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POUR PIANO

A QUATRE MAINS

1

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Ballet en trois Actes

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2

SYLVIA

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PAR

RENAUD DE VILBAC

CLOSED SHELF

PARIS

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COPPÉLIA

BALLET
DE
LÉO DELIBES

Partition pour Piano à 4 mains

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COPPÉLIA

BALLET en 3 ACTES de **LÉO DELIBES**

N° 1.

PRÉLUDE ET VALSE.

TRANSCRIT A 4 MAINS par **RENAUD DE VILBAC.**

SECONDA.

Une place publique dans une petite ville, sur les confins de la Galicie.

Andante.

PRÉLUDE.

p *Ben sostenuto.*

p

pp

Ped

Cres.

Dim.

M.D.

mf

p

Rall.

All.° marcato.

p

mf

COPPÉLIA

BALLET en 3 ACTES de **LÉO DELIBES**

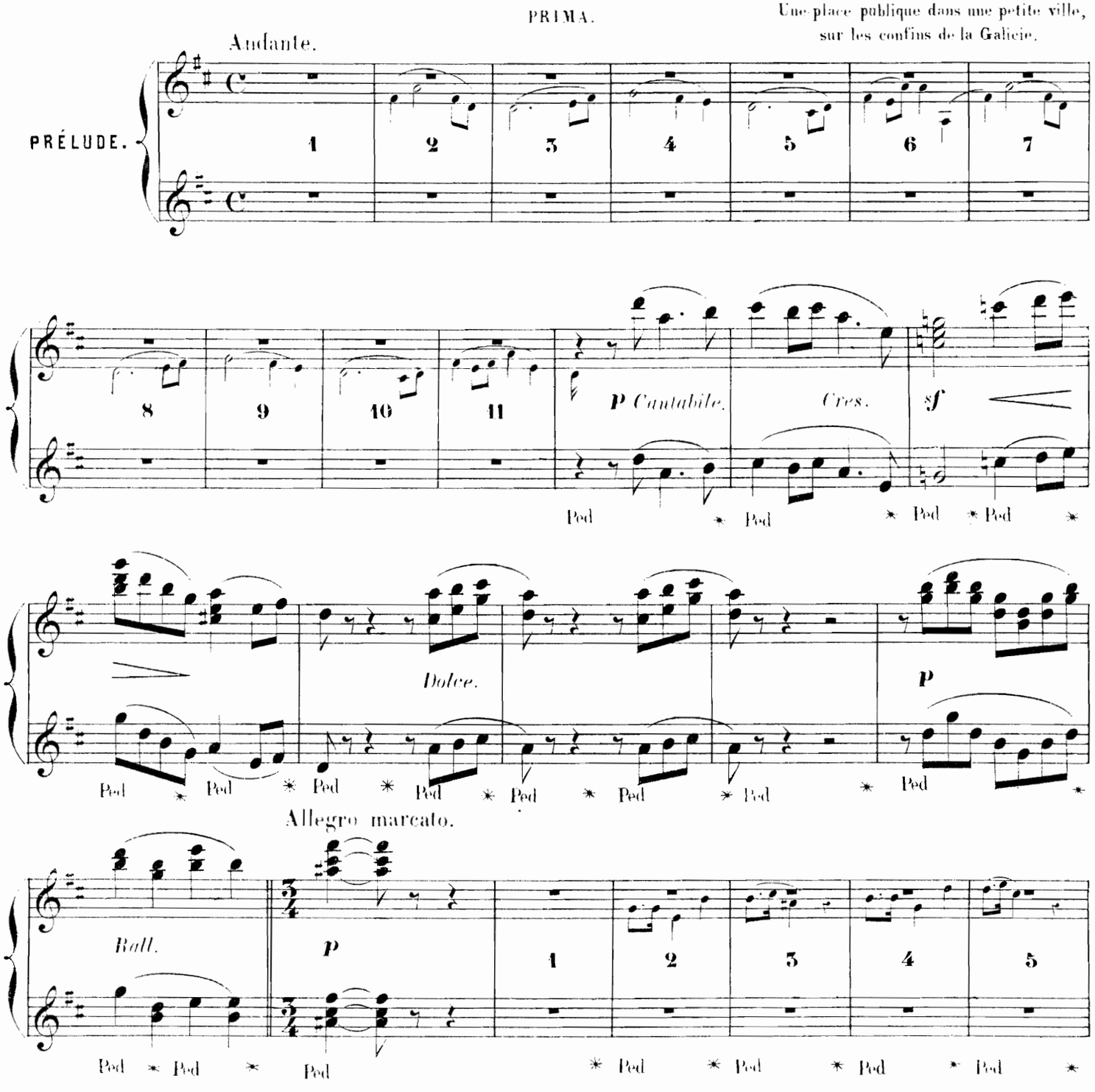
N° 1.

PRÉLUDE ET VALSE.

TRANSCRIT A 4 MAINS par **RENAUD DE VILBAC.**

PRIMA.

Une place publique dans une petite ville, sur les confins de la Galicie.



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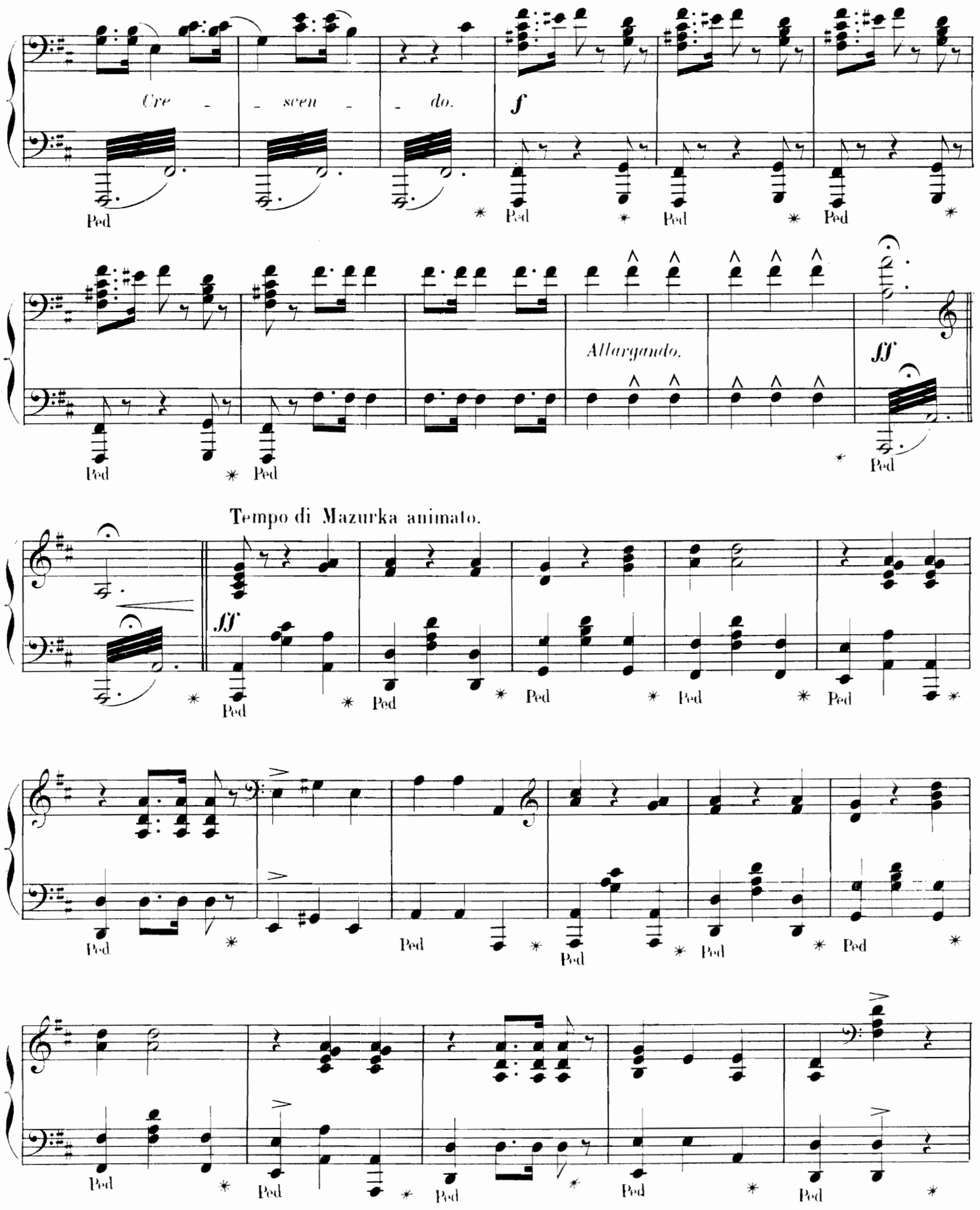
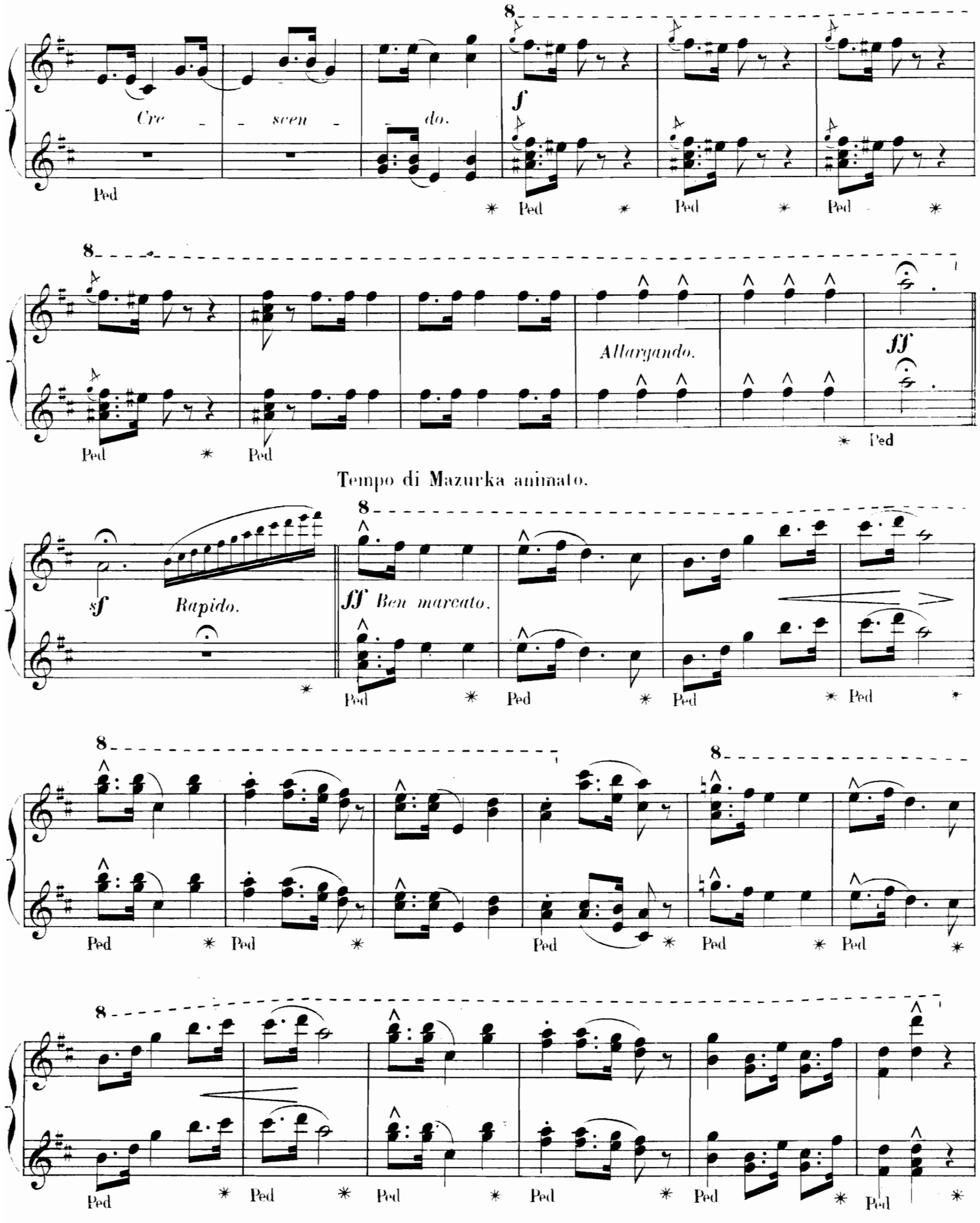
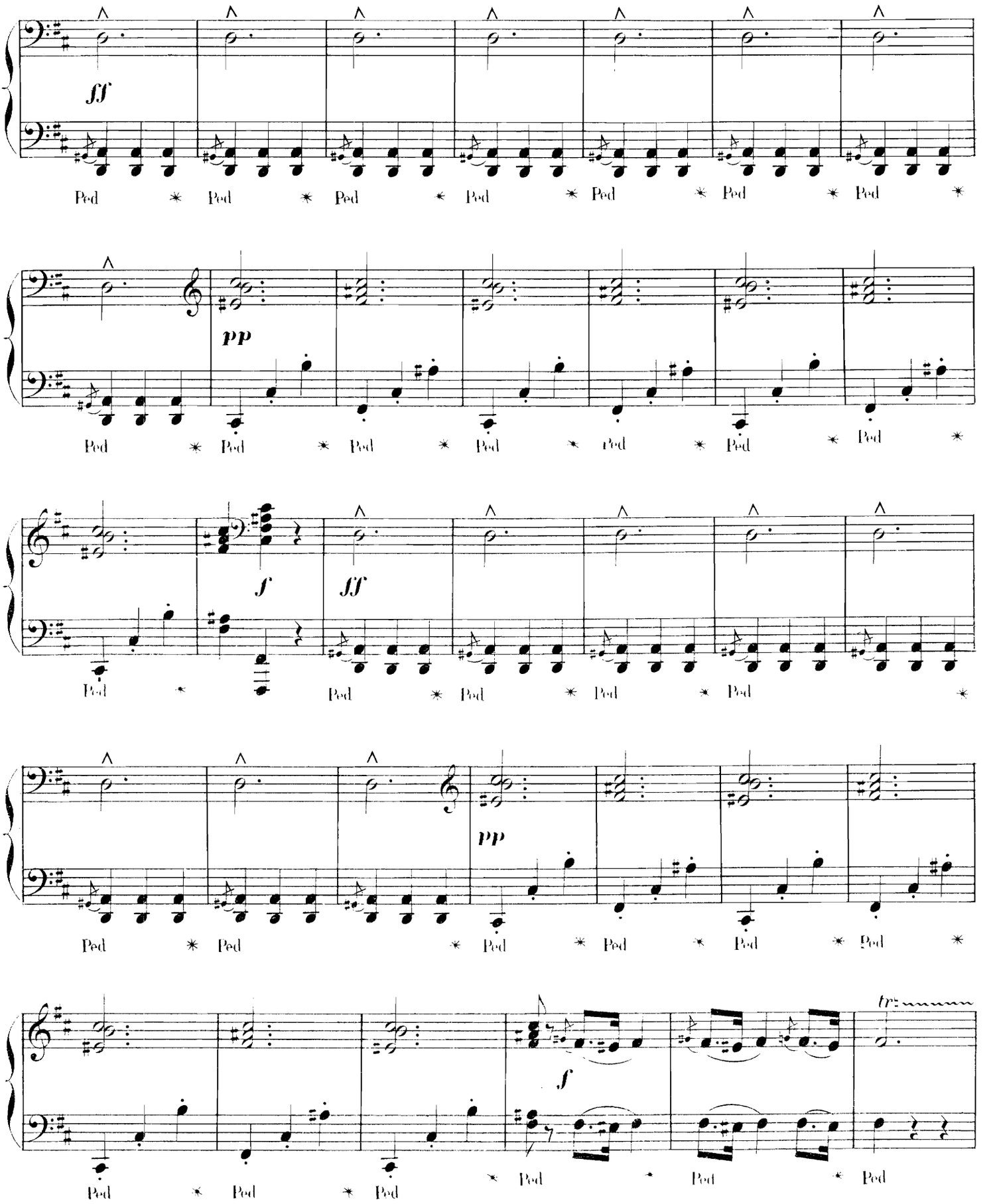


PRIMA.


Cre - scen - do.
f
Ped
Allargando.
ff
Tempo di Mazurka animato.
sf
Rapido.
ff Ben marcato.

SECONDA.



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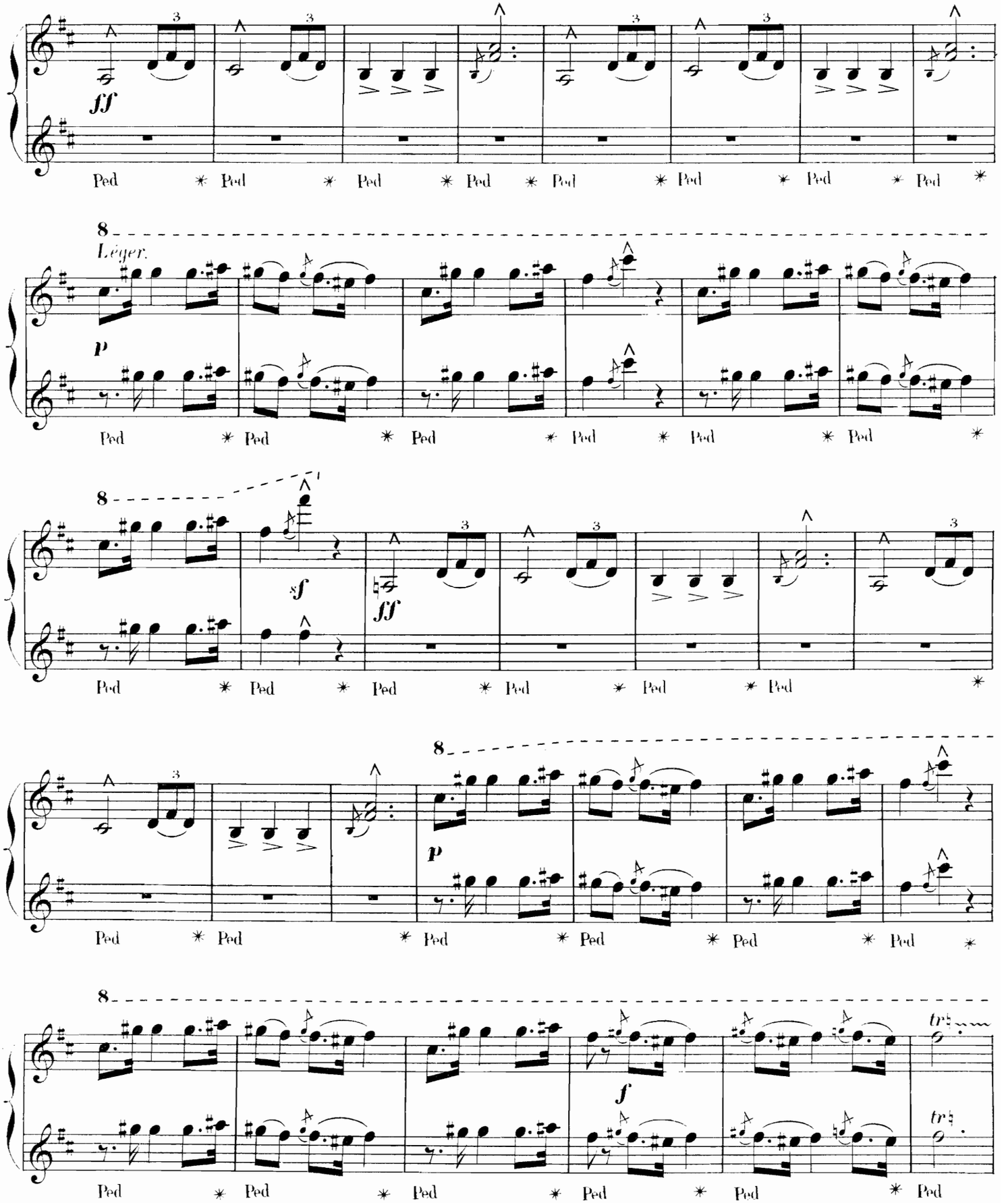

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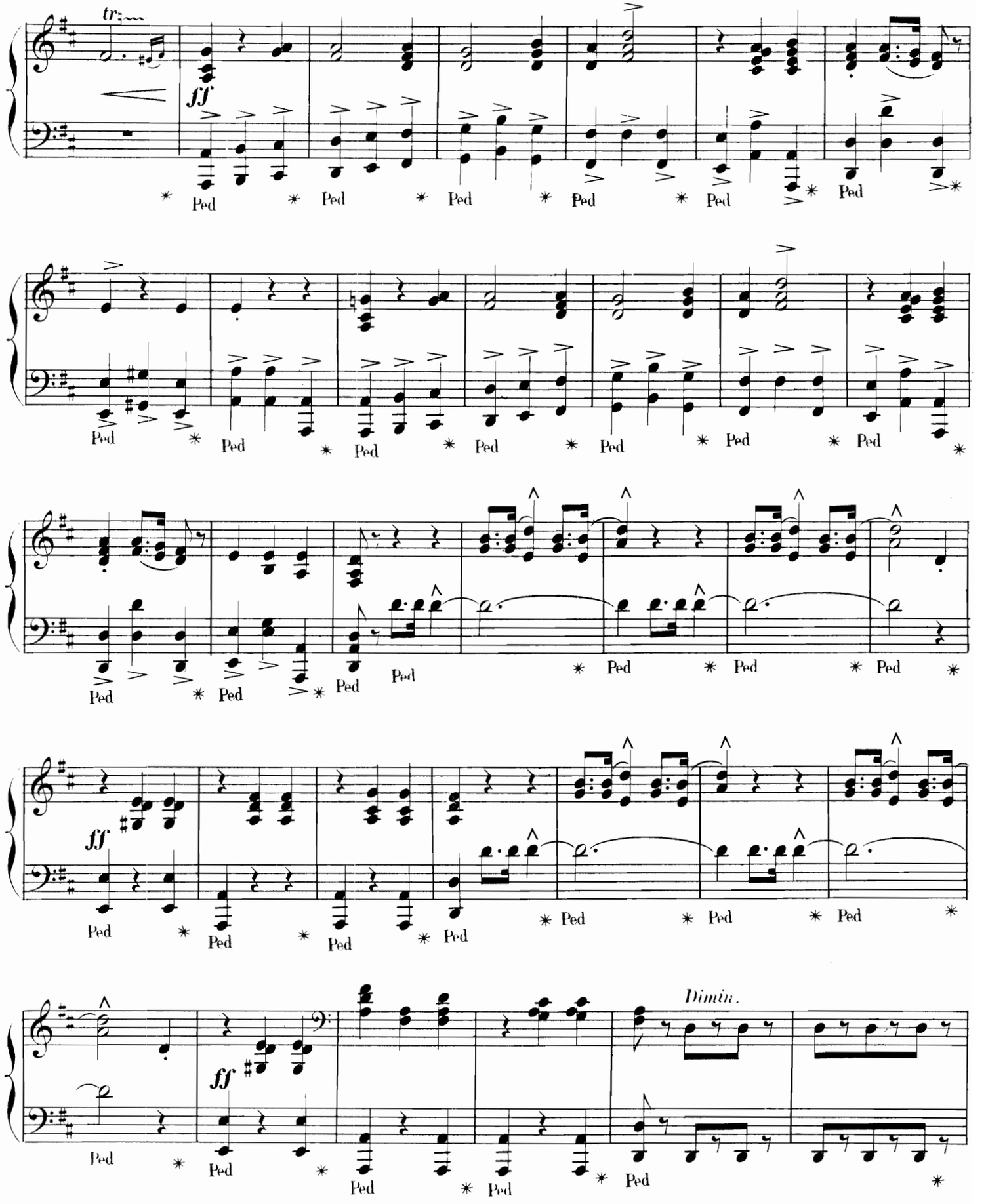

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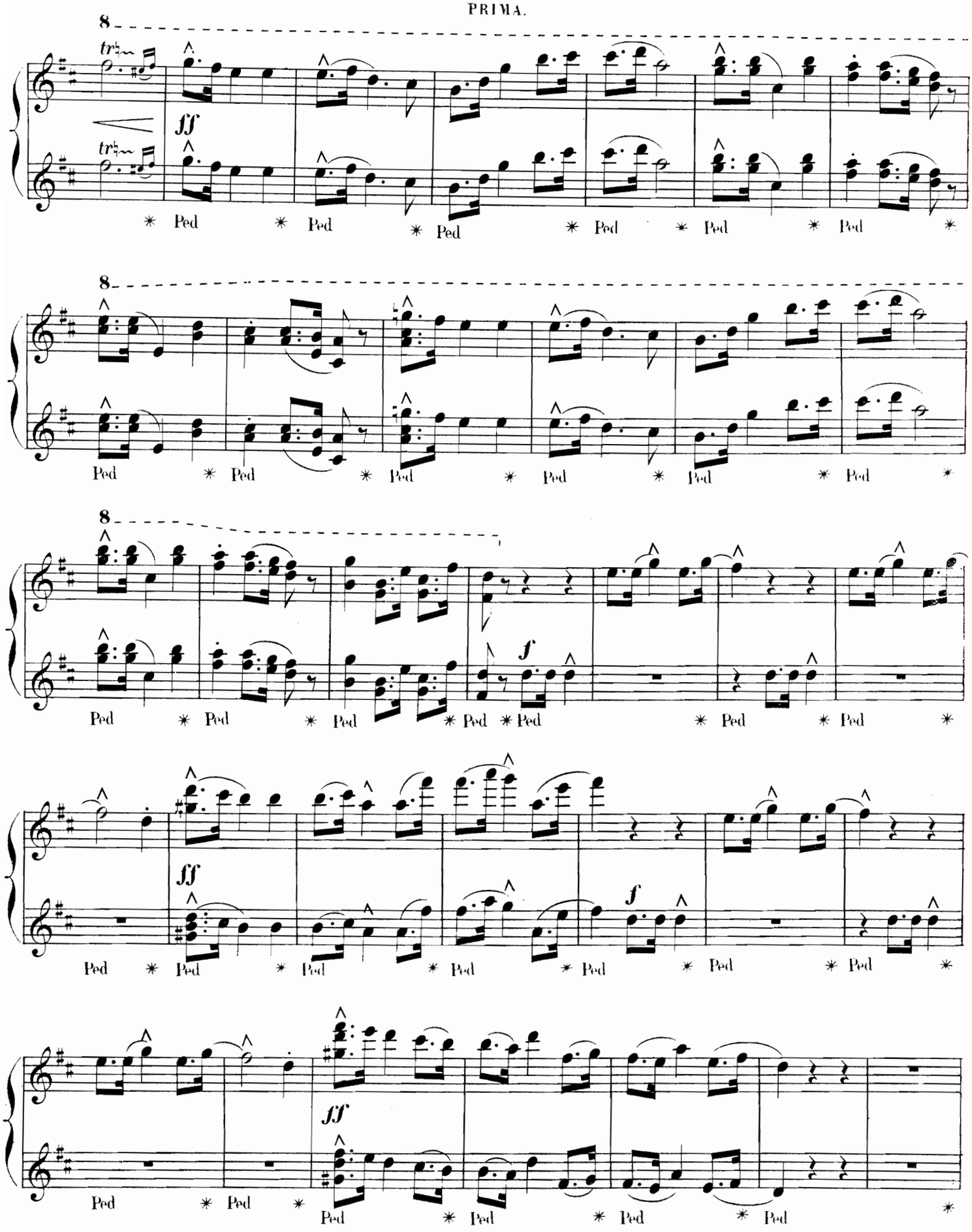

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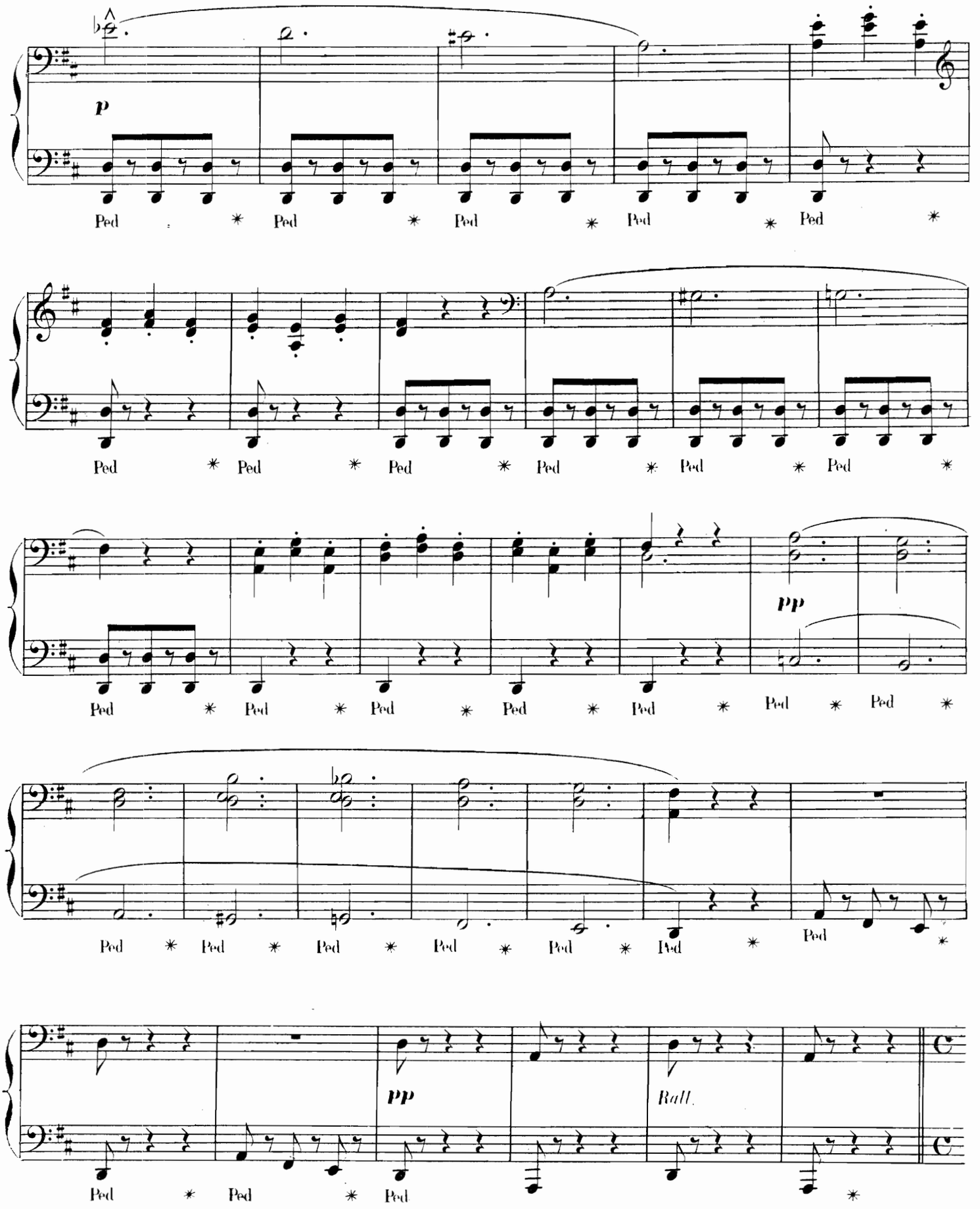

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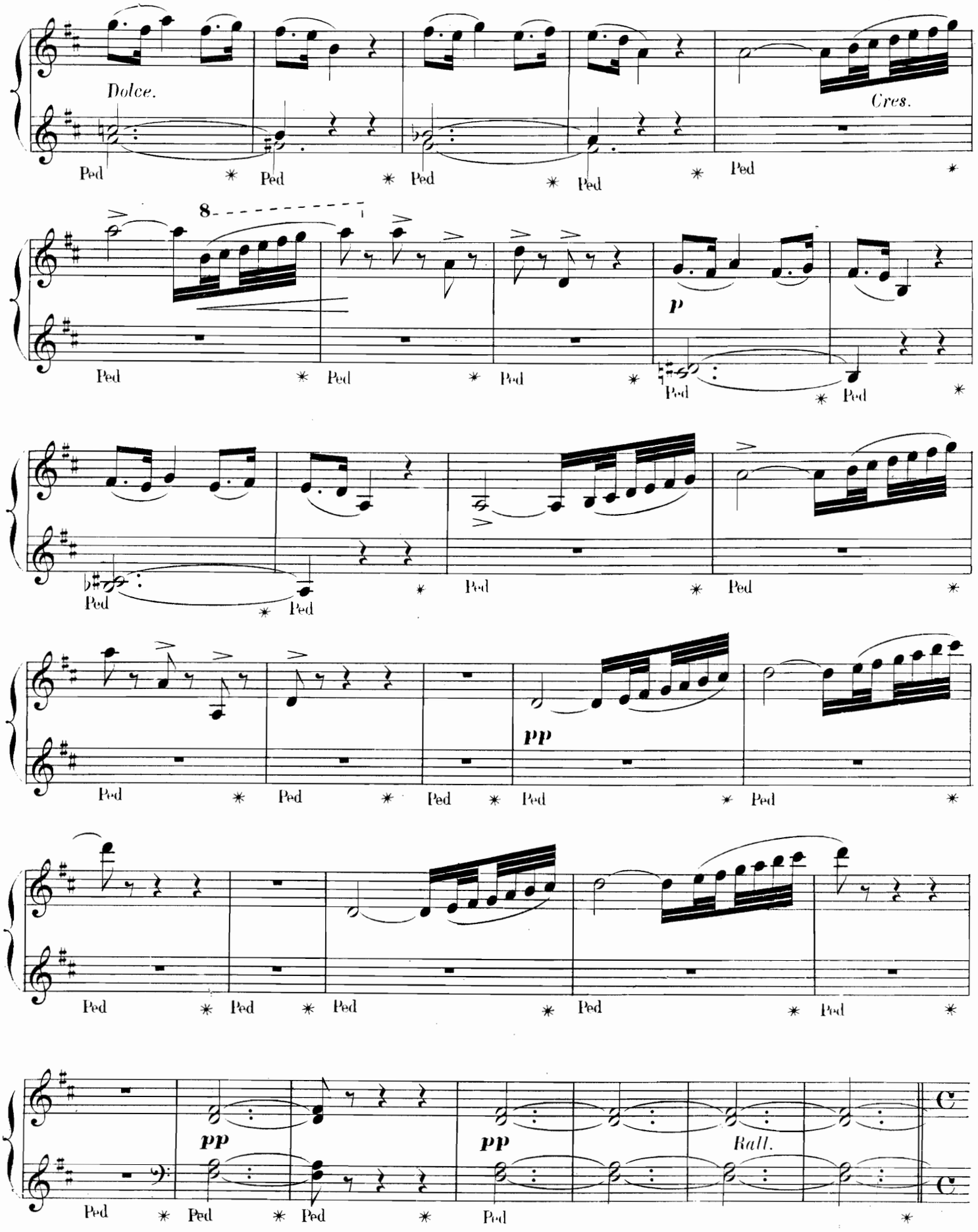
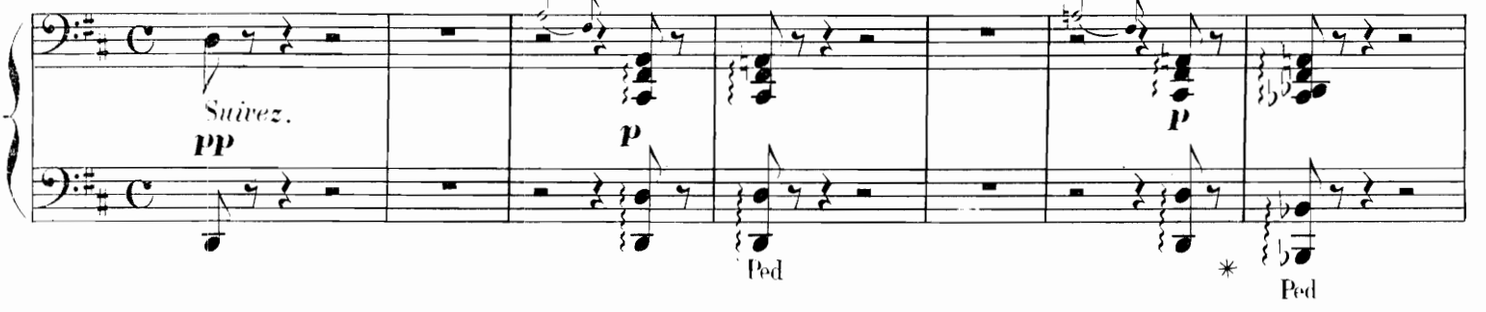
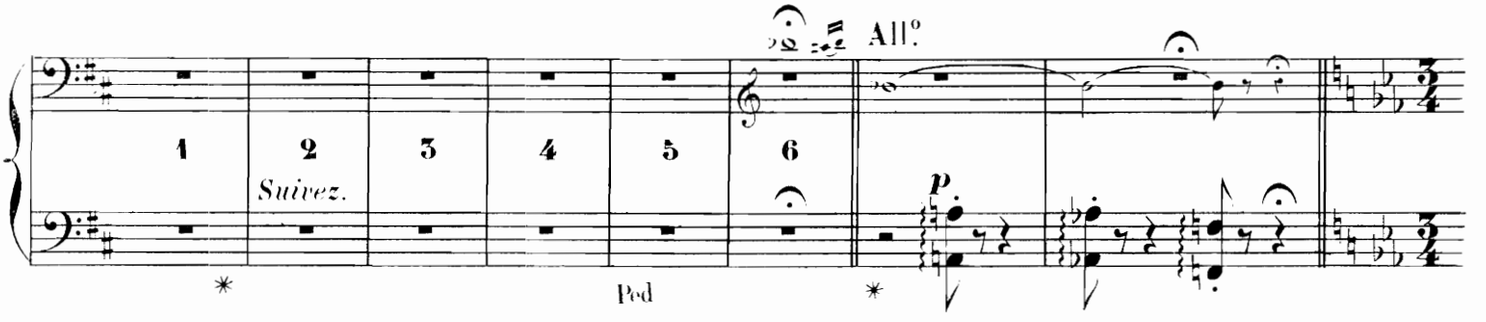


SECONDA.

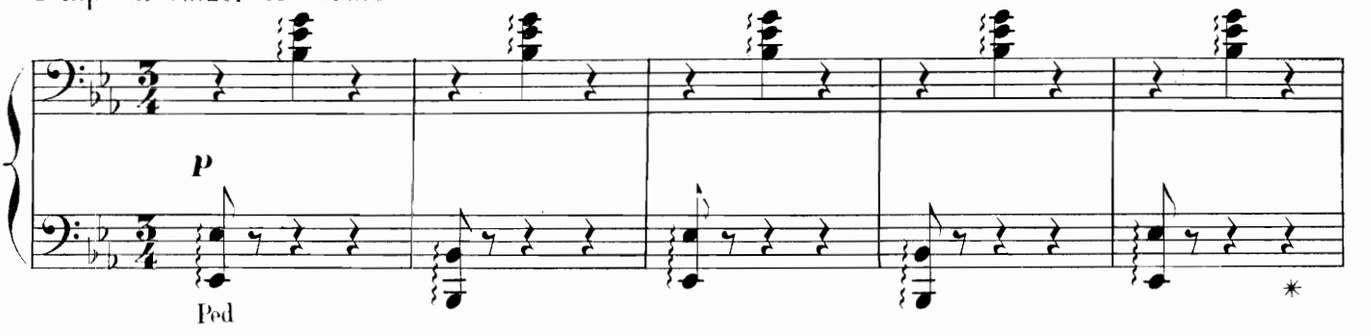
Andante.

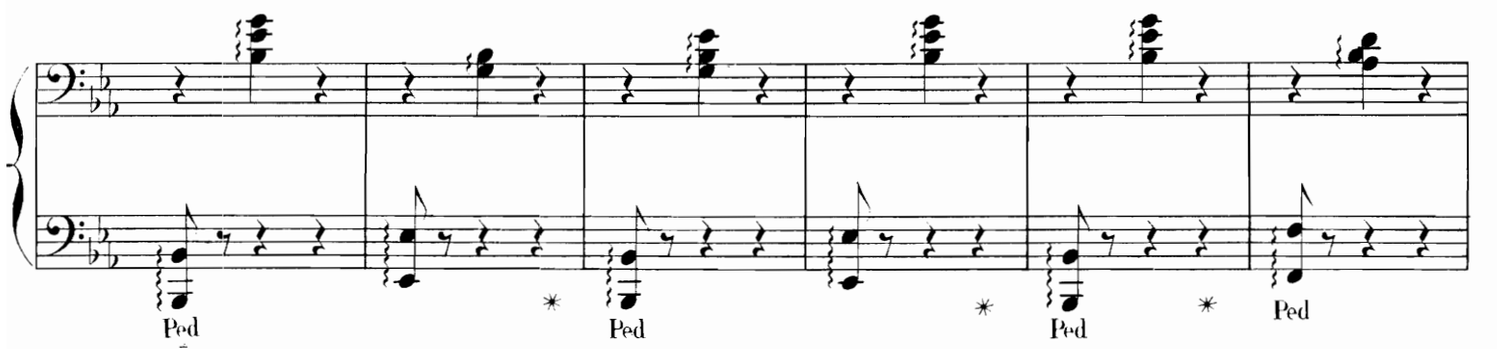


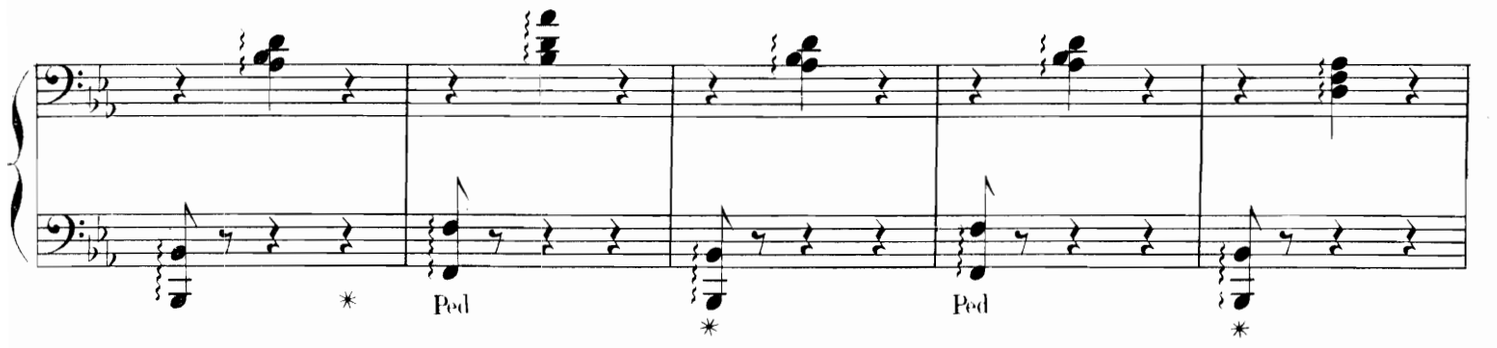


VALSE LENTE.

Tempo di Valzer Moderato.

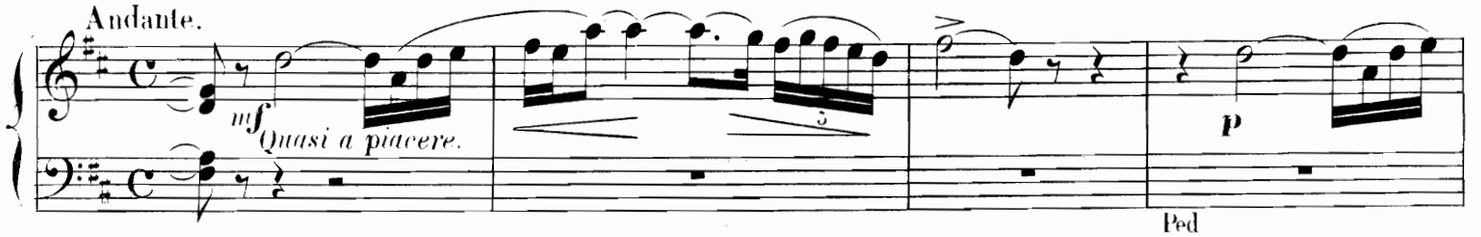




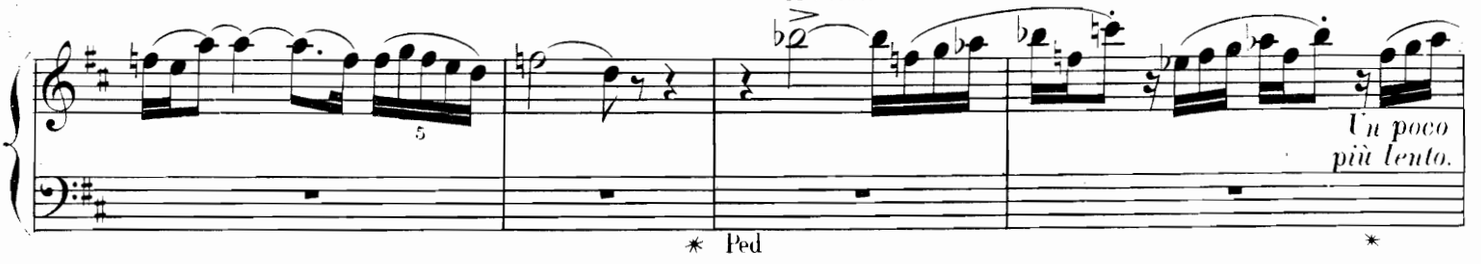


PRIMA.

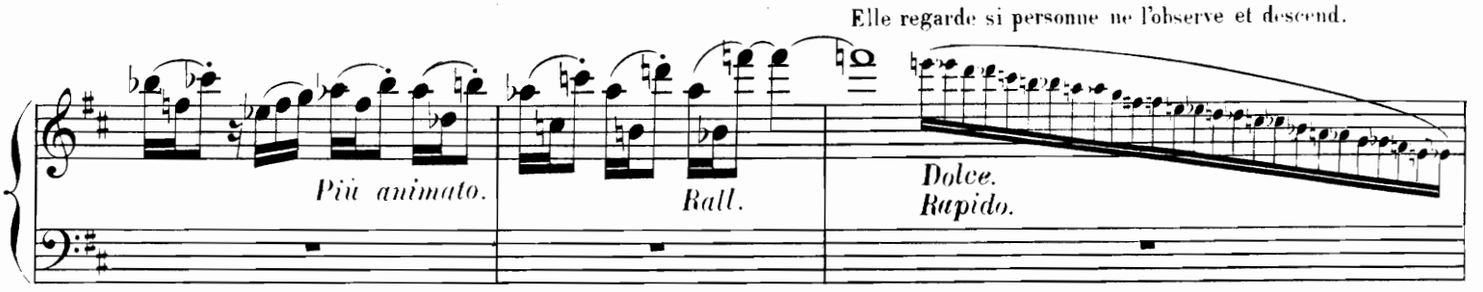
(Le rideau se lève.) Swanilda entr'ouvre sa fenêtre.

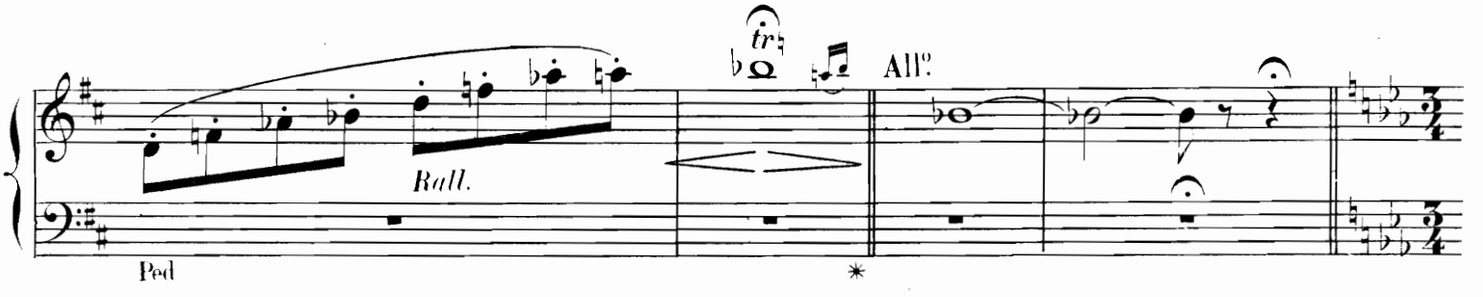


A volonté Puis elle sort et s'arrête sur le seuil de sa porte.



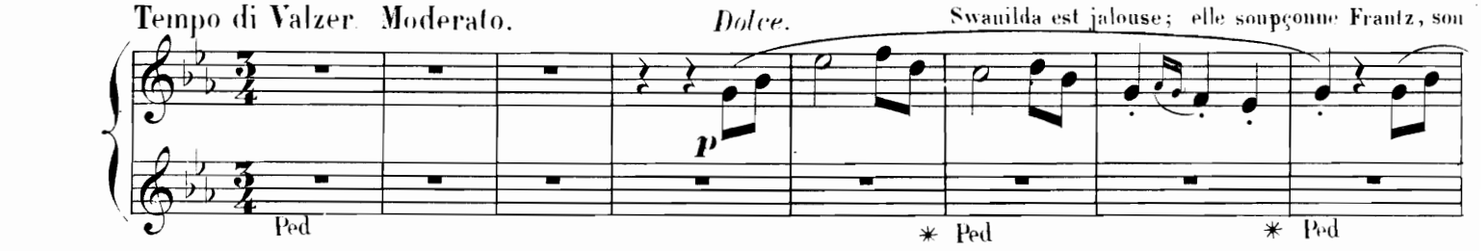
Elle regarde si personne ne l'observe et descend.



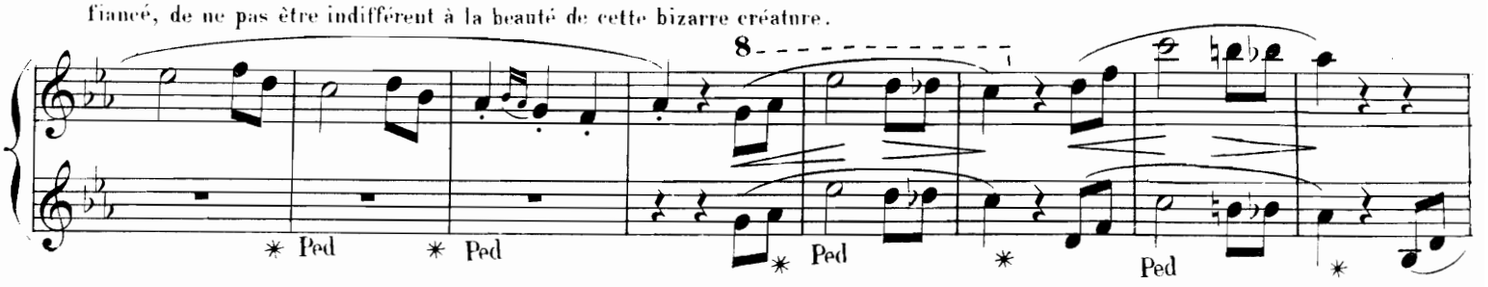


VALSE LENTE.

Swanilda s'approche de la maison de Coppélius et lève les yeux vers la grande fenêtre à vitraux derrière laquelle on aperçoit une jeune fille assise, qui, immobile et un livre à la main, paraît absorbée dans sa lecture.



fiancé, de ne pas être indifférent à la beauté de cette bizarre créature.



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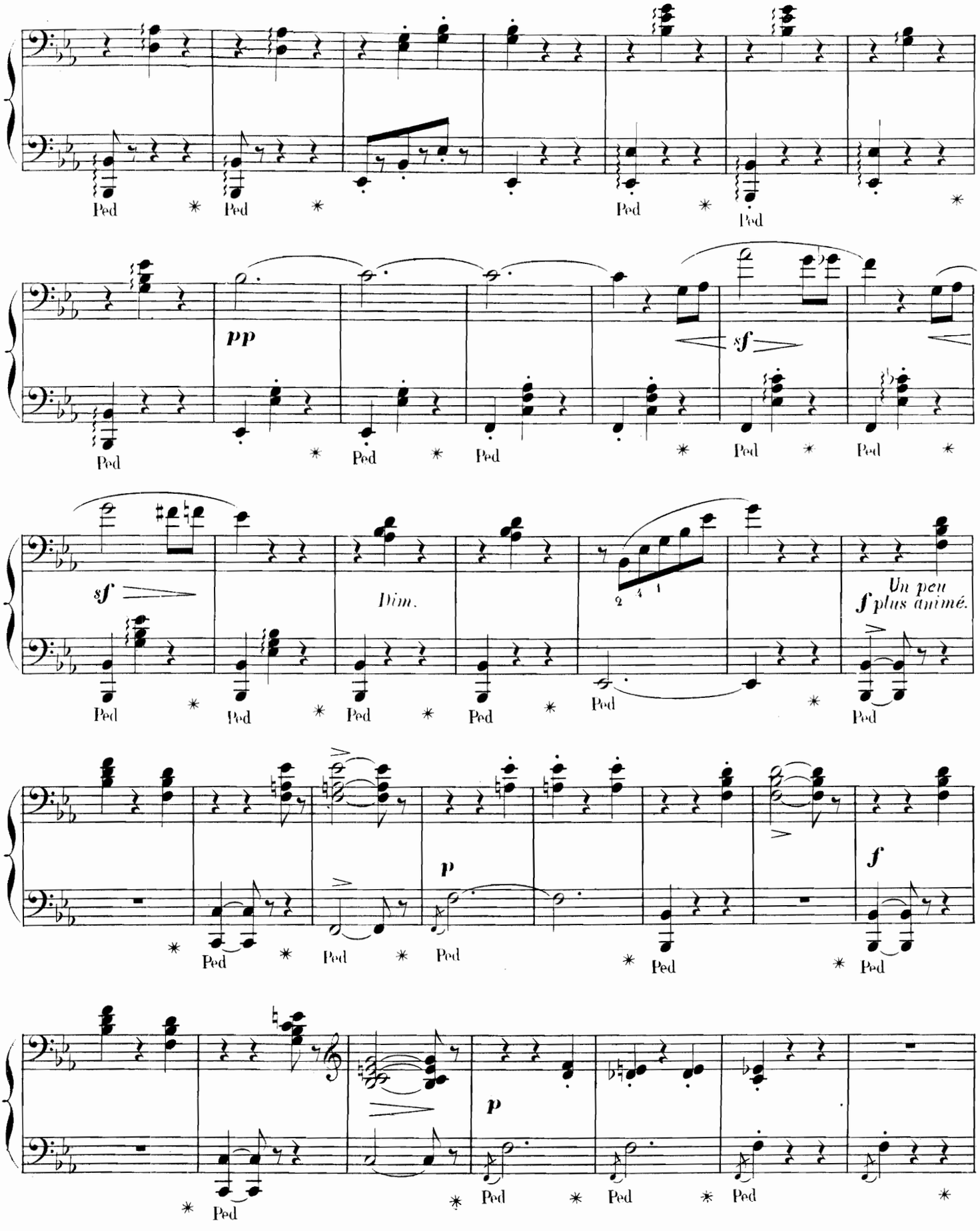
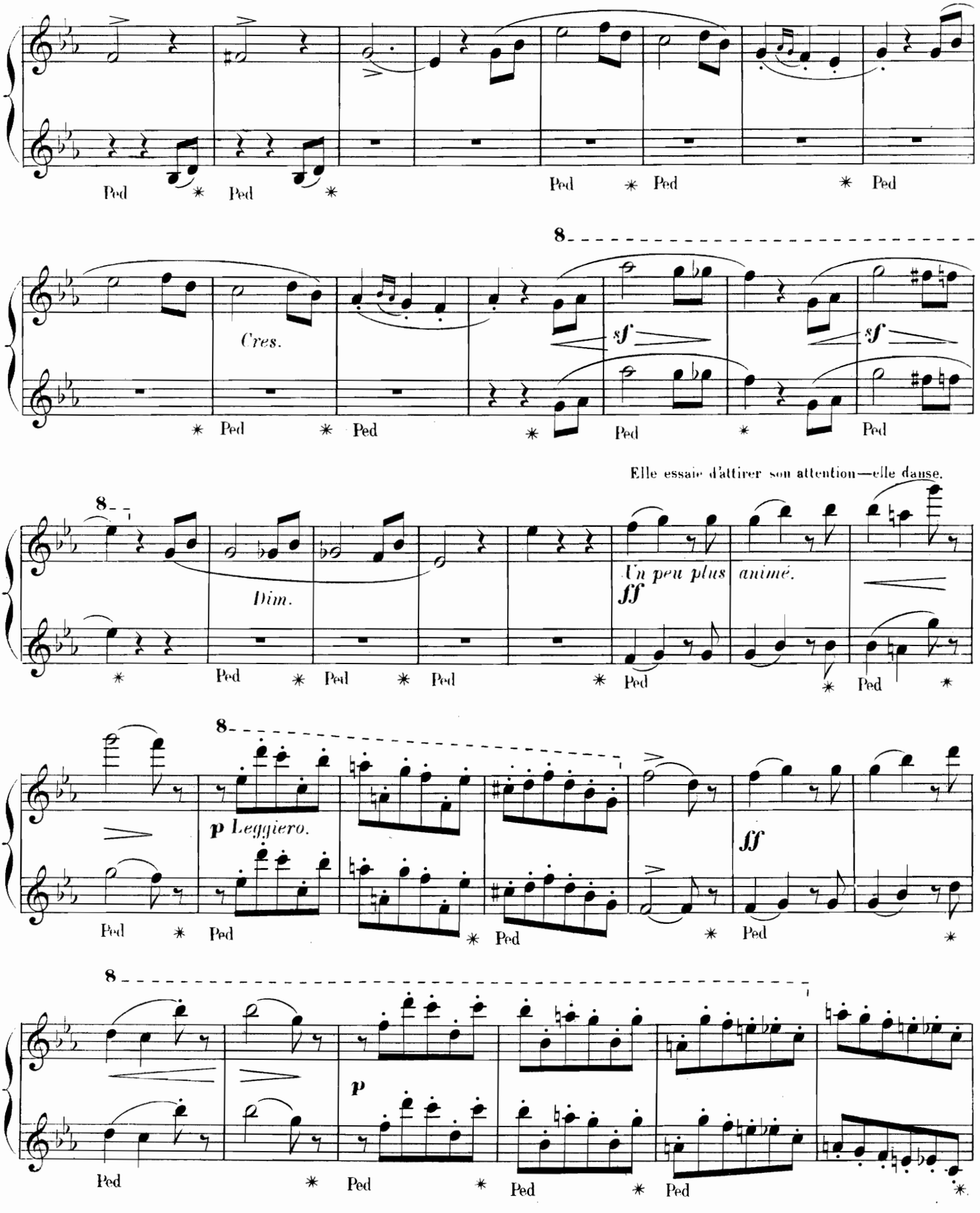
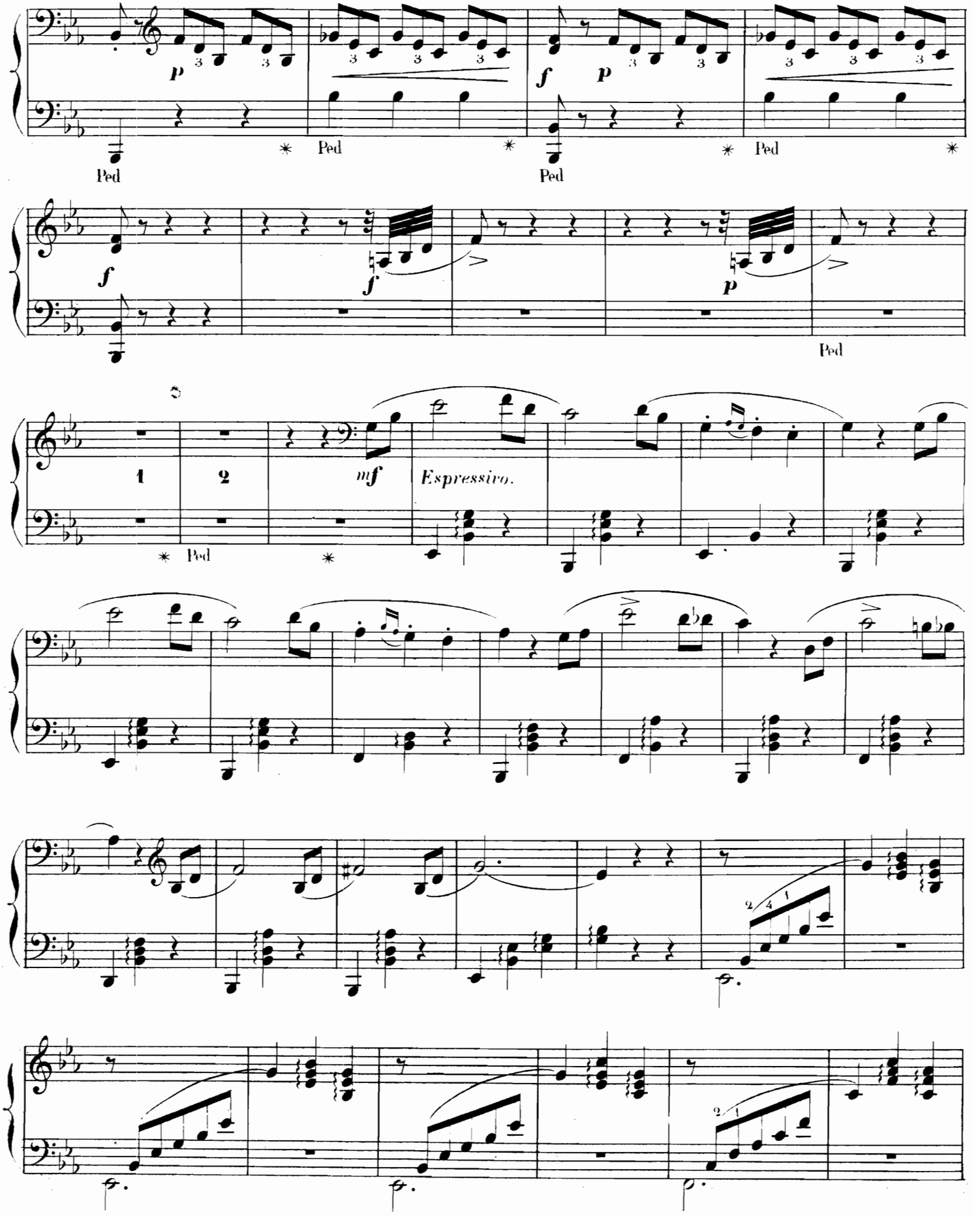


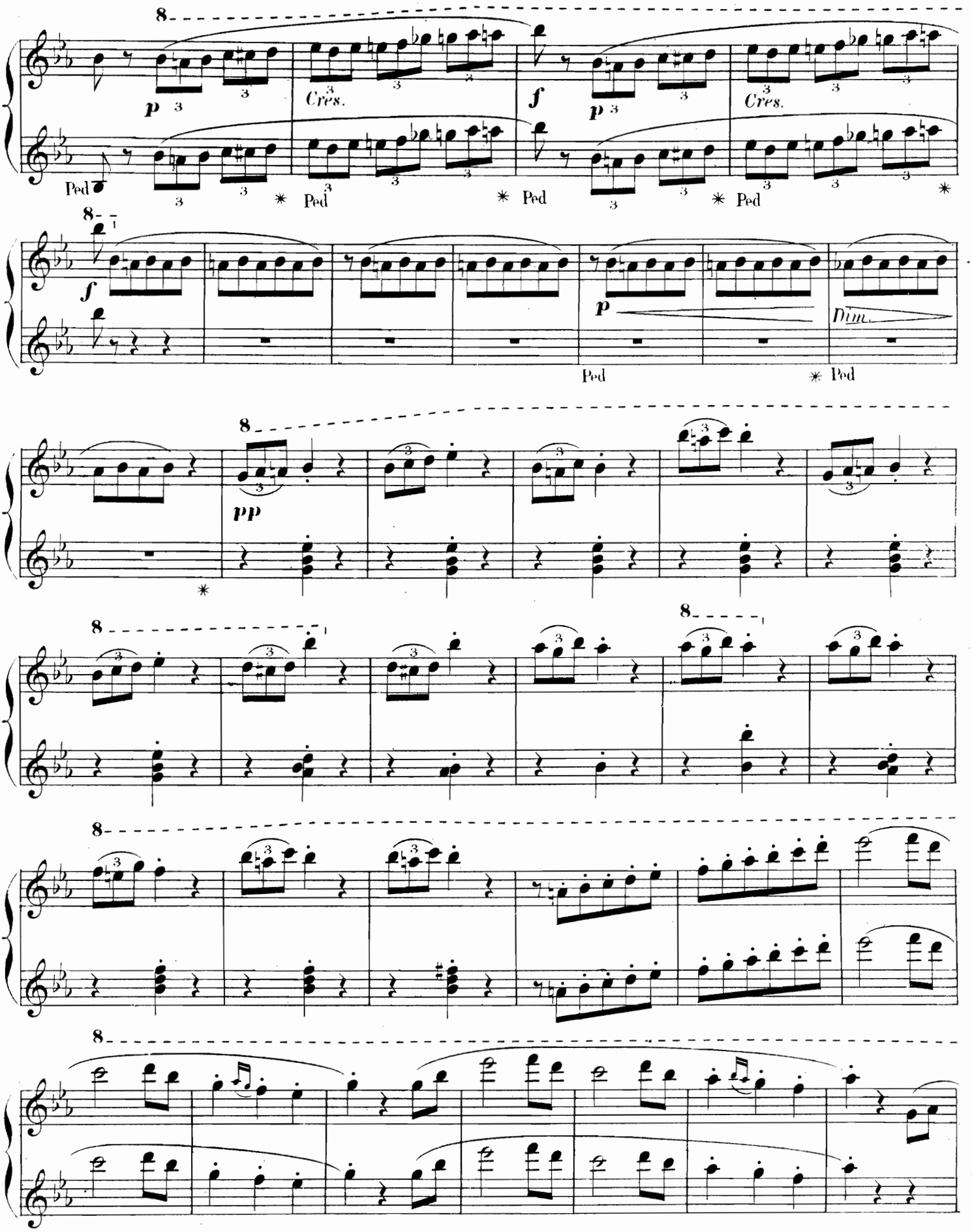
PRIMA.


Ped
Cres.
sf
Elle essaie d'attirer son attention—elle danse.
Dim.
Un peu plus animé.
ff
p Leggiero.
p

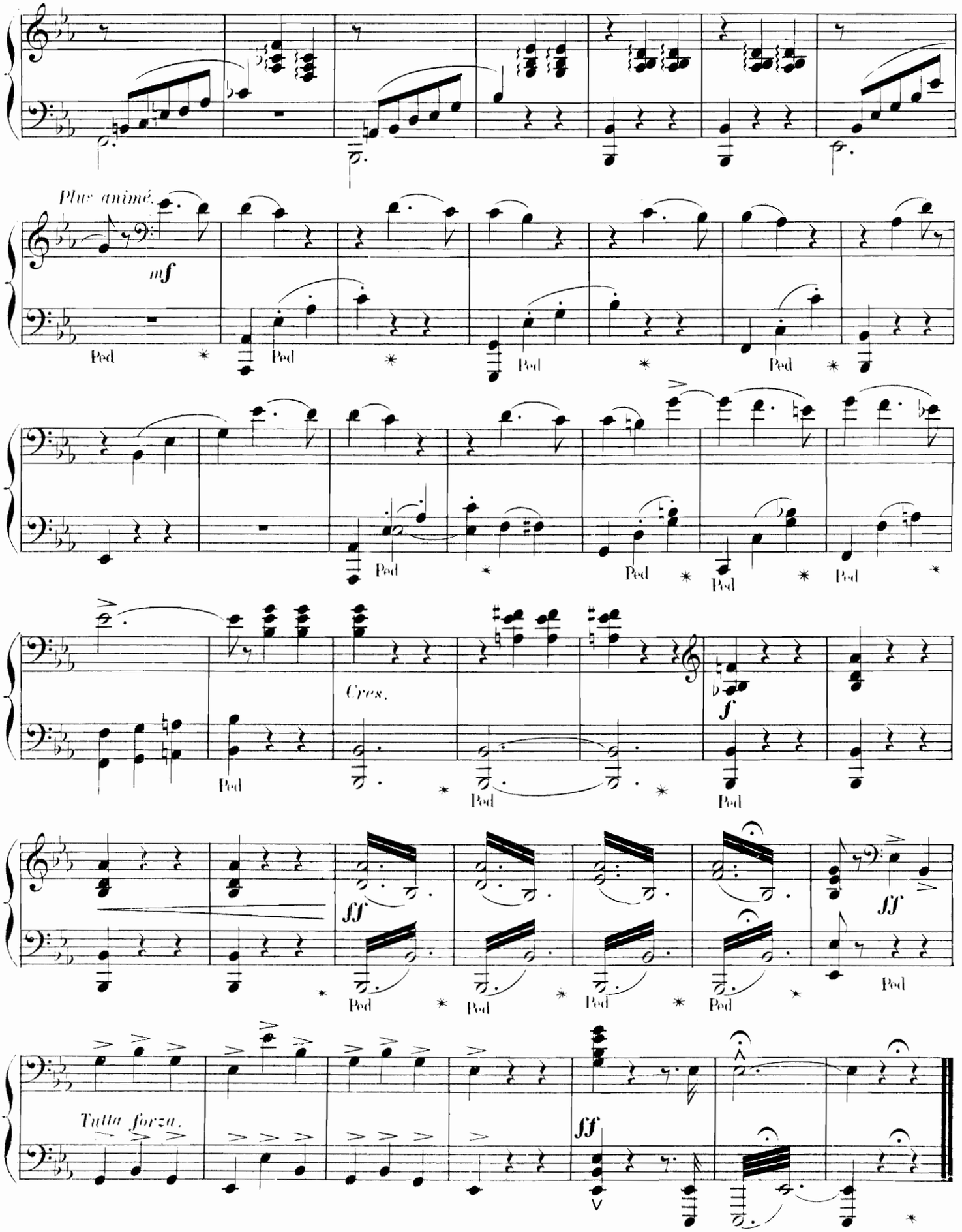
SECONDA.



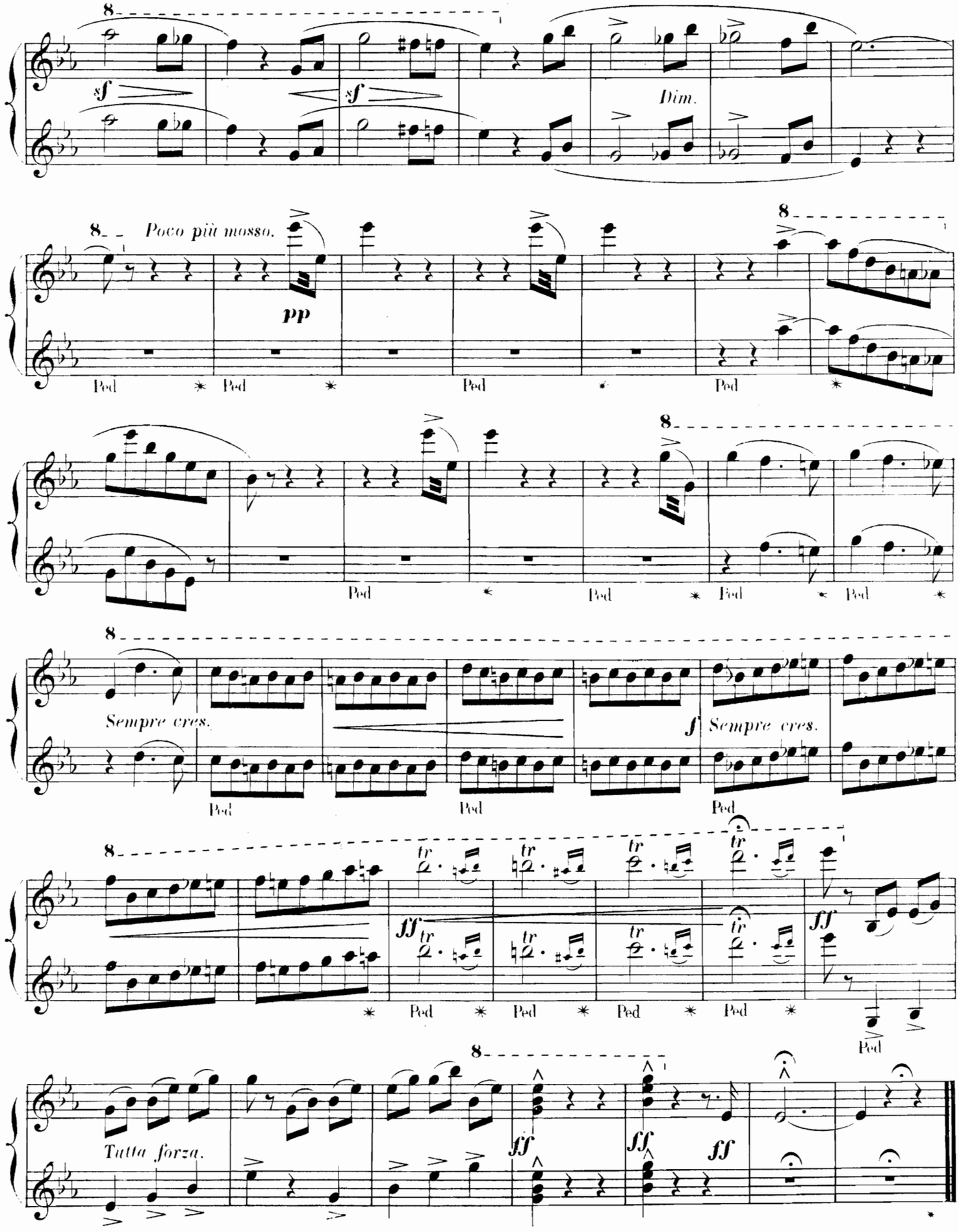
PRIMA



SECONDA.



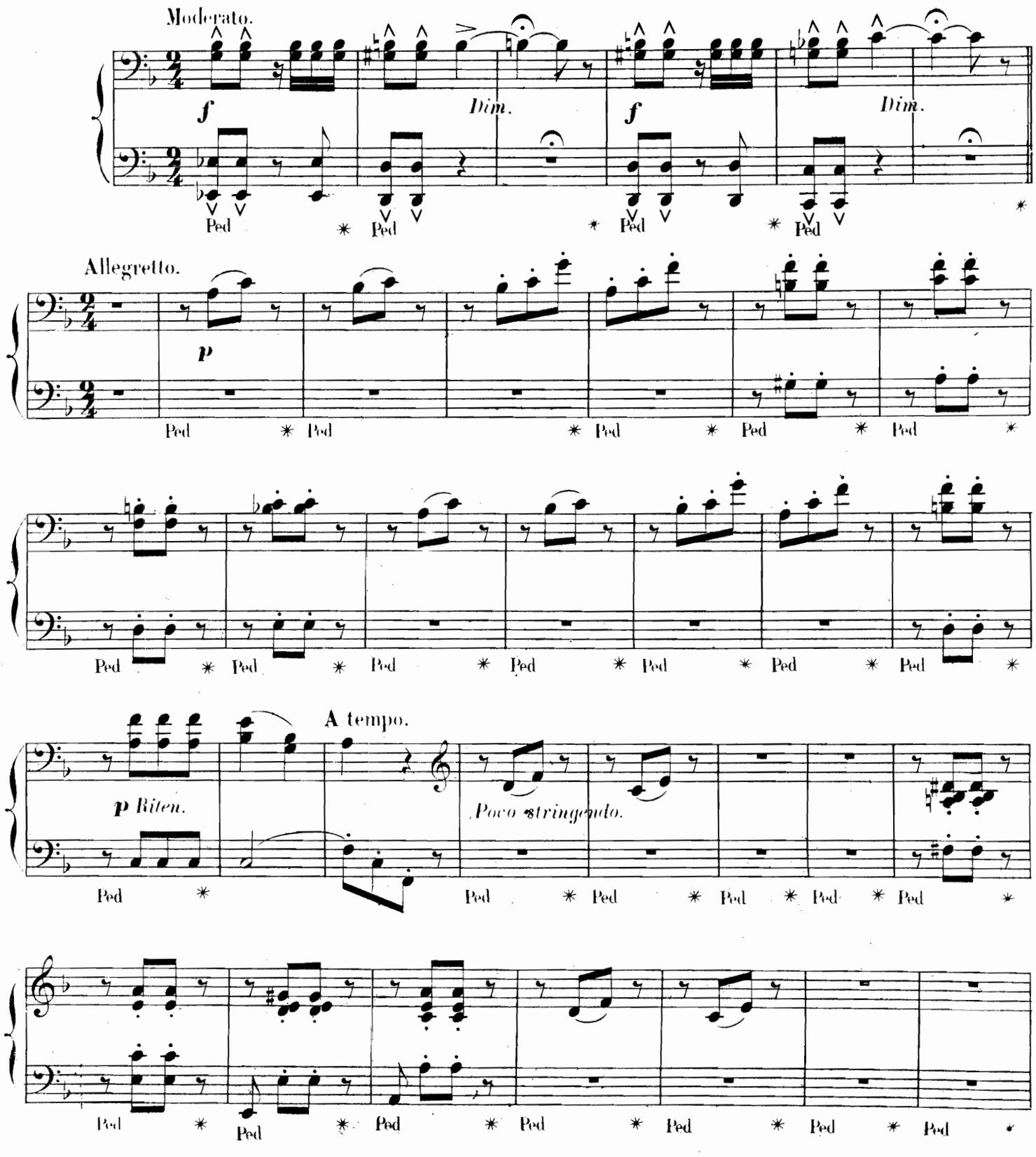
PRIMA.


8
sf
sf
Dim.
8
Poco più mosso.
pp
Ped
8
Ped
Ped
Ped
8
Ped
Ped
Ped
Ped
8
Sempre cres.
f
Sempre cres.
Ped
Ped
Ped
8
ff
Ped
Ped
Ped
Ped
Ped
8
Tutta forza.
ff
ff
ff

N° 2.

SCÈNE ET MAZURKA.

SECONDA.

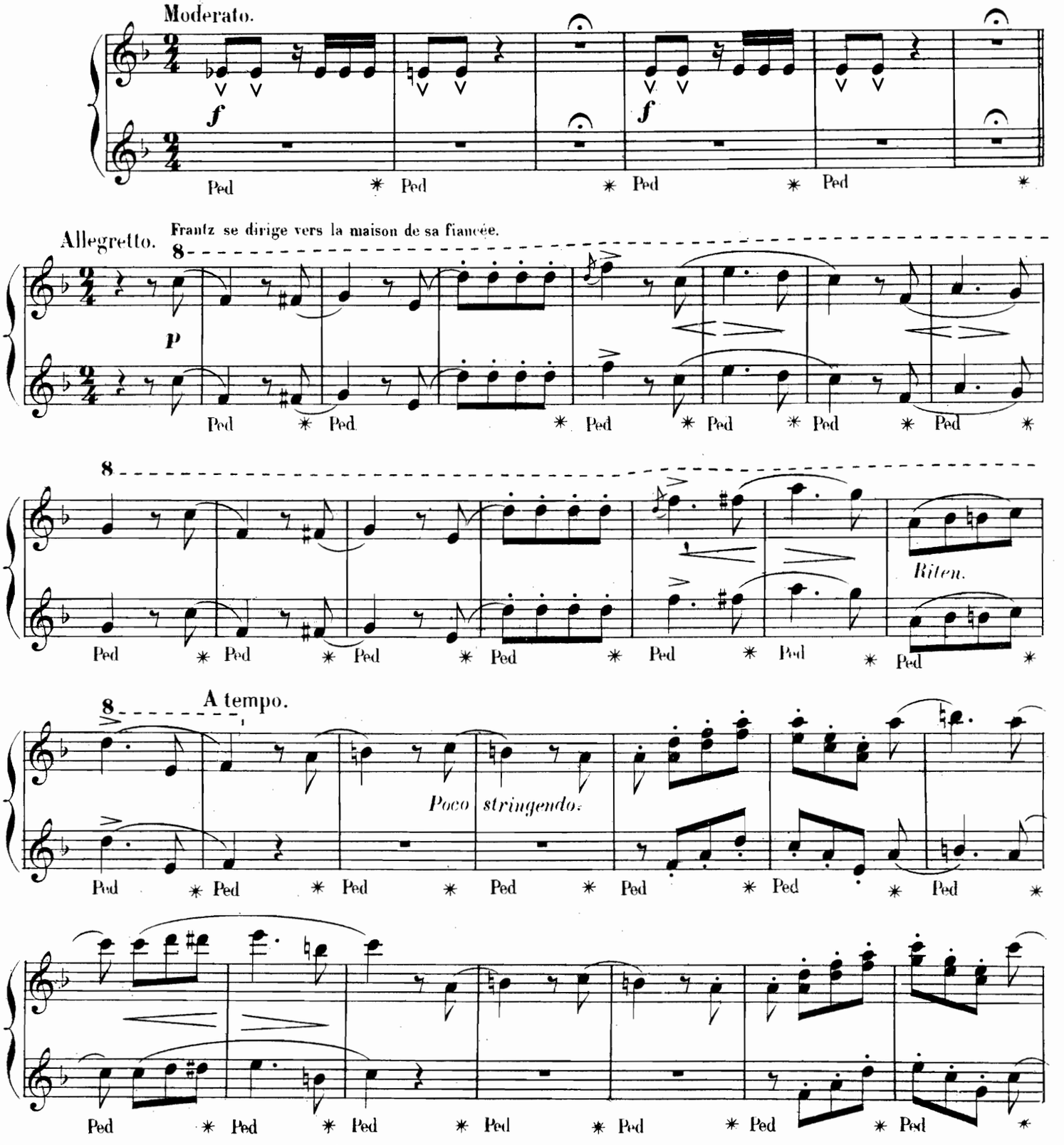


N° 2.

SCÈNE ET MAZURKA.

Swanilda aperçoit Frantz qui arrive — elle se cache pour l'observer.

PRIMA.



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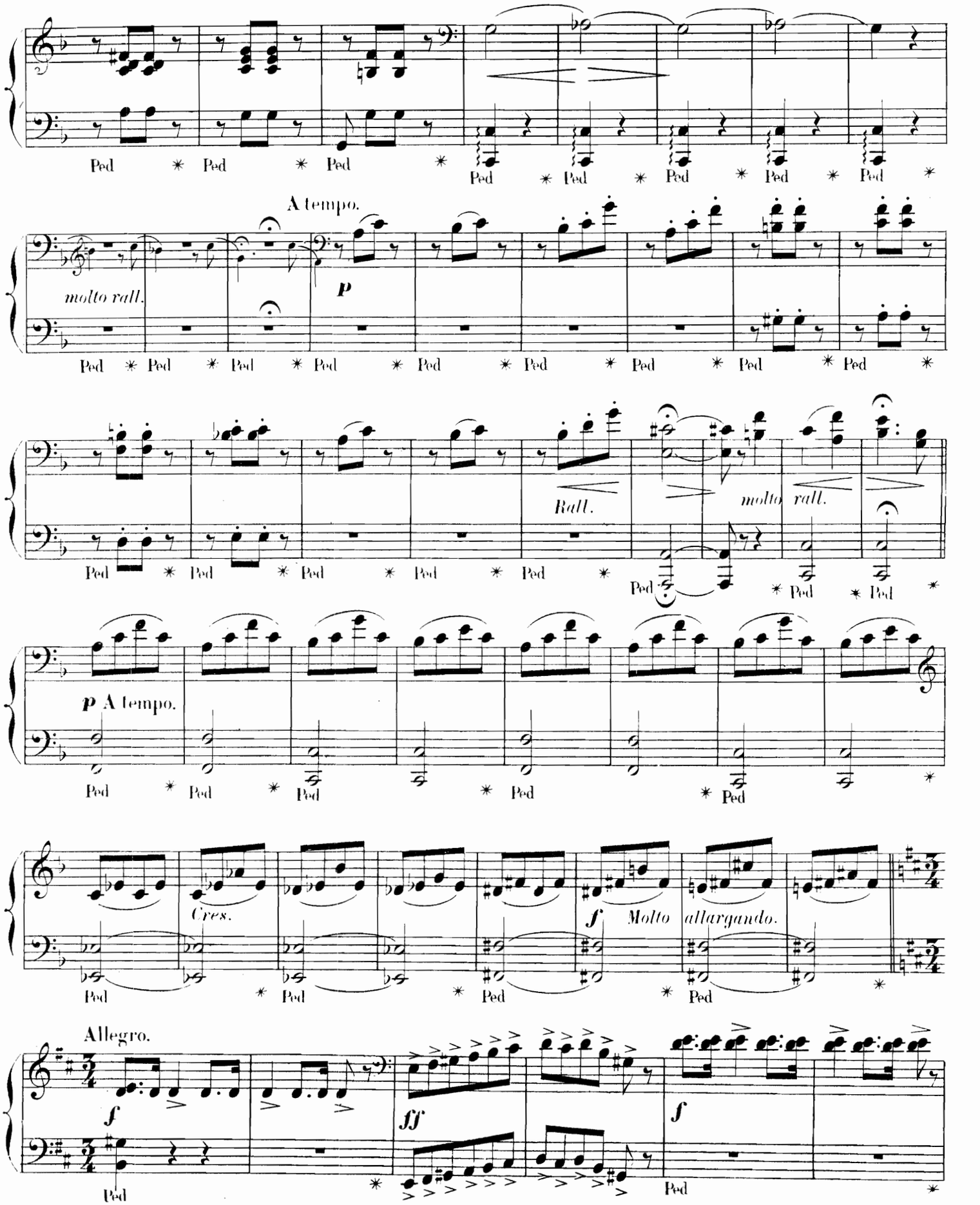
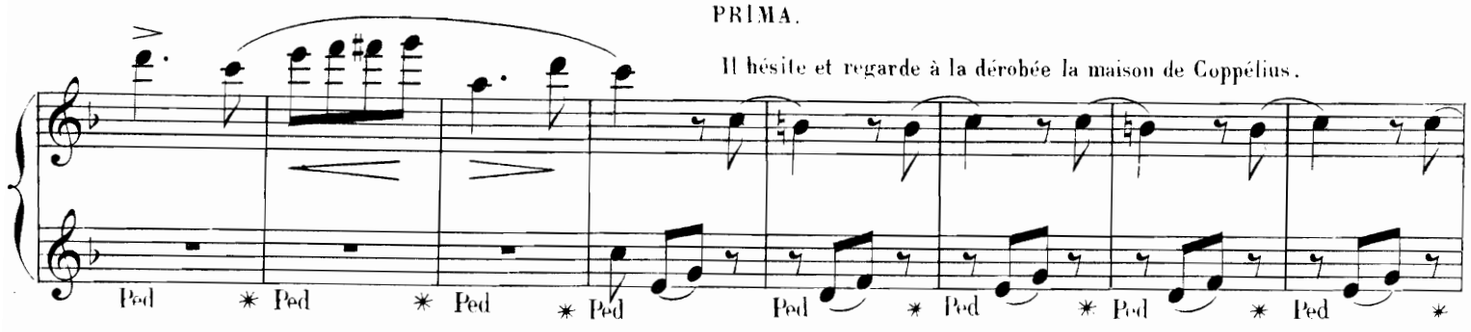
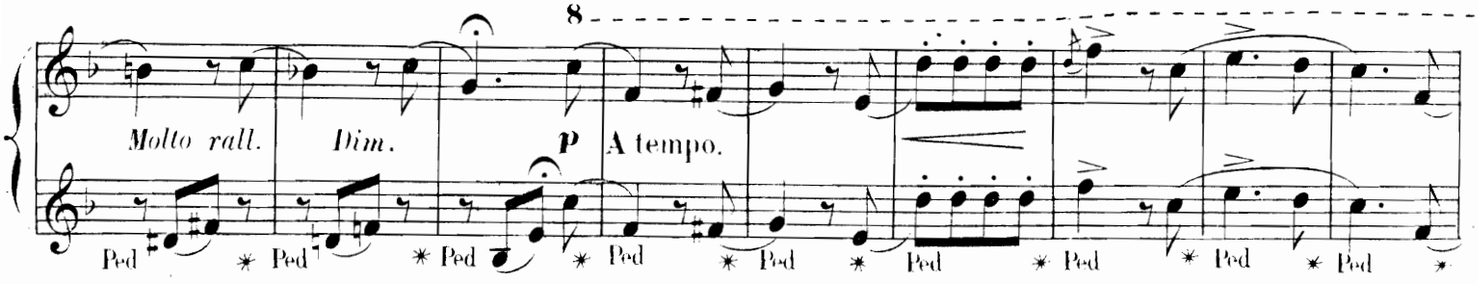

Ped
A tempo.
molto rall.
p
Rall.
molto rall.
p A tempo.
Cres.
f
Molto allargando.
Allegro.
f
ff
f

PRIMA.

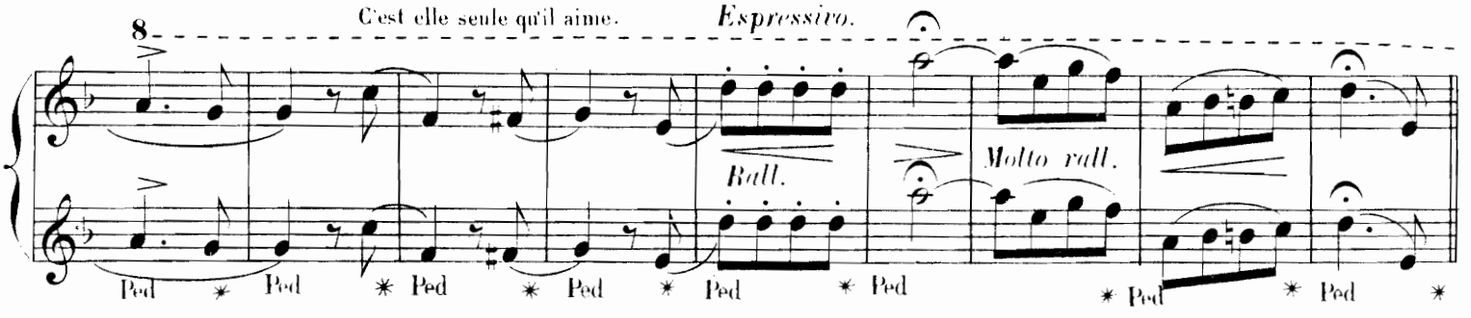
Il hésite et regarde à la dérobée la maison de Coppélius.

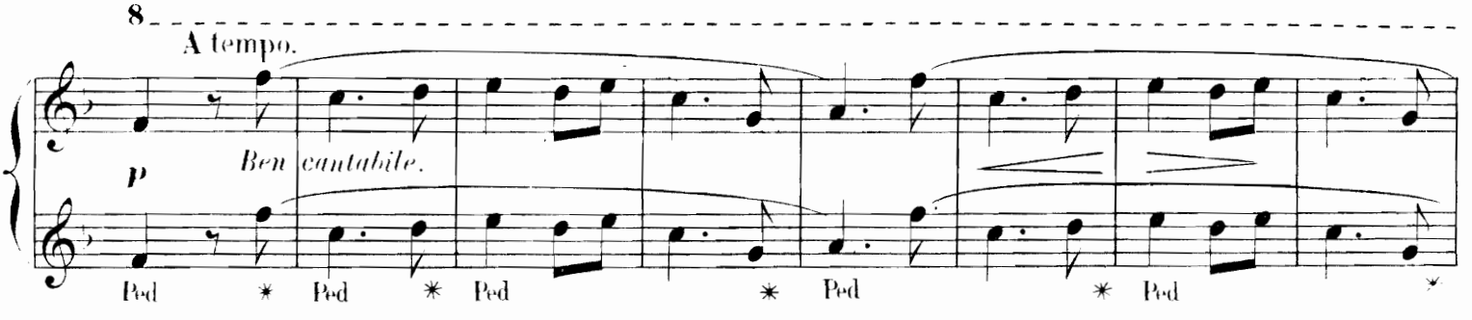


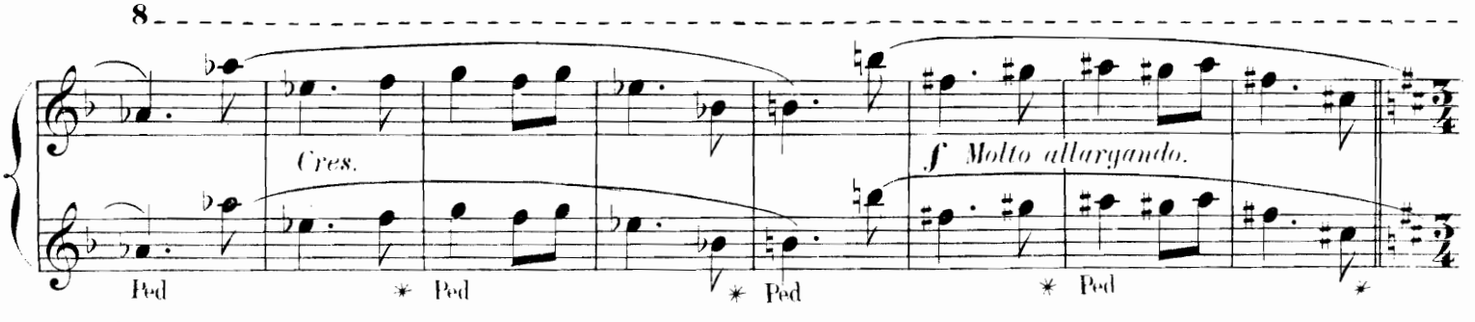
Mais Swanilda l'attend



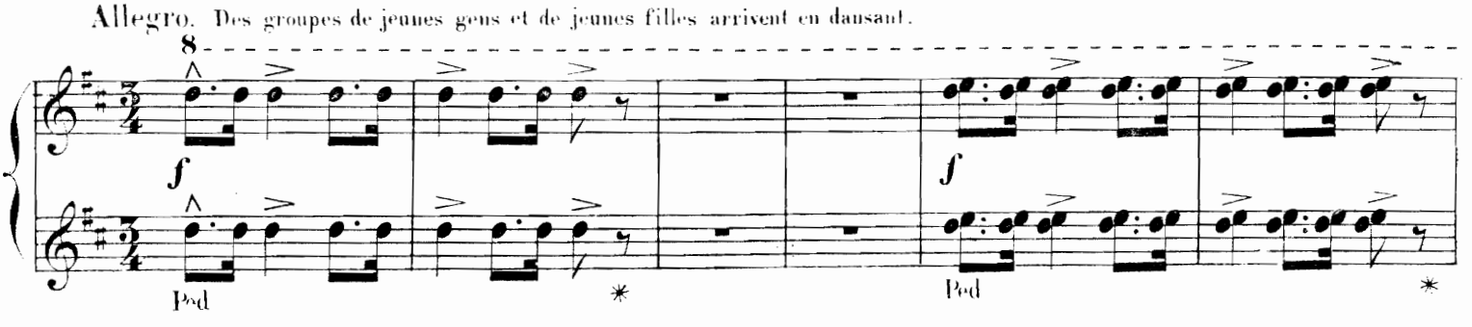
C'est elle seule qu'il aime.







Allegro. Des groupes de jeunes gens et de jeunes filles arrivent en dansant.



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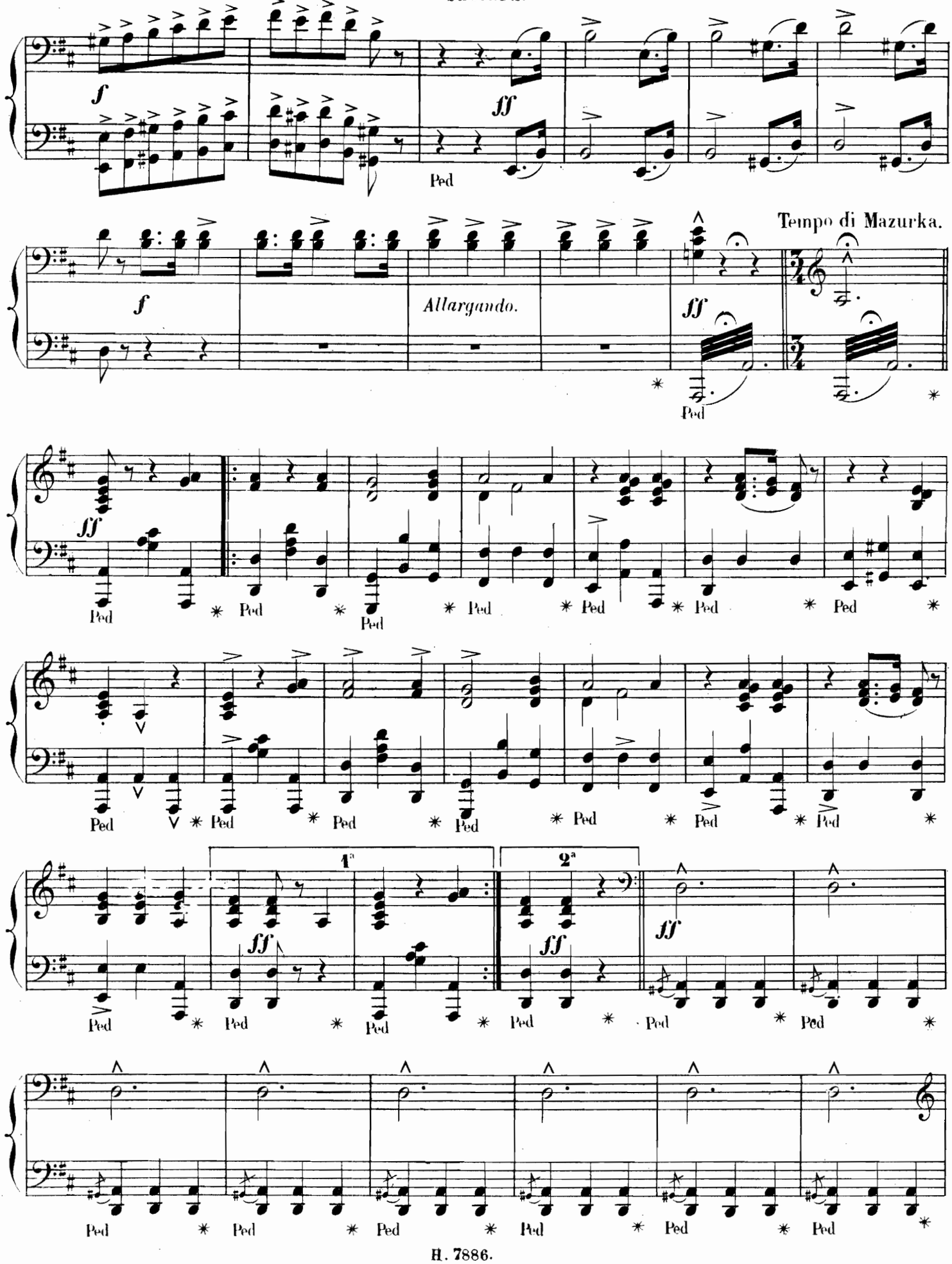
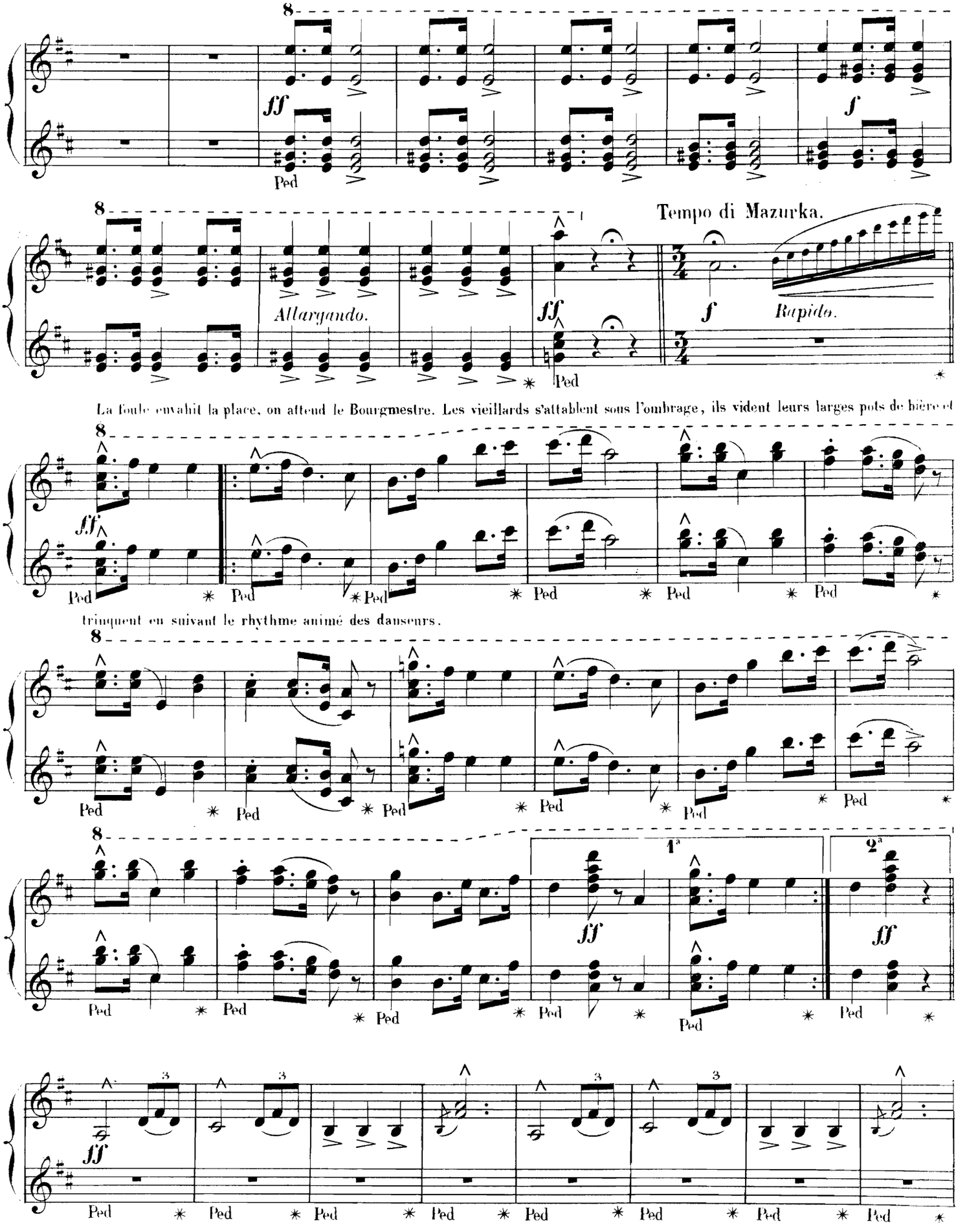
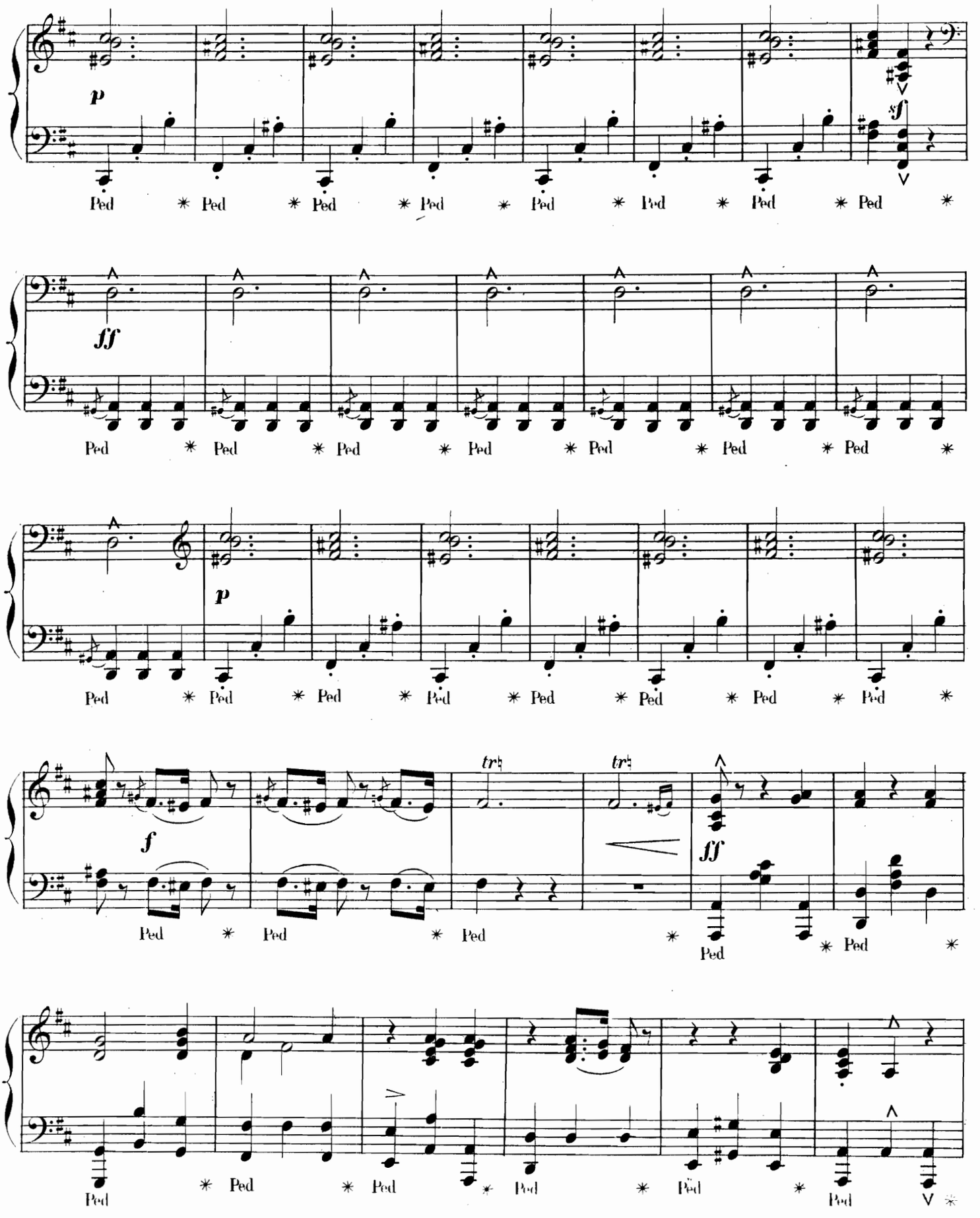
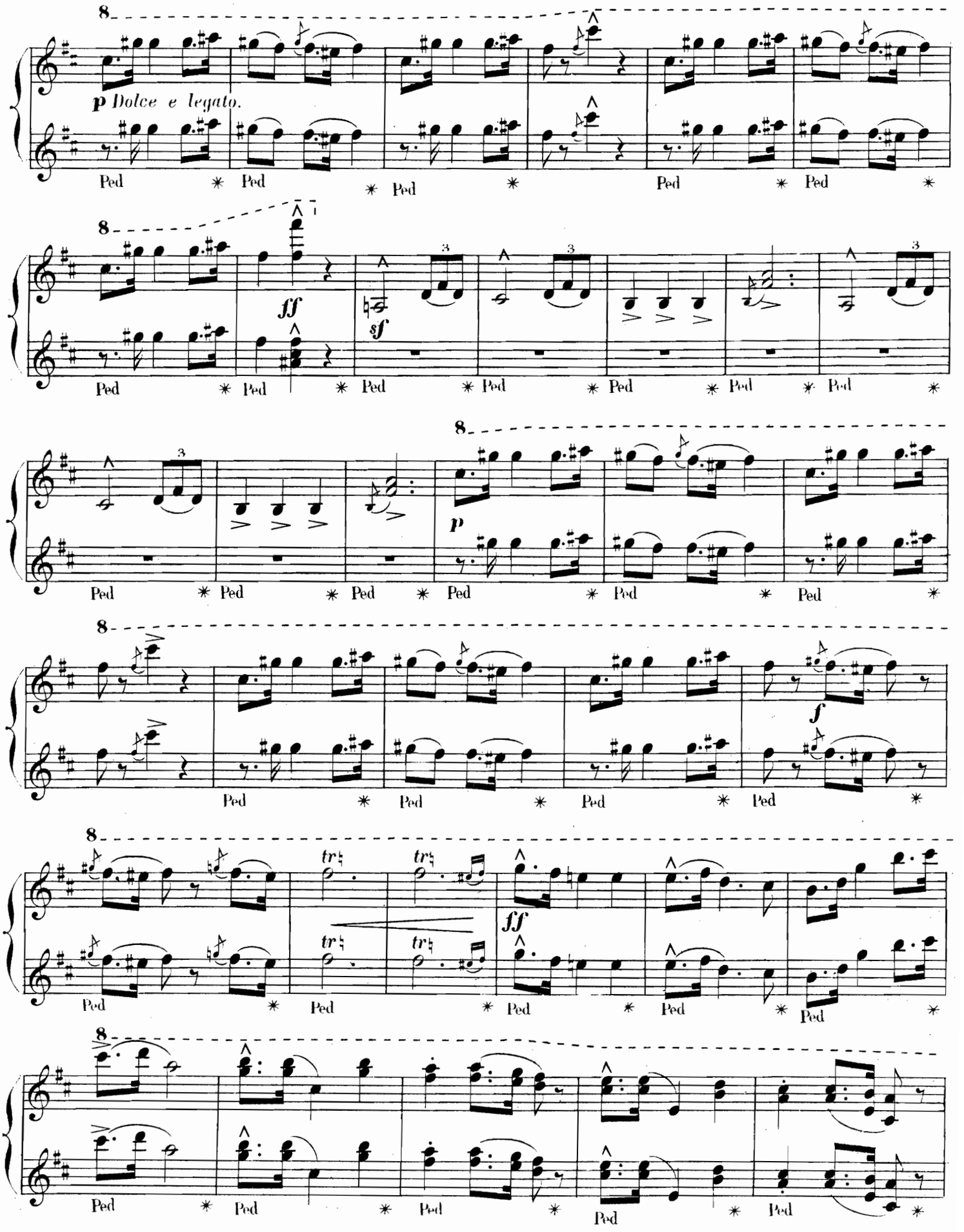

f
ff
Ped
Tempo di Mazurka.
f
Allargando.
ff
Ped
ff
Ped
1ª
2ª
ff
ff
ff

PRIMA

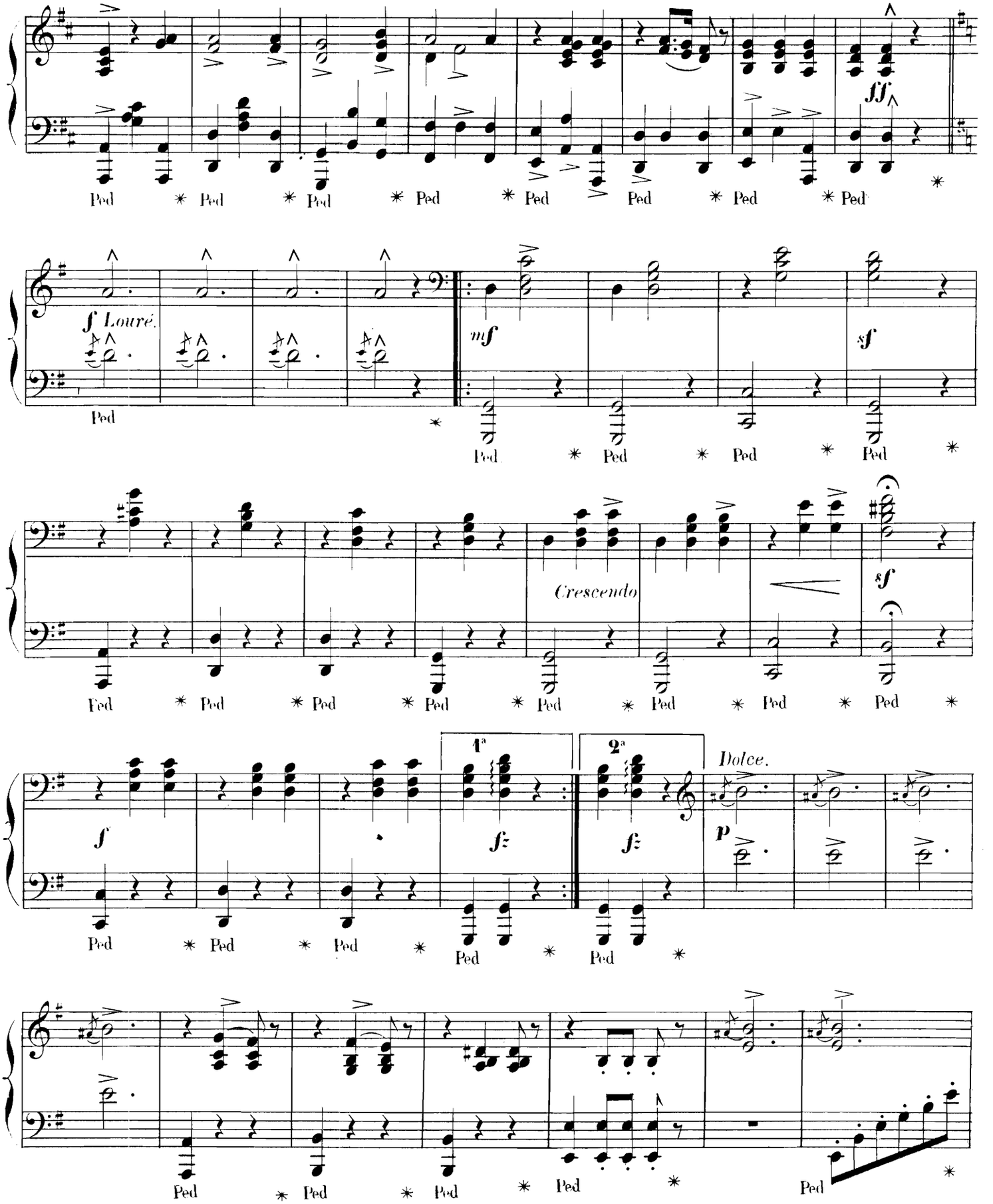

ff
Ped
f
Allargando.
ff
Tempo di Mazurka.
f
Rapido.
La foule envahit la place, on attend le Bourgmestre. Les vieillards s'attablent sous l'ombrage, ils vident leurs larges pots de bière et
fff
trinquent en suivant le rhythme animé des danseurs.
1ª
2ª

SECONDA.

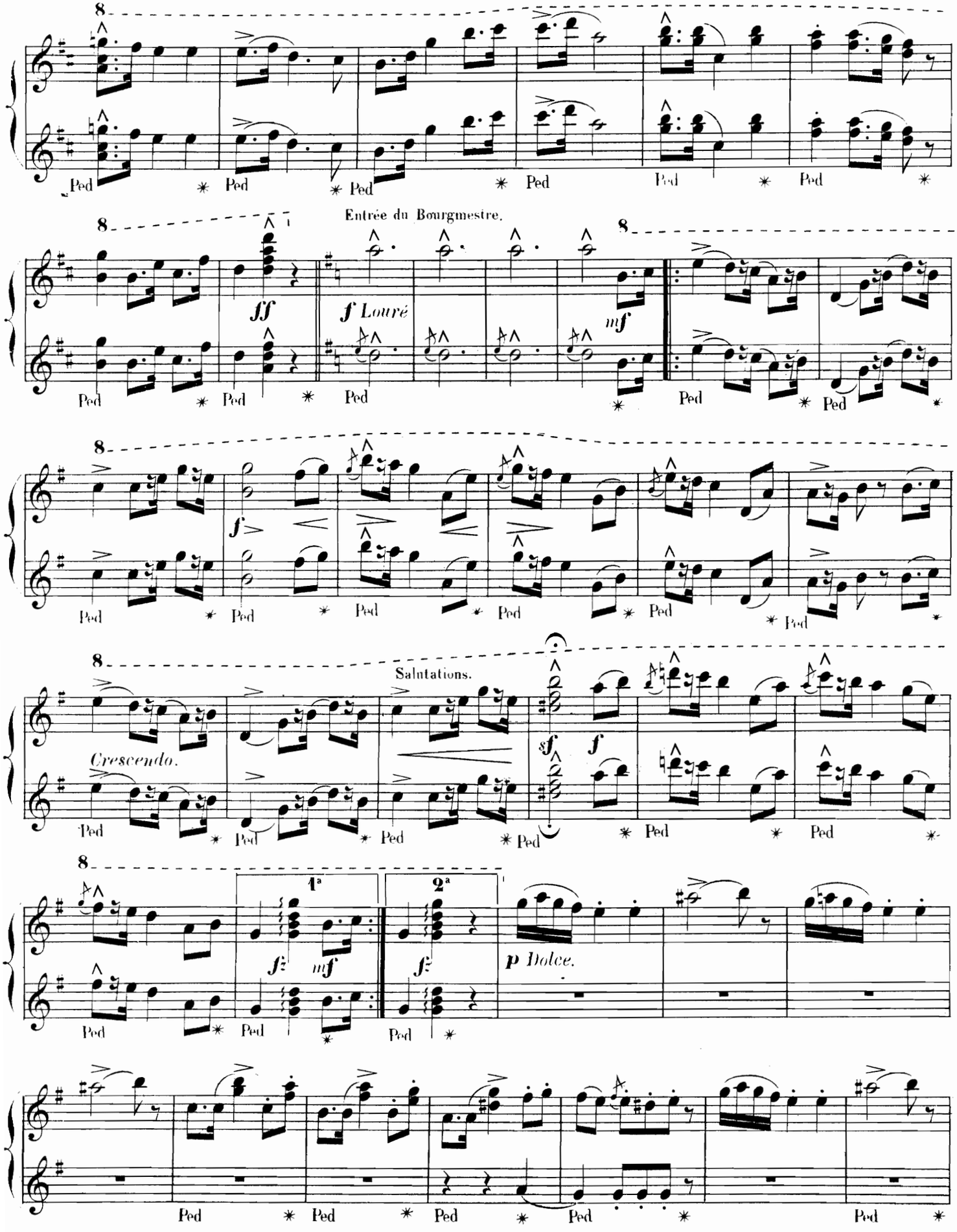

p
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
sf
fff
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
p
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
f
tr
tr
ff
Ped * Ped * Ped * Ped * Ped * Ped
Ped * Ped * Ped * Ped * Ped * Ped * Ped


8
p Dolce e legato.
Ped
ff
sf
p
f
tr
ff

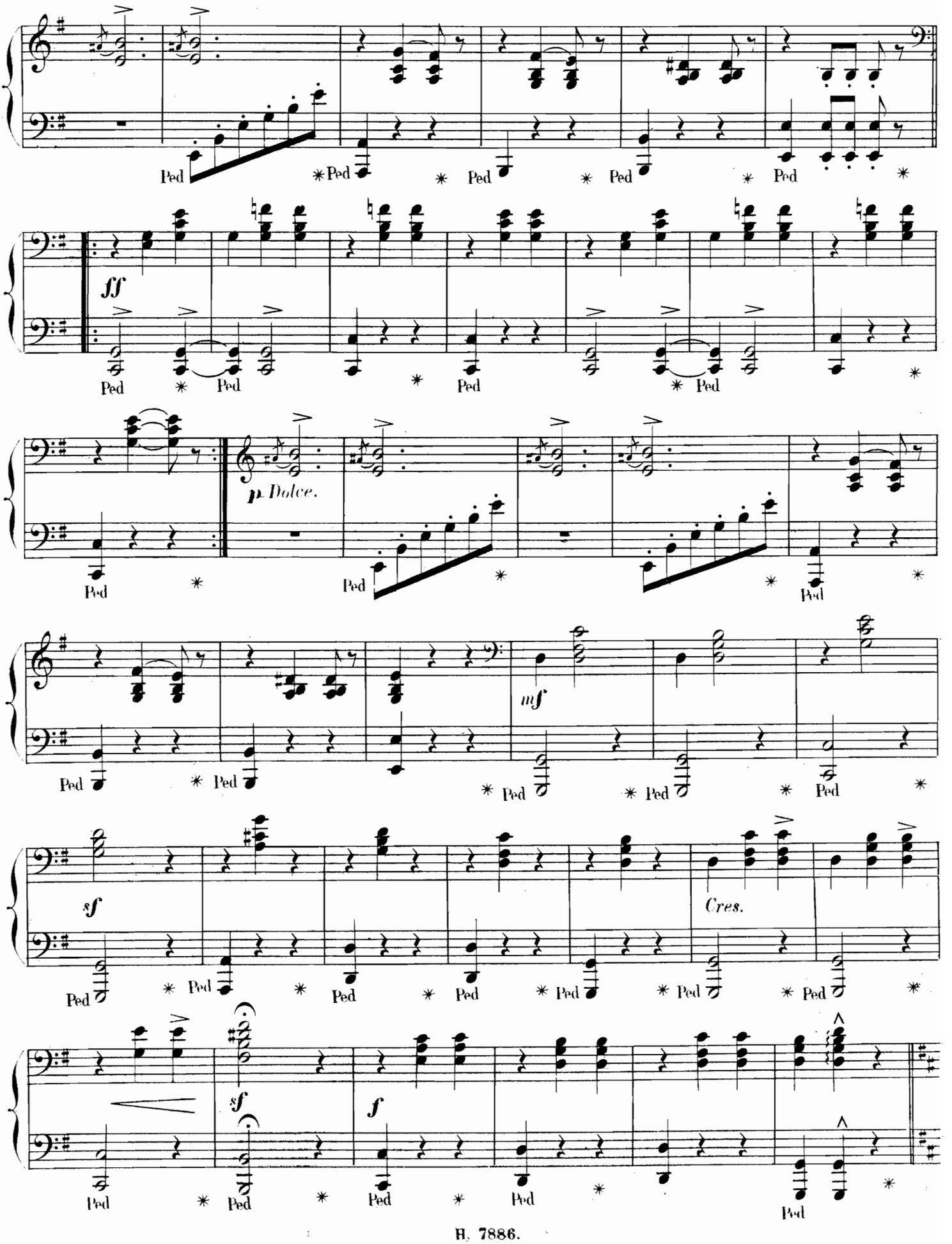
SECONDA.



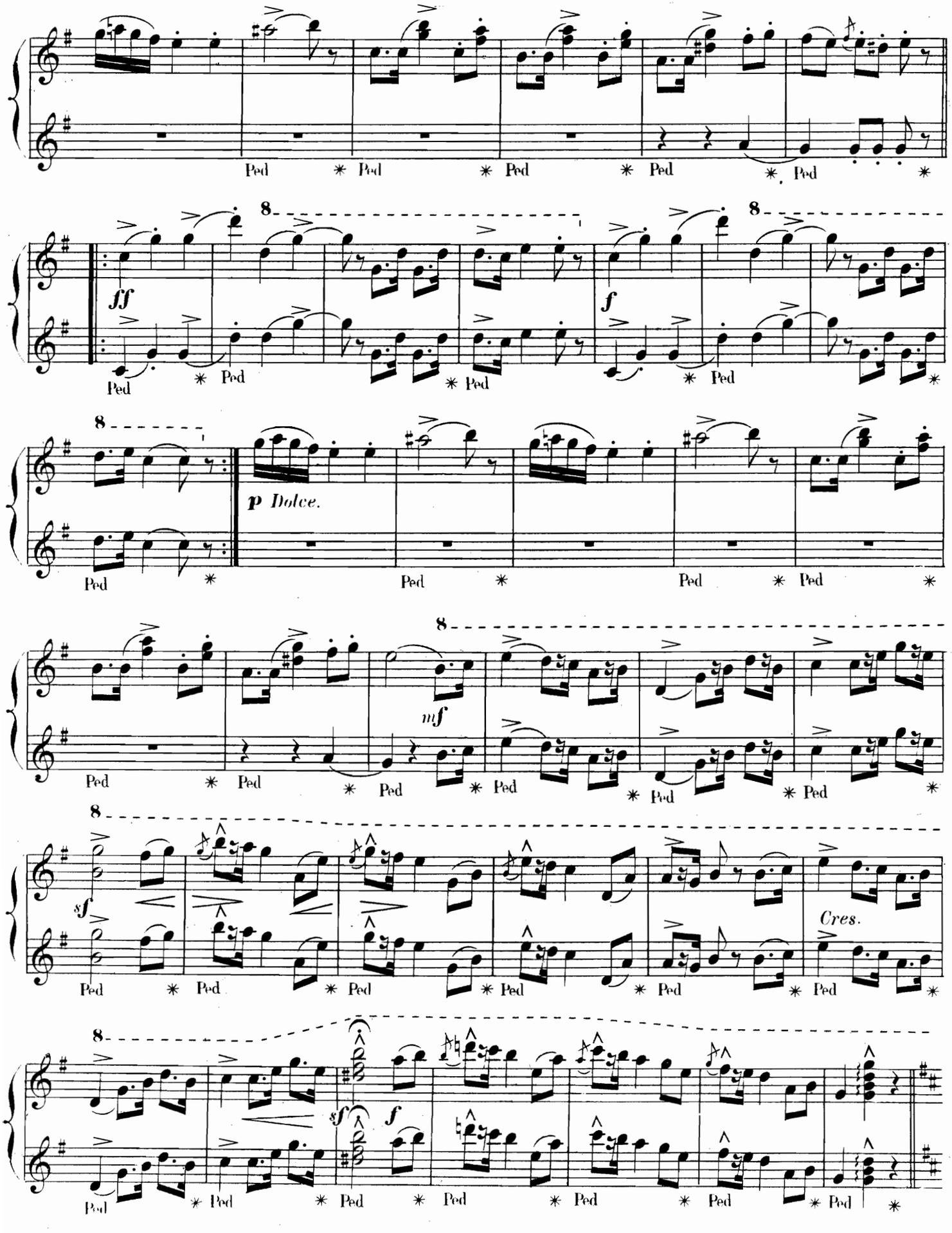
PRIMA.


8
Ped
Entrée du Bourgmestre.
ff
f Louré
mf
f
Saluations.
Crescendo.
sf
1ª
2ª
p Dolce.

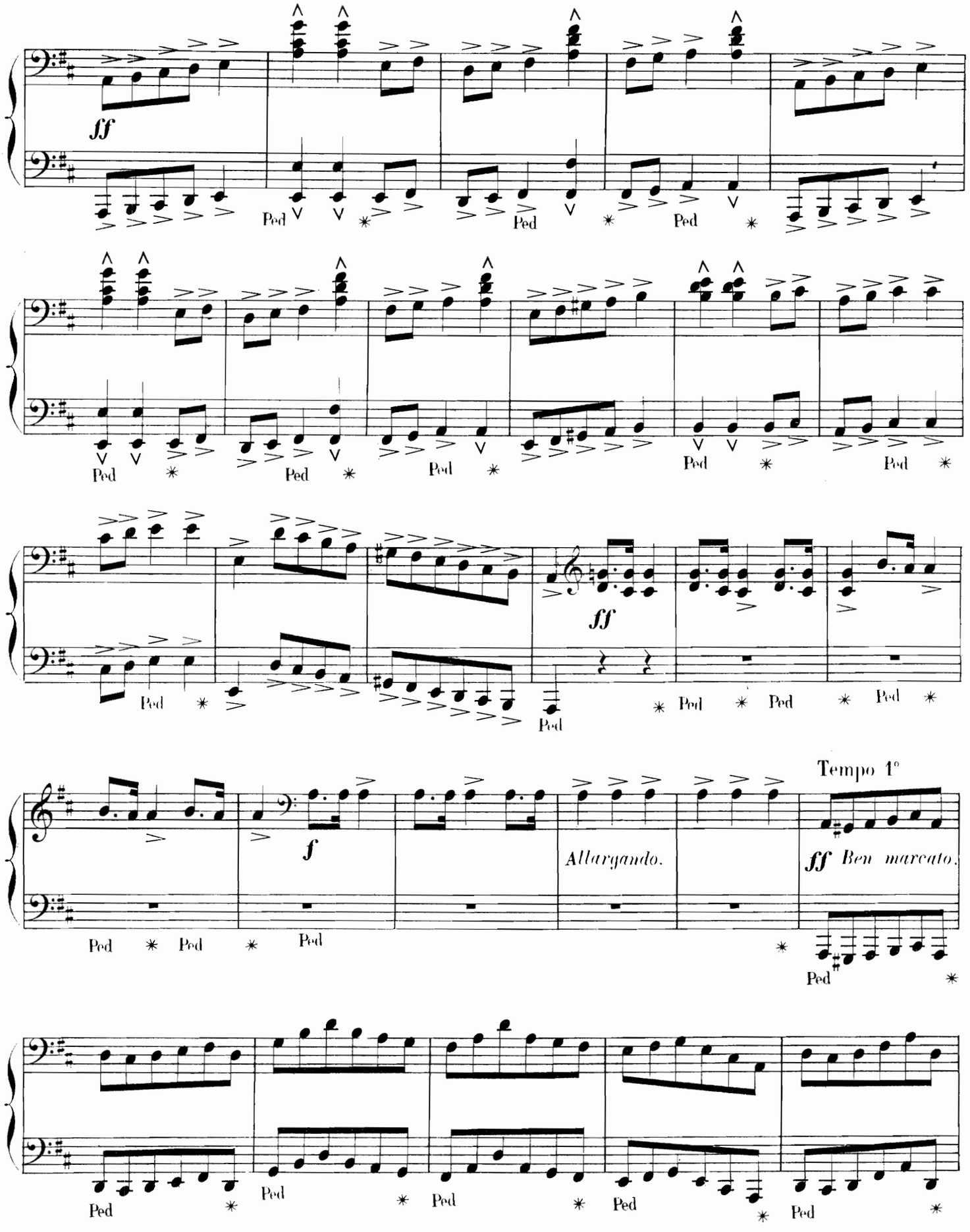
SECONDA.



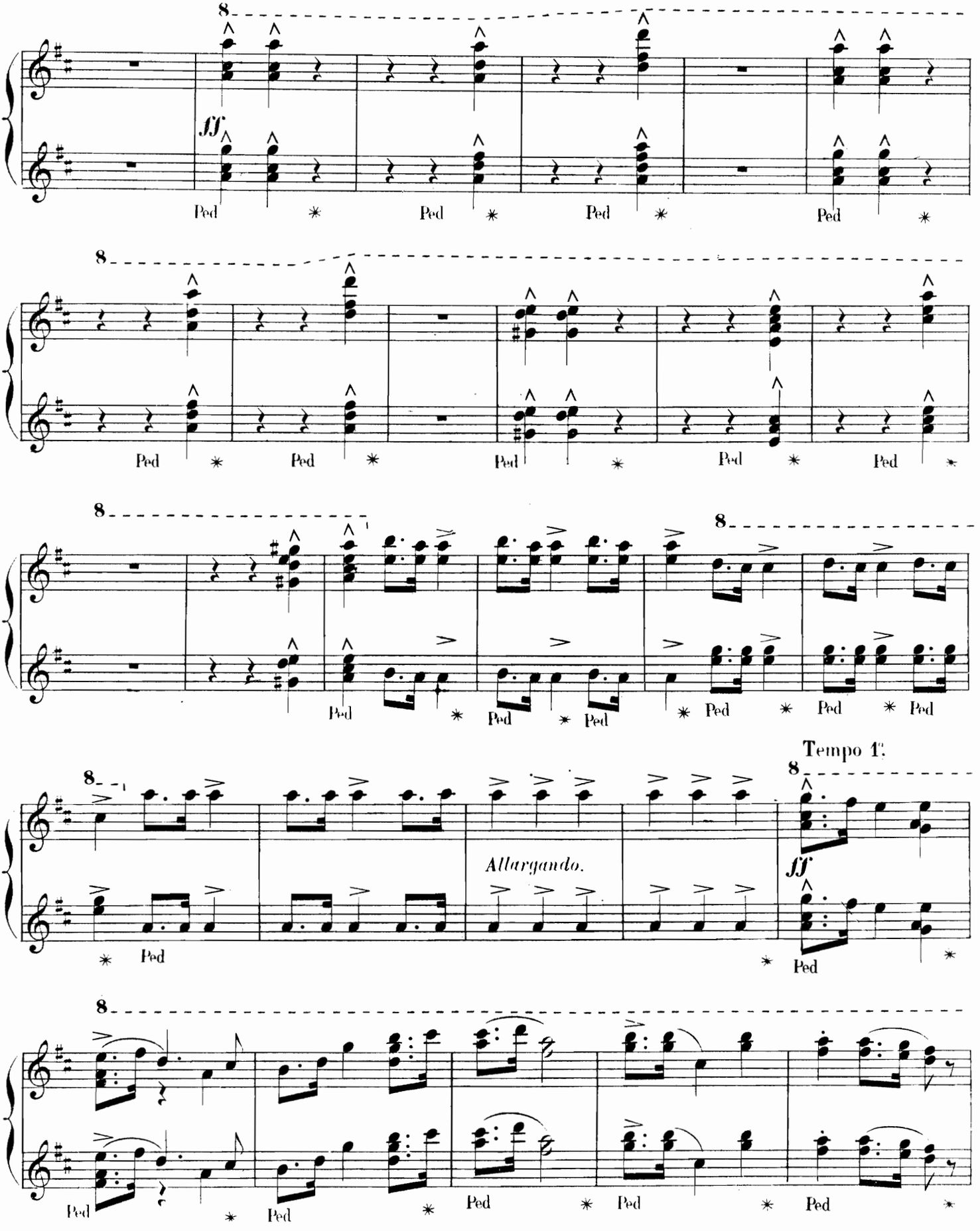
PRIMA.



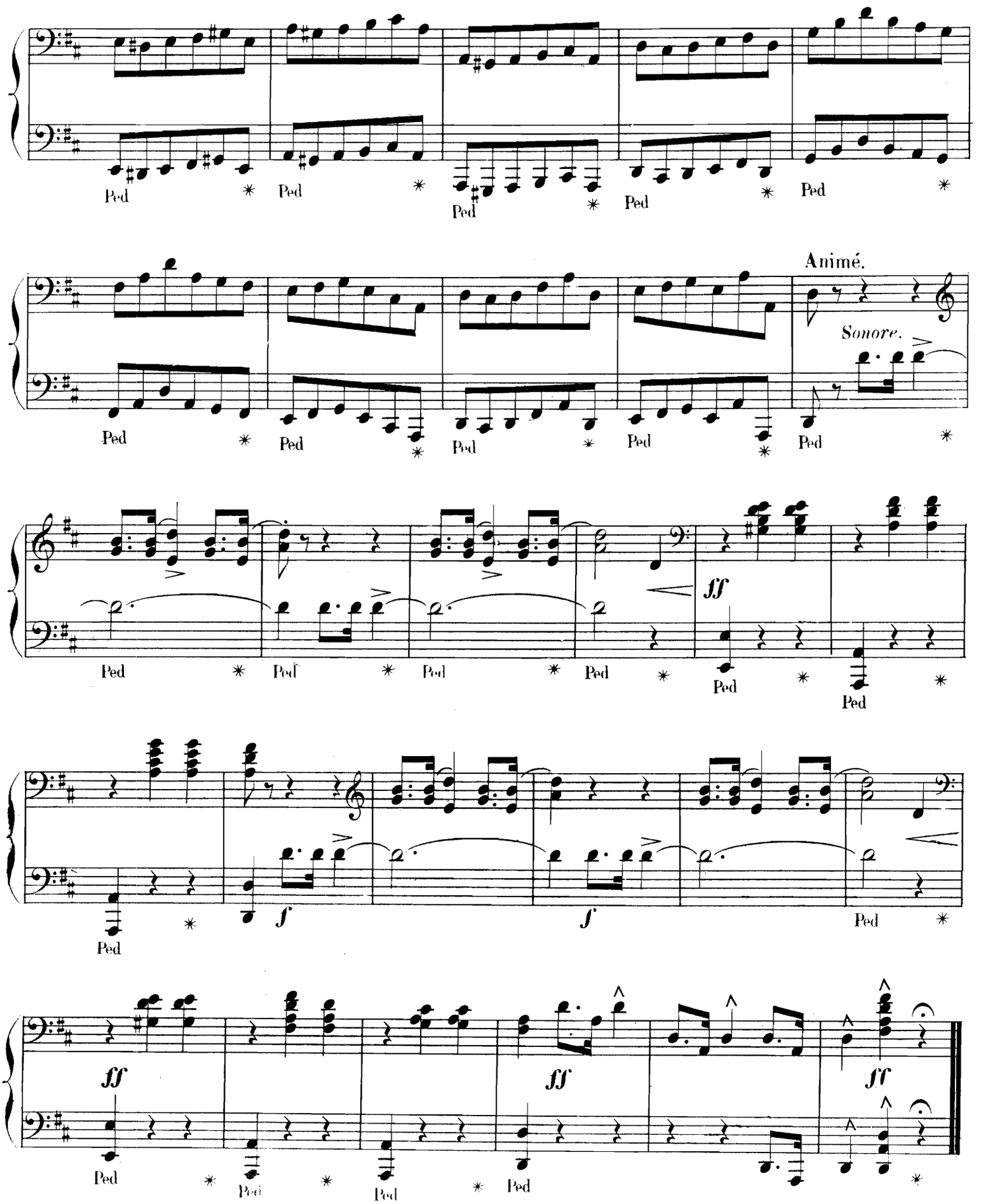
SECONDA.



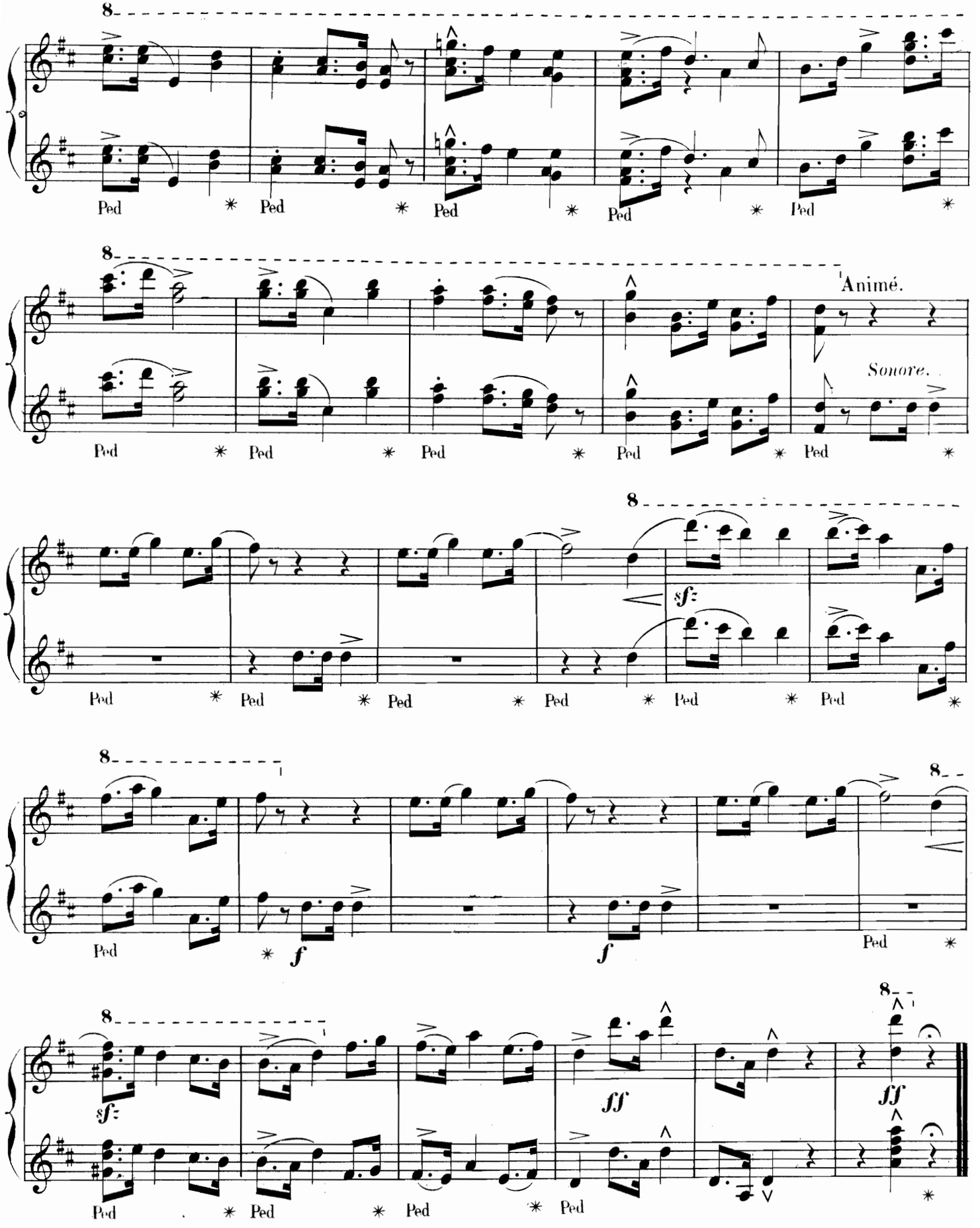
PRIMA.


8
ff
Ped
Ped
Ped
Ped
8
Ped
Ped
Ped
Ped
Ped
8
8
Ped
Ped
Ped
Ped
Ped
Ped
Tempo 1.
8
Allargando.
ff
Ped
Ped
8
Ped
Ped
Ped
Ped

SECONDA.



PRIMA.

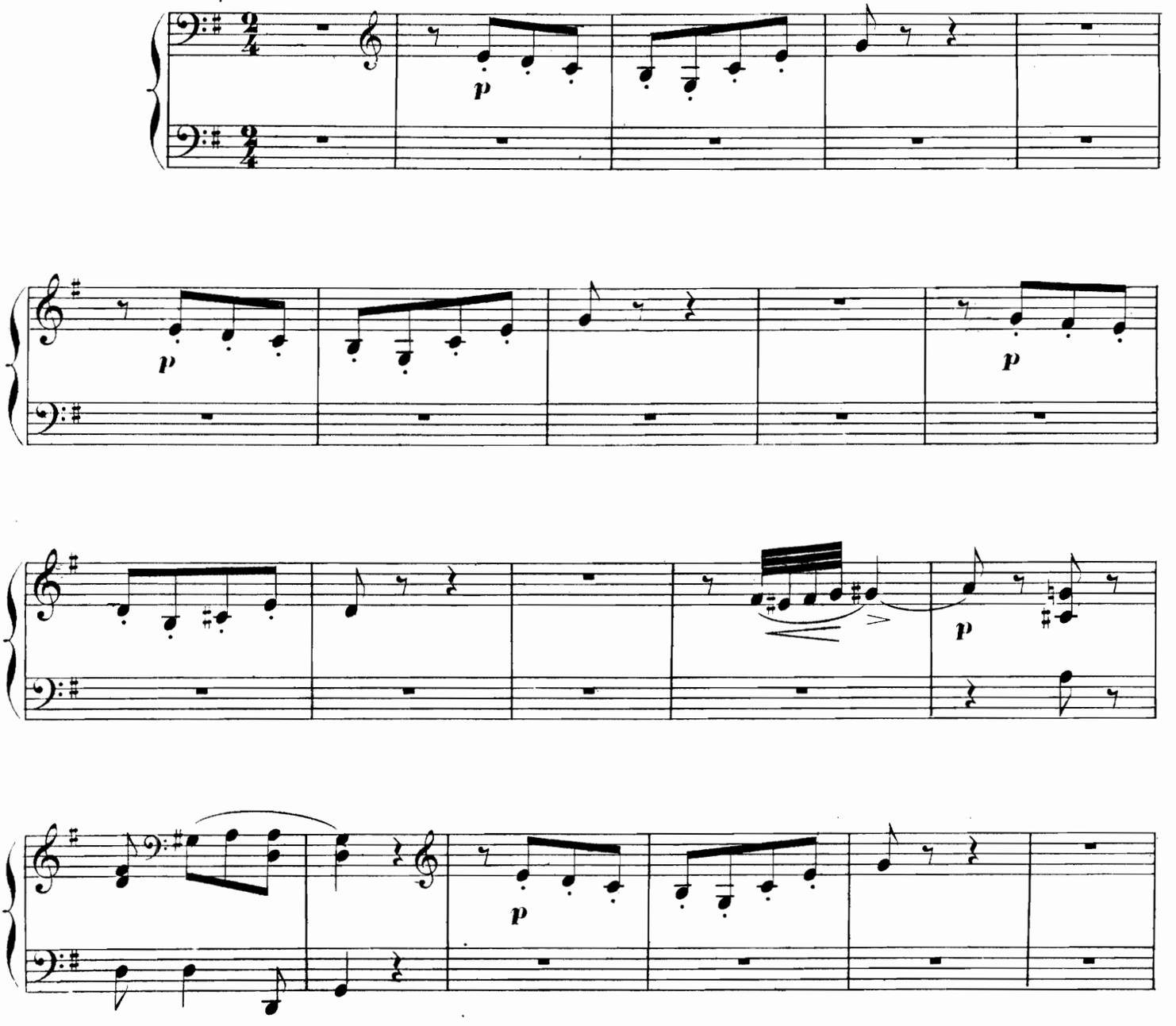


N° 3.

PRÉPARATIFS DE FÊTE.

SECONDA.

Moderato.

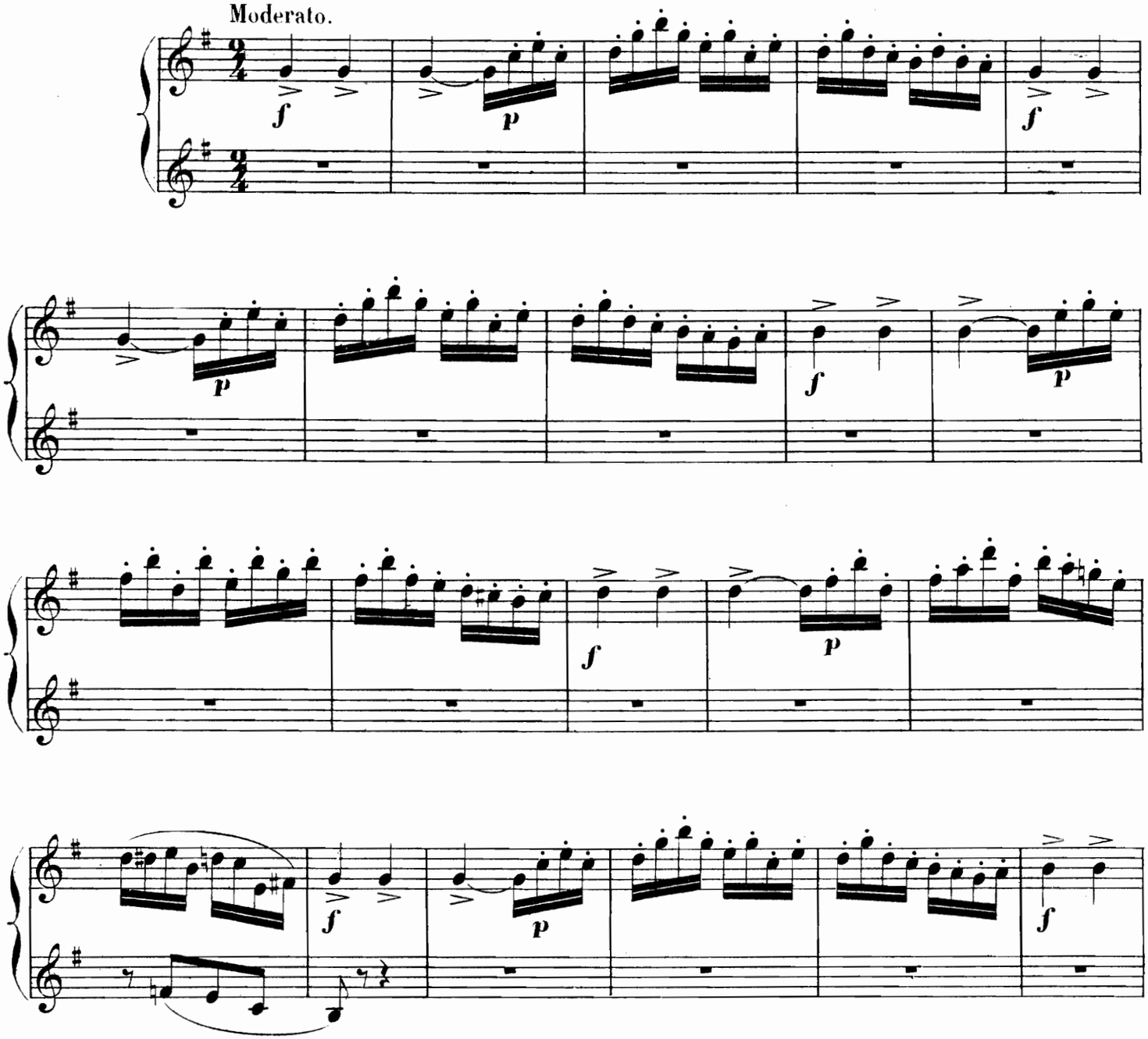


N° 3.

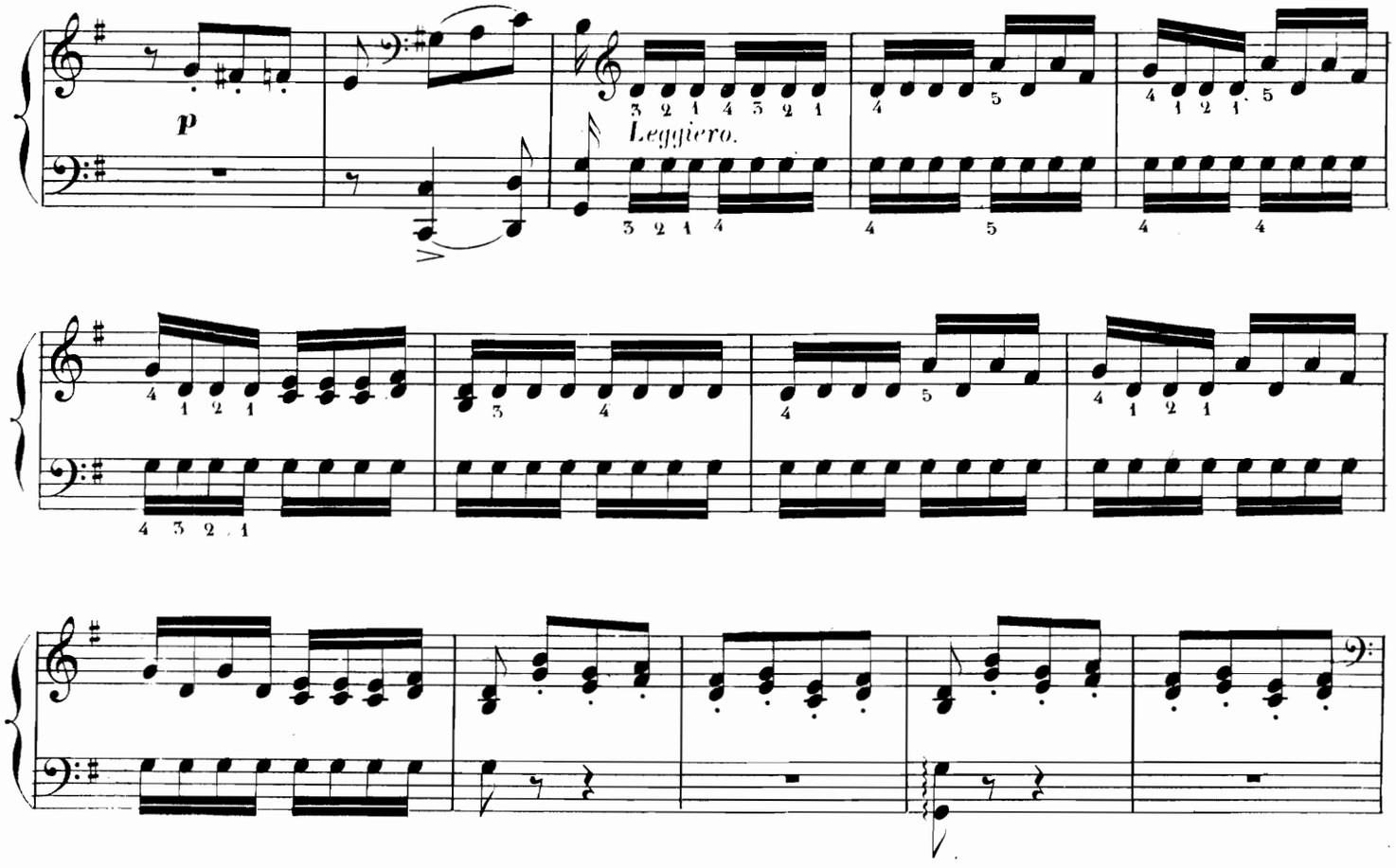
PRÉPARATIFS DE FÊTE.

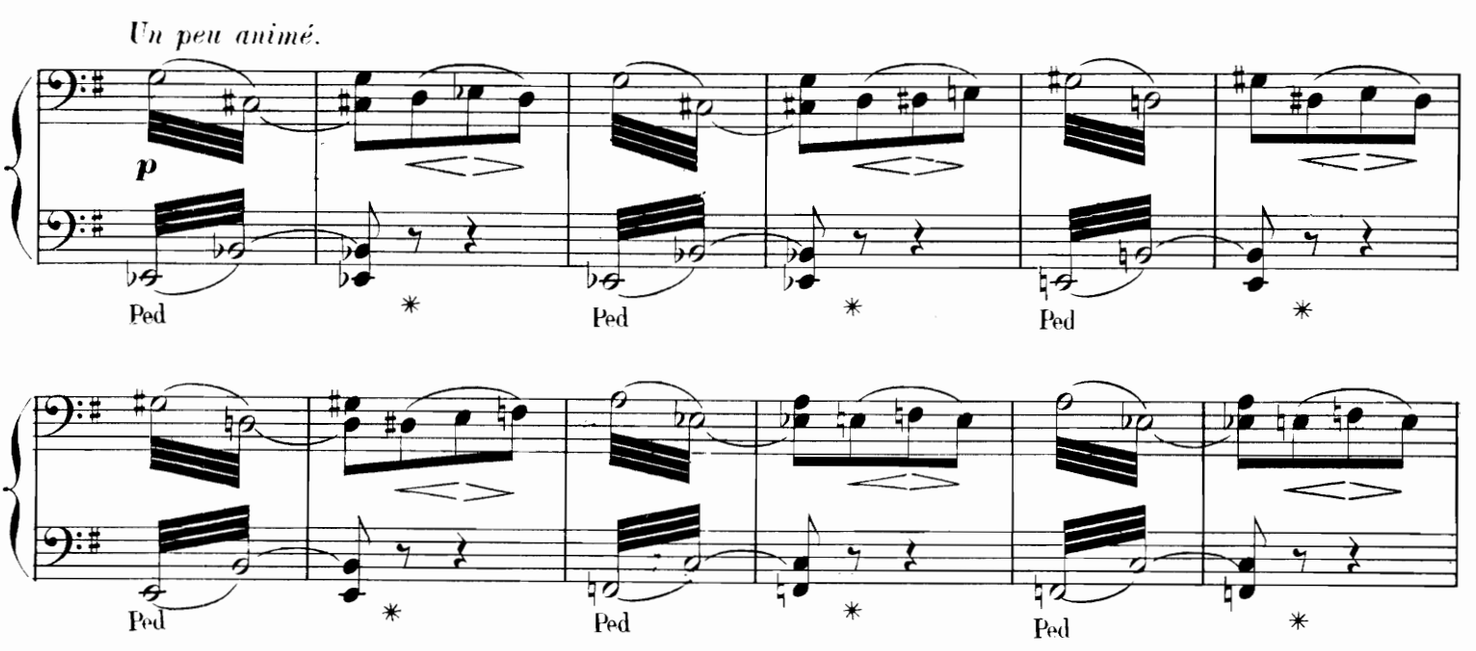
Le Bourguestre vient annoncer que le lendemain est jour de fête; le Seigneur a fait don d'une cloche à la ville. Après la cérémonie, la journée se terminera par des réjouissances dans lesquelles chacun aura son rôle.

PRIMA.

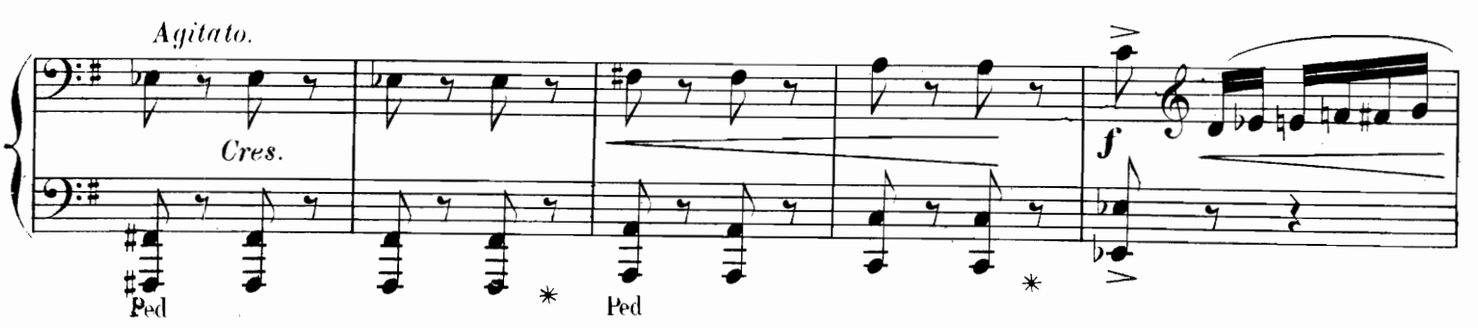


SECONDA.

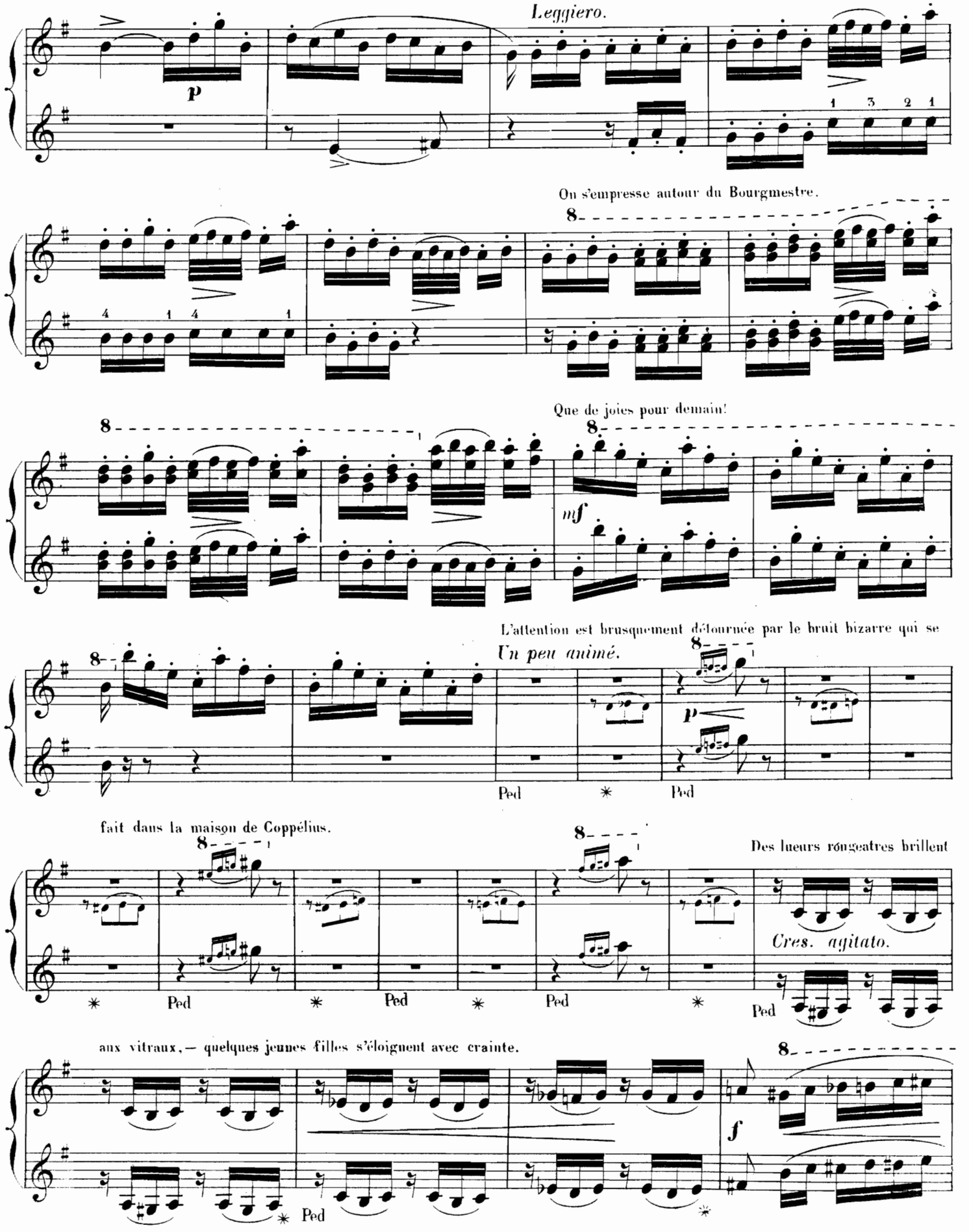

p
Leggiero.


Un peu animé.
p
Ped
Ped
Ped

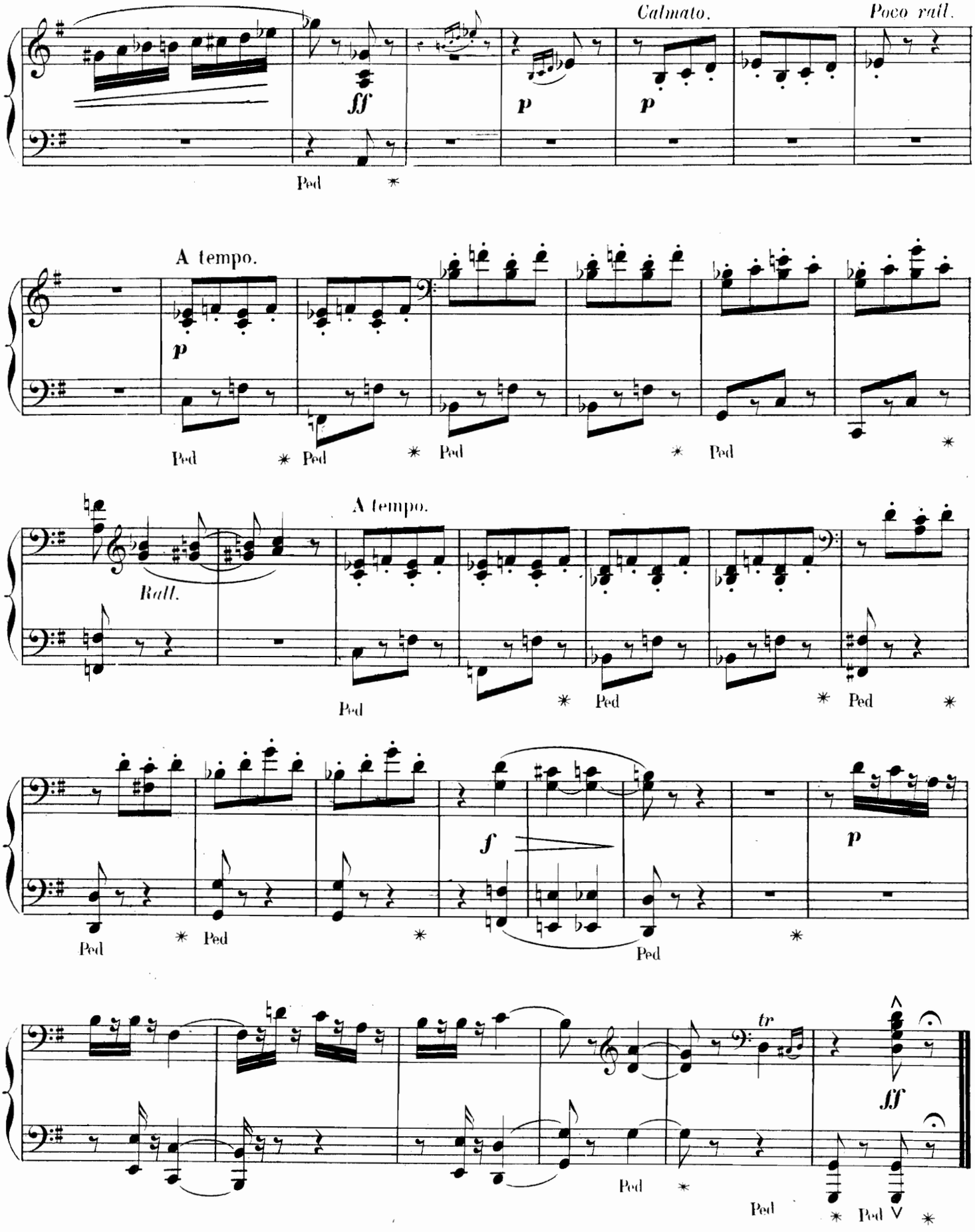
Ped
Ped
Ped


Agitato.
Cres.
f
Ped
Ped

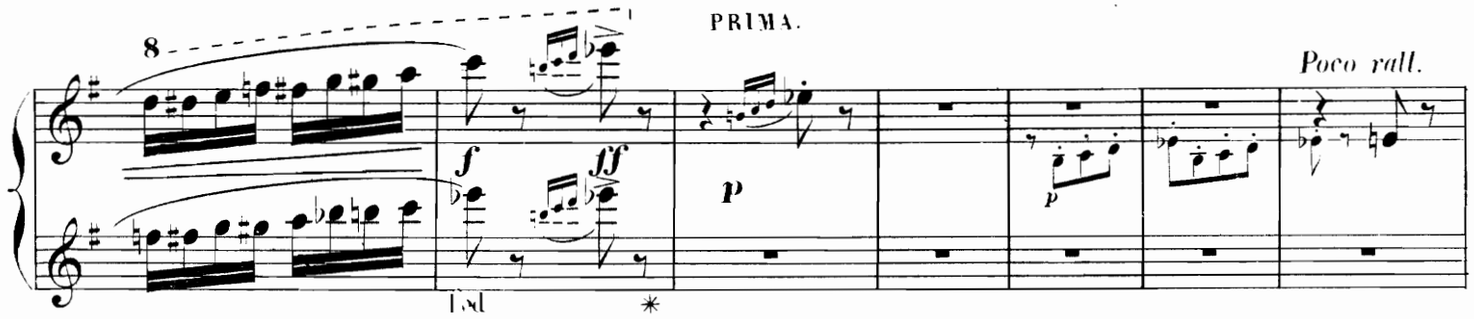
PRIMA.


Leggiero.
p
On s'empresse autour du Bourgmestre.
Que de joies pour demain!
mf
L'attention est brusquement détournée par le bruit bizarre qui se
Un peu animé.
p
Ped
fait dans la maison de Coppélius.
Des lueurs rougeatres brillent
Cres. agitato.
aux vitraux, — quelques jeunes filles s'éloignent avec crainte.
f

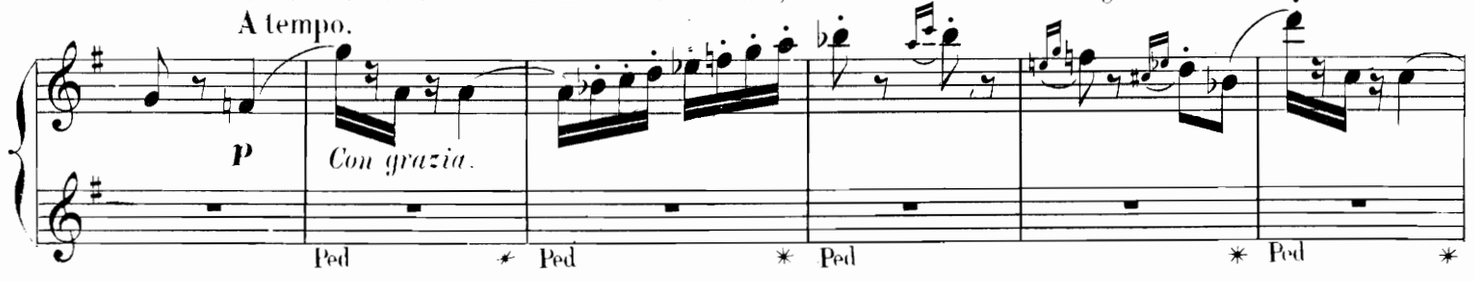
SECONDA.



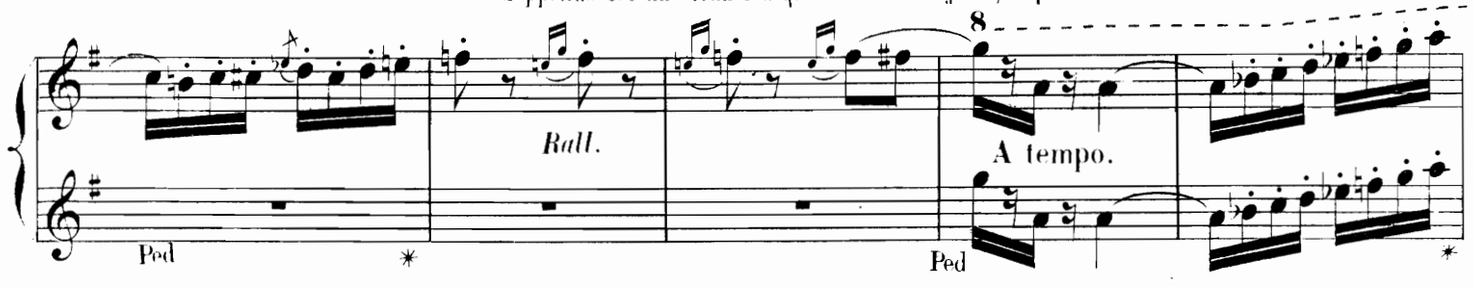
PRIMA.



Ce n'est rien! c'est le bruit du marteau sur l'enclume, c'est le reflet du feu de la forge.

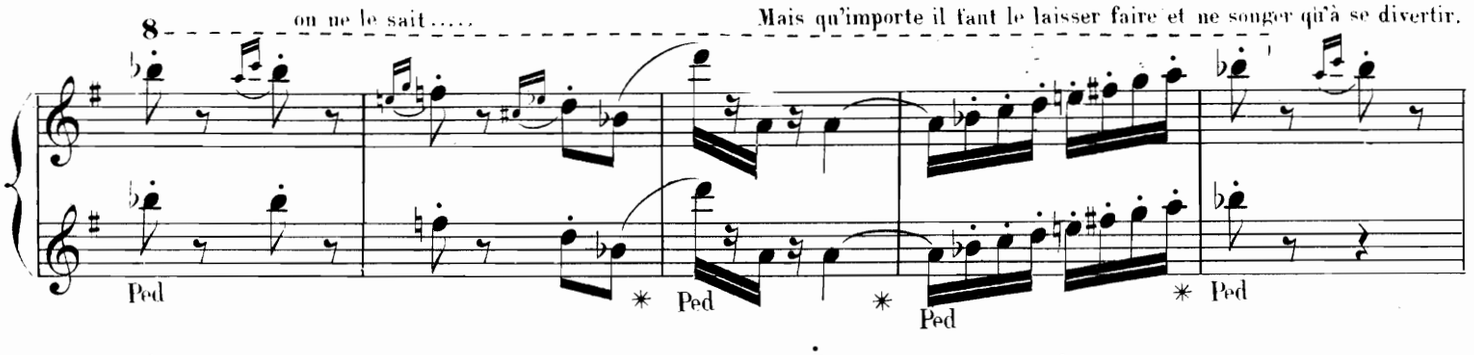


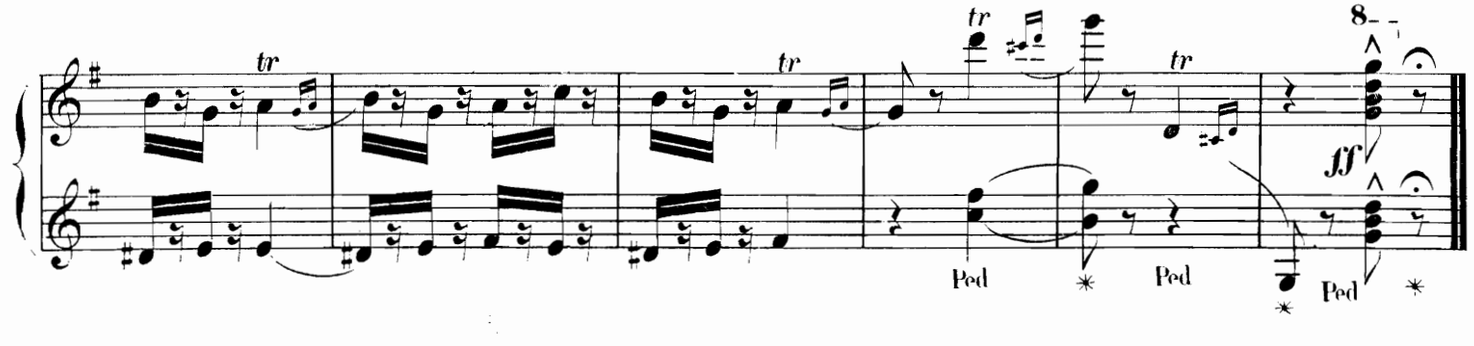
Coppélius est un vieux fou qui travaille toujours, à quoi?....



on ne le sait.....

Mais qu'importe il faut le laisser faire et ne songer qu'à se divertir.

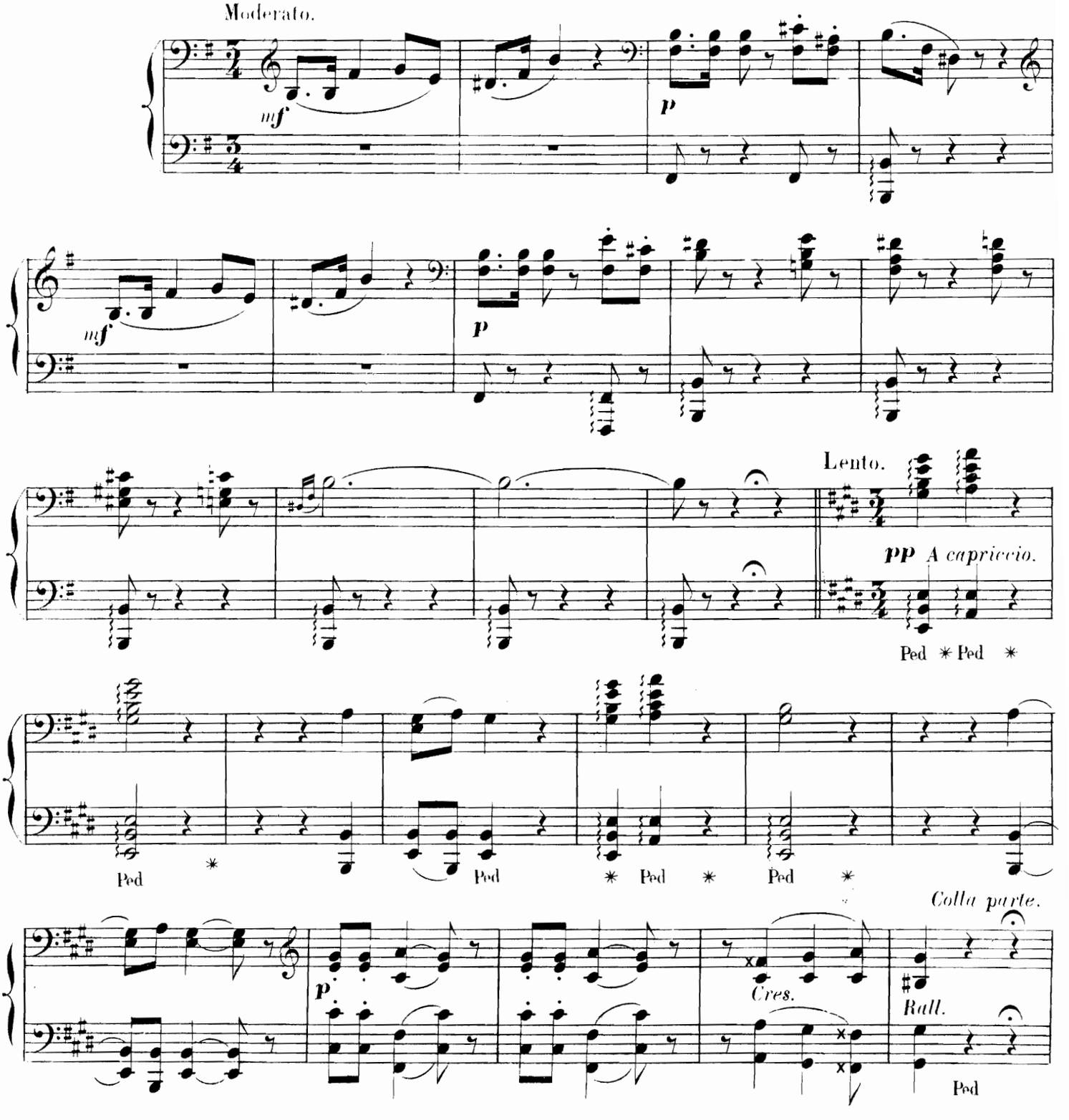




N° 4.

BALLADE ET THÈME SLAVE VARIÉ.

SECONDA.



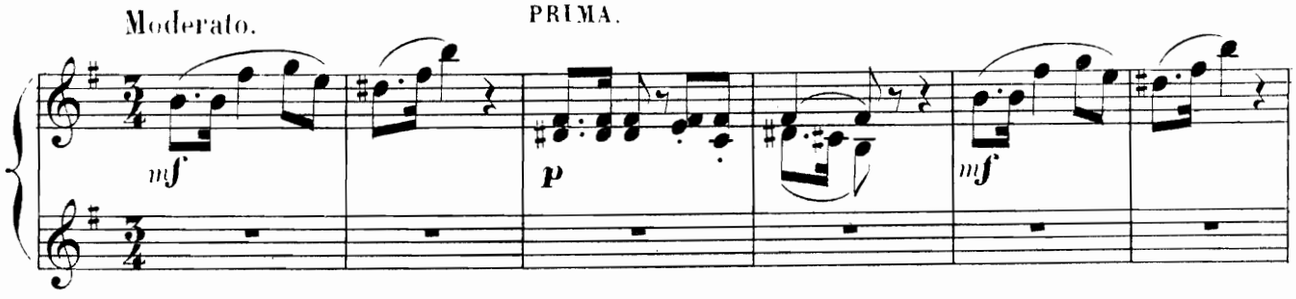
N° 4.

BALLADE ET THÈME SLAVE VARIÉ.

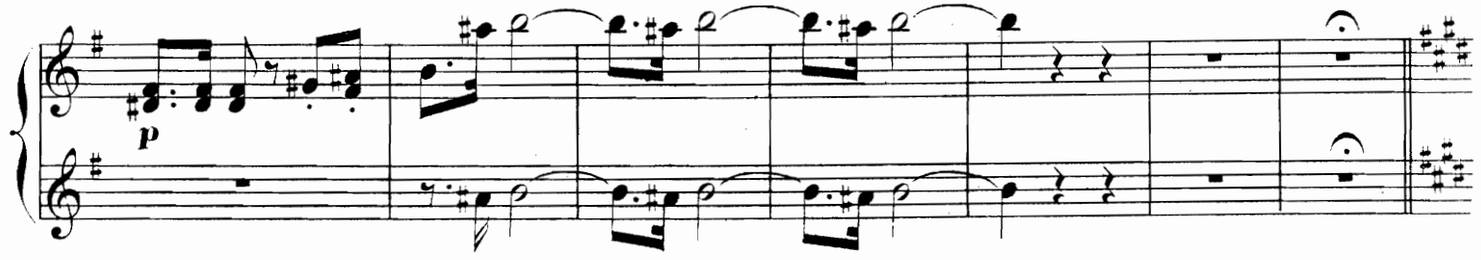
Le Bourgmestre rappelle à Swanilda que le Seigneur doit doter et marier plusieurs couples; elle est fiancée à Frantz: c'est demain qu'on les unira

PRIMA.

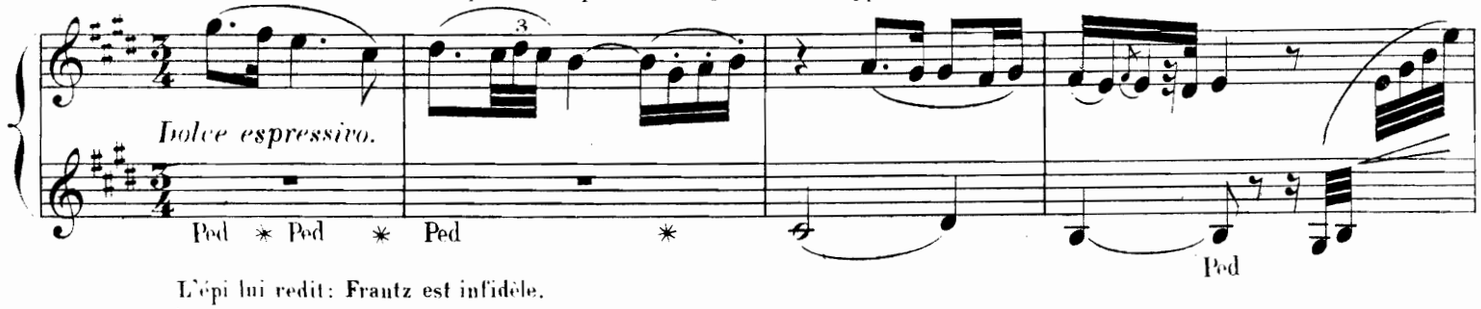
Moderato.



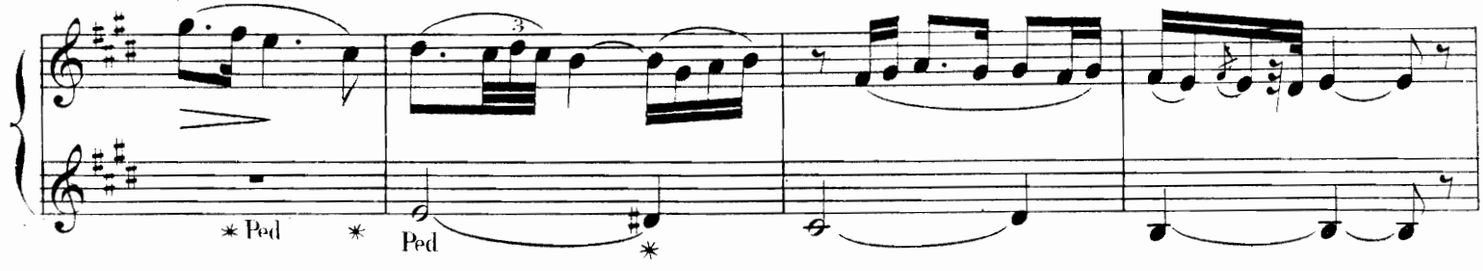
Ce n'est pas encore fait, dit-elle — et elle raconte la légende d'un brin de paille qui révèle tous les secrets.

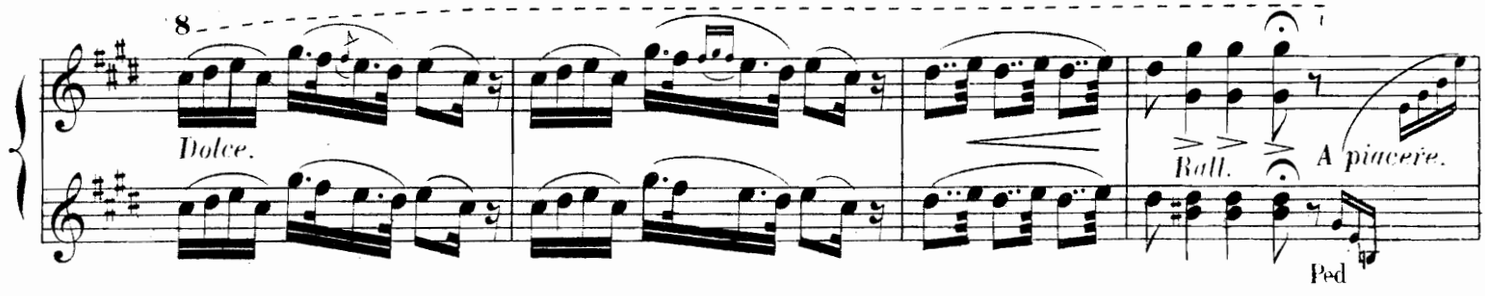


Lento. A *capriccio.* Swanilda prend un épi dans une gerbe, elle l'approche de son oreille et semble écouter.

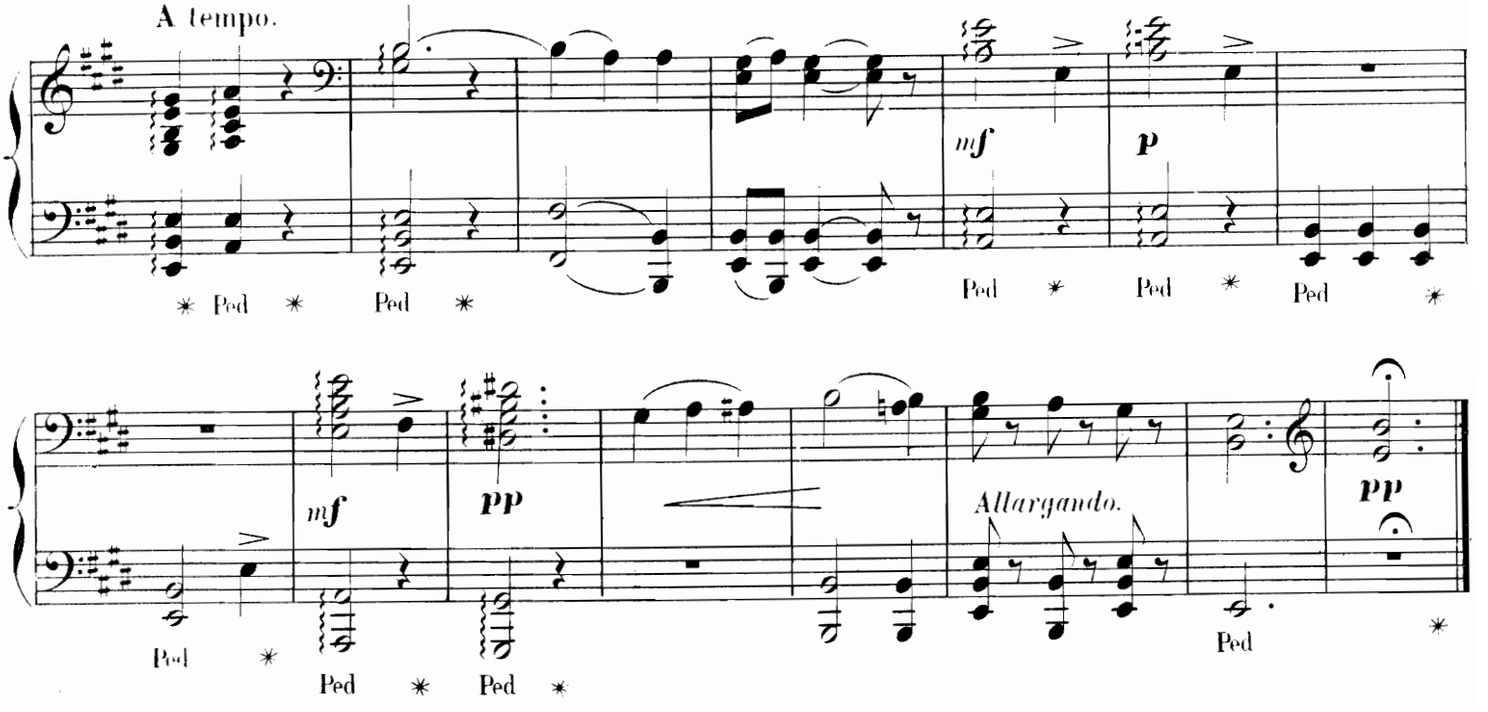


L'épi lui redit: Frantz est infidèle.

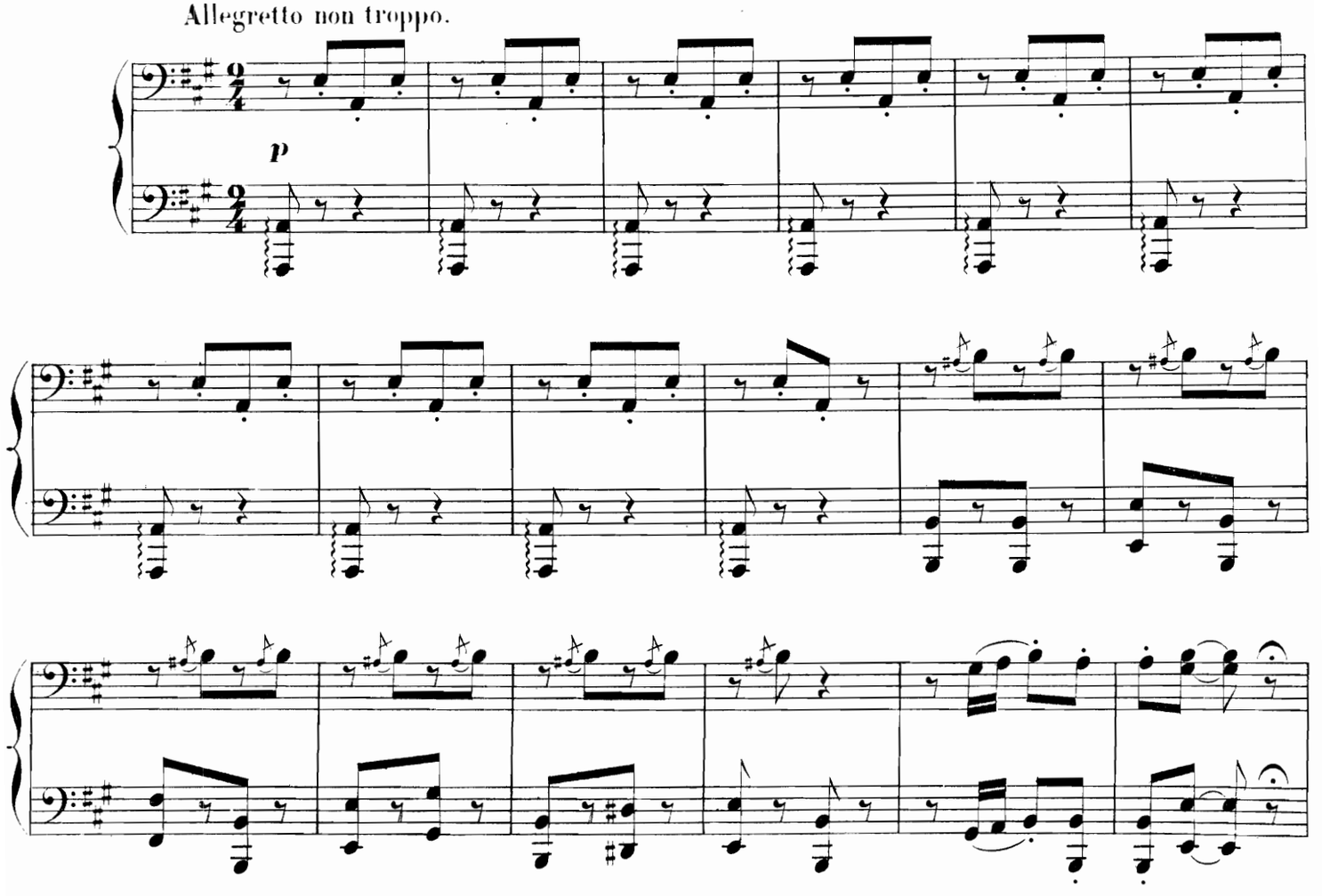




SECONDA.

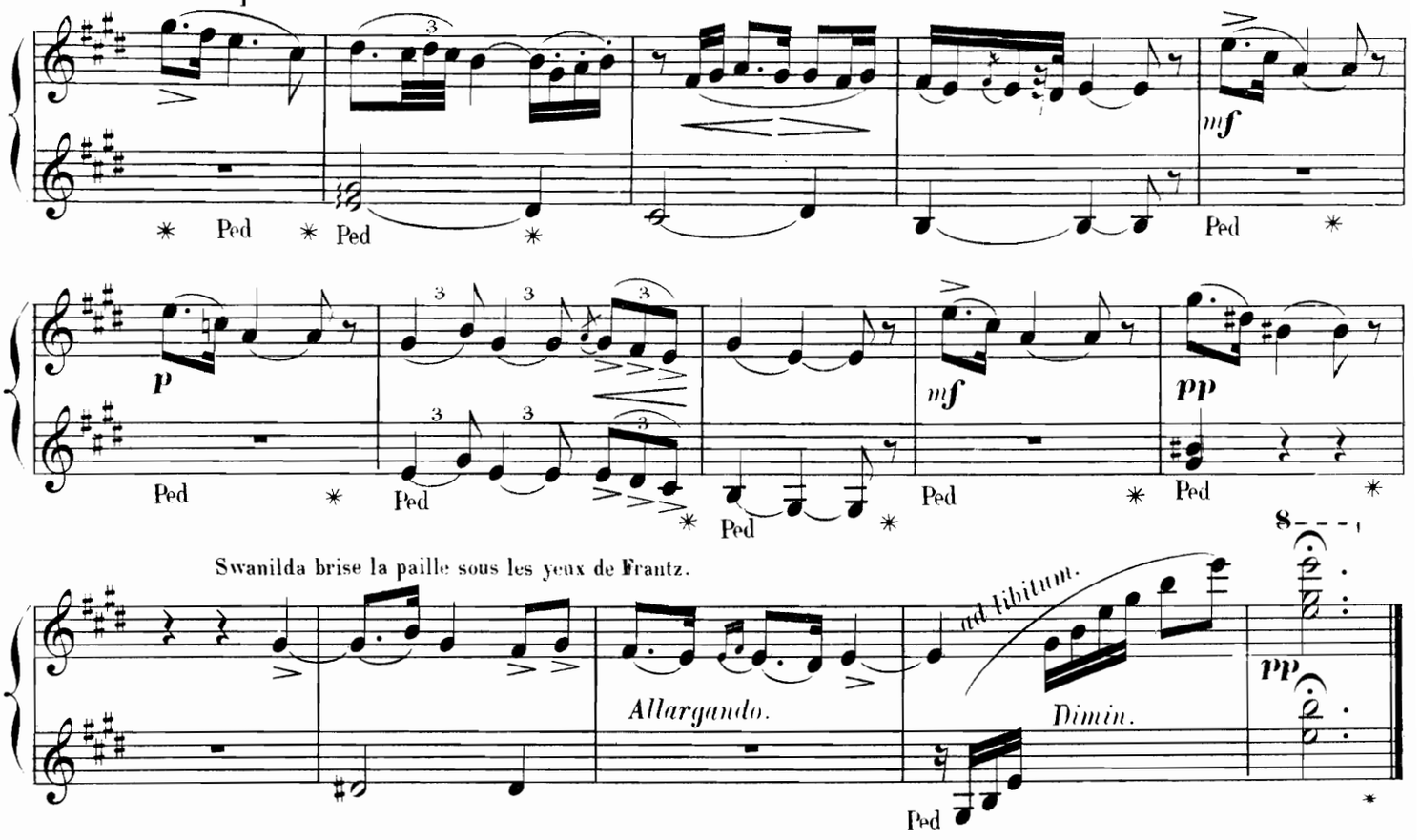


THÈME SLAVE VARIÉ.



PRIMA.

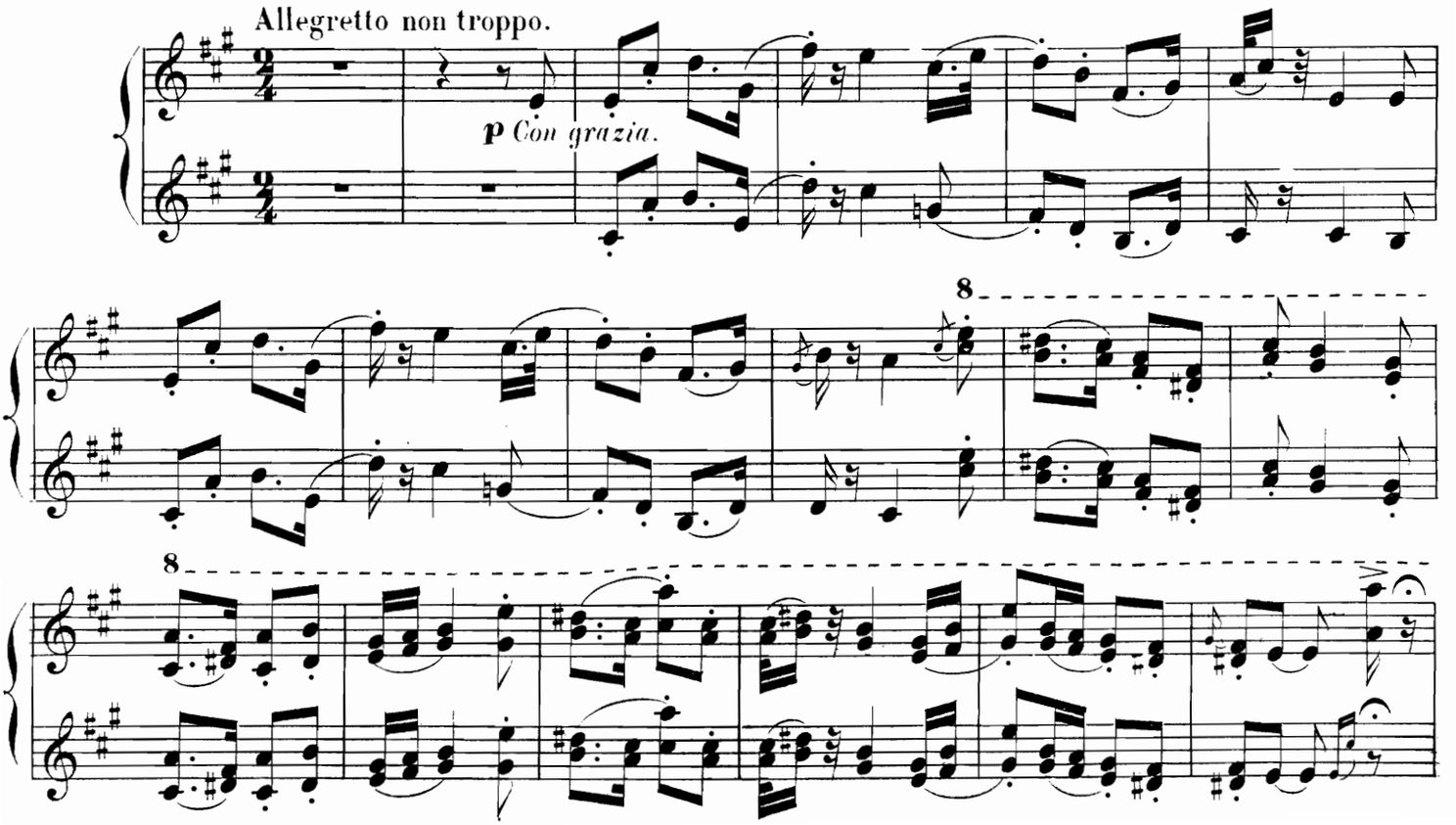
A tempo.



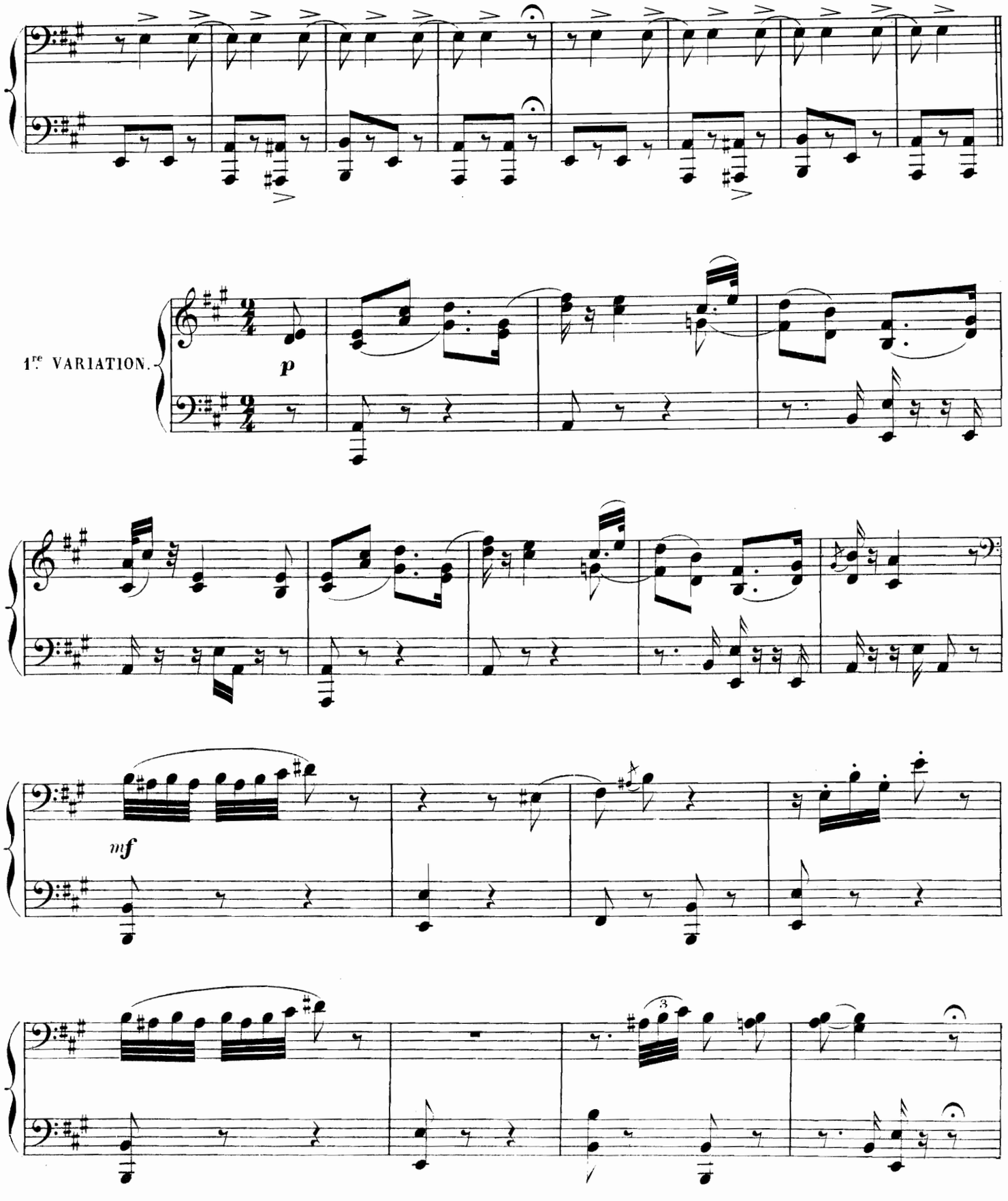
THEME SLAVE VARIÉ.

Frantz s'éloigne avec dépit.—Swanilda danse au milieu de ses compagnes.

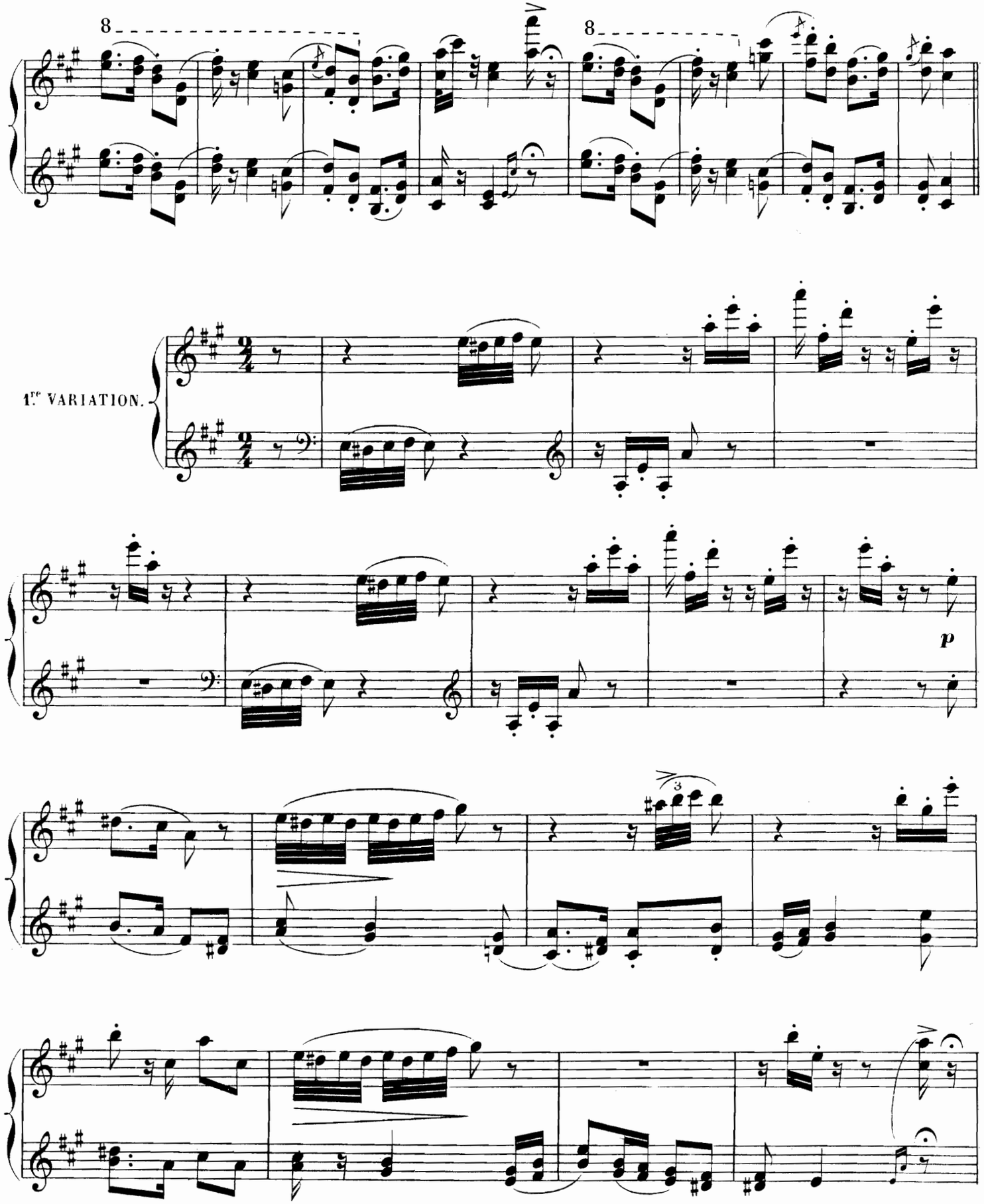
Allegretto non troppo.



SECONDA.

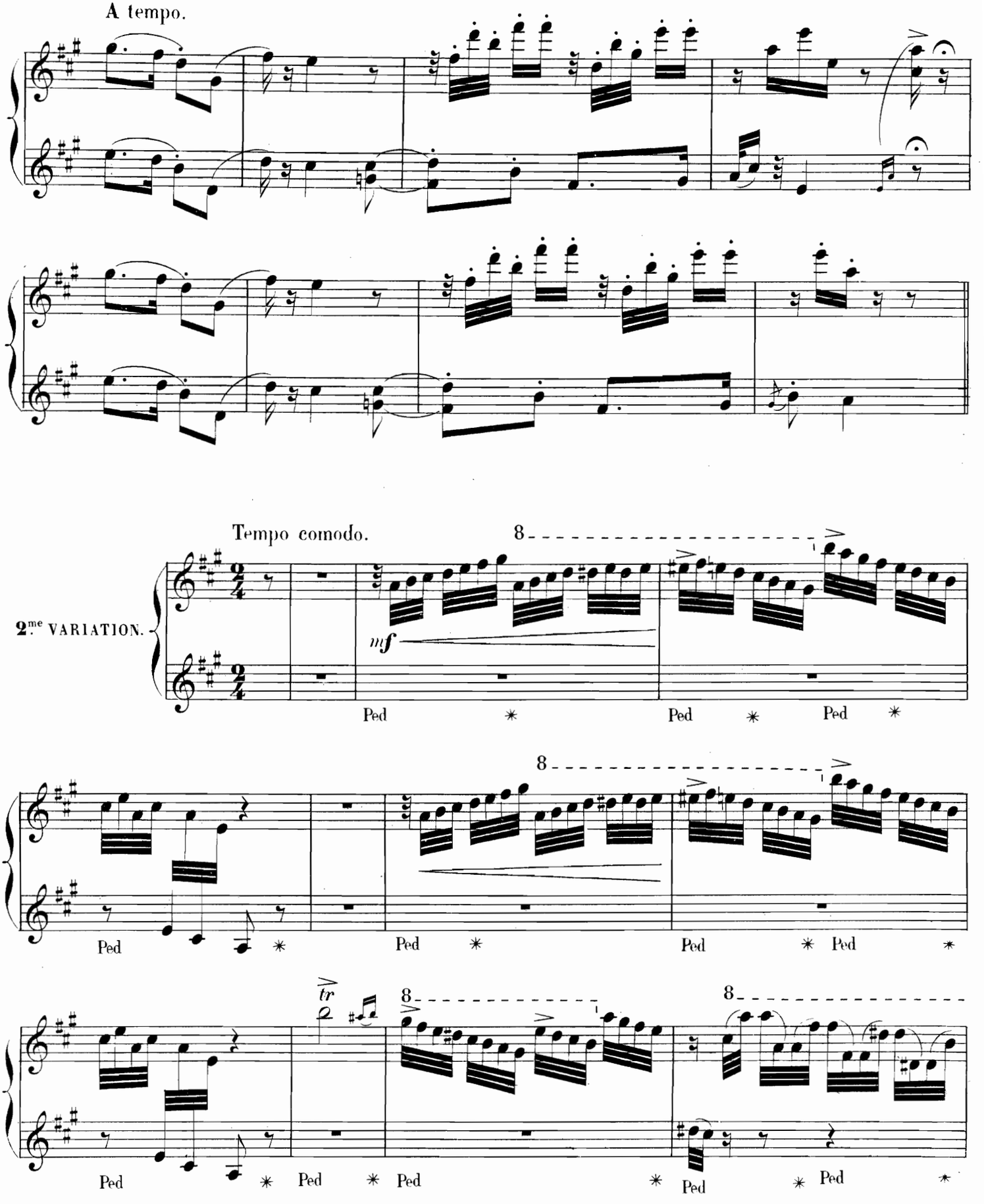


PRIMA.

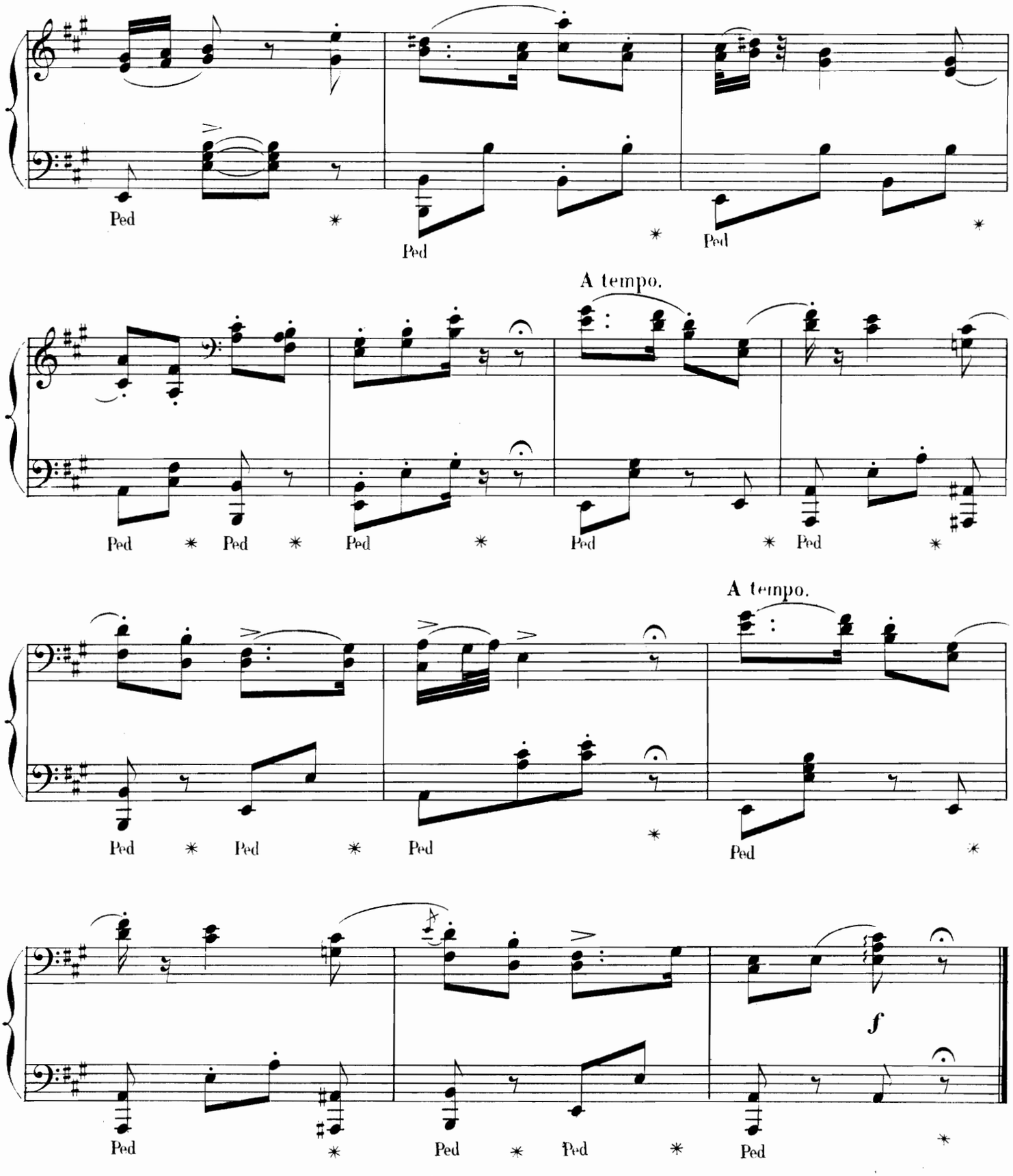


SECONDA.

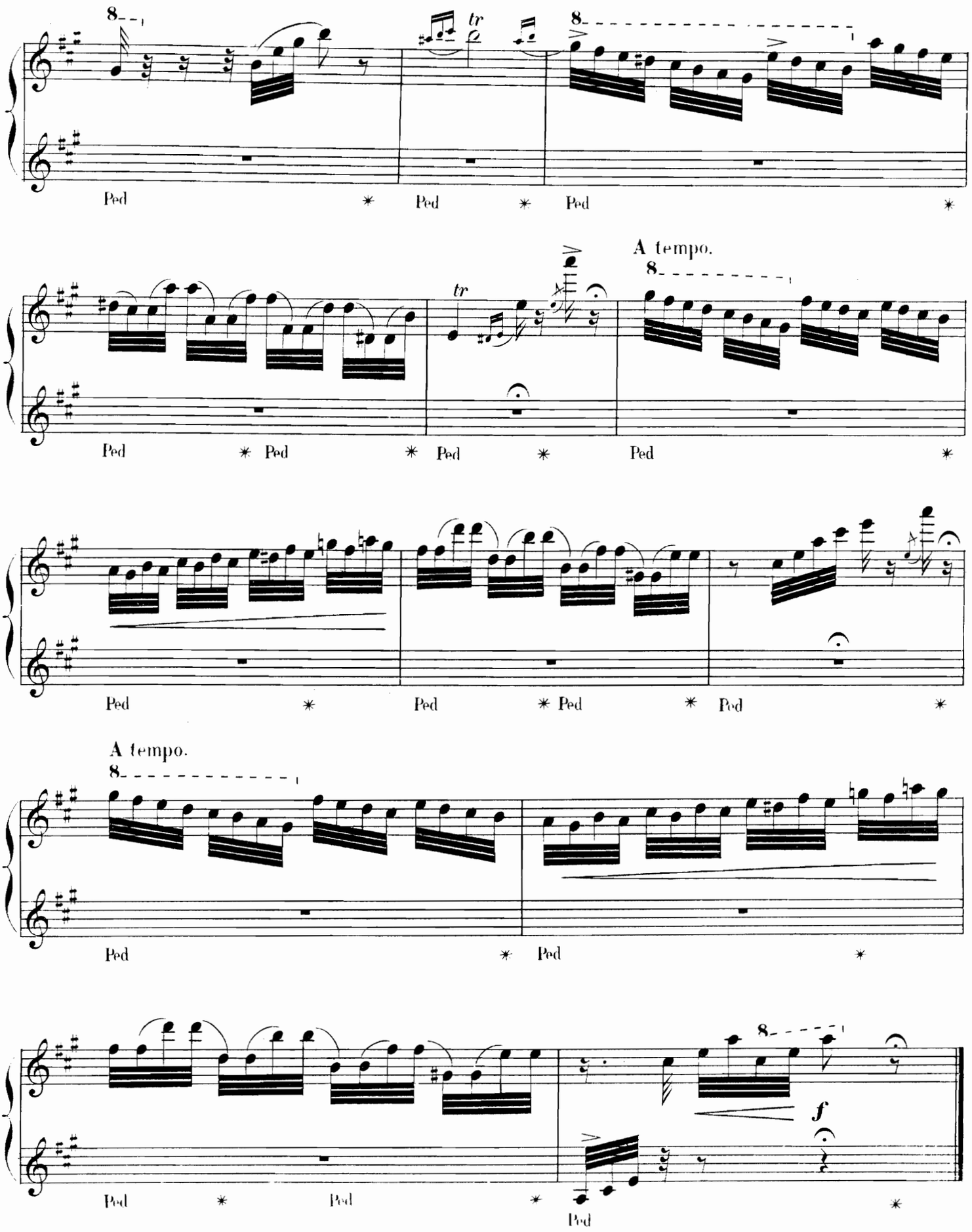
PRIMA.



SECONDA.

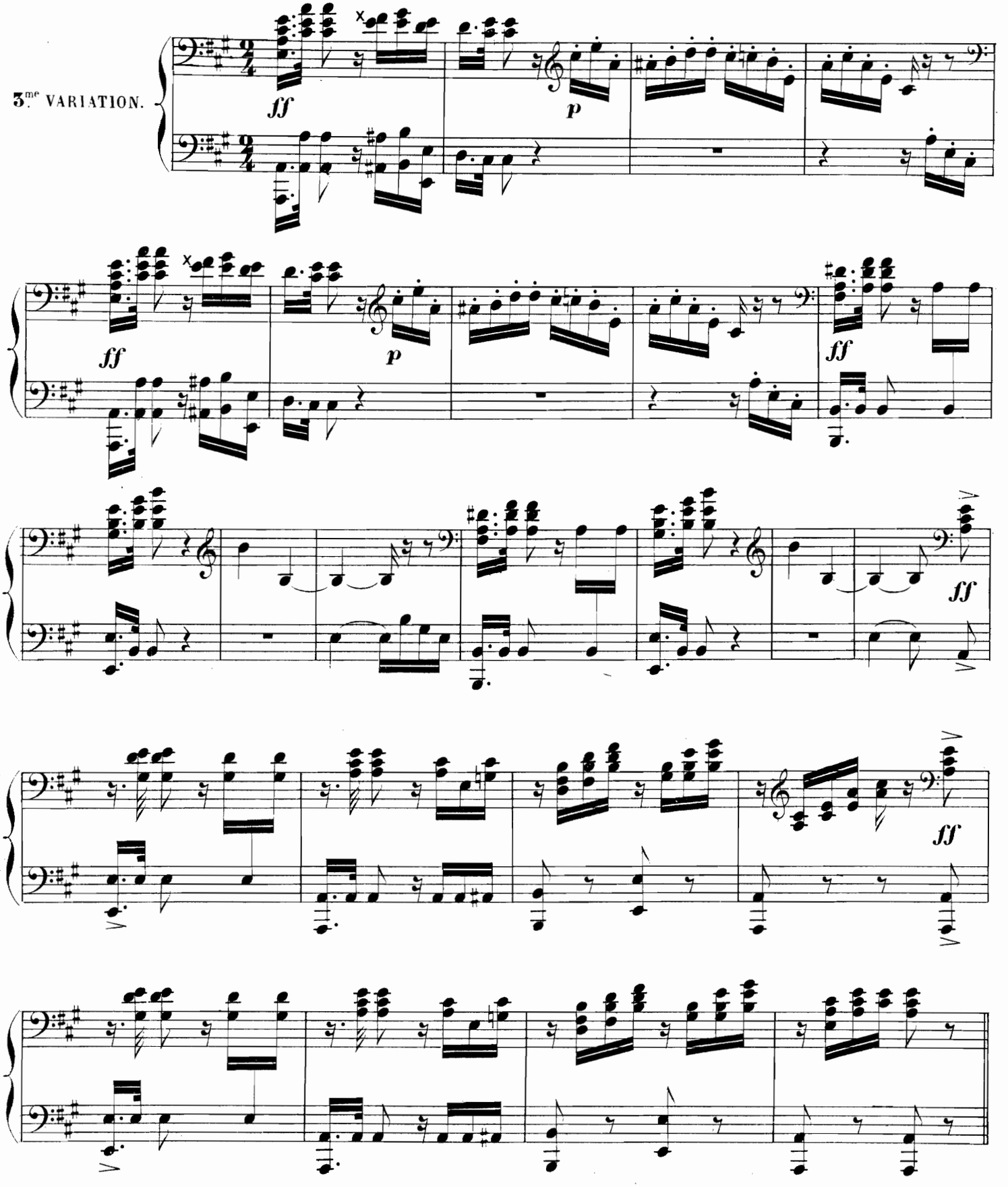

Ped
Ped
Ped
A tempo.
Ped
Ped
Ped
Ped
Ped
A tempo.
Ped
Ped
Ped
Ped
f
Ped
Ped
Ped
Ped

PRIMA.

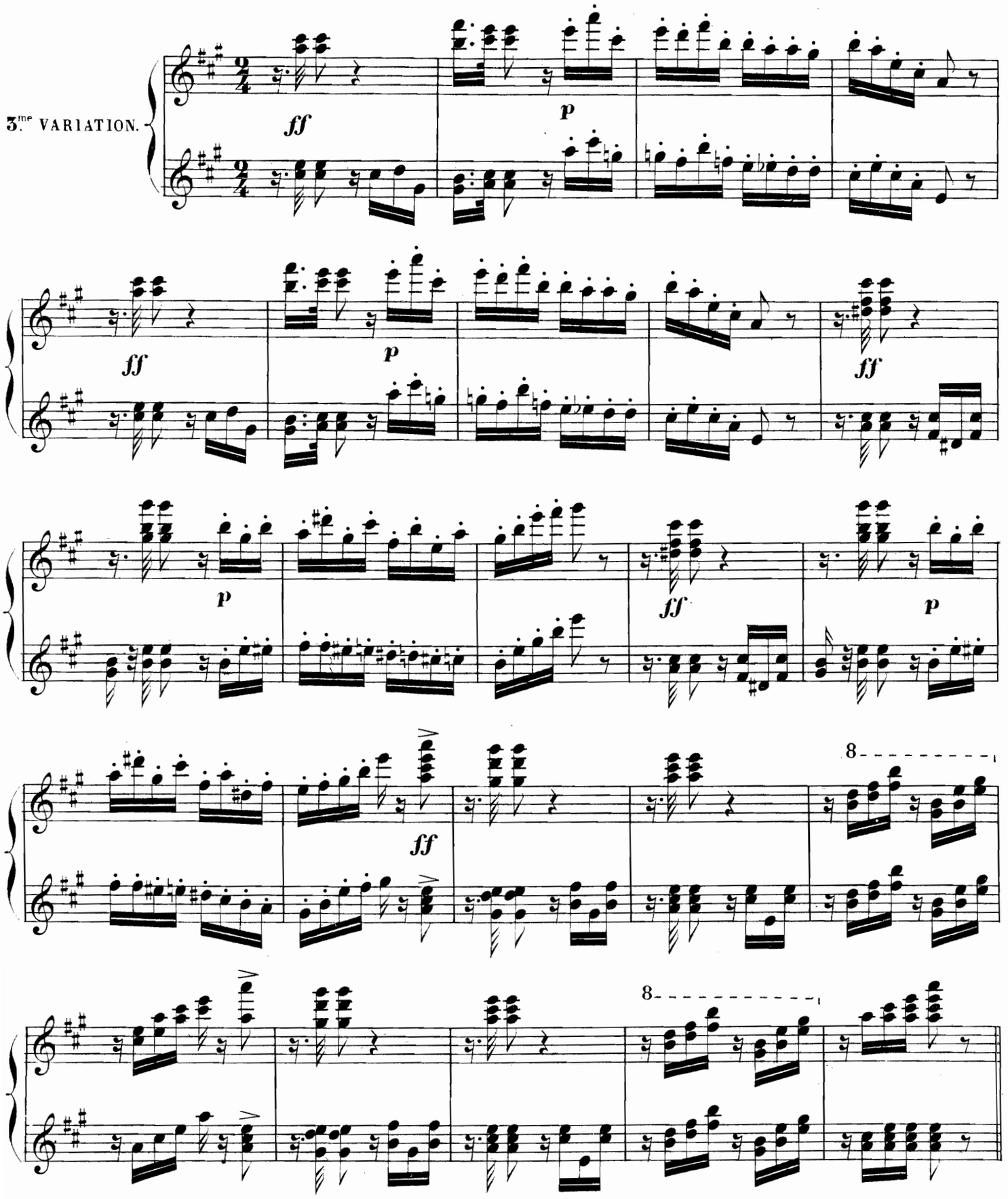


SECONDA.

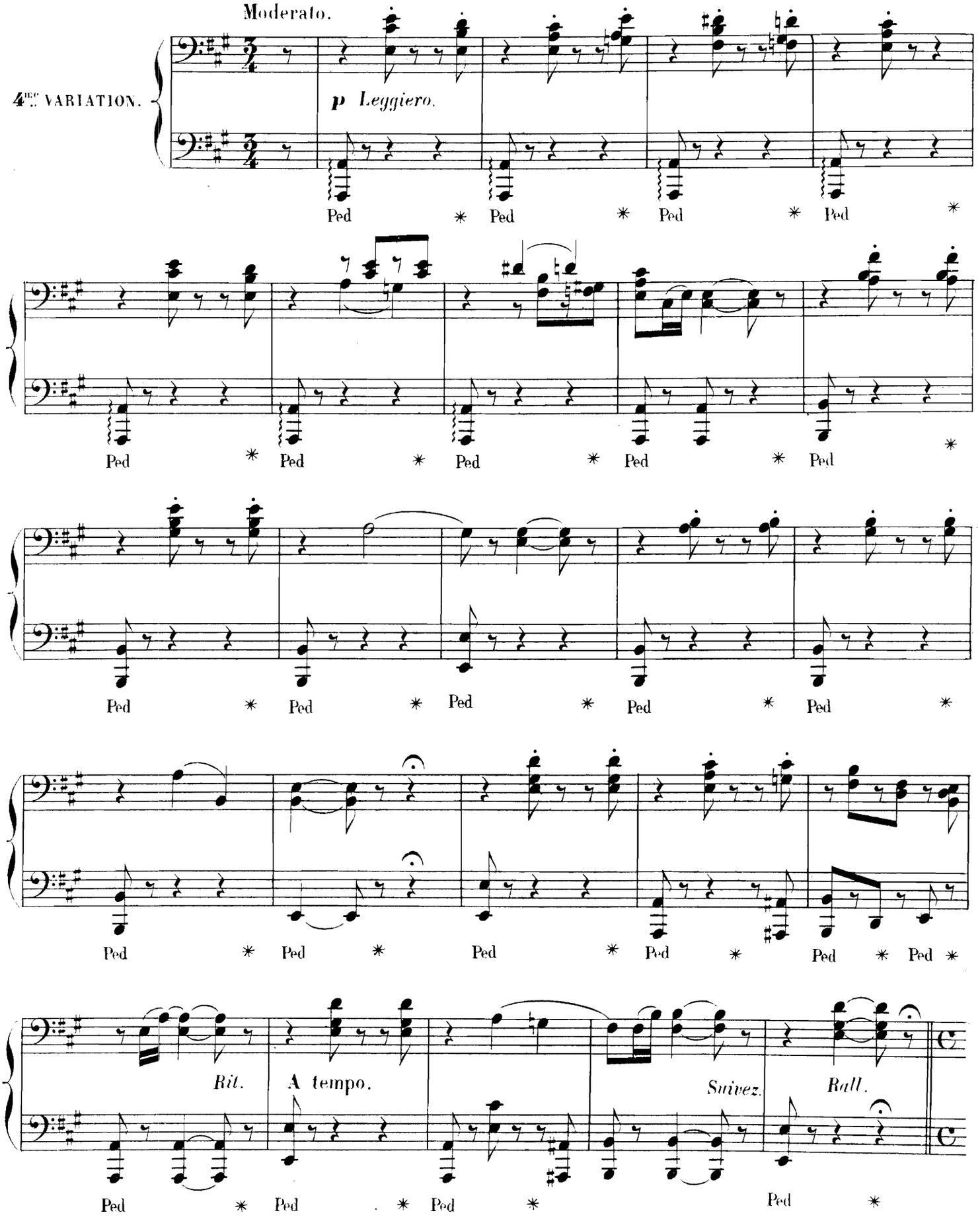
3.me VARIATION.



PRIMA.



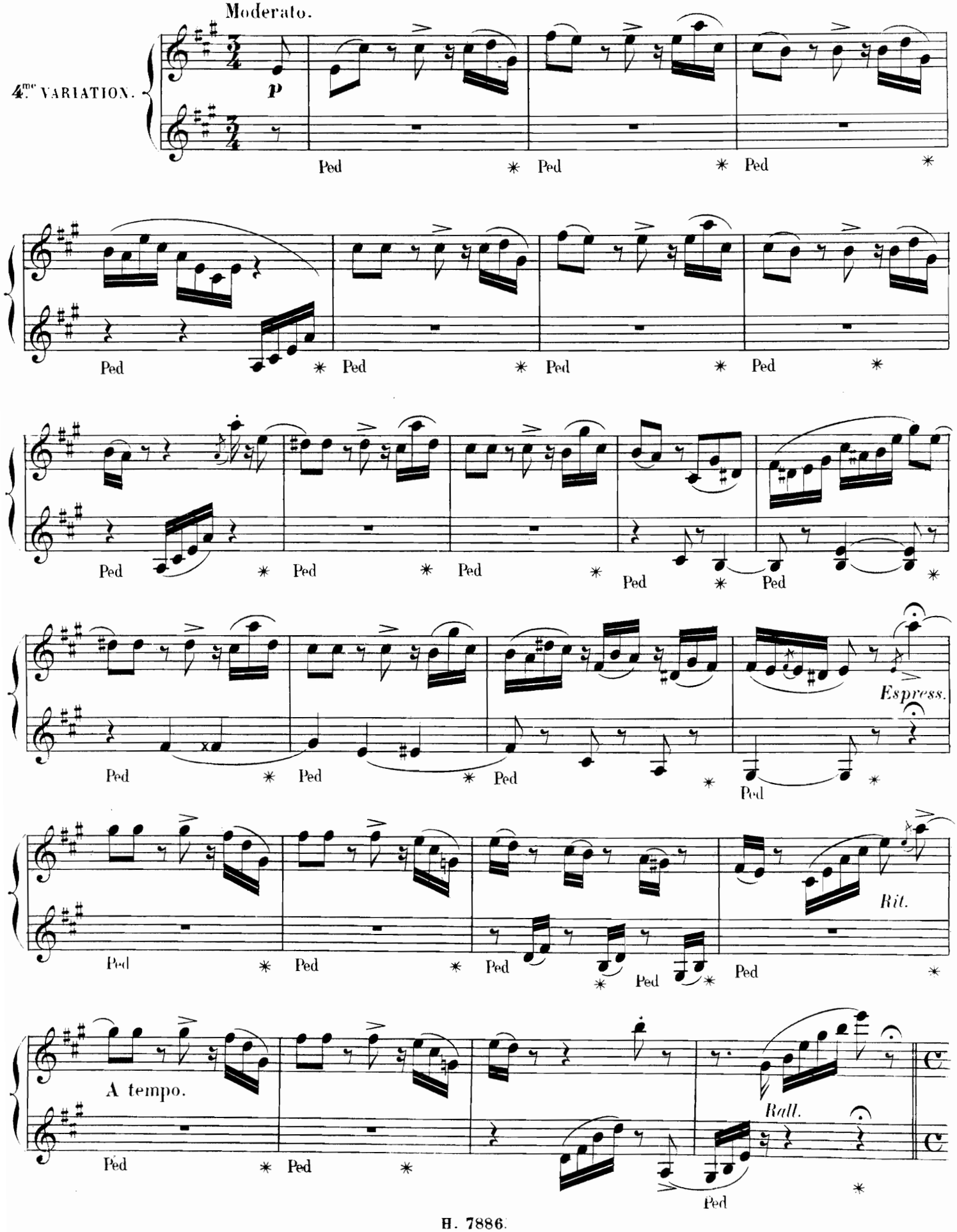
SECONDA.


Moderato.
4ME VARIATION.
p Leggiero.
Ped
Rit.
A tempo.
Suivez.
Rall.

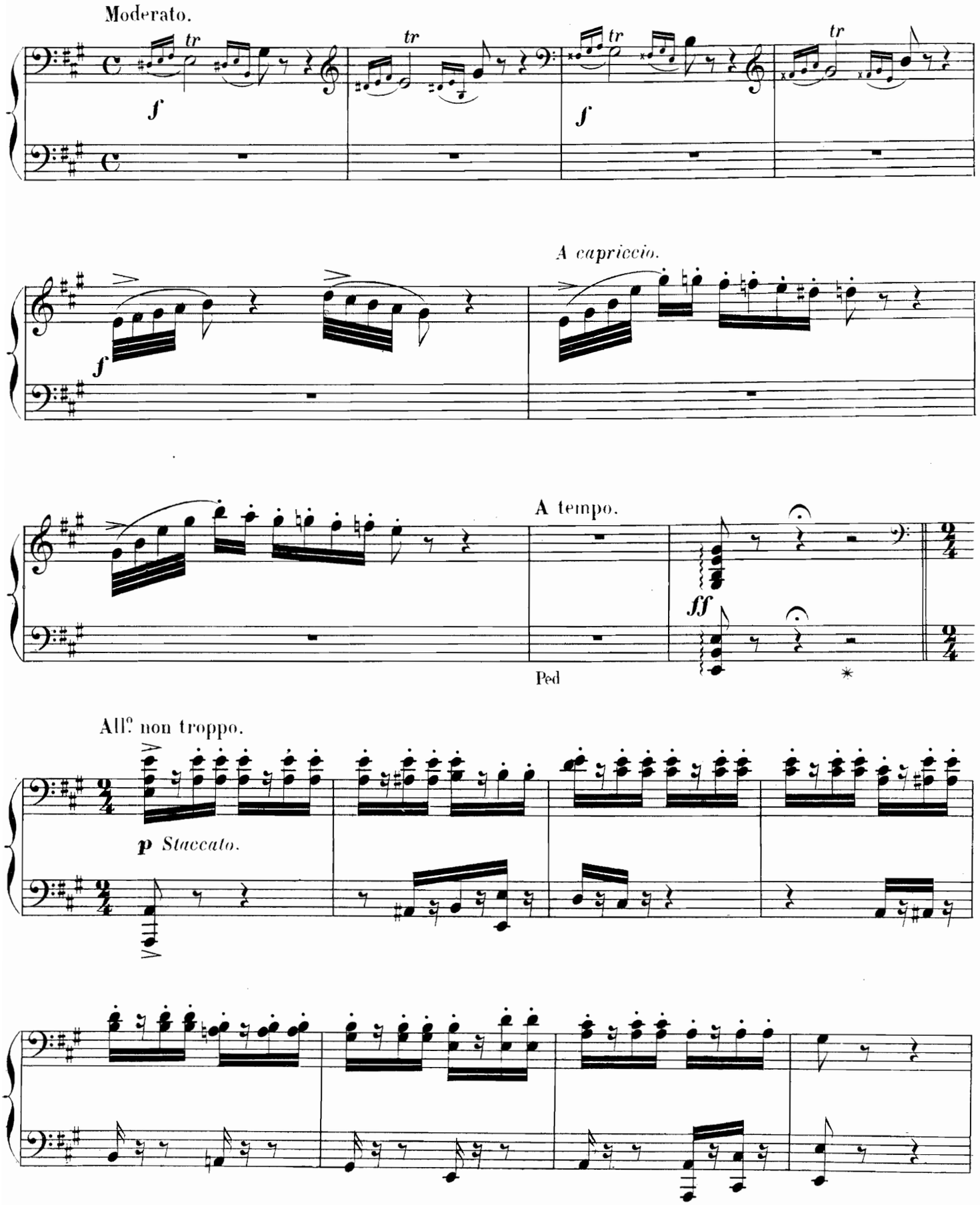
PRIMA.

Moderato.

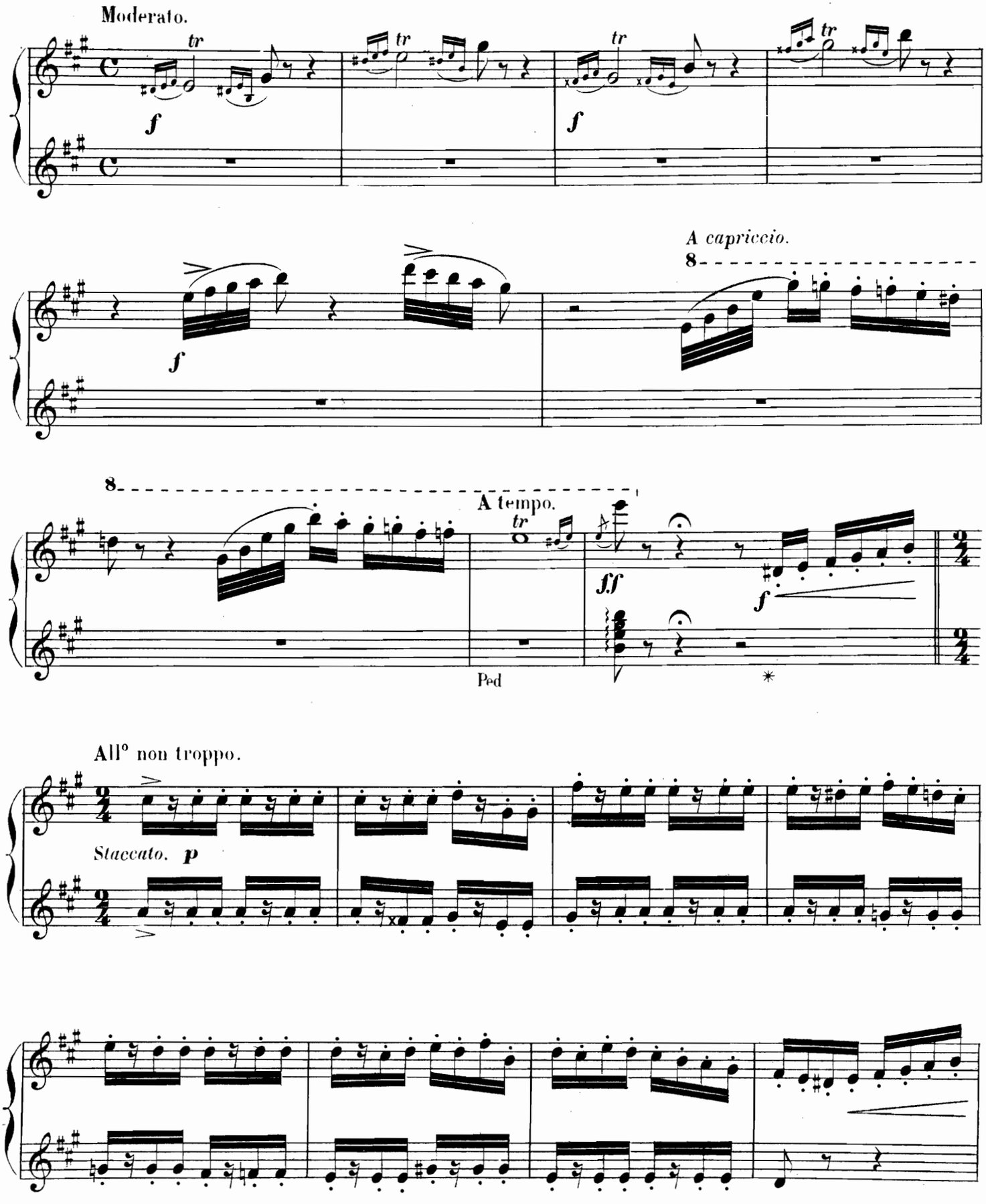
4.me VARIATION.



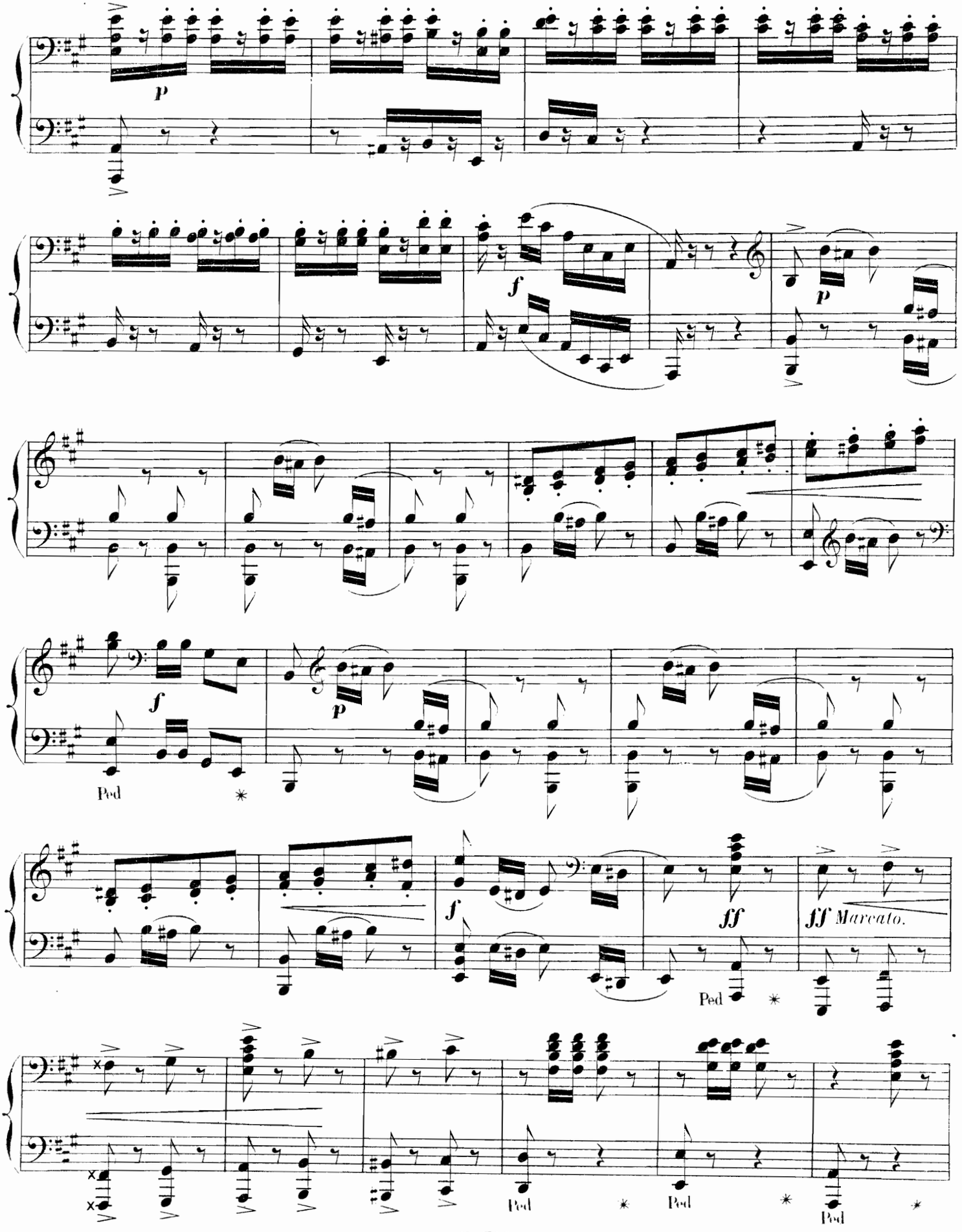
SECONDA.


Moderato.
tr
f
A capriccio.
A tempo.
ff
Ped
All.o non troppo.
p Staccato.

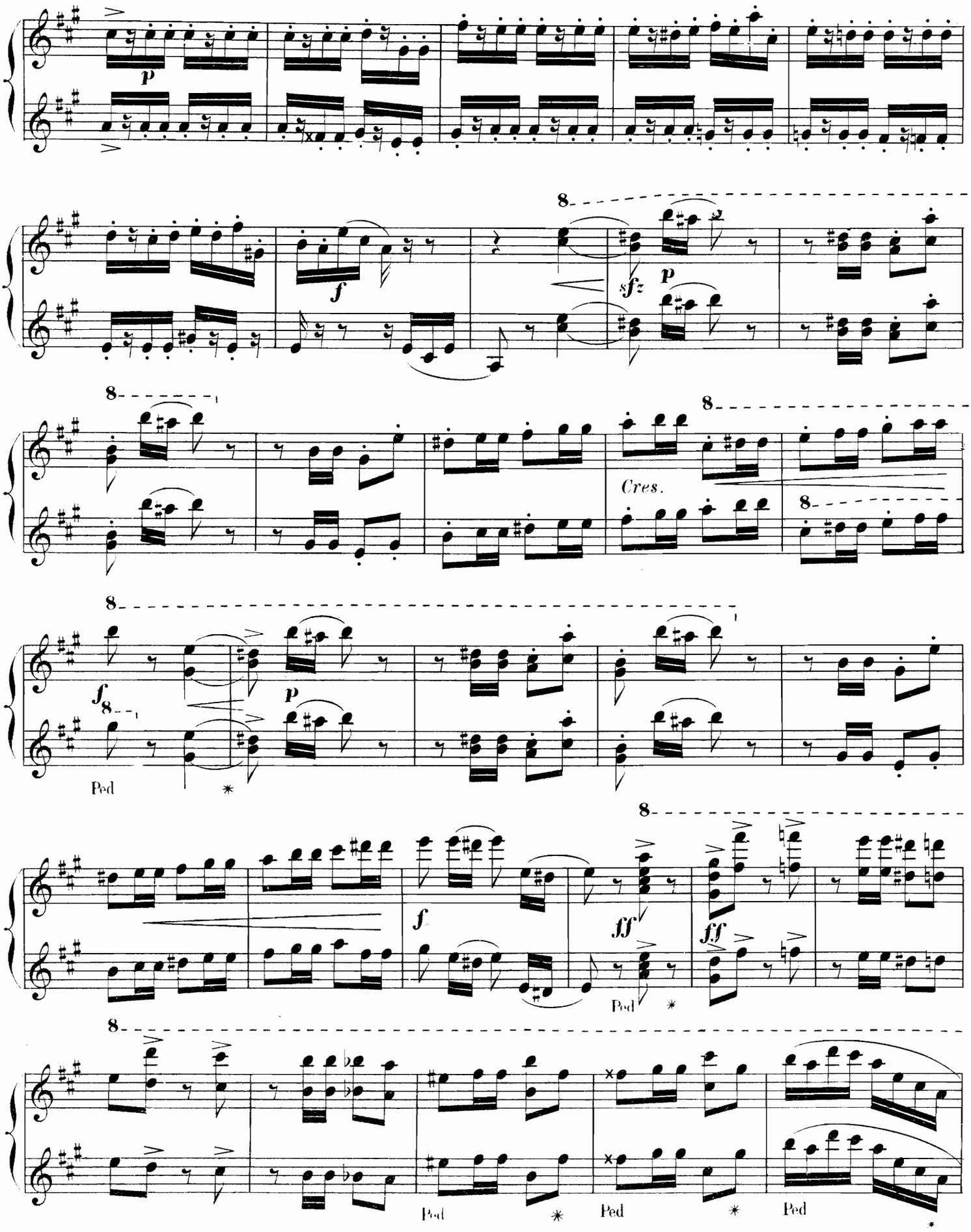
PRIMA.


Moderato.
tr
f
A capriccio.
8
A tempo.
ff
Ped
All° non troppo.
Staccato. p

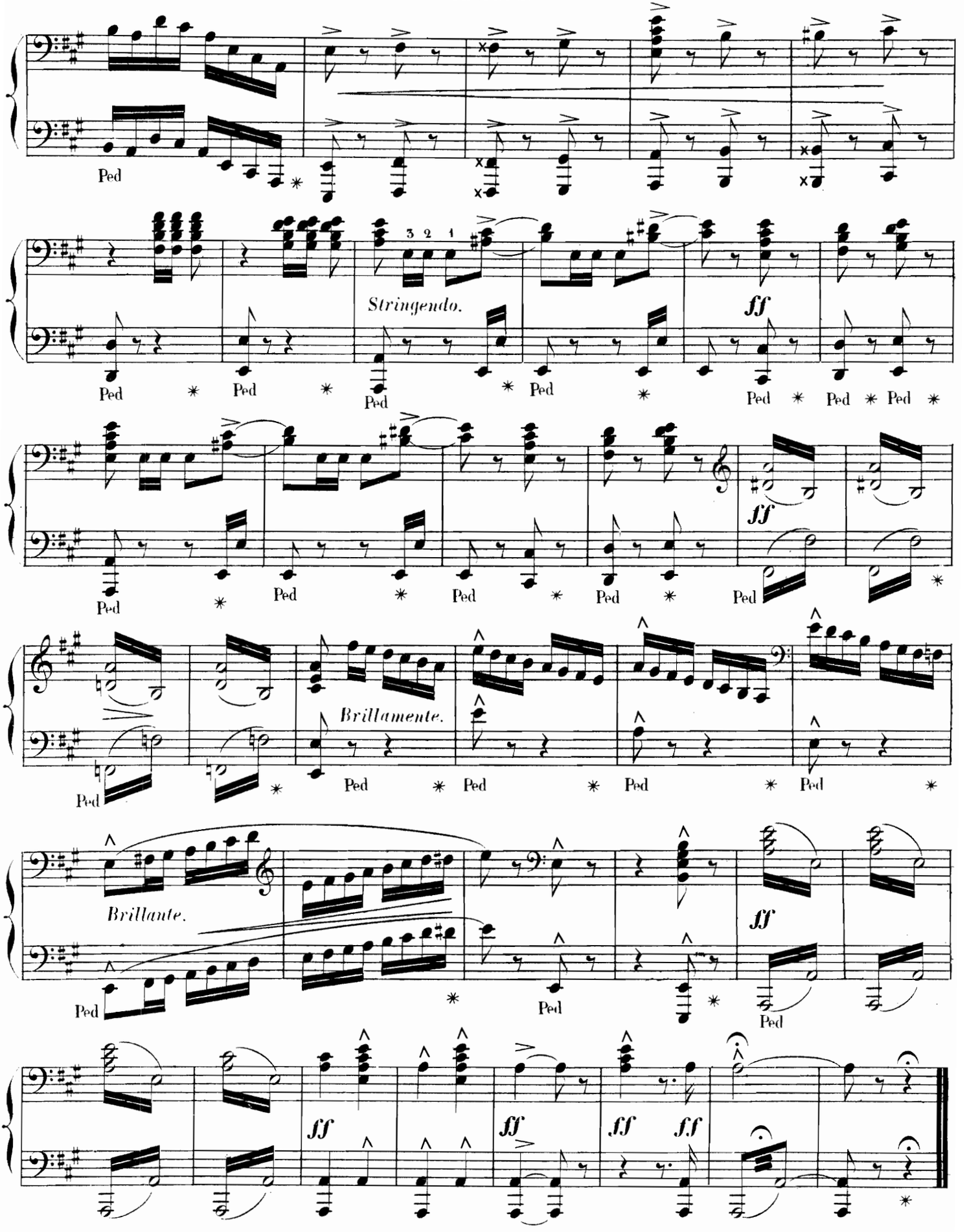
SECONDA.



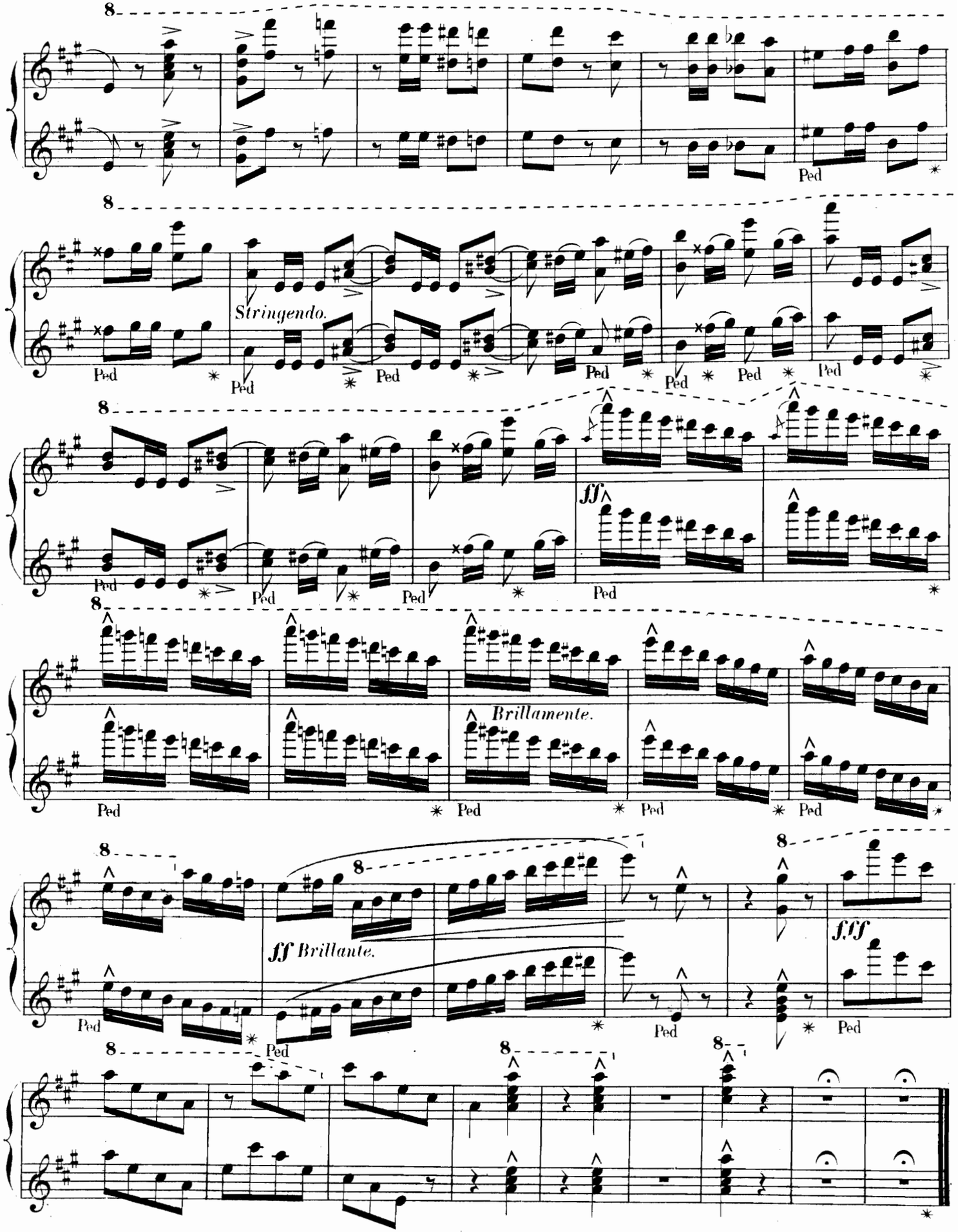
PRIMA.



SECONDA.



PRIMA.

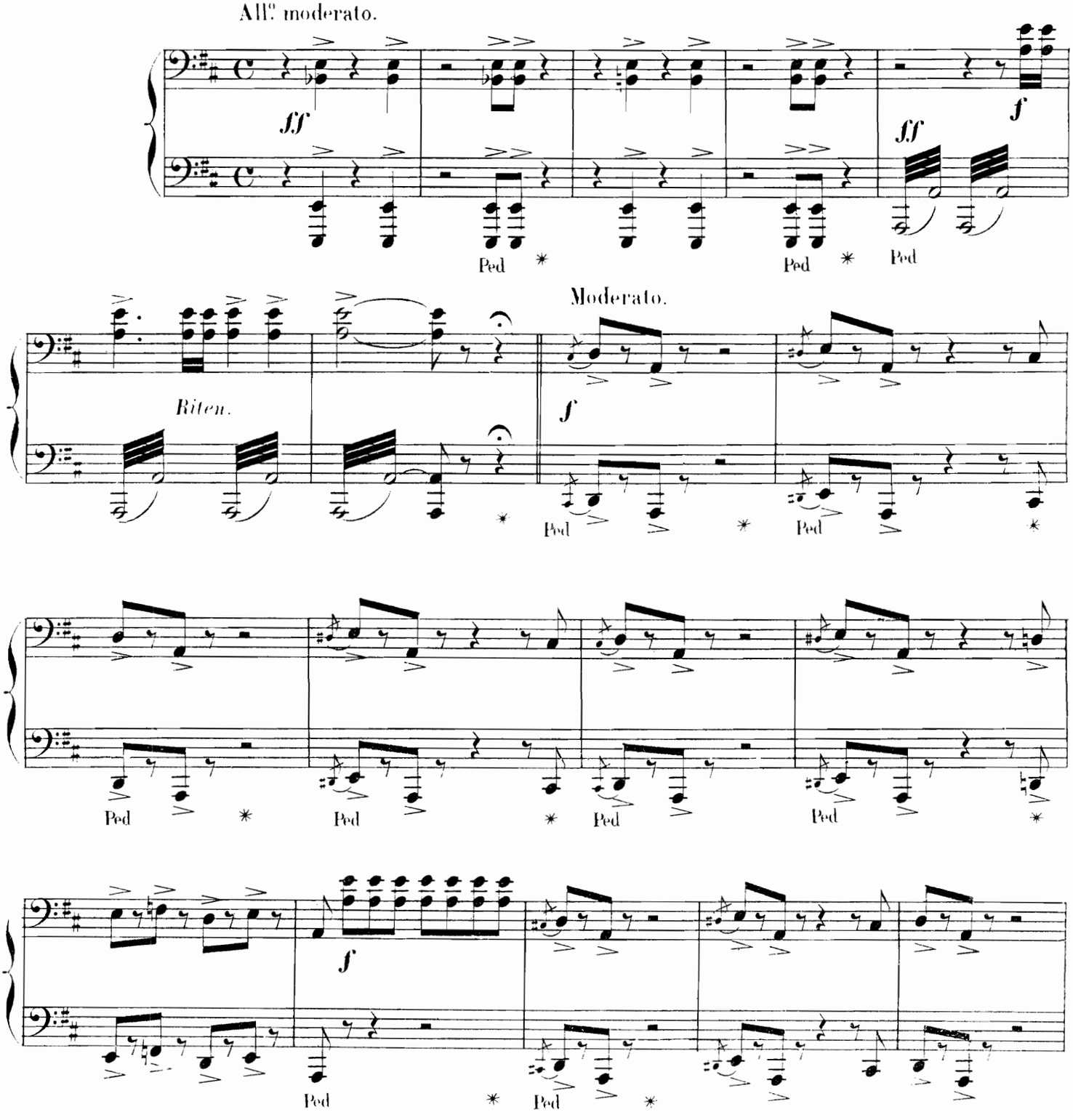


N° 5.

CZÁRDÁS — *DANSE HONGROISE.*

SECONDA.

All° moderato.

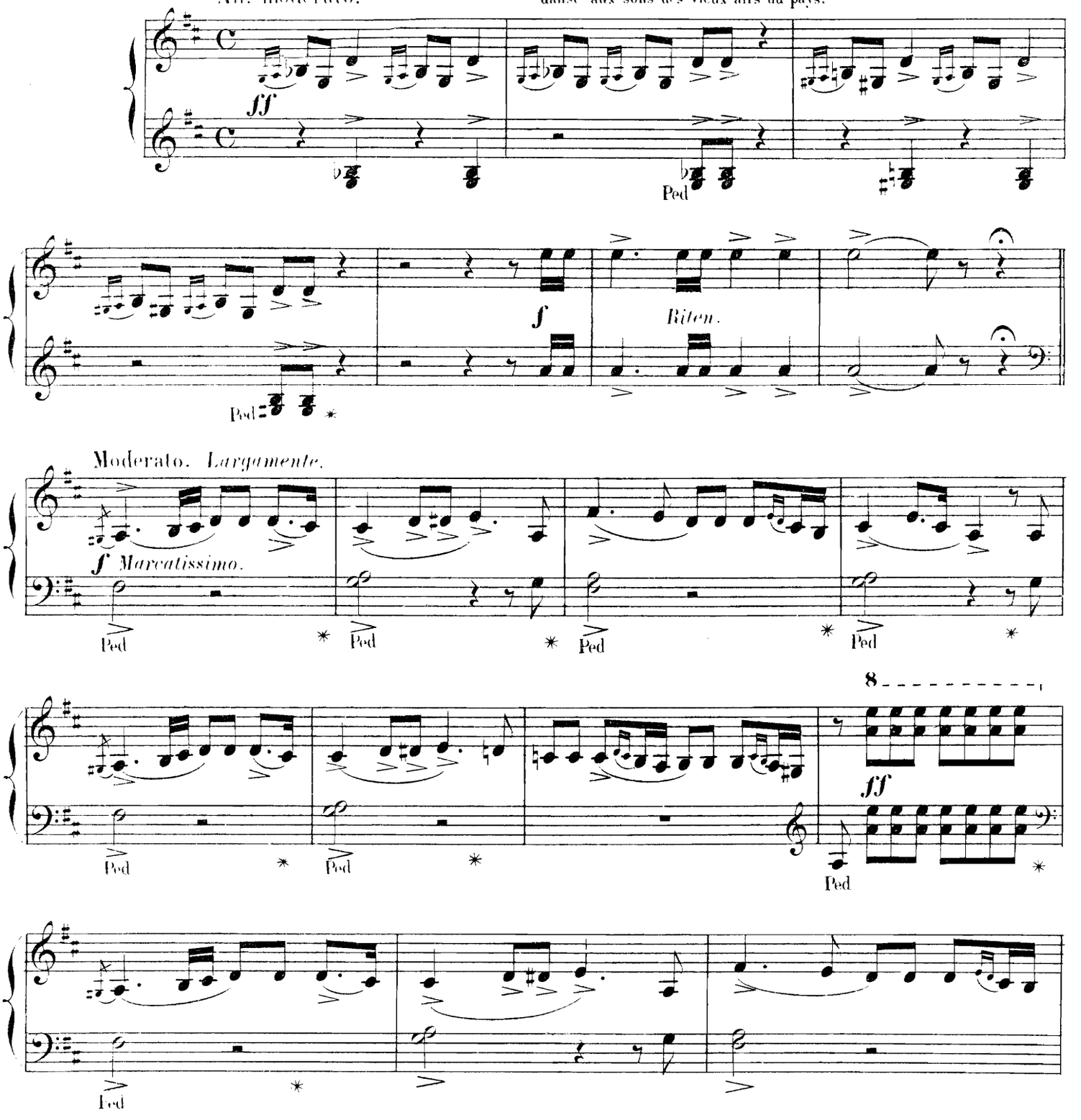


N° 5.

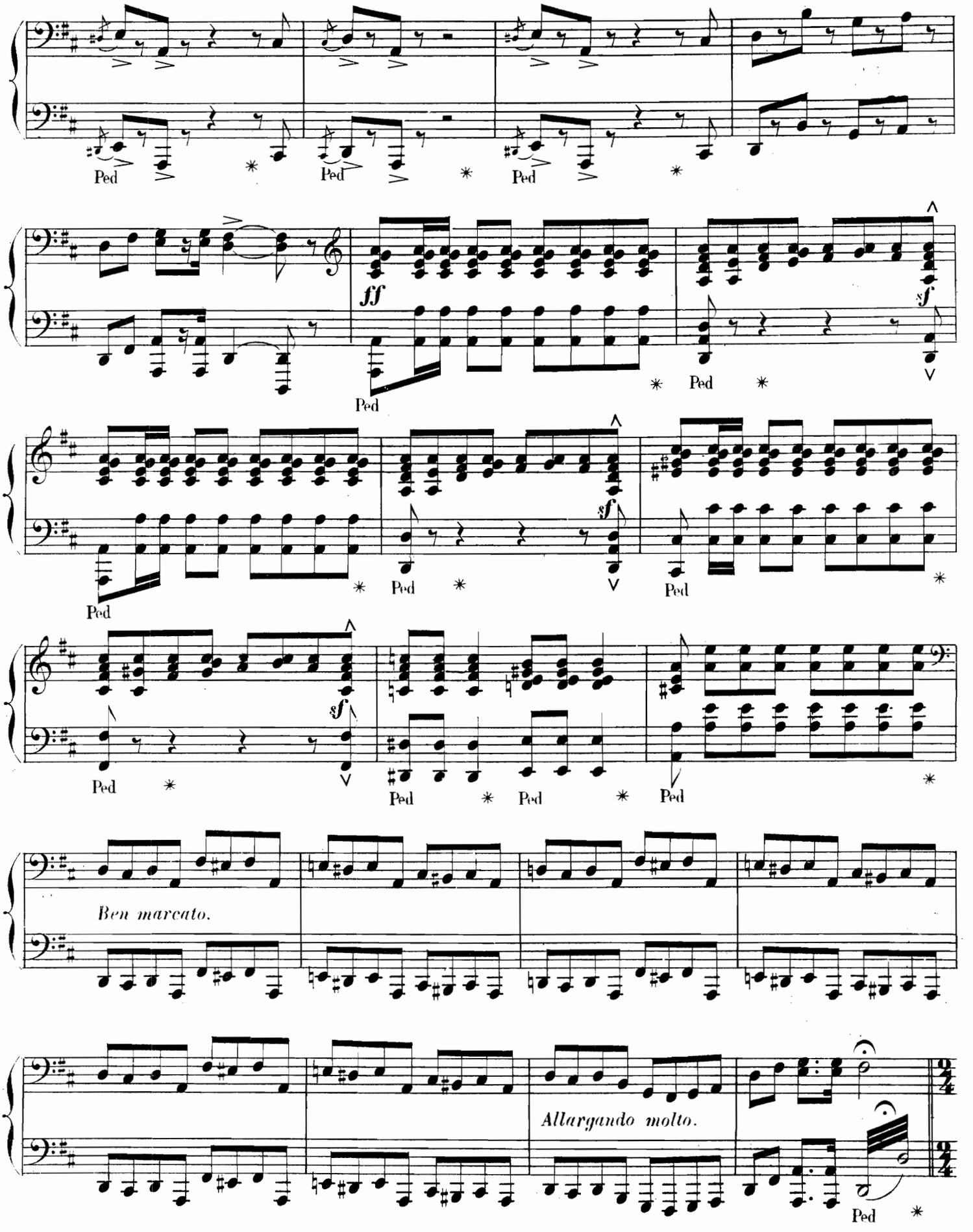
CZARDAS — *DANSE HONGROISE.*

PRIMA.

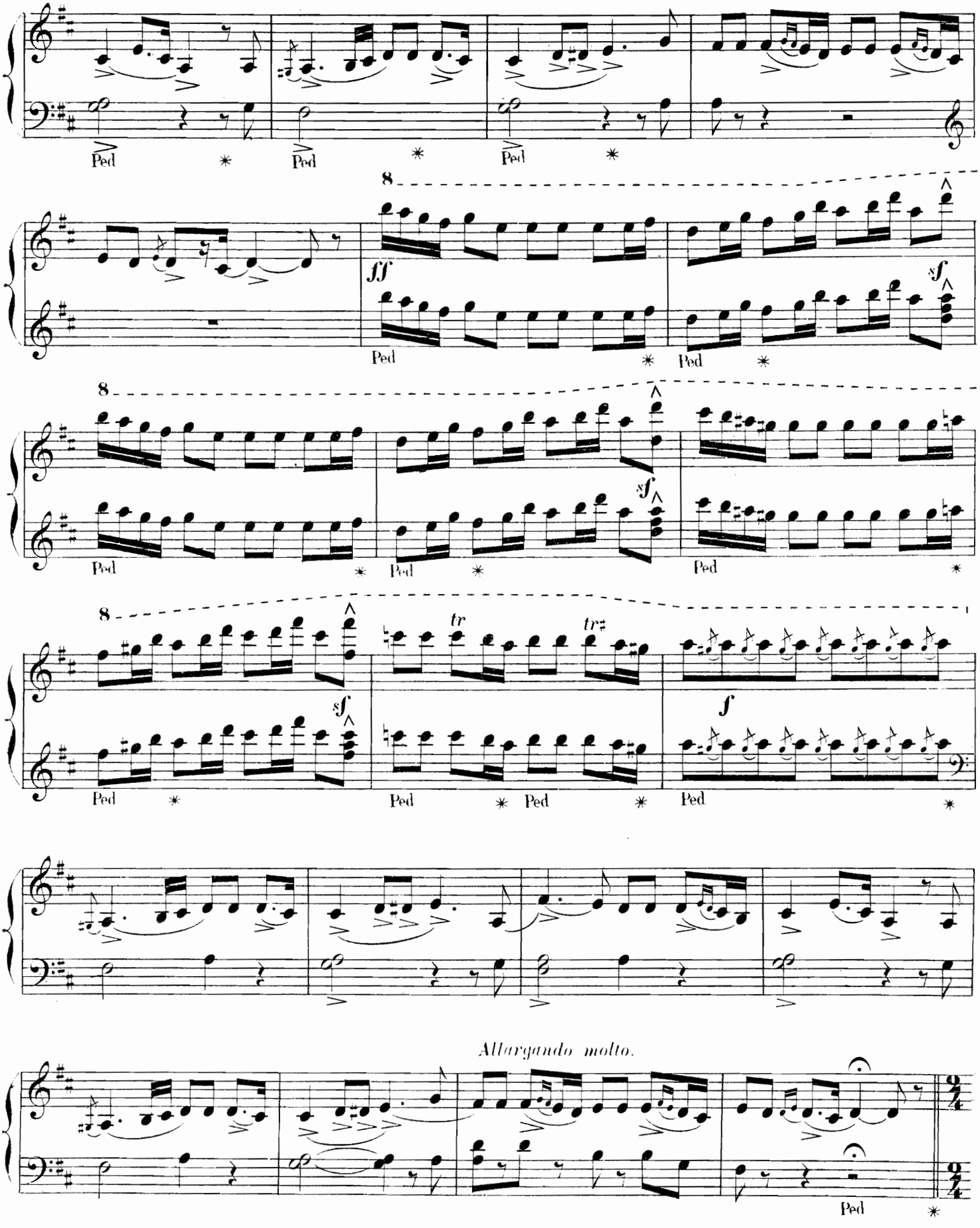
Les jeunes gens se mêlent aux jeunes filles et se groupent pour la danse aux sons des vieux airs du pays.



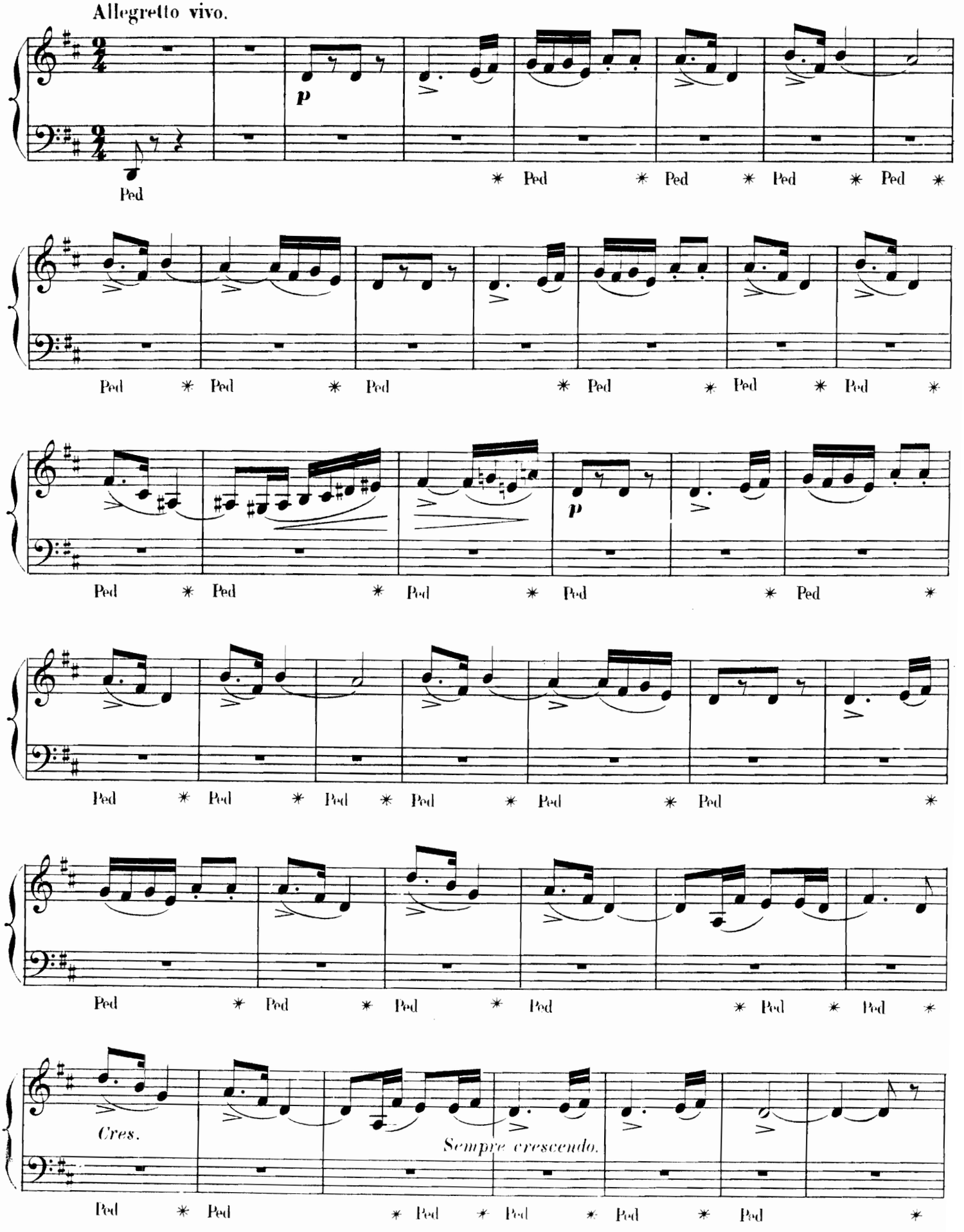
SECONDA.



PRIMA.

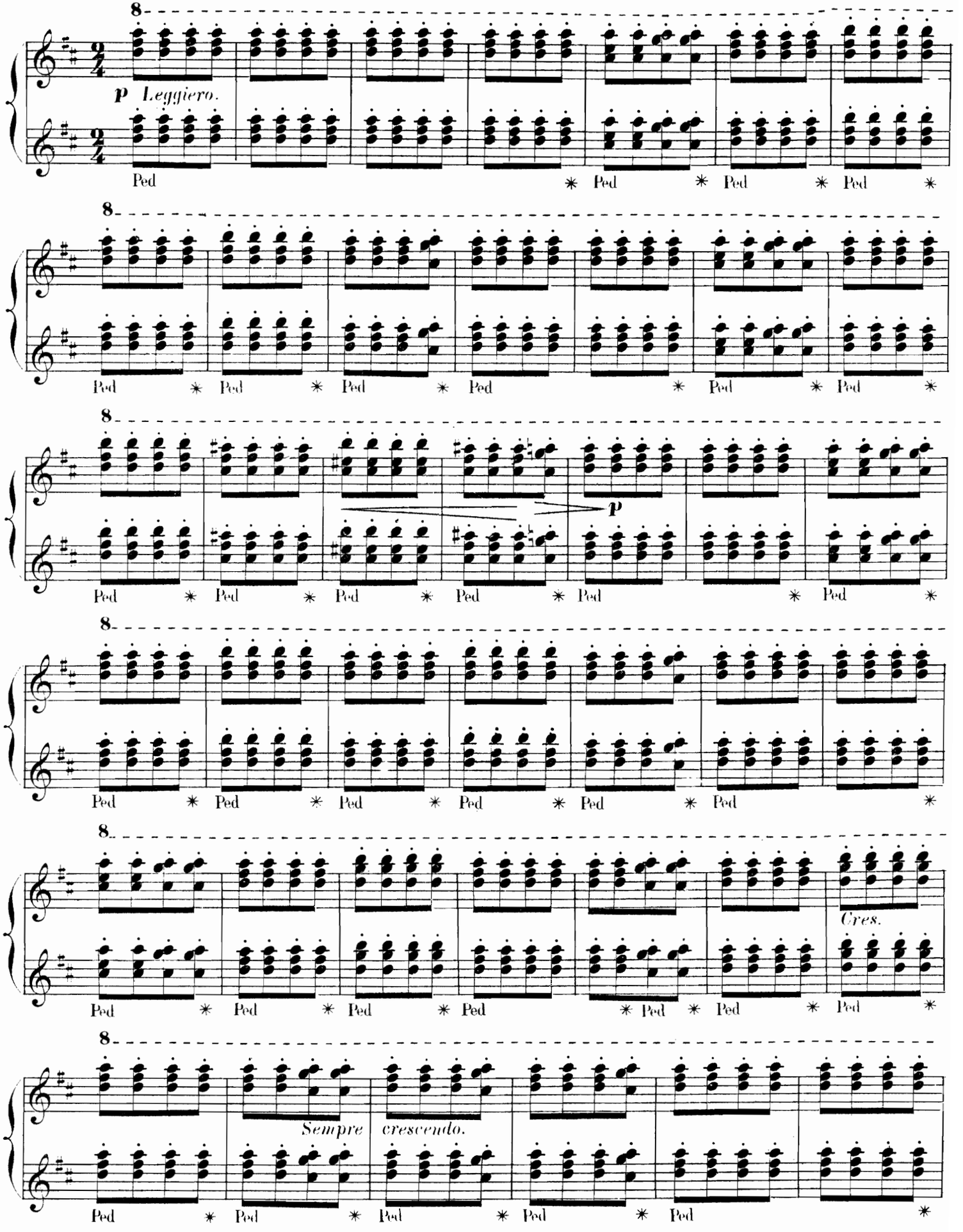


SECONDA.

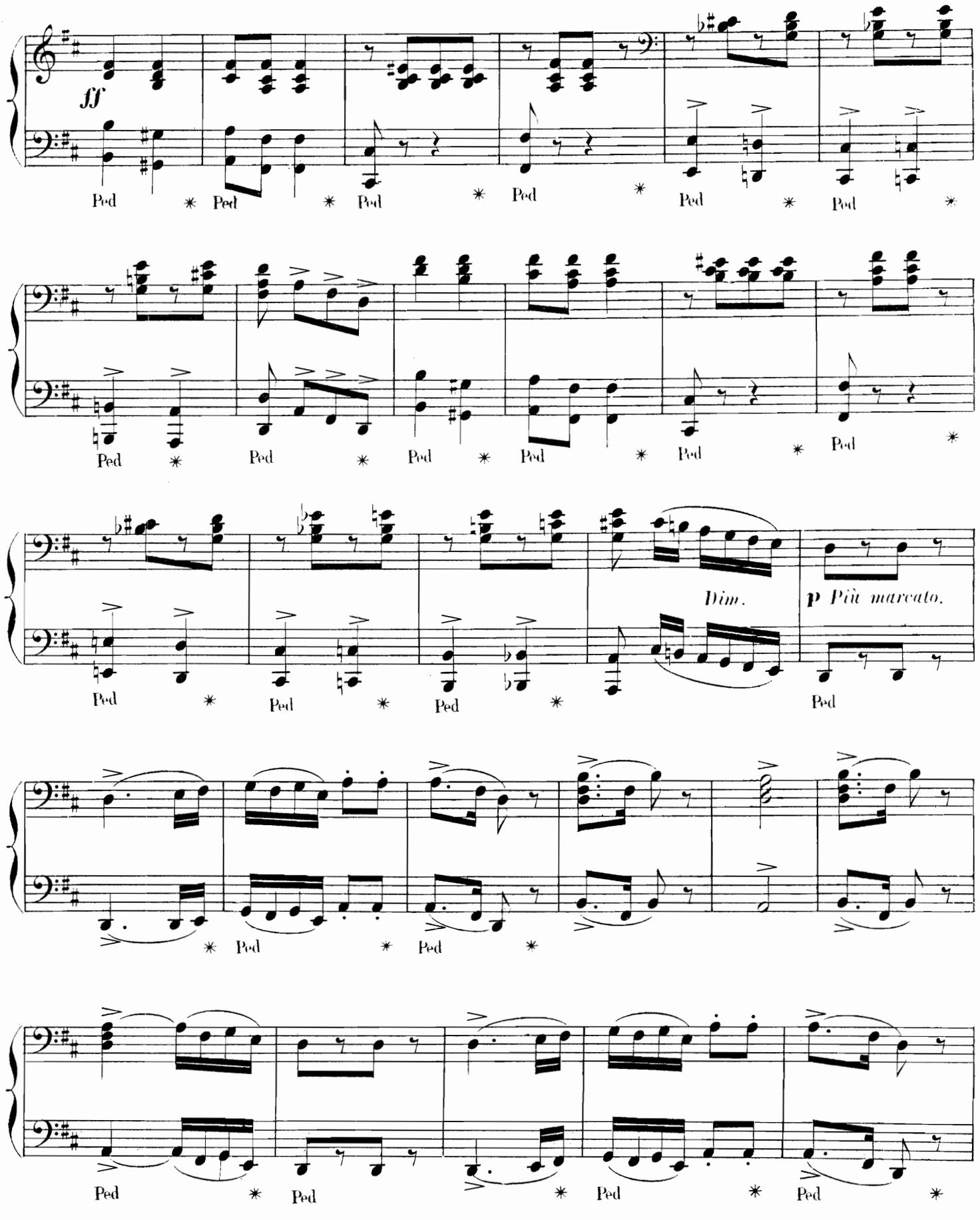


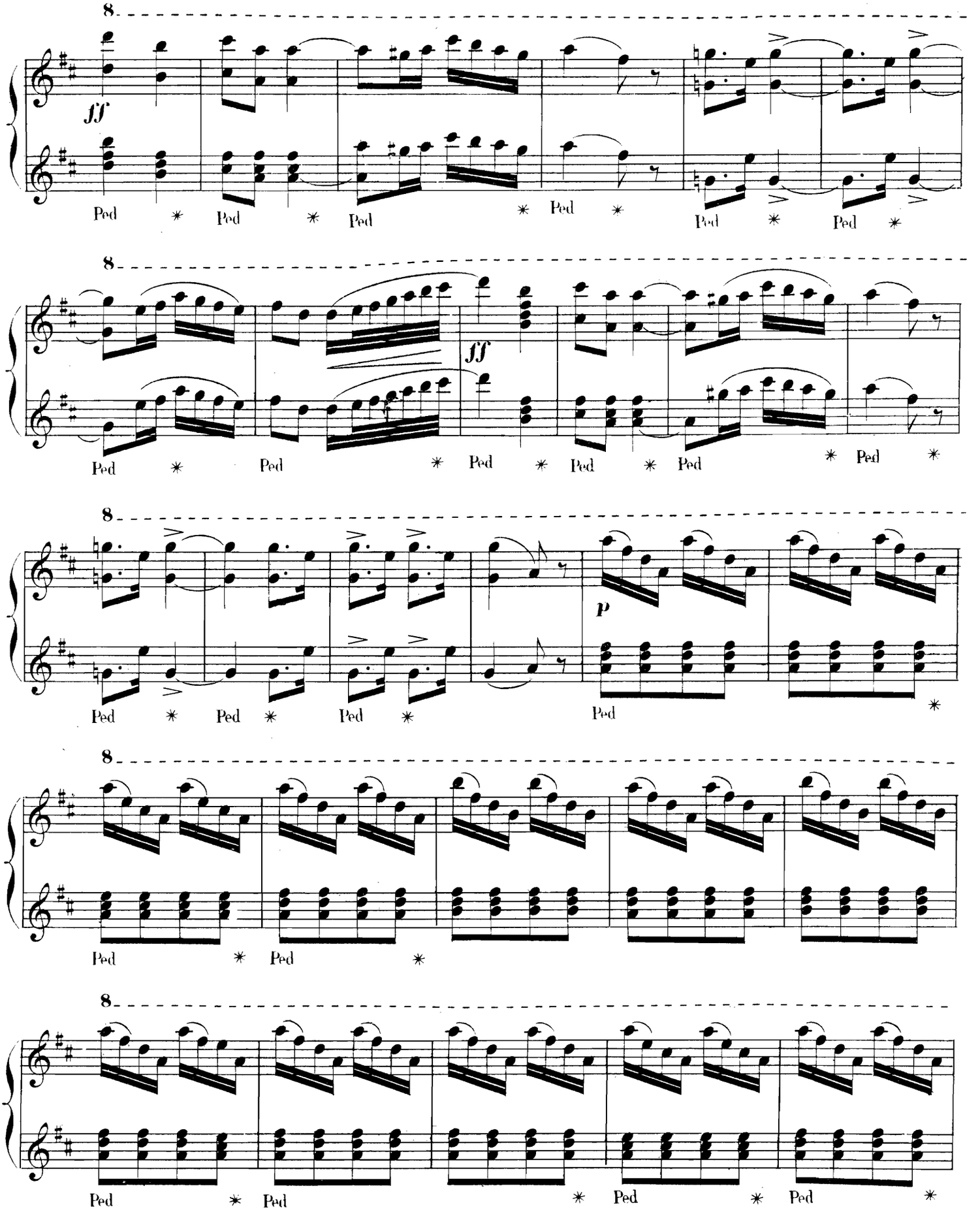
Allegretto vivo.

PRIMA.

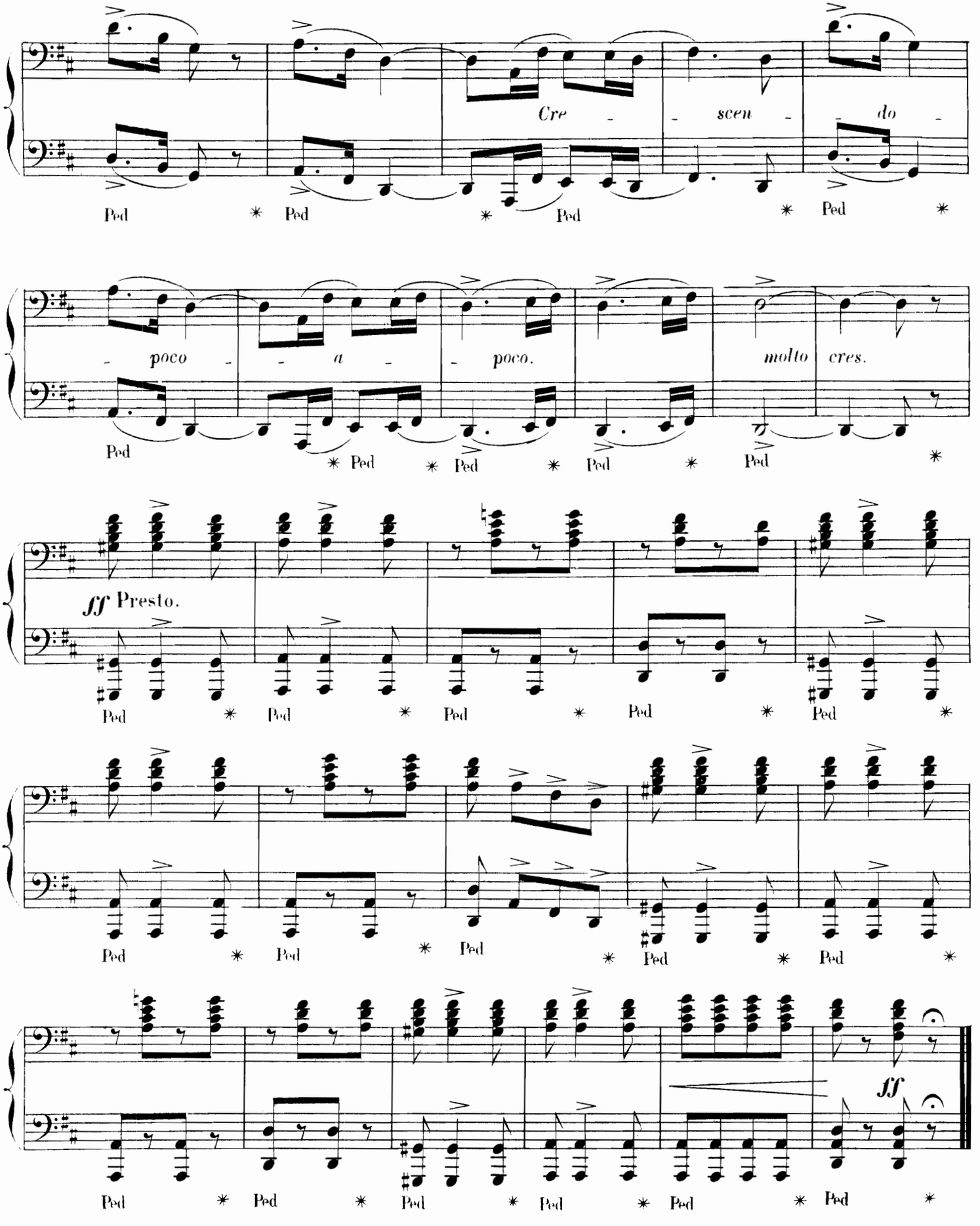


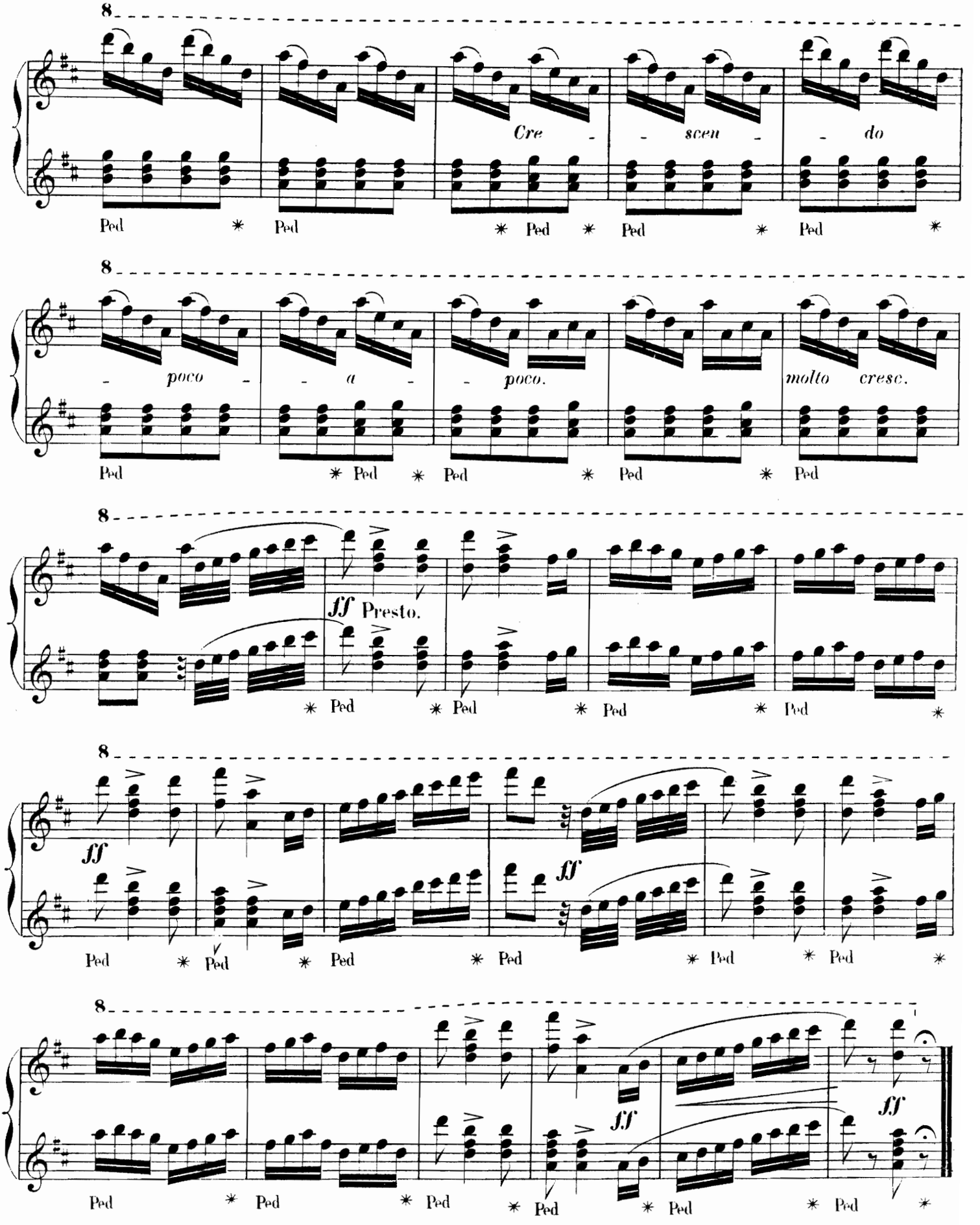
SECONDA.




8
ff
Ped
8
ff
p

SECONDA.

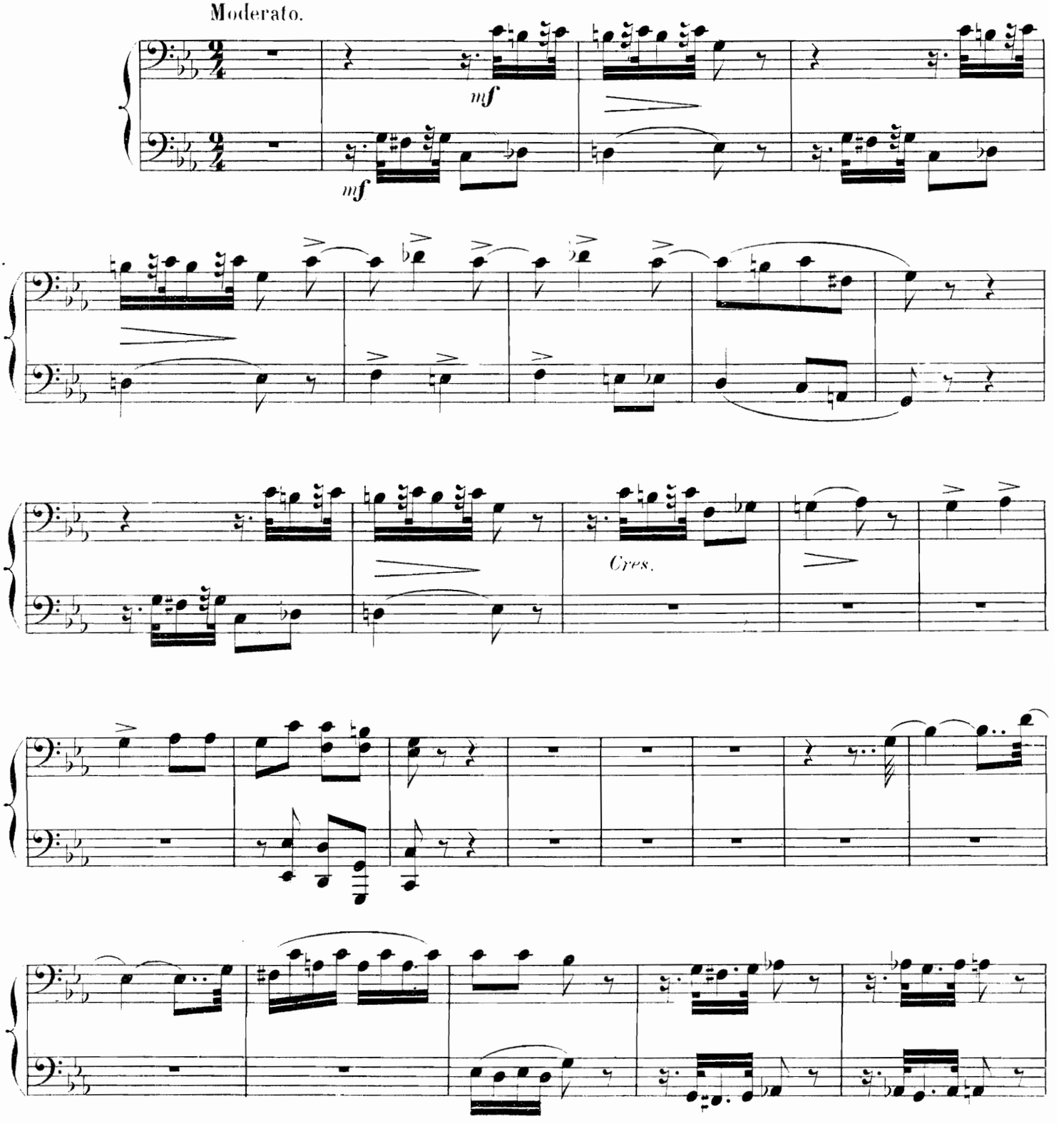

Cre - scen - do
Ped * Ped * Ped * Ped *
- poco - - a - - poco. molto cres.
Ped * Ped * Ped * Ped * Ped *
ff Presto.
Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped *
ff
Ped * Ped * Ped * Ped * Ped * Ped *


8
Cre - - scen - - do
Ped * Ped * Ped * Ped * Ped *
8
- poco - - a - - poco. molto cresc.
Ped * Ped * Ped * Ped * Ped
8
ff Presto.
* Ped * Ped * Ped * Ped *
8
ff
ff
Ped * Ped * Ped * Ped * Ped * Ped *
8
ff
ff
Ped * Ped * Ped * Ped * Ped * Ped *

Nº 5 bis

FINAL.

SECONDA.

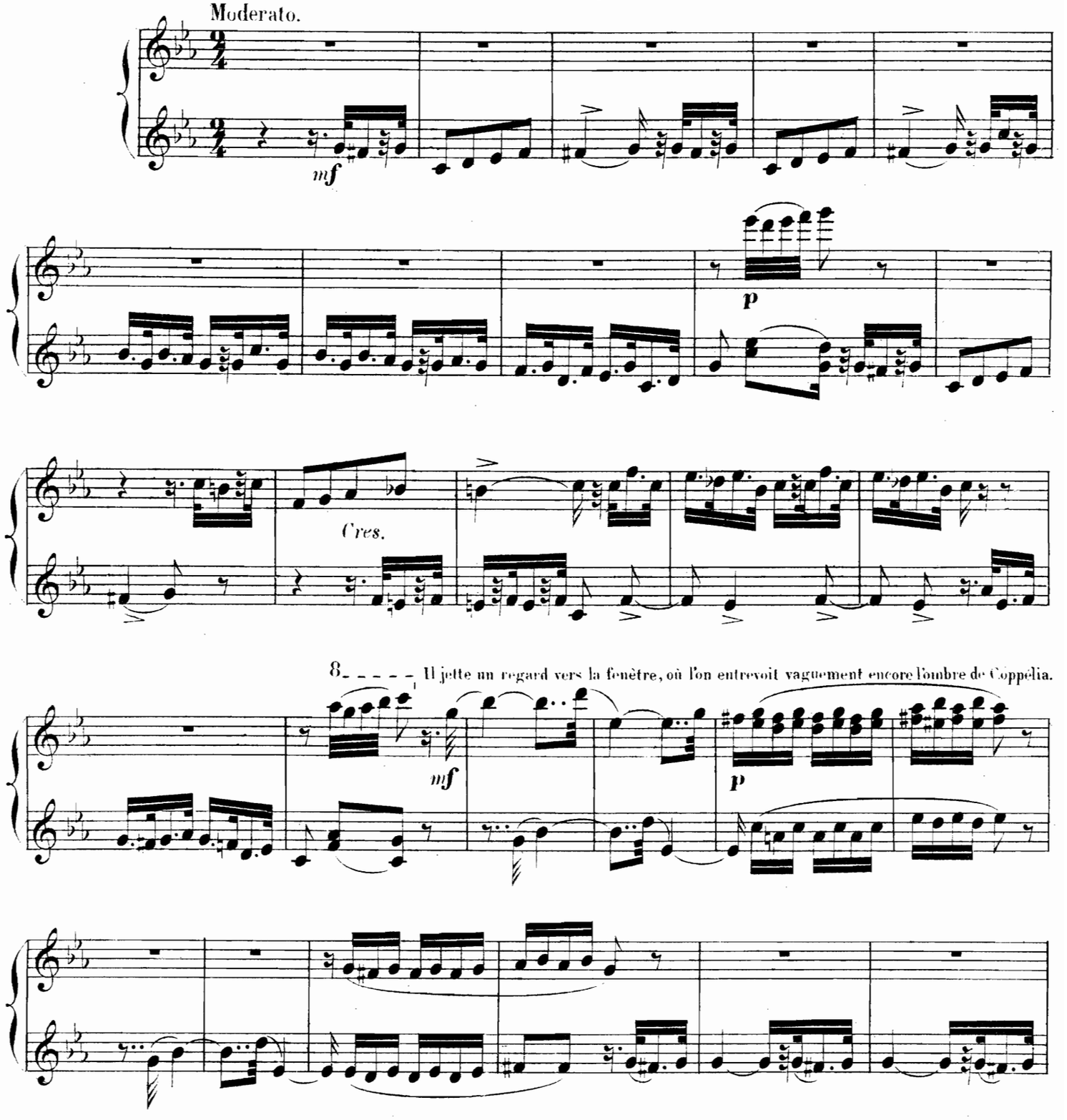


N° 5 bis.

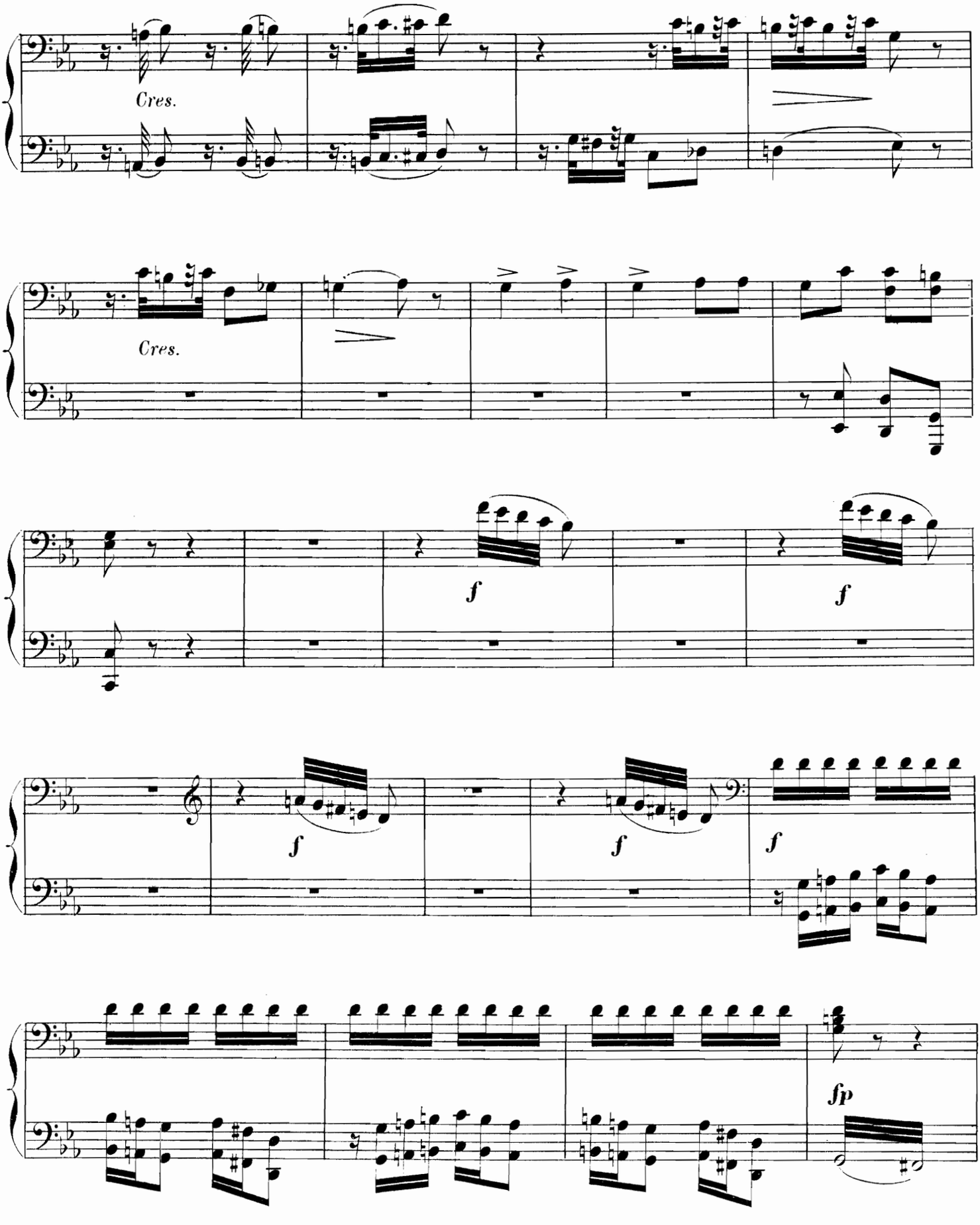
FINAL.

PRIMA.

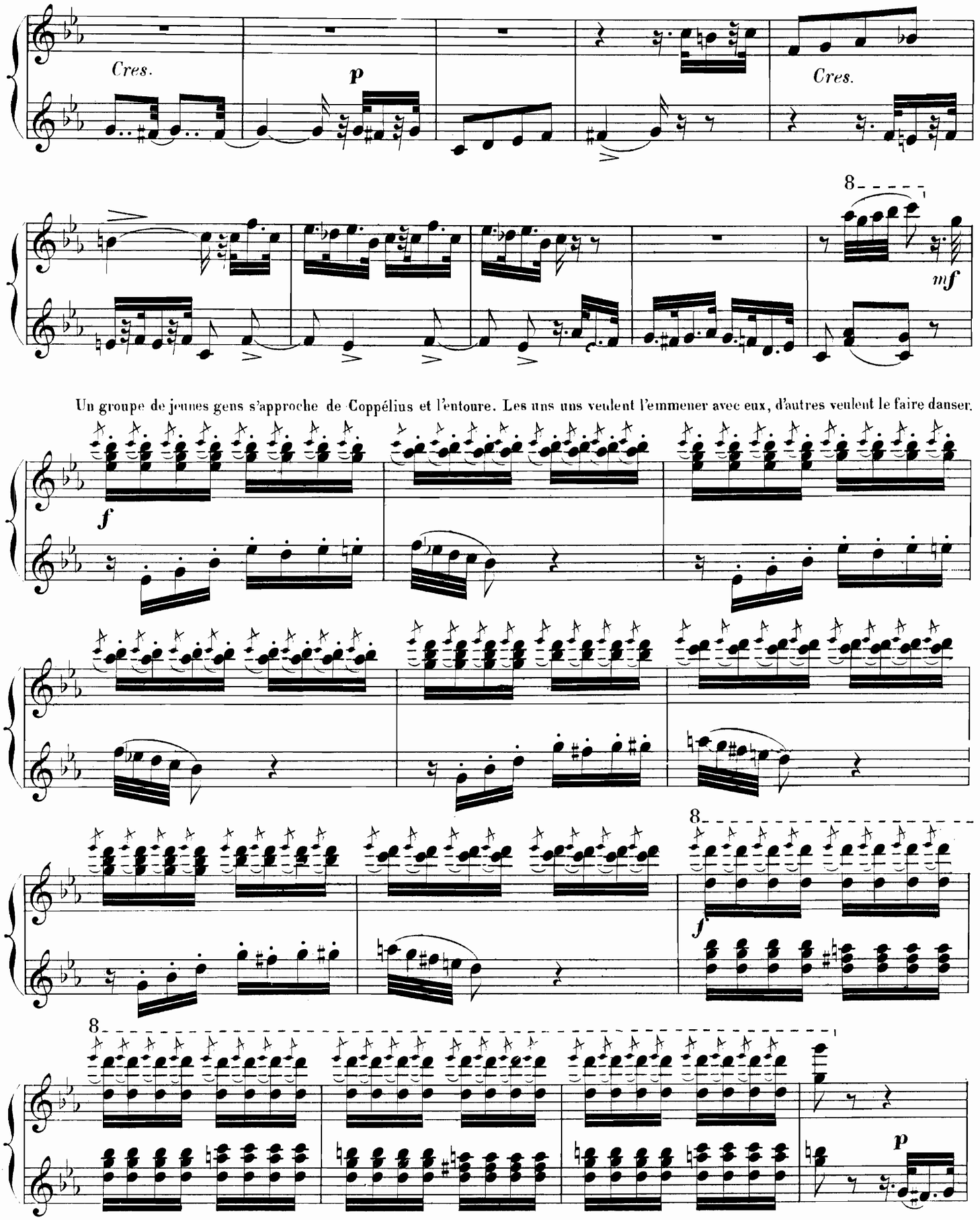
Coppélius sort de chez lui. Il ferme sa porte à double tour.



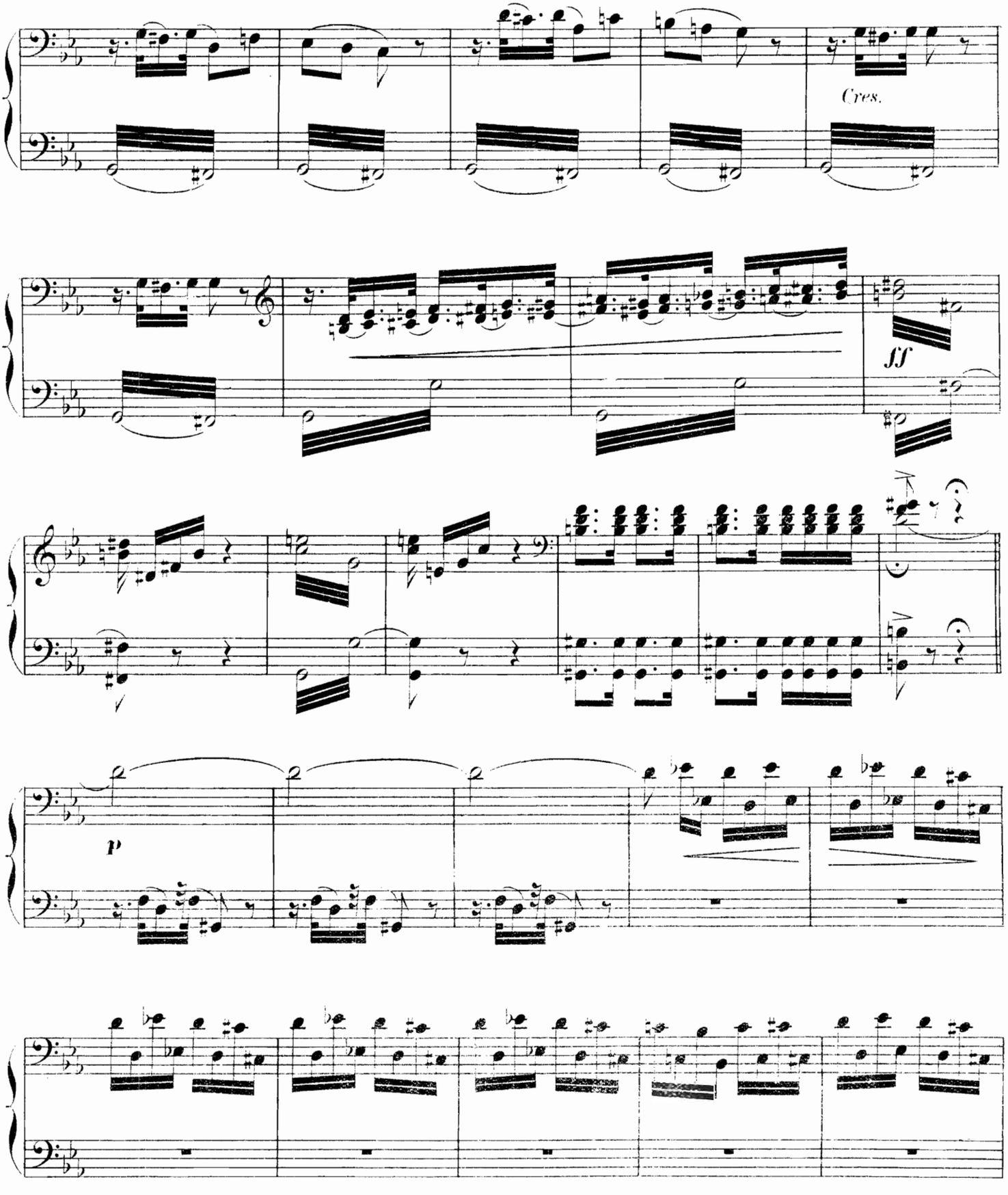
SECONDA.



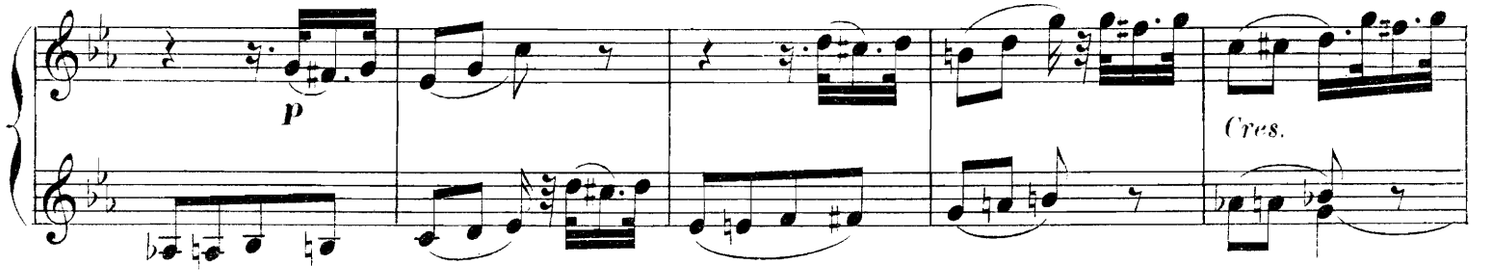
PRIMA.


Cres.
p
Cres.
8
mf
Un groupe de jeunes gens s'approche de Coppélius et l'entoure. Les uns uns veulent l'emmener avec eux, d'autres veulent le faire danser.
f
8
f
8
p

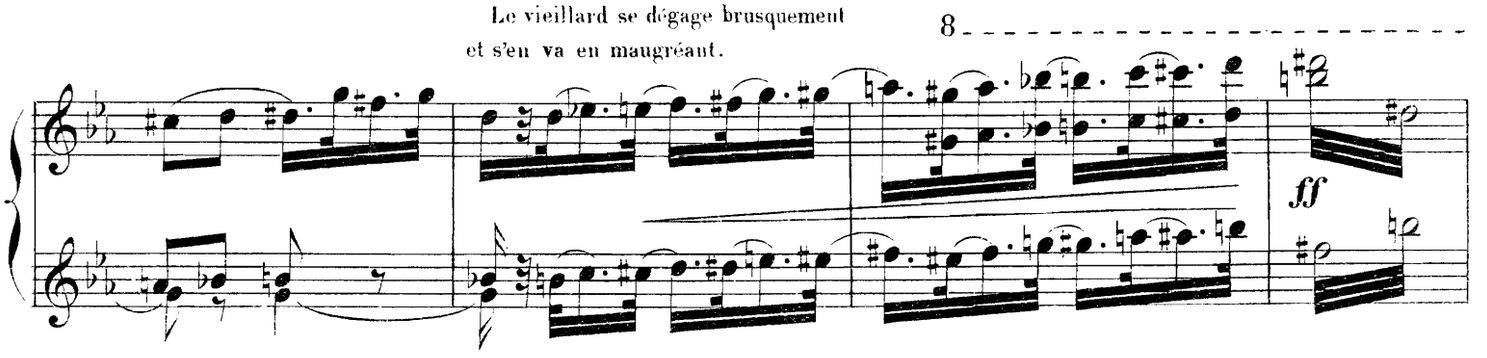
SECONDA.



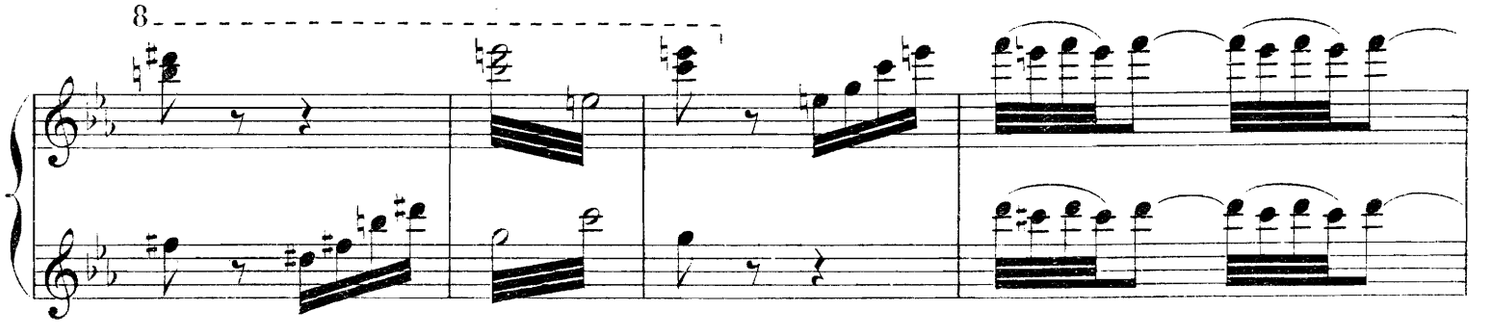
PRIMA.



Le vieillard se dégage brusquement
et s'en va en maugréant.

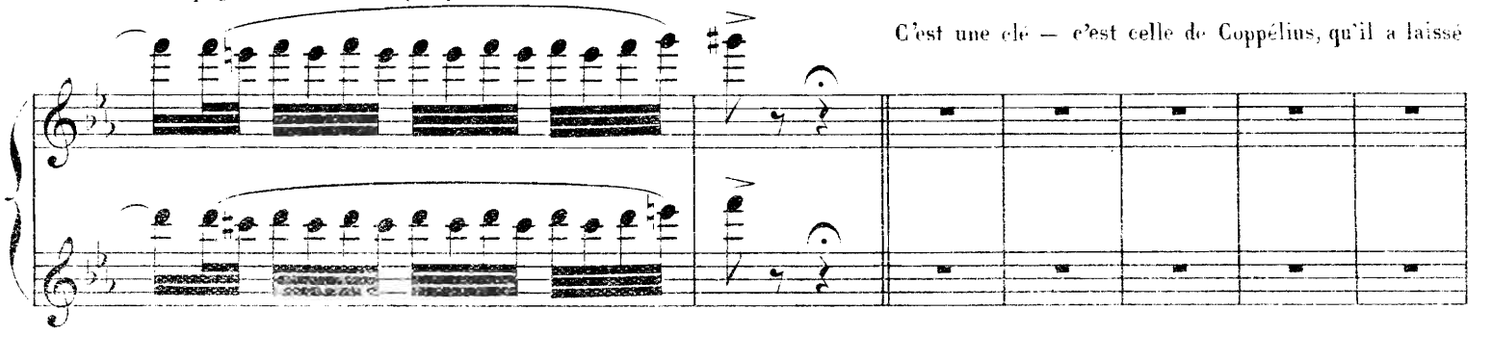


Swanilda, au moment de se séparer de ses

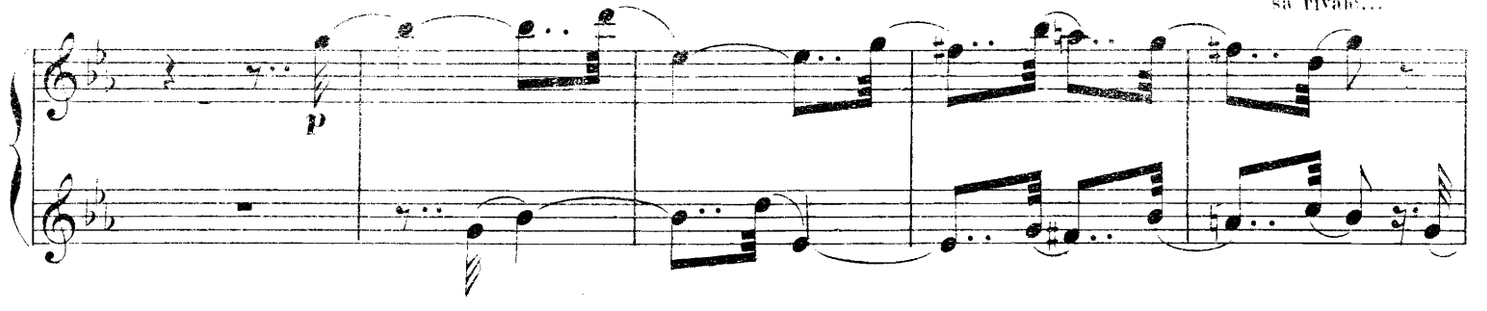


compagnes, voit briller quelque chose à terre.

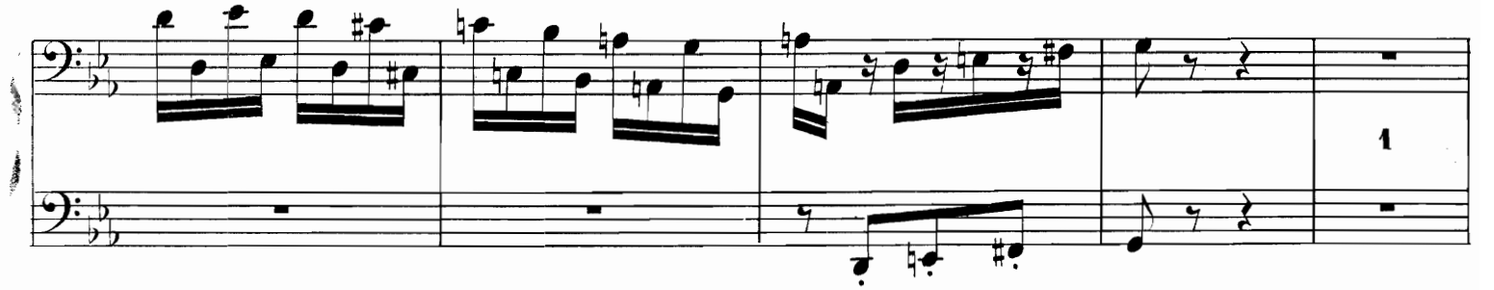
C'est une clé — c'est celle de Coppélius, qu'il a laissé



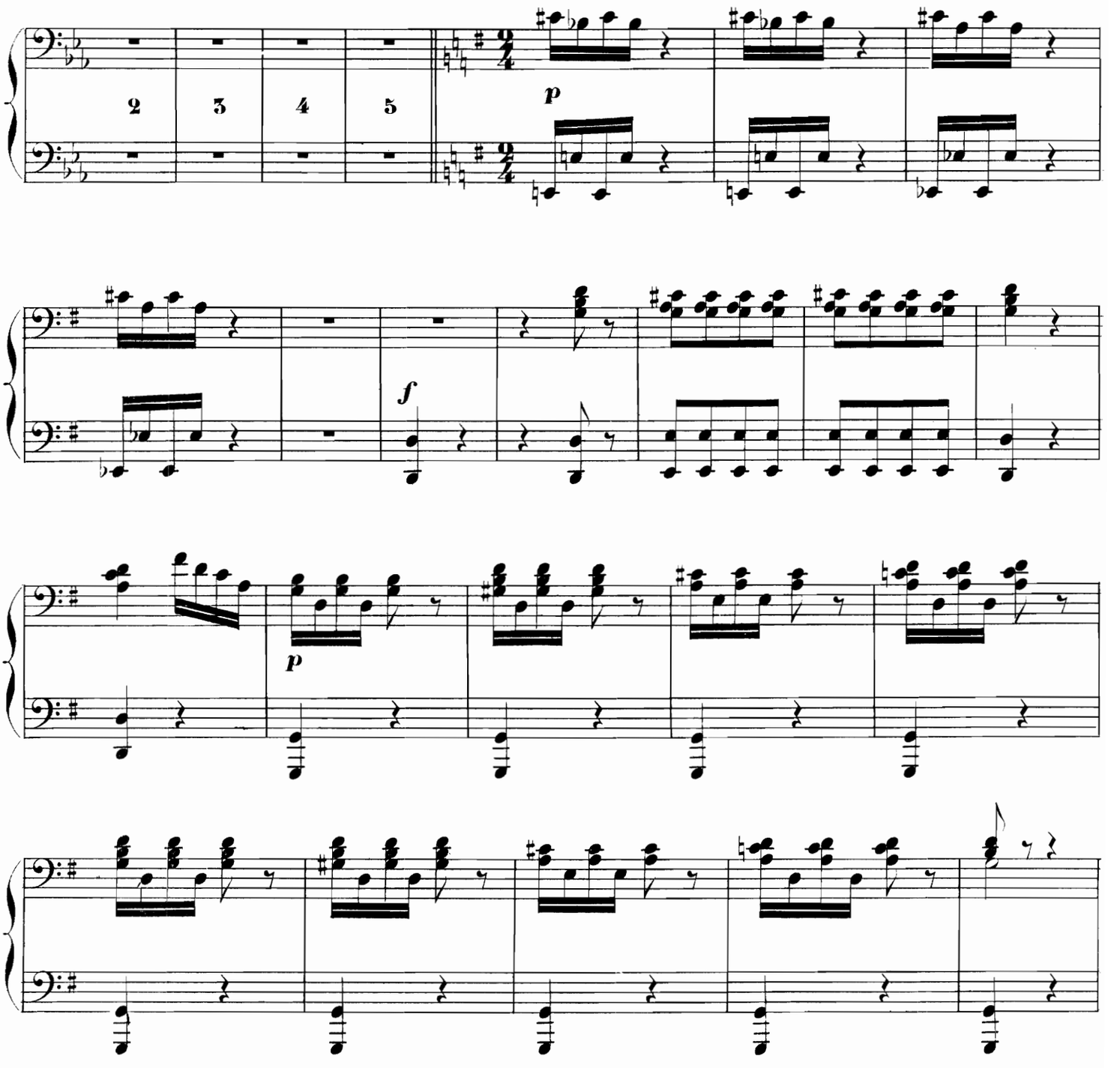
tomber en se débattant! Coppélius est loin: si l'on profitait de son absence pour visiter cette maison mystérieuse? elles hésitent — mais Swanilda croit voir, sous les arbres, Frantz cherchant encore à attirer les regards de Coppélia. Elle veut connaître sa rivale...



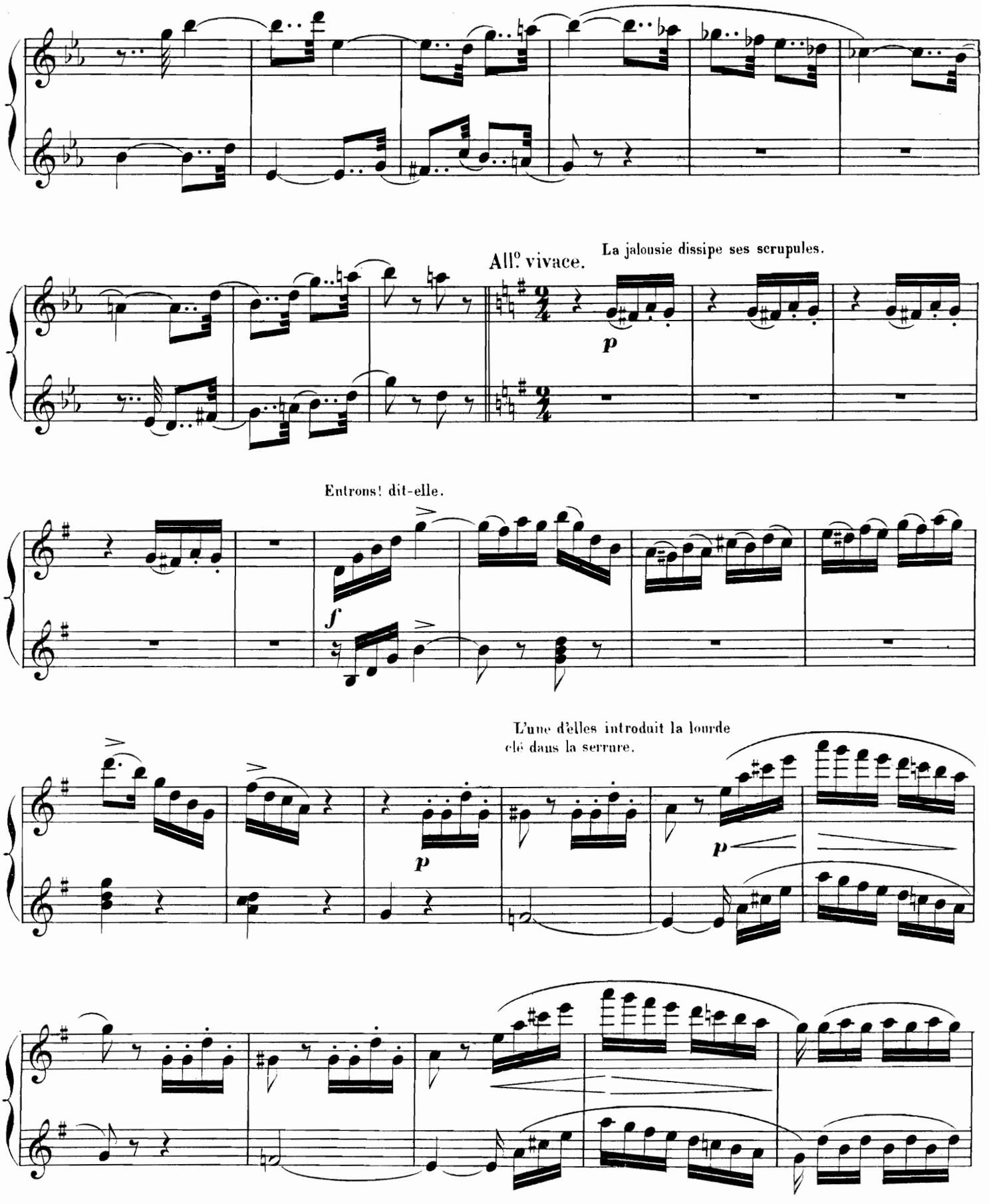
SECONDA.



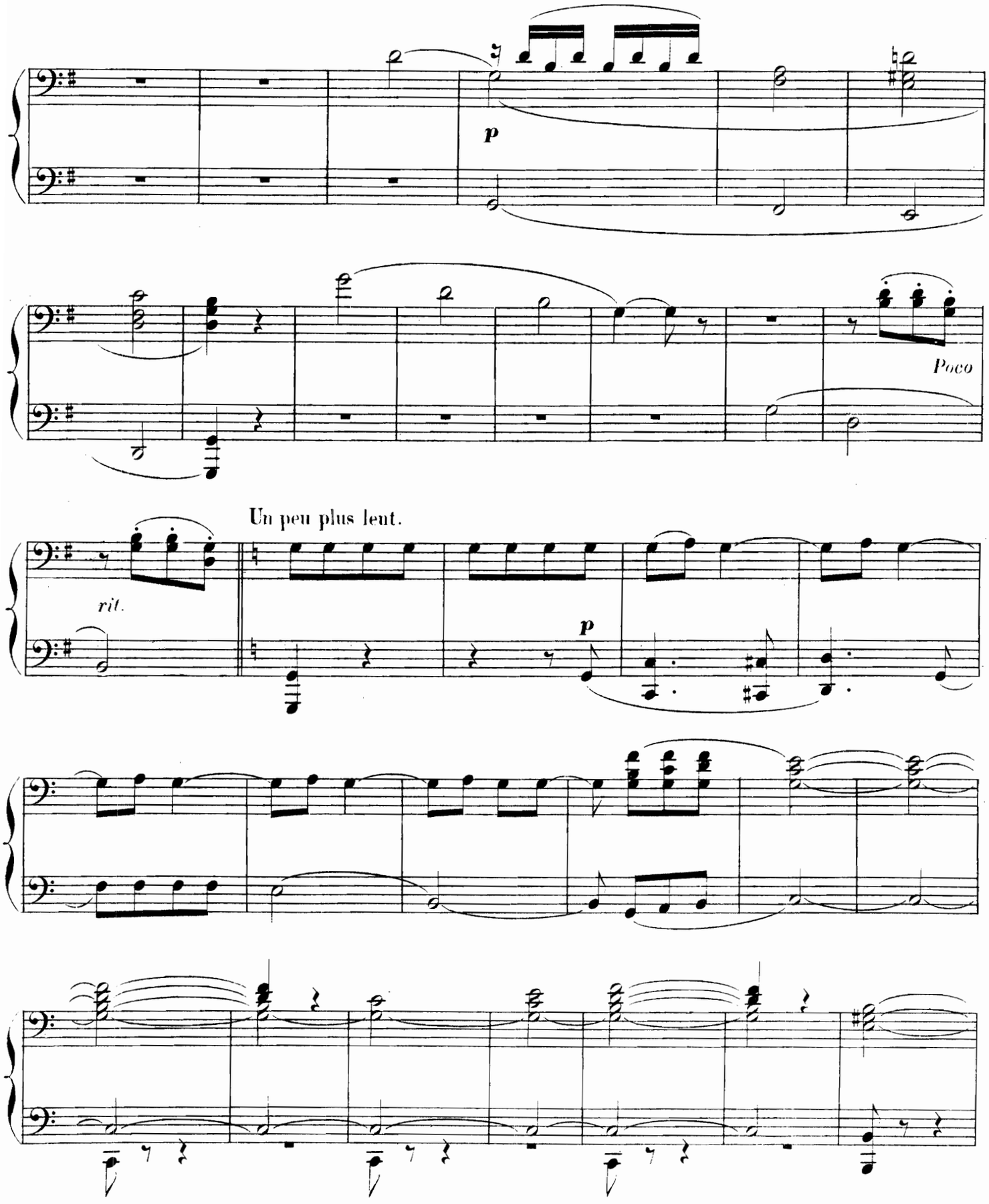
All.o vivace.



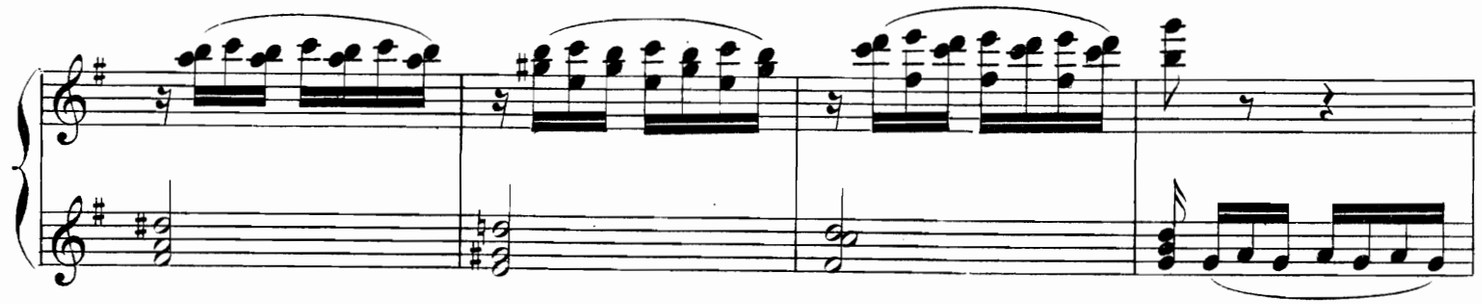
PRIMA.


All.º vivace.
La jalousie dissipe ses scrupules.
p
Entrons! dit-elle.
f
L'une d'elles introduit la lourde
clé dans la serrure.
p
p

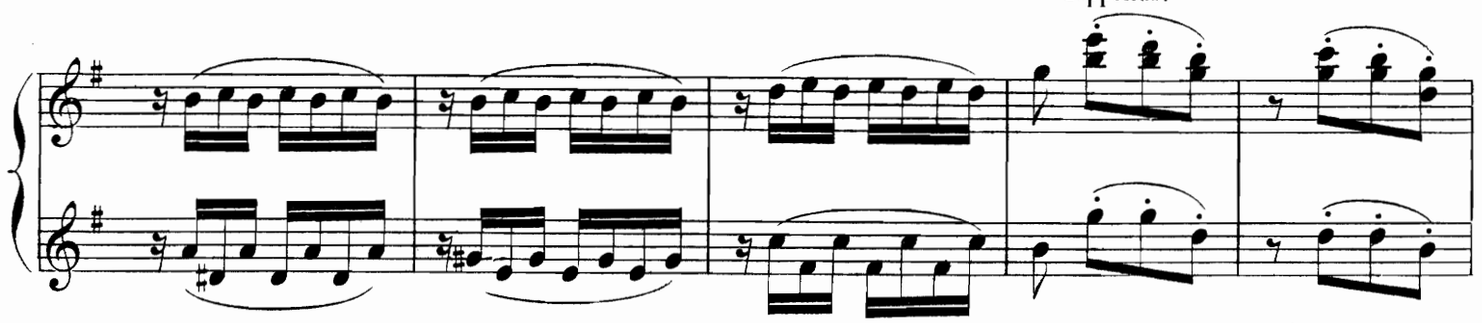
SECONDA

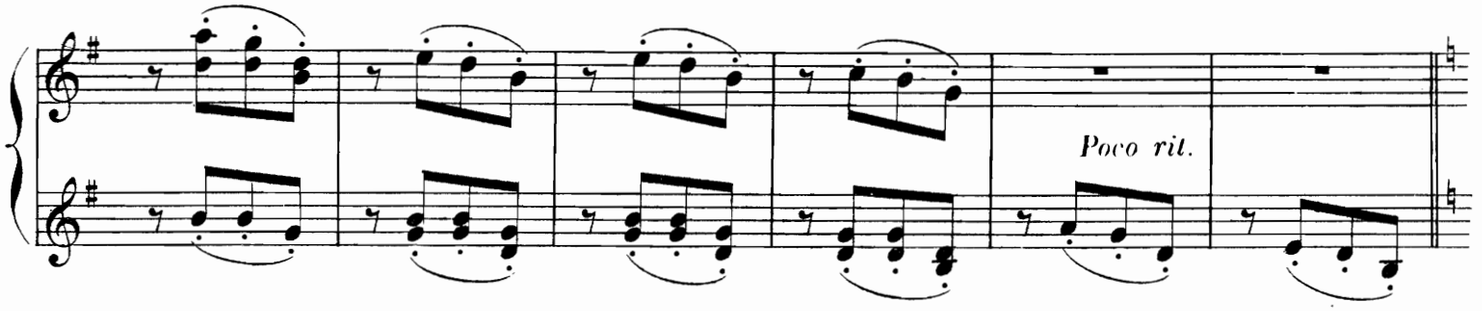


PRIMA.



Swanilda et ses amies pénètrent chez Coppélius.



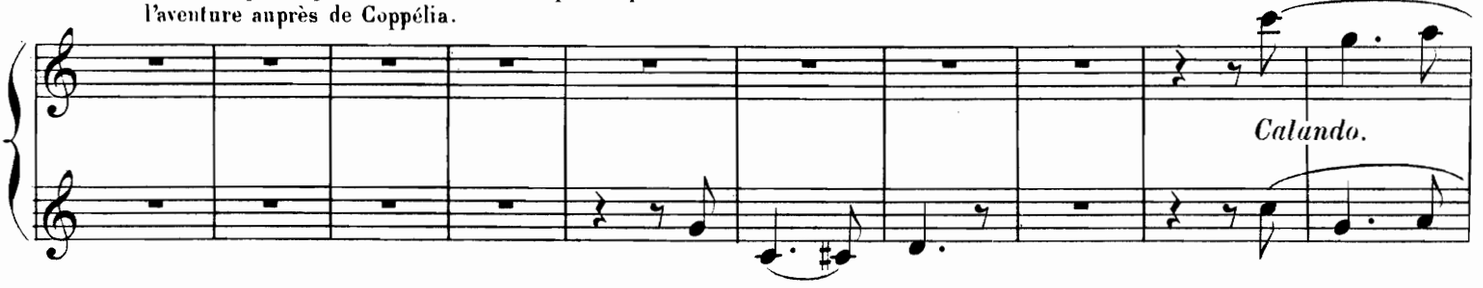


Un peu plus lent.

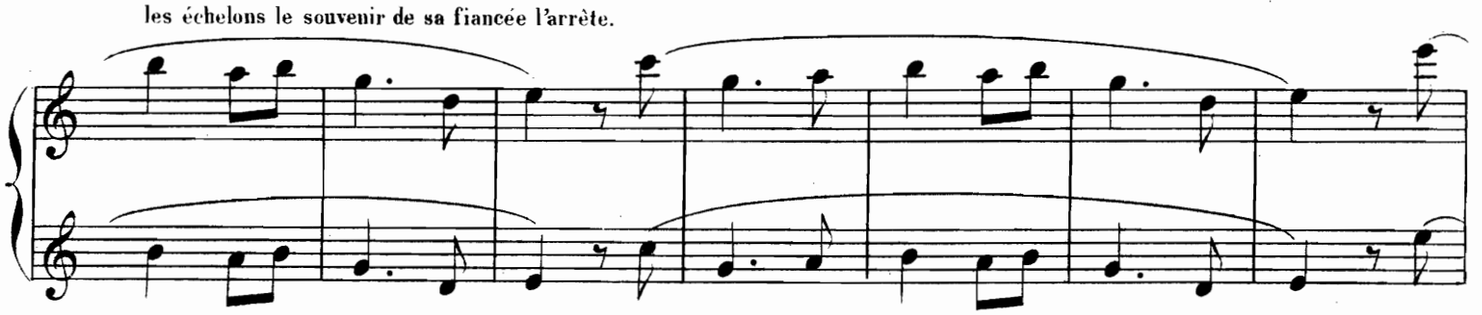
Frantz paraît portant une échelle. Repoussé par Swanilda il se décide à tenter l'aventure auprès de Coppélia.

Un peu plus lent.

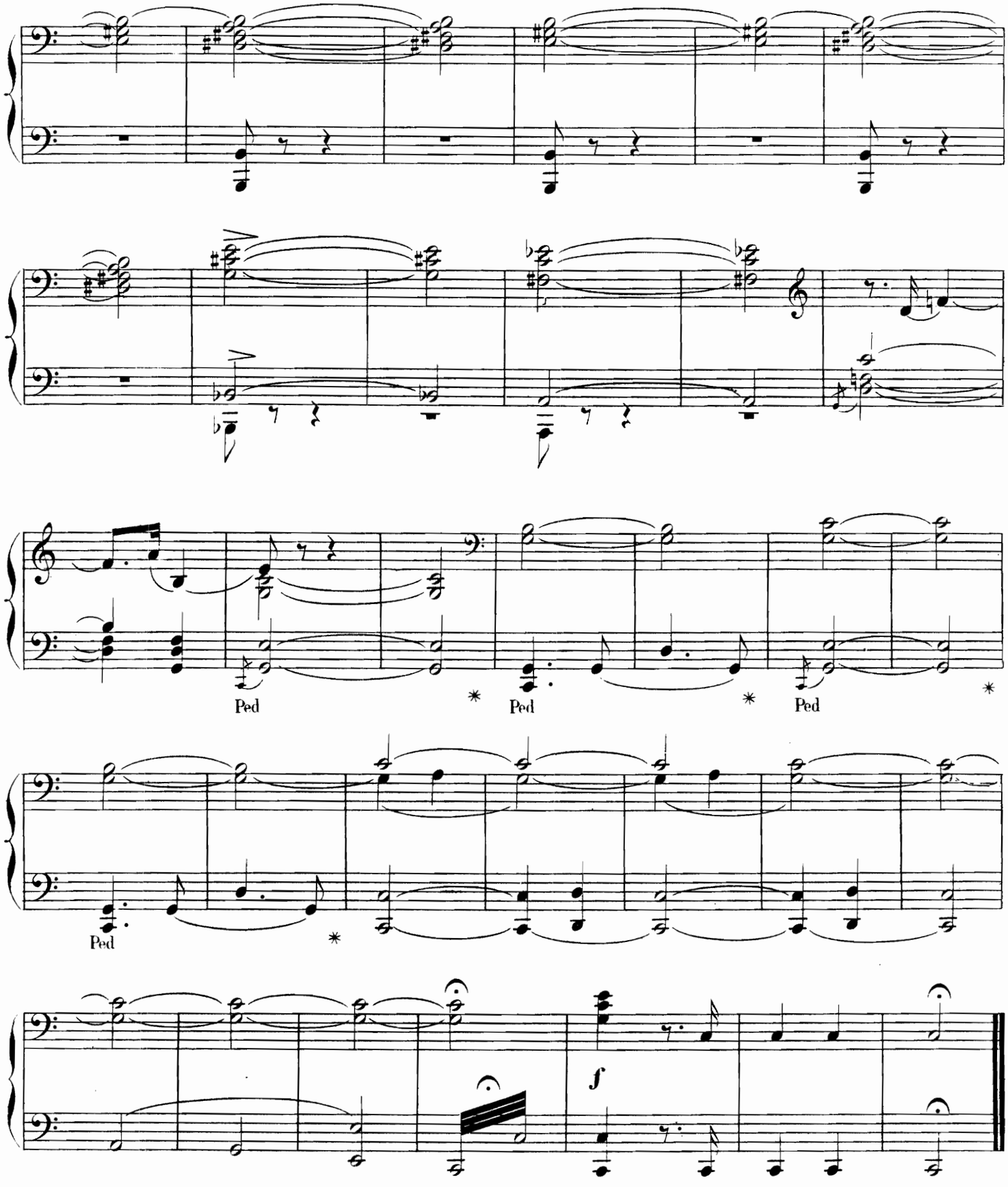
Au moment de gravir



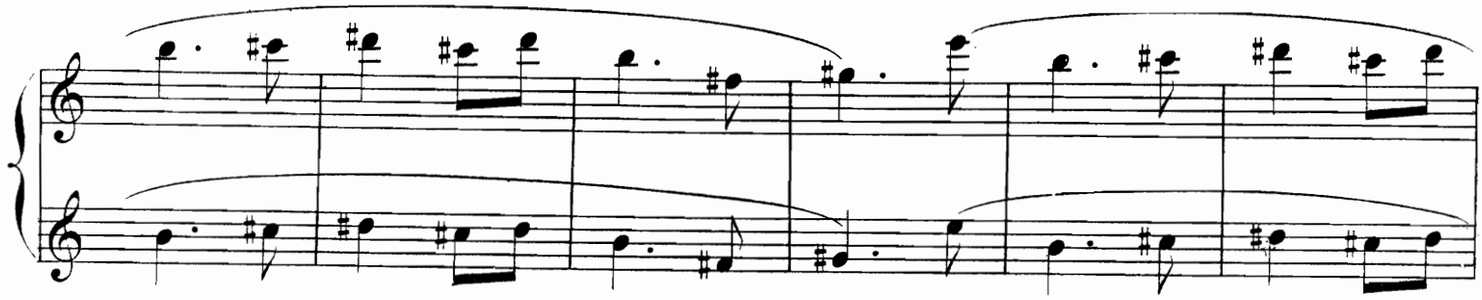
les échelons le souvenir de sa fiancée l'arrête.



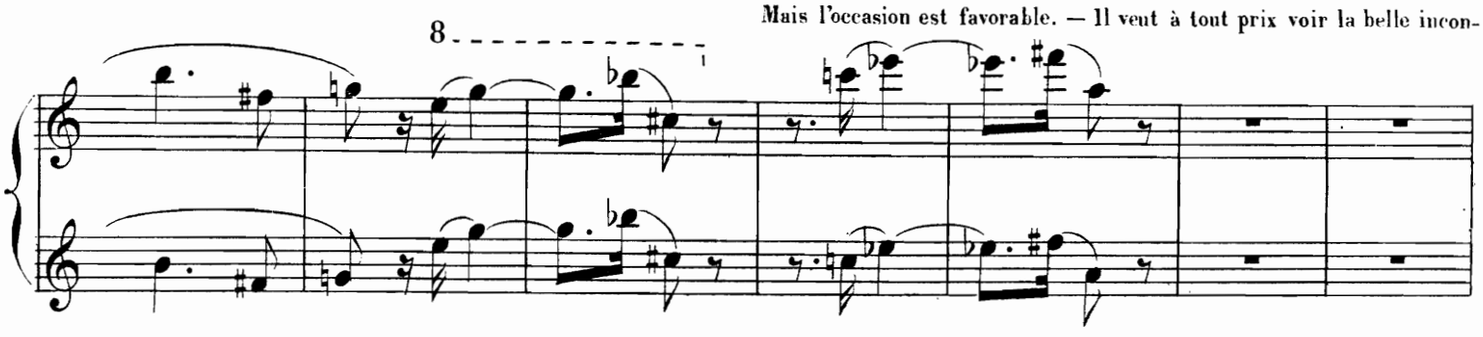
SECONDA.



PRIMA.

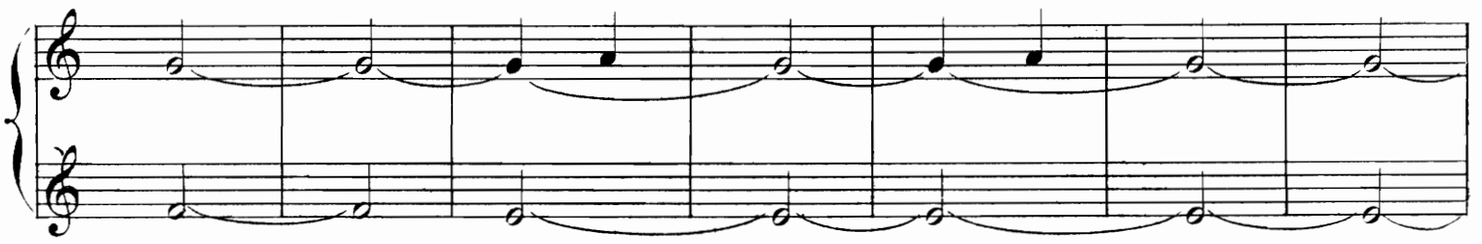


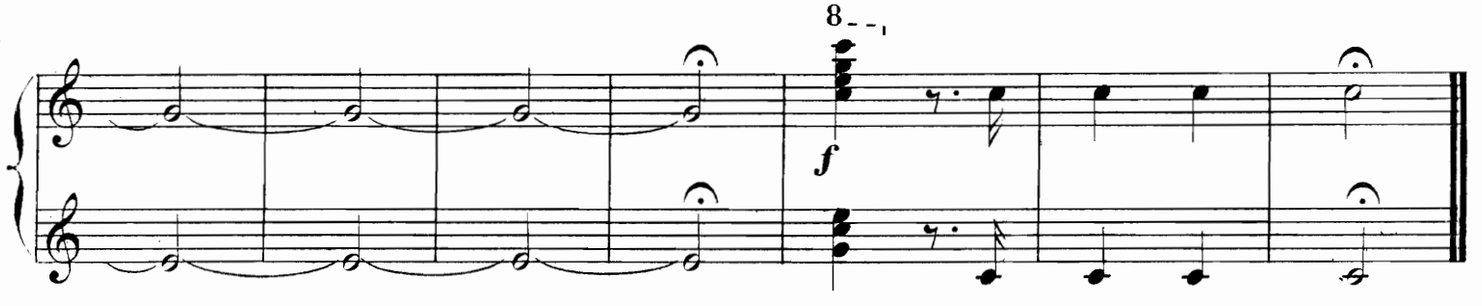
Mais l'occasion est favorable. — Il veut à tout prix voir la belle incon-



-nue. Coppélius revient en cherchant à terre avec inquiétude. Il aperçoit dans l'ombre Frantz escaladant sa fenêtre. — Il ne peut-

réprimer un mouvement de colère. — Frantz surpris descend lestement et s'enfuit.

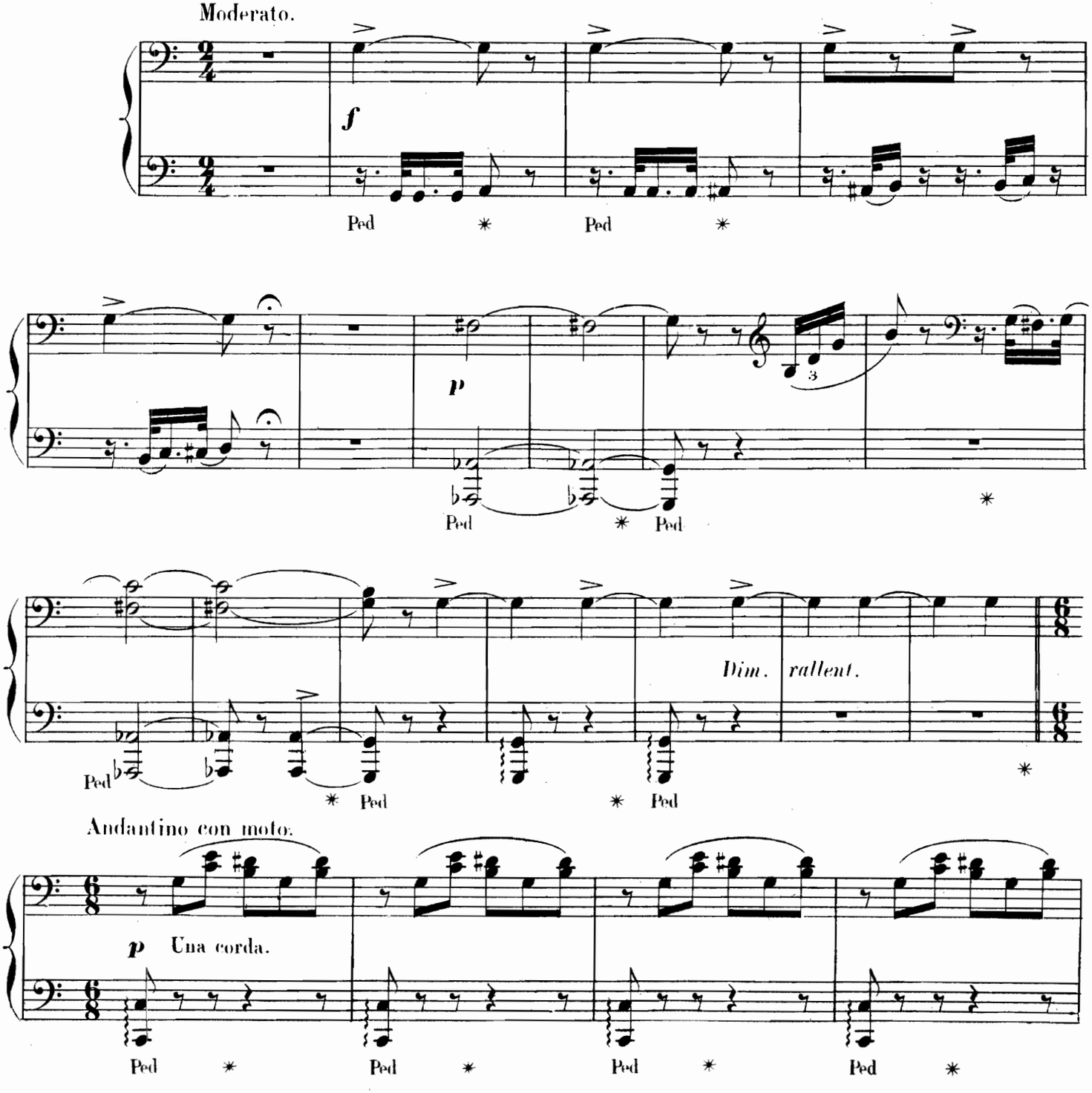




DEUXIÈME ACTE. **N° 6.**

L'ATELIER DE COPPÉLIUS.

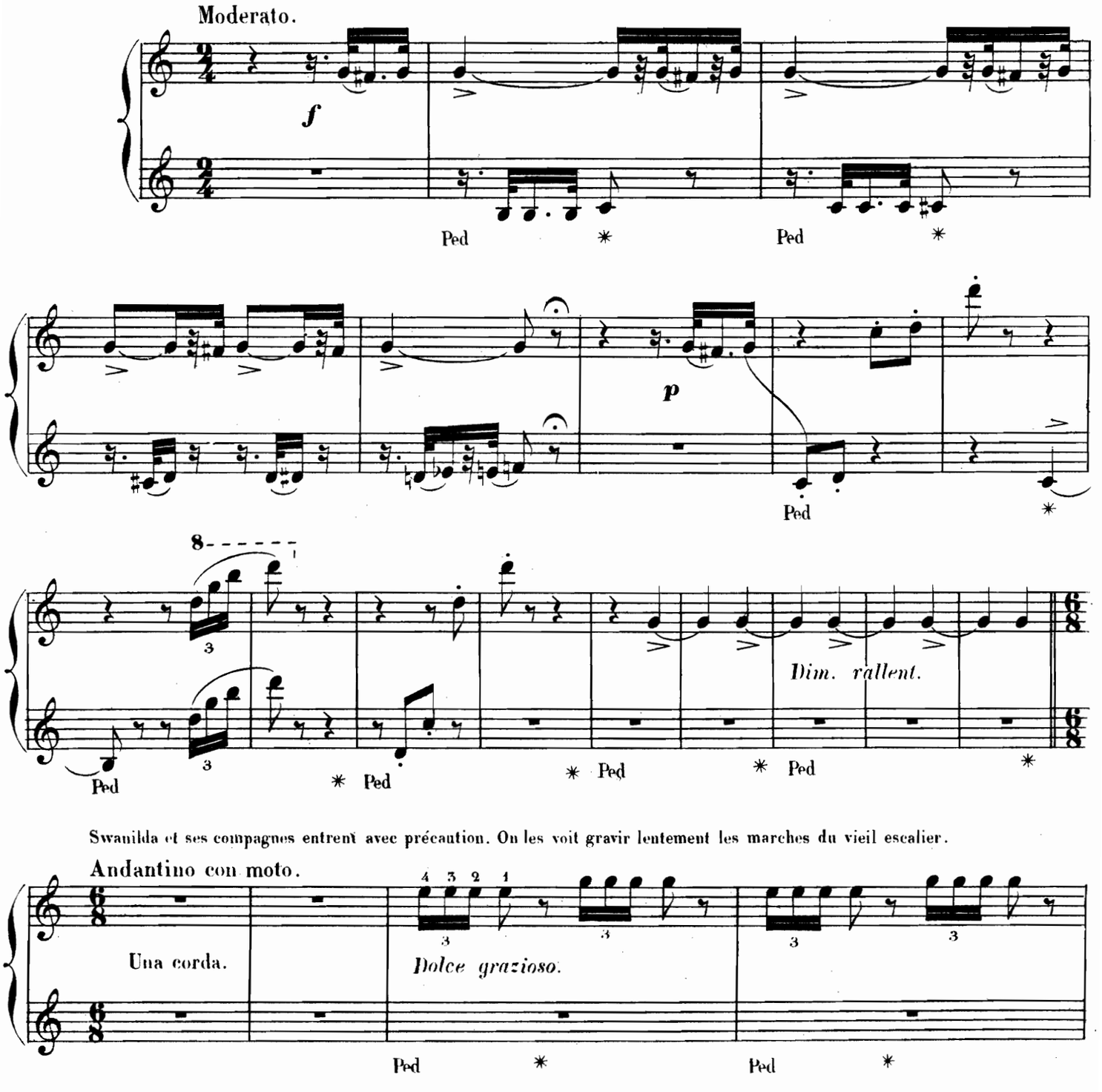
SECONDA.



DEUXIÈME ACTE. **N° 6.**

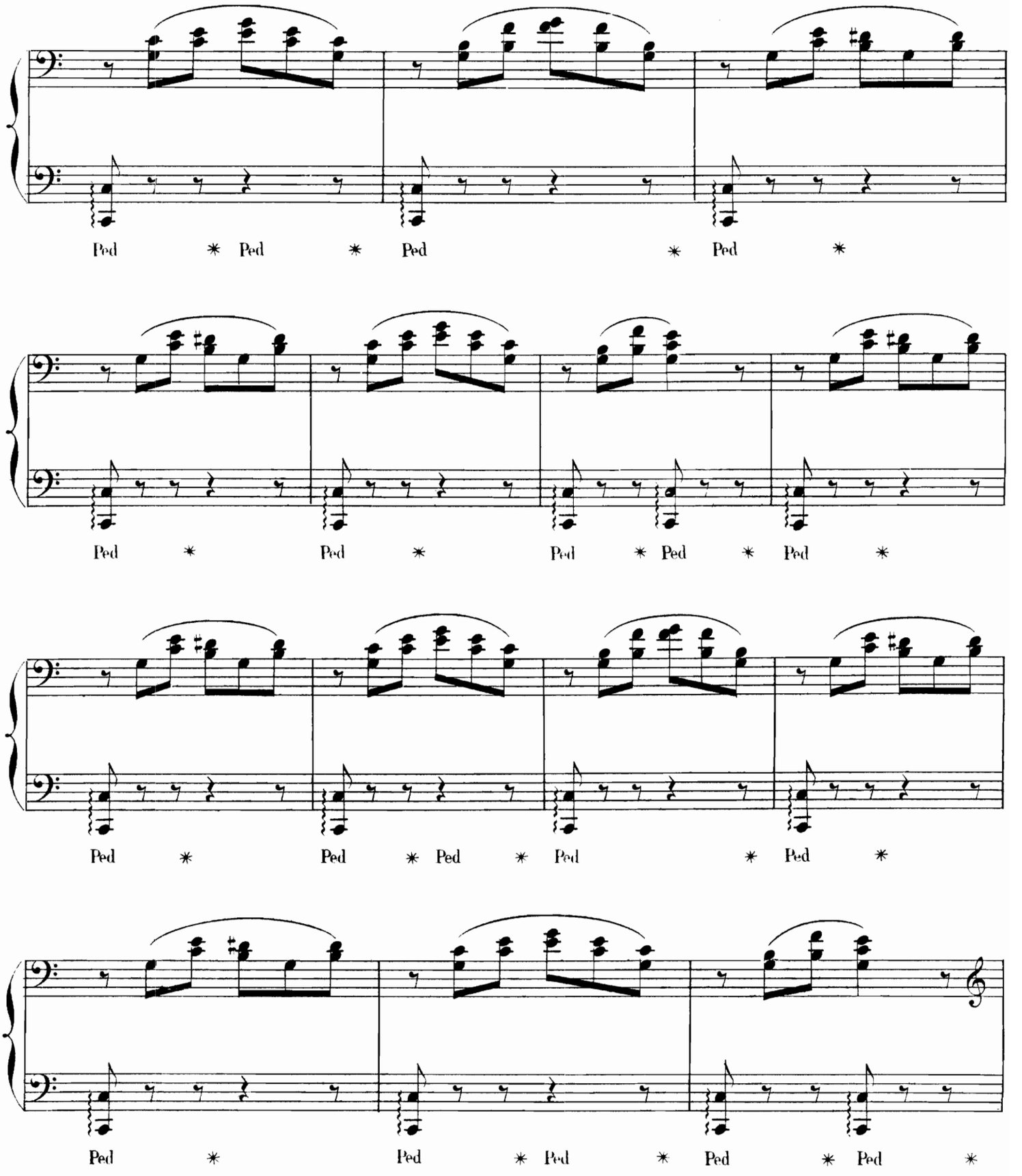
L'ATELIER DE COPPÉLIUS.

PRIMA.

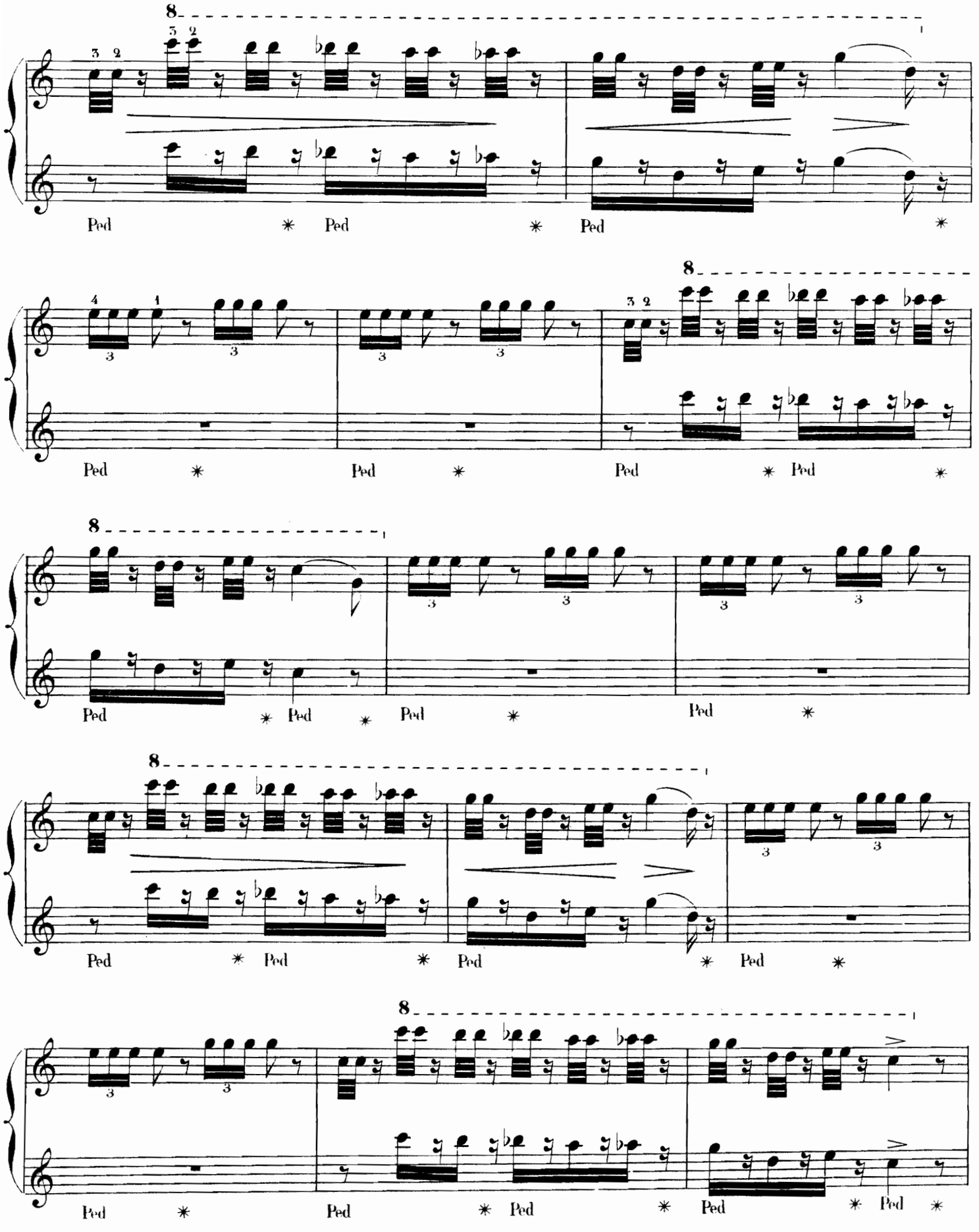


Swanilda et ses compagnes entrent avec précaution. On les voit gravir lentement les marches du vieil escalier.

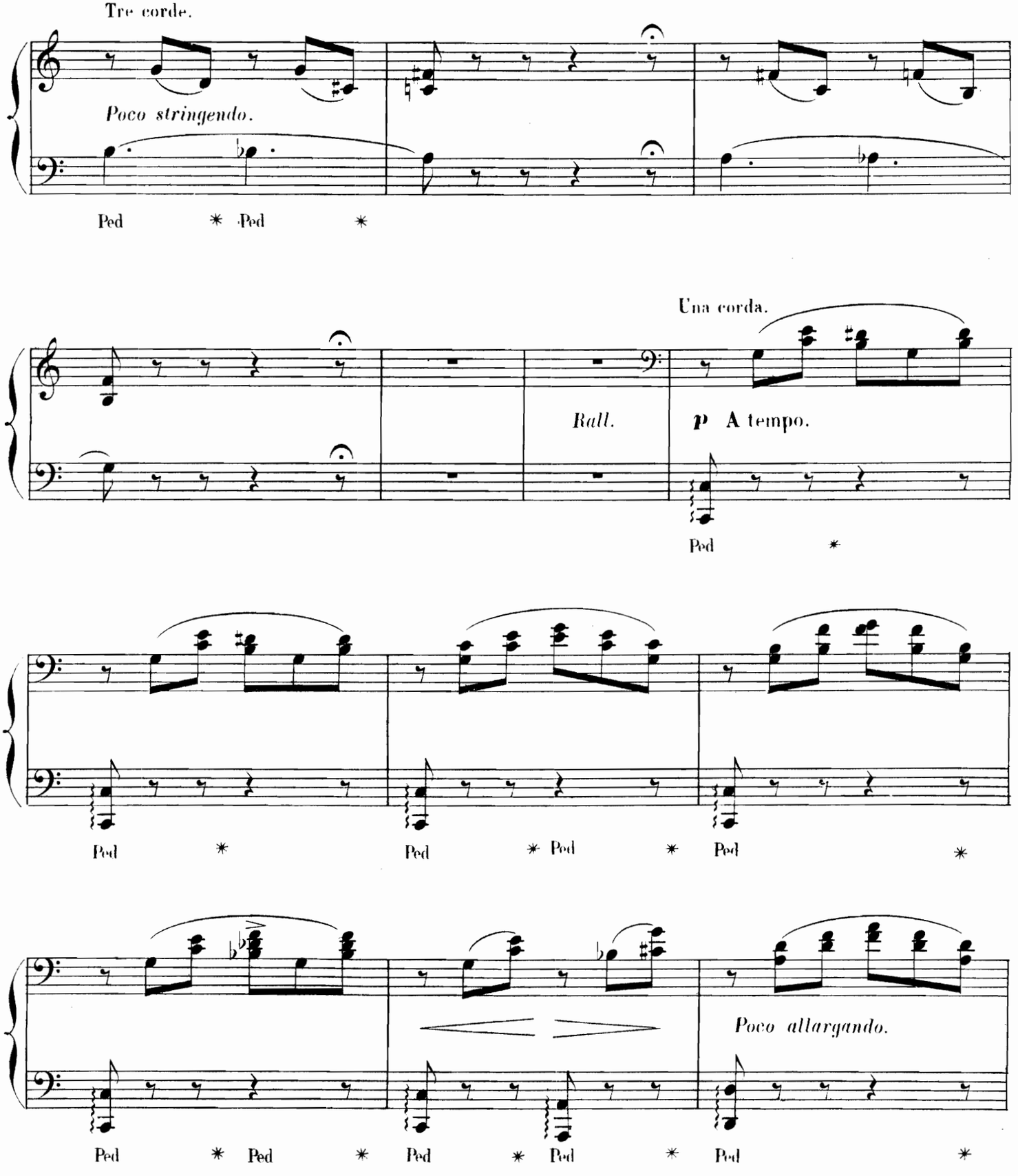
SECONDA.


Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped *

PRIMA.

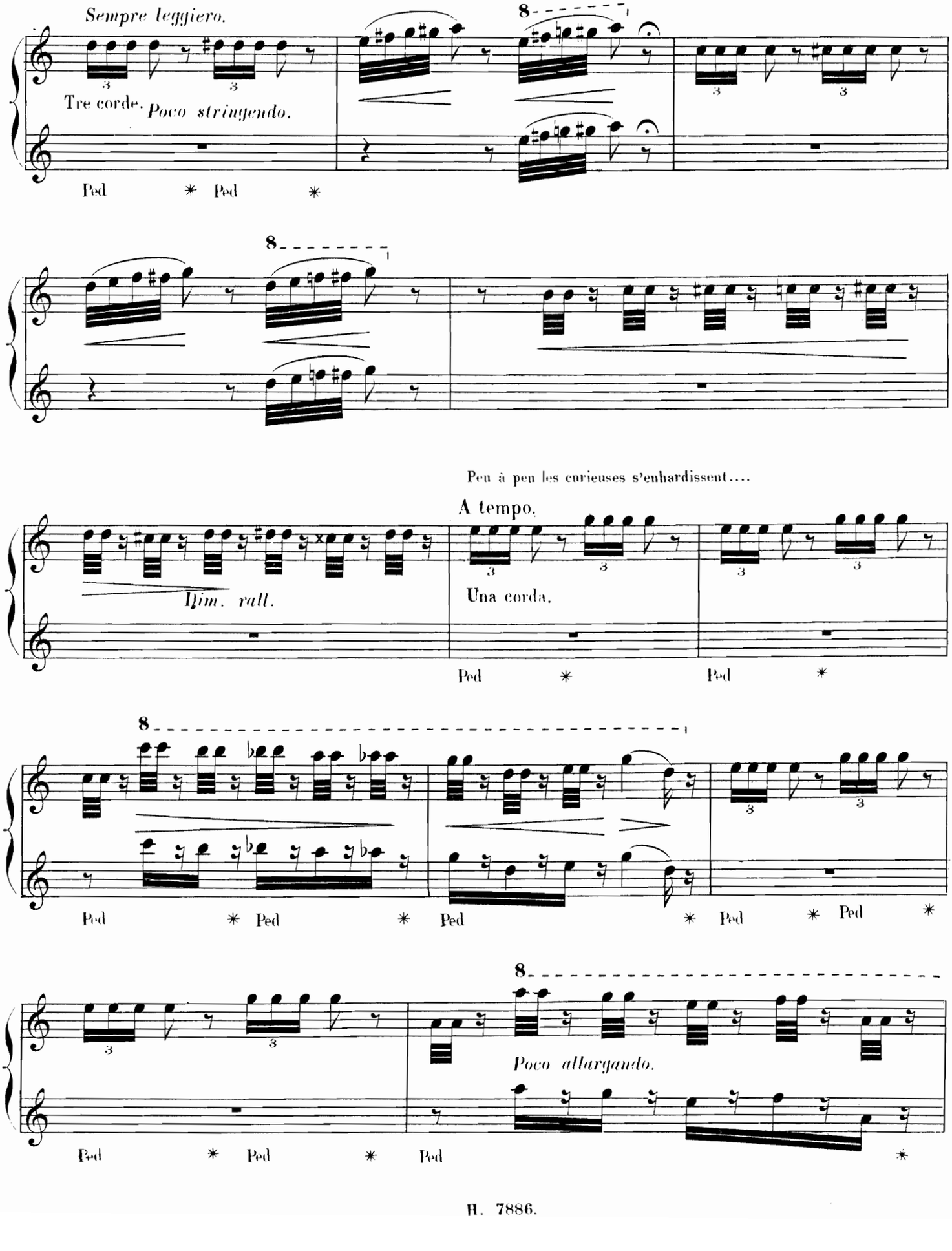


SECONDA.

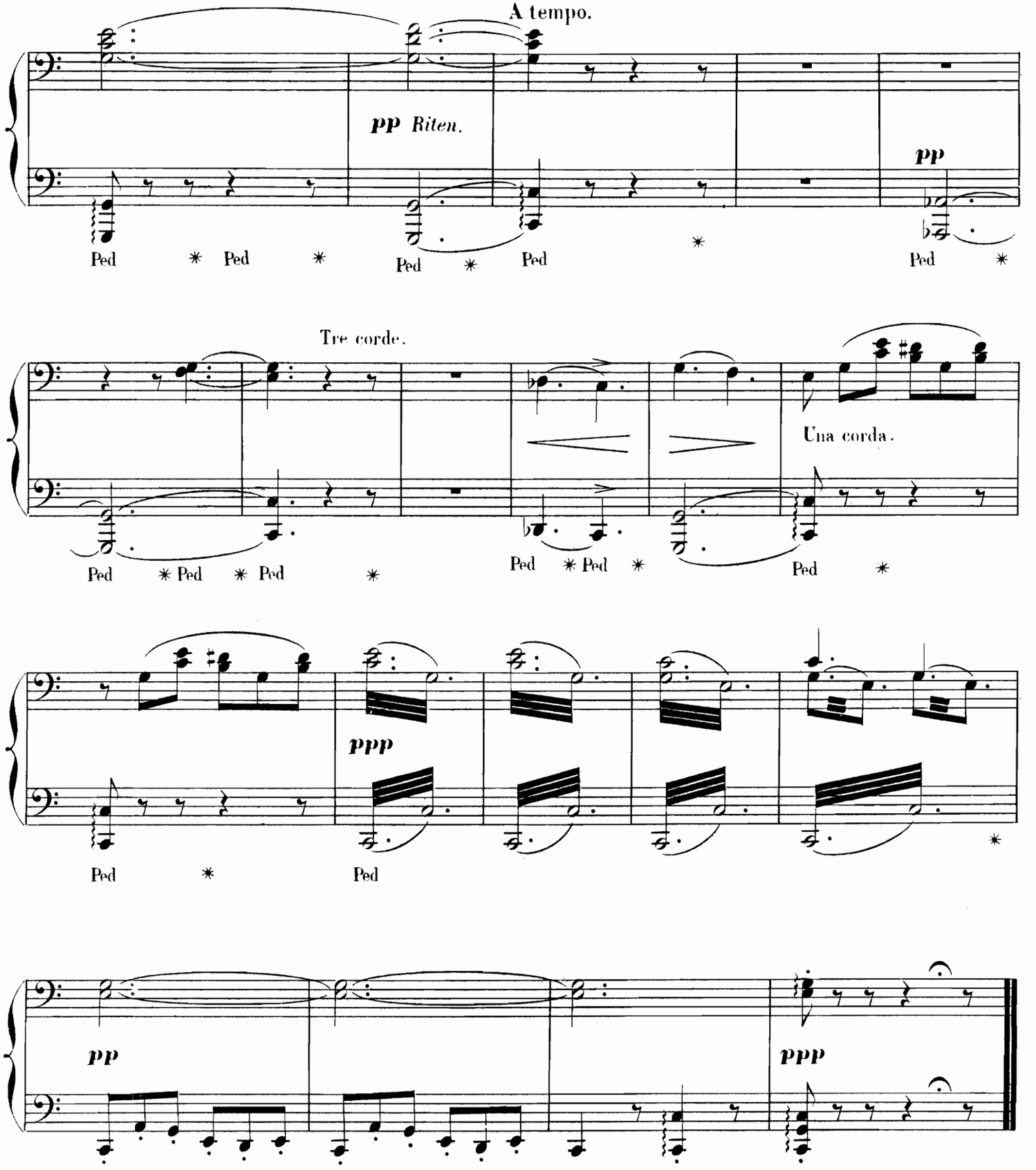

Tre corde.
Poco stringendo.
Ped * Ped *
Una corda.
Rall.
p A tempo.
Ped *
Ped * Ped * Ped * Ped *
Poco allargando.
Ped * Ped * Ped * Ped * Ped *

PRIMA.

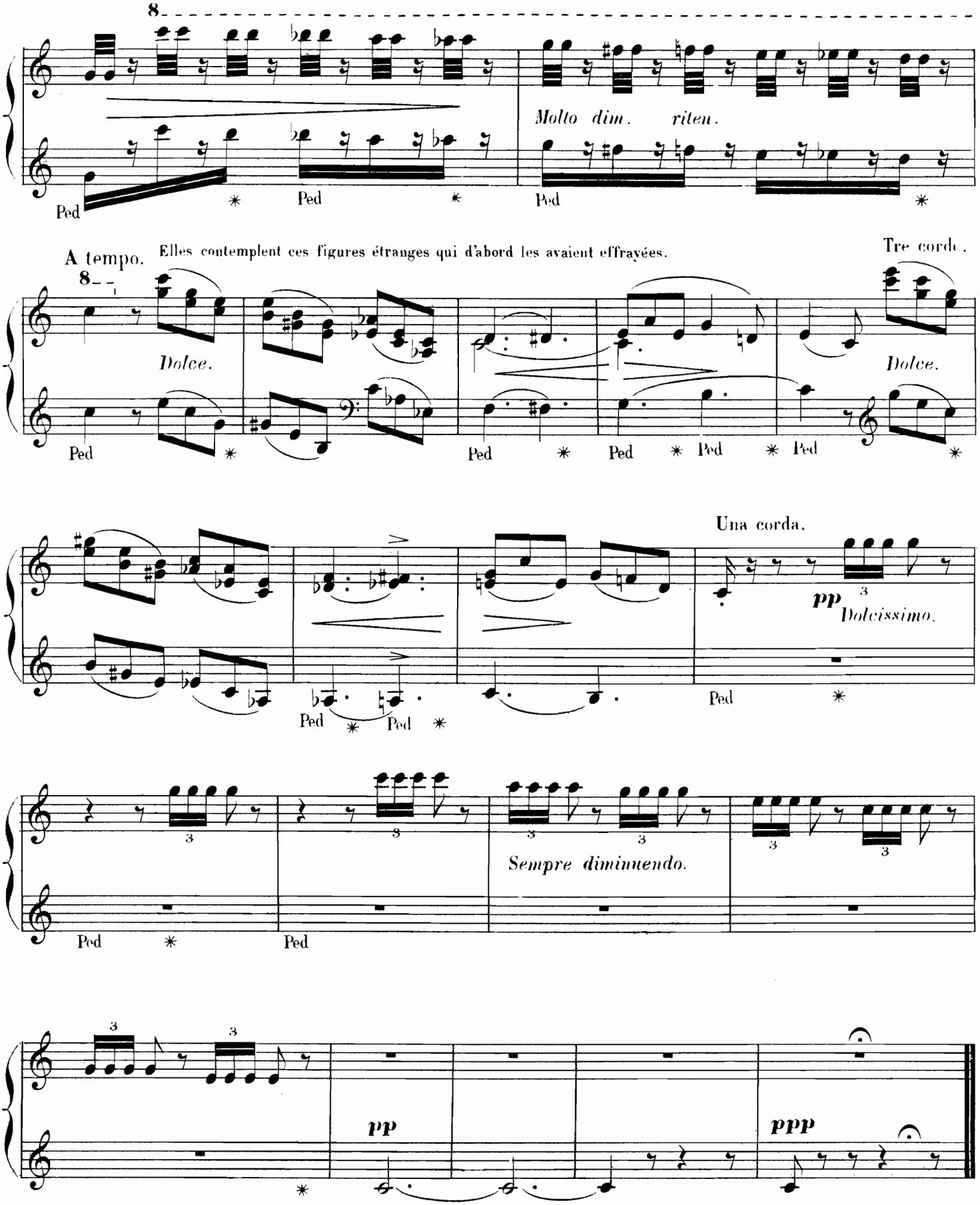
Elles avancent avec défiance, font un pas, reculent, se serrent les unes contre les autres avec effroi.



SECONDA.



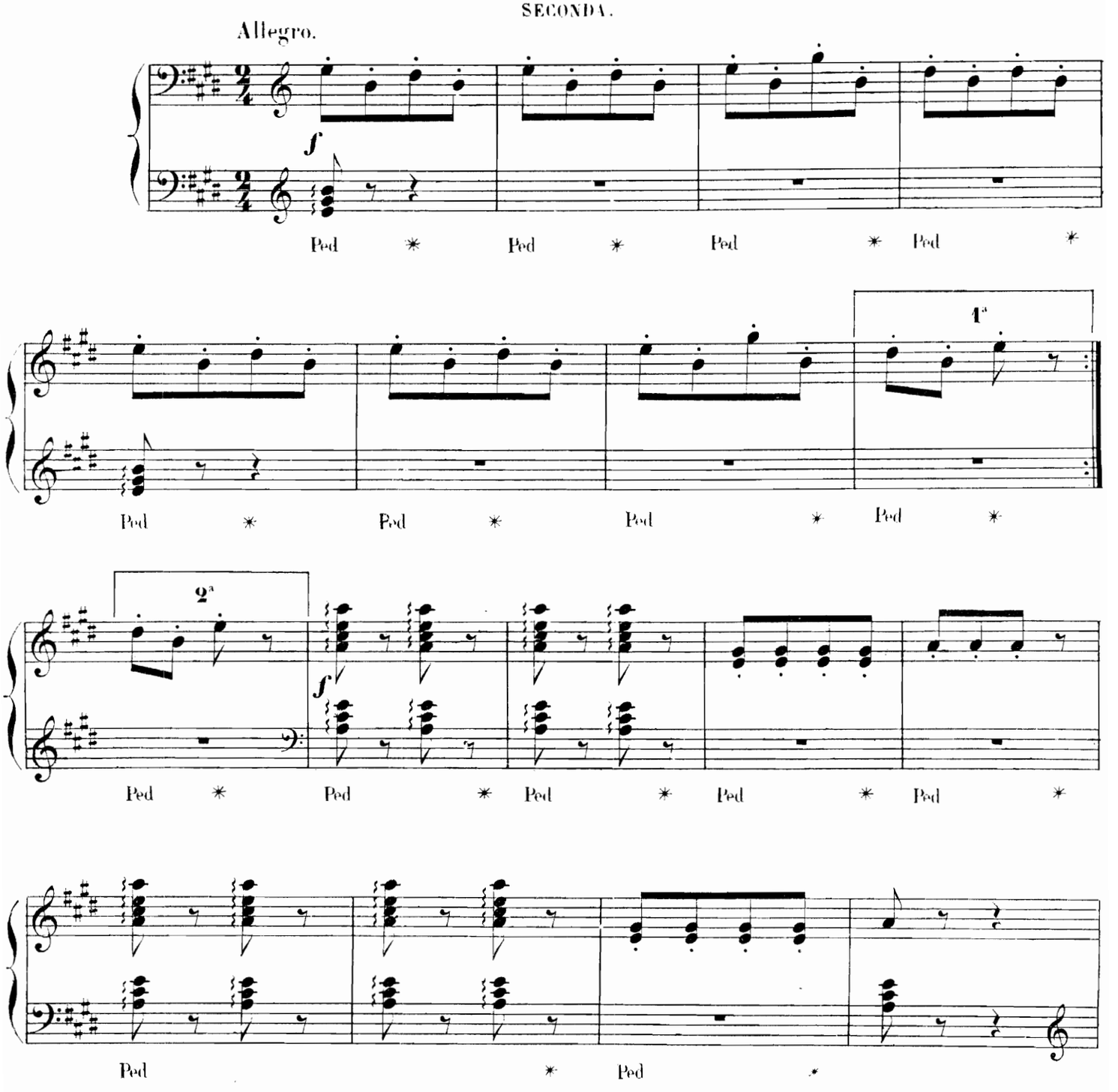
PRIMA.


8
Molto dim. riten.
Ped
A tempo.
Elles contemplent ces figures étranges qui d'abord les avaient effrayées.
Tre corde.
Dolce.
Una corda.
pp
Dolcissimo.
Sempre diminuendo.
ppp

N° 7.

MUSIQUE DES AUTOMATES.

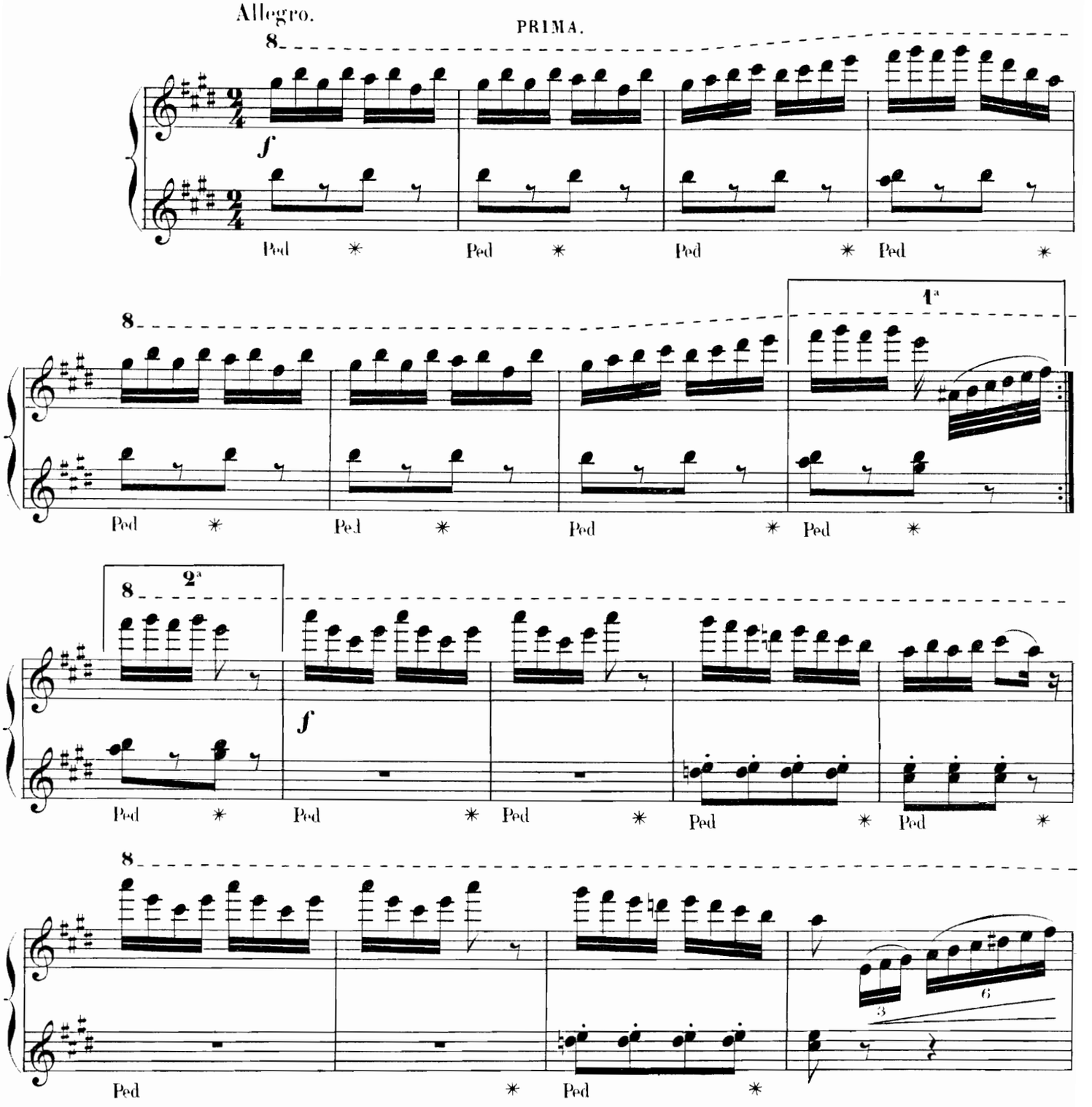
SECONDA.



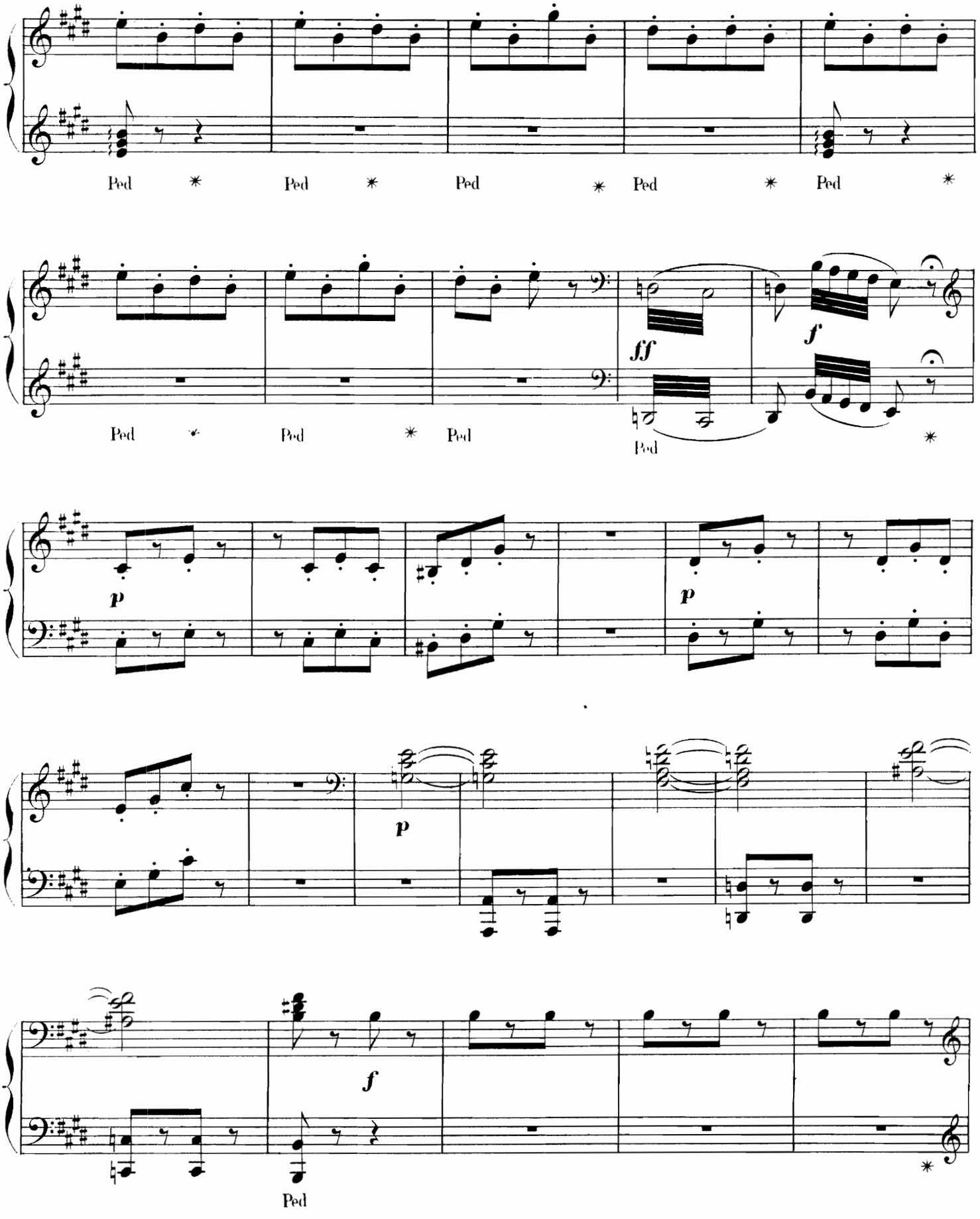
N° 7.

MUSIQUE DES AUTOMATES.

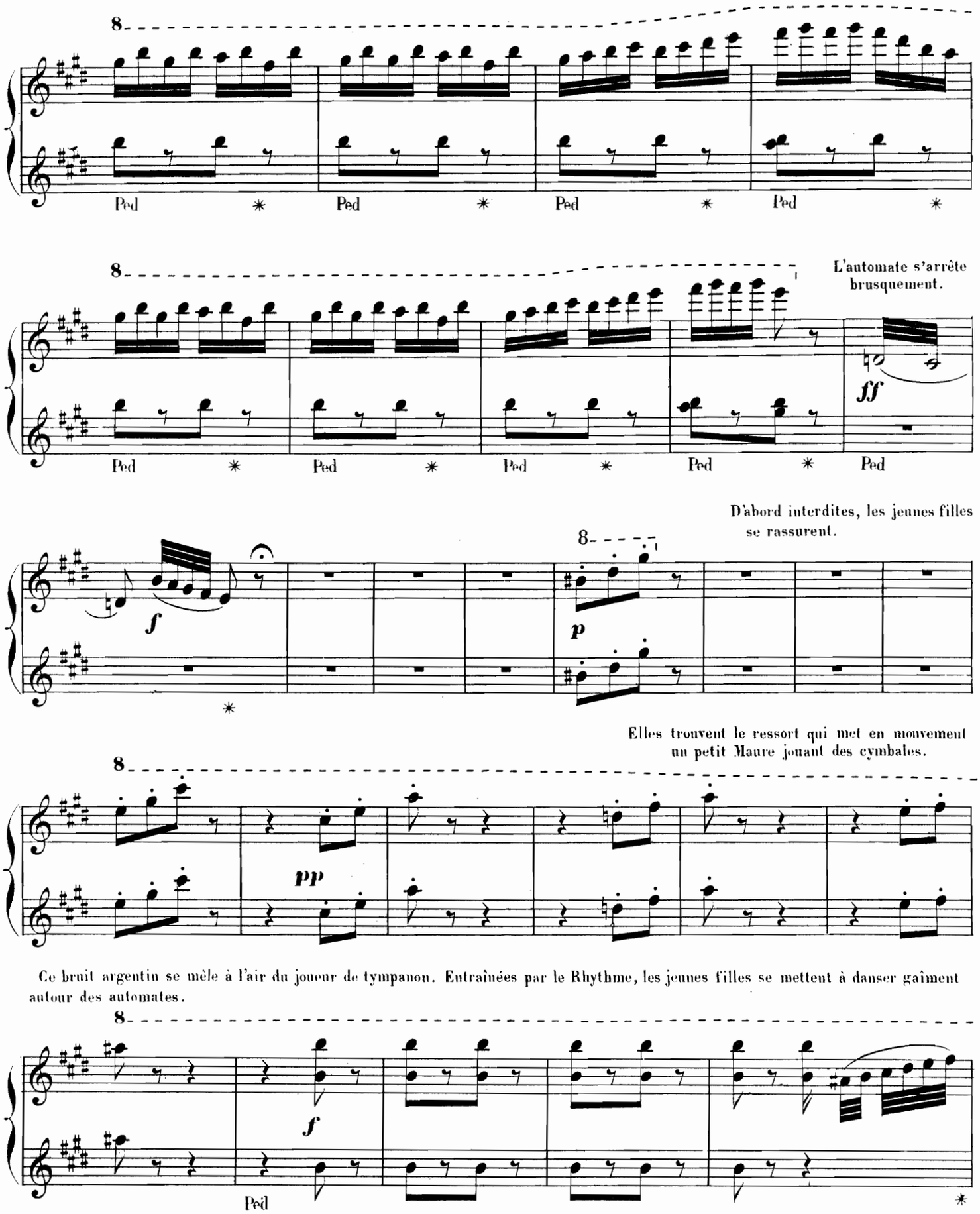
Les jeunes filles courent étourdiment dans l'atelier — l'une d'elles, en passant près d'un joueur de tympanon, a touché par mégarde un ressort; l'automate lève les bras, tourne la tête et se met à jouer un air bizarre.



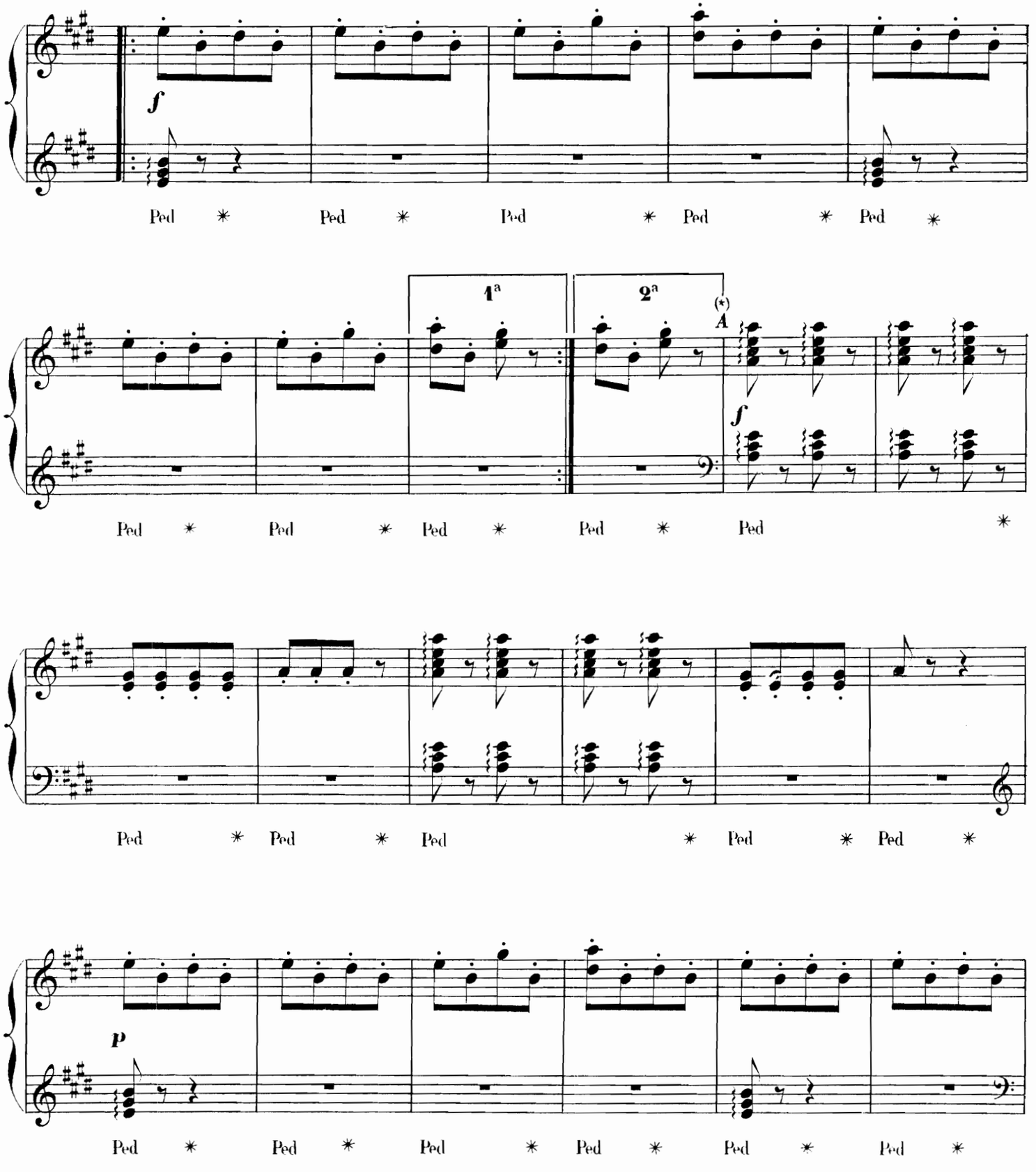
SECONDA.



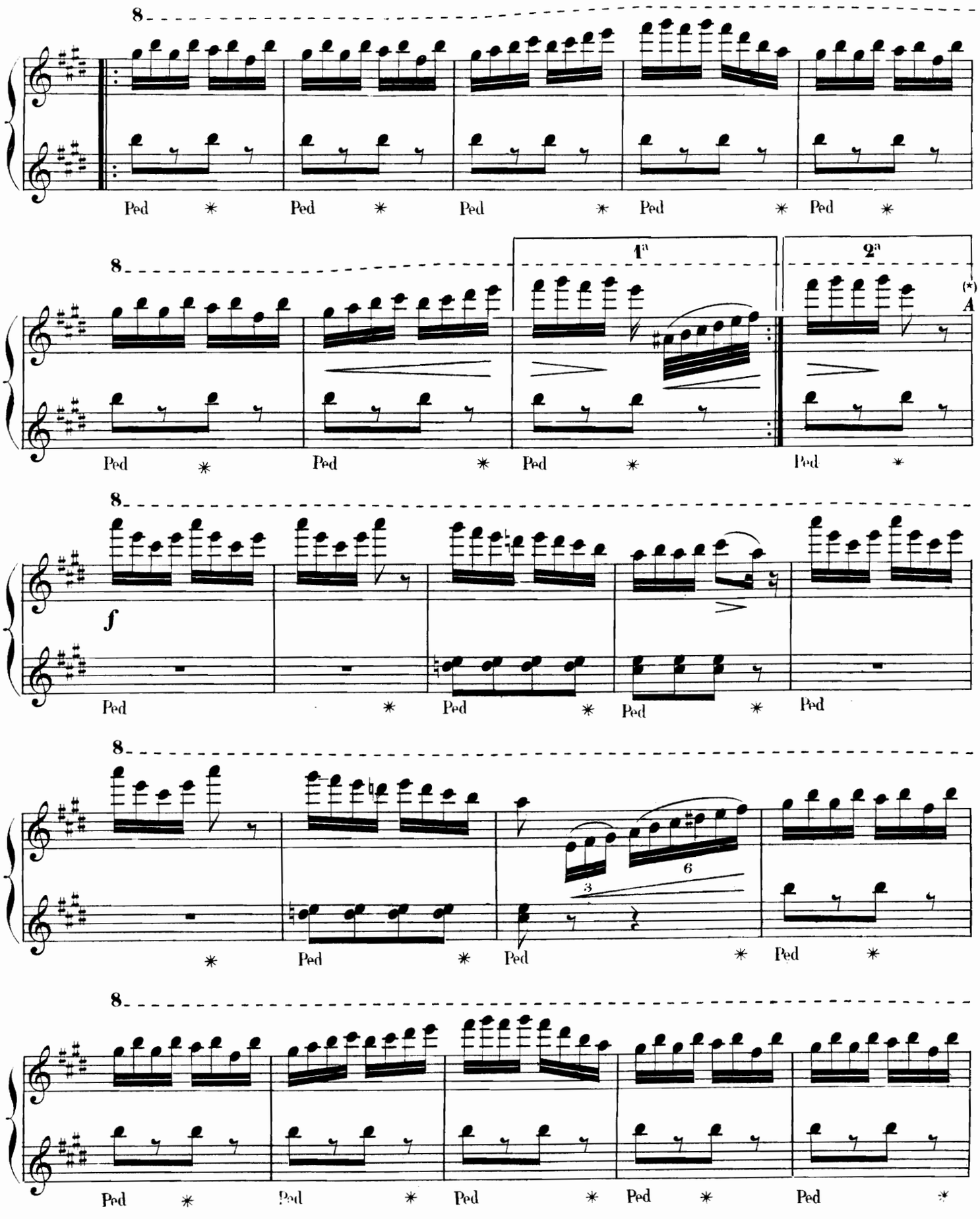
PRIMA.


8
Ped
8
L'automate s'arrête brusquement.
ff
D'abord interdites, les jeunes filles se rassurent.
f
p
Elles trouvent le ressort qui met en mouvement un petit Maure jouant des cymbales.
pp
Ce bruit argentin se mêle à l'air du joueur de tympanon. Entraînées par le Rhythme, les jeunes filles se mettent à danser gaîment autour des automates.
f

SECONDA.

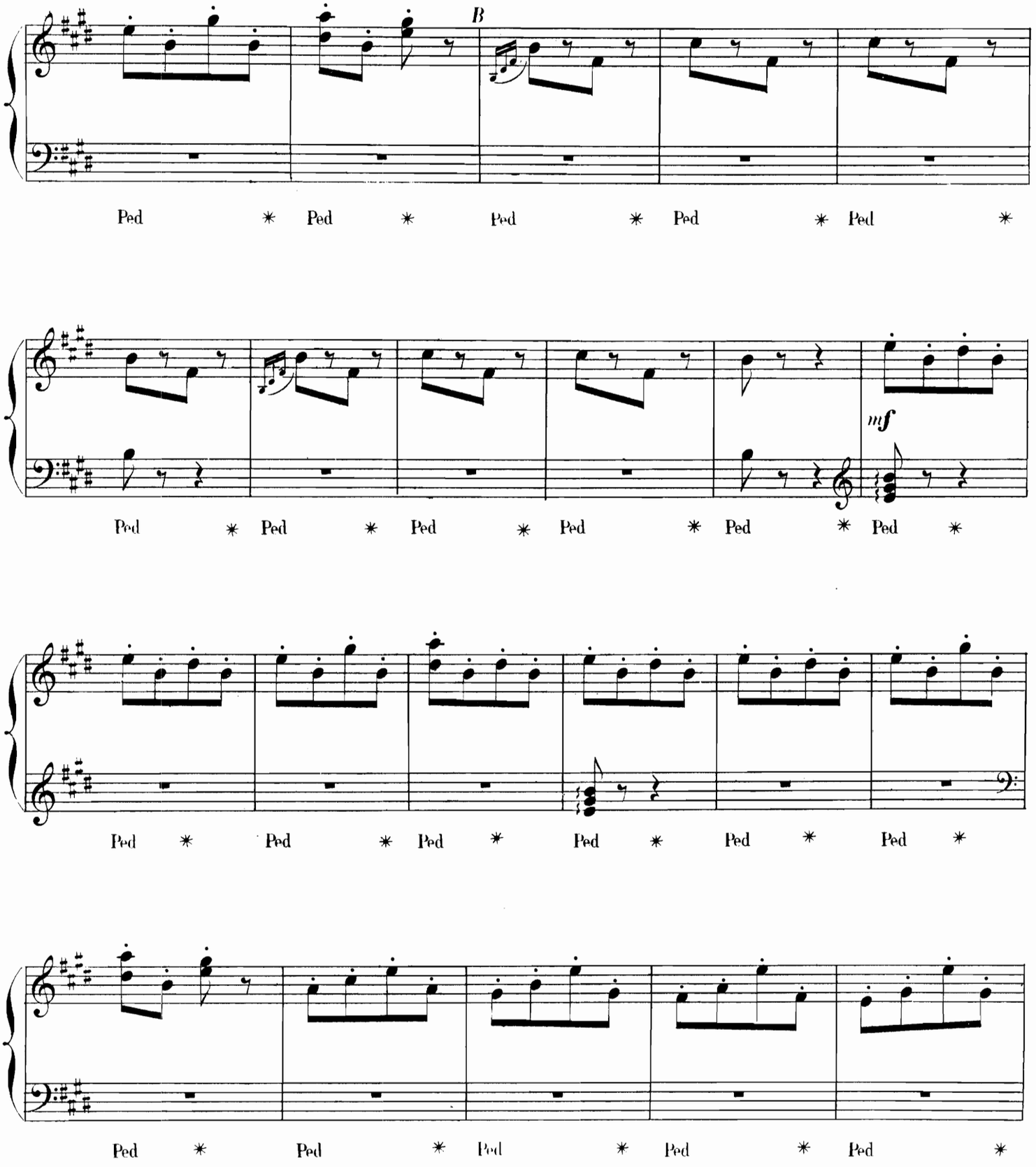


(*) Coupure ad lib. de *A* à *B*.

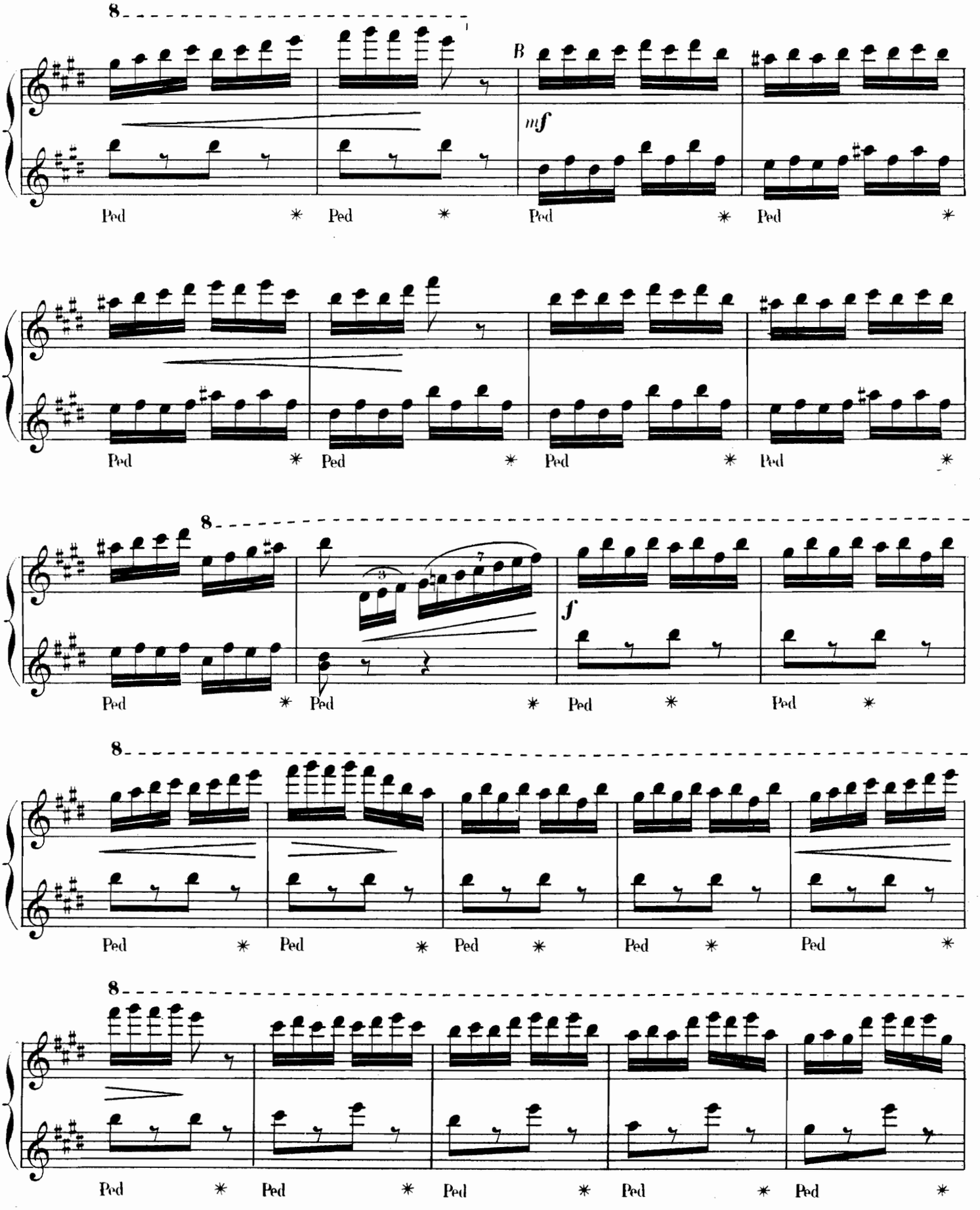


(*) Coupure ad lib. de *A* à *B*.

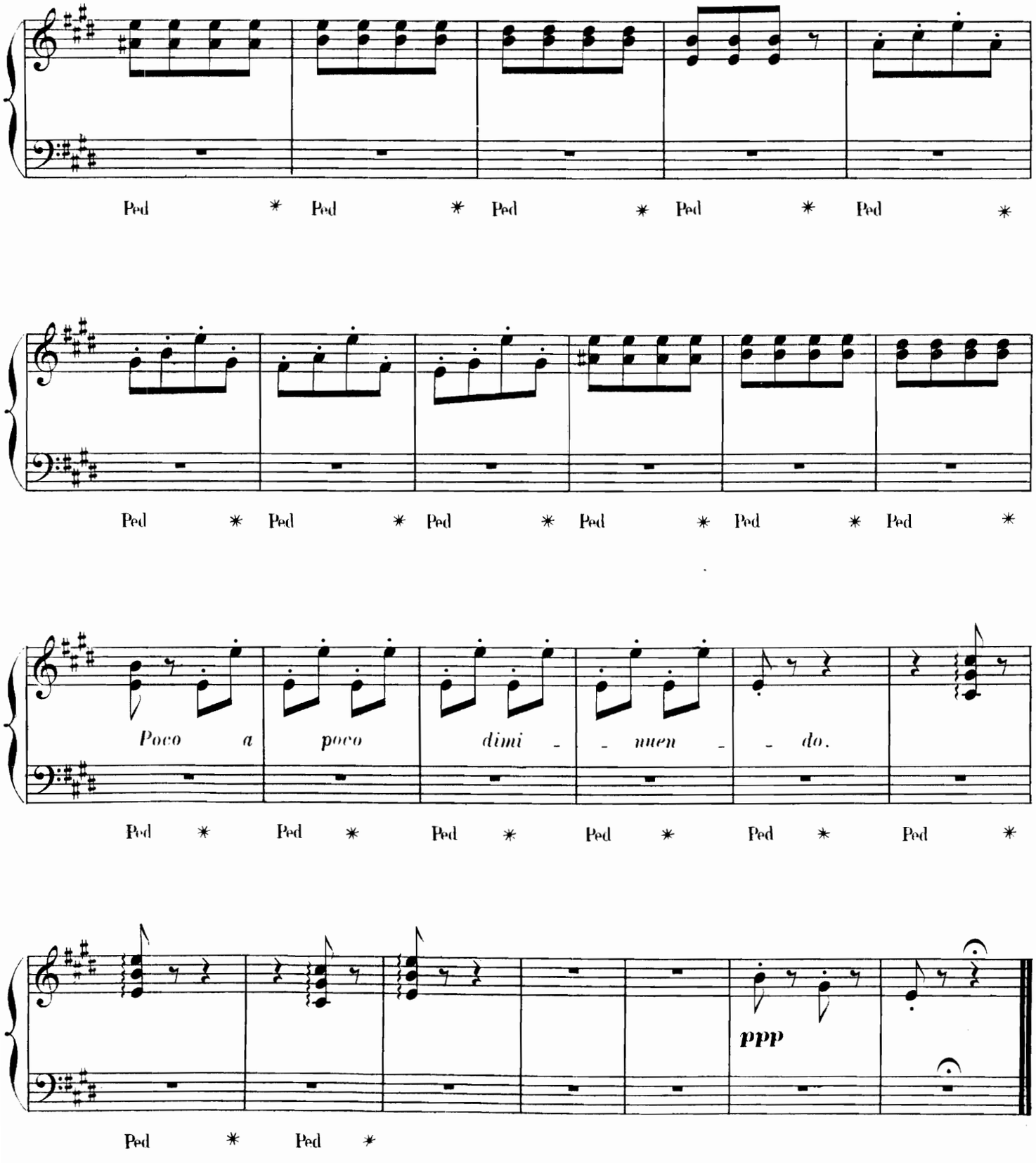
SECONDA.

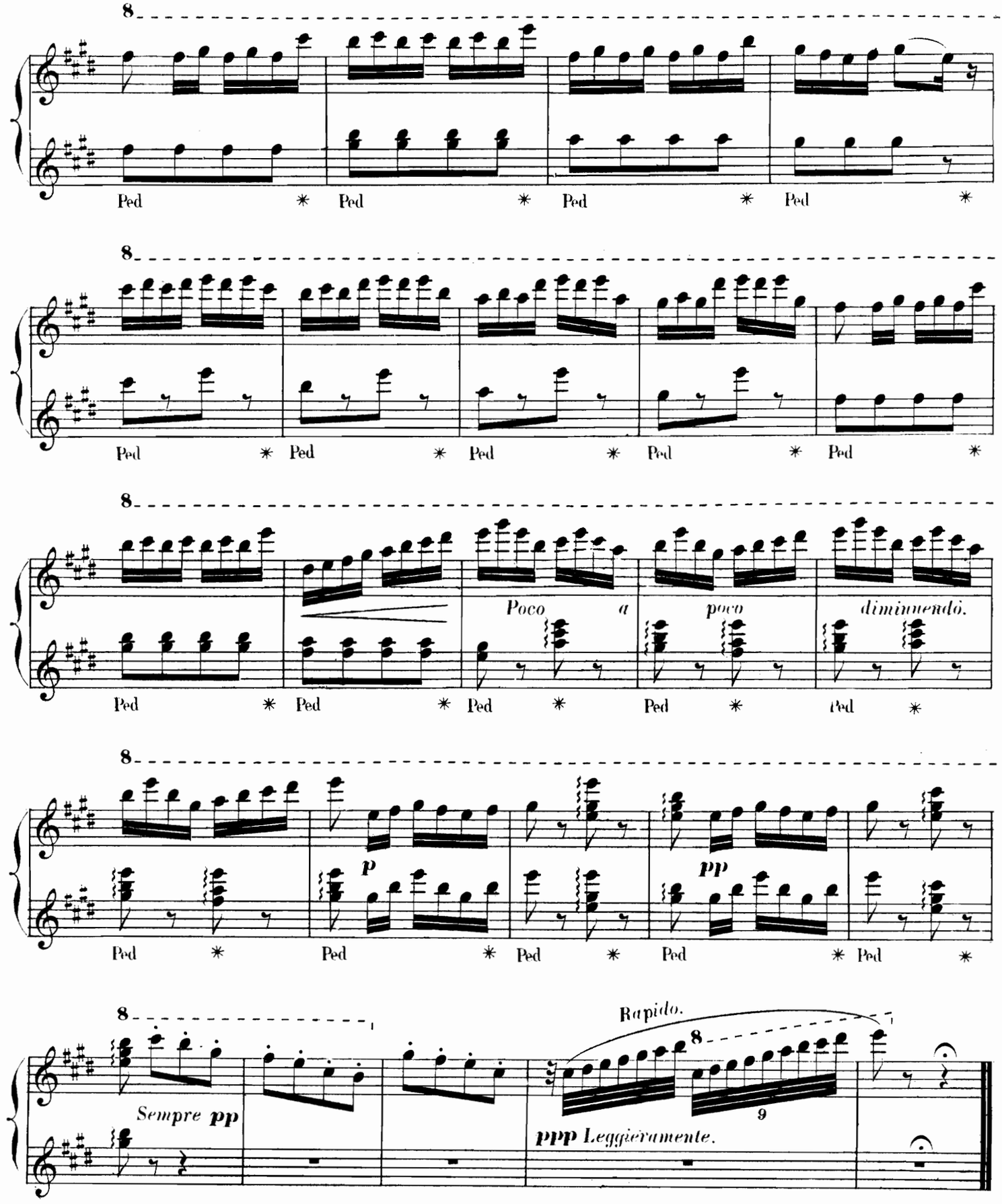

B
mf
Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped *

PRIMA.



SECONDA.

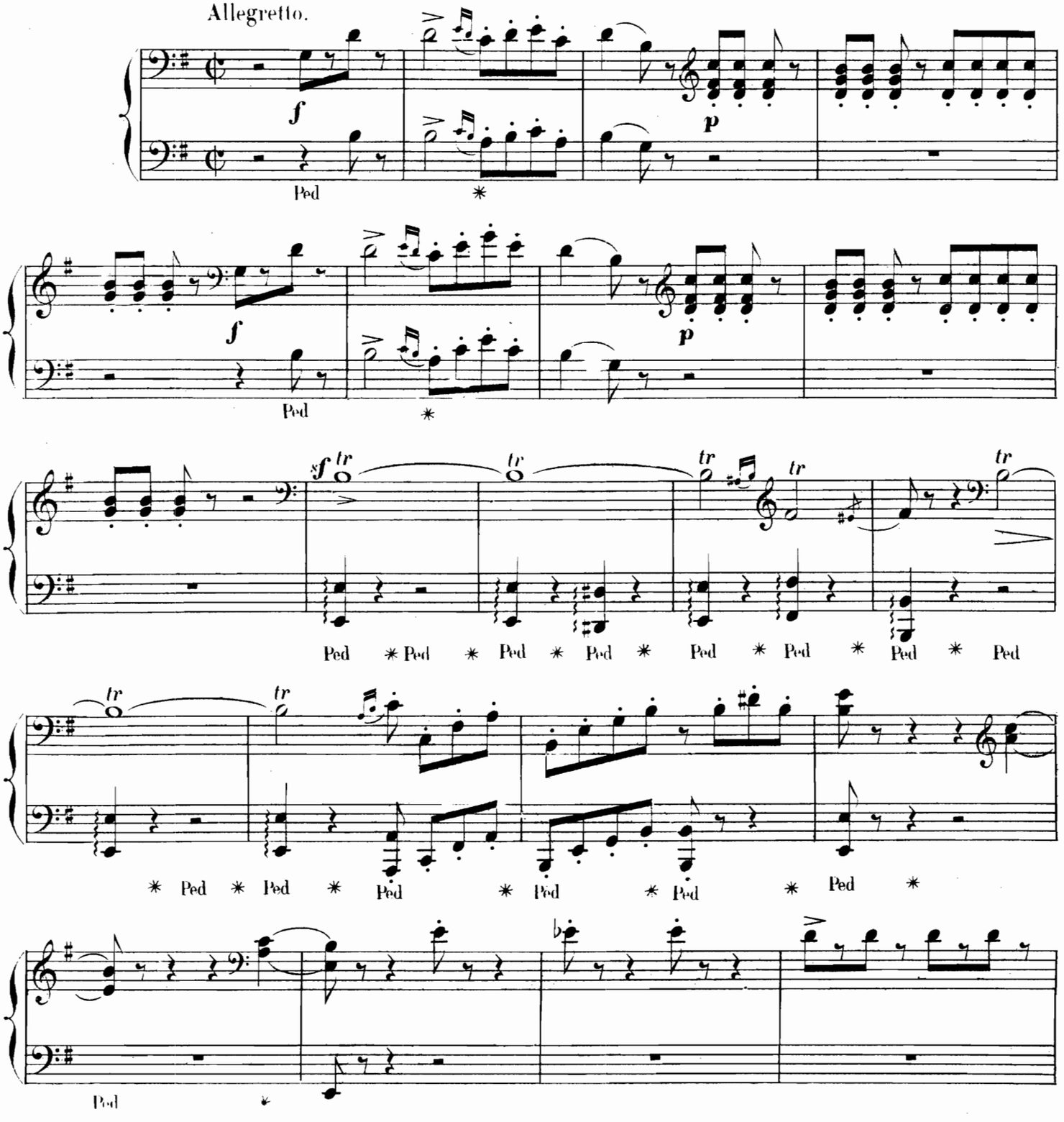

Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped *
Poco a poco dimi - - nuen - - do.
Ped * Ped * Ped * Ped * Ped * Ped *
ppp
Ped * Ped *


8
Ped
Poco a poco diminuendo.
p
pp
Sempre pp
Rapido.
ppp Leggieramente.

N° 8.

CHANSON À BOIRE ET SCÈNE.

SECONDA.

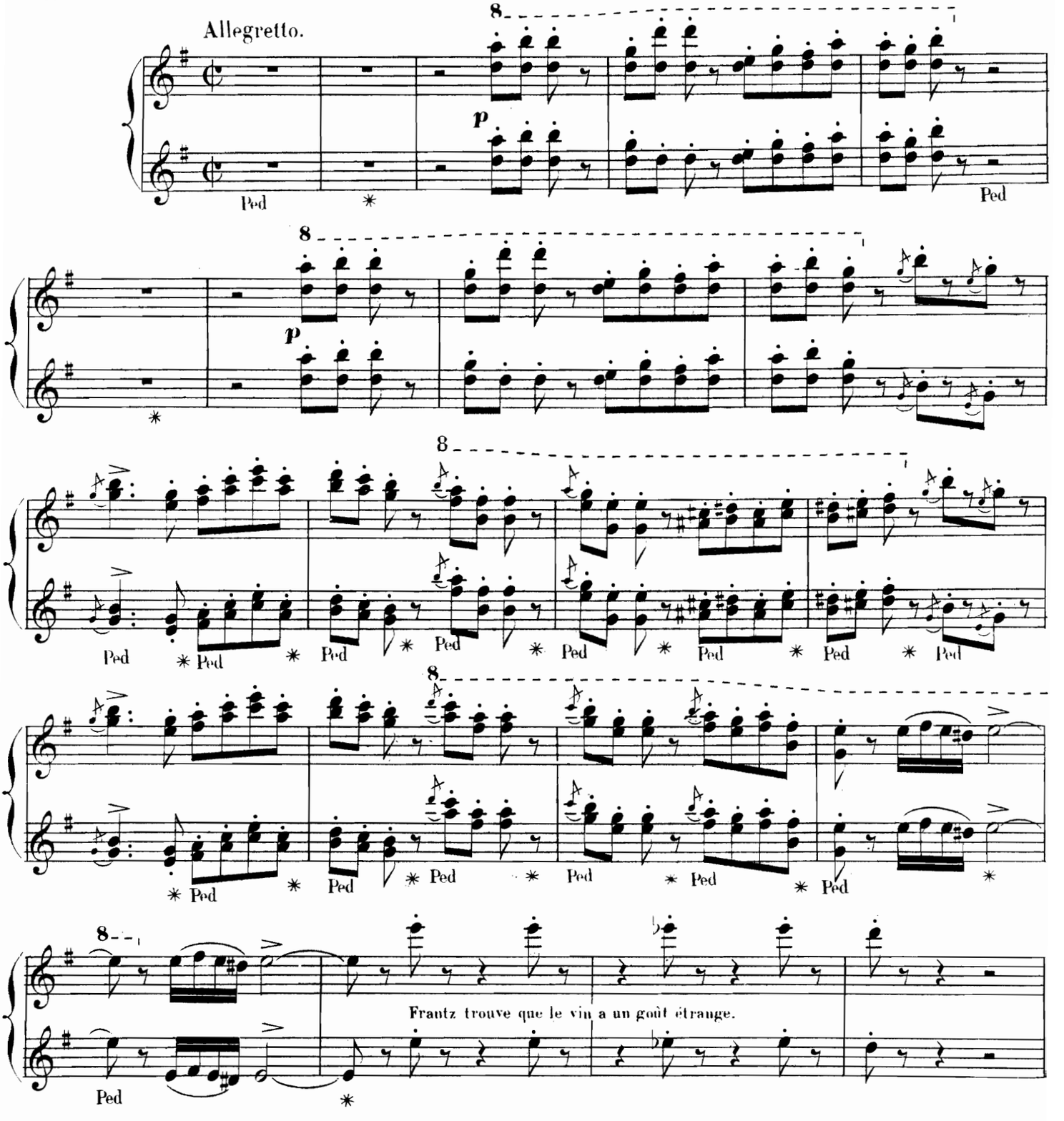


N° 8.

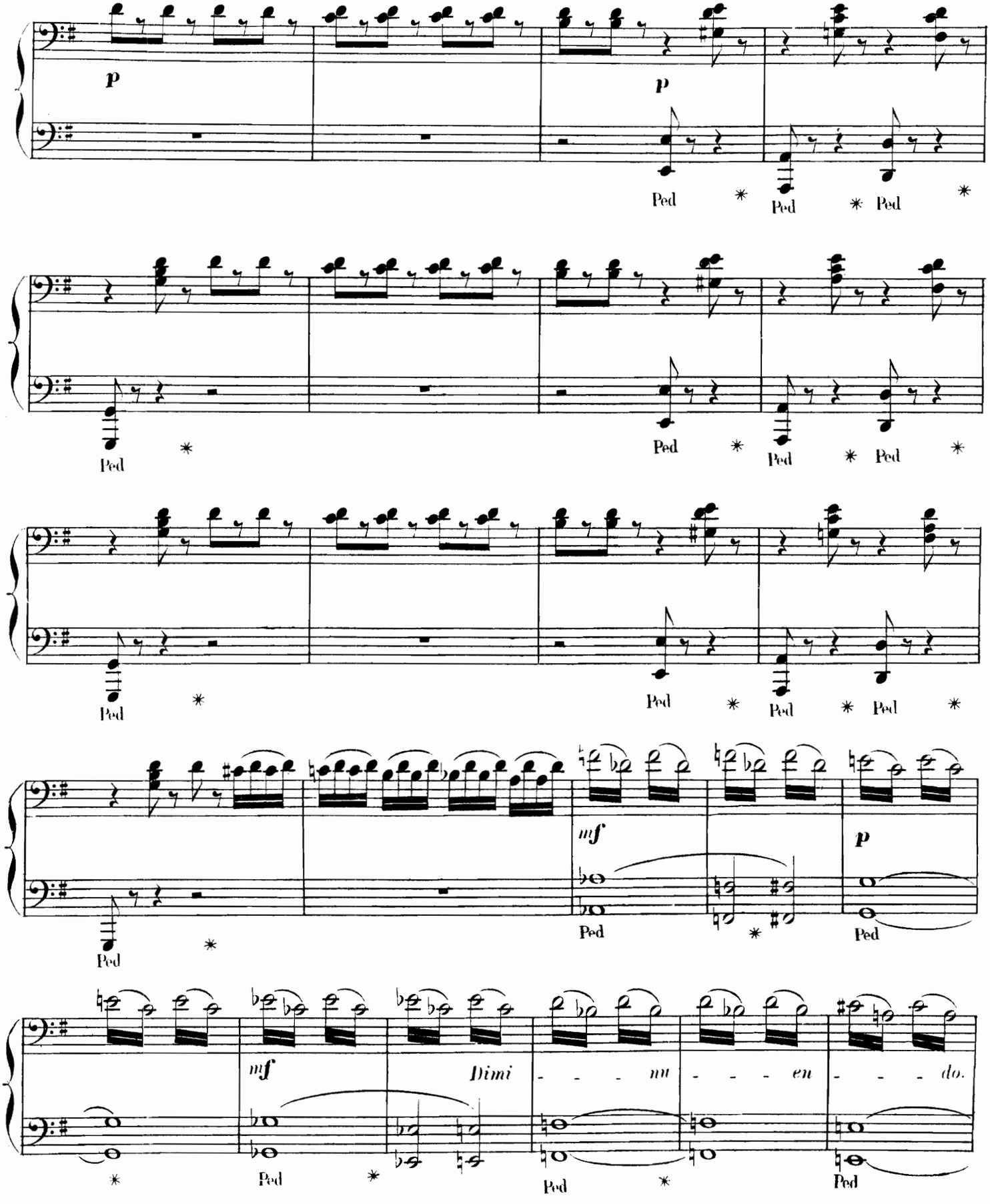
CHANSON À BOIRE ET SCÈNE.

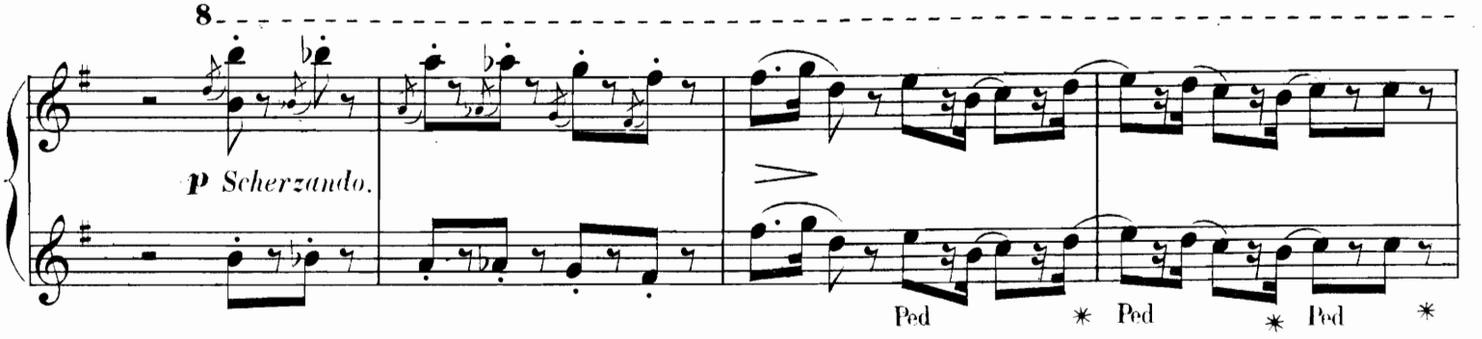
PRIMA.

Coppélius trinque avec Frantz, puis à la dérobée jette la liqueur qu'il s'est versée.

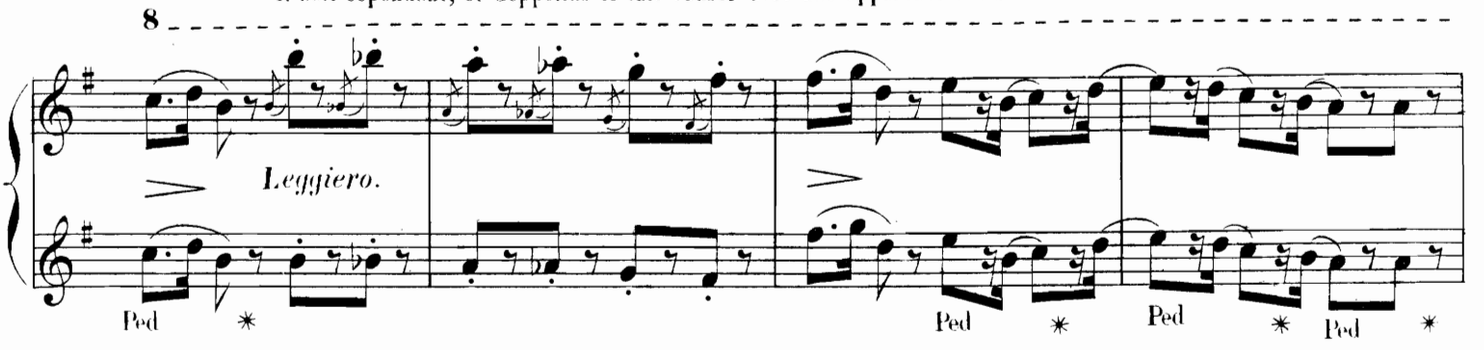


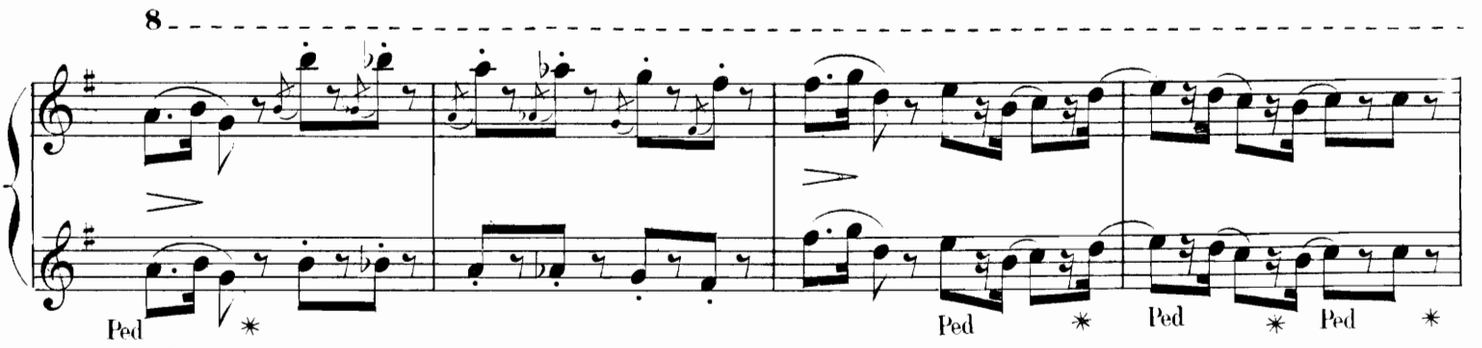
SECONDA.


p
p
Ped
Ped
Ped
Ped
Ped
Ped
Ped
Ped
Ped
Ped
Ped
mf
p
Ped
Ped
Ped
mf
Dimi - - - nu - - - en - - - do.
Ped
Ped
Ped

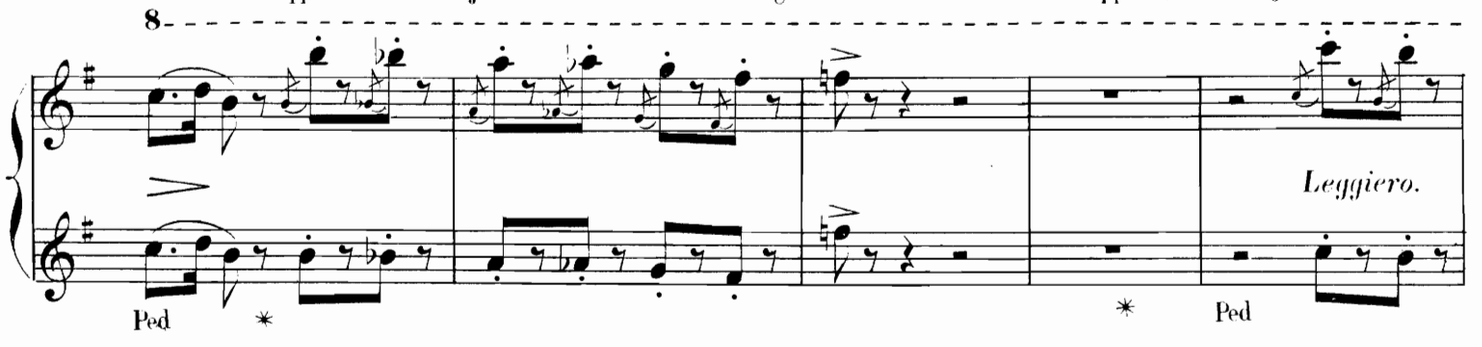


Il boit cependant, et Coppélius le fait causer avec une apparente bonhomie.

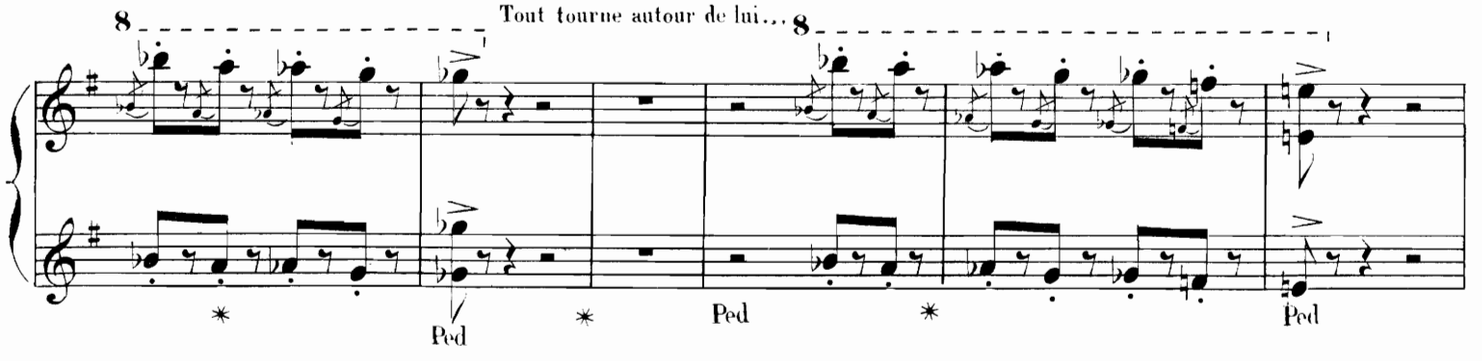




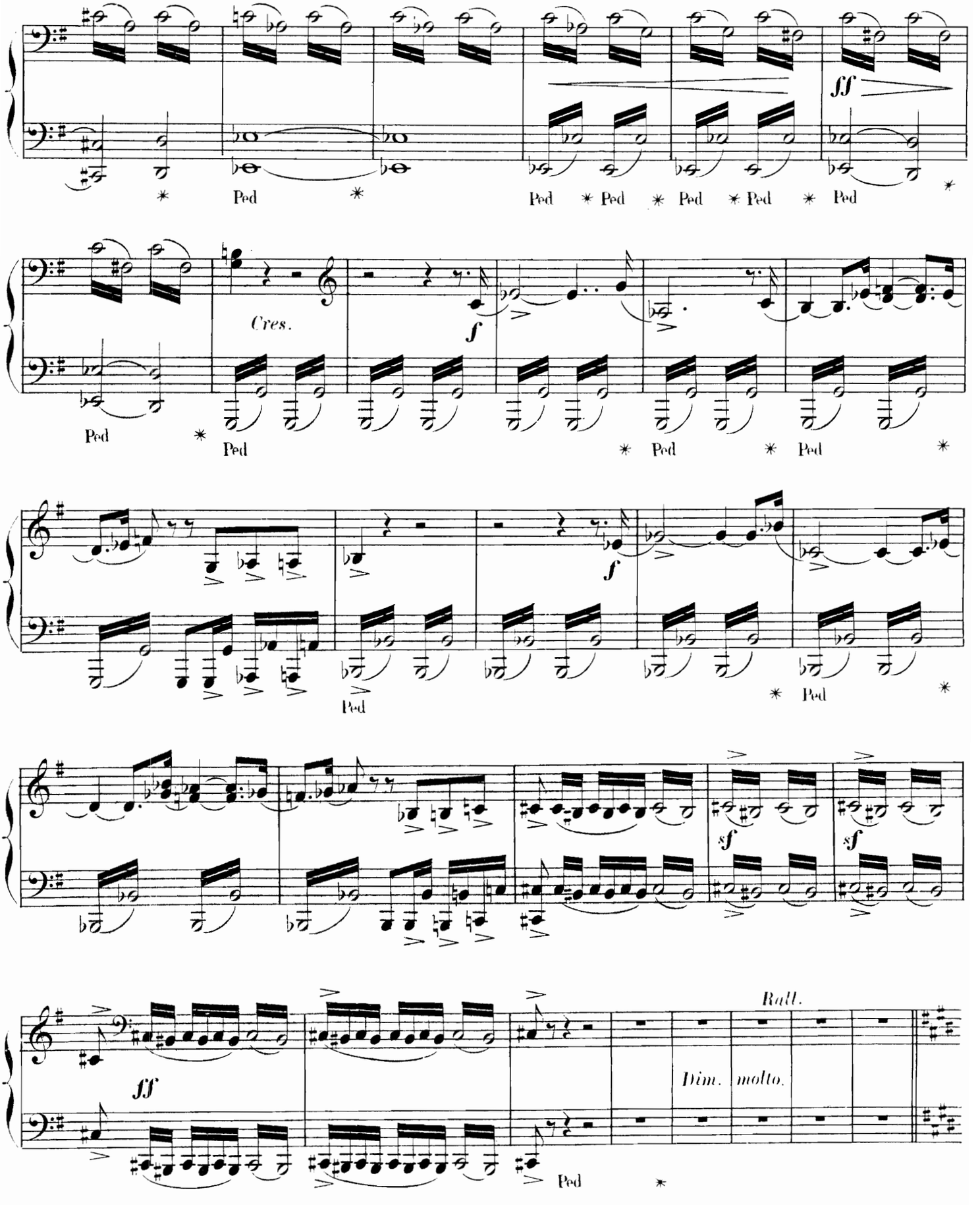
Coppélius le fait toujours boire. Frantz veut se diriger vers la fenêtre où il a vu Coppélia, mais ses jambes faiblissent.



Tout tourne autour de lui...

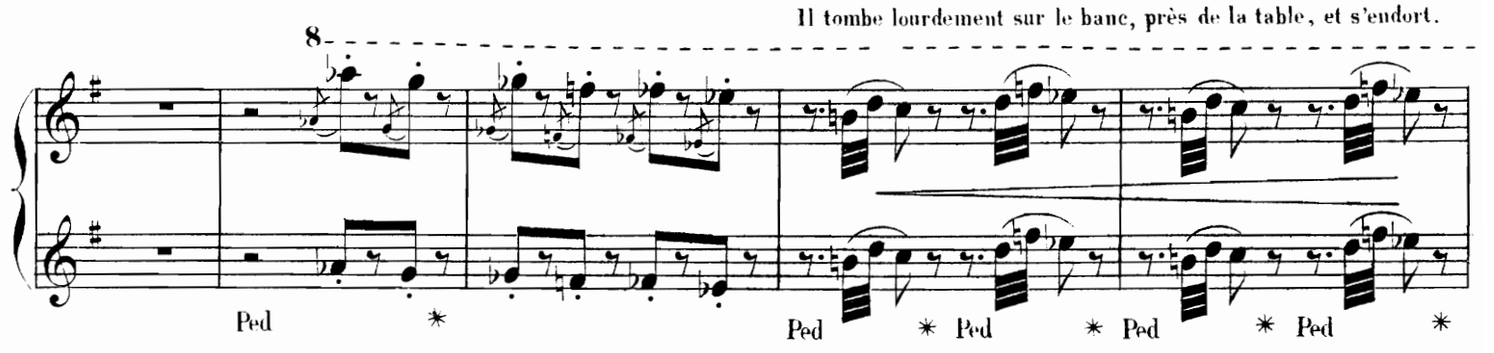


SECONDA.

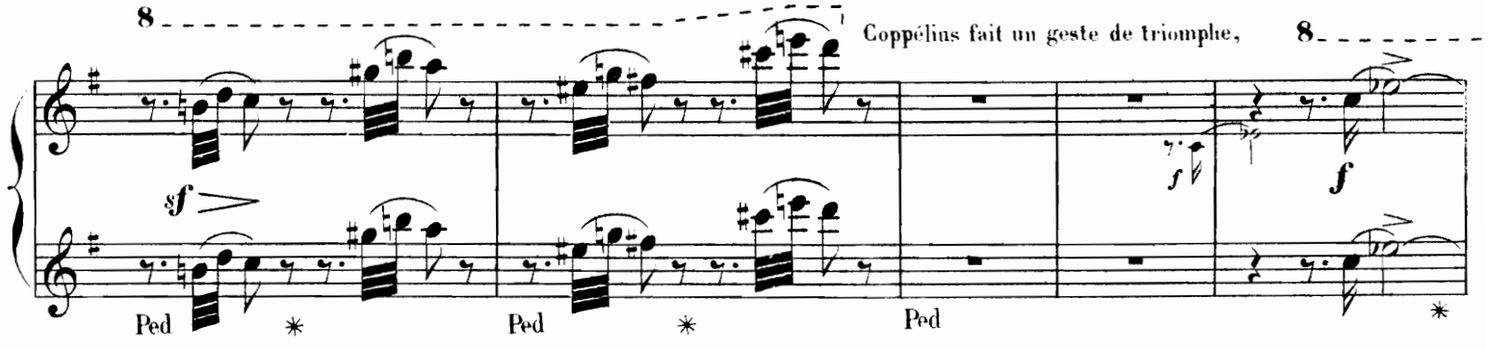

ff
Ped
Ped
Ped
Ped
Ped
Ped
Cres.
f
Ped
Ped
Ped
Ped
f
Ped
Ped
sf
sf
ff
Rall.
Dim.
molto.
Ped

PRIMA.

Il tombe lourdement sur le banc, près de la table, et s'endort.

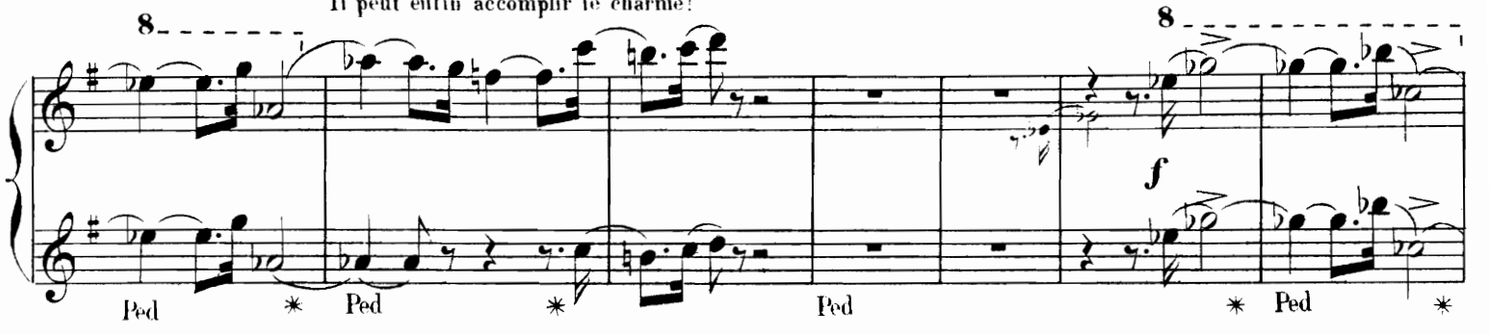


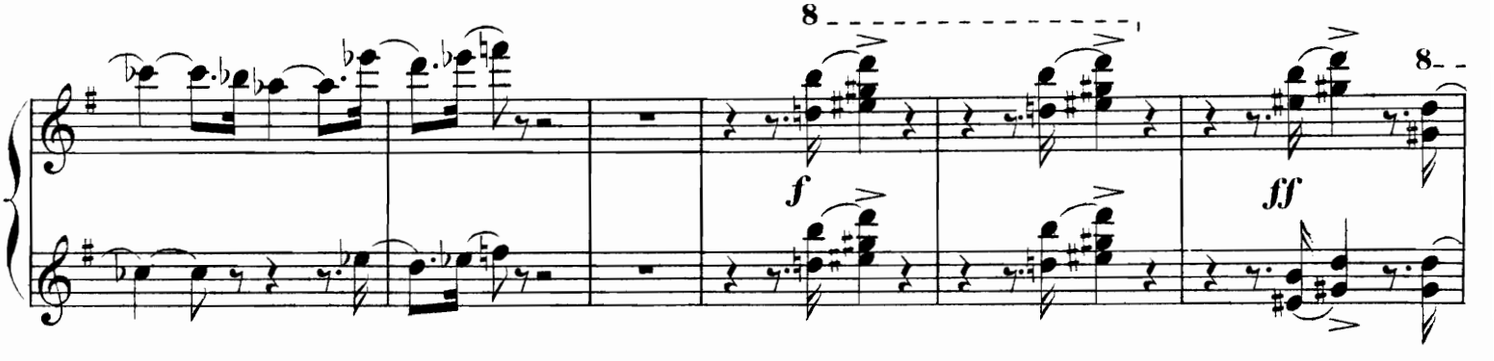
Coppélius fait un geste de triomphe,

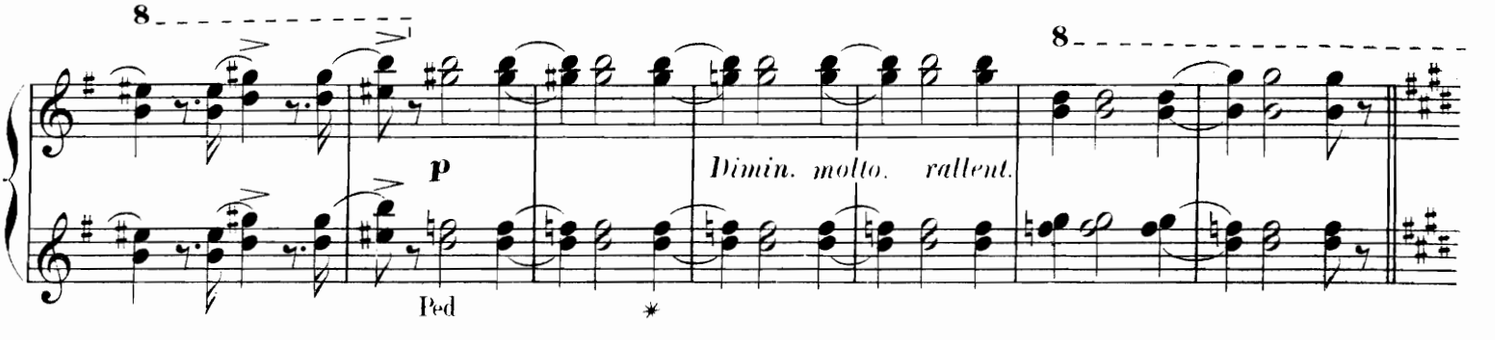


Il étudie les conjurations cabalistiques de son grimoire.

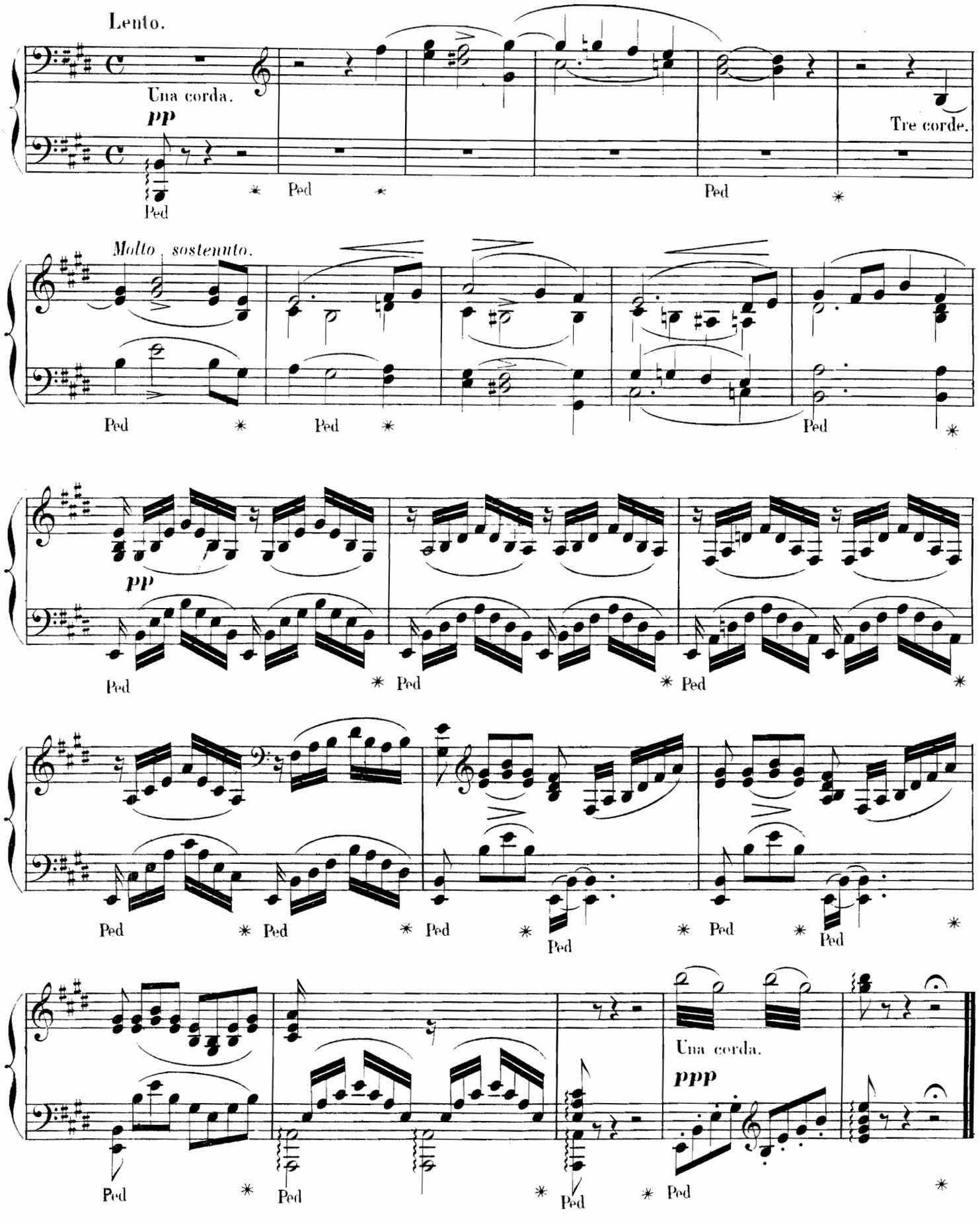
Il peut enfin accomplir le charme!



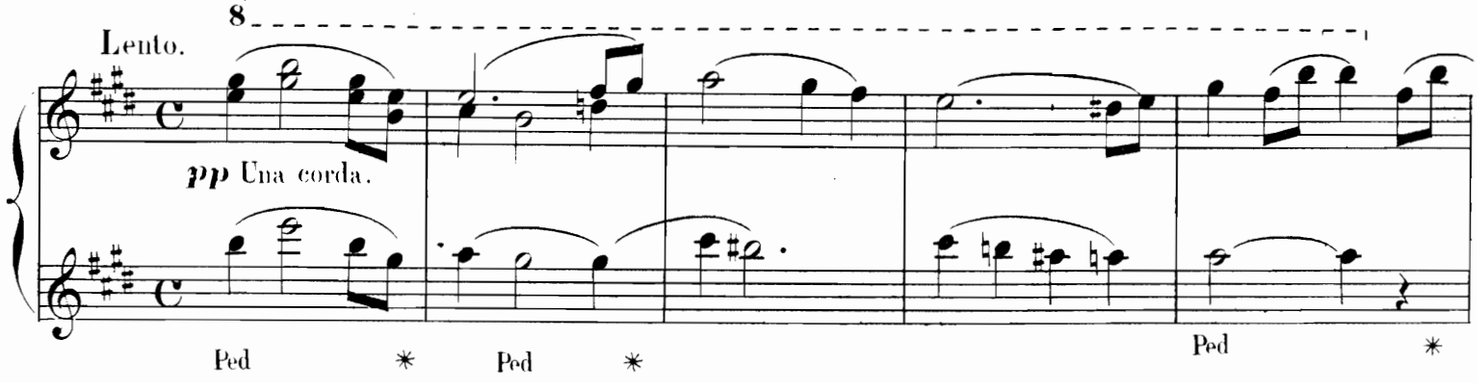




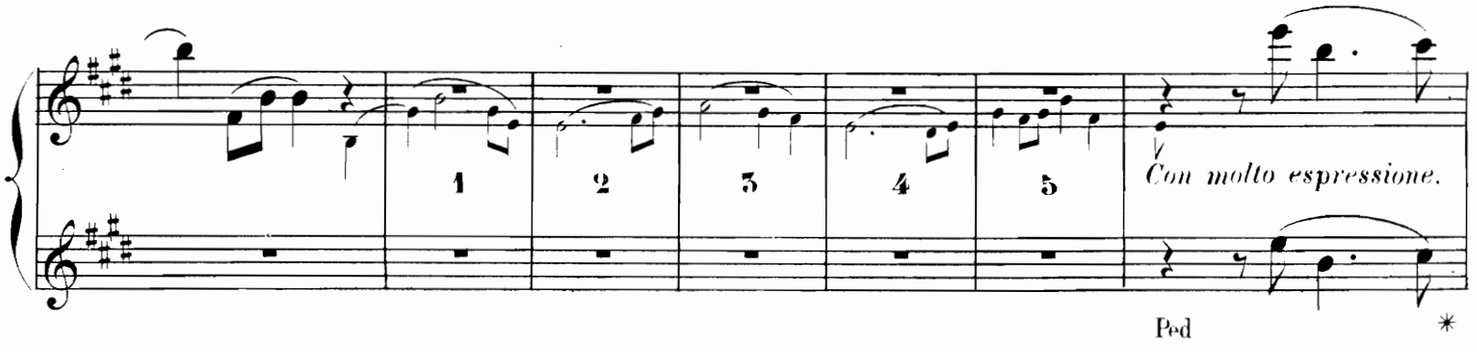
SECONDA.


Lento.
Una corda.
pp
Tre corde.
Molto sostenuto.
pp
Una corda.
ppp
Ped

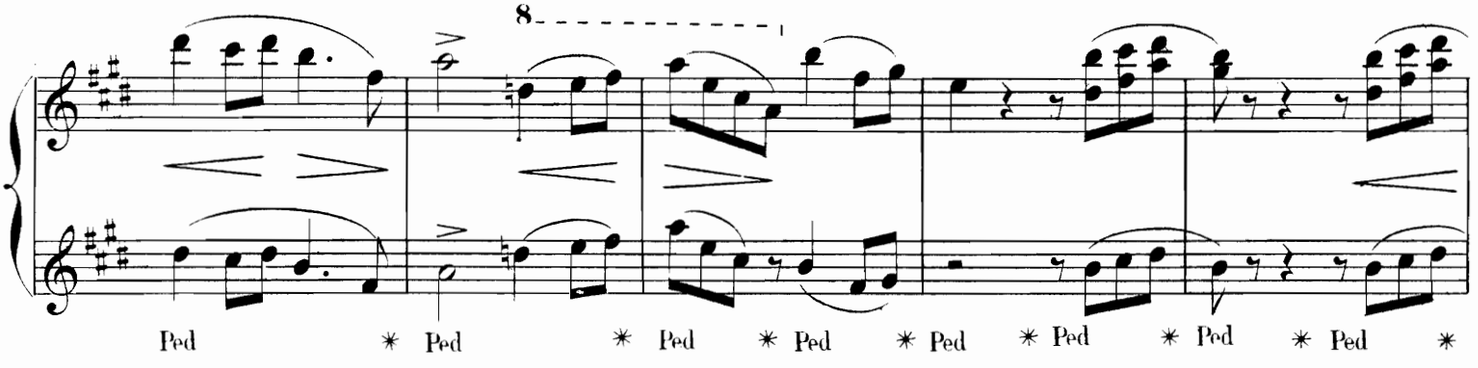
Coppélius ouvre le rideau et, faisant rouler le socle sur lequel se tient Coppélia, il l'amène plus près de Frantz endormi.

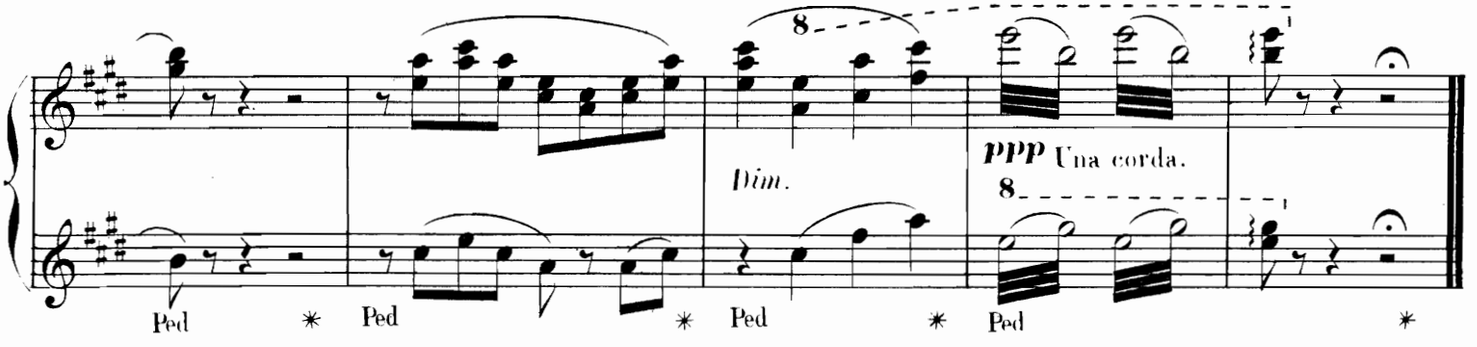


Il semble vouloir ravir l'âme de



Frantz pour donner la vie à la jeune fille qu'il a créée.



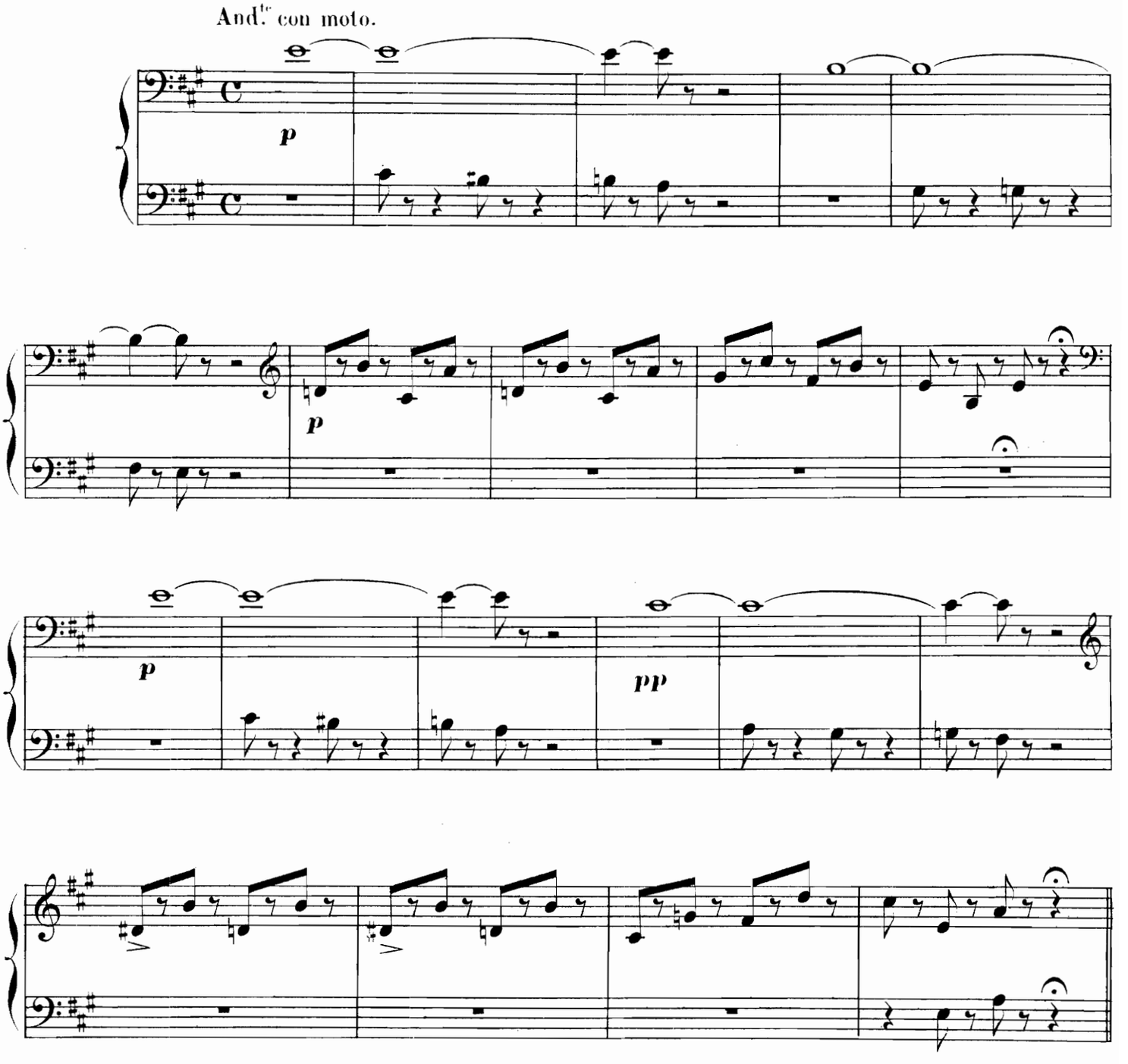


Coppélia se lève puis laisse échapper le livre qu'elle tenait à la main.

N° 8 bis.

SCÈNE.

SECONDA.

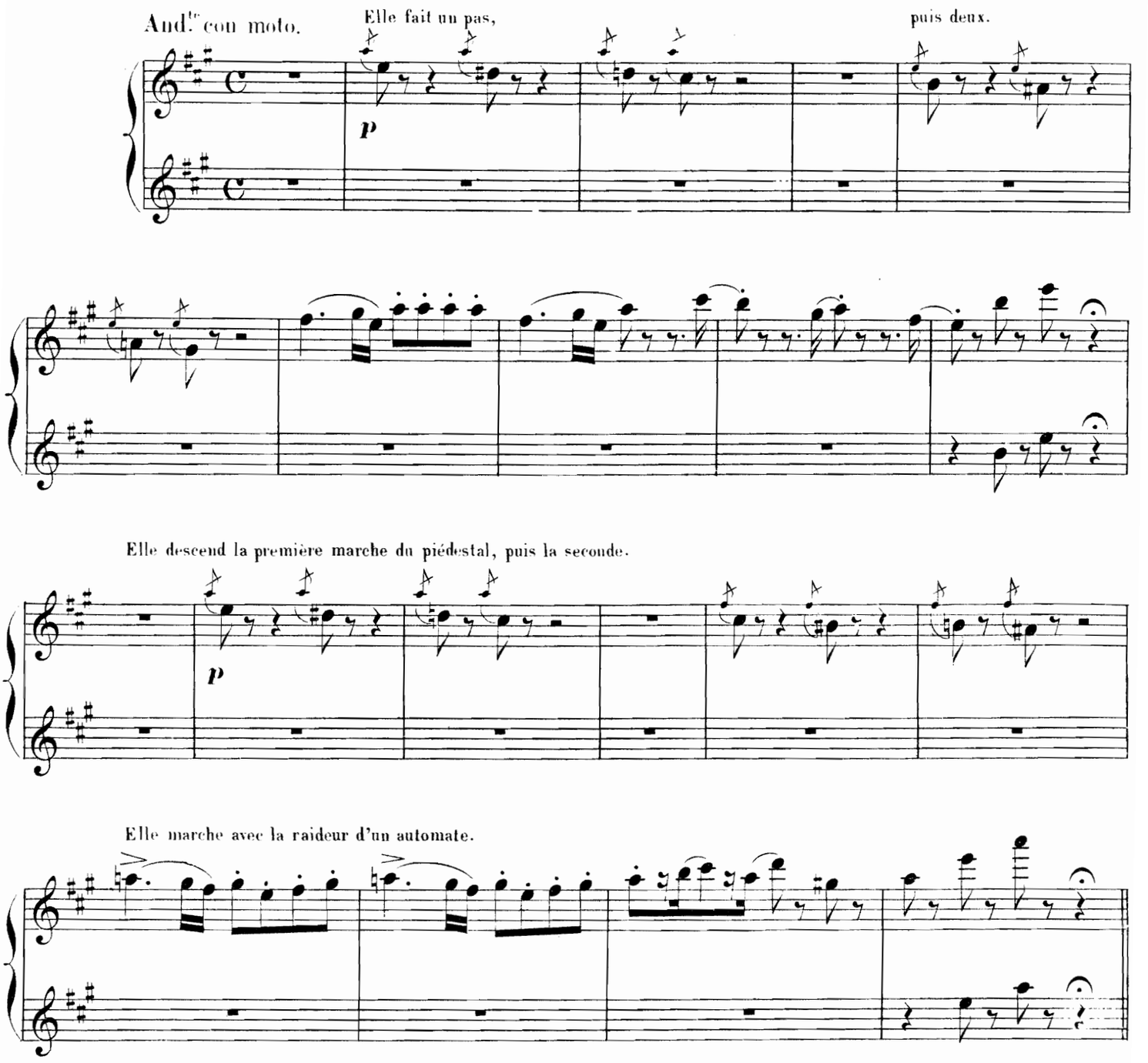


N° 8 bis.

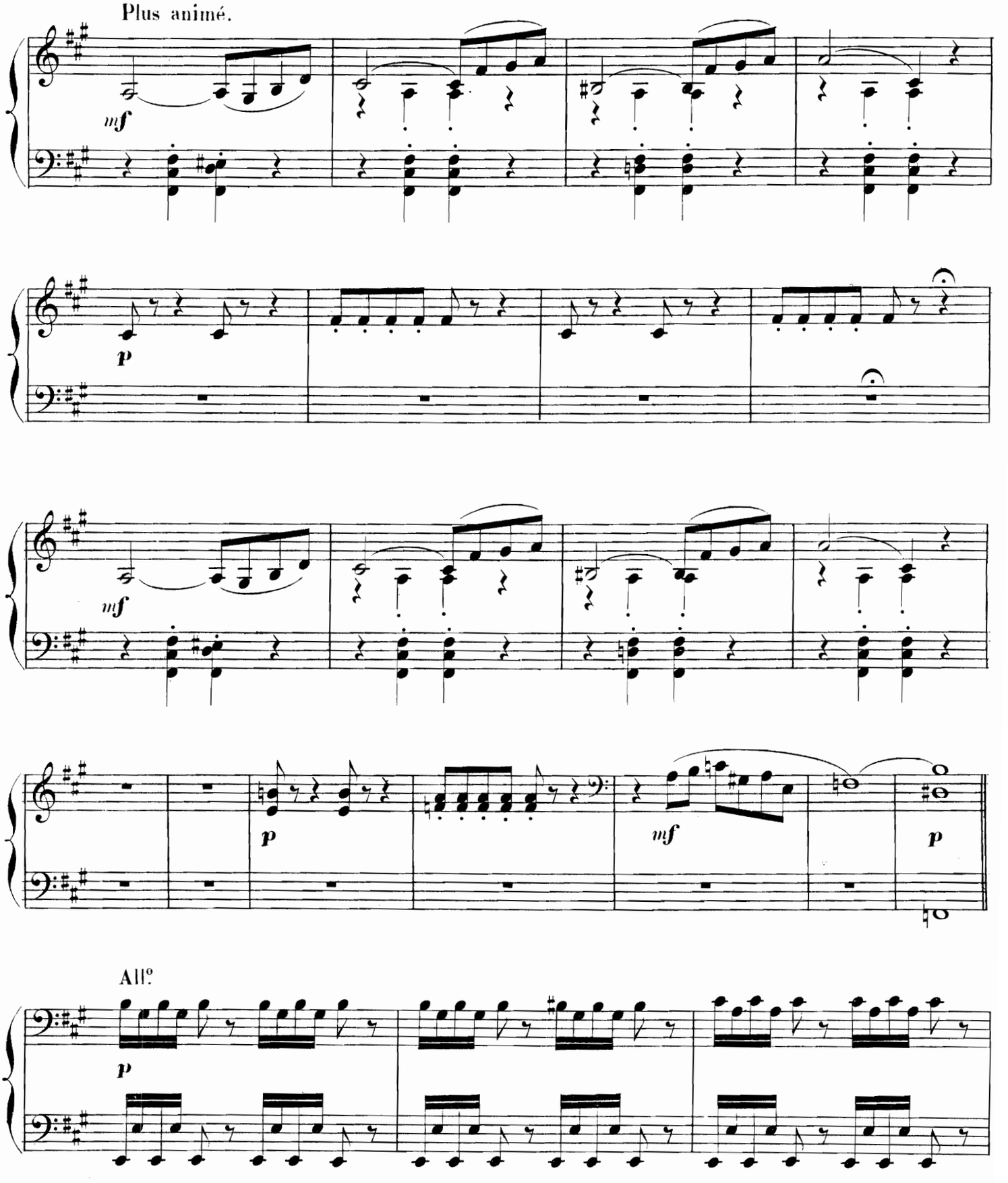
SCÈNE.

PRIMA.

Coppélius a tressailli; haletant, éperdu, il la regarde guettant ses moindres mouvements.



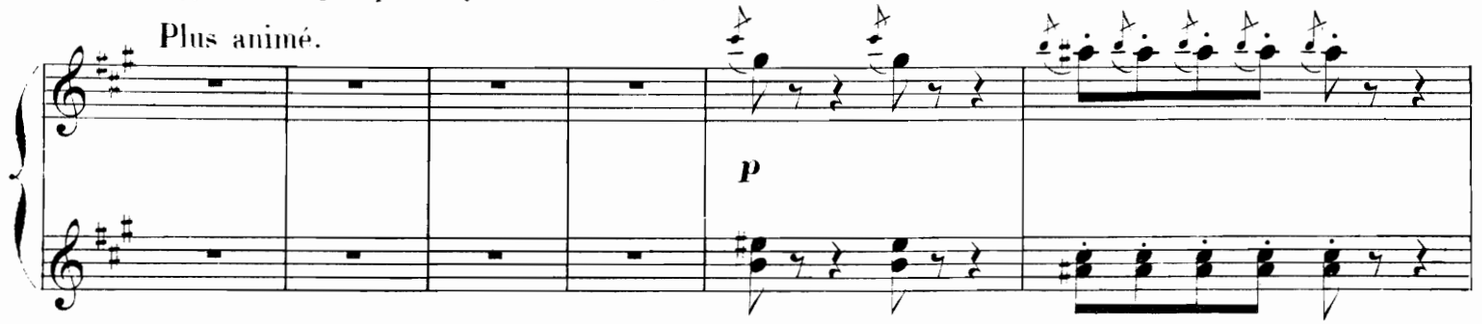
SECONDA.

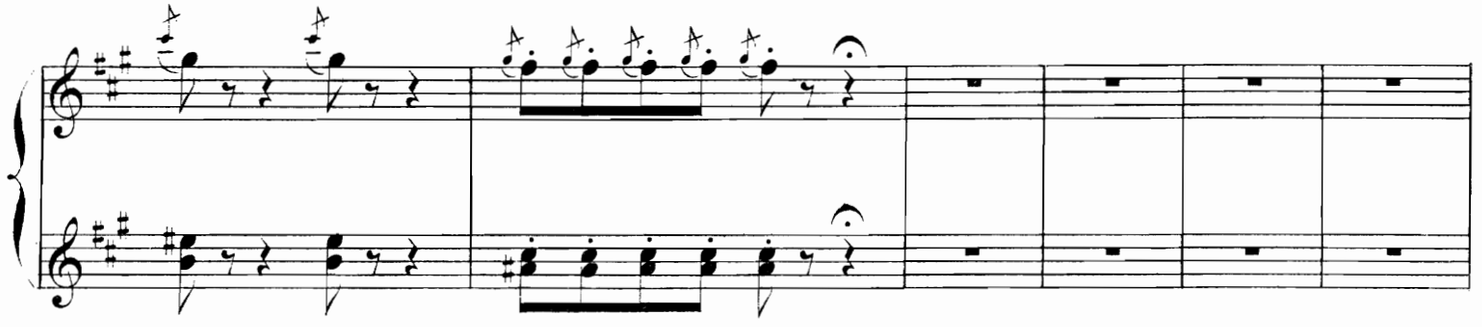


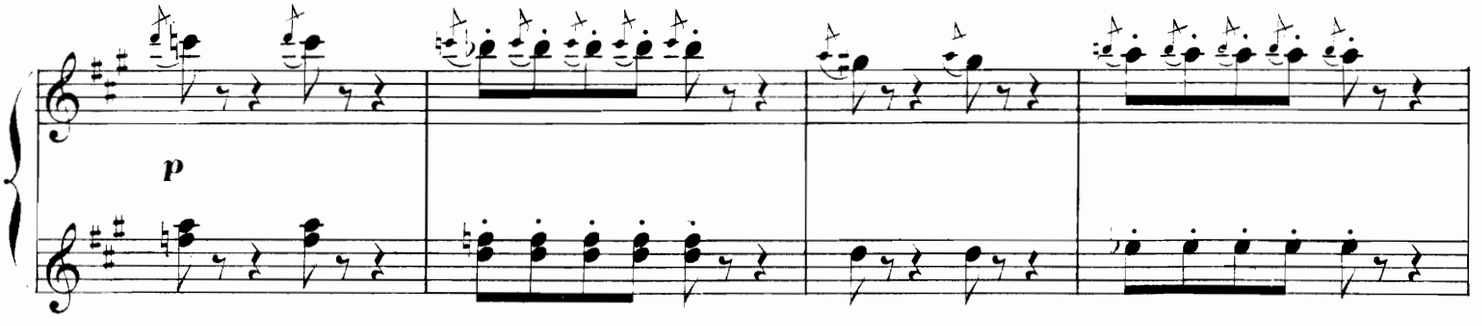
PRIMA.

Coppélius ne la perd pas des yeux — il l'interroge. Elle lui tourne le dos et continue ses mouvements saccadés.

Plus animé.

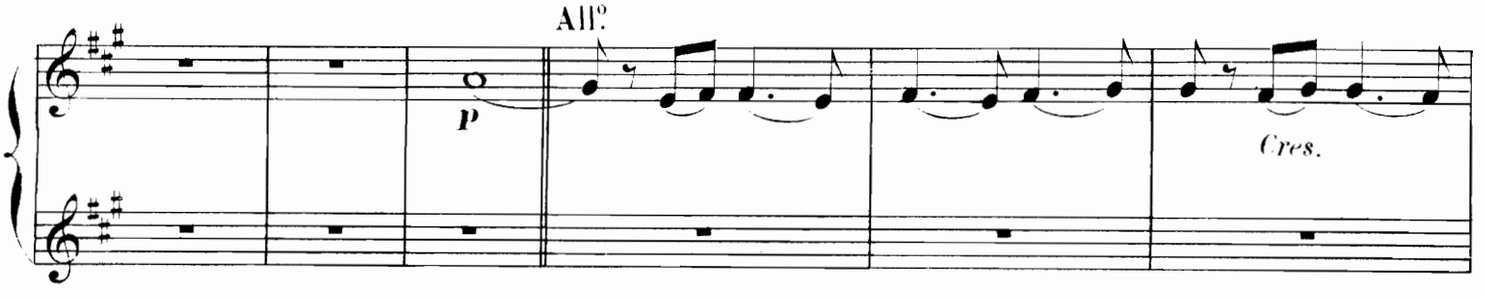




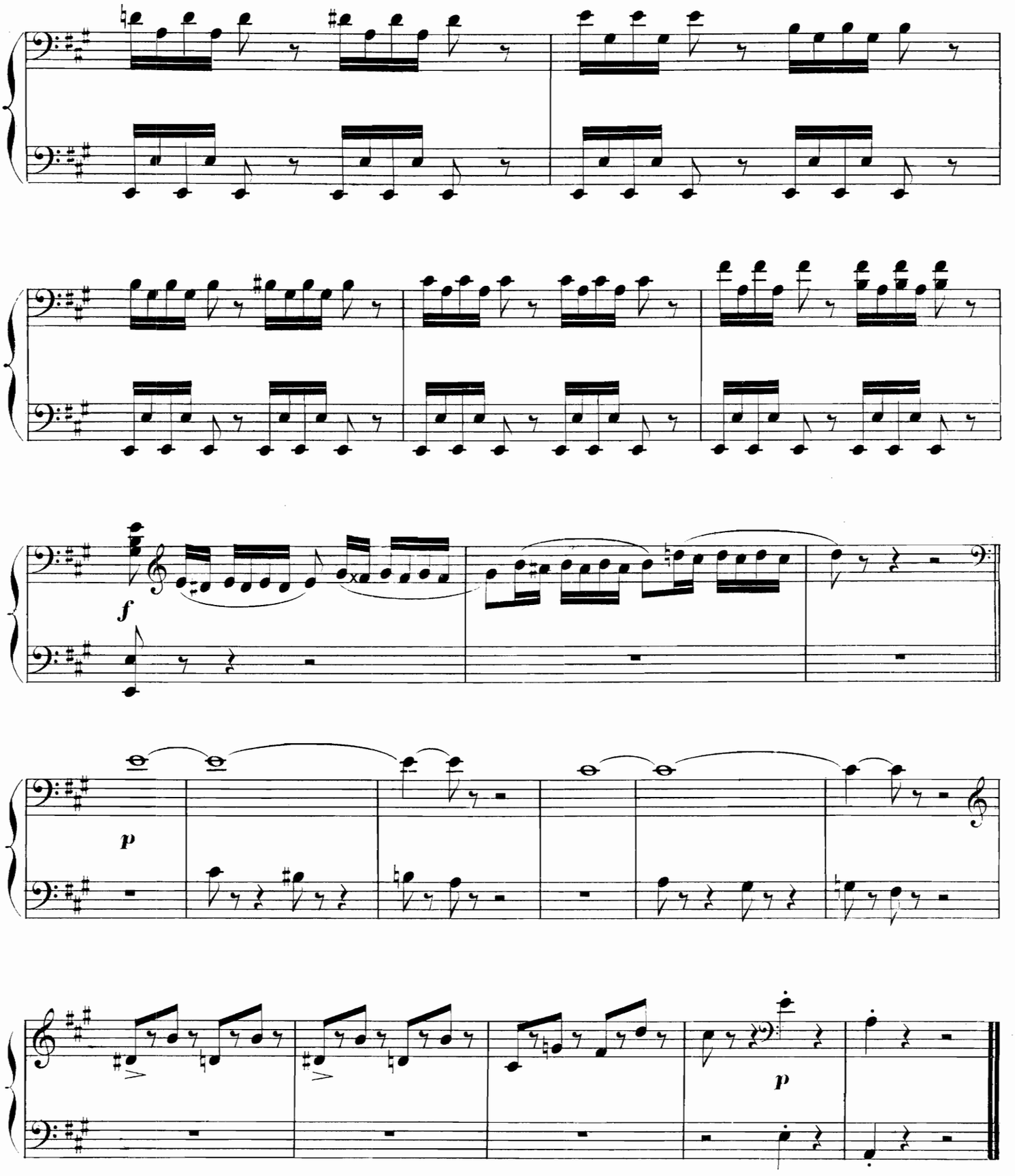


Son œuvre est incomplète.... Il voudrait animer le regard de la jeune fille, assouplir ses gestes.

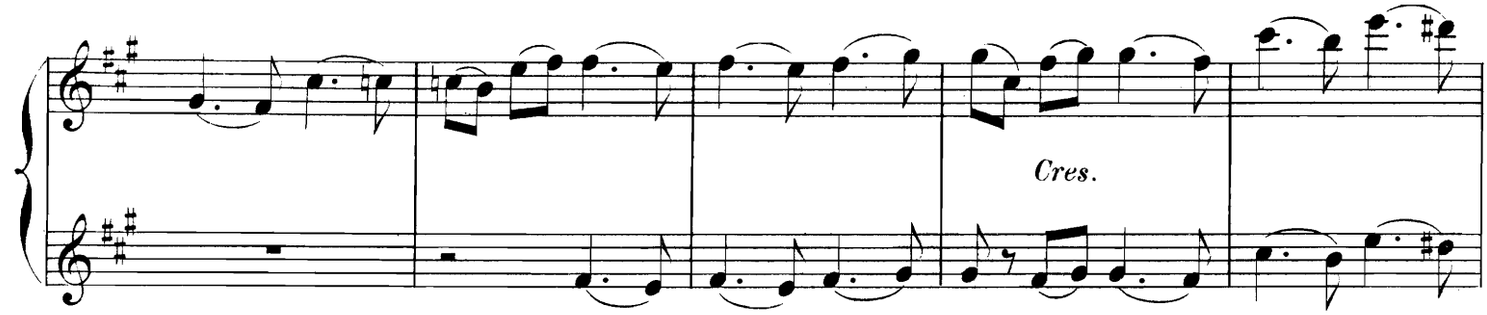
All.o

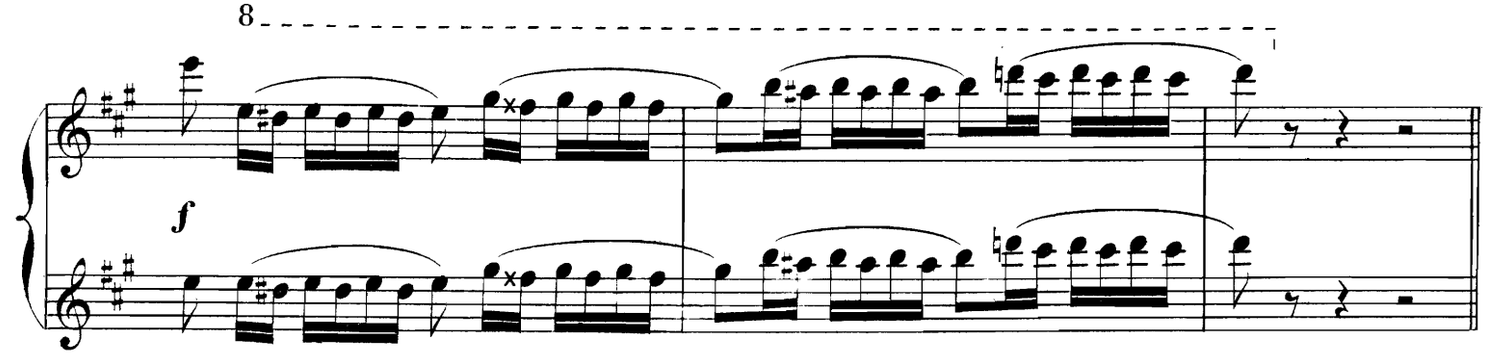


SECONDA.

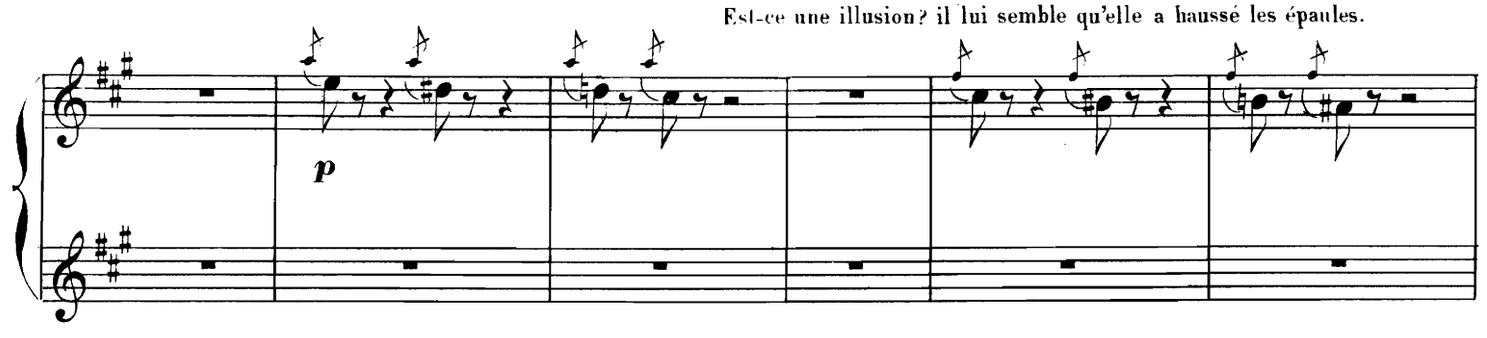


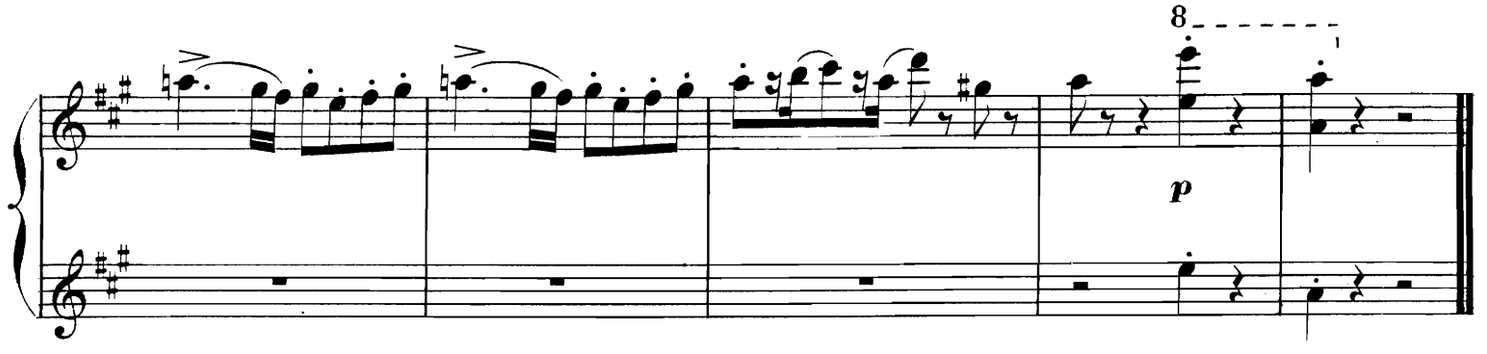
PRIMA.





Est-ce une illusion? il lui semble qu'elle a haussé les épaules.

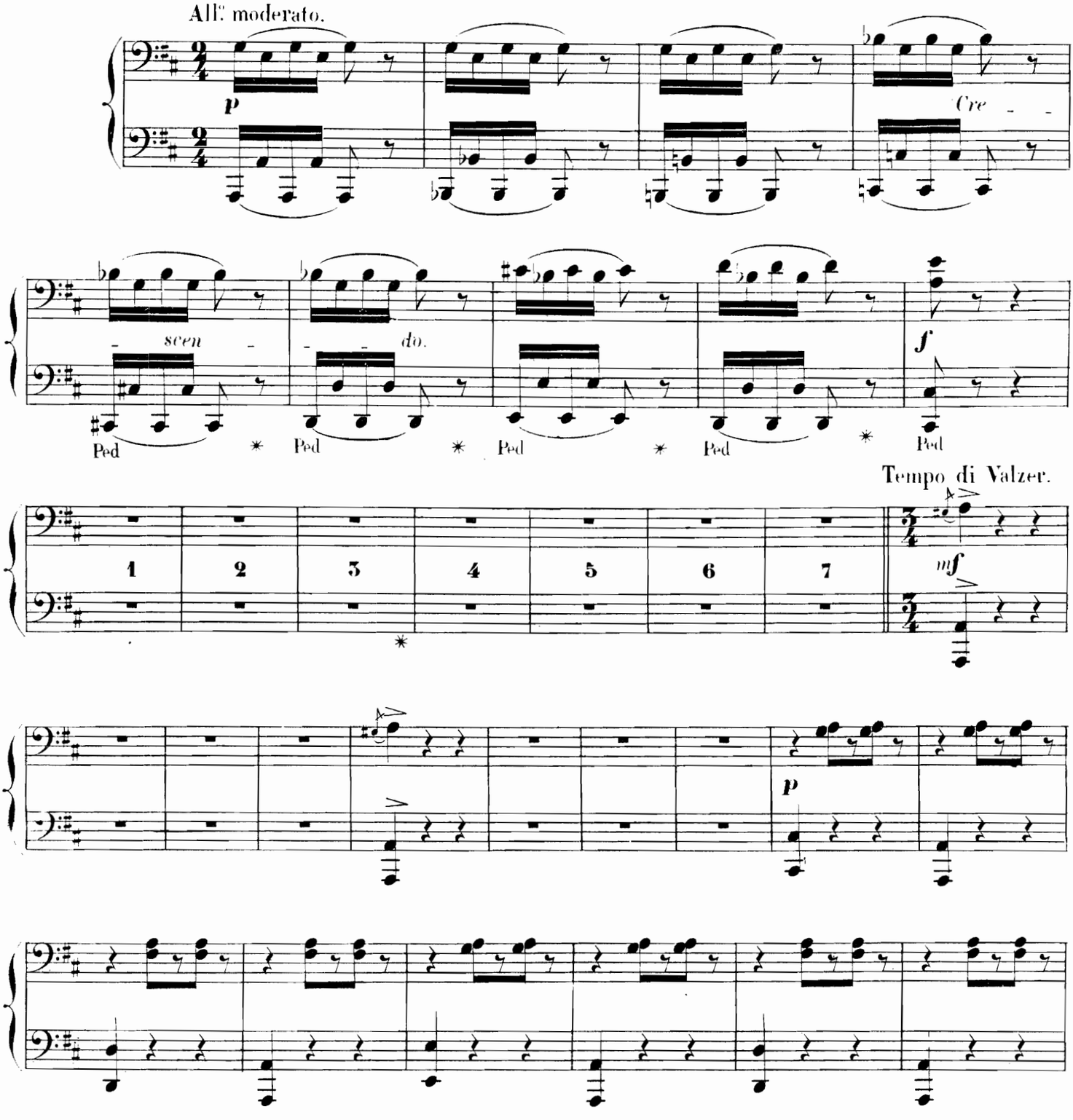




N° 9.

VALSE DE LA POUPÉE.

SECONDA.

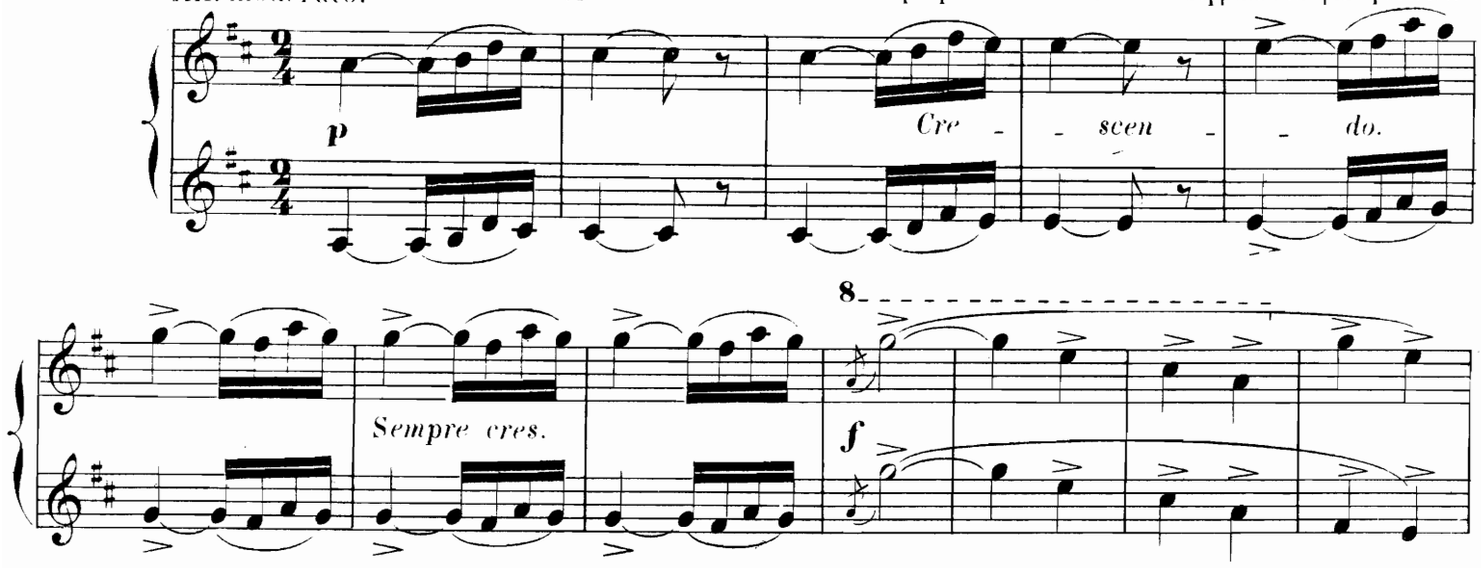


N° 9.

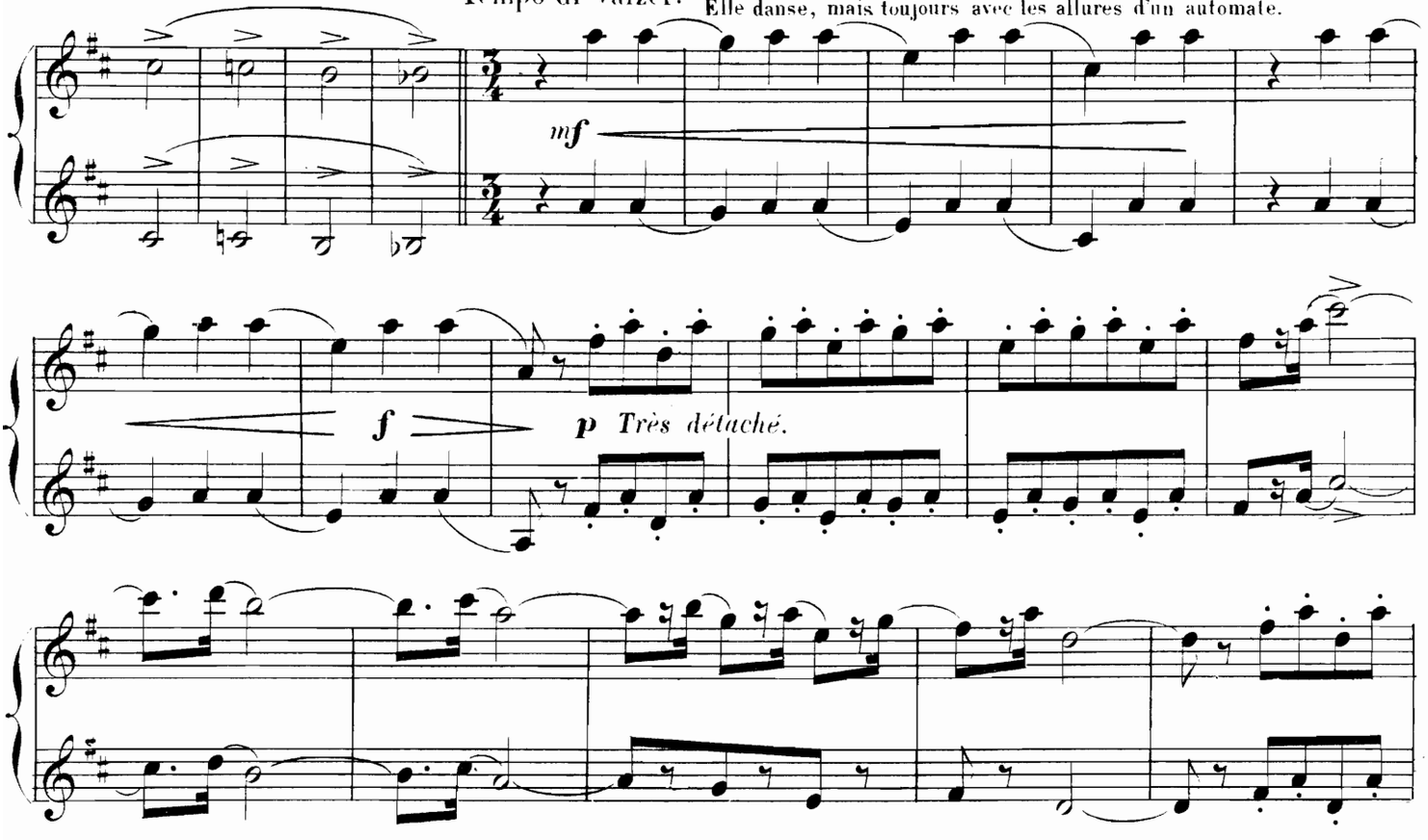
VALSE DE LA POUPÉE.

PRIMA.

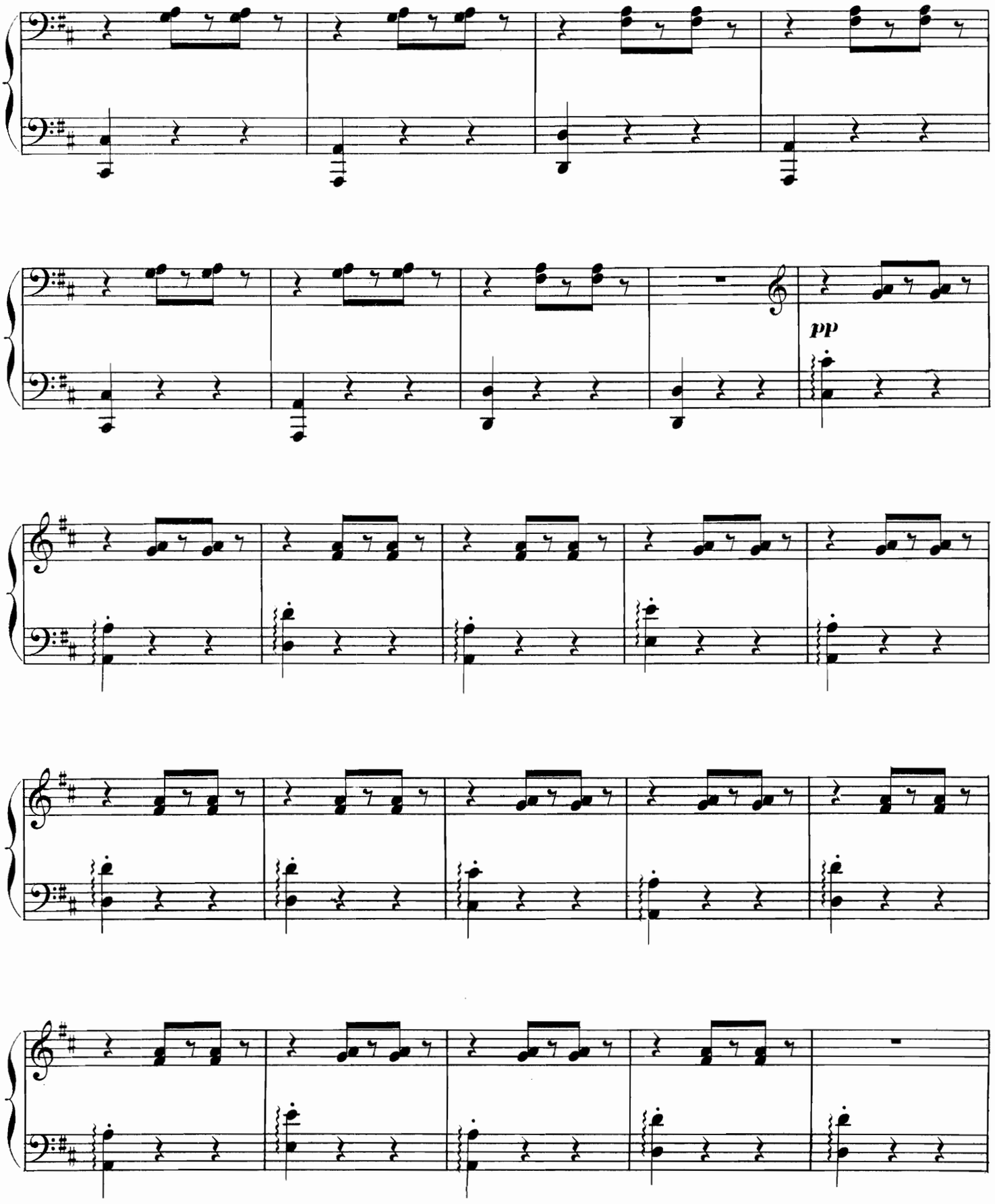
All.° moderato. L'exaltation de Coppélius redouble! A chaque pas les mouvements de Coppélia sont plus parfaits.



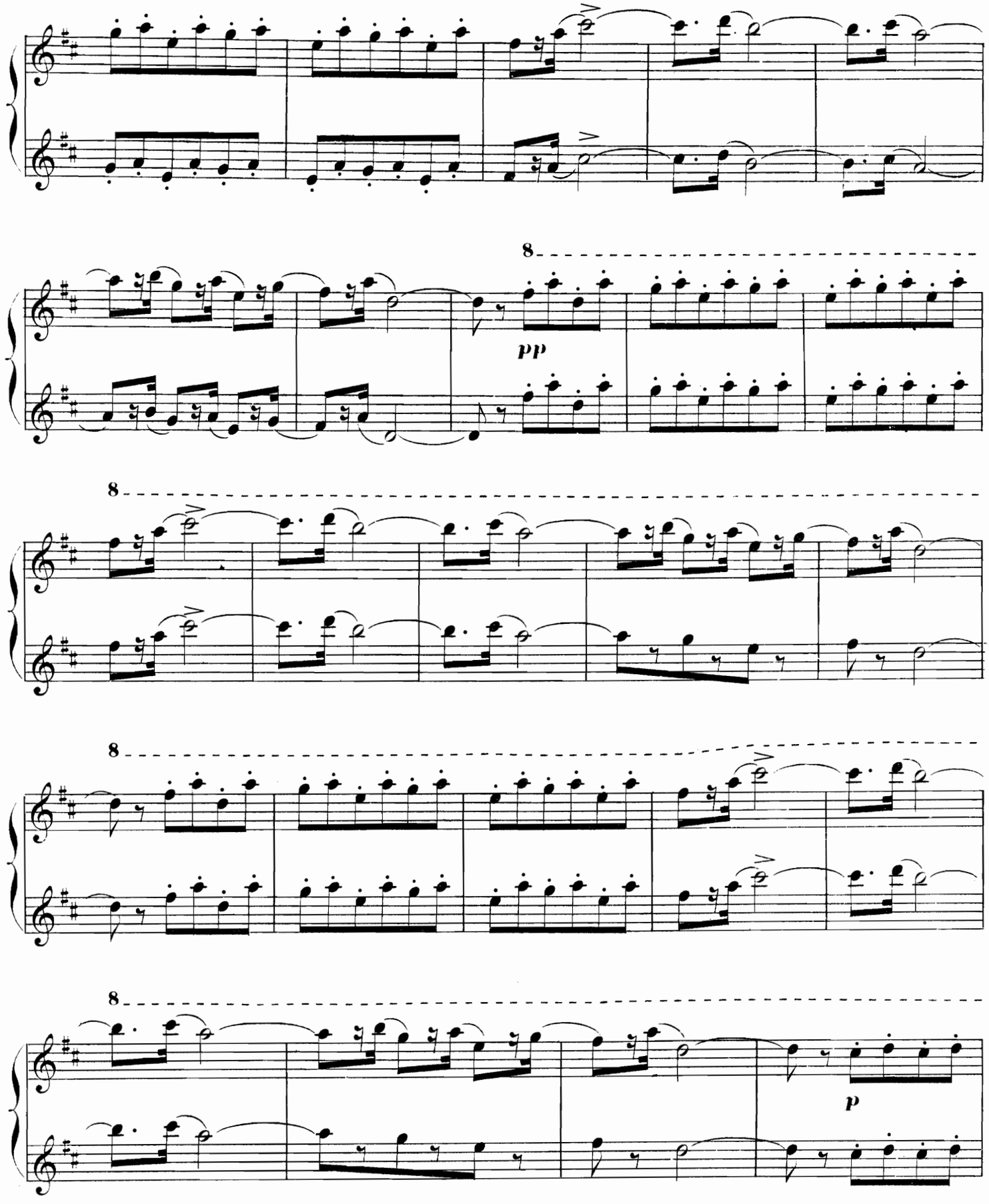
Tempo di Valzer. Elle danse, mais toujours avec les allures d'un automate.



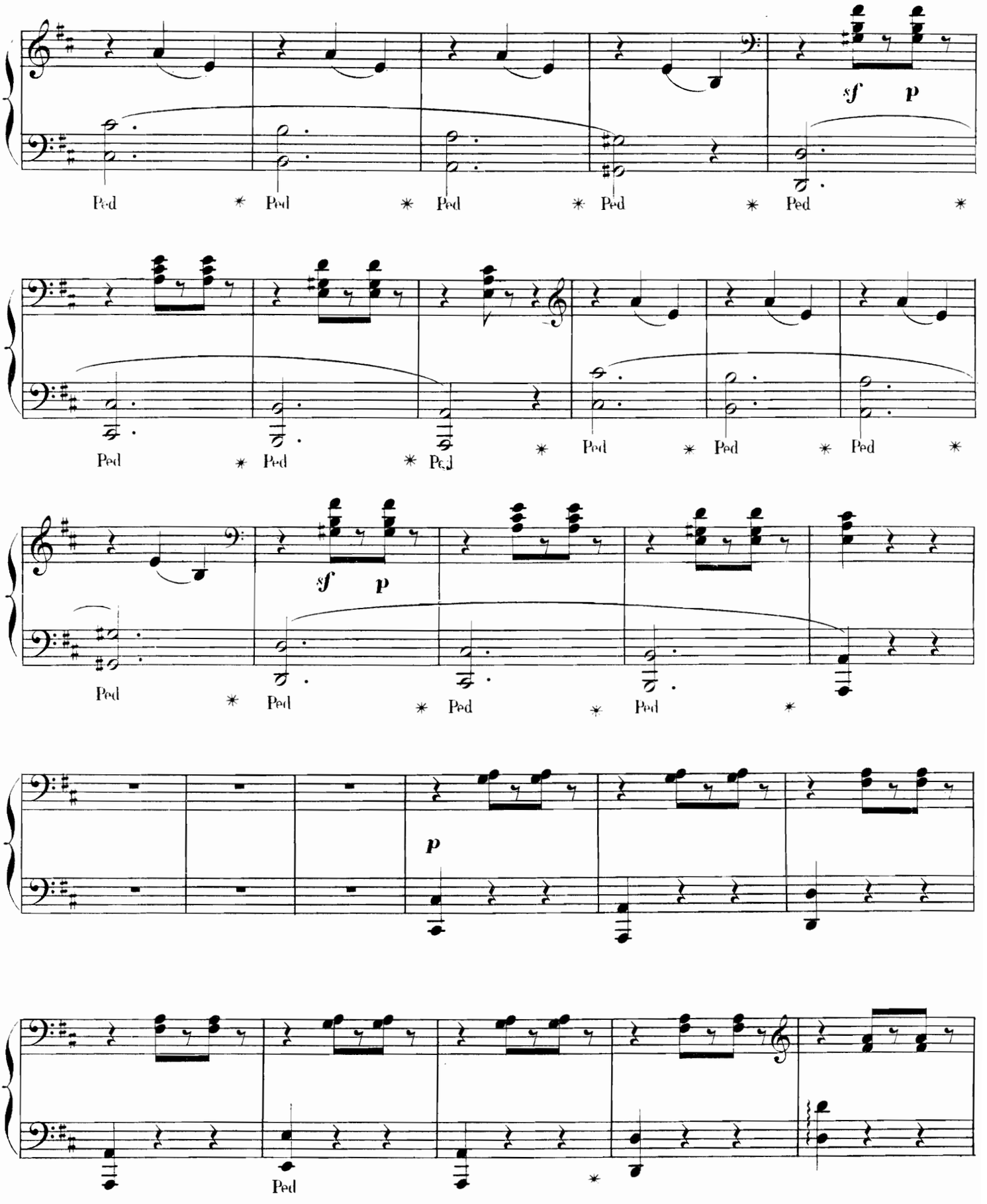
SECONDA.



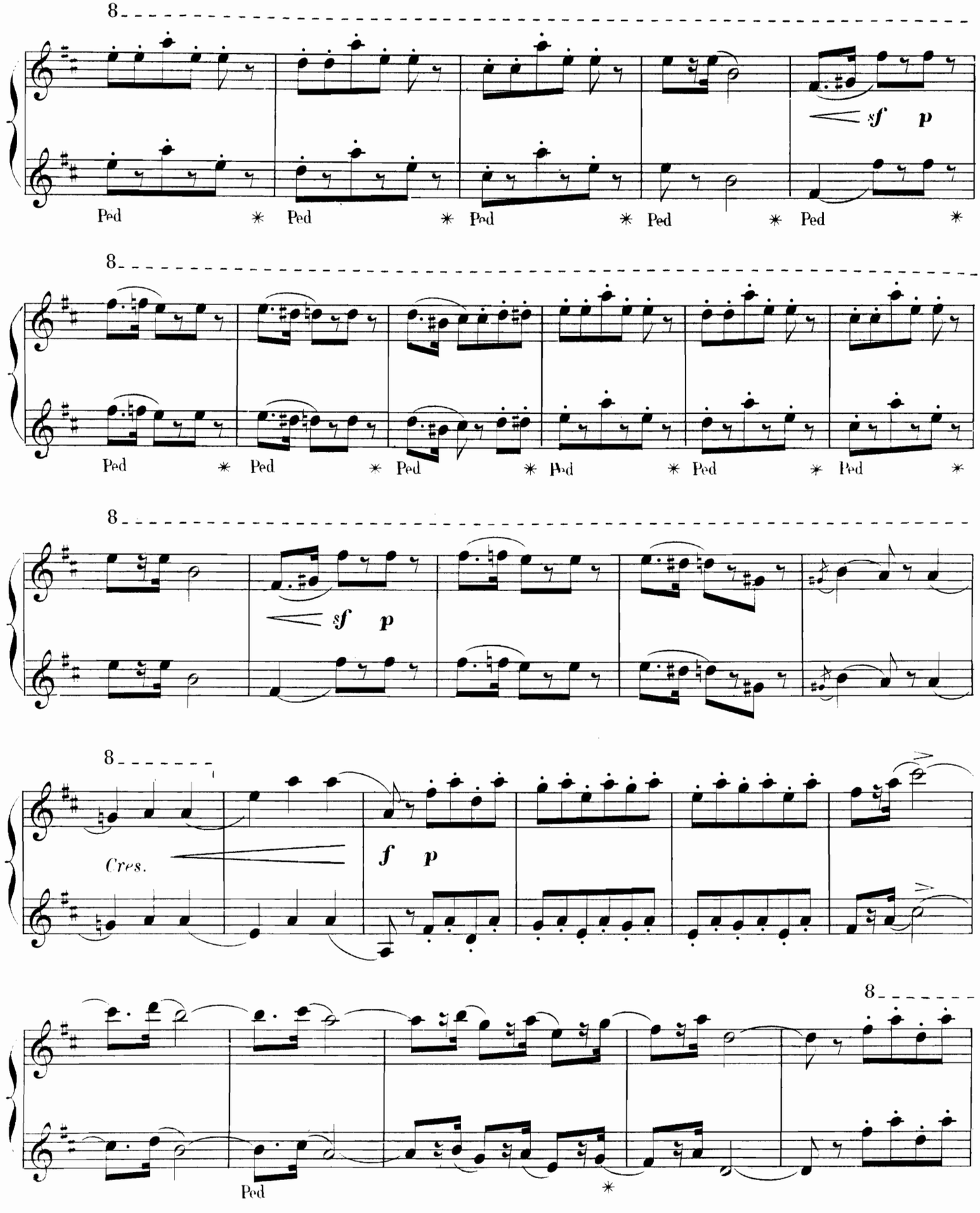
PRIMA.



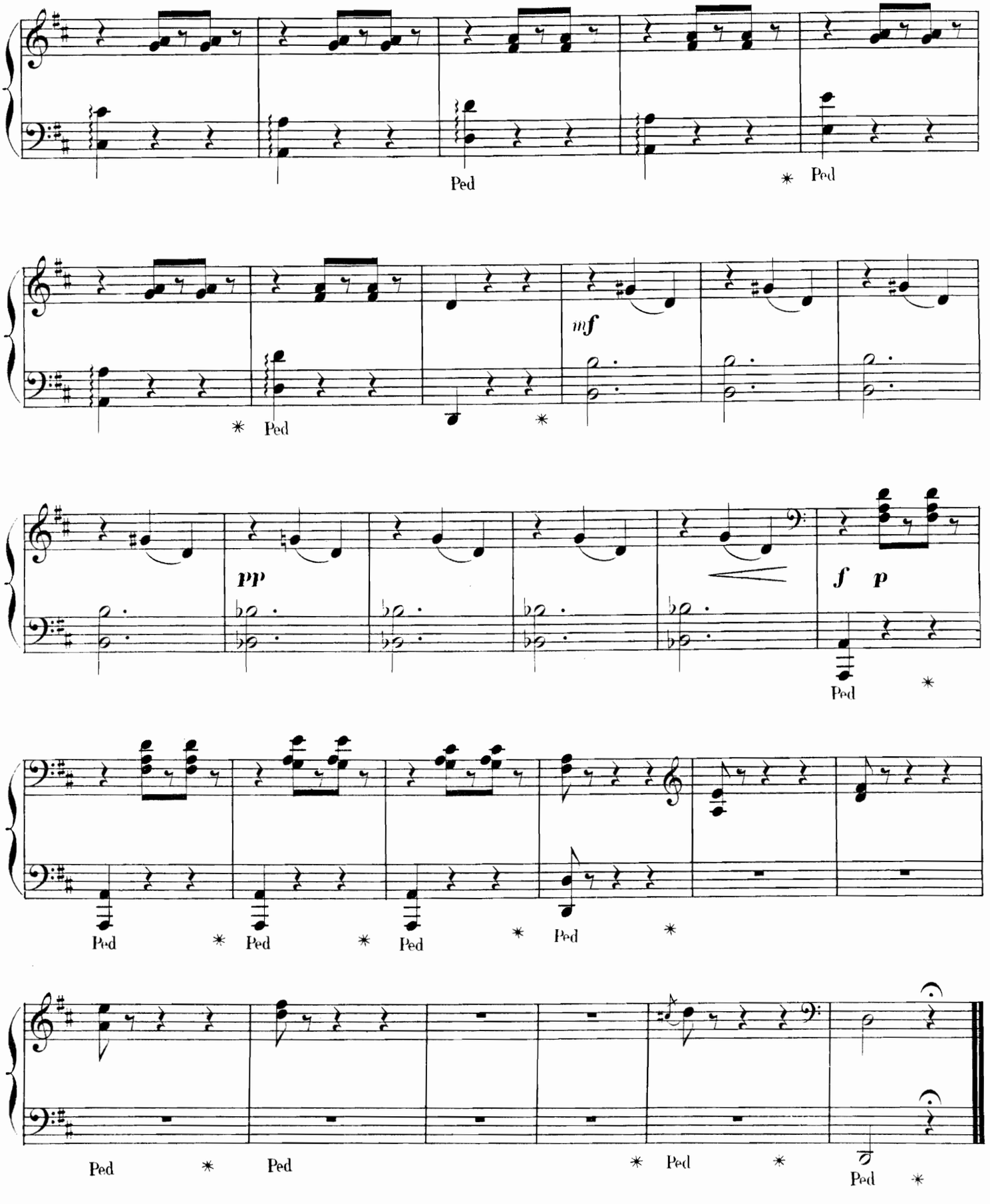
SECONDA.


sf p
Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped *
sf p
Ped * Ped * Ped * Ped *
p
Ped

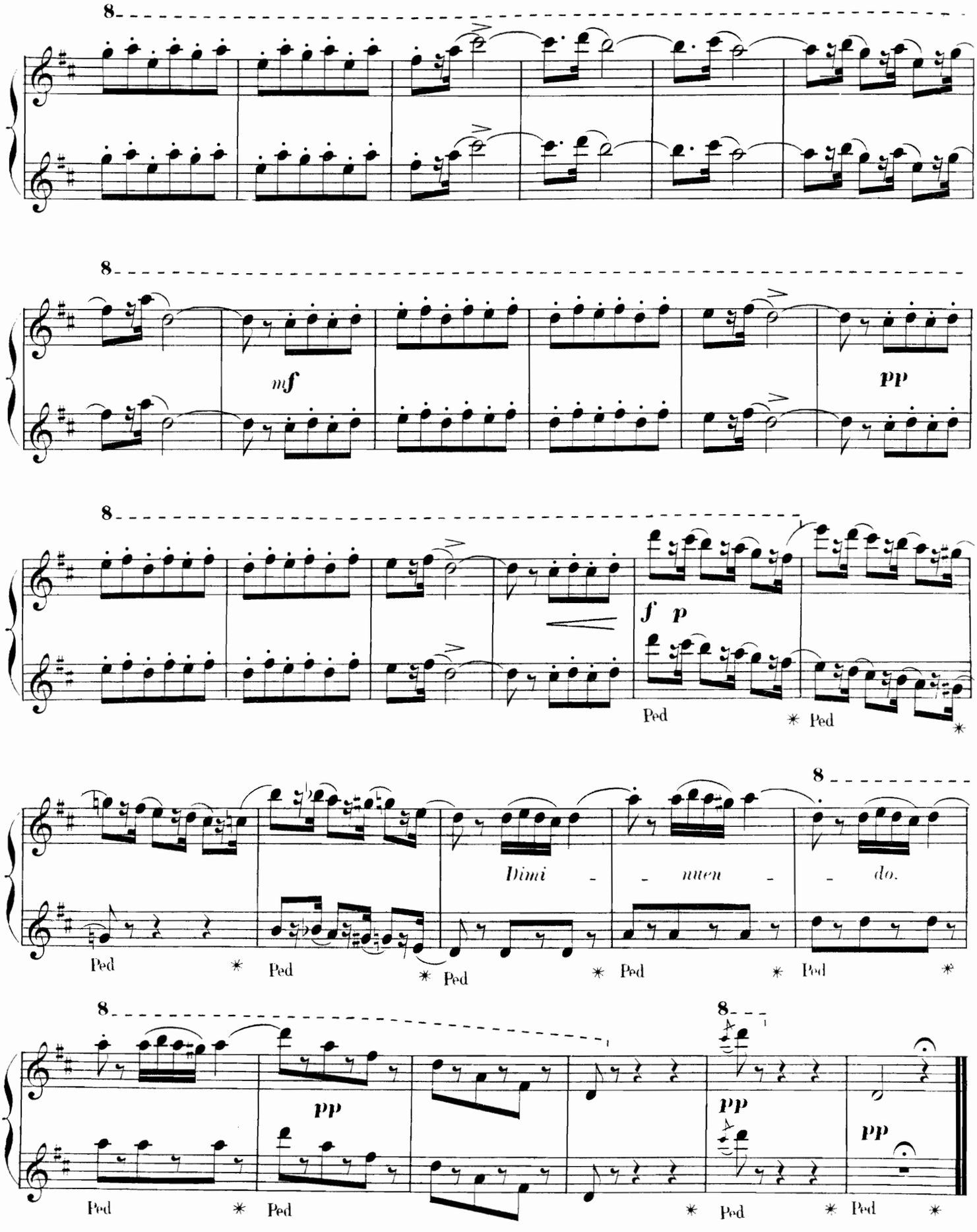
PRIMA.


8
sf p
Ped * Ped * Ped * Ped * Ped *
8
Ped * Ped * Ped * Ped * Ped * Ped *
8
sf p
8
Cres.
f p
8
Ped *

SECONDA.



PRIMA.

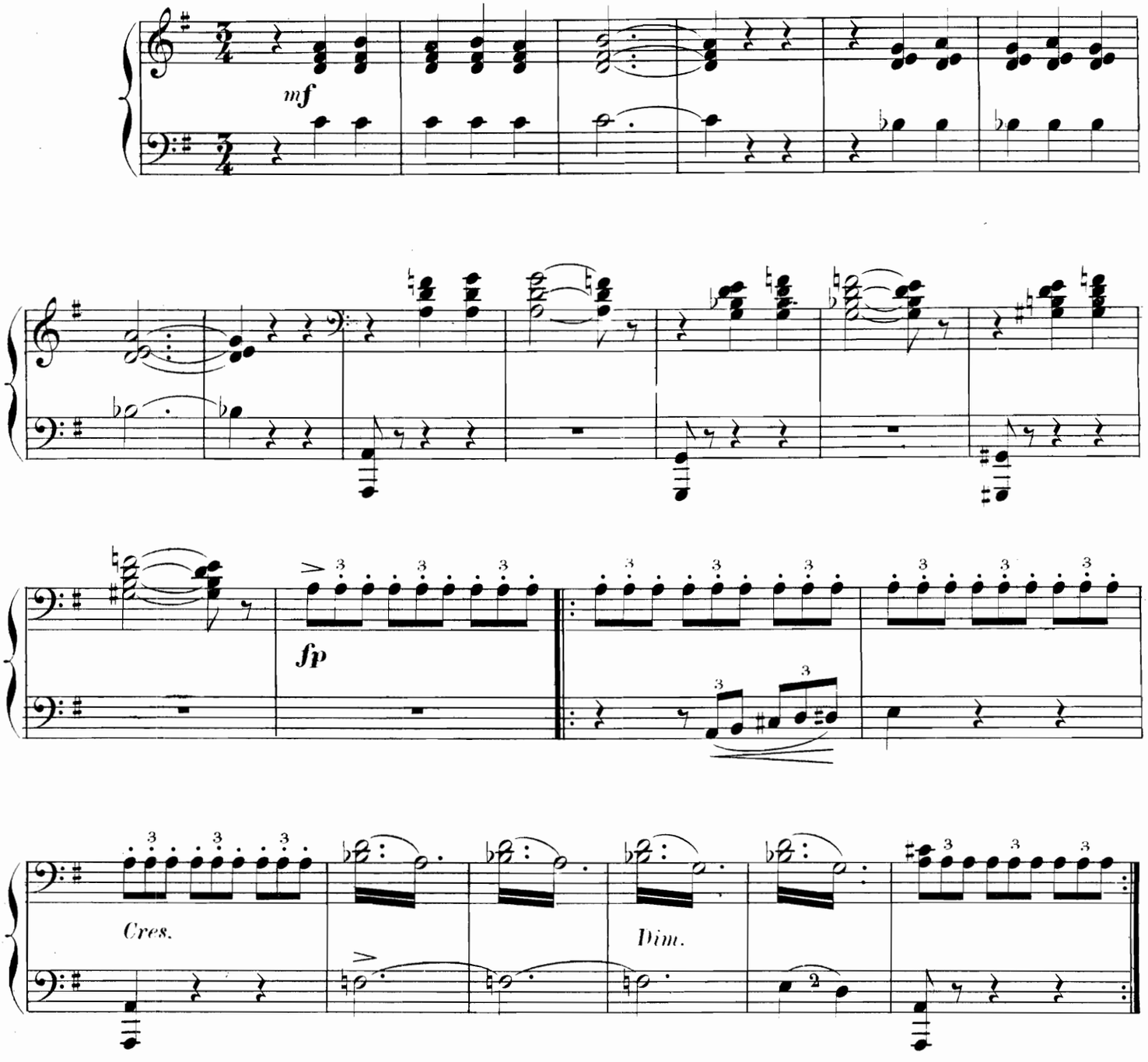


Nº 9 bis.

SCÈNE.

SECONDA.

All.º vivo.

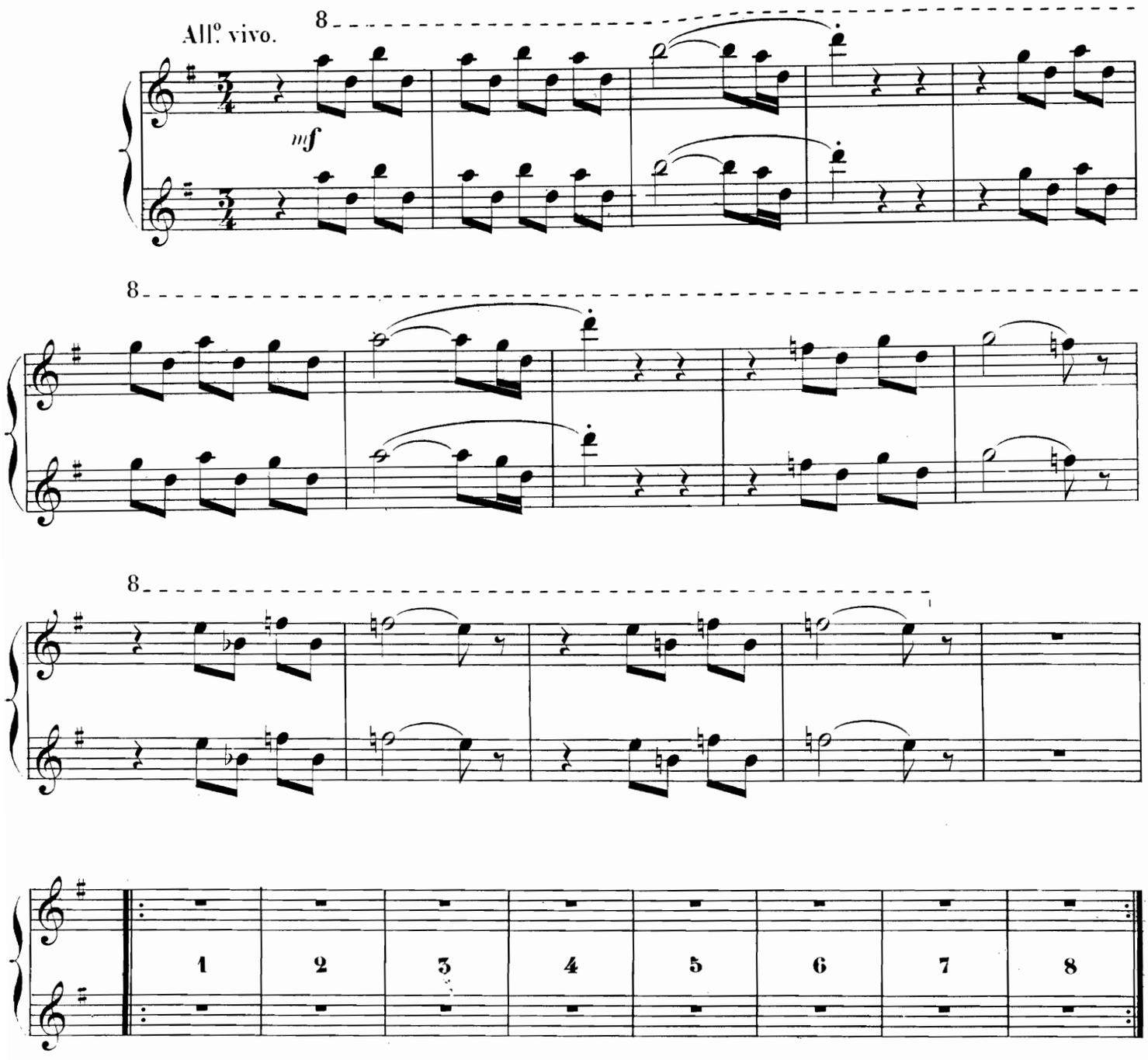


N° 9 bis.

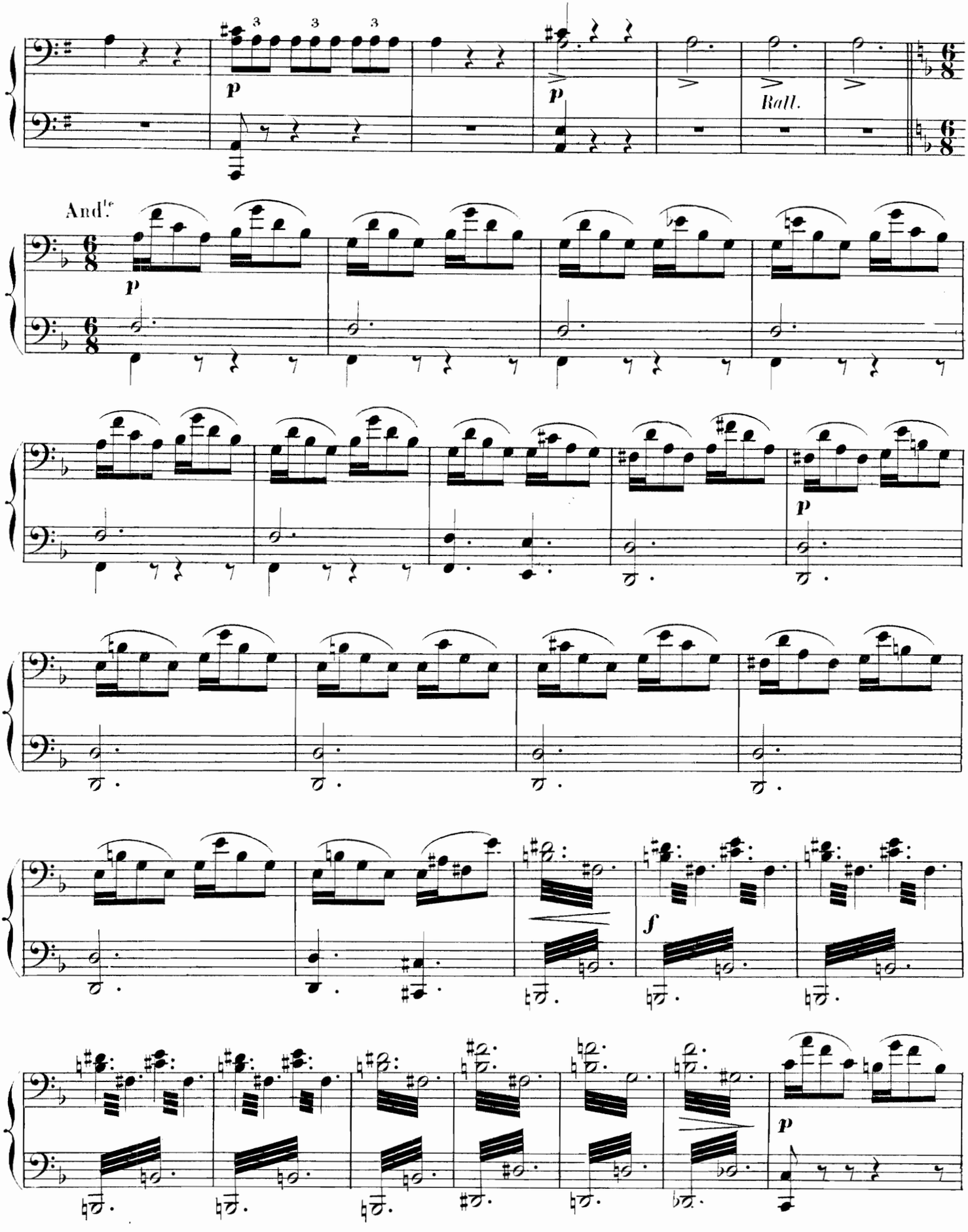
SCÈNE.

PRIMA.

Coppélius a peine à suivre la danse légère de la jeune fille. Mais son œuvre n'est pas encore parfaite.

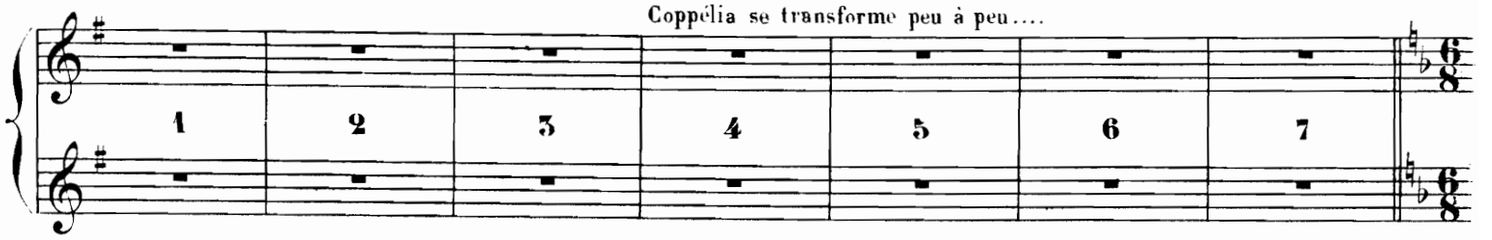


SECONDA.

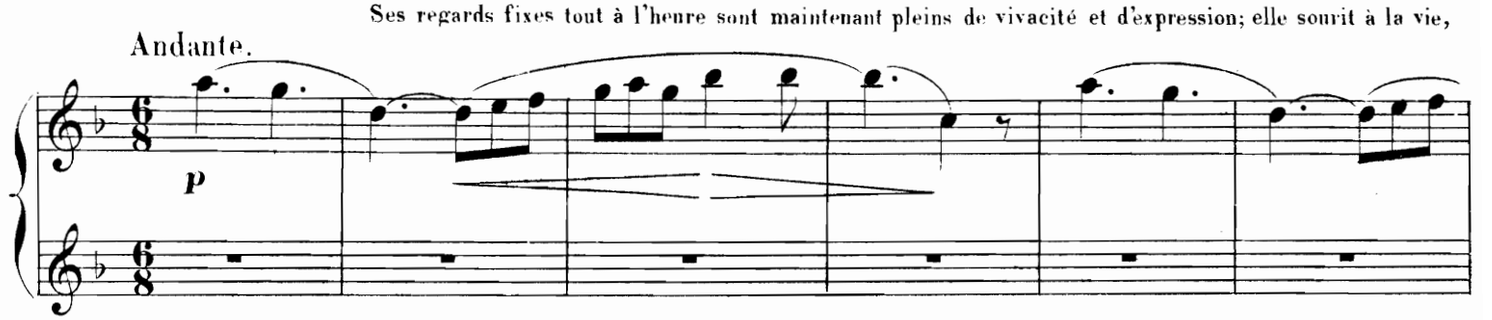


PRIMA.

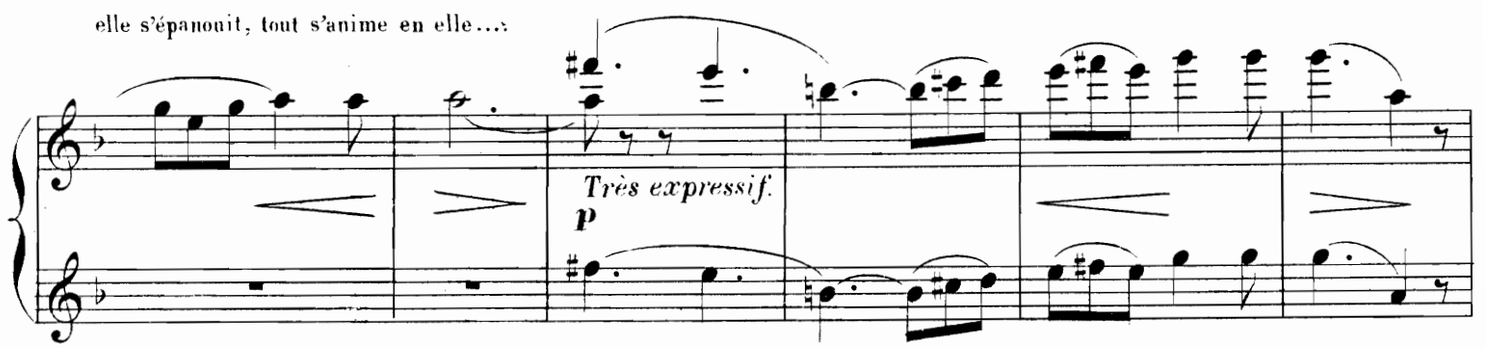
Coppélia se transforme peu à peu....



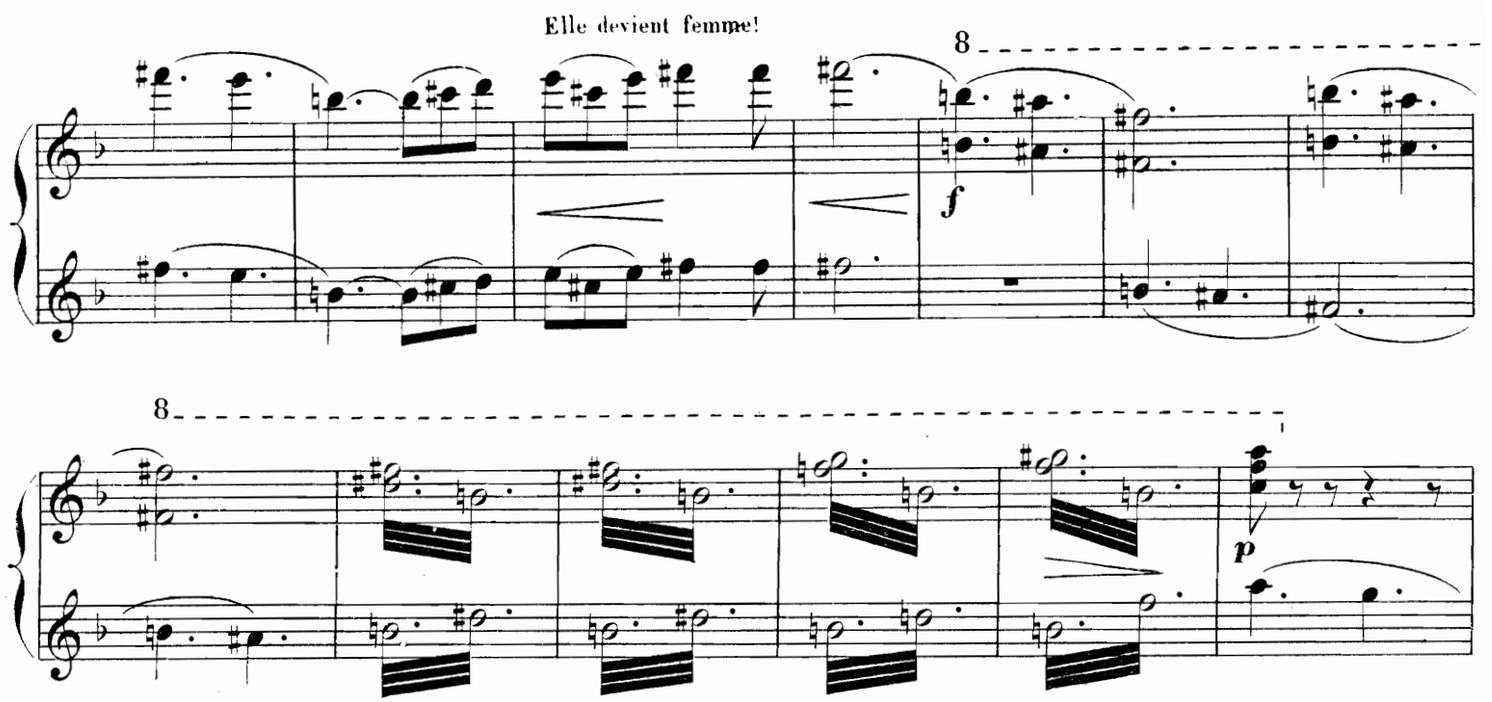
Ses regards fixes tout à l'heure sont maintenant pleins de vivacité et d'expression; elle sourit à la vie,



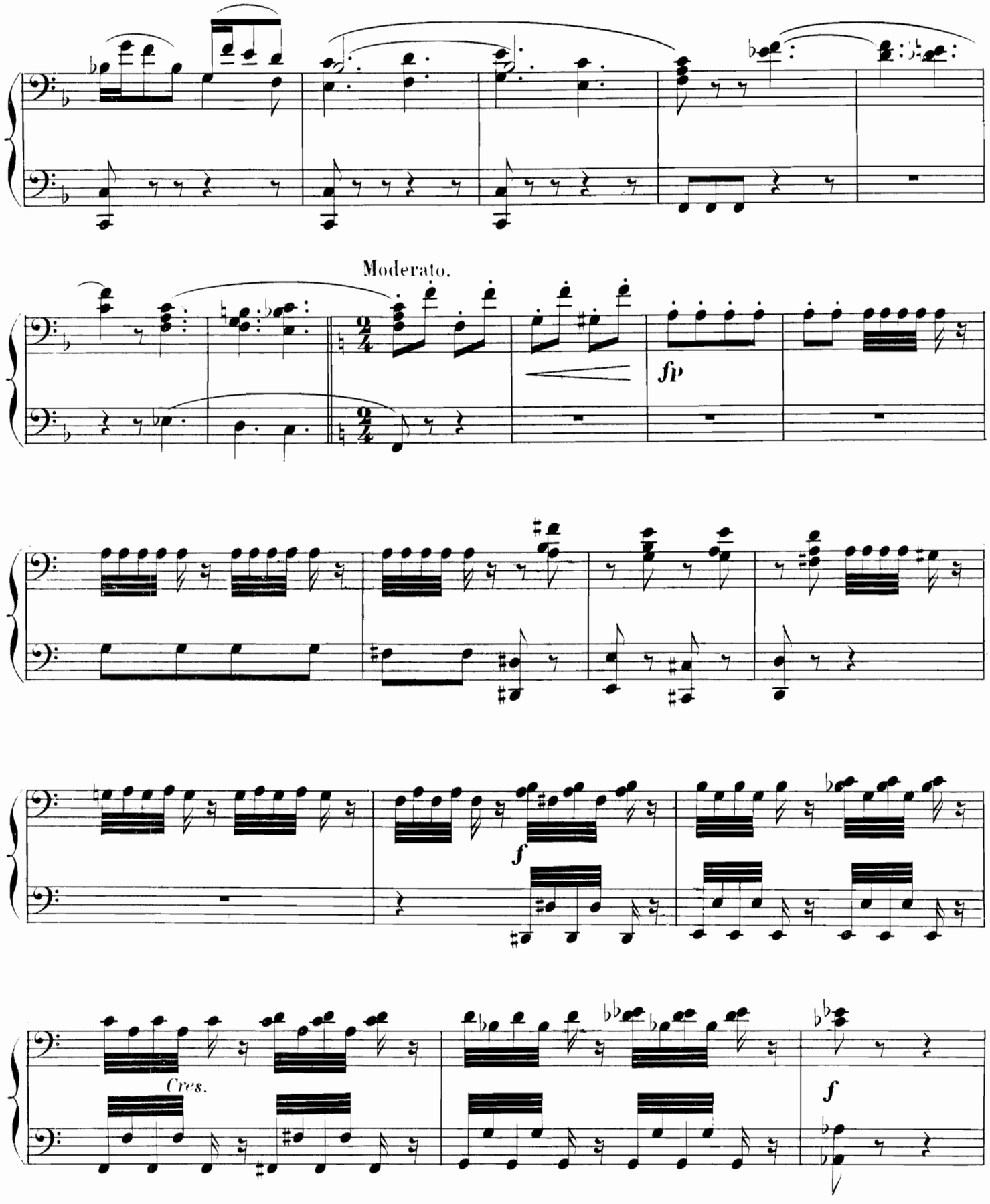
elle s'épanouit, tout s'anime en elle....



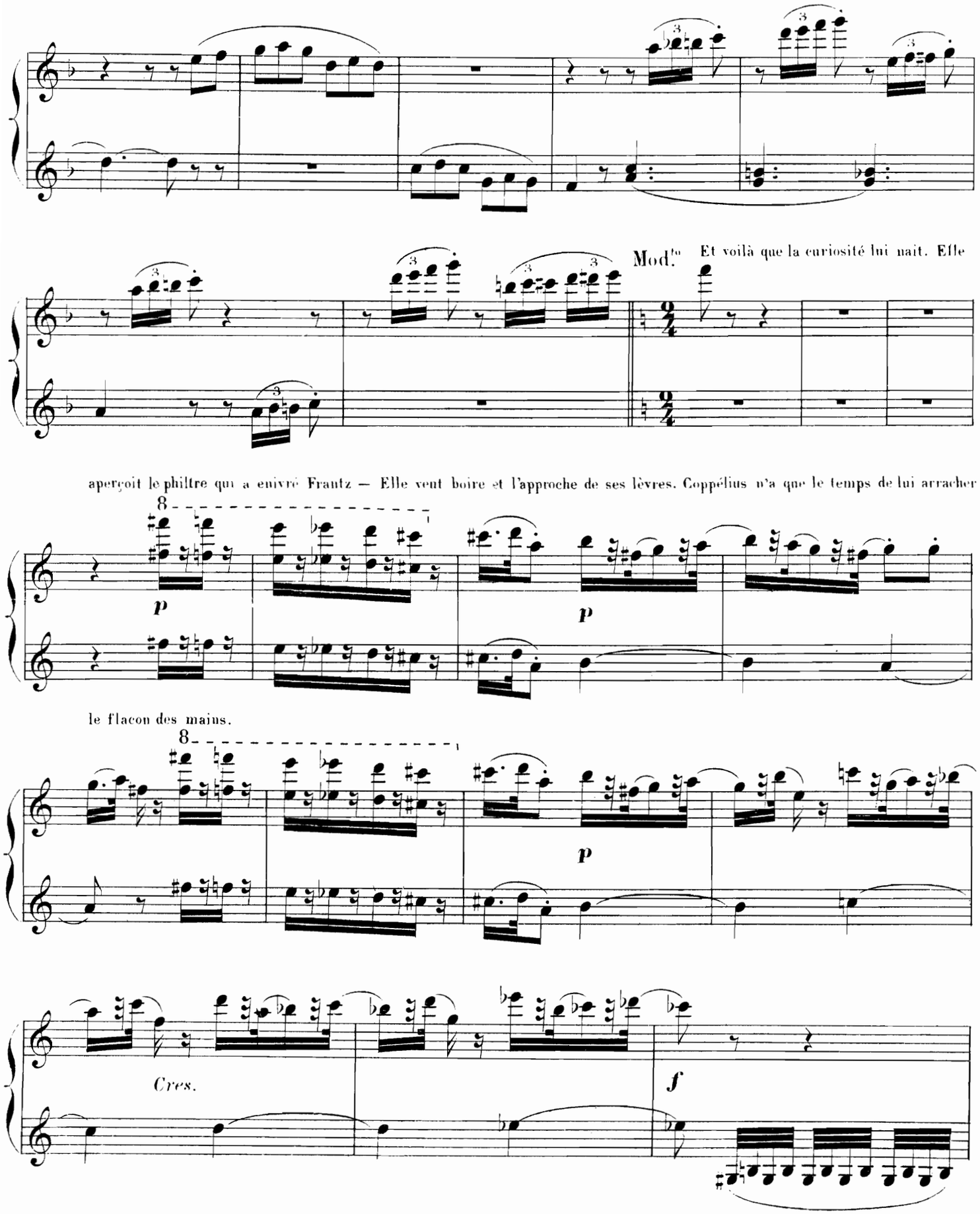
Elle devient femme!



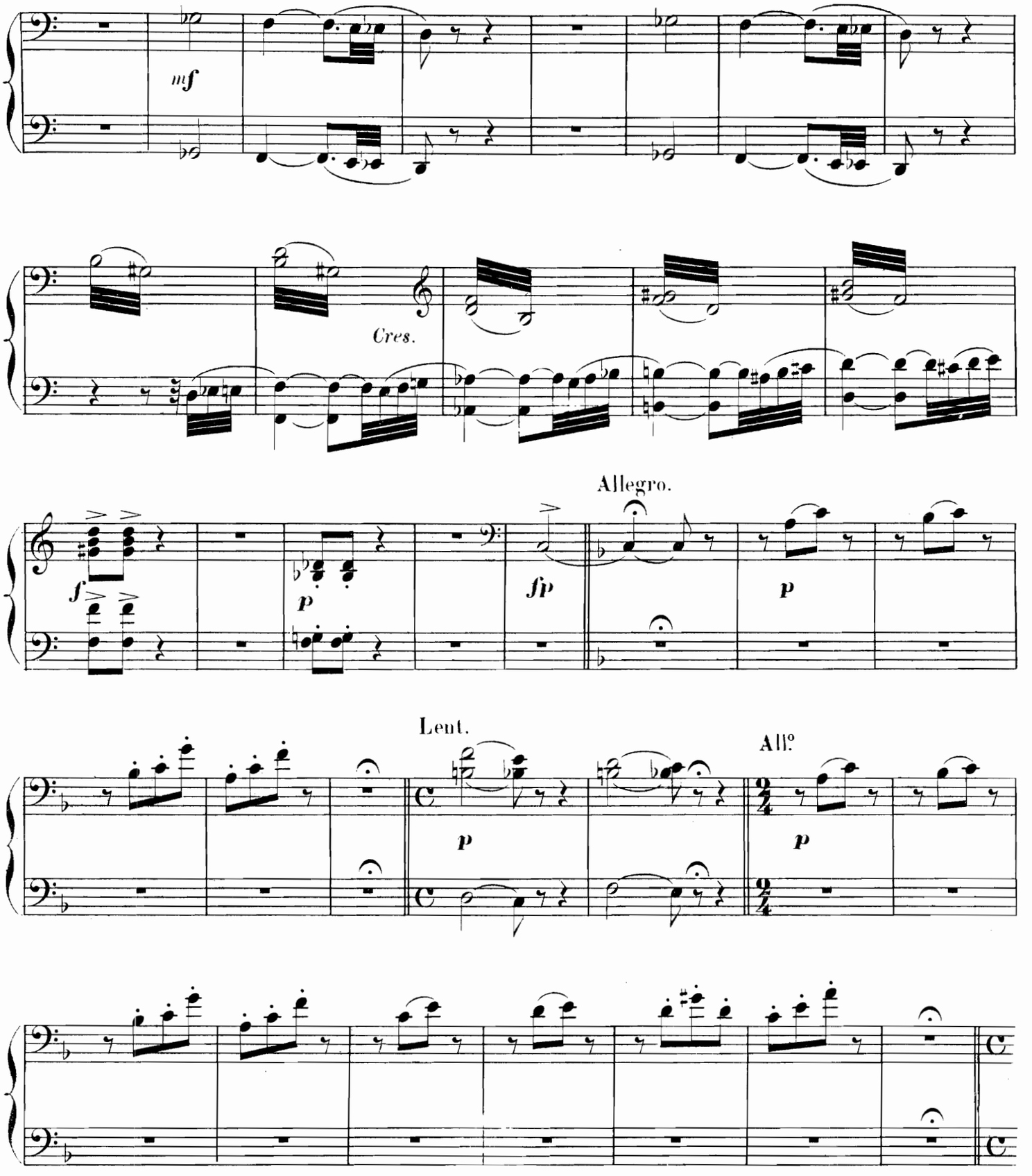
SECONDA.



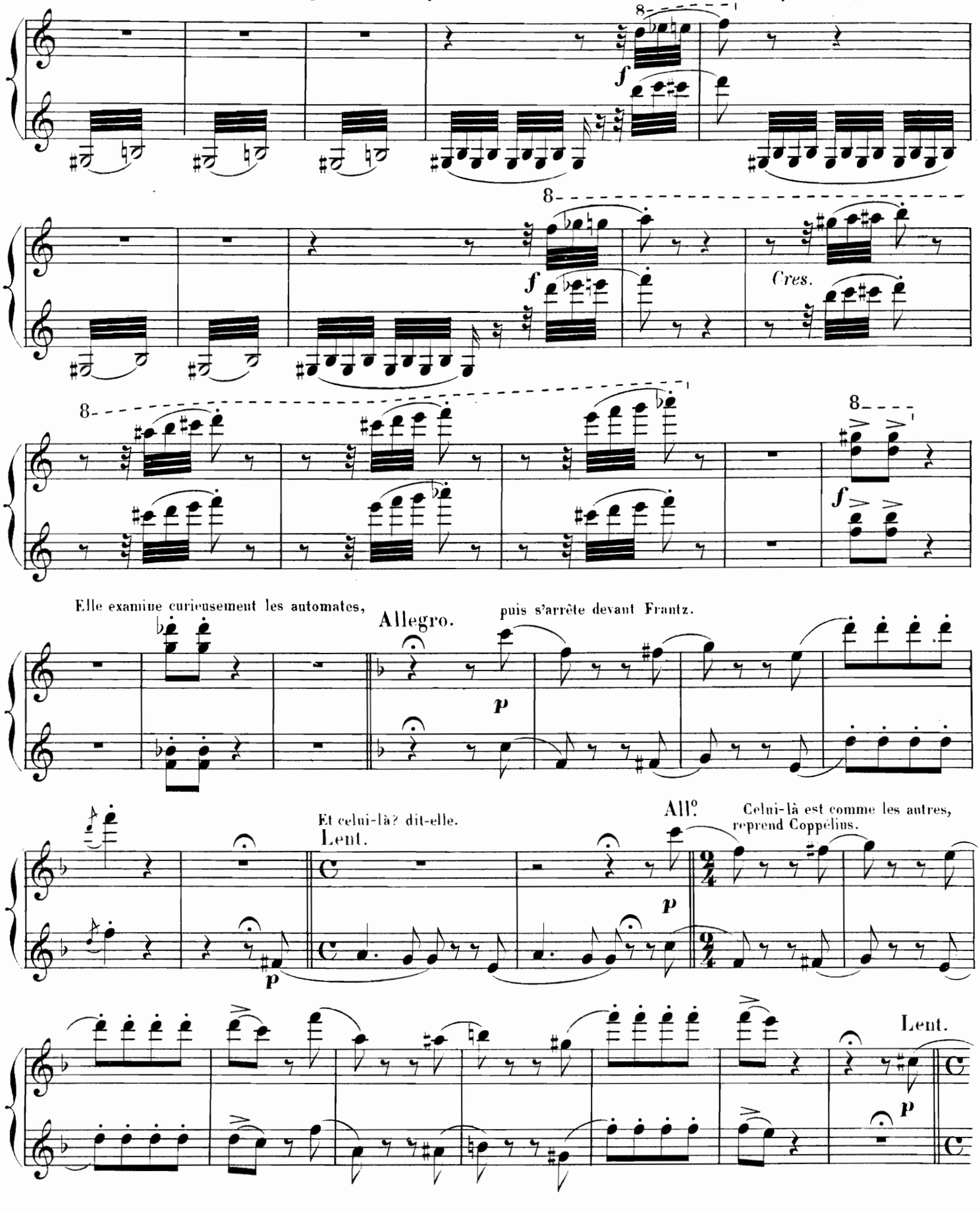
PRIMA.


Mod.to
Et voilà que la curiosité lui nait. Elle
aperçoit le philtre qui a enivré Frantz — Elle veut boire et l'approche de ses lèvres. Coppélius n'a que le temps de lui arracher
p
p
le flacon des mains.
p
Cres.
f

SECONDA.



Elle aperçoit le grimoire jeté à terre. Du pied elle en tourne les feuillets, et veut savoir ce que cela signifie.



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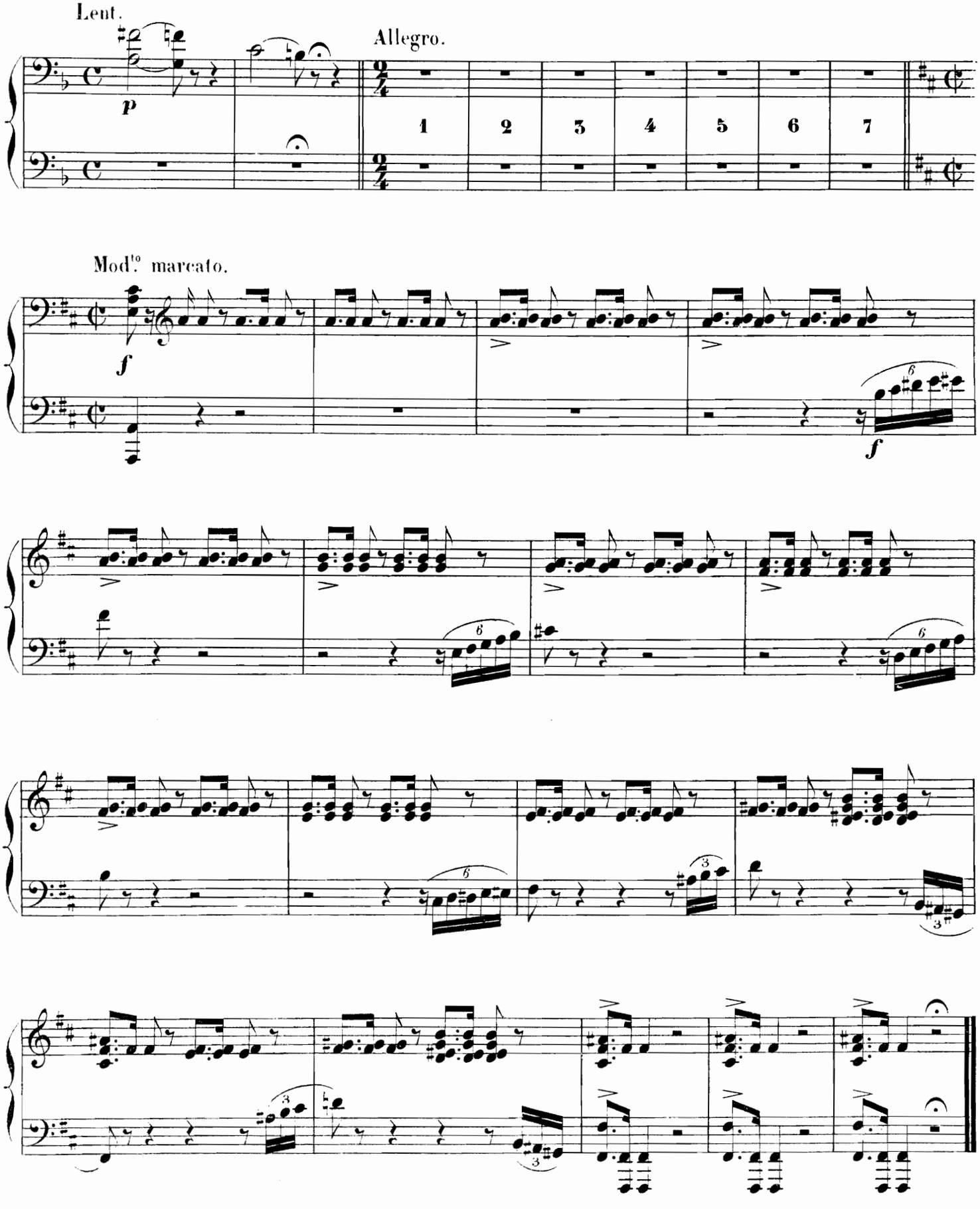
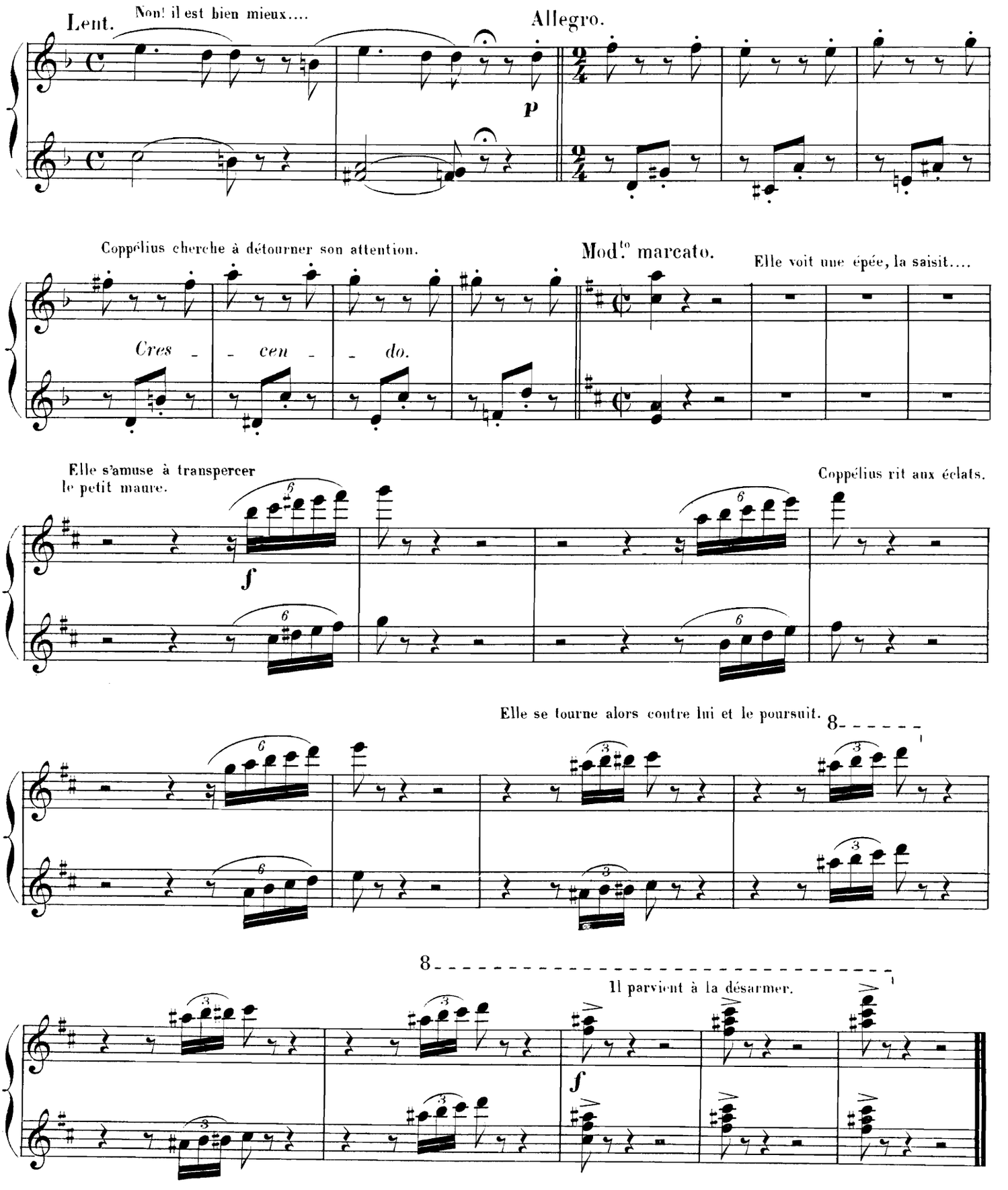


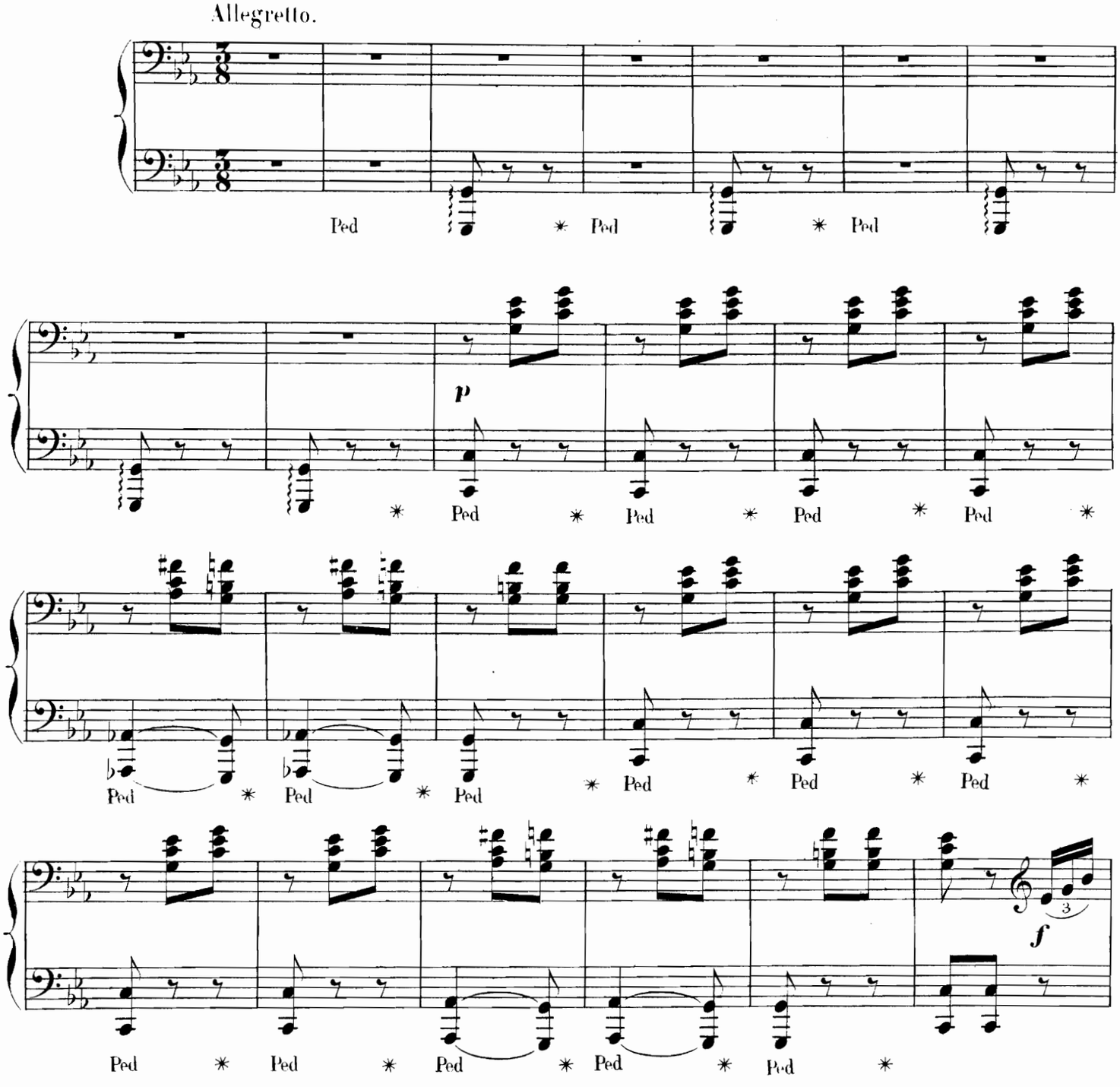
PRIMA.


Lent.
Non! il est bien mieux....
Allegro.
p
Coppélius cherche à détourner son attention.
Cres - - cen - - do.
Mod.to marcato.
Elle voit une épée, la saisit....
Elle s'amuse à transpercer le petit maure.
f
Coppélius rit aux éclats.
Elle se tourne alors contre lui et le poursuit.
8
Il parvient à la désarmer.
f

N° 10.

BOLÉRO.

SECONDA.

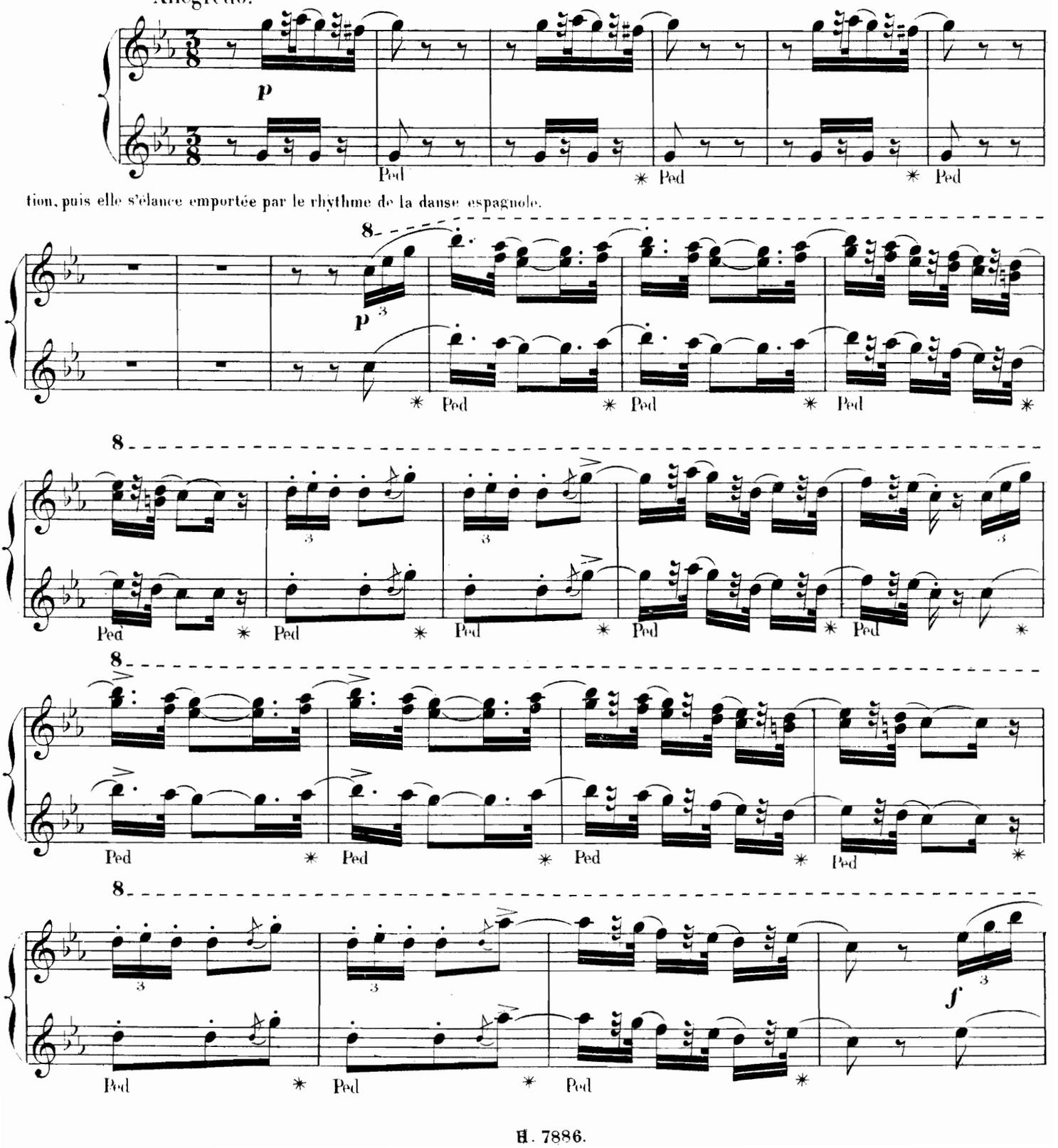


Nº 10.

BOLÉRO.

PRIMA.

Allegretto. Le vieillard veut la prendre par la coquetterie, il lui met une mantille. Elle essaie quelques pas avec hésitation, puis elle s'élance emportée par le rhythme de la danse espagnole.



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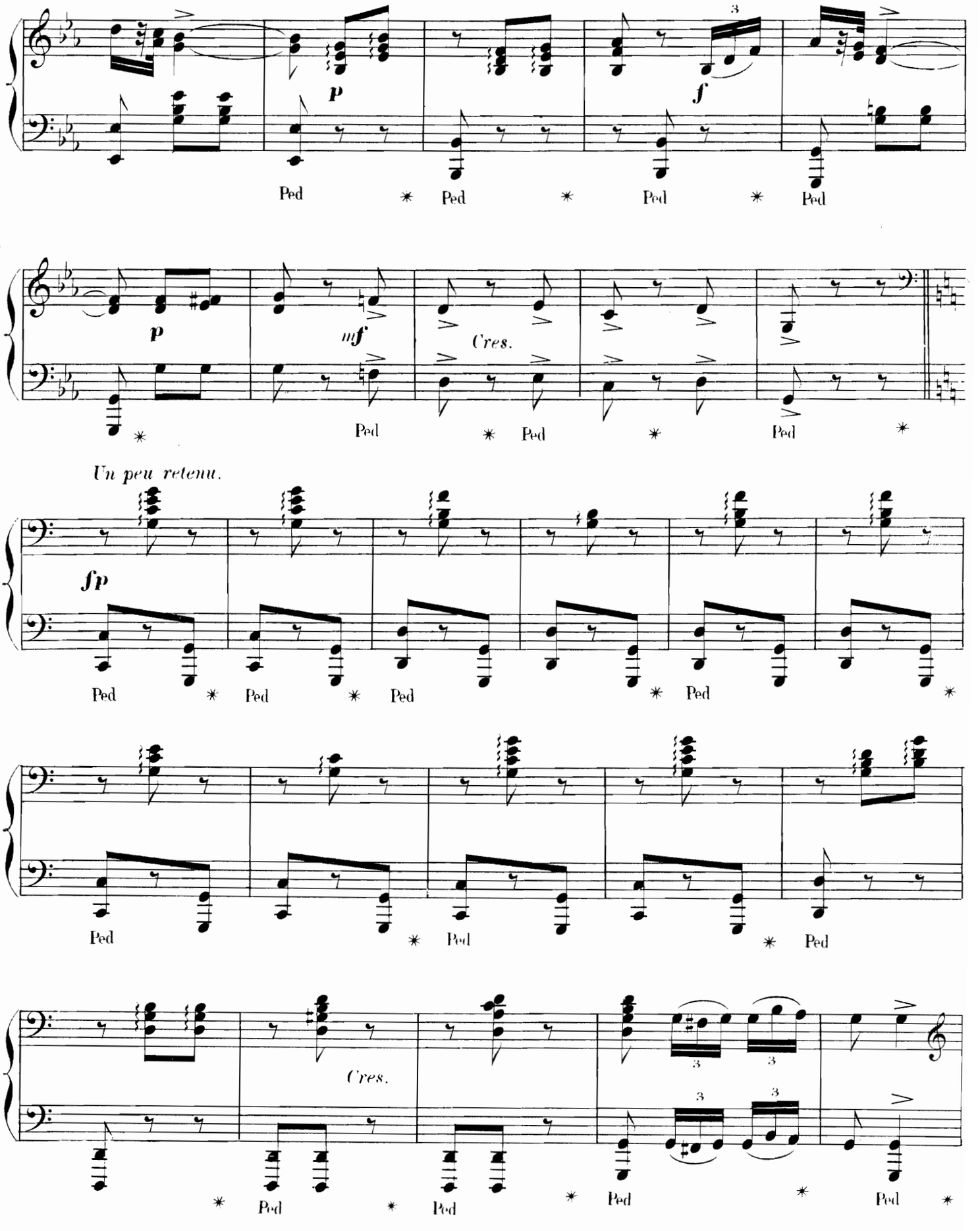
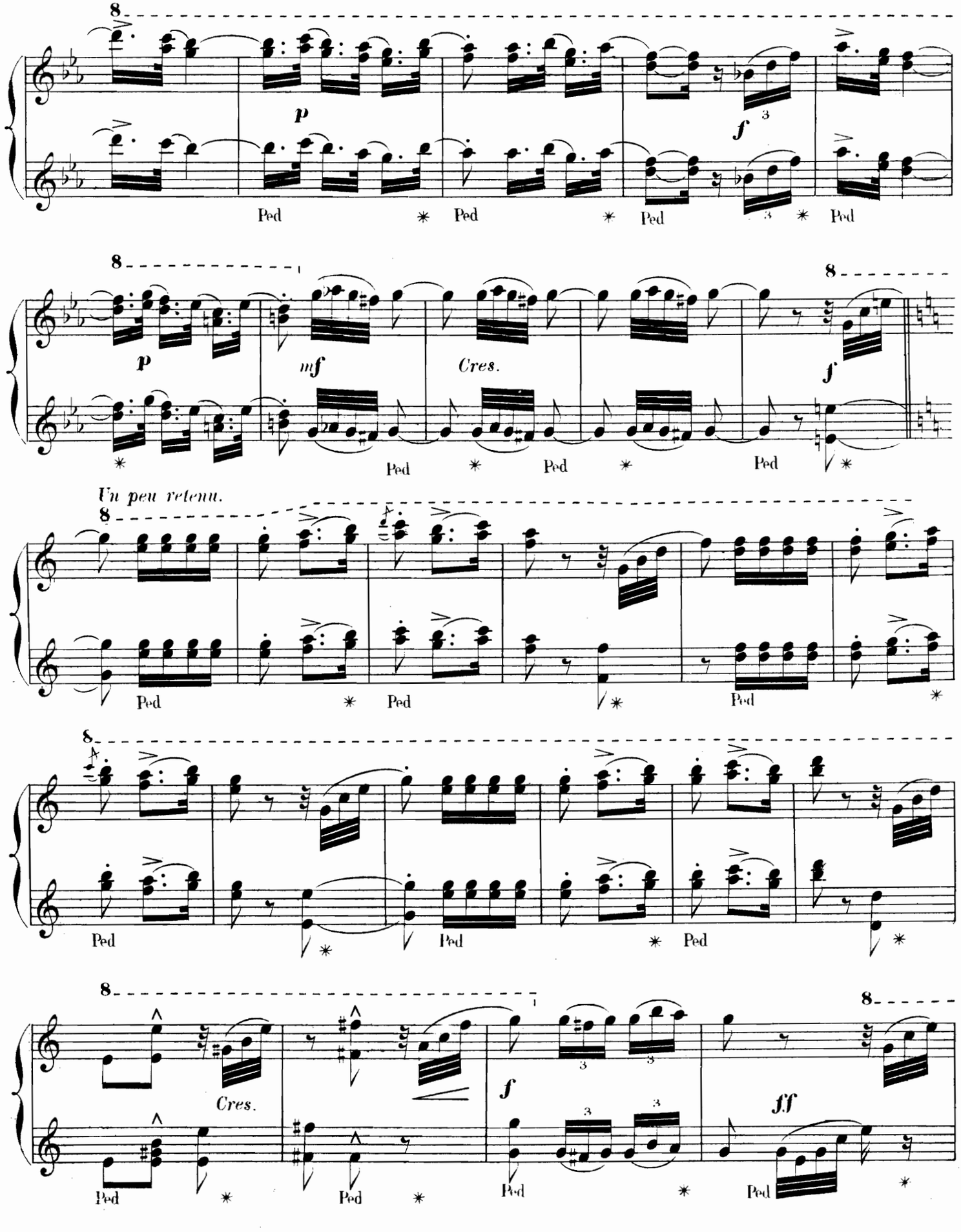
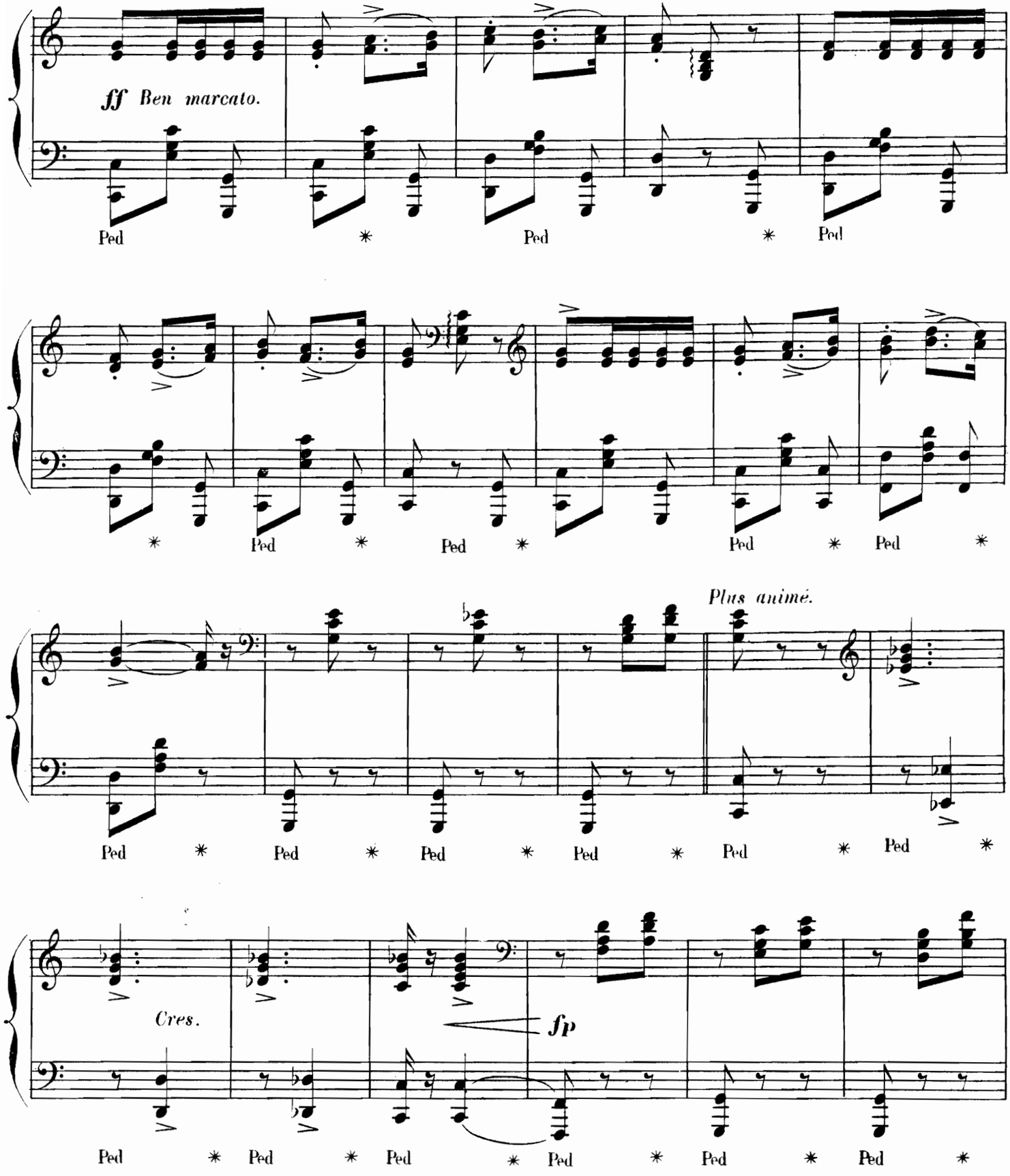
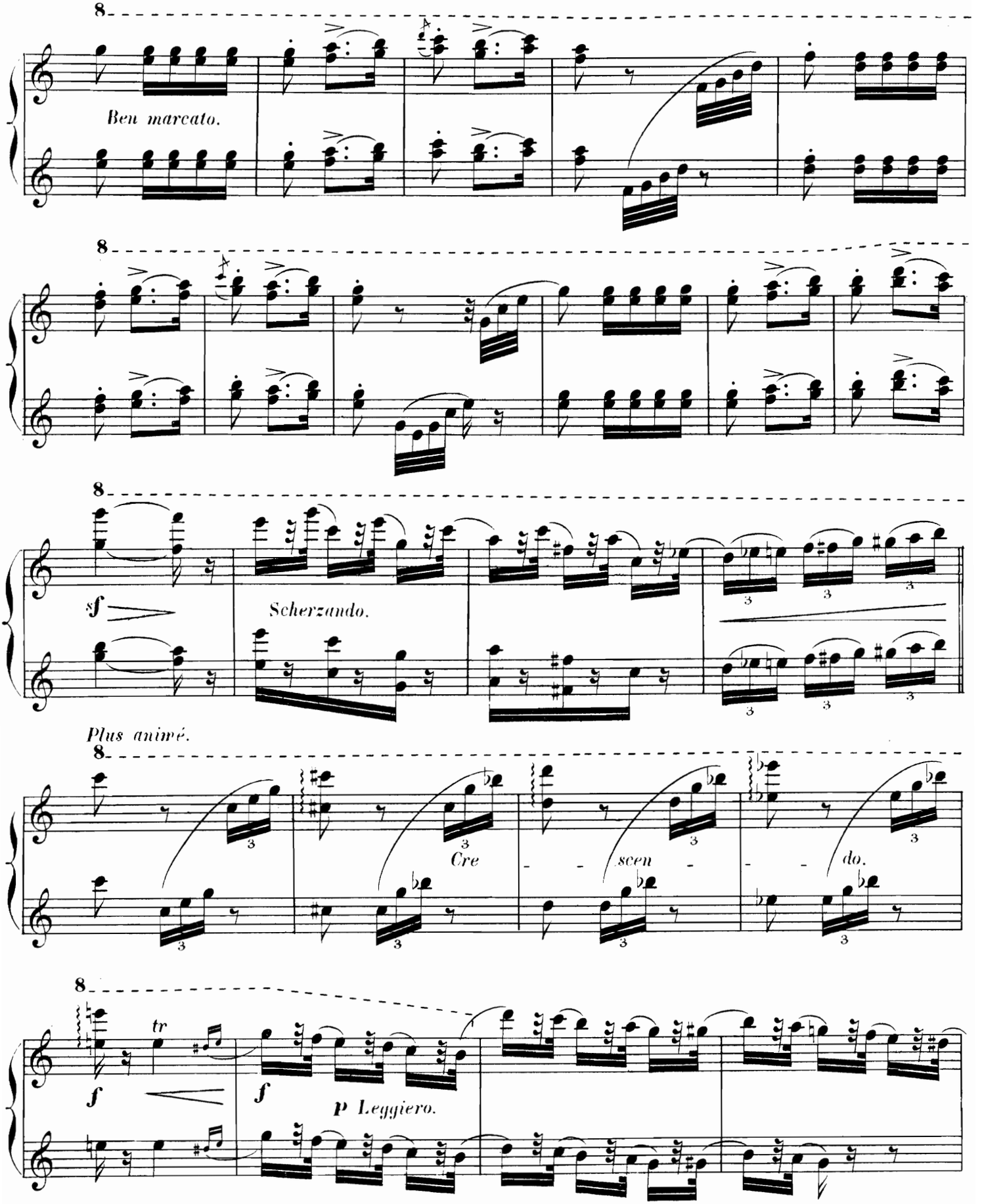


PRIMA.

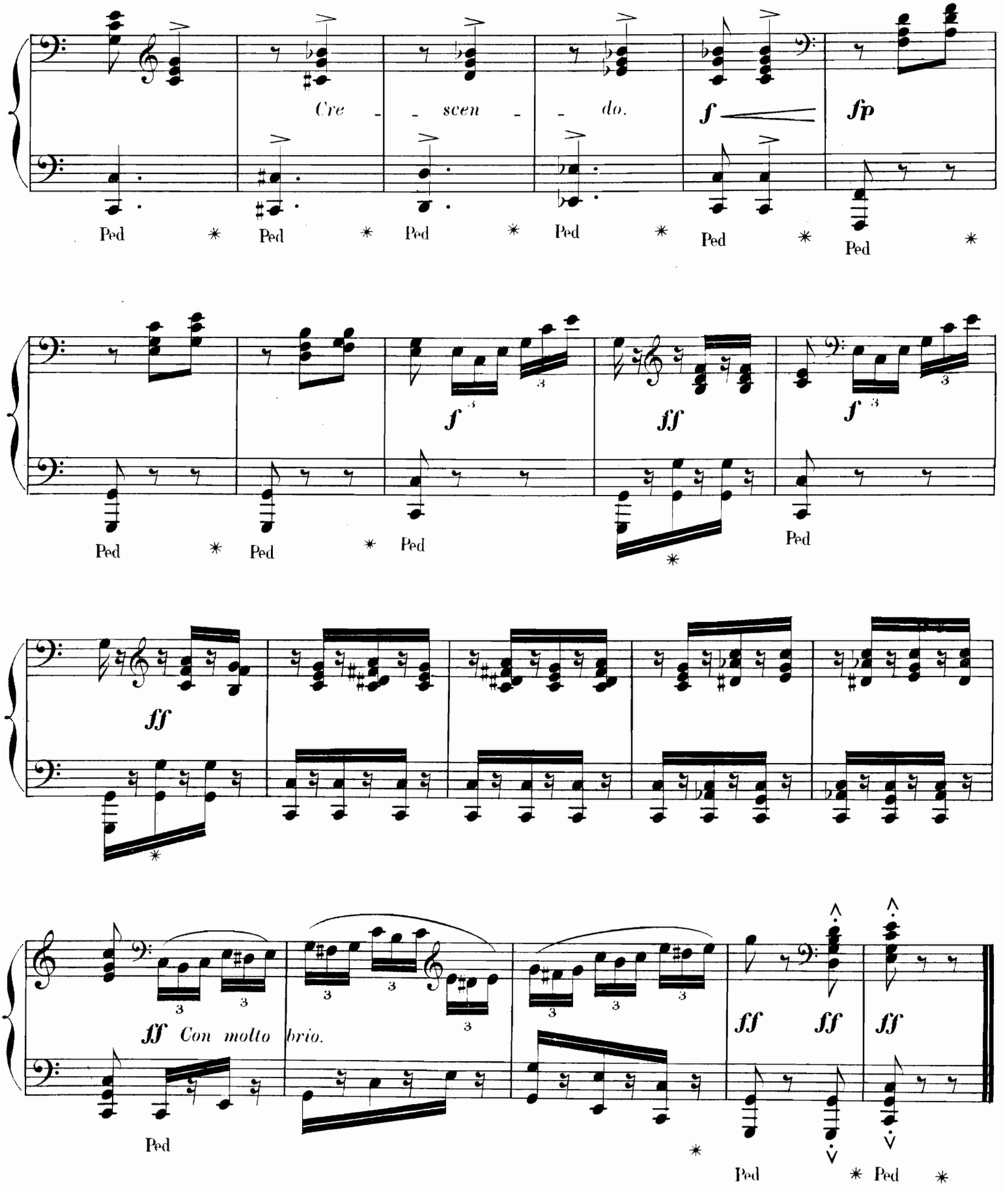


SECONDA.

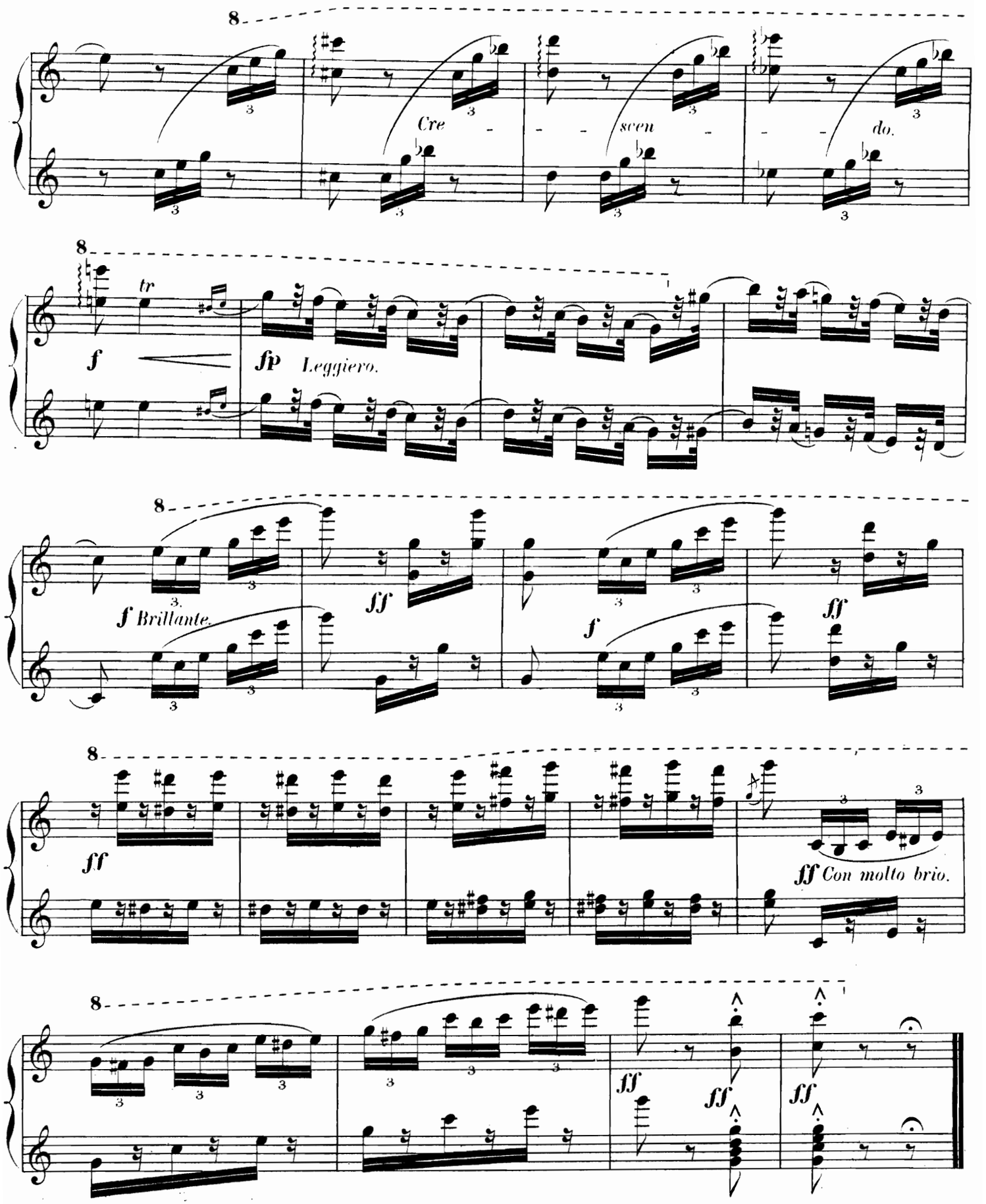



Ben marcato.
sf
Scherzando.
Plus animé.
Cre - - scen - - do.
tr
f
f
p Leggiero.

SECONDA.



PRIMA.

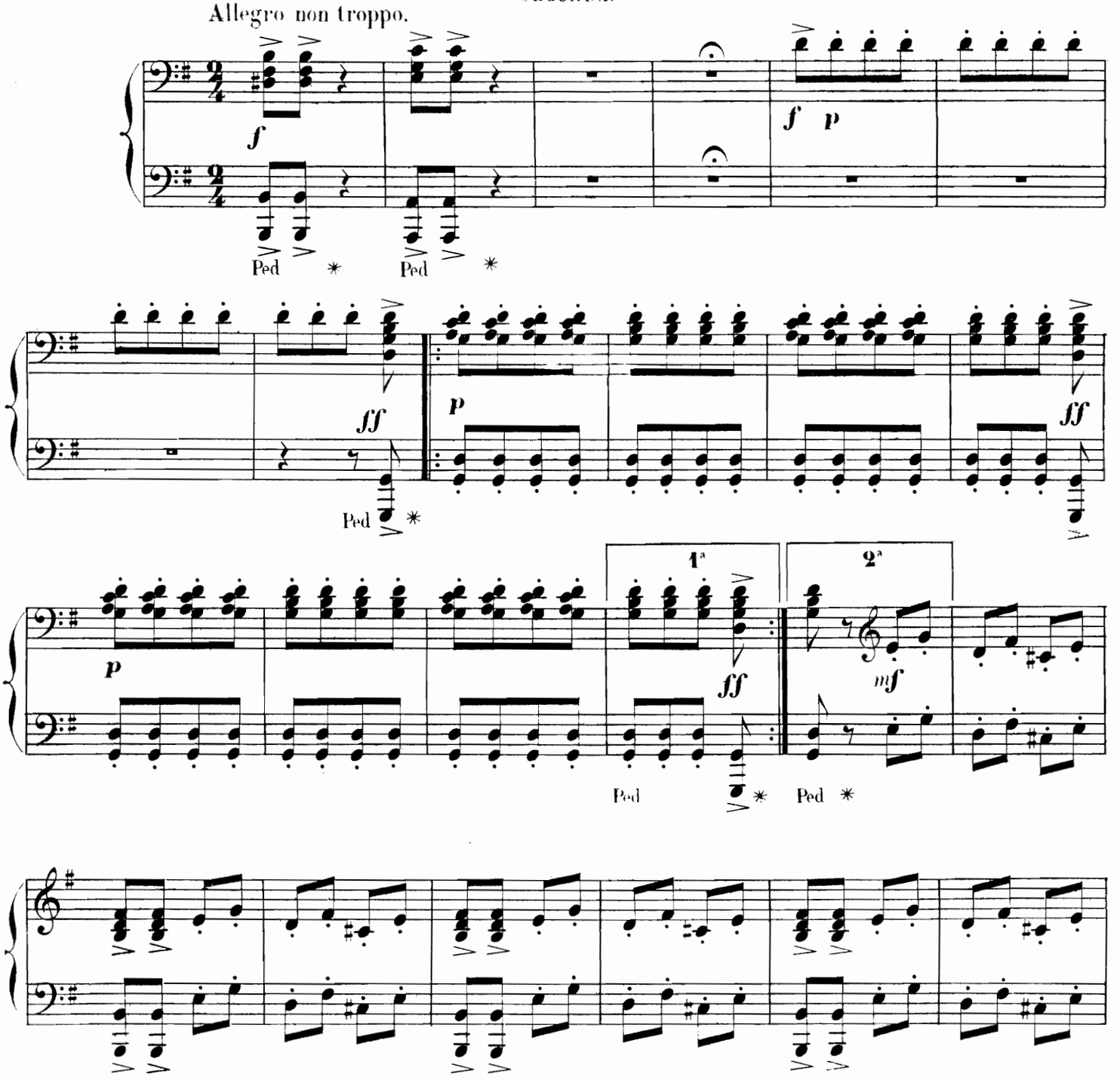

8
Cre - - - scen - - - do.
8
tr
f
fp Leggiero.
8
f Brillante.
ff
f
ff
8
ff
ff Con molto brio.
8
ff
ff
ff

N° 11.

GIGUE.

SECONDA.

Allegro non troppo.

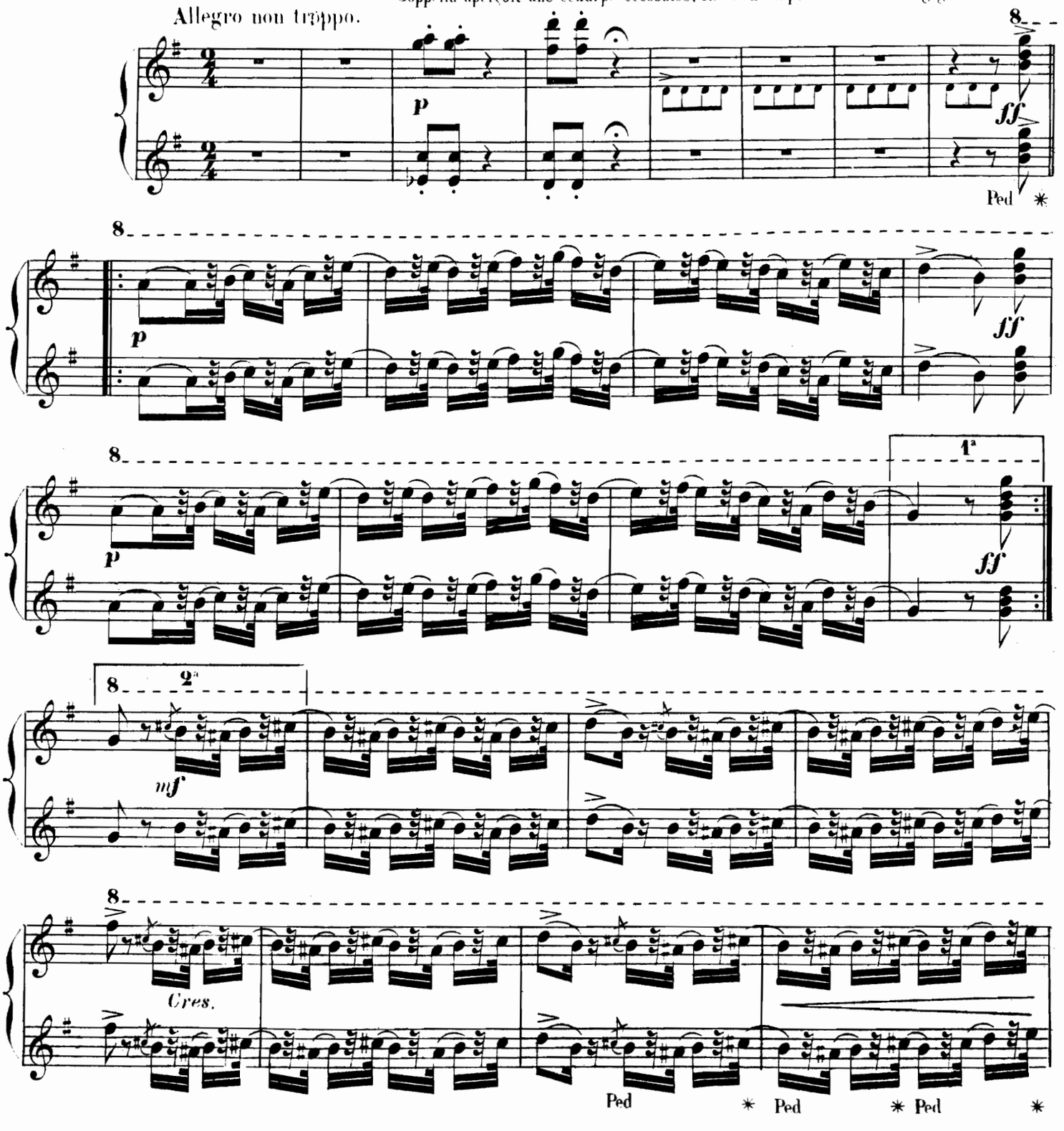


N° 11.

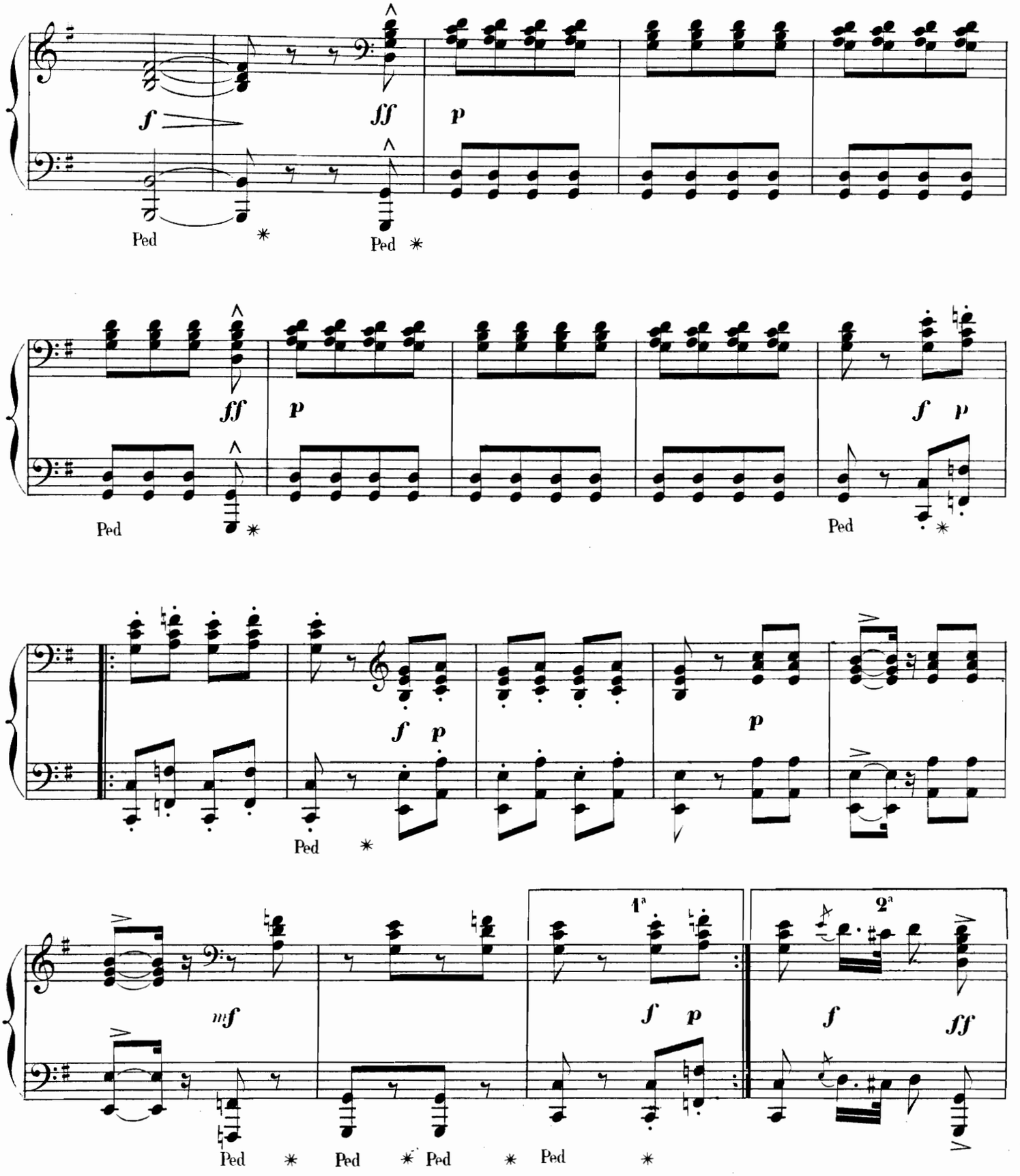
GIGUE.

PRIMA.

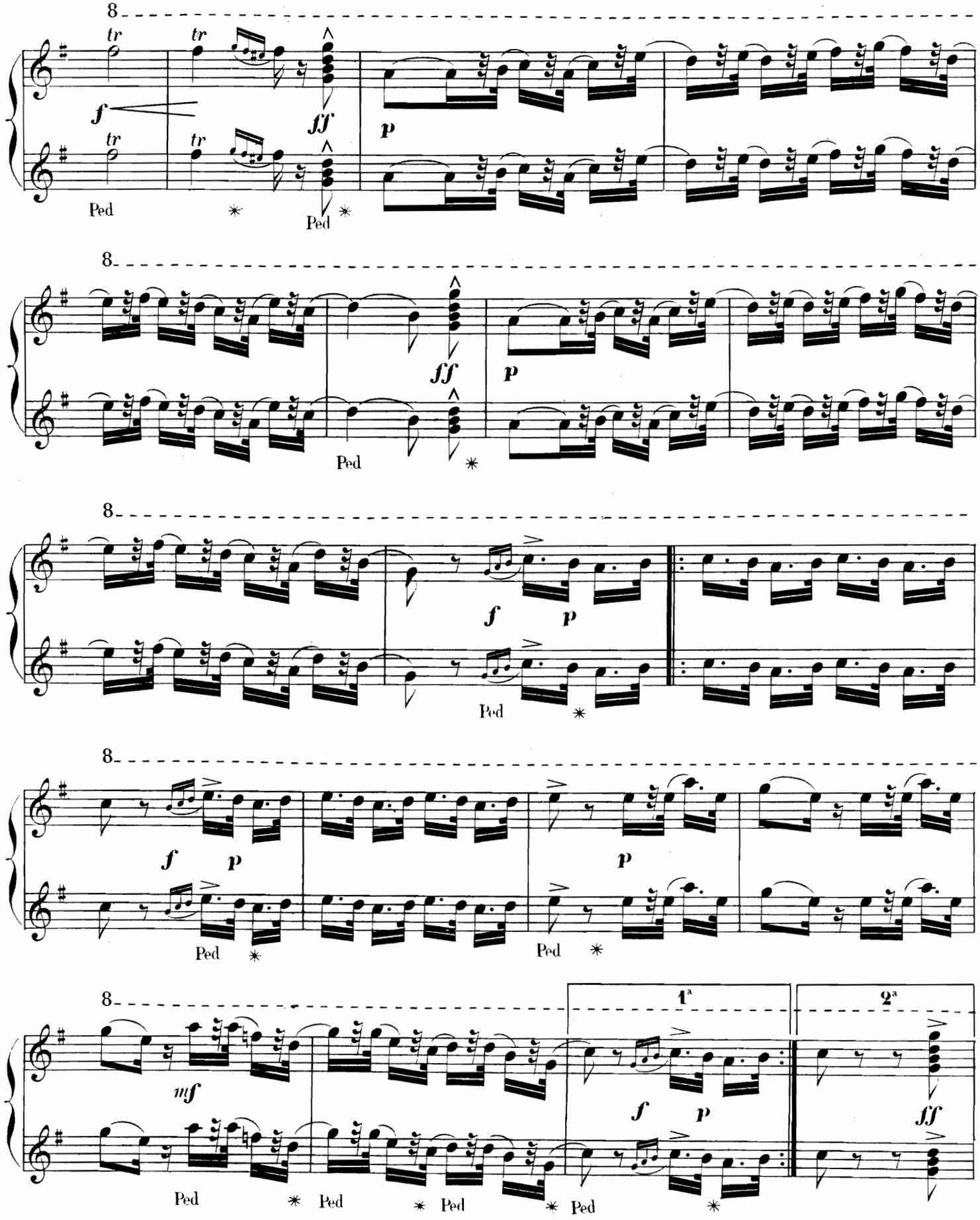
Coppélia aperçoit une écharpe écossaise, elle s'en empare et danse une gigue.

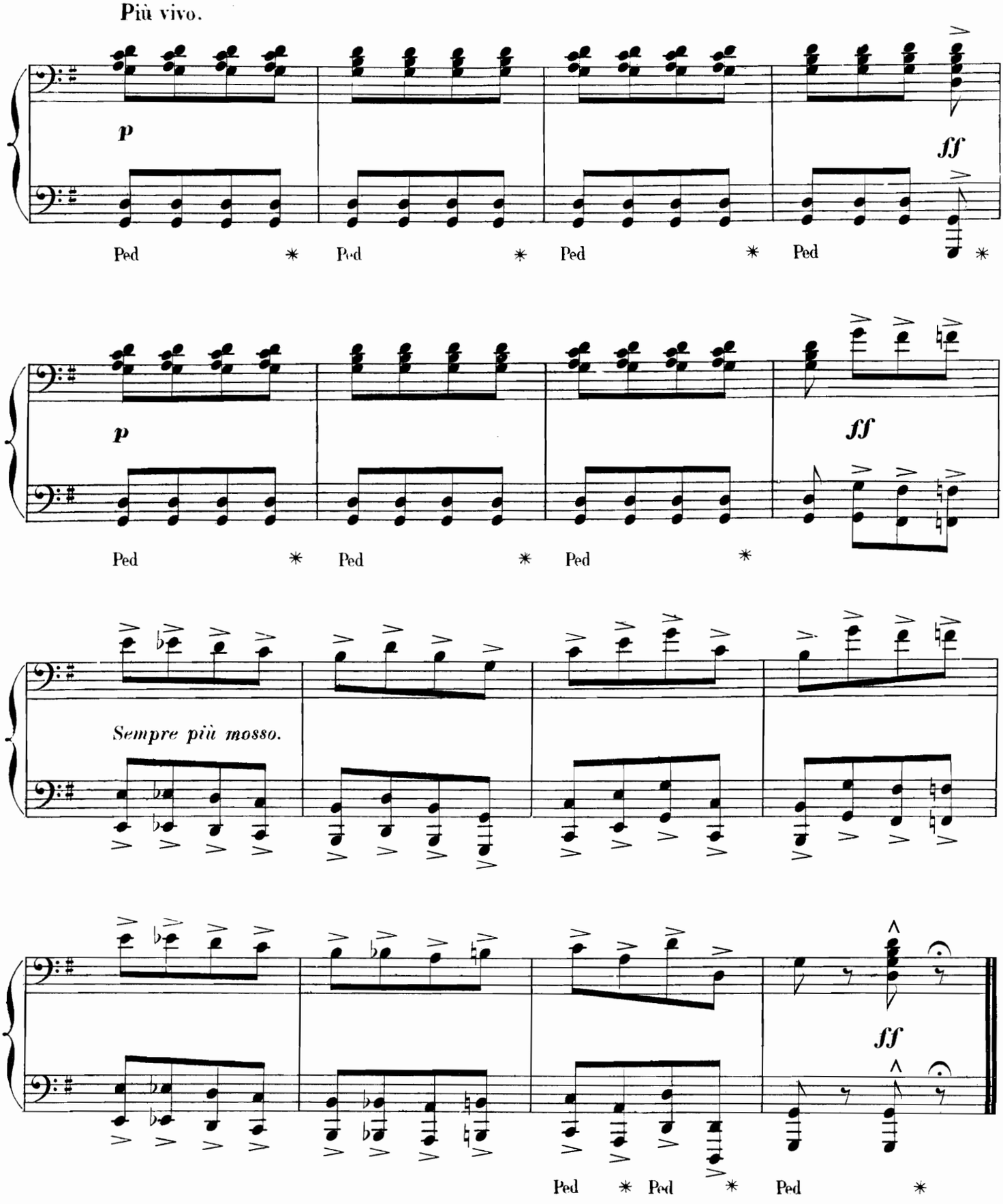


SECONDA.



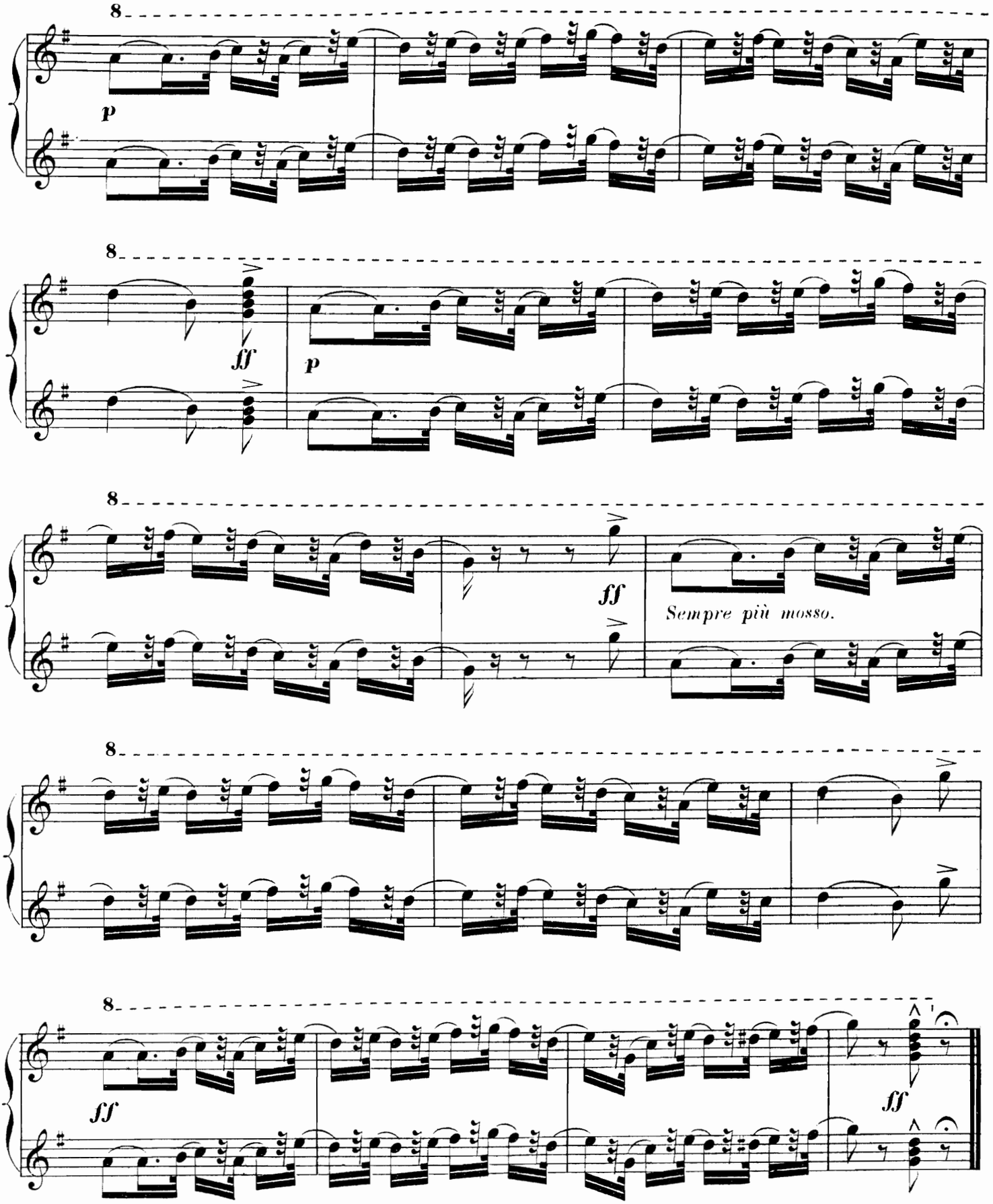
PRIMA.


8
tr
tr
f
ff
p
Ped
8
ff
p
Ped
8
f
p
Ped
8
f
p
p
Ped
Ped
8
1ª
2ª
mf
f
p
ff
Ped
Ped
Ped
Ped


Più vivo.
p
ff
Ped
p
ff
Ped
Sempre più mosso.
ff
Ped

Più vivo.

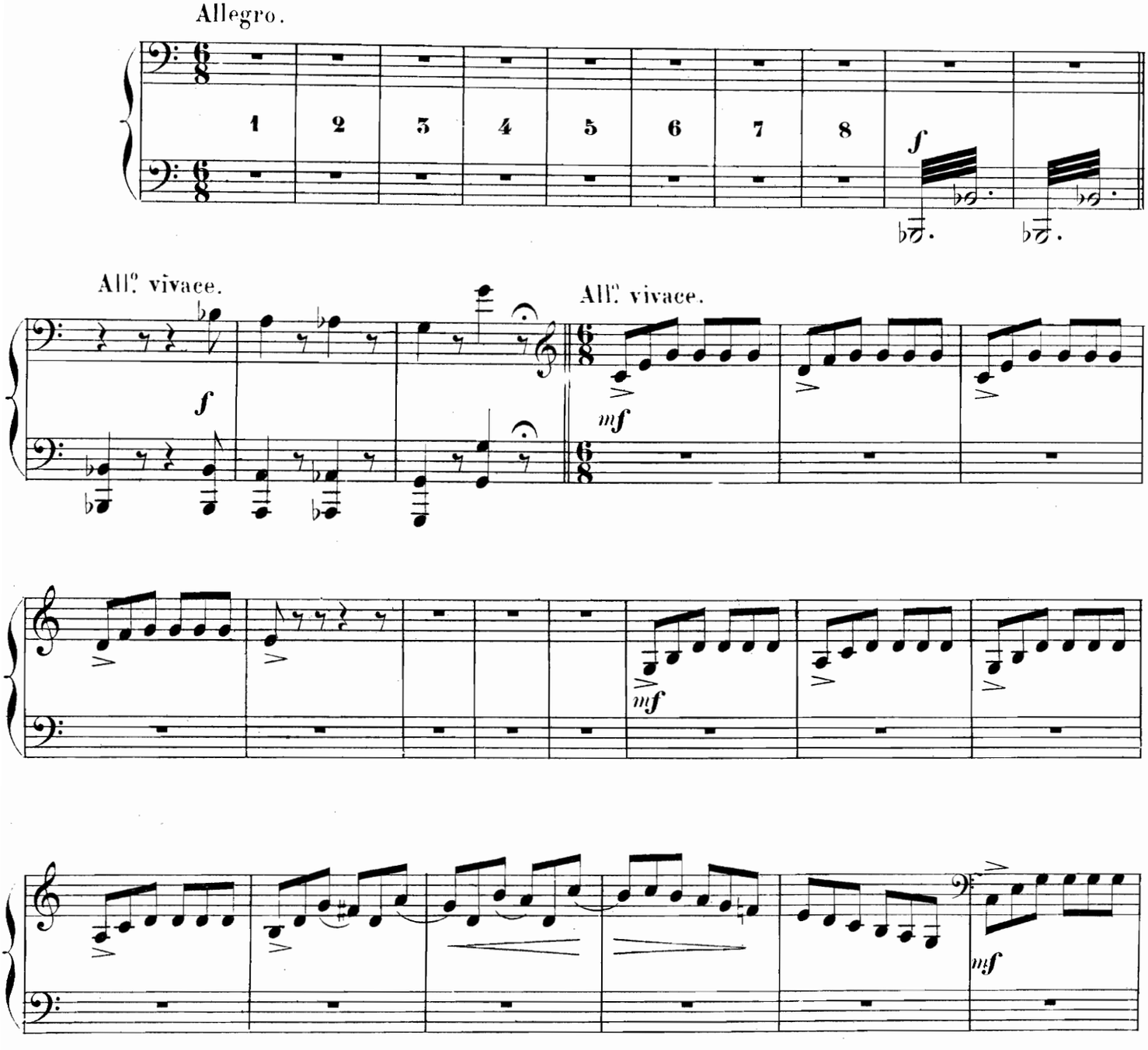
PRIMA.



N° 11 bis.

SCÈNE FINALE.

SECONDA.



N° 11 bis.

SCÈNE FINALE.

PRIMA.

On entend au loin des fanfares — la nuit a fini.

Allegro.

(Trompettes dans la coulisse.)

La fête va commencer.

f

All° vivace.

Coppélius veut saisir la jeune fille.

Poco rall.

All° vivace.

Elle lui échappe; elle court au hasard, brisant, déchirant tout ce qui lui tombe sous la main!

1 2 3 4

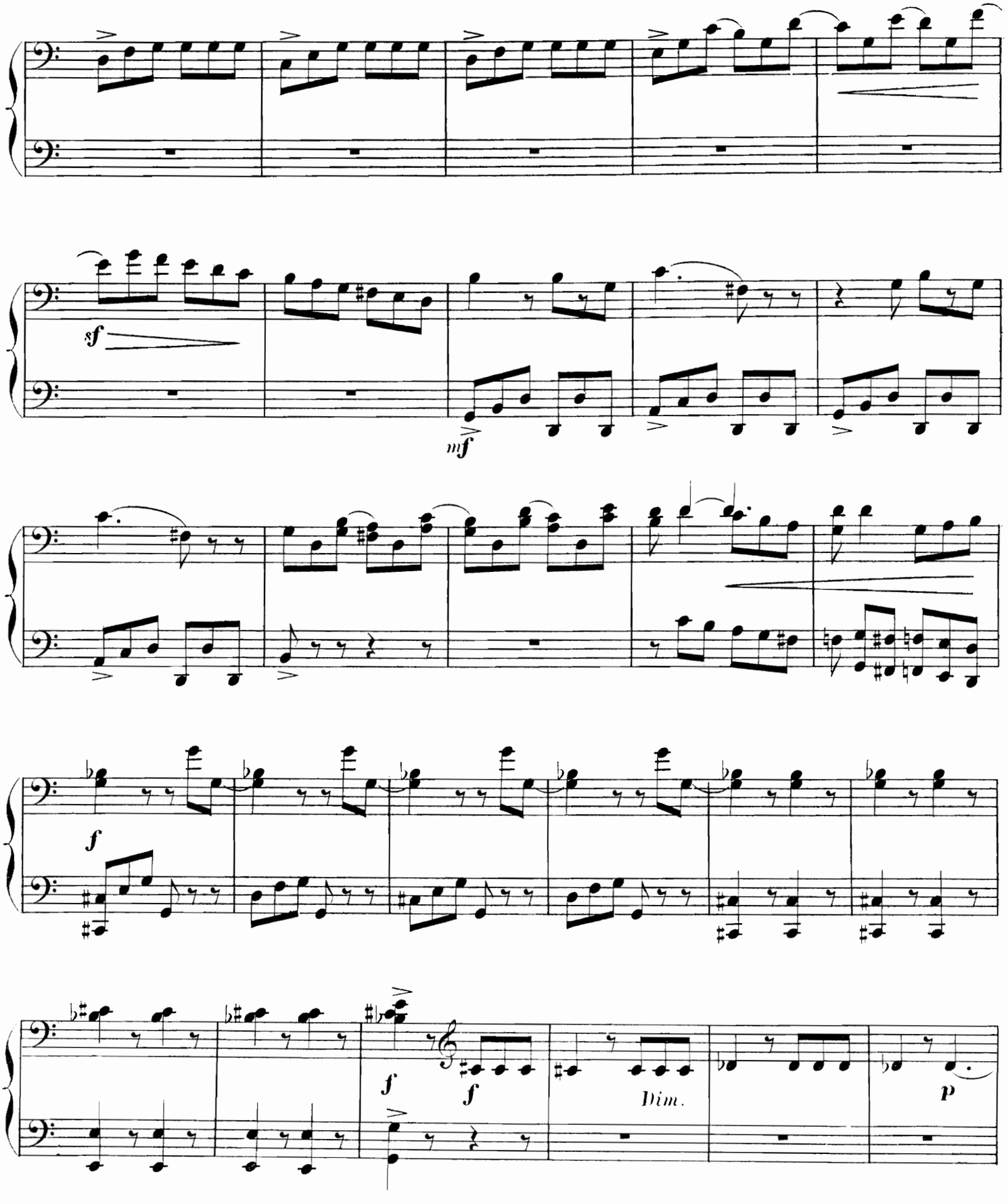
mf

sf

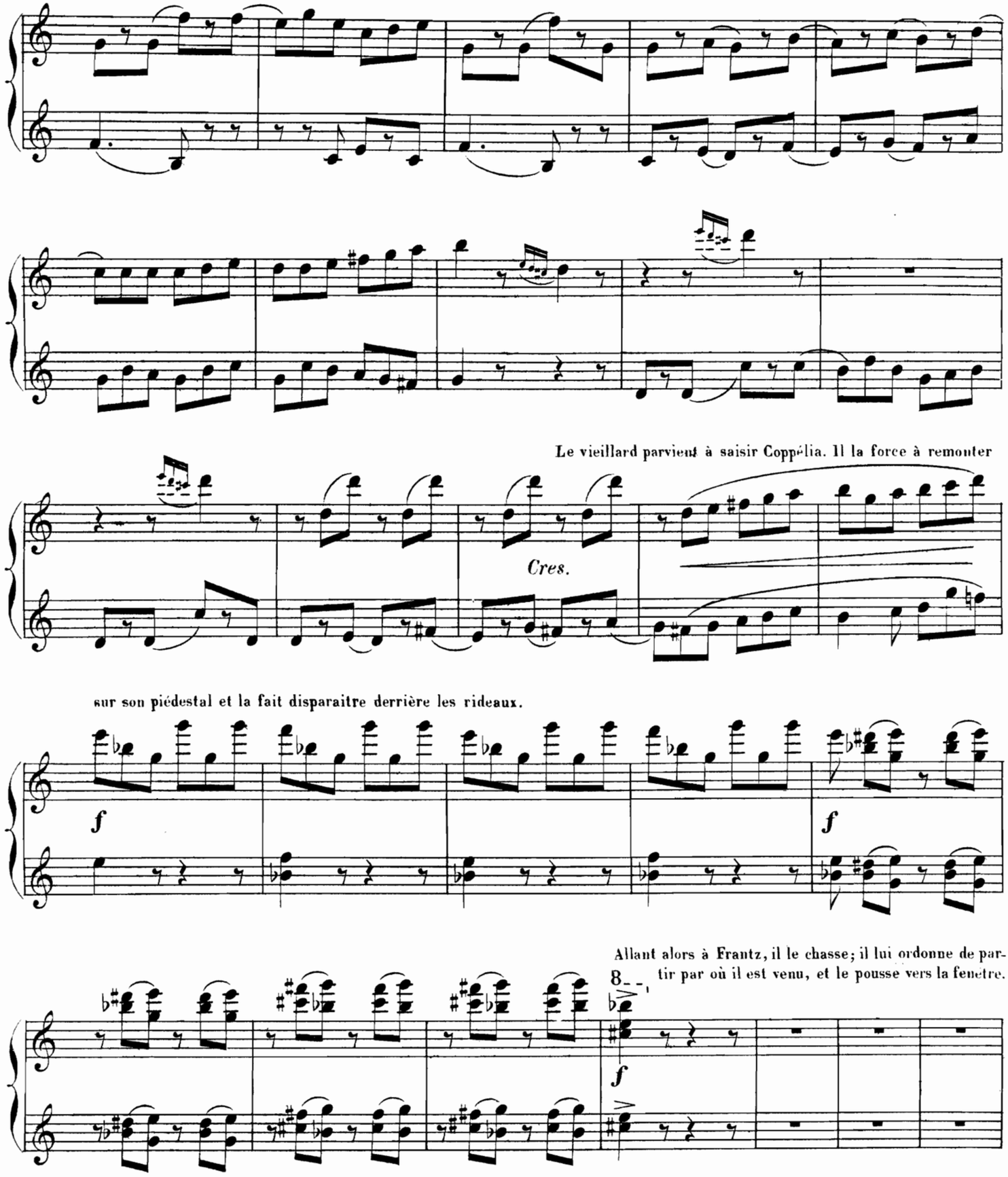
Décidément elle est trop animée.

Justement Frantz, au milieu de tout ce bruit, s'est réveillé et cherche à rappeler ses souvenirs.

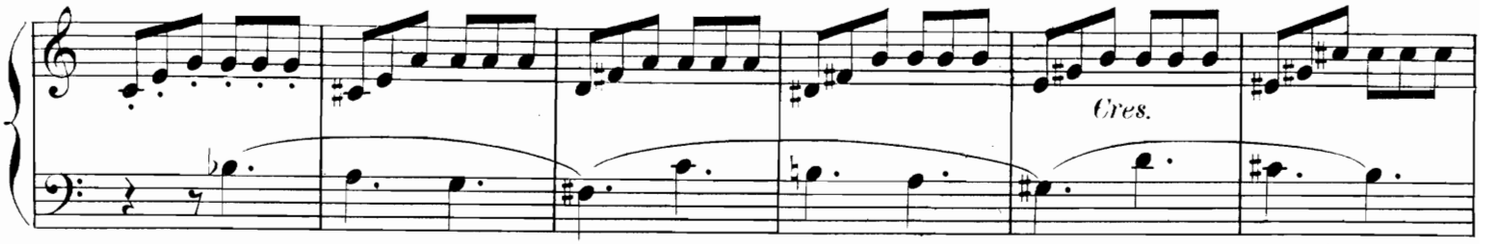
SECONDA.

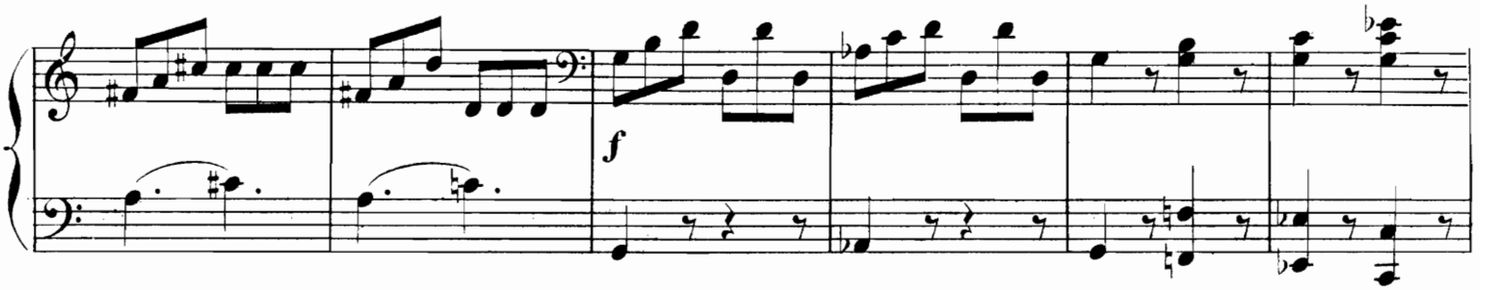


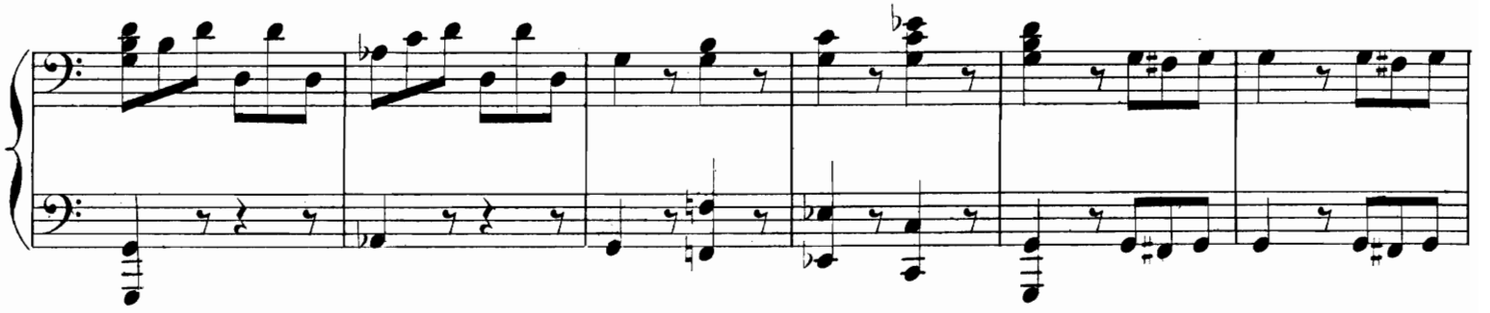
PRIMA.


Le vieillard parvient à saisir Coppélia. Il la force à remonter
Cres.
sur son piédestal et la fait disparaitre derrière les rideaux.
f
f
Allant alors à Frantz, il le chasse; il lui ordonne de partir par où il est venu, et le pousse vers la fenetre.
8
f

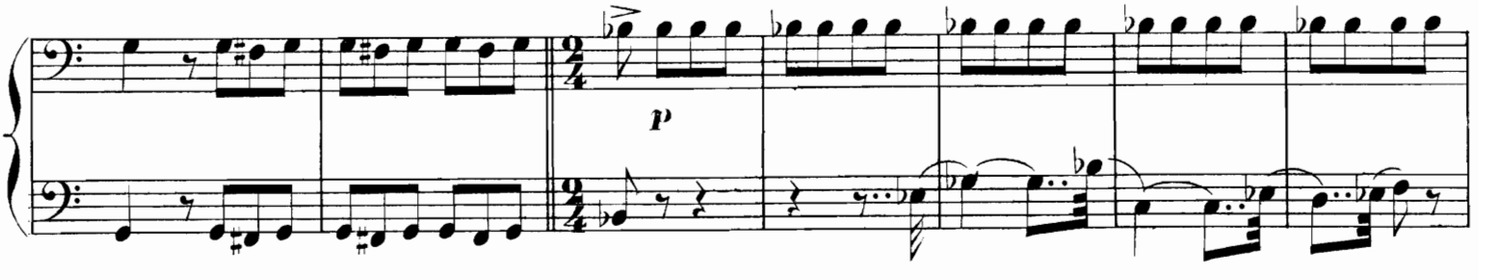
SECONDA.

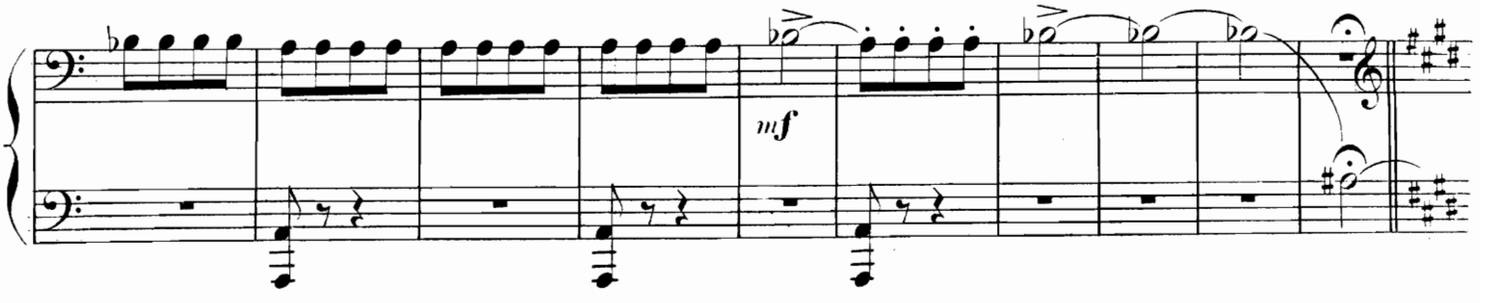




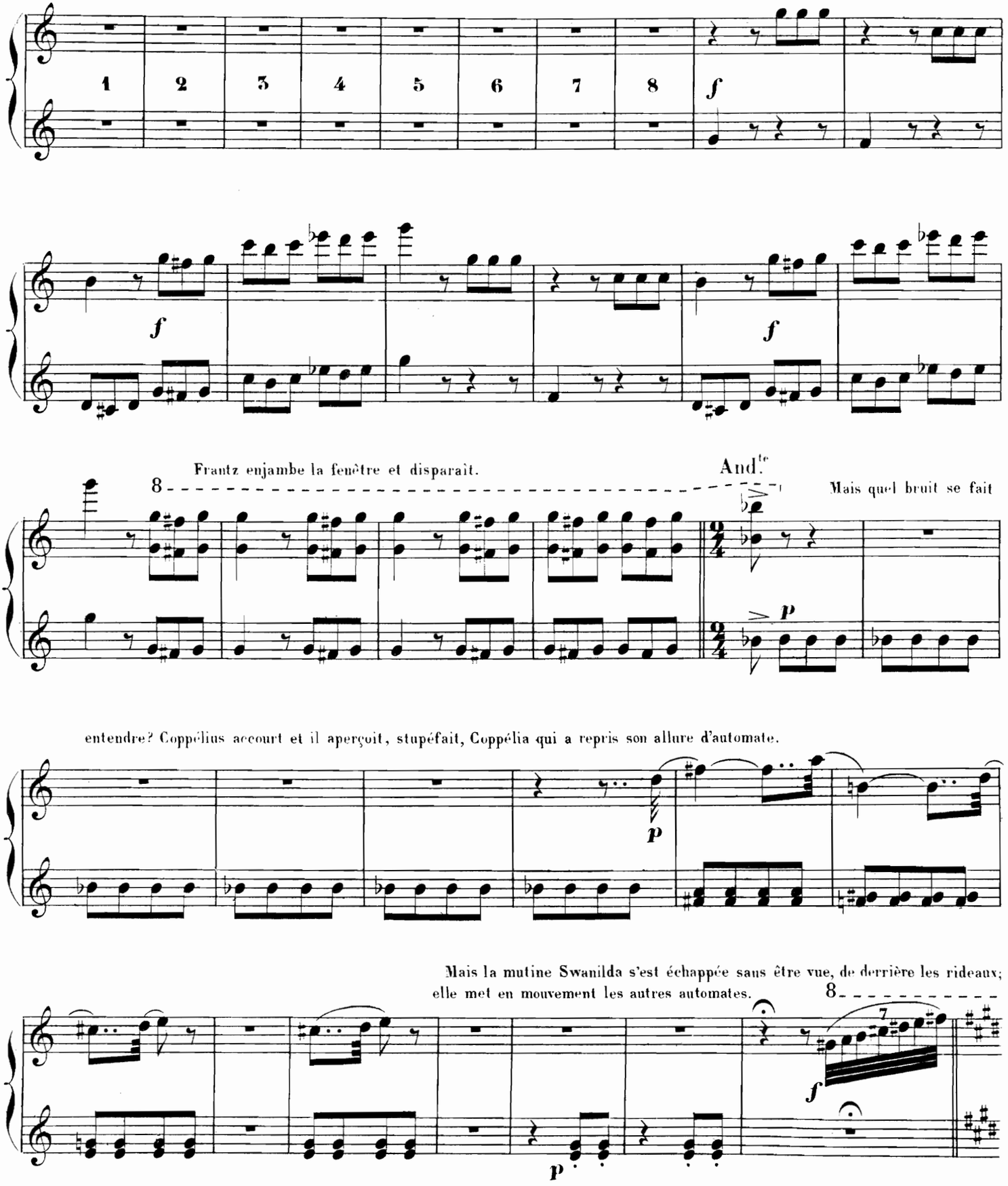


Andante.

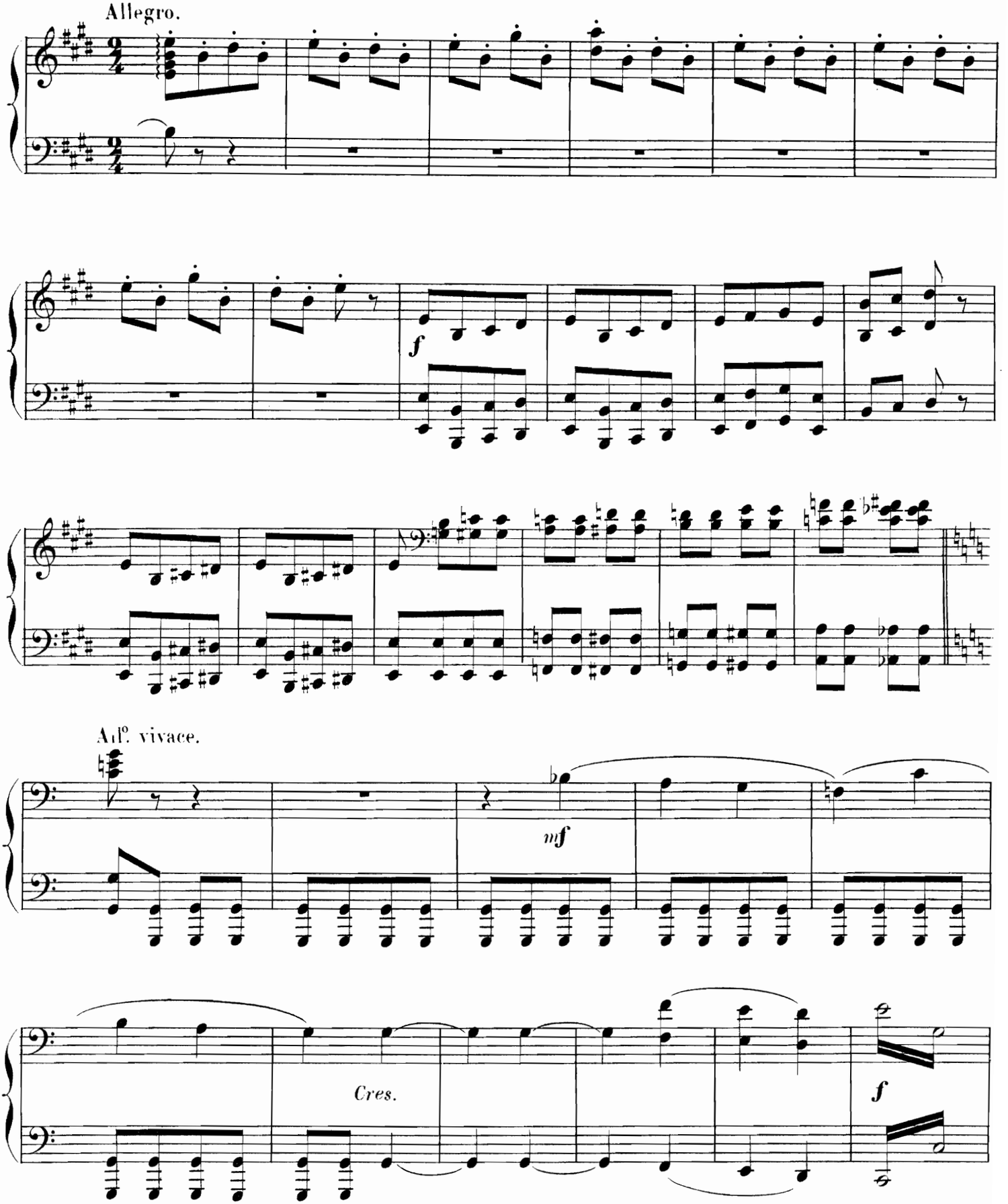




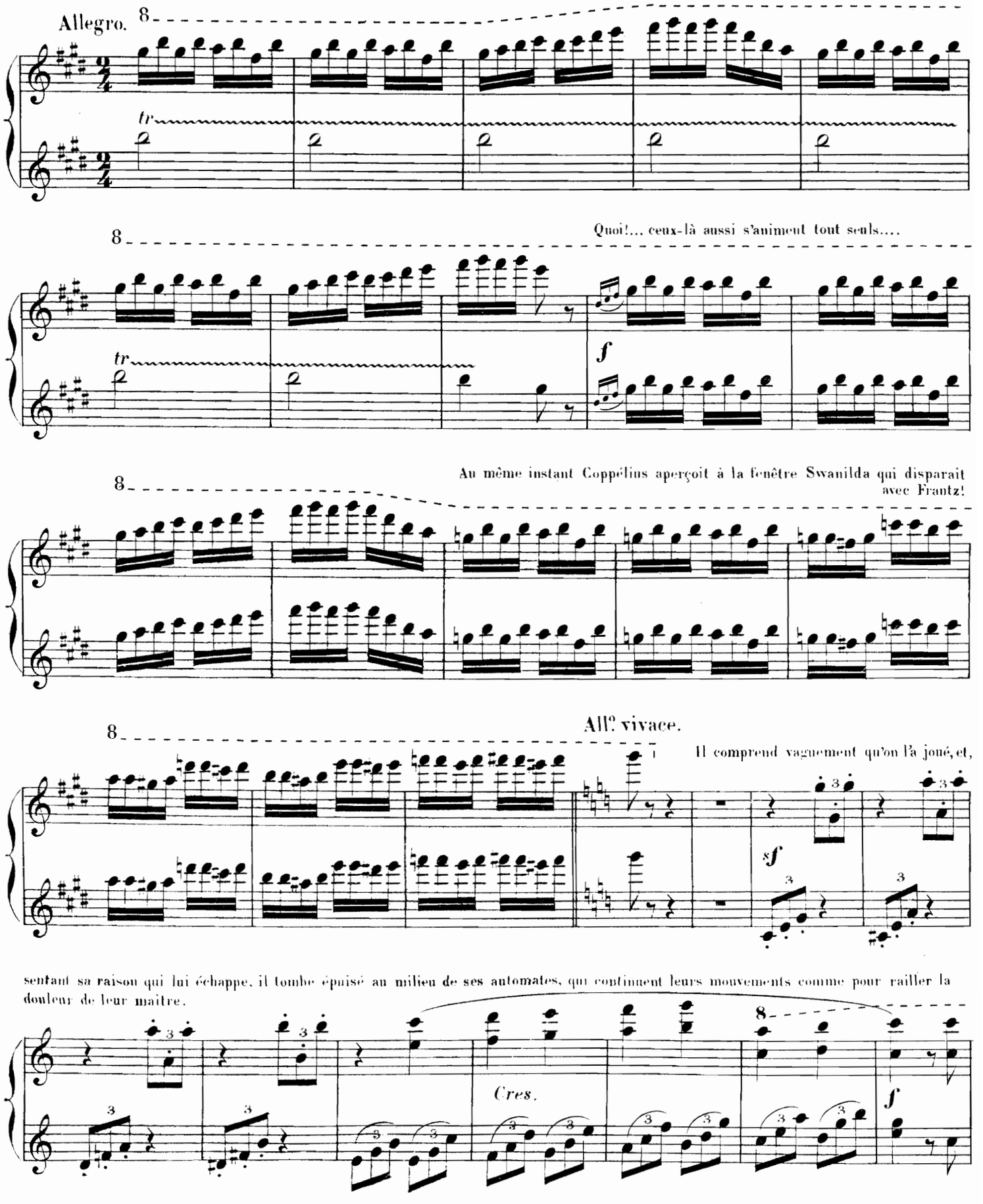
PRIMA.


1 2 3 4 5 6 7 8
f
f
f
Frantz enjambe la fenêtre et disparaît.
8
And.te
Mais quel bruit se fait
p
entendre? Coppélius accourt et il aperçoit, stupéfait, Coppélia qui a repris son allure d'automate.
p
Mais la mutine Swanilda s'est échappée sans être vue, de derrière les rideaux;
elle met en mouvement les autres automates.
8
f
p

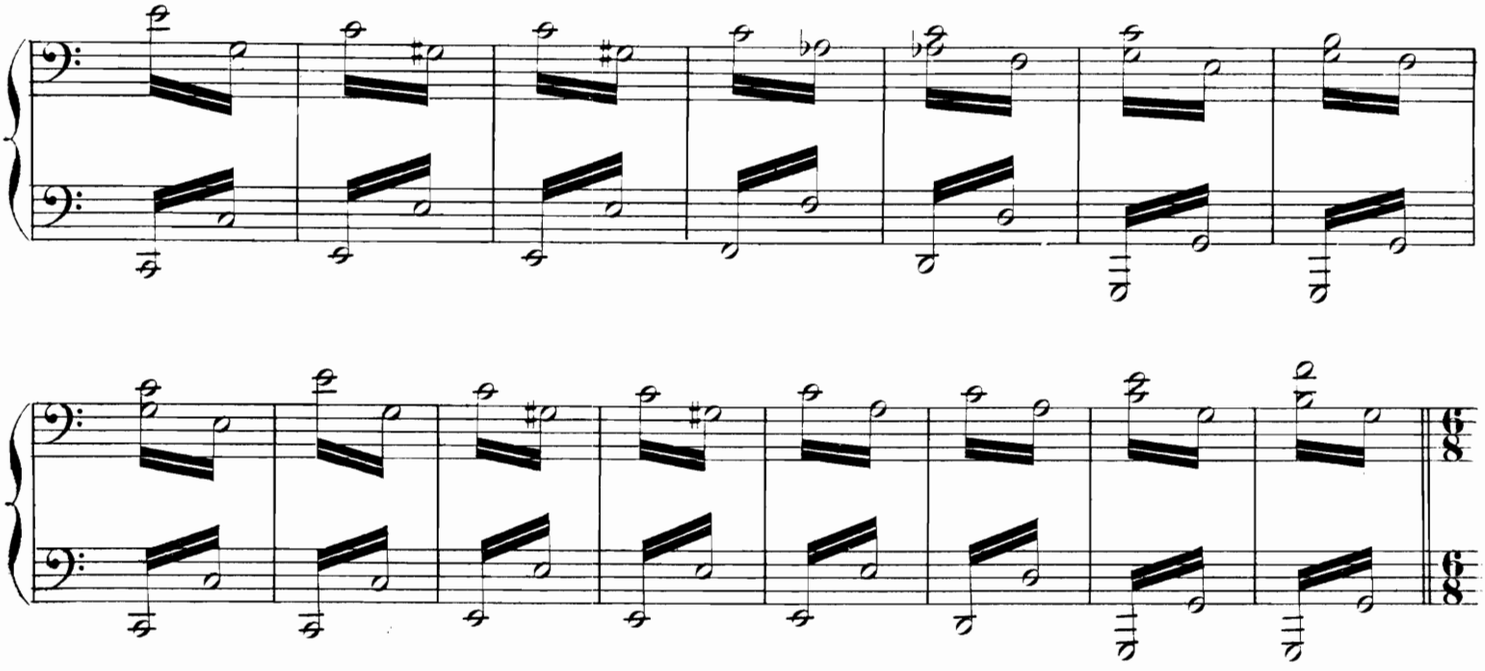
SECONDA.



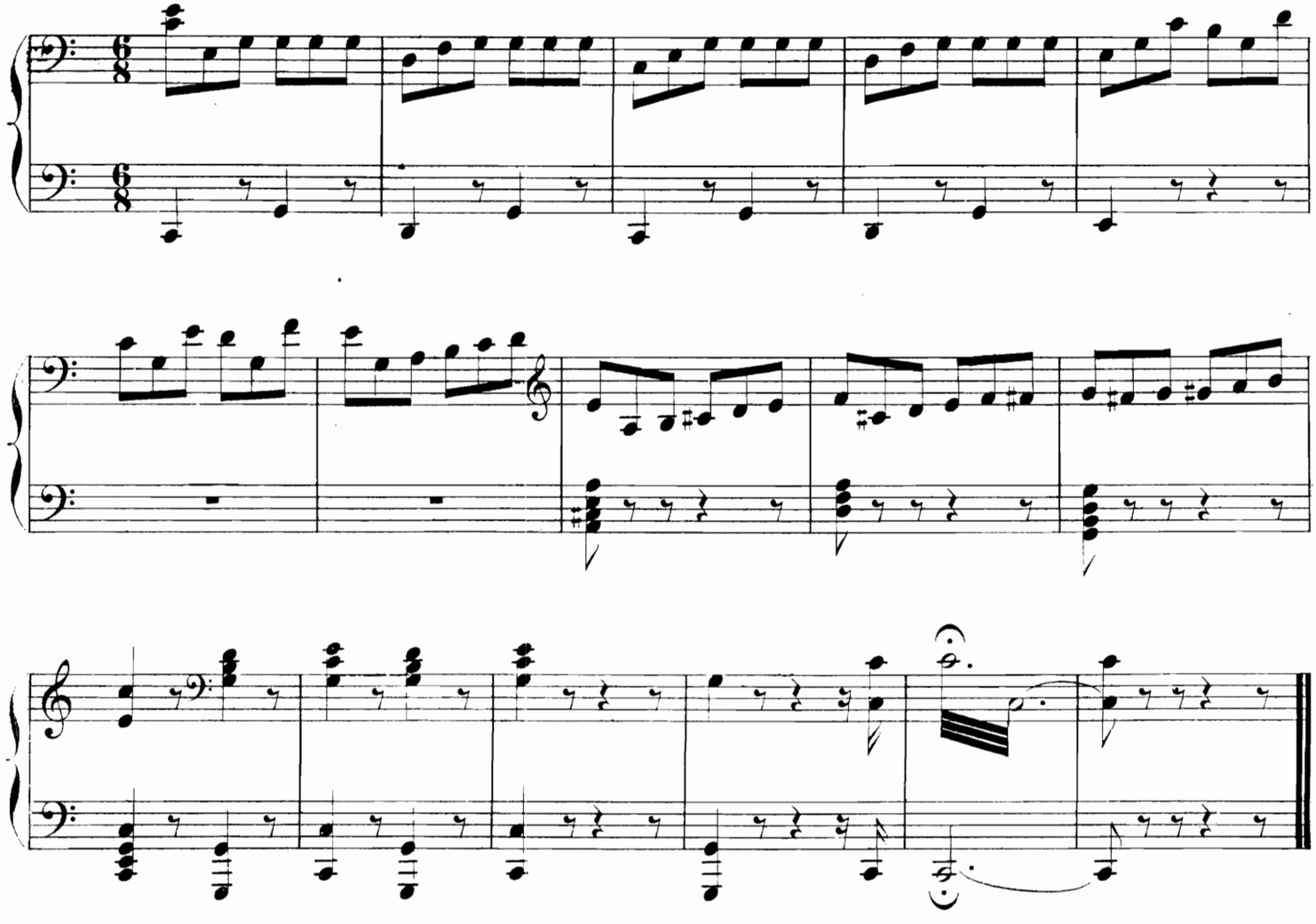
PRIMA.


Allegro.
8
tr
Quoi!... ceux-là aussi s'aiment tout seuls....
f
Au même instant Coppélius aperçoit à la fenêtre Swanilda qui disparait avec Frantz!
All.o vivace.
Il comprend vaguement qu'on l'a joué, et,
sf
sentant sa raison qui lui échappe, il tombe épuisé au milieu de ses automates, qui continuent leurs mouvements comme pour railler la douleur de leur maître.
Cres.
f

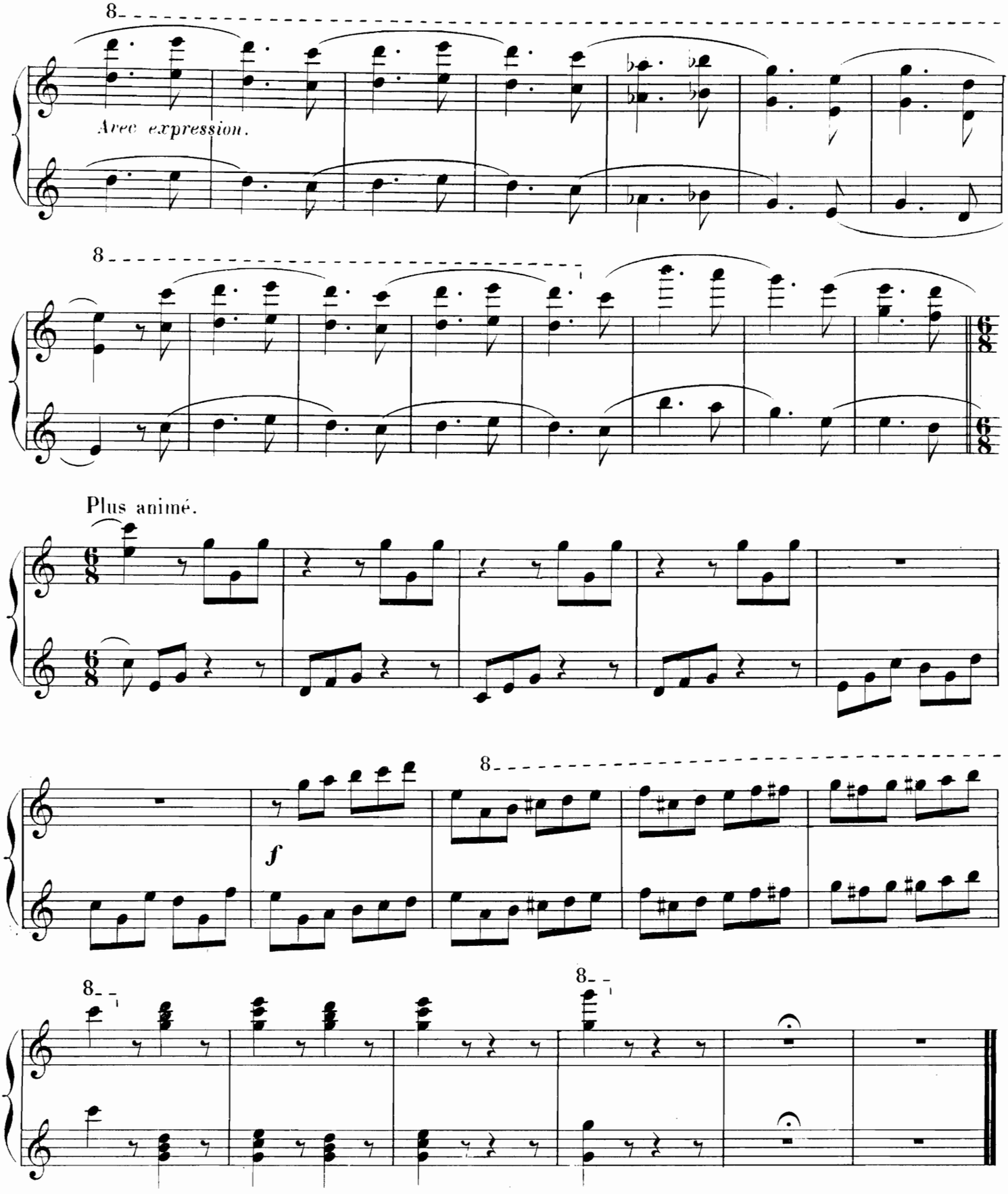
SECONDA.



Plus animé.



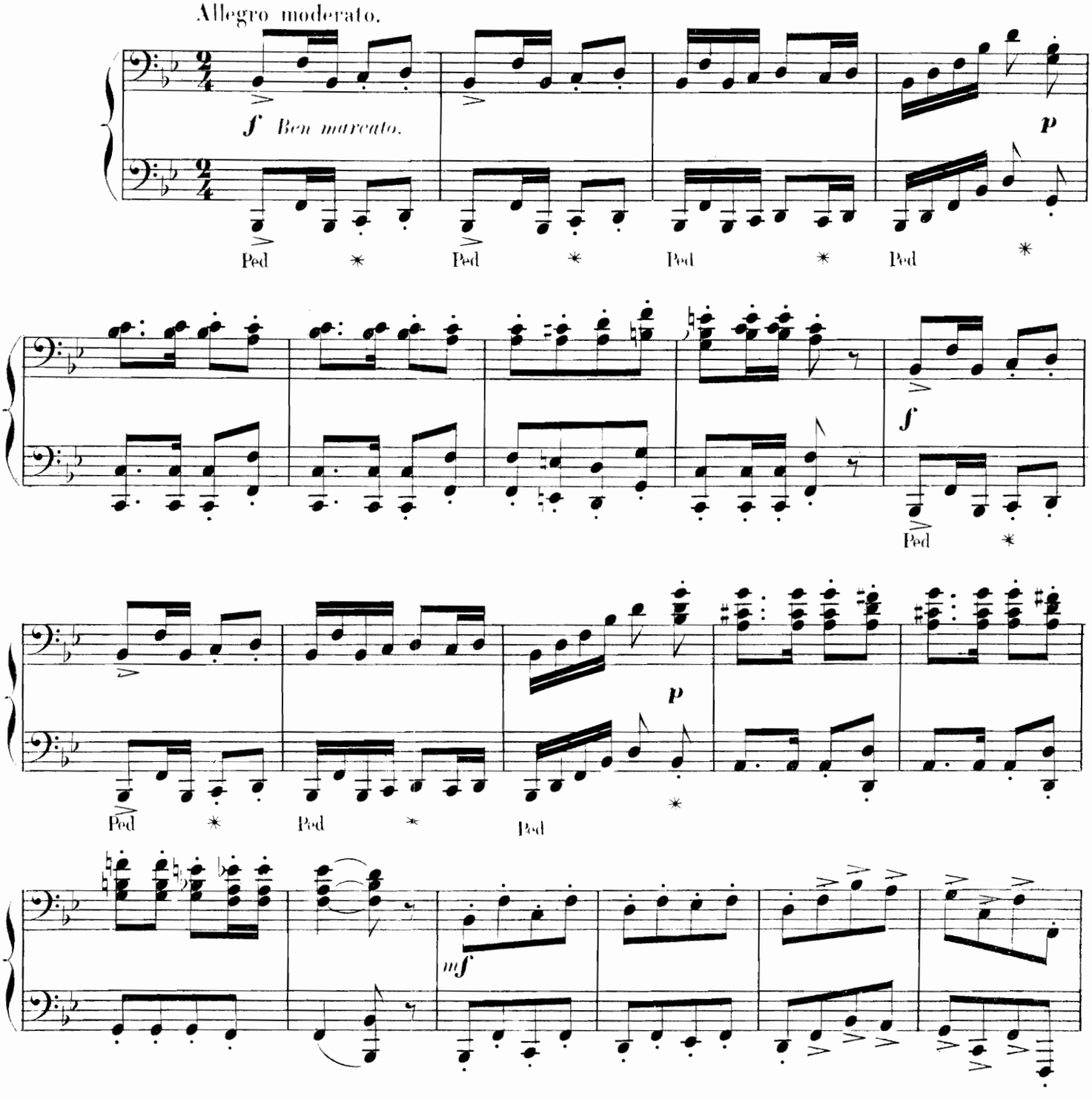
PRIMA.



N° 12.

MARCHE DE LA CLOCHE.

SECONDA.

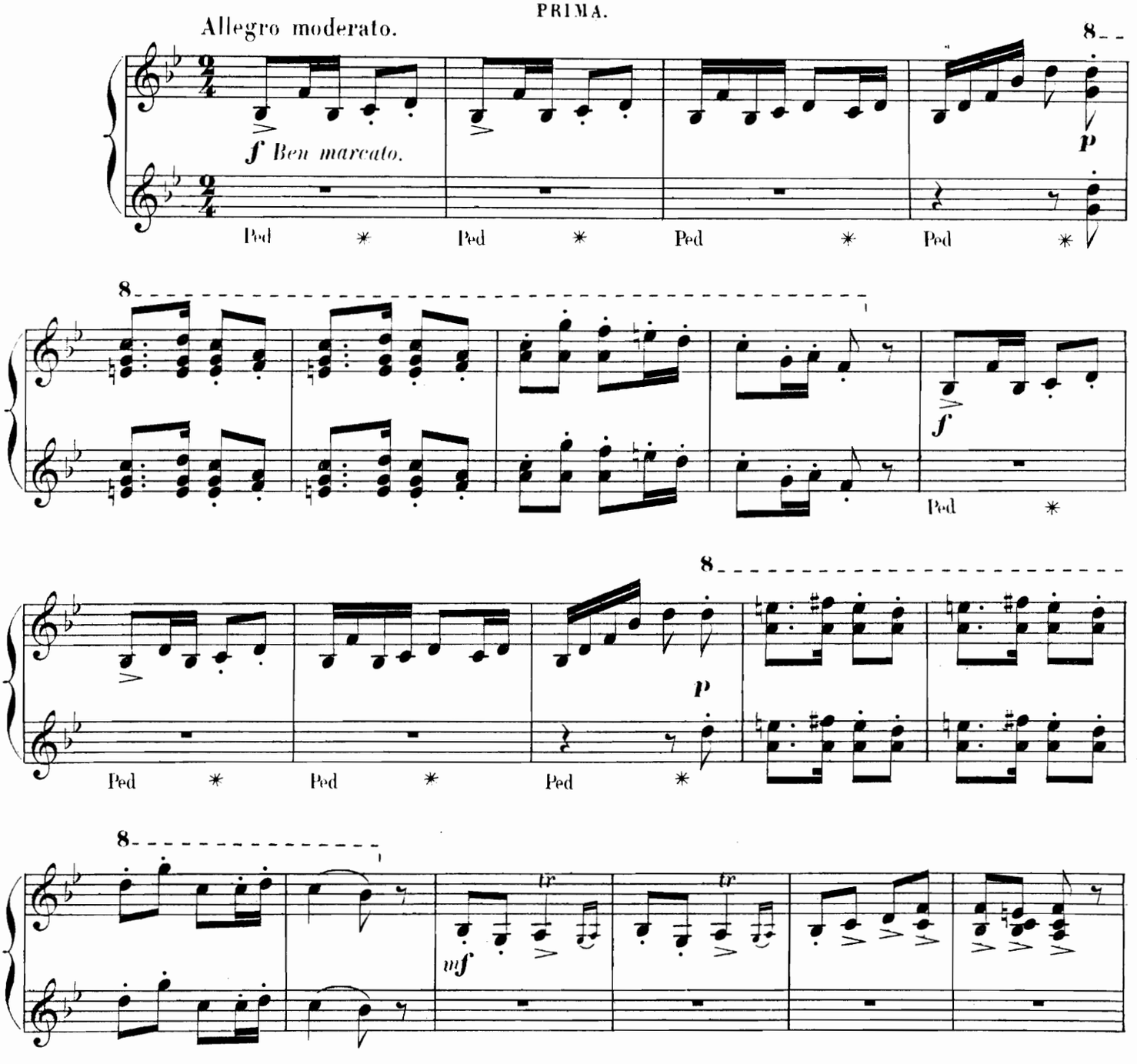


N° 12.

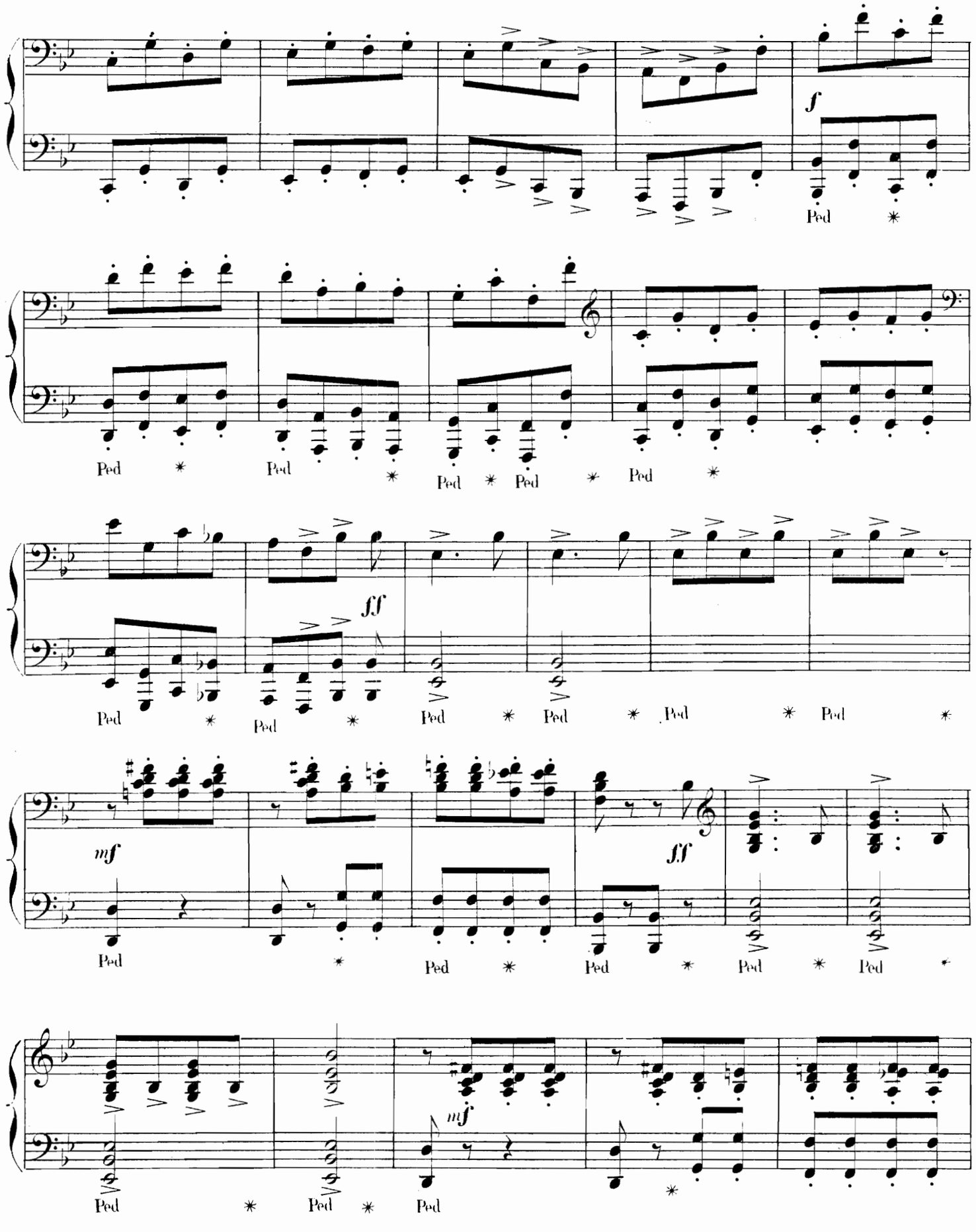
MARCHE DE LA CLOCHE.

Une pelouse ombragée de grands arbres devant le château seigneurial. Au fond, à des mâts ornés de banderolles et de bannières, est suspendue la cloche, présent du seigneur. Devant la cloche vient de s'arrêter un char allégorique.

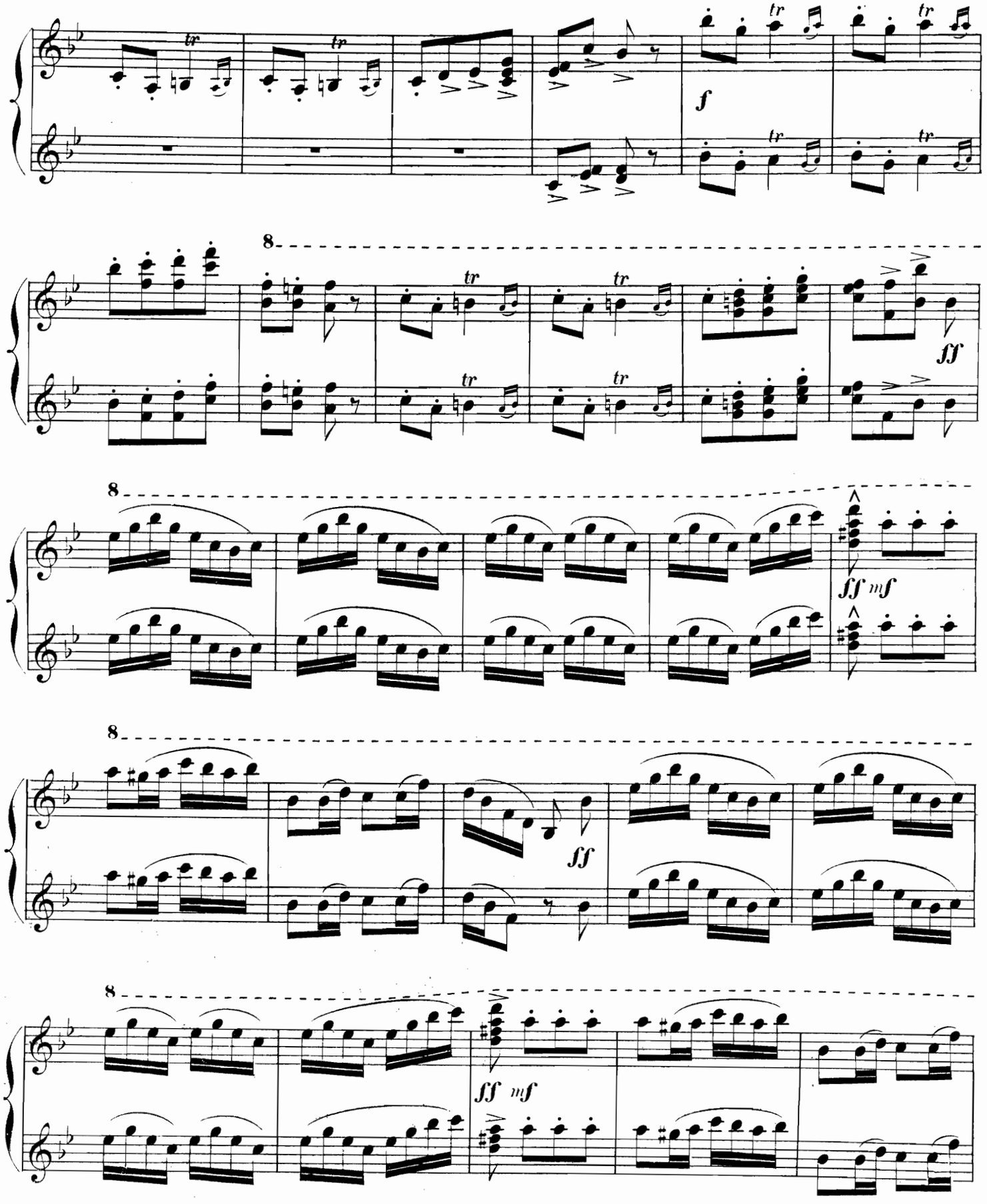
PRIMA.



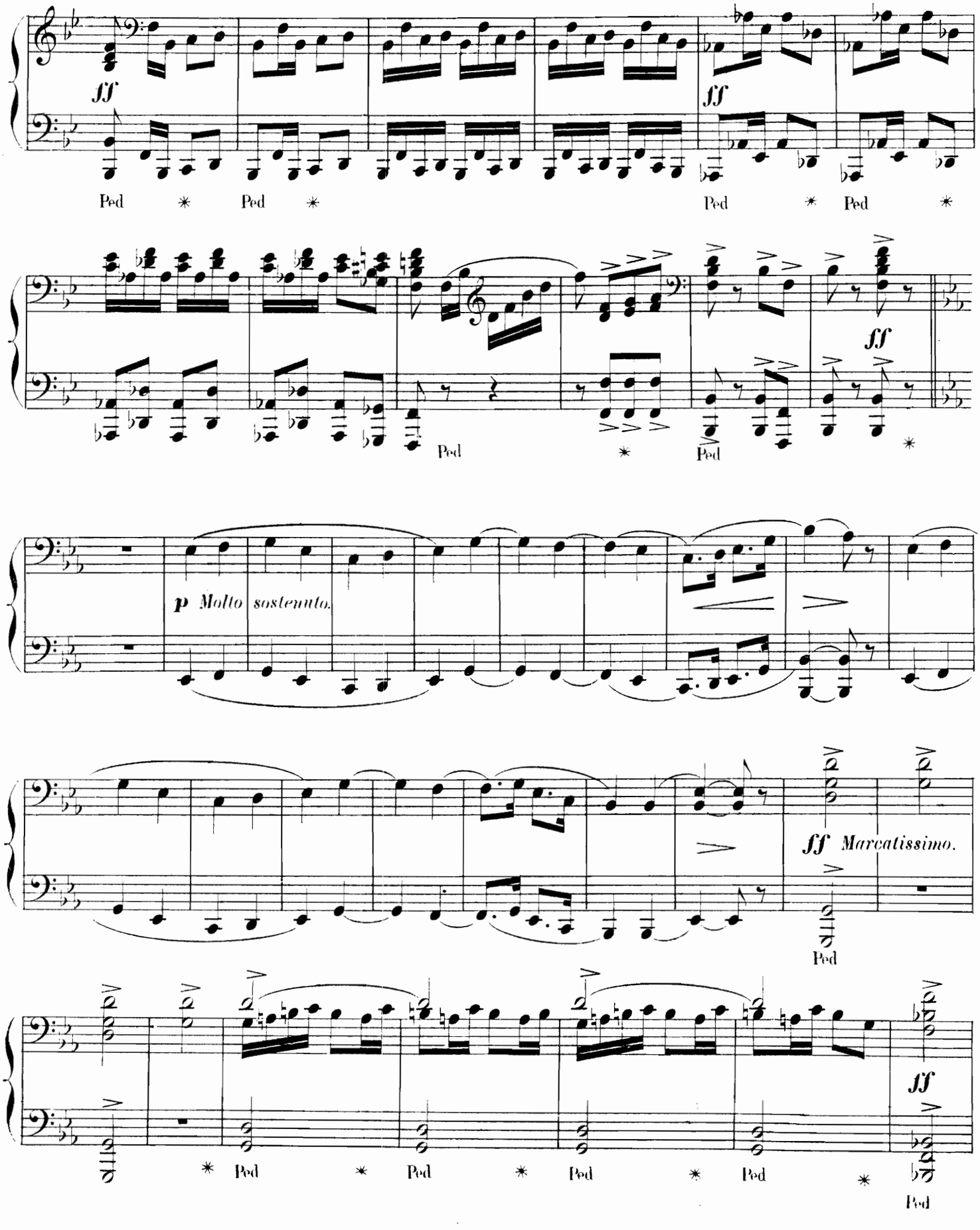
SECONDA.



PRIMA.

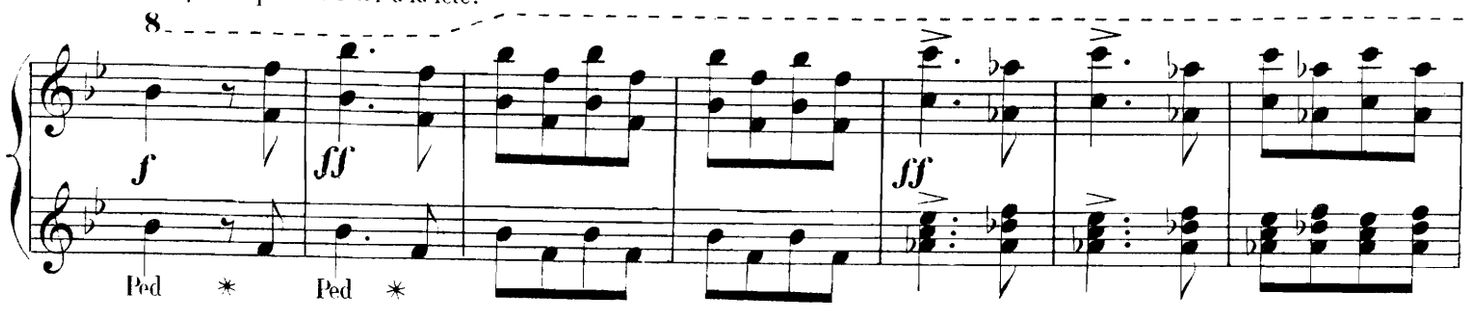


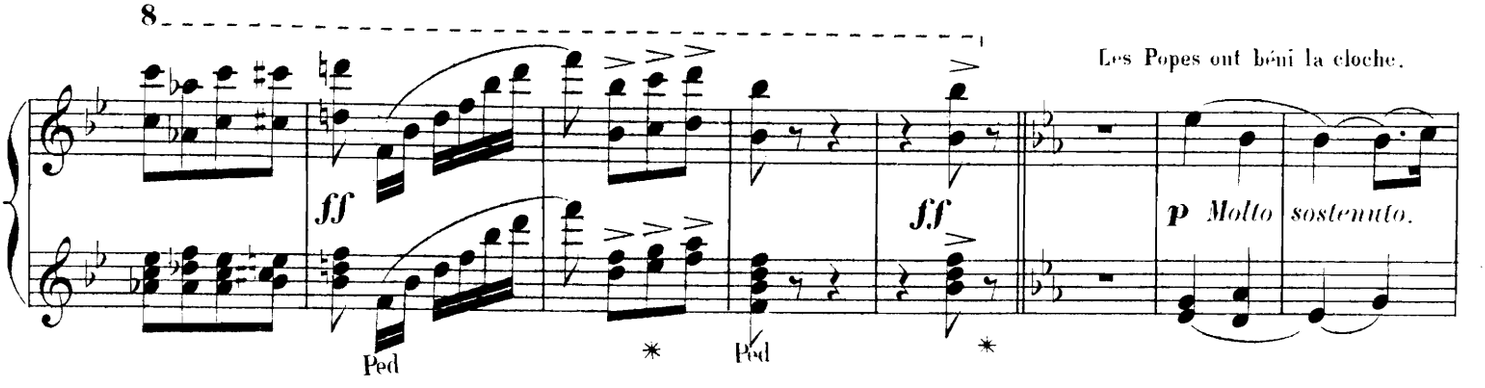
SECONDA.



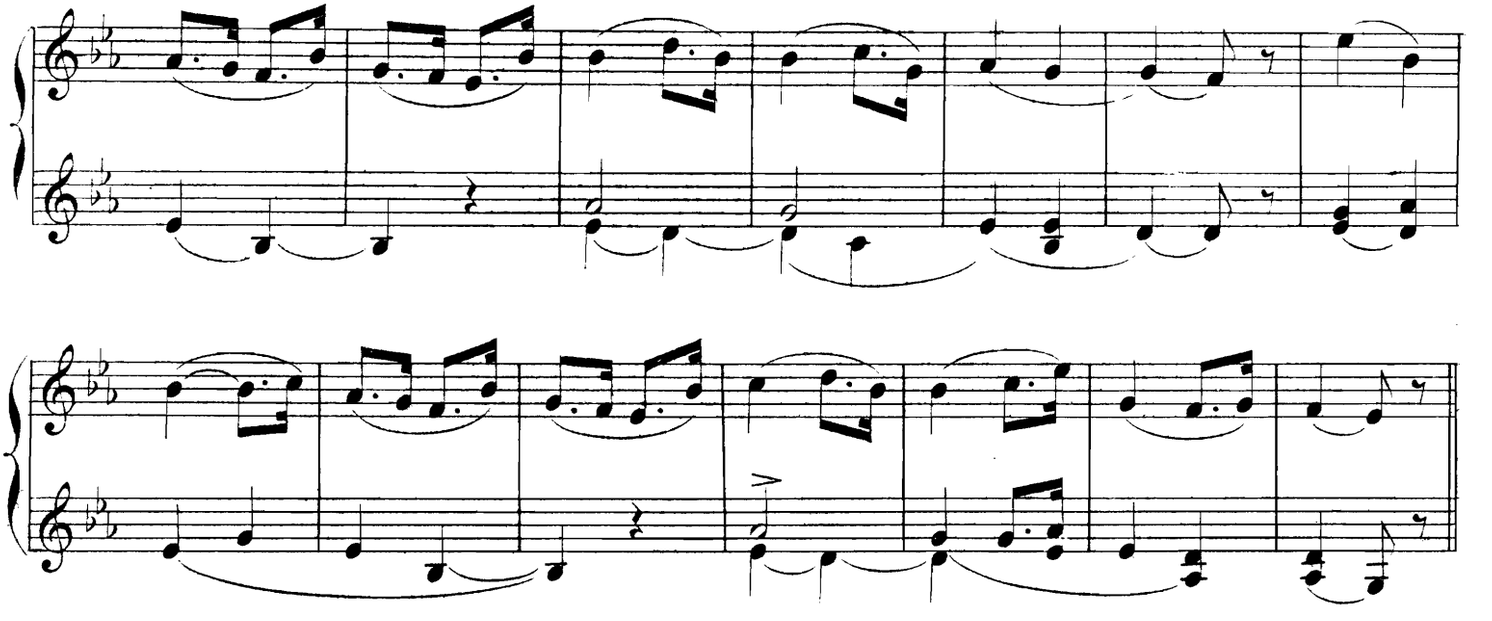
PRIMA.

La foule se presse pour assister à la fête.

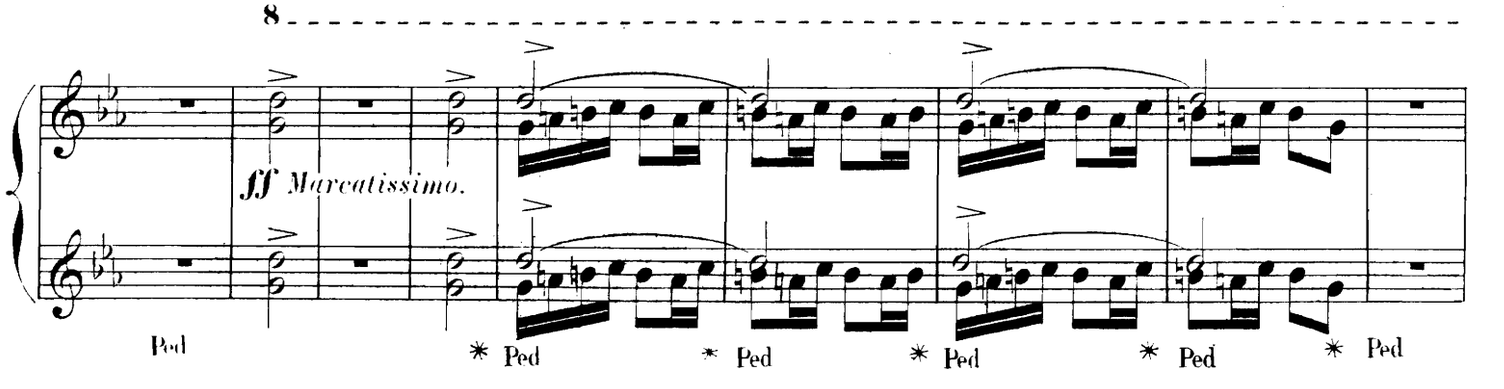




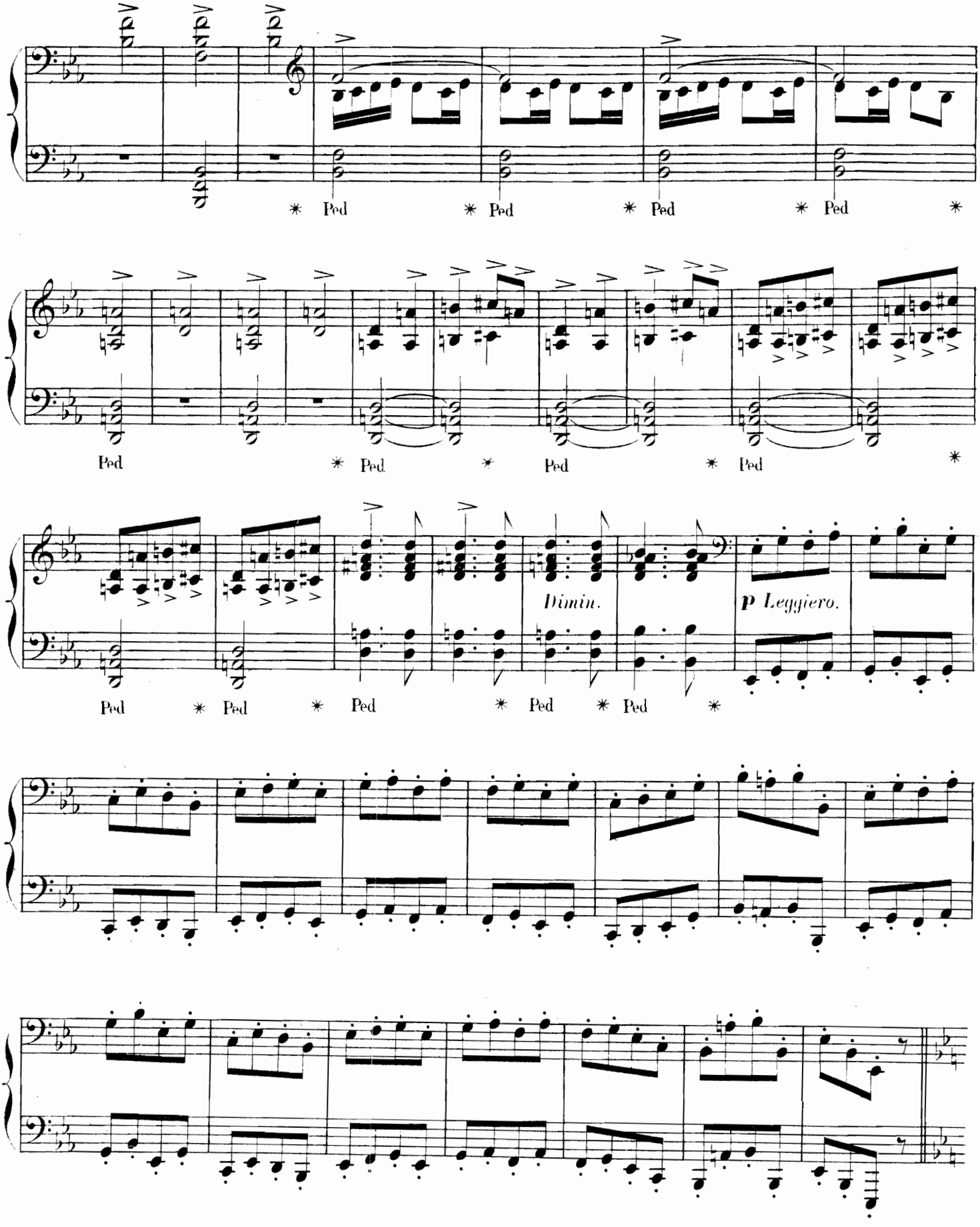
Ils présentent au seigneur les couples de fiancés qui vont être dotés et unis dans ce jour de fête



Frantz, désabusé, ne songe plus à cette mystérieuse jeune fille qu'il apercevait à la fenêtre de Coppélius. Il sait de quelle illusion il a été le jouet. Swanilda lui pardonne, et lui donnant la main, s'avance avec lui vers le seigneur.



SECONDA.



Le vieux Coppélius accourt. Il vient demander justice.— On a tout brisé, tout bouleversé dans sa demeure; des chefs-d'œuvre pé-

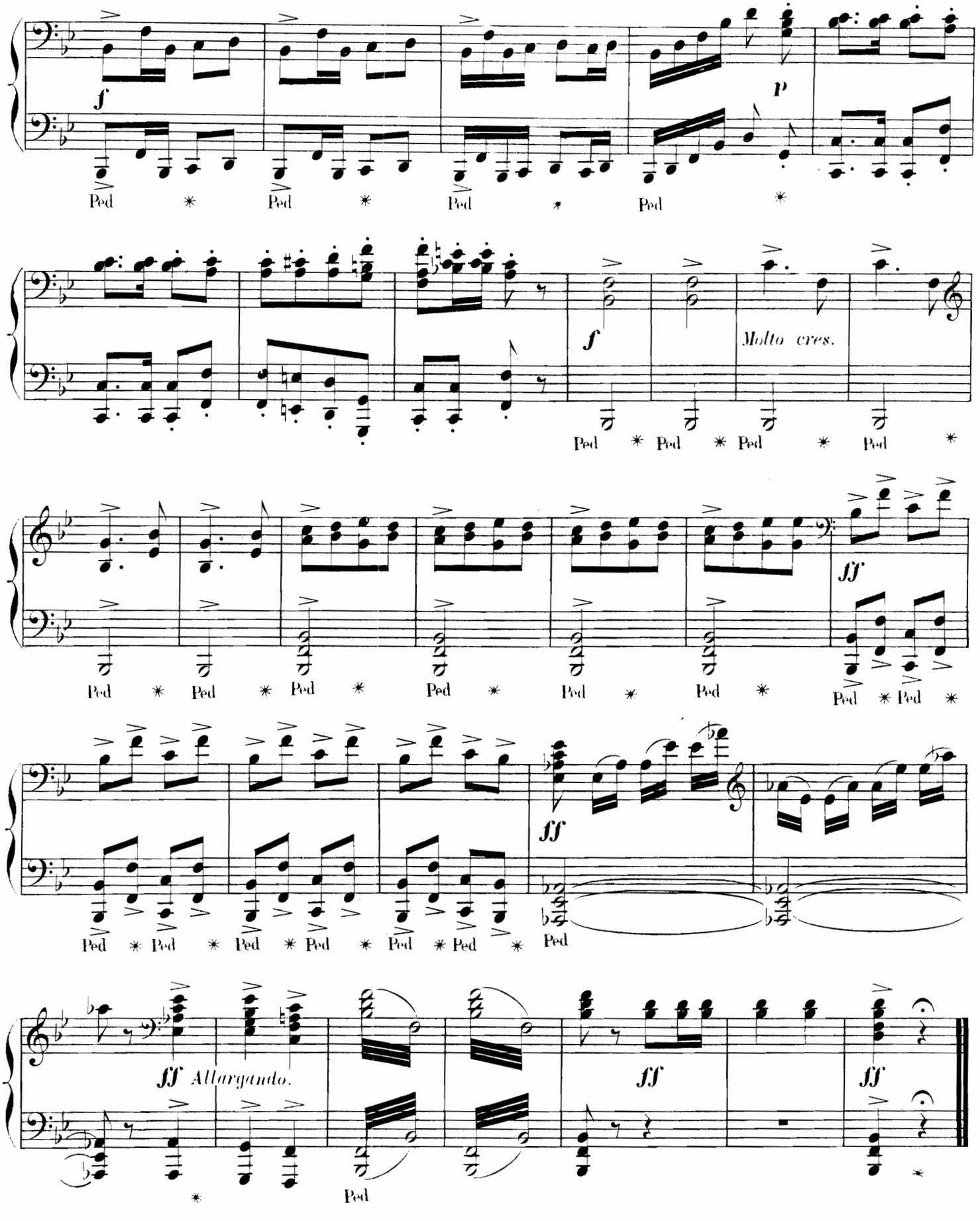
-niblement conçus, patiemment achevés ont été détruits.... Qui réparera le dommage?

Swanilda qui vient de recevoir sa dot, l'offre à Coppélius.

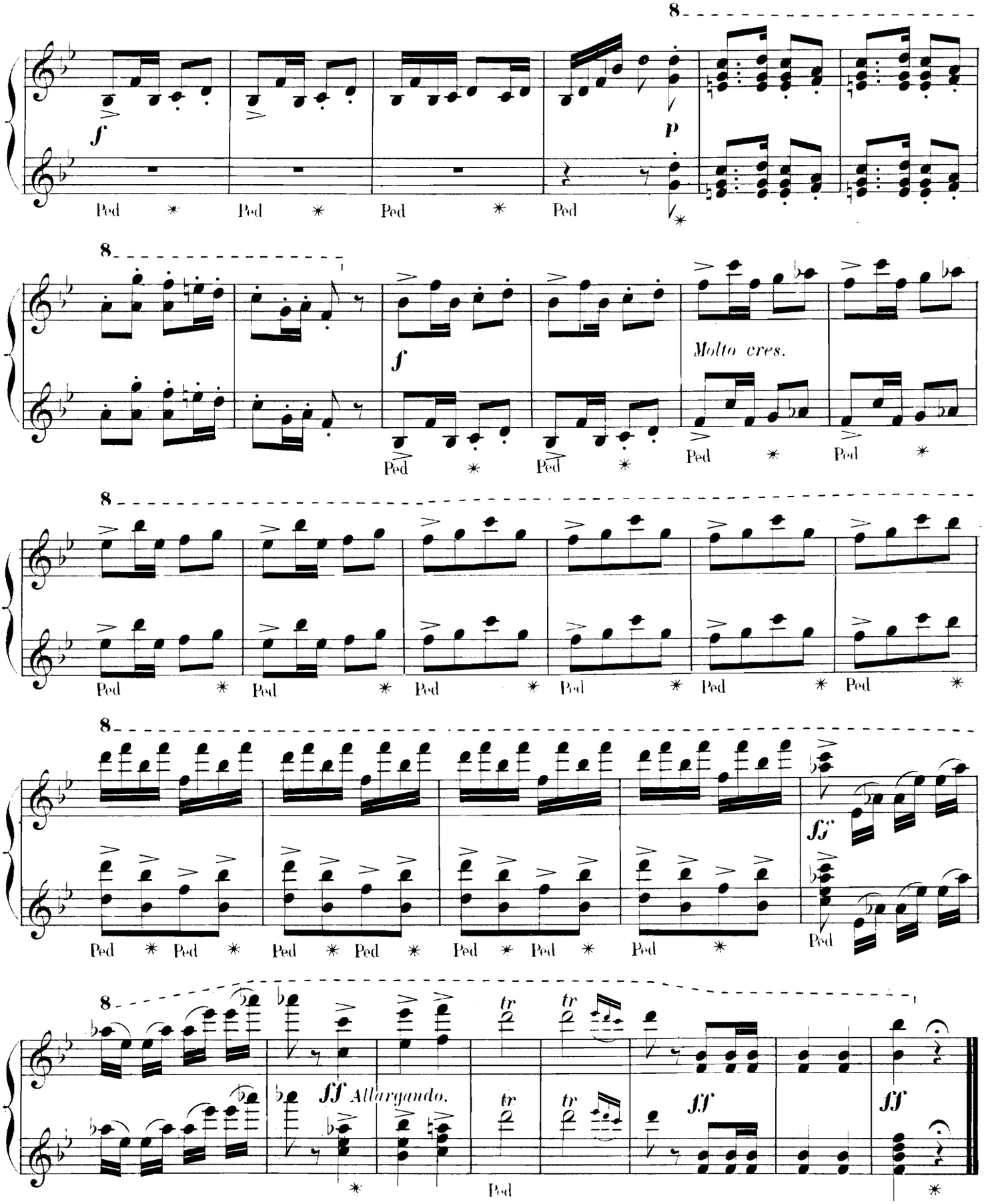
Mais le Seigneur arrête la jeune fille;

C'est lui qui se charge de donner satisfaction à Coppélius. Il lui jette sa bourse.

SECONDA.



PRIMA

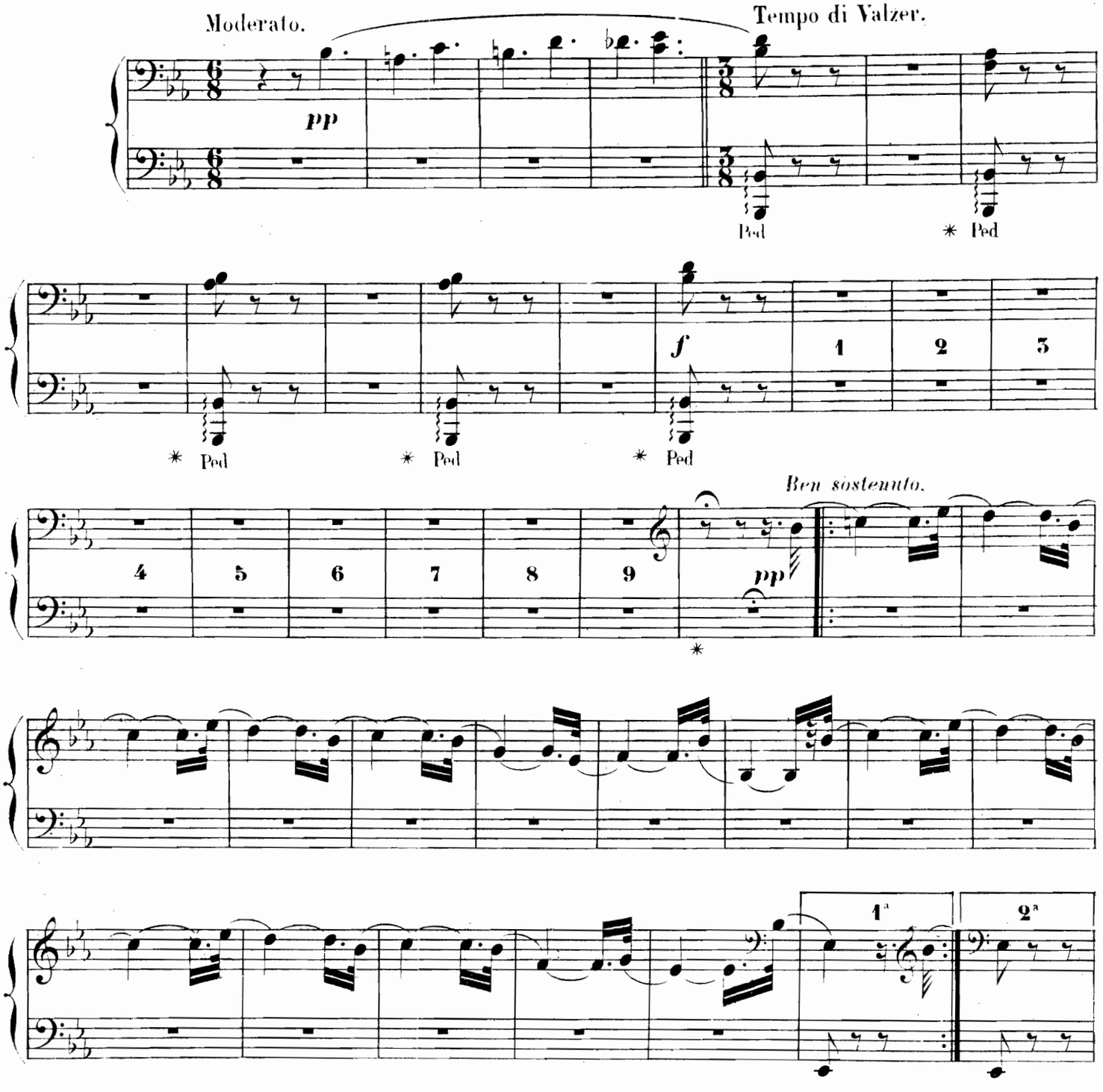


Le seigneur va prendre place sur une estrade qui lui est réservée, et donne le signal de la fête.

Nº 13.

VALSE DES HEURES.

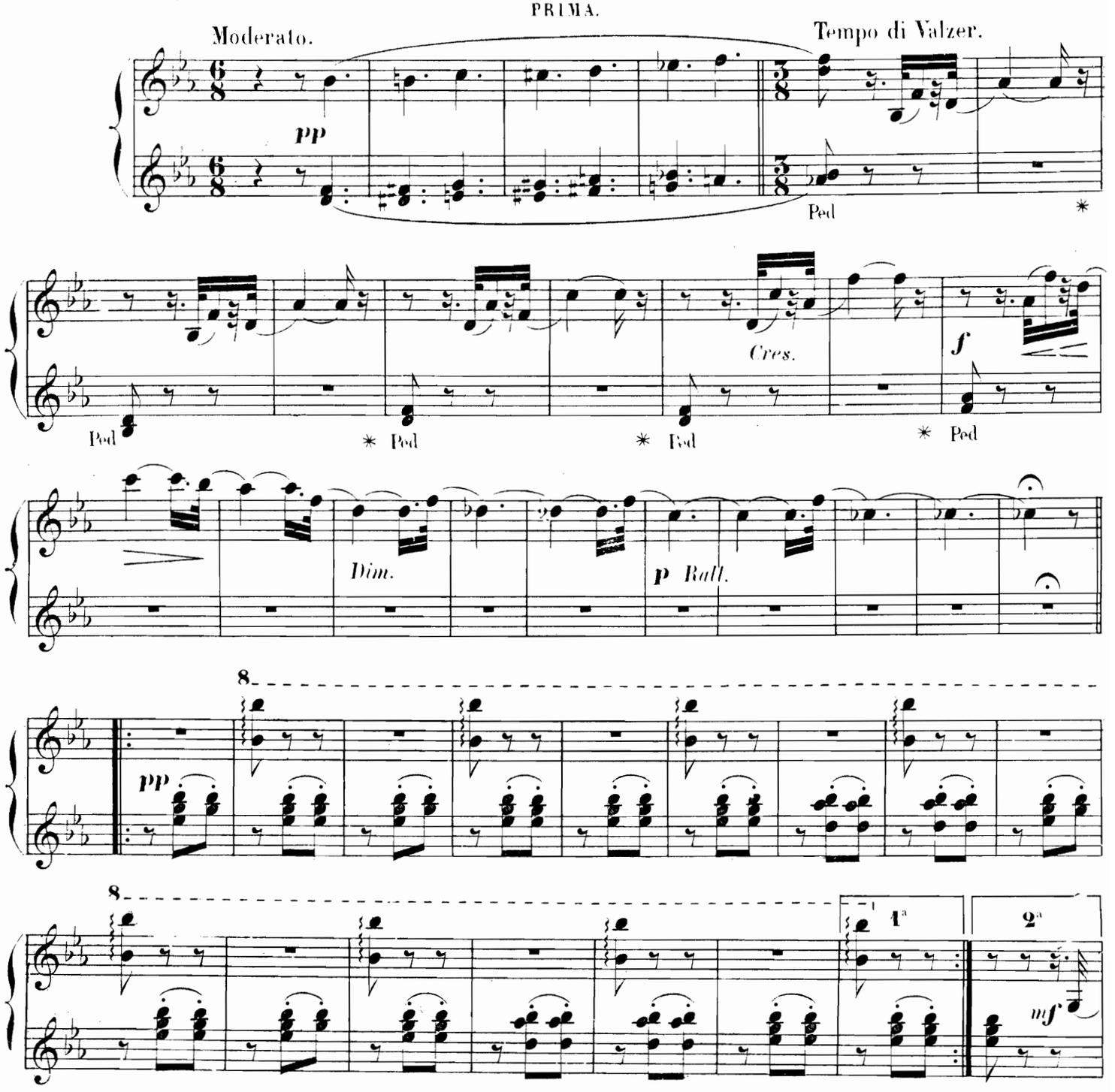
SECONDA.



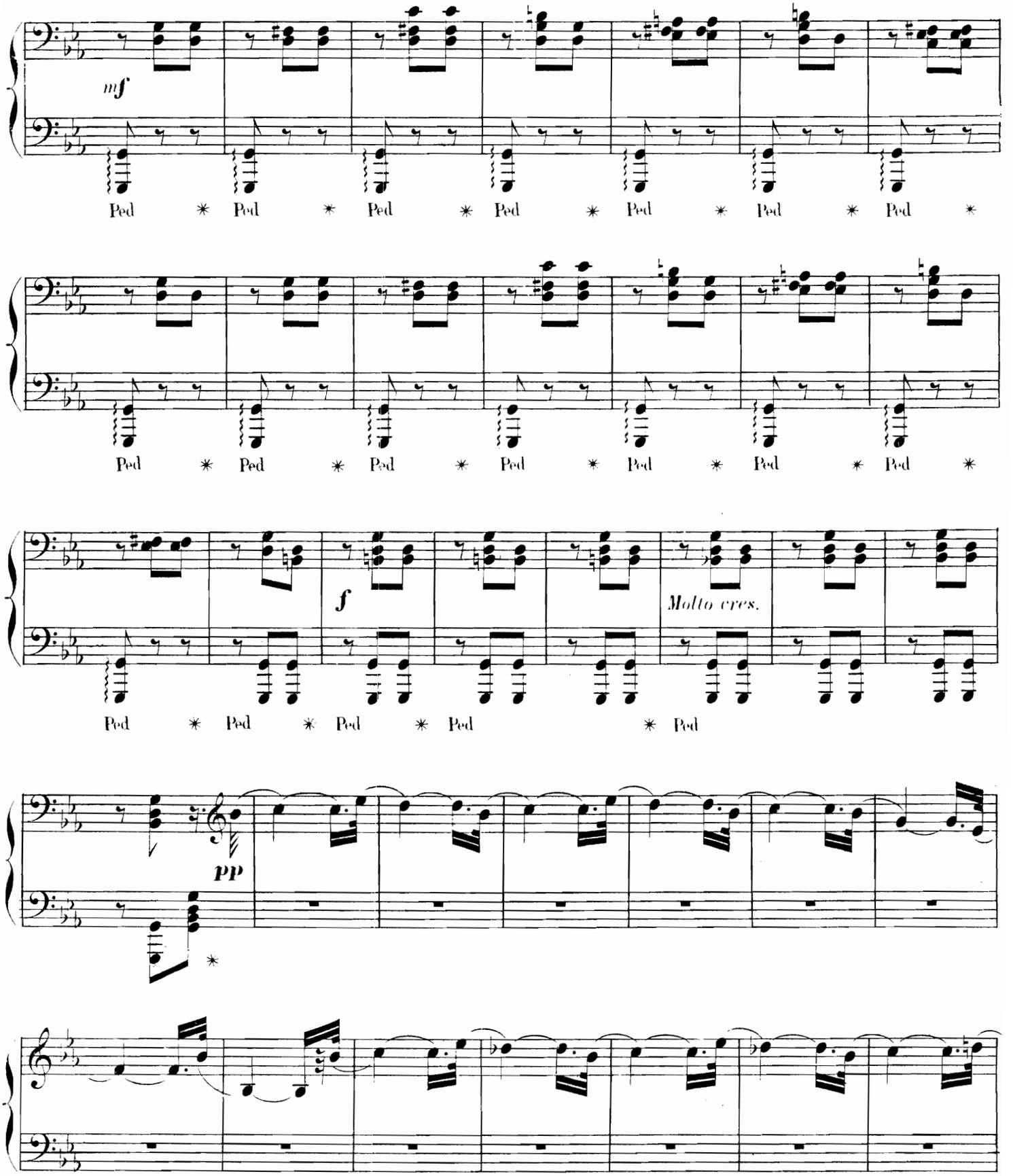
N° 13.

VALSE DES HEURES.

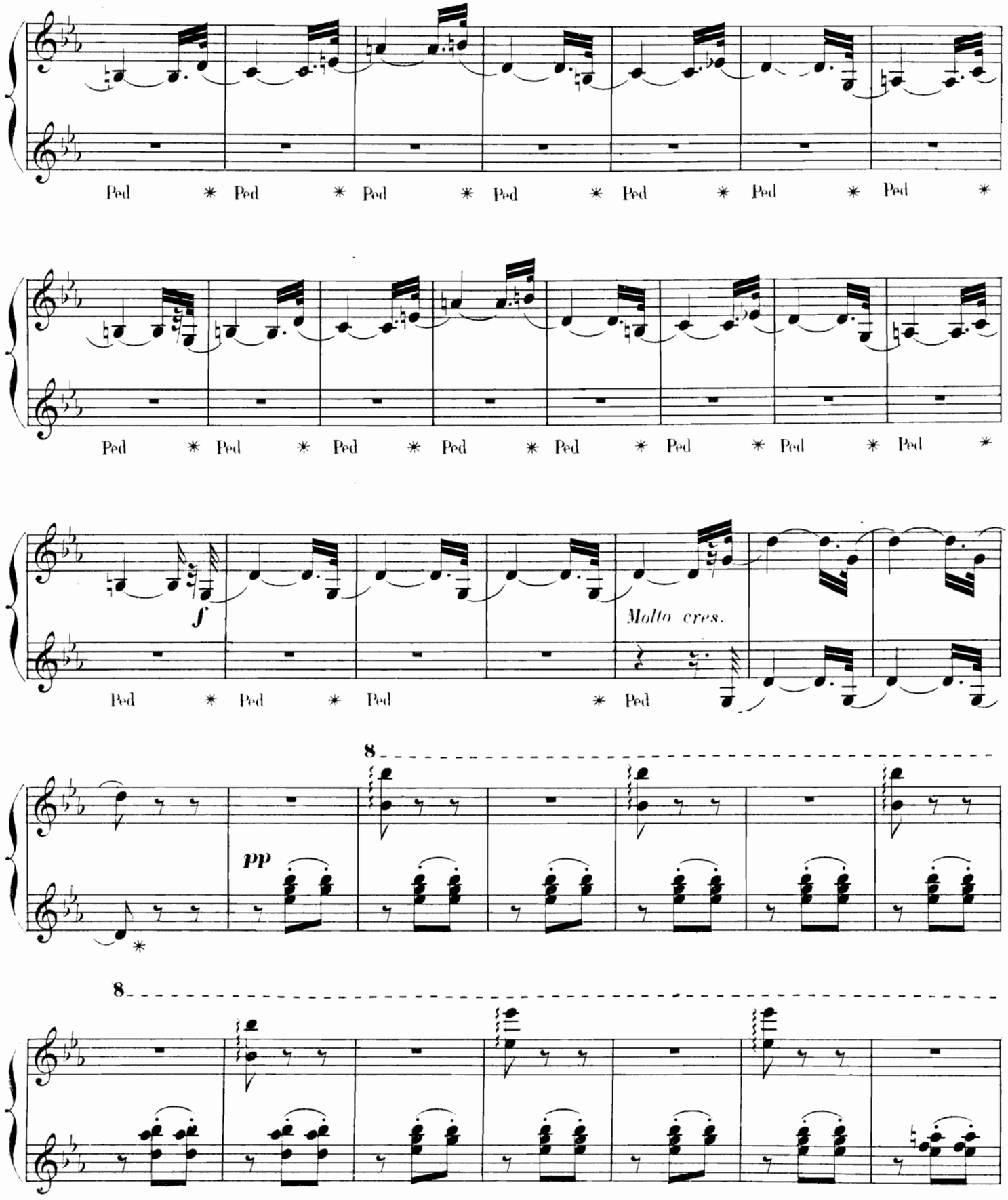
Le sonneur de la cloche descend du char. Il tient à la main le sablier du temps; il appelle les heures. — Les heures matinales répondent à son appel, précédant l'aurore.



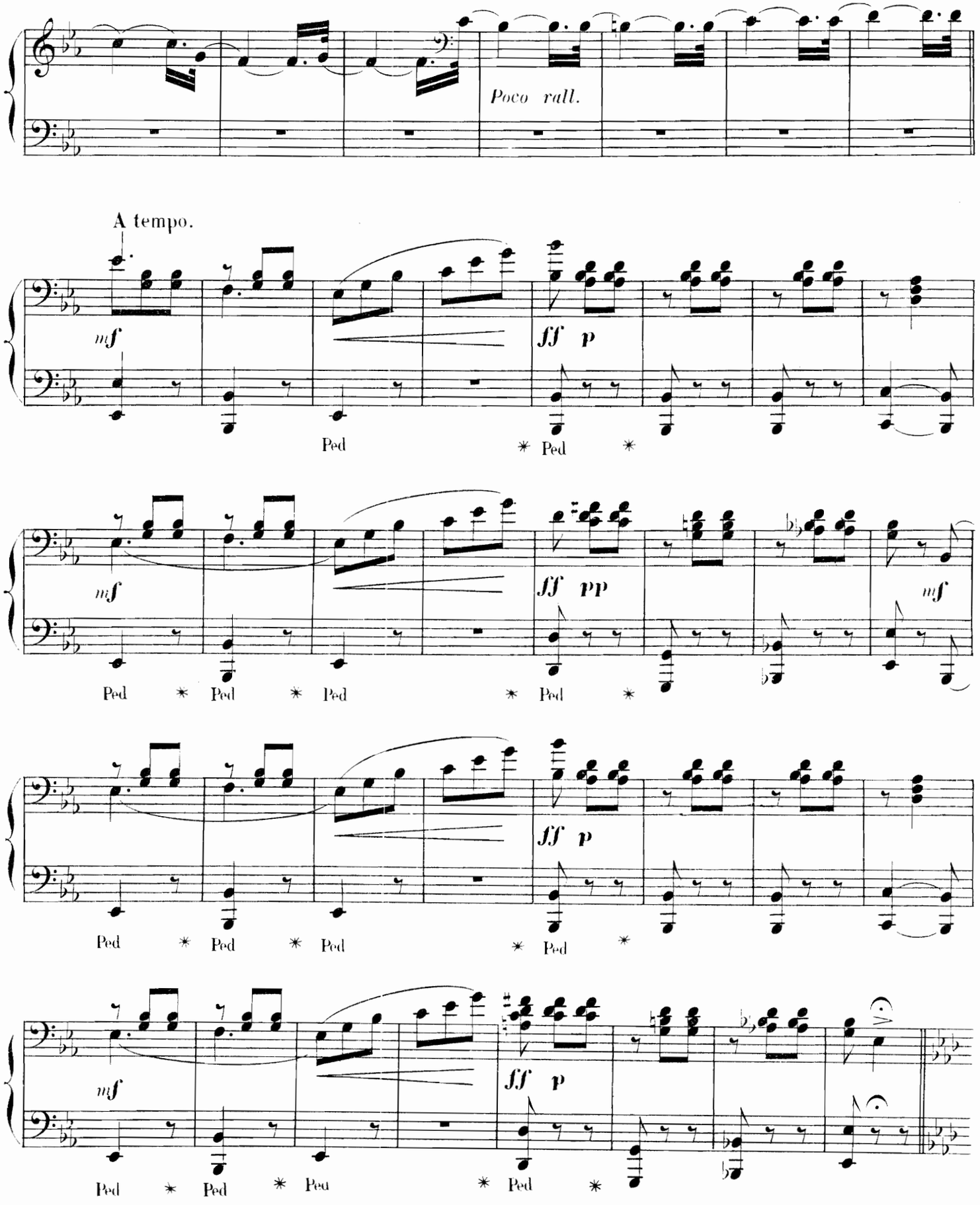
SECONDA.

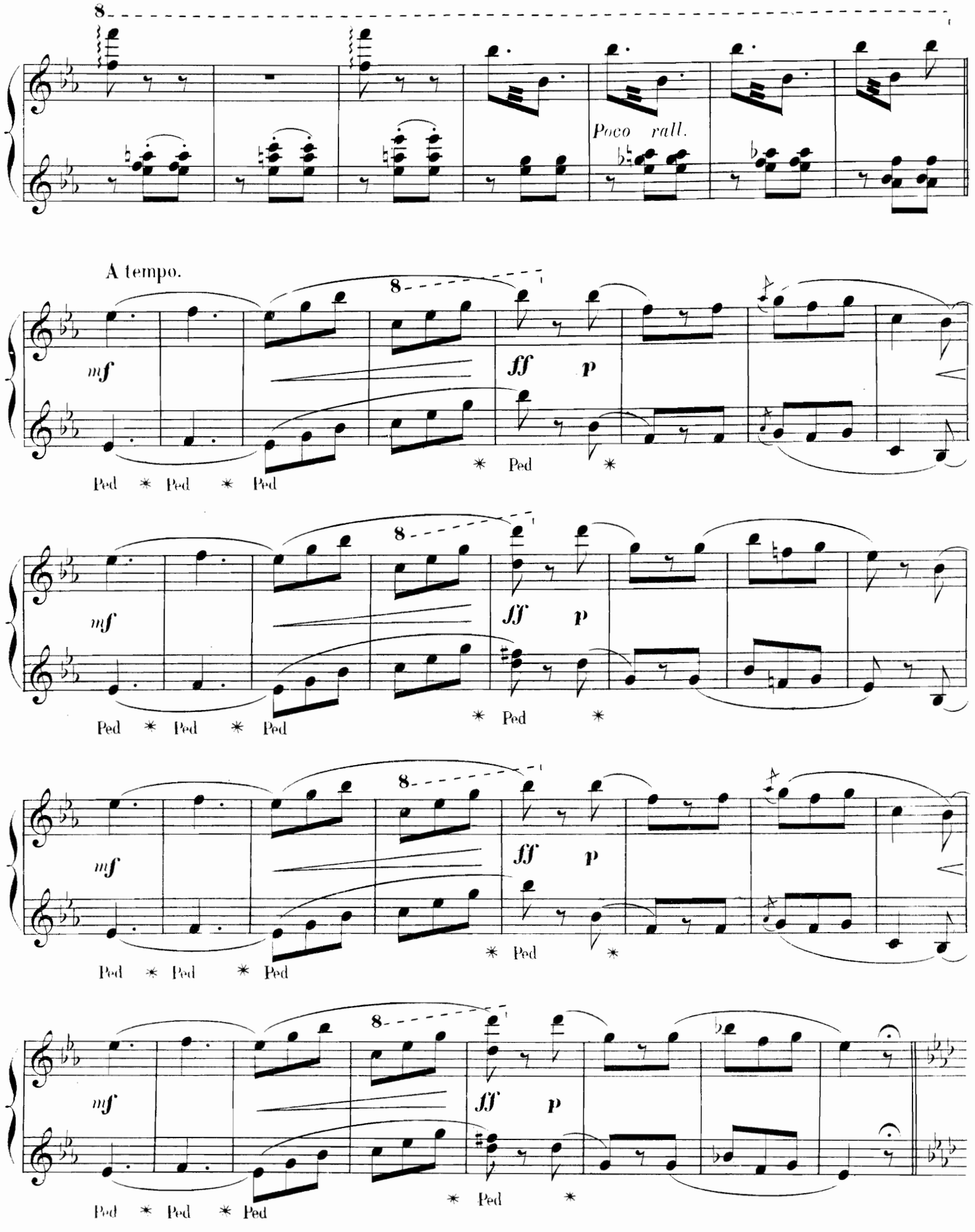

mf
Ped * Ped * Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped * Ped *
f
Molto cres.
Ped * Ped * Ped * Ped * Ped
pp

PRIMA.

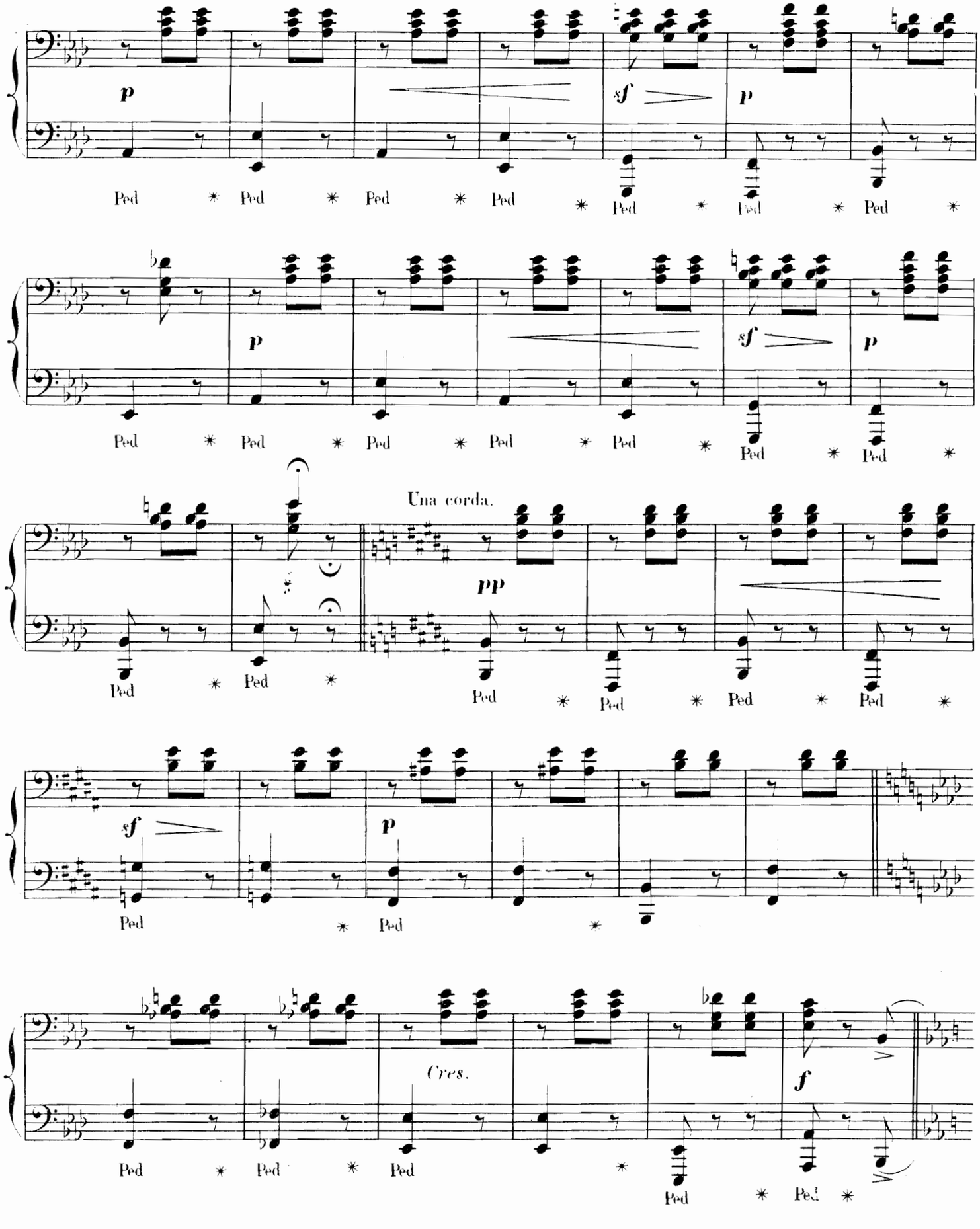

Ped * Ped * Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
f
Molto cres.
Ped * Ped * Ped * Ped
8
pp
8

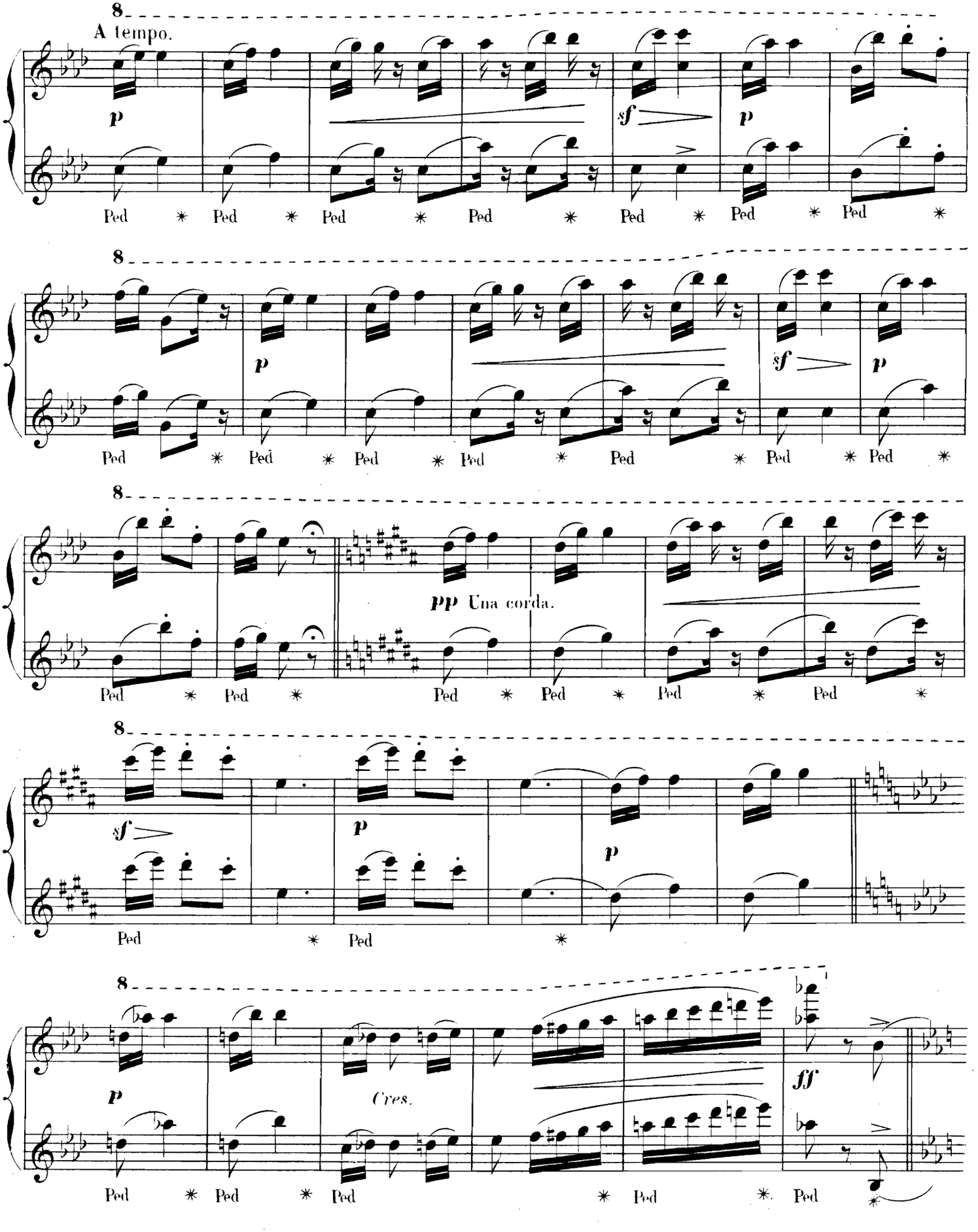
SECONDA.


Poco rall.
A tempo.
mf
ff p
Ped
* Ped *
mf
ff pp
mf
Ped * Ped * Ped * Ped *
ff p
Ped * Ped * Ped * Ped *
mf
ff p
Ped * Ped * Ped * Ped *

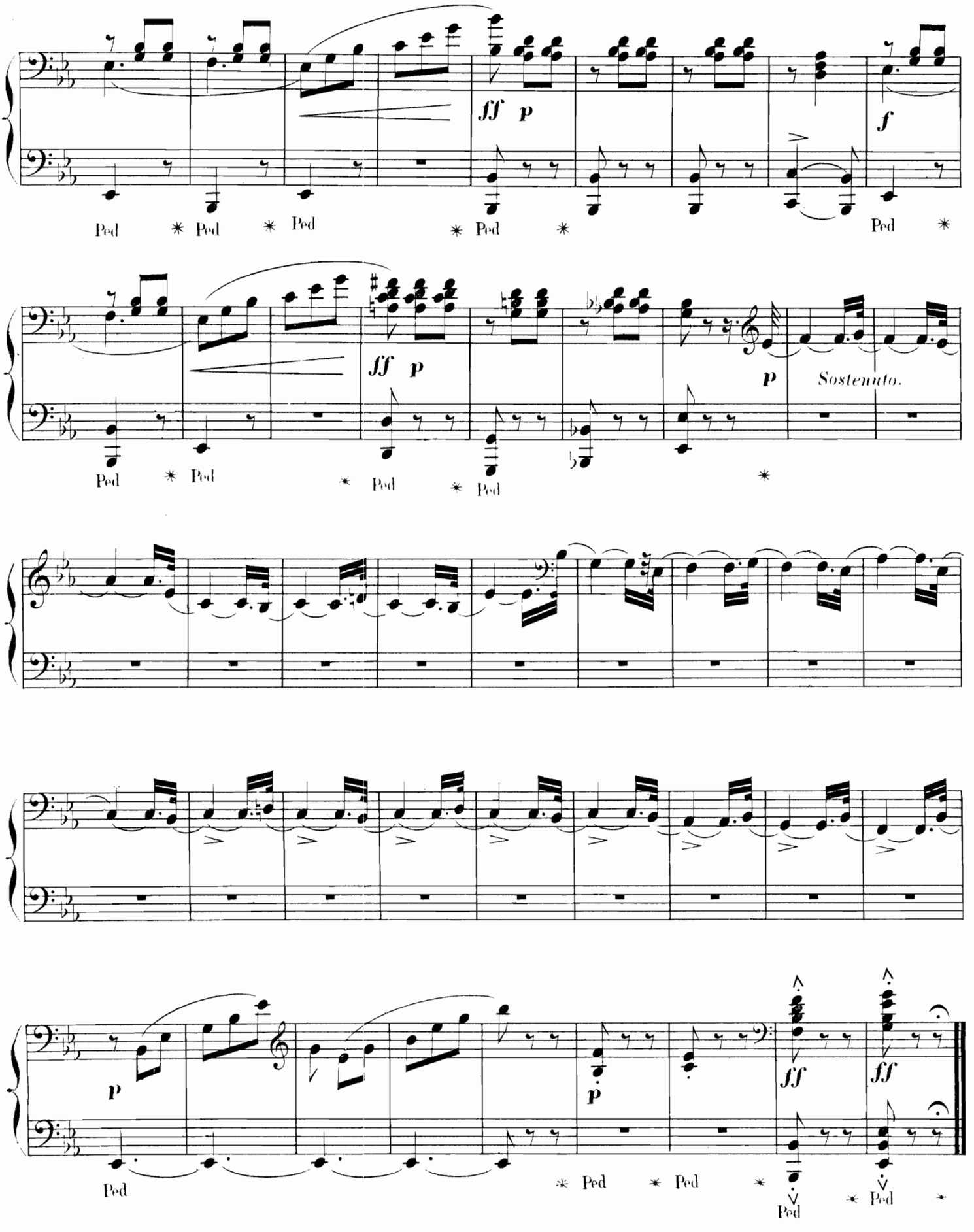

8
Poco rall.
A tempo.
mf
ff
p
Ped
*

SECONDA.




8
A tempo.
p
Ped * Ped * Ped * Ped * Ped * Ped * Ped *
8
p
sf
p
Ped * Ped * Ped * Ped * Ped * Ped * Ped *
8
pp Una corda.
Ped * Ped * Ped * Ped * Ped *
8
sf
p
p
Ped * Ped *
8
p
Cres.
ff
Ped * Ped * Ped * Ped * Ped *

SECONDA.



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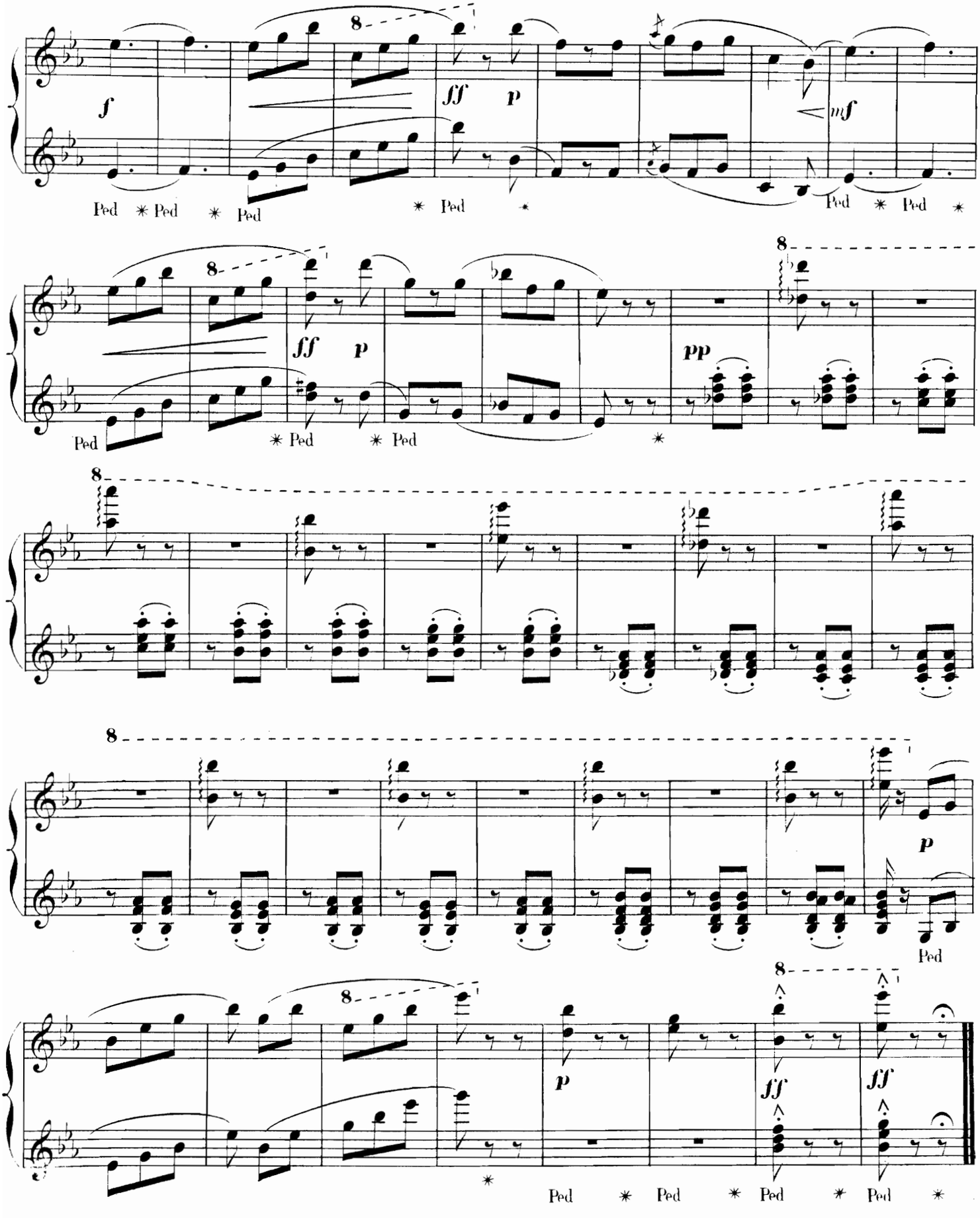
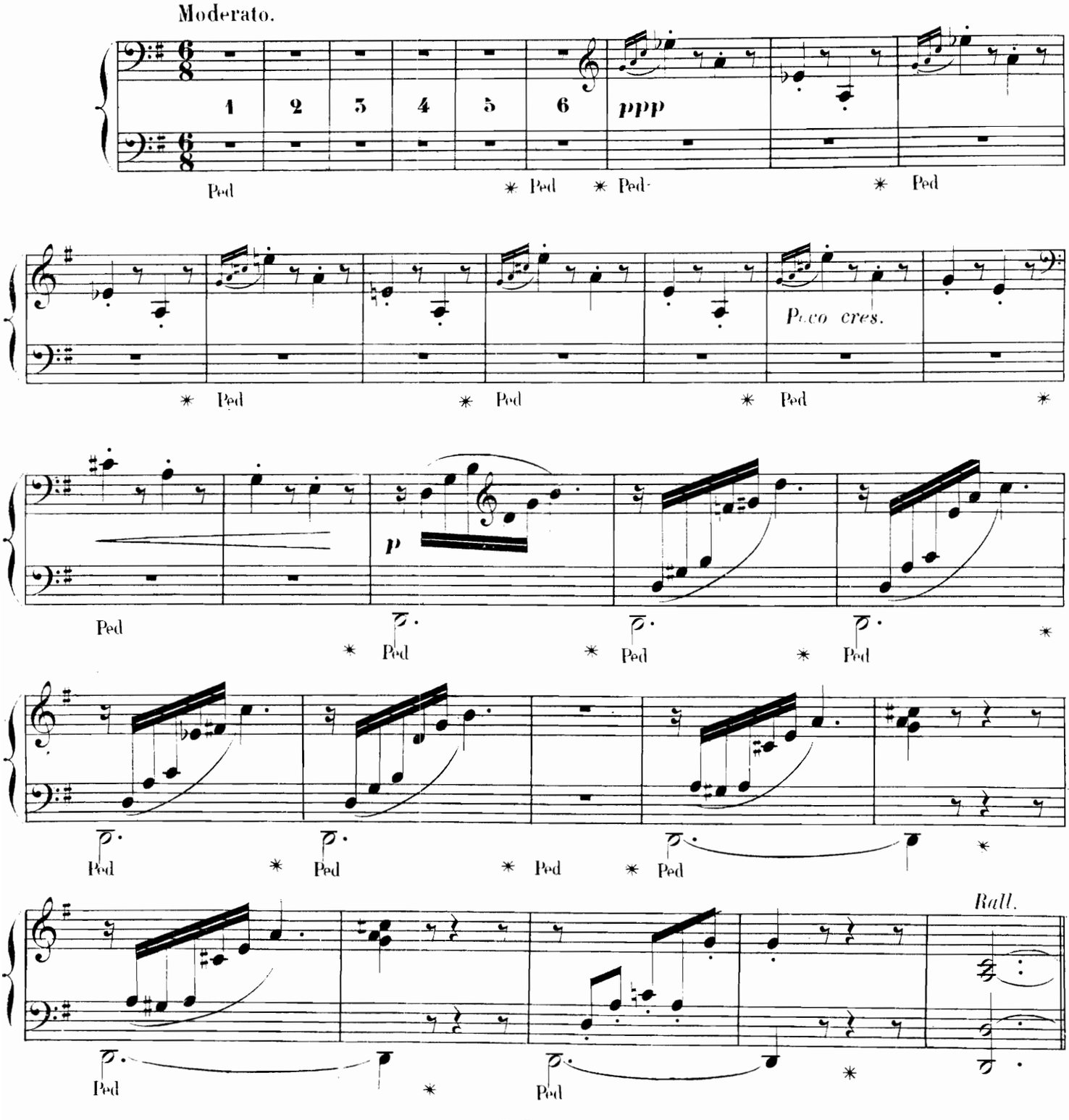


N° 14.

L'AURORE.

SECONDA.

Moderato.

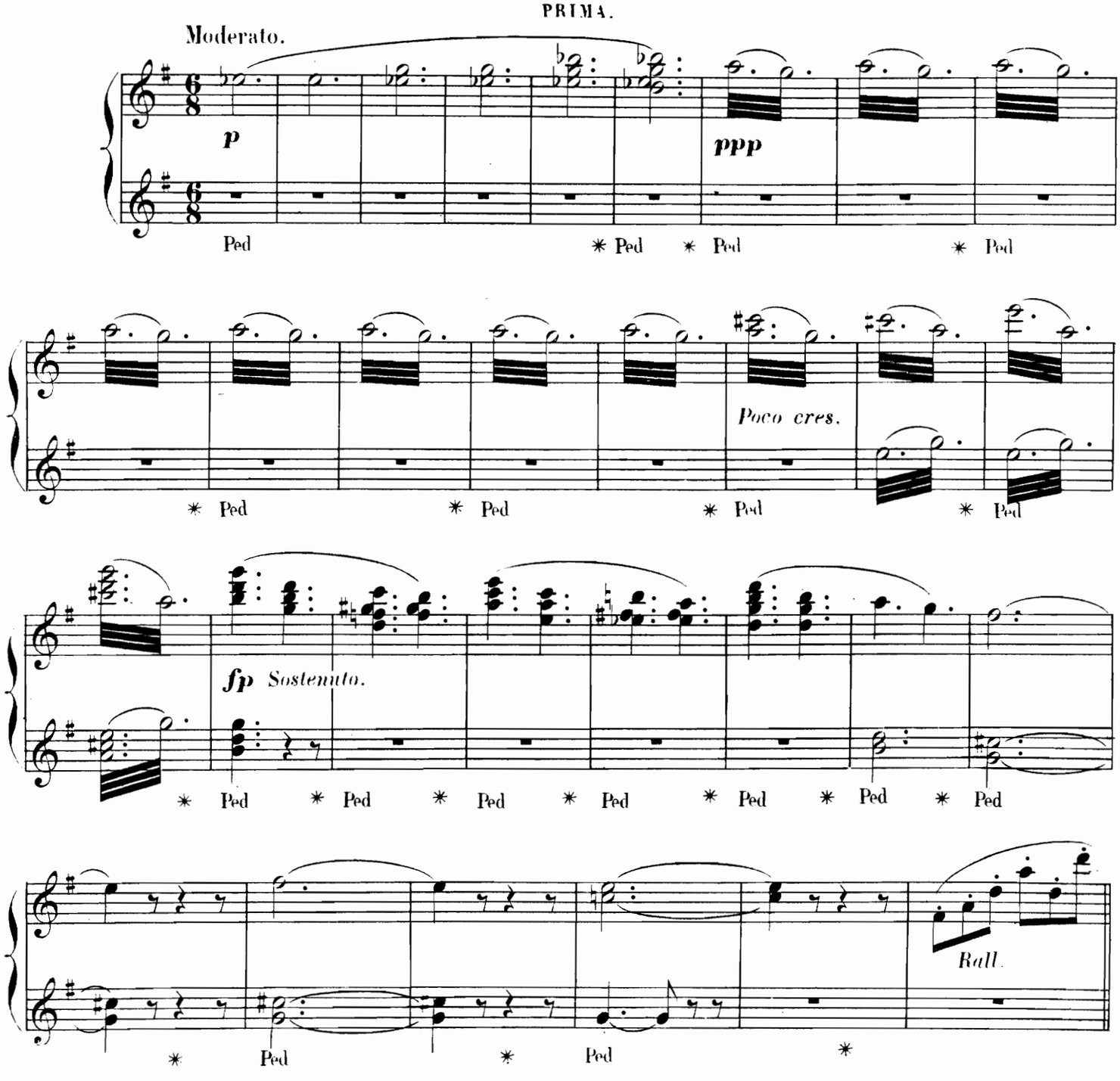


N° 14.

L'AURORE.

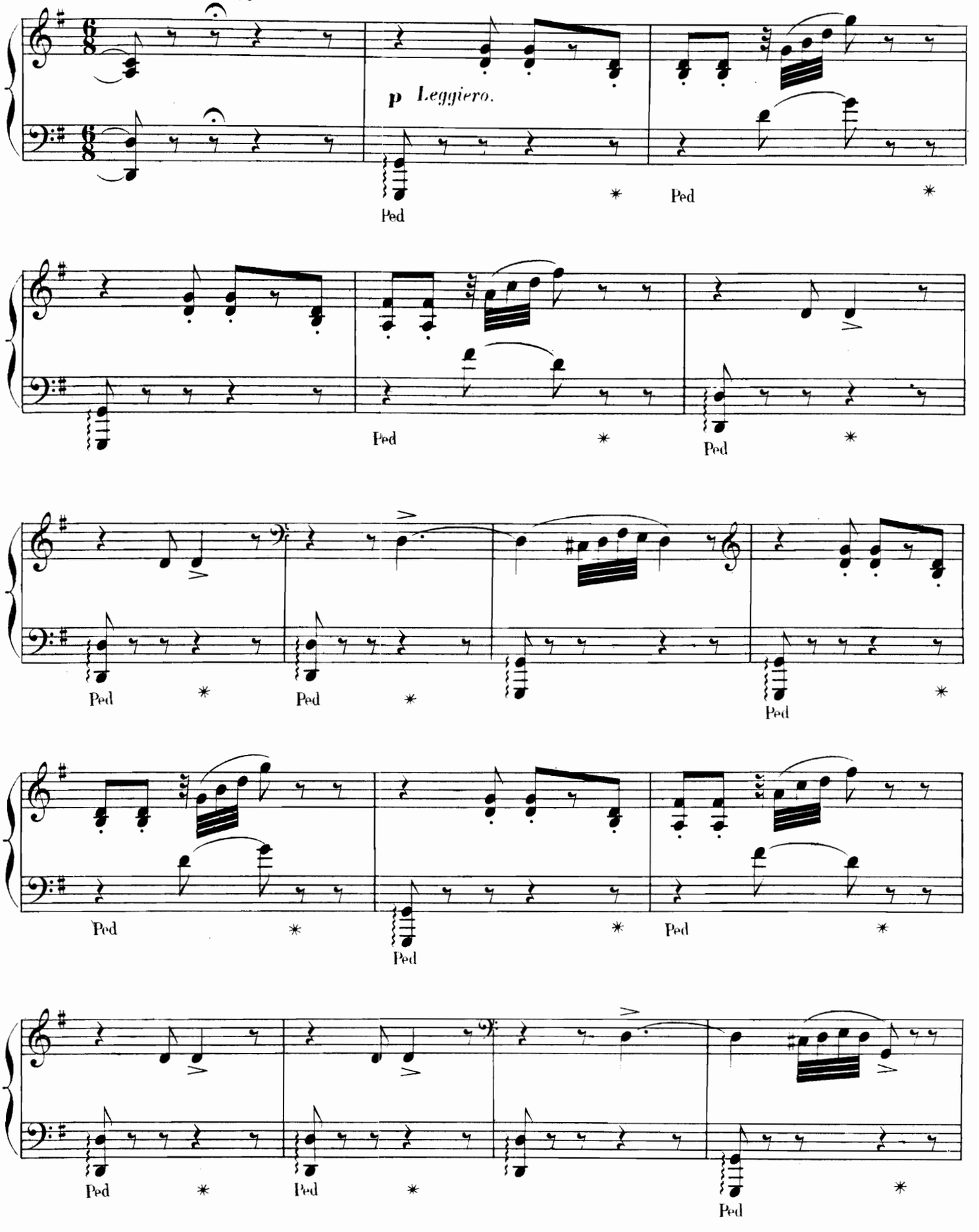
L'aurore paraît, entourée de fleurs des champs. — Les heures du matin dansent autour d'elle.

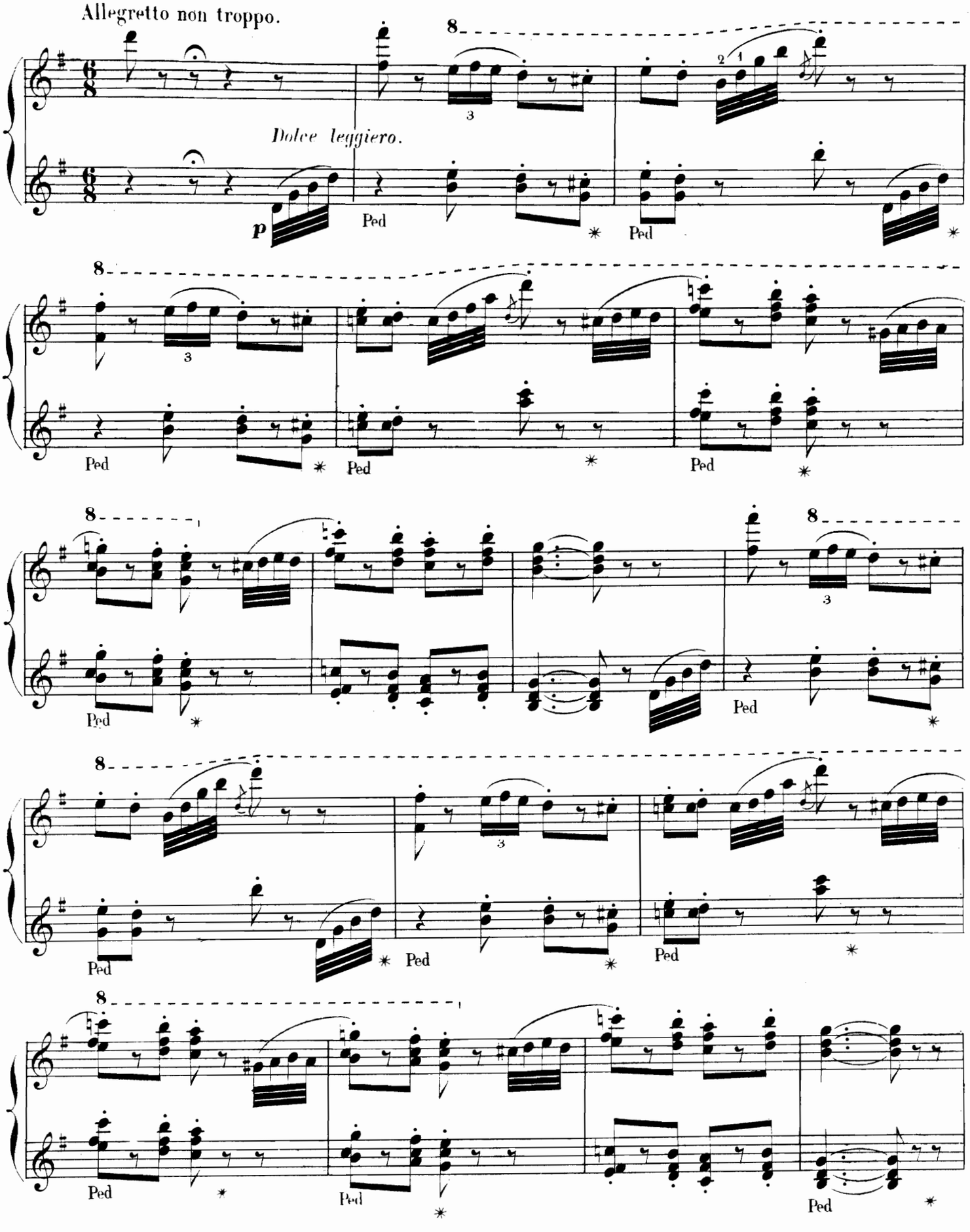
PRIMA.



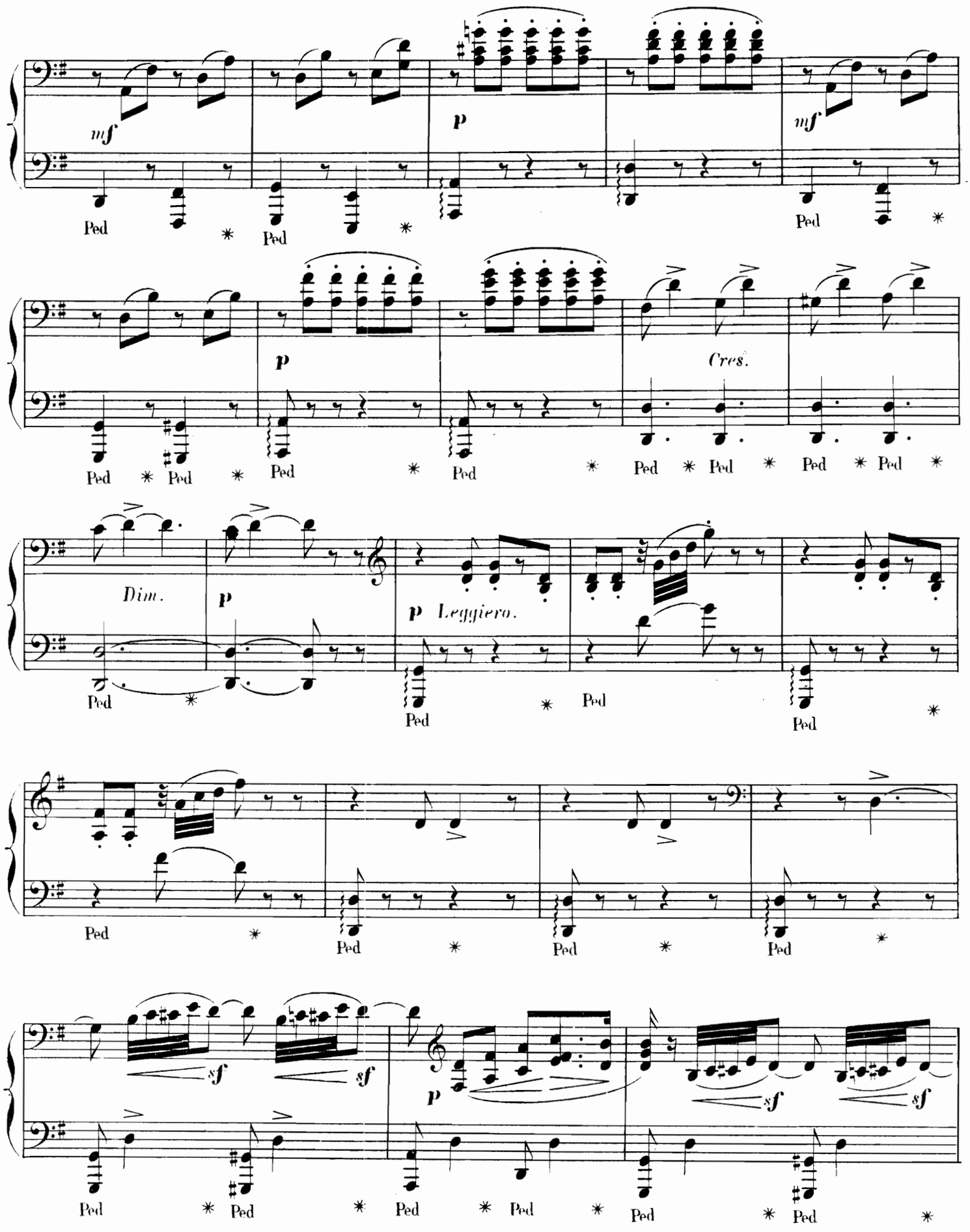
SECONDA.

Allegretto non troppo.

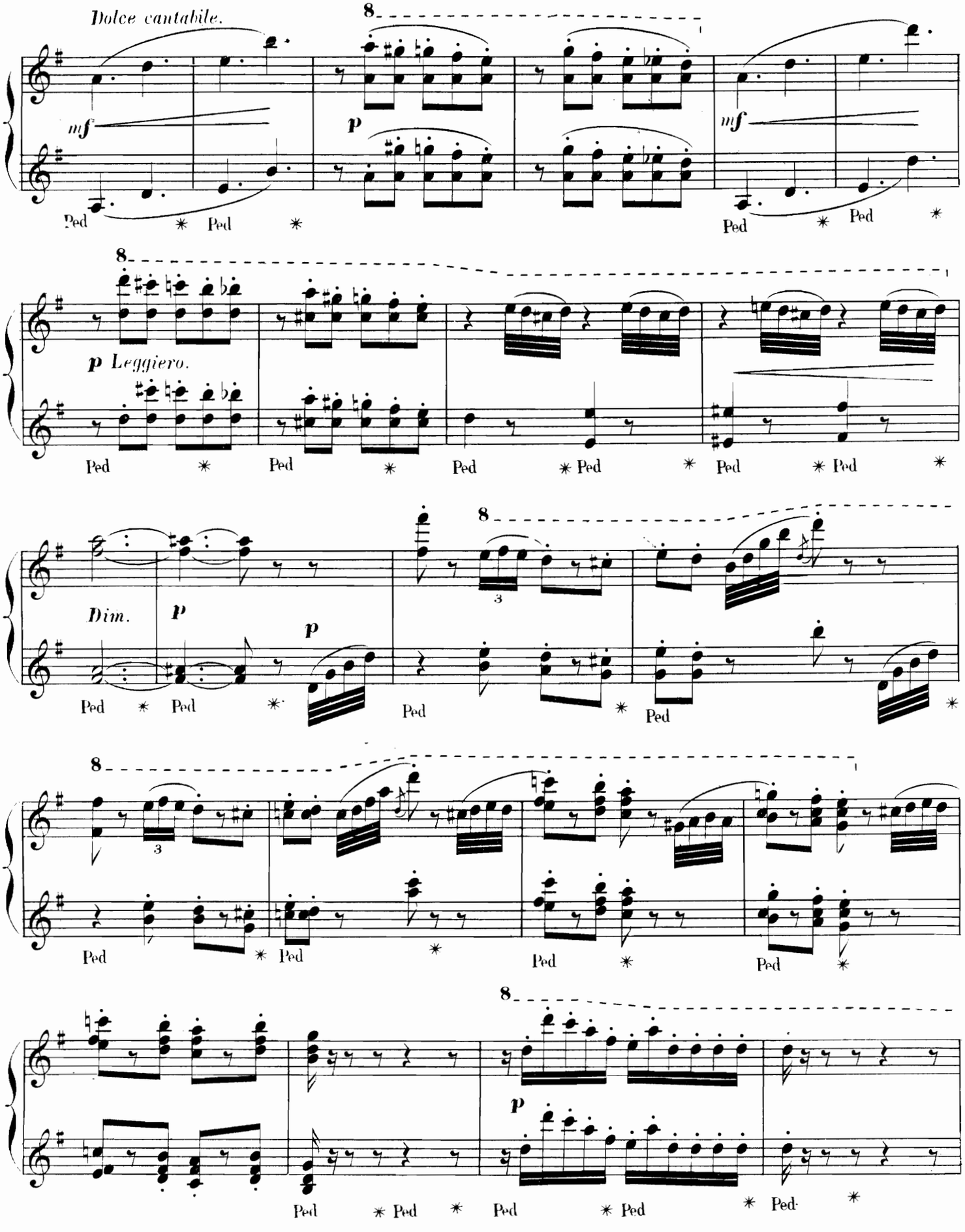



Allegretto non troppo.
Dolce leggiero.
p
Ped

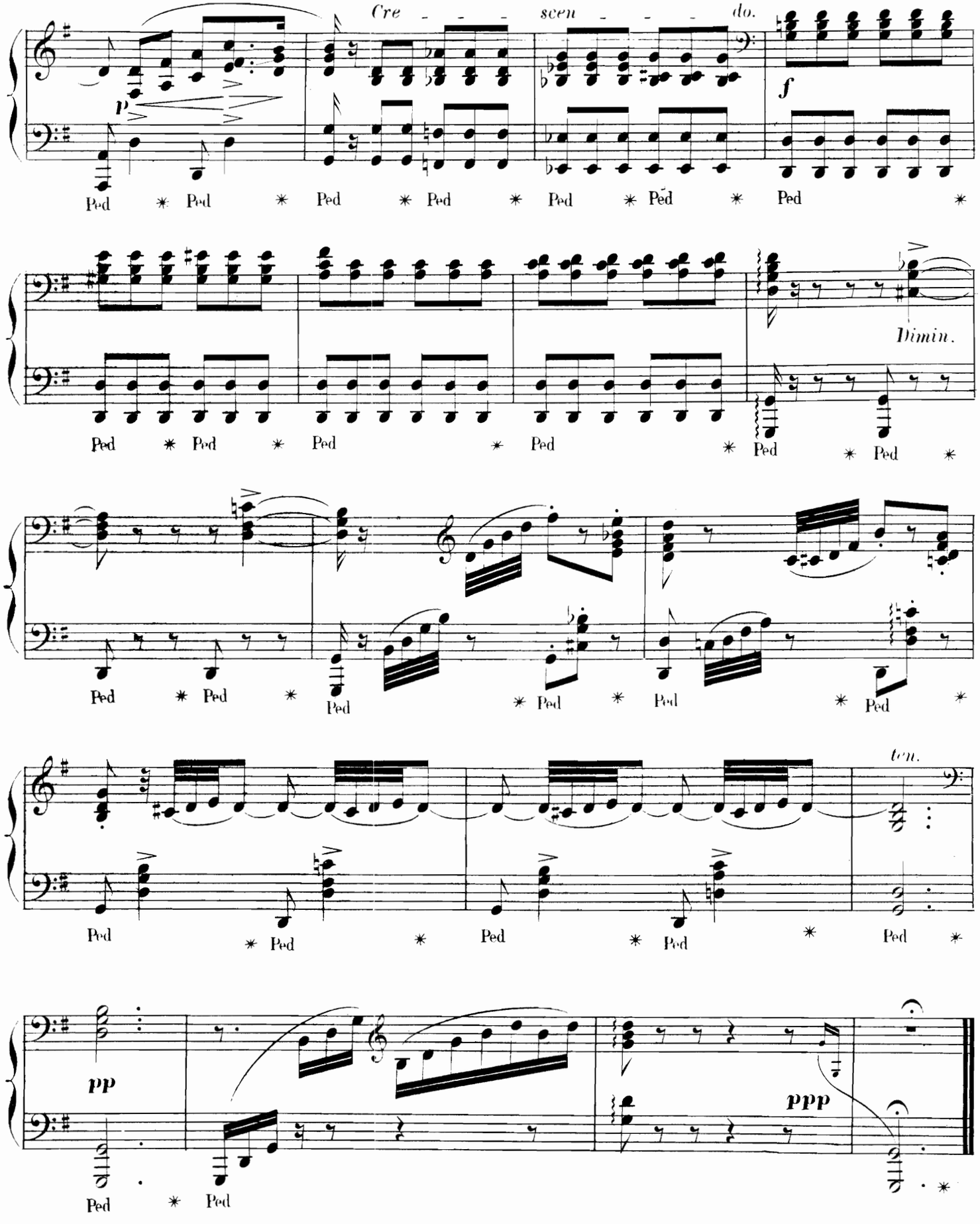
SECONDA.



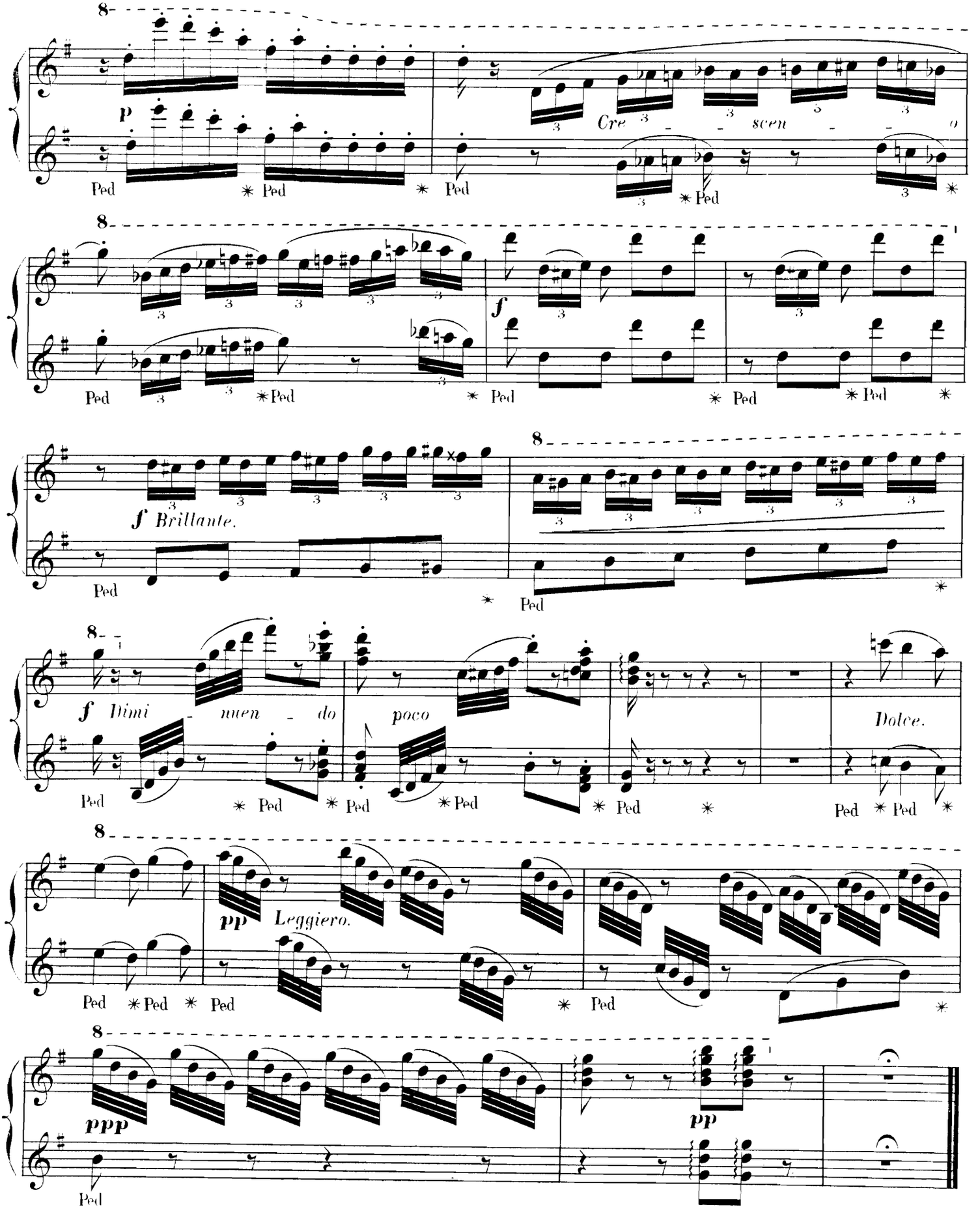
PRIMA.



SECONDA.



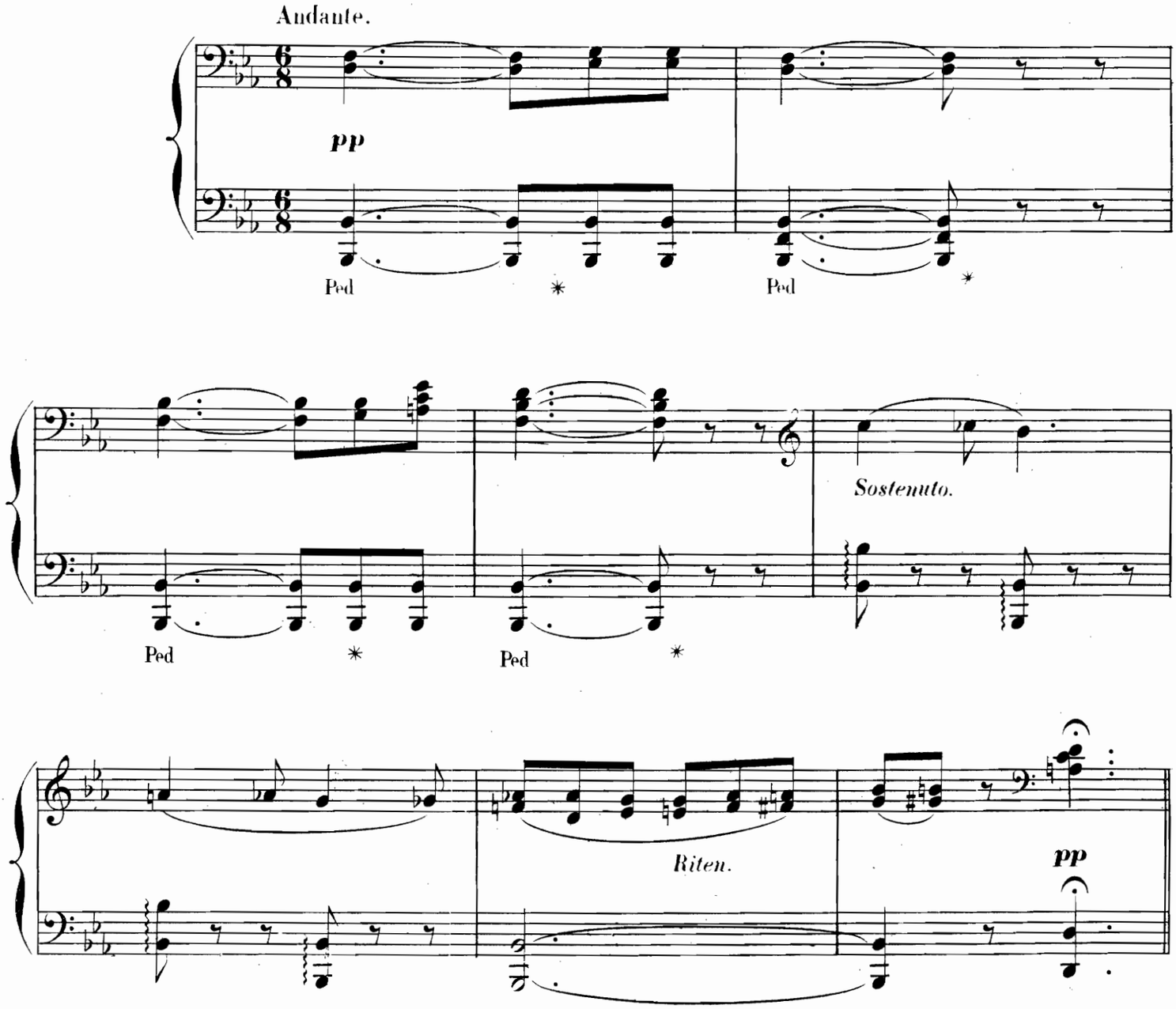
PRIMA.


p
Cre - scen - o
f
f Brillante.
f Dimi - nuen - do
poco
Dolce.
pp Leggiero.
ppp
pp
Ped

N° 15.

LA PRIÈRE.

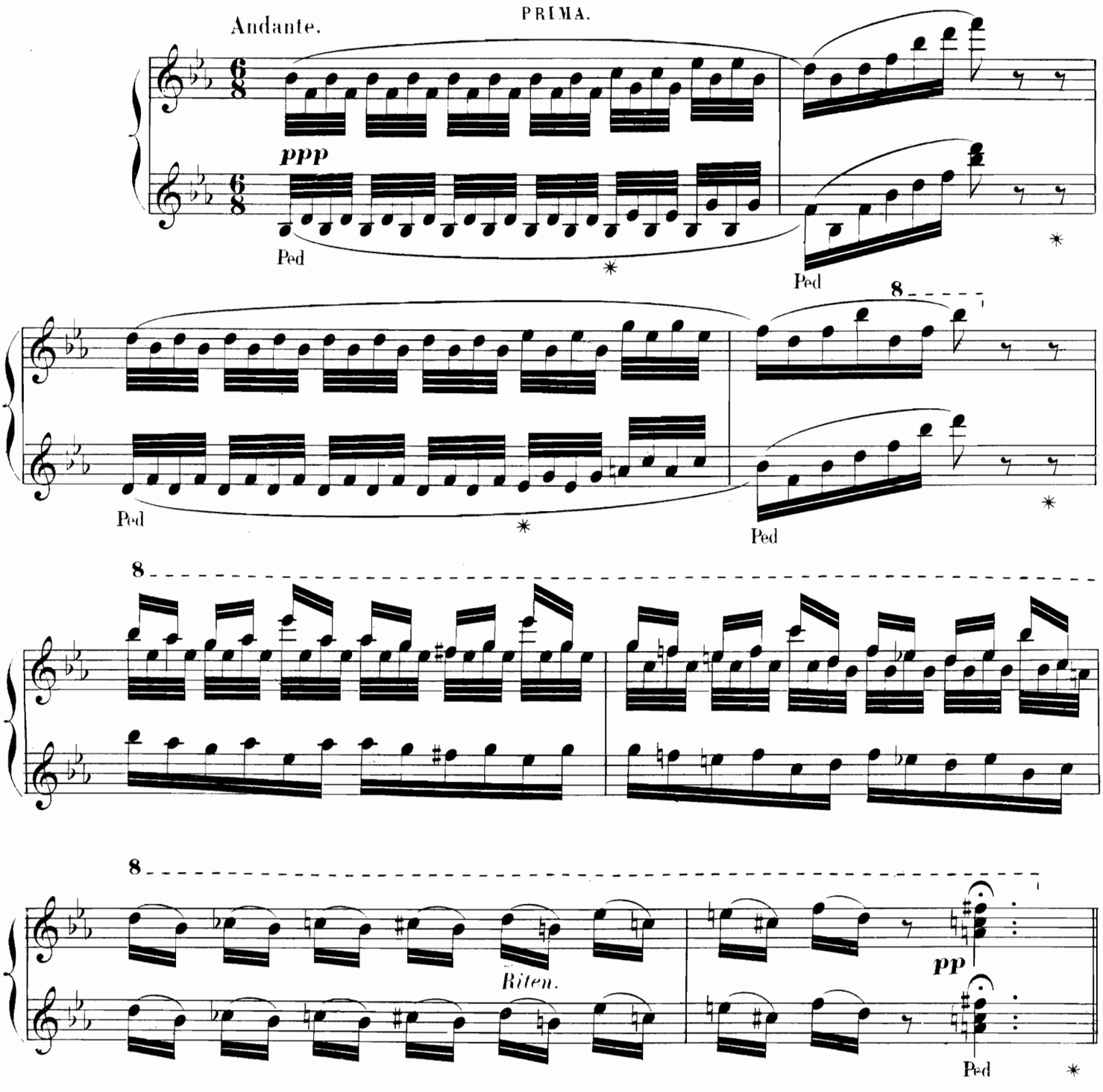
SECONDA.



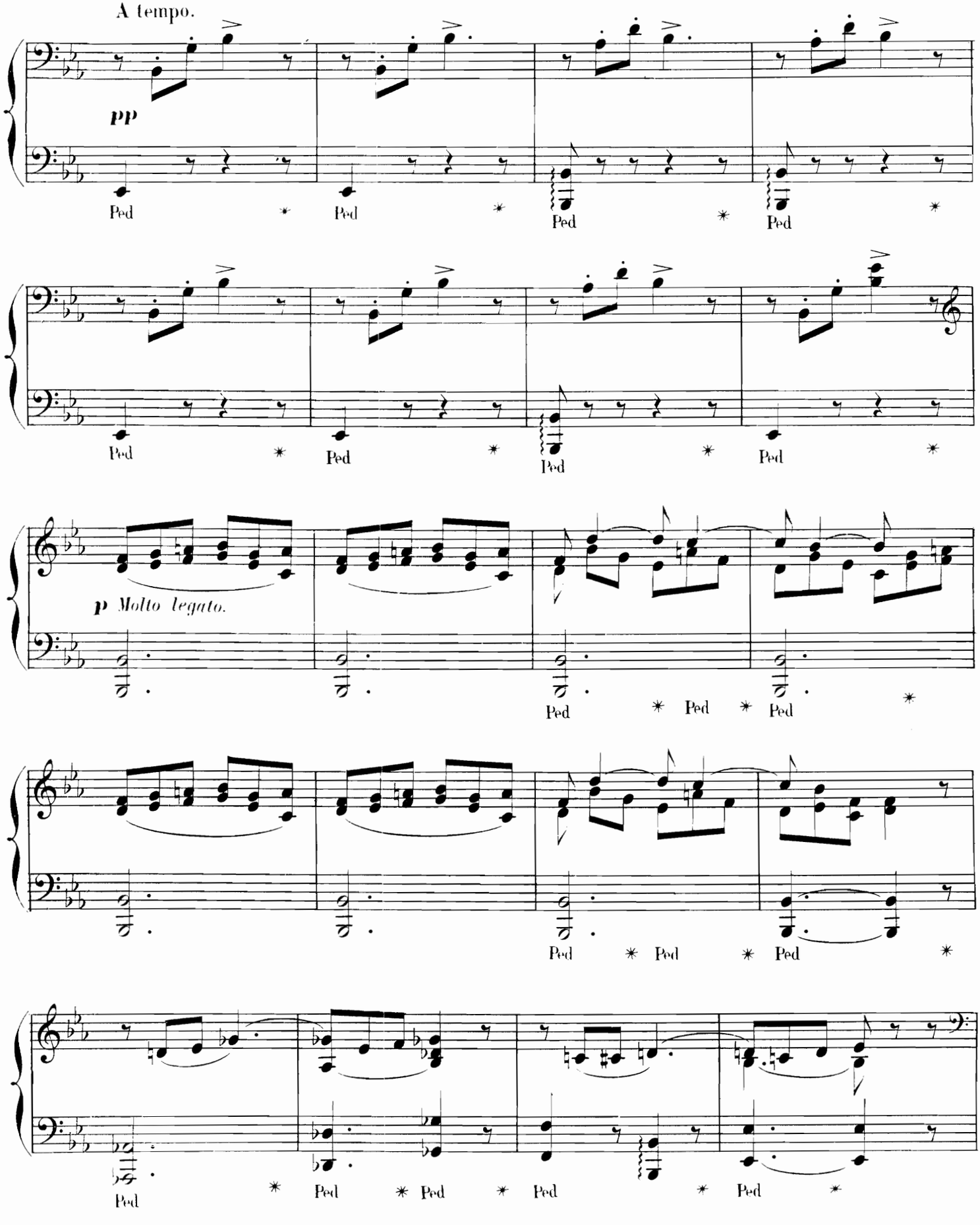
N° 15.

LA PRIÈRE.

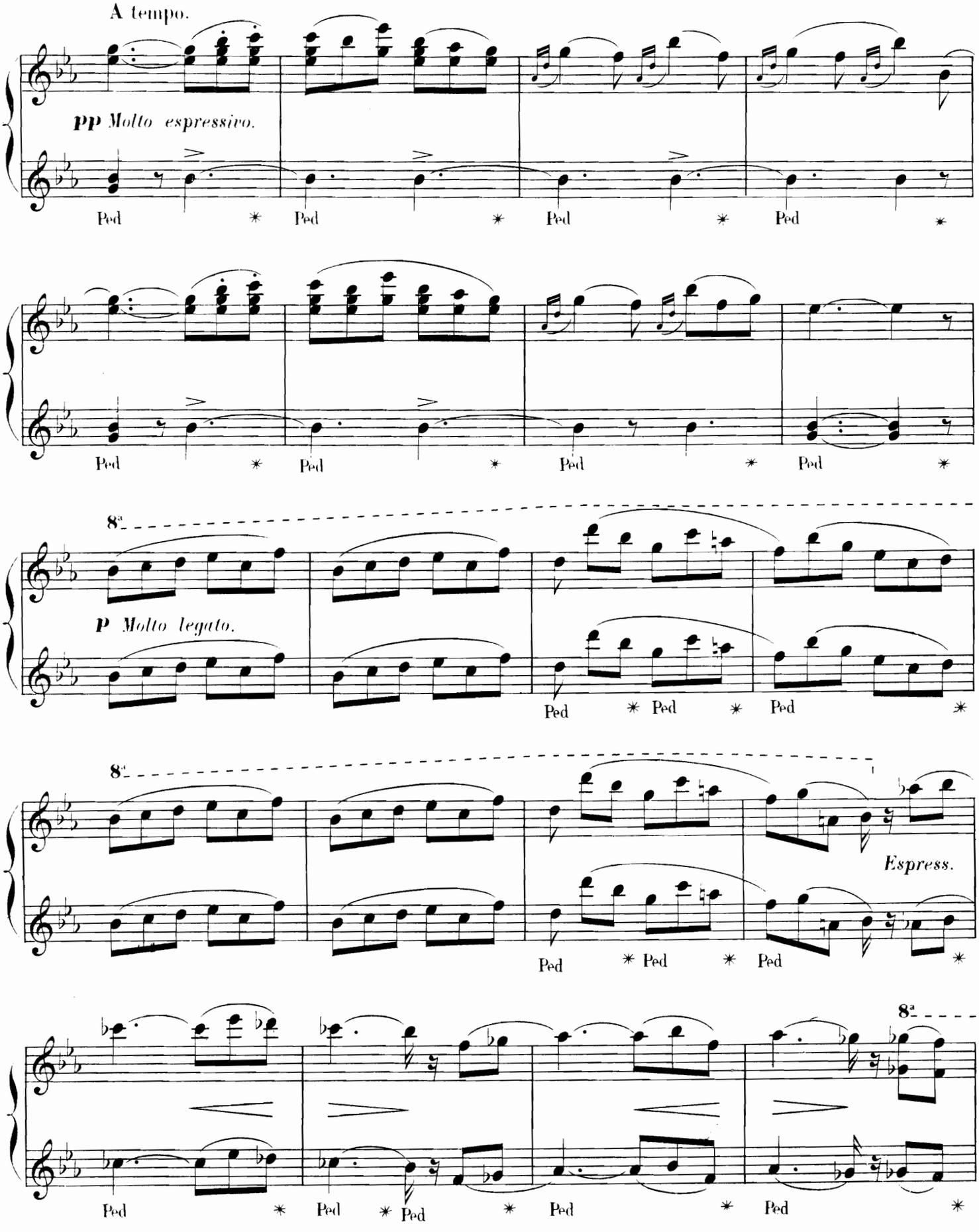
C'est l'heure de la prière, elle bénit la journée qui commence, et s'élève vers le ciel.



SECONDA.

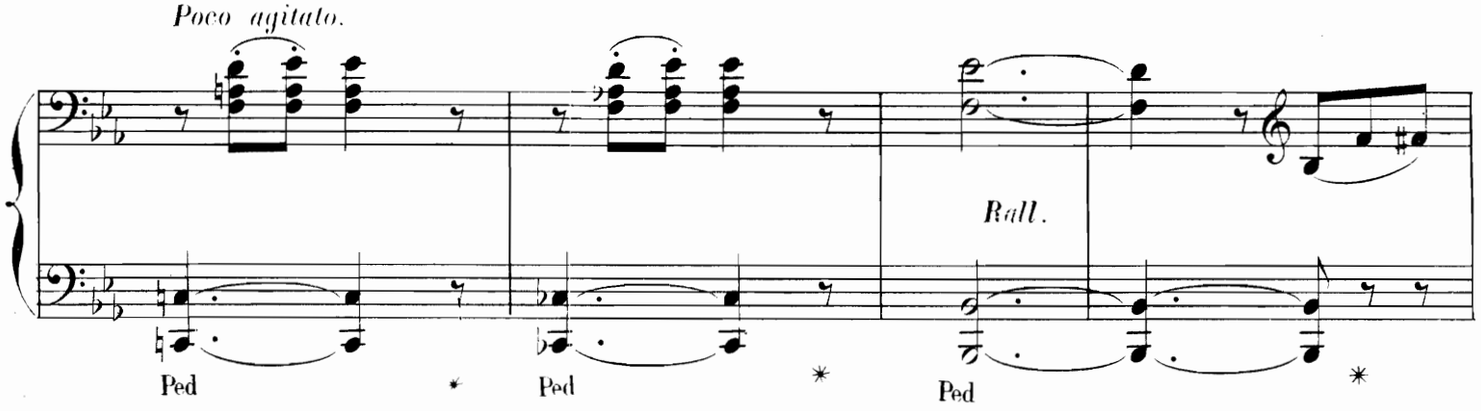


PRIMA.

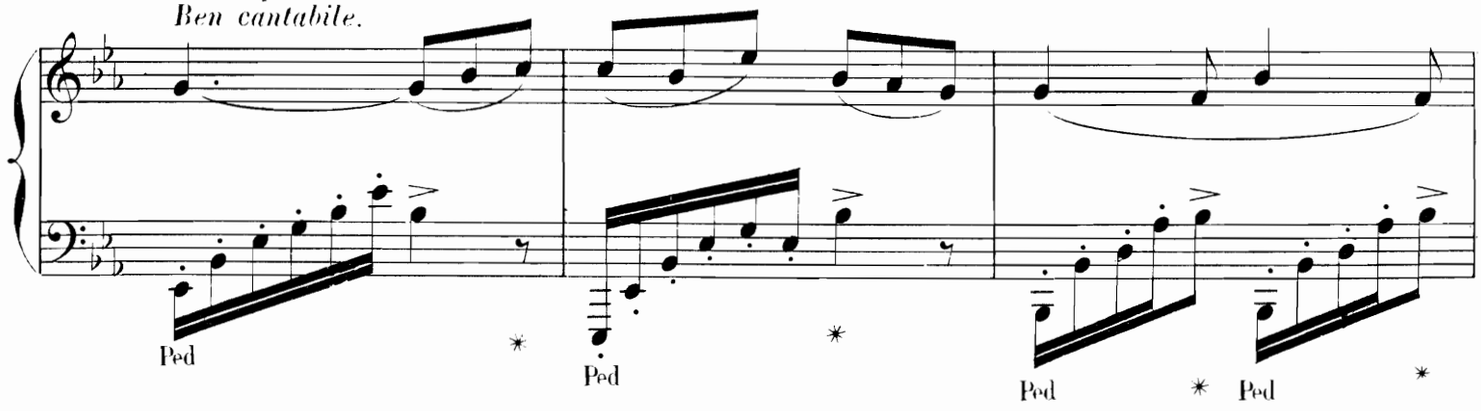


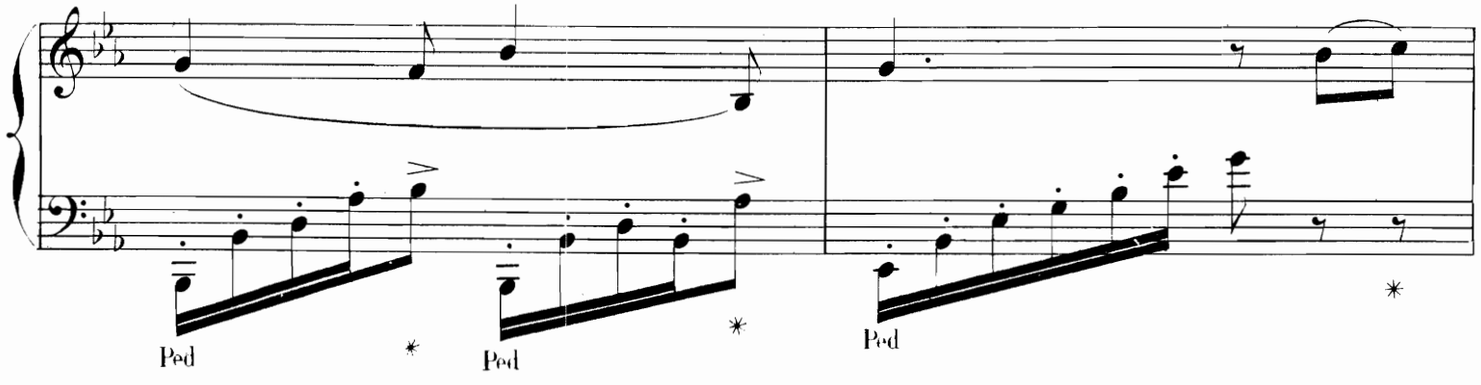
SECONDA.

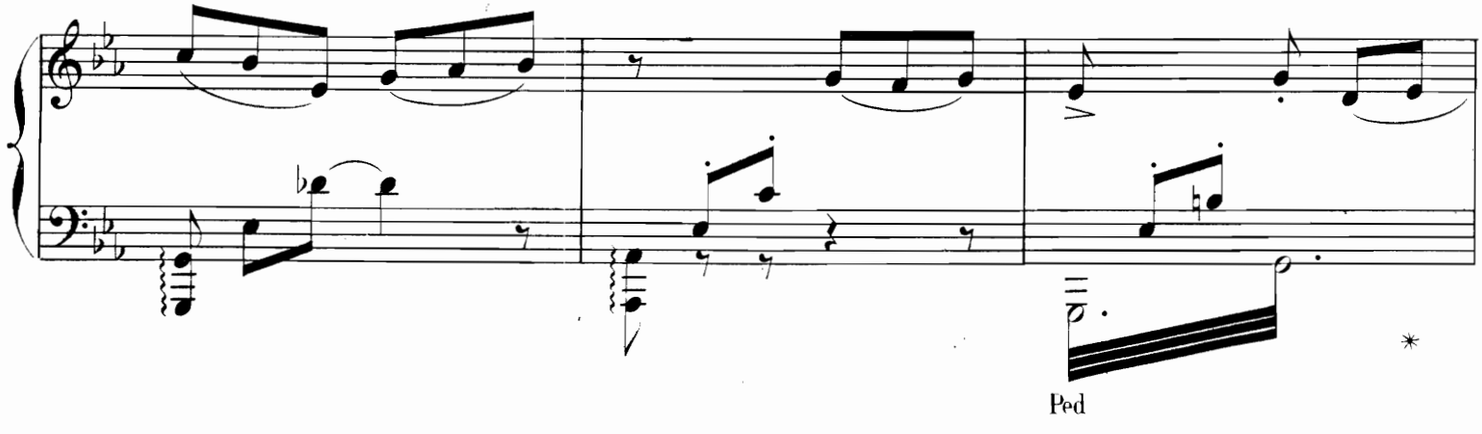
Poco agitato.



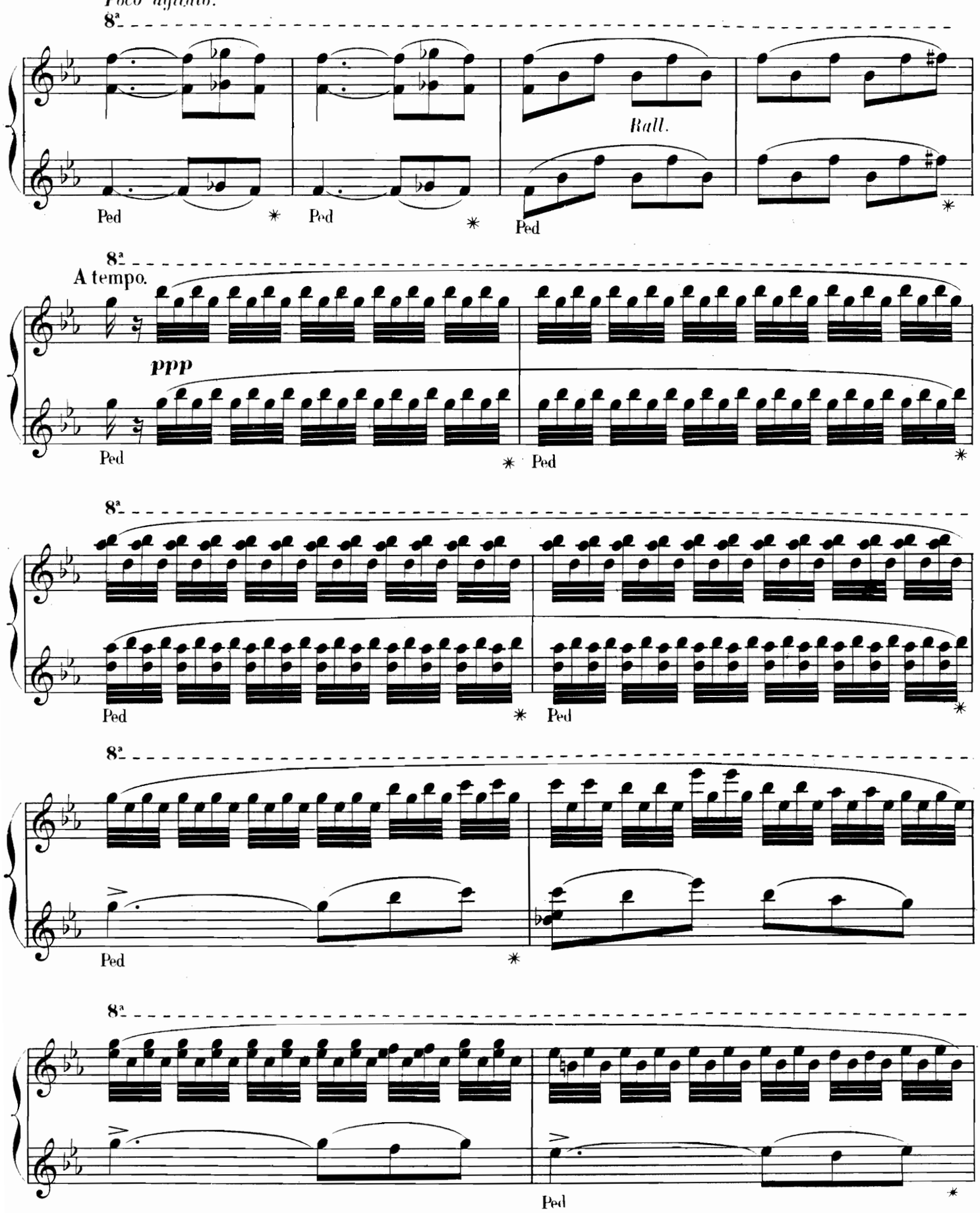
A tempo.
Ben cantabile.



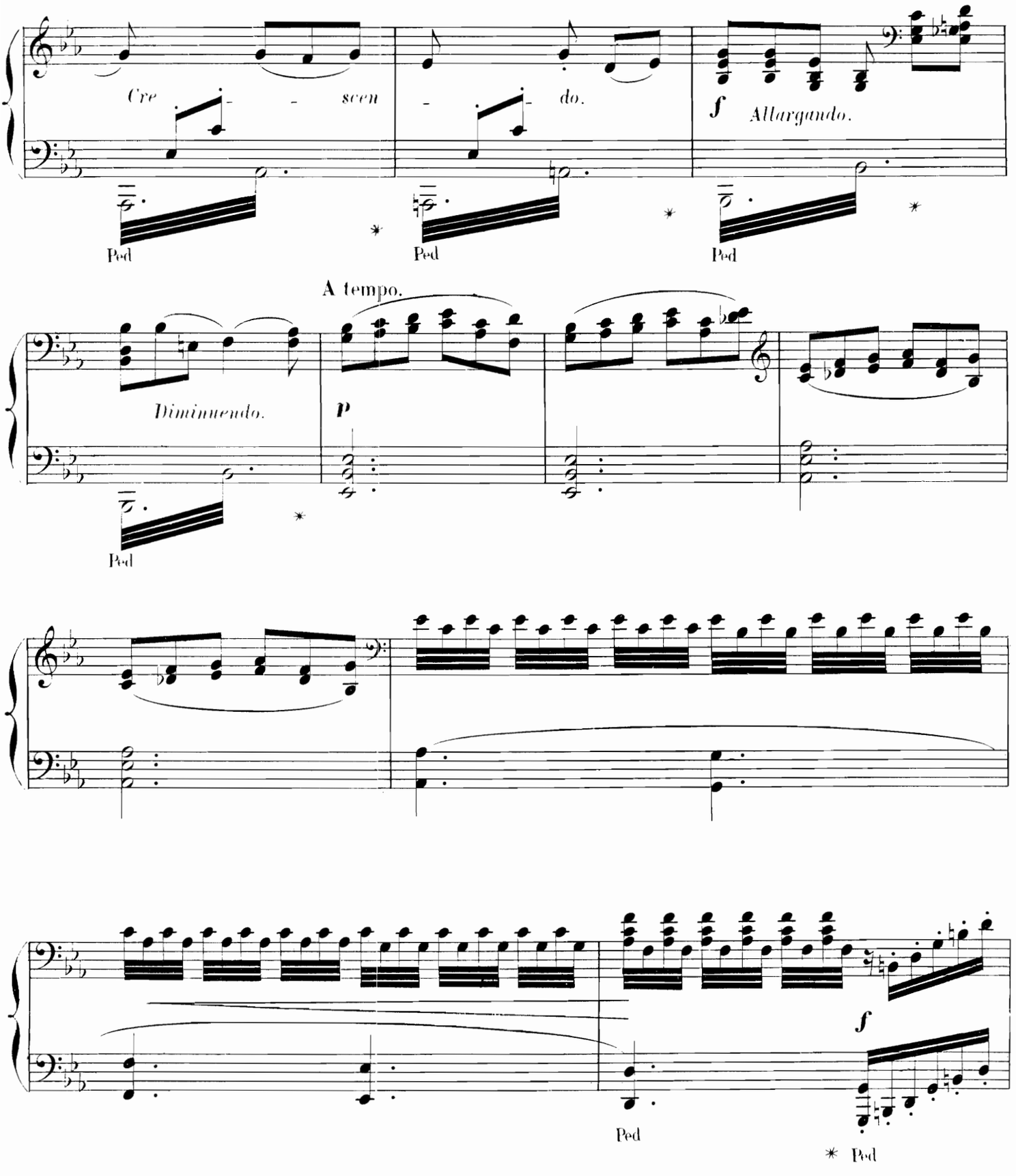




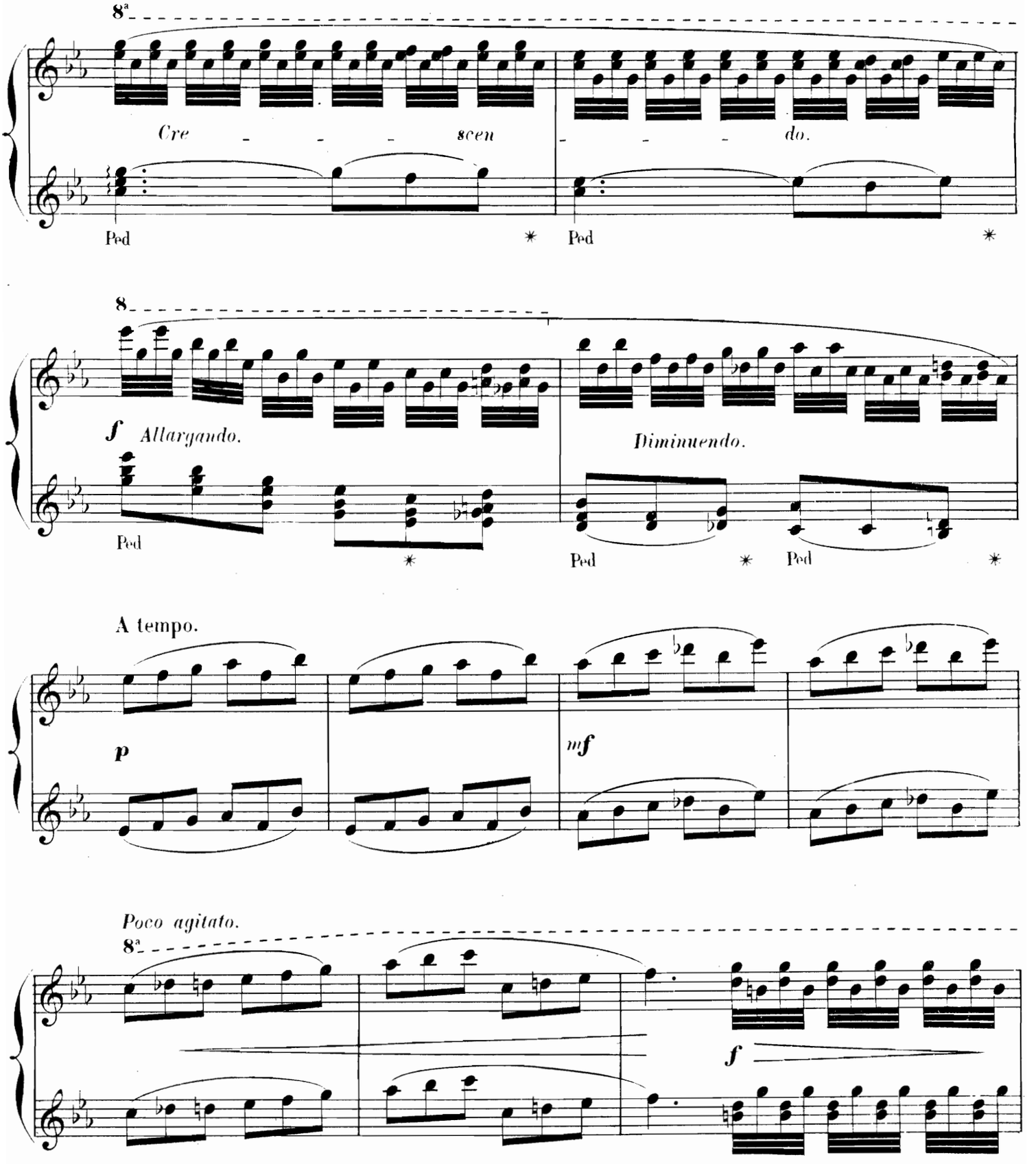
PRIMA.



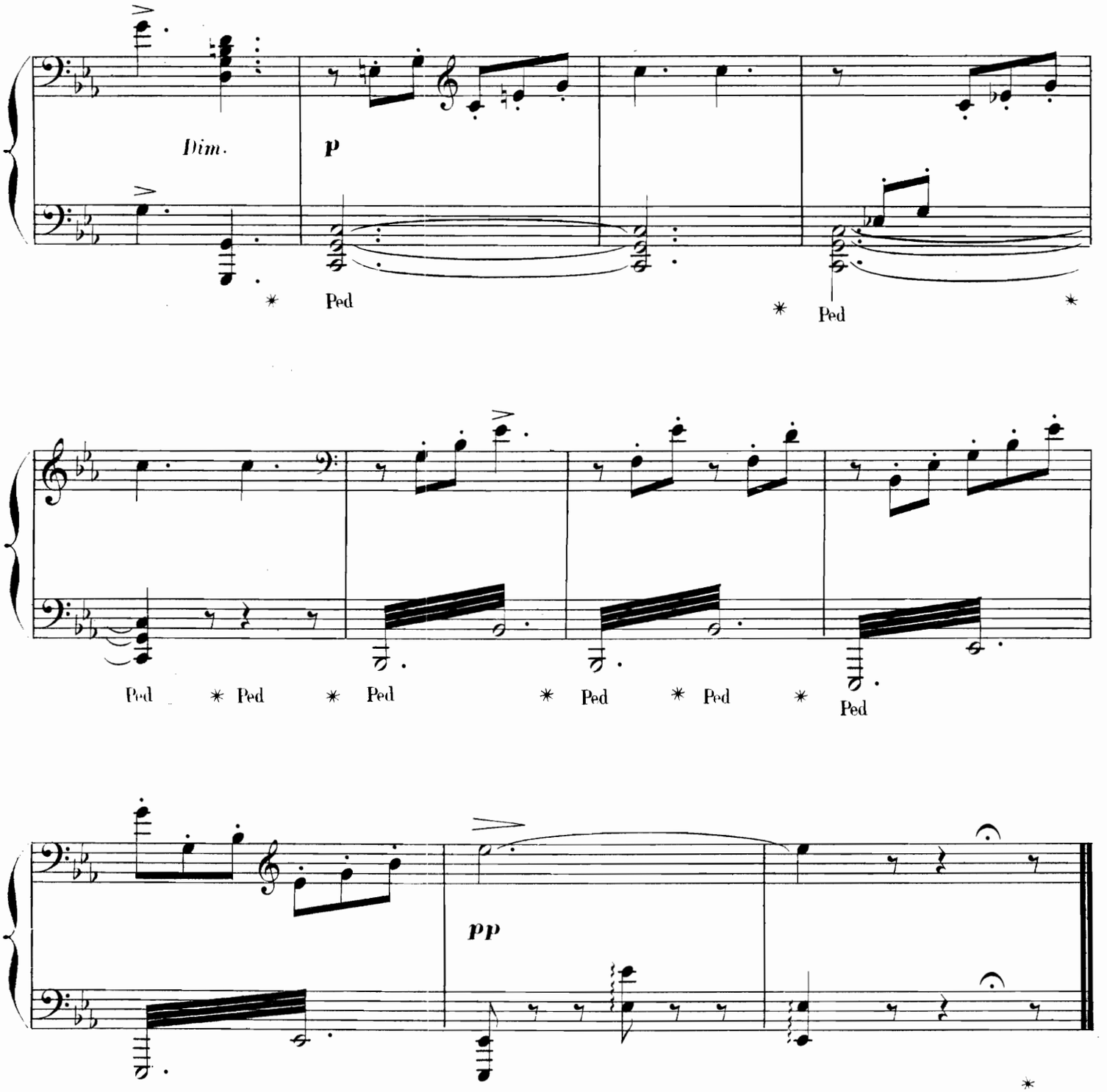
SECONDA.

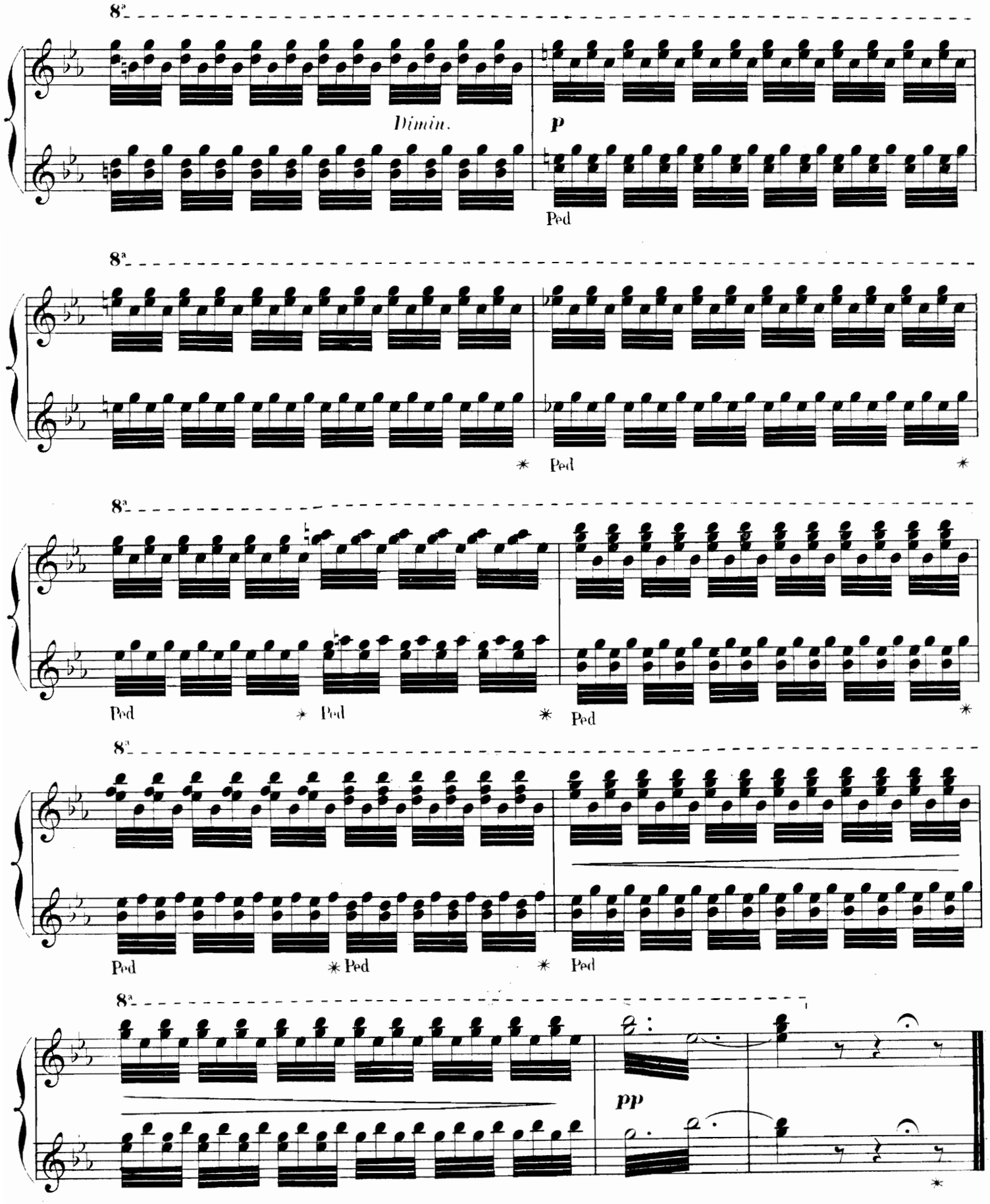

Cre - - scen - do.
f Allargando.
Ped
Ped
Ped
A tempo.
Diminuendo.
p
Ped
f
Ped
Ped

PRIMA.


8ª
Cre - - - scen - - - do.
Ped * Ped *
8
f Allargando.
Diminuendo.
Ped * Ped * Ped *
A tempo.
p
mf
Poco agitato.
8ª
f

SECONDA.

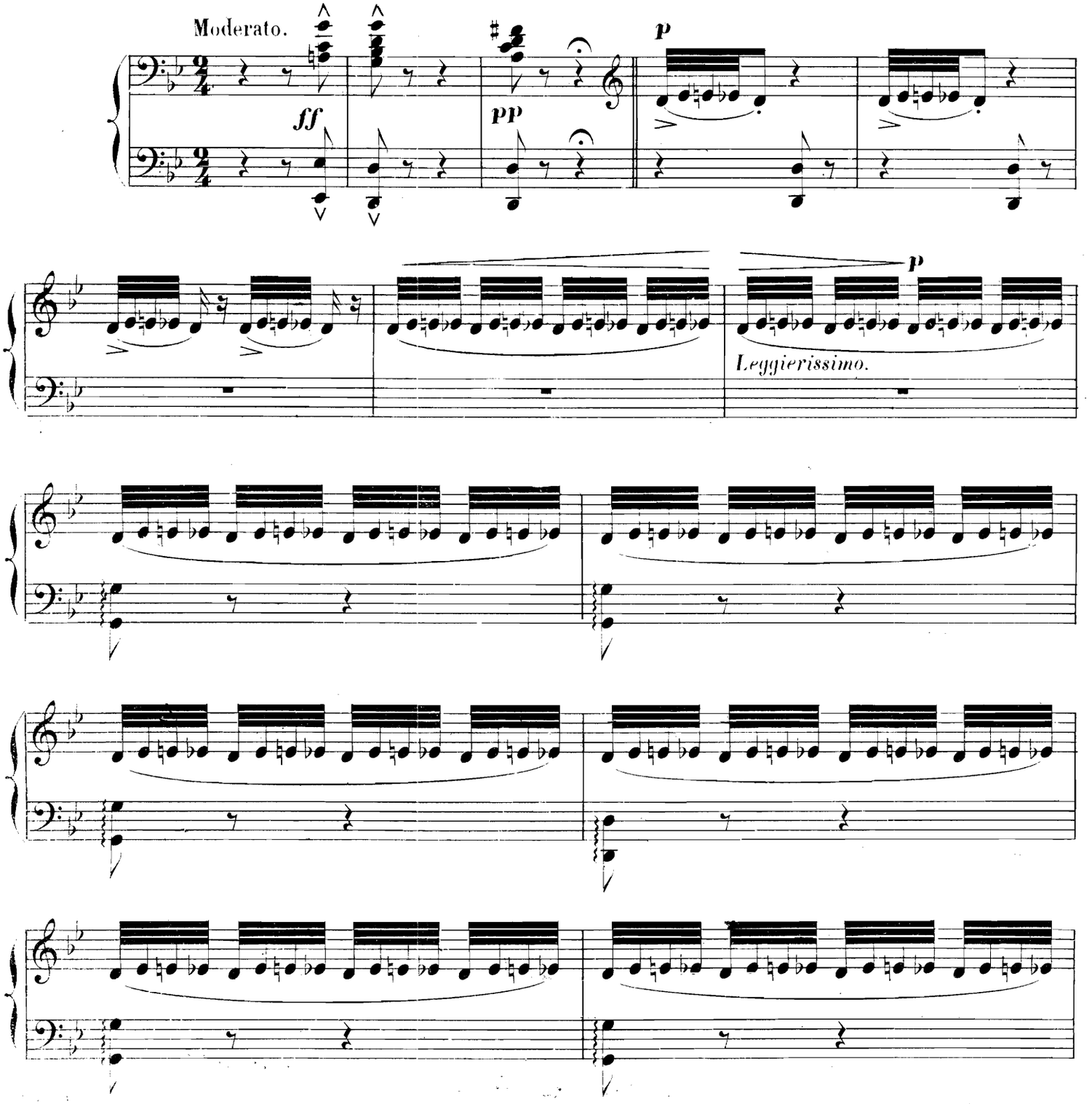



8ª
Dimin.
p
Ped
8ª
Ped
Ped
8ª
Ped
Ped
Ped
8ª
Ped
Ped
Ped
8ª
pp

N° 16.

LA FILEUSE.

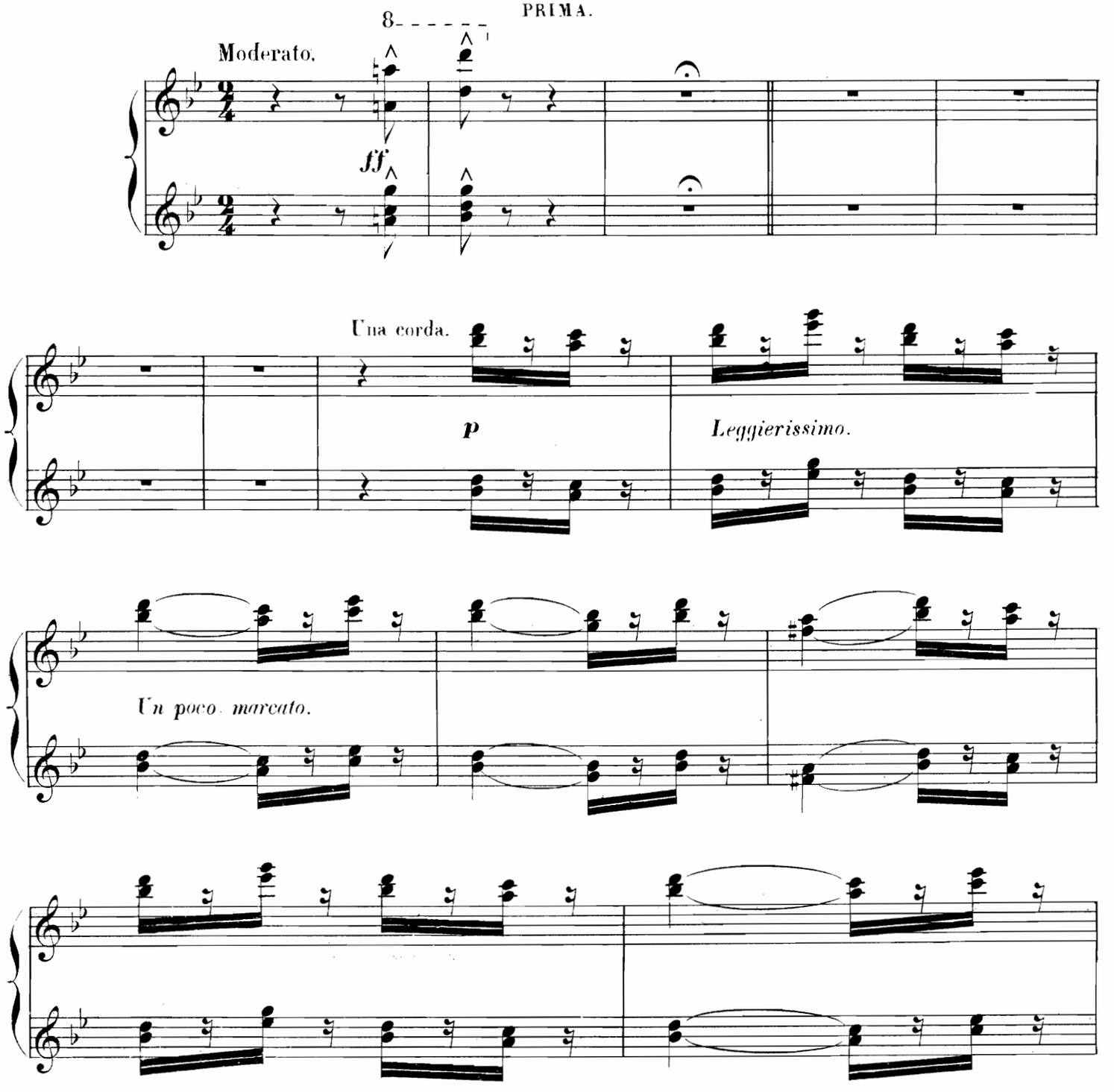
SECONDA



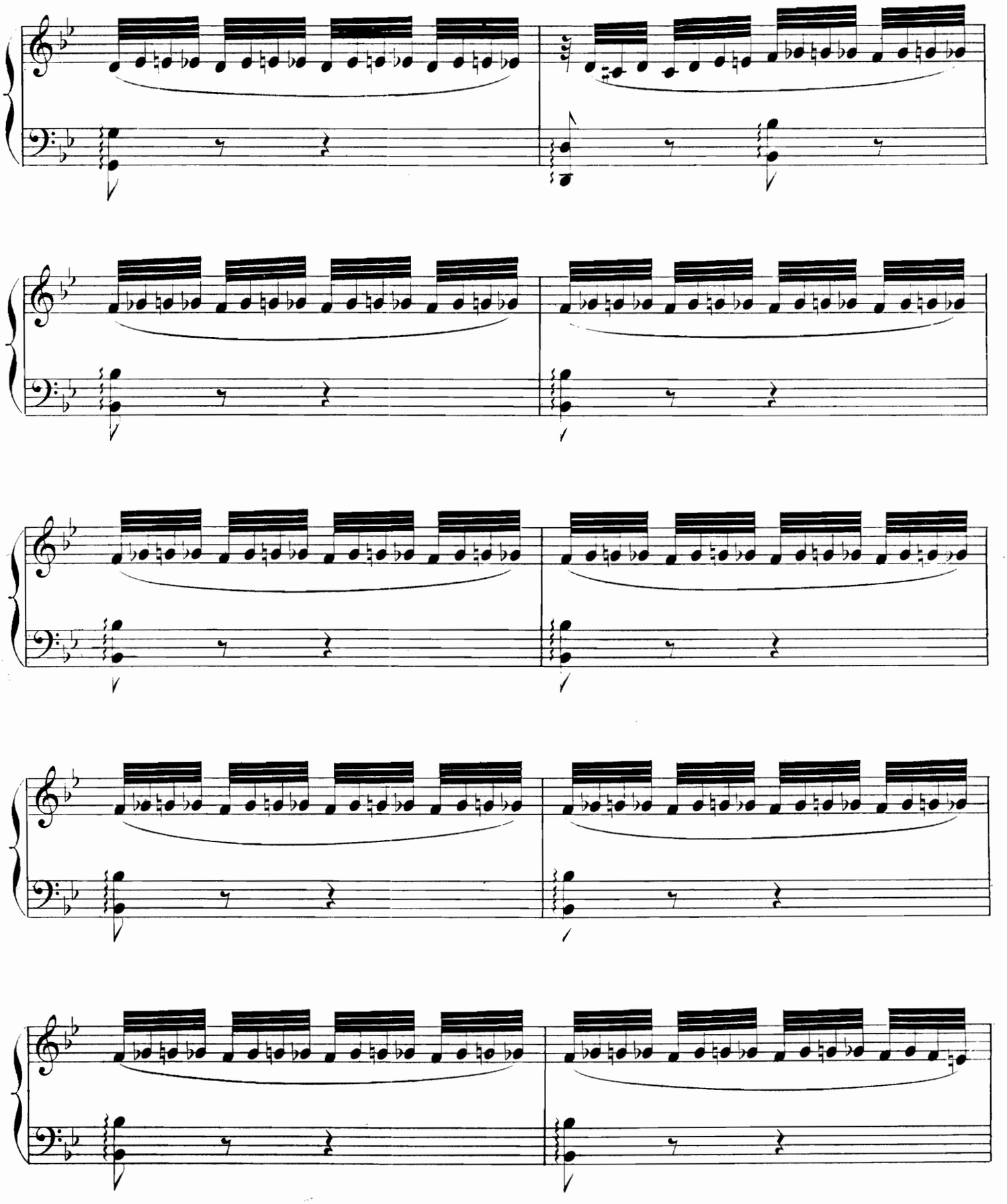
N° 16.

LA FILEUSE

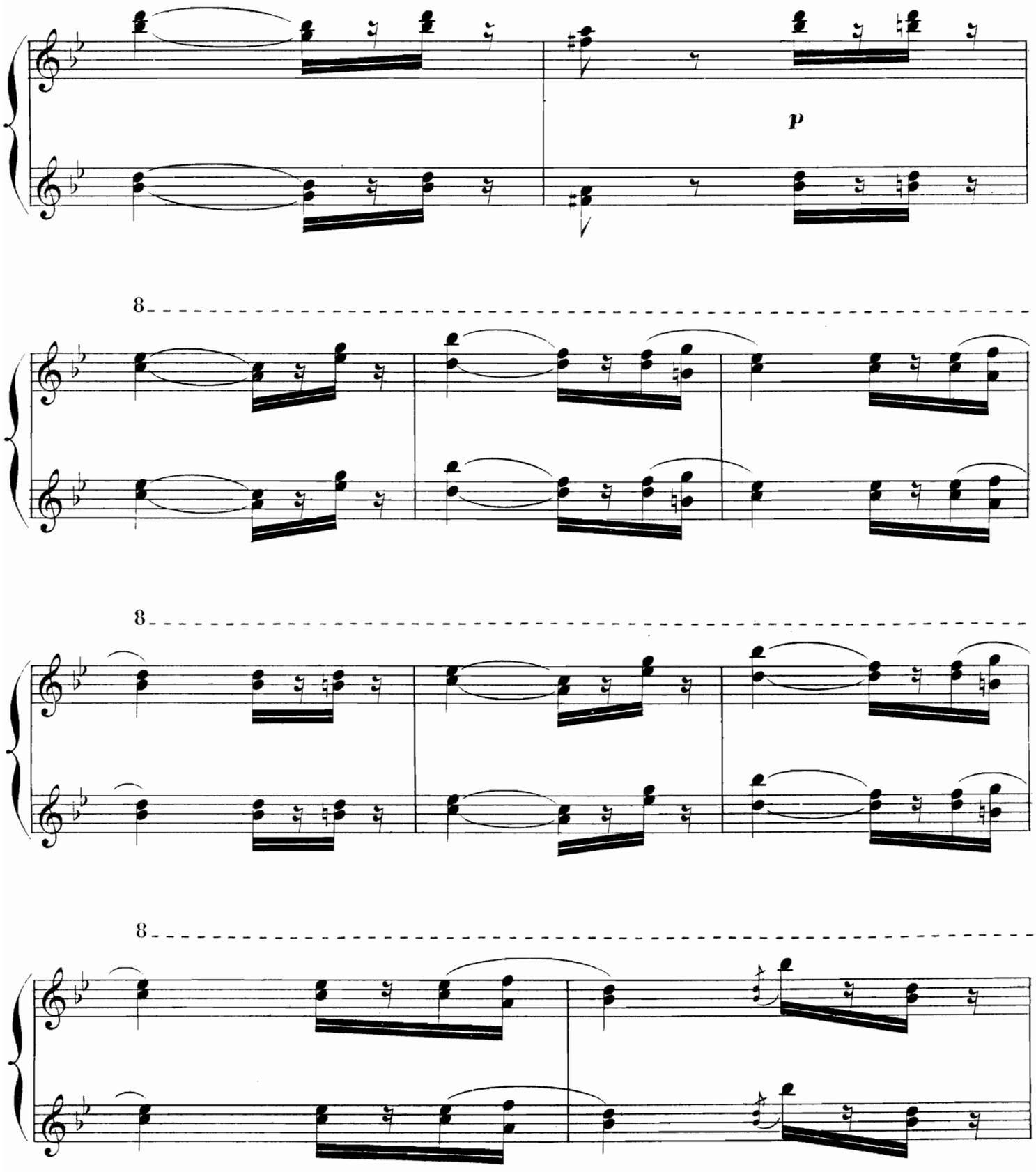
Le temps a marché, les heures du matin s'éloignent avec l'aurore, faisant place aux heures du jour. C'est le moment du travail; les fileuses, les moissonneuses commencent leur tâche.



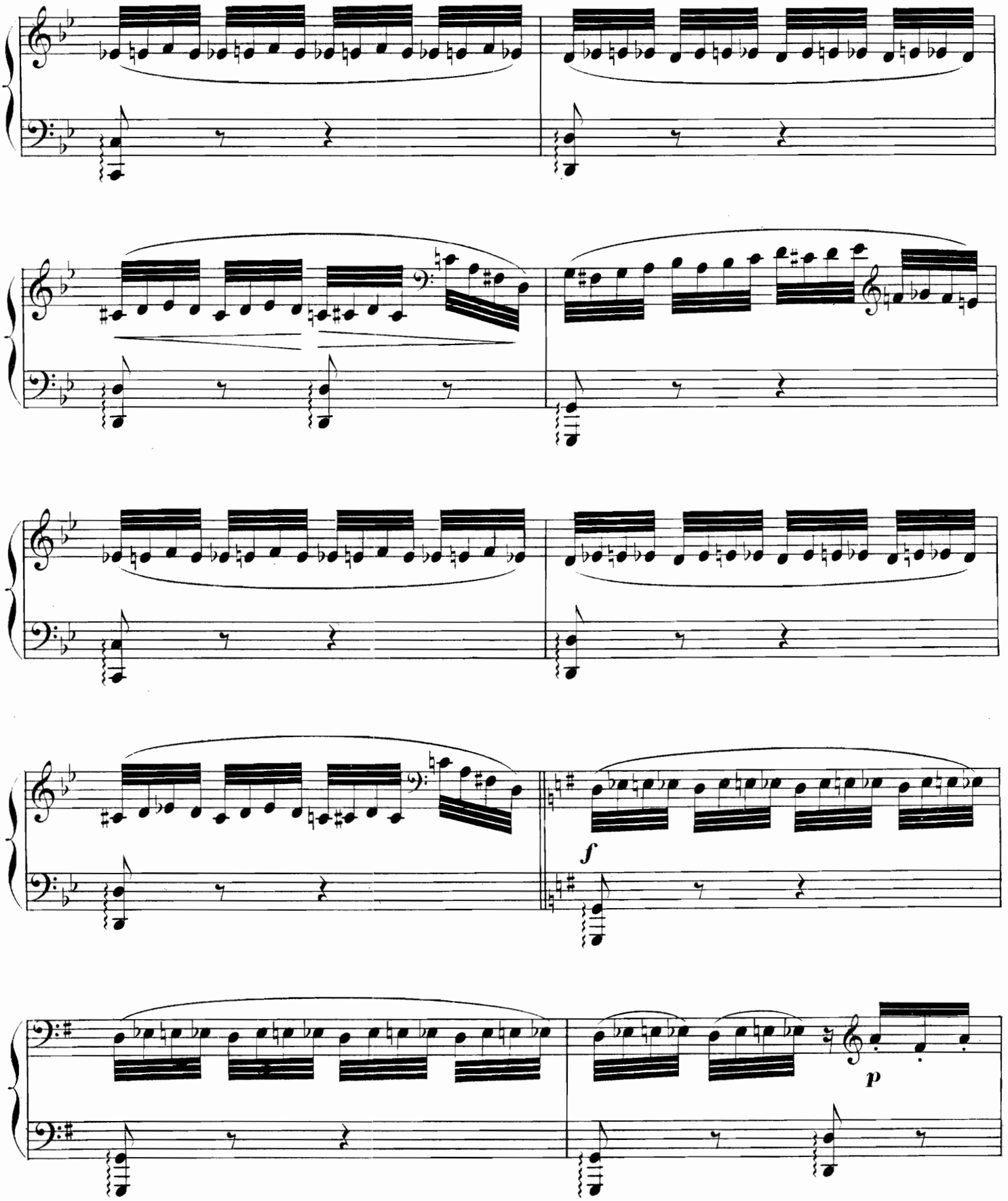
SECONDA.



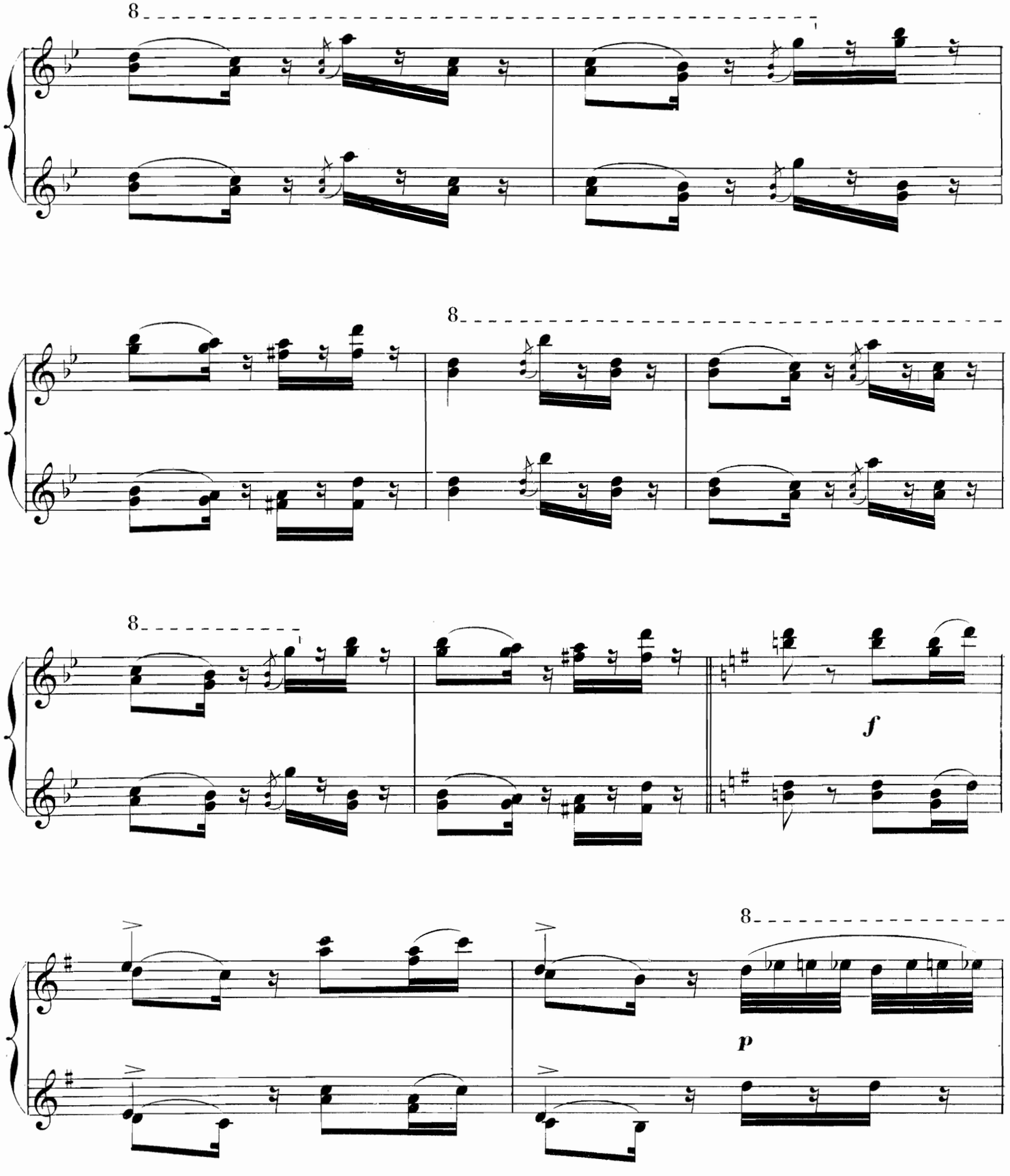
PRIMA.



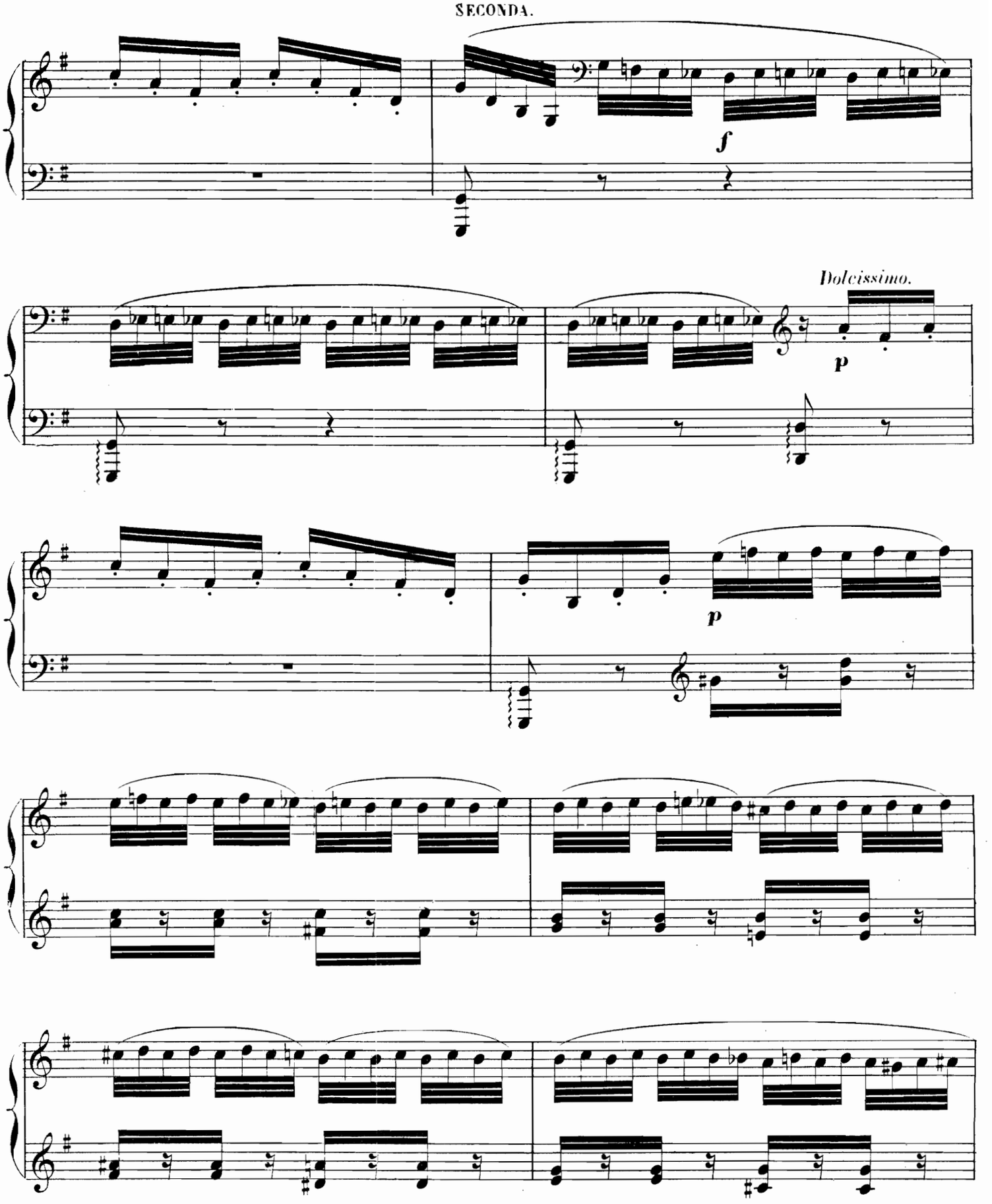
SECONDA.



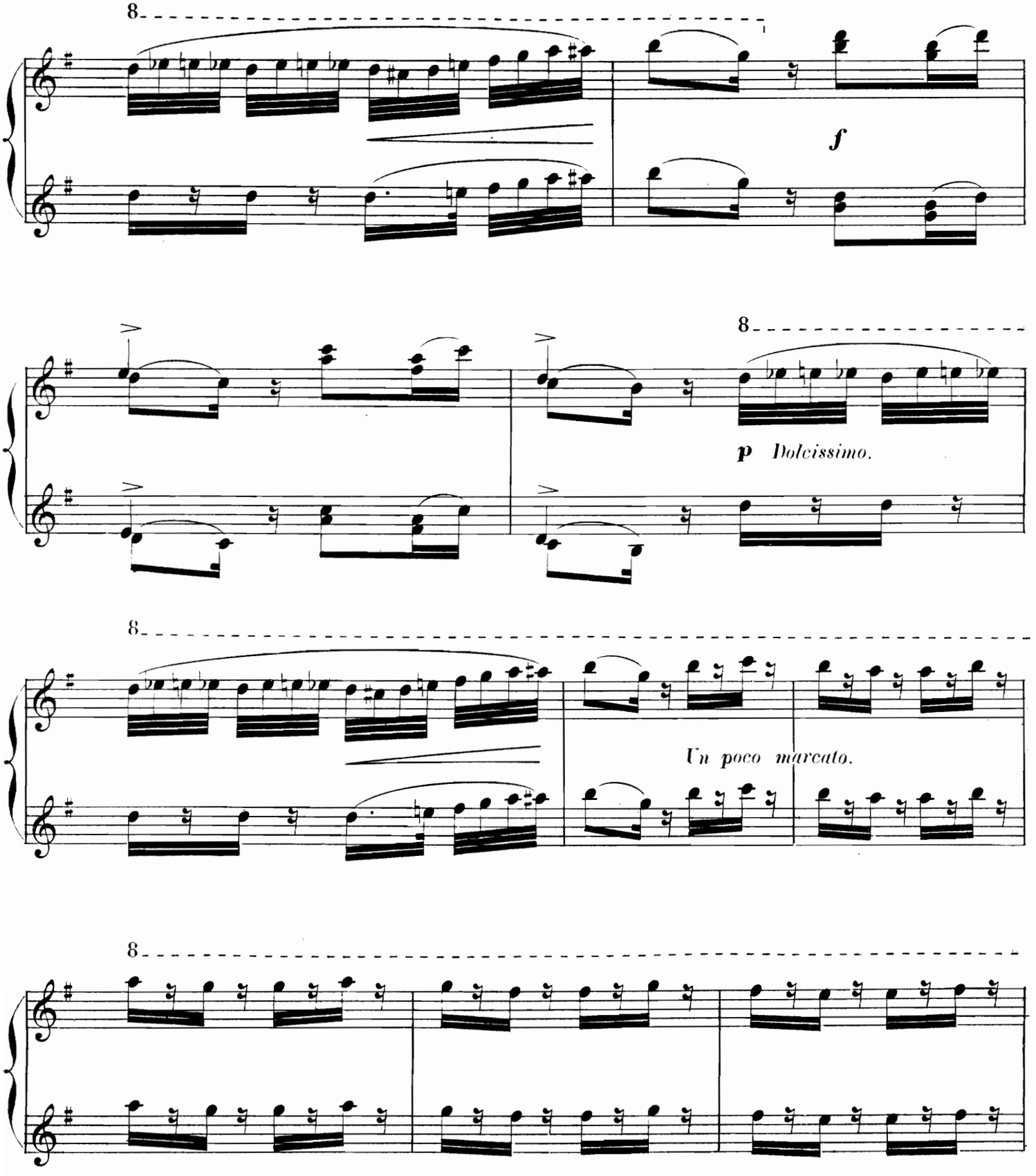
PRIMA.



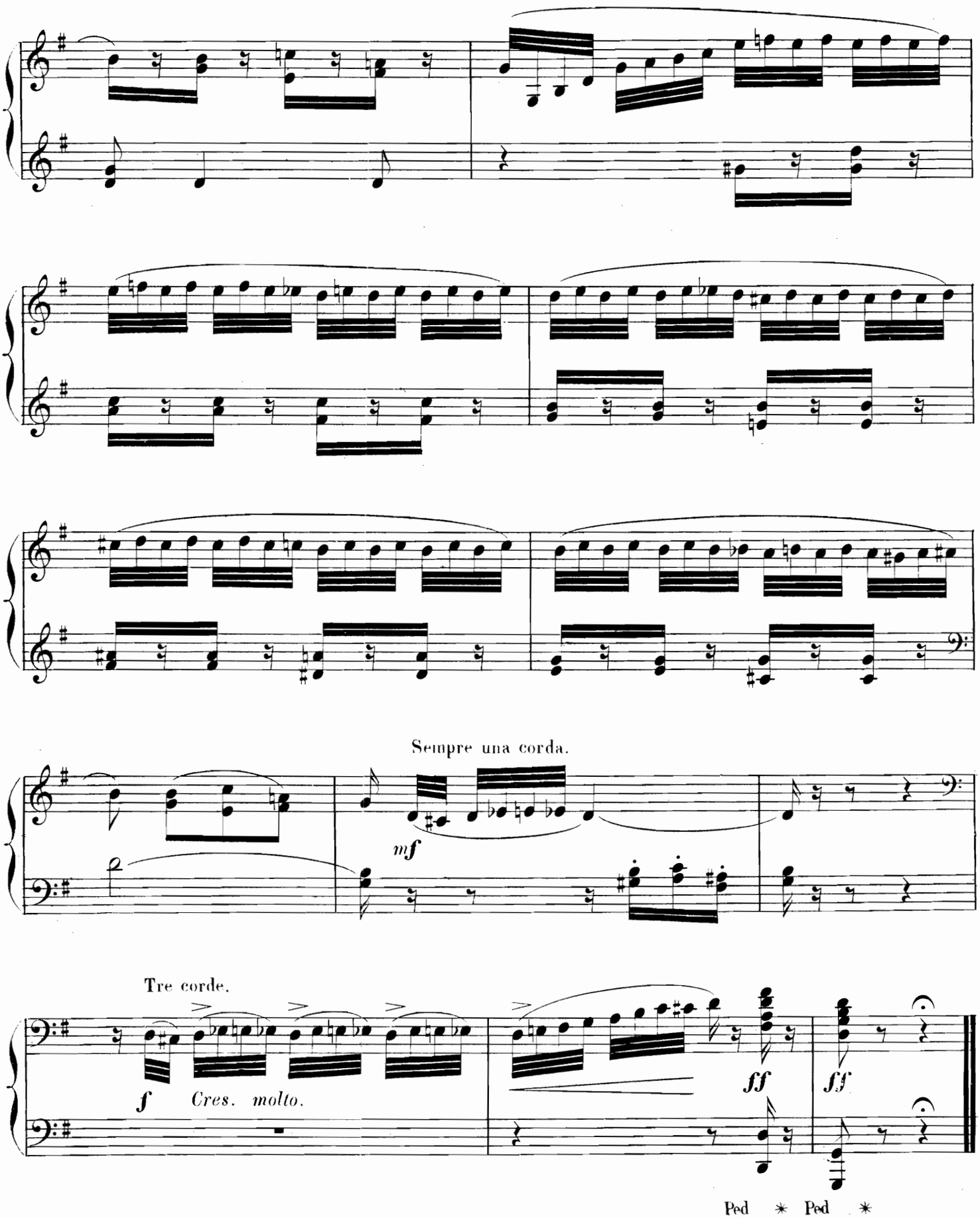
SECONDA.



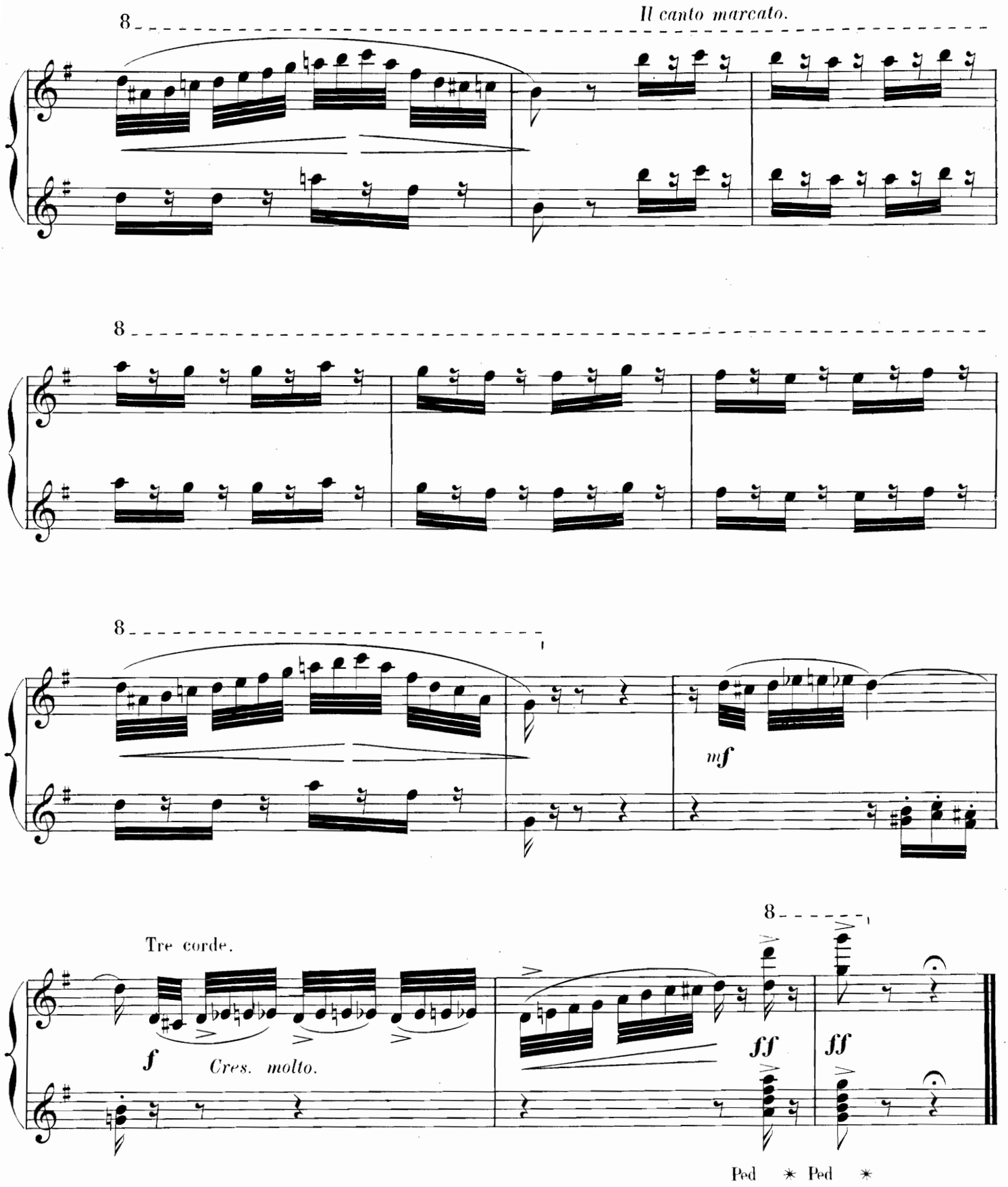
PRIMA.



SECONDA.



PRIMA.

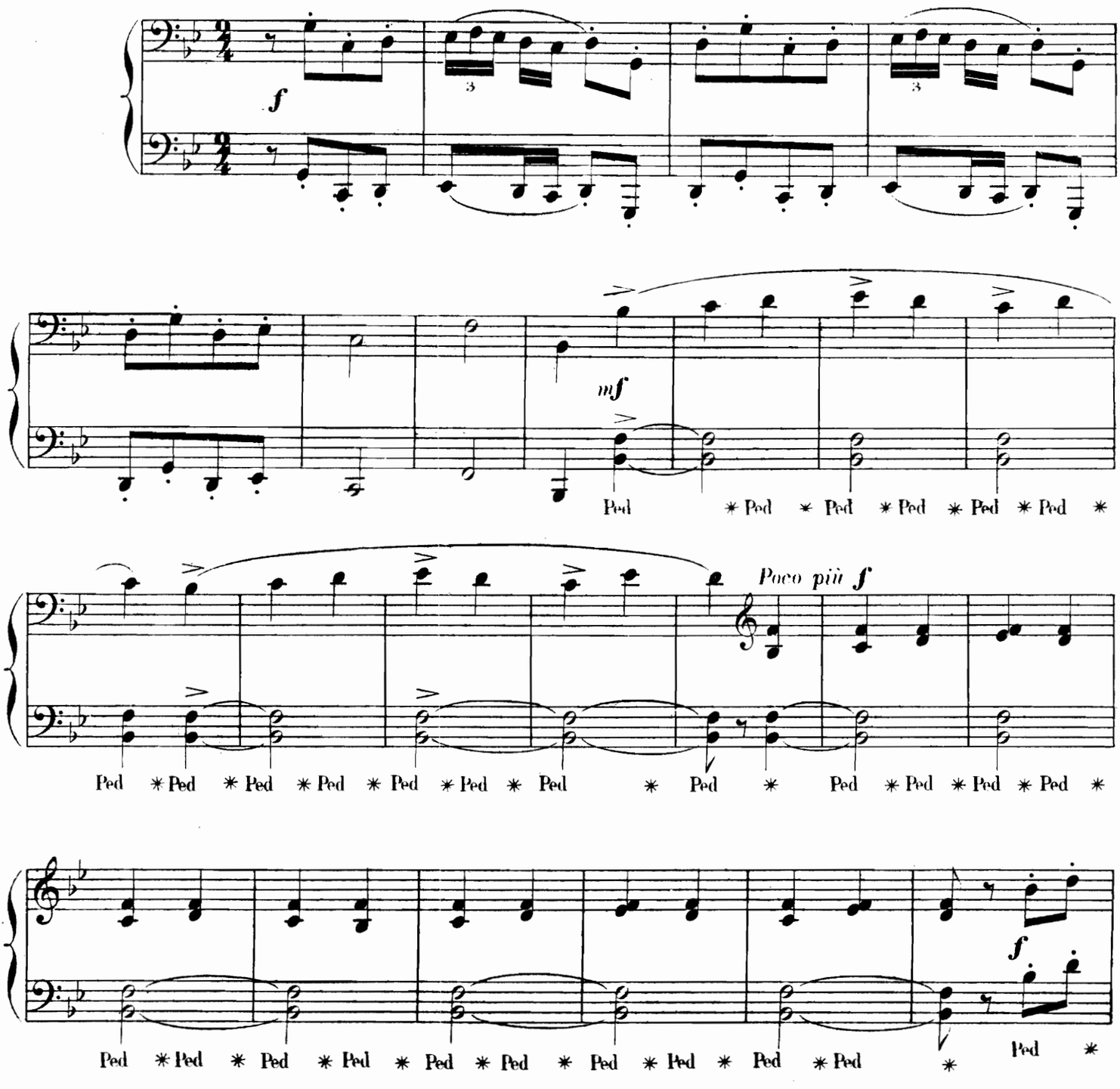


N° 17.

NOCE VILLAGEOISE.

SECONDA.

All.^to marcato.



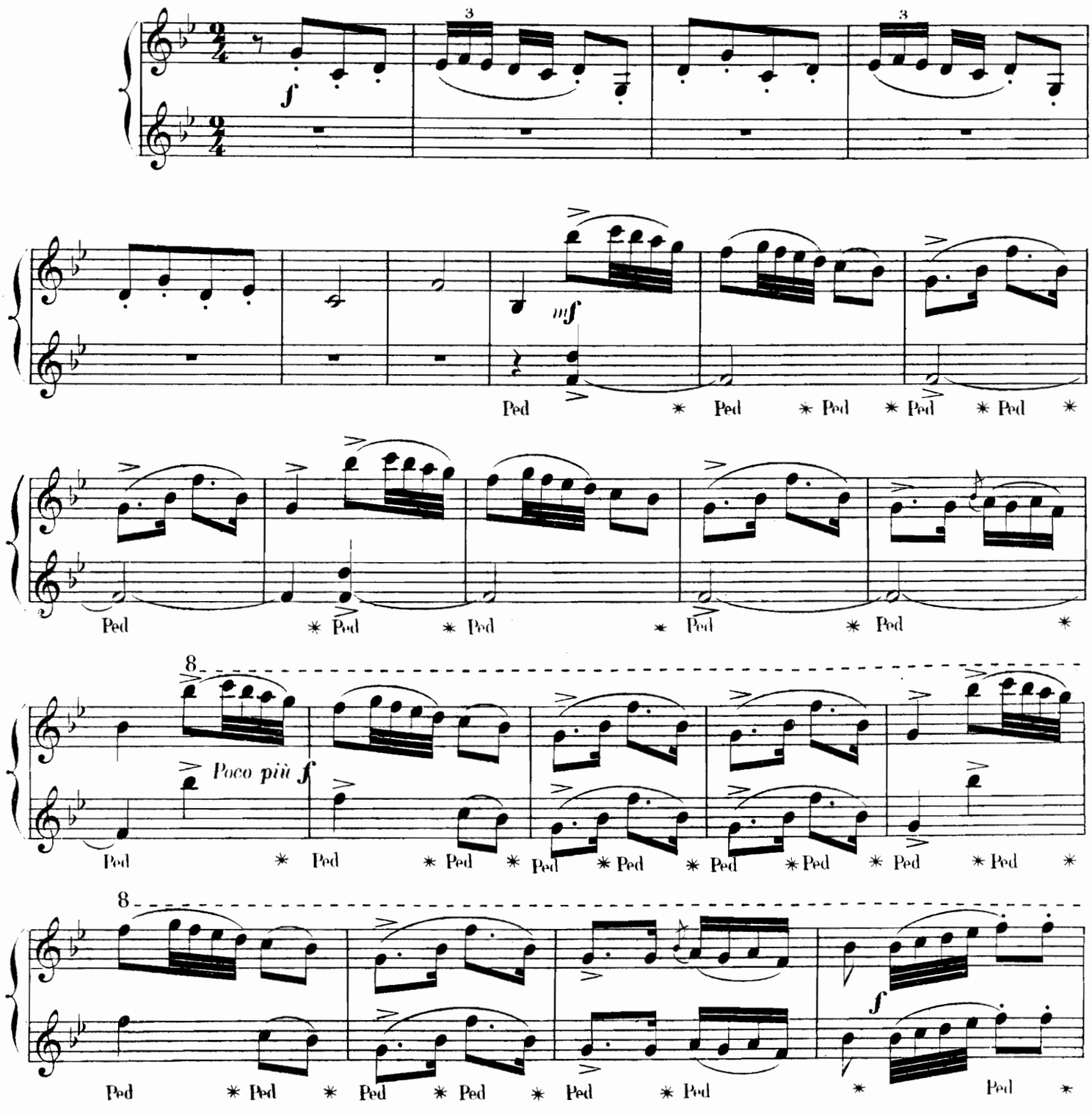
N° 17.

NOCE VILLAGEOISE.

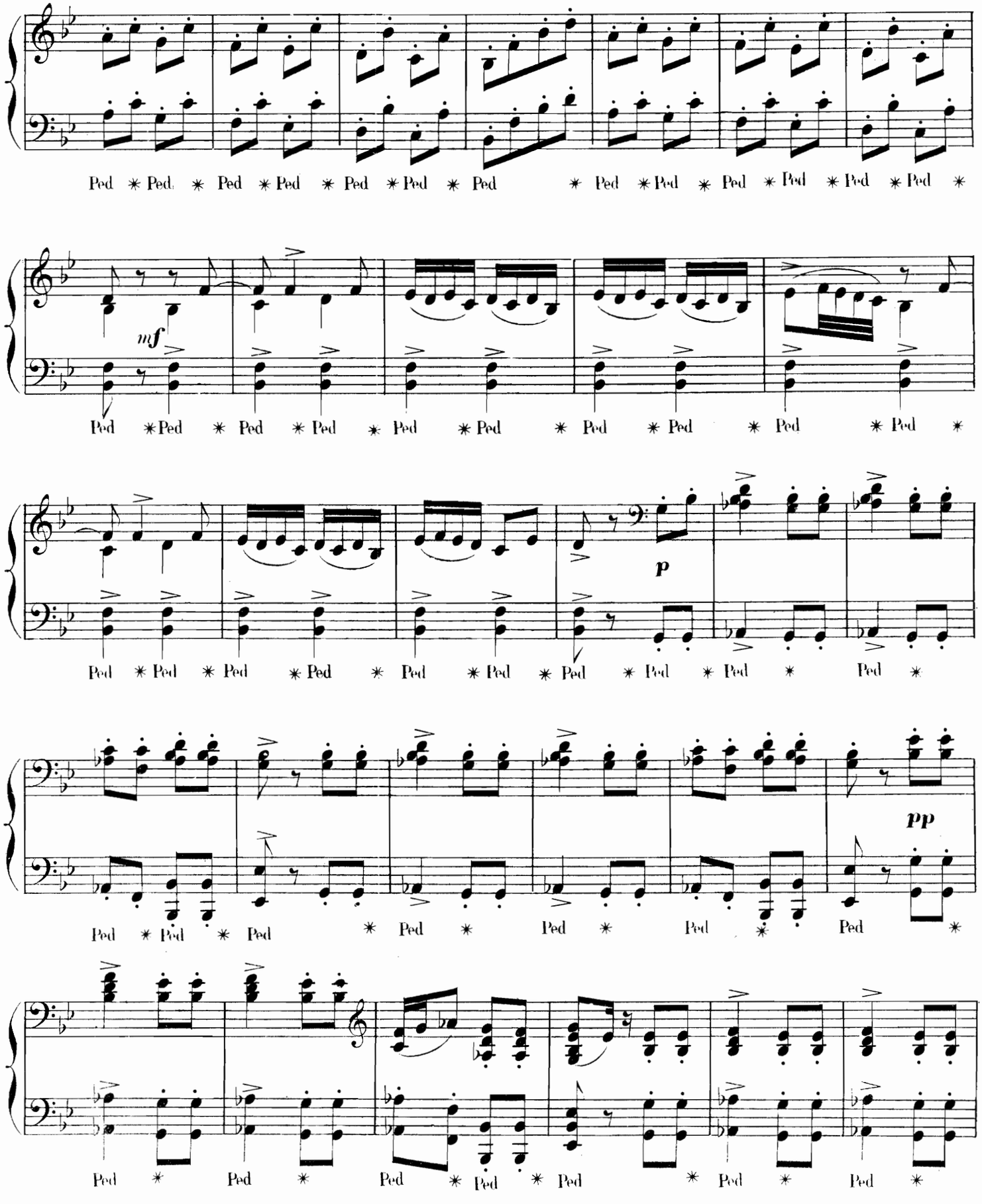
Un cortége s'avance — c'est l'Hymen, son flambeau à la main. Accompagné de l'Amour il préside à une noce de village.

All.^tto marcato.

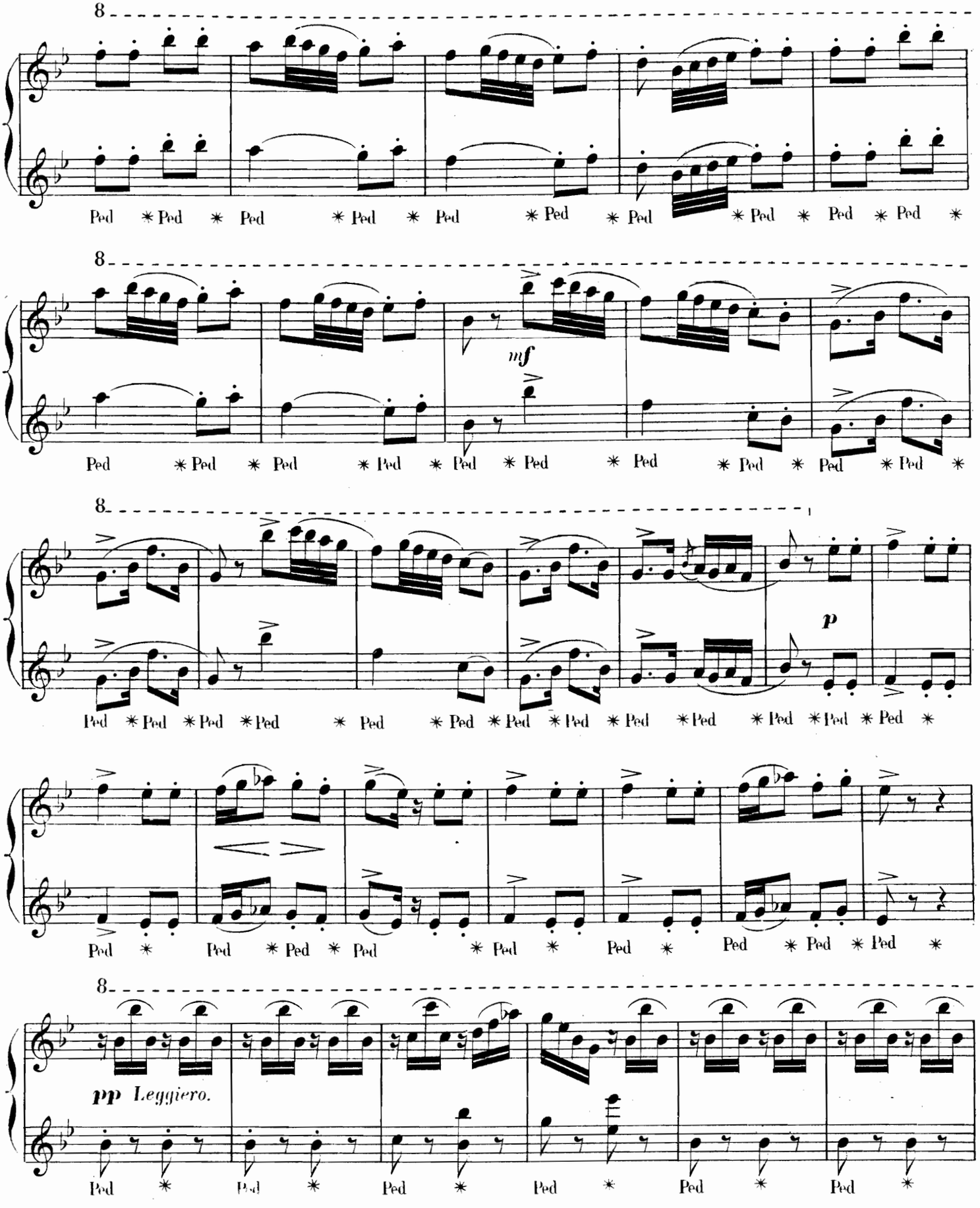
PRIMA.



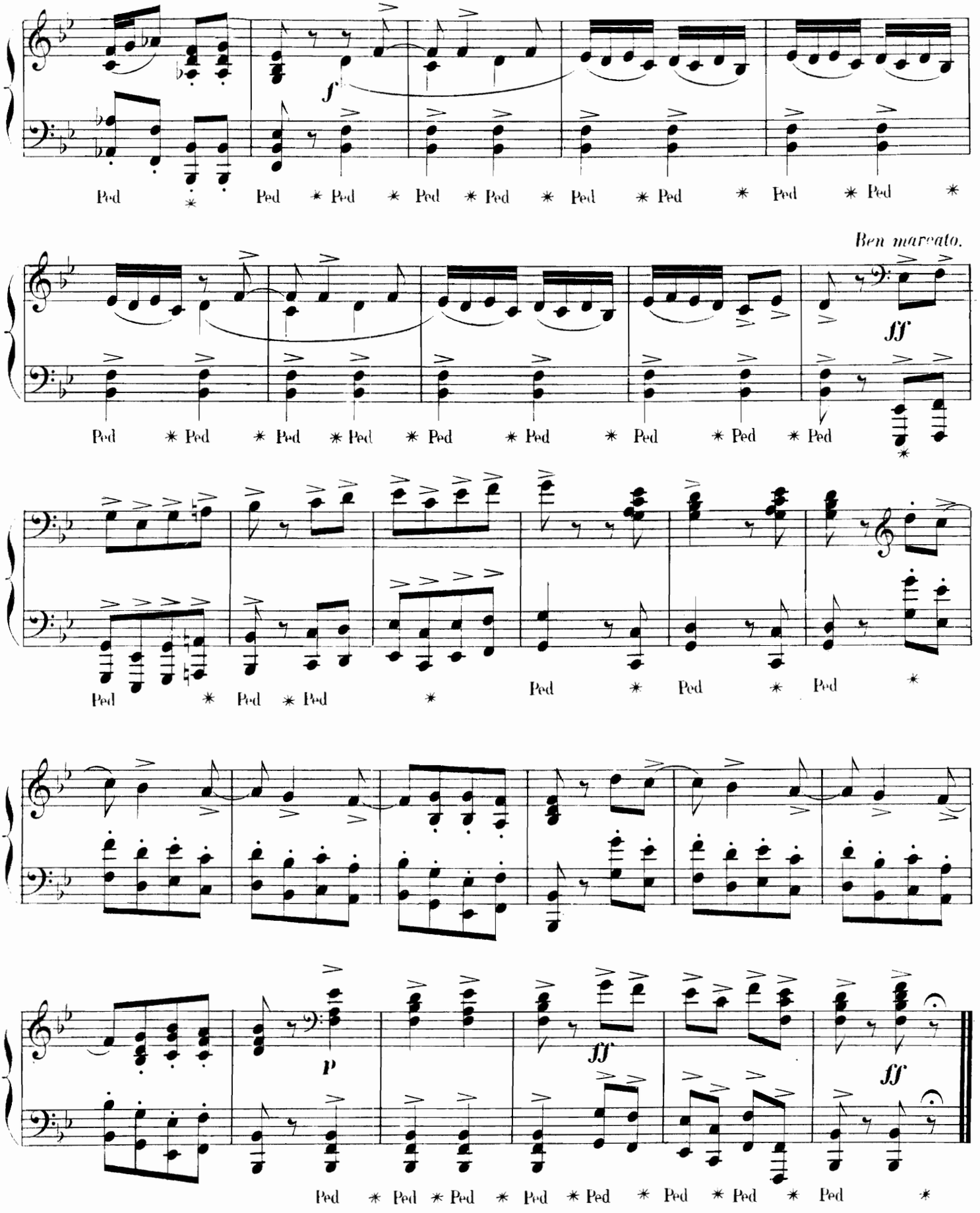
SECONDA.


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

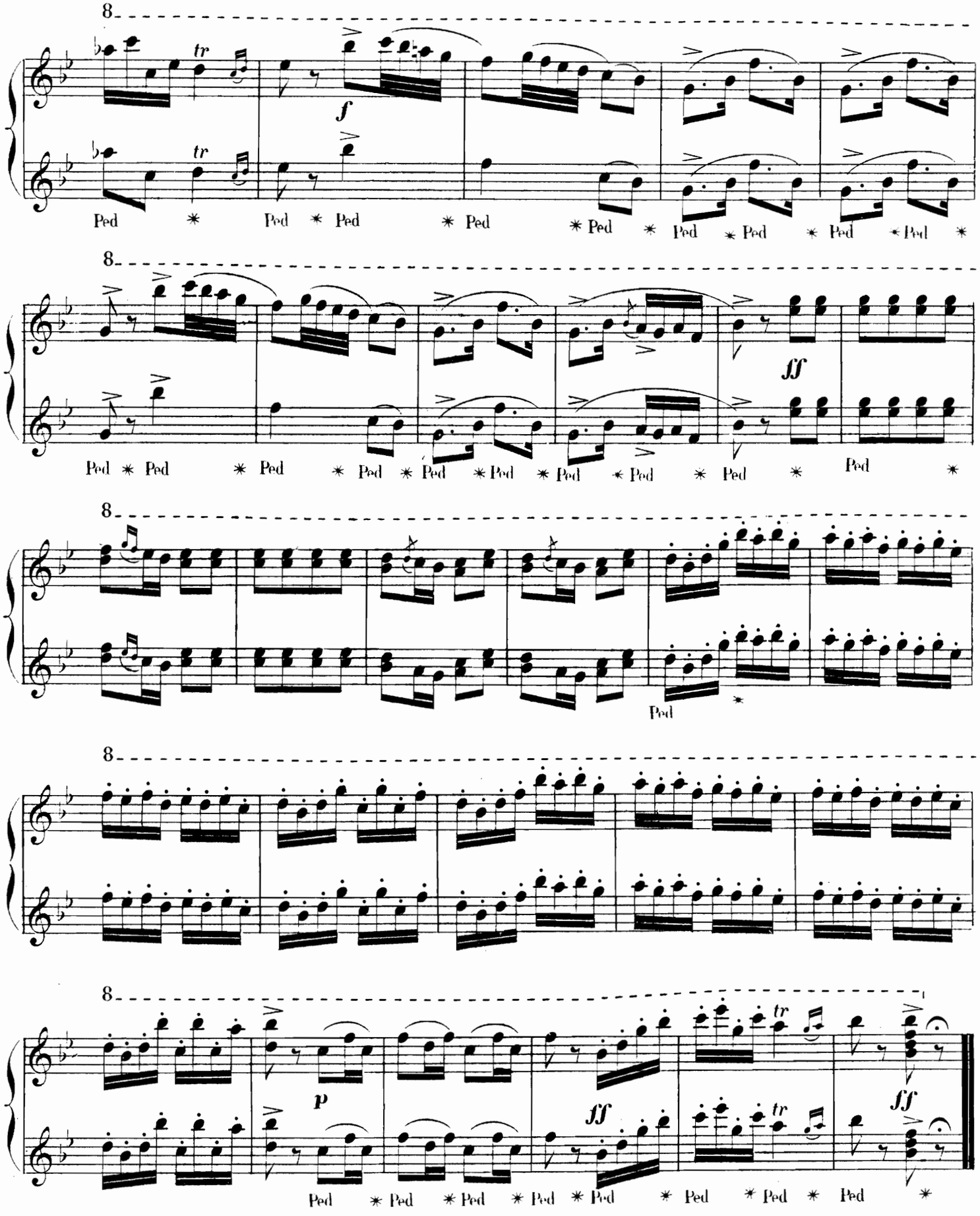
PRIMA.


8
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
8
mf
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
8
p
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
8
pp Leggiero.
Ped * Ped * Ped * Ped * Ped * Ped * Ped *

SECONDA.


f
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
Ben marcato.
ff
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *
Ped * Ped * Ped * Ped * Ped * Ped *
p
ff
ff
Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

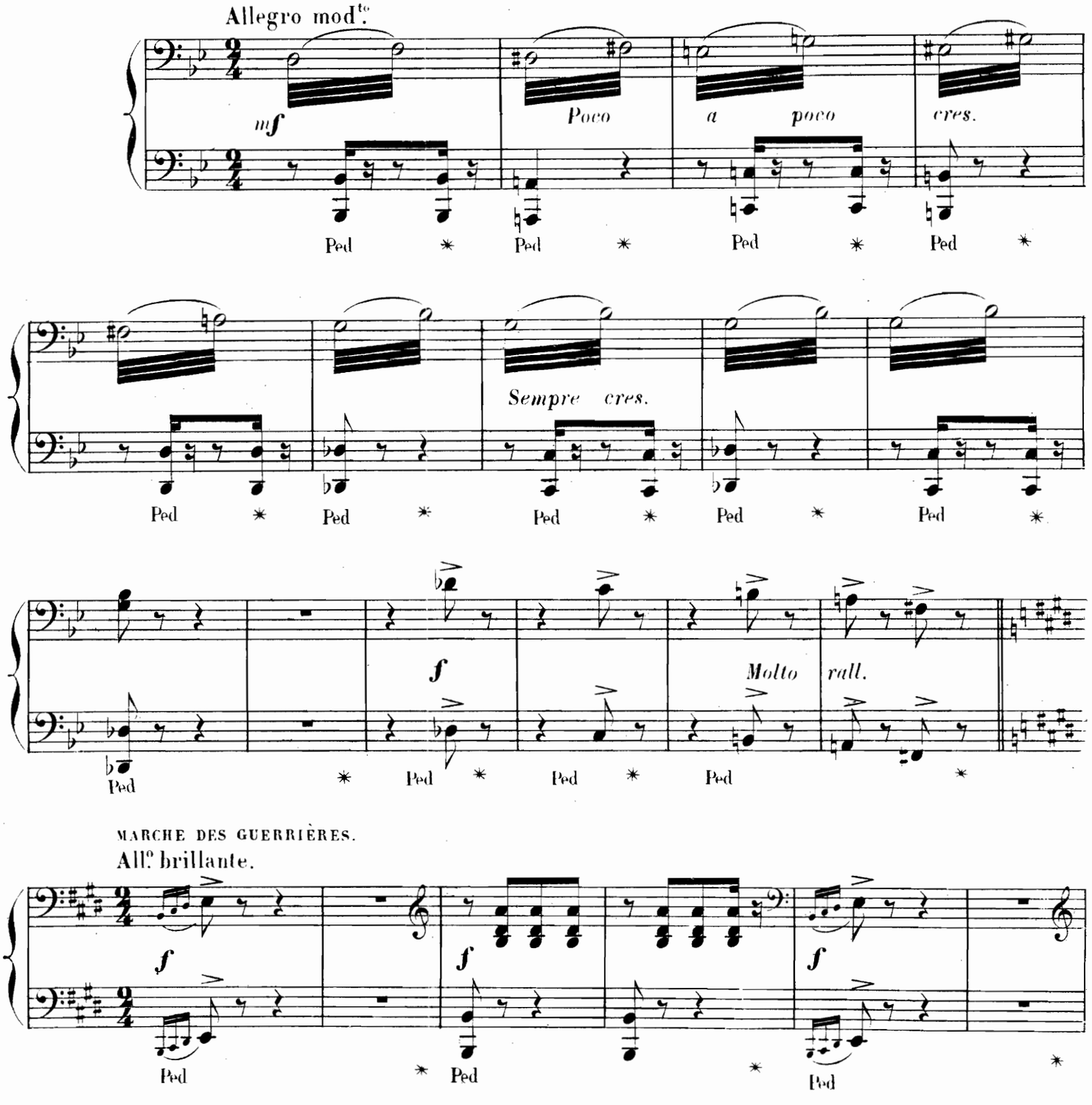
PRIMA.



N° 18.

LA DISCORDE ET LA GUERRE.

SECONDA.

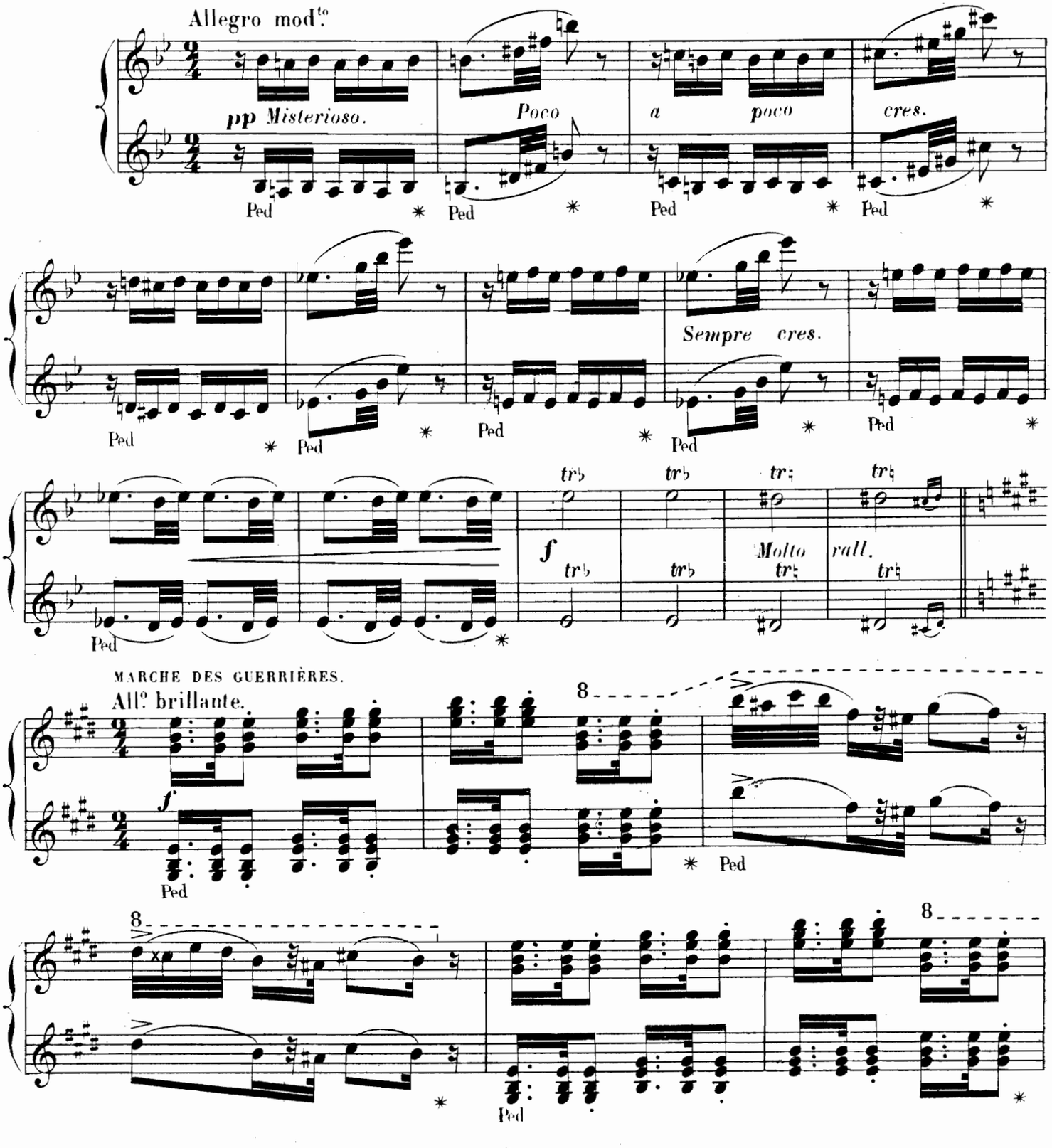


N° 18.

LA DISCORDE ET LA GUERRE.

PRIMA.

A ces tableaux riants succède la discorde. Des sons lugubres emplissent les airs. C'est la guerre! c'est le tocsin!



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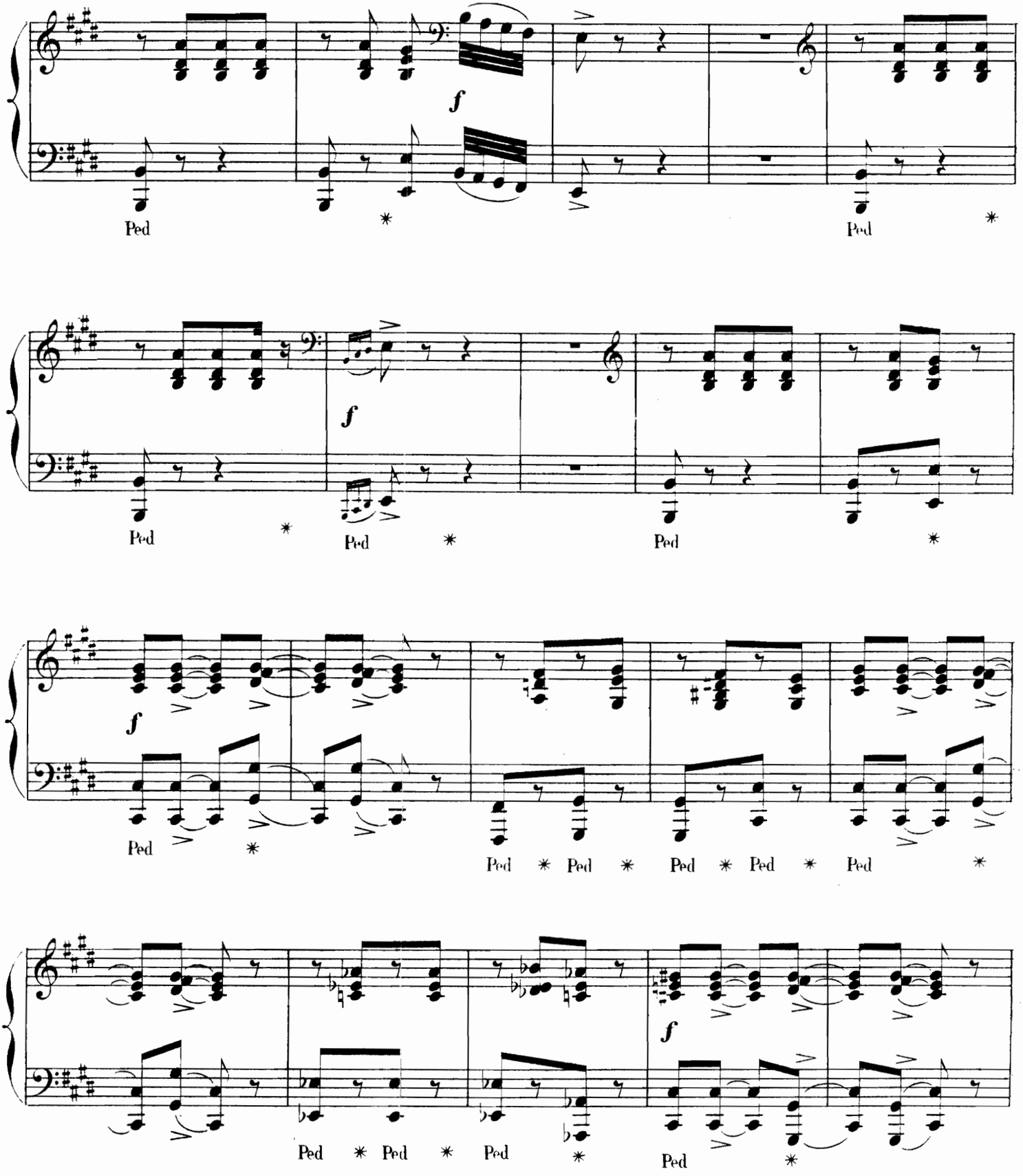
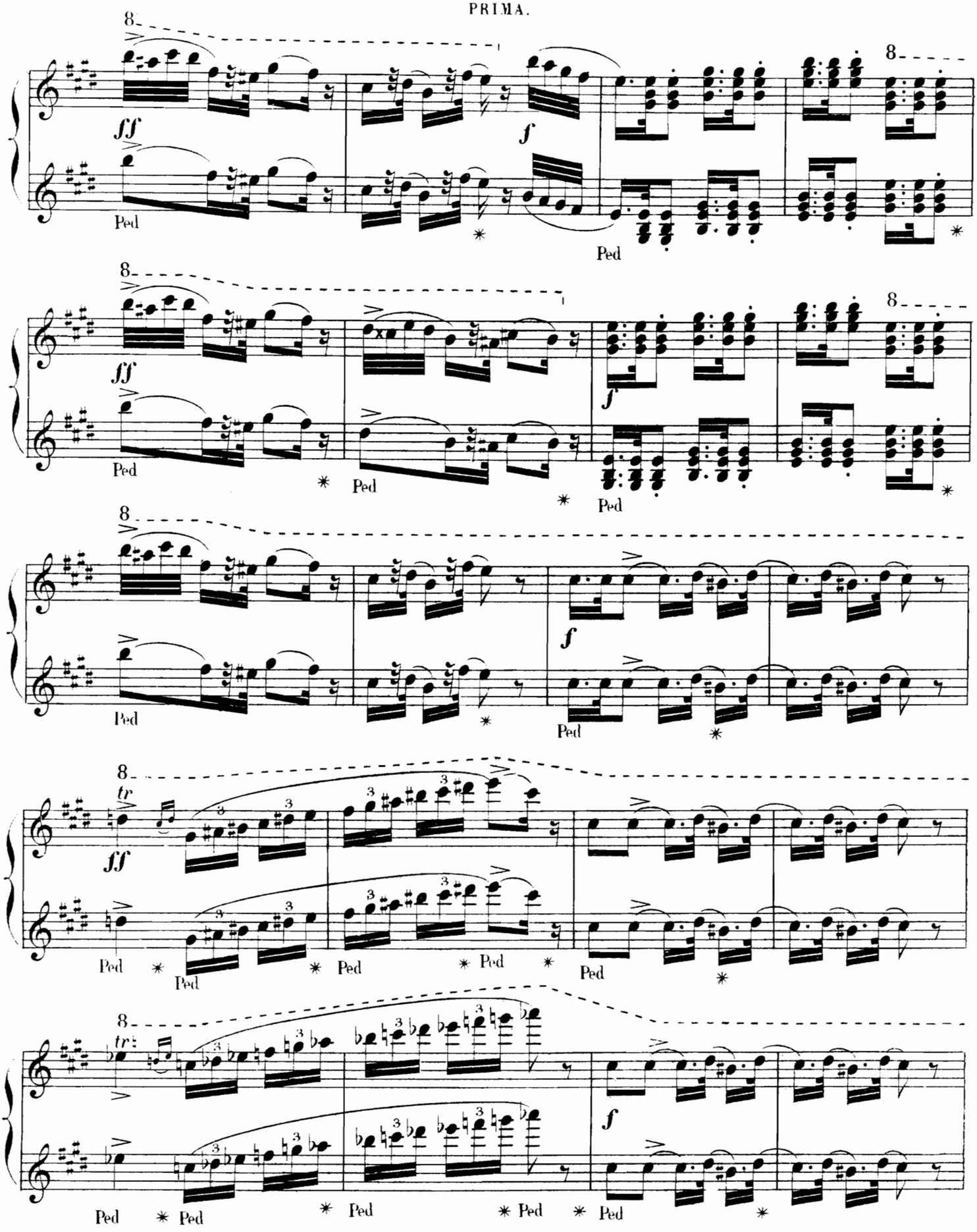
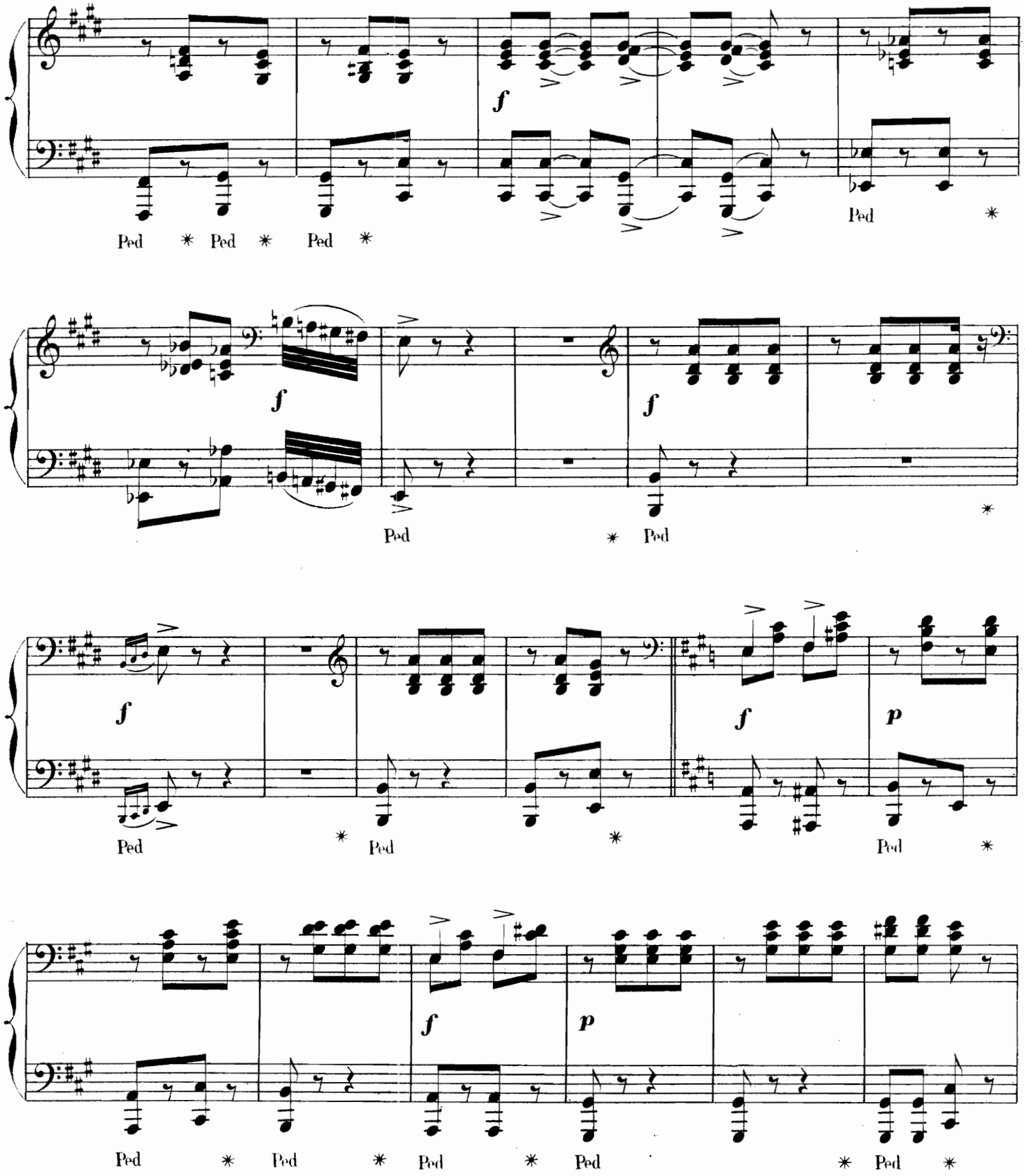


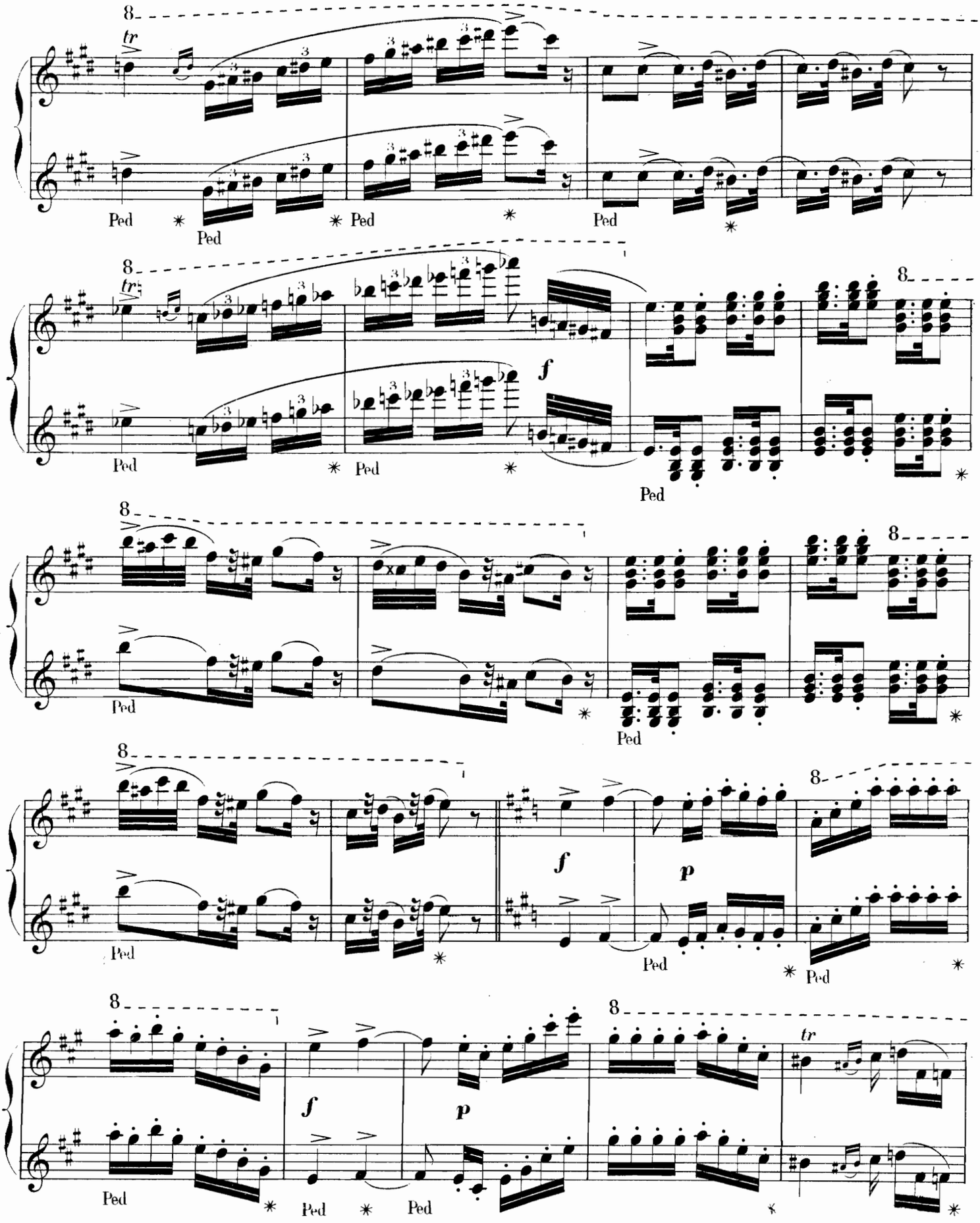
PRIMA.



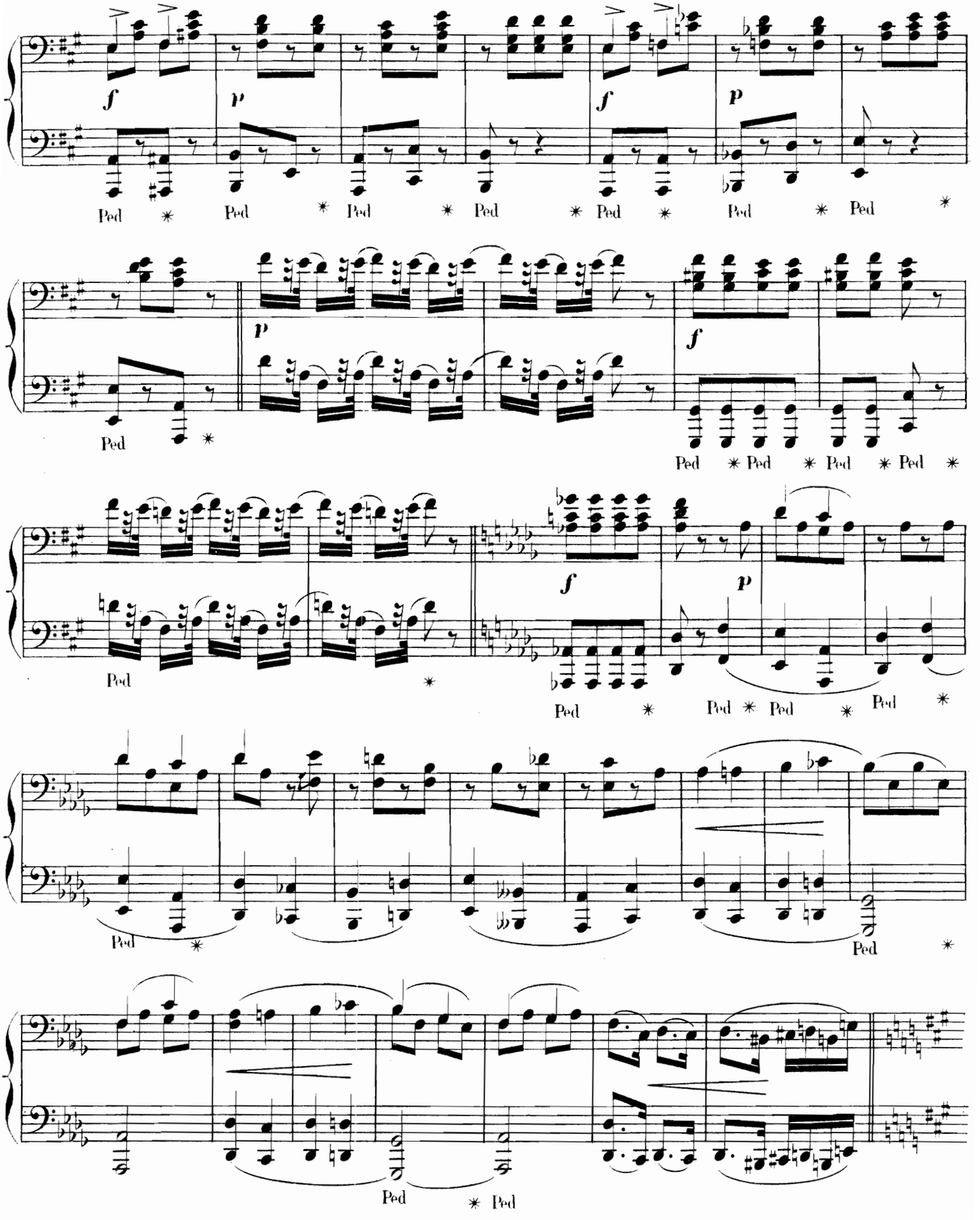
SECONDA.


f
Ped * Ped * Ped *
Ped *
f
Ped * Ped
f
f
Ped * Ped *
f
p
Ped *
f
p
Ped * Ped * Ped * Ped * Ped *

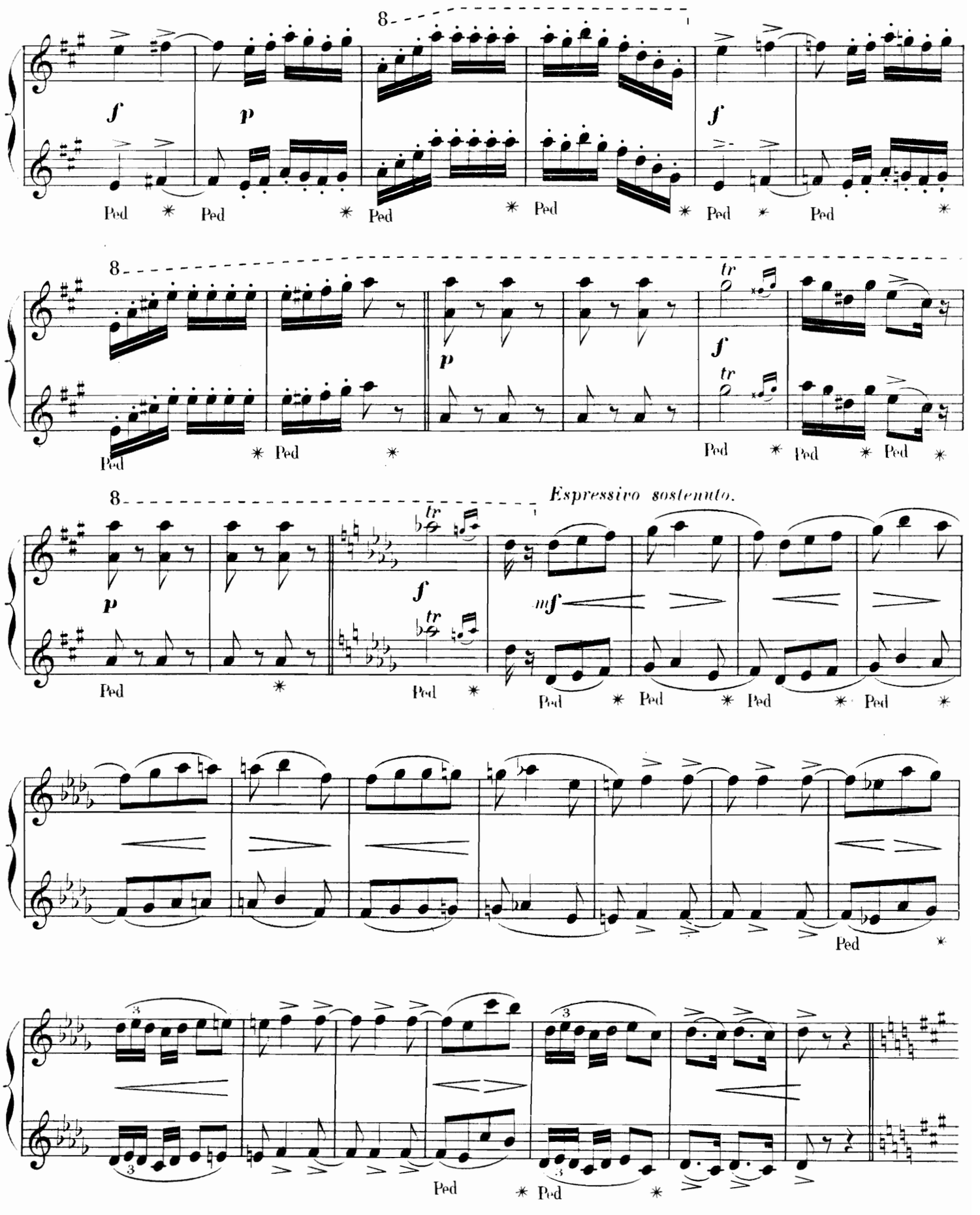
PRIMA.



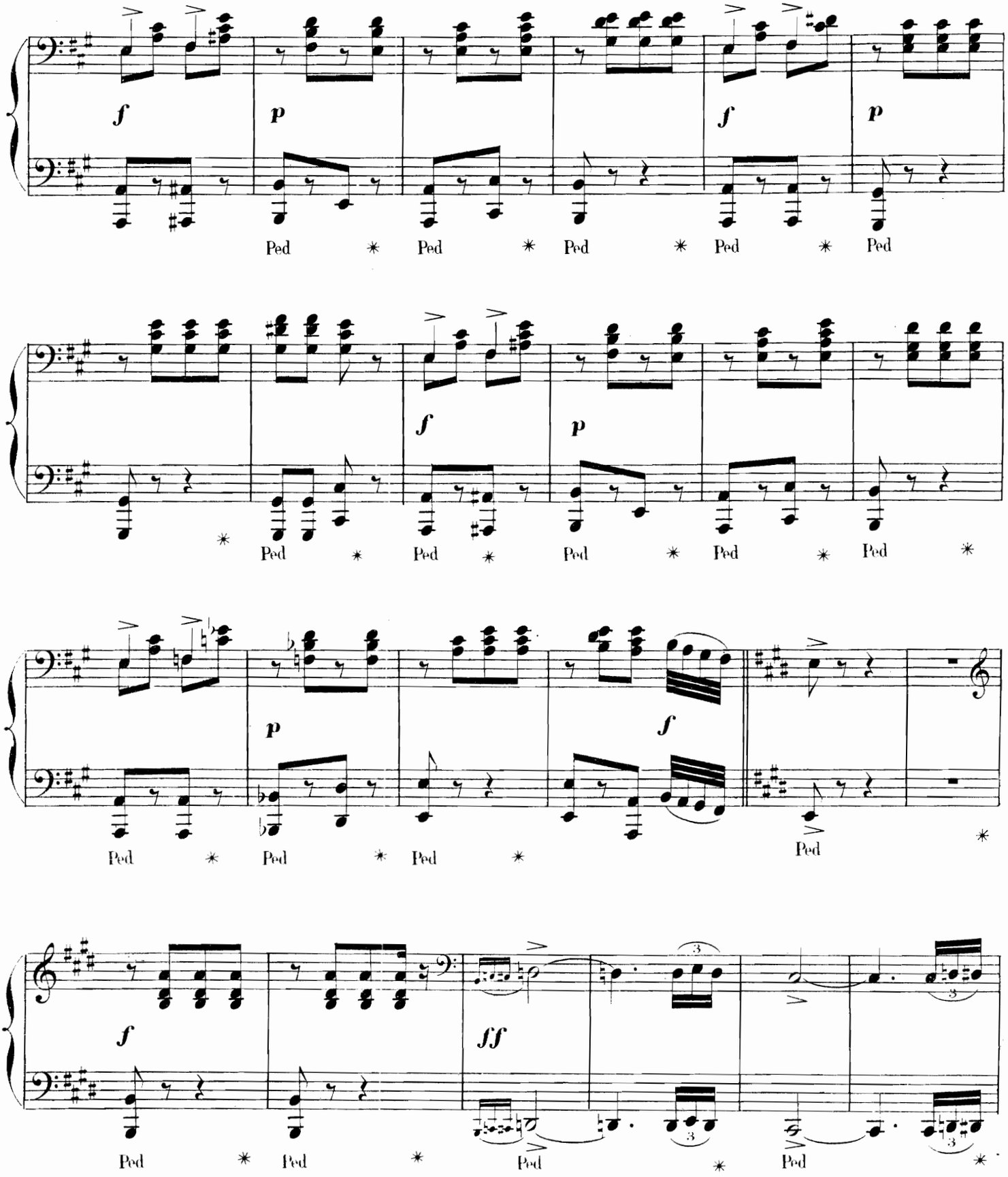
SECONDA.



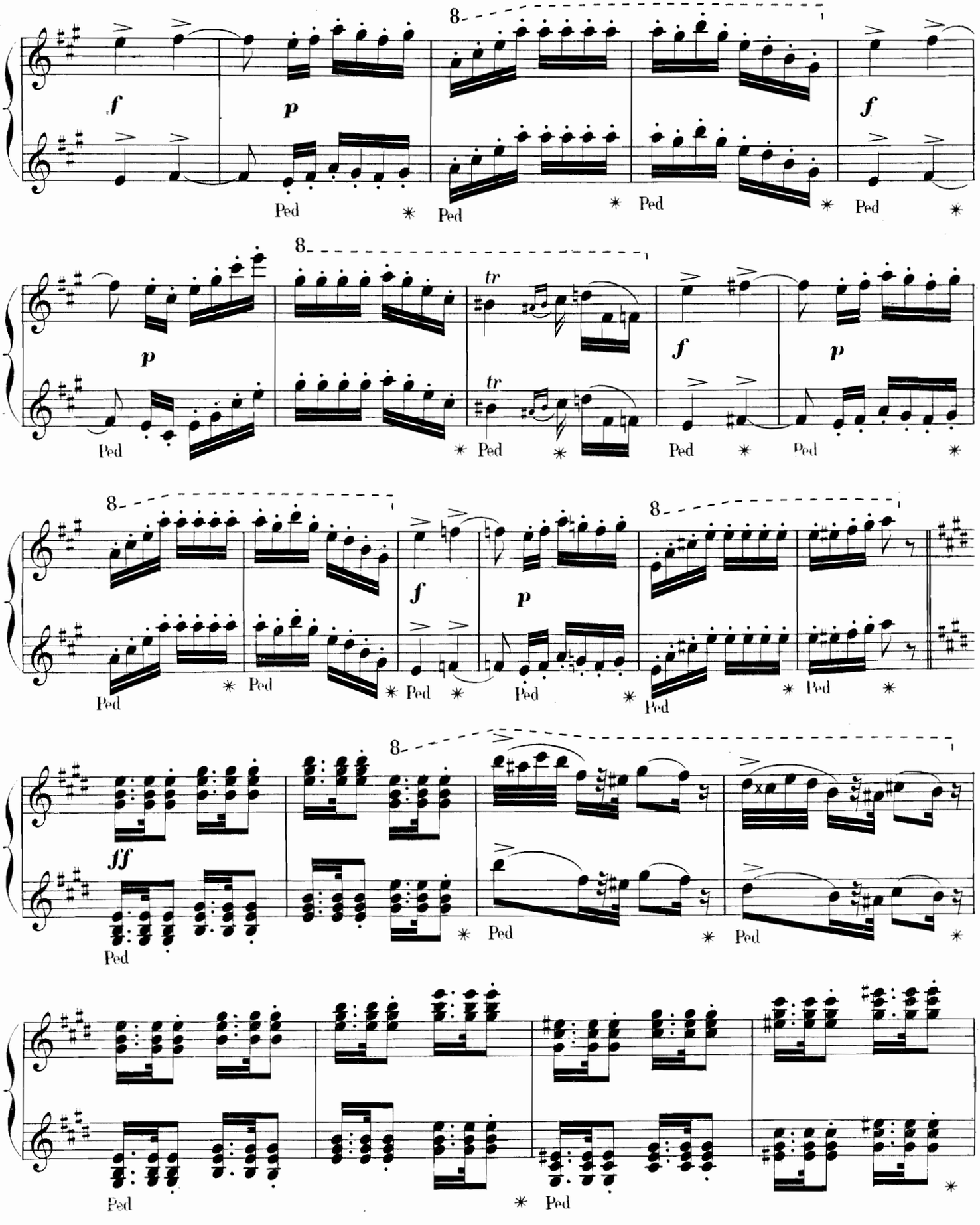
PRIMA.



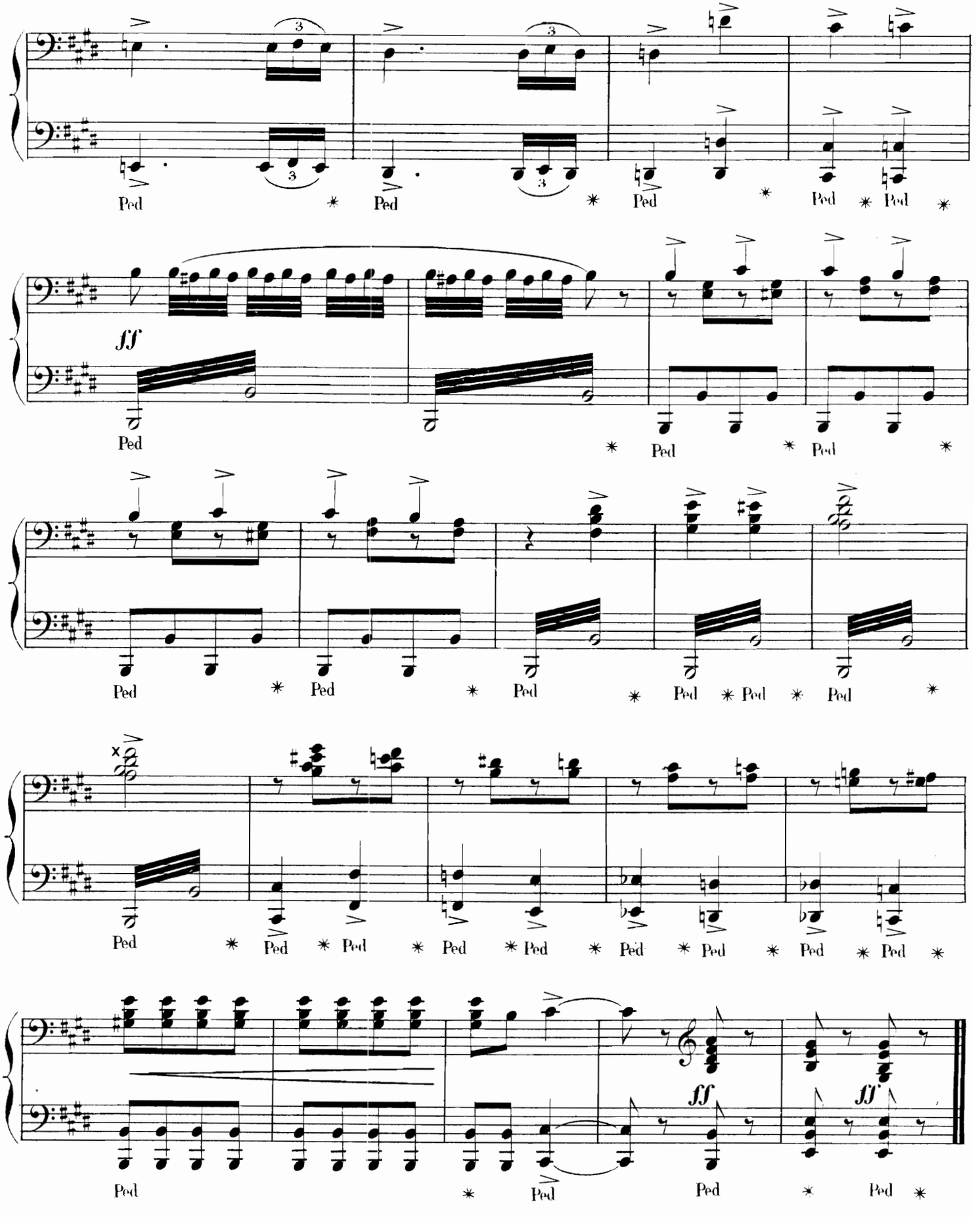
SECONDA.



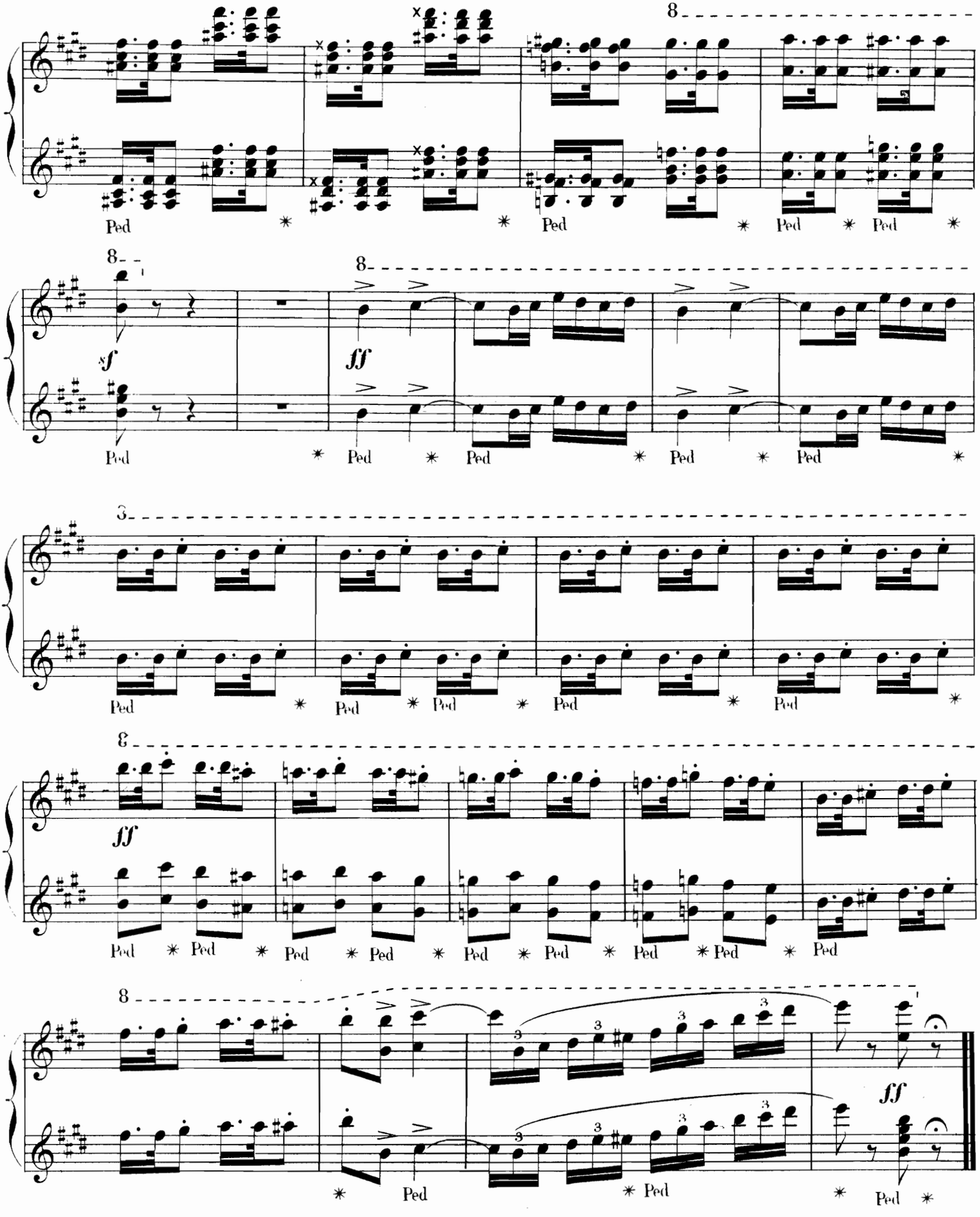
PRIMA.



SECONDA.



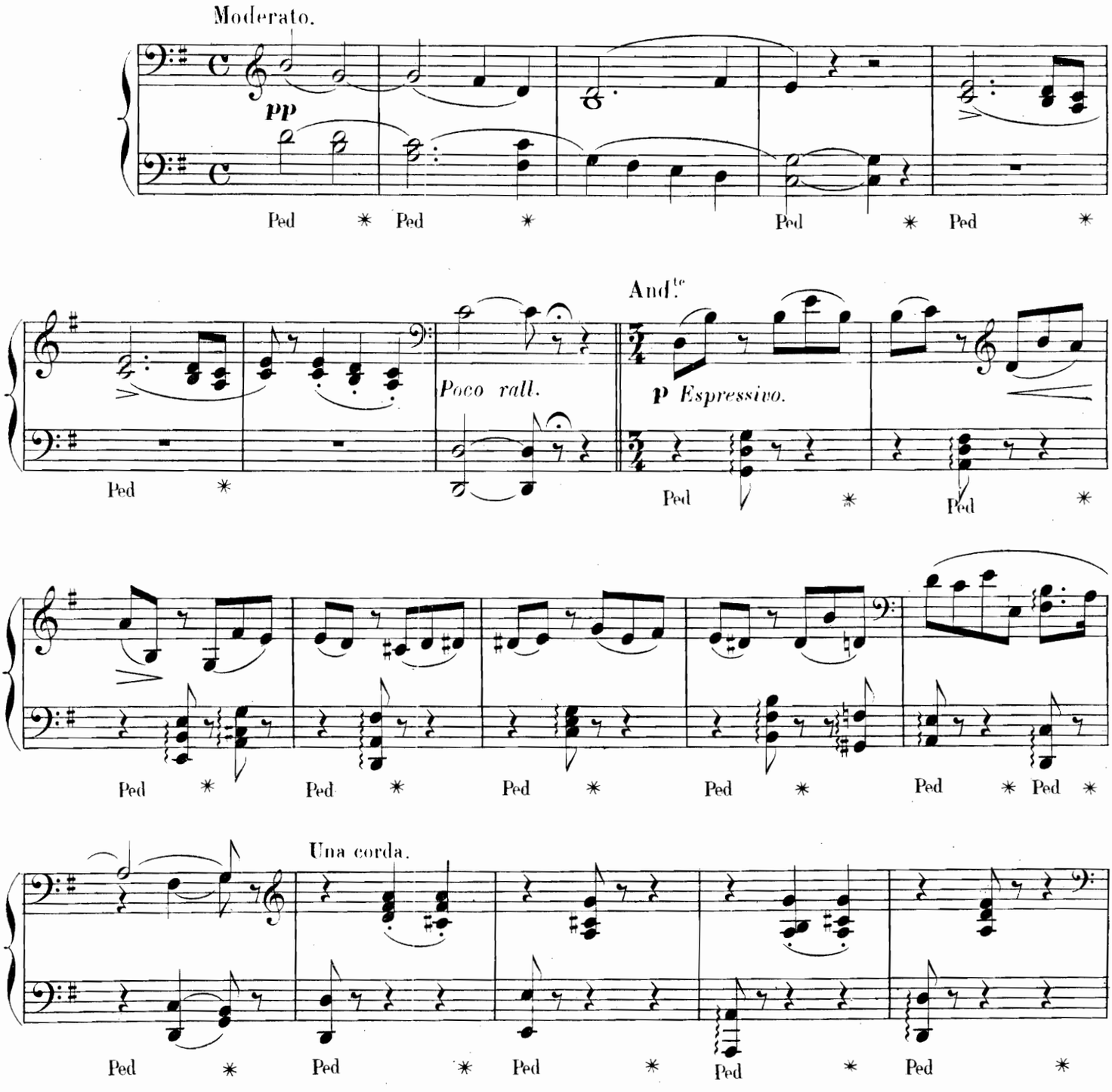
PRIMA.



Nº 19.

LA PAIX.

SECONDA.

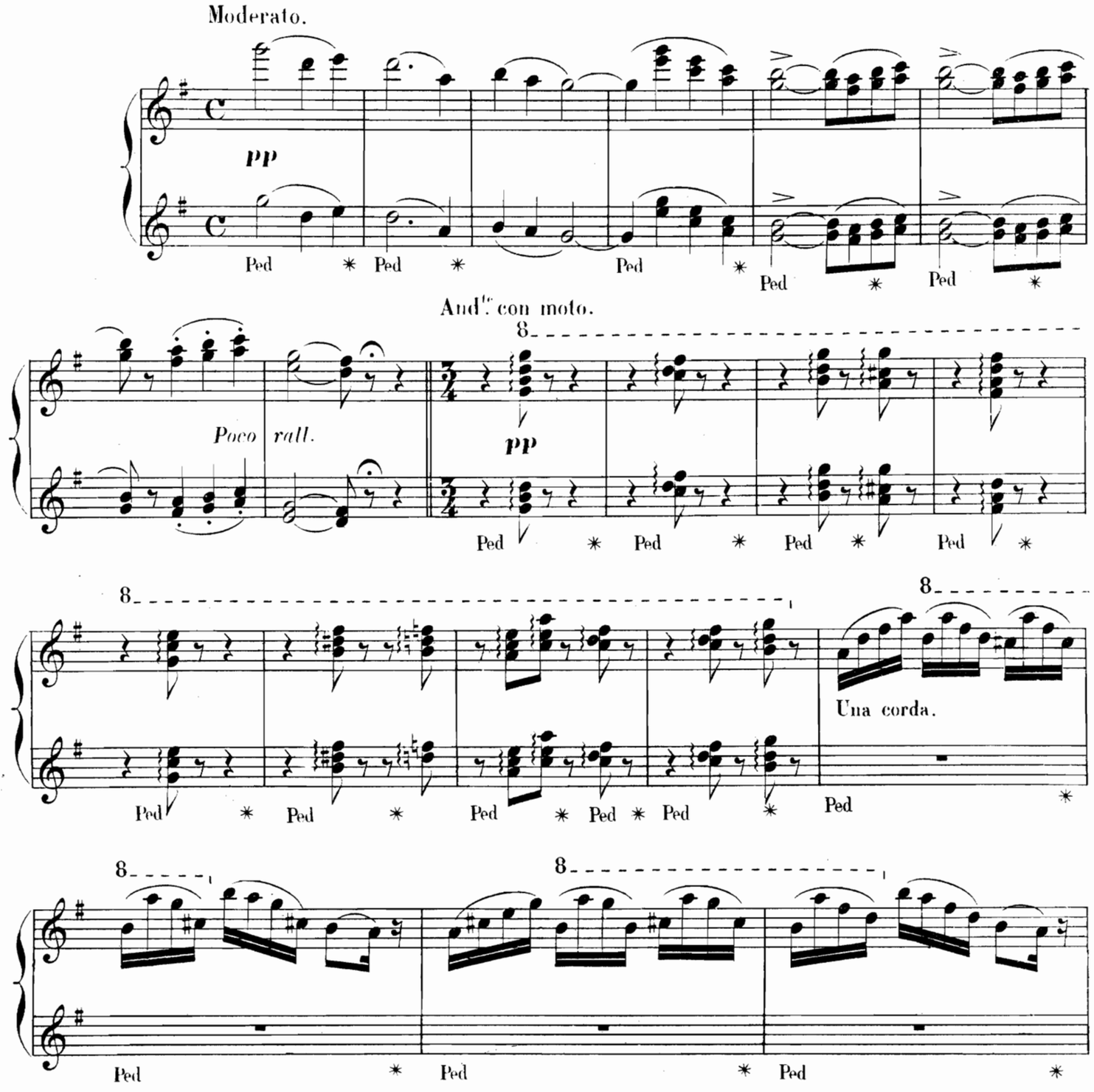


N° 19.

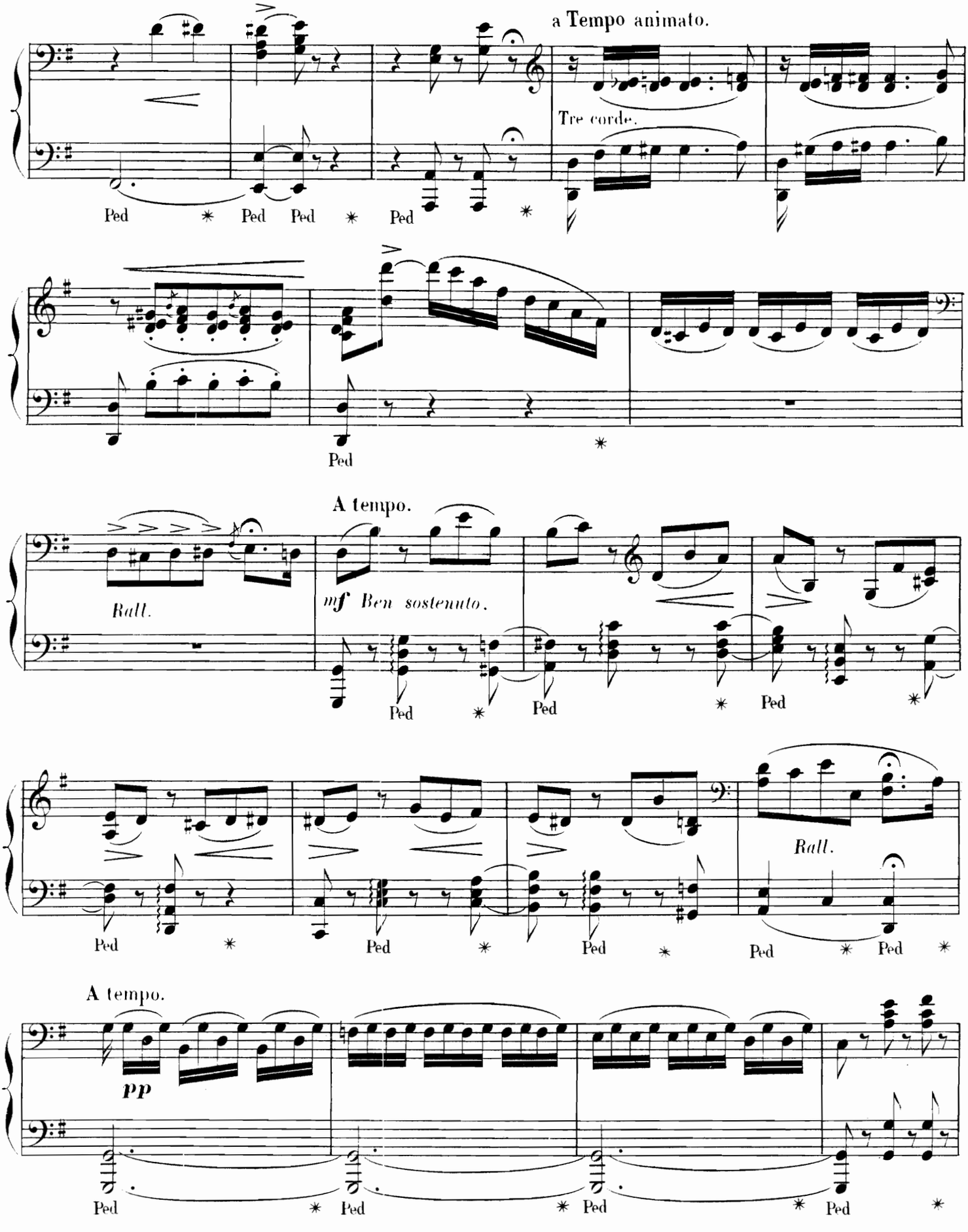
LA PAIX.

PRIMA.

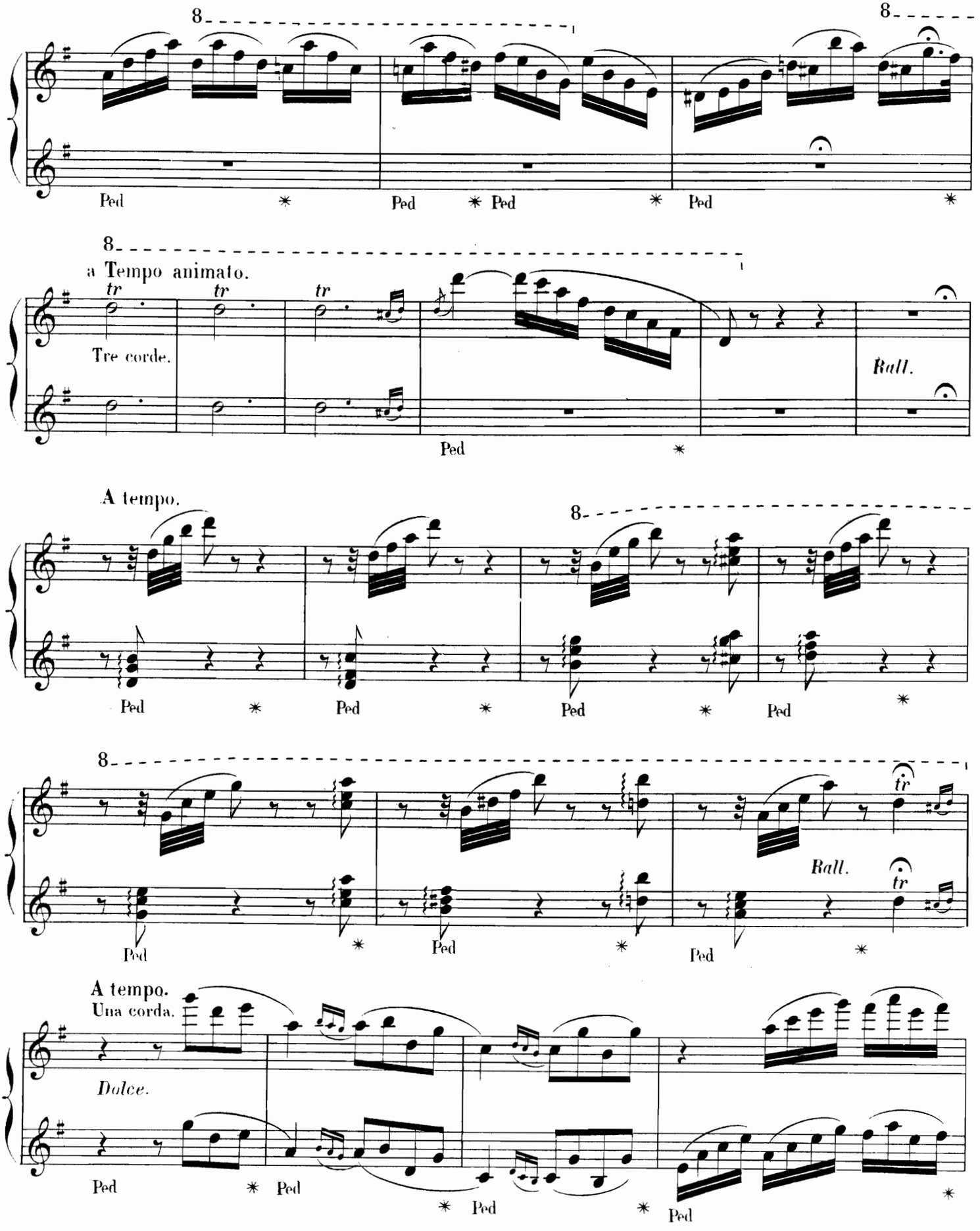
La paix paraît, son rameau d'olivier à la main. Tout se calme et lui cède—la discorde est domptée.



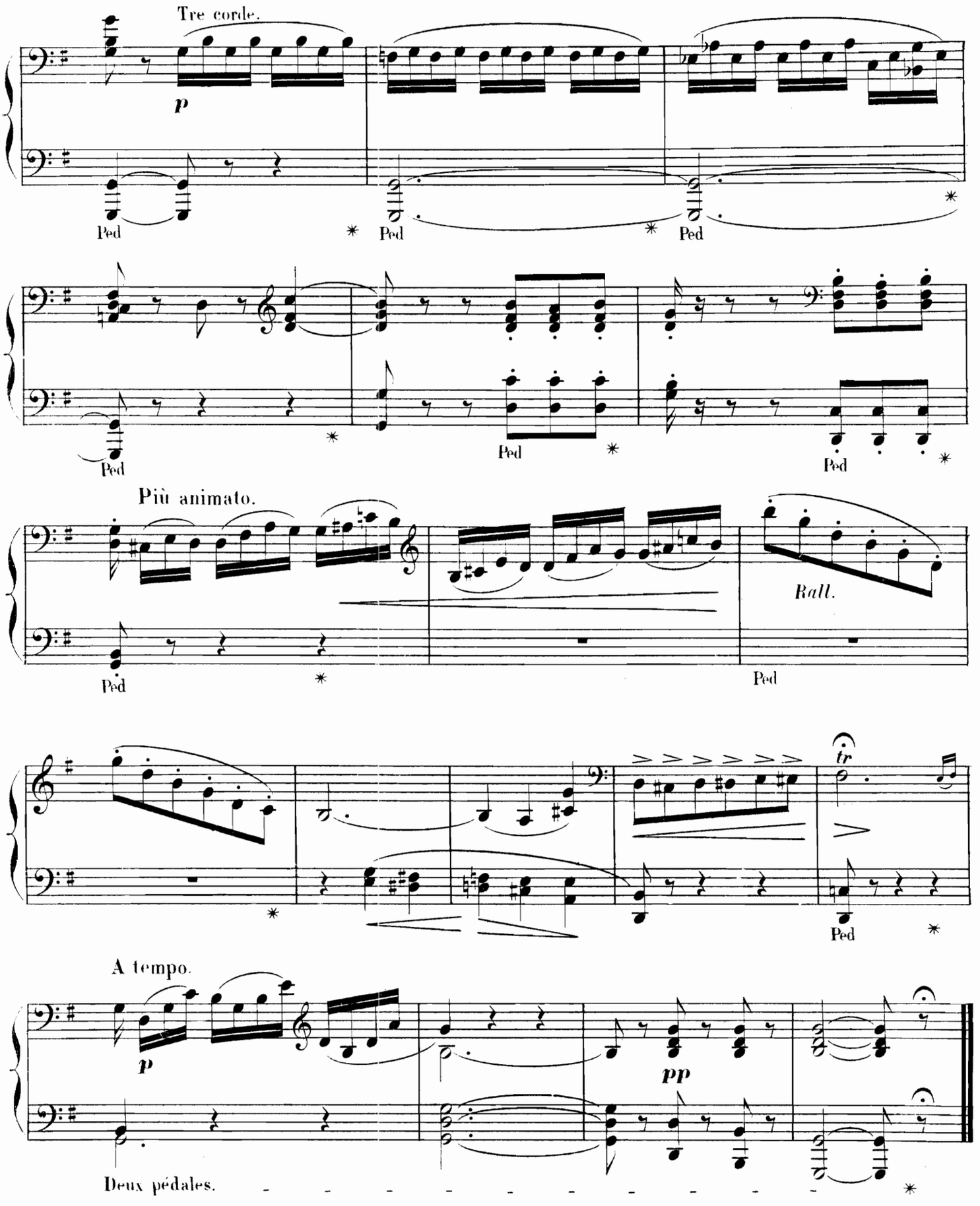
SECONDA.


a Tempo animato.
Tre corde.
Ped
A tempo.
Rall.
mf Ben sostenuto.
Rall.
A tempo.
pp

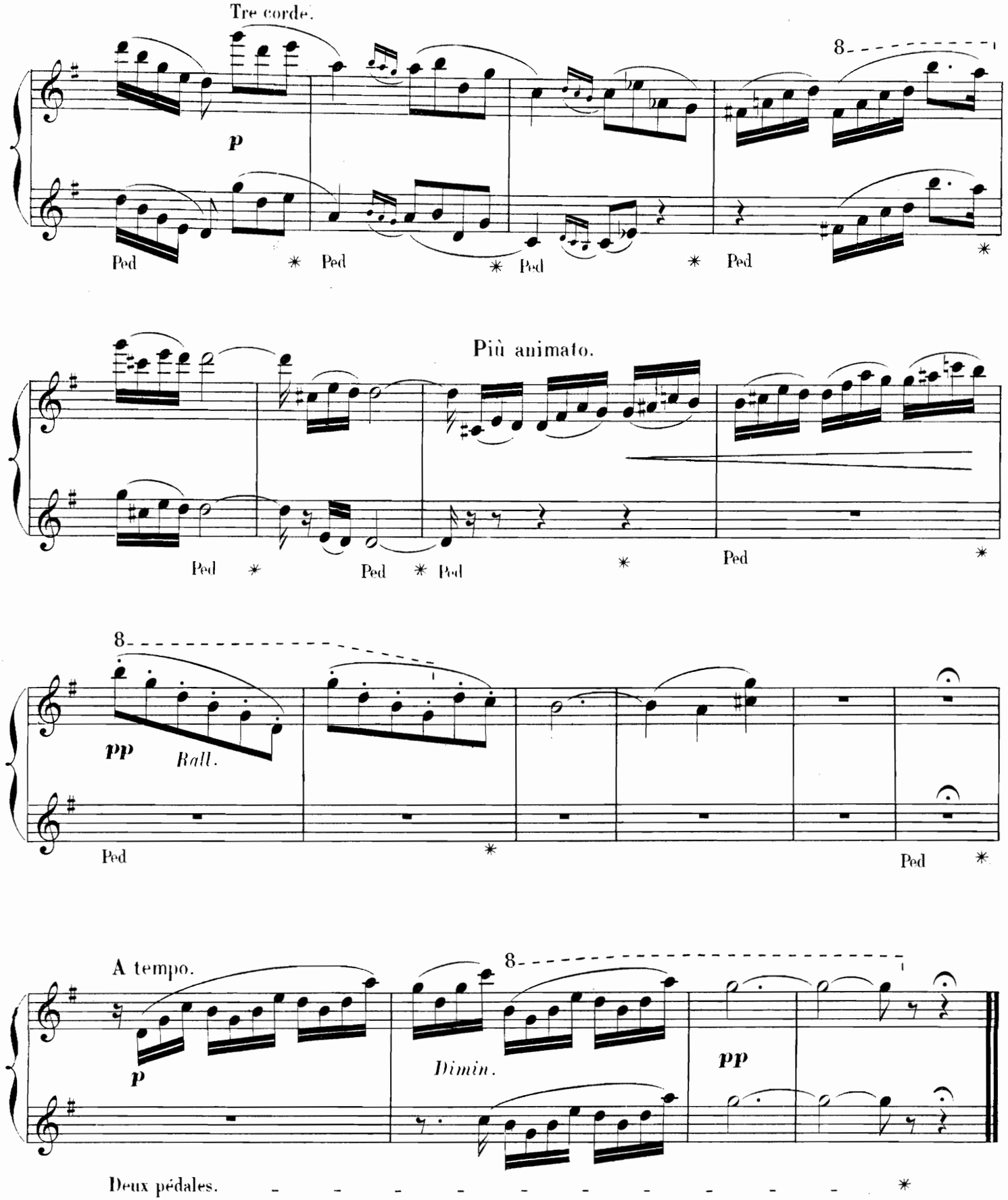
PRIMA.


8
8
Ped
Ped
Ped
Ped
8
a Tempo animato.
tr
tr
tr
Tre corde.
Rall.
Ped
A tempo.
8
Ped
Ped
Ped
Ped
8
tr
Rall.
tr
Ped
Ped
Ped
A tempo.
Una corda.
Dolce.
Ped
Ped
Ped
Ped

SECONDA.



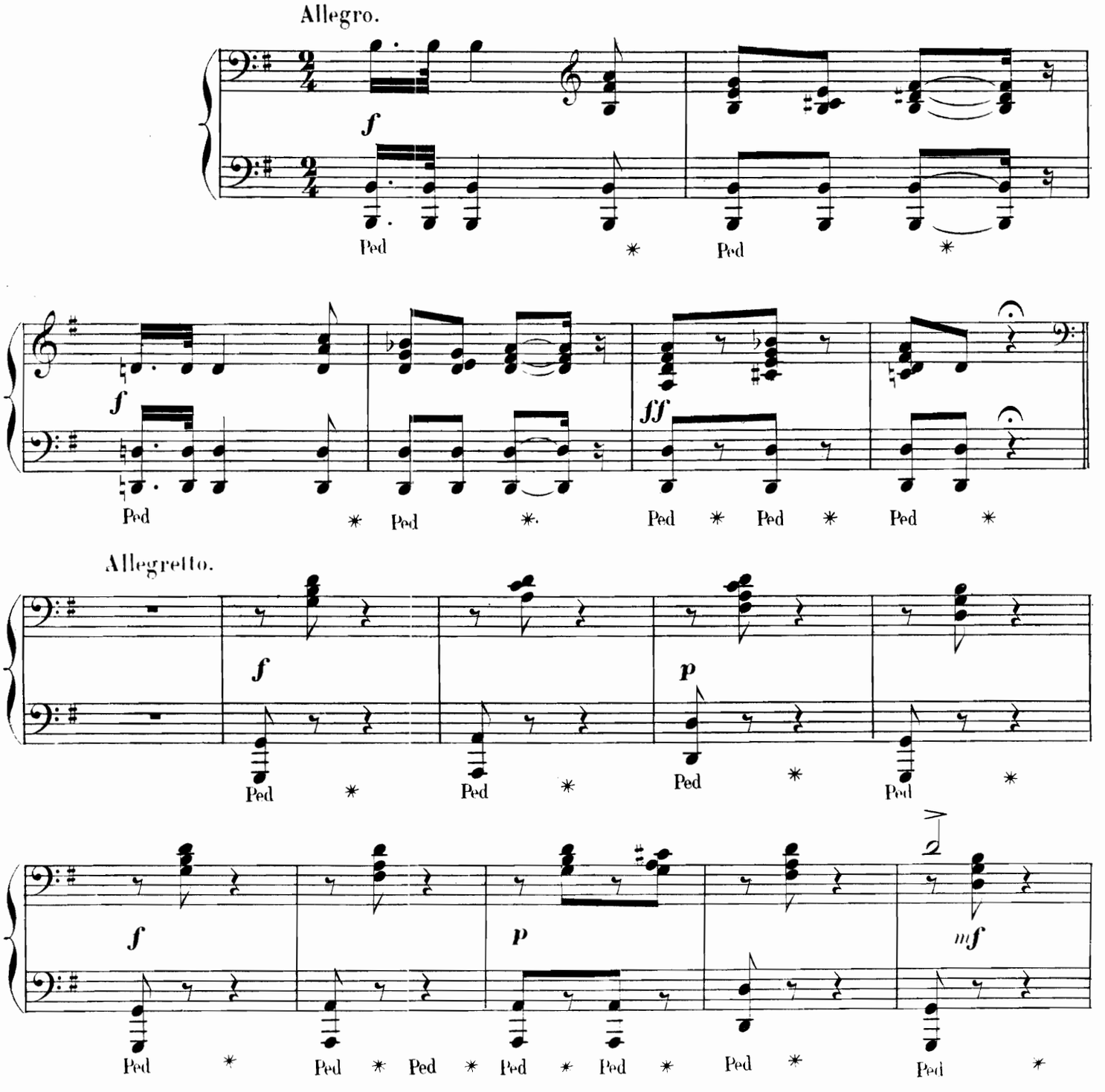
PRIMA.


Tre corde.
p
8
Ped
Ped
Ped
Ped
Più animato.
Ped
Ped
Ped
Ped
8
pp
Rall.
Ped
Ped
A tempo.
p
8
Dimin.
pp
Deux pédales.

N° 20.

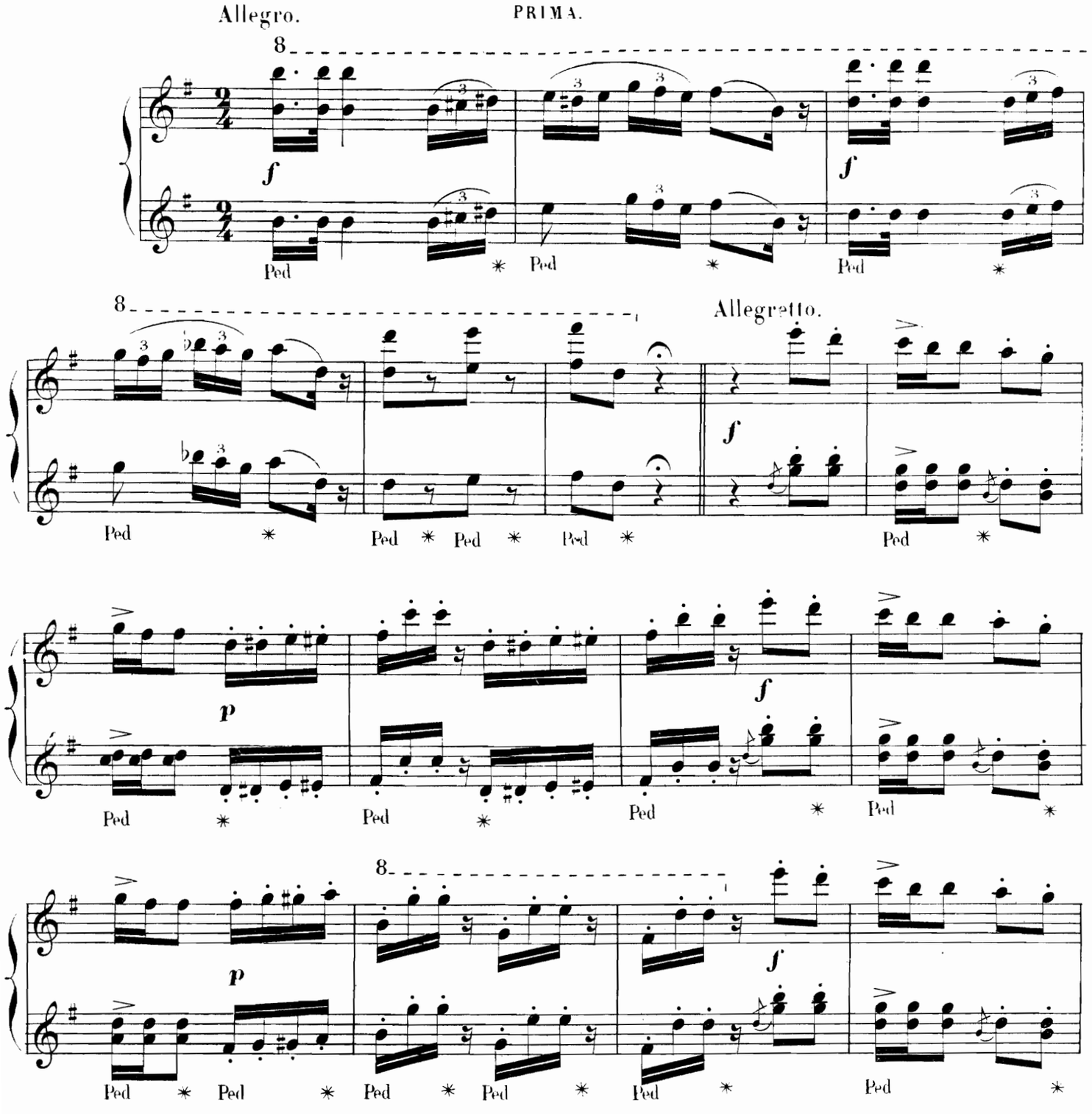
DANSE DE FÈTE.

SECONDA.

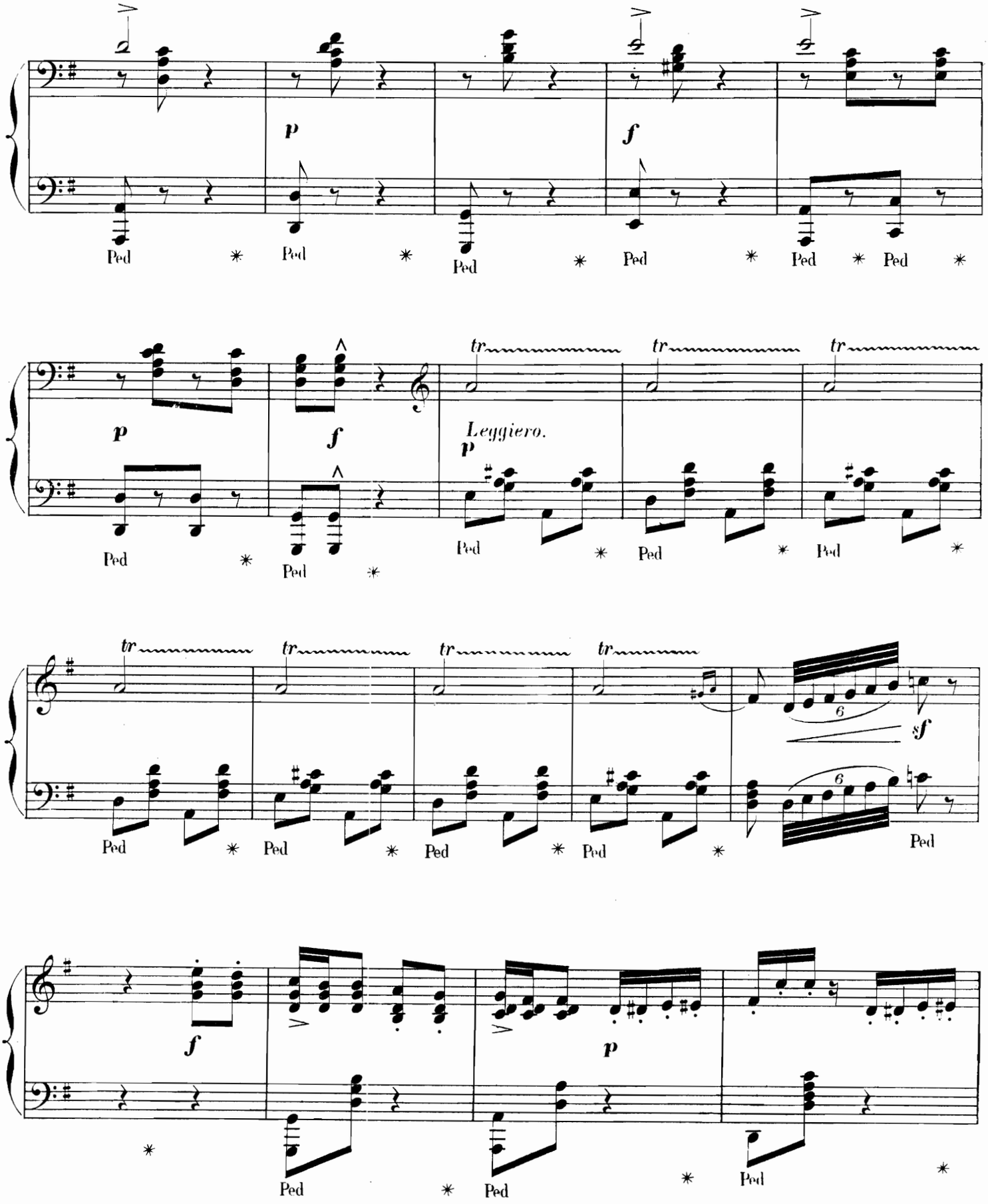


N° 20.

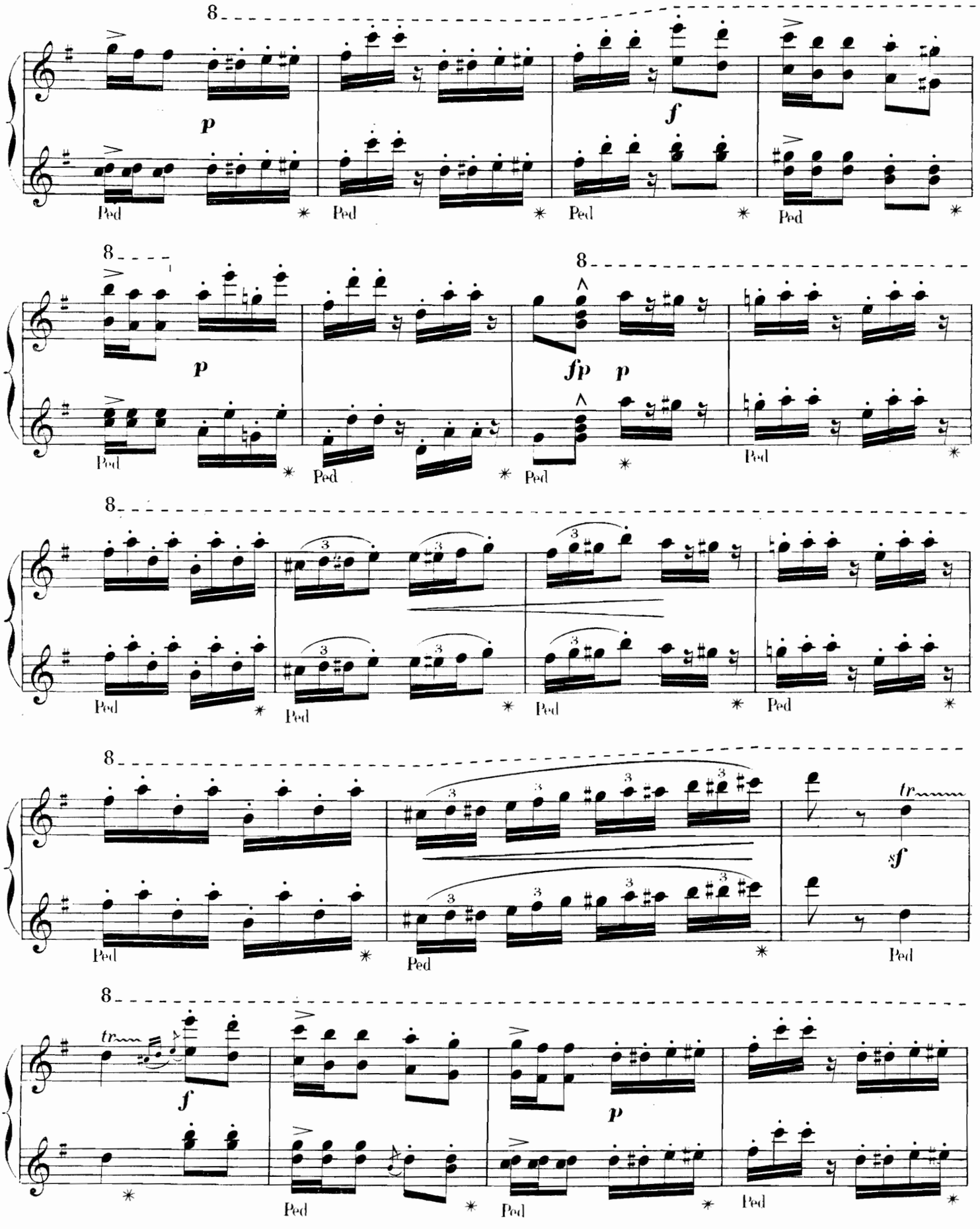
DANSE DE FÊTE.



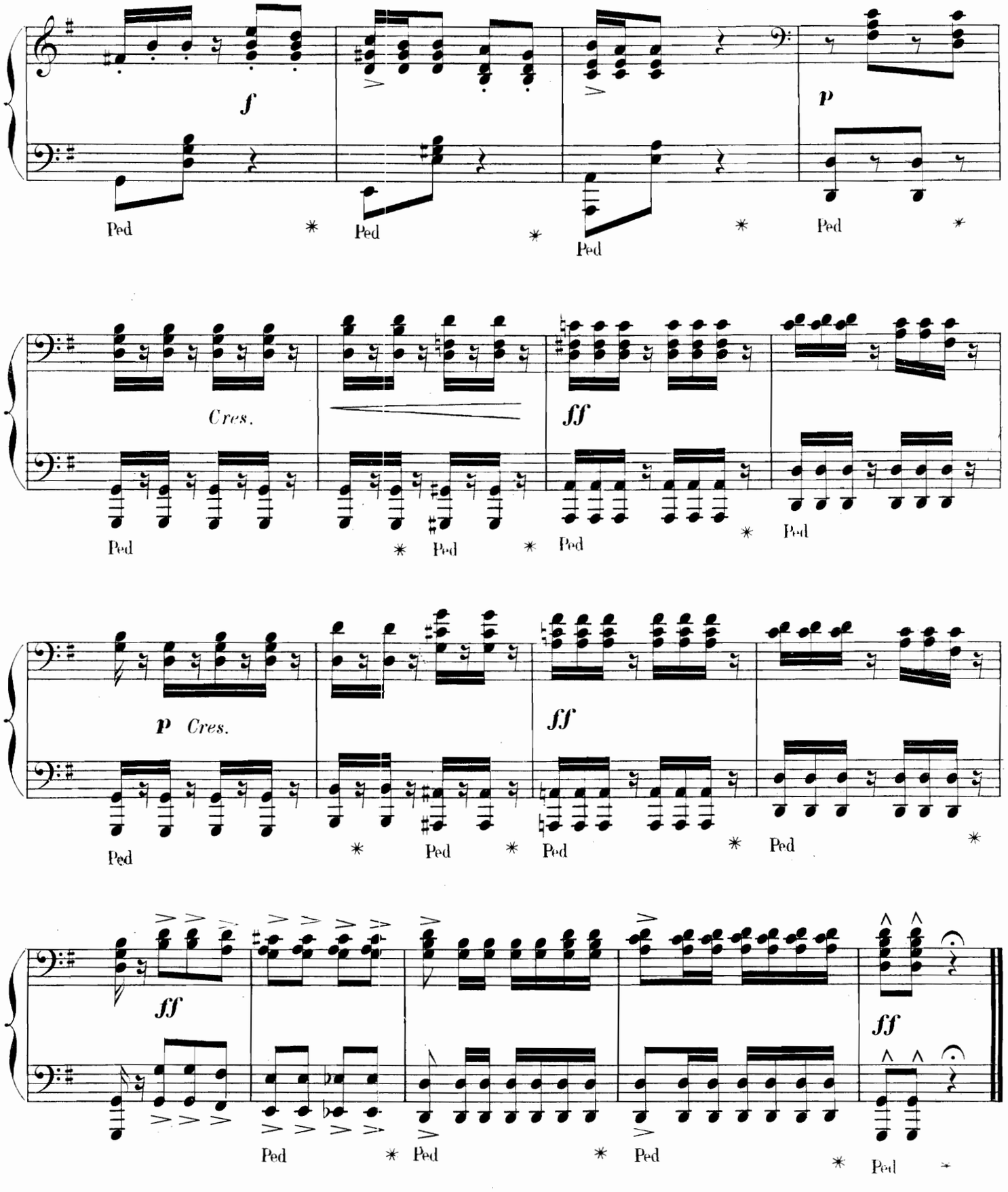
SECONDA.

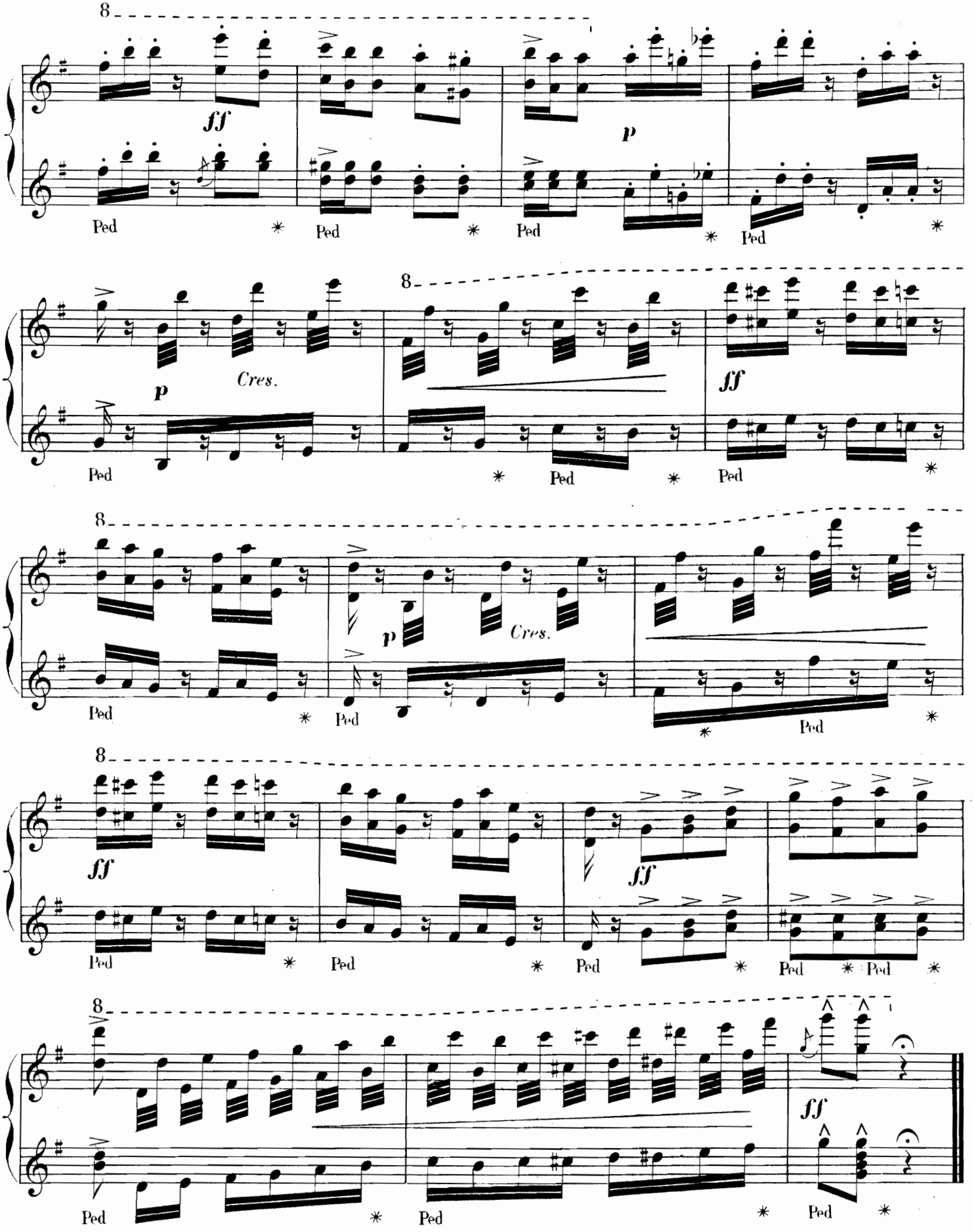


PRIMA.



SECONDA.

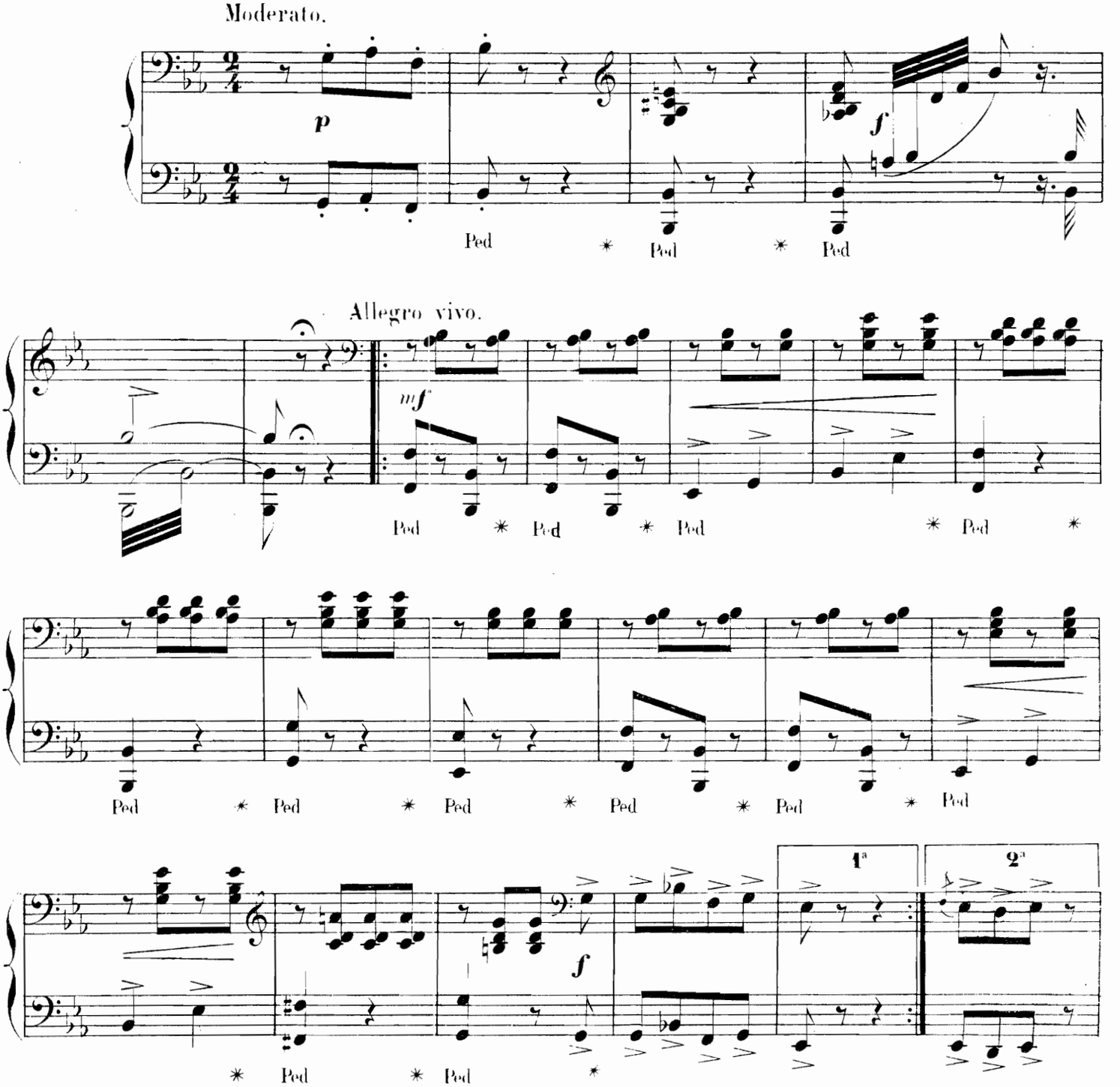

f
Ped
Ped
Ped
p
Ped
Cres.
ff
Ped
Ped
Ped
Ped
p Cres.
ff
Ped
Ped
Ped
Ped
ff
Ped
Ped
Ped
ff
Ped


8
ff
p
Ped
Cres.
ff

N° 21.

GALOP FINAL.

SECONDA.

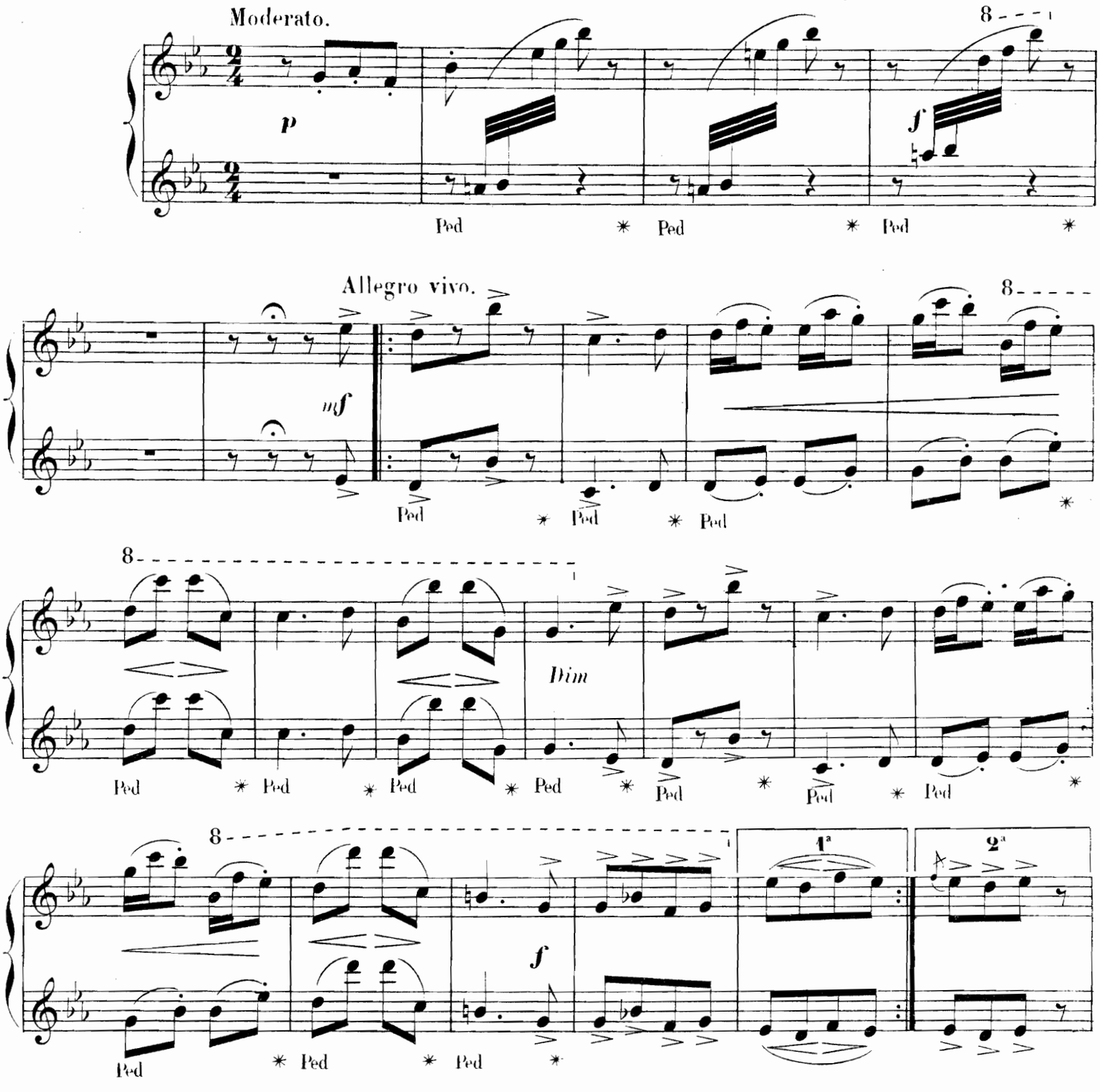


N° 21.

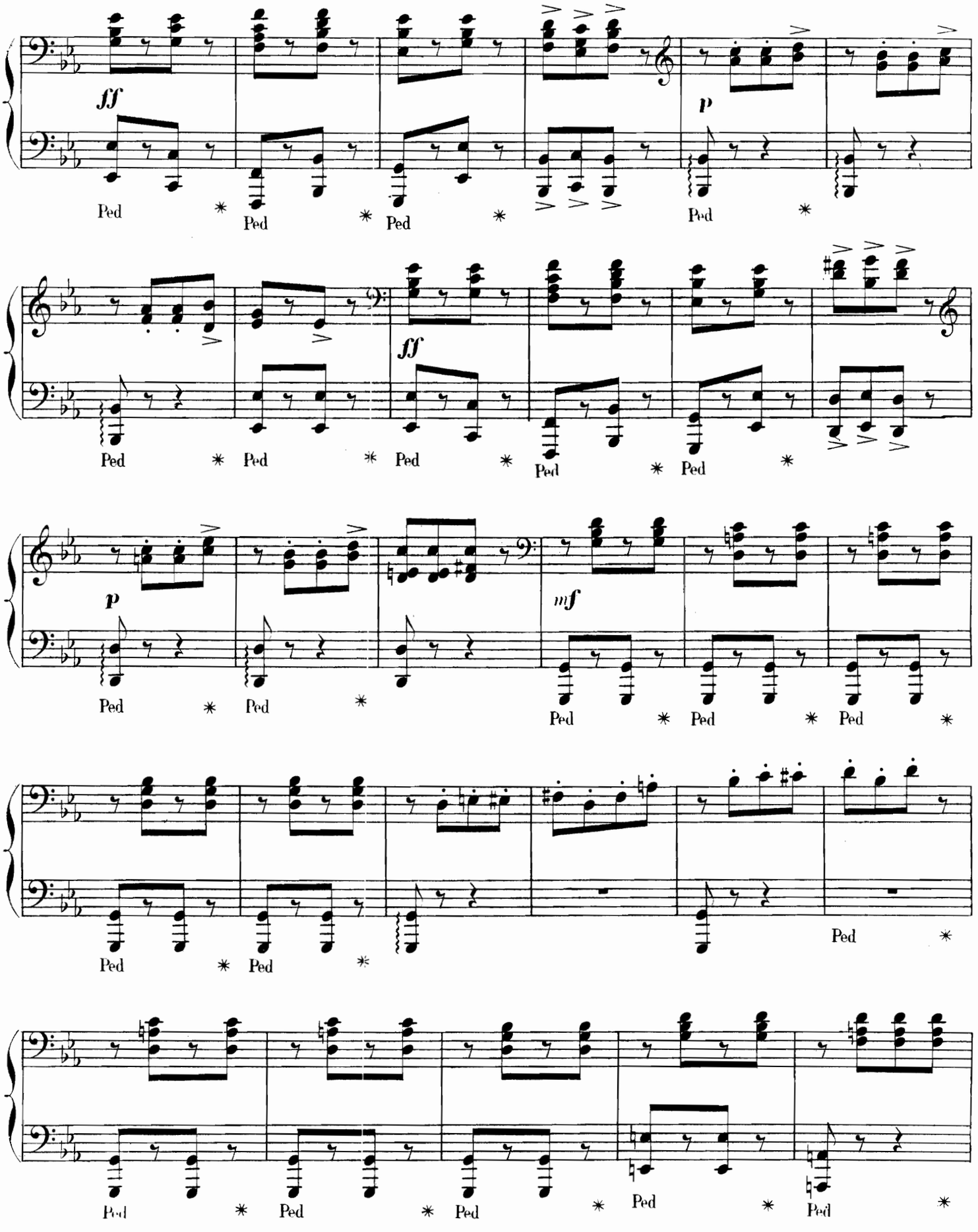
GALOP FINAL.

PRIMA.

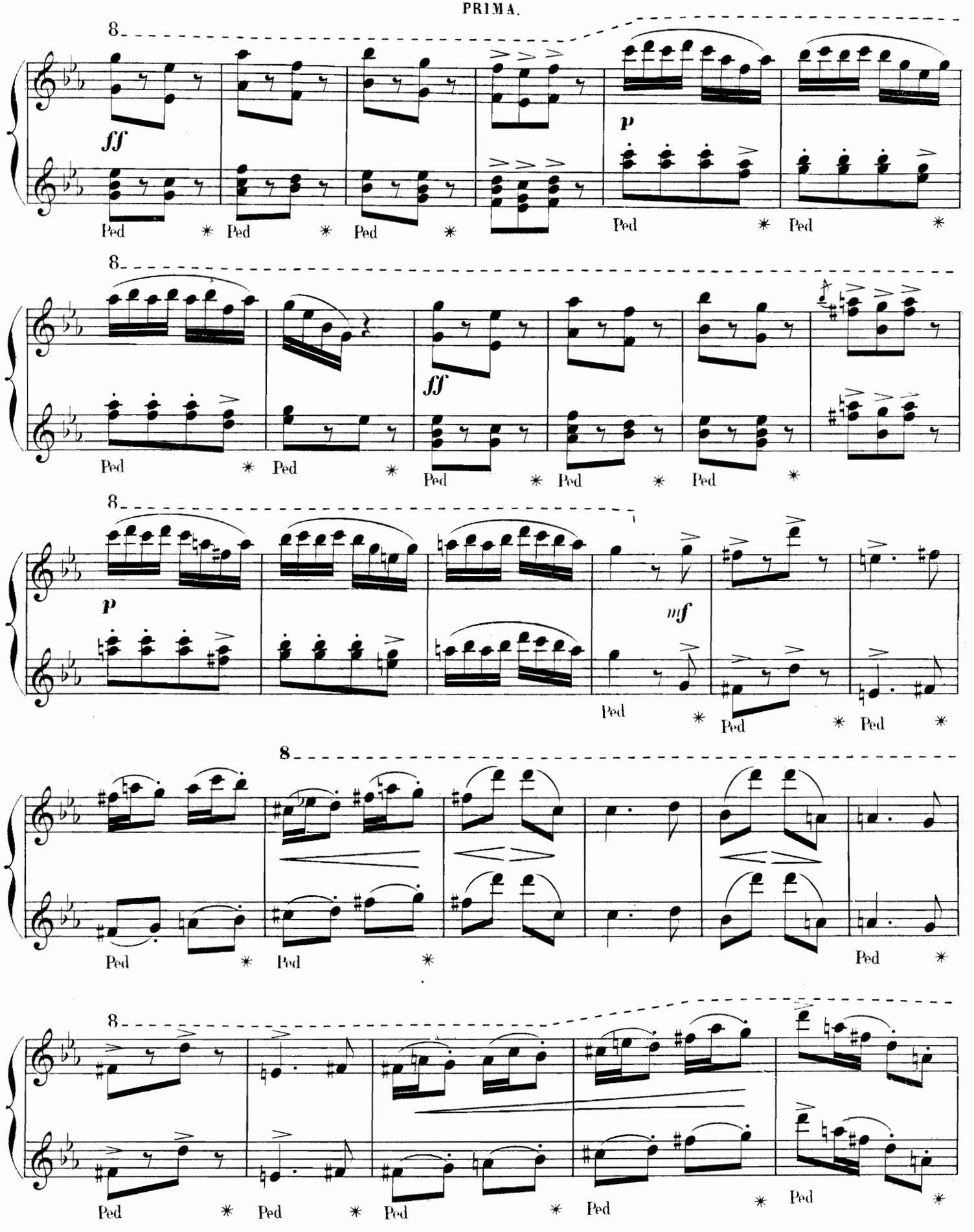
Les Heures du soir et de la nuit paraissent, amenant le cortége des plaisirs et des jeux.



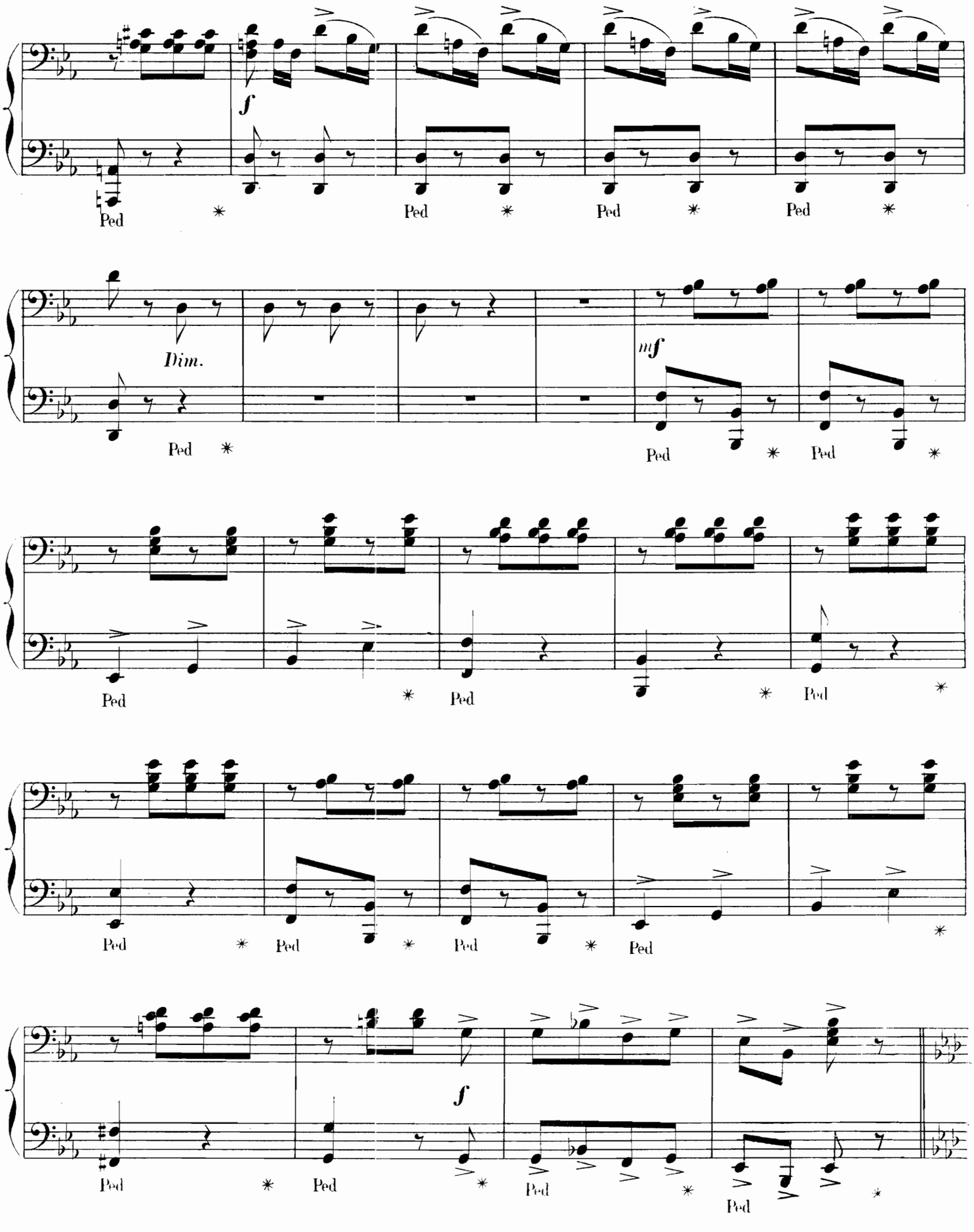
SECONDA.



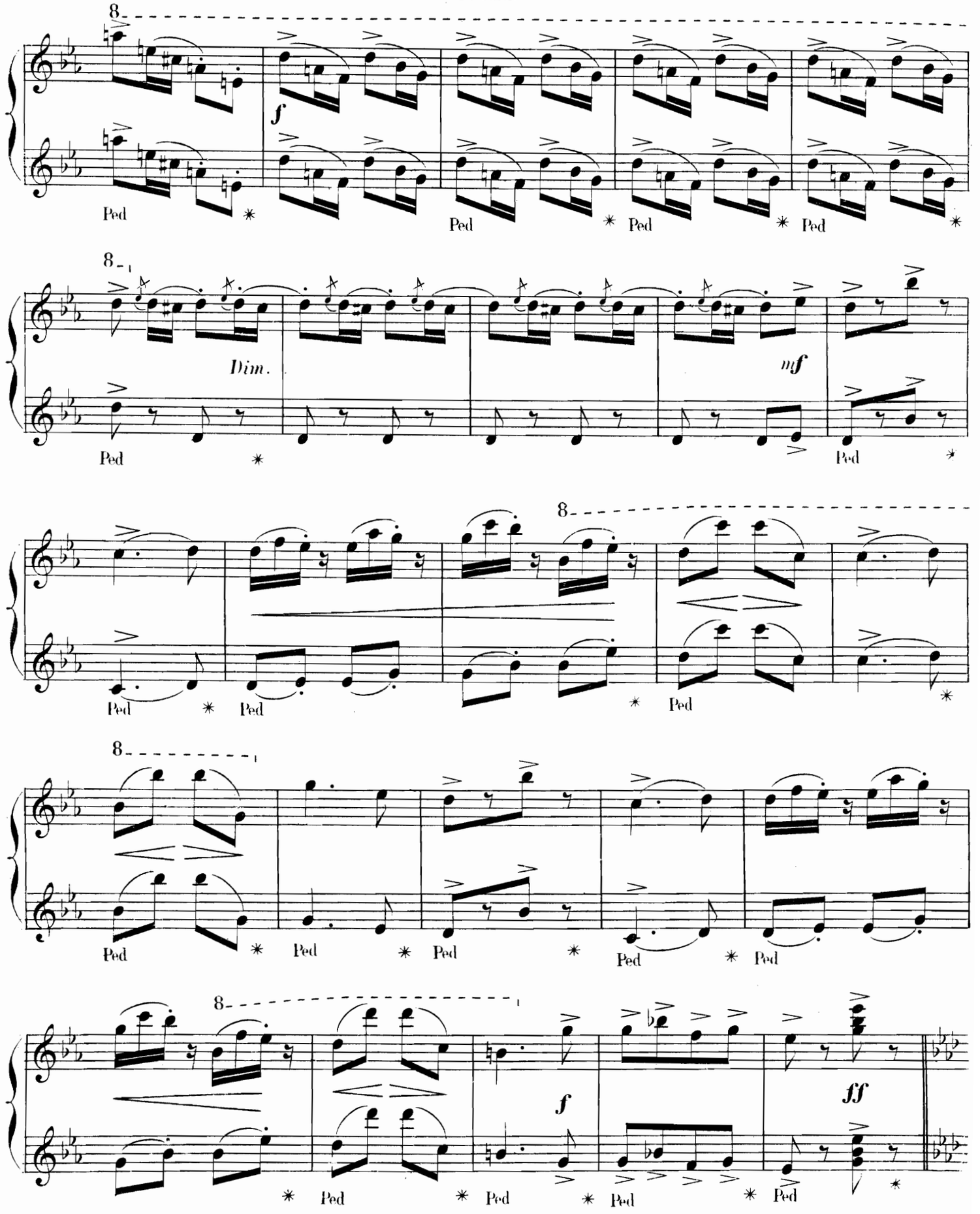
PRIMA.



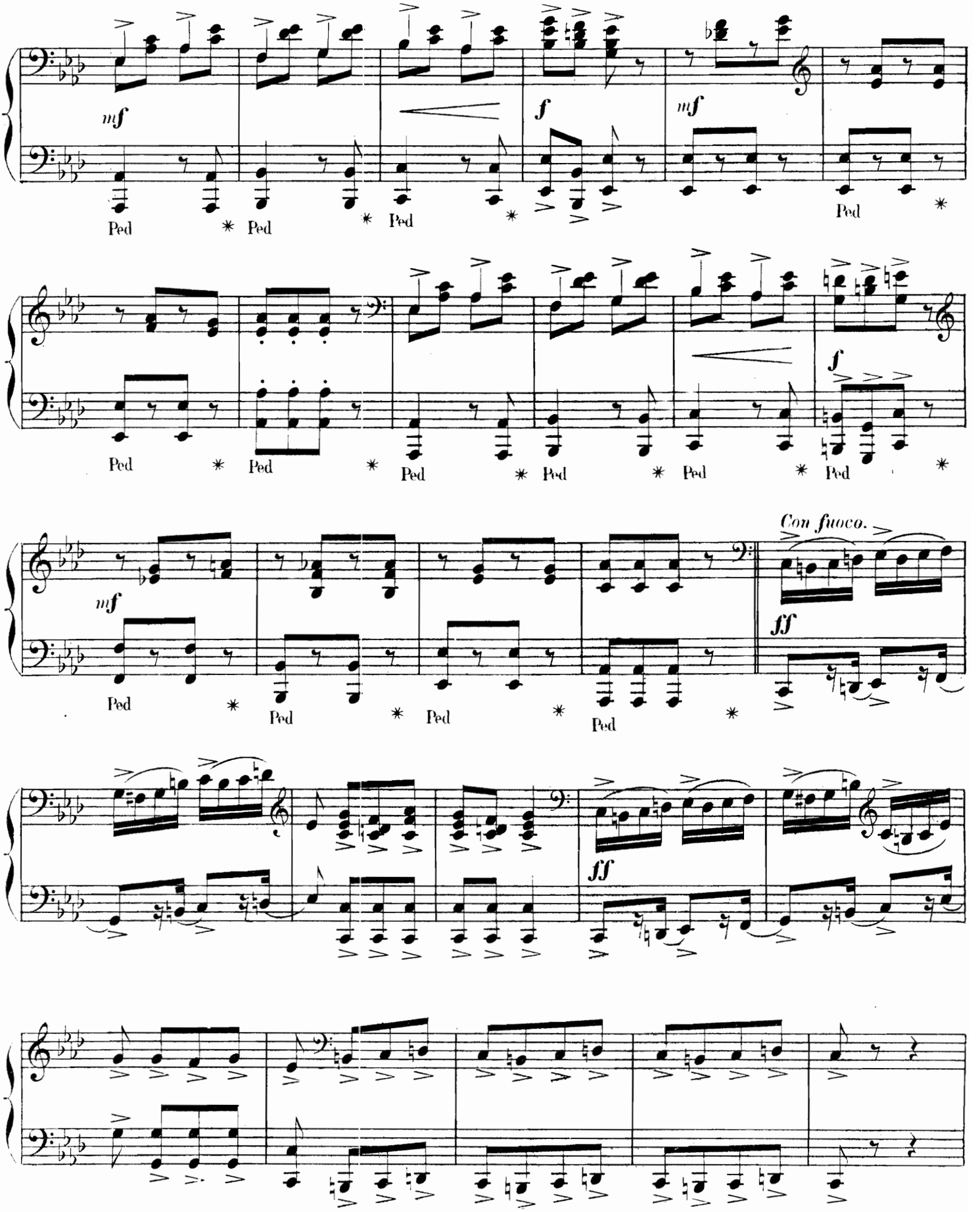
SECONDA.



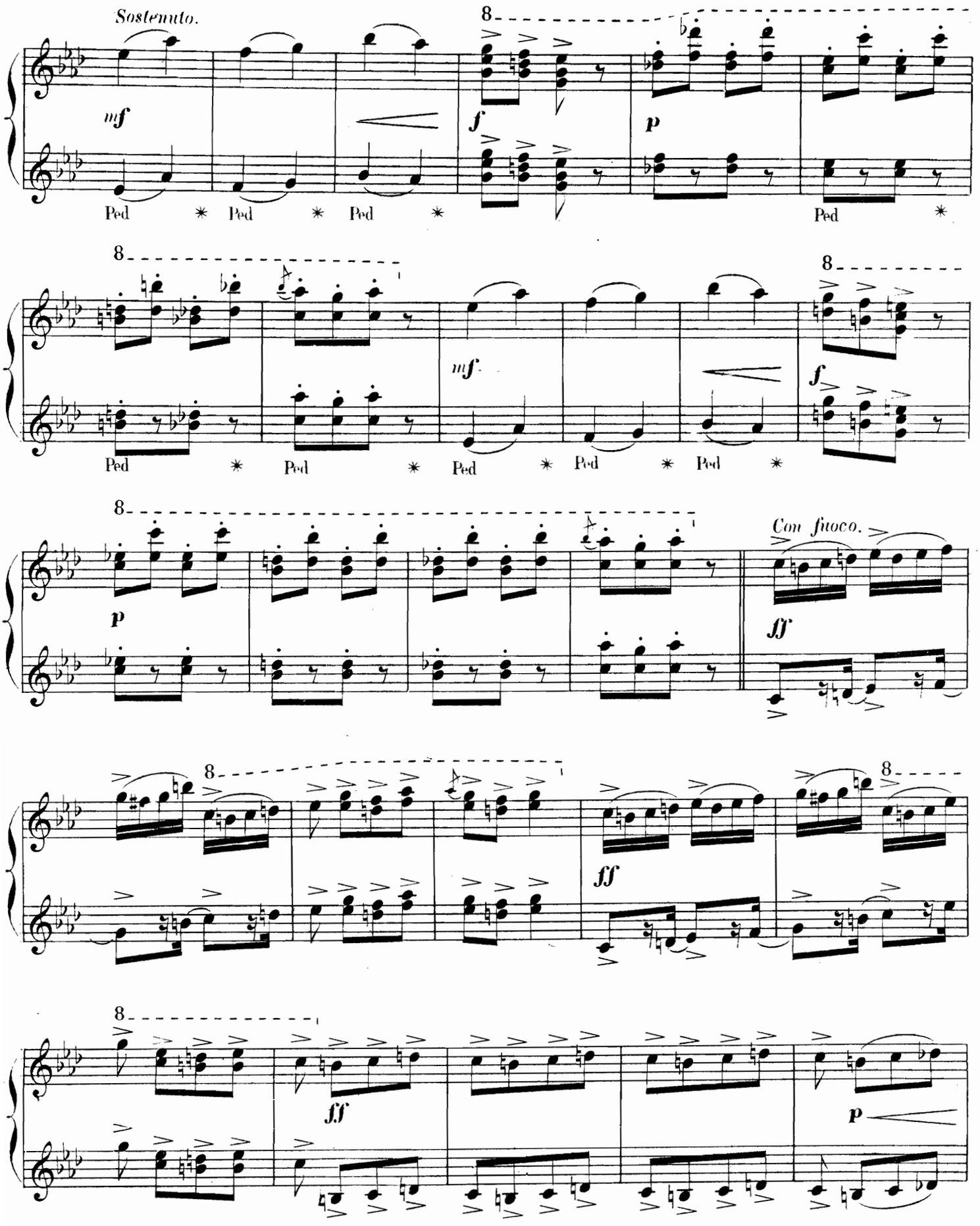
PRIMA.


8
f
Ped
Ped
Ped
Ped
8
Dim.
mf
Ped
Ped
8
Ped
Ped
Ped
8
Ped
Ped
Ped
Ped
Ped
8
f
ff
Ped
Ped
Ped
Ped

SECONDA.



PRIMA.



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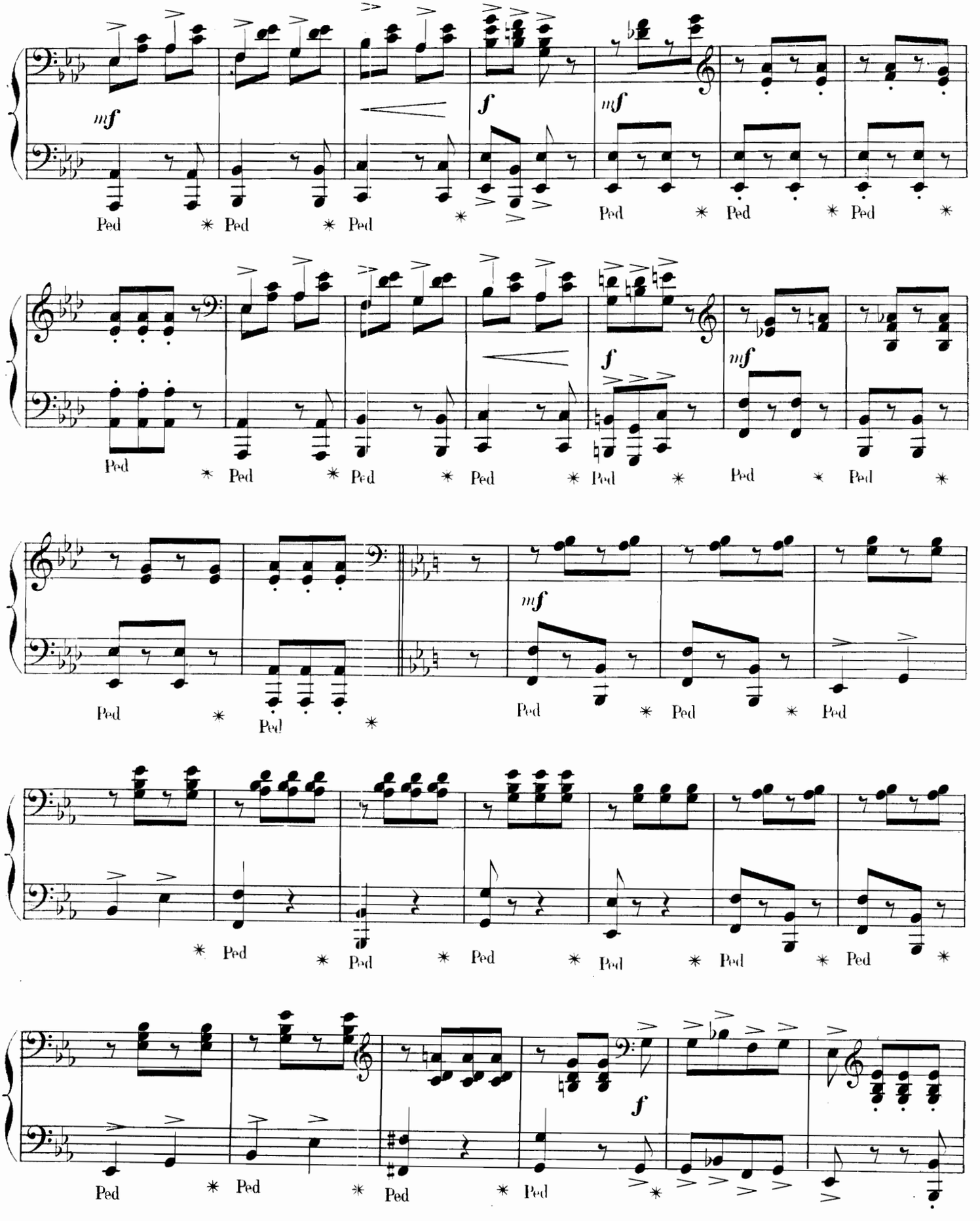
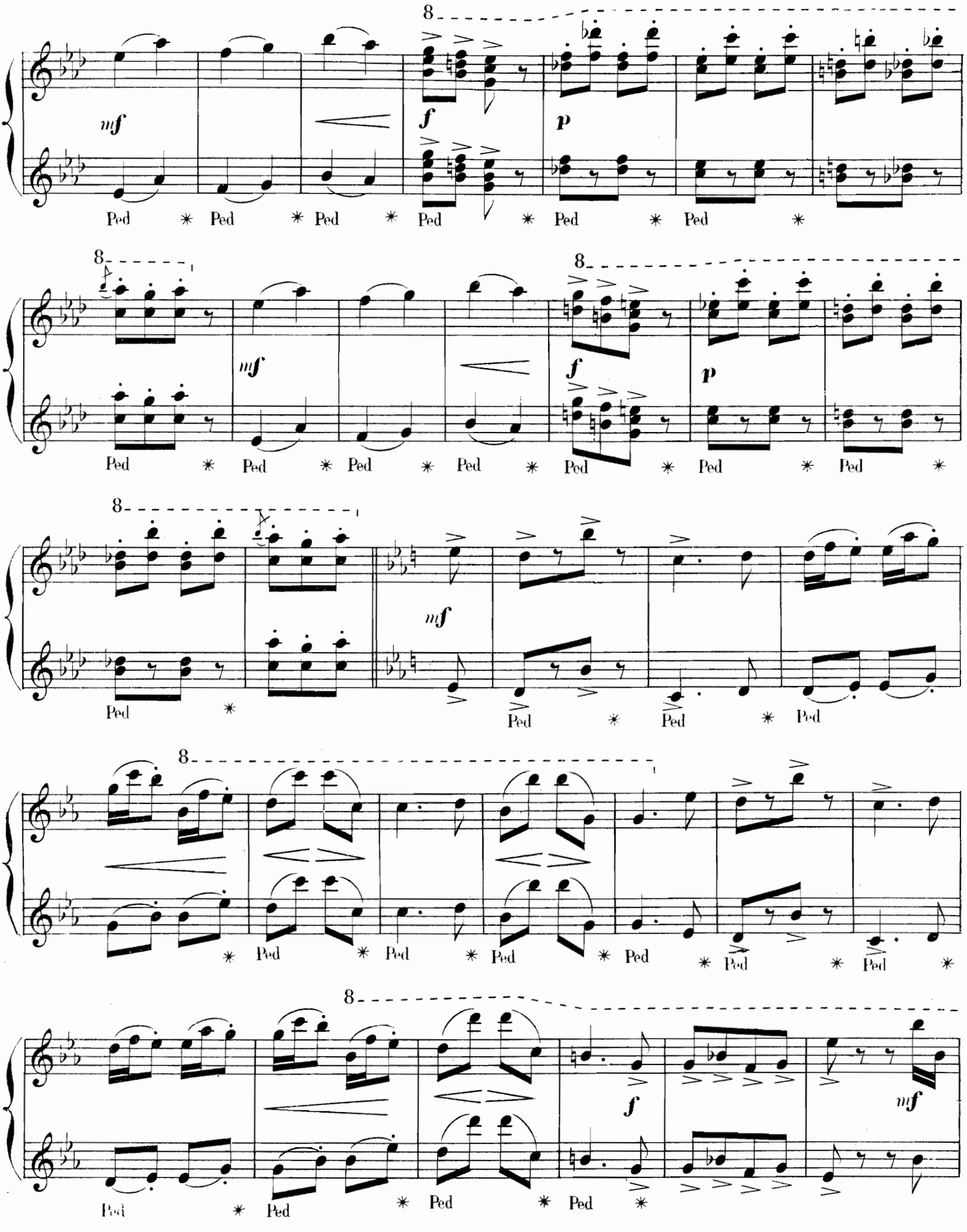
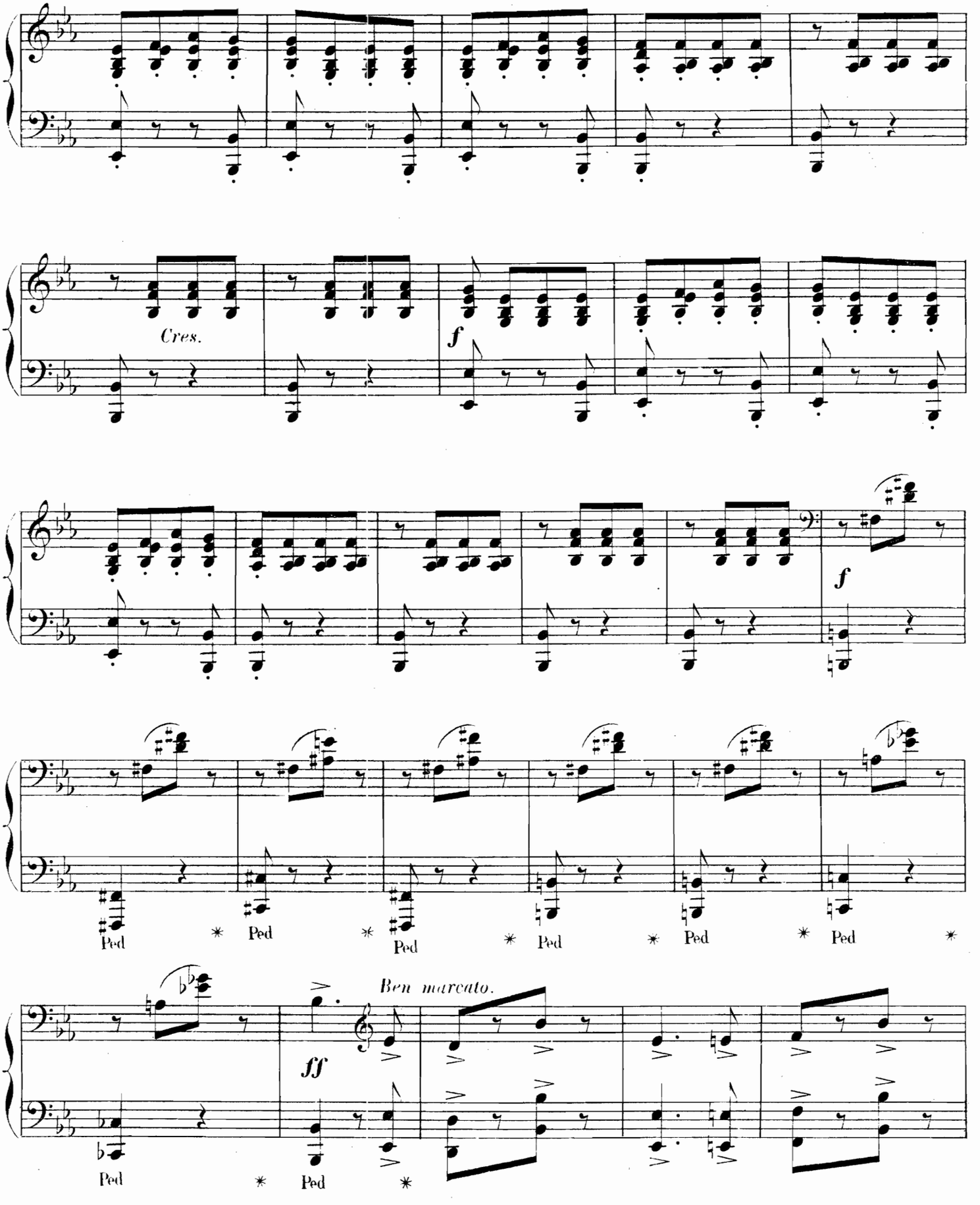


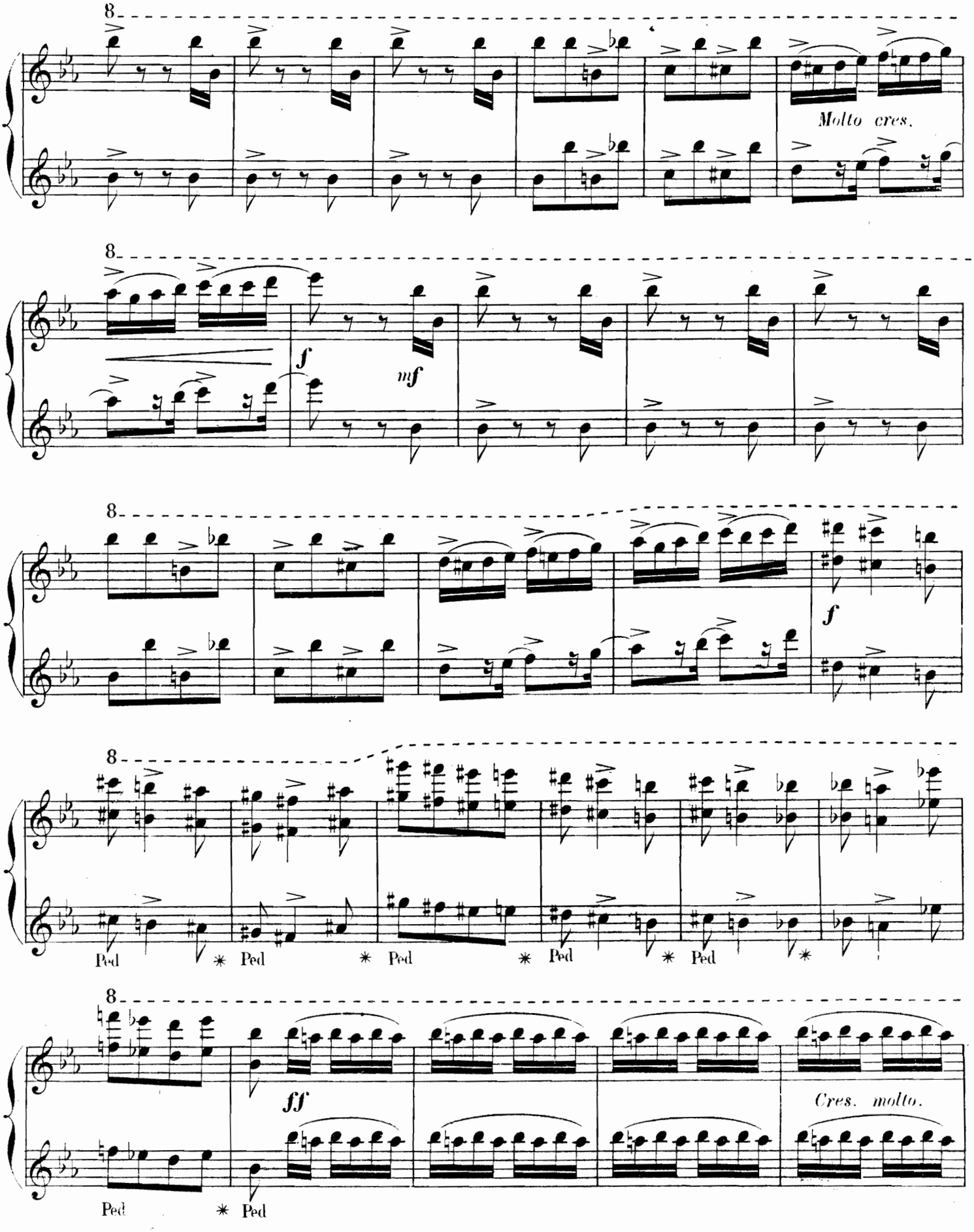
PRIMA.



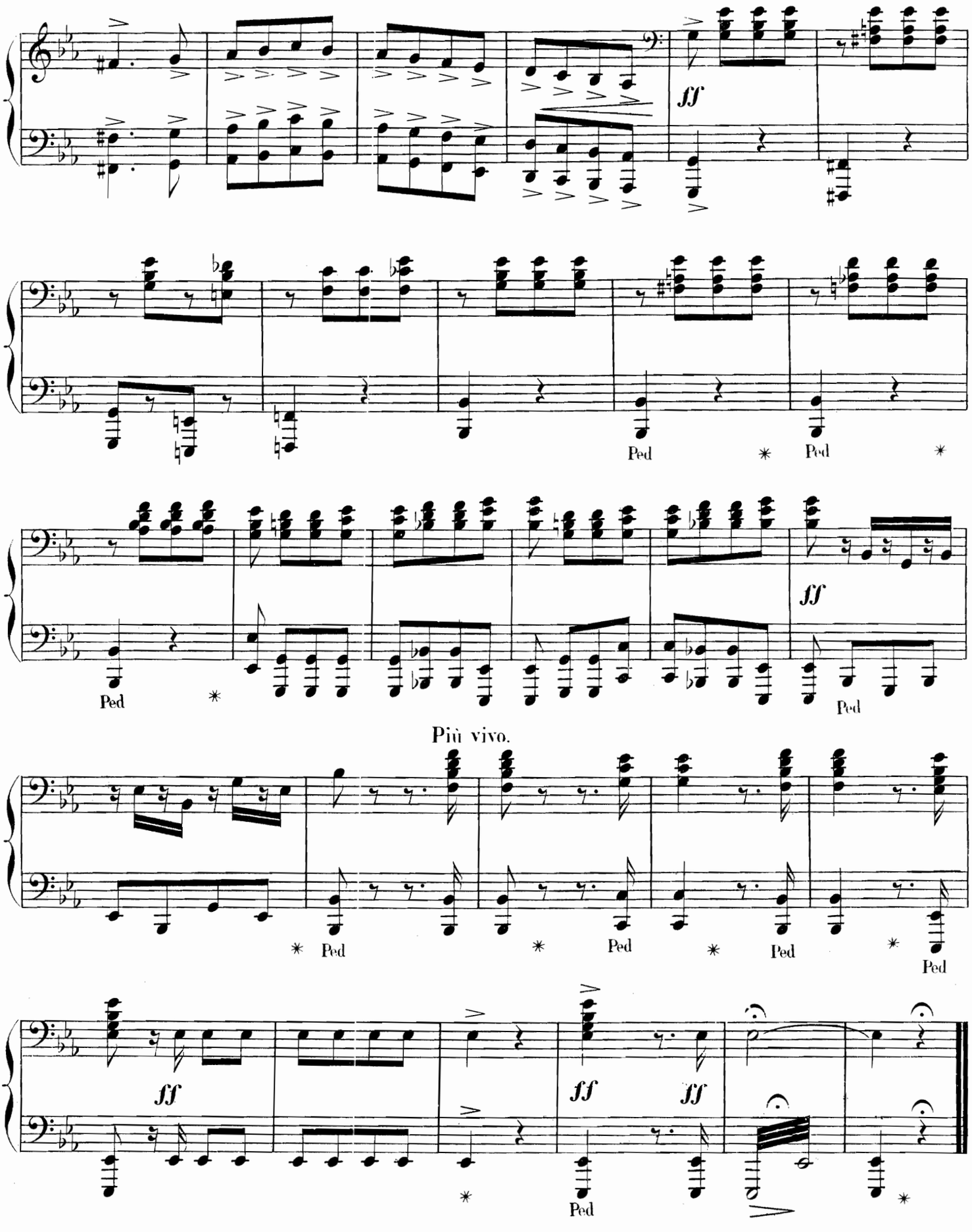
SECONDA.



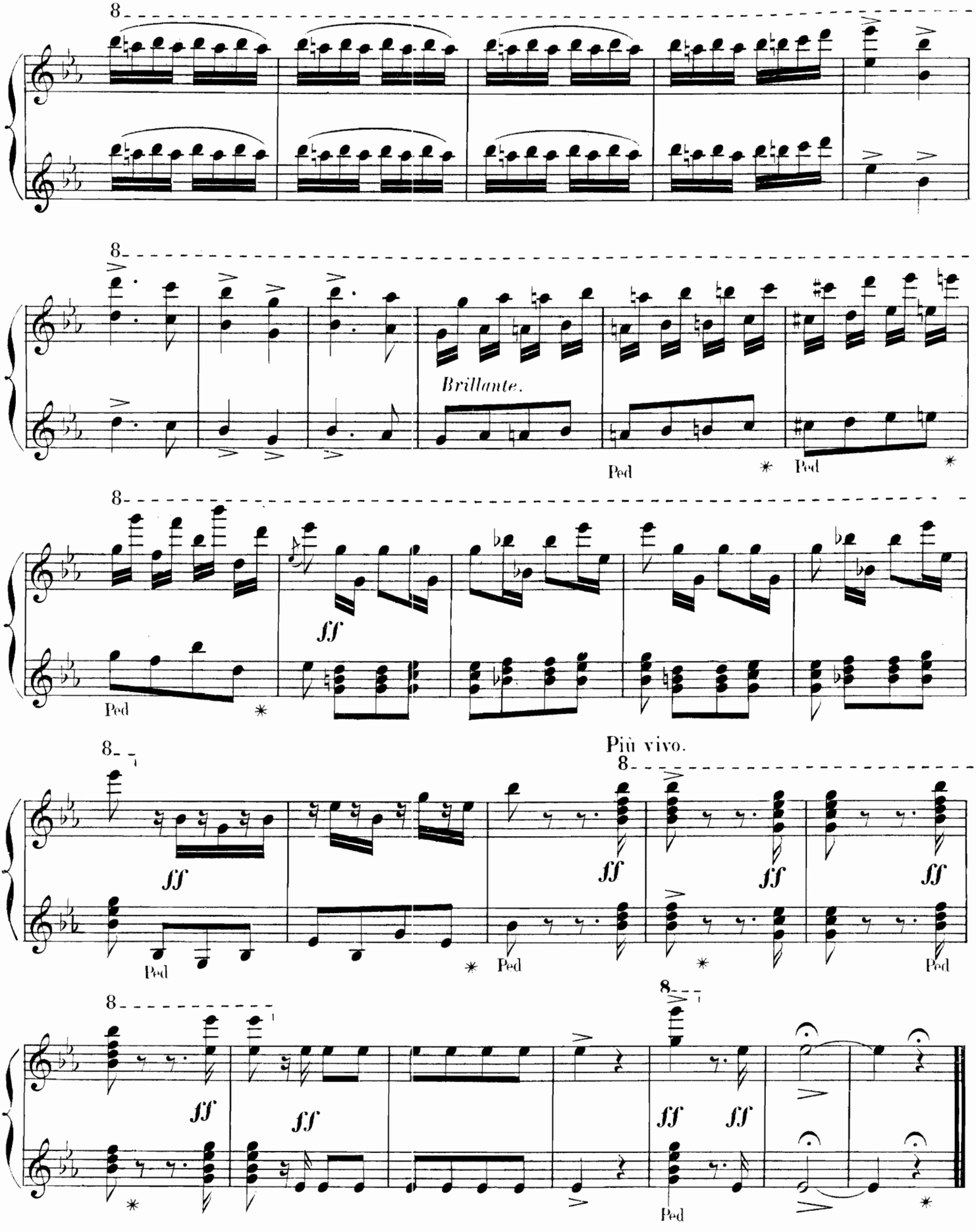
PRIMA.


8
Molto cres.
8
f
mf
8
f
8
Ped
Ped
Ped
Ped
Ped
8
ff
Cres. molto.
Ped
Ped

SECONDA.



PRIMA.



Paris. Imp. Edouard DELANCHY et Cie Fg St Denis 51-53. H. 7886. Lissorgues grav.