A Monsieur Ed. Mangin,

Souvenir affectueux.

Ambroise Thomas

LA TEMPÊTE

Académie Nationale de Musique

Direction de M. RITT

PARTITION PIANO

Réduite d'après l'orchestre par M. ÉDOUARD MANGIN

BALLET FANTASTIQUE

LA TEMPÊTE

En 3 actes et 6 tableaux

DE MM.

JULES BARBIER ET **J. HANSEN**

(D'APRÈS SHAKESPEARE)

MUSIQUE DE

AMBROISE THOMAS

Prix net : 10 Francs

PARIS
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ÉDITEUR DE MUSIQUE
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ACADÉMIE NATIONALE DE MUSIQUE

LA TEMPÊTE

BALLET FANTASTIQUE

EN 3 ACTES ET 6 TABLEAUX

(D'après SHAKESPEARE)

Livret de J. BARBIER. Chorégraphie de J. HANSEN

Musique de

AMBROISE THOMAS

Représenté pour la première fois à Paris, sur le Théâtre de l'Opéra, le Juin 1889

PERSONNAGES

MIRANDA, Héritière du royaume de Naples	Mlles	R. MAURI.
ARIEL, Génie de l'Air		LAUS.
MORPHÉE, Dieu du Sommeil		INVERNIZZI.
PHOBITOR, Esprit de la Nuit		TORRI.
PHANTASE do		MONNIER.
ÉOLE, Génie des Tempêtes		ESSELIN.
PREMIÈRE LIBELLULE		DÉSIRÉ.
LA REINE DES ABEILLES		G. OTTOLINI.
PREMIER GÉNIE		ROUMIER.
IRIS		LECOUVEY.
CALIBAN, Grome, esclave d'Ariel	MM.	HANSEN.
FERDINAND, cousin de Miranda, Prince régnant de Naples		VAZQUEZ.
STEPHANO, matelot		PLUQUF.
UNE AME, personnage chantant	Mlle	PACK.

Libellules, Génies, Nymphes de la mer, Abeilles, Sylvains, Gromes, Mousses et Matelots.
Chœurs d'Anges et d'Esprits.

La scène se passe, au premier tableau, dans l'Espace, et à tous les autres tableaux dans une ile de la Méditerranée aujourd'hui disparue.

Décors de MM. J.-B. LAVASTRE et CARPEZAT

1er ACTE. — 1er TABLEAU. — L'Espace.
2e TABLEAU. — Une plage ombragée de grands arbres.
2e ACTE. — 3e TABLEAU. — La grotte d'azur.
4e TABLEAU. — Même plage qu'au 1er acte, sous un autre aspect.
3e ACTE. — 5e TABLEAU. — Vaste salle de verdure.
6e TABLEAU. — Le navire.

Costumes de M. Ch. BIANCHINI

Chef d'Orchestre : M. A. VIANESI. — Chef des Chœurs, M. J. COHEN.

LA TEMPÊTE

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LA TEMPÊTE

PARTIE CHORÉGRAPHIQUE. — DANSES

ACTE I

2e TABLEAU

LES LIBELLULES

DIVERTISSEMENT SCÉNIQUE

Mlle DÉSIRÉ

Mlles Treluyer, Perrot, Chasle, Parent 1re, Rat, Mestais, Mante 1re, Régnier 2e, Charles, Parent 2e, Mérodes, Mouret, Bariau, Villard, Régnier 3e, Morlet, Richaume, Barbier, Bariau 2e, Meunier 1re, Mendez 2e, Mantes 3e, Esnel, Couat, Meunier 2e, Staats, Verdant, Docker.

ACTE II

3e TABLEAU

RÉVEIL DES GÉNIES ET DES NYMPHES DE LA MER

Mlle LAUS

Mlles Carrelet, Mantes 2e, Carré, Stilb 2e, Doucet, Buret, Hatrel, Pamélar 2e, Rossy 2e, Méquignon 2e, Lainé, Jourdain, Vuthier, Lecouvey. Kahn, Pamélar 1re, Deschamps, Hayet, Tétard, Yxart, Prince, Boutouyrie, Sonendal, Fléchelle, Bossu. Desprez, Poulain, Marchisio, Valker. Collet, Comte. Drouineau.
Nymphes de la mer : Jeunes élèves et figurantes.

VARIATION

Mlle LAUS

RÉVEIL DE MIRANDA ET DANSE DES GÉNIES

Mlles Biot, Ottolini 2e, Chabot, Salle, Violat, Grangé, Keller, Gallay, Regnier, Ricotti, Vangoethem, Franck. — Les mêmes Génies et les mêmes Nymphes.

DANSE DES BIJOUX

Mlle MAURI

GRAND ANDANTE

Mlles MAURI, LAUS, M. HANSEN

Tous les Génies (Sujets et Corps de ballet).

FINALE

AVEC RENTRÉES DE **Mlle MAURI**

Génies (Sujets et Corps de ballet).

4e TABLEAU

ANDANTINO

(PAS DE DEUX)

Mlle MAURI, M. VAZQUEZ

L'ÉVENTAIL

Mlles MAURI, LAUS, M. VAZQUEZ

BALLABILE

(MOUSSES ET MATELOTS)

MOUSSES : Mlles Méquignon 1re, Stilb 1re, Reige, Vandoni, Rat, Mestais, Mante 1re, Régnier 2e, Charles, Mérodes, Parent 2e, Mouret, Bariau, Régnier 3e, Villard, Morlet.

MATELOTS : MM. Lecerf, Stilb 1er, Marius, Girodier, Friant, Baptiste, Javon 2e, Perrot, Ferouelle, Berger, Keller, Meunier, Porcheron, Chenat, Elisée, Javon 1er.

SCÈNE DU SOMMEIL ET VISION

Mlles MAURI, LAUS, INVERNIZZI, TORRI, MONNIER
MM. HANSEN, PLUQUE, VAZQUEZ.

Les Mousses et les Matelots

ACTE III

5e TABLEAU

LES ABEILLES

Mlle G. OTTOLINI, M. HANSEN

Mlles Beauvais, Ducastel, Letellier, Moormans, Didier, Sirède, Cazeneuve, Charrier, Guerra. Keller, Mendez, Denis.

VARIATION

Mlle ROUMIER

Mlles Biot, Ottolini 2e, Chabot, Salle, Violat, Granger, Keller, Gallay, Régnier 1re, Ricotti, Vangoethem, Franck.

PAS GUERRIER

(SCÈNE DE COMBAT)

M. VAZQUEZ

SYLVAINS : MM. Hoquante, Guillemot, Stilb 2e, Domingi.

LA CAPTIVE

(ANDANTE)

Mlle MAURI

DANSE ORIENTALE

Mlle ROUMIER

Génies (Sujets et Corps de ballet).

GRANDE VARIATION

Mlle MAURI, M. VAZQUEZ

DUO D'AMOUR

Mlle MAURI, M. VAZQUEZ

GNOMES : Mlles Moreau, Roblin, Roche, Riehl, Staat, Baron, Dermu, Legay. Roquelaure, Hugon 1re, Mollard, Dantard 1re, Hugon 2e, Bordier, Soubrier, de Folly, Ivès, Robiette.

6e TABLEAU

LE NAVIRE

LES ADIEUX — APOTHÉOSE

Sujets et Corps de ballet.

IMPRIMERIE CHAIX. — RUE BERGERE, 20, PARIS. — 9593-5-9

LA TEMPÊTE

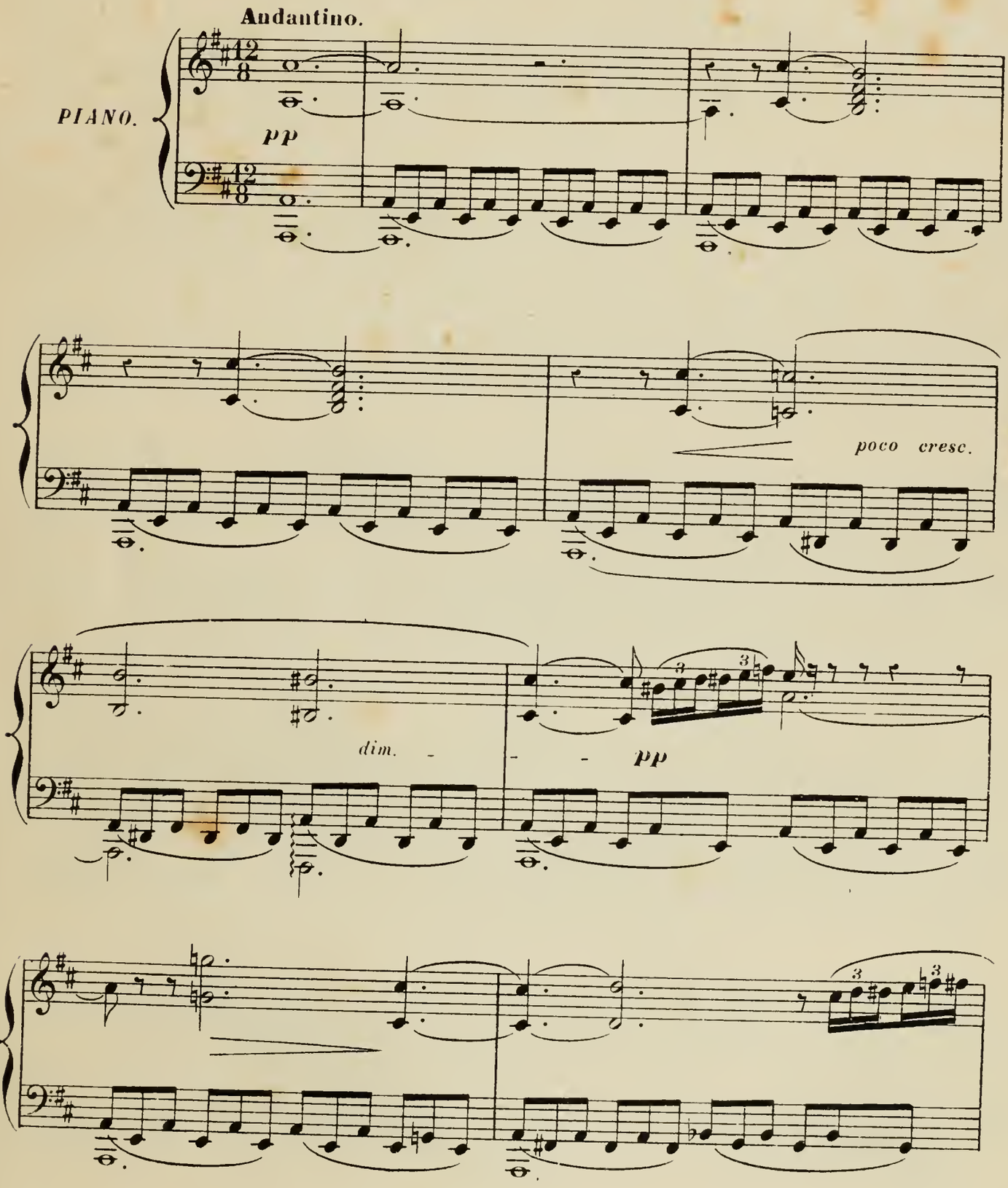
d'après SHAKESPEARE

BALLET
de
J. BARBIER et J. HANSEN.

3 ACTES et 6 TABLEAUX

MUSIQUE
de
AMBROISE THOMAS.

INTRODUCTION



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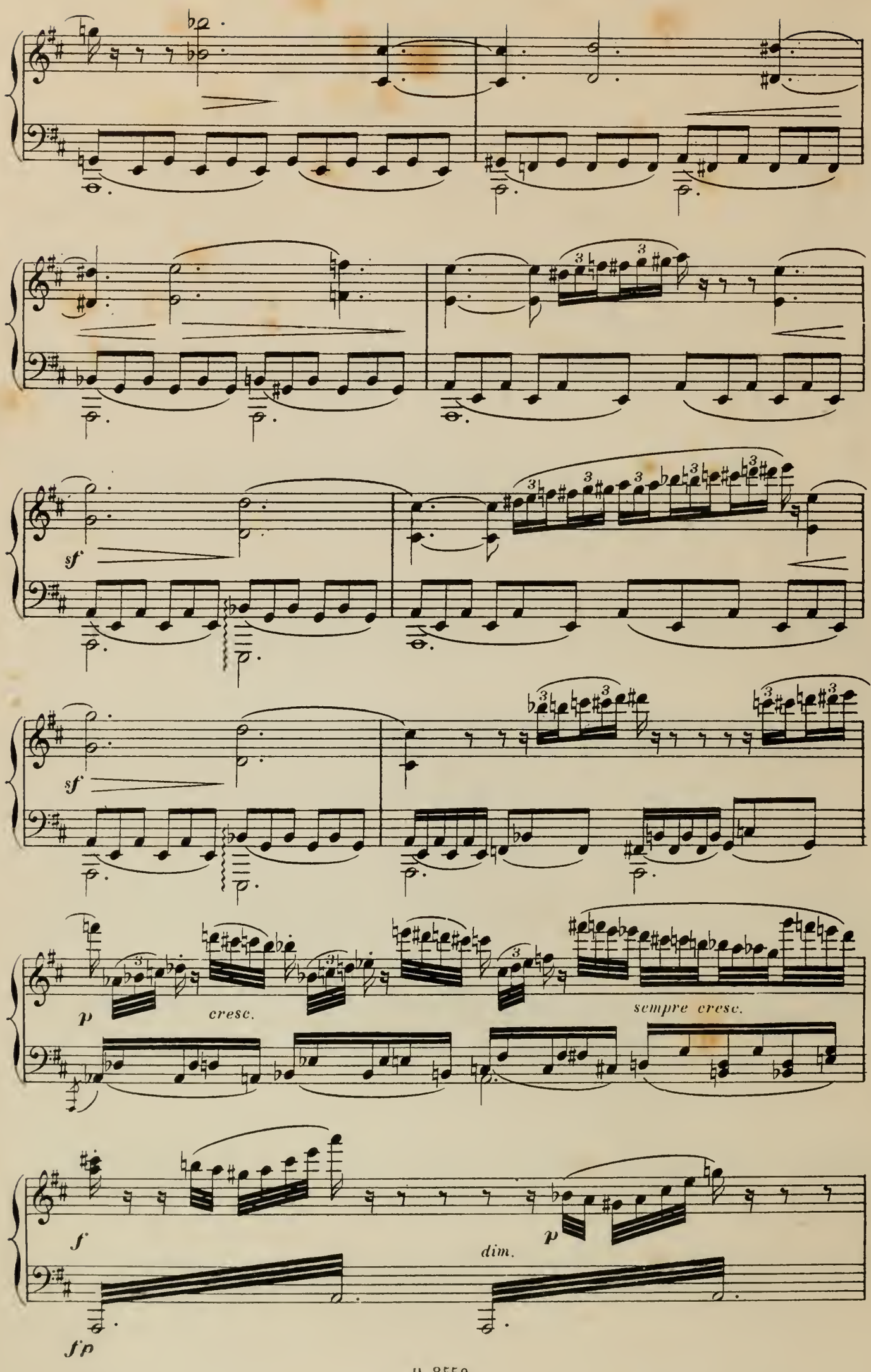
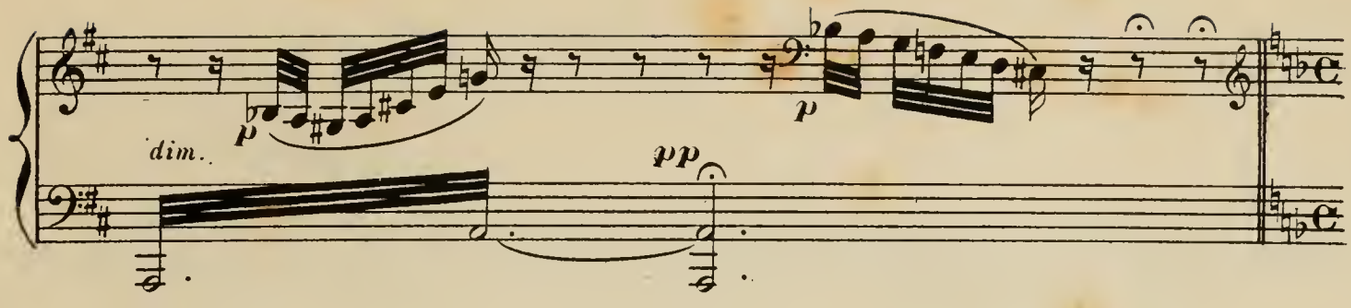
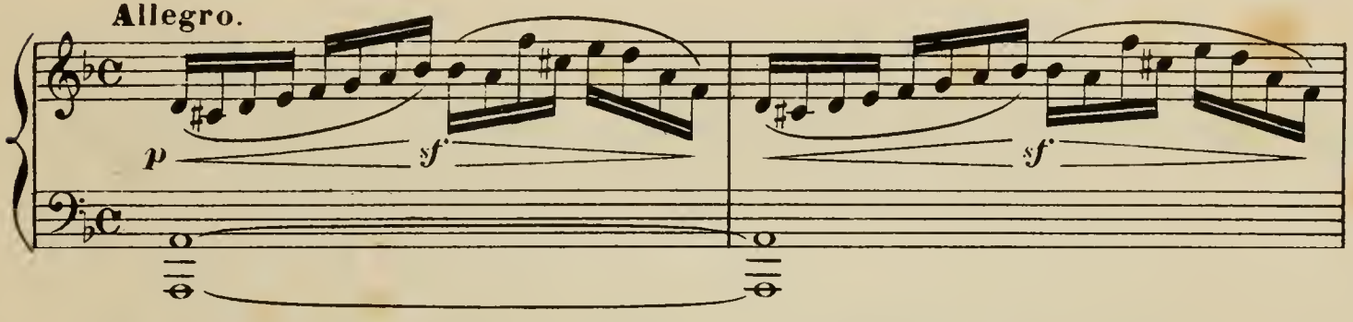
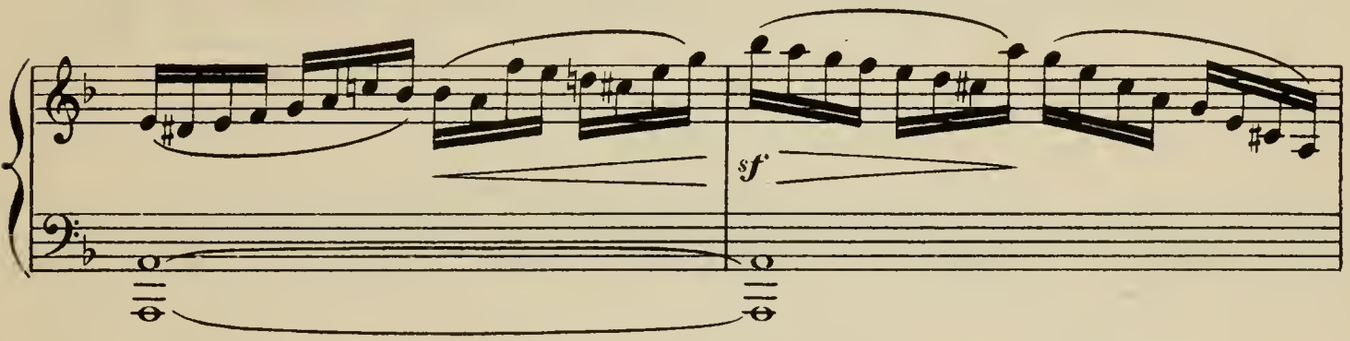
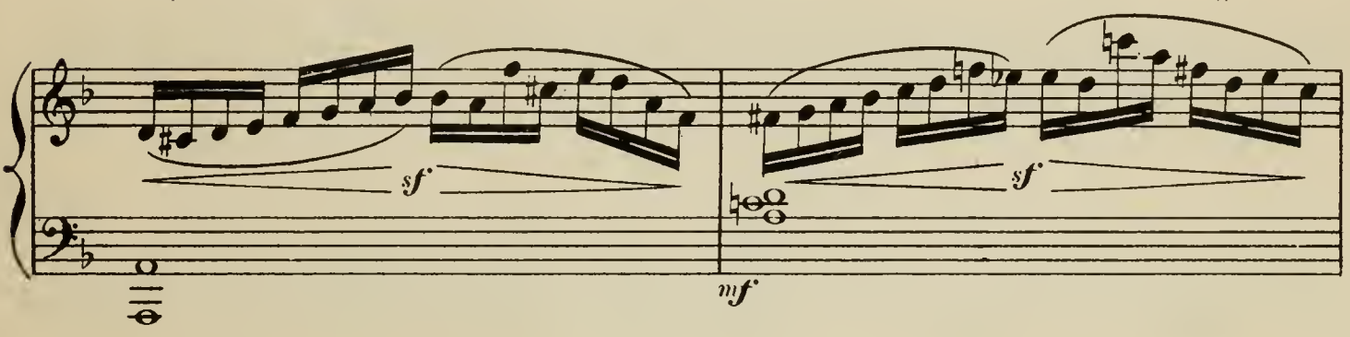
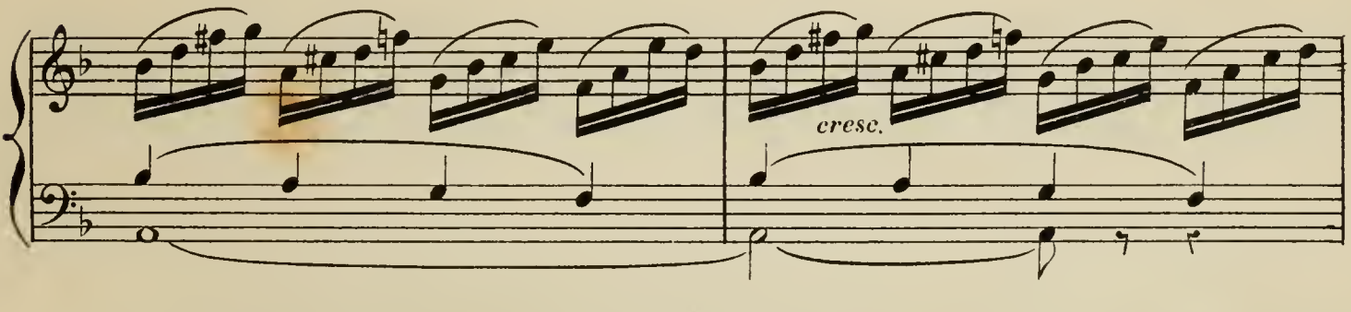

sf
sf
p
cresc.
sempre cresc.
f
dim.
p
fp

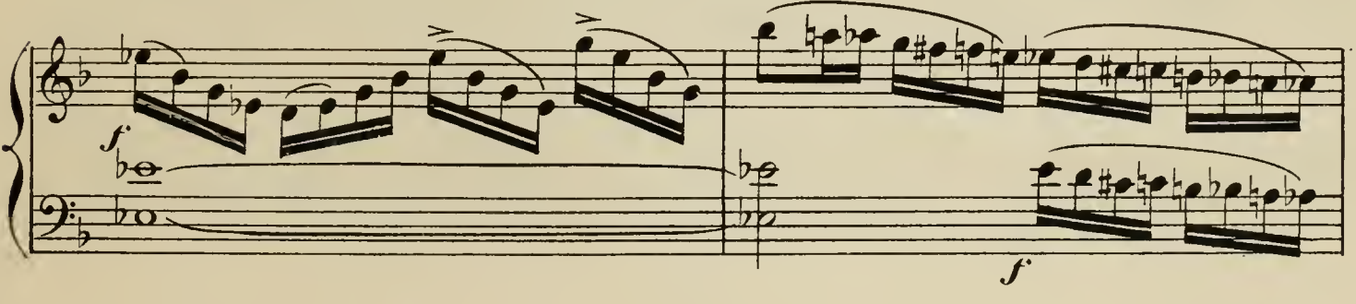

p
dim.
pp
p

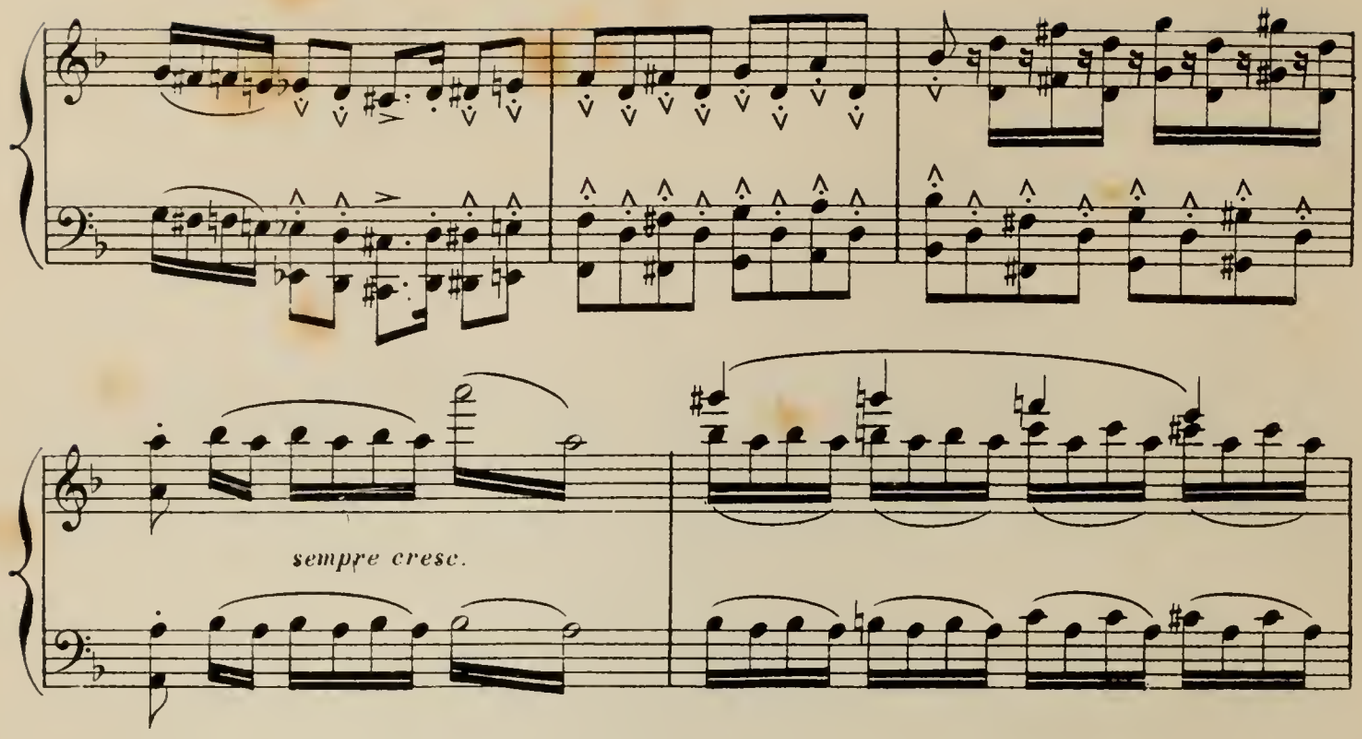

Allegro.
p
sf
sf


sf

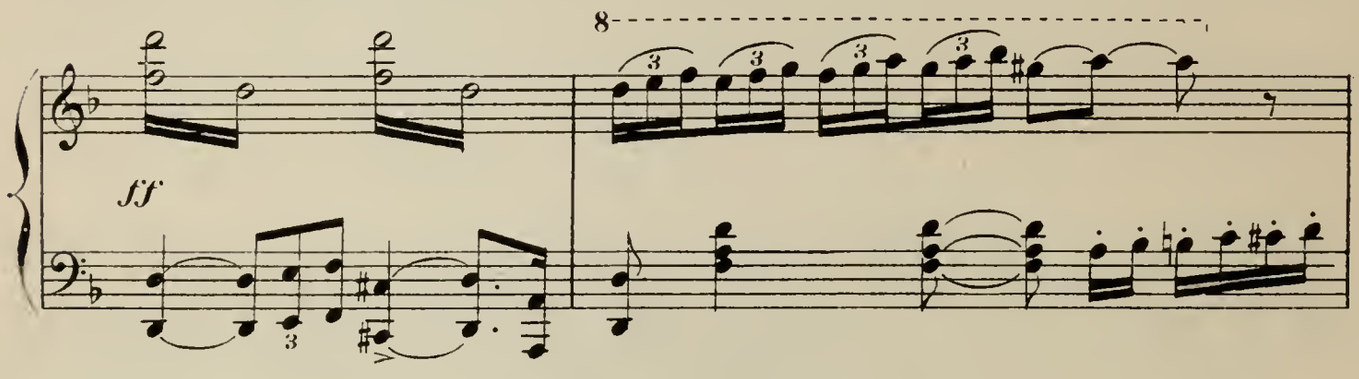

sf
sf
mf


cresc.


f
f

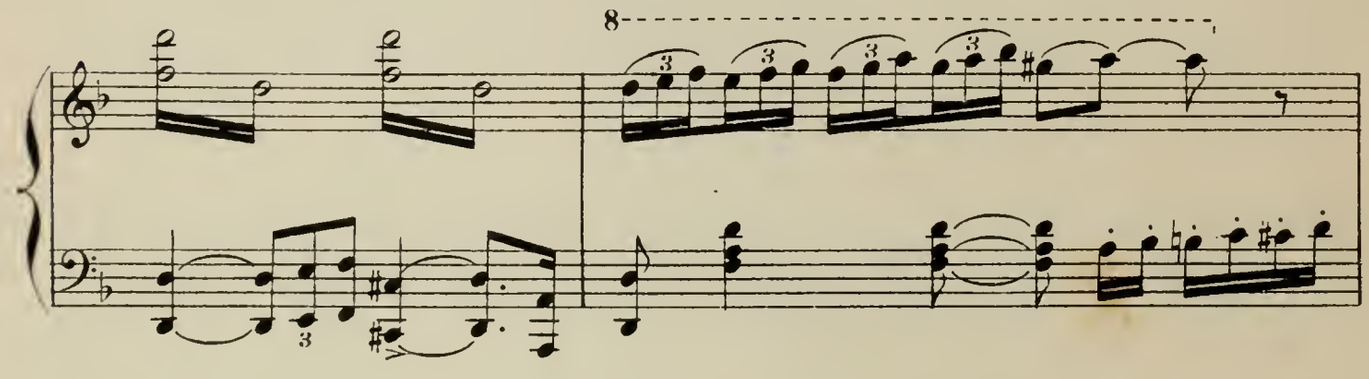


sempre cresc.



ff

8



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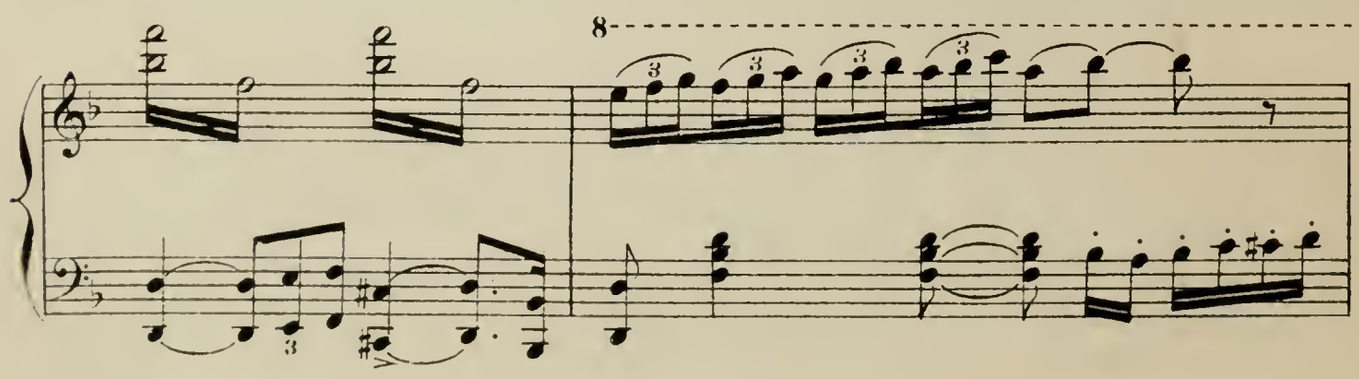

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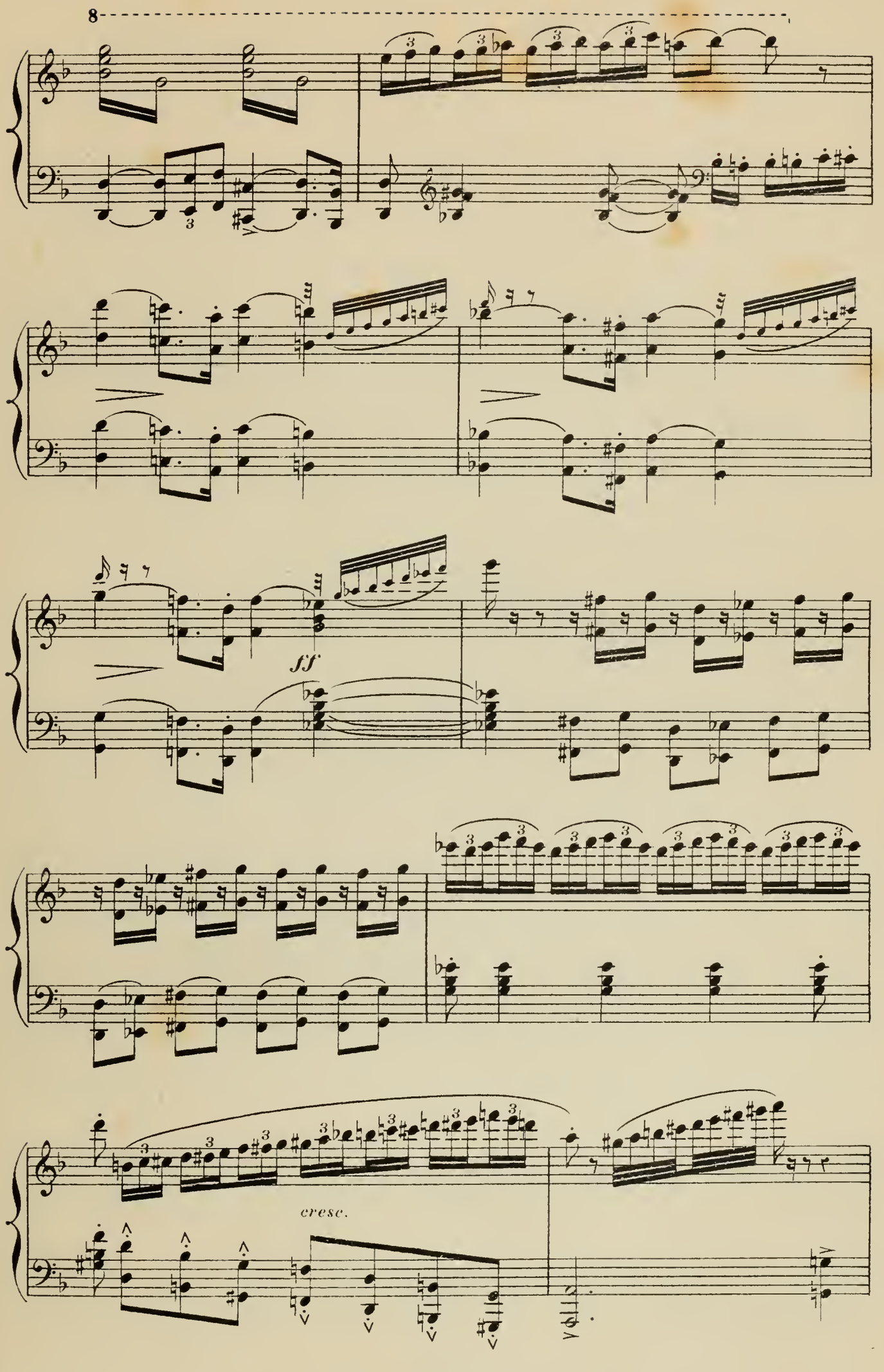
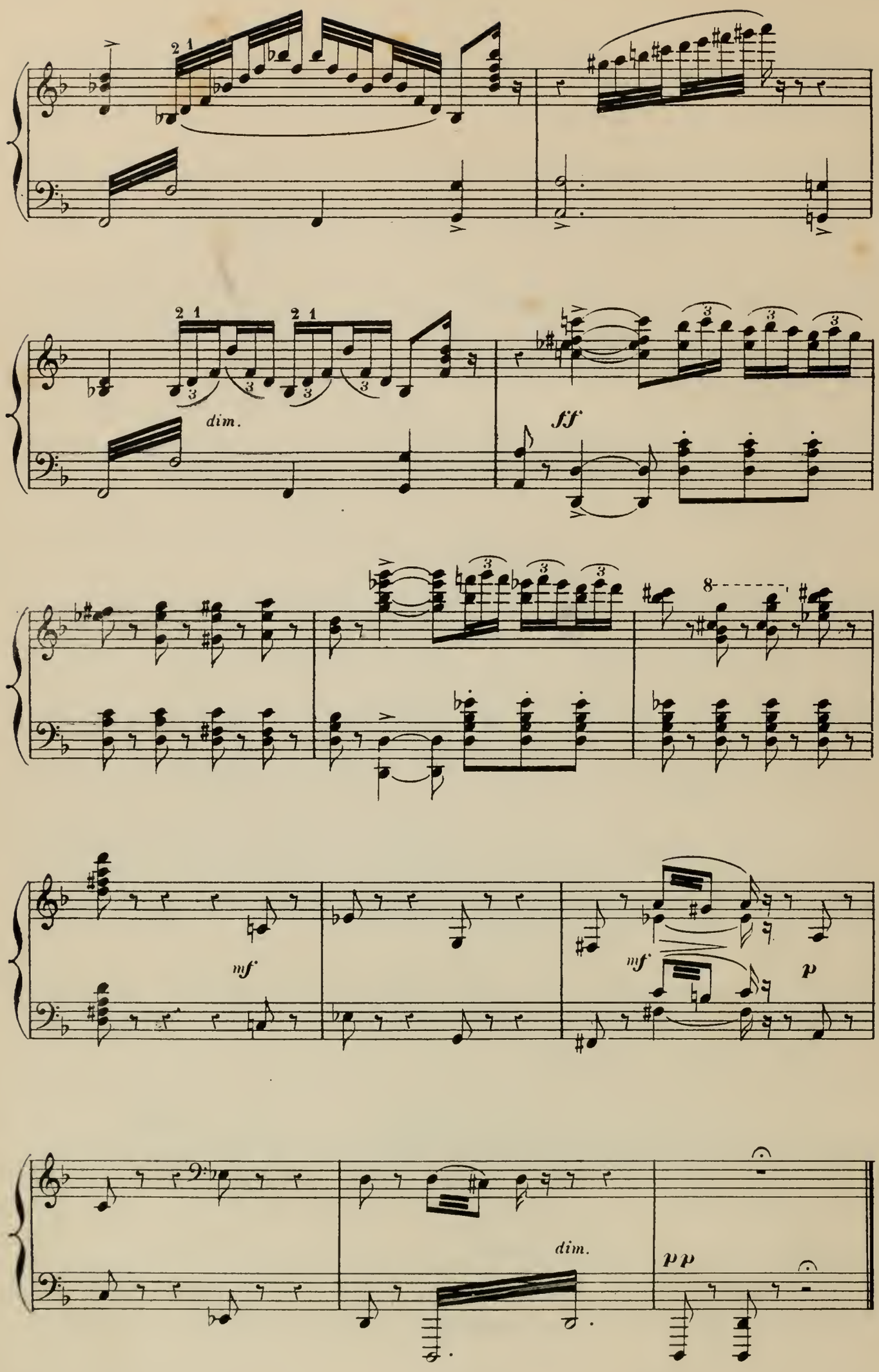

8
ff
cresc.

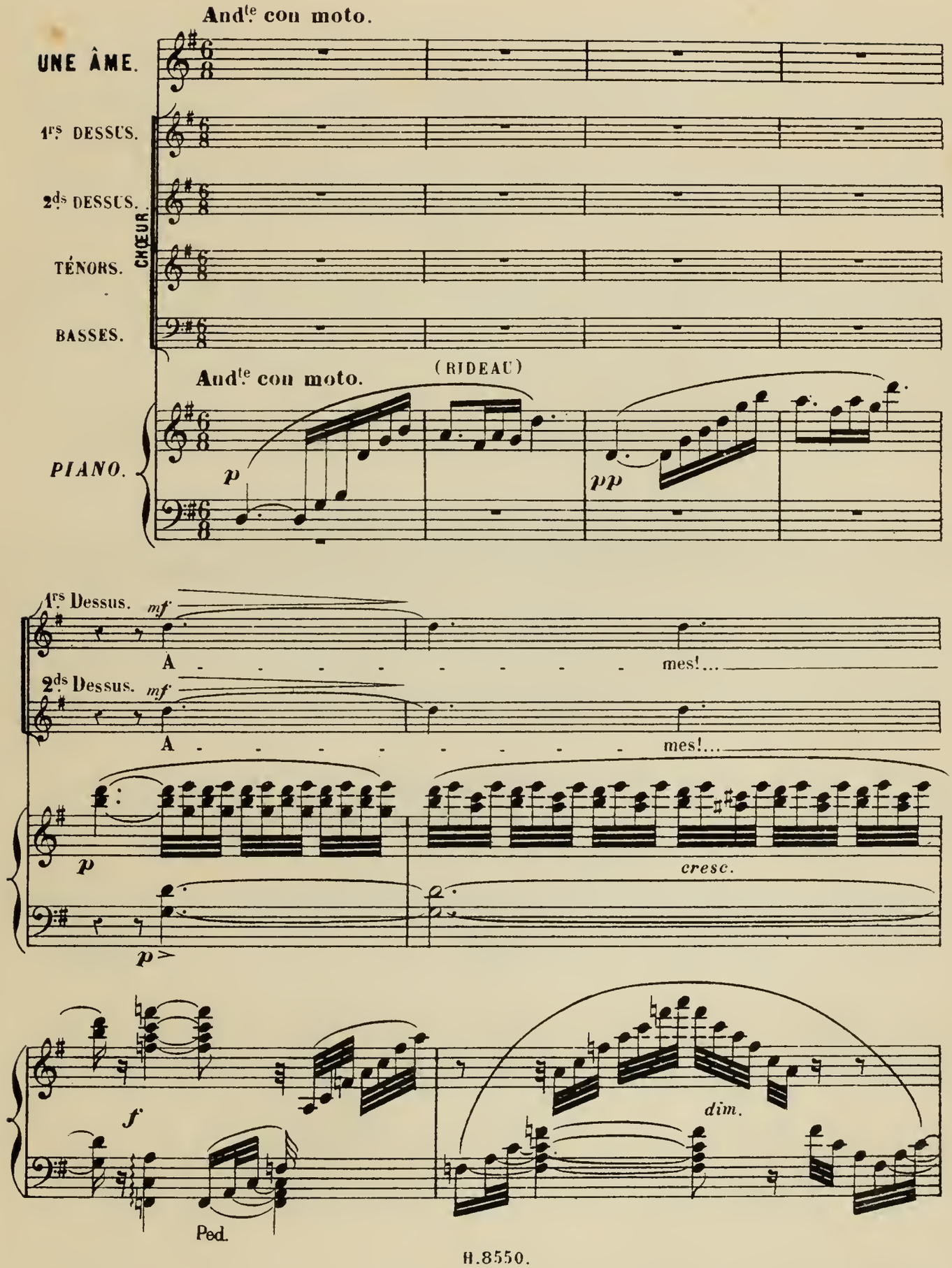

dim.
ff
mf
mf
p
dim.
pp

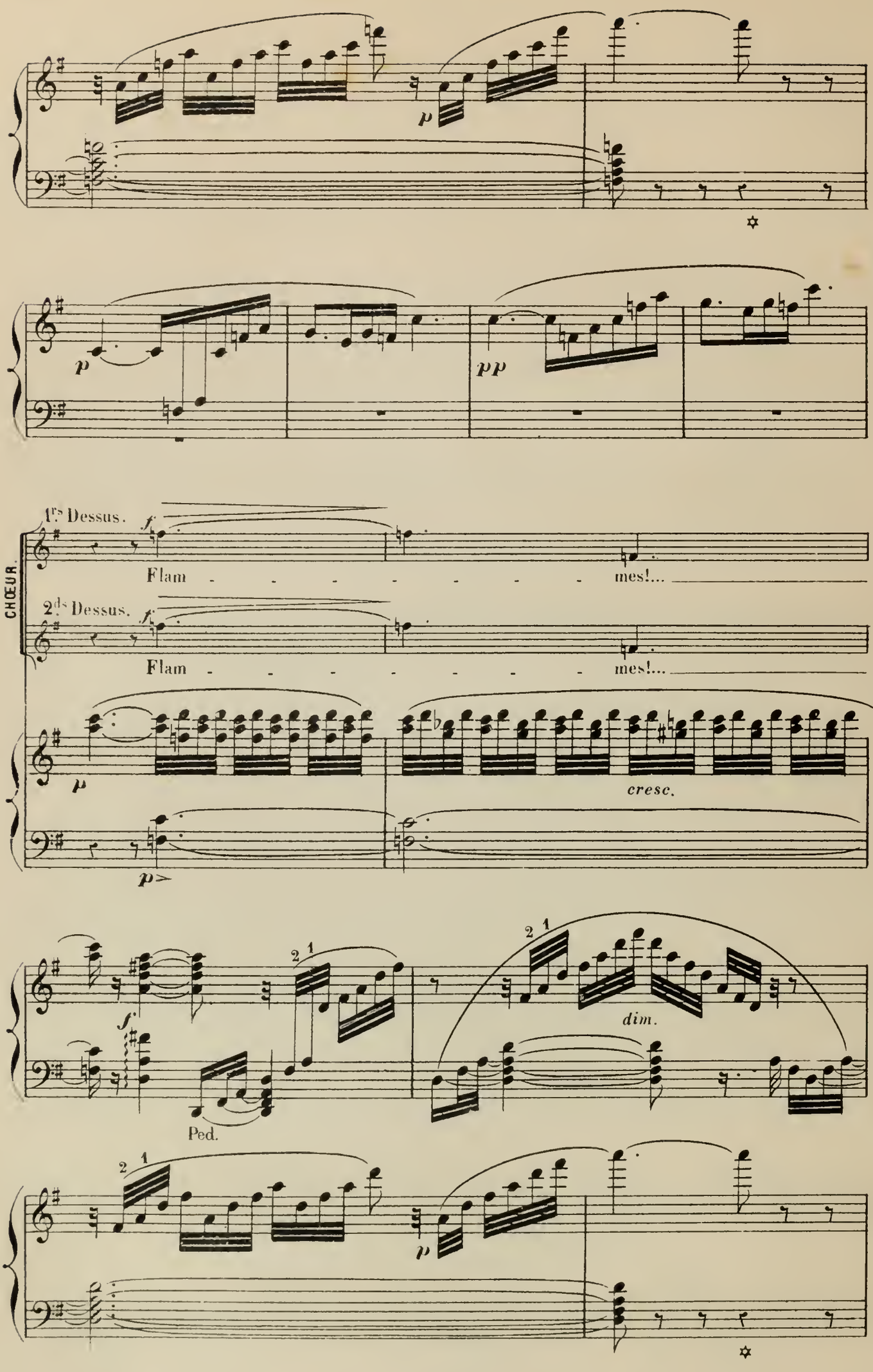
ACTE I

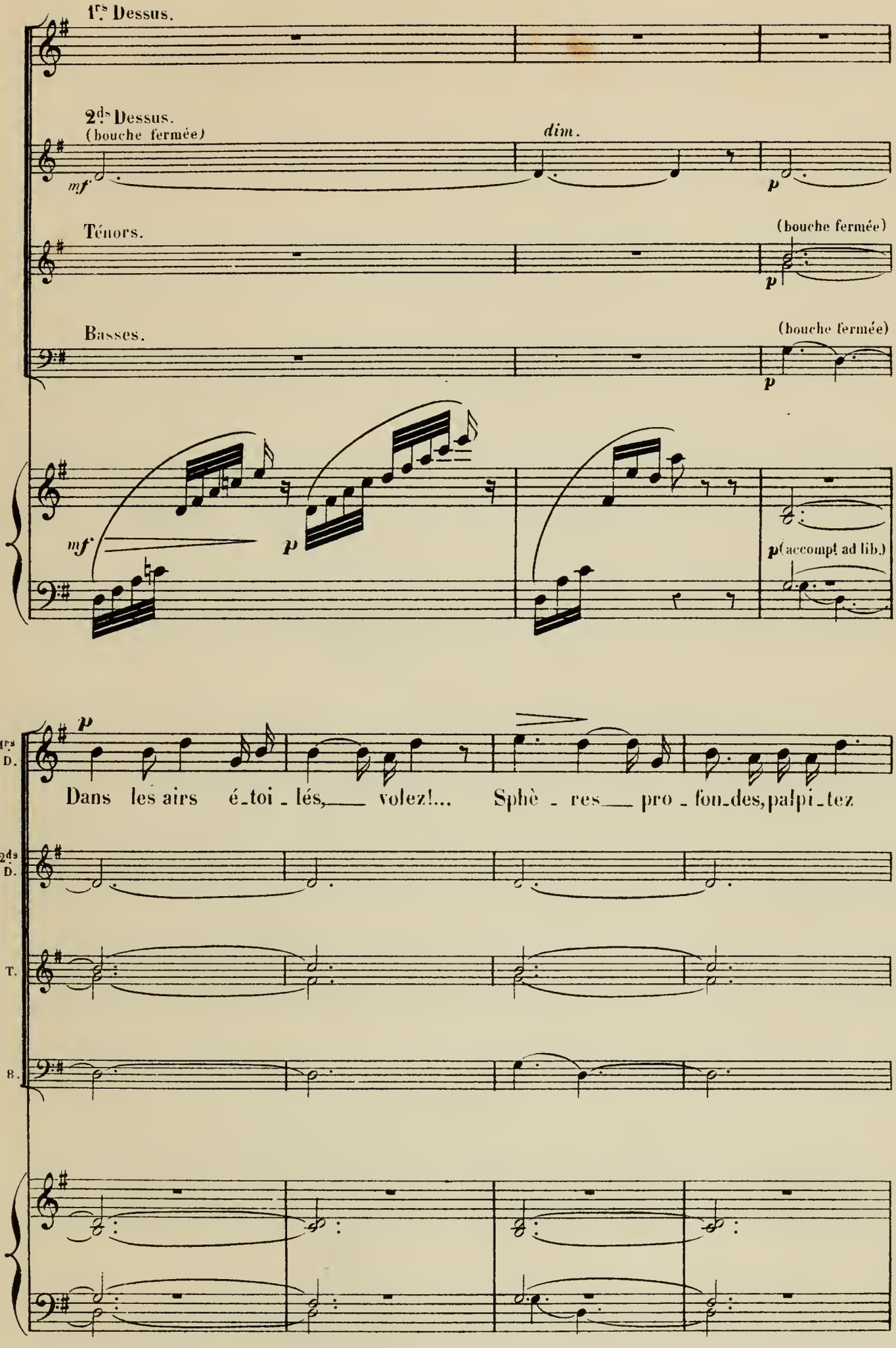
1.er TABLEAU

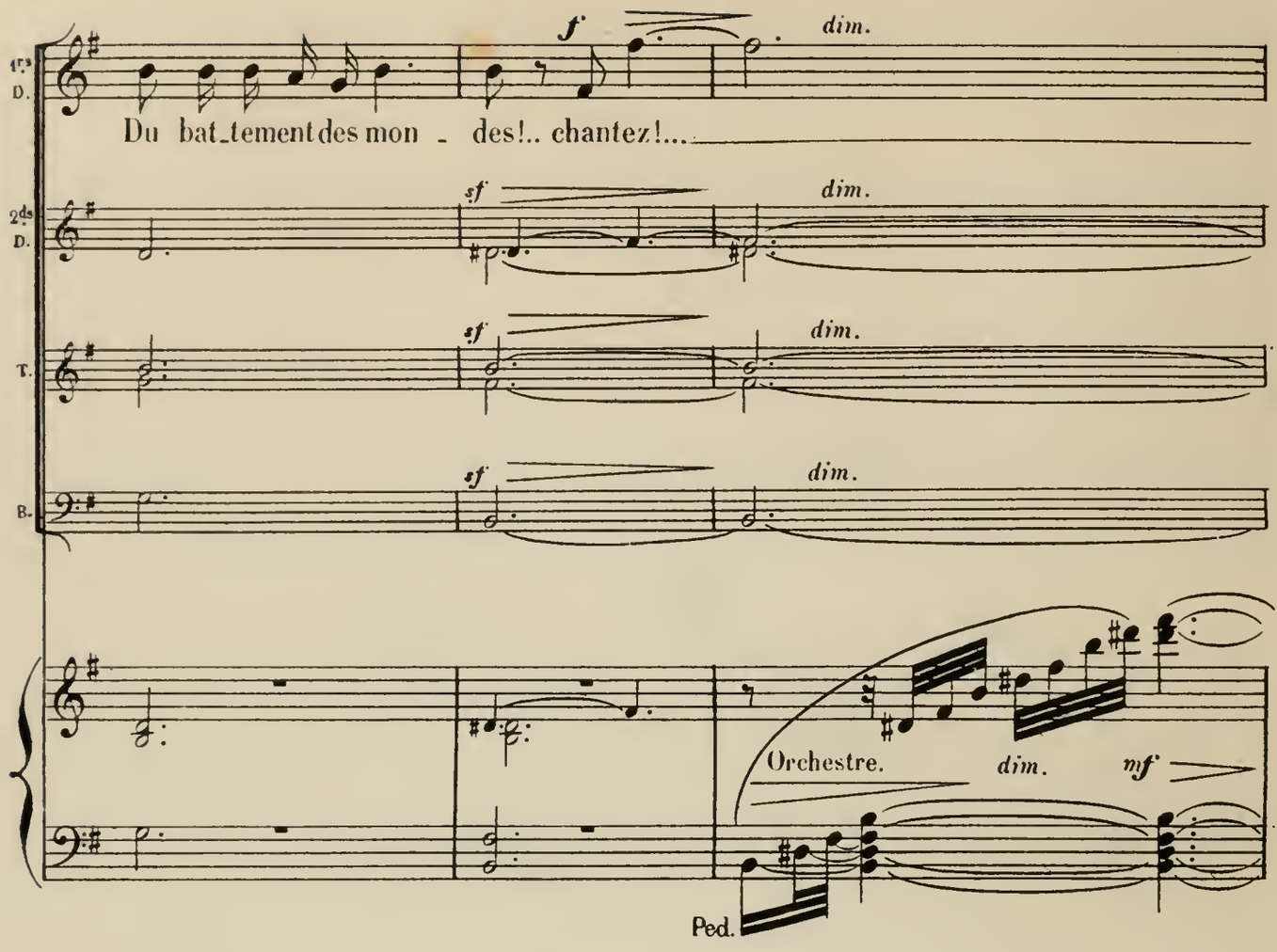
L'ESPACE

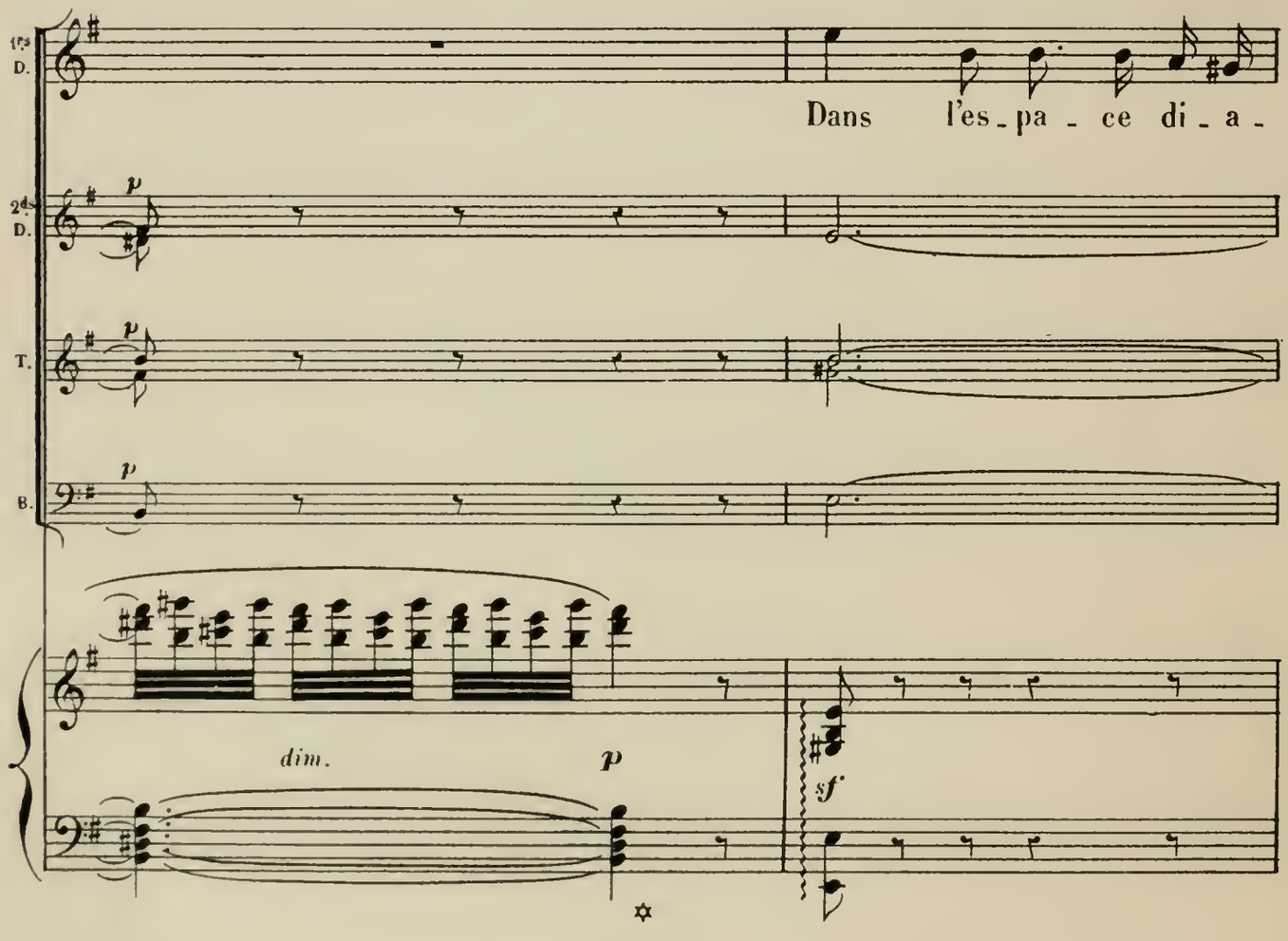
Vols d'anges à travers les nuages_ Lumière diffuse.

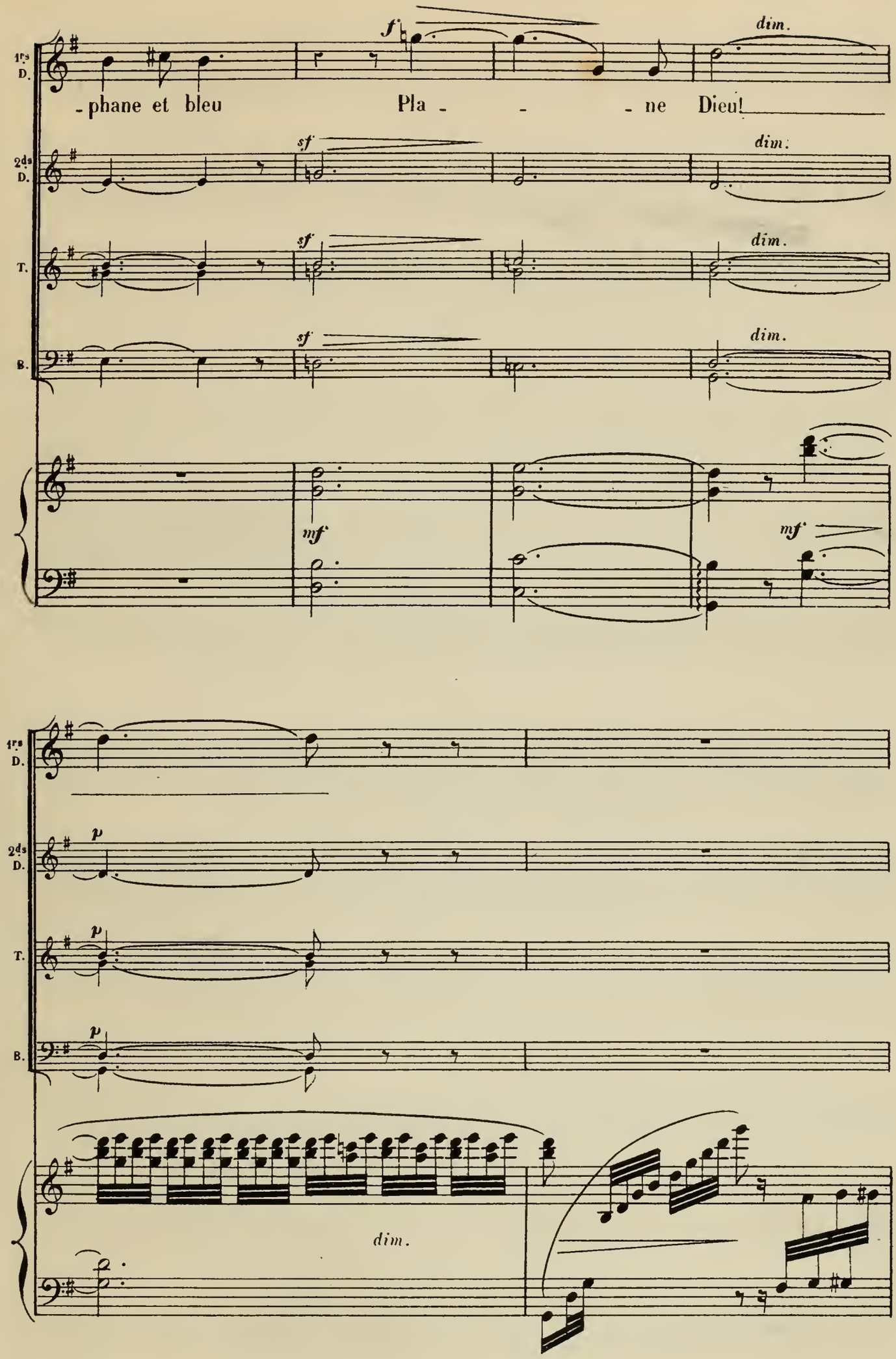


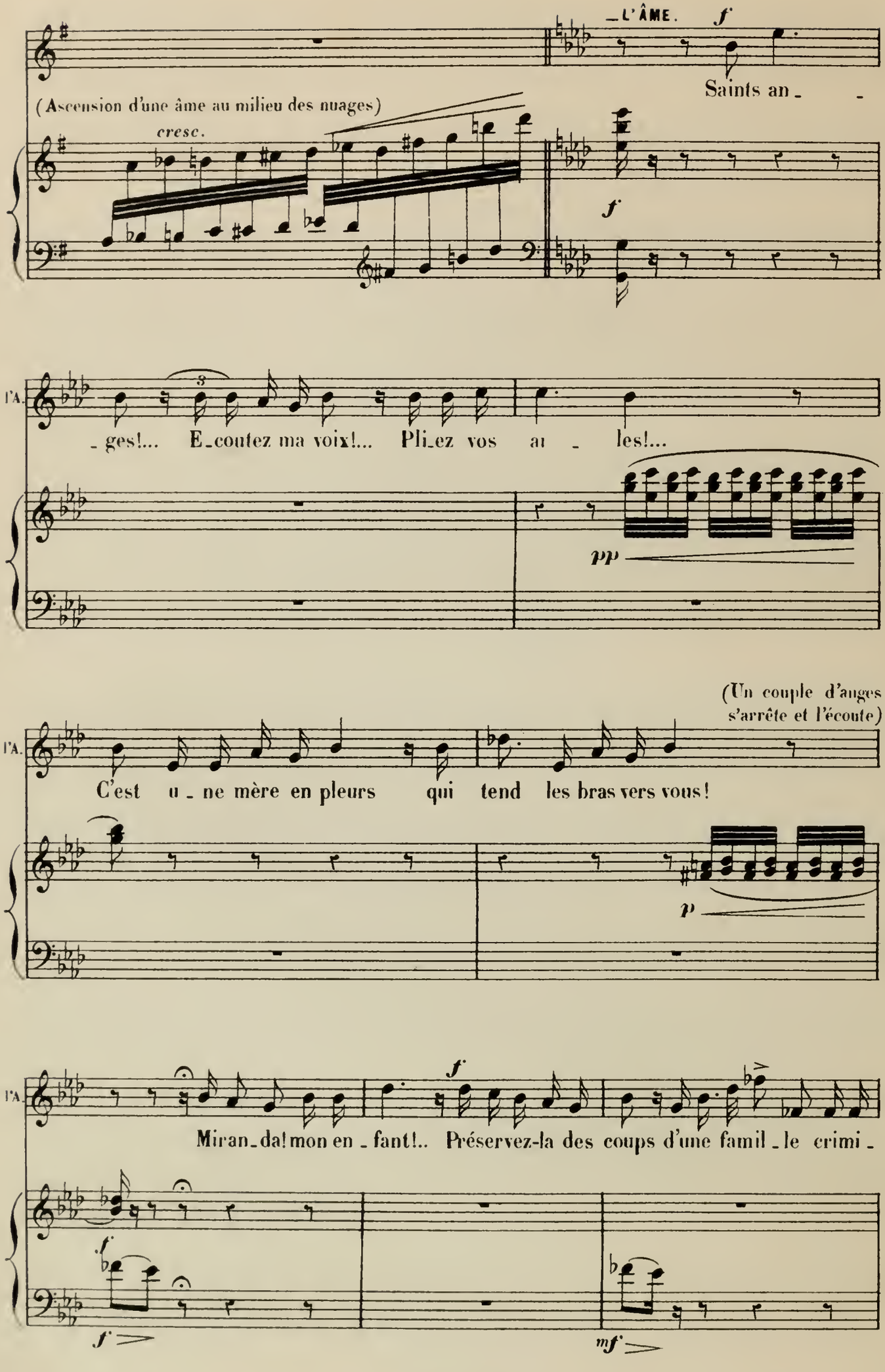

p
p
pp
1.rs Dessus.
f
Flam - - - - - - - - mes!...
2.ds Dessus.
f
Flam - - - - - - - - mes!...
CHŒUR.
p
cresc.
p
f
Ped.
2 1
dim.
2 1
p

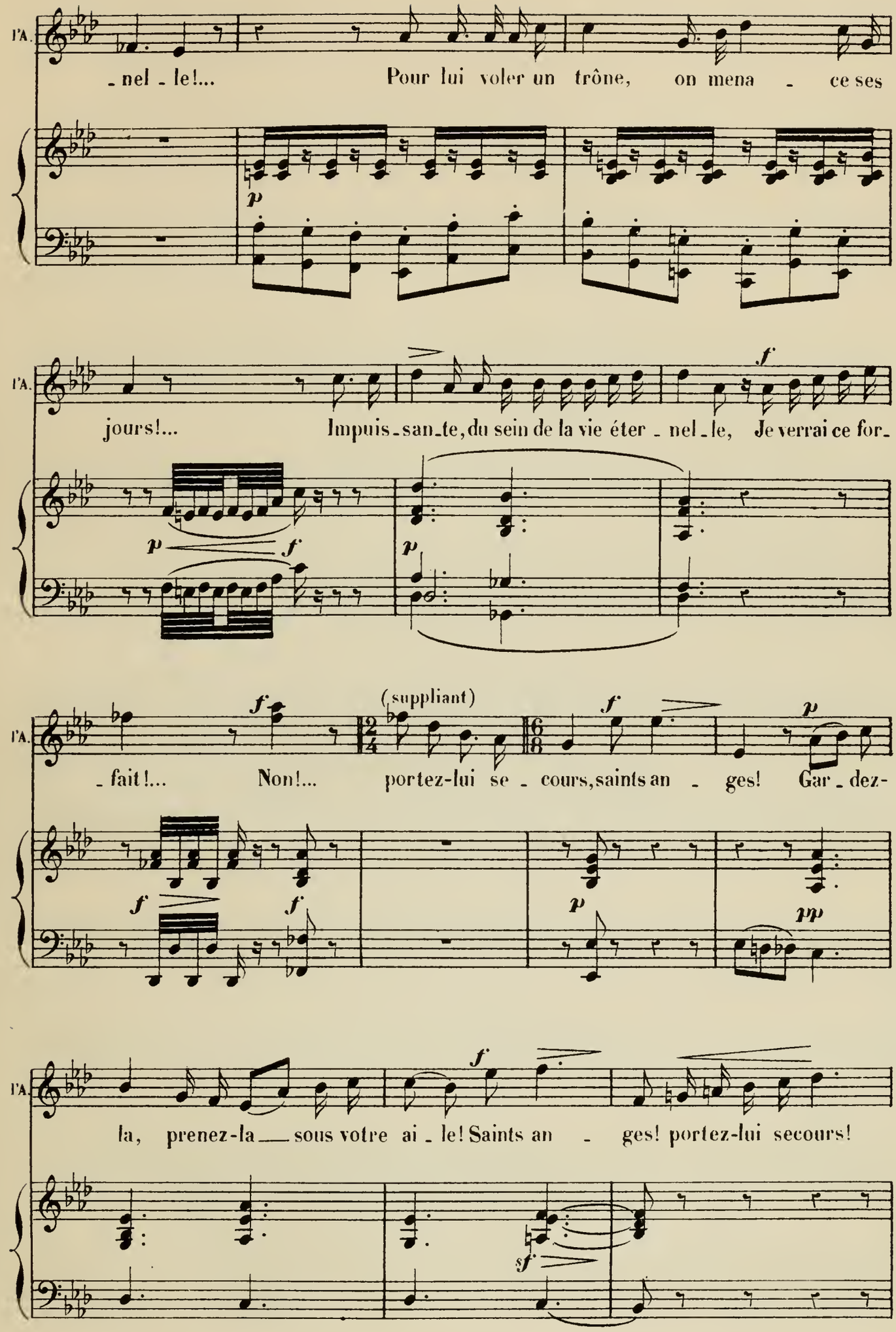

1ers Dessus.
2ds Dessus.
(bouche fermée)
mf
dim.
p
Ténors.
(bouche fermée)
p
Basses.
(bouche fermée)
p
mf
p
p (accompt ad lib.)
1ers D.
p
Dans les airs é-toi-lés, volez!... Sphè-res pro-fon-des, palpi-tez
2ds D.
T.
B.

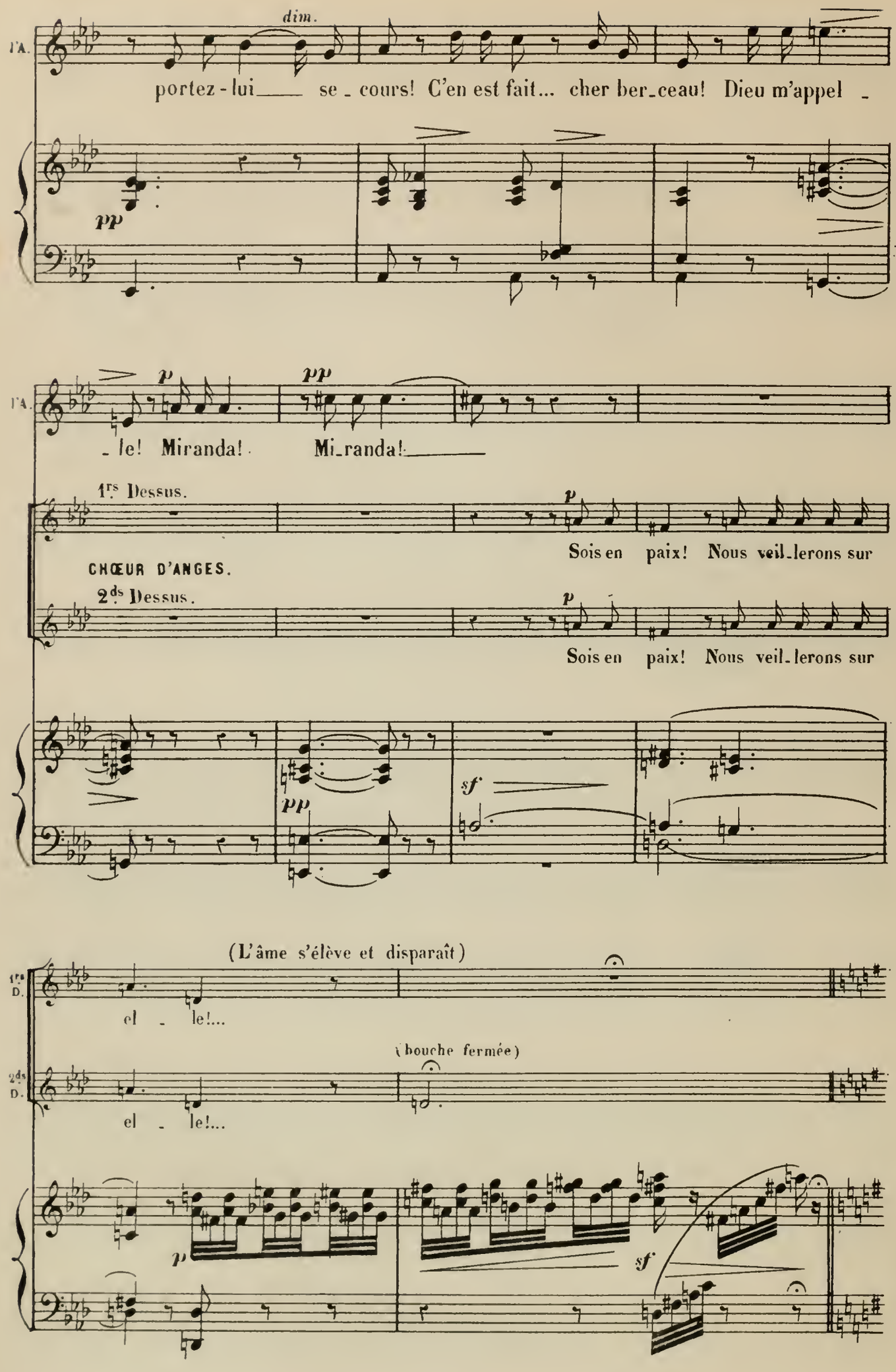

1ers D.
2ds D.
T.
B.
f
dim.
Du bat_tement des mon _ des!.. chantez!...
sf
dim.
Orchestre.
dim.
mf
Ped.

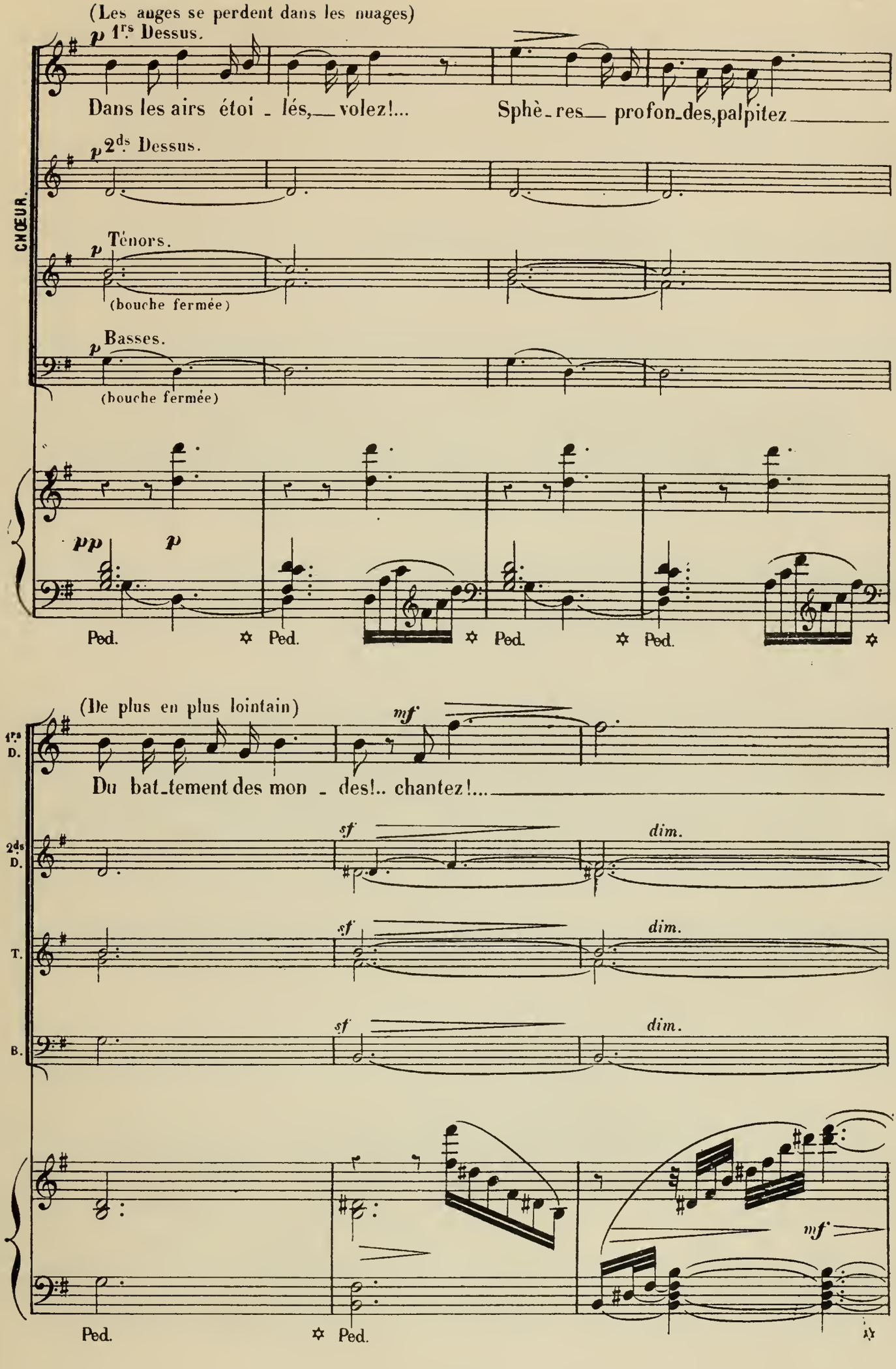

1ers D.
2ds D.
T.
B.
Dans l'es_pa _ ce di_a _
p
dim.
p
sf

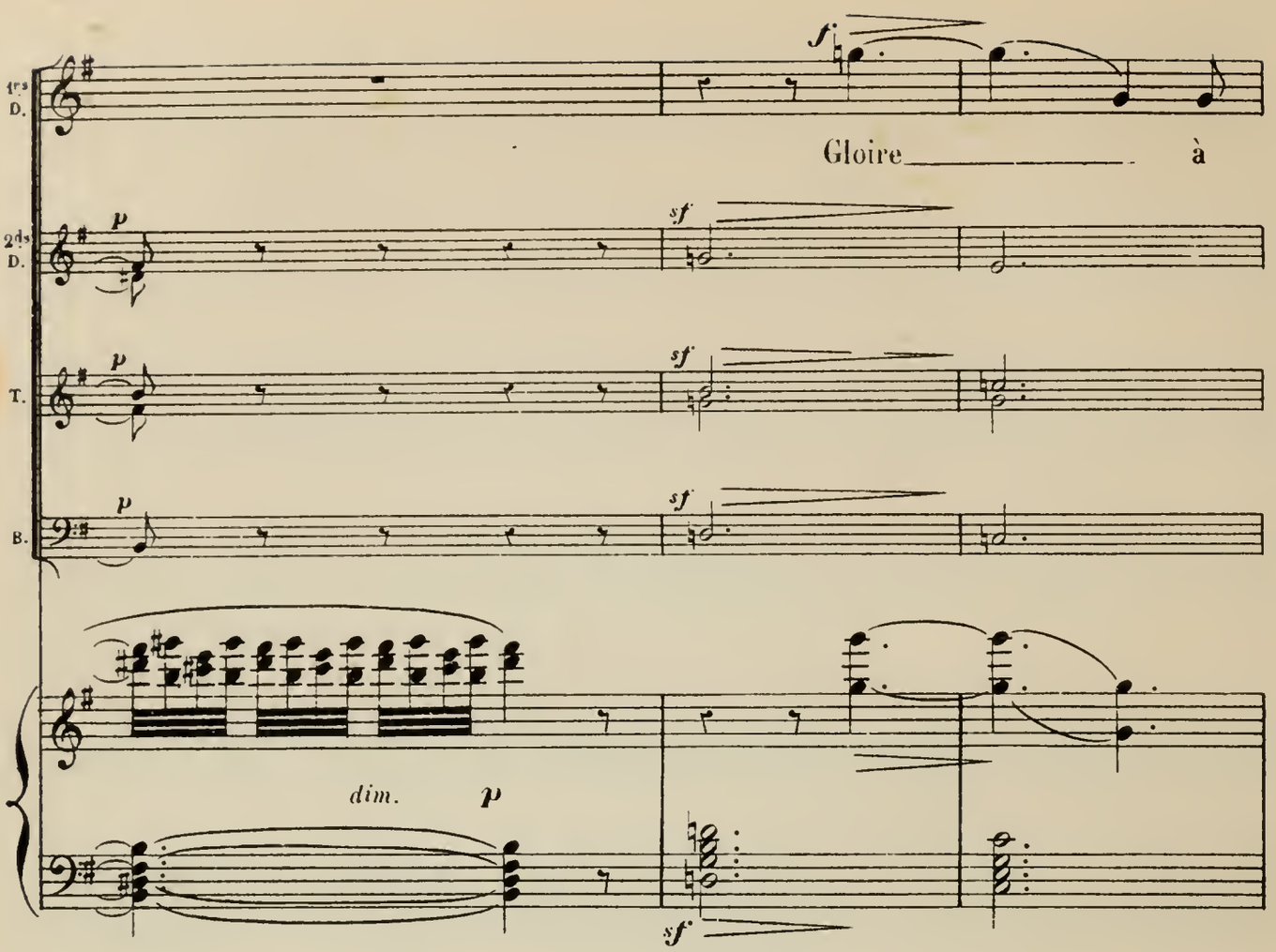

1rs D.
2ds D.
T.
B.
f
dim.
-phane et bleu
Pla - - - ne Dieu!
sf
dim.
mf
p
dim.

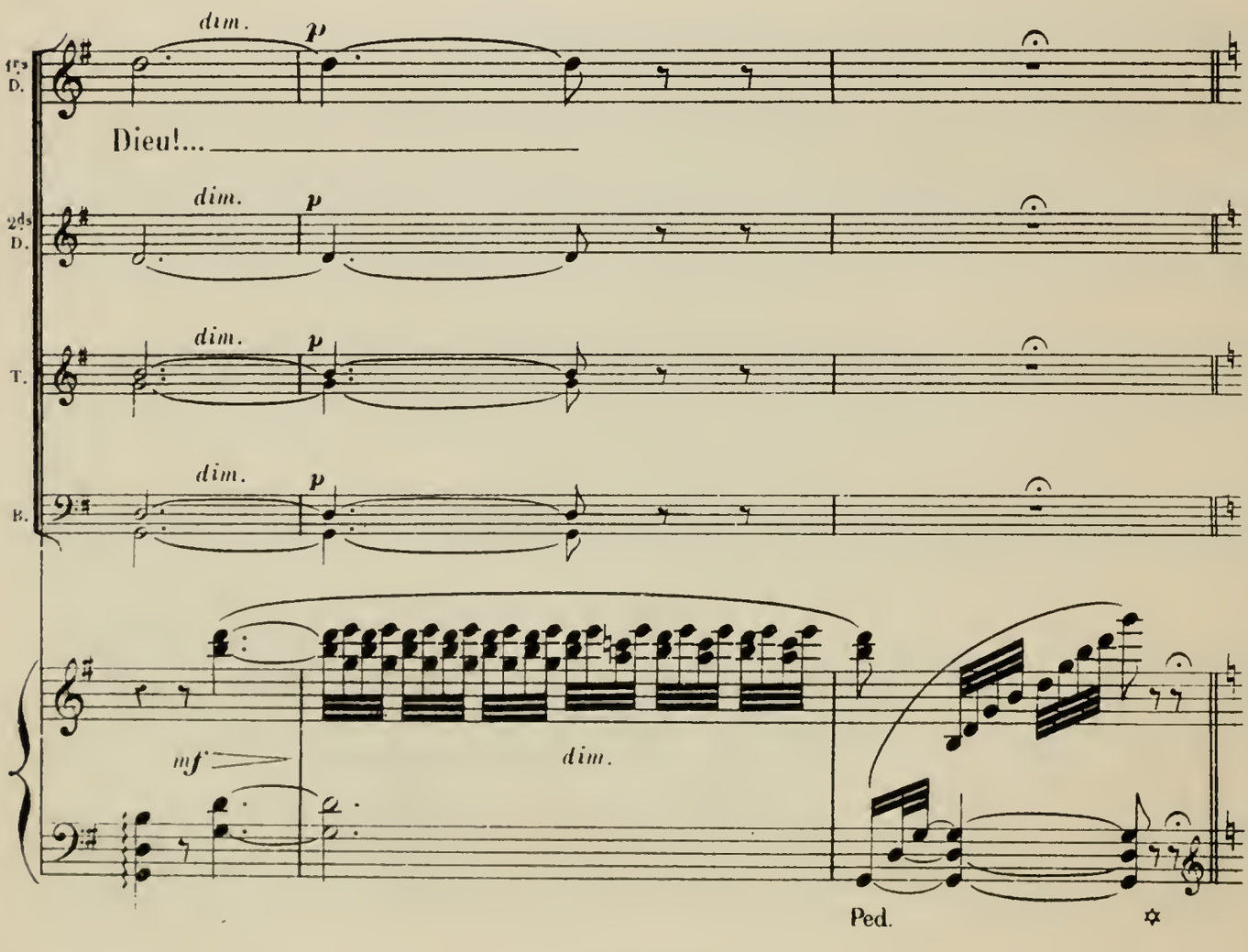

L'ÂME.
f
Saints an_ges!... E_coutez ma voix!... Pli_ez vos ai_les!...
(Ascension d'une âme au milieu des nuages)
cresc.
f
pp
(Un couple d'anges s'arrête et l'écoute)
C'est u_ne mère en pleurs qui tend les bras vers vous!
p
Miran_da! mon en_fant!.. Préservez-la des coups d'une famil_le crimi_
f
f
mf


l'A.
- nel - le!... Pour lui voler un trône, on mena - ce ses
p
l'A.
jours!... Impuis - san - te, du sein de la vie éter - nel - le, Je verrai ce for -
f
p
f
p
l'A.
- fait!... Non!... (suppliant) portez-lui se - cours, saints an - ges! Gar - dez -
f
f
f
f
p
p
pp
l'A.
la, prenez-la sous votre ai - le! Saints an - ges! portez-lui secours!
f
sf

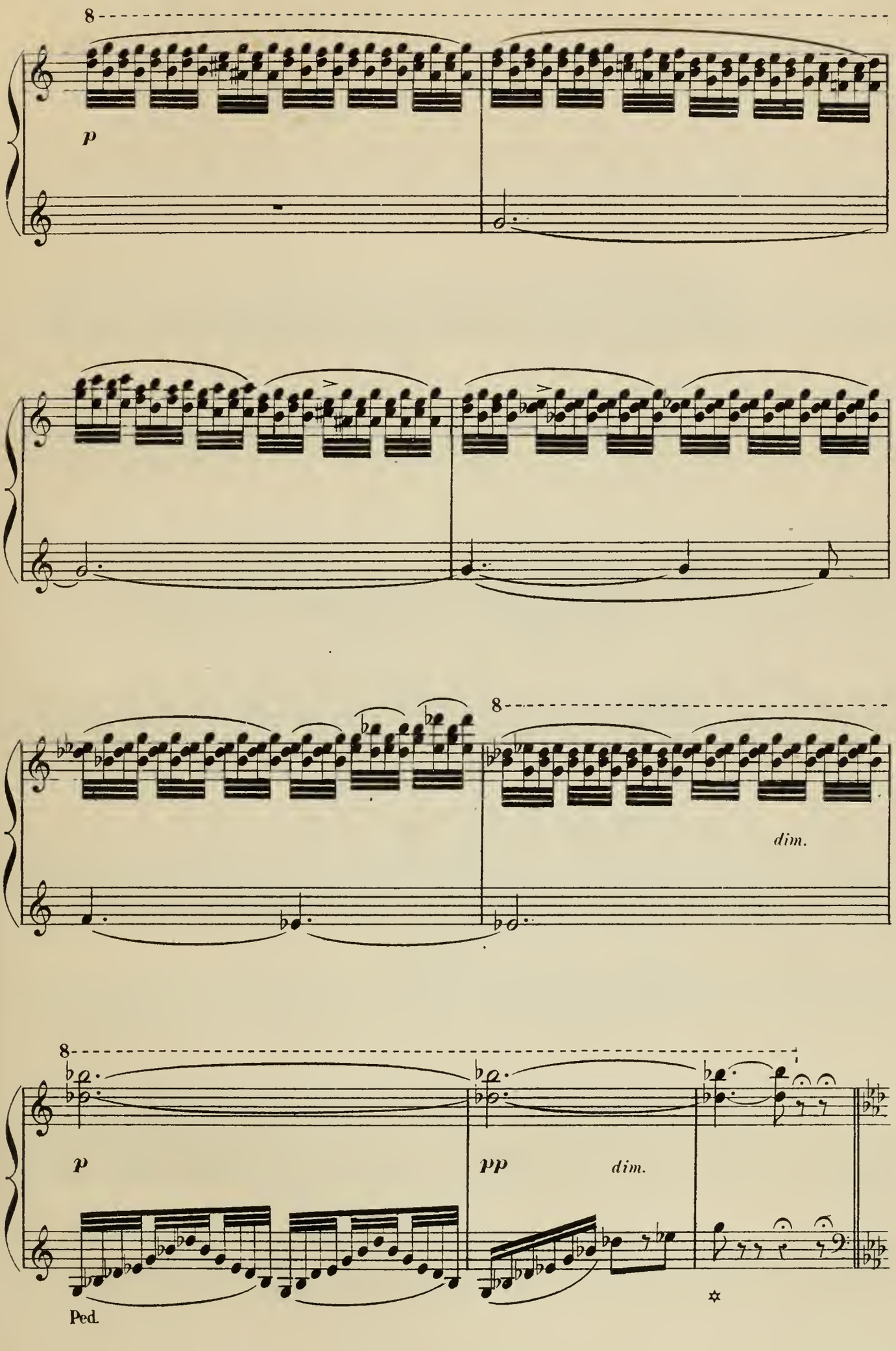

dim.
l'A.
portez-lui se_cours! C'en est fait... cher ber_ceau! Dieu m'appel_
pp
l'A.
p
pp
_le! Miranda! Mi_randa!
1rs Dessus.
p
Sois en paix! Nous veil_lerons sur
CHŒUR D'ANGES.
2ds Dessus.
p
Sois en paix! Nous veil_lerons sur
pp
sf
(L'âme s'élève et disparaît)
1rs D.
el_le!...
(bouche fermée)
2ds D.
el_le!...
p
sf


(Les anges se perdent dans les nuages)
p 1rs Dessus.
Dans les airs étoi - lés, volez!... Sphè - res pro fon - des, palpitez
CHŒUR.
p 2ds Dessus.
p Ténors.
(bouche fermée)
p Basses.
(bouche fermée)
pp p
Ped. Ped. Ped. Ped.
(De plus en plus lointain)
mf
1rs D.
Du bat - tement des mon - des!.. chantez!...
2ds D.
sf dim.
T.
sf dim.
B.
sf dim.
mf
Ped. Ped.


1ers D.
2ds D.
T.
B.
f
Gloire à
p
sf
dim.
p
sf


dim.
p
1ers D.
Dieu!...
2ds D.
T.
B.
mf
dim.
Ped.

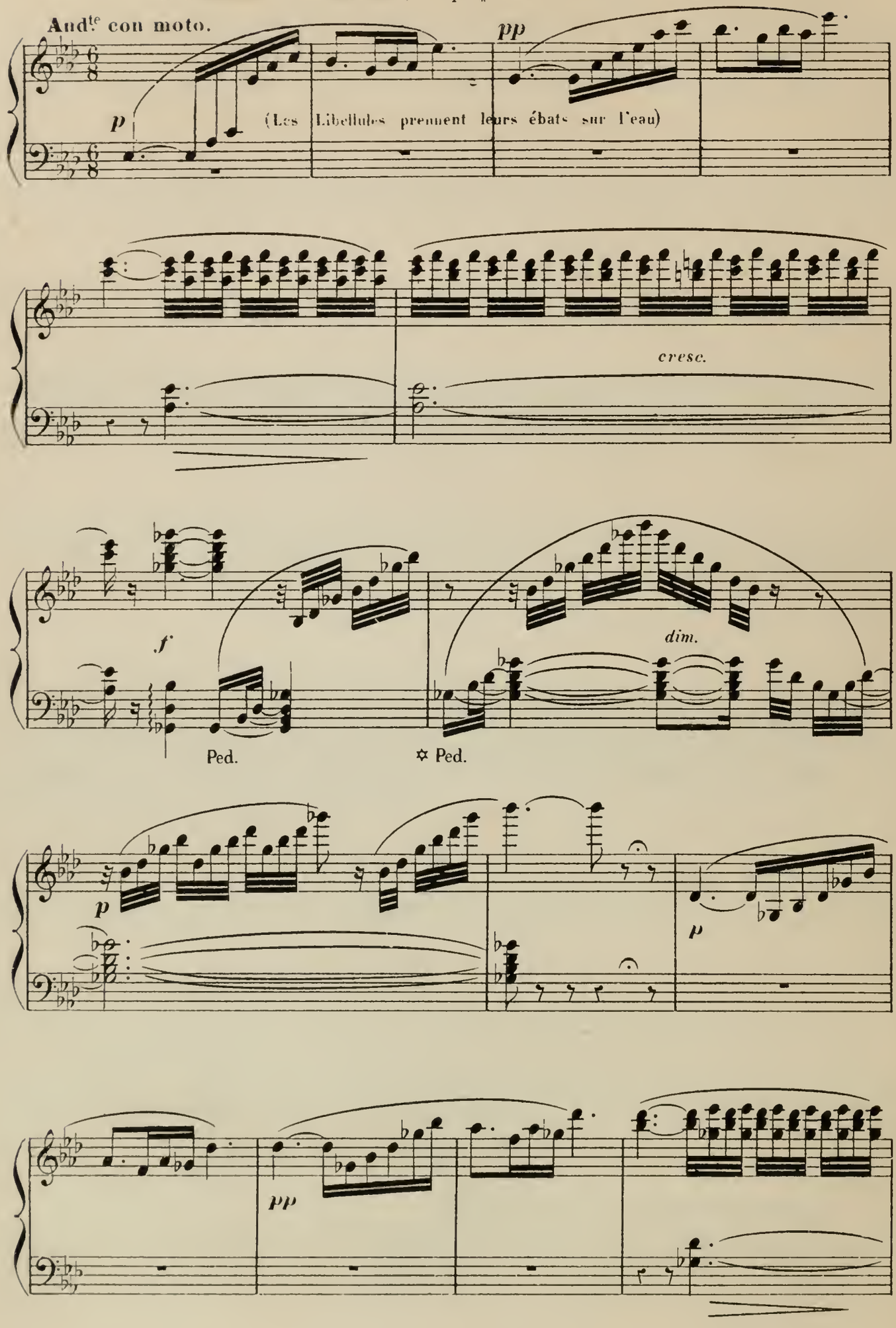
Même mouv!

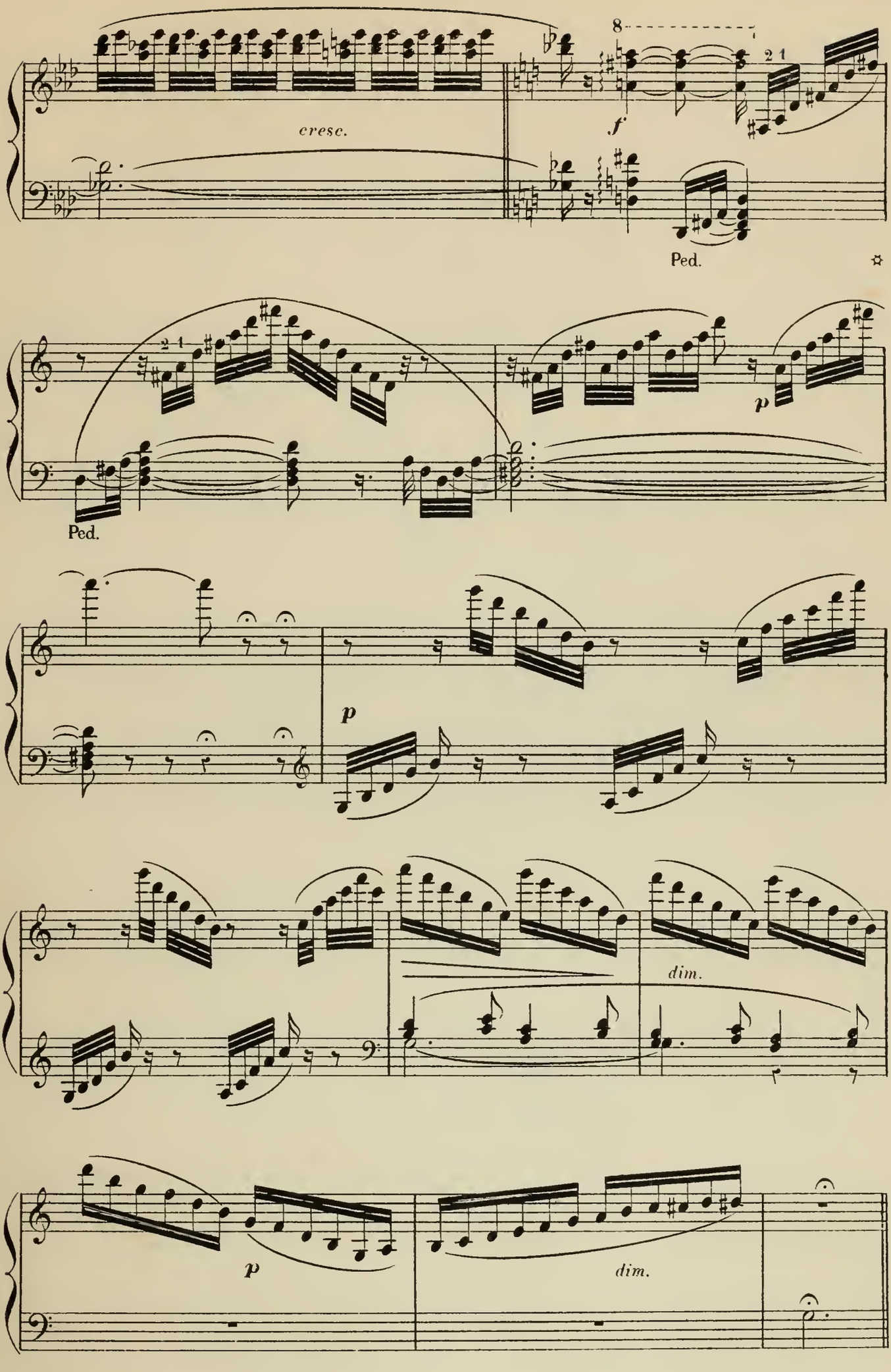


2.me TABLEAU.

Une plage ombragée de grands arbres.

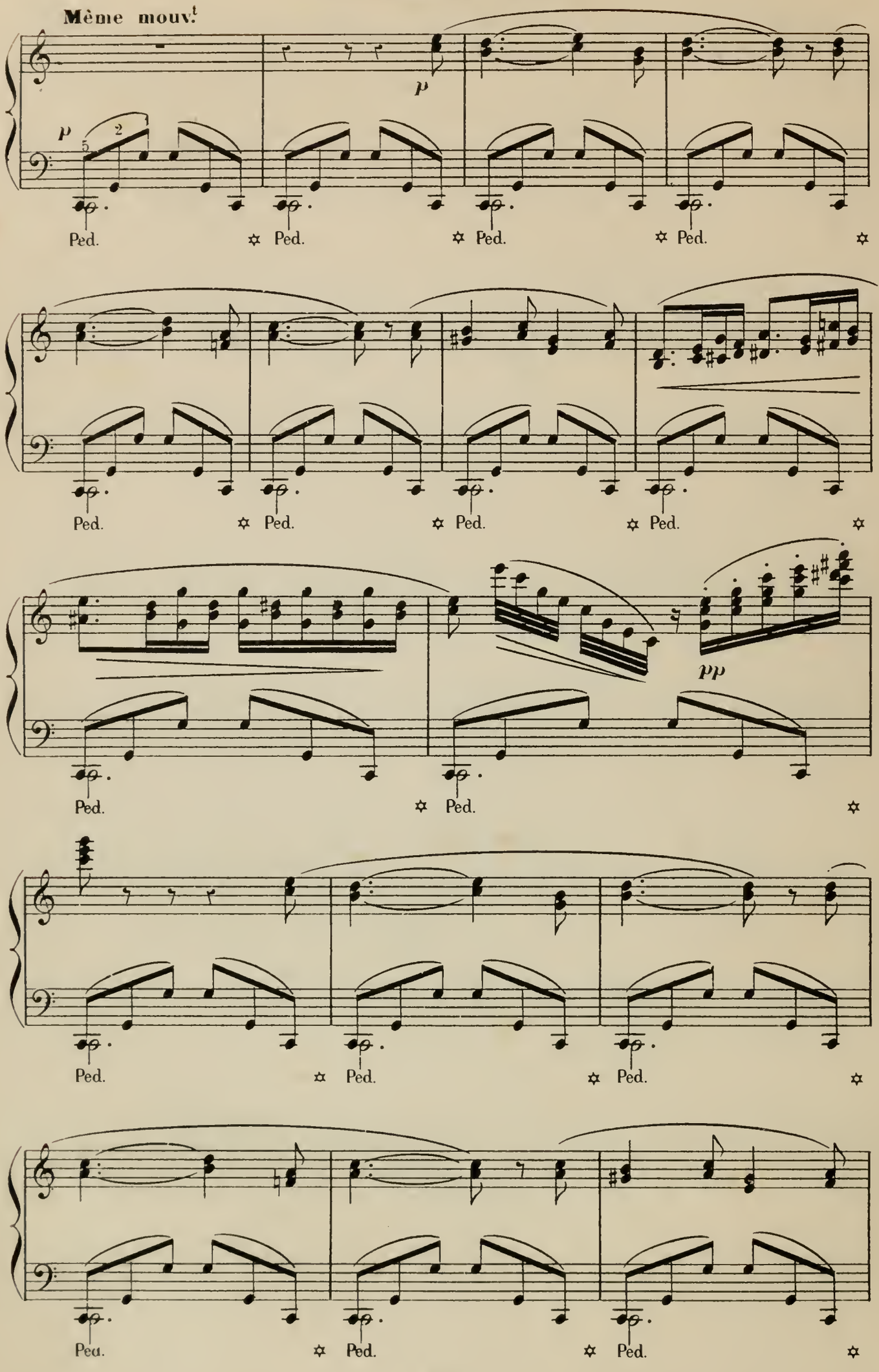
A travers un rideau de lianes, on aperçoit la mer inondée de lumière.

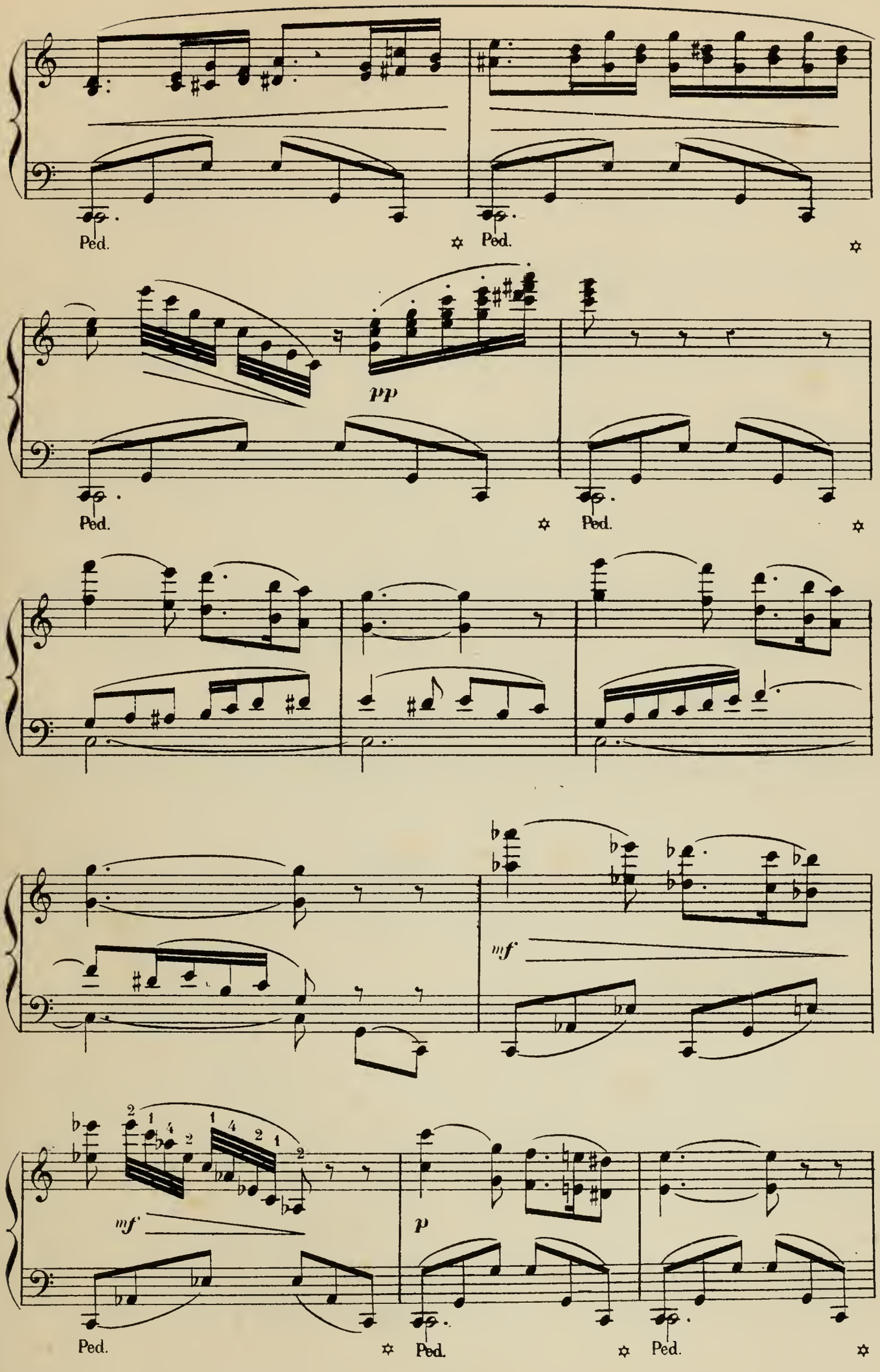


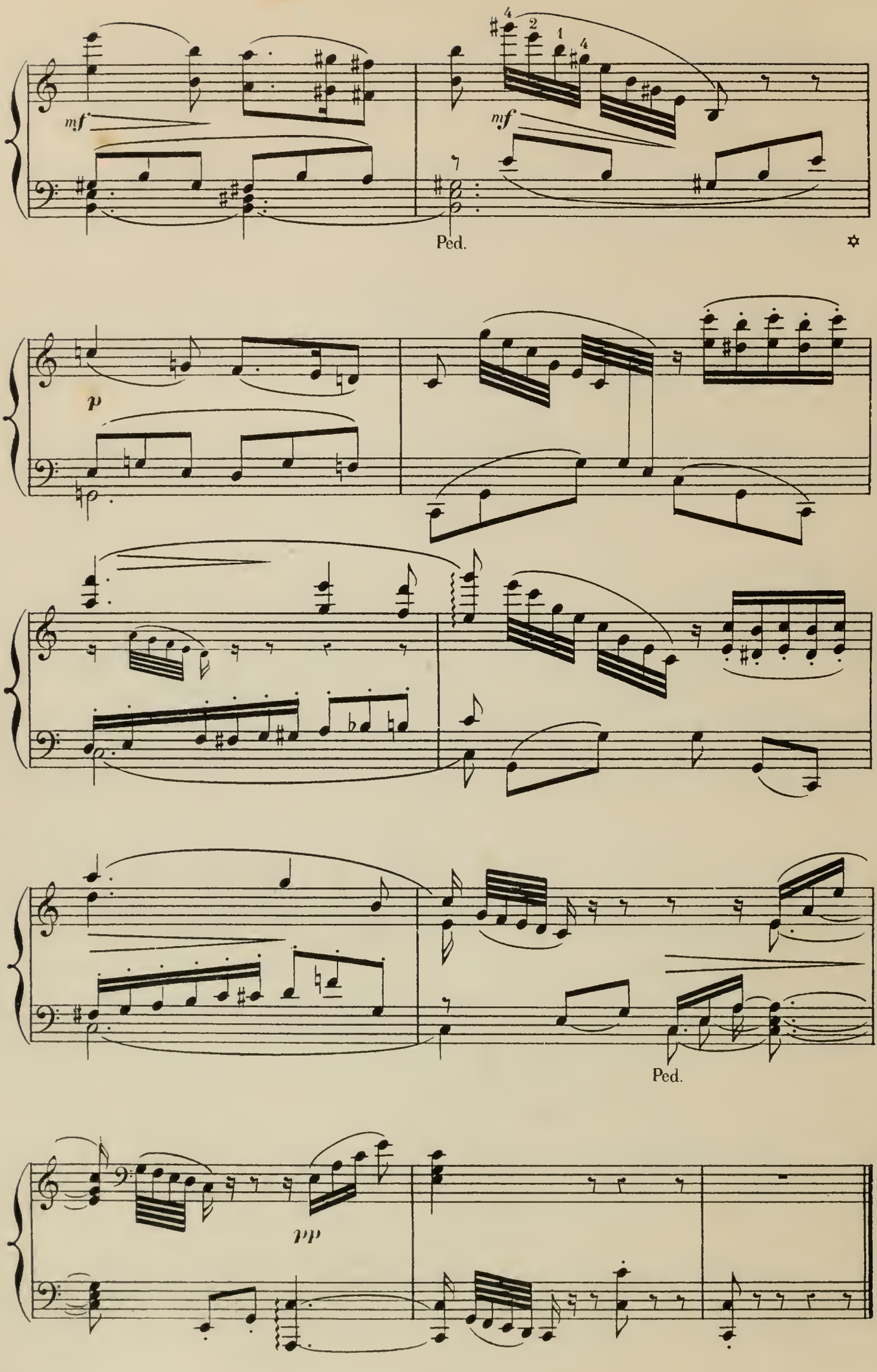

cresc.
f
Ped.
Ped.
p
p
dim.
p
dim.

LES LIBELLULES

DIVERTISSEMENT SCÈNIQUE

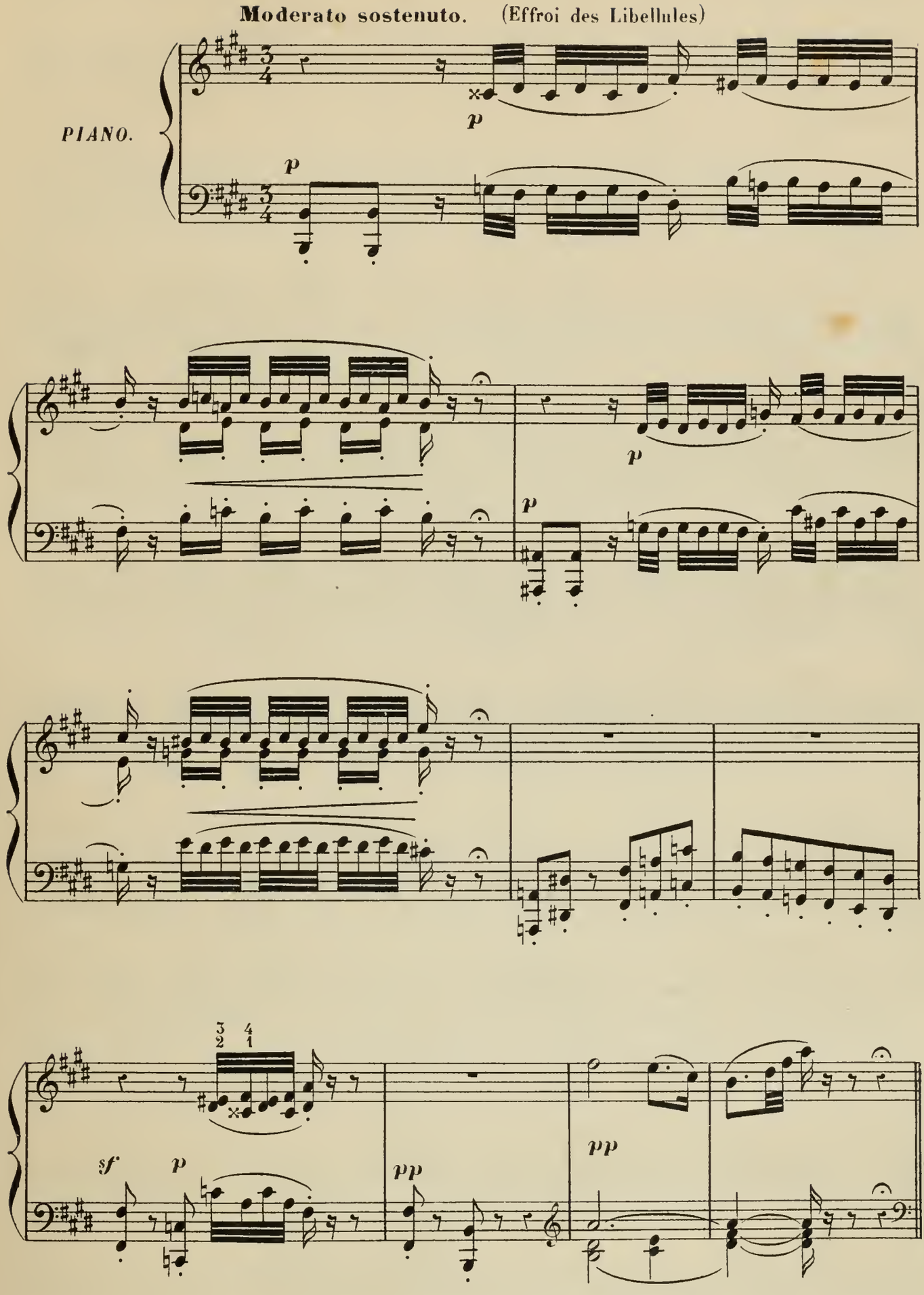



Ped.
Ped.
pp
Ped.
Ped.
mf
mf
p
Ped.
Ped.
Ped.


mf
mf
Ped.
p
Ped.
pp

SCÈNE

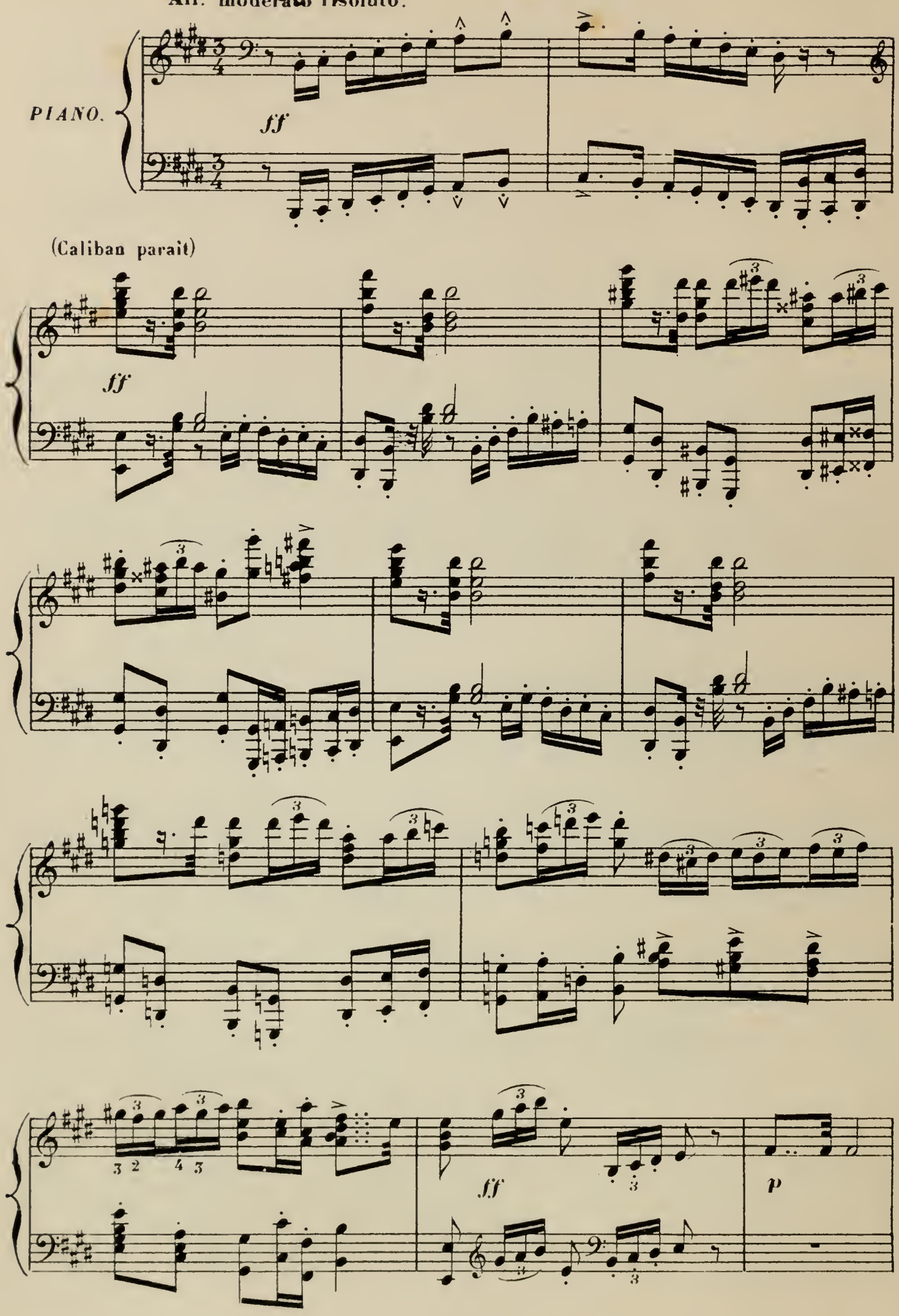
Moderato sostenuto. (Effroi des Libellules)



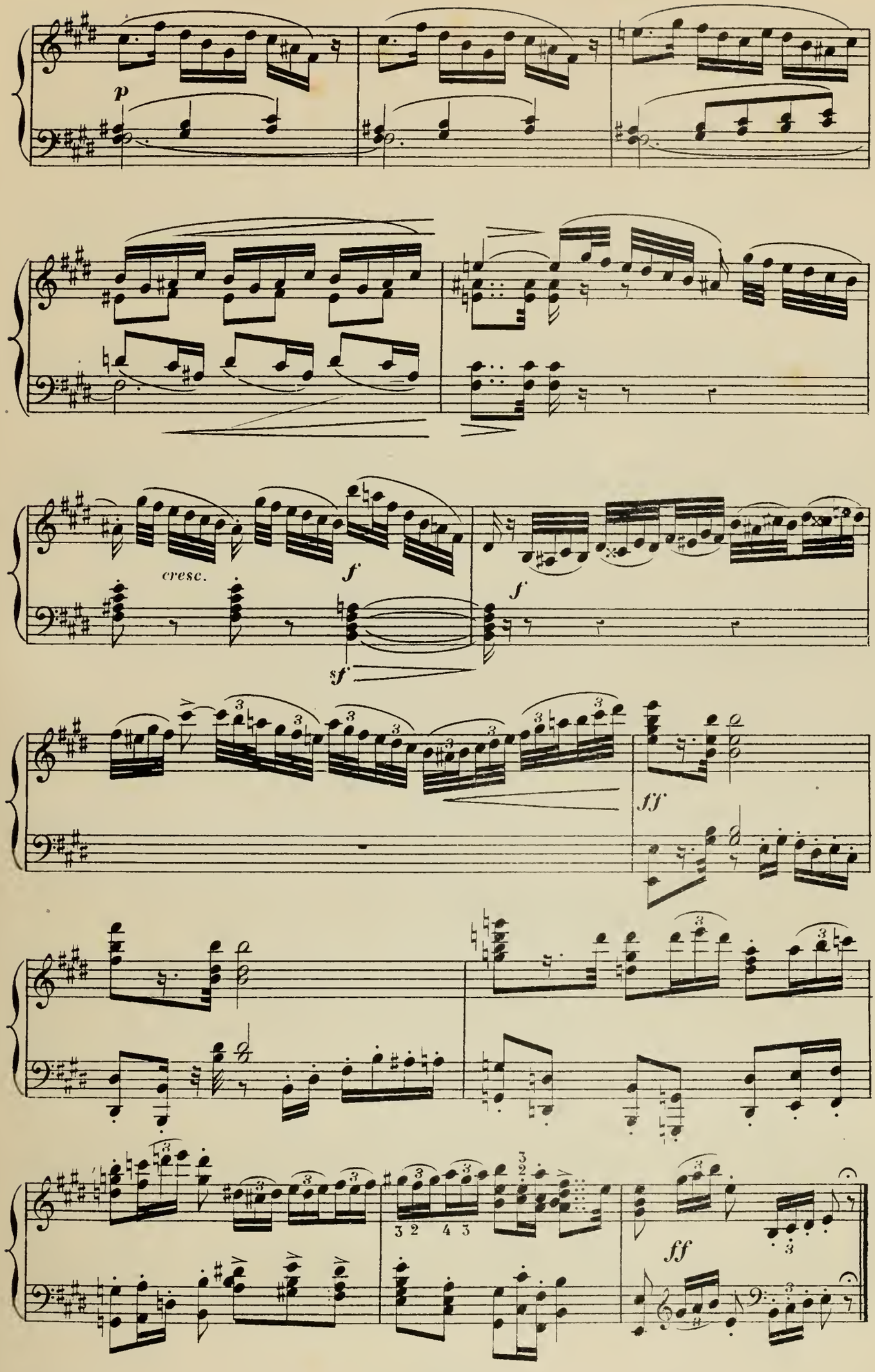
SCÈNE DE CALIBAN

All.° moderato risoluto.

PIANO.



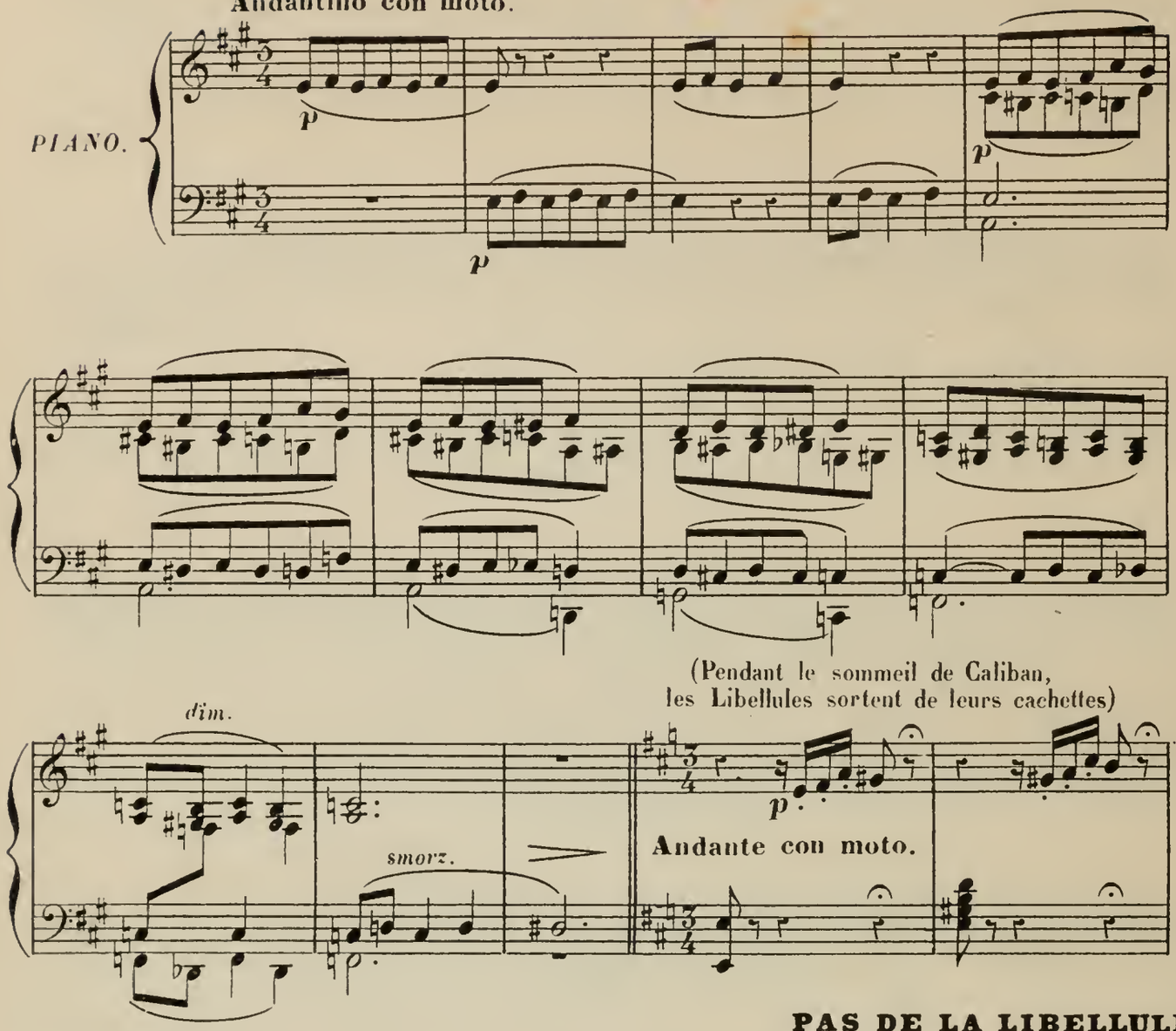
(Il étanche sa soif)



SOMMEIL DE CALIBAN

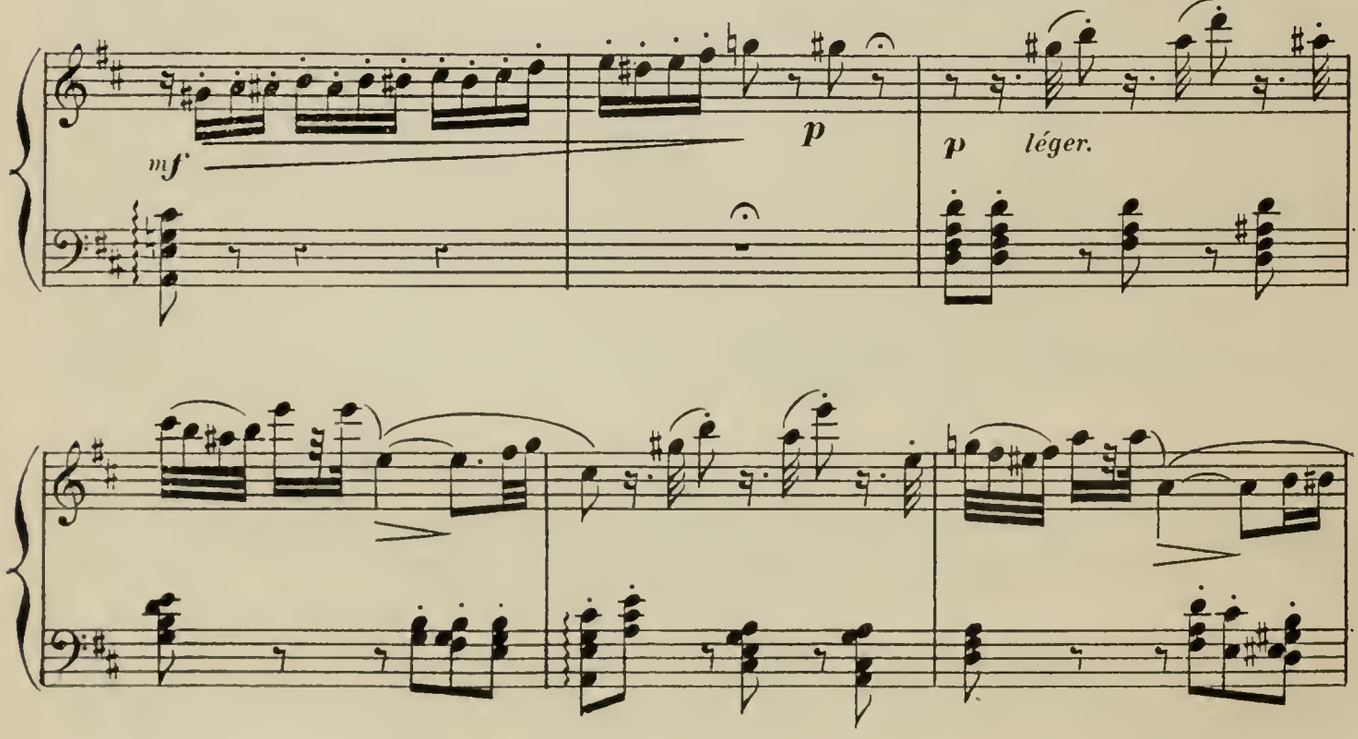
Andantino con moto.

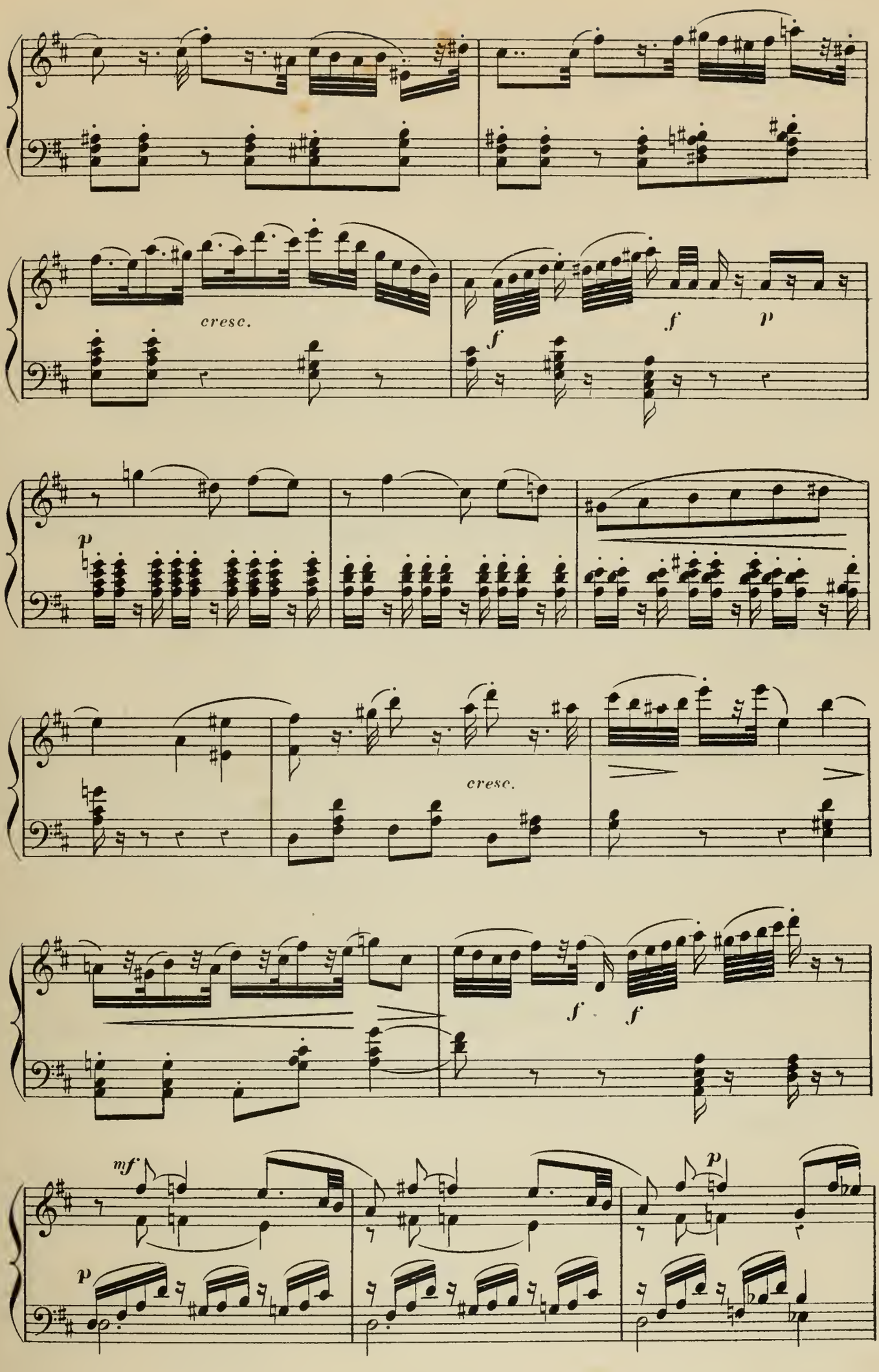
PIANO.

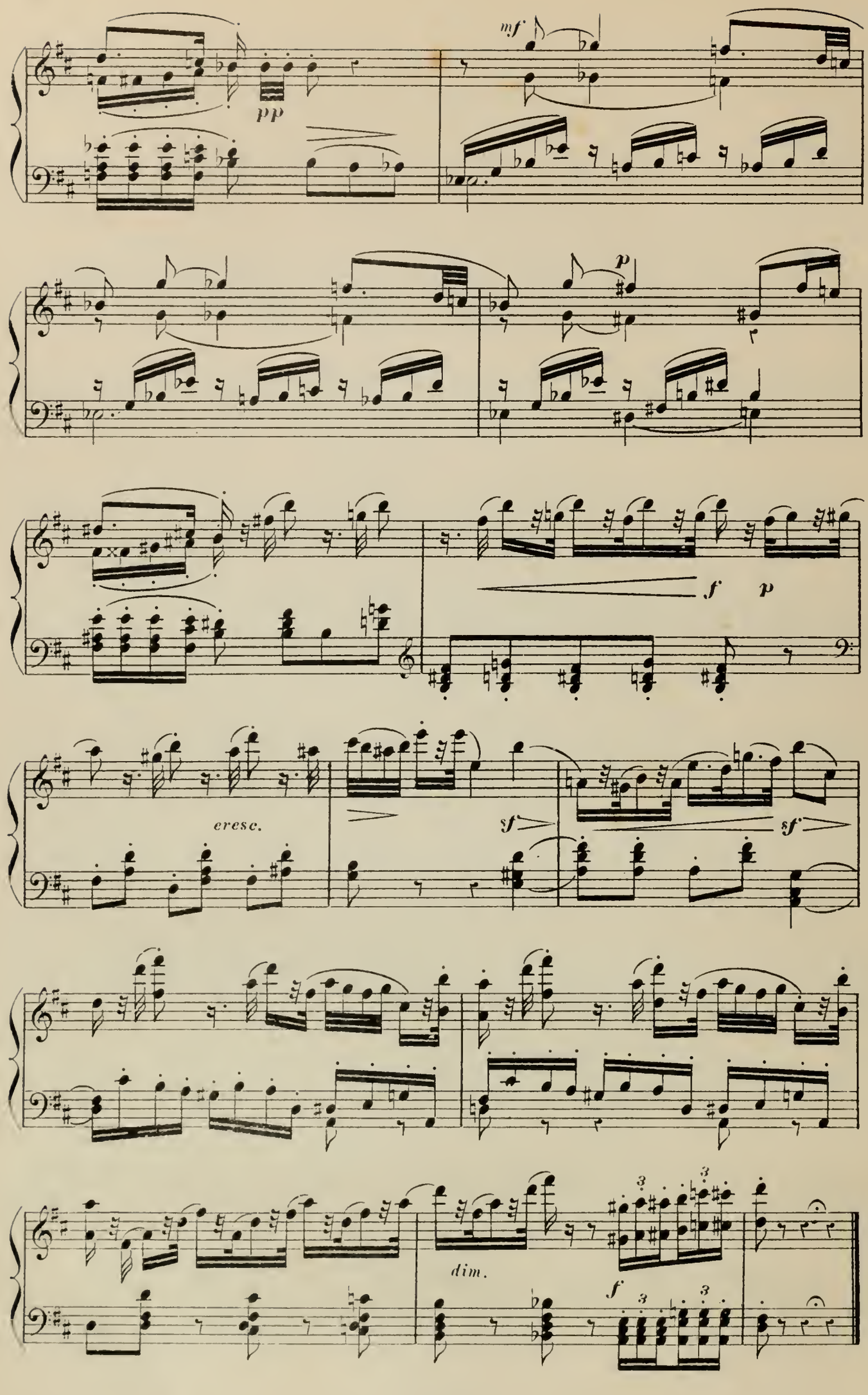


(Pendant le sommeil de Caliban,
les Libellules sortent de leurs cachettes)

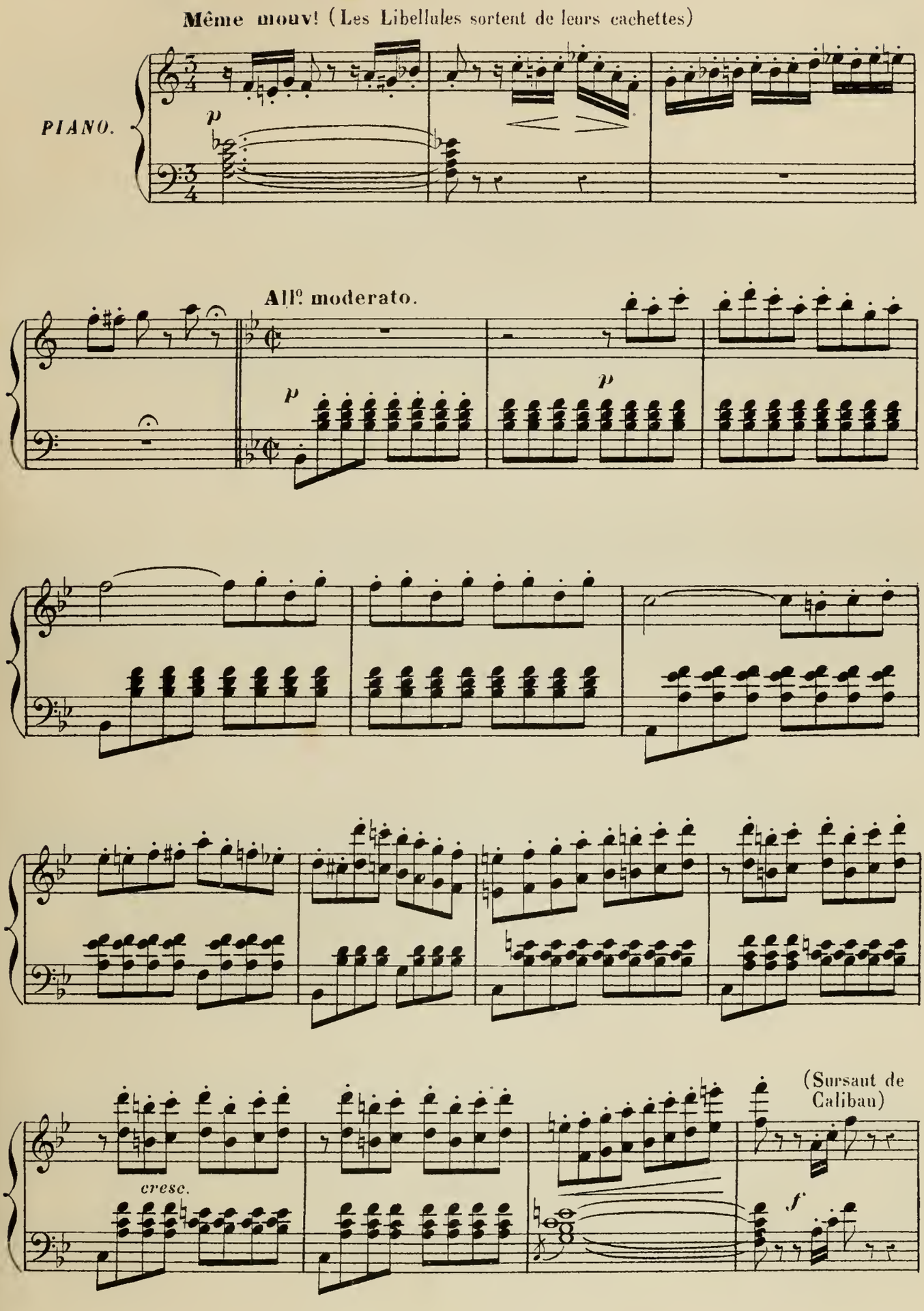
PAS DE LA LIBELLULE

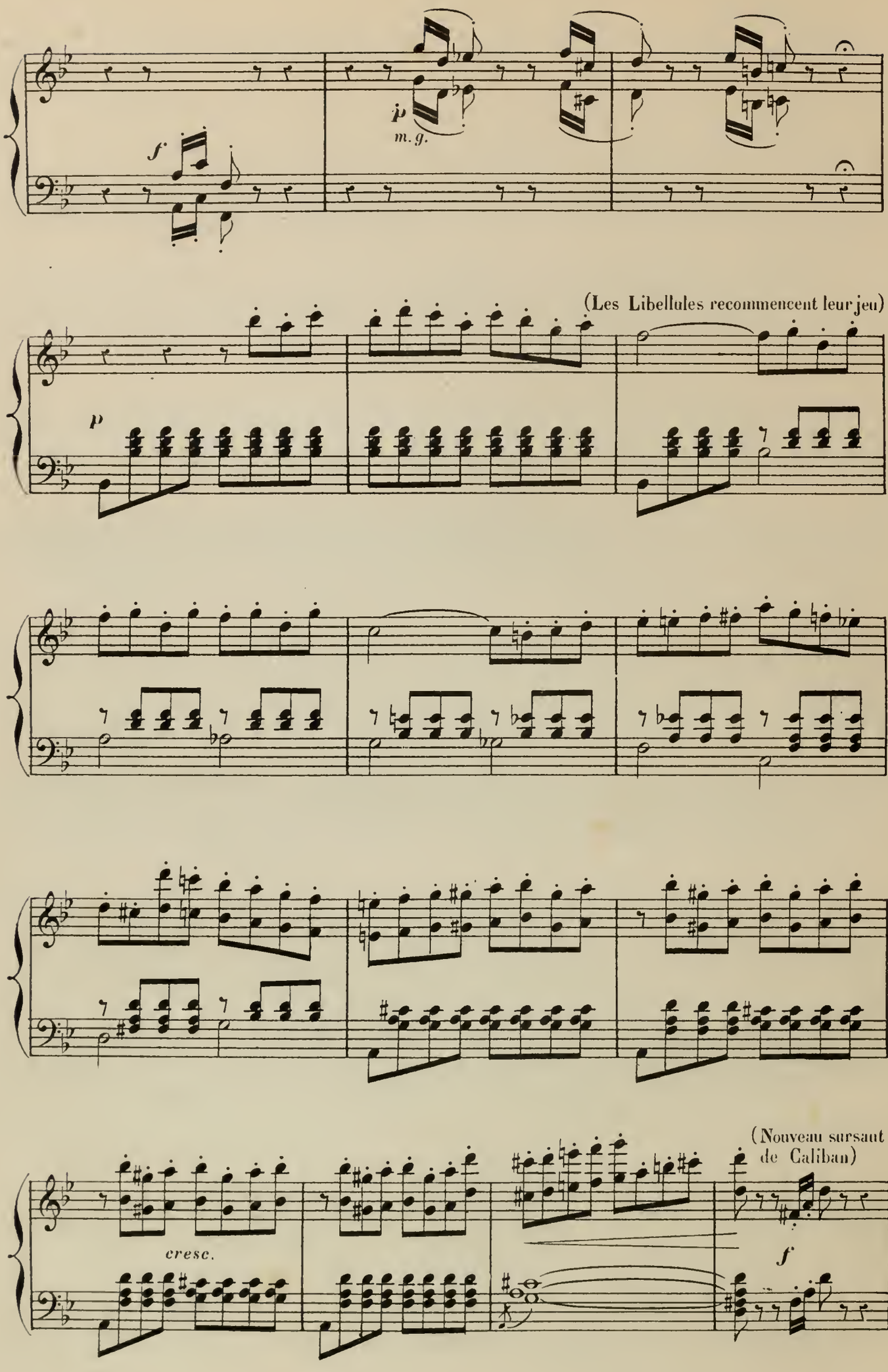



cresc.
f
f
p
p
cresc.
f
f
mf
p
p

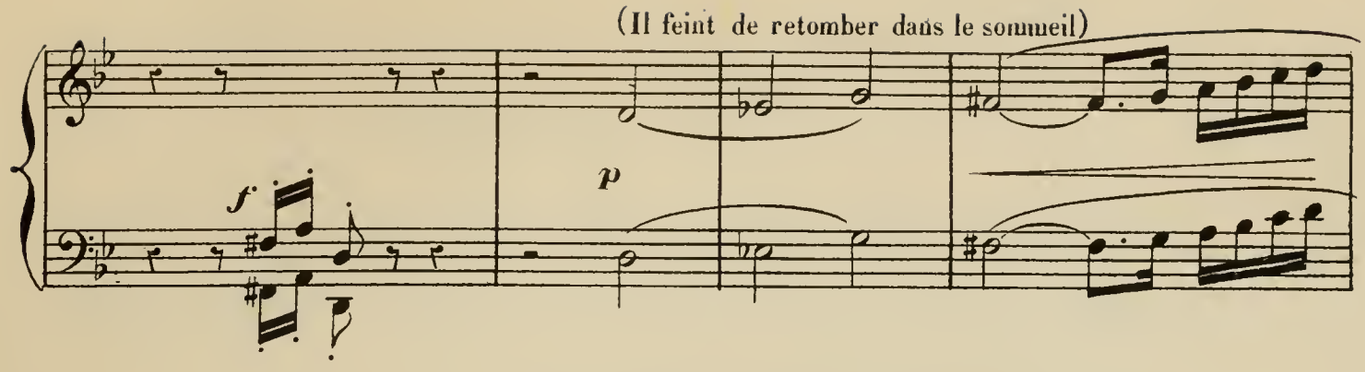

mf
pp
p
f
p
cresc.
sf
sf
dim.
f

PAS DES LIBELLULES

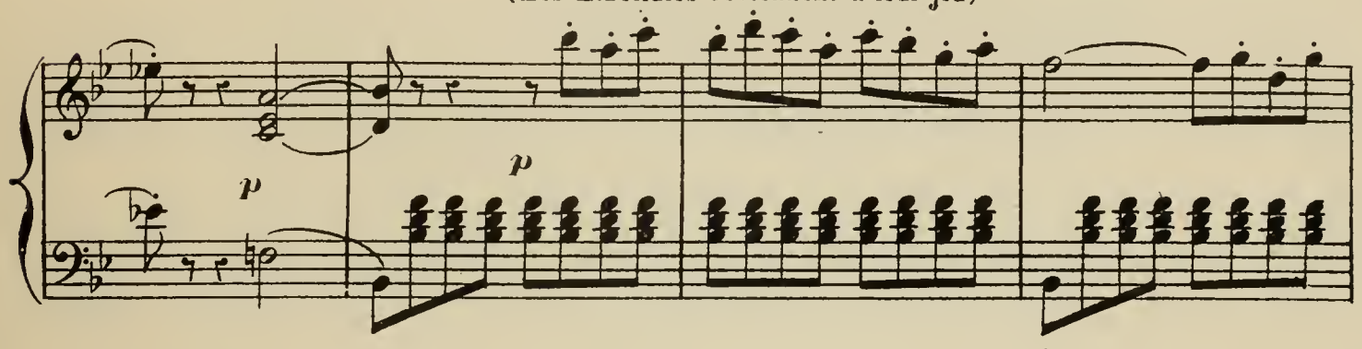


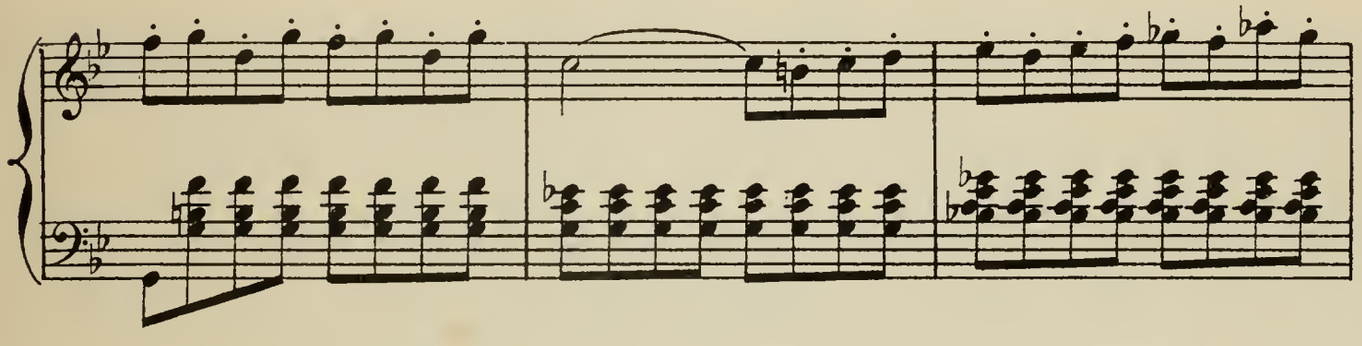

f
p
m. g.
(Les Libellules recommencent leur jeu)
p
cresc.
(Nouveau sursaut de Caliban)
f

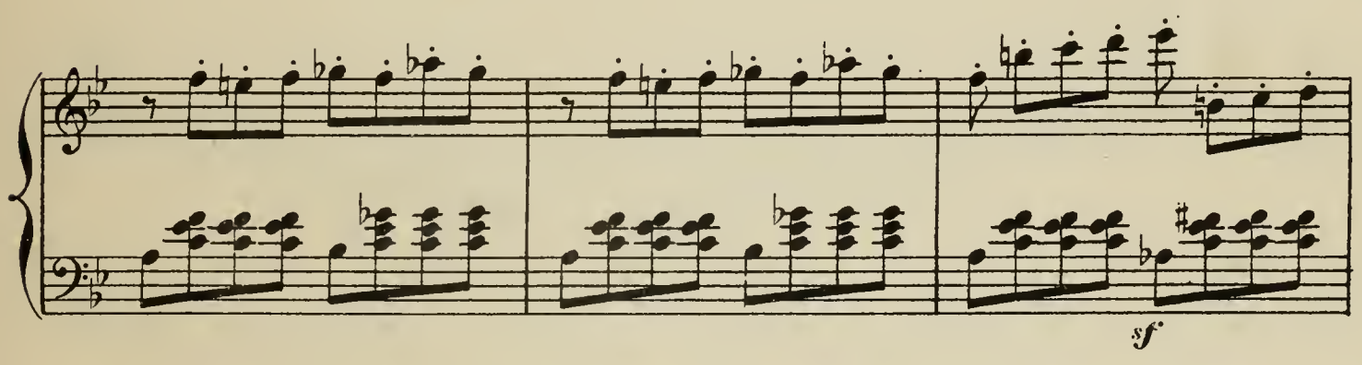
(Il feint de retomber dans le sommeil)

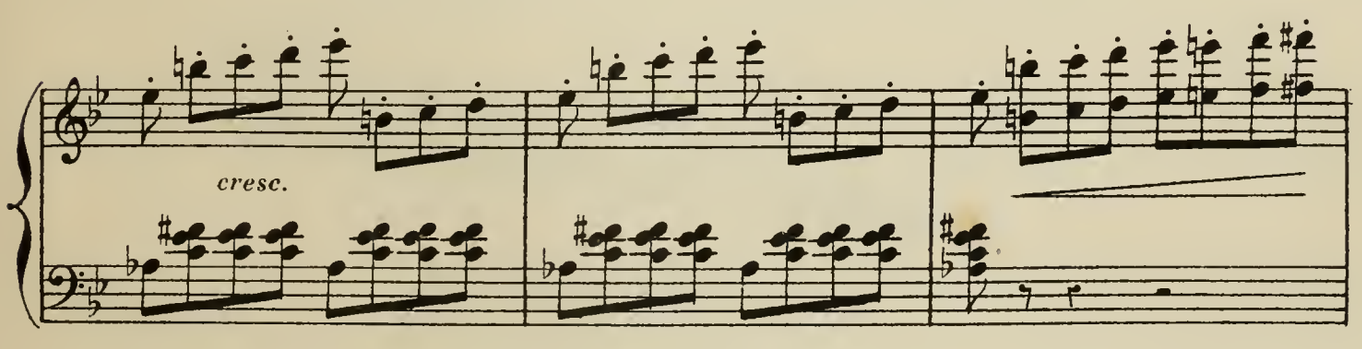


(Les Libellules reviennent à leur jeu)

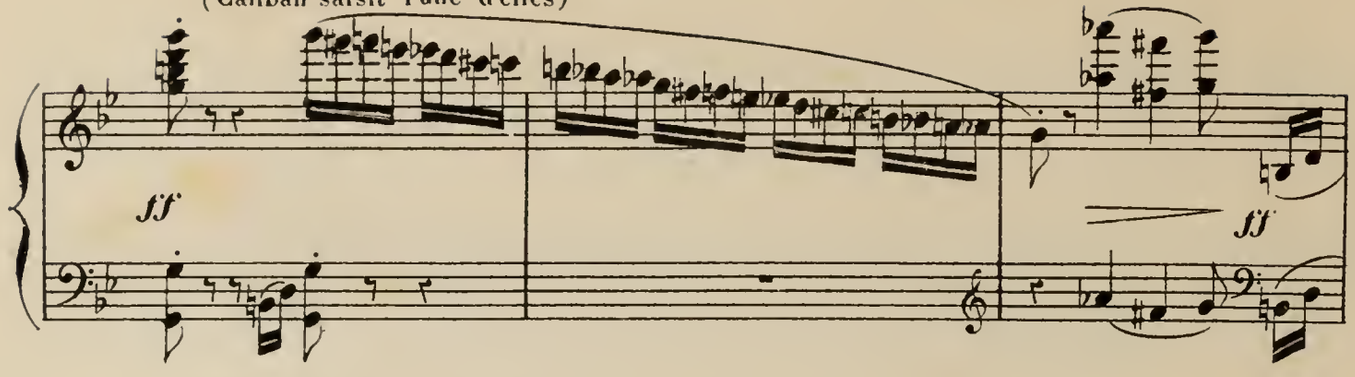




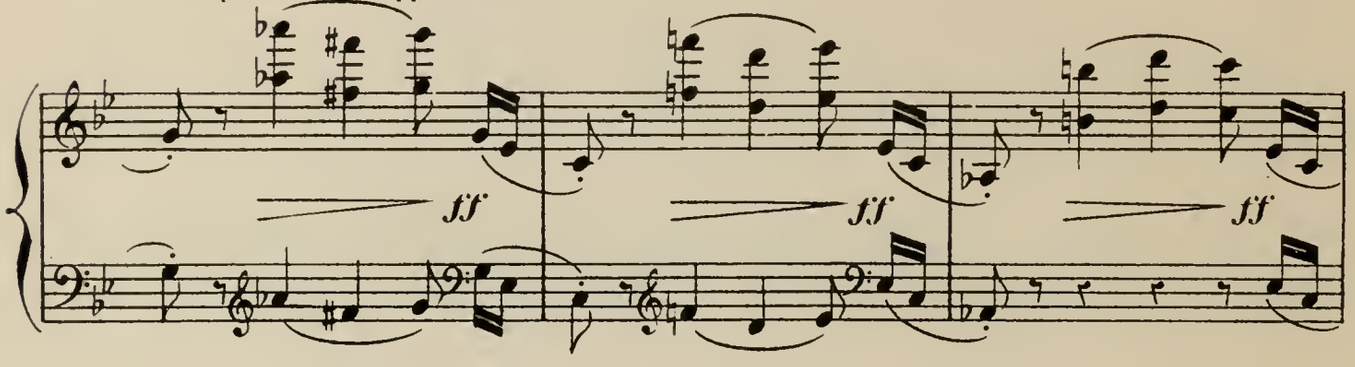


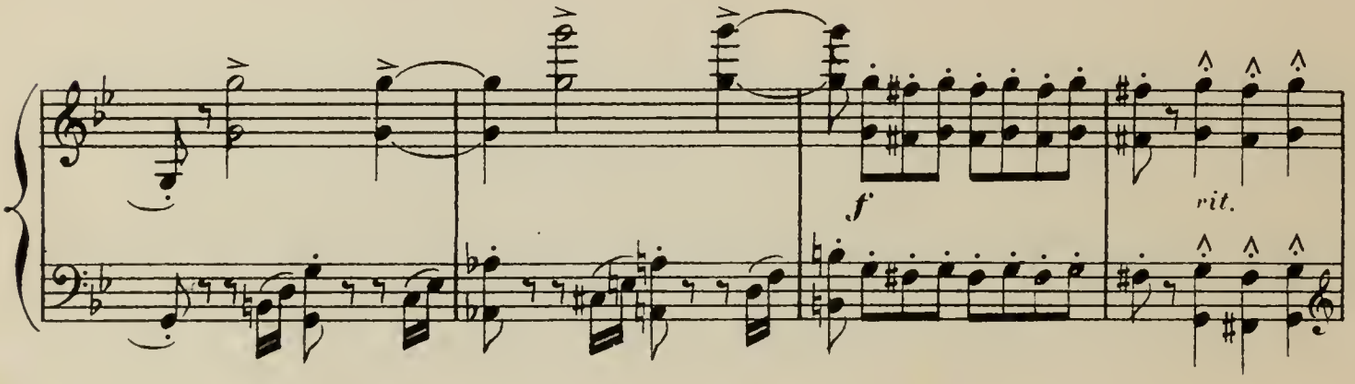


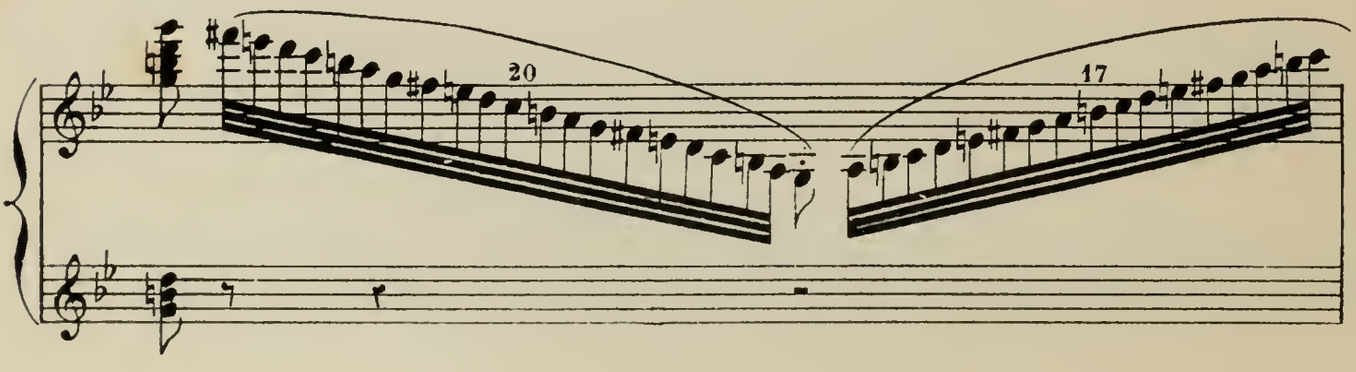
(Caliban saisit l'une d'elles)

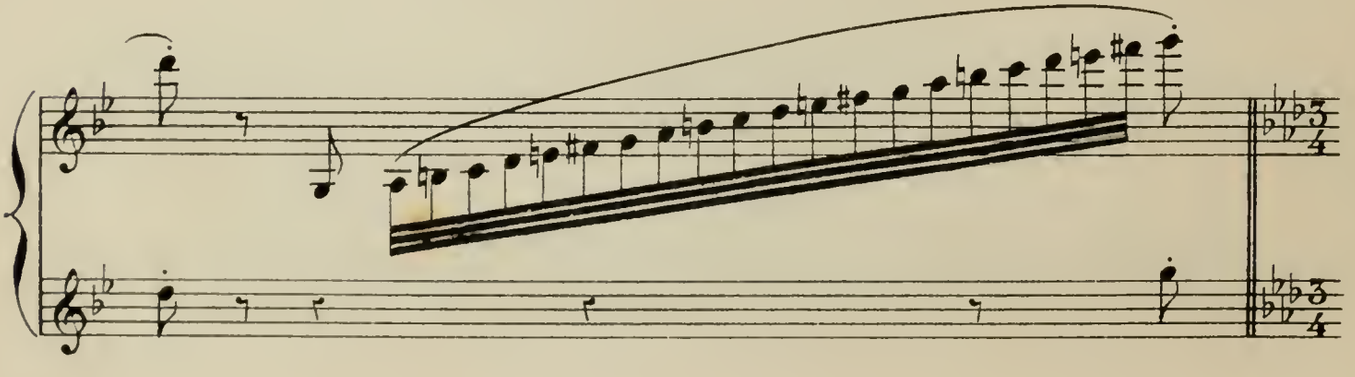


(La prisonnière supplie Caliban)

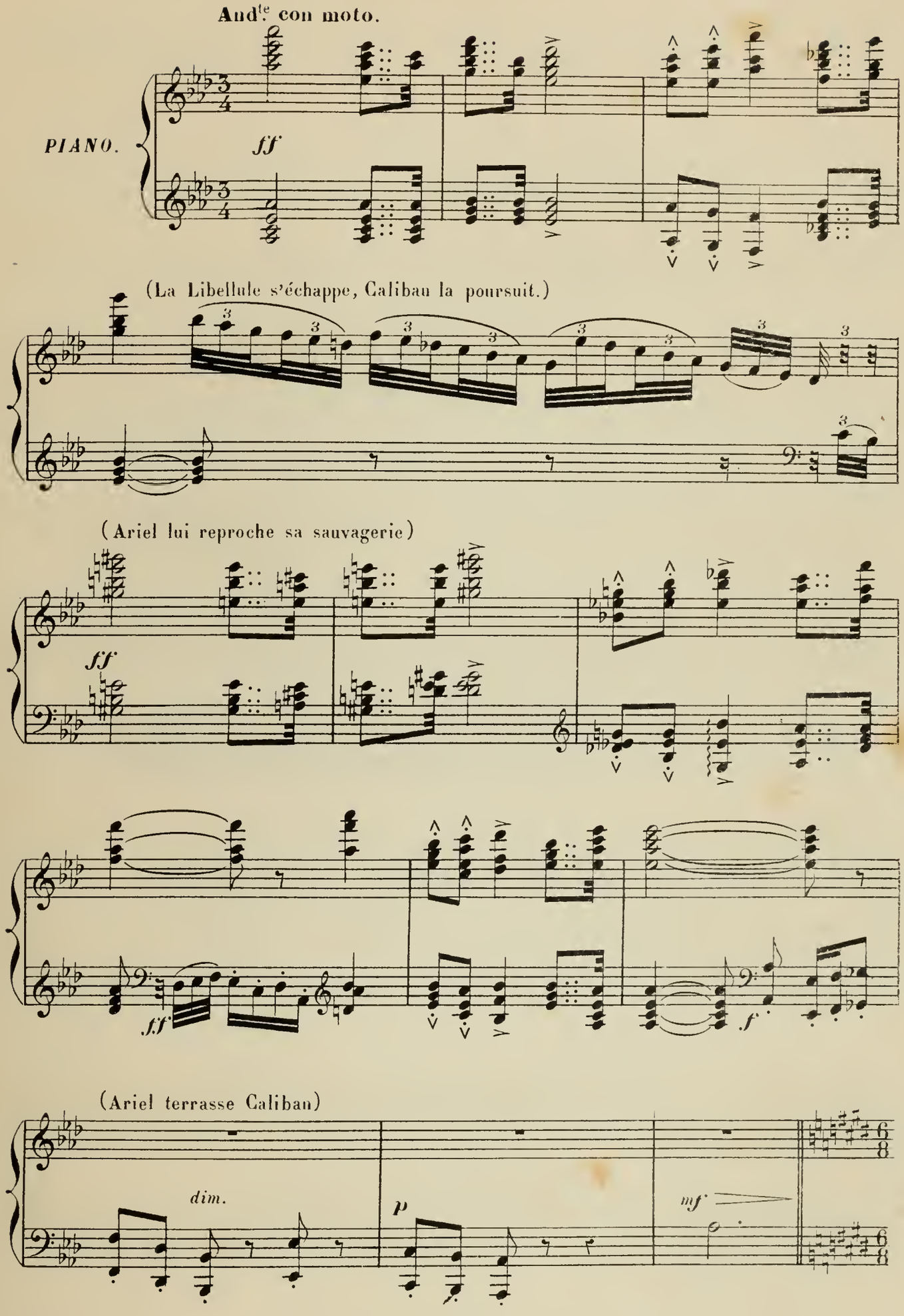


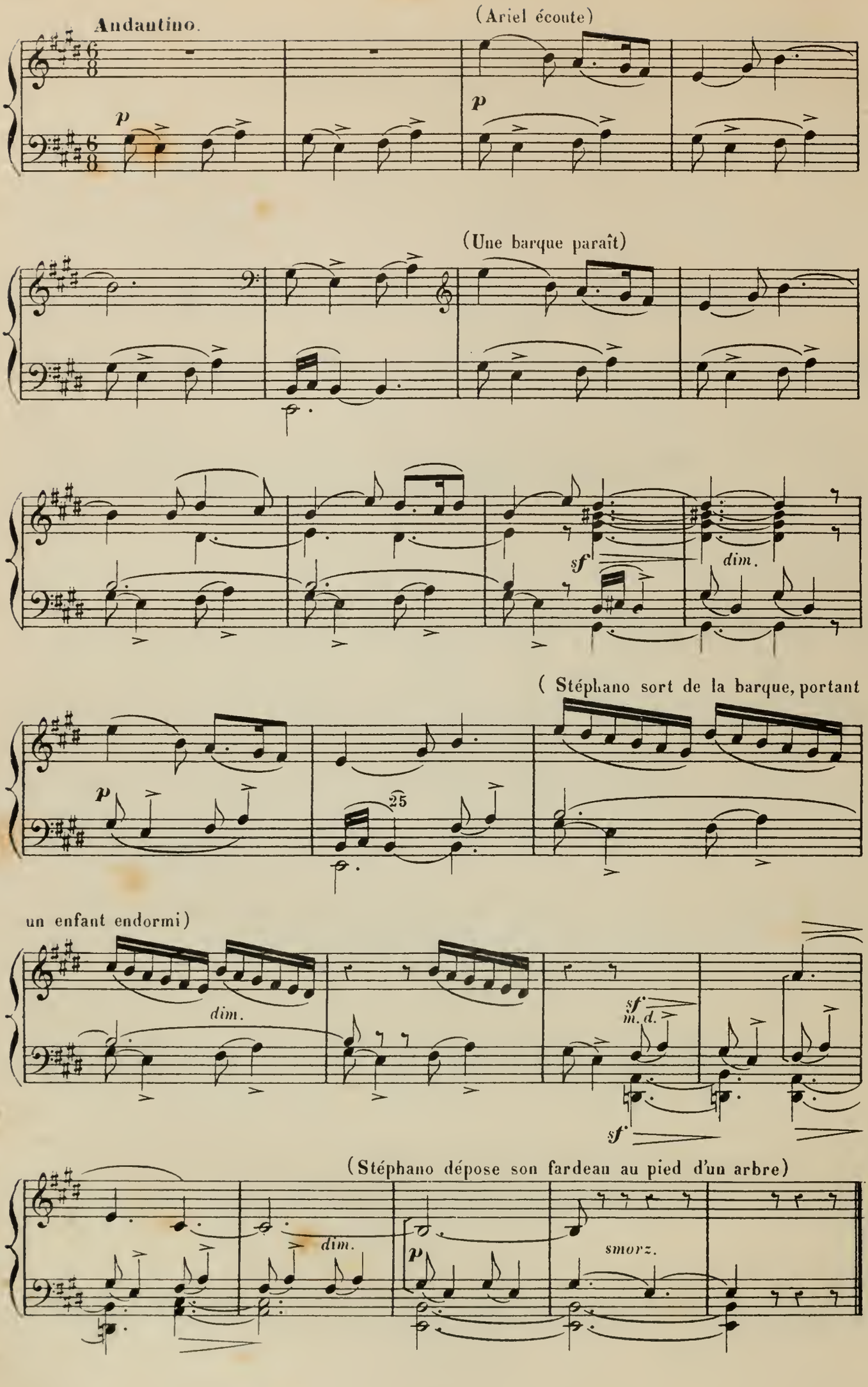






ENTRÉE D'ARIEL




Andantino.
(Ariel écoute)
p
p
(Une barque paraît)
sf
dim.
(Stéphano sort de la barque, portant
p
25
un enfant endormi)
dim.
sf
m. d.
sf
(Stéphano dépose son fardeau au pied d'un arbre)
dim.
p
smorz.

SCÈNE DE STÉPHANO

Moderato. (Stéphano regarde s'il est seul)

PIANO.

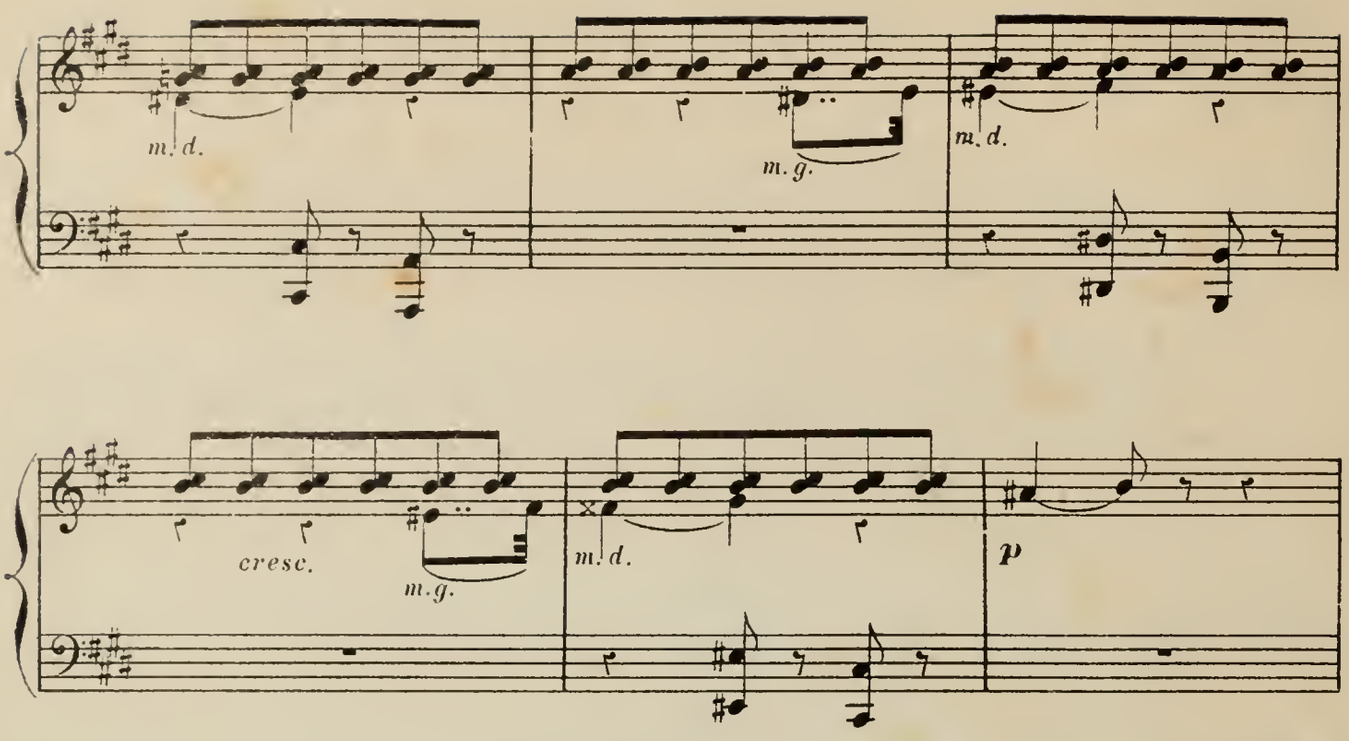
p

p

p

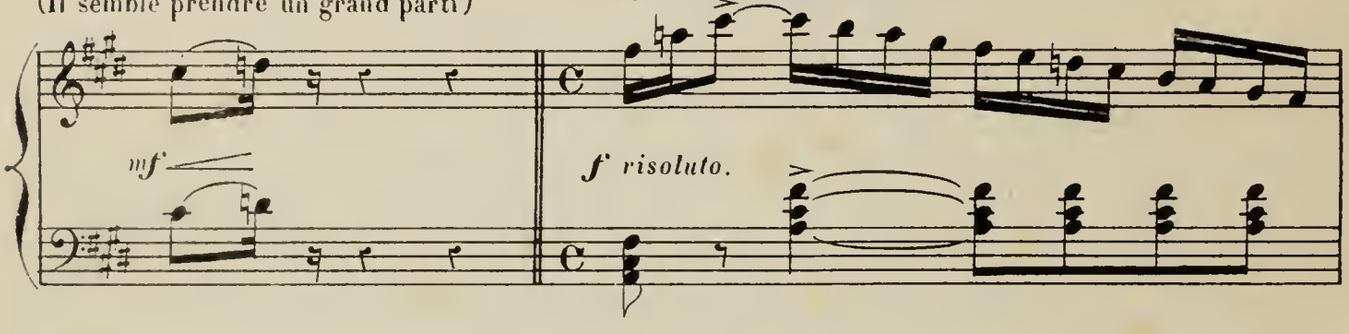
(Il compte son or)

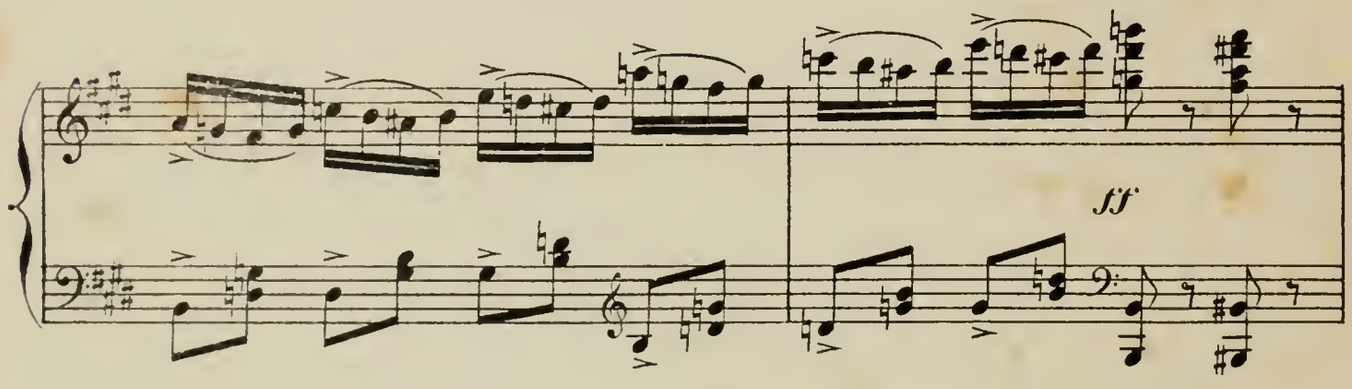
m.g.



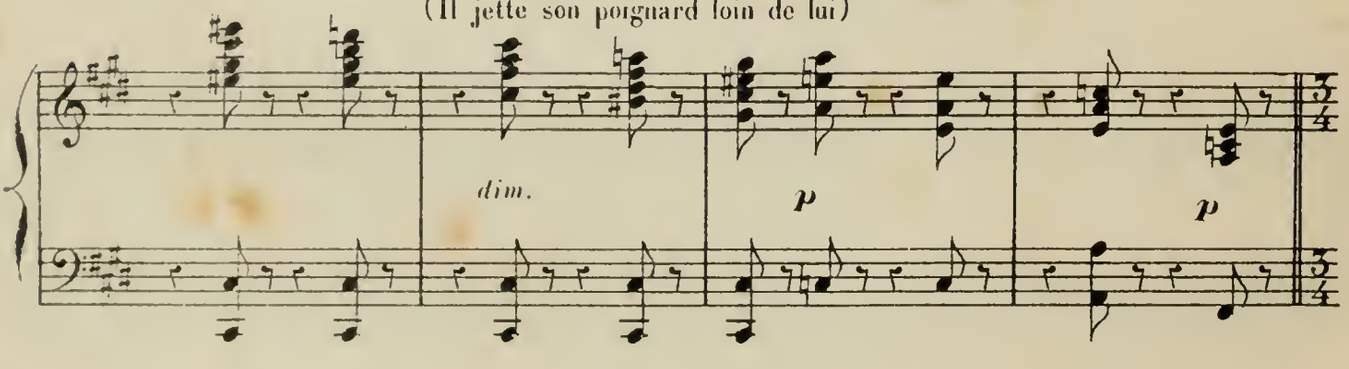
(Il semble prendre un grand parti)

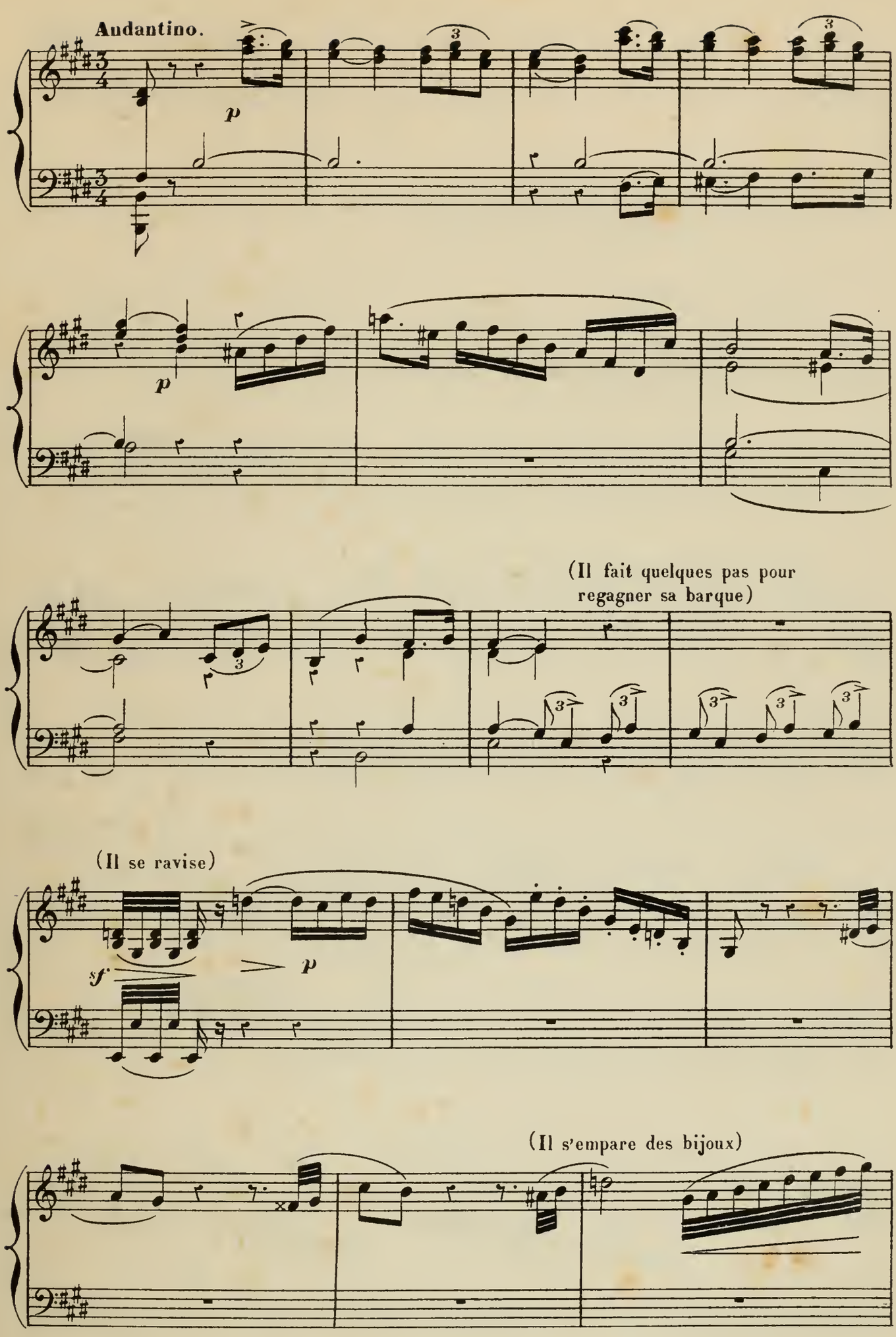
Allegro. (Il s'arme brusquement de son poignard)

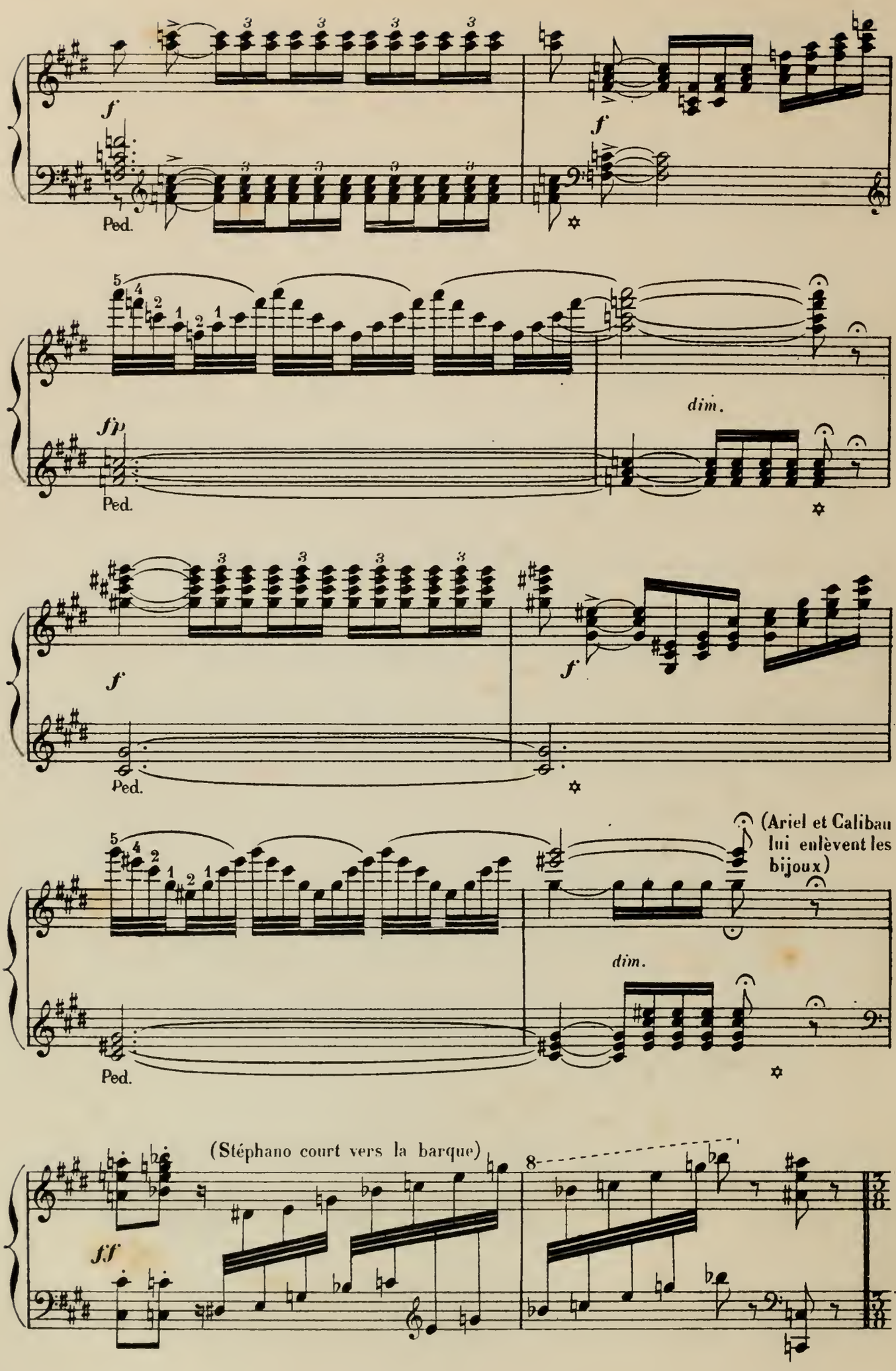




(Il jette son poignard loin de lui)




Andantino.
p
p
(Il fait quelques pas pour regagner sa barque)
(Il se ravise)
sf
p
(Il s'empare des bijoux)


f
Ped.
f
dim.
fp
Ped.
f
Ped.
f
(Ariel et Calibau lui enlèvent les bijoux)
dim.
Ped.
(Stéphano court vers la barque)
ff

(Il s'y précipite et s'enfuit à force de rames)

Un peu plus animé.

f

dim.

Retenez un peu.

dim.

p

p

(Les génies sortent des taillis)

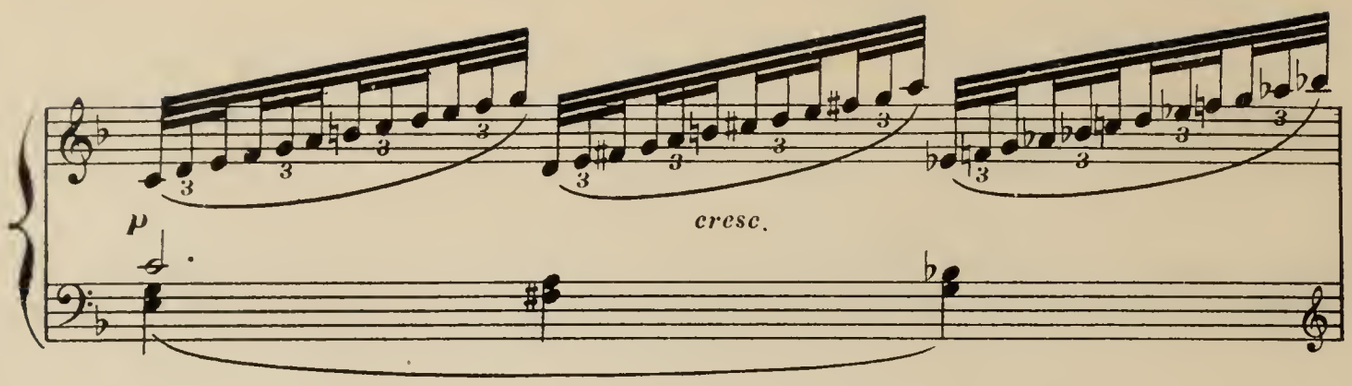
Tempo 1.º mod.to

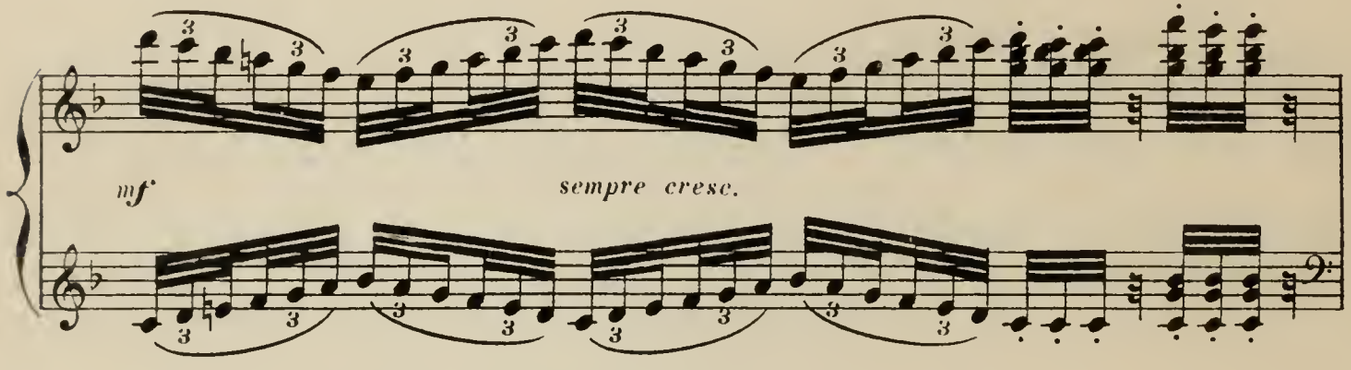
dim.

p

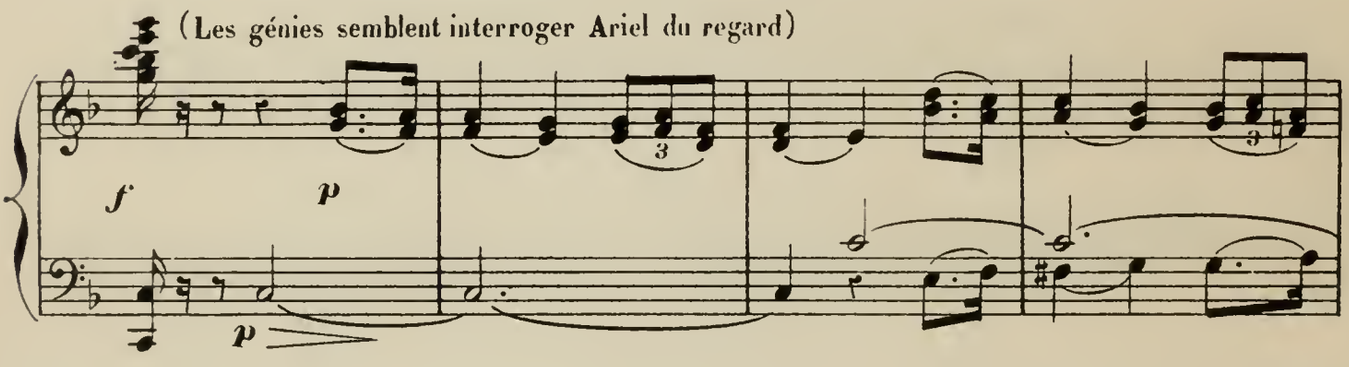
p

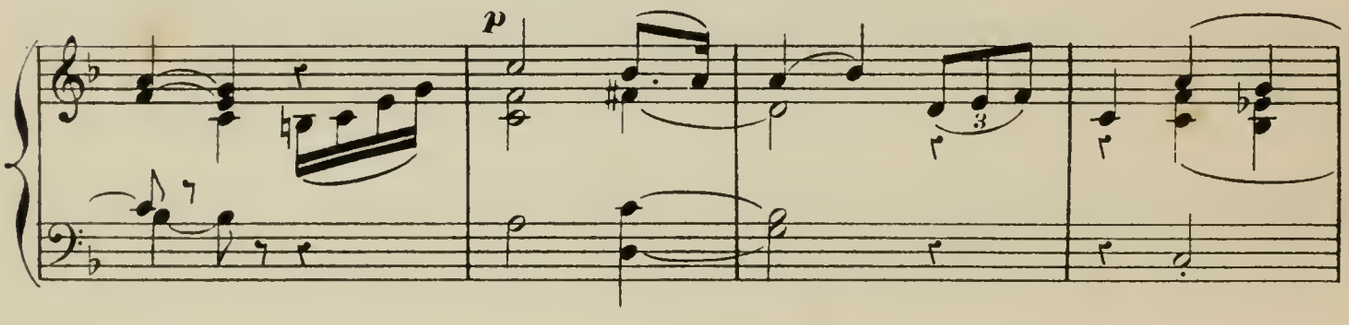
m.g.



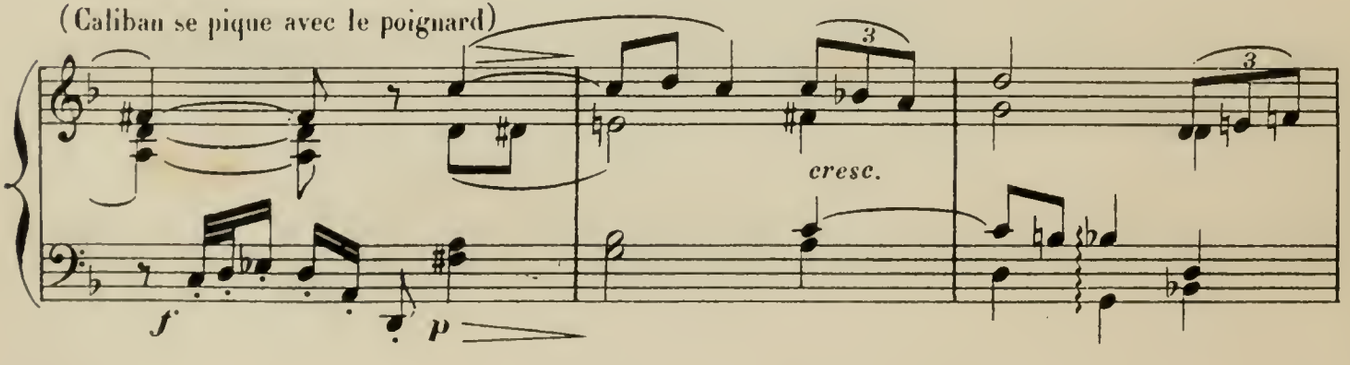


(Les génies semblent interroger Ariel du regard)

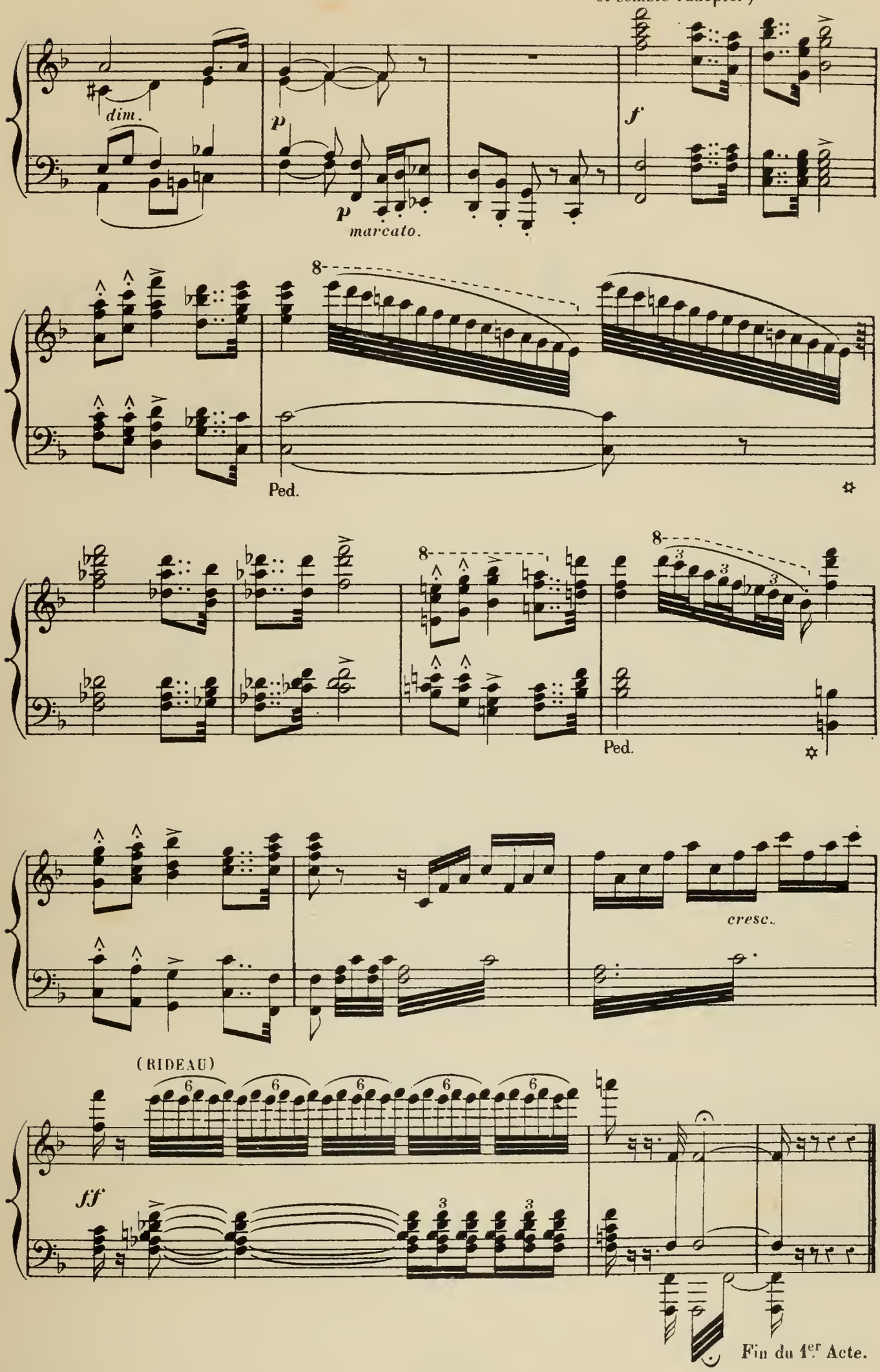




(Caliban se pique avec le poignard)



(Ariel étend la main sur l'enfant
et semble l'adopter)



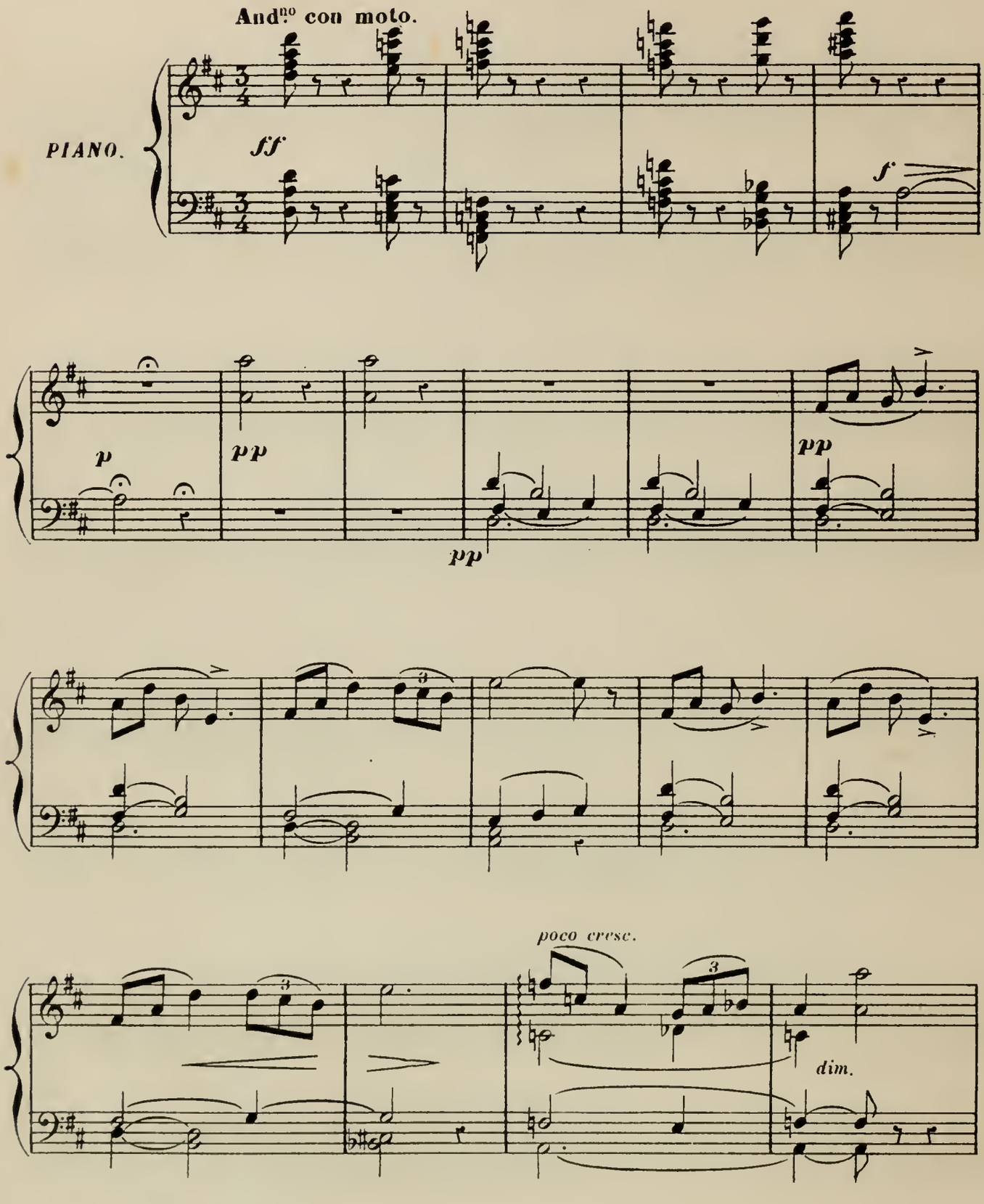
ACTE II

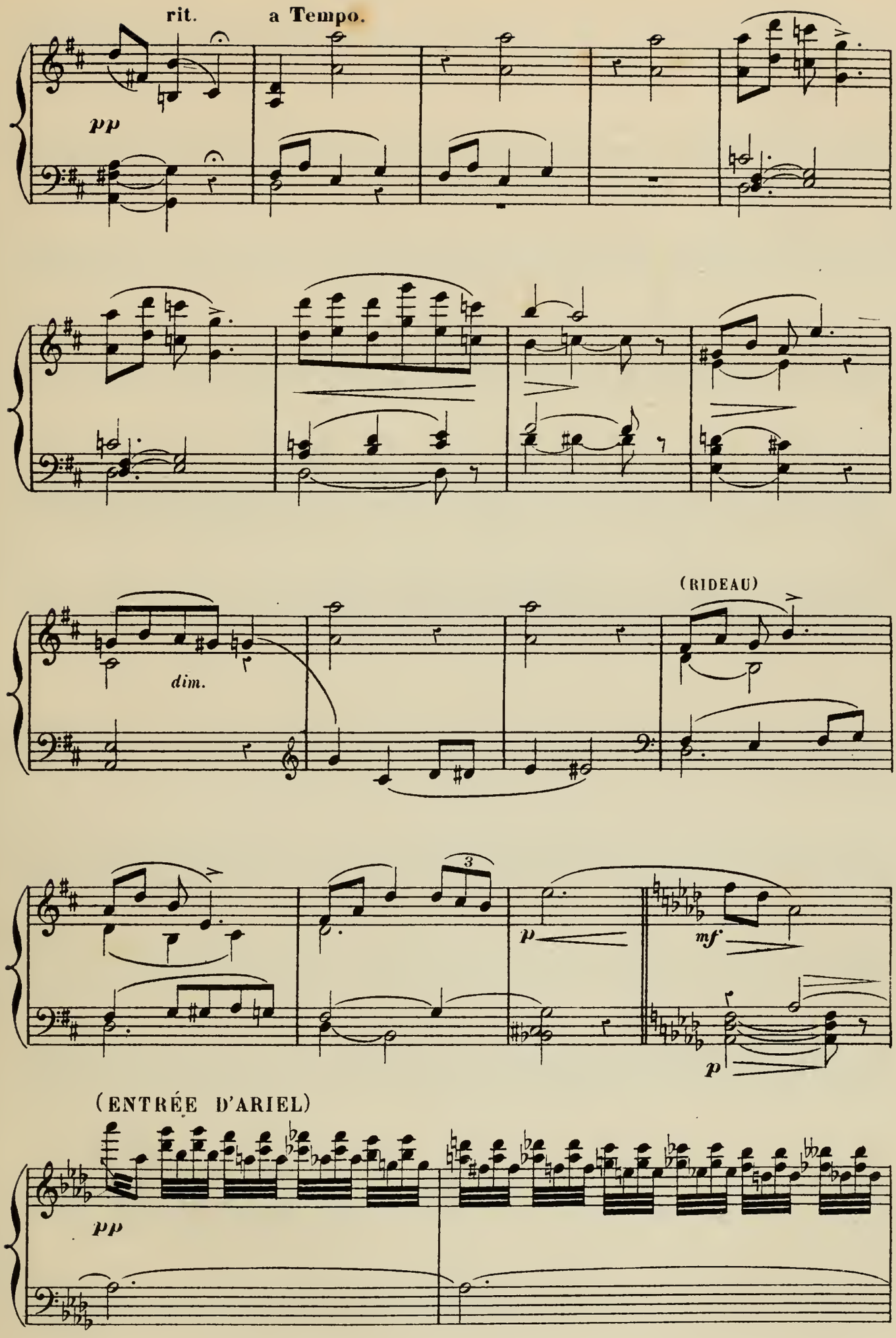
3me TABLEAU.

LA GROTTE D'AZUR

Vaste salle taillée dans le rocher et dans laquelle pénètre la mer qui arrive en légères ondulations par une étroite ouverture.

SOMMEIL DE MIRANDA




rit.
a Tempo.
pp
dim.
(RIDEAU)
3
p
mf
p
(ENTRÉE D'ARIEL)
pp

CHŒUR INVISIBLE

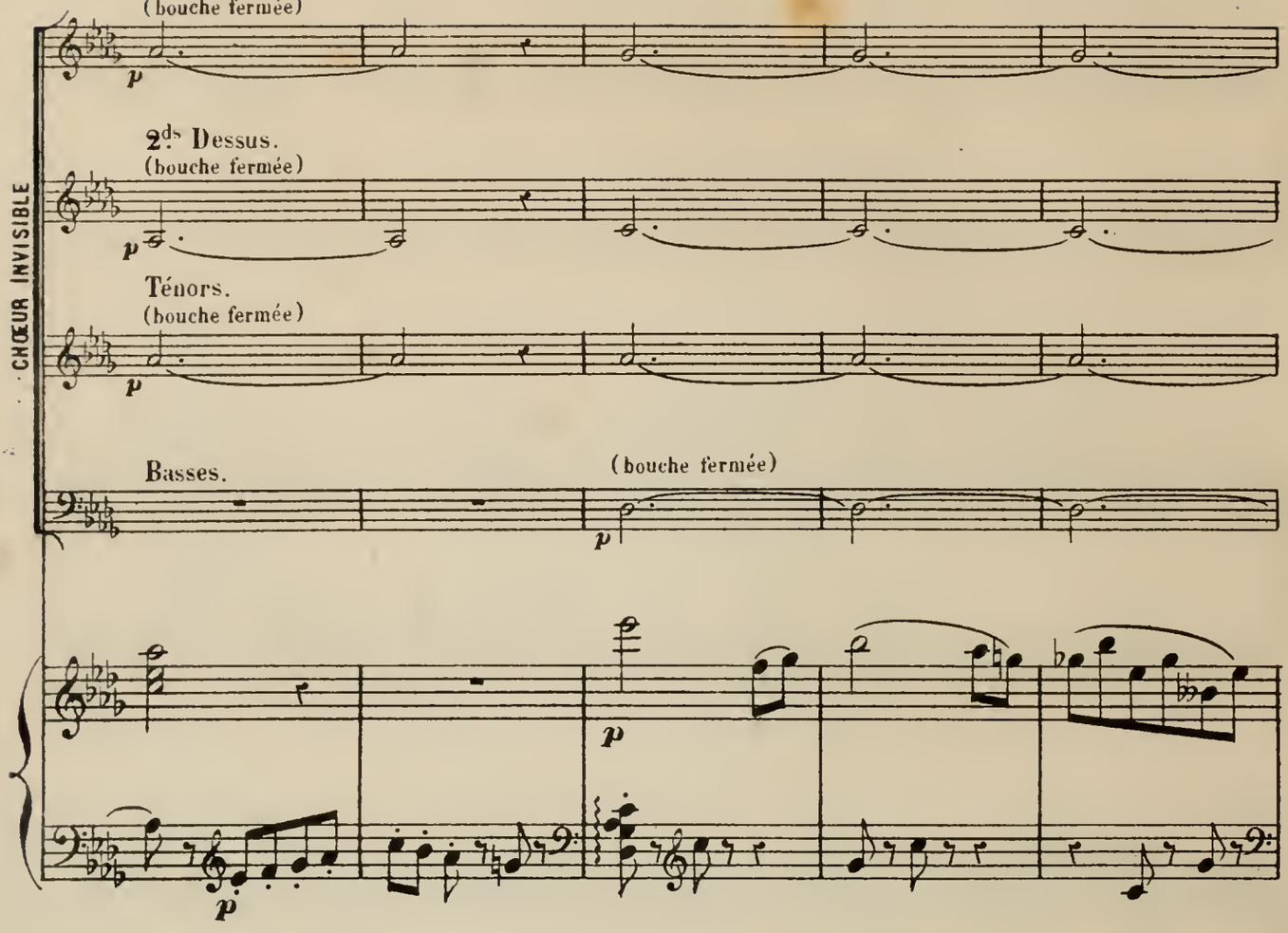
1ers Dessus.
(bouche fermée)

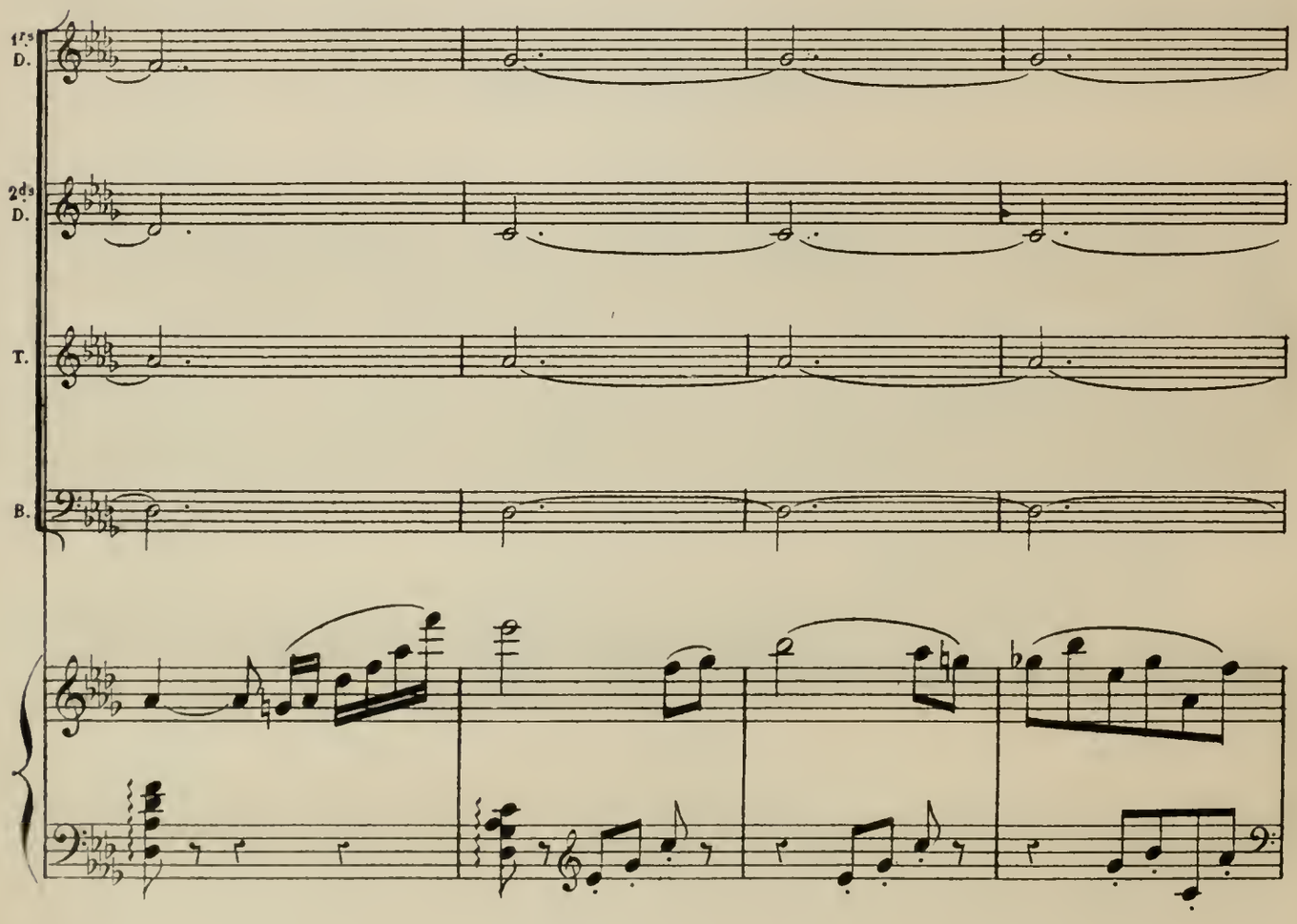
2ds Dessus.
(bouche fermée)

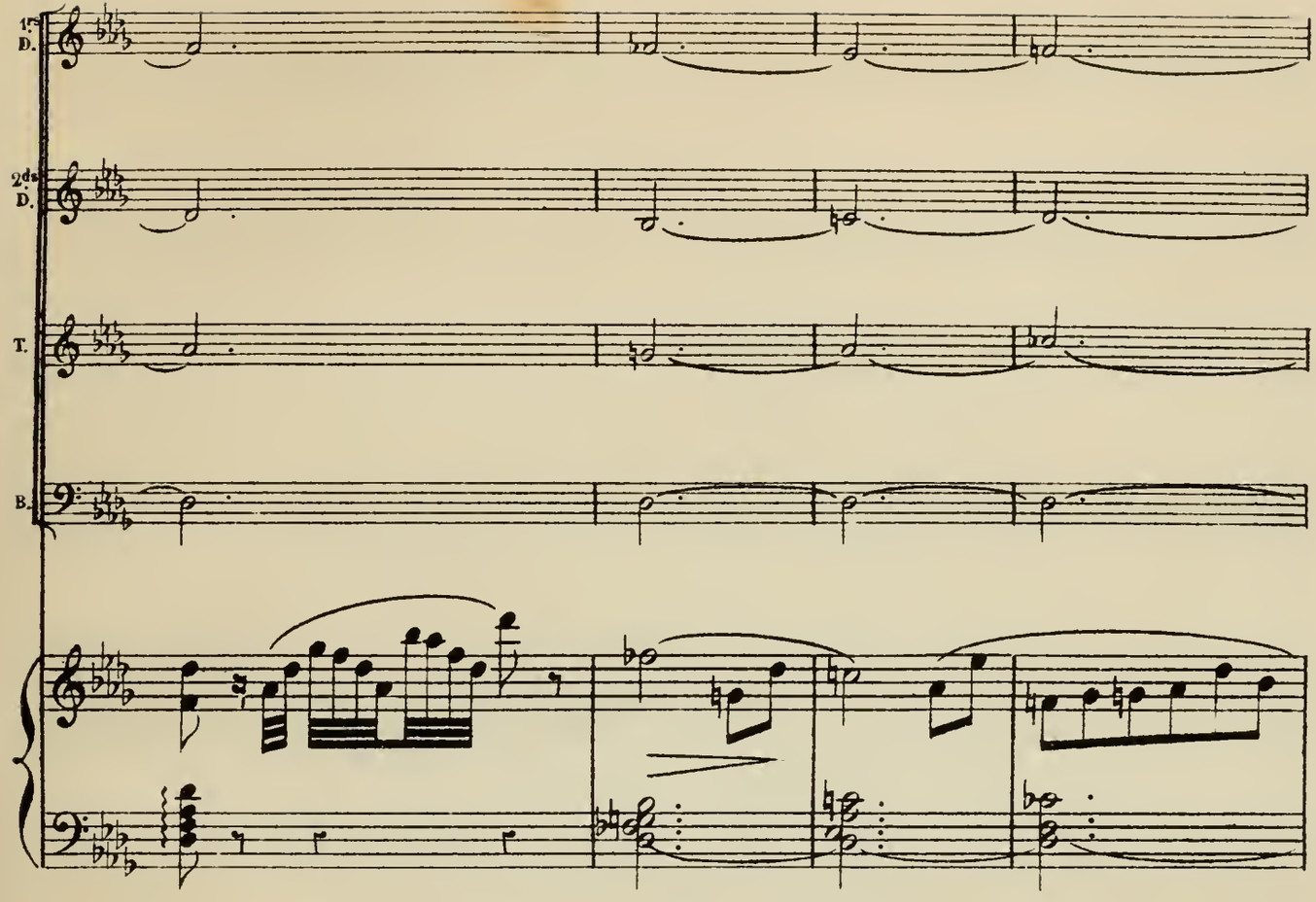
Ténors.
(bouche fermée)

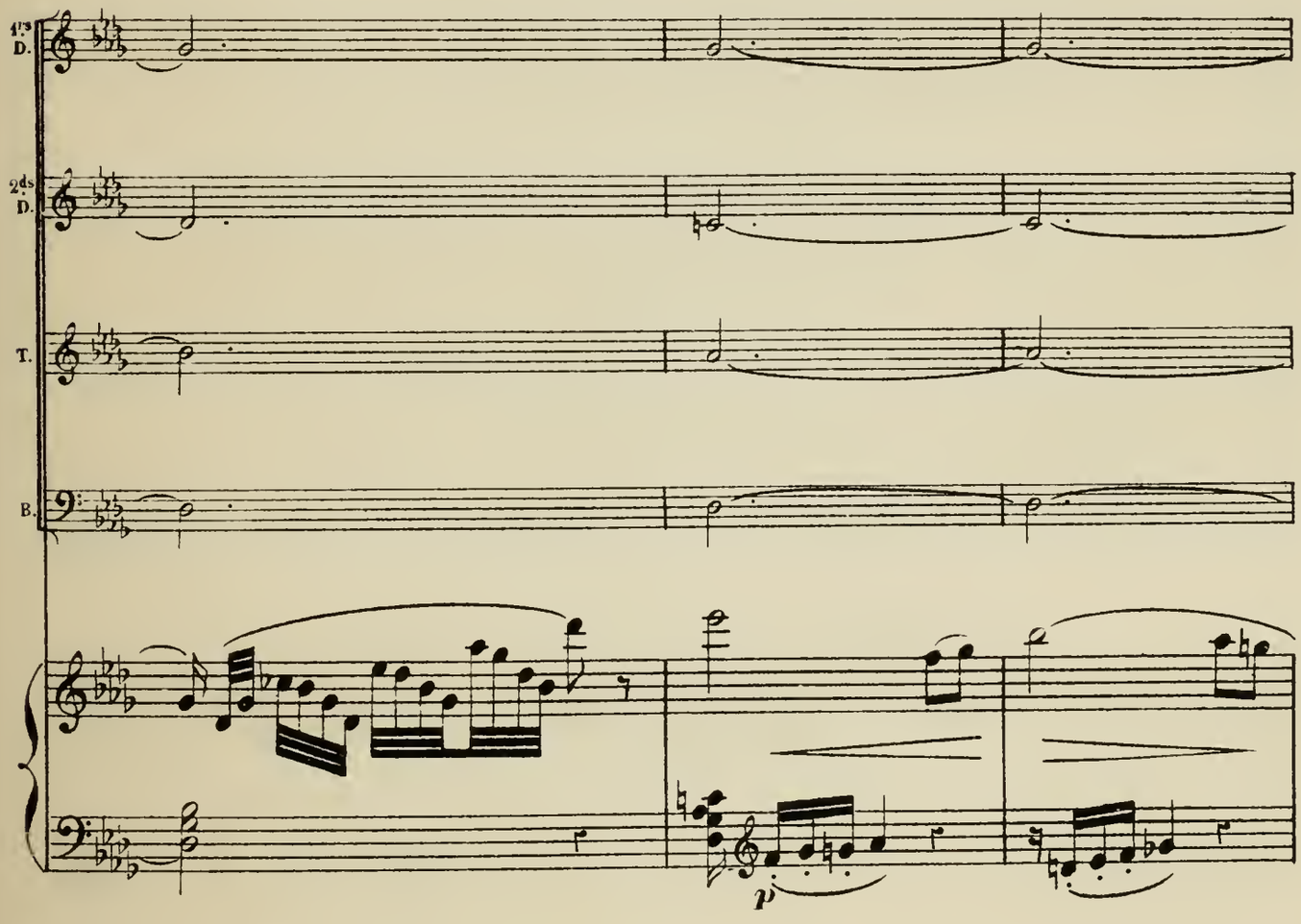
Basses.

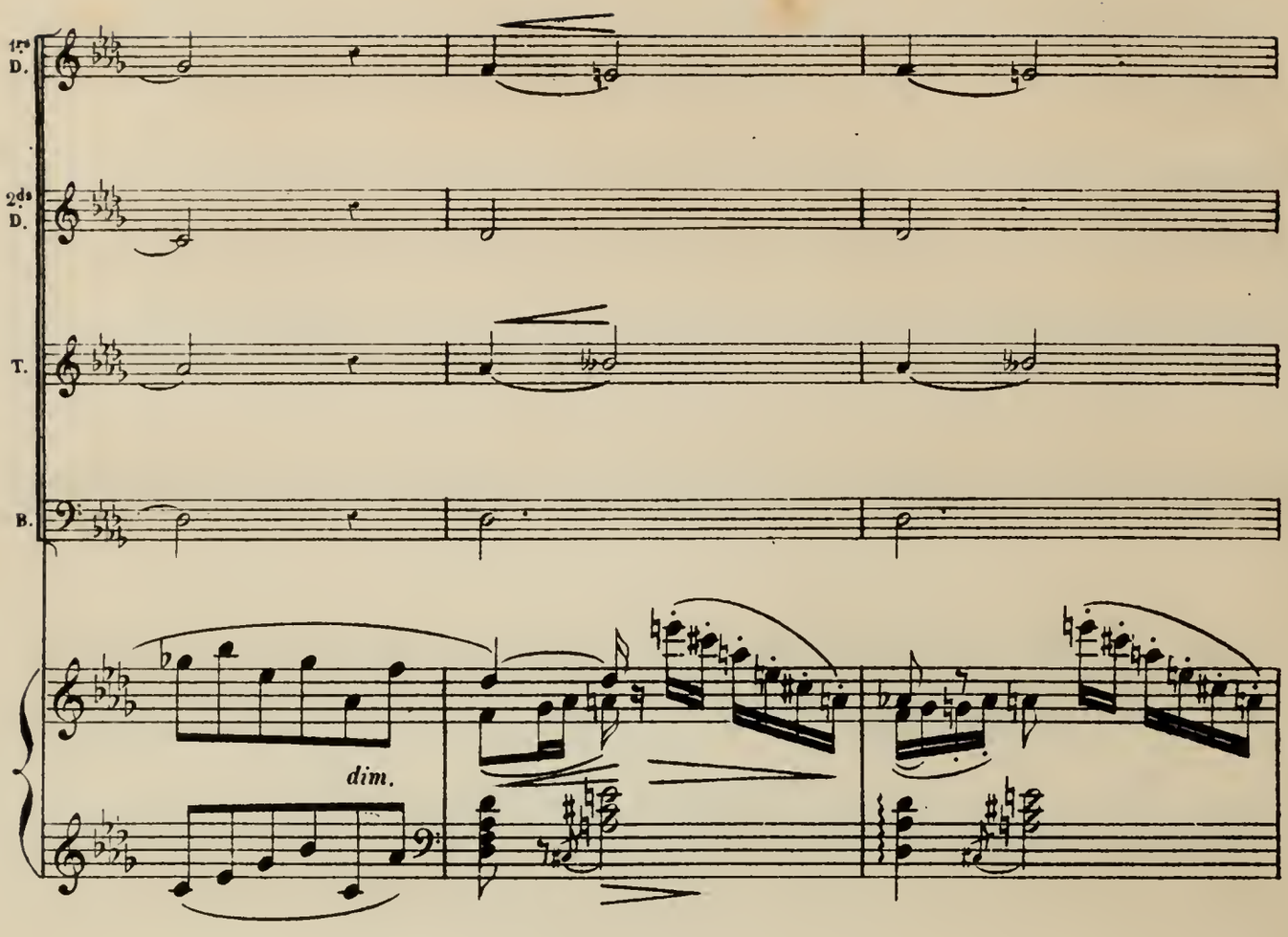
(bouche fermée)

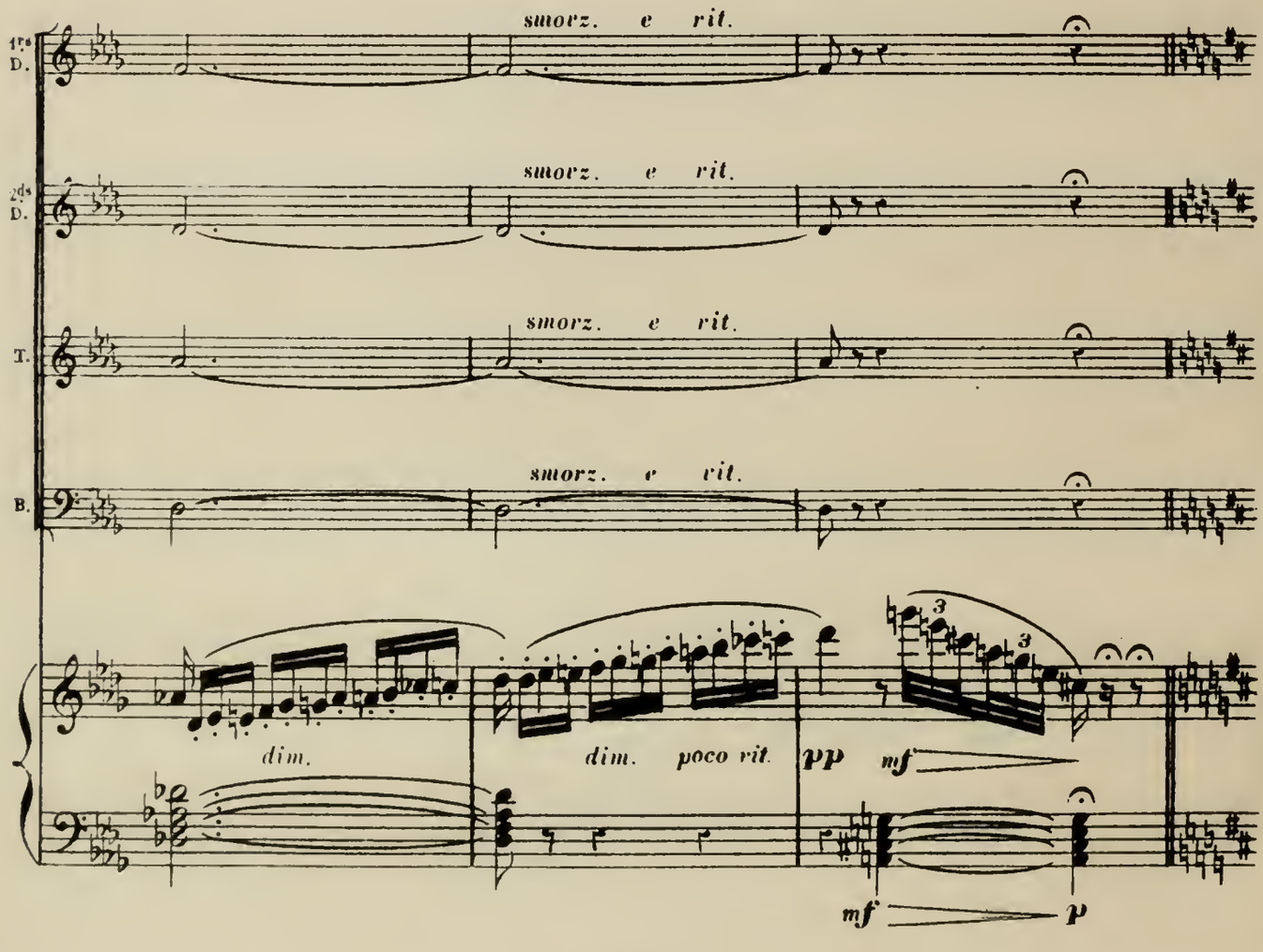


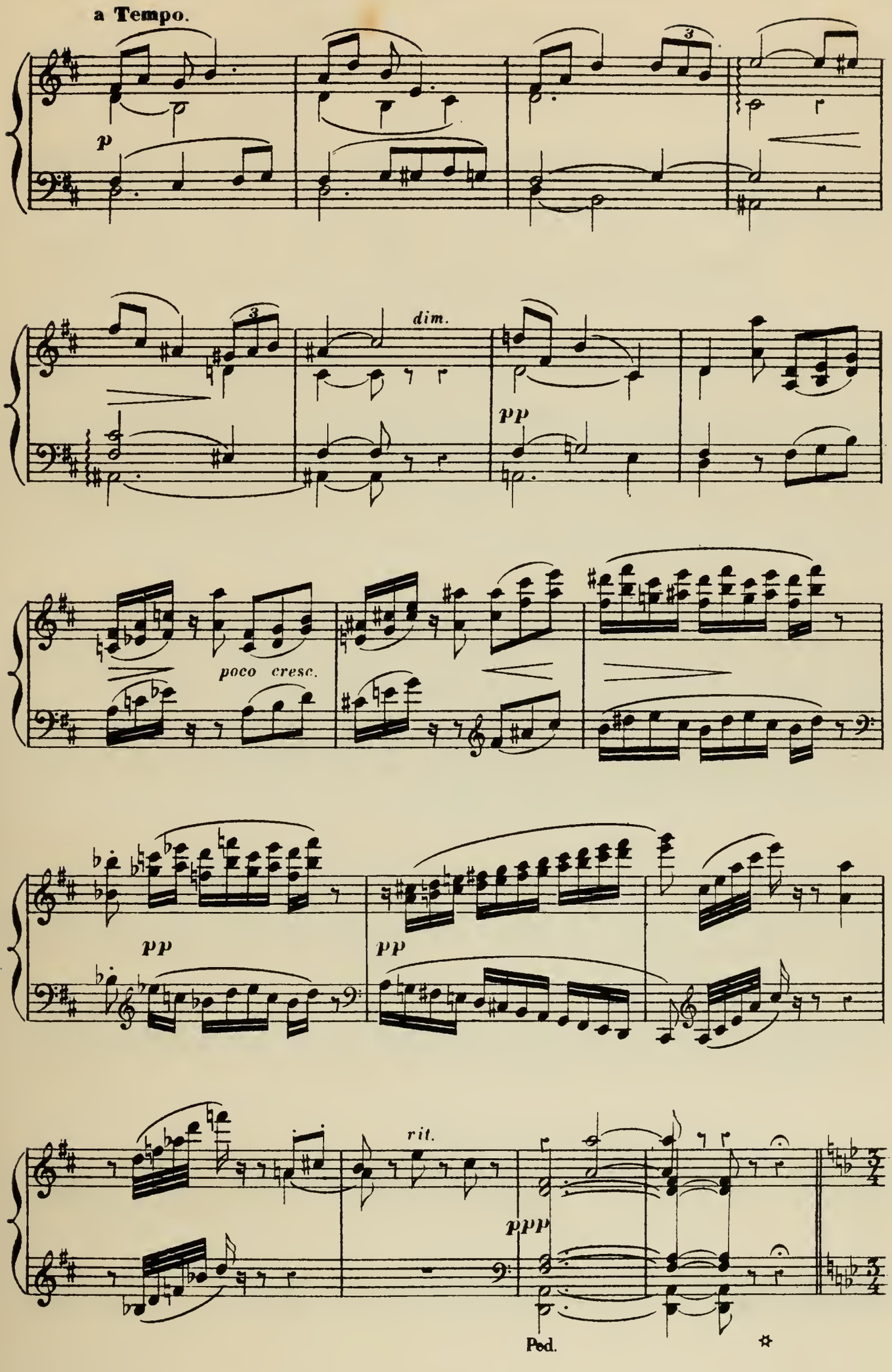



1ste D.
2de D.
T.
B.

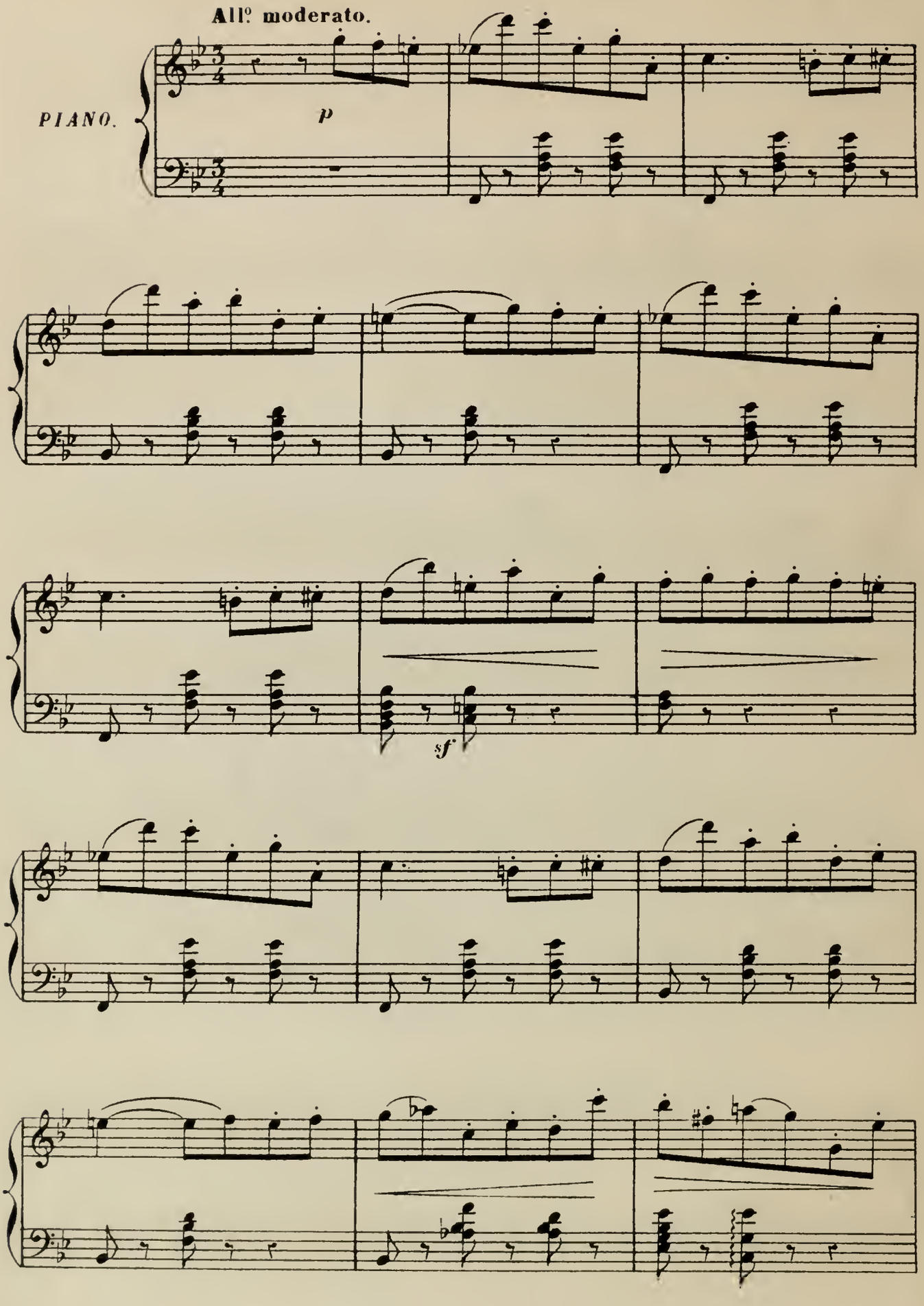

1ste D.
2de D.
T.
B.
p

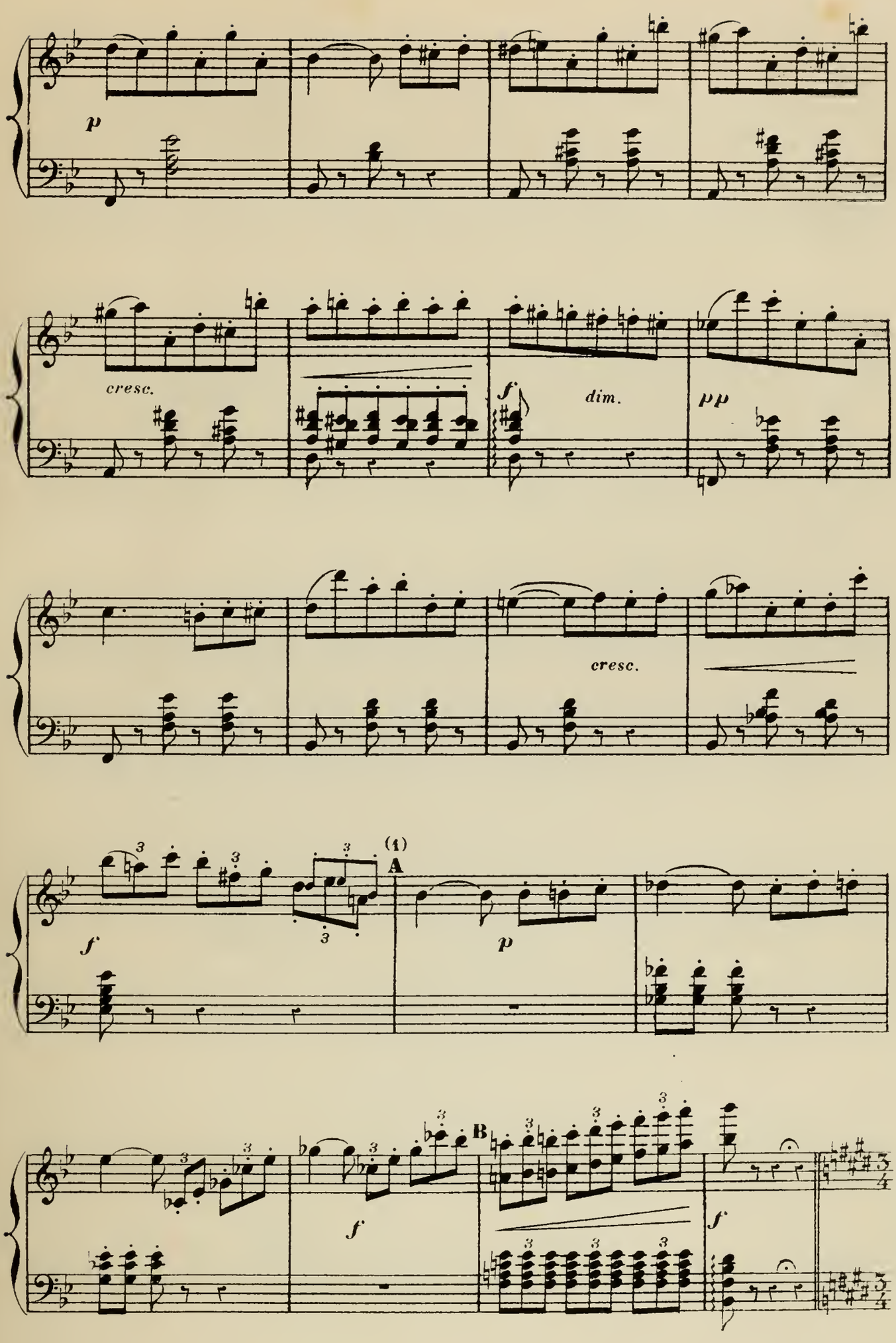

1re D.
2de D.
T.
B.
dim.


1re D.
2de D.
T.
B.
smorz. e rit.
smorz. e rit.
smorz. e rit.
smorz. e rit.
dim.
dim. poco rit.
pp
mf
mf
p


a Tempo.
p
3
dim.
pp
poco cresc.
pp
pp
rit.
ppp
Ped.

VARIATION D'ARIEL.





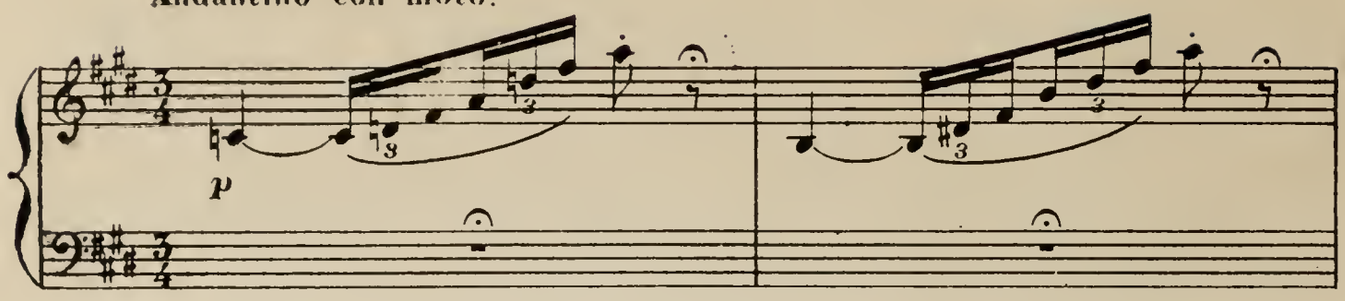
(1) Coupure de **A** à **B**.

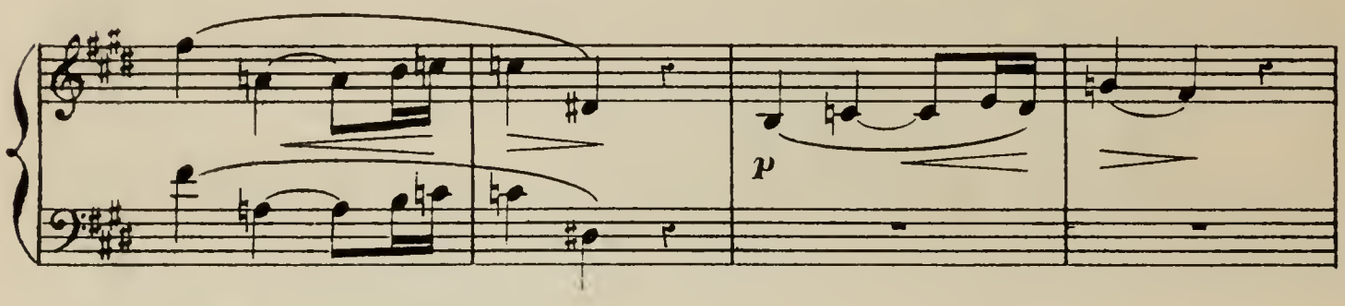
Si l'on fait la coupure on jouera les petites notes.

RÉVEIL DE MIRANDA.

(Miranda se réveille)

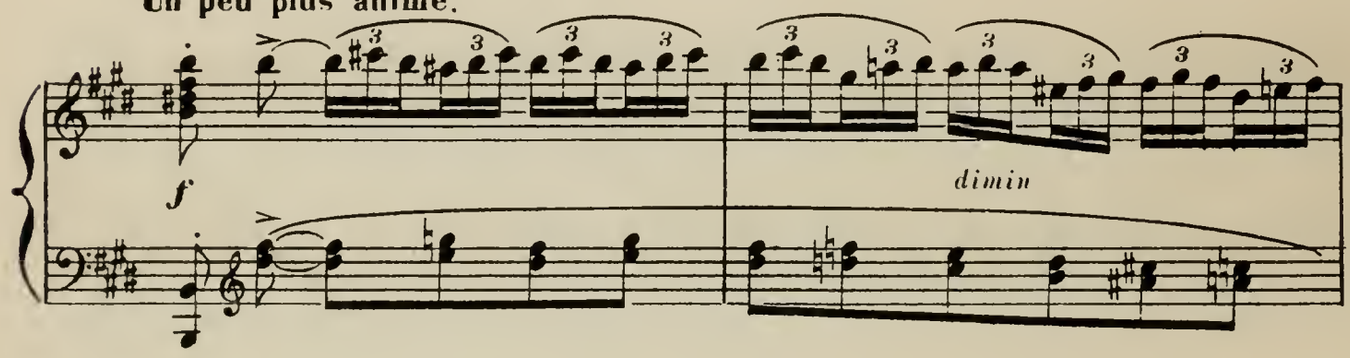
Andantino con moto.



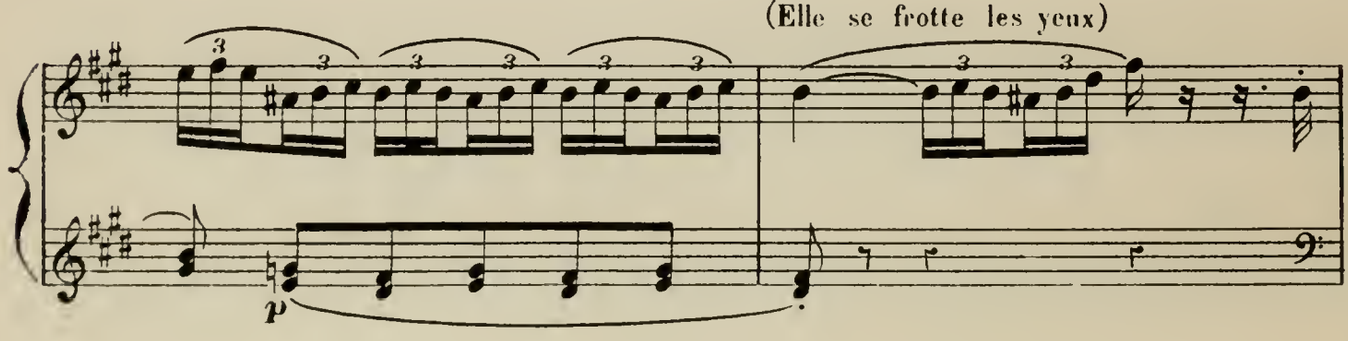


(Elle saute à bas du hamac)

Un peu plus animé.

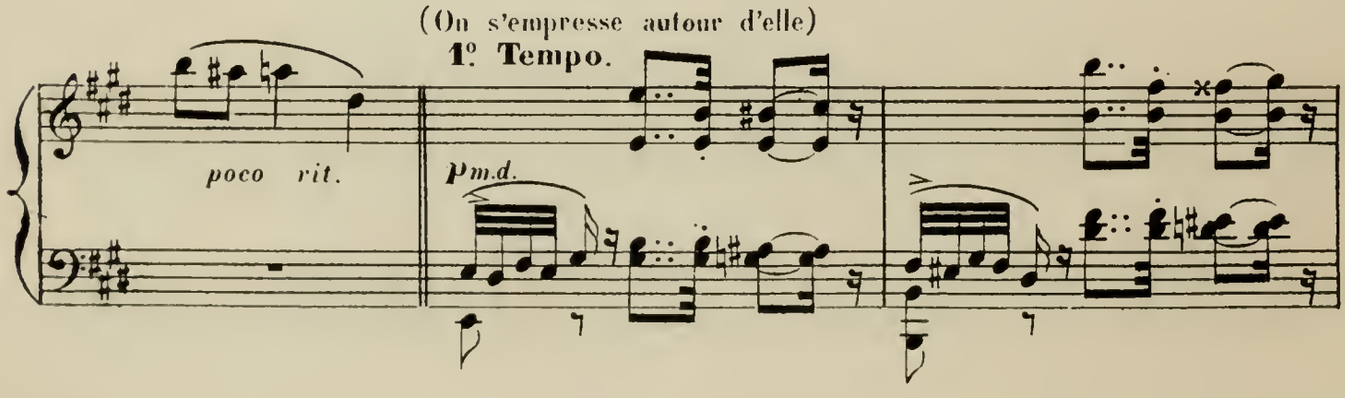


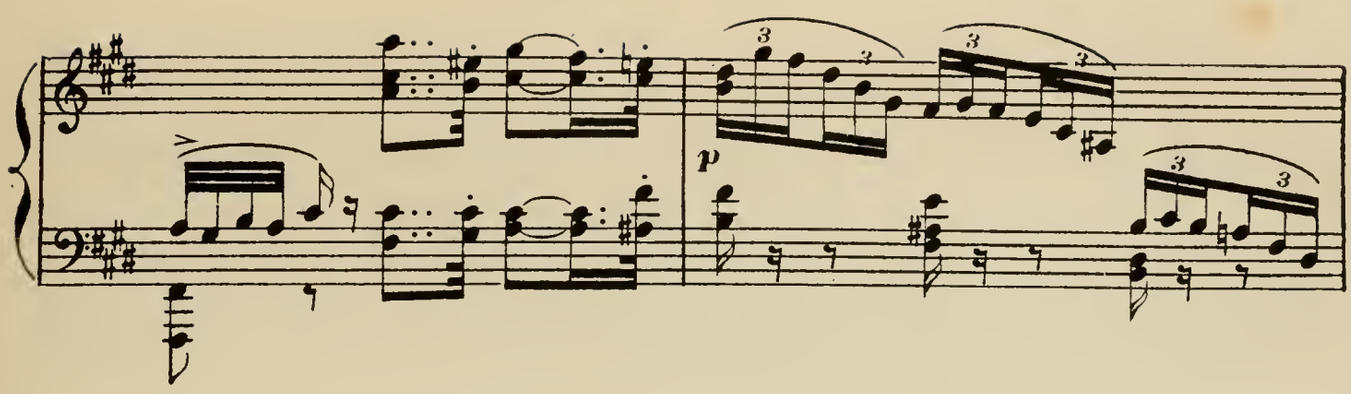
(Elle se frotte les yeux)

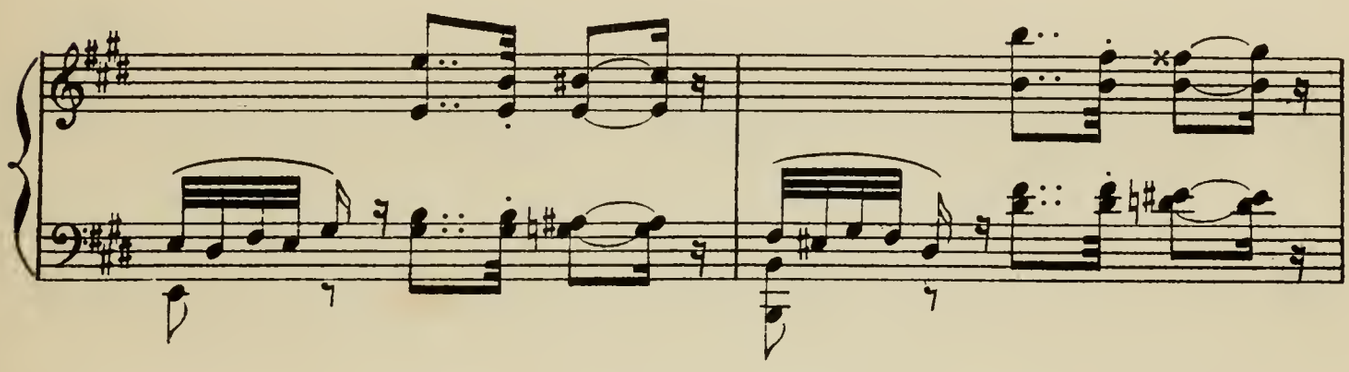


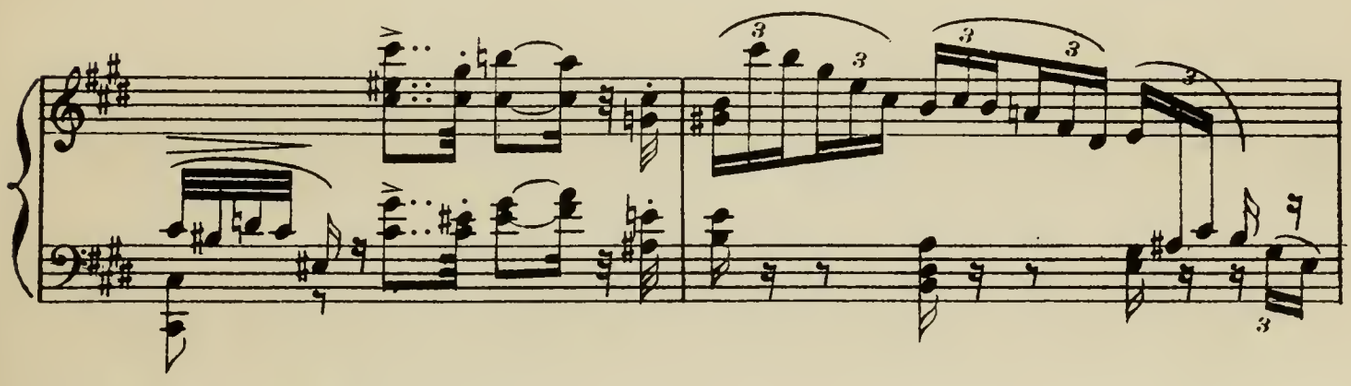
(On s'empresse autour d'elle)

1º Tempo.

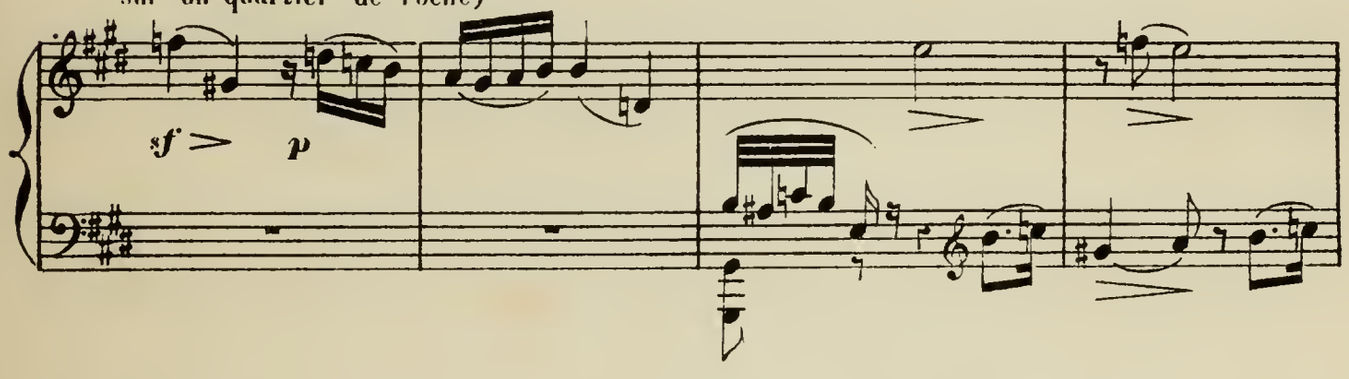


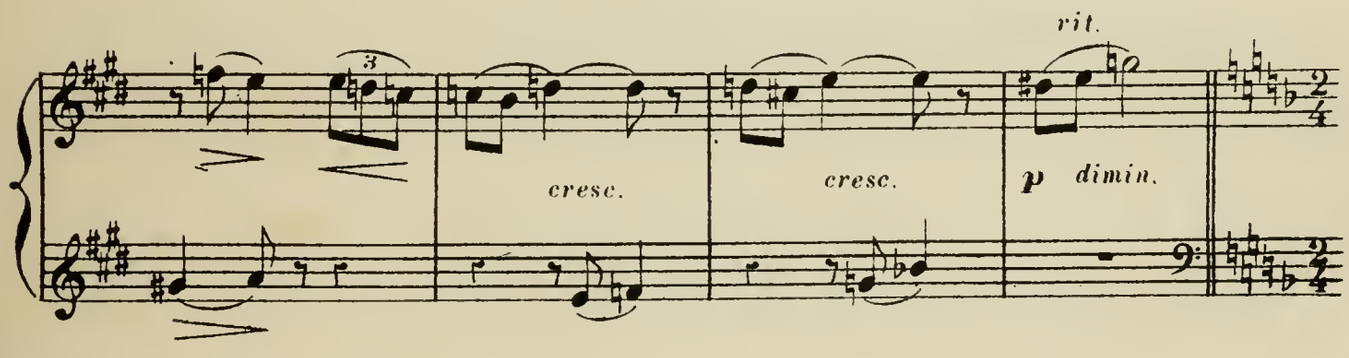






(Miranda va s'asseoir tristement
sur un quartier de roche)

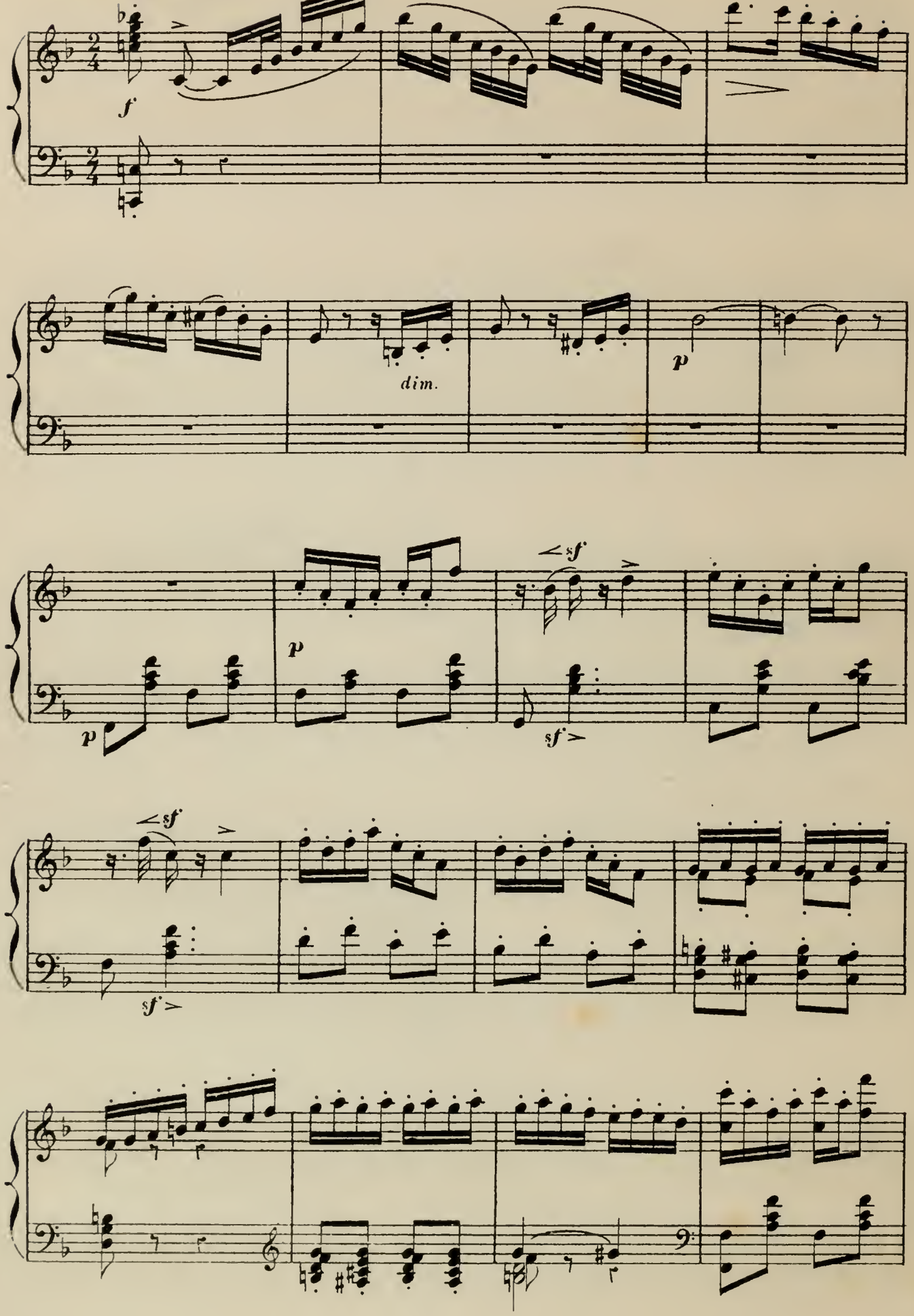


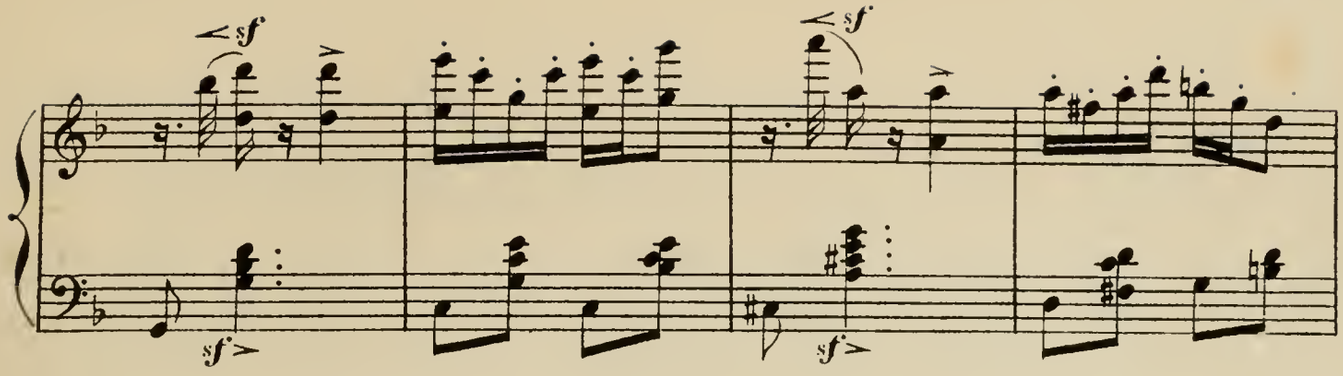


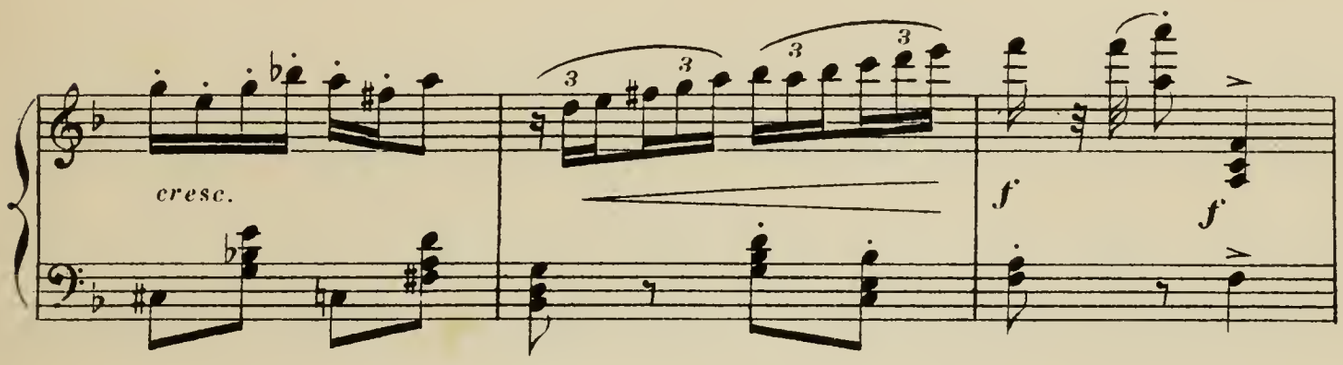
PAS DES GÉNIES.

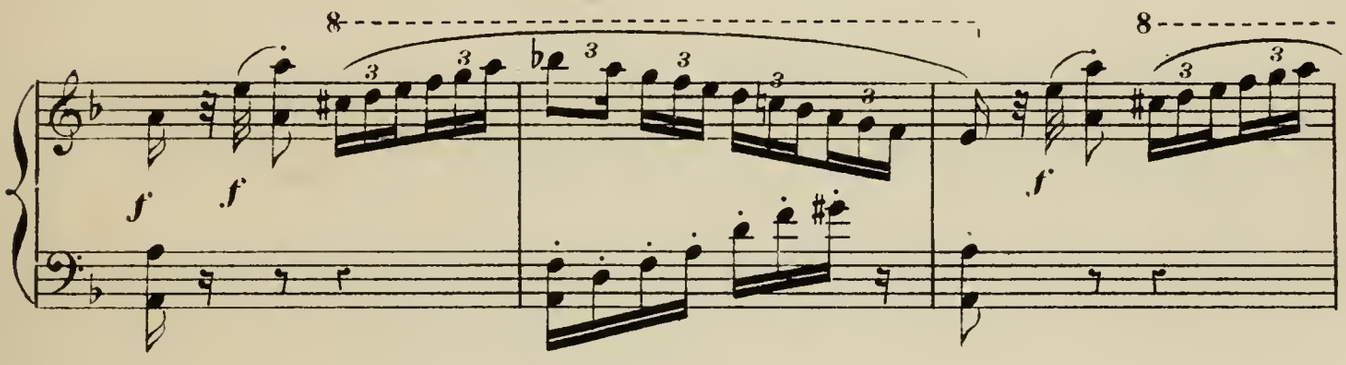
(Ordre d'Ariel aux génies)

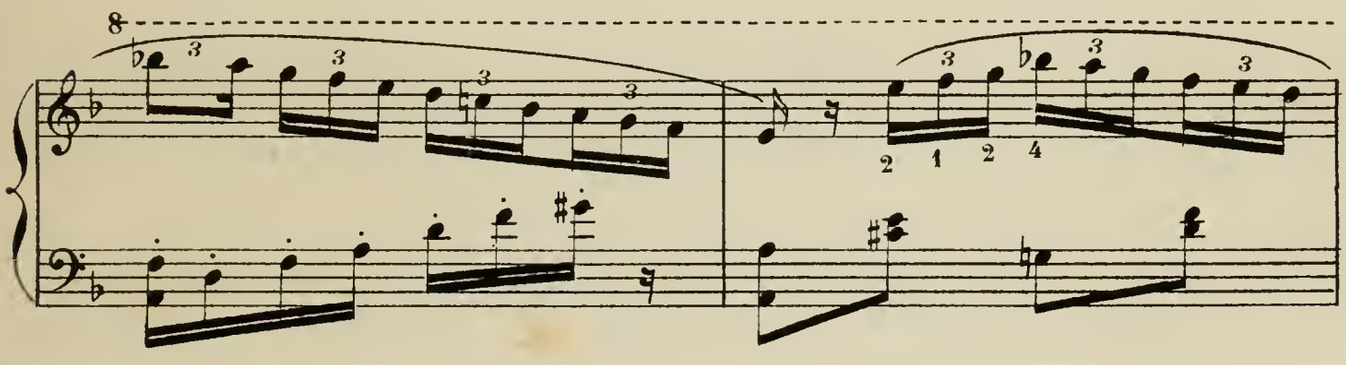
Moderato.

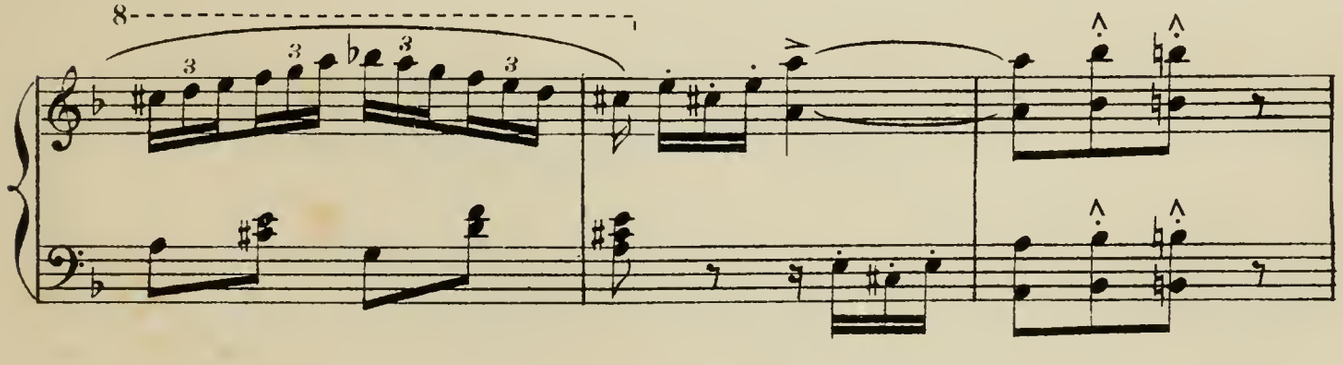



sf
sf
sf
sf


cresc.
f
f


8
8
f
f
f


8
2 1 2 4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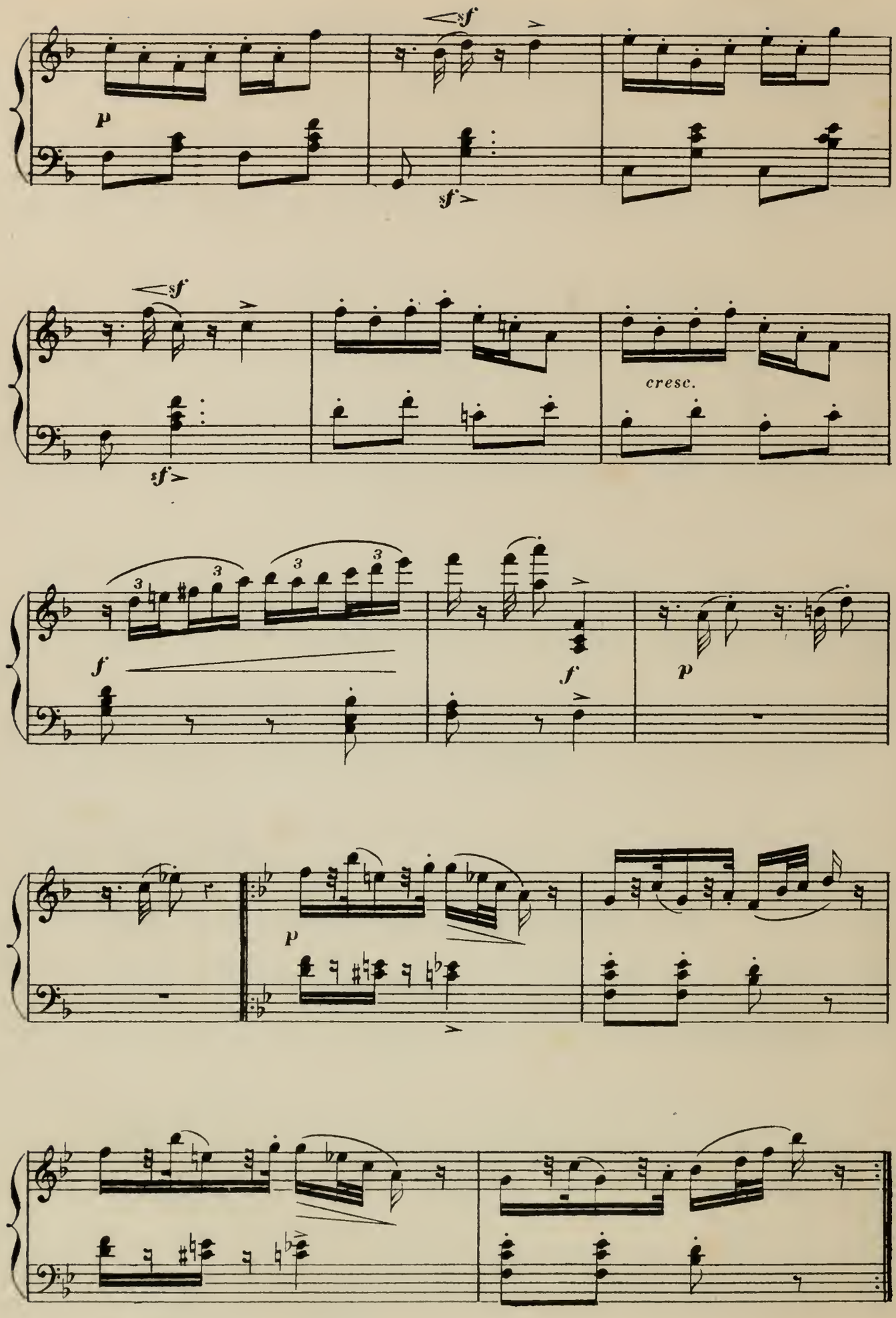
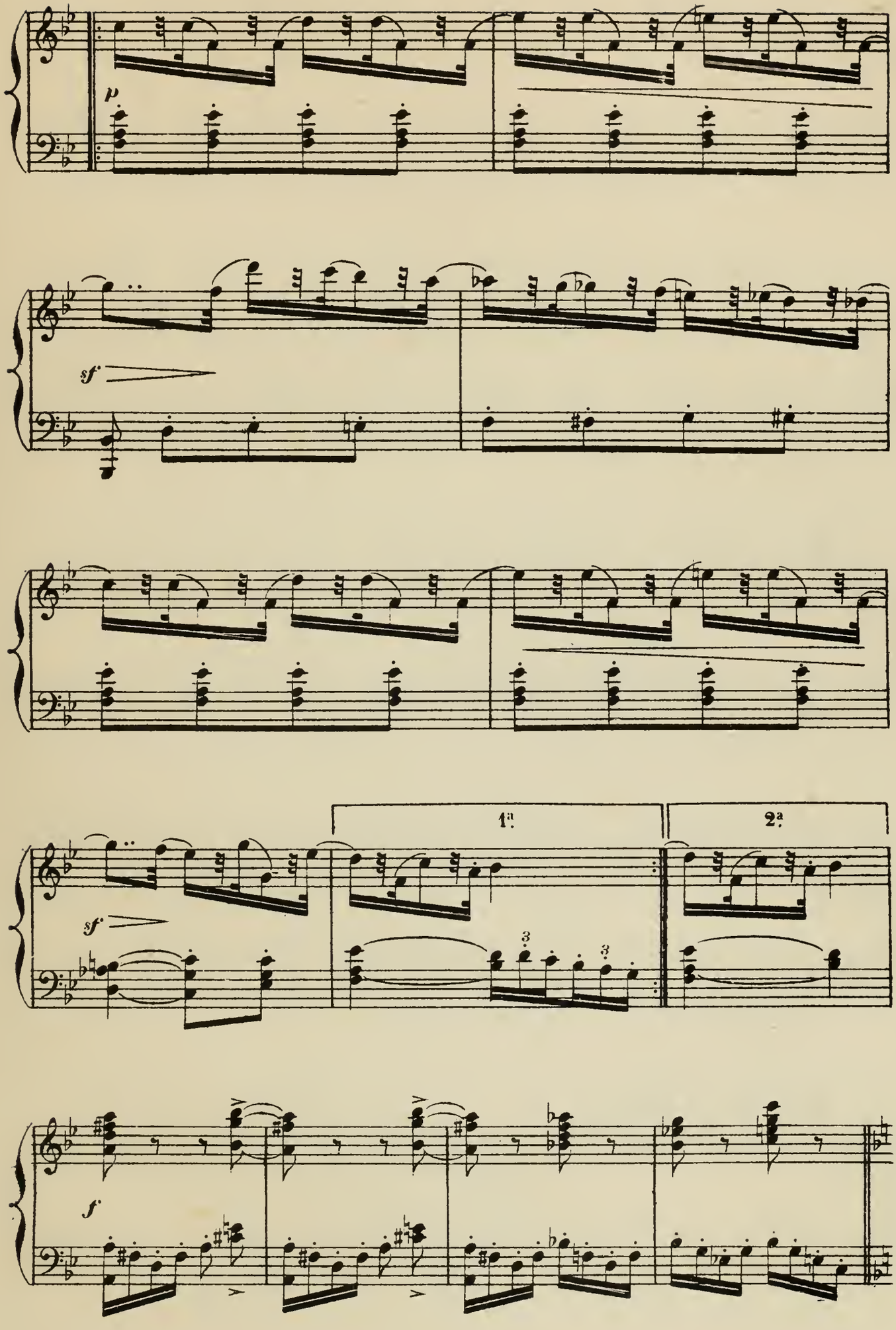
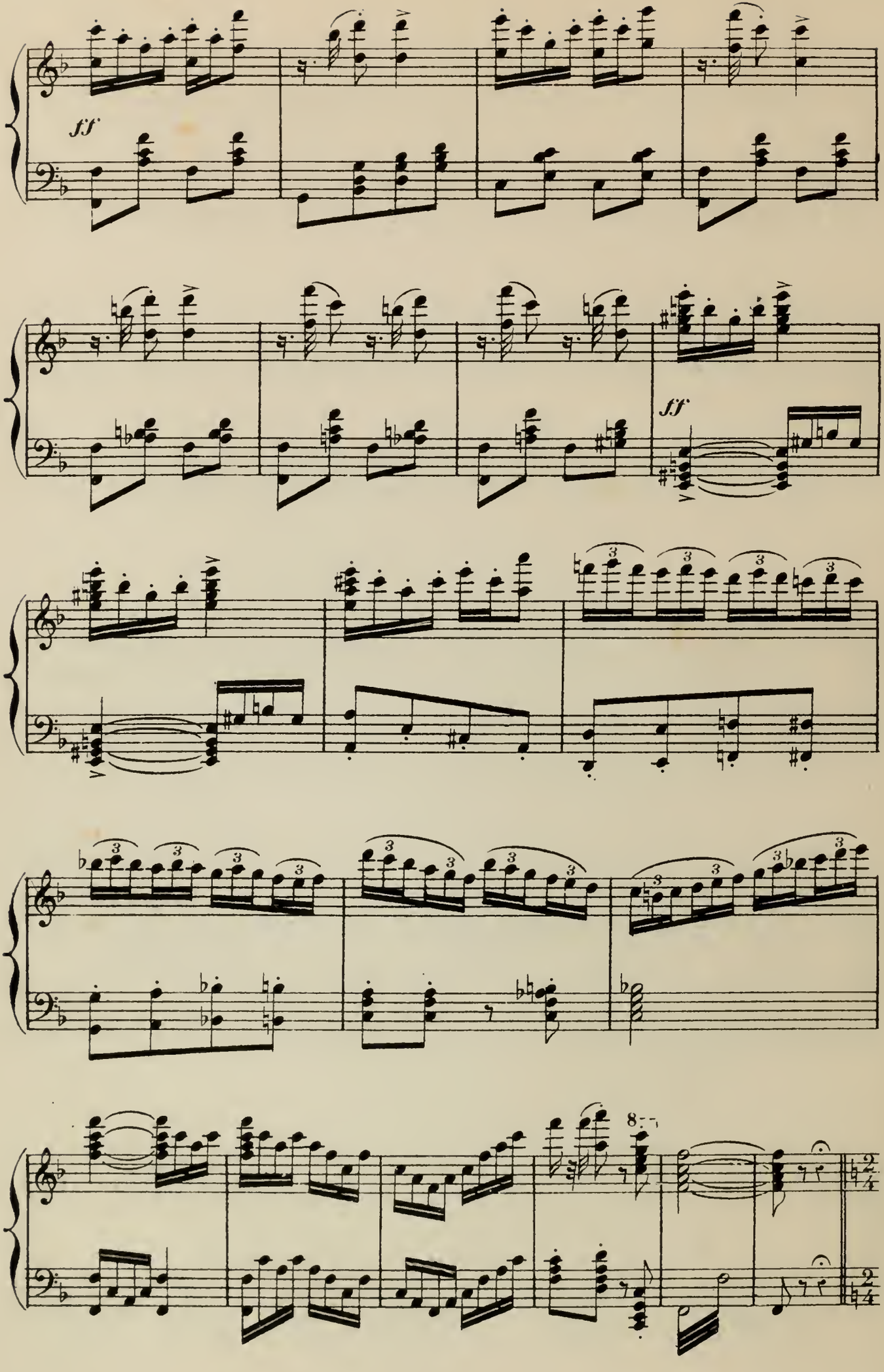
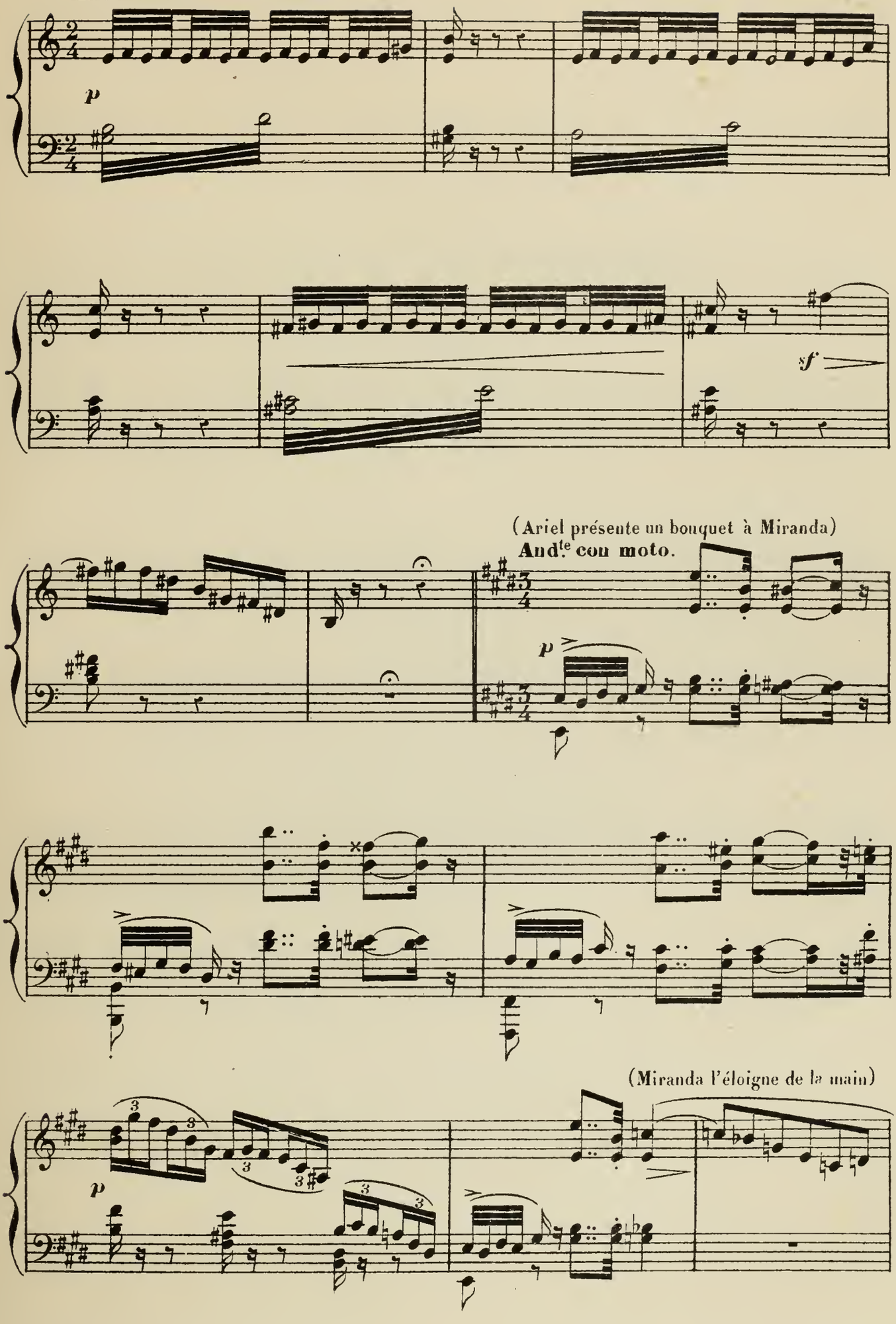
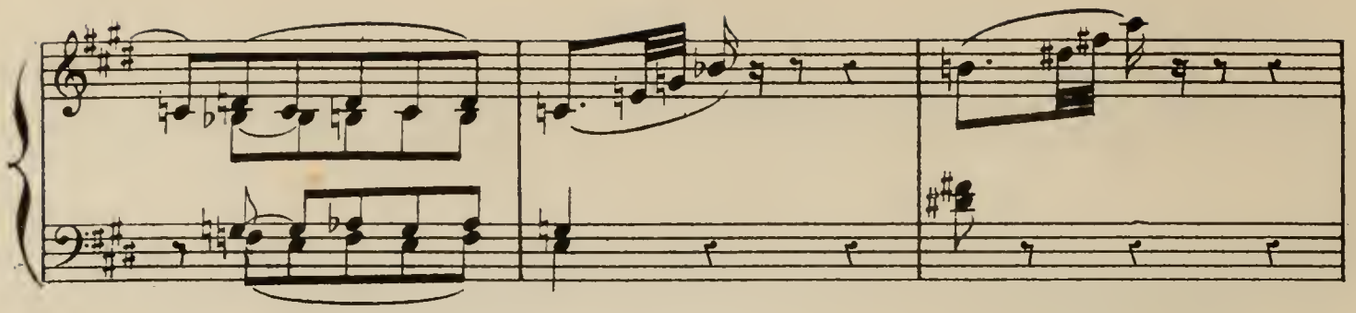

sf
p
sf
sf
sf
cresc.
3
3
3
3
f
f
p
p


p
sf
sf
1ª
2ª
3
3
f

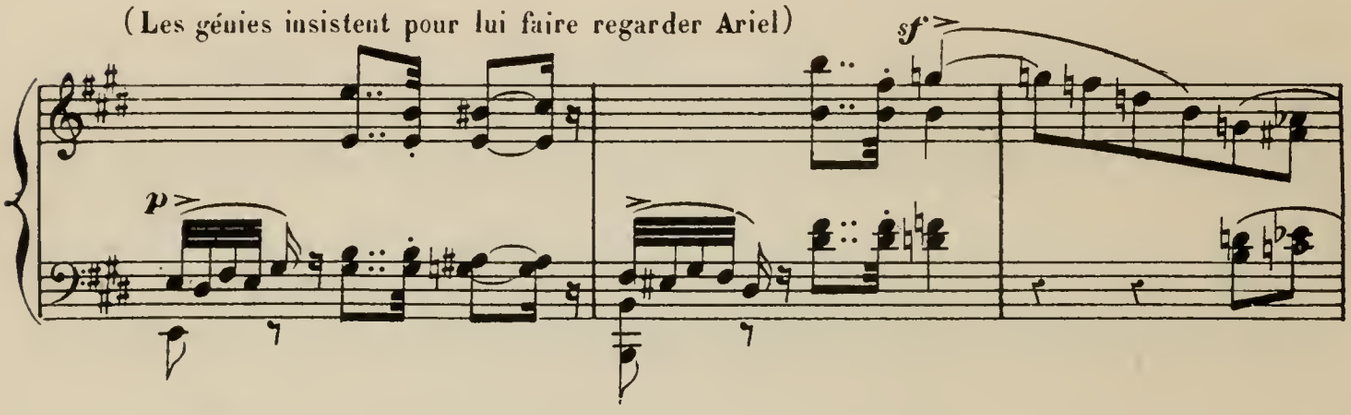

ff
ff
8

All.º moderato.

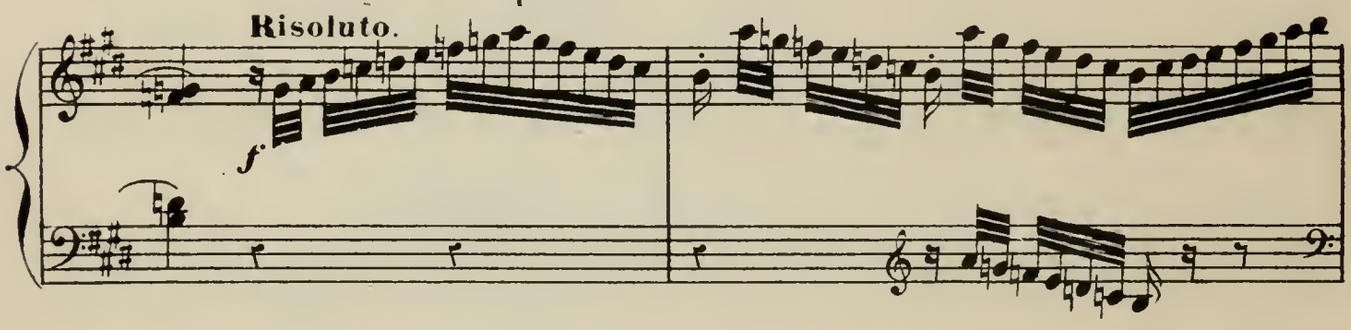


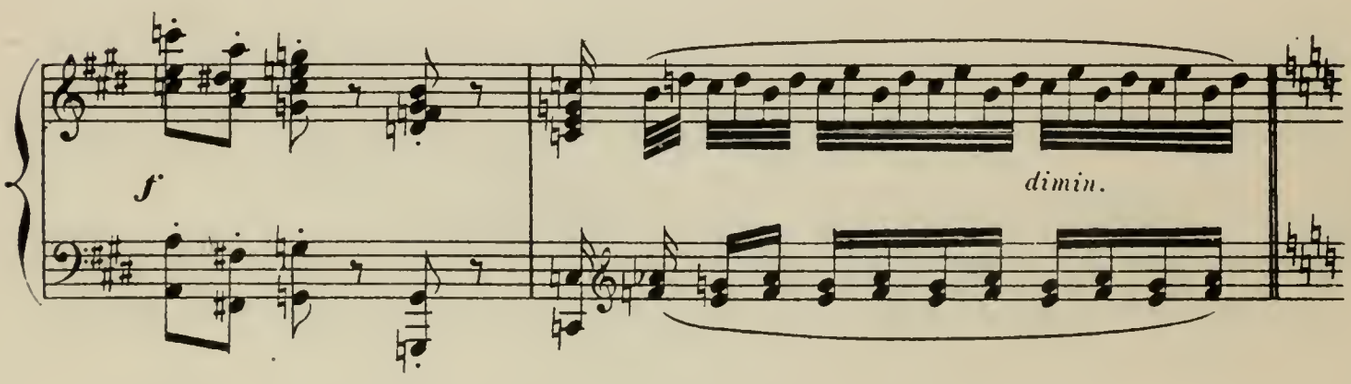


(Les génies insistent pour lui faire regarder Ariel)

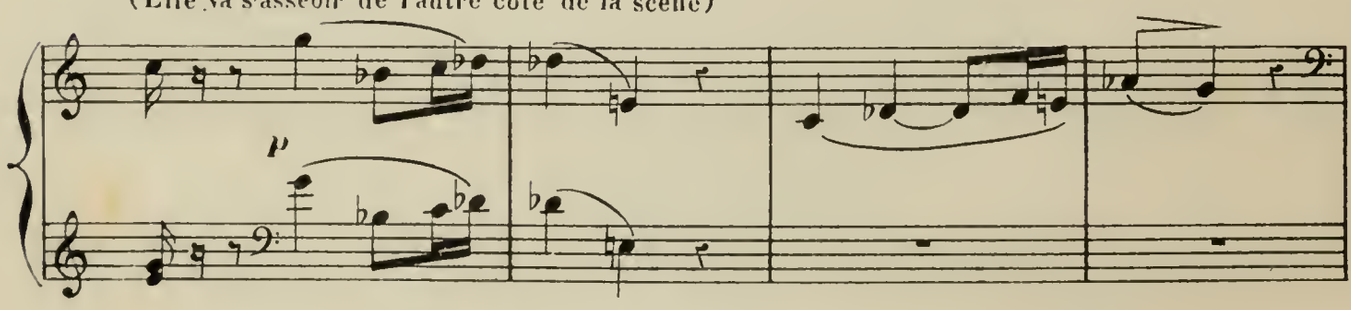


(Elle se retourne avec impatience)

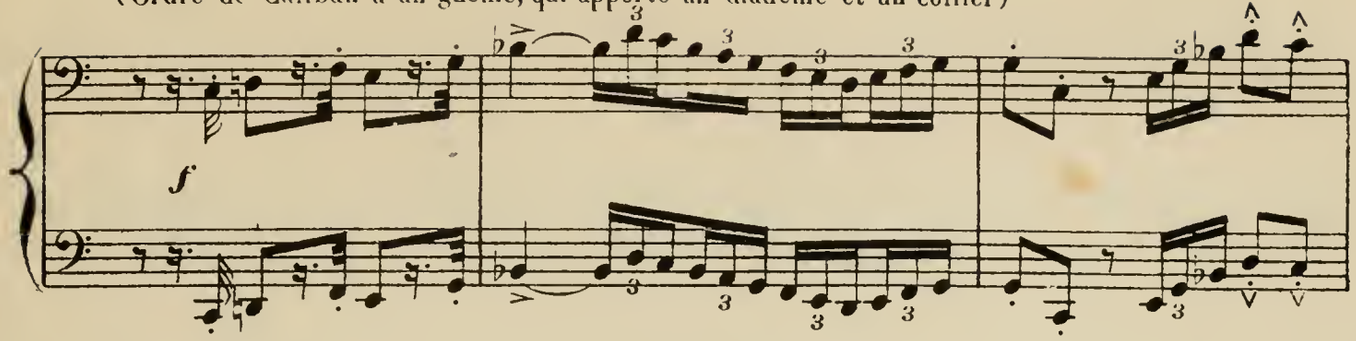


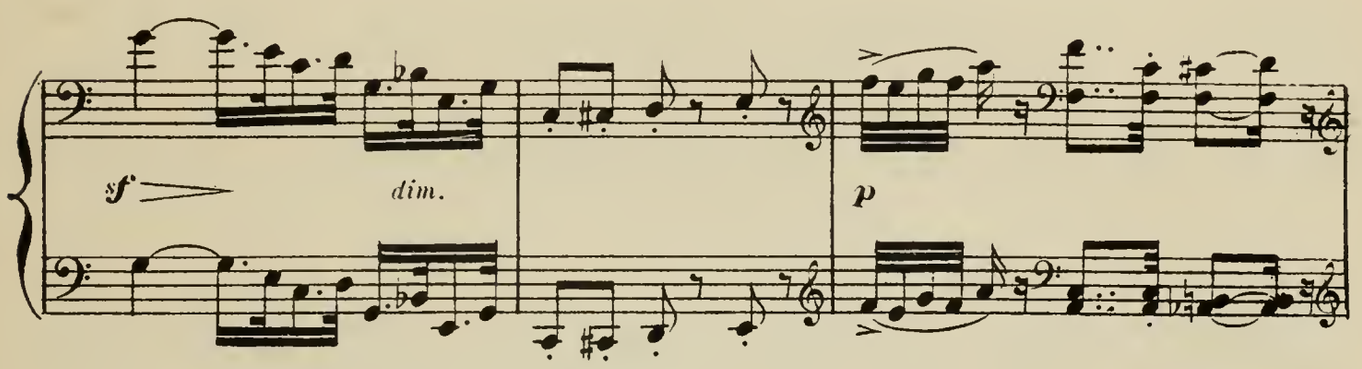


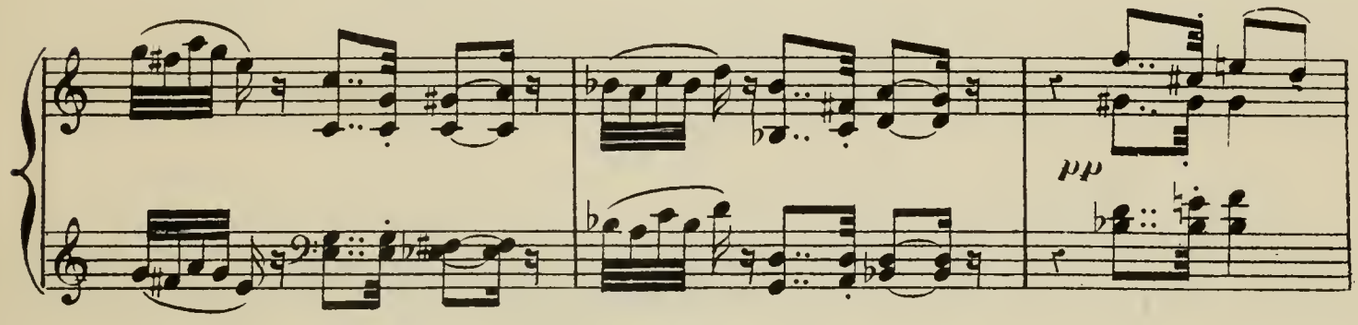
(Elle va s'asseoir de l'autre côté de la scène)



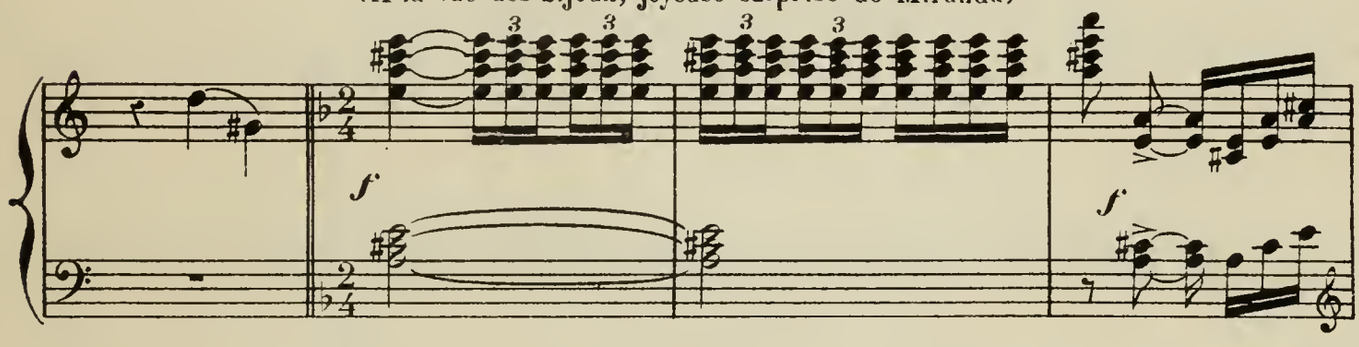
(Ordre de Caliban à un guôme, qui apporte un diadème et un collier)

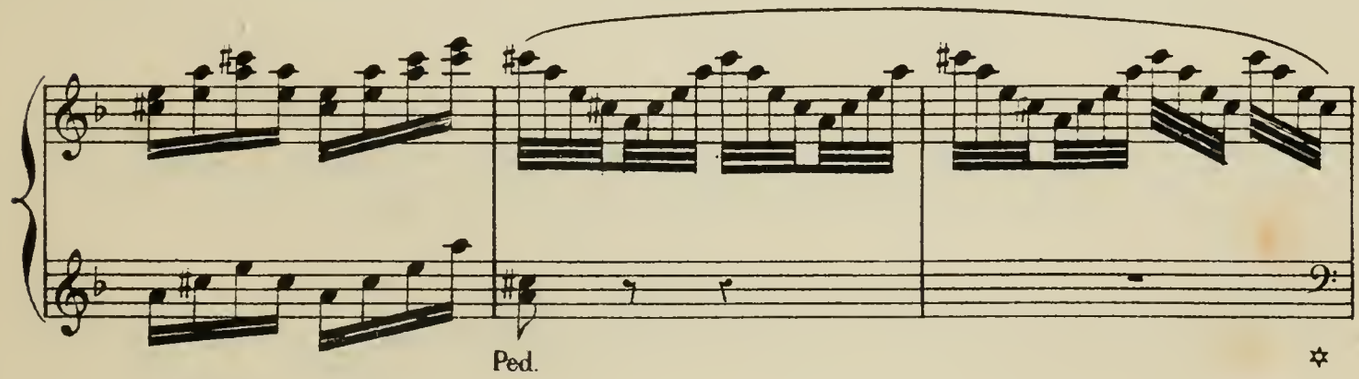


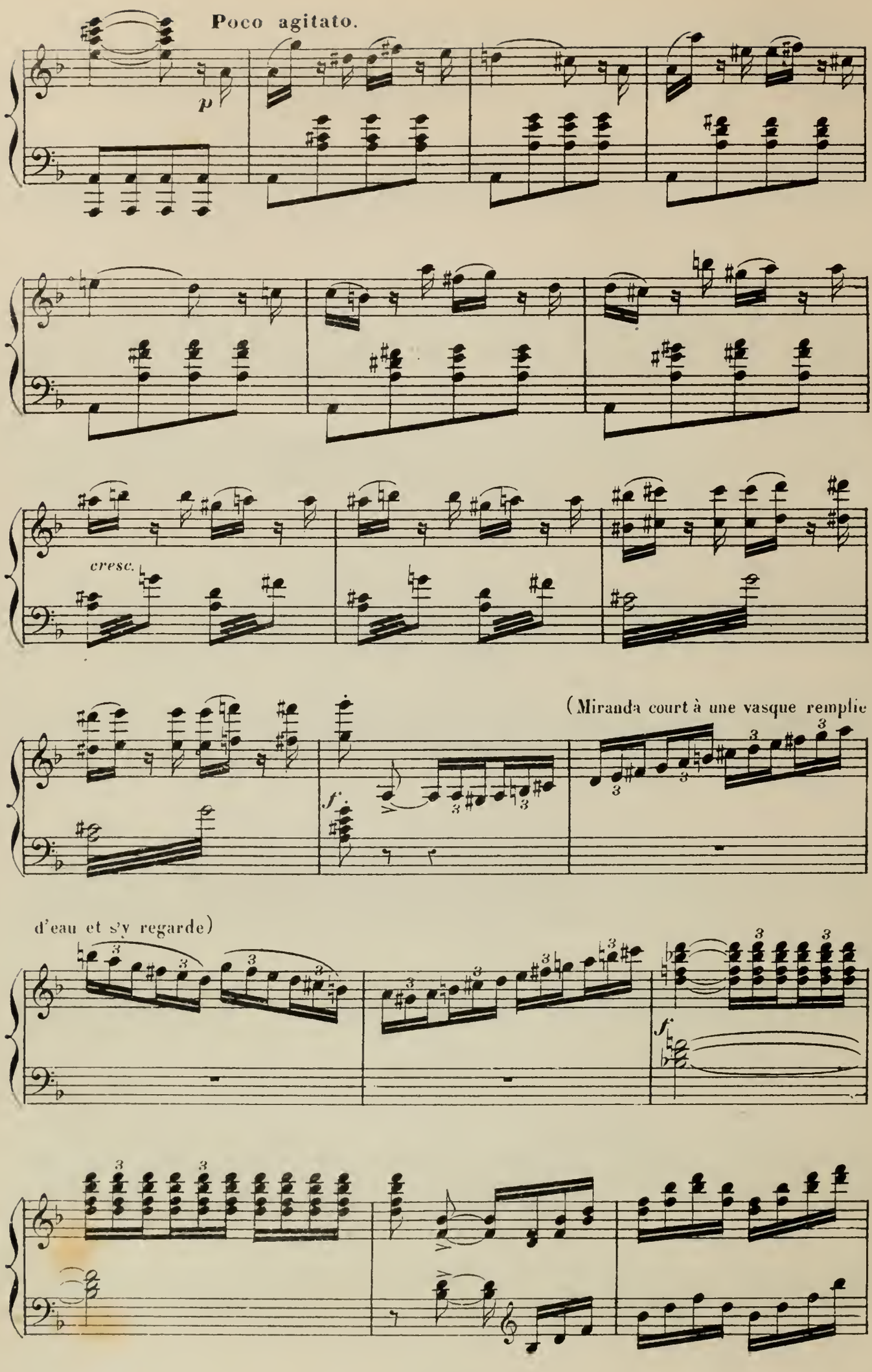


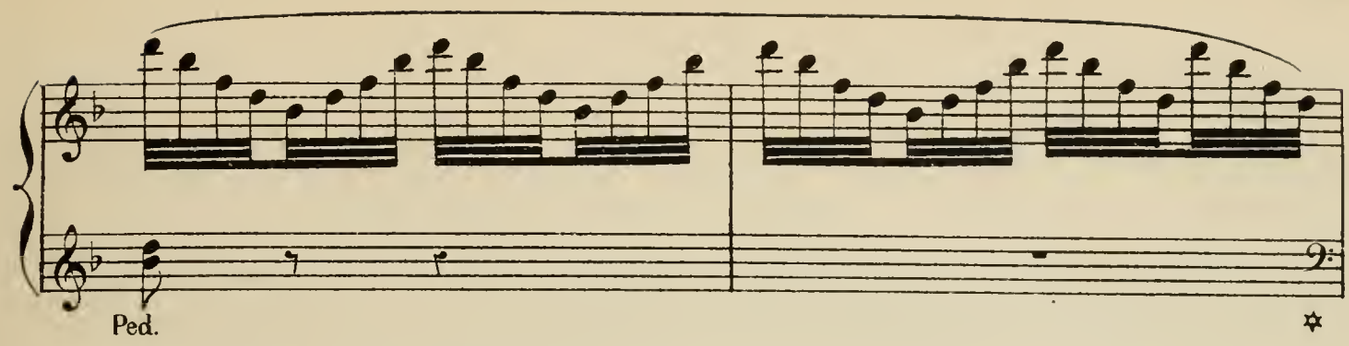


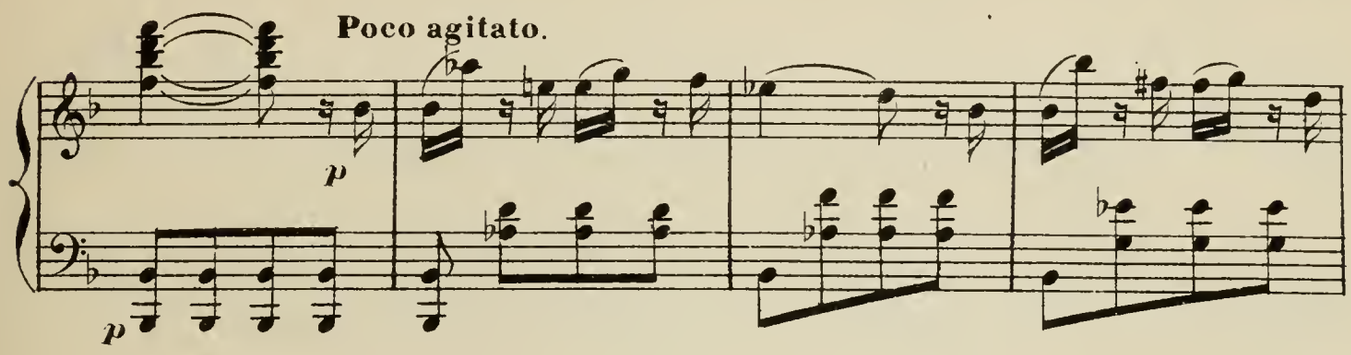
(A la vue des bijoux, joyeuse surprise de Miranda)

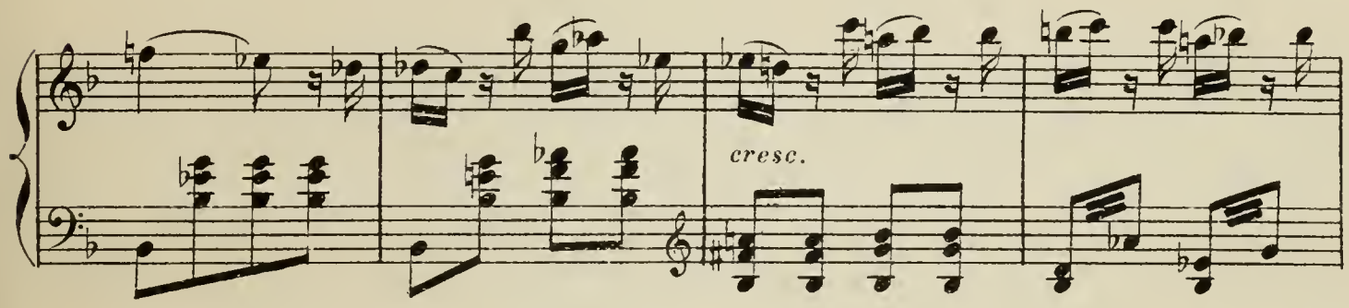


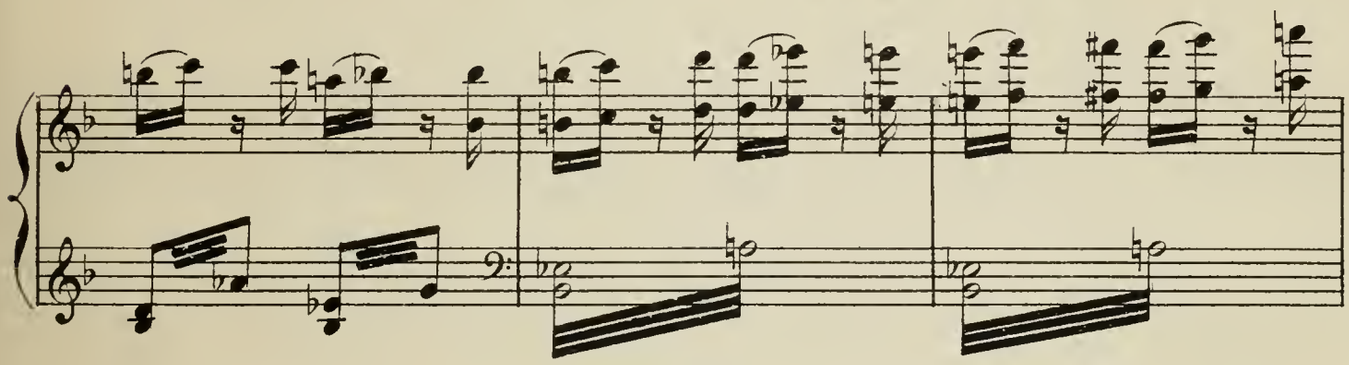


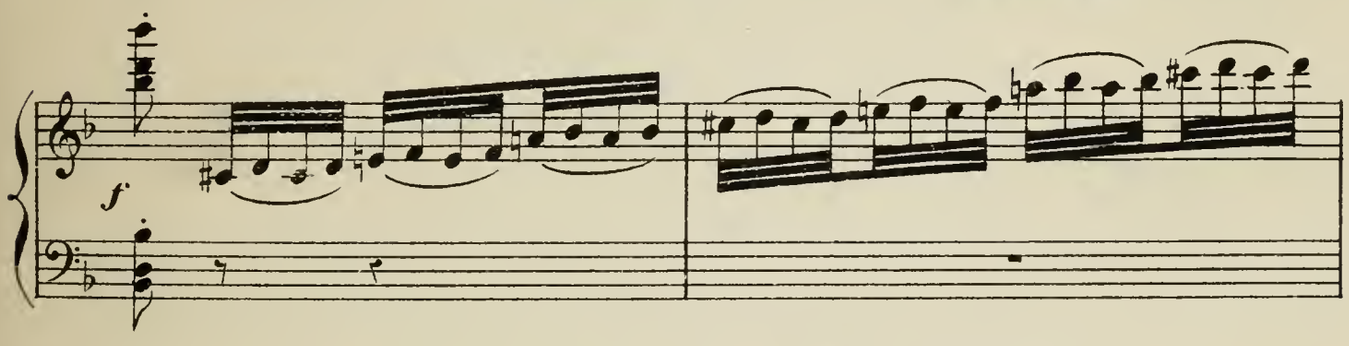

Poco agitato.
p
cresc.
(Miranda court à une vasque remplie
f
d'eau et s'y regarde)
f


Ped.


Poco agitato.
p
p


cresc.

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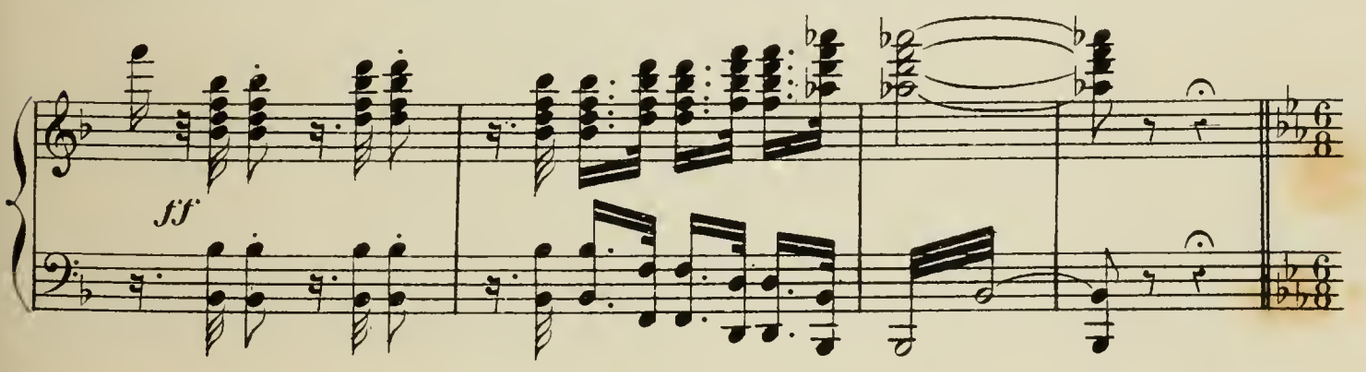
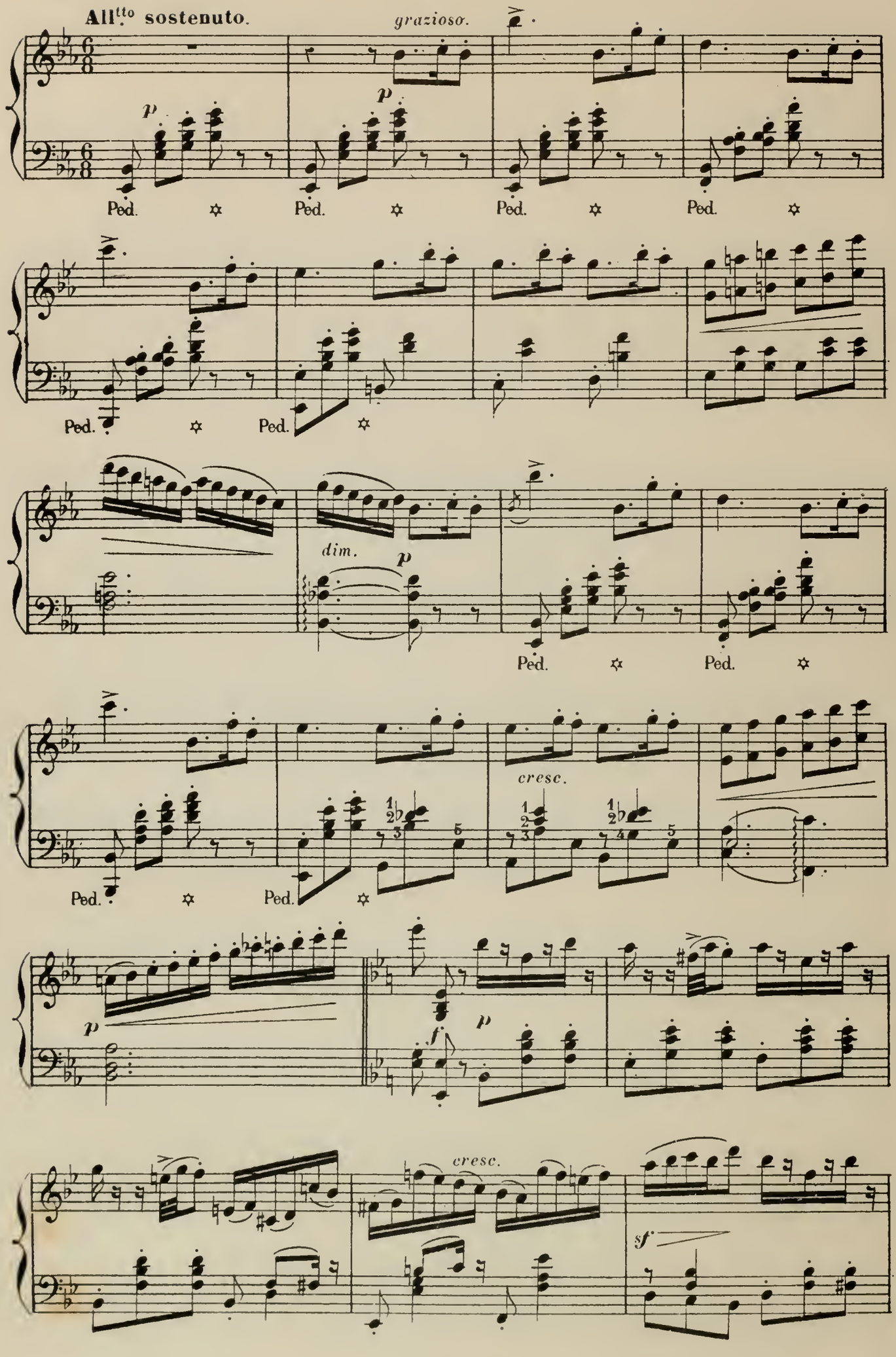
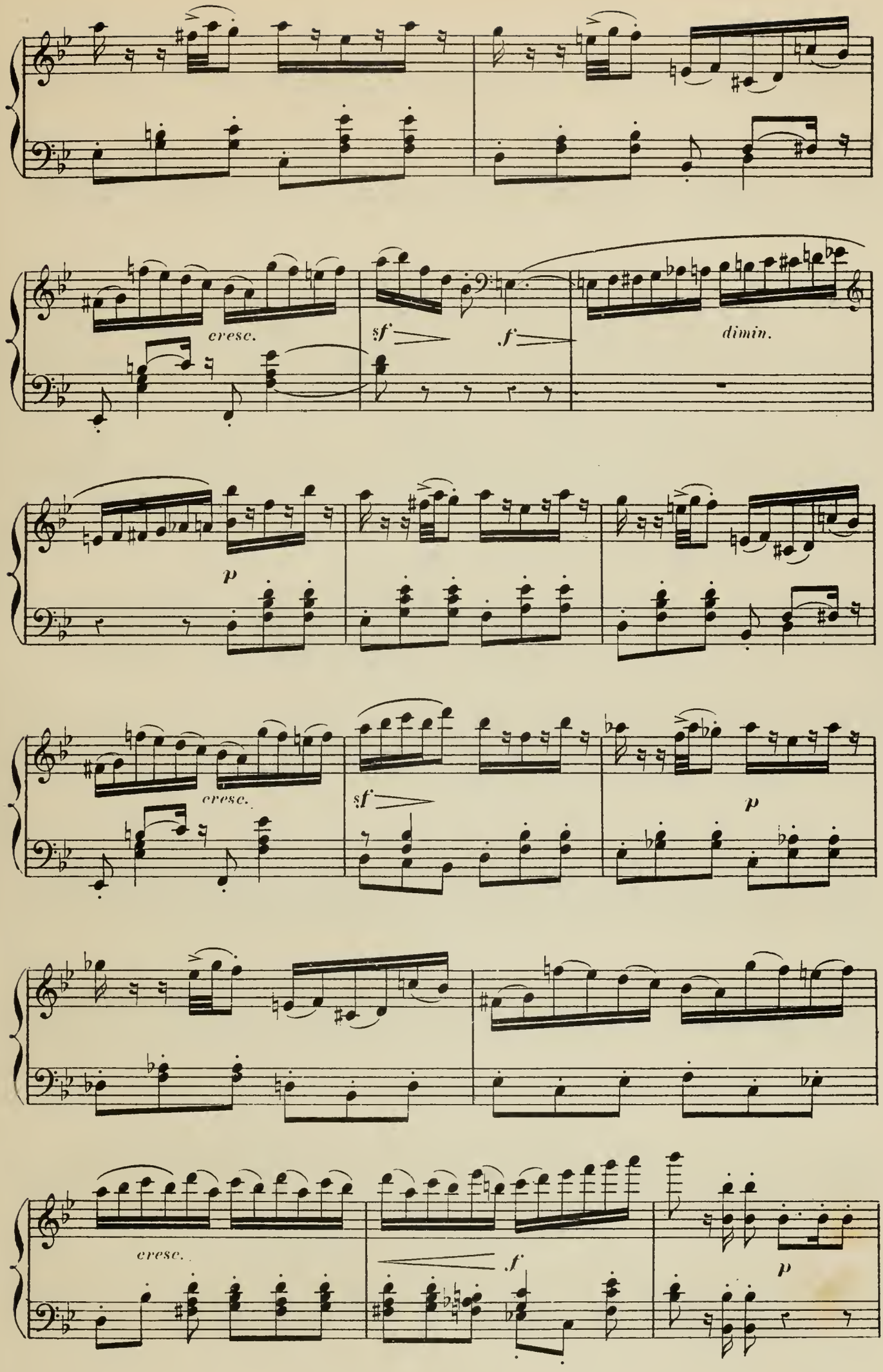
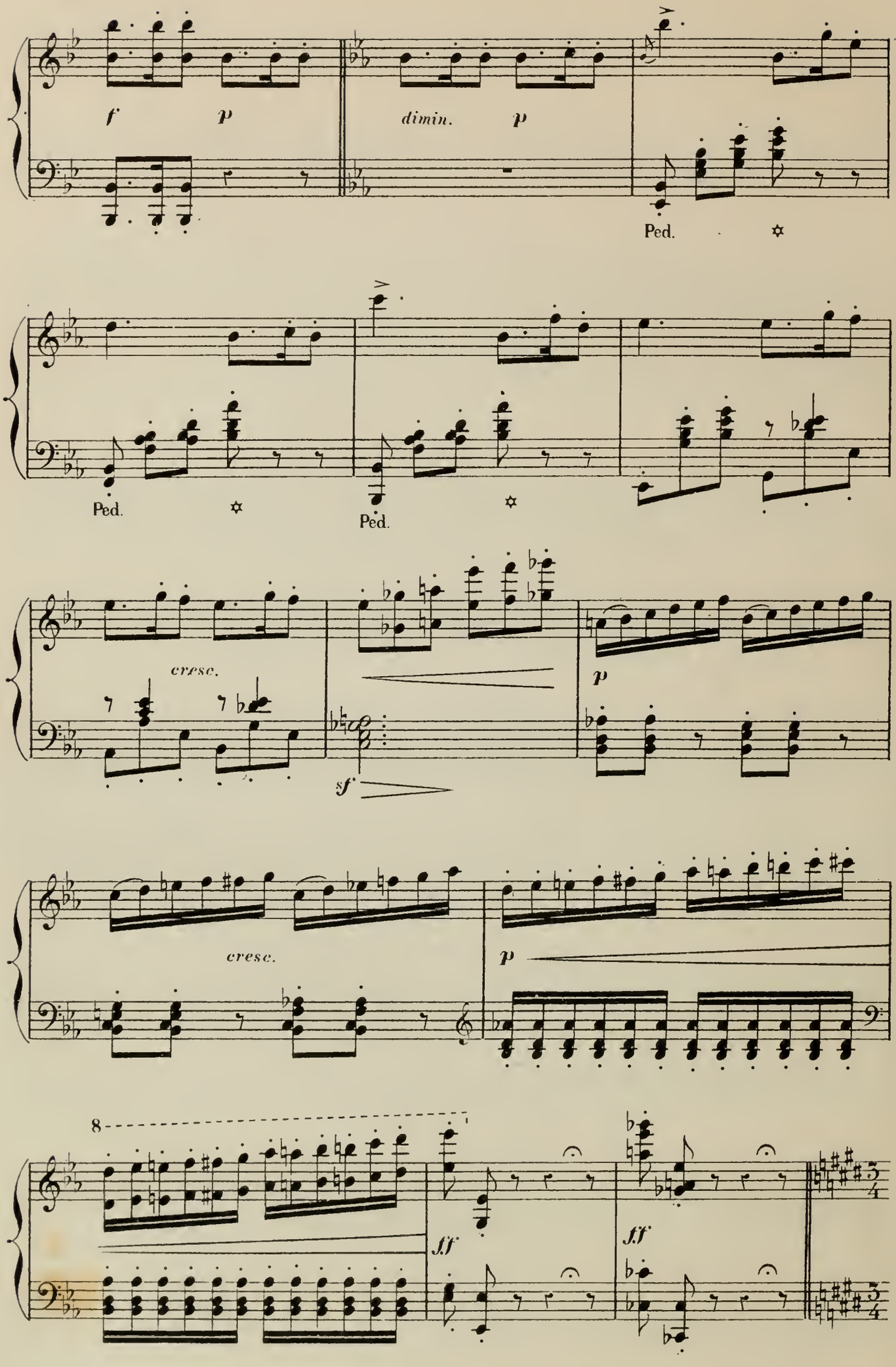

ff

PAS DES BIJOUX

(MIRANDA)

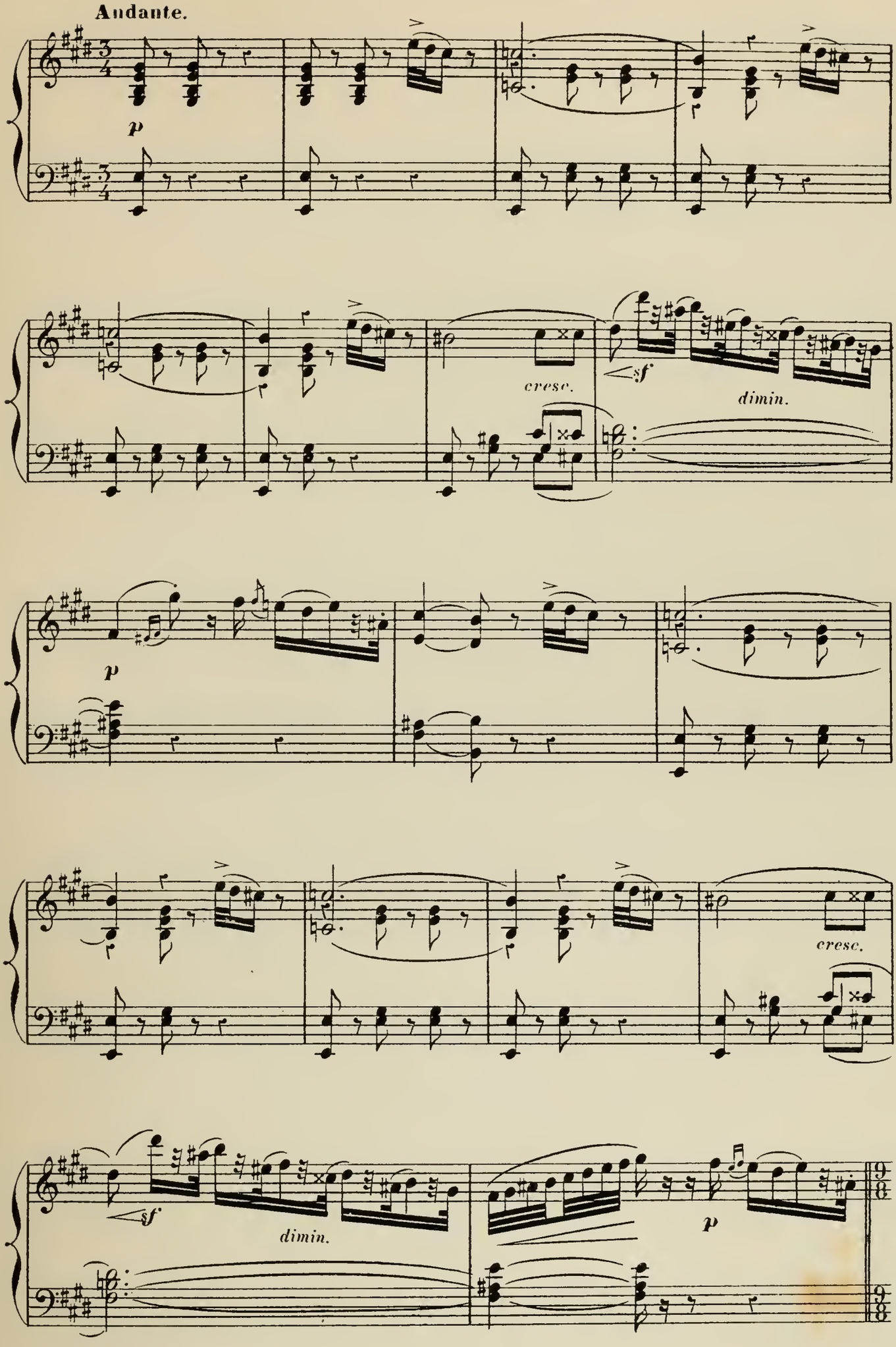


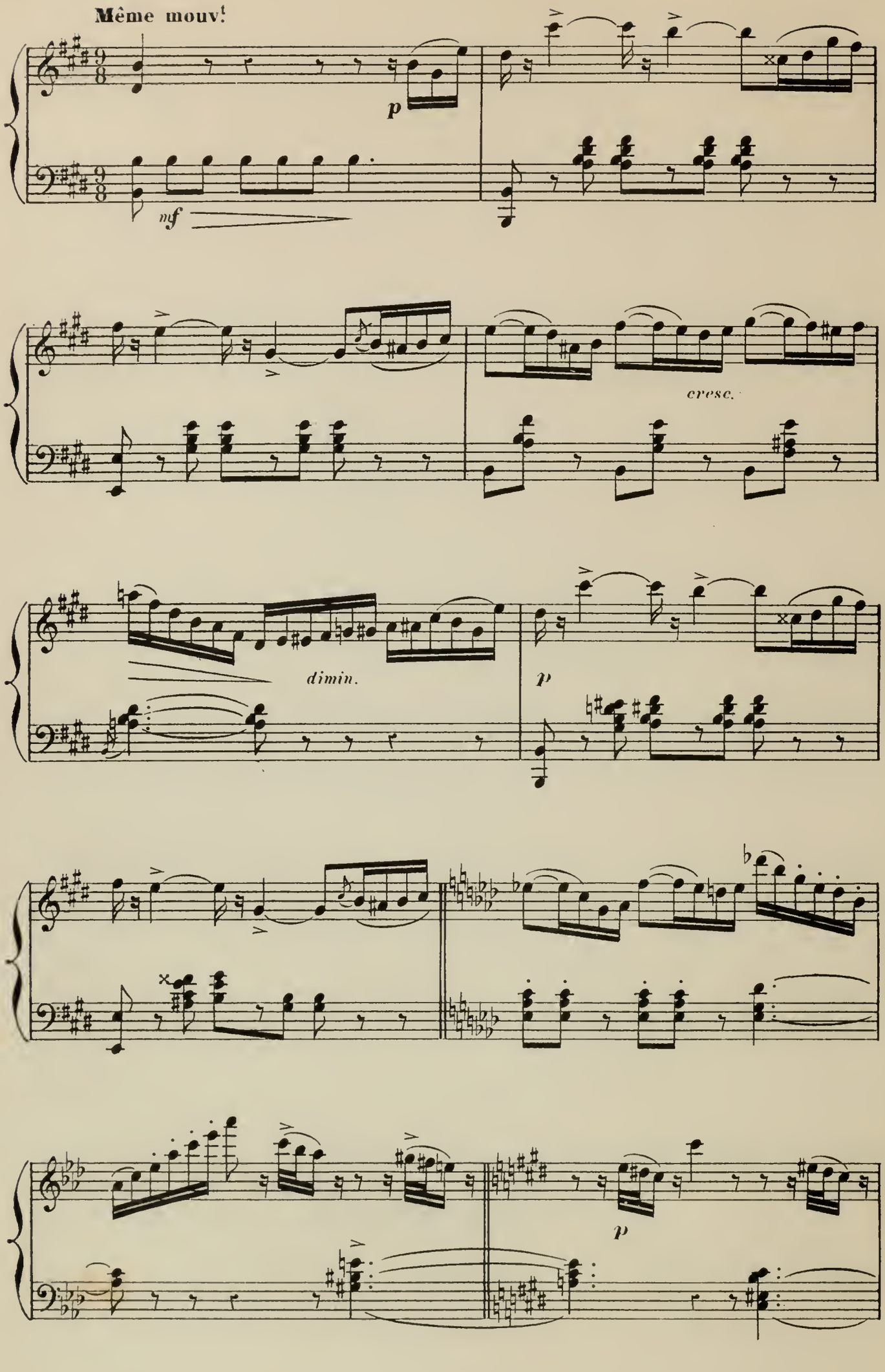

cresc.
sf
f
dimin.
p
cresc.
sf
p
cresc.
f
p

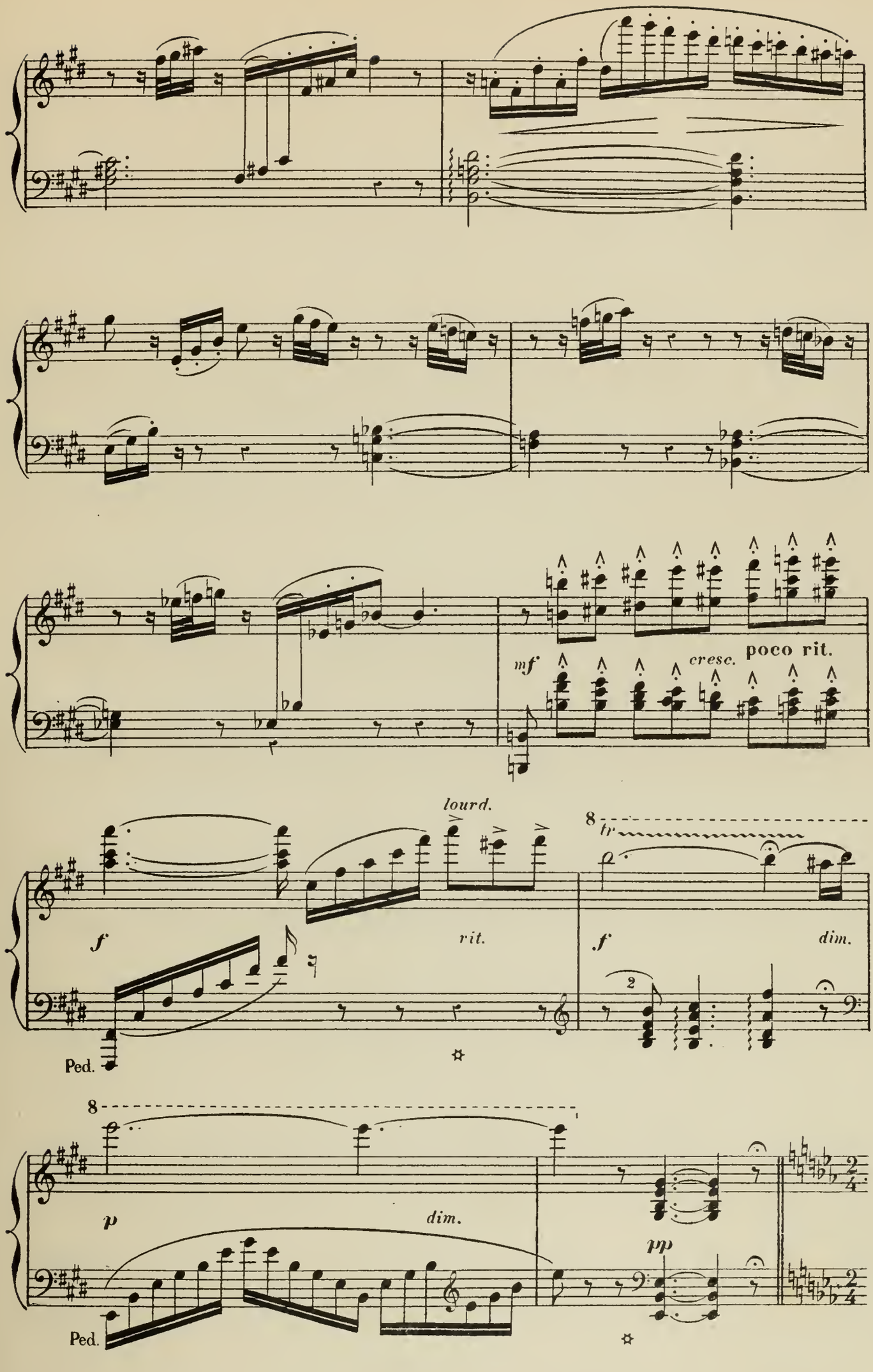

f
p
dimin.
p
Ped.
Ped.
Ped.
cresc.
sf
p
cresc.
p
8
ff
ff

GRAND ANDANTE

(MIRANDA, ARIEL, CALIBAN, GÉNIES)

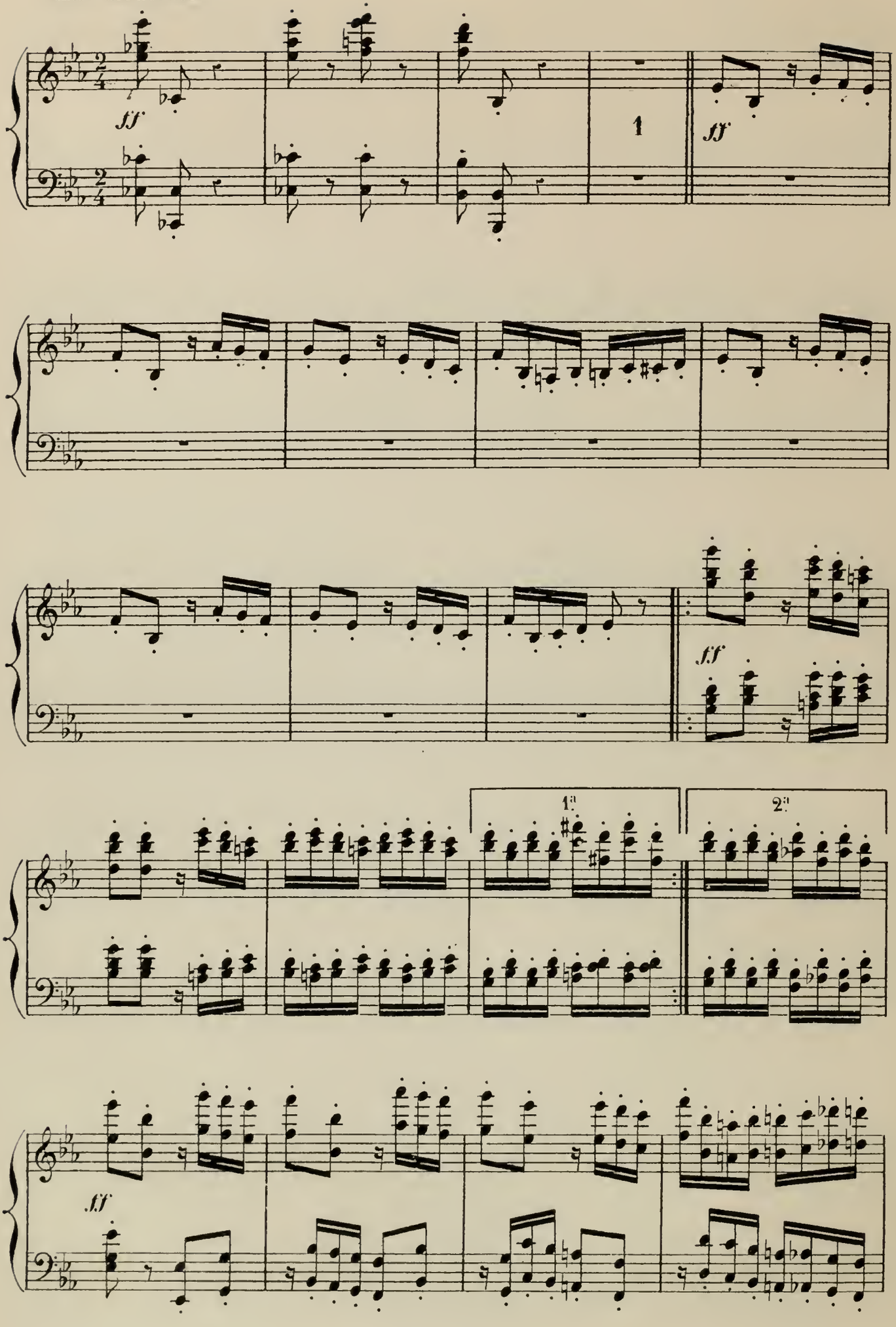


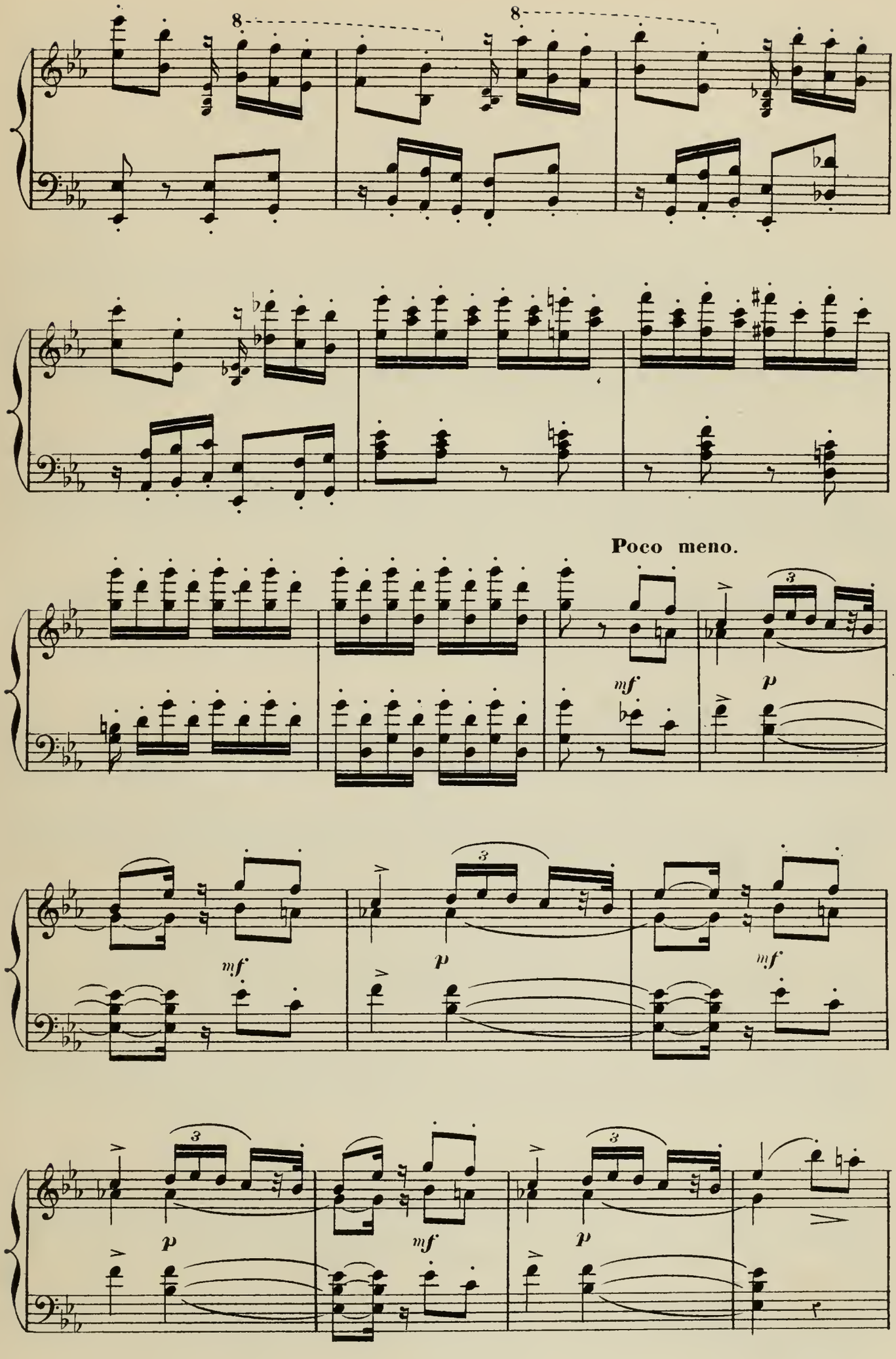

Même mouv!
p
mf
cresc.
dimin.
p
p

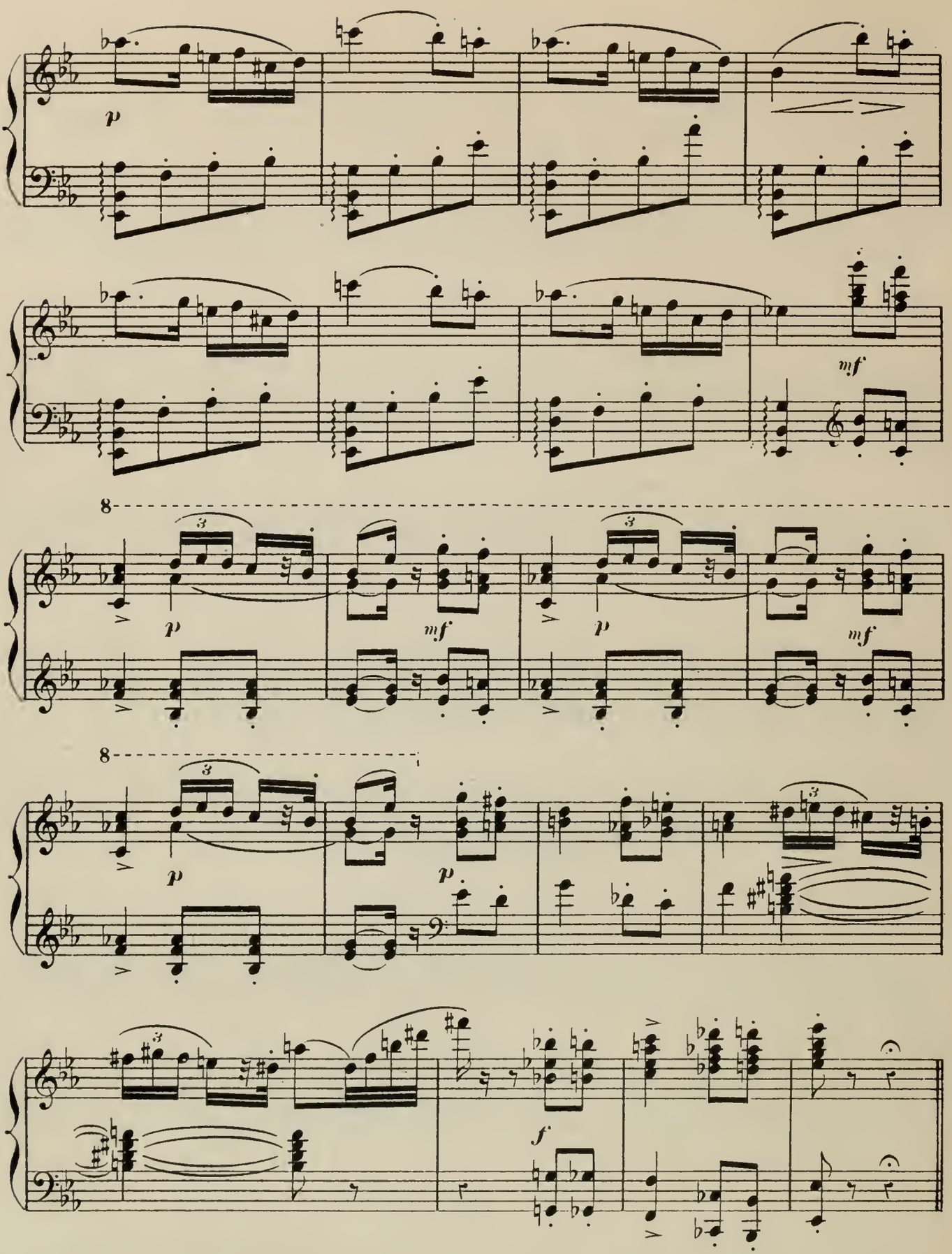

mf
cresc.
poco rit.
lourd.
f
rit.
tr
f
dim.
Ped.
p
dim.
pp
Ped.

FINALE

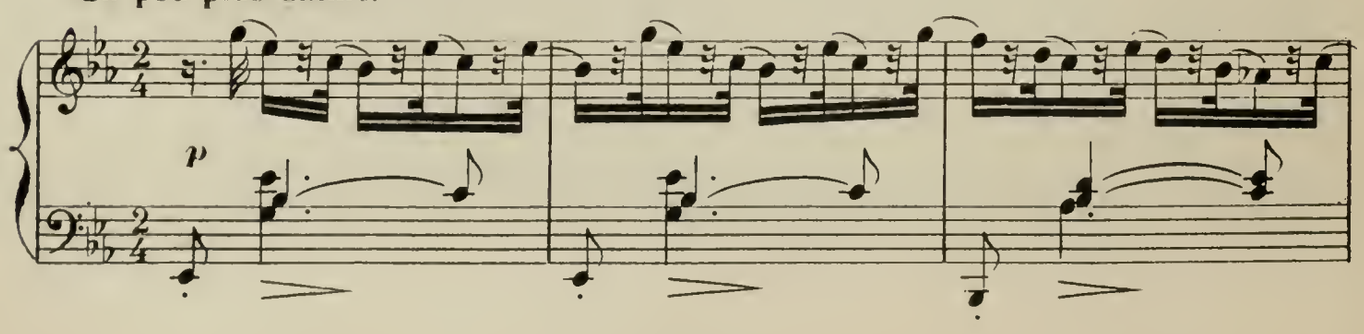
All.o moderato.

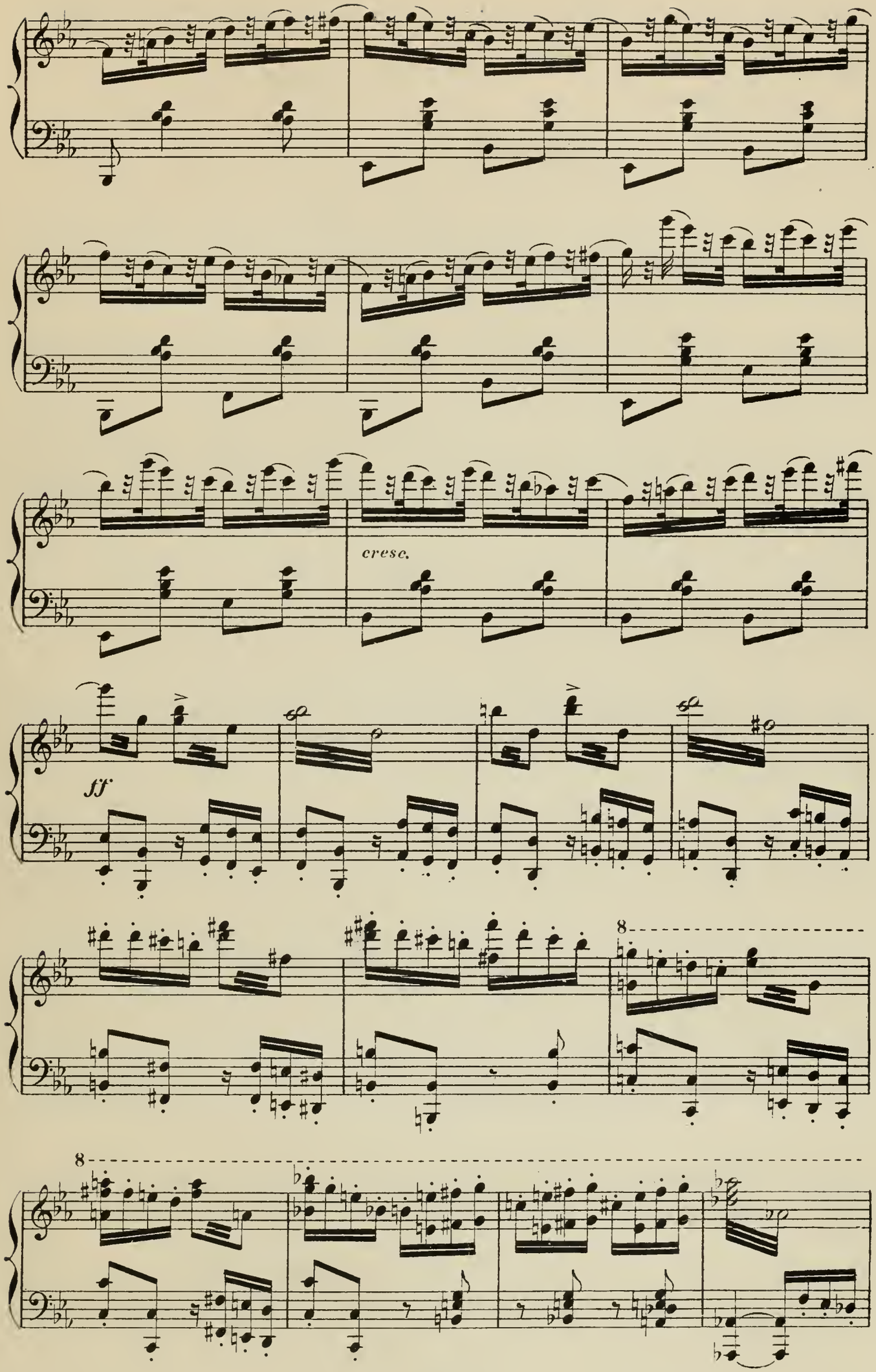


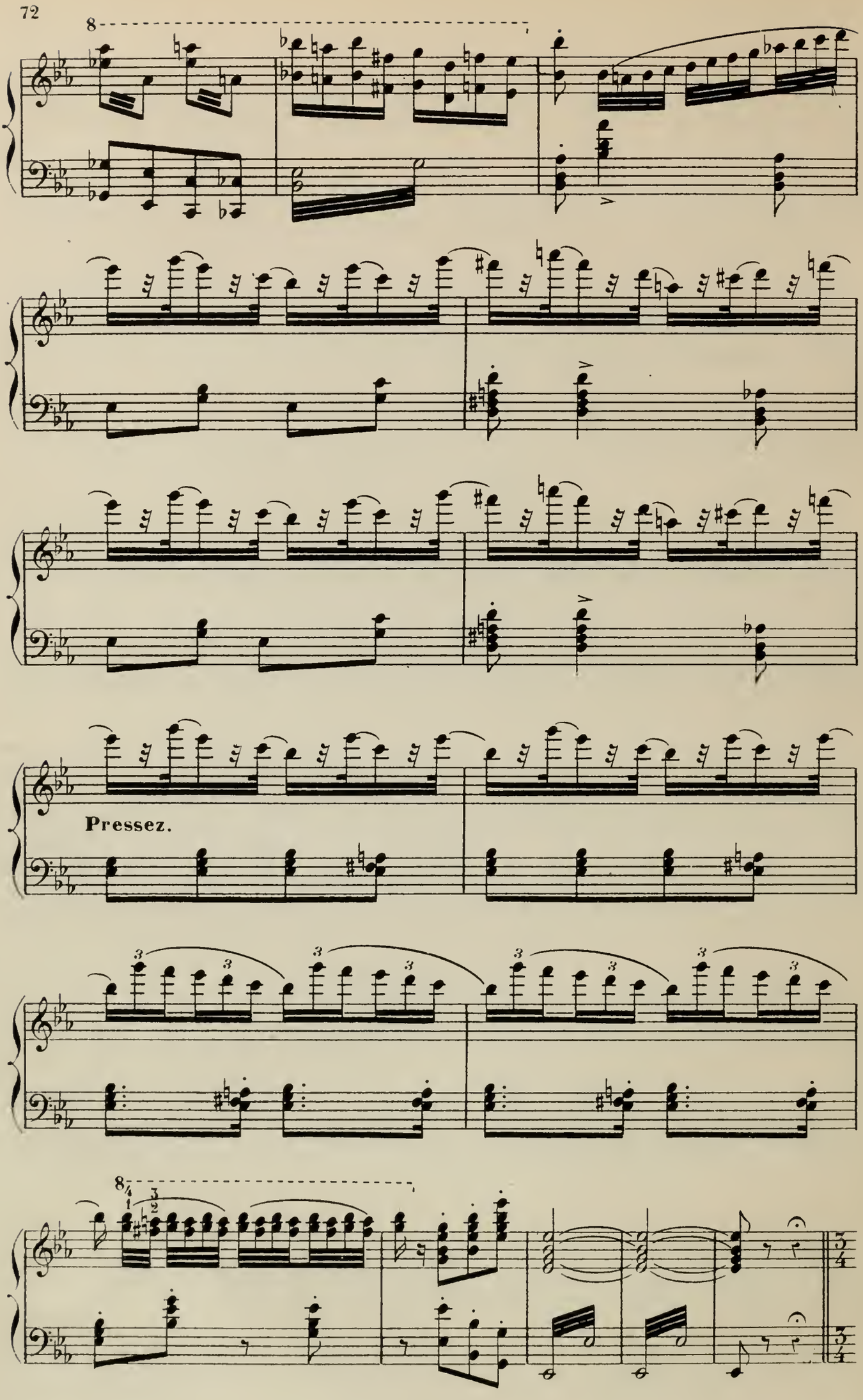

8
8
Poco meno.
mf
p
mf
p
mf
p
mf
p



Un peu plus animé.

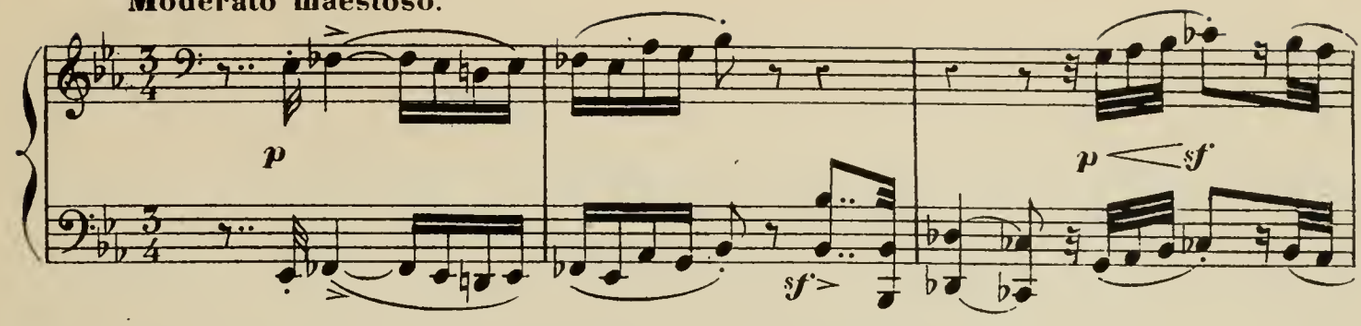



cresc.
ff
8
8


8
Pressez.
8
3/4

(Caliban, oublié, gronde sourdement)

Moderato maestoso.



*(Dans la coulisse, effet très lointain)

BARCAROLLE

CHŒUR À BOUCHE FERMÉE.

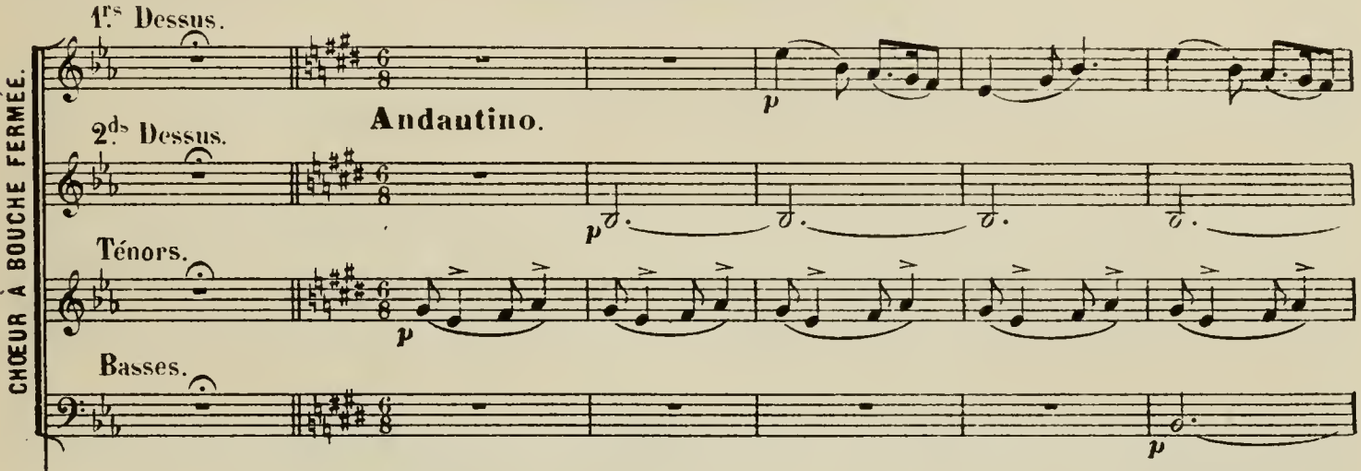
1.rs Dessus.

Andantino.

2.ds Dessus.

Ténors.

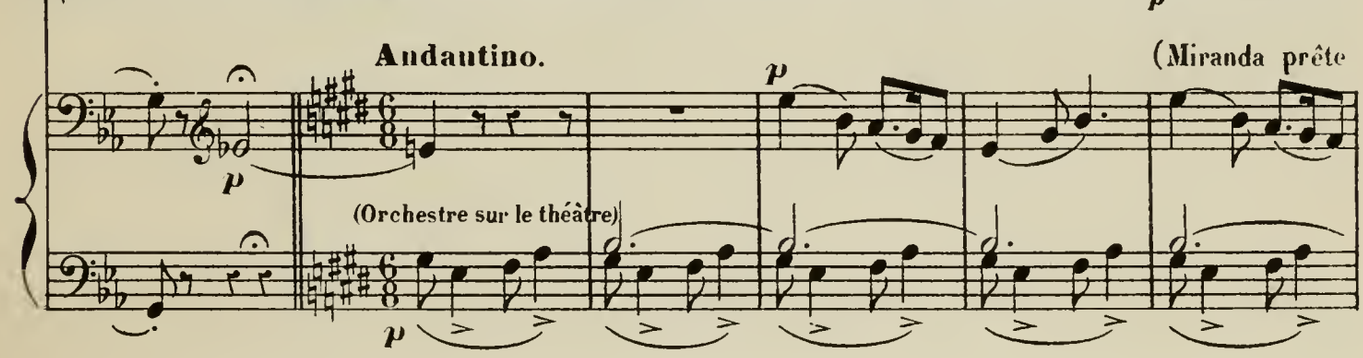
Basses.



Andantino.

(Miranda prête

(Orchestre sur le théâtre)

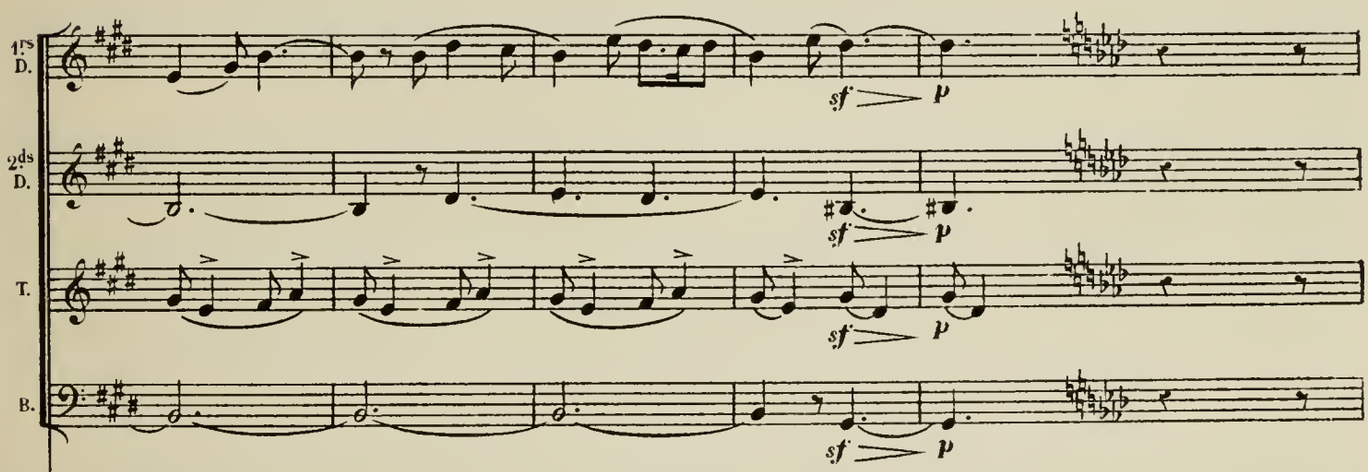


1.rs D.

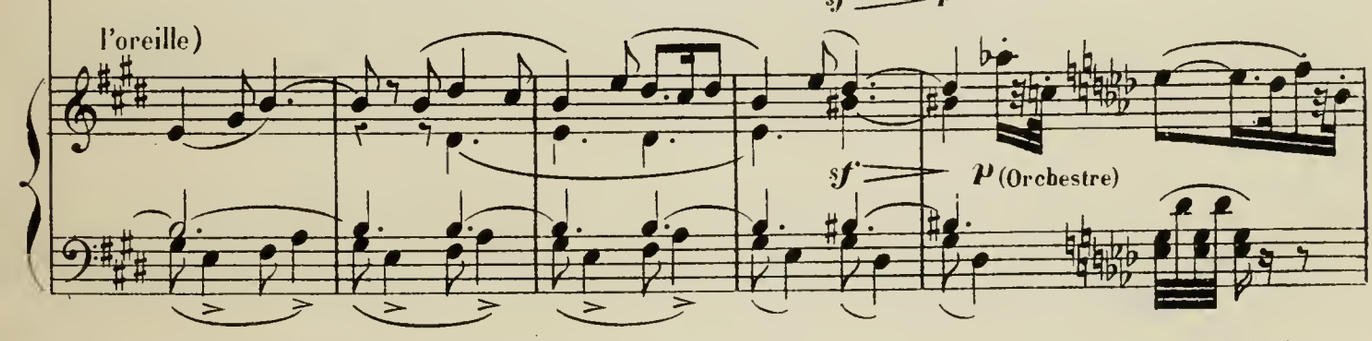
2.ds D.

T.

B.



l'oreille)



* Le Chœur est indispensable; mais s'il faisait défaut, les instruments joueraient à une distance peut-être moins éloignée.

(Les Génies, étonnés,

1ers D.

2ds D.

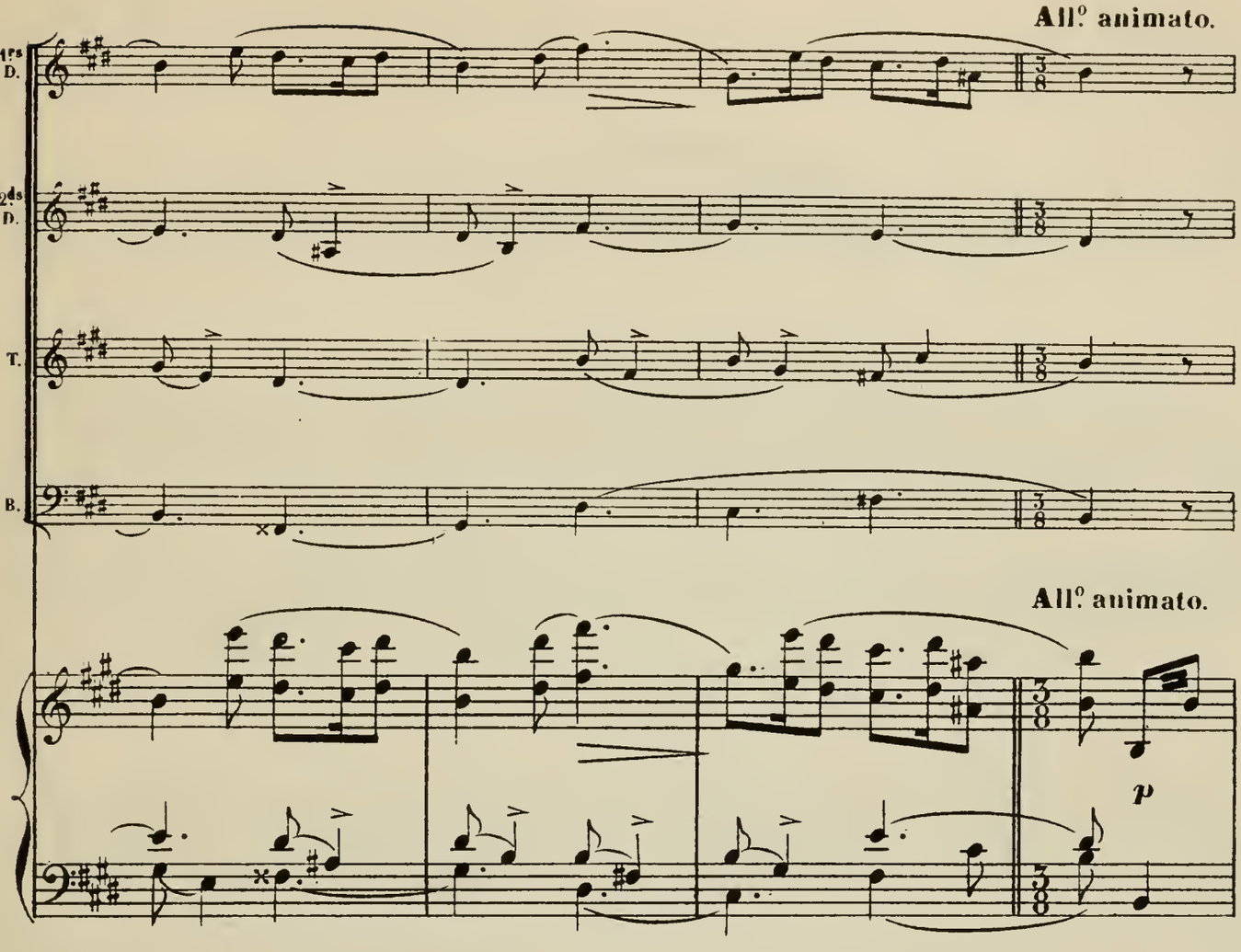
T.

B.

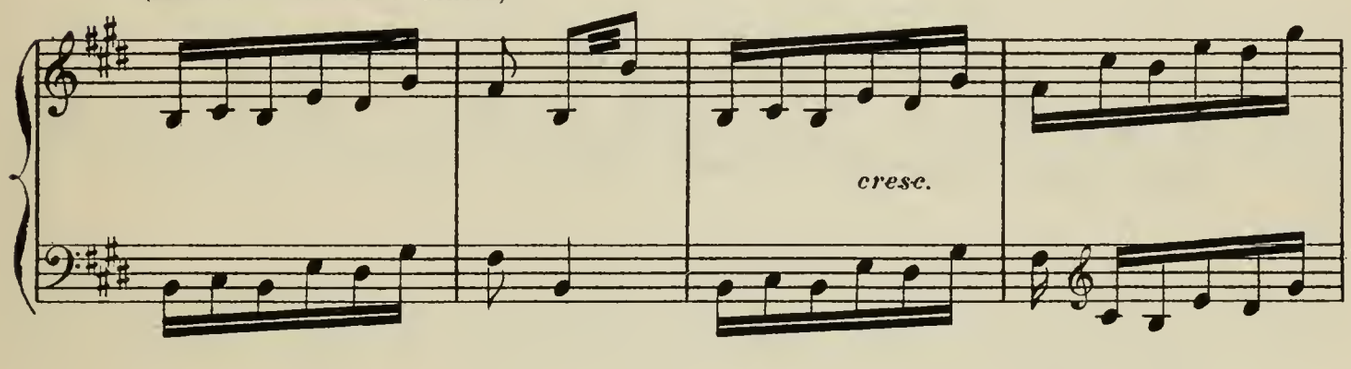
p

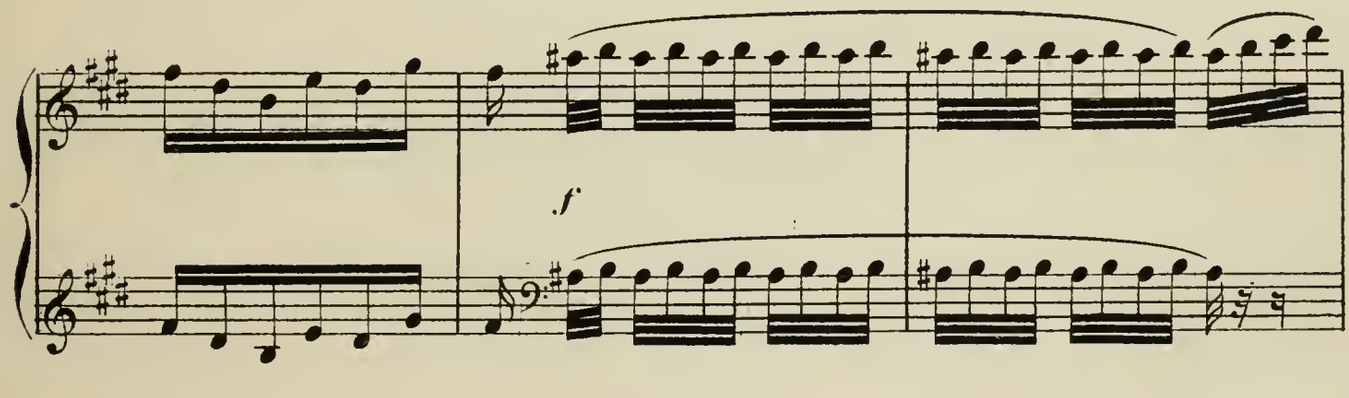
(Orchestre sur le théâtre)

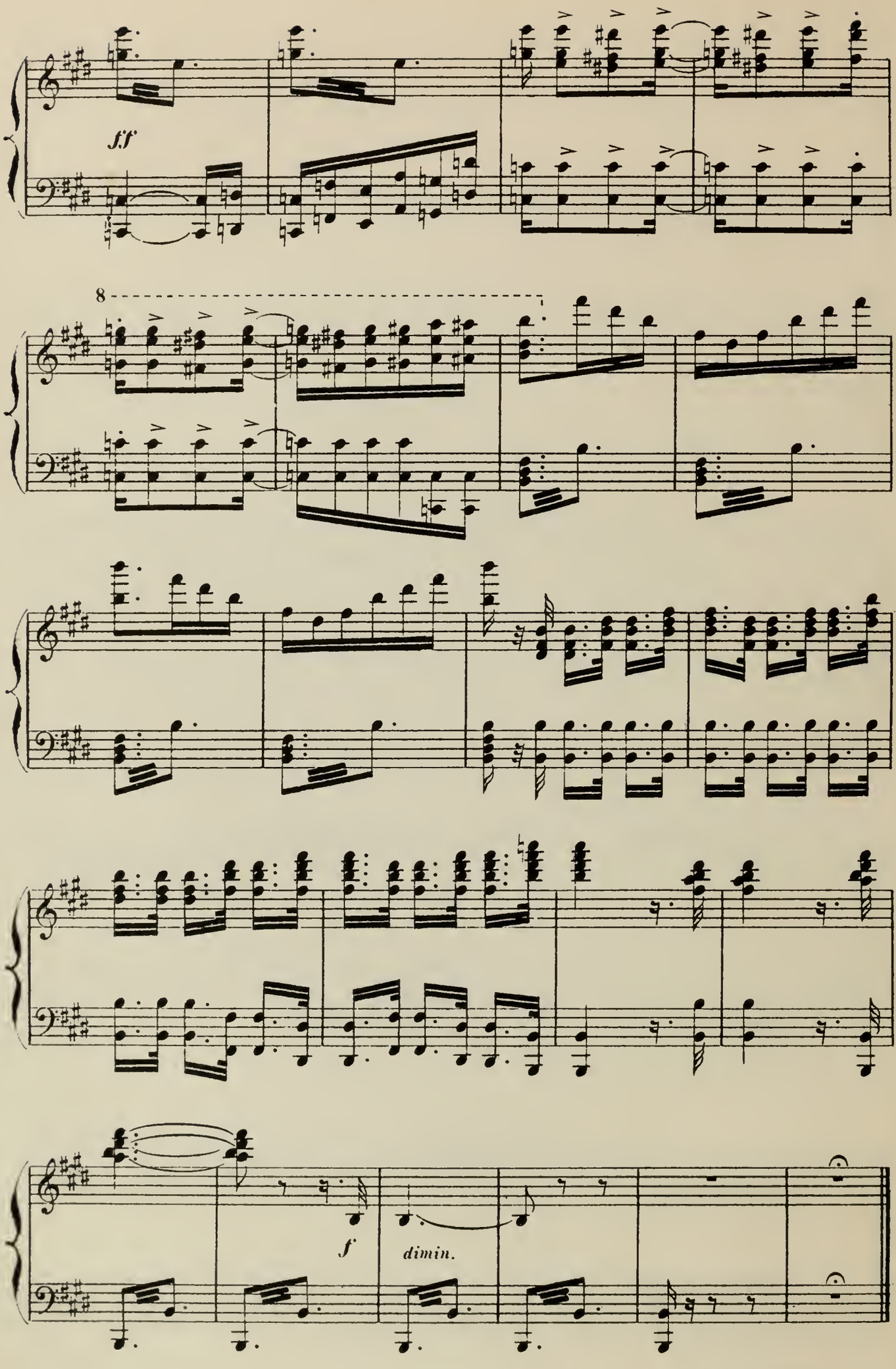
écoutent comme elle)



(Miranda s'élance au dehors)



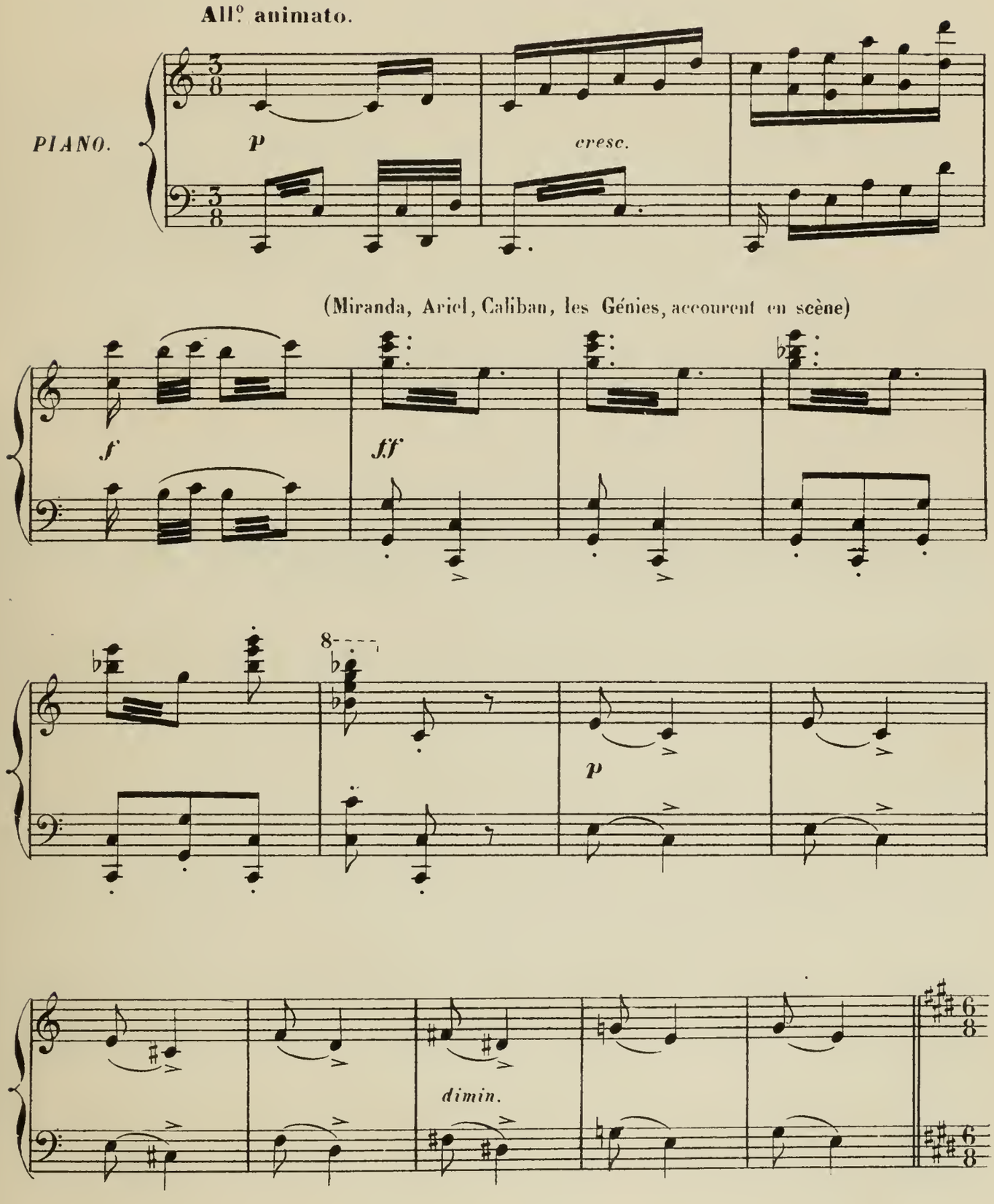


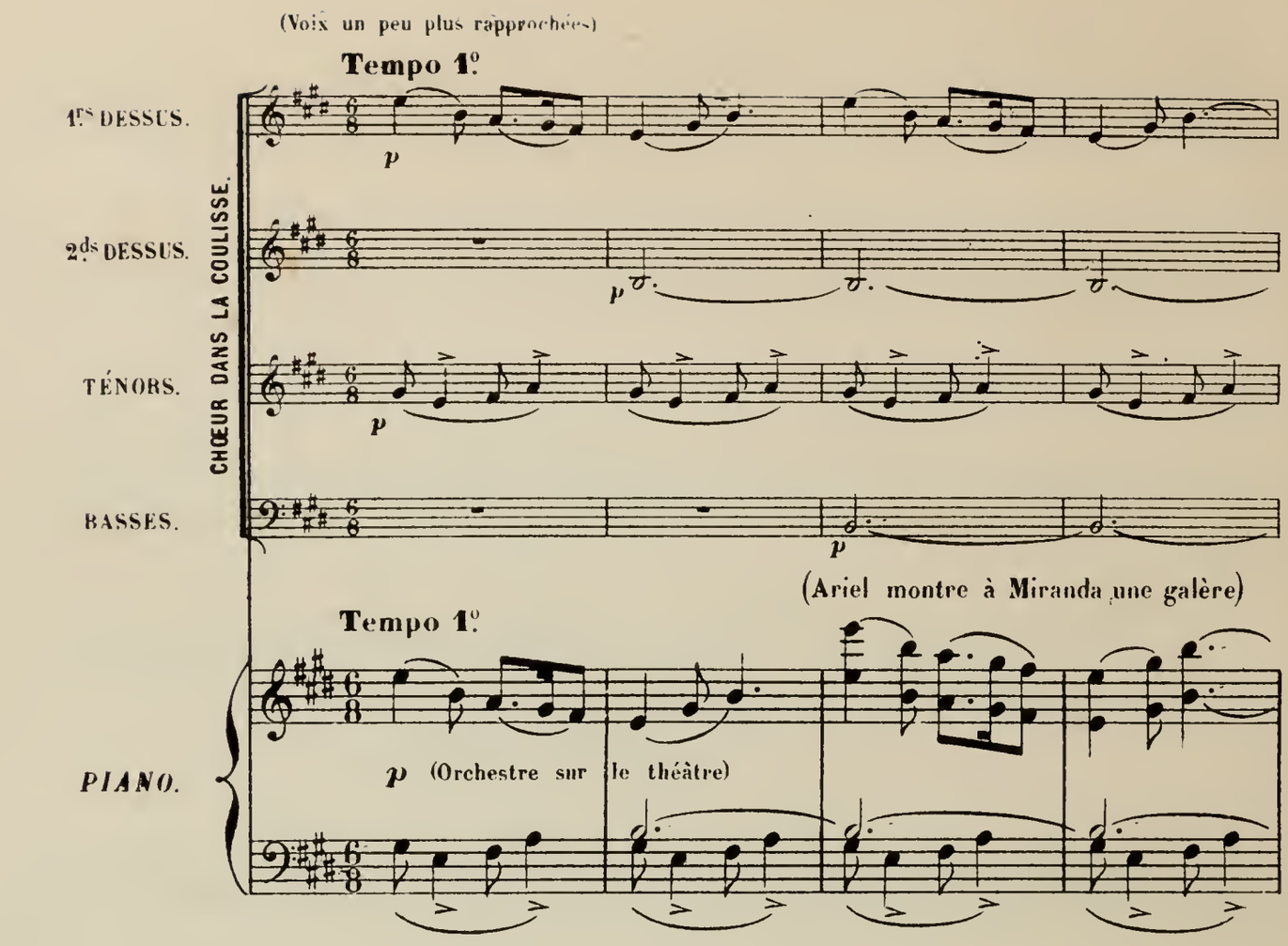


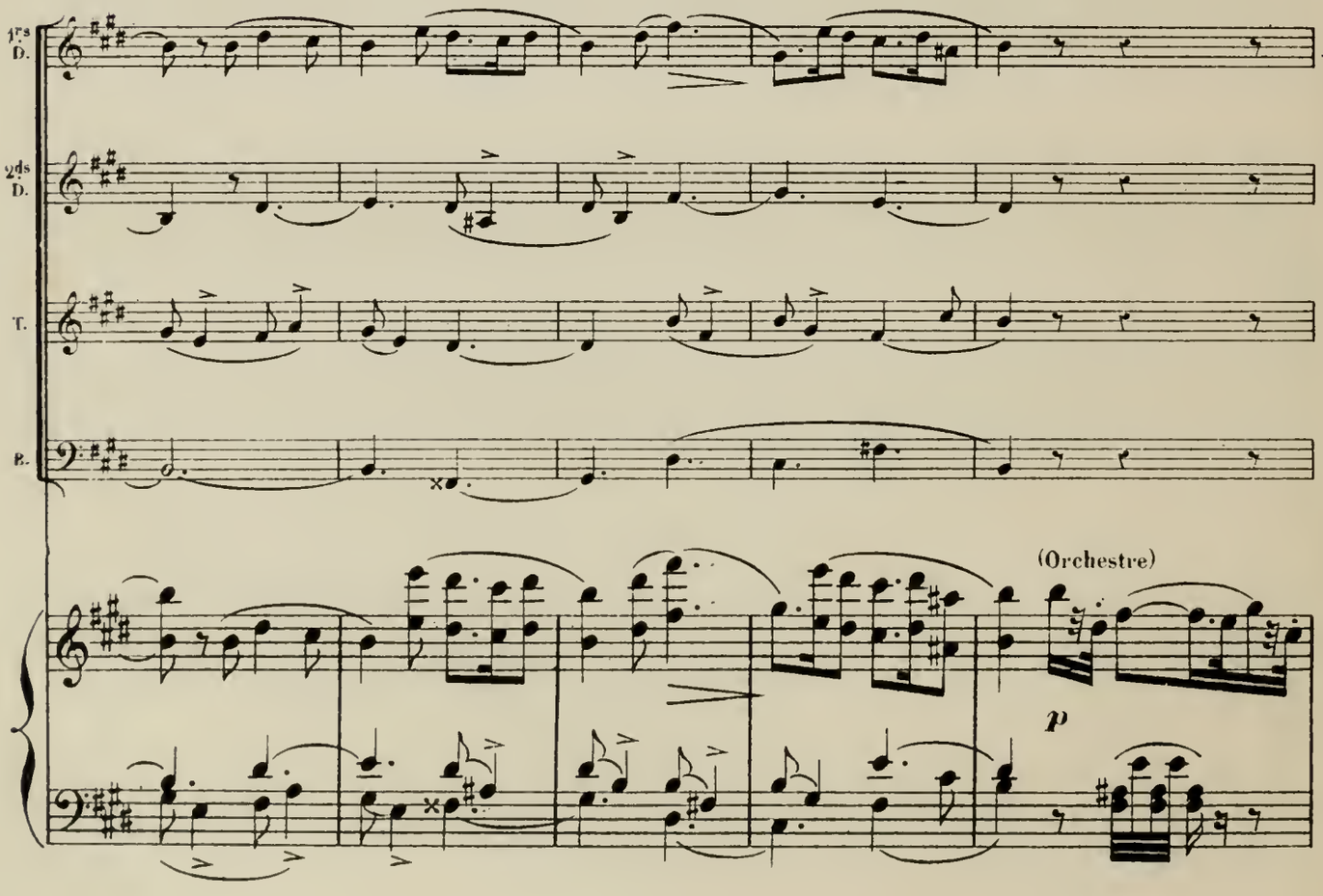
Fin du 3me Tableau.

4.me TABLEAU

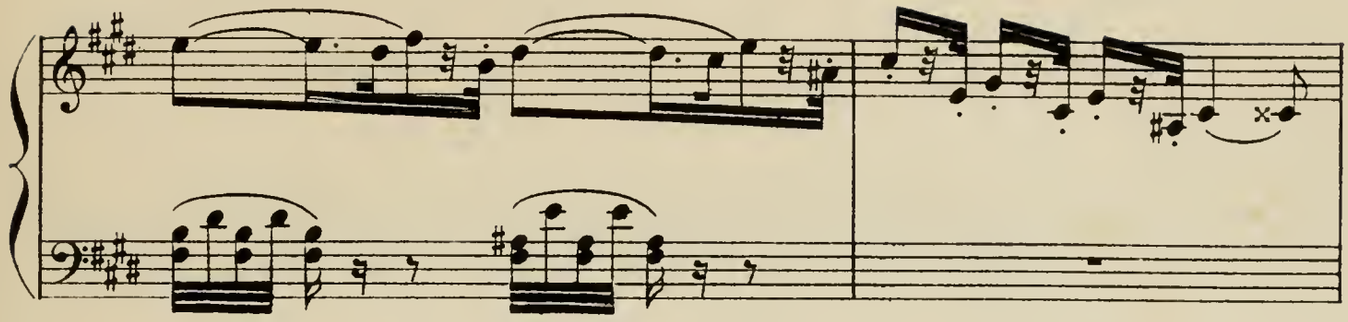
La même plage qu'au premier acte,
débarrassée de toutes les lianes qui en masquaient la profondeur.



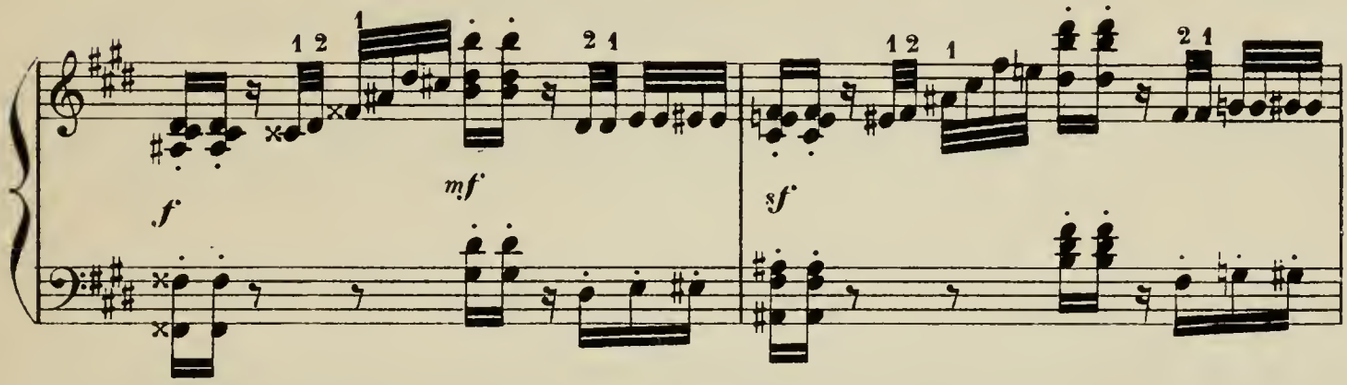

(Voix un peu plus rapprochées)
Tempo 1.o
1.rs DESSUS.
2.ds DESSUS.
TÉNORS.
BASSES.
CHŒUR DANS LA COULISSE.
p
(Ariel montre à Miranda une galère)
Tempo 1.o
PIANO.
p (Orchestre sur le théâtre)


1.rs D.
2.ds D.
T.
B.
(Orchestre)
p

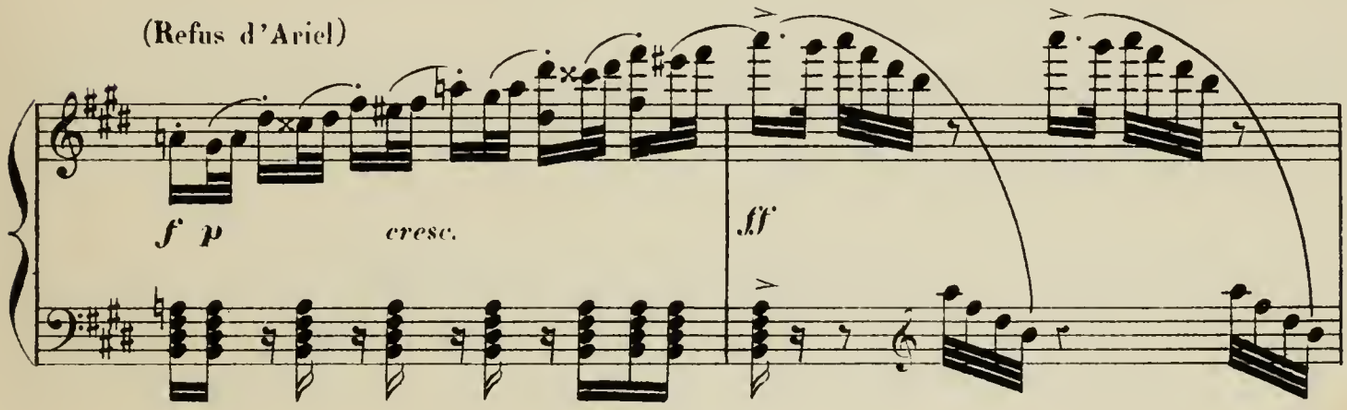
(Cette musique émeut vivement Miranda et semble évoquer
dans sa mémoire tout un monde lointain et oublié)



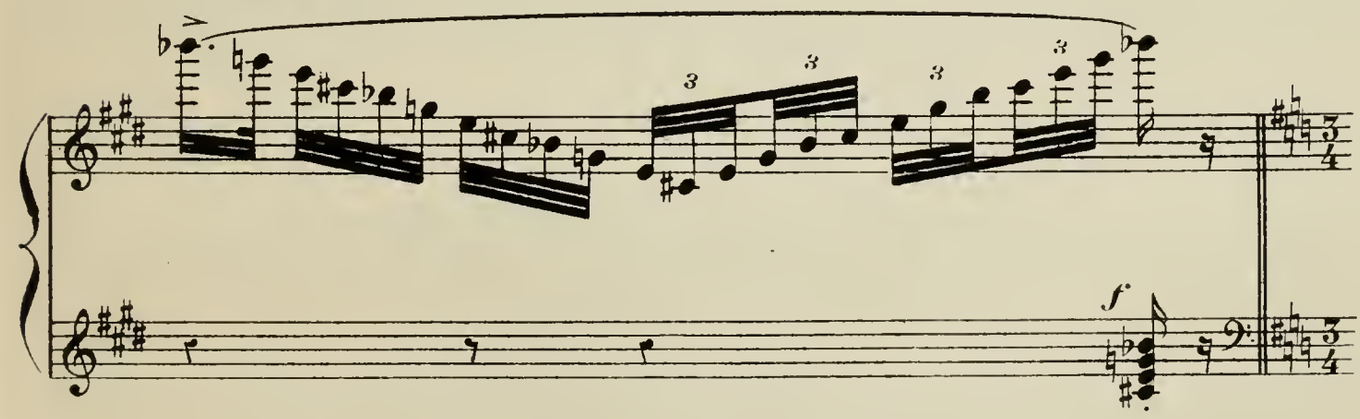
(Je veux que tu fasses venir cette galère ici)



(Refus d'Ariel)

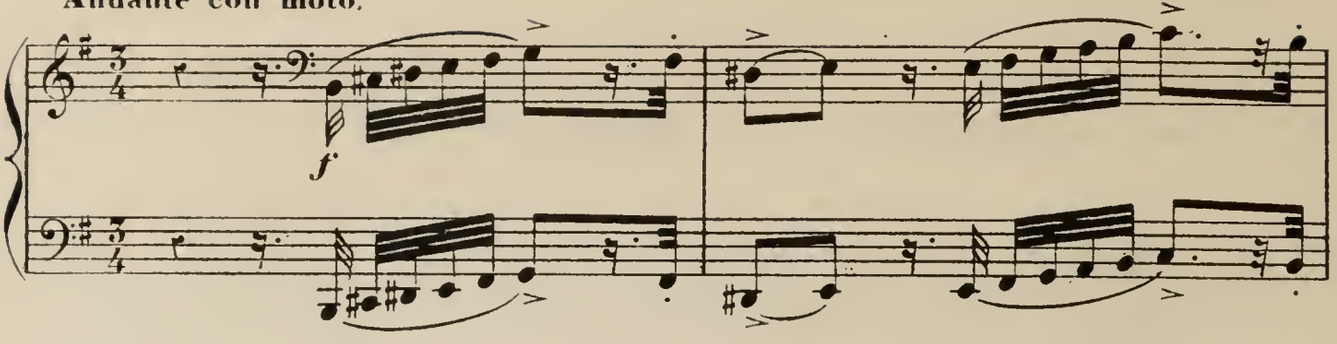


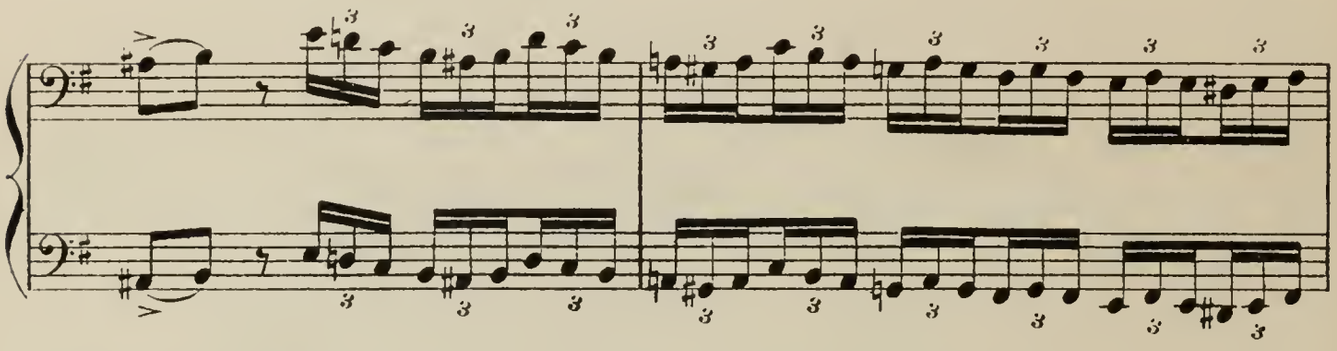
(Colère de Miranda)



Andante con moto.

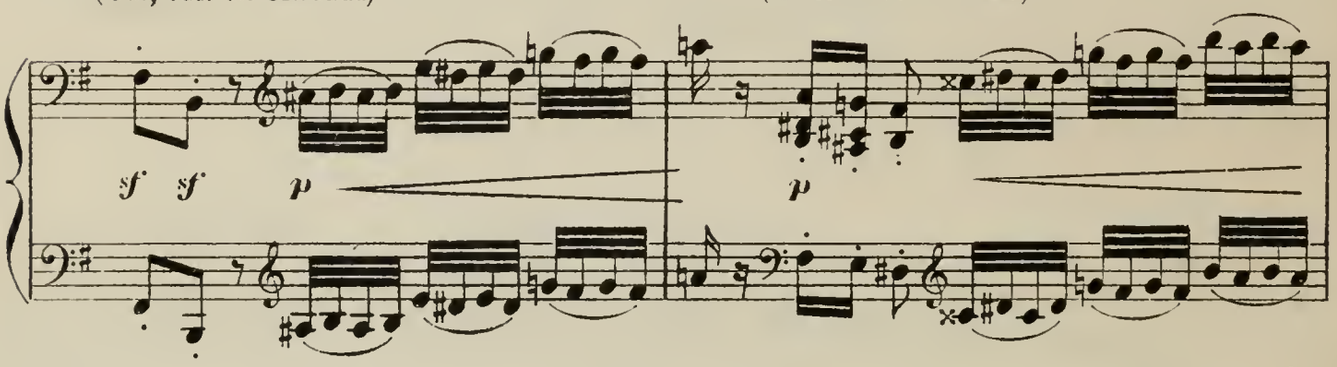
(Il n'y a qu'à déchaîner les éléments, dit Caliban)



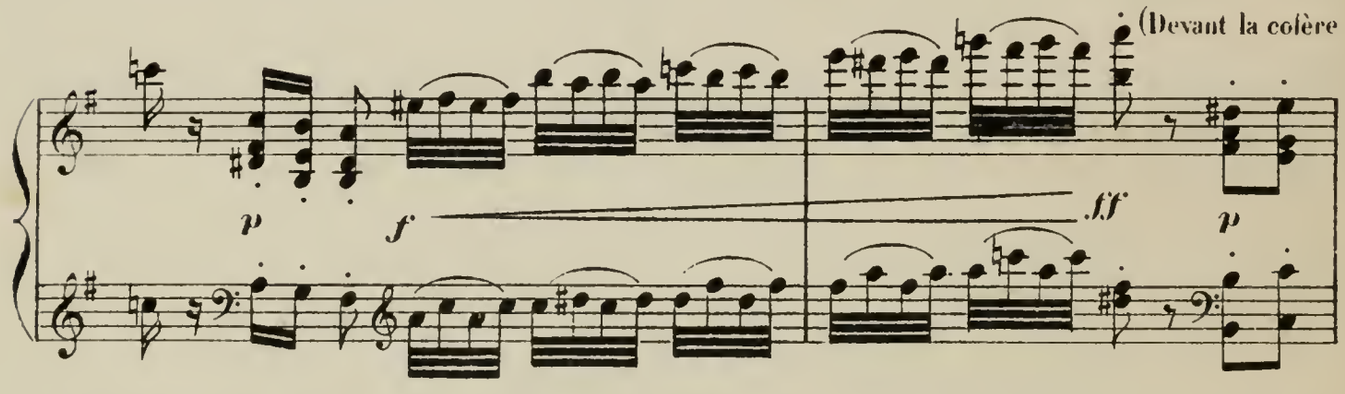


(Oui, oui! dit Miranda)

(Ariel veut résister)

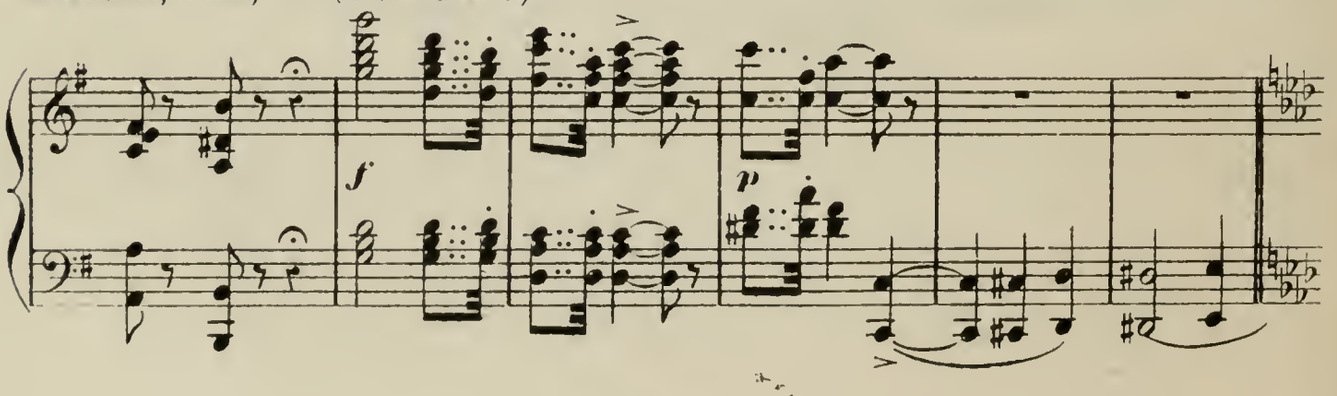


(Devant la colère

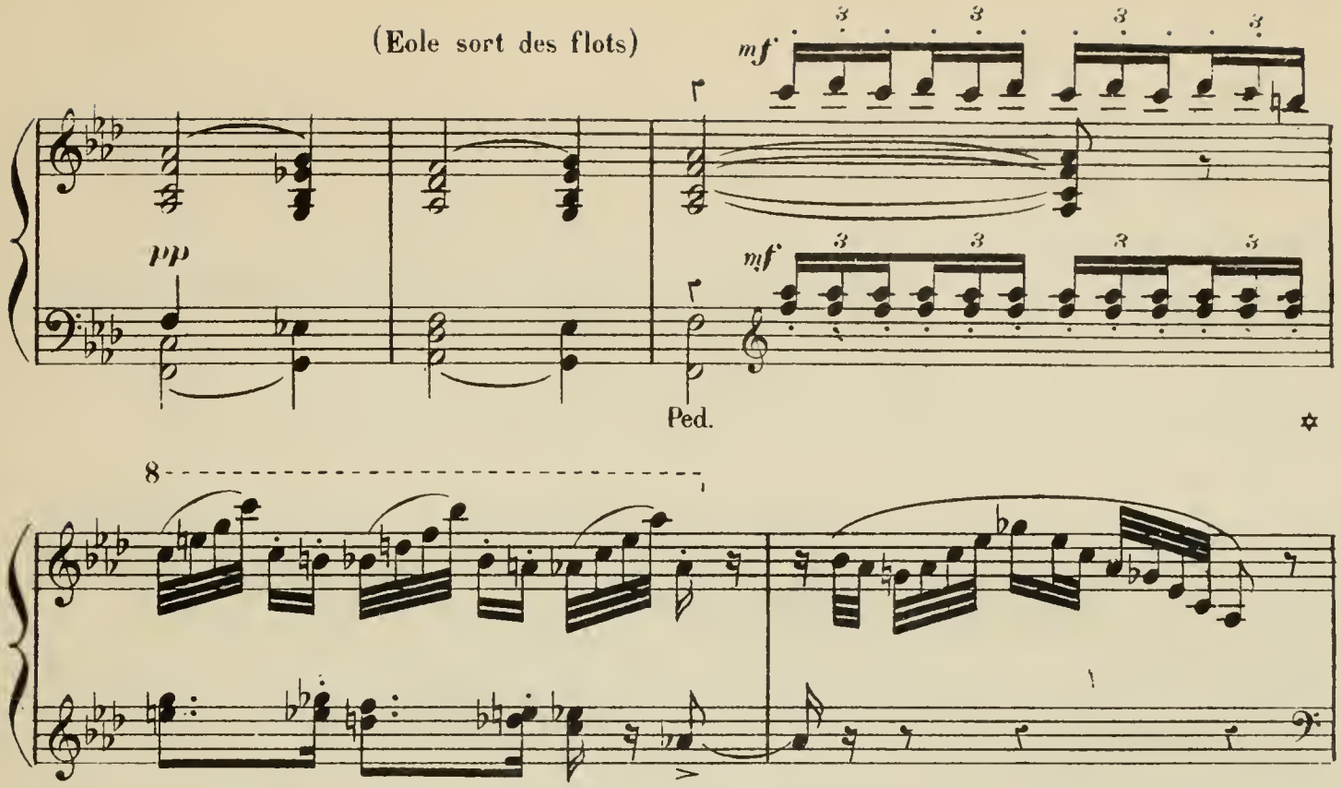


de Miranda, il cède)

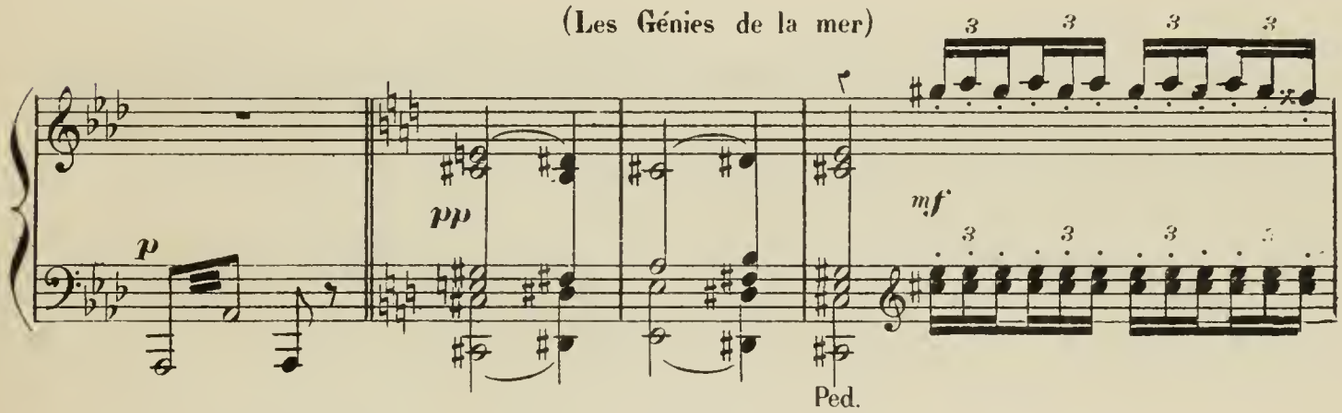
(Ordre d'Ariel)

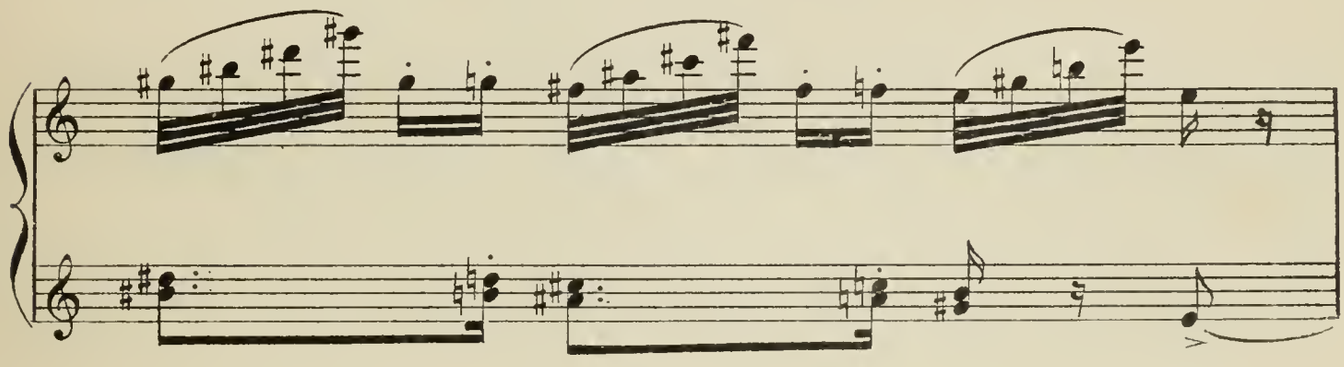


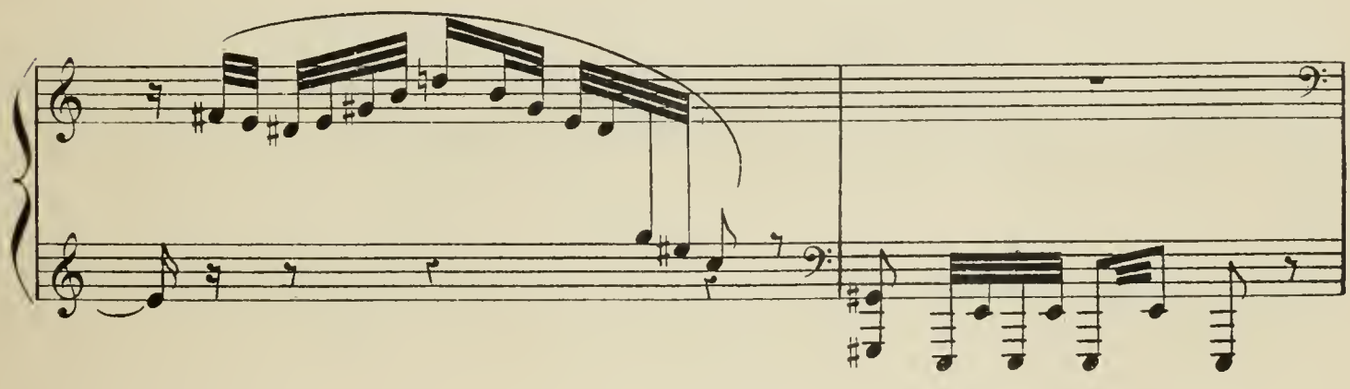
(Eole sort des flots)



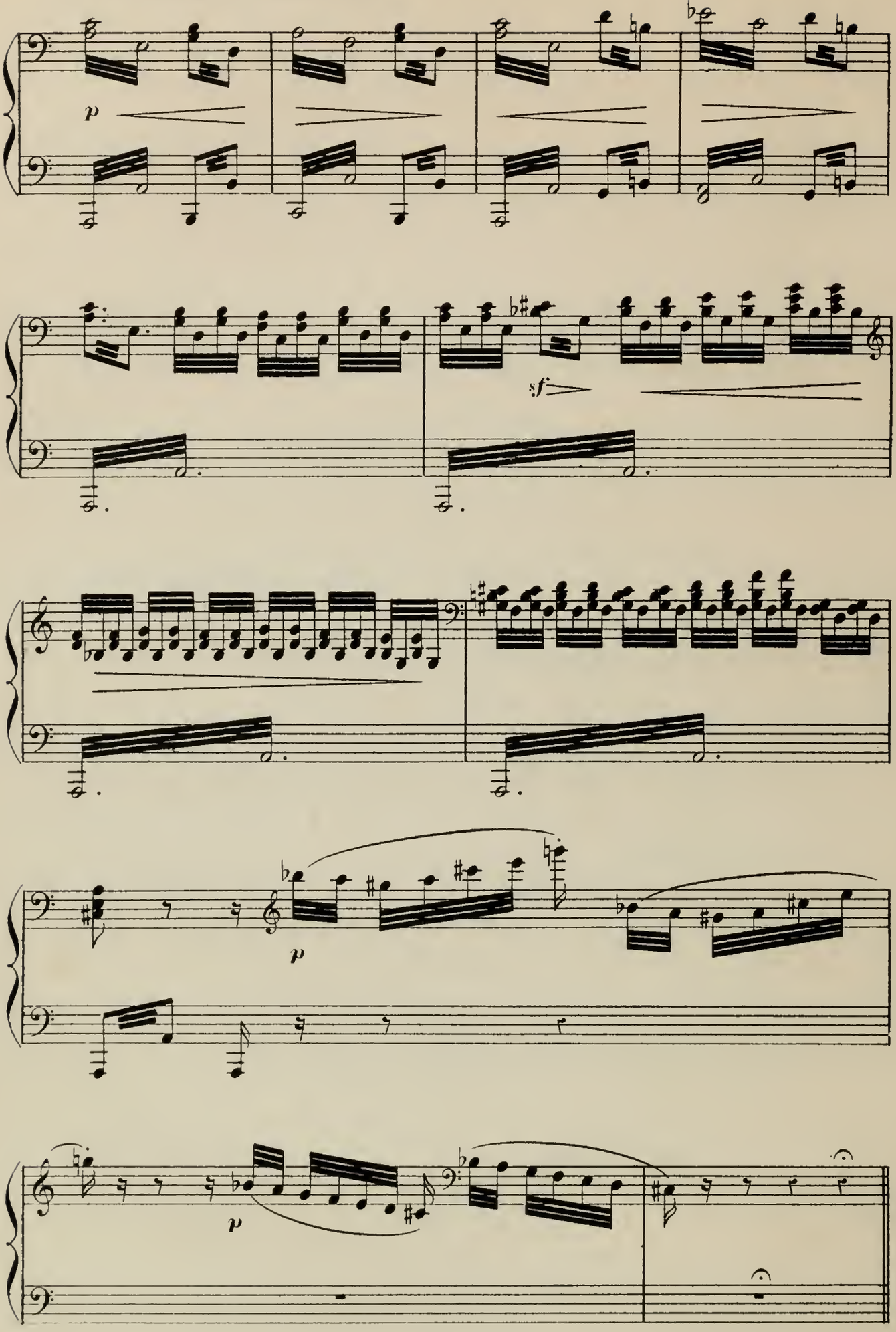
(Les Génies de la mer)



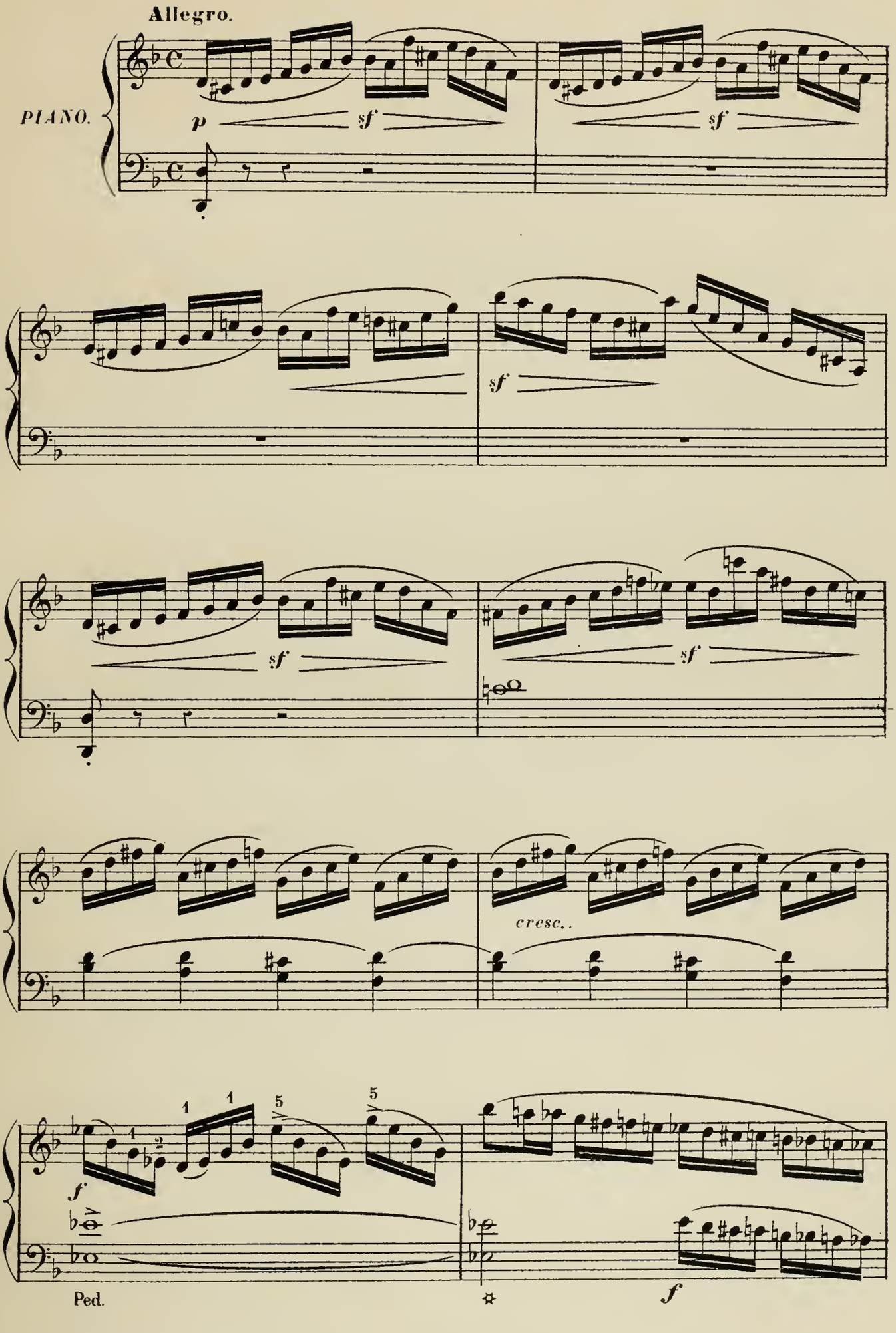


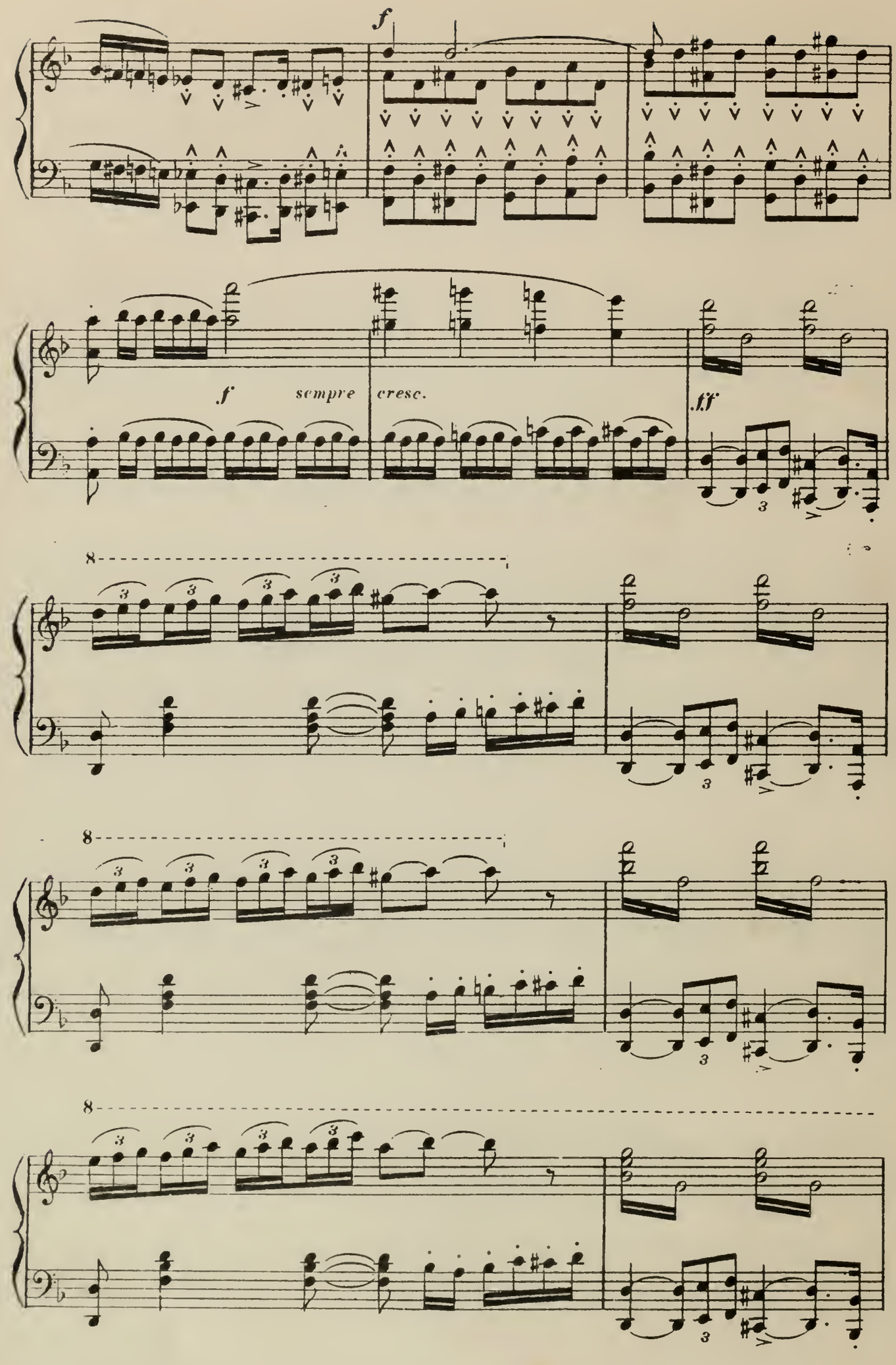


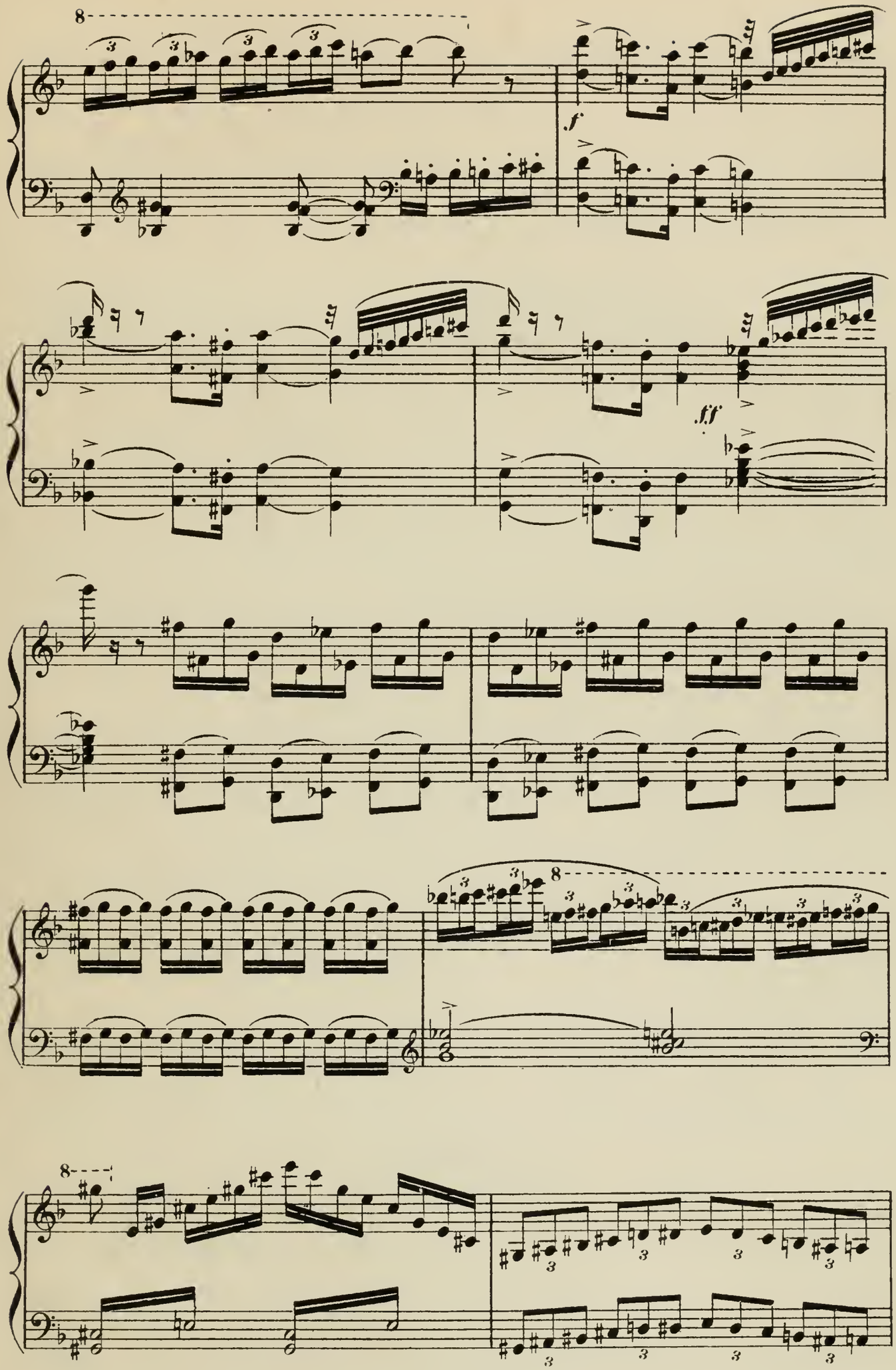
(Le ciel s'obscurcit; la foudre gronde)

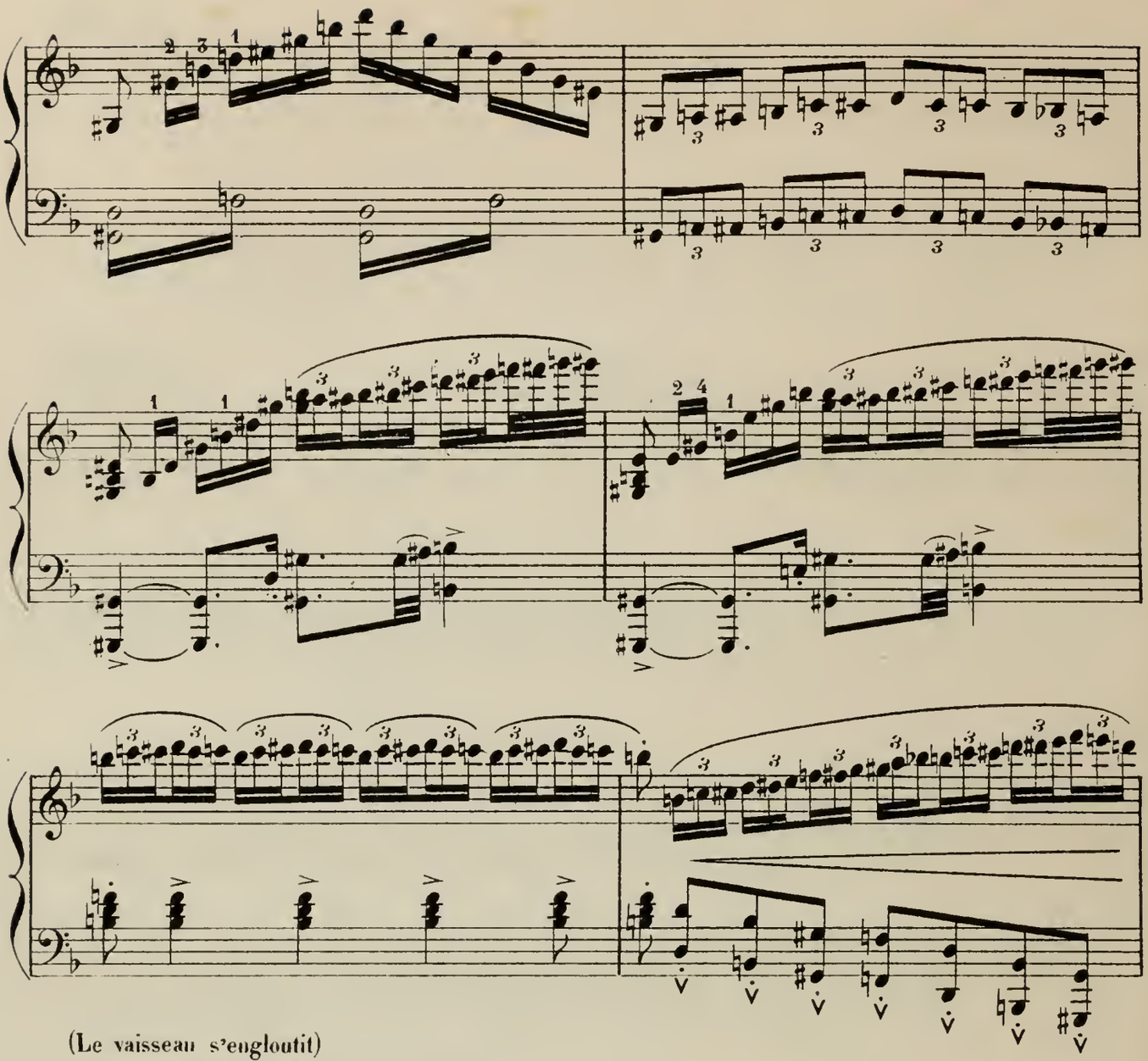


TEMPÊTE

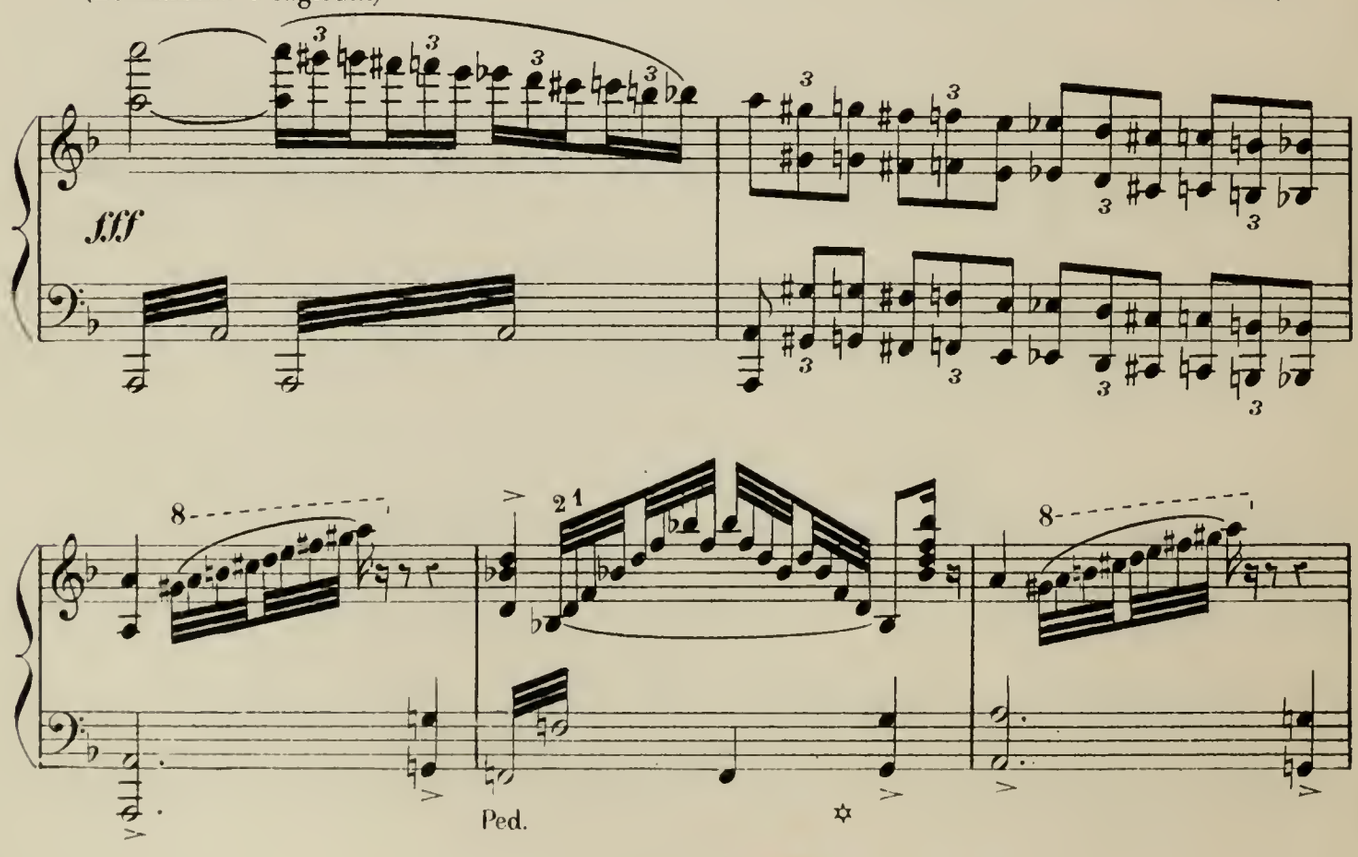


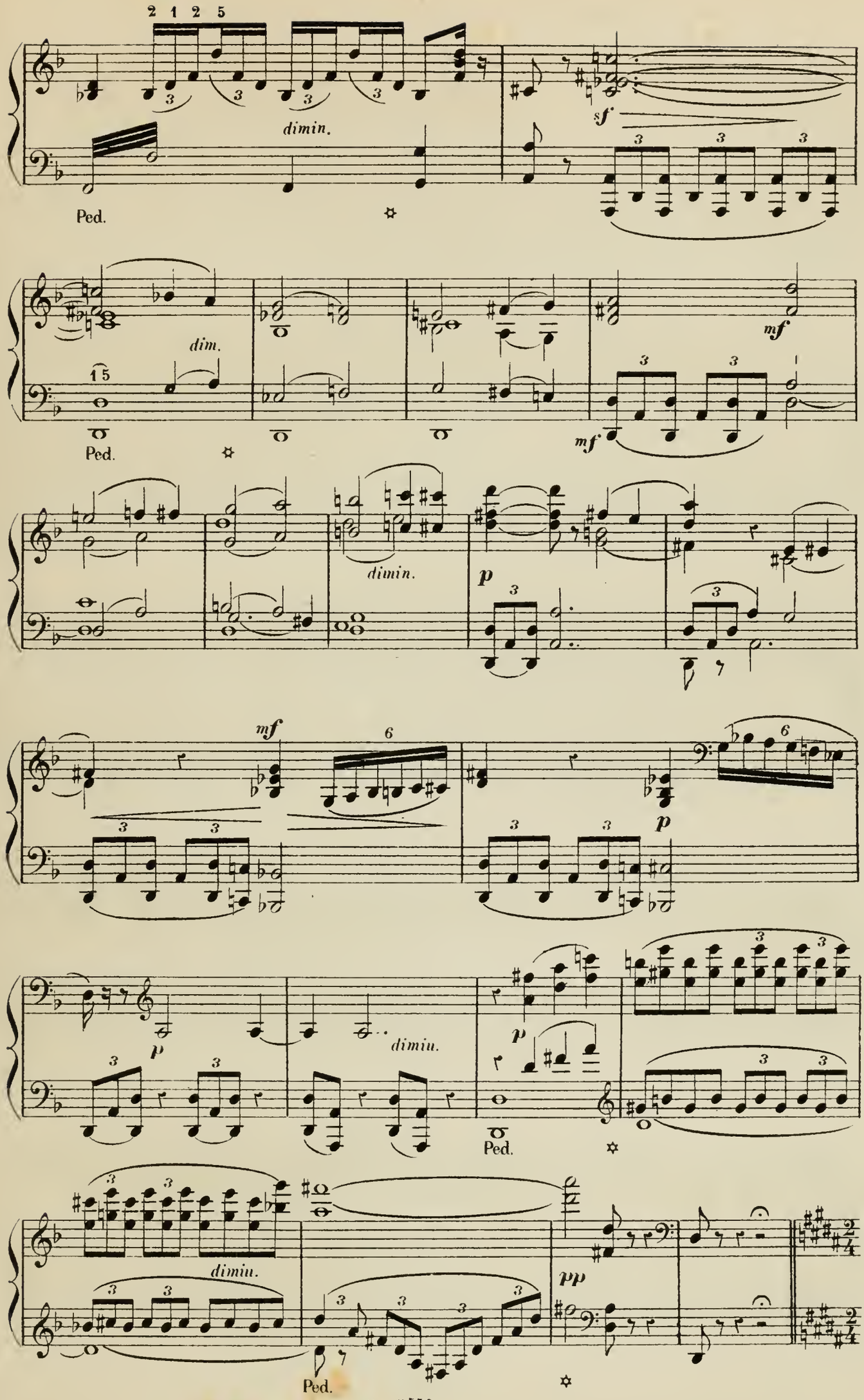

f
f sempre cresc.
ff
8
3


8
f
fff
8
8

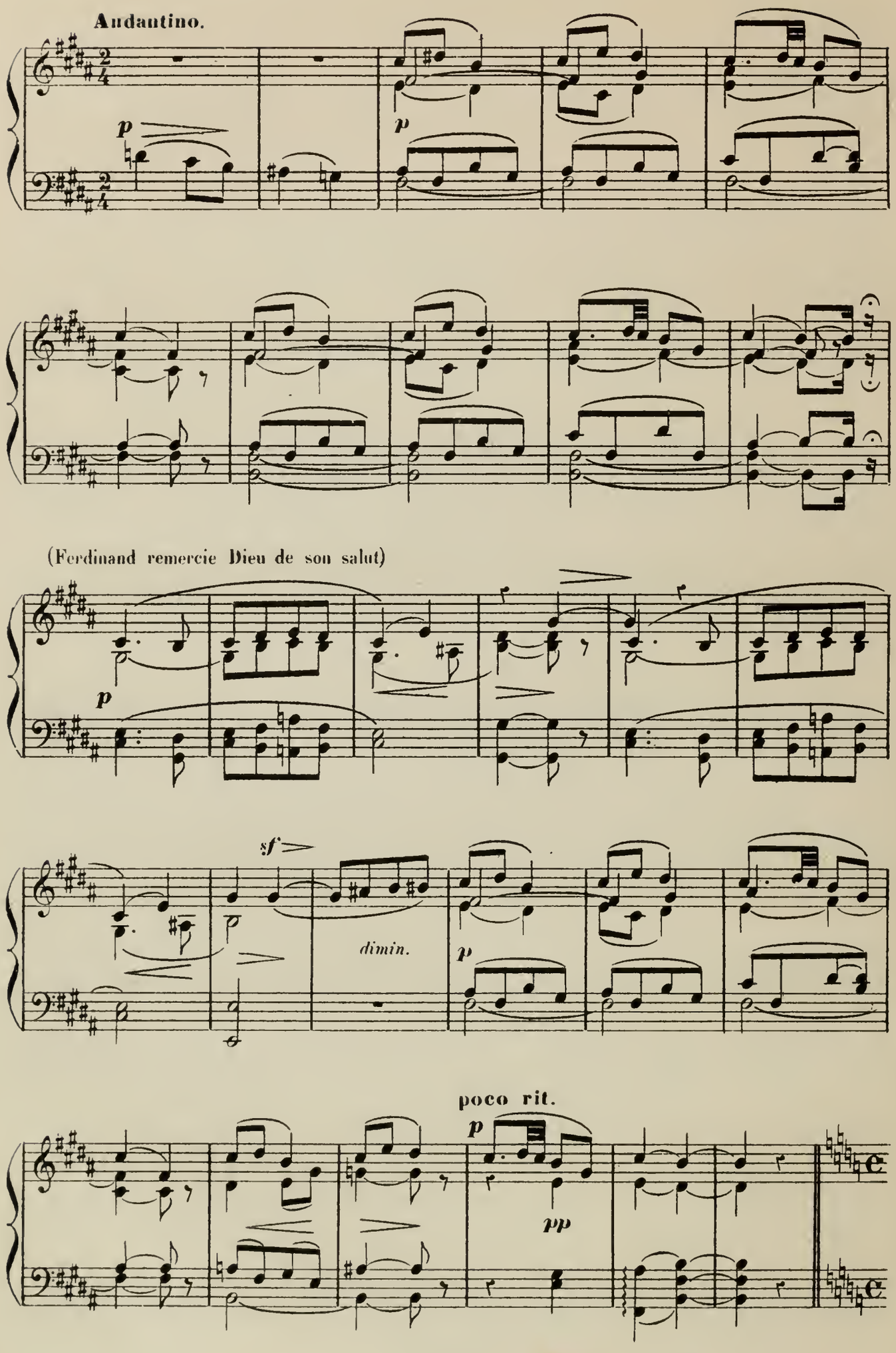


(Le vaisseau s'engloutit)



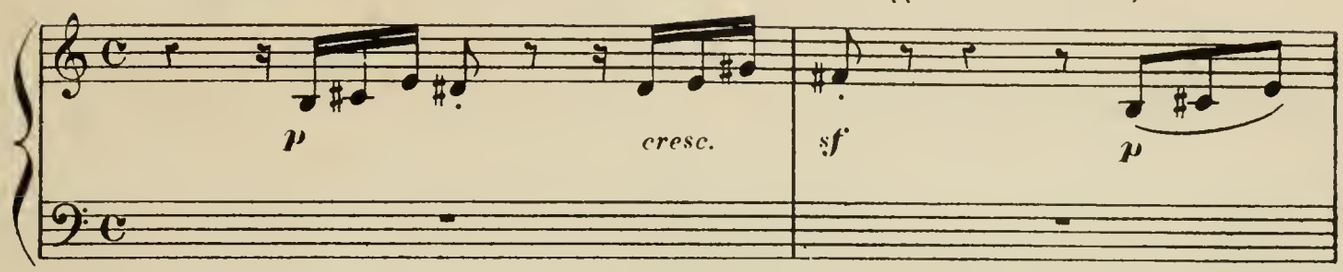

2 1 2 5
dimin.
Ped.
sf
dim.
mf
Ped.
mf
dimin.
p
mf
p
p
dimiu.
Ped.
dimiu.
pp
Ped.

ENTRÉE DE FERDINAND

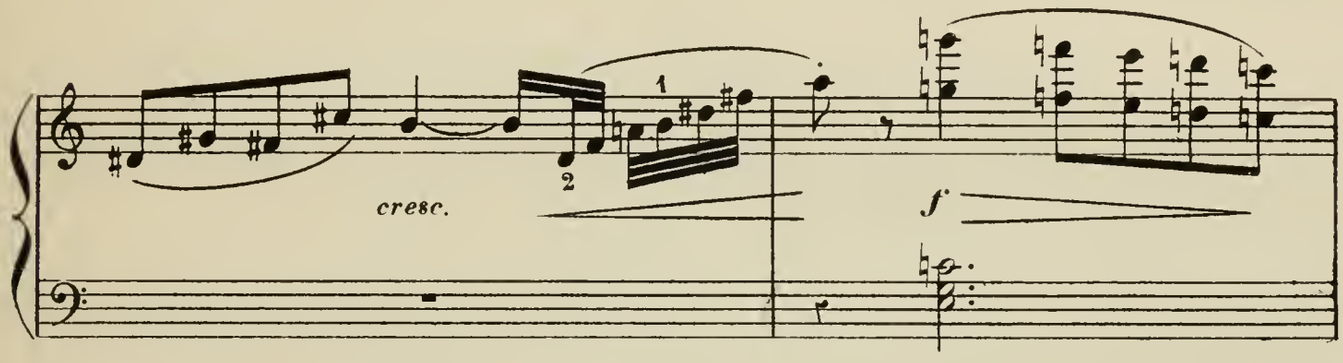


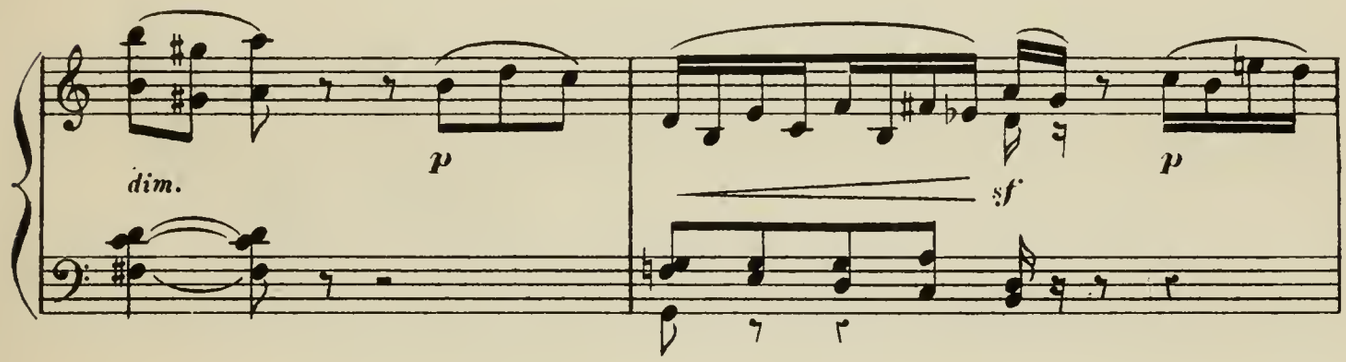
All.º moderato.

(Ferdinand aperçoit Miranda évanouie) (Il s'approche doucement)

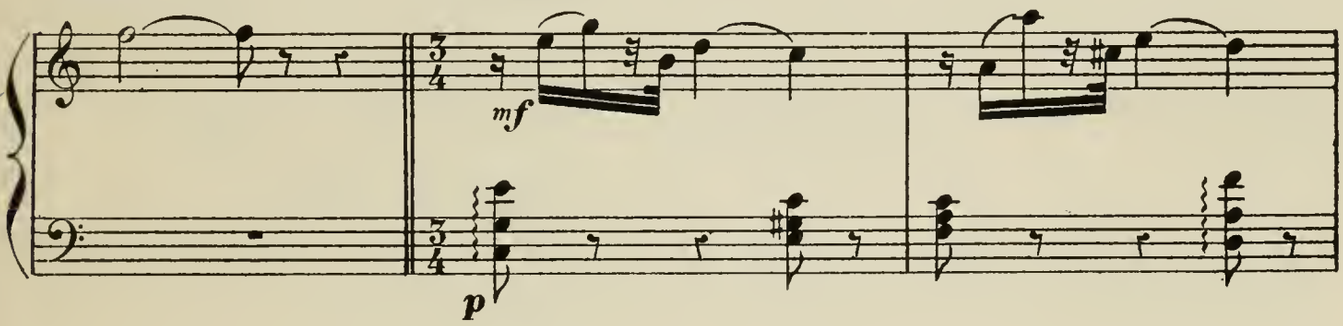


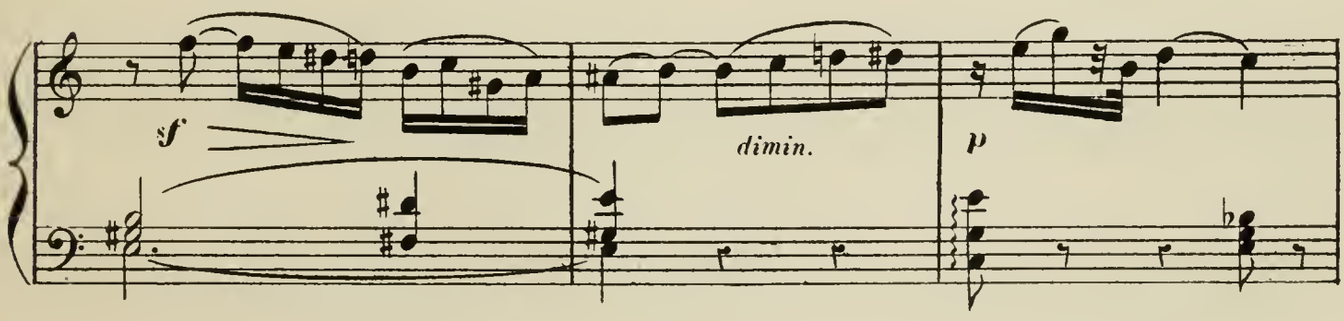
(Il tombe à genoux, comme en extase)

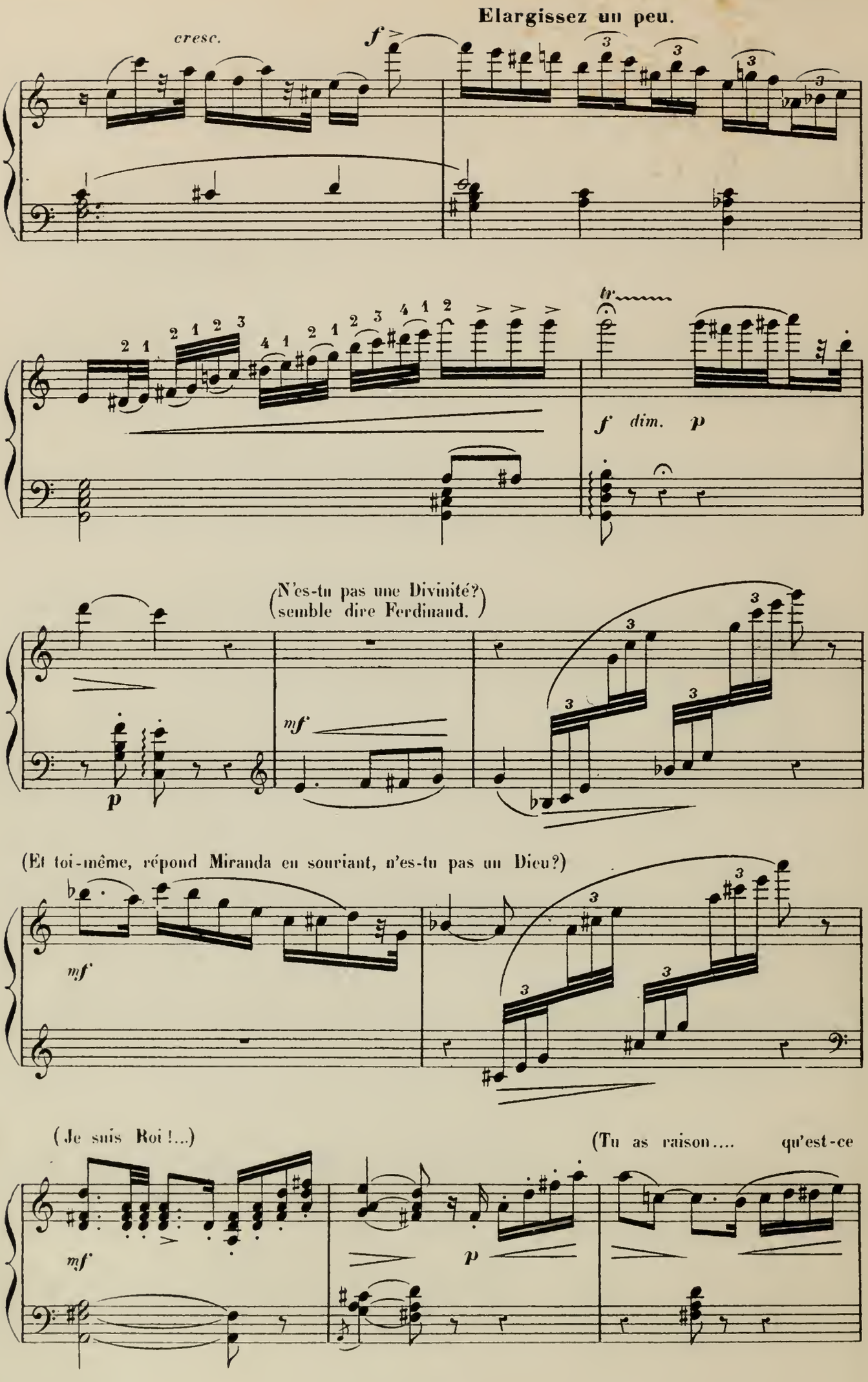




(Miranda revient à elle) **Andantino.**






Elargissez un peu.
cresc.
f
tr
f dim. p
(N'es-tu pas une Divinité?
semble dire Ferdinand.)
mf
p
(Et toi-même, répond Miranda en souriant, n'es-tu pas un Dieu?)
mf
(Je suis Roi!...)
(Tu as raison.... qu'est-ce
mf
p

qu'un Roi, etc.) (Béni soit mon naufrage!)

cresc.

(Il fait un mouvement pour

f *f* *p*

prendre la main de Miranda.) (Elle retire vivement sa main et) (Ferdinand insiste et la
poco rit. recule d'un pas.

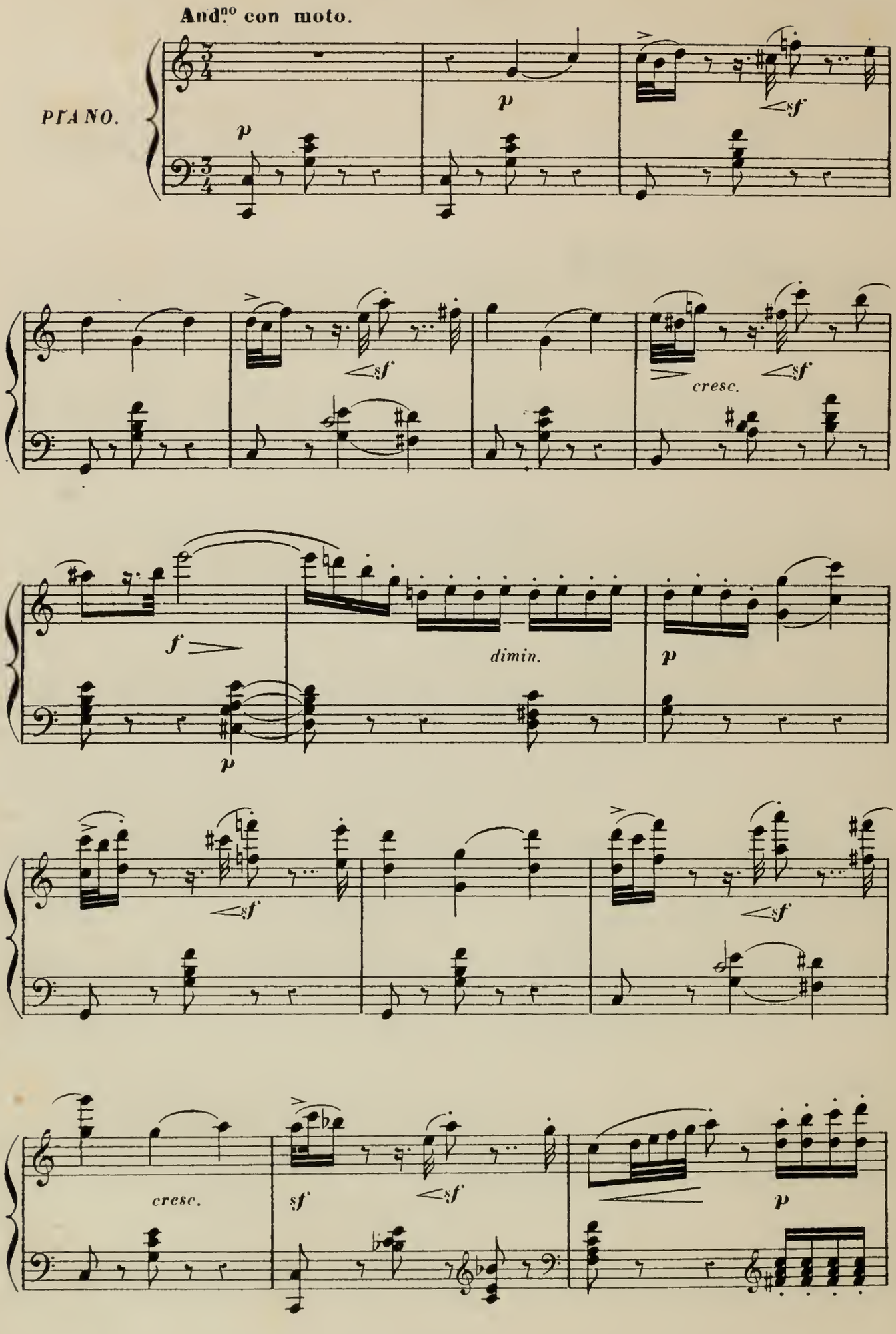
p *f* a Tempo. *mf* *p* *p*

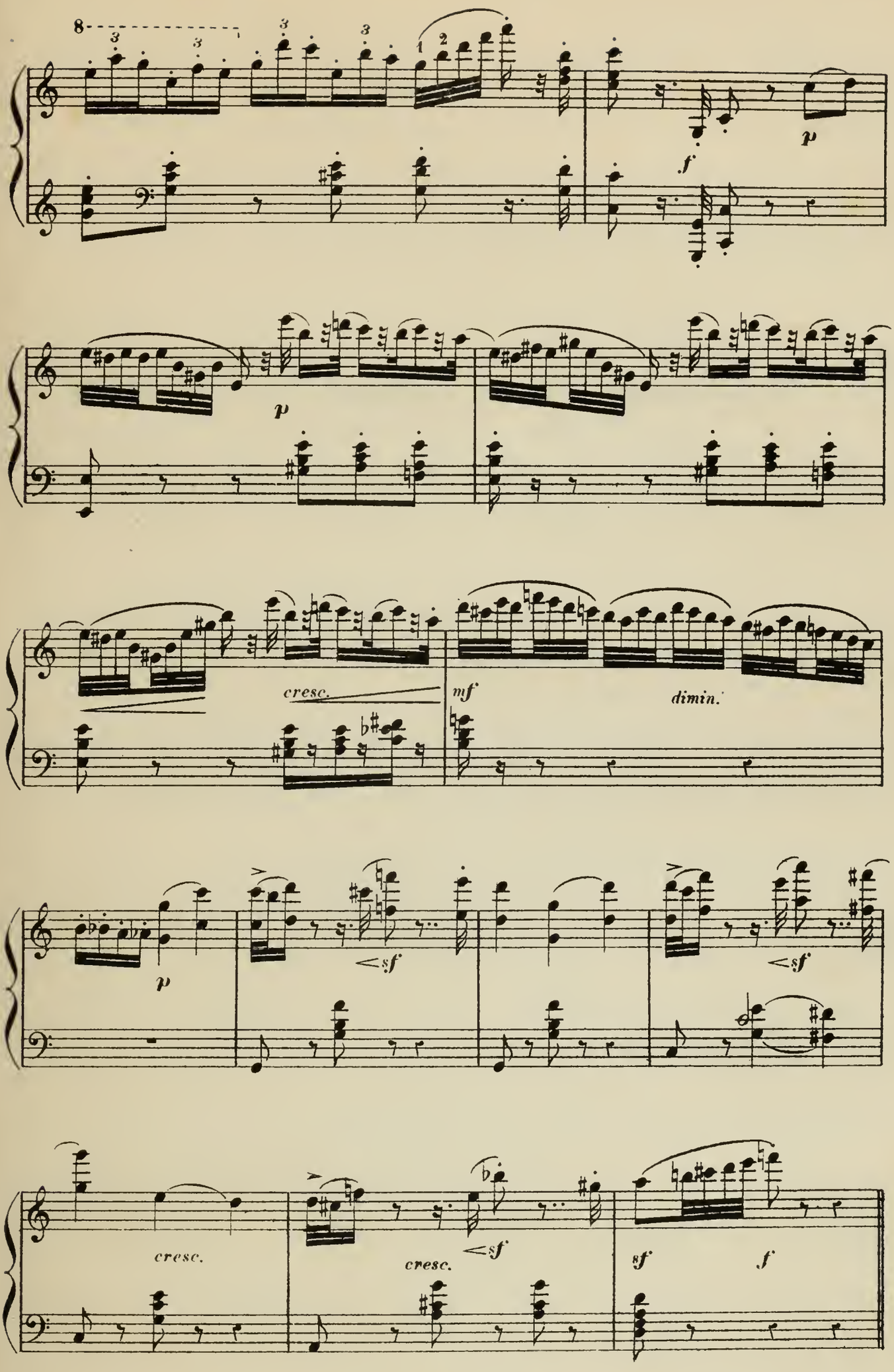
poursuit.)

cresc. *f*

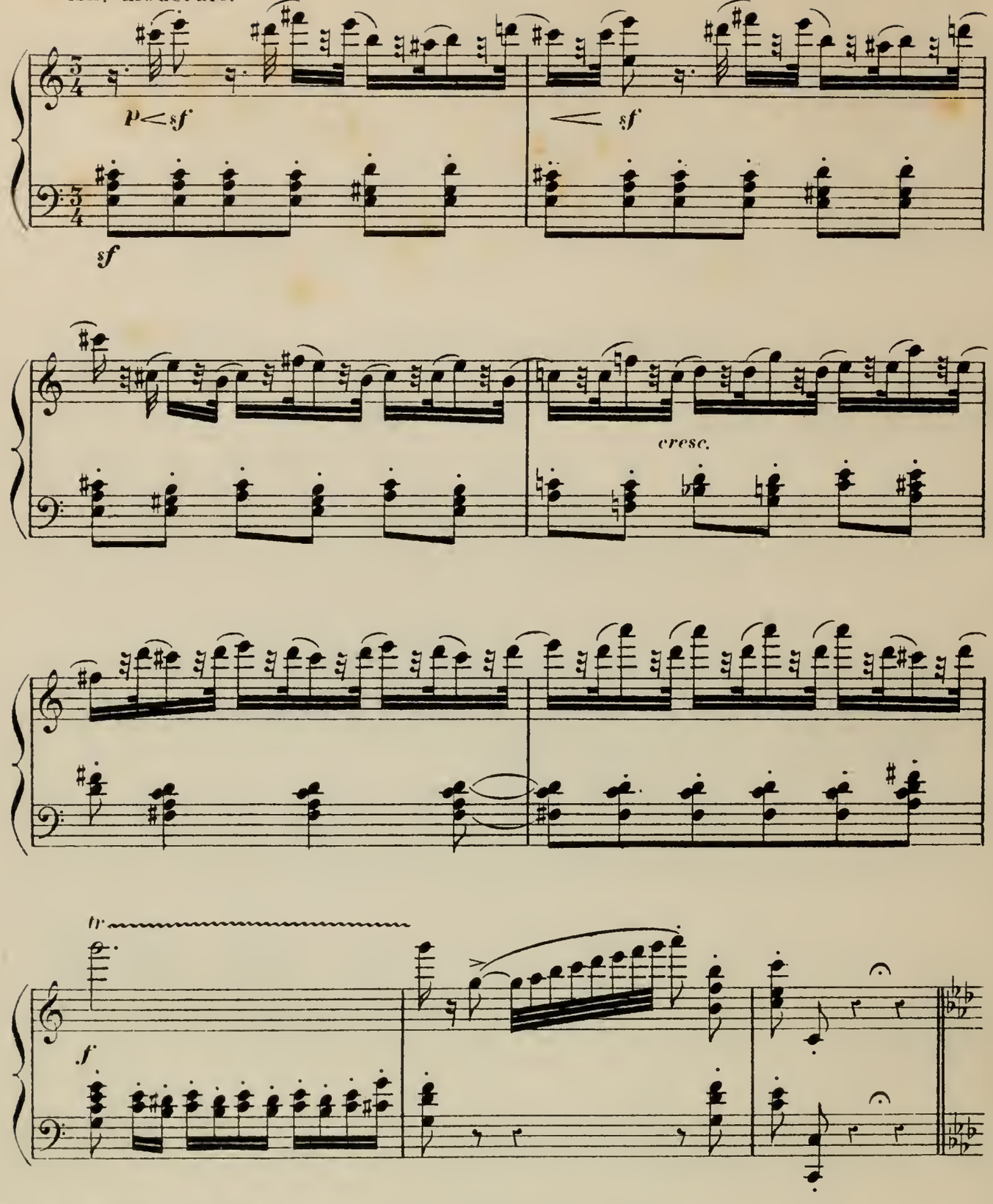
PAS DE DEUX

(MIRANDA – FERDINAND)

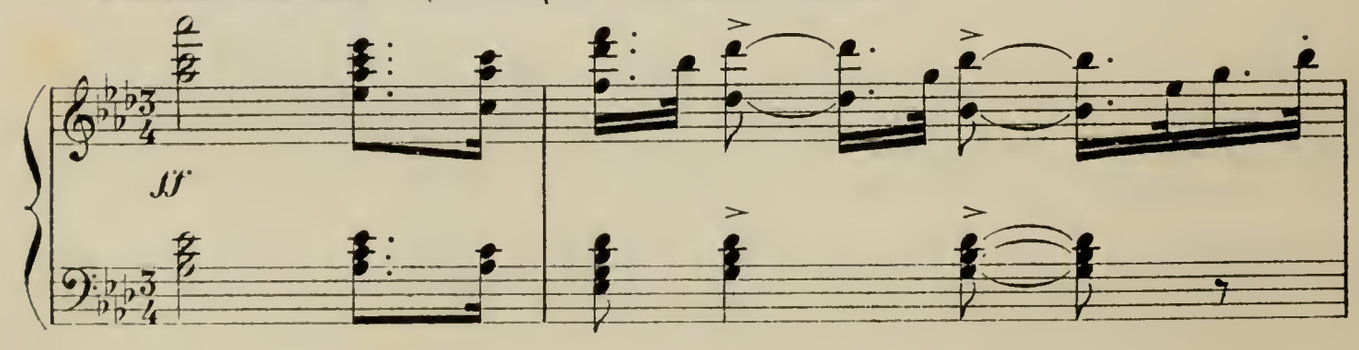



8
p
f
p
cresc.
mf
dimin.
p
sf
sf
cresc.
cresc.
sf
sf
f

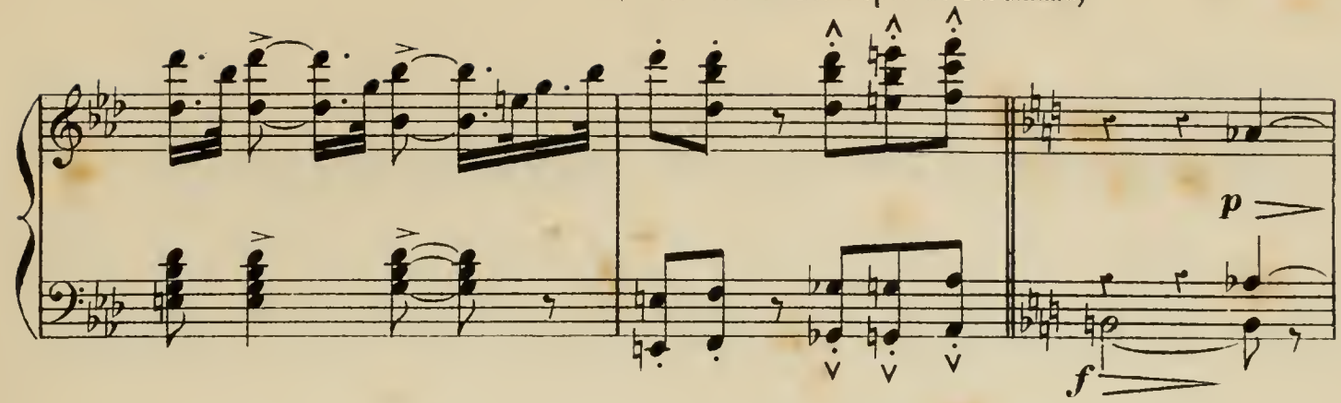
All.o moderato.

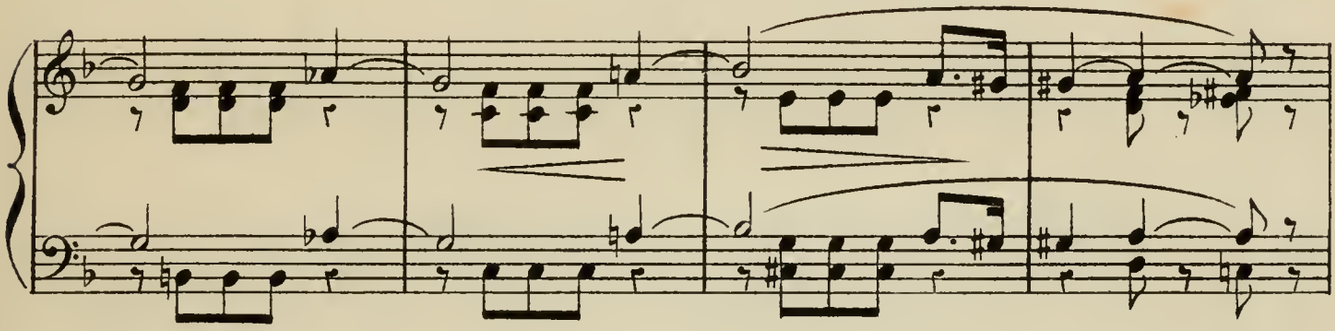


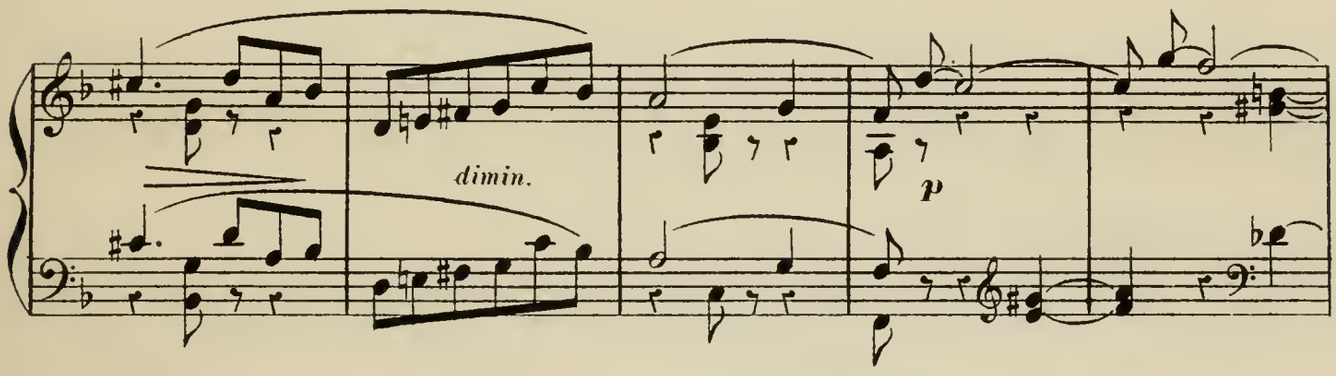
Andante con moto. (Ariel sépare Ferdinand de Miranda)



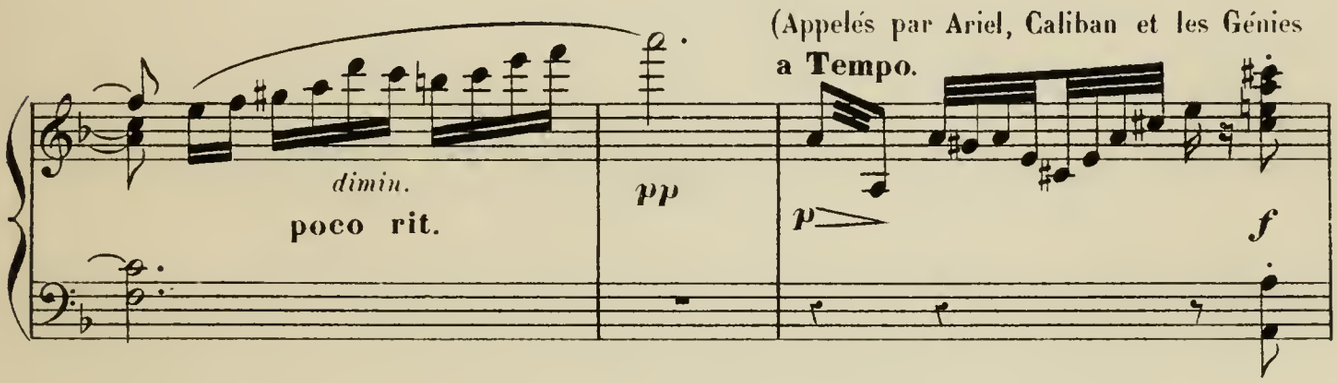
(Ariel fait tomber l'épée de Ferdinand)



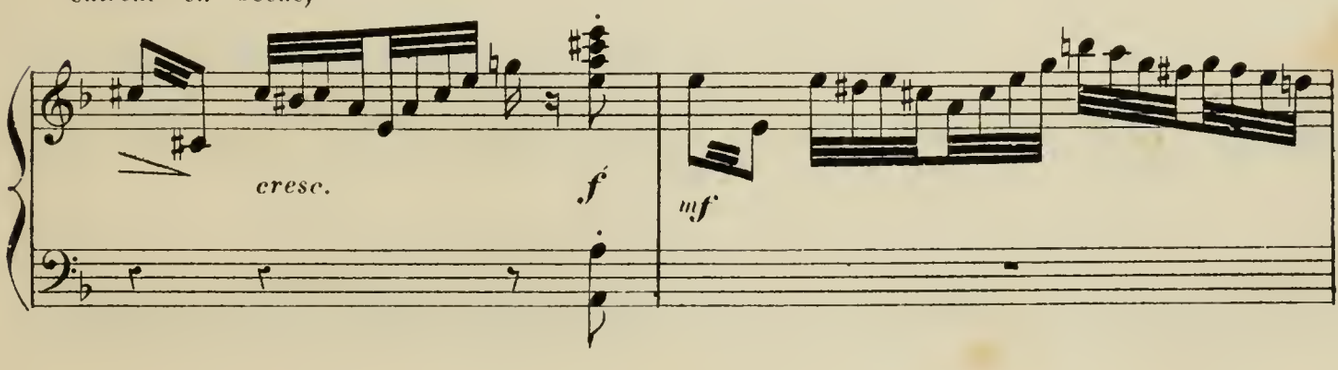


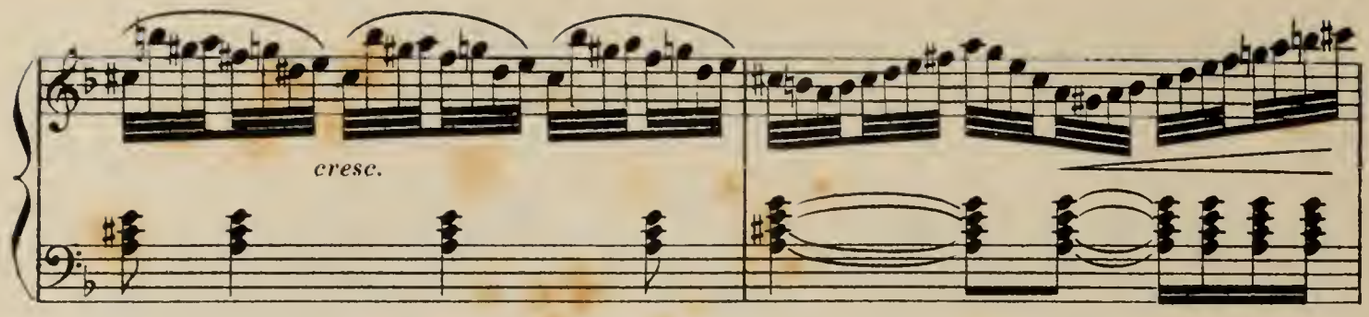


(Appelés par Ariel, Caliban et les Génies

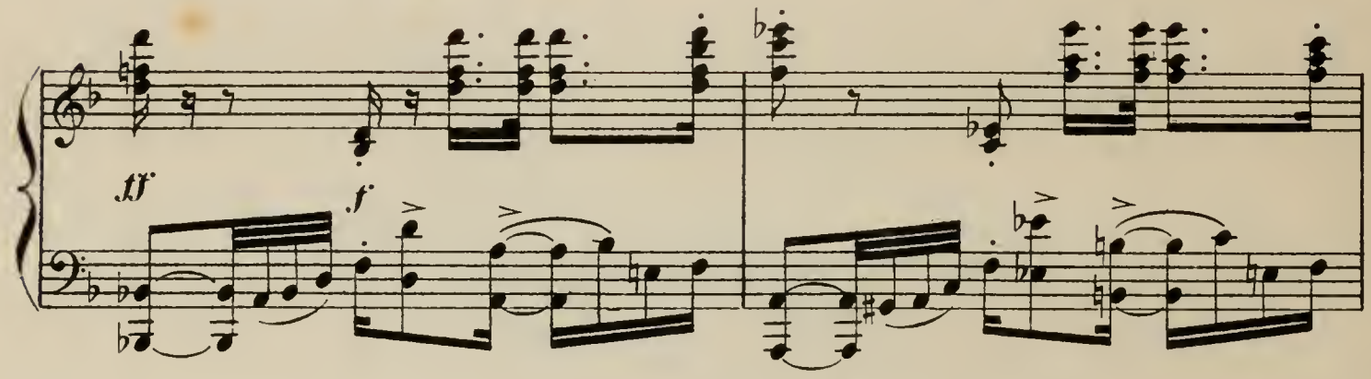


entrent en scène)

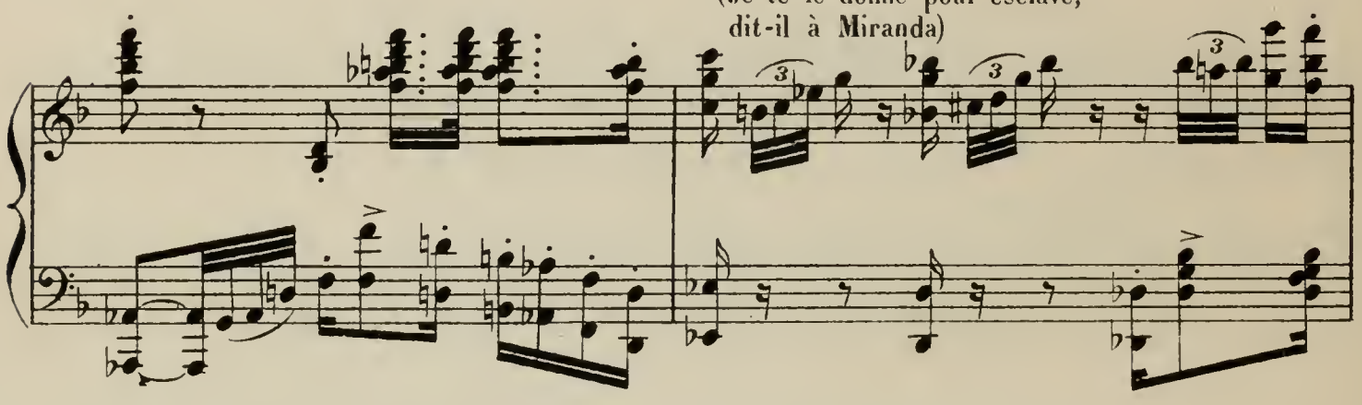




(Ariel montre Ferdinand et commande aux Génies de l'enchaîner)

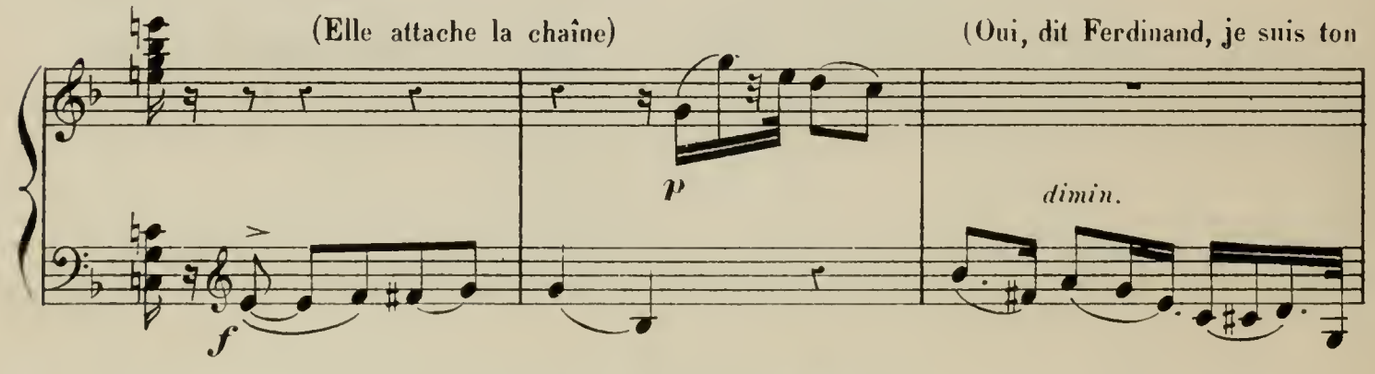


(Je te le donne pour esclave,
dit-il à Miranda)



(Elle attache la chaîne)

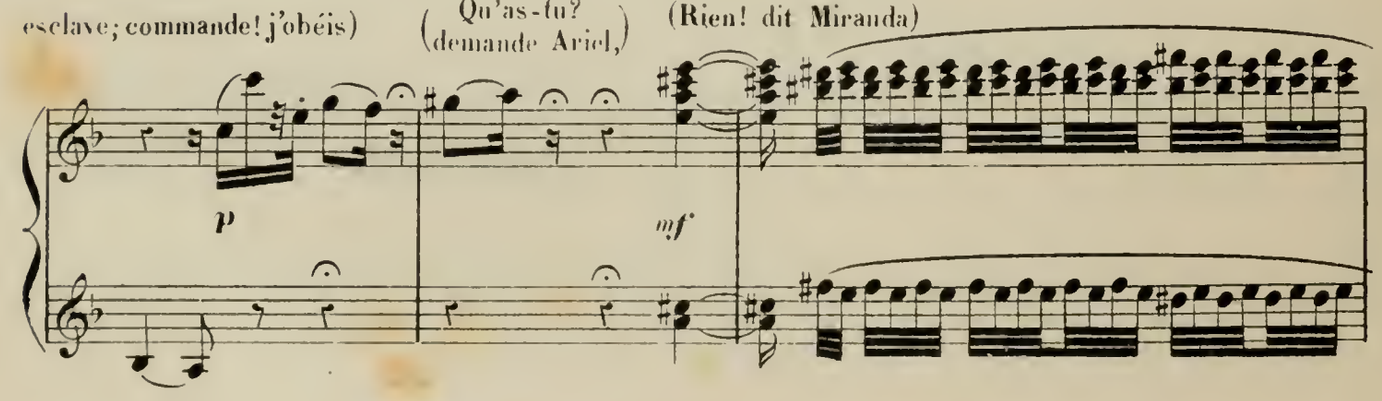
(Oui, dit Ferdinand, je suis ton

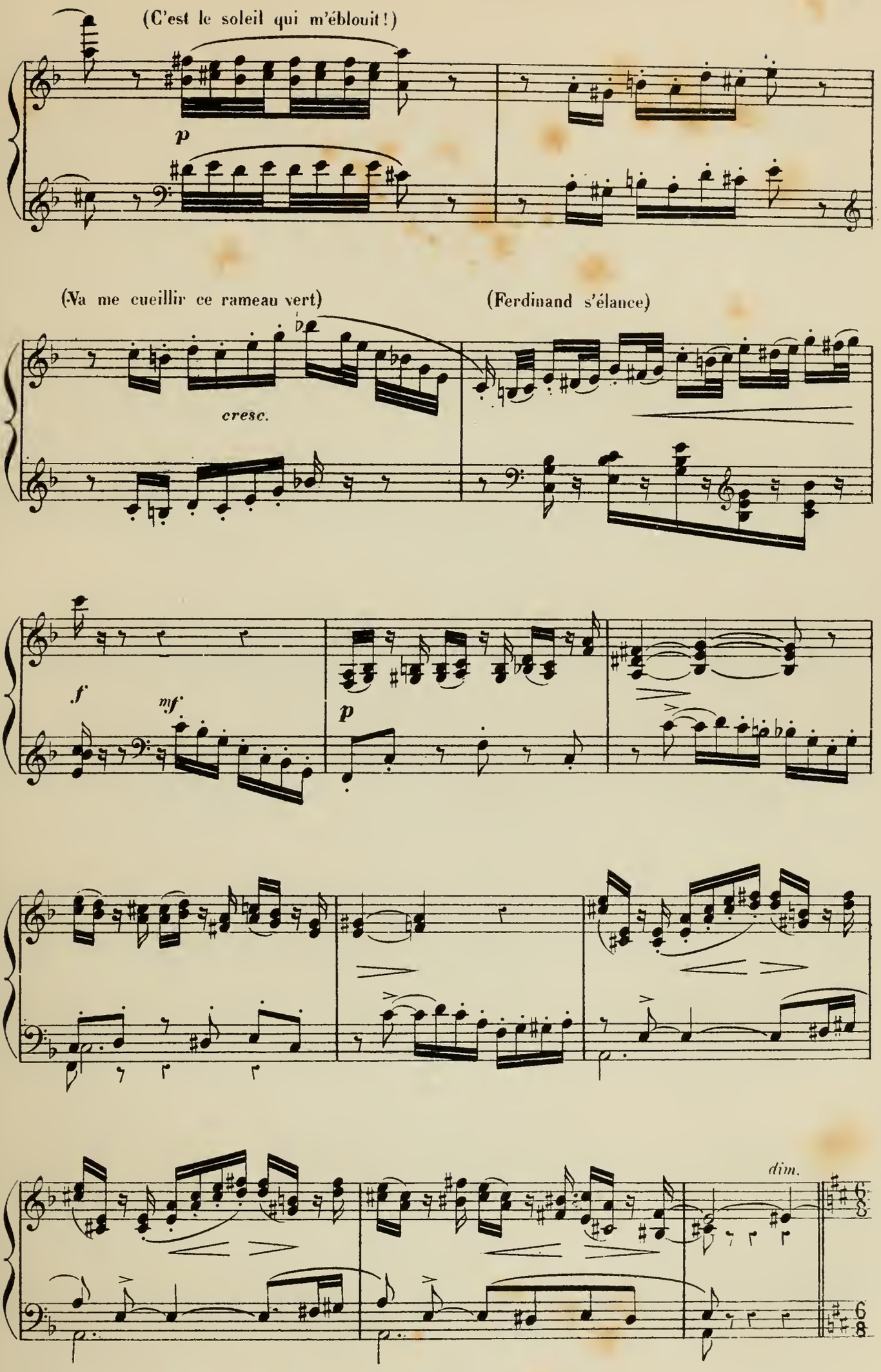


esclave; commande! j'obéis)

(Qu'as-tu? demande Ariel,)

(Rien! dit Miranda)

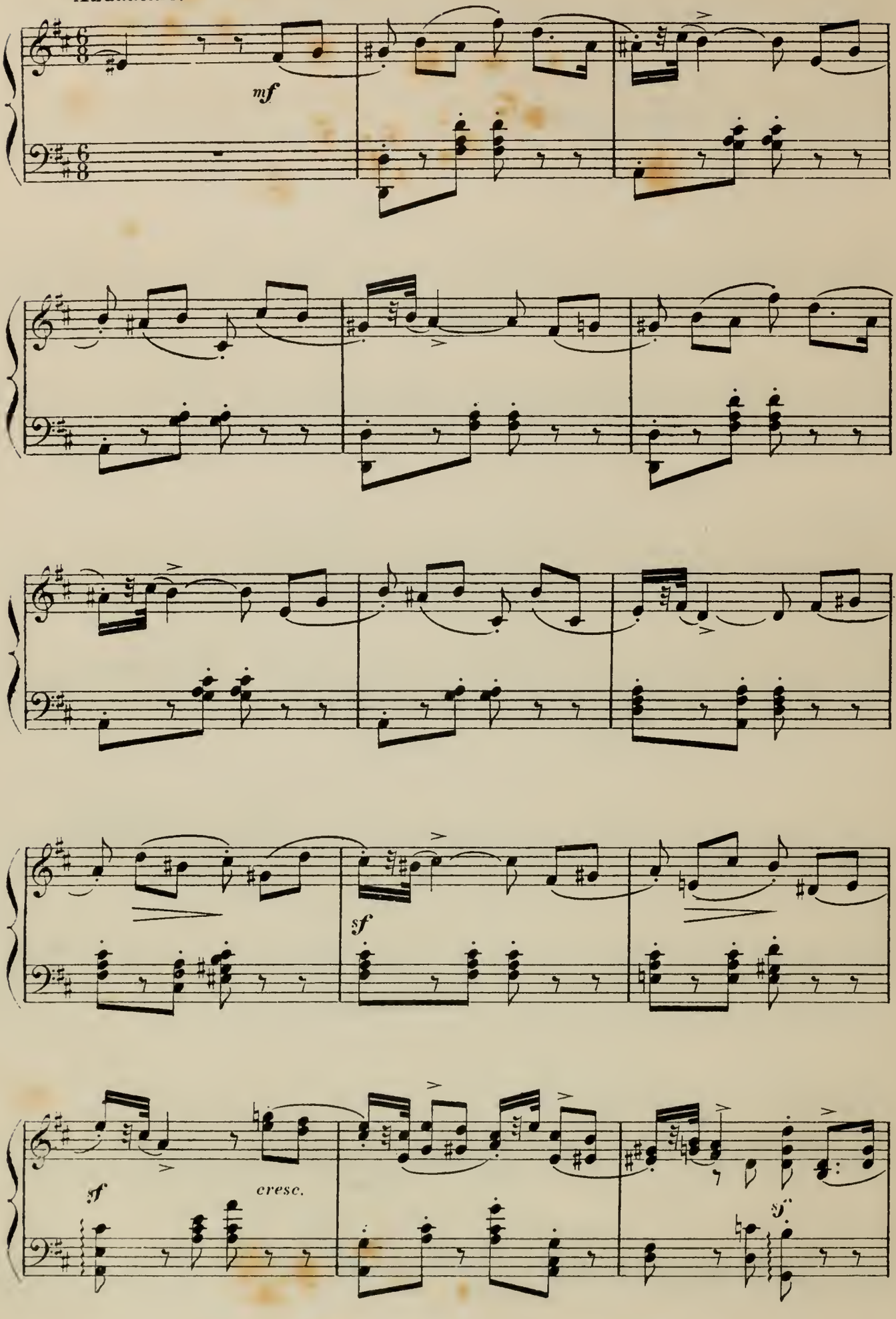


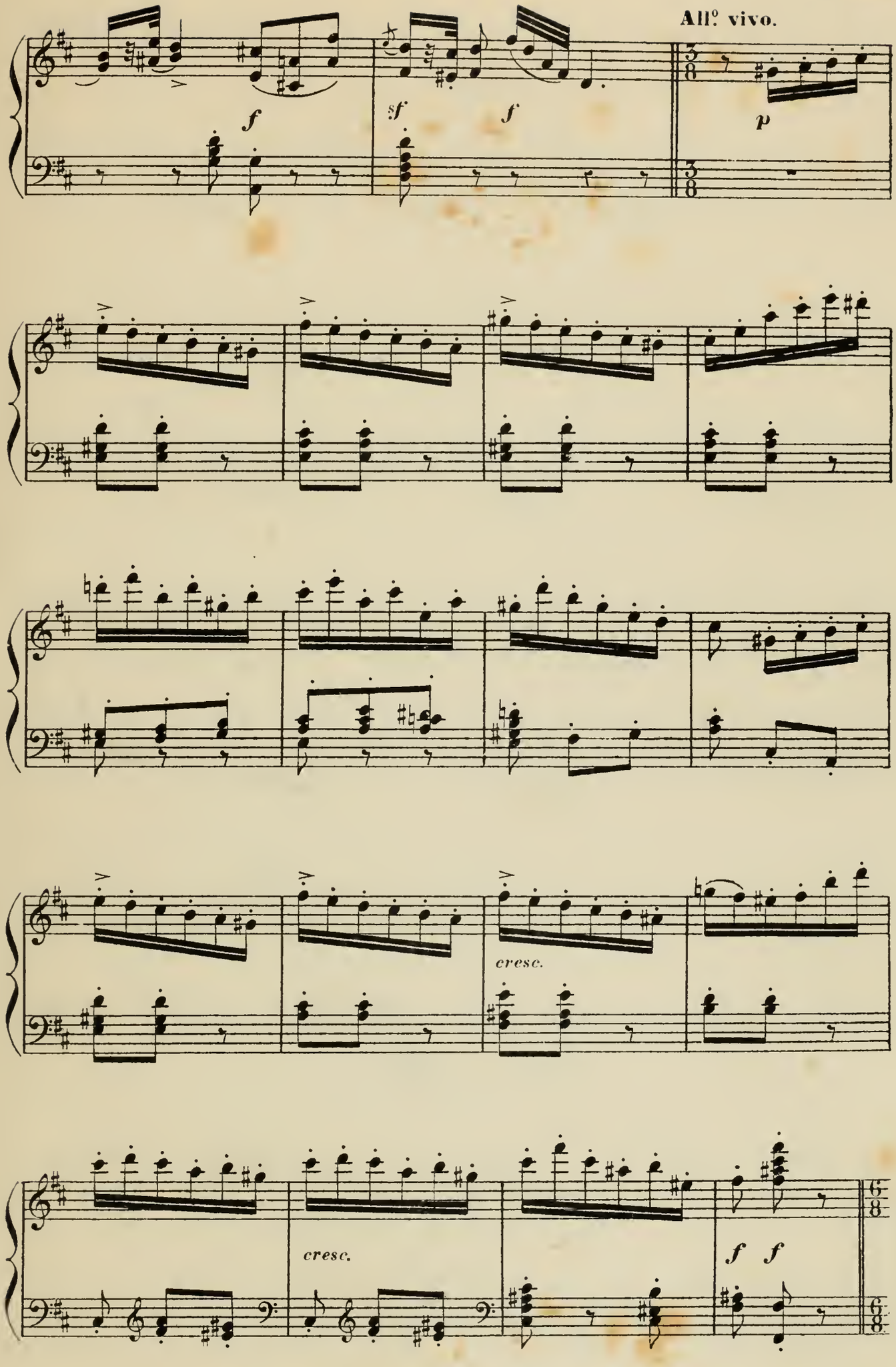

(C'est le soleil qui m'éblouit!)
p
(Va me cueillir ce rameau vert)
cresc.
(Ferdinand s'élance)
f
mf
p
dim.

PAS DE L' ÉVENTAIL

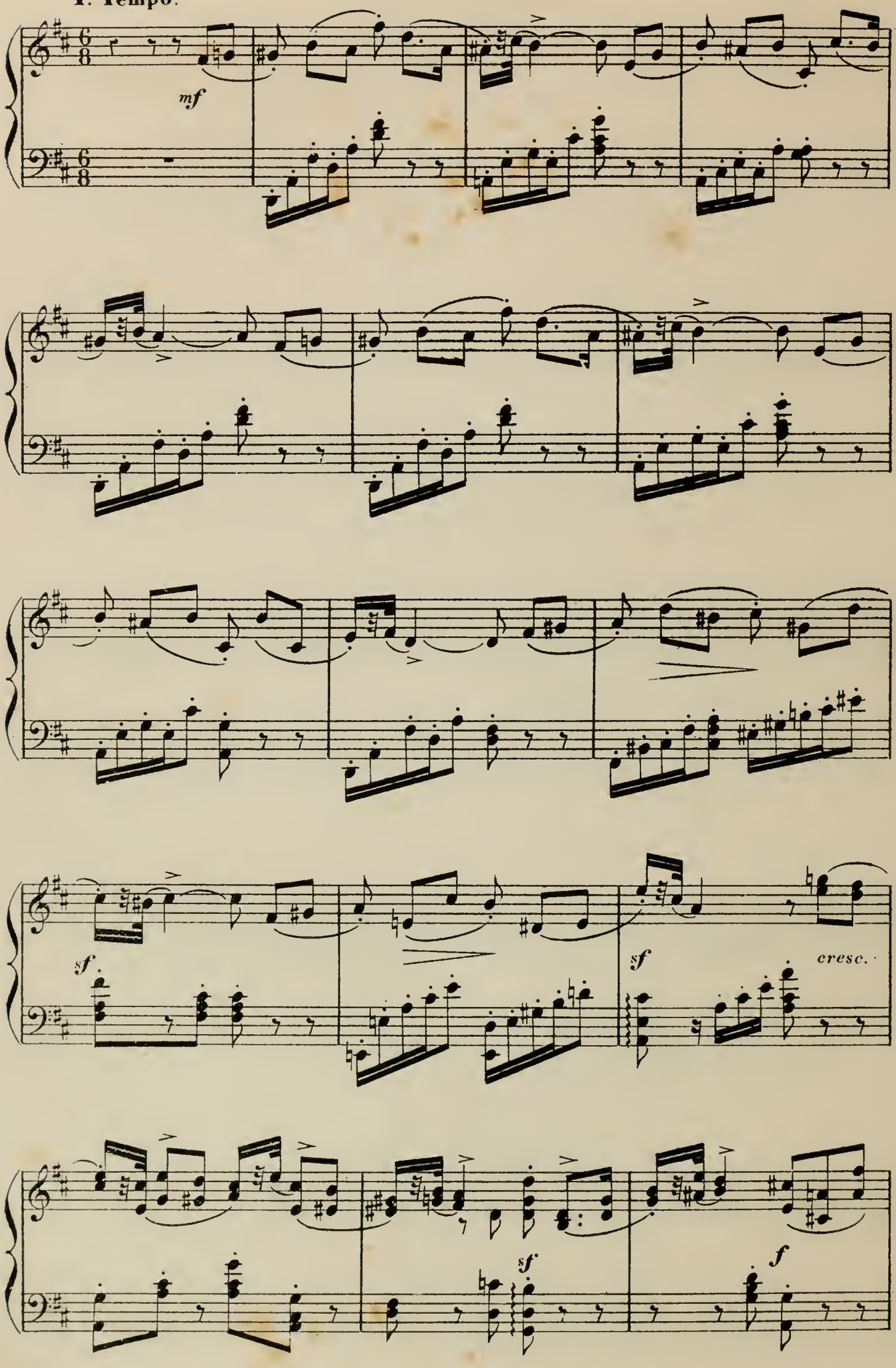
(MIRANDA, ARIEL, FERDINAND)

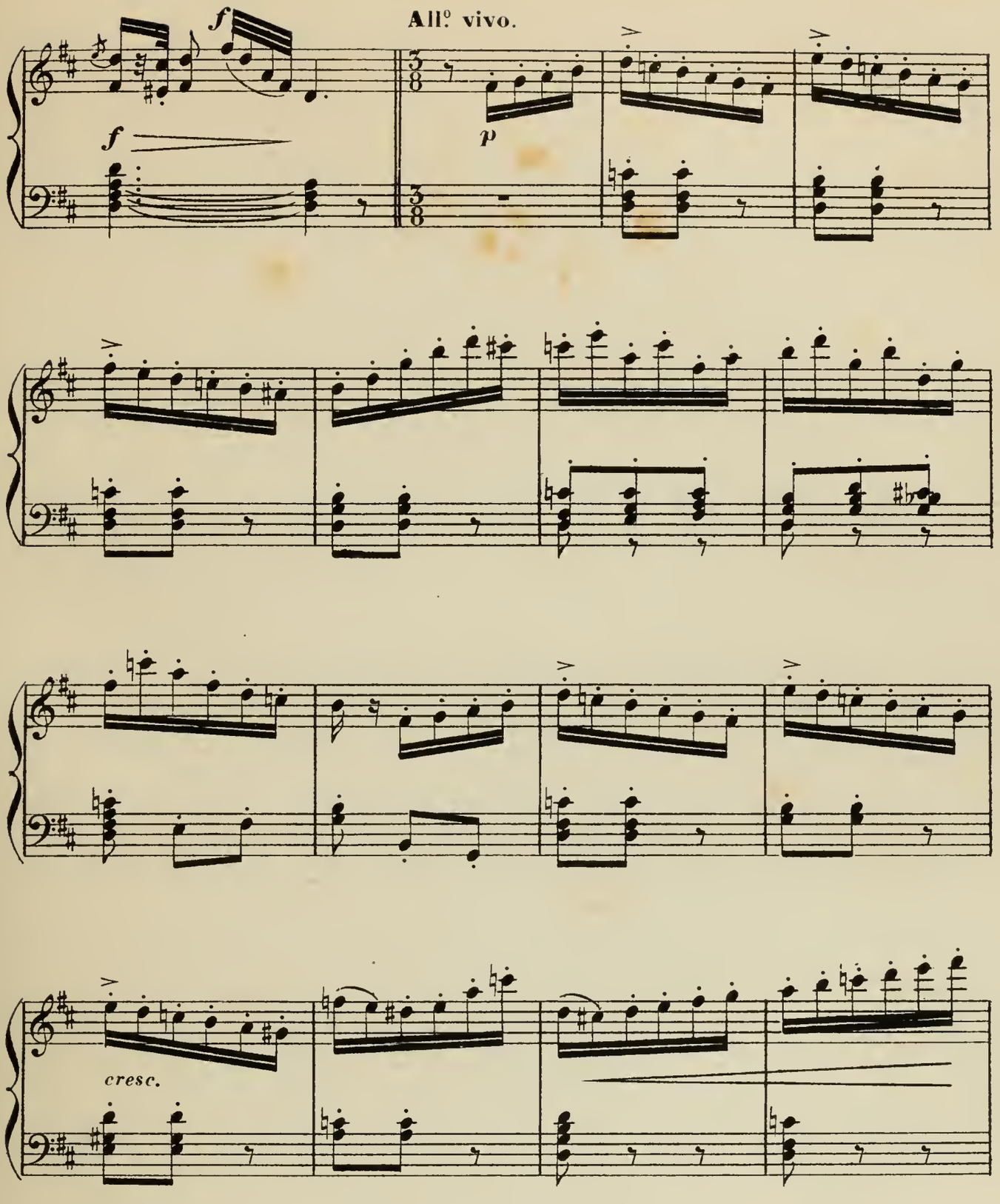
Andantino. *très accentué.*




All.o vivo.
f
sf
f
p
cresc.
cresc.
f f

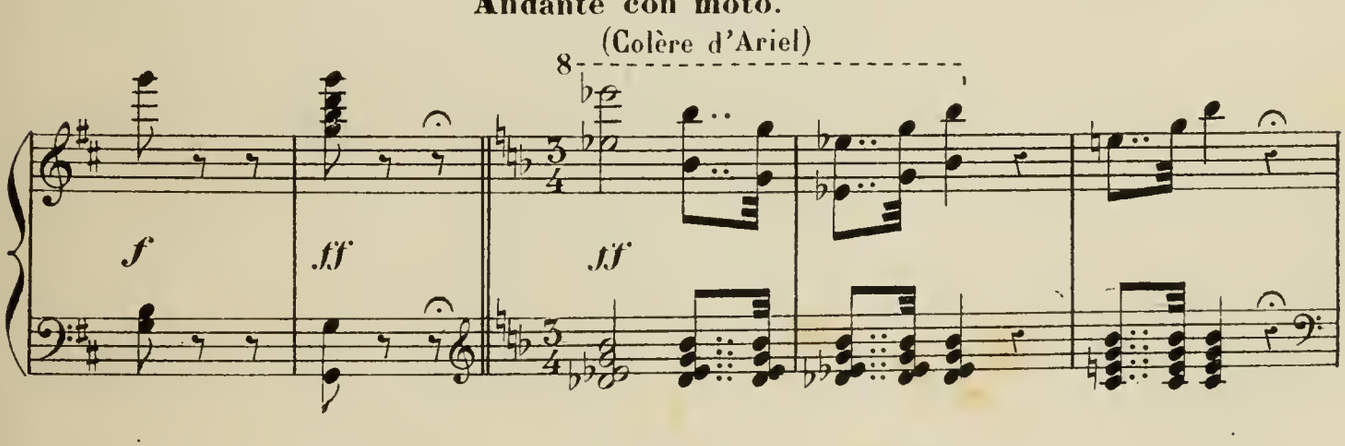
1°. Tempo.





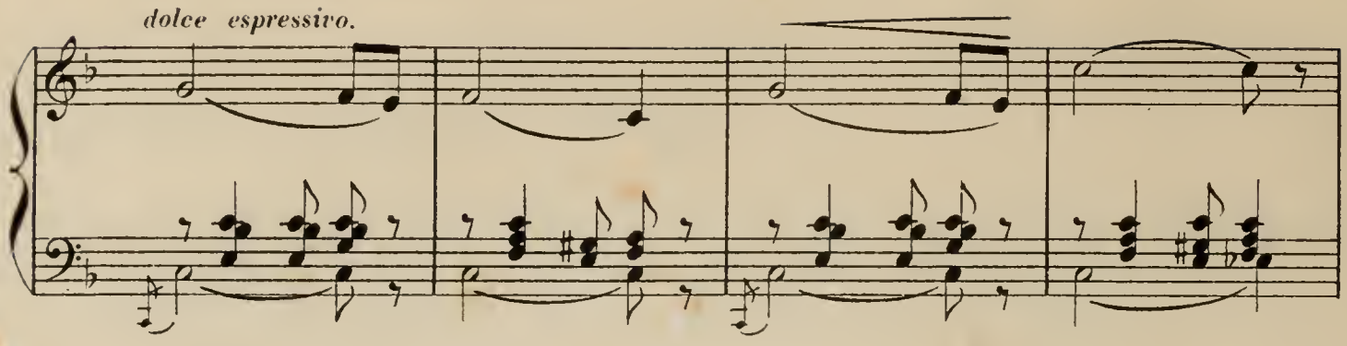
Andante con moto.

(Colère d'Ariel)



(Ariel lui offre une feuille de palmier)

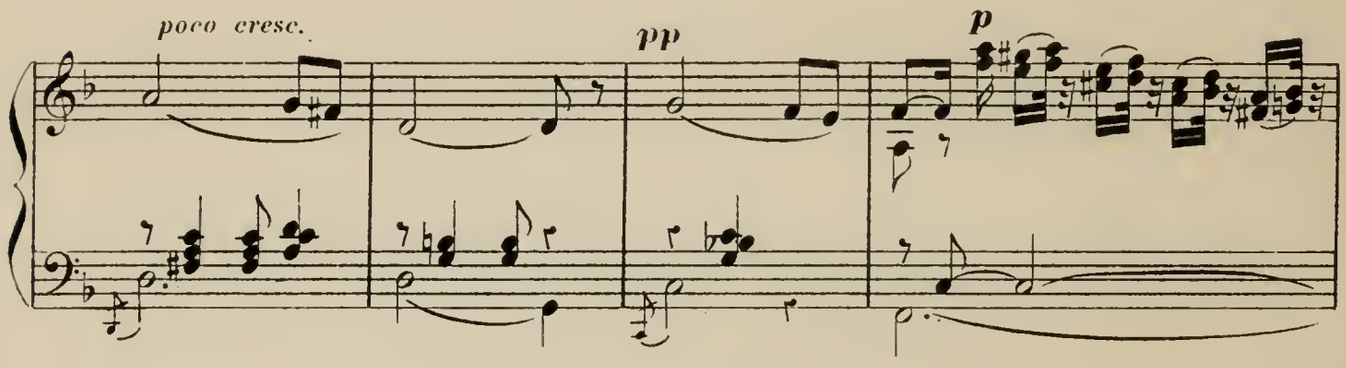
dolce espressivo.

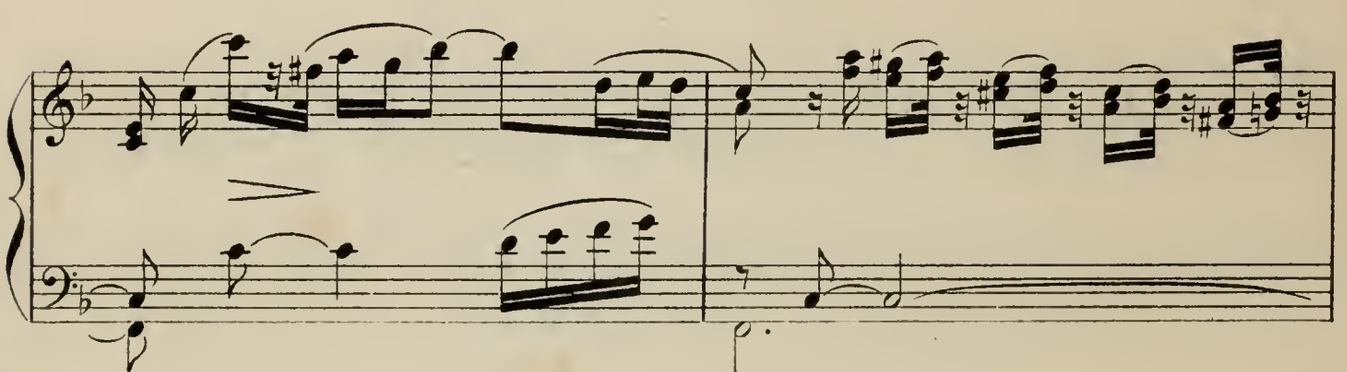


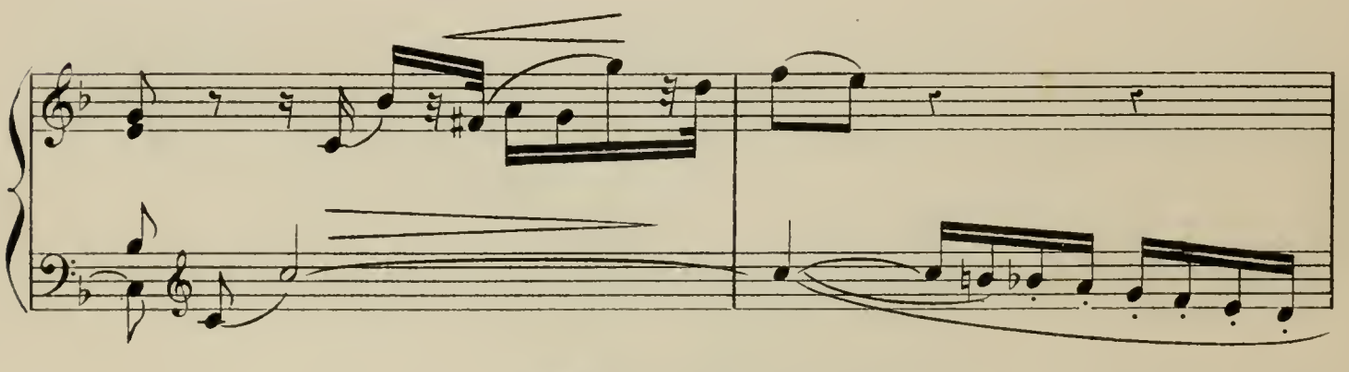
poco cresc.

pp

p





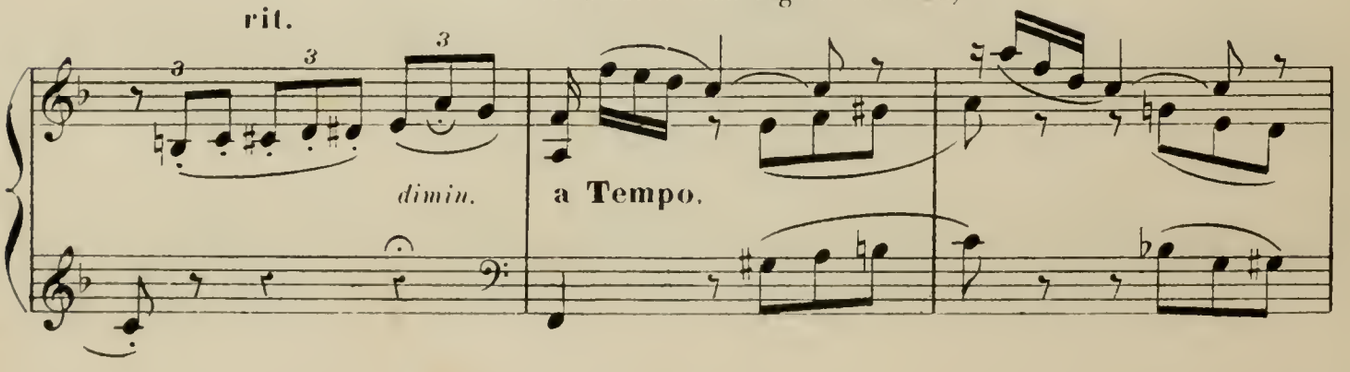


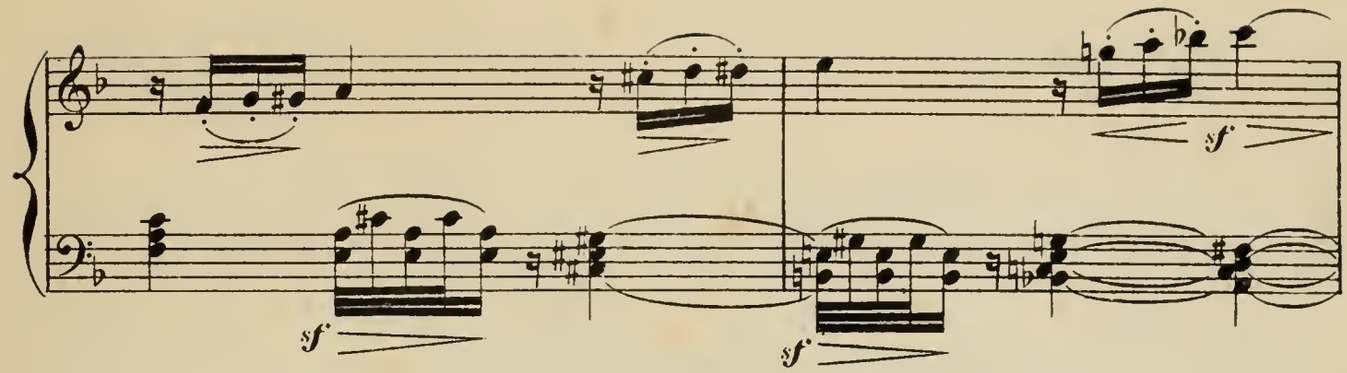
(Miranda rentre dans la grotte, accompagnée de Ferdinand. Ariel les a suivis d'un regard soucieux)

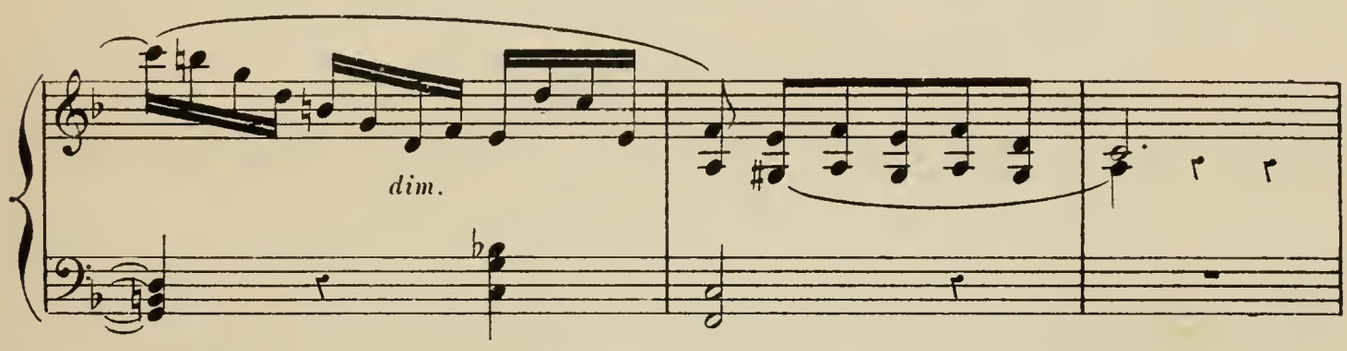
rit.

dimin.

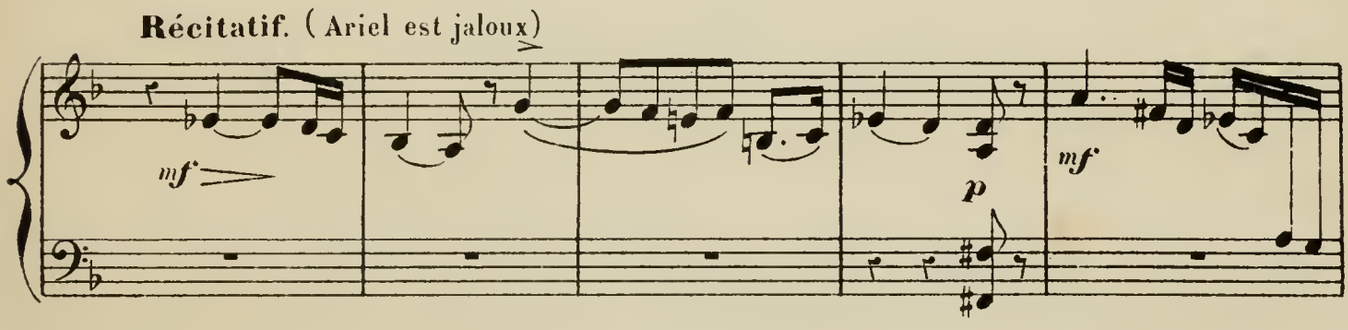
a Tempo.



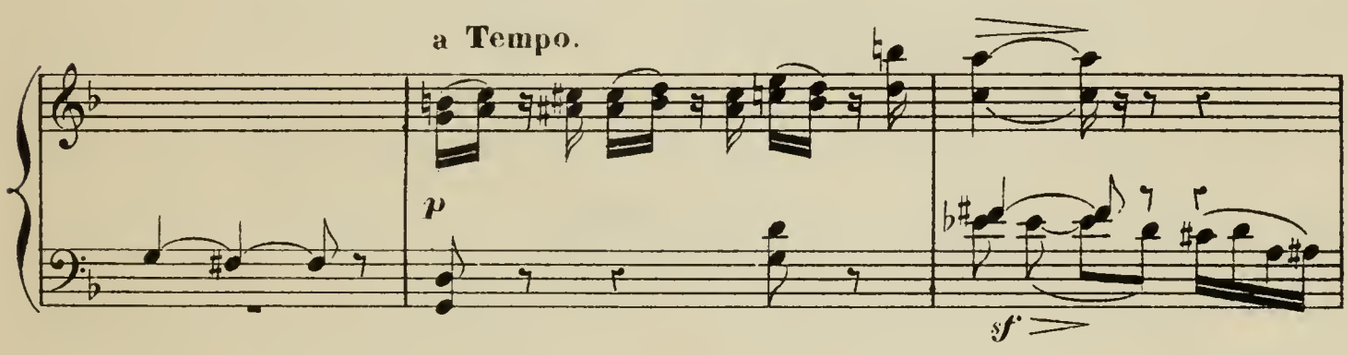


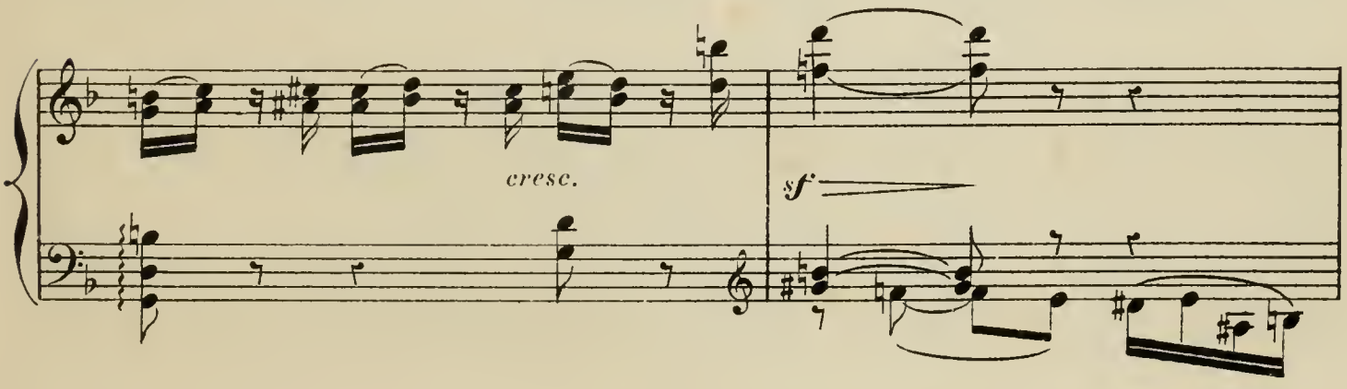


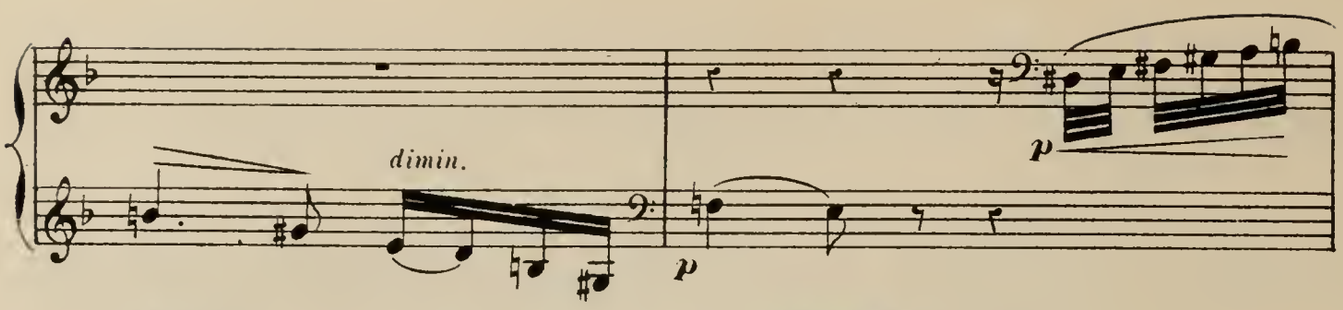
Récitatif. (Ariel est jaloux)

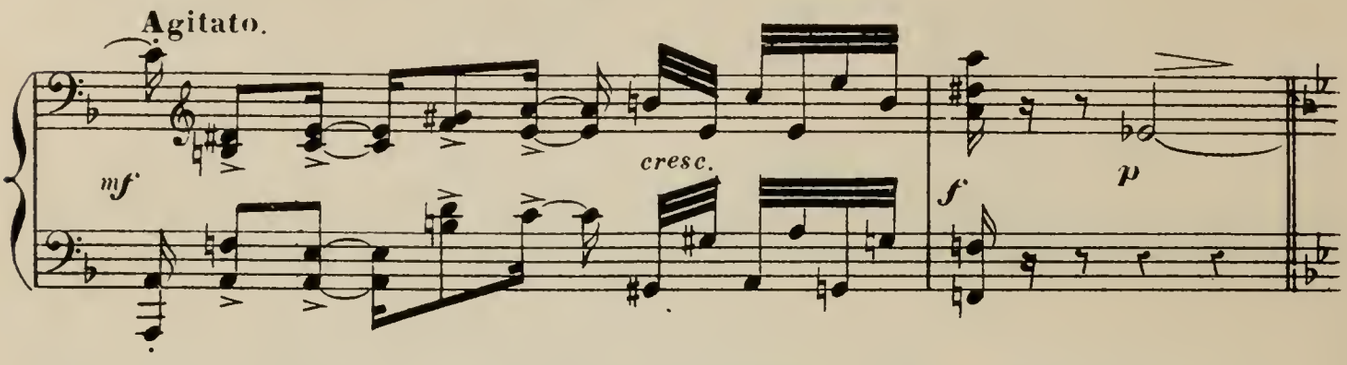


a Tempo.

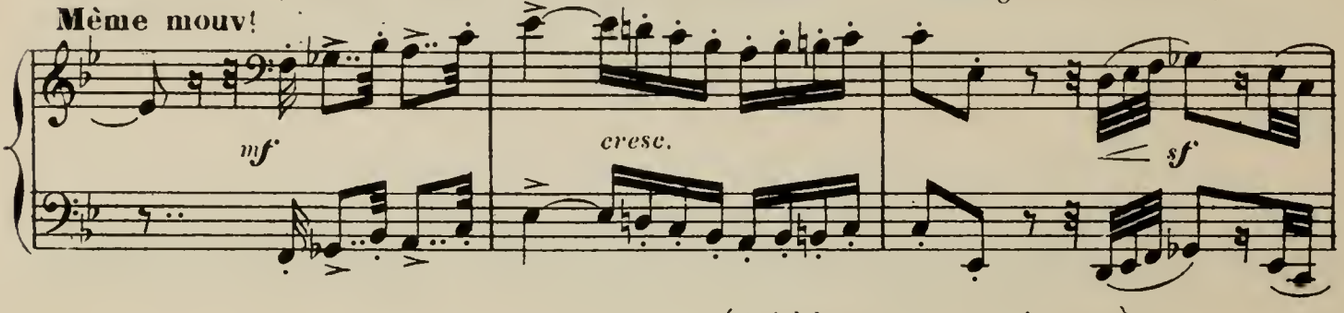




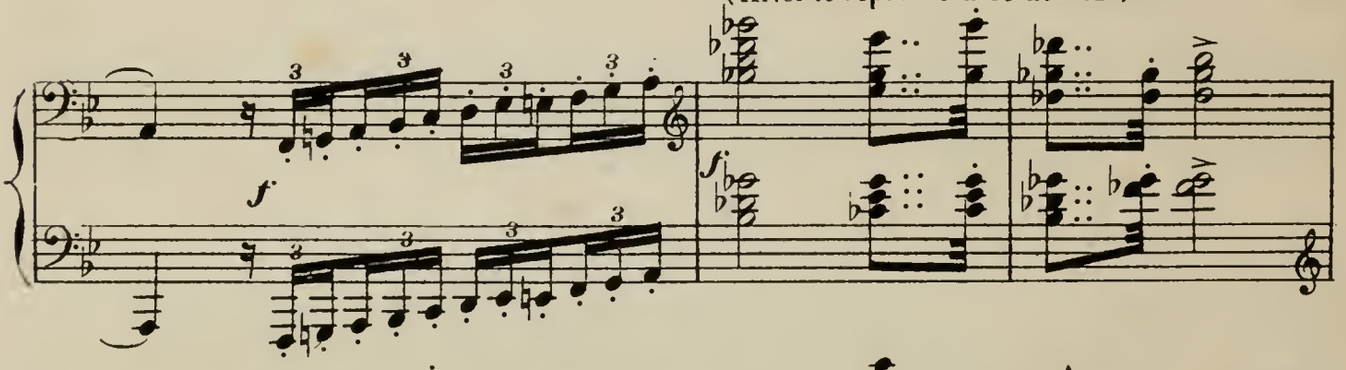




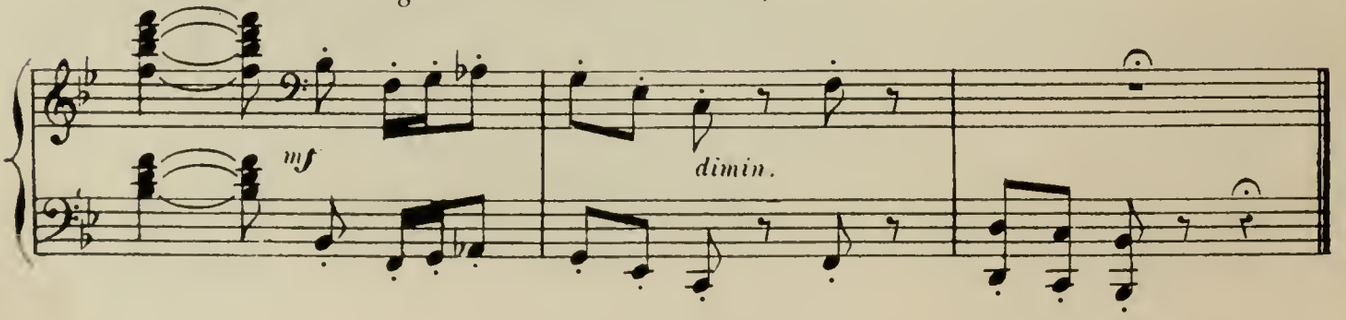
(Caliban conseille à Ariel de tuer Ferdinand... Il se charge de l'exécution)



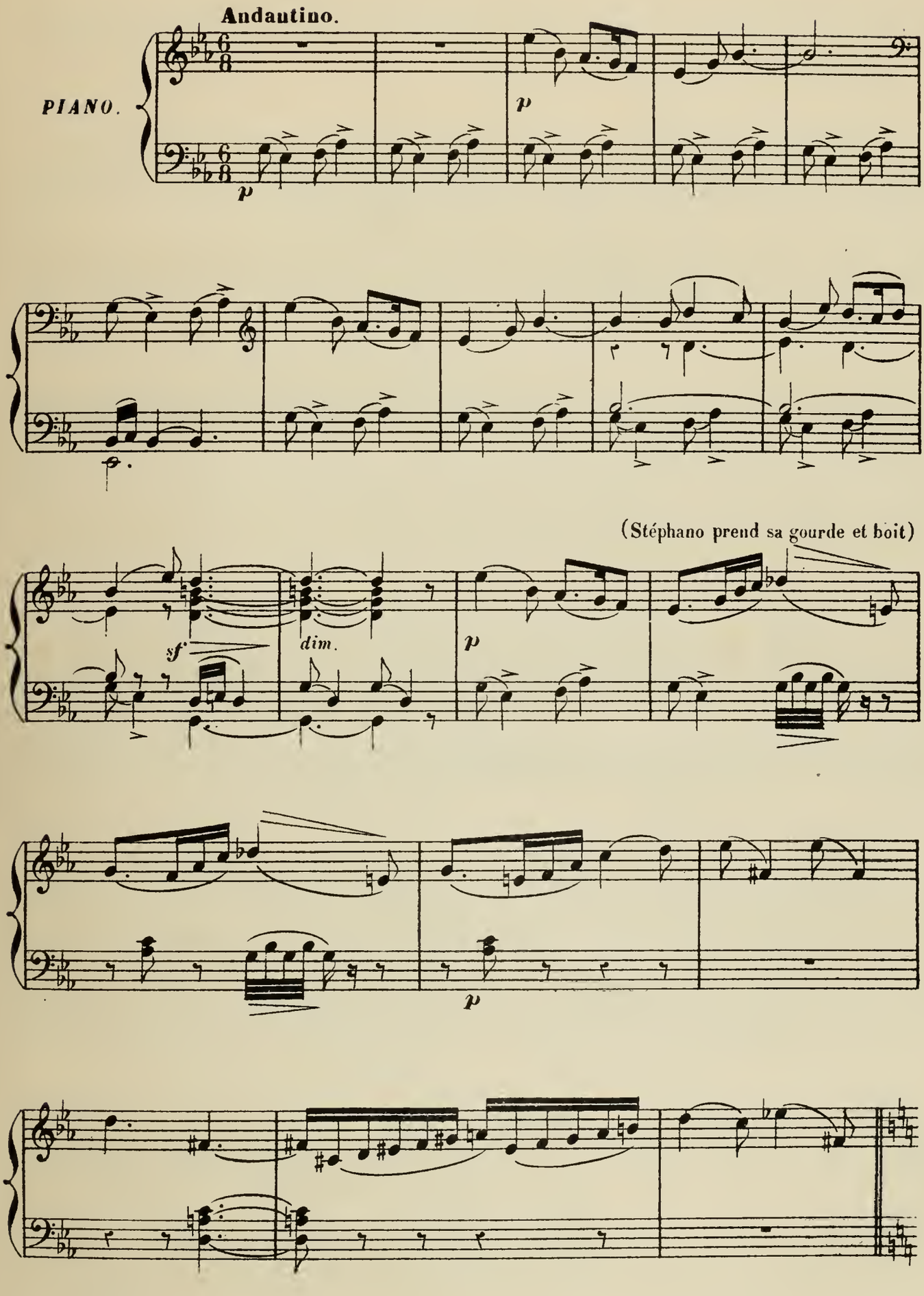
(Ariel le repousse avec horreur)



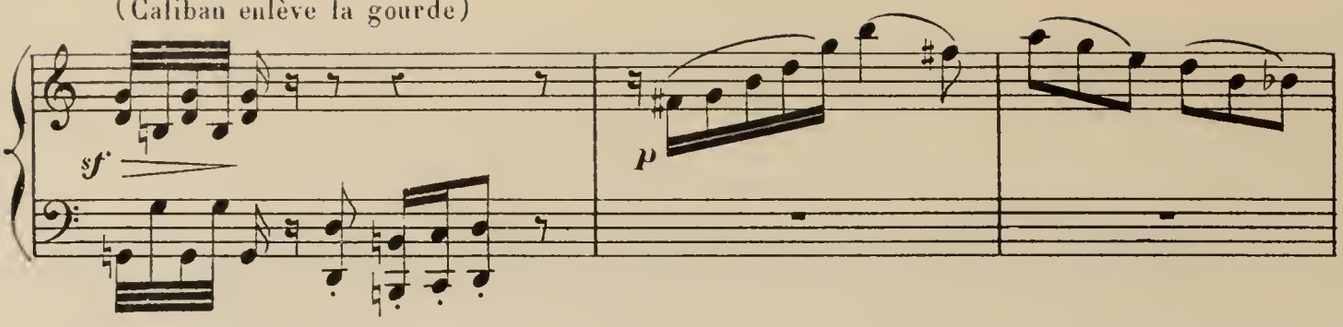
(Caliban le suit d'un geste de menace et de haine)



SCÈNE DE STÉPHANO ET CALIBAN

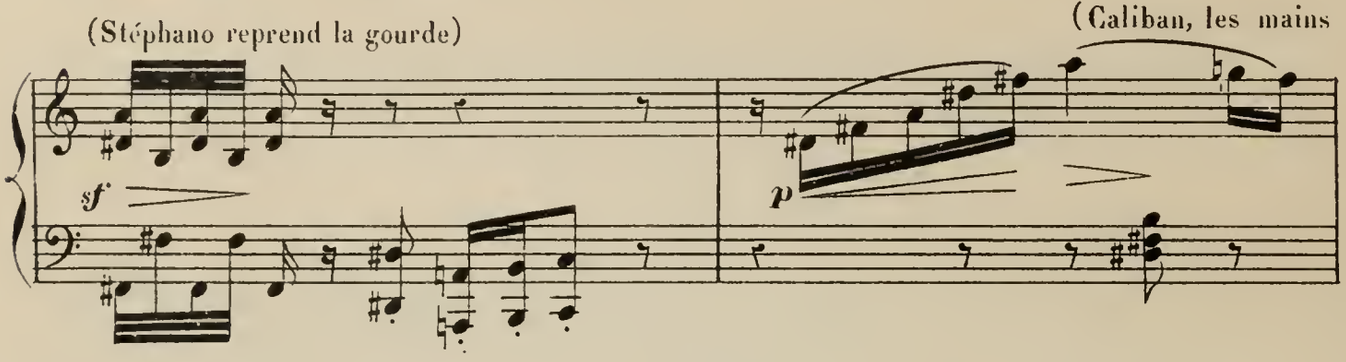


(Caliban enlève la gourde)

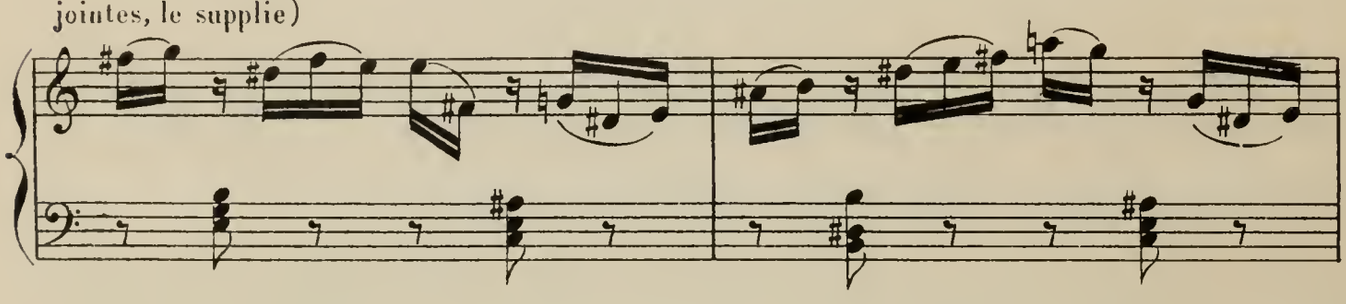


(Stéphano reprend la gourde)

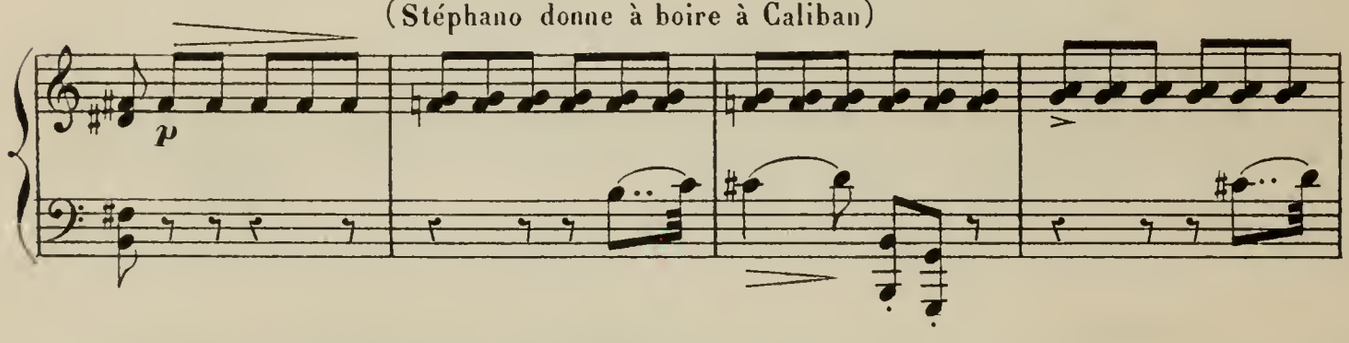
(Caliban, les mains



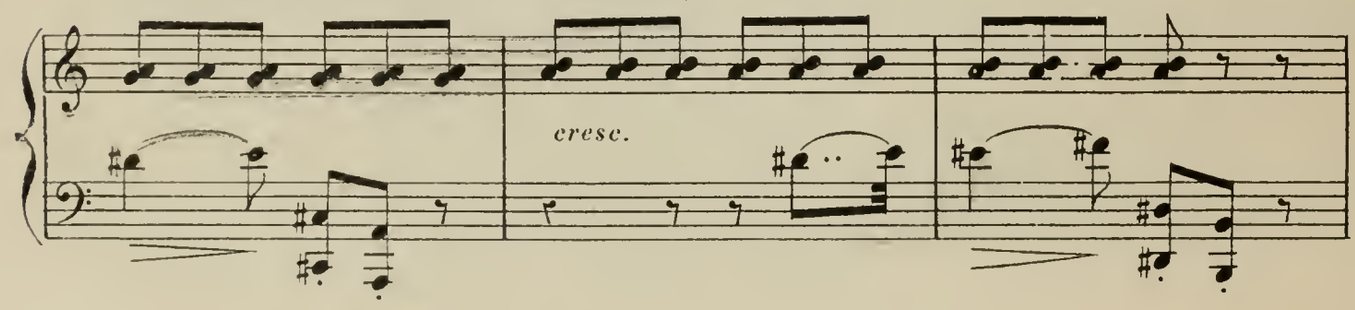
jointes, le supplie)

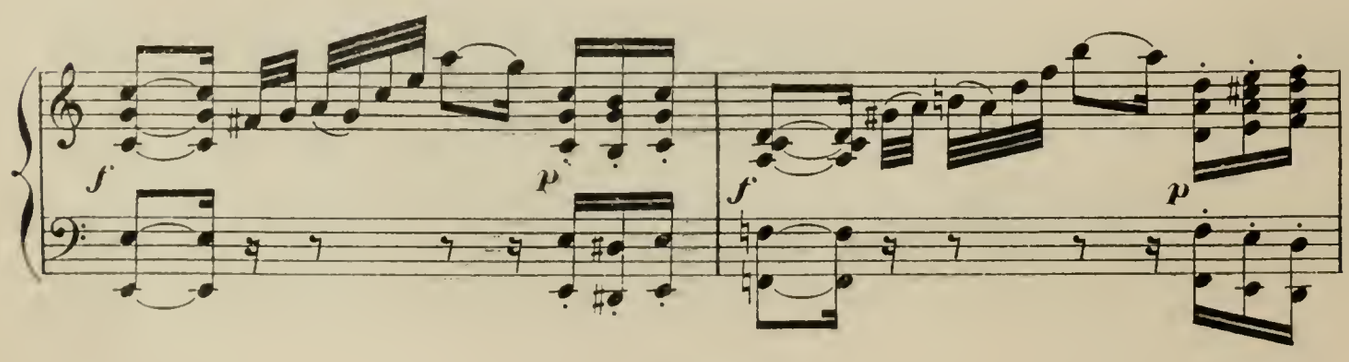


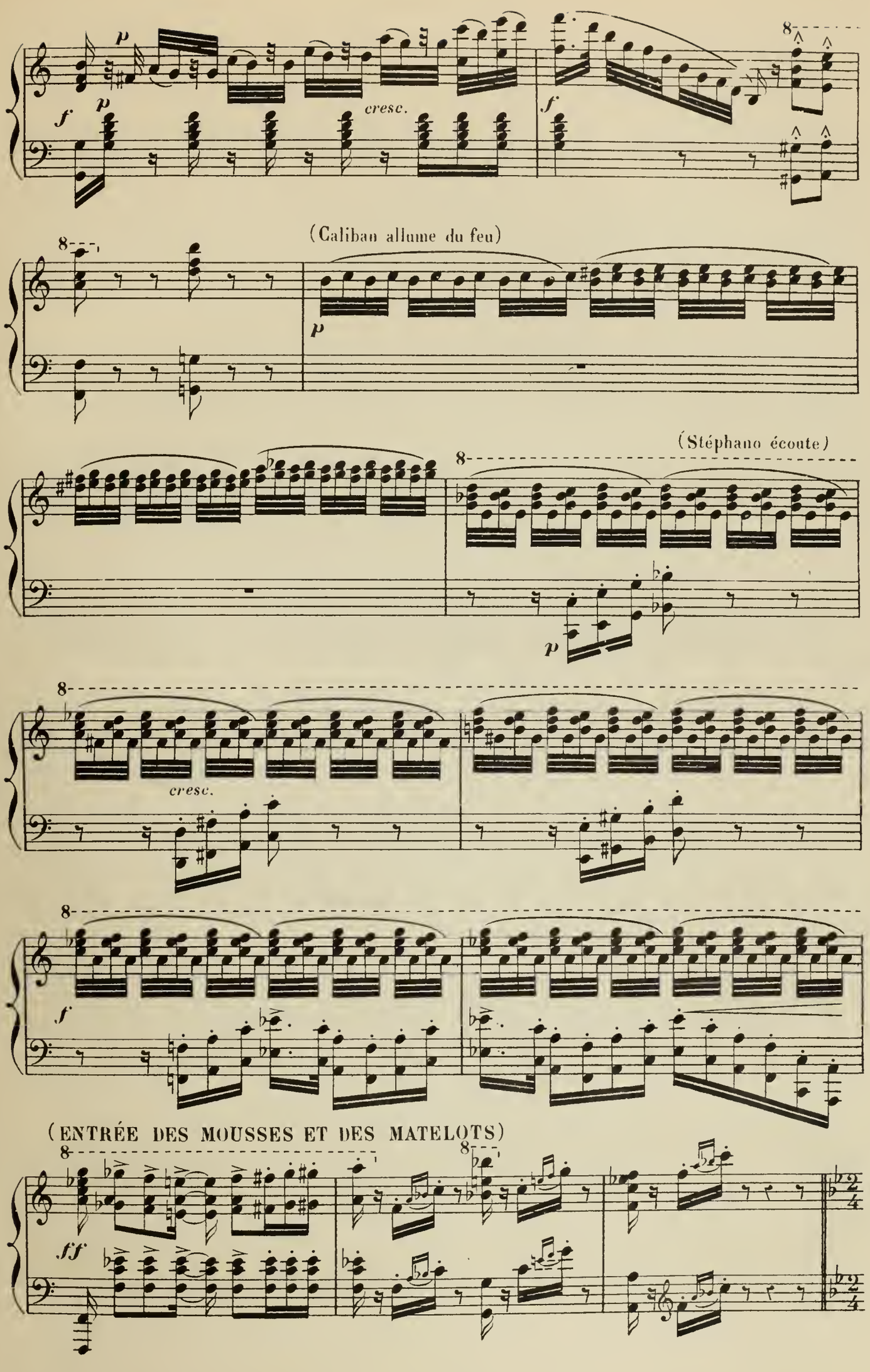
(Stéphano donne à boire à Caliban)



(Ils cherchent tous deux à se reconnaître)

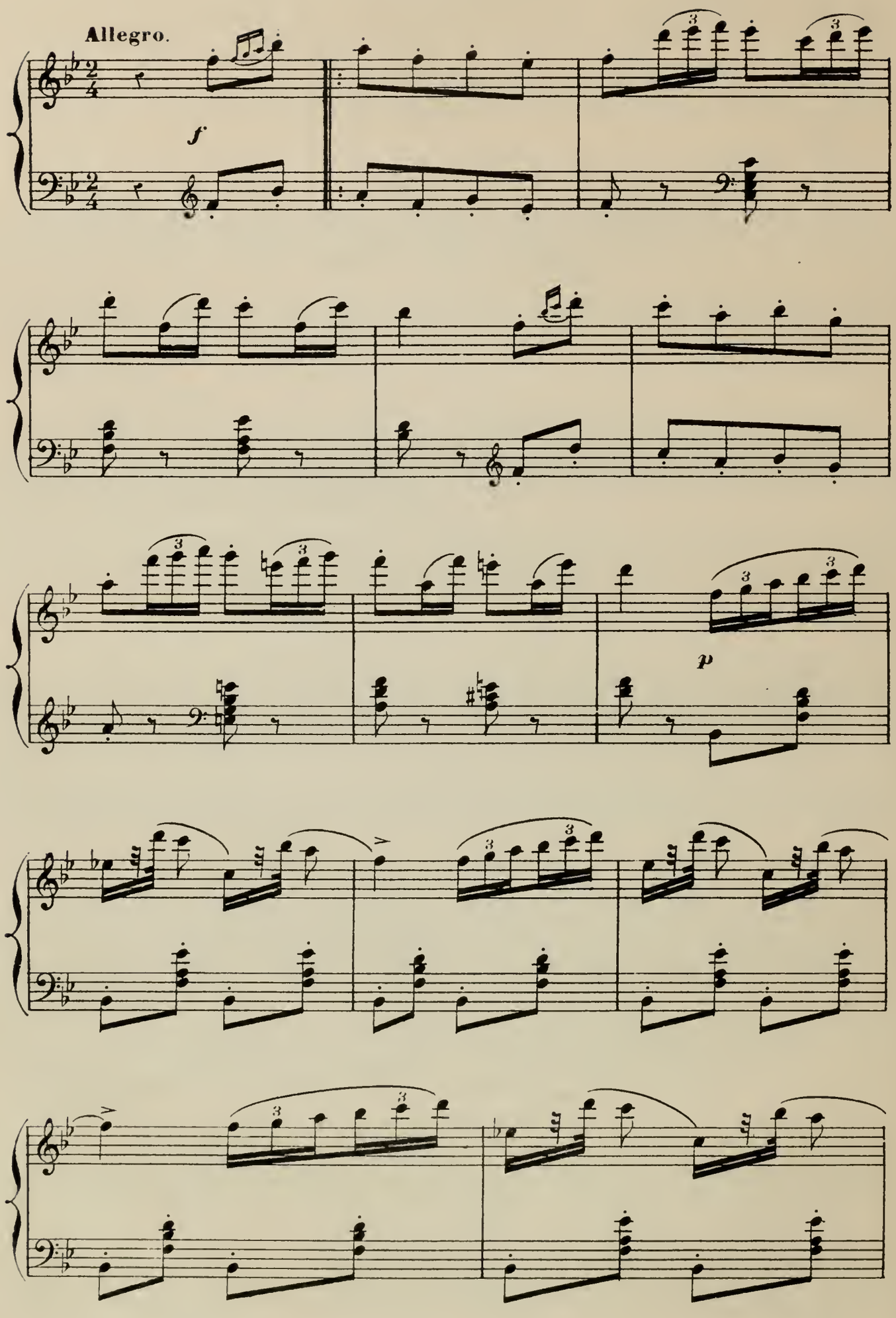


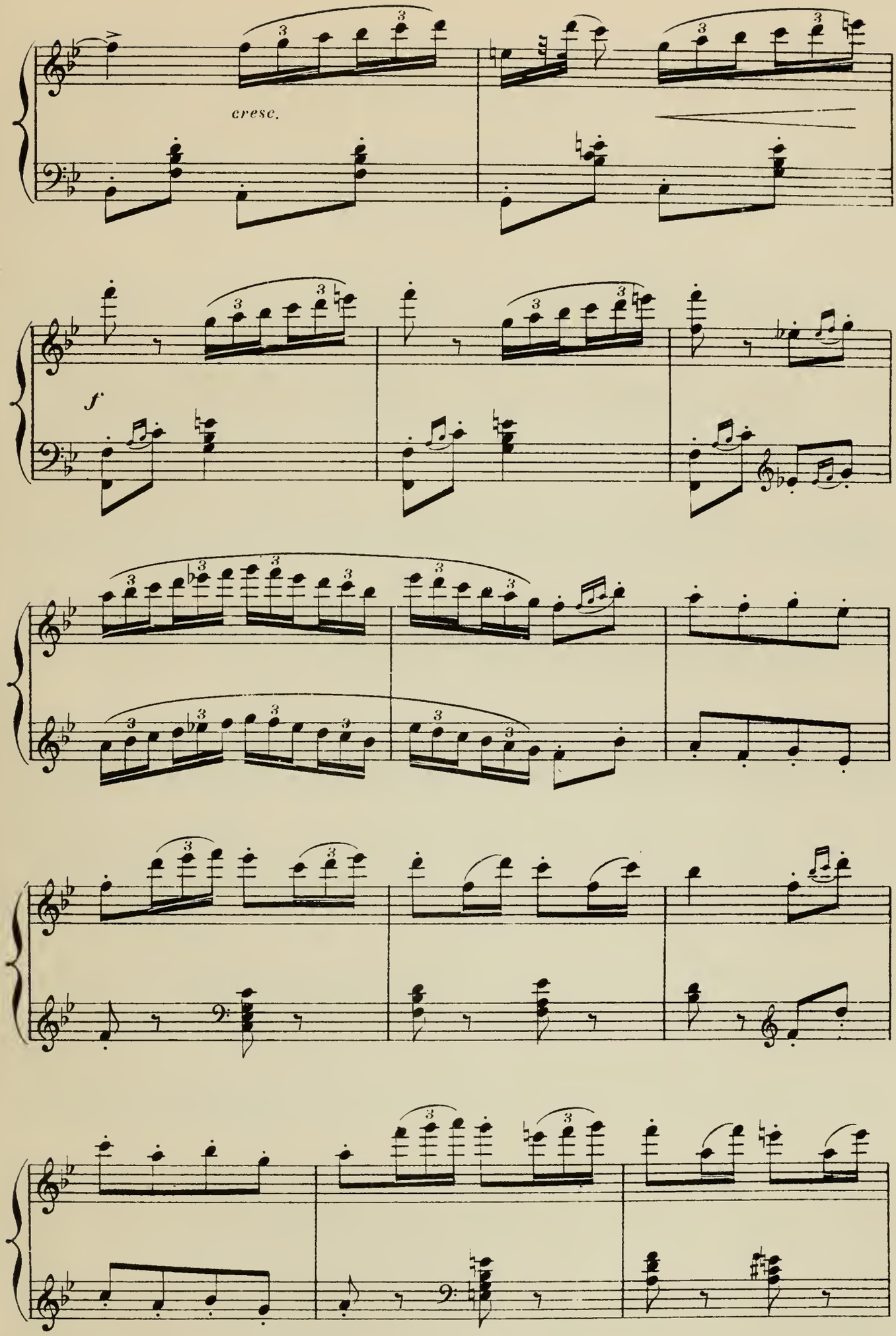


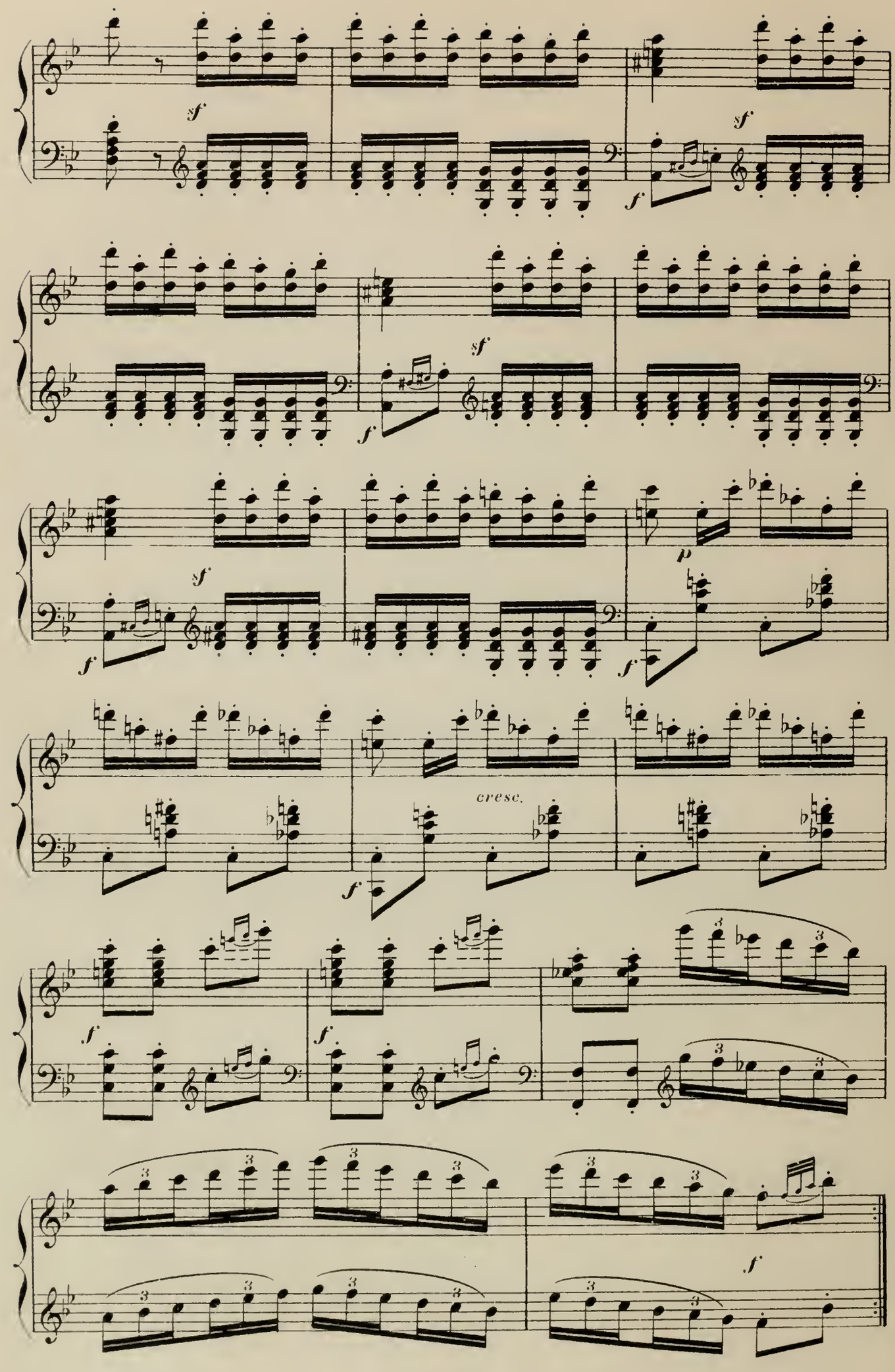

p
f
p
cresc.
f
8
(Caliban allume du feu)
p
(Stéphano écoute)
p
cresc.
f
(ENTRÉE DES MOUSSES ET DES MATELOTS)
fff

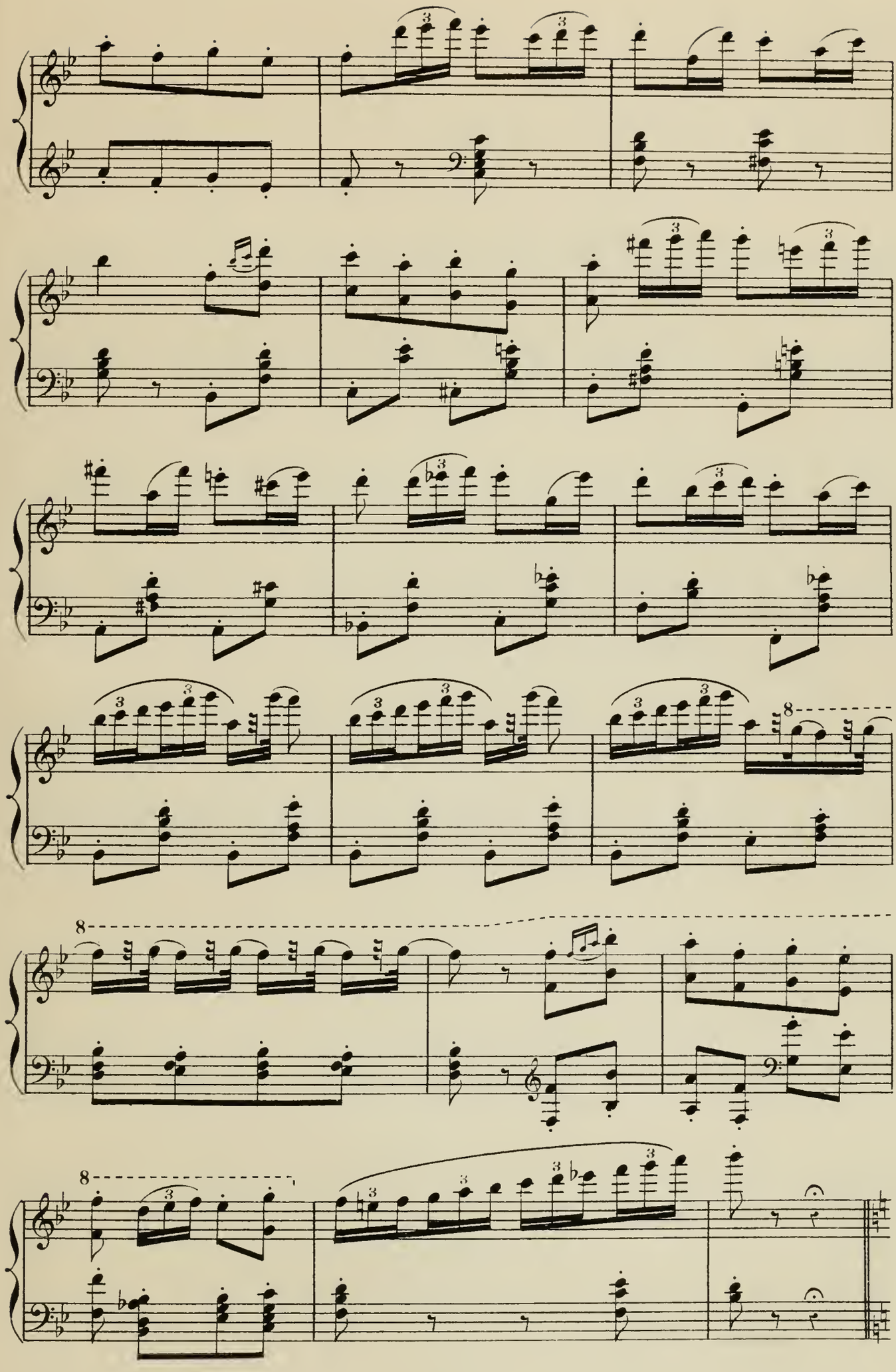
BALLABILE

(MOUSSES et MATELOTS)




cresc.
f


sf
sf
f
sf
f
sf
f
p
f
cresc.
f
f
f
f



SCÈNE

(Stéphano ramasse l'épée brisée de Ferdinand)

(L'épée de notre Prince dit-il!)

f Même mouv!

p

p

(Il est donc vivant!)

cresc.

(Oui, dit Caliban)

f

f

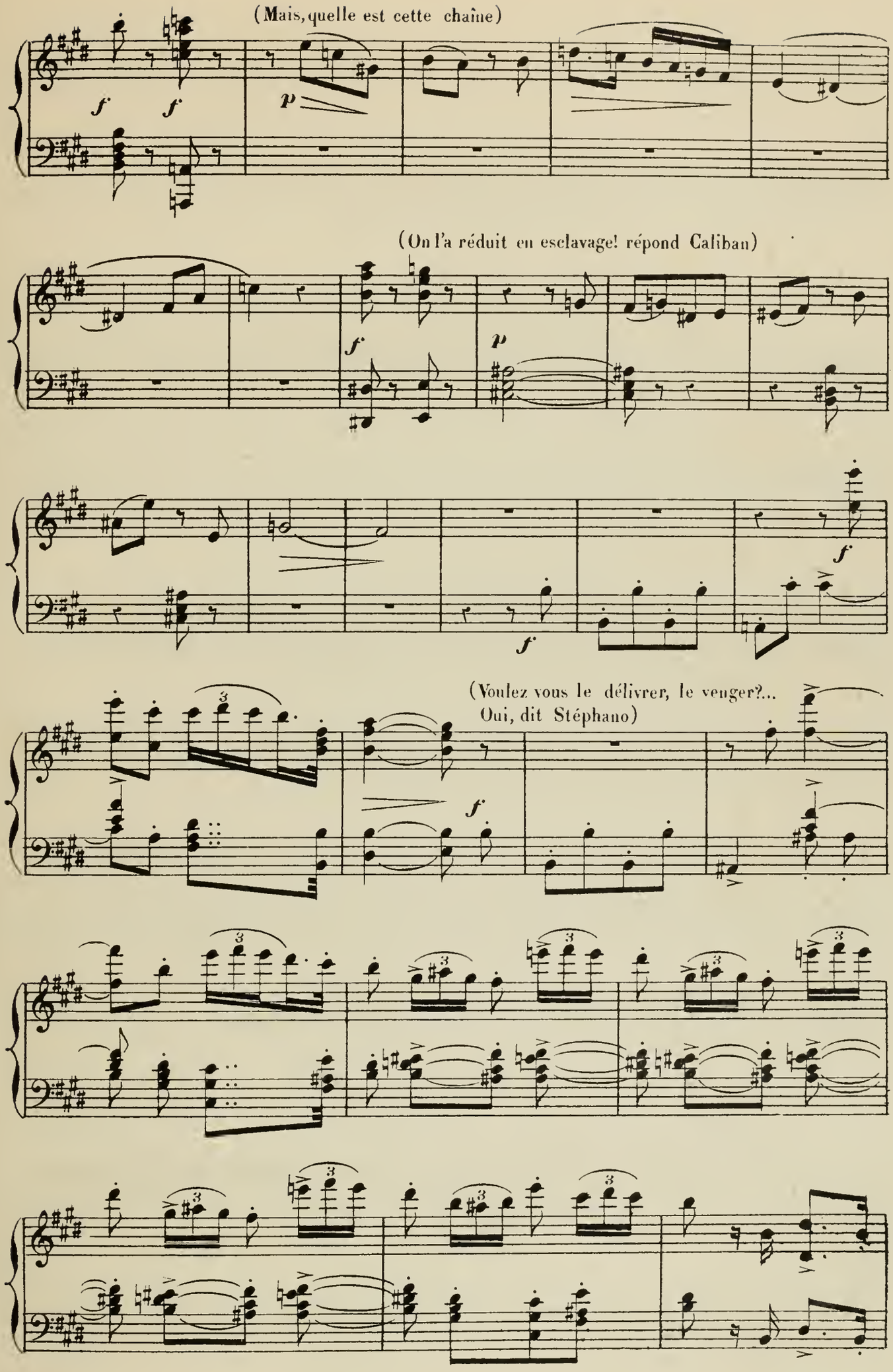
dimin.

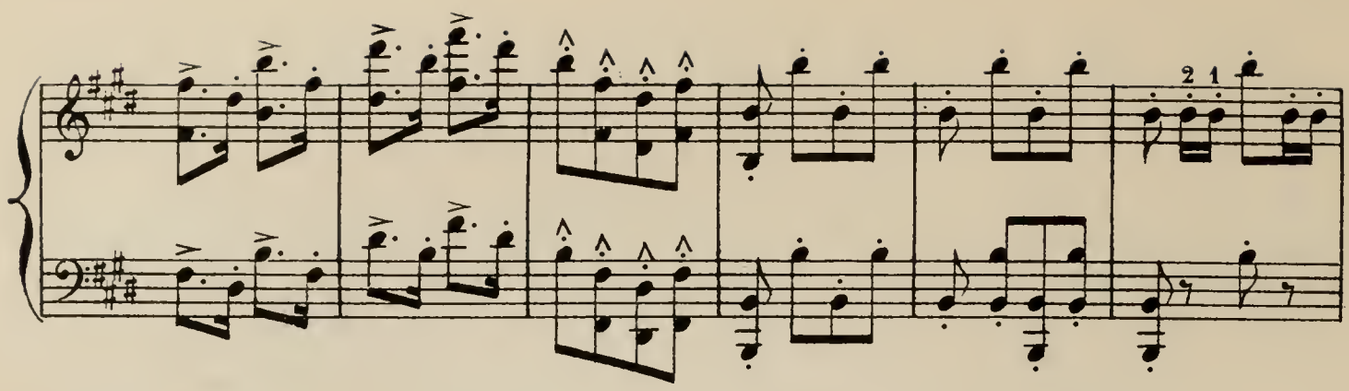
(Ils remontent la scène)

p

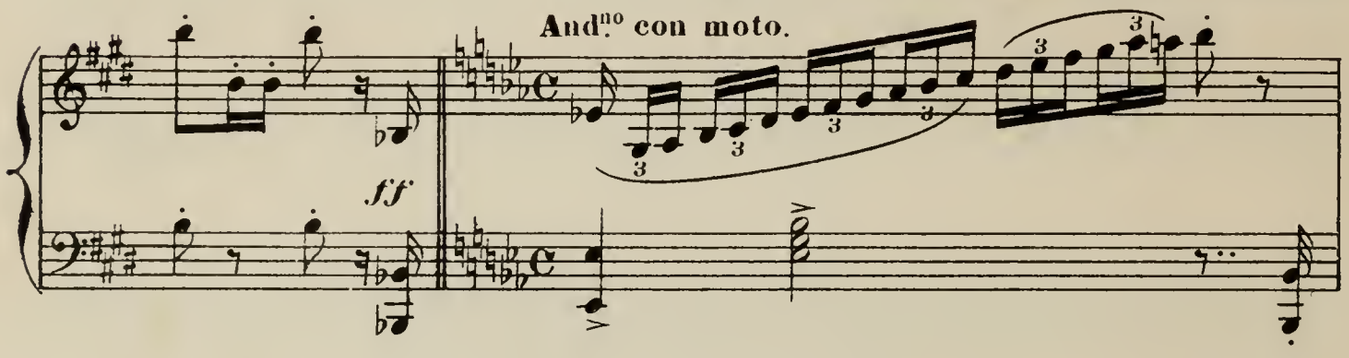
(Ils aperçoivent Ferdinand)

cresc.

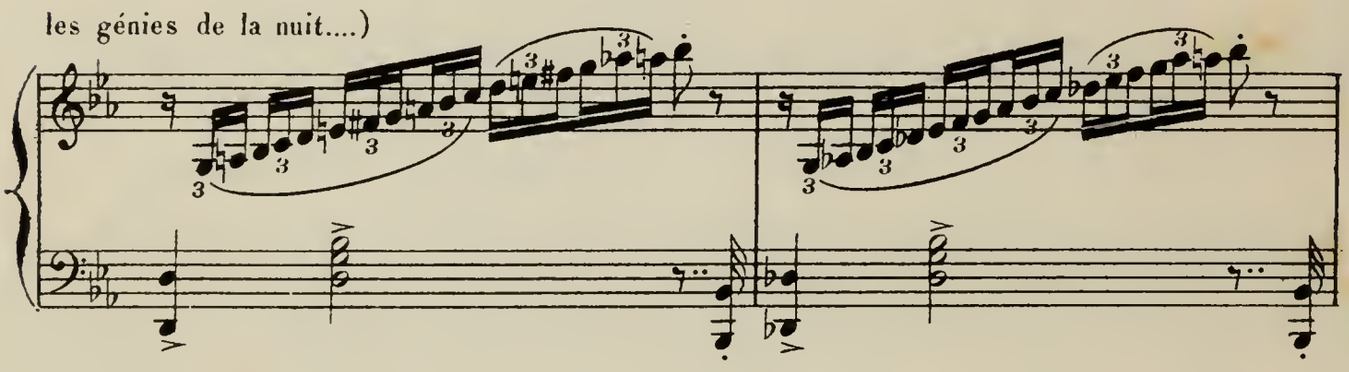

(Mais, quelle est cette chaîne)
(On l'a réduit en esclavage! répond Caliban)
(Voulez vous le délivrer, le venger?...
Oui, dit Stéphano)



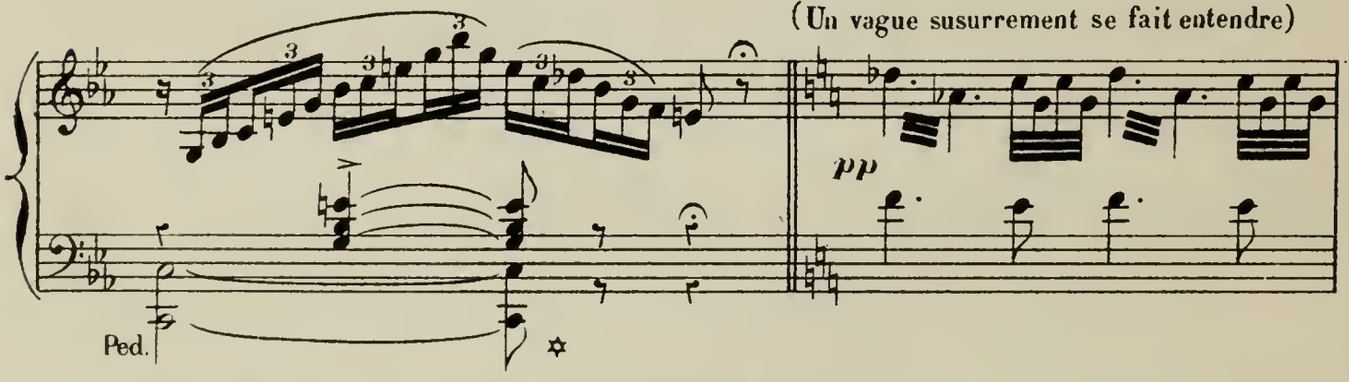
(Ariel devine que l'on veut sauver Ferdinand, il évoque

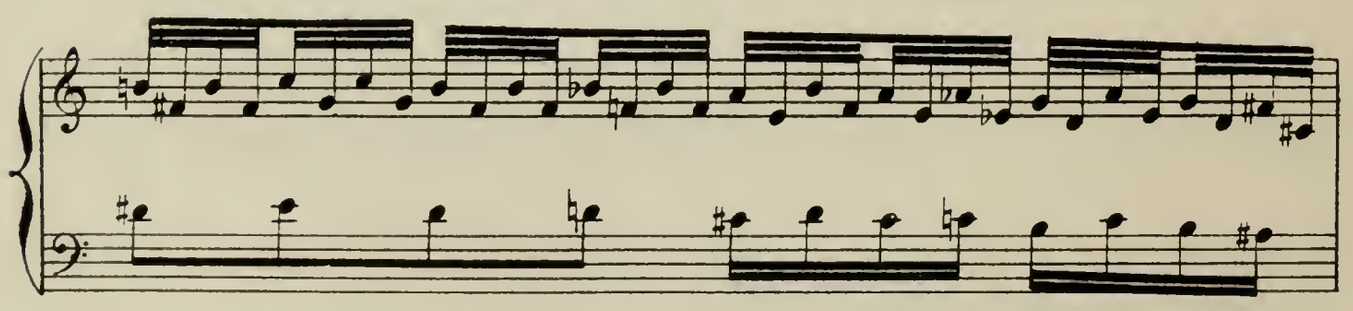


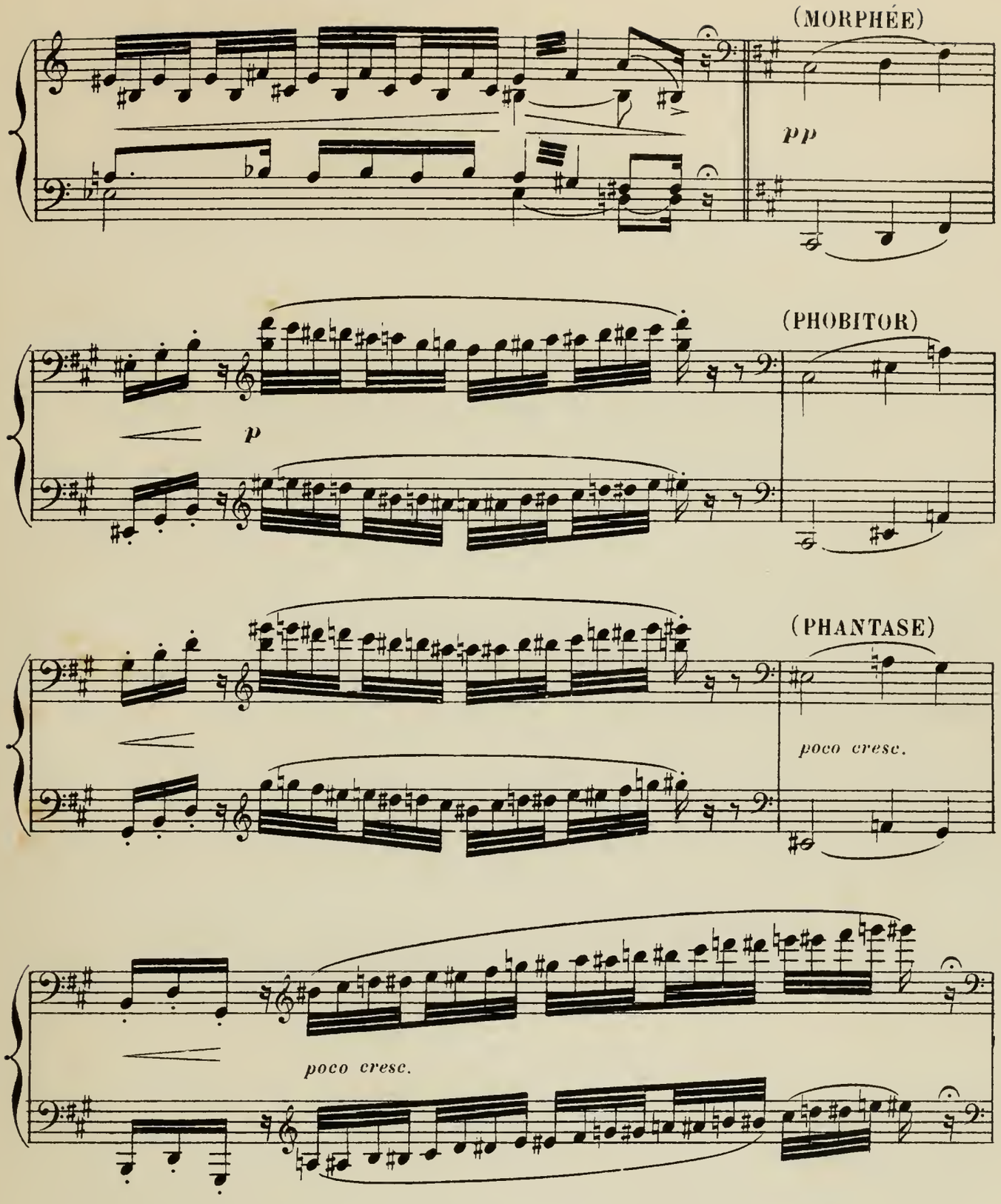
les génies de la nuit....)



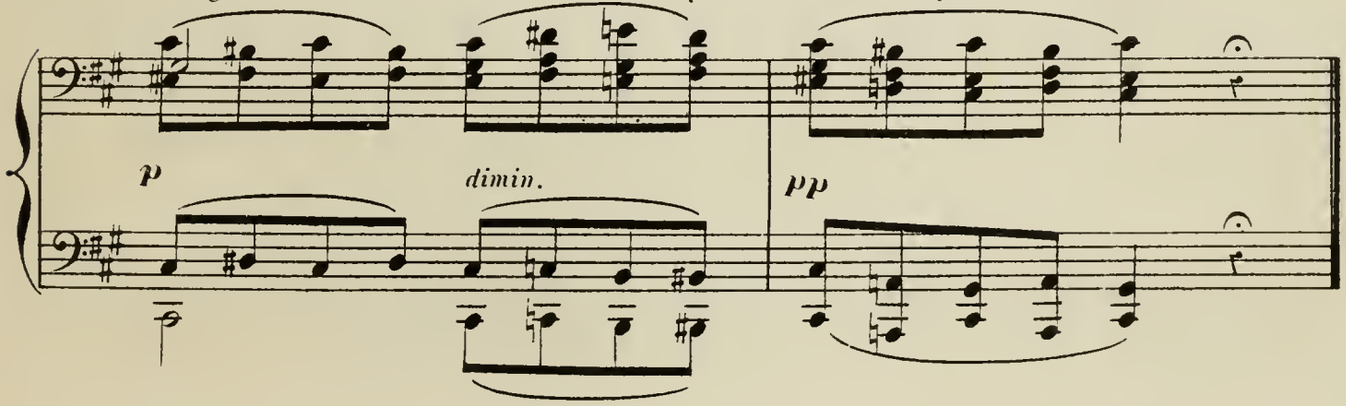
(Un vague susurrement se fait entendre)



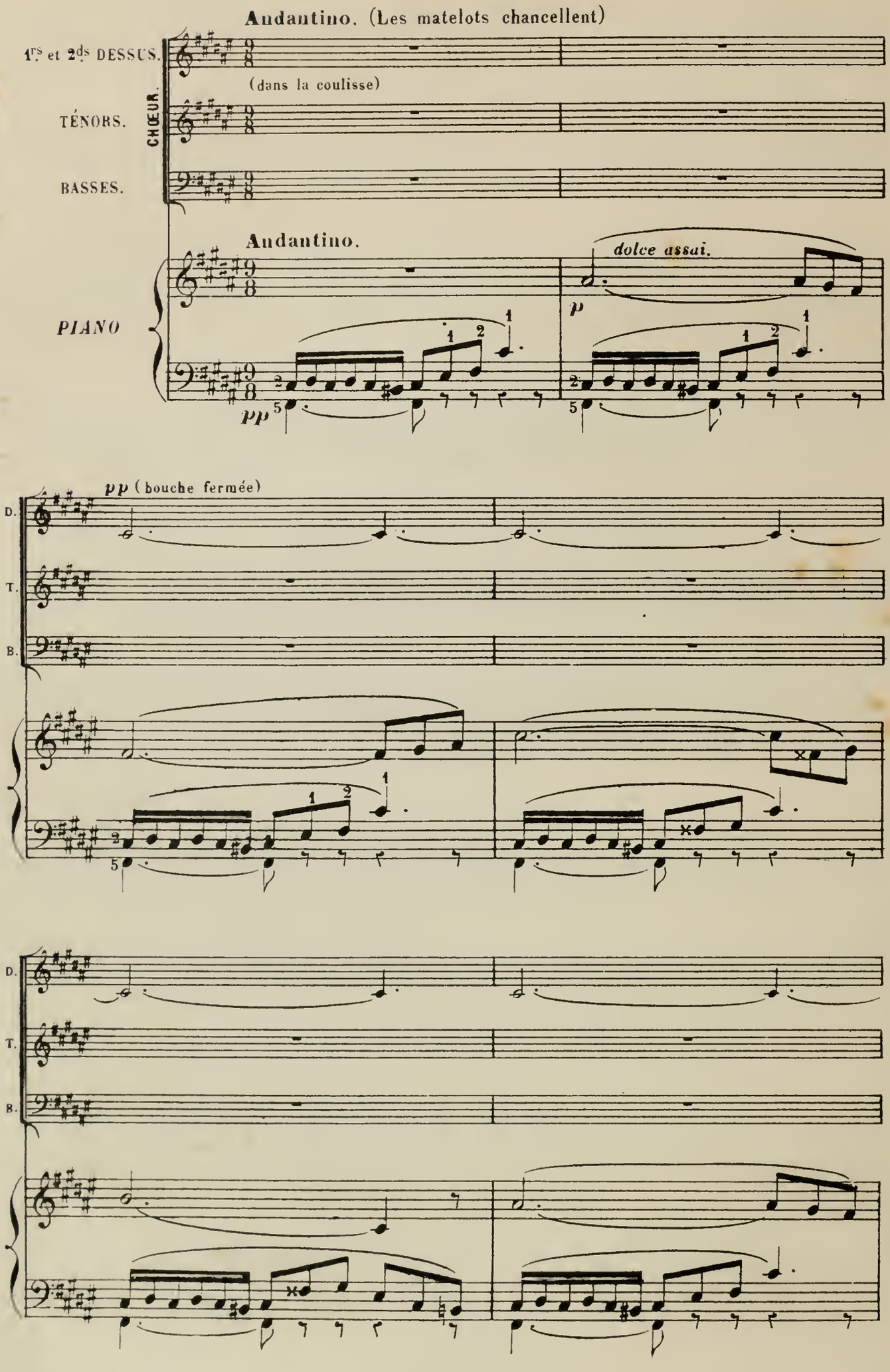


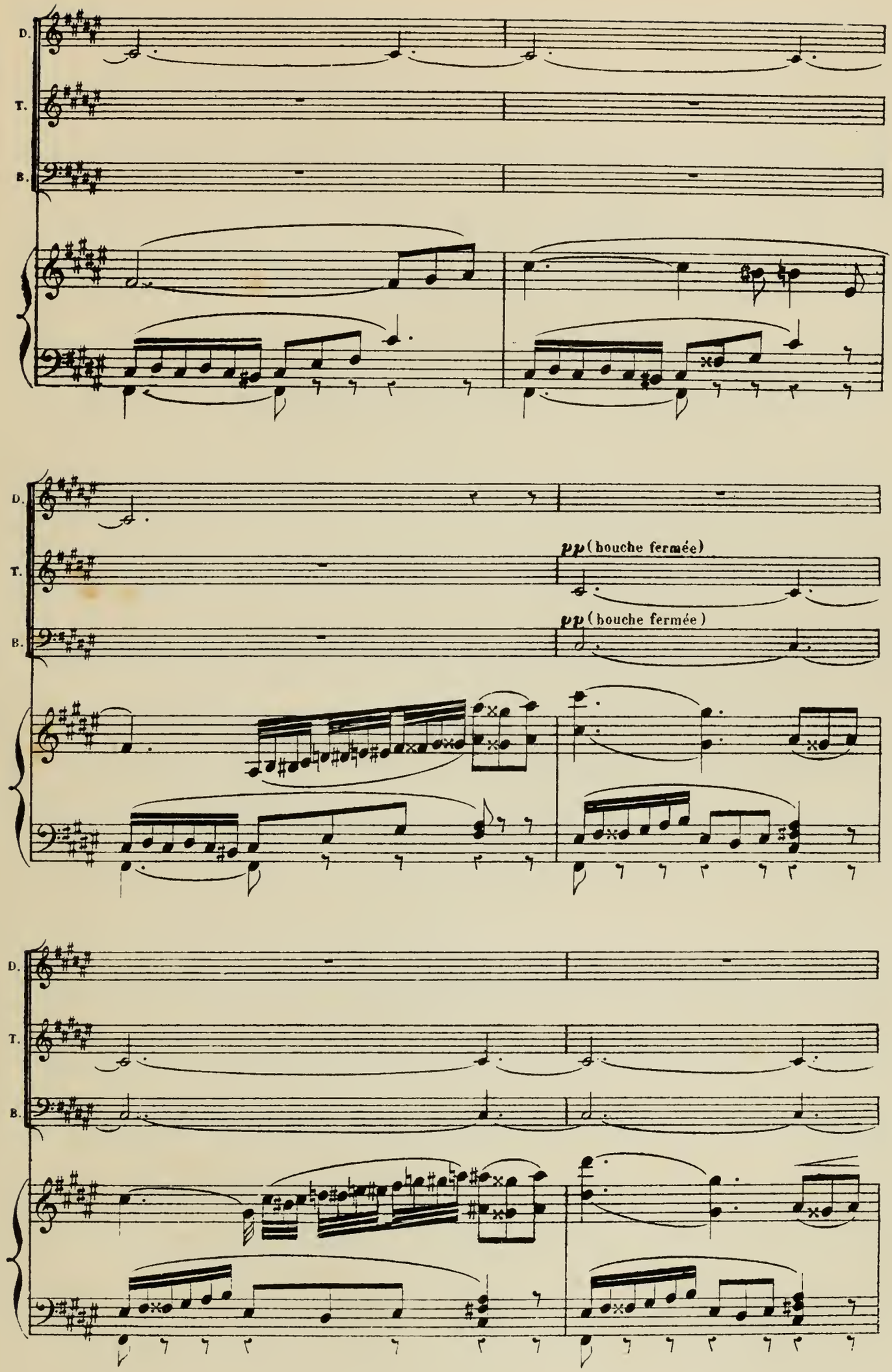


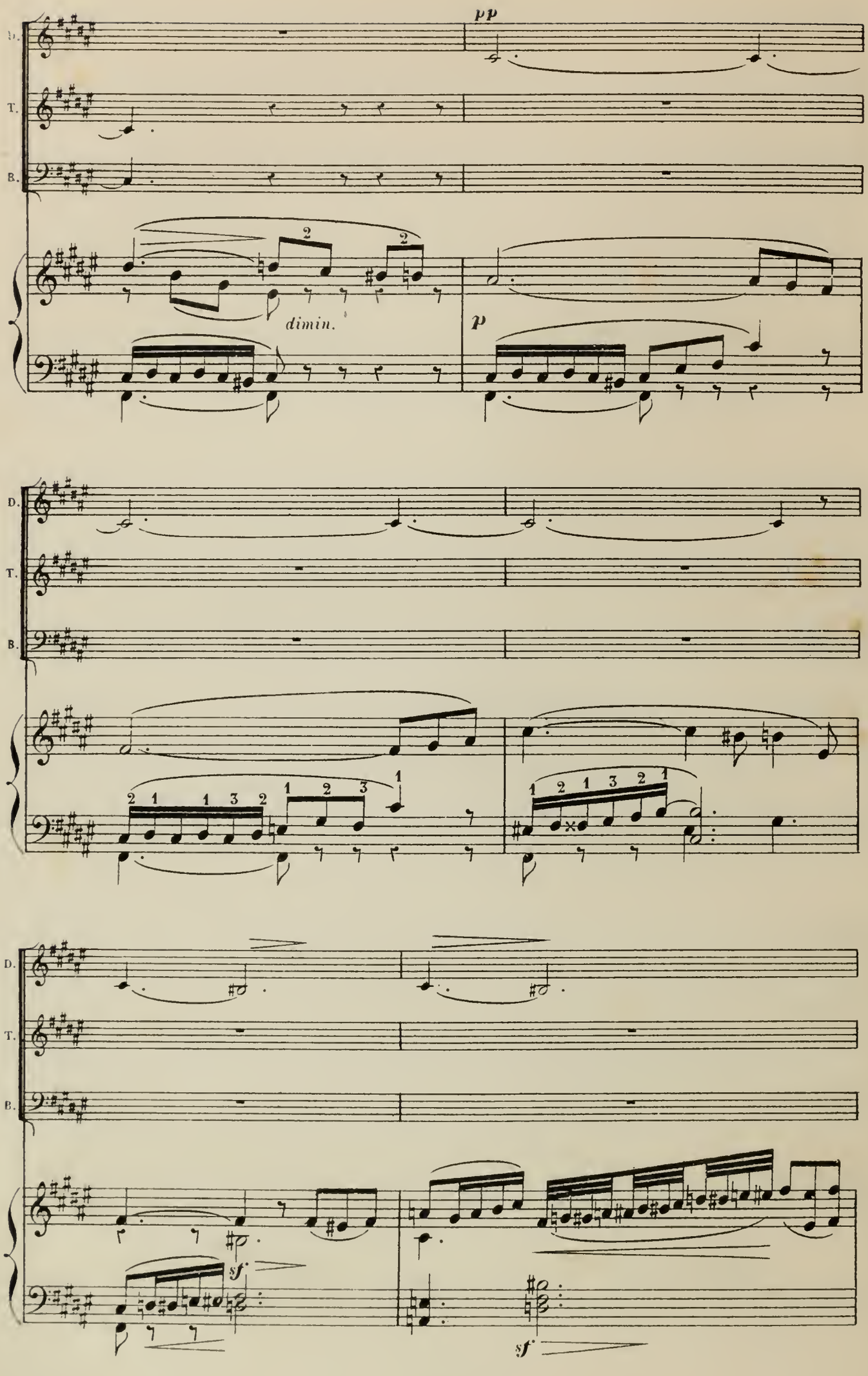
(Ariel et les génies de la nuit étendent les mains pour endormir Stéphano et les Matelots)

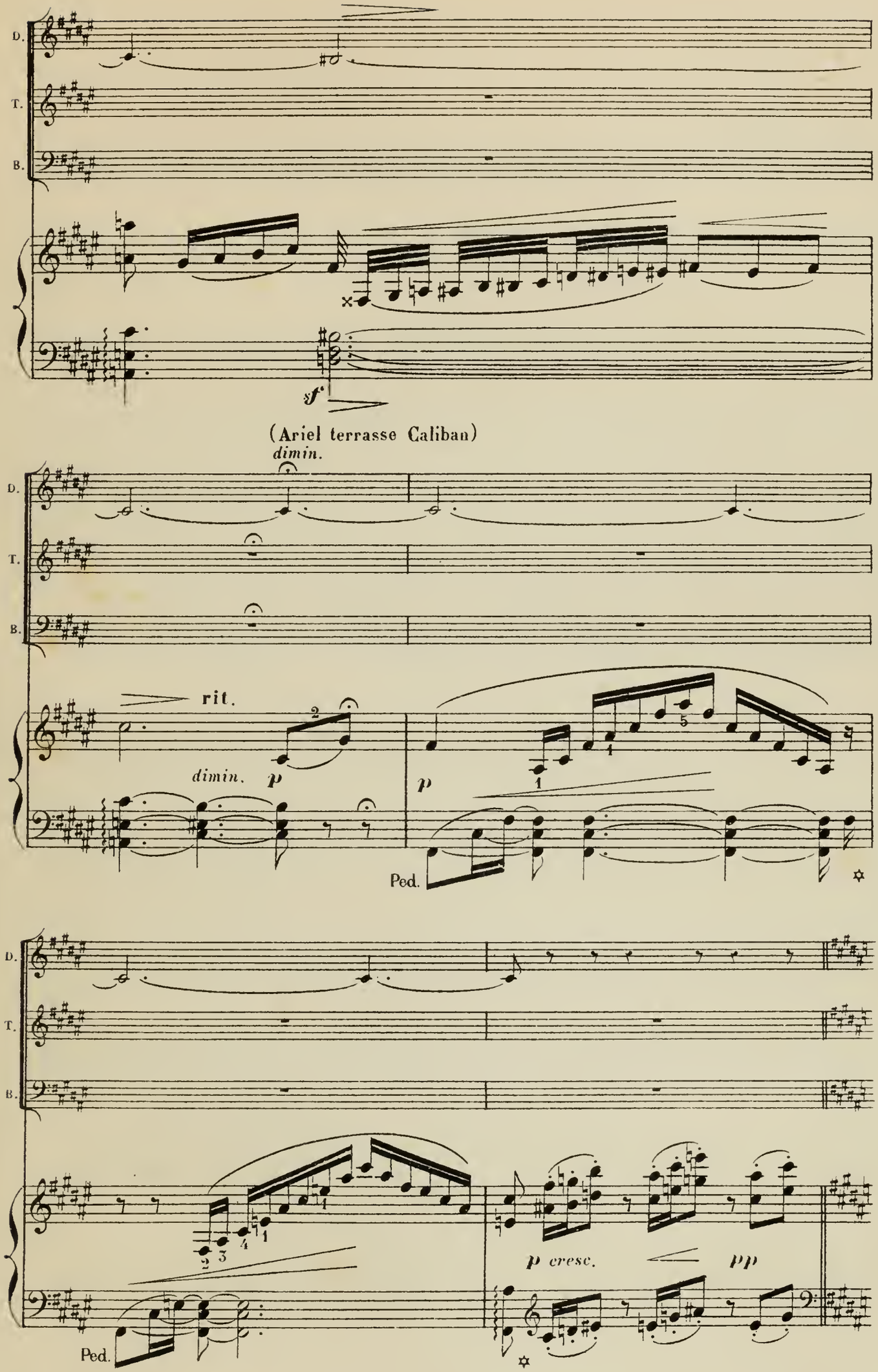


SCÈNE DU SOMMEIL

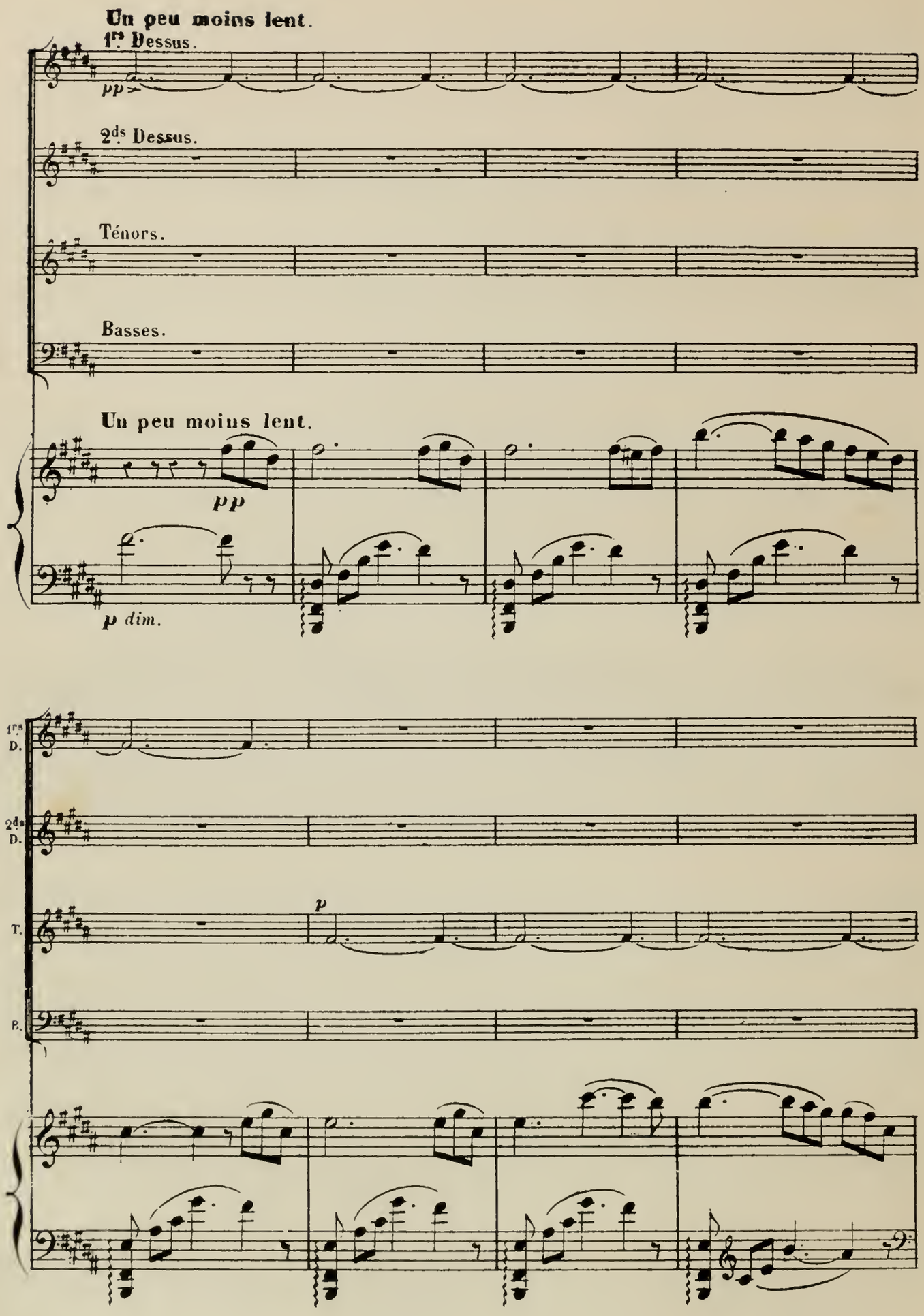


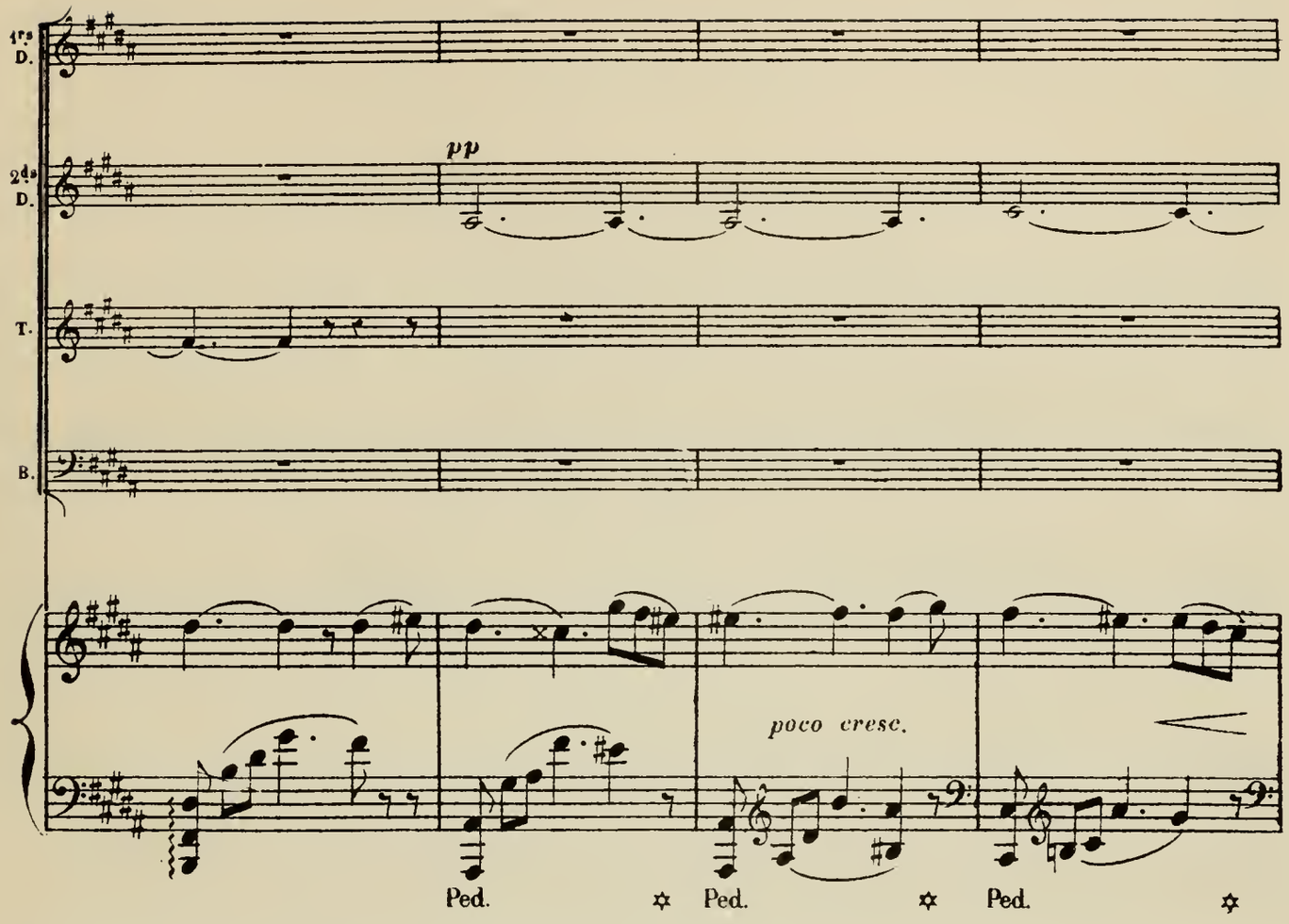

D.
T.
B.
pp (bouche fermée)
pp (bouche fermée)

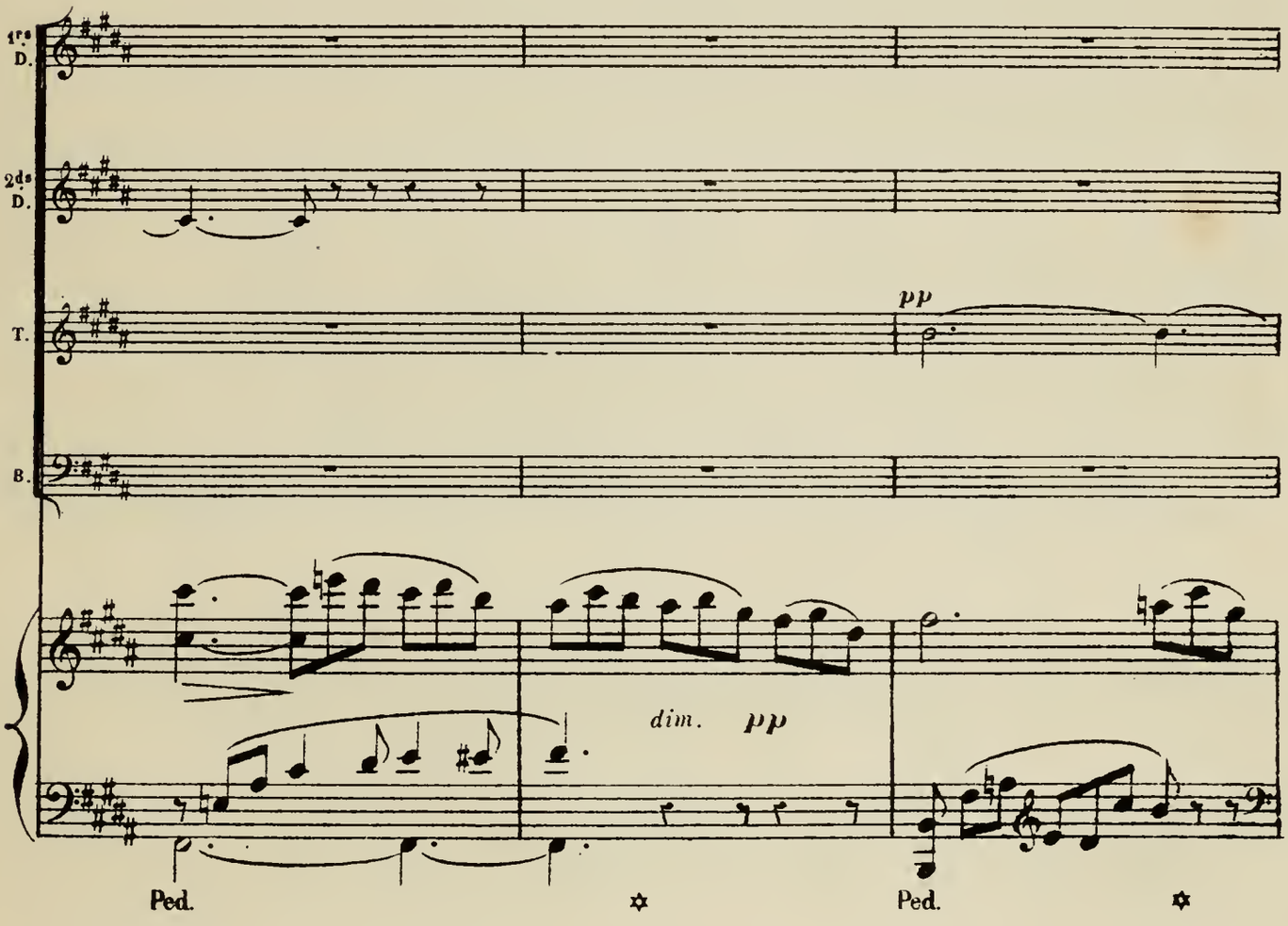

pp
D.
T.
B.
dimin.
p
sf
sf

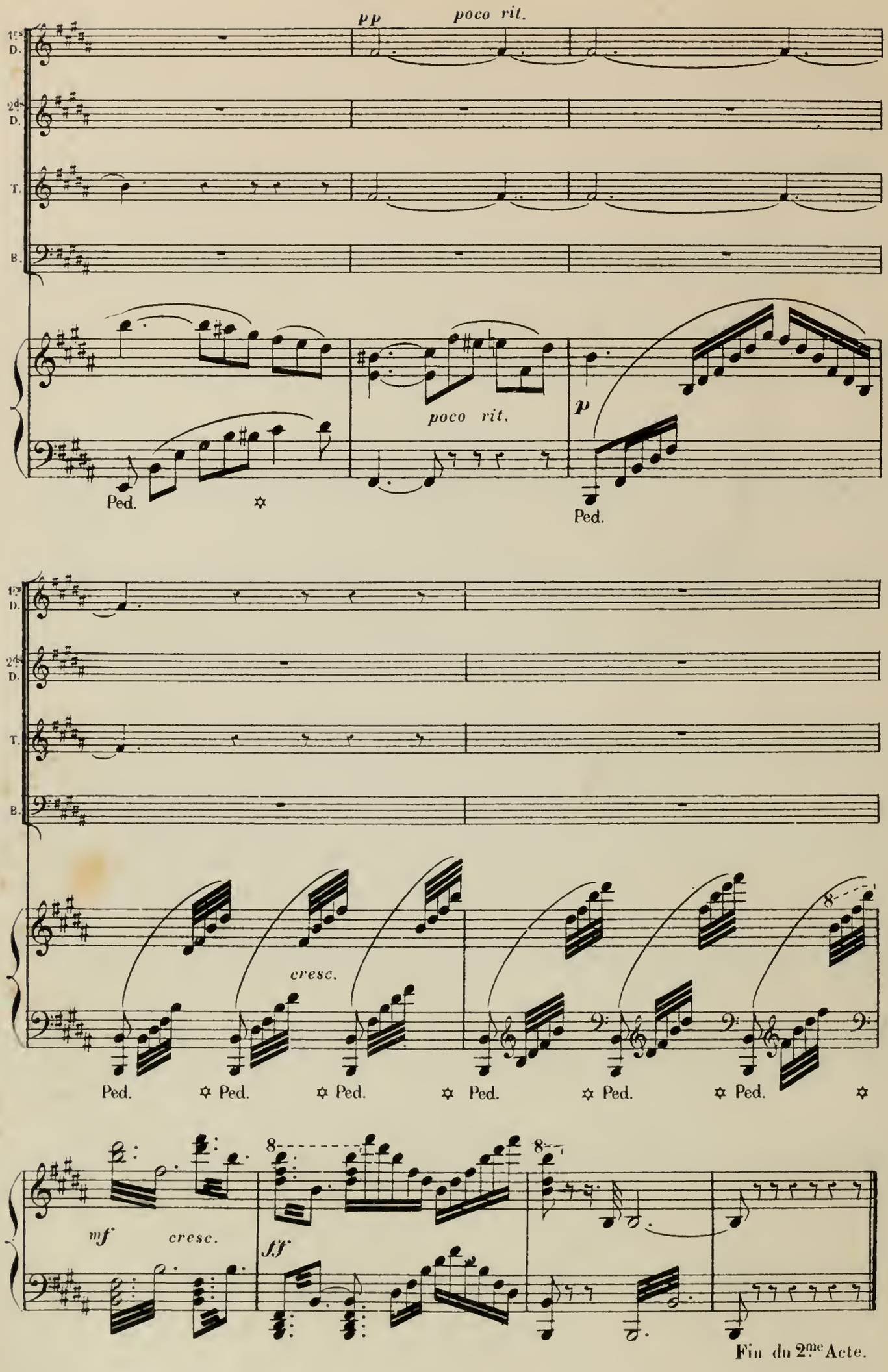

D.
T.
B.
sf
(Ariel terrasse Caliban)
dimin.
rit.
dimin.
p
Ped.
p cresc.
pp

VISION


Un peu moins lent.
1rs Dessus.
pp
2ds Dessus.
Ténors.
Basses.
Un peu moins lent.
pp
p dim.
1rs D.
2ds D.
T.
B.
p

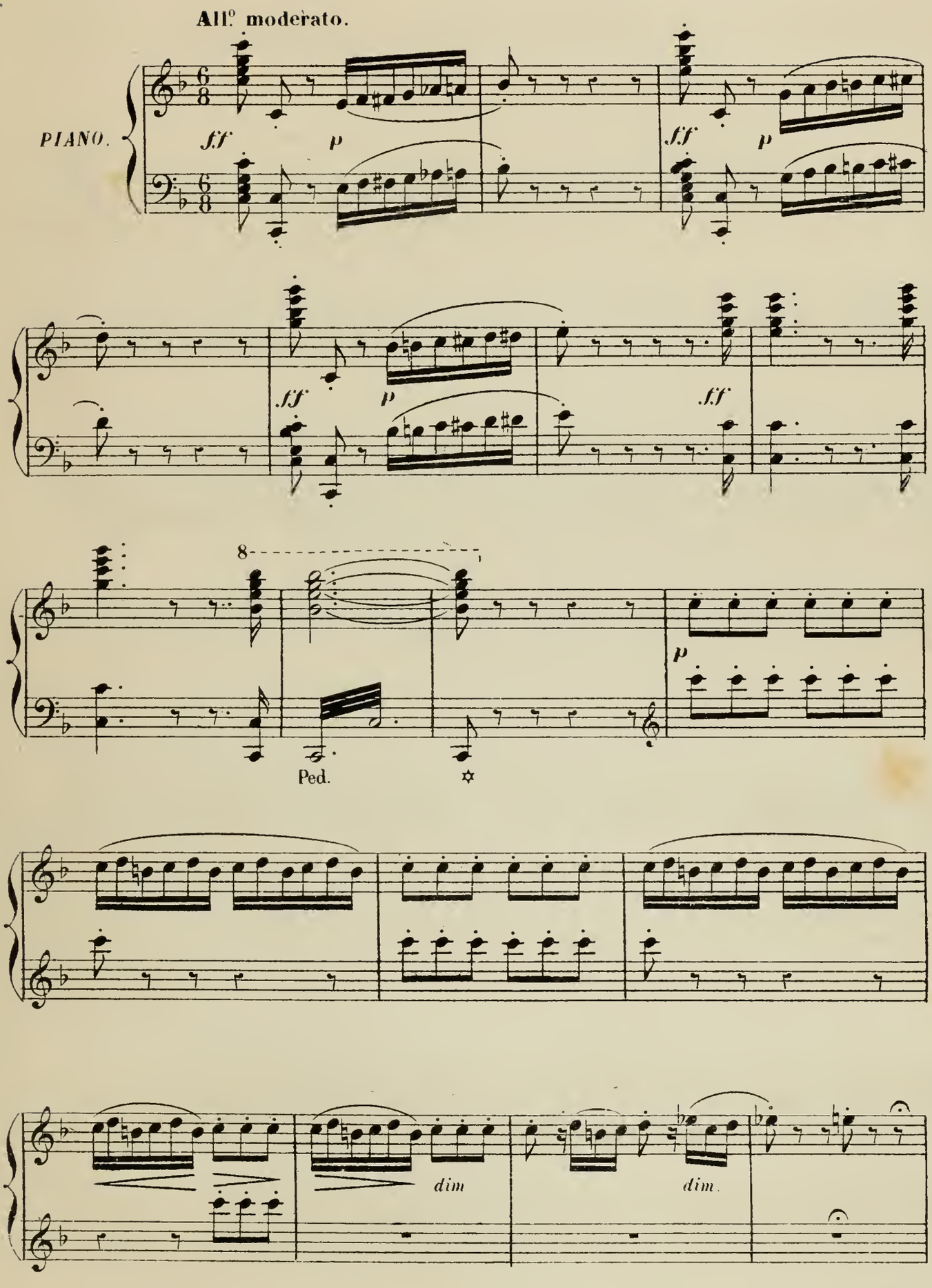

1rs D.
2ds D.
T.
B.
pp
poco cresc.
Ped.
Ped.
Ped.

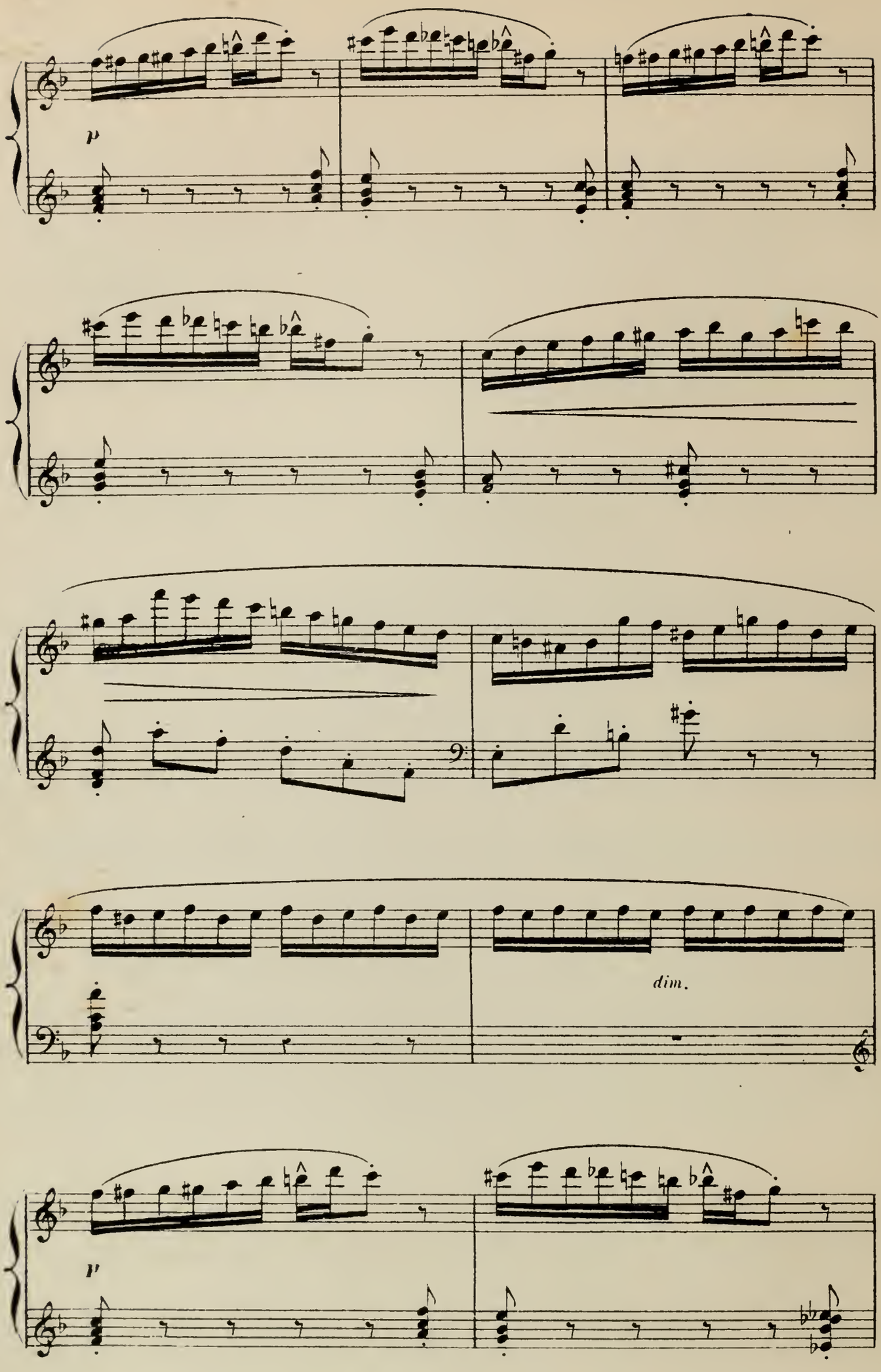

1rs D.
2ds D.
T.
B.
pp
dim. pp
Ped.
Ped.

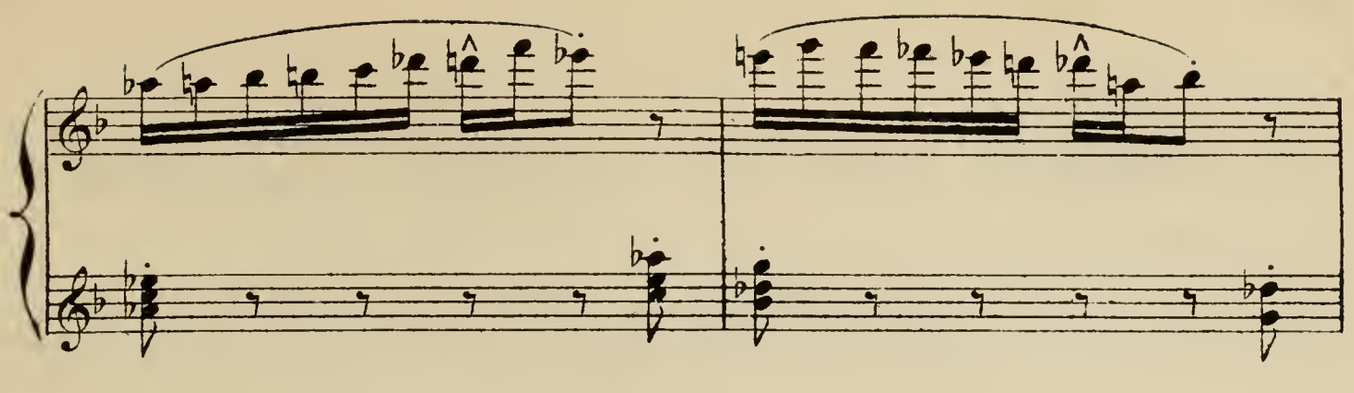

pp
poco rit.
1ers D.
2ds D.
T.
B.
poco rit.
p
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8
8
mf
cresc.
ff
Fin du 2me Acte.

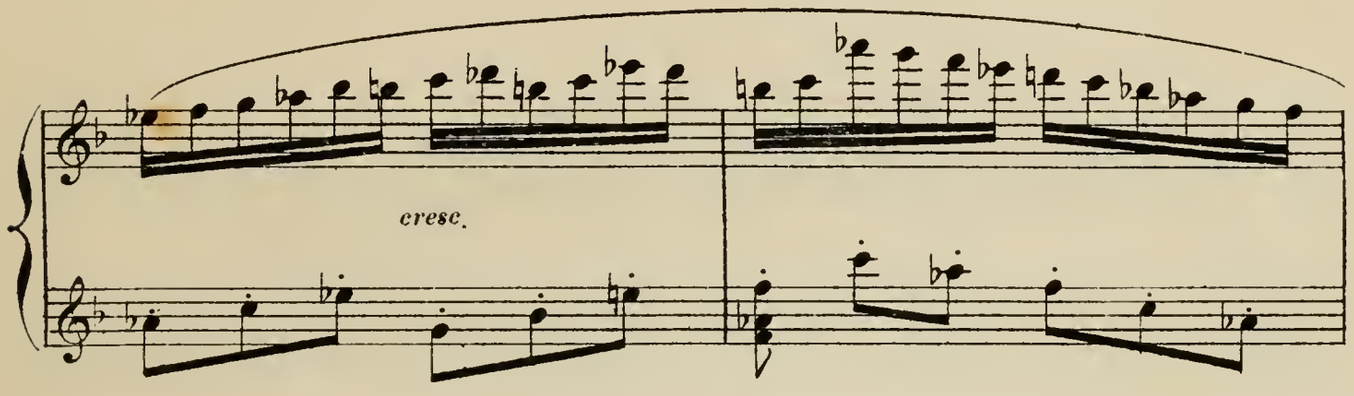
ACTE III.

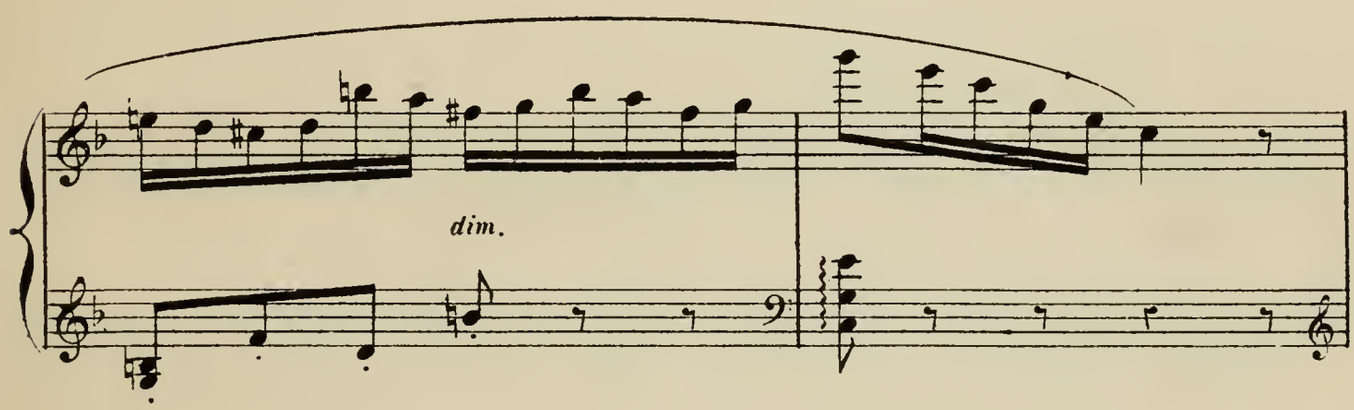
ENTR'ACTE

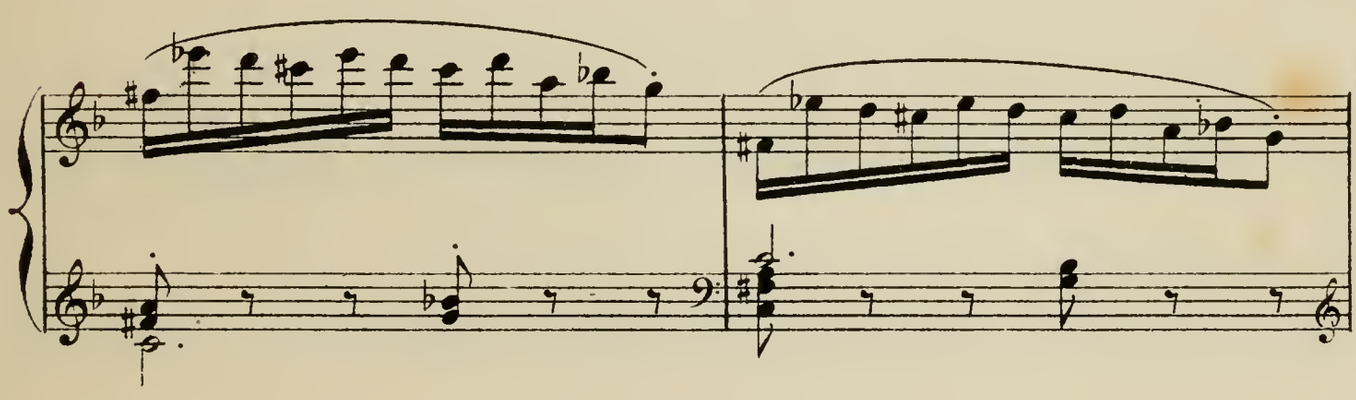


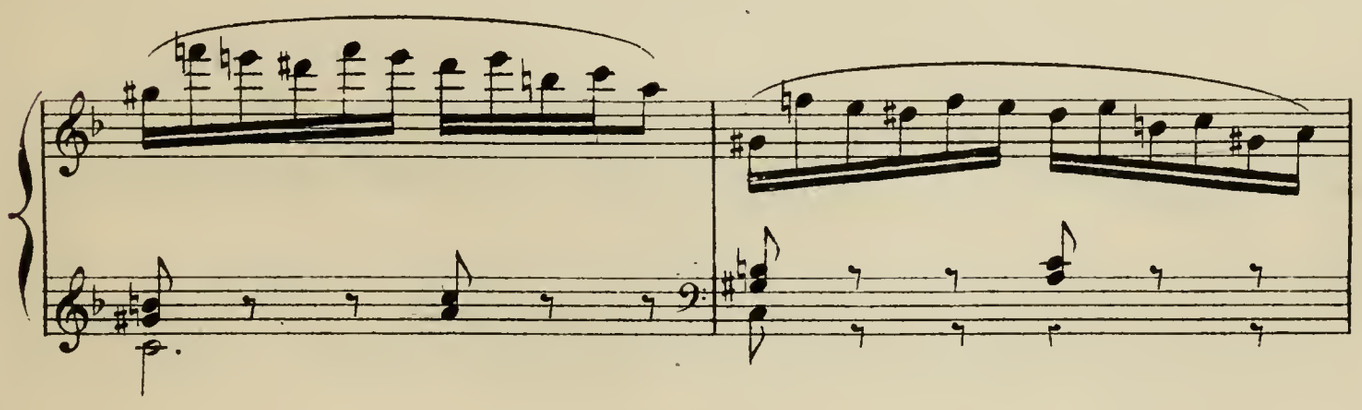

p
dim.
p

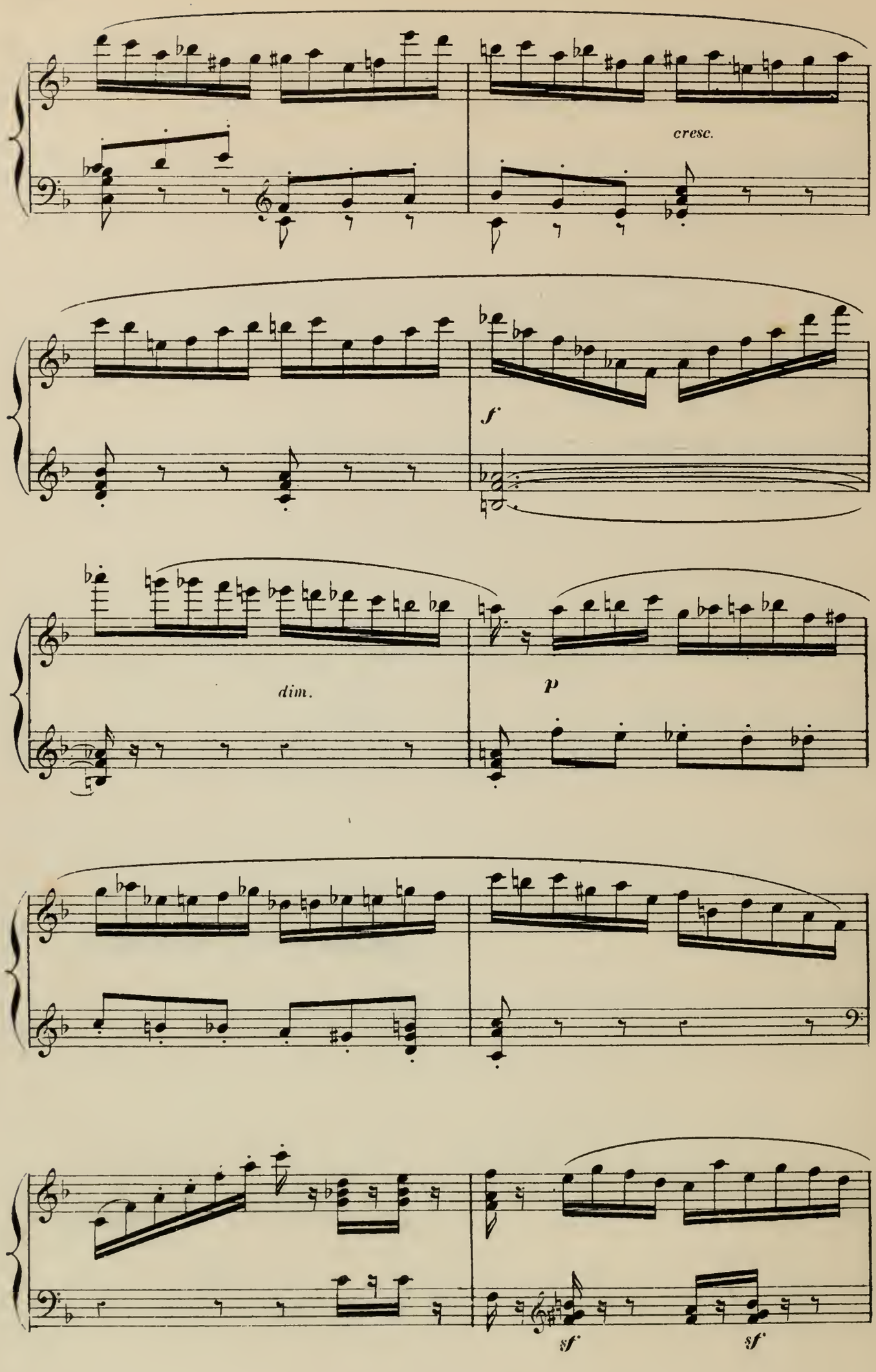


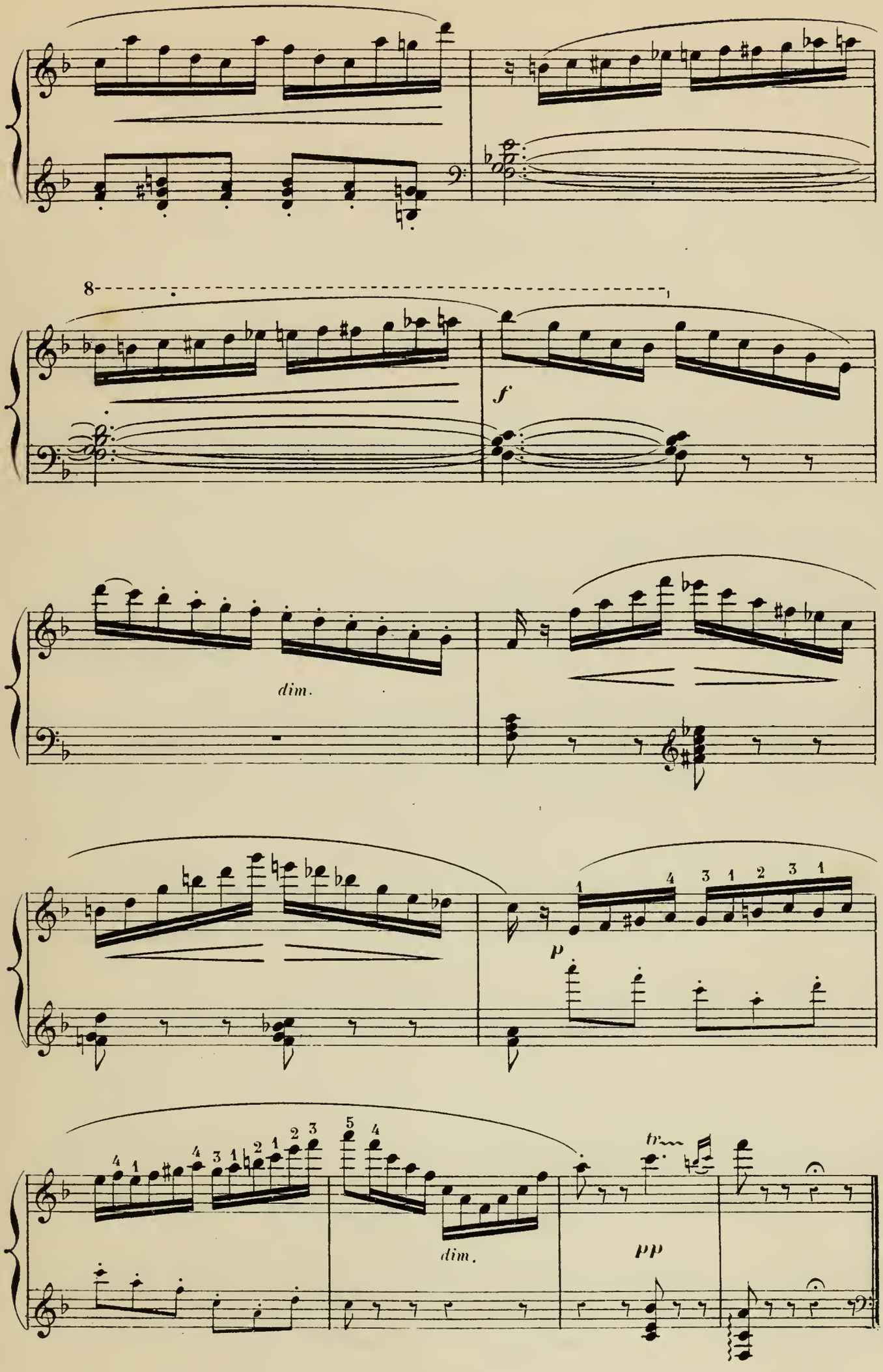

cresc.


dim.





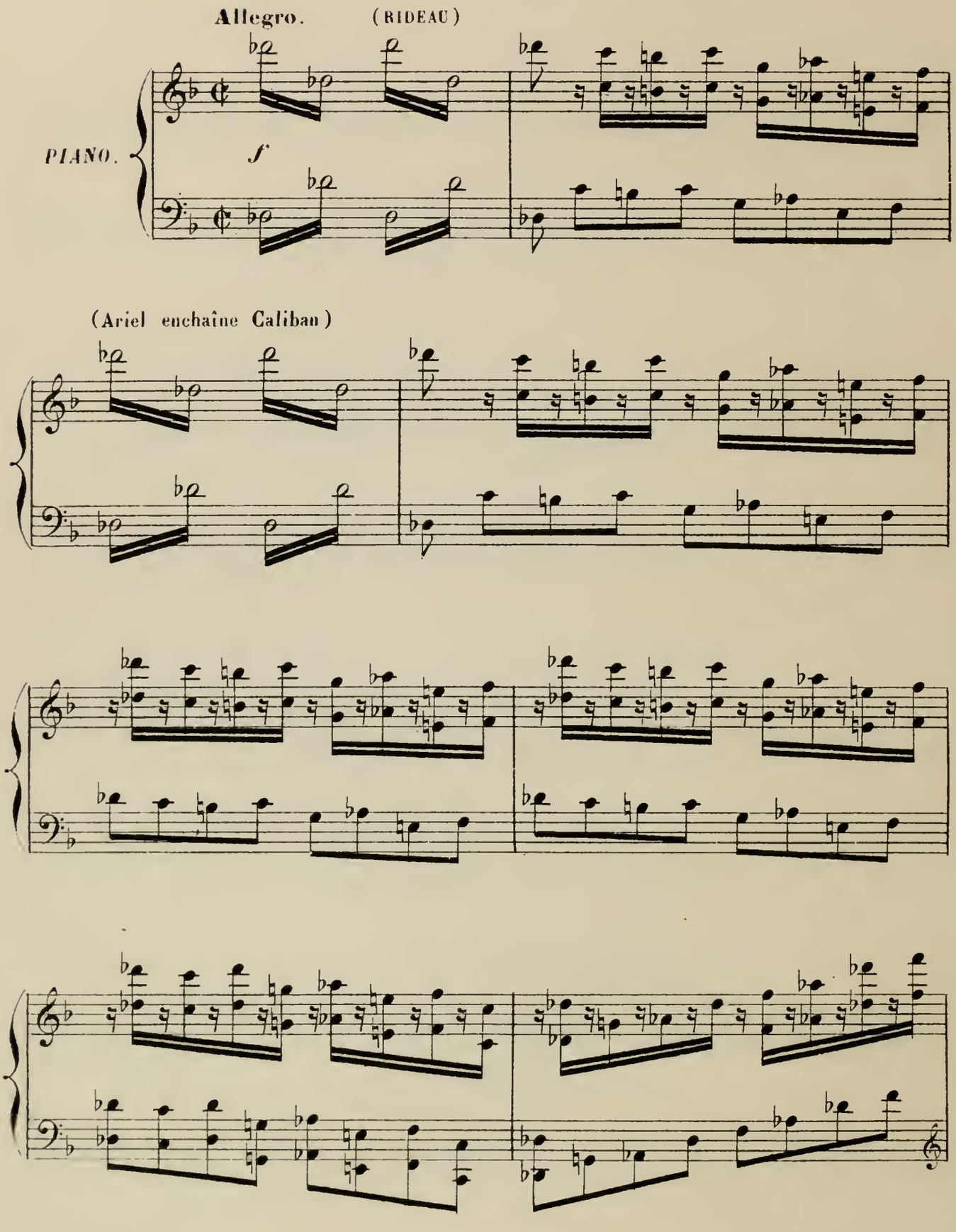

cresc.
f
dim.
p
sf
sf

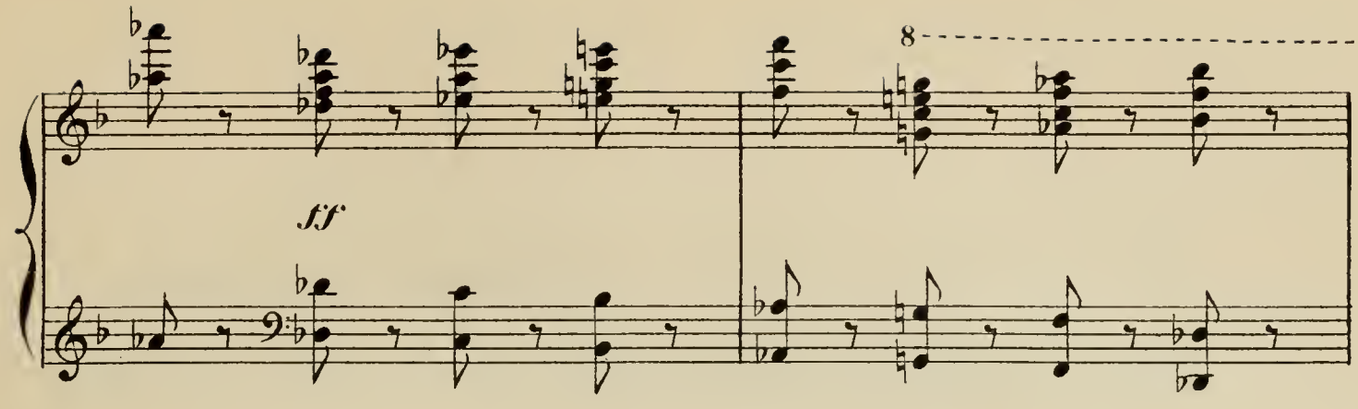

8
f
dim.
p
dim.
tr
pp

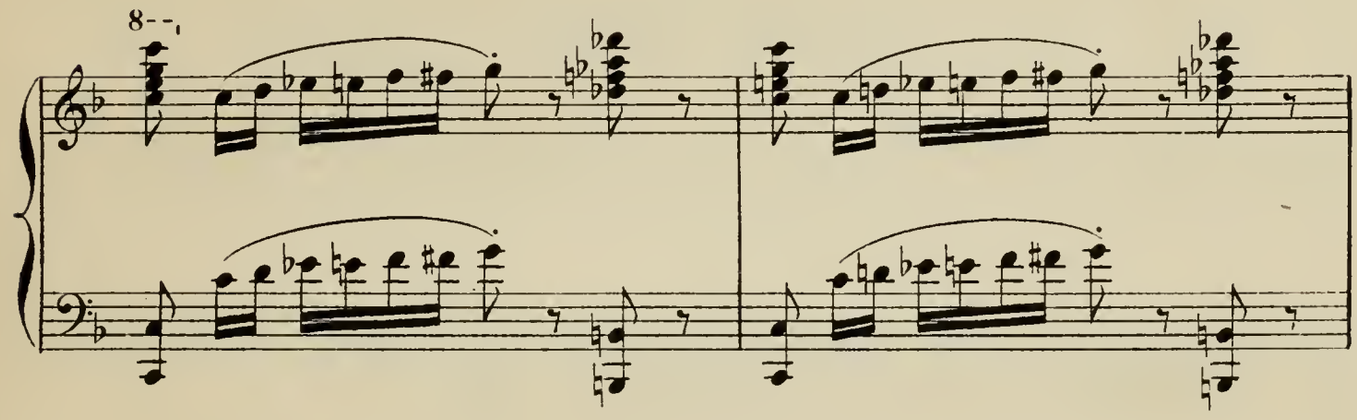
5e. TABLEAU.

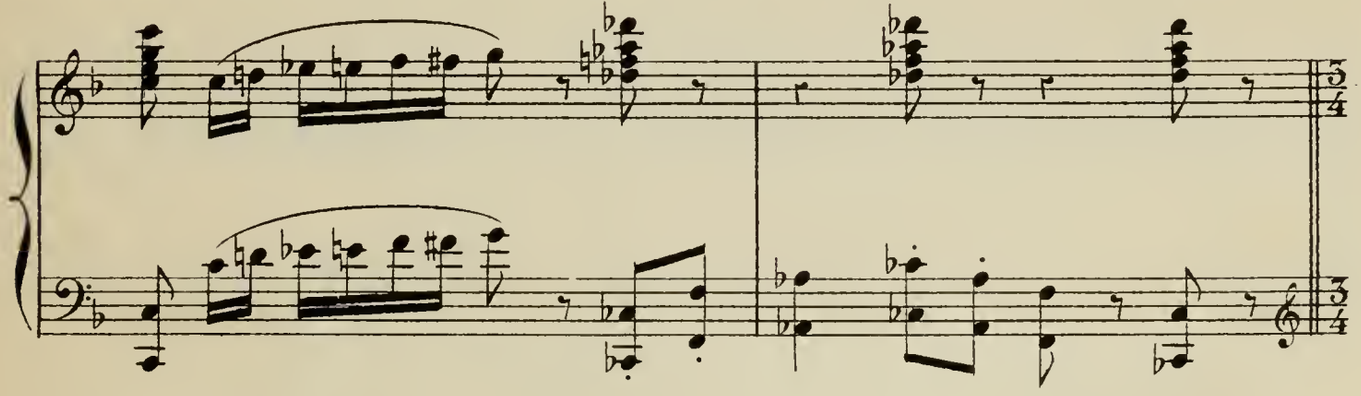
VASTE SALLE DE VERDURE

La scène est enveloppée d'un épais taillis sans éclaircies.

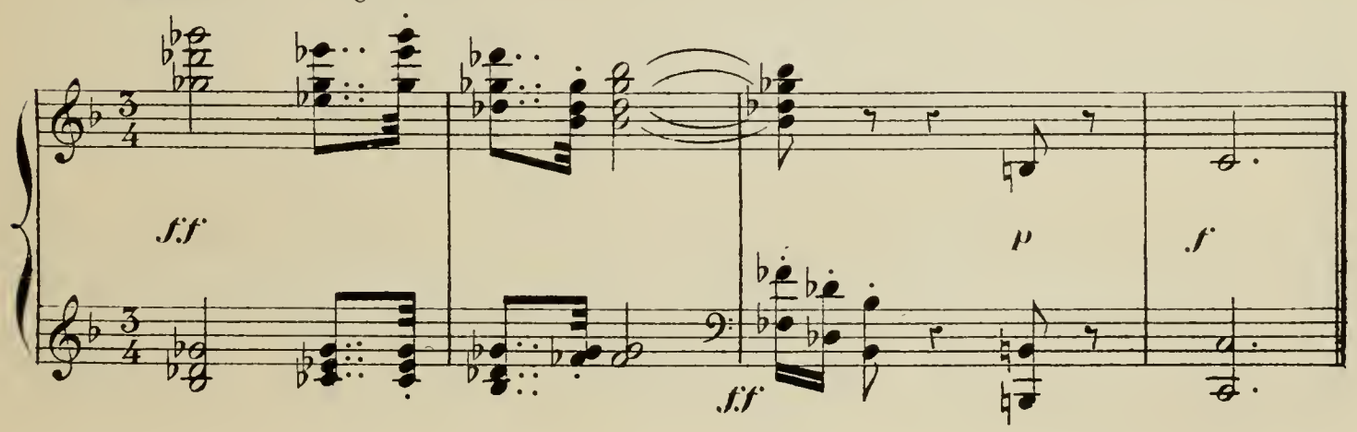




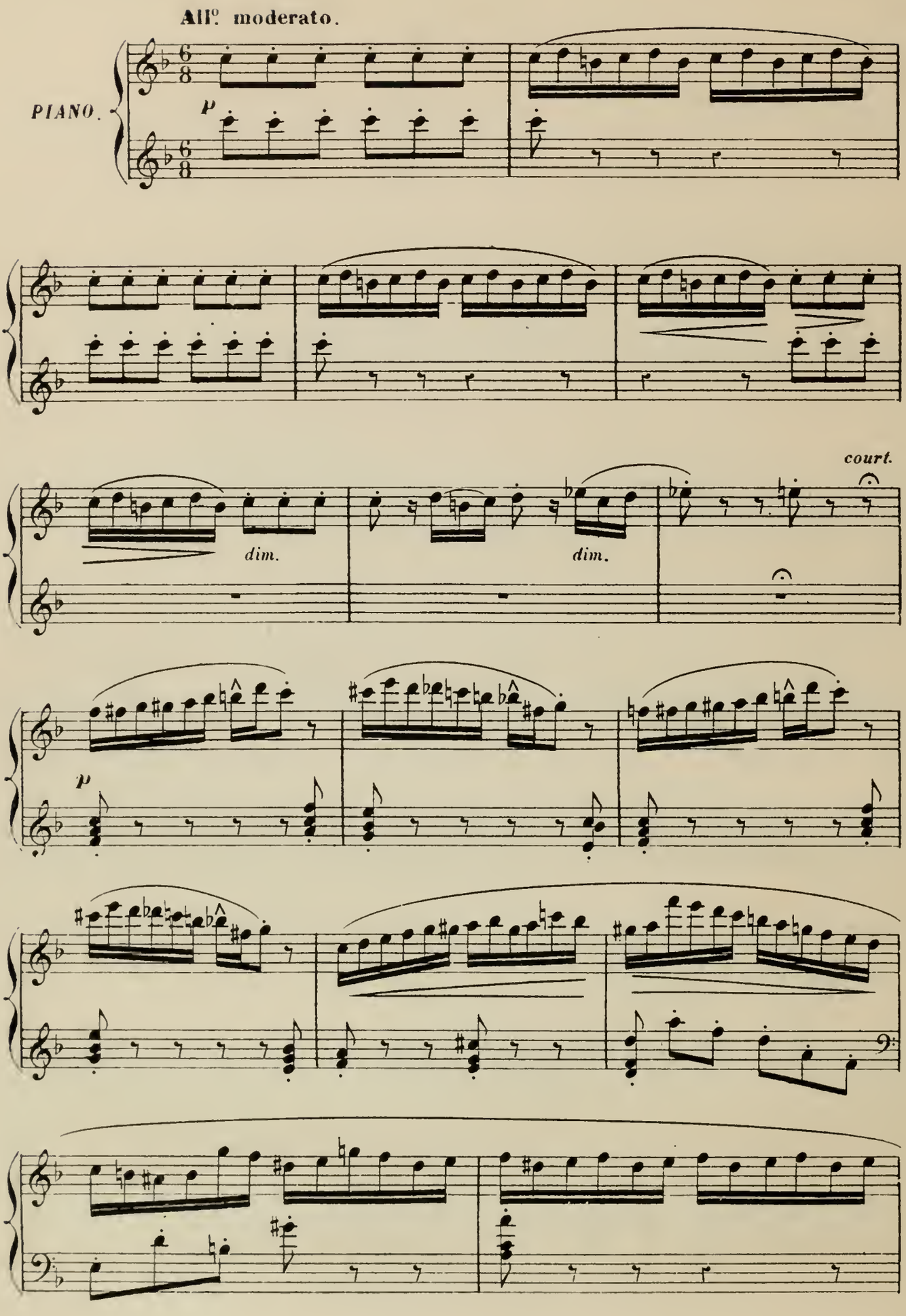


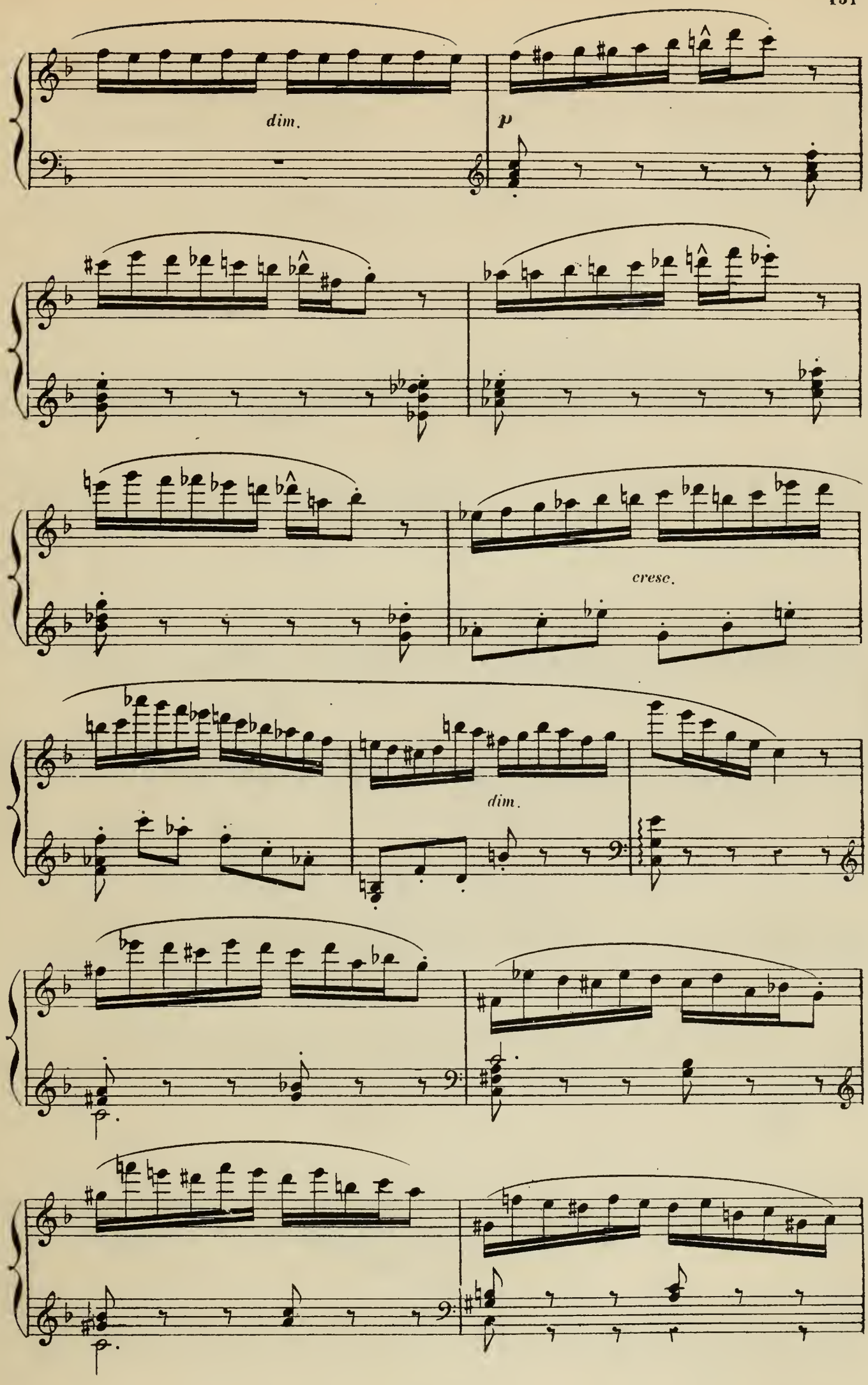


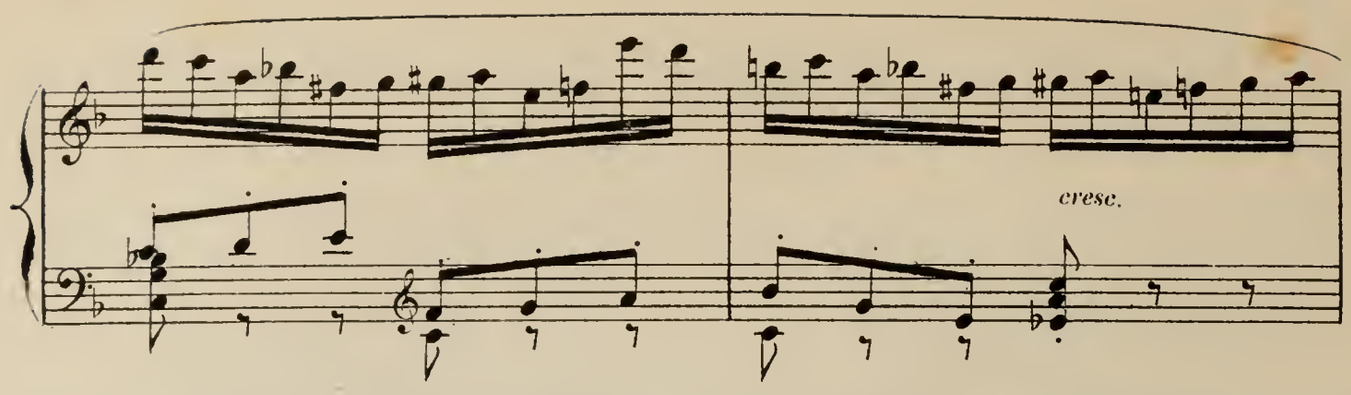
Andantino. (Signe d'Ariel)

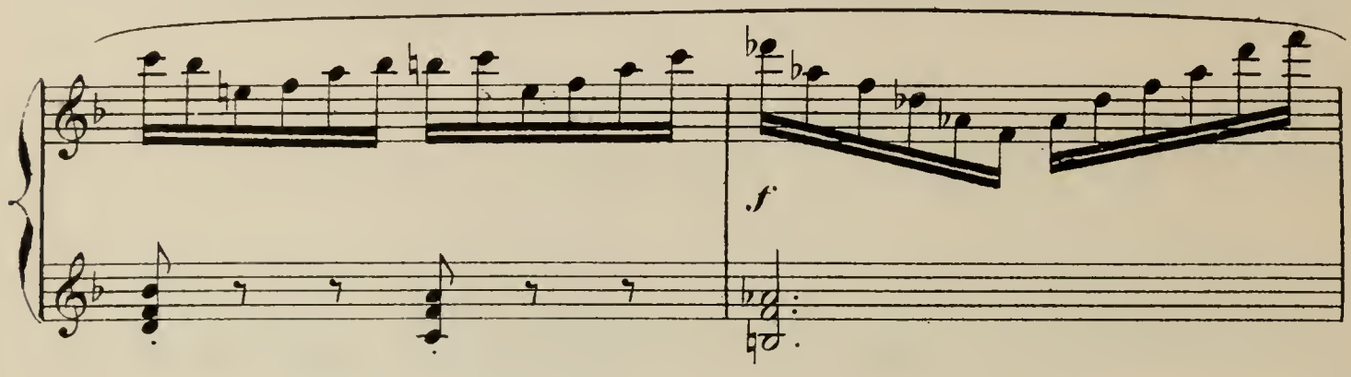


PAS DES ABEILLES

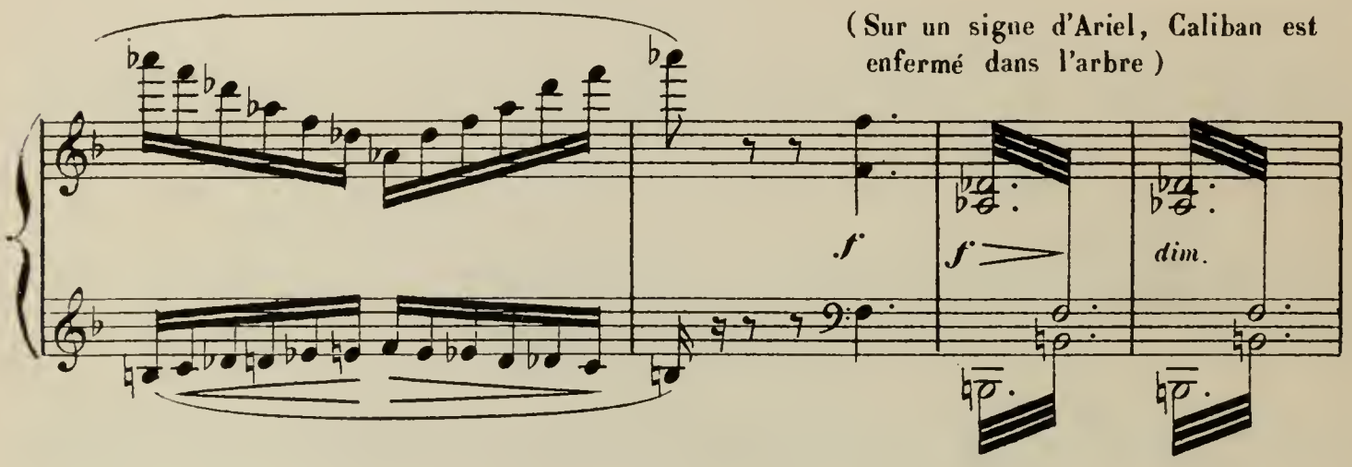


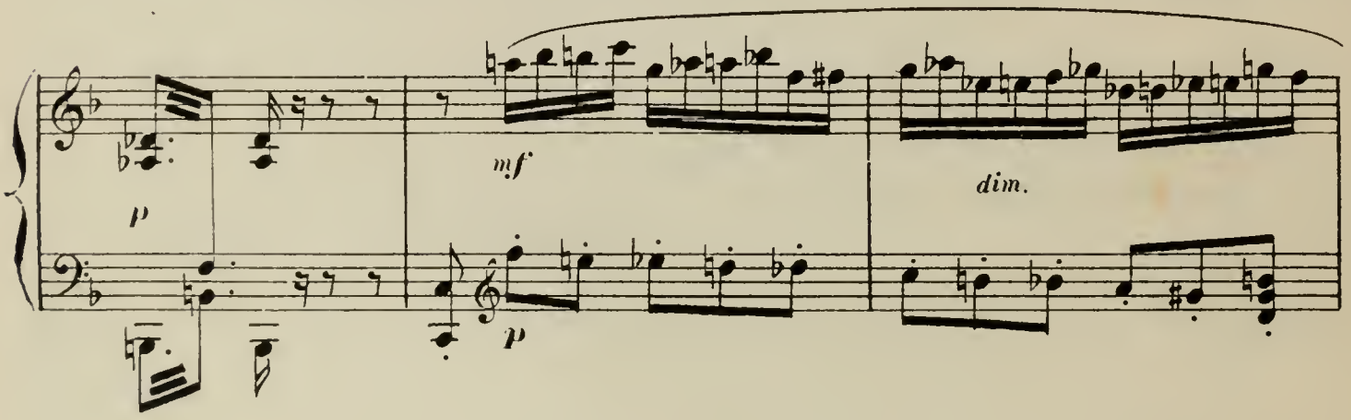

dim.
p
cresc.
dim.

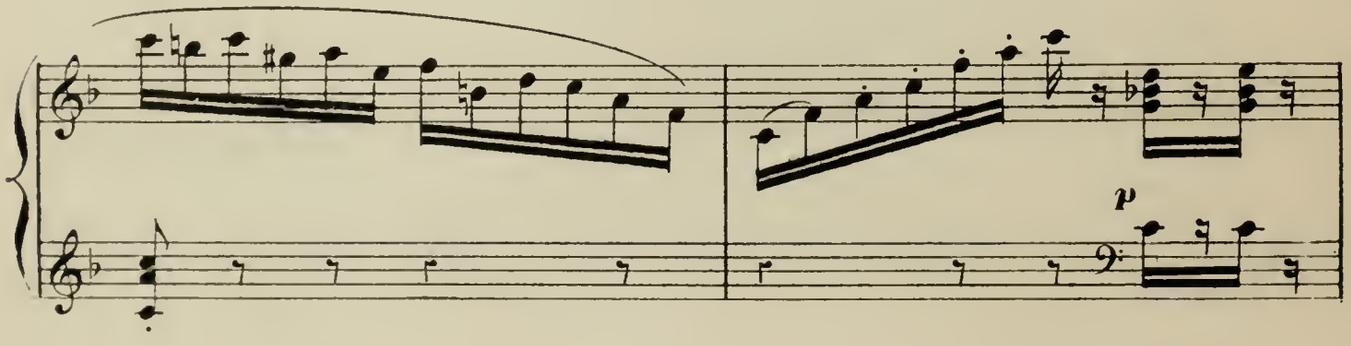




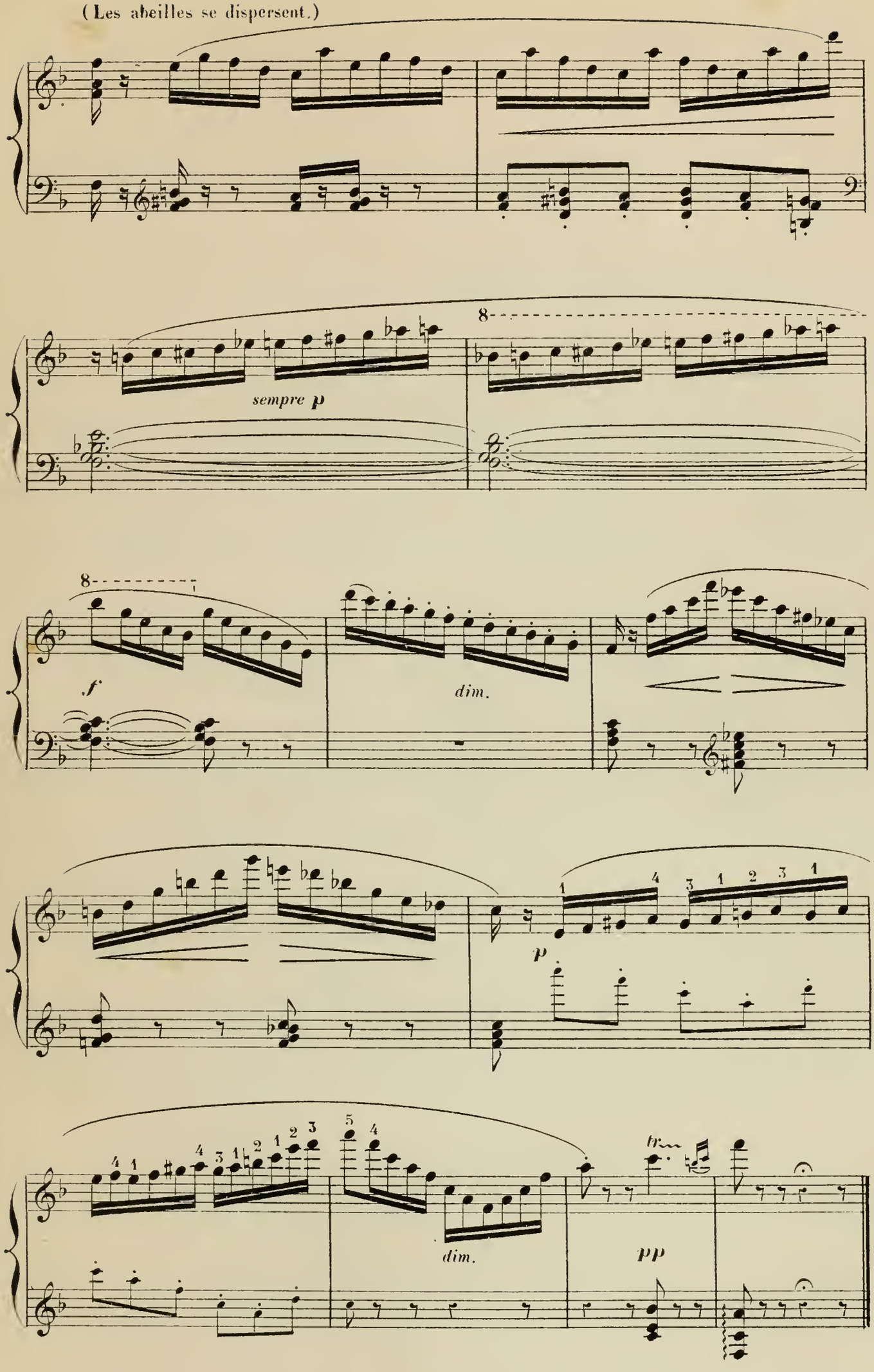
(Sur un signe d'Ariel, Caliban est enfermé dans l'arbre)



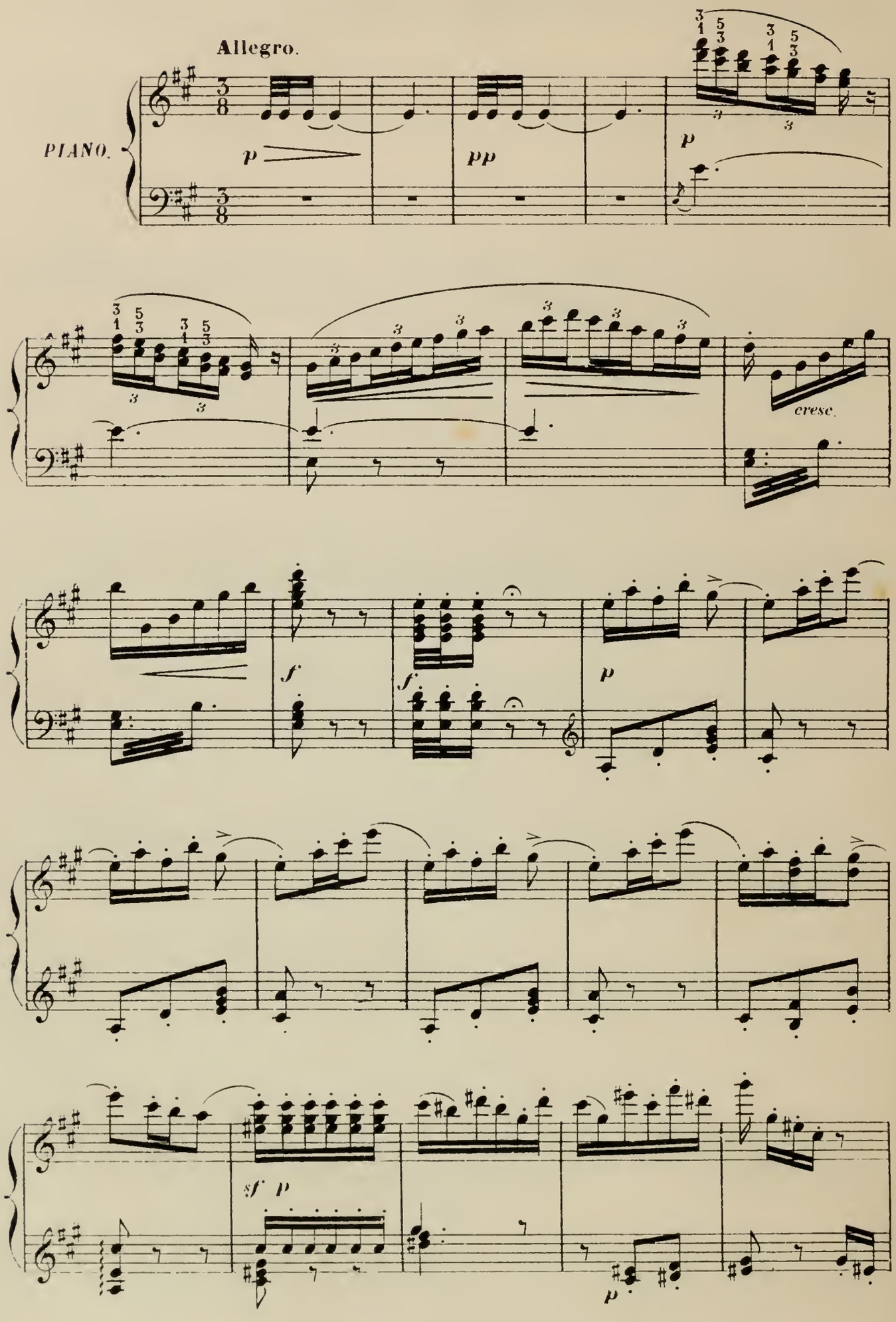


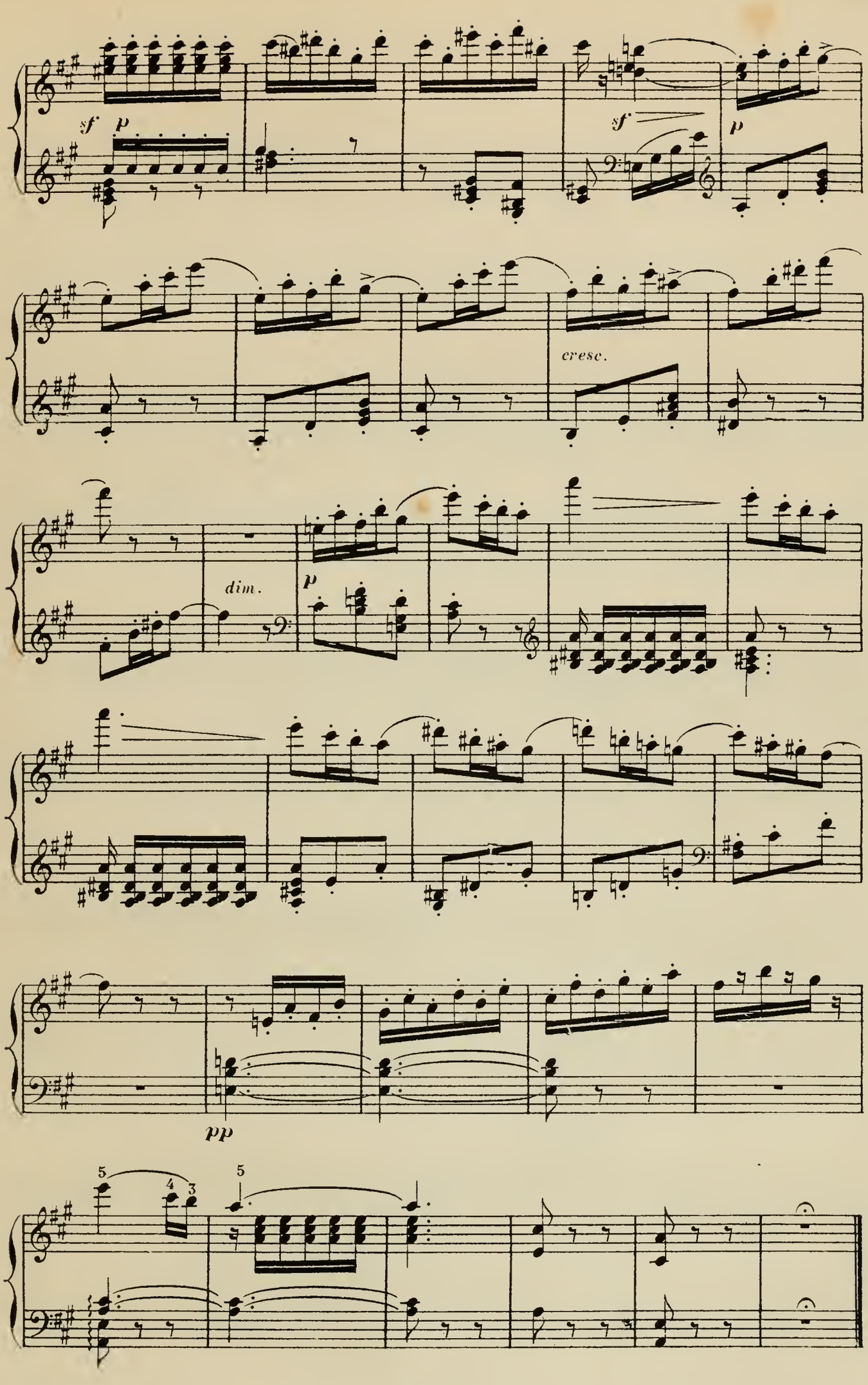


(Les abeilles se dispersent.)

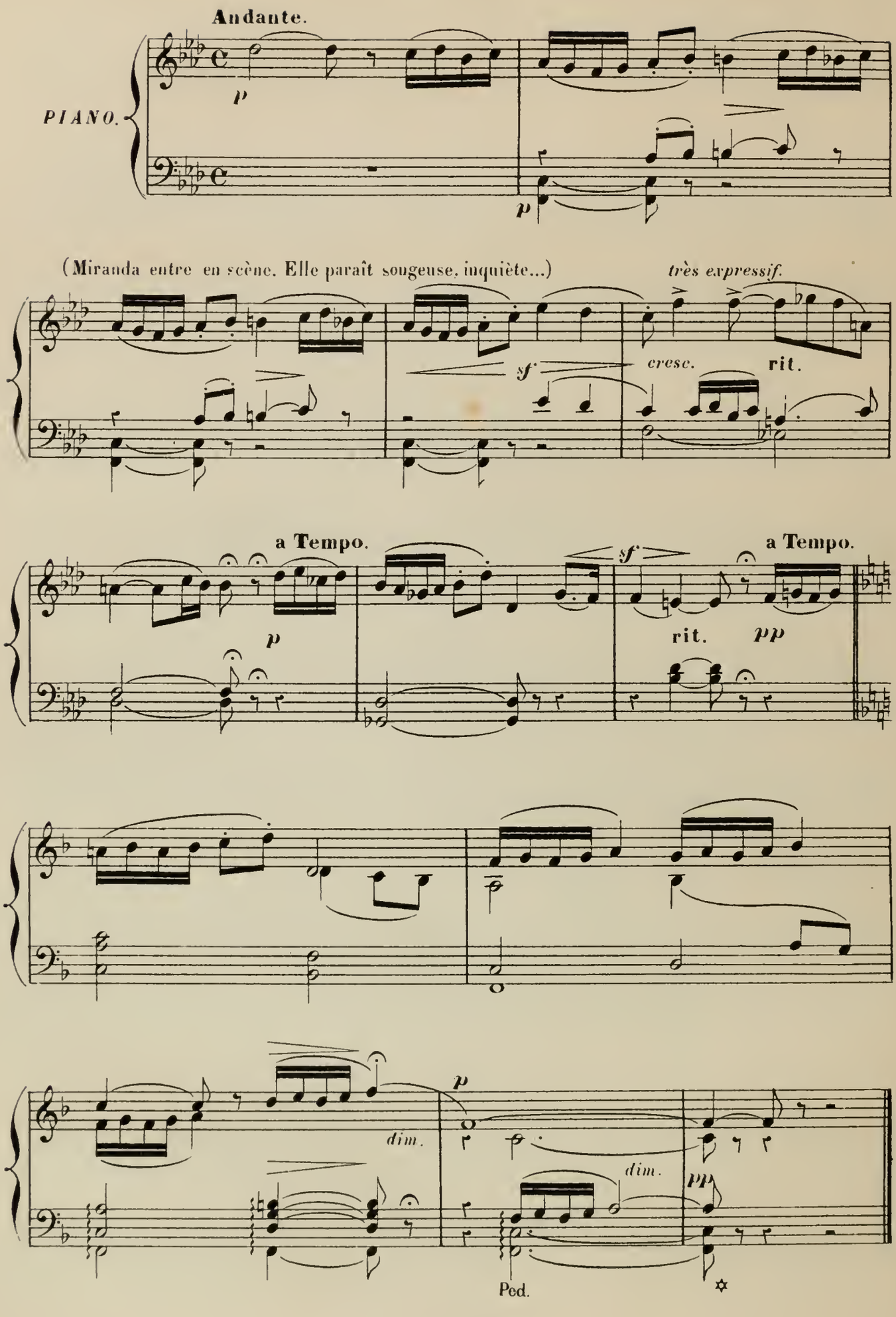


ENTRÉE DES GÉNIES DE L'AIR



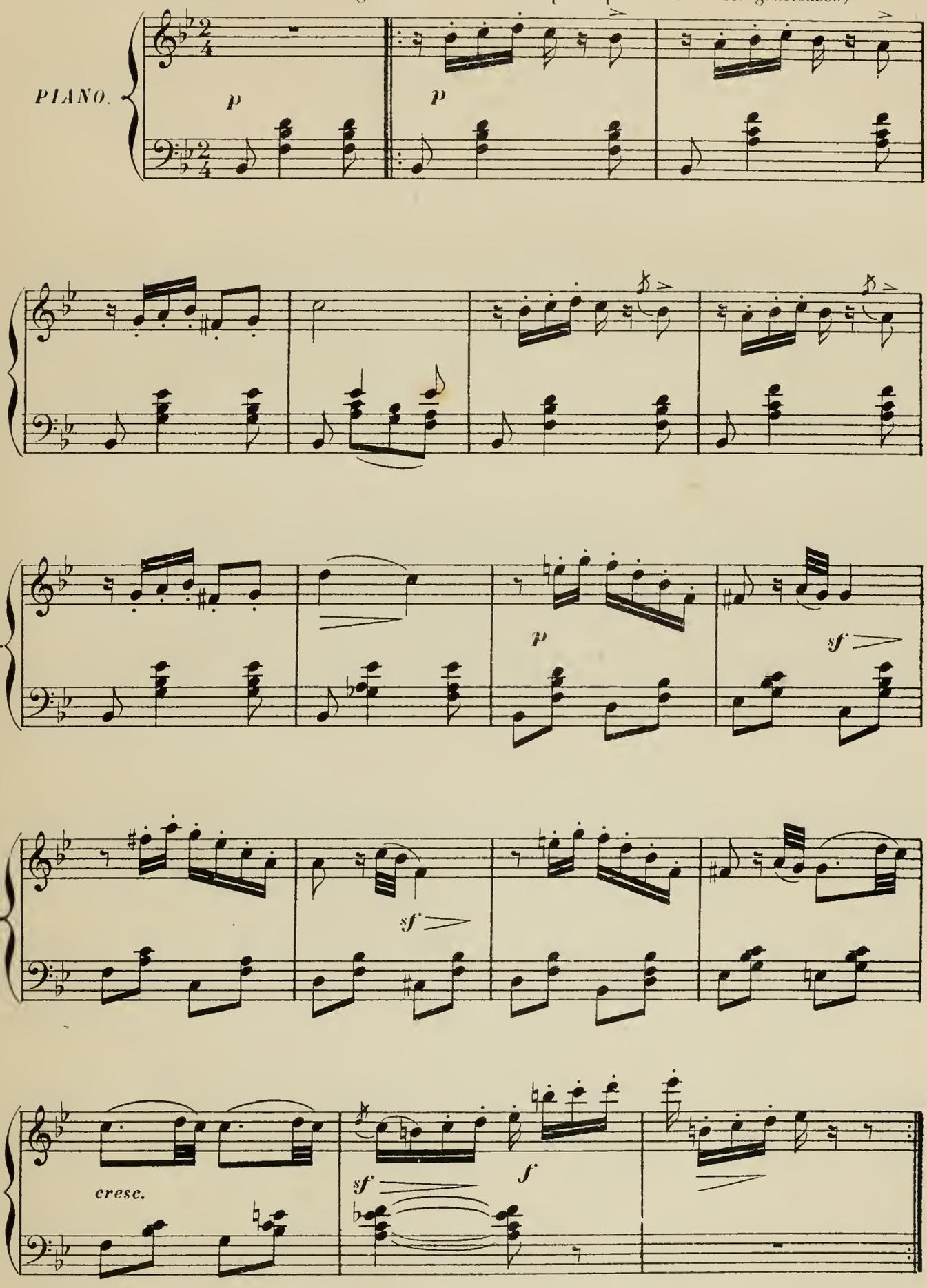

sf
p
sf
p
cresc.
dim.
p
pp
5
4
3
5

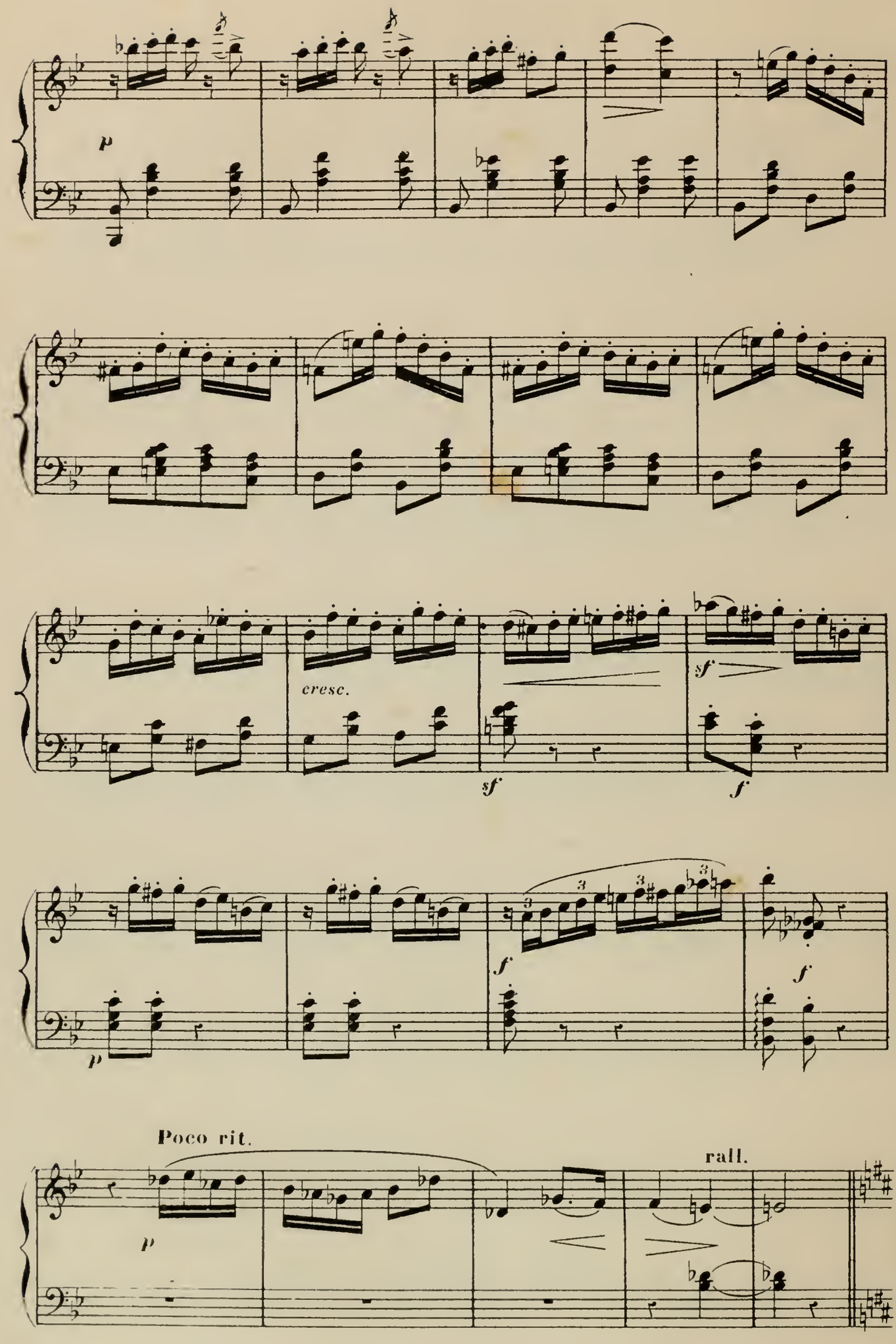
SCÈNE

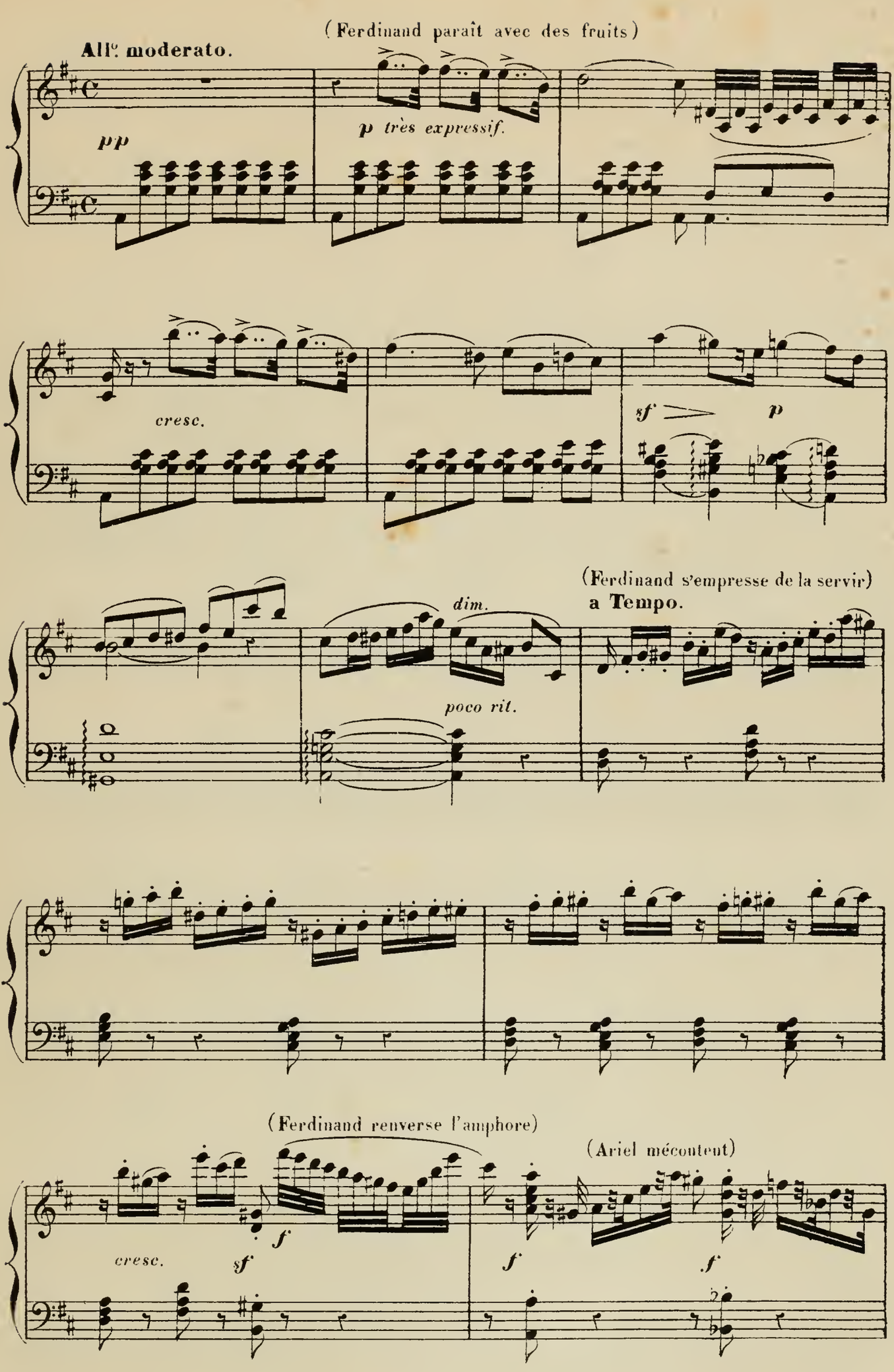

Andante.
PIANO.
p
p
(Miranda entre en scène. Elle paraît songeuse, inquiète...)
très expressif.
sf
cresc.
rit.
a Tempo.
p
sf
a Tempo.
rit.
pp
p
dim.
dim.
pp
Ped.

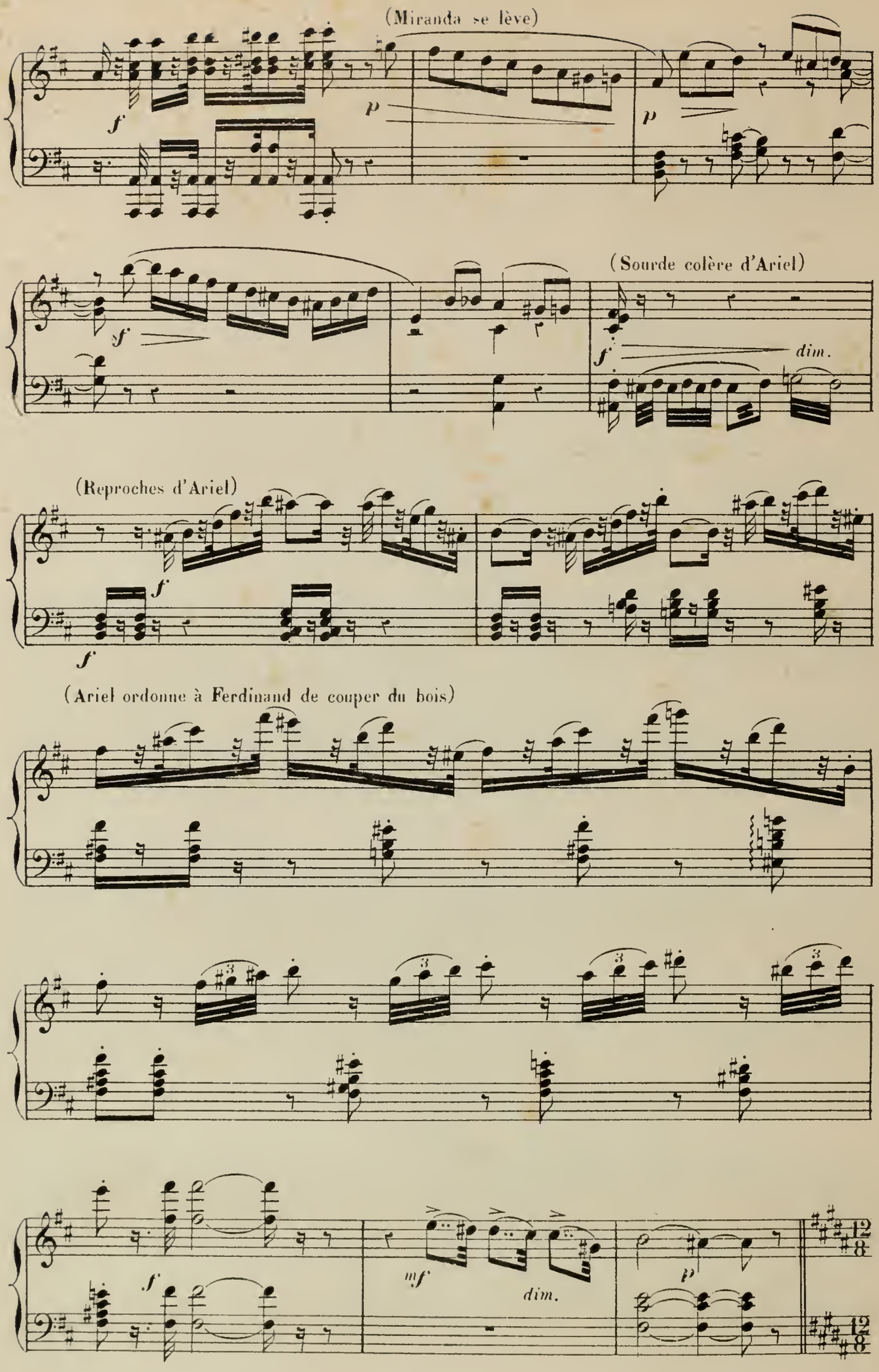
PAS DES GÉNIES

Moderato. (Les génies cherchent à lui plaire par leurs danses gracieuses)

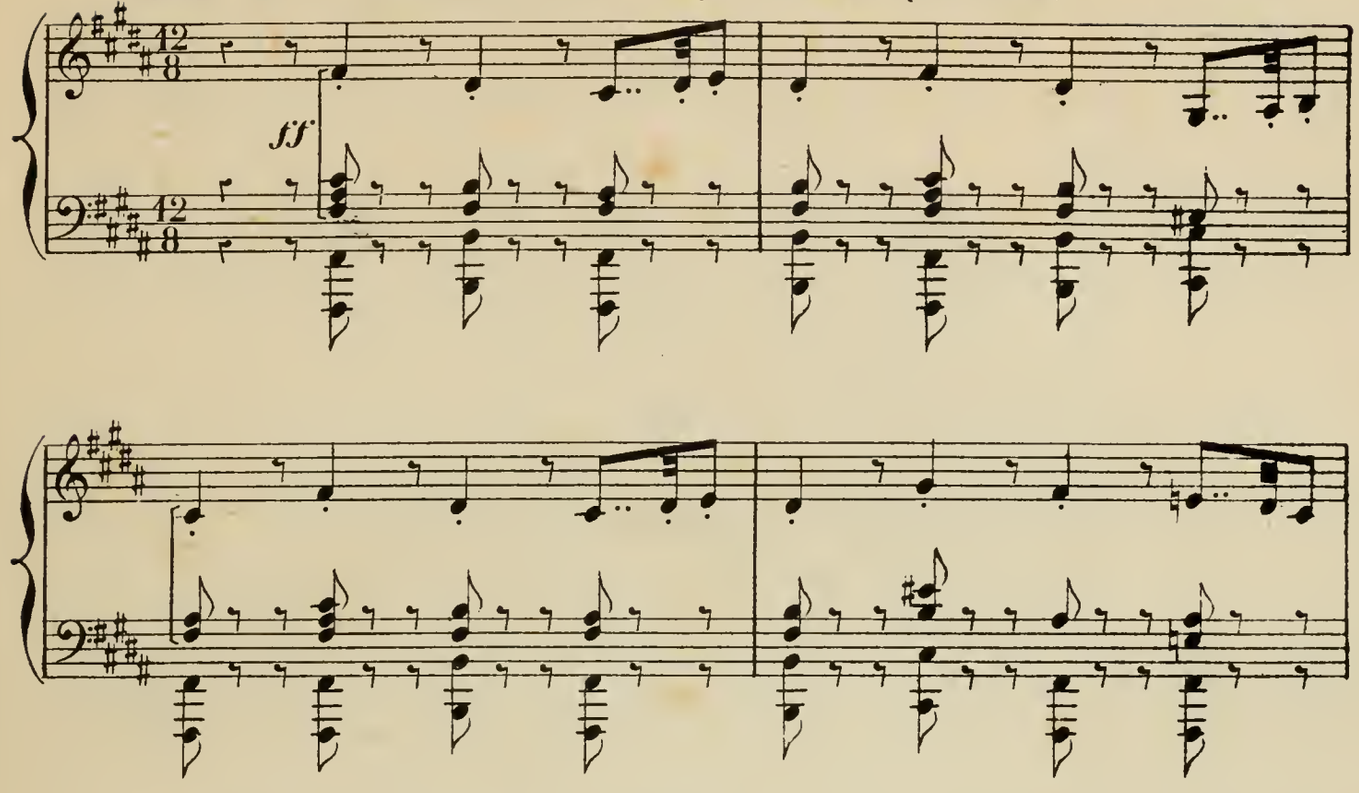



p
cresc.
sf
f
sf
f
f
p
Poco rit.
p
rall.

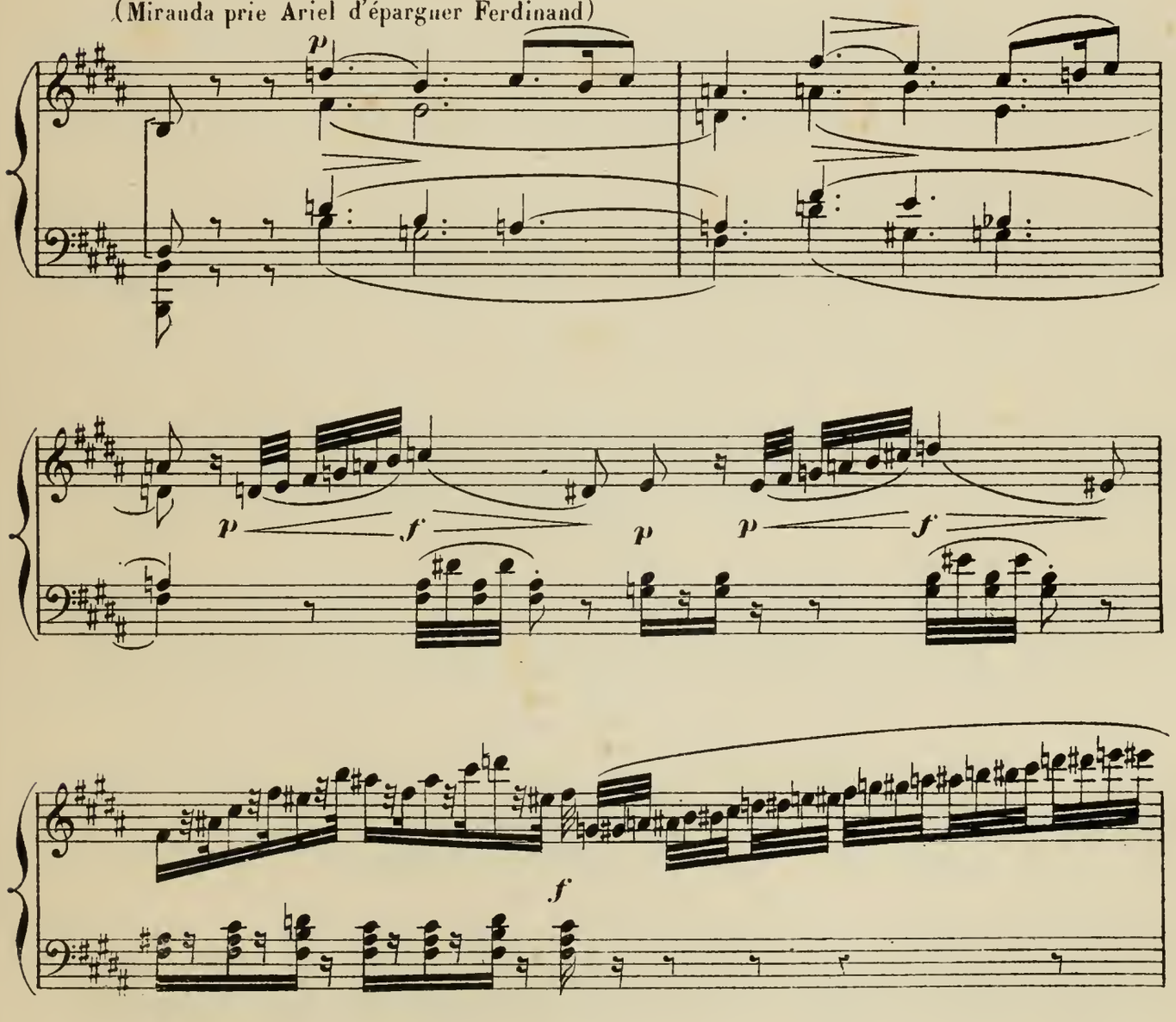

(Ferdinand paraît avec des fruits)
All.o moderato.
pp
p très expressif.
cresc.
sf
p
dim.
poco rit.
(Ferdinand s'empresse de la servir)
a Tempo.
(Ferdinand renverse l'amphore)
(Ariel mécontent)
cresc.
sf
f
f
f


(Miranda se lève)
(Sourde colère d'Ariel)
dim.
(Reproches d'Ariel)
(Ariel ordonne à Ferdinand de couper du bois)
dim.

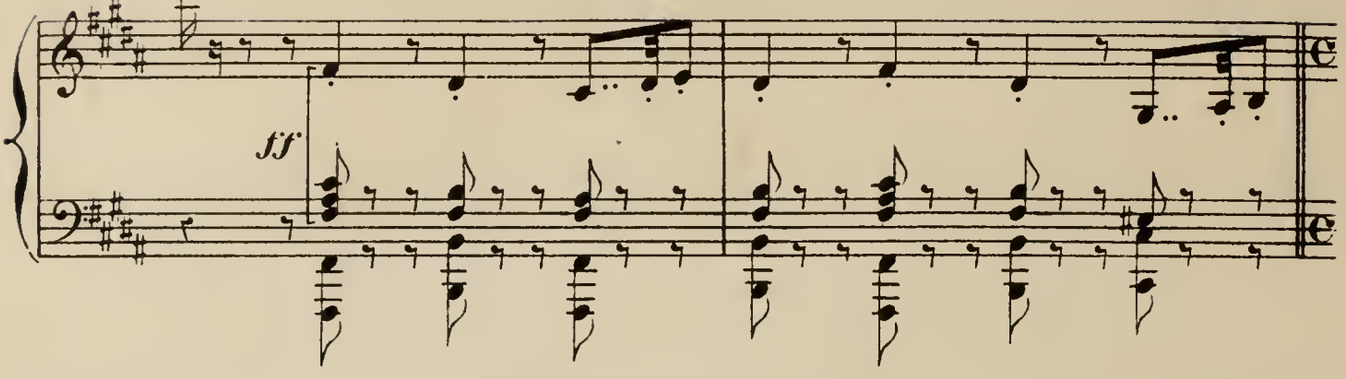
Même mouv! (Ferdinand commence à couper l'arbre à coups de hache)



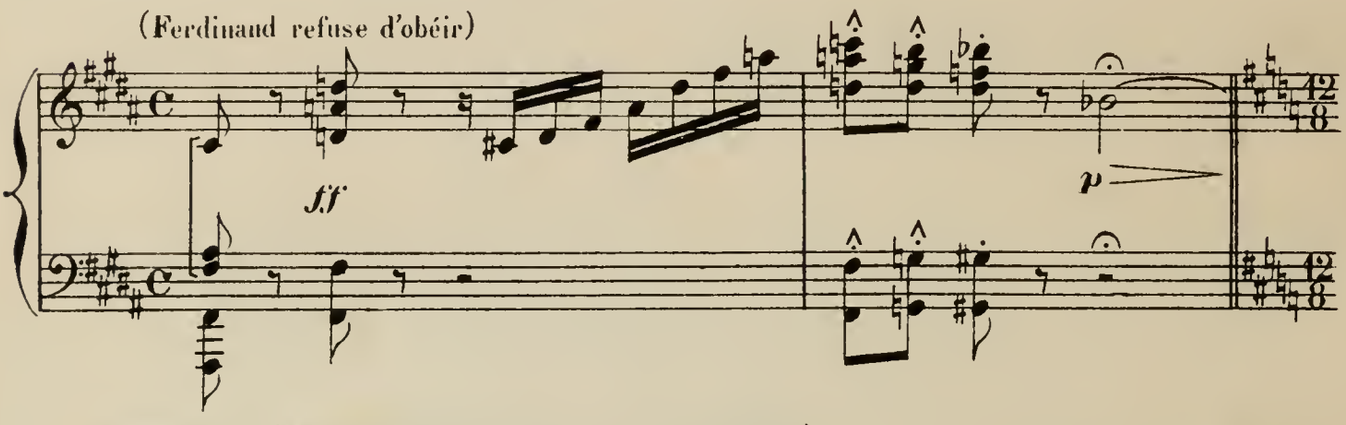
(Miranda prie Ariel d'épargner Ferdinand)



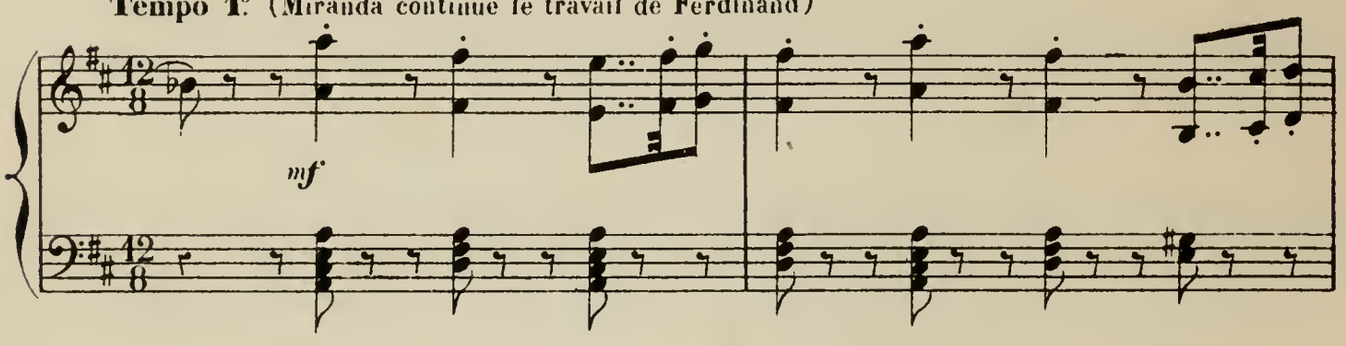
(Ariel ordonne à Ferdinand de continuer sa tâche)

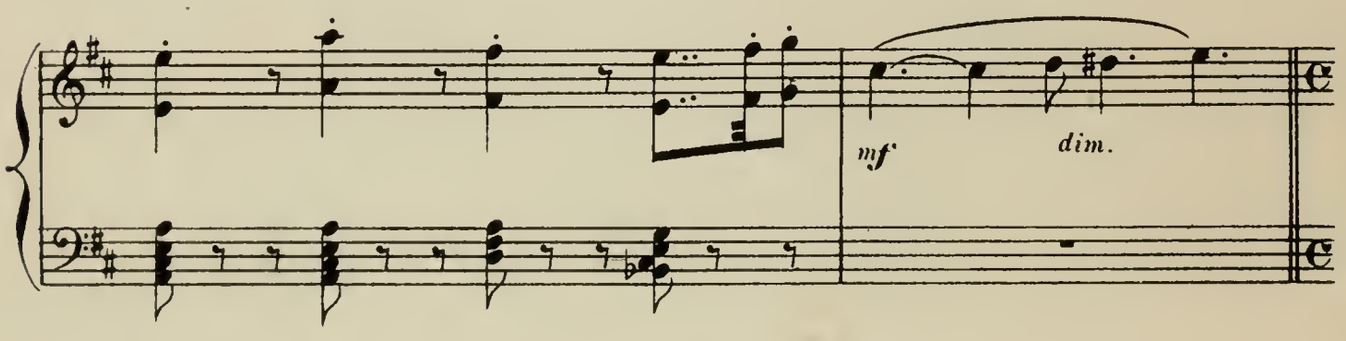


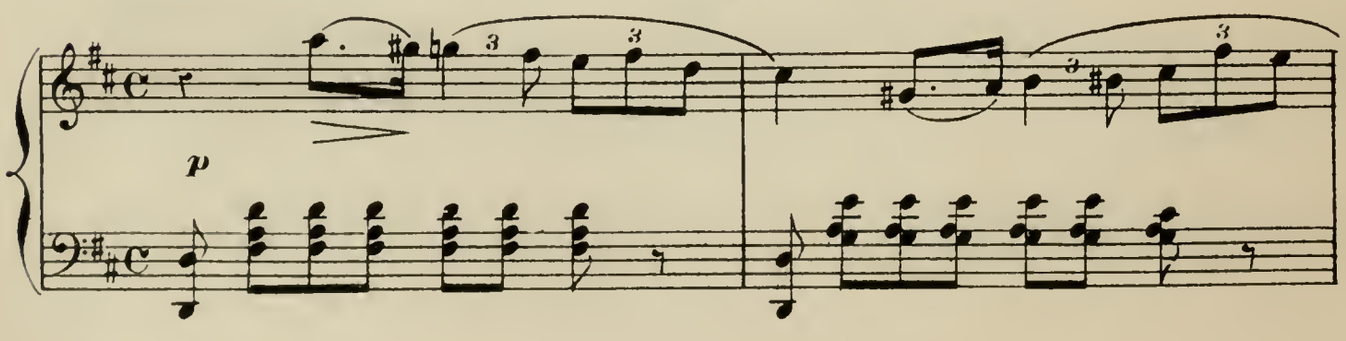
(Ferdinand refuse d'obéir)

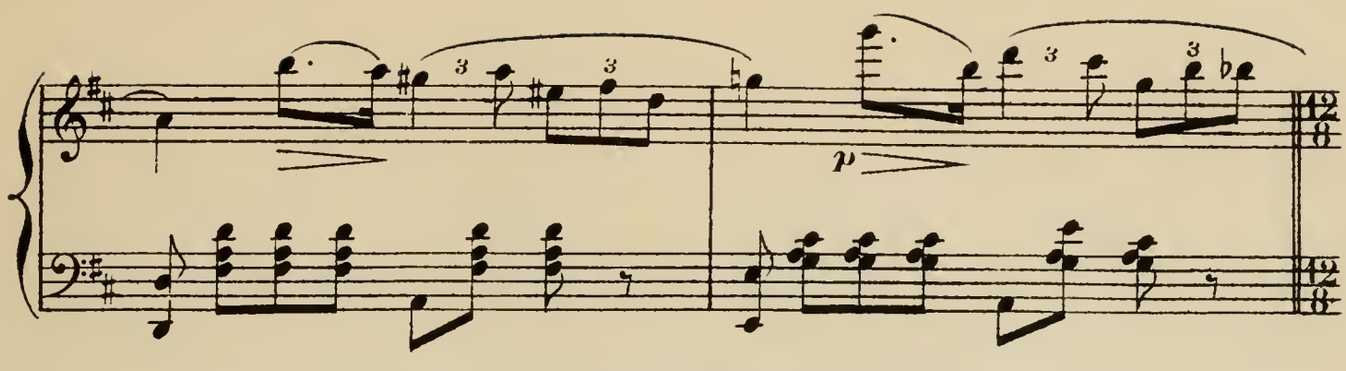


Tempo 1º (Miranda continue le travail de Ferdinand)

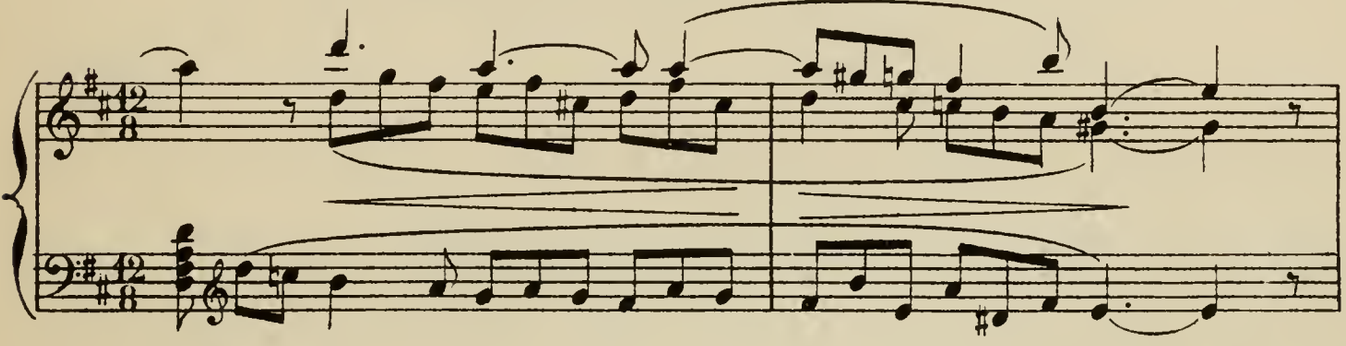


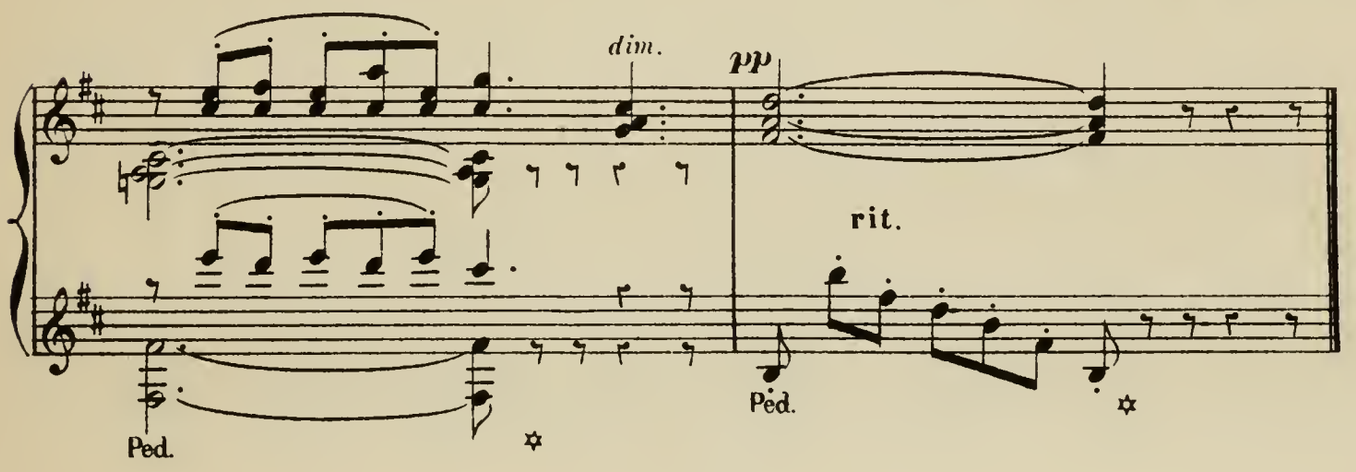




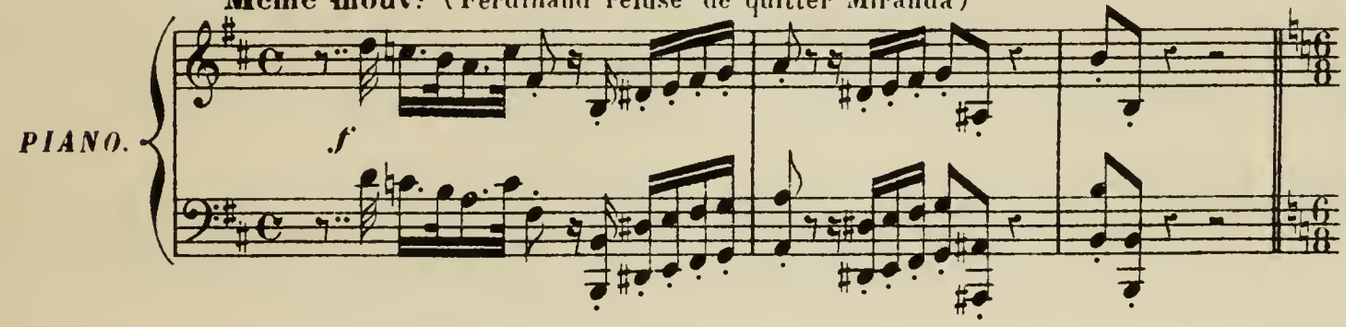


(Ariel donne l'ordre à Ferdinand de partir)

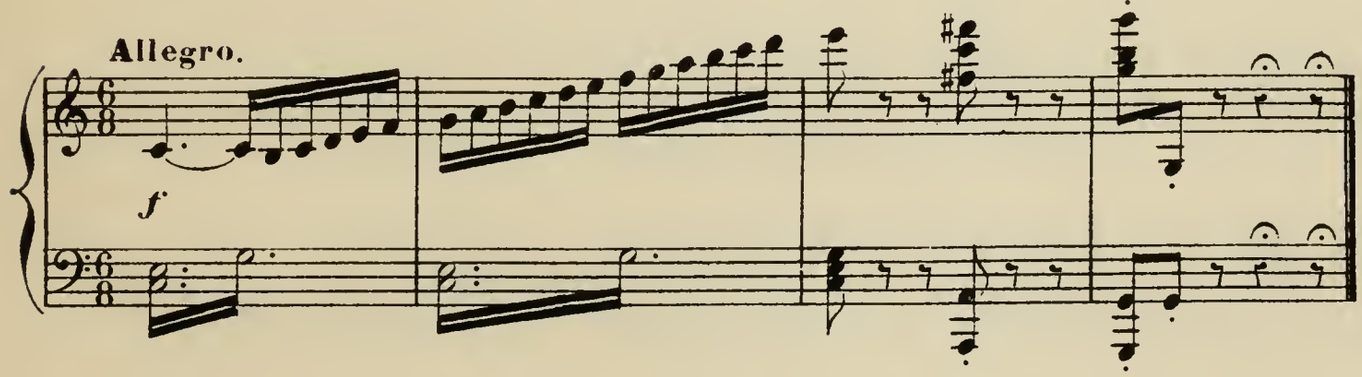




Même mouv^t (Ferdinand refuse de quitter Miranda)

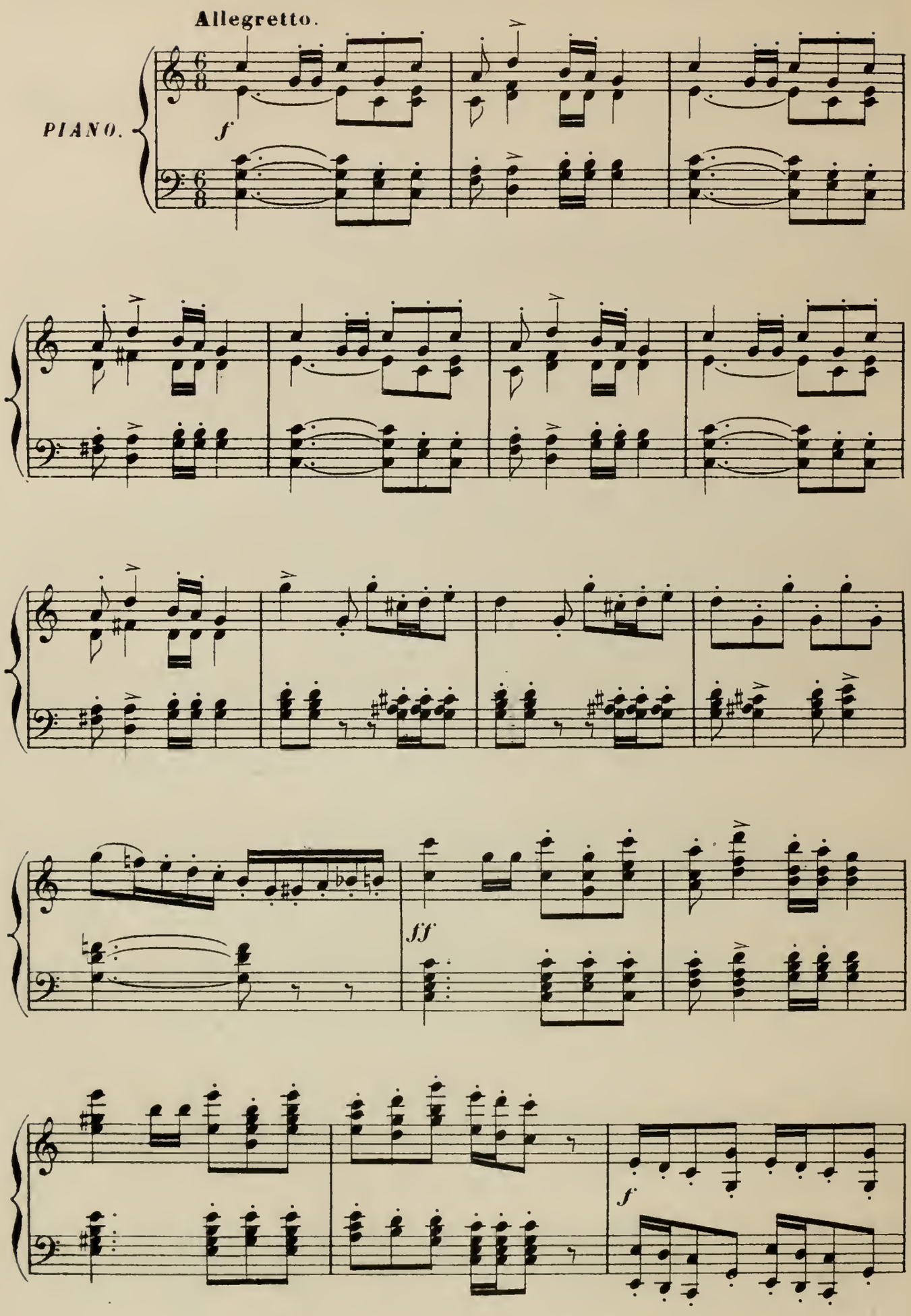


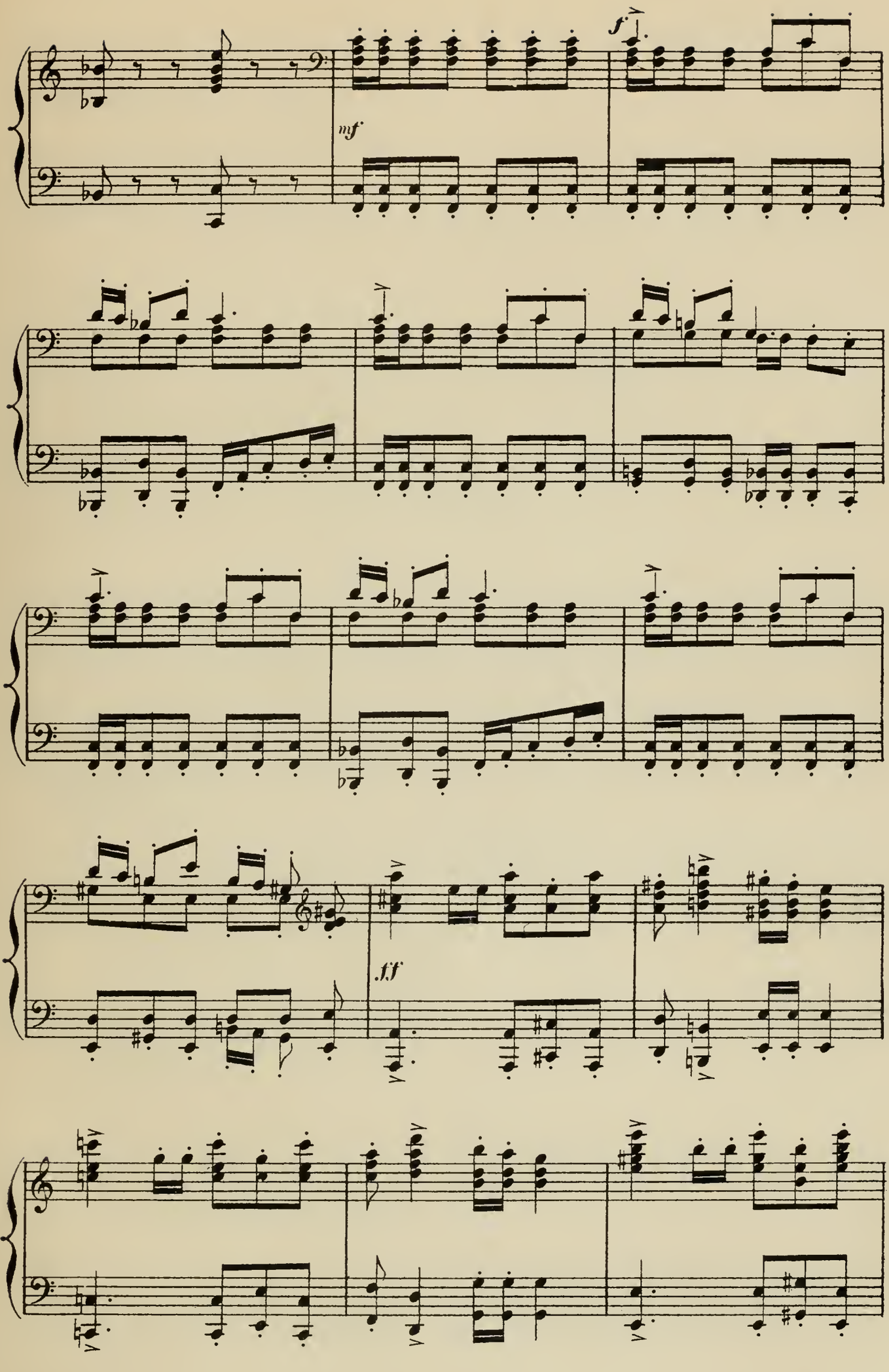
Allegro.

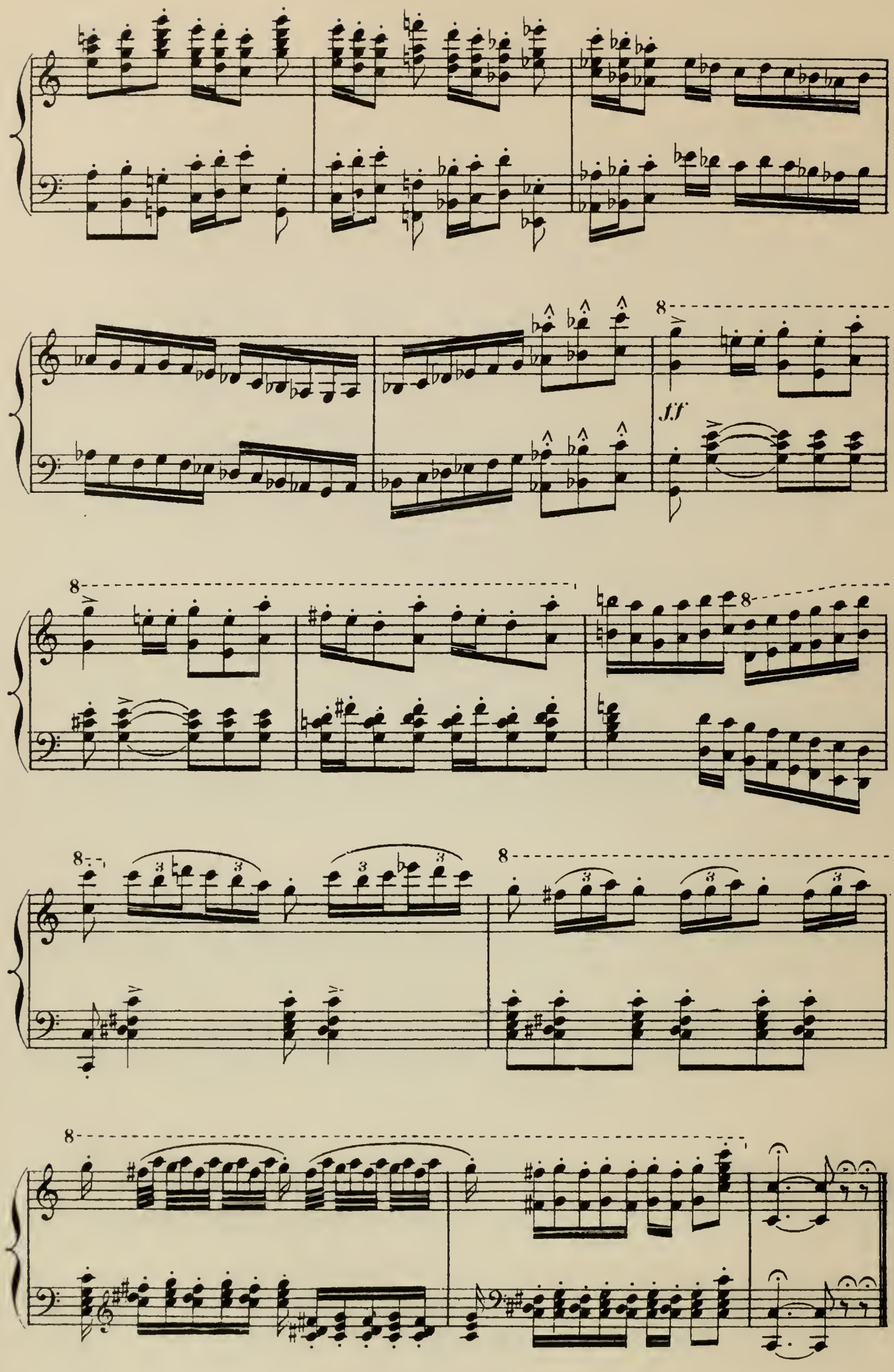


PAS GUERRIER

(SCÈNE DE COMBAT)

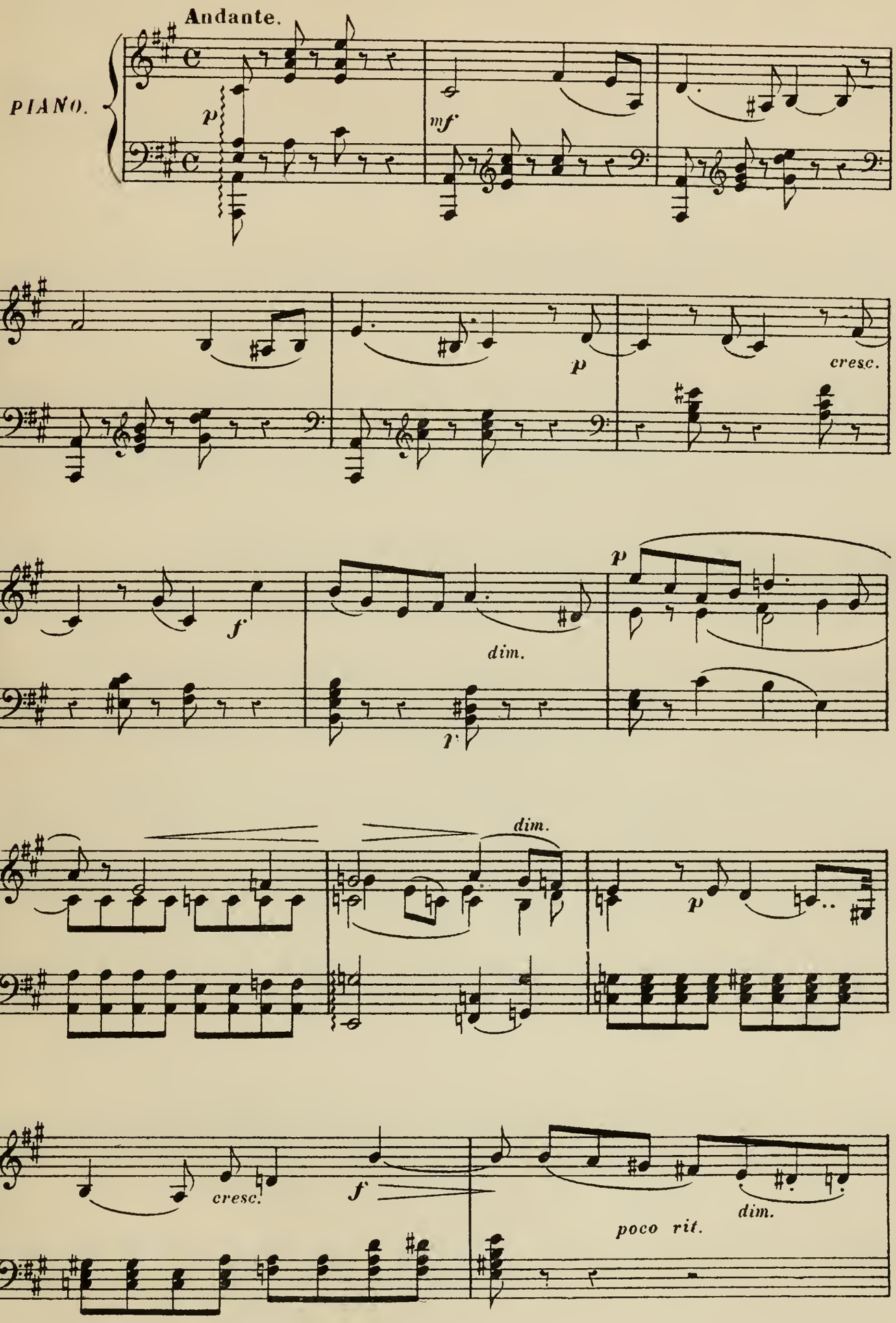


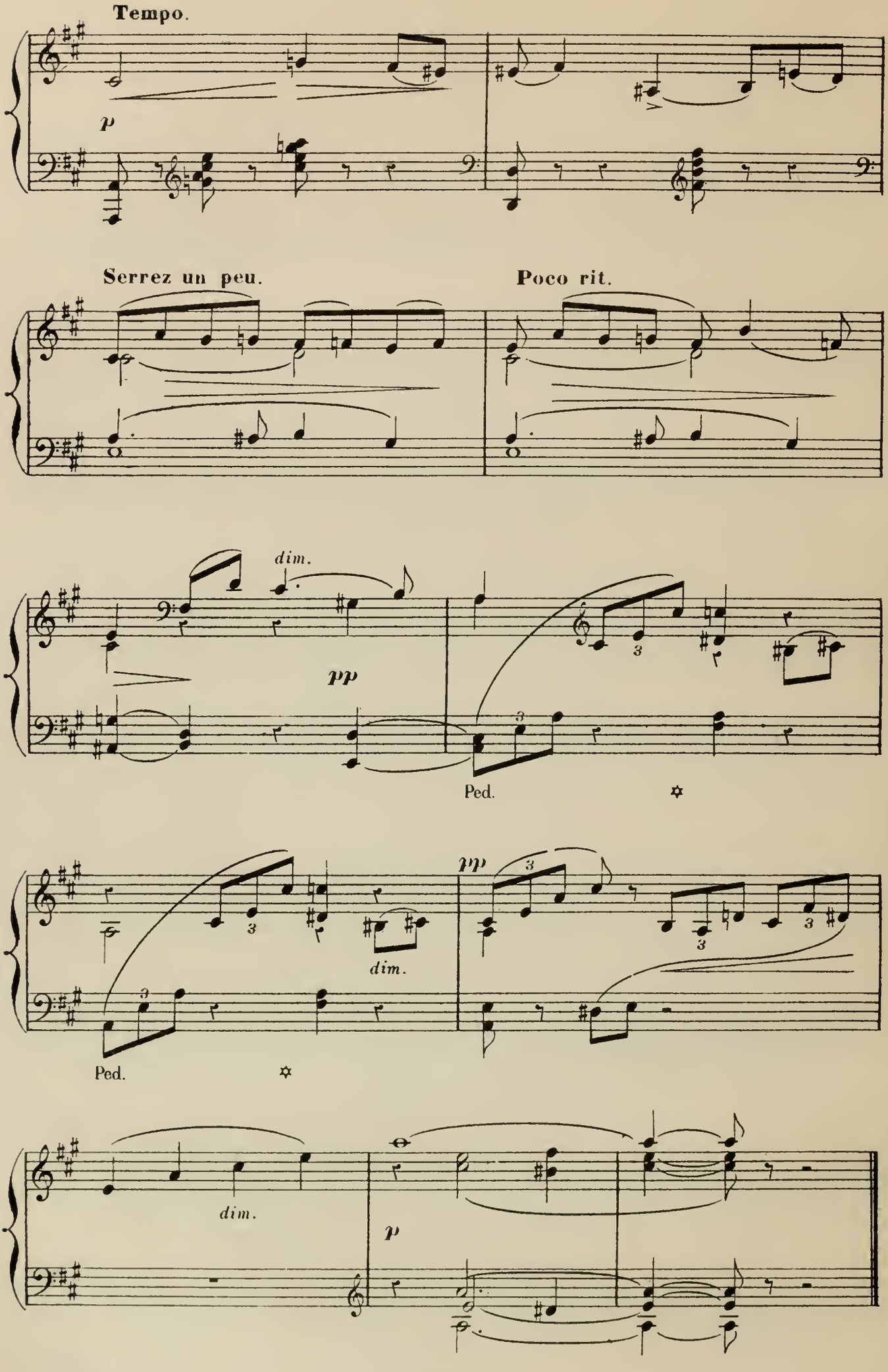

mf
f
ff


8
f.f
8
8
8
8
8

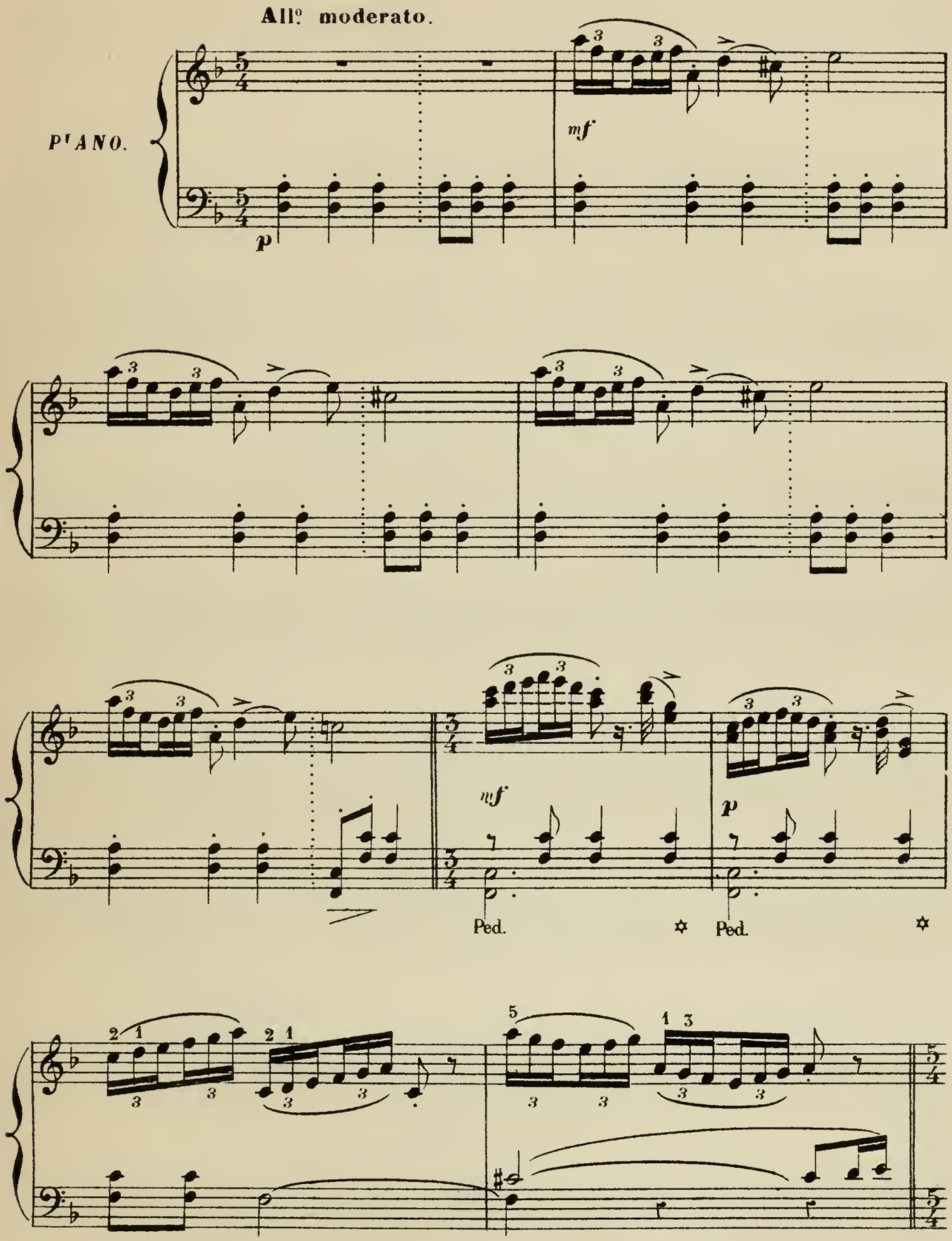
LA CAPTIVE

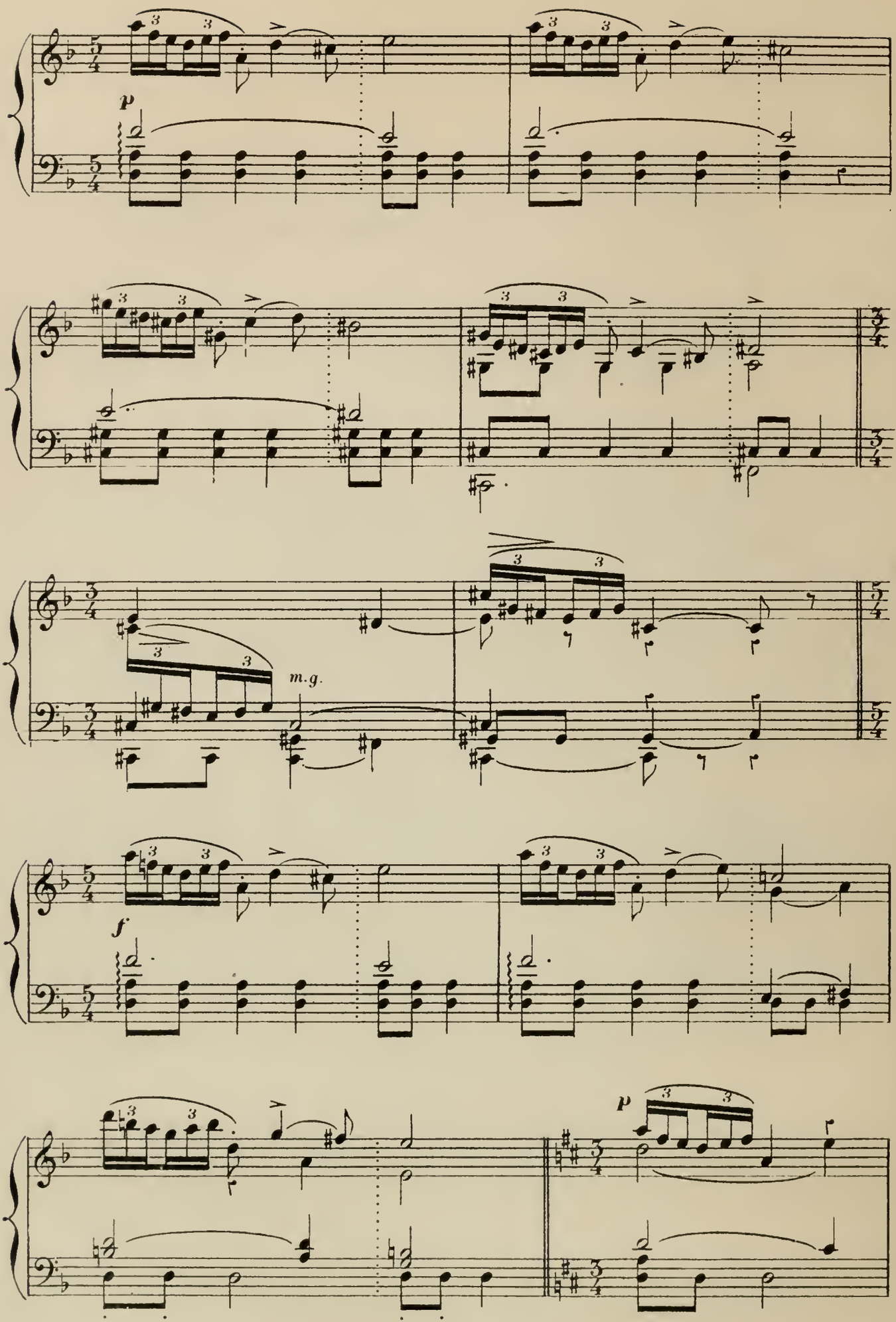
(MIRANDA)

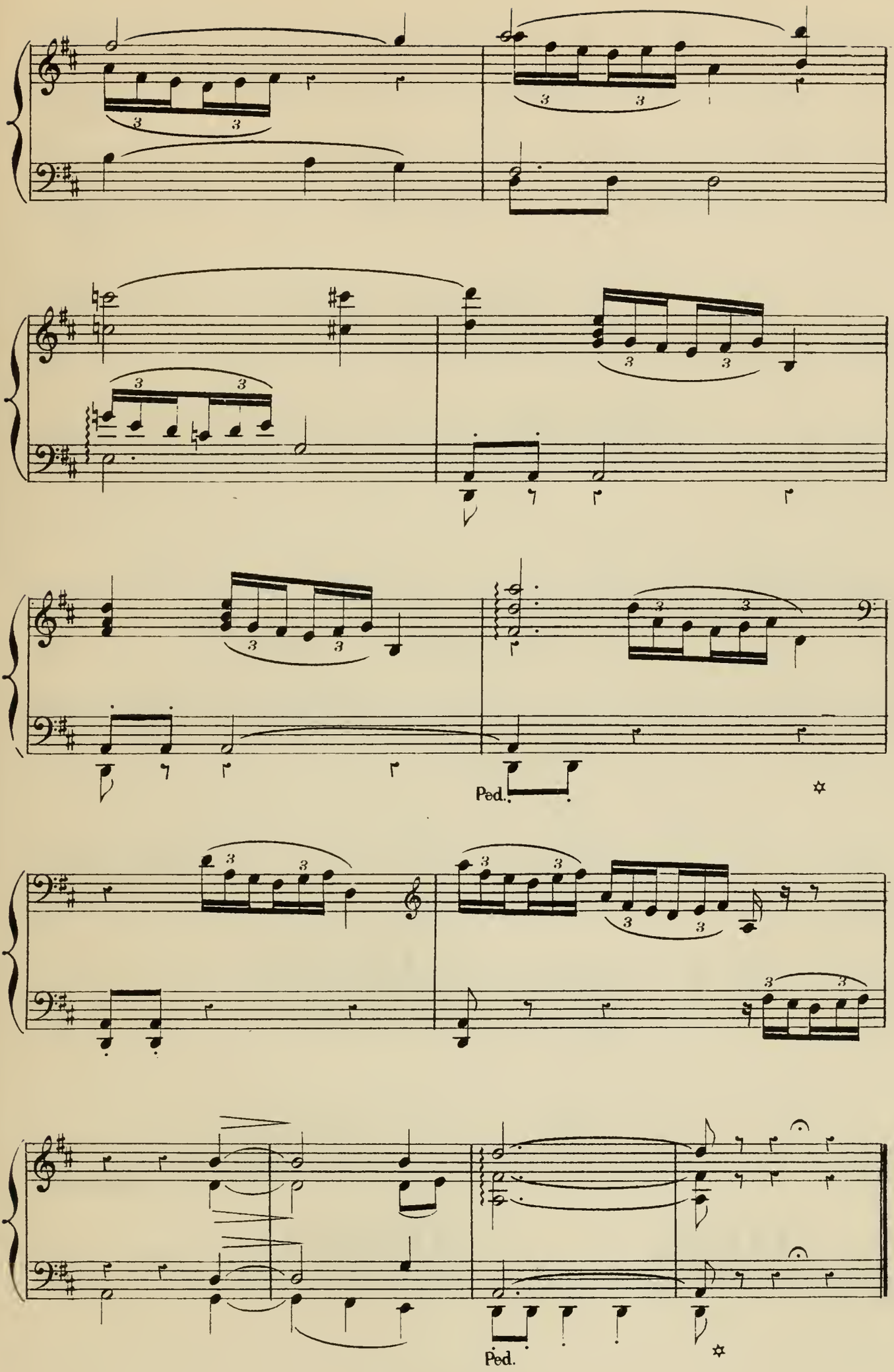



Tempo.
p
Serrez un peu.
Poco rit.
dim.
pp
Ped.
pp
dim.
Ped.
dim.
p

DANSE ORIENTALE.

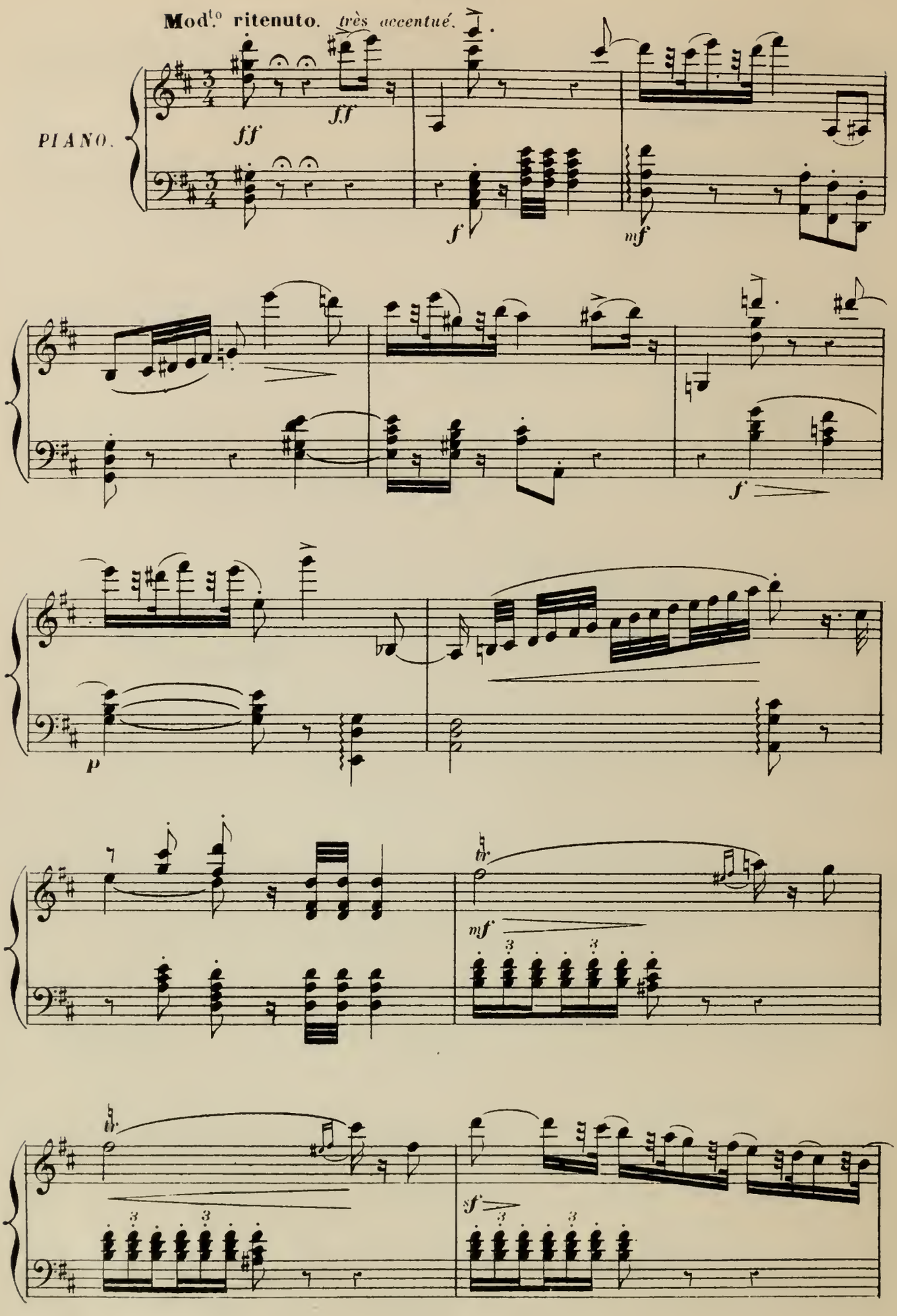


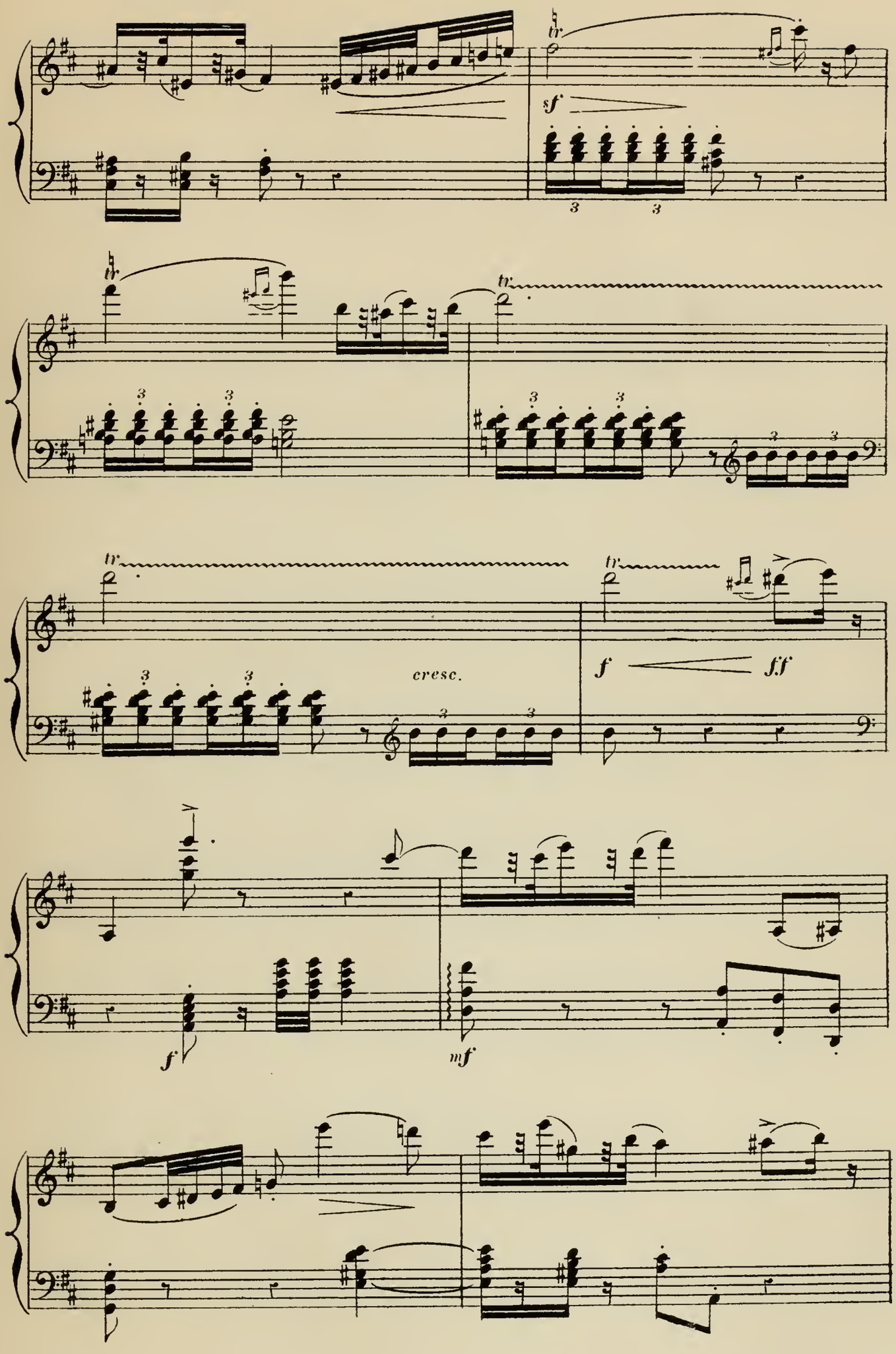

p
m.g.
f
p

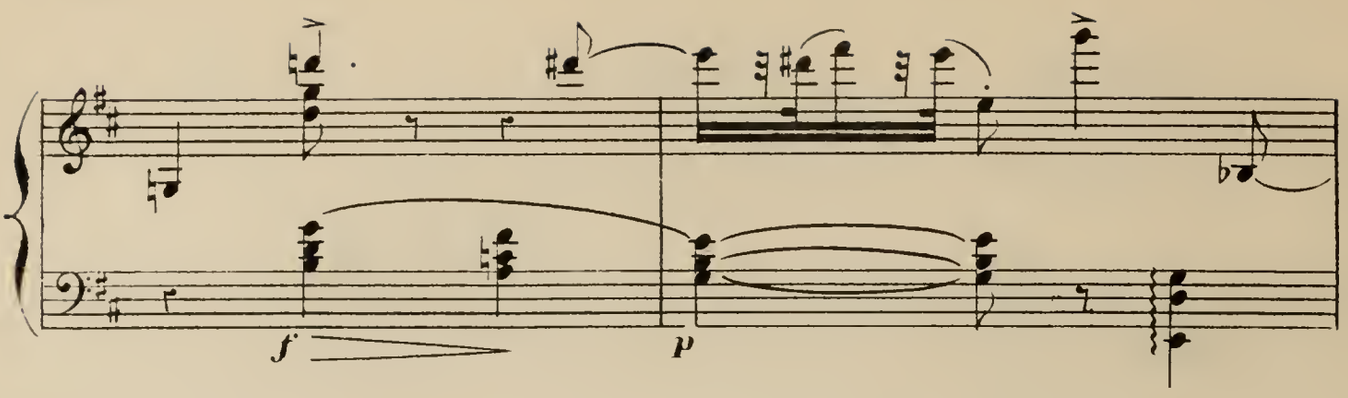

Ped.
Ped.

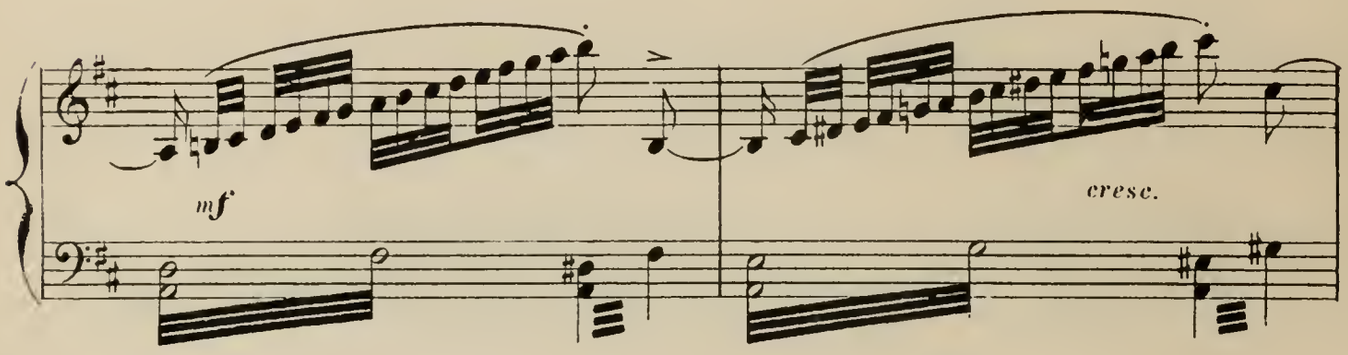
GRANDE VARIATION.

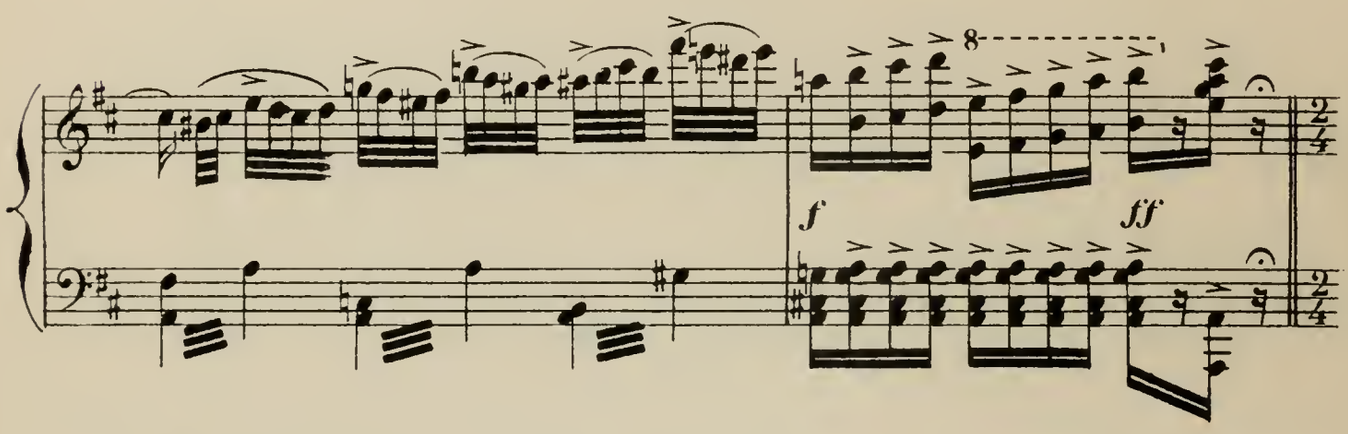
(MIRANDA)

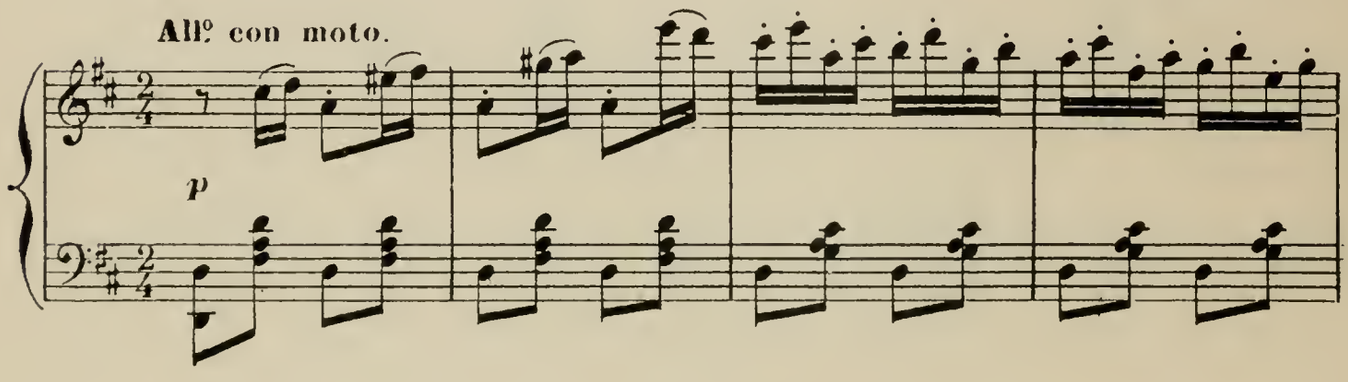


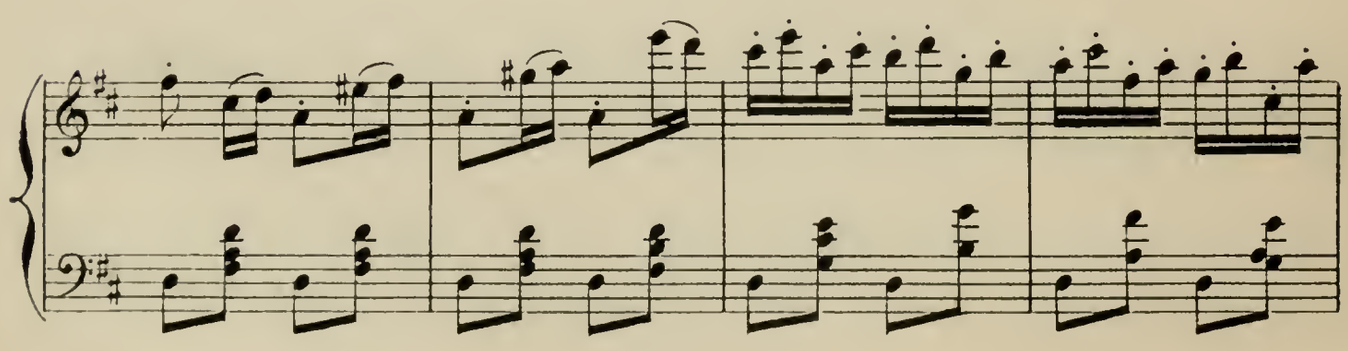

tr
sf
3
3
tr
tr
3
3
3
3
3
3
tr
tr
cresc.
3
3
3
3
f
ff
f
mf

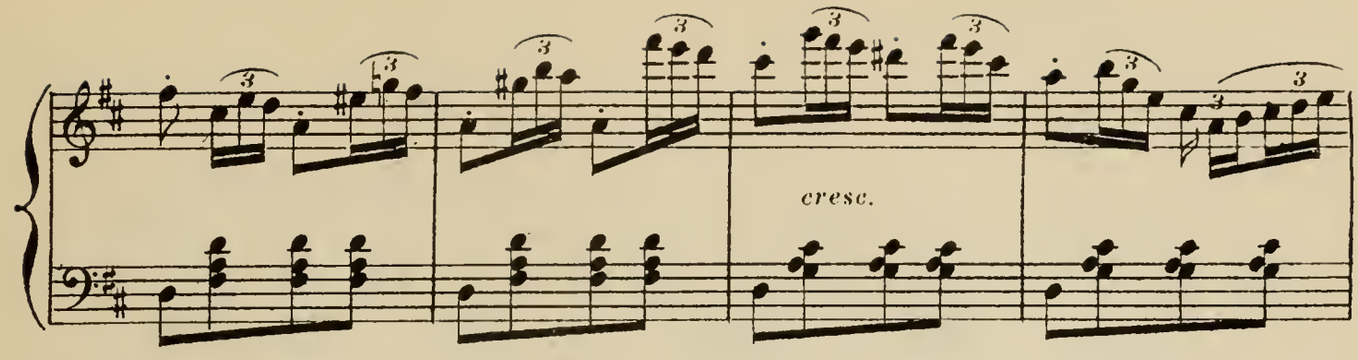

f
p

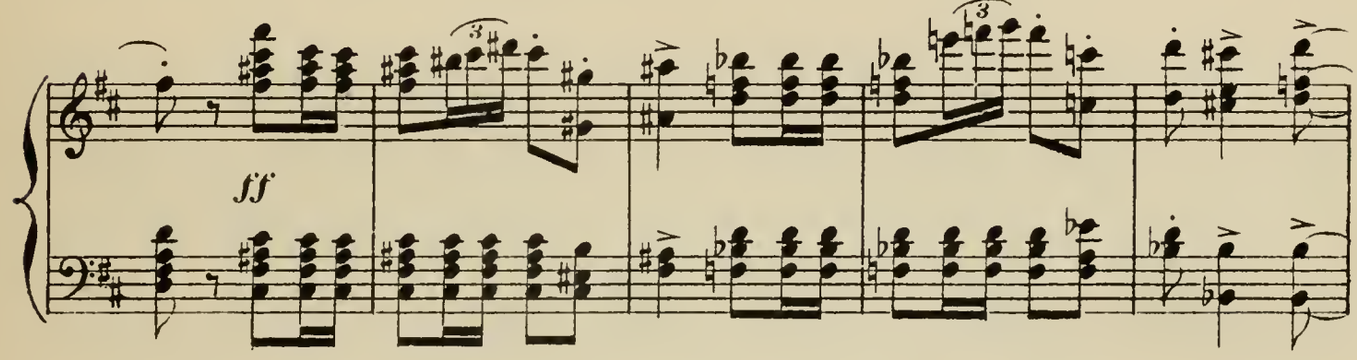

mf
cresc.

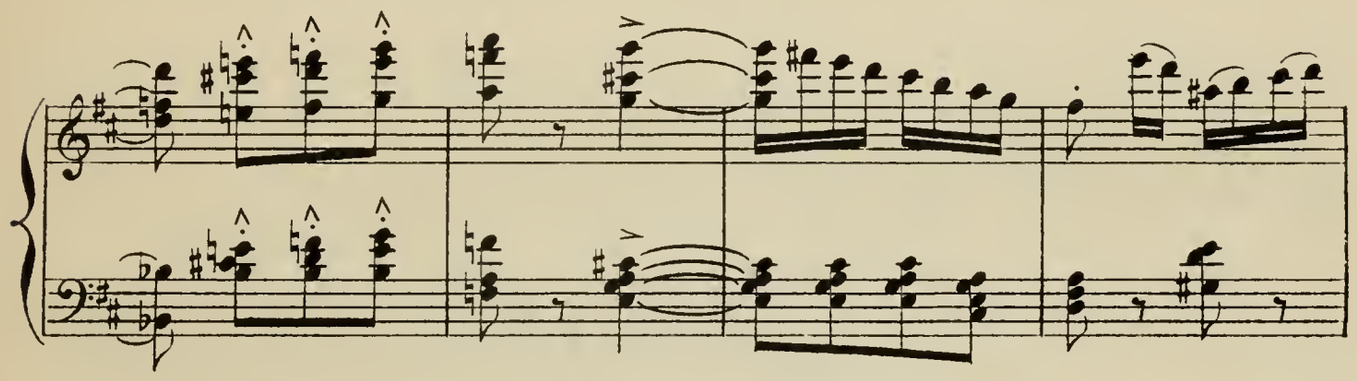

8
f
ff
2/4
2/4

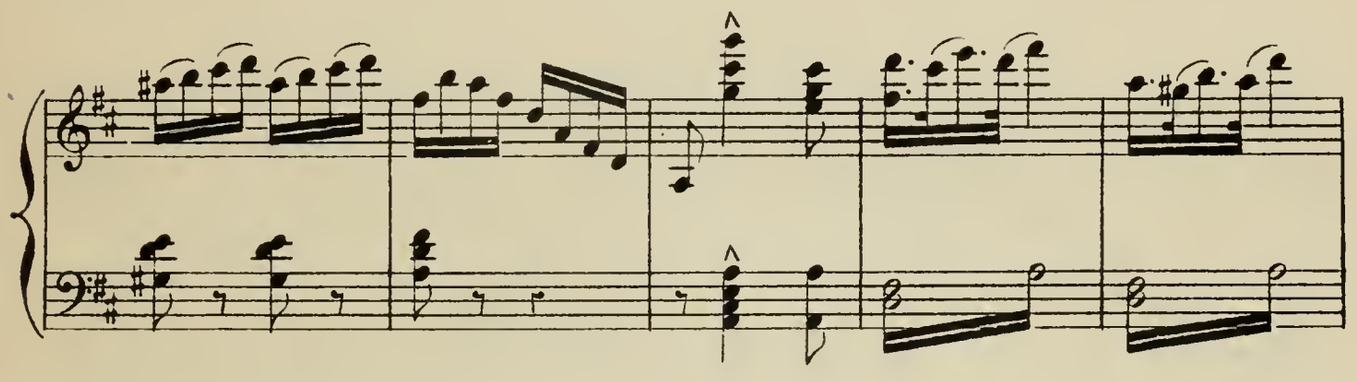

All.º con moto.
2/4
p
2/4

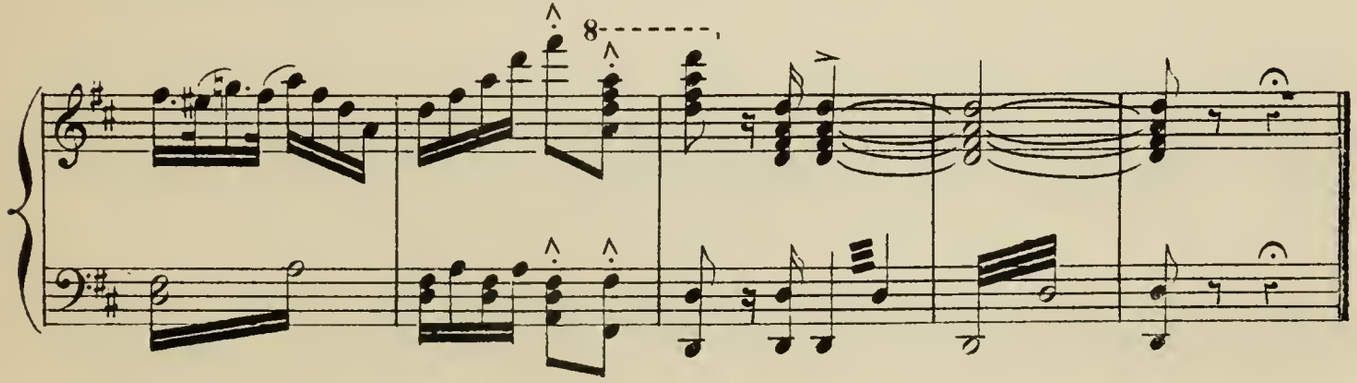



cresc.

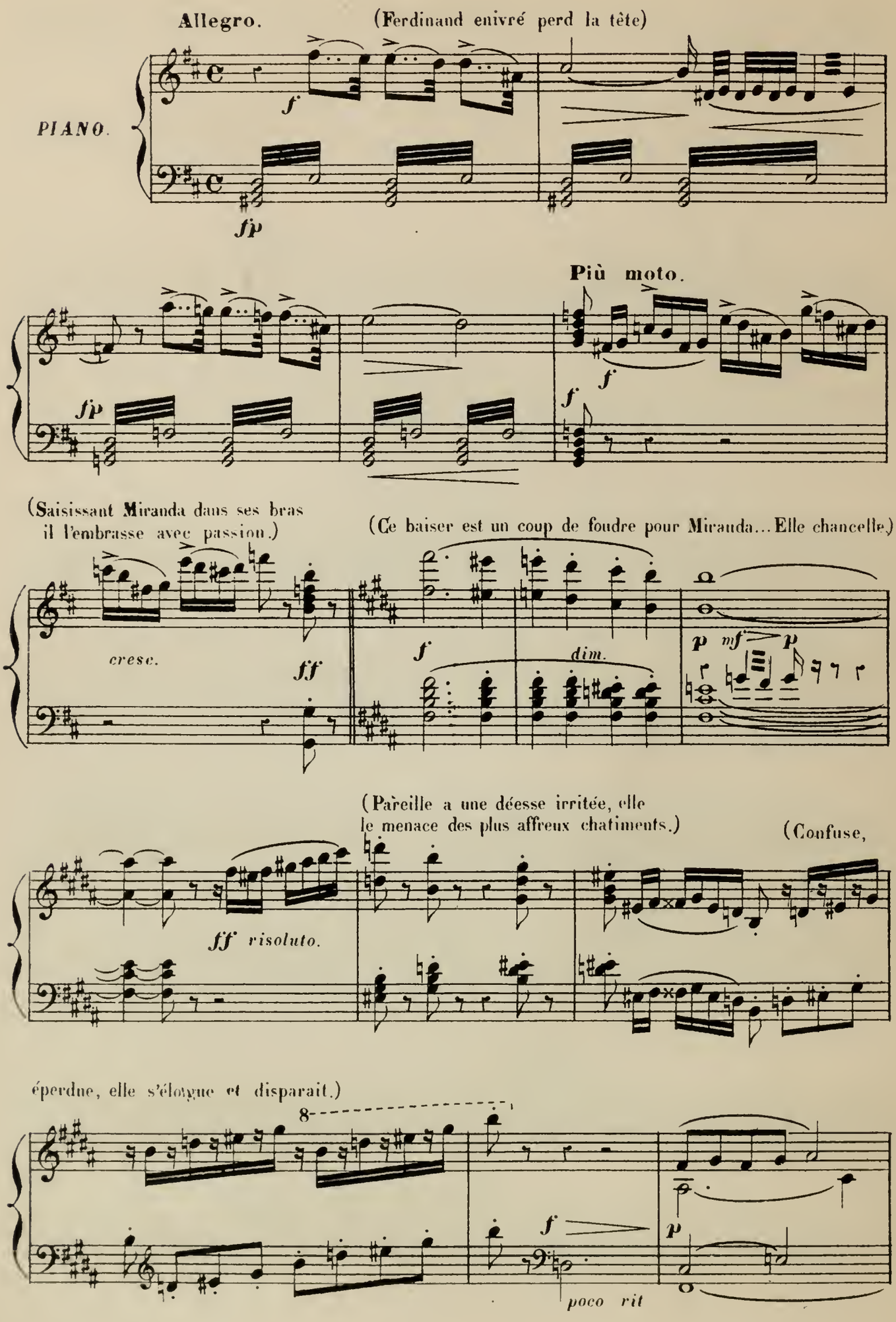

ff

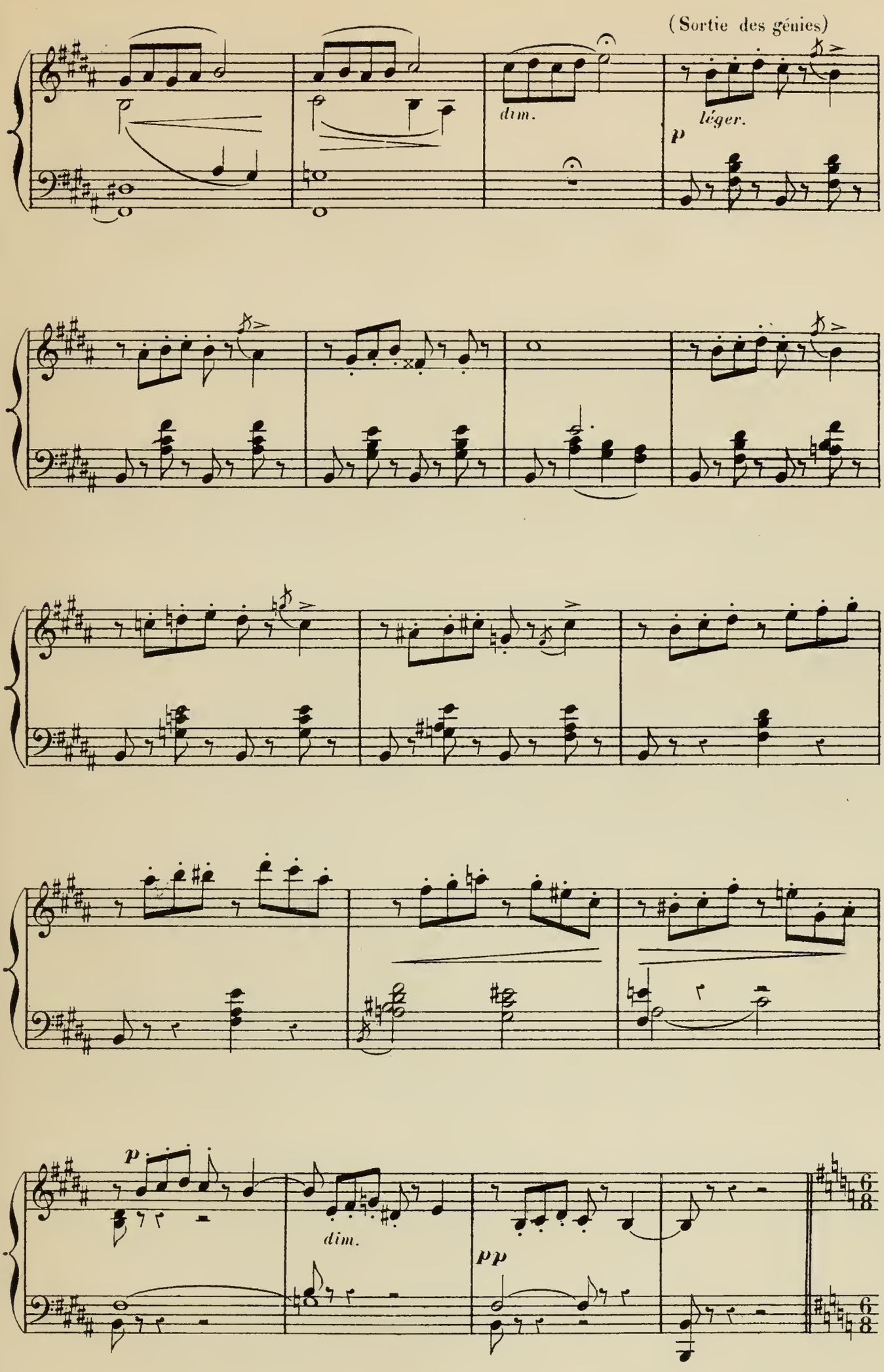




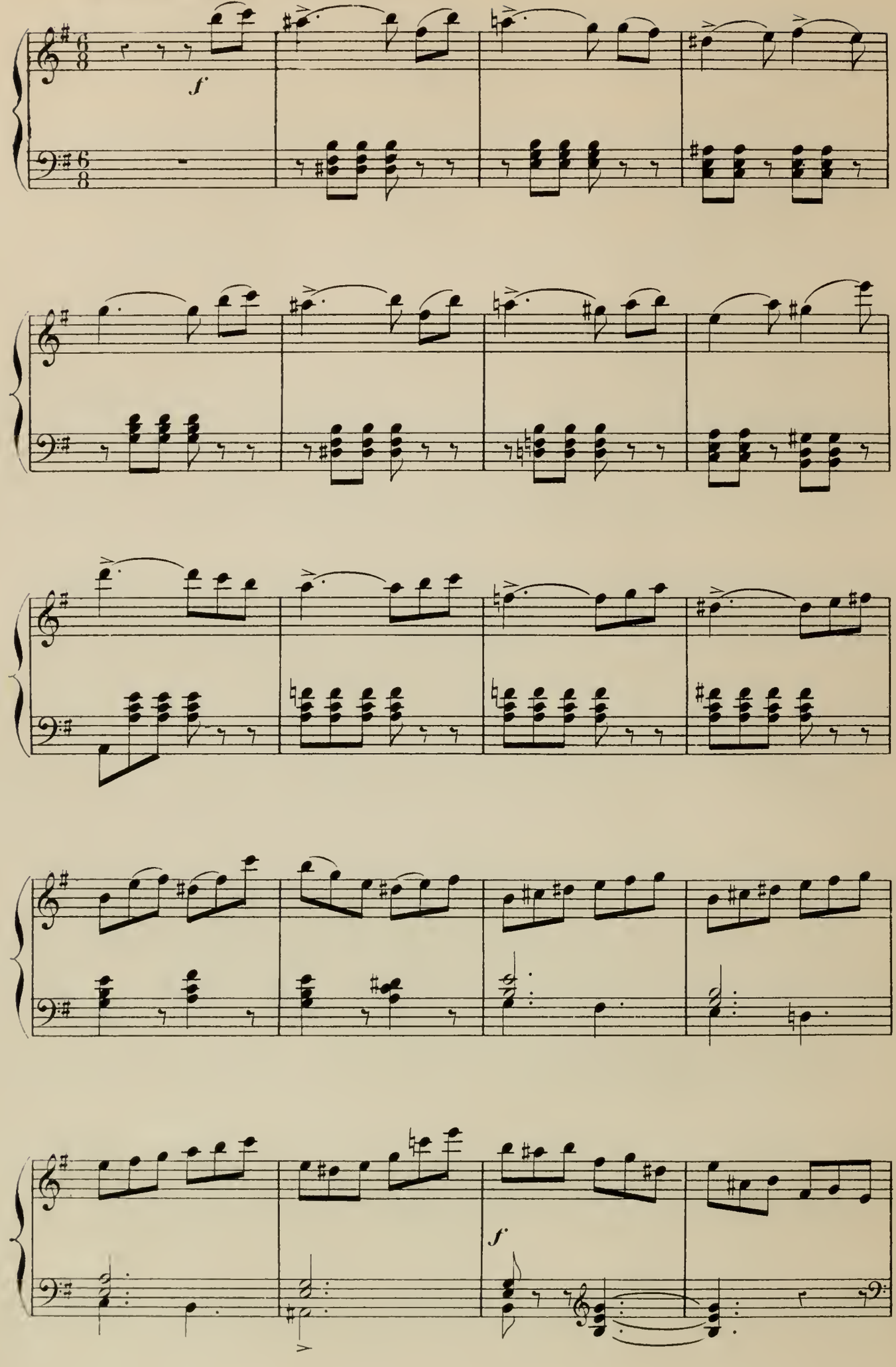

8

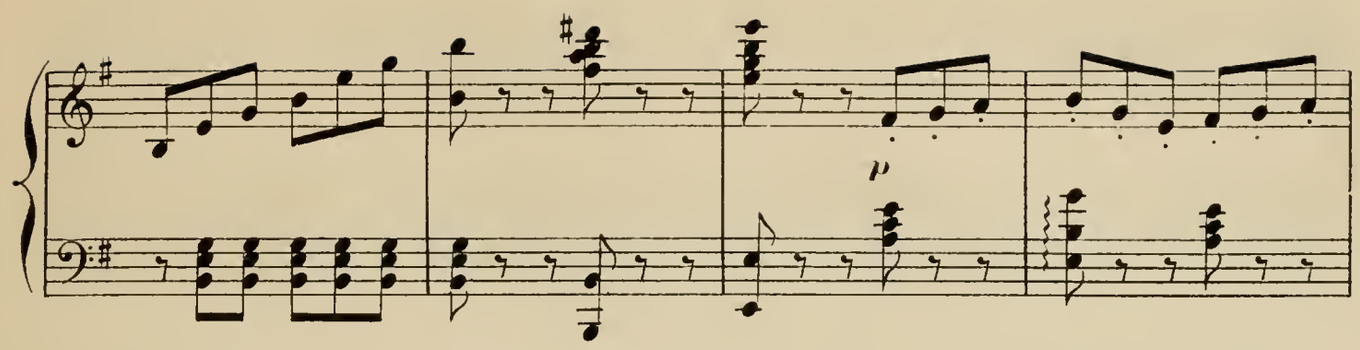
SCÈNE ET SORTIE DES GÉNIES.



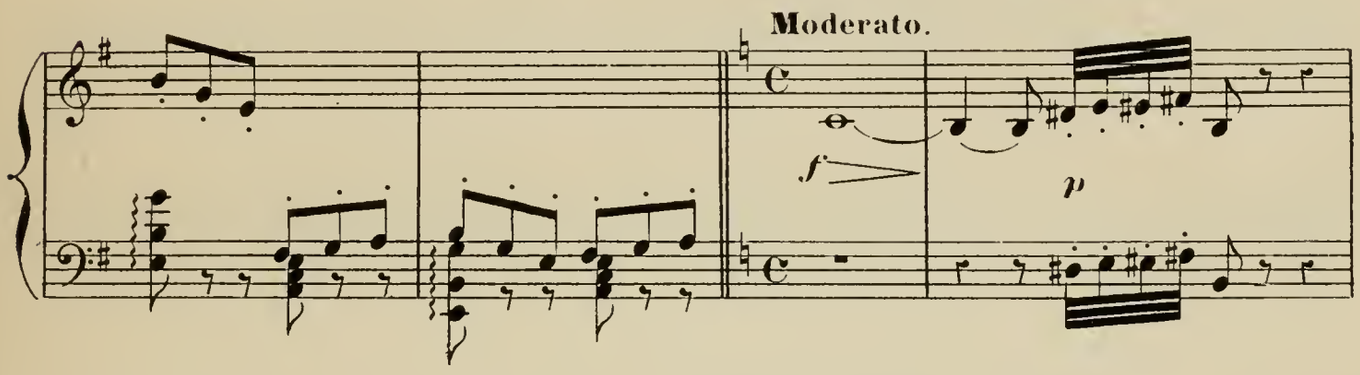

(Sortie des génies)
dim.
léger.
p
p
dim.
pp

All°. con moto. (Désespoir de Ferdinand)

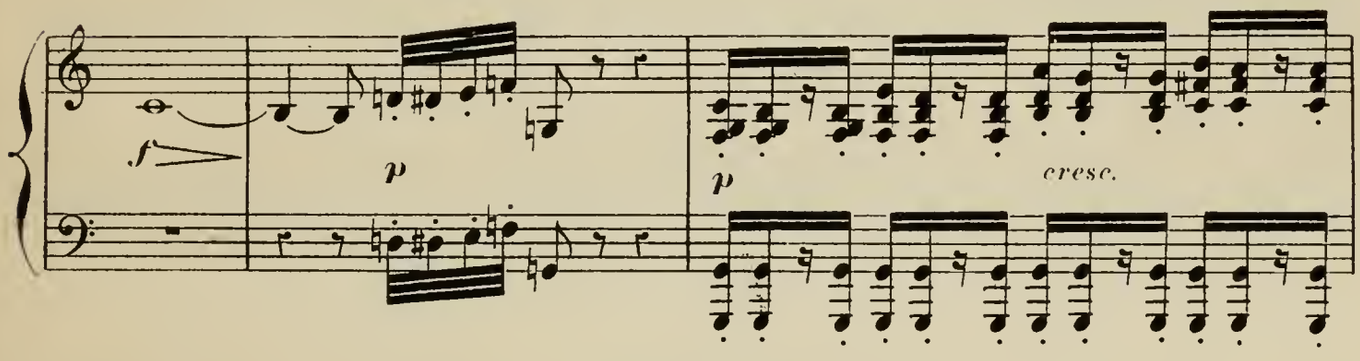




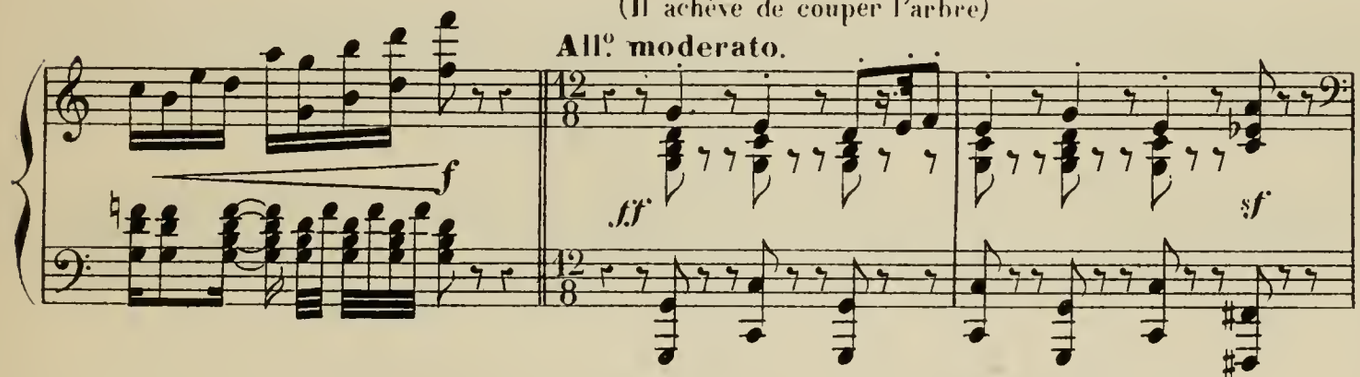
(Gémissement de Caliban)



(Ferdinand reprend la hache)



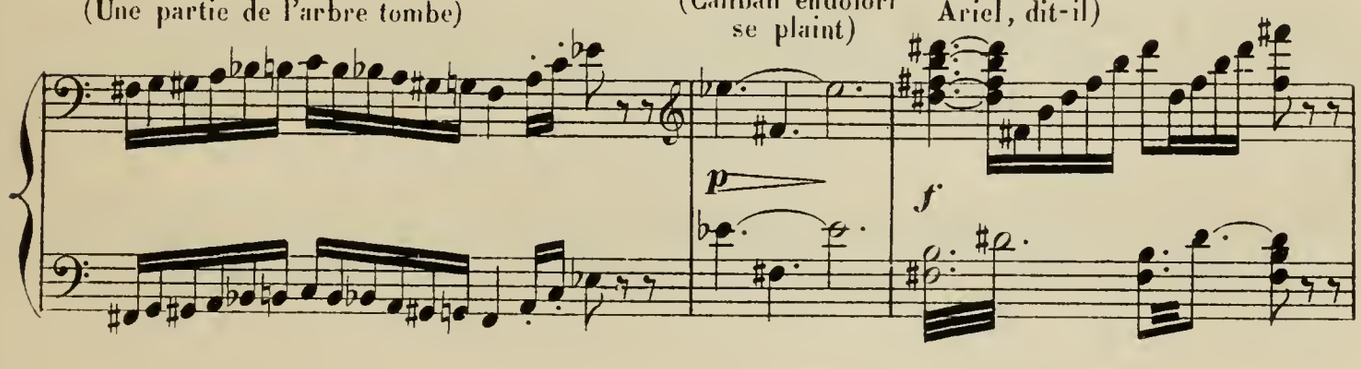
(Il achève de couper l'arbre)

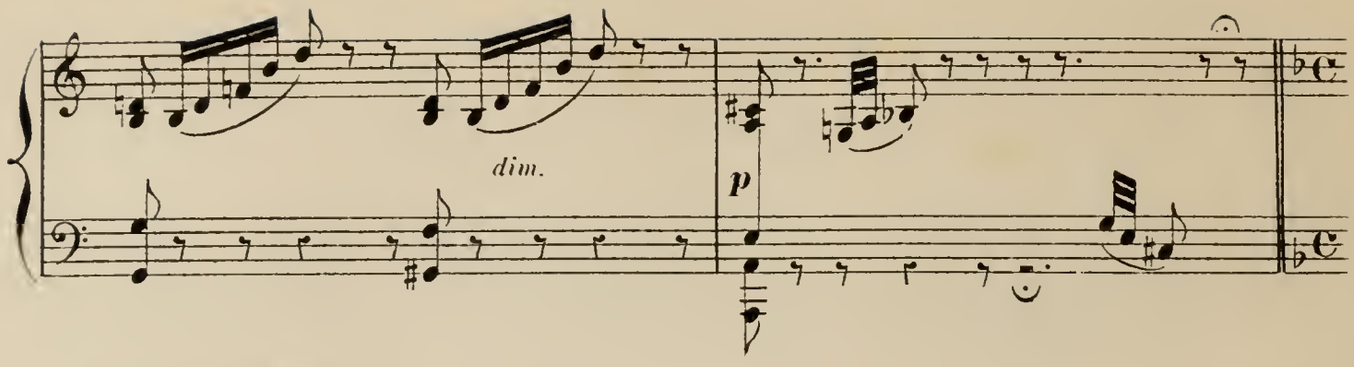


(Une partie de l'arbre tombe)

(Caliban endolori se plaint)

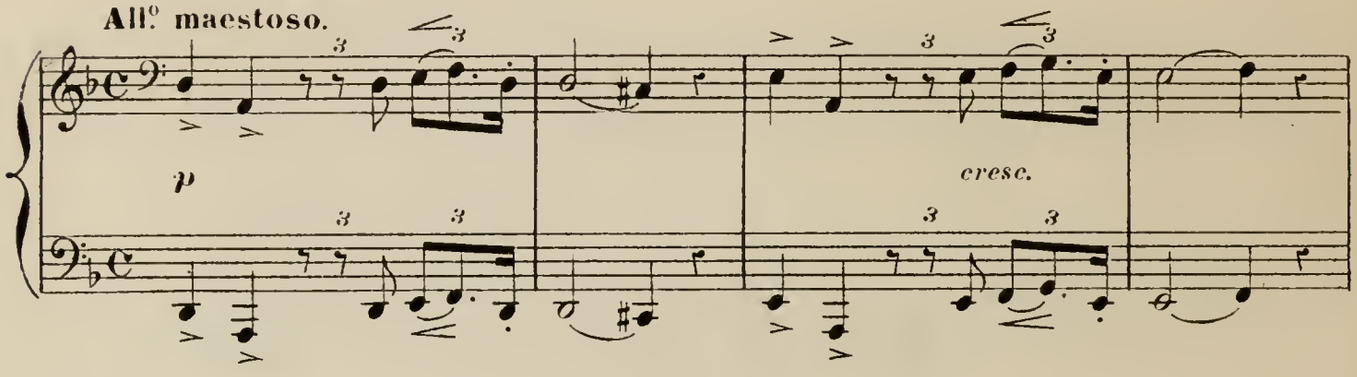
(J'ai été enfermé là par Ariel, dit-il)



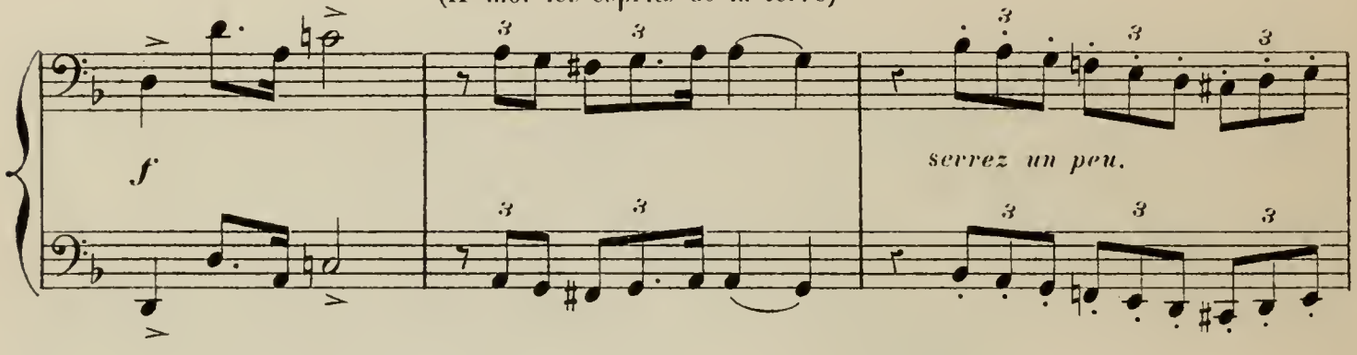


(Enlevez plutôt Miranda! insinue Caliban)

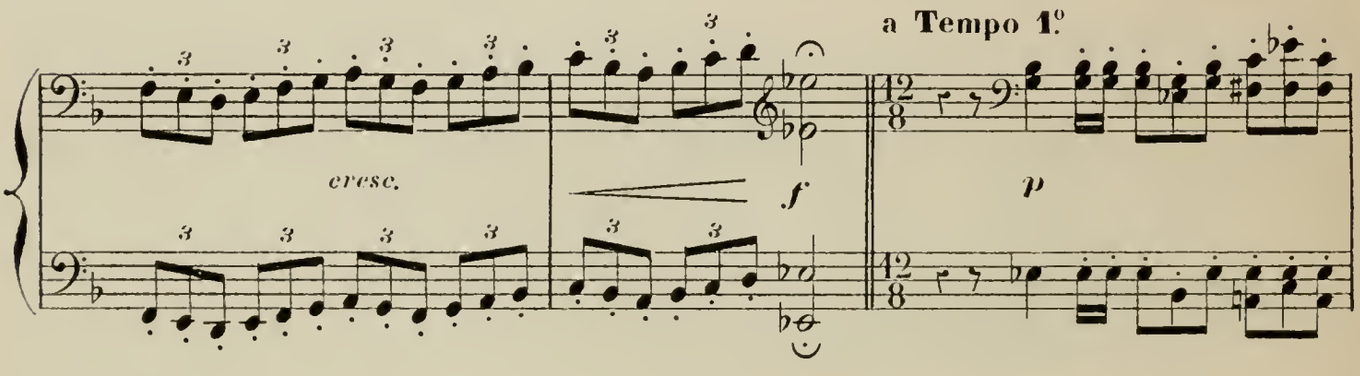
All.° maestoso.

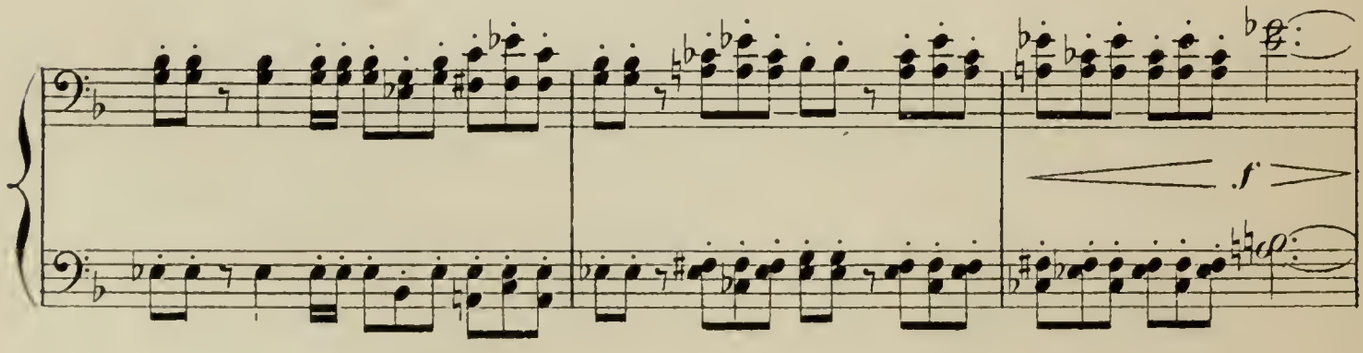


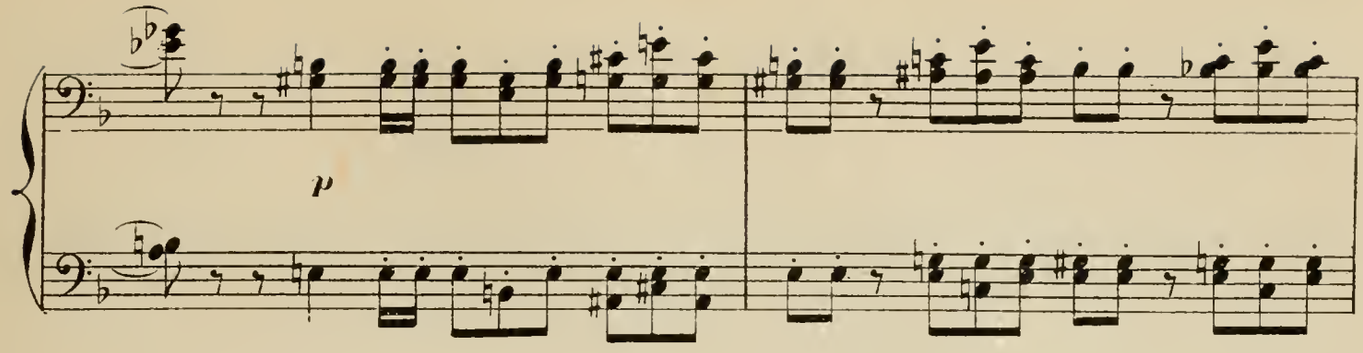
(A moi les esprits de la terre)

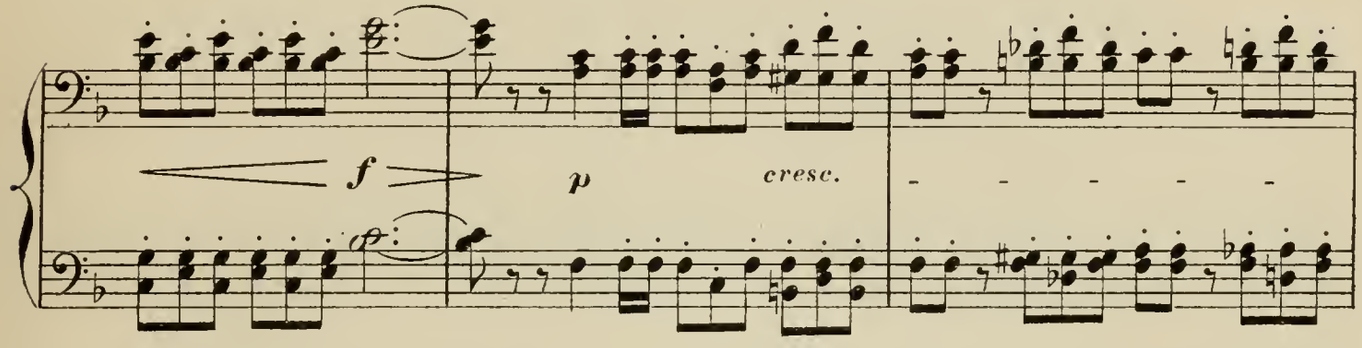


a Tempo 1.°

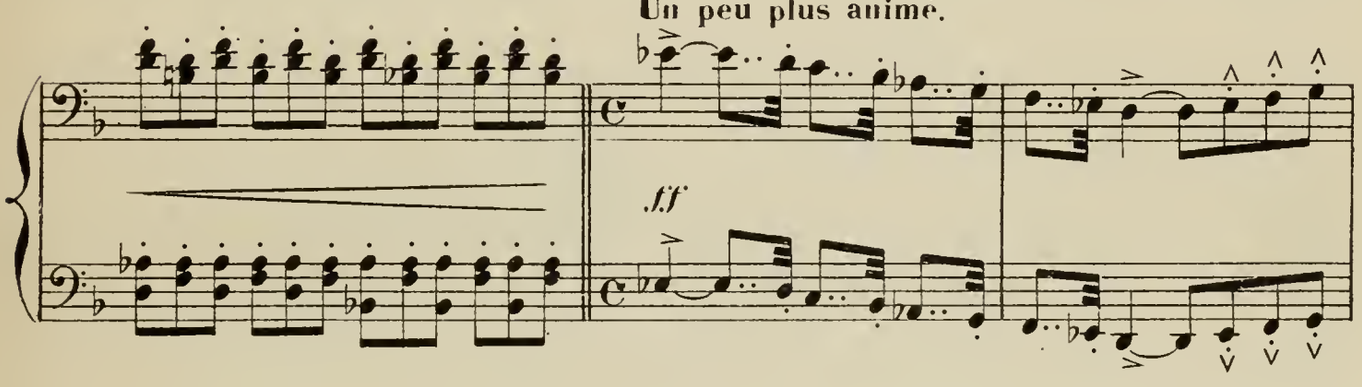


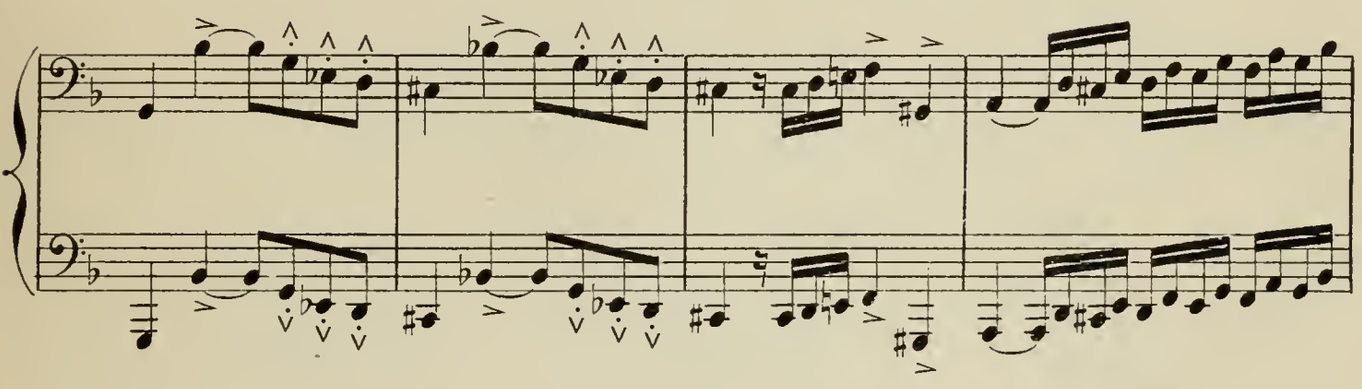




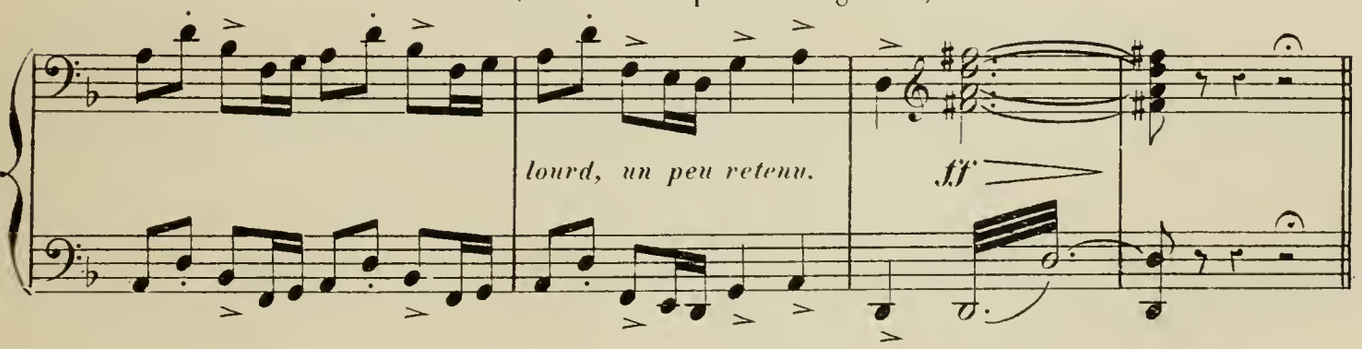


Un peu plus animé.

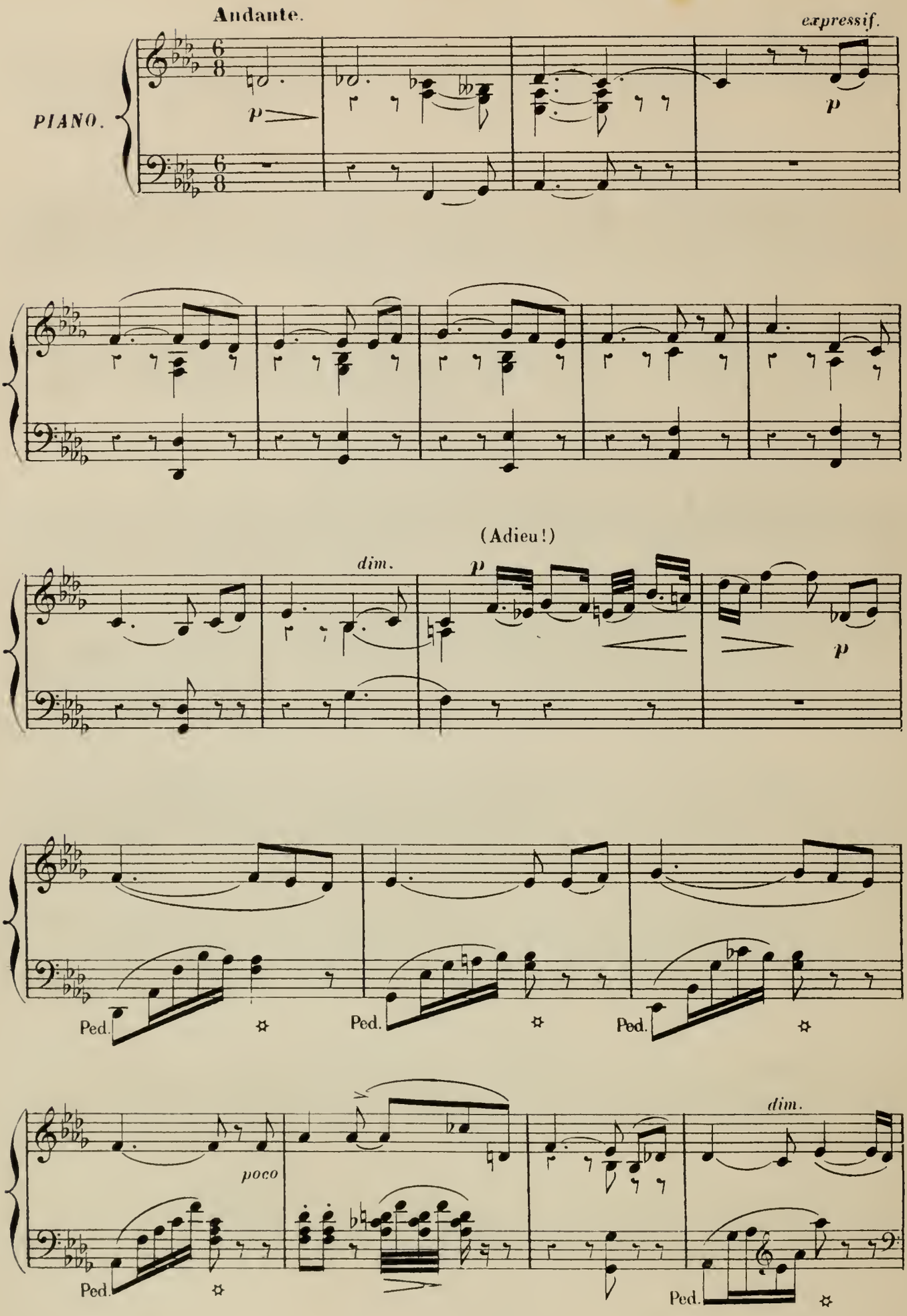


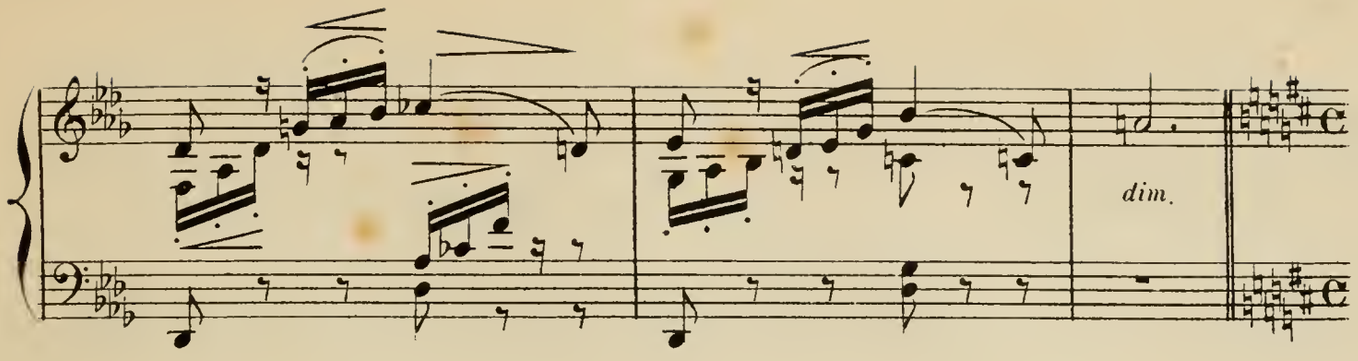


(Ferdinand repousse les gnômes)



DUO D'AMOUR

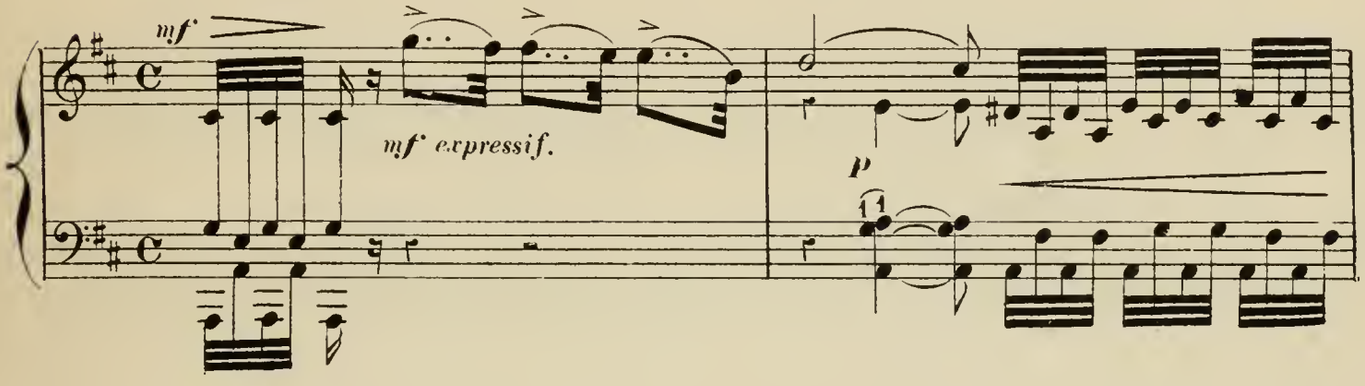

Andante.
expressif.
PIANO.
p
p
(Adieu!)
dim.
p
p
Ped.
Ped.
Ped.
poco
dim.
Ped.
Ped.



(La voici!..)

All° moderato.

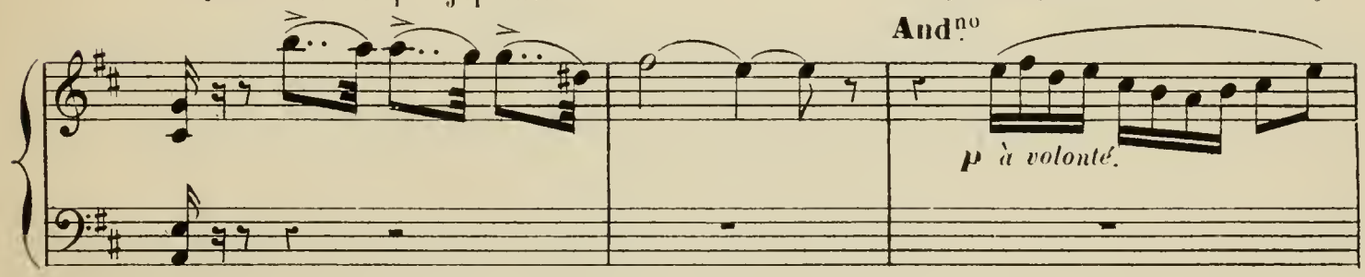
(Miranda paraît sans voir Ferdinand.)



(Qu'est-ce donc que j'éprouve?..)

(De quelles pensées confuses suis-je

And.no

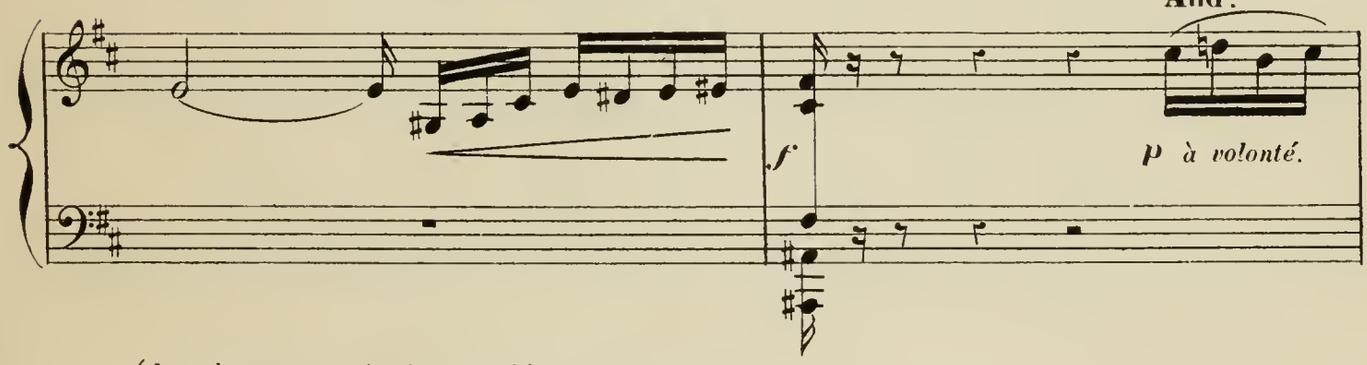


donc oppressée?..)

(A quels combats intérieurs suis-je en proie?..)

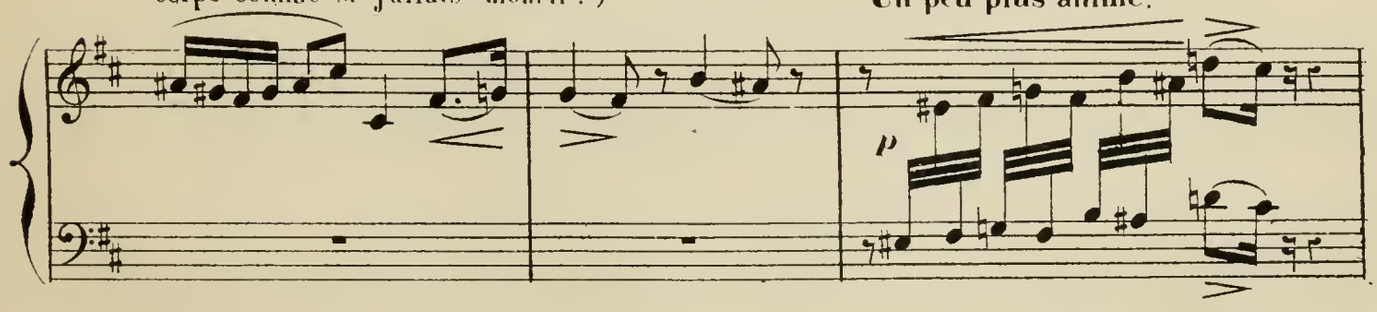
(Je ne me reconnais plus! Je ne me retrouve plus!)

And.no

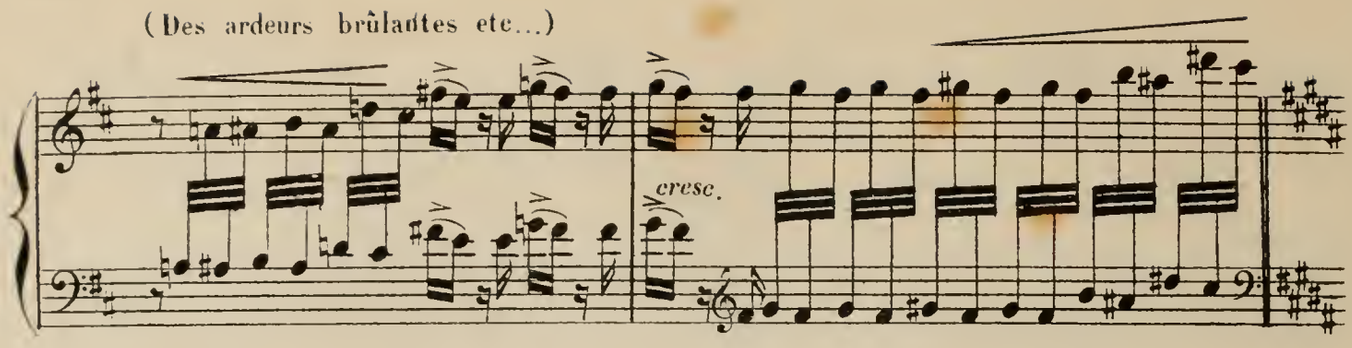


(Des langueurs glacées envahissent tout mon corps comme si j'allais mourir!)

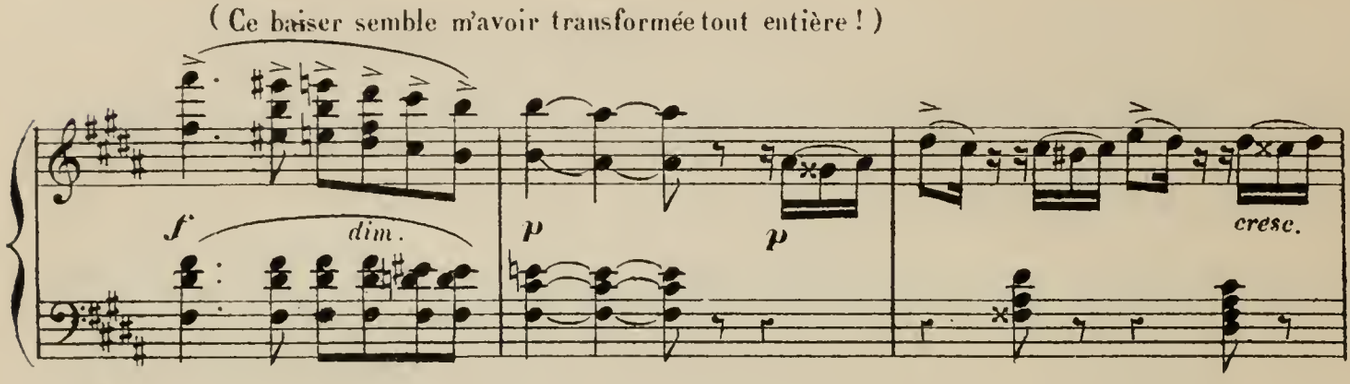
Un peu plus animé.

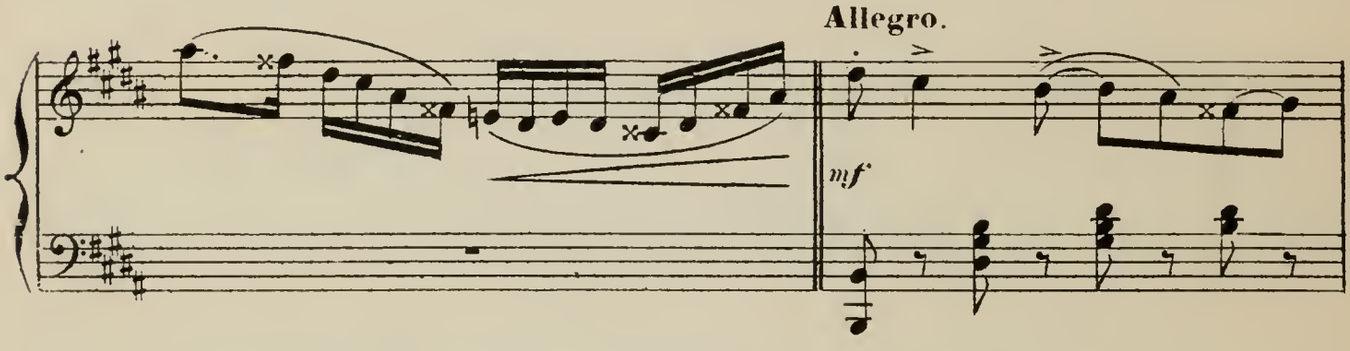


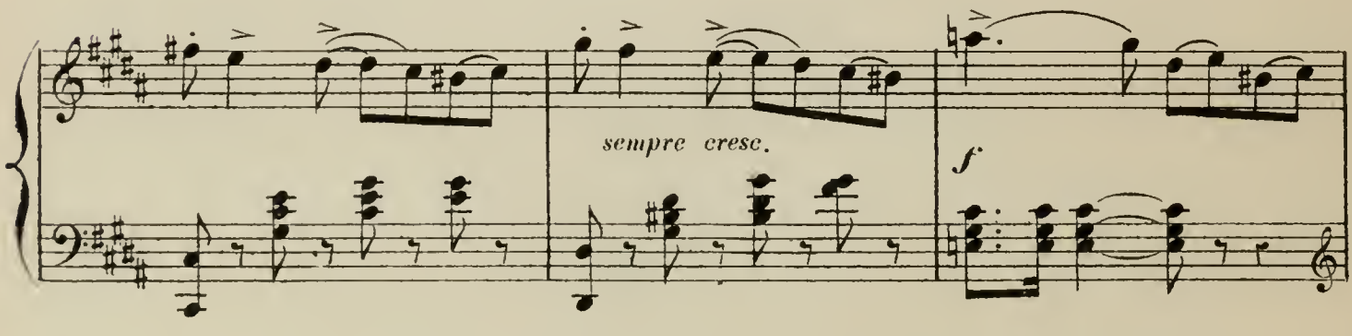
(Des ardeurs brûlantes etc...)



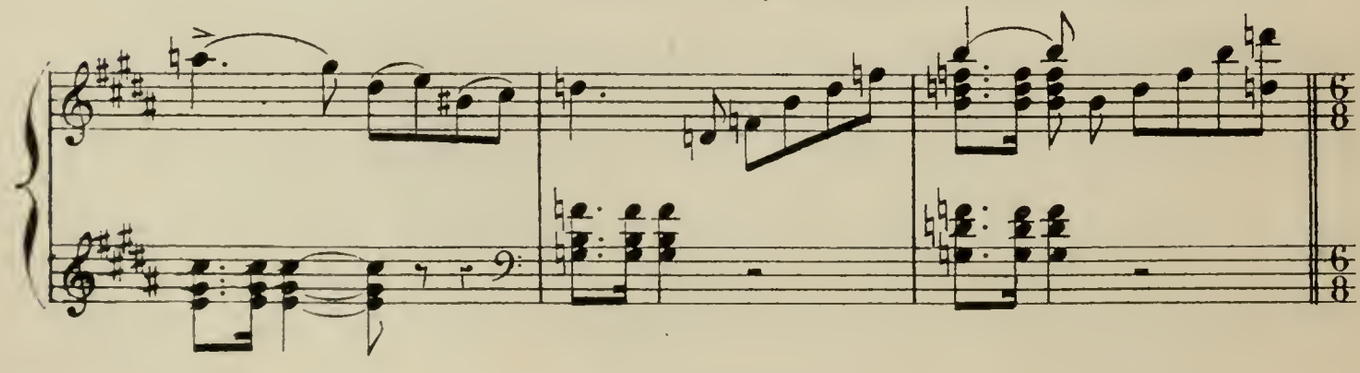
(Ce baiser semble m'avoir transformée tout entière !)







(Pourquoi n'est-il pas là, puisqu'il est mon esclave ?)



(apercevant Ferdinand) *(Ferdinand humble et soumis vient s'agenouiller devant elle)*

And.no (Ah! c'est lui...) (Miranda, pardonne-moi!..)

f *mf* *très expressif.*

(Non! jamais...)

cresc. *f* *poco rit.* *dim.*

a Tempo.

expressif.

p

(Ah! tes yeux me brûlent jusqu'au fond de l'âme.... Adieu!)

cresc. *f* *p rit.* *p* *f*

(Non!.. reste...) (Pourquoi?..) (N'es-tu pas mon esclave? Je te défends de partir!)

a Tempo.

ff ff f p

(Tu veux donc que je meure à tes pieds?) (Je veux que tu m'obéisses!)

très expressif.

(Cruelle fille! Ordonne-moi de me plonger un poignard dans le cœur! je t'obéirai!..)

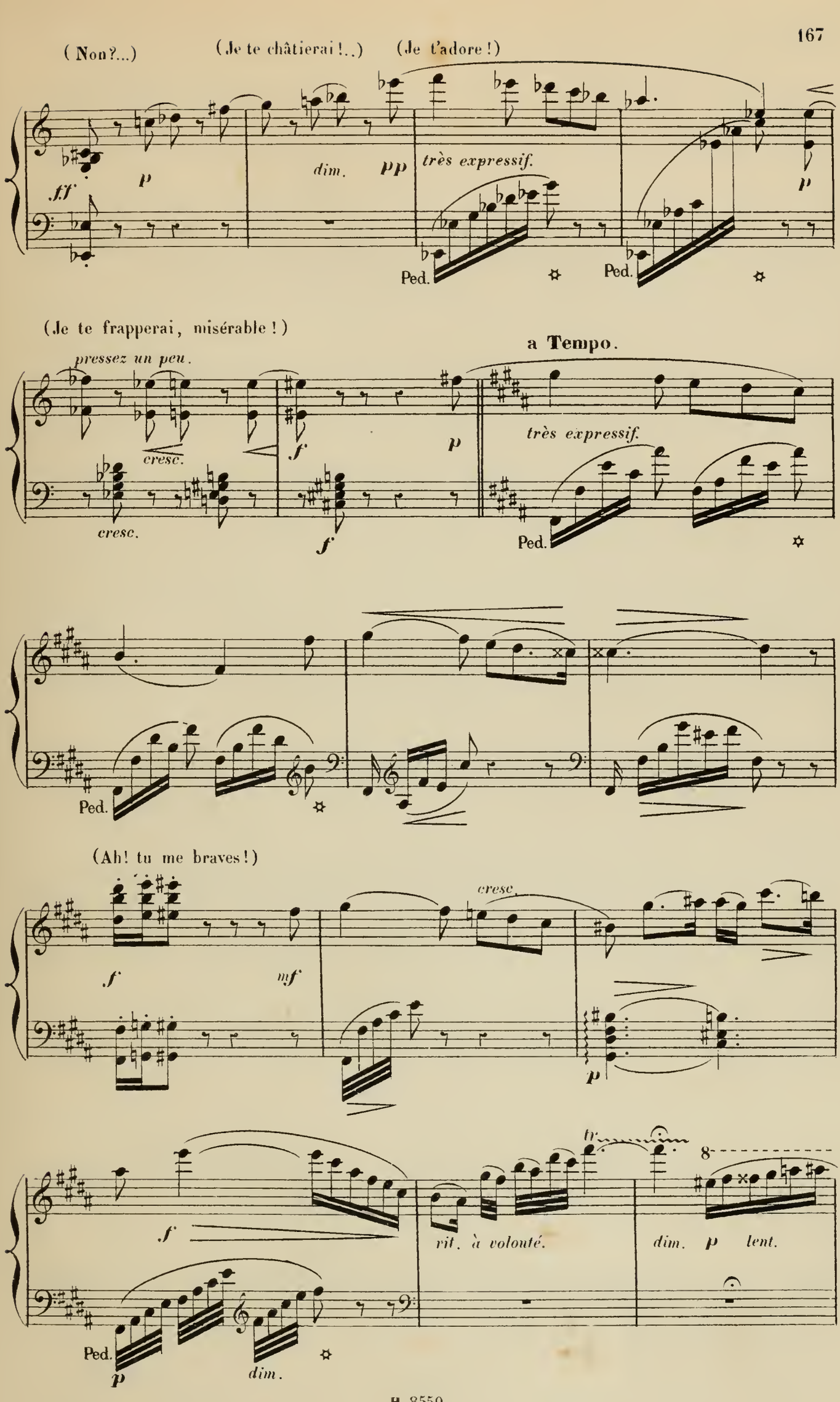
f f f

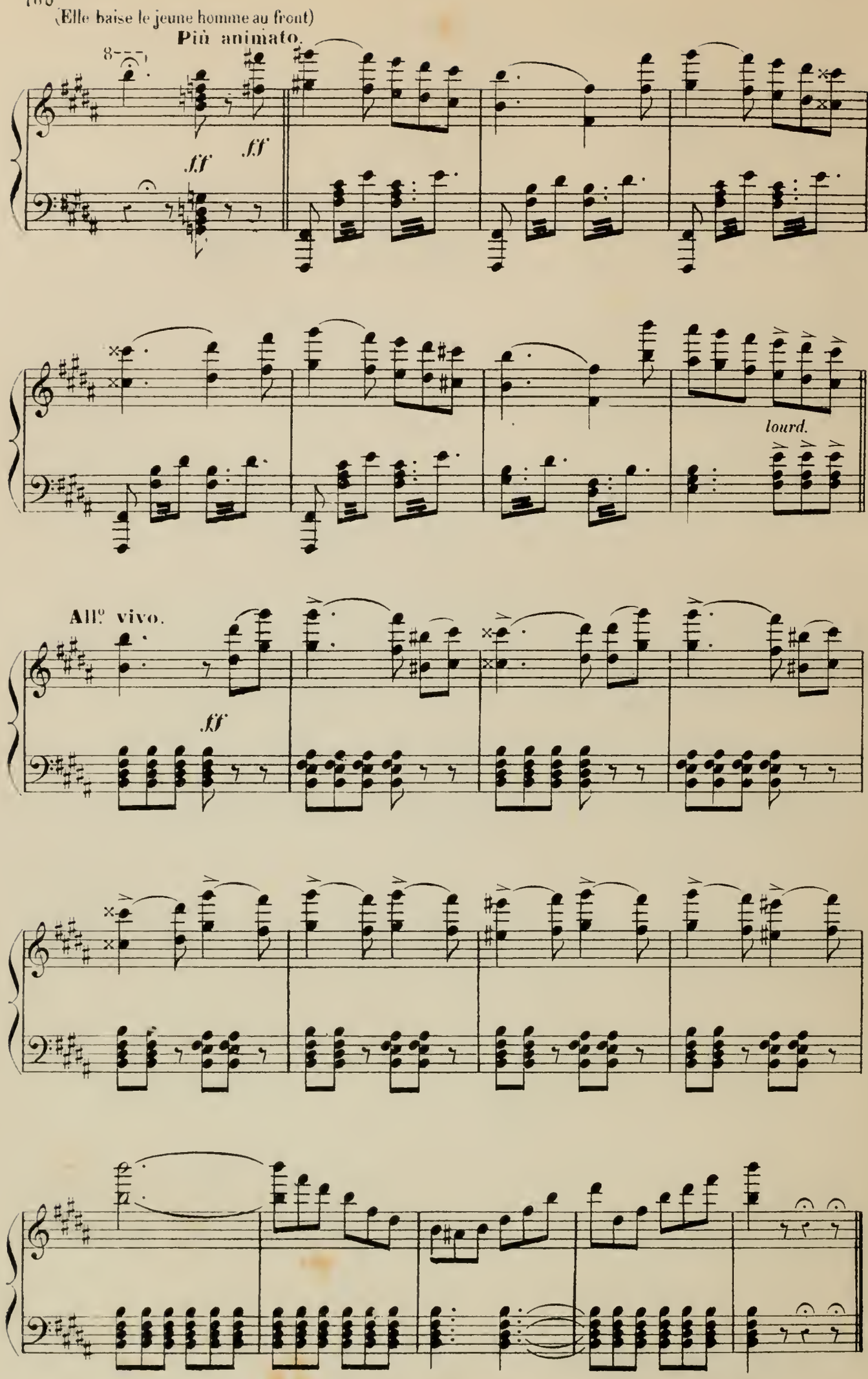
(Non! je t'ordonne etc...)

f f

(à quoi bon?) (Obéis!) (Non!..)

f p f


(Non?...)
(Je te châtierai !..)
(Je t'adore !)
ff
p
dim.
pp
très expressif.
p
Ped.
Ped.
(Je te frapperai, misérable !)
pressez un peu.
a Tempo.
cresc.
cresc.
f
f
p
très expressif.
Ped.
Ped.
(Ah! tu me braves !)
f
mf
cresc.
p
tr
8
f
rit. à volonté.
dim.
p
lent.
Ped.
p
dim.


(Elle baise le jeune homme au front)
Più animato.

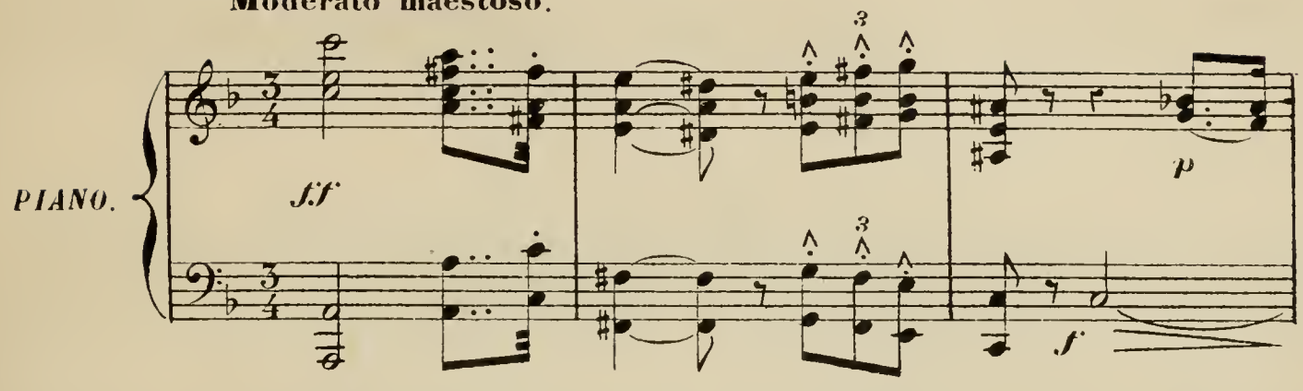
lourd.
All.º vivo.

FINALE

LE NAVIRE _ LES ADIEUX _ APOTHÉOSE

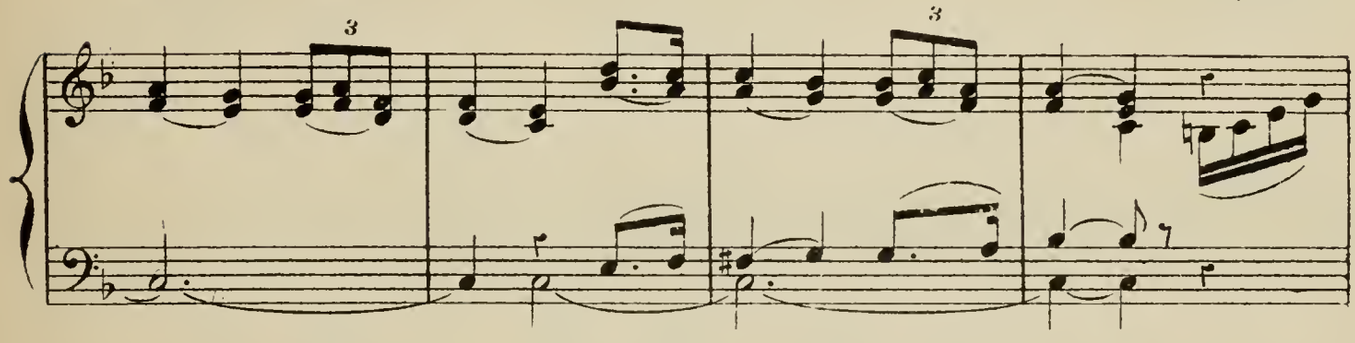
(Ariel paraît.)

Moderato maestoso.

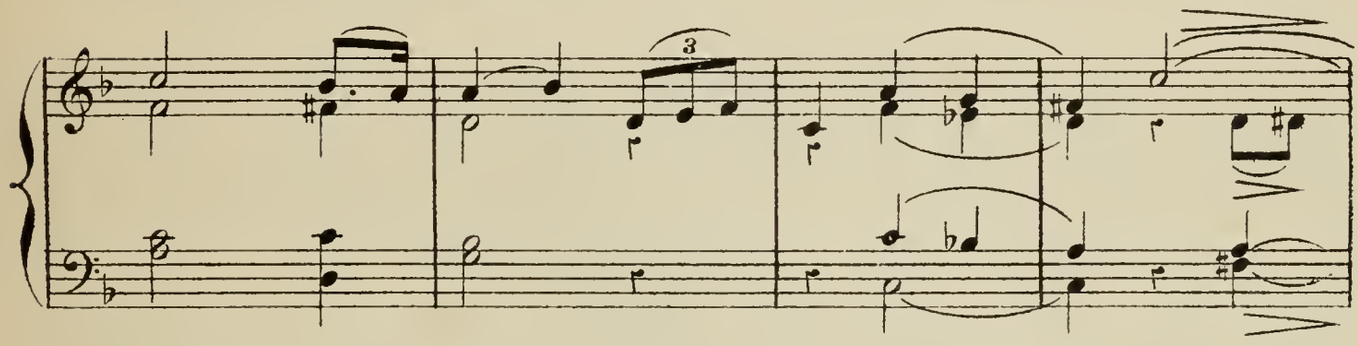


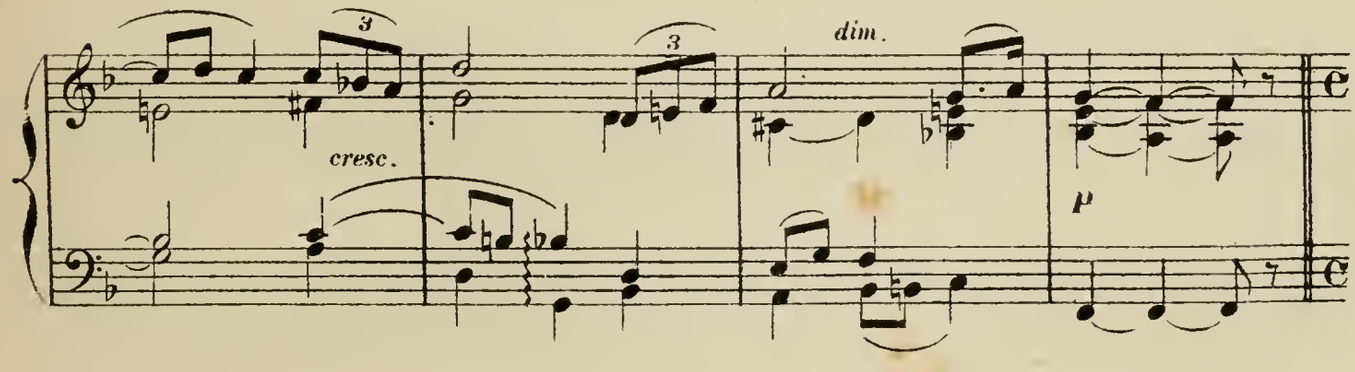
(Je l'aime, dit Miranda.)

(Reproches



tendres et émus d'Ariel à Miranda.)





(Caliban paraît suivi de Stephano et des

Allegro.

f

f

Matelots)

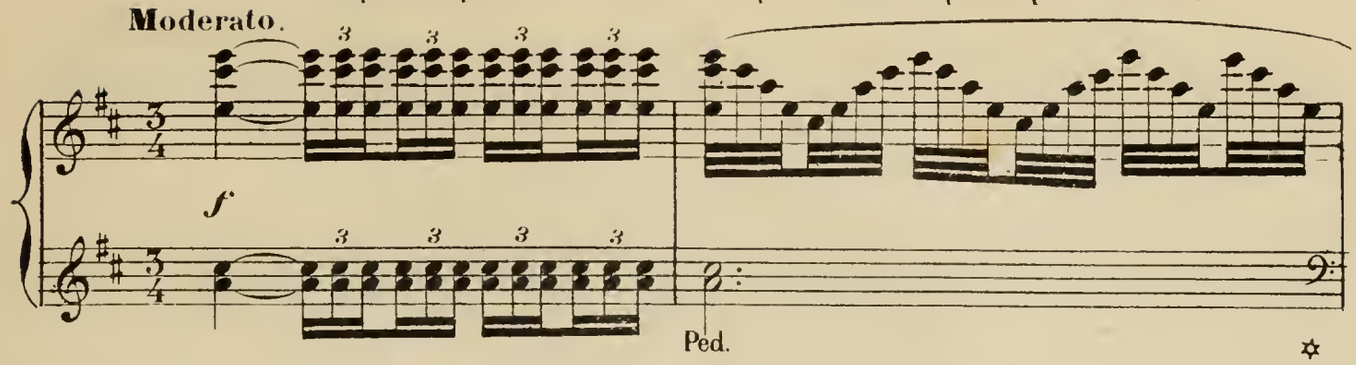
f

f

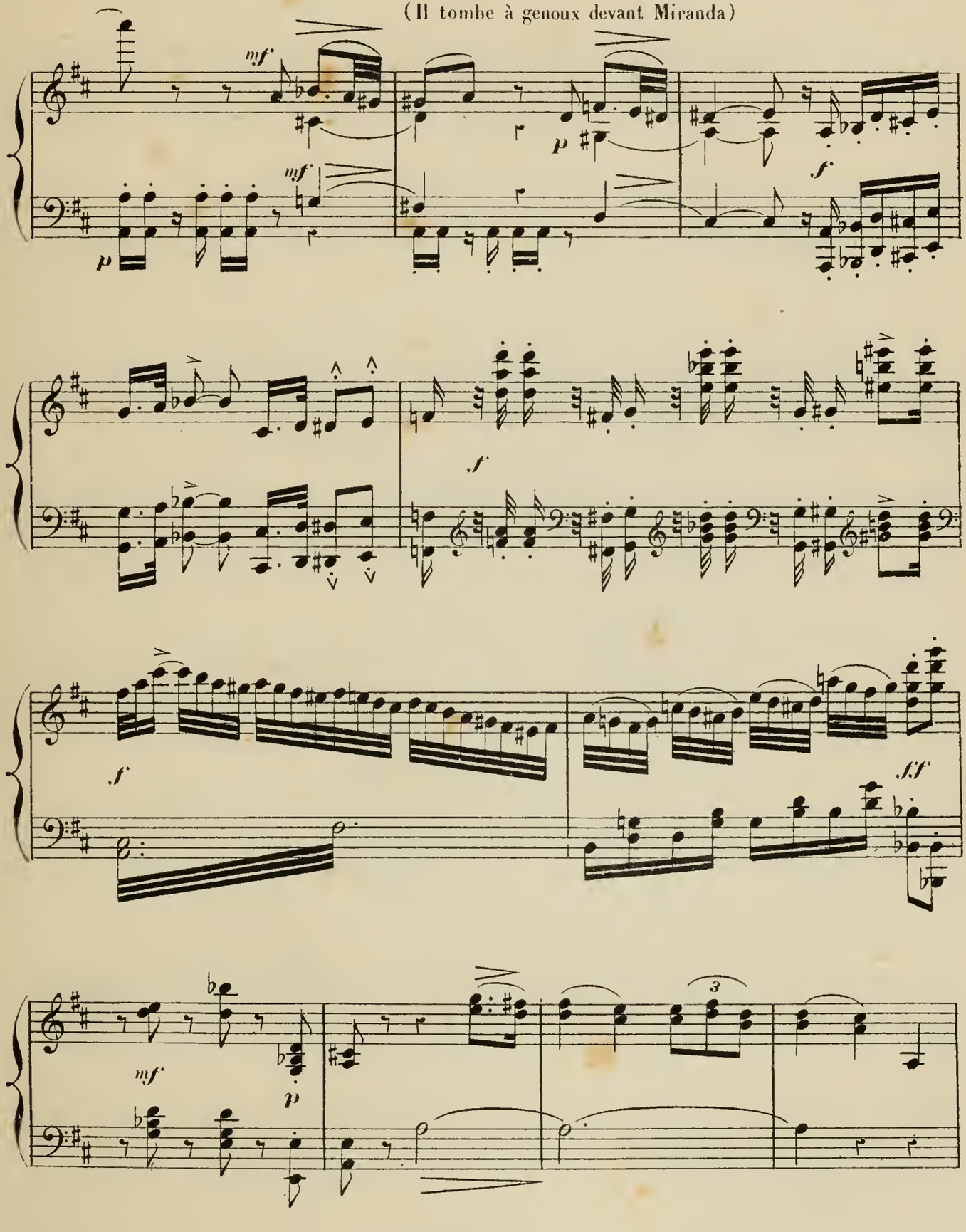
(Stephano et les matelots

reconnaissent Ferdinand)

(Stephano aperçoit le collier et le petit diadème portés par Miranda.)

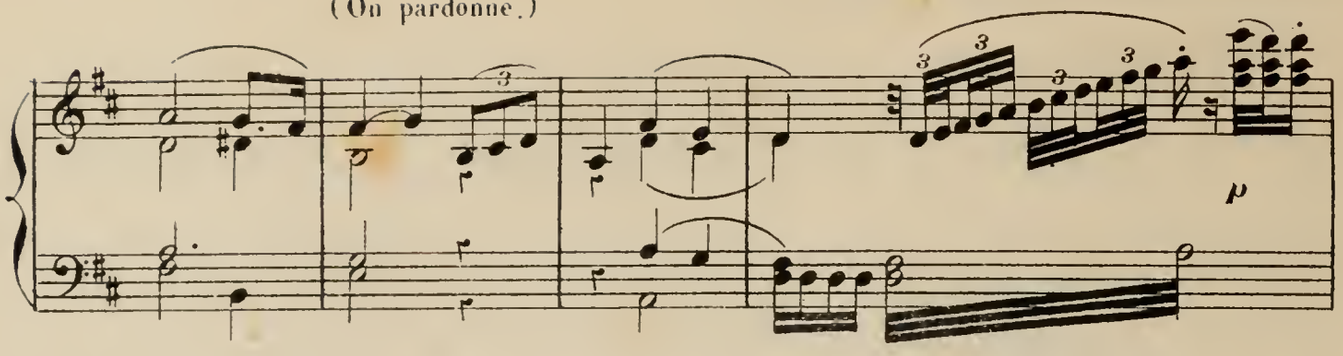


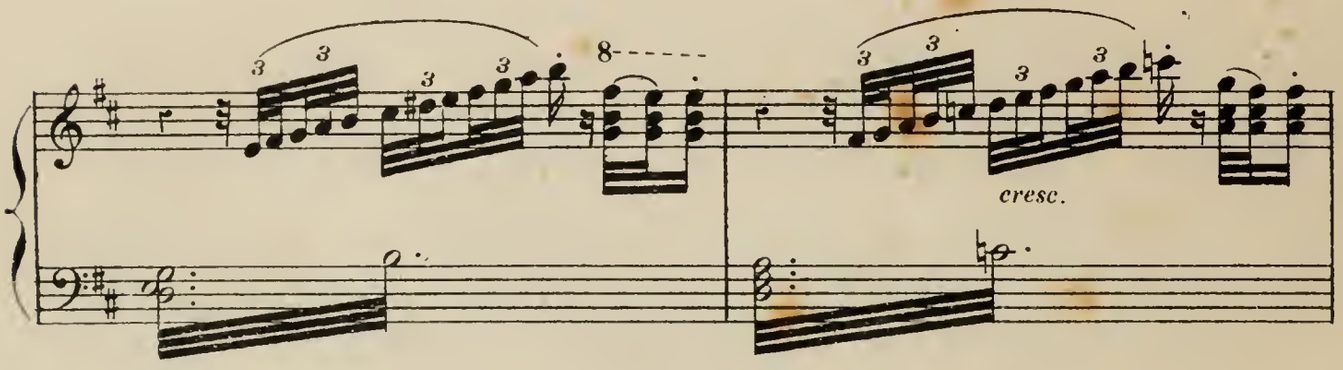
(Il tombe à genoux devant Miranda)

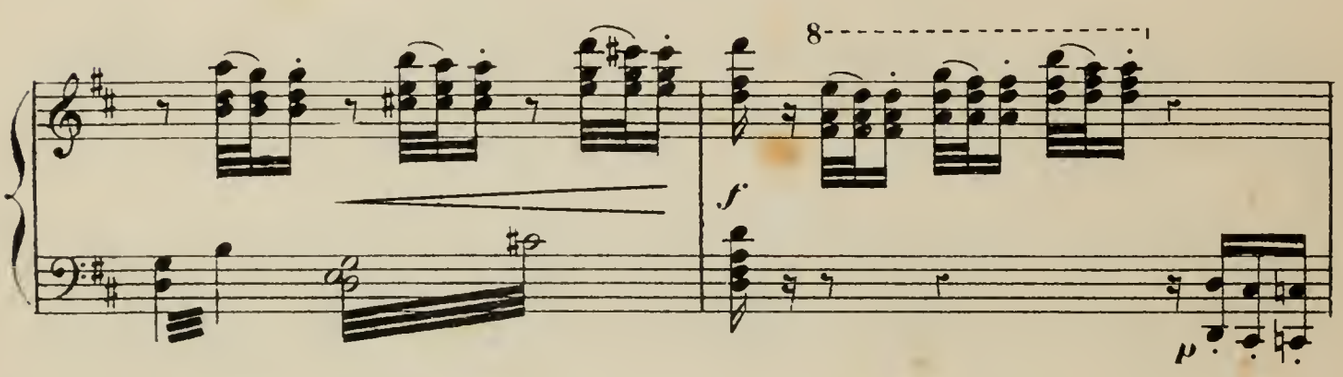


(1re ENTRÉE DES DIVINITÉS DE L'ILE)

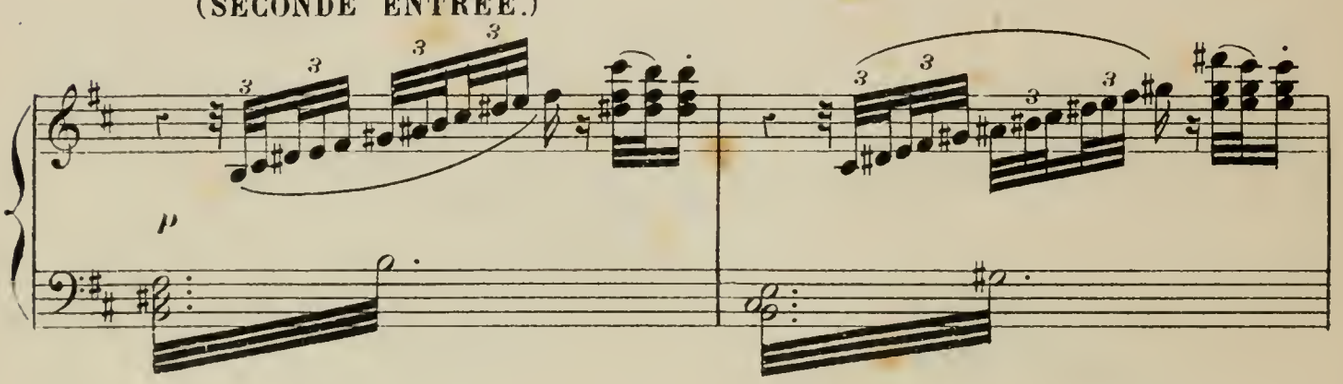
(On pardonne.)

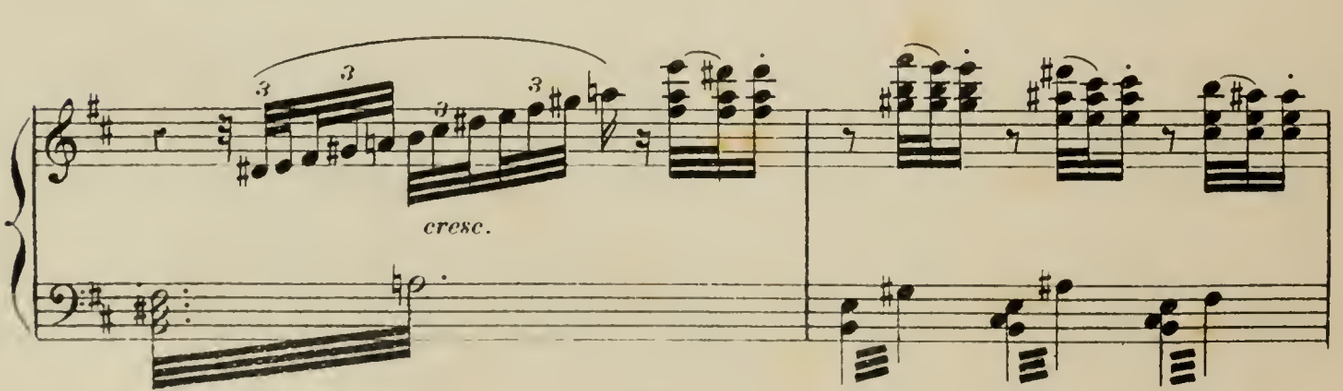




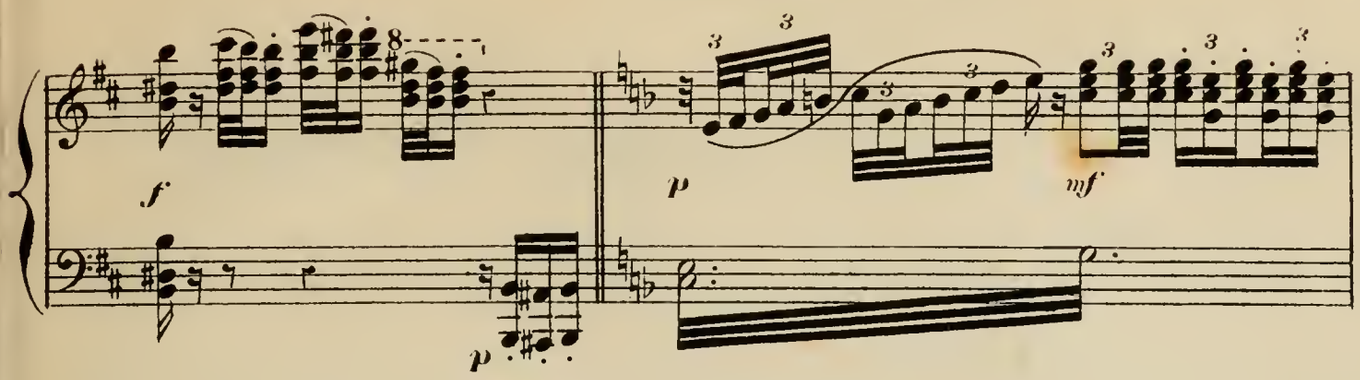


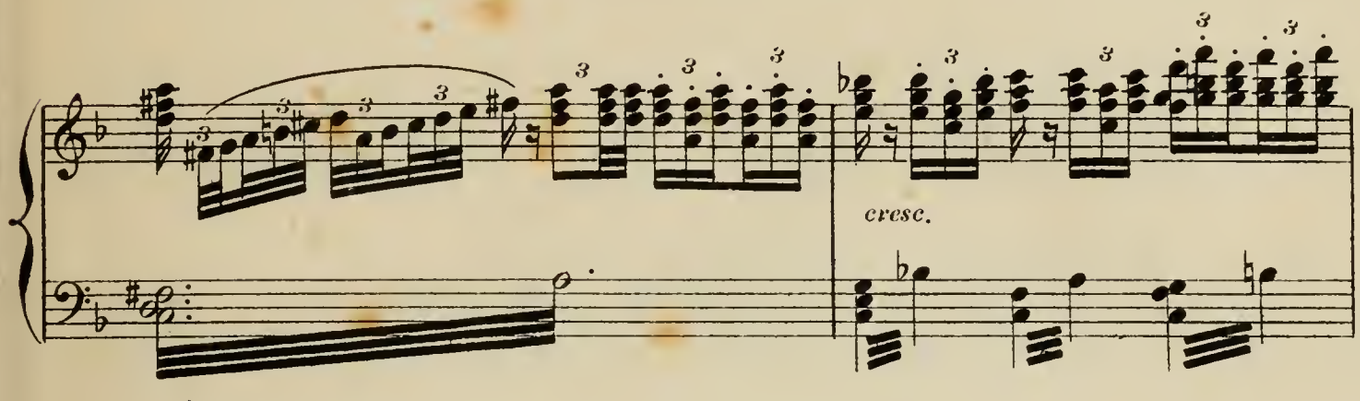
(SECONDE ENTRÉE.)

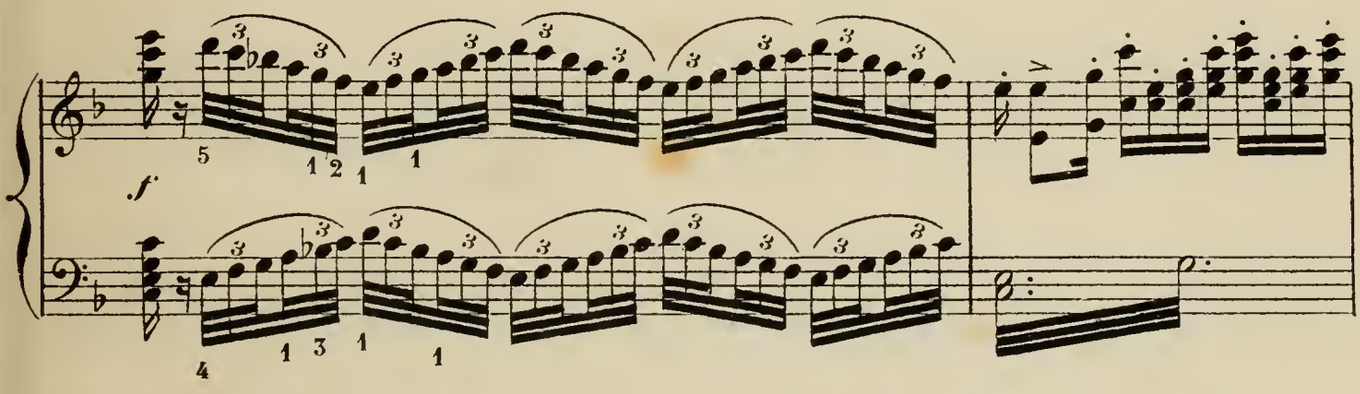




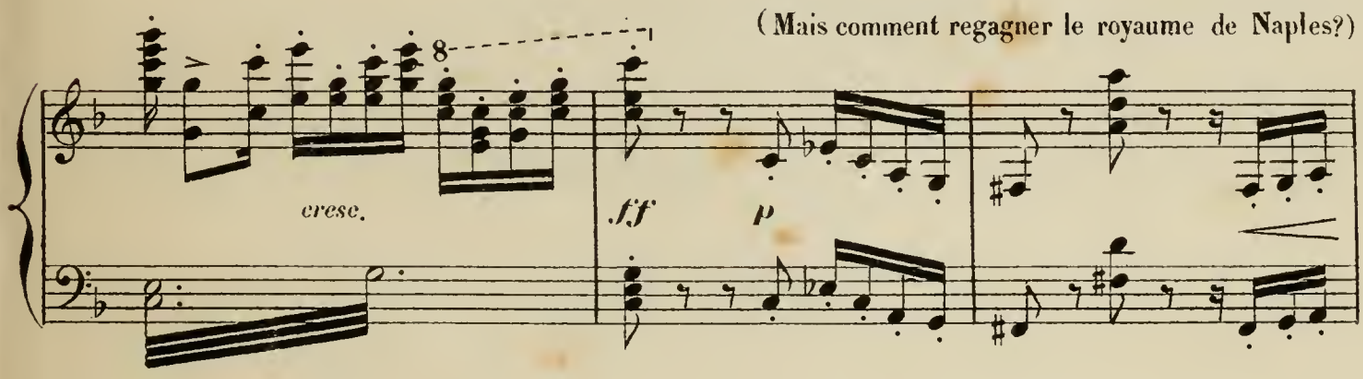
(TROISIÈME ENTRÉE)



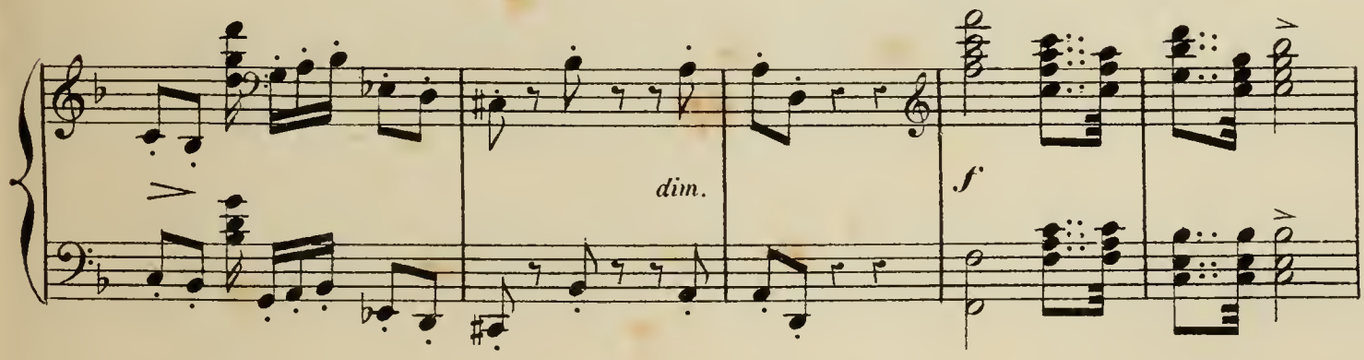


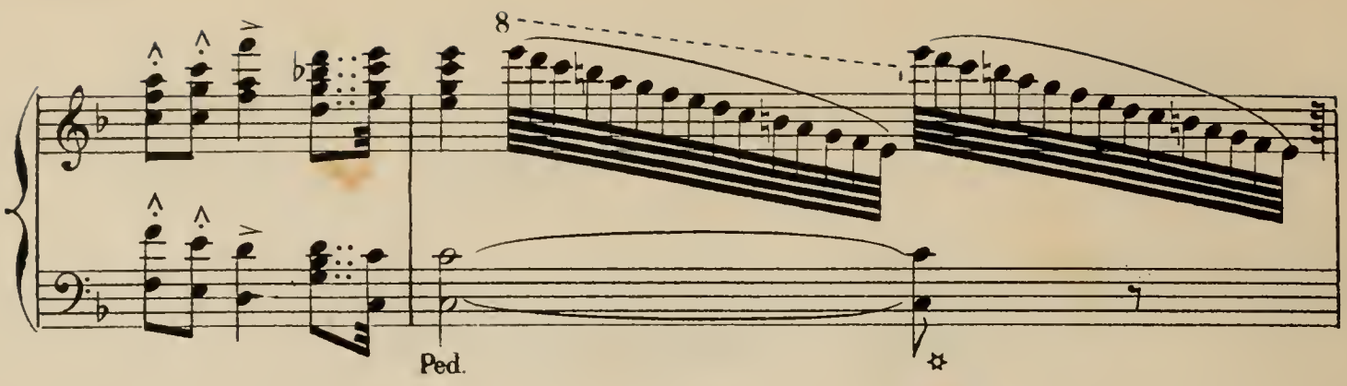


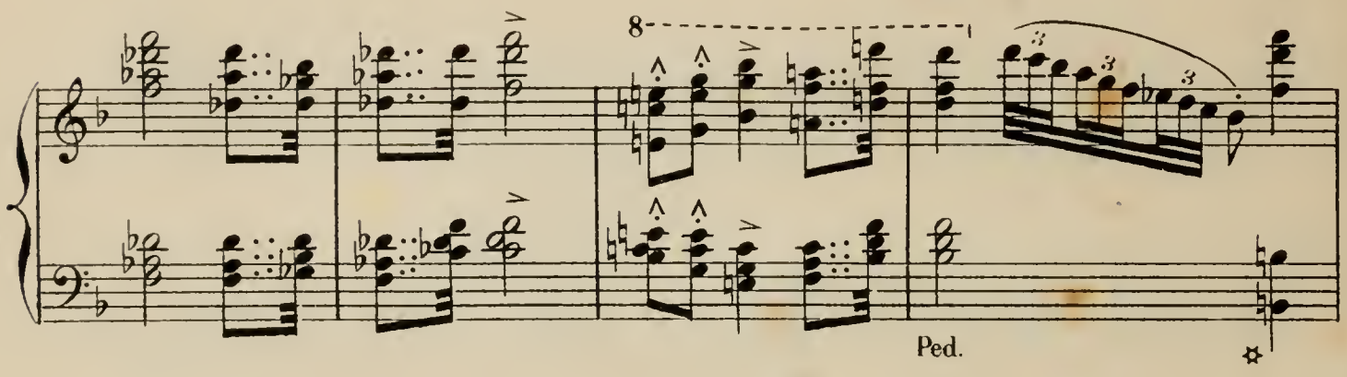
(Mais comment regagner le royaume de Naples?)

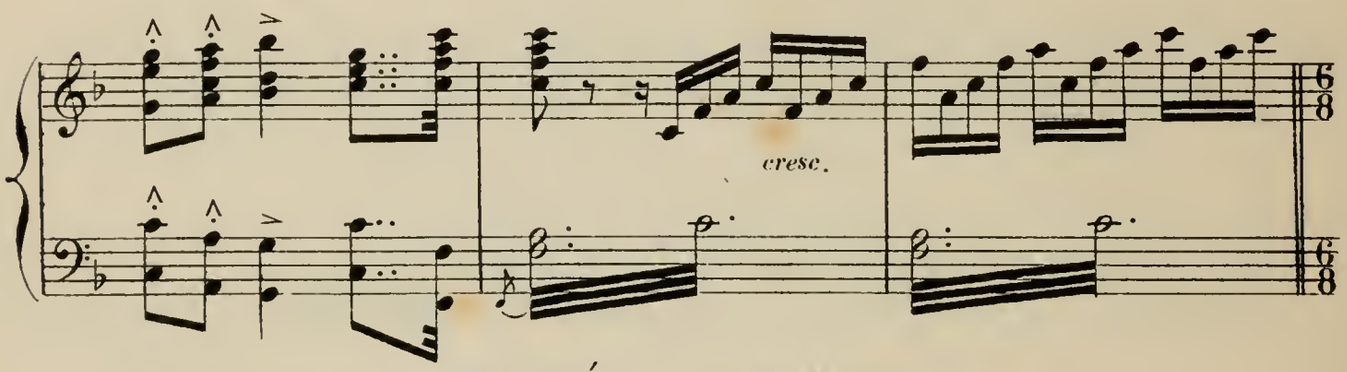


(Sur un geste d'Ariel la forêt s'écarte)



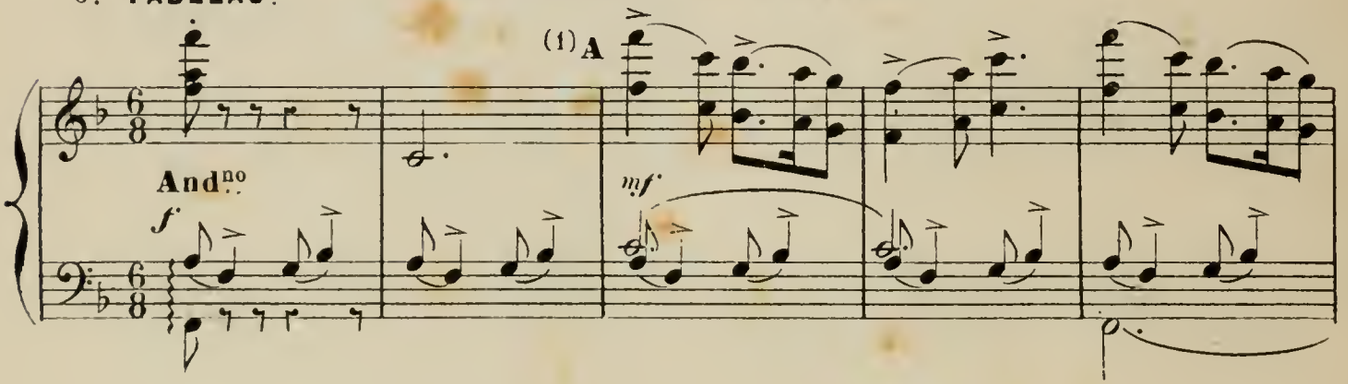


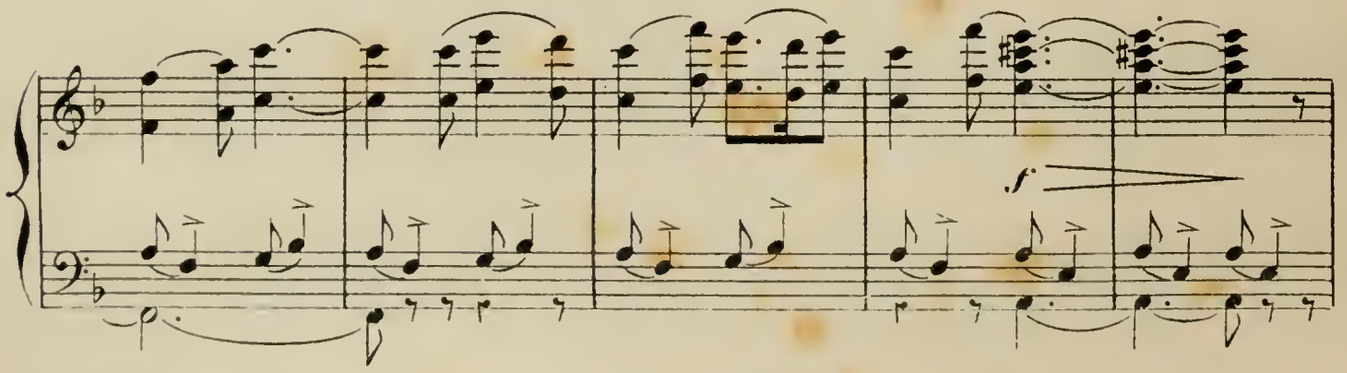




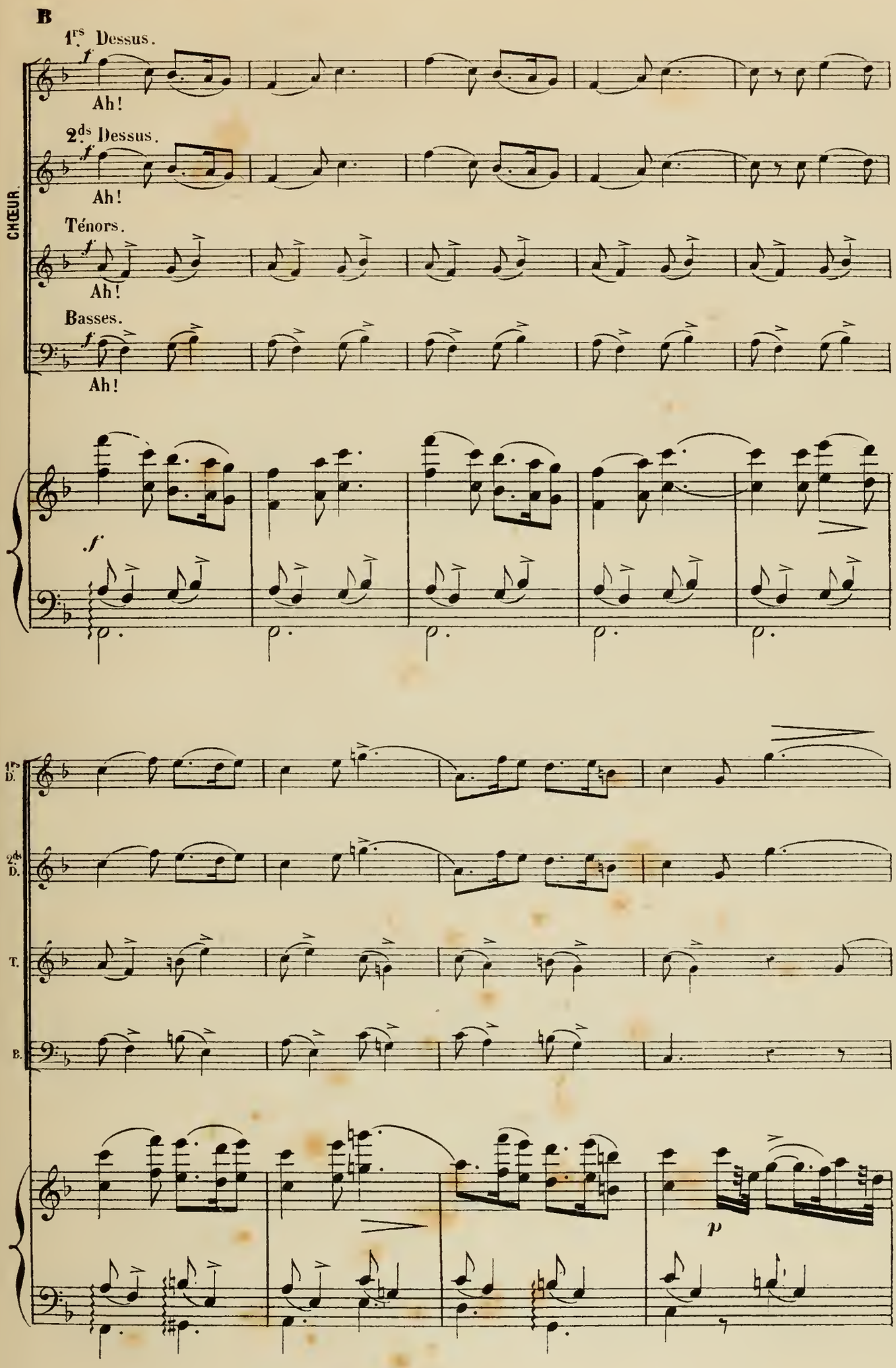
6e. TABLEAU.

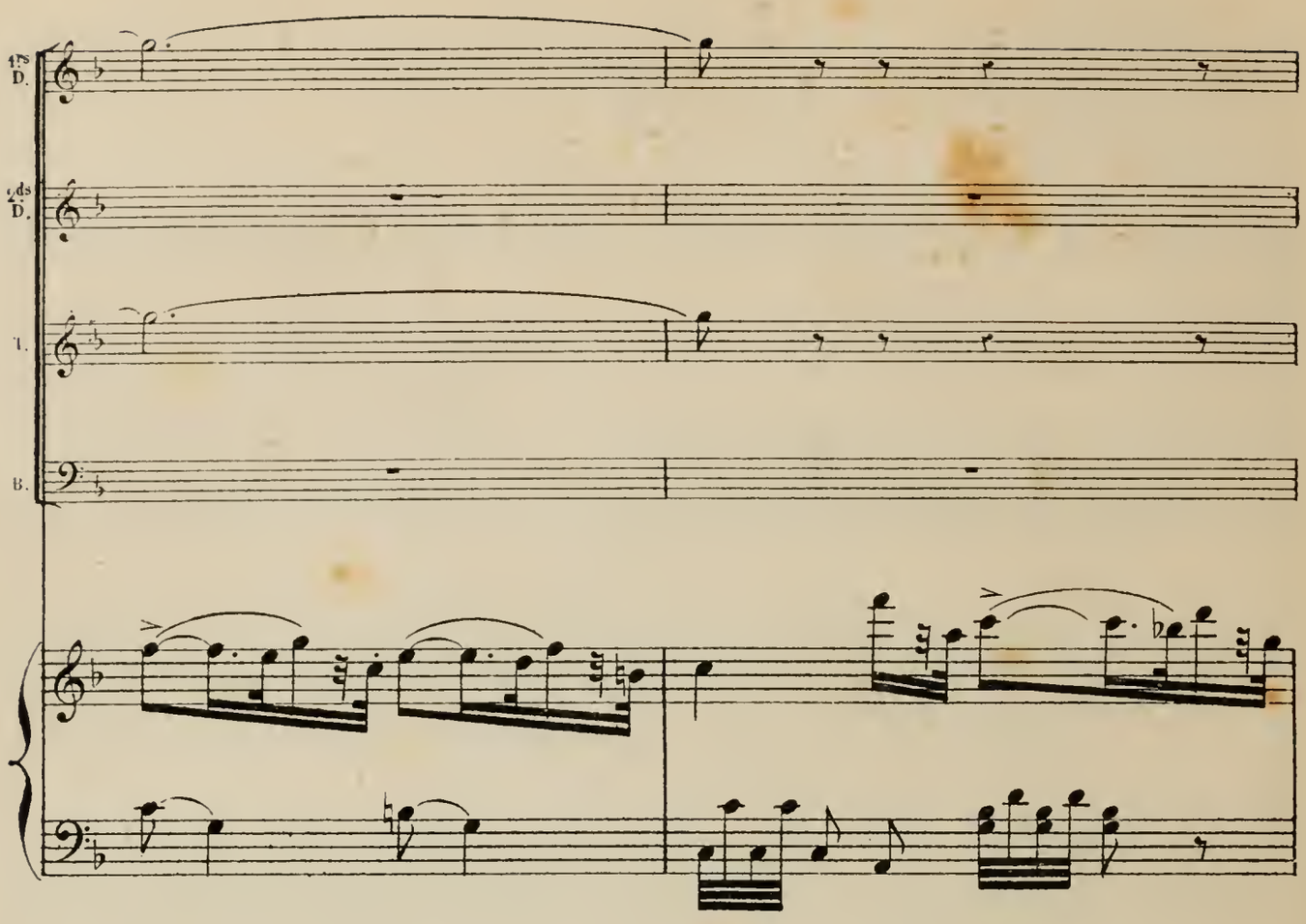
ENTRÉE DU NAVIRE

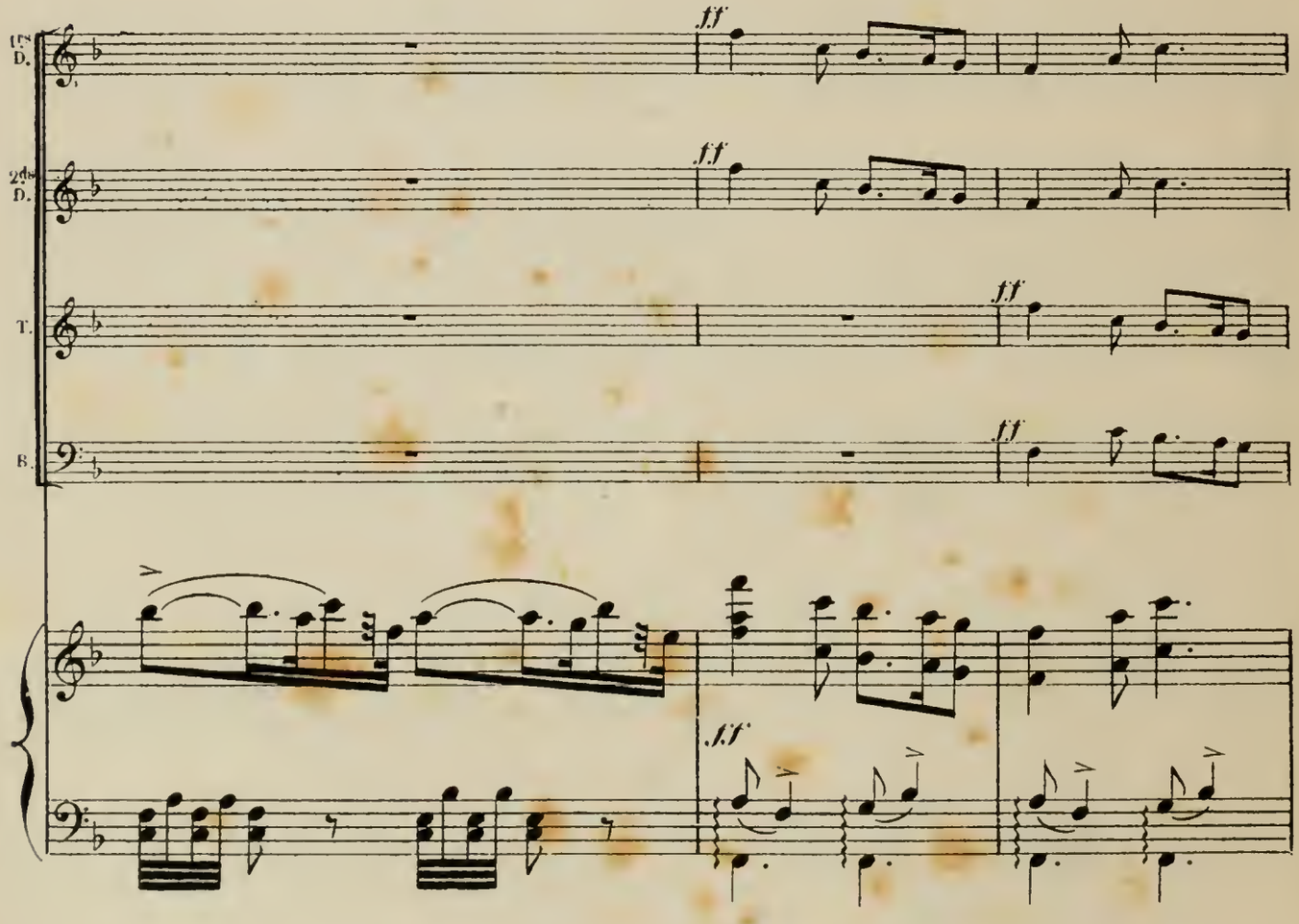


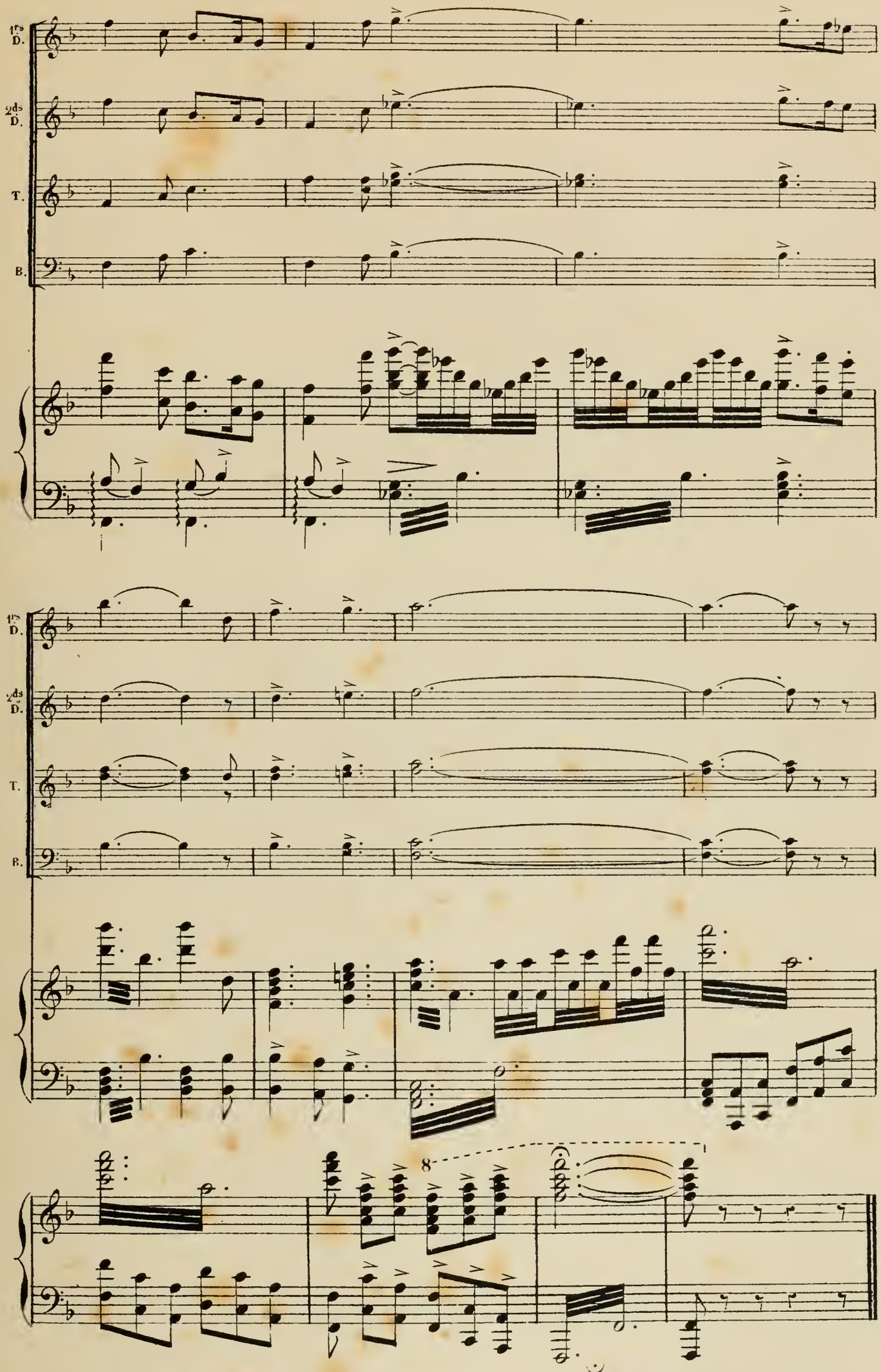


(1) Coupure ad libitum de A à B


B
1rs Dessus.
f
Ah!
2ds Dessus.
f
Ah!
Ténors.
f
Ah!
Basses.
f
Ah!
CHŒUR.
f
1re D.
2de D.
T.
B.
p


1ers D.
2ds D.
T.
B.


1ers D.
2ds D.
T.
B.
fff
fff
fff
fff
fff



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