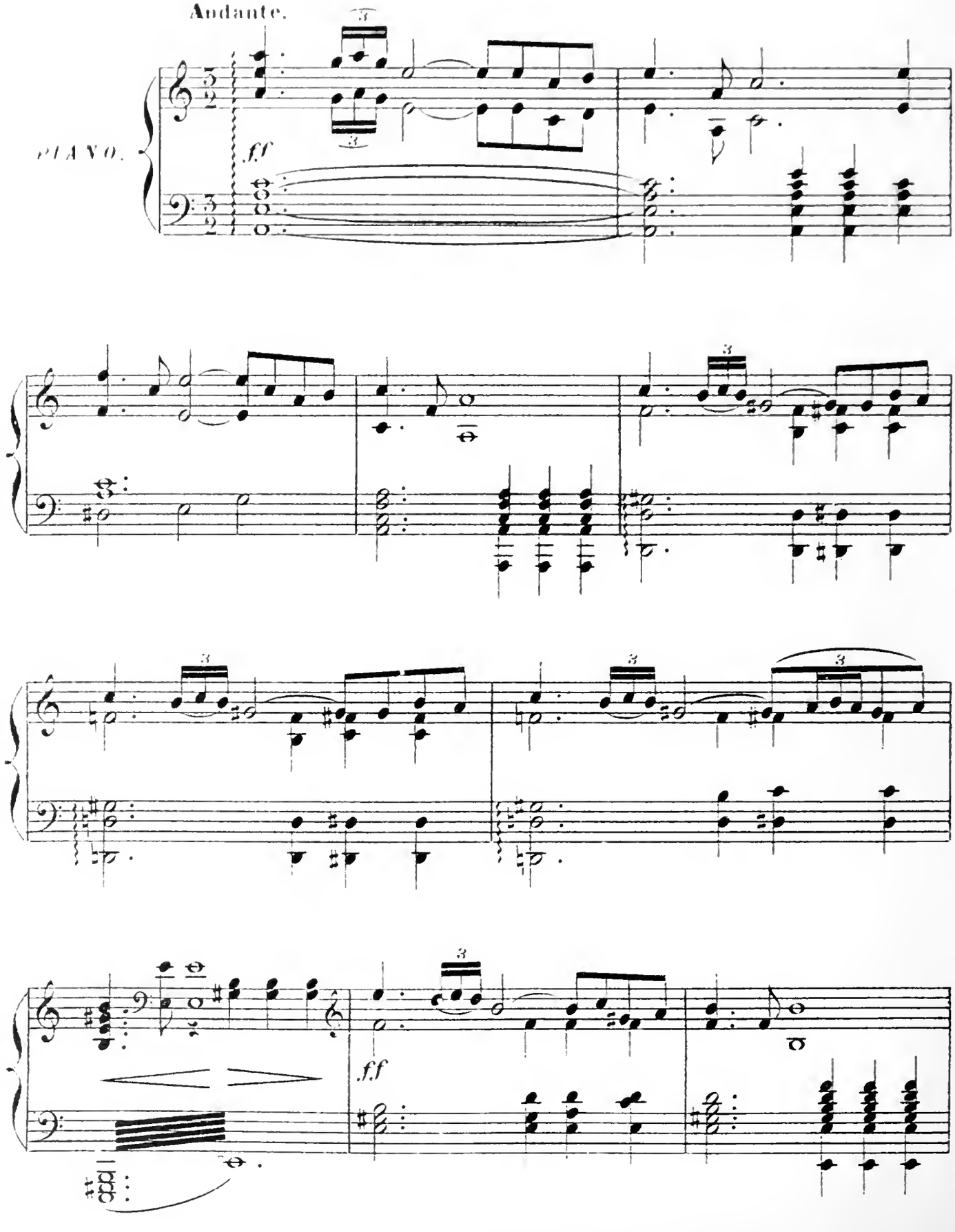
Fin du Vᵉ Acte

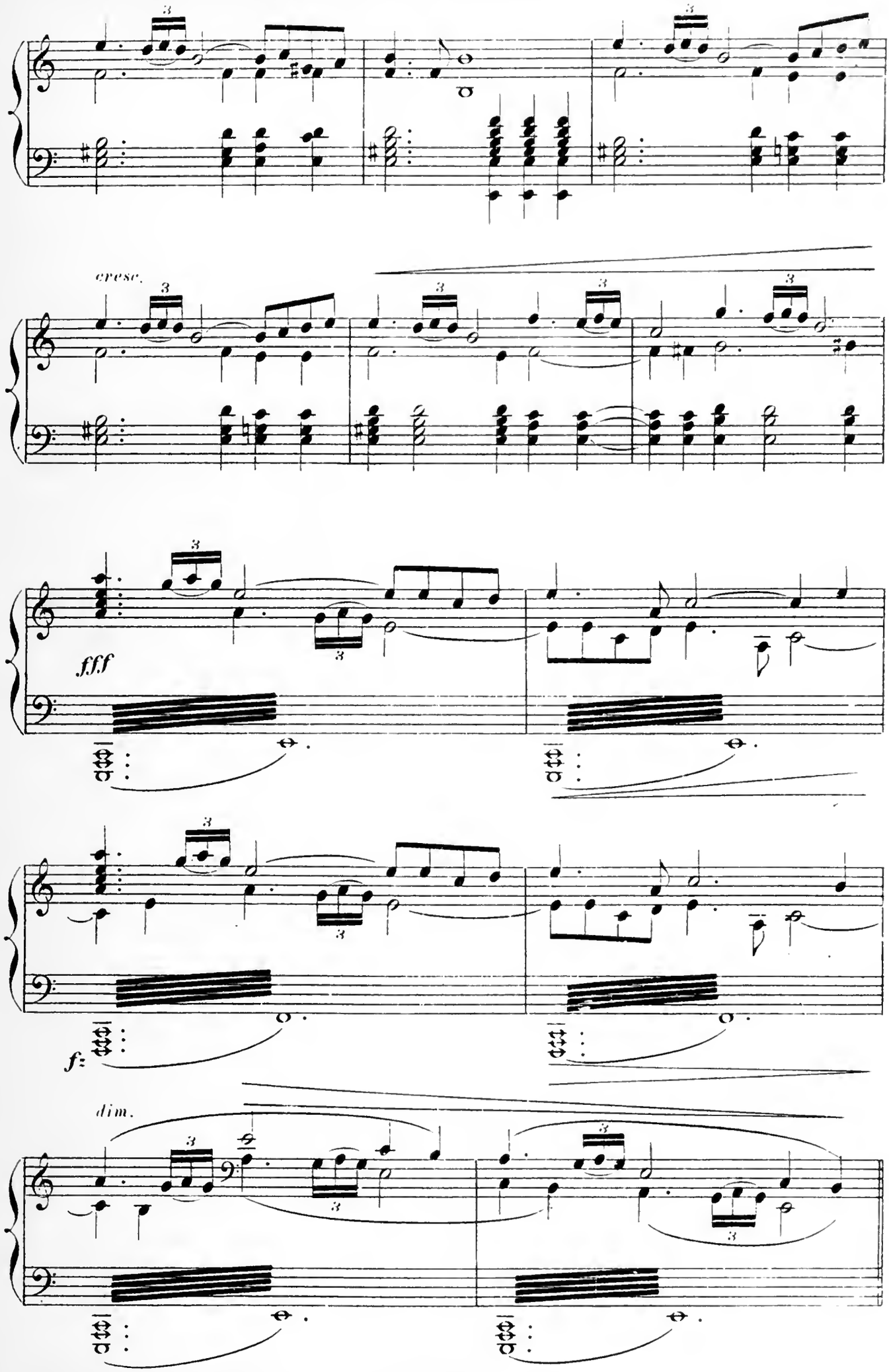
ACTE II

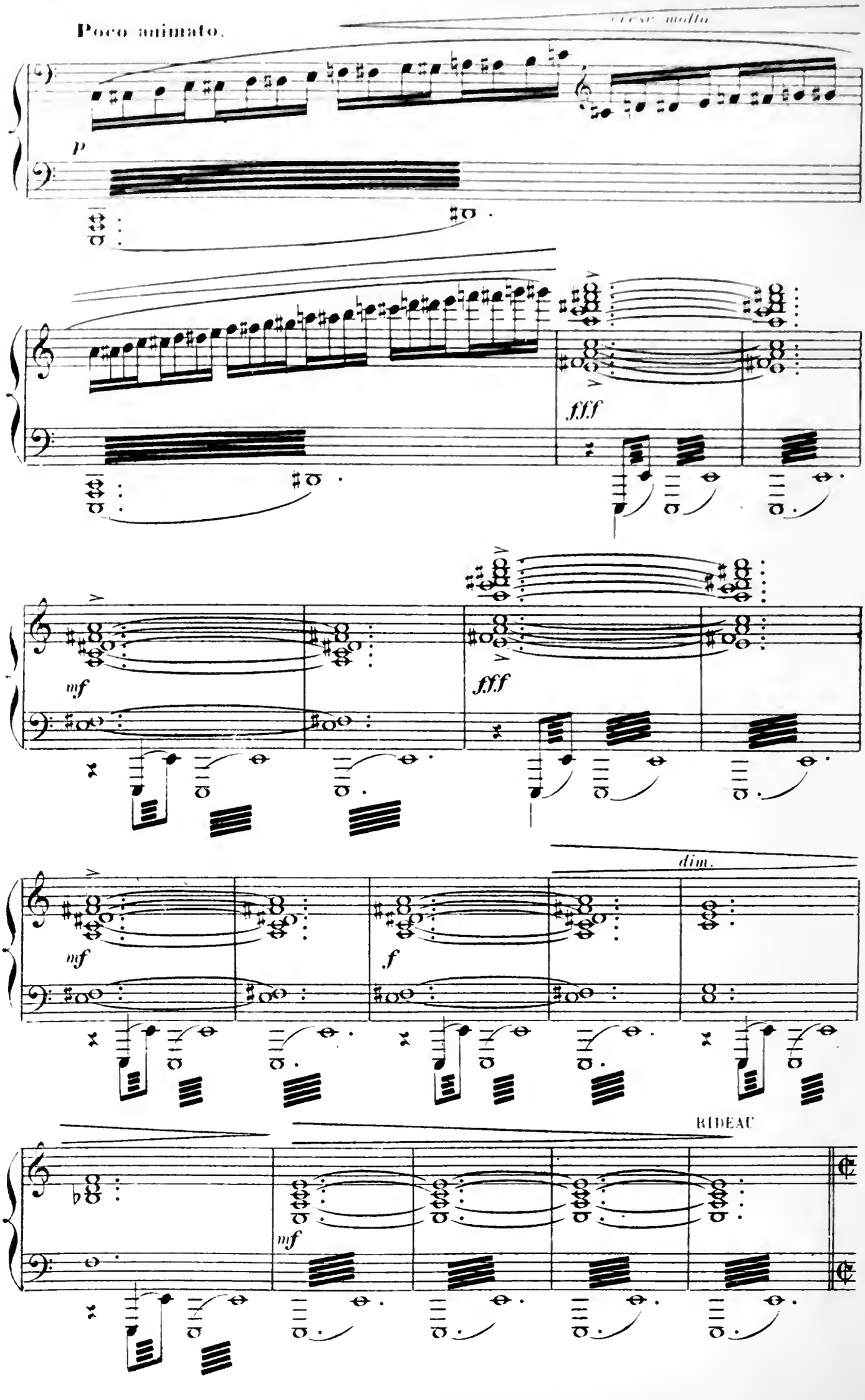
1er TABLEAU

Le théâtre repoésente le Pic de La Maladetta, émergeant au dessus d'un lac de neige. La neige amoncelée semble recouvrir des formes humaines

INTRODUCTION.

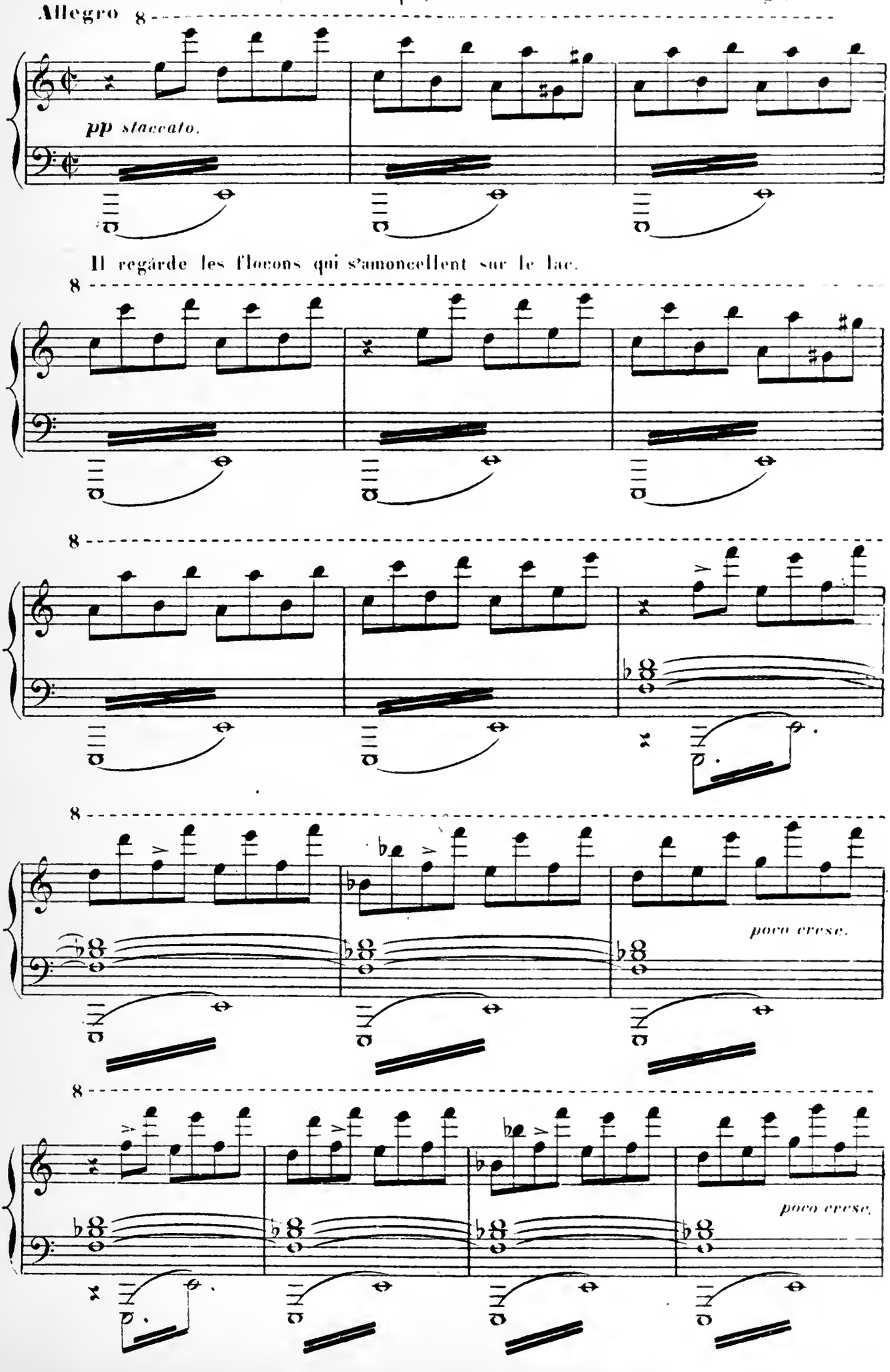


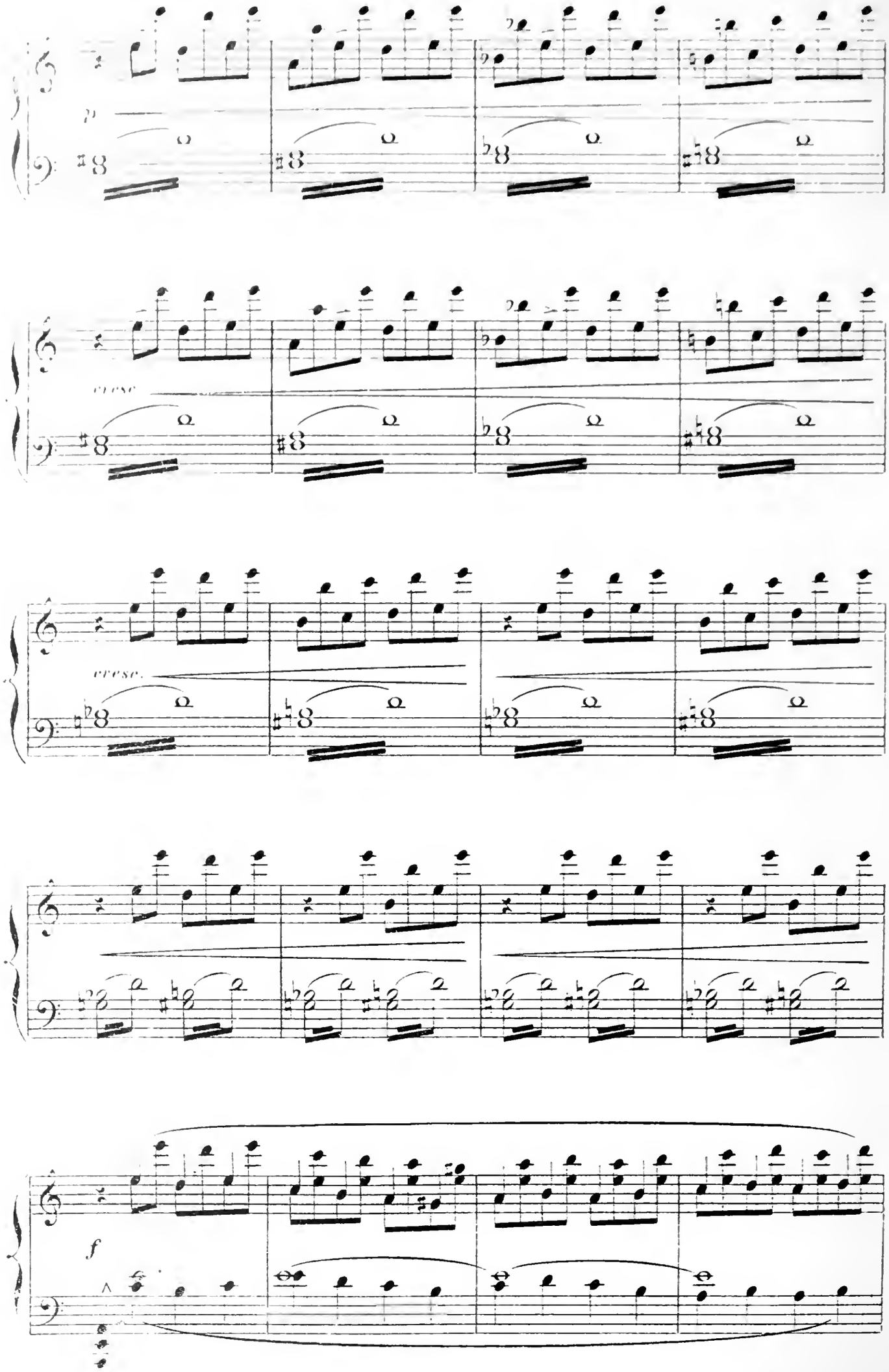

cresc.
fff
f
dim.

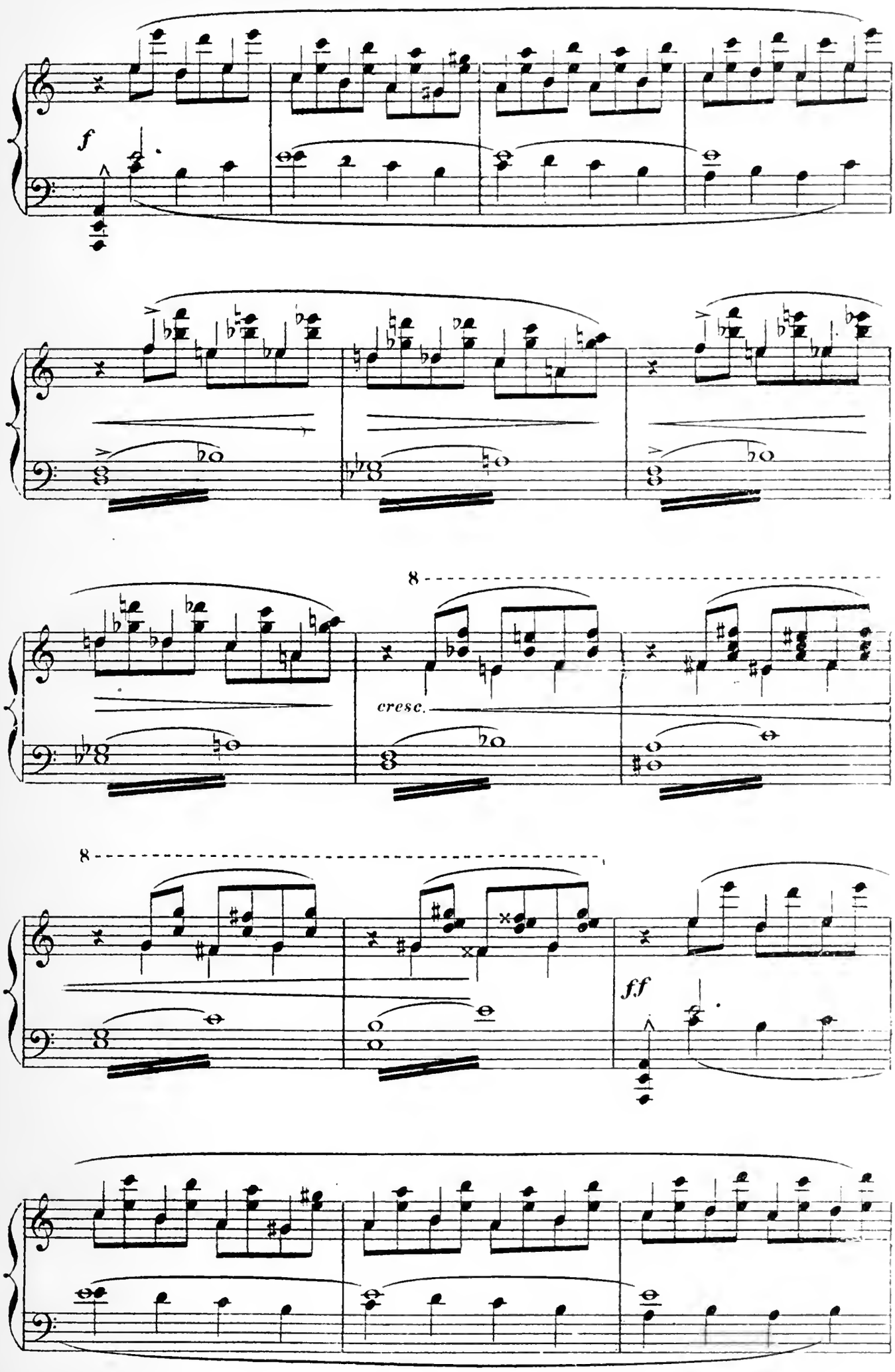

Poco animato.
très molto
p
fff
mf
fff
mf
f
dim.
RIDEAU
mf

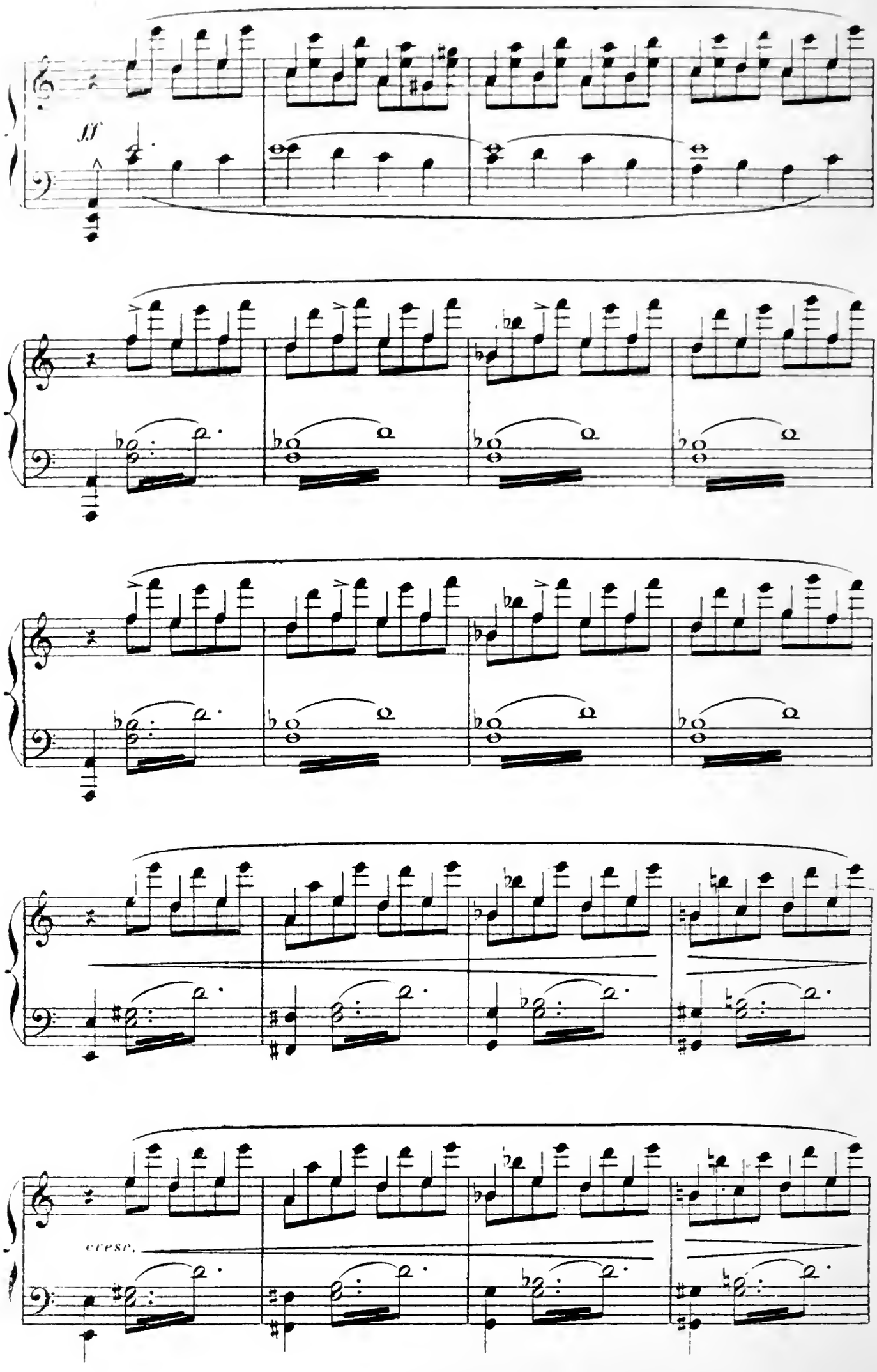
SCÈNE I.

Cadual est au sommet du pic, au milieu de la tourmente de neige.

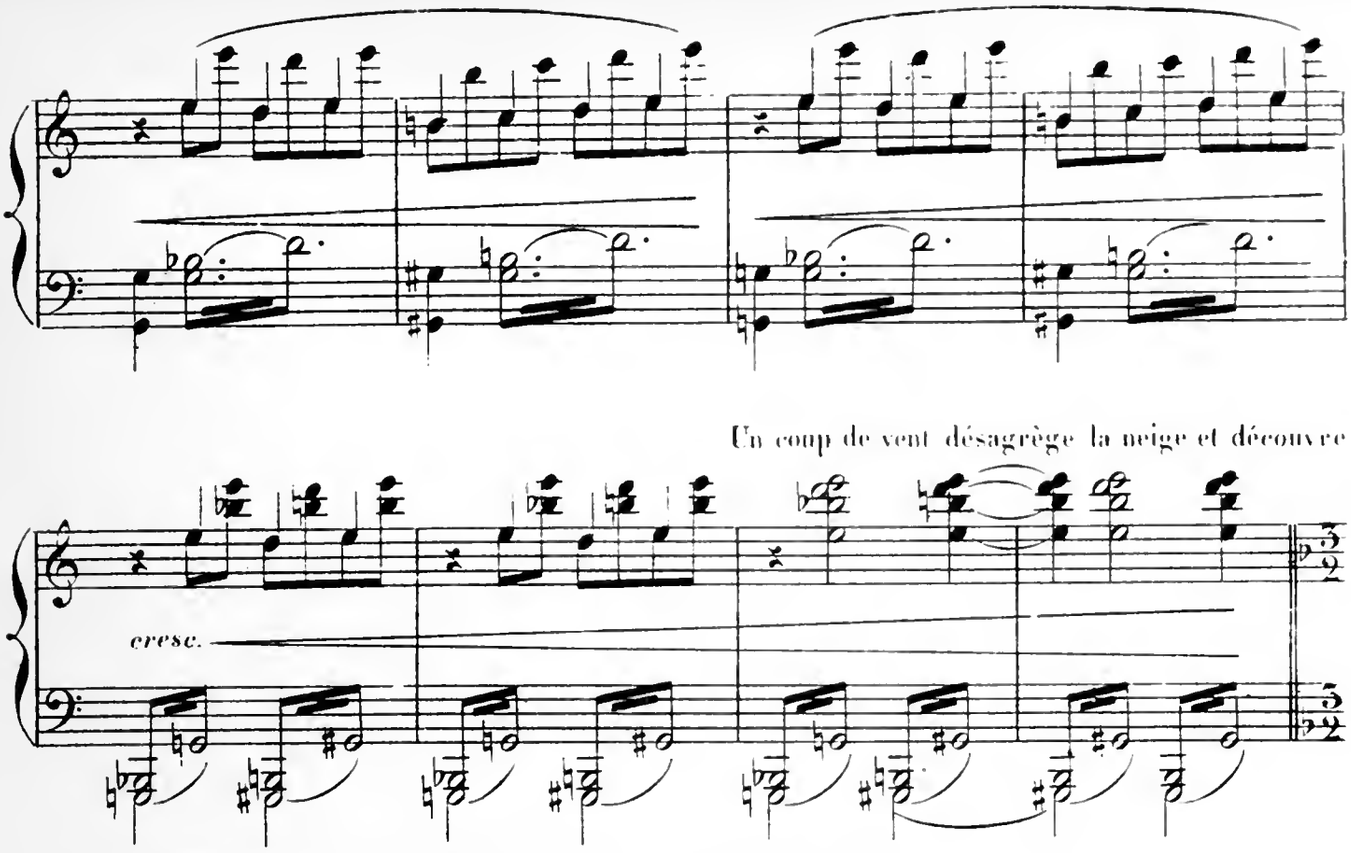



p
cresc.
cresc.
f

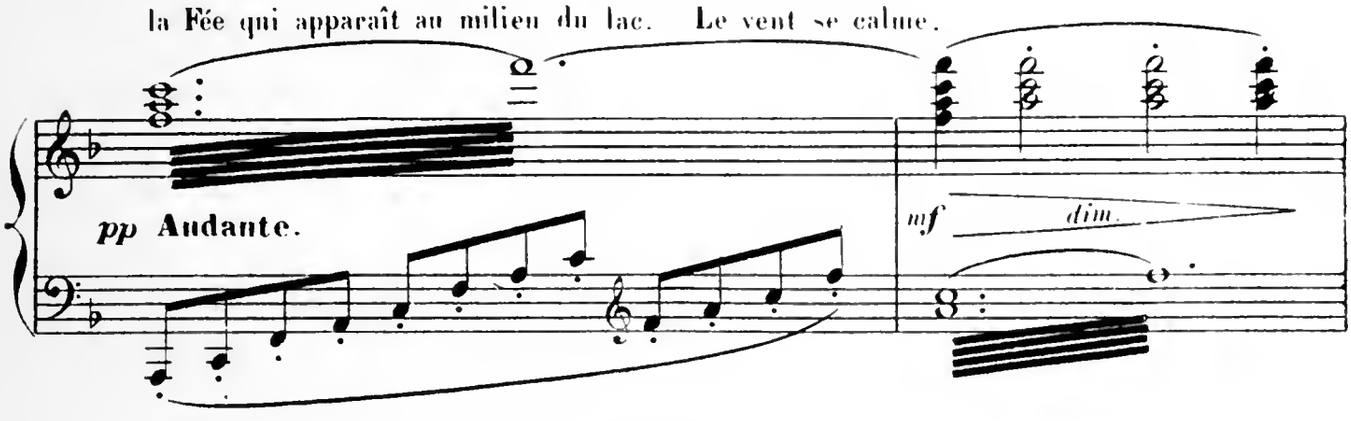

f
8
cresc.
8
ff


ff
cresc.

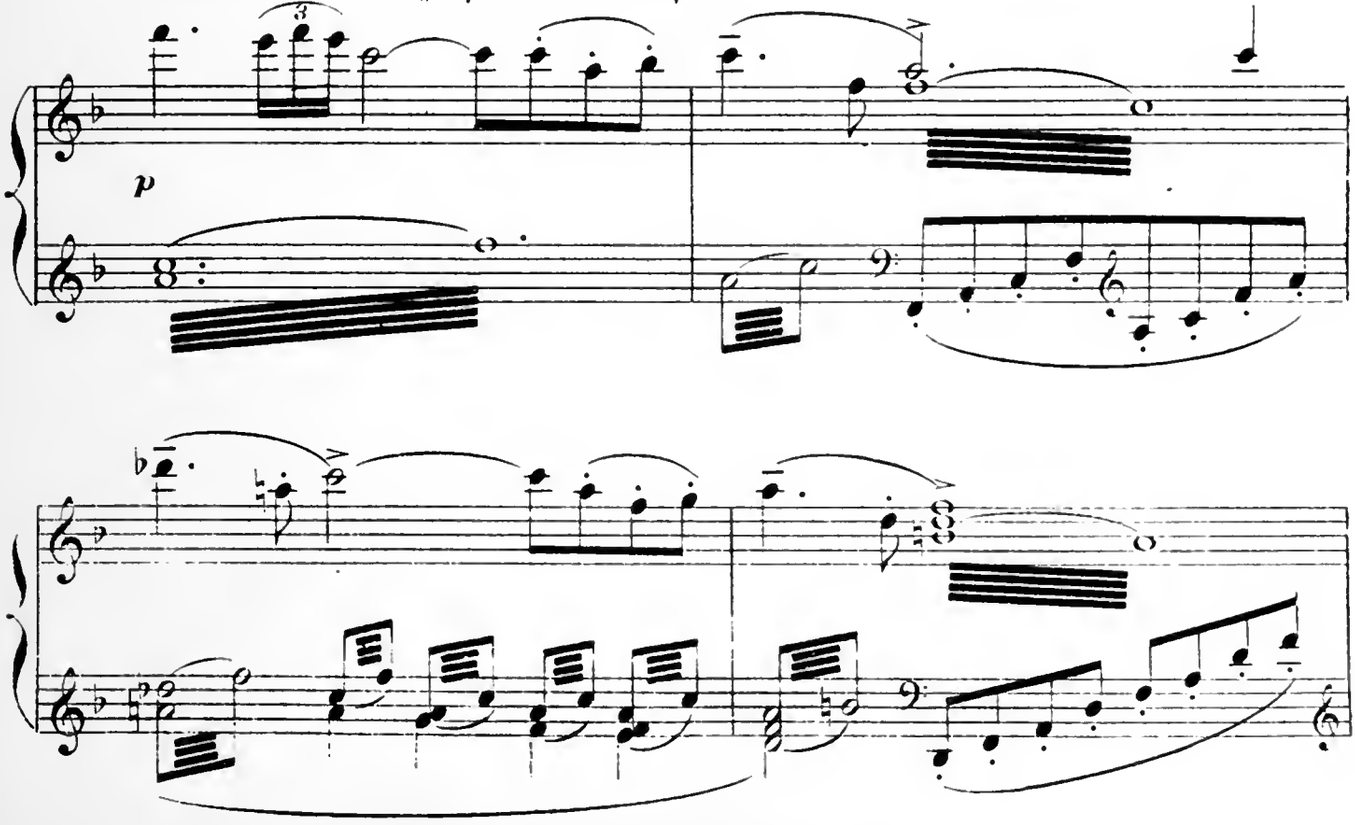
Un coup de vent désagrège la neige et découvre



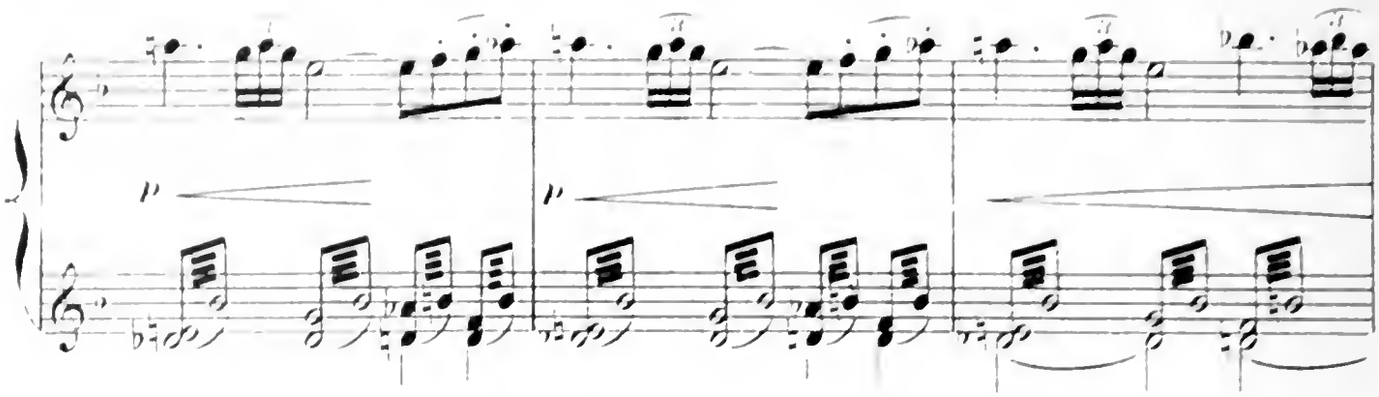
la Fée qui apparaît au milieu du lac. Le vent se calme.



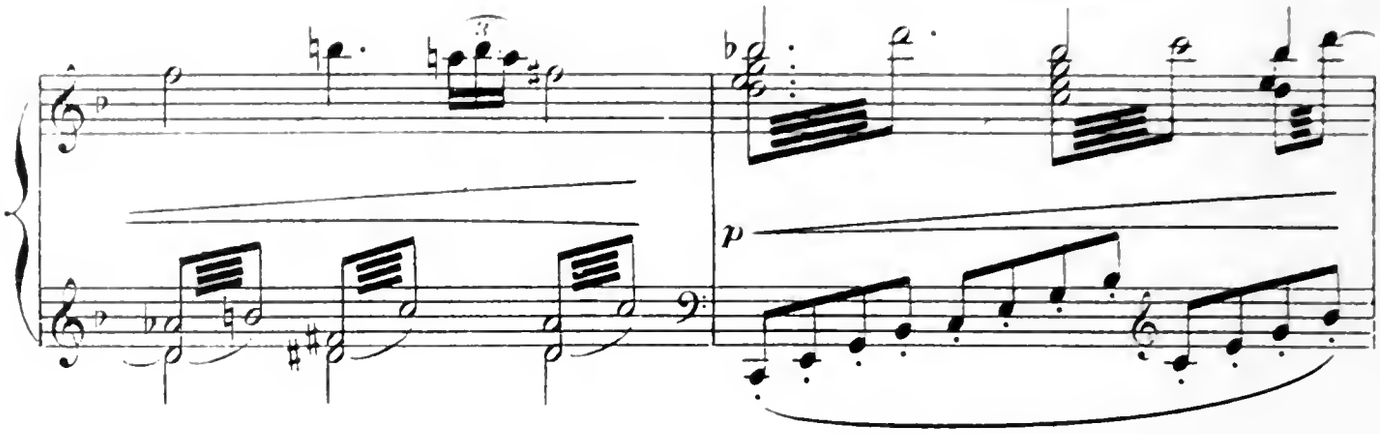
CADUAL: Enfin, je puis te contempler.



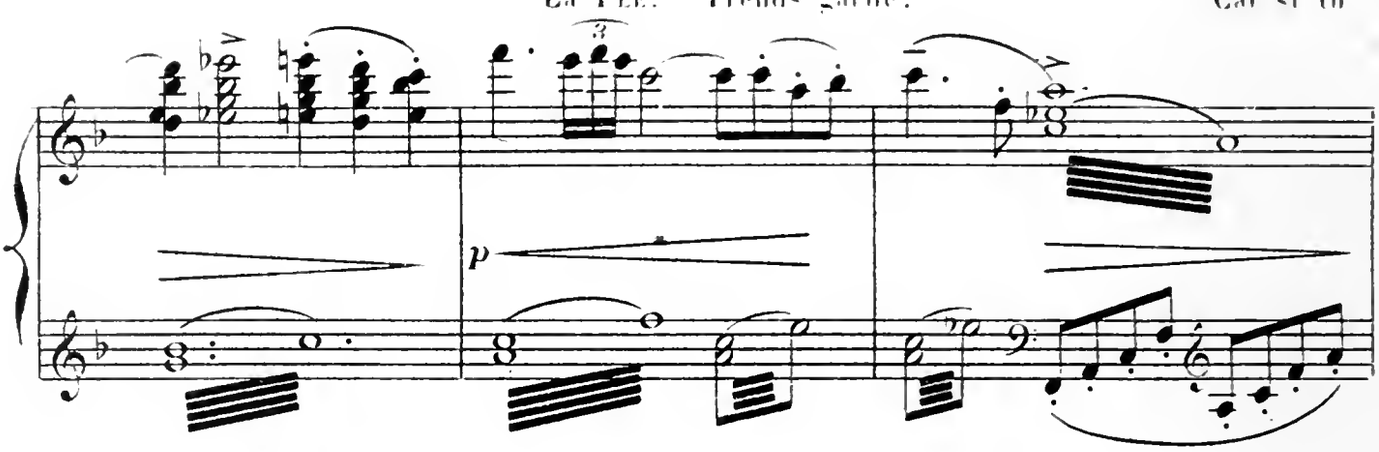
j'ai créé cette montagne pour me donner à toi,



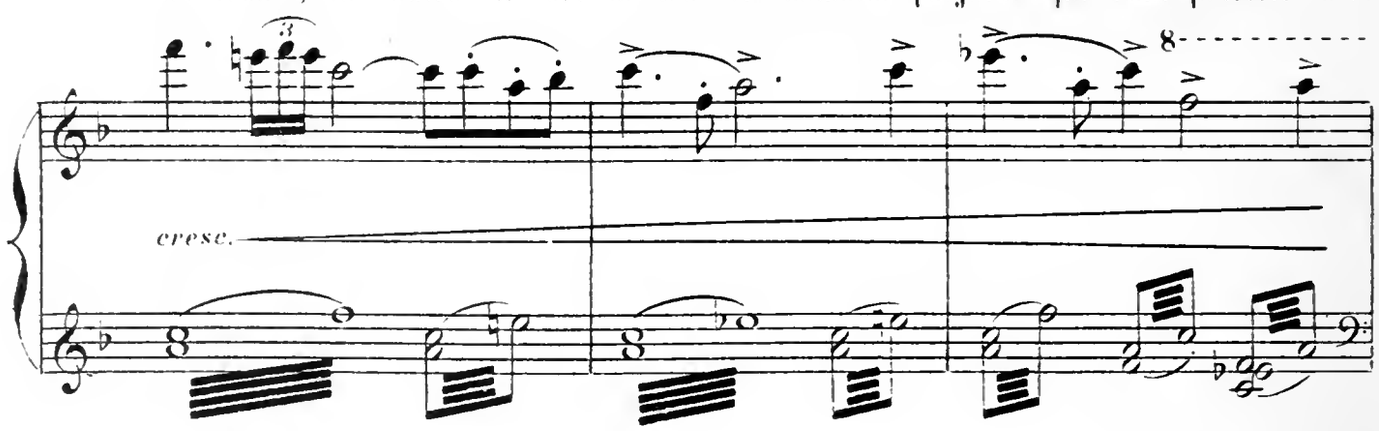
je t'aime! je t'aime!



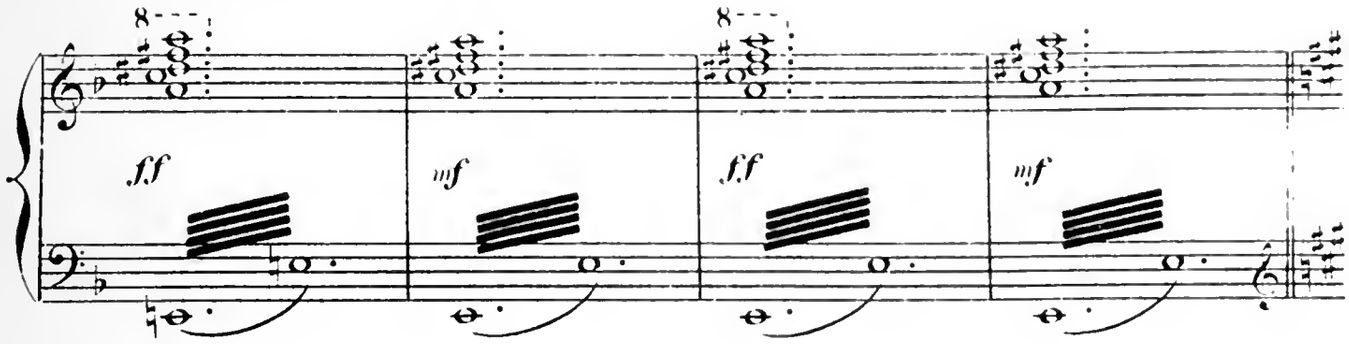
La FÉE: Prends garde! Car si tu



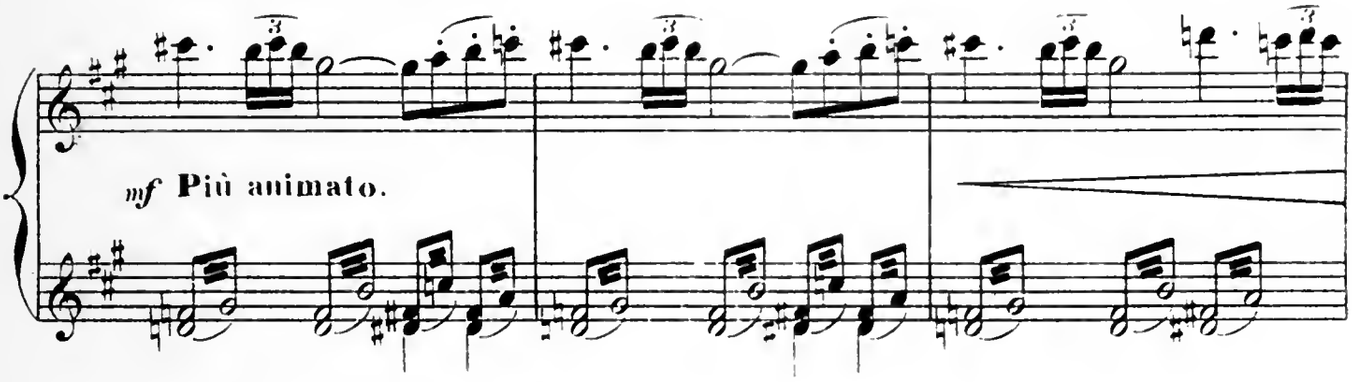
me trahis, tu subiras le sort de tous les humains parjures qui sont pétrifiés à la



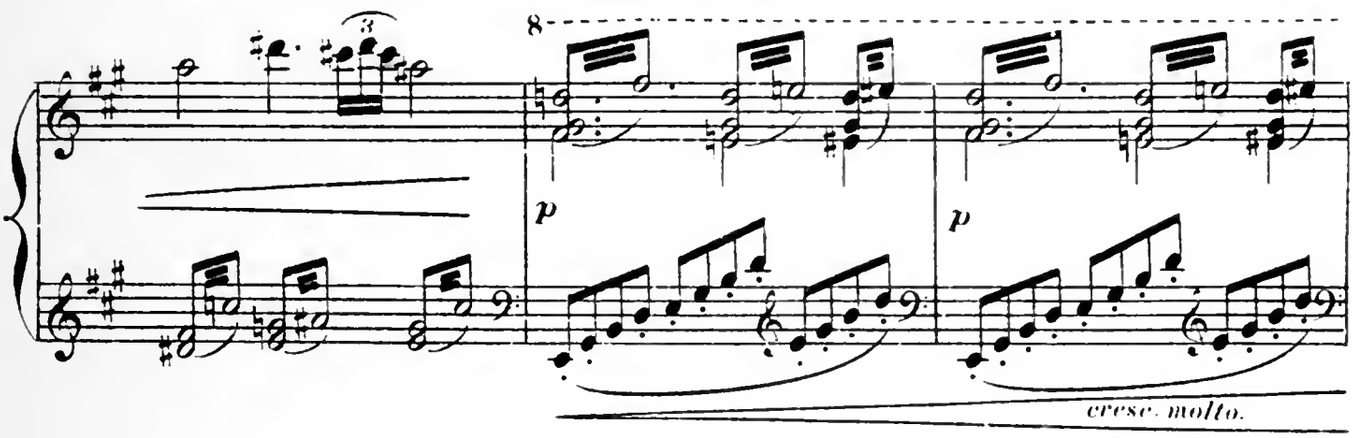
surface de ce lac!..



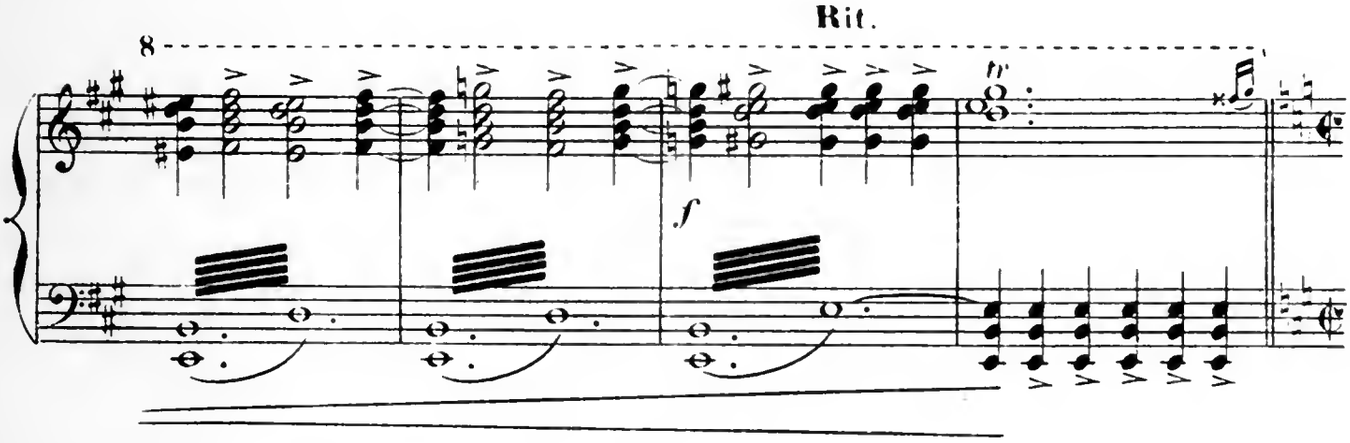
CADICAL: Que m'importe! je suis sûr de mon



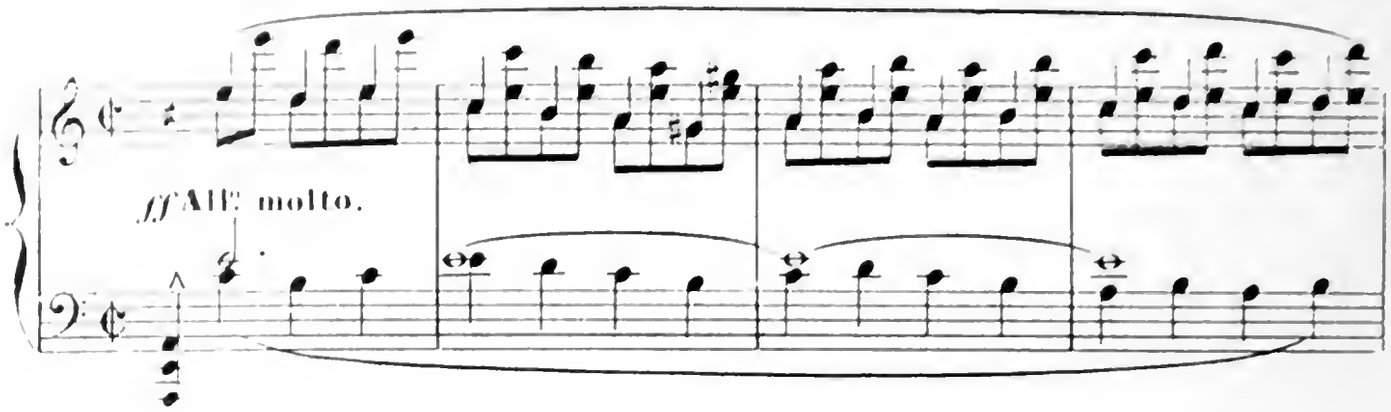
amour, et je n'hésite pas à me jeter dans tes bras!



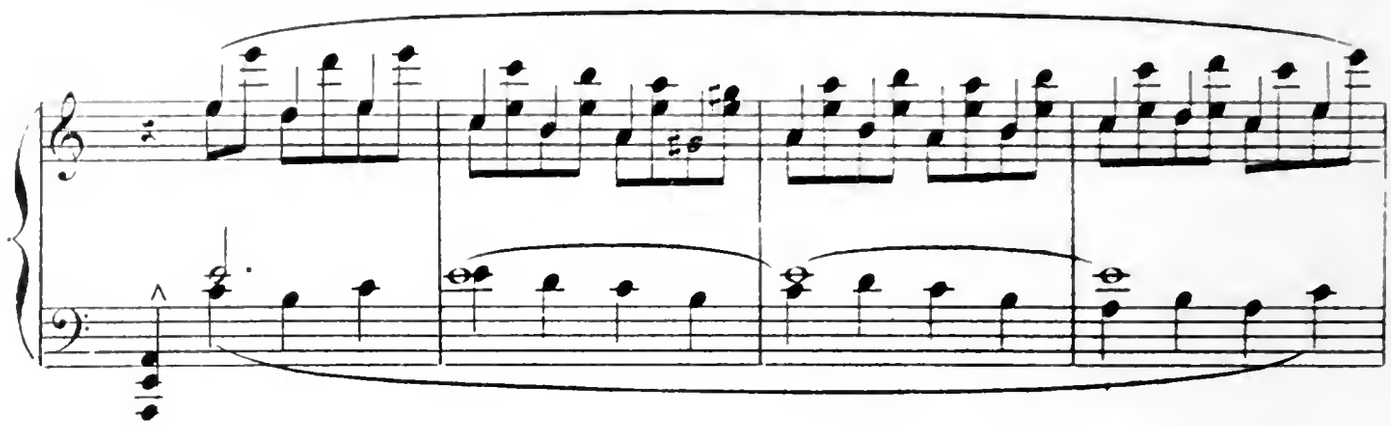
Rit.



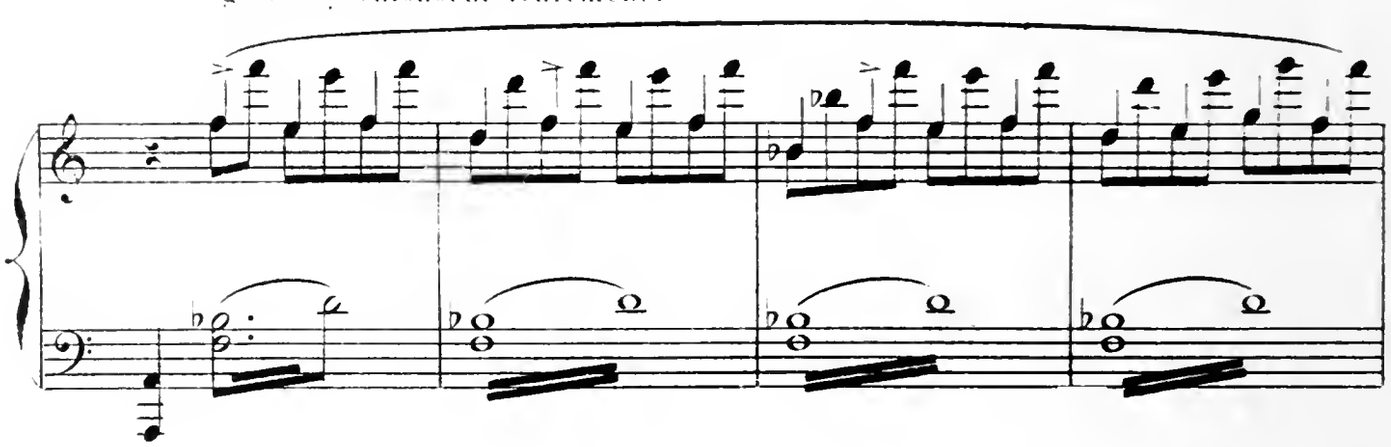
Il se précipite dans les bras de la Fée et il y reste comme pétrifié. A ce moment,

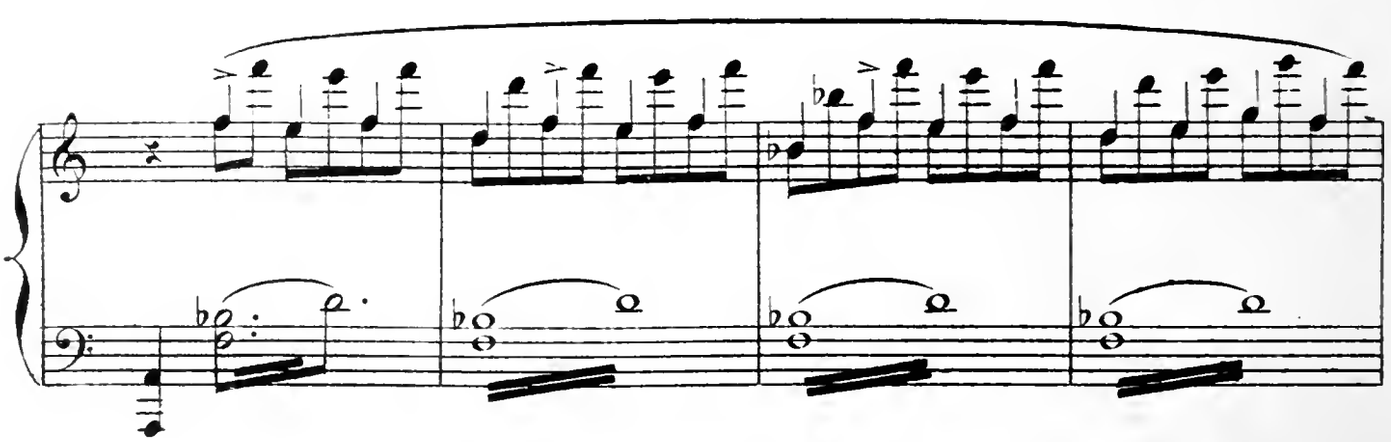


les éléments se déchaînent à nouveau. La Fée et Cadual sont couverts par

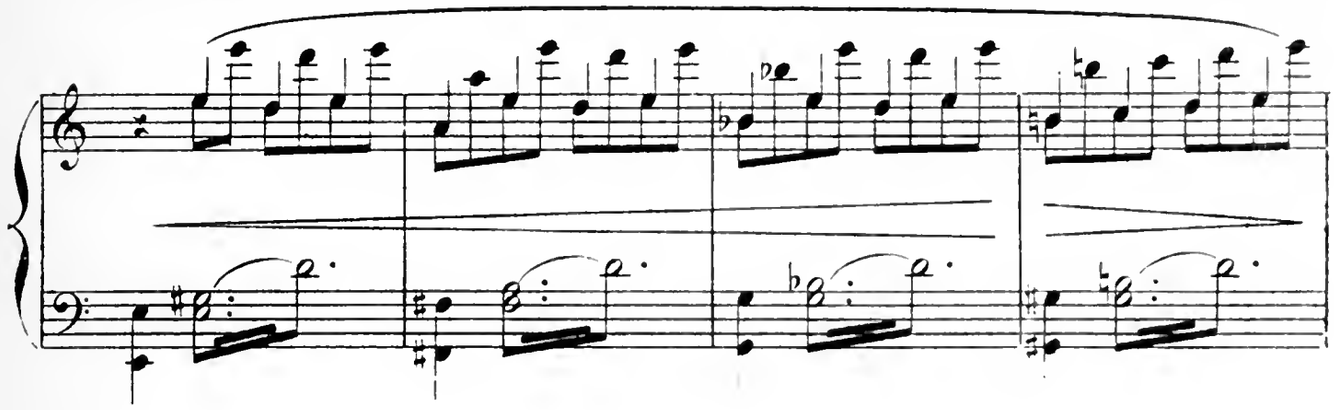


la neige et s'y enfoncent lentement.

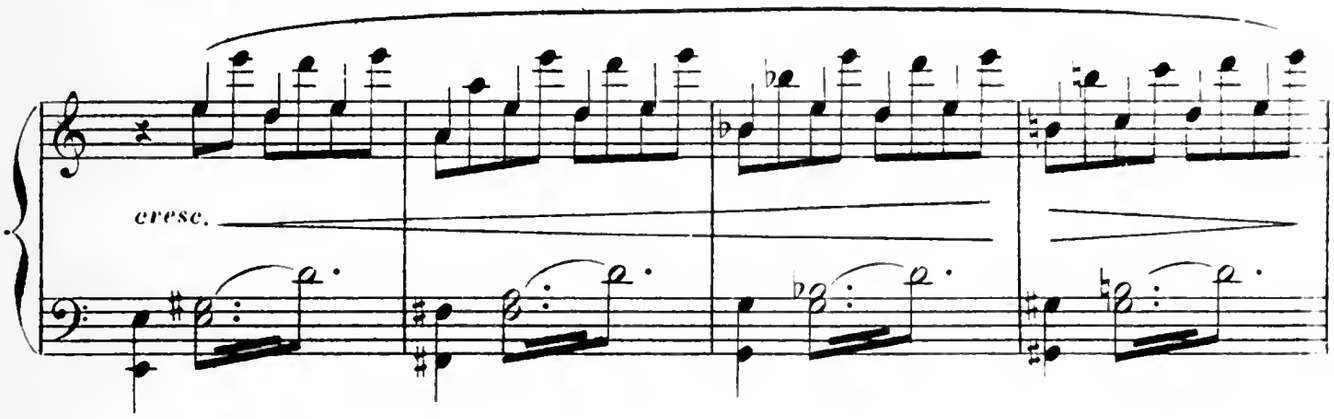




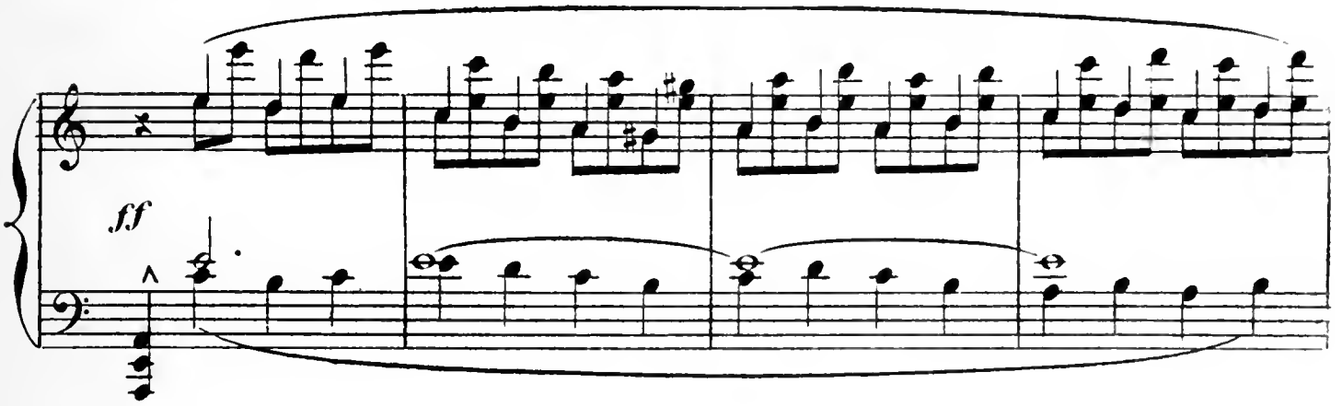
La décoration monte peu à peu au cintre, le public voit disparaître le pic dans les

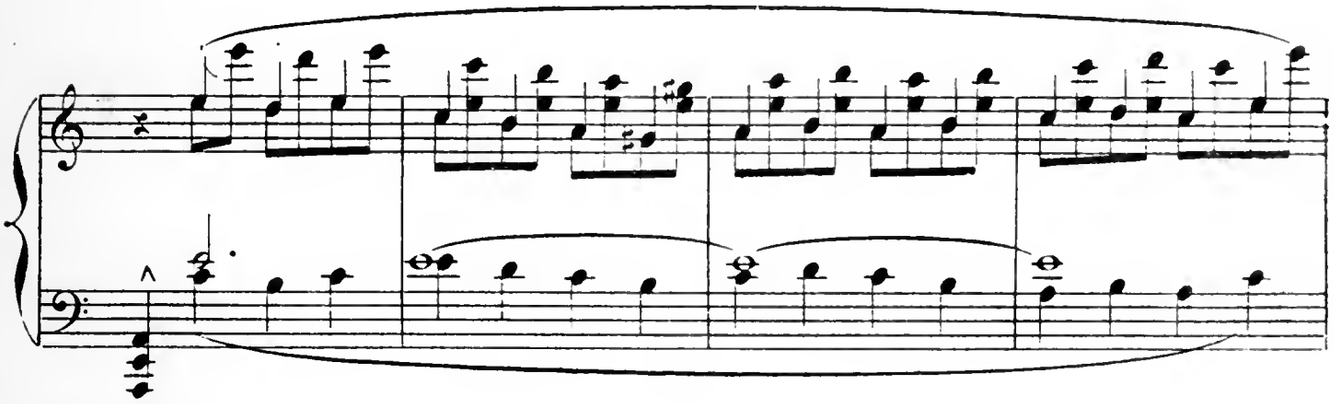


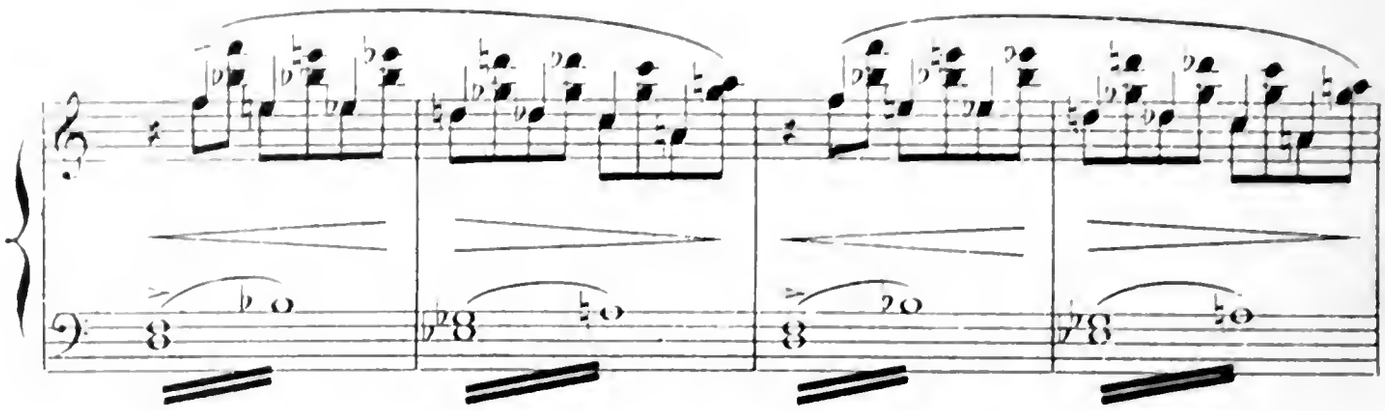
frises du théâtre.



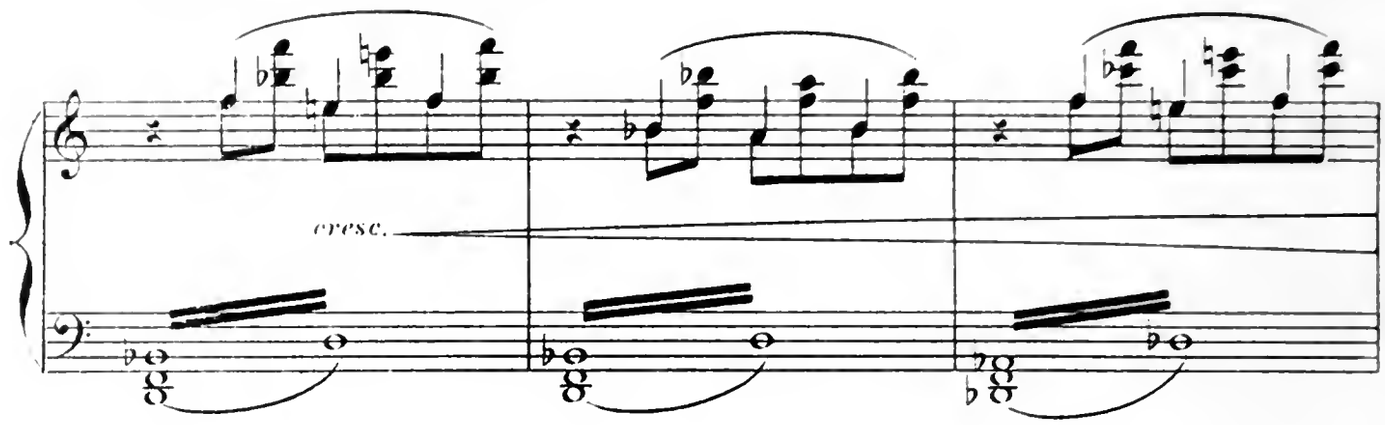
Un rideau au premier plan continue ce mouvement ascensionnel.





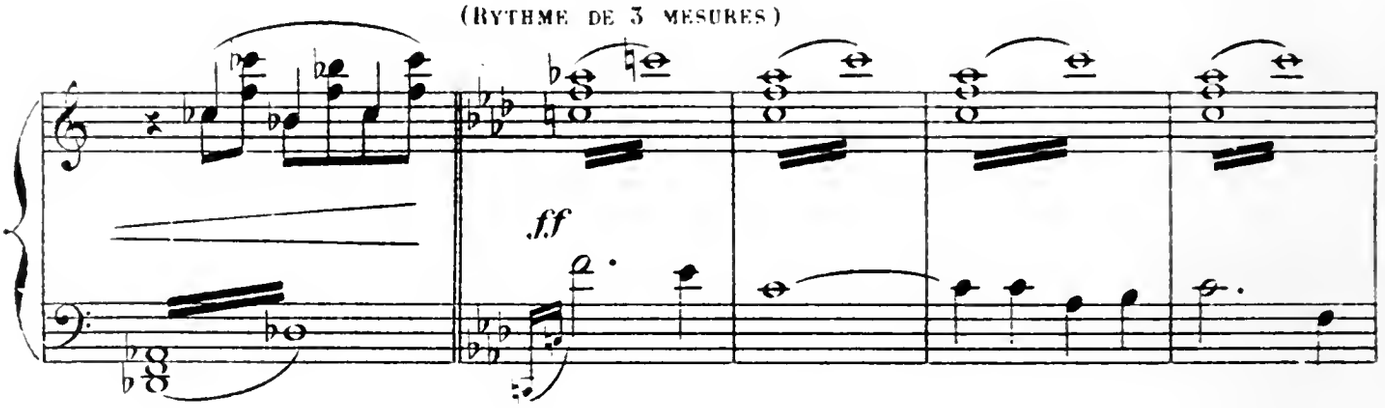


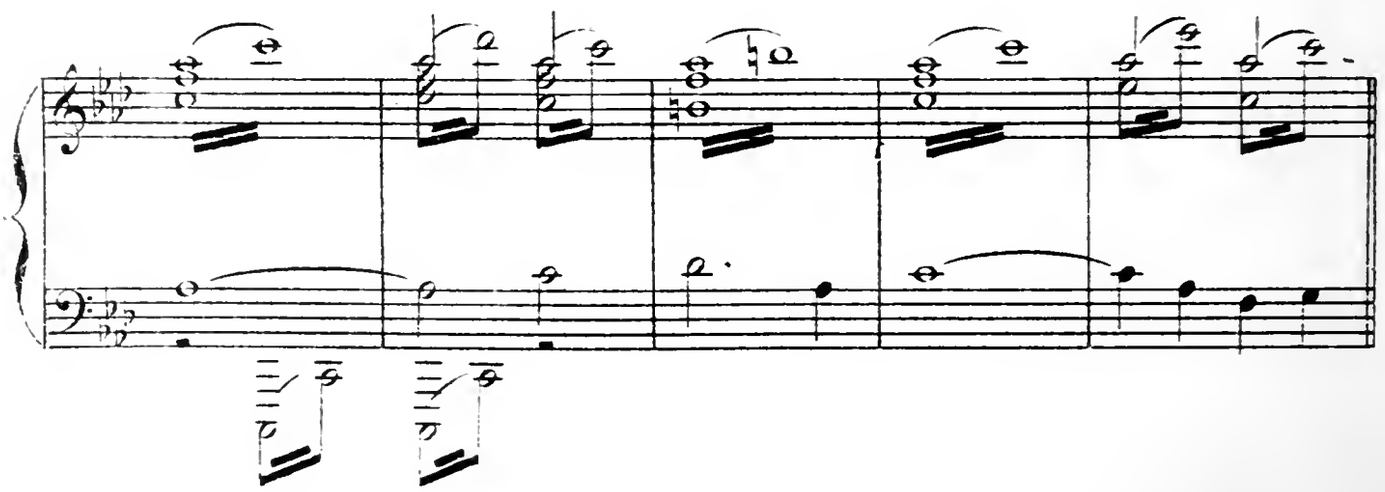
laissant voir des stalactites.



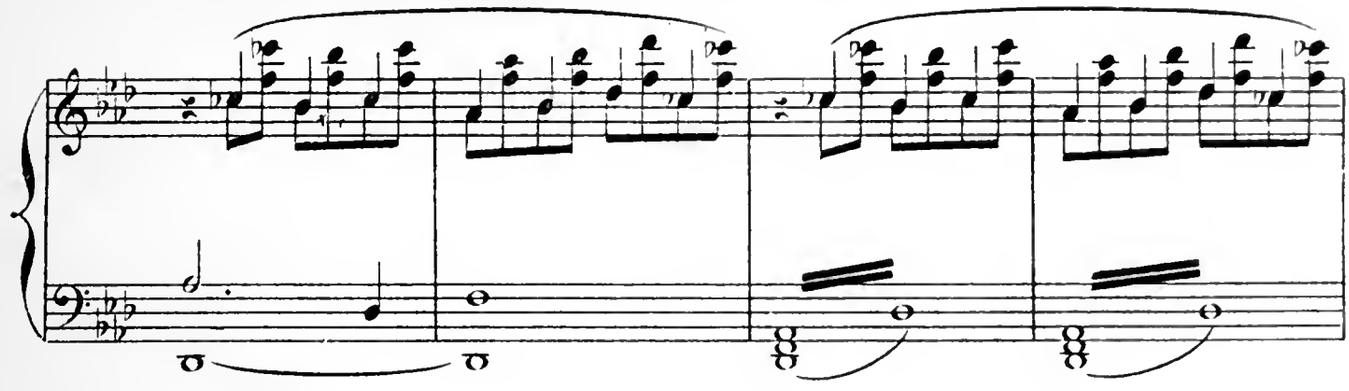
d'abord sombres

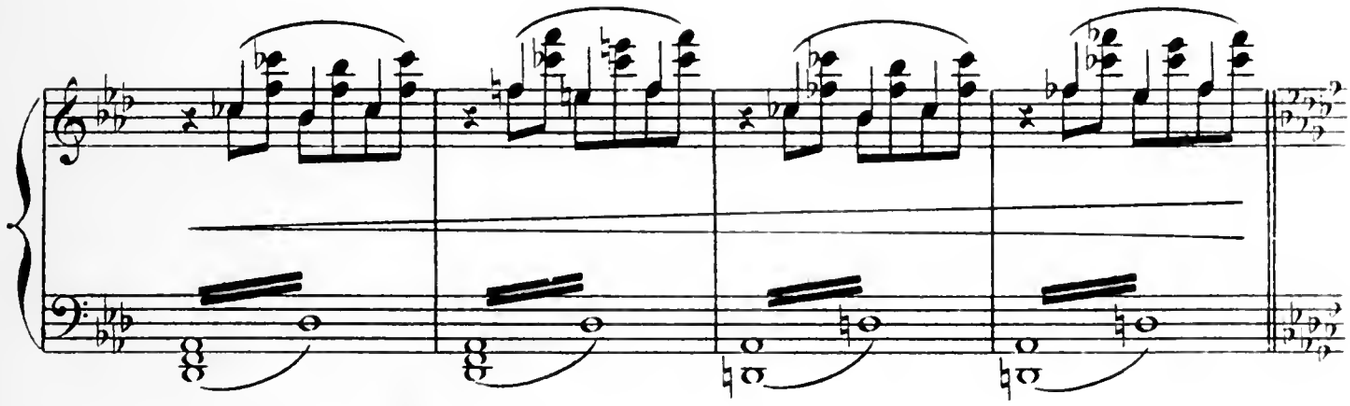
(RYTHME DE 3 MESURES)



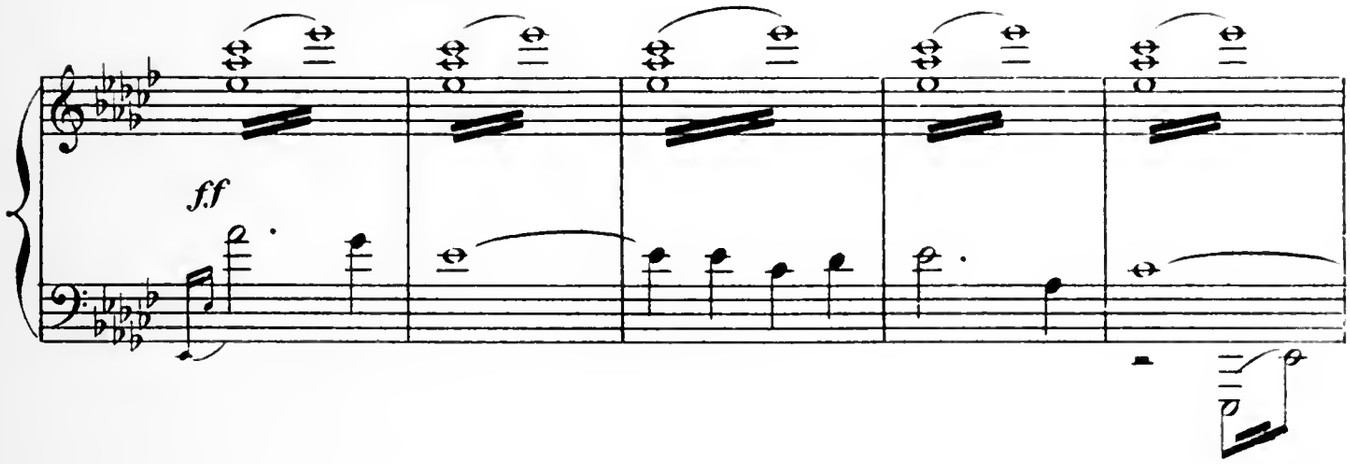


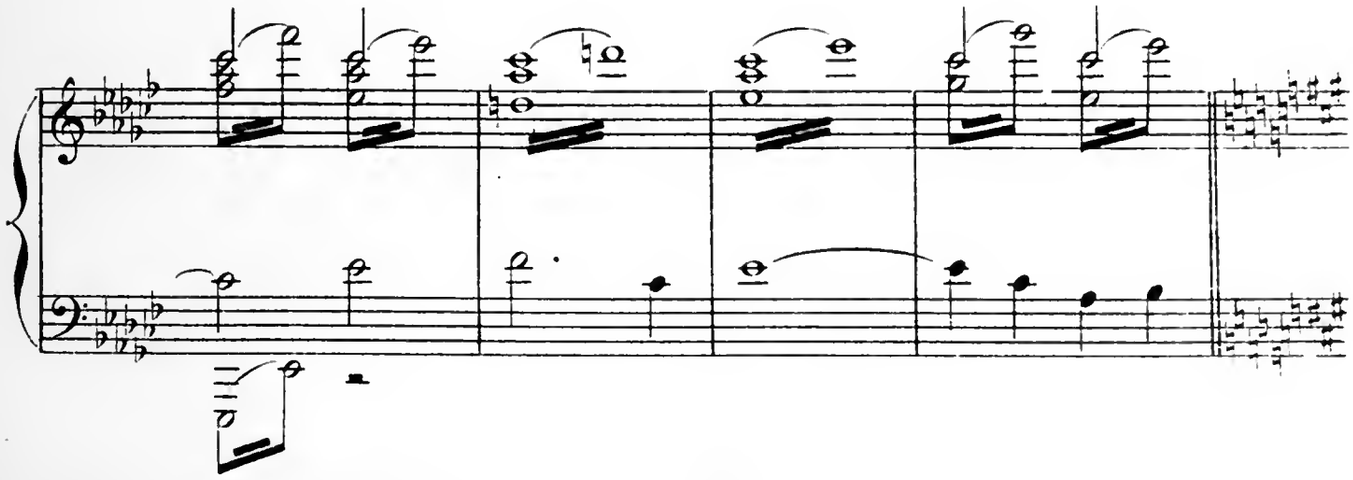
(Rythme de 2 mesures)



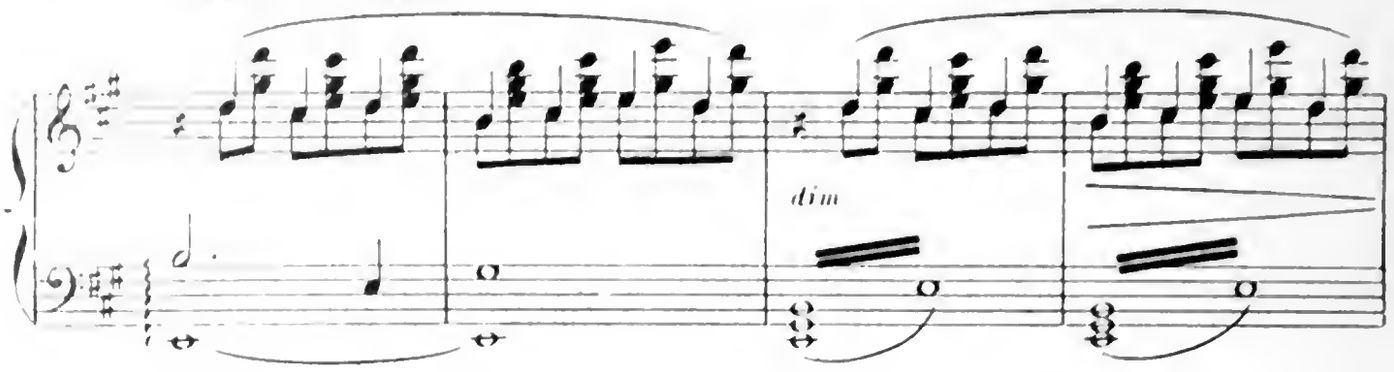


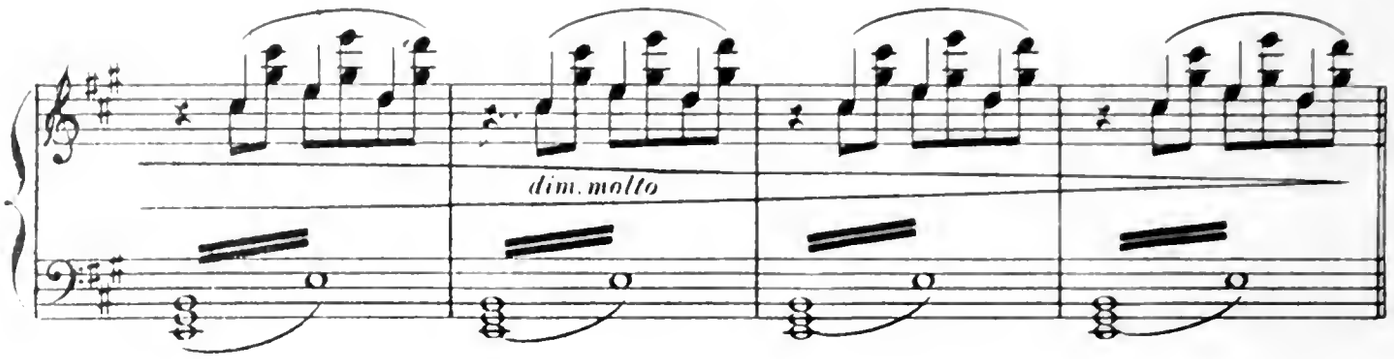
(Rythme de 3 mesures)





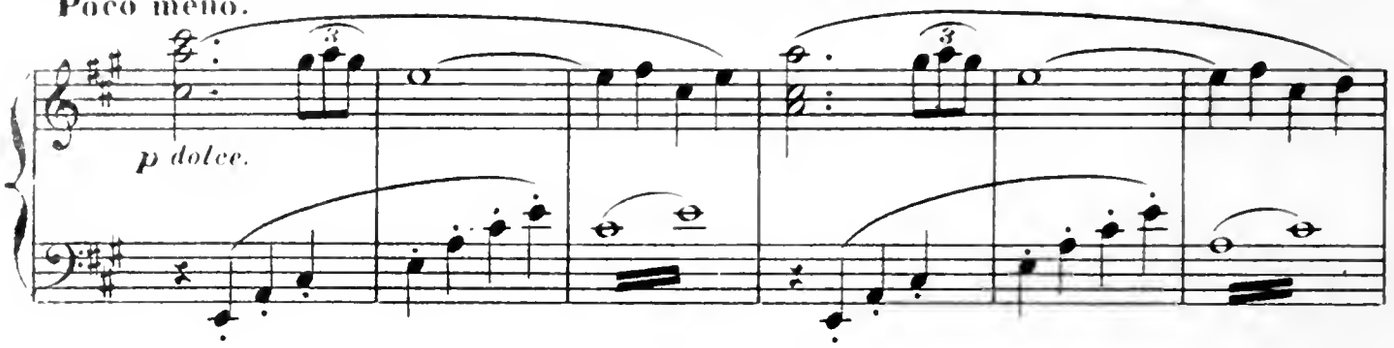
(RYTHME DE 2 MESURES) puis transparentes, et, enfin

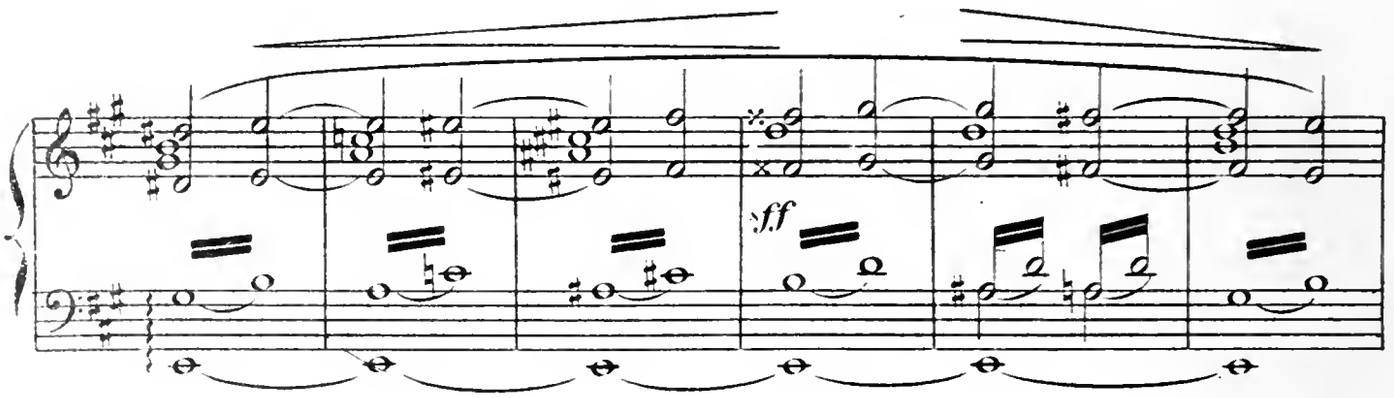


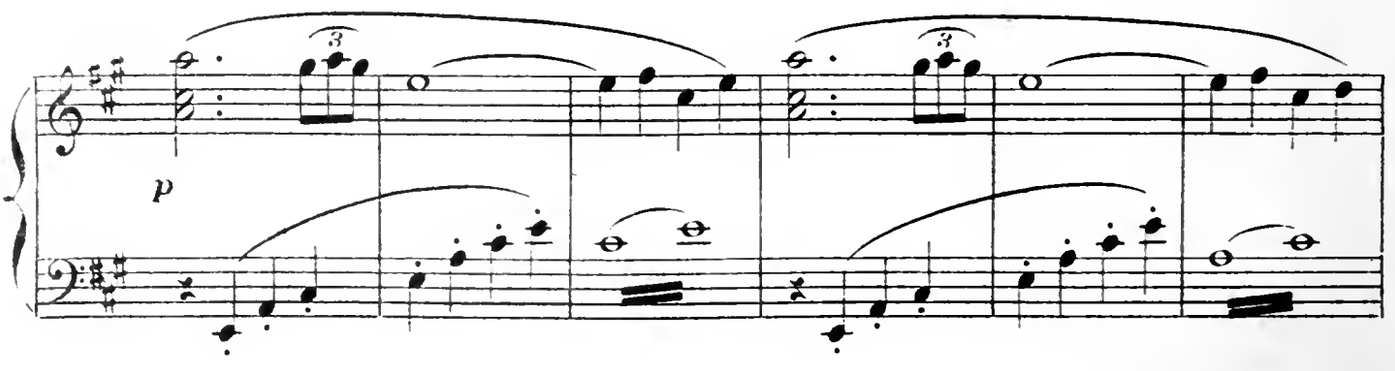


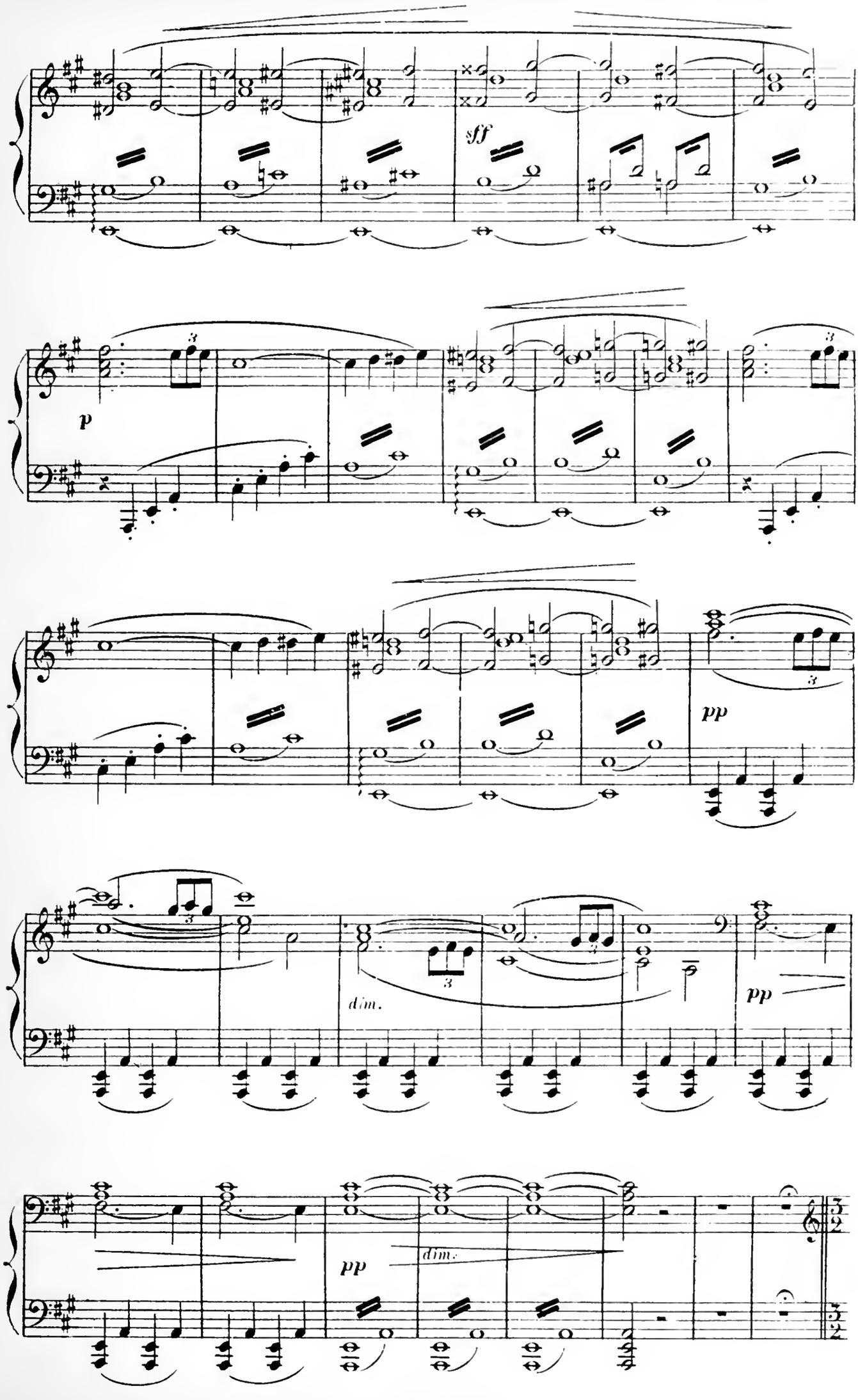
(RYTHME DE 3 MESURES) le féerique palais de glace, habité par la Fée.

Poco meno.







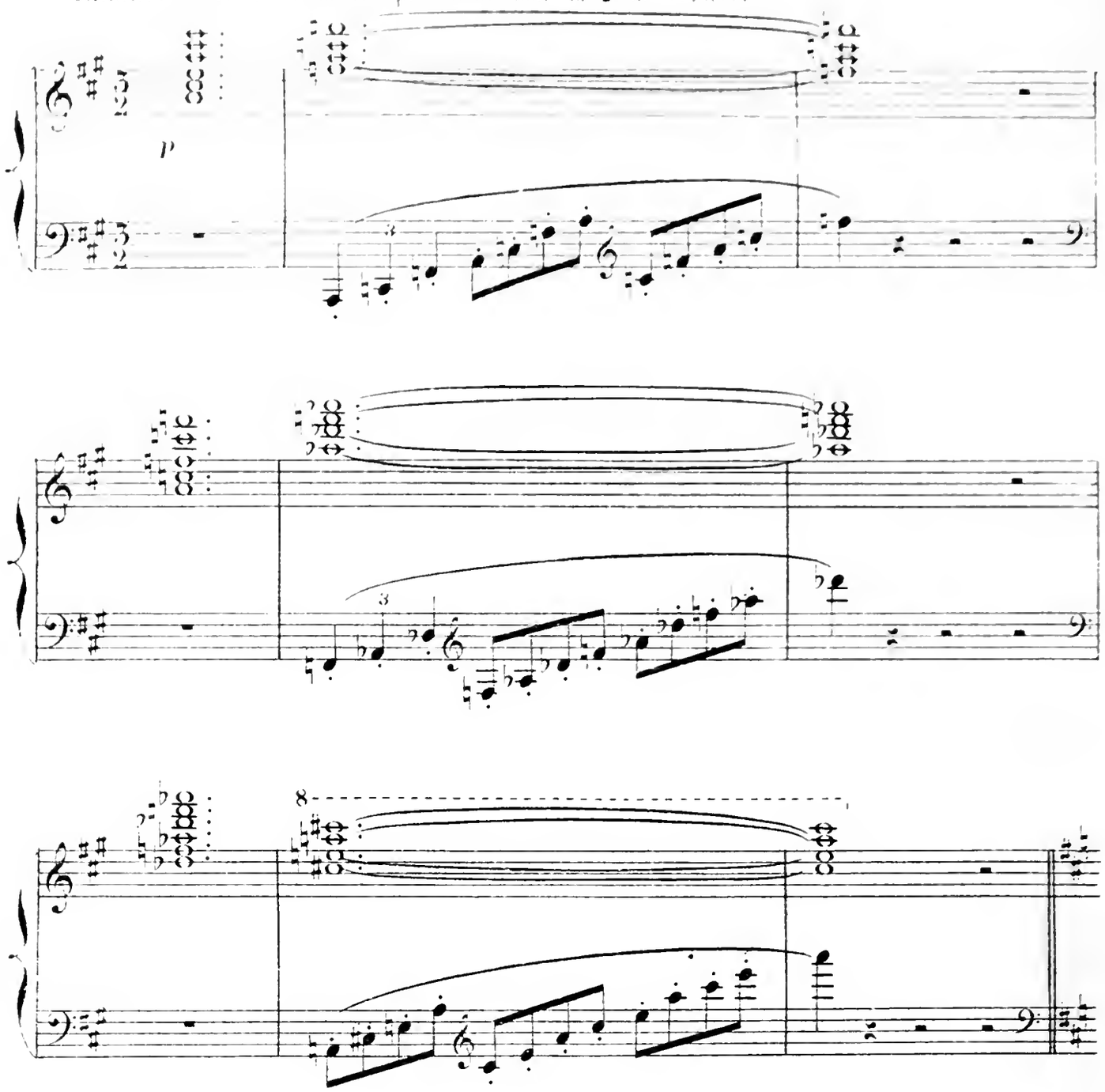

sff
p
pp
dim.
pp
pp
dim.

Le palais de la Fée (*Grotte de Gorgos*)

Le Palais est formé par des stalactites et des stalagmites de toutes nuances

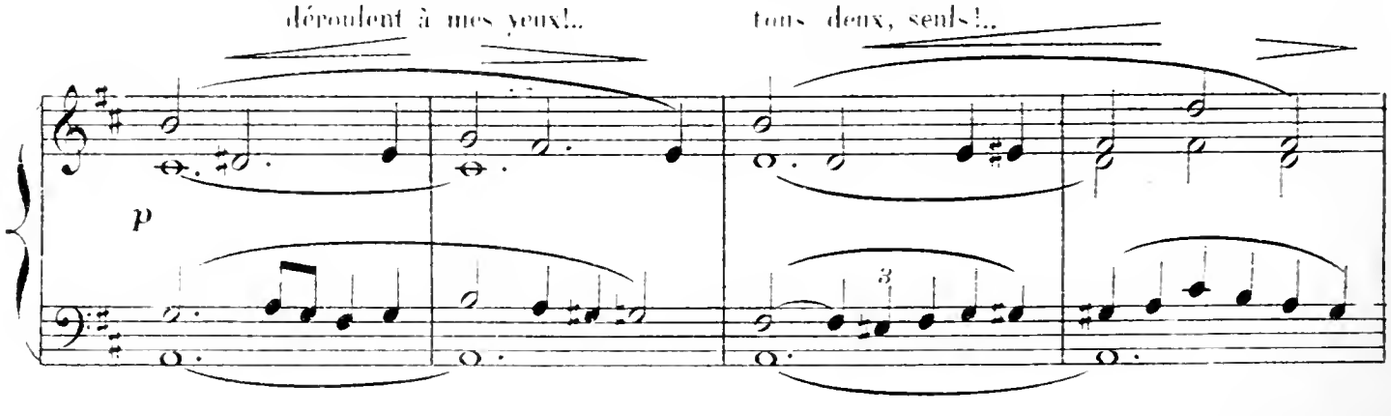
La Fée et Gadual entrent, Gadual regarde avec étonnement toutes les richesses de ce palais

Andante (Le ♩ du mouvt précédent vaut la 𝅗𝅥 de celui-ci)



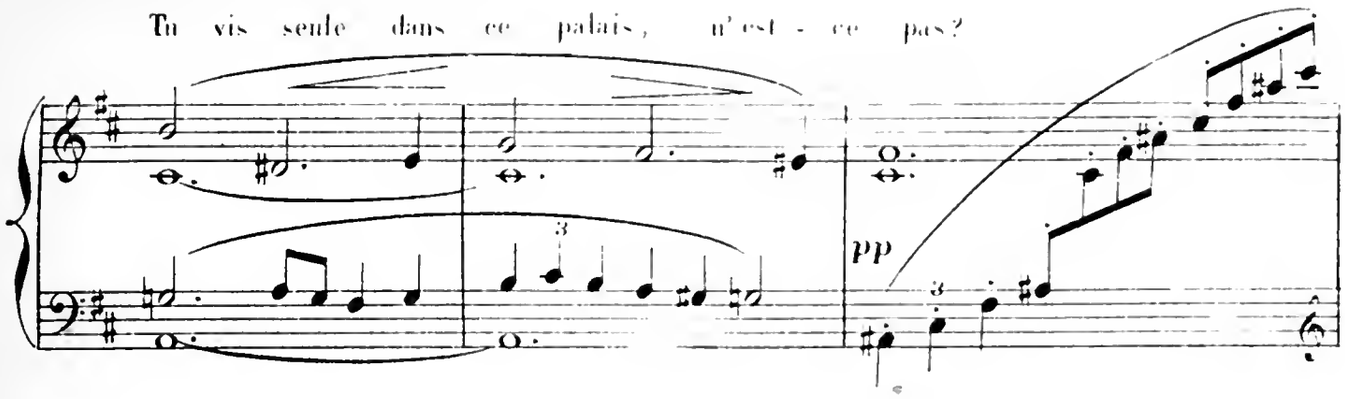
GADUAL : Quelles merveilles se déroulent à mes yeux!..

Vivre avec toi, ici, tous deux, seuls!..

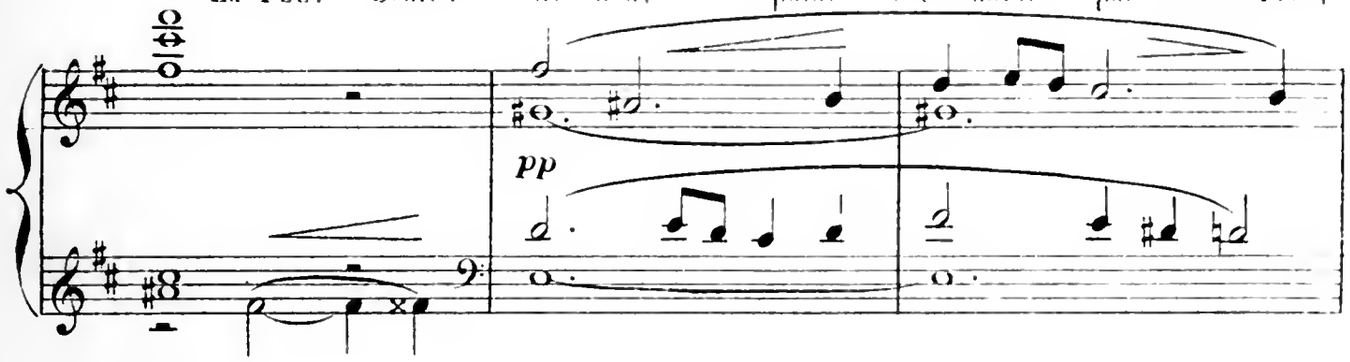


(1) Au théâtre national de l'Opéra les pages 126 et 127 sont passées

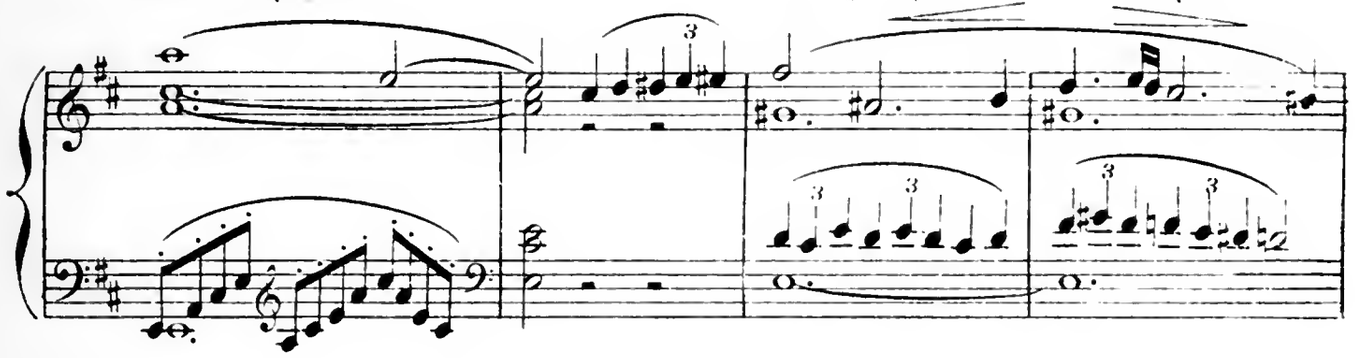
Tu vis seule dans ce palais, n'est - ce pas?



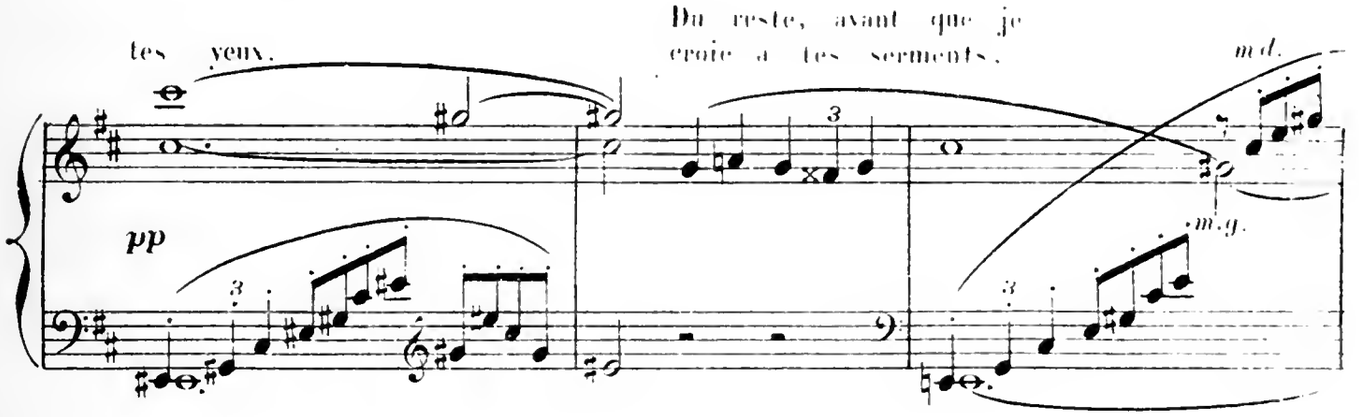
La FÉE: Seule? Oh! non, ce palais est habité par des Fées,



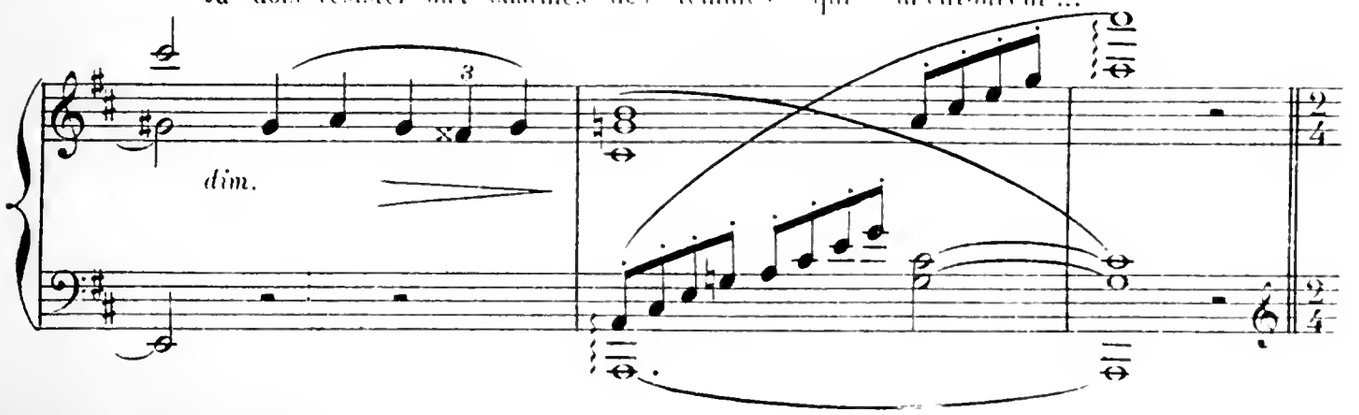
mes compagnes, et, sur un ordre, je puis les faire paraître à



Du reste, avant que je
tes yeux. croie à tes serments.



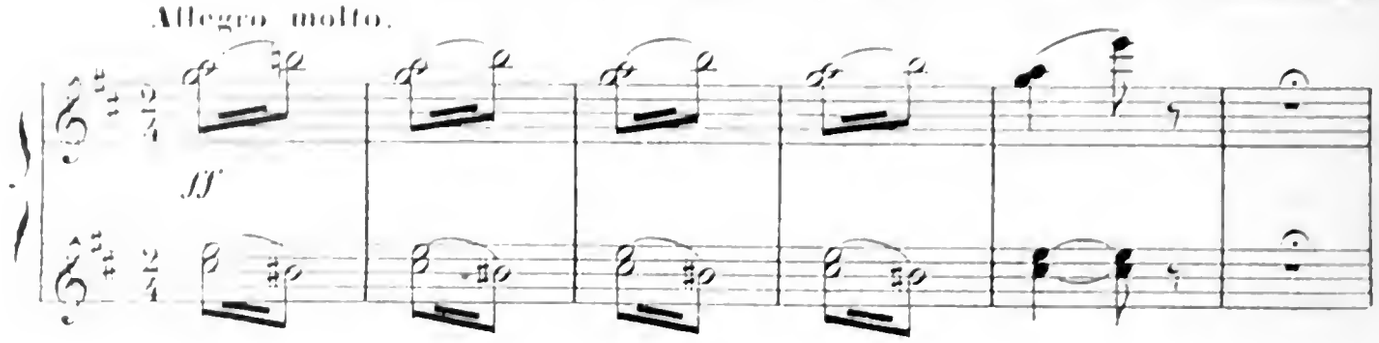
tu dois résister aux charmes des femmes qui m'entourent!..



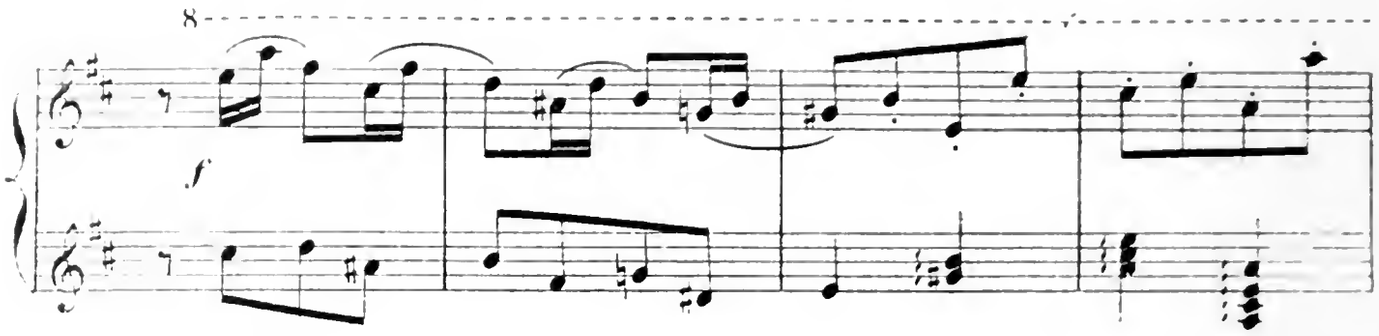
SCENE II

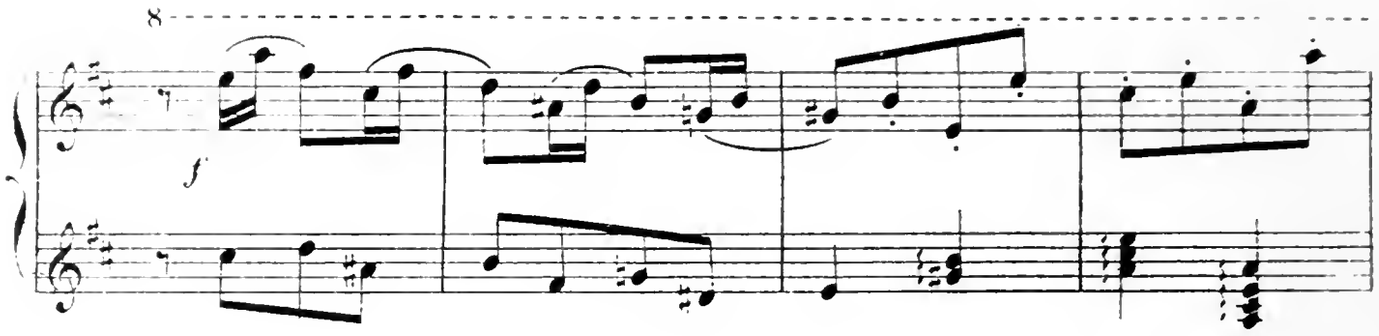
Sur un signe de la Fée, quatre gnomes paraissent, ils viennent en tourbillonnant

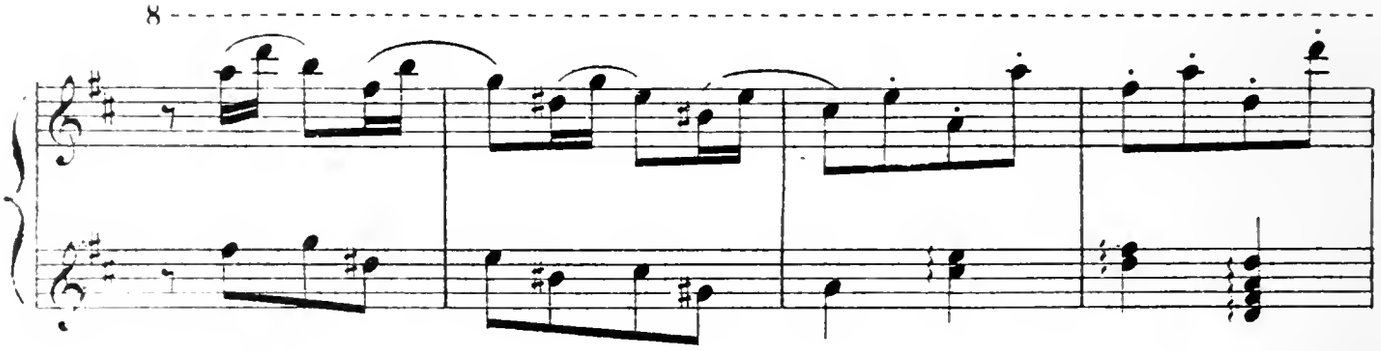
Allegro molto.

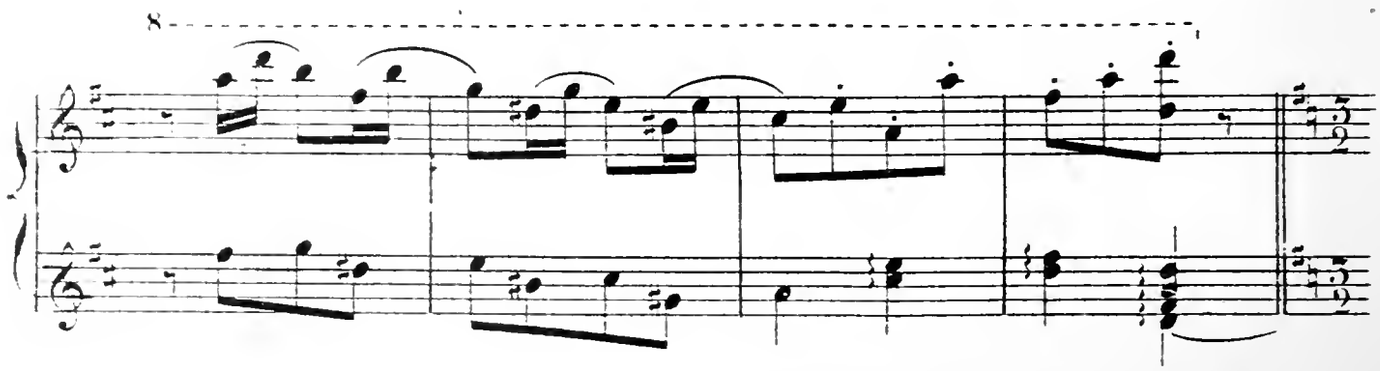


se mettre à ses ordres.

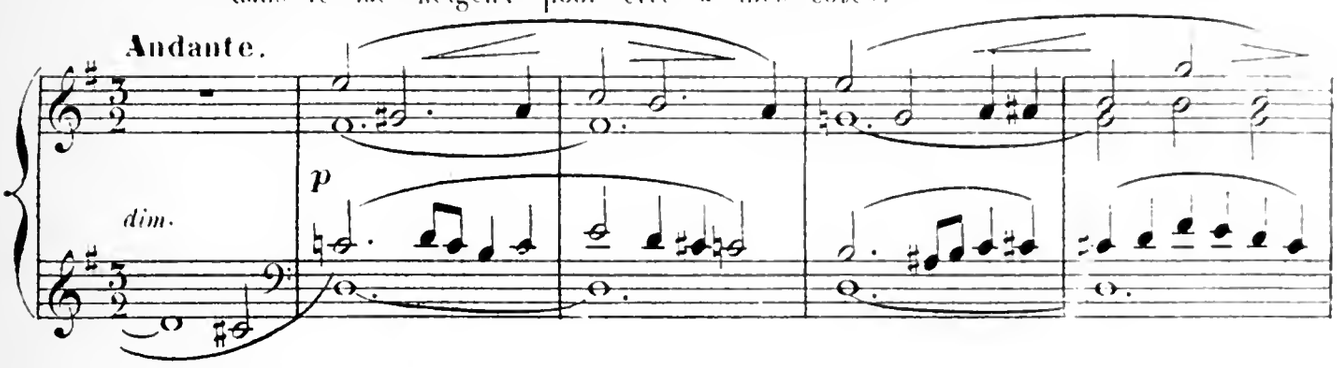




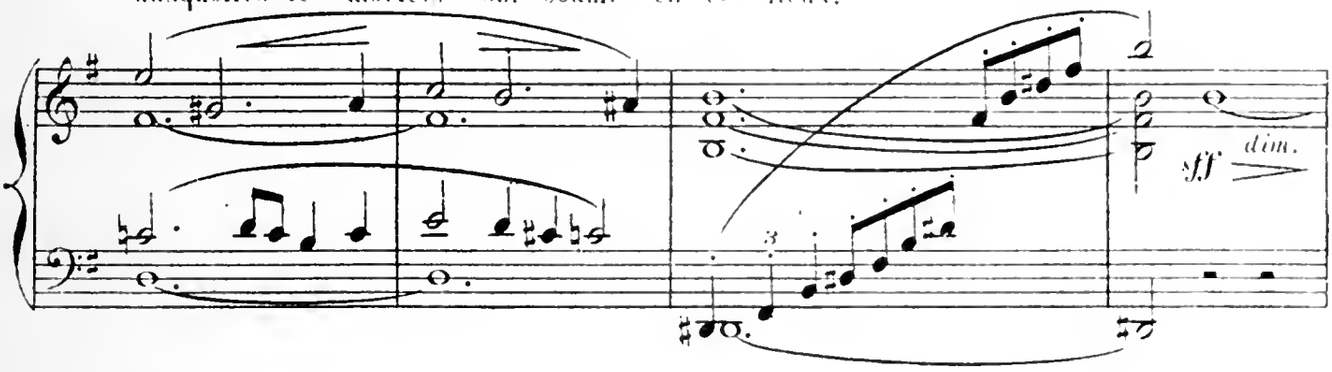




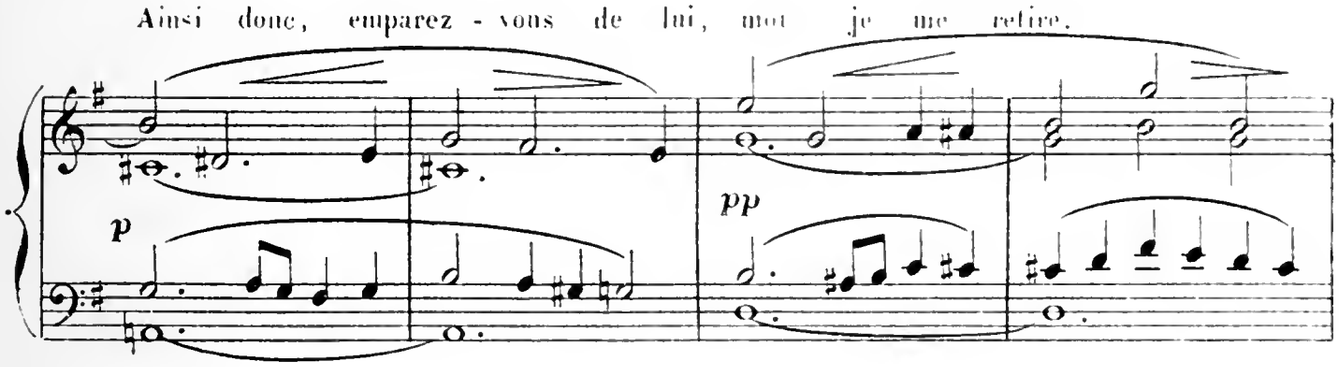
LA FÉE: Vous voyez cet homme, il prétend m'aimer; il n'a pas craint de se précipiter dans le lac neigeux pour être à mes côtés.



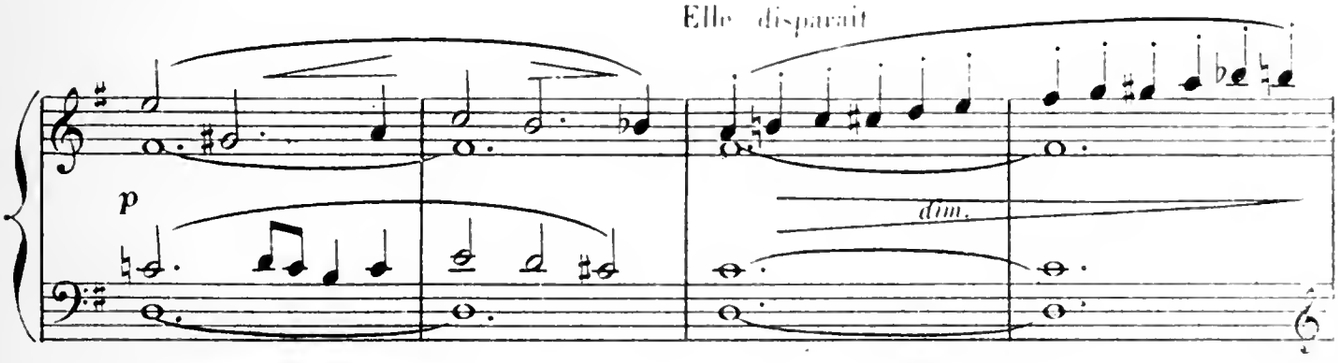
Je ne croirai à son amour que lorsque vous lui aurez fait subir toutes les épreuves auxquelles les mortels sont soumis en ces lieux.



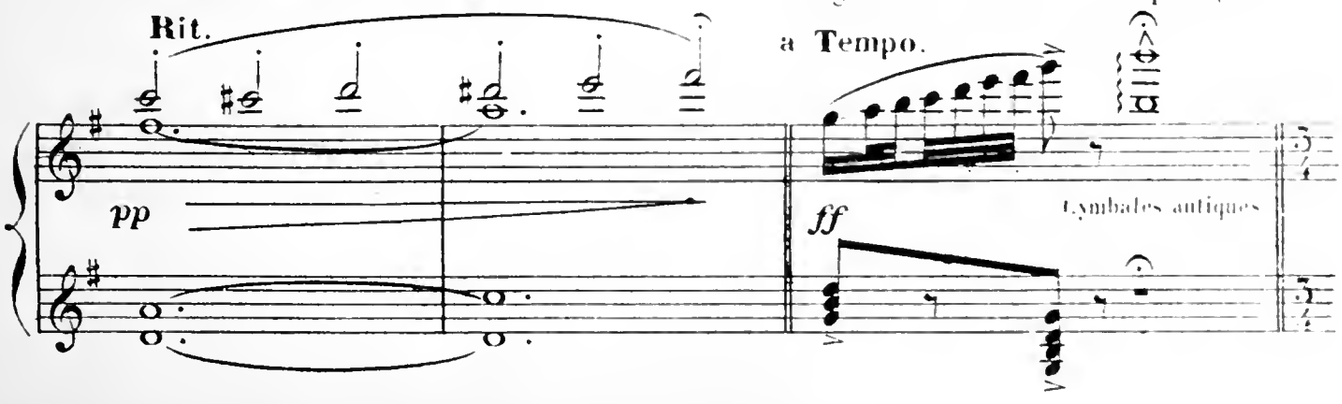
Ainsi donc, emparez-vous de lui, moi je me retire.



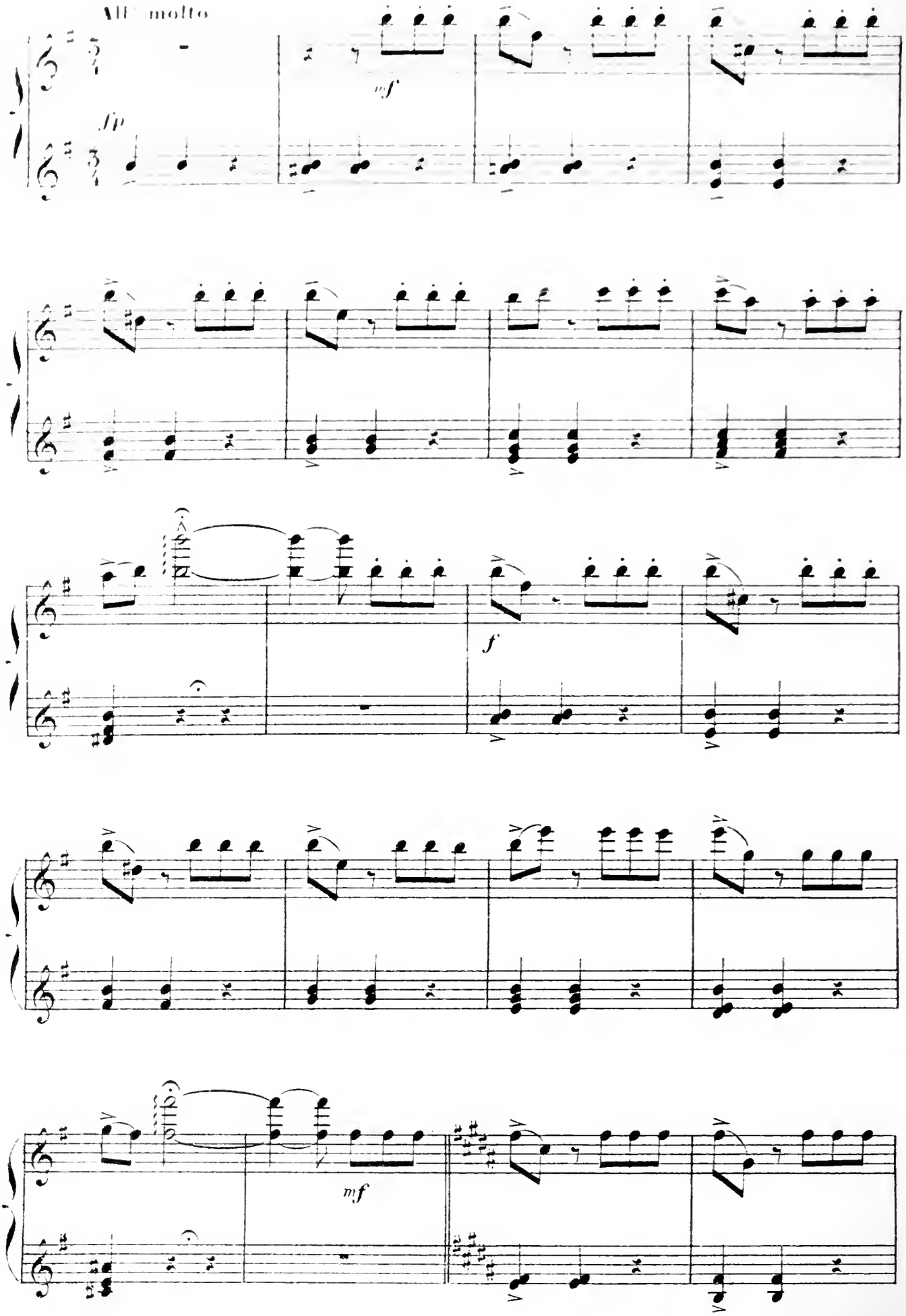
Elle disparaît



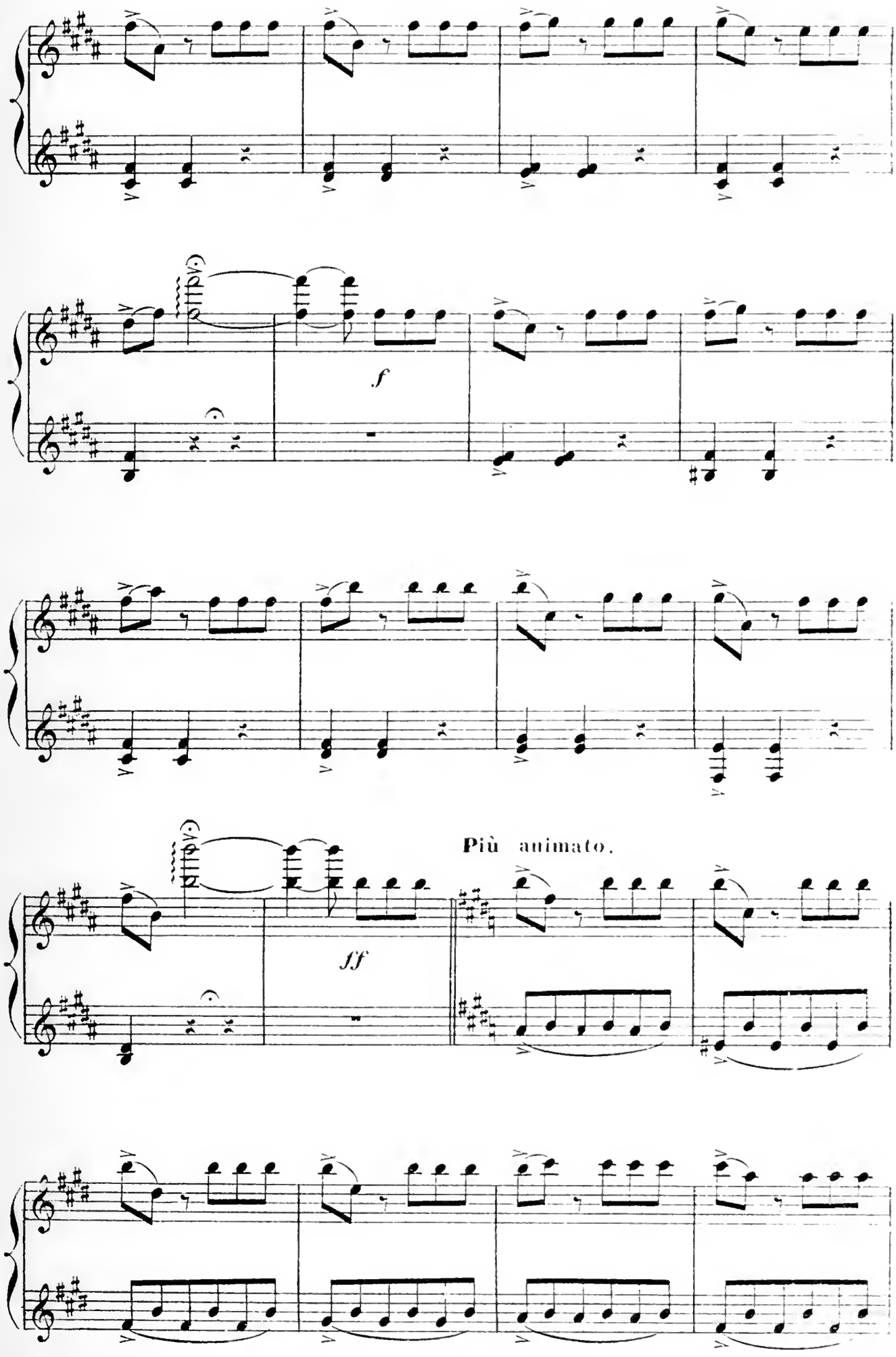
Cadnal veut la suivre... les gnomes lui barrent le passage

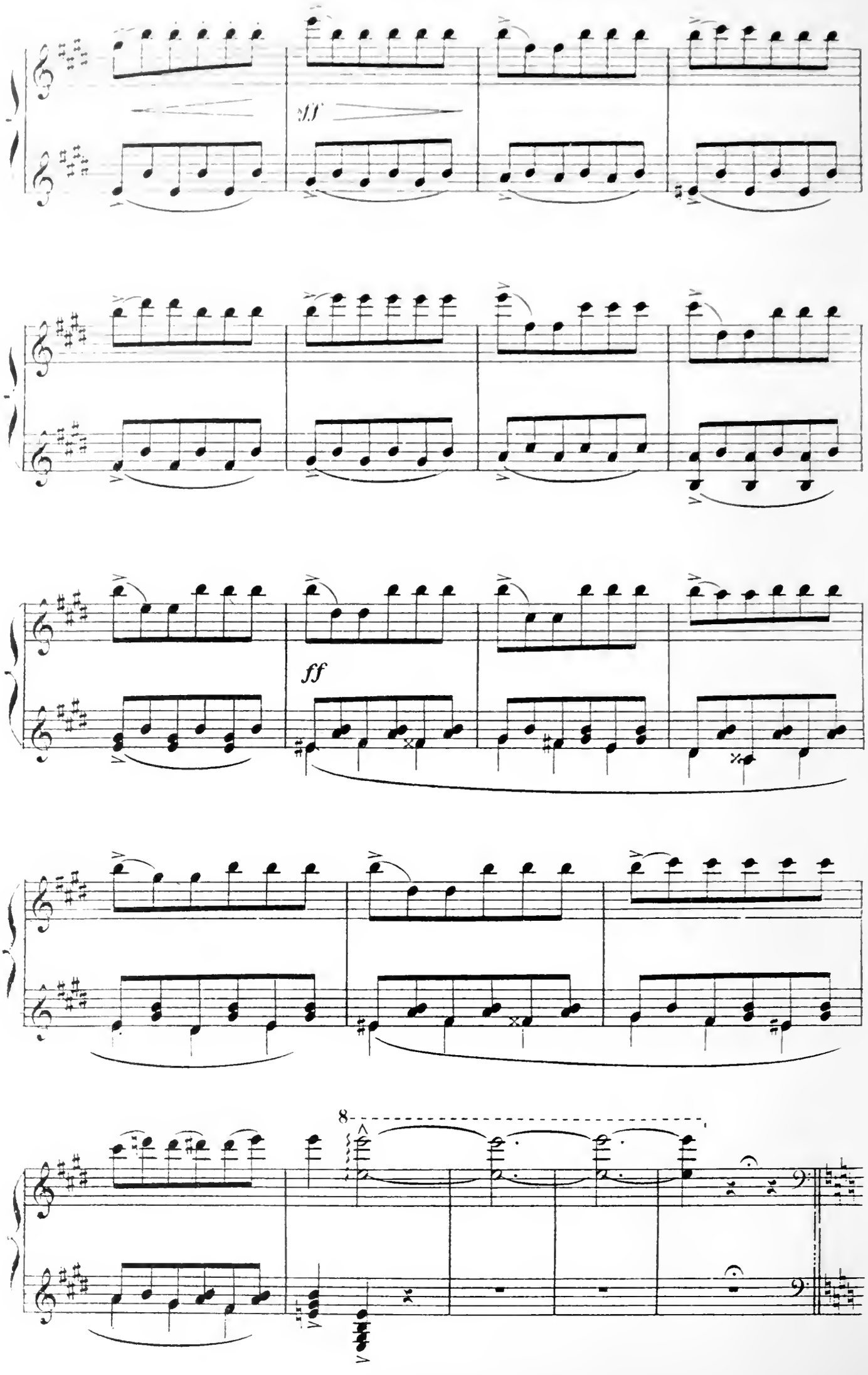


SCÈNE DES GNOMES.[1]



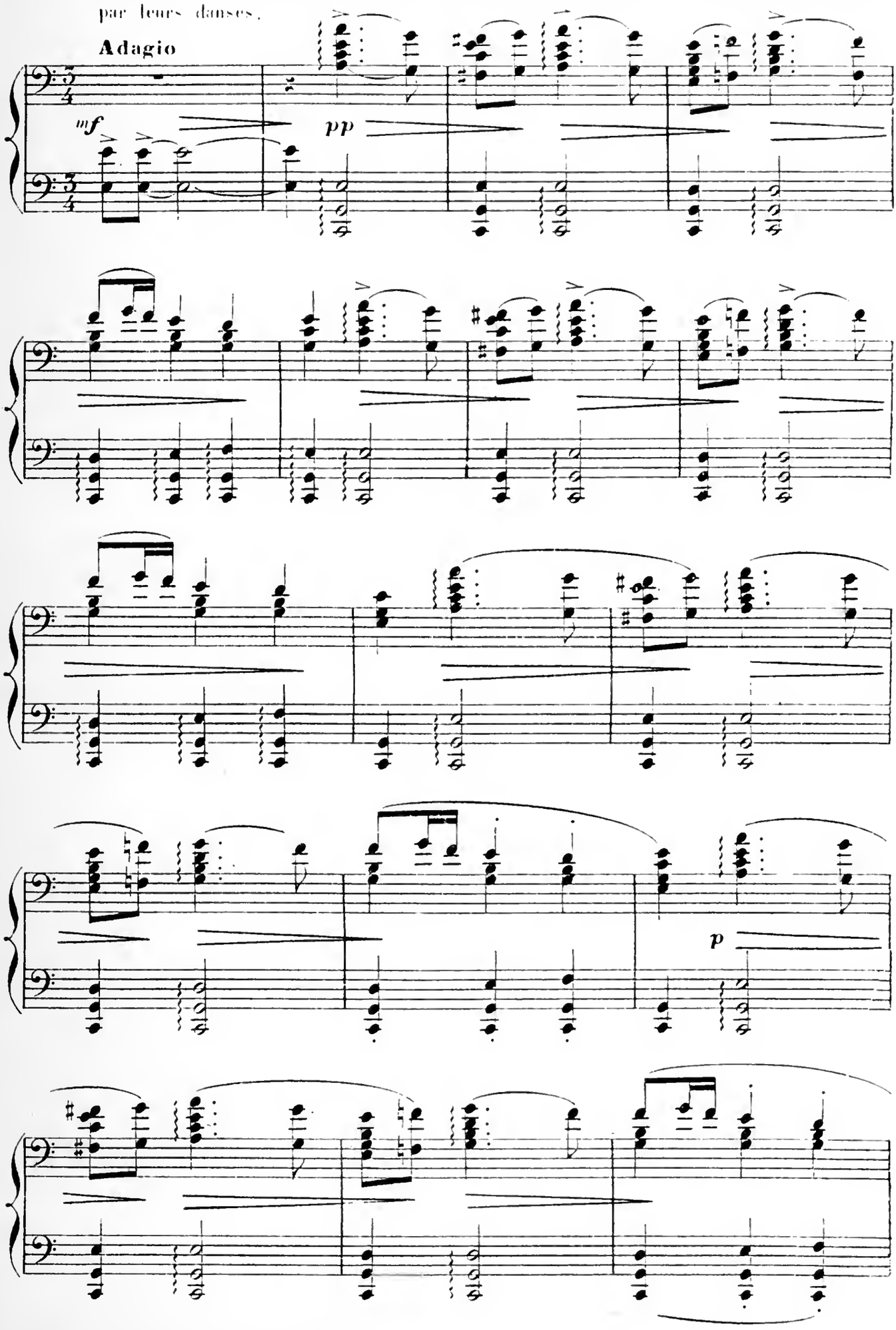
(1) Au théâtre national de l'Opera cette scène est passée.

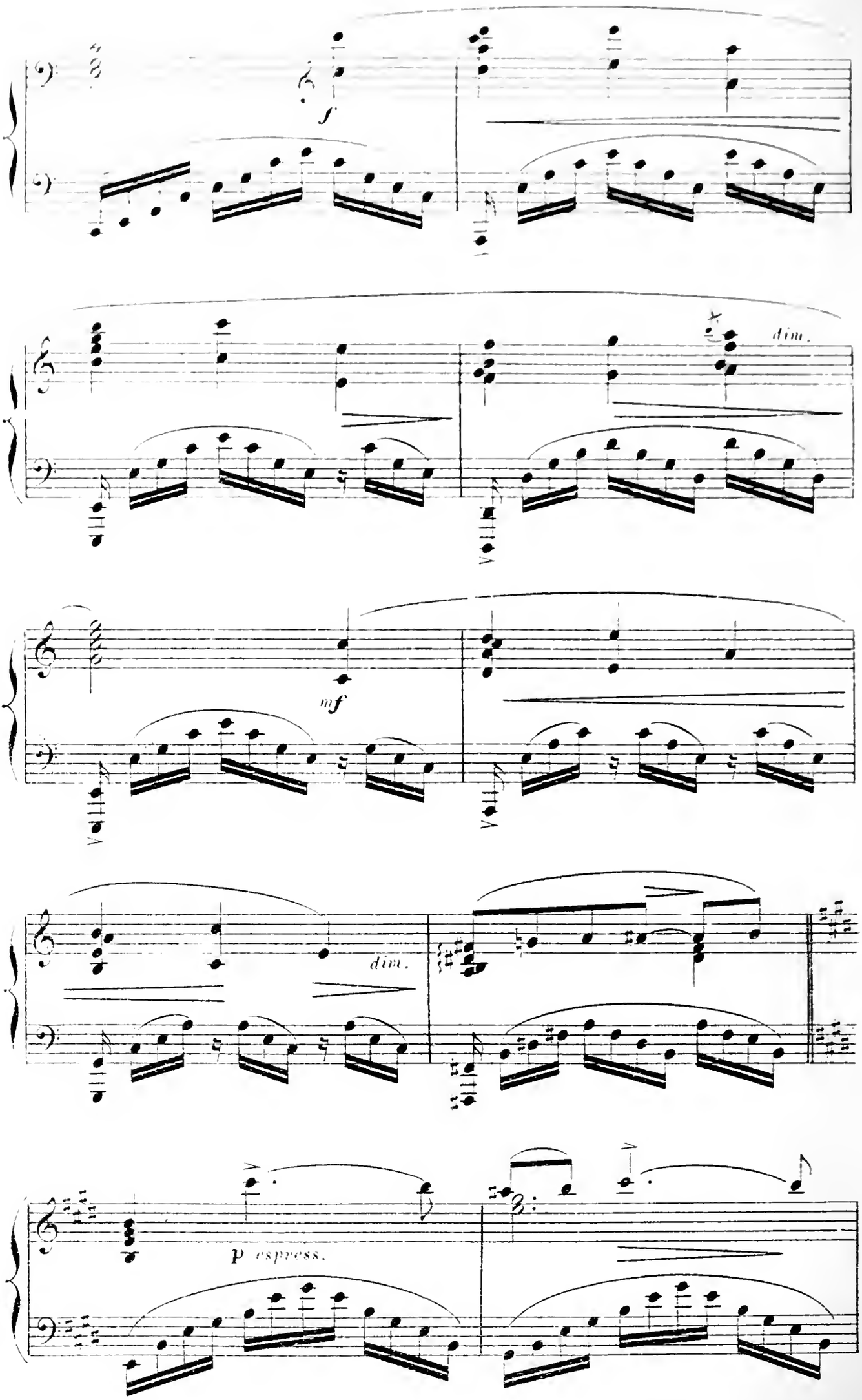

f
ff
Più animato.

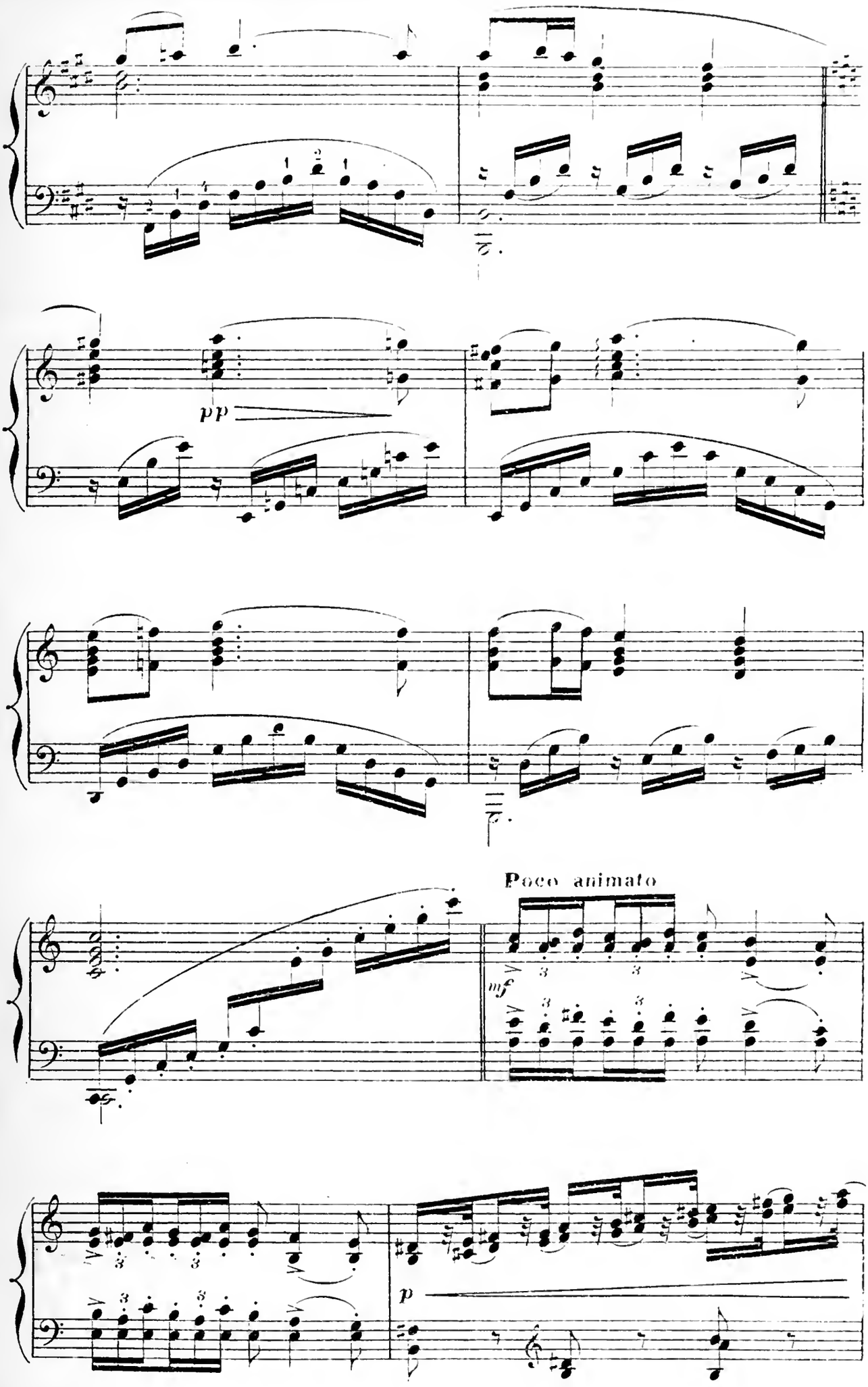

ff
8

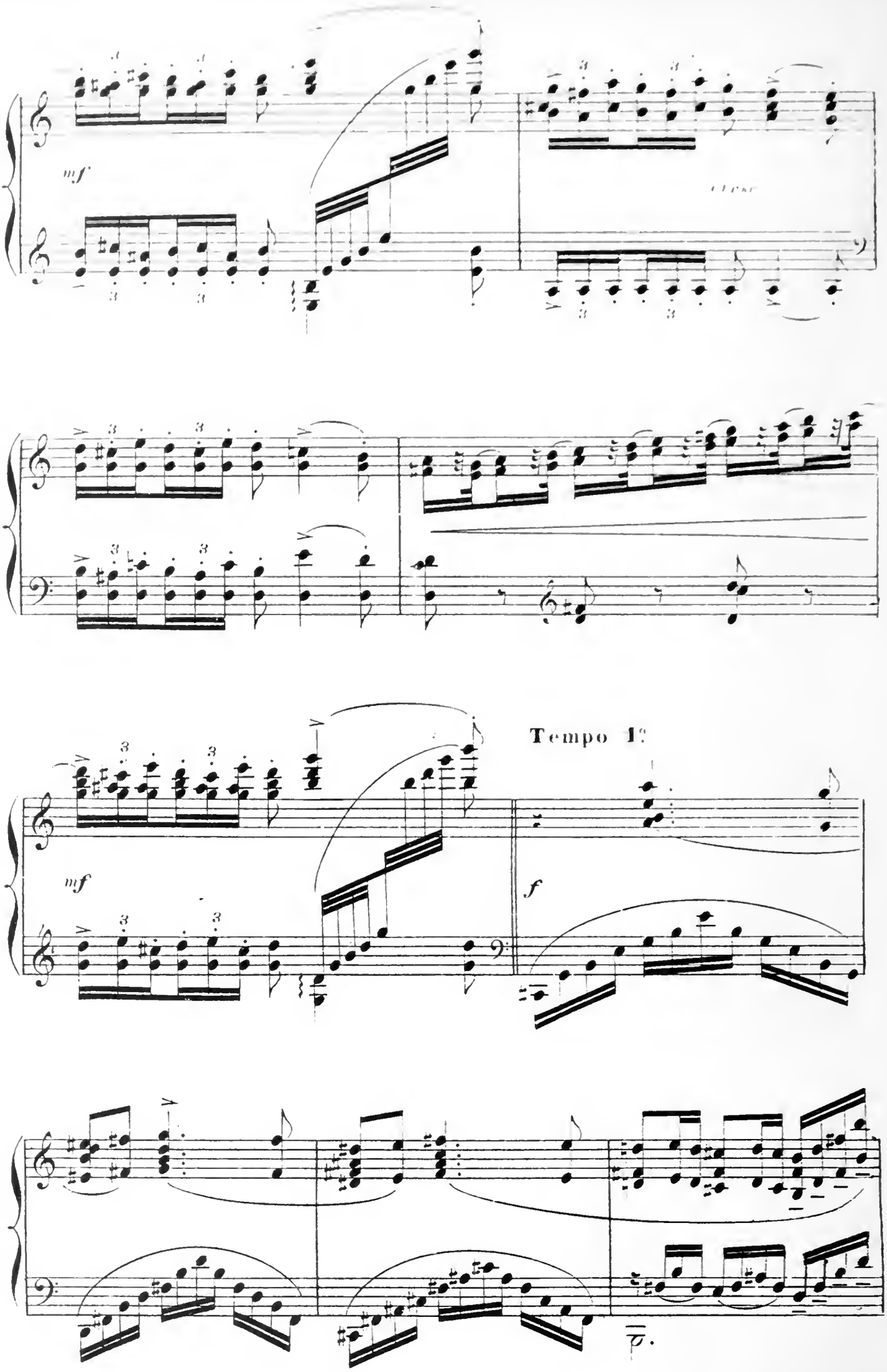
ADAGIO

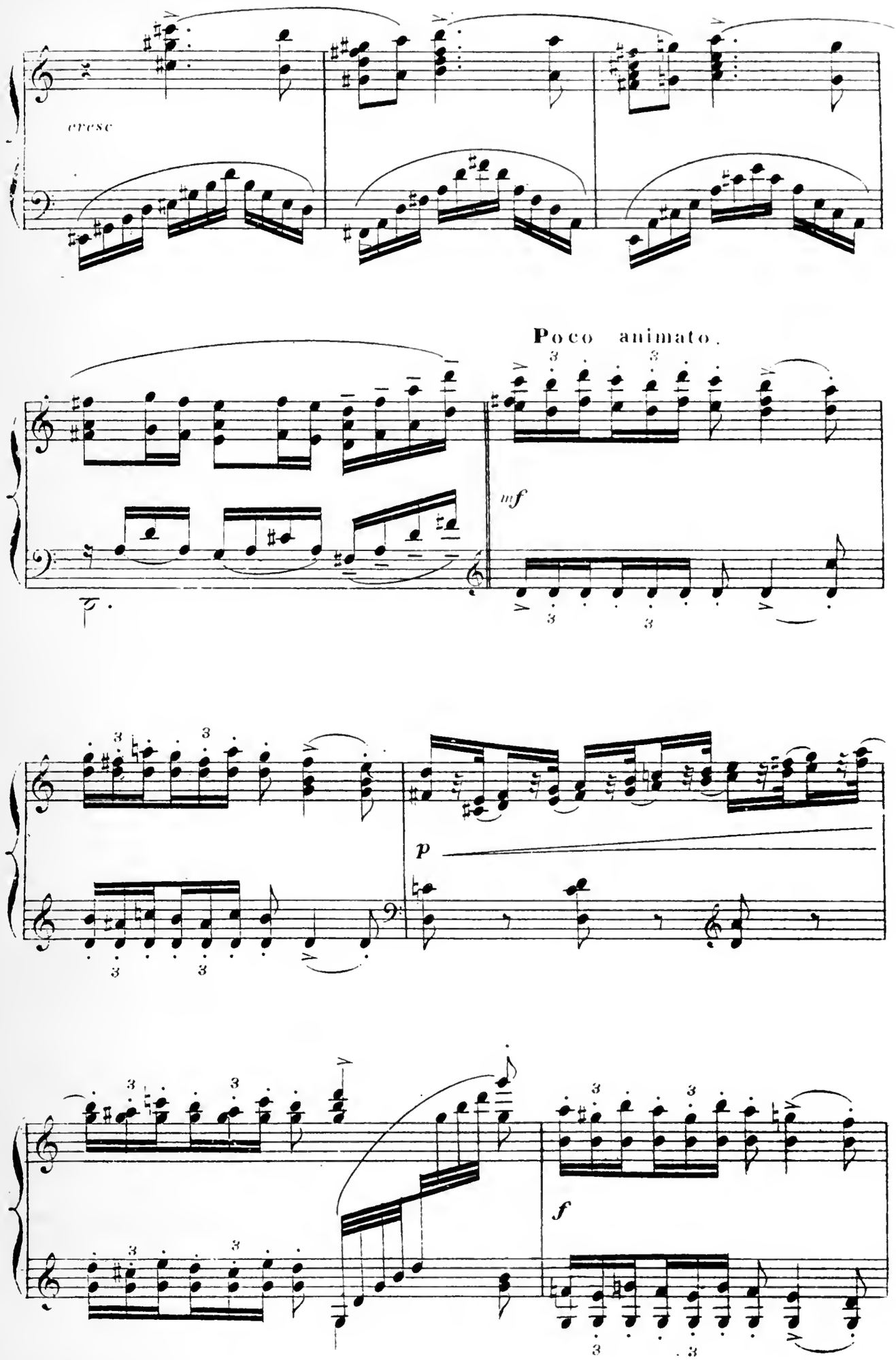
Apparitions successives des Fées qui charment Cadual par leurs poses lascives et par leurs danses.

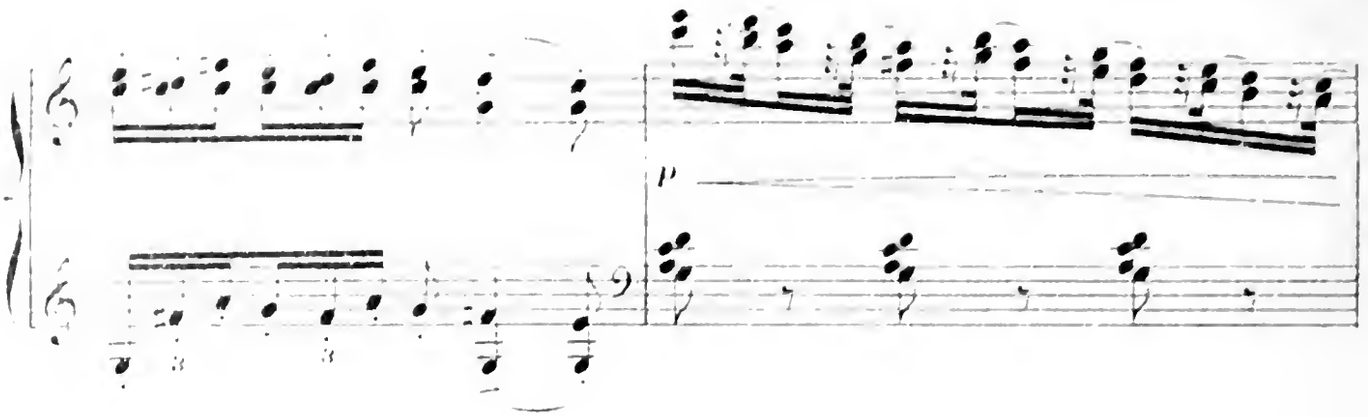



f
dim.
mf
dim.
p espress.


pp
Poco animato
mf
p


mf
Tempo 1?
mf
f
p.


cresc
Poco animato.
mf
p
f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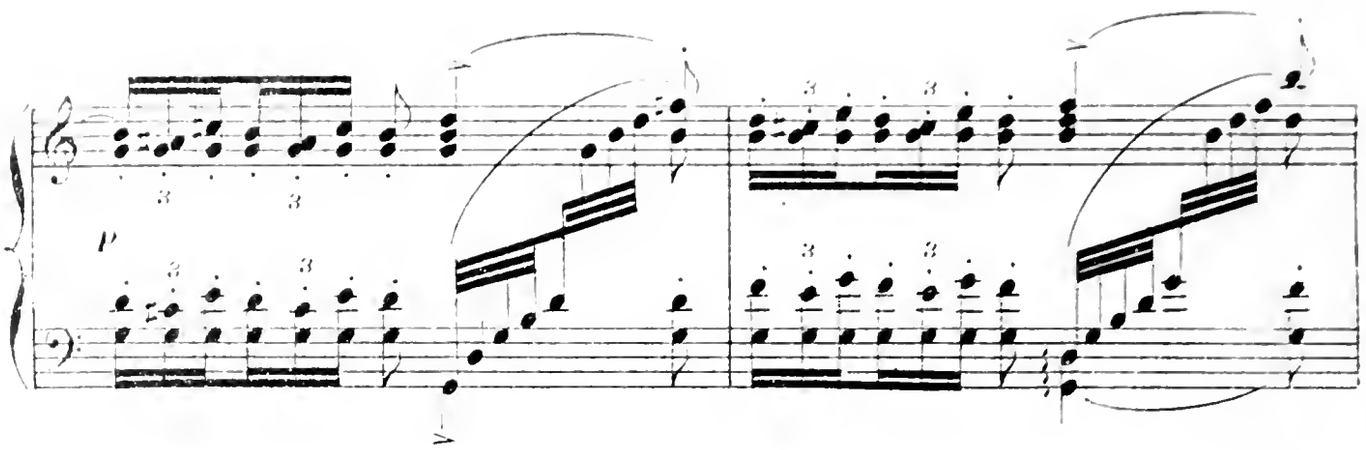
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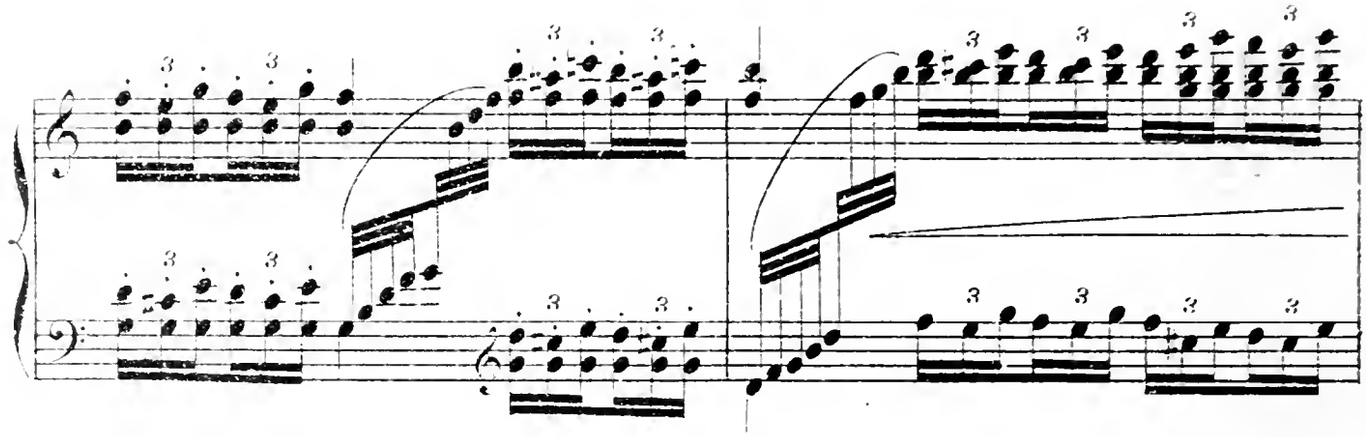
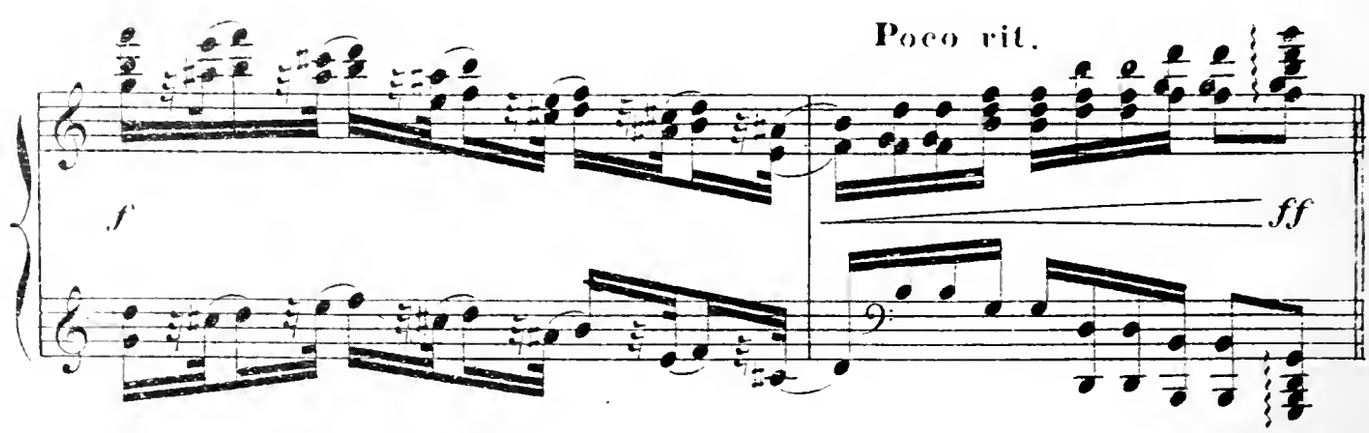
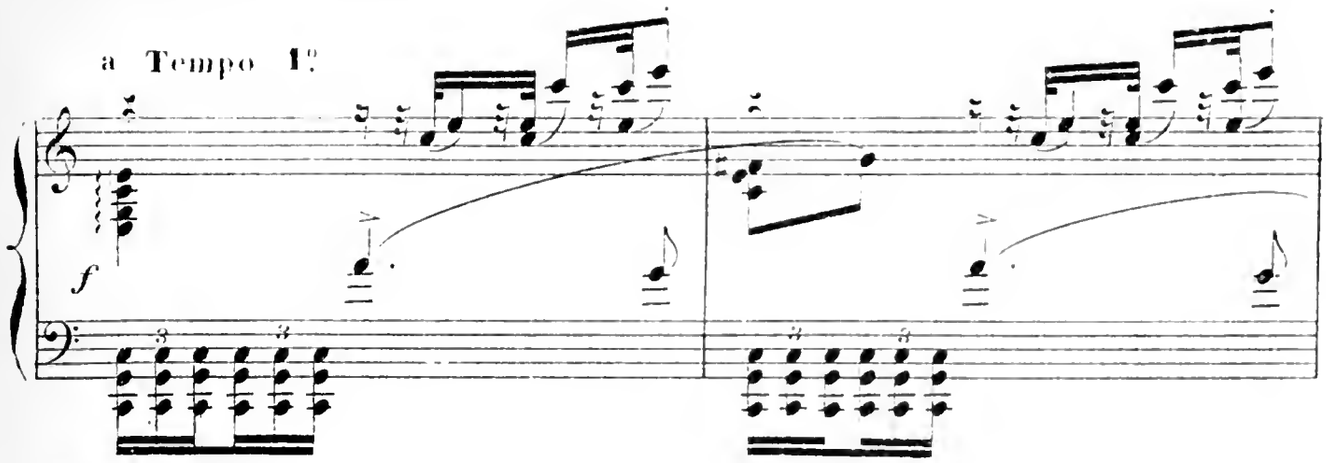
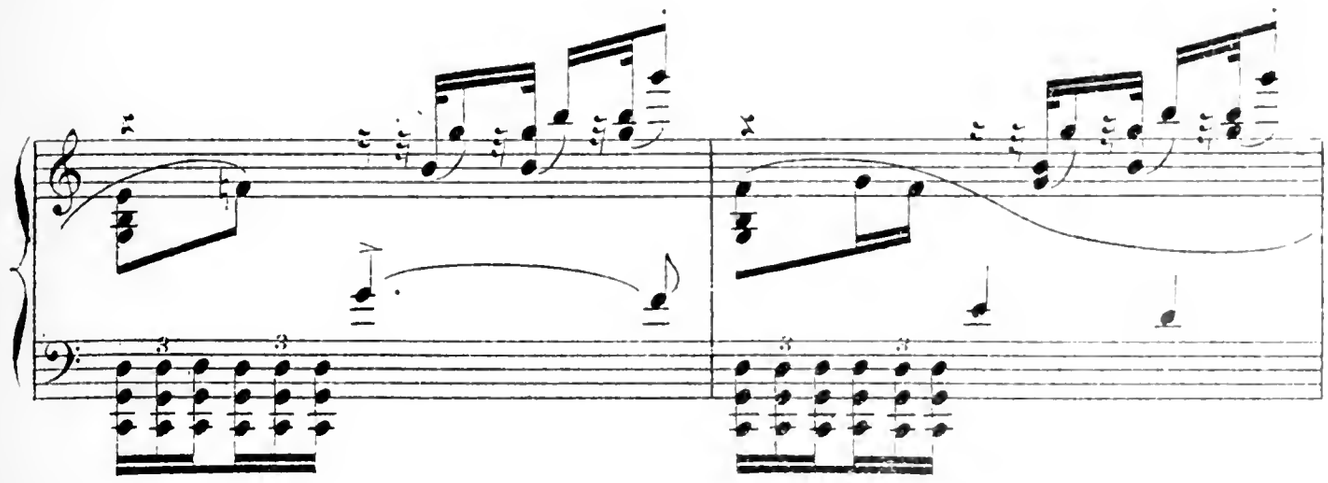
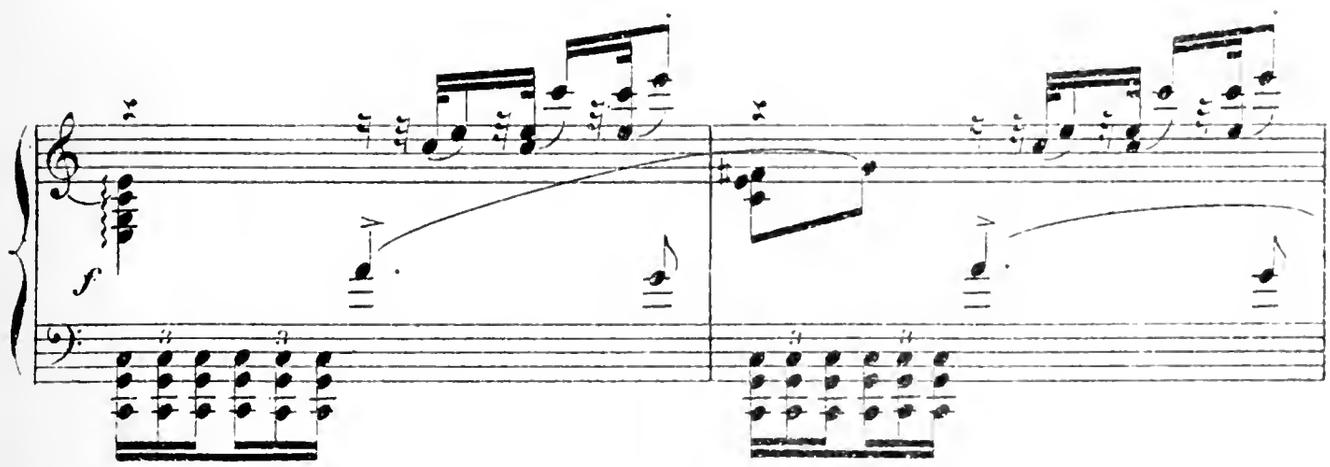


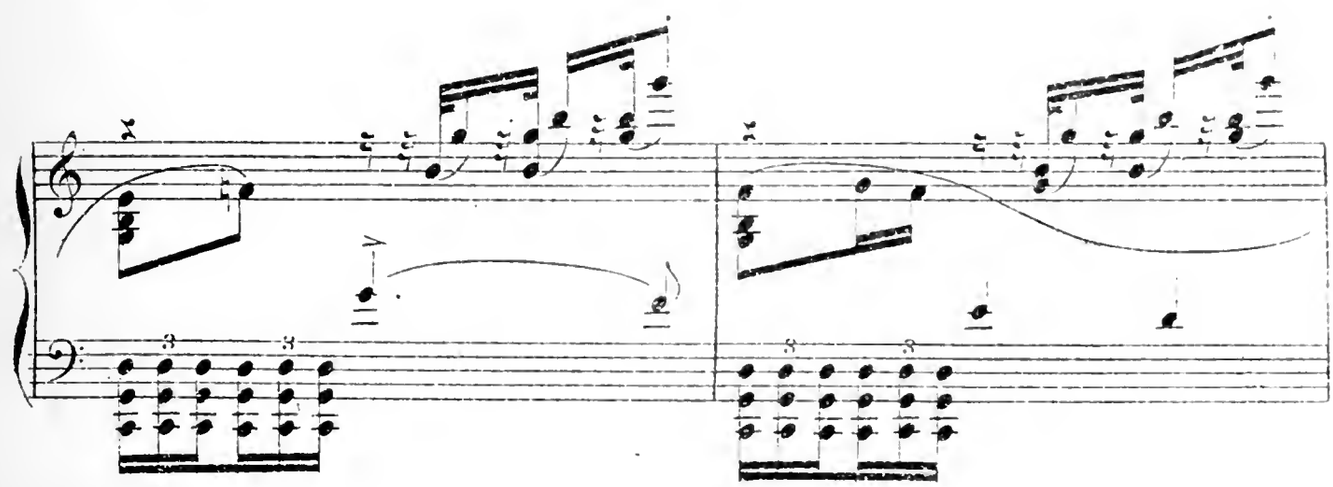

Poco rit.
f
ff

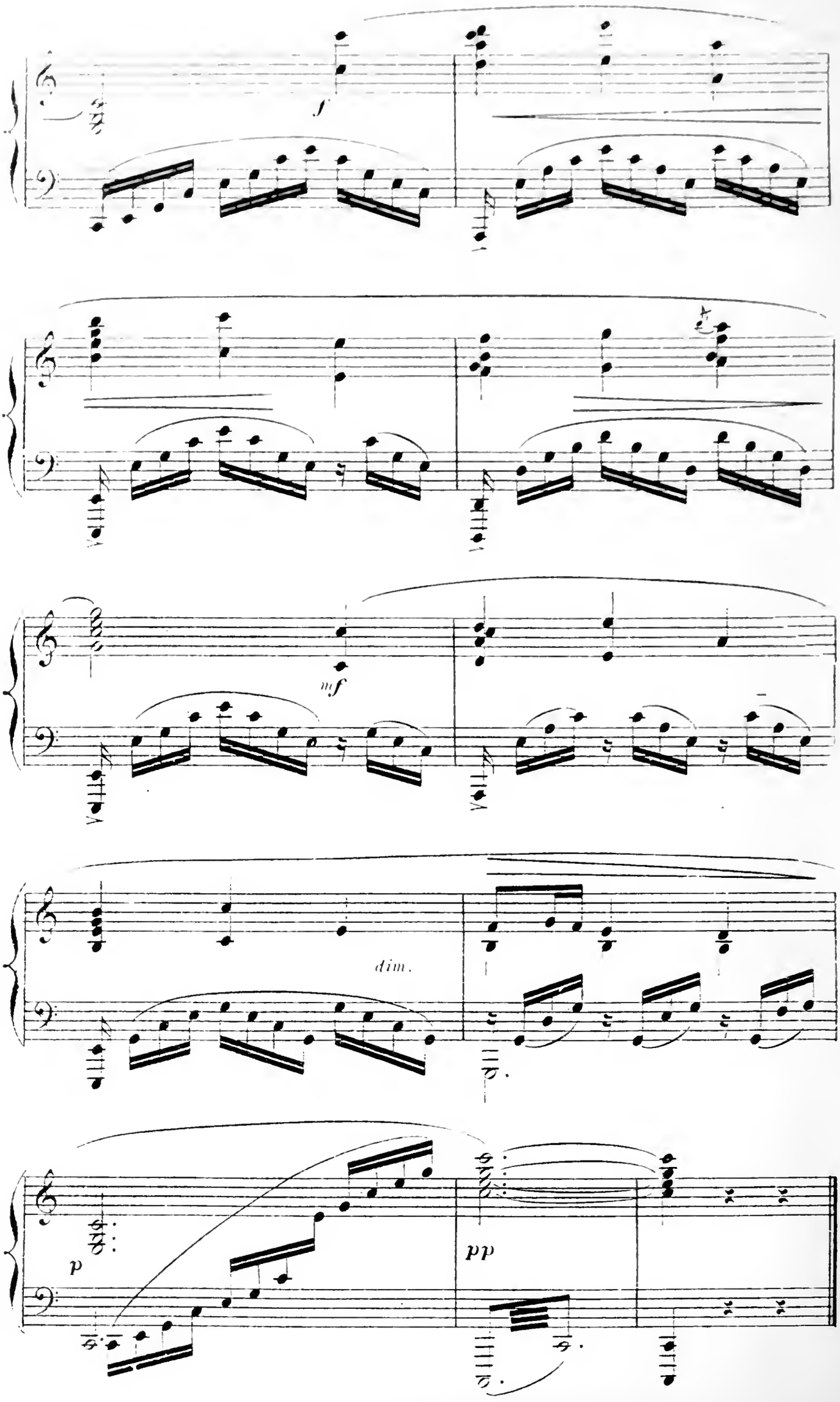
a Tempo 1?





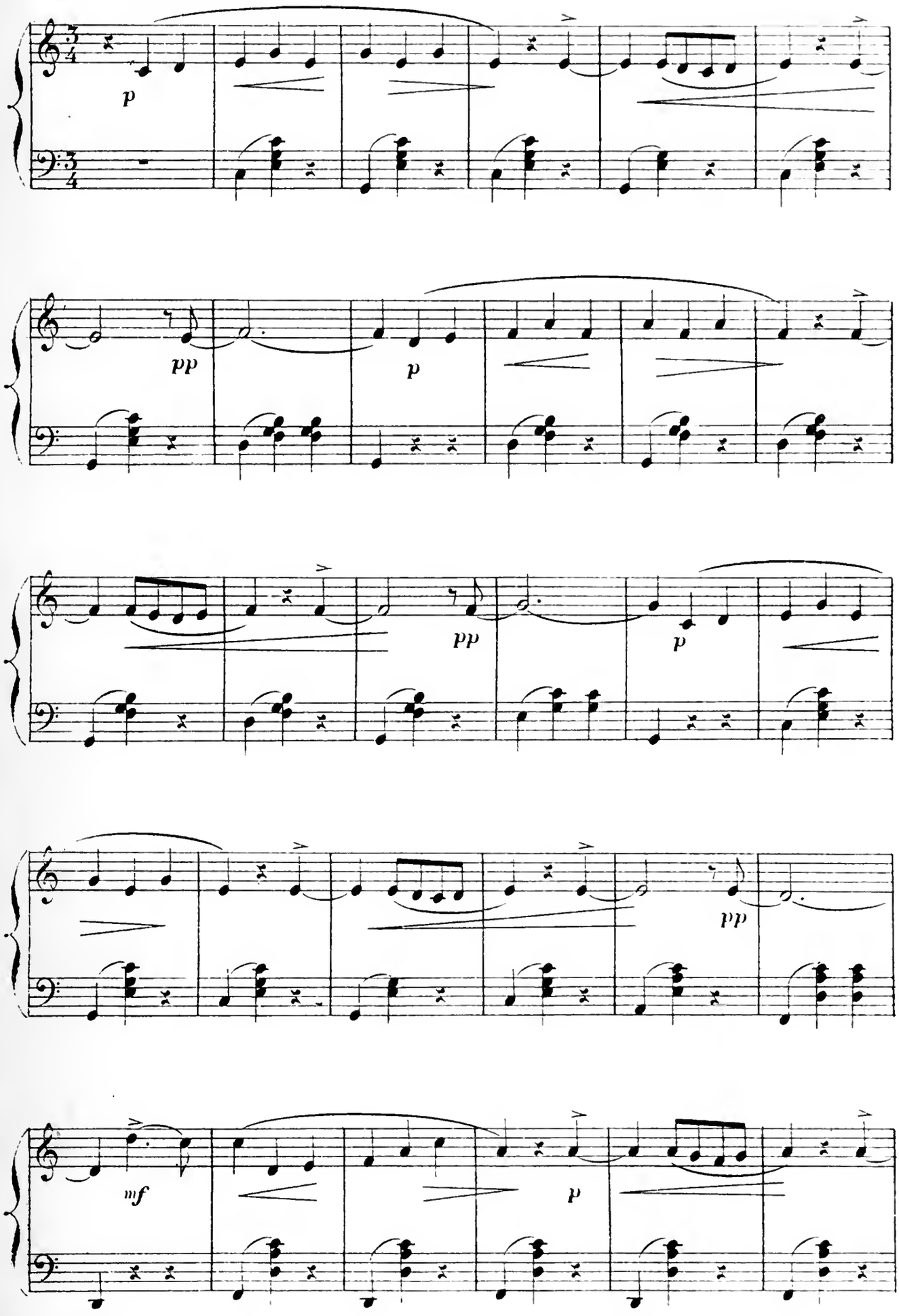


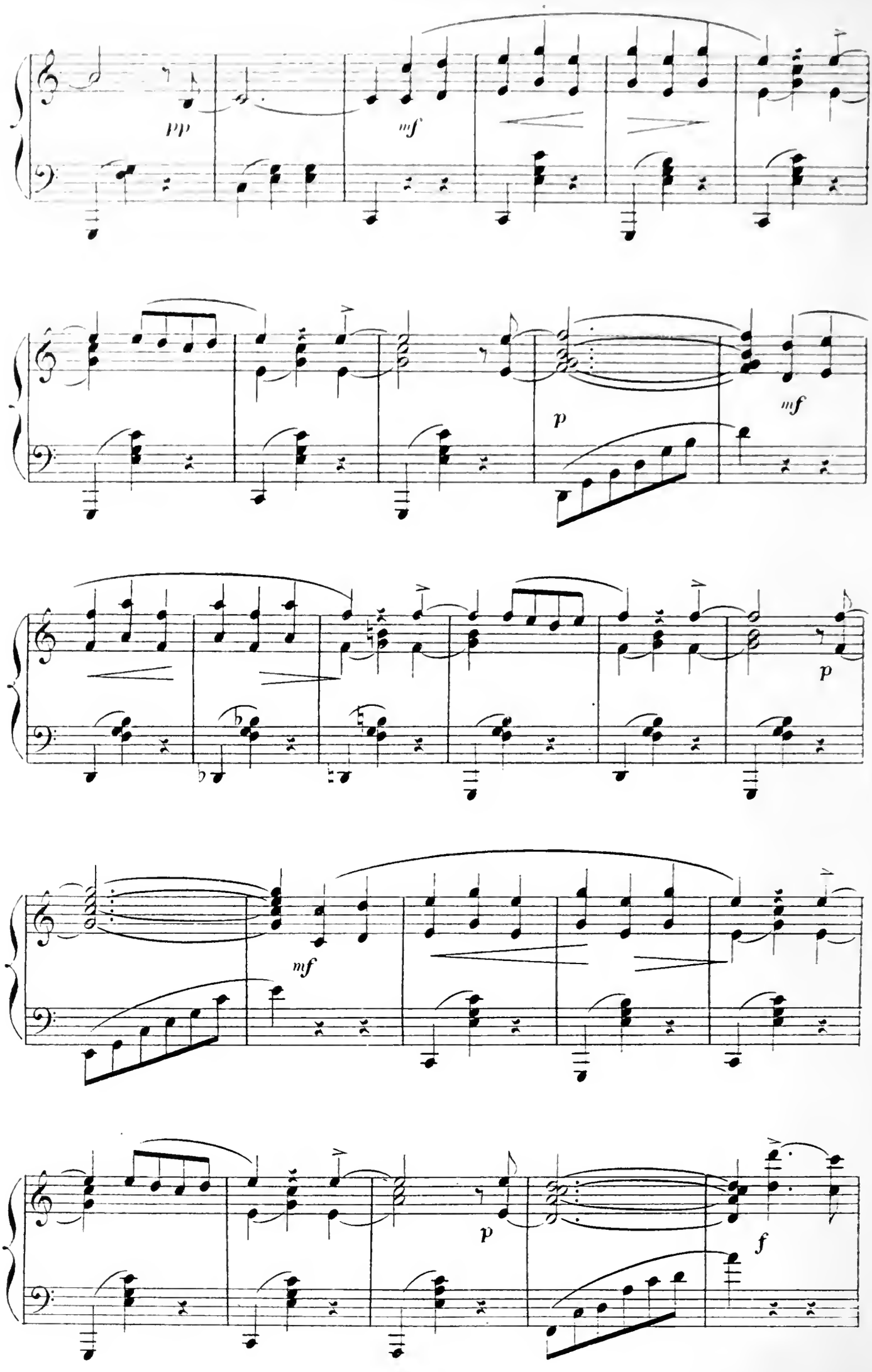


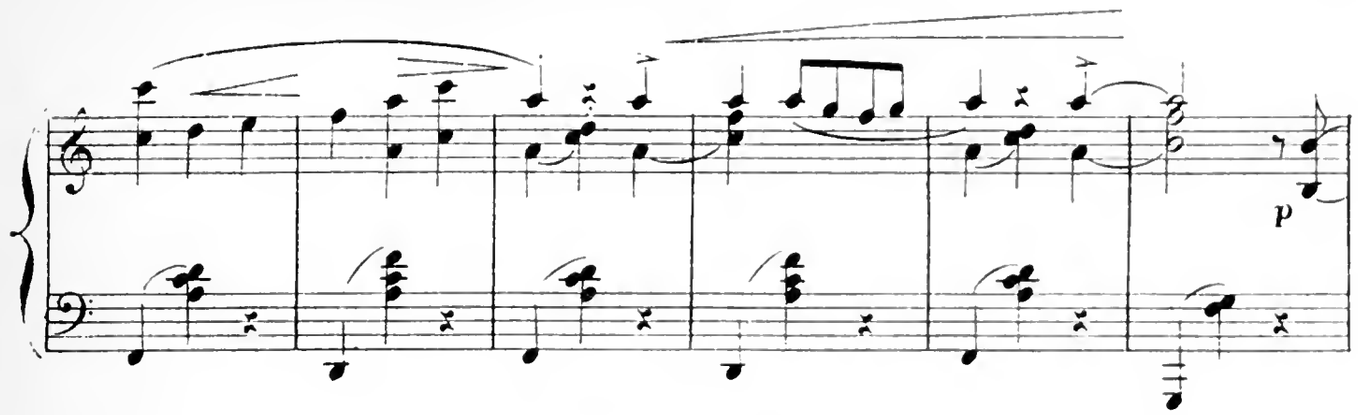

f
mf
dim.
p
pp

VALSE.

Mouv.t de valse modéré.




pp
mf
p
mf
mf
p
p
f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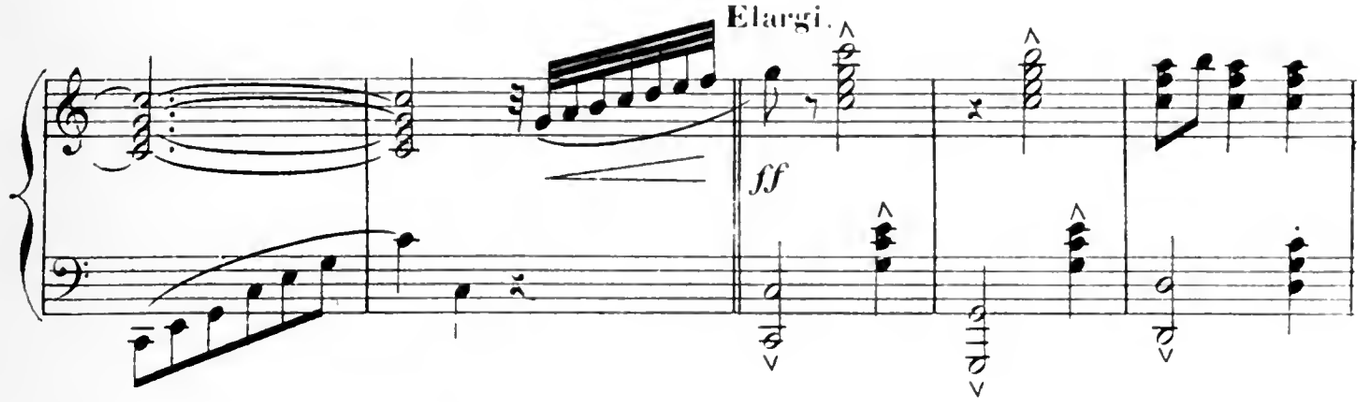
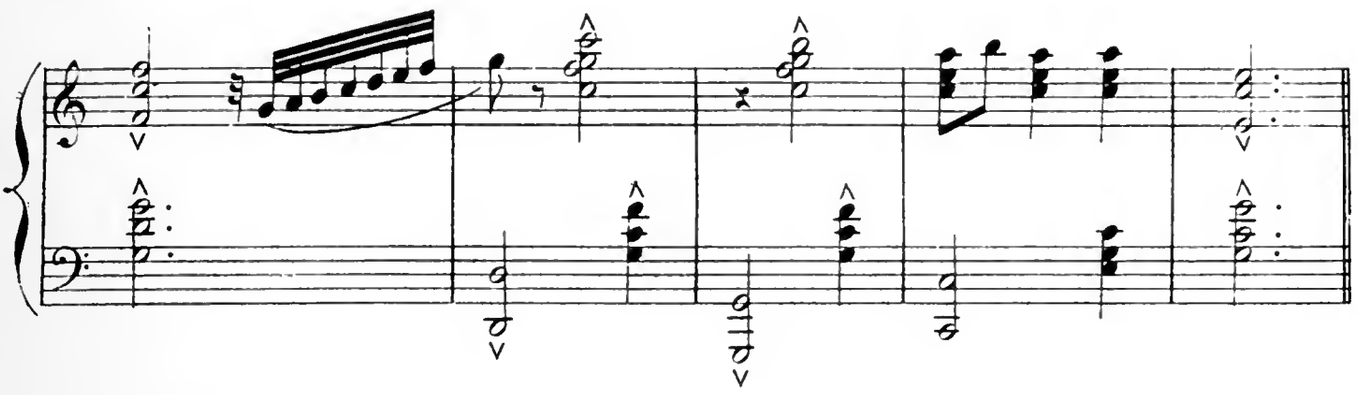
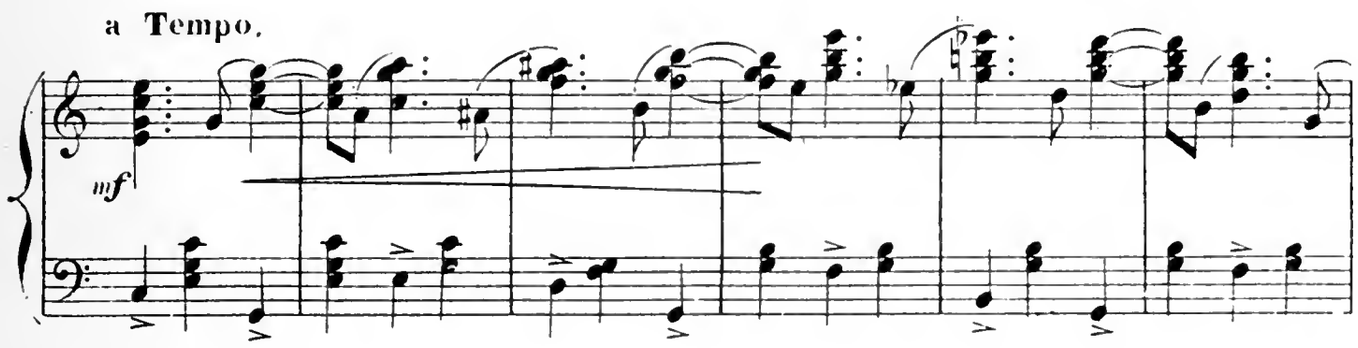
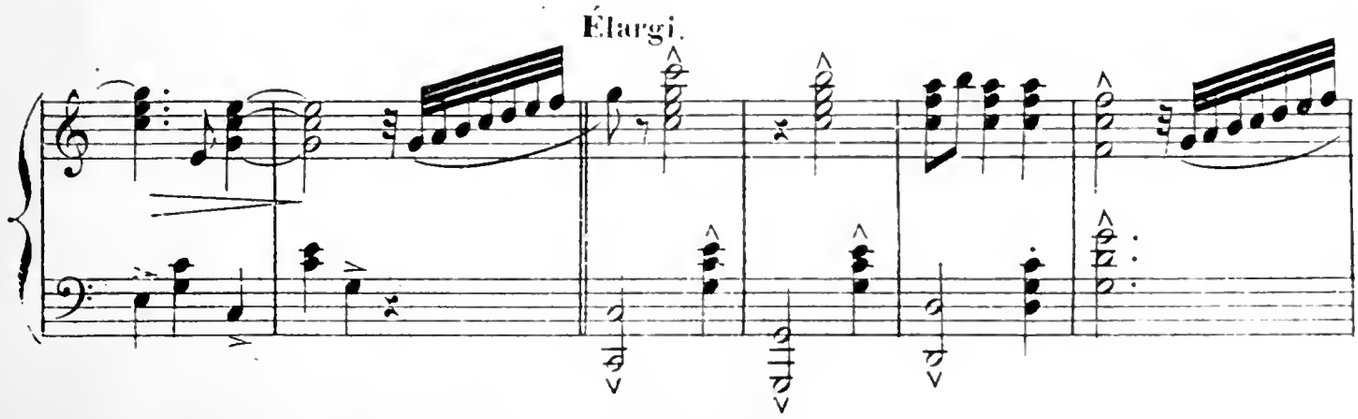
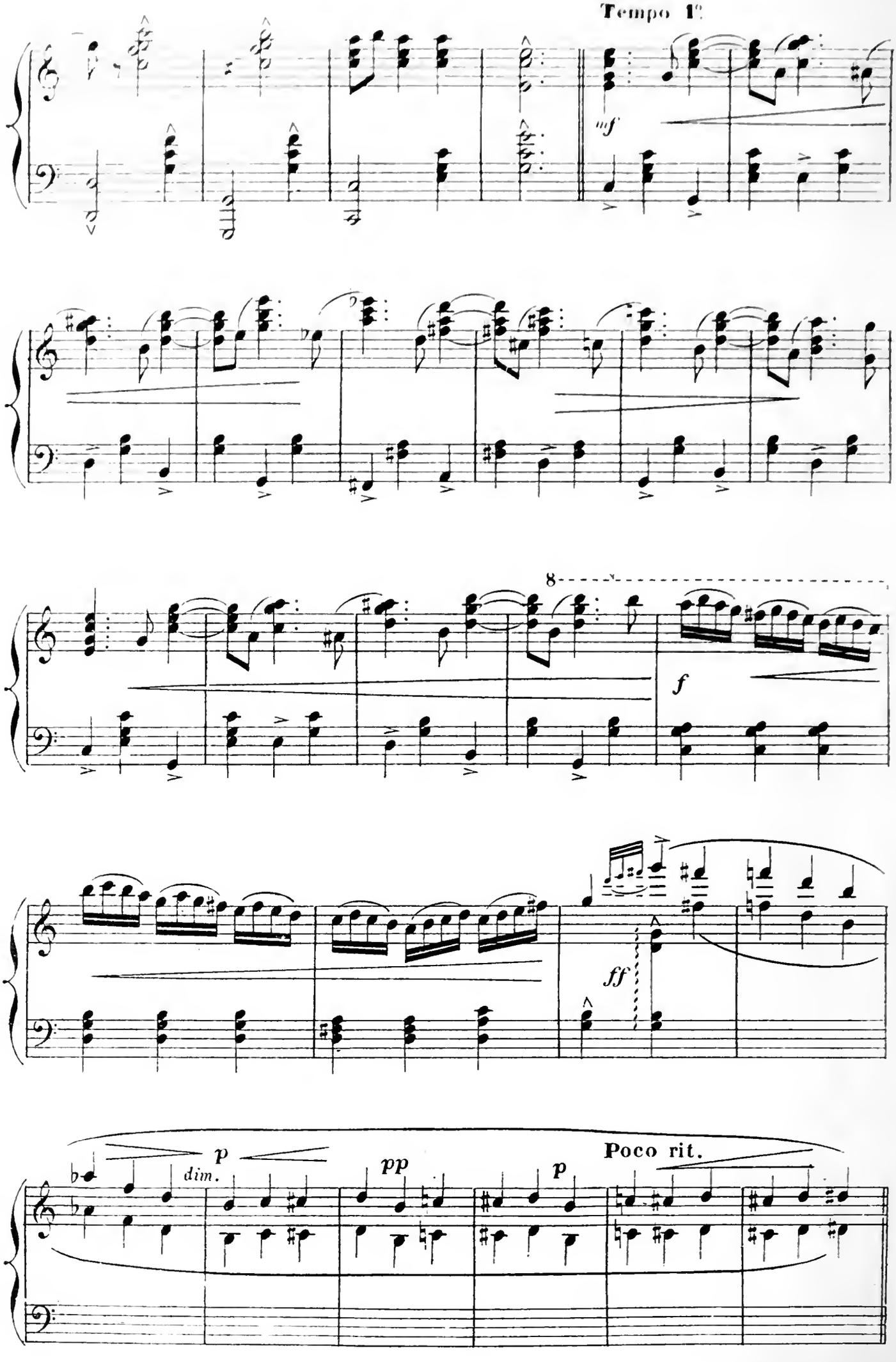

Elargi.
ff

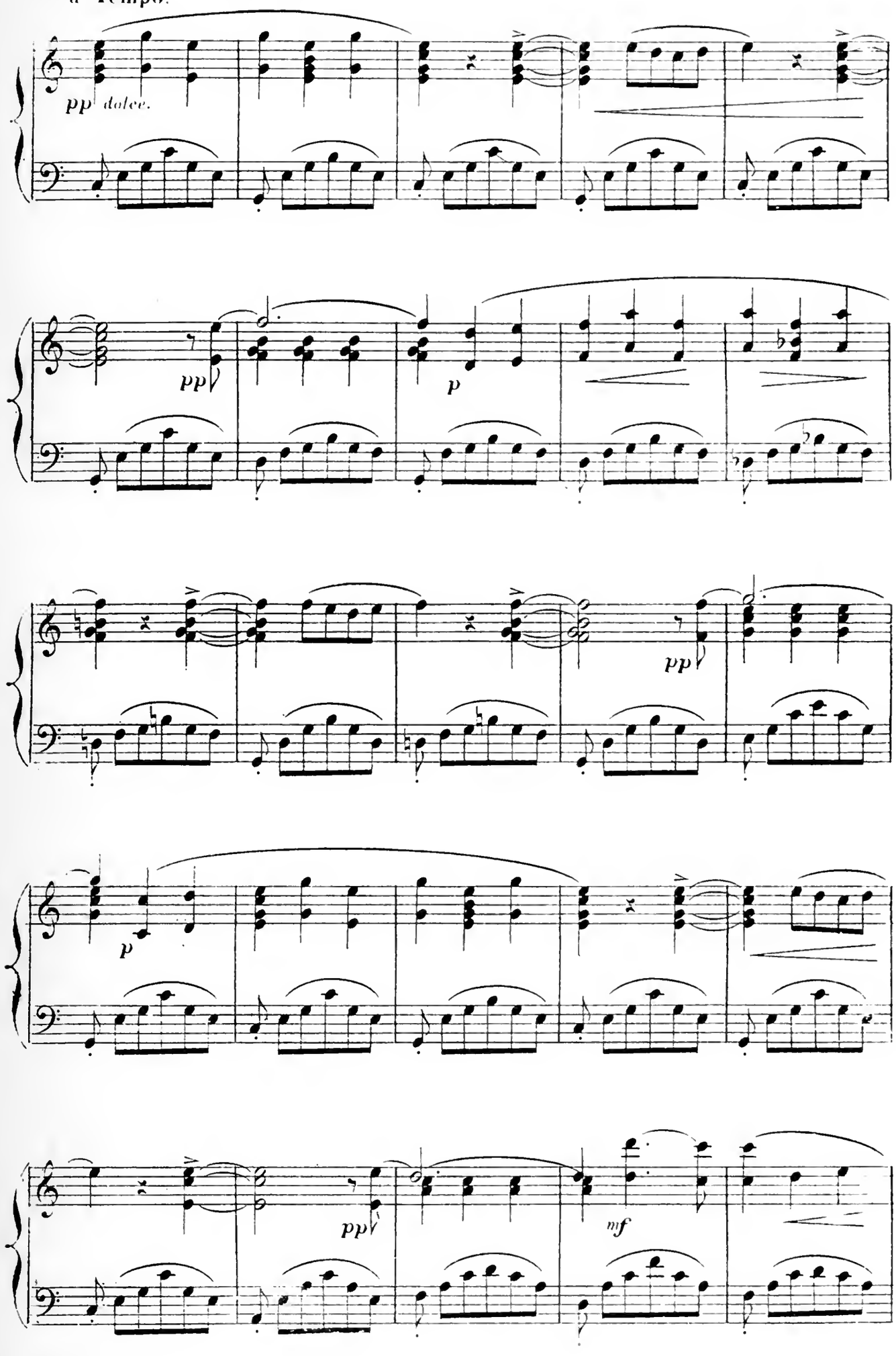


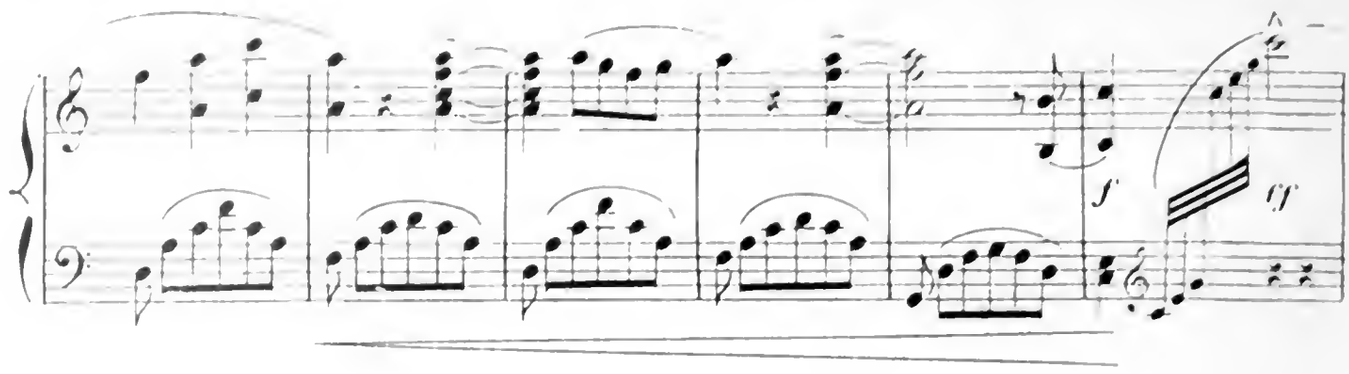

a Tempo.
mf


Élargi.


Tempo 1°
mf
8
f
ff
p
dim.
pp
p
Poco rit.

a Tempo.





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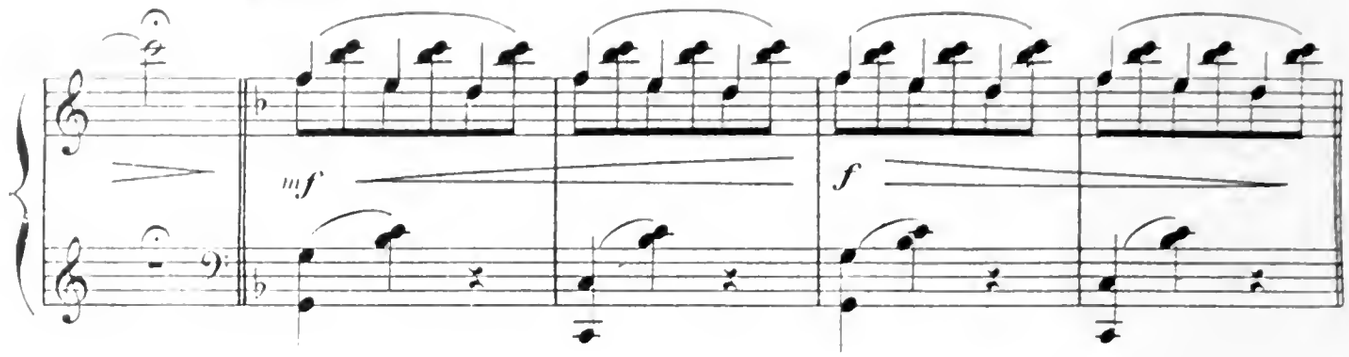
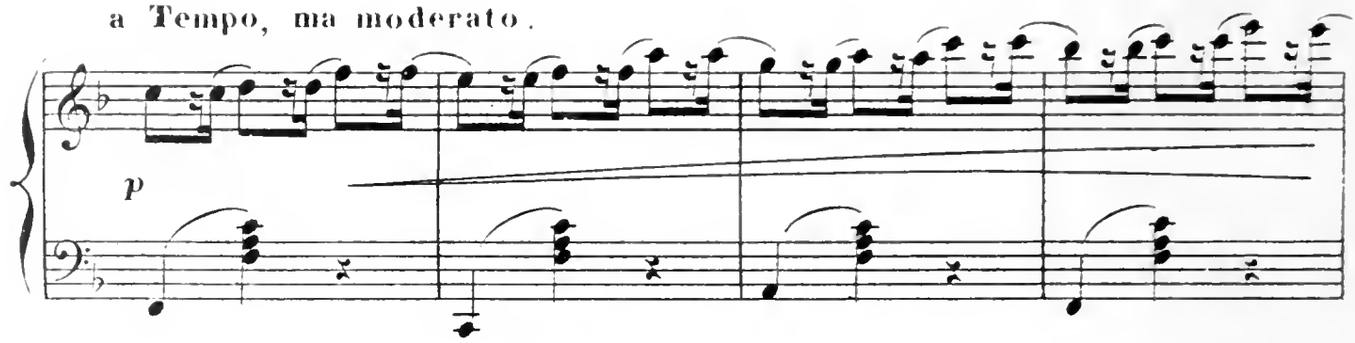
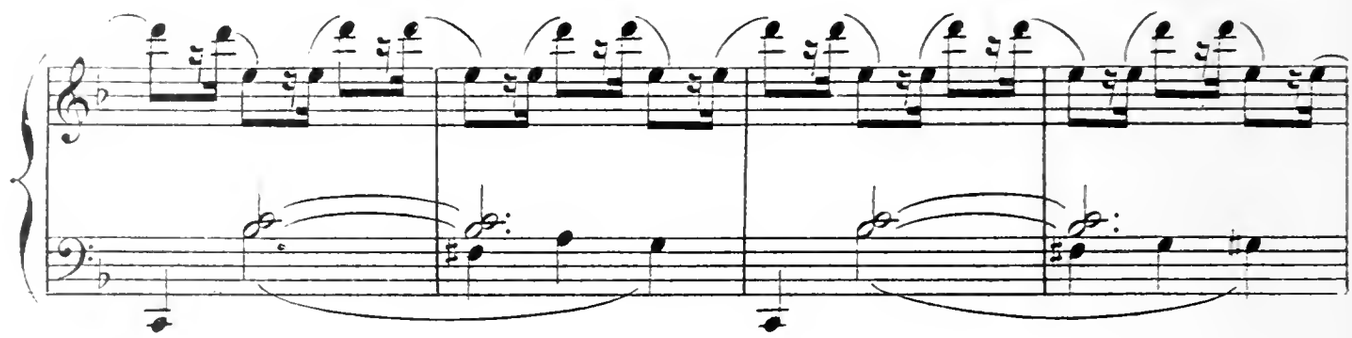
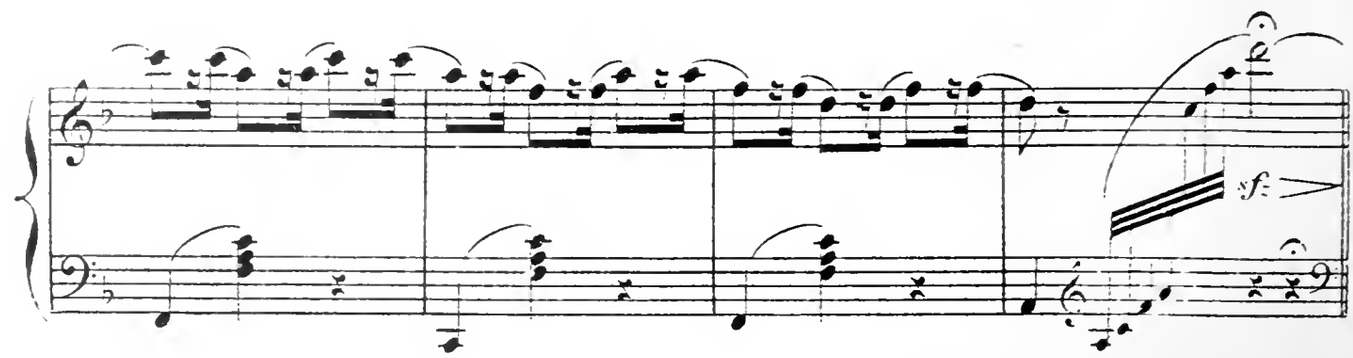


a Tempo, ma moderato.







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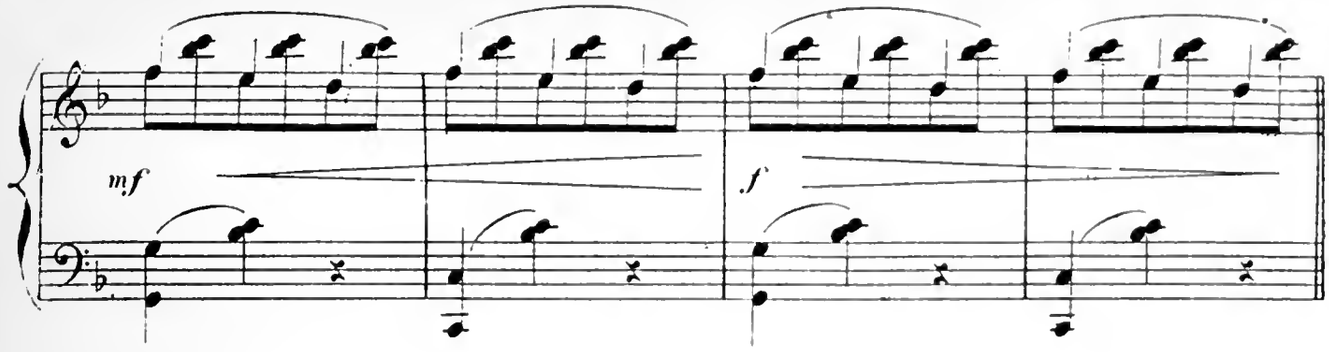
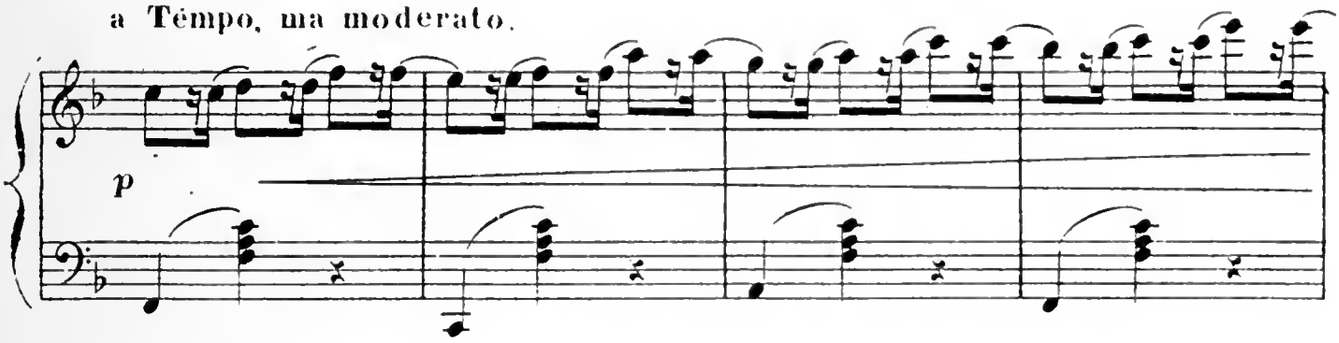
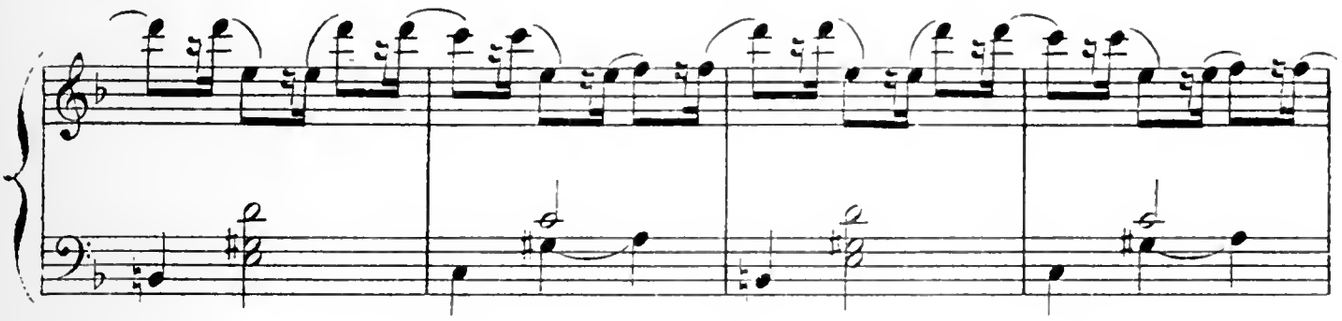
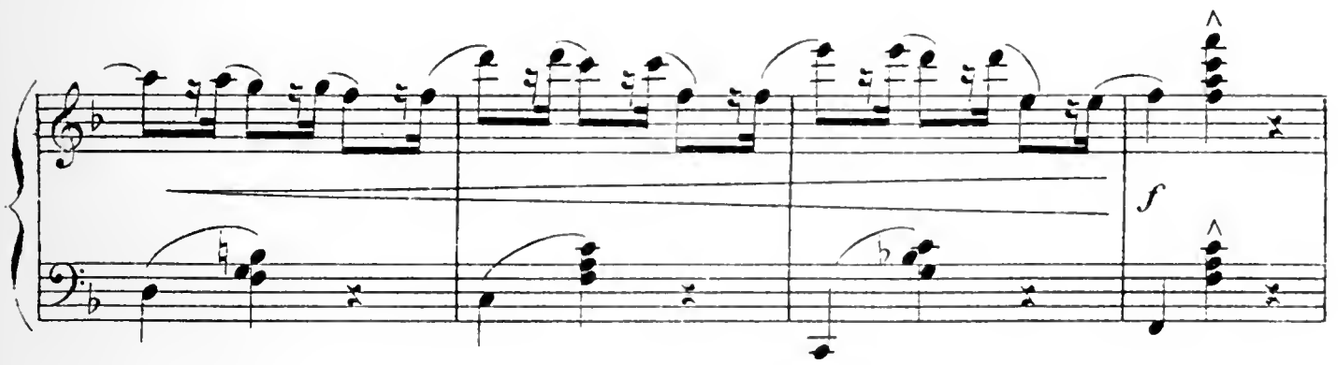


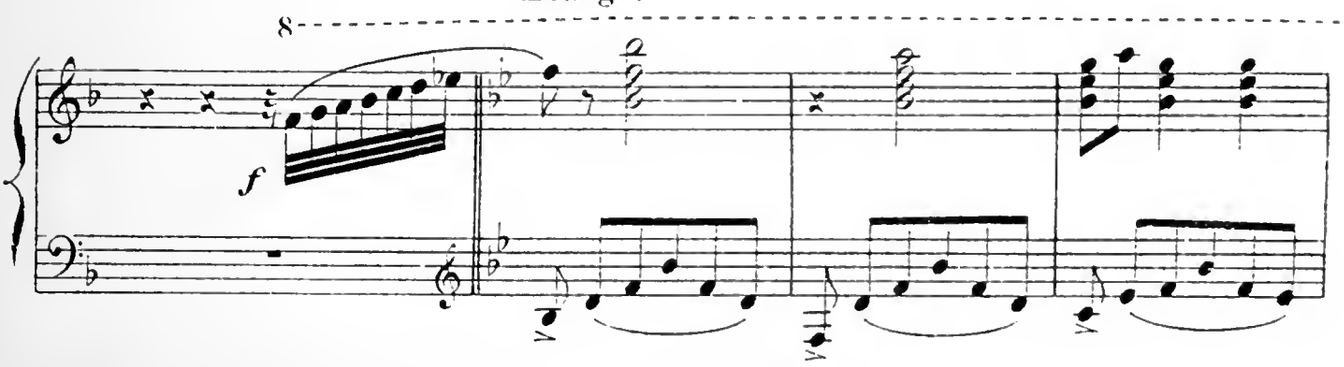
a Tempo, ma moderato.

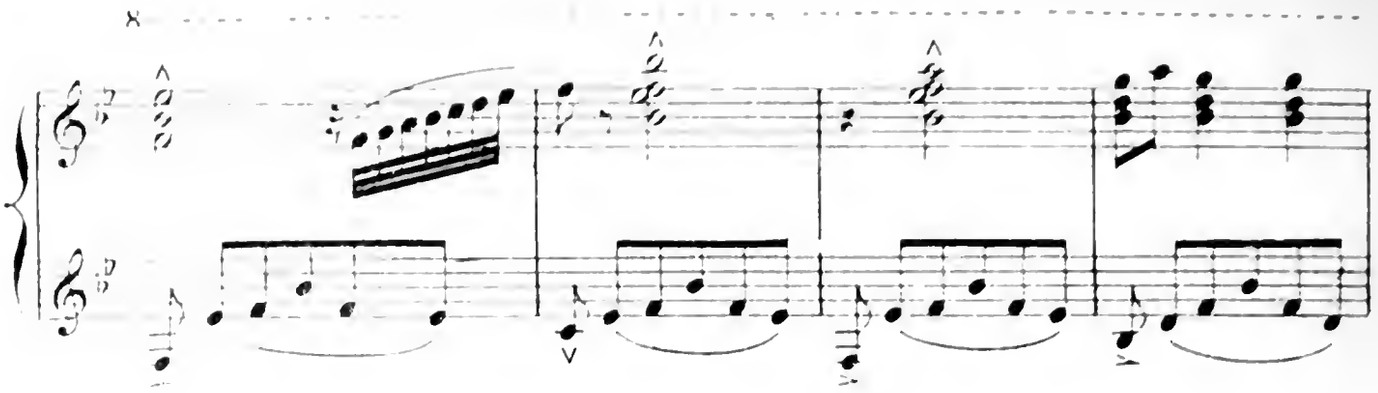


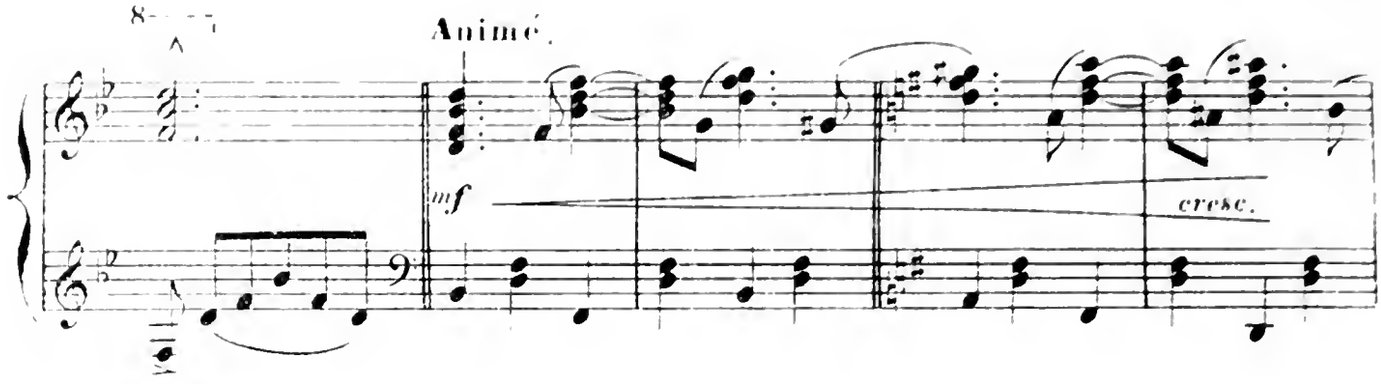


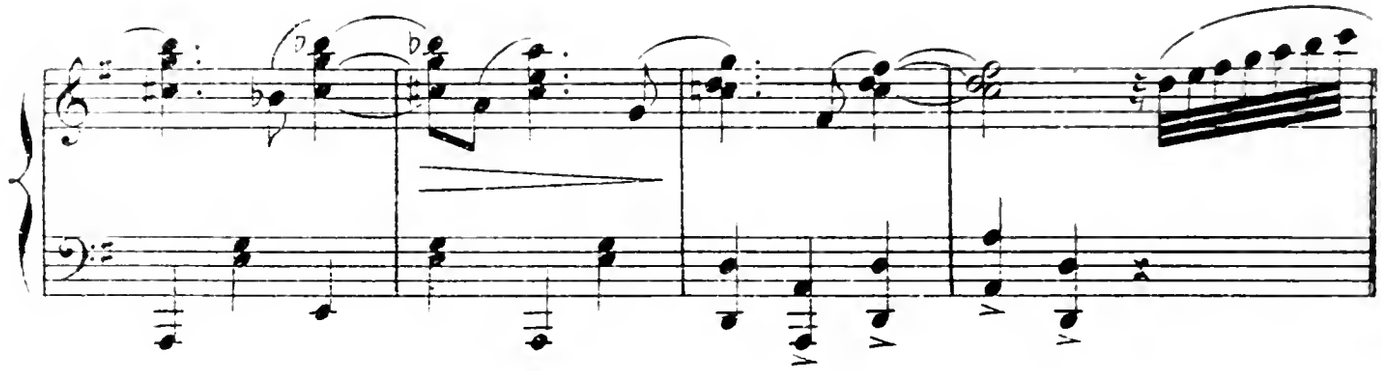


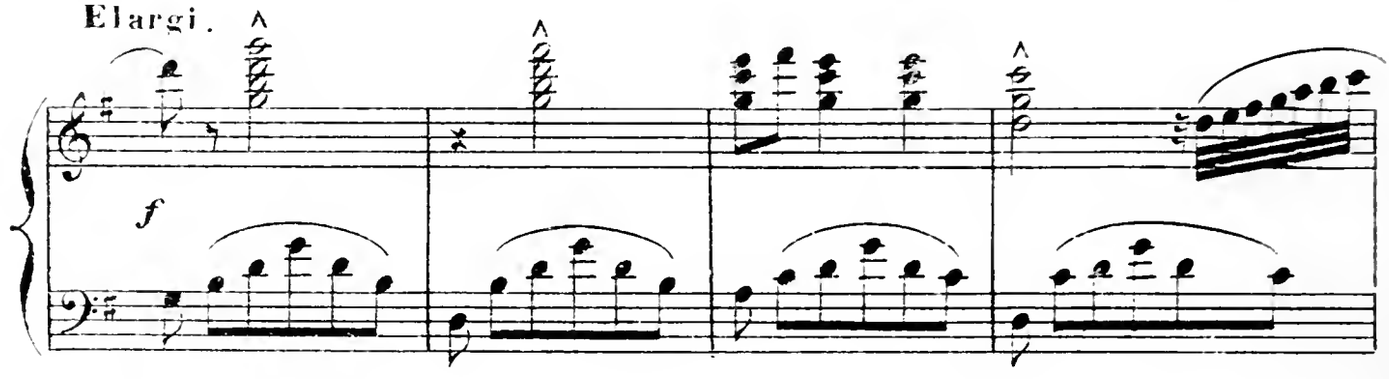
Élargi.

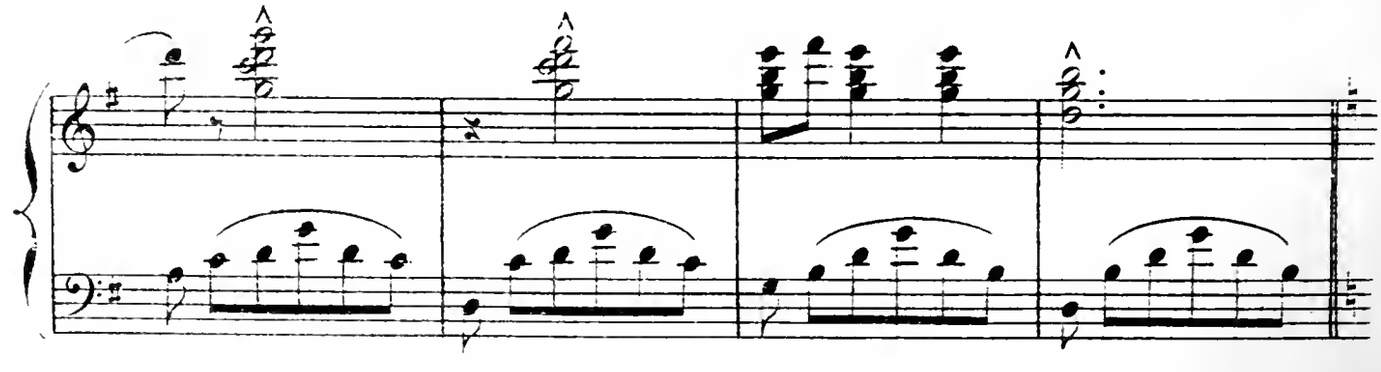


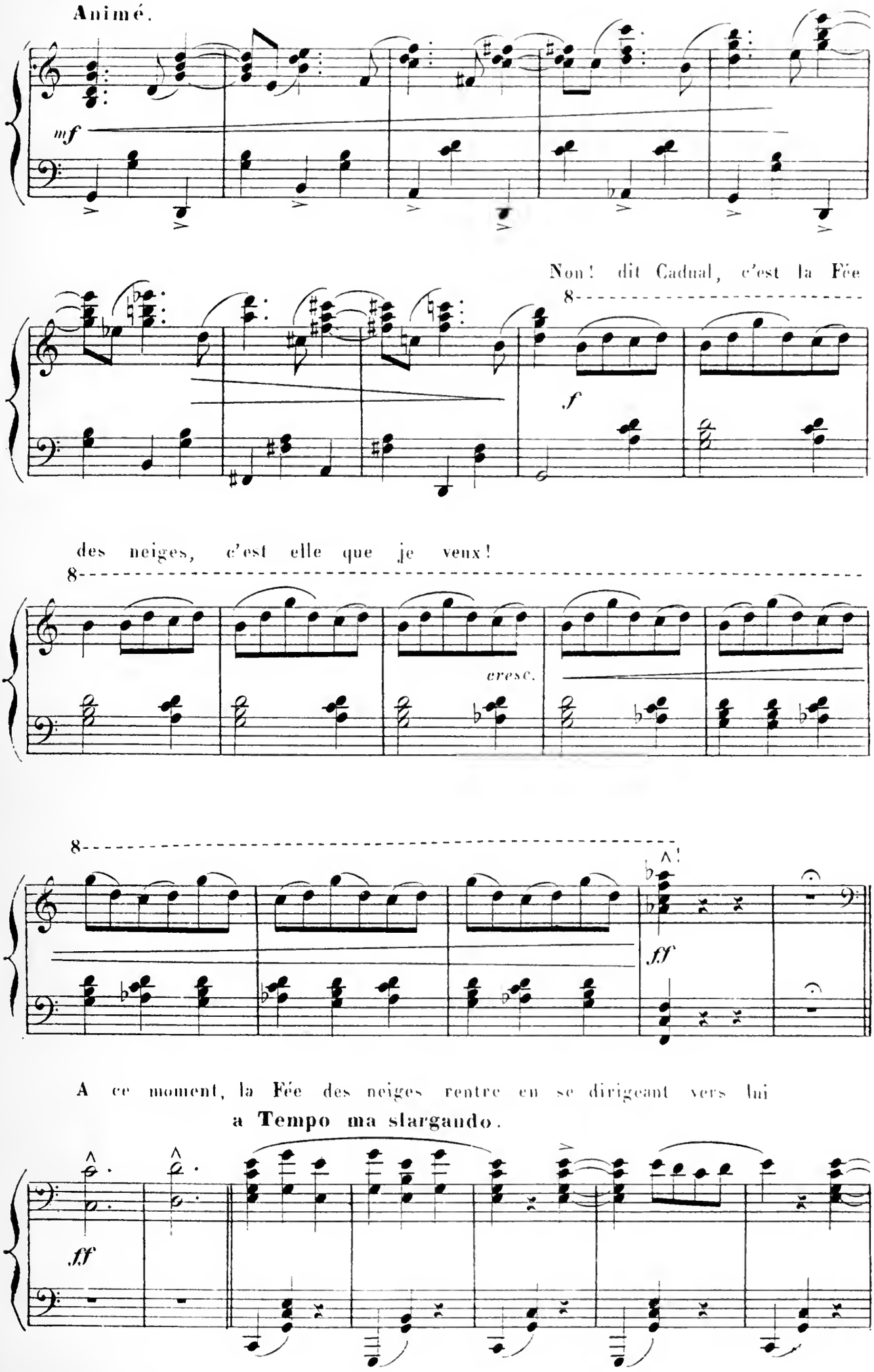


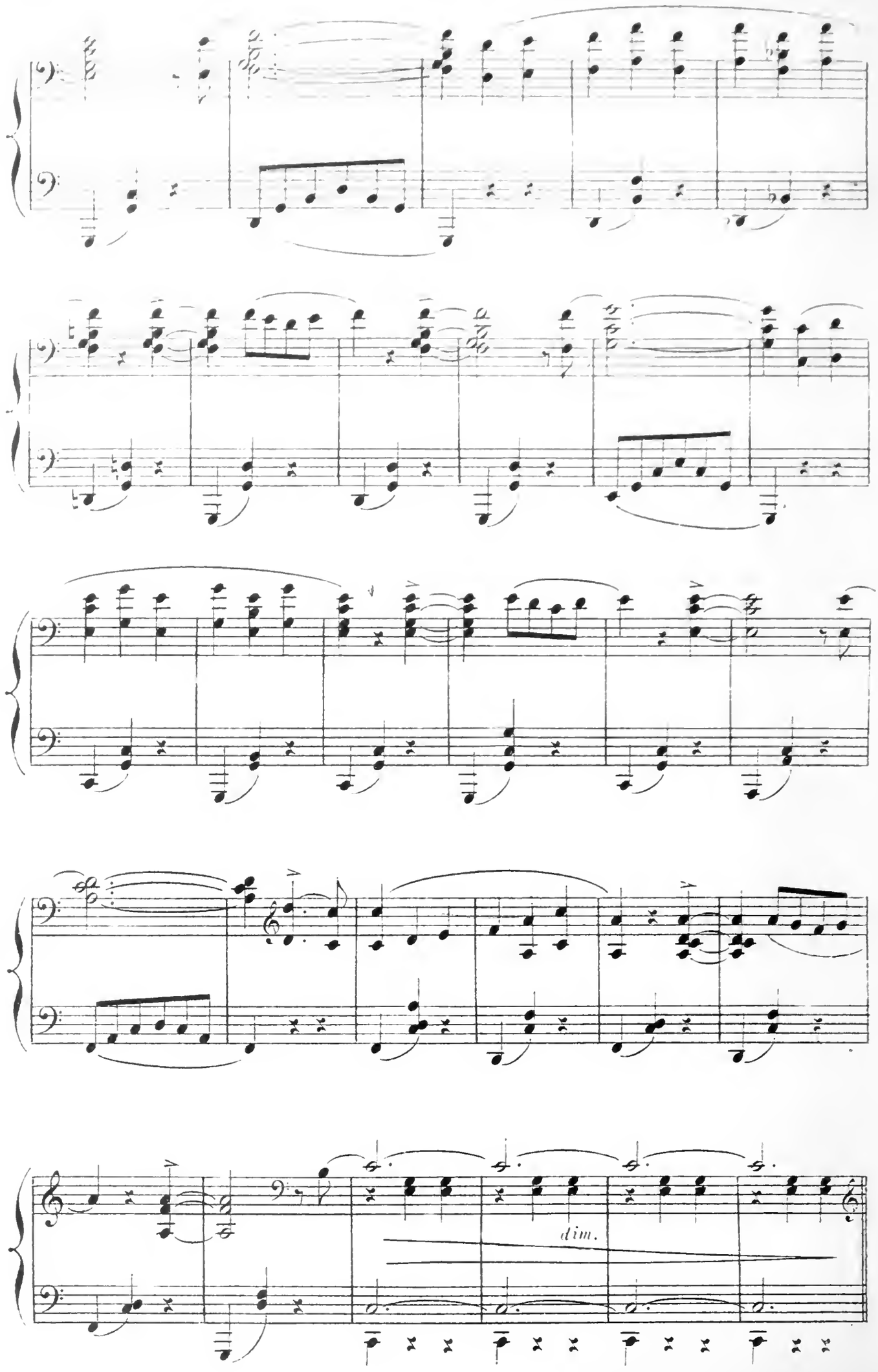

Animé.
mf
cresc.

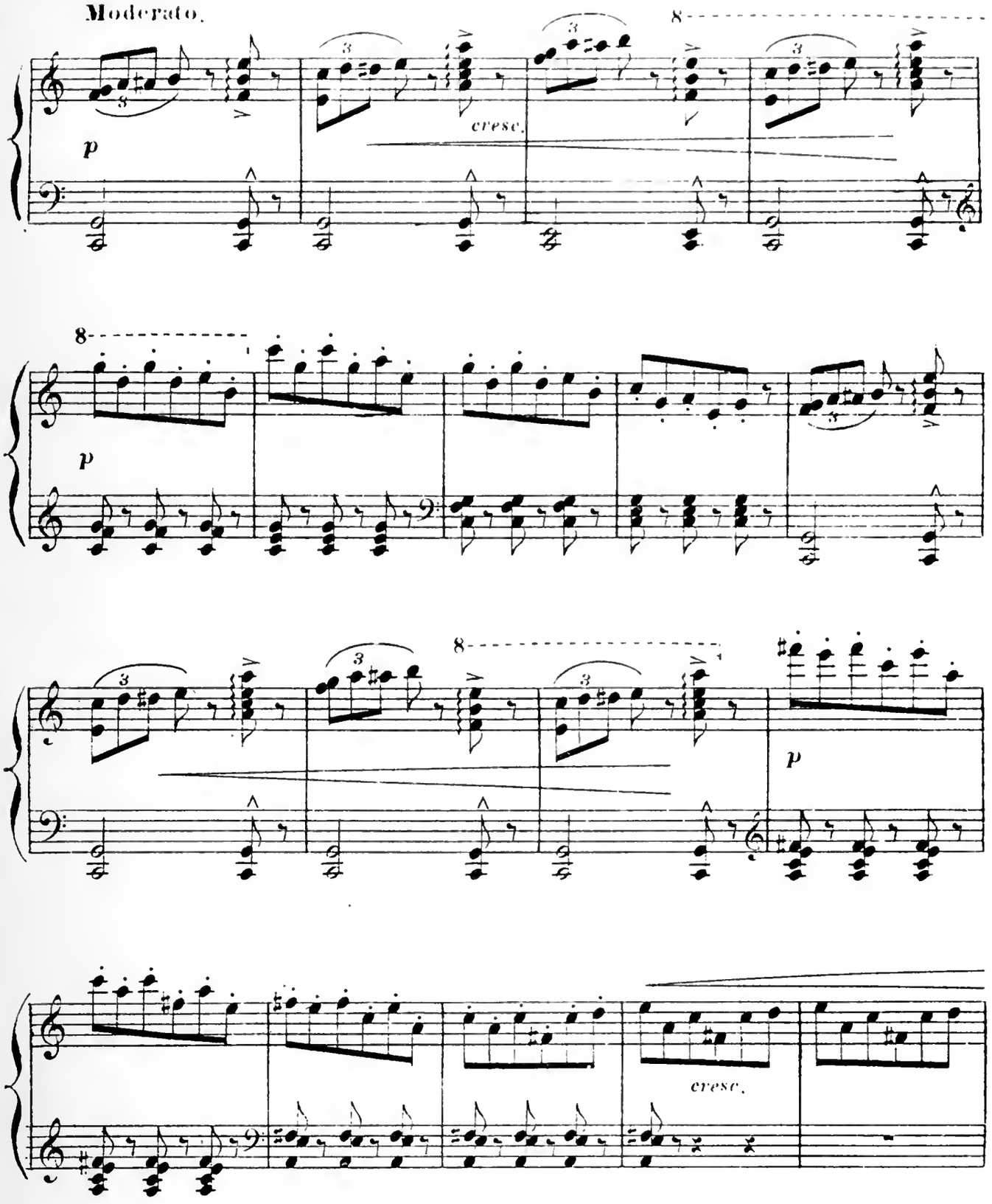



Élargi.
f

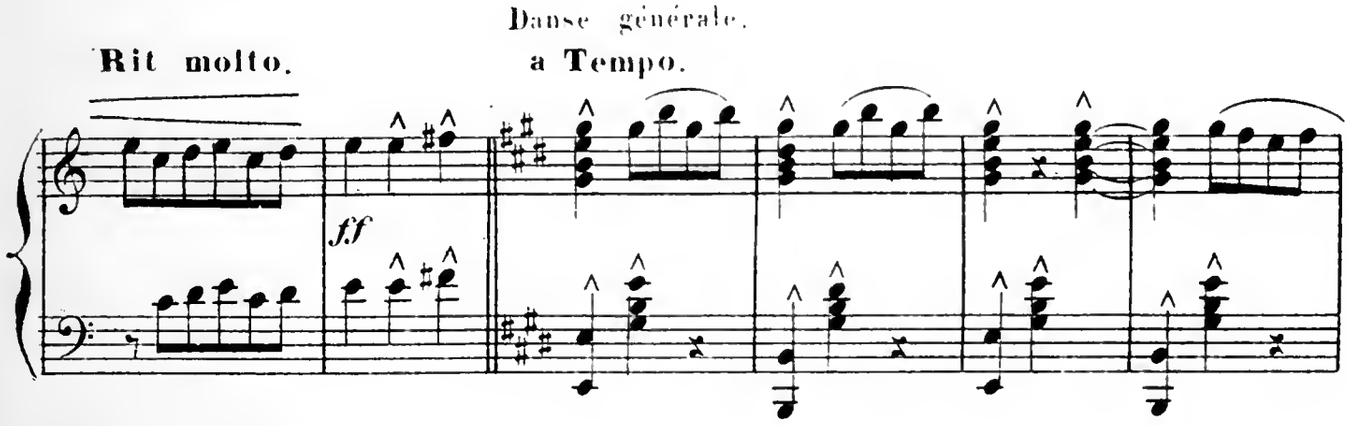


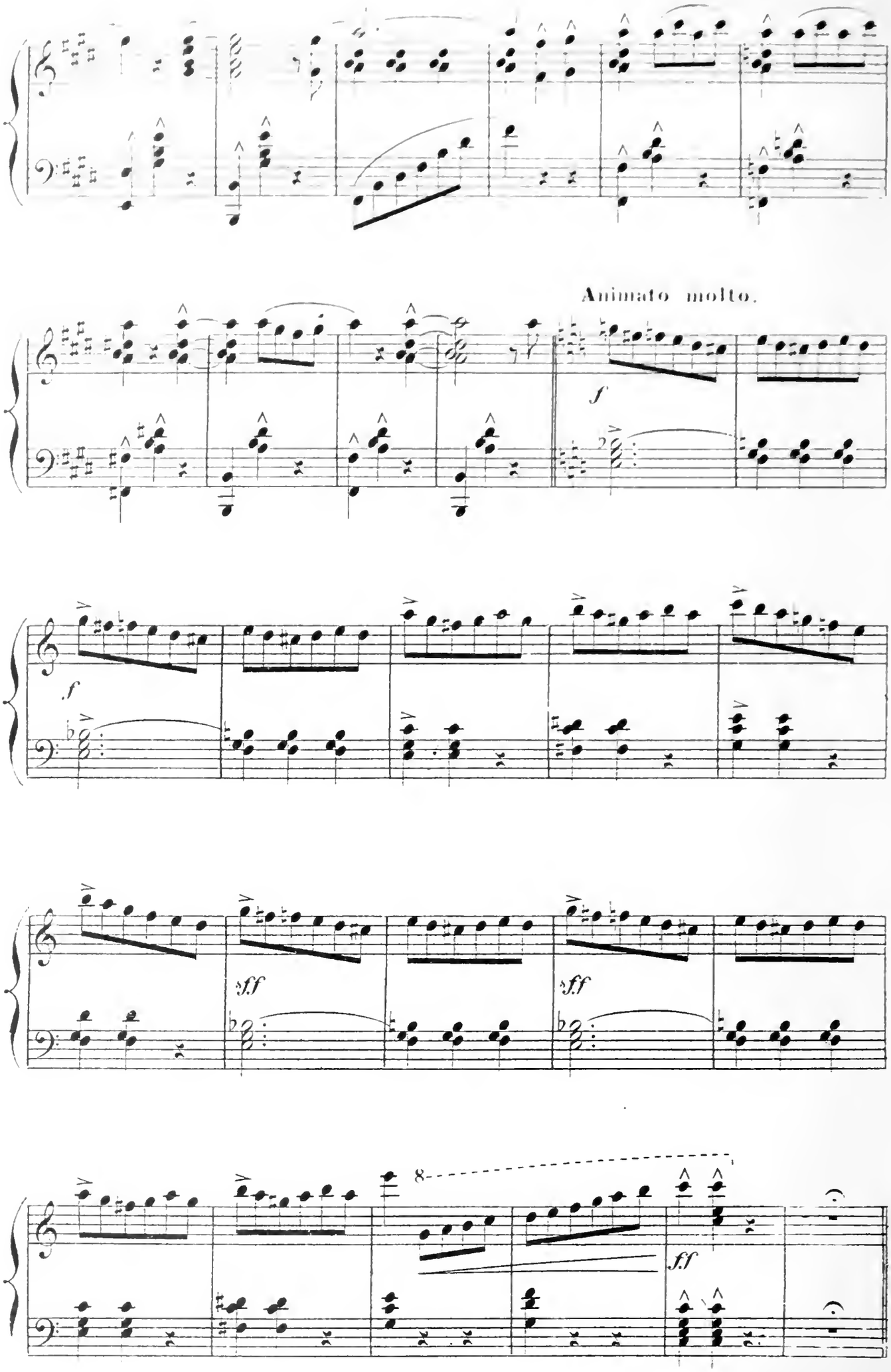

Animé.
mf
Non! dit Cadual, c'est la Fée
8
f
des neiges, c'est elle que je veux!
8
cresc.
8
ff
A ce moment, la Fée des neiges rentre en se dirigeant vers lui
a Tempo ma slargando.
ff


dim.

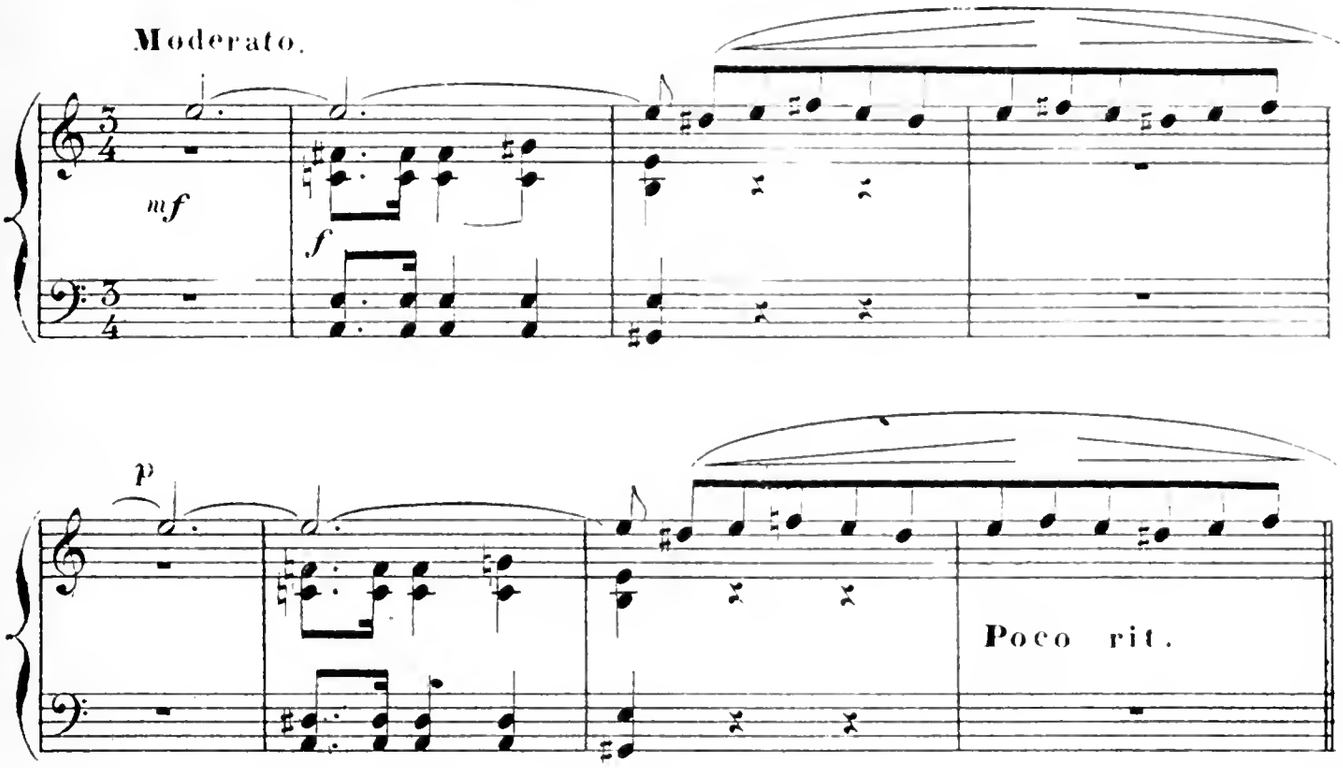


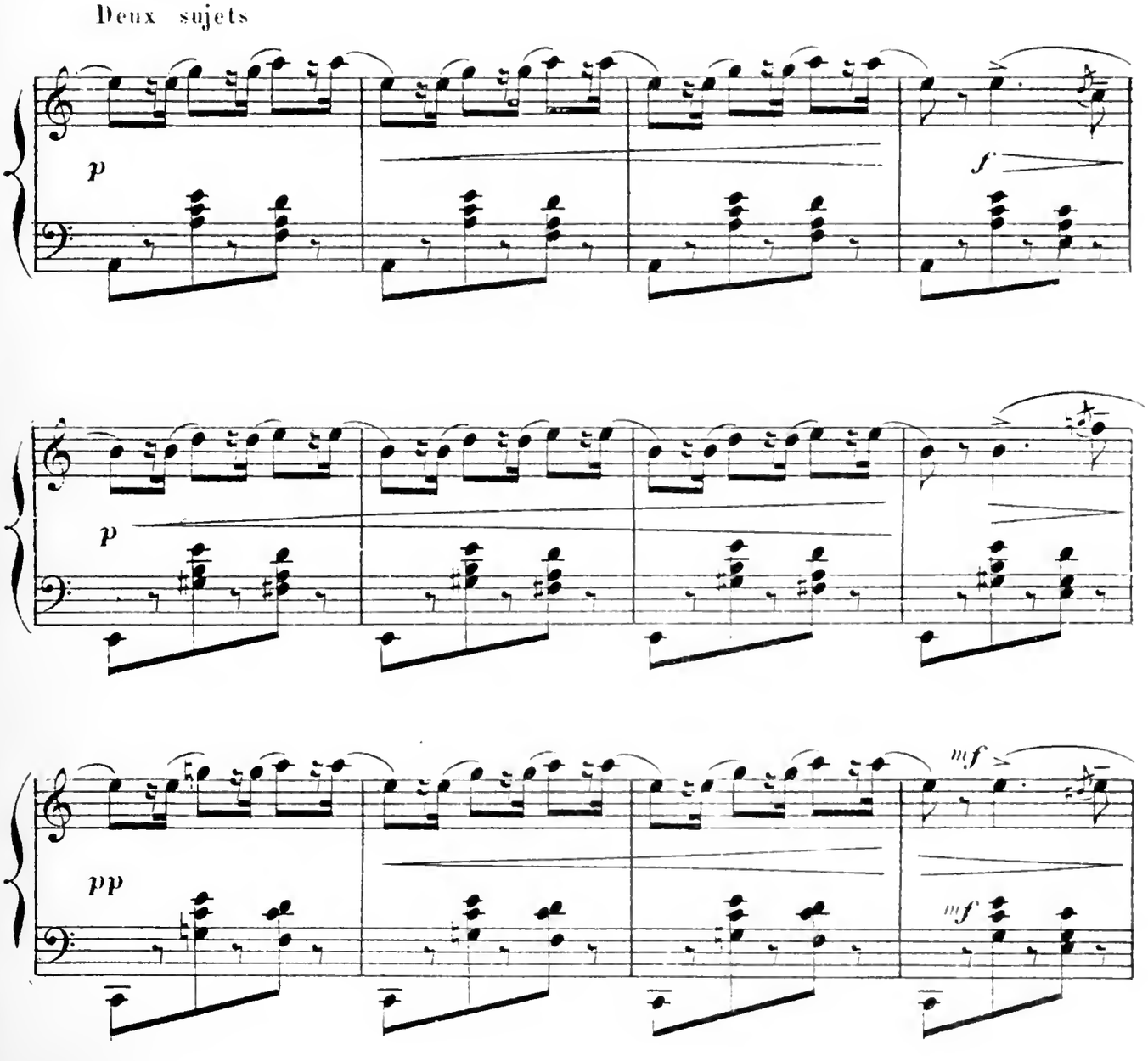
Danse générale.

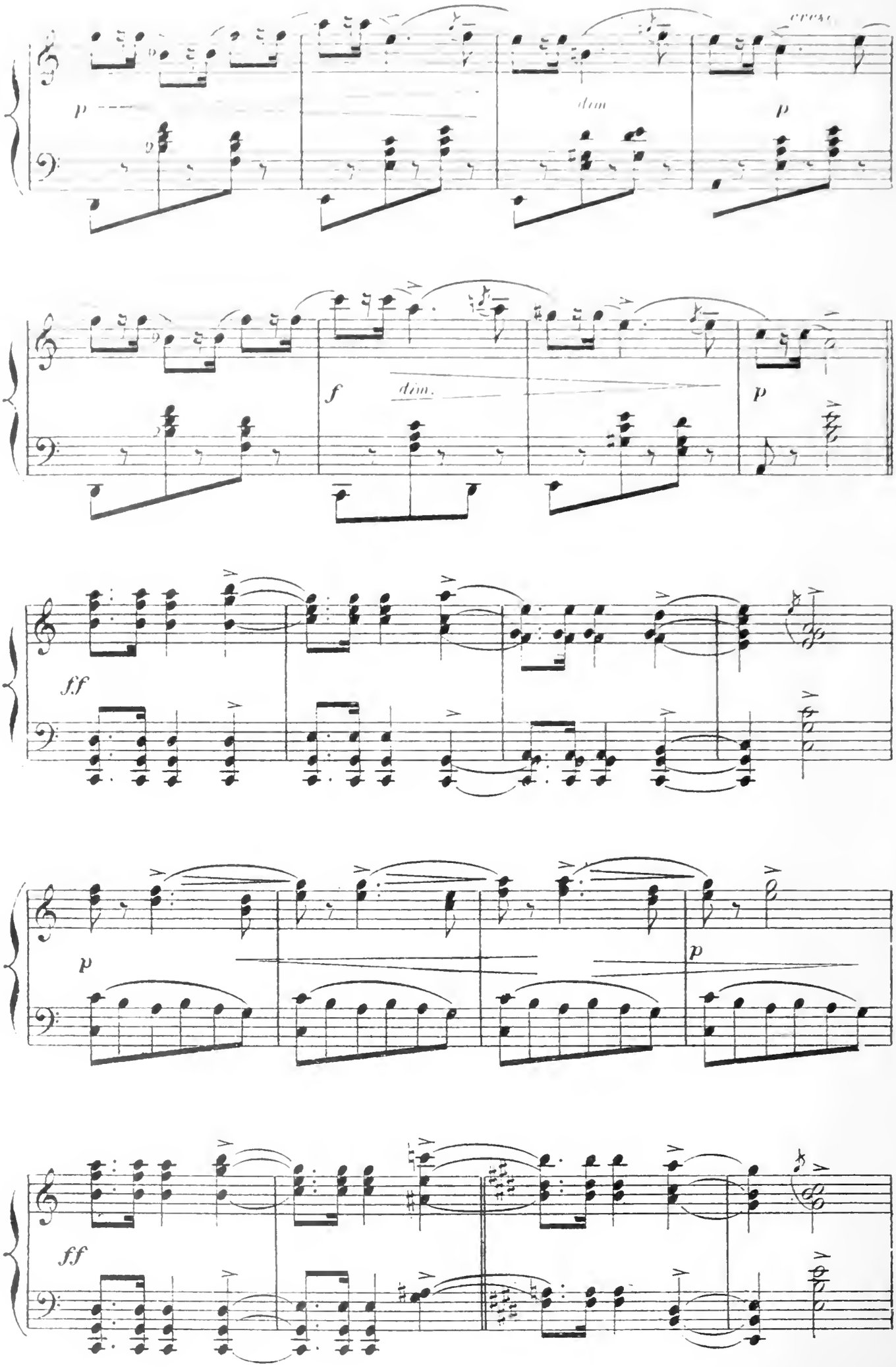


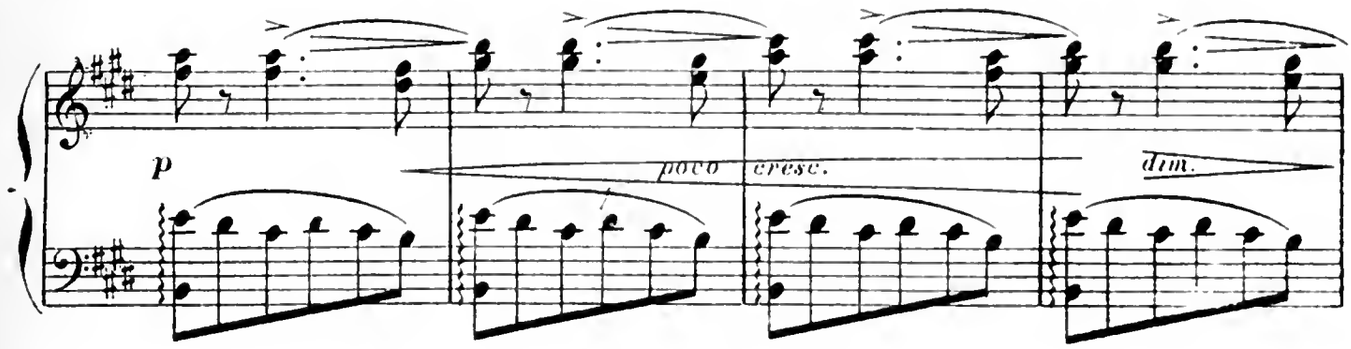

Animato molto.
f
f
sff
sff
8
ff

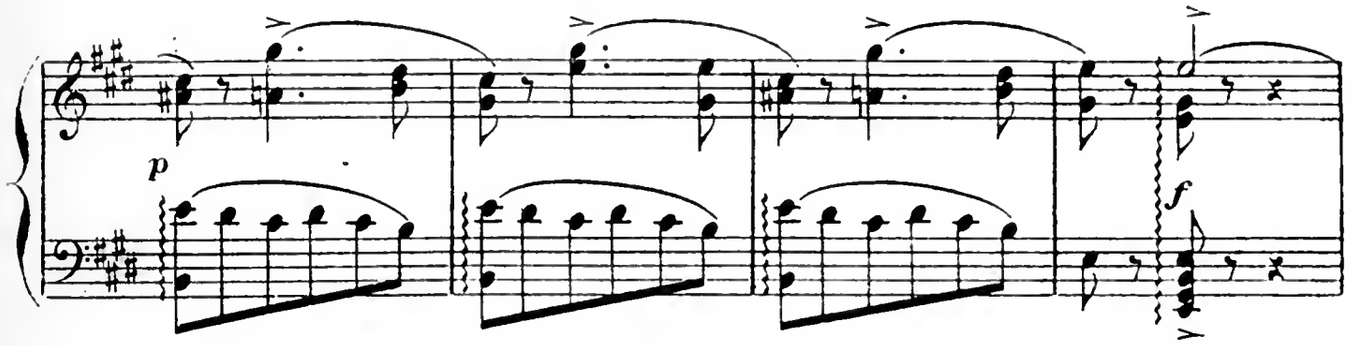
MAZURKA.

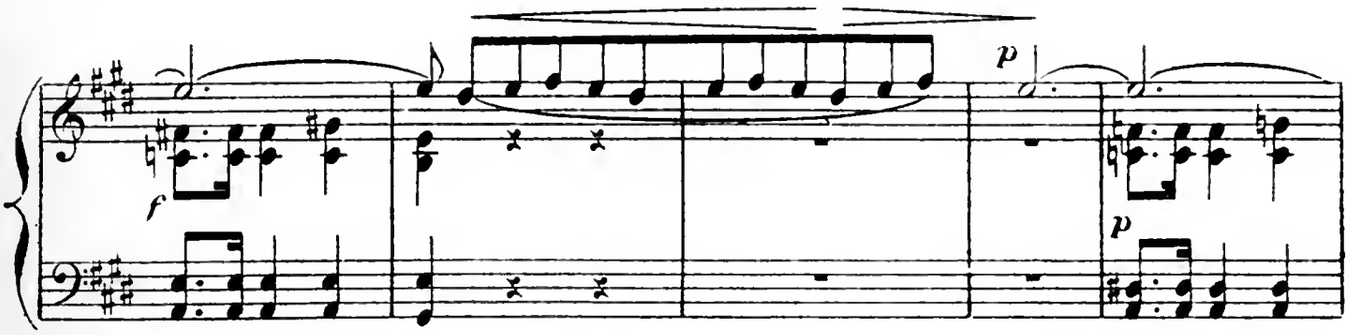




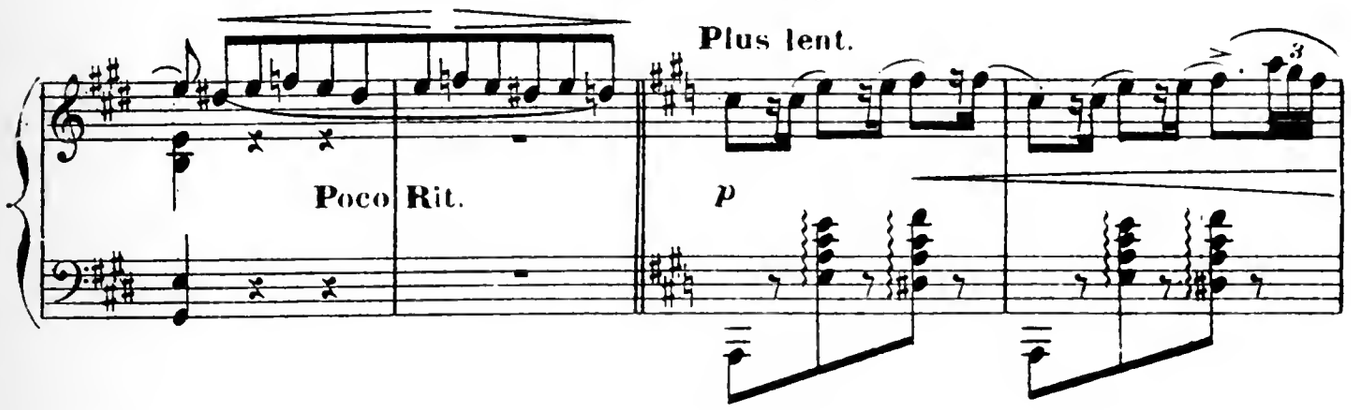

cresc.
p
dim.
p
f
dim.
p
ff
p
p
ff

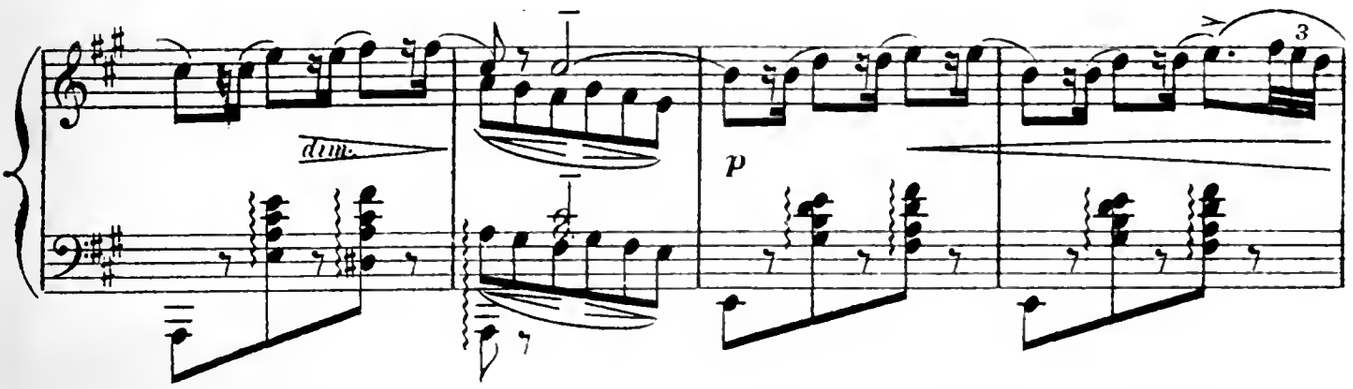


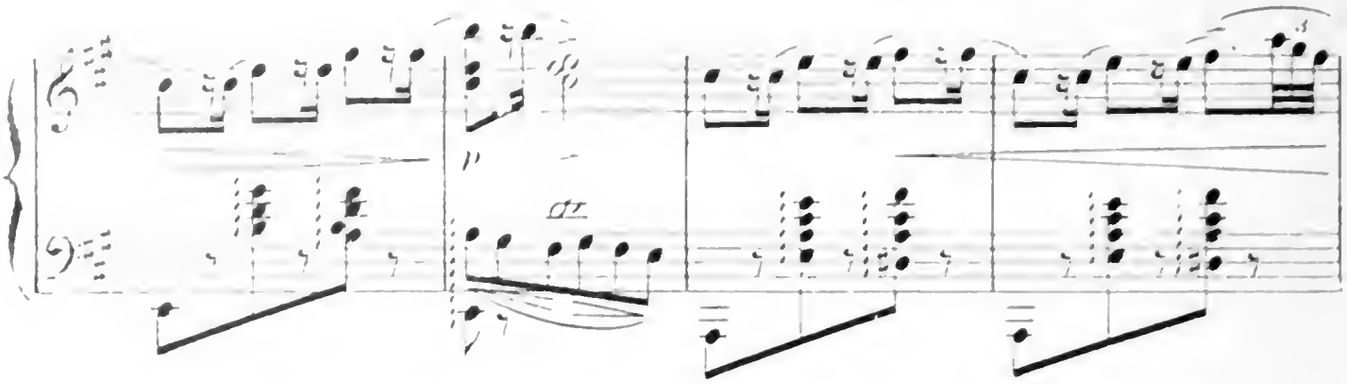


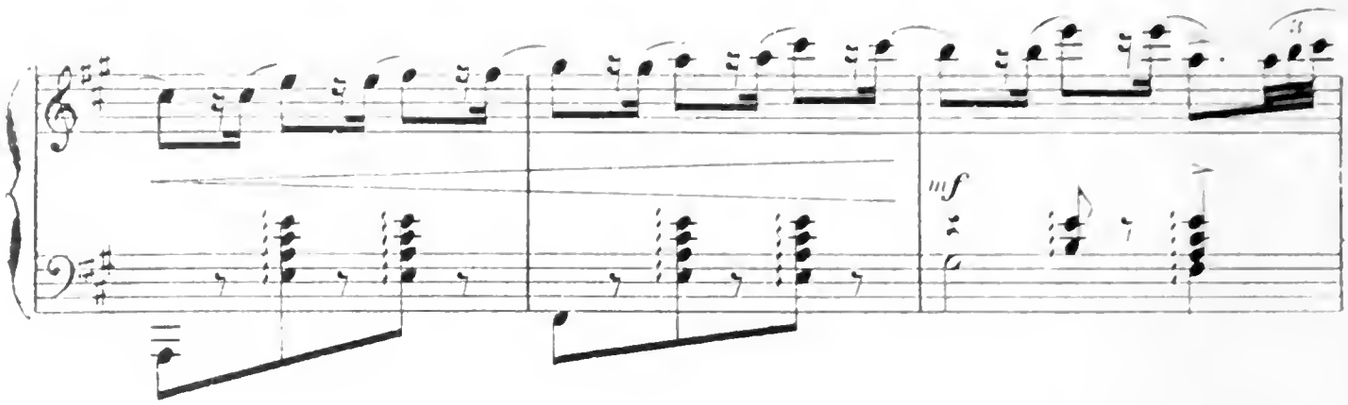


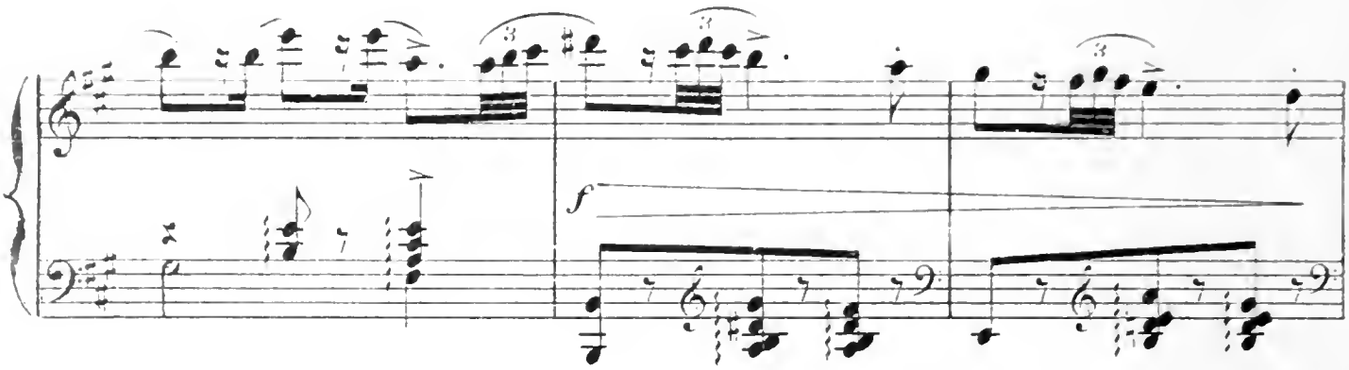
La Fée.



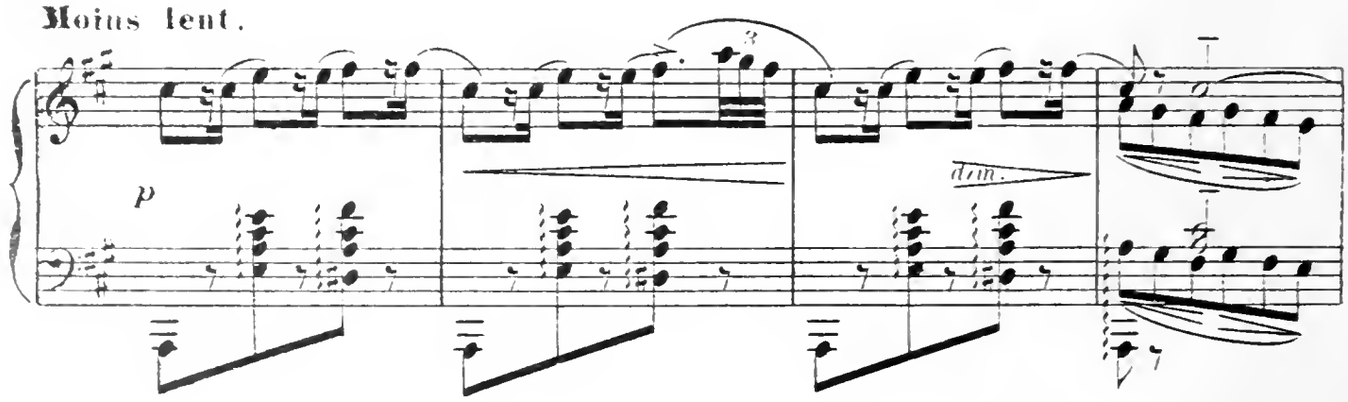


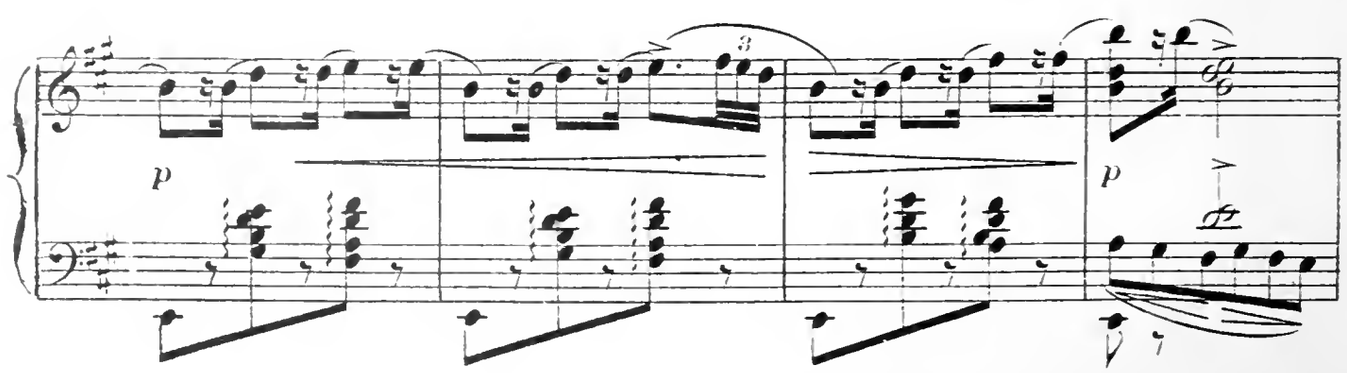


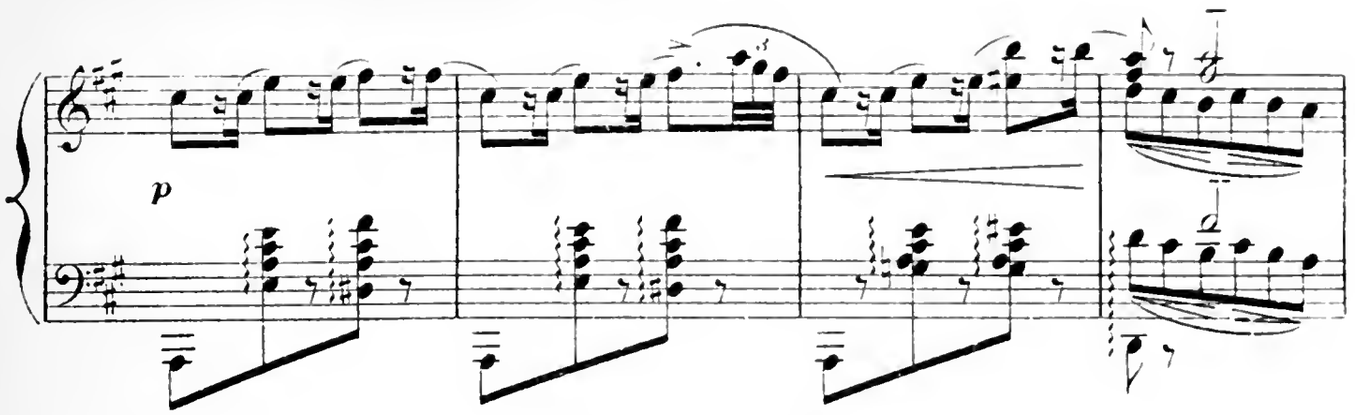




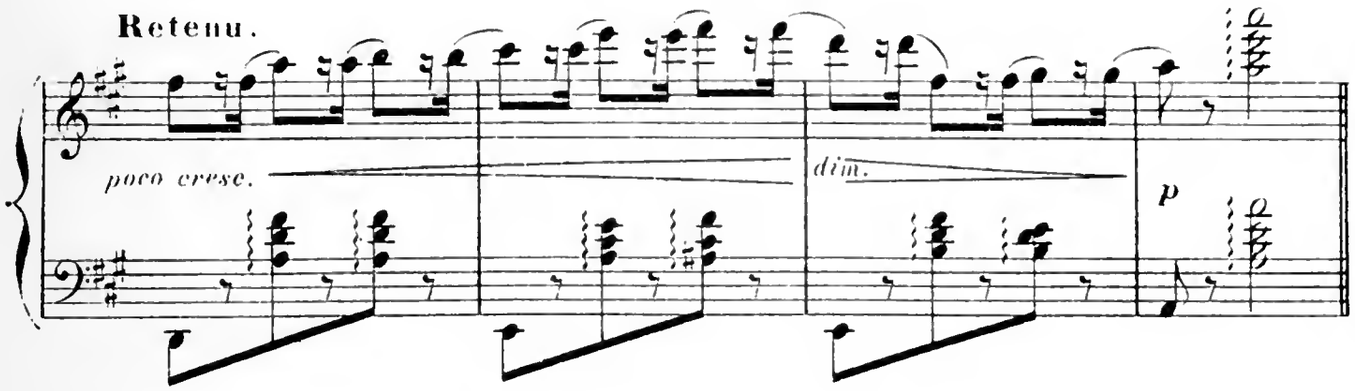
Moins lent.



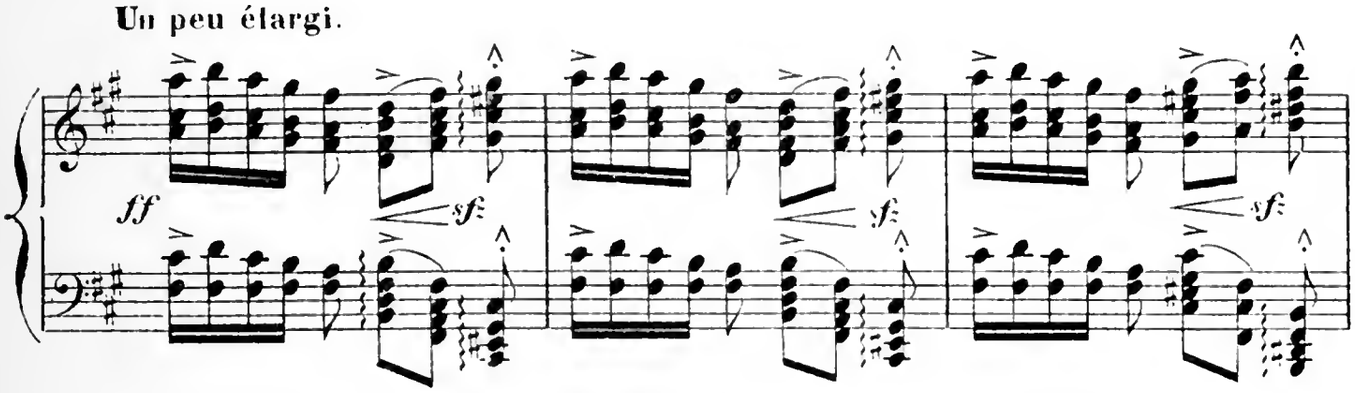


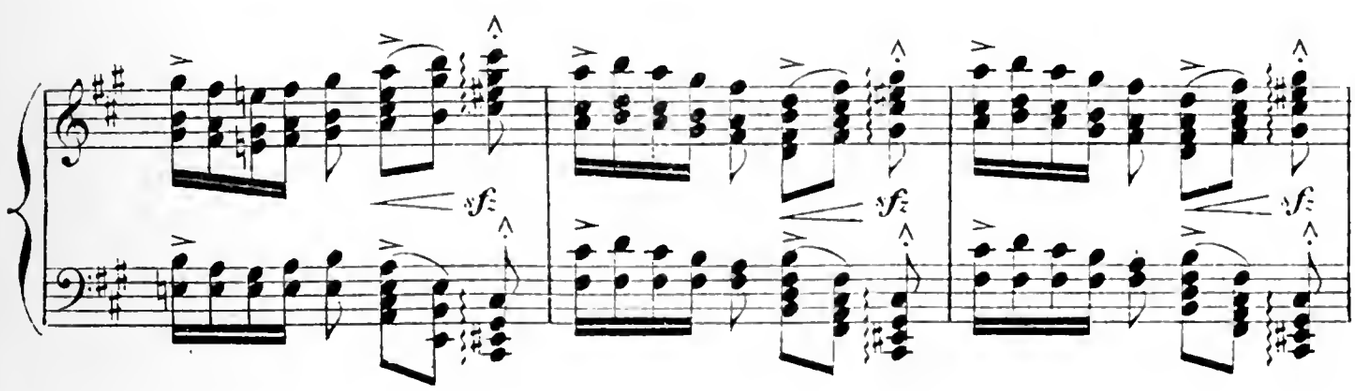


Retenu.

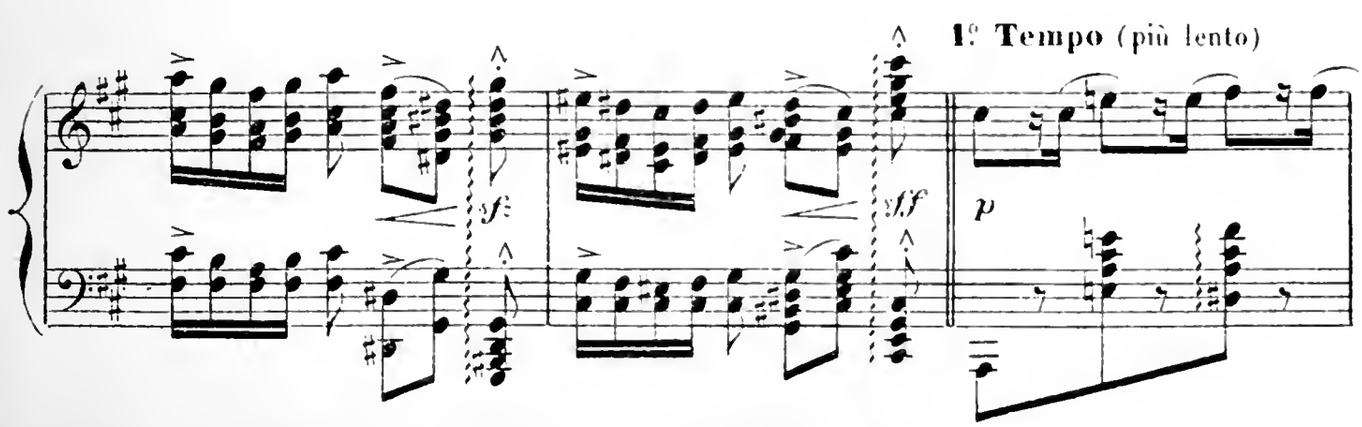


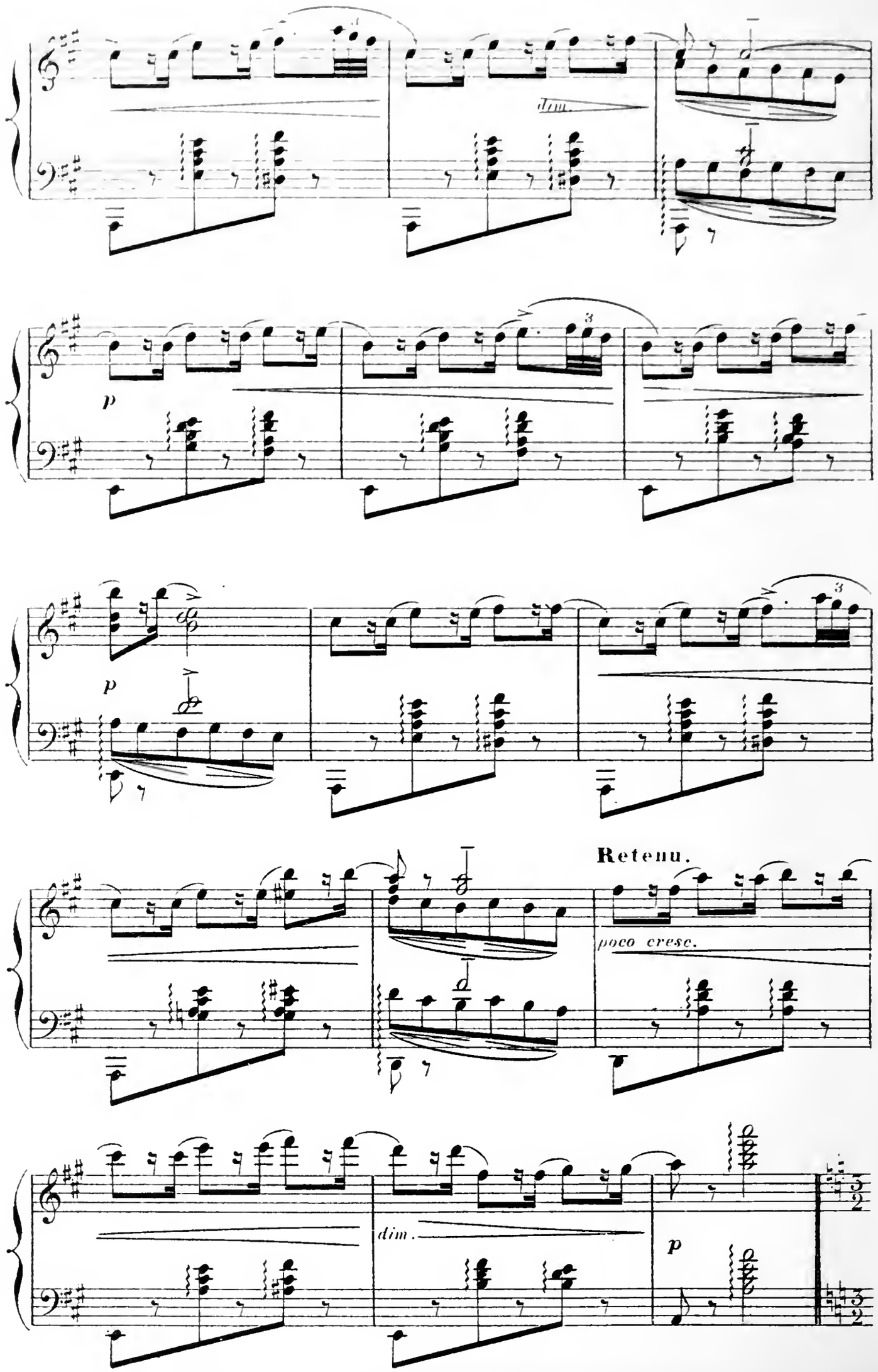
Un peu élargi.





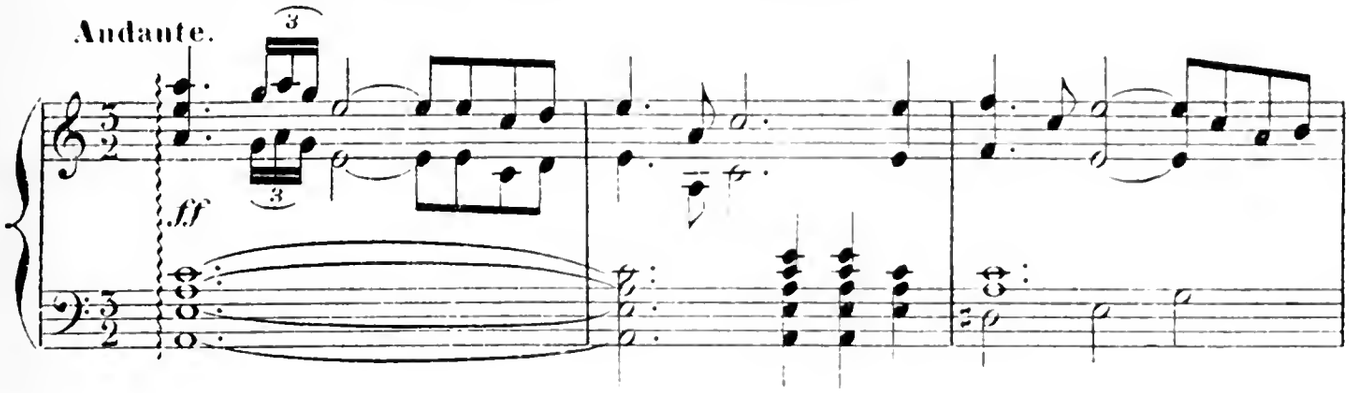
1º Tempo (più lento)

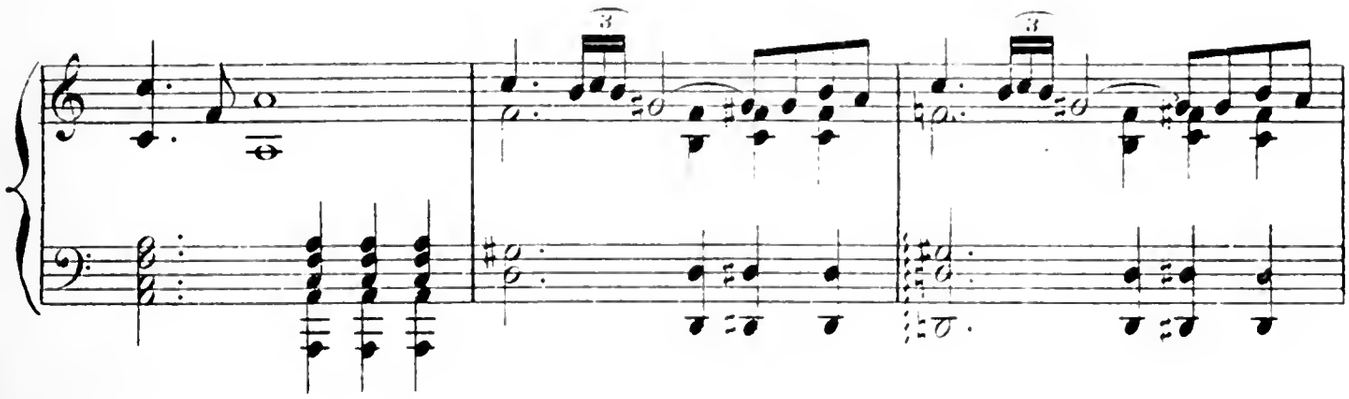



dim.
p
p
Retenu.
poco cresc.
dim.
p

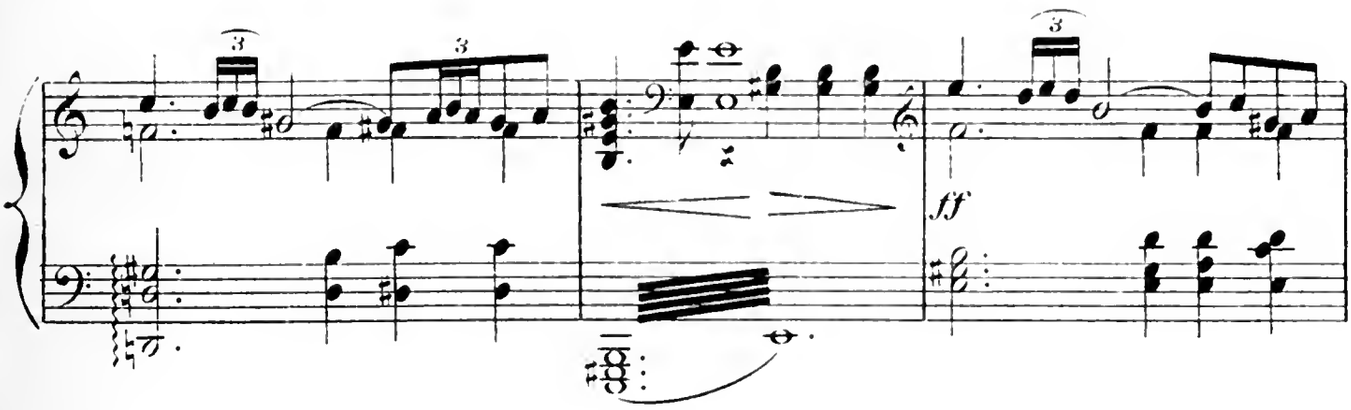
SCÈNE.

Caduel, éperdu d'amour, prend dans ses bras la Fée qui ne veut complètement se donner à lui, qu'après lui avoir fait subir une dernière épreuve.

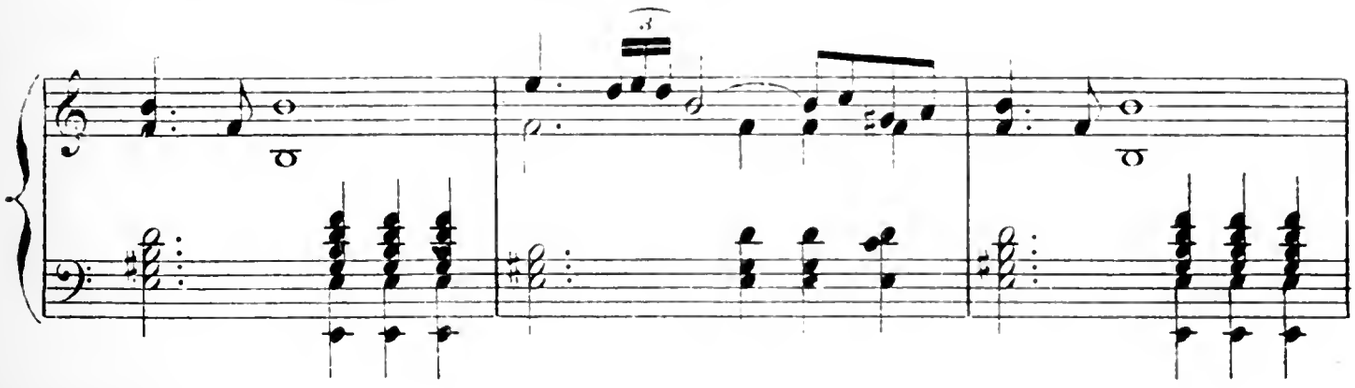




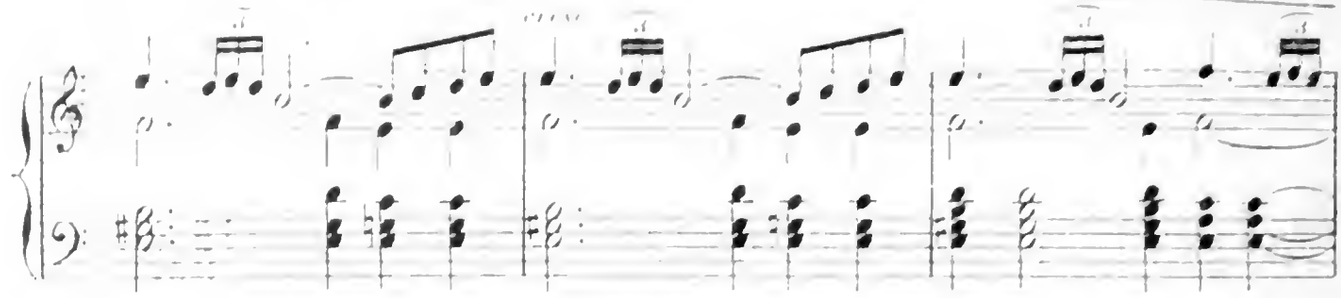
Viens près de moi, lui dit-



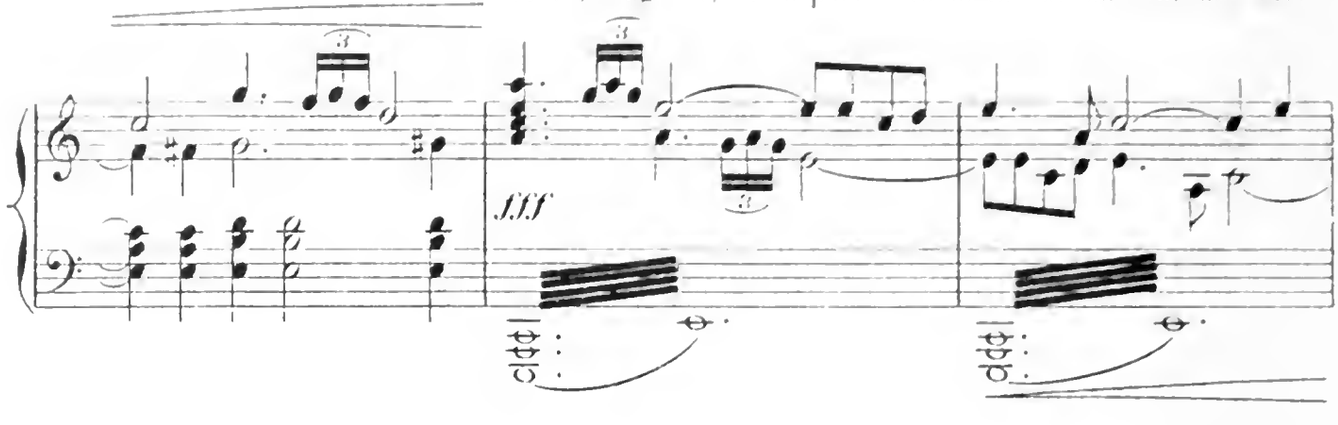
elle, tu vas assister à un spectacle étrange...



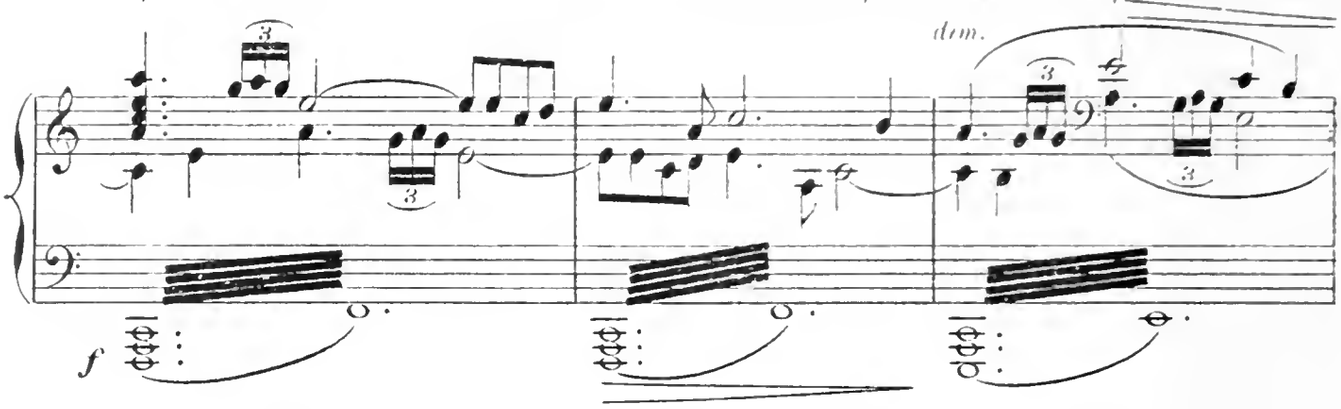
A mon appel, les gens de la vallée qui sont plongés dans le sommeil, vont apparaître ici en esprit, ils se matérialiseront devant toi.



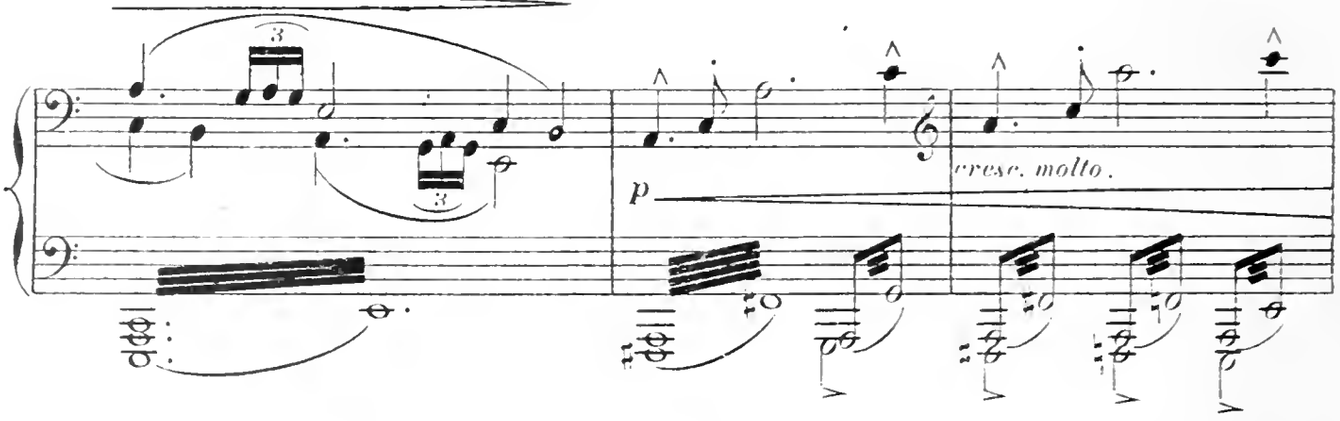
Mais, songes-y, si tu portes la main sur un seul des êtres



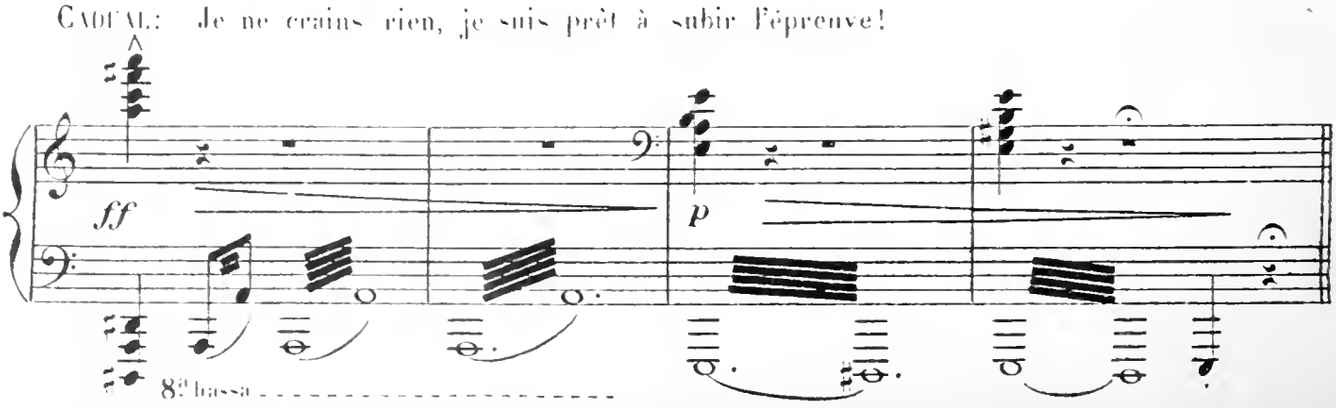
qui vont défiler devant toi, tu seras immédiatement pétrifié et ton corps restera comme



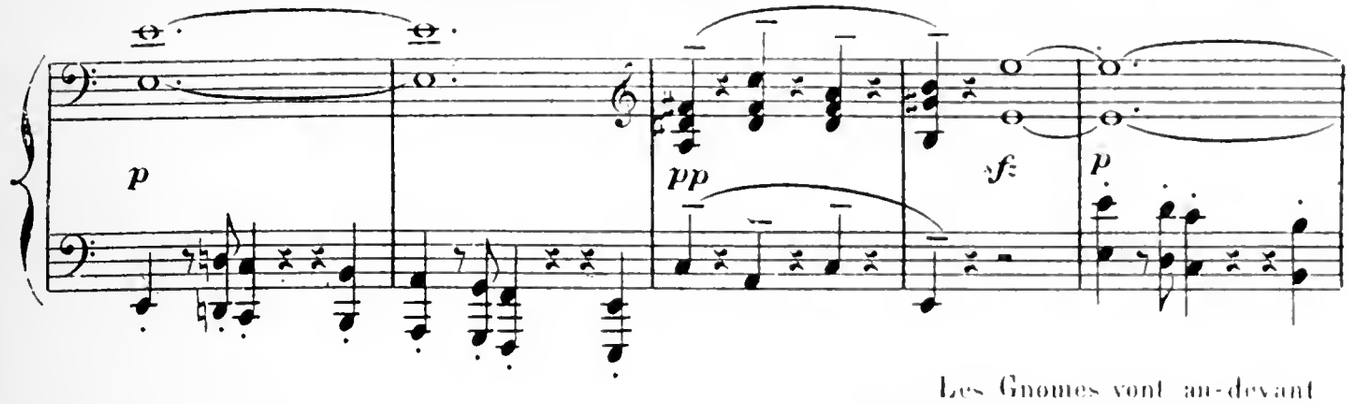
un roc à la surface du lac de neige



CADUAL: Je ne crains rien, je suis prêt à subir l'épreuve!

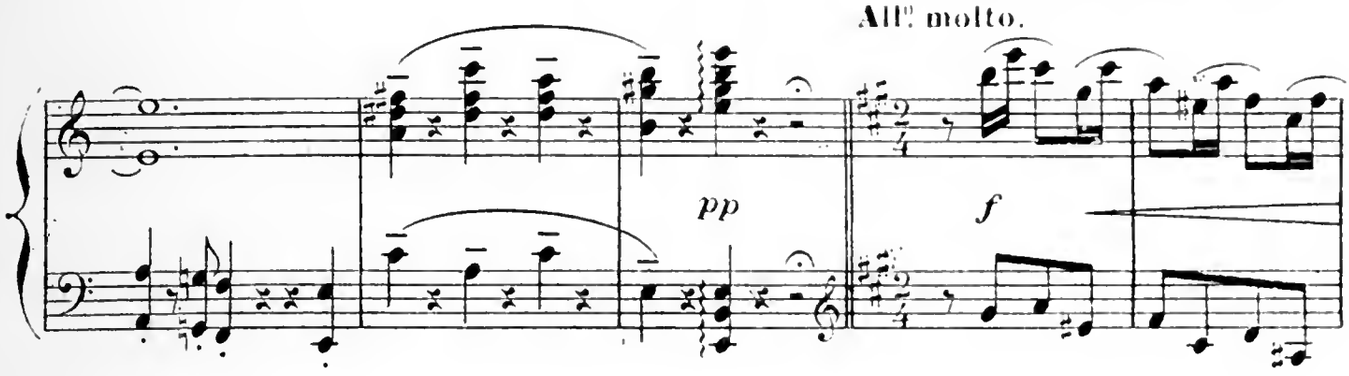


Sur un signe de la Fée, tout le monde se range et découvre l'entrée de la grotte souterraine.

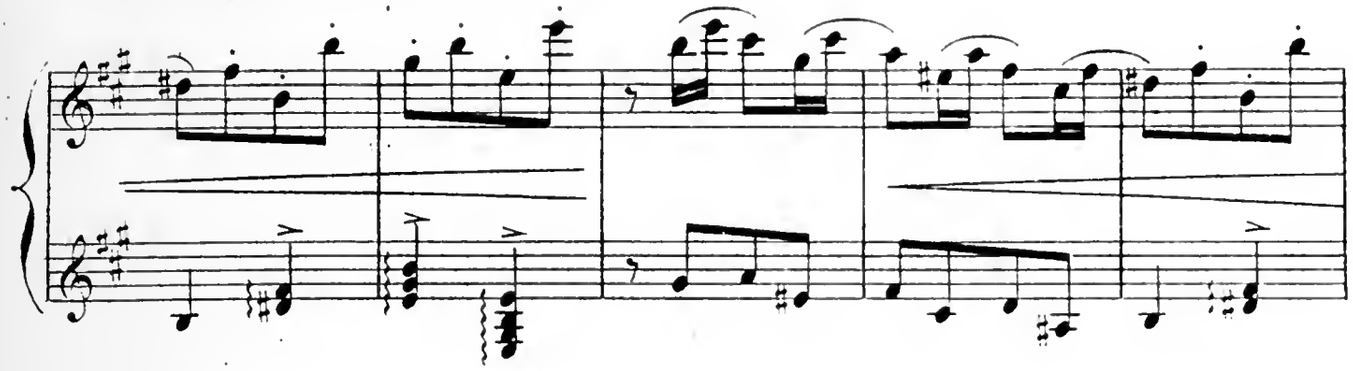


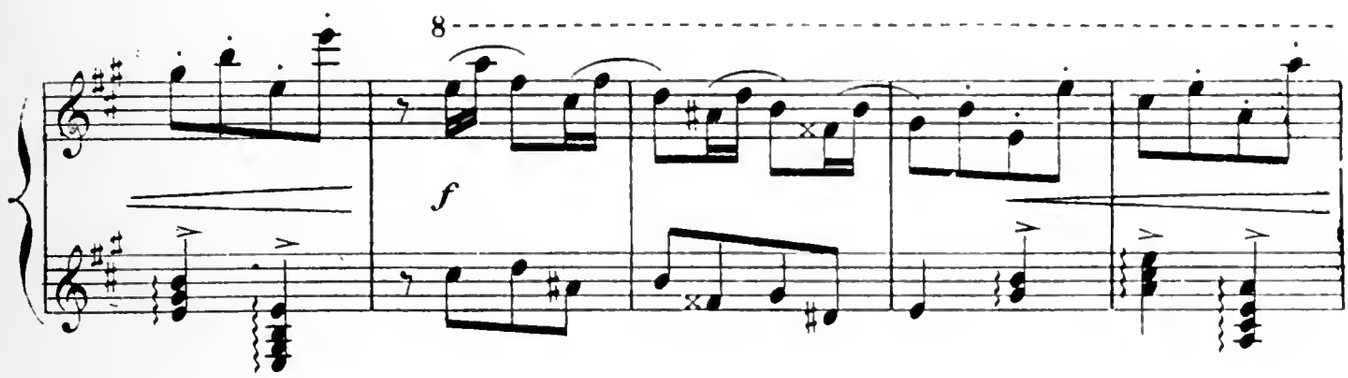
Les Gnomes vont au-devant

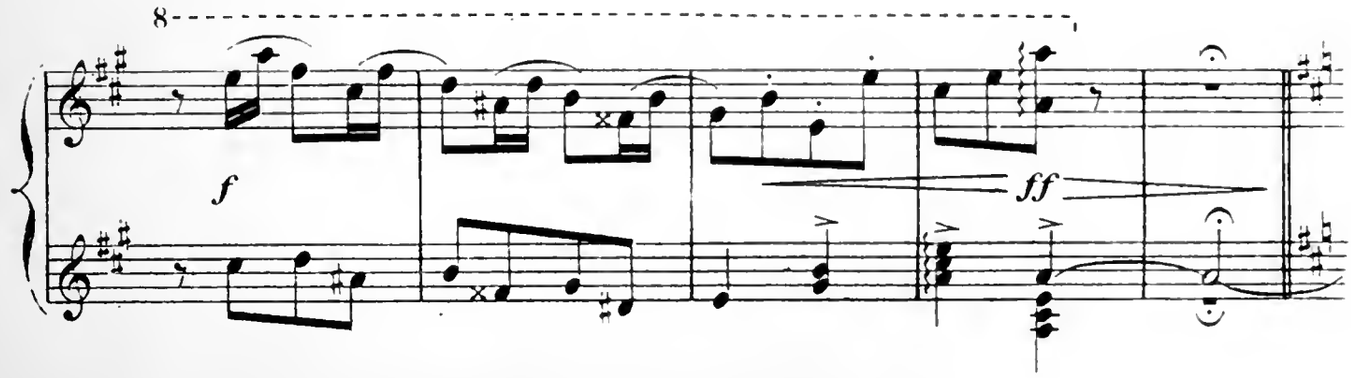
All.° molto.



des esprits de la vallée.



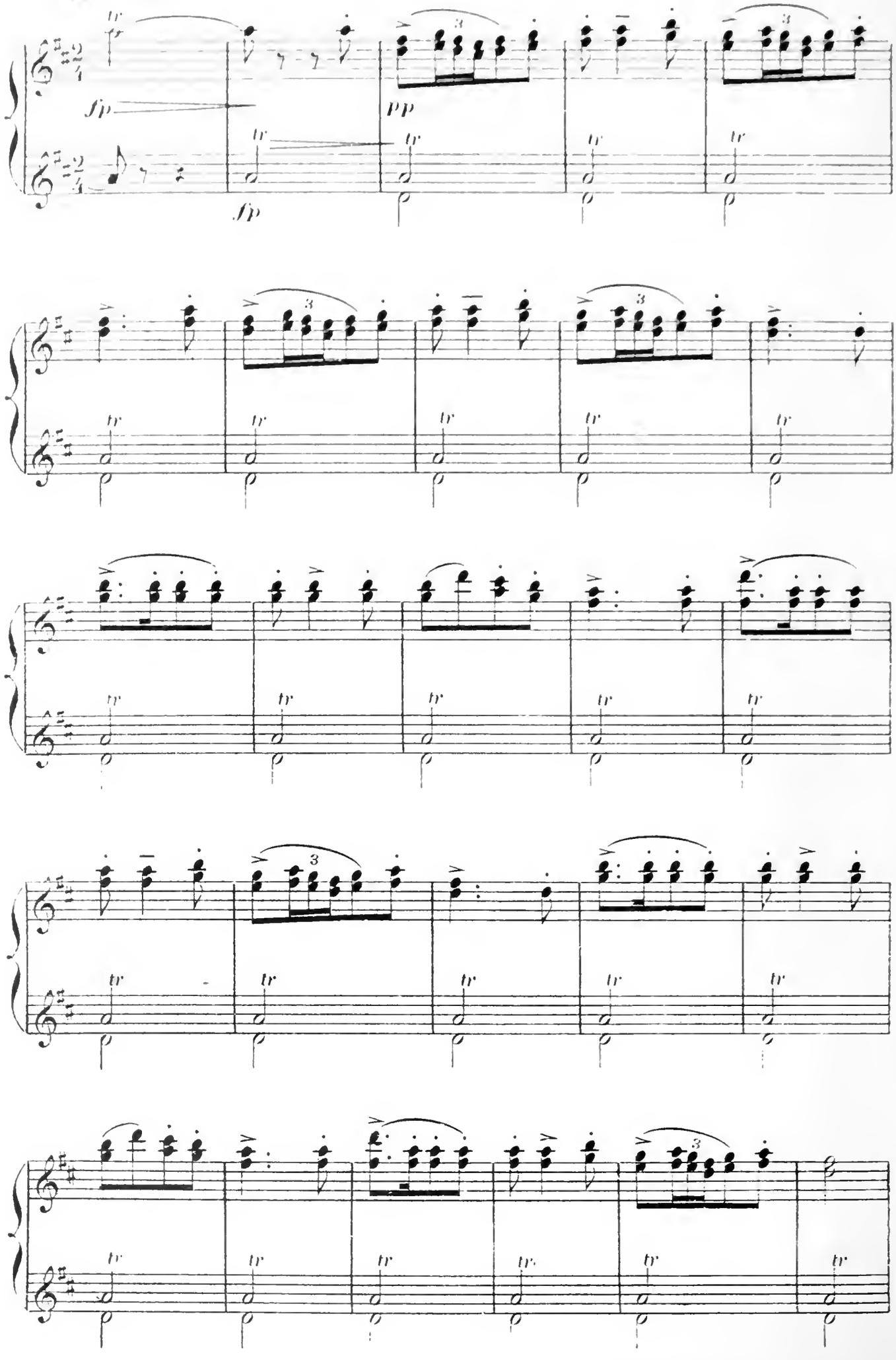


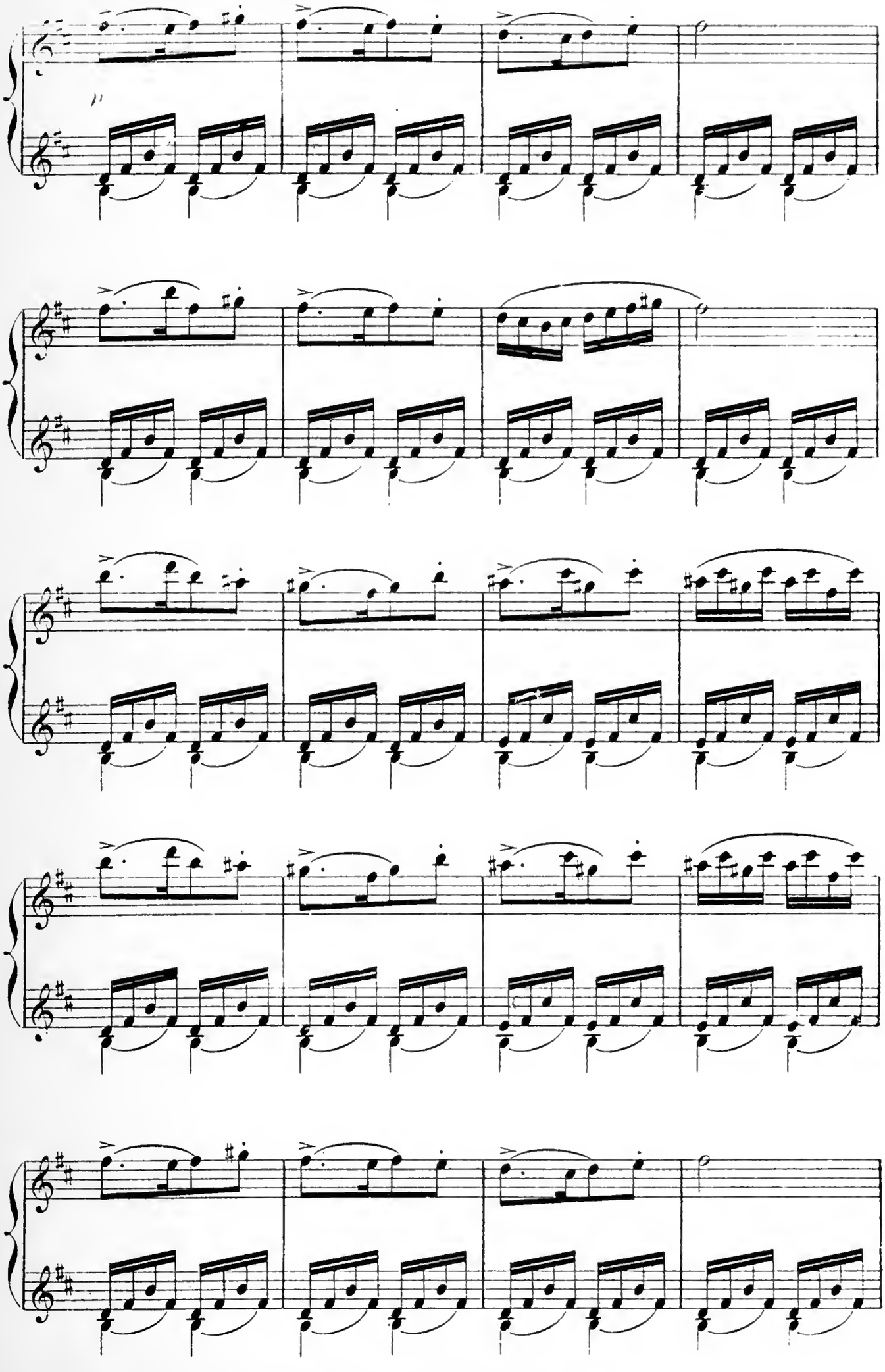


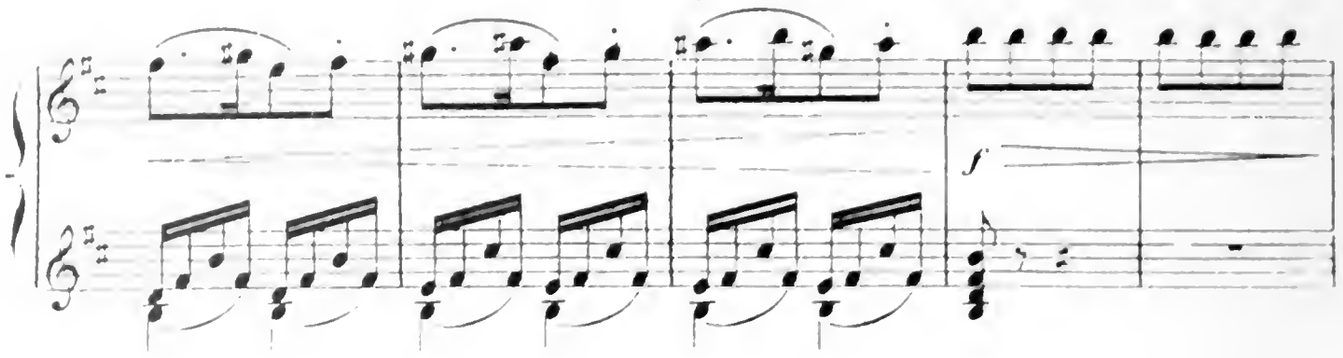
SCÈNE.

Entrée des Pygmées.

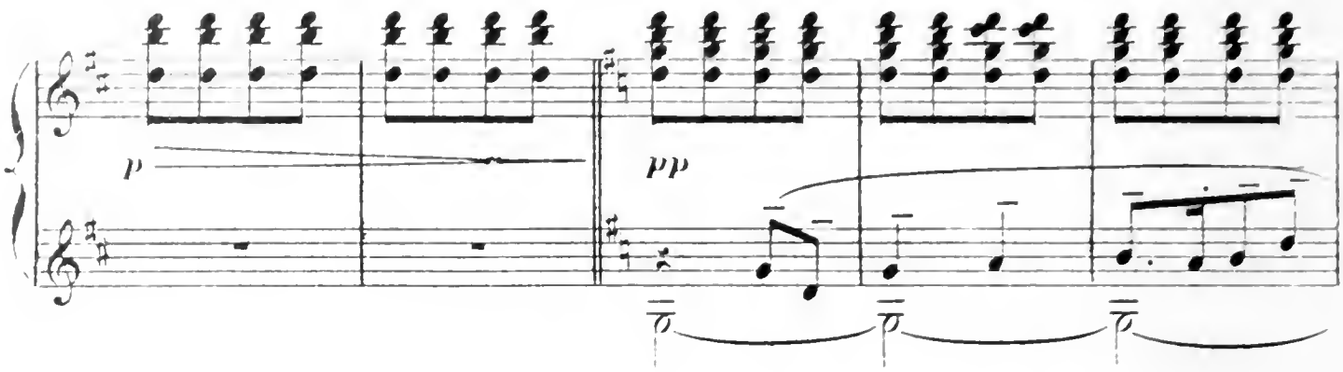
Moderato.

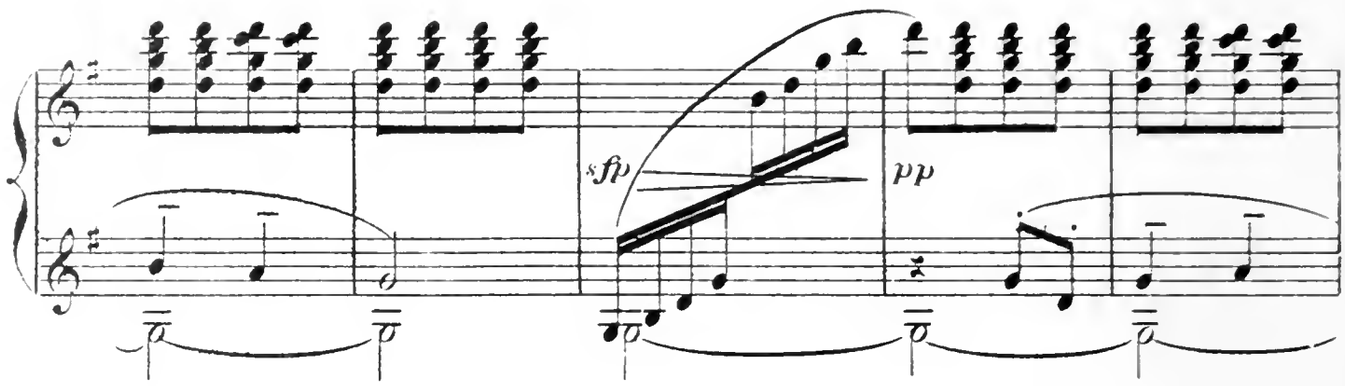


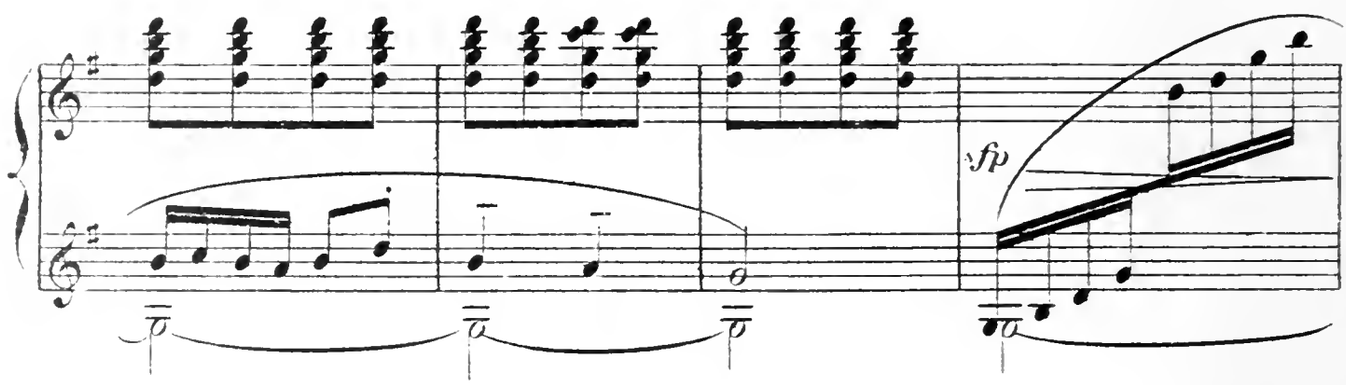


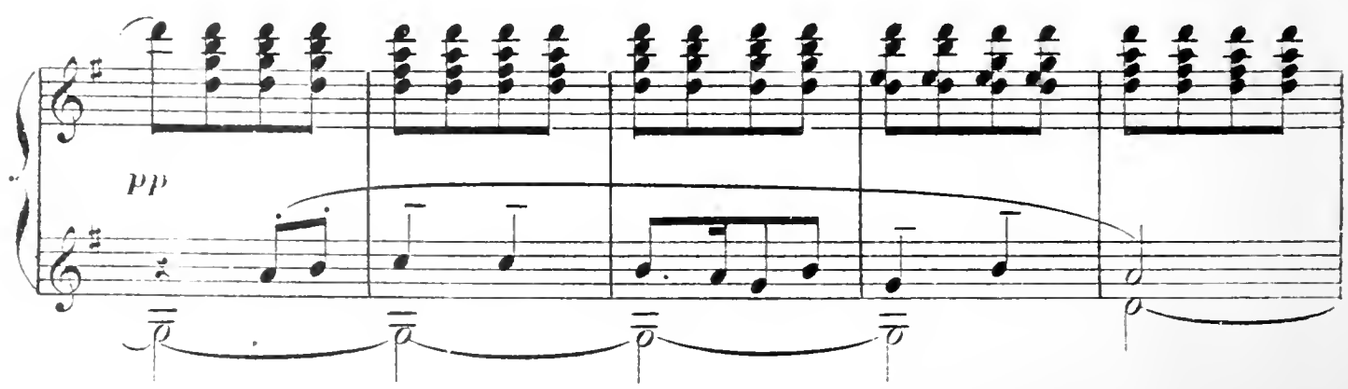


Le père de Cadual entre à son tour.

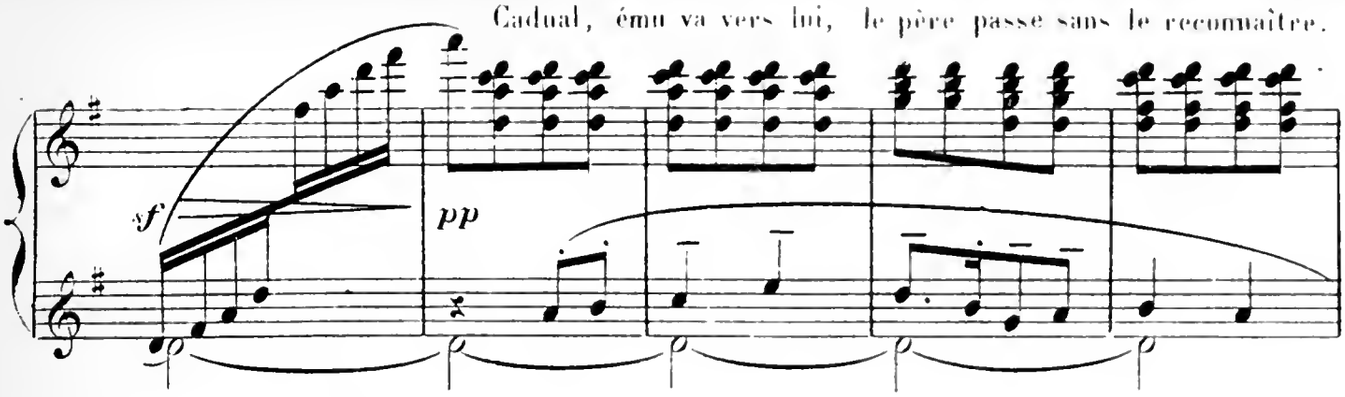




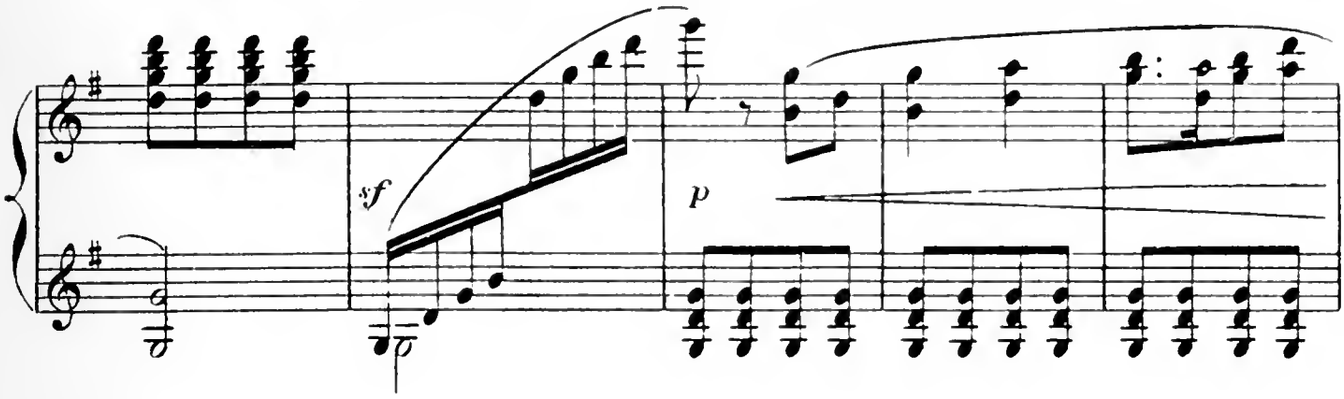




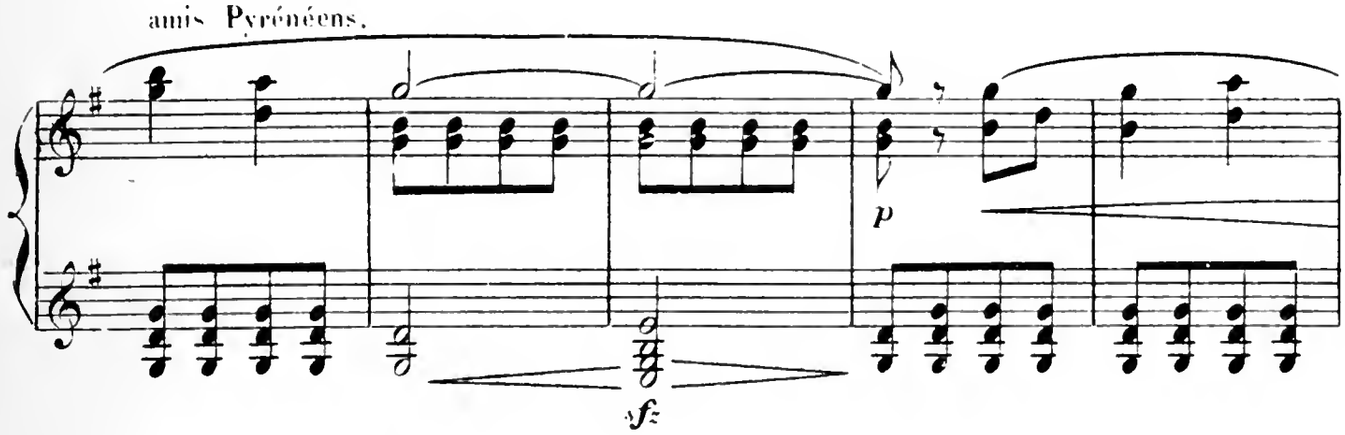
Cadual, ému va vers lui, le père passe sans le reconnaître.

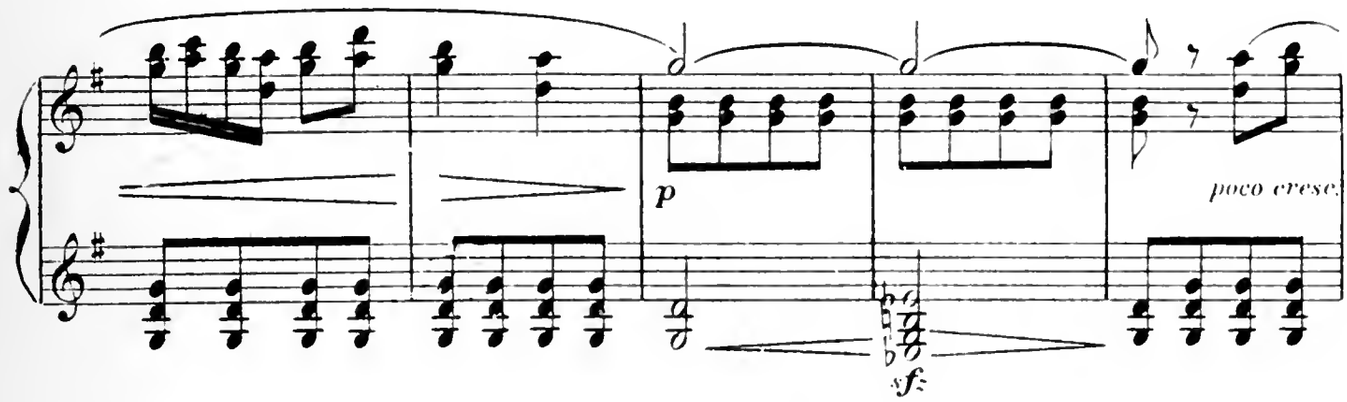


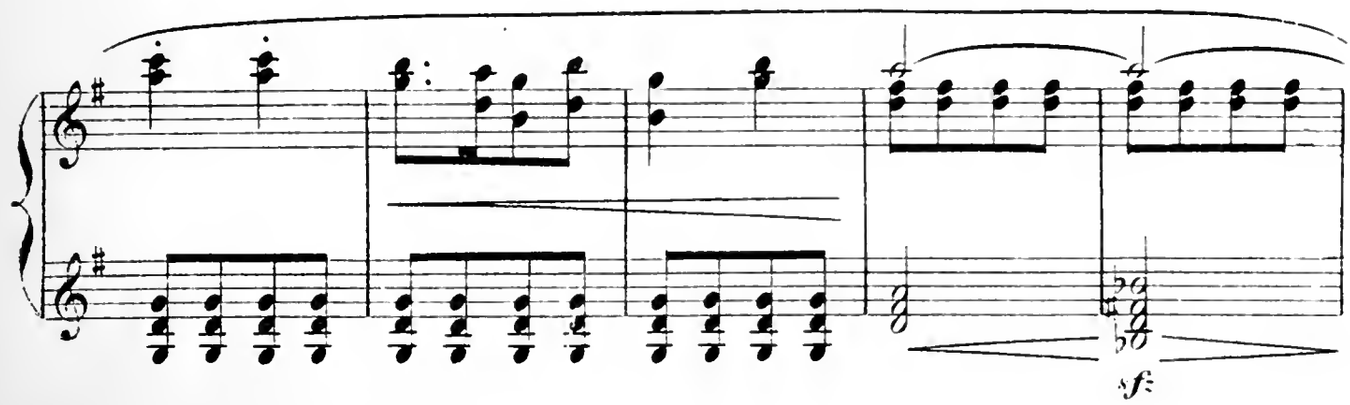
Cadual revient près de la Fée; il assiste dans une certaine agitation au défilé de ses

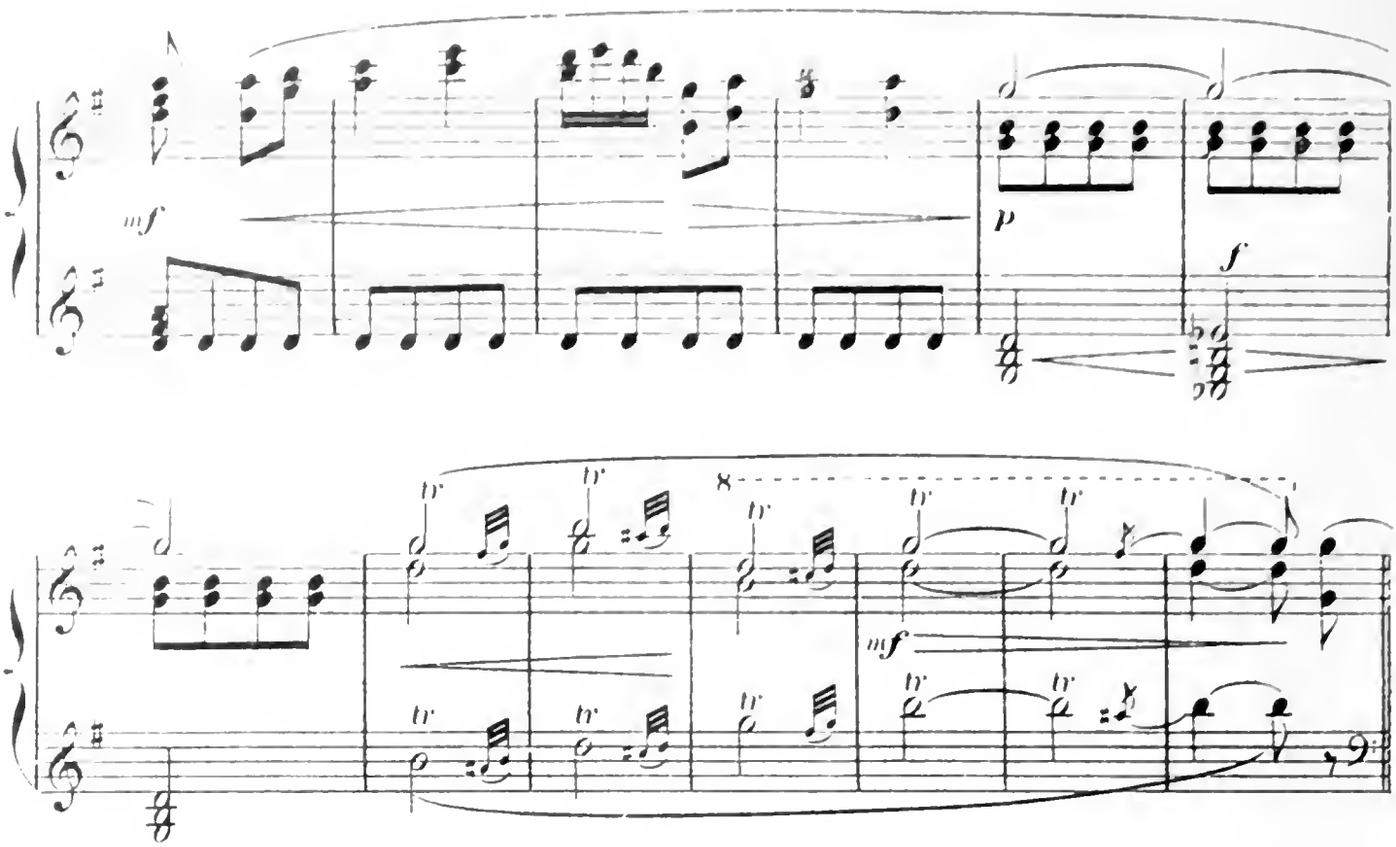


amis Pyrénéens.

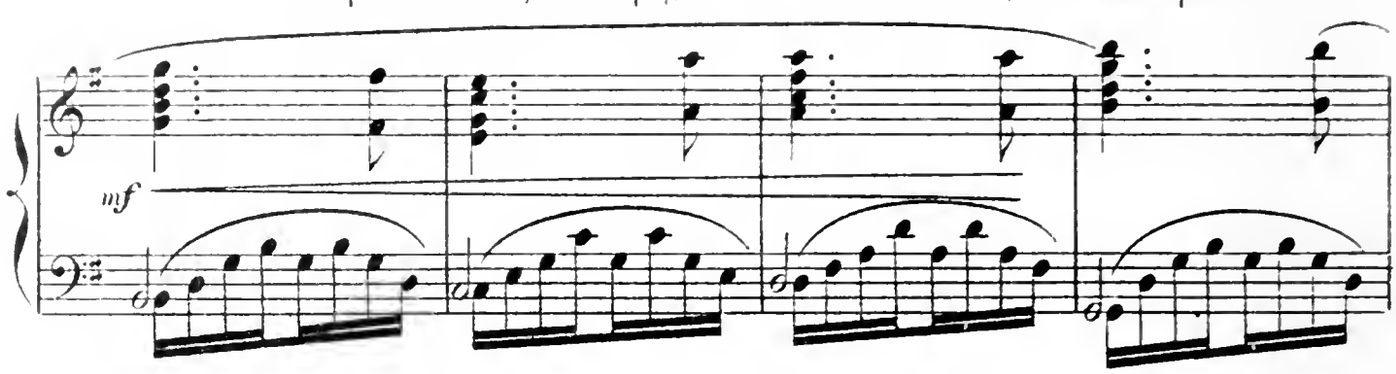




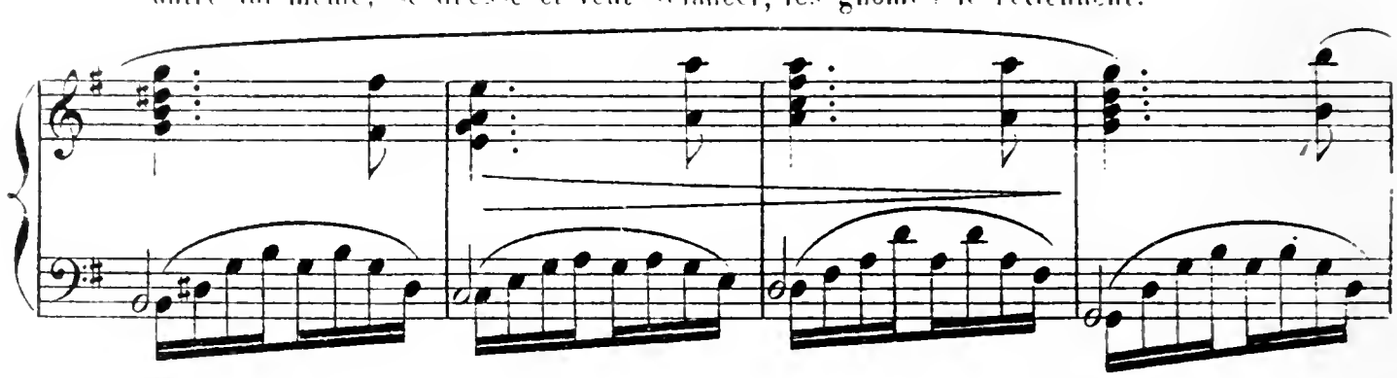


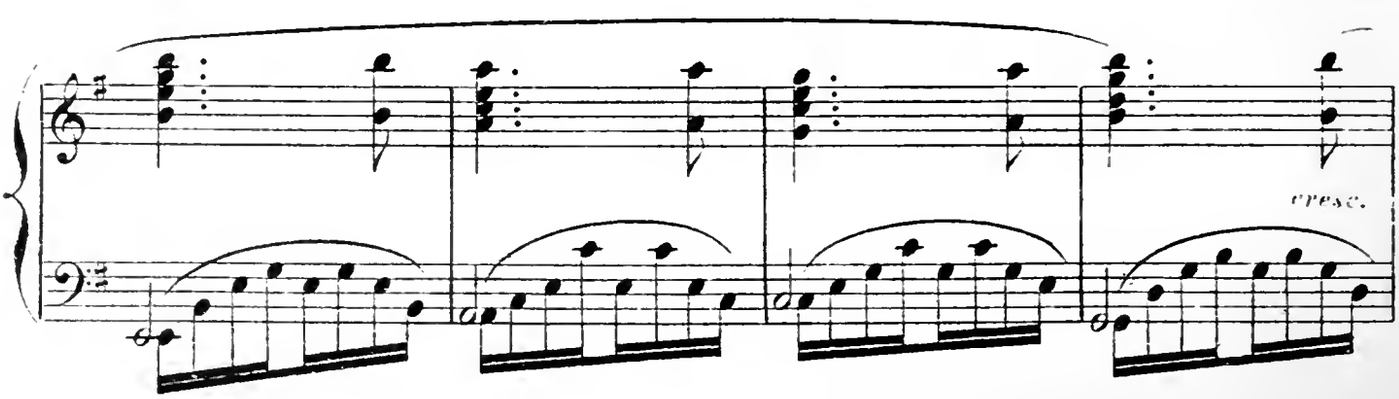


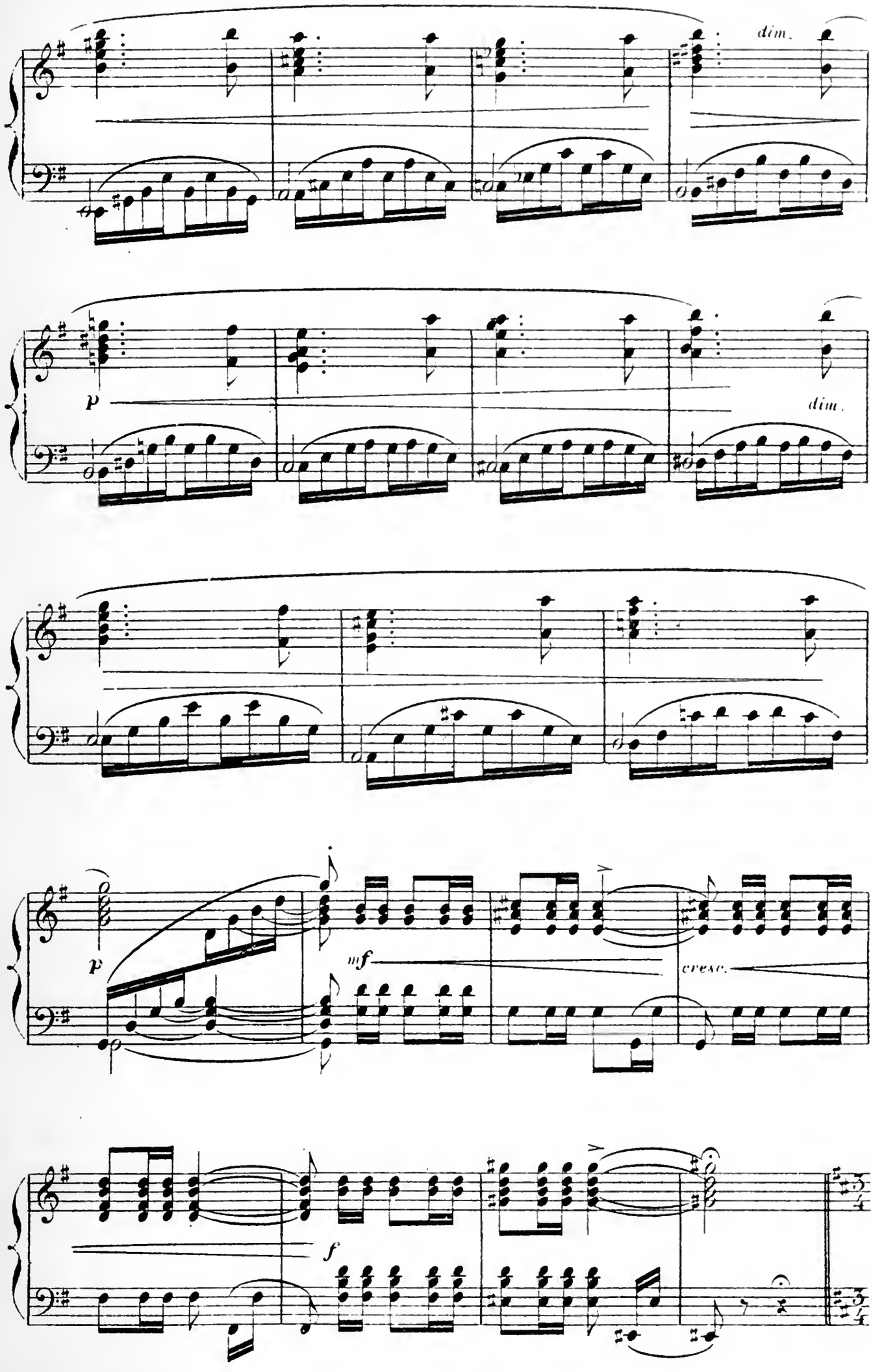
Entre le Marquis d'Asthos, accompagné du Sosie de Cadual, Cadual, apercevant un



autre lui-même, se dresse et veut s'élancer, les gnomes le retiennent.



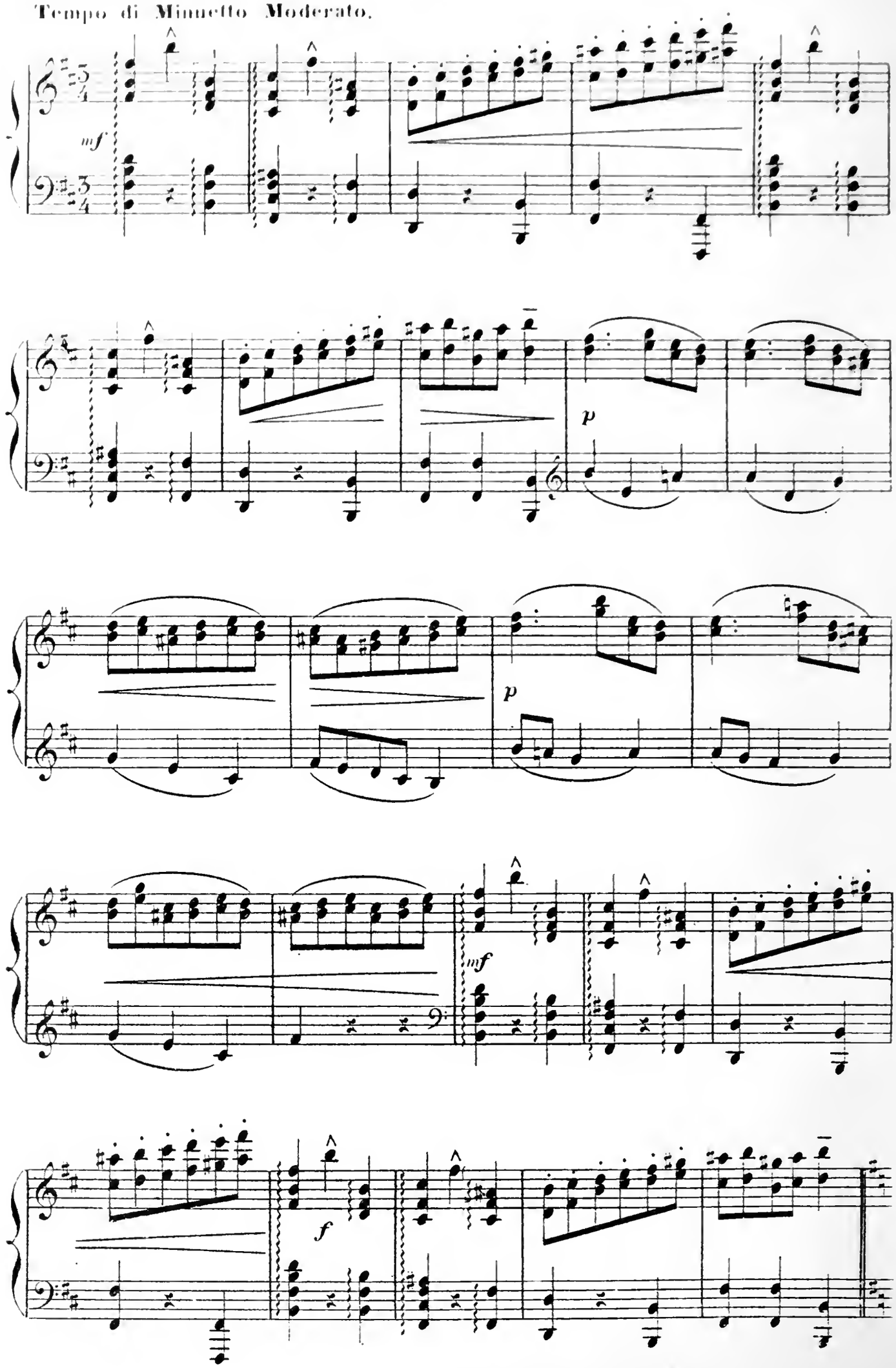


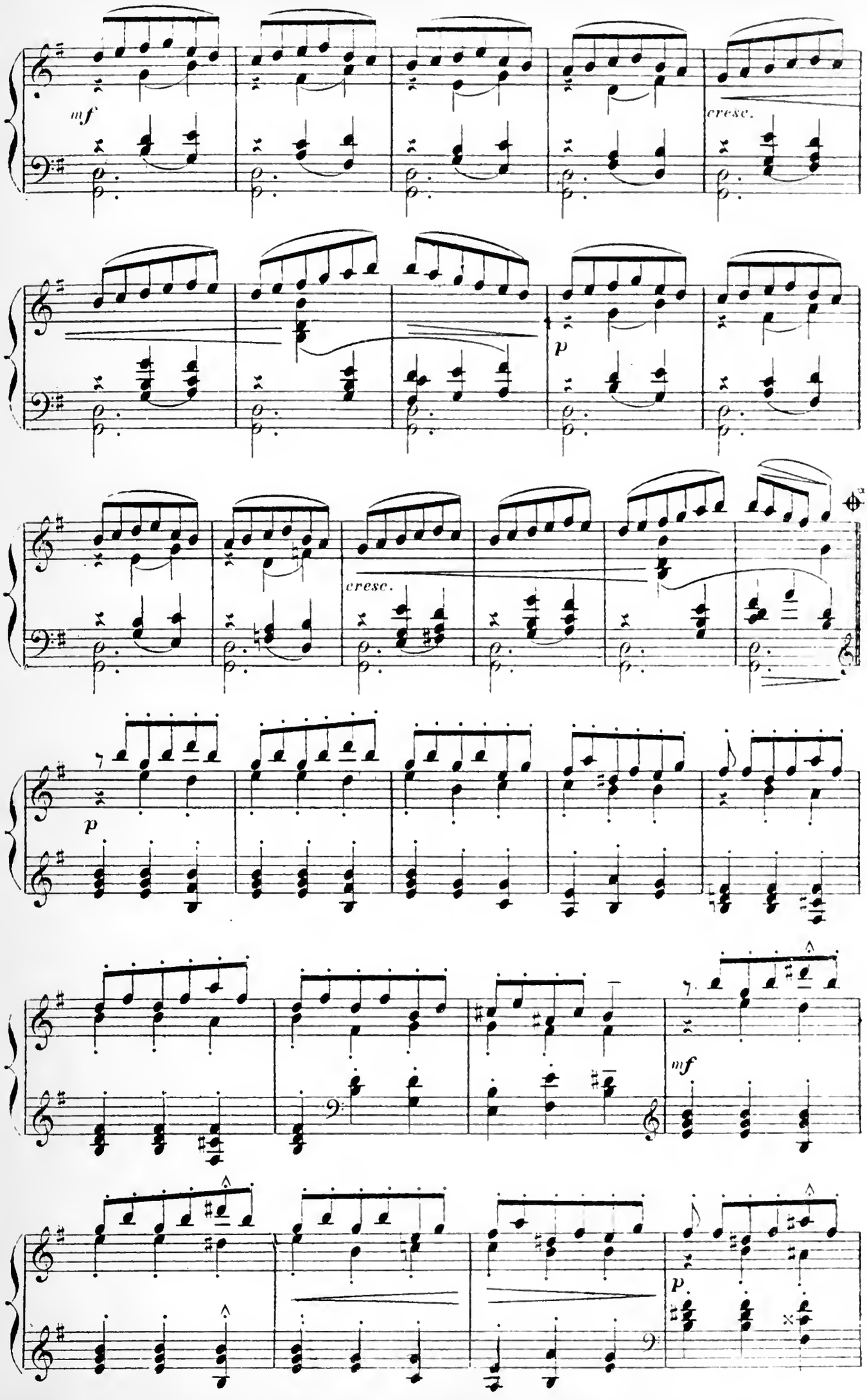

dim.
p
dim.
p
mf
cresc.
f

ENTRÉE DE LILIA.

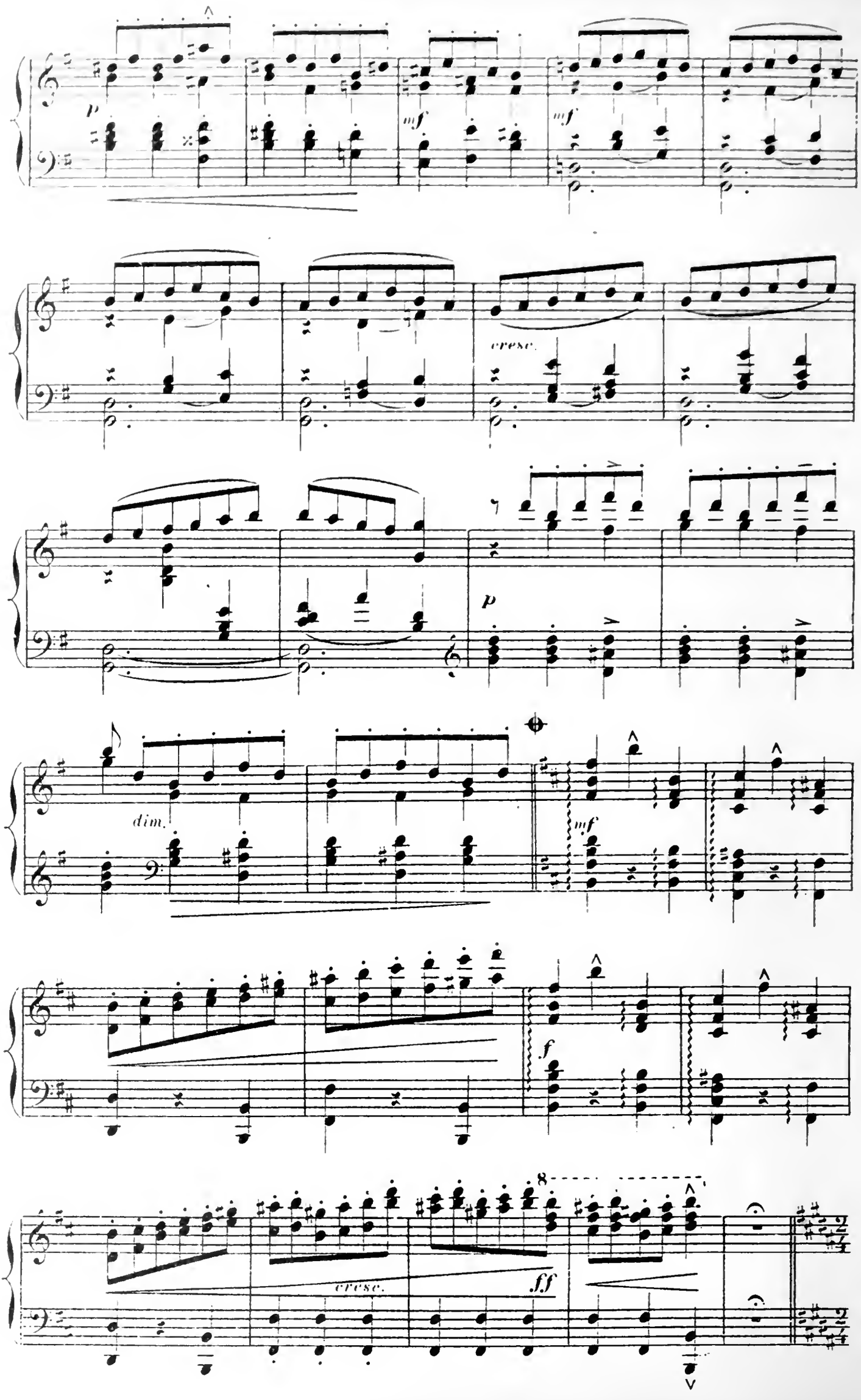
(MENUET)

Tempo di Minuetto Moderato.





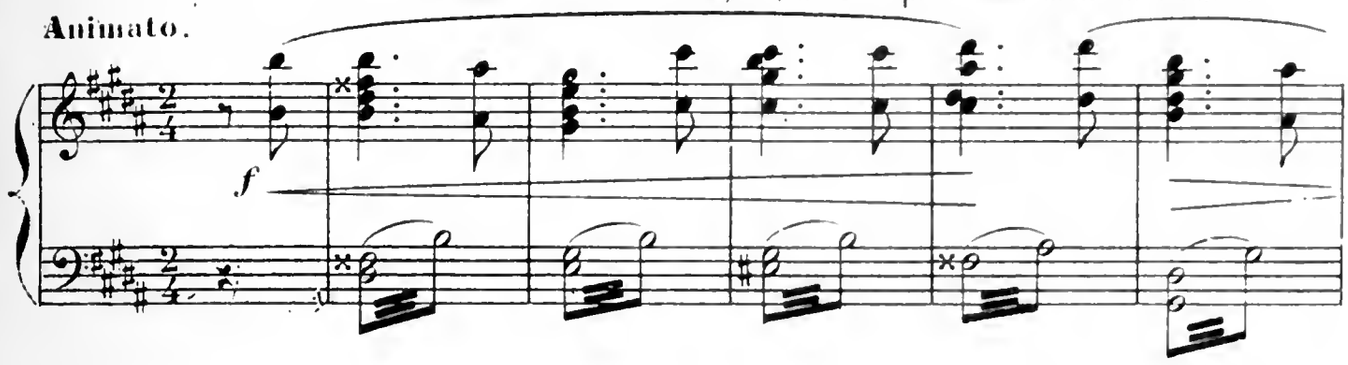
* Au théâtre on passe du Signe 𝄋 au signe 𝄋, page 165.


p
mf
mf
cresc.
p
dim.
mf
f
8
cresc.
ff

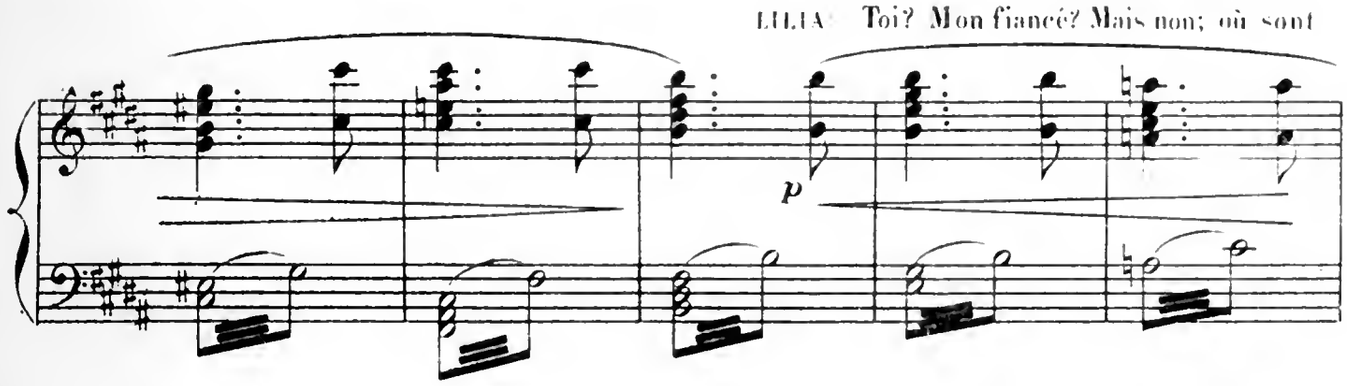
SCÈNE.

CADUAL à Lilia: Mais tu me reconnais, toi, n'est-ce pas? c'est moi! ton fiancé!

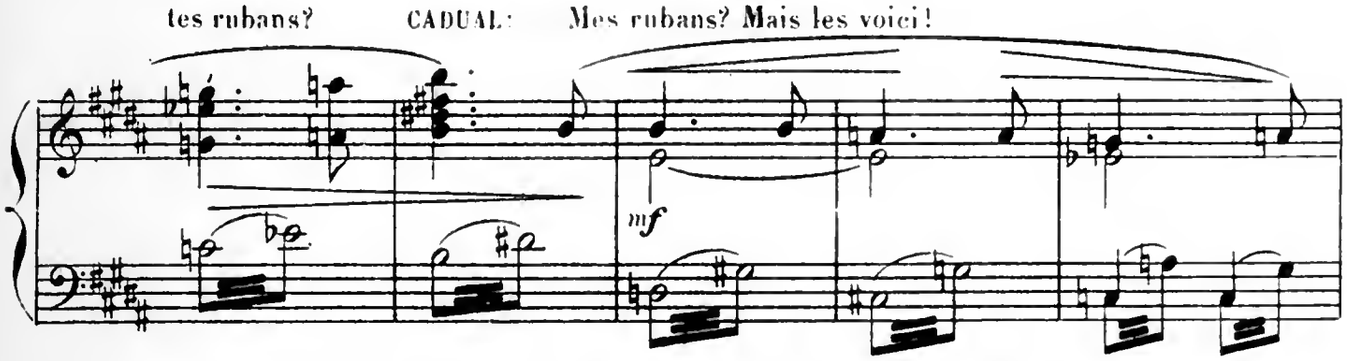
Animato.



LILIA: Toi? Mon fiancé? Mais non; où sont

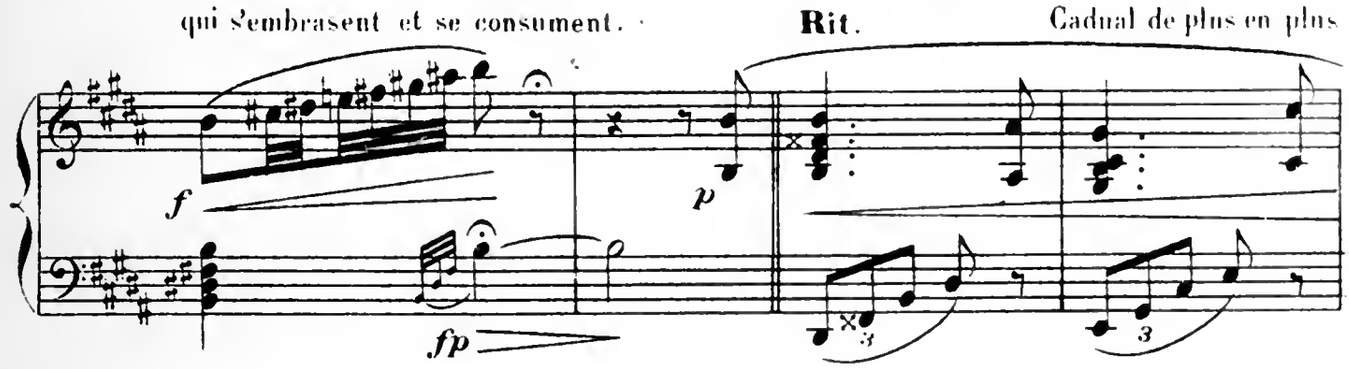


tes rubans? CADUAL: Mes rubans? Mais les voici!



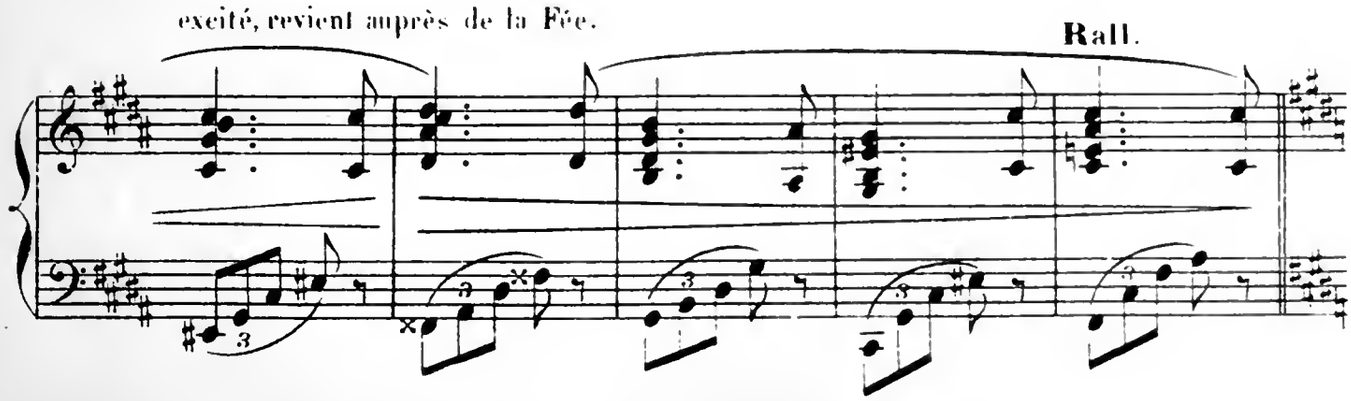
Il se baisse pour ramasser les rubans qui s'embrasent et se consument.

Rit. Caduel de plus en plus



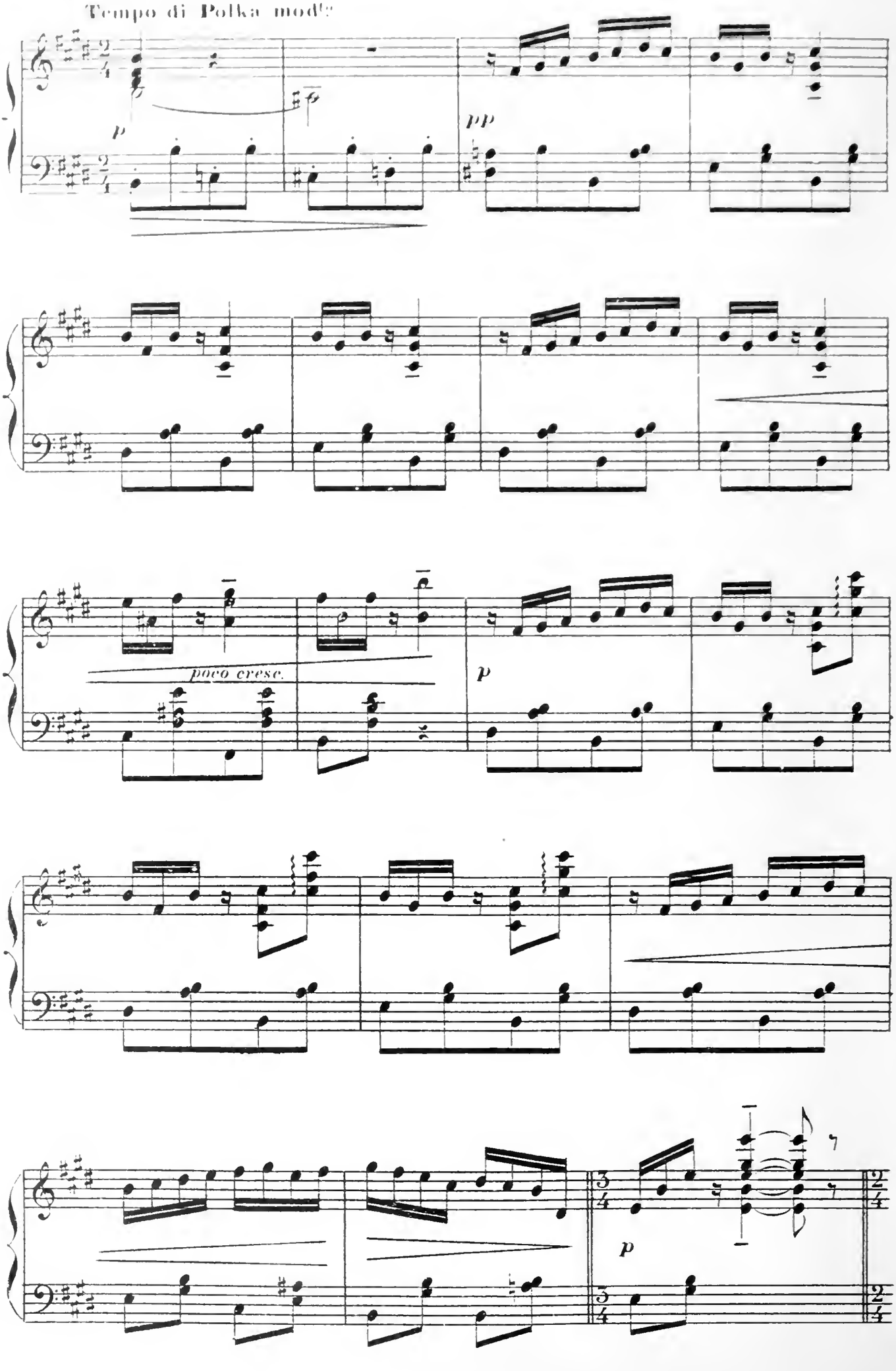
excité, revient auprès de la Fée.

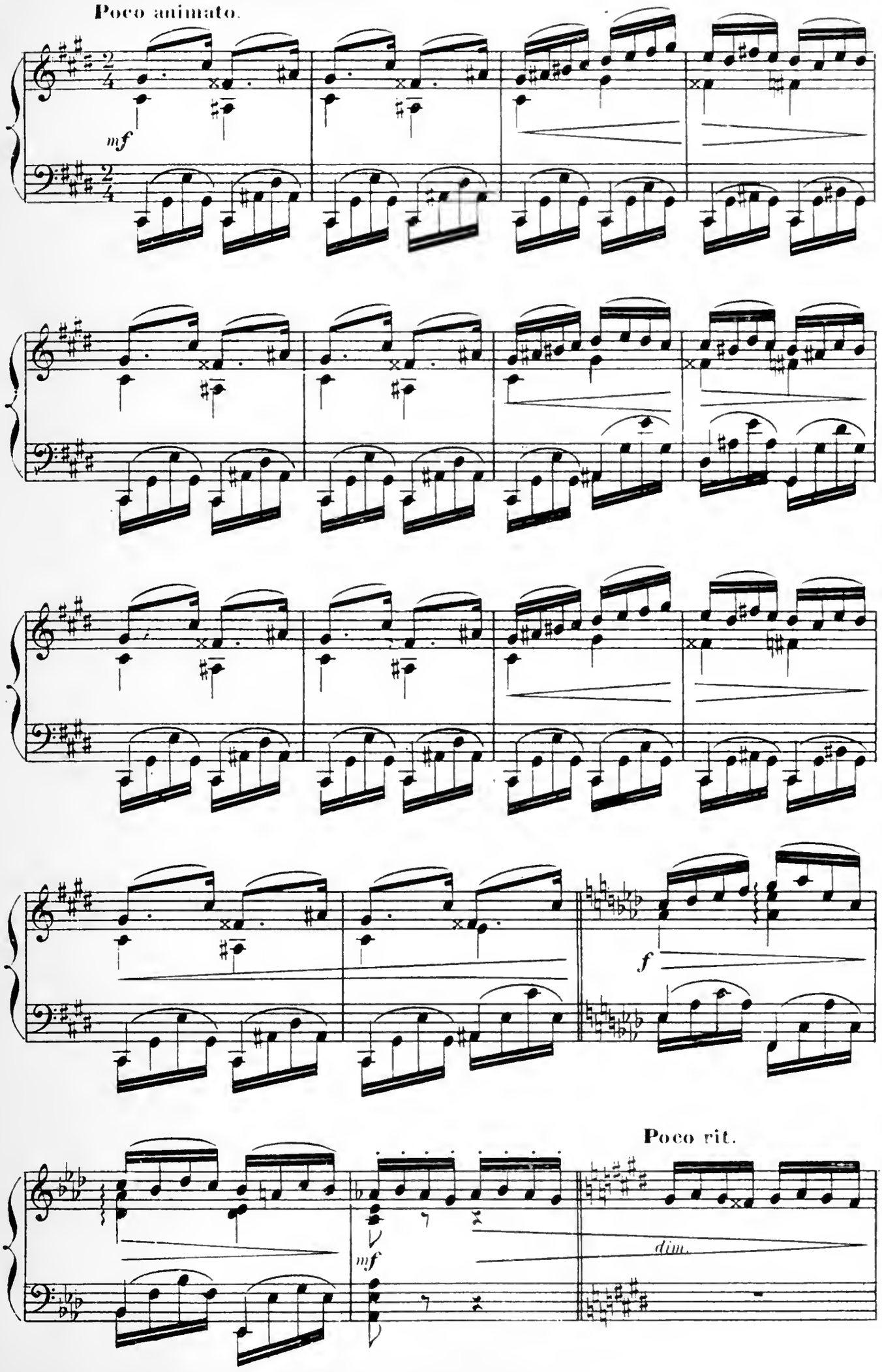
Rall.



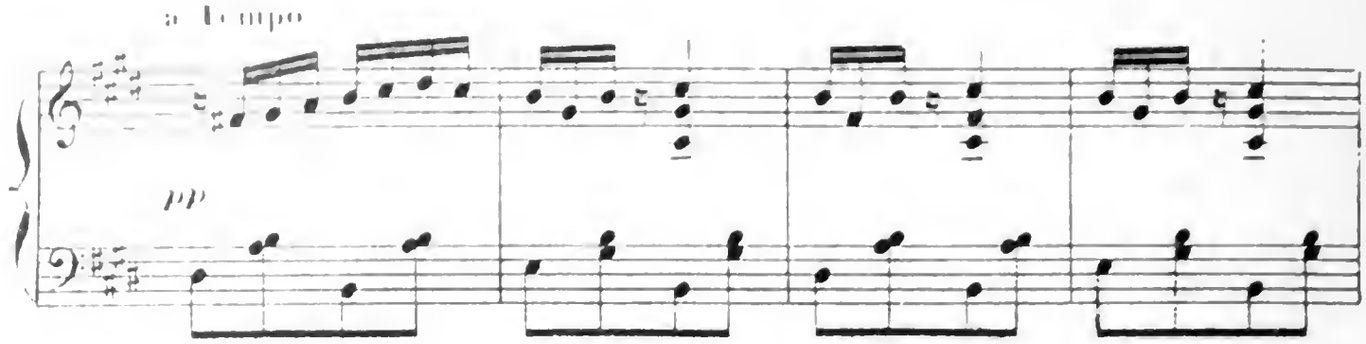
VARIATION DE LILIA.

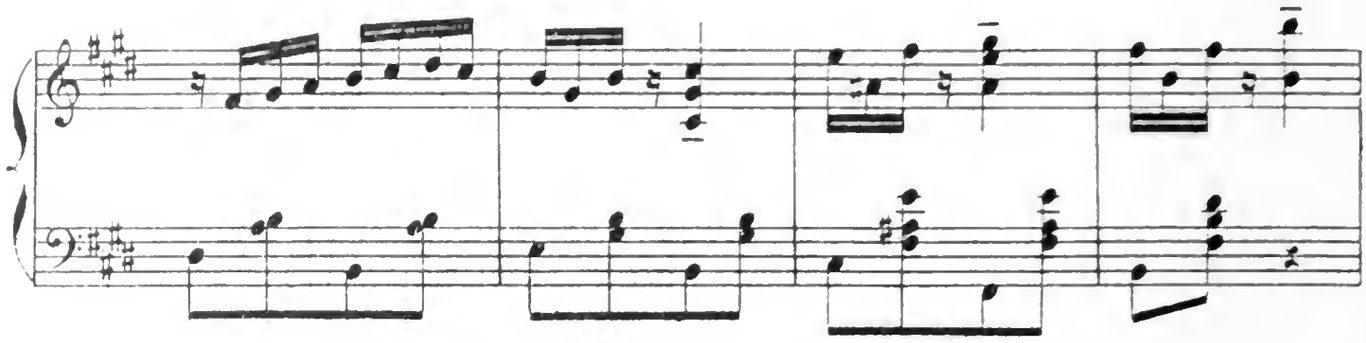
Tempo di Polka mod.to

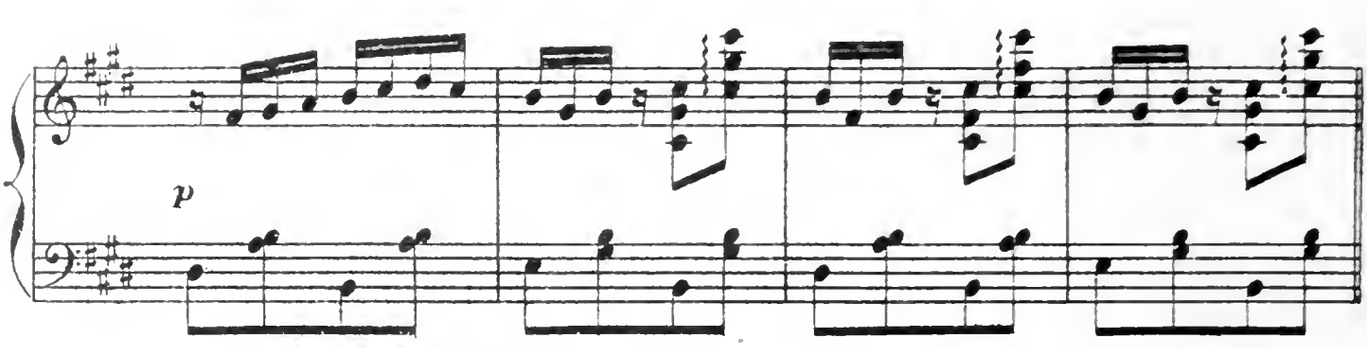



Poco animato.
mf
f
Poco rit.
mf
dim.

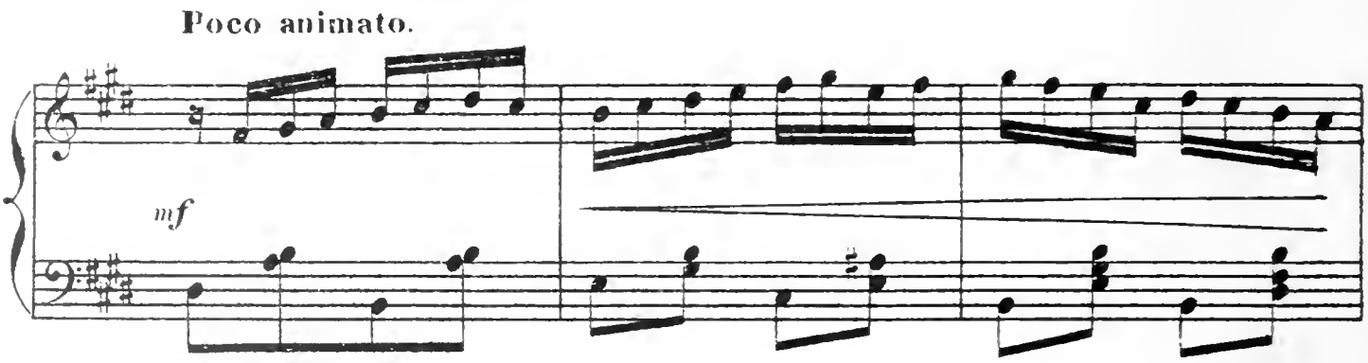
a Tempo

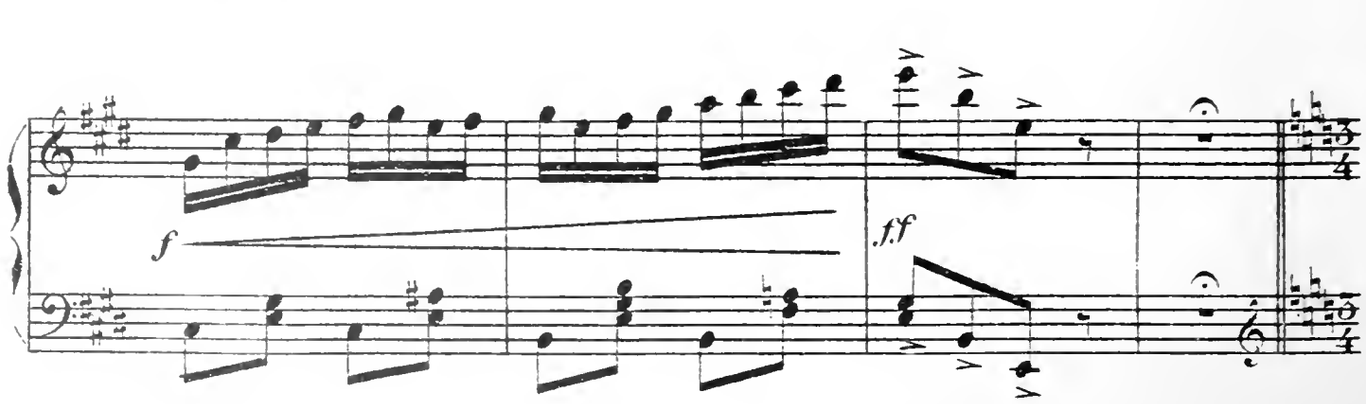






Poco animato.

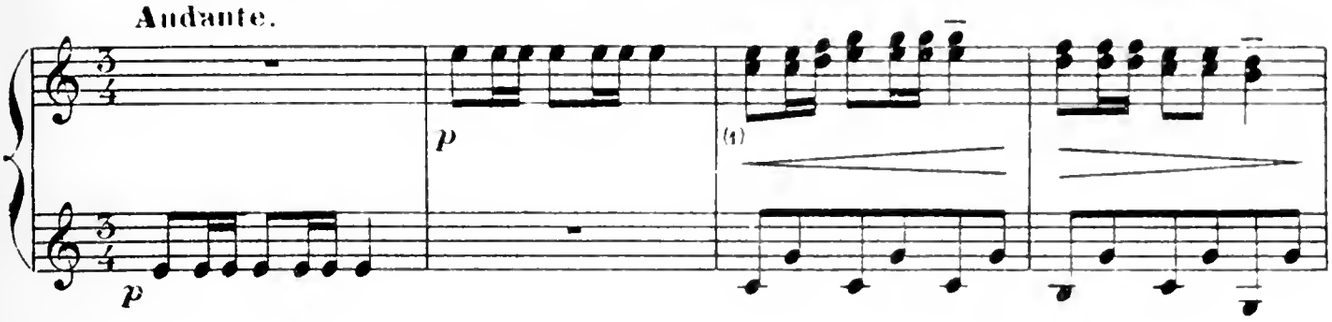


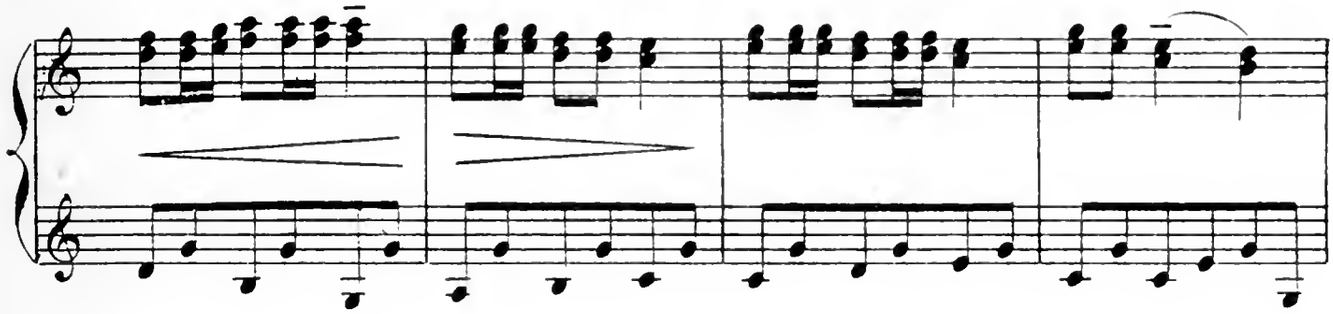


SCÈNE FINALE.

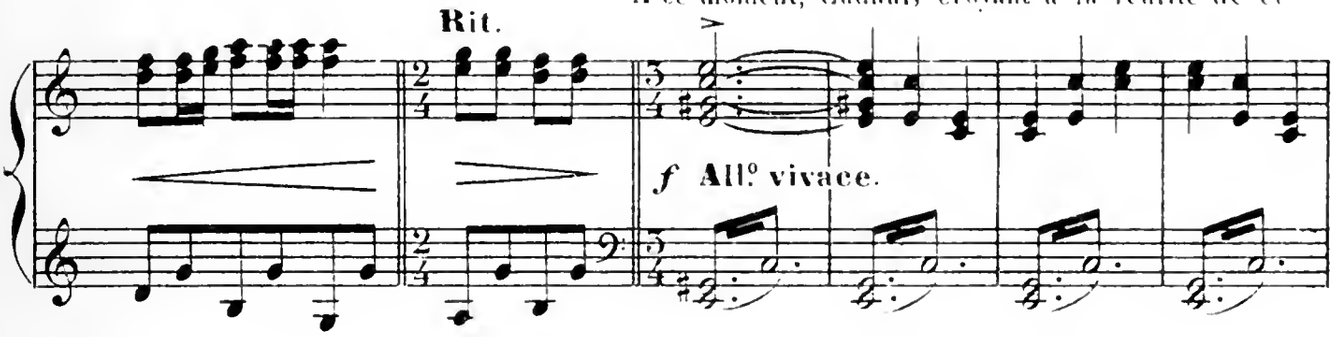
Le Marquis d'Asthos prend les mains de Lilia et du Sosie de Cadual et va les unir...

Andante.

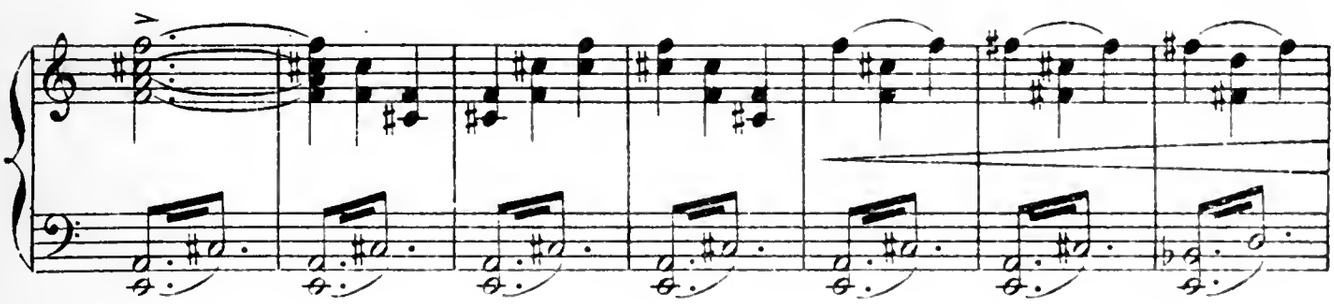




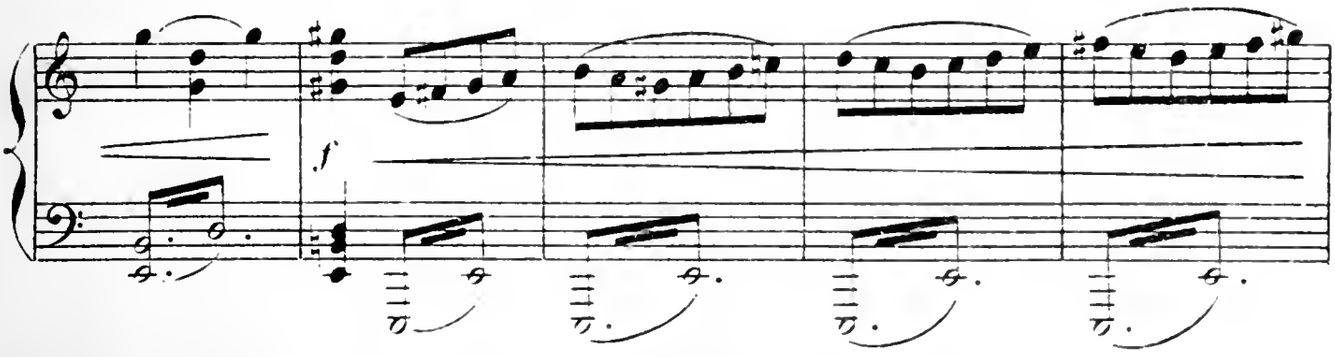
A ce moment, Cadual, croyant à la réalité de ce



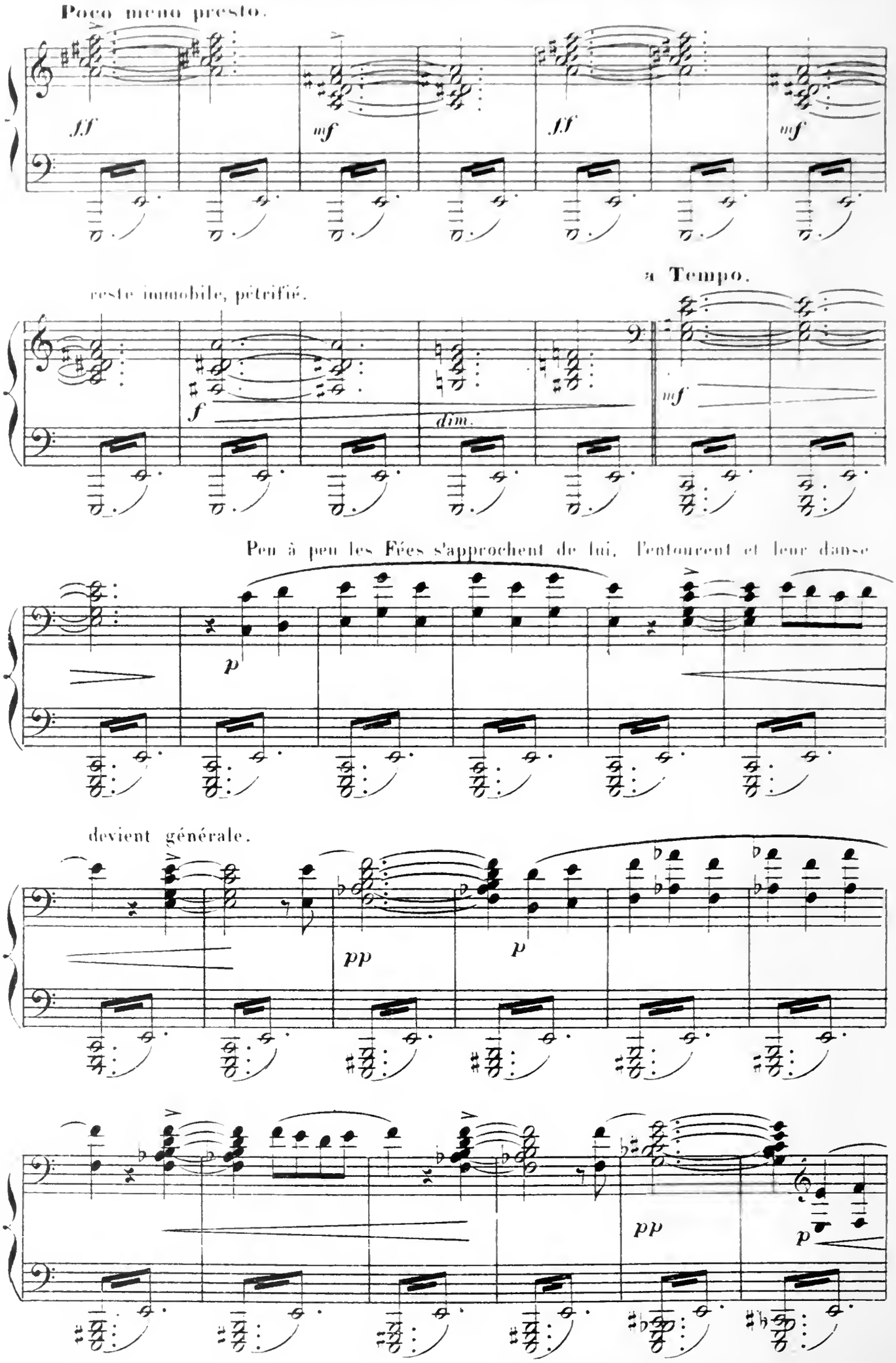
qu'il voit, se livre passage, le conteau à la main, au milieu des gnomes et des Fées,



il prend Lilia dans ses bras et lève son arme au dessus de la tête de son Sosie.



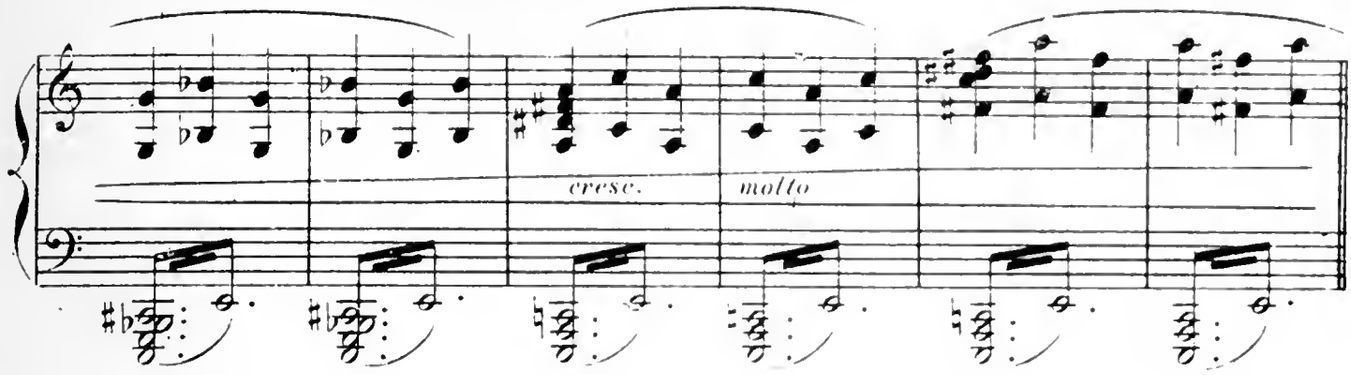
Le Sosie disparaît, Lilia s'échappe des bras de Cadual, tous les Pyrenéens disparaissent; Cadual, ayant touché, malgré la défense de la Fée, à l'un des esprits de la vallée


Poco meno presto.

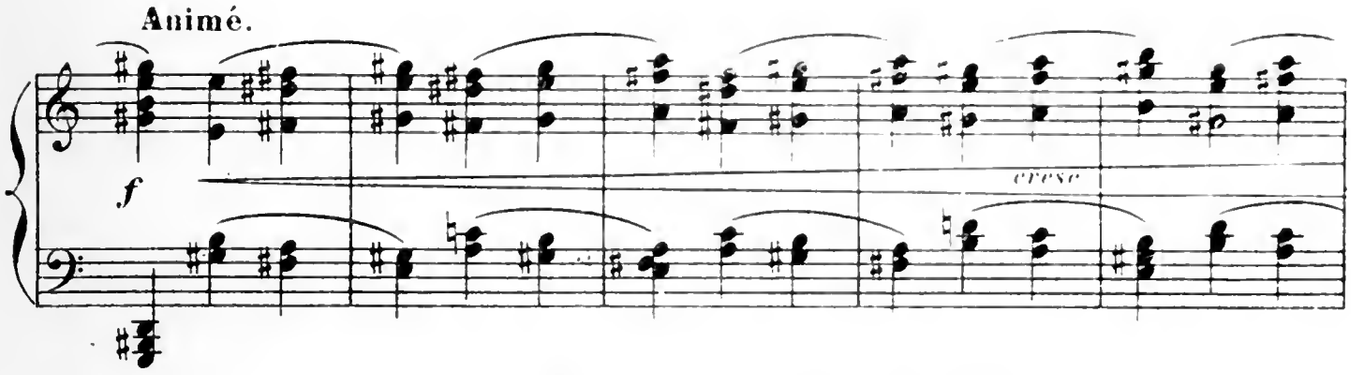
reste immobile, pétrifié.
a Tempo.

Peu à peu les Fées s'approchent de lui, l'entourent et leur danse

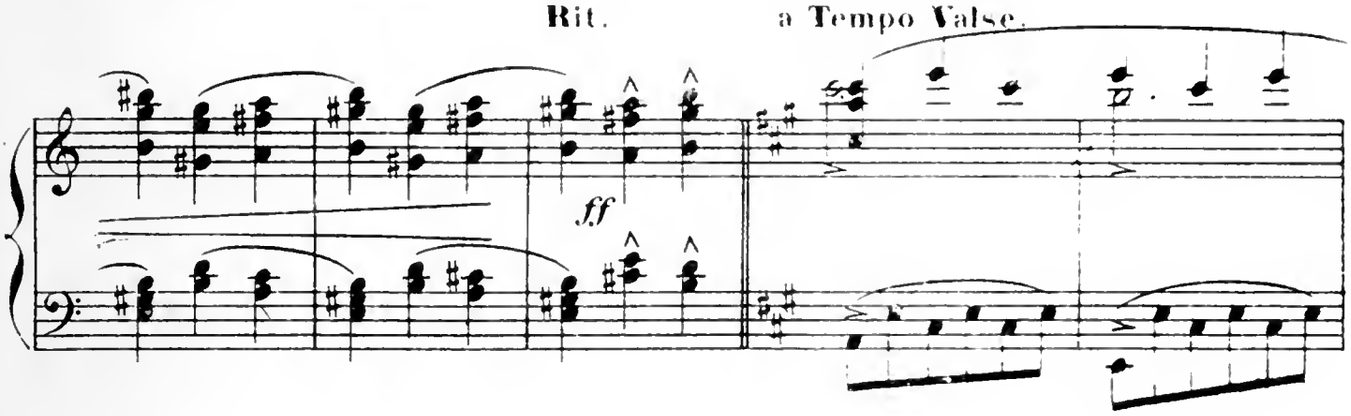
devient générale.

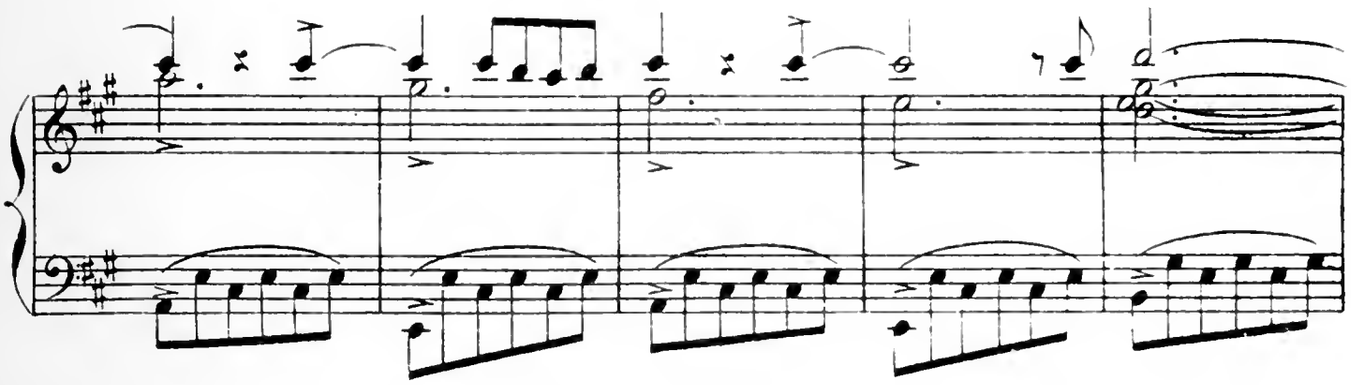


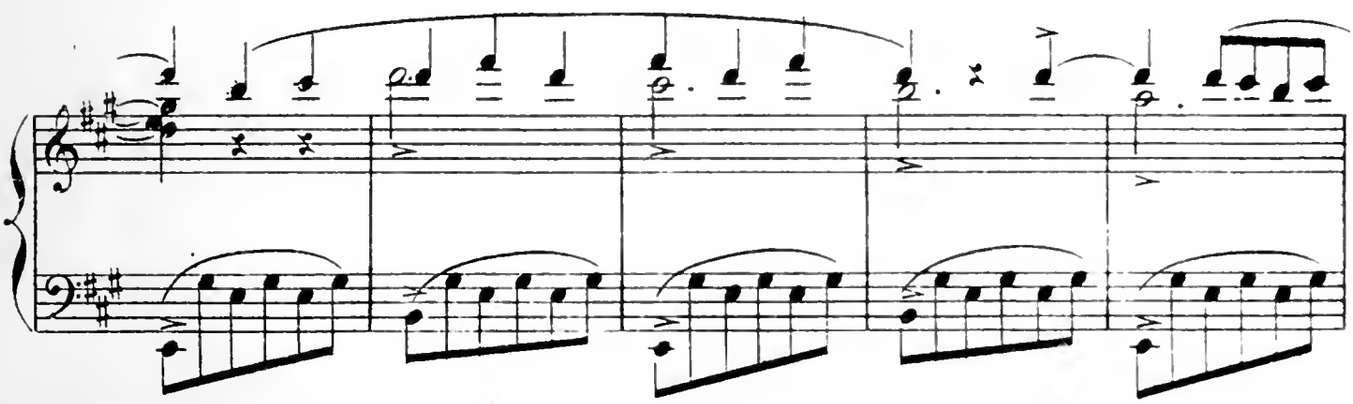
Animé.

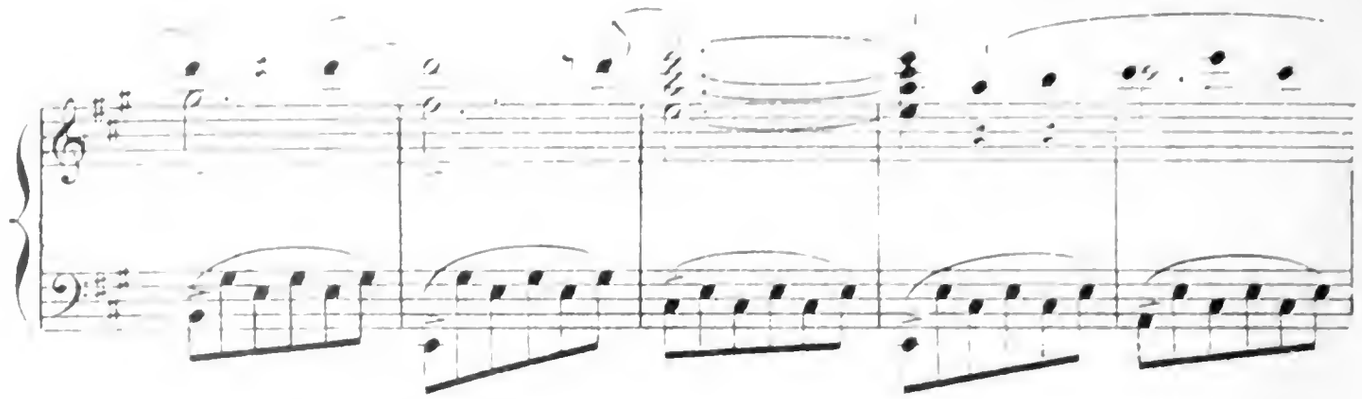


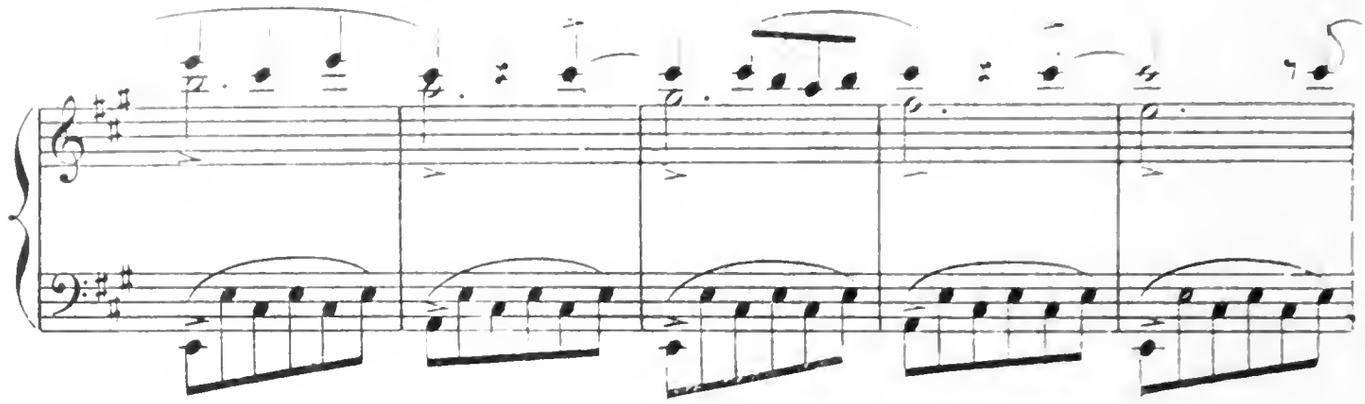
Rit. a Tempo Valse.

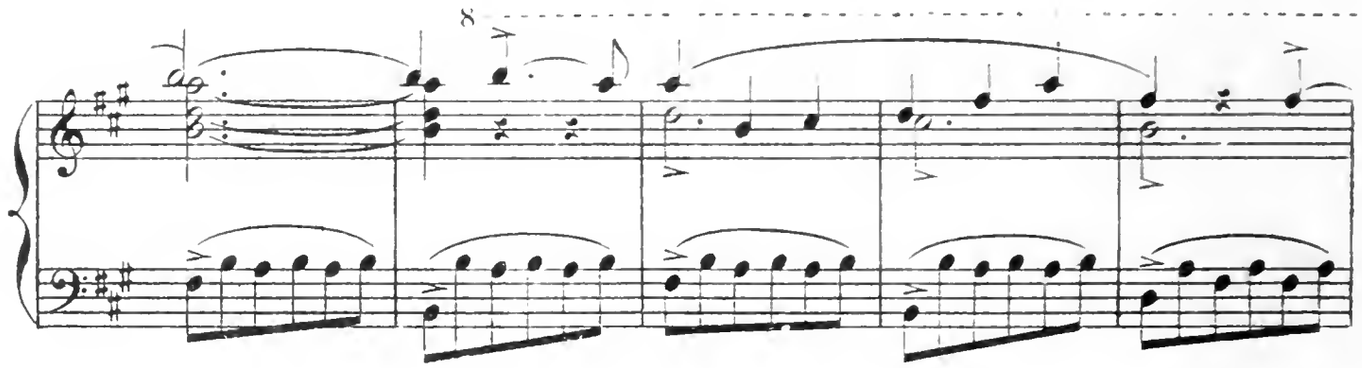




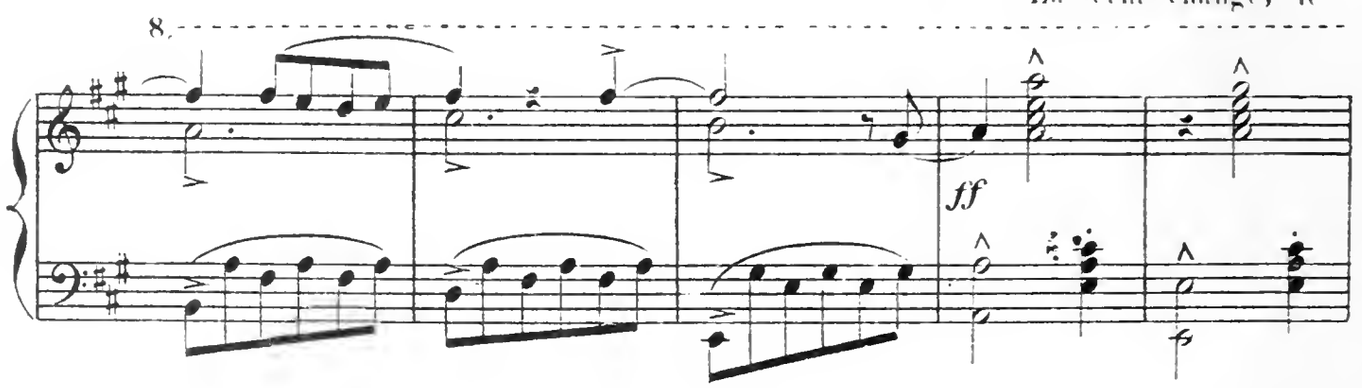




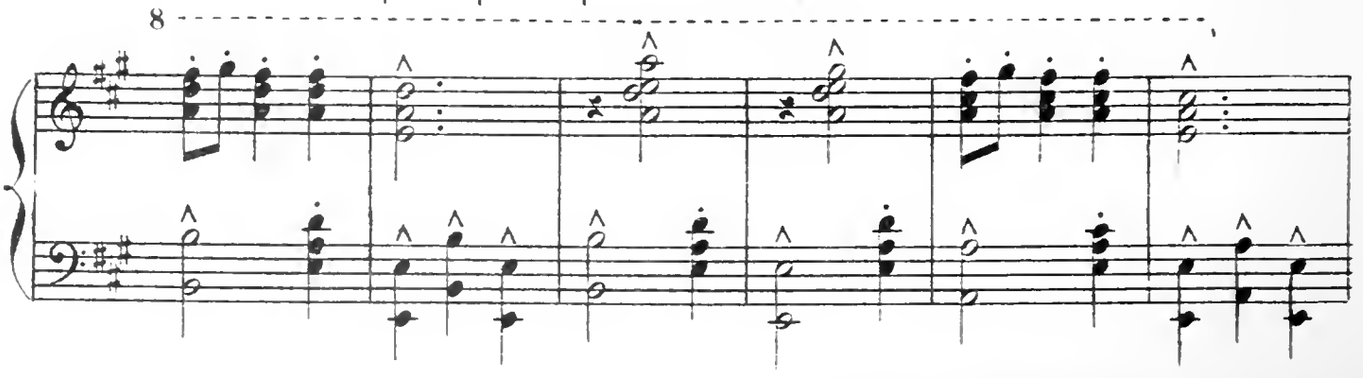


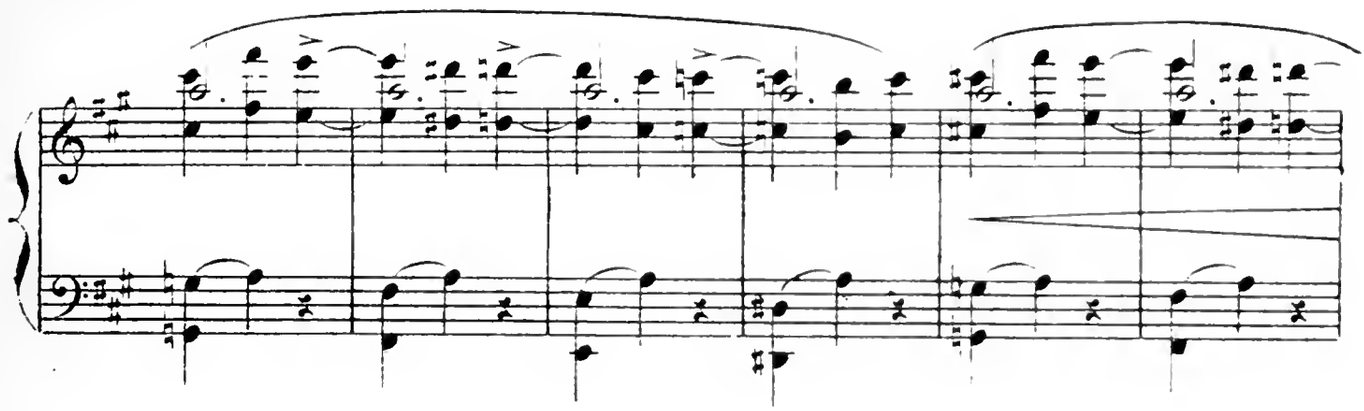


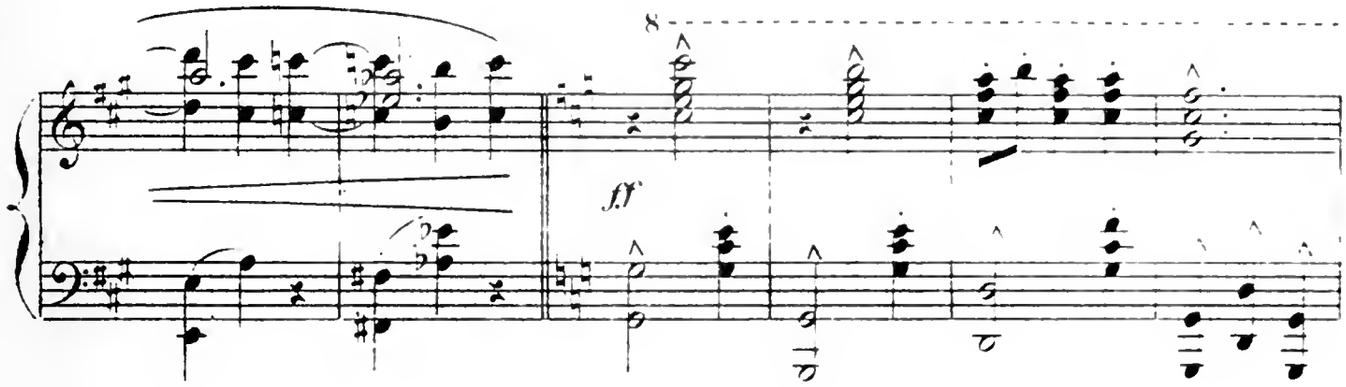
La scène change, le

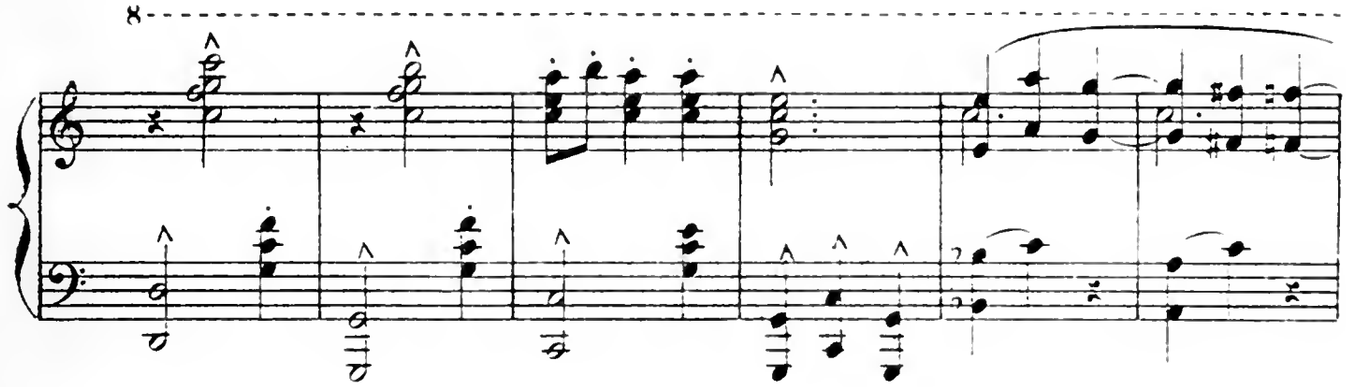


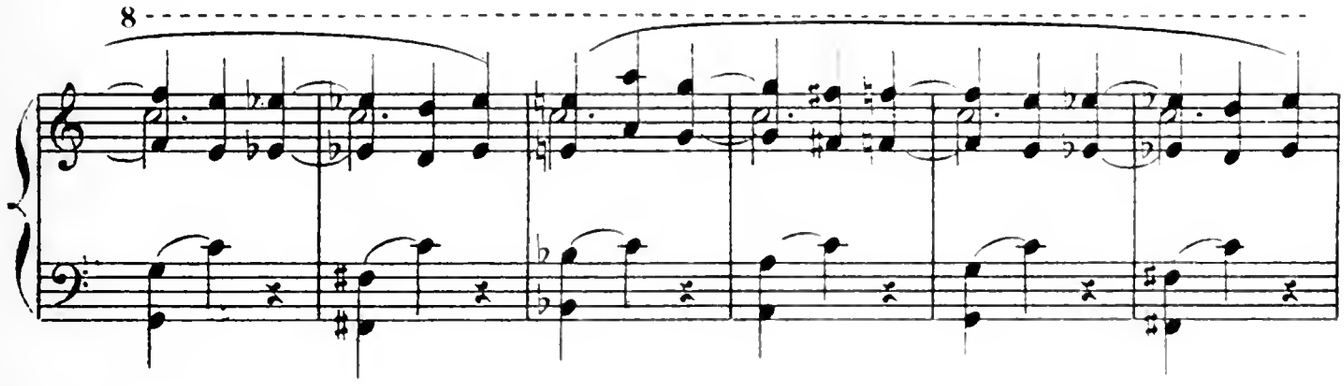
décor revient peu à peu au pic de la Maladetta.



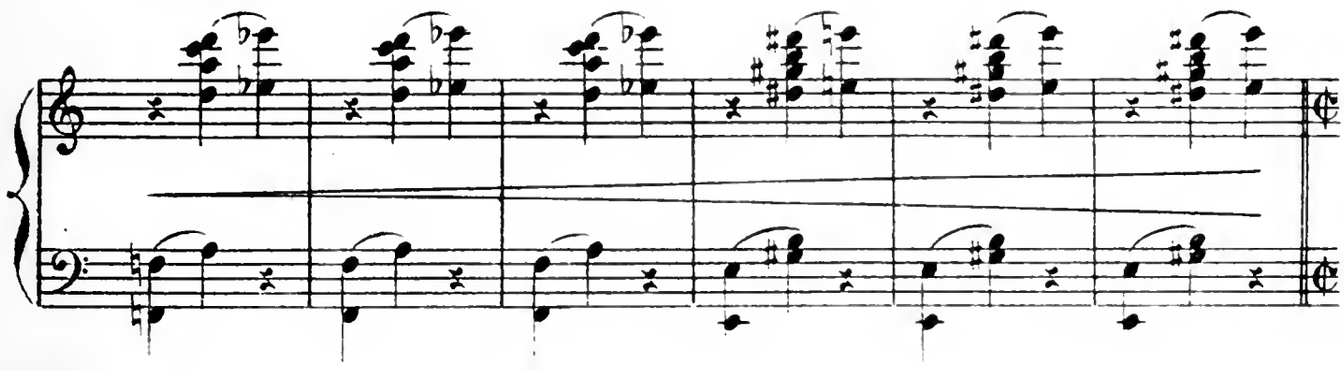


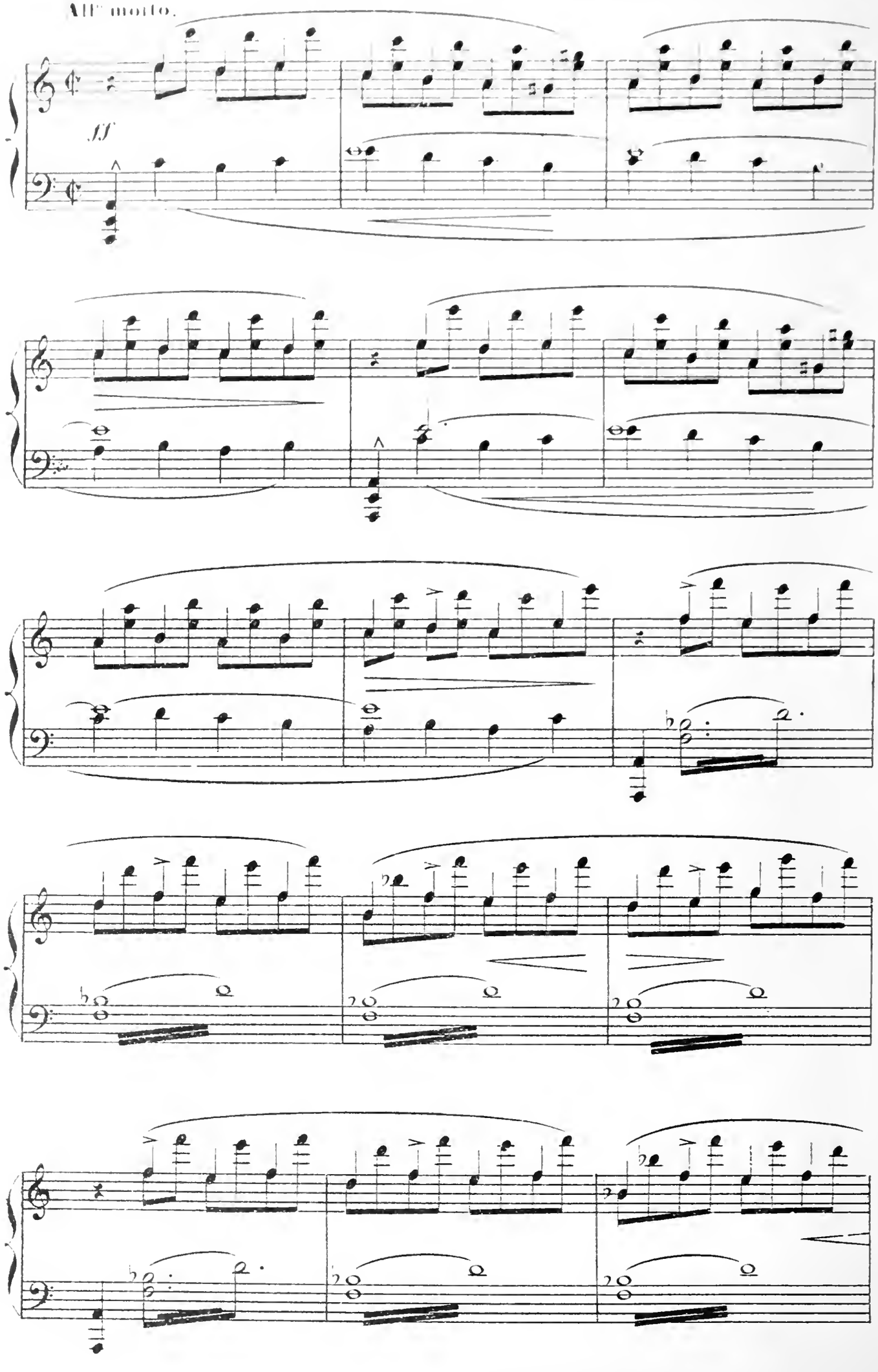


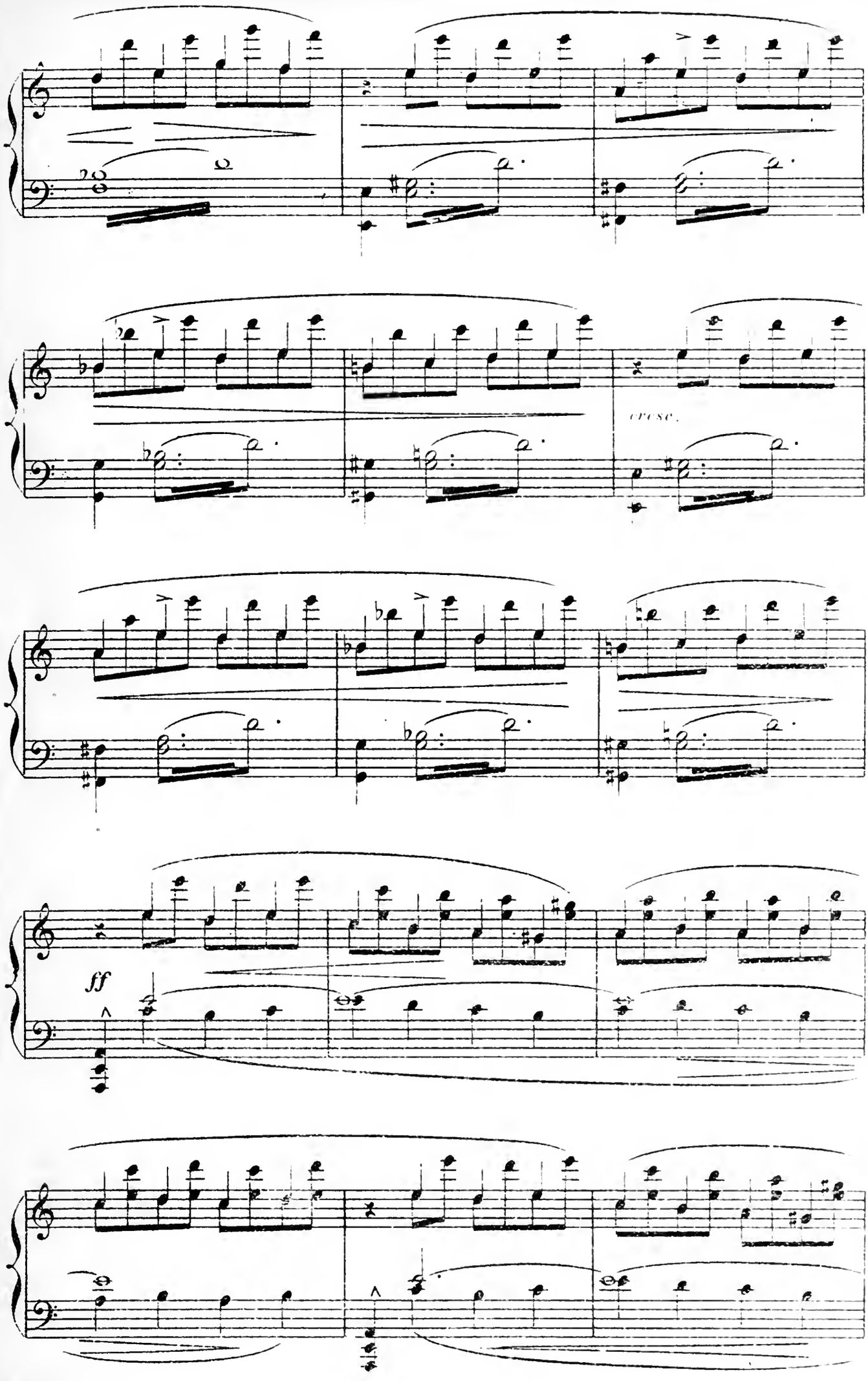


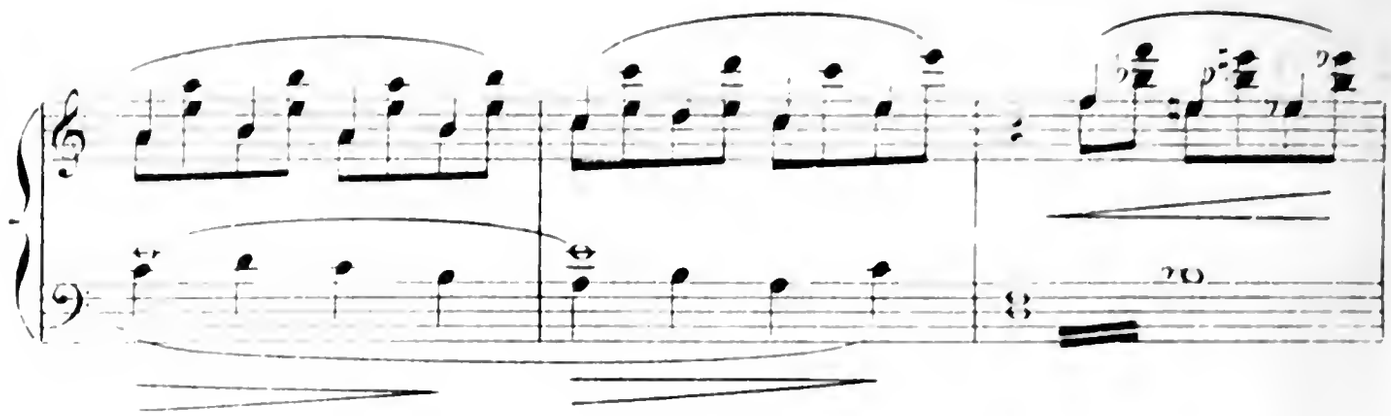


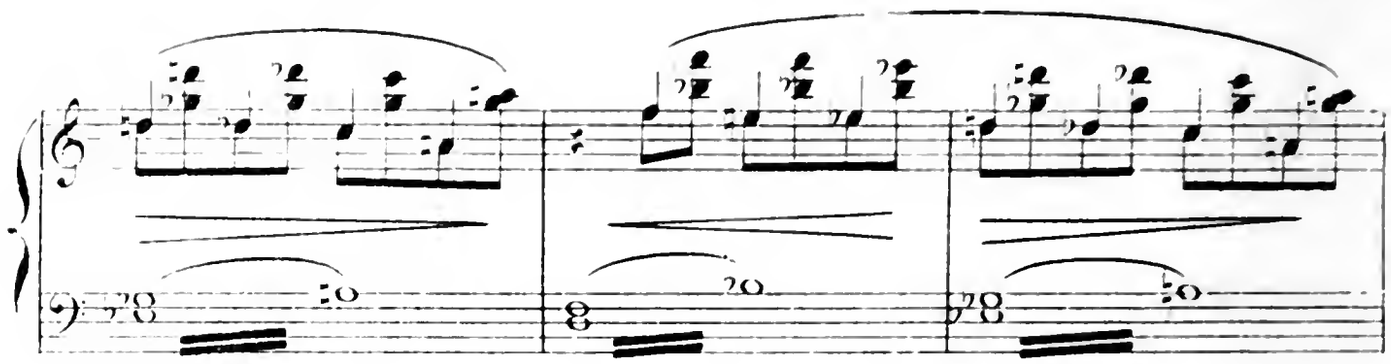
Animato.

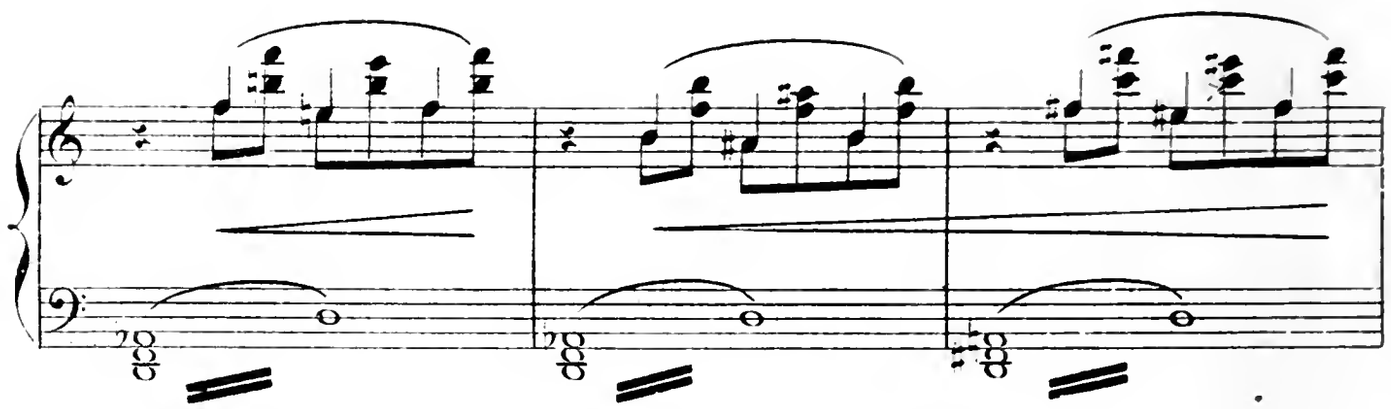



All' molto.
ff

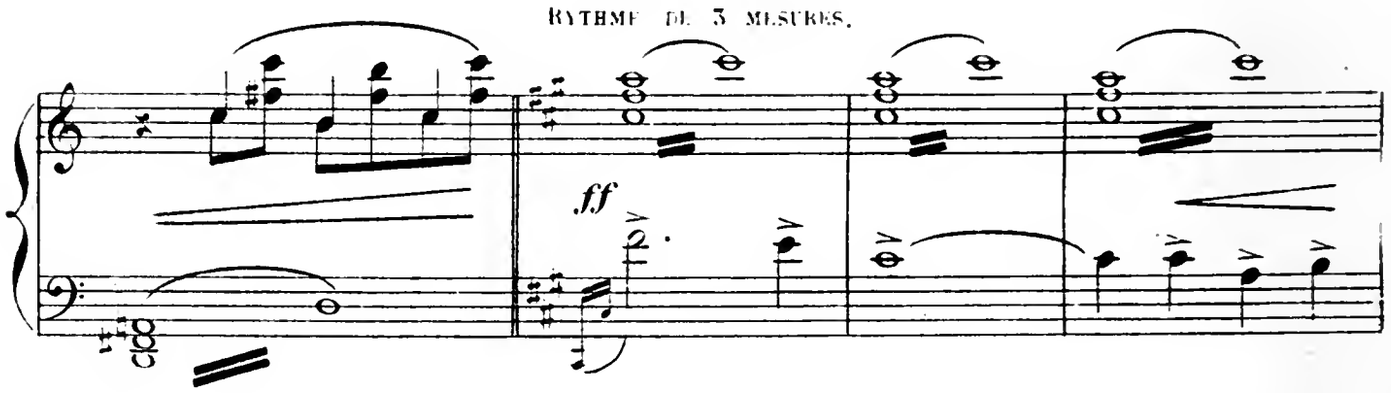

cresc.
ff

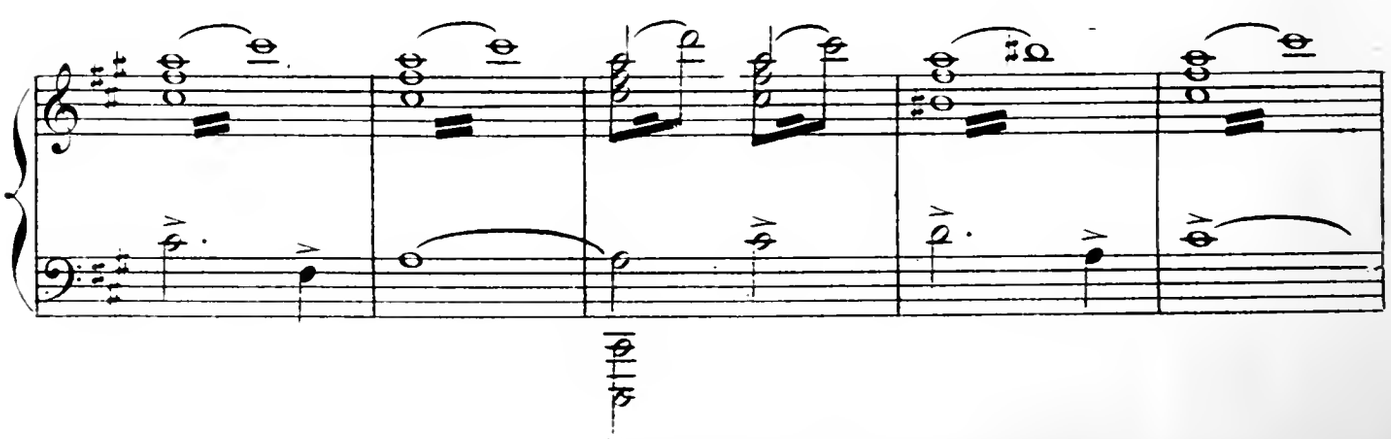




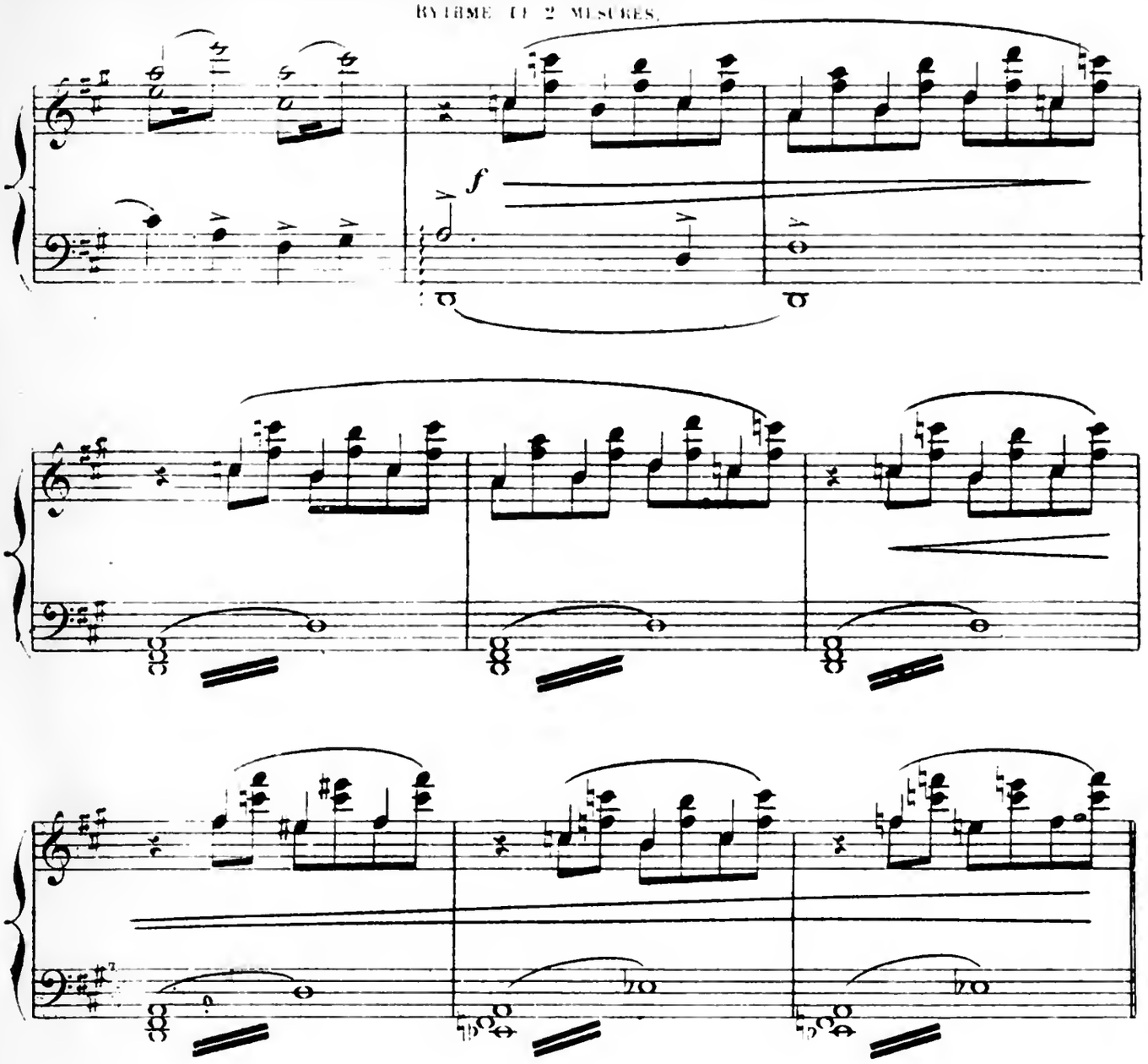


RYTHME DE 3 MESURES.

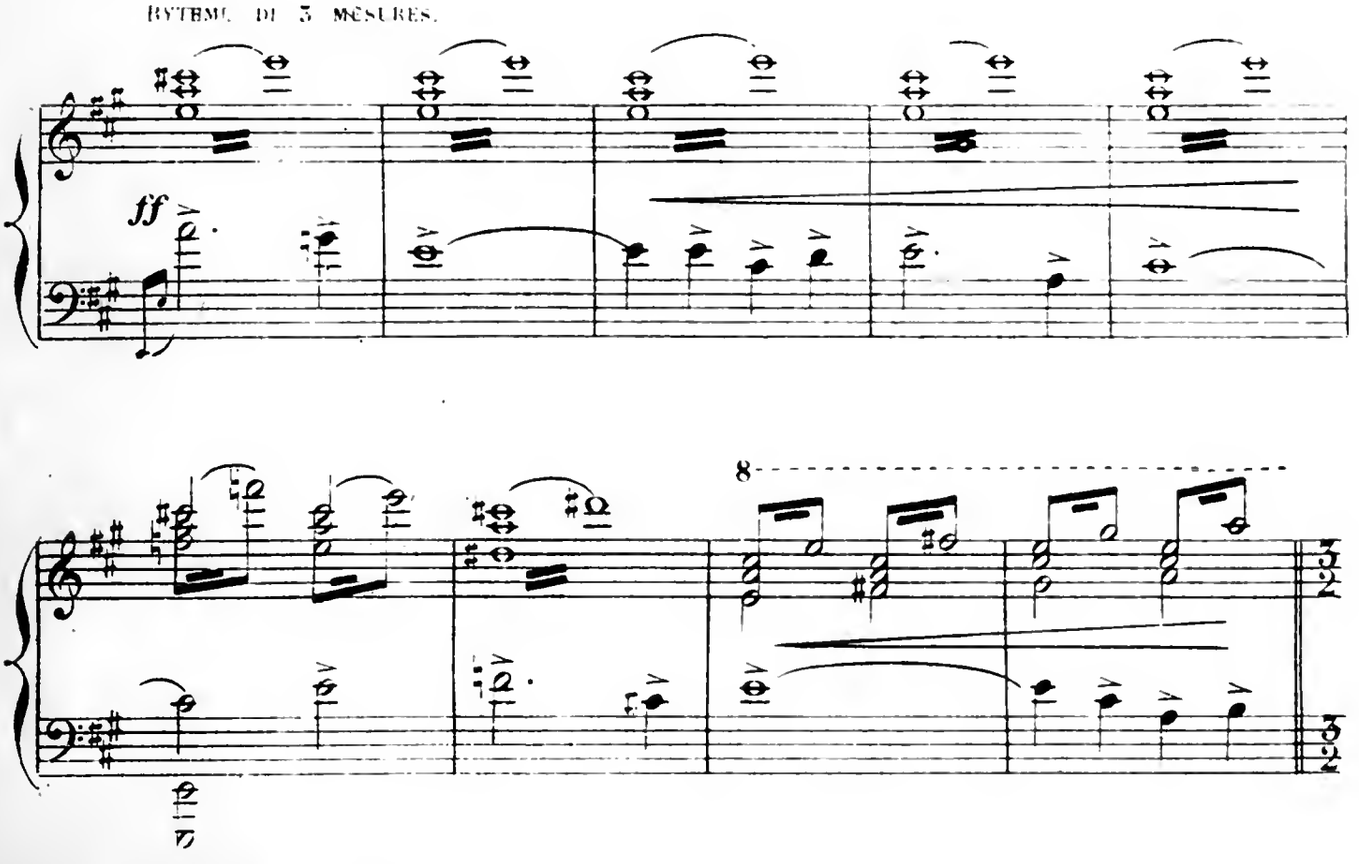




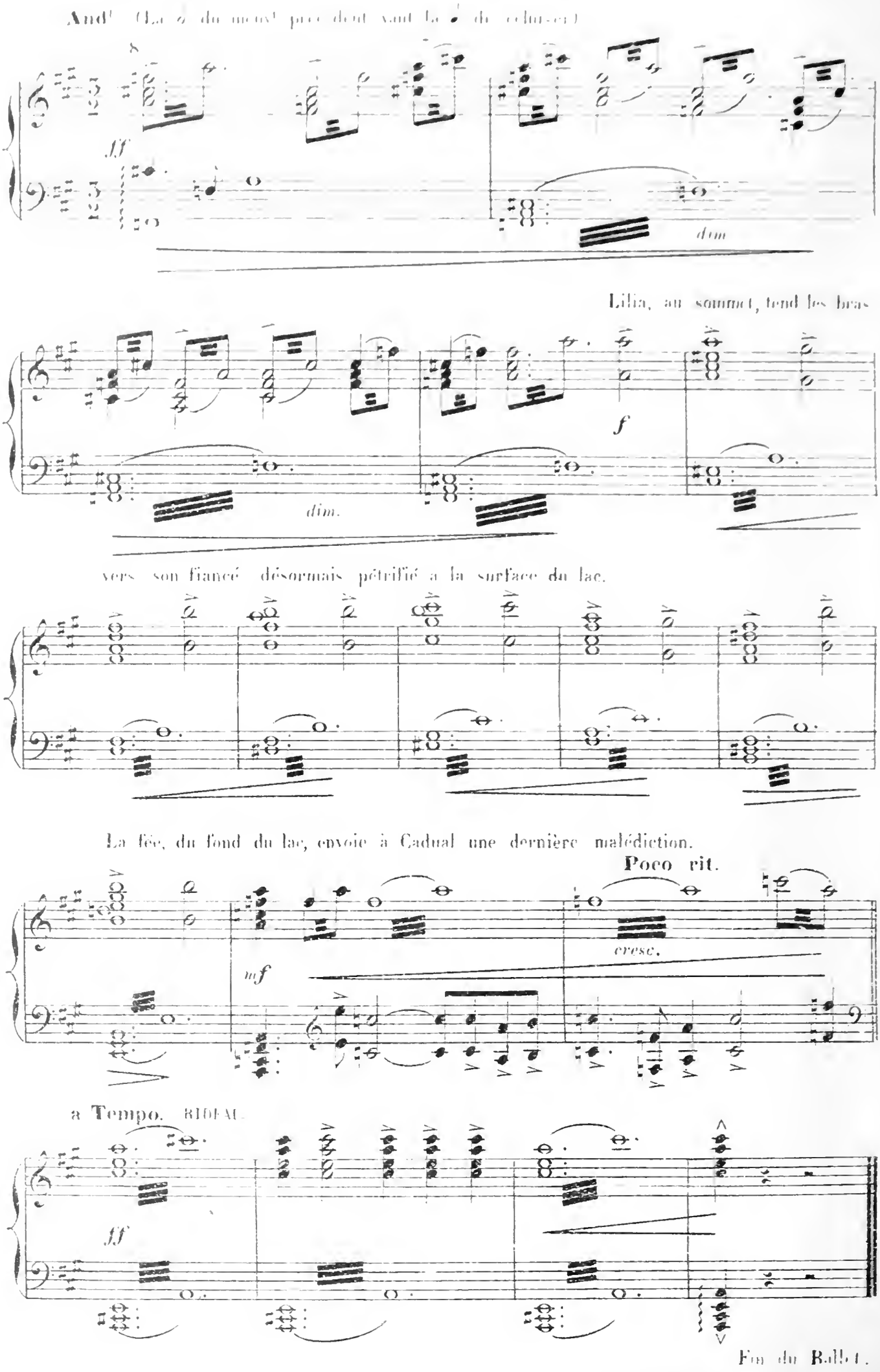
RYTHME DE 2 MESURES.



RYTHME DE 3 MESURES.



Le Pas de la Maladetta. — La neige tombe à gros flocons.



Fin du Ballet.

(Baudon Gr.) Paris, Imp. E. DUPRÉ.