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de C. SAINT-SAËNS

LES INDES GALANTES

Ballet héroïque

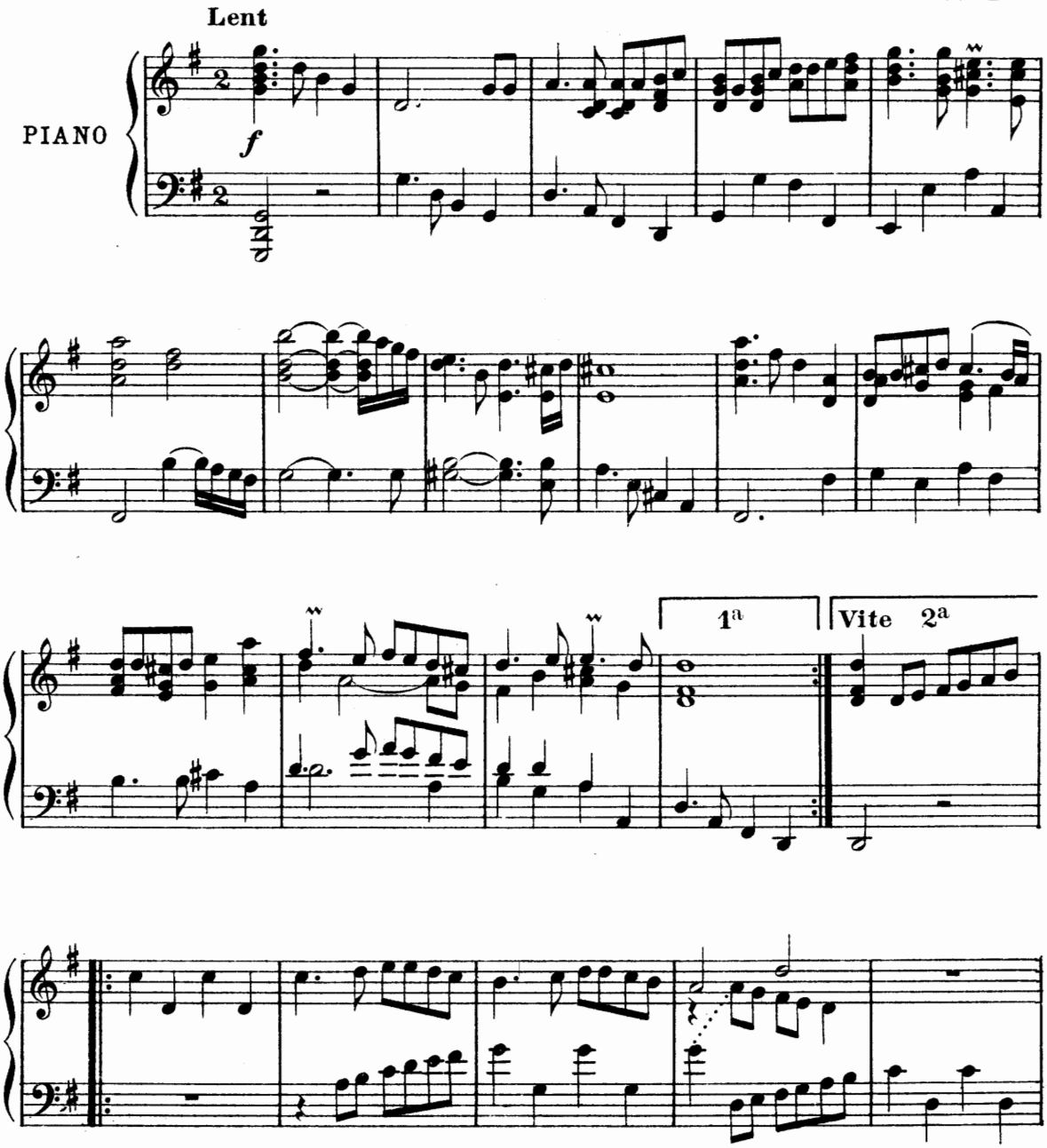
Révision par Paul Dukas

JEAN-PHILIPPE RAMEAU
(1683-1764)

Prologue

Le théâtre représente le palais d'Hébé dans le fond, et ses jardins dans les ailes.

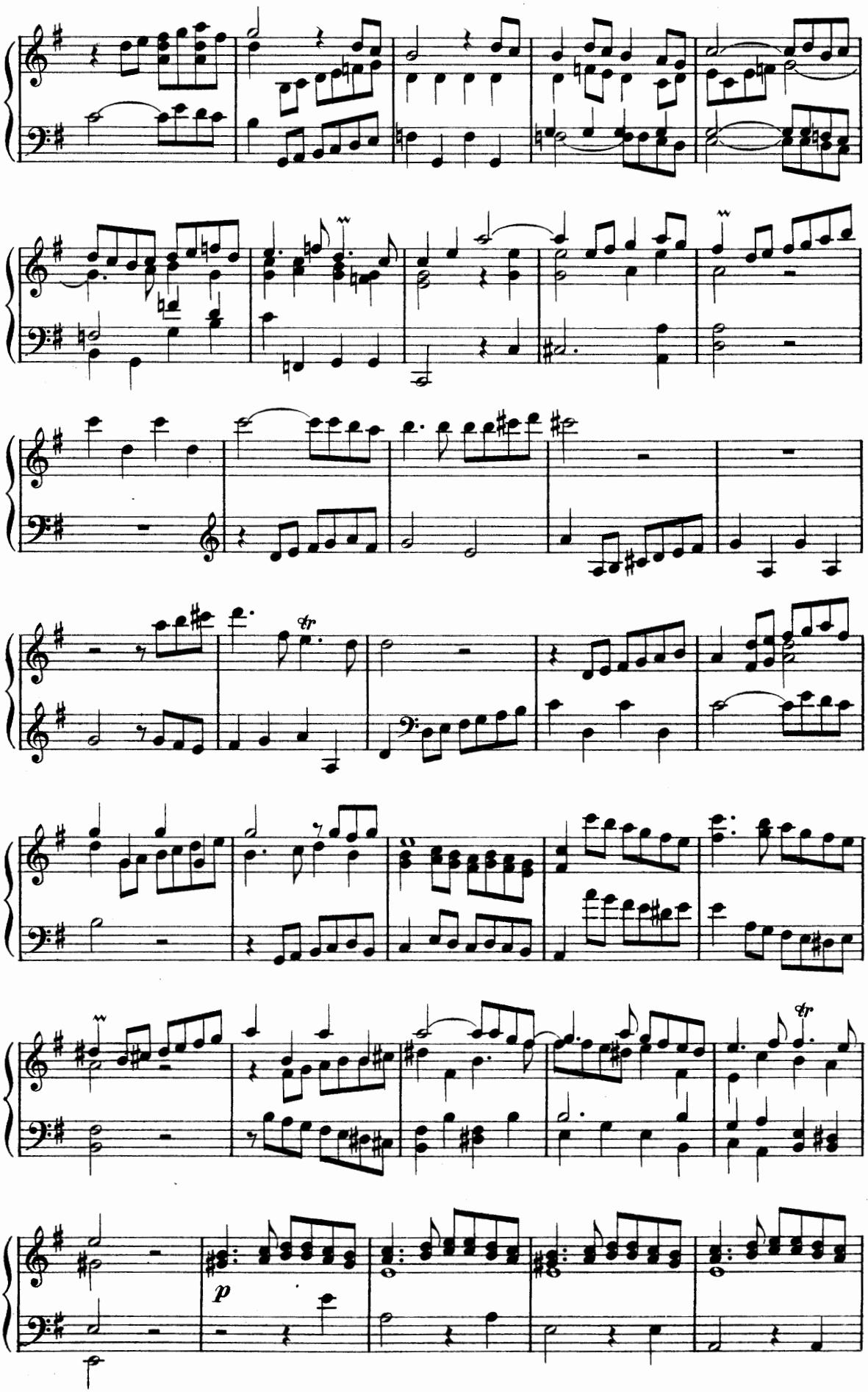
OUVERTURE



Tous droits d'exécution réservés.

A. Durand & Fils, Éditeurs

Paris, 4, Place de la Madeleine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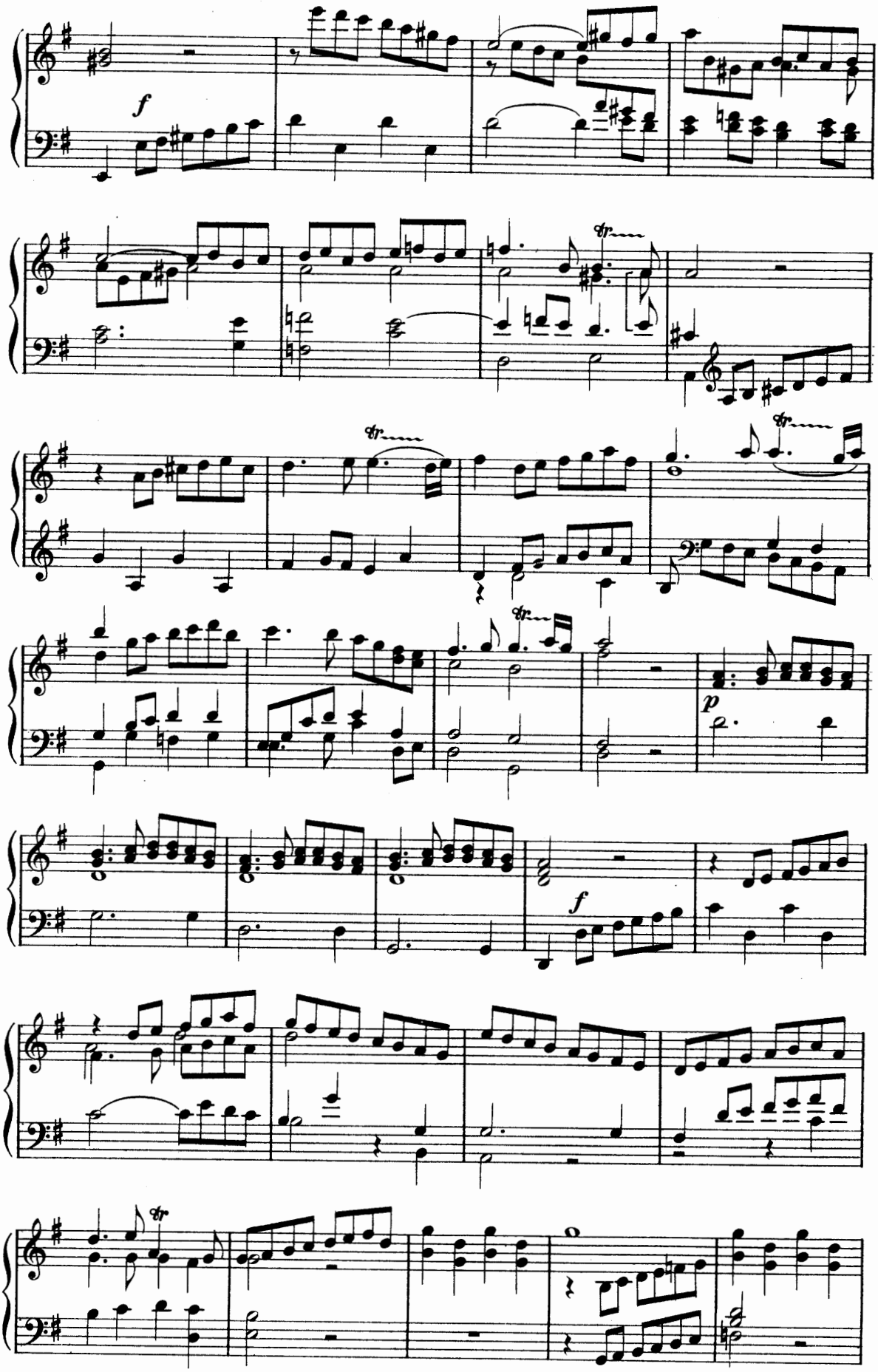
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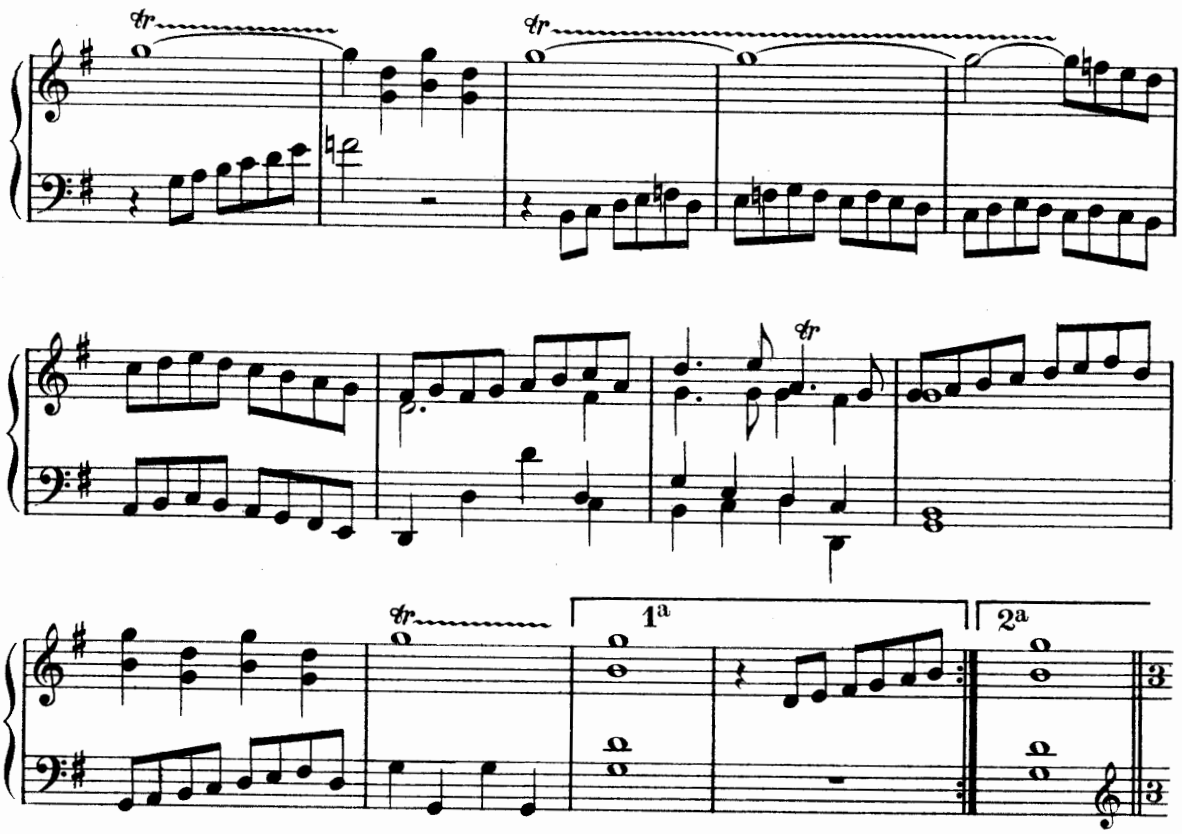
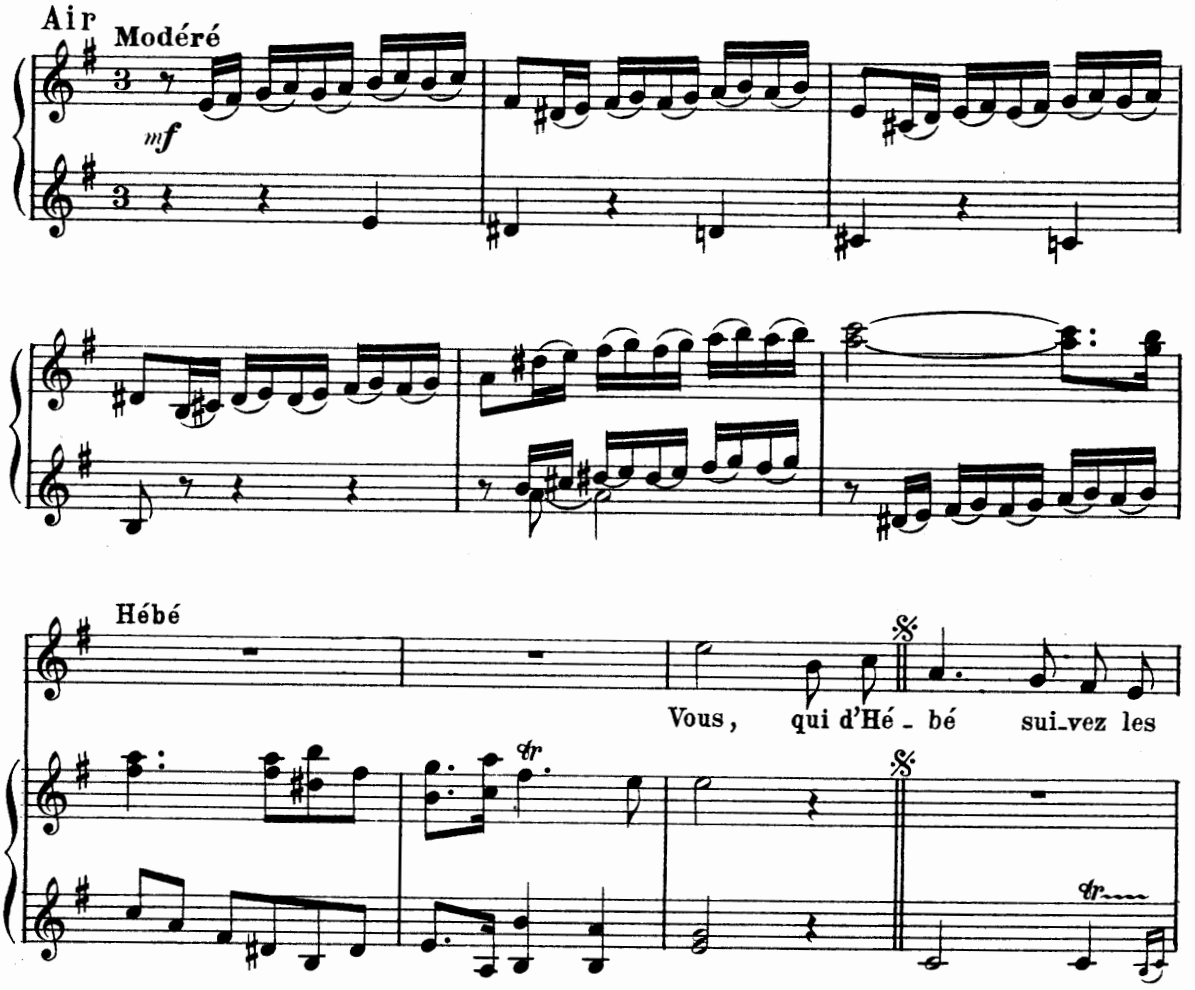
tr
tr
tr
tr
p
f



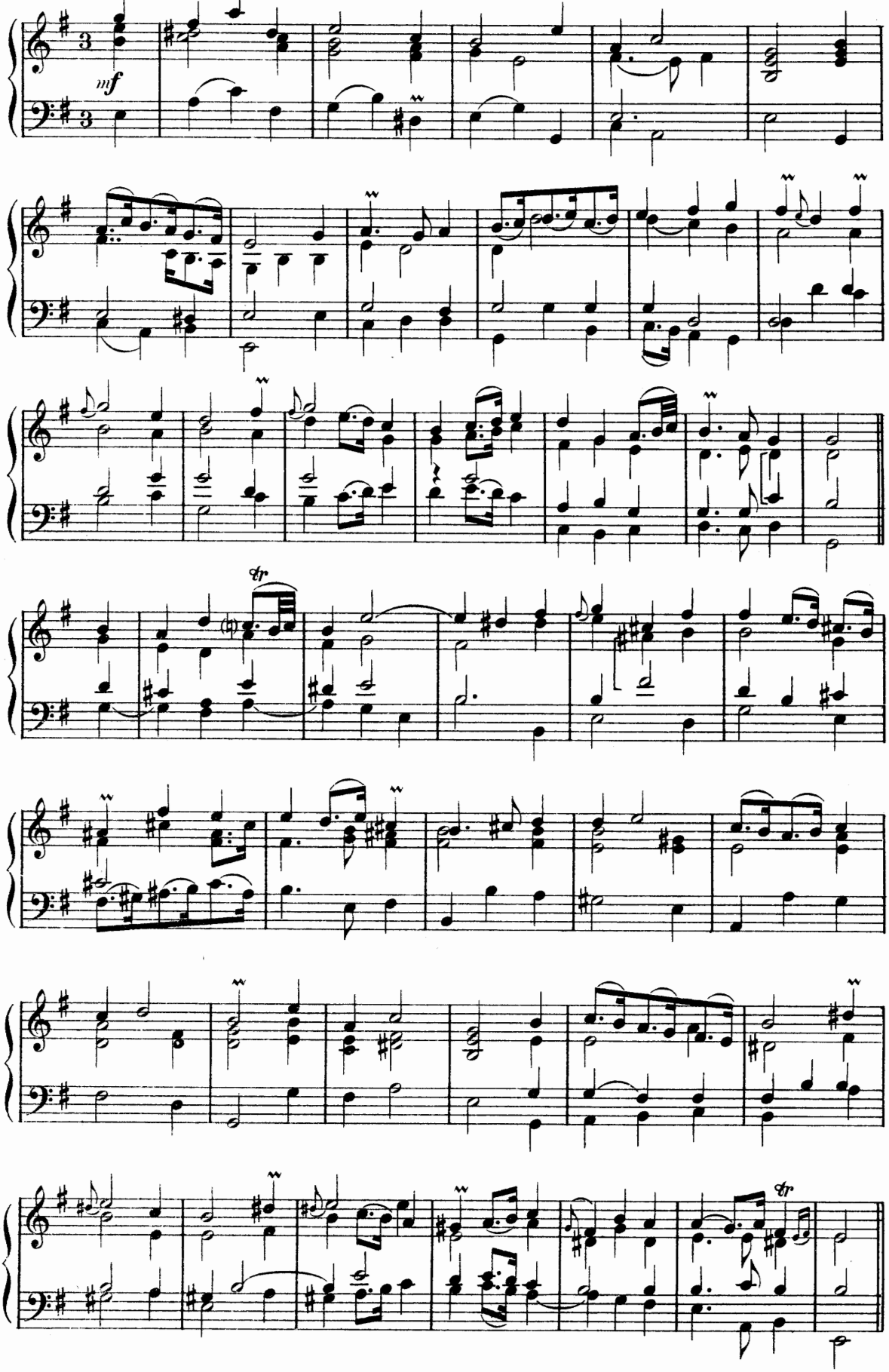
Scène I. HÉBÉ

Air



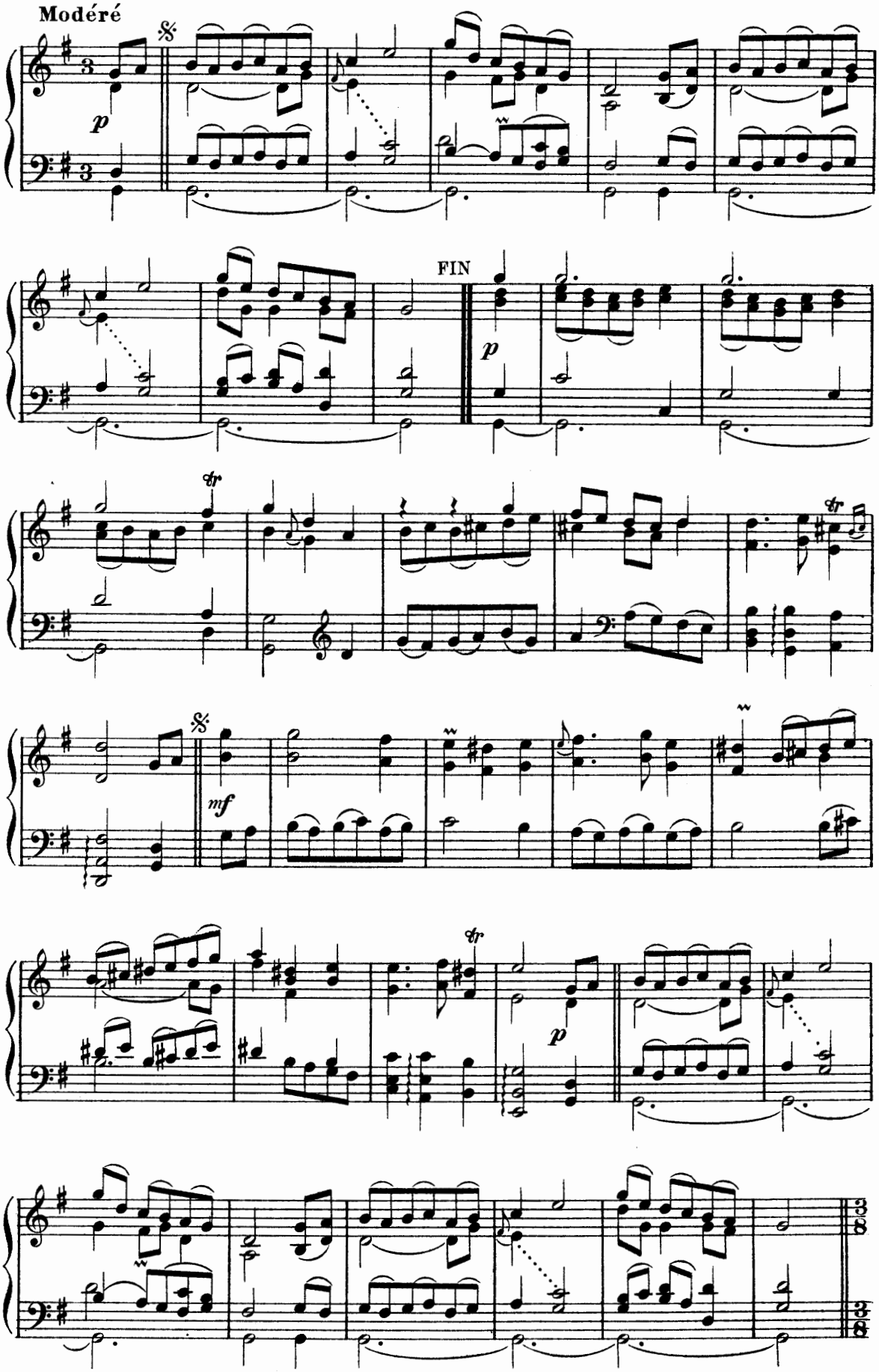
Scène II. ENTRÉE DES 4 NATIONS. Troupe de jeunesse française, espagnole, italienne et polonaise, qui accourt et forme des danses gracieuses.

Gracieusement

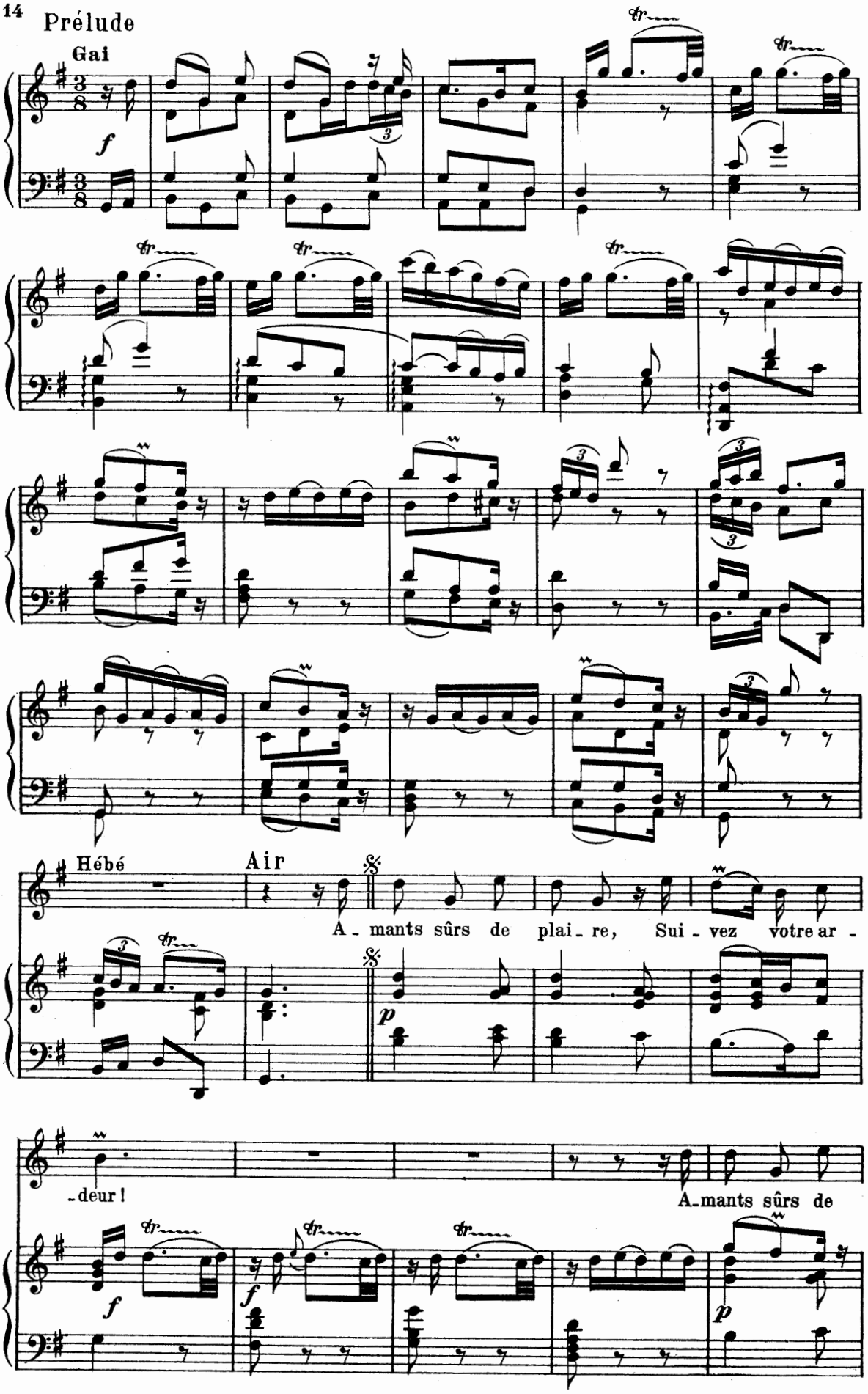


Musette *(Rondeau)*

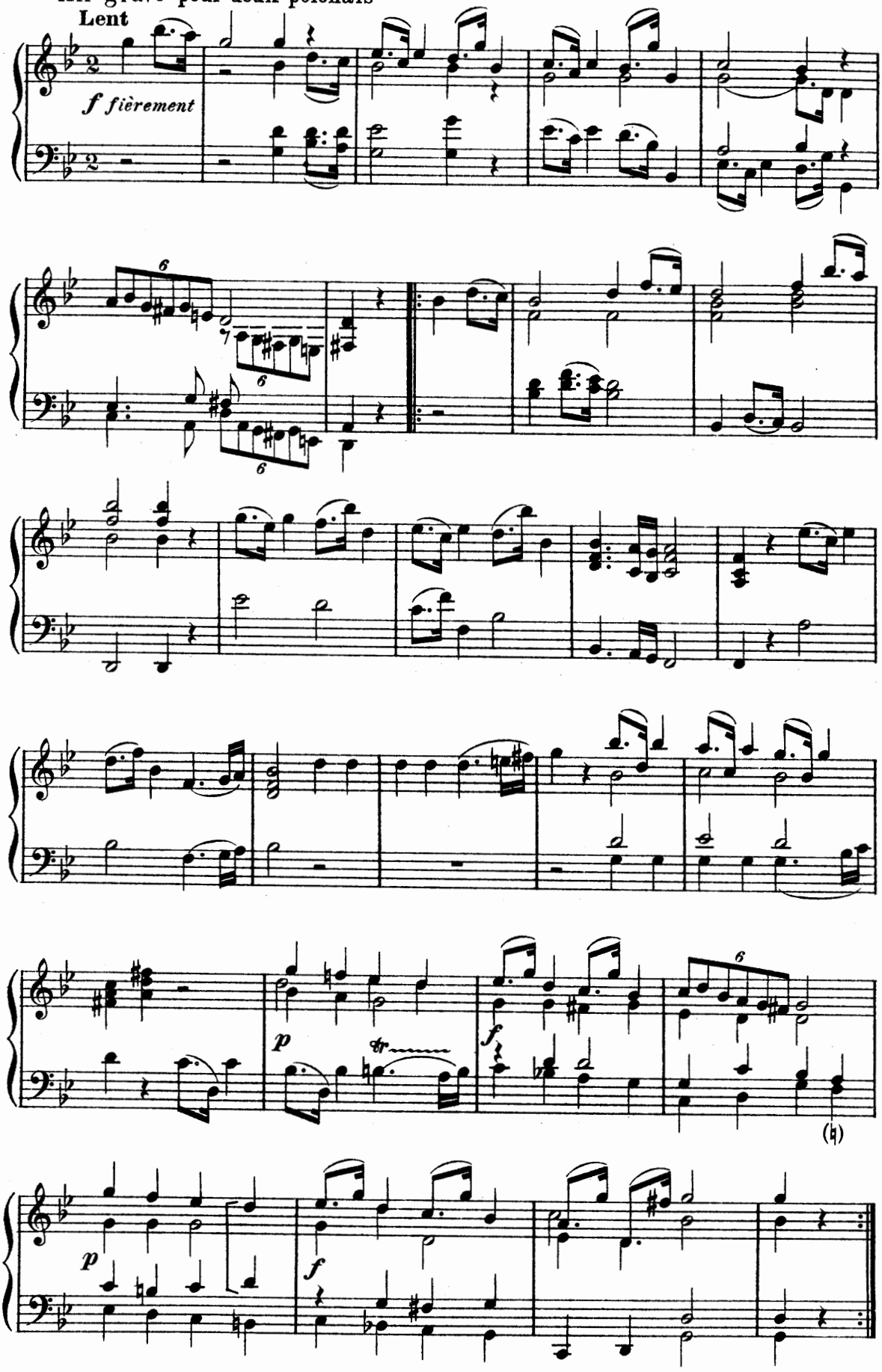
Modéré

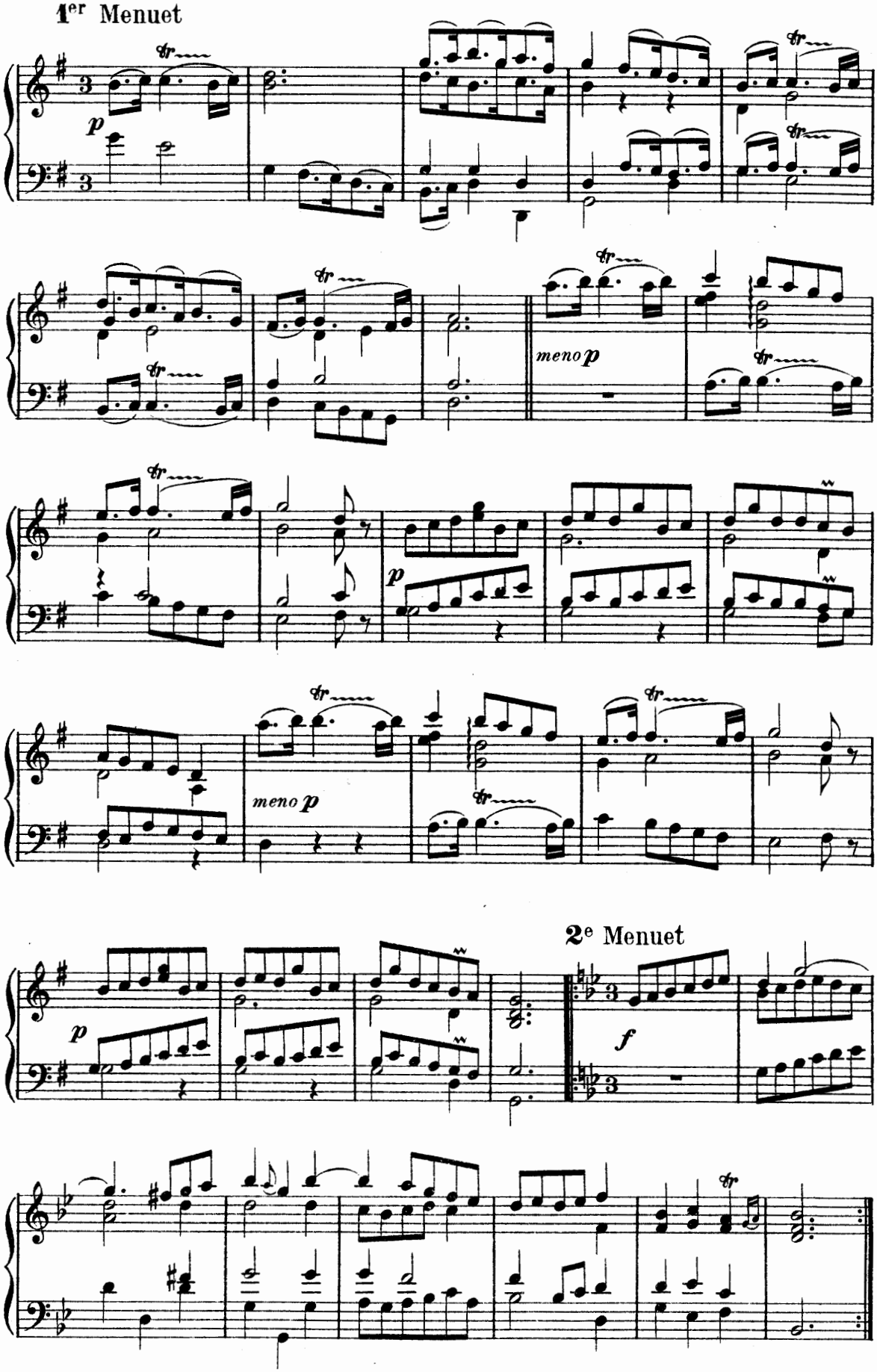


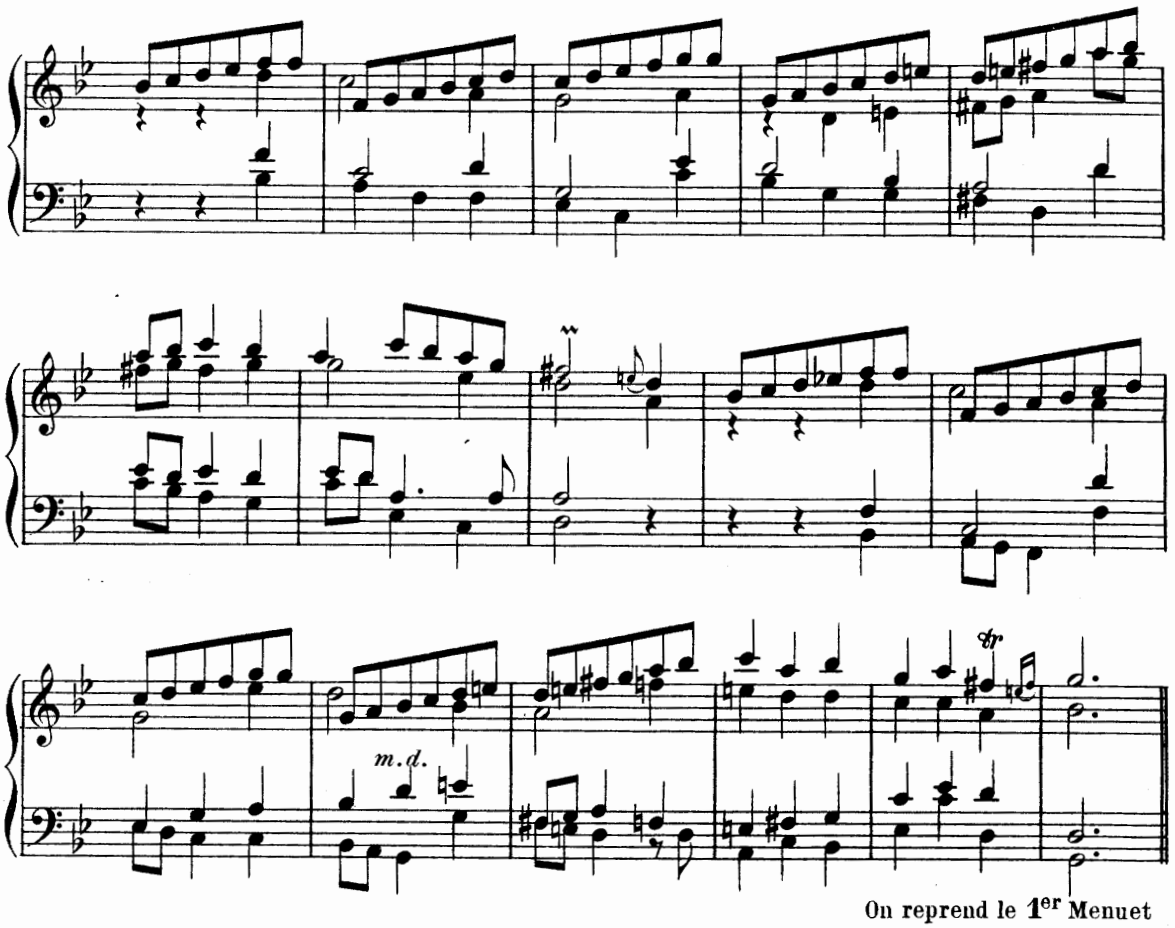
Prélude


Gai
f
Hébé
Air
A - mants sûrs de plai - re, Sui - vez votre ar -
p
- deur !
A - mants sûrs de
f
f
p

Air grave pour deux polonais




1er Menuet
p
meno p
p
meno p
2e Menuet
p
f

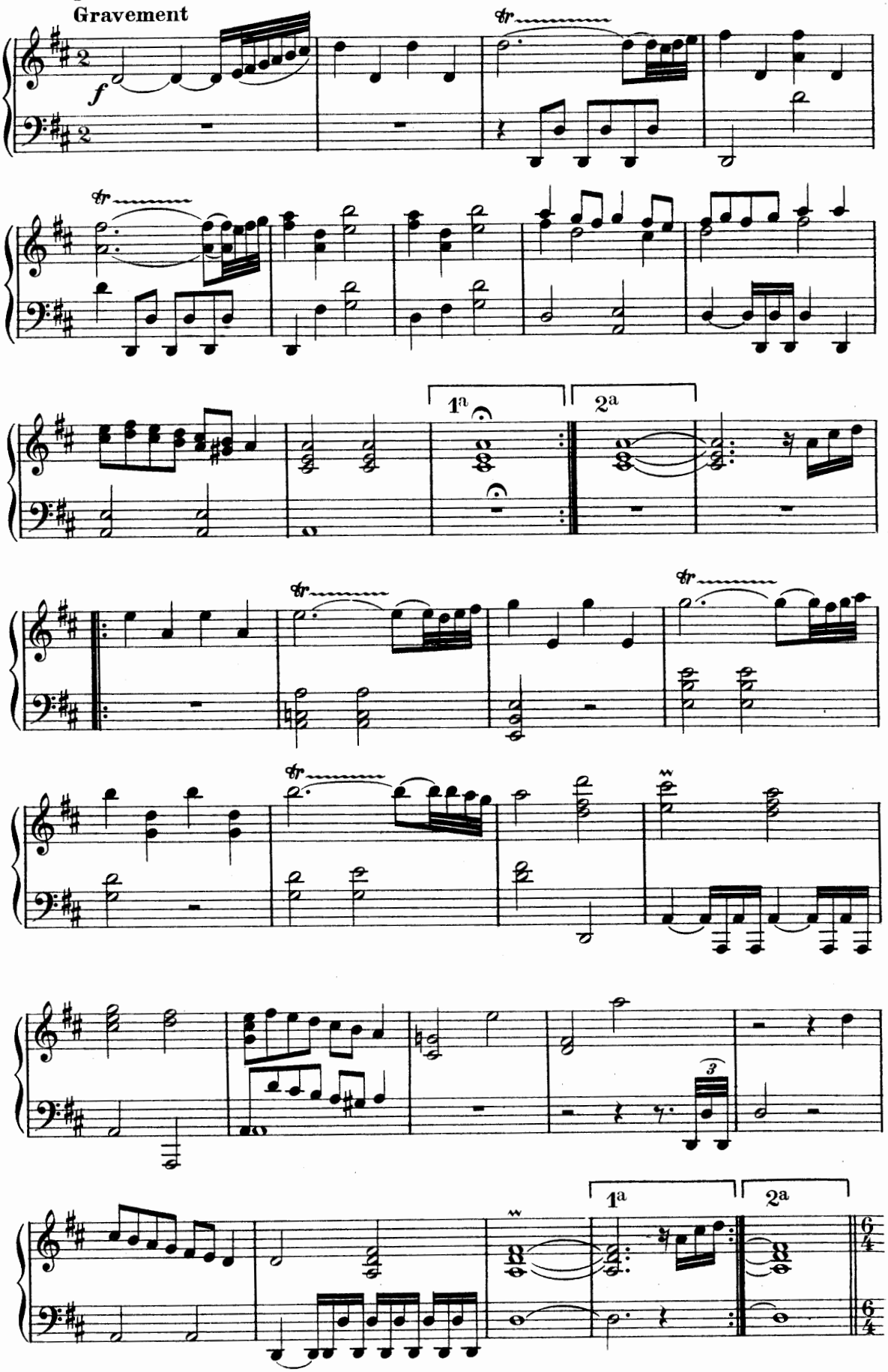


(Bruit de tambours qui interrompt le ballet)

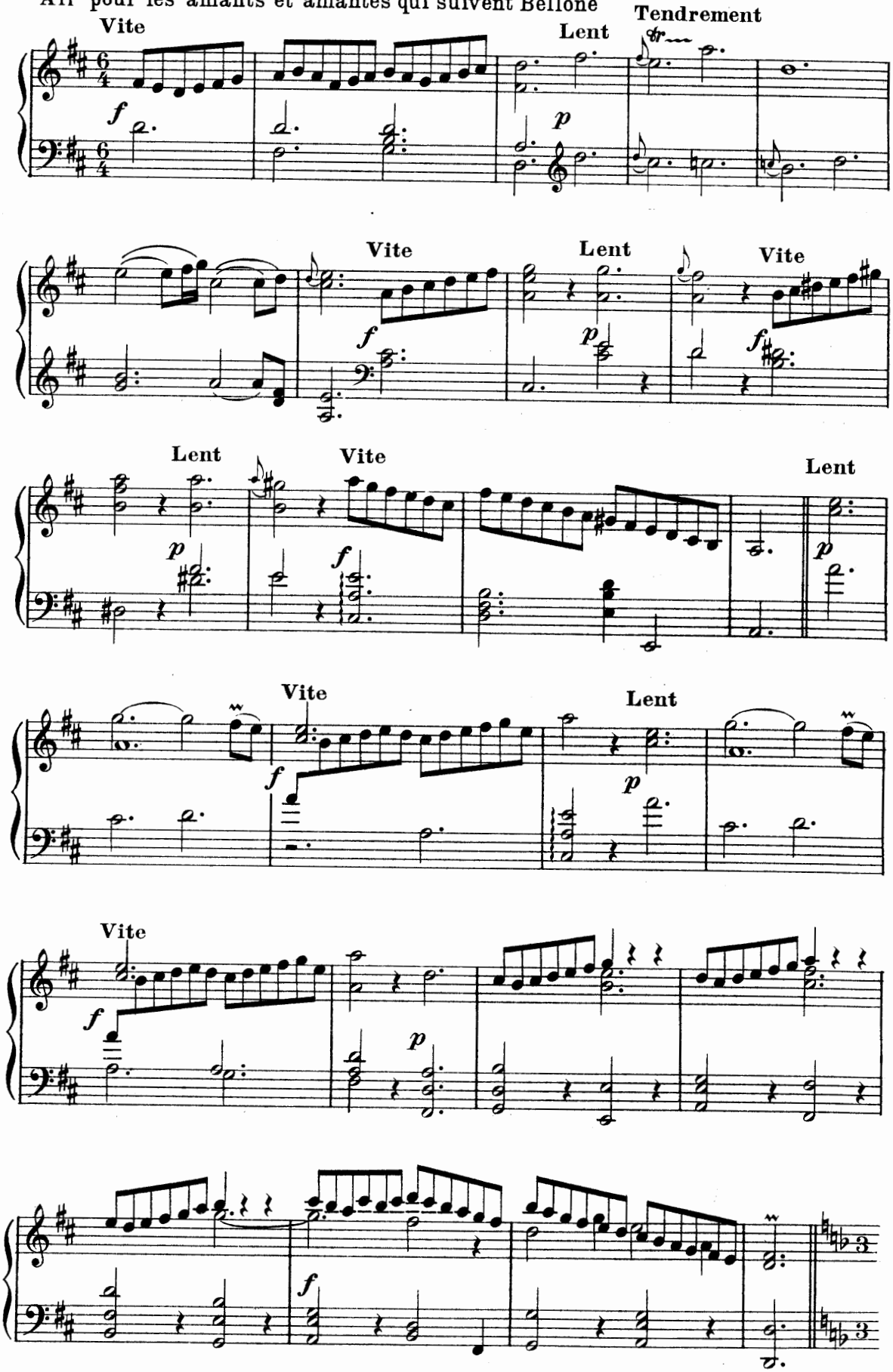
Récitatif

Hébé

Air pour deux guerriers portant les drapeaux

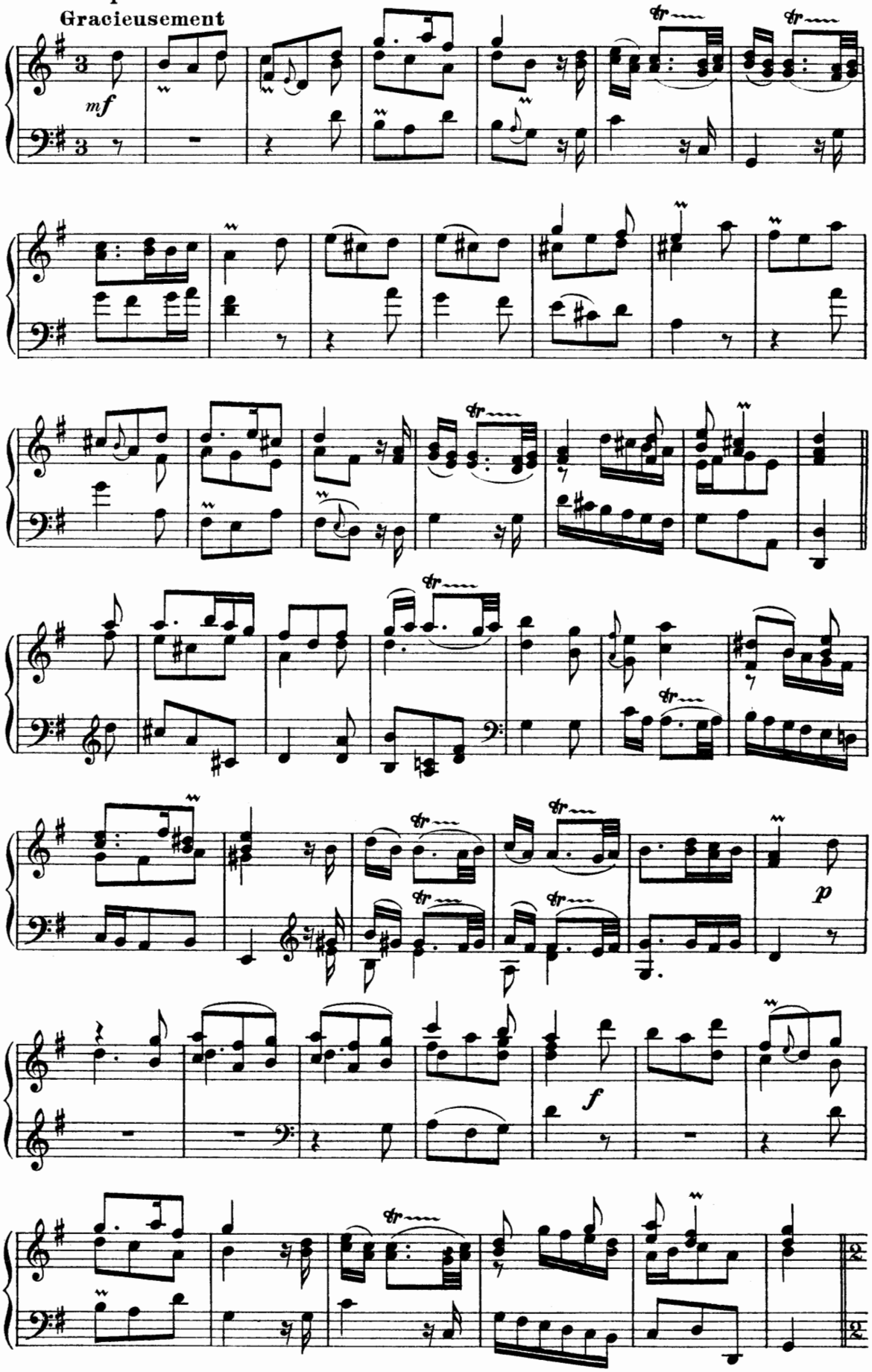


Air pour les amants et amantes qui suivent Bellone



Air pour les Amours

Gracieusement



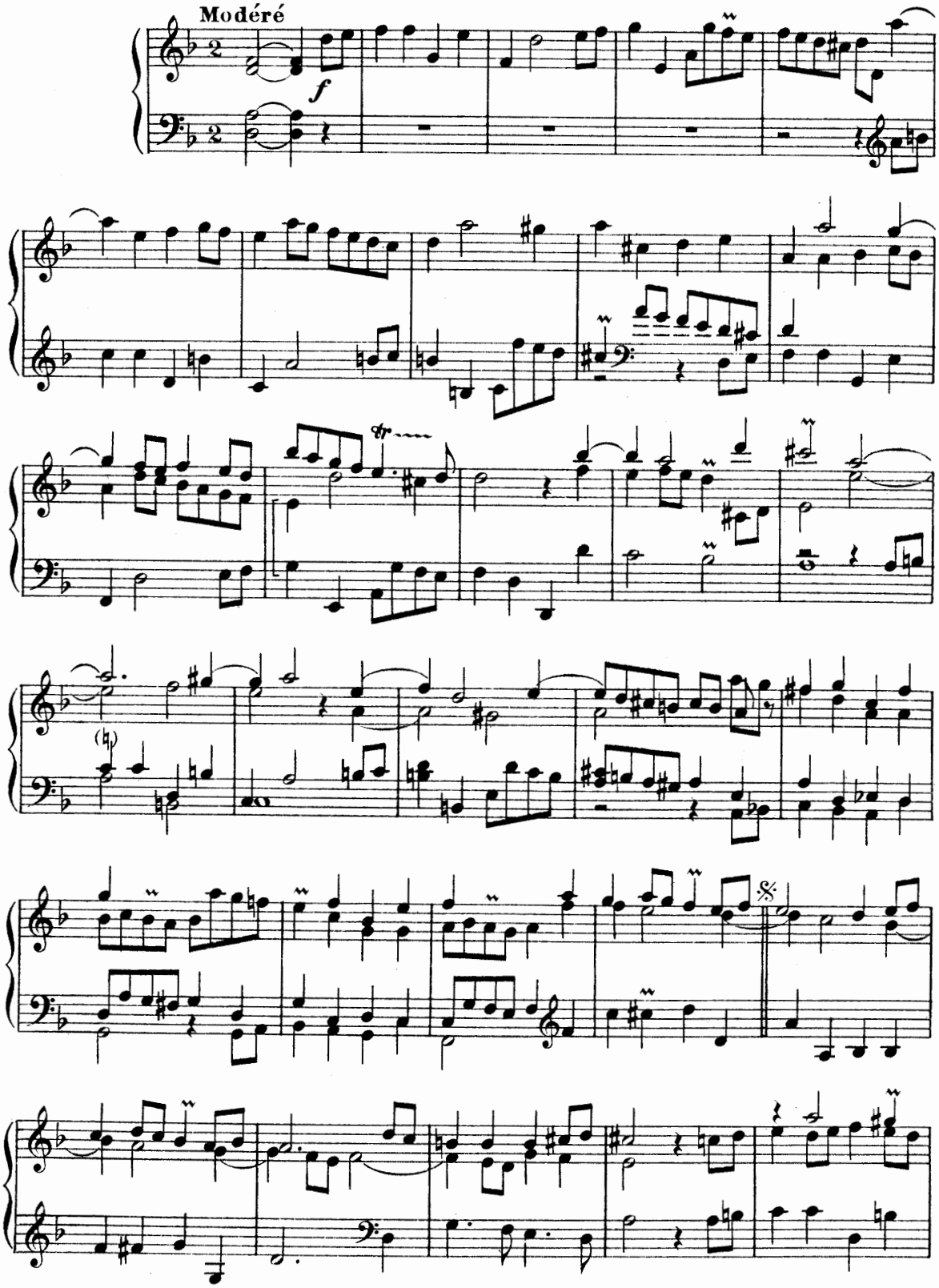
1re ENTRÉE

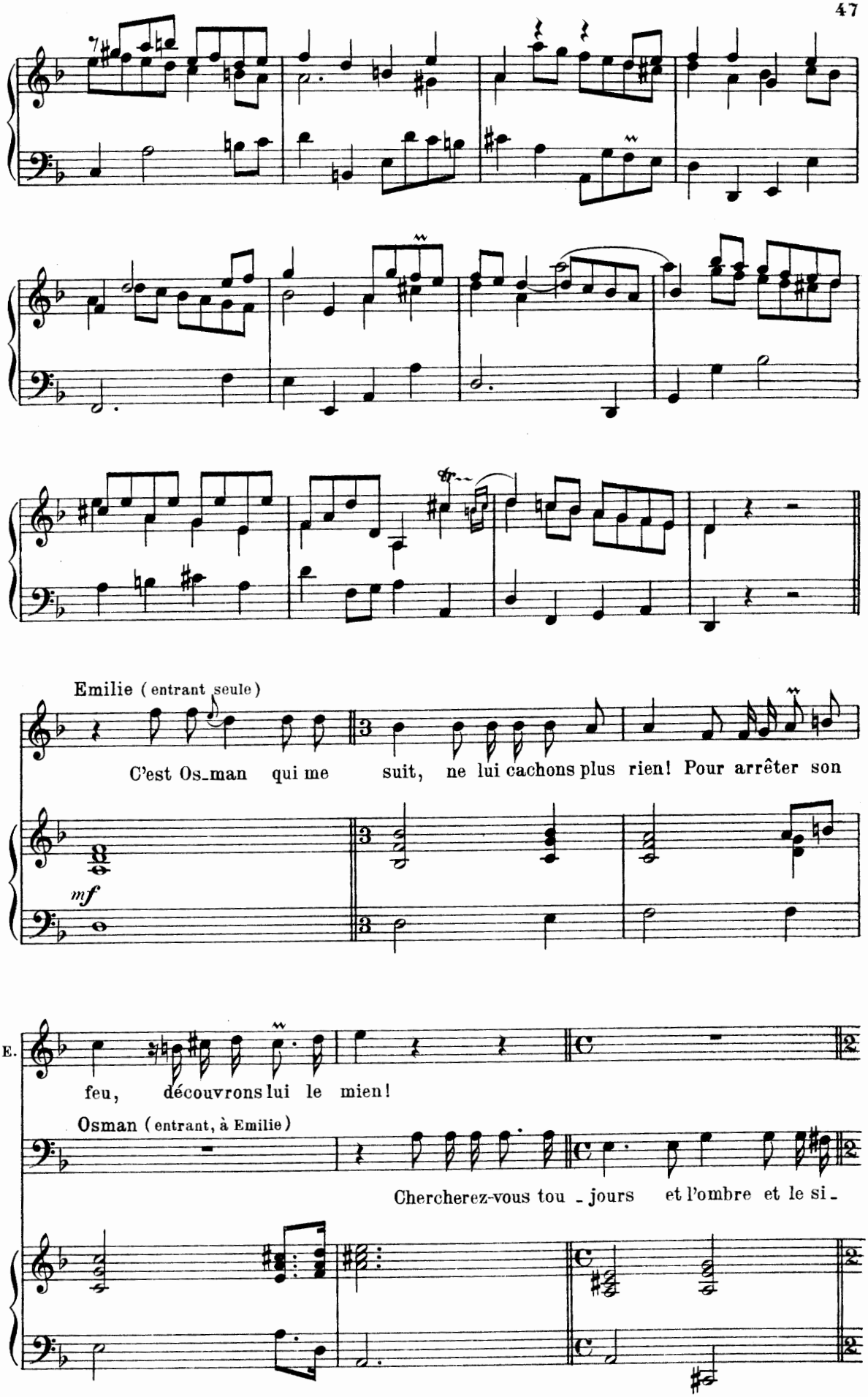
Le Turc généreux

Le théâtre représente les jardins d'Osman Pacha terminés par la mer.

Scène I. – EMILIE, OSMAN

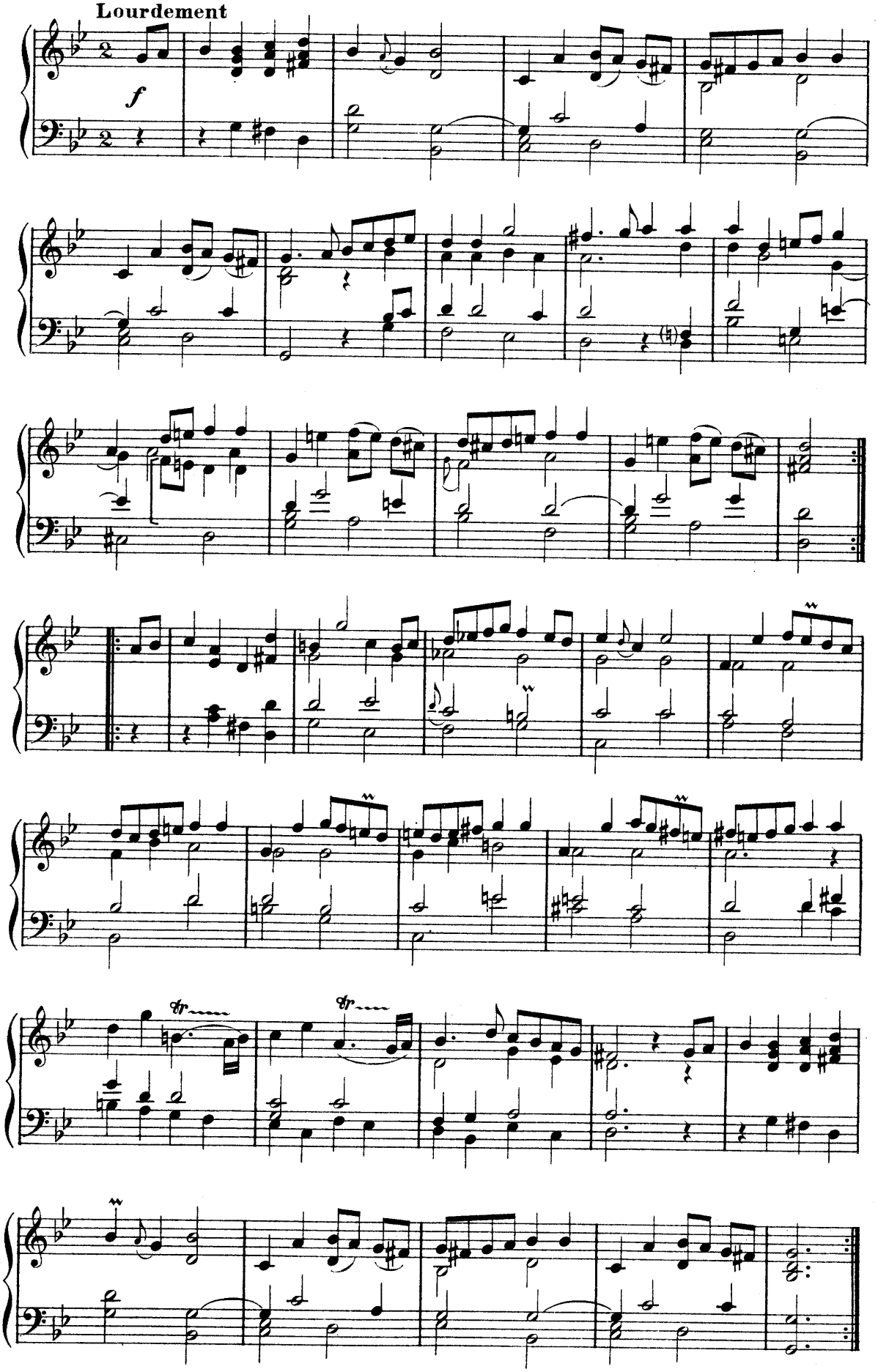
Ritournelle



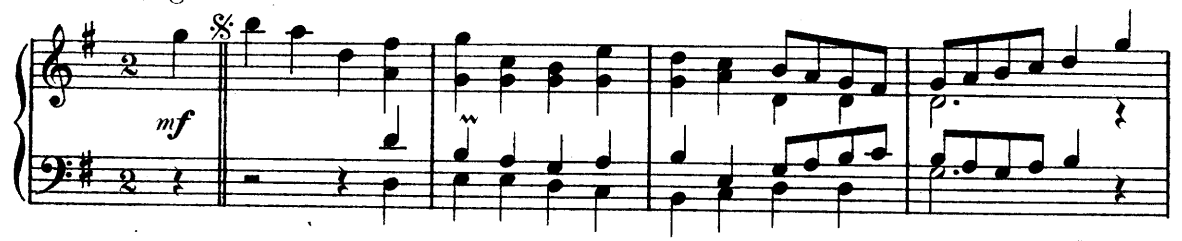

Emilie (entrant seule)
C'est Os_man qui me suit, ne lui cachons plus rien! Pour arrêter son
mf
E.
feu, découvrons lui le mien!
Osman (entrant, à Emilie)
Chercherez-vous tou_jours et l'ombre et le si_

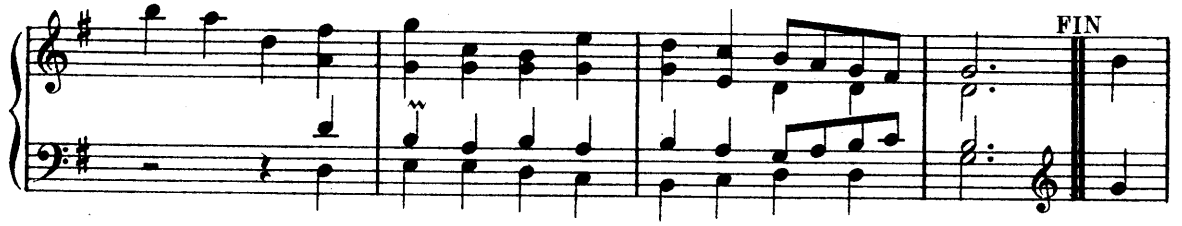
Air pour les esclaves africains

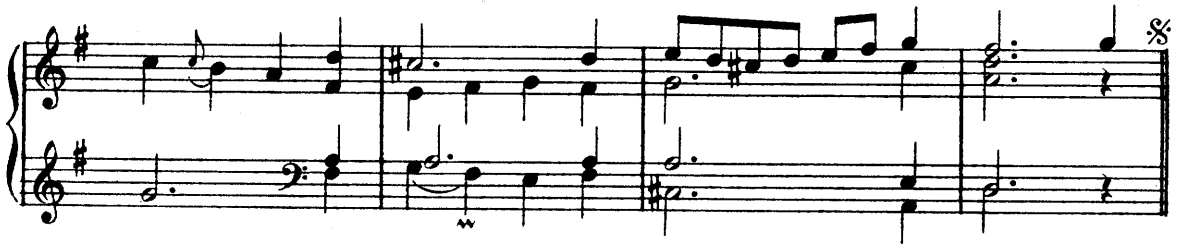
Lourdement



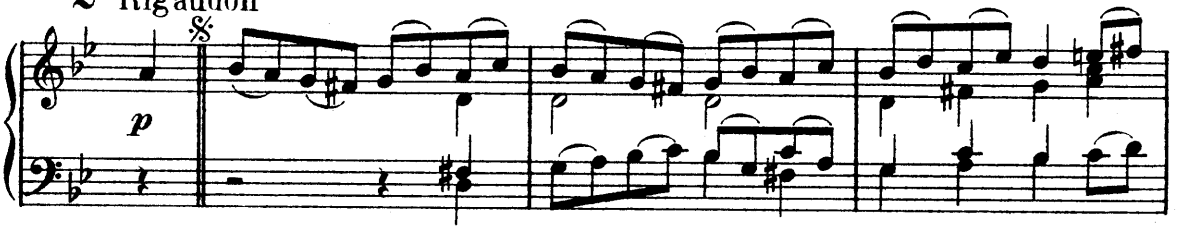
1er Rigaudon

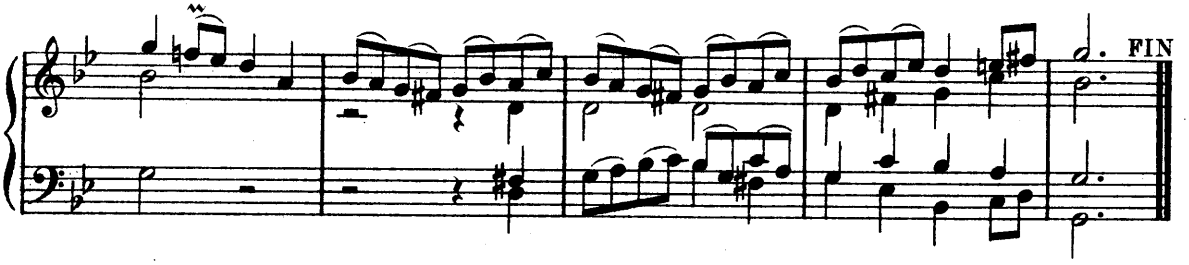


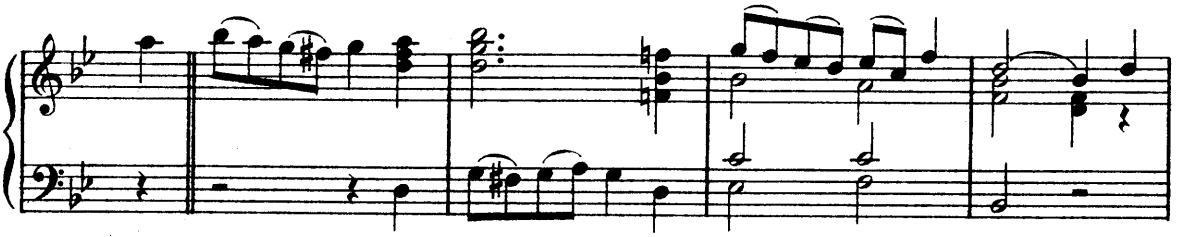


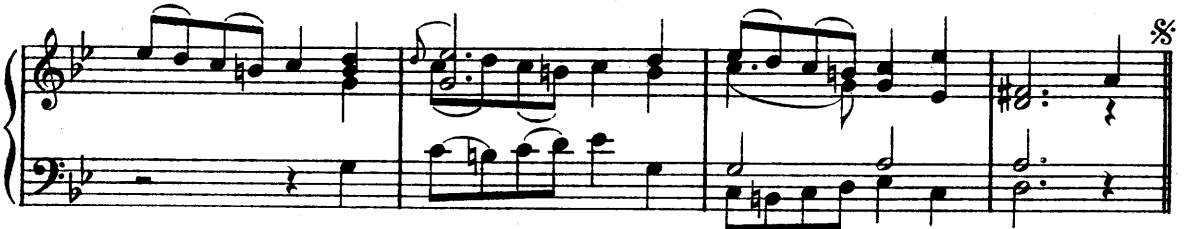


2e Rigaudon

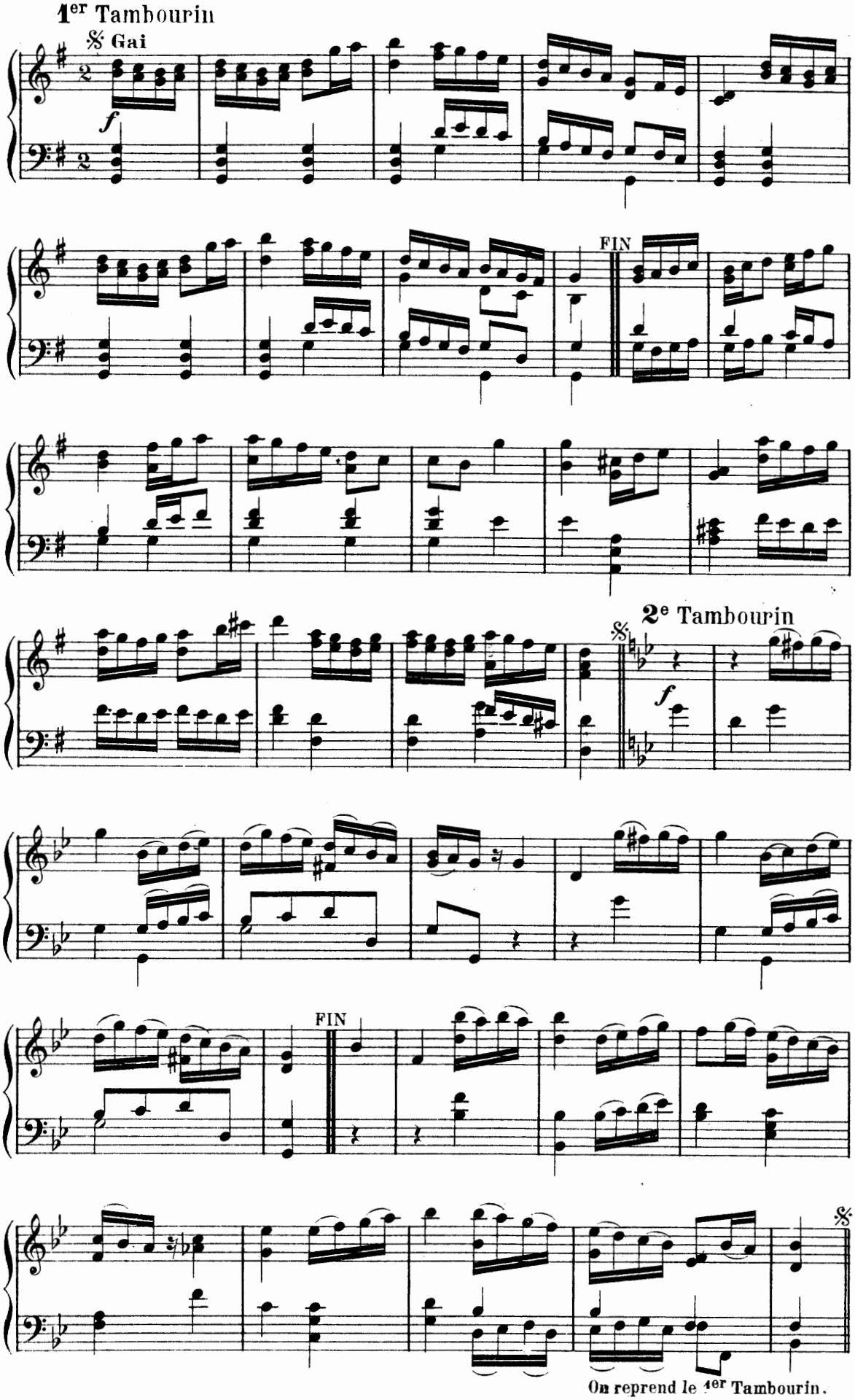








On reprend le 1er Rigaudon.

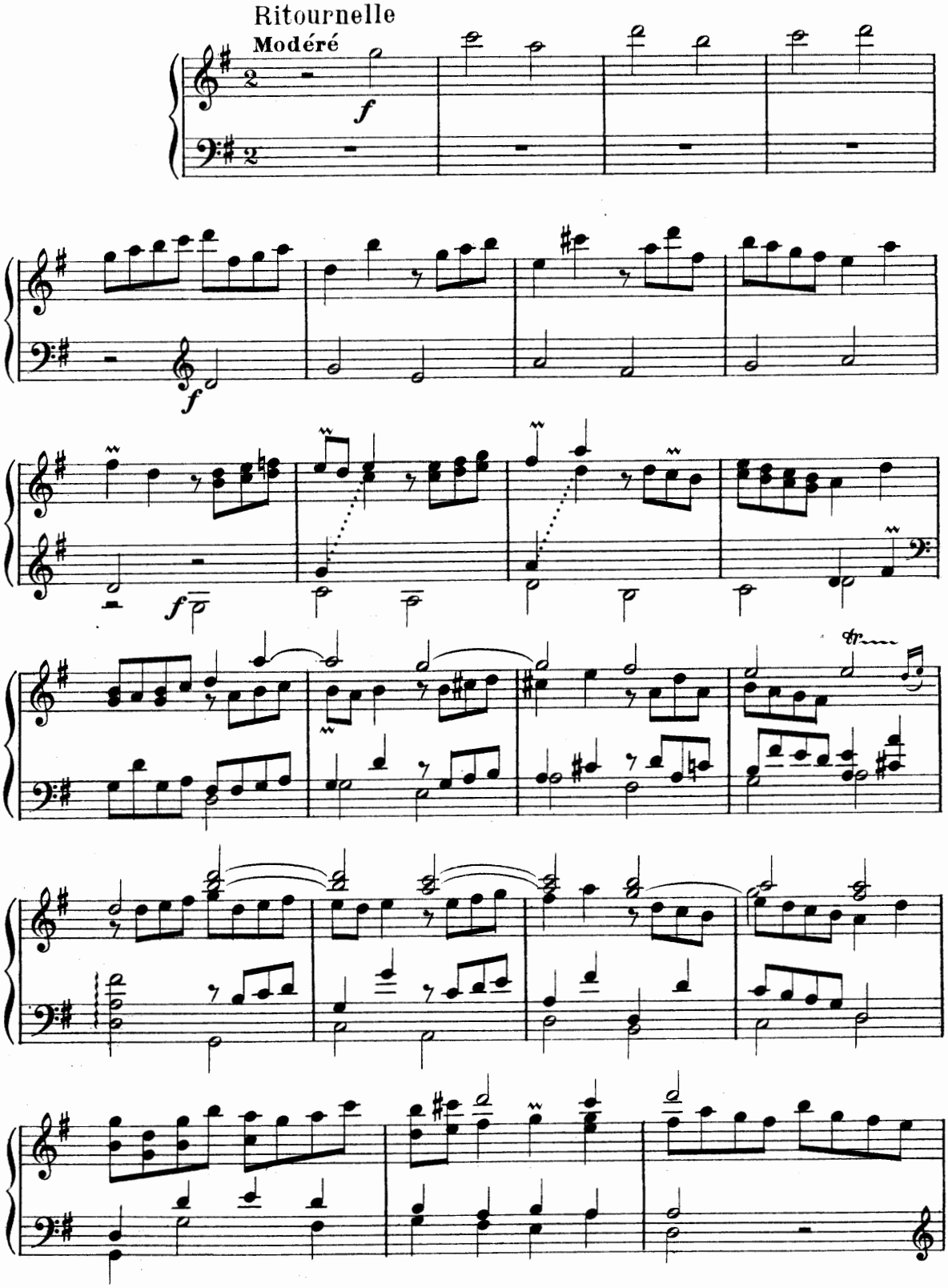

1er Tambourin
Gai
f
FIN
2e Tambourin
f
FIN
On reprend le 1er Tambourin.

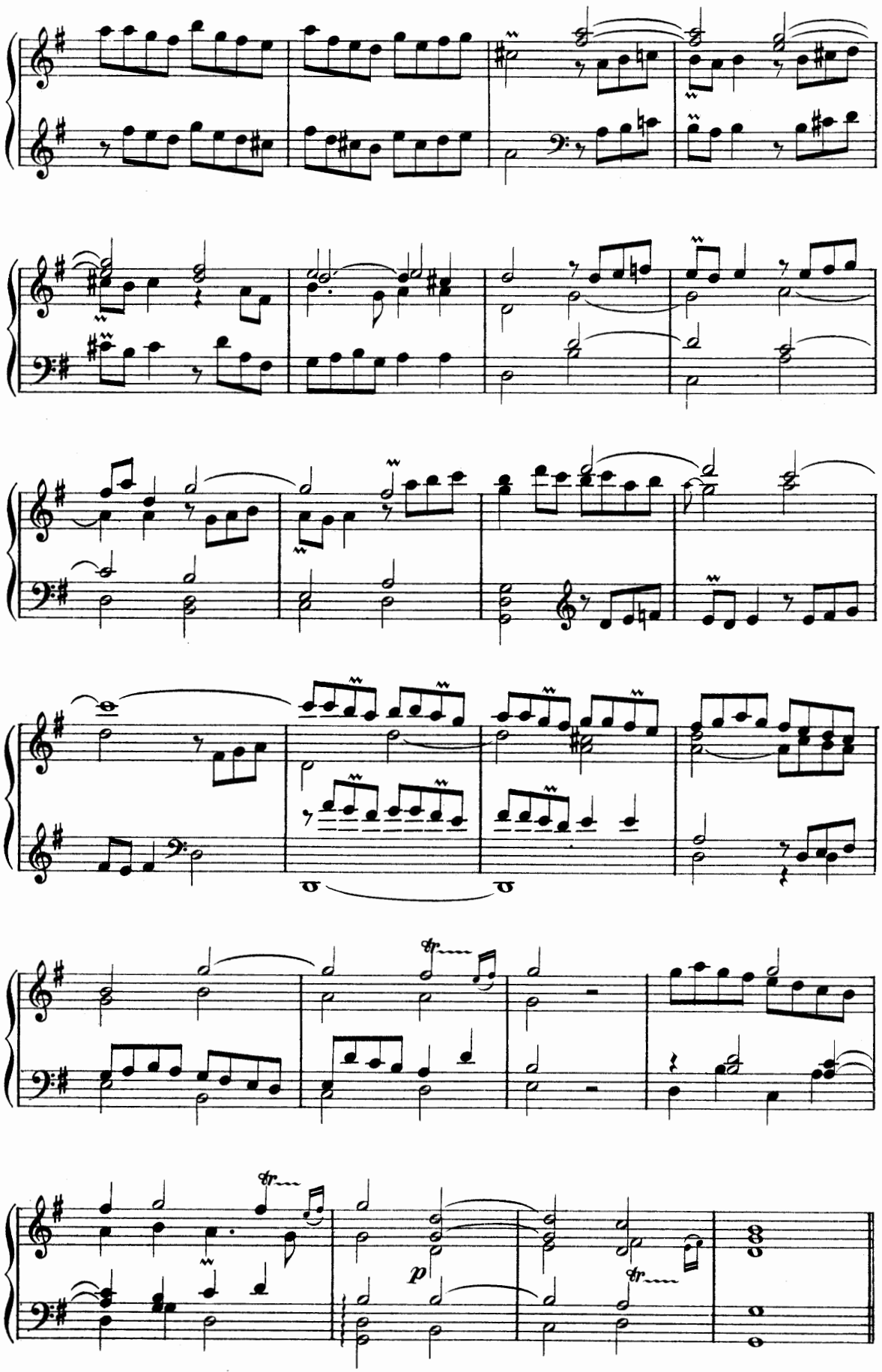
Les Incas du Pérou

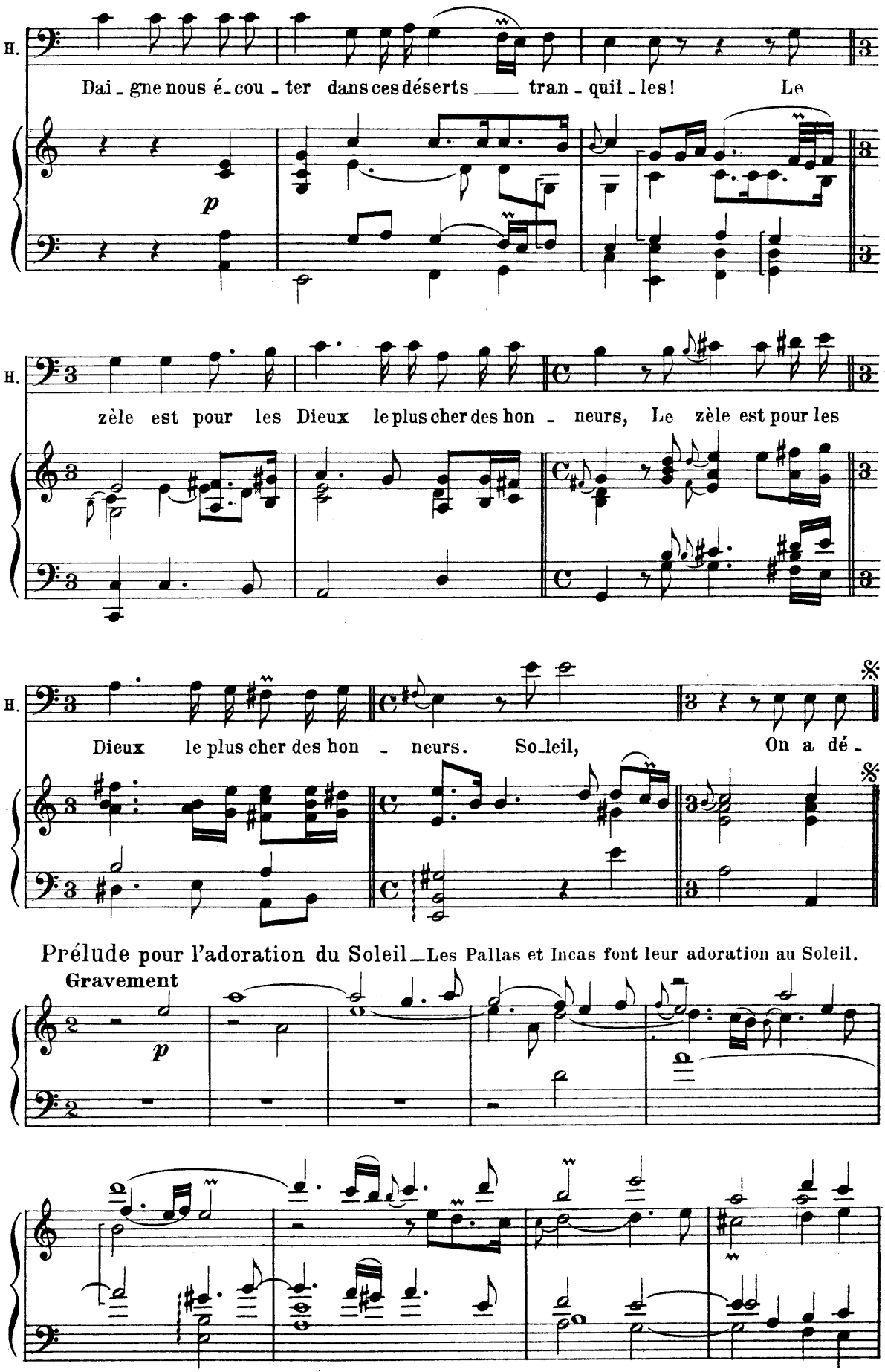
Le théâtre représente un désert du Pérou, terminé par une montagne aride. Le sommet en est couronné par la bouche d'un volcan formée de rochers calcinés et couverts de cendres.

Scène I. PHANI, CARLOS, Officier espagnol.

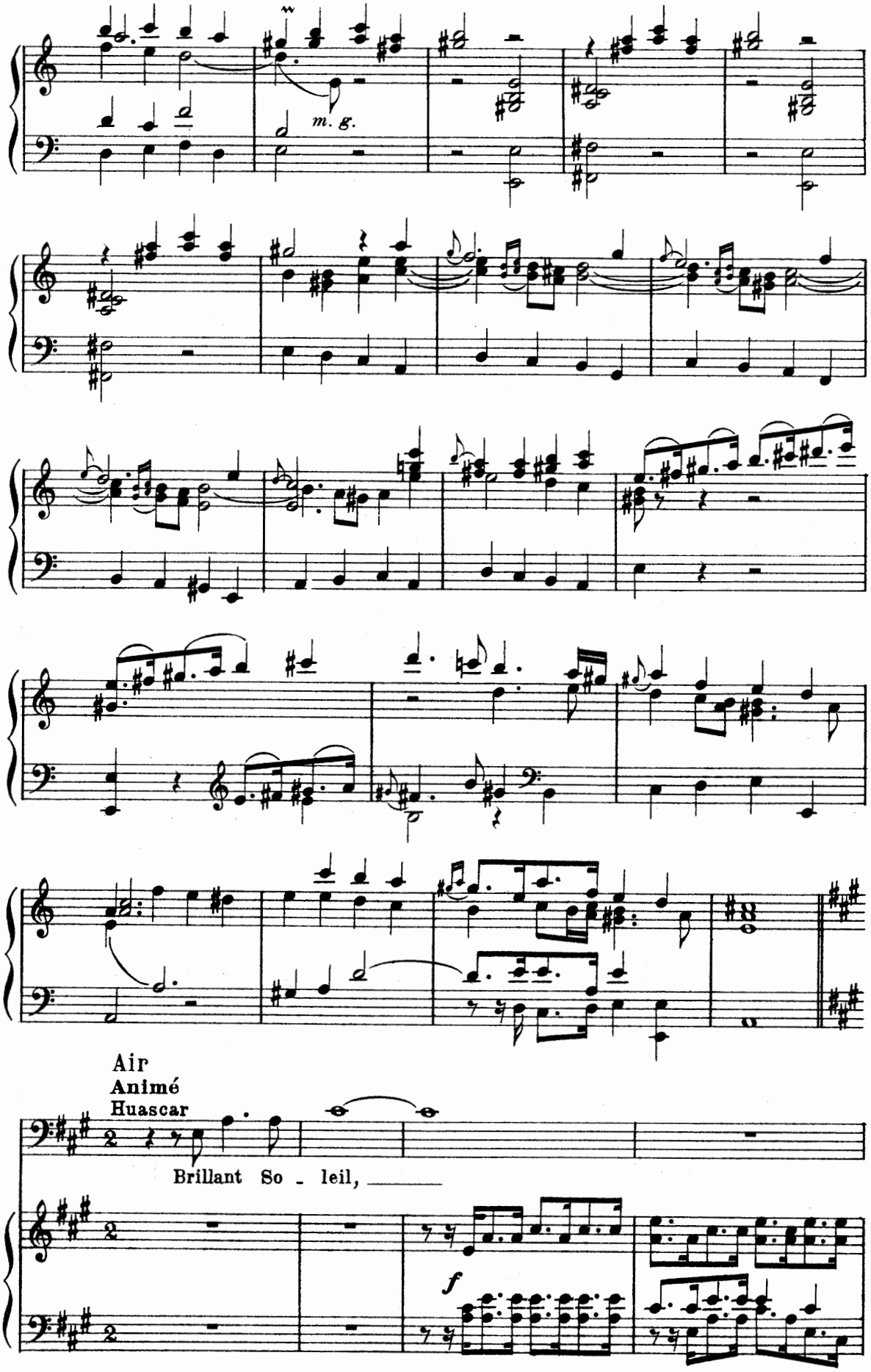
Ritournelle

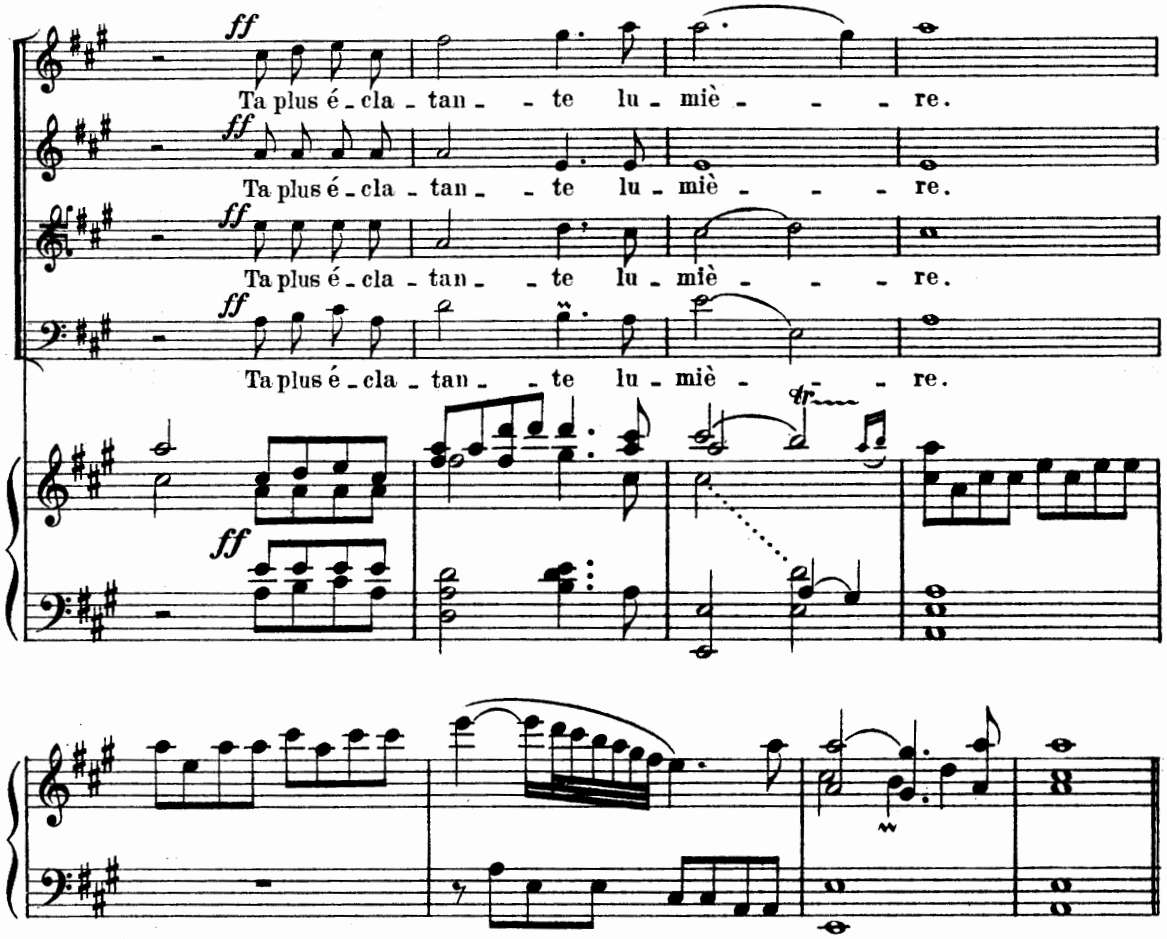



tr
tr
p
tr

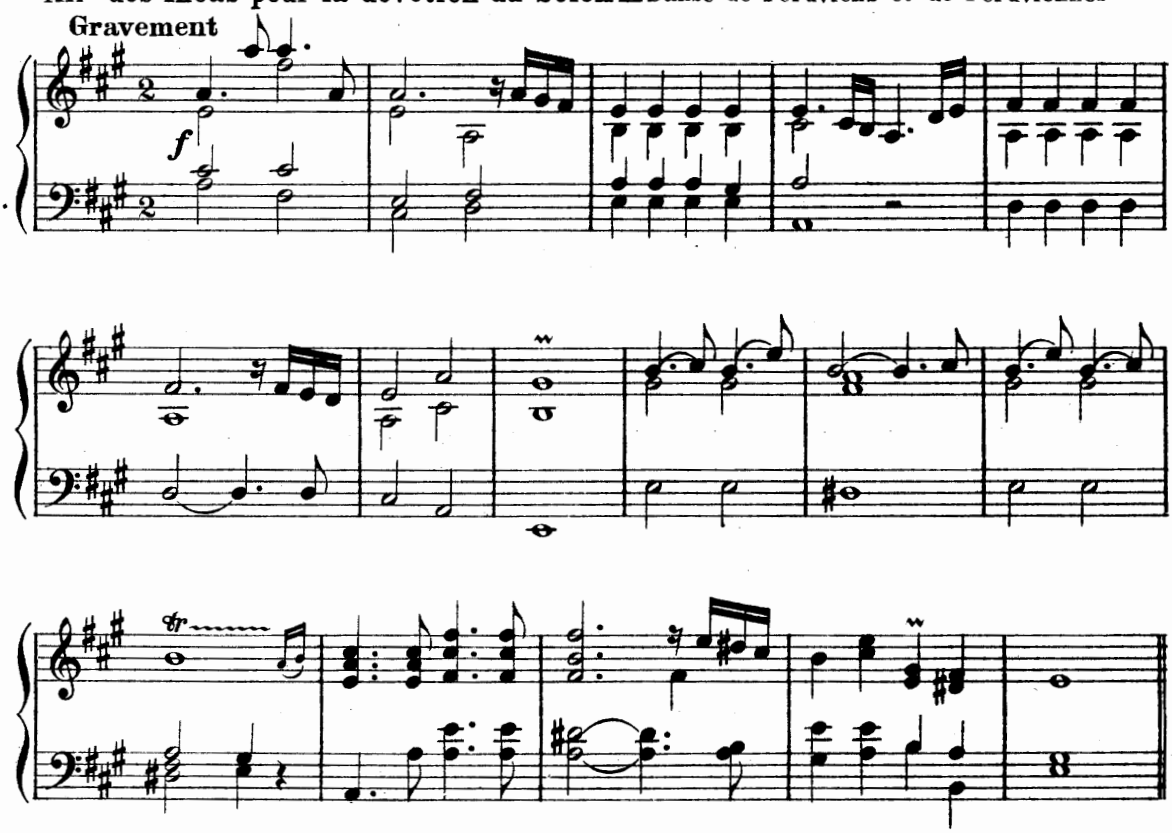


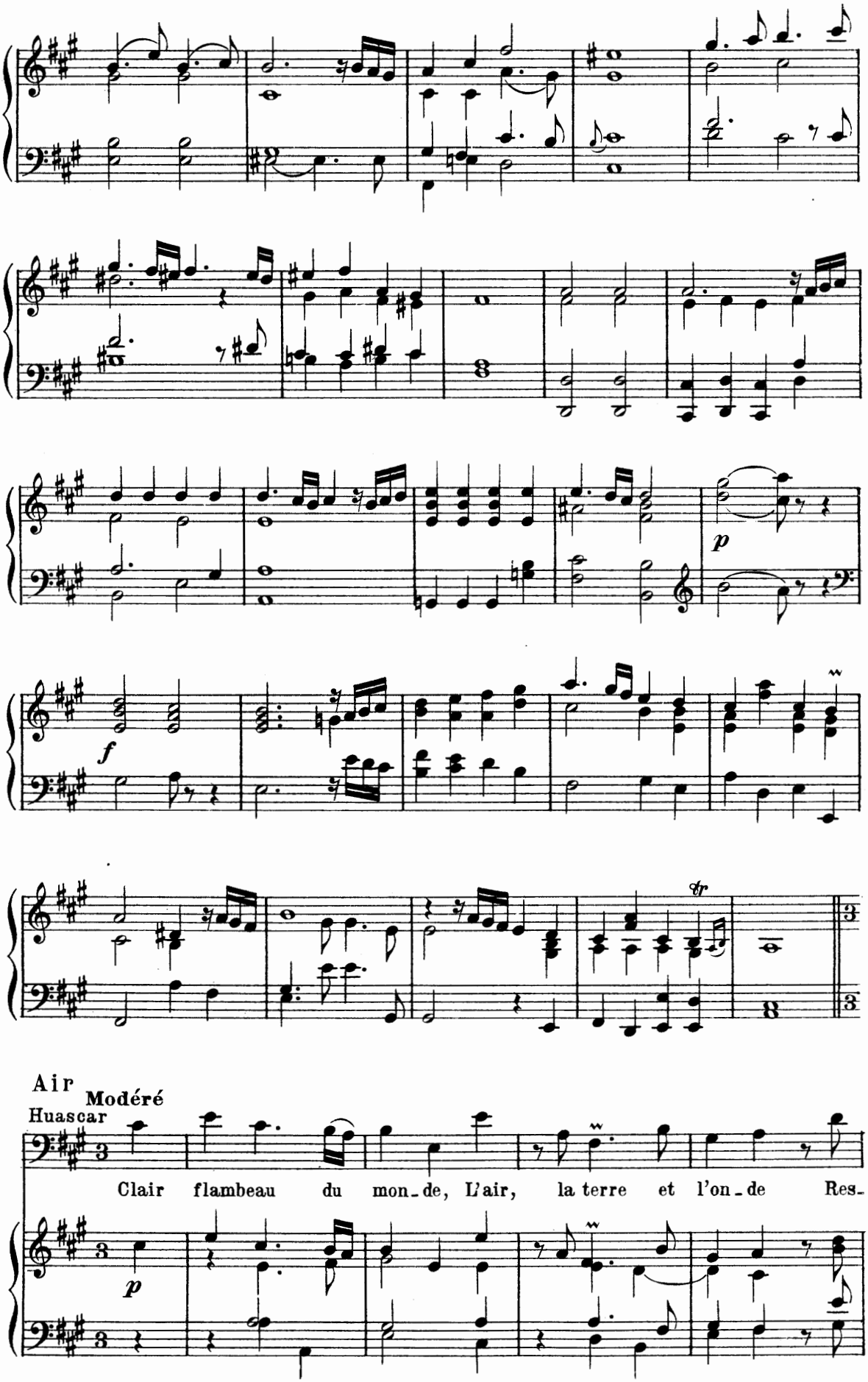
Prélude pour l'adoration du Soleil—Les Pallas et Incas font leur adoration au Soleil.

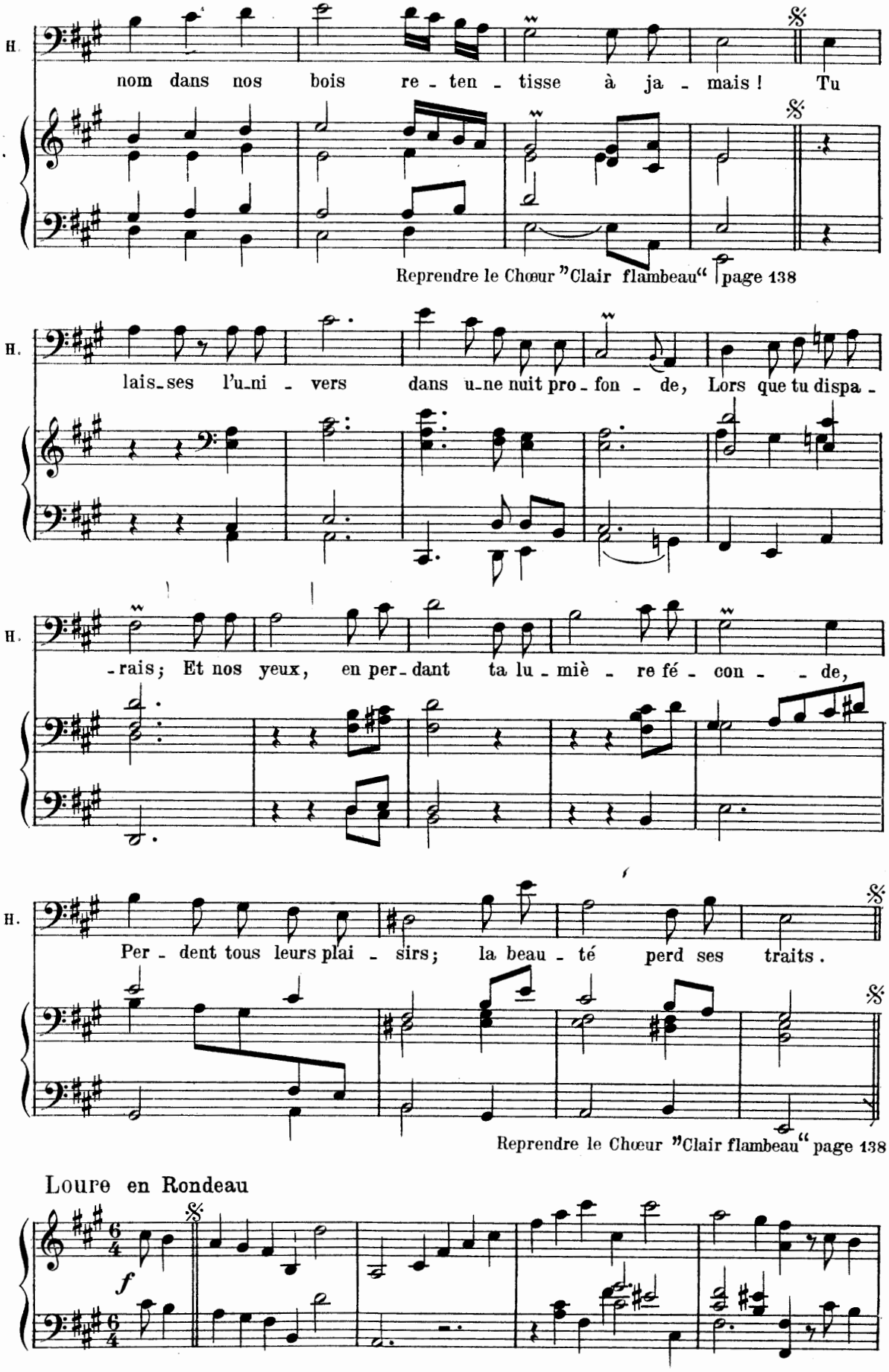

m. g.
Air
Animé
Huascar
Brillant So - leil,
f

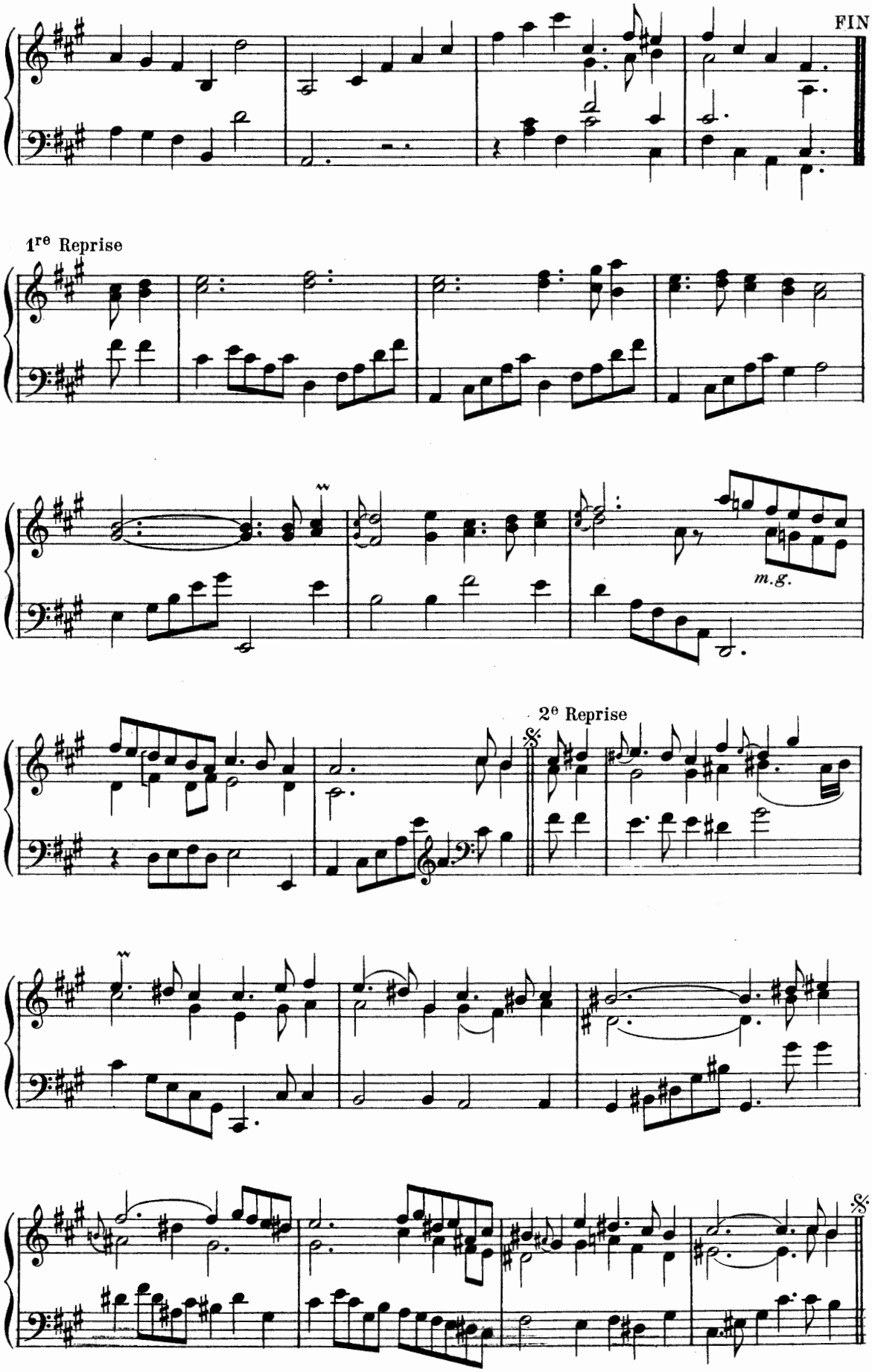


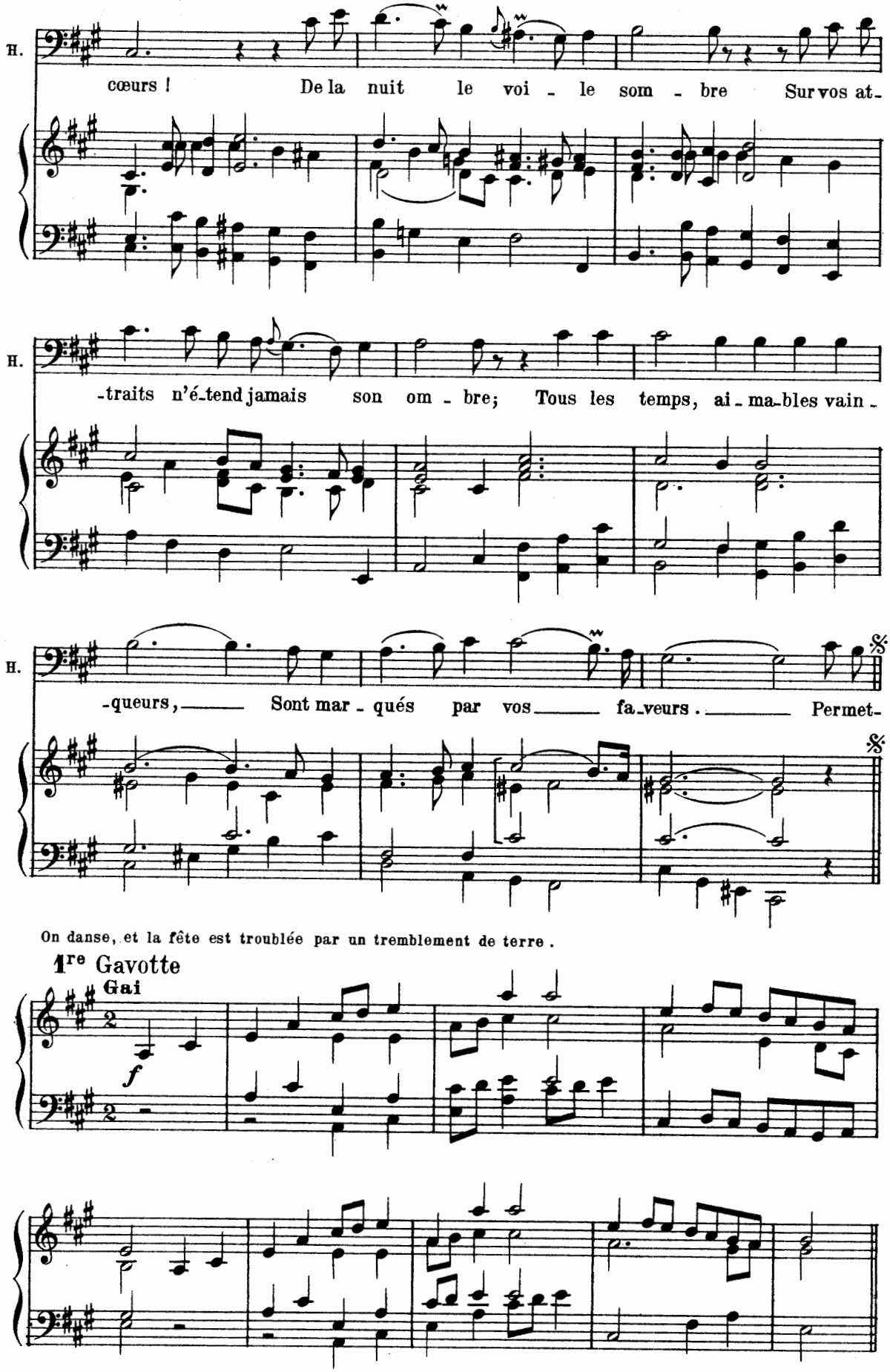
Air des Incas pour la dévotion du Soleil — Danse de Péruviens et de Péruviennes

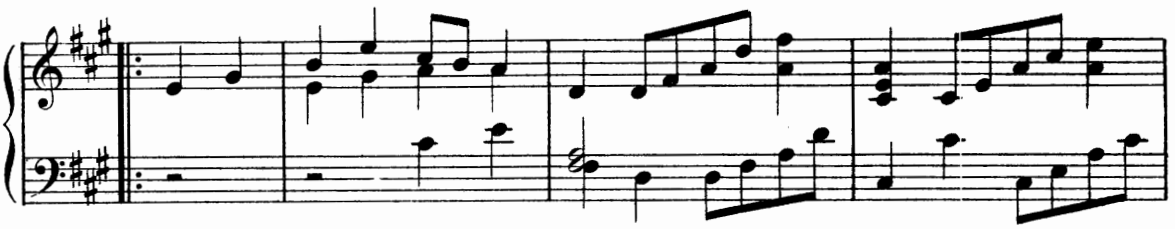


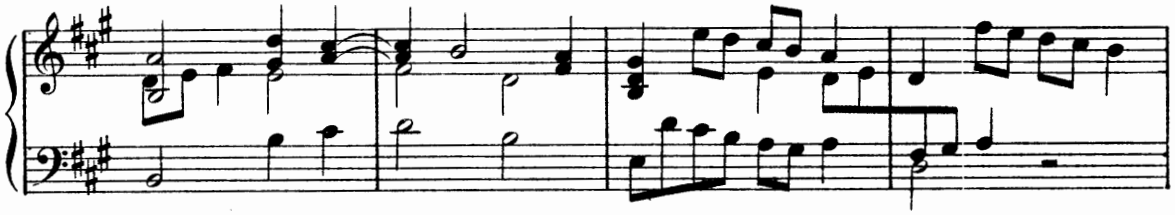

p
f
tr
Air
Modéré
Huascar
Clair flambeau du mon-de, L'air, la terre et l'on-de Res-
p

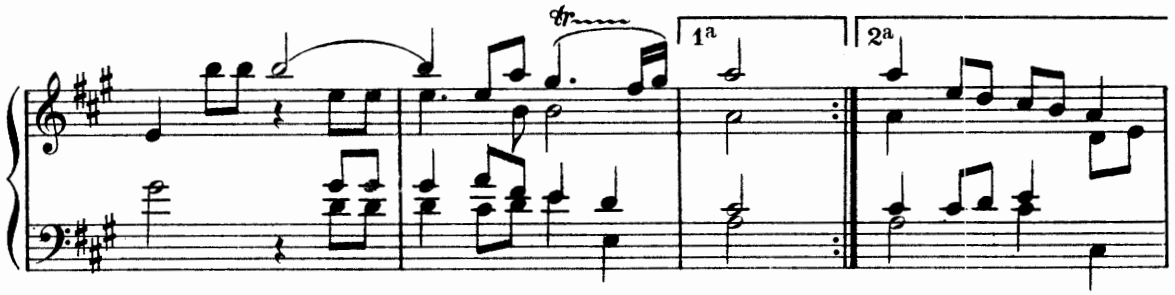

H.
nom dans nos bois re - ten - tisse à ja - mais ! Tu
Reprendre le Chœur "Clair flambeau" page 138
H.
lais-ses l'u-ni - vers dans u-ne nuit pro - fon - de, Lors que tu dispa -
H.
-rais; Et nos yeux, en per-dant ta lu - miè - re fé - con - - de,
H.
Per - dent tous leurs plai - sirs; la beau - té perd ses traits.
Reprendre le Chœur "Clair flambeau" page 138
Loure en Rondeau
f

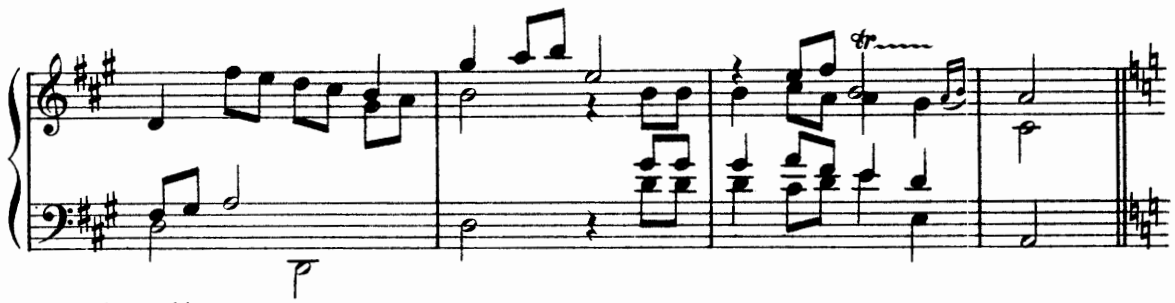

FIN
1re Reprise
m.g.
2e Reprise


H.
cœurs ! De la nuit le voi - le som - bre Sur vos at-
H.
-traits n'é-tend jamais son om - bre; Tous les temps, ai - ma-bles vain -
H.
-queurs, Sont mar - qués par vos fa-veurs. Permet-
On danse, et la fête est troublée par un tremblement de terre.
1re Gavotte
Gai
f

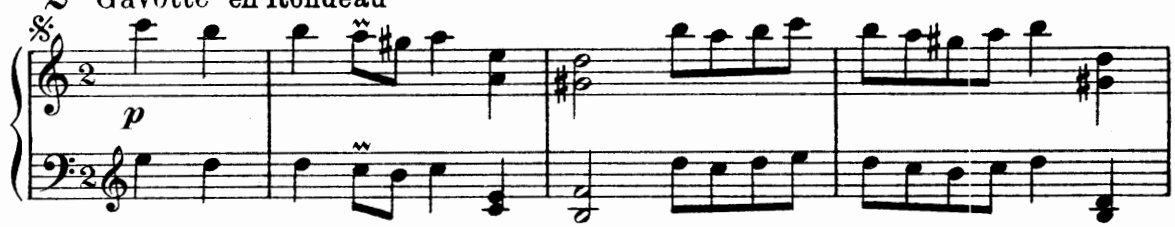


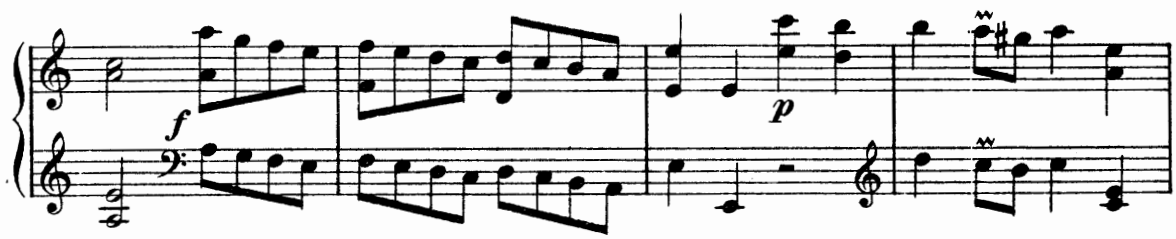


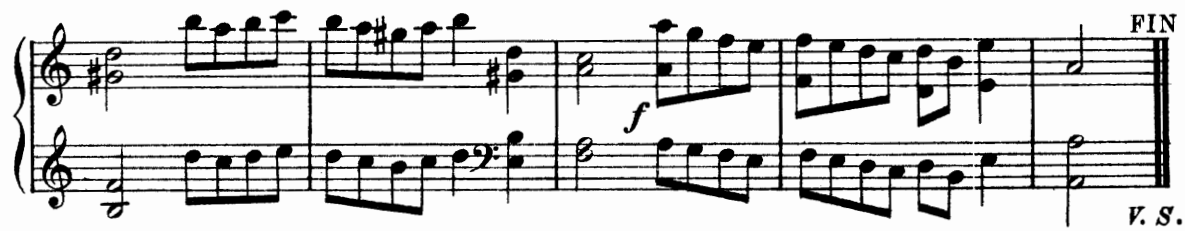




2e Gavotte en Rondeau

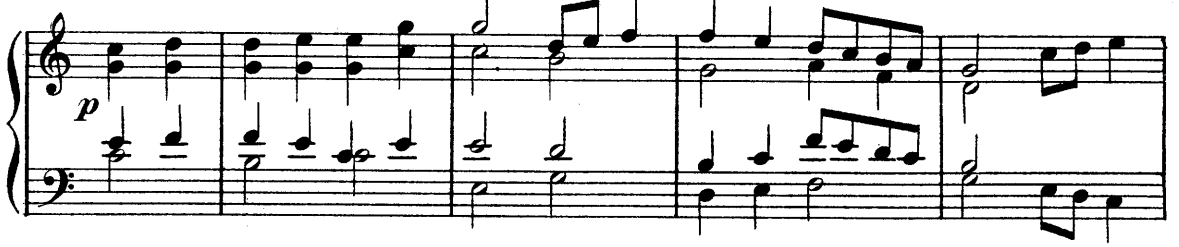


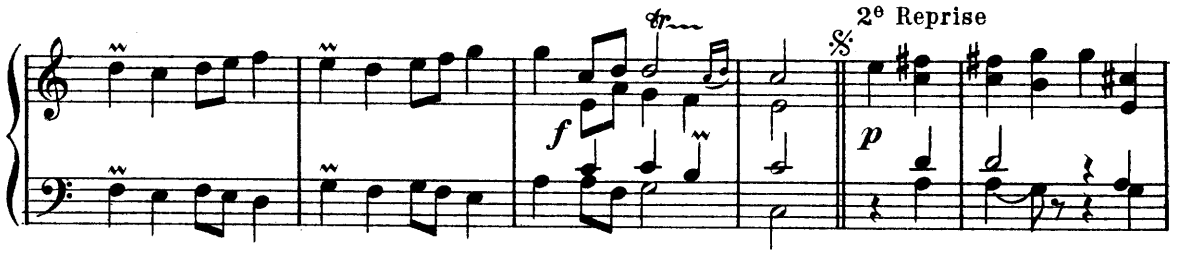


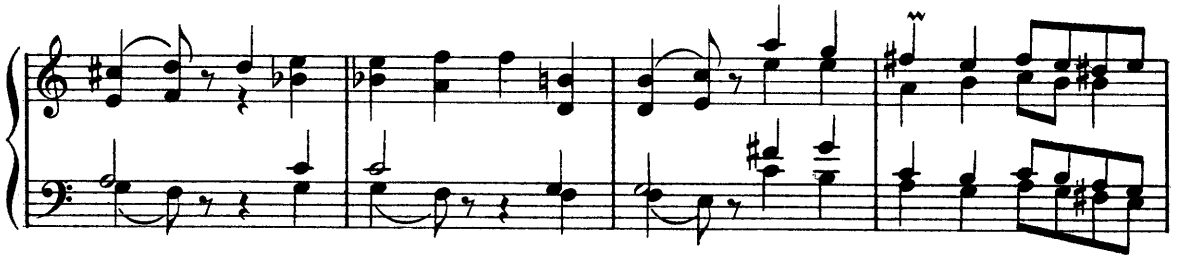


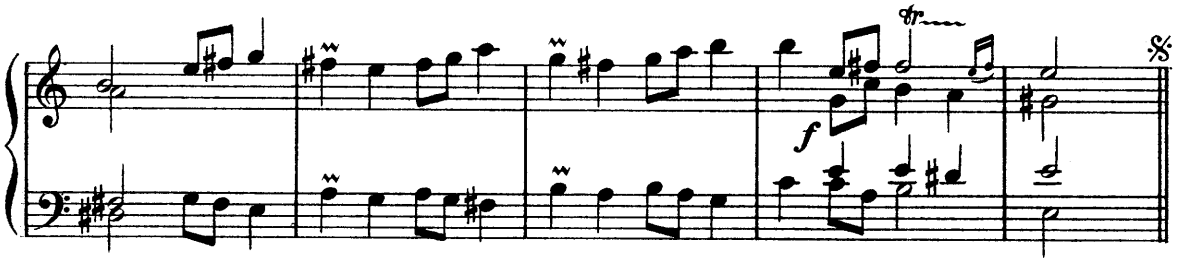
V. S.

1re Reprise



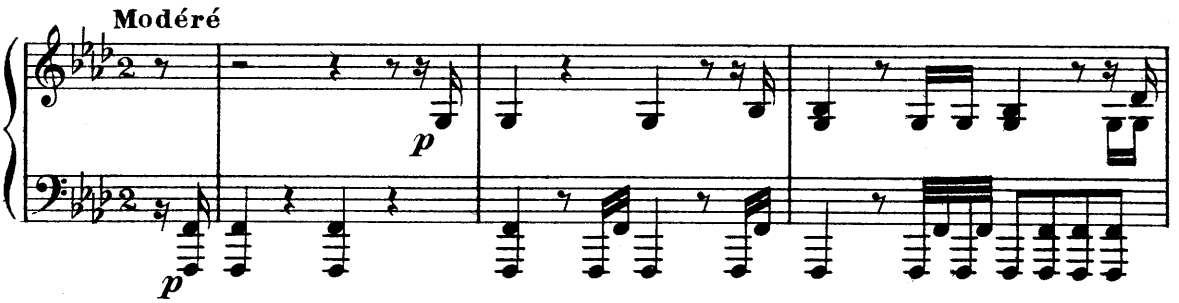


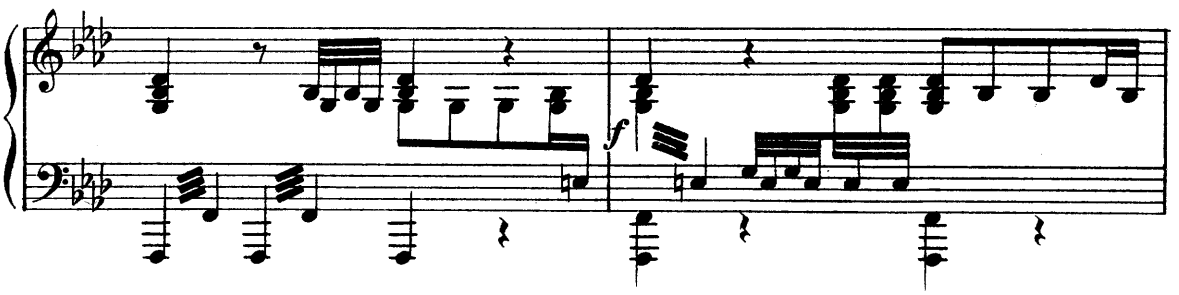




Tremblement de terre

Modéré





3me ENTRÉE

Les Fleurs

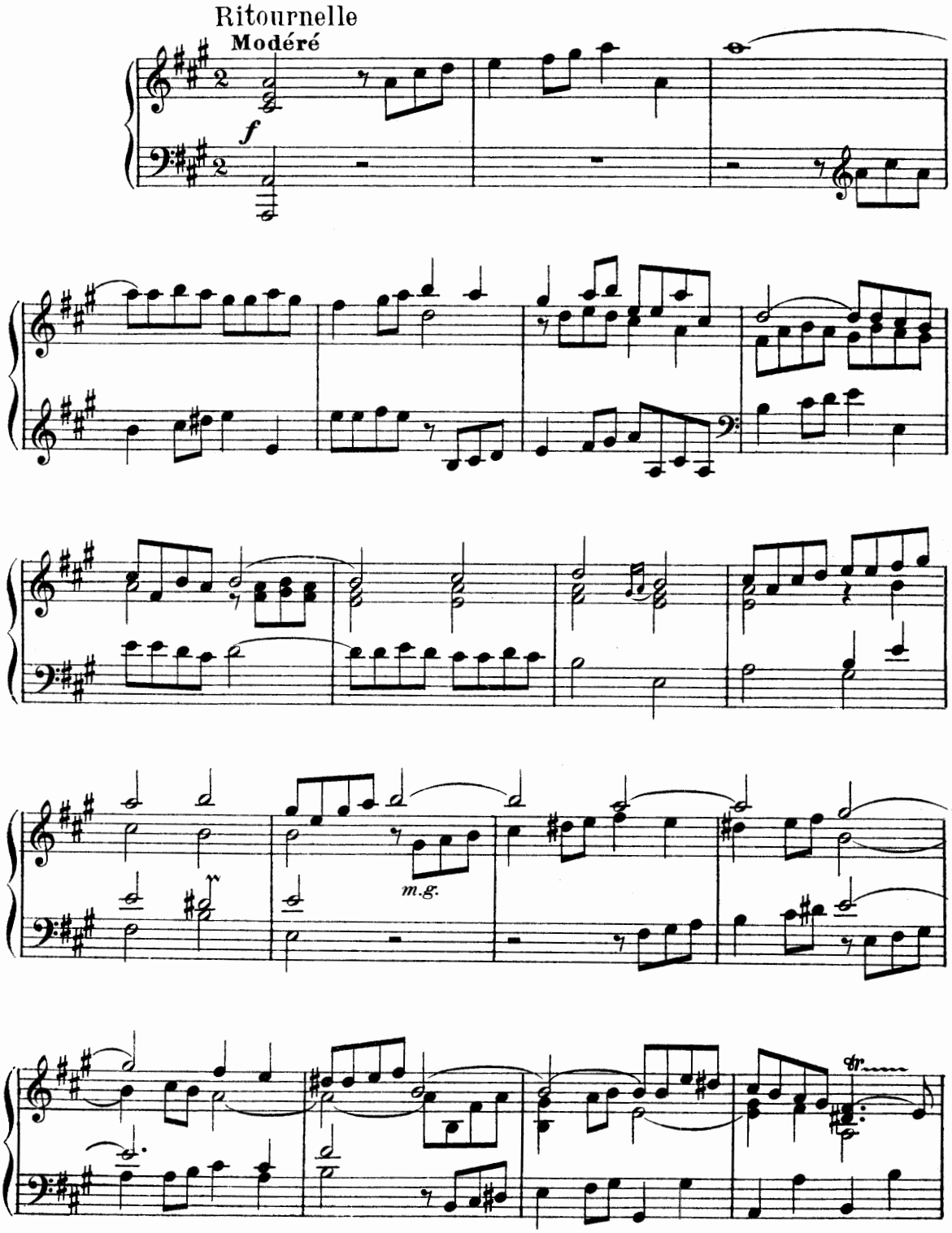
Fête persane

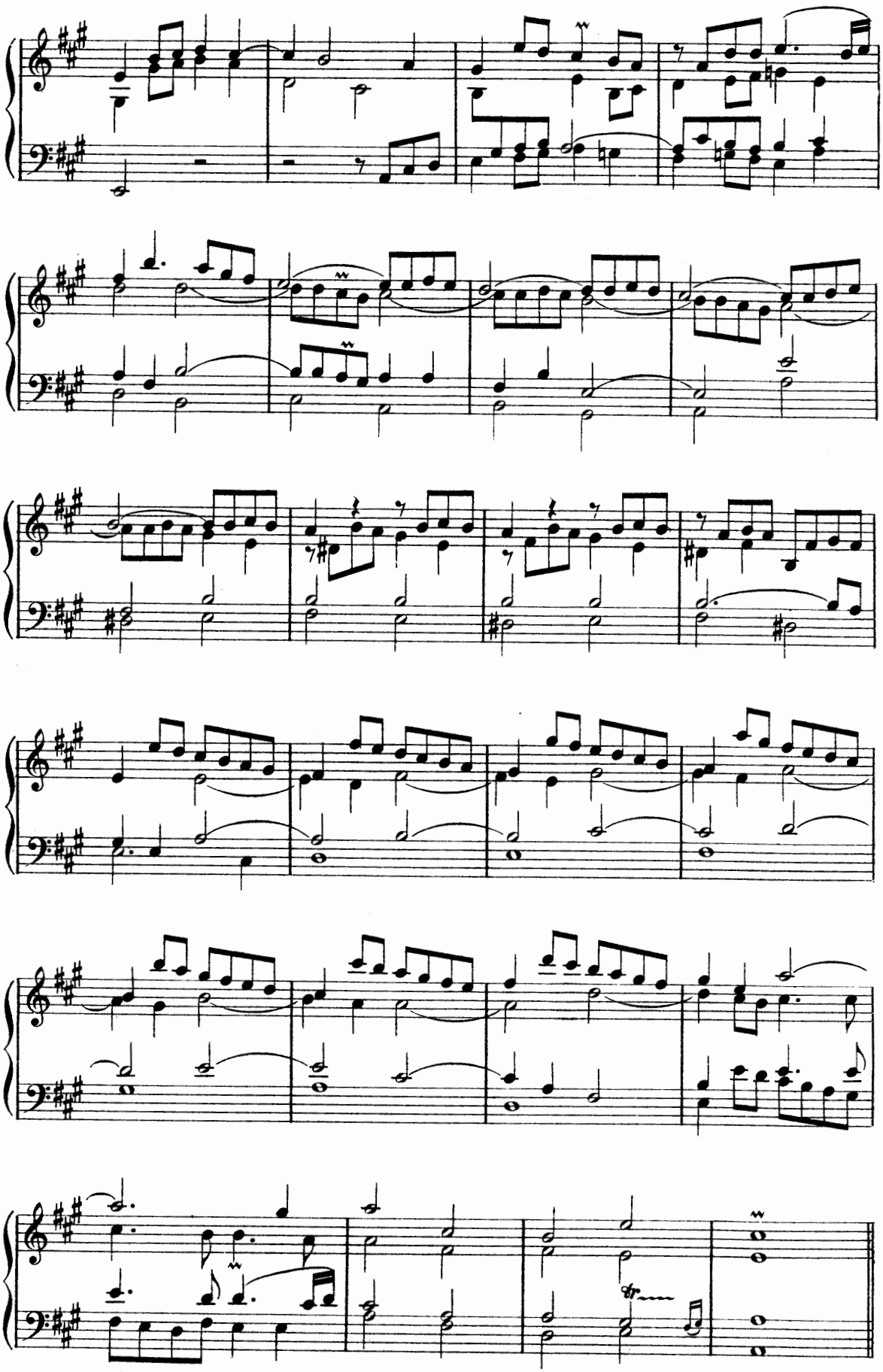
Le théâtre représente les jardins du palais d'Ali.

Scène I. TACMAS prince persan, déguisé en marchande du sérail,
ALI, favori de Tacmas

Ritournelle

Modéré

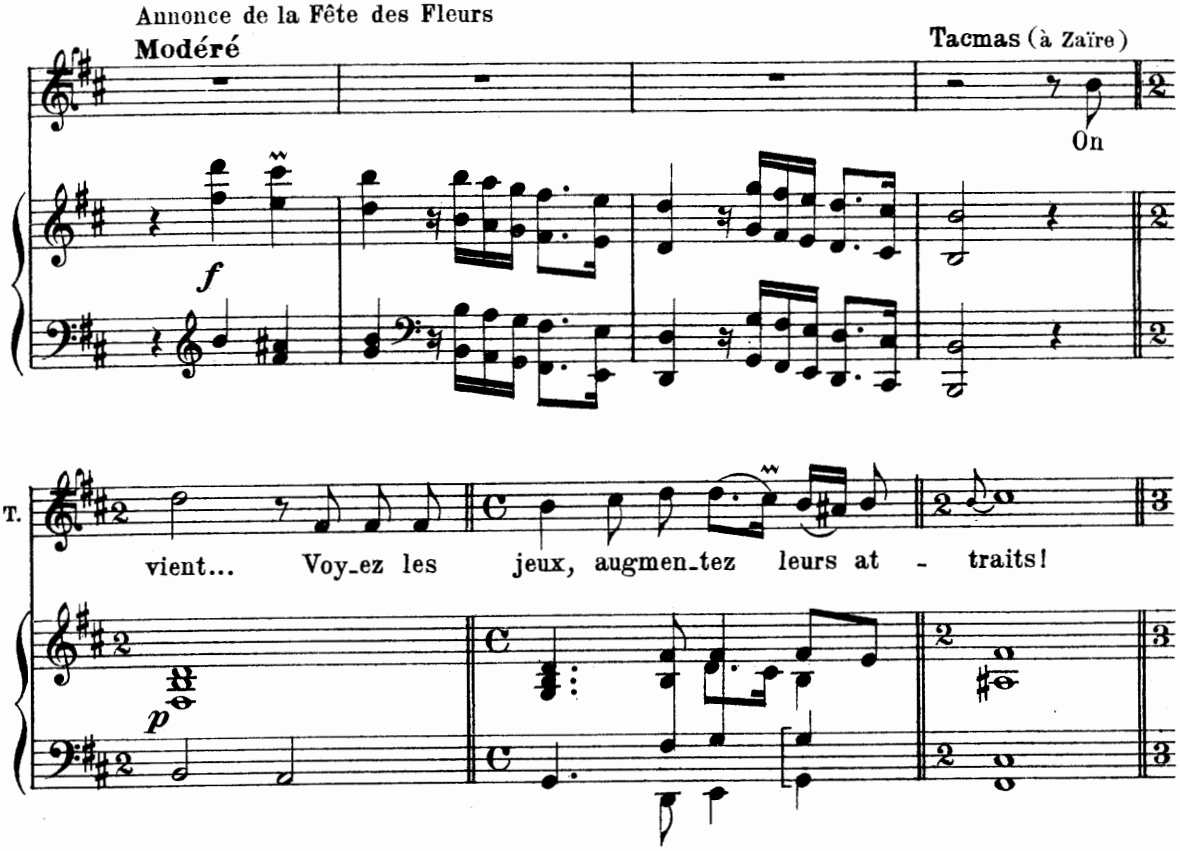




Prélude

Annonce de la Fête des Fleurs

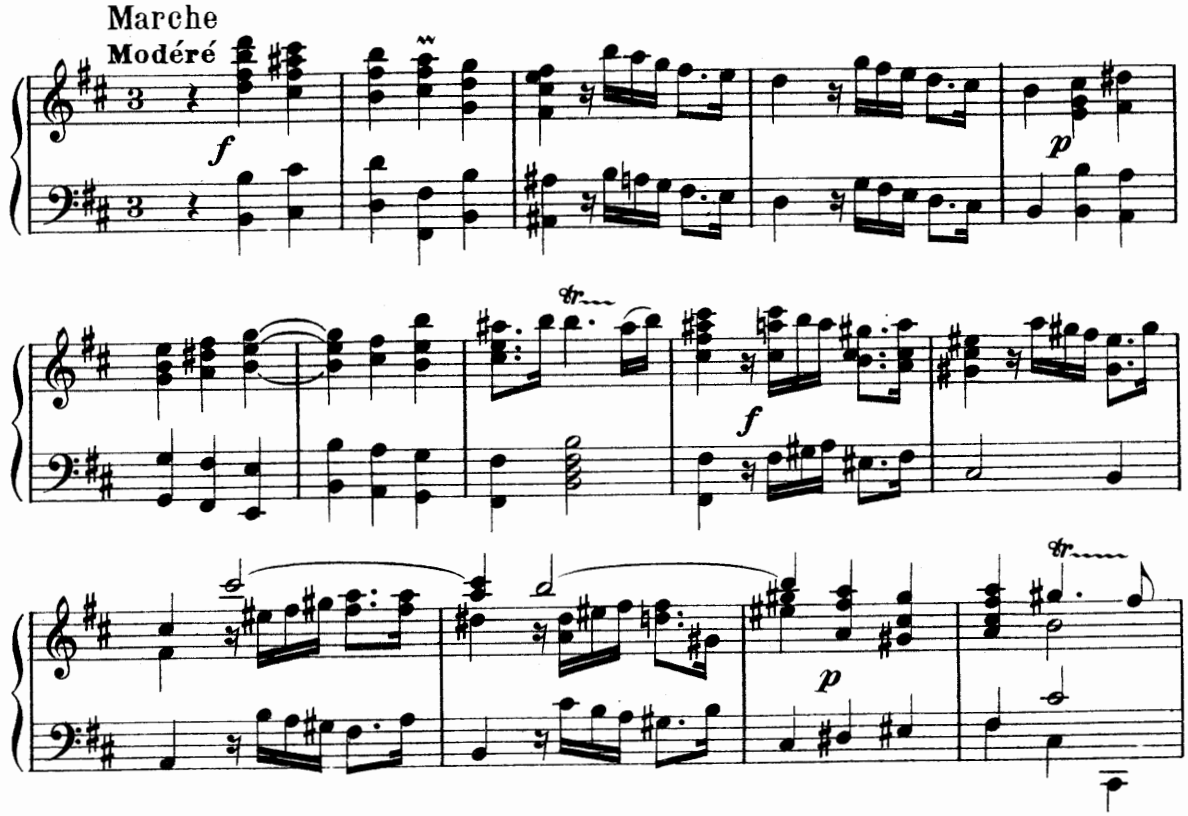
Modéré

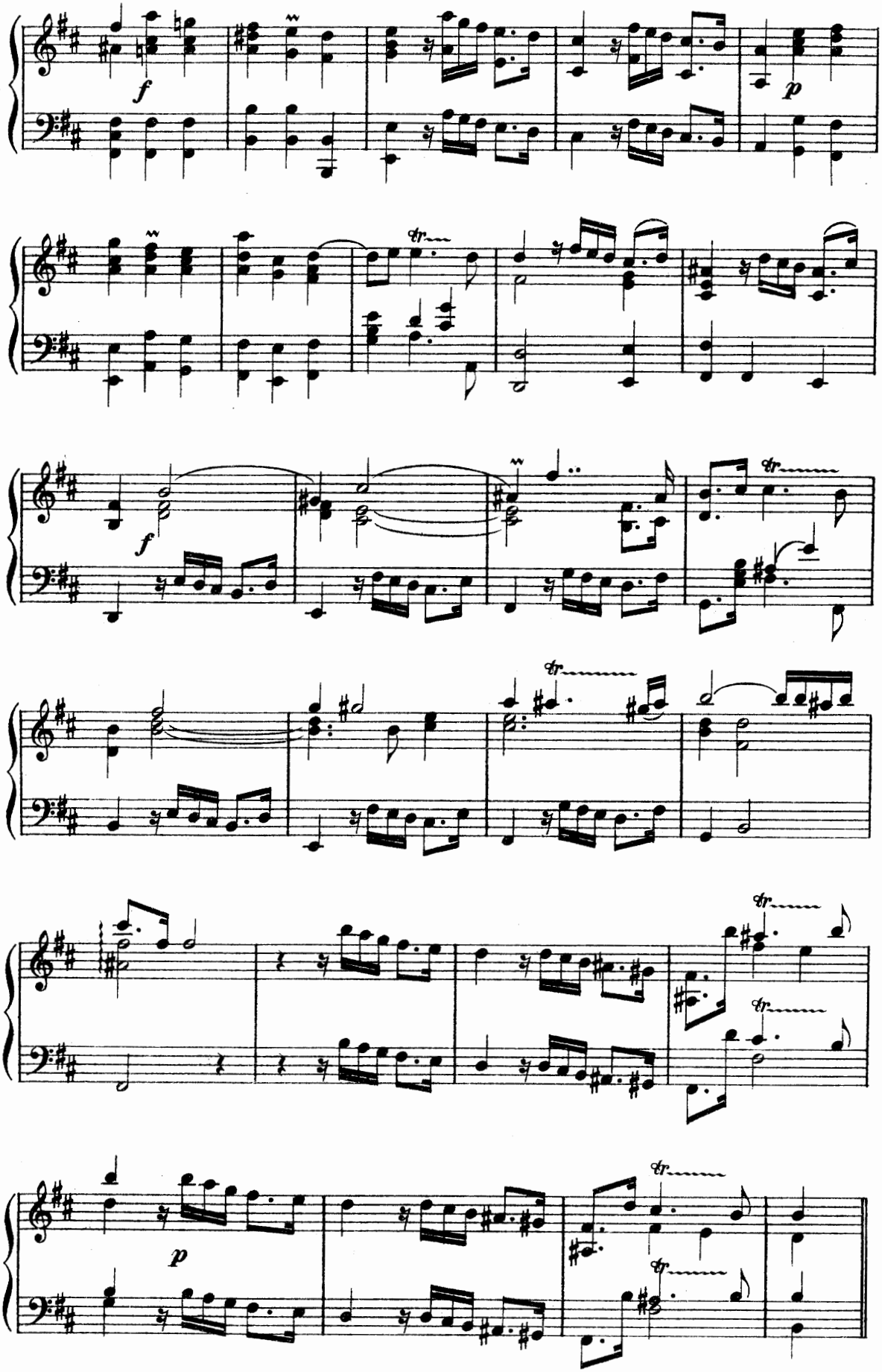


Scène VIII. LA FÊTE DES FLEURS. La ferme s'ouvre; alors tout le théâtre représente des berceaux illuminés et décorés de guirlandes et de pots de fleurs. Des symphonistes et des esclaves chantants sont distribués dans des balcons et des feuillages. D'aimables odalisques de diverses nations de l'Asie portent dans leurs coiffures et sur leurs habits les fleurs les plus belles: l'une a pour parure la rose; l'autre, la jonquille; enfin toutes se singularisent par des fleurs différentes.

Marche

Modéré

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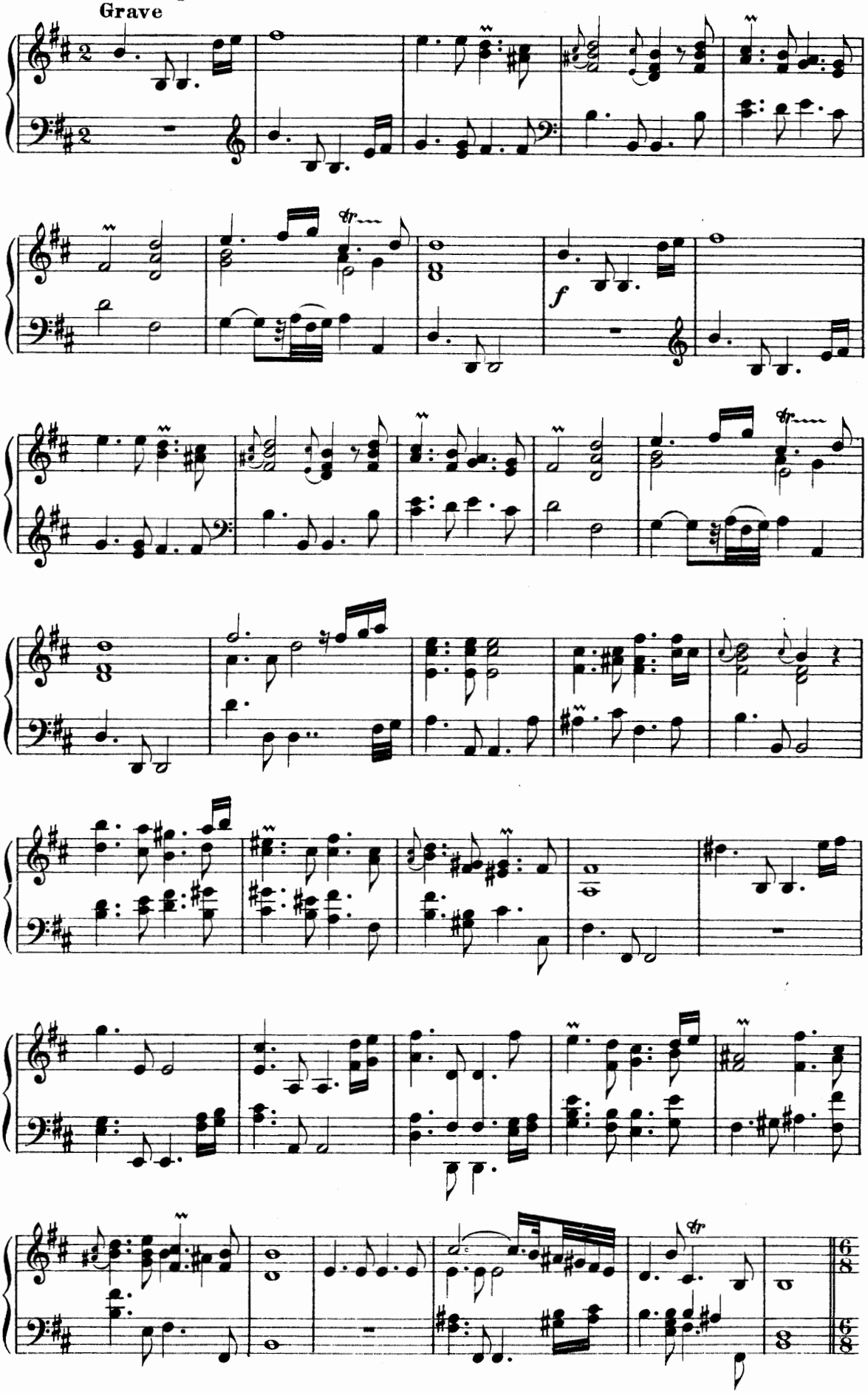
1er Air pour les Persans

Grave



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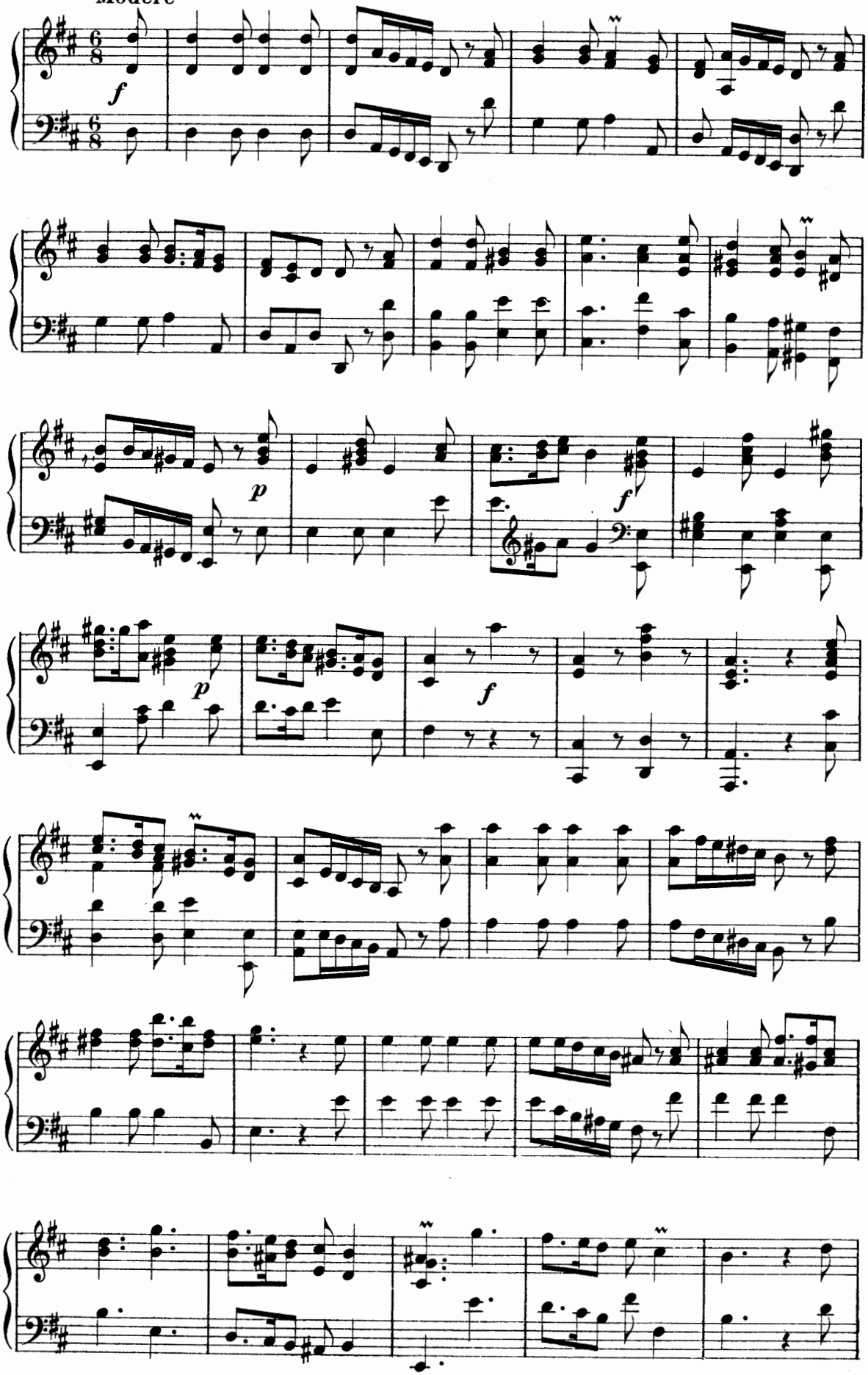

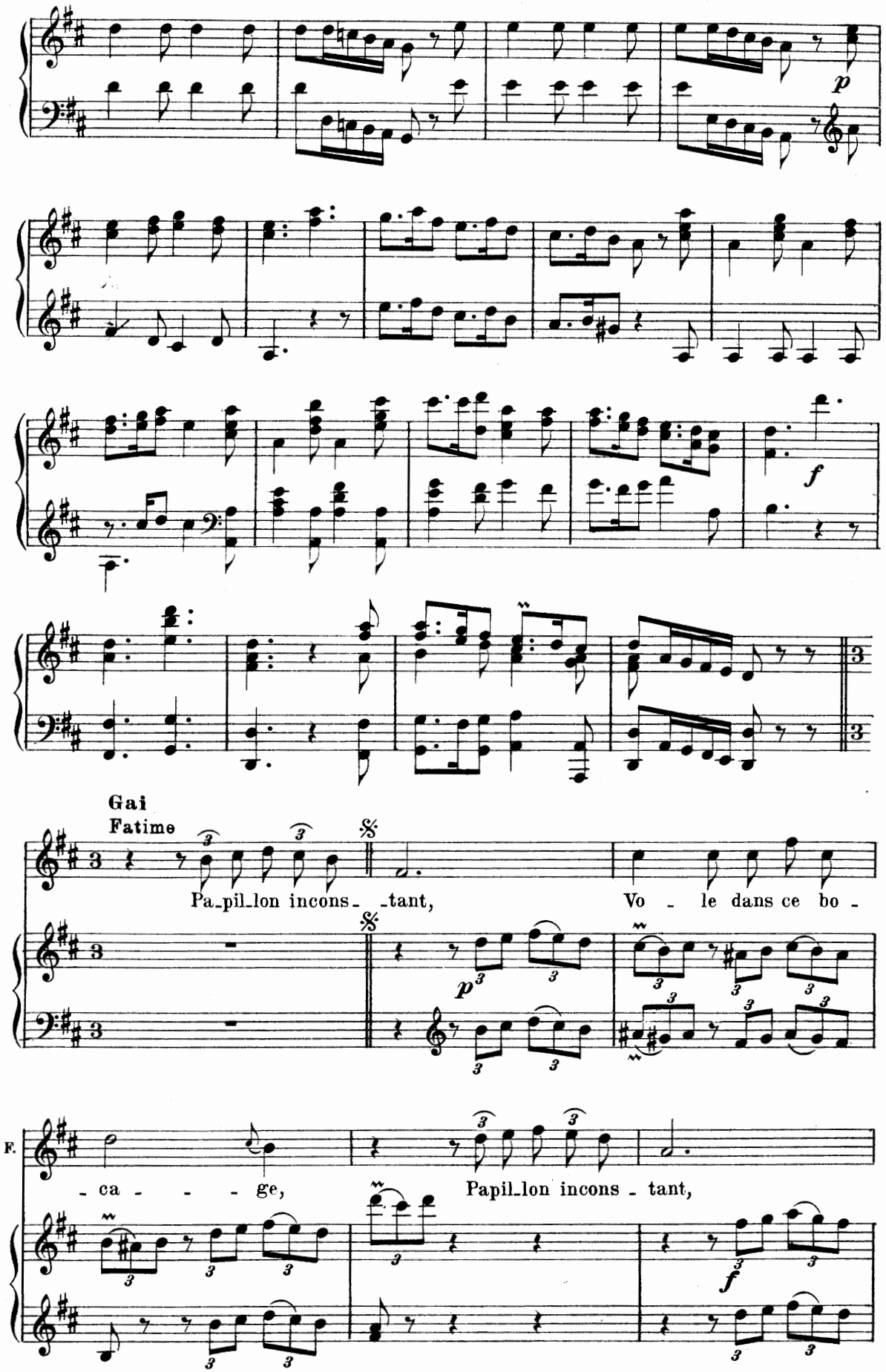
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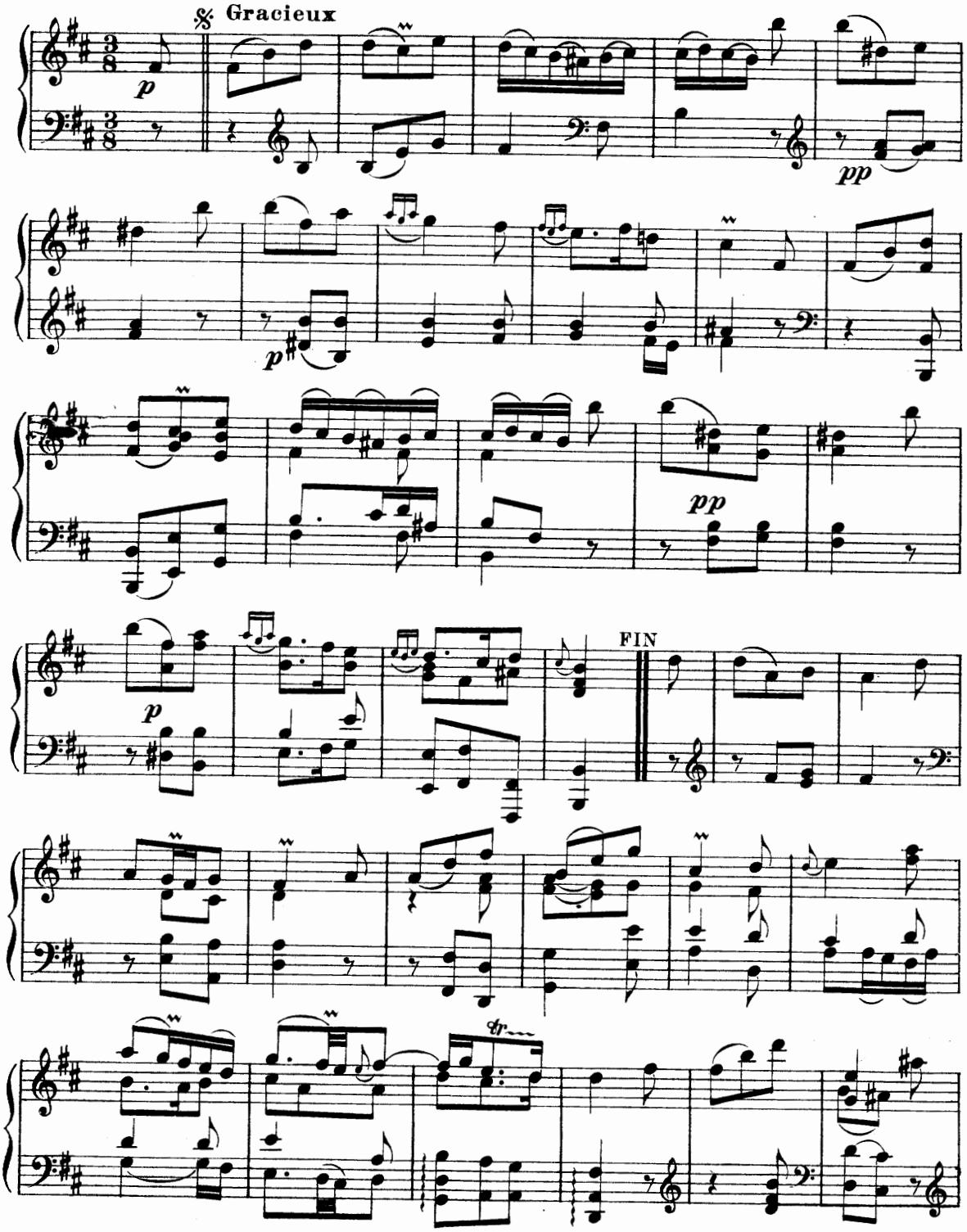
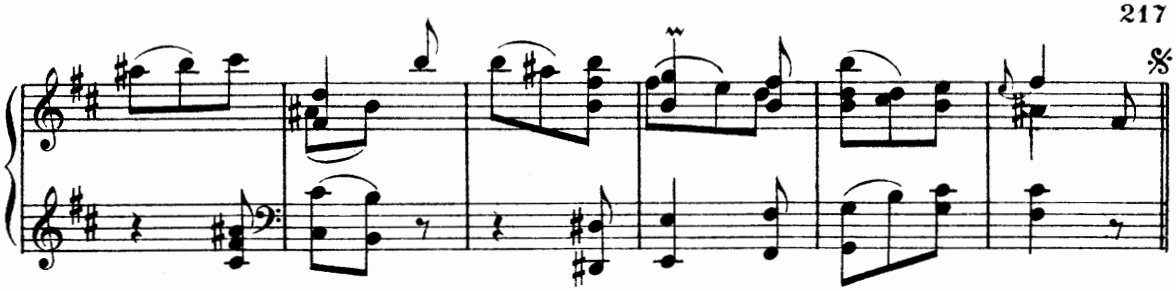
Fatime
Pa_pil_lon incons_ _tant,
Vo _ le dans ce bo _
p
F.
_ ca _ _ _ ge,
Papil_lon incons _ tant,
f

Ballet des Fleurs

Ce ballet représente pittoresquement le sort des Fleurs dans un jardin. On les a personnifiées ainsi que Borée, les Aquilons et Zéphire, pour donner de l'âme à cette peinture galante, exécutée par d'aimables esclaves de l'un et l'autre sexe. D'abord les Fleurs choisies qui peuvent briller davantage au théâtre dansent ensemble et forment un parterre qui varie à chaque instant. La Rose, leur reine, danse seule. La fête est interrompue par un orage qu'amène Borée; les Fleurs en éprouvent la colère; la Rose résiste plus longtemps à l'ennemi qui la persécute: les pas de Borée expriment son impétuosité et sa fureur; les attitudes de la Rose peignent sa douceur et ses craintes. Zéphire arrive avec la clarté renaissante; il ranime et relève les Fleurs abattues par la tempête, et termine leur triomphe et le sien par les hommages que sa tendresse rend à la Rose.

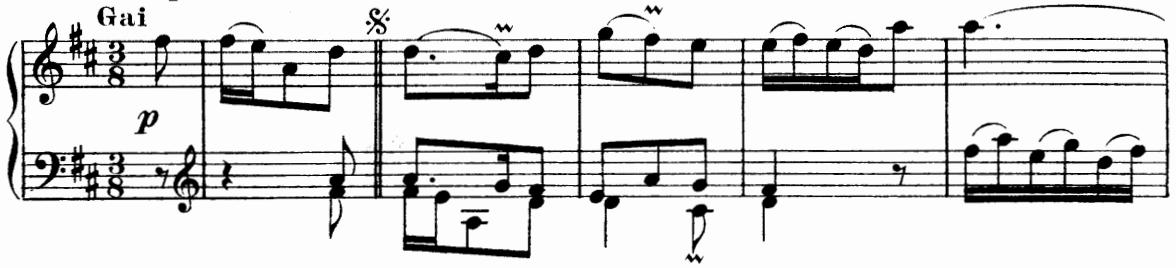
1er Air pour les Fleurs

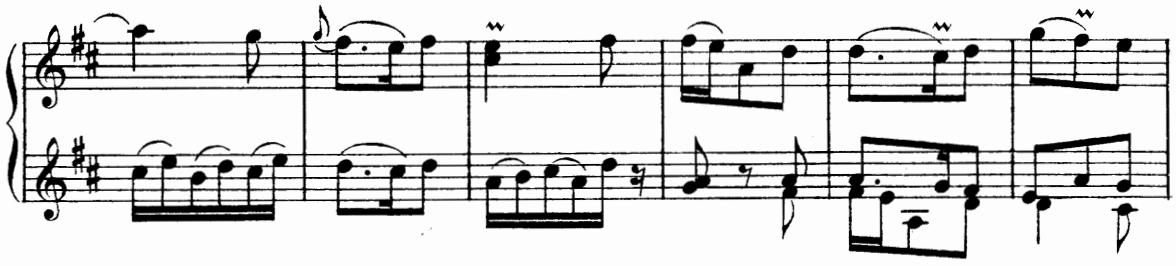


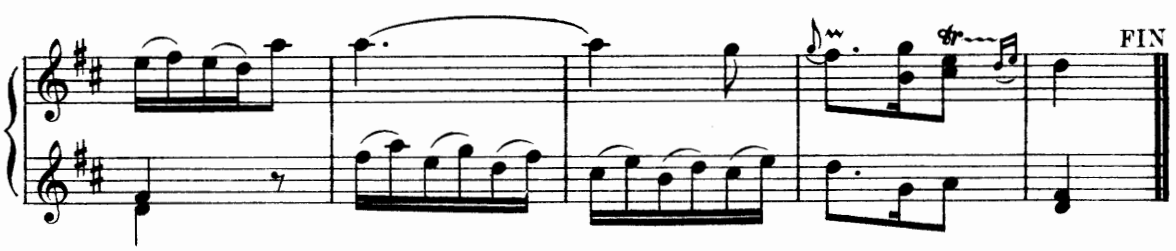


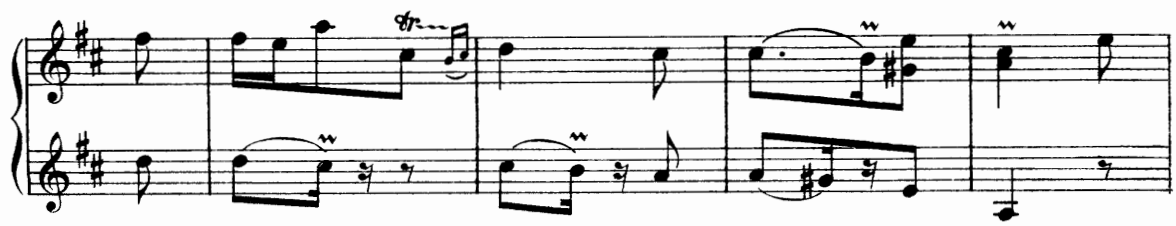
2e Air pour les Fleurs

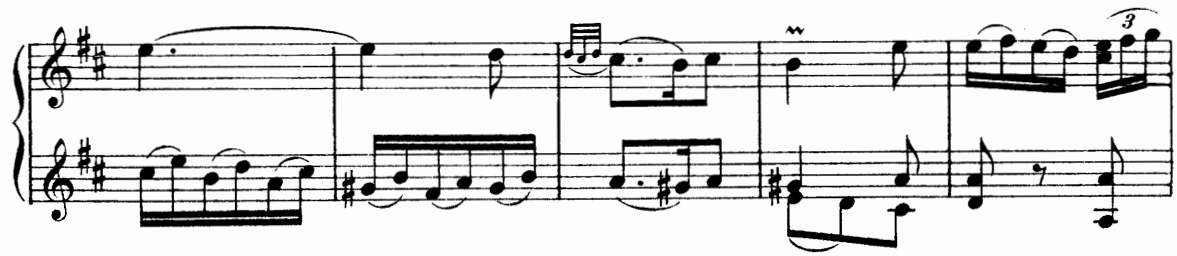
Gai

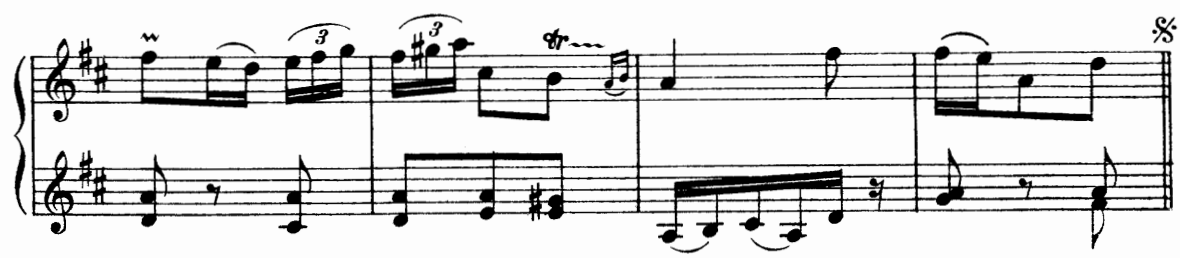






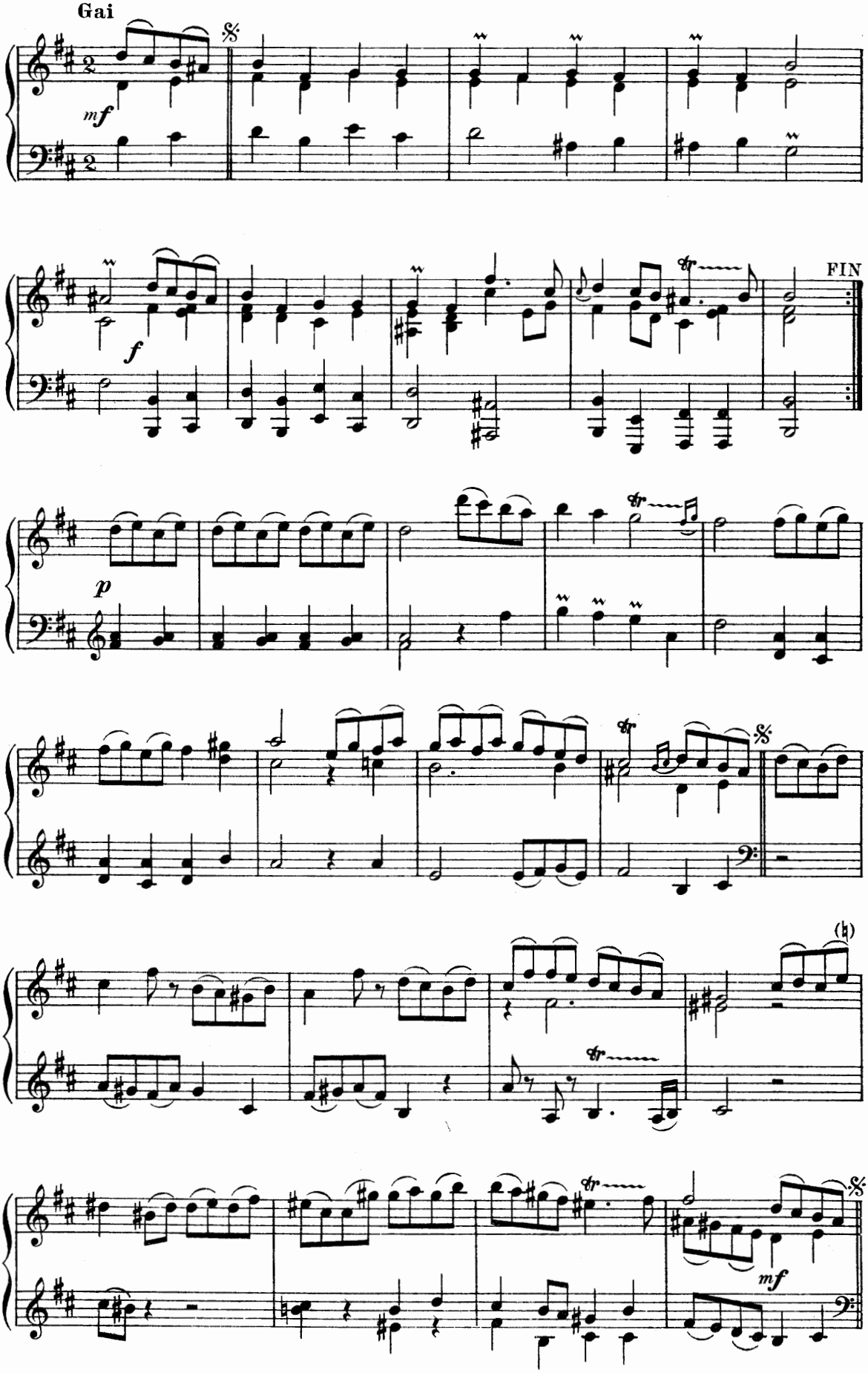


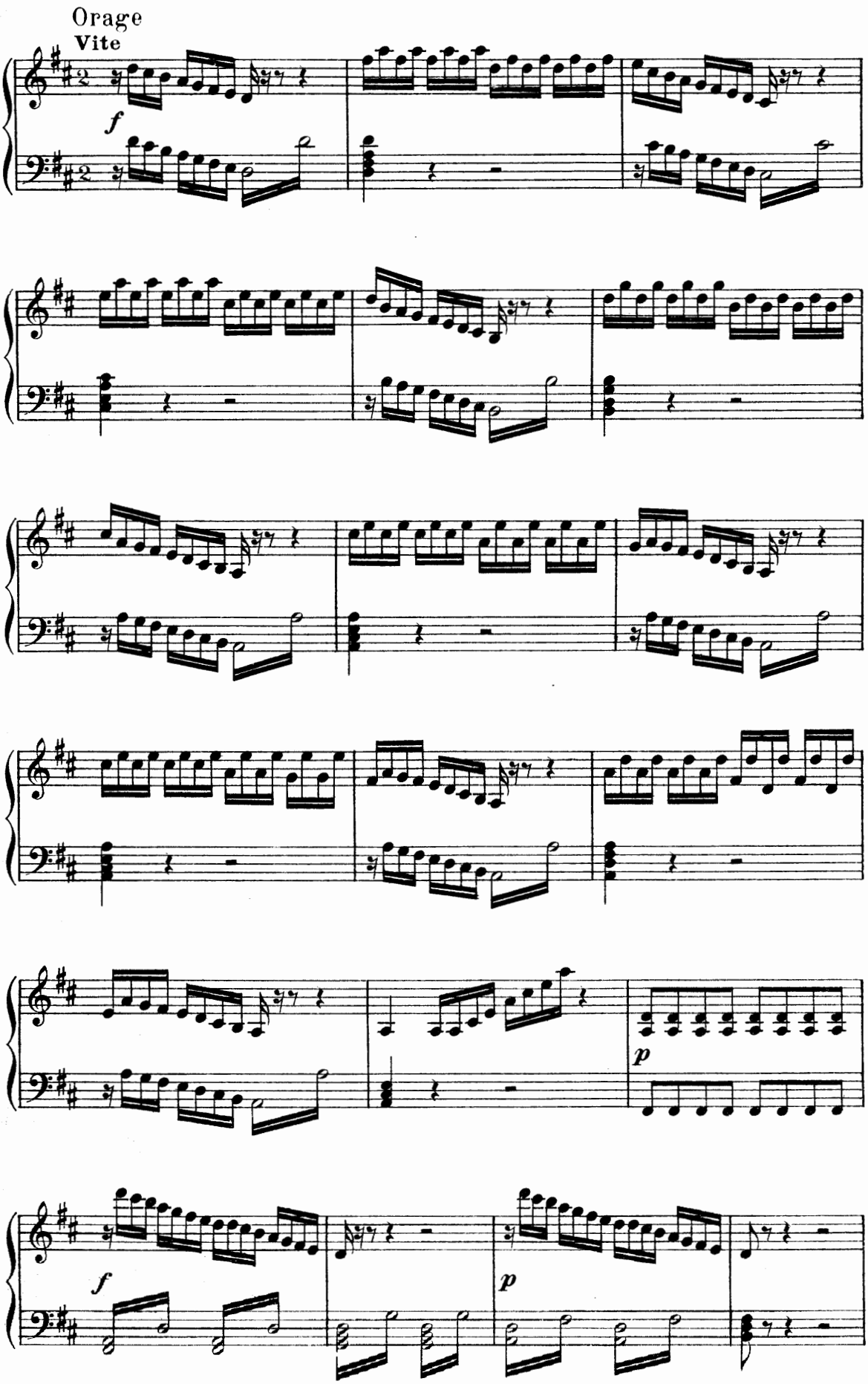




Gavotte en rondeau

Gai




Orage
Vite
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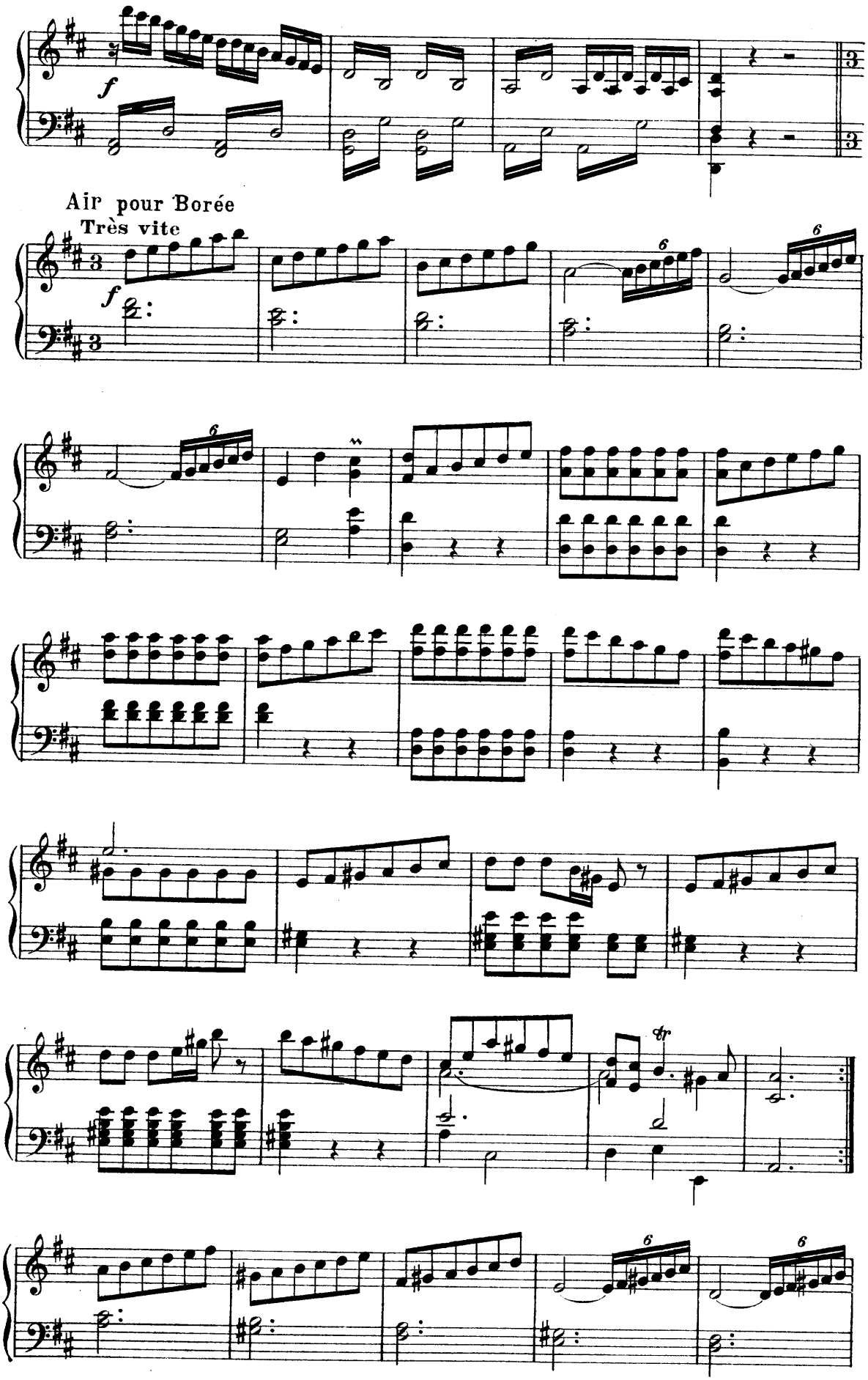
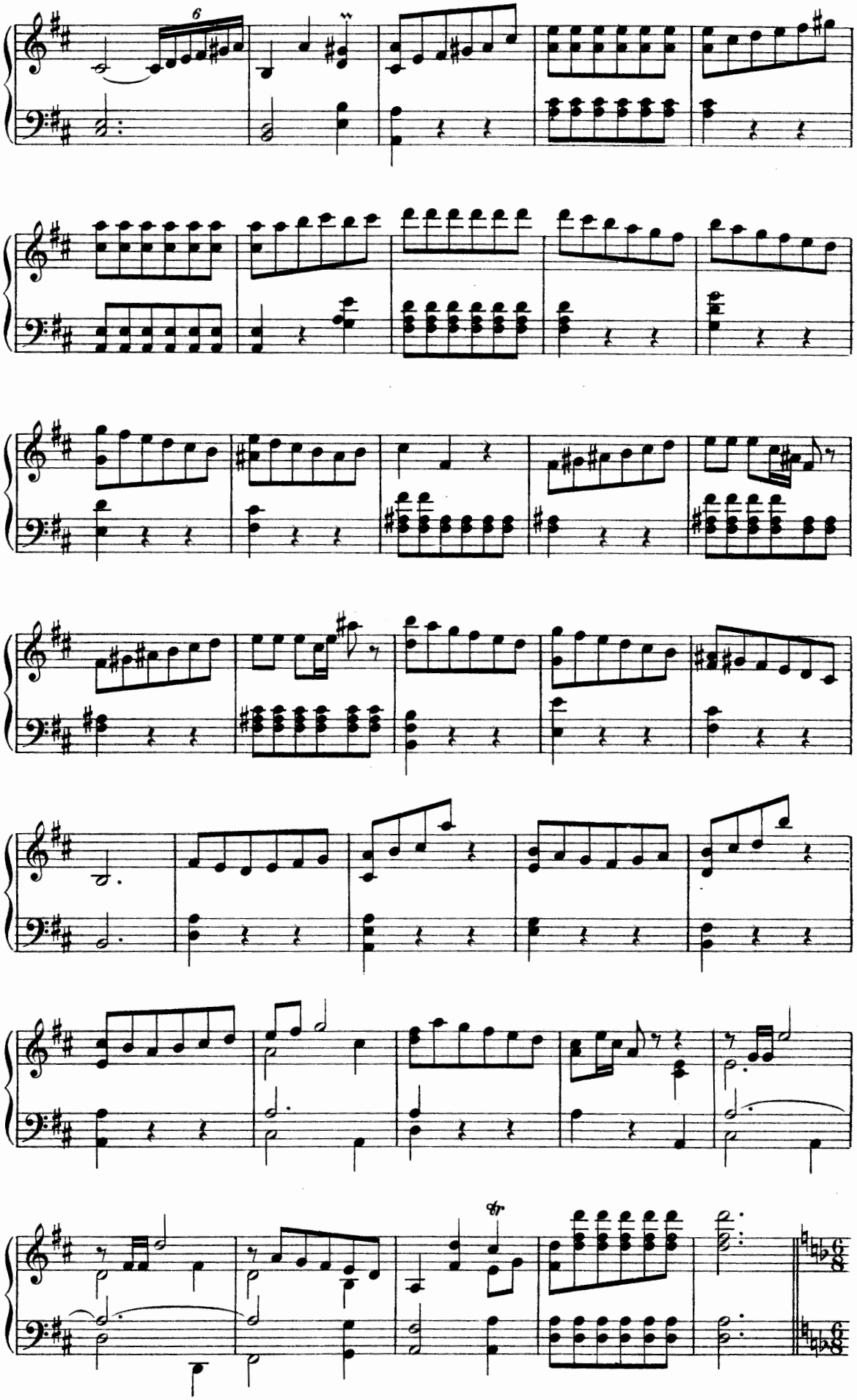
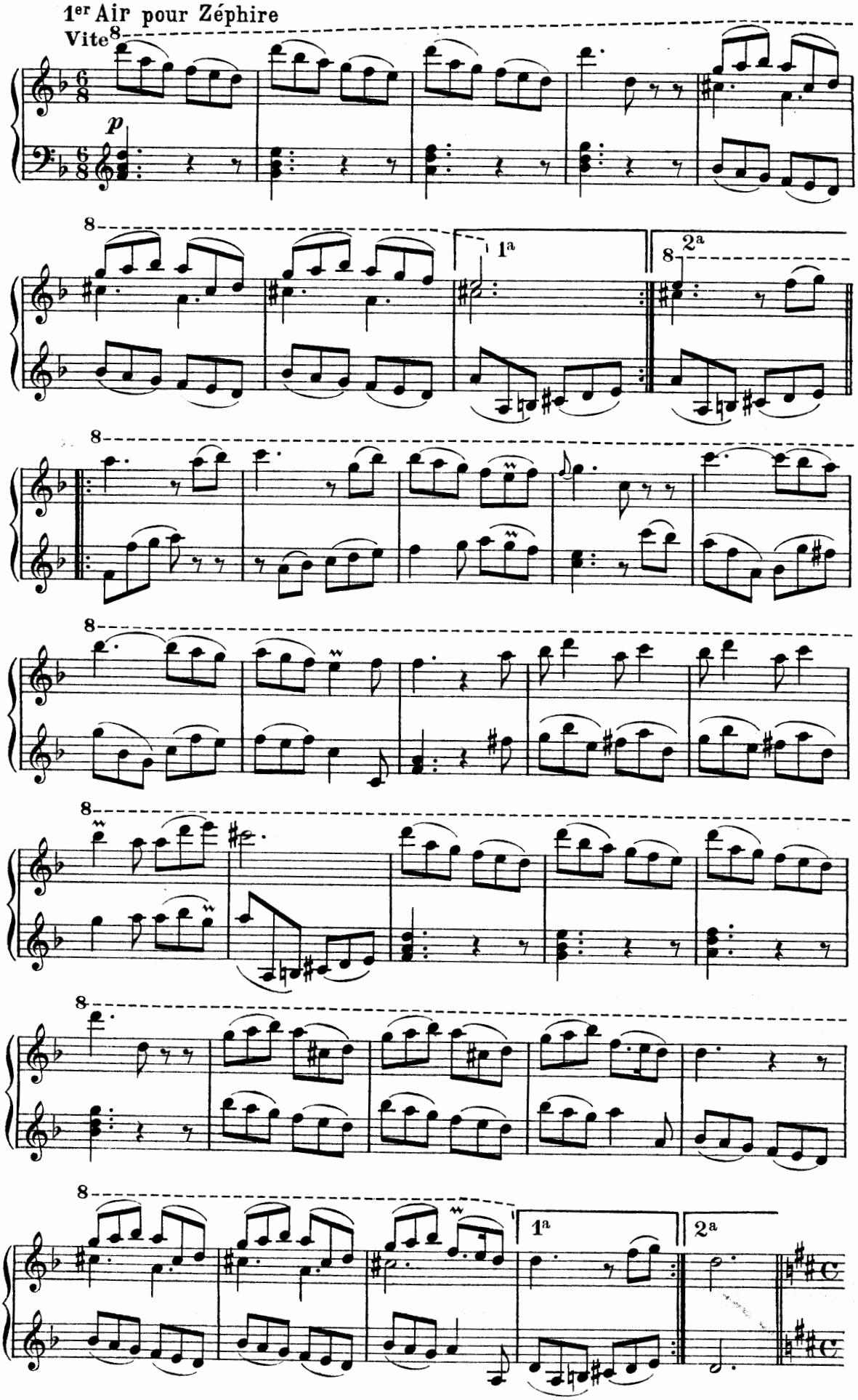

Air pour Borée
Très vite

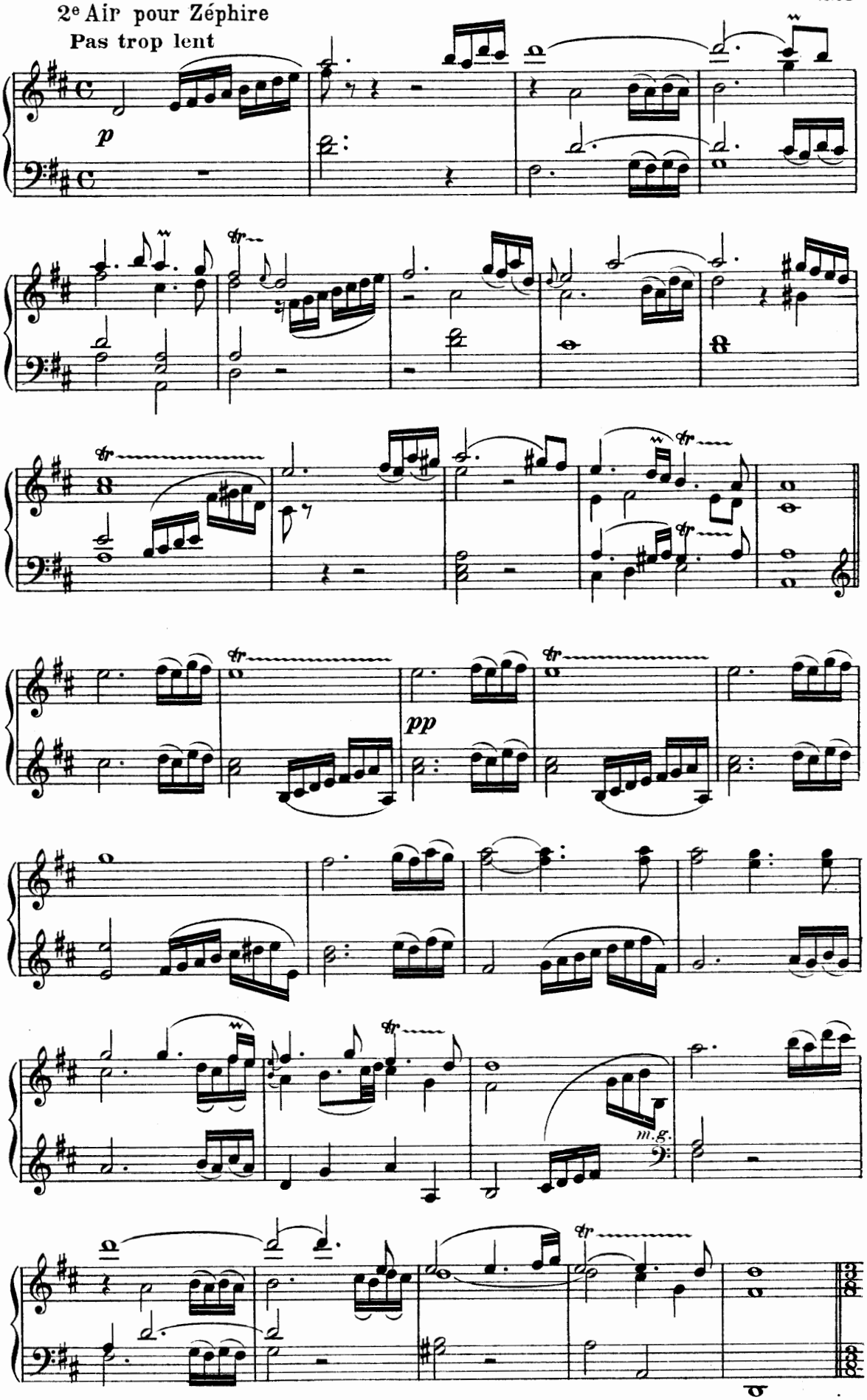


1er Air pour Zéphire



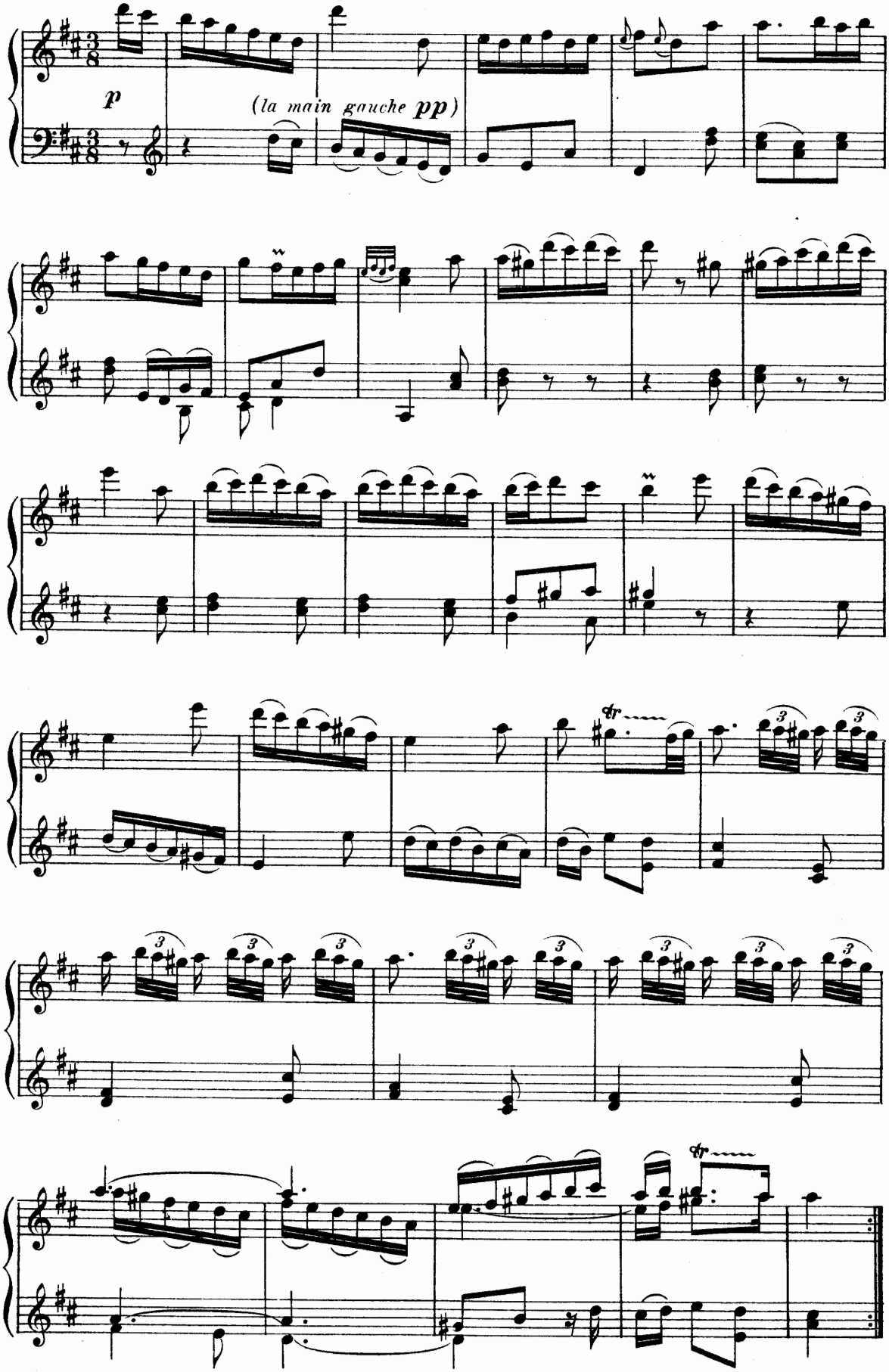
2e Air pour Zéphire

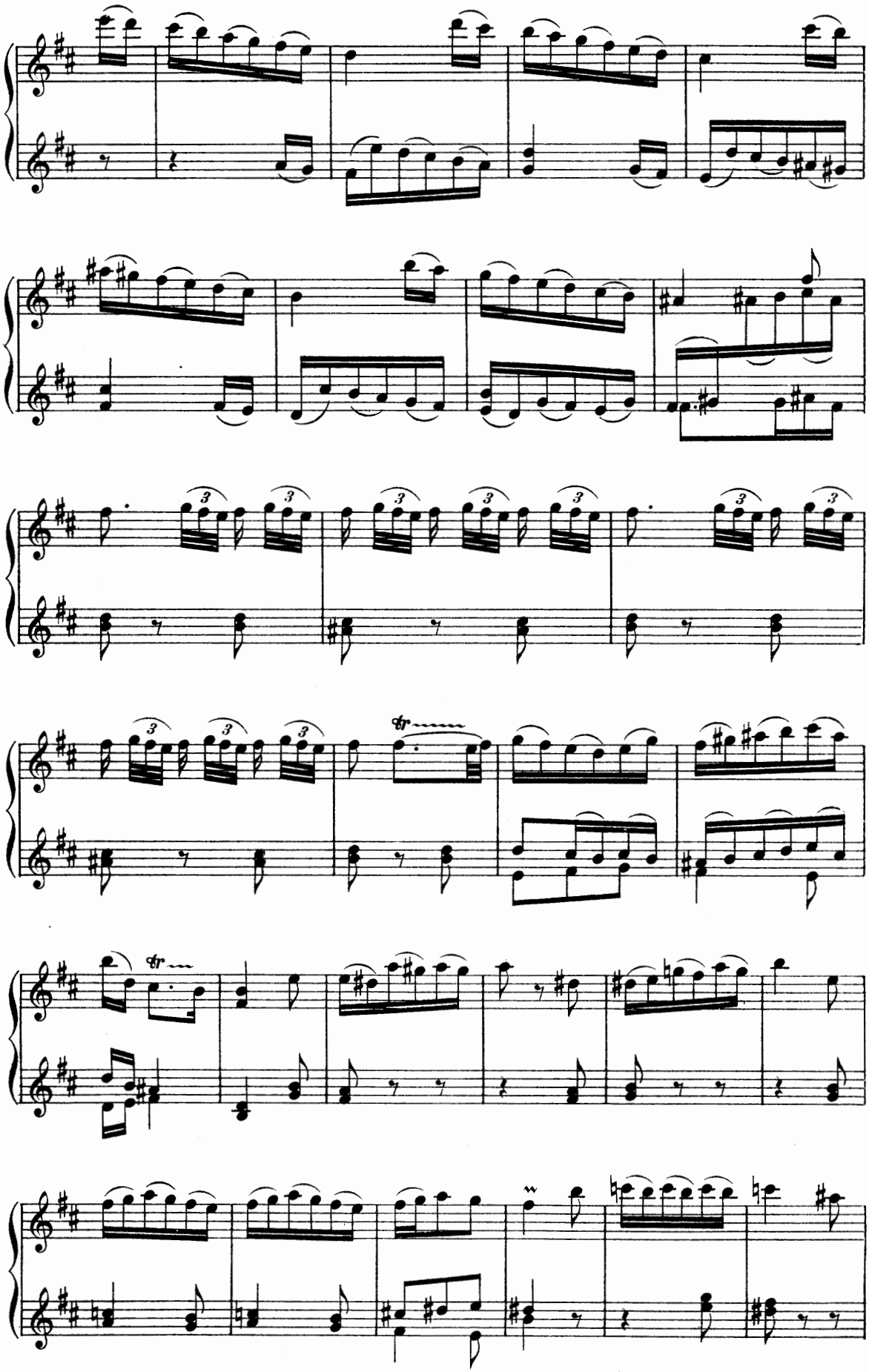
Pas trop lent

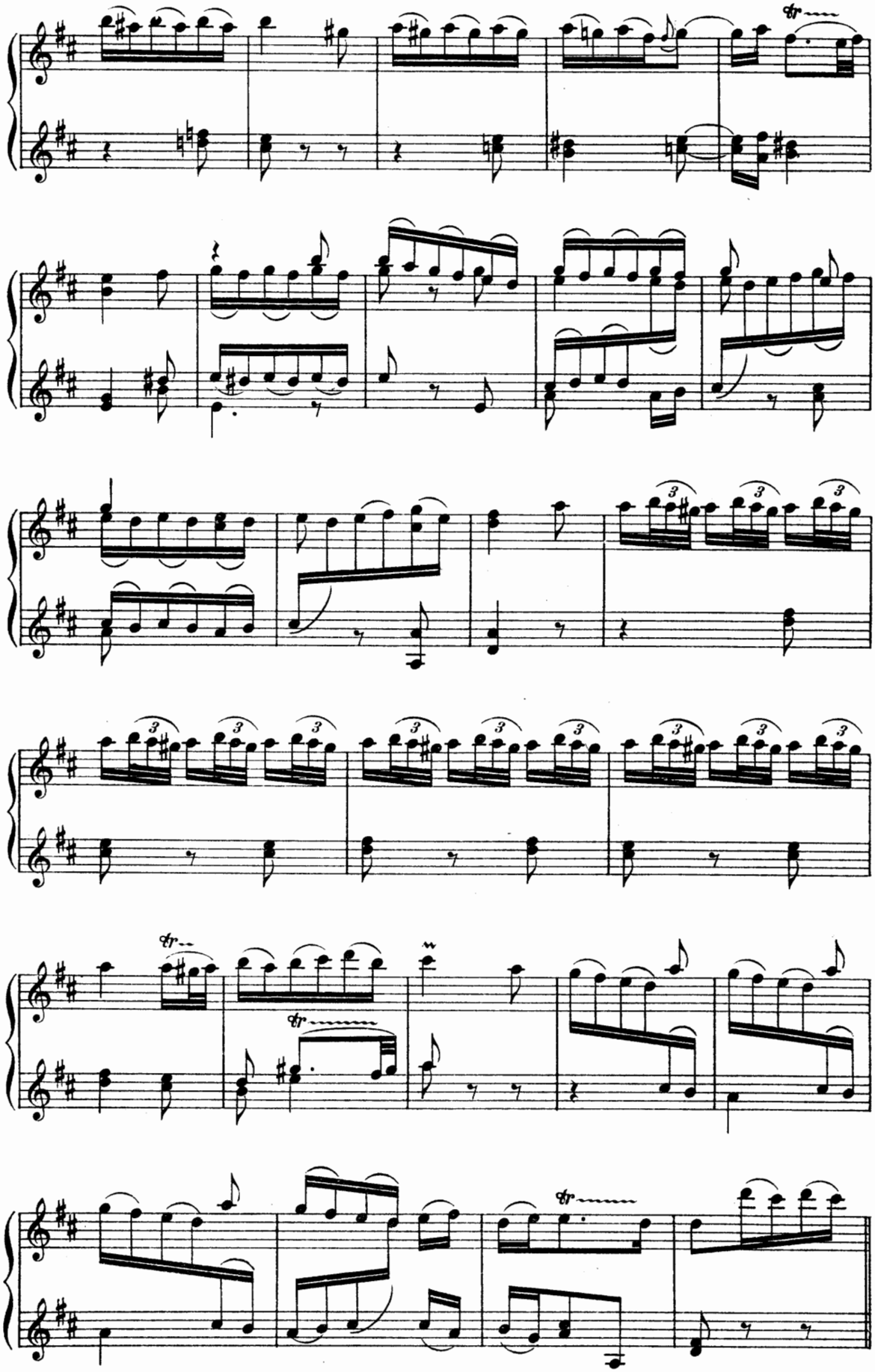


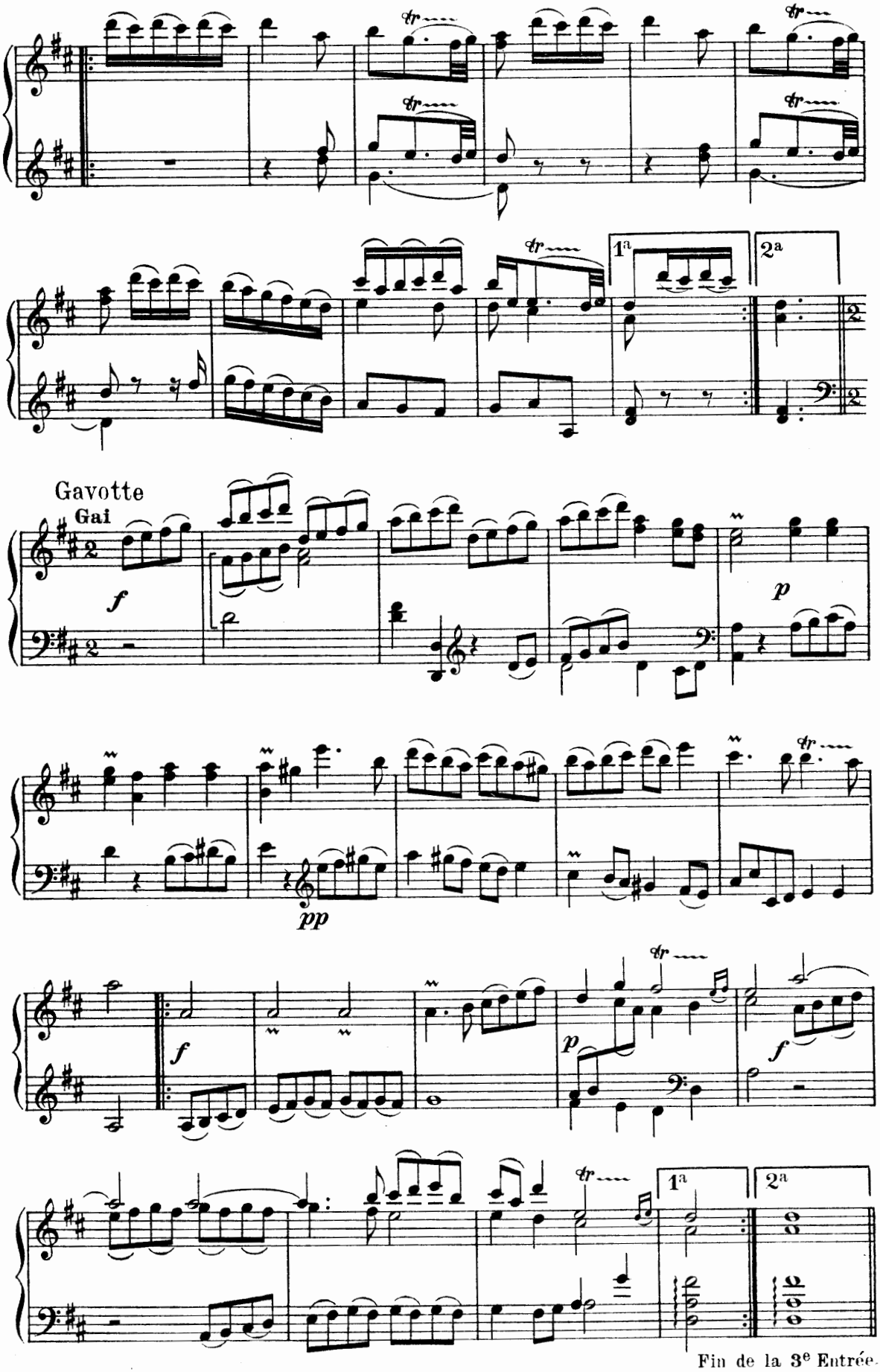
Air pour les Fleurs

Gracieusement









Fin de la 3e Entrée.

On reprend la Marche page 197 pour Entr'acte

NOUVELLE ENTRÉE

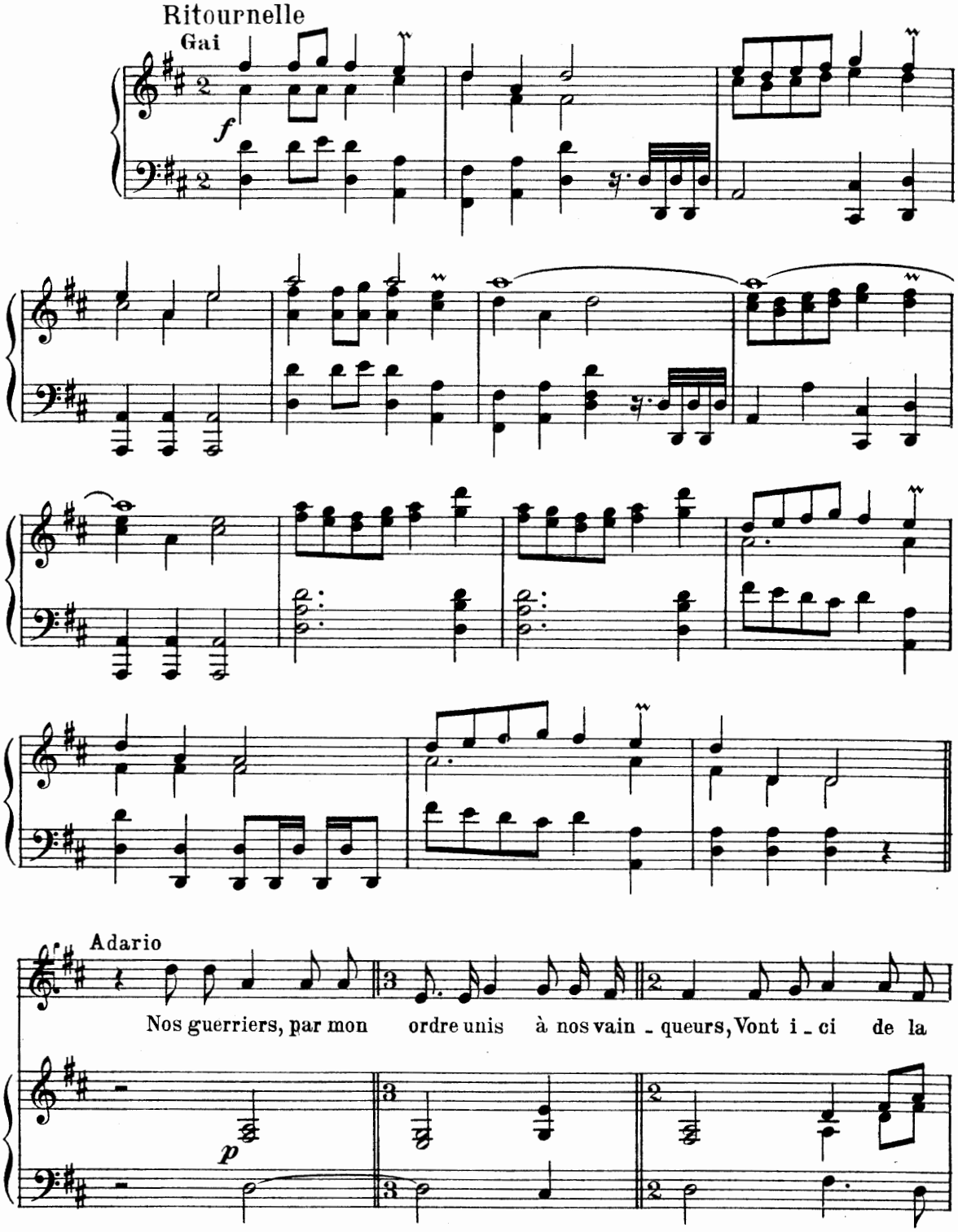
Les Sauvages

Le théâtre représente un bosquet d'une forêt de l'Amérique, voisine des colonies françaises et espagnoles où doit se célébrer la cérémonie du Grand Calumet de la Paix.

Scène I. – ADARIO commandant les guerriers de la nation sauvage.

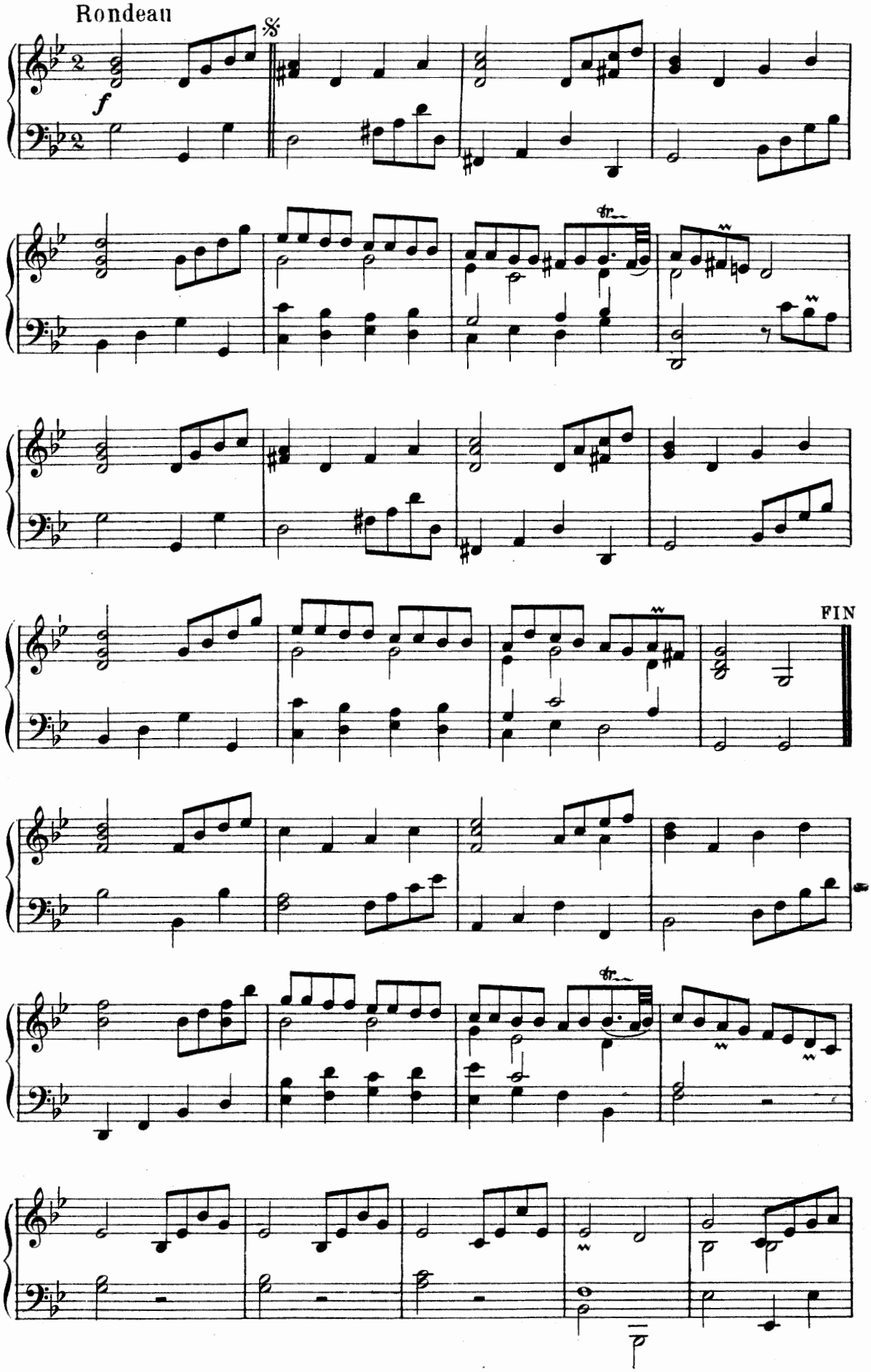
On entend les fanfares des trompettes françaises.

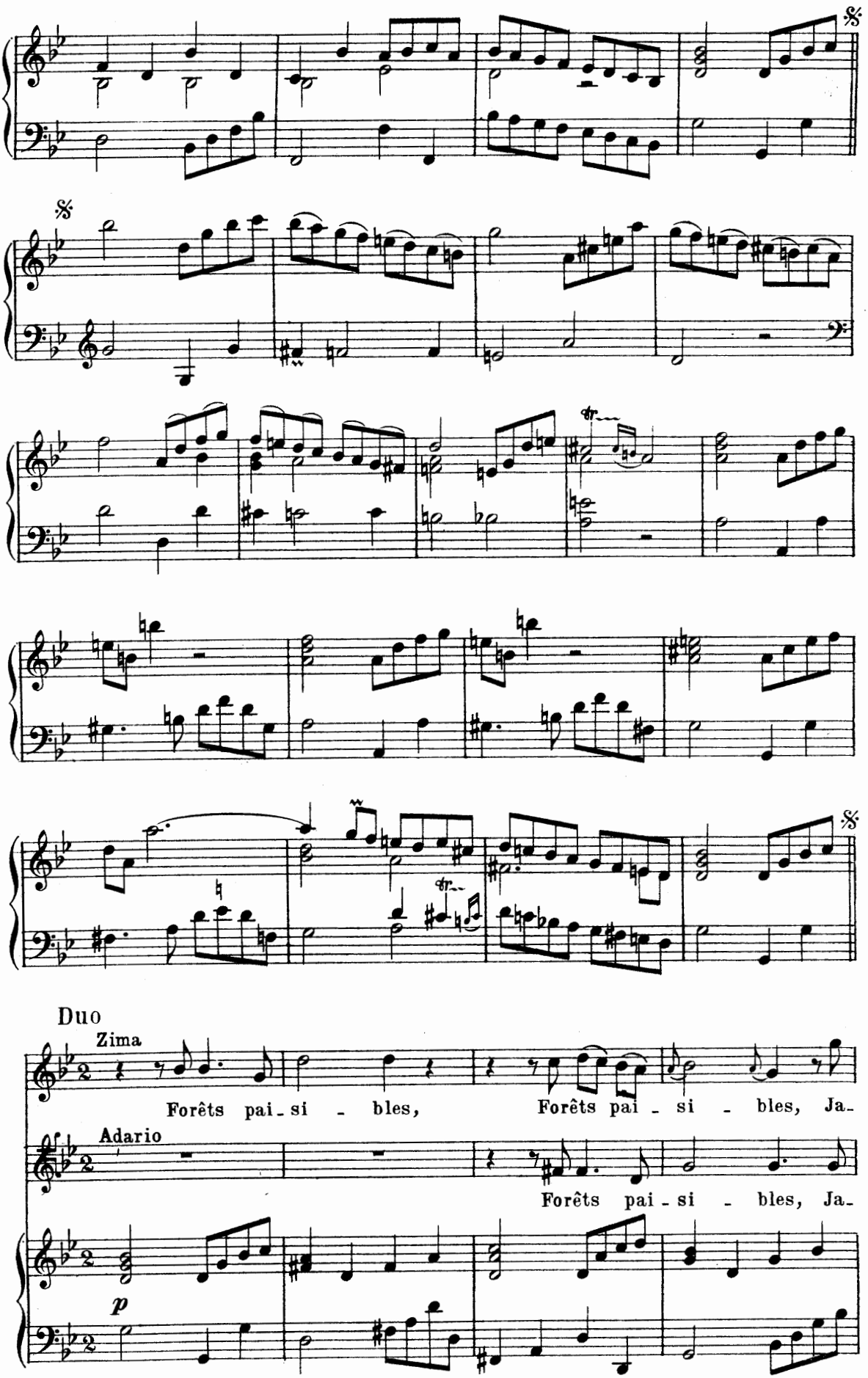
Ritournelle



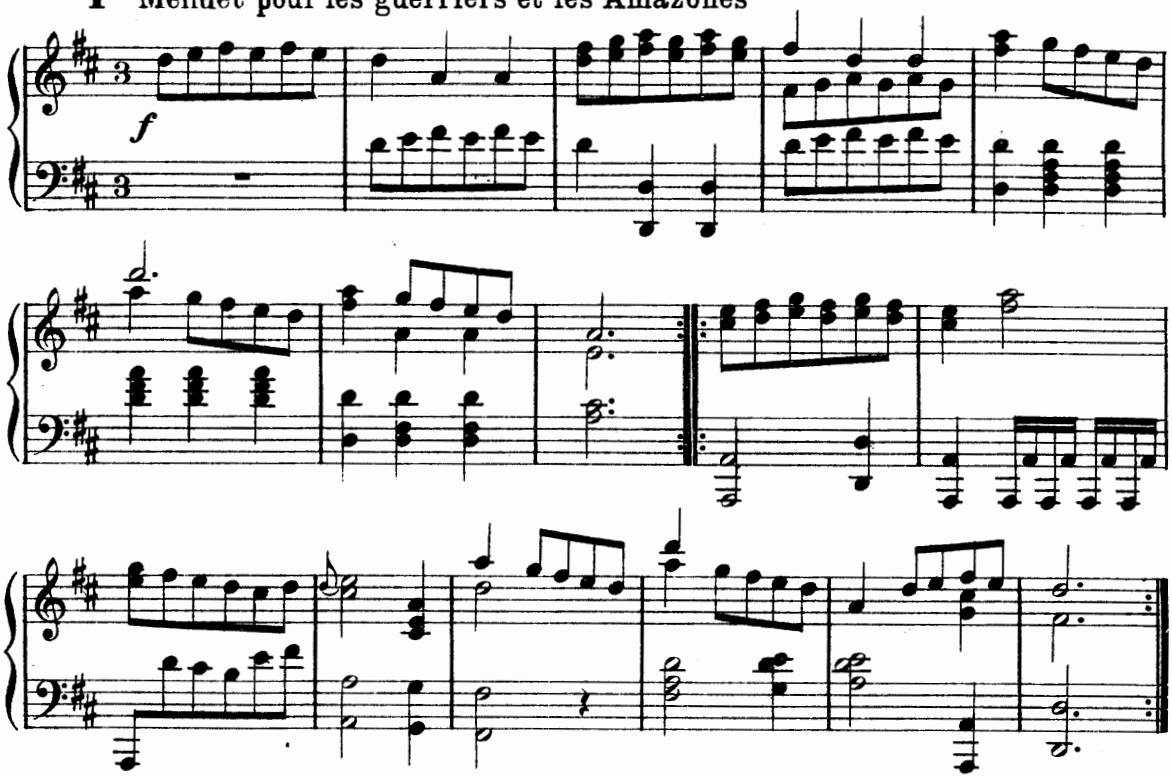
Danse du Grand Calumet de la Paix, exécutée par les sauvages

Rondeau

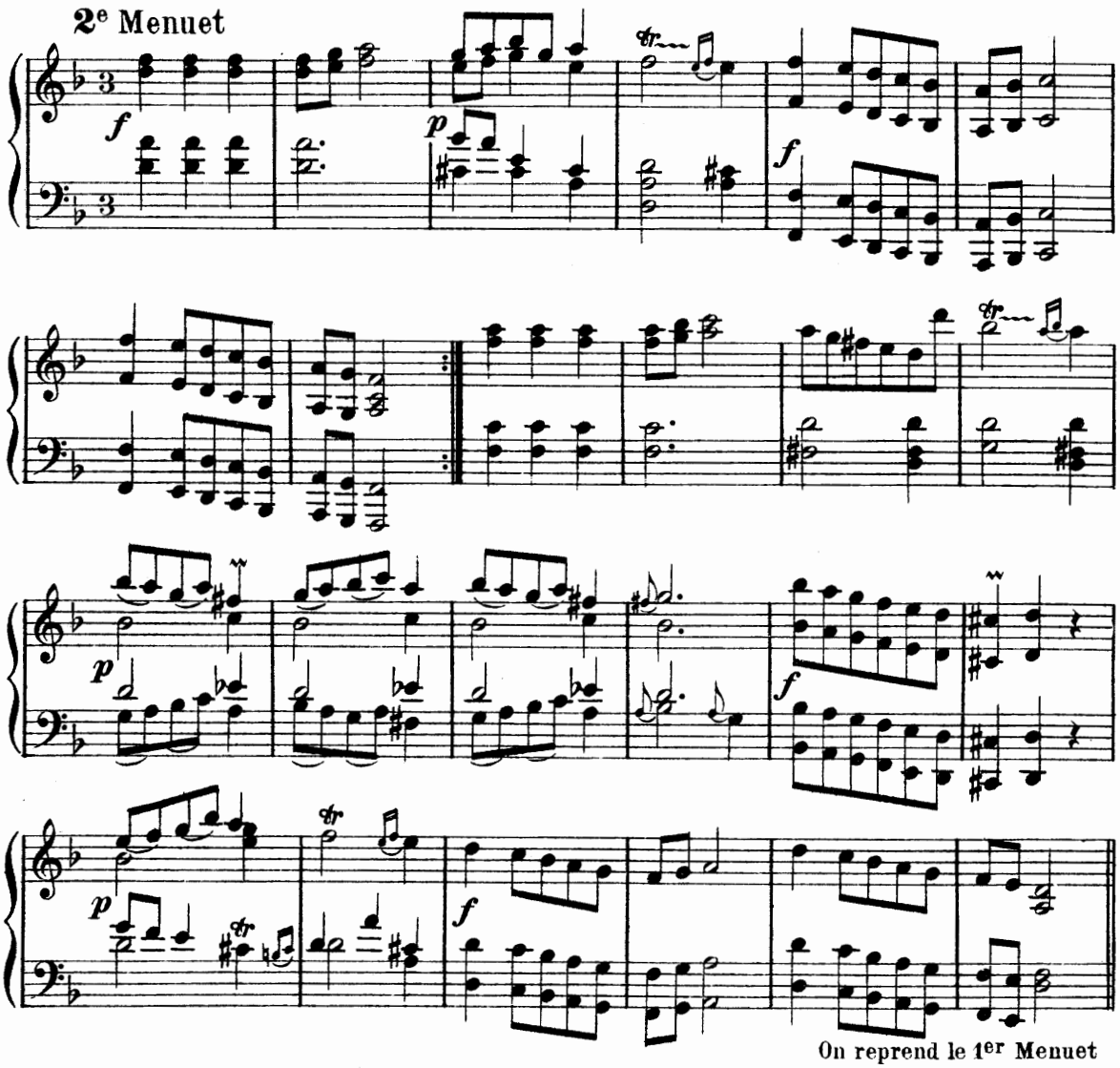



Duo
Zima
Forêts pai - si - bles,
Forêts pai - si - bles, Ja-
Adario
Forêts pai - si - bles, Ja-
p

1er Menuet pour les guerriers et les Amazones

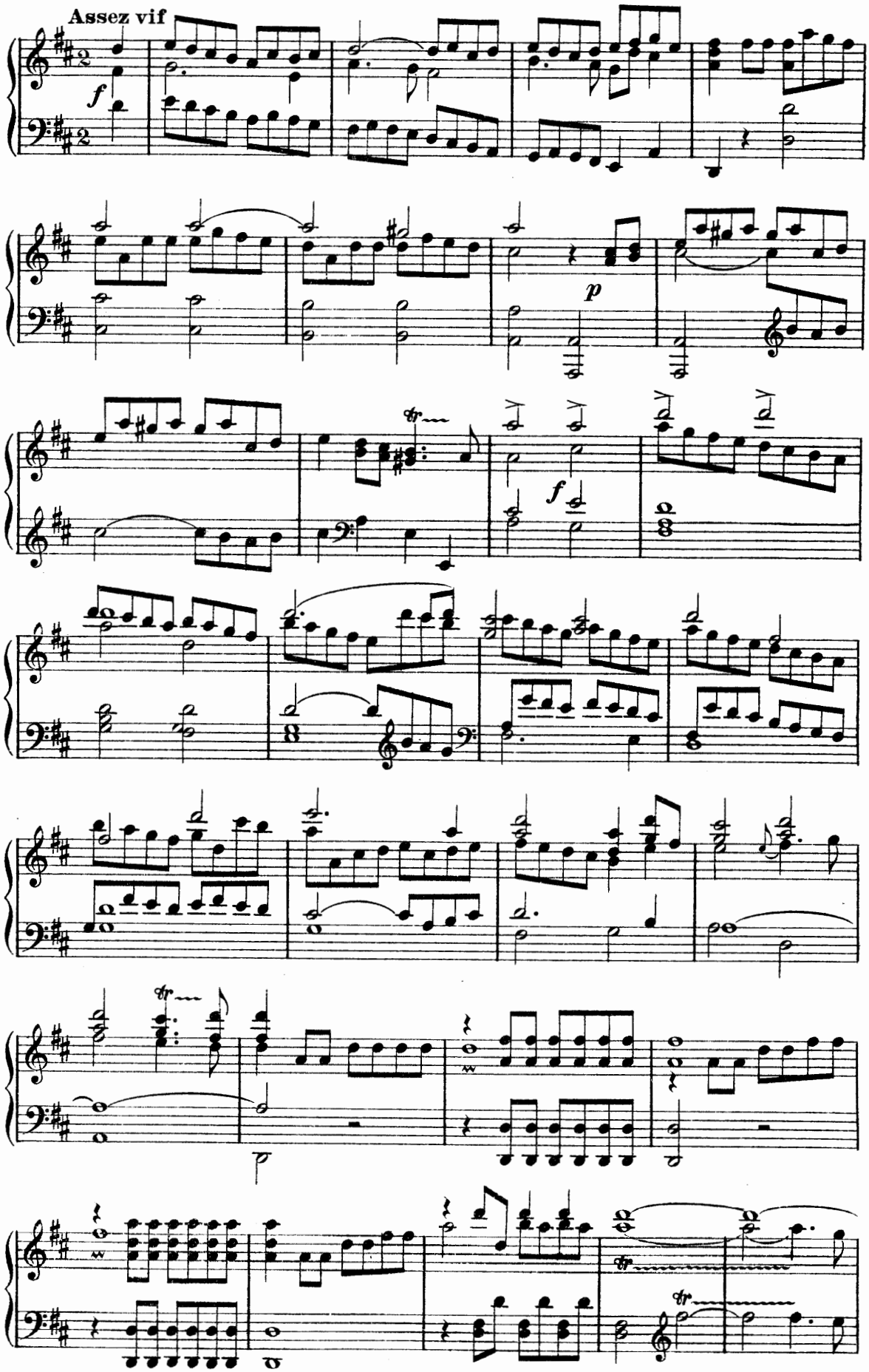


2e Menuet



On reprend le 1er Menuet

Prélude.



Air

Zima

𝄋 Même mouvt

Ré - gnez,

p

Z.

plaisirs et jeux!

Z.

tri - om - phez

pp

Z.

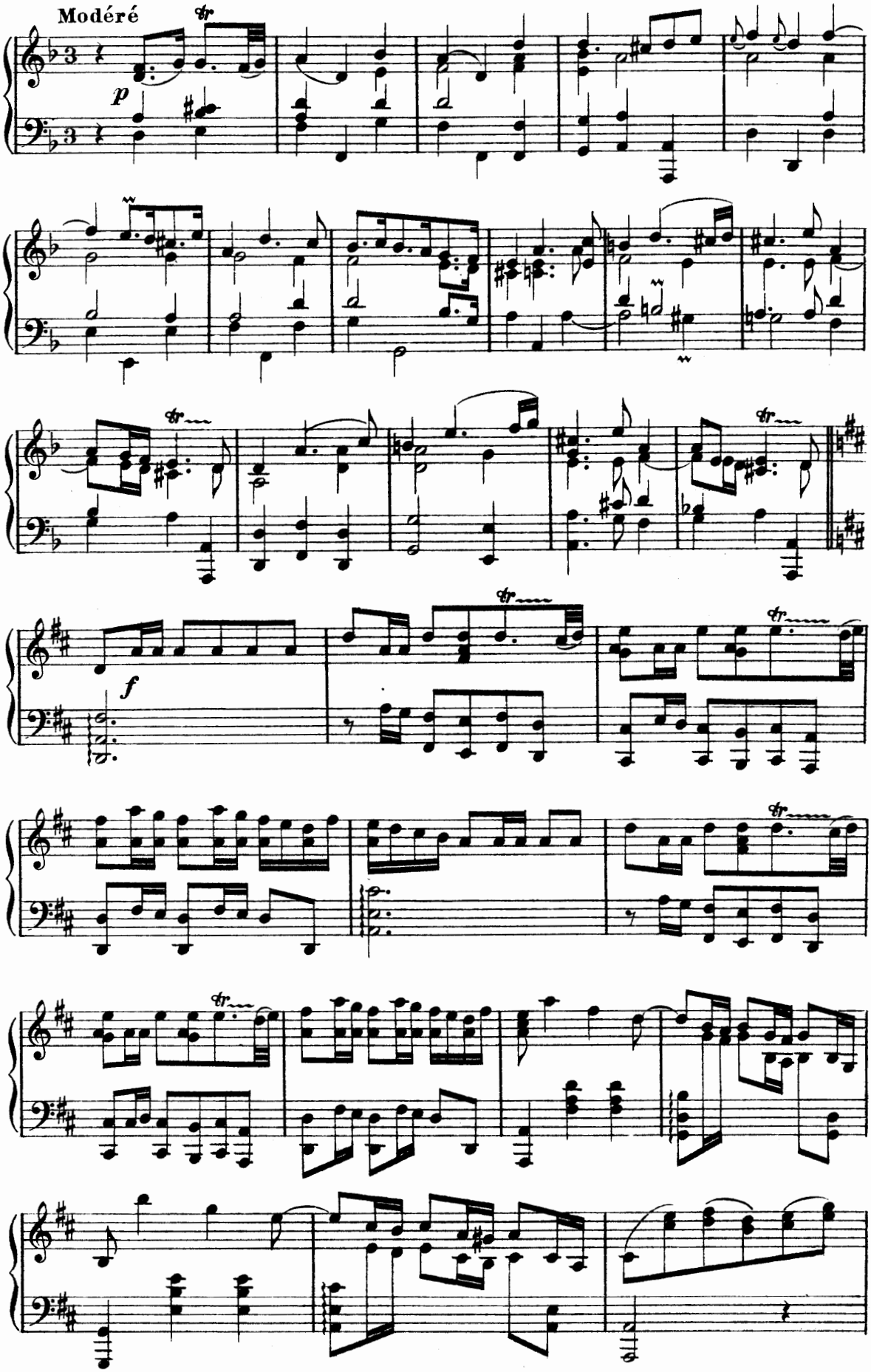
dans nos bois, tri - om -

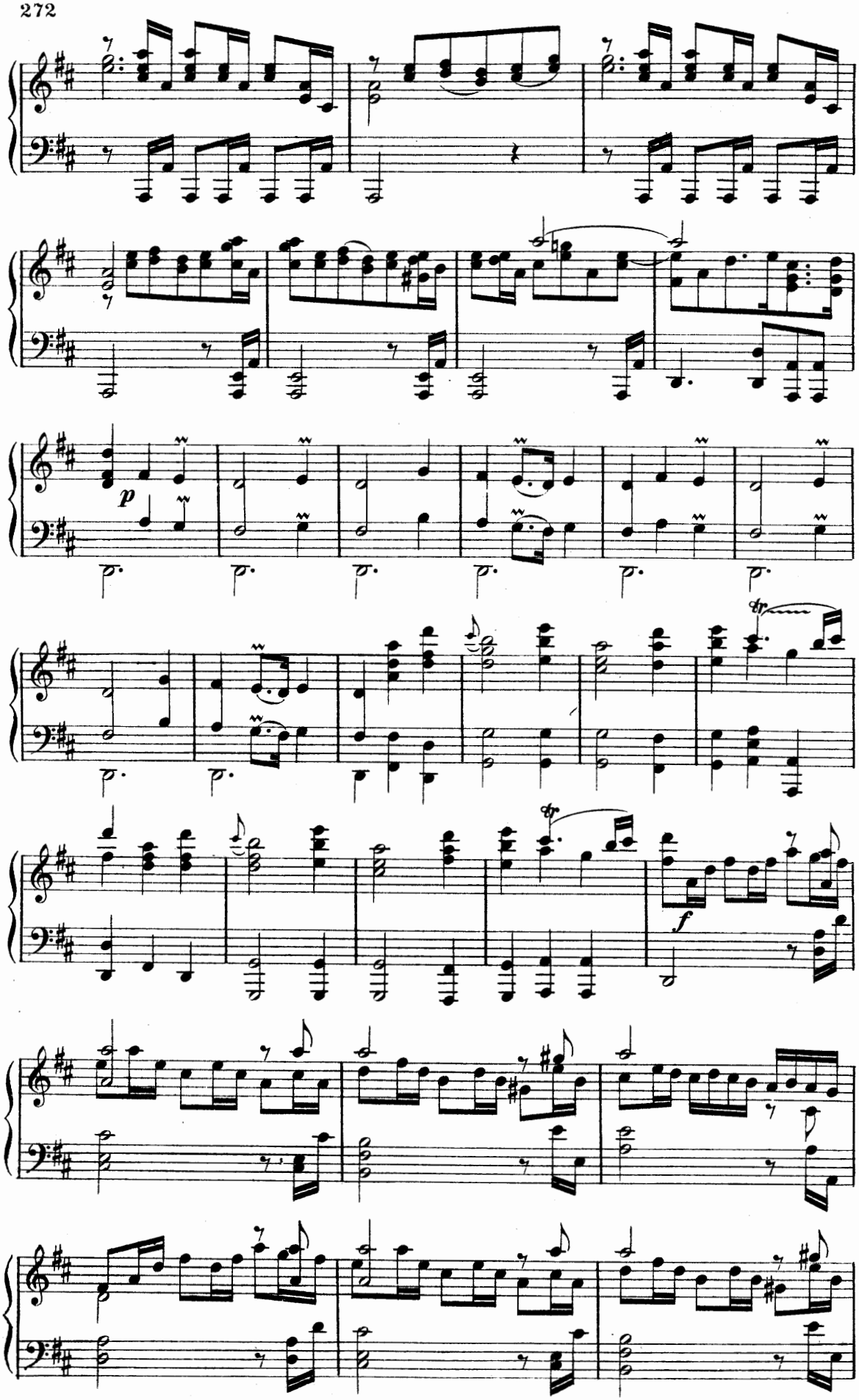
Z.

- phez, tri - om -

Chaconne

Modéré

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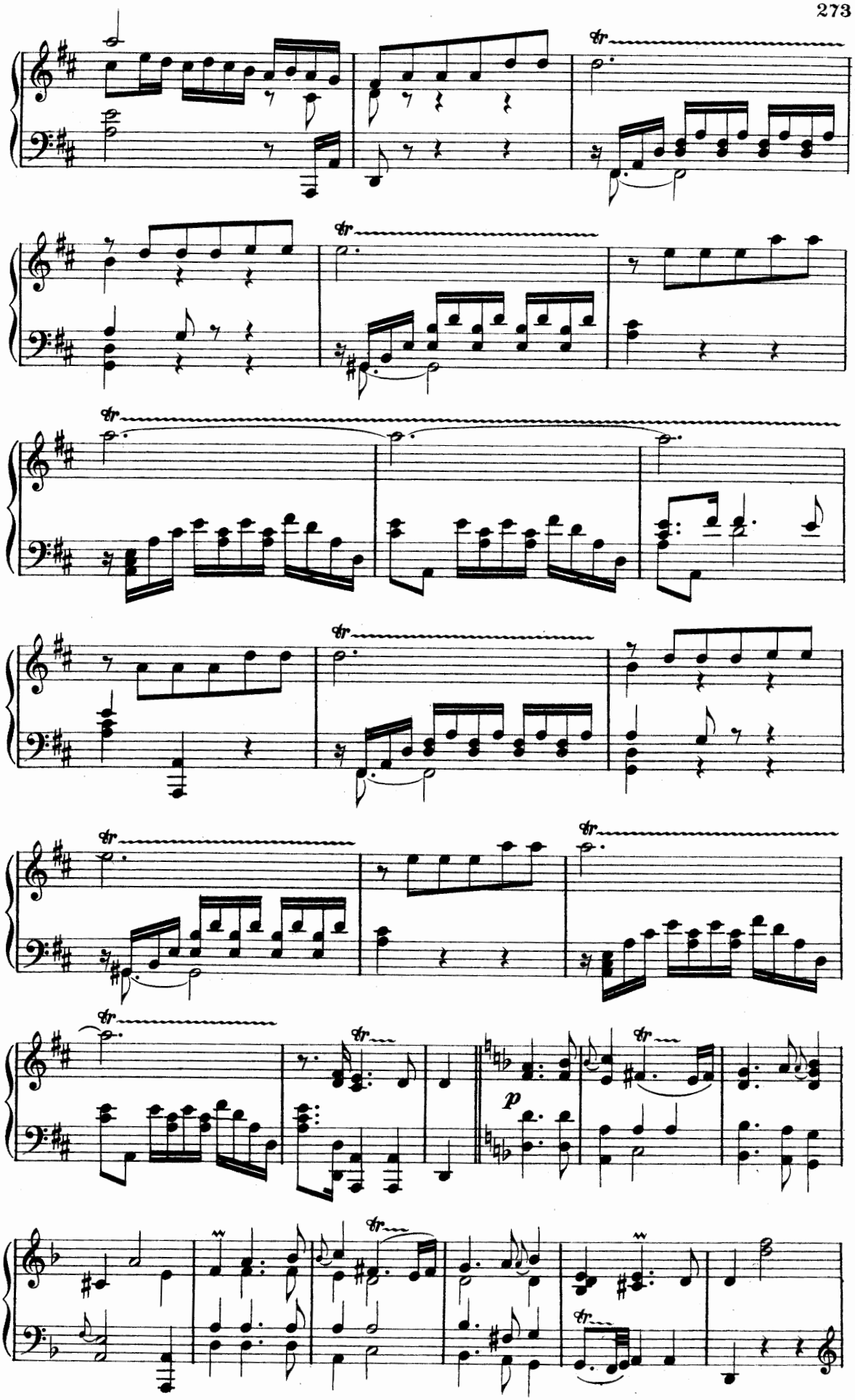
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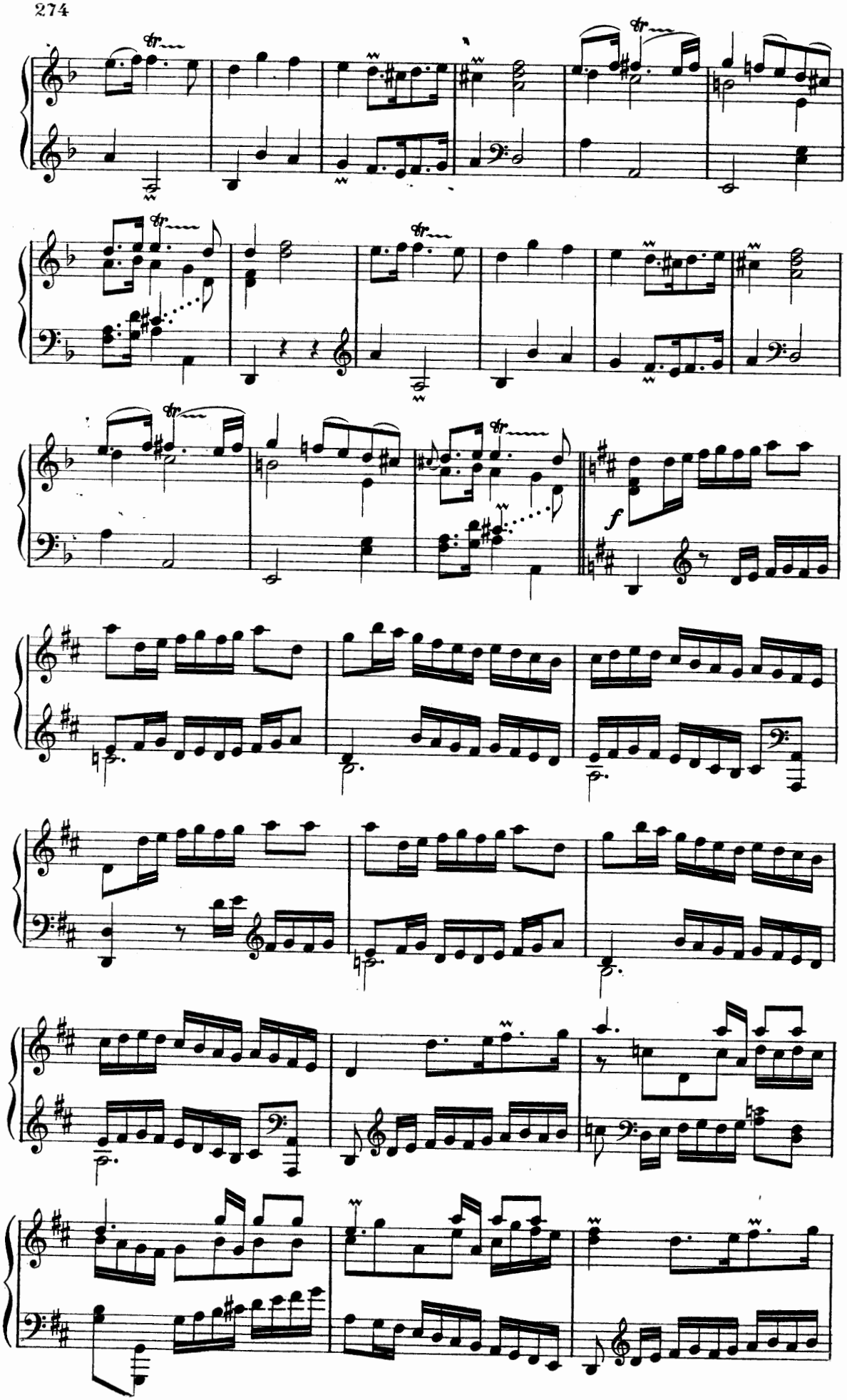
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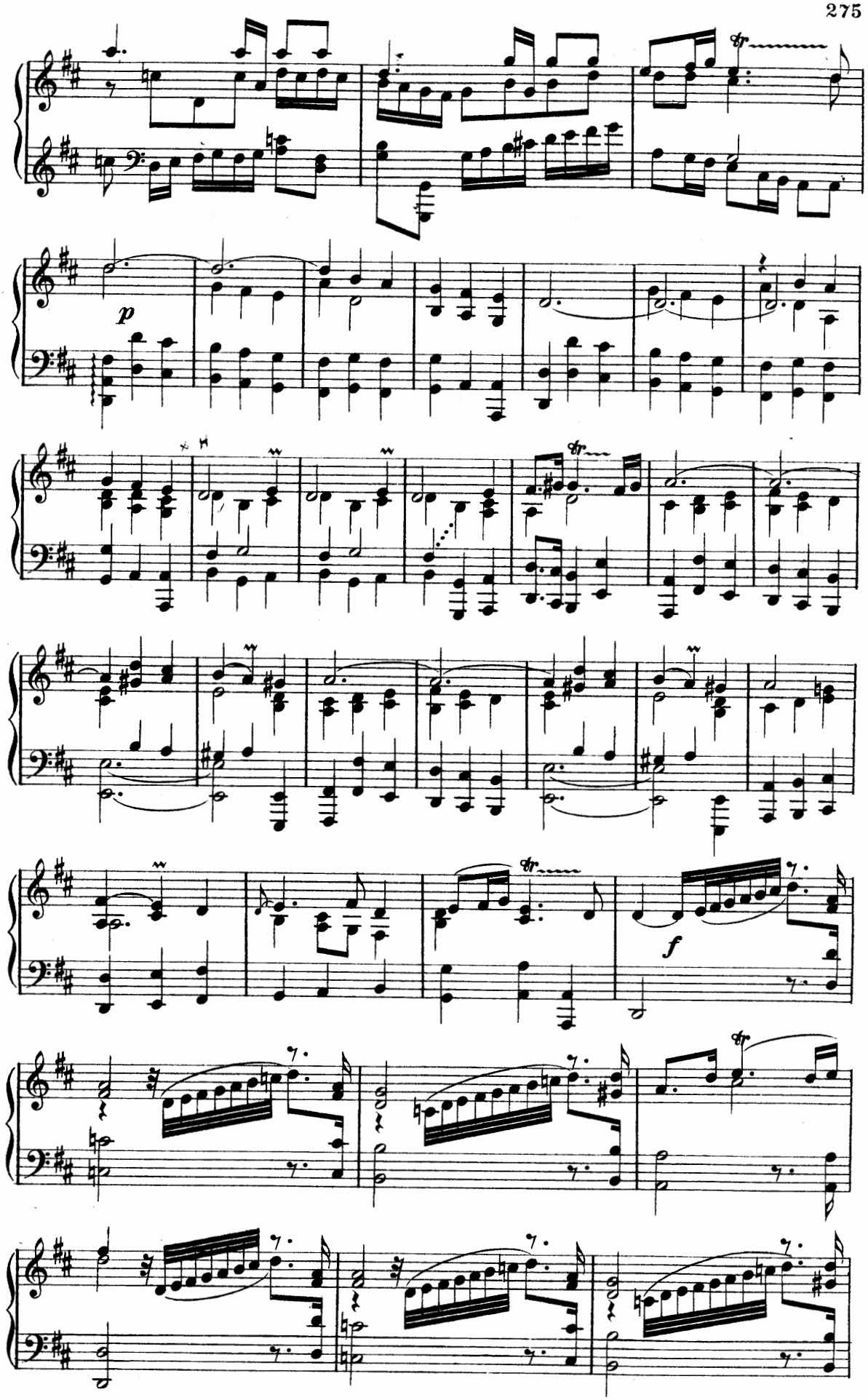
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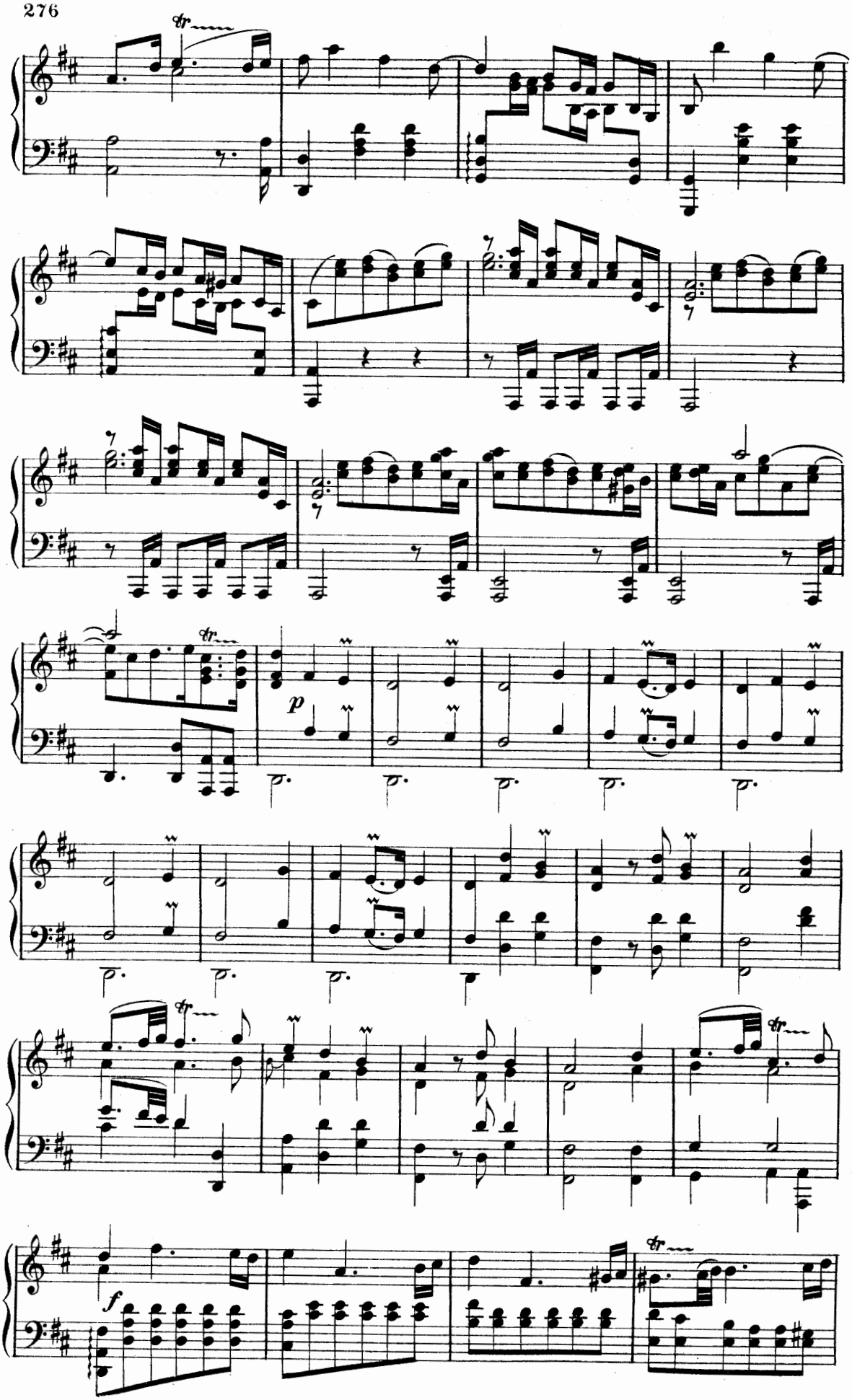
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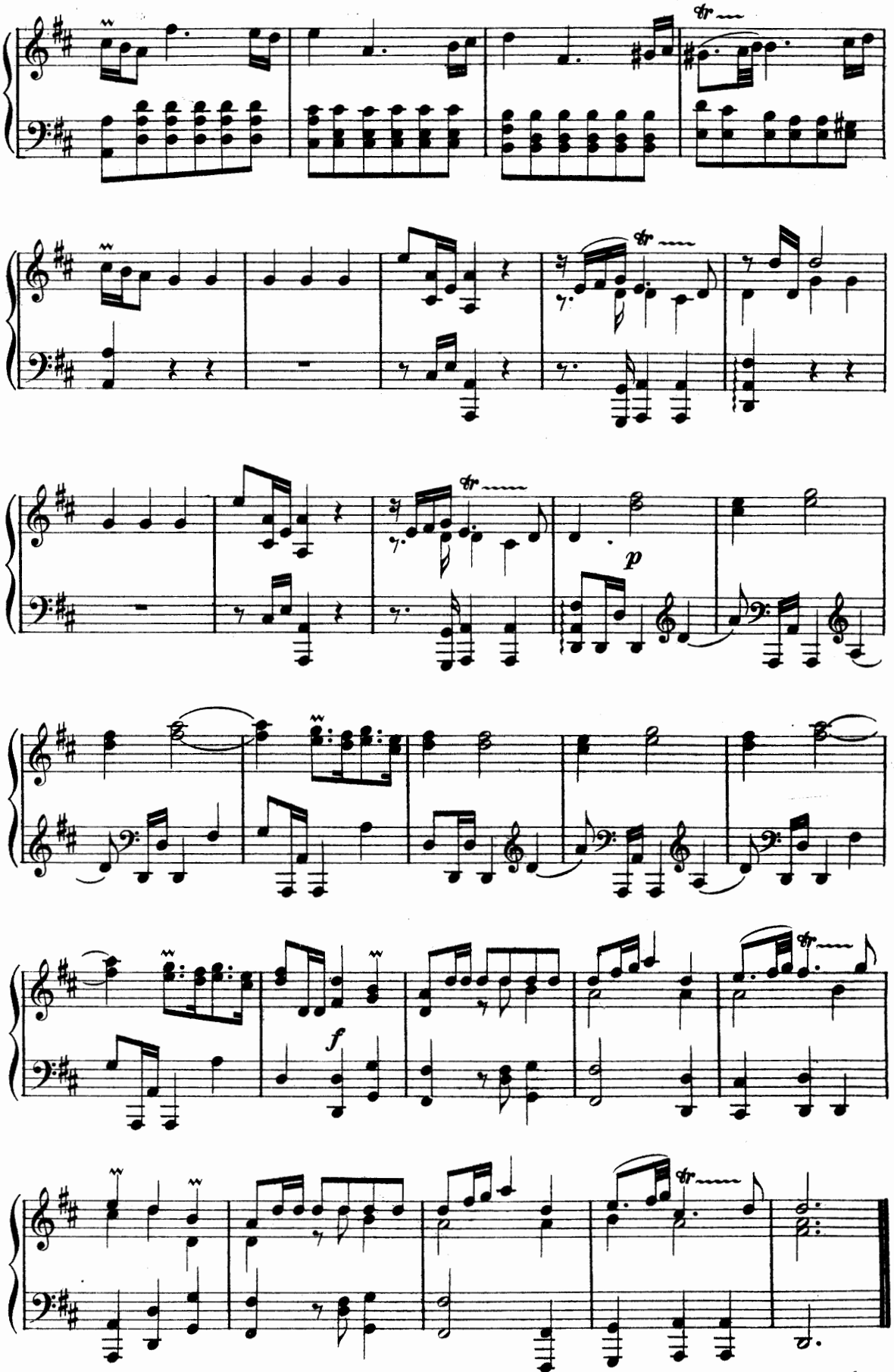

Fin de la Nouvelle Entrée

C. Douin gr.-Poinçons A. Durand & Fils. D. & F. 6616 Imp. Chaimbaud & Cie