LA CAPTIVE

Pantomime-Ballet

en 2 Actes et 4 Tableaux

Scenario de

Lucien Solvay

Musique de

Paul Gilson

CHORÉGRAPHIE DE

G. GALEOTTI-SARACCO

Bruxelles

1901

PROPRIÉTÉ DES AUTEURS

Tous droits réservés.

E. Franssens, Grav.-Imp.
rue Rouen Bovie, Bruxelles.

PERSONNAGES

ZEMROUDE (La Captive.)
LA MAGICIENNE.
LE PRINCE.

PREMIER ACTE. — Un Veilleur, un Messager, le Muezzin; Peuple (femmes, enfants, vieillards), Derviches, Gens d'armes, Guerriers (fantassins, cavaliers, porte-étendards, musiciens, la suite du Prince); Captifs (enfants, femmes, quelques jeunes gens); les Prêtres; une Sentinelle, une Patrouille.

DEUXIÈME ACTE. — *1er Tableau.* — Serviteurs, Danseuses et Musiciens; un Officier de garde, la Garde; la suite du Prince (la Cour), puis le Peuple; Fées (compagnes de Zemroude).

2e Tableau. — Une Caravane (marchands, porteurs, conducteurs); deux Derviches, un vieux Mendiant estropié; Esprits de la Forêt (lutins et gnômes malfaisants); les Fées (compagnes de Zemroude).

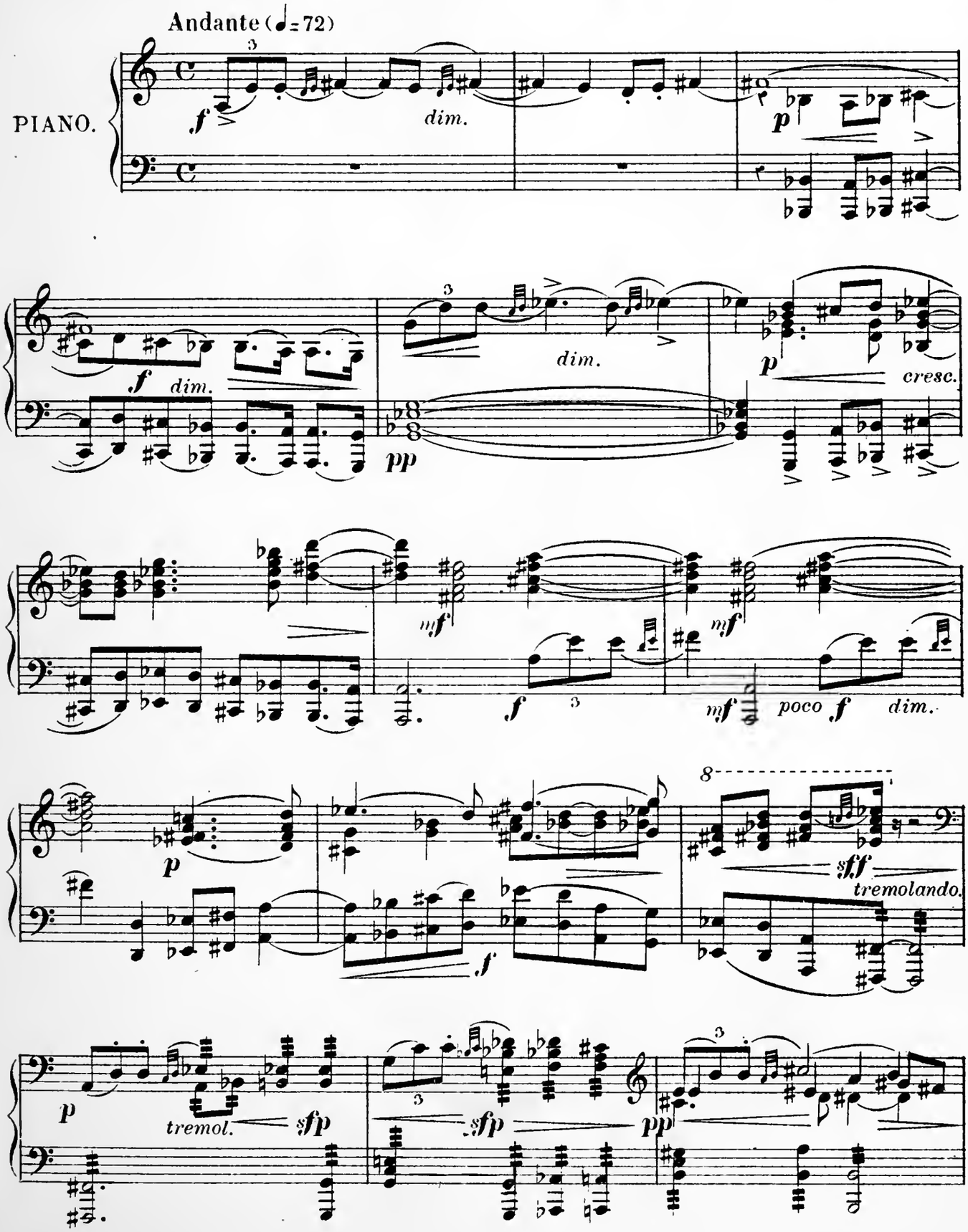
3e Tableau. — La Cour et la suite de Zemroude. Puis le Peuple, les Prêtres, l'Armée, les Musiciens.

La scène se passe dans un Orient de fantaisie. Le premier acte sur une place publique; le deuxième acte : 1° dans une salle du palais du Prince; 2° dans une forêt sauvage ou un paysage tourmenté; 3° dans un palais magnifique.

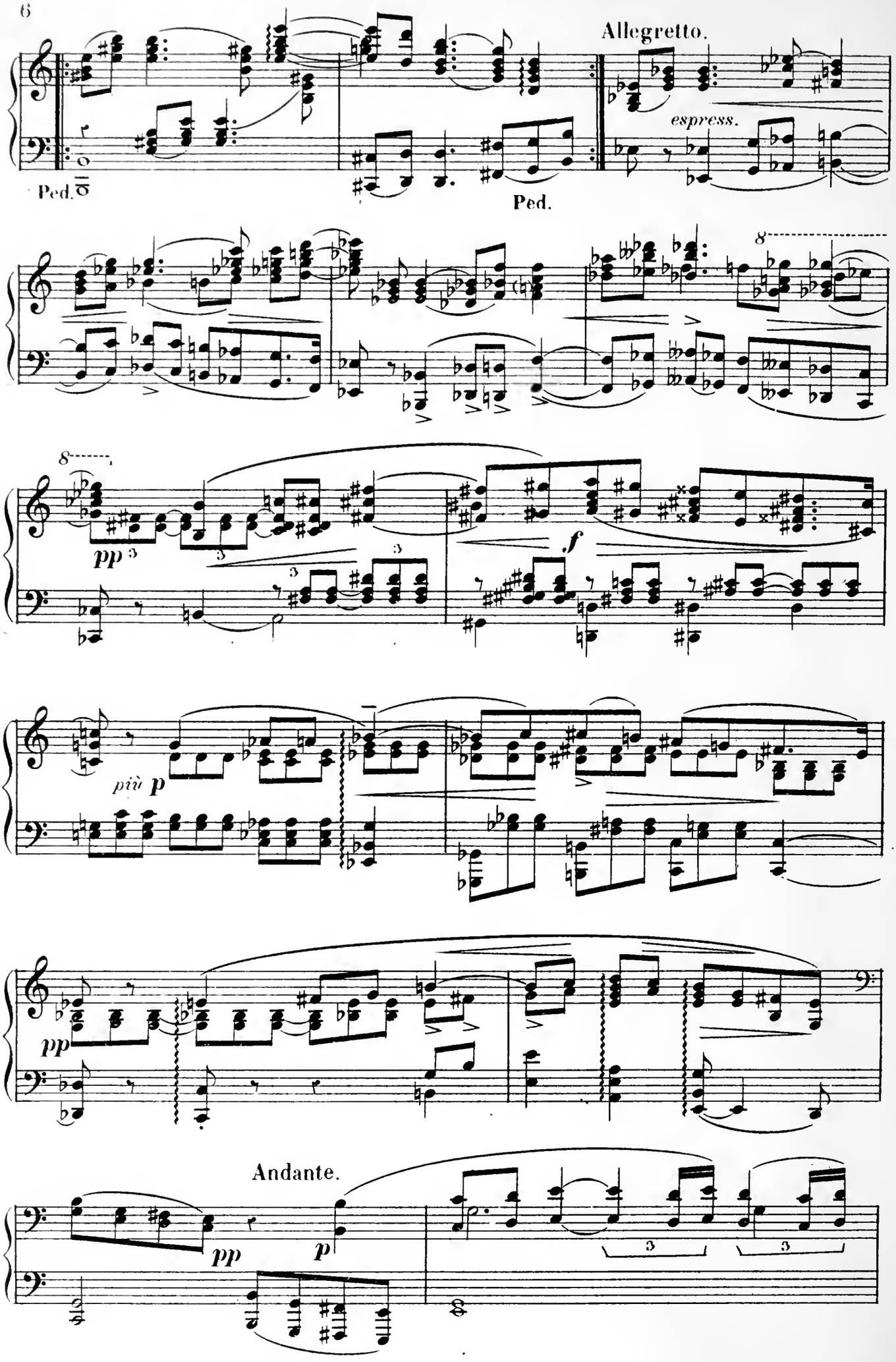
LA CAPTIVE

BALLET - PANTOMIME EN 2 ACTES.

Scenario de **Lucien SOLVAY**. Musique de **Paul GILSON**.



Propriété des Auteurs. Tous droits réservés.


Allegretto.
espress.
Ped.
Ped.
8
8
pp
3
f
più p
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Andante.
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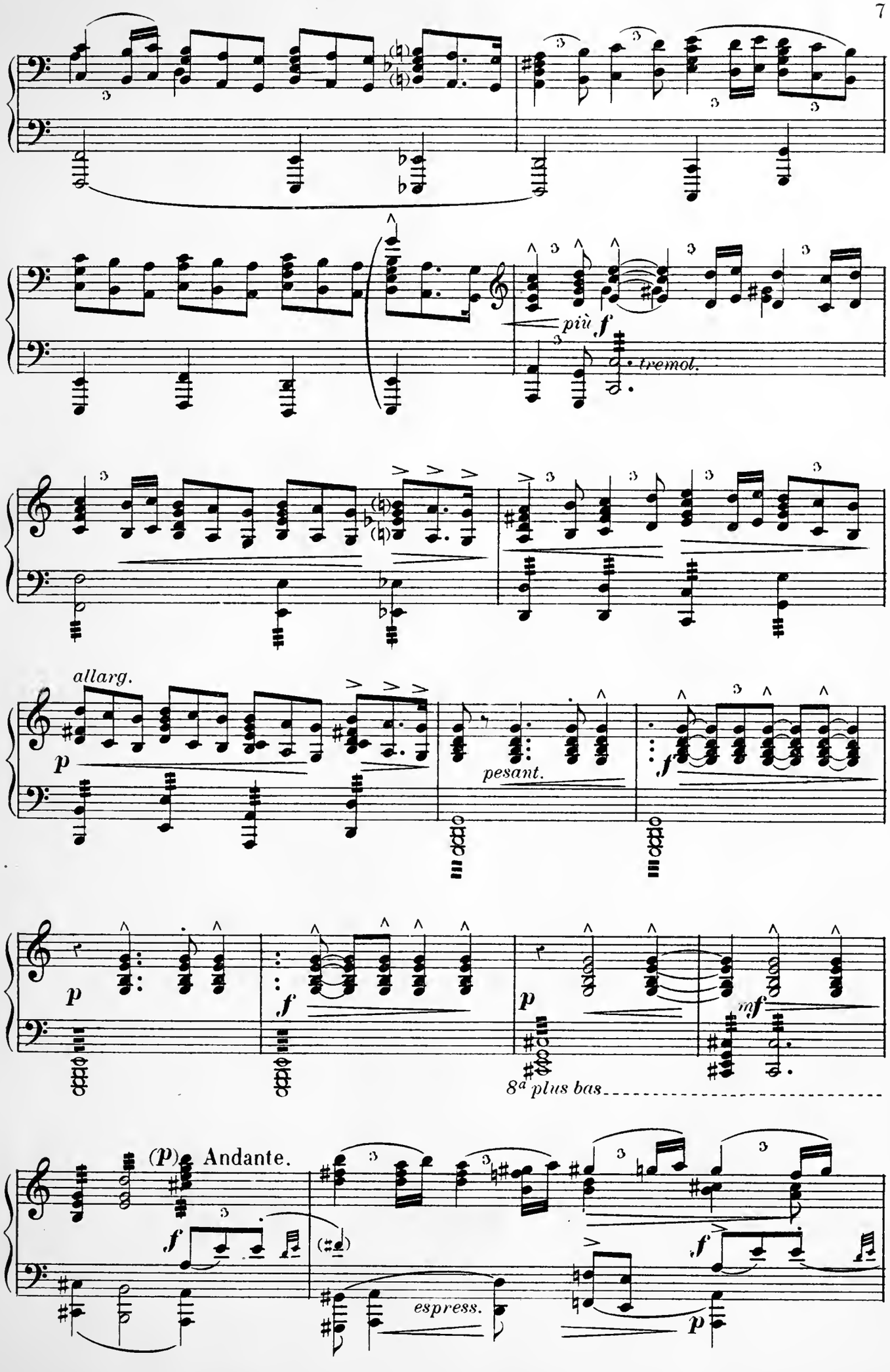
3


più f
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espress.
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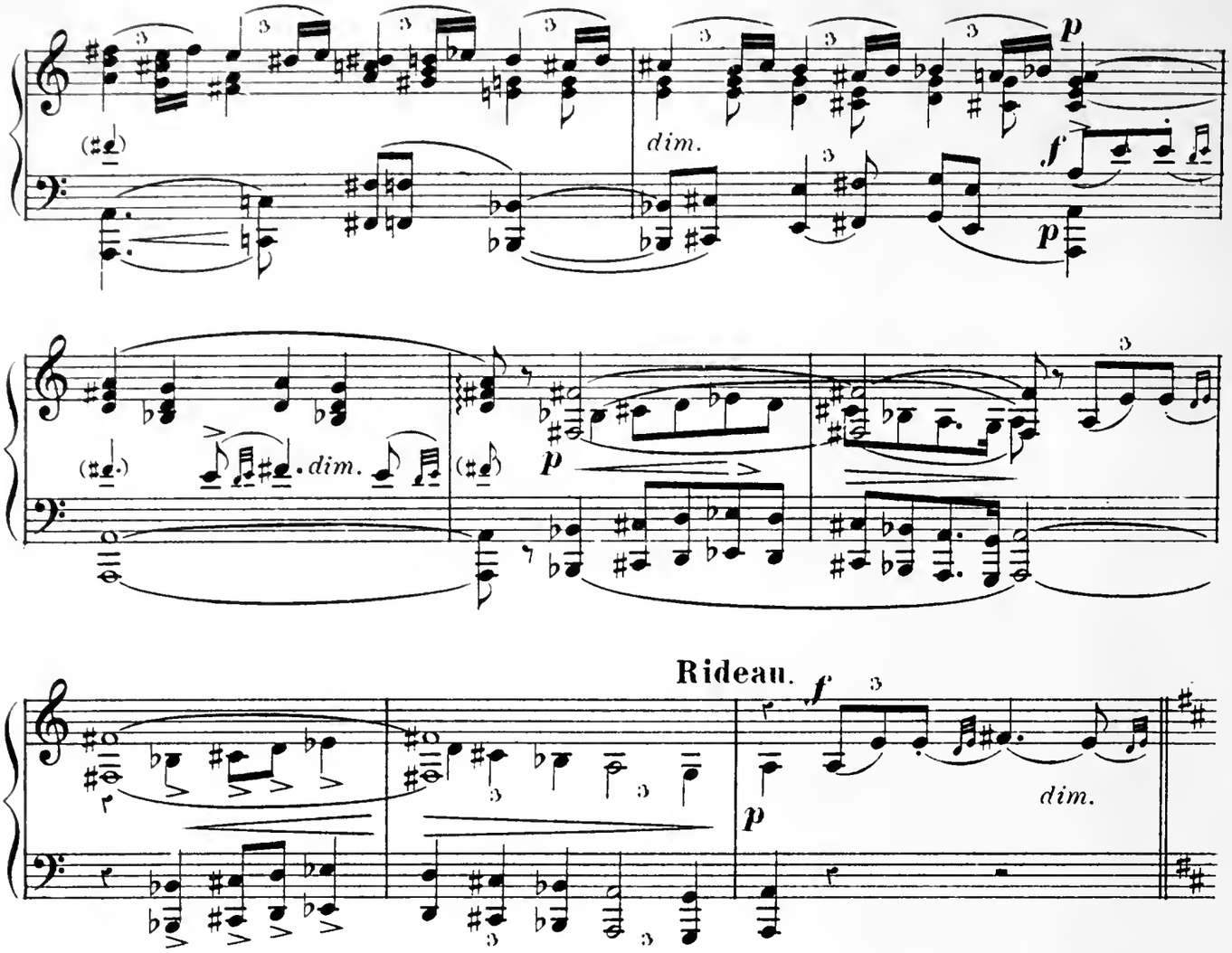
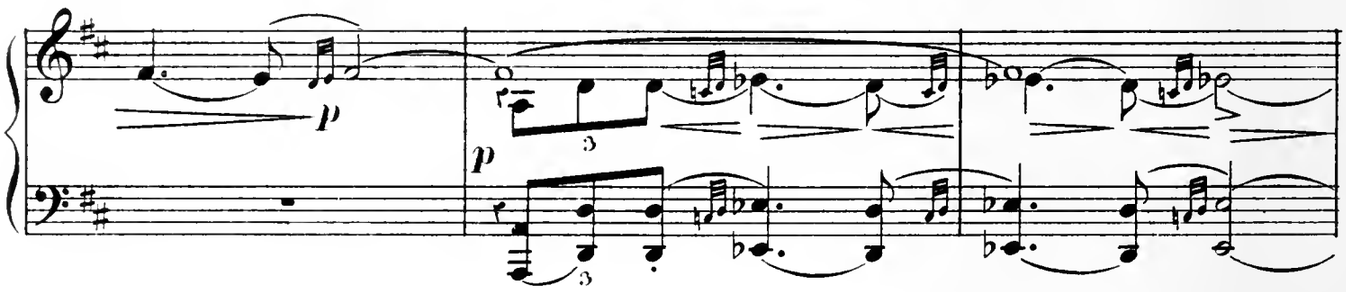
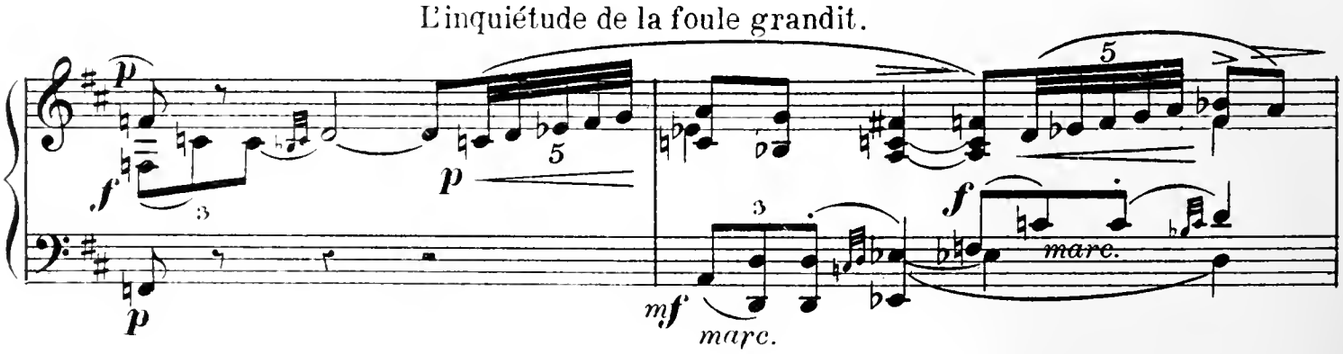


La Scène représente une place publique d'une ville d'Orient. Sur la gauche, remparts, porte fortifiée; au fond, la ville (minarets, mosquées, maisons, jardins etc.); à droite, un palais.

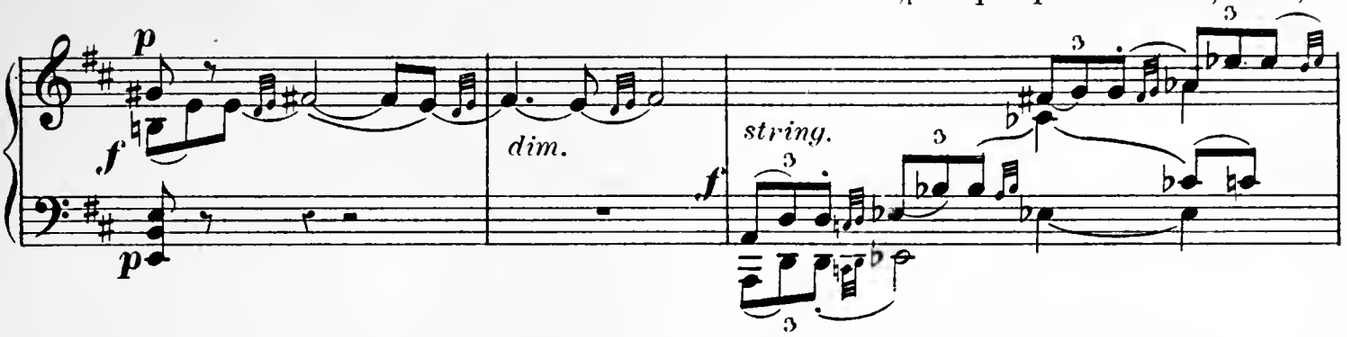
Du sommet d'une tourelle, un Veilleur interroge l'horizon. Le Peuple, (Femmes, Enfants, Vieillards, quelques Jeunes Gens) amassé sur la place, le regarde avec anxiété.



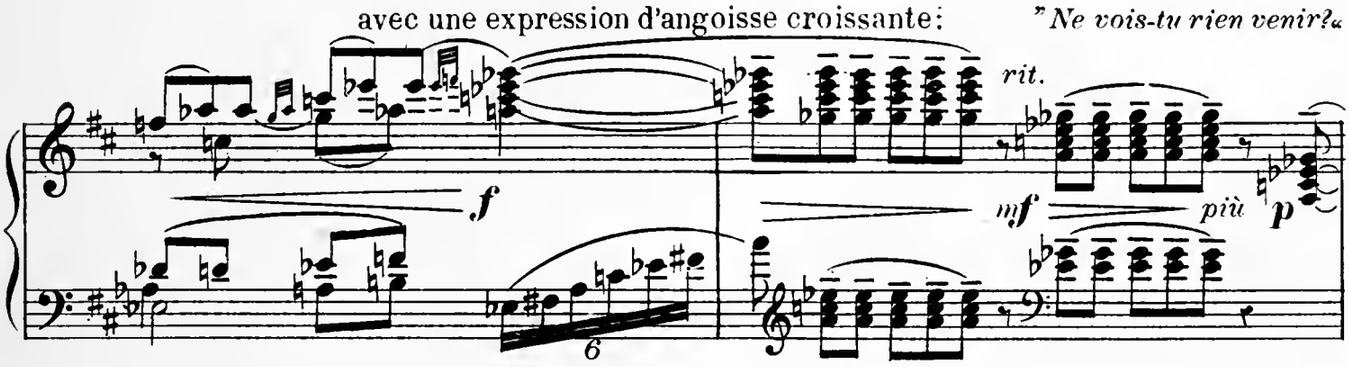
L'inquiétude de la foule grandit.



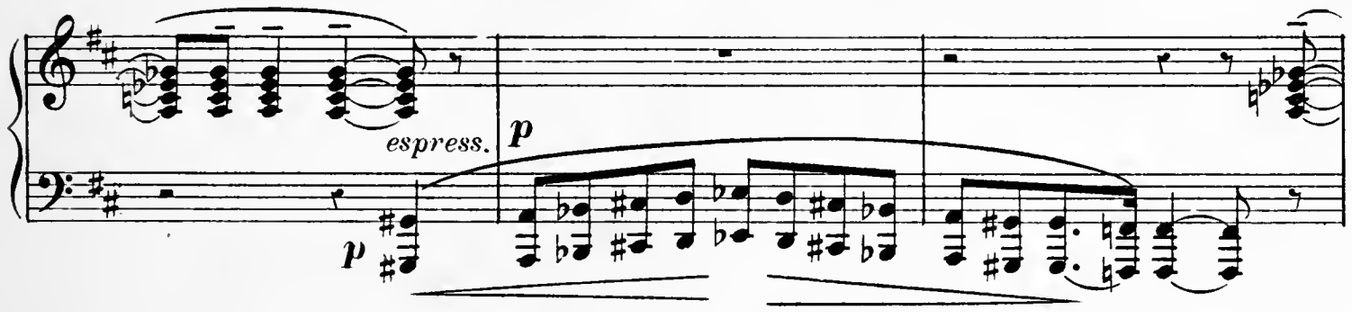
Les Femmes, puis quelques Hommes, enfin,

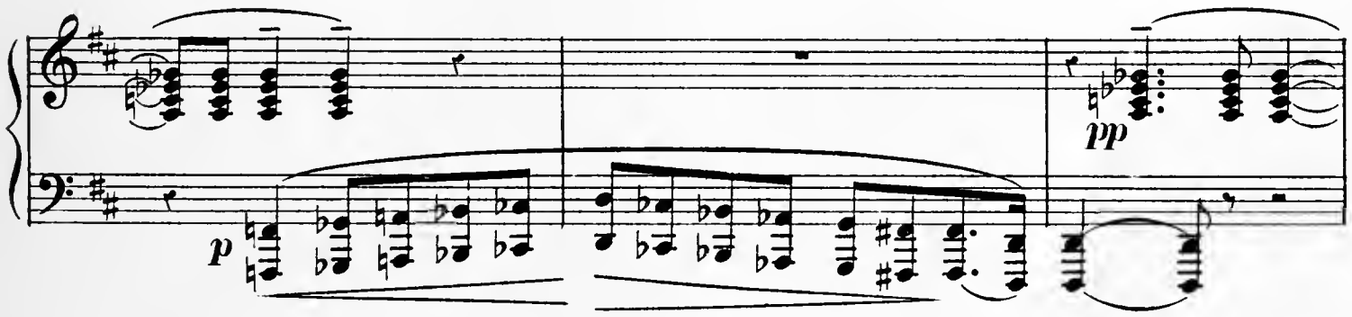


toute la foule tendent les bras vers le veilleur
avec une expression d'angoisse croissante: *"Ne vois-tu rien venir?«*

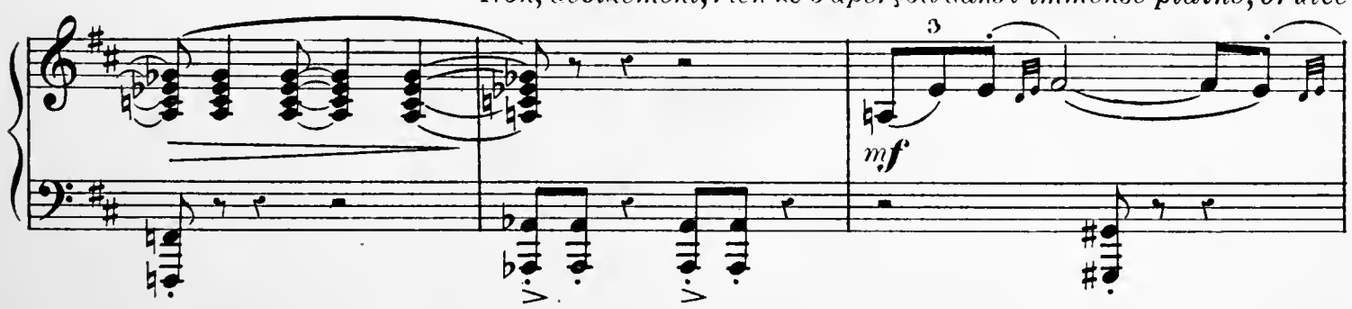


Le veilleur redouble d'attention... Mais il ne voit rien... La foule retombe peu à peu dans une morne désespèrance. Les uns inclinent la tête, d'autre pleurent, la tête entre les mains.





Non, décidement, rien ne s'aperçoit dans l'immense plaine, brûlée



Les Derviches, (à l'avant plan) se mettent en prières.

du soleil.

(♩.80)

espress.

Violoncelles.

Peu à peu, la foule les imite.

Flûtes.

"Ah! s'écrie le Veilleur,

dim.

il me semble apercevoir là bas... très loin... à l'horizon... un nuage de poussière!"

anim. poco a poco

La foule interrompt ses prières pour écouter ce que va lui apprendre le veilleur.

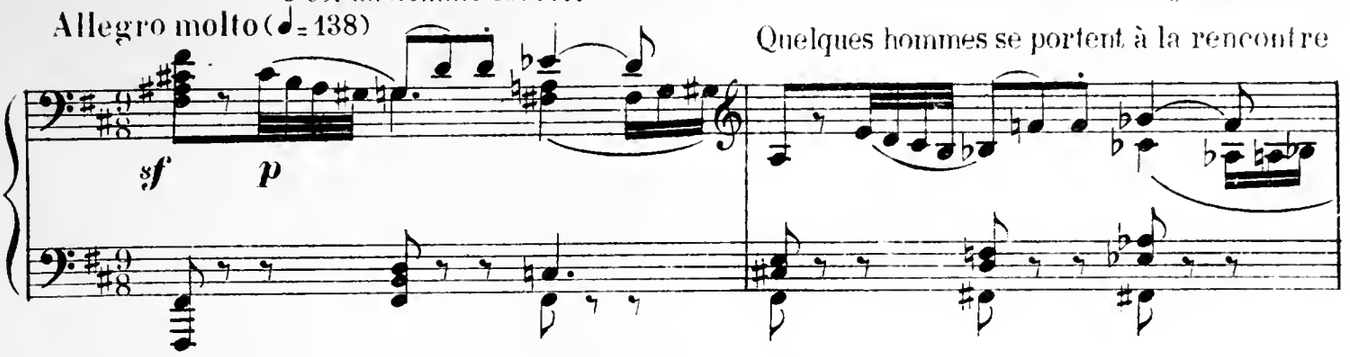
cresc.

trem.

C'est un homme seul... un courrier... Il va comme le vent... il agite un éten-

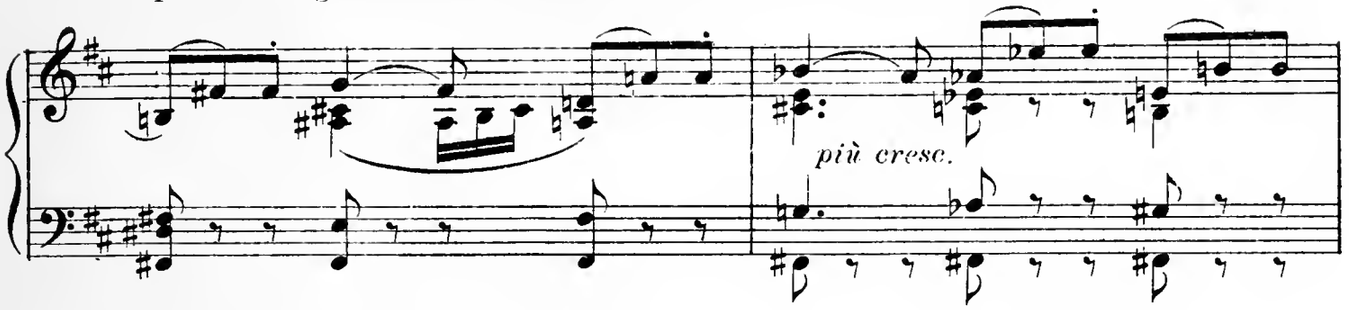
Allegro molto (♩= 138)

Quelques hommes se portent à la rencontre

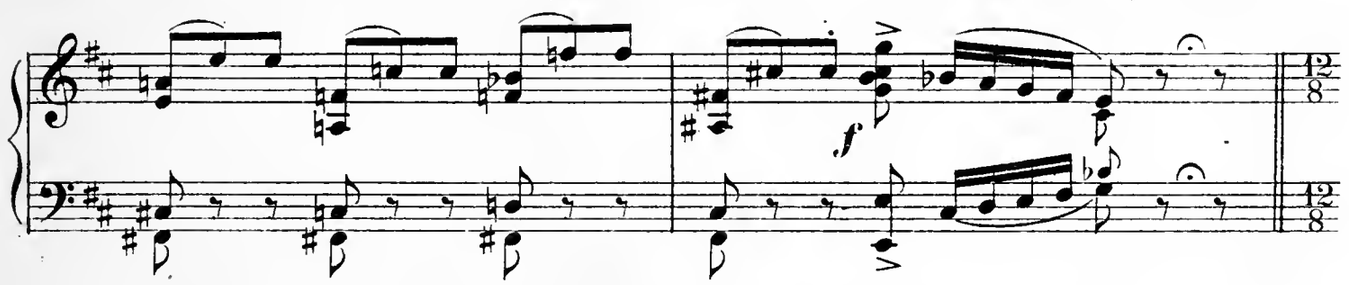


dard... il traverse la plaine... franchit la rivière... le voici!

de celui qui vient. Agitation croissante de la foule. Le Courier entre rapidement il est pou-

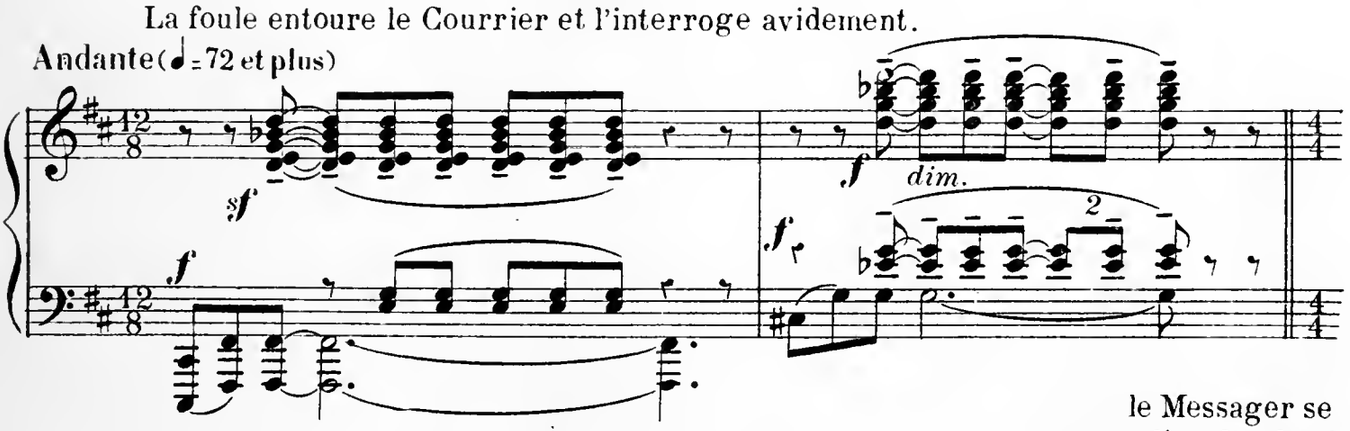


dreux et tient en main un étendard troué déchiré – et se laisse choir harassé, haletant.



La foule entoure le Courrier et l'interroge avidement.

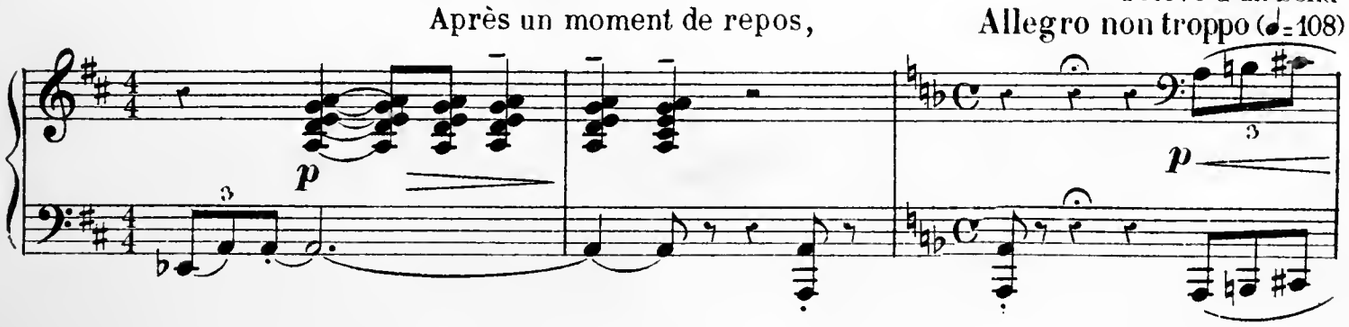
Andante (♩= 72 et plus)



le Messager se relève d'un bond

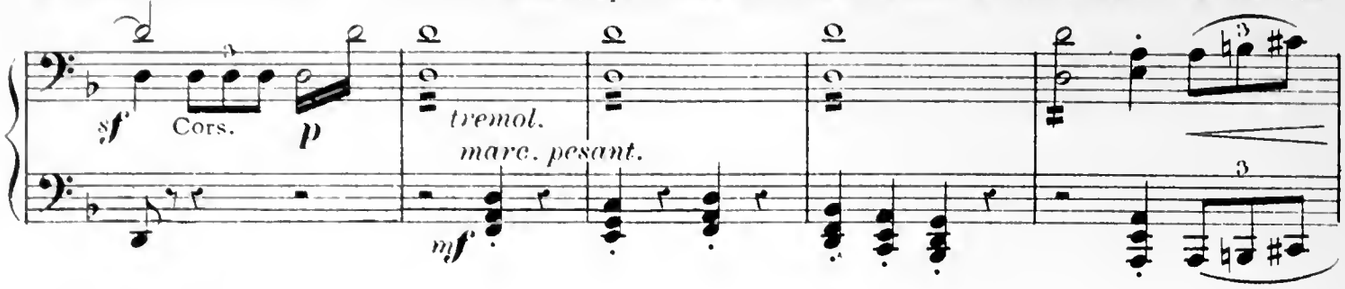
Après un moment de repos,

Allegro non troppo (♩= 108)



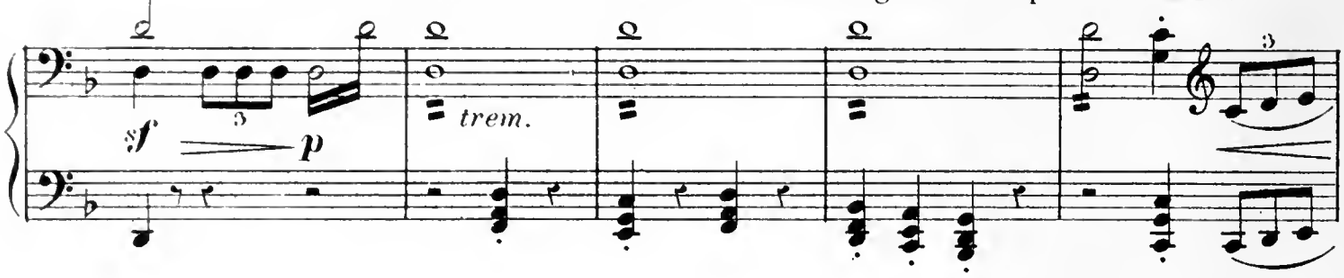
et commence son récit

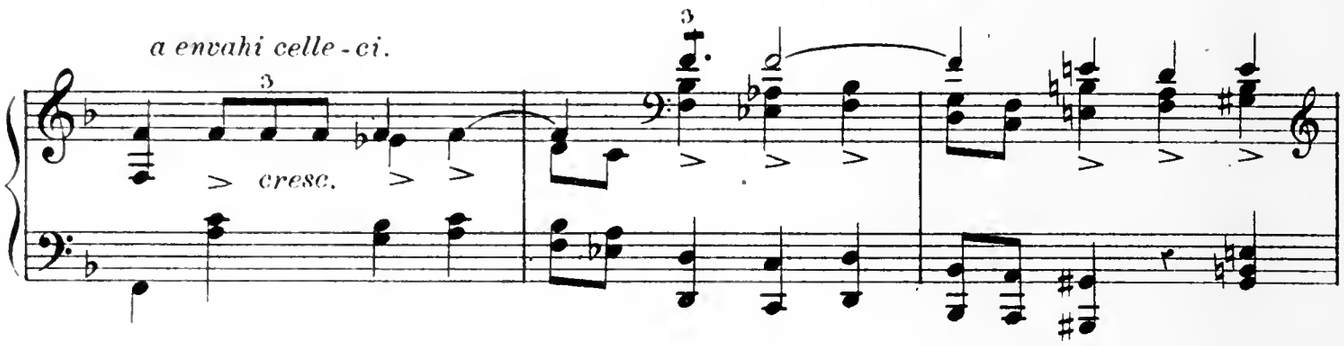
Notre armée, après une marche nocturne et silencieuse vers la ville

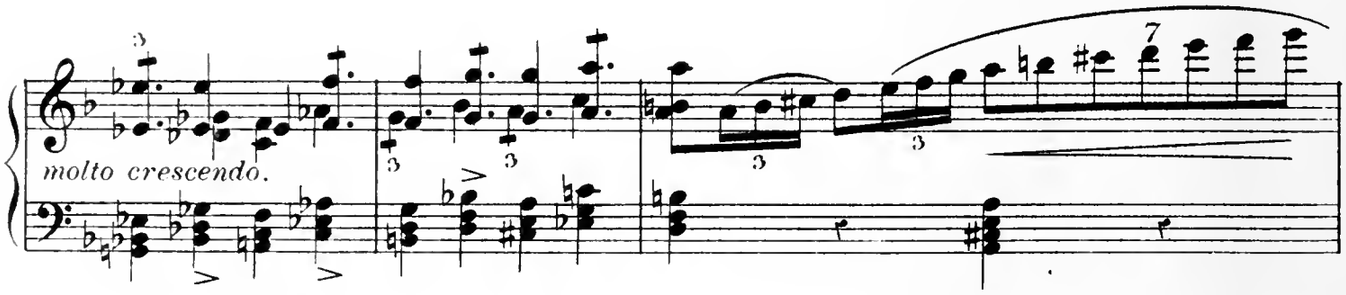


ennemie,

Les assistants suivent la narration du Messager avec le plus vif interêt.

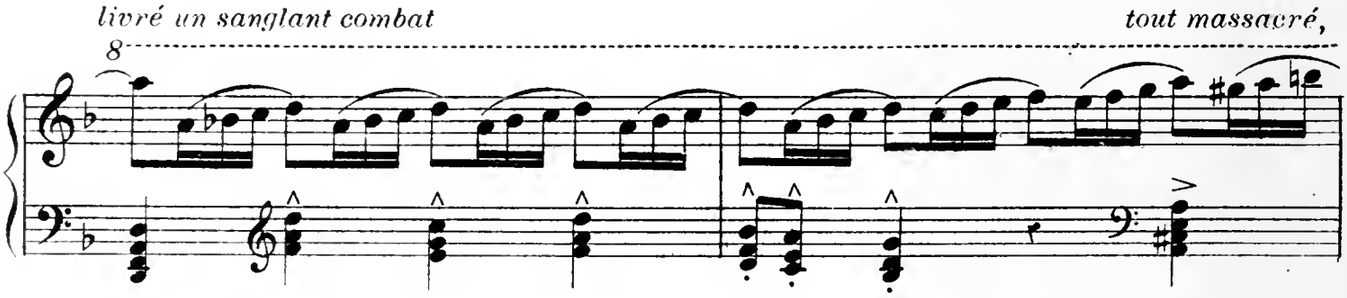




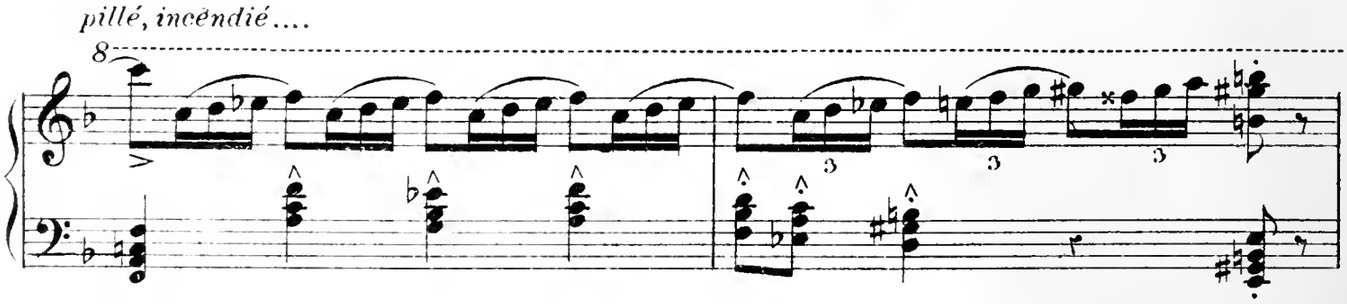


livré un sanglant combat

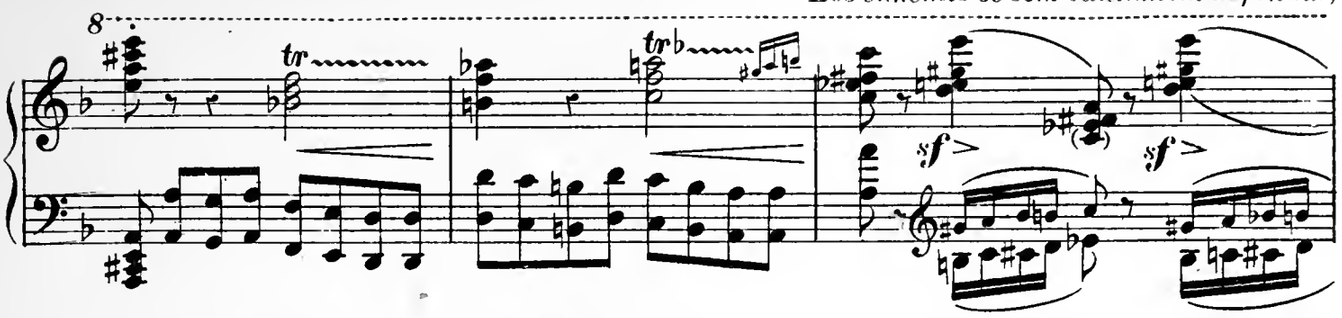
tout massacré,



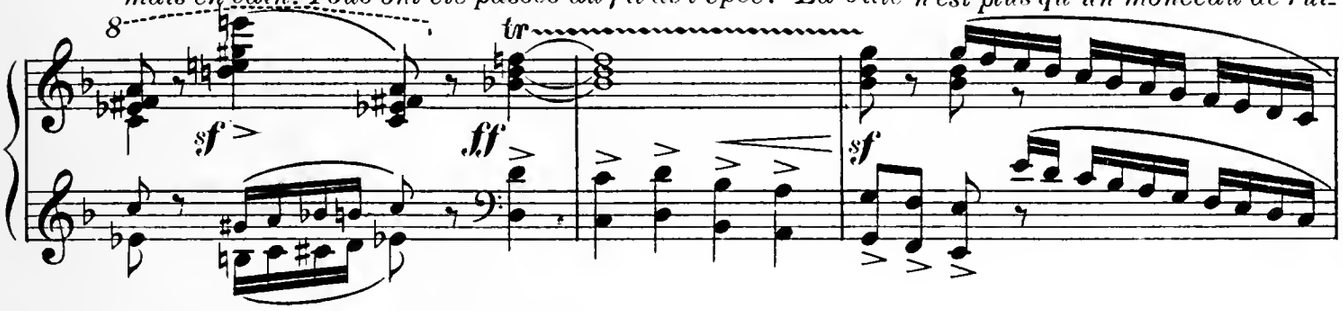
pillé, incendié....



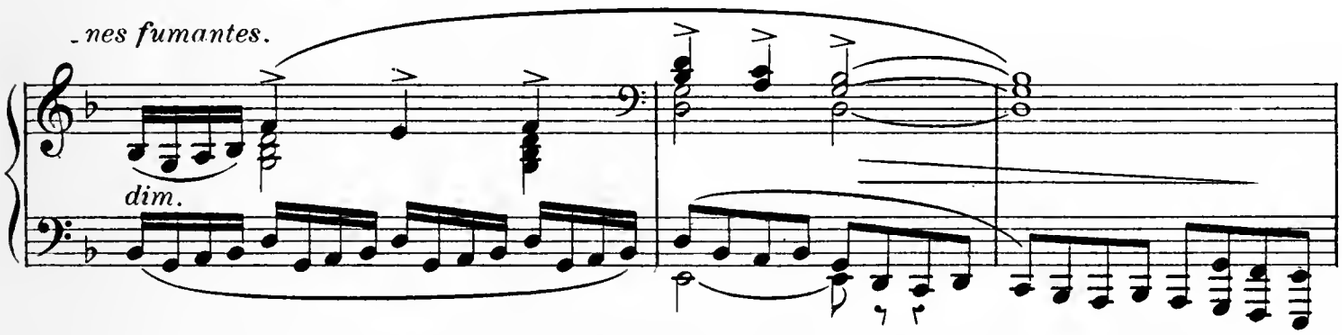
Les ennemis se sont vaillament défendus,



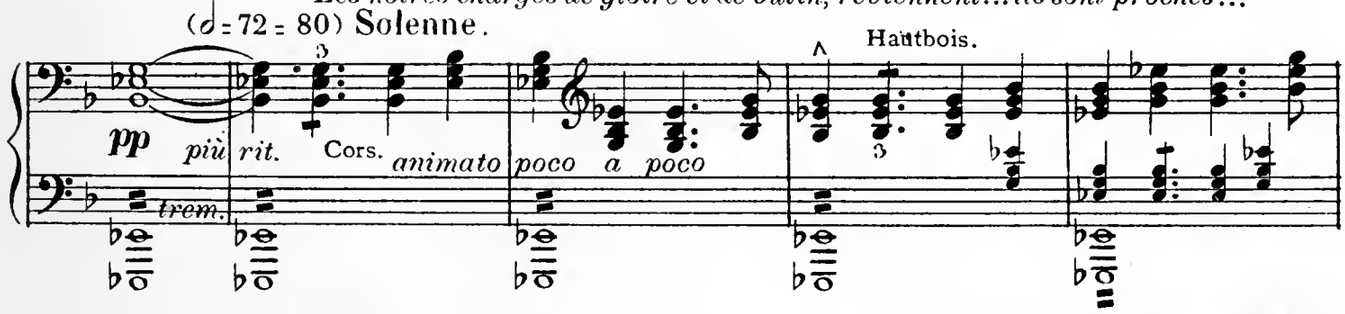
mais en vain. Tous ont été passés au fil de l'épée. La ville n'est plus qu'un monceau de rui-



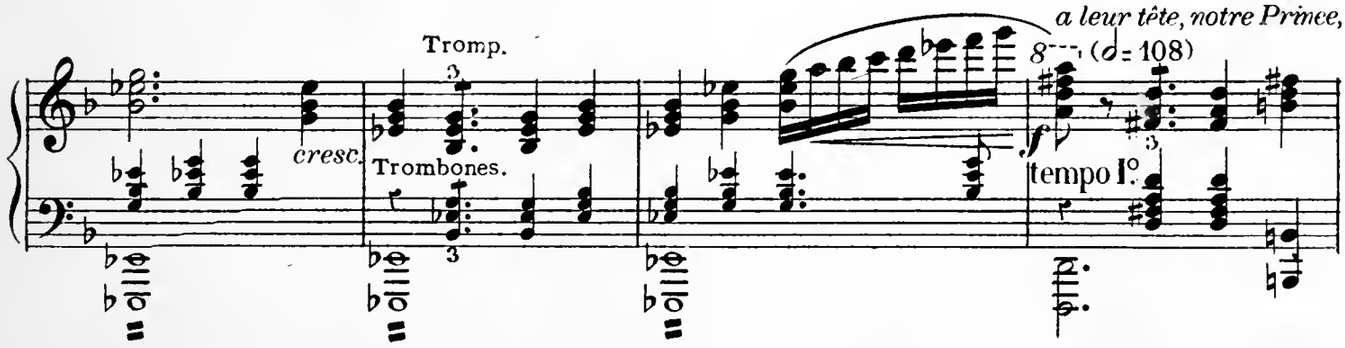
-nes fumantes.



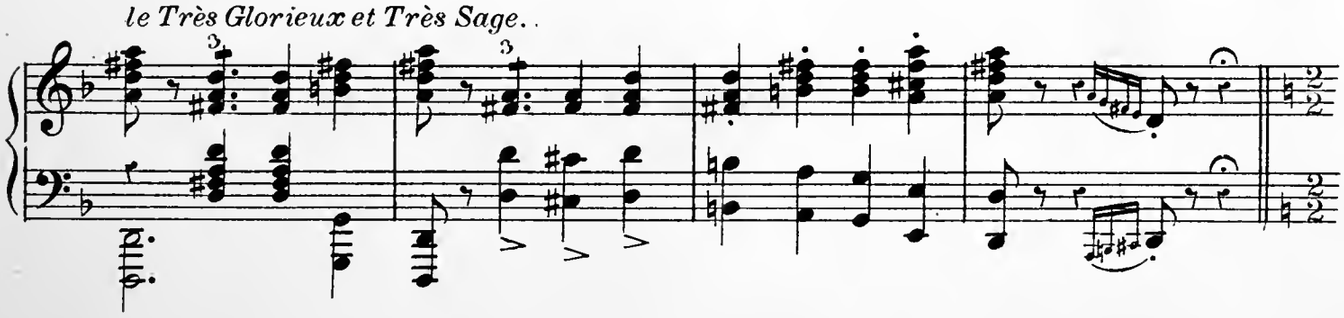
Les nôtres chargés de gloire et de butin, reviennent... ils sont proches...



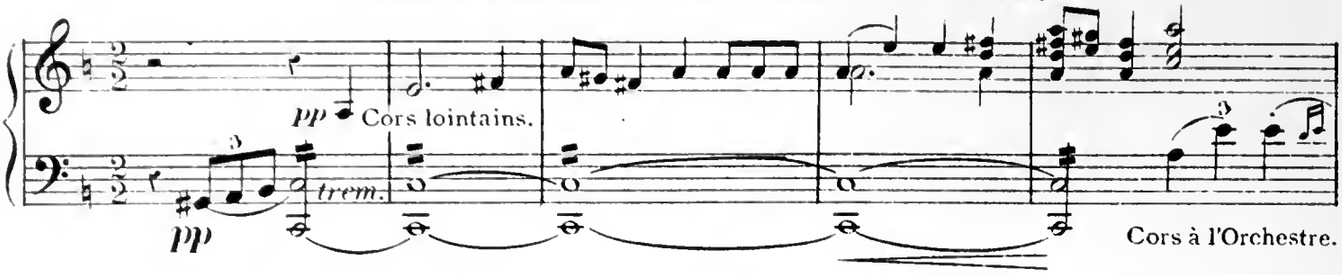
a leur tête, notre Prince,



le Très Glorieux et Très Sage..

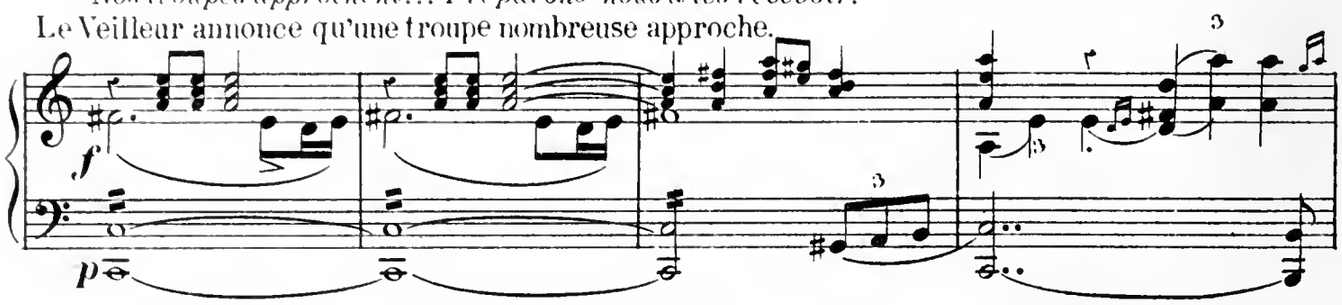


Ecoutez... là-bas, les trompes guerrières résonnent déjà.

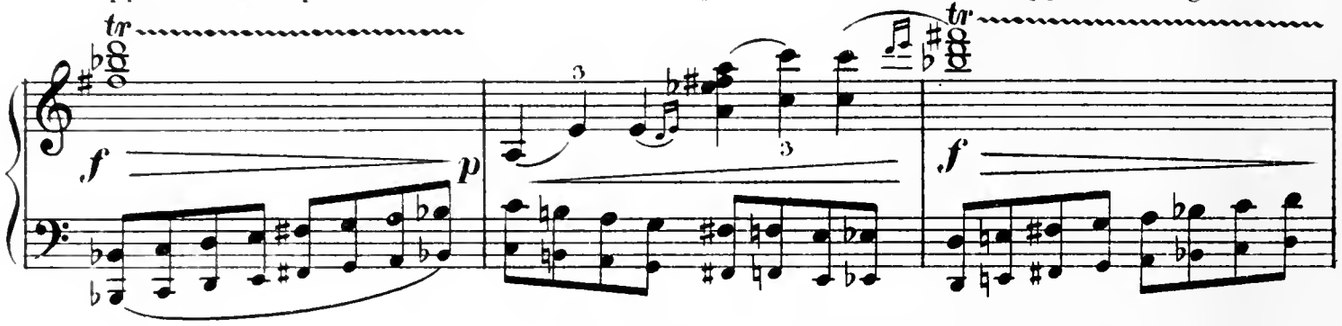


Nos troupes approchent... Préparons-nous à les recevoir.

Le Veilleur annonce qu'une troupe nombreuse approche.

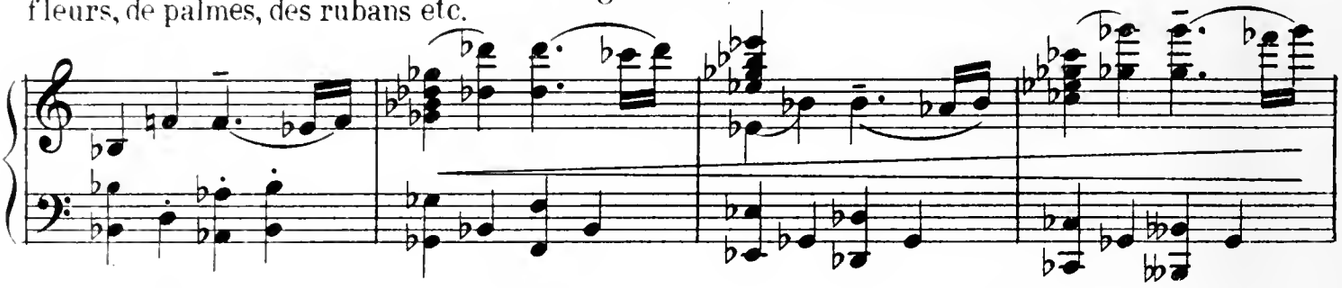


Apprêts divers pour recevoir le Prince vainqueur et l'Armée. On apporte des gerbes de

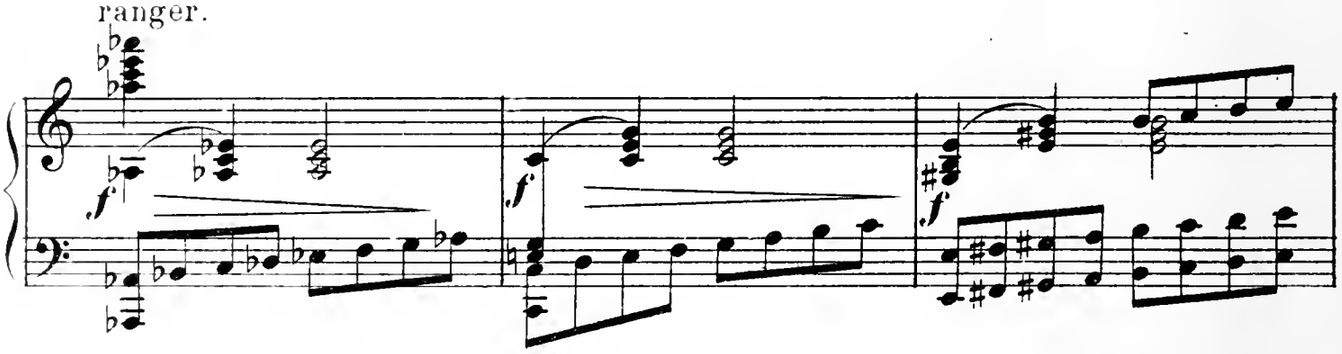


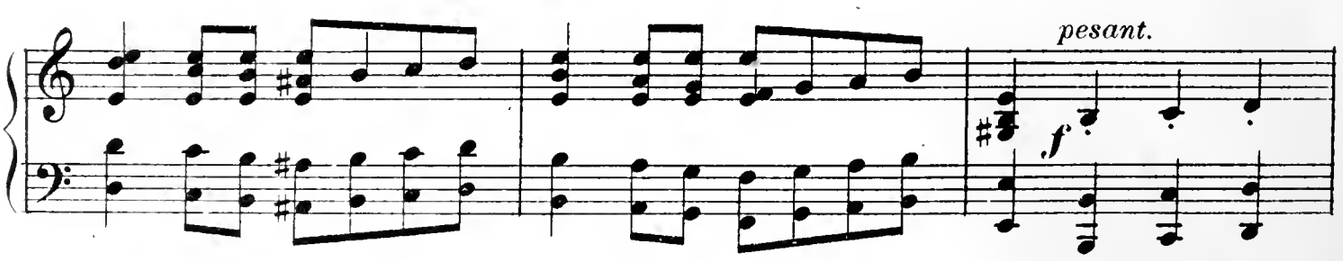
Les gardes écartent la foule turbulente et la fait se

fleurs, de palmes, des rubans etc.

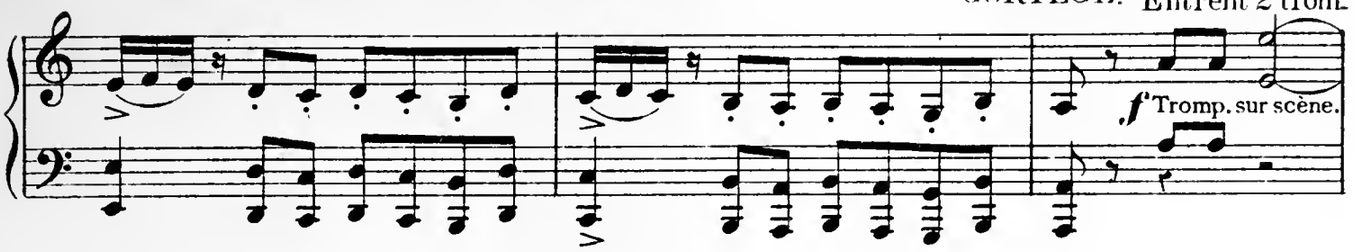


ranger.

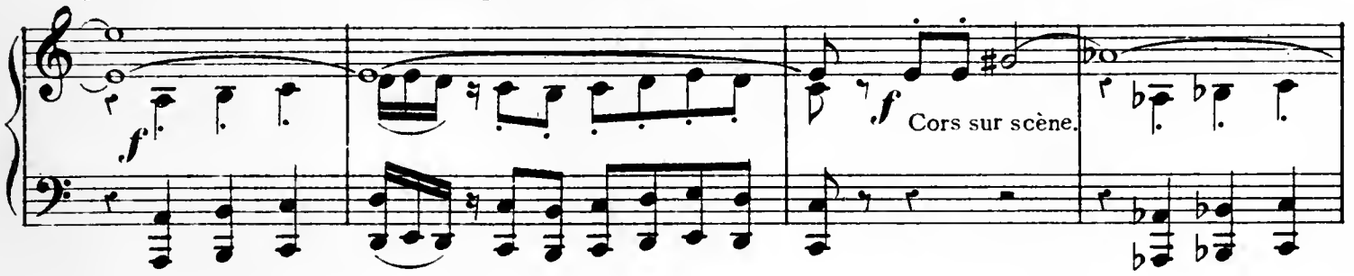




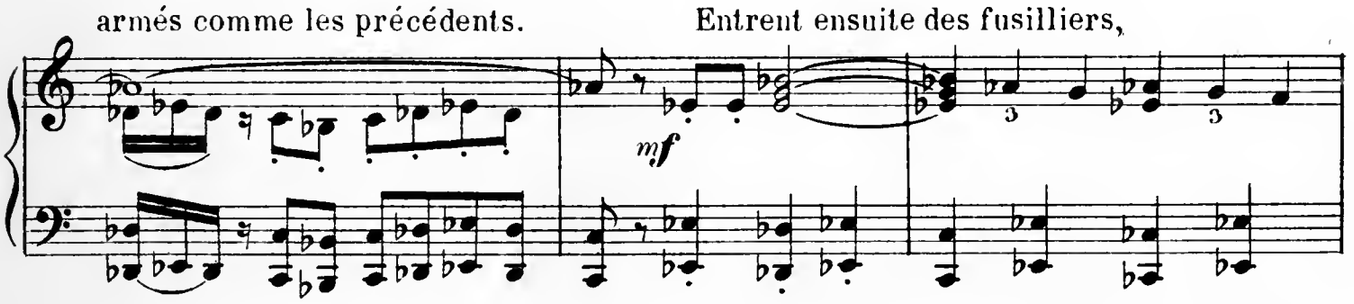
CORTÈGE. Entrent 2 trom-



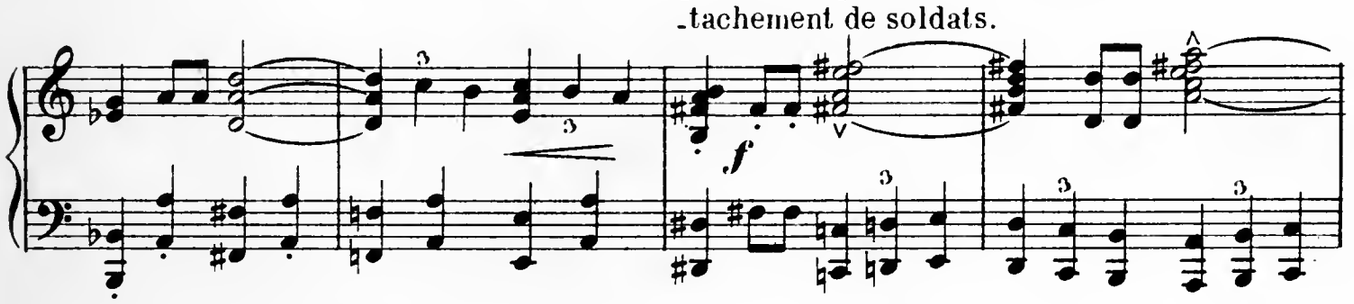
-pettes et des soldats d'avant garde armés d'arcs et de lances. Puis, 4 cors et des soldats

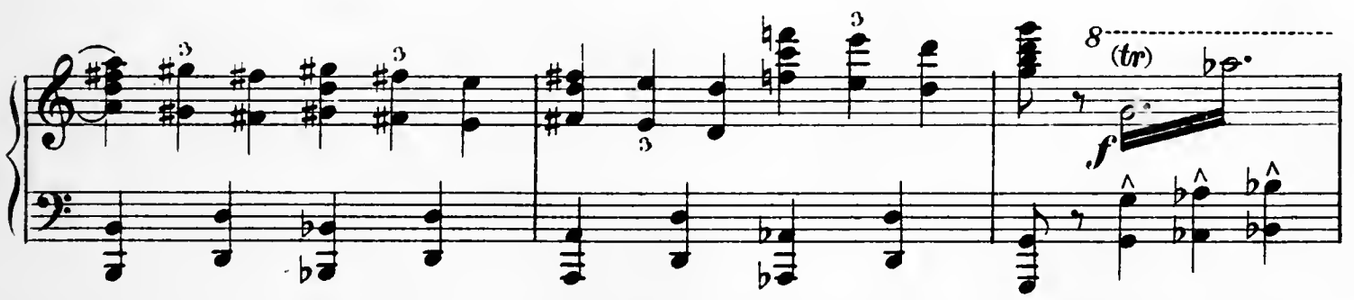


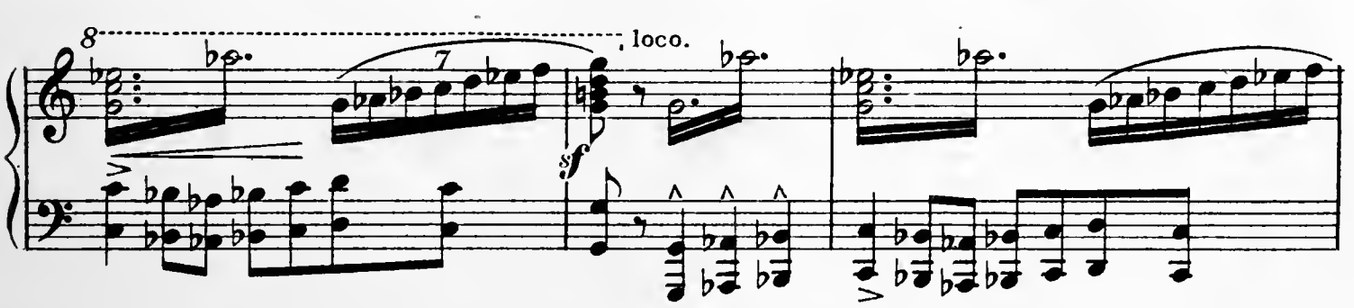
armés comme les précédents. Entrent ensuite des fusilliers,

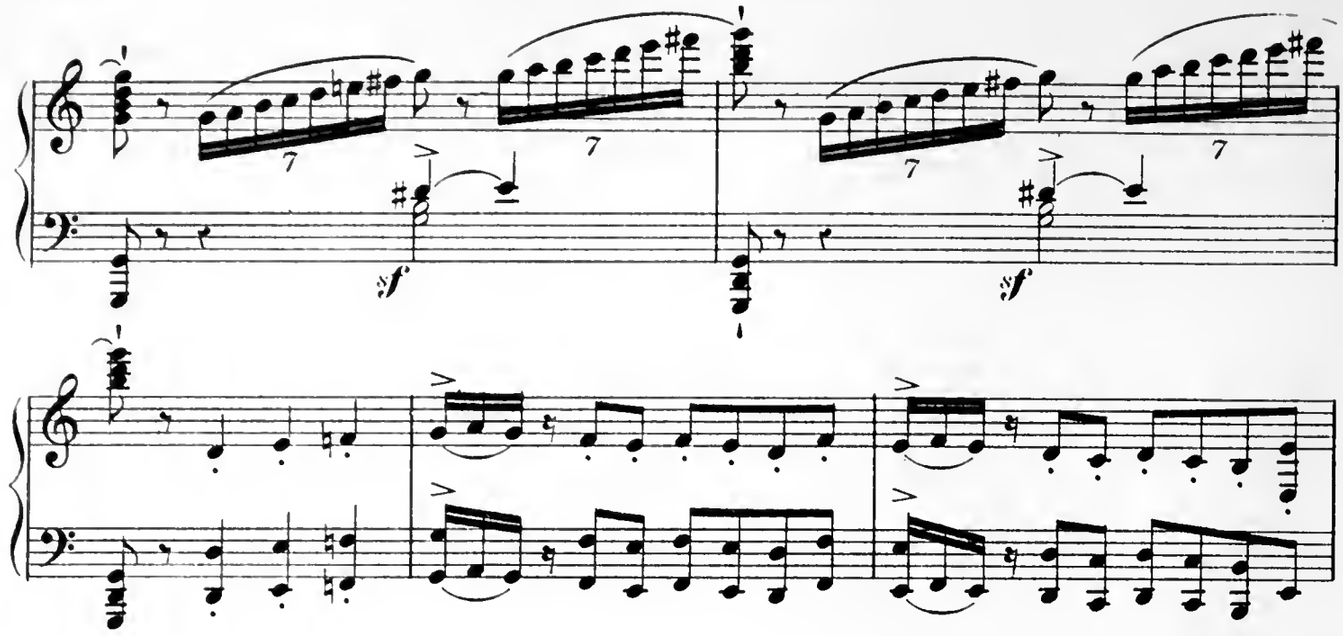


puis 2 trompettes et 4 cors avec un nouveau dé-
-tachement de soldats.

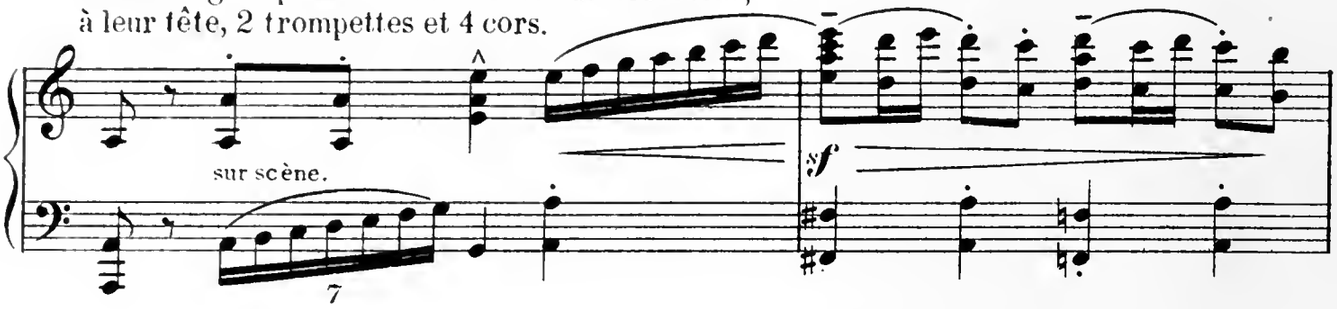


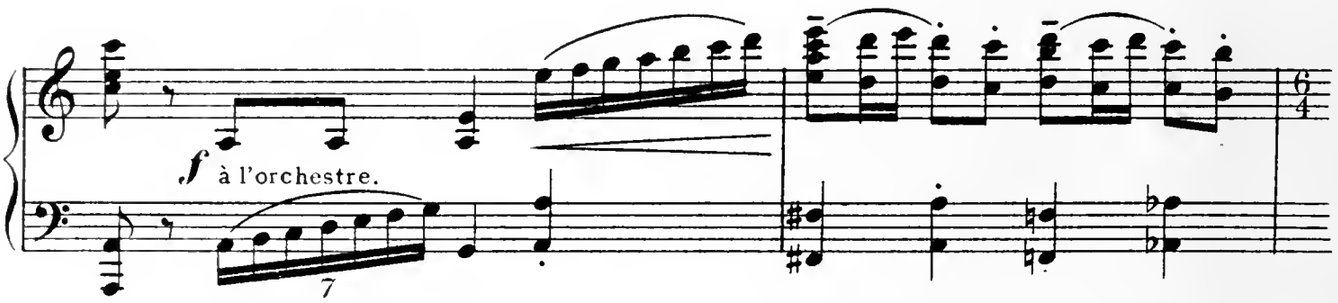


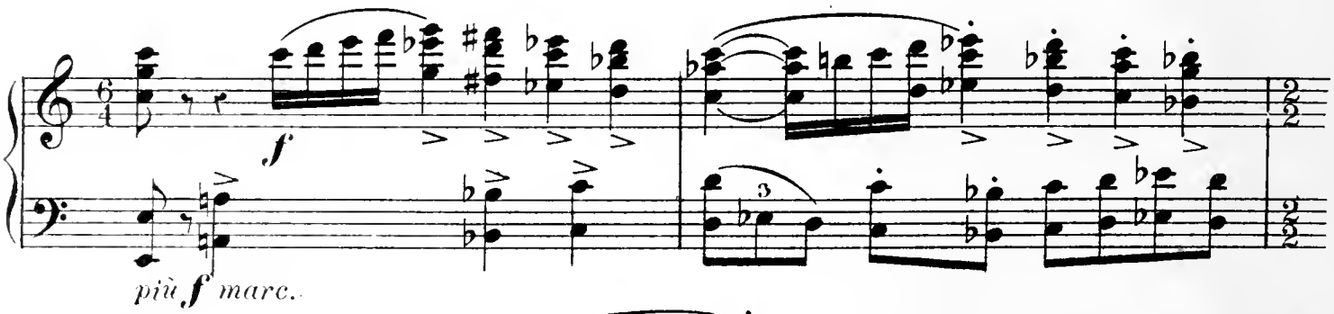


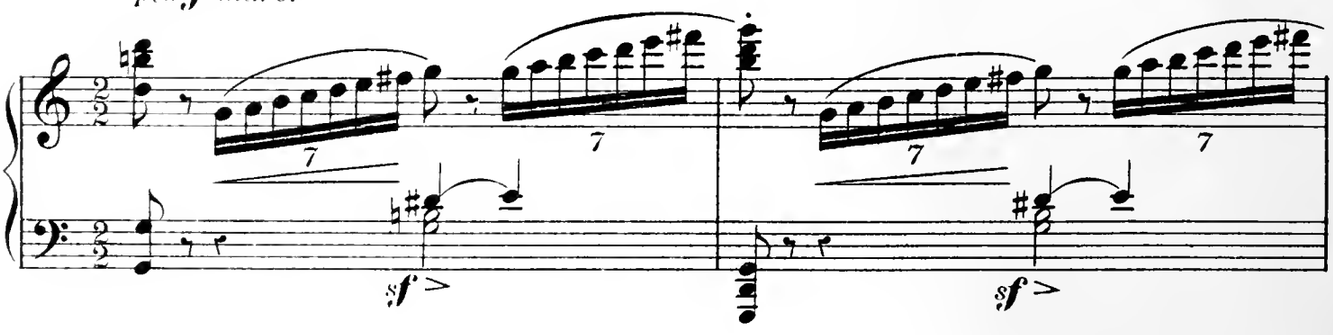


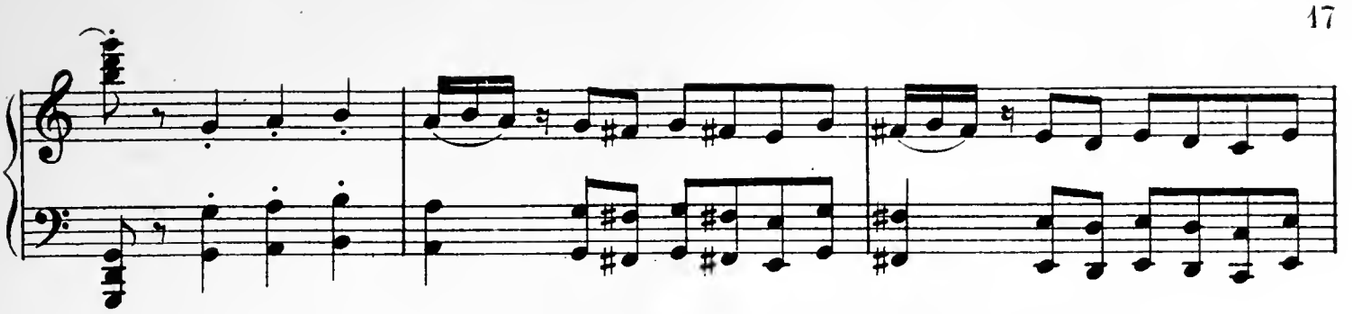
Nouveau groupe de soldats armés diversement;
à leur tête, 2 trompettes et 4 cors.



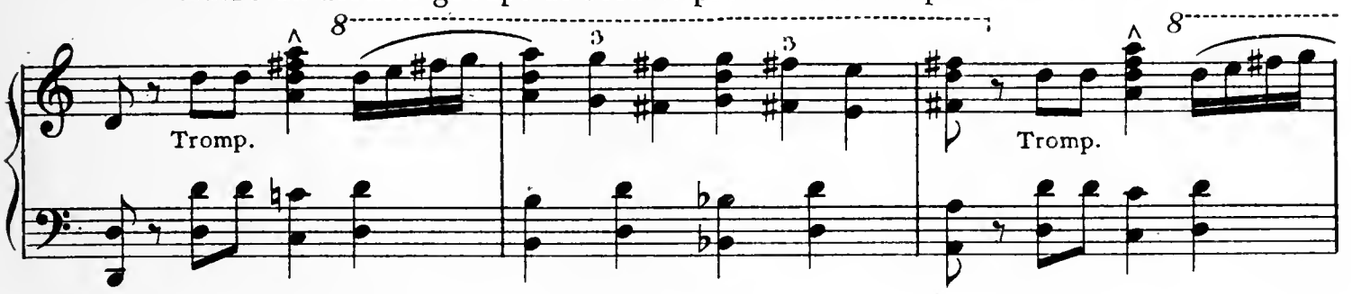


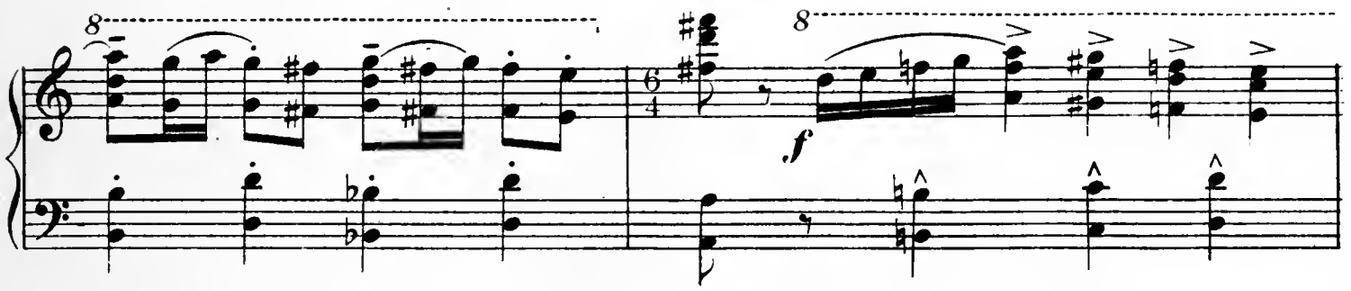


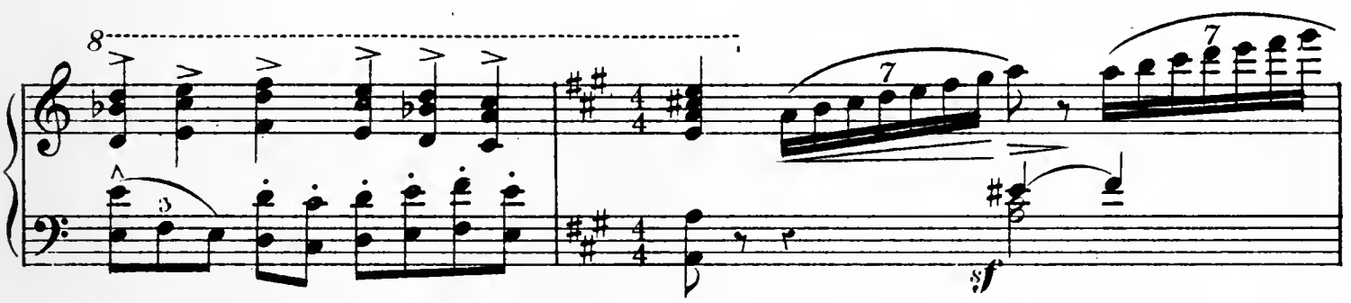




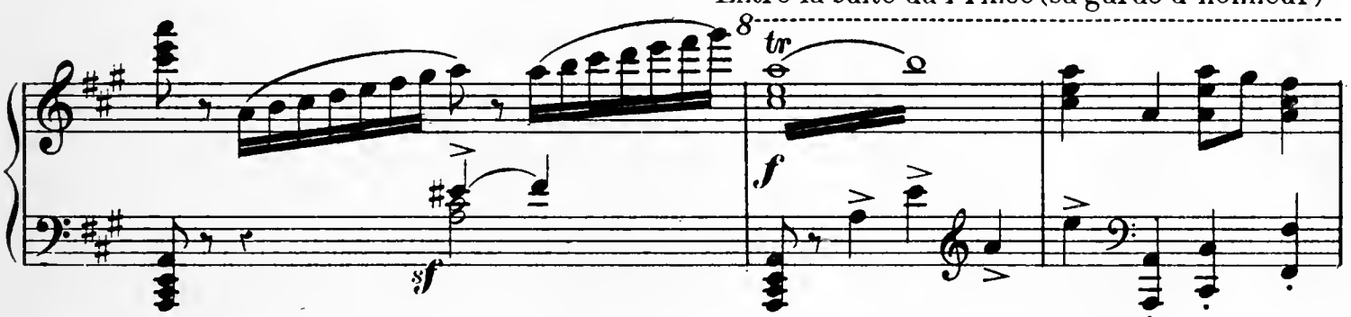
Entre un dernier groupe de soldats précédé de trompettes et de cors.

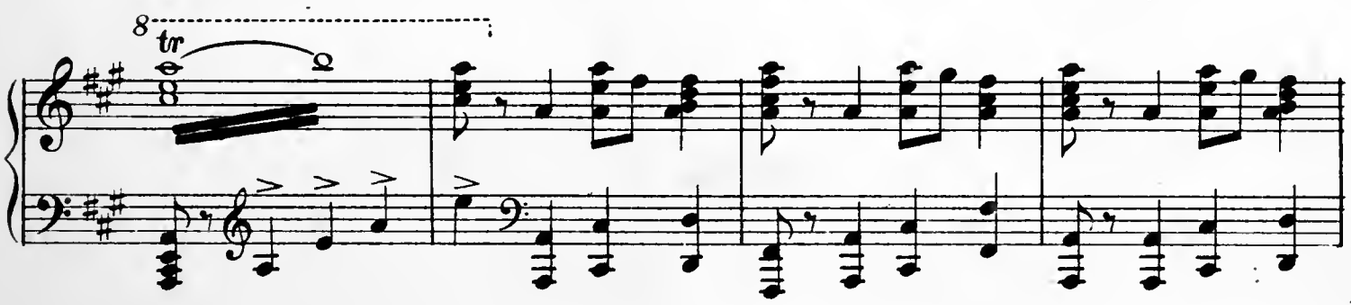




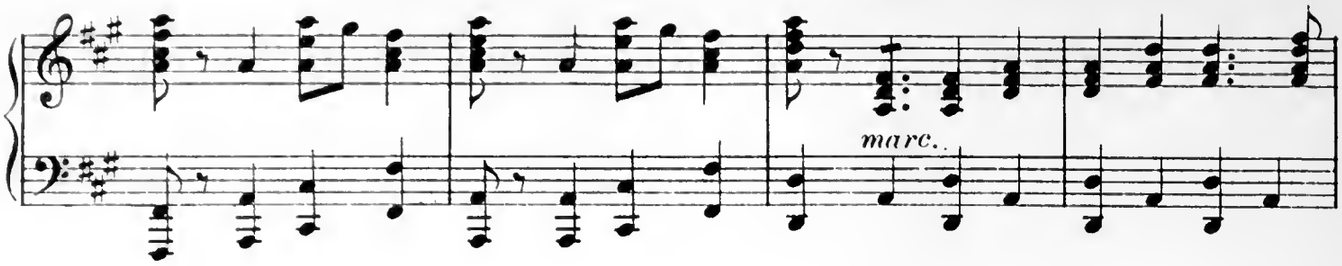


Entre la suite du Prince (sa garde d'honneur)

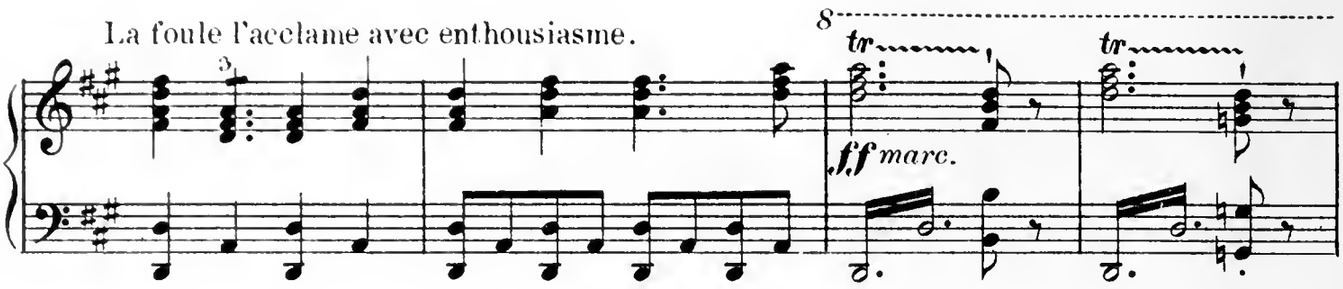


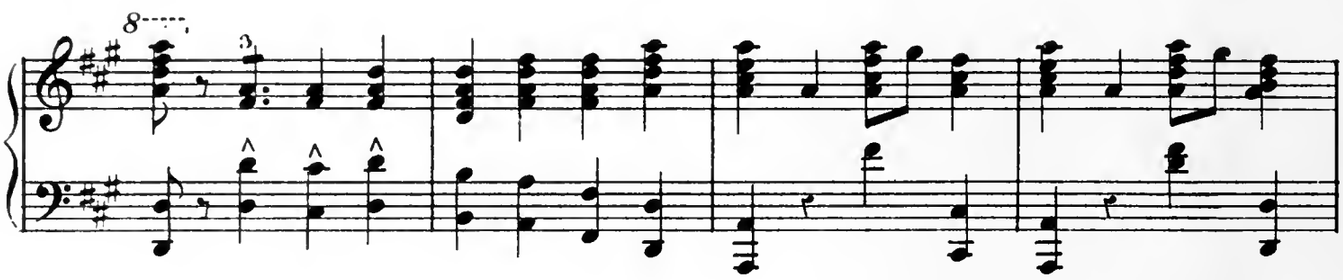


Enfin, entre le Prince lui-même.



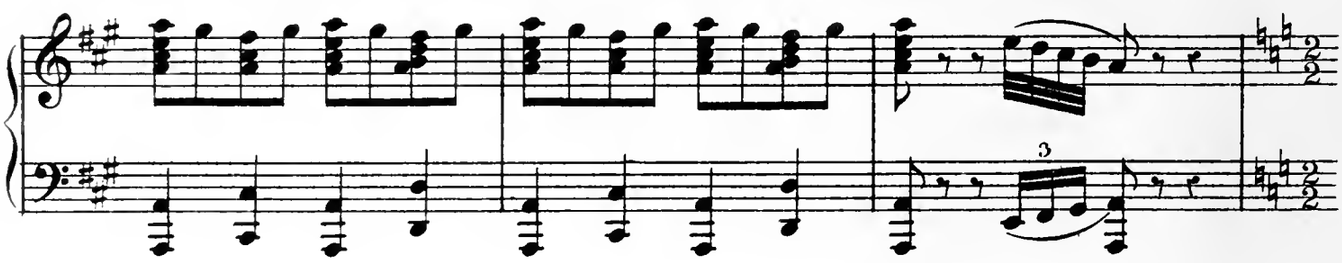
La foule l'acclame avec enthousiasme.





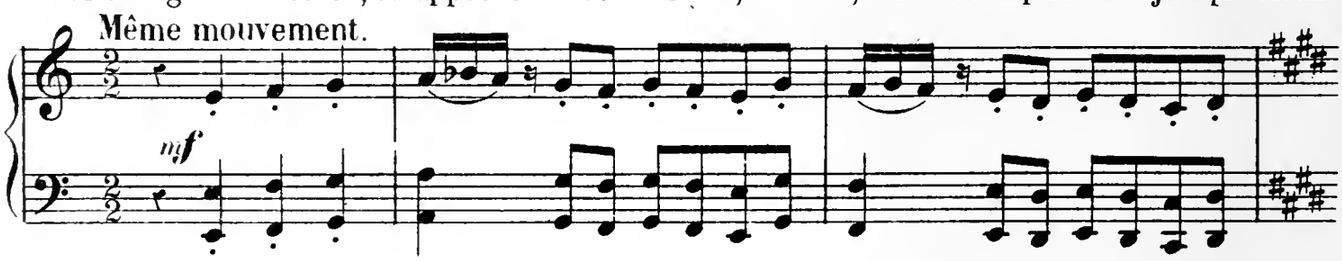
Le Prince s'est assis sous un dais et réclame le silence.

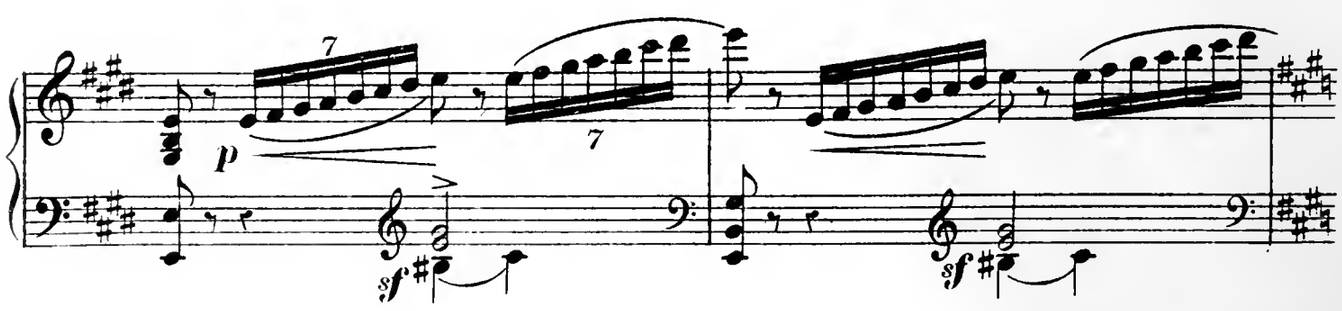
Le Héraut transmet cet ordre à l'assemblée.

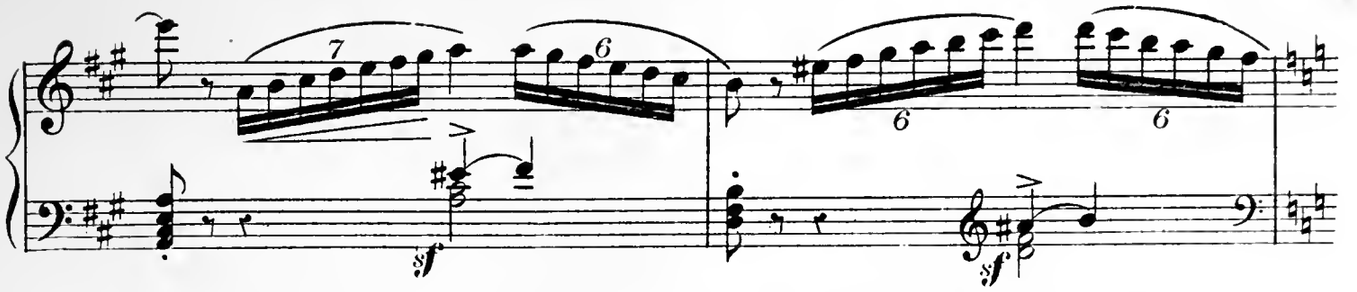


Sur un signe du Prince, on apporte le butin: armes, coffres, caisses remplies d'objets précieux.

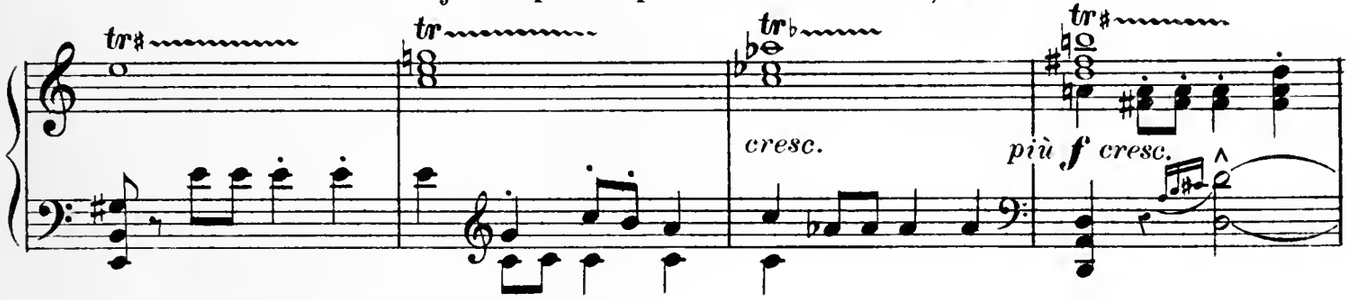
Même mouvement.



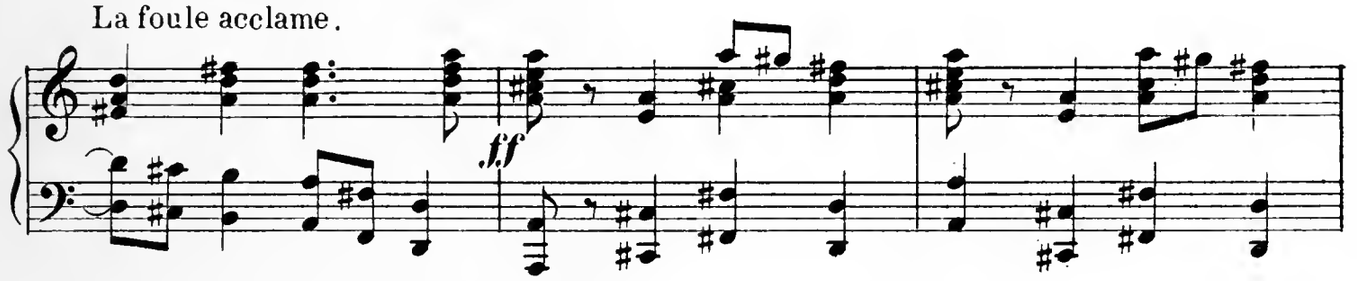




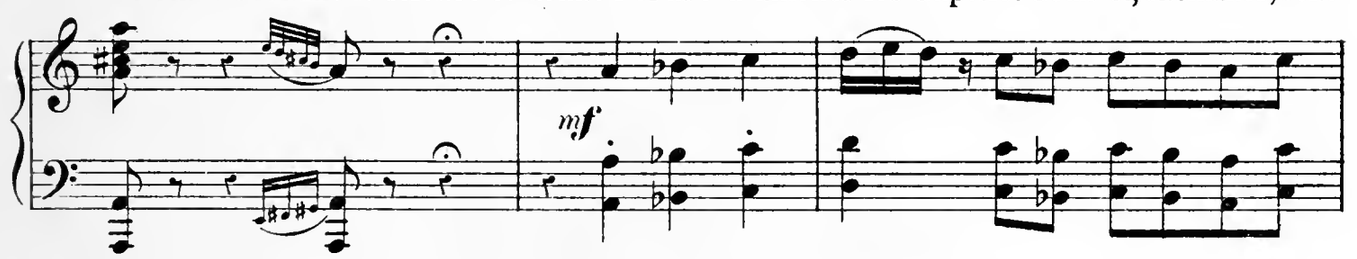
Les caisses sont ouvertes bijoux et pierres précieuses ruissellent, étincelant au soleil.



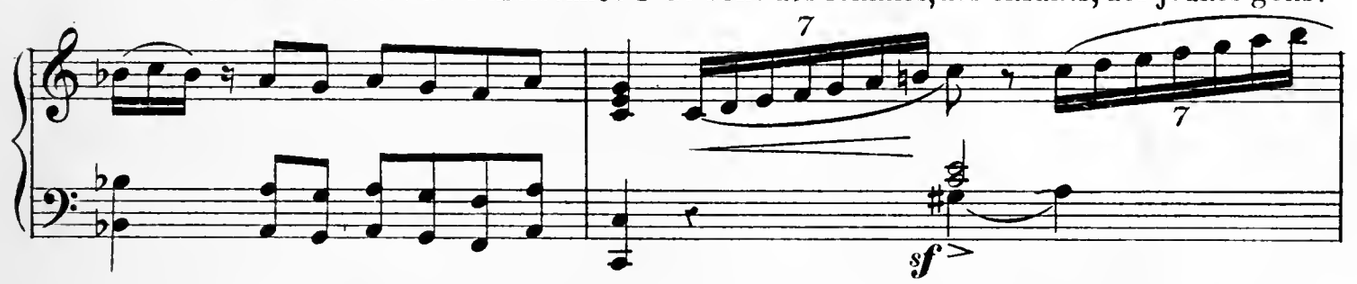
La foule acclame.



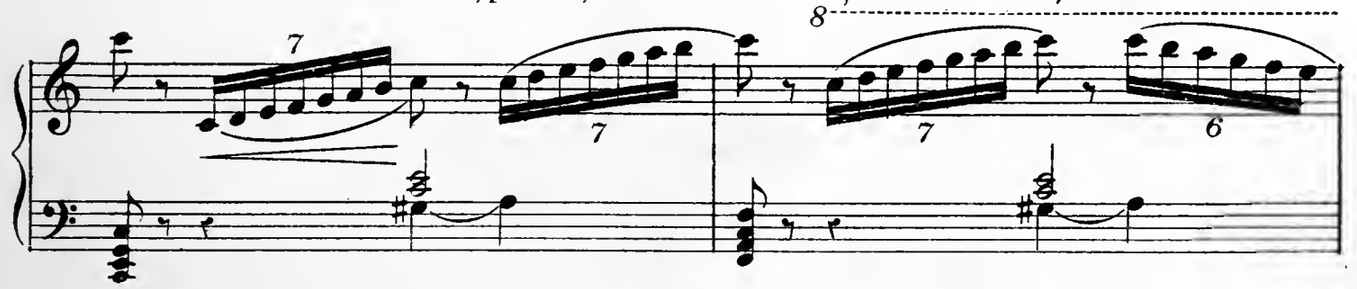
Le Prince réclame le silence et donne l'ordre d'amener les Captifs. Ceux-ci, enchainés, sont



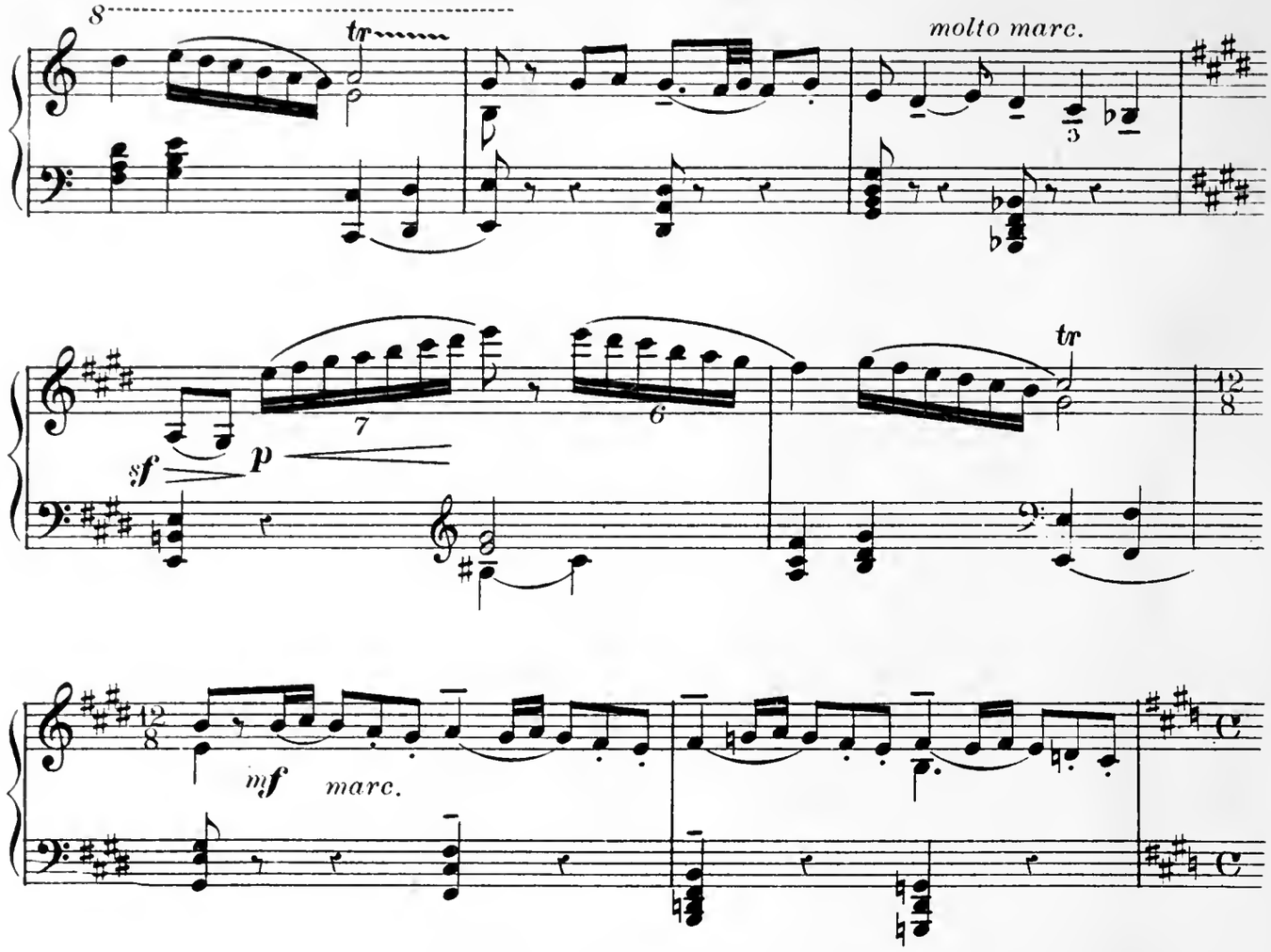
trainés brutalement devant l'assistance _ Ce sont des femmes, des enfants, des jeunes gens.



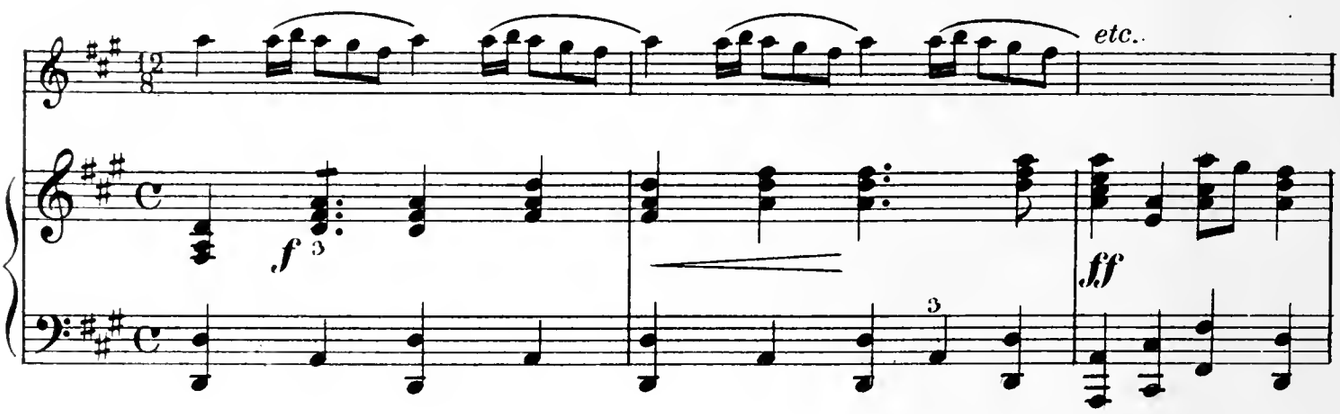
Les uns accablés de douleur, passifs, d'autres résistent, d'autres enfin, restent hautains et



méprisants. Le peuple les raille:



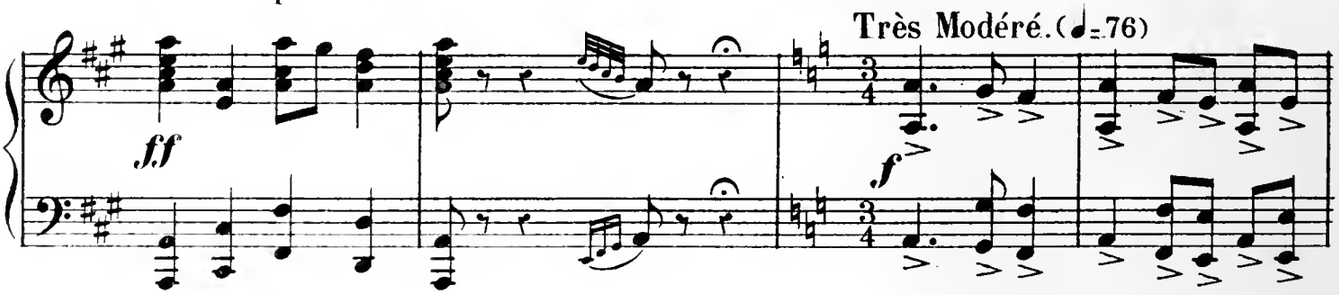
Nouvelles acclamations de la foule.



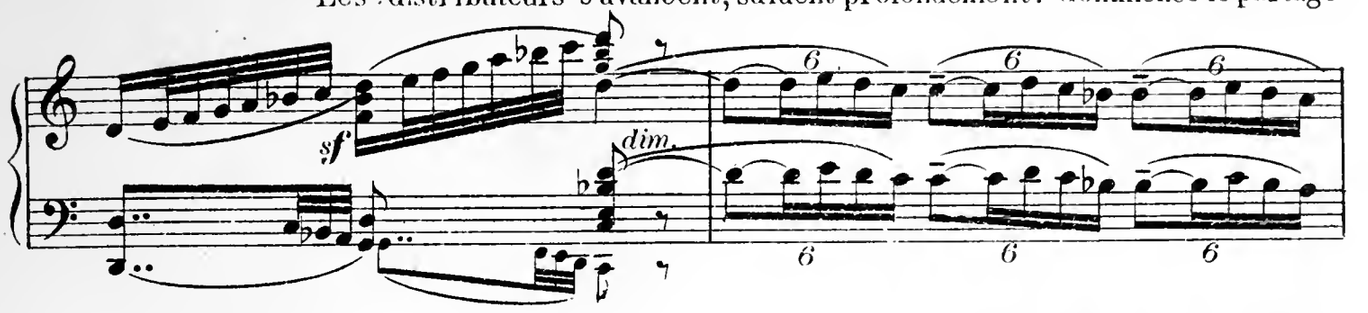
Le Héraut impose silense.

"Que l'on partage le butin" ordonne le Prince.

Très Modéré. (♩=76)

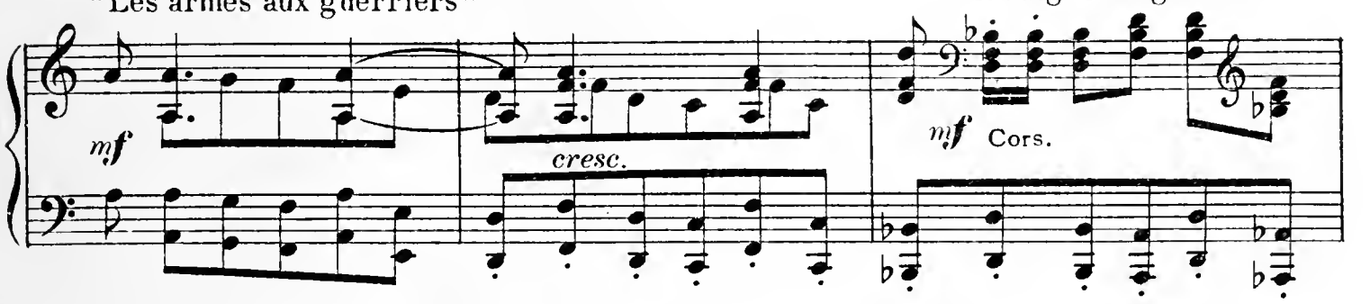


Les "distributeurs" s'avancent, saluent profondément. Commence le partage

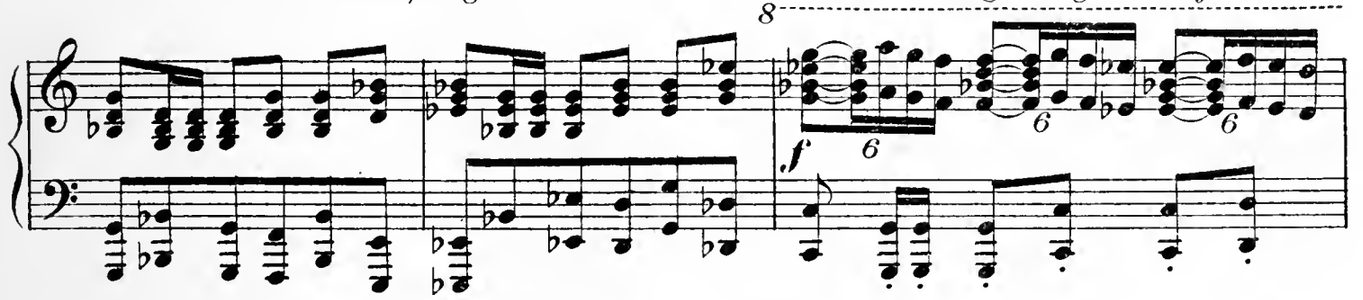


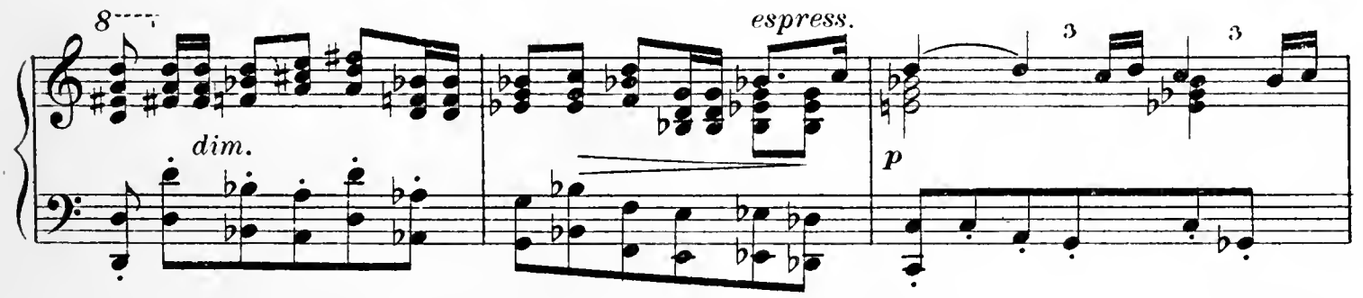
"Les armes aux guerriers"

En signe de gratitude et

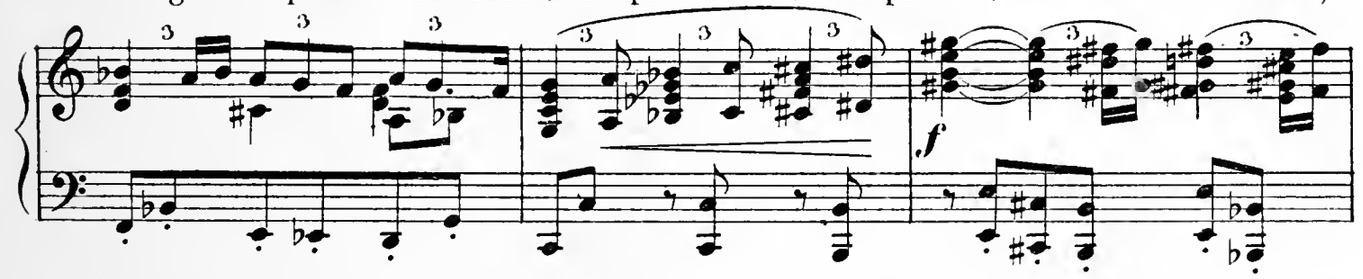


de fidèlité inébranlable, les guerriers lèvent leur cimeterre d'un grand geste majestueux.

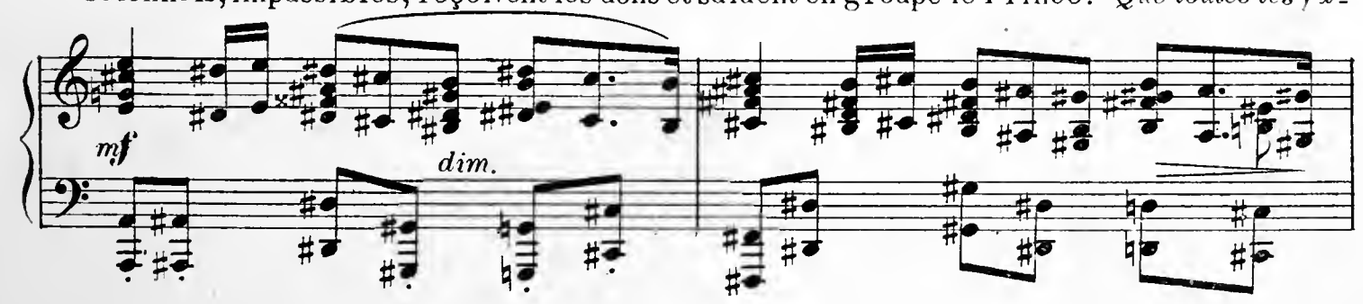




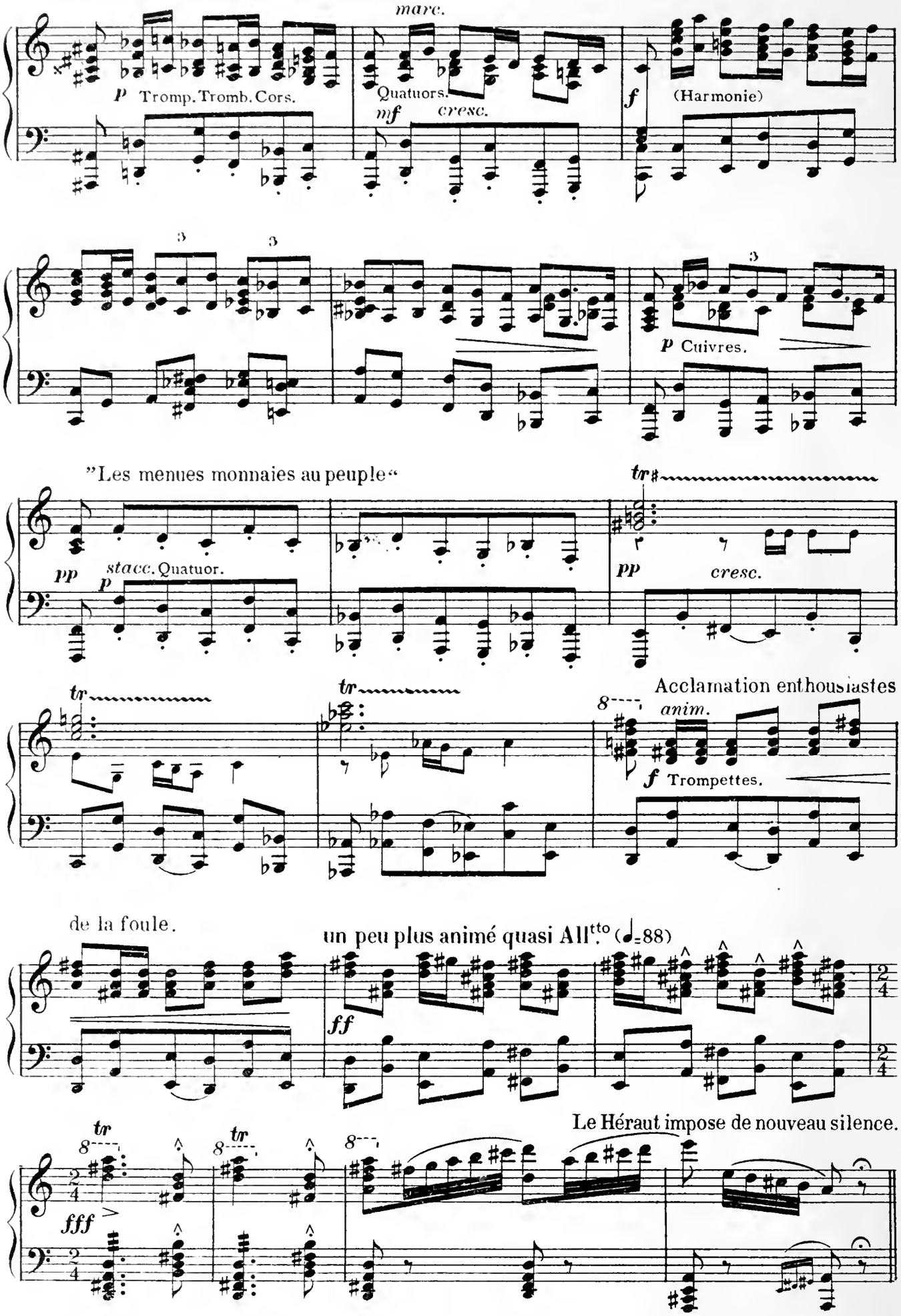
Les grandes pièces d'orfévrerie (Vases précieux etc.) aux prêtres. - Ceux-ci s'avancent,



solennels, impassibles, reçoivent les dons et saluent en groupe le Prince: "*Que toutes les fa-*

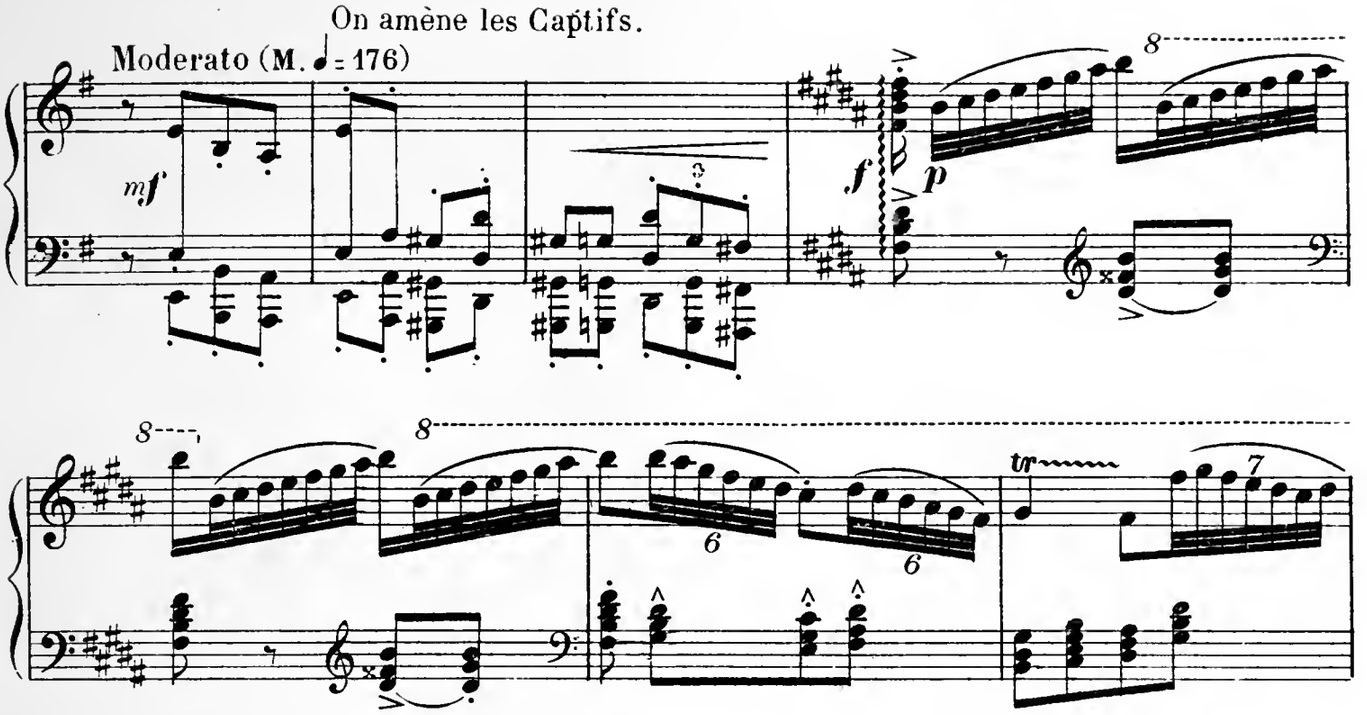


veurs célestes vous soient accordées!"

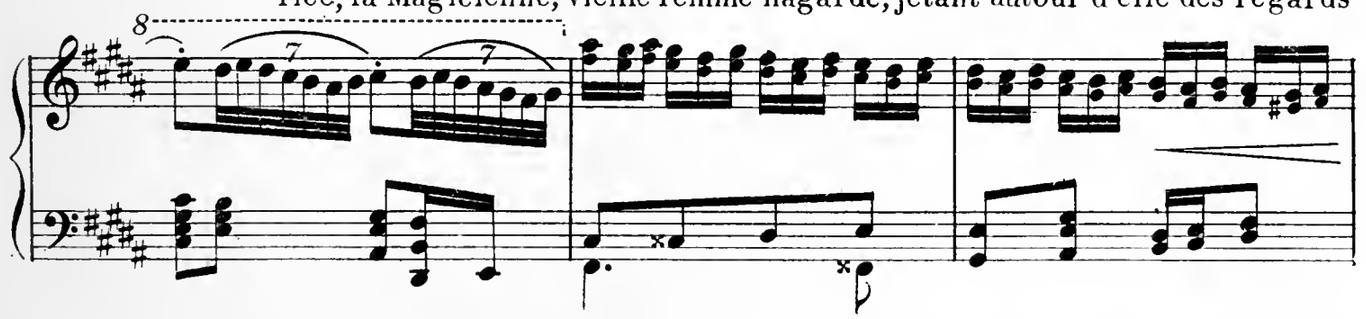


On amène les Captifs.

Moderato (M. ♩= 176)

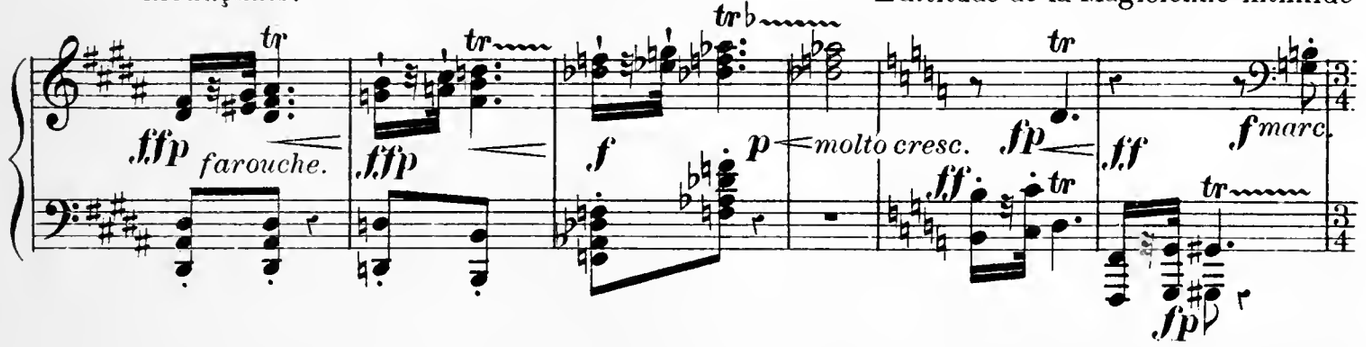


Dans le groupe est Zemroude, la Princesse captive. A coté d'elle, sa nourrice, la Magicienne, vieille femme hagarde, jetant autour d'elle des regards



menaçants.

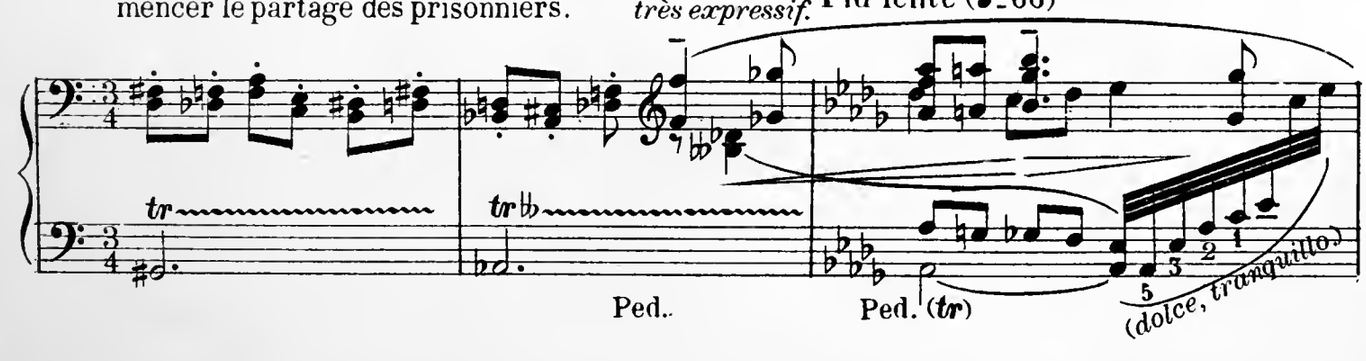
L'attitude de la Magicienne intimide



les gardes. Le Prince donne l'ordre de l'écarter et de commencer le partage des prisonniers.

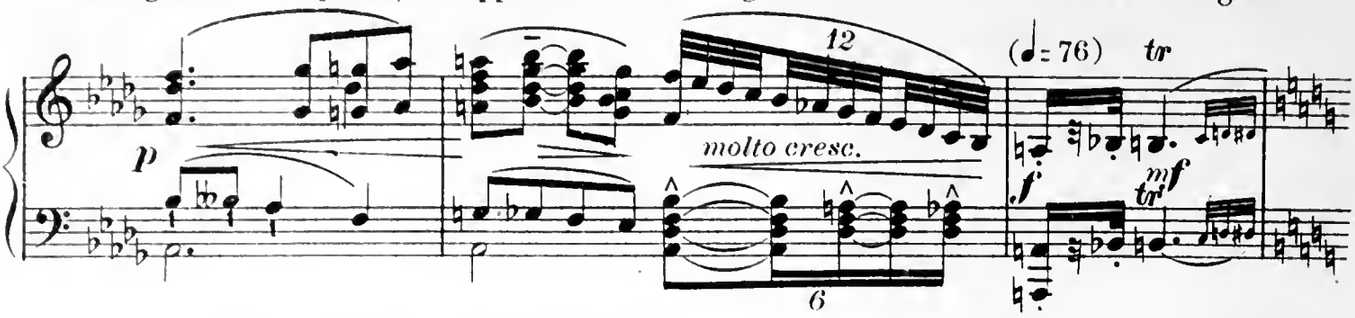
Ses regards, alors, tombent sur Zemroude, qu'il contemple, fier de sa beauté, comme d'une conquête glorieuse qu'il se plaît à faire admirer.

très expressif. Più lente (♩=66)

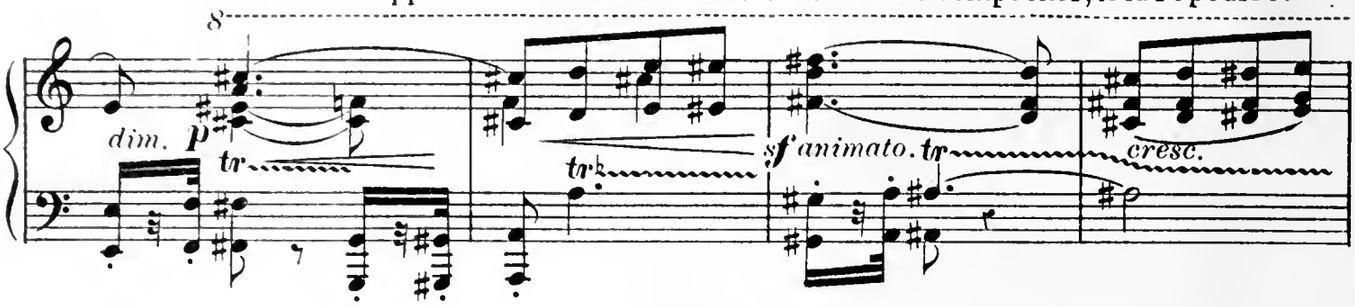


Elle même voit le Prince et lui adresse un geste, vite réprimé, de supplication.

La Magicienne s'en aperçoit : elle a un geste de colère furieuse et de vengeance.

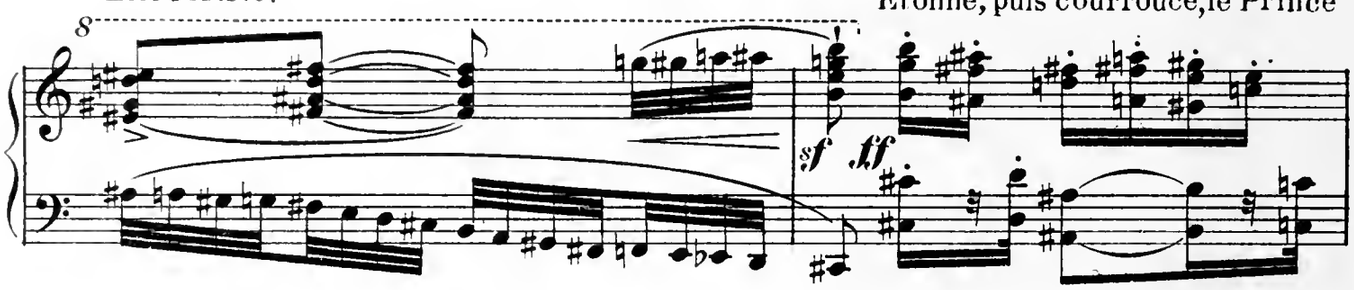


Le Prince s'approche de Zemroude. La vieille veut l'en empêcher, il la repousse.

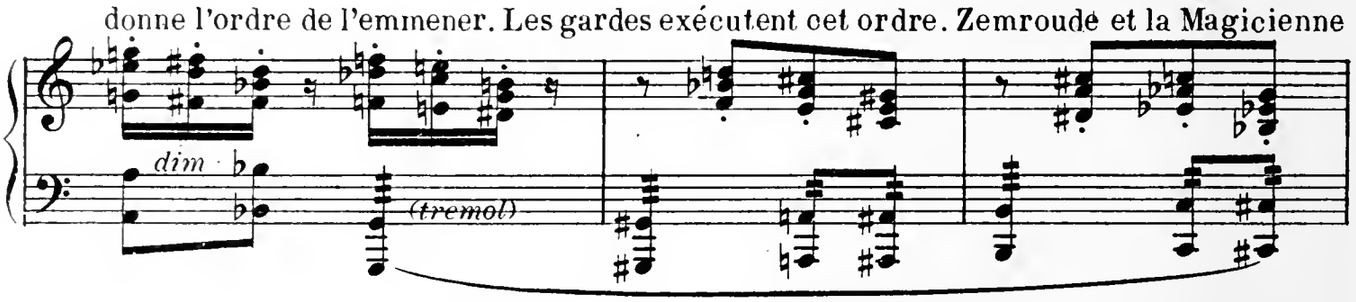


Elle résiste.

Etonné, puis courroucé, le Prince

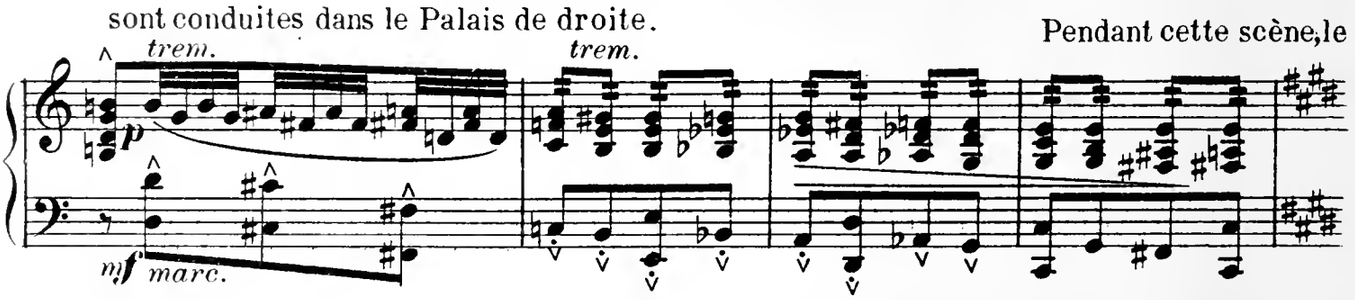


donne l'ordre de l'emmener. Les gardes exécutent cet ordre. Zemroude et la Magicienne

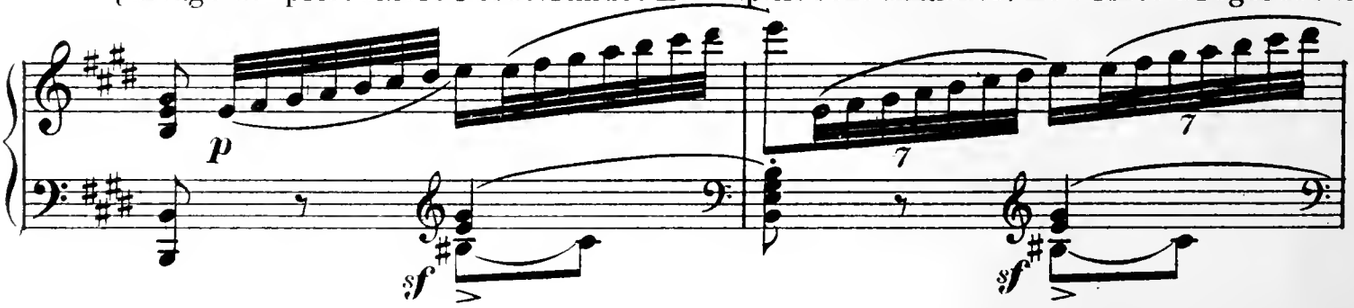


sont conduites dans le Palais de droite.

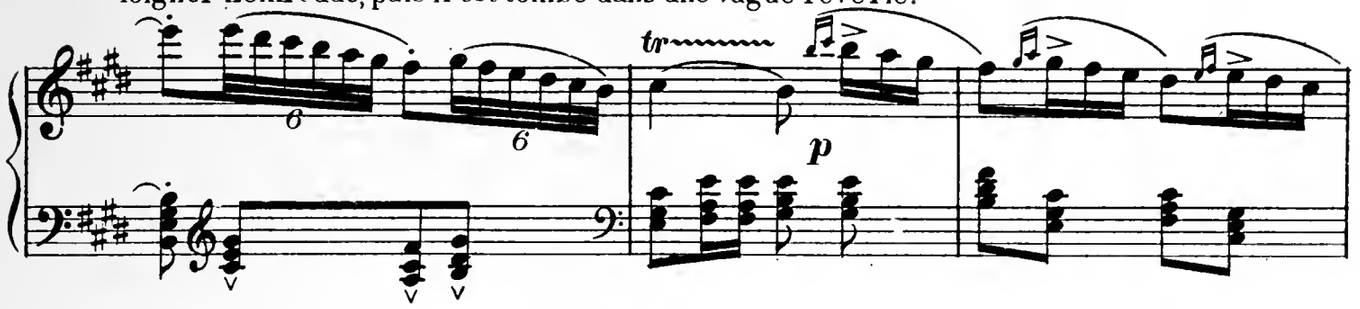
Pendant cette scène, le



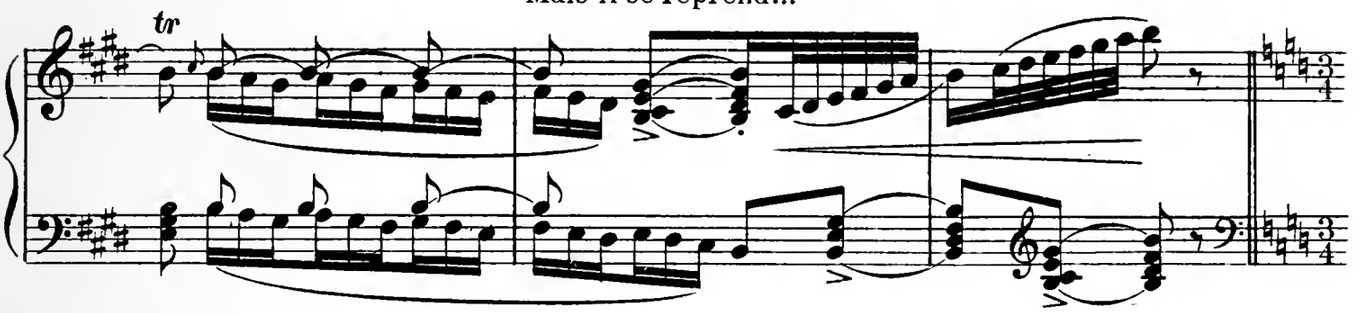
partage des prisonniers s'est terminé. Les captifs sont emmenés. Le Prince a regardé s'é-



loigner Zemroude, puis il est tombé dans une vague rêverie.

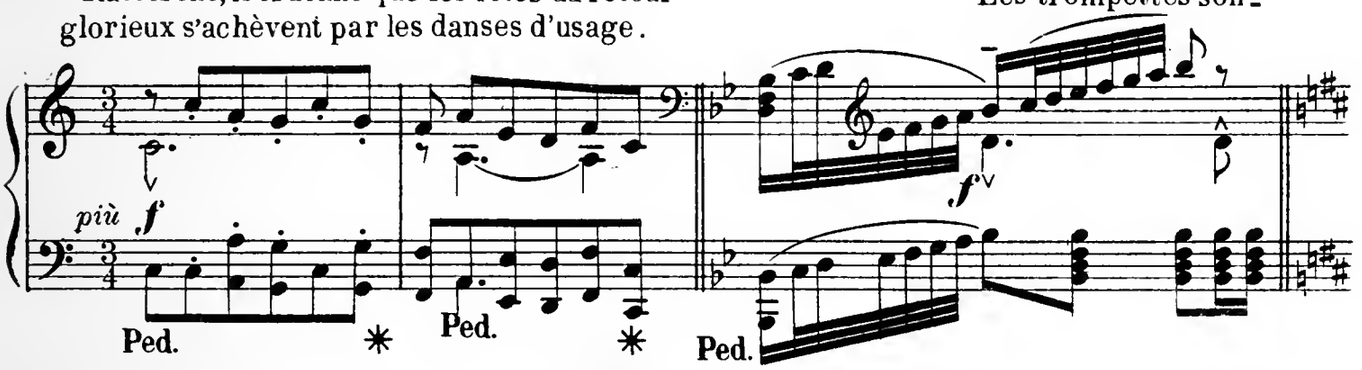


Mais il se reprend...

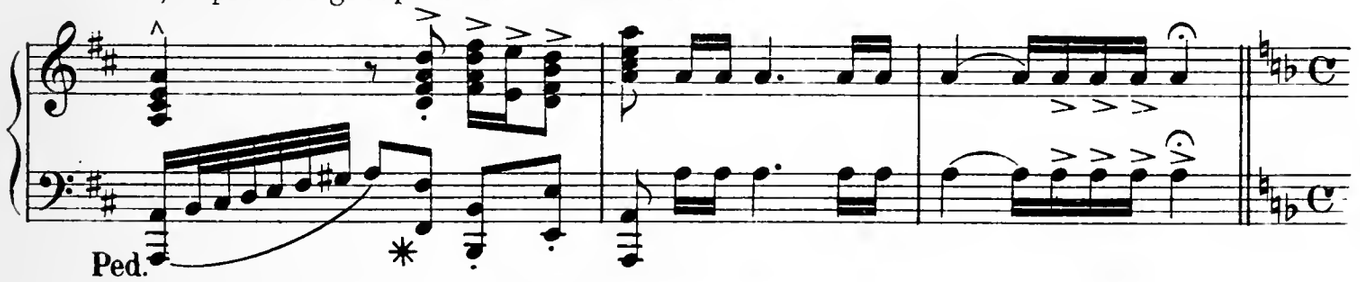


Rasseréné, il ordonne que les fêtes du retour glorieux s'achèvent par les danses d'usage.

Les trompettes son-



nent, un premier groupe de danseurs s'avance.

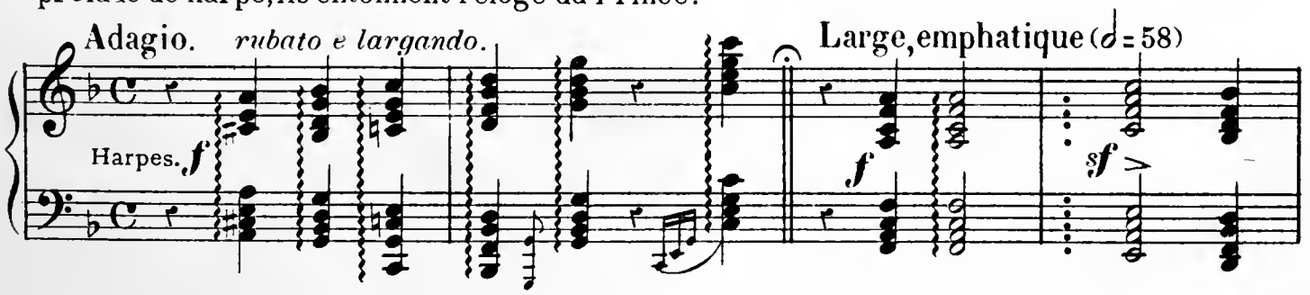


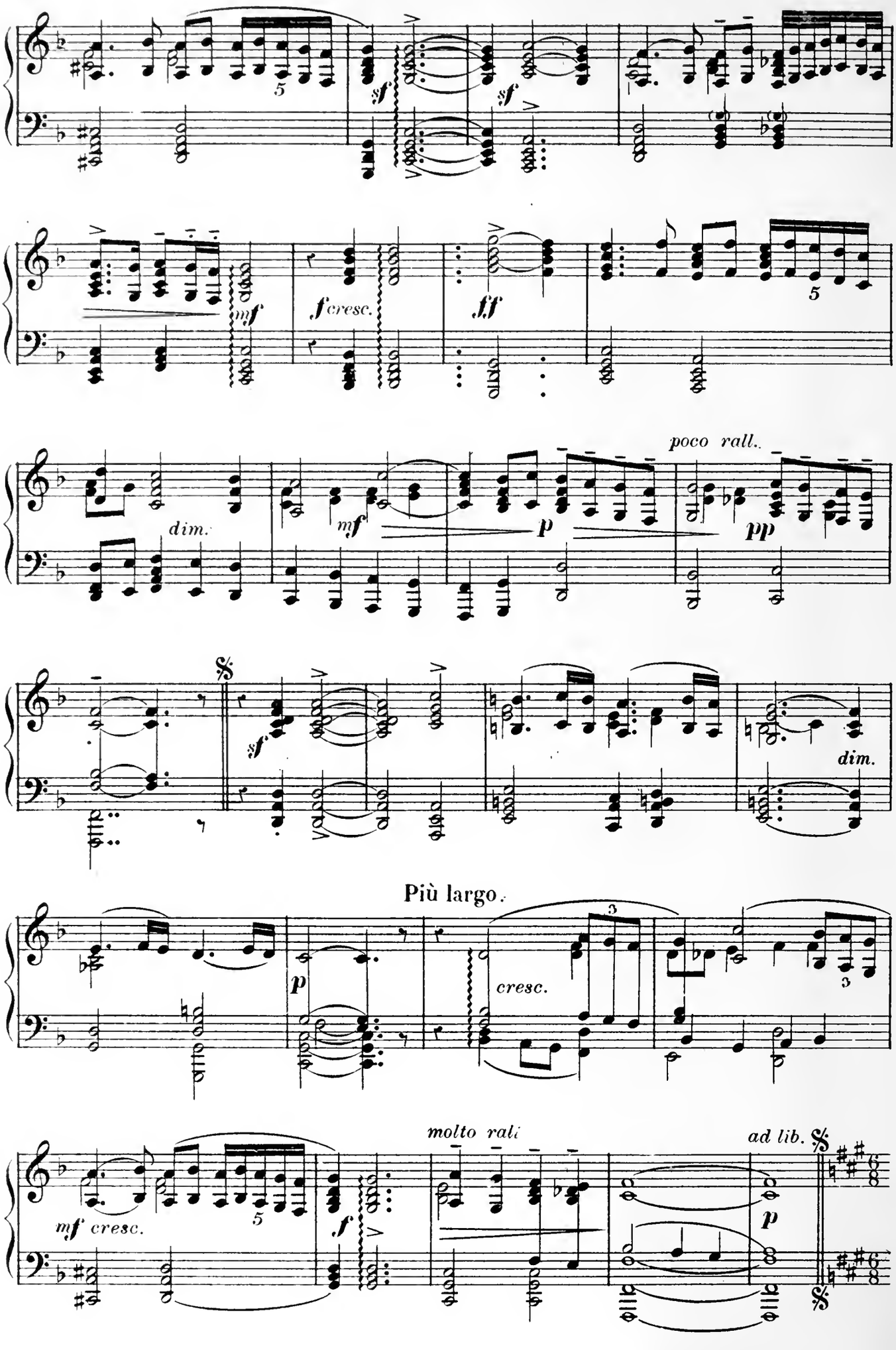
DIVERTISSEMENT

I

RAPSODIE LAUDATIVE.

Le premier groupe de danseurs est composé de rapsodes munis de harpes. Après un court prélude de harpe, ils entonnent l'éloge du Prince.

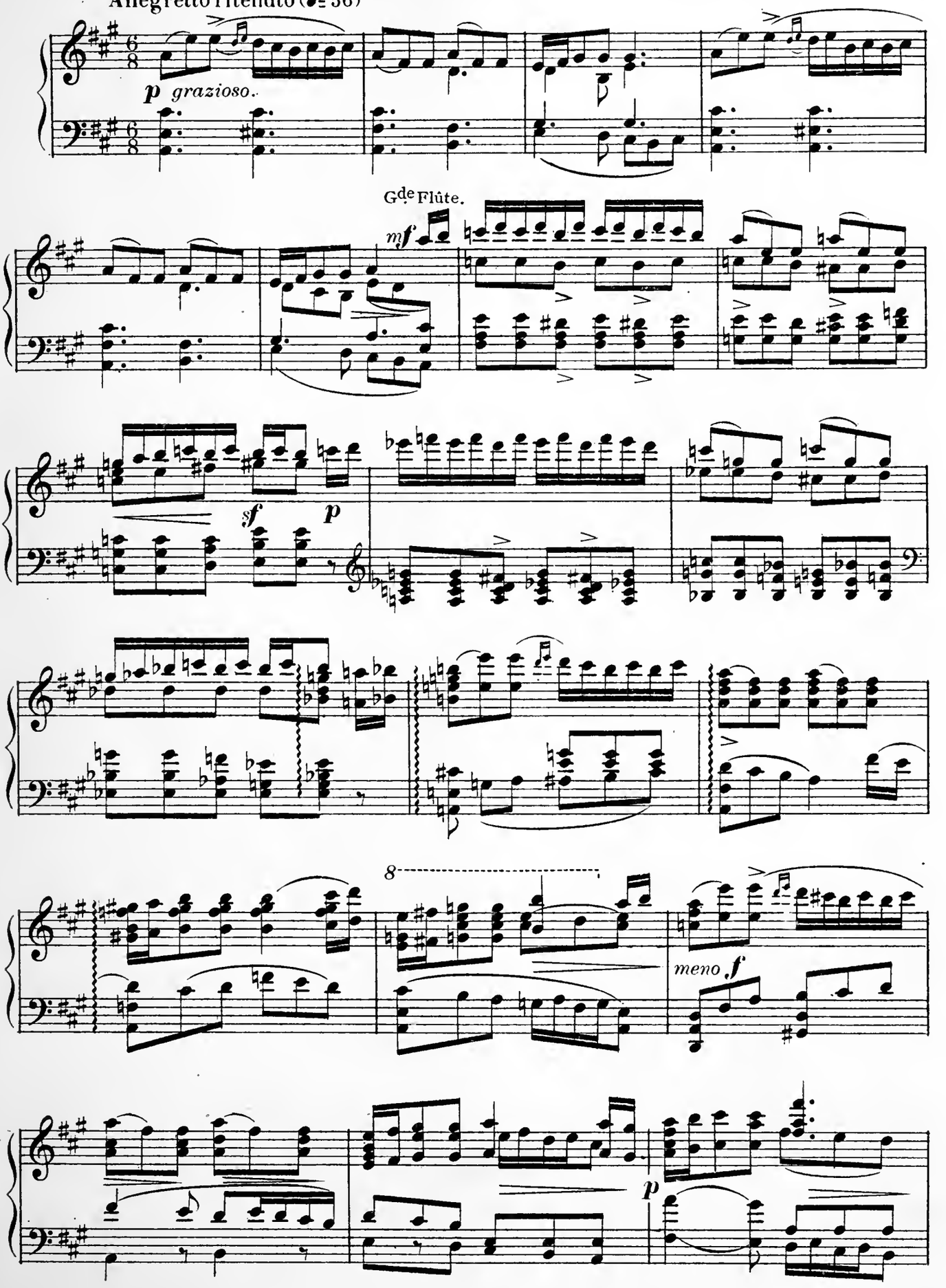


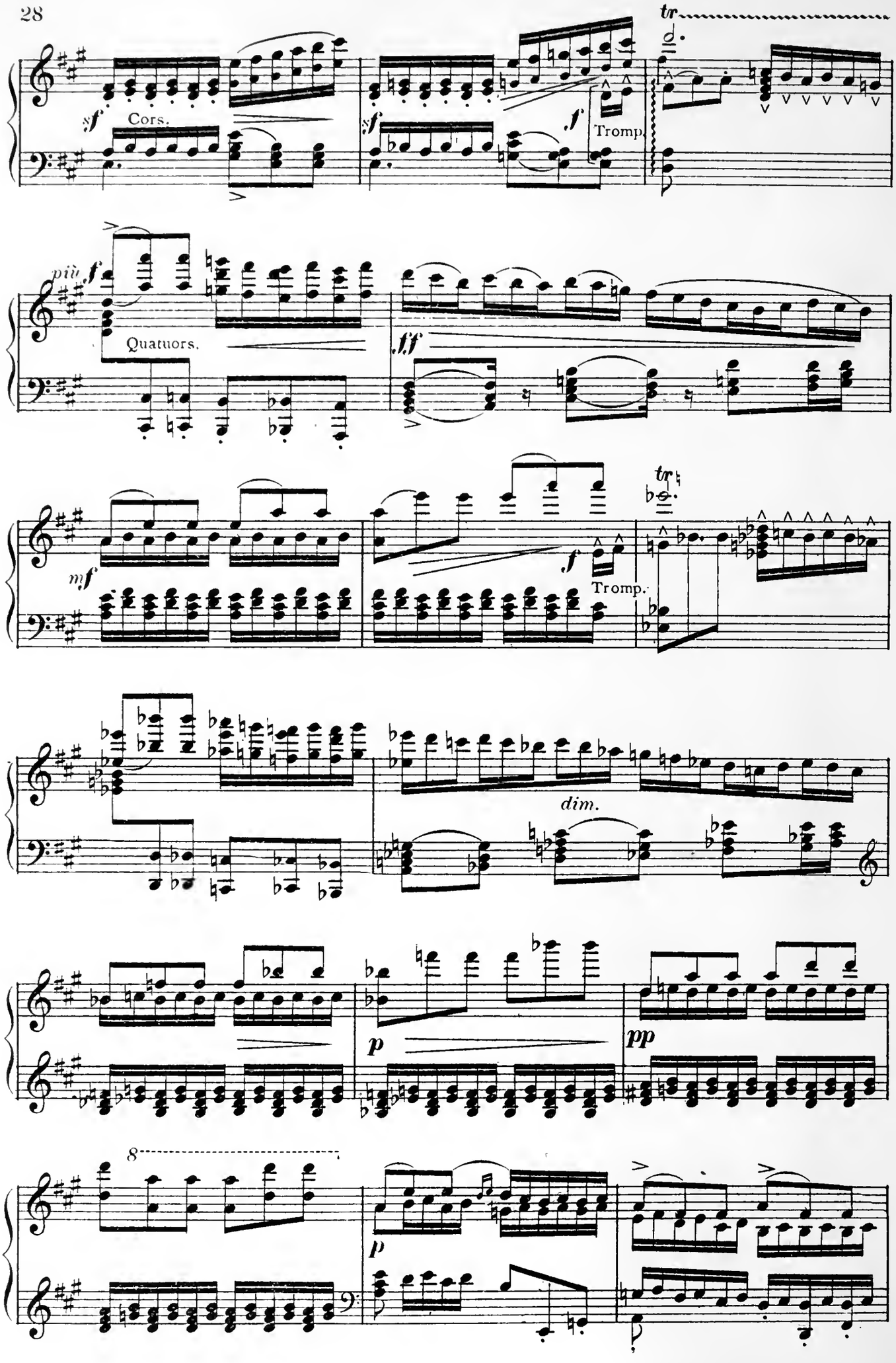

sf
sf
mf
f cresc.
ff
poco rall.
dim.
mf
p
pp
sf
dim.
Più largo.
p
cresc.
molto rall.
ad lib.
mf cresc.
f
p

II

Danse de jeunes filles, tantôt gracieuse et un peu lente, tantôt un peu plus mouvementée.

Allegretto ritenuto (♩= 56)

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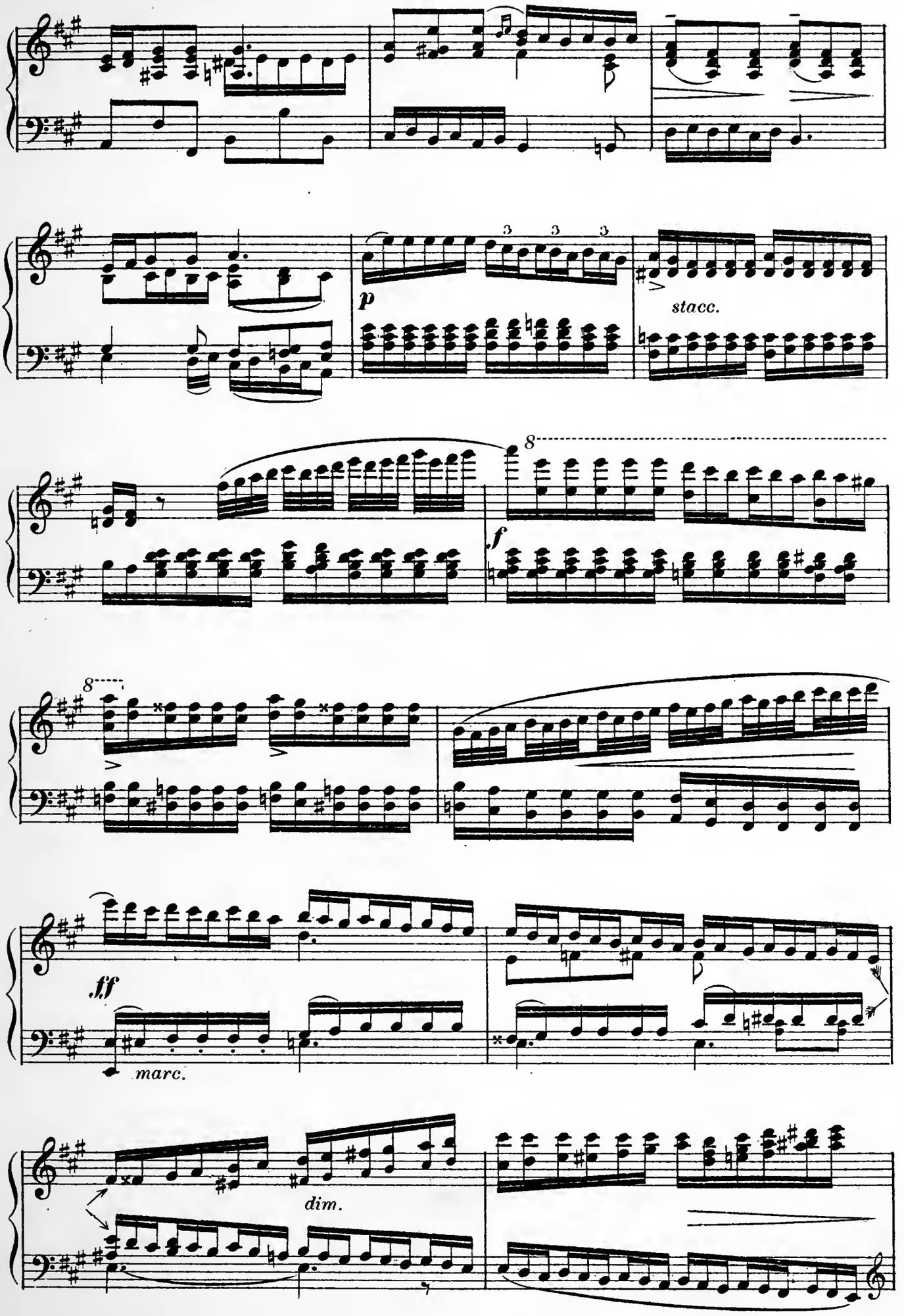
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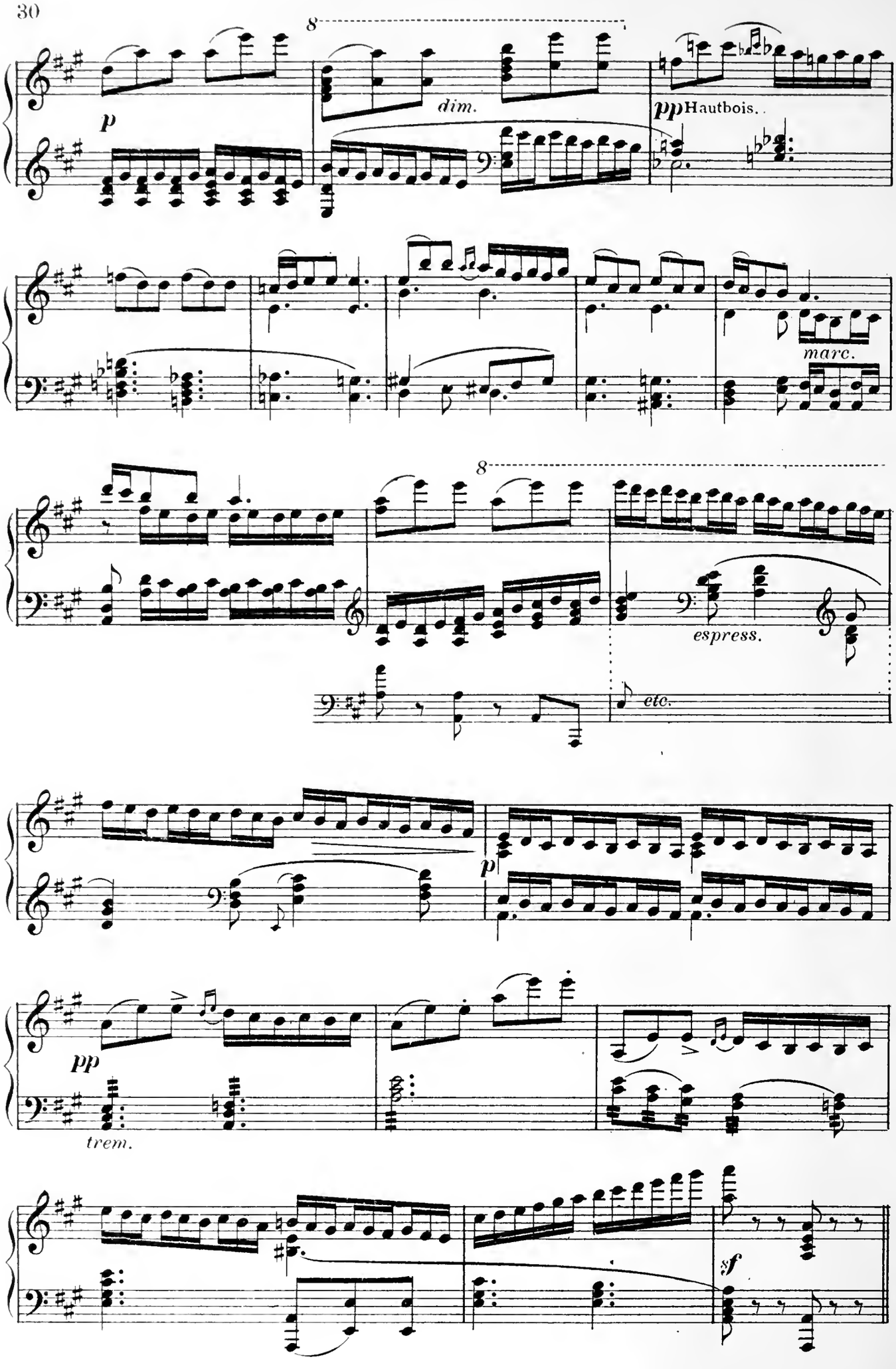
marc.
dim.

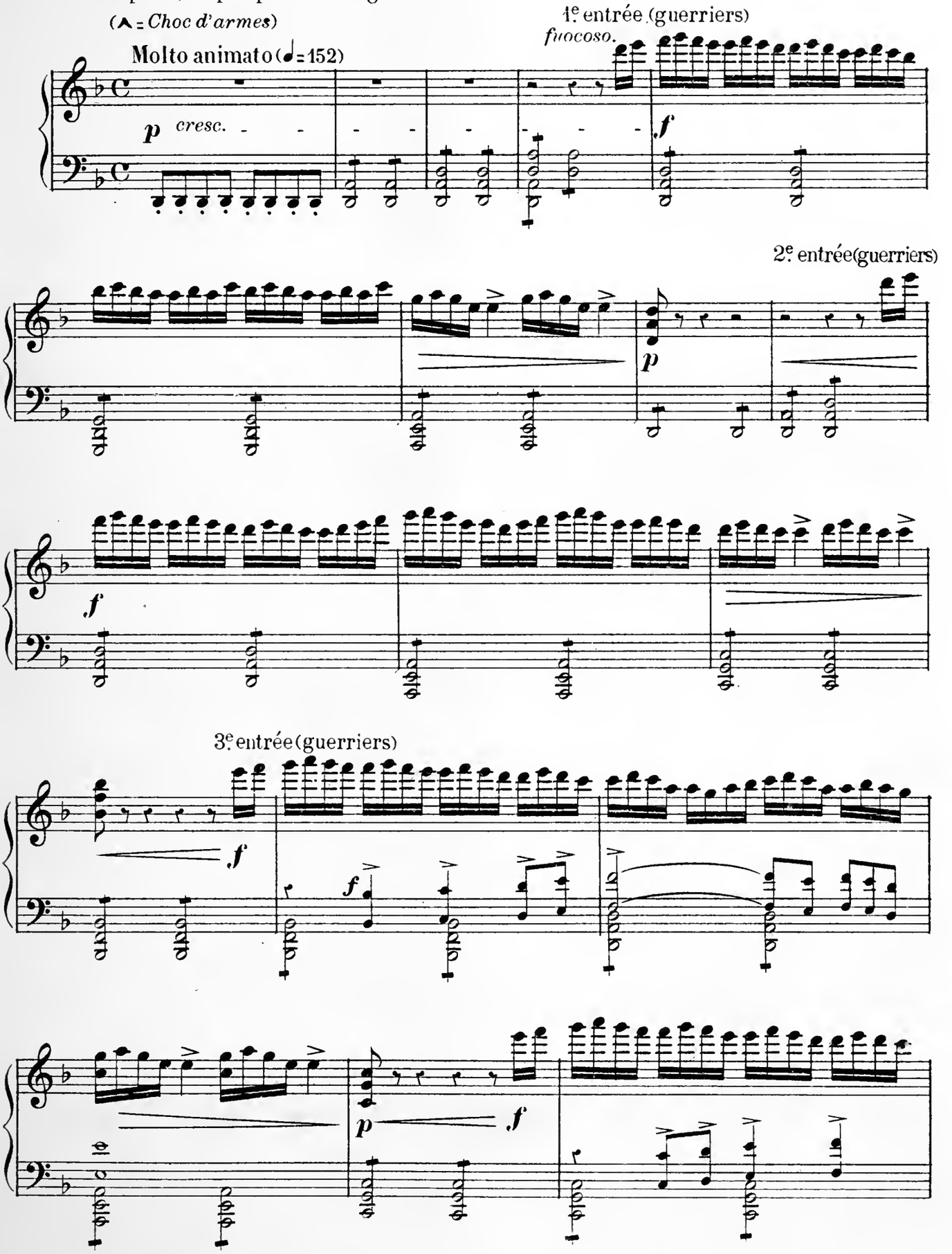

8
p
dim.
pp Hautbois.
marc.
8
espress.
etc.
p
pp
trem.
sf

III

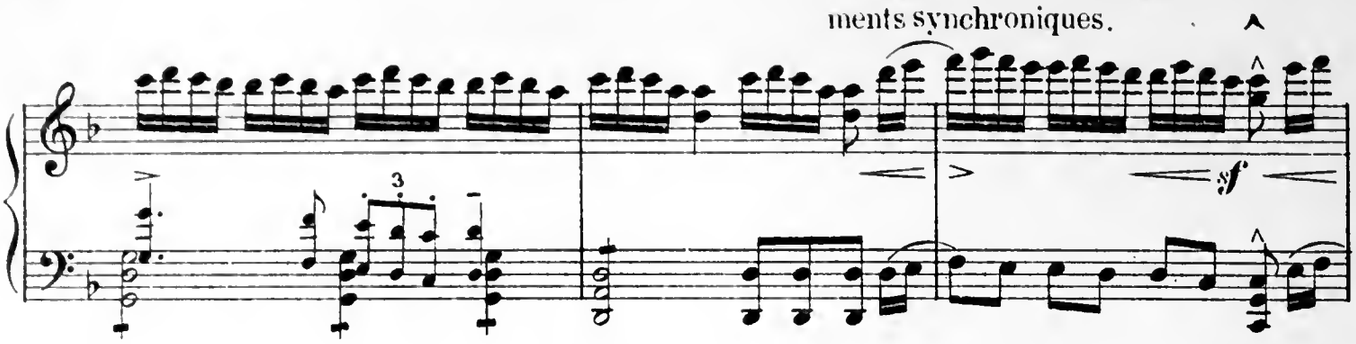
FANTASIA.

Danse guerrière, sauvage, échevelée. Les danseurs expriment avec exubérence, en évolu - tions rapides, les péripéties de la guerre.

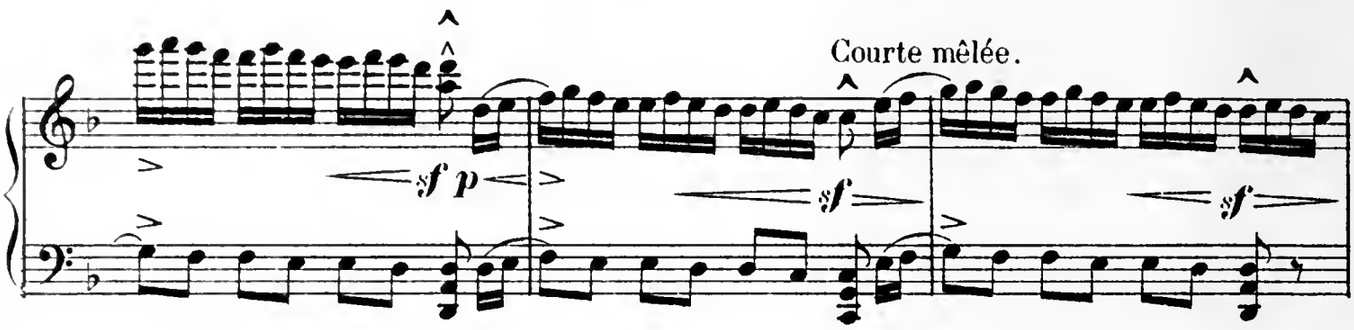
(^ = *Choc d'armes*)



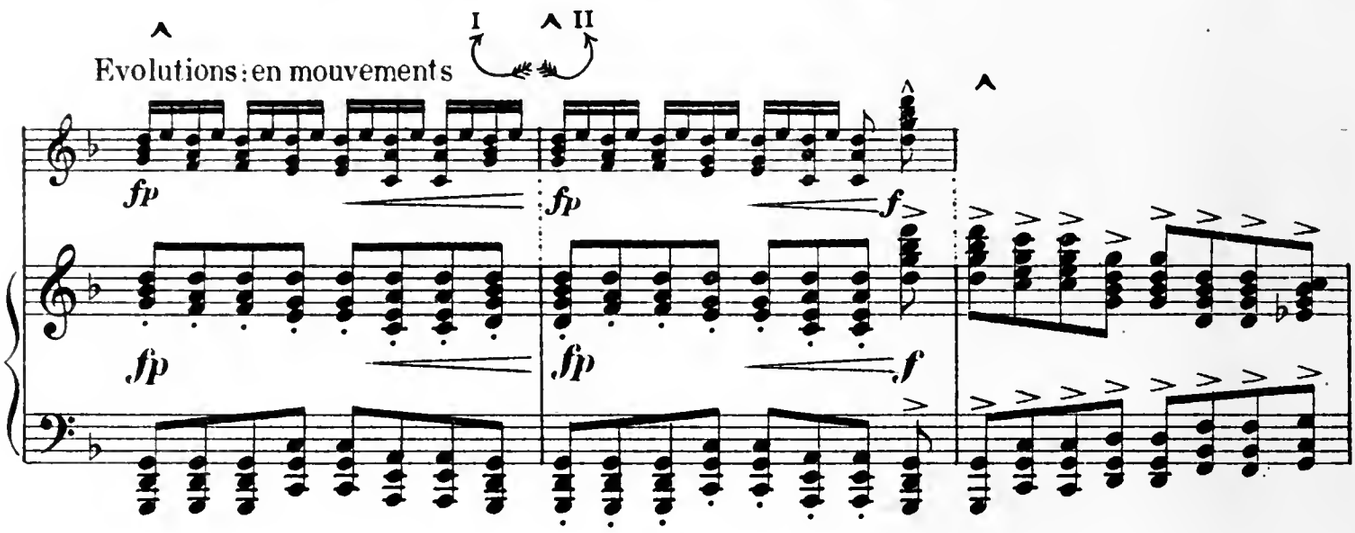
Les groupes se combattent en mouvements synchroniques.



Courte mêlée.

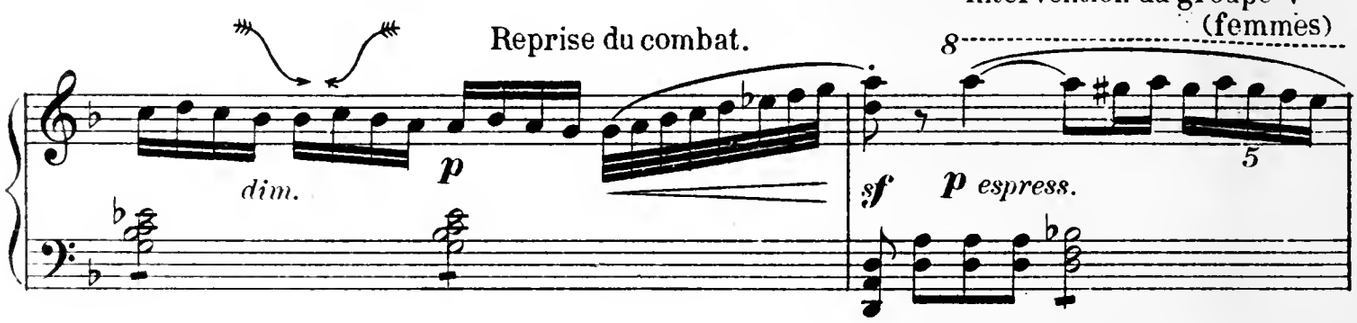


Evolutions: en mouvements

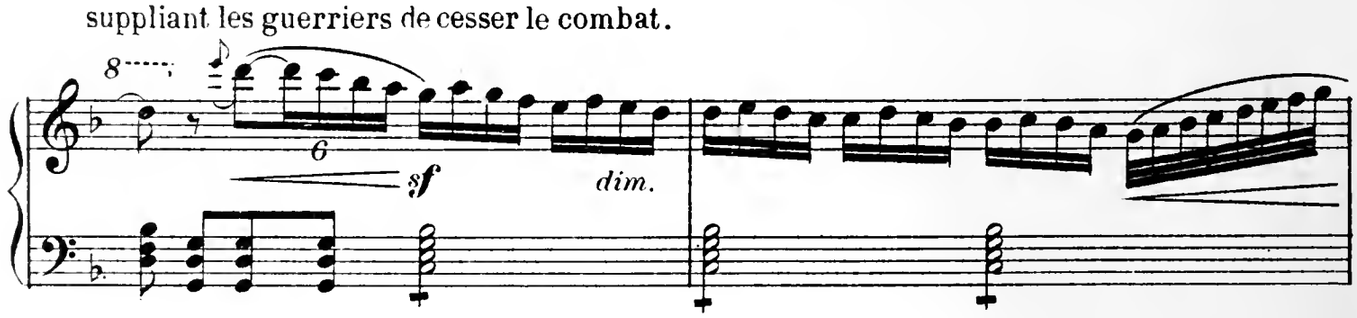


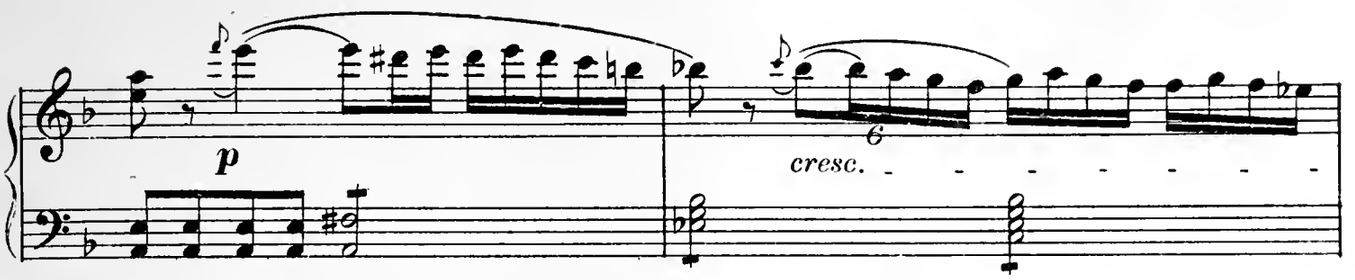
Intervention du groupe V (femmes)

Reprise du combat.

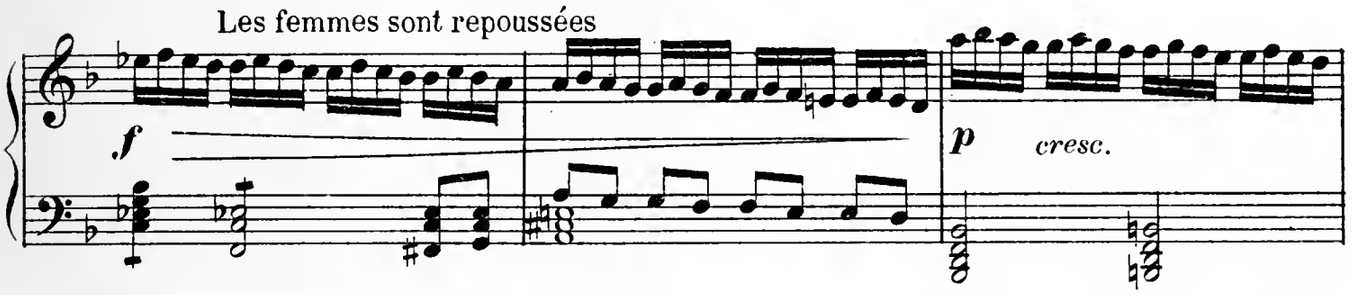


suppliant les guerriers de cesser le combat.

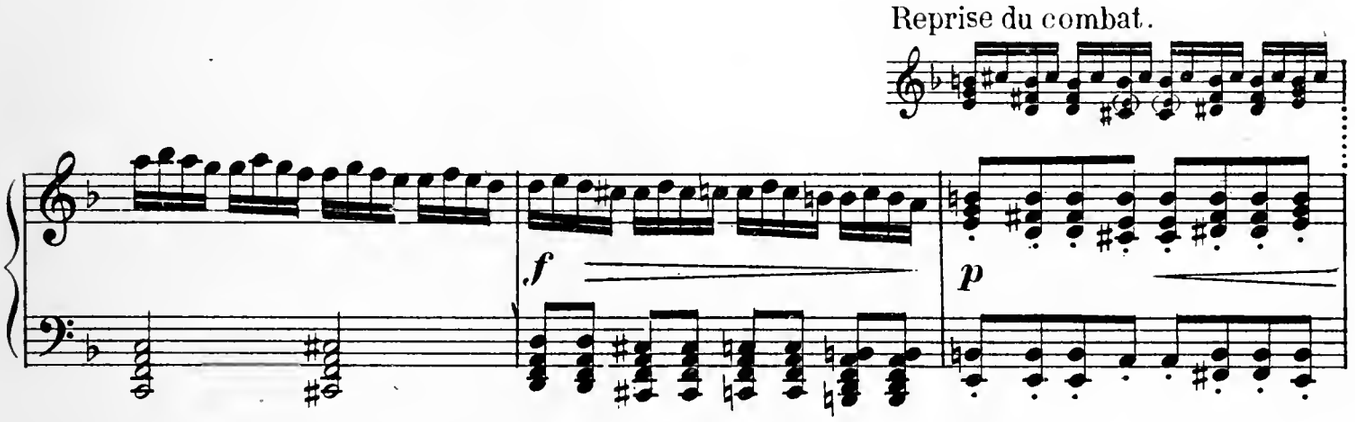


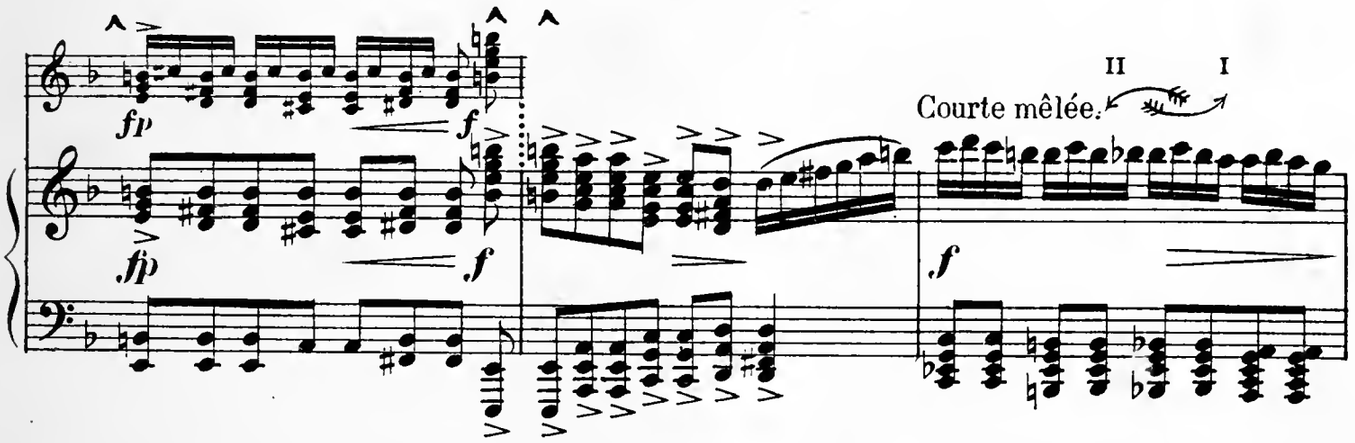


Les femmes sont repoussées



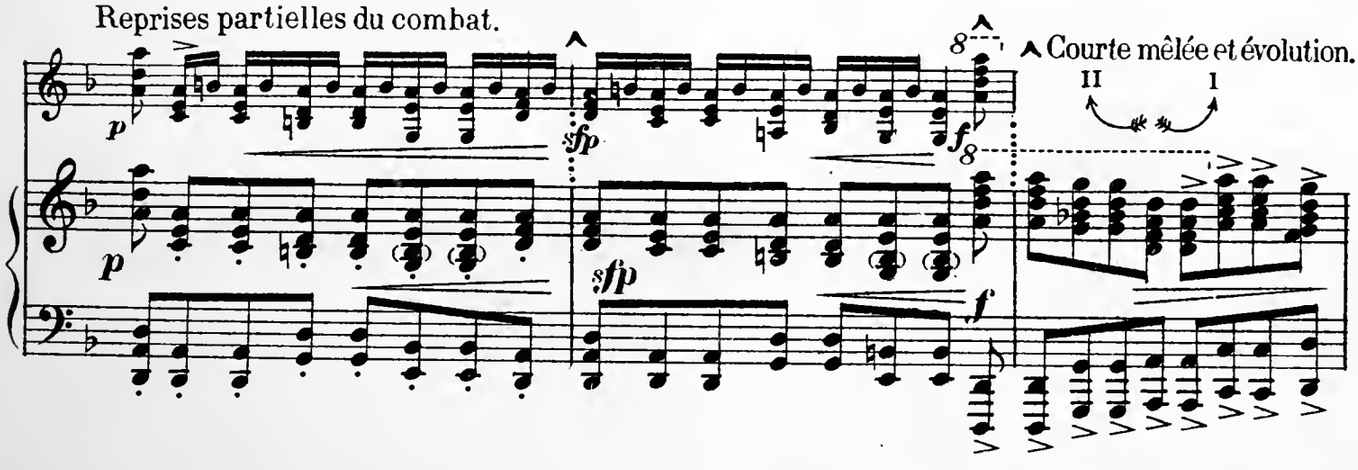
Reprise du combat.



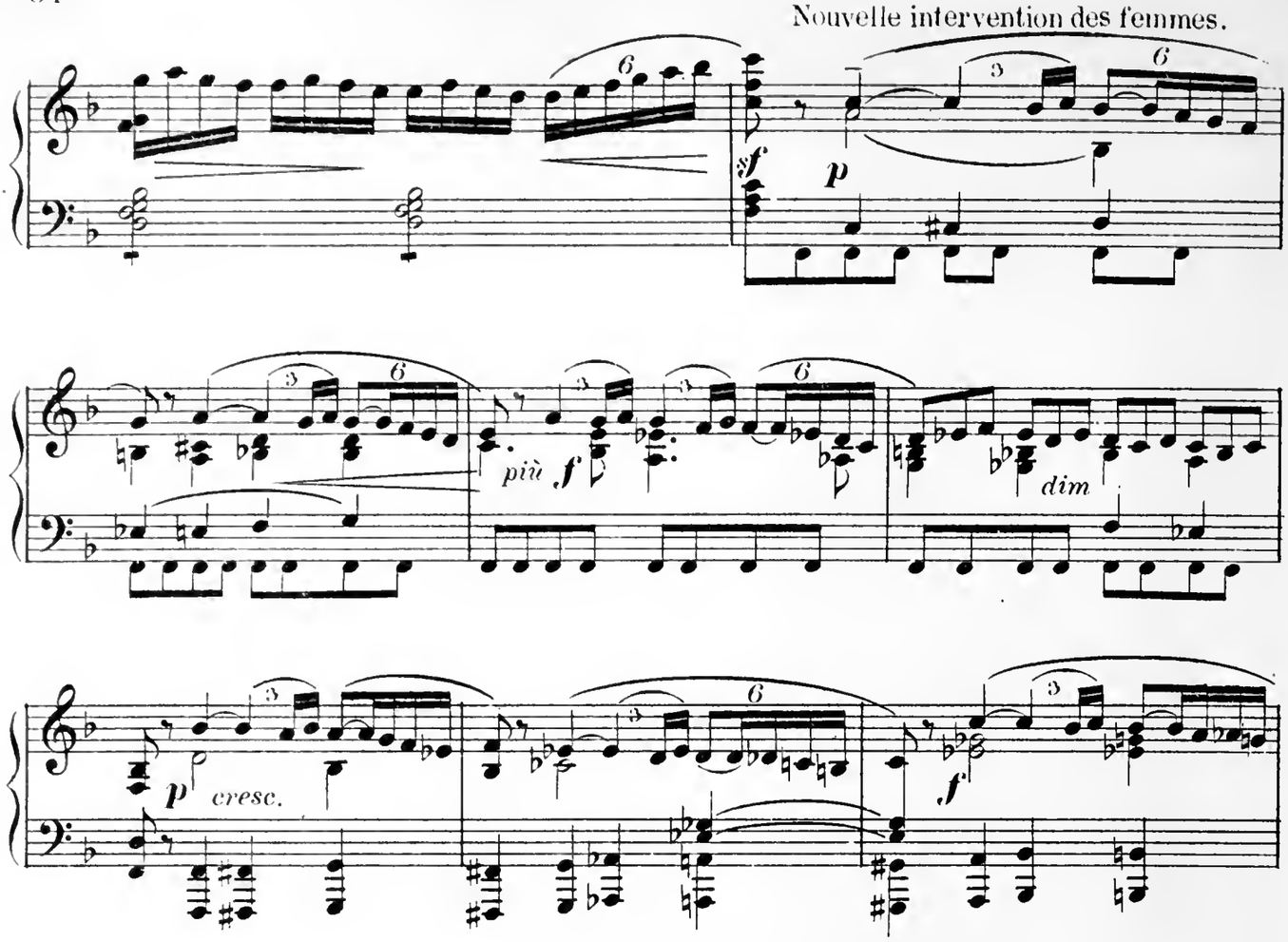


Reprises partielles du combat.

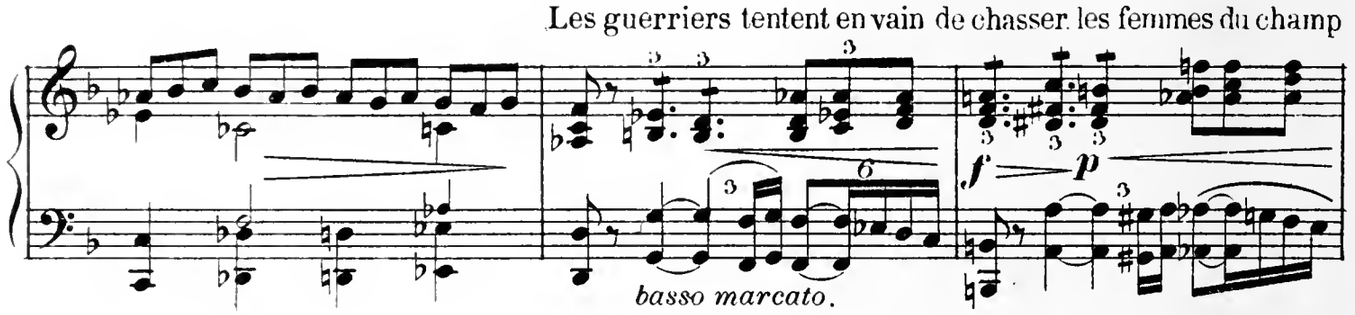
Courte mêlée et évolution.



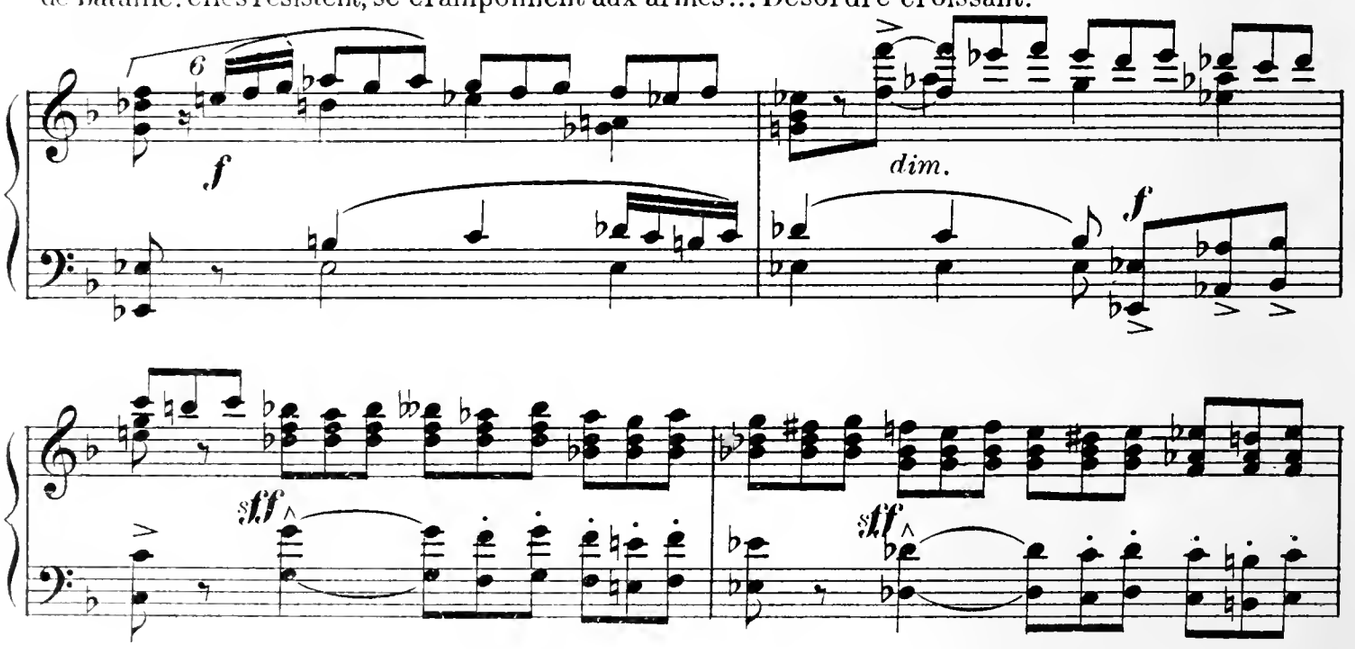
Nouvelle intervention des femmes.

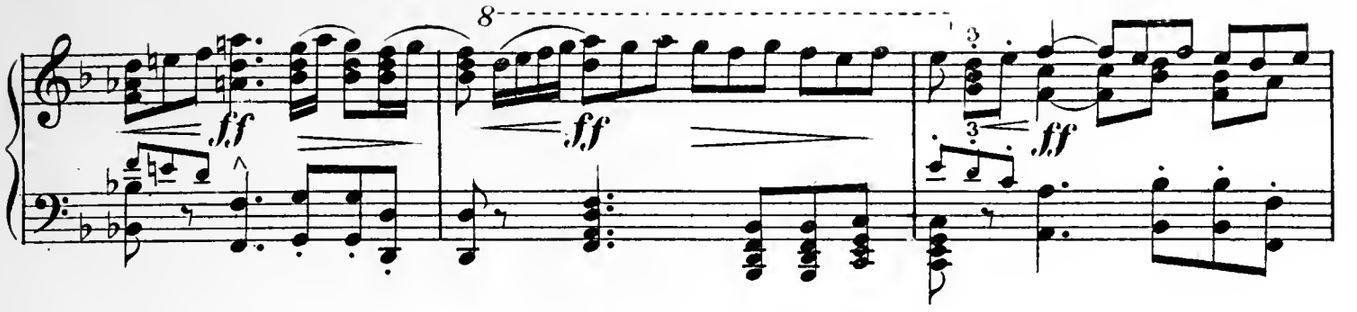


Les guerriers tentent en vain de chasser les femmes du champ

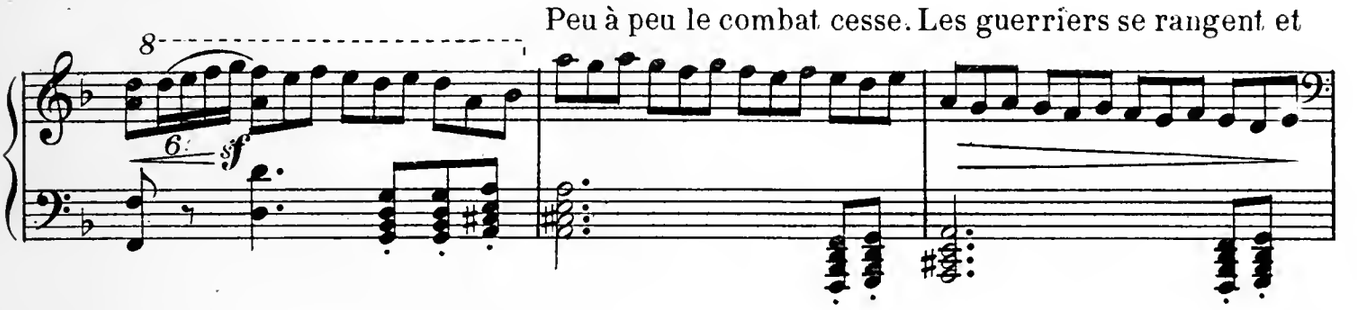


de bataille: elles rèsistent, se cramponnent aux armes... Désordre croissant.





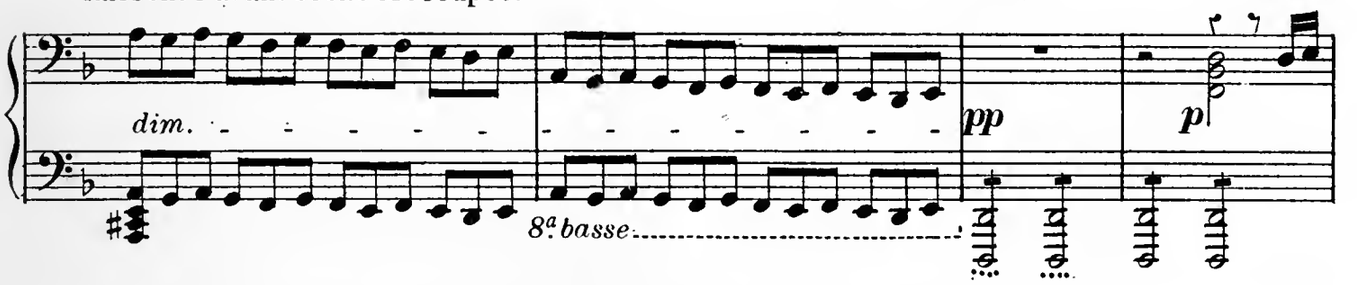
Peu à peu le combat cesse. Les guerriers se rangent et



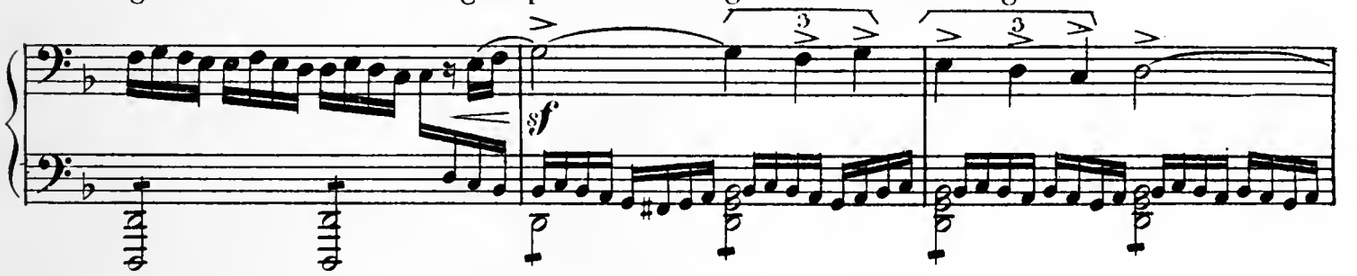
laissent l'avant scène inoccupée.

Trève.

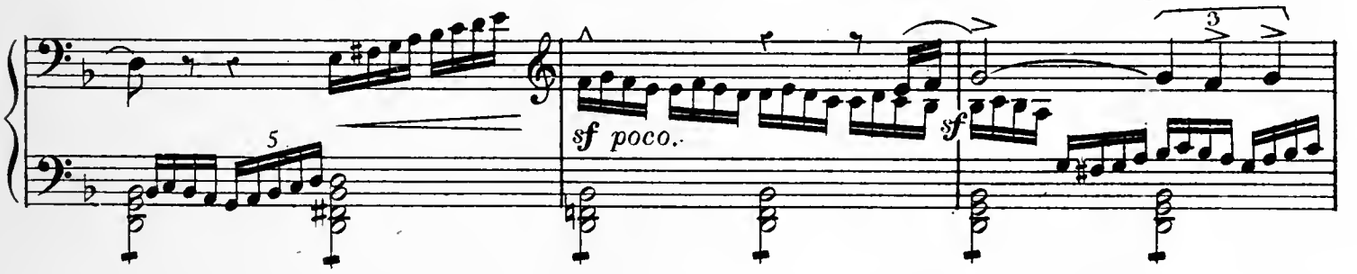
Survient



une guerrière (amazone?) du groupe I défiant le gr. II en combat singulier.

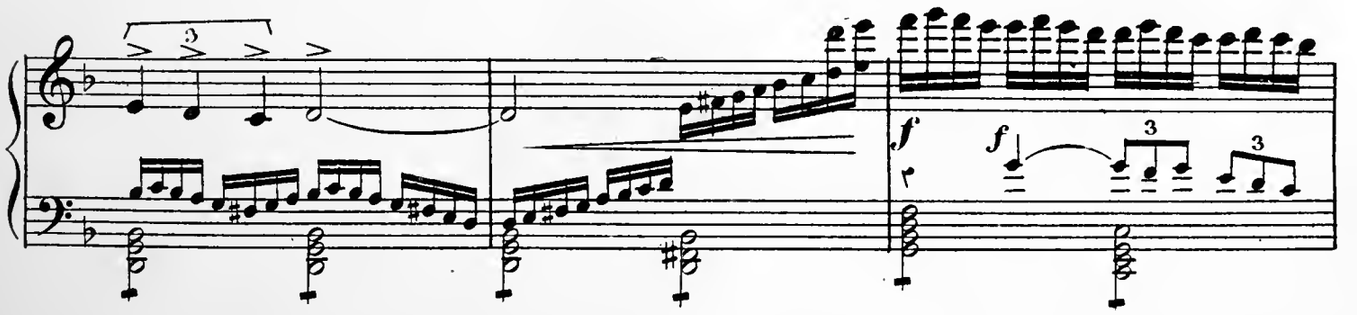


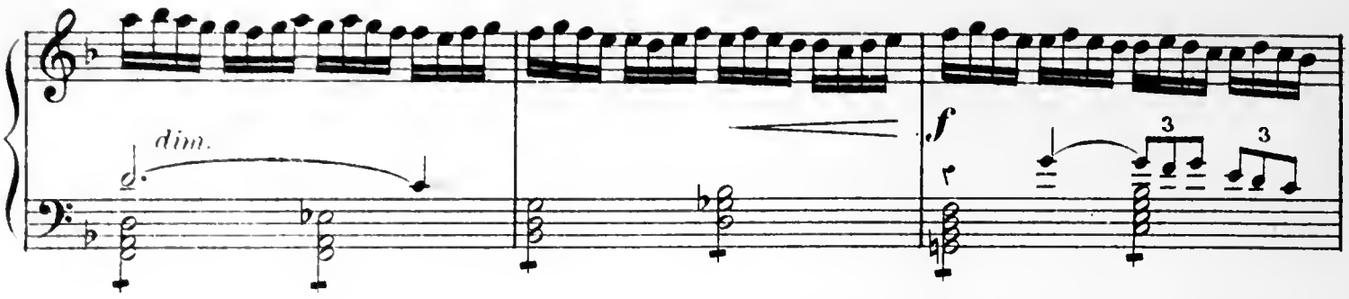
Une amazone (?) du groupe II ré-



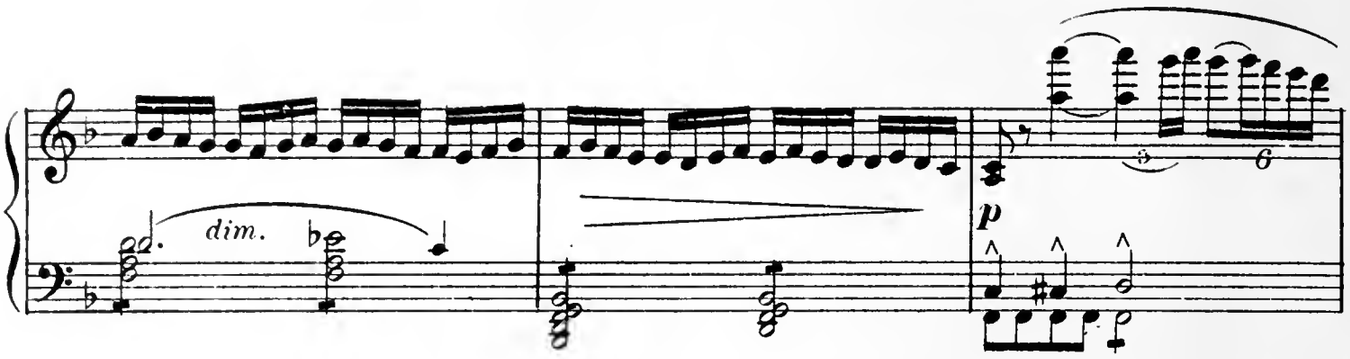
pond au défi.

Combat entre les 2 amazones.

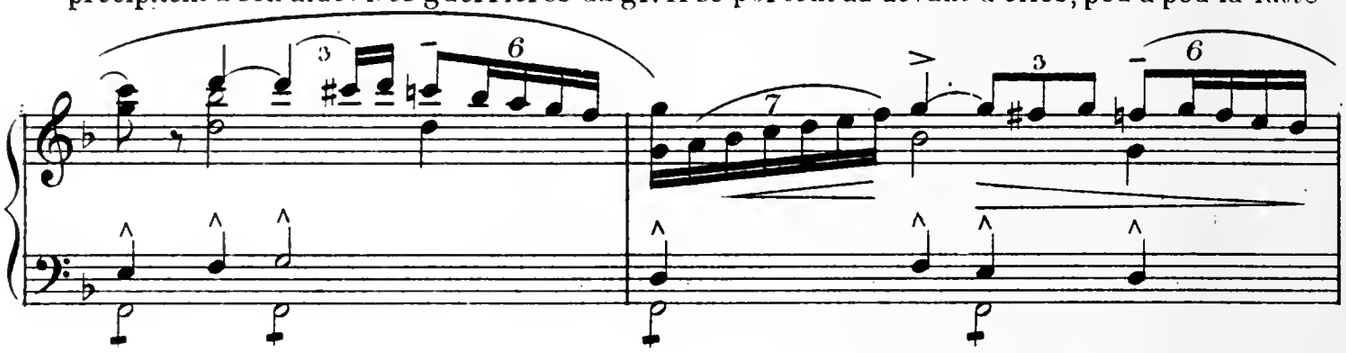




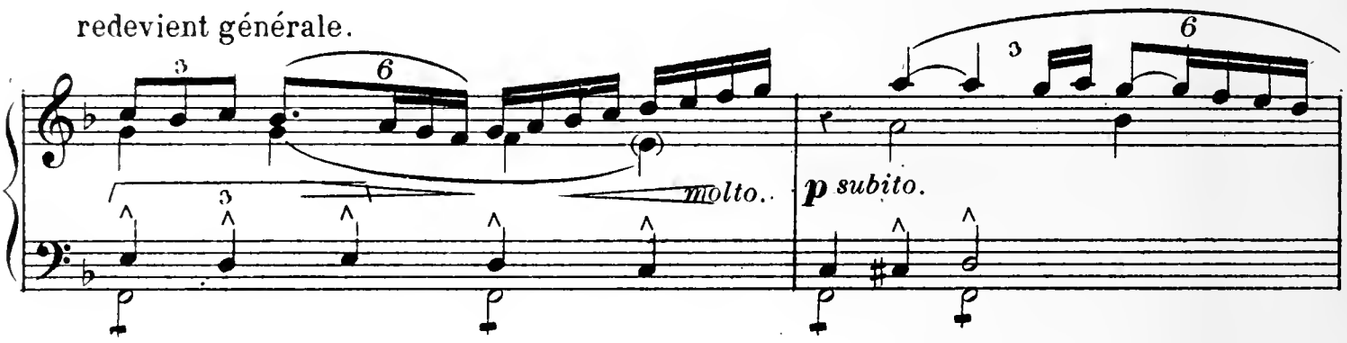
L'amazone du gr. I faiblit: quelques guerrières du gr. I se

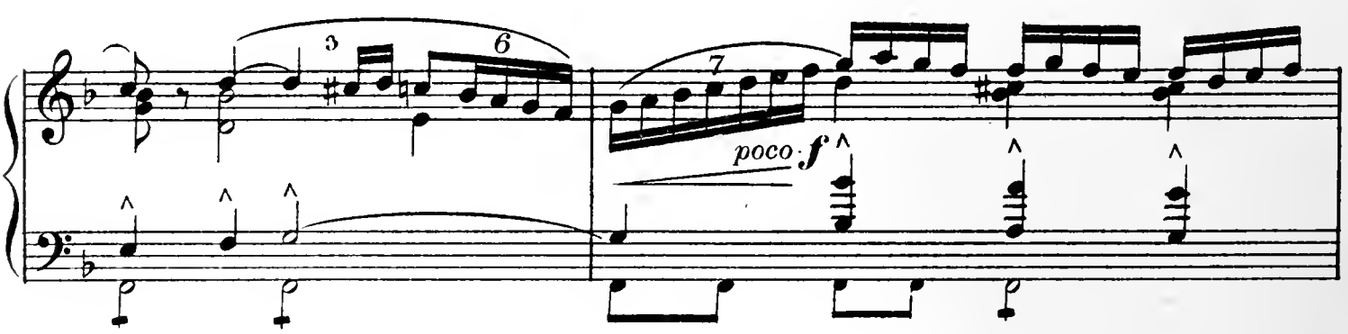


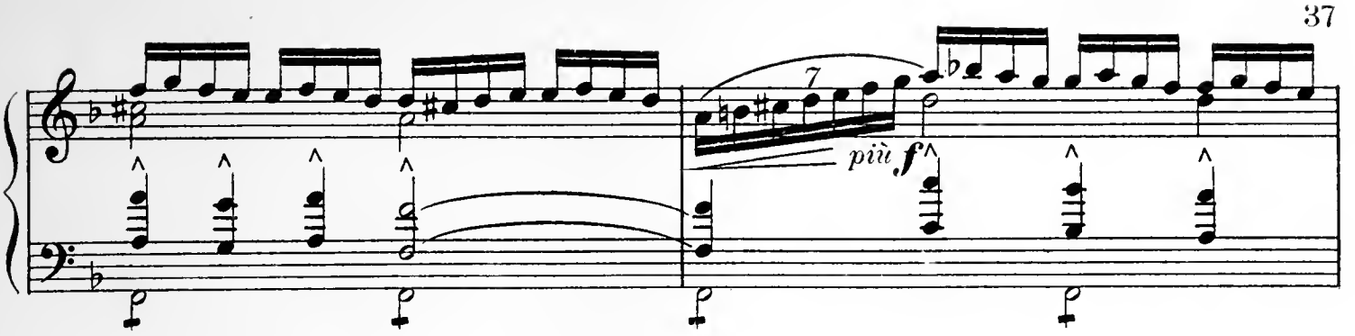
précipitent à son aide. Des guerrières du gr. II se portent au devant d'elles, peu à peu la lutte

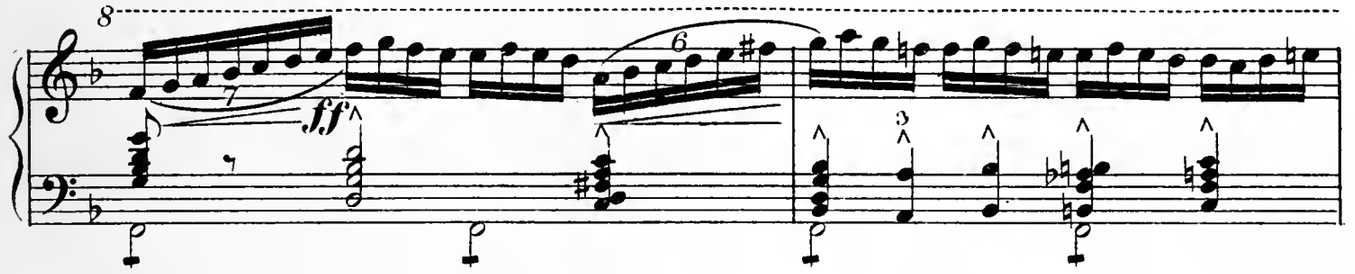


redevient générale.

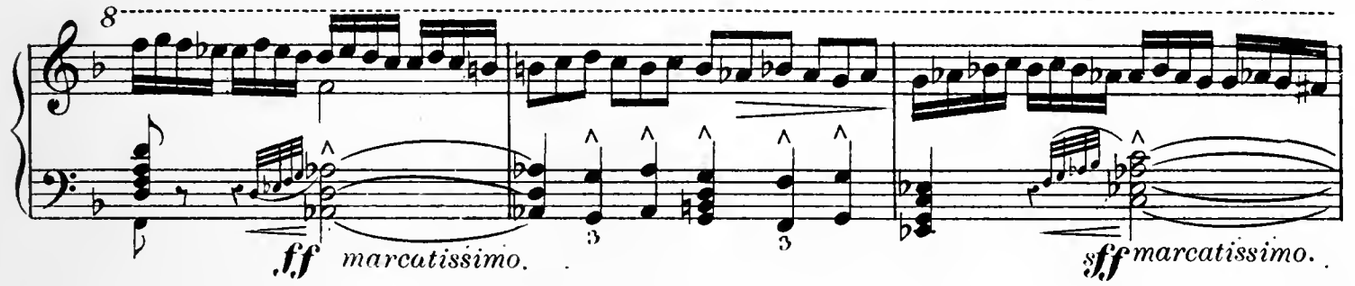


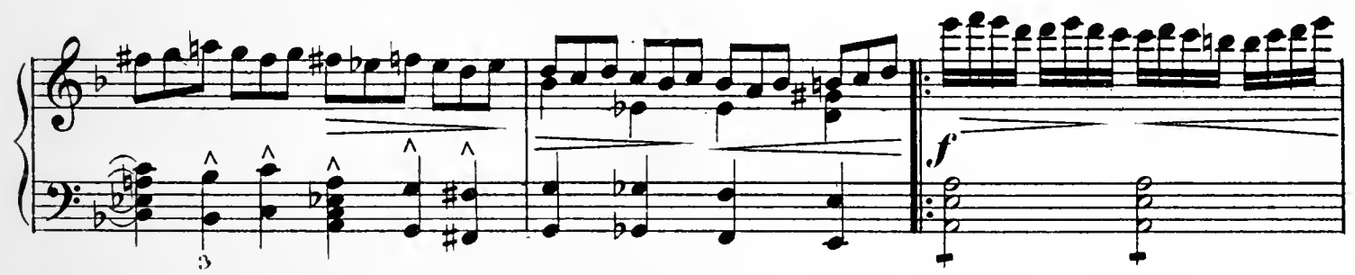


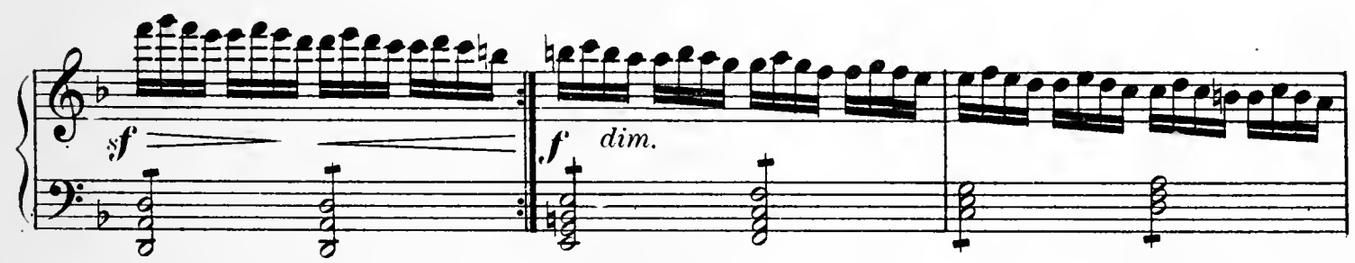


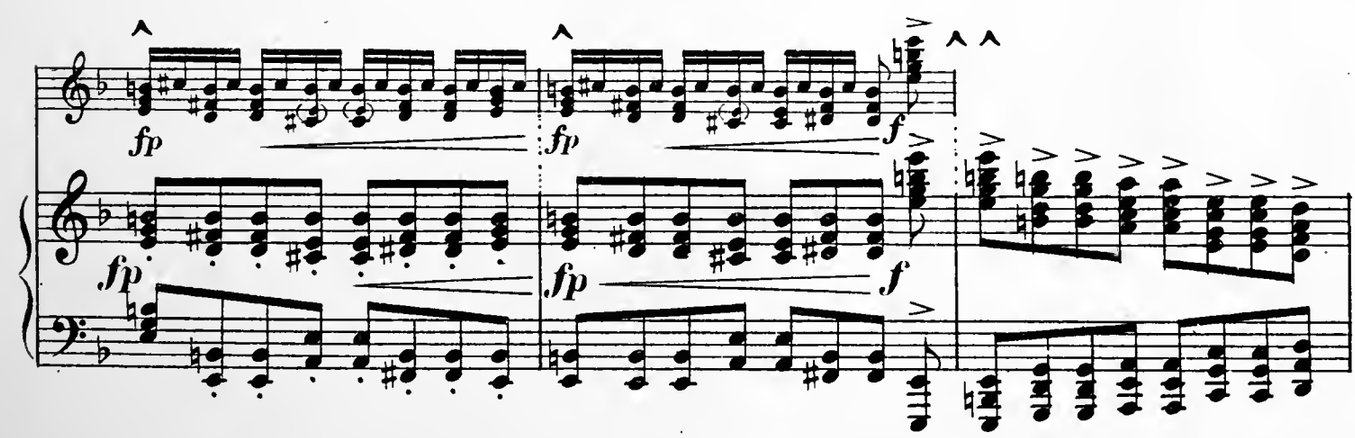


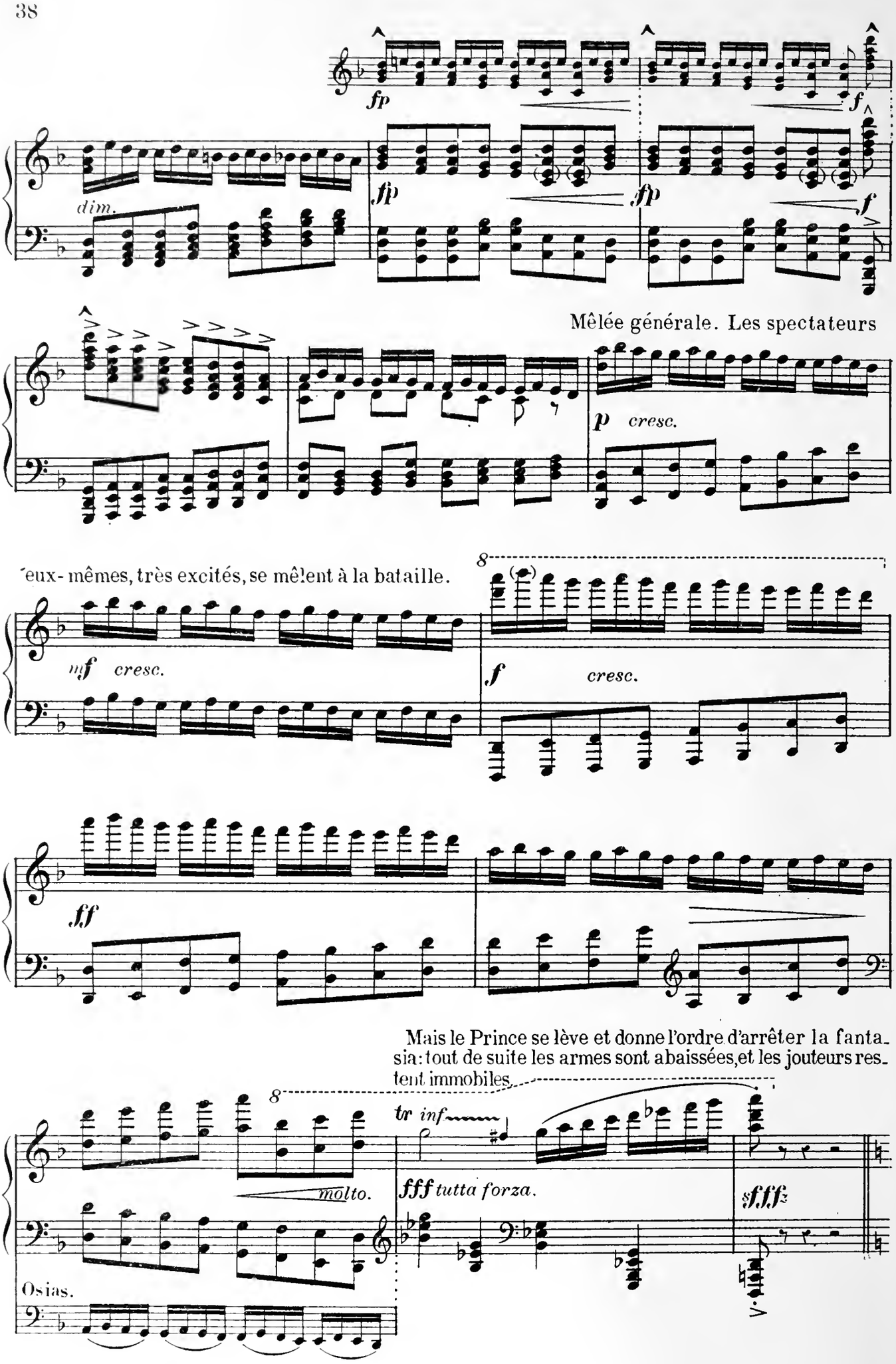
Les guerriers du gr. II viennent à la rescousse puis ceux du gr. I.



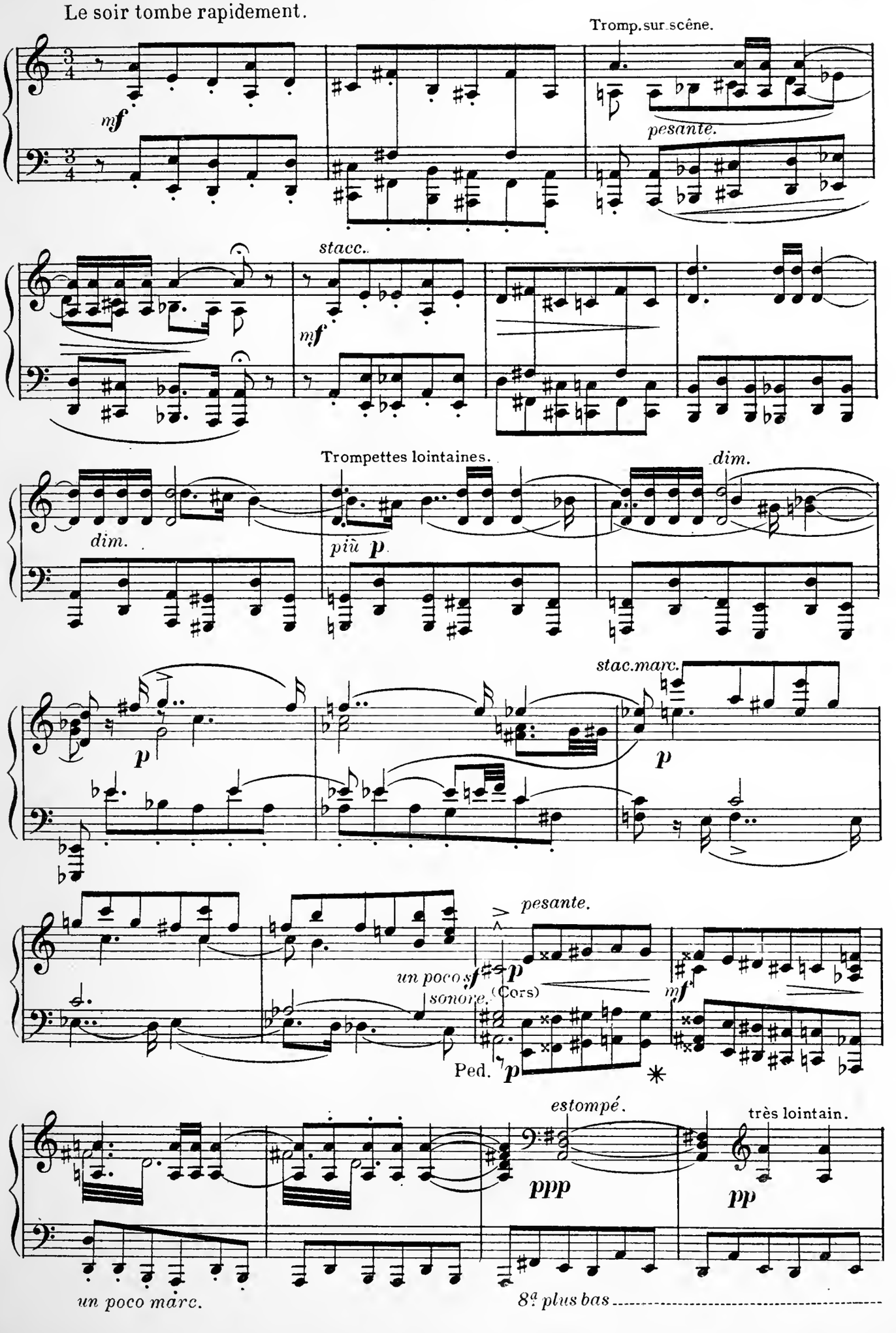




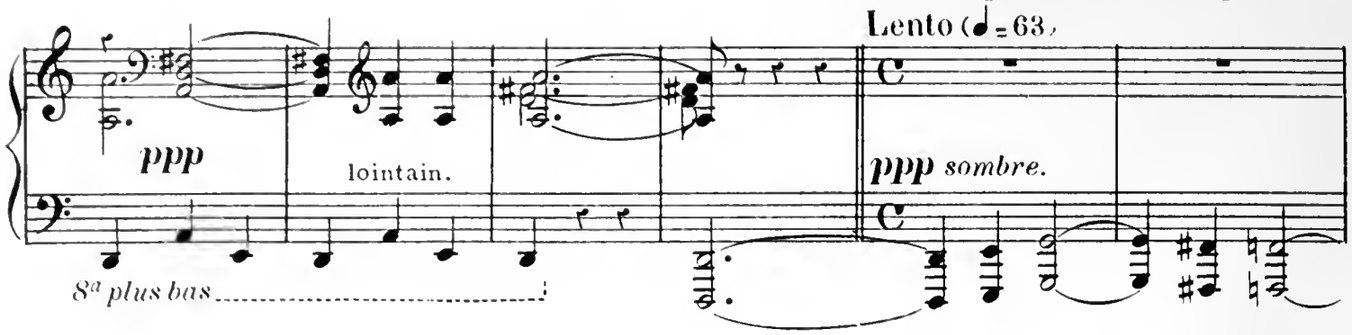



fp
f
fp
fp
f
dim.
Mêlée générale. Les spectateurs
p cresc.
eux-mêmes, très excités, se mêlent à la bataille.
8
mf cresc.
f cresc.
ff
Mais le Prince se lève et donne l'ordre d'arrêter la fantasia: tout de suite les armes sont abaissées, et les jouteurs restent immobiles.
8
tr inf
molto.
fff tutta forza.
sfff
Osias.

Le Prince se retire avec sa suite, la foule quitte la place.
Le soir tombe rapidement.

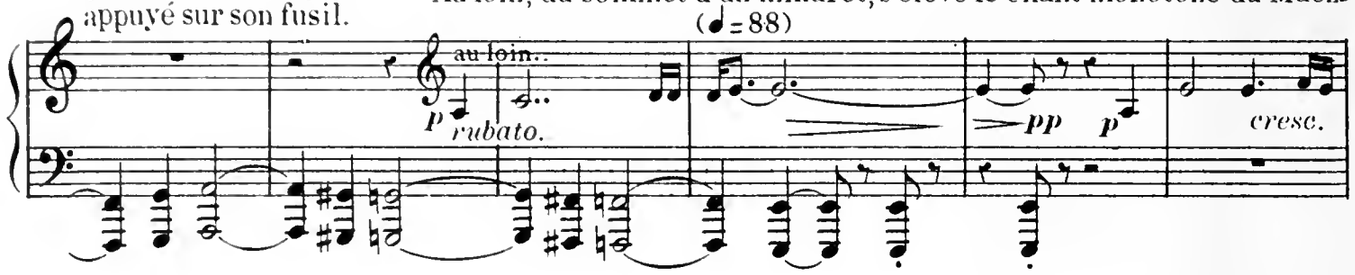


Nuit. Clair de lune.
La scène reste vide un moment.
Seul un garde veille à la porte du



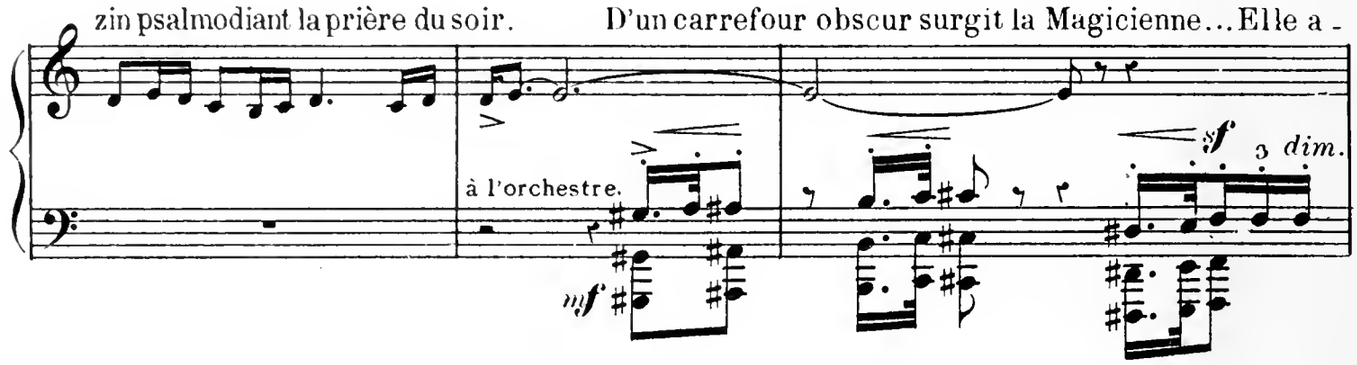
palais; il s'assoupit,
appuyé sur son fusil.

Au loin, du sommet d'un minaret, s'élève le chant monotone du Muez-



zin psalmodiant la prière du soir.

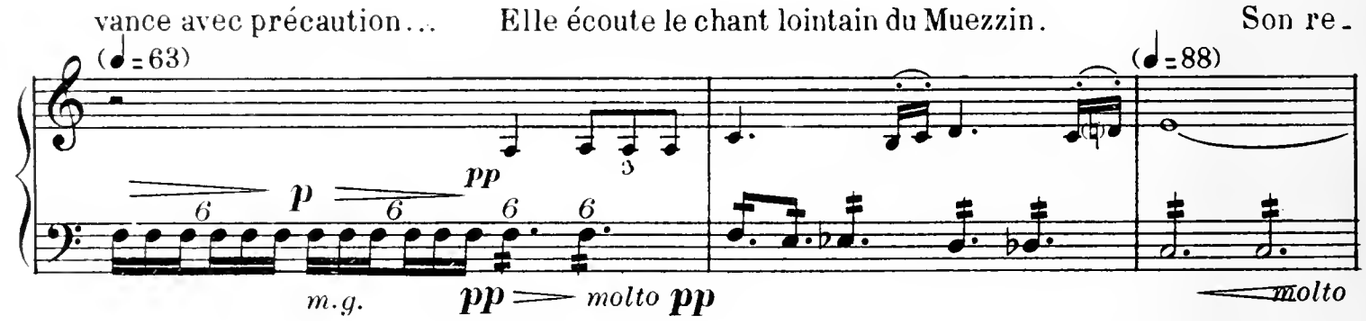
D'un carrefour obscur surgit la Magicienne... Elle a -



vance avec précaution...

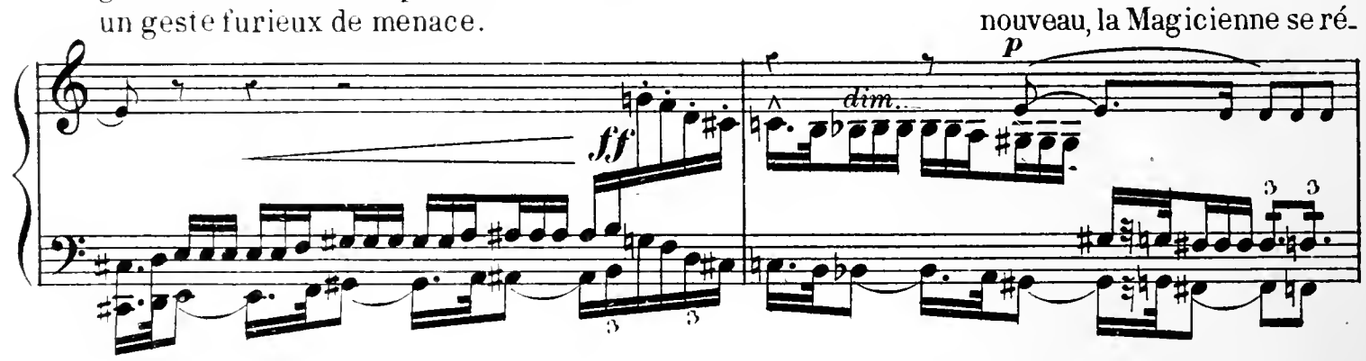
Elle écoute le chant lointain du Muezzin.

Son re -

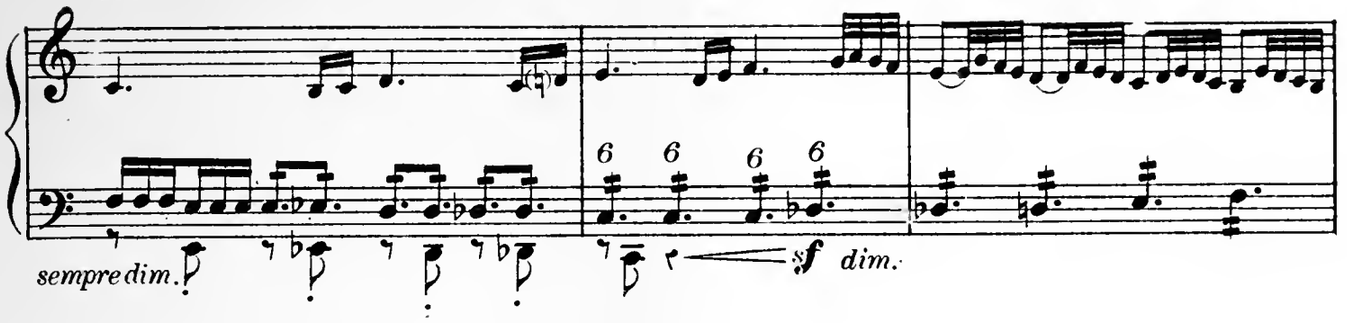


gard se tourne vers le palais du Prince: elle a
un geste furieux de menace.

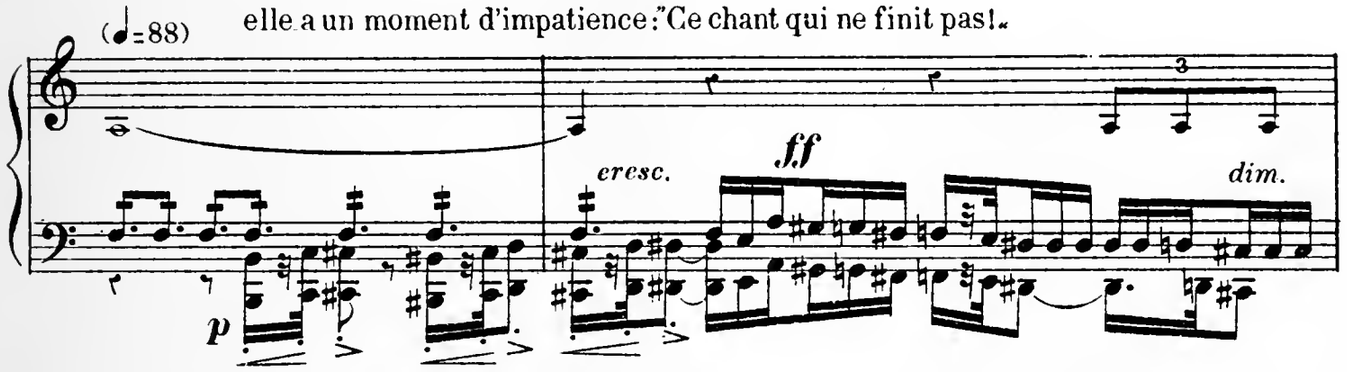
Le chant lointain s'élève de
nouveau, la Magicienne se ré -



frène et écoute.

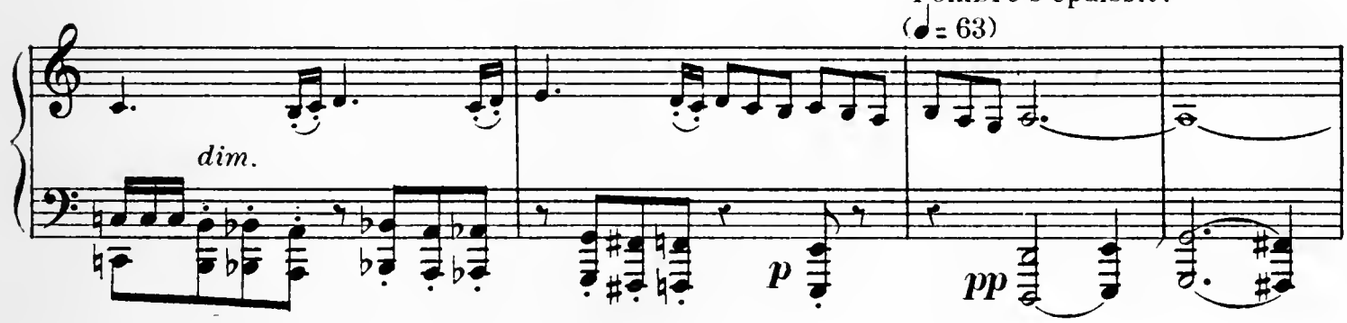


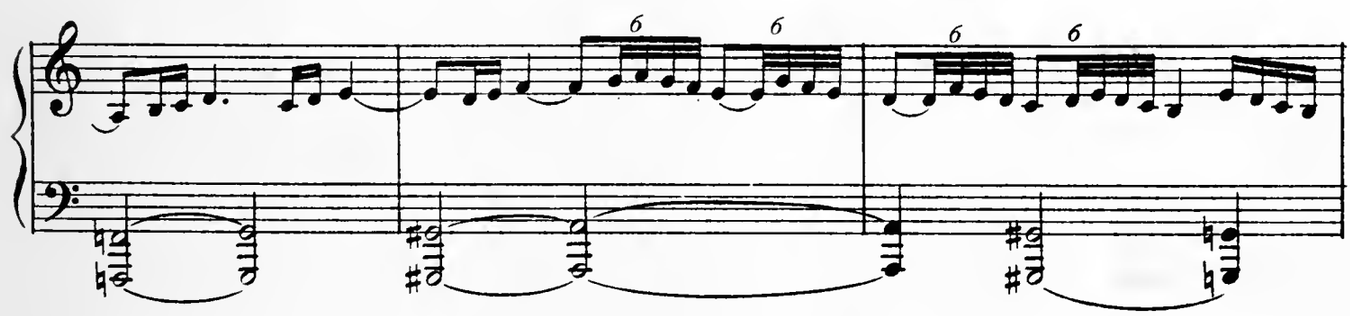
(♩=88) elle a un moment d'impatience : "Ce chant qui ne finit pas!"



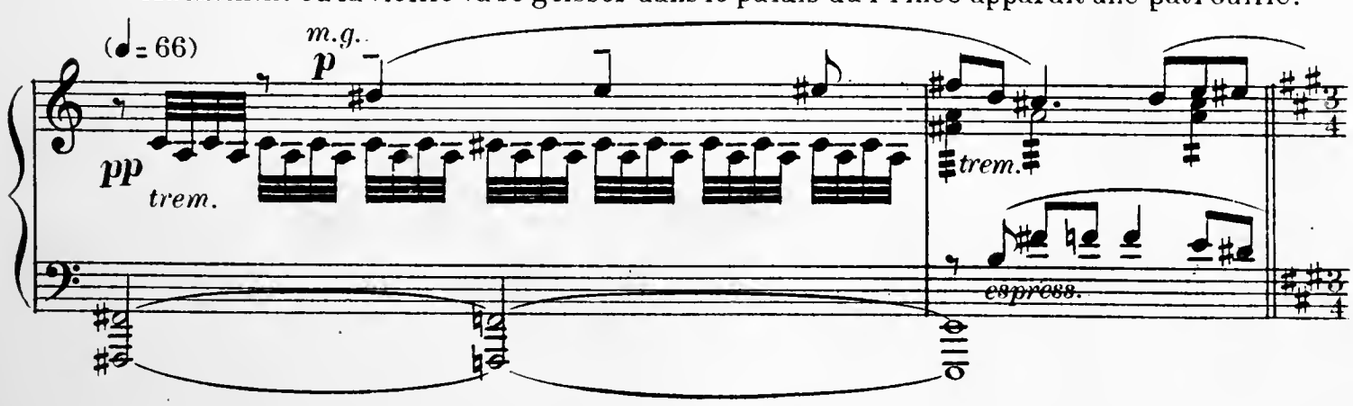
Des nuages voilent la lune,
l'ombre s'épaissit.

(♩= 63)





Au moment où la vieille va se glisser dans le palais du Prince apparait une patrouille.



La magicienne se dissimule.

Allegretto. (♩=84)

mp

un poco marcato.

p

La patrouille a disparu.. Avec d'infinies précautions,

espress.

dim.

8

sf dolce.

p

sf

la magicienne se faufile de nouveau vers le palais.

Avec un geste effrayant de menace elle pénètre dans le palais et disparait.

8

p

sf

ff

dim.

La sentinelle se réveille en sursaut, épie l'ombre un moment, et, rassurée, monte la garde.....

Rideau.

8

p

sff

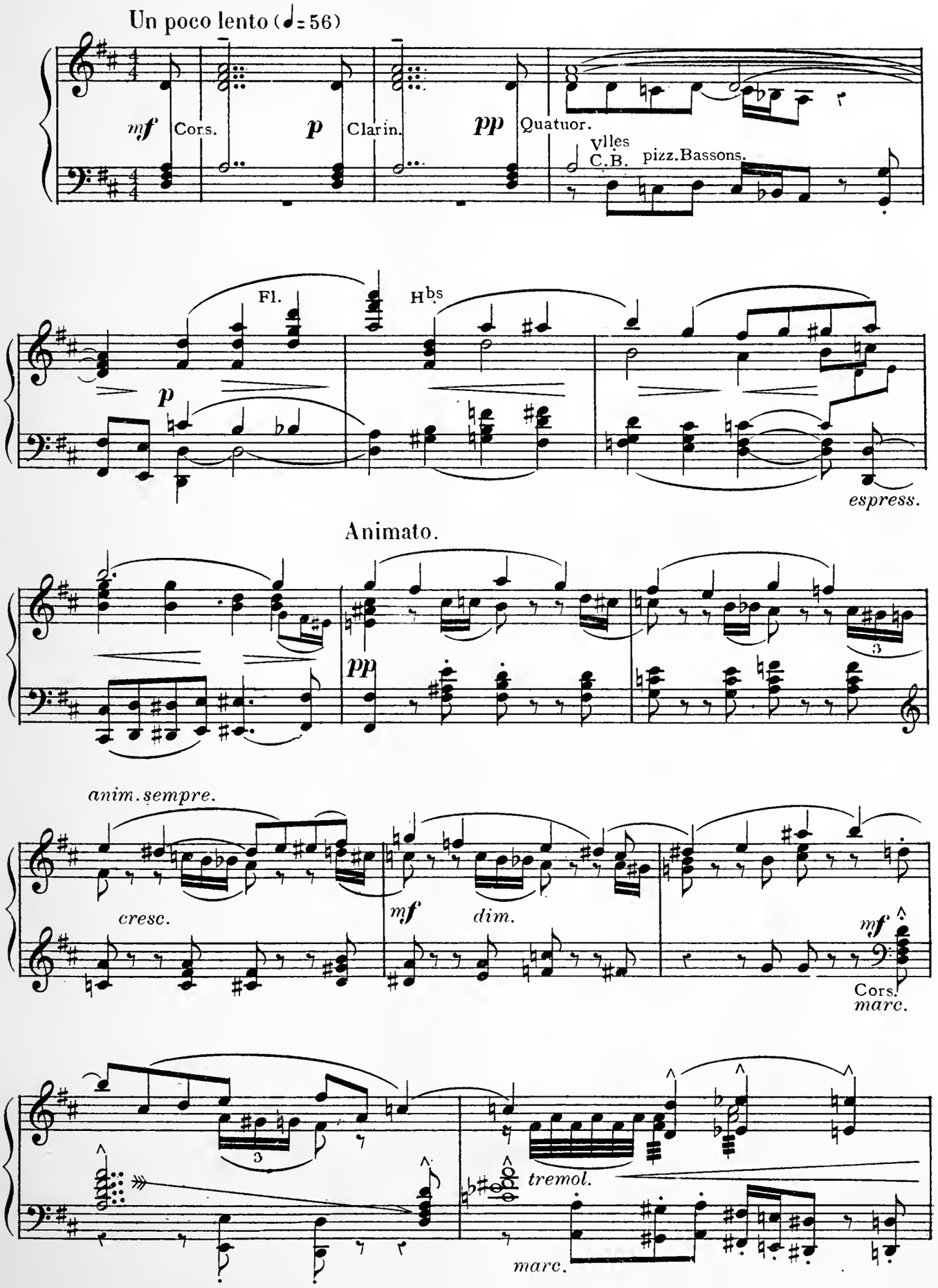
pf

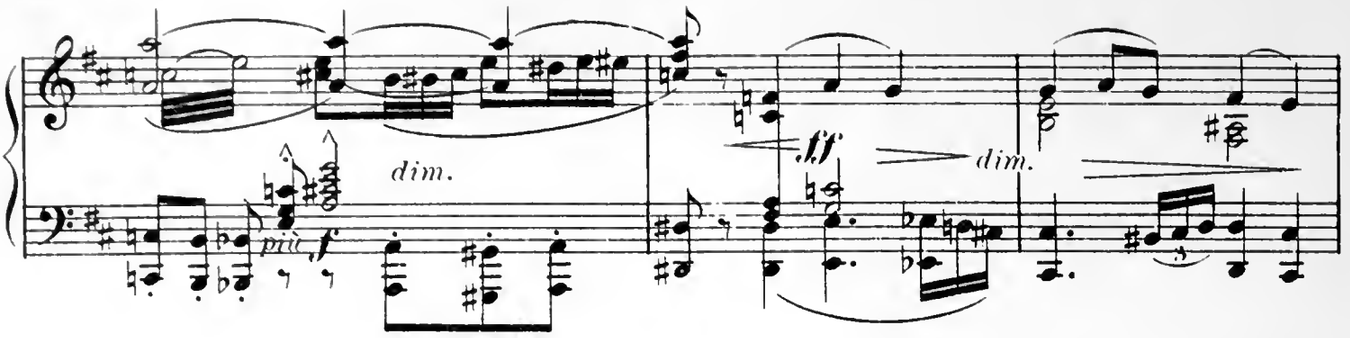
f

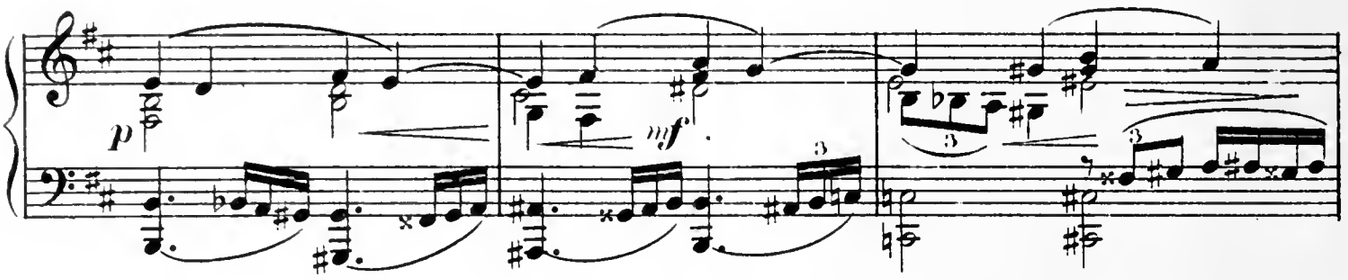
ff

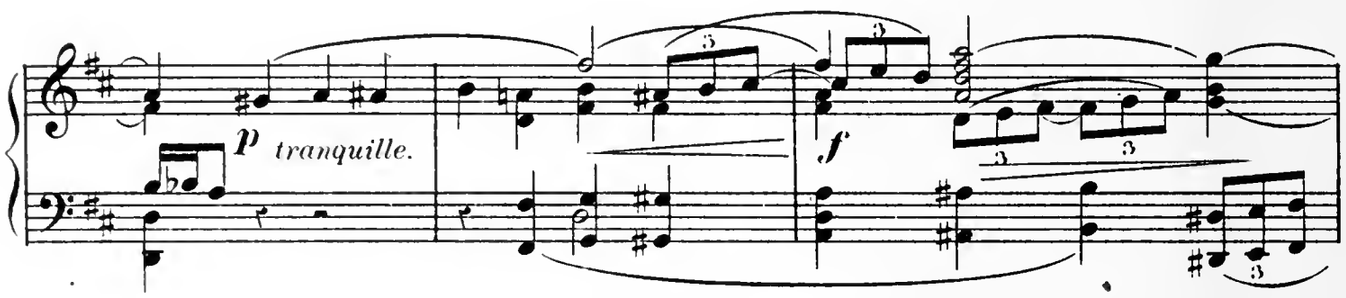
Fin du IIe Acte.

ACTE II

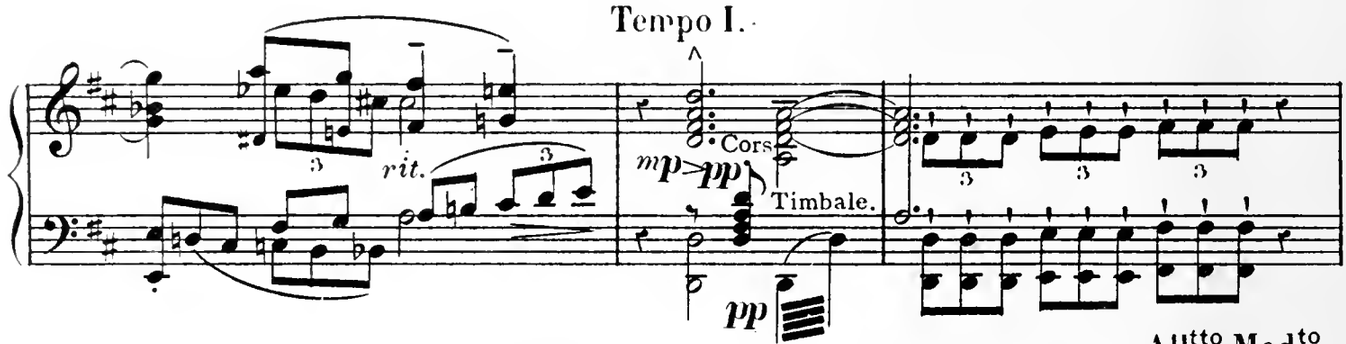

Un poco lento (♩= 56)
mf
Cors.
p
Clarin.
pp
Quatuor.
Vlles
C.B.
pizz.Bassons.
Fl.
Hbs
p
espress.
Animato.
pp
3
anim. sempre.
cresc.
mf
dim.
mf
Cors.
marc.
3
tremol.
marc.





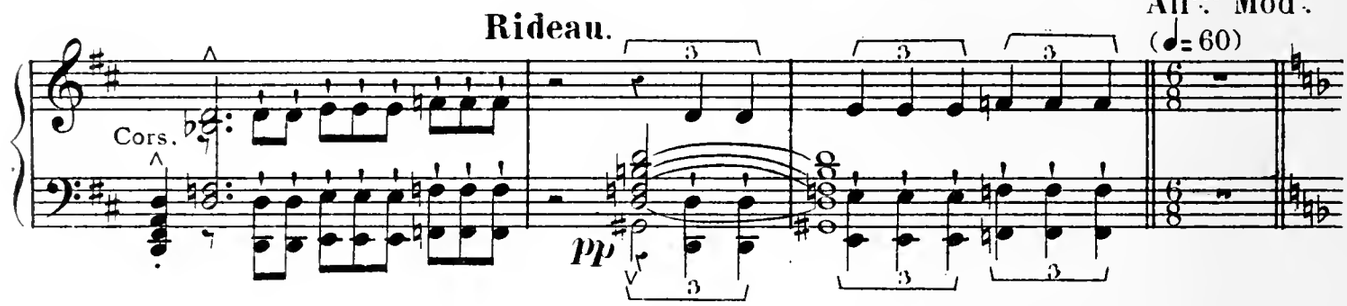


Tempo I.

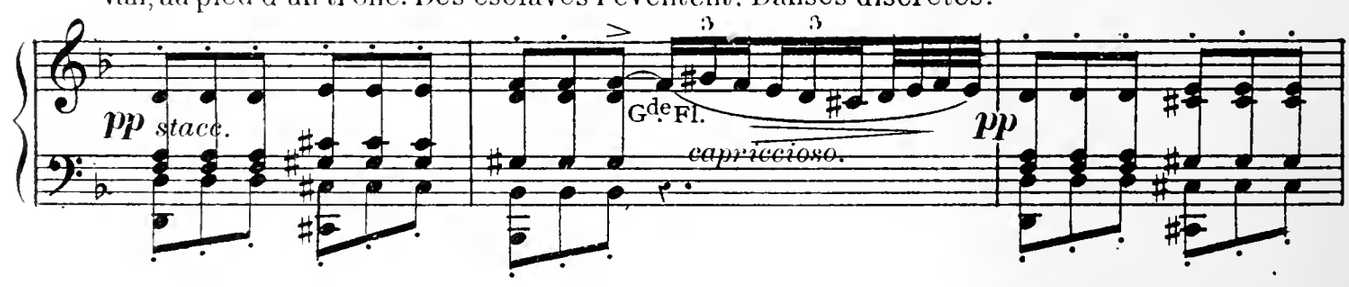


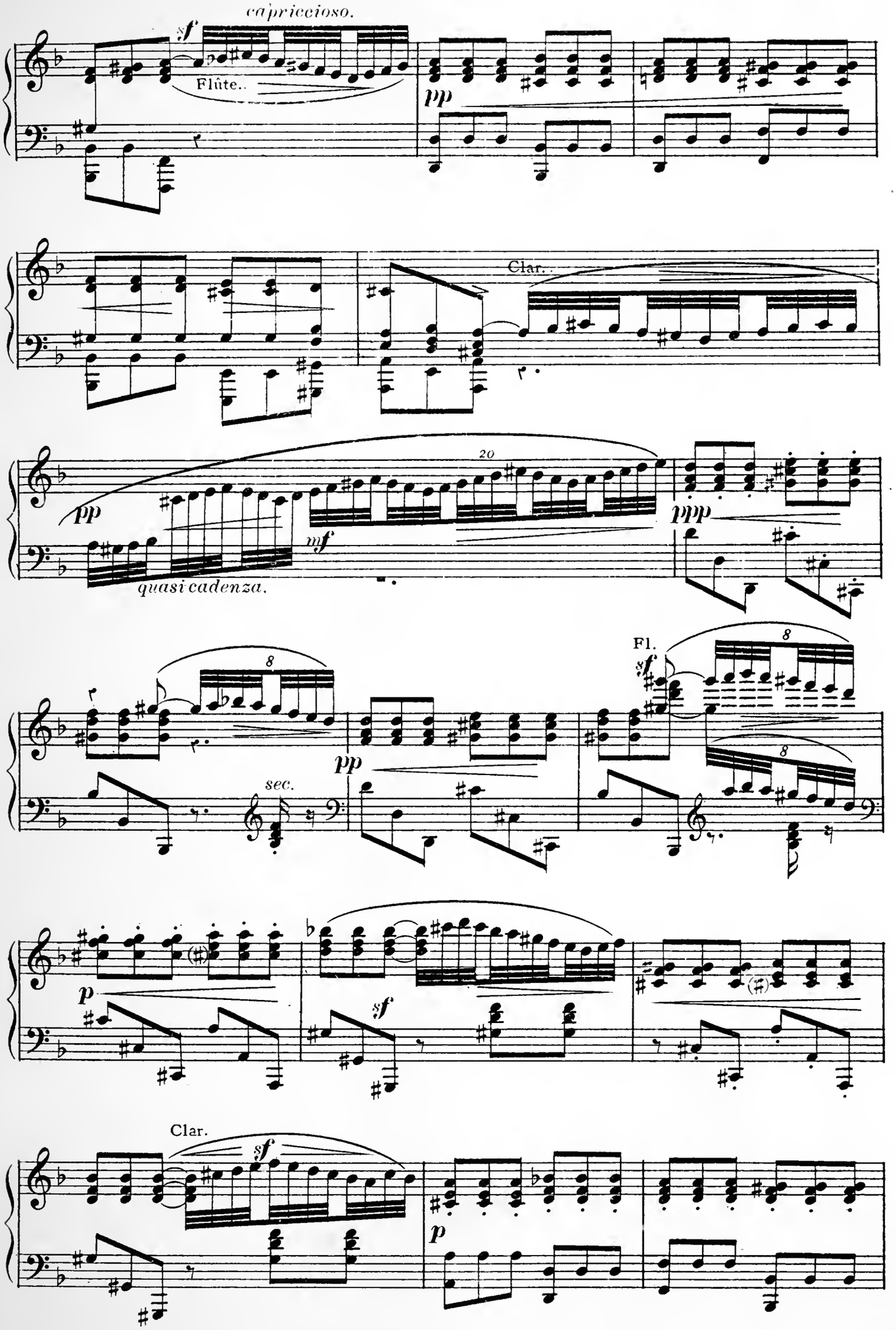
Rideau.

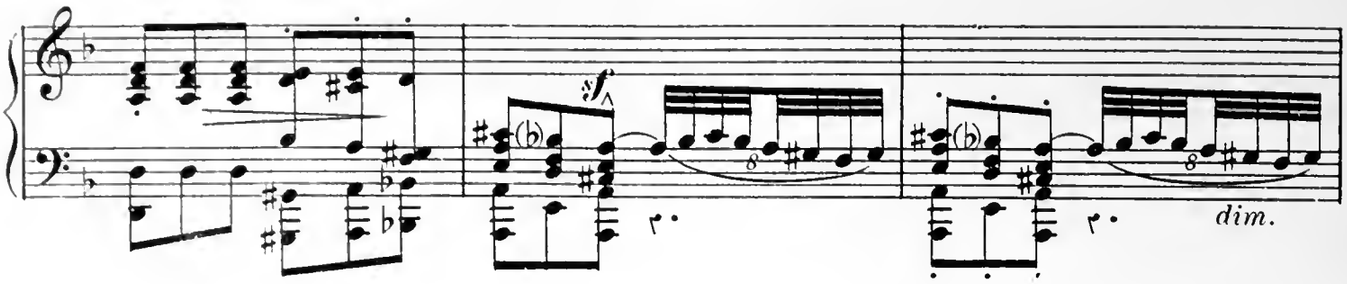
All^tto Mod^to
(♩= 60)



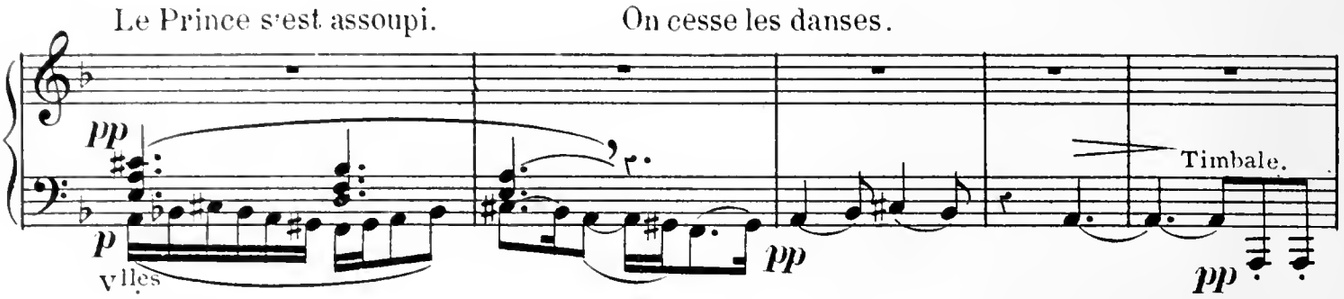
La scène représente une des chambres du palais du Prince. Celui-ci est étendu sur un divan, au pied d'un trône. Des esclaves l'éventent. Danses discrètes.



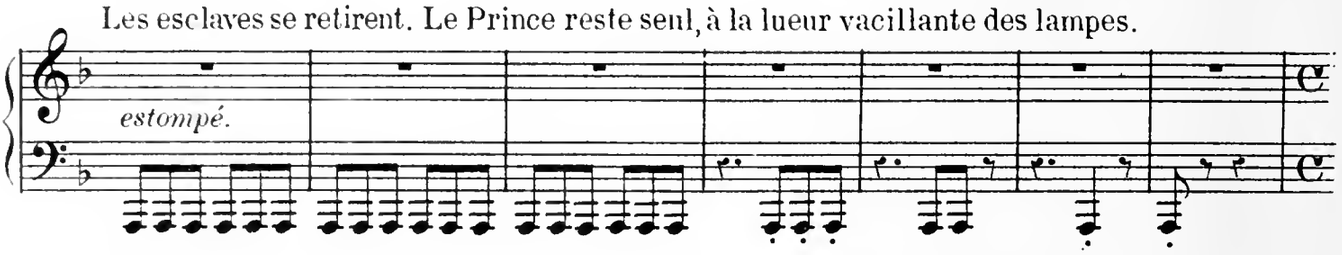

capriccioso.
sf
Flûte..
pp
Clar..
20
pp
mf
quasi cadenza.
ppp
8
sec.
pp
Fl.
sf
8
8
p
sf
Clar.
sf
p



Le Prince s'est assoupi. On cesse les danses.

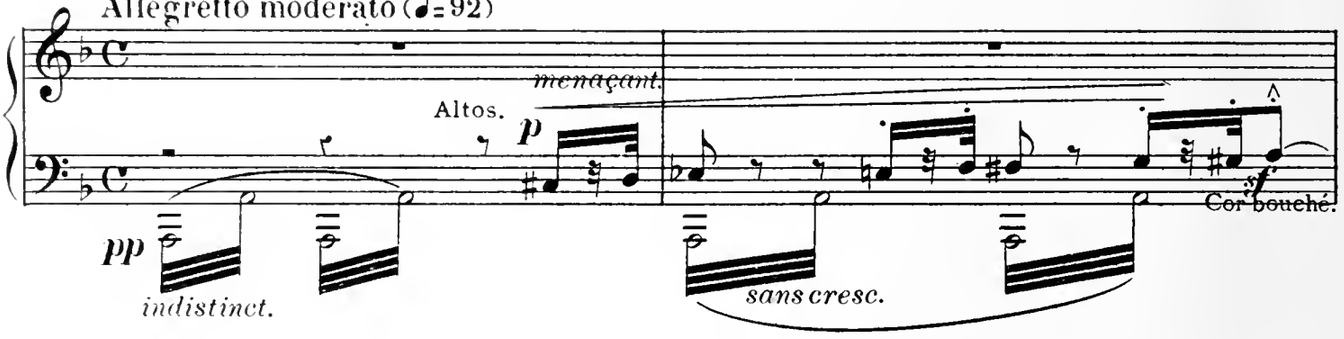


Les esclaves se retirent. Le Prince reste seul, à la lueur vacillante des lampes.

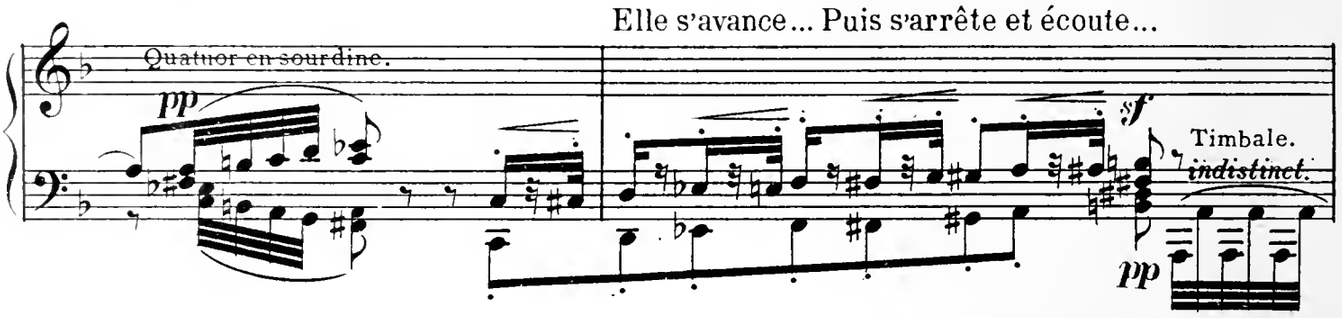


La Magicienne, avec d'infinies précautions, surgit de derrière la tenture où elle se dissimulait.

Allegretto moderato (♩= 92)

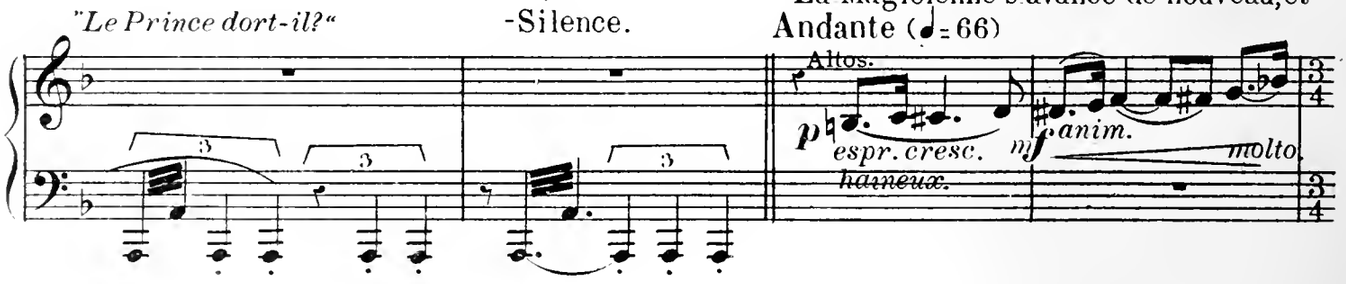


Elle s'avance... Puis s'arrête et écoute...

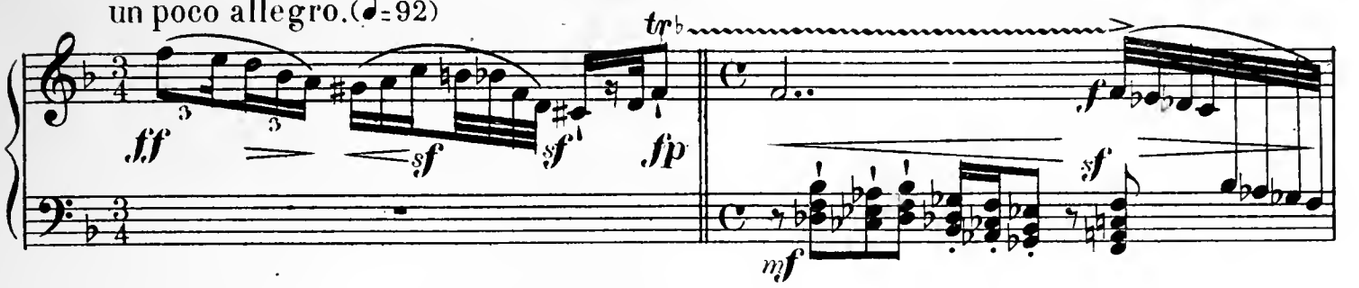


"Le Prince dort-il?" -Silence. La Magicienne s'avance de nouveau, et

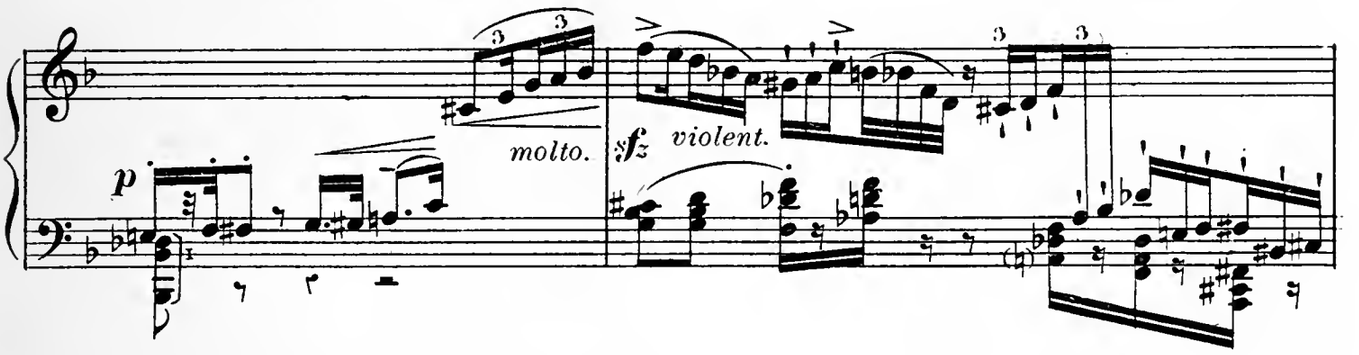
Andante (♩= 66)



apercevant le Prince, son visage exprime une haine farouche. *"Le voilà, le dévastateur de mon*

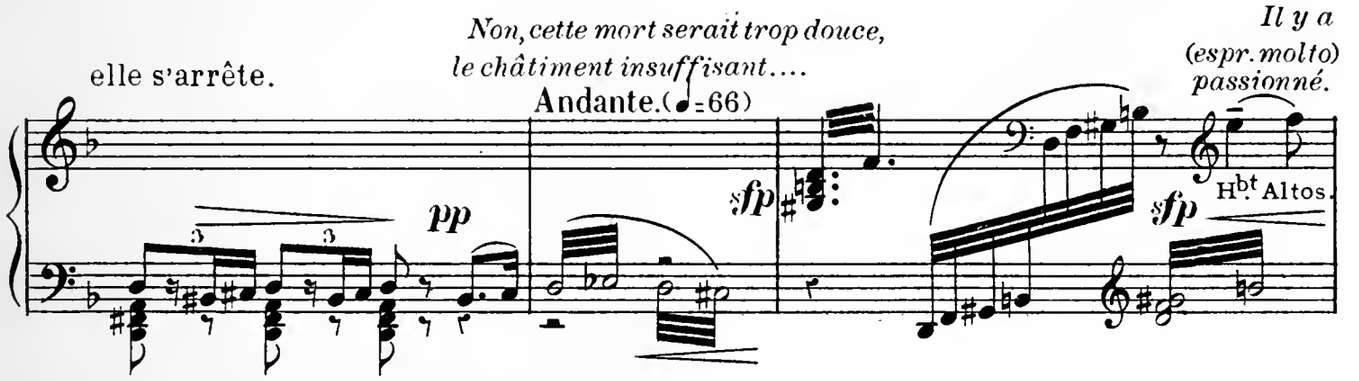


pays!... ô vengeance! je te tiens!..." Elle brandit un poignard et va frapper le dormeur.... quand

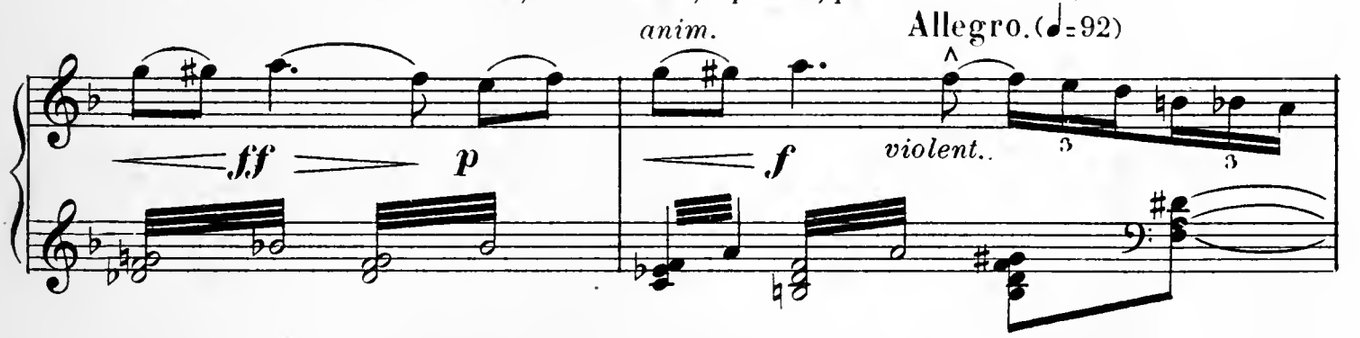


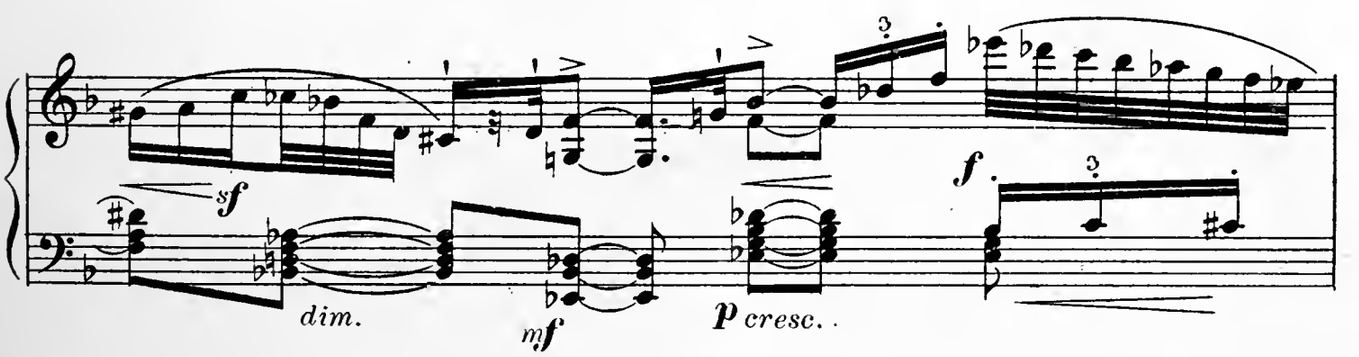
elle s'arrête.

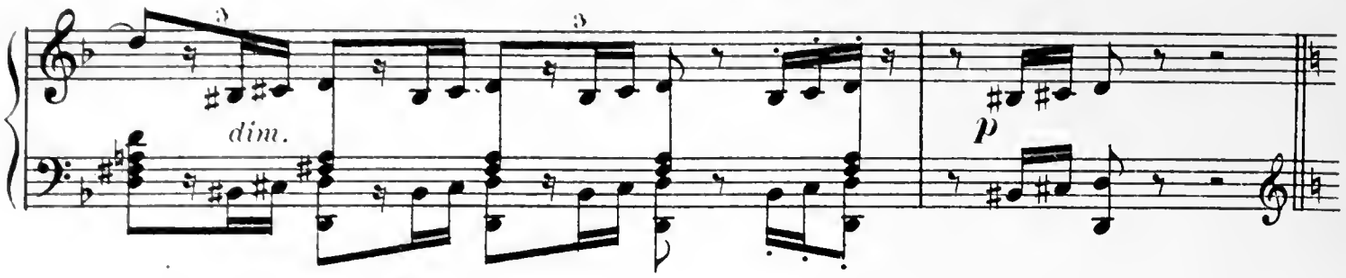
Non, cette mort serait trop douce,
le châtiment insuffisant....



d'autres moyens.... un supplice pire que la mort:
L'AMOUR! L'amour inassouvi, malheureux, repoussé, qui torture le cœur.

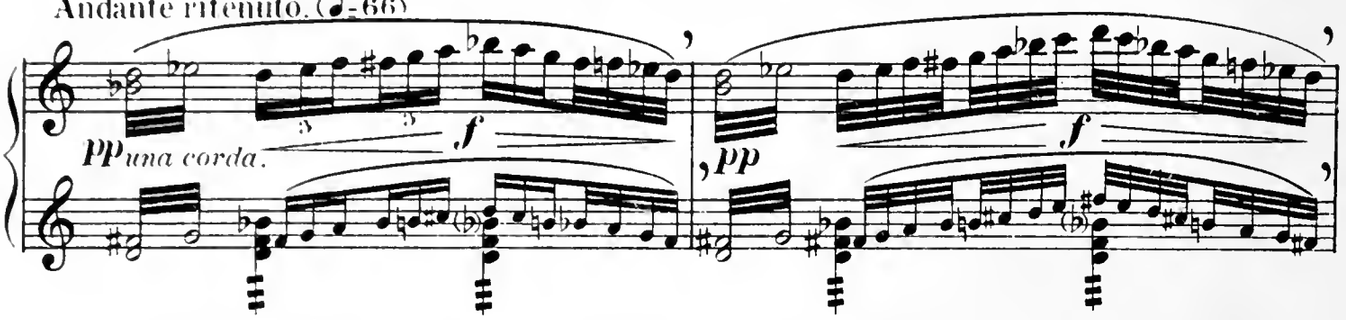




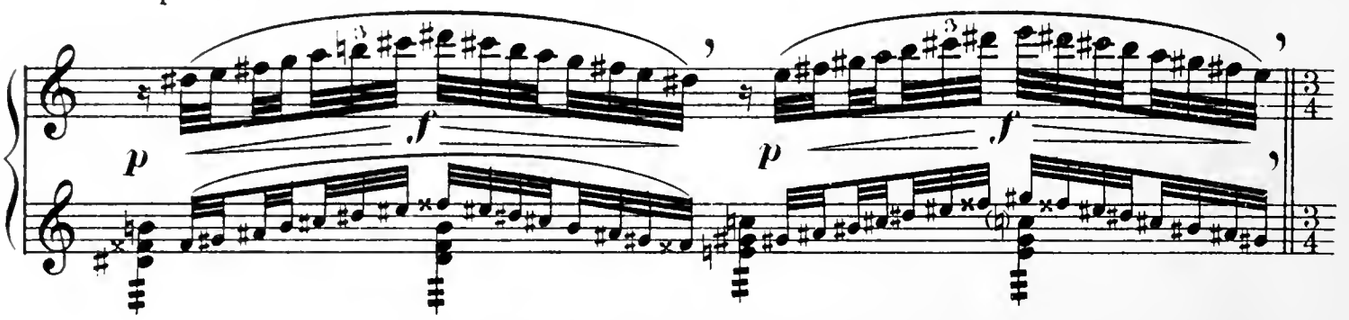


La Magicienne décrit dans l'air des cercles magiques, coulant dans les veines du Prince la flam-

Andante ritenuto. (♩=66)

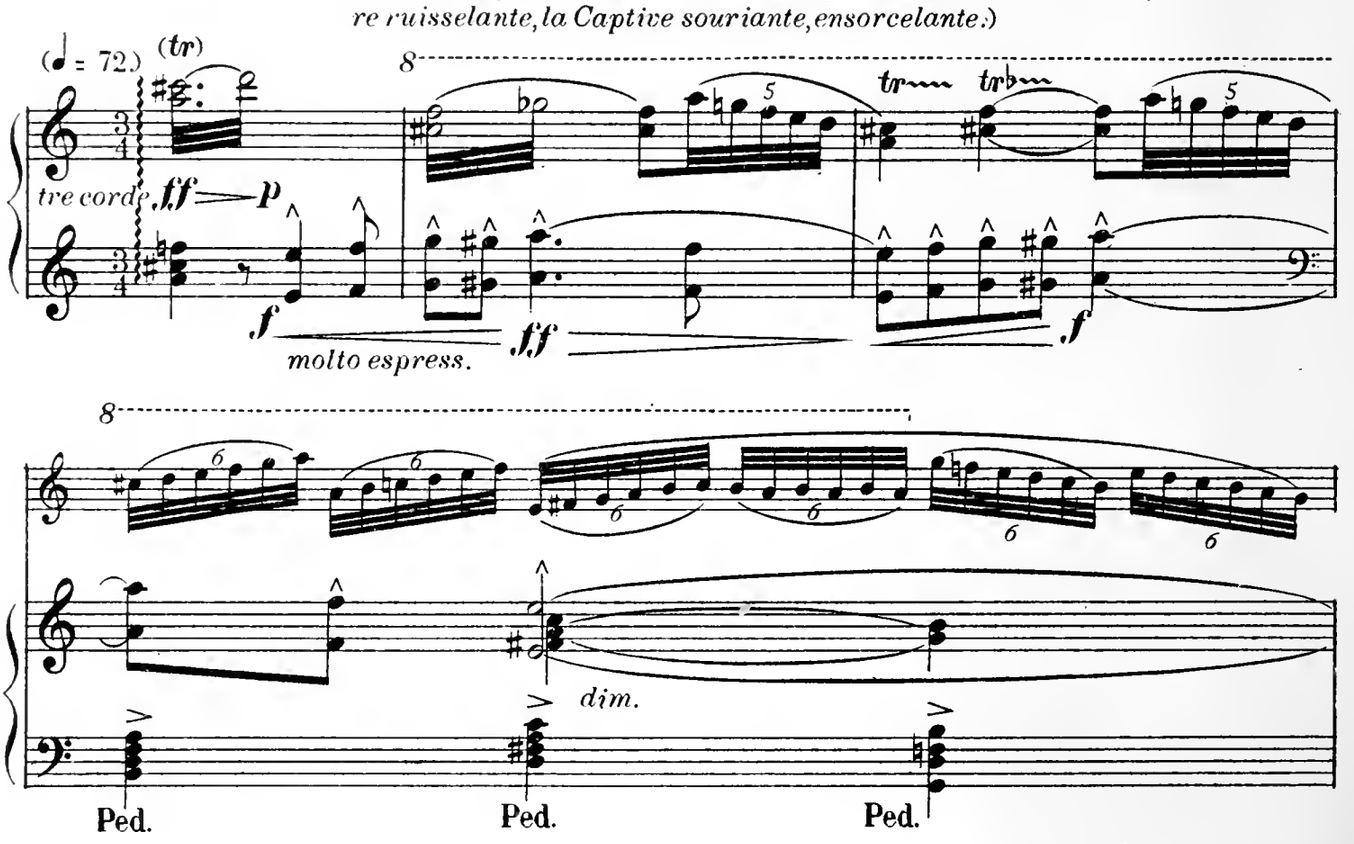


me qui le dévorera.

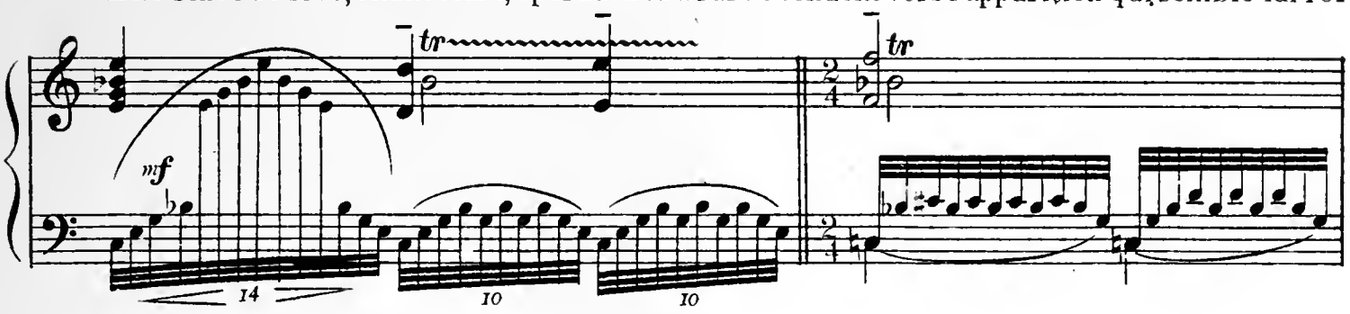


Le charme opère: le Prince s'agite sur sa couche, en proie à un rêve obsédant: il voit la Captive lui apparaître, radieuse de beauté.

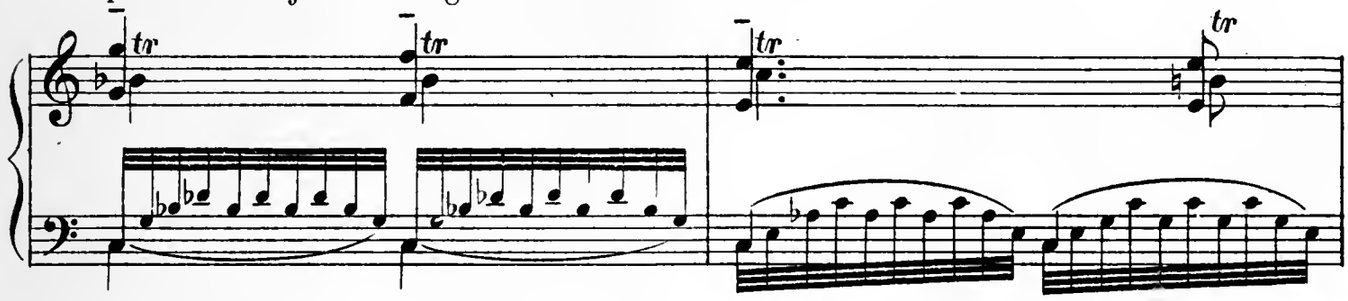
(*La toile de fond du théâtre s'ouvrira pour laisser voir dans un fond de lumière ruisselante, la Captive souriante, ensorcelante.*)

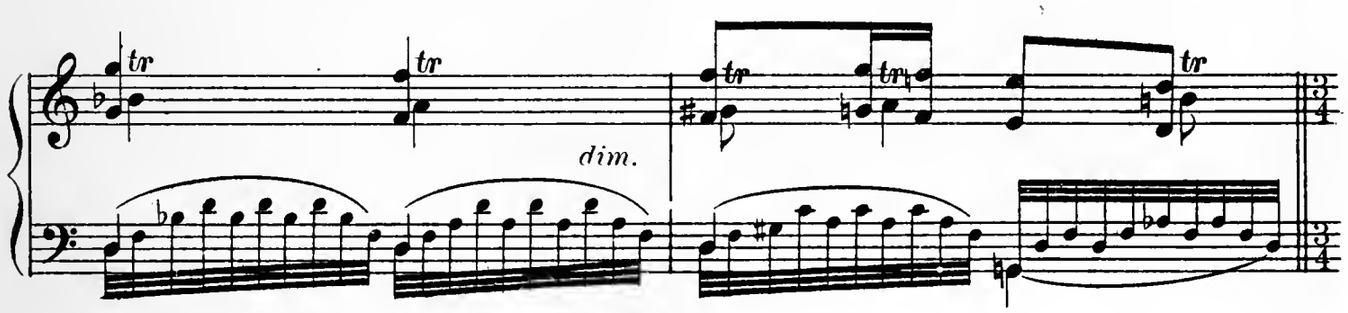


Le Prince se lève, chancelant, éperdu. Ses bras se tendent vers l'apparition qui semble lui ré-

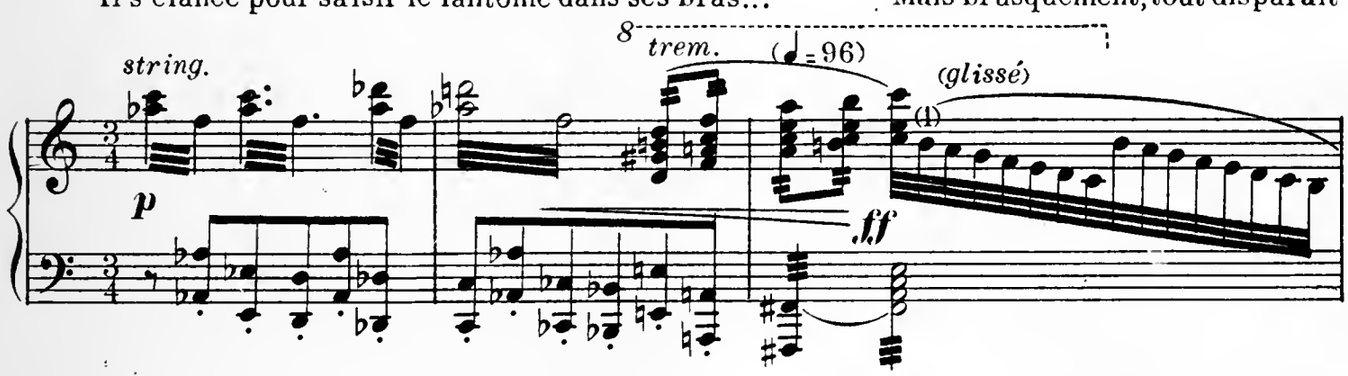


pondre et lui jeter des regards fascinateurs.

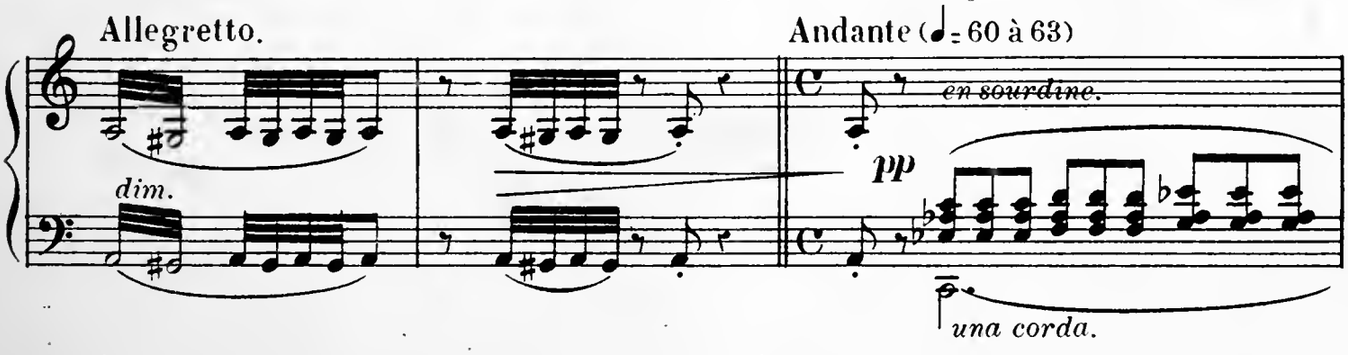




Il s'élance pour saisir le fantôme dans ses bras... Mais brusquement, tout disparaît



dans la Nuit. Le Prince retombe sur sa couche, se demandant: *Ai je rêvé? Tout est calme...*



Rêve divin... et étrange... *Qui m'inquiète... et me ravit...*

Cor.

p

tre corde.

Comme tout est silencieux!...

pp *en sourdine.*

una corda.

Et pourtant je la vois encore, cette apparition terrible... et douce...

H^bt

p *mf*

Peu à peu le Prince se tranquillise...

Cependant,

Allegretto (♩ = 88)

Basson.

p *perd.* *pp*

derrière lui s'avance de nouveau la Magicienne.

cresc.

La Vieille redouble ses passes magiques.

Et le Prince sent s'infiltrer de plus en plus en lui une passion dévorante.

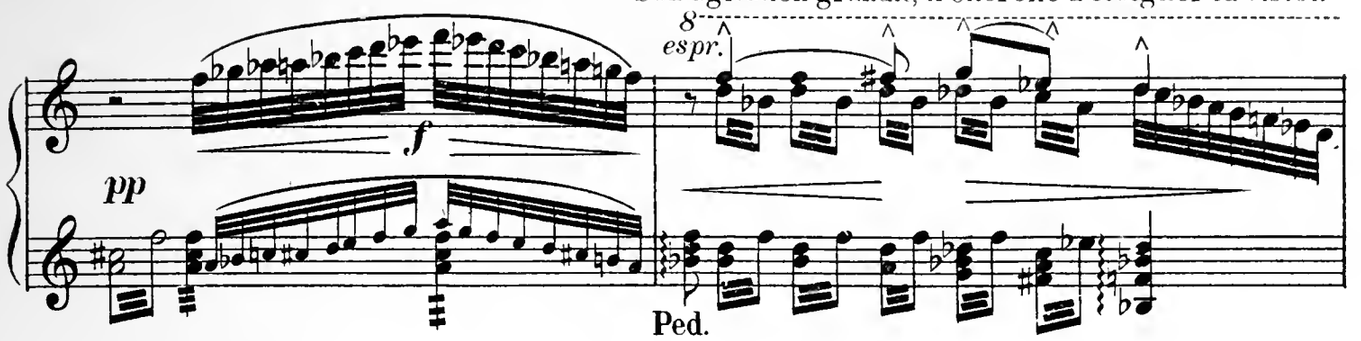
(♩ = 66)

p *f* *espr.* *pp*

trem.

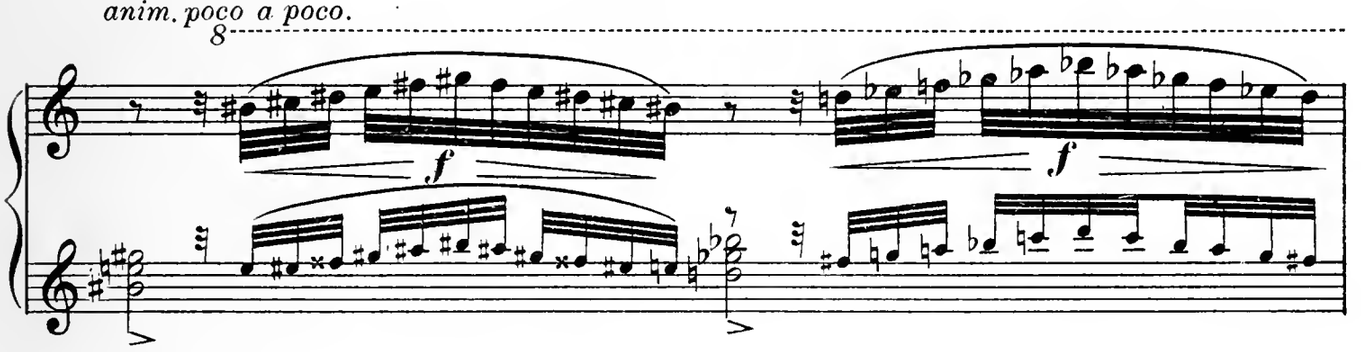
Ped. *

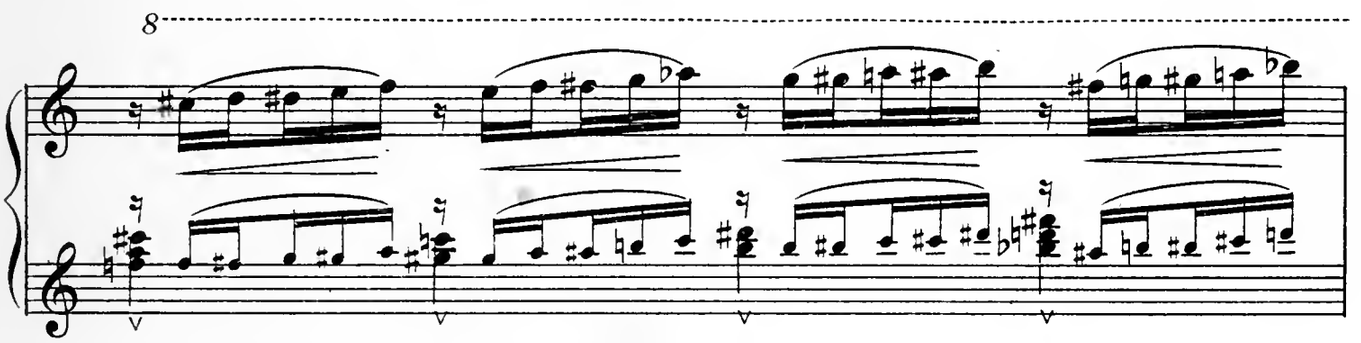
Son agitation grandit, il cherche à éloigner la vision



qui l'obsède.

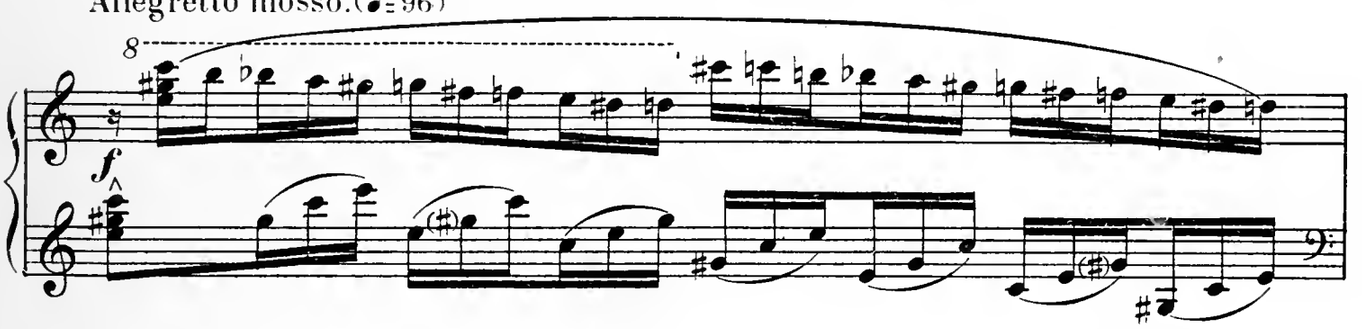
anim. poco a poco.



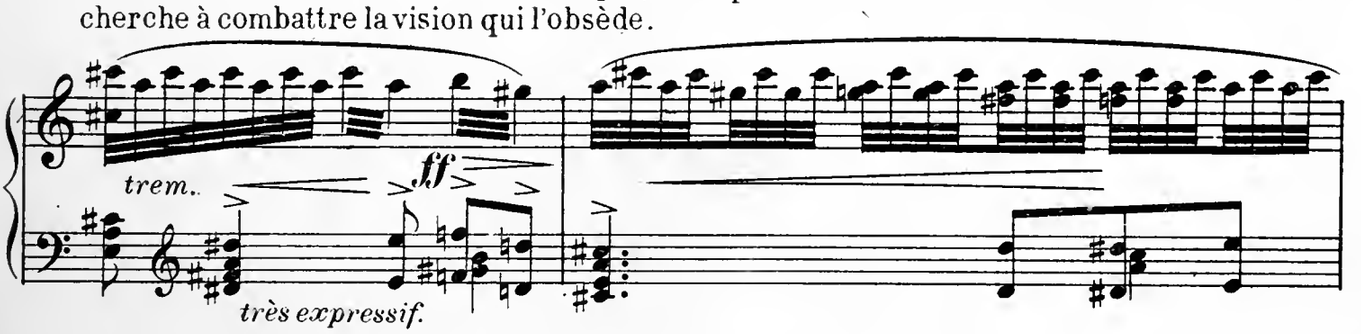


En traçant un dernier cercle magique, la Magicienne disparaît.

Allegretto mosso. (♩= 96)



Le Prince s'est élancé de son lit de repos, il comprime les battements terribles de son cœur et cherche à combattre la vision qui l'obsède.



Il frappe sur un gong d'appel.

Allegro mod.to (♩= 104)

string. *string.*

Più allegro. (♩= 138)

Entre l'officier de garde et quelques soldats.

Le Prince lui dit: *"Cette femme, cette Captive... occupe toutes mes pensées...*

espress. appassionato.

Je la désire..." L'officier de garde sursaute: *"comment, le Prince* désire, *lui qui n'a qu'à* vouloir"

stacc. e marcato. *stacc.* *dim.*

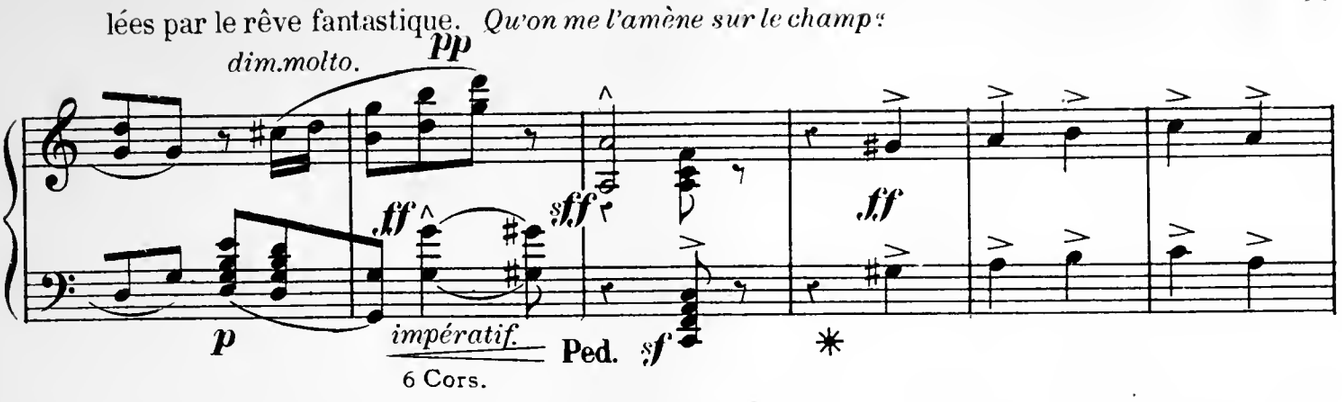
Le Prince.

"Dites lui que je la veux.... ou plutôt..."

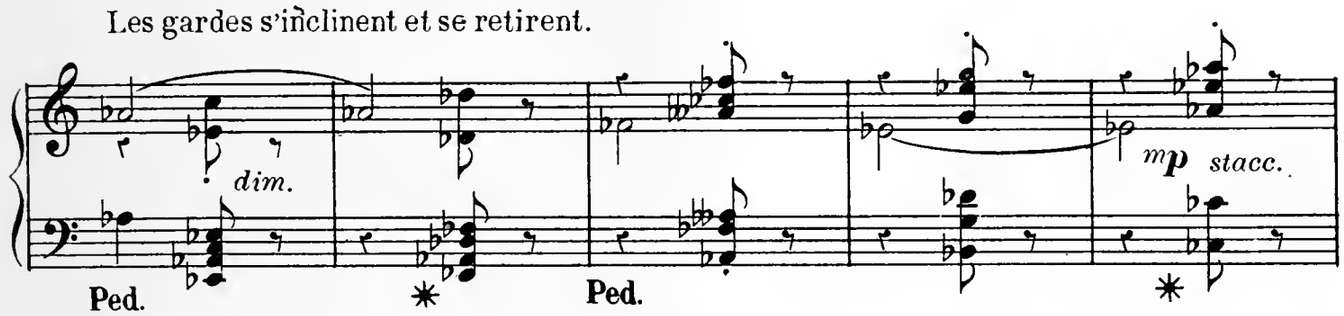
il enserre son front dans ses mains, cherchant à préciser ses idées broui-

espress.

lées par le rêve fantastique. *Qu'on me l'amène sur le champ!*

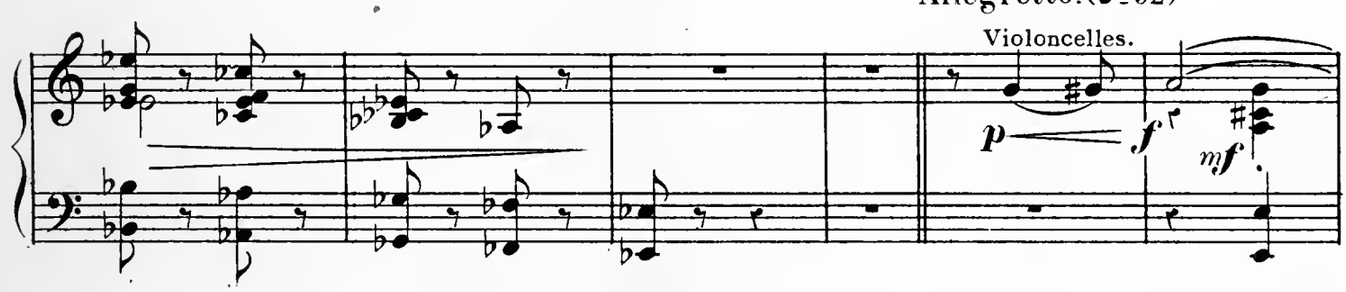


Les gardes s'inclinent et se retirent.



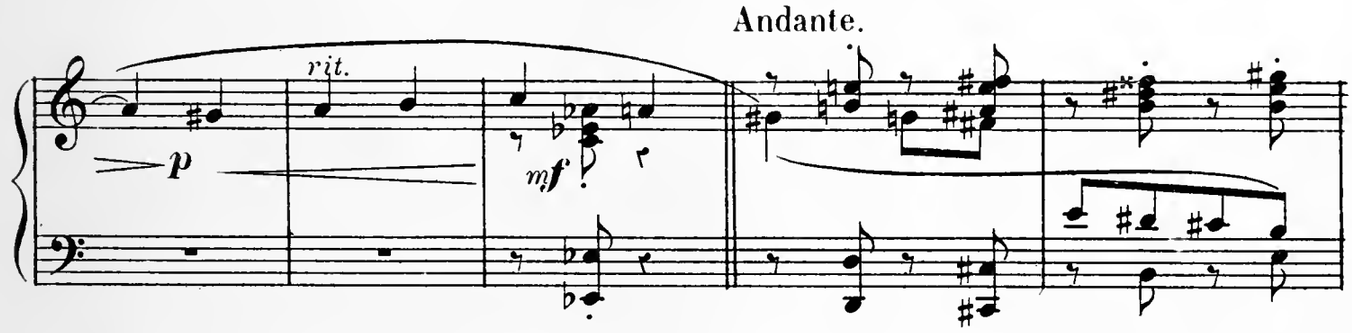
Resté seul, le Prince s'abîme en ses pensées:

Allegretto. (♩=92)

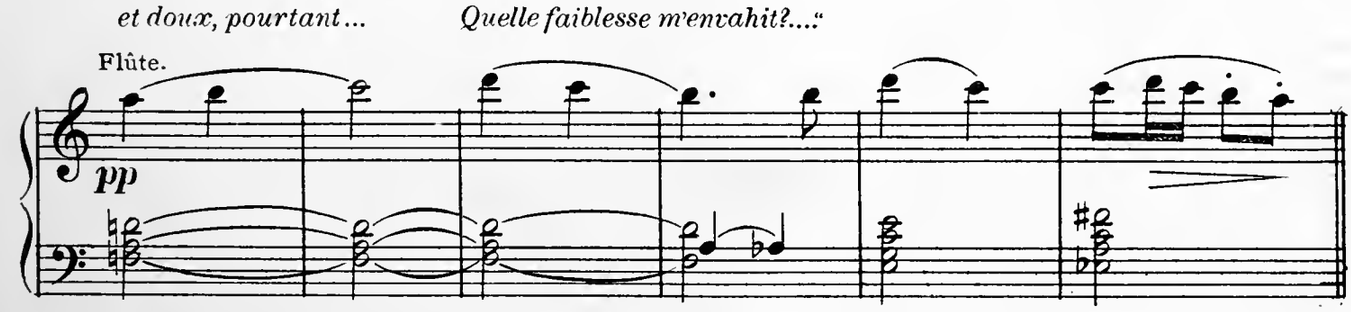


"Ce charme étrange... cruel....

Andante.

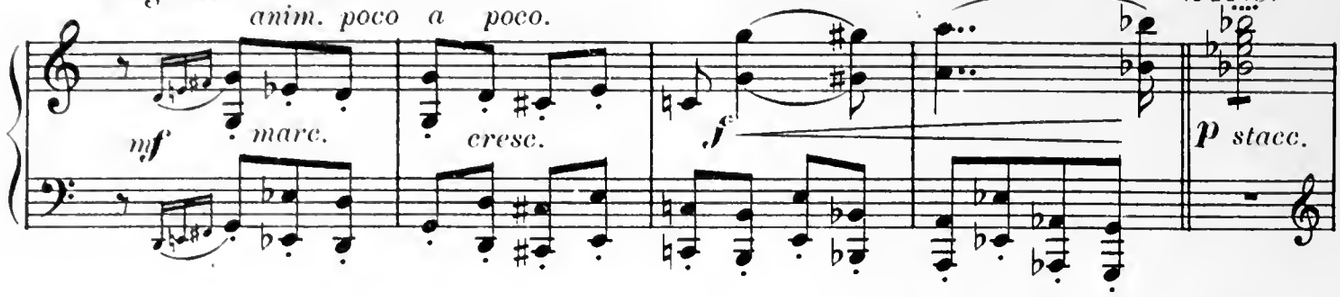


et doux, pourtant... *Quelle faiblesse m'envahit?...."*

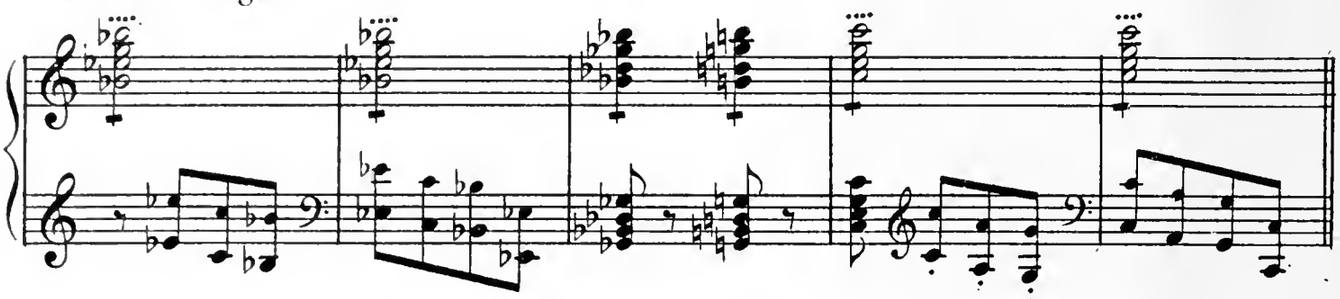


"Mais non! Ma volonté ne faiblira pas! Je suis le Prince toujours!"

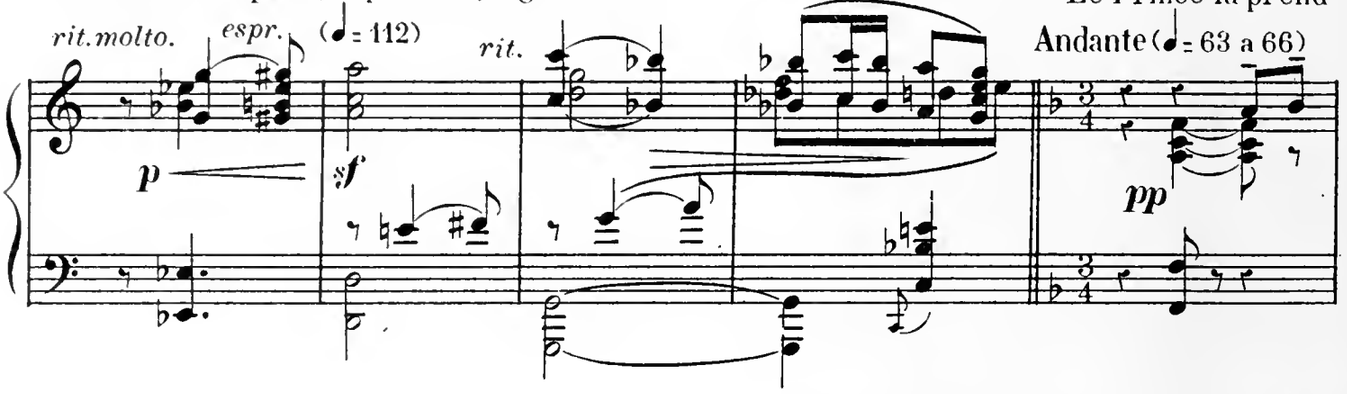
Allegretto mosso (♩= 96) (♩= 112) All° molto. (♩= 138)



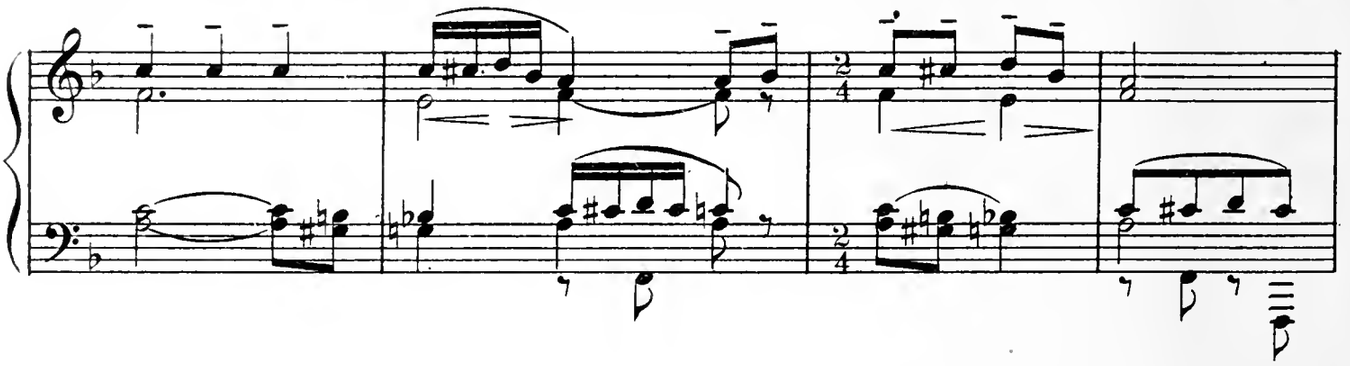
Rentrent les gardes



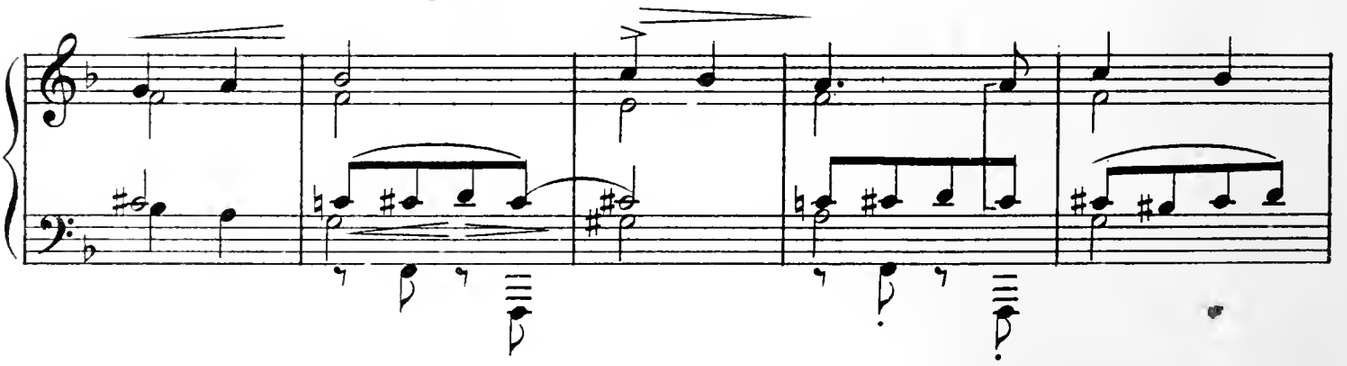
amenant la Captive, impassible, orgueilleuse. (♩= 96) Le Prince la prend



par la main et lui dit, en maître galant, qu'il l'aime: *Tu me plais. Ici ton sort sera plein d'agré-*

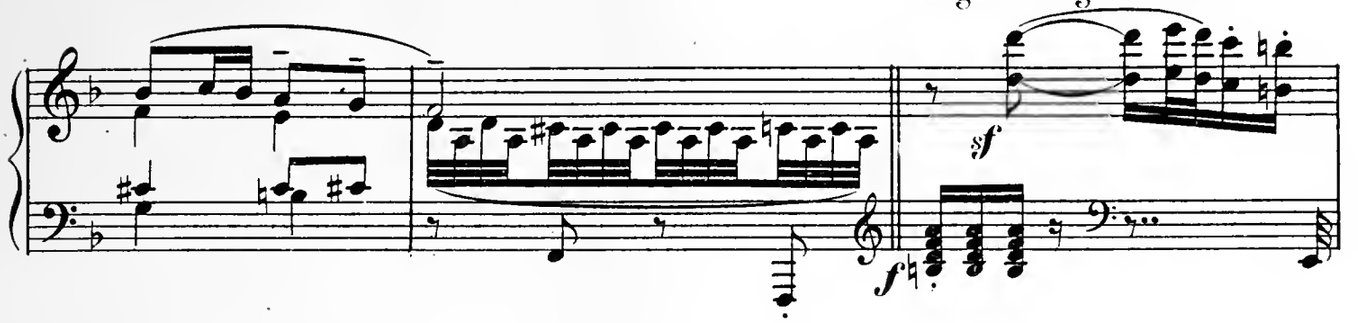


ments. Favorite et aimée tu peux être heureuse.



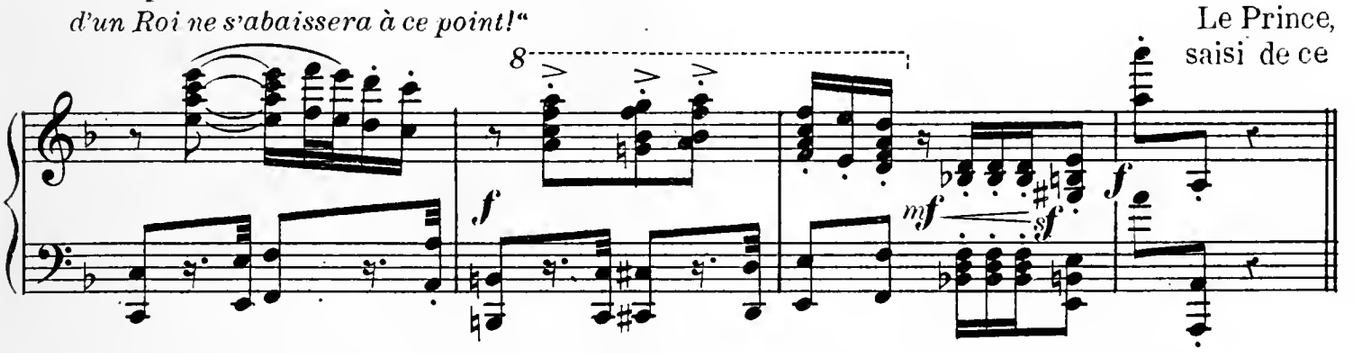
La Captive répond avec hauteur
"Votre Maitresse? Jamais la fille

Allegretto agitato. (♩= 80)



et mépris.
d'un Roi ne s'abaissera à ce point!"

Le Prince, saisi de ce

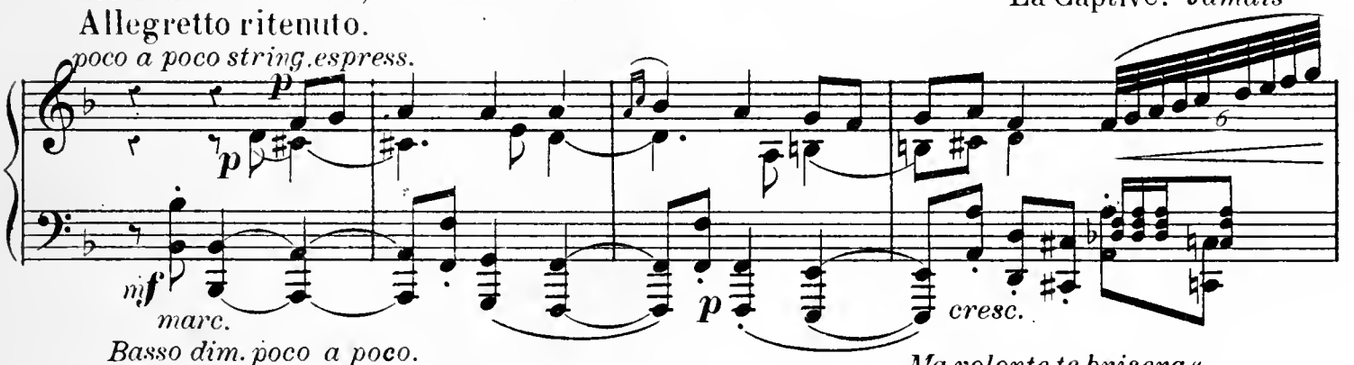


refus injurieux passe de la douceur à la menace peu à peu accentuée: *"Je te veux, tu seras mienne."*

La Captive: *"Jamais"*

Allegretto ritenuto.

poco a poco string. espress.

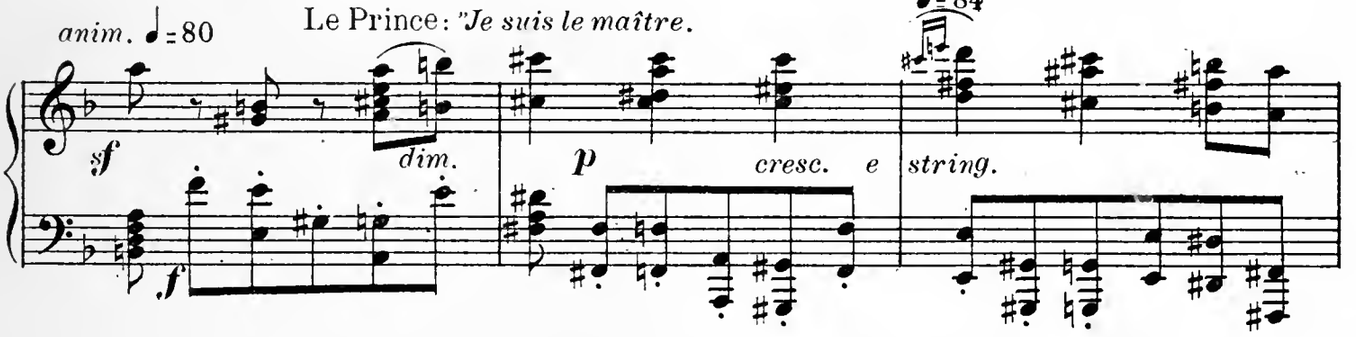


Ma volonte te brisera."

anim. ♩= 80

Le Prince: *"Je suis le maître.*

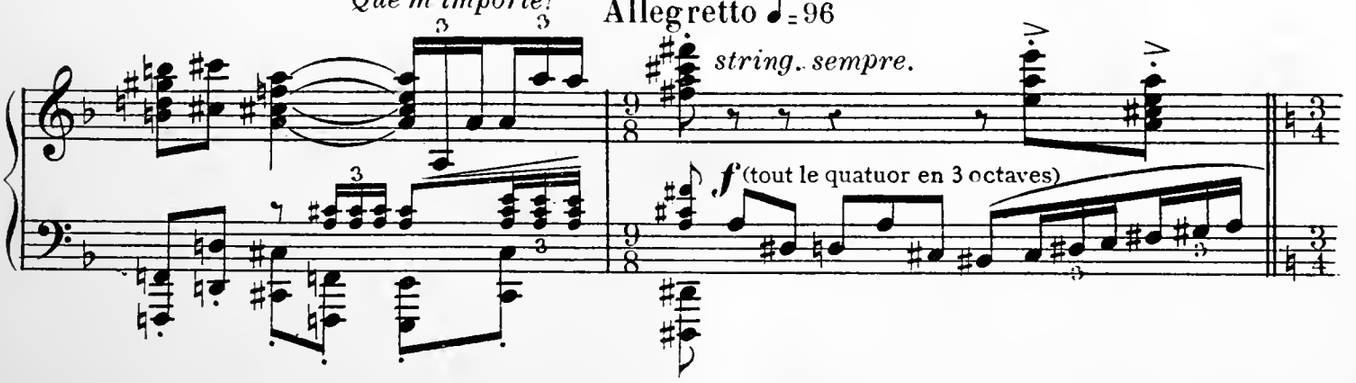
♩= 84



La Captive
"Que m'importe!"

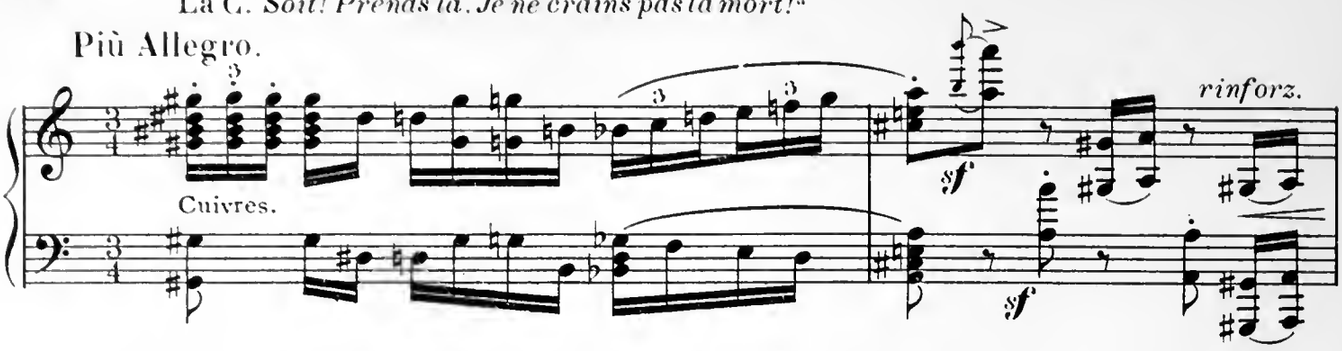
Le Pr. *"Ta vie est en mon pouvoir!"*

Allegretto ♩= 96



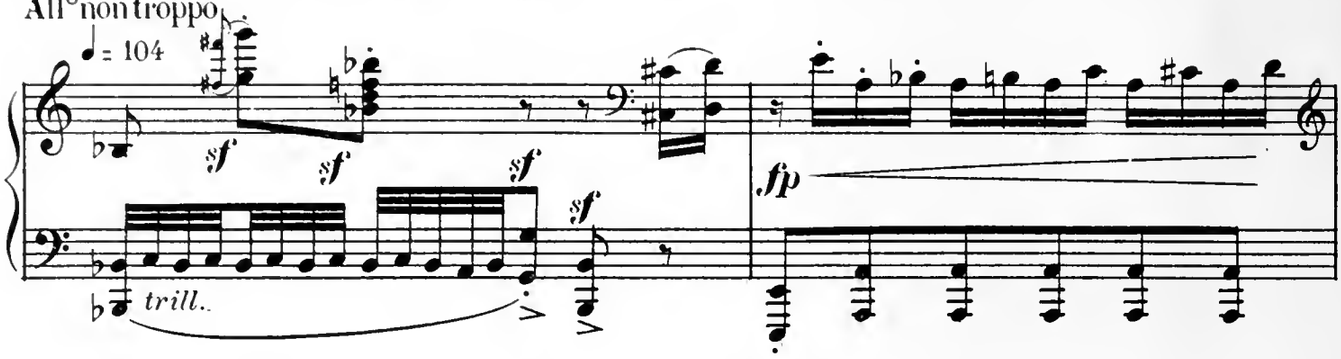
La C. *"Soit! Prends la. Je ne crains pas la mort!"*

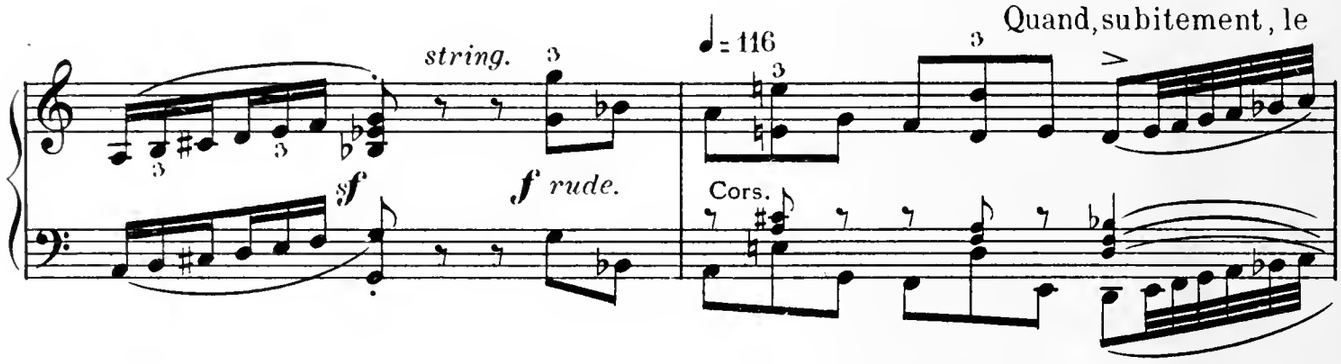
Più Allegro.



Déjà le Prince fait signe à ses gardes, qui saisissent la Captive et l'entraînent...

All° non troppo

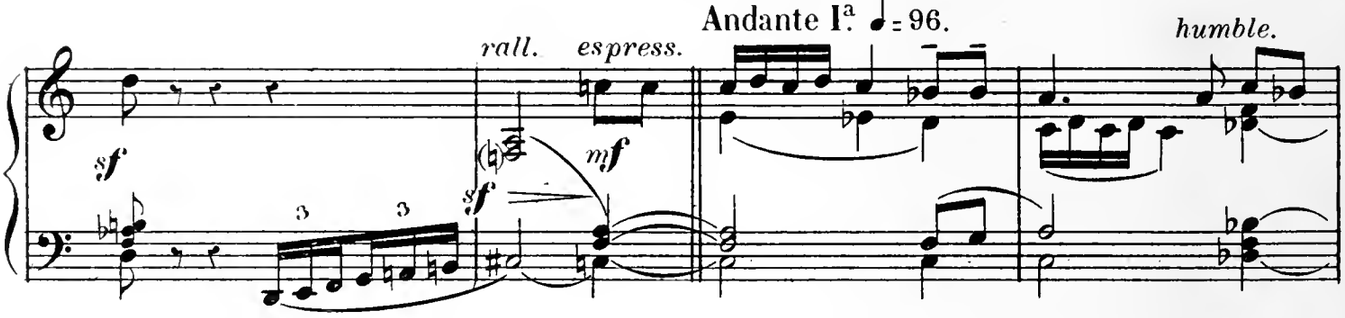




Quand, subitement, le Prince se ravise, les arrête, attire de nouveau à lui la Captive impassible... Et de la colère il passe aux prières.

Le Pr. *"Pardonne mon courroux... Ne crains rien...*

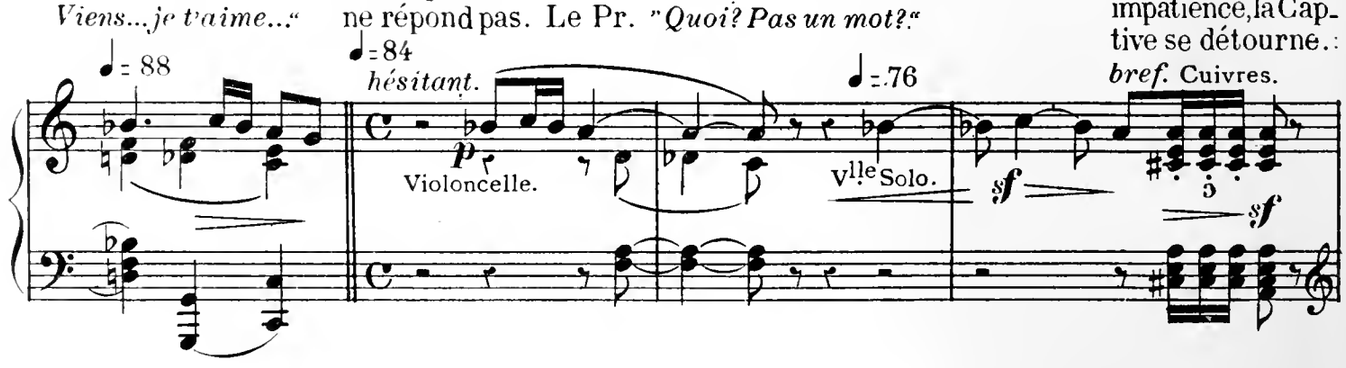
Andante I^a. ♩ = 96.



Viens... je t'aime..."

La Captive ne répond pas. Le Pr. *"Quoi? Pas un mot?"*

Brusque, avec impatience, la Captive se détourne.



Le Pr. *"Tu me repousses?.. Mais je t'adore!"* La C. *"Et moi, je te hais! Meurtrier des miens, destructeur de ma race je t'exècre!.... Va-t'en, laisse-moi!"*

♩=69 *suppliant.* Cor anglais. Cuivres. 3 ♩=72 *impatient.* *f* Violons, Flûtes. *bref.* *f* Cuivres.

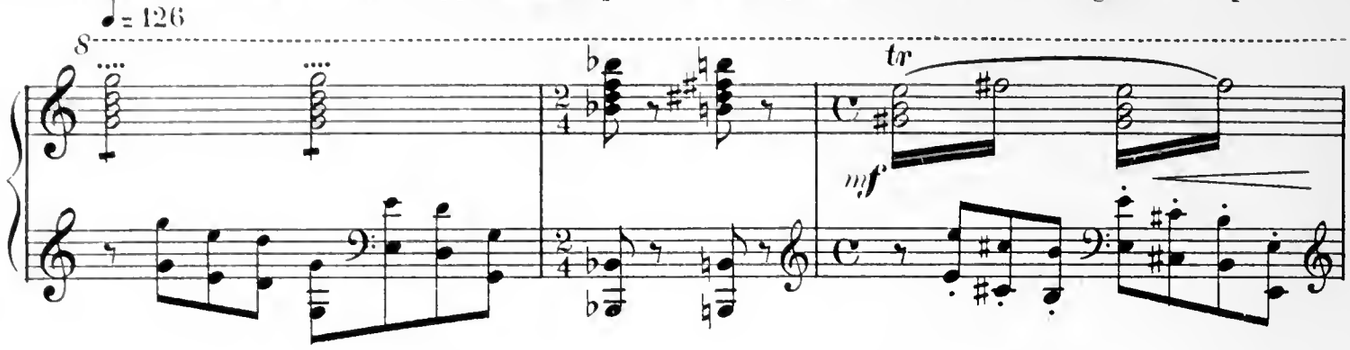
Le Pr. *"Ecoute moi.* *suppliant.* Cor anglais. *p* *espr.* Violons. *p* *f* *dim.* *Je ne suis pas ton ennemi.* *trem.*

Je te veux heureuse... *Je veux effacer de ton âme le souvenir des jours de deuil...* *Qu'on apporte de l'or... des pierreries... Tous mes trésors sont à toi."* ♩=80 *tr* *fp* *fp* *fp* *fp*

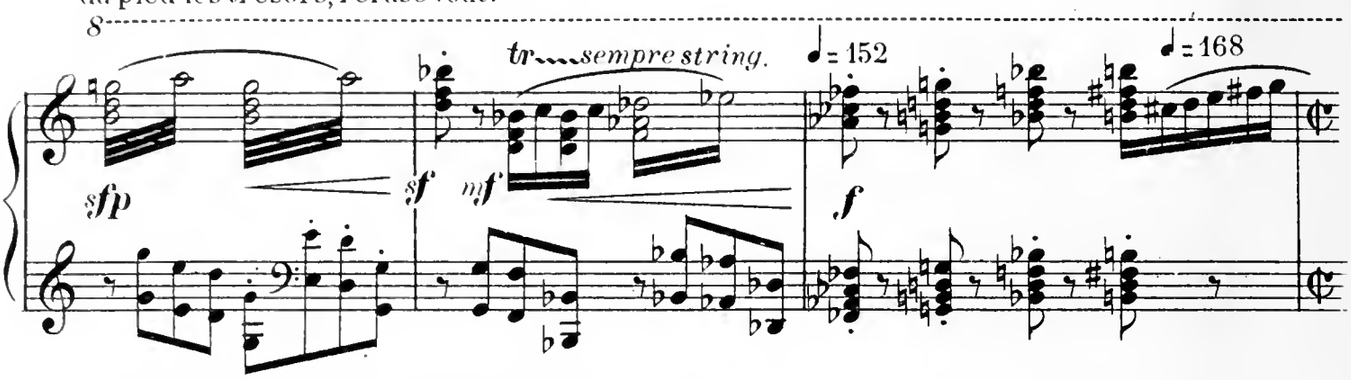
Des esclaves exécutent les ordres du Prince. Des coffrets remplis d'é-

Più Allegro ♩=96 *p* *sf* *string.* *sf* 8 All° assai. *f*

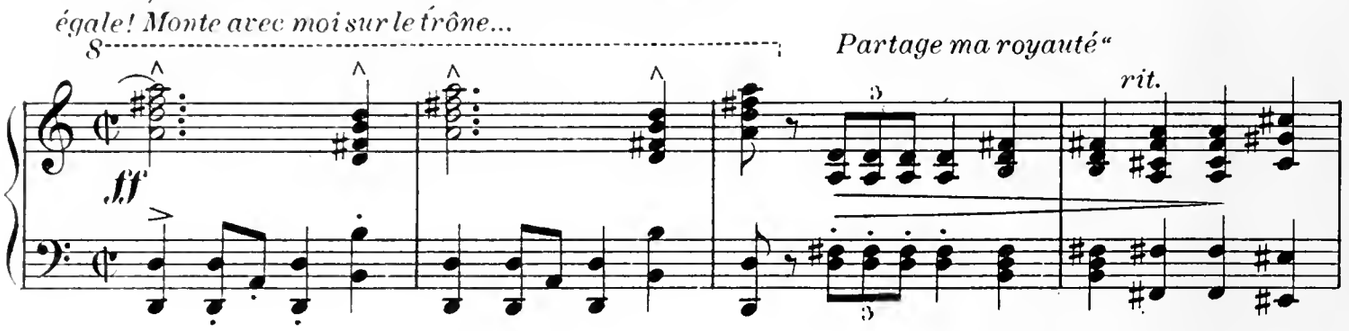
tincelantes richesses sont apportés aux pieds de la Captive. Mais elle, dédaigneuse, repousse



du pied les trésors, refuse tout.



Alors, le Prince s'écrie: *"Eh bien! sois libre! sois mon égale! Monte avec moi sur le trône...*

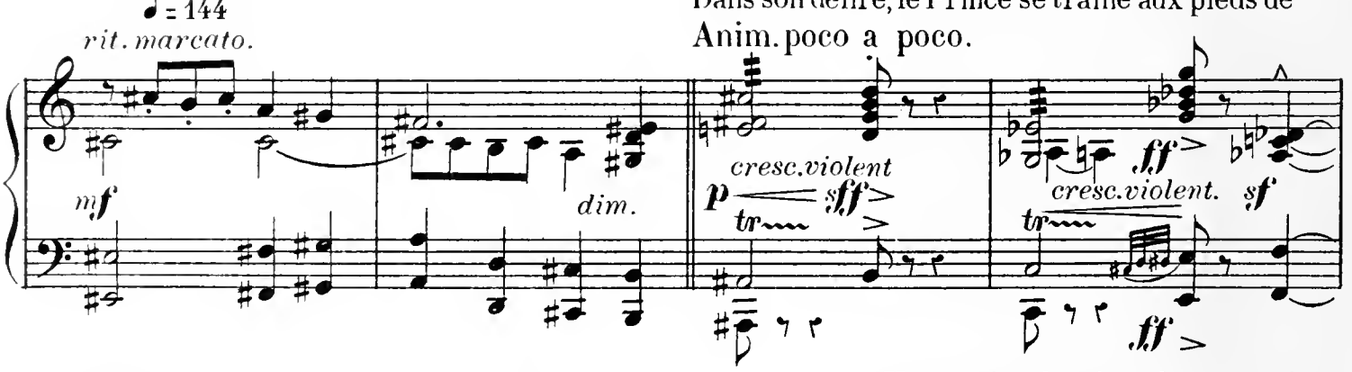


La C. *"Que m'importe la liberté?...*

Le Pr. *Eh bien... Si tu ne veux être mon égale, sois ma*

Dans son délire, le Prince se traîne aux pieds de

Anim. poco a poco.

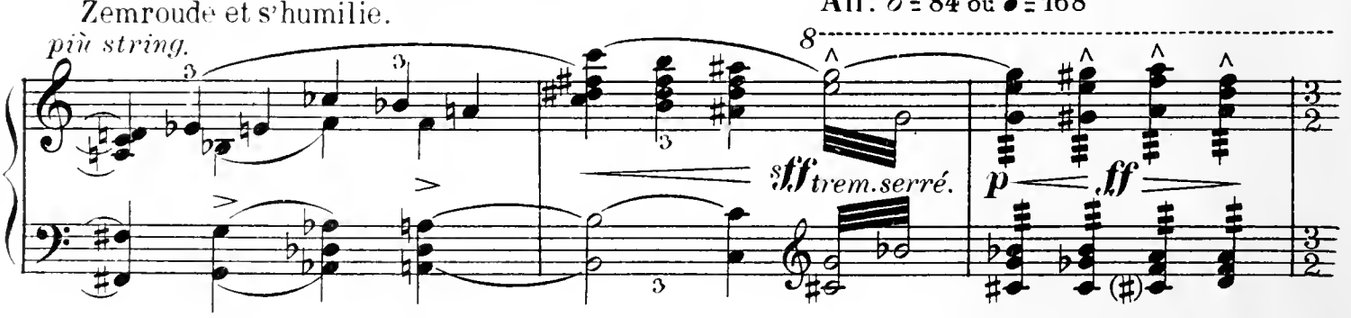


souveraine... C'est moi qui serai ton esclave.

Zemroude et s'humilie.

Un sourire de triomphe apparaît

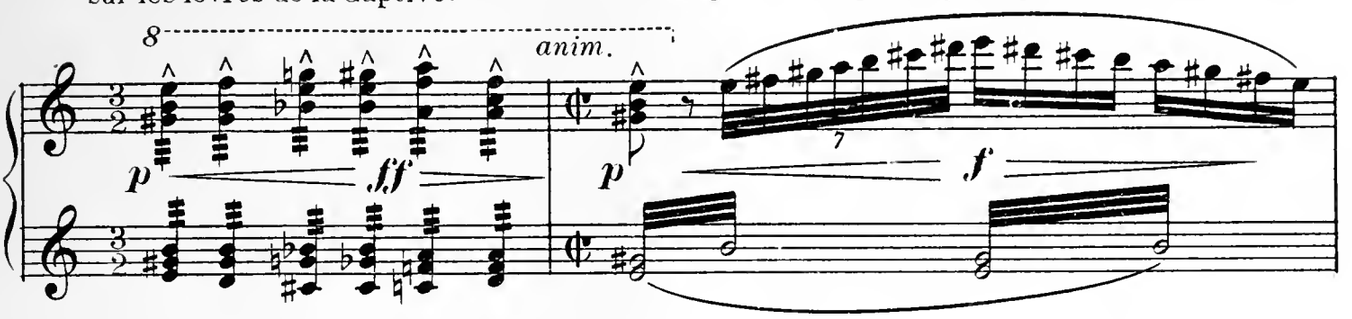
All° 𝅗𝅥= 84 ou ♩= 168



"Proche, se dit elle, est l'heure de la vengeance!

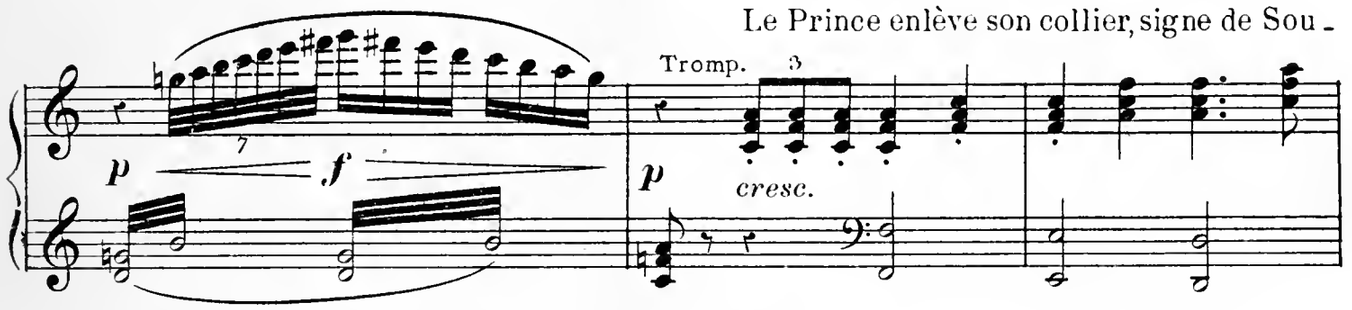
sur les lèvres de la Captive.

La Magicienne reparait peu à peu exultante, voyant le



triomphe de son malèfice.

Le Prince enlève son collier, signe de Sou-

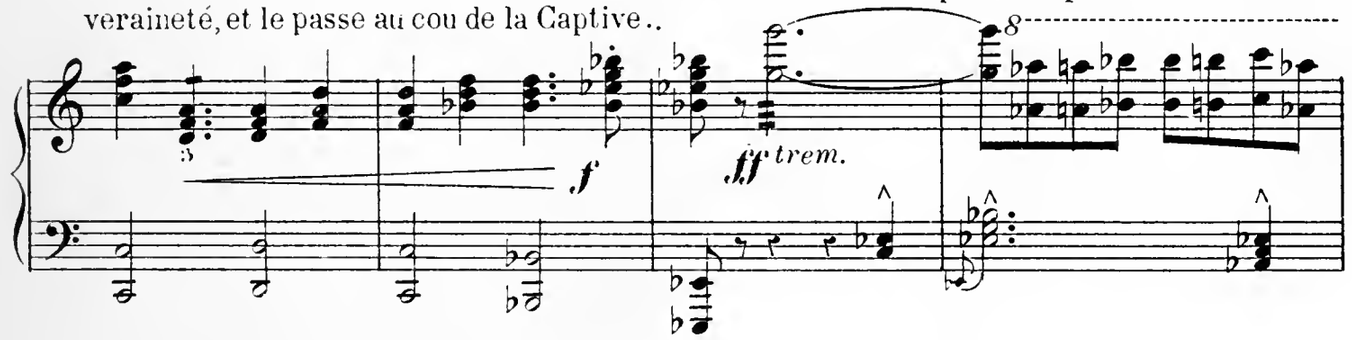


Più Allegro.

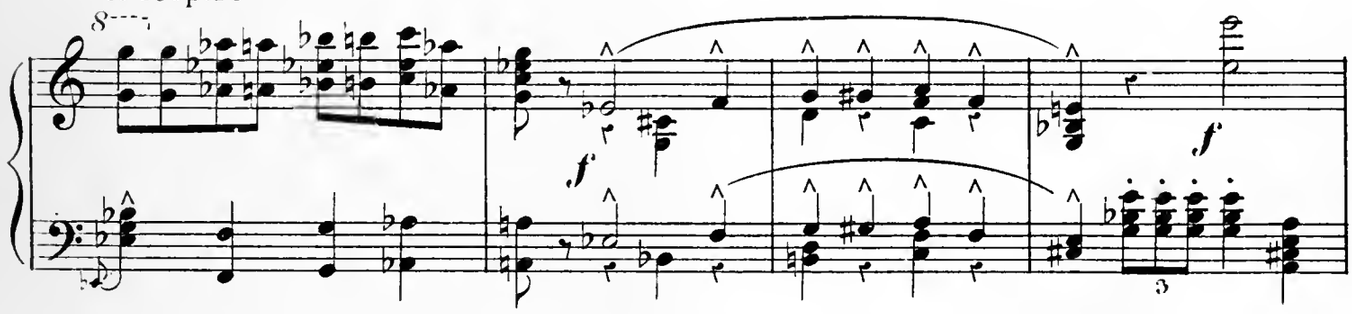
♩= 100.

verainеté, et le passe au cou de la Captive..

Il dépose aux pieds de Zemroude



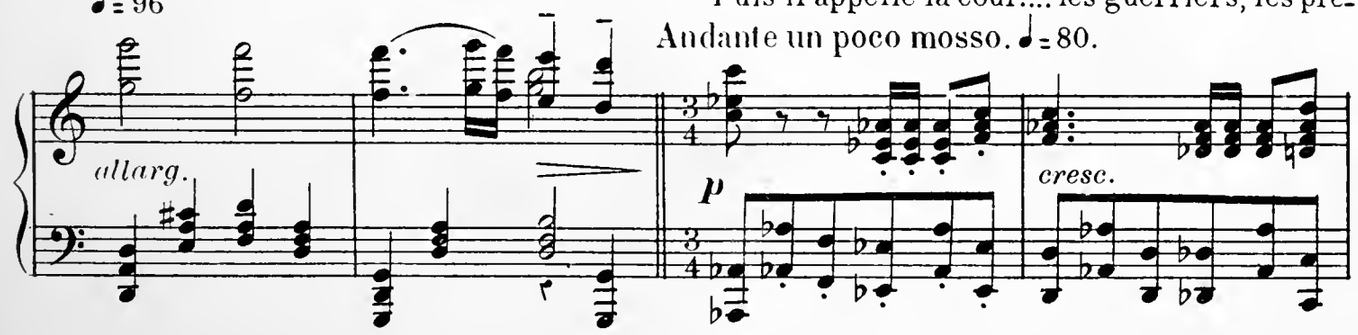
le sceptre



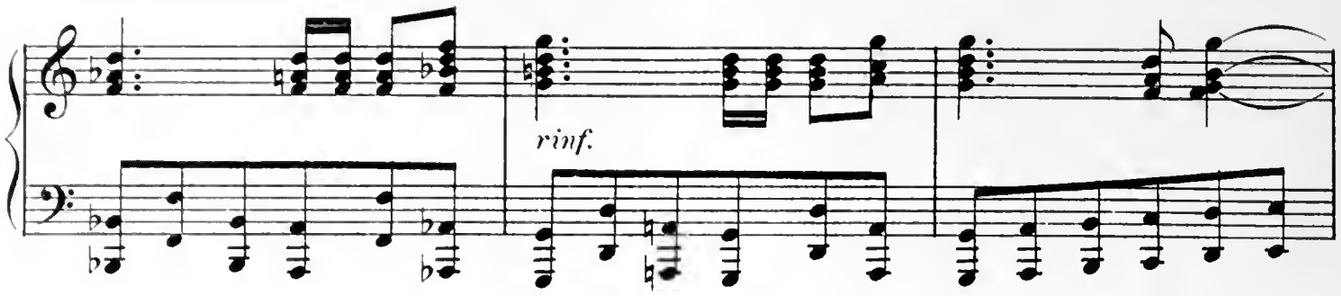
♩= 96

Puis il appelle la cour.... les guerriers, les prê-

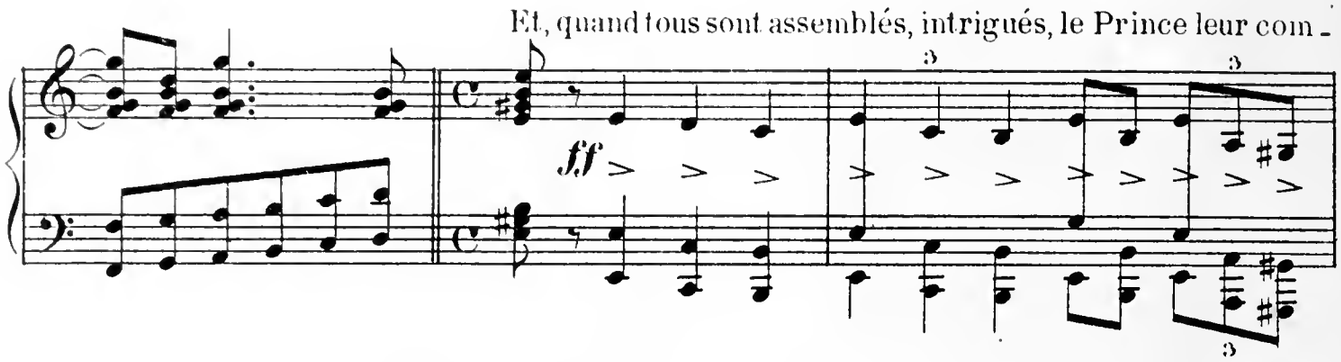
Andante un poco mosso. ♩= 80.



tres, les serviteurs...

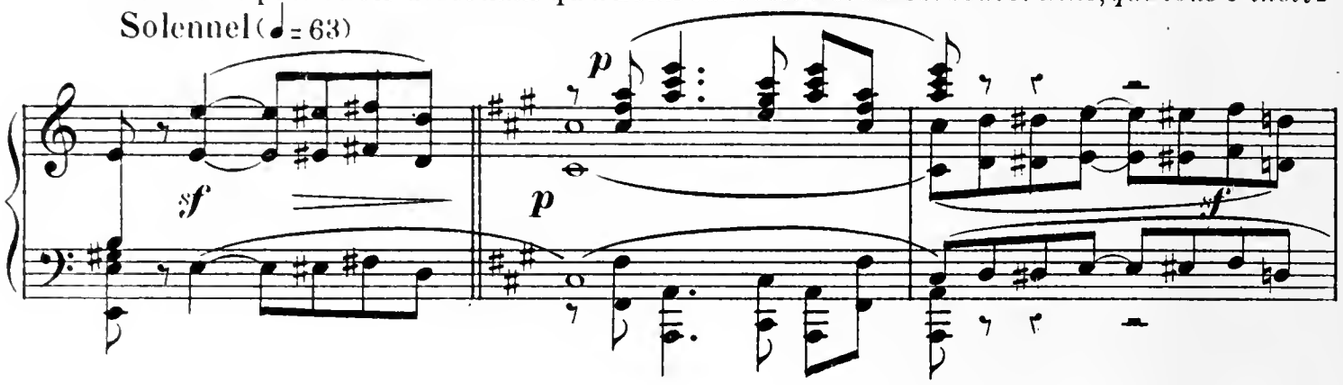


Et, quand tous sont assemblés, intrigués, le Prince leur com-

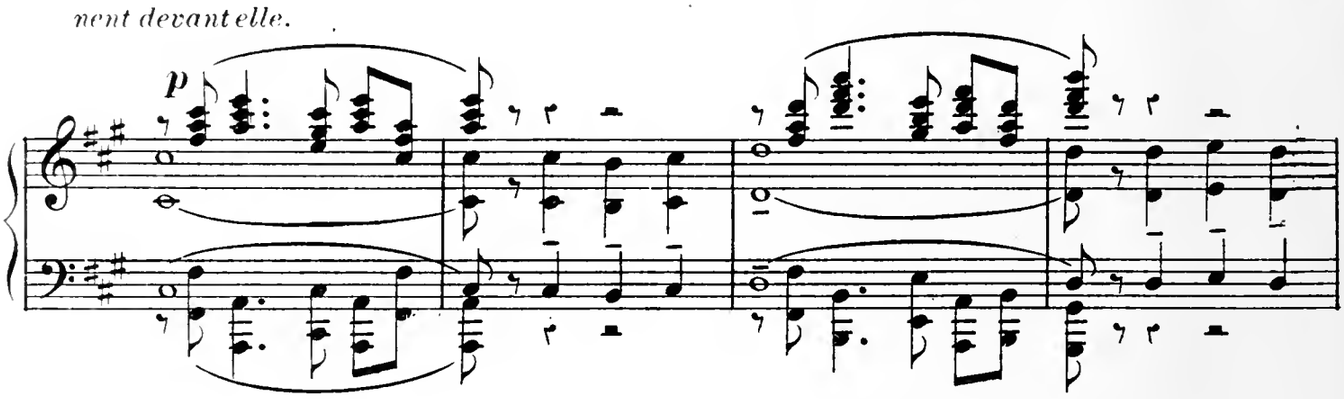


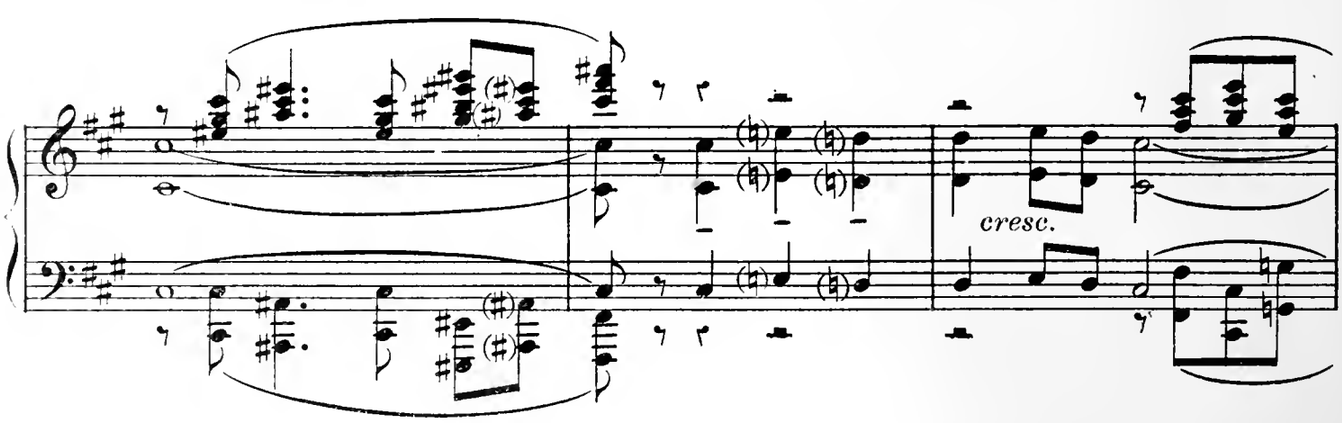
mande de ne plus obéir désormais qu'à Zemroude: *Elle seule est souveraine, que tous s'incli-*

Solennel (♩ = 63)

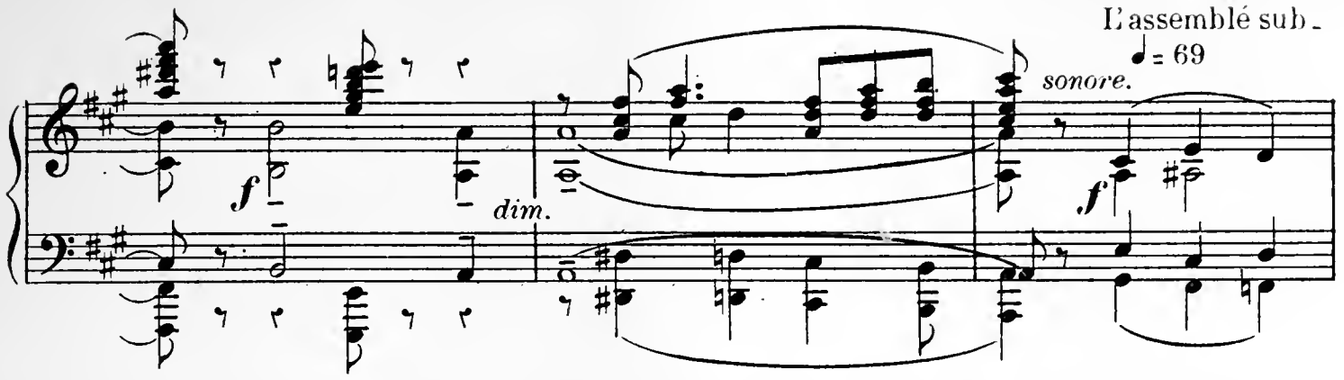


nent devant elle.

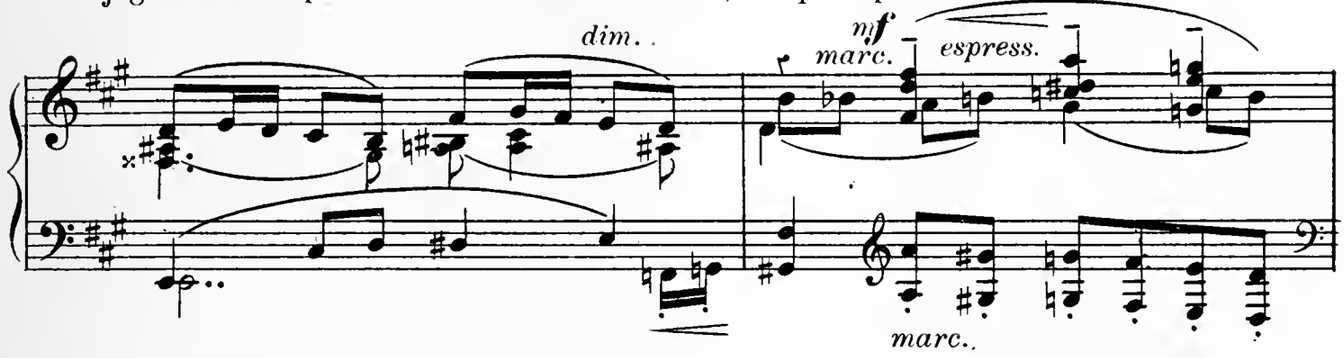




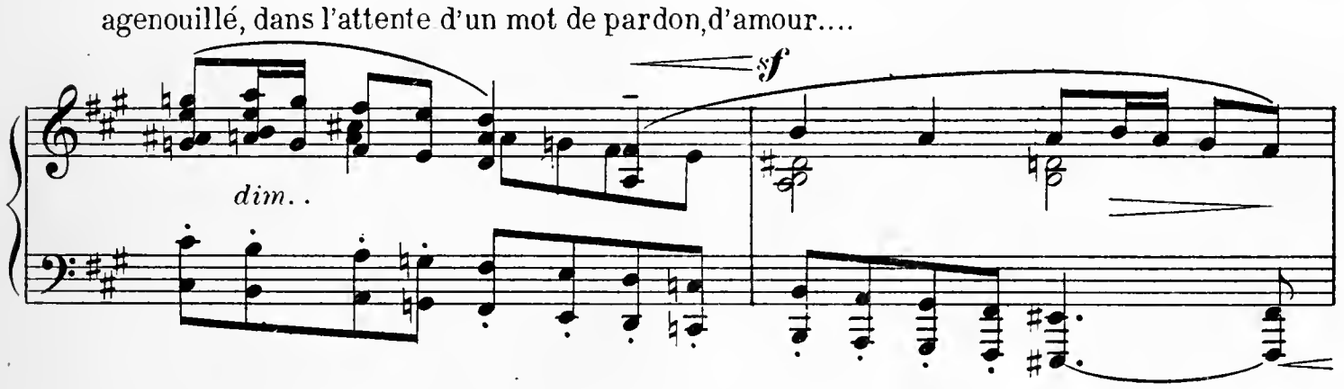
L'assemblé sub-



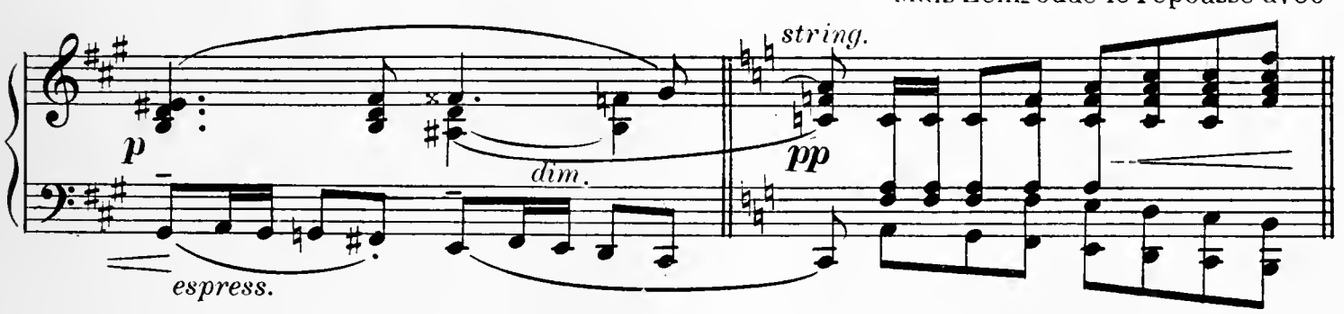
jugée s'incline profondément devant Zemroude, marquant par là sa soumission. Le Prince s'est



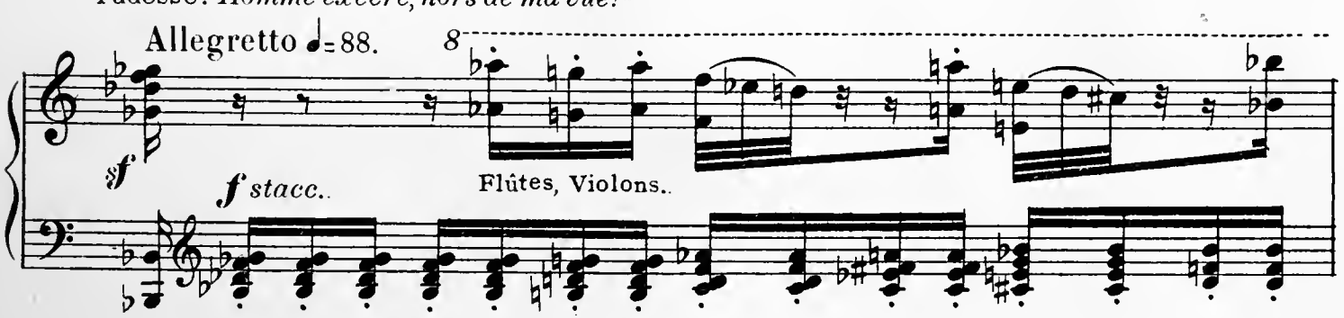
agenouillé, dans l'attente d'un mot de pardon, d'amour....



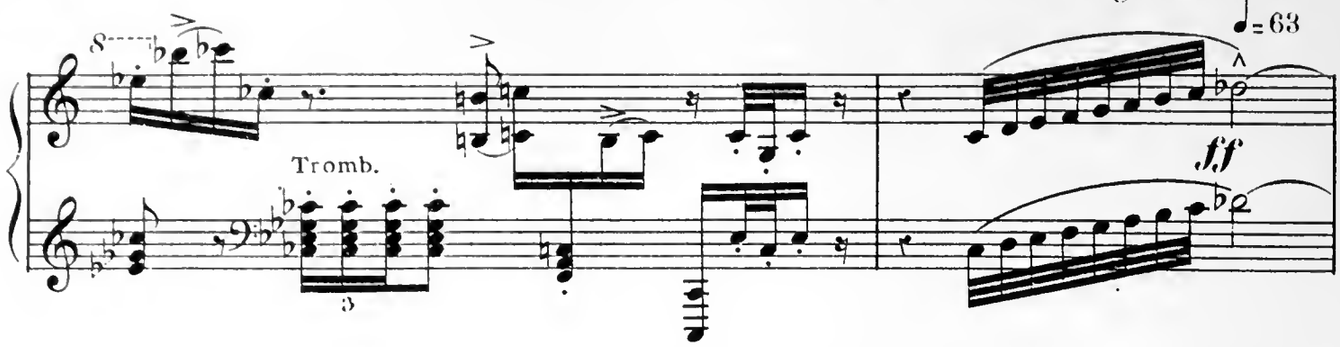
Mais Zemroude le repousse avec



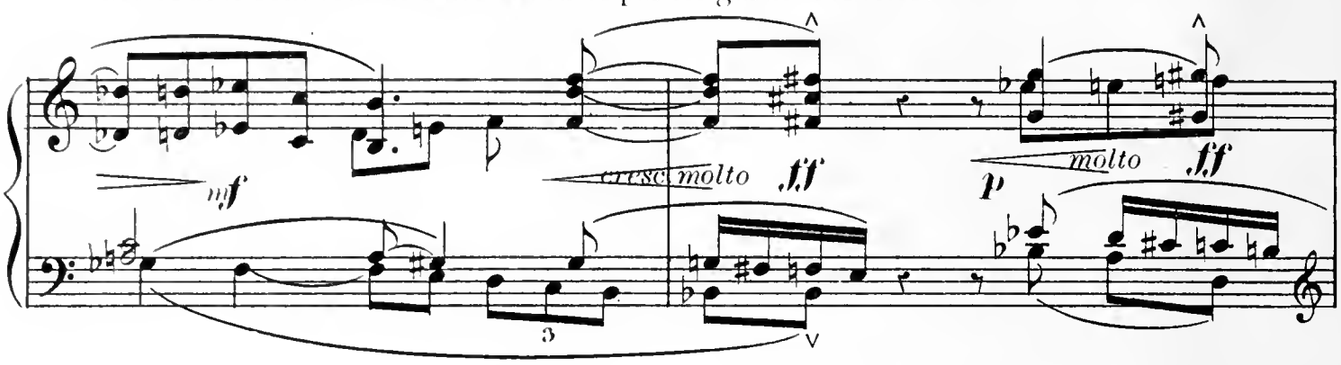
rudesse: *"Homme exécré, hors de ma vue!"*



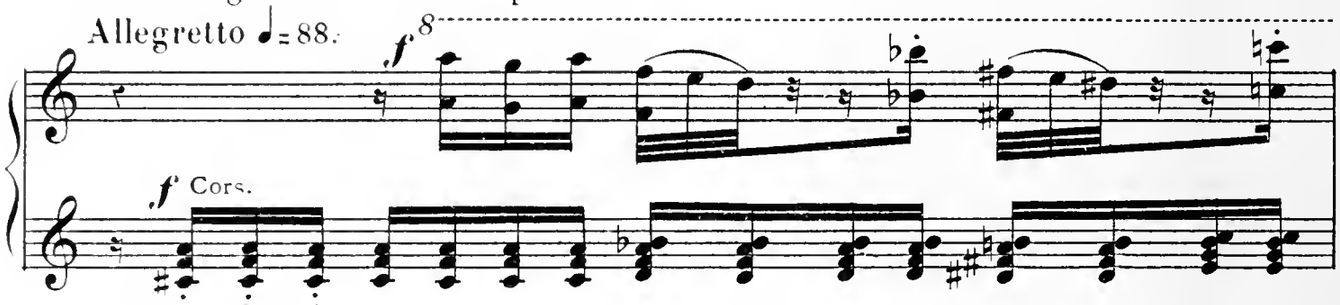
Elle ordonne aux gardes d'arracher

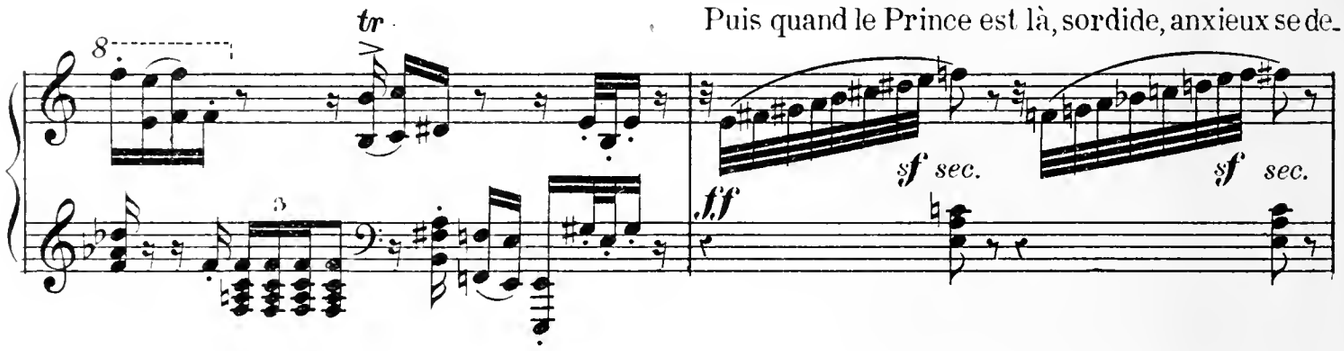


au Prince ses vêtements, de le couvrir d'une bure grossière: à son ennemi vaincu les plus terri-
Ces ordres sont tout de suite exécutés par les gardes serviles.

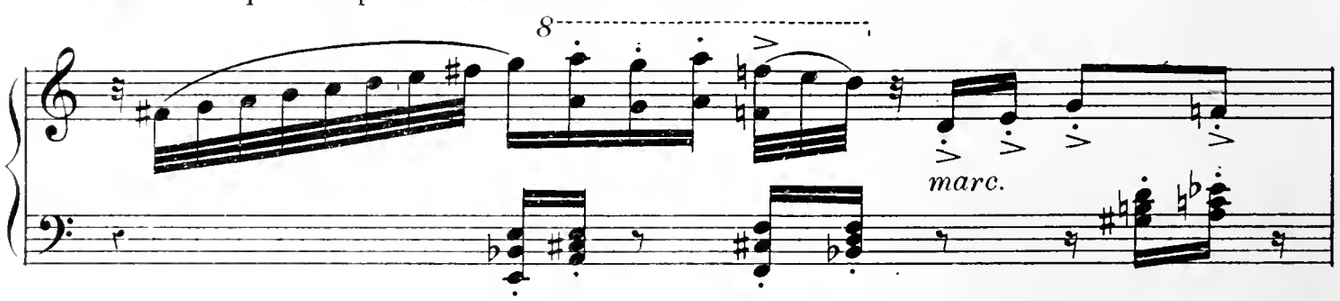


bles outrages seront encore trop doux!



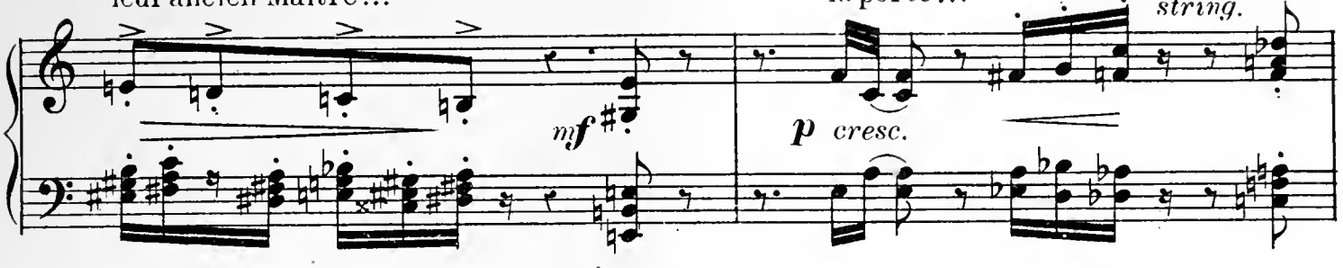


mandant ce qui va se passer.... Zemroude le chasse!



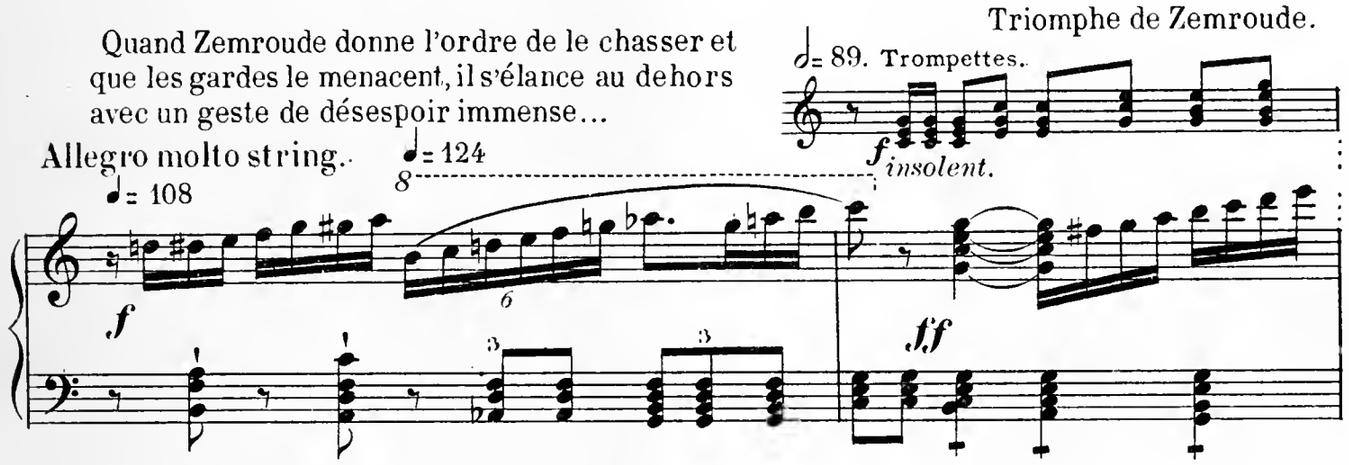
Les gardes mêmes, menacent le Prince, leur ancien Maître...

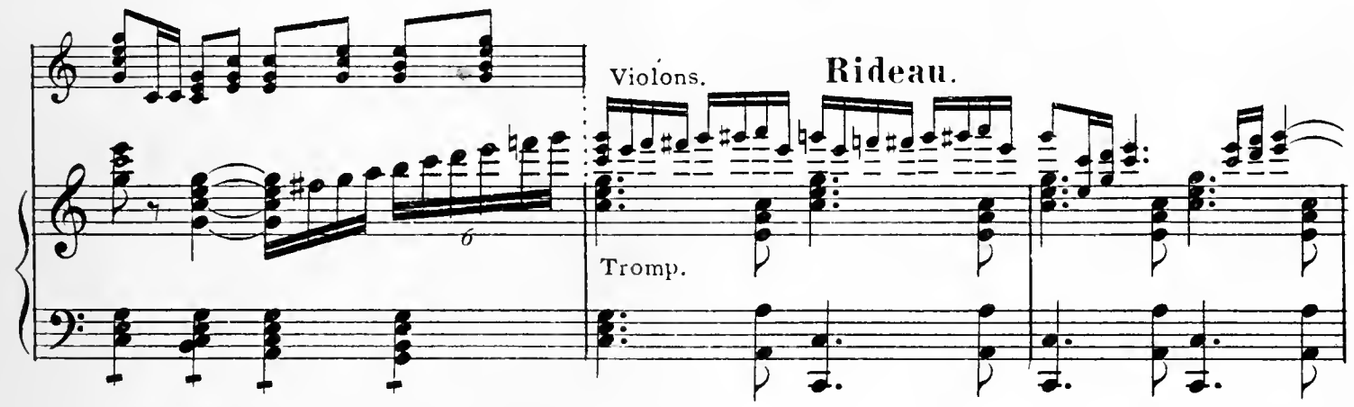
Le Prince a peu à peu reculé jusqu'à la porte...



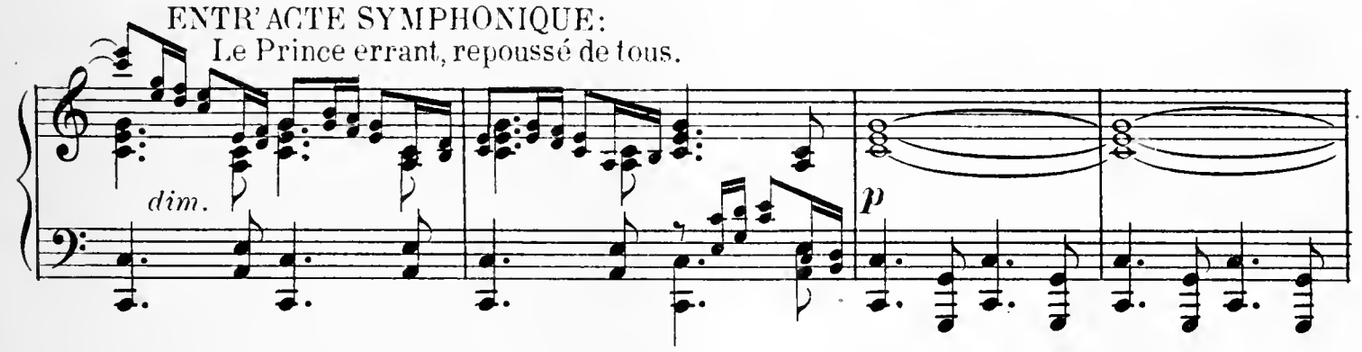
Quand Zemroude donne l'ordre de le chasser et que les gardes le menacent, il s'élance au dehors avec un geste de désespoir immense...

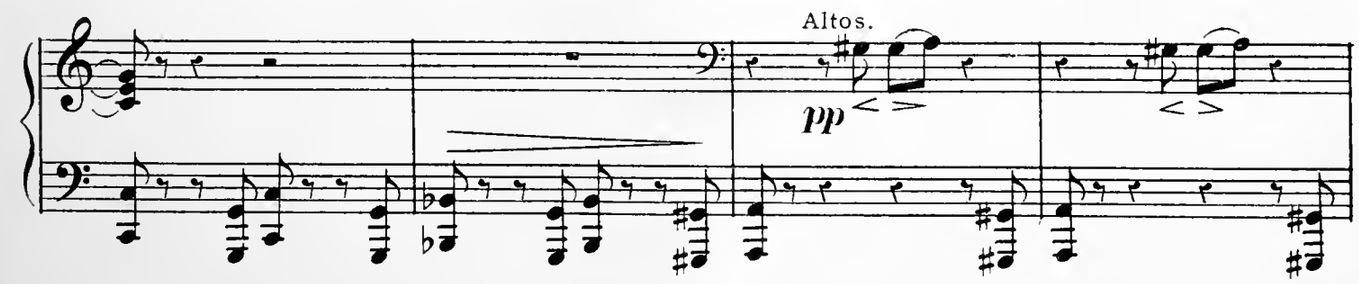
Triomphe de Zemroude.

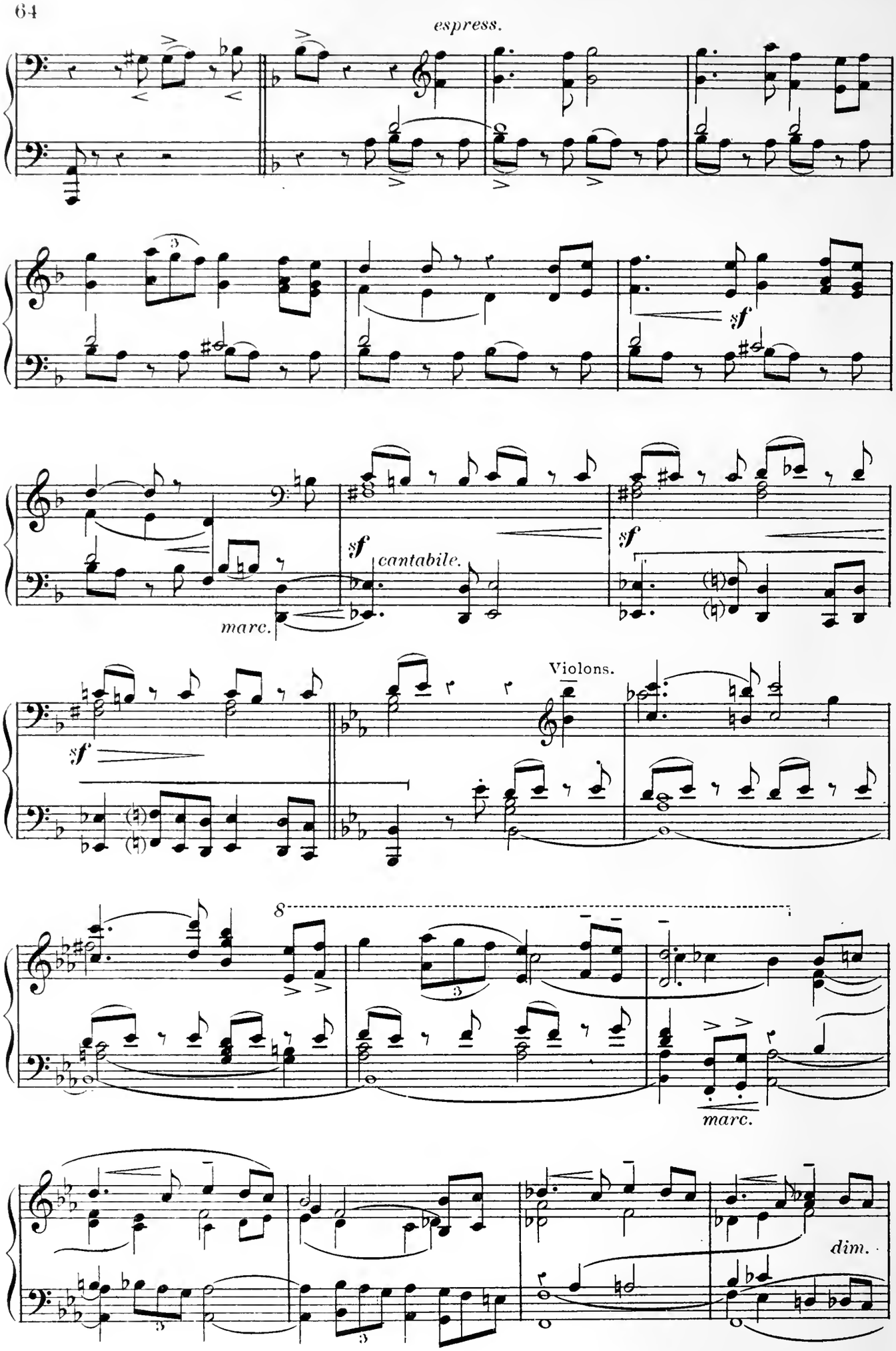




ENTR'ACTE SYMPHONIQUE:
Le Prince errant, repoussé de tous.



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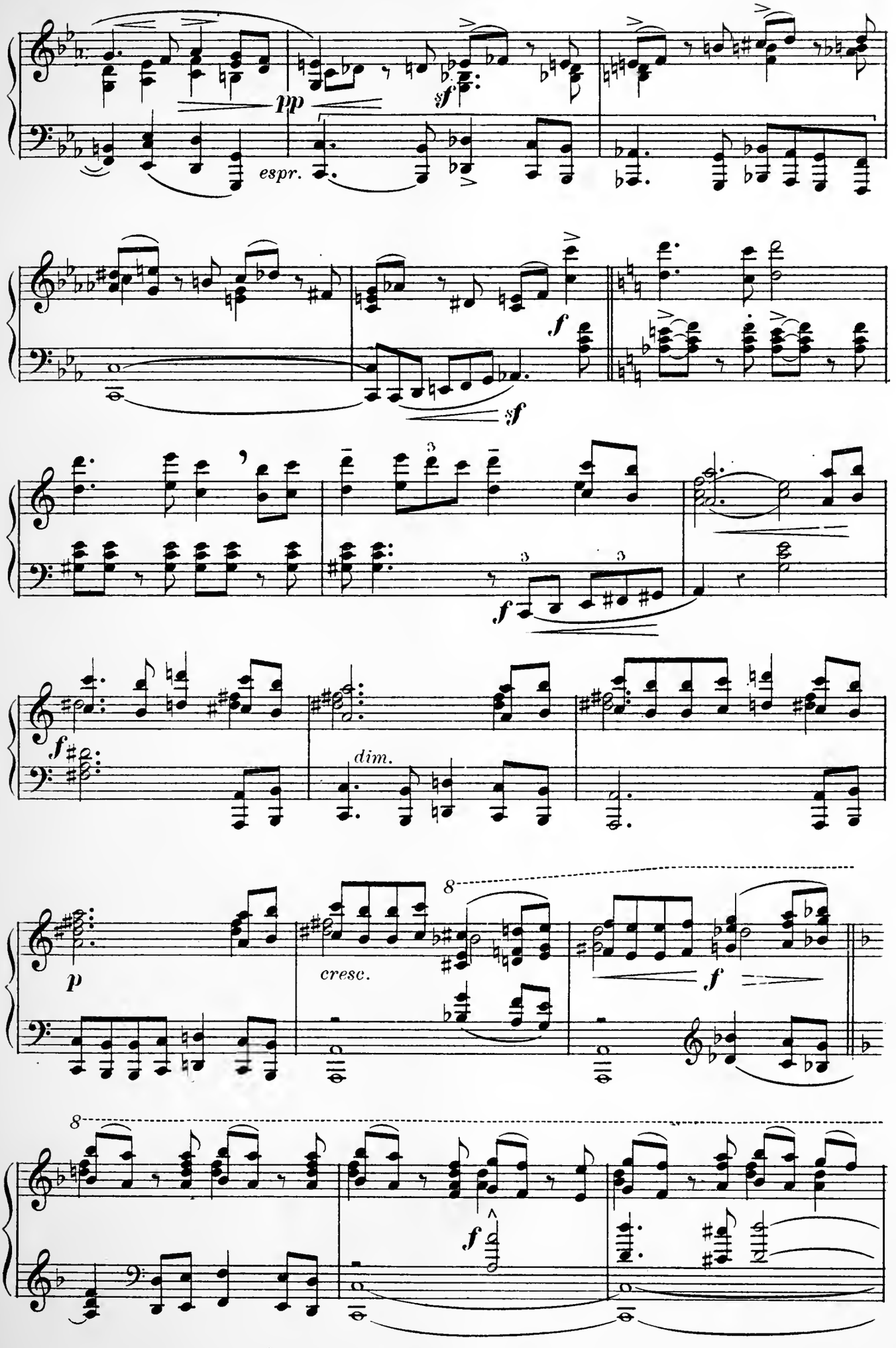
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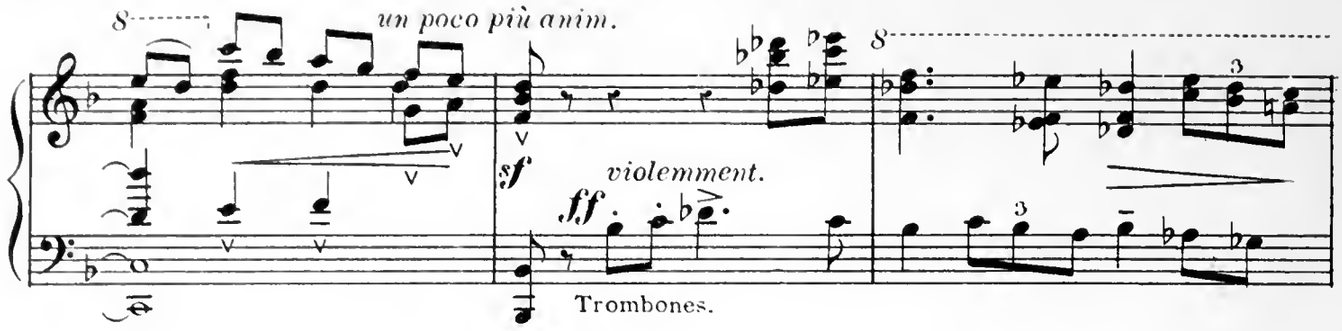
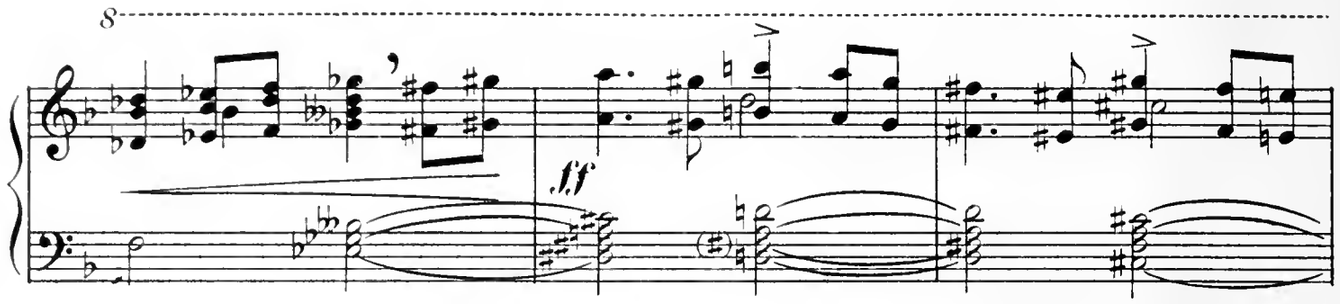
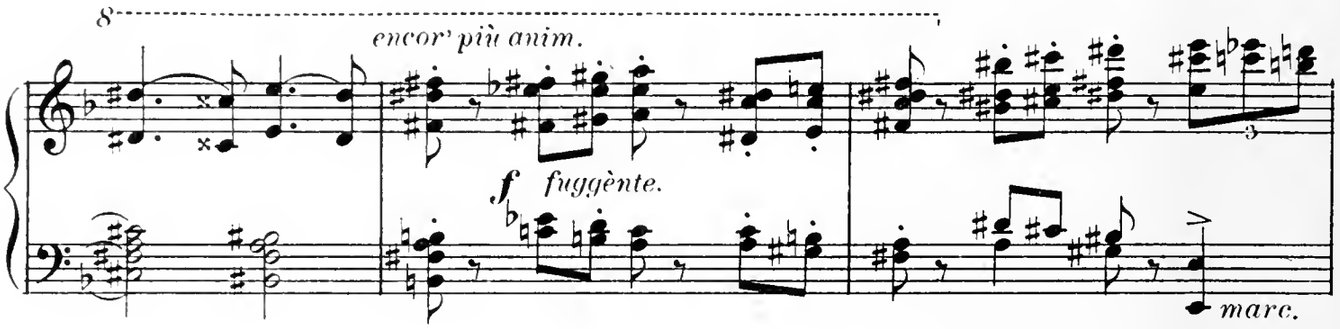
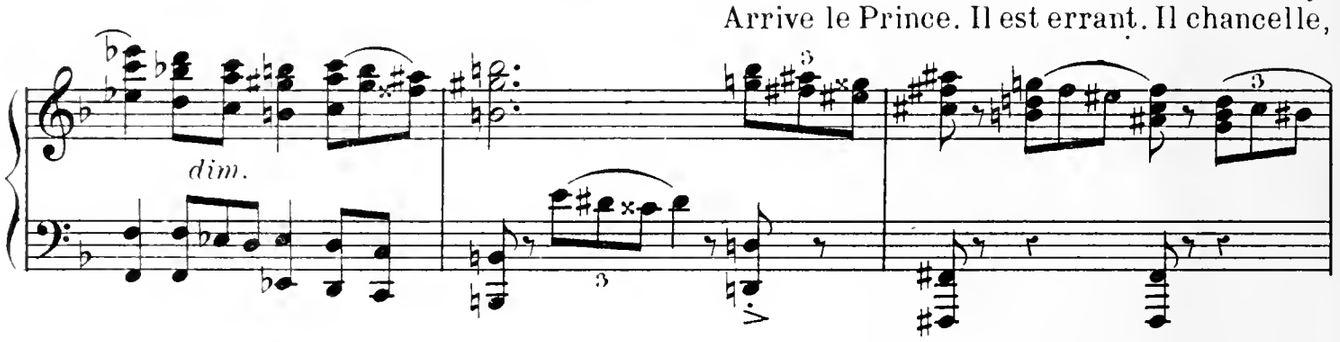


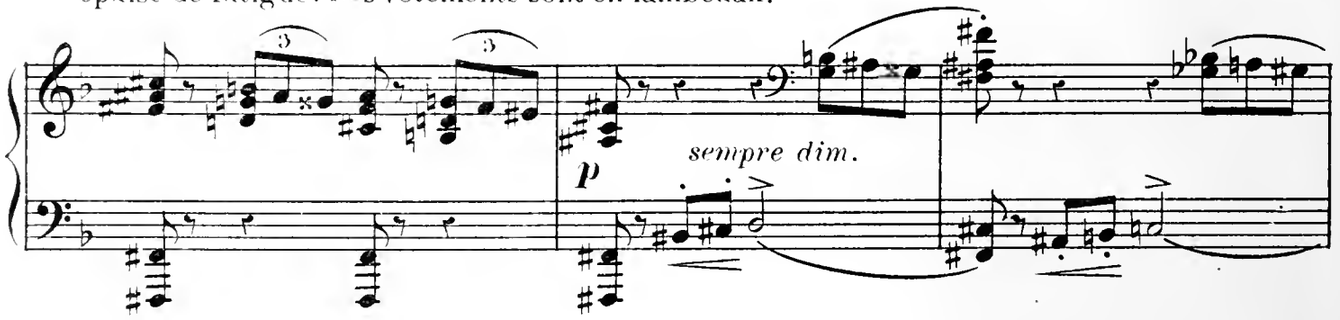




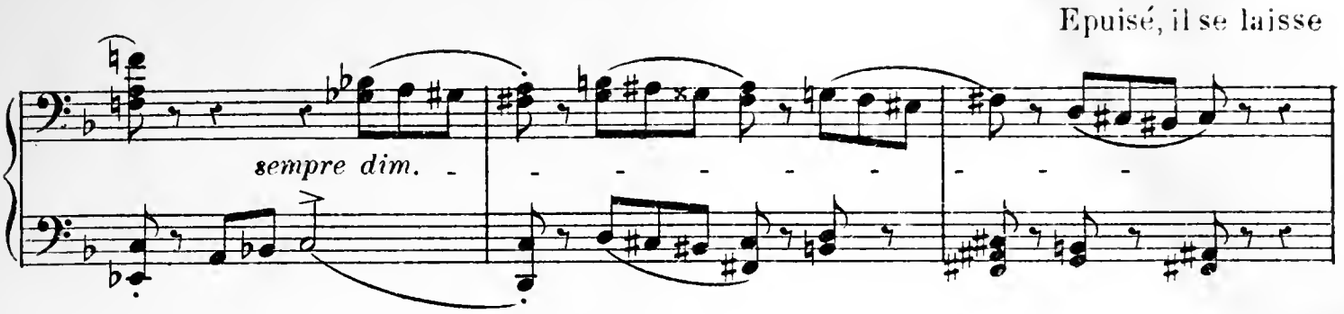
Rideau. On découvre une clairière de forêt, dans un pay-
Arrive le Prince. Il est errant. Il chancelle,



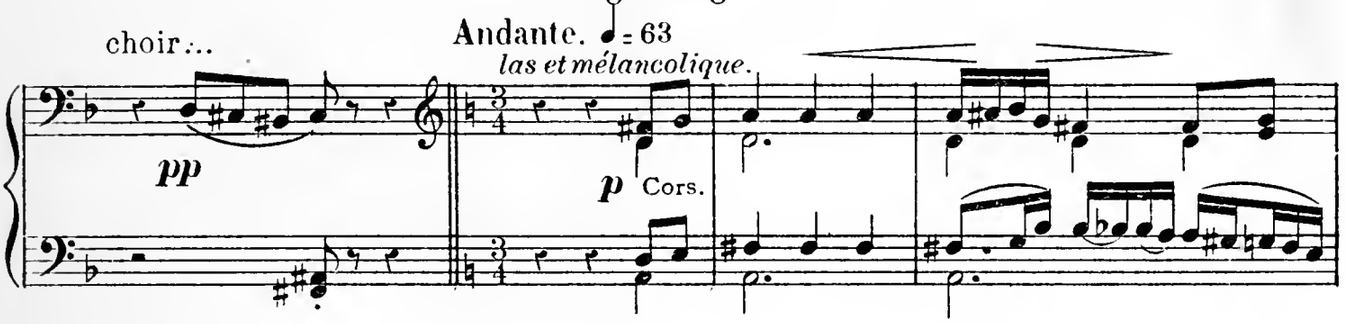
sage tourmenté.
épuisé de fatigue. Ses vêtements sont en lambeaux.

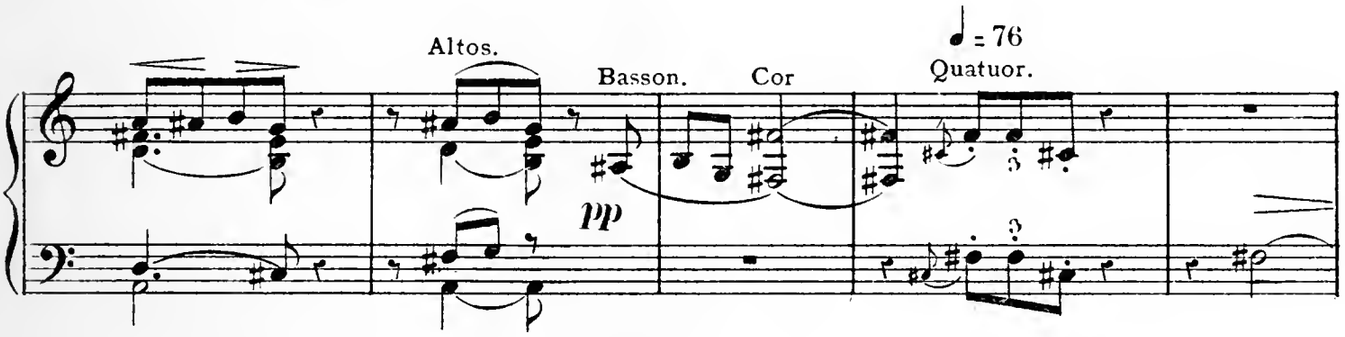


Epuisé, il se laisse

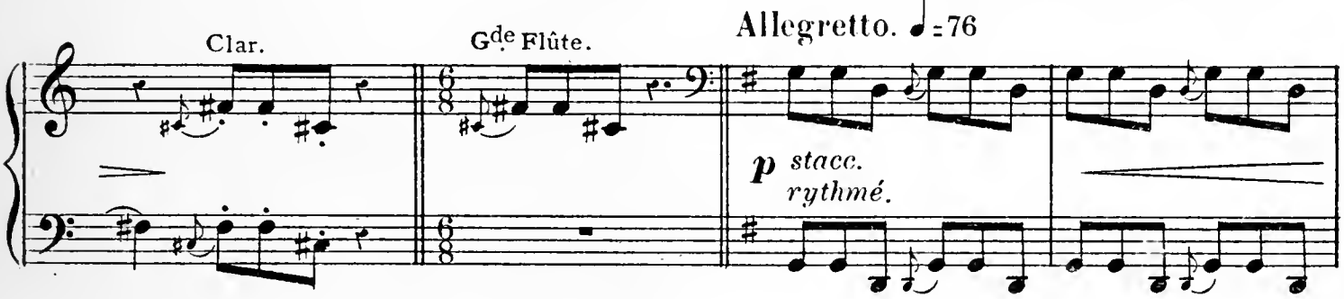


Le regard vague... Un souvenir douloureux l'accable...

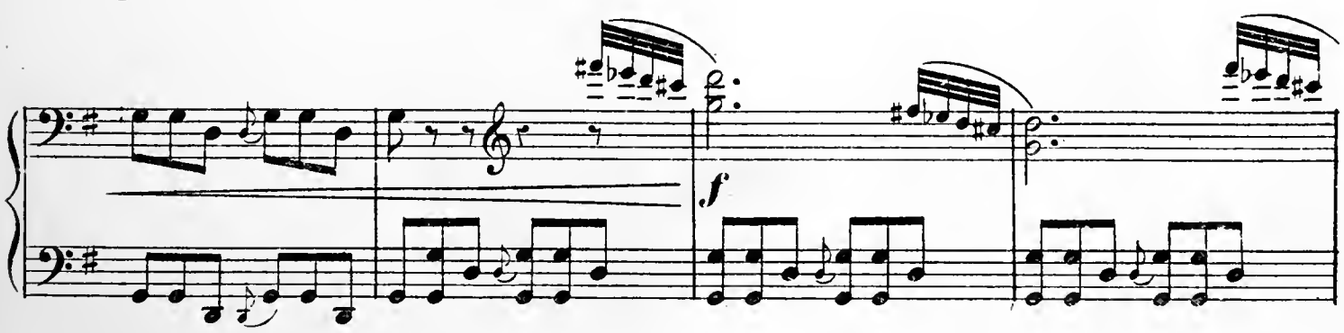


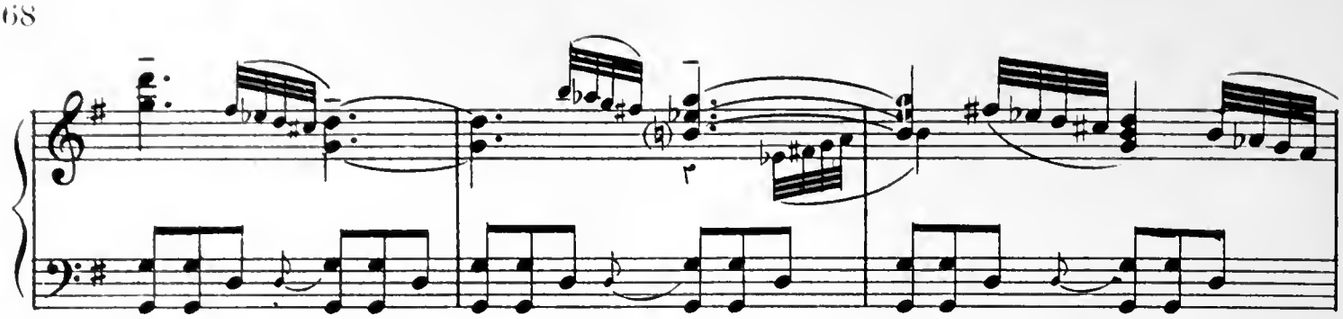


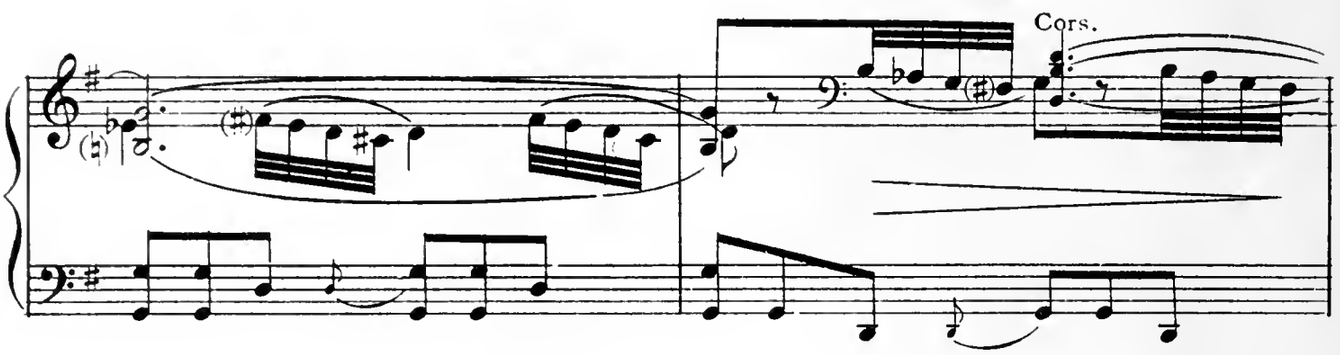
Passe une caravane, (marchands, porteurs nè-

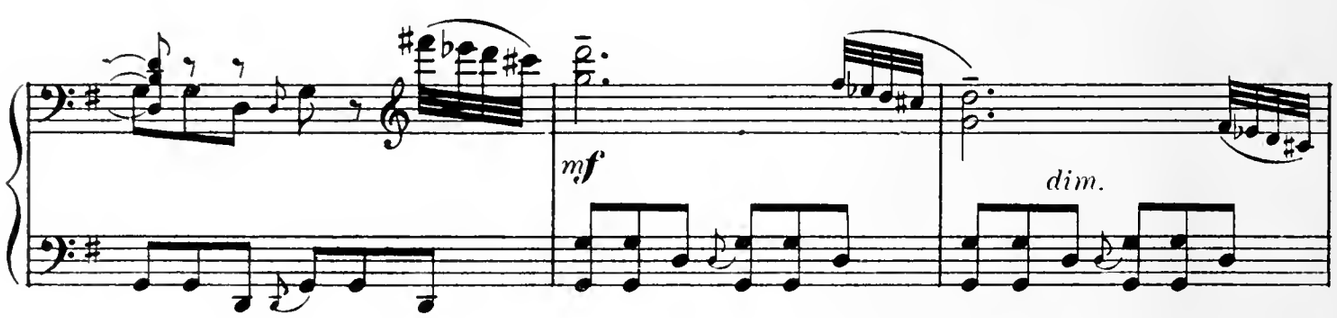


gres, conducteurs, ânes, chevaux et dromadaires.)

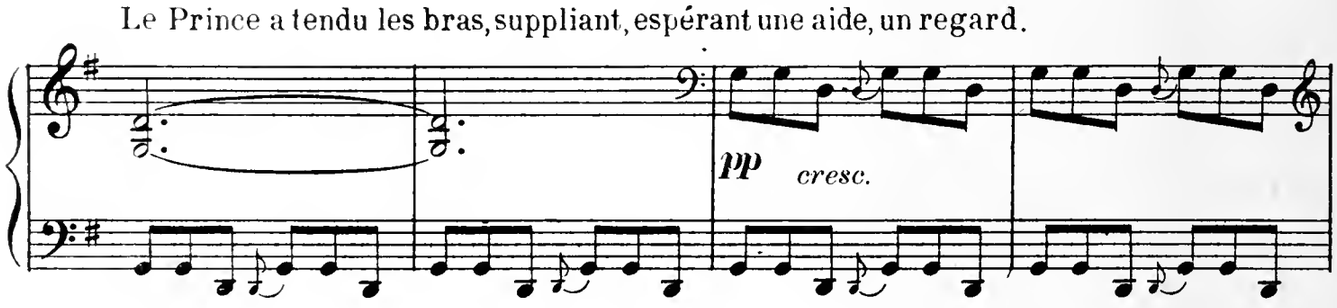


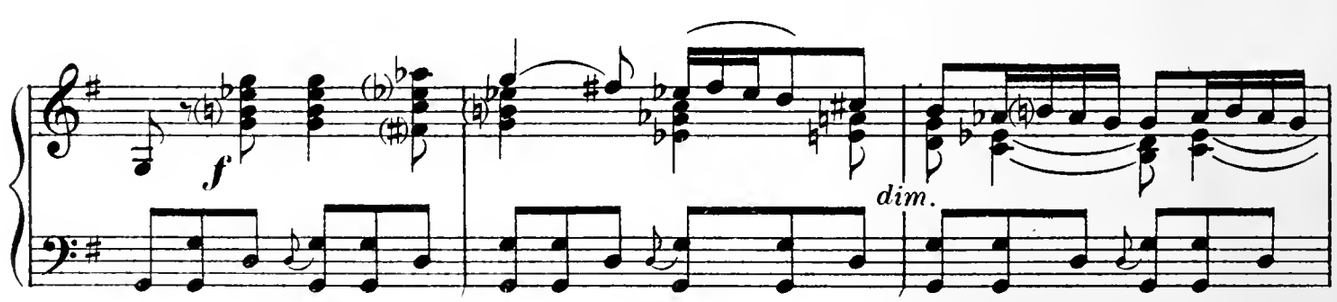


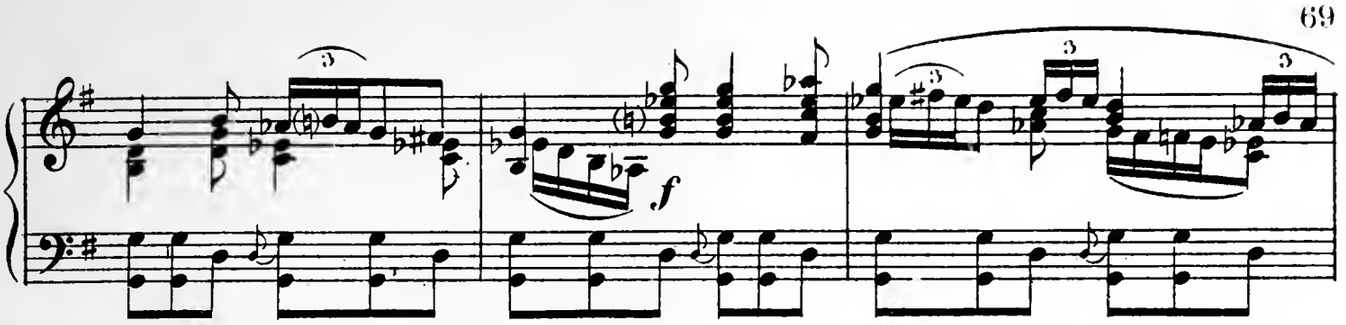


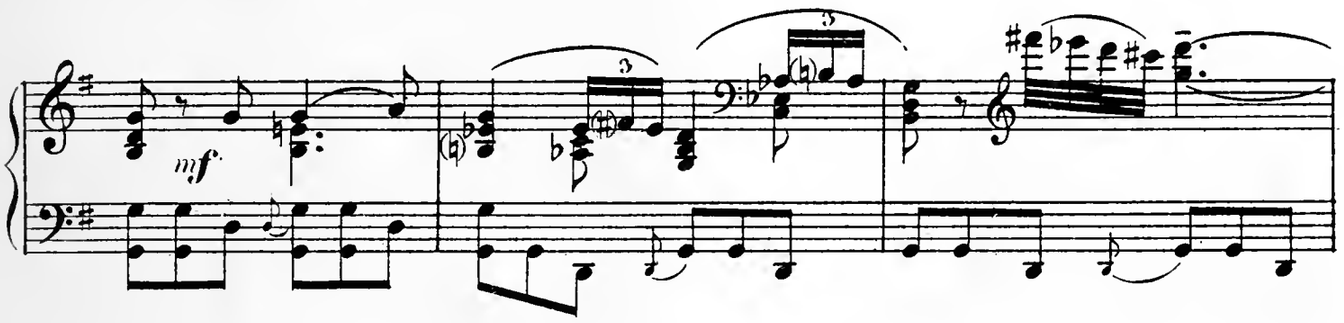


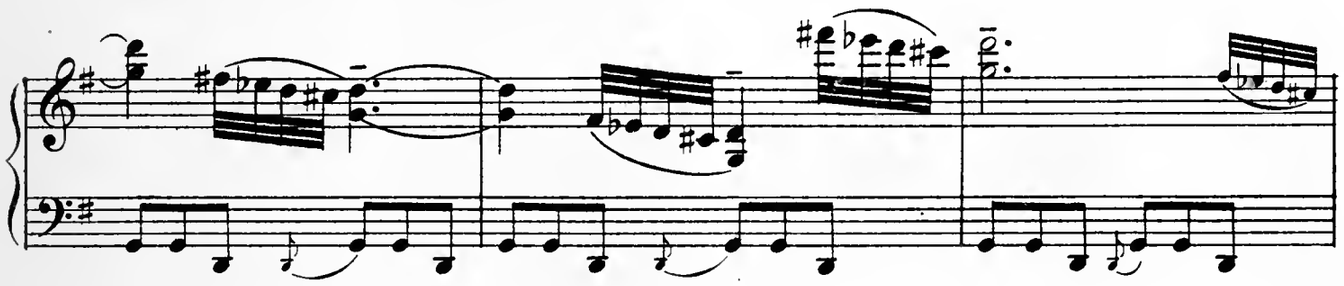
Le Prince a tendu les bras, suppliant, espérant une aide, un regard.



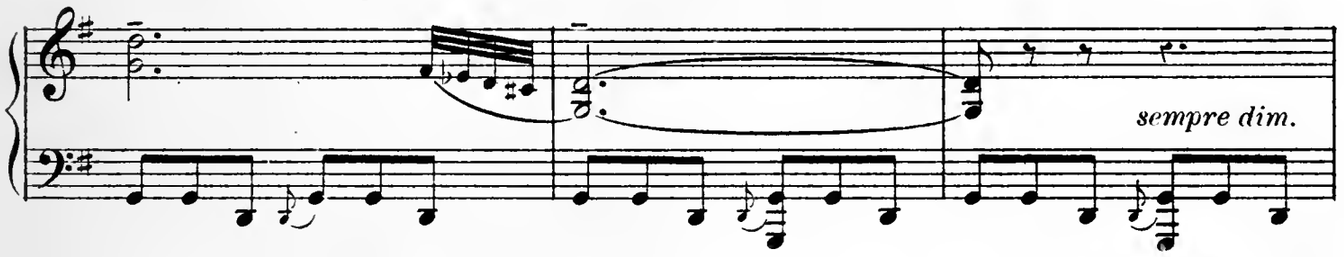


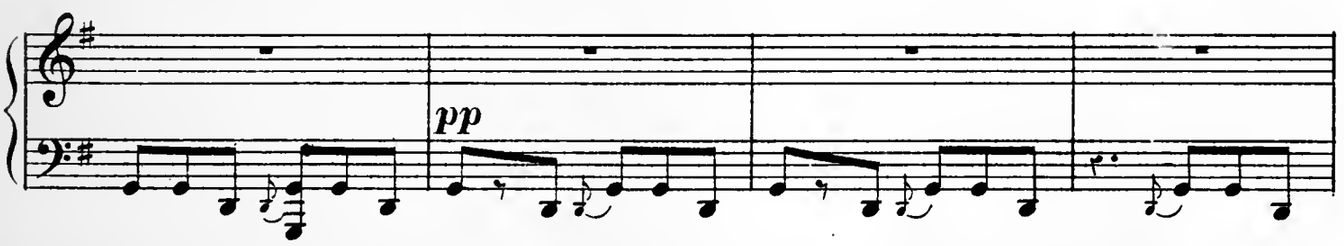


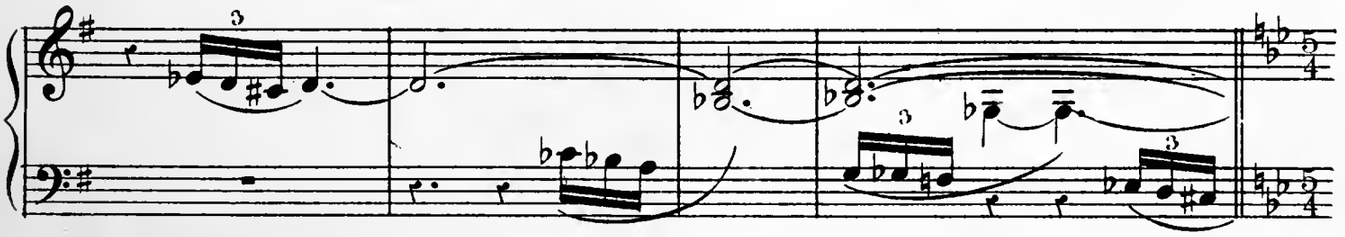




La Caravane a disparu. Personne n'a fait attention à l'errant...



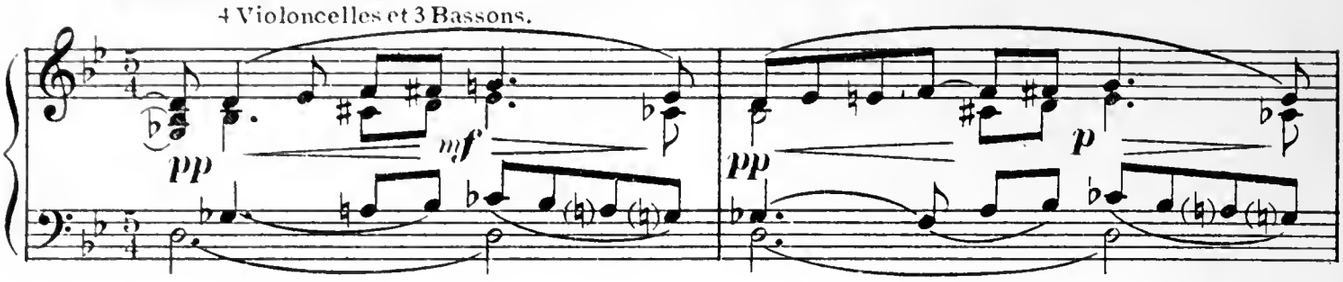




Le souvenir torturant de Zemroude reprend le Prince...

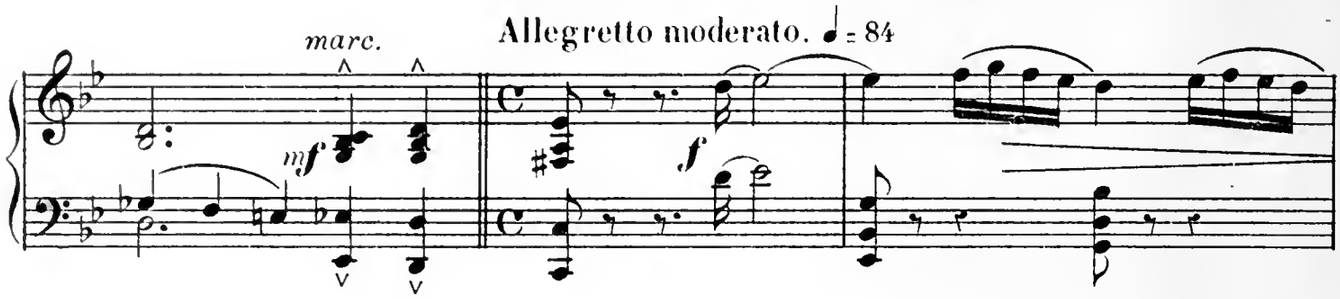
Andante ♩= 63 à 66

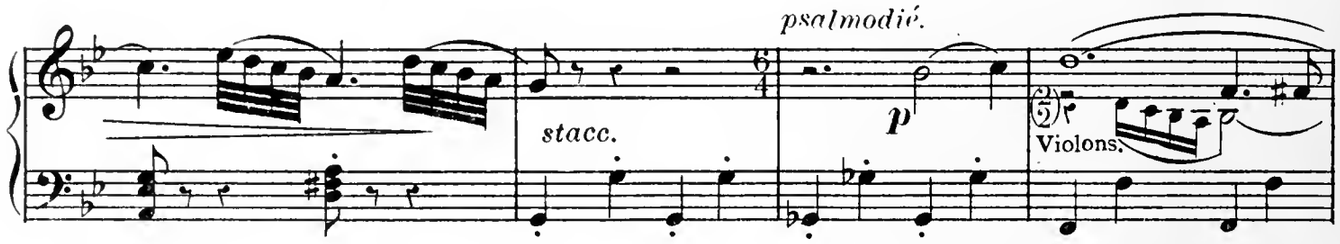
4 Violoncelles et 3 Bassons.

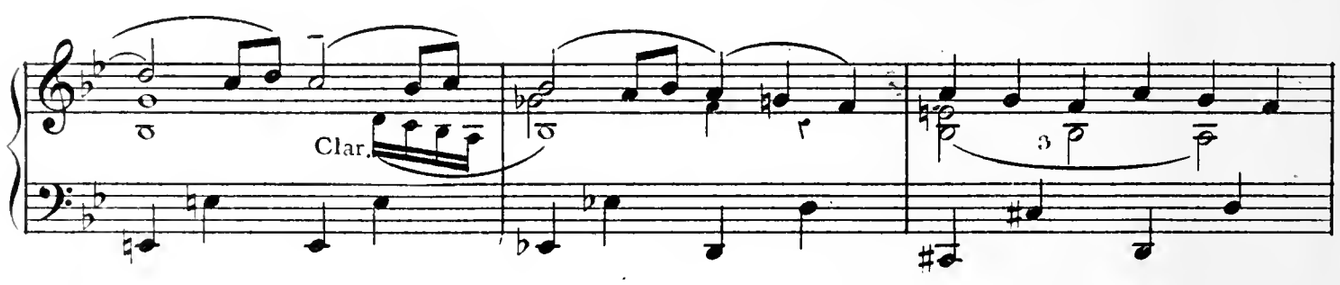


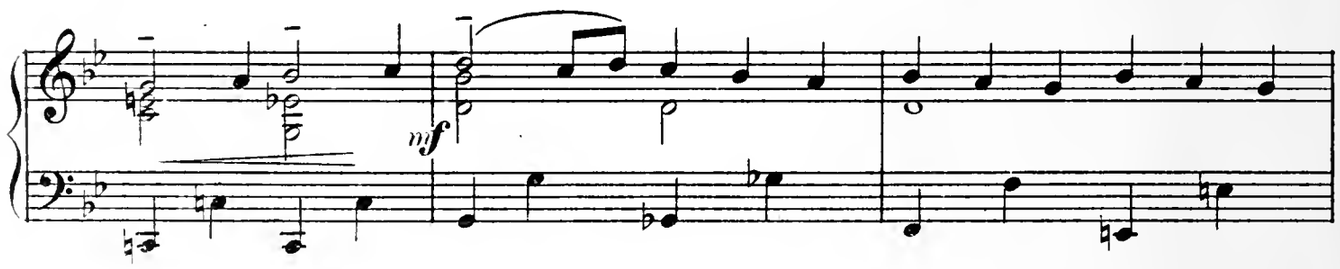
Passent deux Derviches, très dévots.

Allegretto moderato. ♩= 84

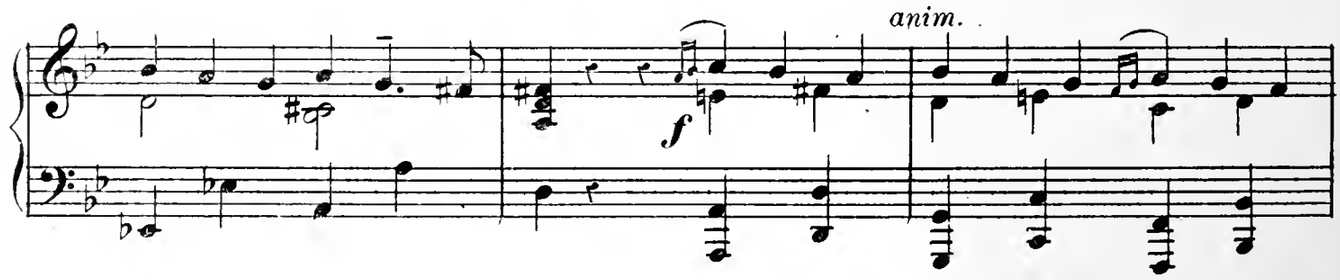




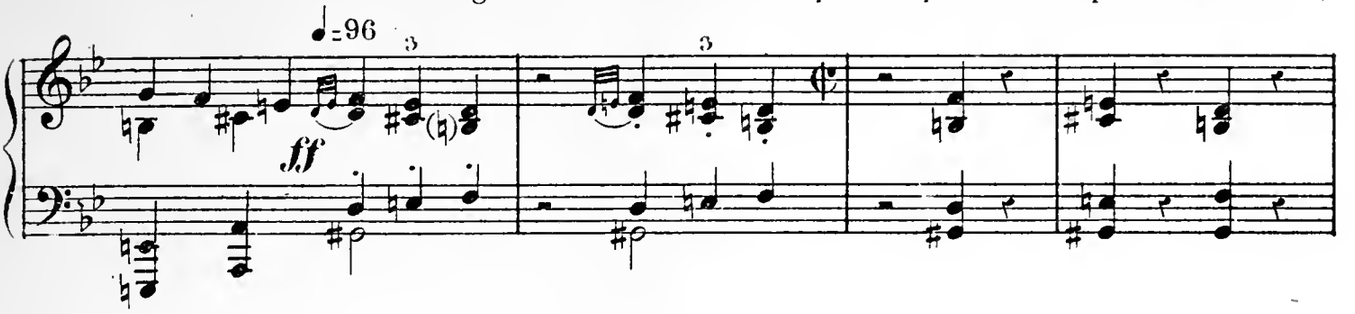




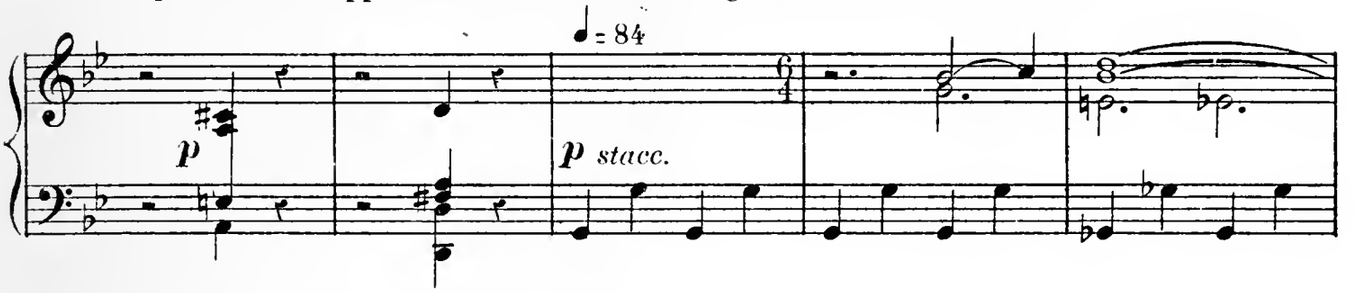
Avec joie, le Prince se précipite vers les saints hommes: eux certes, lui verseront au cœur la consolation qu'il désire.



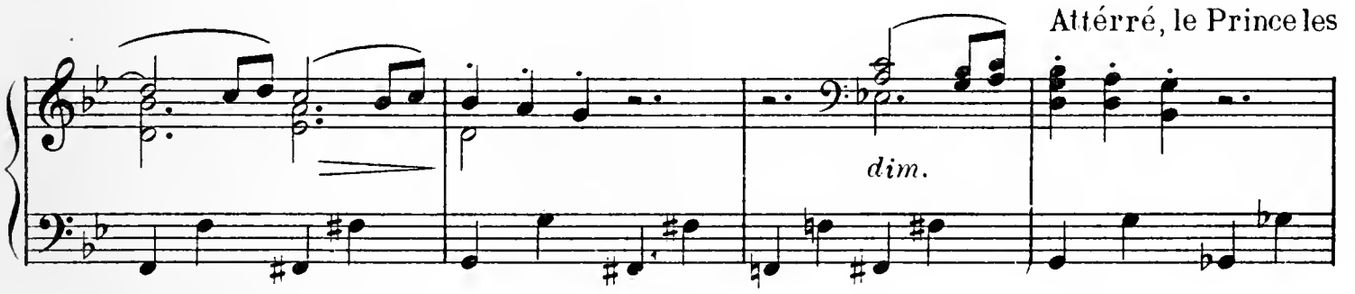
Mais les religieux font semblant de ne pas comprendre. Ils passent très vite,



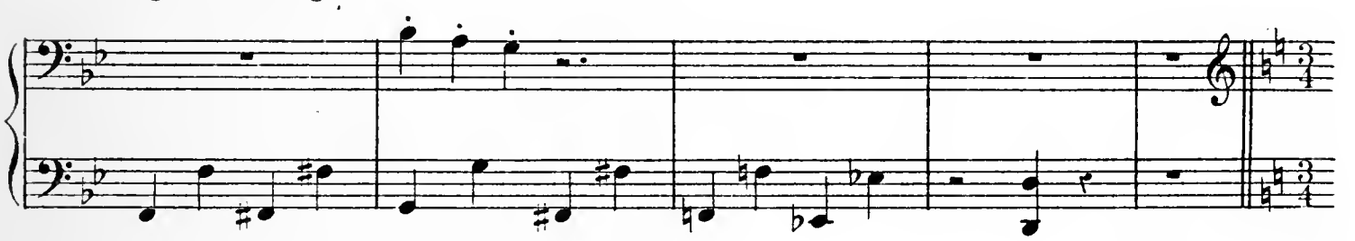
répondant aux supplications du Prince par un geste de hâtive bénédiction.



Attérré, le Prince les

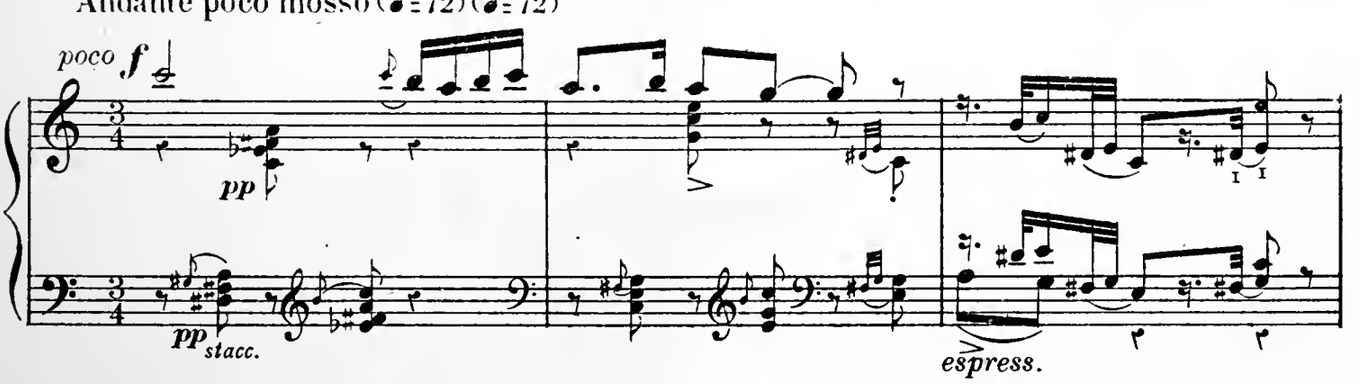


regarde s'éloigner.



Et voici qu'apparaît un très vieux mendiant, sordide, éclopé, avançant péniblement sur deux bé -

Andante poco mosso (♩=72) (♩=72)



NB. L'accompagnement absolument effacé.

quilles.

cresc.

En le voyant, le Prince se dit: *"Voici une infortune aussi grande que la mienne... Avec ce misérable je pourrai sympathiser"*

espr.

Il s'approche du mendiant, avec amitié.

Basson.

mp

C. Basses piz.

pp

pp

Mais le mendiant

6

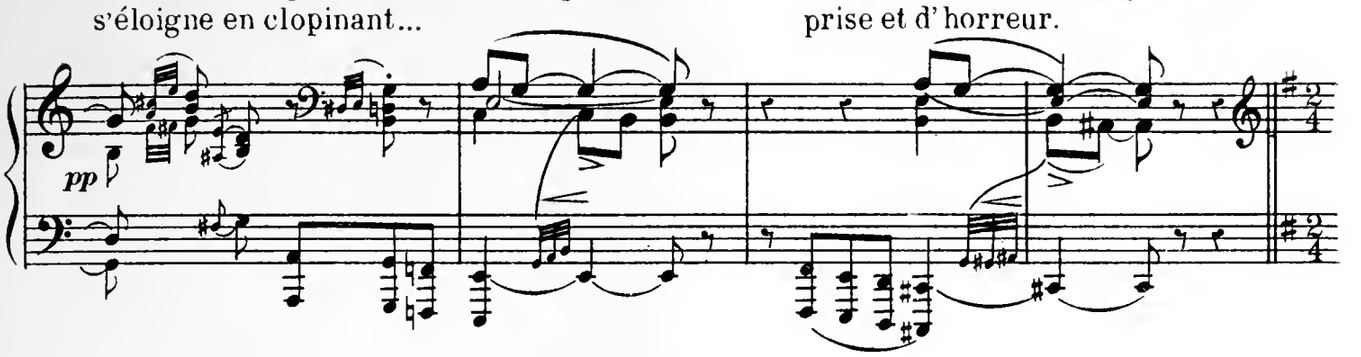
cresc.

le repousse, comme offensé de tant de familiarité.

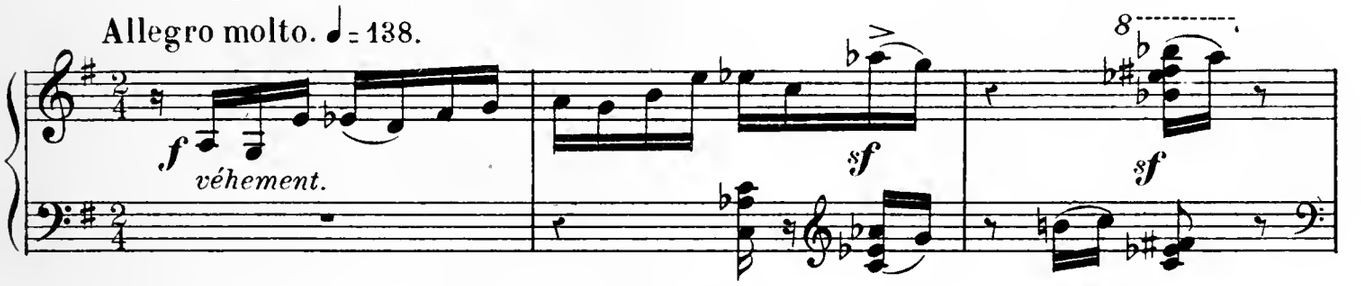
f

Il secoue ses guenilles d'un air dégoûté et s'éloigne en clopinant...

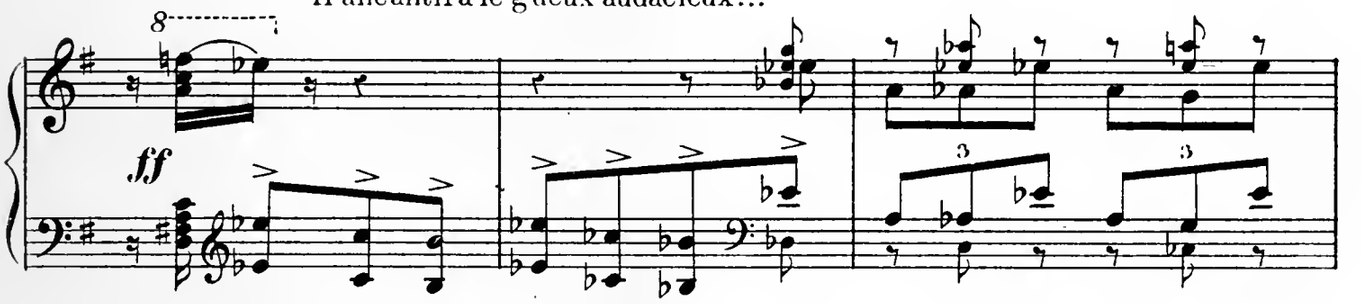
Le Prince est resté figé de surprise et d'horreur.



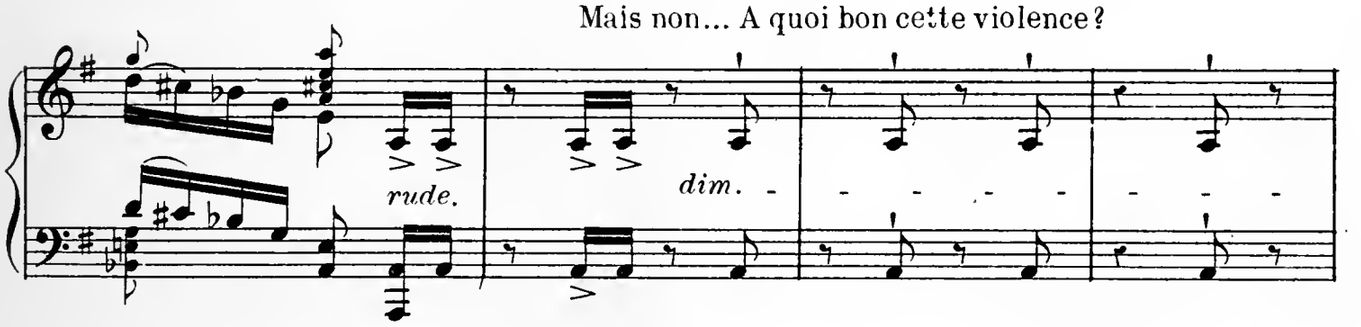
Et voici que soudain sa colère éclate, terrible...



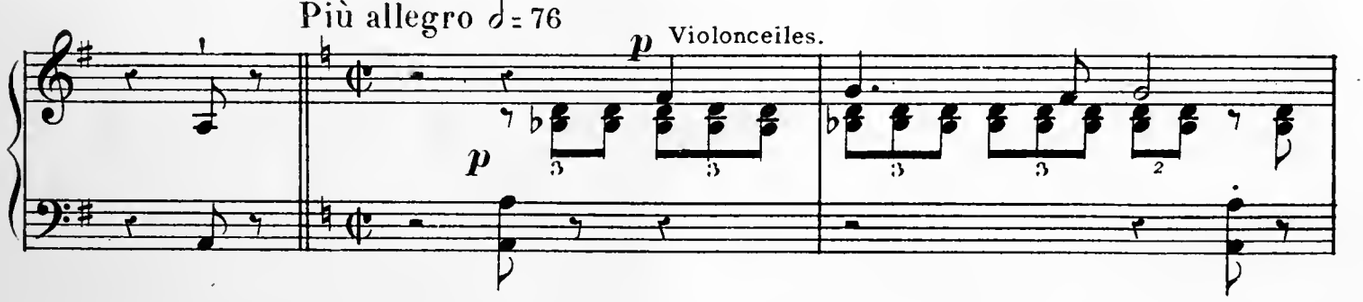
Il anéantira le gueux audacieux...



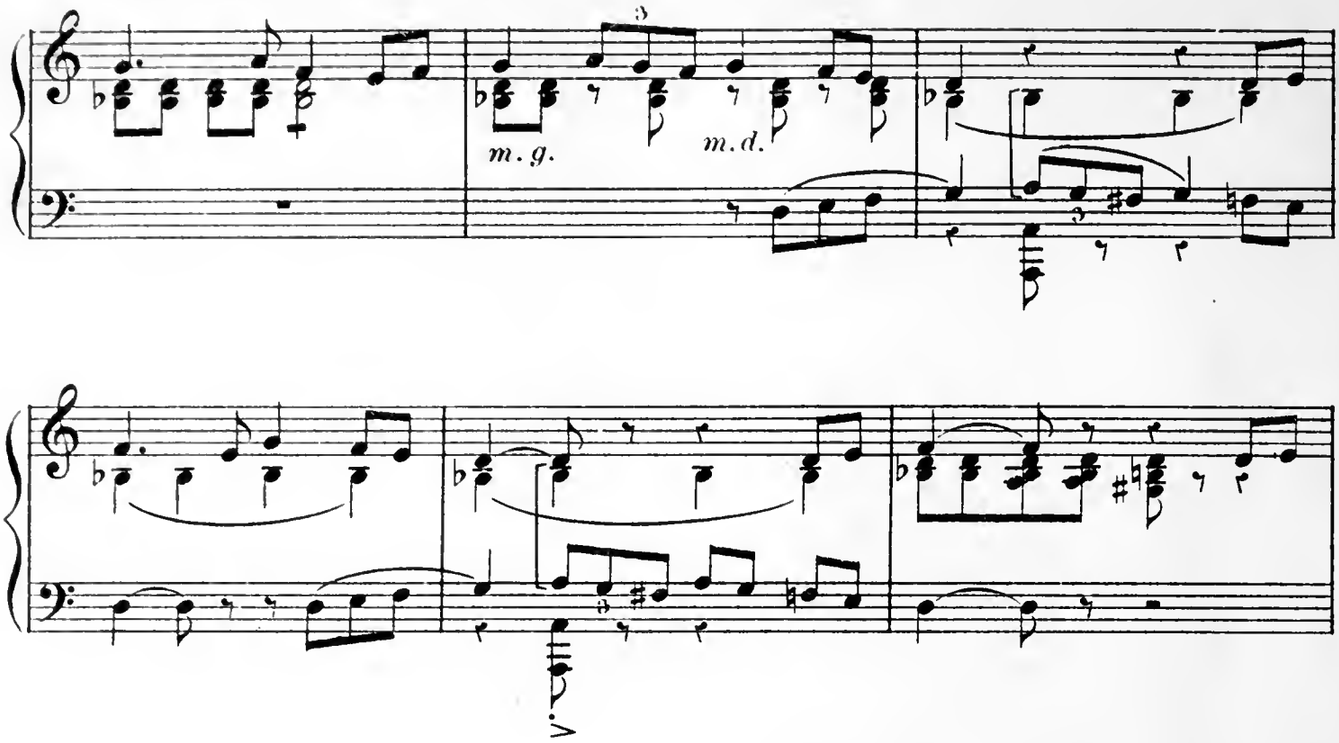
Mais non... A quoi bon cette violence?



Le destin l'accable, le monde le repousse, son lot désormais, c'est d'errer

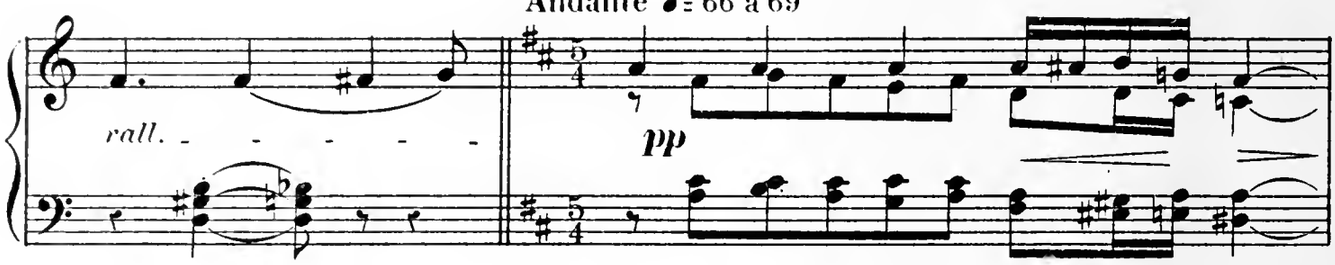


sans cesse, solitaire...



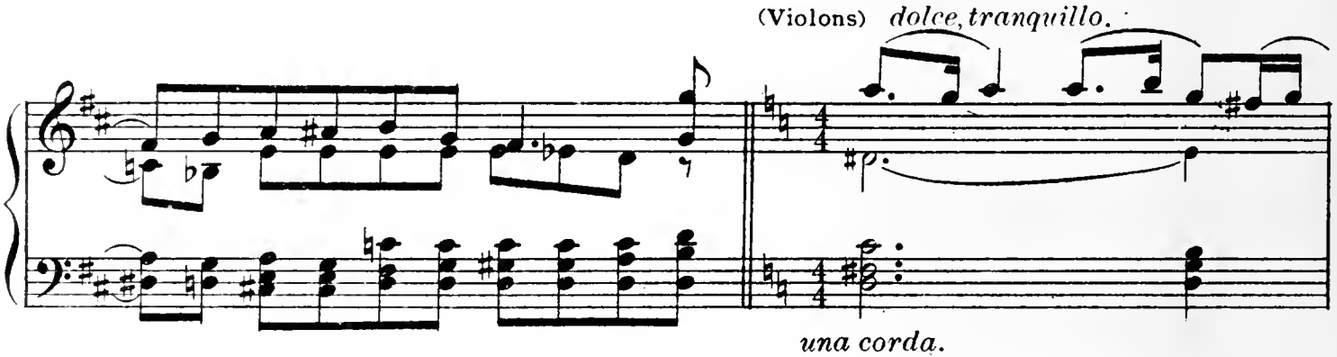
Et le Prince reste là, découragé, écroulé...

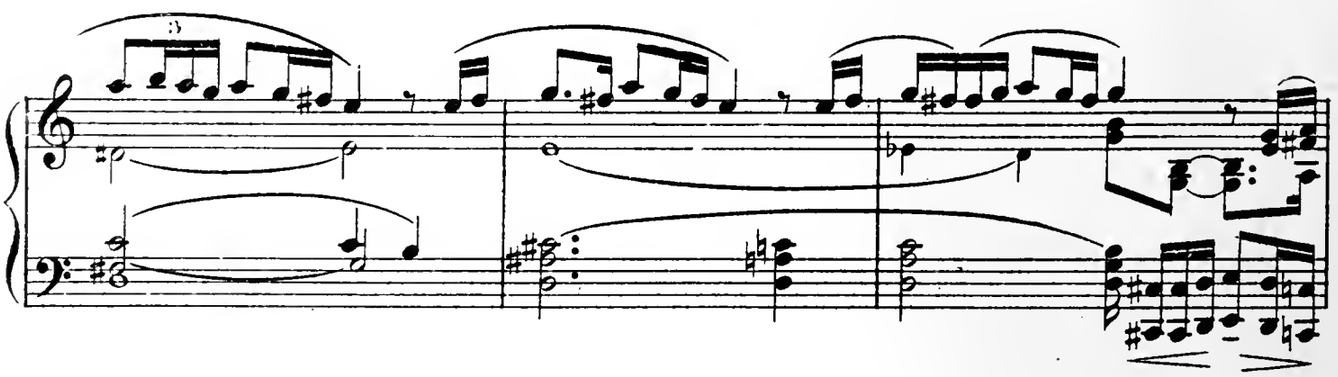
Andante ♩= 66 à 69



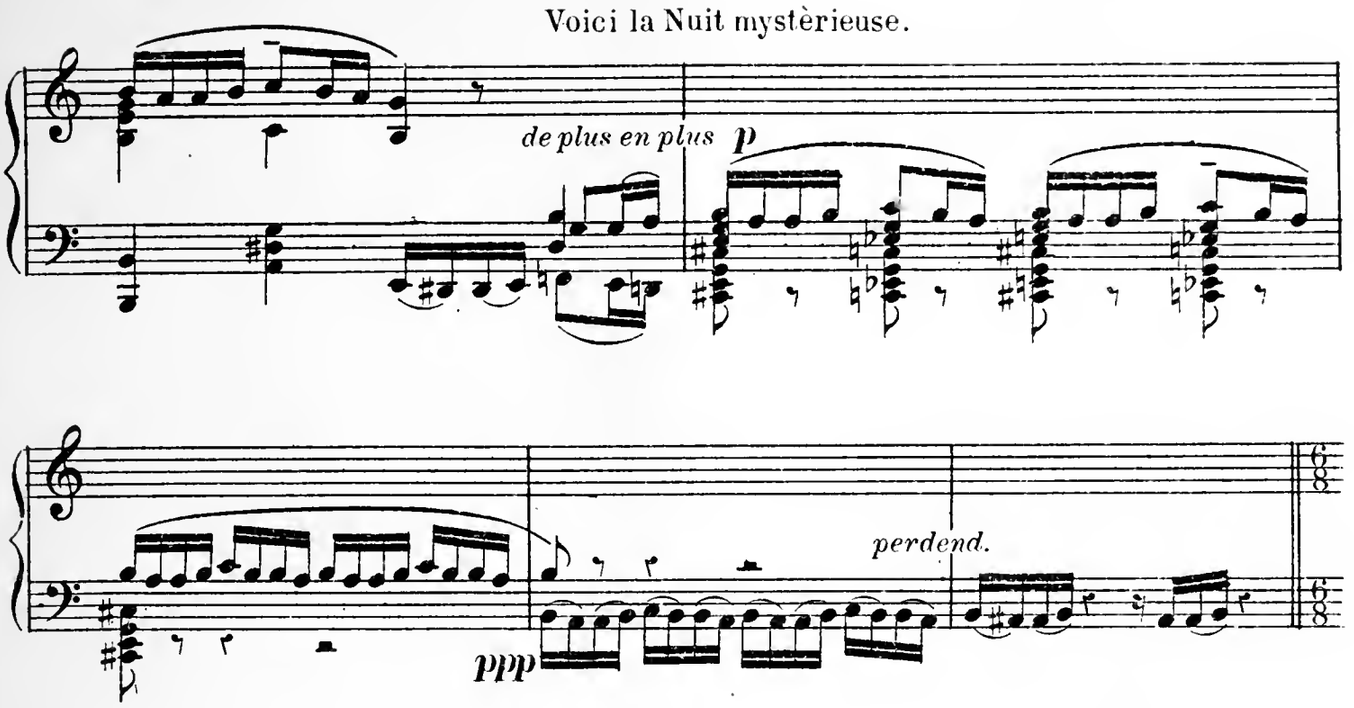
Peu à peu la forêt s'enténèbre.

(Violons) *dolce, tranquillo.*

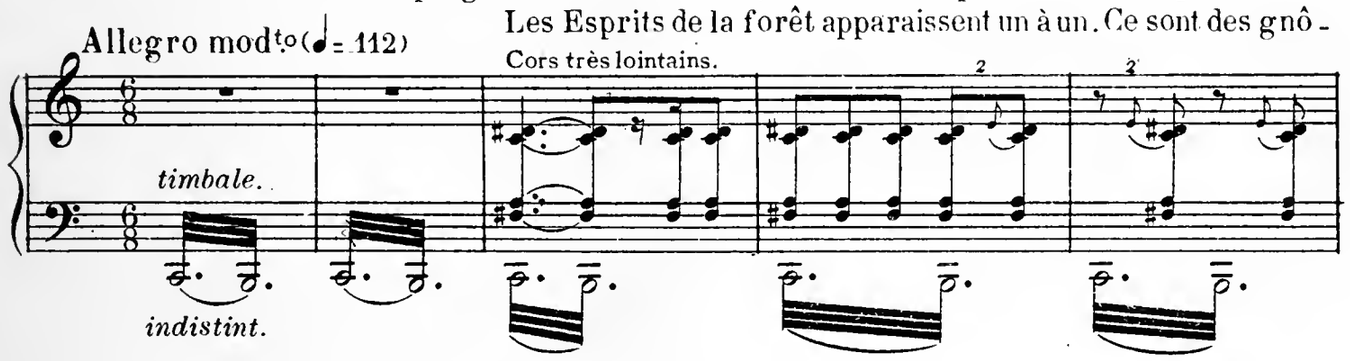




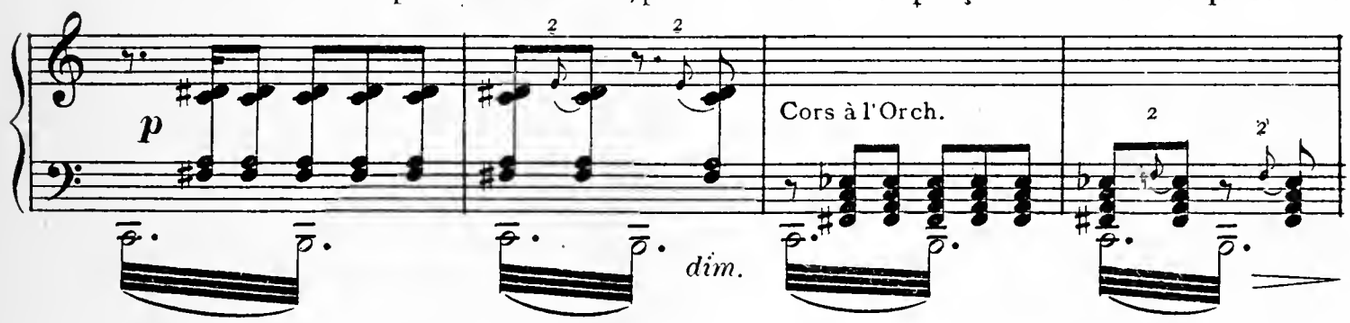
Voici la Nuit mystèrieuse.



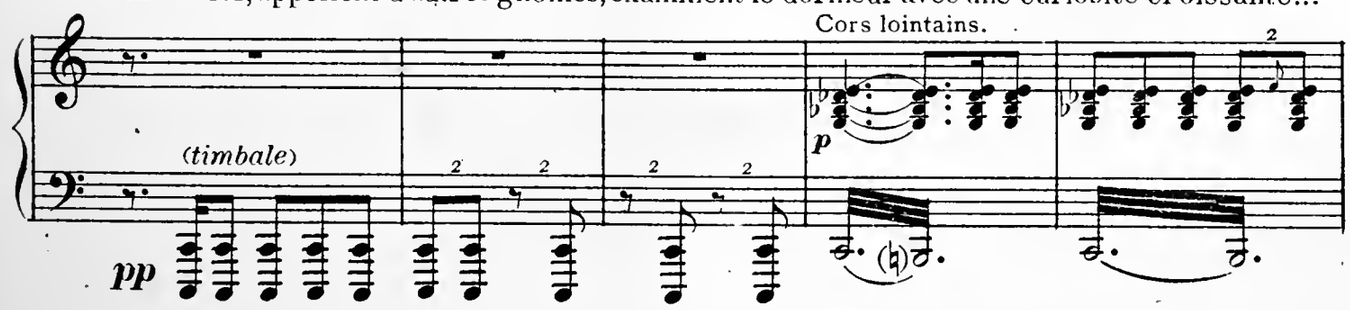
Une lueur verdâtre éclaire progressivement la scène, à commencer par les arrière-plans. Les Esprits de la forêt apparaissent un à un. Ce sont des gnô-

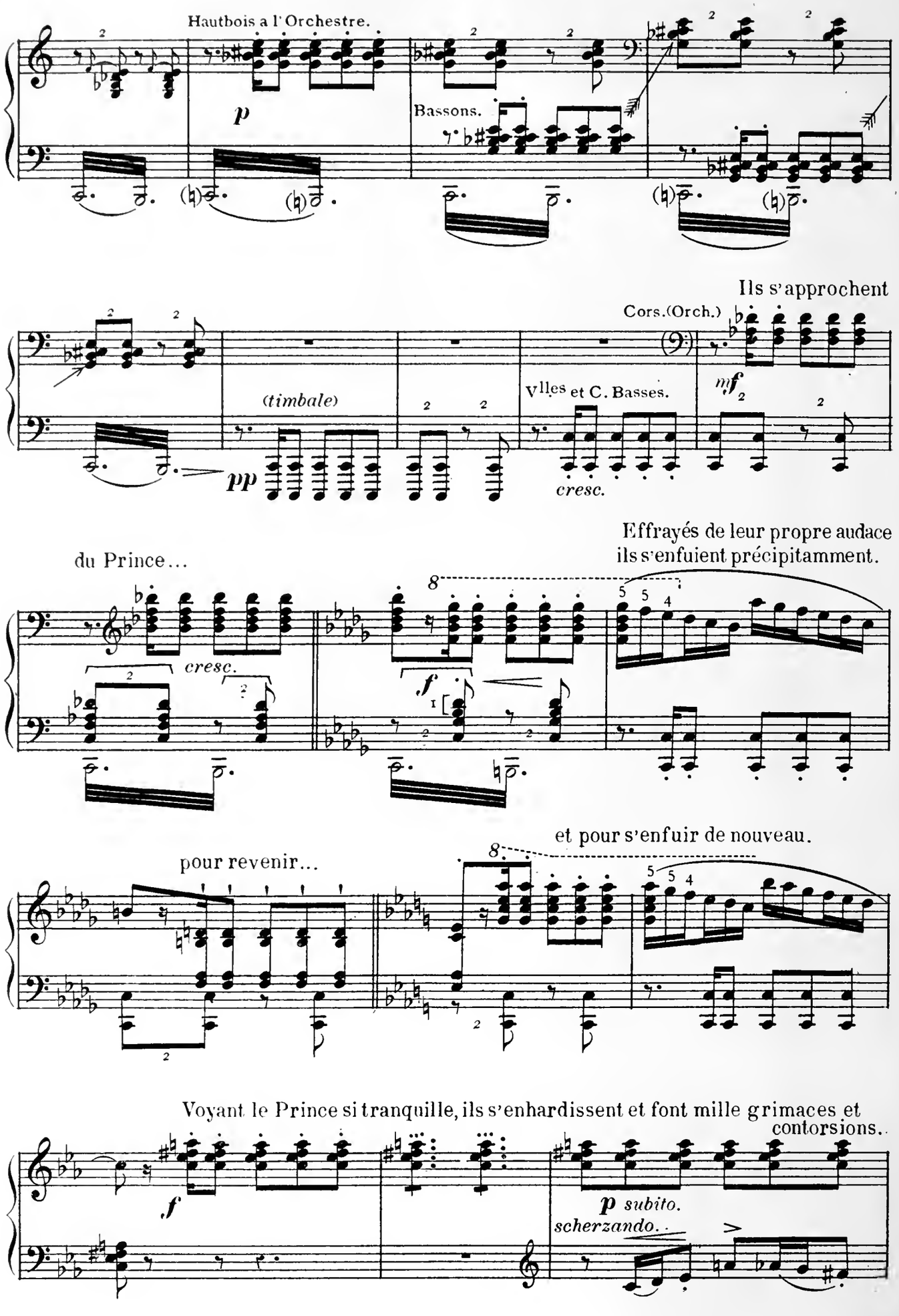


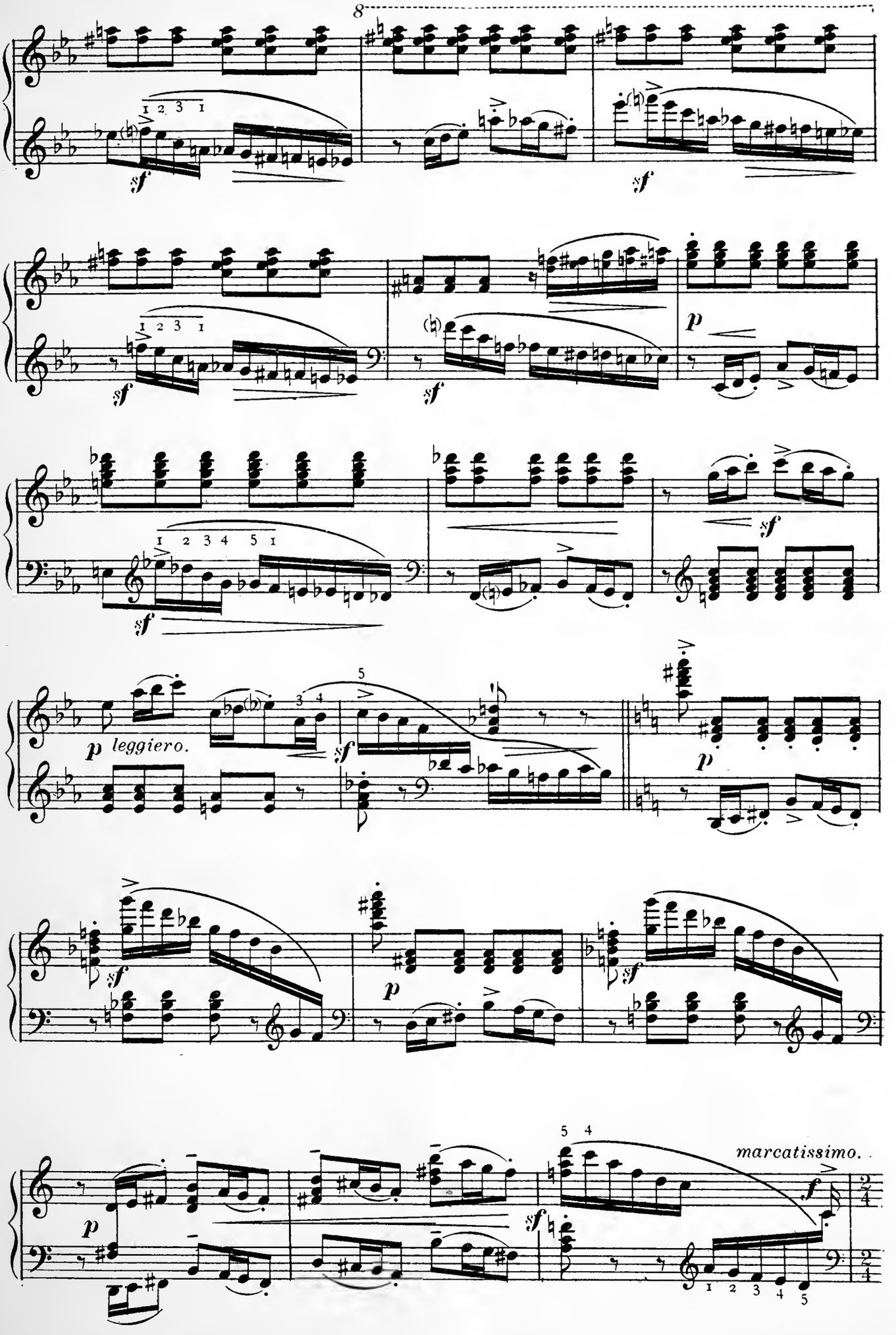
mes minuscules. Il en paraît d'abord un, puis un autre... Ils aperçoivent le Prince qui semble



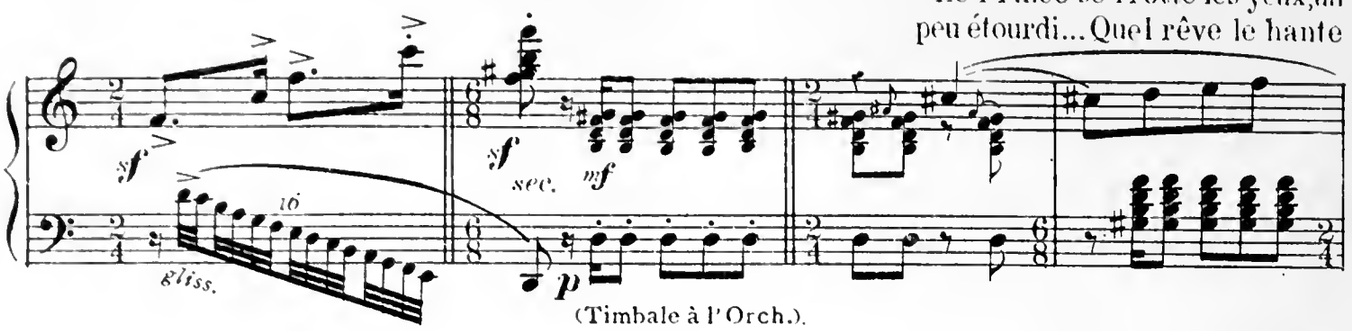
sommeiller, appellent d'autres gnômes, examinent le dormeur avec une curiosité croissante...




Hautbois a l'Orchestre.
p
Bassons.
Ils s'approchent
Cors.(Orch.)
(timbale)
pp
Vlles et C. Basses.
mf
cresc.
Effrayés de leur propre audace
ils s'enfuient précipitamment.
du Prince...
cresc.
f
et pour s'enfuir de nouveau.
pour revenir...
Voyant le Prince si tranquille, ils s'enhardissent et font mille grimaces et
contorsions..
f
p subito.
scherzando.


8
sf
sf
sf
sf
p
sf
p leggiero.
sf
p
sf
sf
p
marcatissimo.
f
p
sf

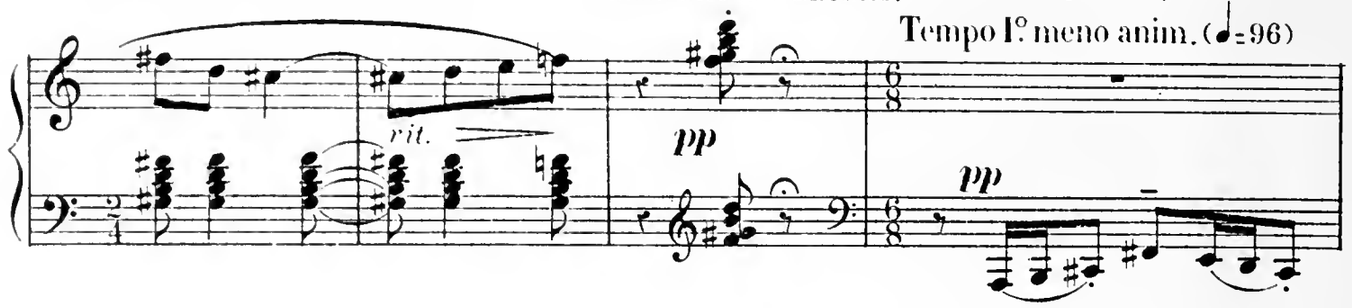
Le Prince se frotte les yeux, un peu étourdi... Quel rêve le hante



encore? Est-ce Zemroude?

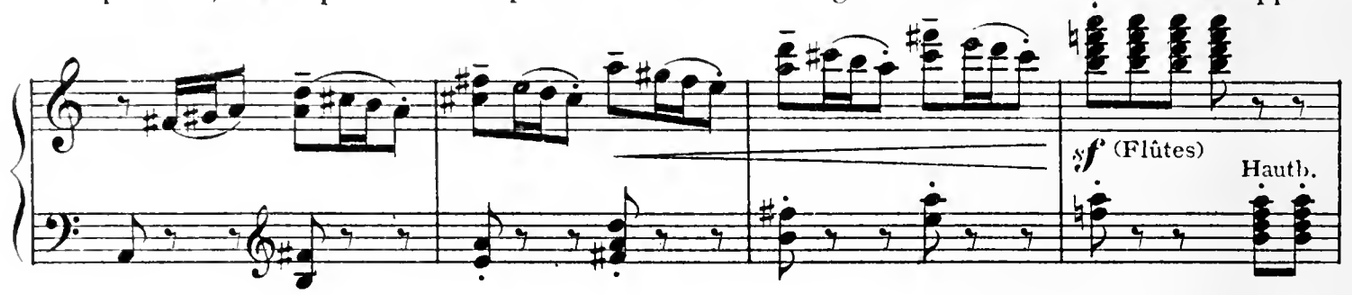
Il aperçoit dans la pénombre la troupe immobile des Gnômes.

Les Esprits, voyant le Prince



si paisible, se tranquillisent et reprennent leurs rondes légères

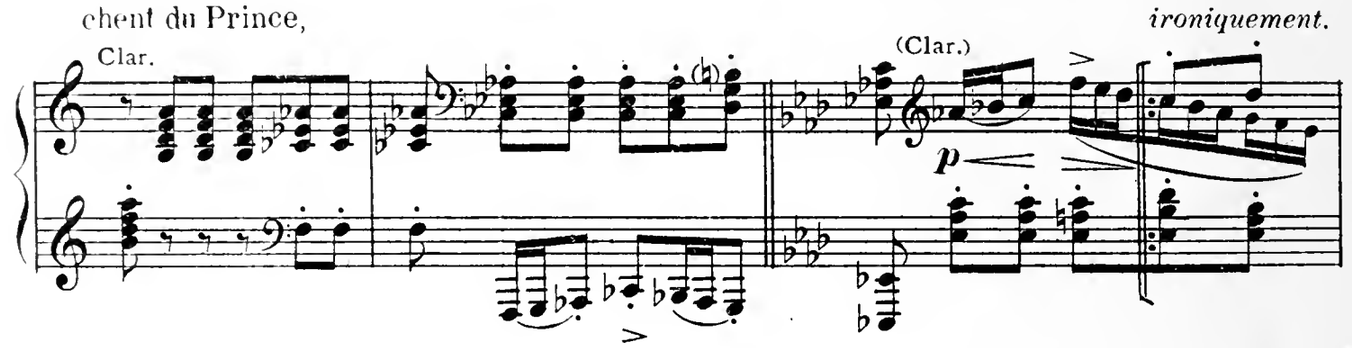
Ils se rappro -



et se gaussent de son air las et langoureux,

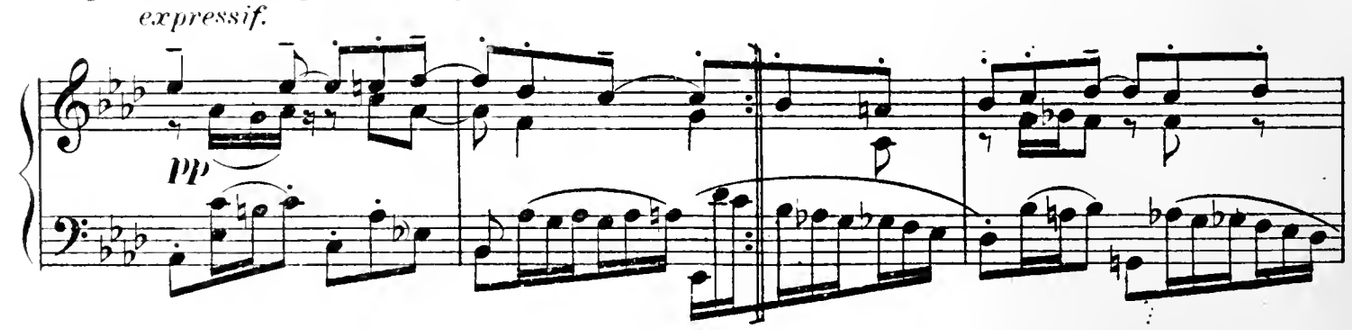
chent du Prince,

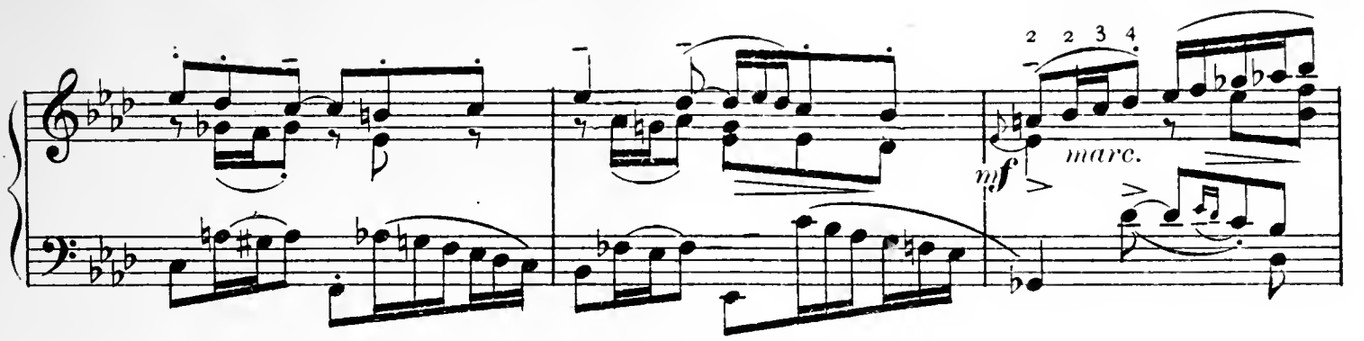
ironiquement.

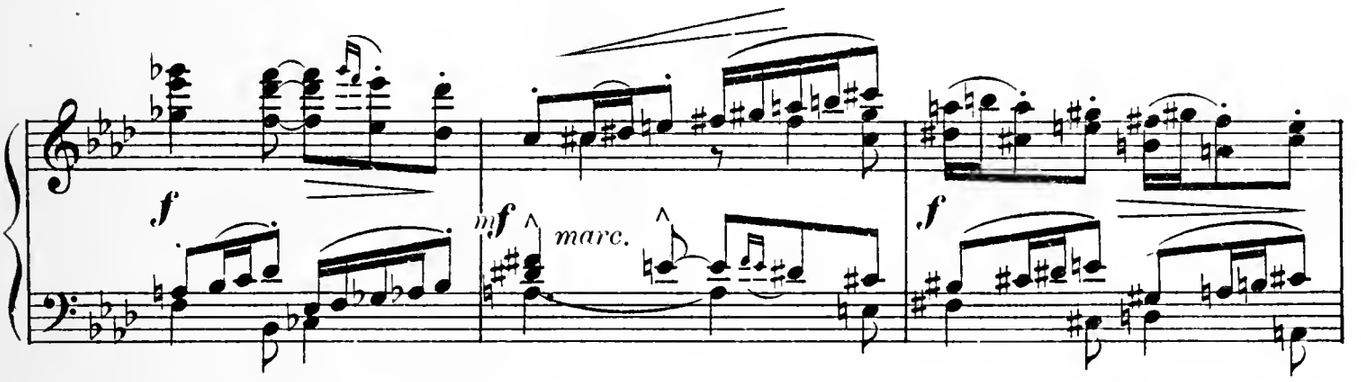


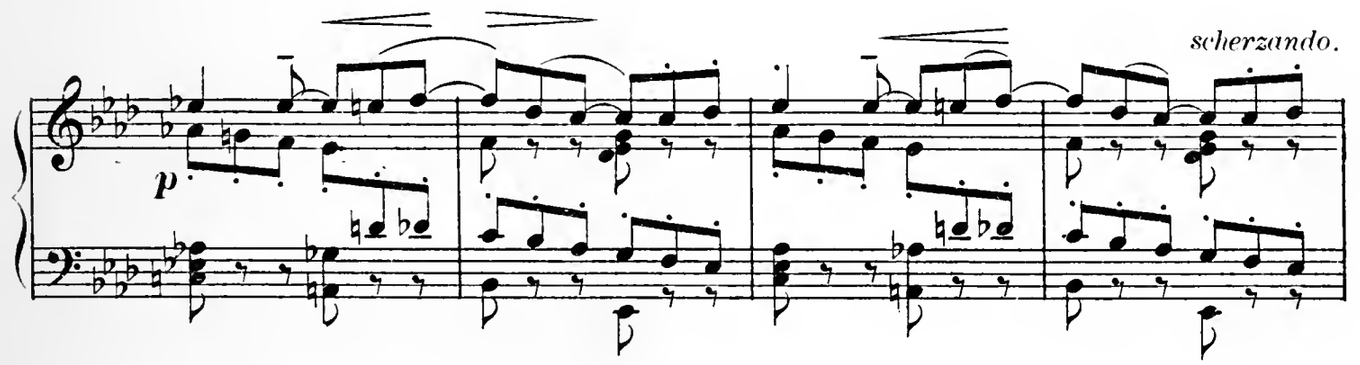
qu'ils imitent en poses comiques.

expressif.

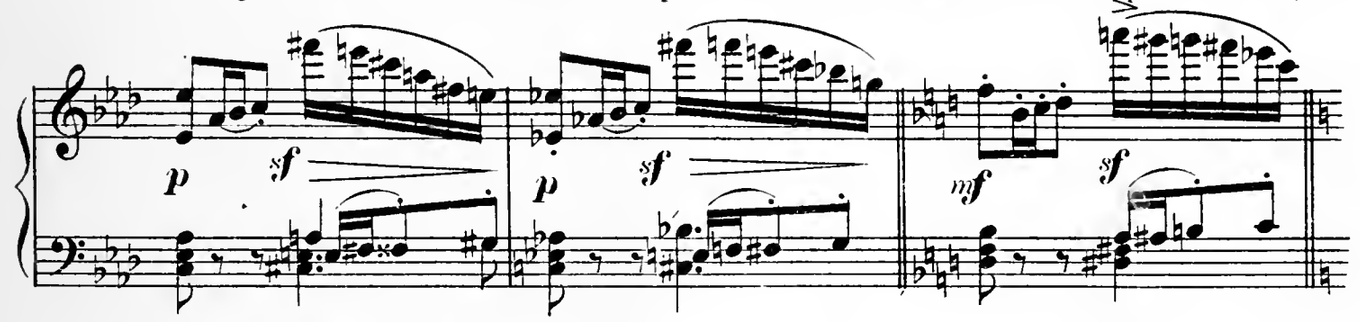




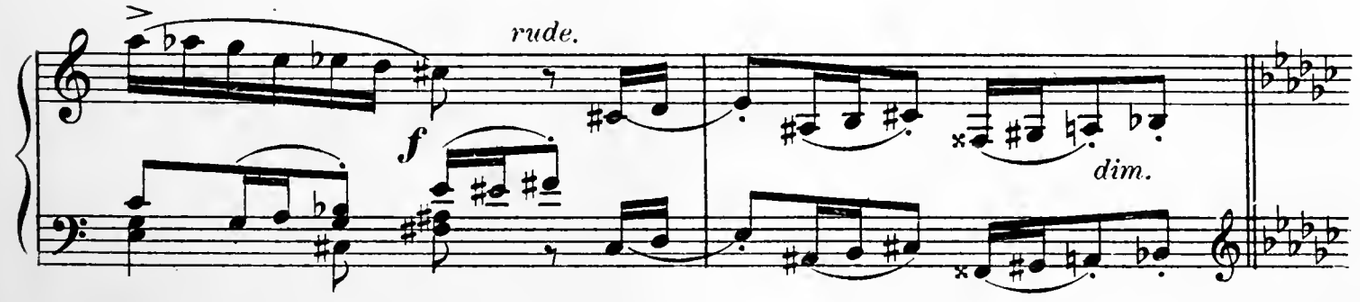




Puis ils reprennent leurs cabrioles, c'est à présent comme une danse de moustiques au soleil, ils

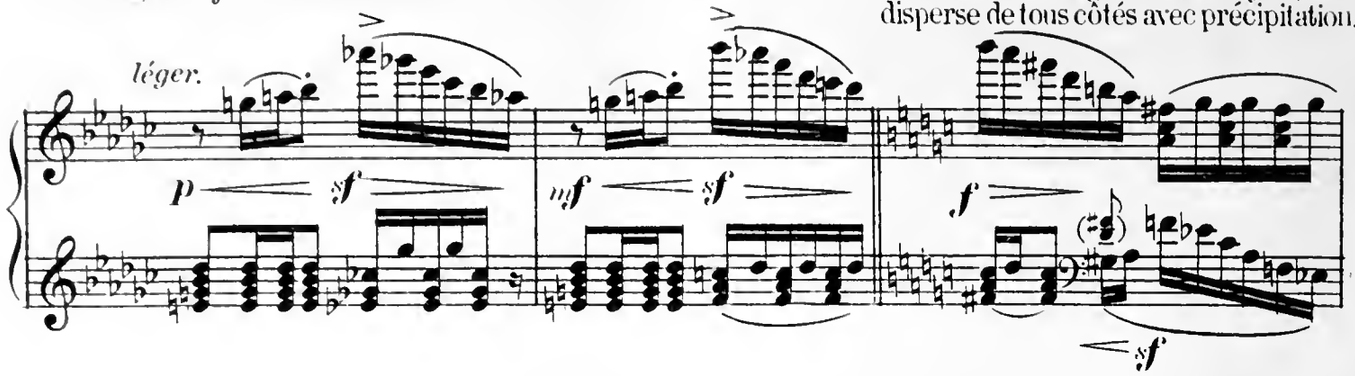


bourdonnent autour du Prince, et, comme de méchants petits gamins, se enhardissent à lui tirer le

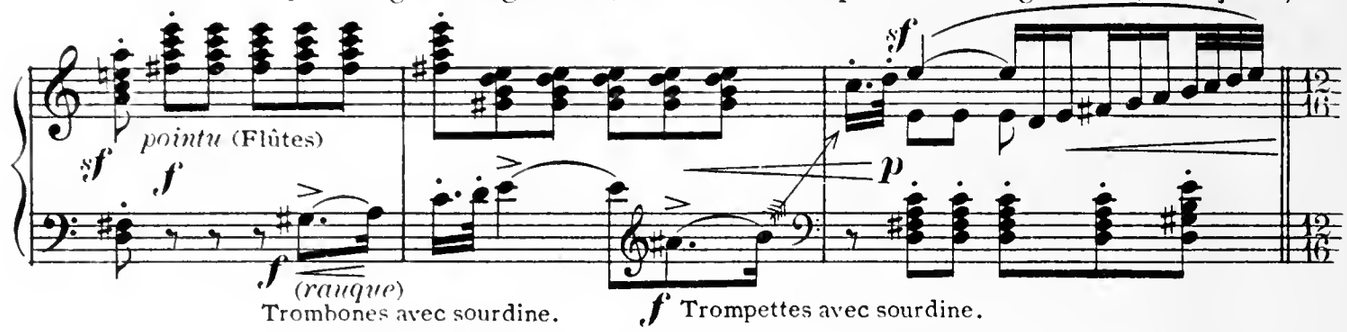


bras, à lui jeter des brindilles

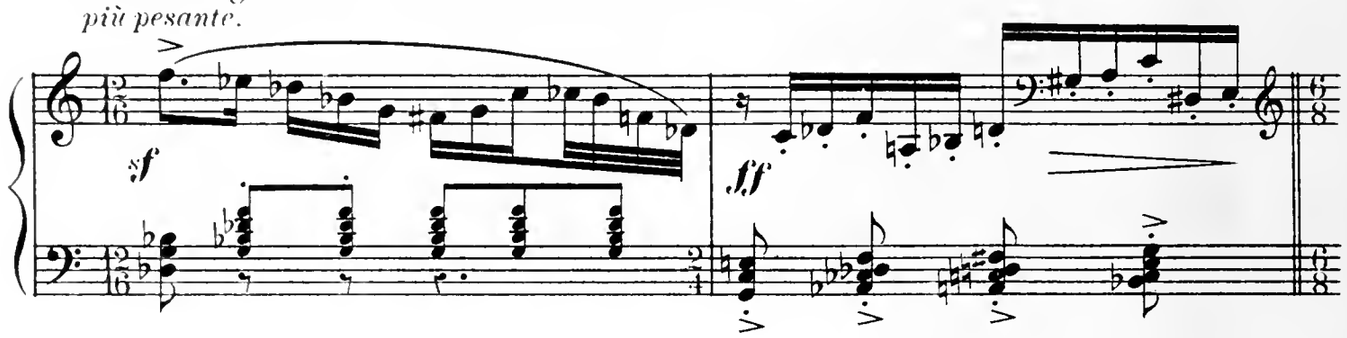
Le Prince esquisse un geste de me-
nace: la bande de gnômes, effrayée, se
disperse de tous côtés avec précipitation.



A l'arrière plan surgit la magicienne, éclairée fantastiquement. Elle gesticule, menaçante, ex-

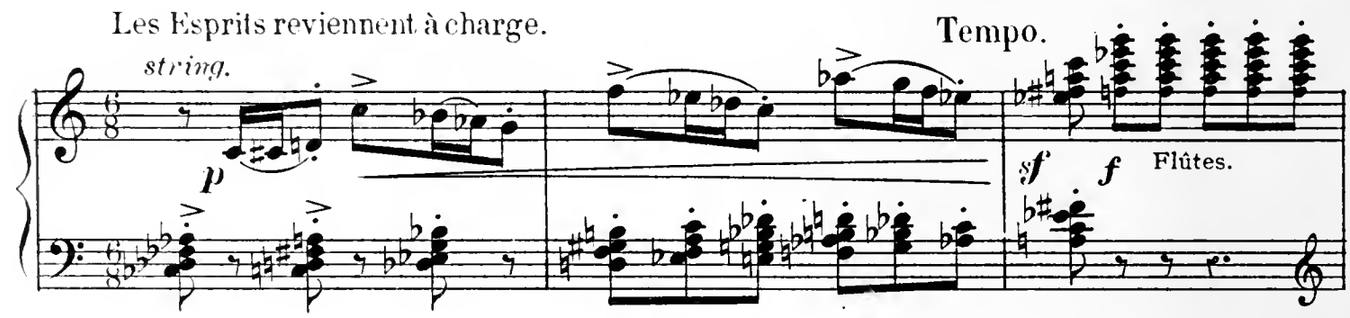


hortant les gnômes à tourmenter sans relâche le Prince.

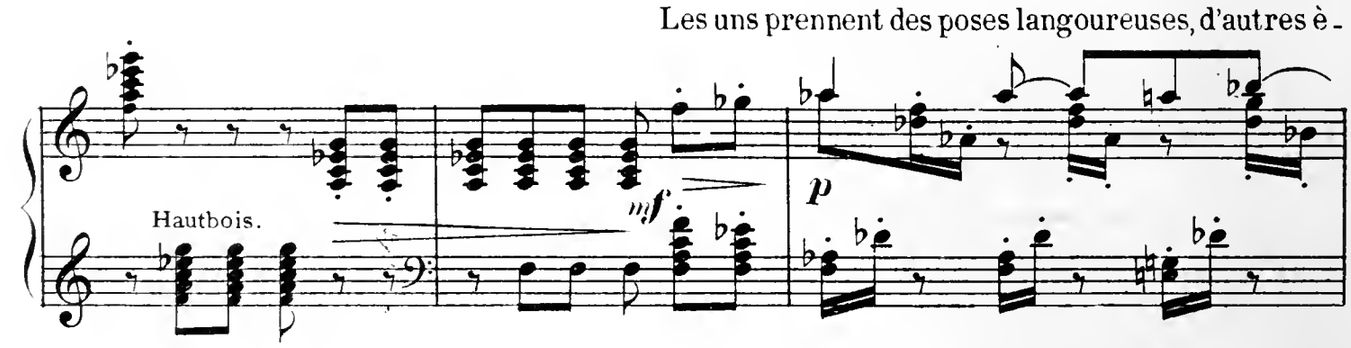


Les Esprits reviennent à charge.

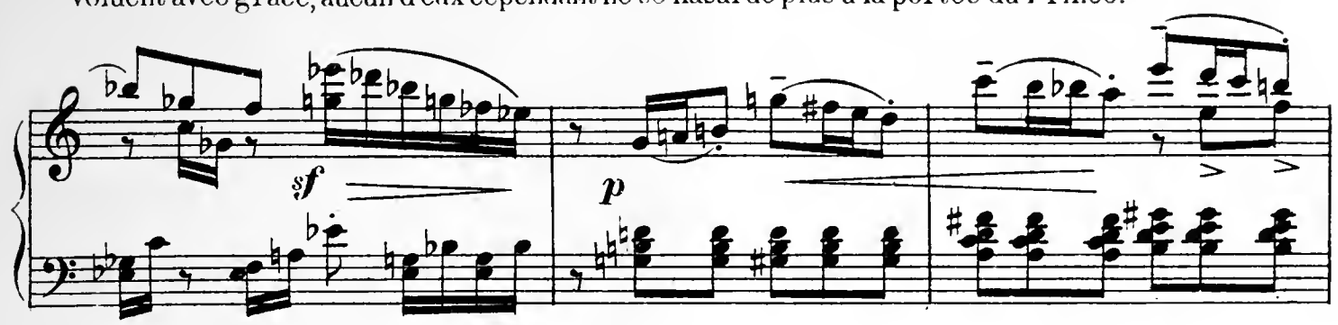
Tempo.

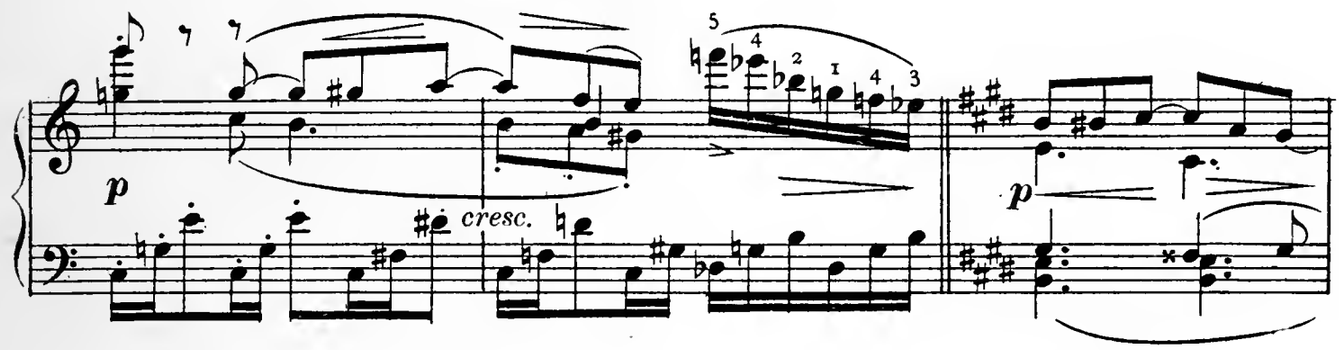


Les uns prennent des poses langoureuses, d'autres è-



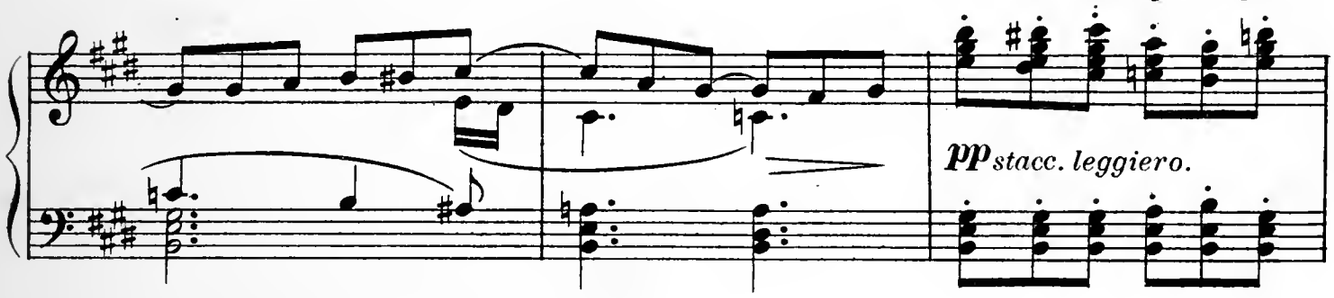
voluent avec grâce, aucun d'eux cependant ne se hasarde plus à la portée du Prince.



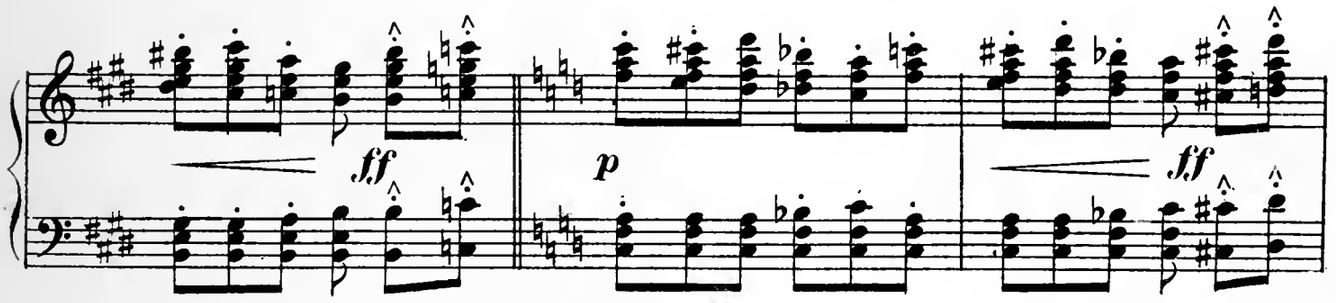


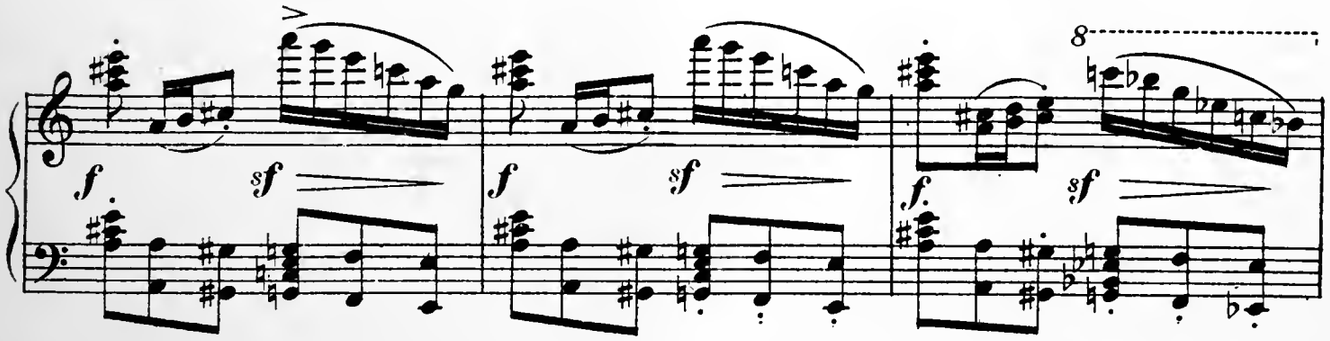
Puis, la danse redevient nar-

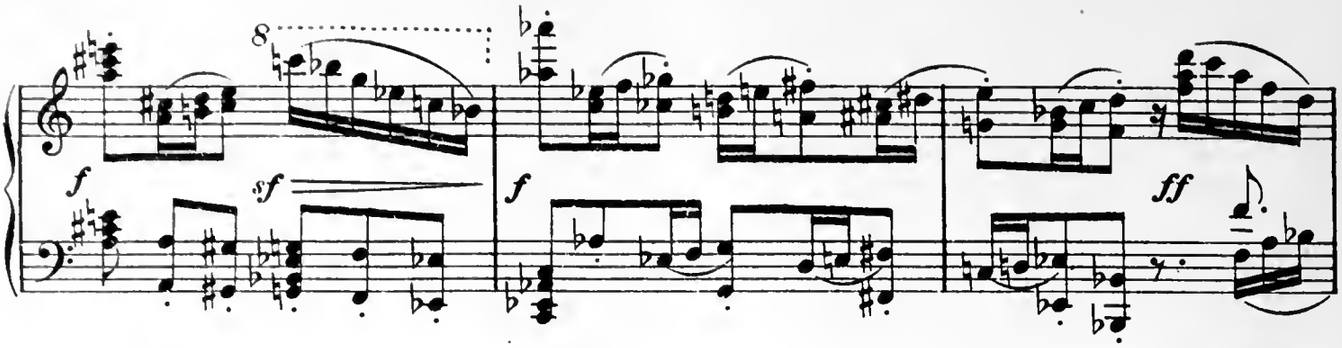
anim. poco a poco.



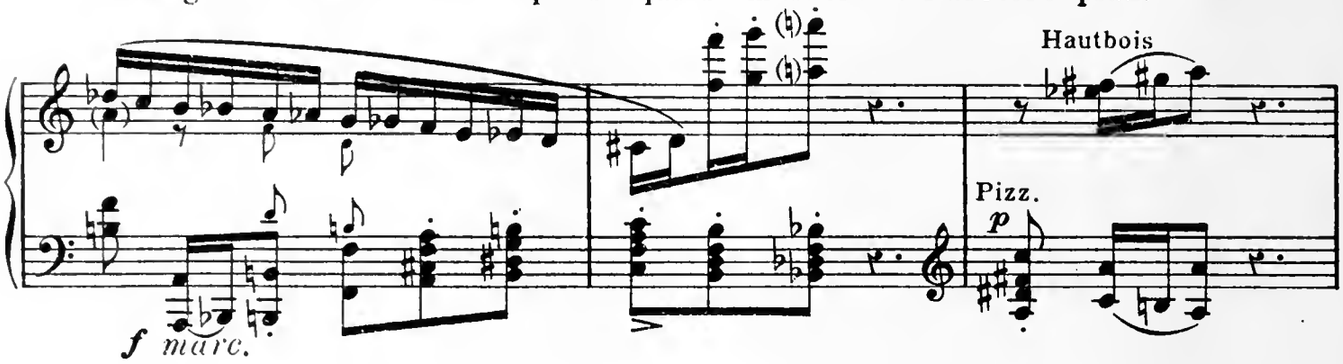
quoise, sautillante.



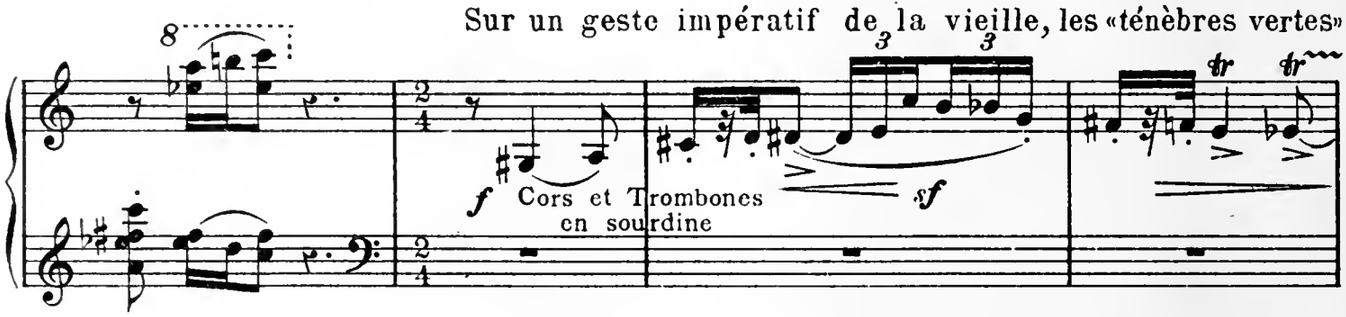




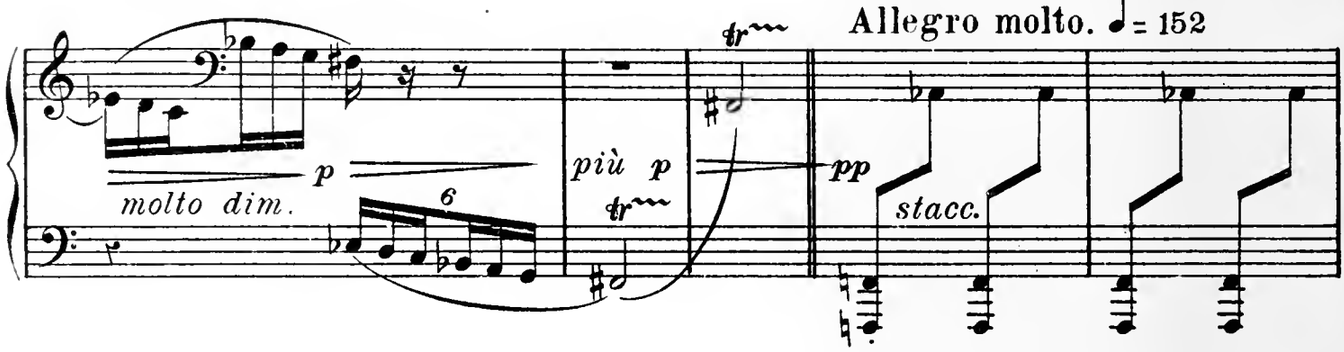
La Magicienne arrête les esprits qui se massent à l'arrière plan.



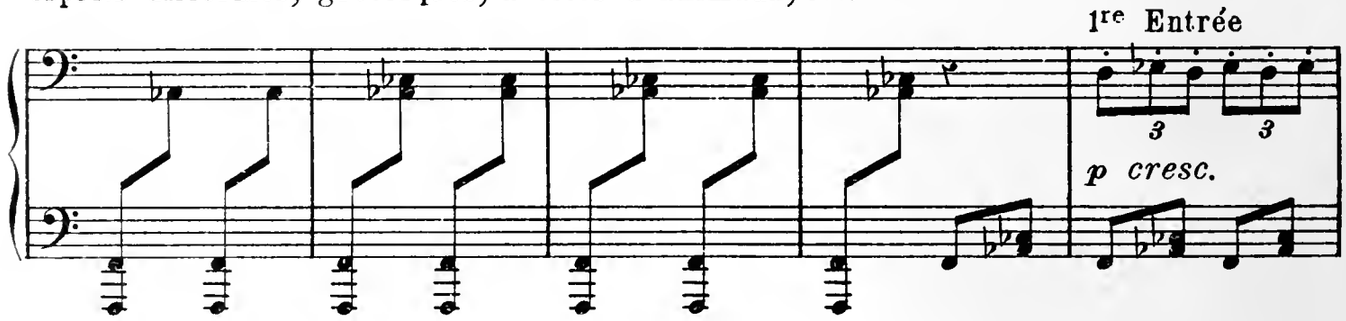
Sur un geste impératif de la vieille, les «ténèbres vertes»



se refont, plus accentuées. De toutes parts surgissent des



esprits difformes, grotesques, à têtes d'animaux, etc.



Evolutions

f

p

2me Entrée.

Evolutions

Flûtes

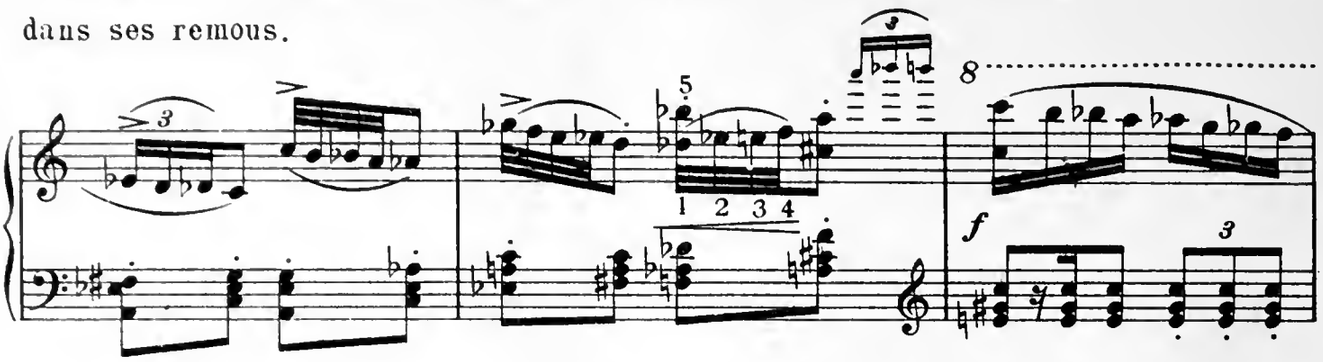
cresc.

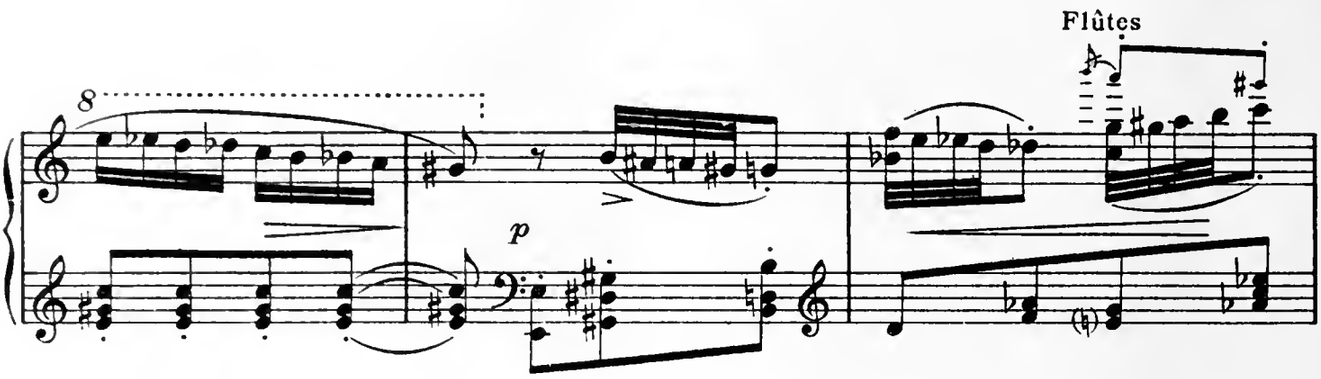
f

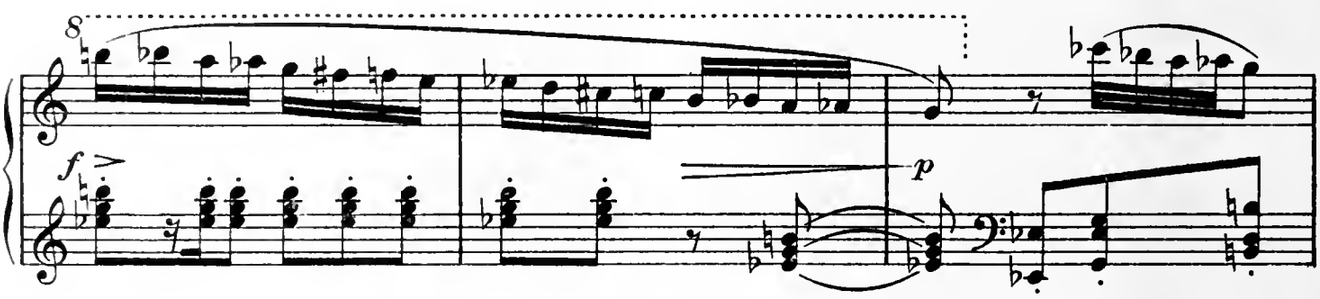
Danses. Les Esprits de la forêt forment

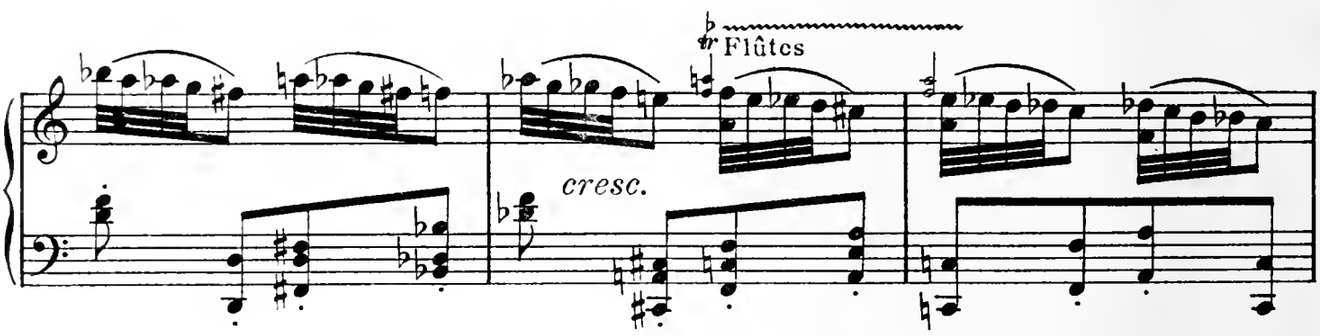
p

des masses grouillantes, déferlant en vagues, sans répit, roulant le Prince ci et là dans ses remous.

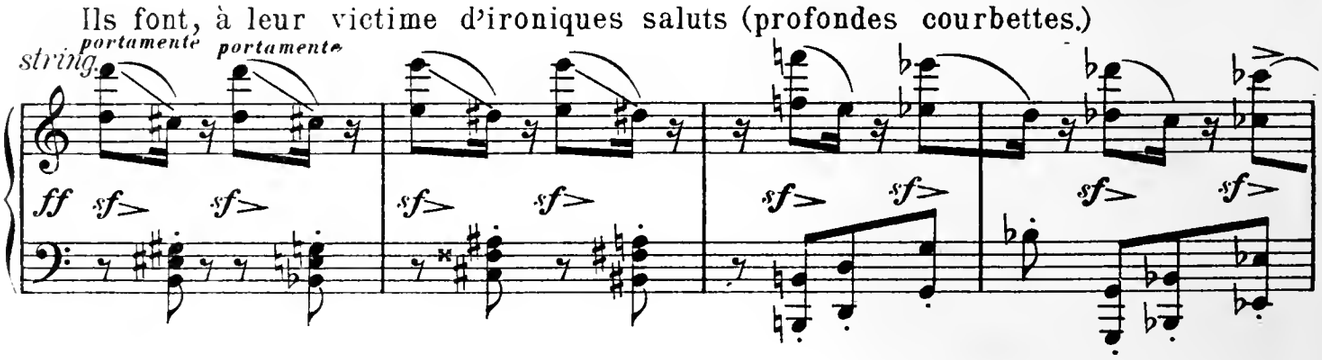


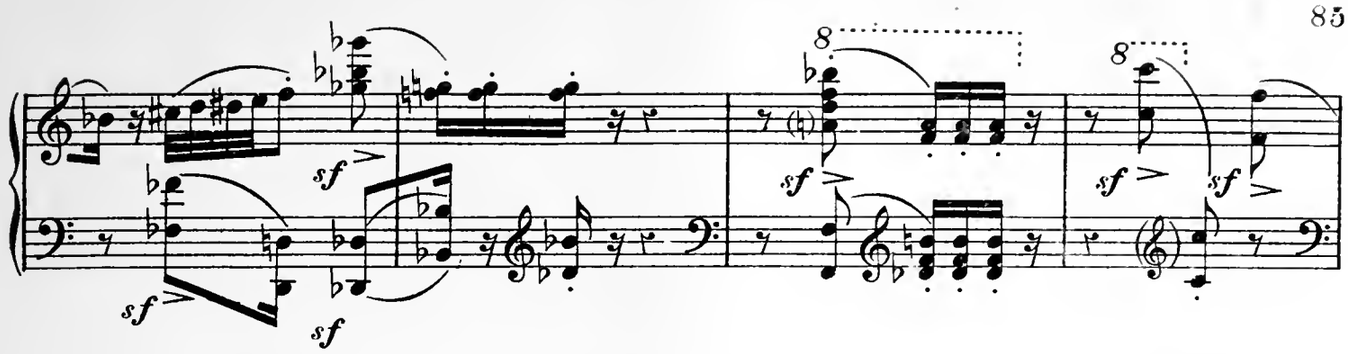




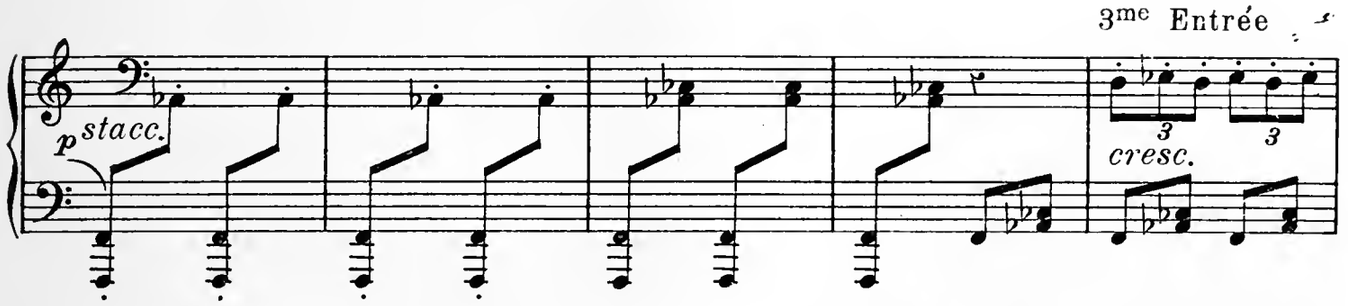


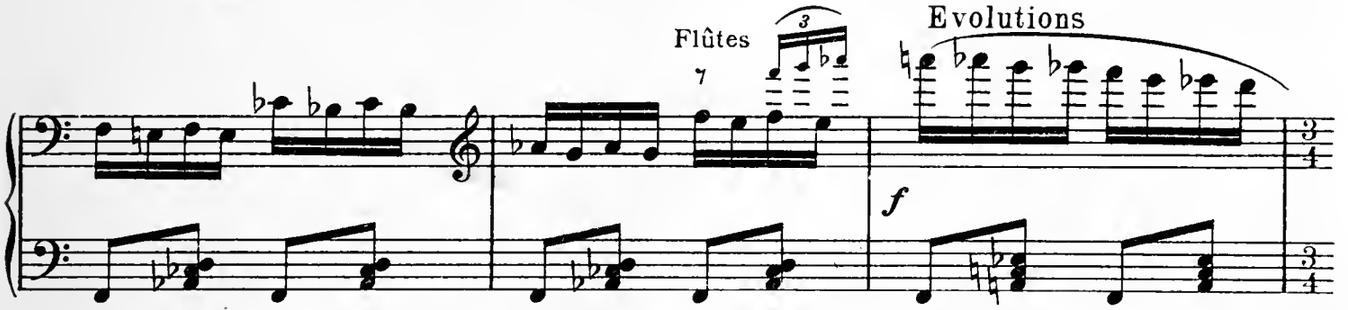
Ils font, à leur victime d'ironiques saluts (profondes courbettes.)

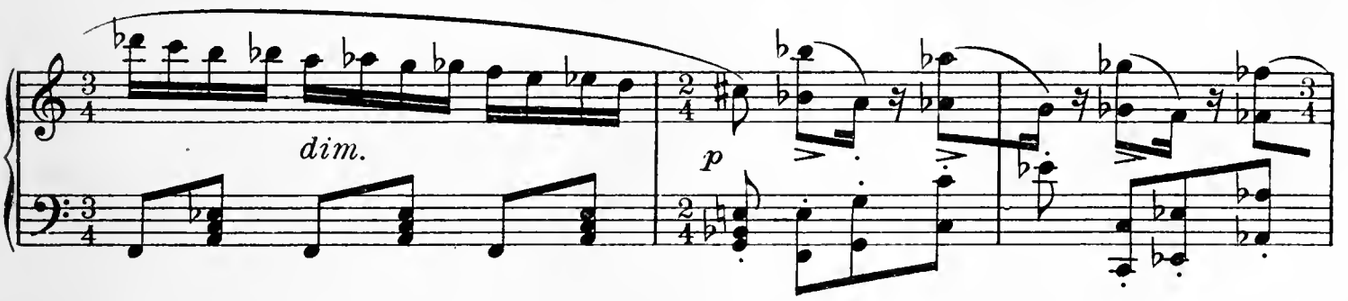




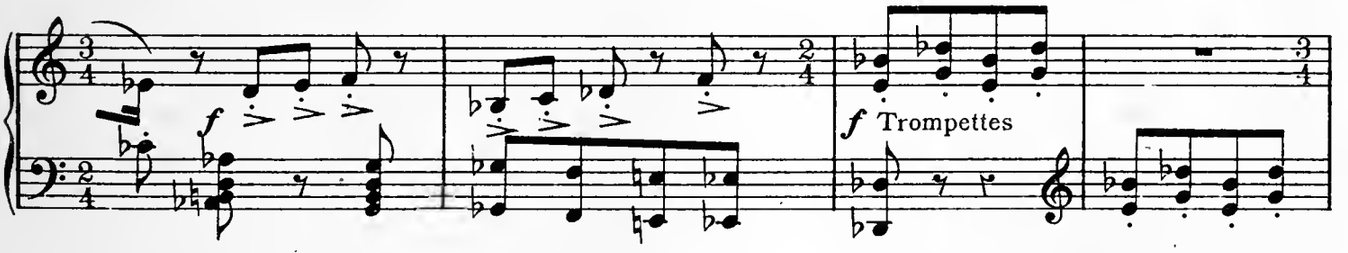
3me Entrée



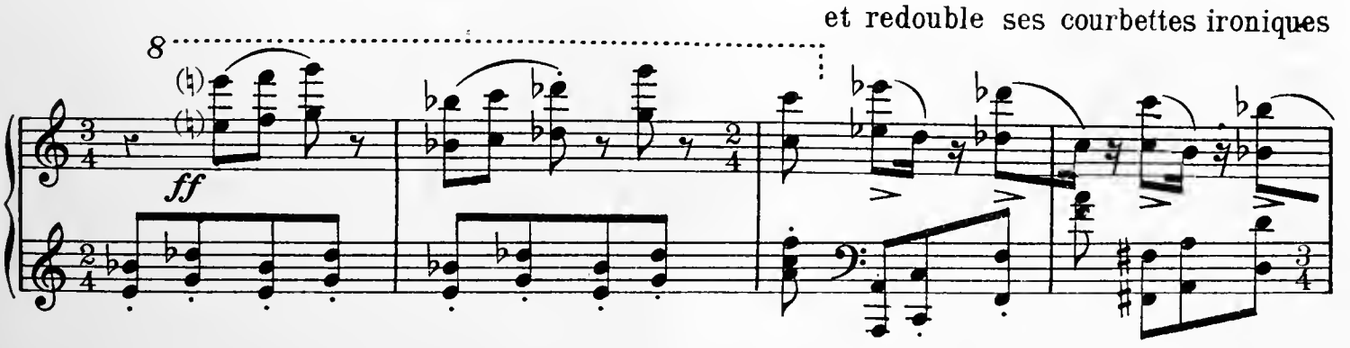


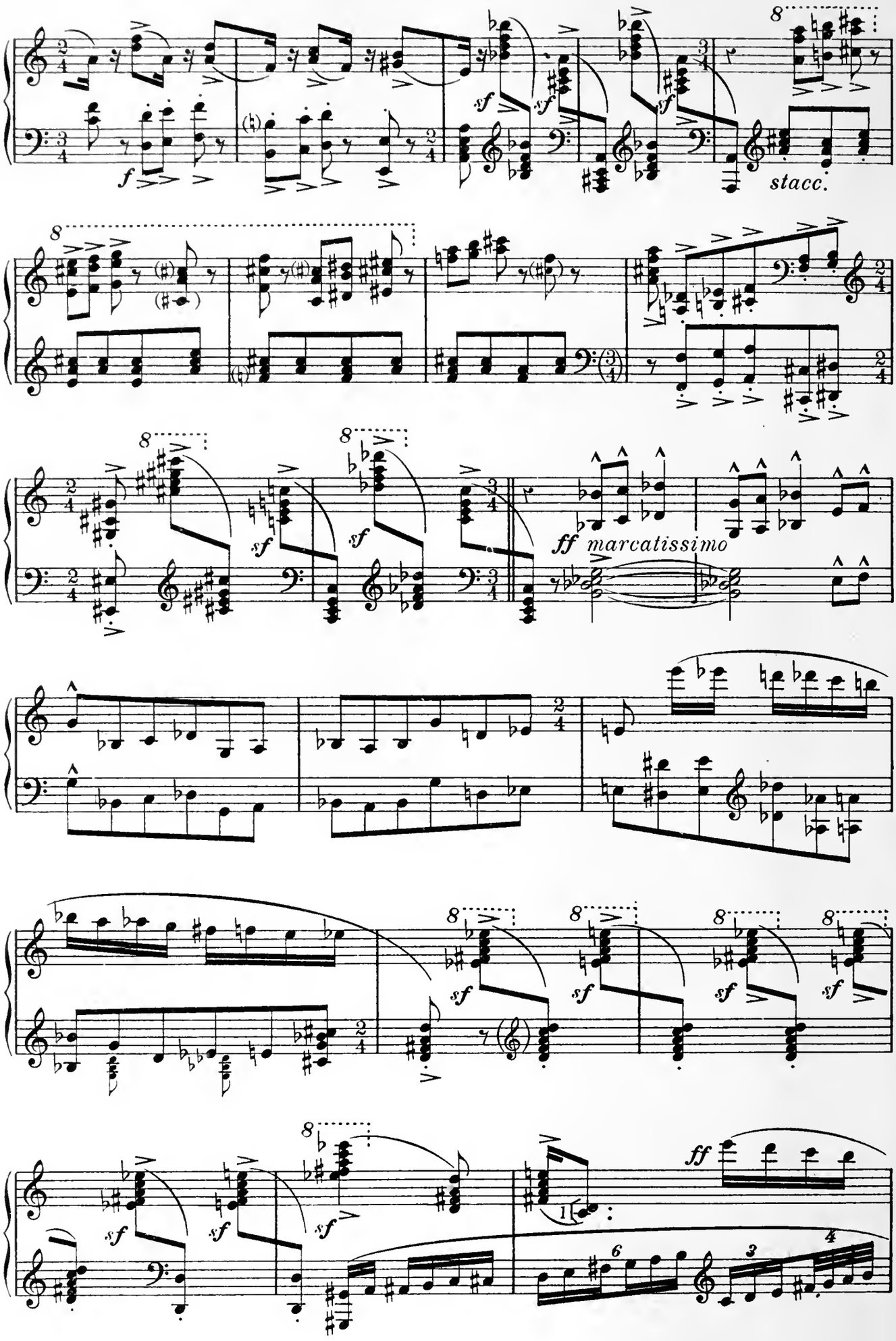


La vieille excite la troupe de gnômes qui sautille

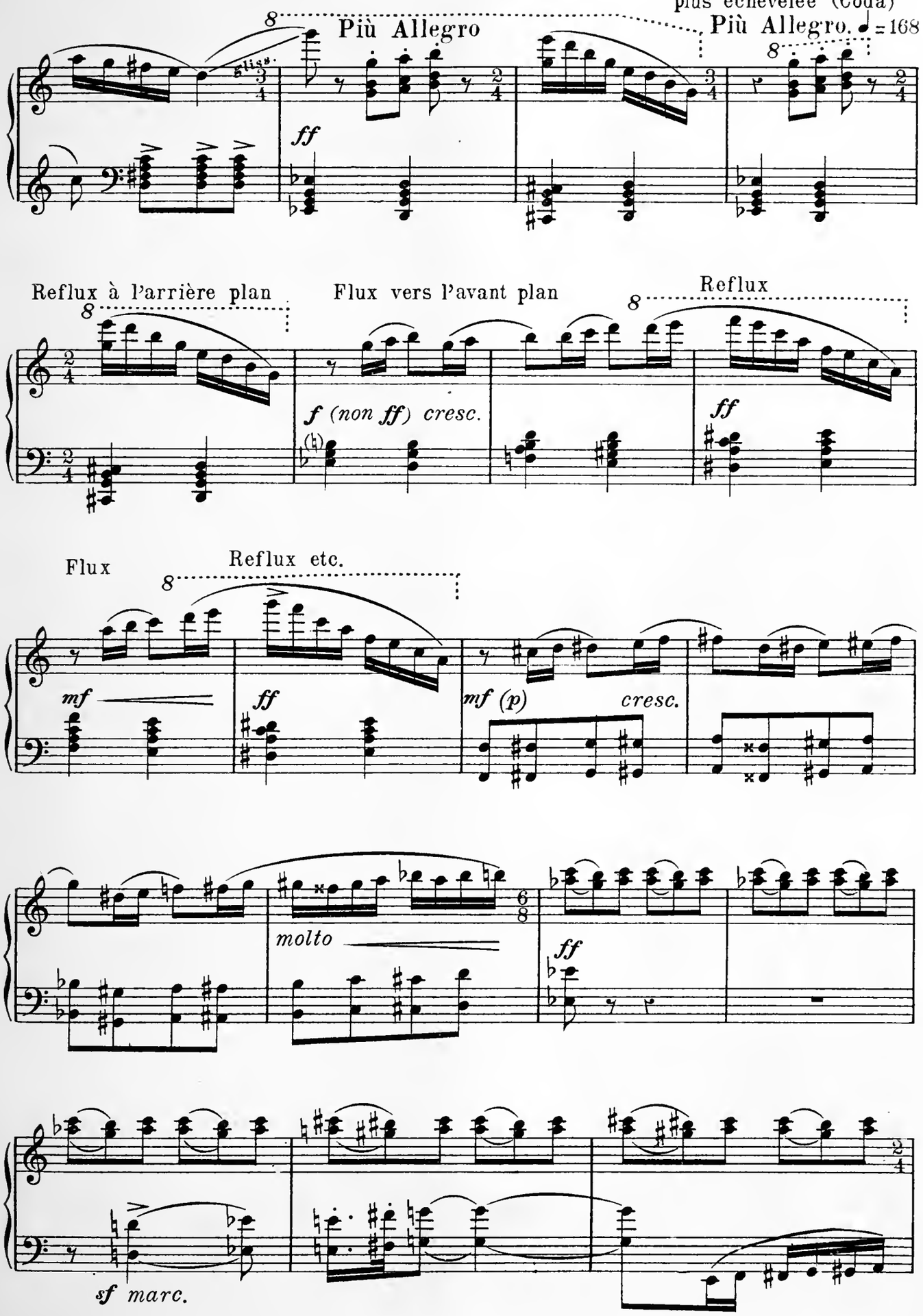


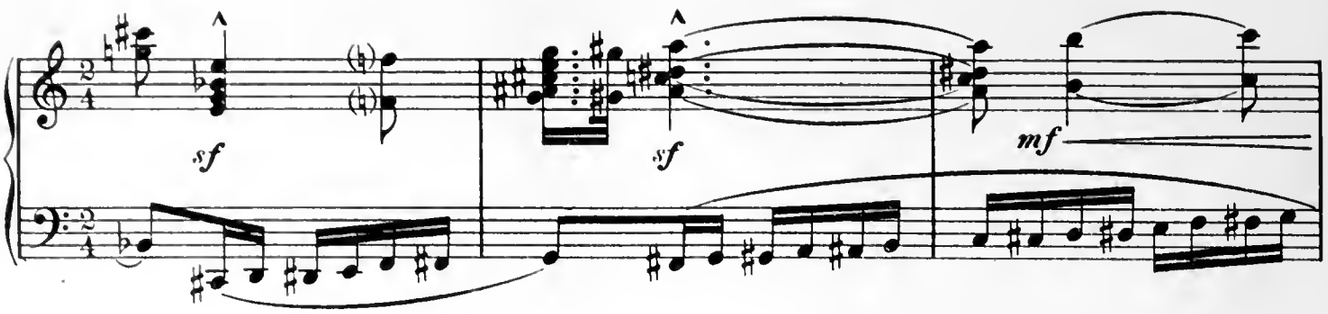
et redouble ses courbettes ironiques



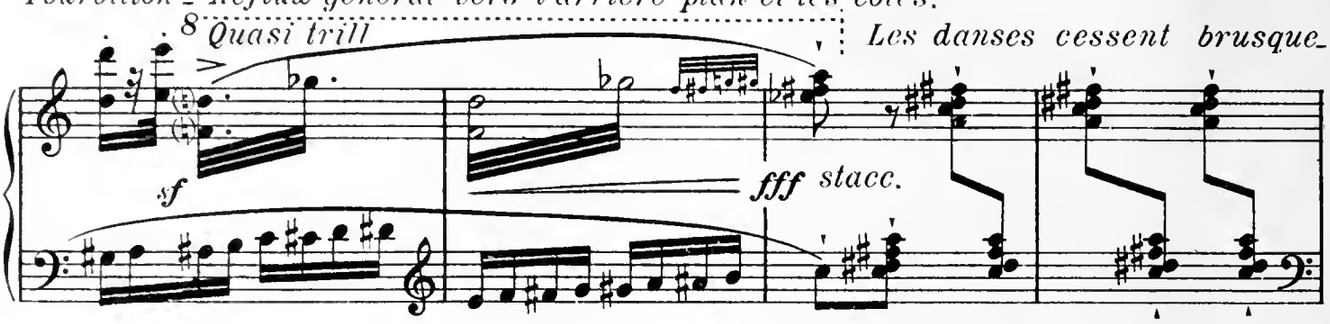

stacc.
ff marcatissimo
ff

Danse générale de plus en plus échevelée (Coda)



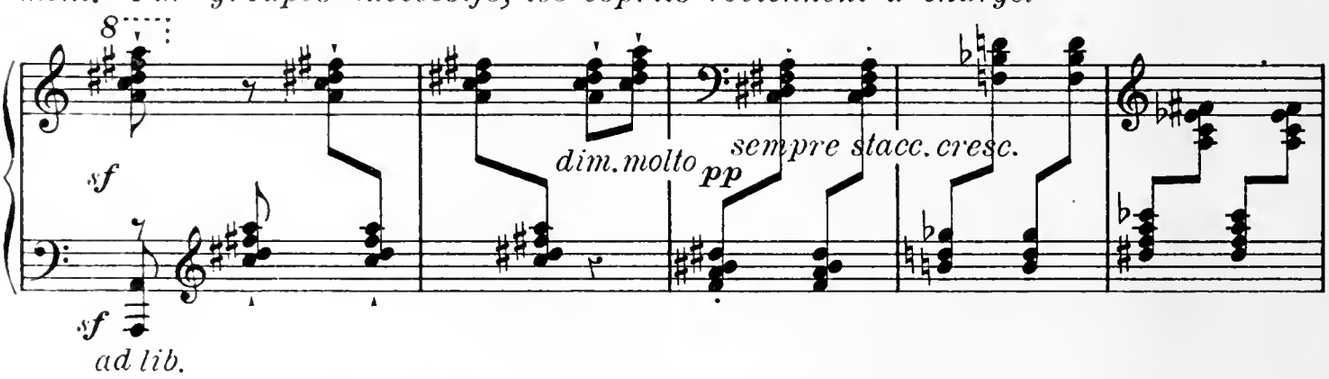


Tourbillon - Reflux général vers l'arrière plan et les côtés.

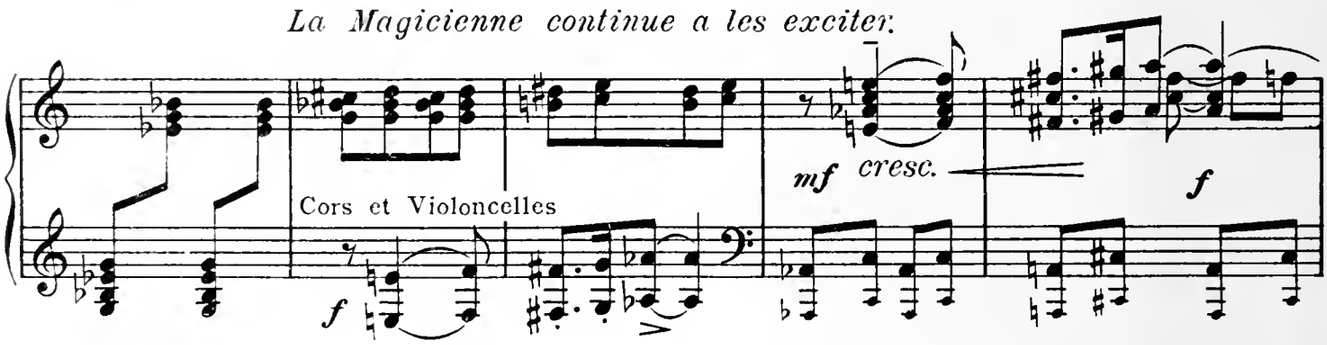


Les danses cessent brusque-

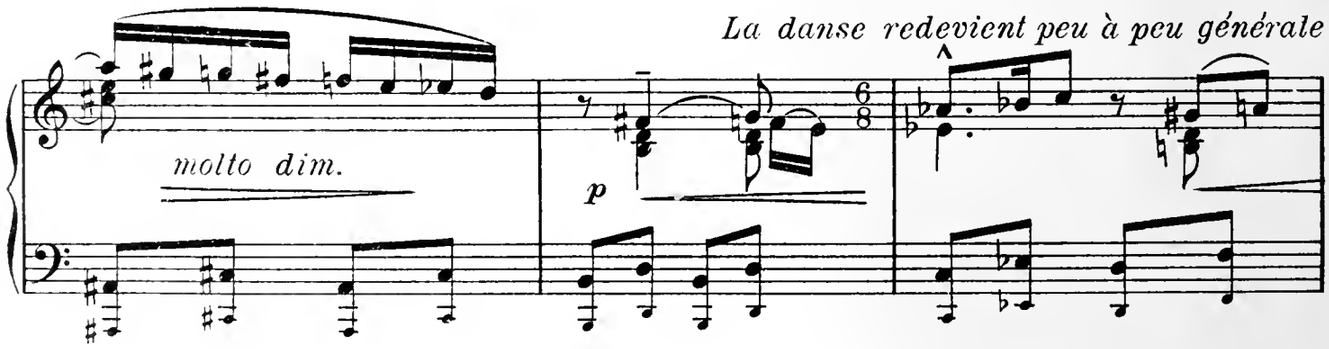
ment. Par groupes successifs, les esprits reviennent à charge.

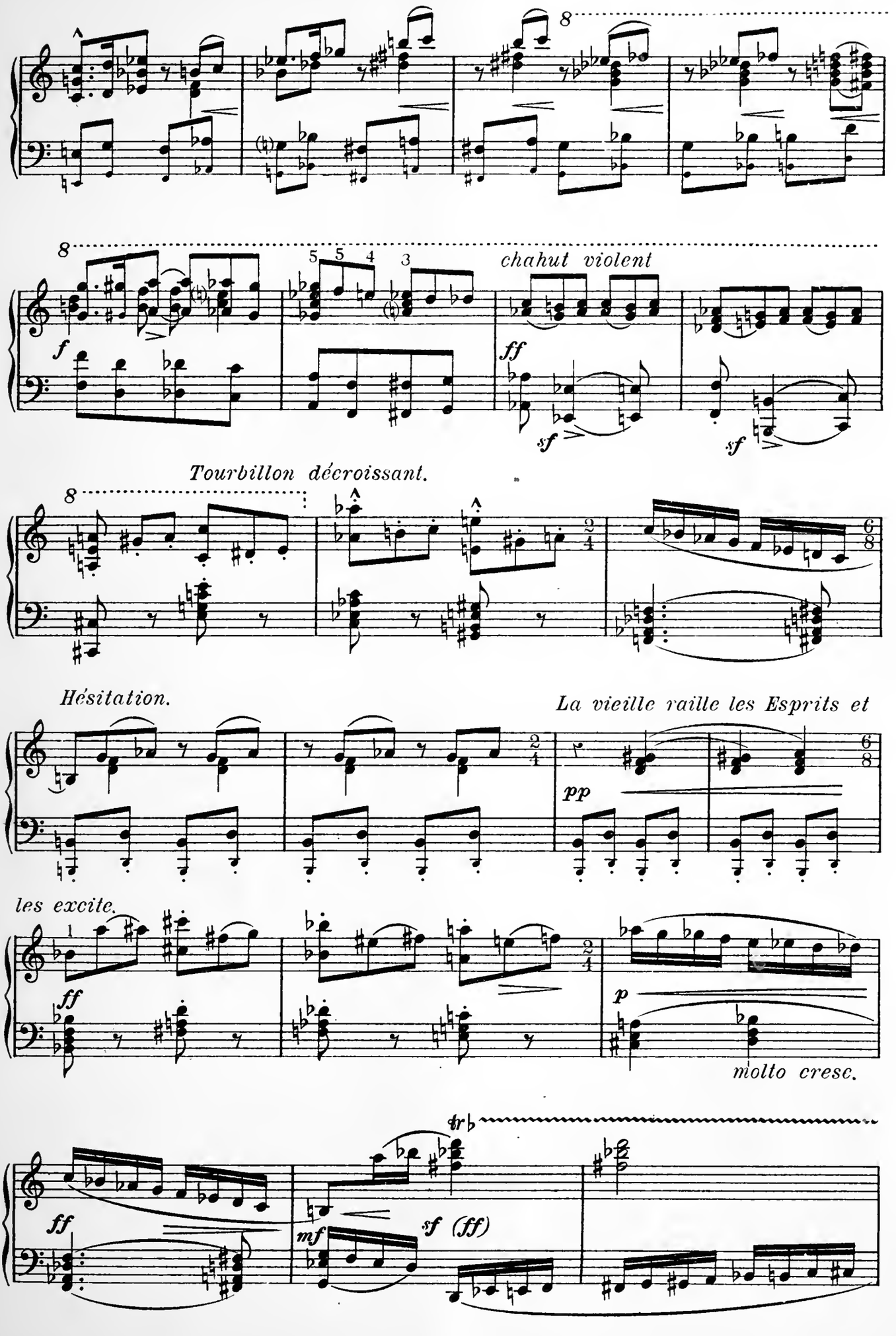


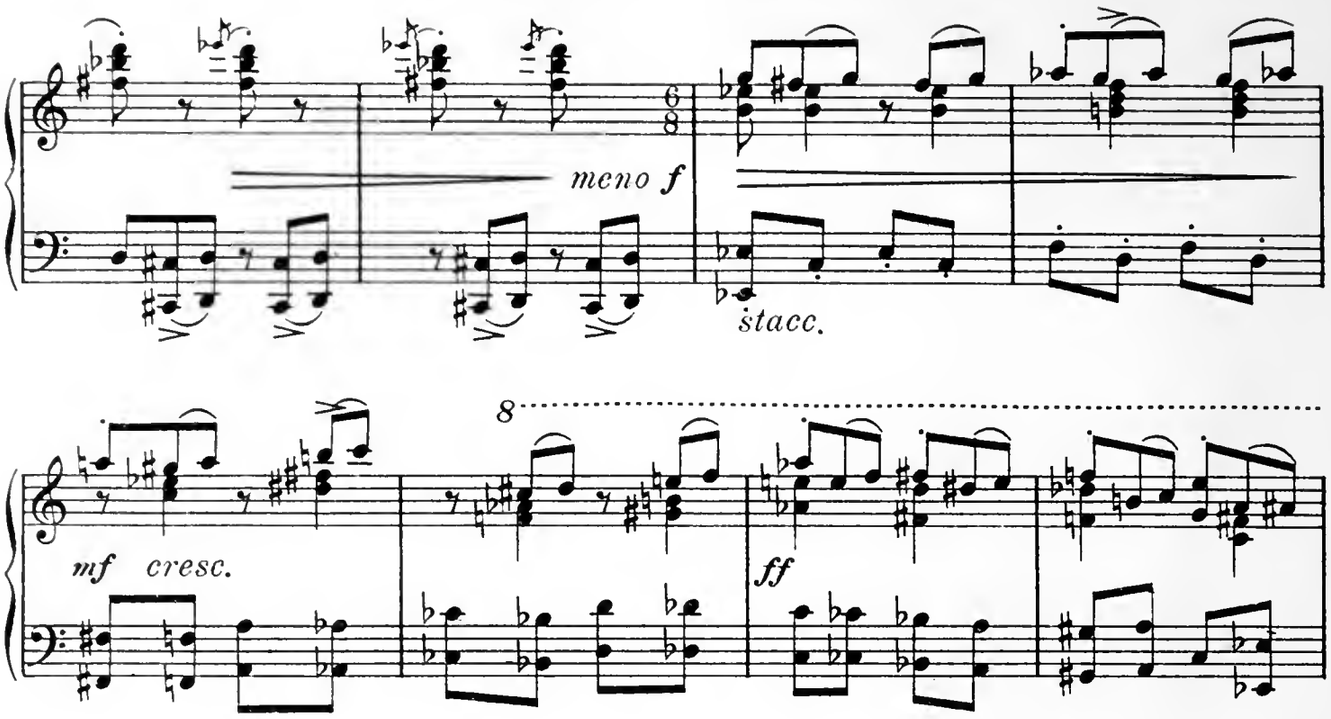
La Magicienne continue a les exciter.



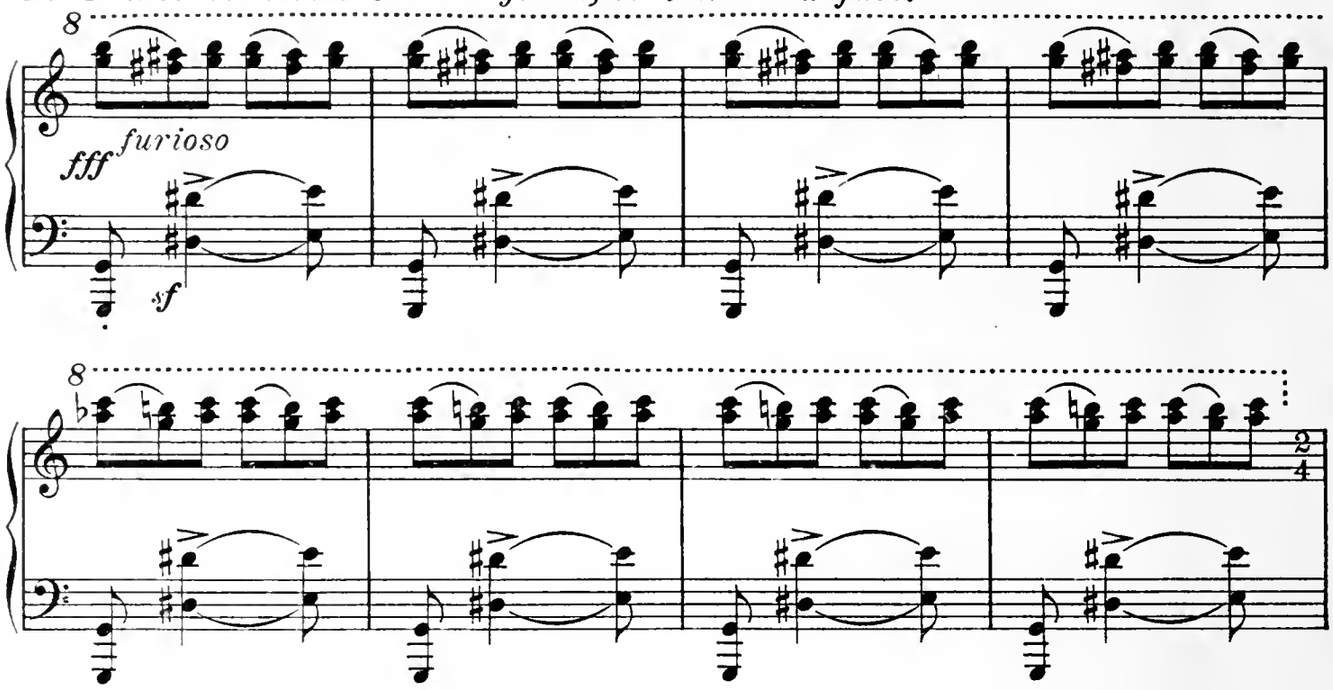
La danse redevient peu à peu générale



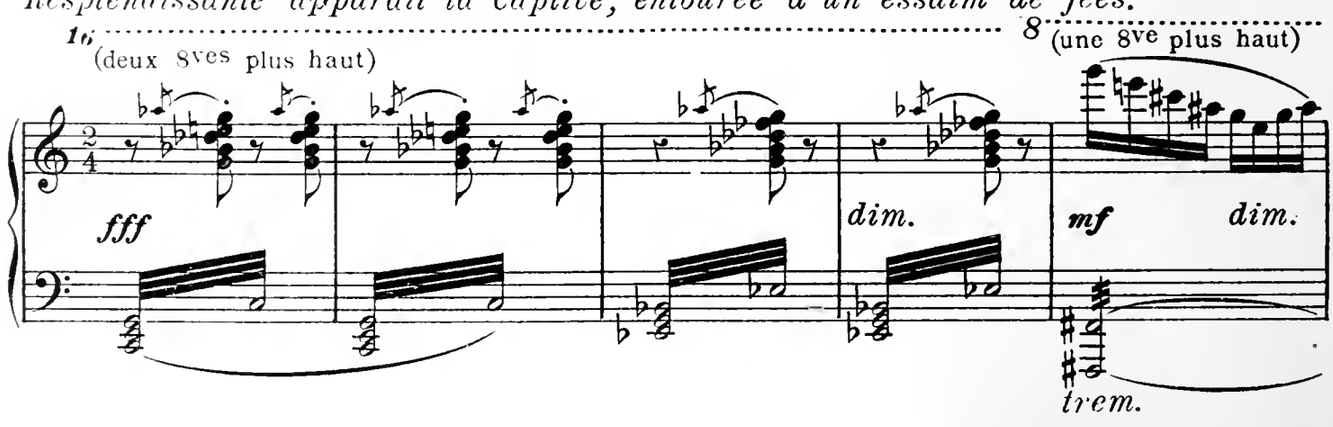

8
8
chahut violent
f
ff
sf
sf
Tourbillon décroissant.
8
Hésitation.
La vieille raille les Esprits et
pp
les excite.
ff
p
molto cresc.
tr
ff
mf
sf (ff)

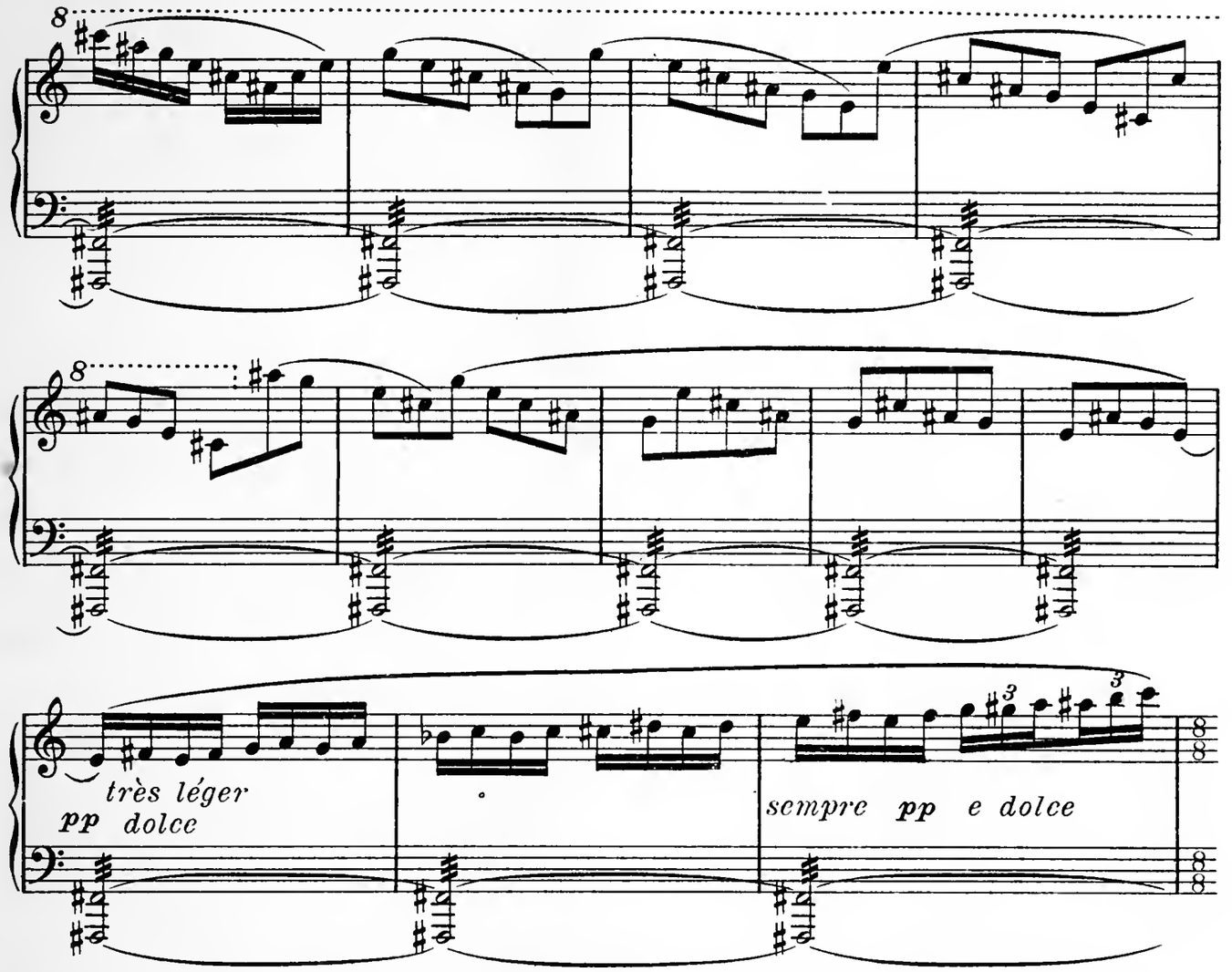


Tourbillon général. Jeux de lumière étranges, en rapides bourrasques multicolores. Le Prince est tombé sur un genou, se voilant la face.



Brusquement la lumière s'unifie en un ton rose tendre. Les danses cessent. Resplendissante apparaît la Captive, entourée d'un essaim de fées.

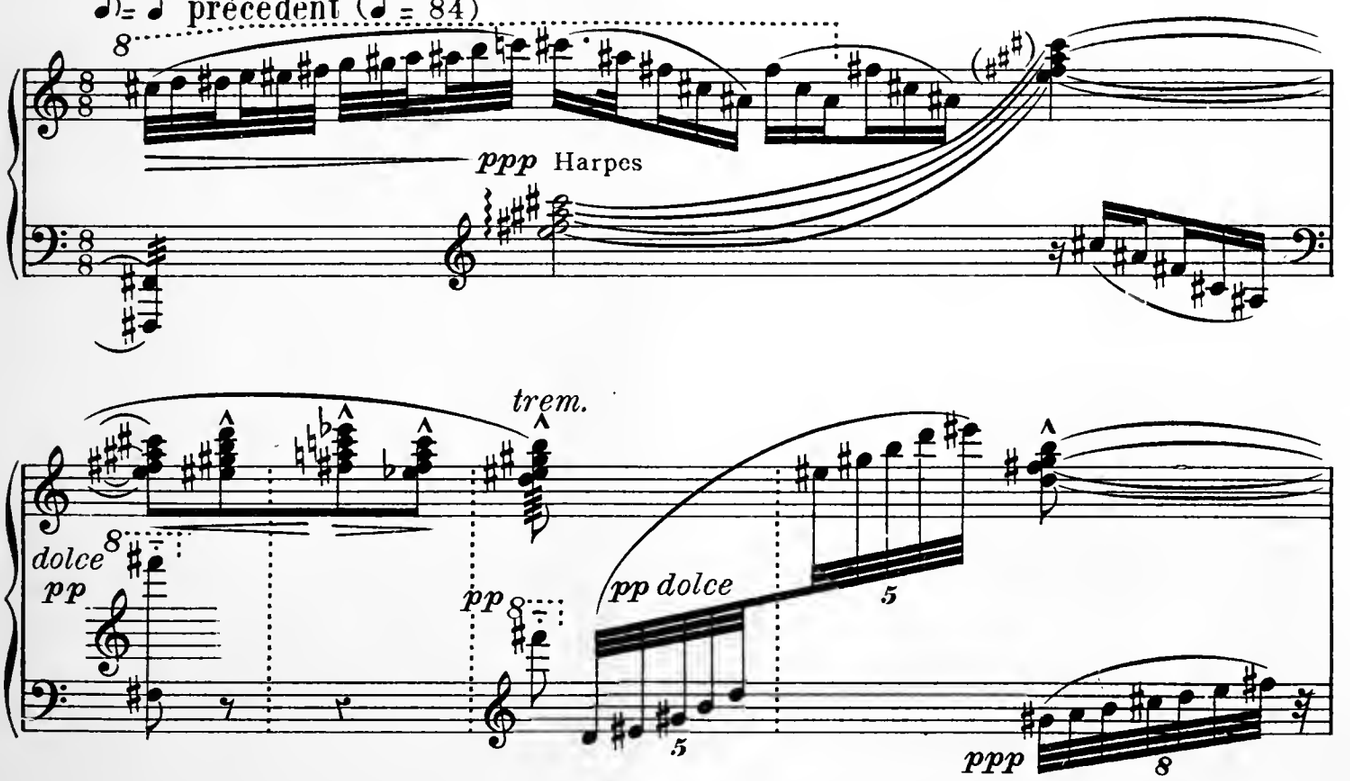


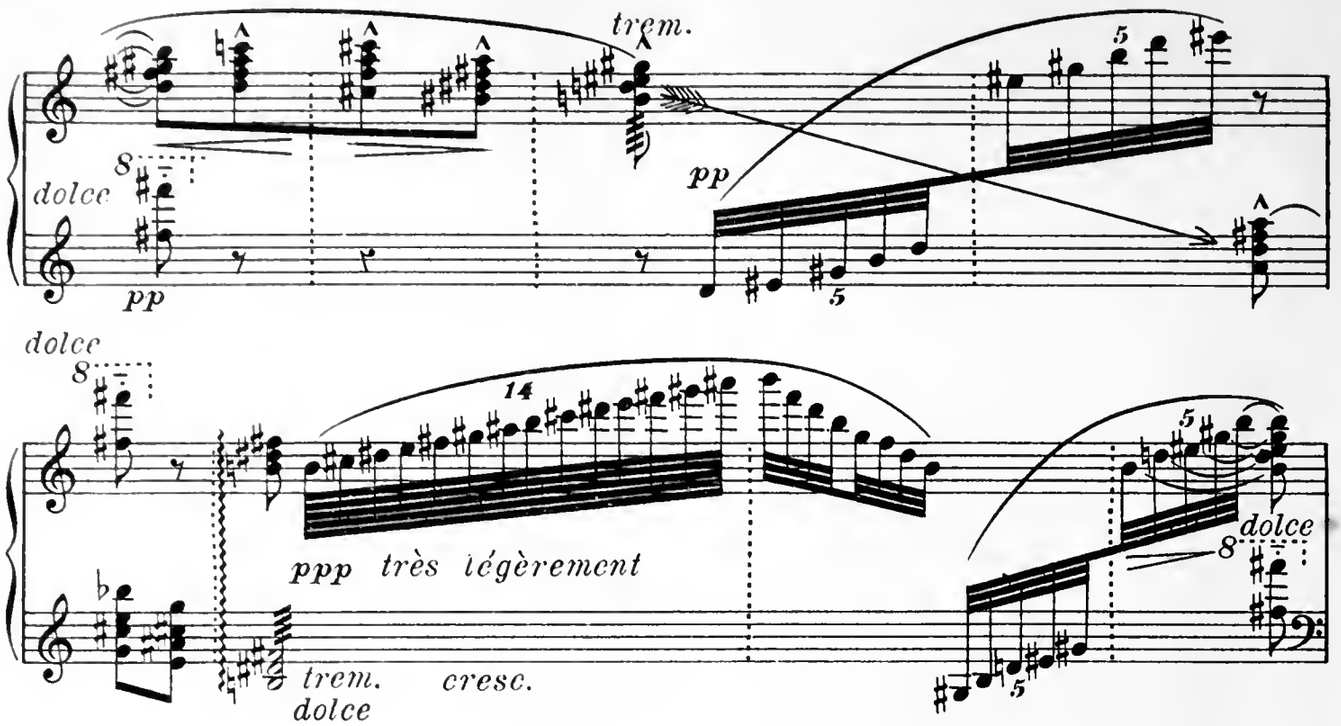


Lentement Zemroude descend en scène. Le Prince la contemple ébloui.

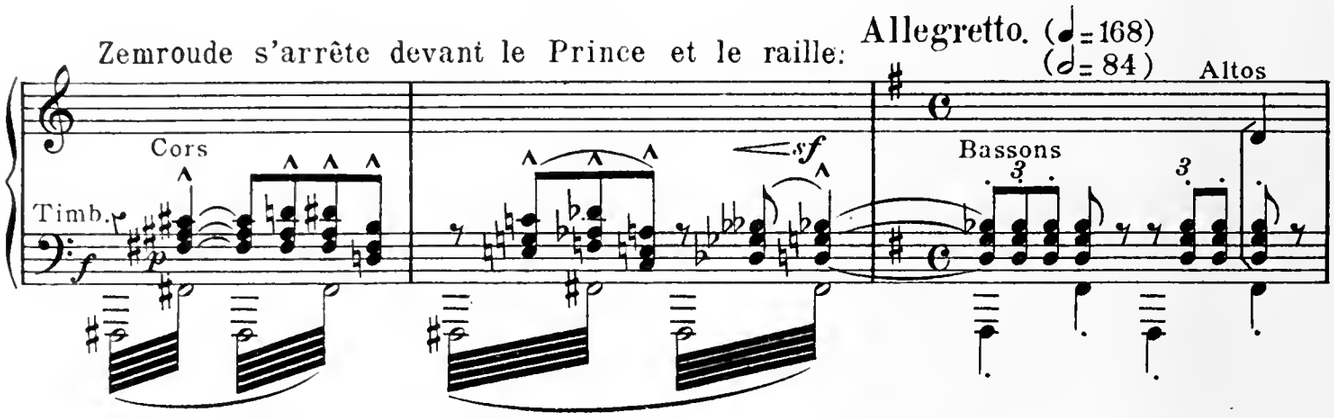
Le double plus lent (♪=186)

♪= ♩ précédent (♩ = 84)

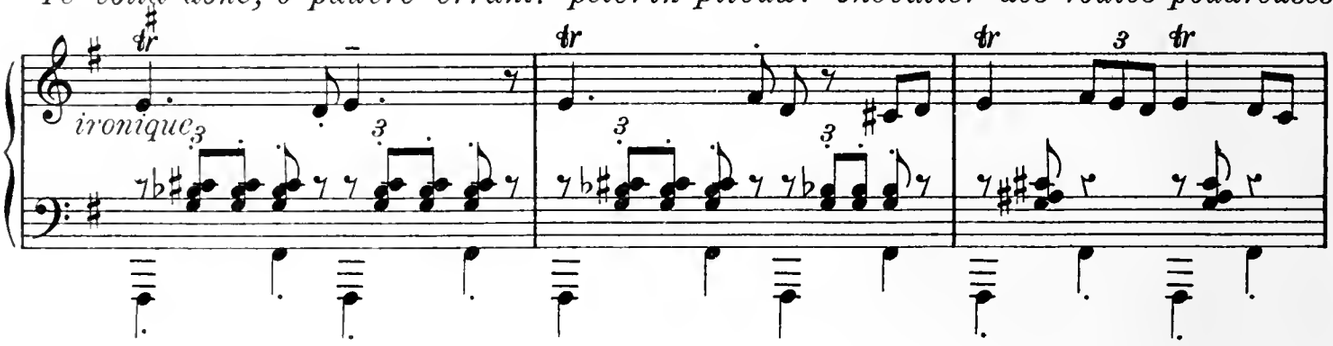




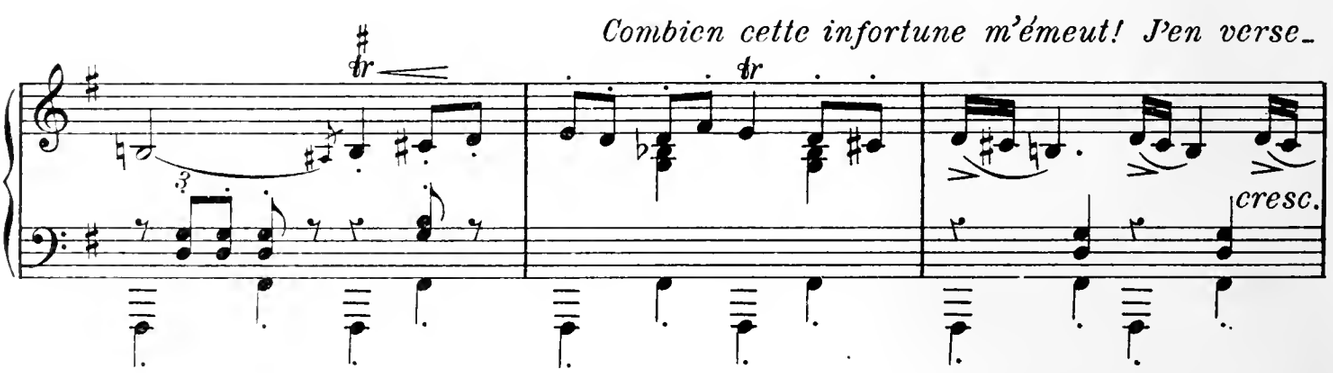
Zemroude s'arrête devant le Prince et le raille:



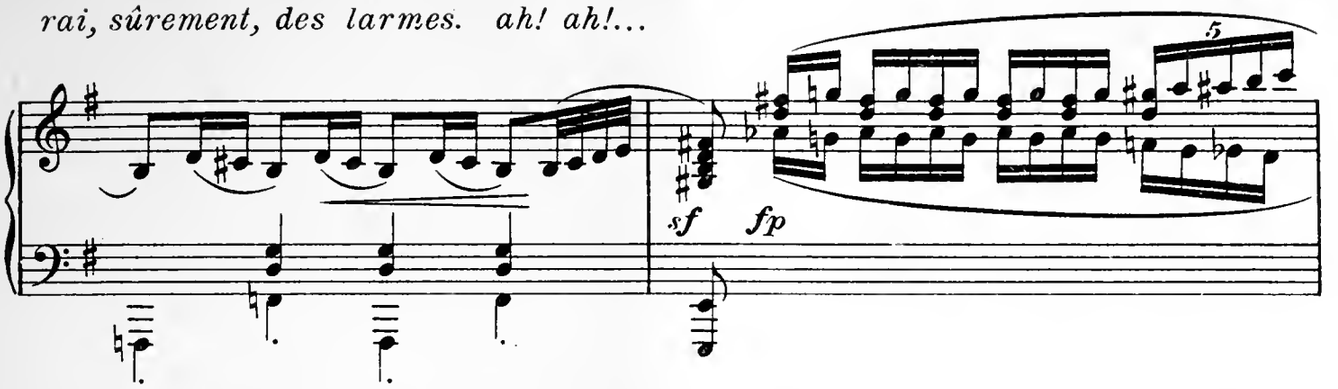
Te voilà donc, ô pauvre errant! pélerin piteux! Chevalier des routes poudreuses!



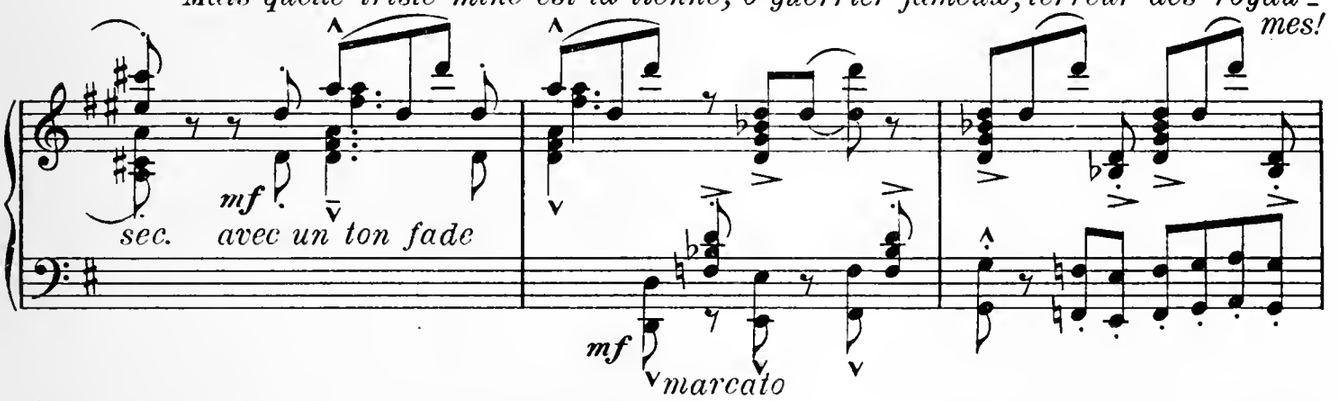
Combien cette infortune m'émeut! J'en verse-



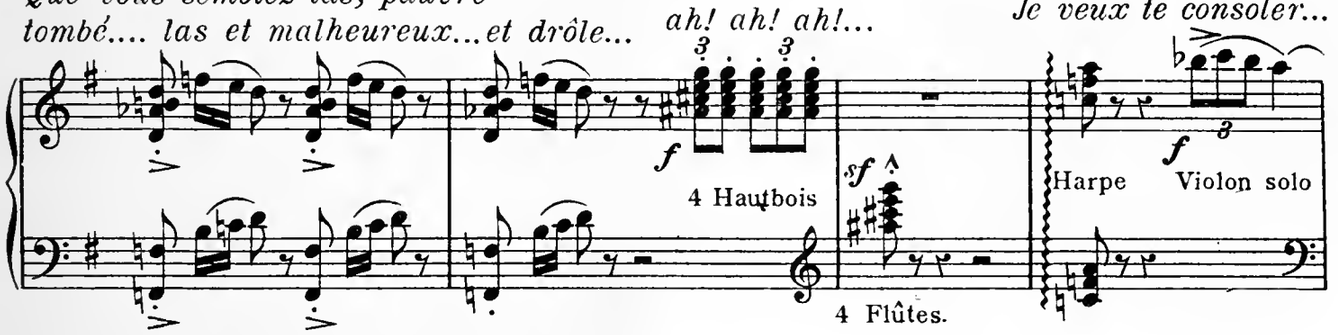
rai, sûrement, des larmes. ah! ah!...



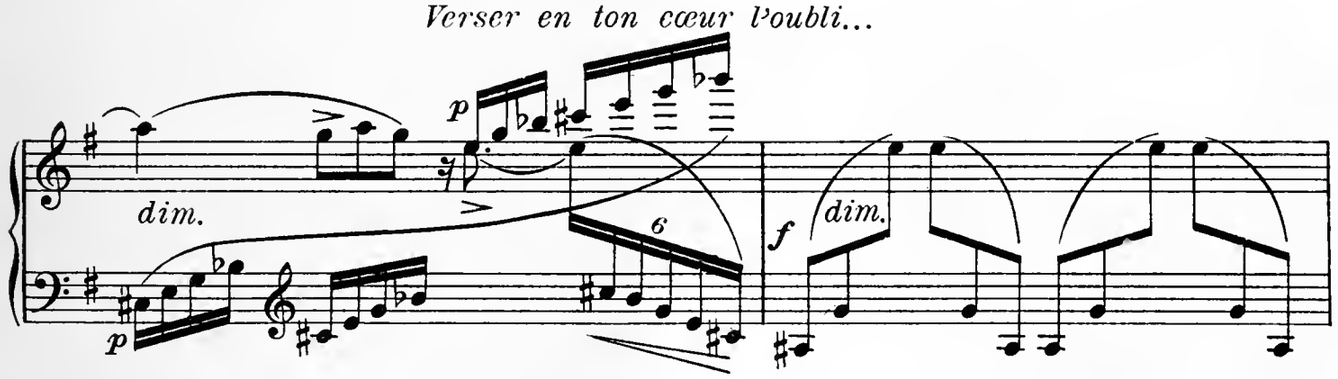
Mais quelle triste mine est la tienne, ô guerrier fameux, terreur des royau-
mes!



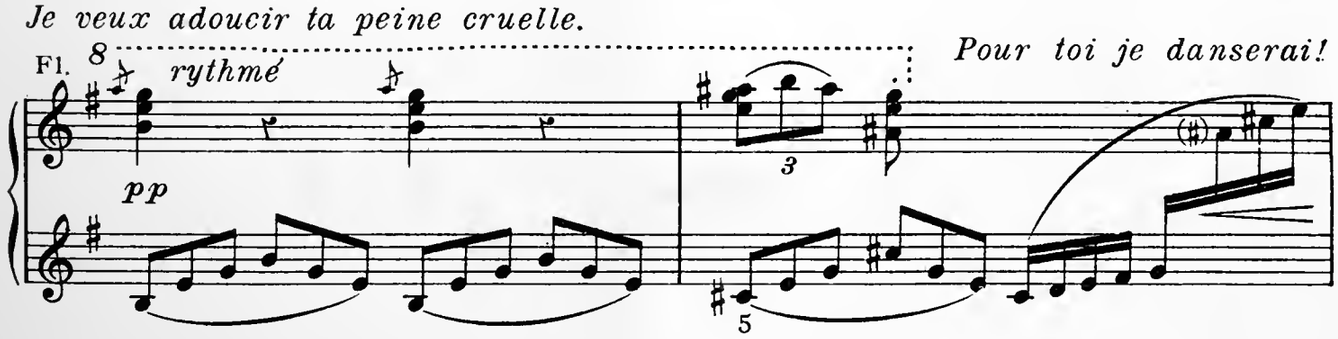
Que vous semblez las, pauvre
tombé.... las et malheureux...et drôle... *ah! ah! ah!...* *Je veux te consoler...*

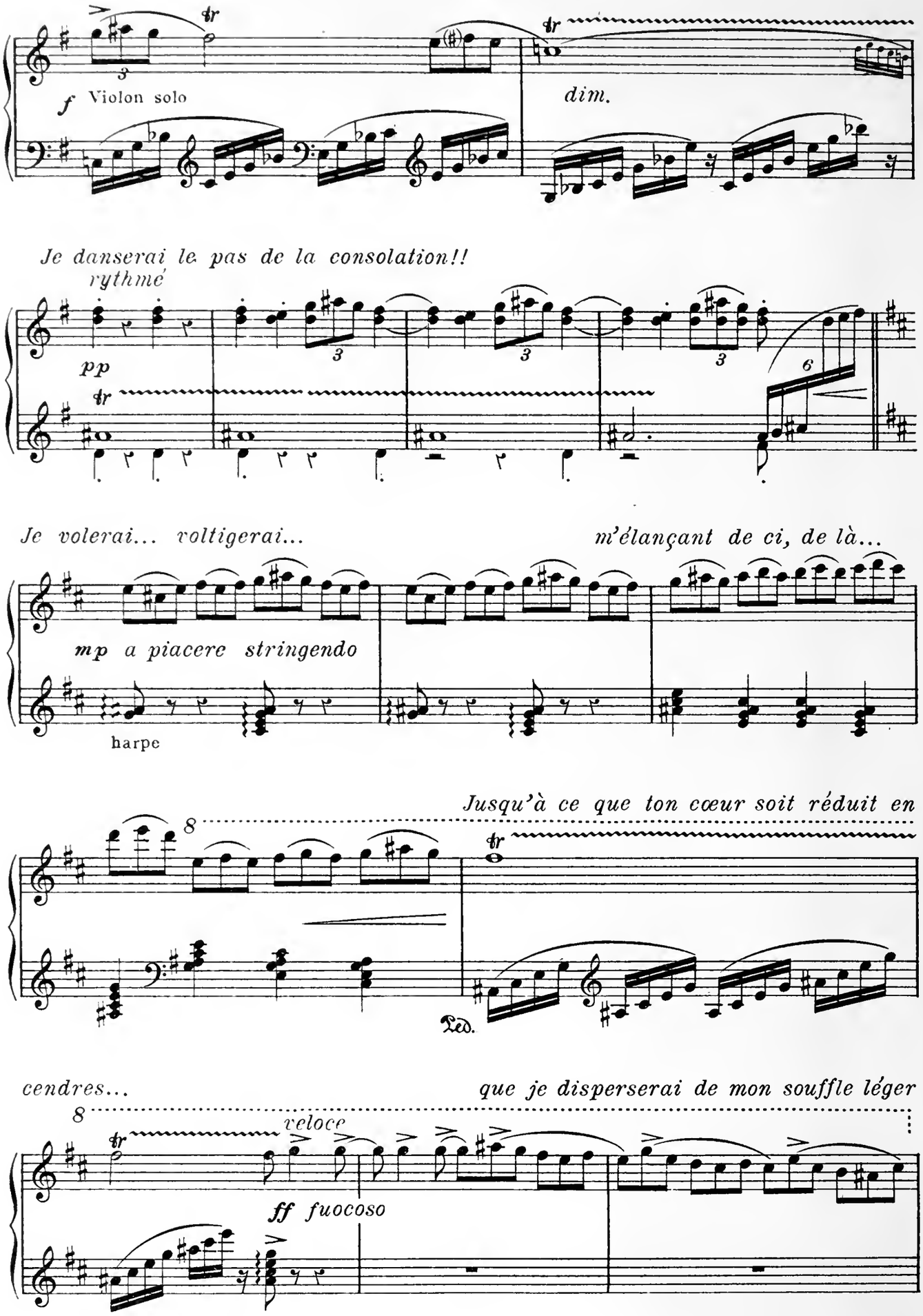


Verser en ton cœur l'oubli...

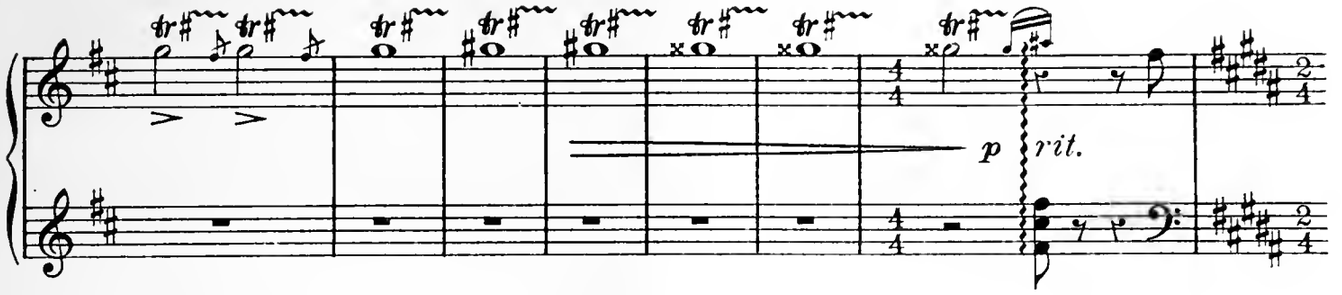


Je veux adoucir ta peine cruelle. *Pour toi je danserai!*



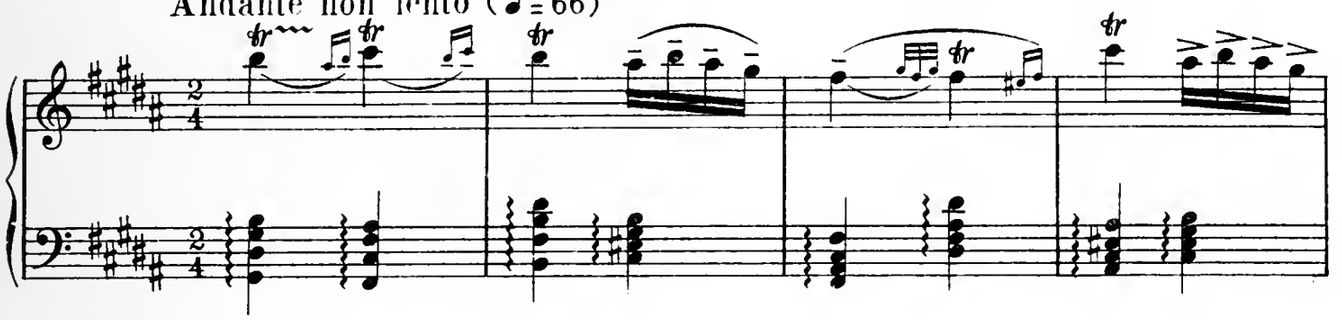

f Violon solo
dim.
Je danserai le pas de la consolation!!
rythmé
pp
Je volerai... voltigerai...
m'élançant de ci, de là...
mp a piacere stringendo
harpe
Jusqu'à ce que ton cœur soit réduit en
Ped.
cendres...
que je disperserai de mon souffle léger
veloce
ff fuocoso

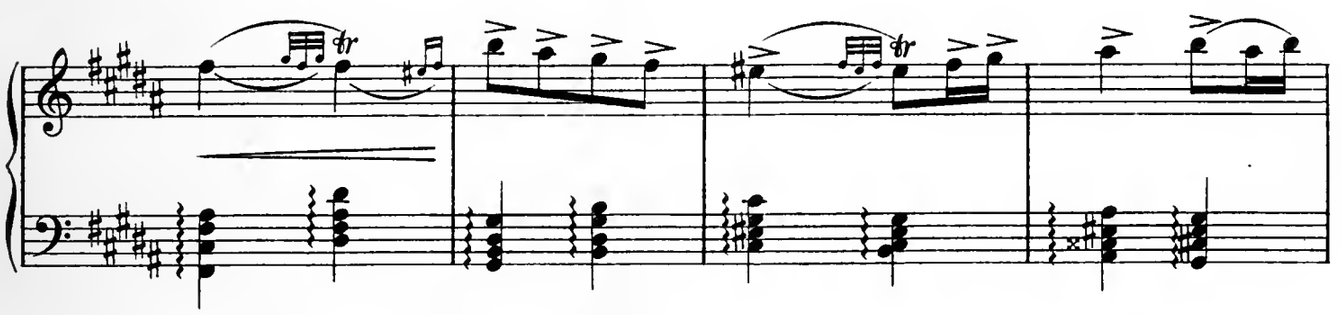
Ce souffle léger qui t'anéantira

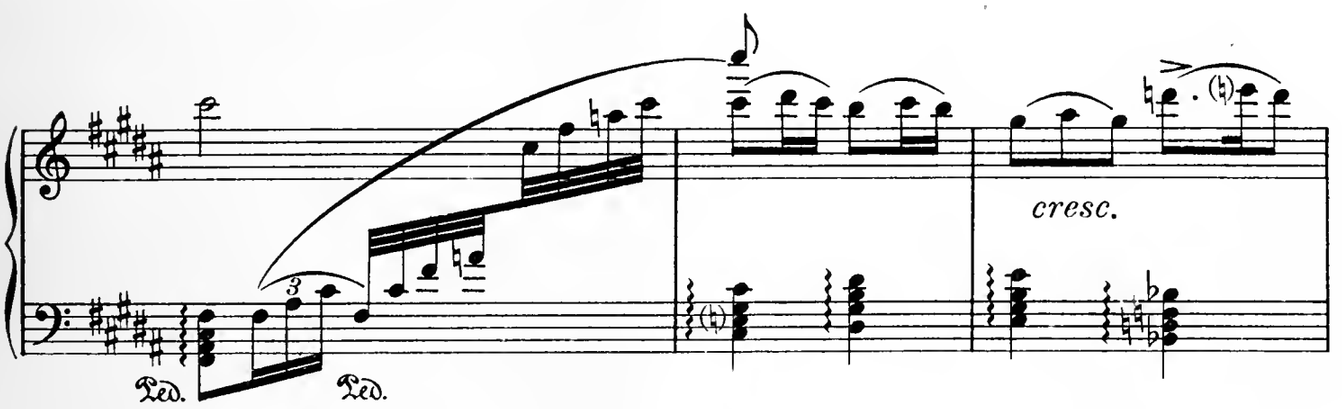


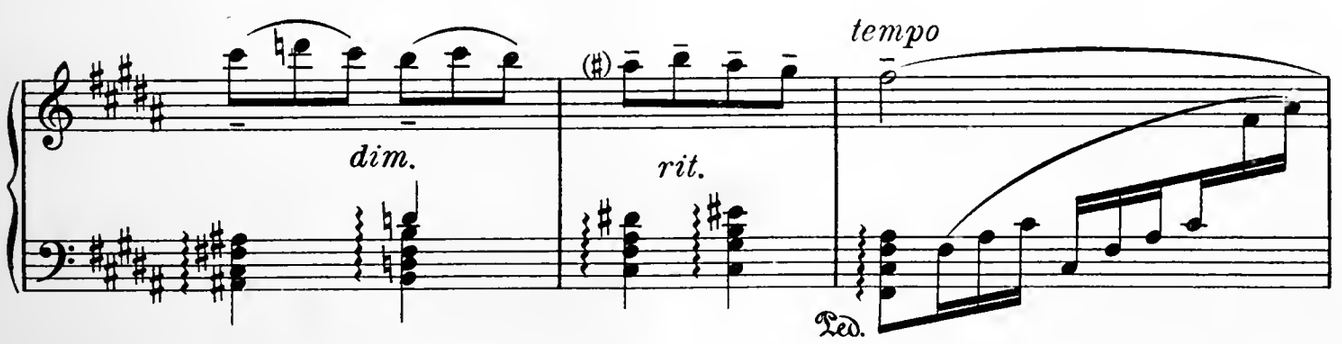
1r Solo de Zemroude. Danse lente, alternativement réservée et provocante

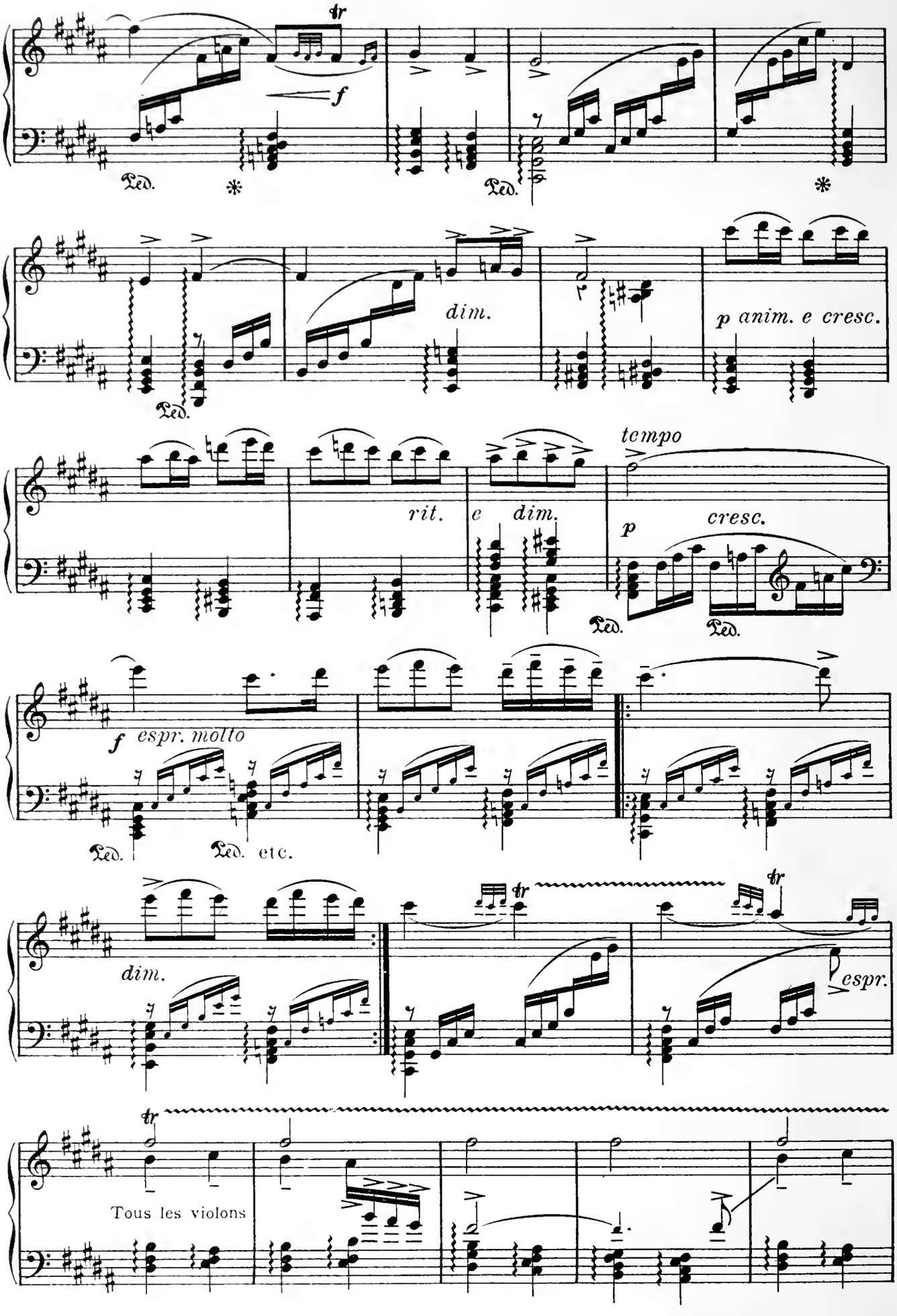
Andante non lento (♩ = 66)

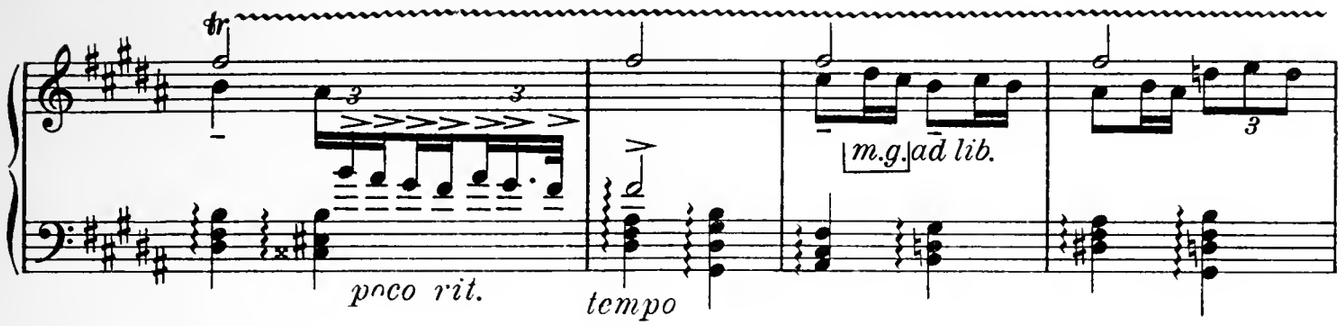


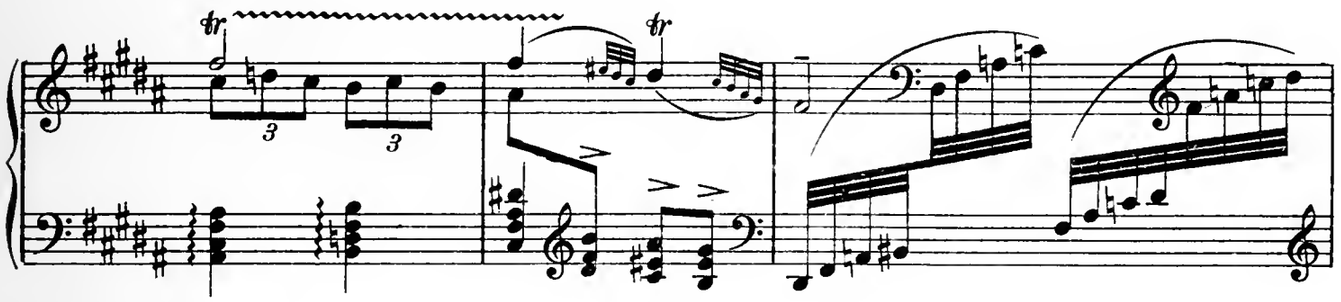


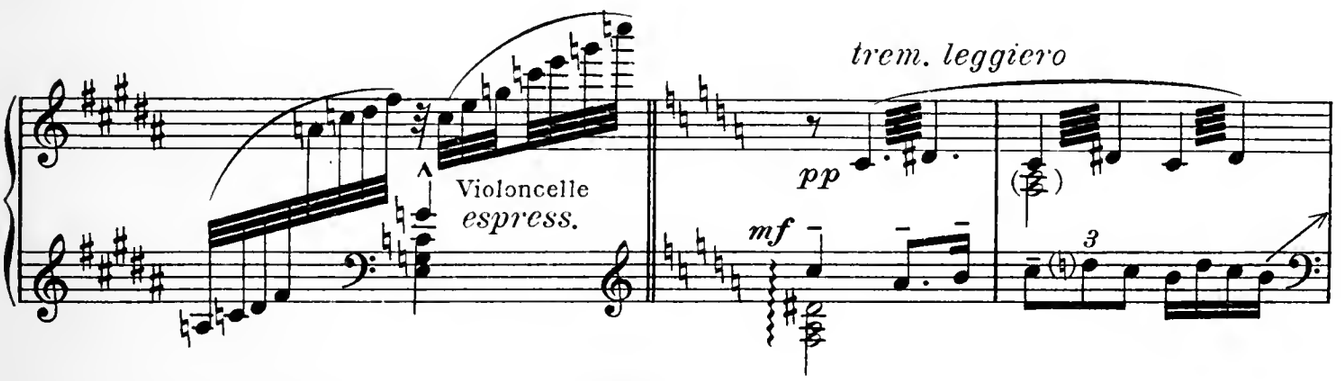




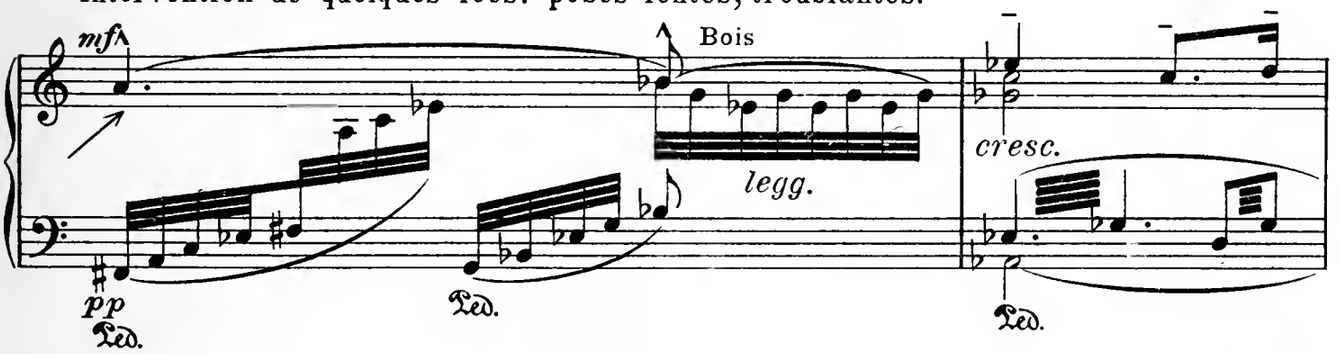

tr
f
Ped.
*
Ped.
*
dim.
p anim. e cresc.
Ped.
rit.
e dim.
tempo
p
cresc.
Ped.
Ped.
f espr. molto
Ped.
Ped. etc.
dim.
tr
tr
espr.
tr
Tous les violons

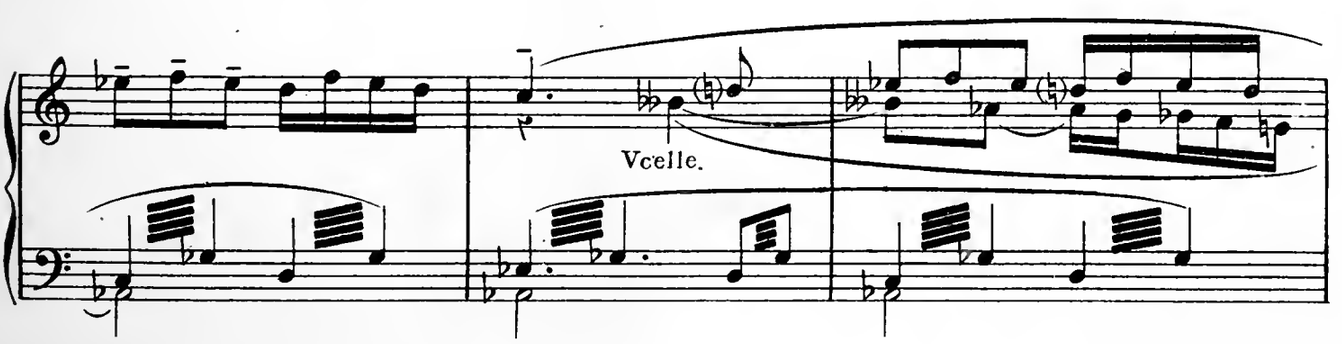


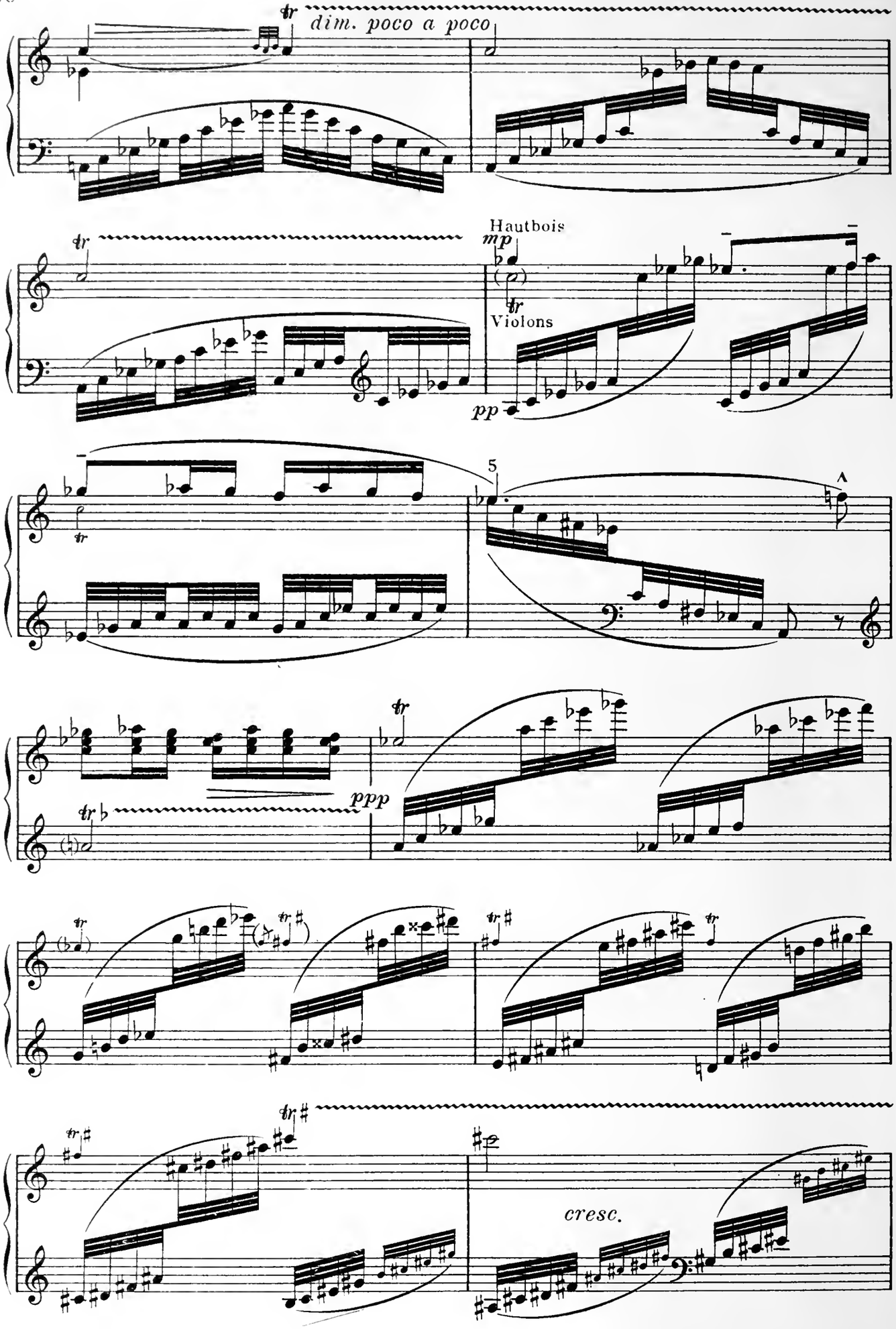


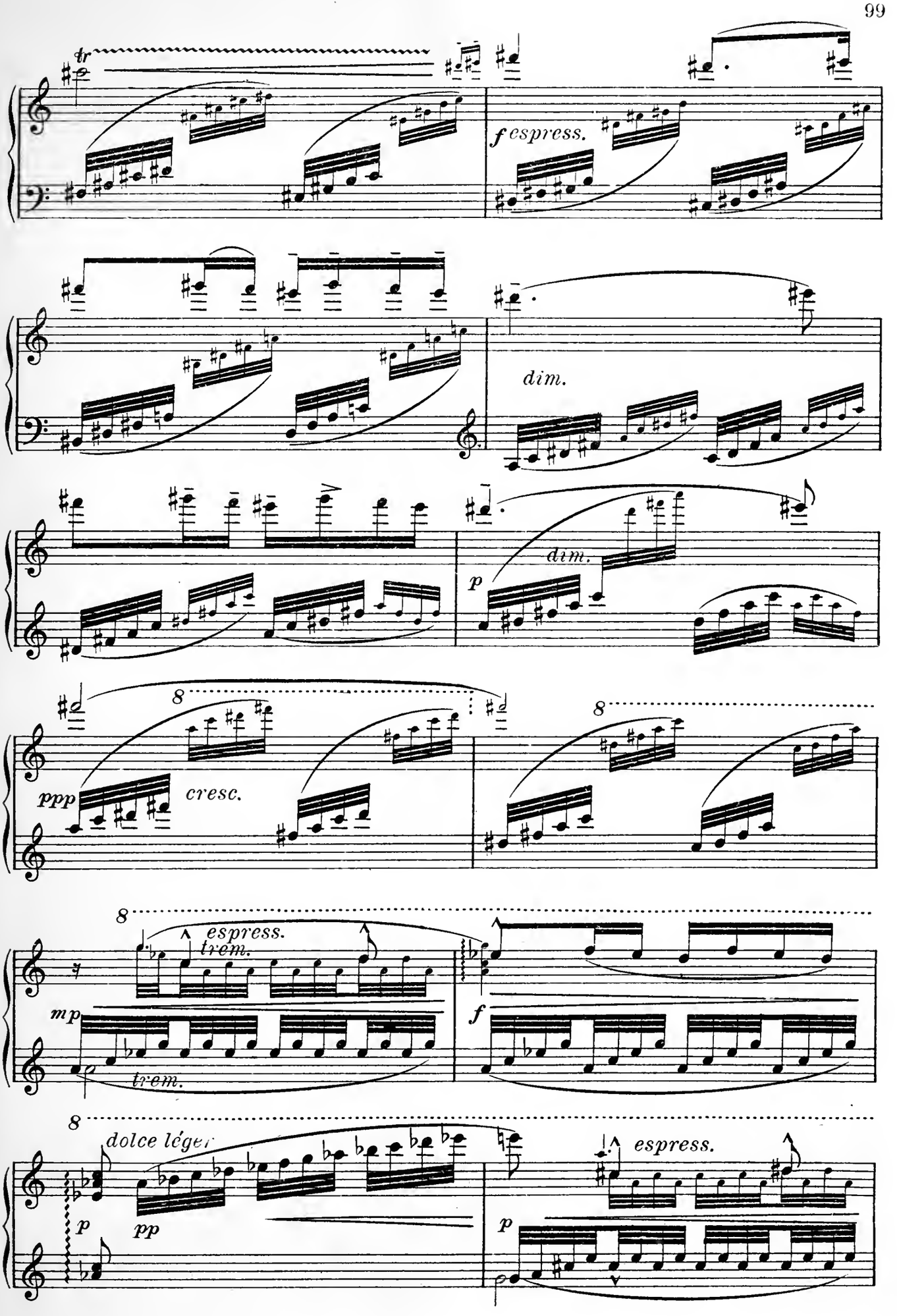


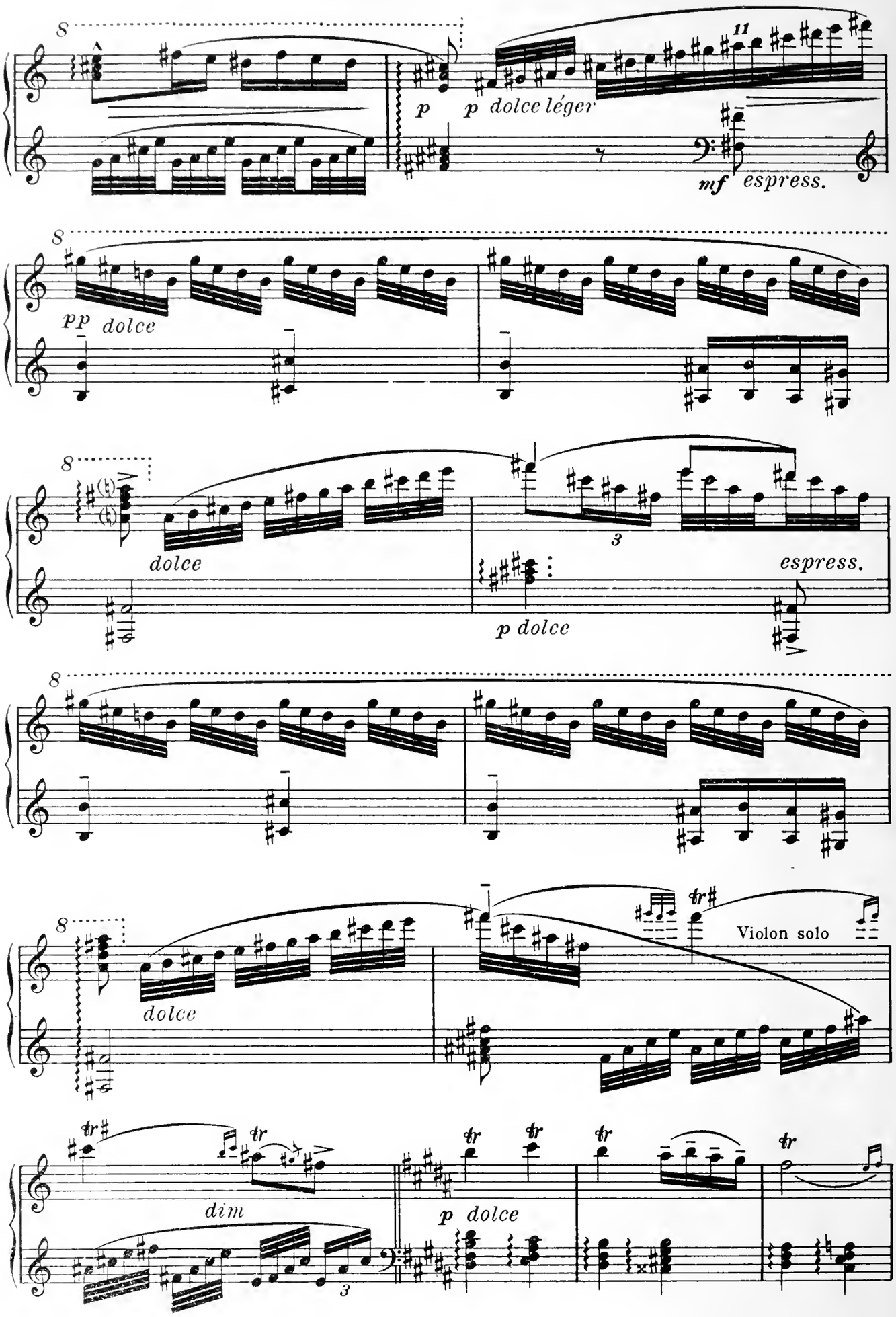
Intervention de quelques fées: poses lentes, troublantes.

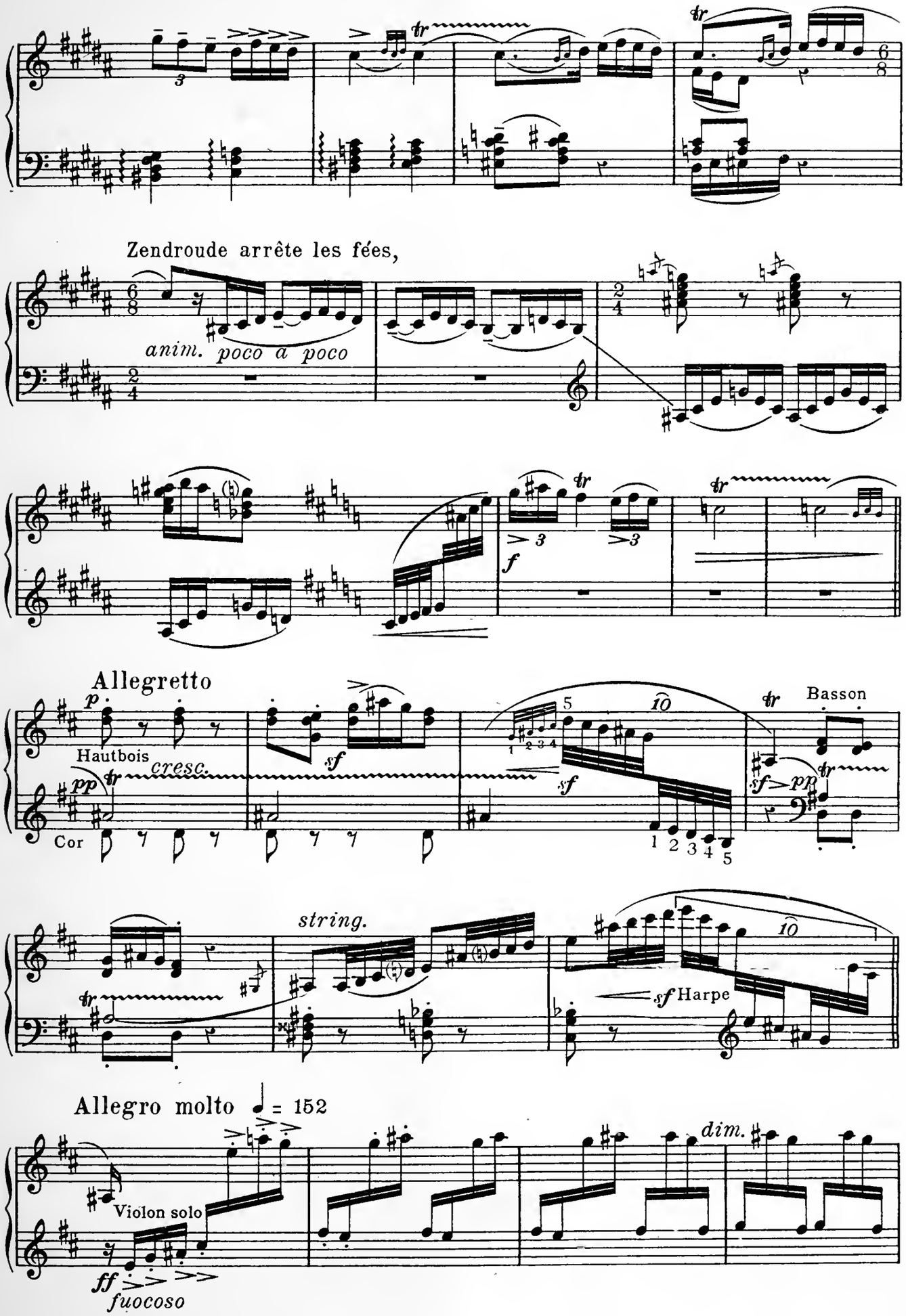




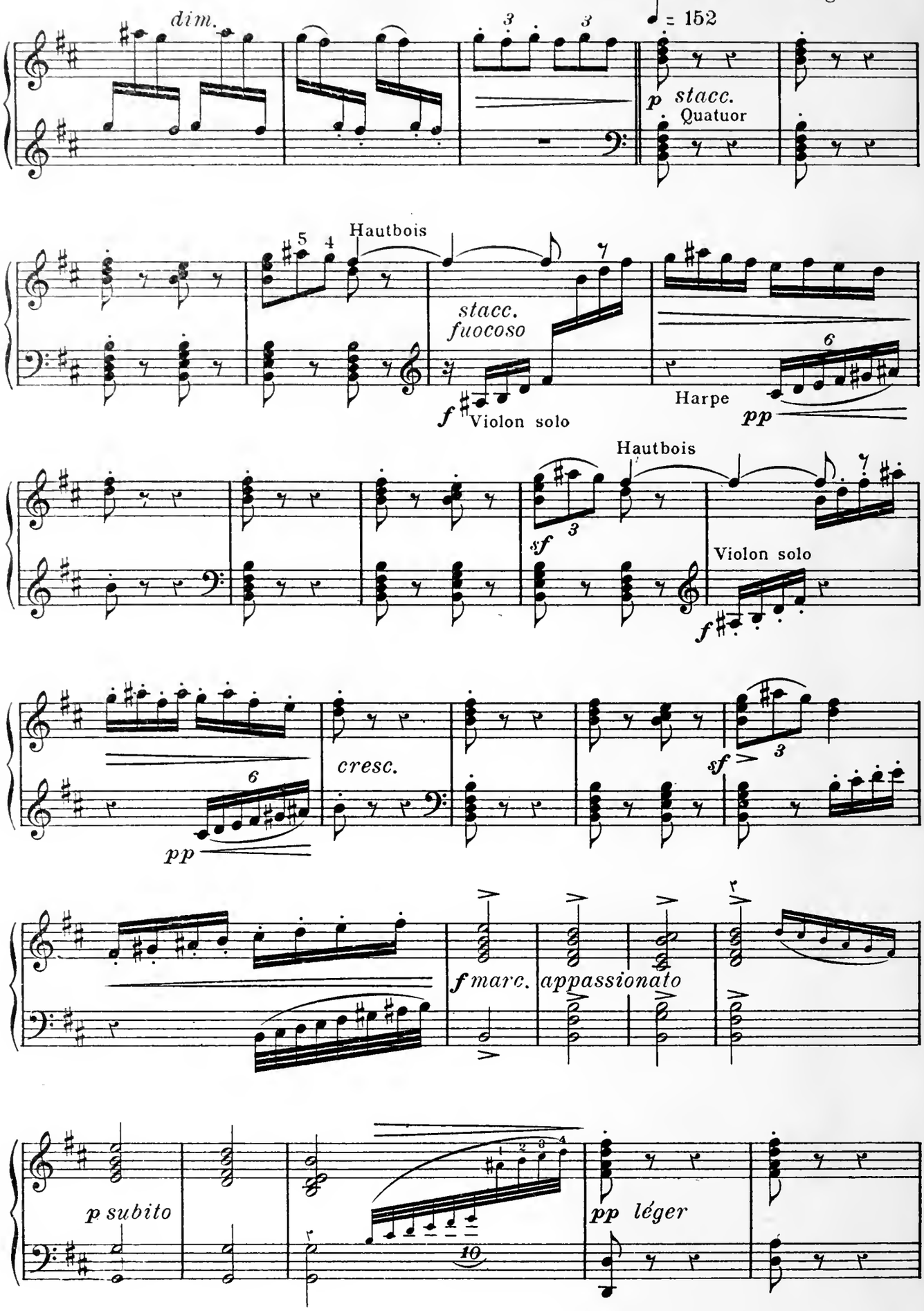

dim. poco a poco
Hautbois
mp
Violons
pp
5
ppp
cresc.

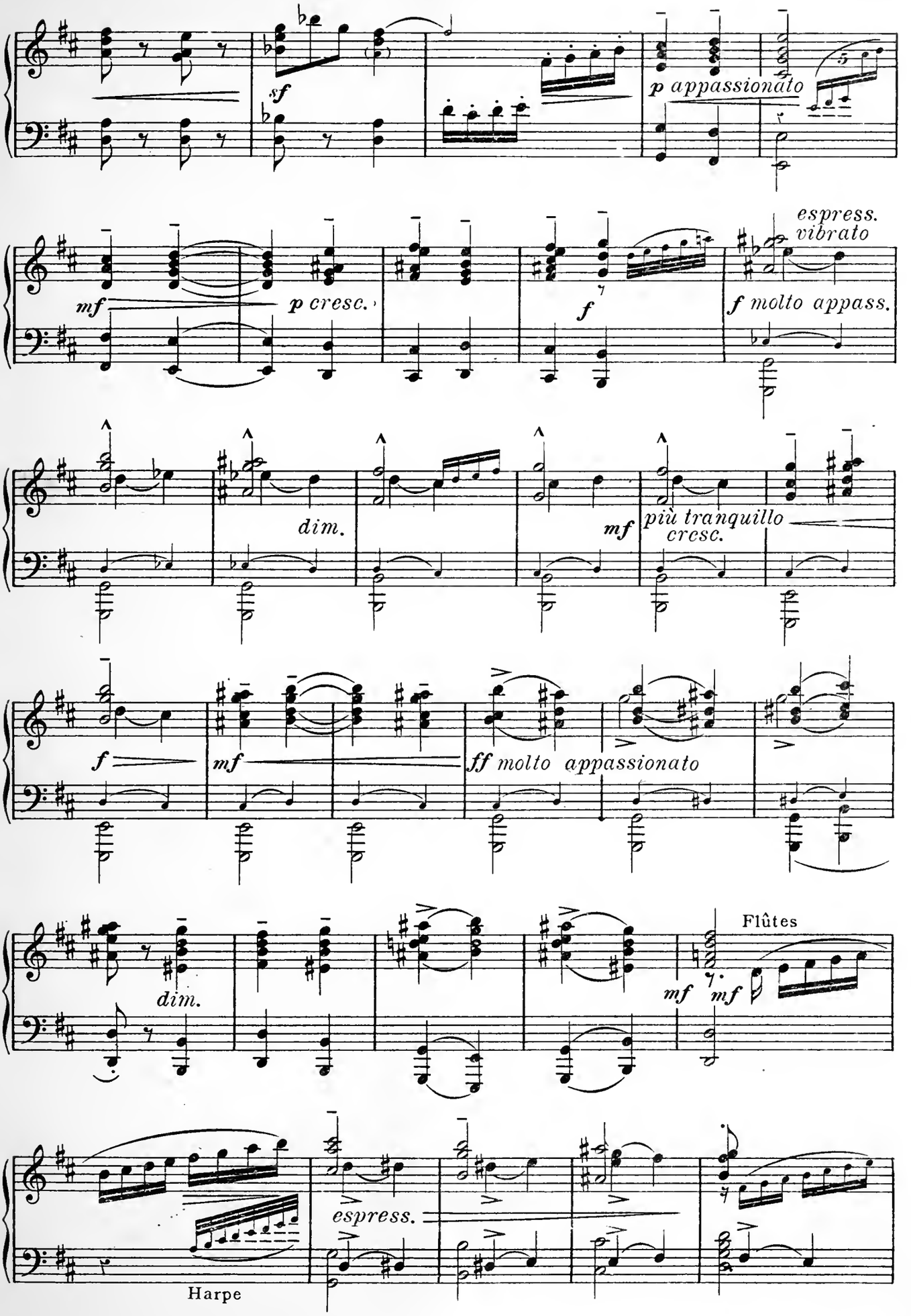

tr
f espress.
dim.
p
dim.
ppp
cresc.
8
8
8
espress.
trem.
mp
trem.
f
8
dolce léger
p
pp
espress.
p

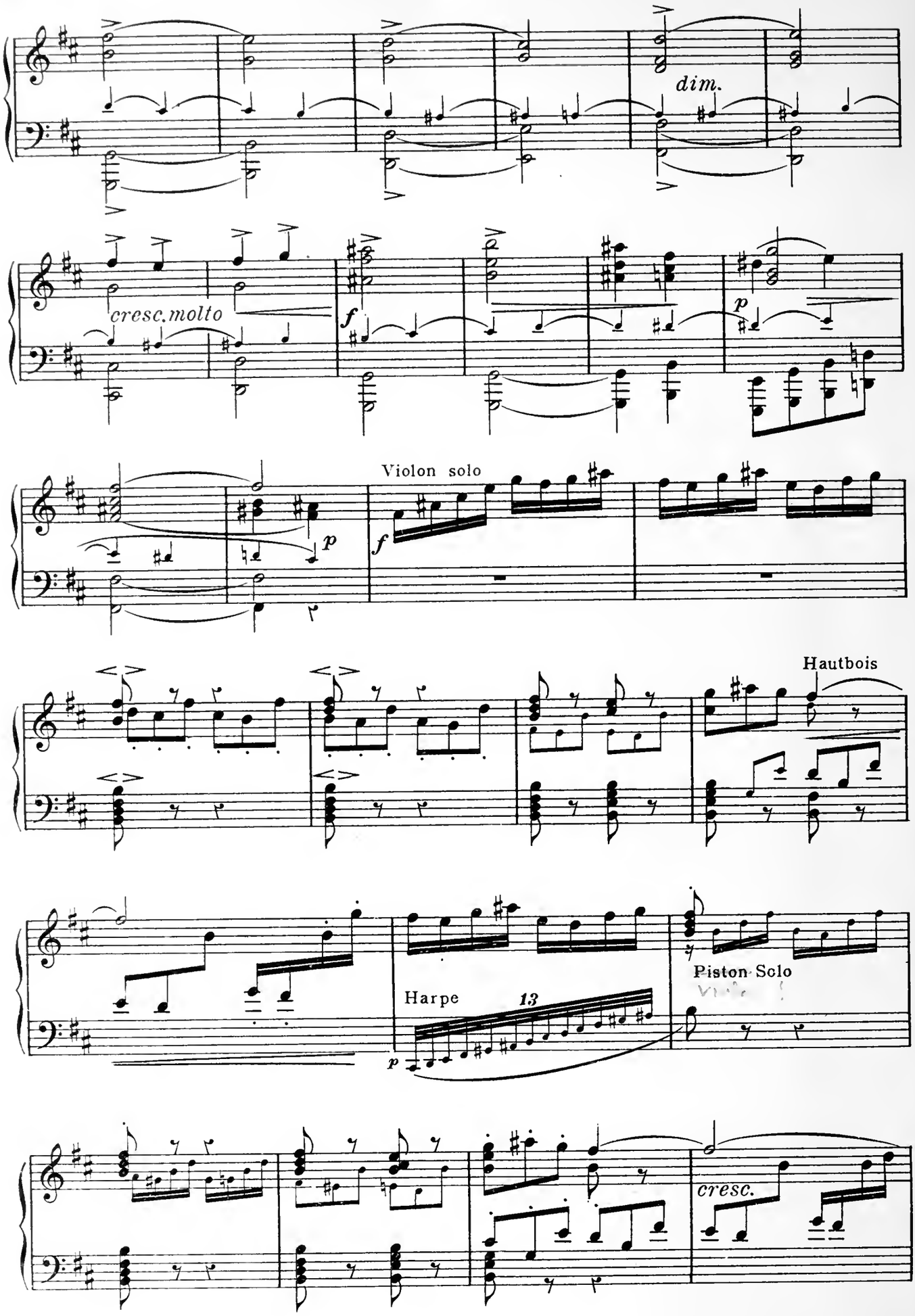

8
p
p dolce léger
11
mf espress.
8
pp dolce
8
dolce
3
espress.
p dolce
8
8
dolce
tr
Violon solo
tr
tr
dim
3
p dolce
tr
tr
tr
tr

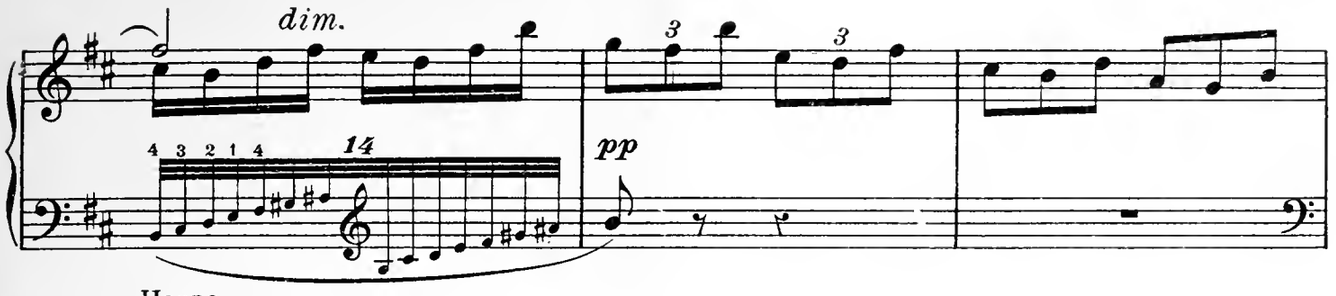

Zendroude arrête les fées,
anim. poco a poco
Allegretto
Hautbois
cresc.
Cor
Basson
string.
Harpe
Allegro molto ♩ = 152
Violon solo
fuocoso
dim.

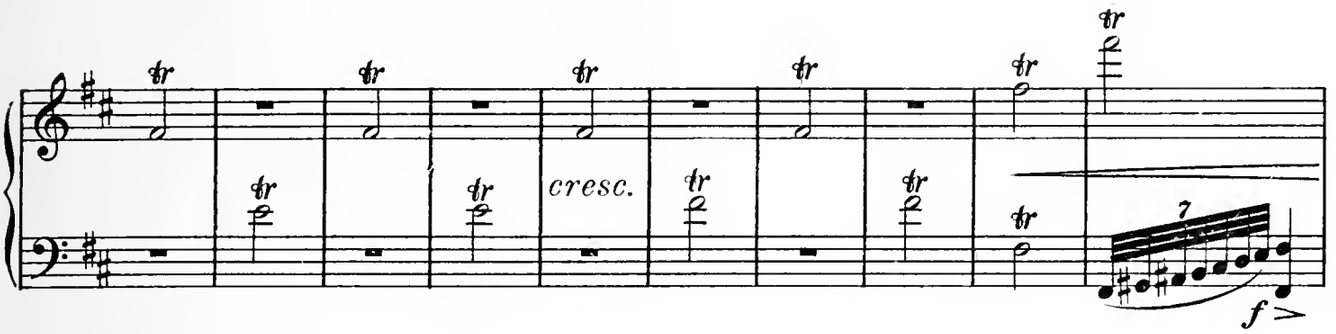
IIe Solo de Zemroude
Danse vive et légère
♩ = 152



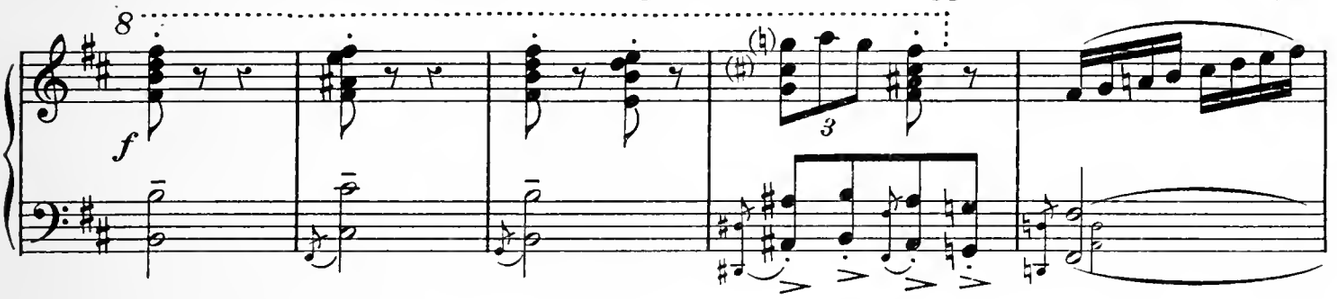

sf
p appassionato
mf
p cresc.
f
espress.
vibrato
f molto appass.
dim.
mf
più tranquillo
cresc.
f
mf
ff molto appassionato
dim.
Flûtes
mf
mf
espress.
Harpe


dim.
cresc. molto
f
p
Violon solo
f
p
Hautbois
Harpe
13
p
Piston Solo
cresc.

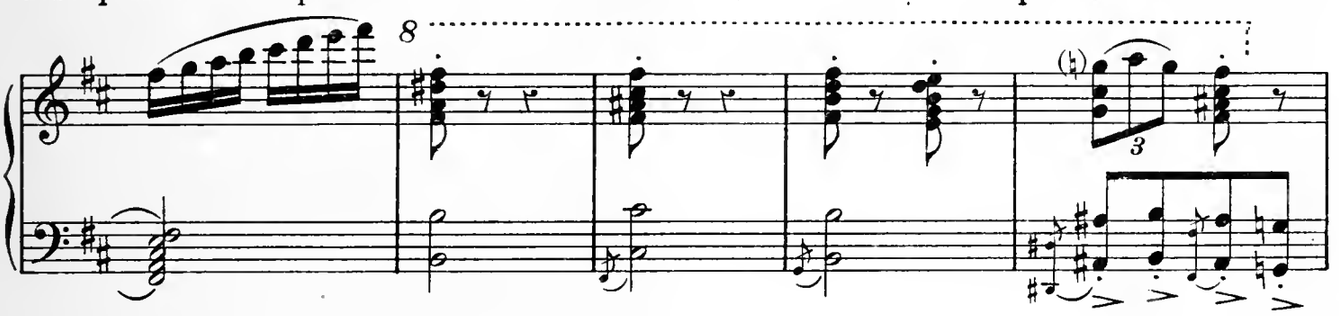




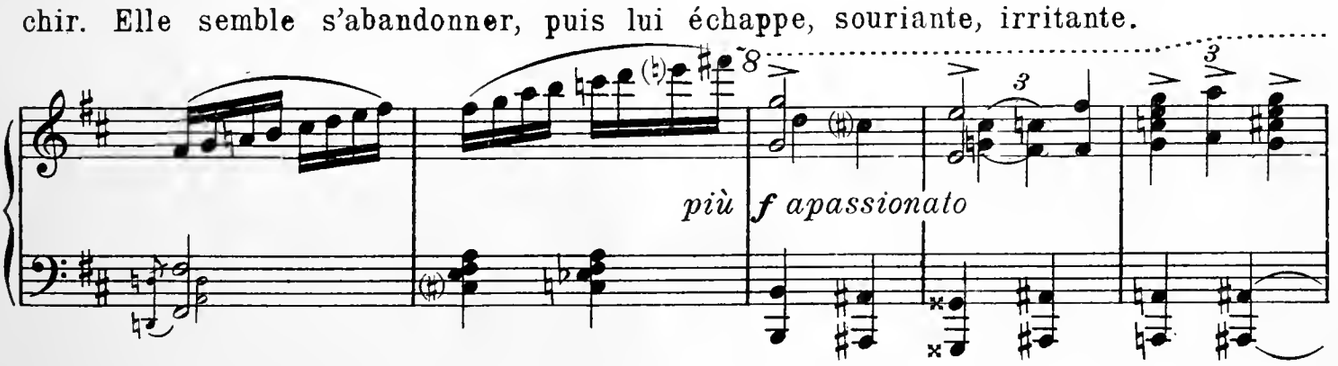
Ensemble d'un caractère double: 1º léger sautillant 2º appassionato. Le Prince, au



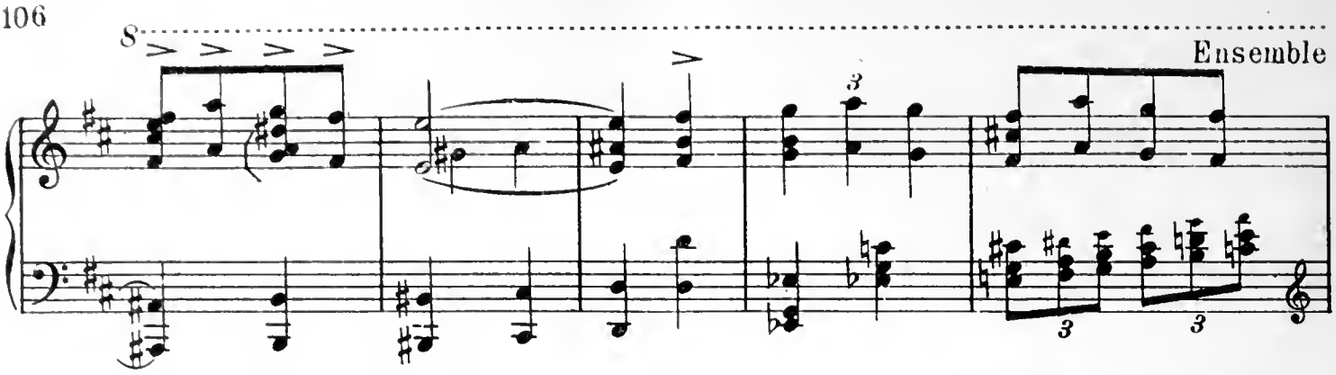
désespoir de la coquetterie cruelle de Zemroude, essaie encore cependant de la flé-



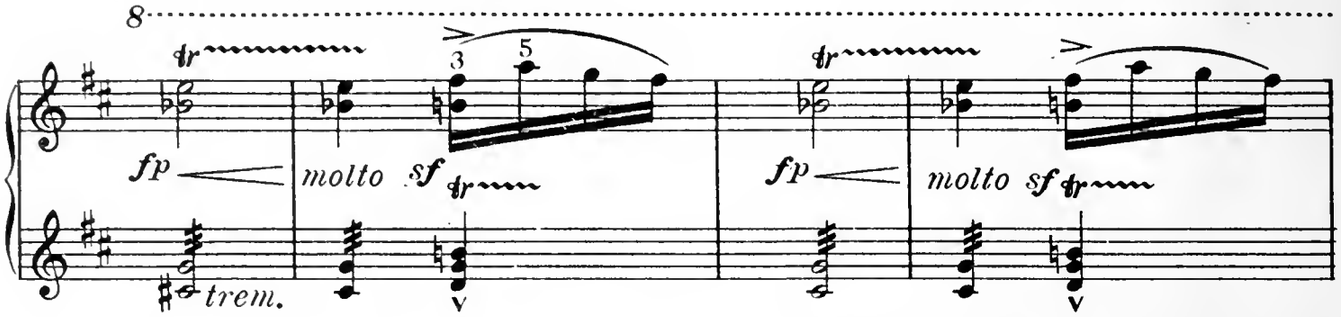
chir. Elle semble s'abandonner, puis lui échappe, souriante, irritante.



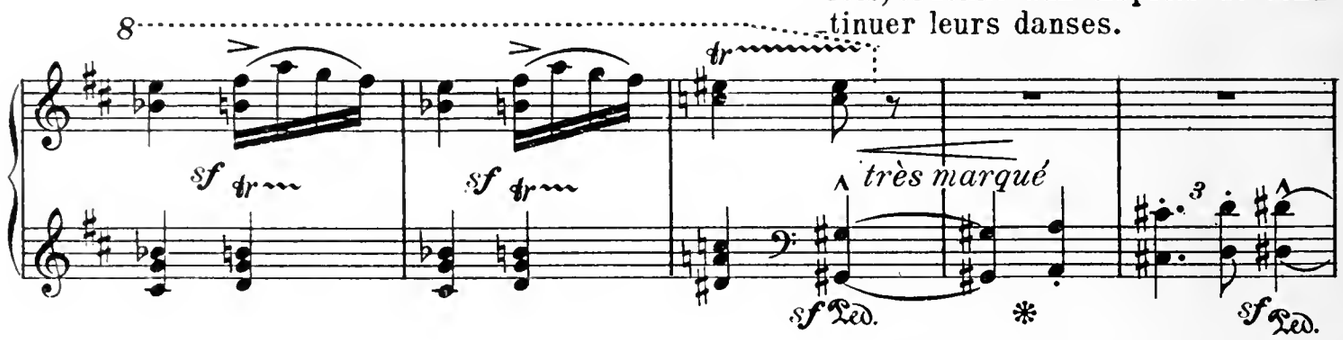
Ensemble

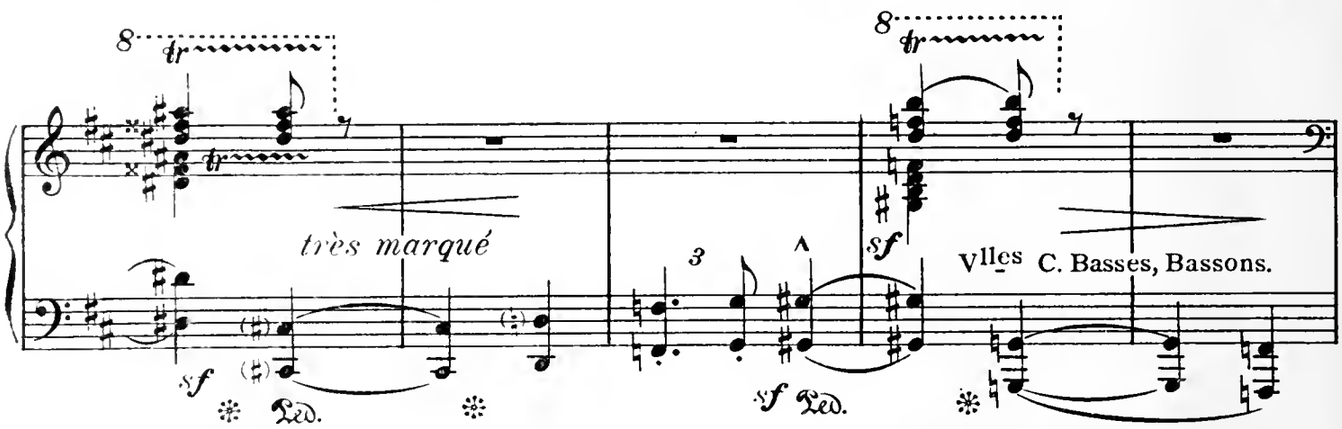


d'un rythme brisé, comme hésitant.



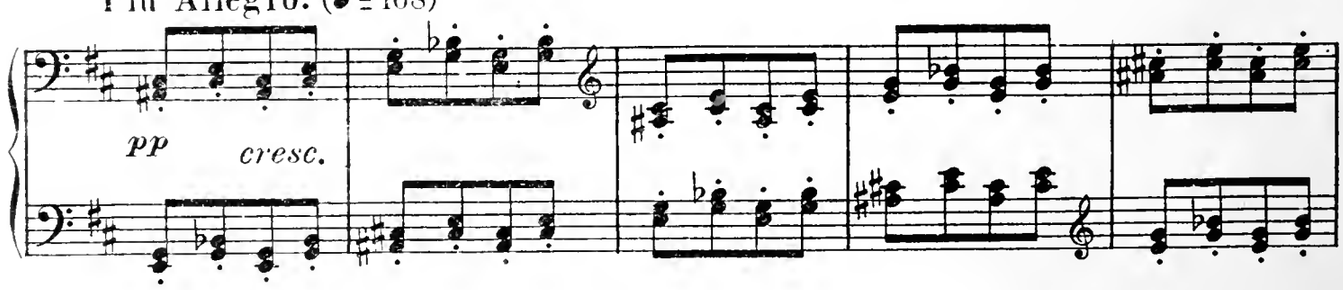
La Magicienne réapparait et, par trois fois, ordonne aux Esprits de continuer leurs danses.

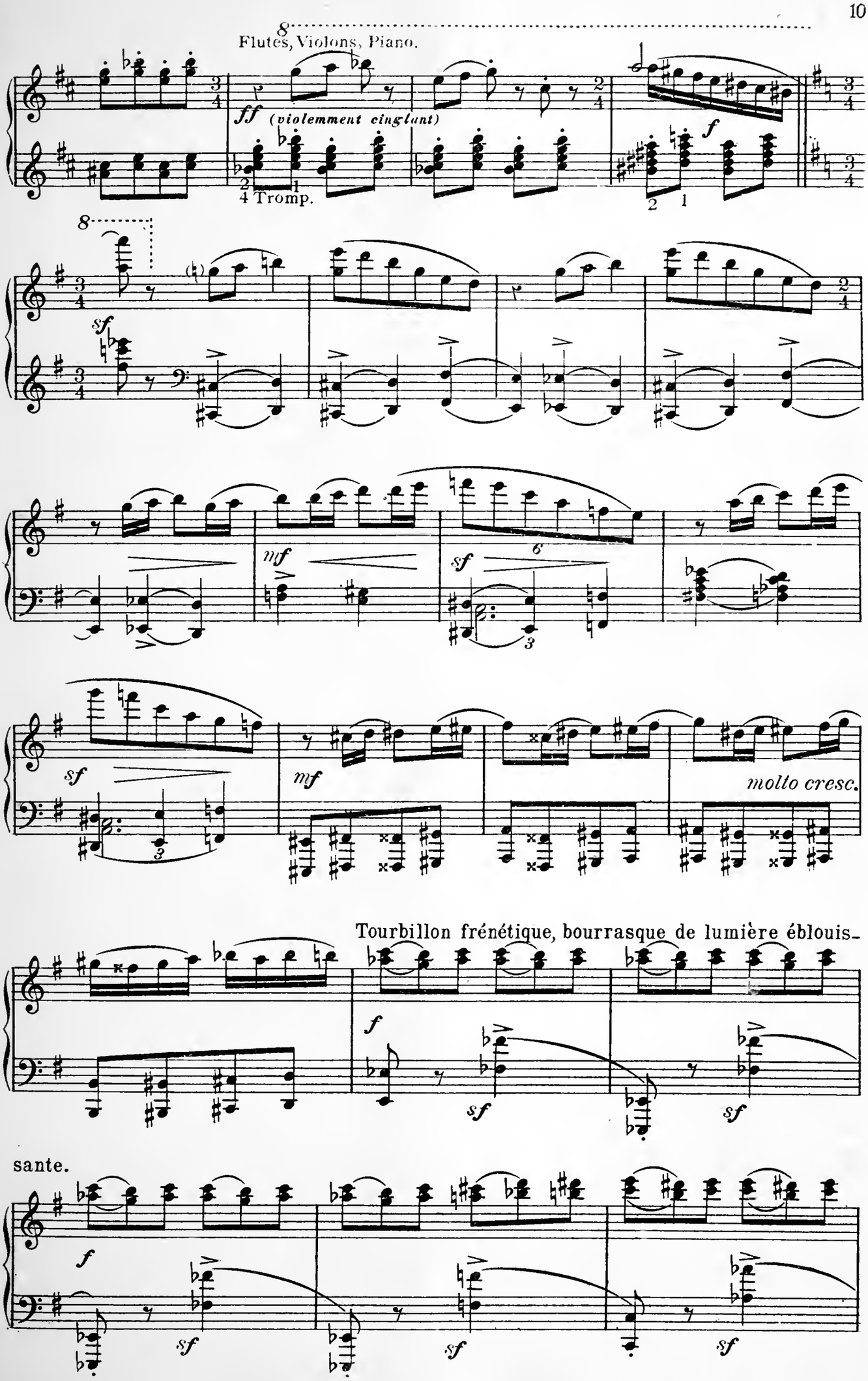


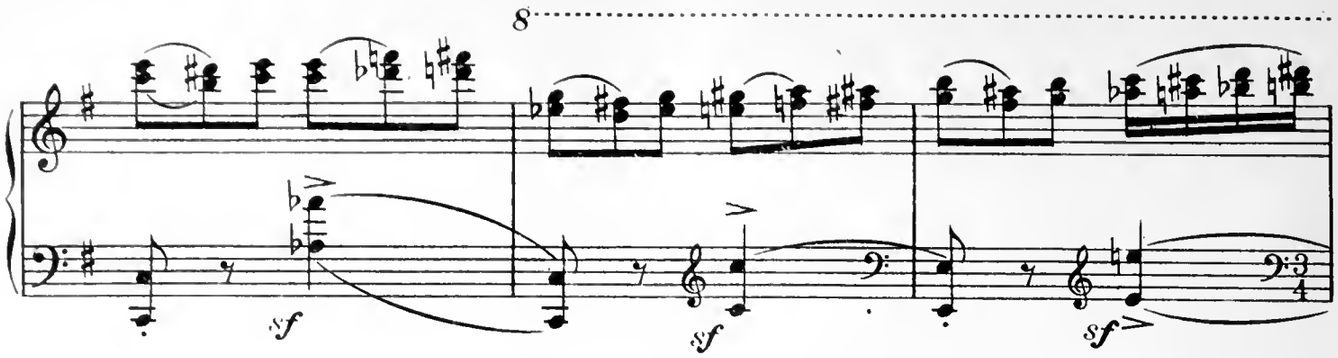


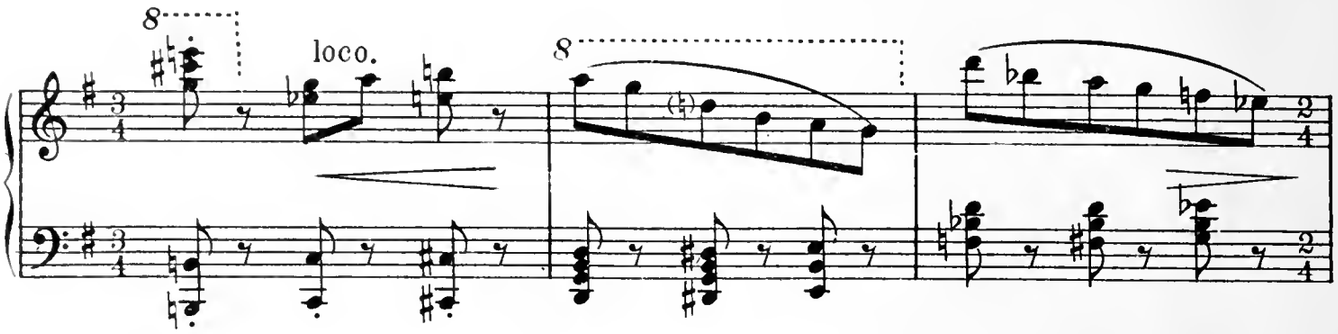
Les Esprits grotesques reviennent à charge. La ronde s'accentue graduellement. Du rose tendre, la lumière passe par des gamimes variées, de plus en plus rapides.

Piu Allegro. (♩ = 168)

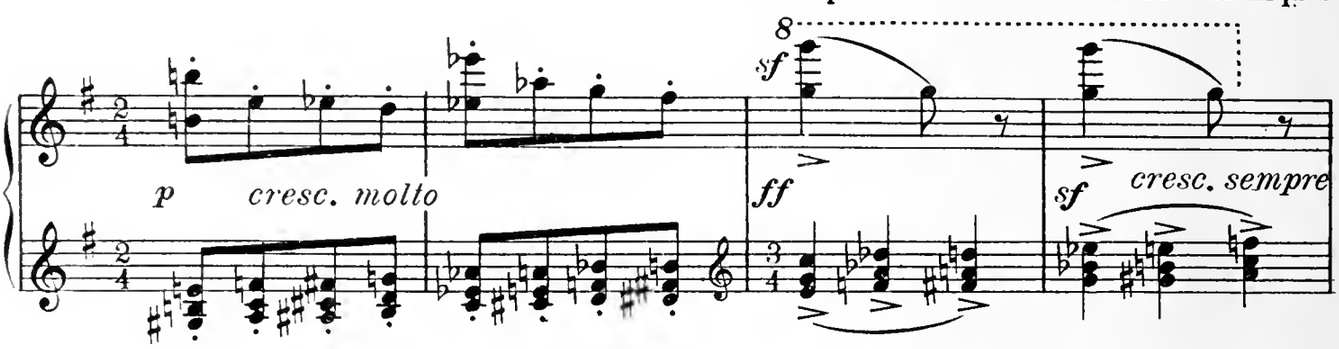



Flutes, Violons, Piano.
ff (violemment cinglant)
Tromp.
f
sf
mf
sf
sf
mf
molto cresc.
Tourbillon frénétique, bourrasque de lumière éblouis-
f
sf
sf
sante.
f
sf
sf
sf



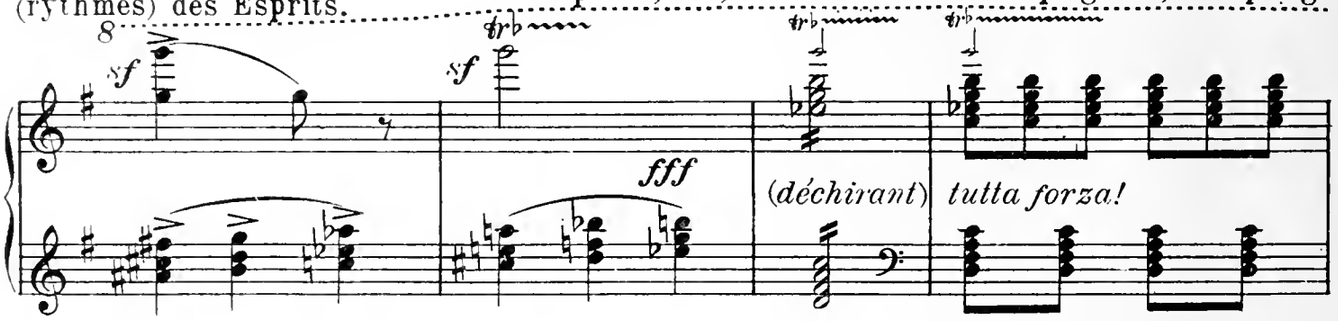


Triomphe de Zemroude. Saluts ironiques

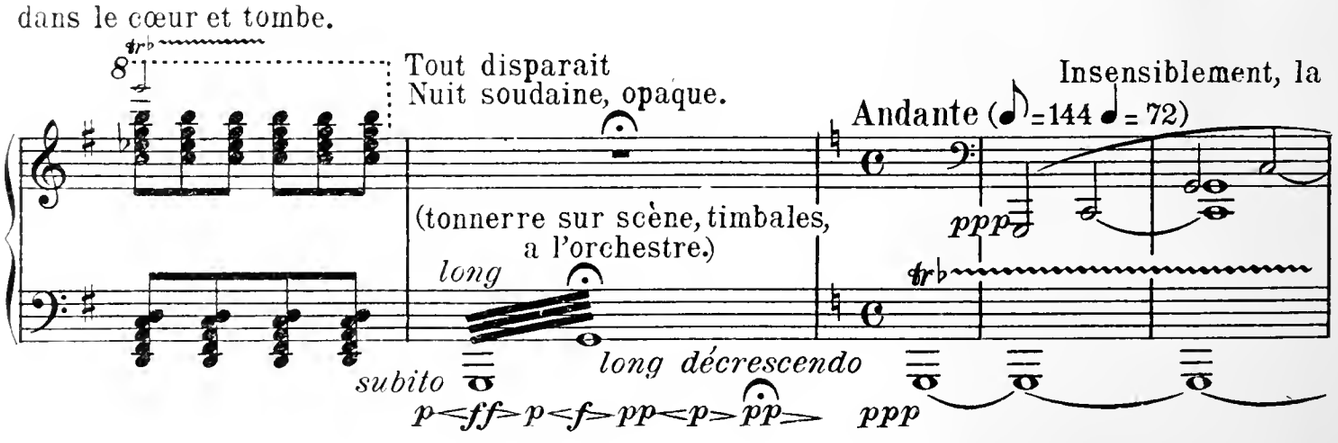


(rythmés) des Esprits.

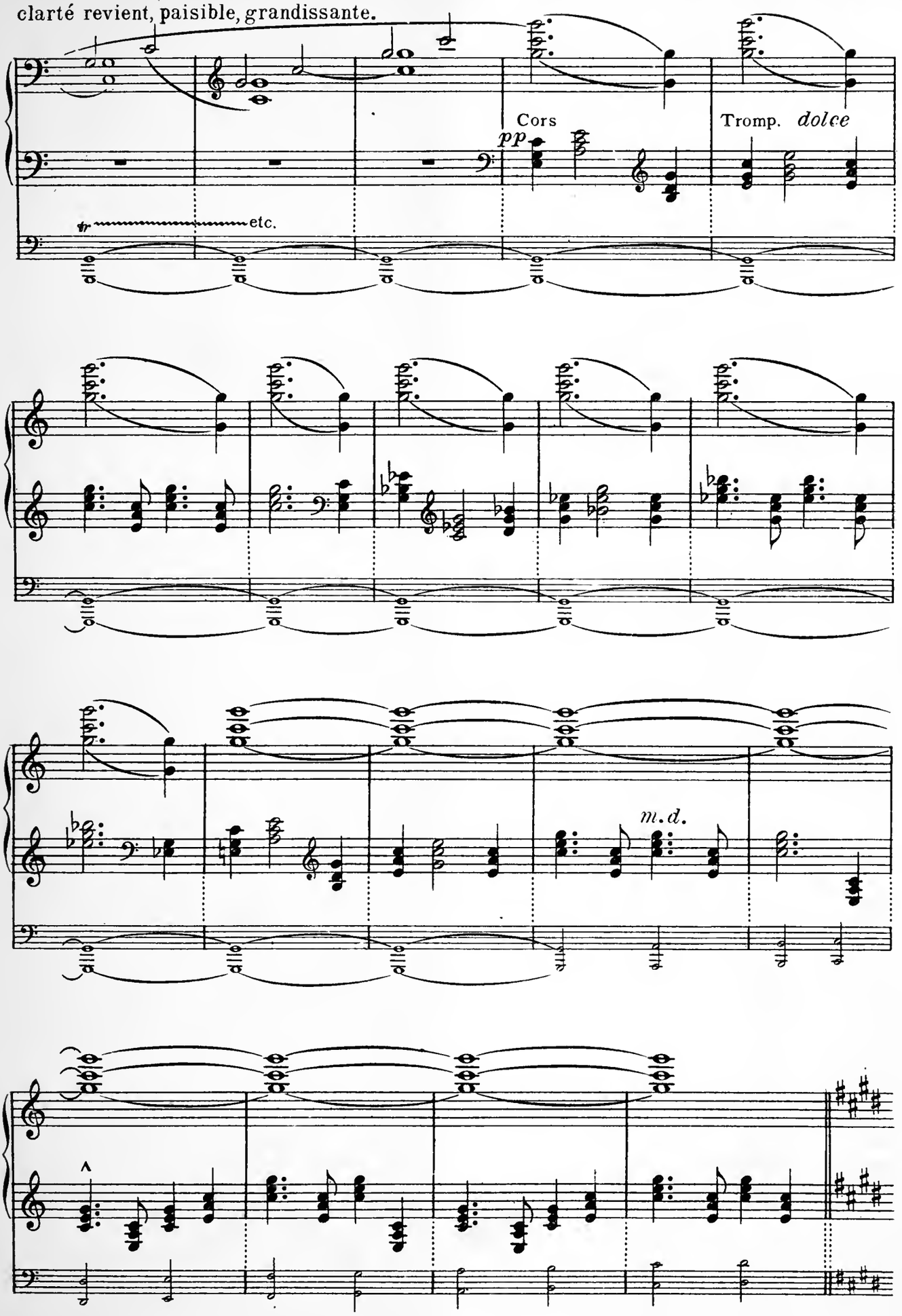
Eperdu, fou, le Prince saisit son poignard, se le plonge



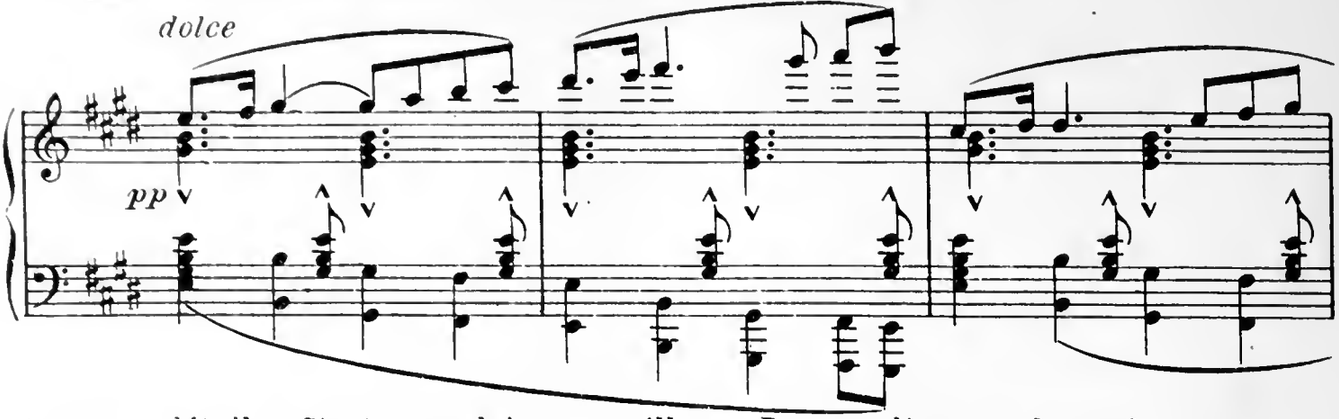
dans le cœur et tombe.



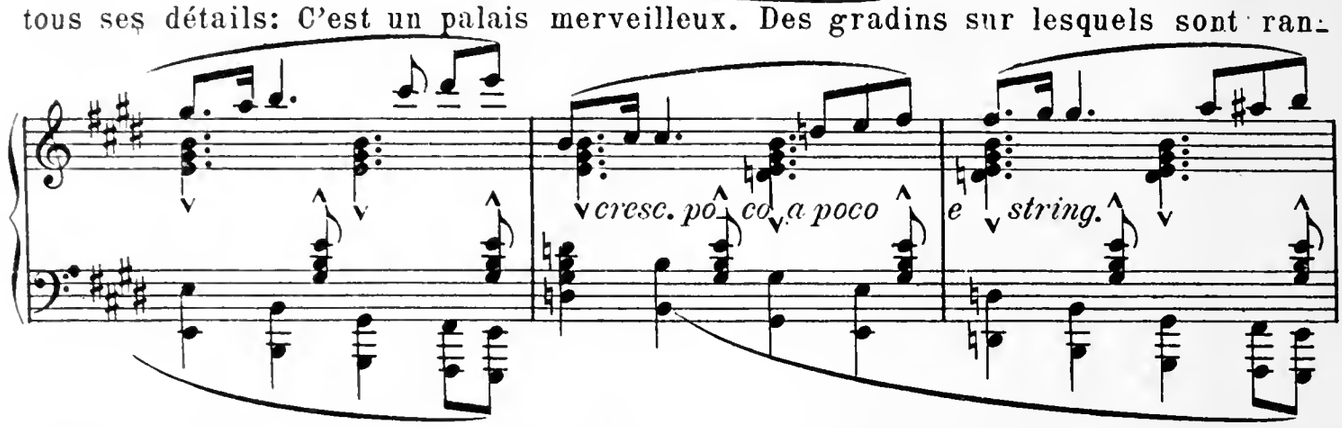
clarté revient, paisible, grandissante.



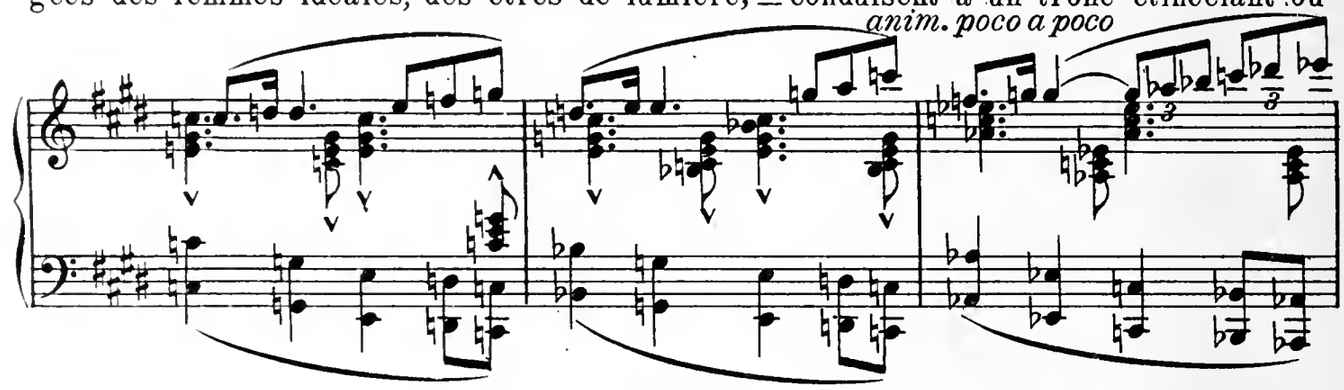
A partir d'ici le tableau de fond devient plus visible, peu à peu il devient net dans



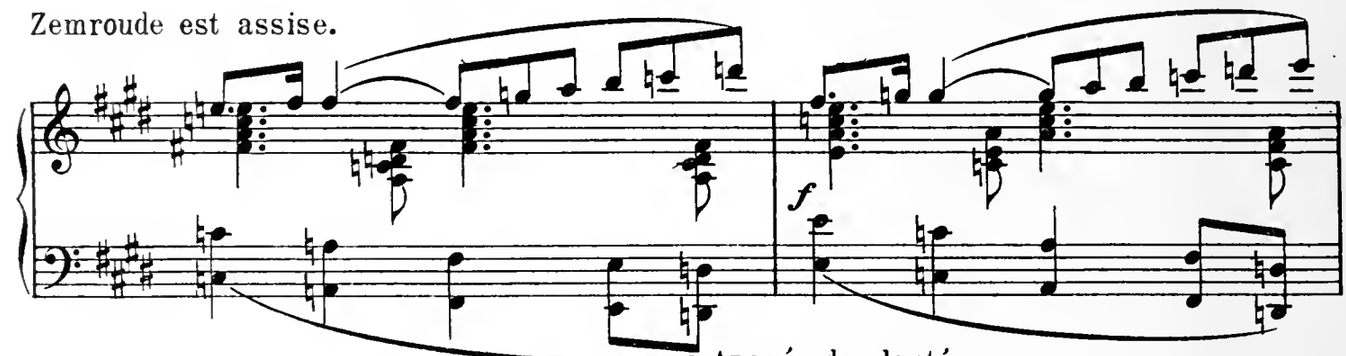
tous ses détails: C'est un palais merveilleux. Des gradins sur lesquels sont ran-



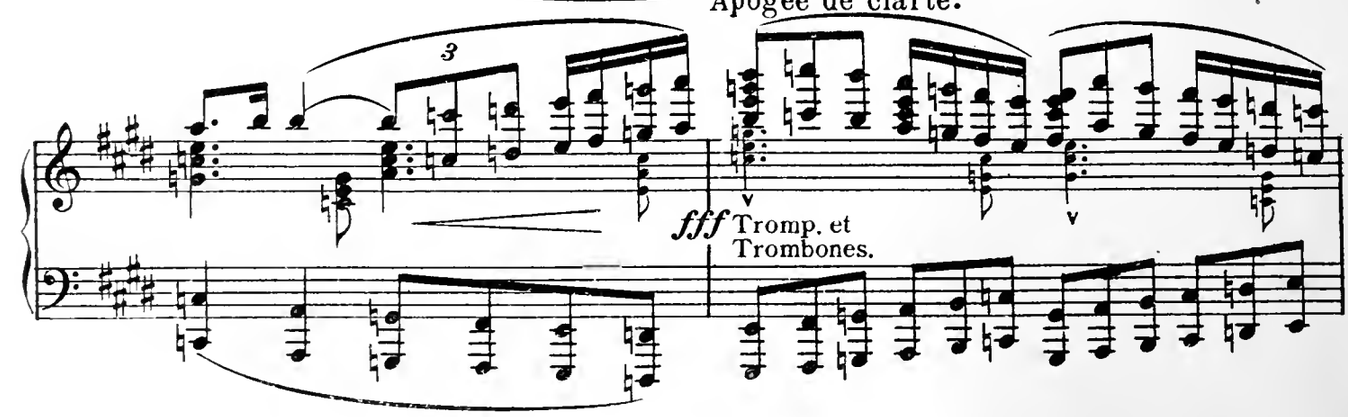
gées des femmes idéales, des êtres de lumière, — conduisent à un trône étincelant où



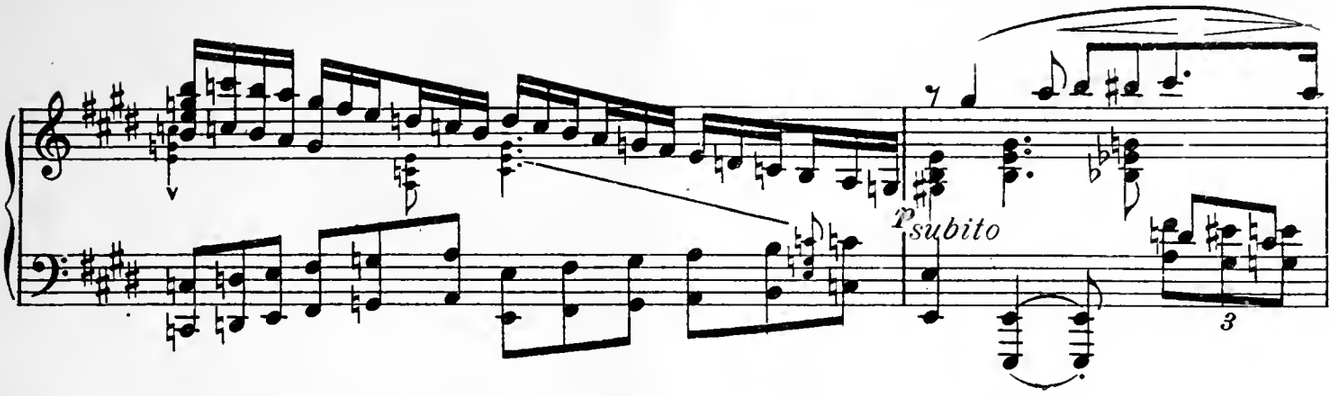
Zemroude est assise.



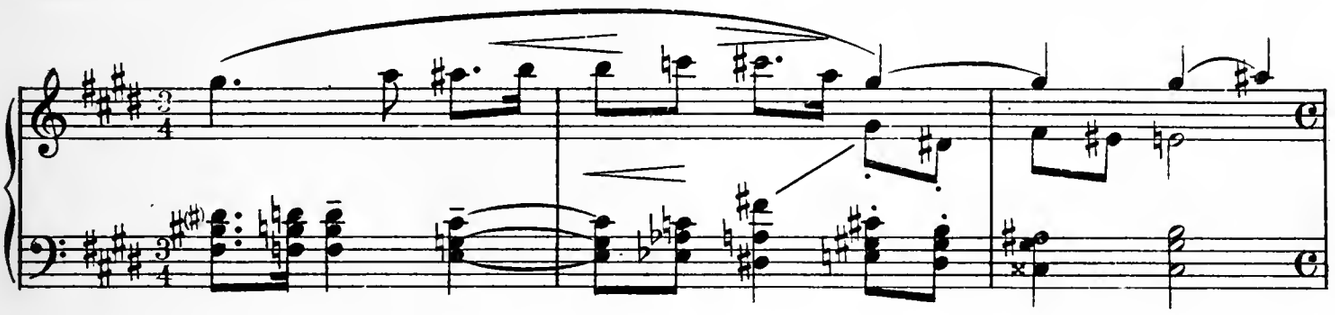
Apogée de clarté.



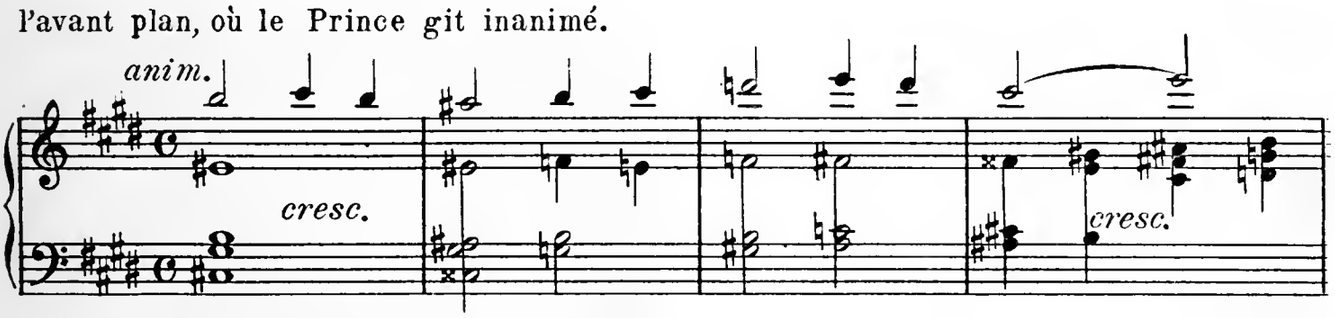
Zemroude se lève. Avec des



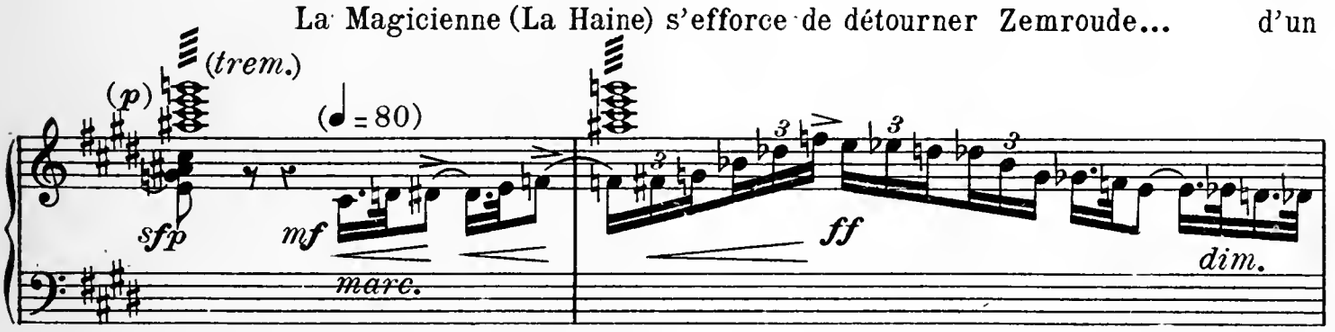
mouvements très lents, hiératique, elle descend les marches du trône et descend vers



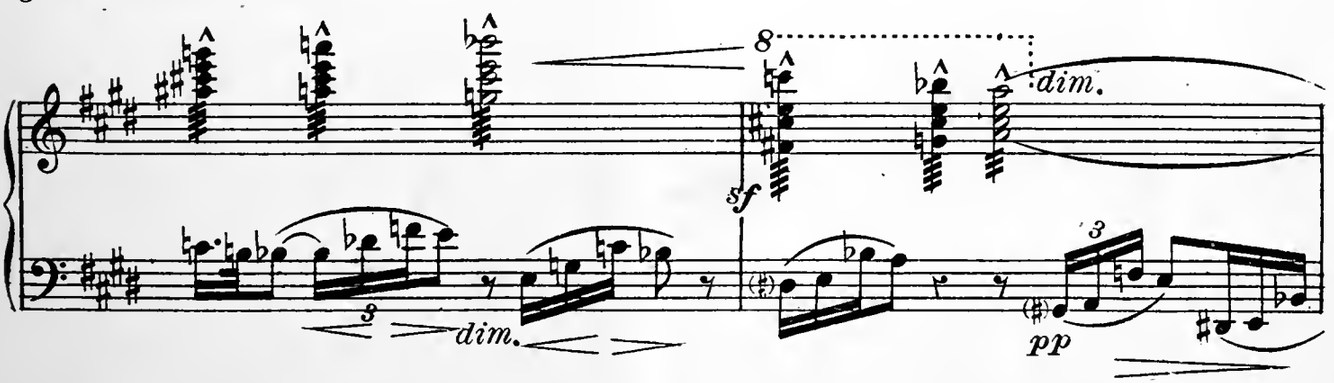
l'avant plan, où le Prince git inanimé.



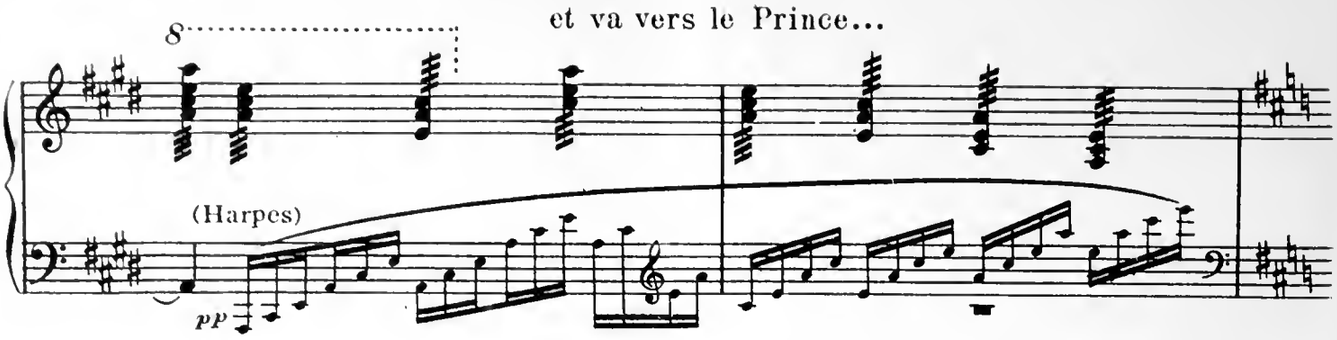
La Magicienne (La Haine) s'efforce de détourner Zemroude... d'un



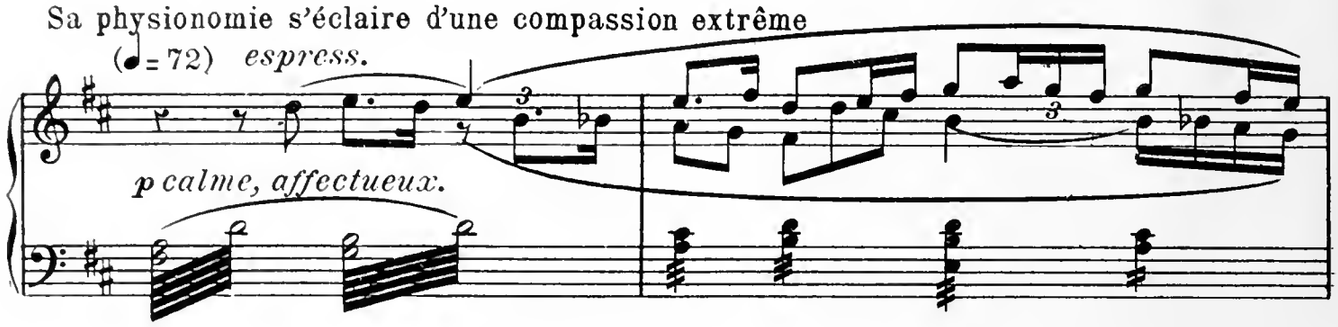
geste souverain Zemroude écarte la vieille...

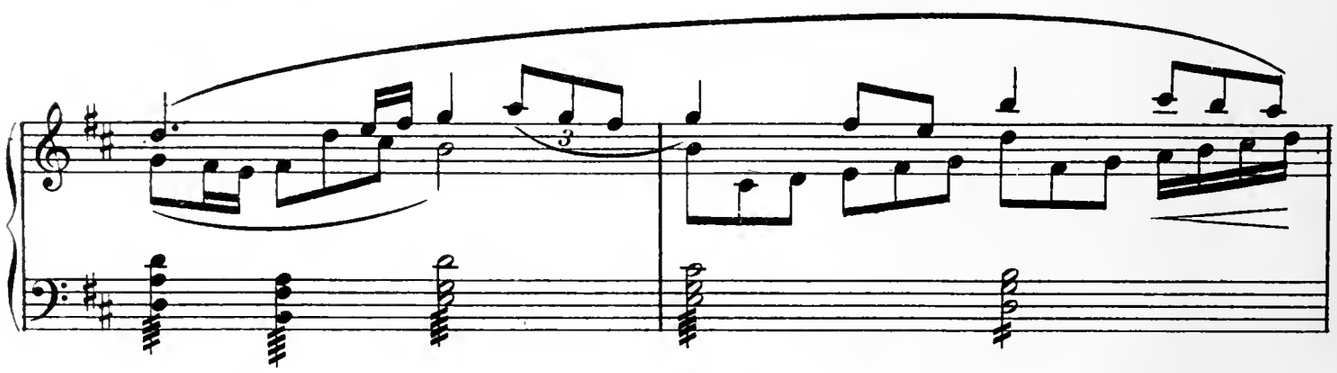


et va vers le Prince...

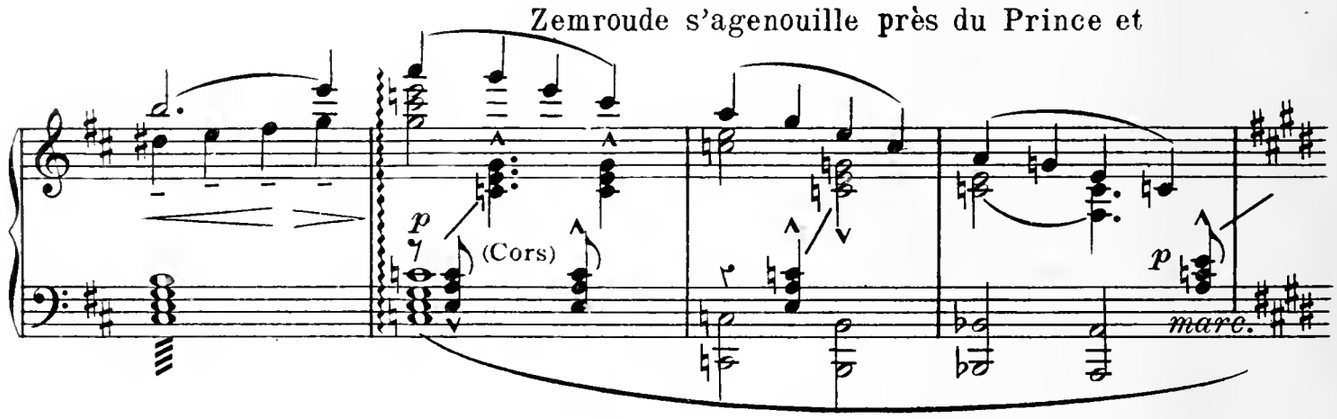


Sa physionomie s'éclaire d'une compassion extrême

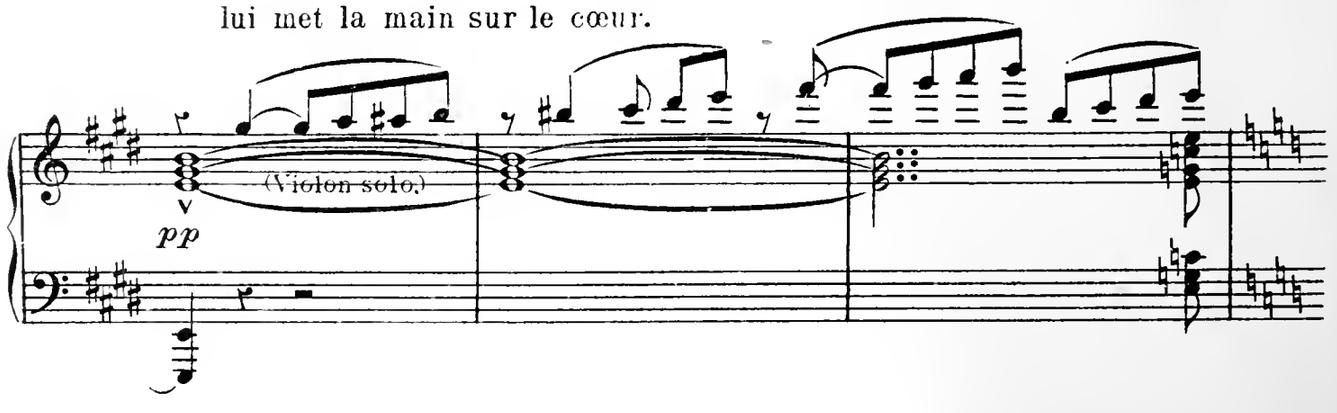




Zemroude s'agenouille près du Prince et



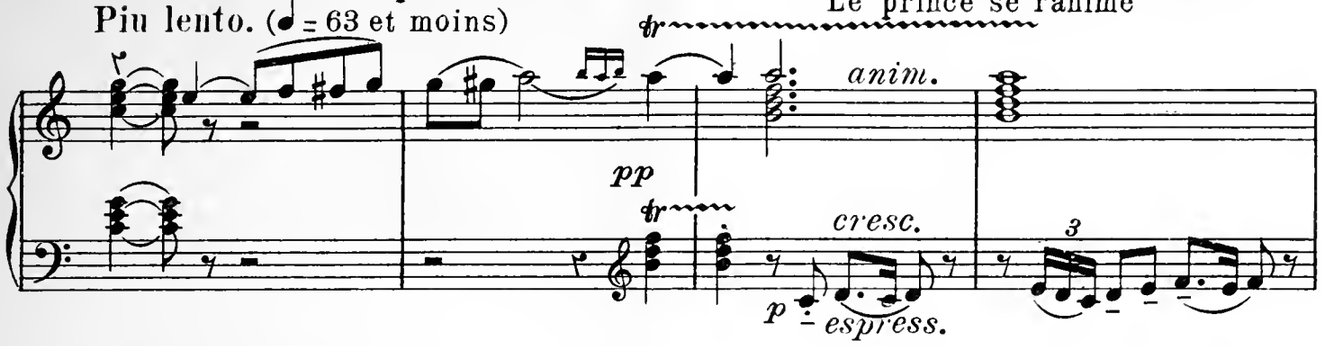
lui met la main sur le cœur.



Puis, lui soulevant doucement la tête
elle lui donne le baiser de pardon et d'amour

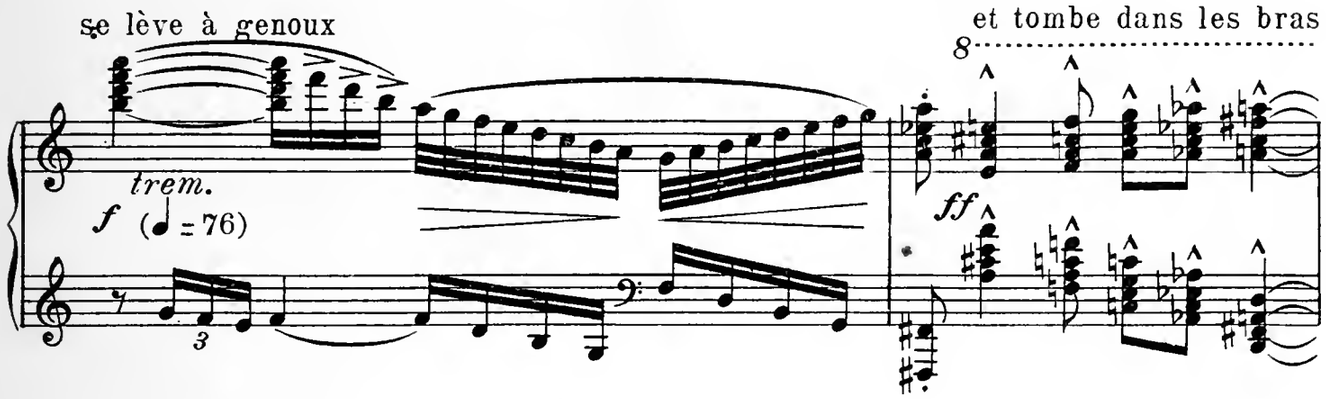
Più lento. (♩ = 63 et moins)

Le prince se ranime



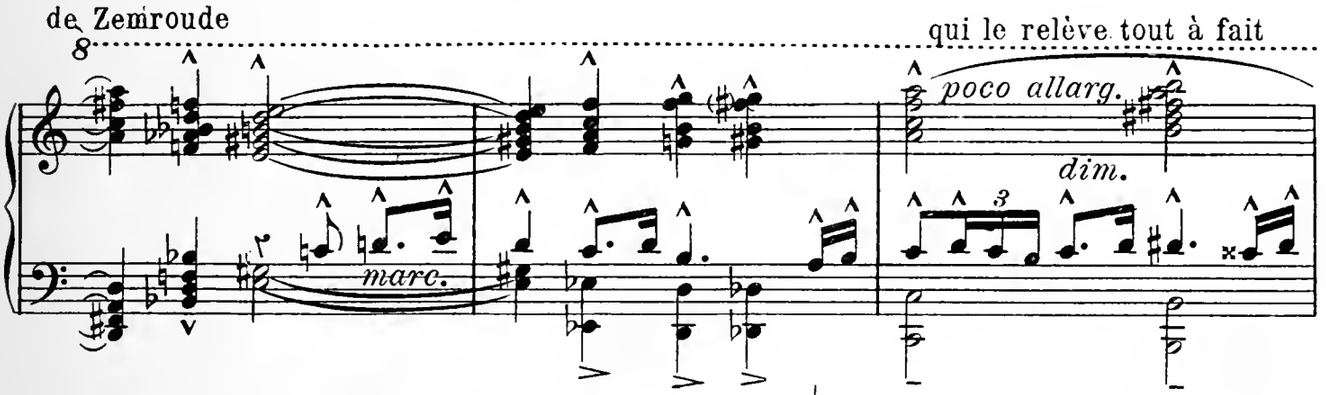
se lève à genoux

et tombe dans les bras



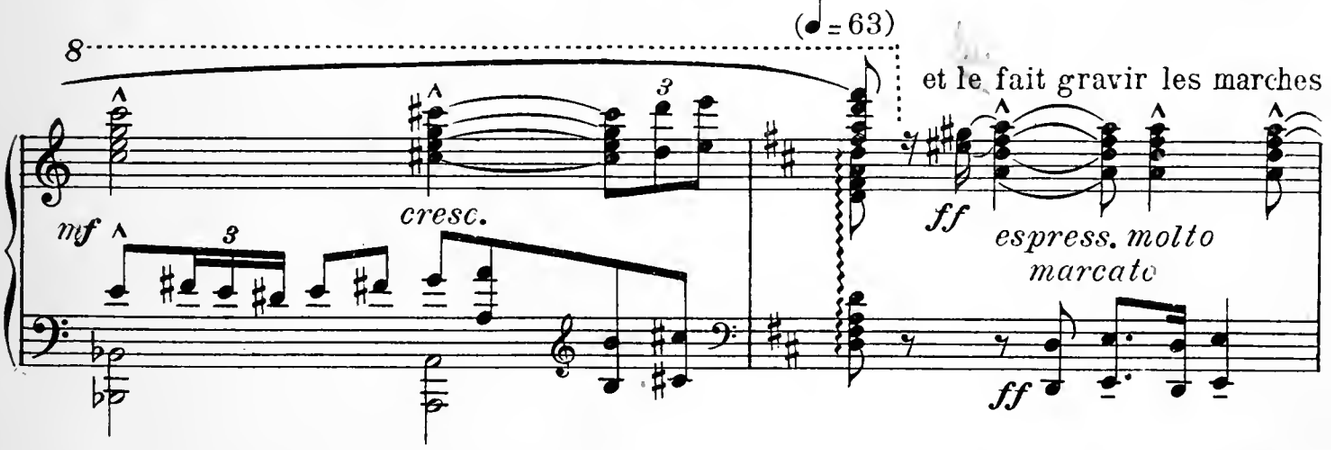
de Zemroude

qui le relève tout à fait

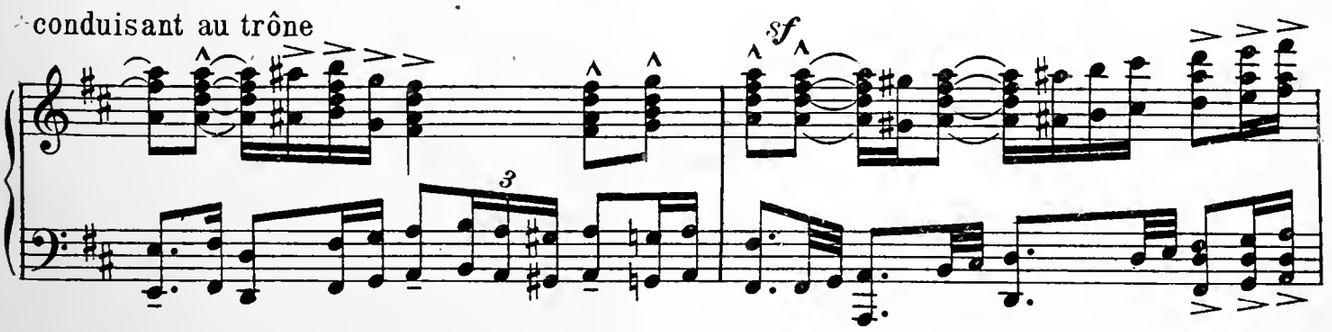


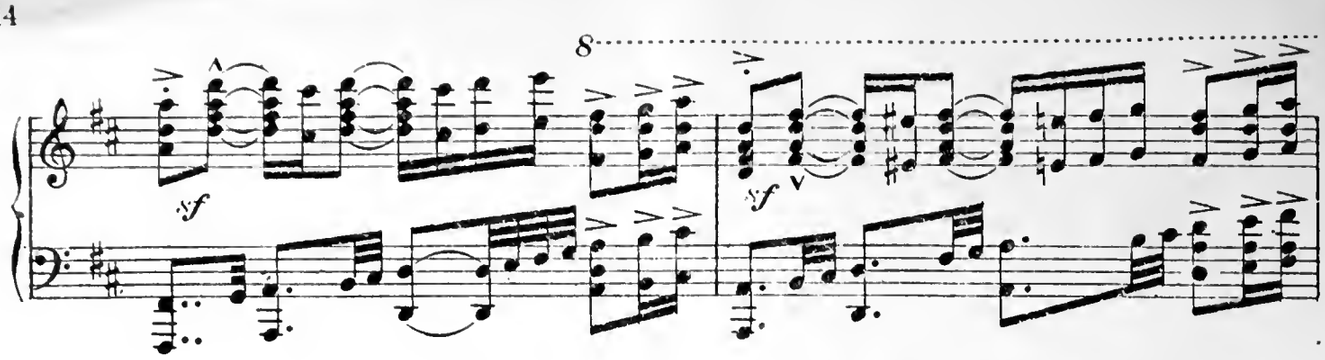
(♩ = 63)

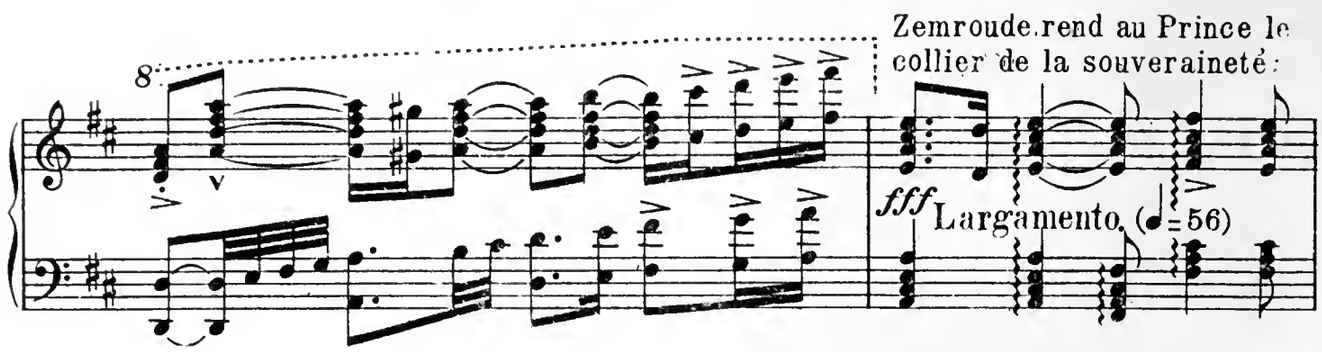
et le fait gravir les marches



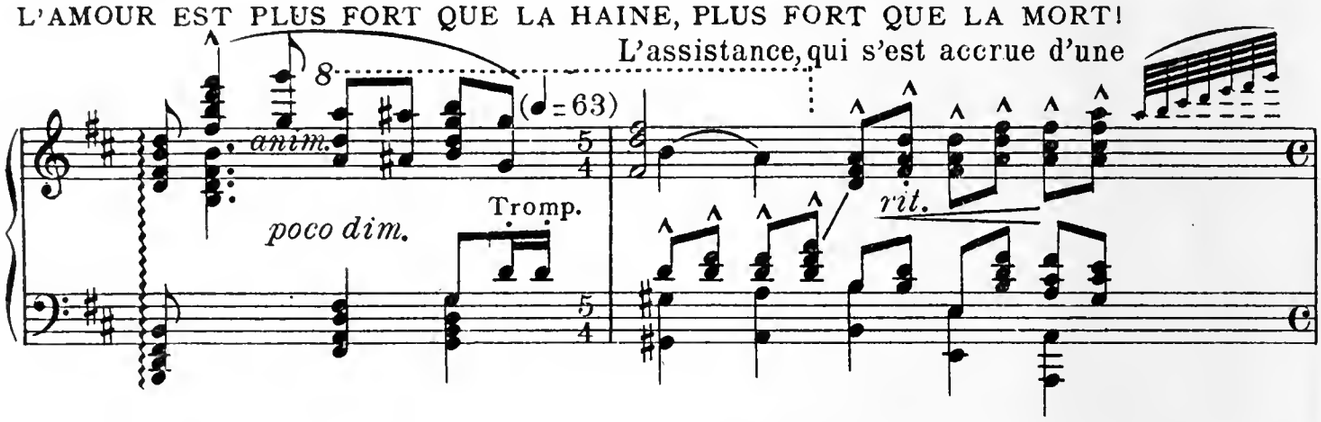
conduisant au trône



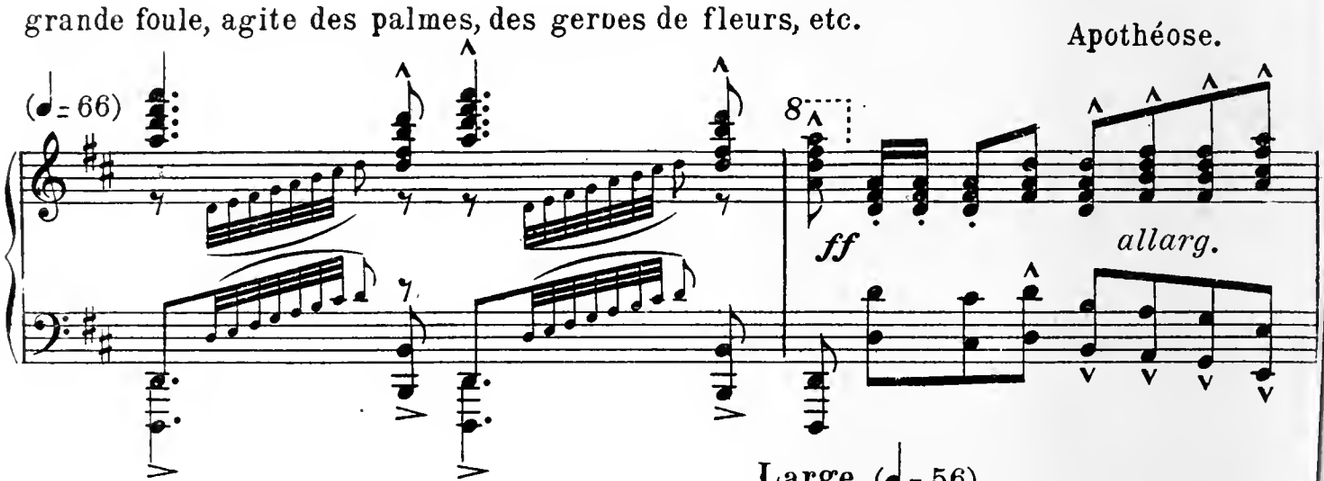


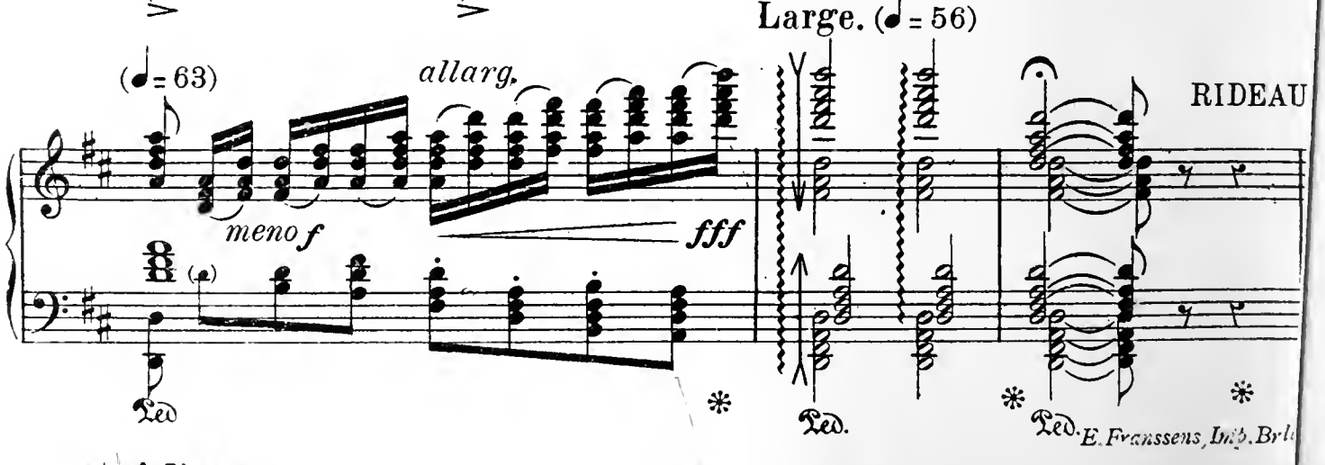


L'AMOUR EST PLUS FORT QUE LA HAINE, PLUS FORT QUE LA MORT!



grande foule, agite des palmes, des gerbes de fleurs, etc.





E. Fransens, Imp. Brx

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