ACADÉMIE NATIONALE DE MUSIQUE

La Fête chez Thérèse

BALLET-PANTOMIME EN DEUX ACTES

DE

CATULLE MENDÈS

CHORÉGRAPHIE ET MISE EN SCÈNE DE Mme STICHEL

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DE

REYNALDO HAHN

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La Fête chez Thérèse

BALLET-PANTOMIME DE CATULLE MENDÈS

Chorégraphie et Mise en Scène de Mme STICHEL

Musique de REYNALDO HAHN

Représenté pour la première fois à l'Académie nationale de Musique

le Janvier 1910

SOUS LA DIRECTION DE MM. MESSAGER ET BROUSSAN

Chef d'Orchestre : M. PAUL VIDAL.

Décors de M. ROCHETTE. — *Costumes de M.* PINCHON.

Régisseur de la Danse : M. DOMENGIE.

PERSONNAGES

PREMIER ACTE

(CHEZ PALMYRE)

Mimi Pinson (grisette)	Mlles C. ZAMBELLI.
La Duchesse Thérèse	AÏDA BONI.
Carlotta Grisi (la célèbre danseuse)	URBAN.
Palmyre (la couturière à la mode)	B. SIRÈDE.
Zélia (grisette)	MOURET.
Blanchette (grisette)	M. LEQUIEN.
Rougette (grisette)	J. LAUGIER.
Eva Miroir (danseuse, amie de Carlotta)	SCHWARZ.
Eugénie Floche (do)	DOCKÈS.
Une Dame d'honneur	DELSAUX.
Théodore (jeune France)	MM. RAYMOND.
Rodolphe (do	MILHET.
Albert (do	EVEN.
Roderic (do)	MAURIAL.
Un Laquais	GUILLEMIN.
Un " Tigre "	LE PETIT LÉVY.

Grisettes : Mlles J. KATS, G. FRANCK, B. LEQUIEN, PICHARD.

DEUXIÈME ACTE

(LA FÊTE CHEZ THÉRÈSE)

La Folie	Mlles MEUNIER.
Arlequine	JOHNSSON.
L'Amour	DE MOREIRA.
L'Abbé	LÉA PIRON.
Dames d'honneur	KERVAL.
	PONCET.
	DELSAUX.
	MARCELLE.
Gilles	MM. A. AVELINE.
Arlequin	G. RICAUX.
Le Persan	BOURDEL.
Tartaglia	J. JAVON.

BIBLIOTHÈQUE NATIONALE

DANSE GALANTE

Mlles MOURET, M. LEQUIEN, J. LAUGIER, J. KATS, S. FRANCK, B. LEQUIEN, BRANA, PICHARD.
MM. P. BARON, PACALET, M. BERGÉ, RICHAUME, A. BARON, PERROT, CUVELIER, PÉRICAT.

DANSE VIOLENTE

Mlles G. COUAT, H. LAUGIER, EVEN.
MM. CLERET, G. RICAUX, MILHET, THOMAS, LEBLANC, EVEN, MAURIAL, L. AVELINE.

MENUET POMPEUX

Mlles A. BONI, URBAN, SCHWARZ, DOCKÉS, B. MANTE, S. MANTE.
MM. RAYMOND, MILHET, LEBLANC, EVEN, MAURIAL, BOURDEL, C. BERGÉ.

Invités : Mlles COUSSOT, DE GONET, BREVIER, VINCENT, SOHÈGE.
MM. LÉVY, GUILLEMIN, BEAUCOUBART, LAVIGNE.

Mezzettins : Mlles TRELUYER, JUPIN, RICCI, MAILLARD.

Ménétriers : Mlles SOUTZO, G. KATS, E. ROGER, R. LEQUIEN.

Valets de l'Amour : Mlles LÉONCE, PISE, FRANCHET, LAPRE.

Le Négrillon : Le petit THOUVENIN.

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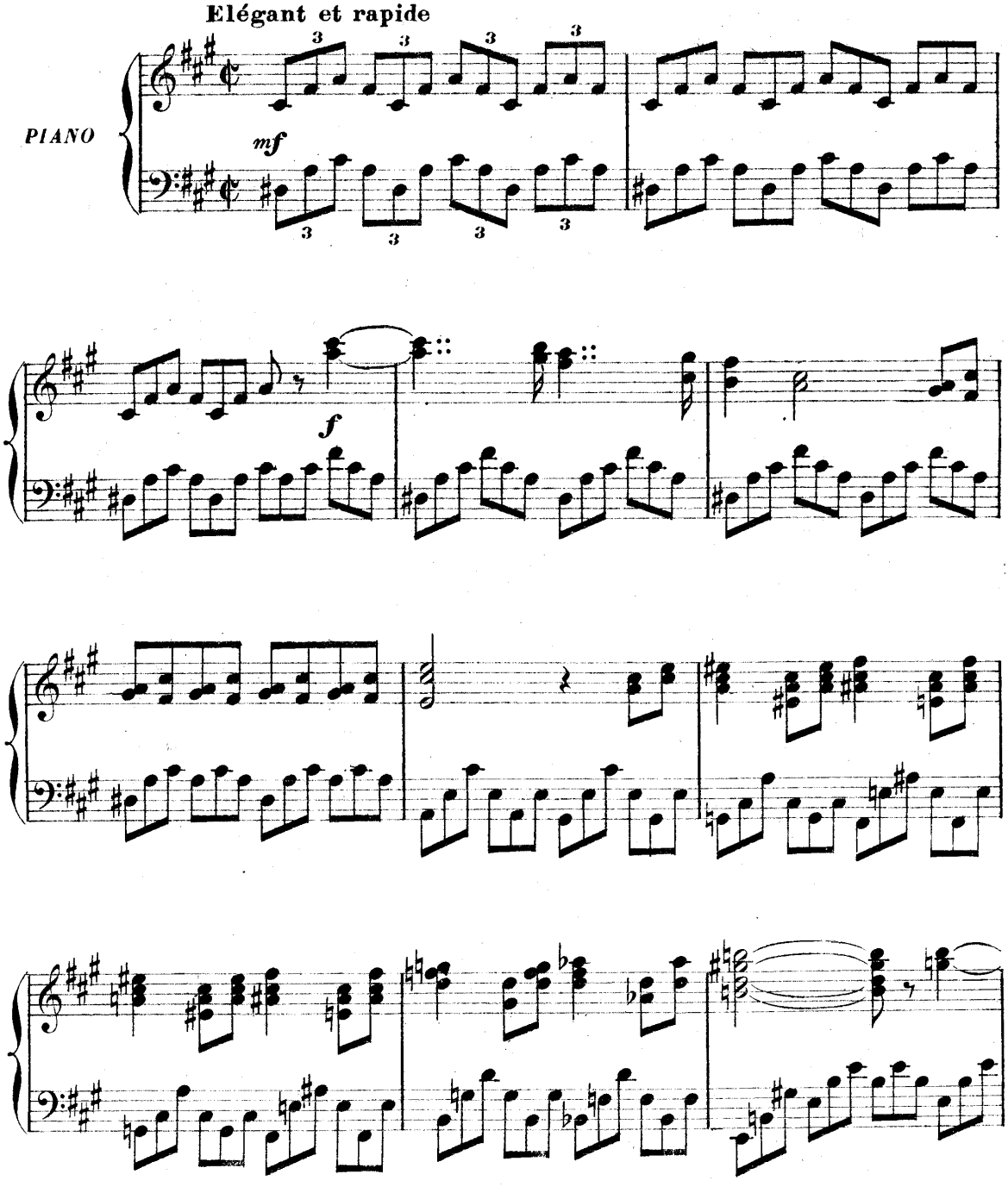
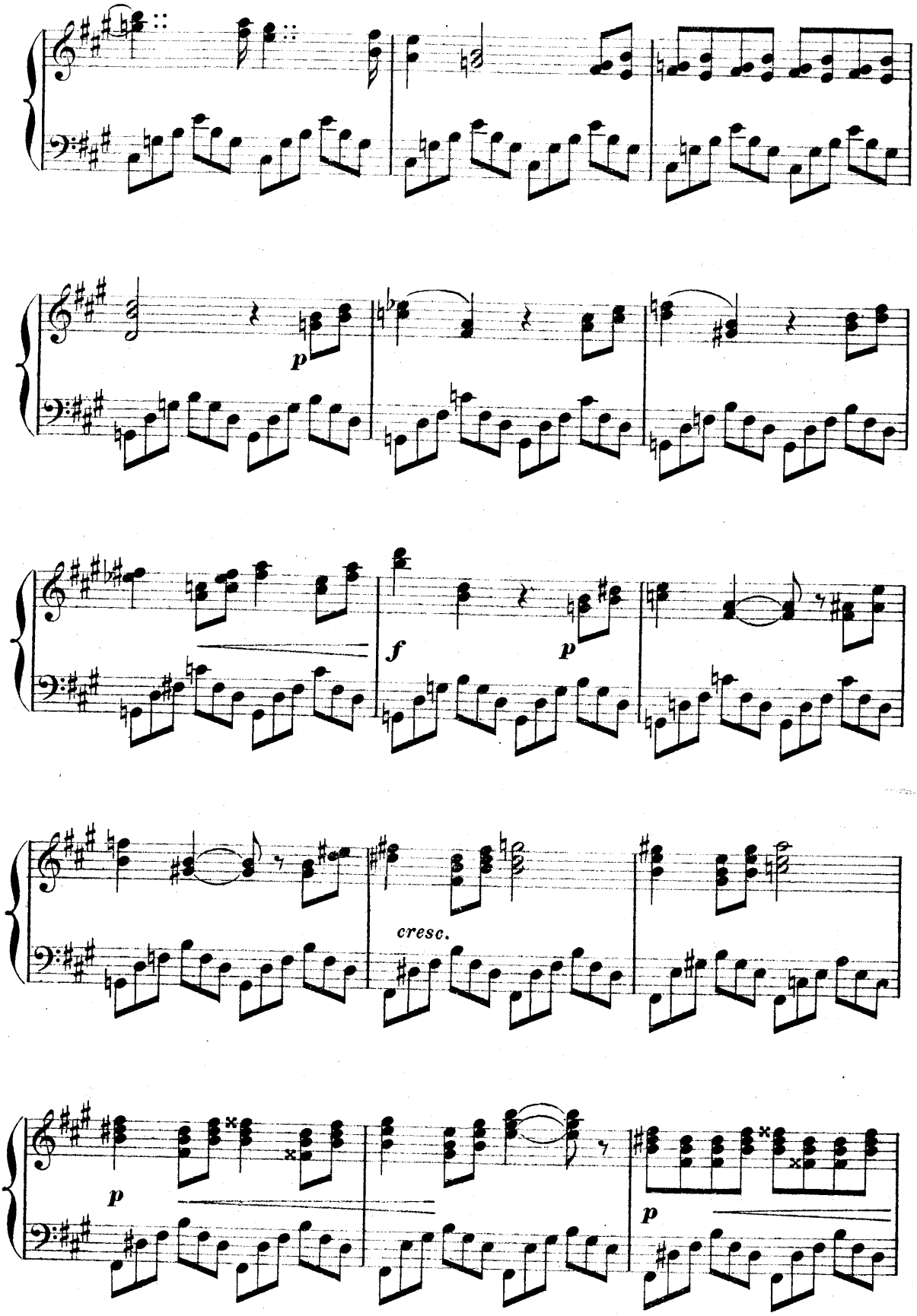
LA FÊTE CHEZ THÉRÈSE

Ballet-Pantomime

Acte I

Chez Palmyre, l'illustre couturière – Vaste pièce servant à la fois de salon d'essayage et d'atelier de couture – Décoration "Louis-Philippe" – Aux murs quelques portraits des dames et actrices de l'époque, entre autres la Duchesse Thérèse, Carlotta Grisi.

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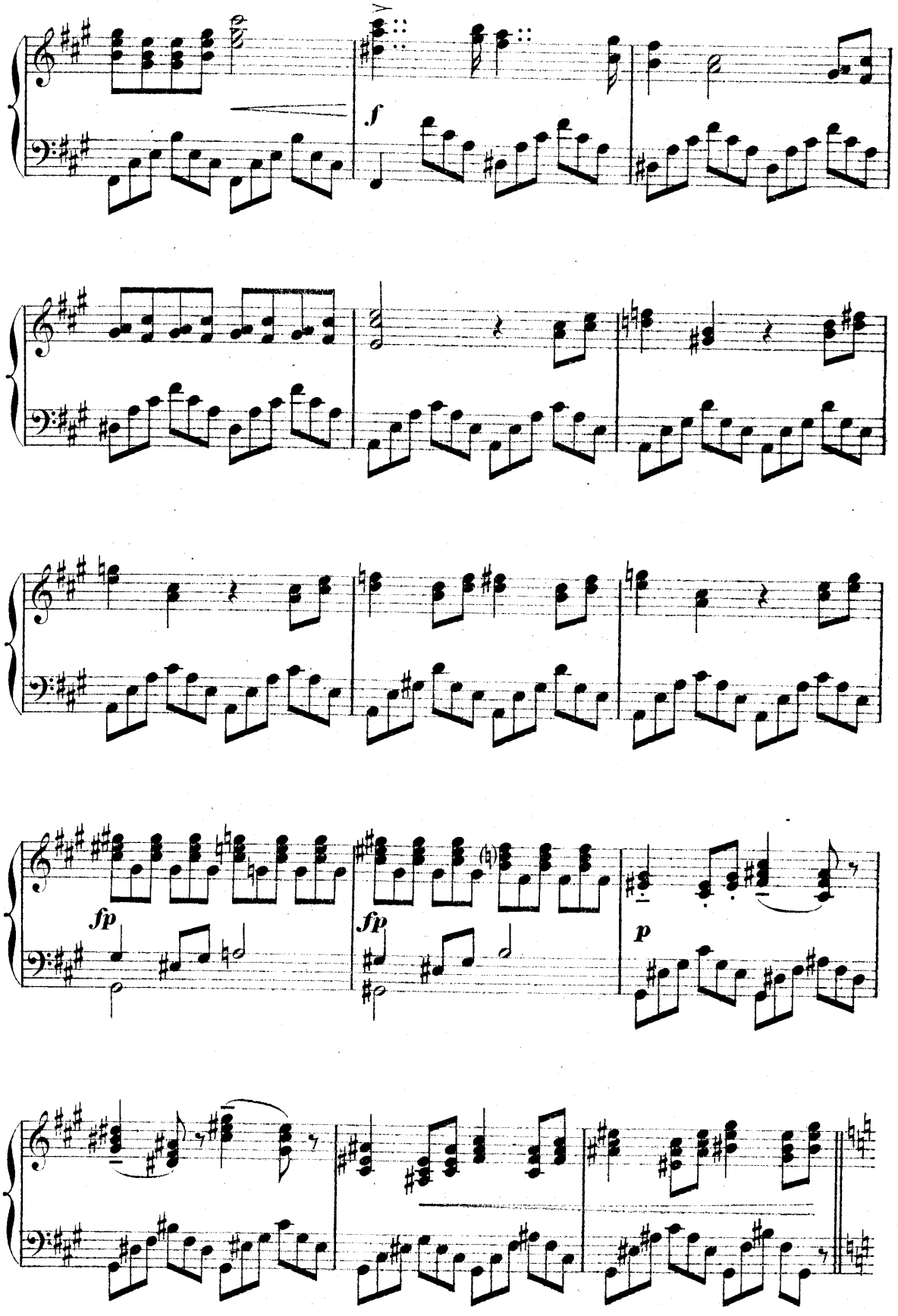
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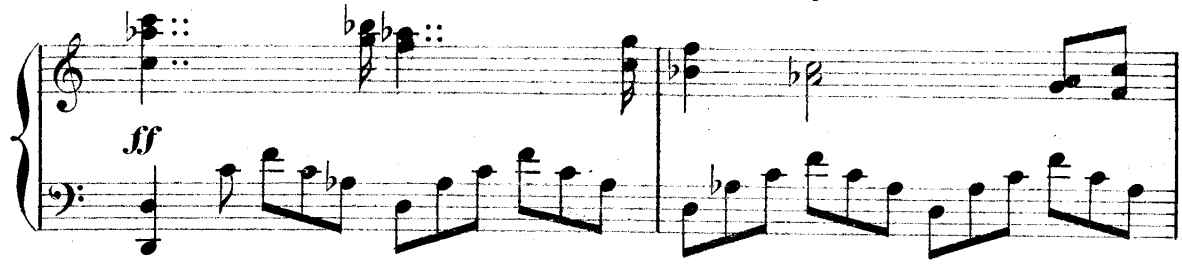
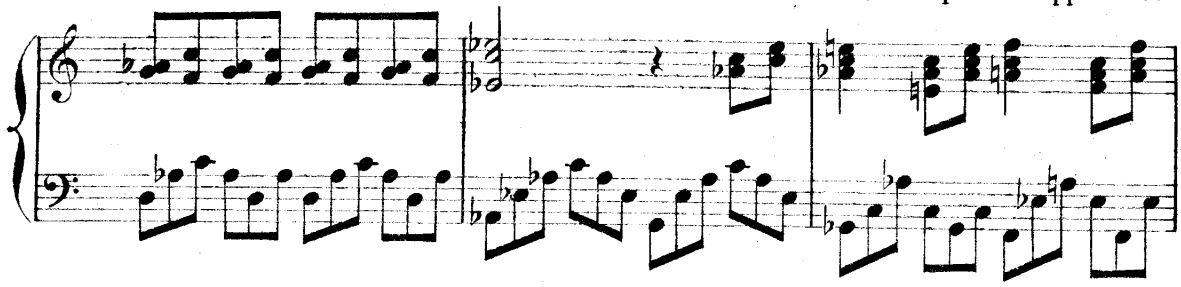
RIDEAU

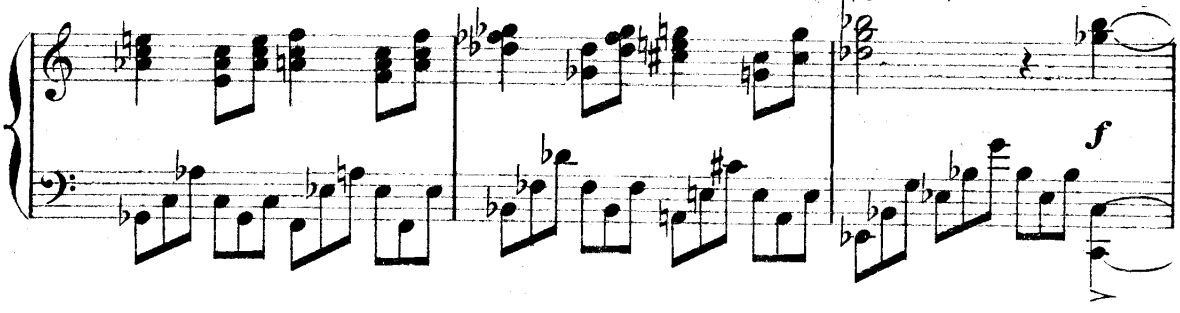
Bourdonnement, remuement des couturières qui taillent, cousent autour

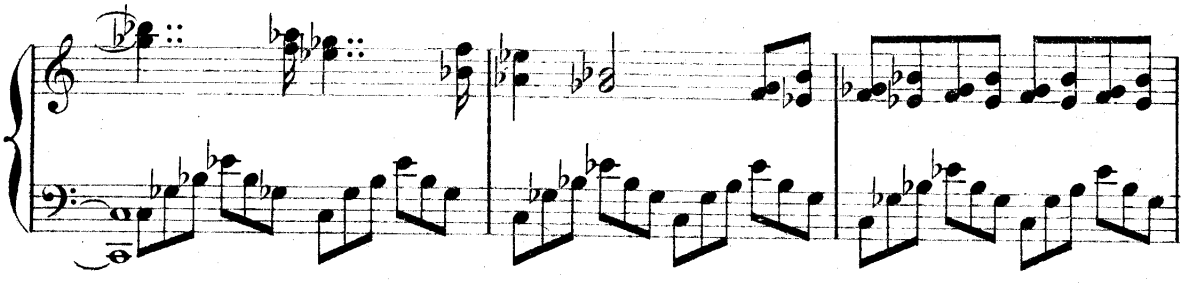


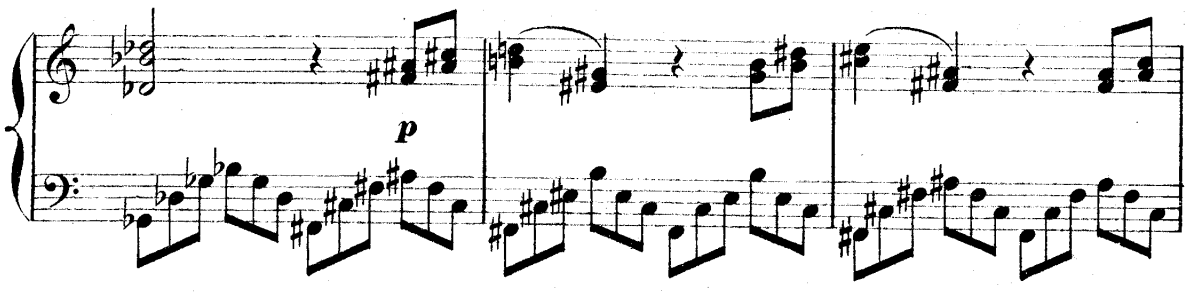
de la table. Sous les ordres des ouvrières, les petites apprenties

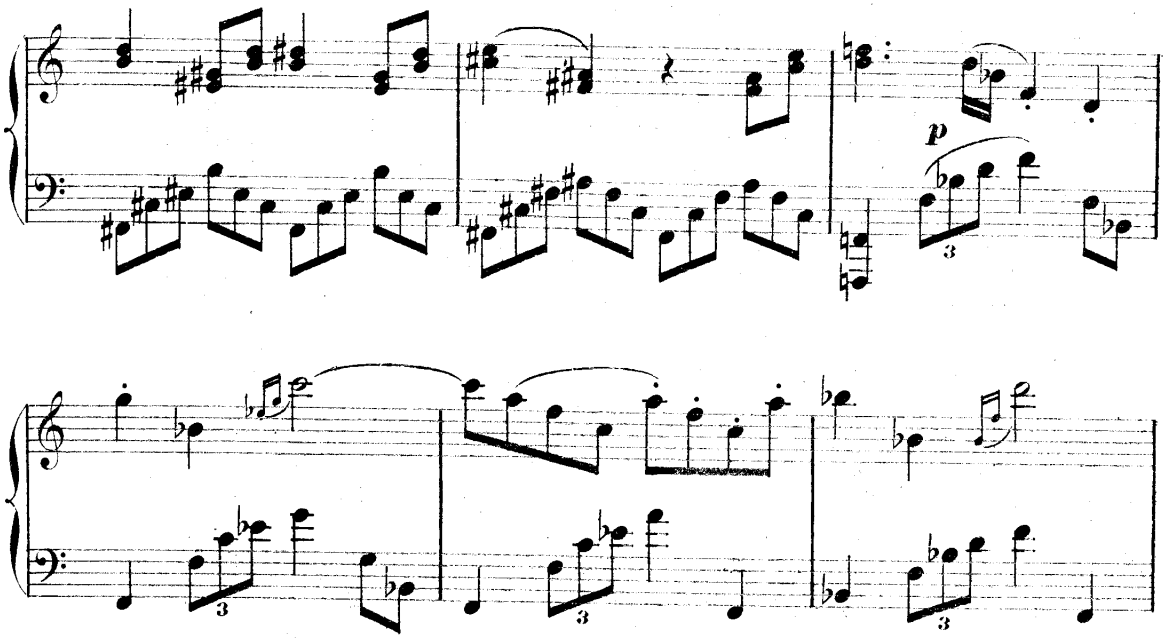


apportent, remportent des corbeilles pleines d'échantillons, des aiguilles, des bobines.

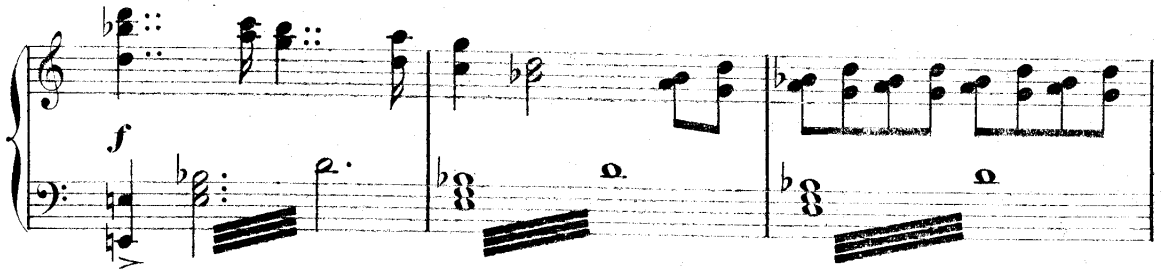


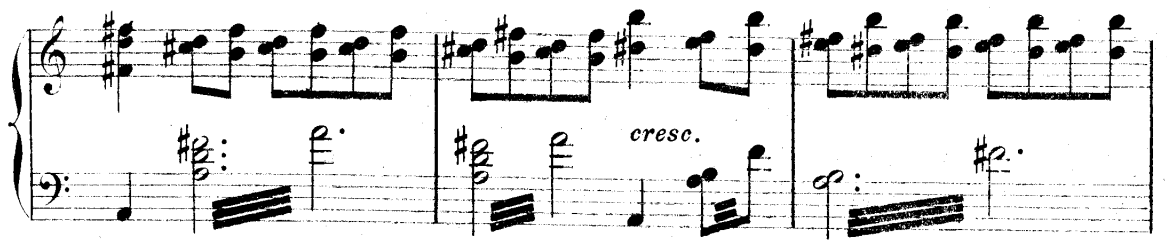


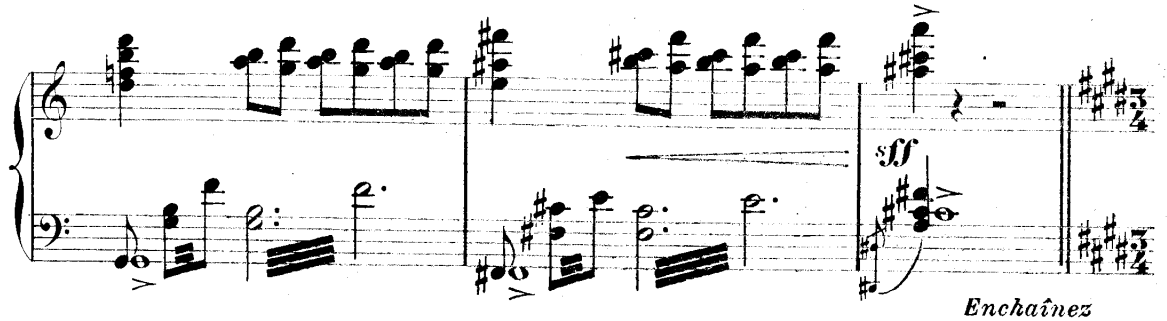




Les gamines vont, viennent, s'affolent, se bousculent, se battent.







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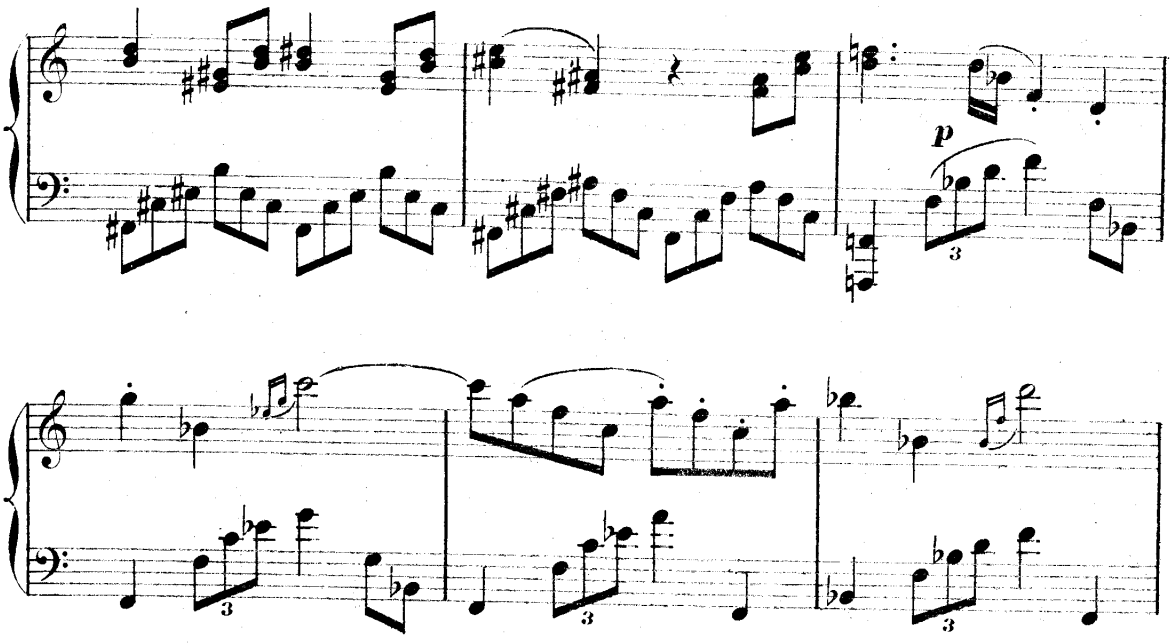
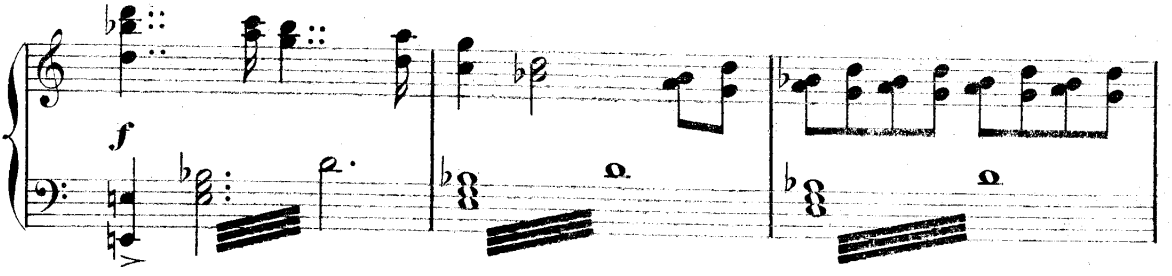
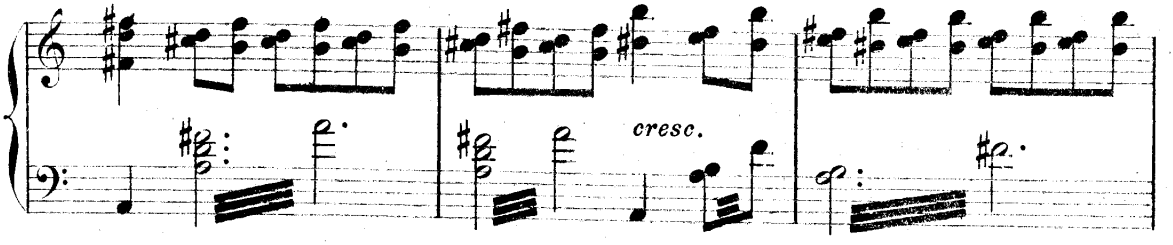
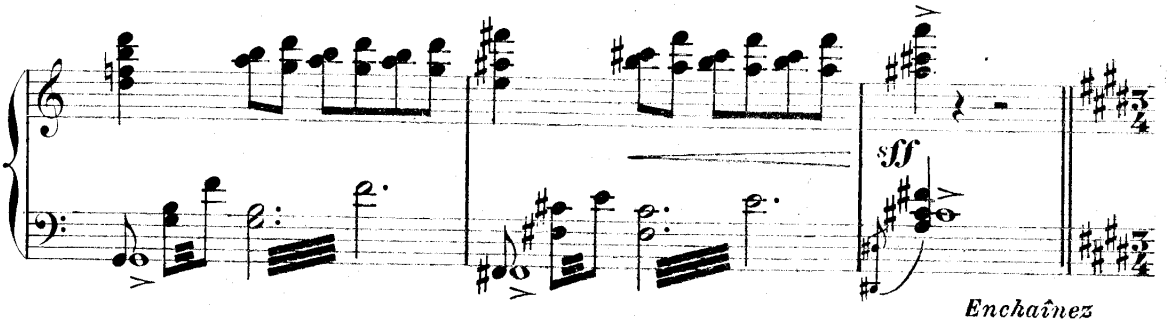


Les gamines vont, viennent, s'affolent, se bousculent, se battent.







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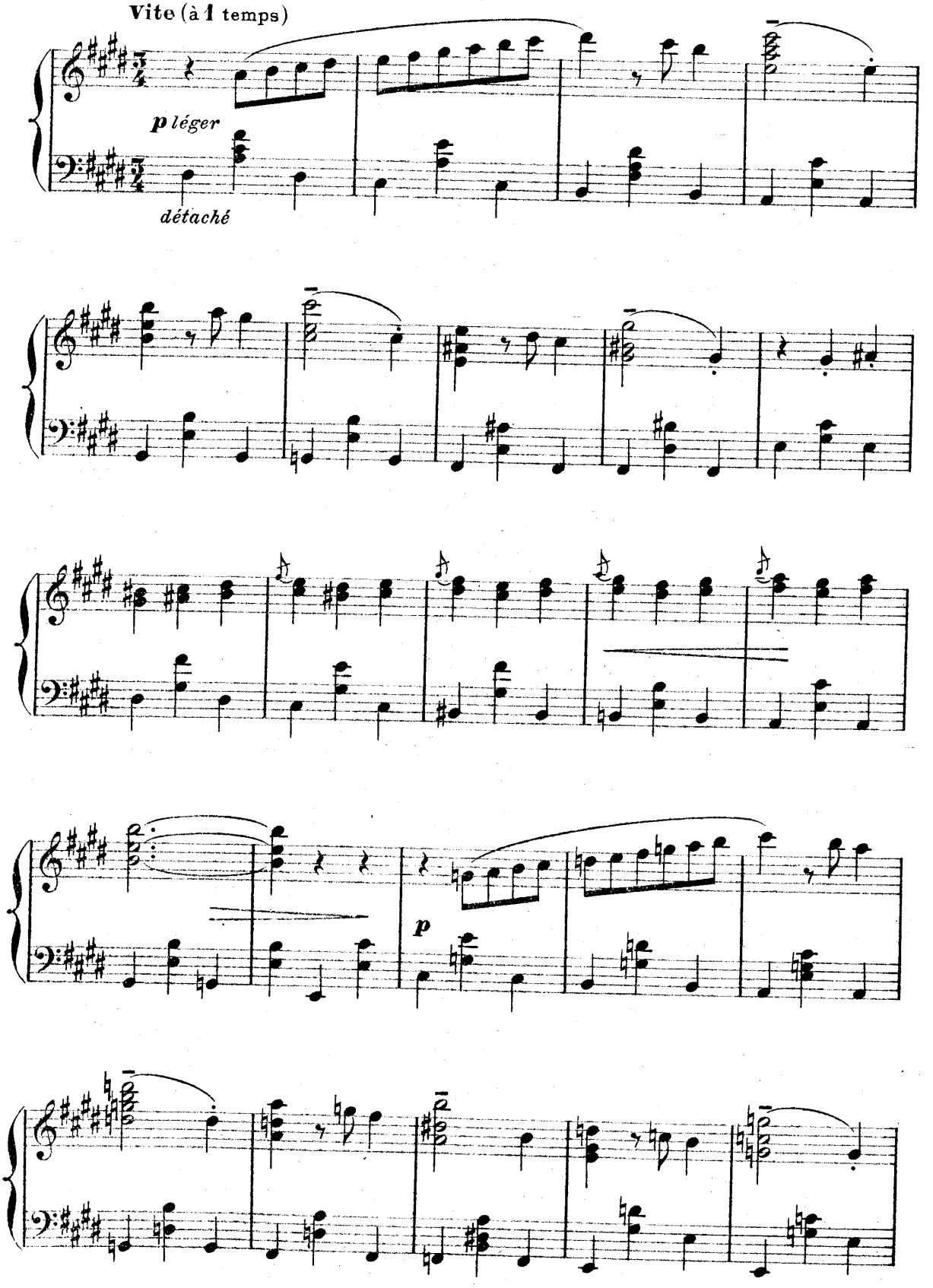

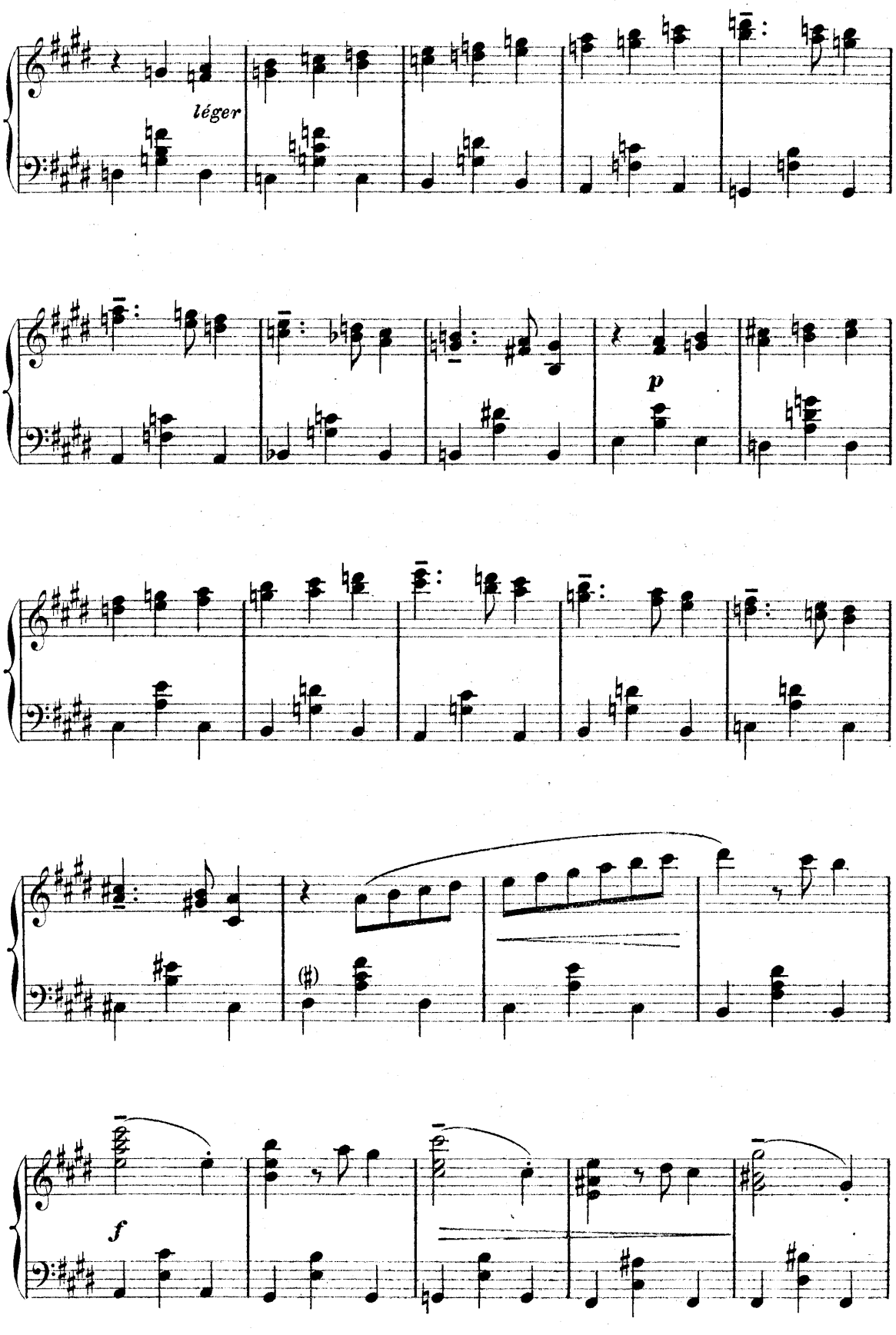
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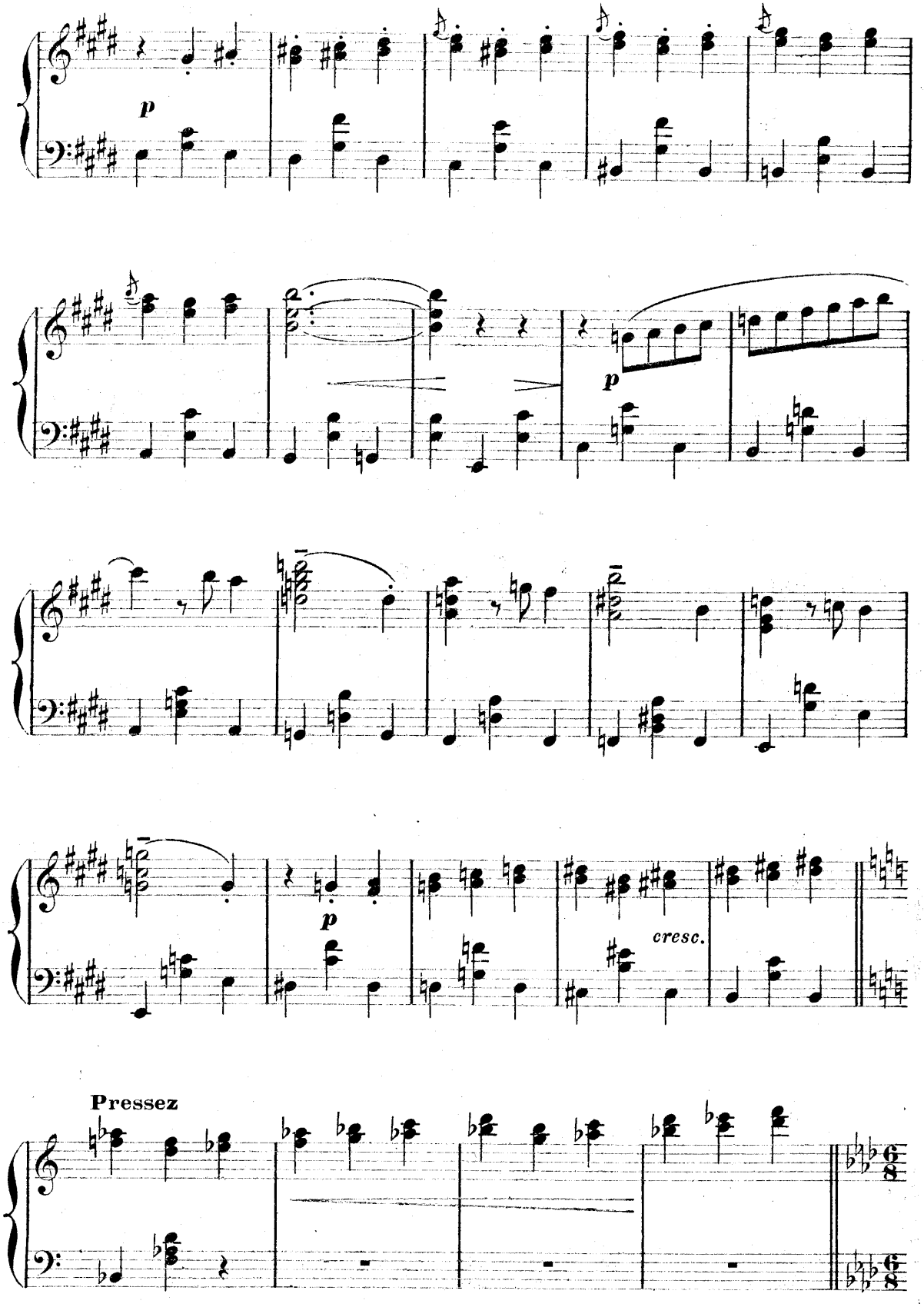
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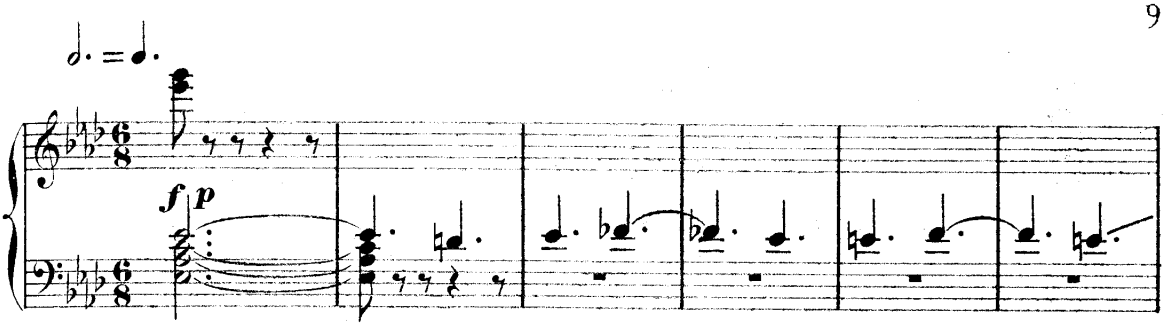
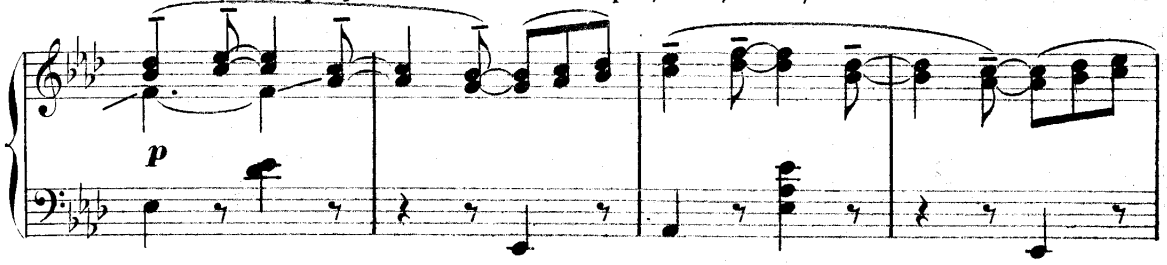
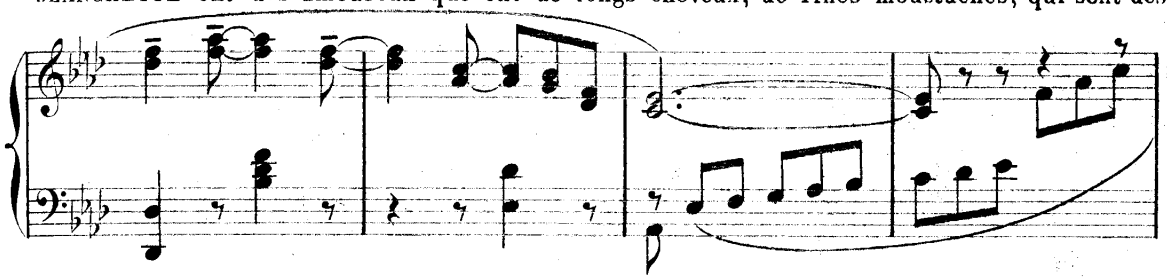


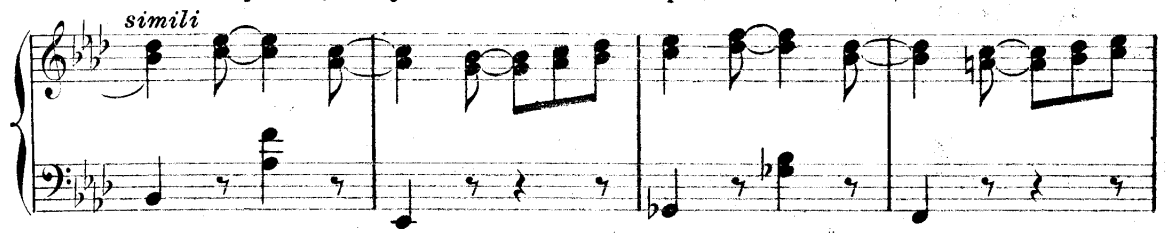
MIMI PINSON explique à toute la table que, elle, MIMI, et ZÉLIA et ROUGETTE et



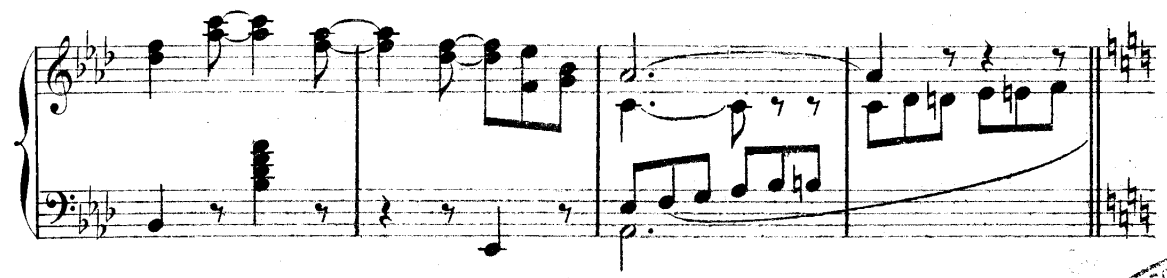
BLANCHETTE ont des amoureux qui ont de longs cheveux, de fines moustaches, qui sont des



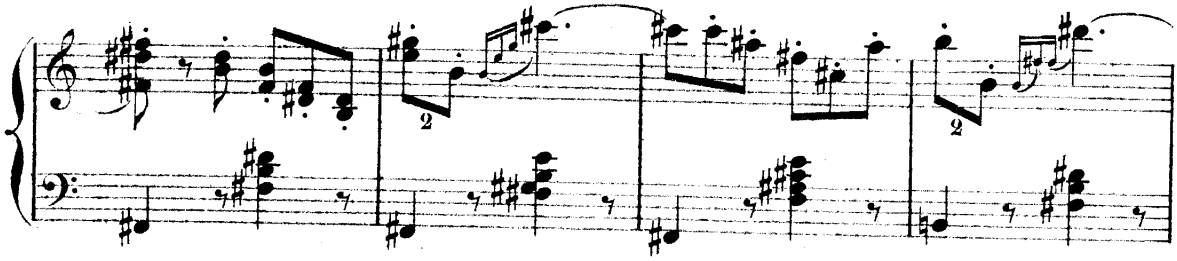
étudiants ou des poètes, des jeunes hommes! avec qui, les dimanches, elles vont cueillir



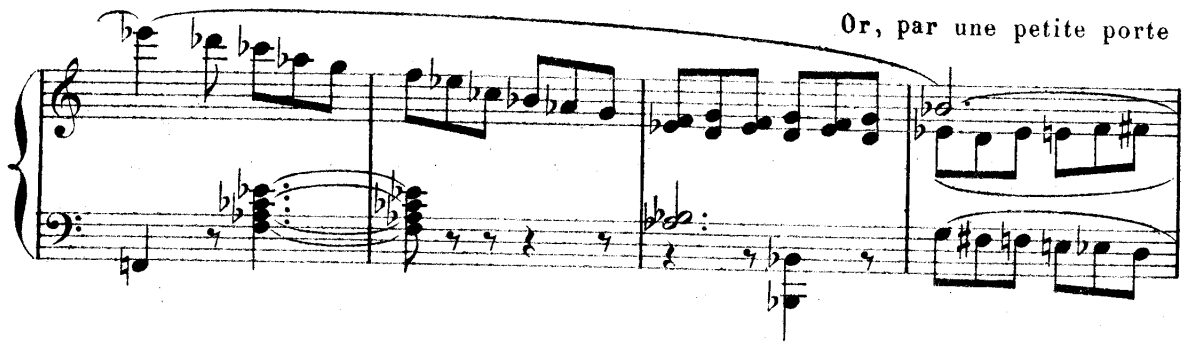
la fraise au bois



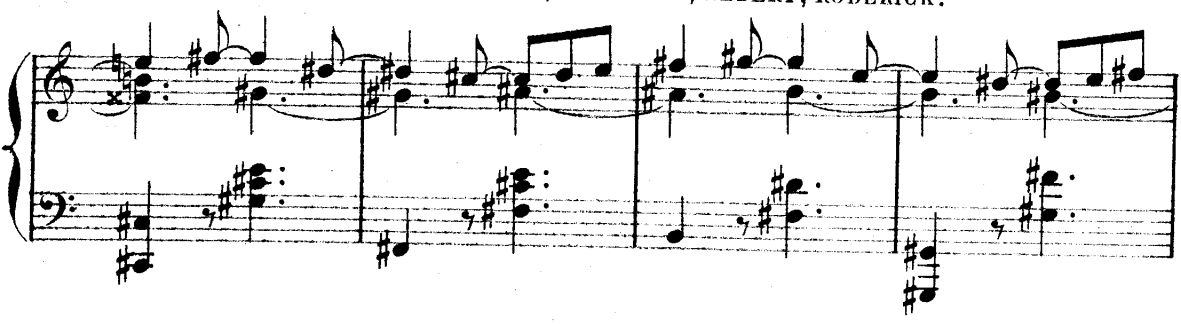
ou danser une contredanse à la "Chaumière.

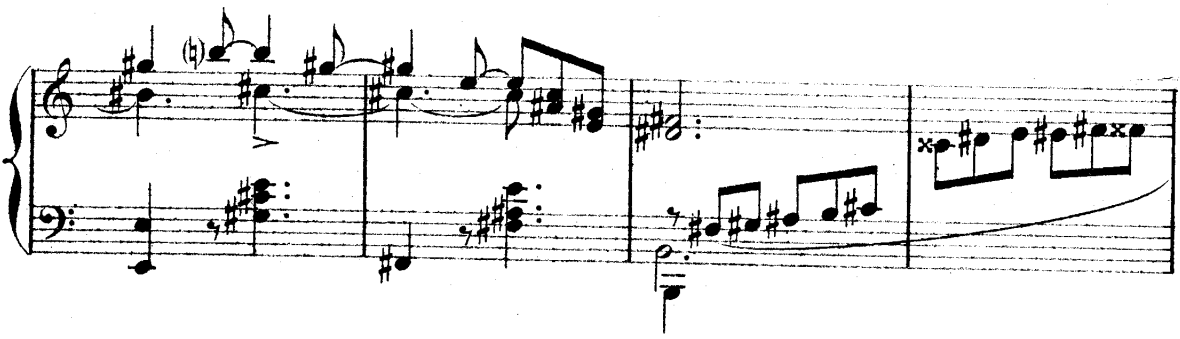


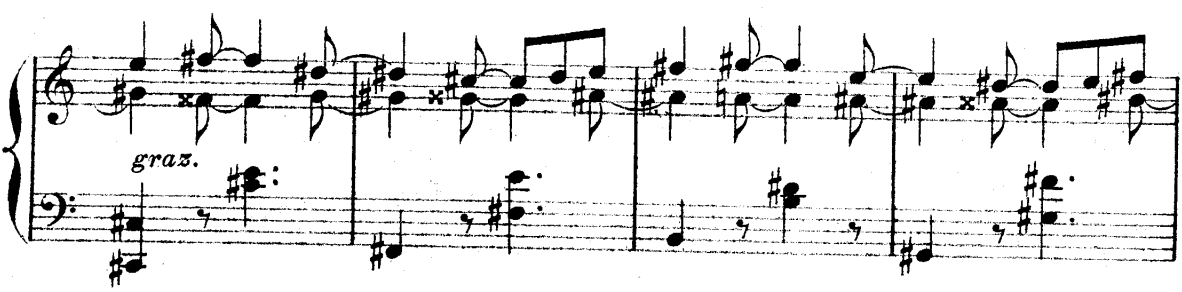
Or, par une petite porte



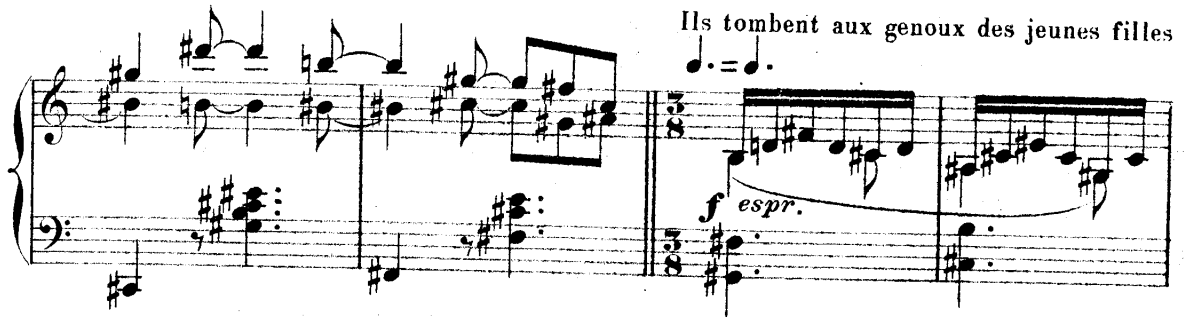
sont entrés silencieusement THÉODORE, RODOLPHE, ALBERT, RODERICK.



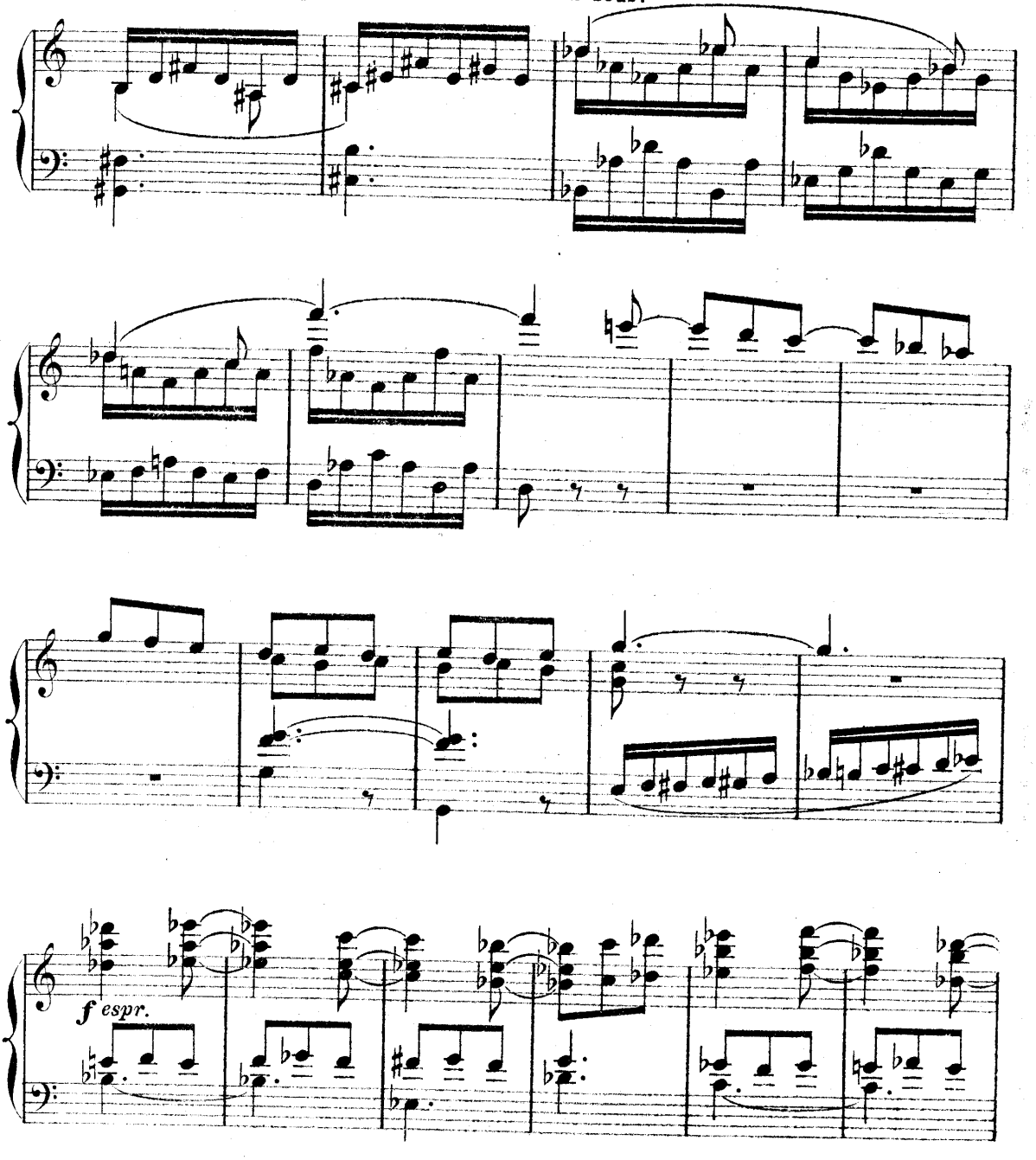


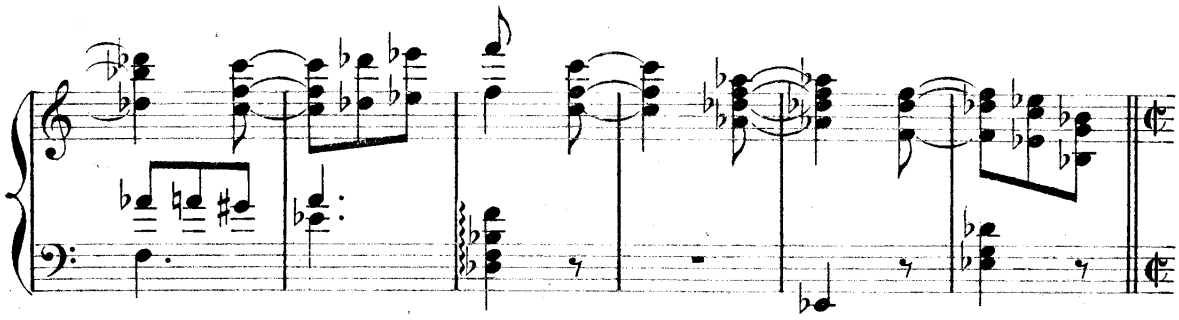


Ils tombent aux genoux des jeunes filles



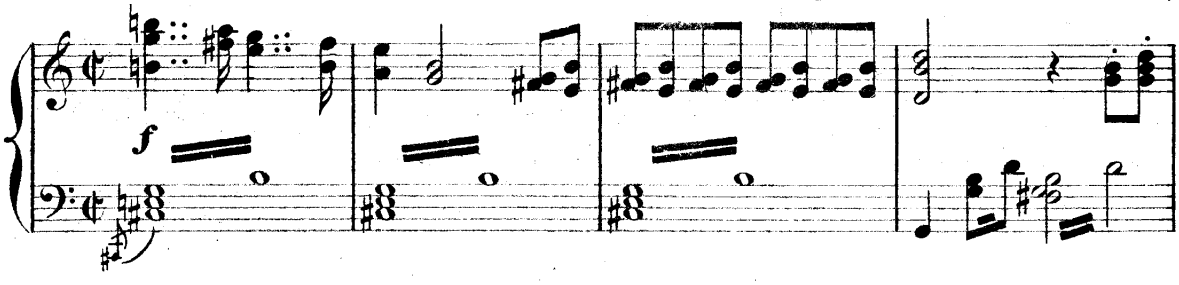
en leur offrant des bouquets de violettes de deux sous.



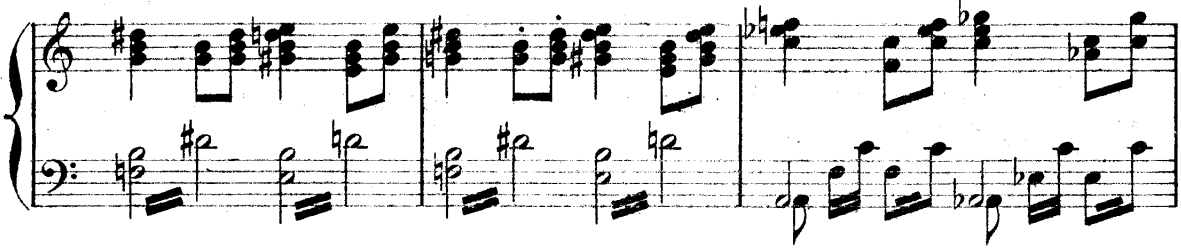


I° Tempo

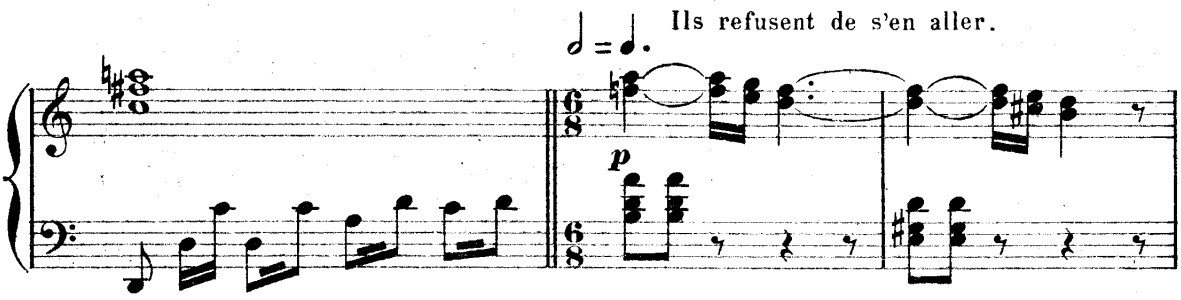
Les quatre grisettes ont peur que Madame PALMYRE surprenne ces visites défendues,



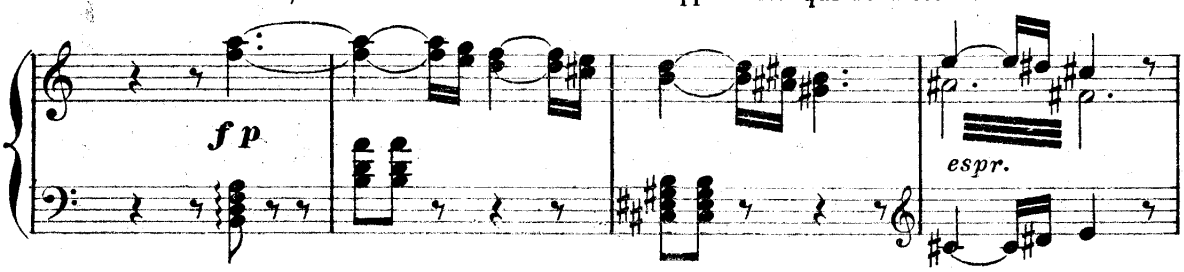
elles veulent renvoyer leurs galants.



Ils refusent de s'en aller.



Alors, elles donnent des sous aux apprenties qui se mettent en observation



près des portes...

tandis que les

dim.

quatre grisettes reviennent vers les jeunes hommes, qui les enlacent.

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LA CONTREDANSE DES GRISETTES

Très rythmé ♩ = ♩

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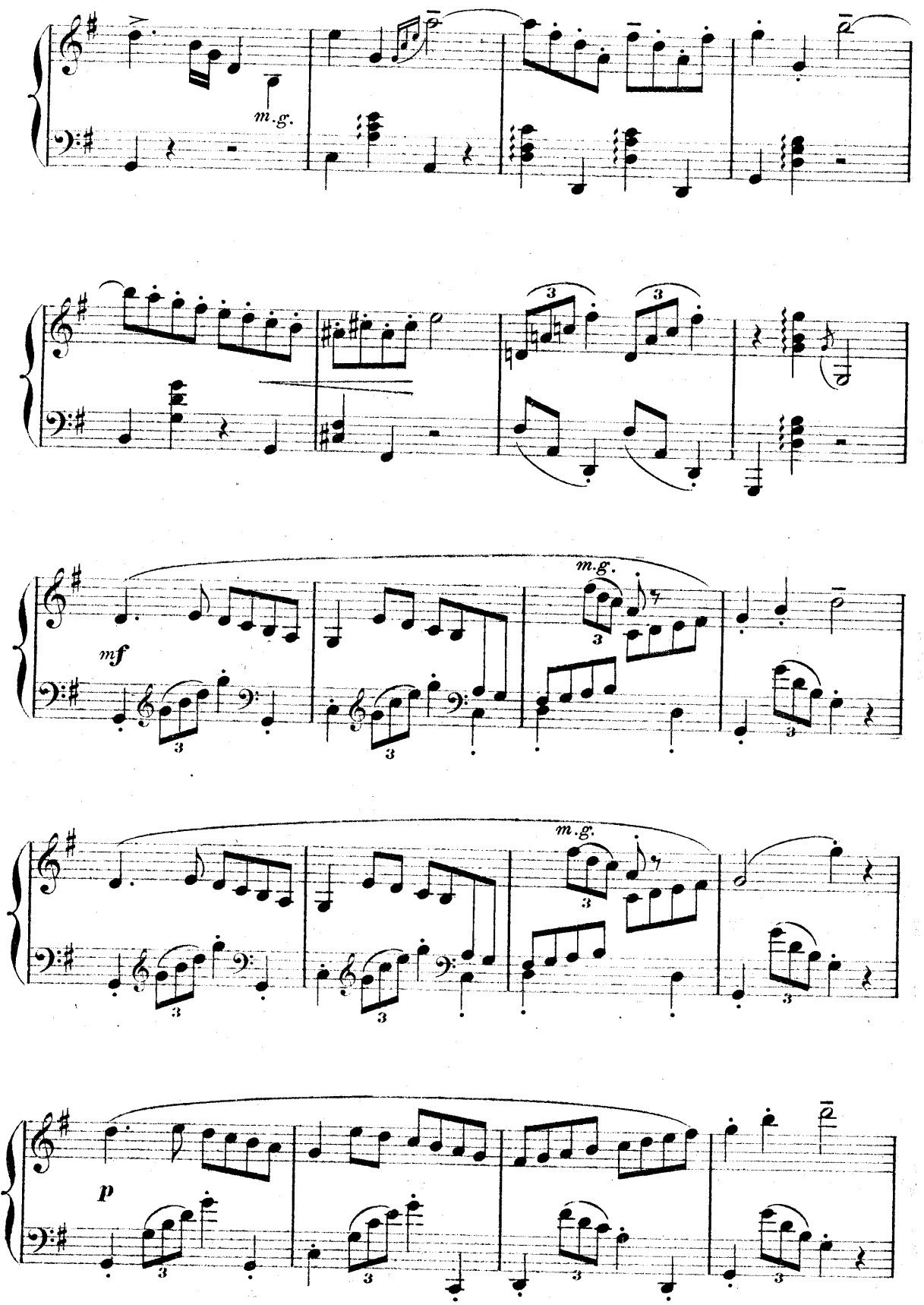
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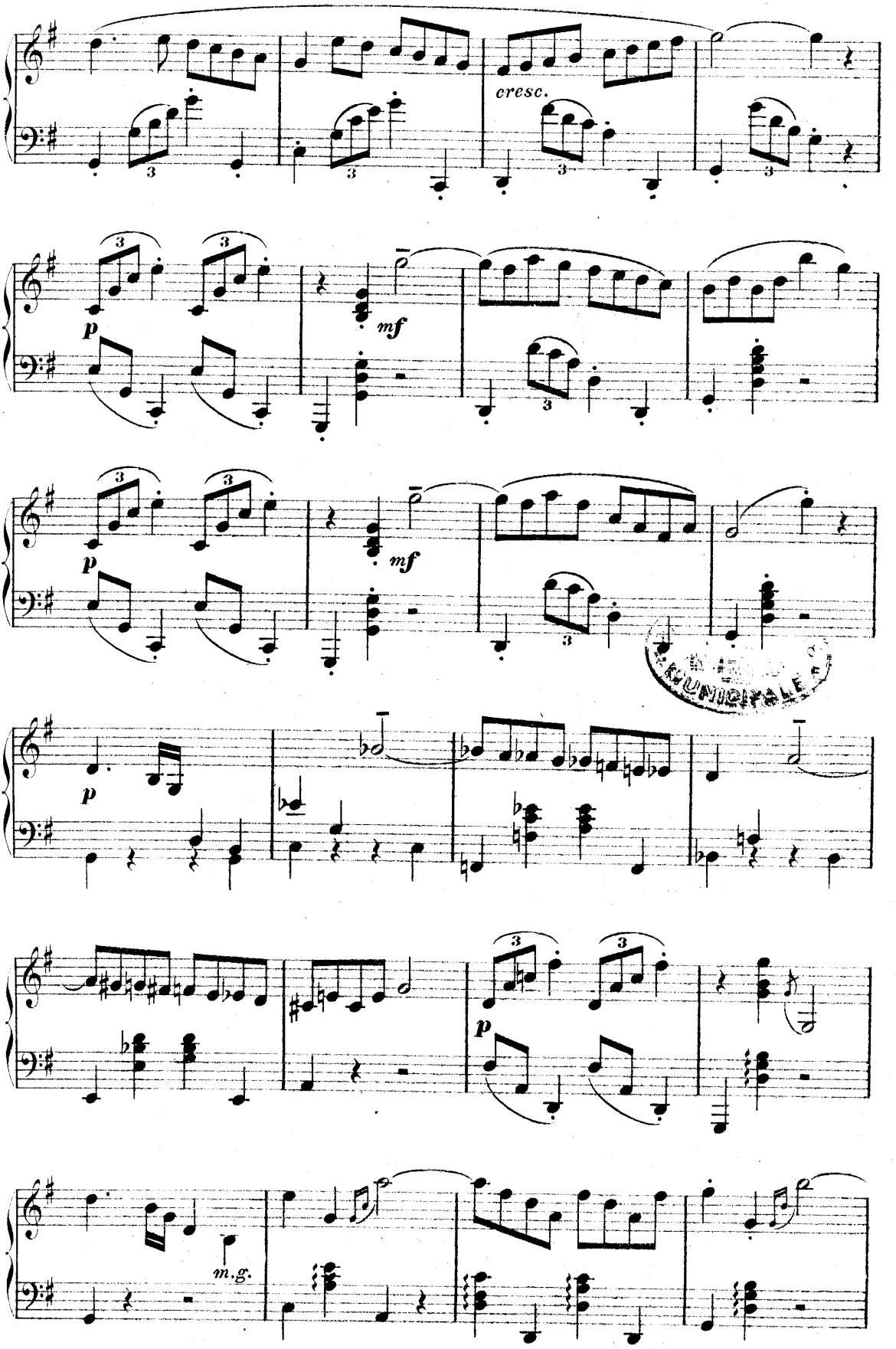
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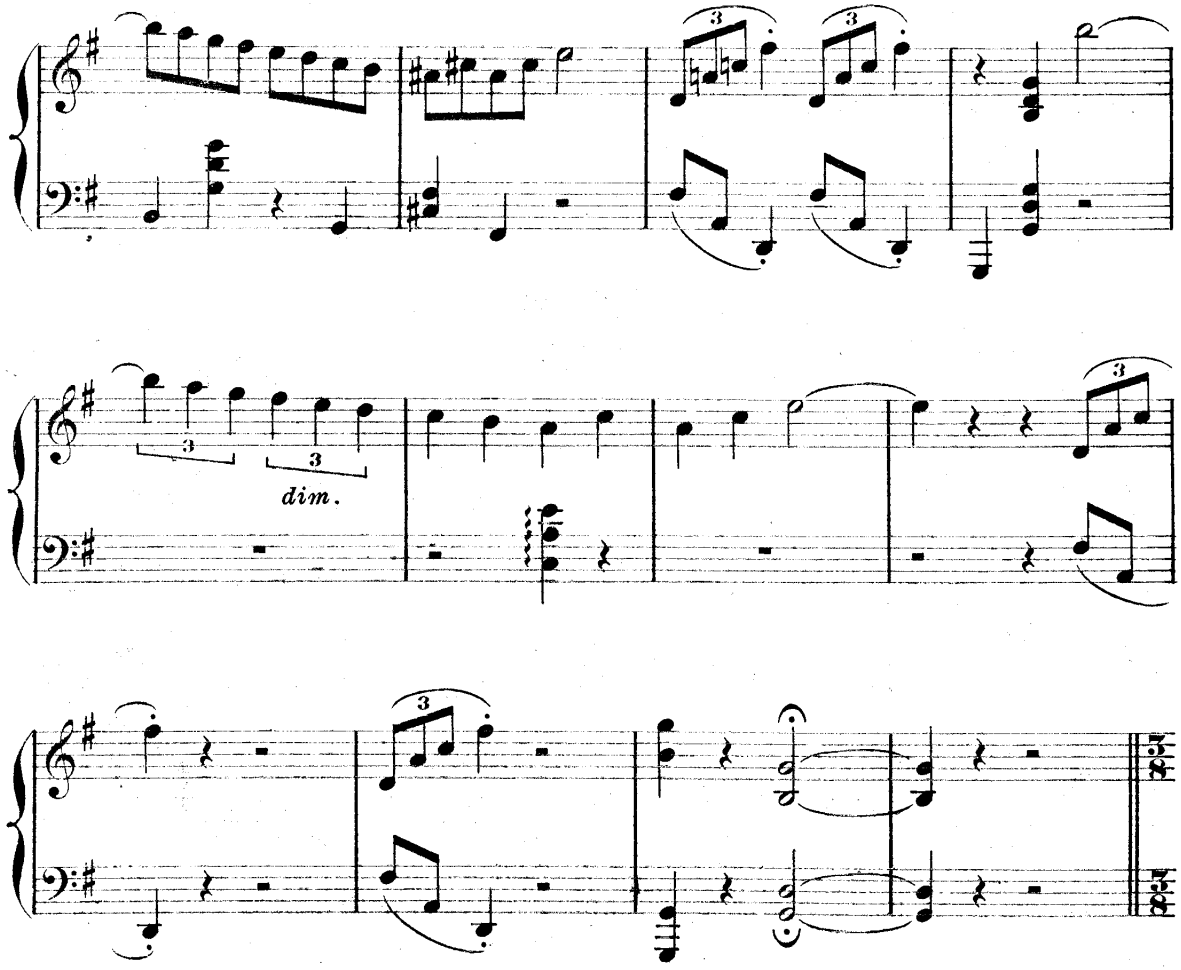
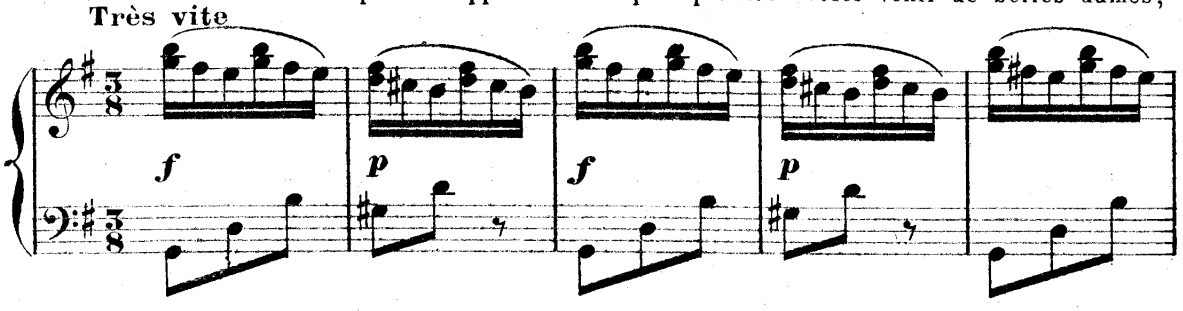
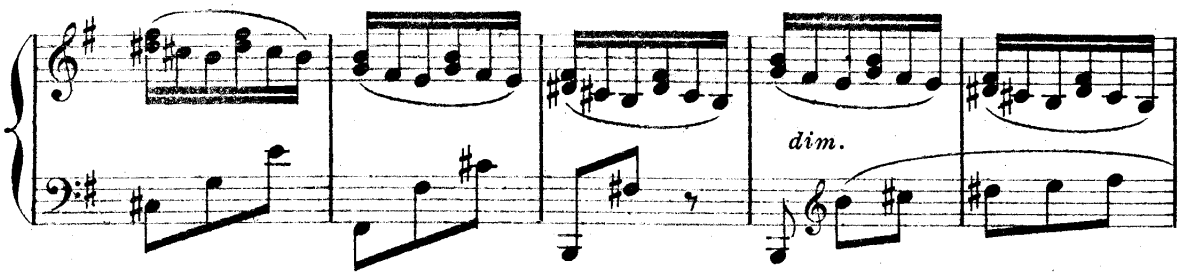


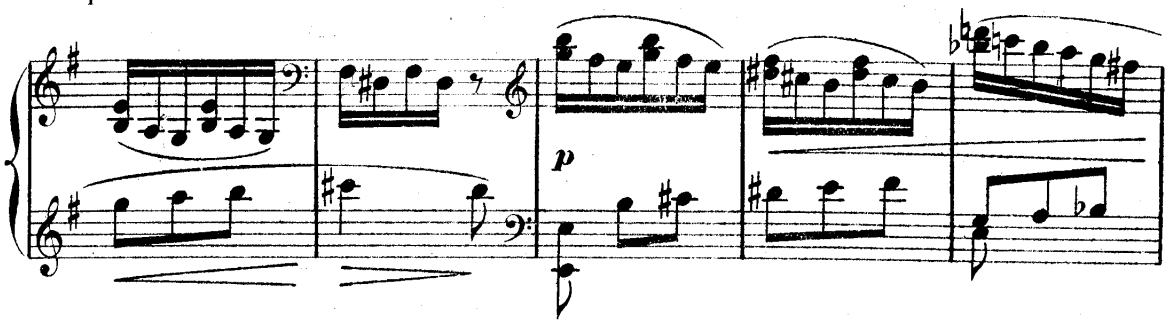
Mais les petites apprenties se précipitent. "Voici venir de belles dames,



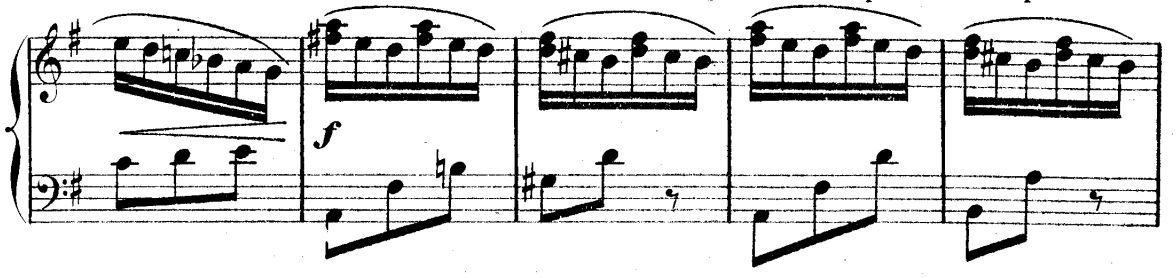
des clientes!" Ce sont les danseuses de l'Opéra qui viennent essayer leurs costumes



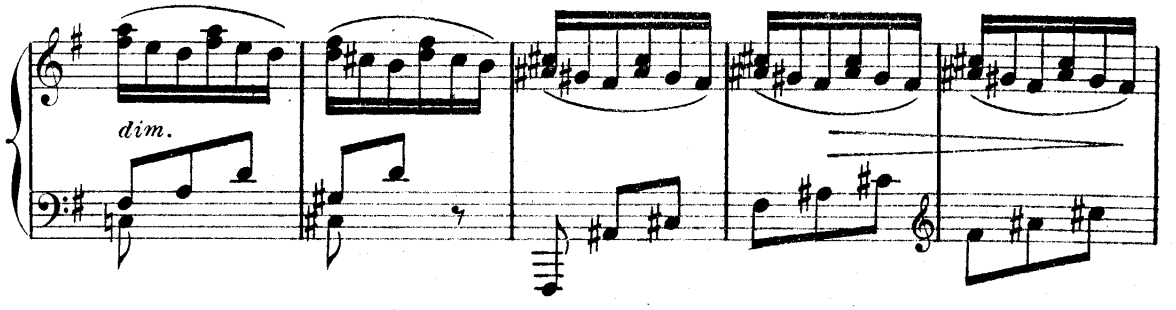
pour la fête chez la Duchesse THÉRÈSE.

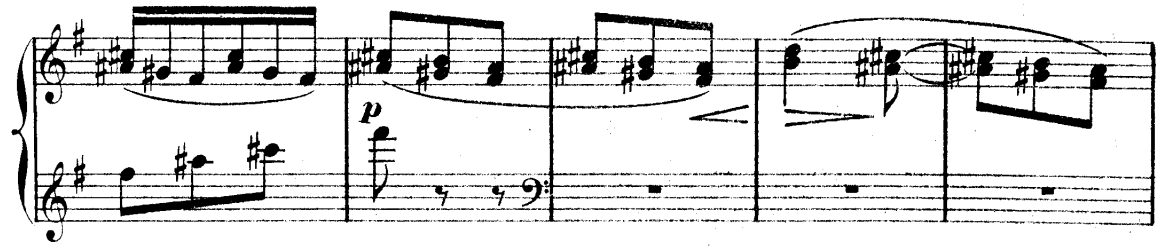


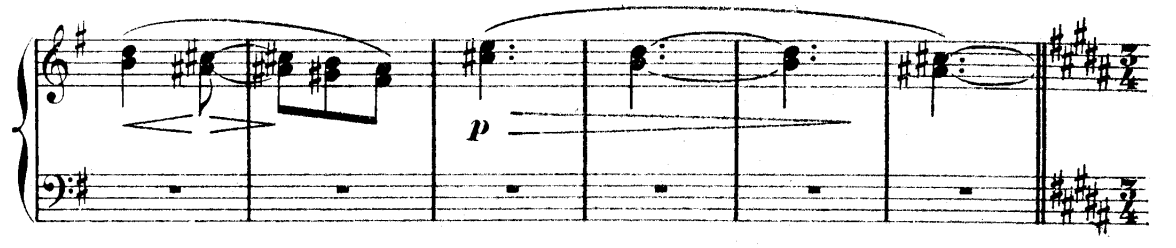
Les jeunes hommes ont à peine le temps de disparaître de paravent en paravent.



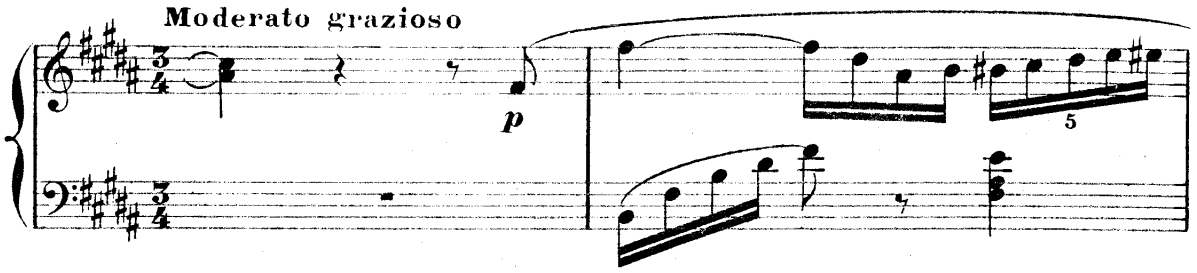
THÉODORE, en sortant le dernier, obtient de MIMI PINSON la permission de revenir.



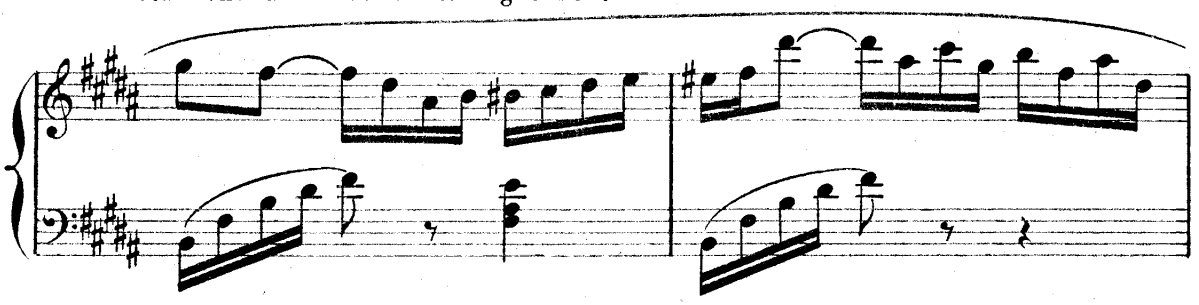




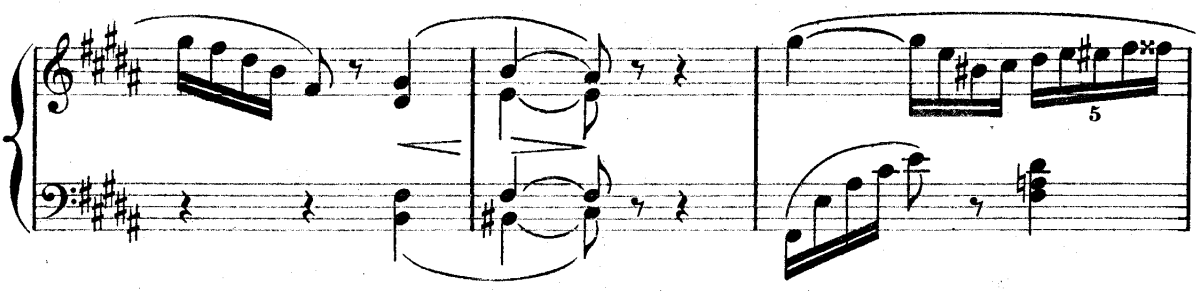
Entrée de CARLOTTA GRISI et de ses amies.



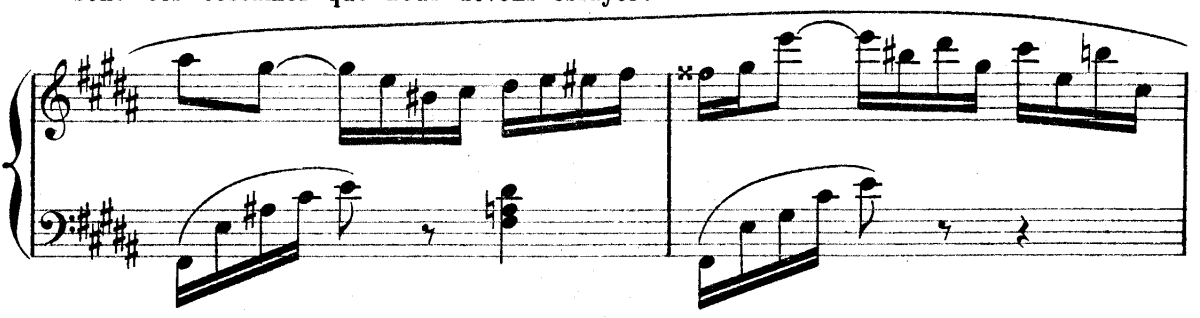
Elles sont affairées et dédaigneuses.



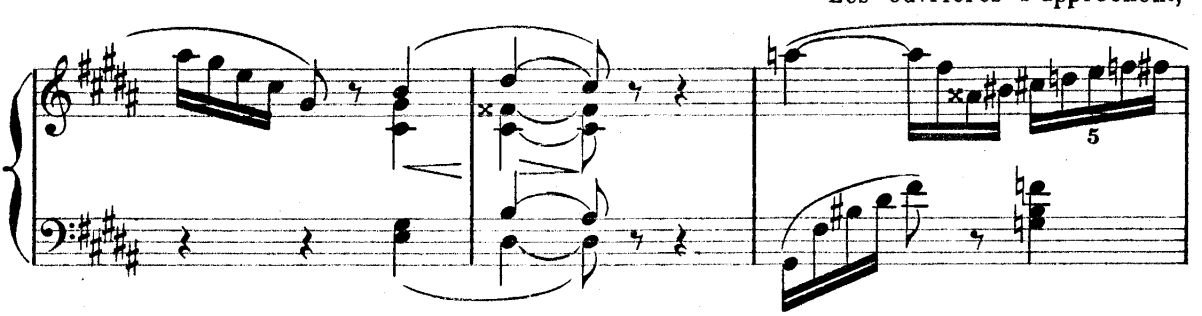
CARLOTTA: Eh! bien, petites, où

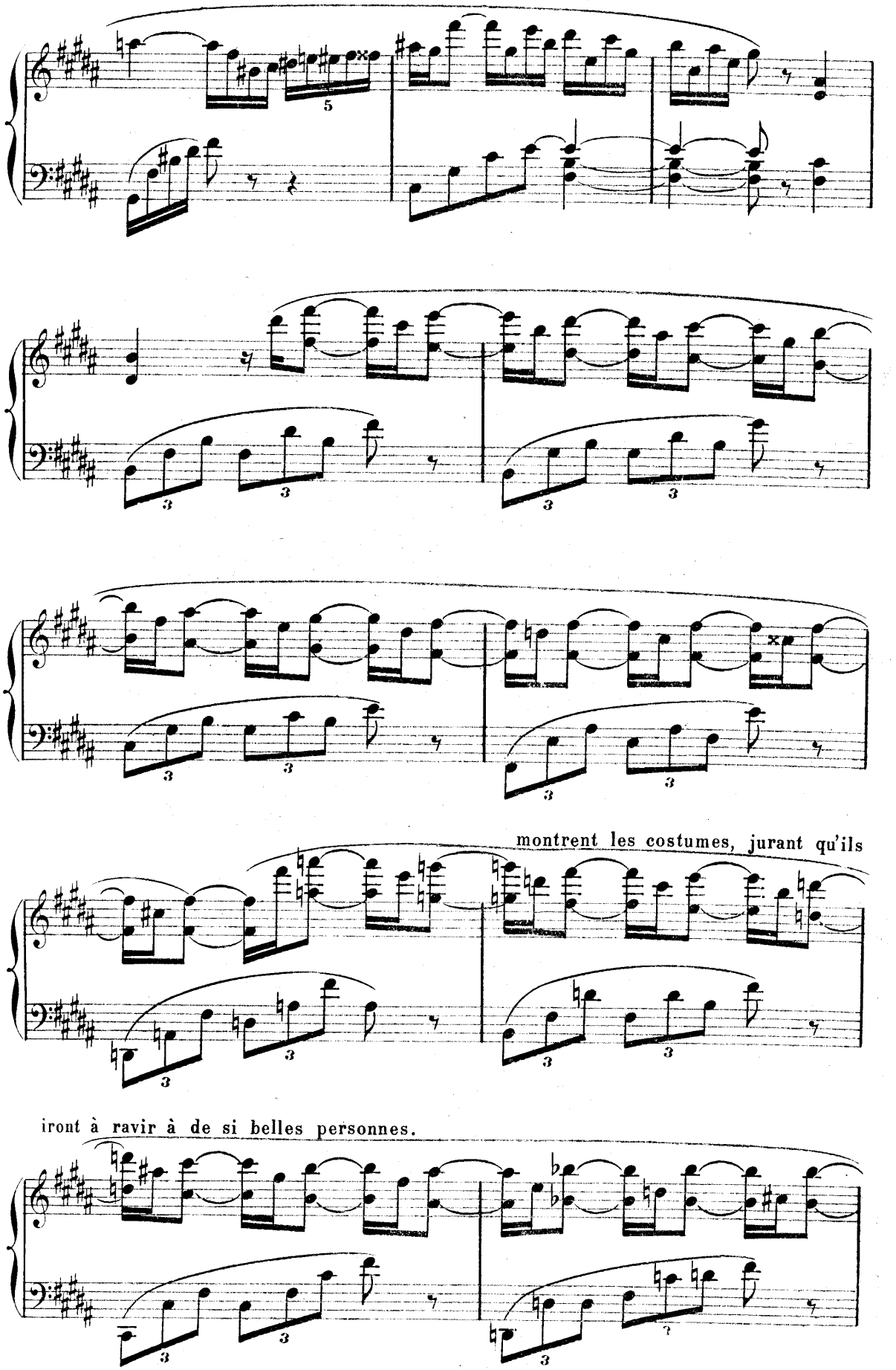


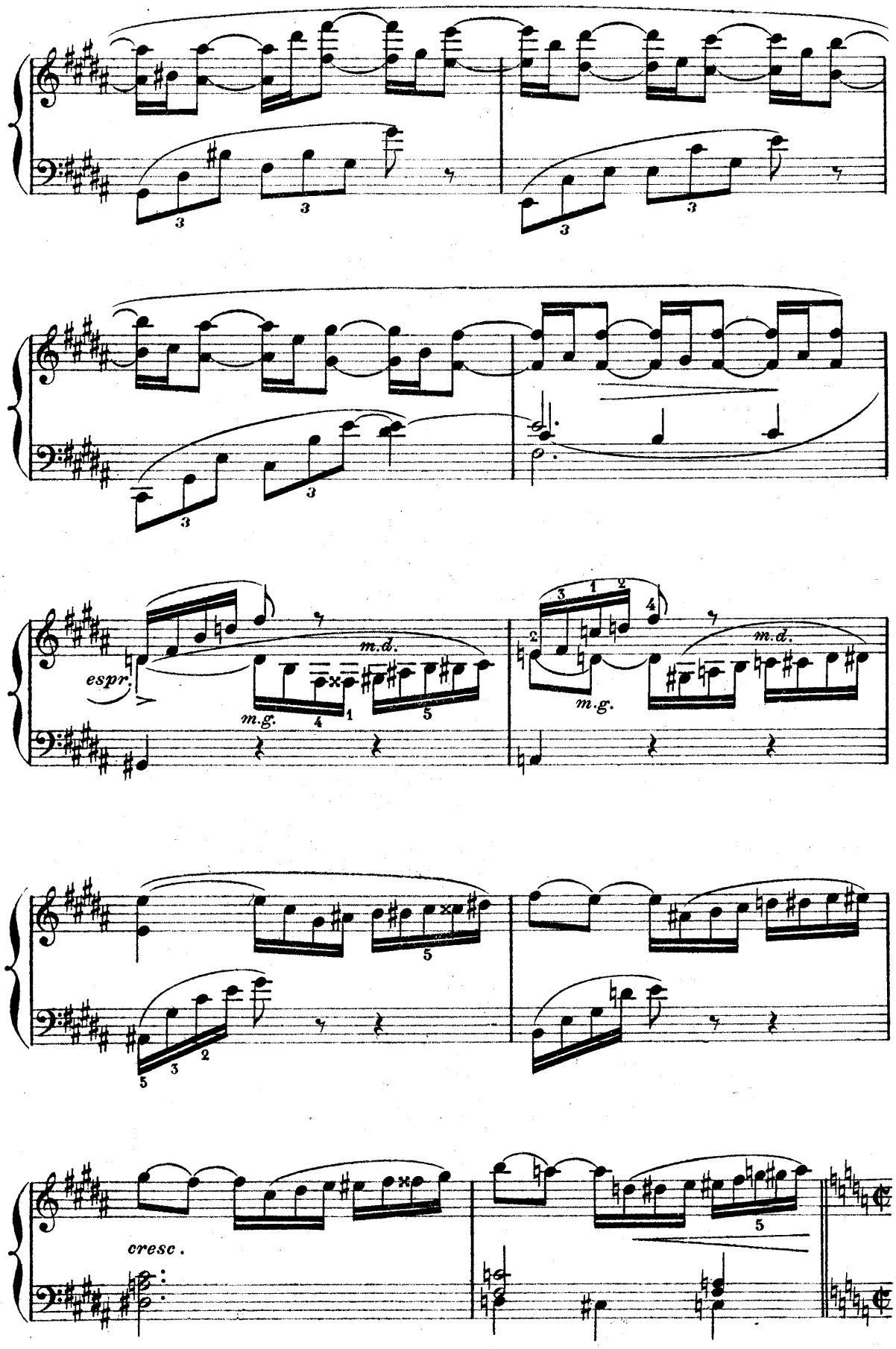
sont ces costumes que nous devons essayer?



Les ouvrières s'approchent,

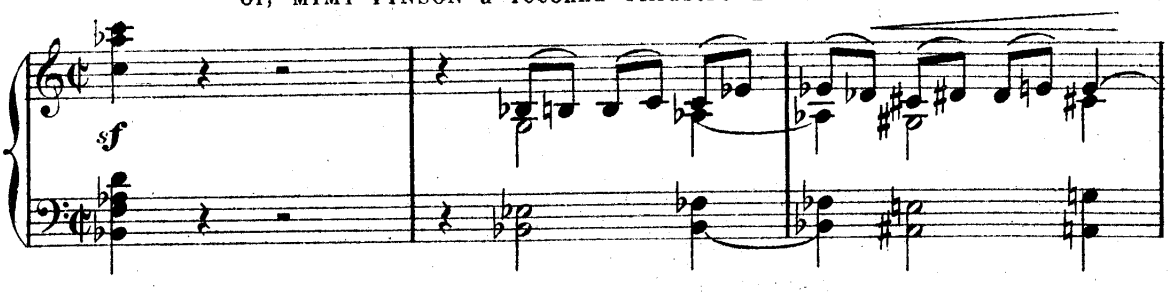



montrent les costumes, jurant qu'ils
iront à ravir à de si belles personnes.

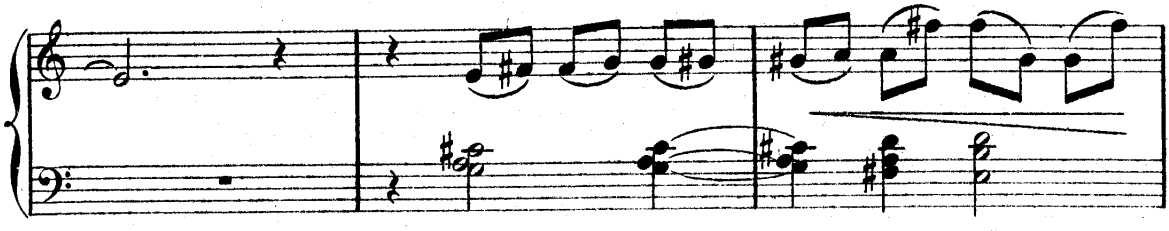

espr.
m.d.
m.g.
m.d.
m.g.
cresc.

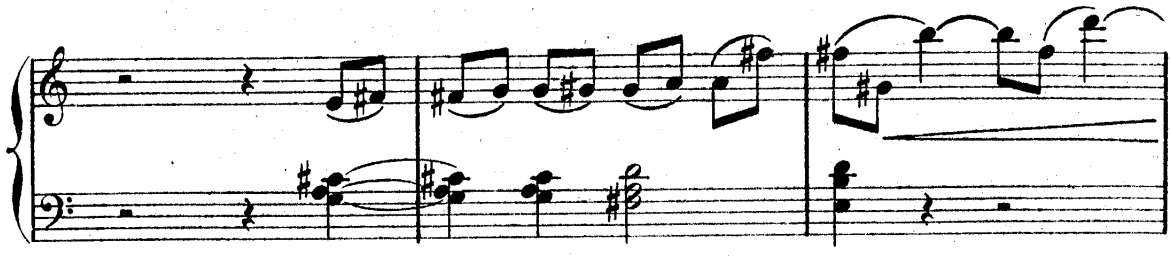
Allegro mod^to

Or, MIMI PINSON a reconnu l'illustre danseuse...

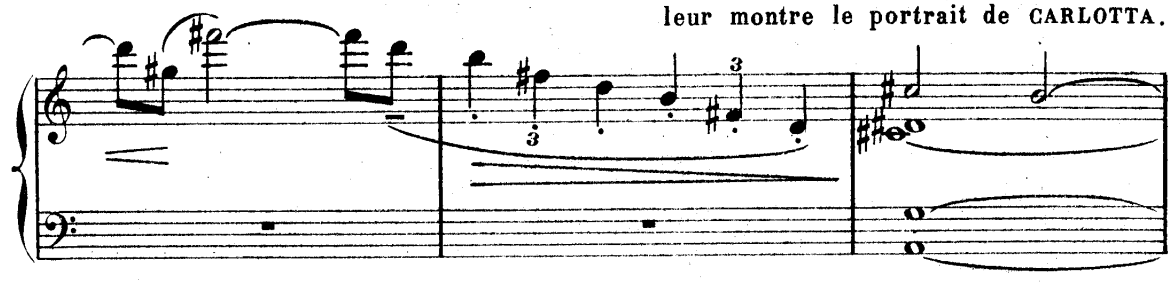


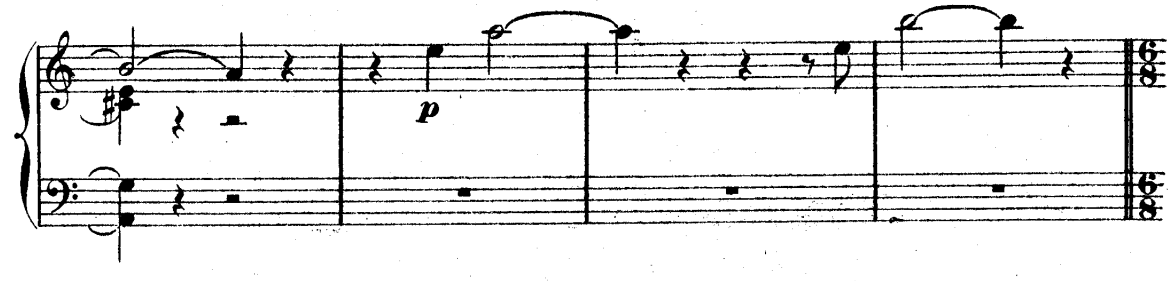
Elle en fait part à ses amies,

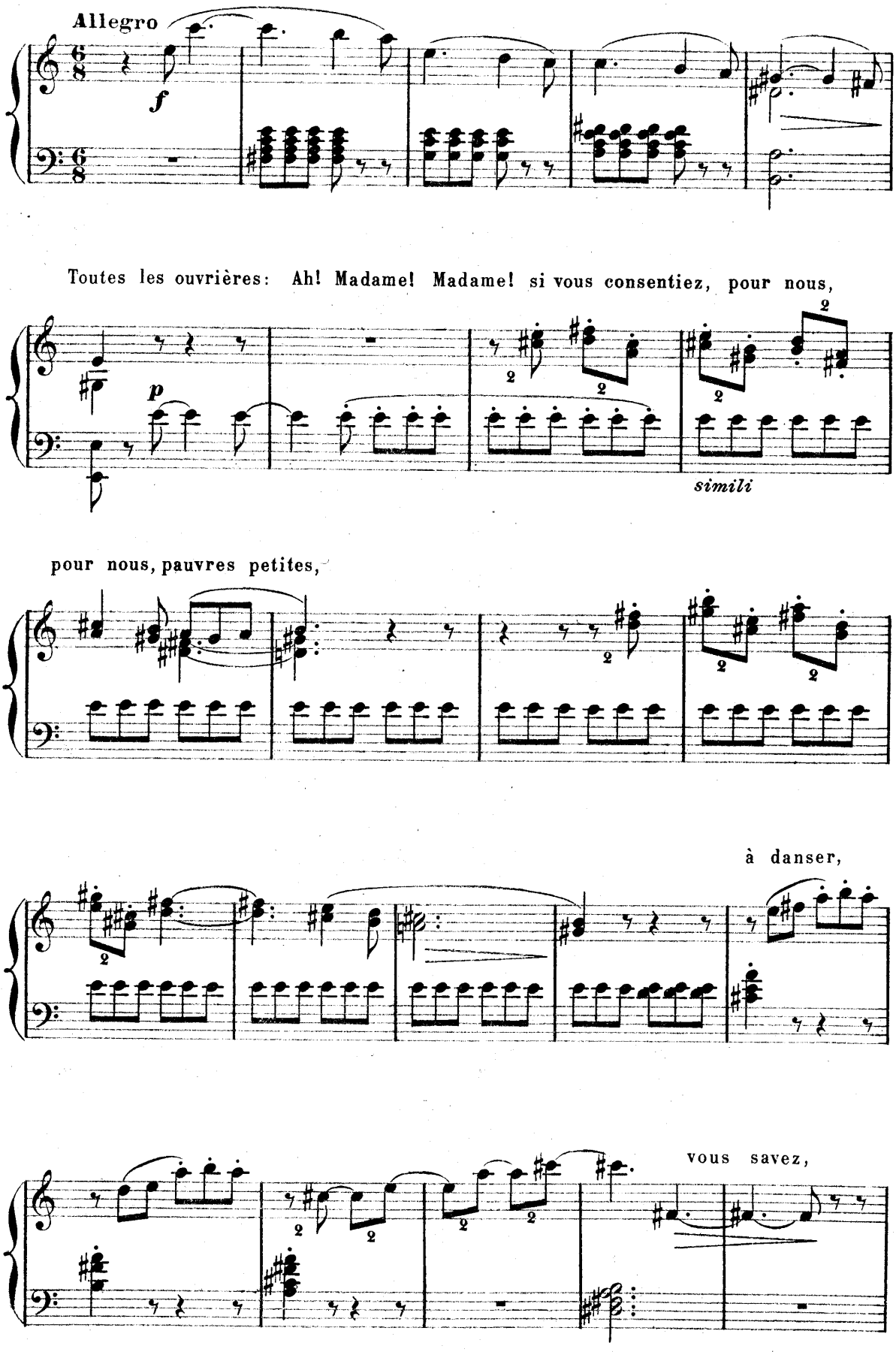




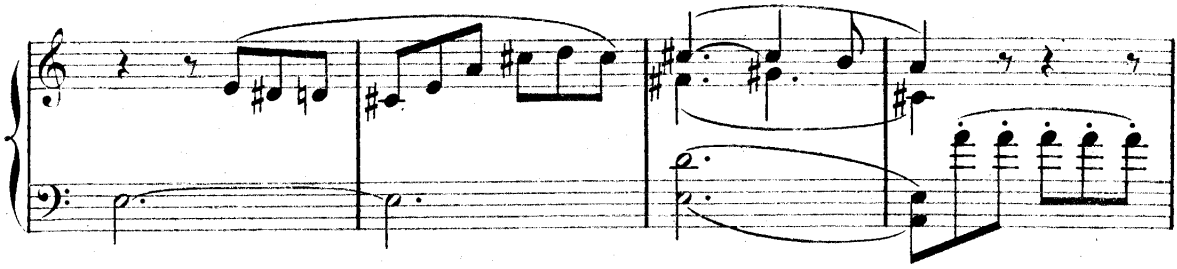
leur montre le portrait de CARLOTTA.



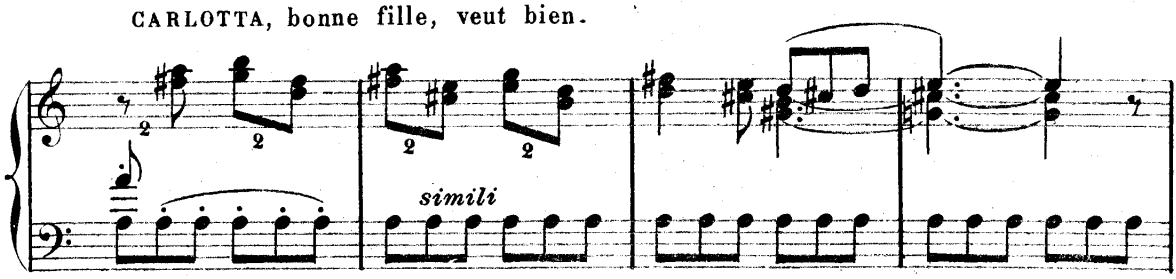



Allegro
f
Toutes les ouvrières: Ah! Madame! Madame! si vous consentiez, pour nous,
p
simili
pour nous, pauvres petites,
à danser,
vous savez,

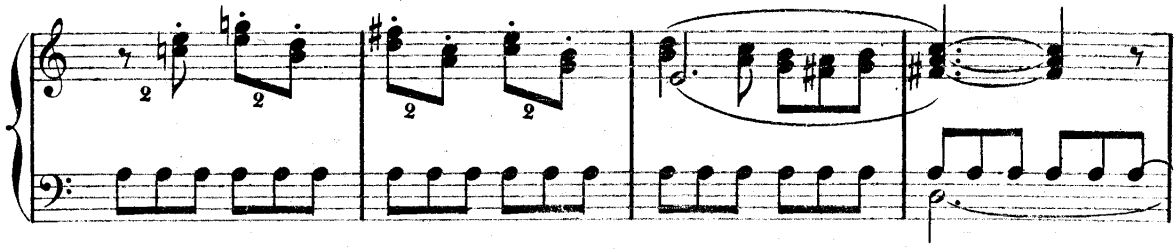
cette valse de "Giselle" !



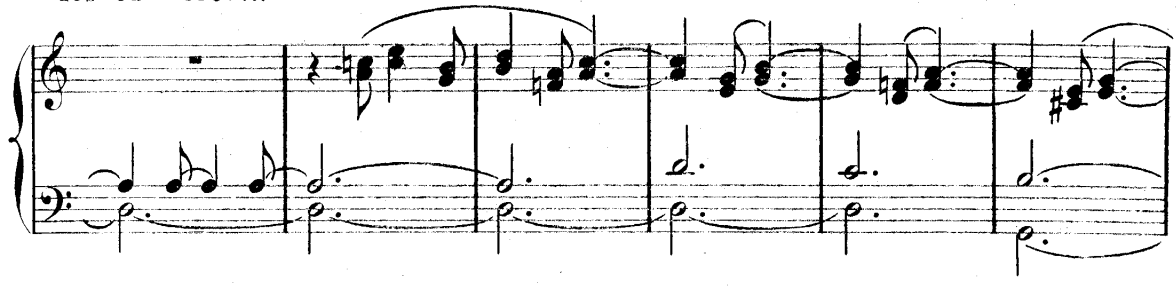
CARLOTTA, bonne fille, veut bien.

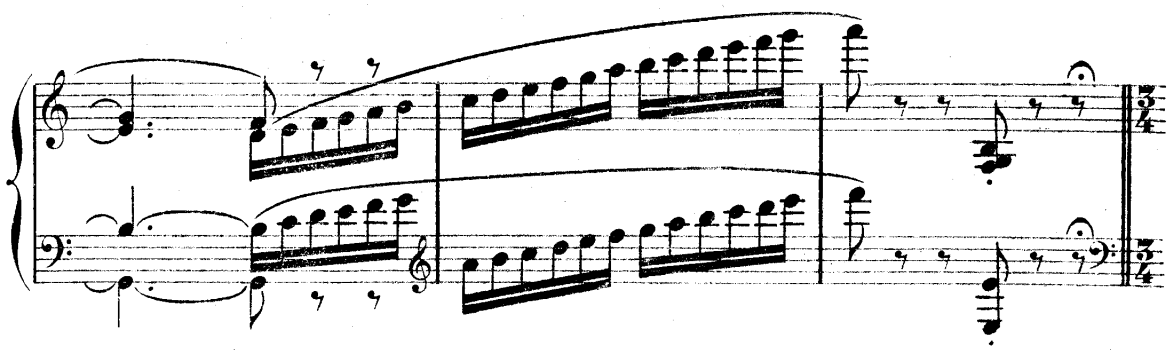


Elle ôte son chapeau, son manteau, retrousse sa jupe de ville avec l'aide

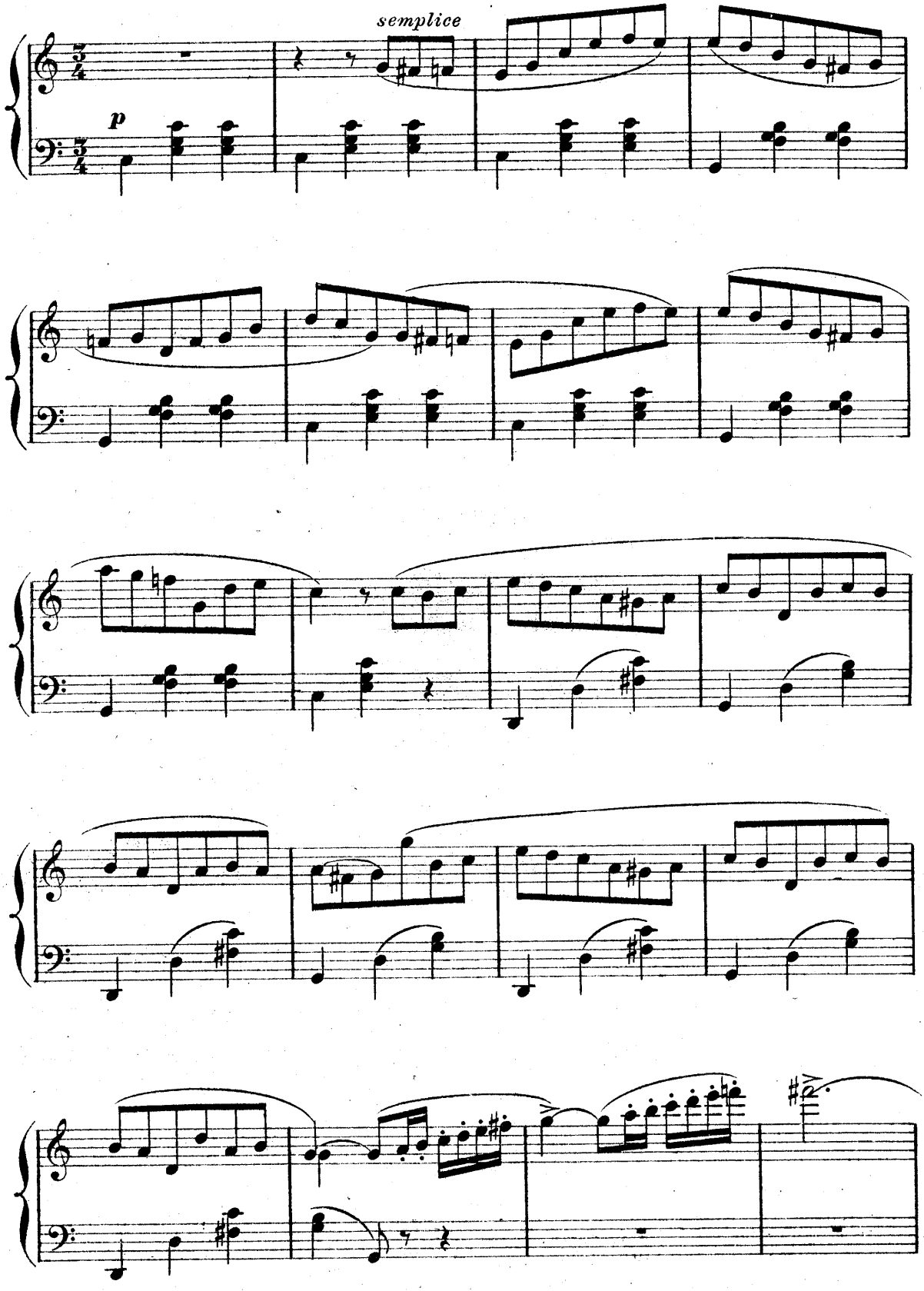


des ouvrières...

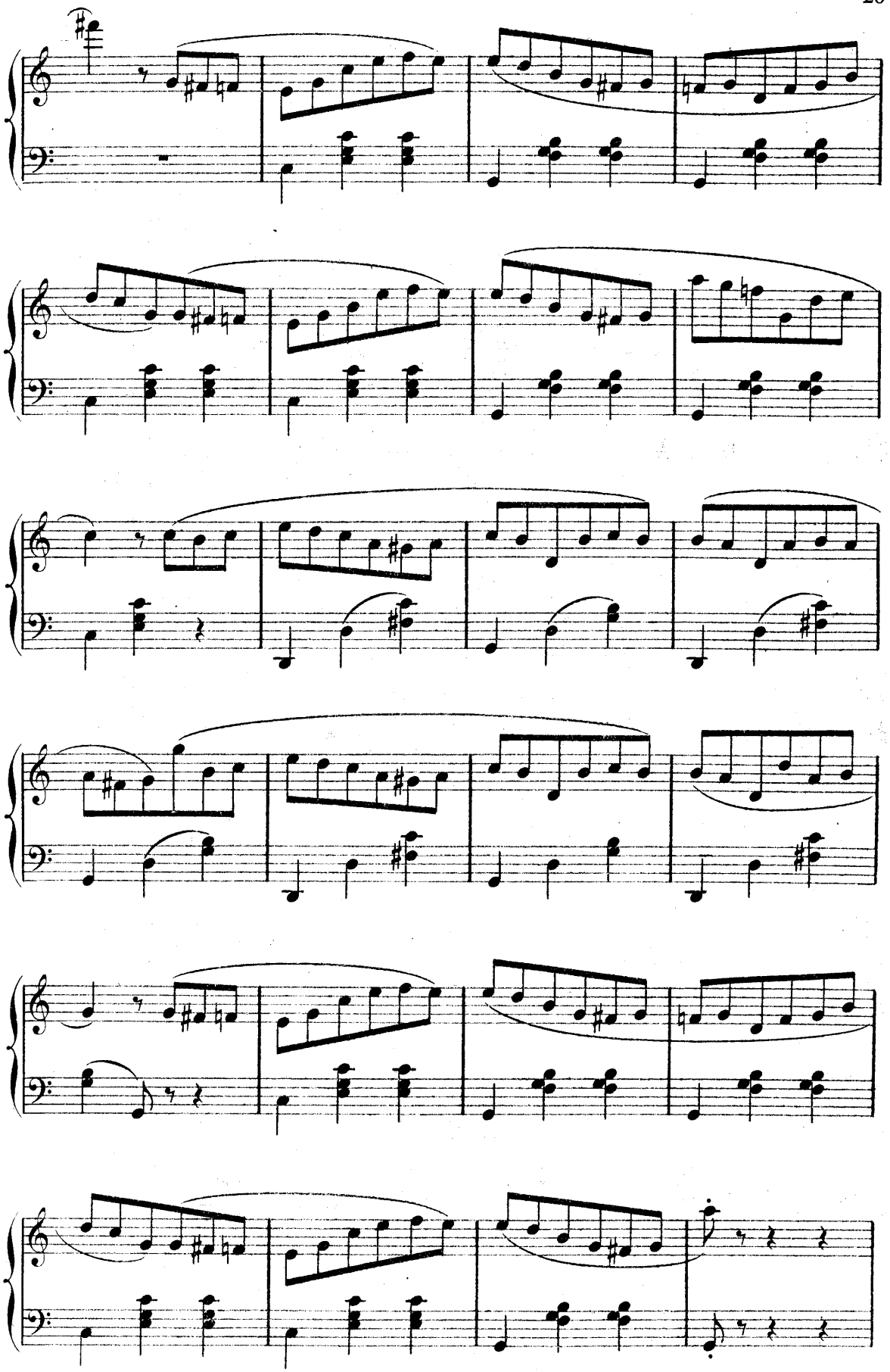




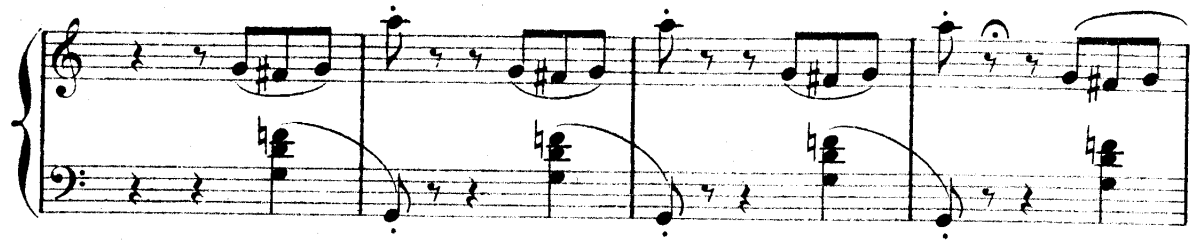
VALSE DE "GISELLE" (*)



(*) *Cette Valse de "Giselle" de Burgmuller est publiée ici avec l'autorisation de l'Éditeur Gallet, 6 rue Vivienne, chez qui on pourra se procurer le morceau séparé au complet*

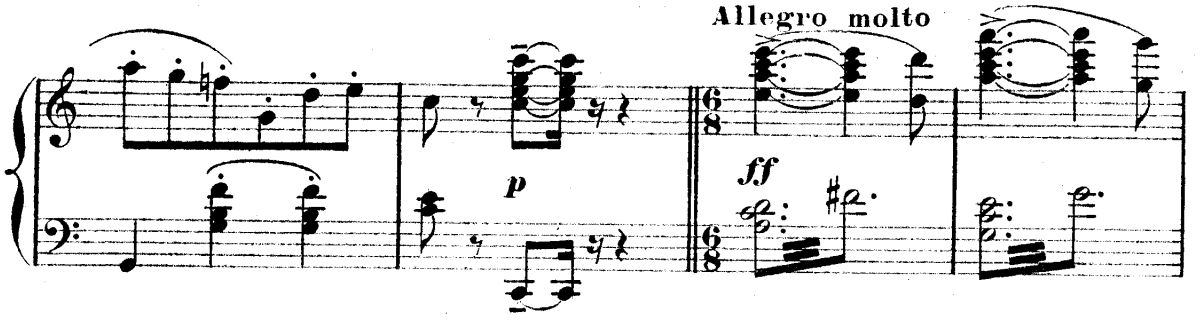


Moderato

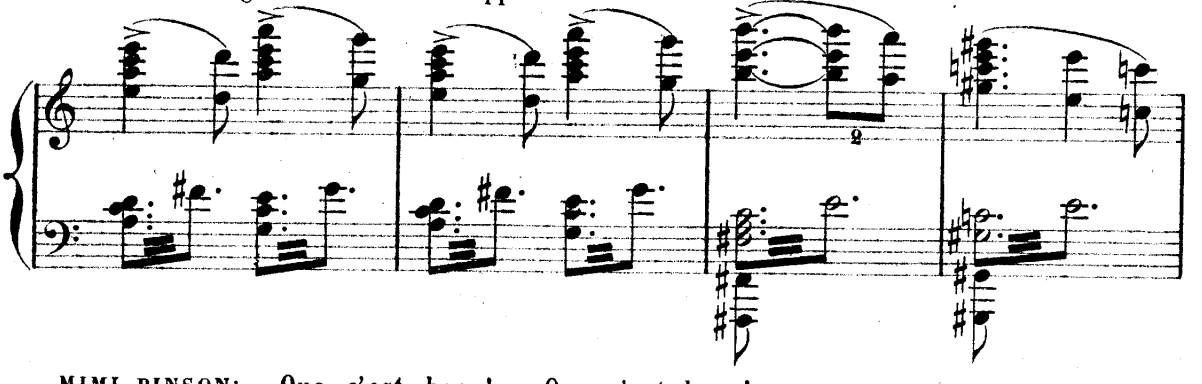


Applaudissements, rires de joie

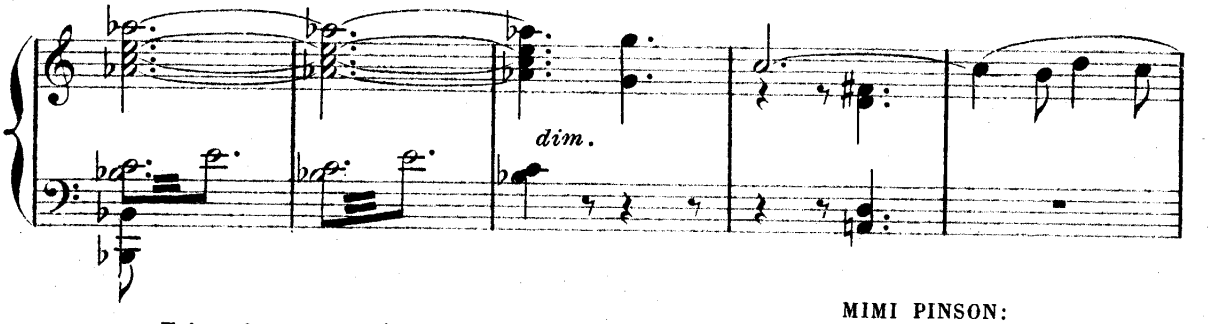
Allegro molto



de toutes les grisettes et des apprenties.

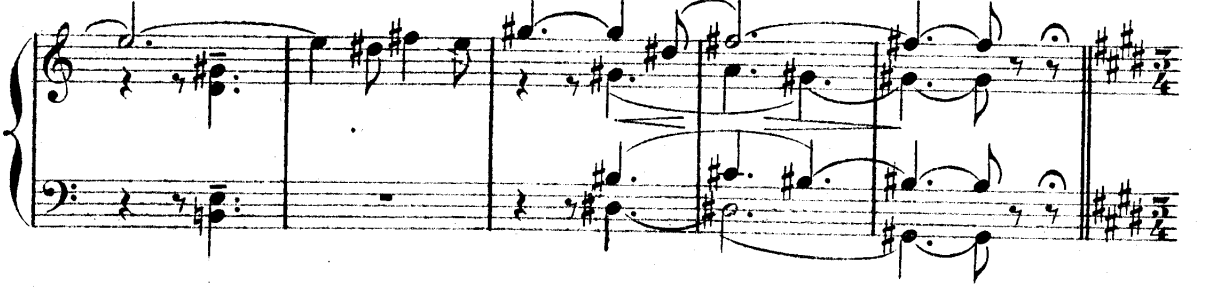


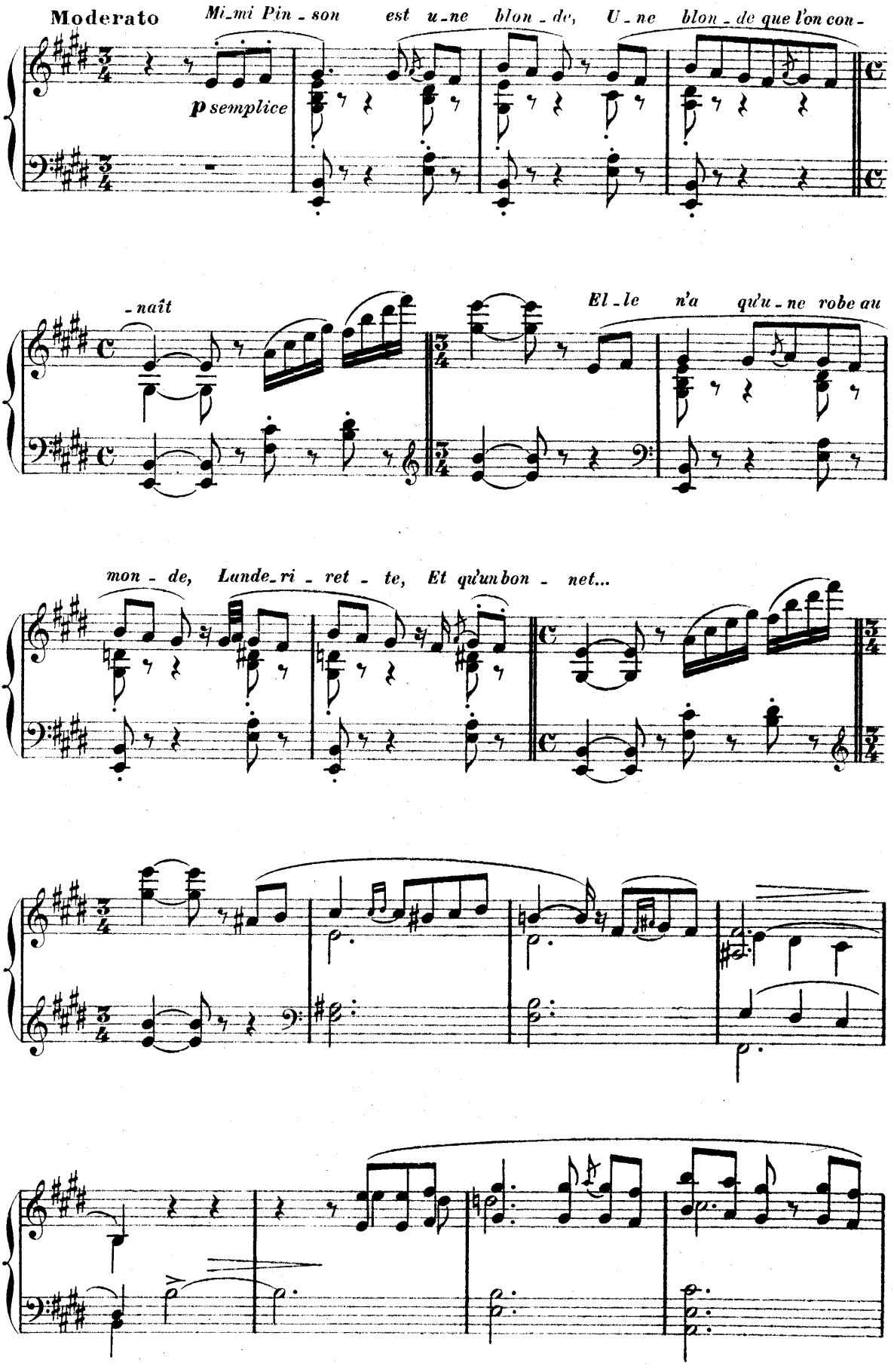
MIMI PINSON: Que c'est beau! Que c'est beau!



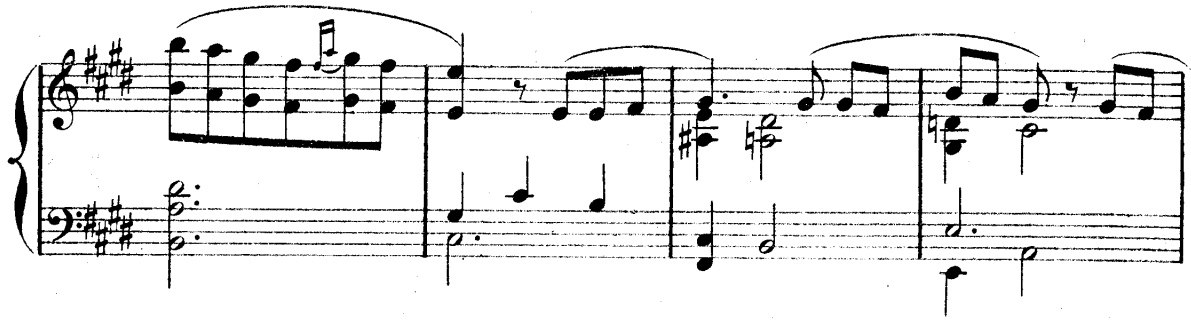
CARLOTTA: Toi, qui es-tu, petite? Tu es la plus jolie!

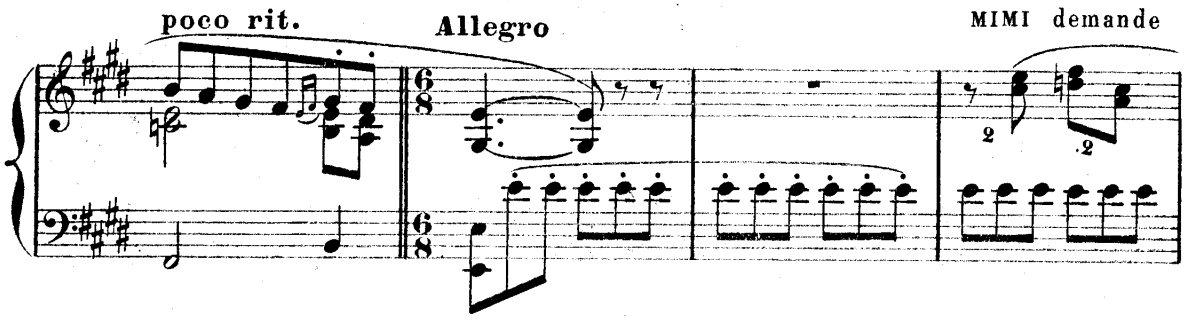
MIMI PINSON: Qui je suis?



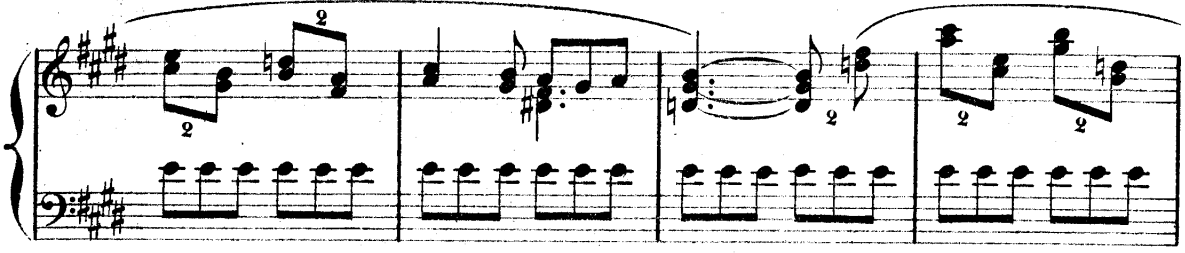

Moderato
Mi-mi Pin-son est u-ne blon-de, U-ne blon-de que l'on con-
p semplice
-naît
El-le n'a qu'u-ne robe au
mon-de, Lande-ri-ret-te, Et qu'un bon-net...

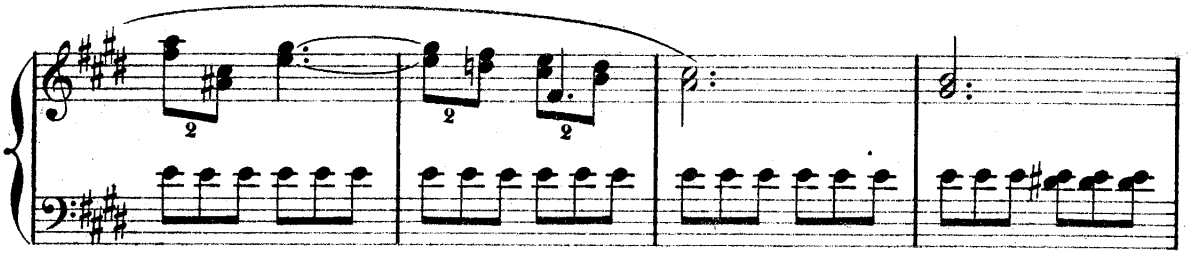
24,151 (*) *Bérat.*

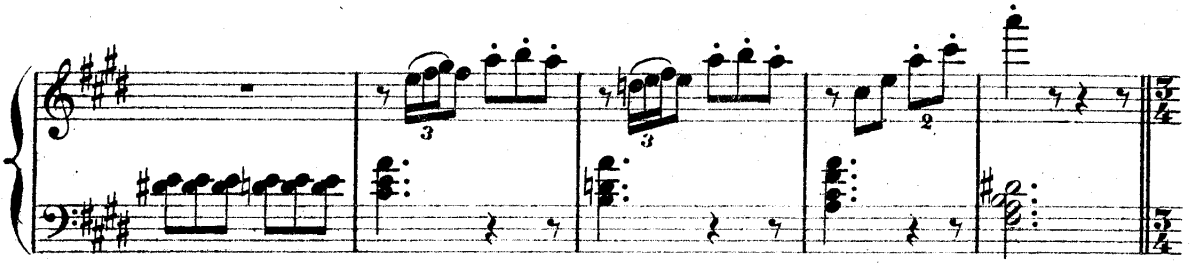


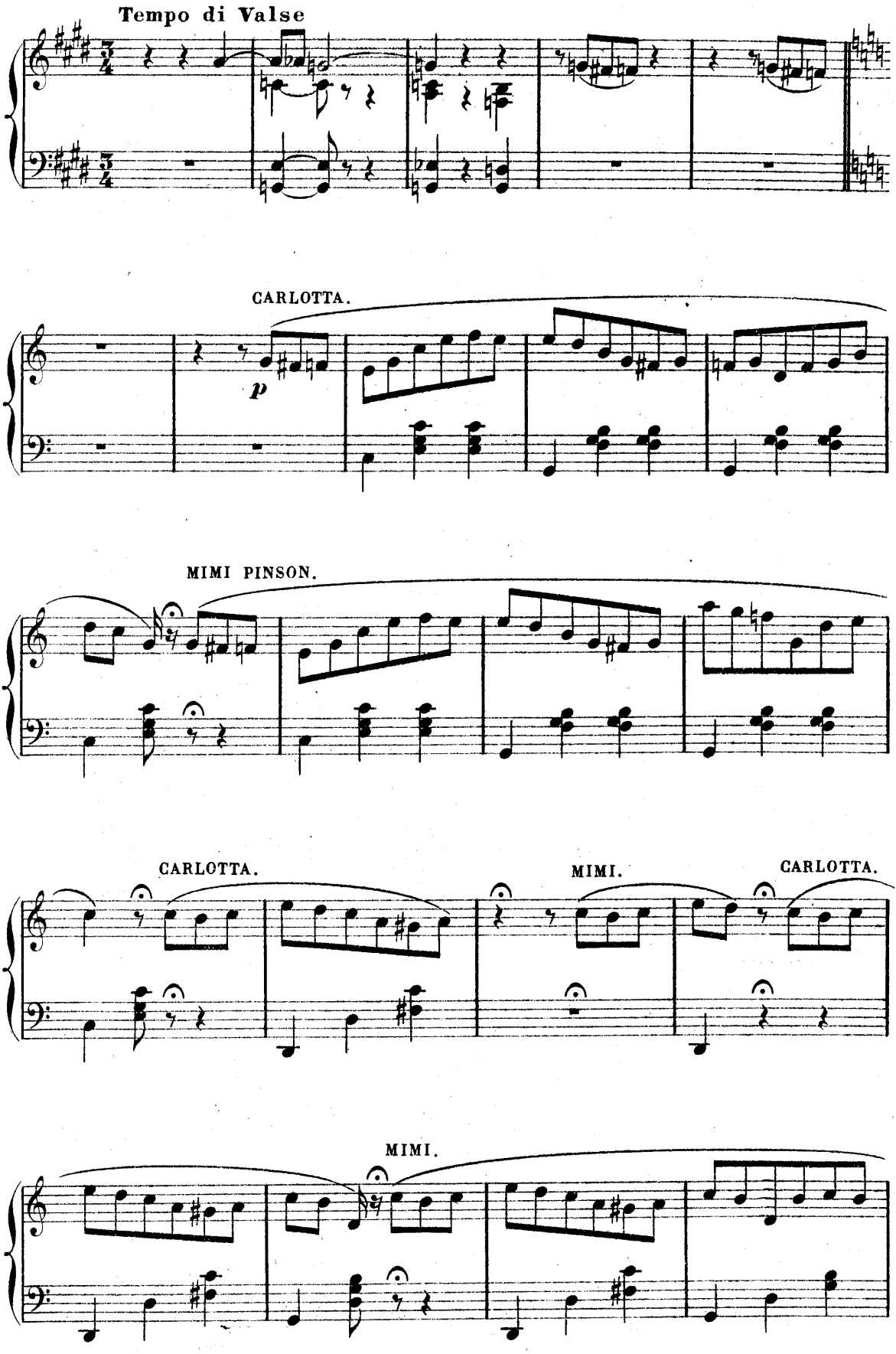


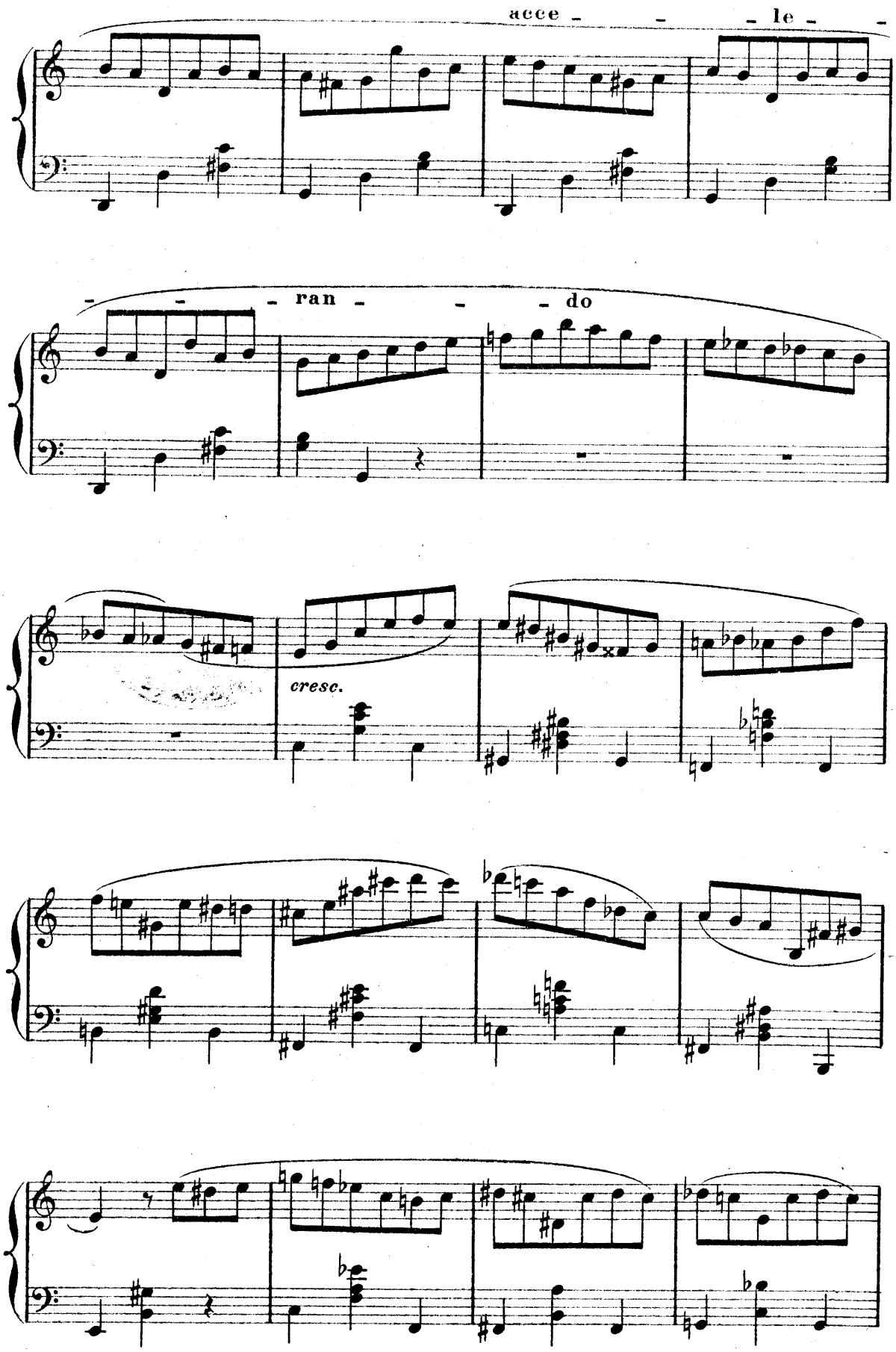
à CARLOTTA de lui apprendre la jolie Valse.

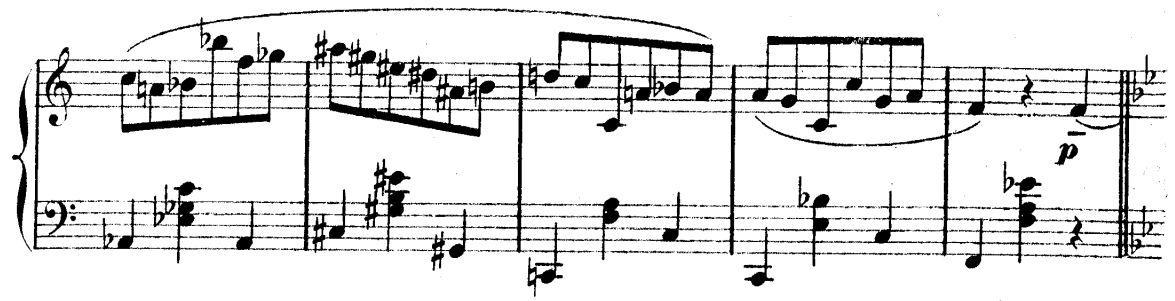




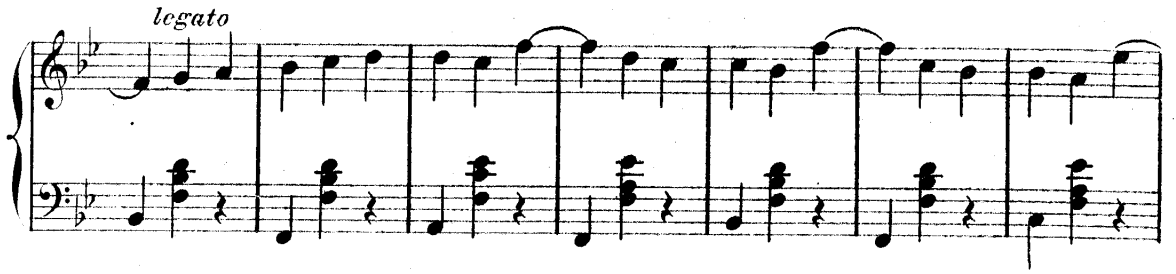


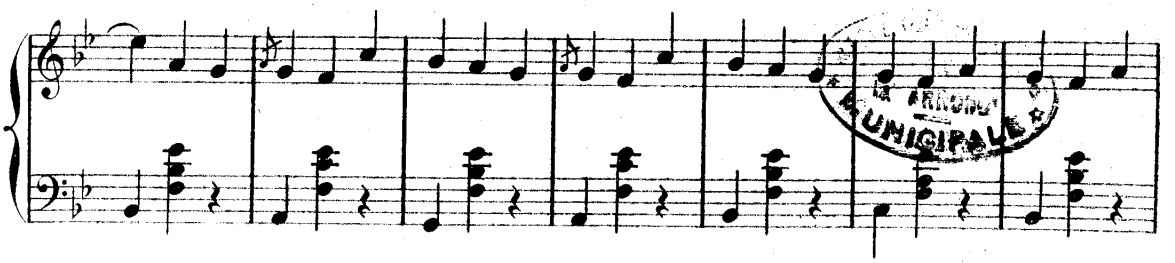

Tempo di Valse
CARLOTTA.
p
MIMI PINSON.
CARLOTTA.
MIMI.
CARLOTTA.
MIMI.

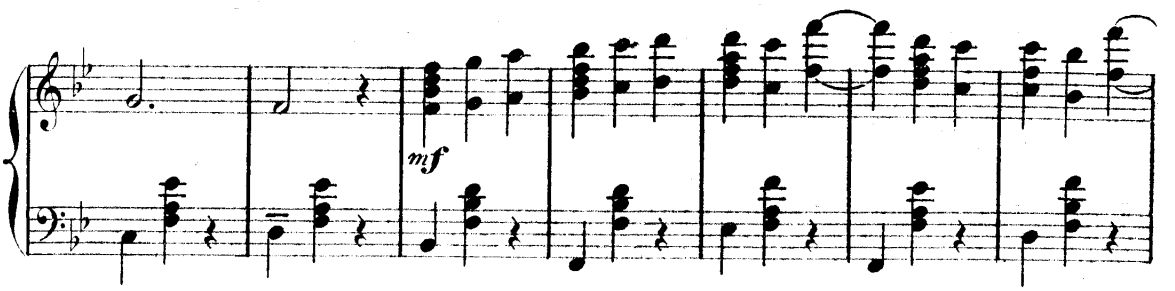

acce - - - le - -
- - - ran - - - do
cresc.

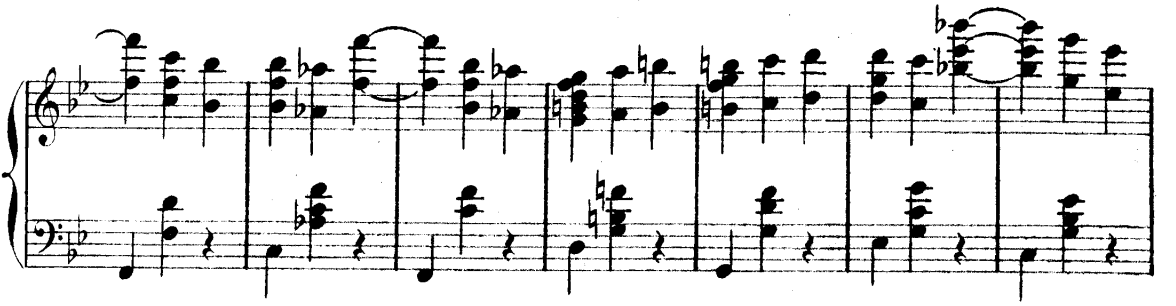


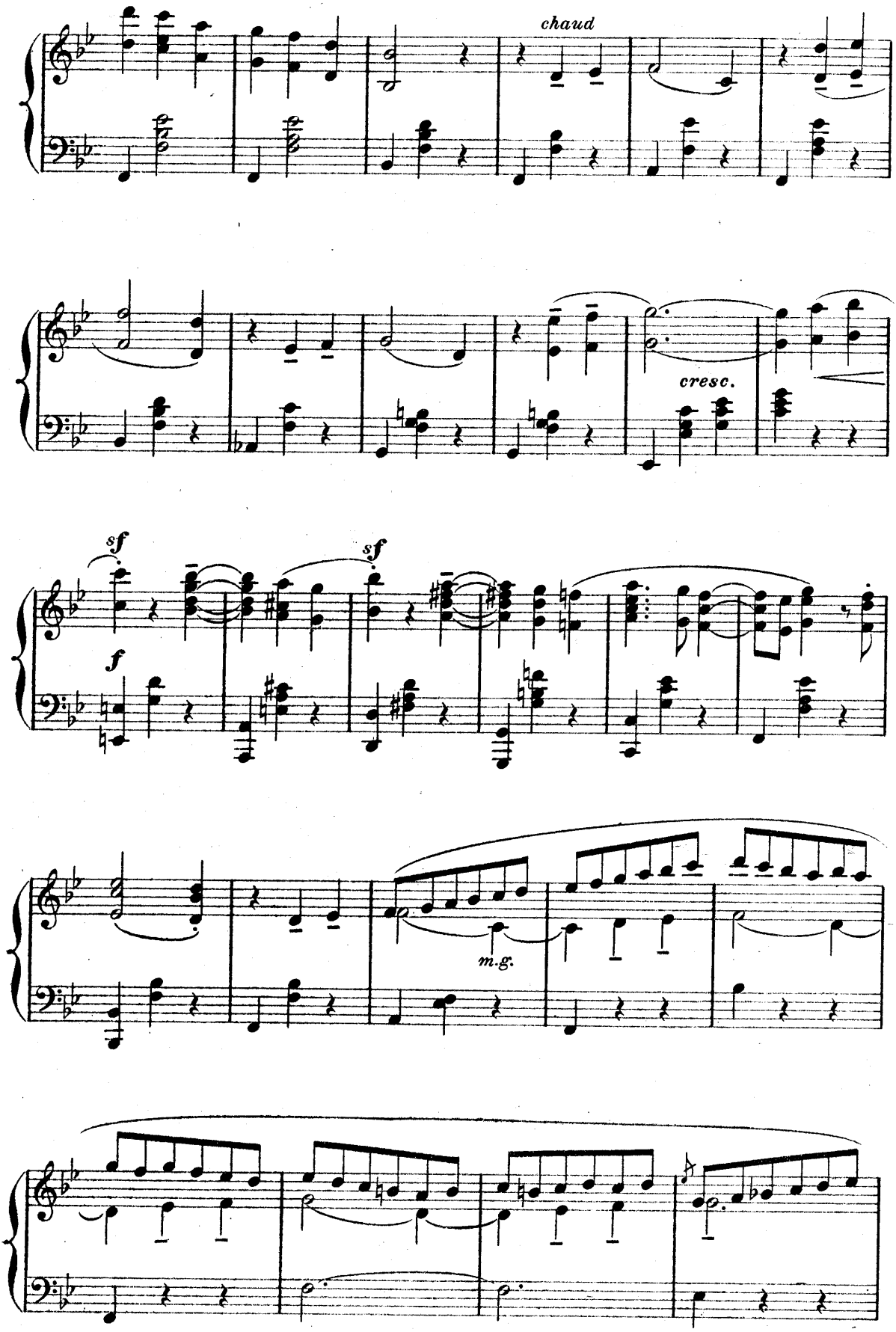
VALSE DE MIMI PINSON

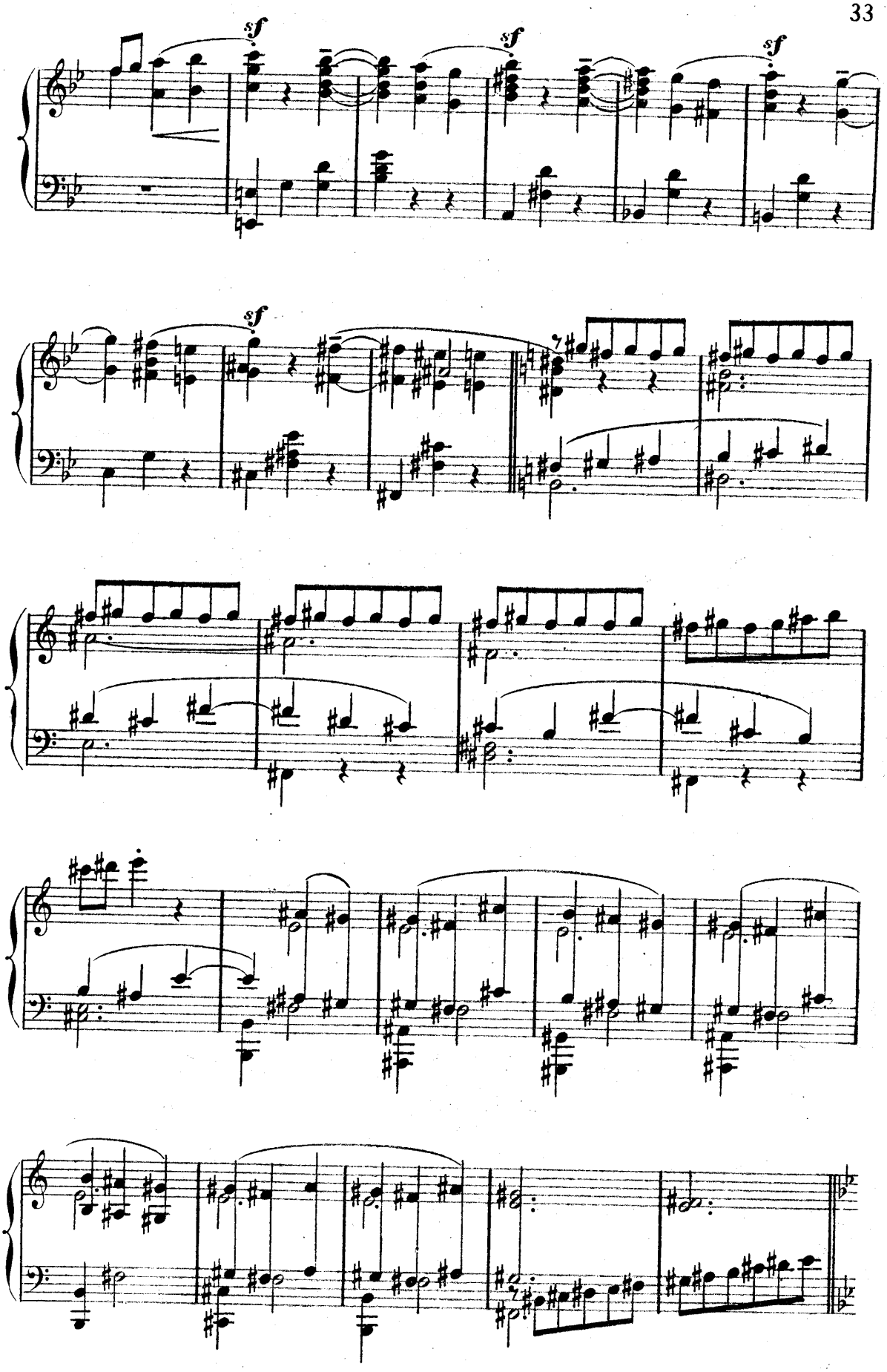









chaud
cresc.
sf
sf
f
m.g.


sf
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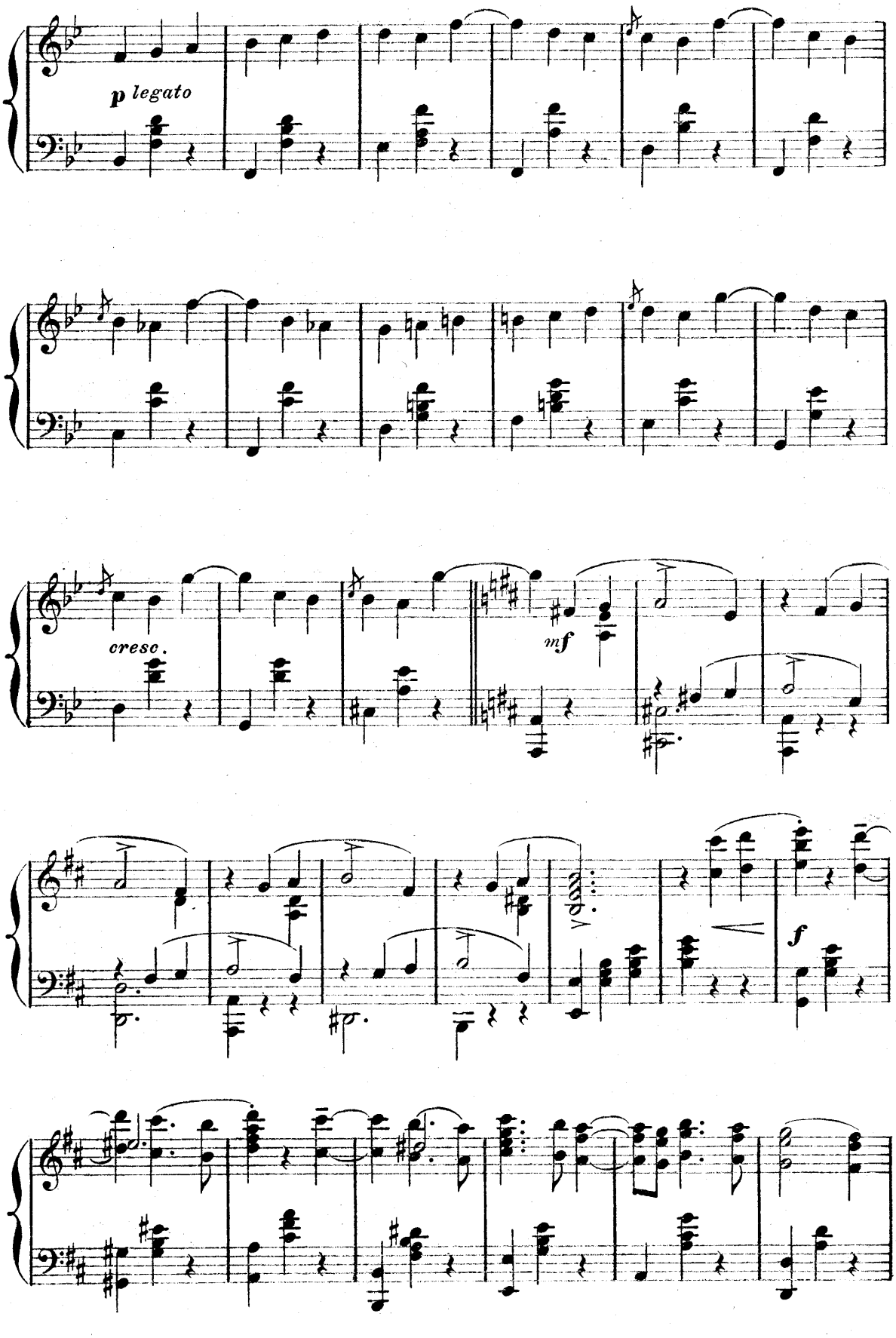
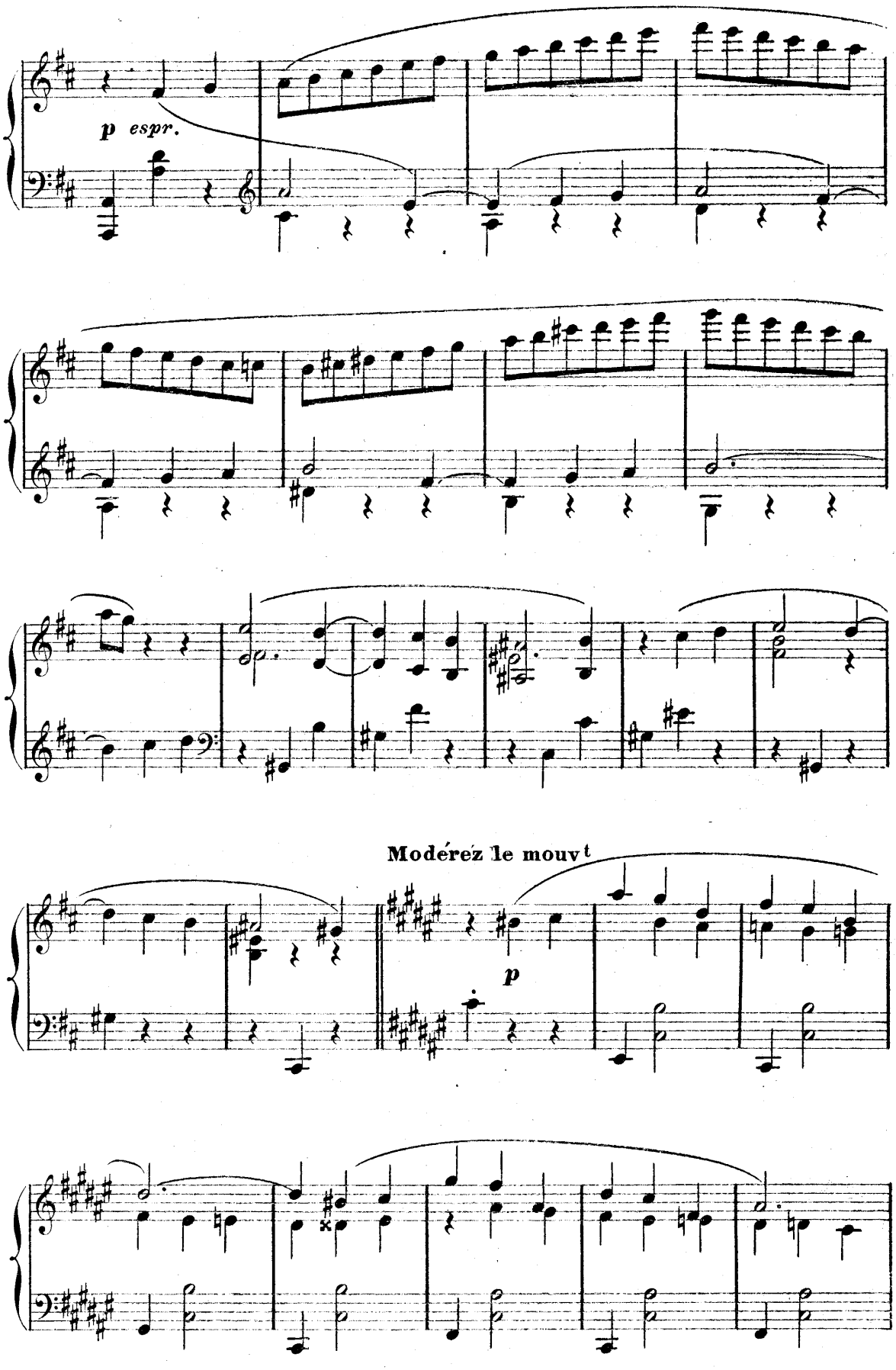
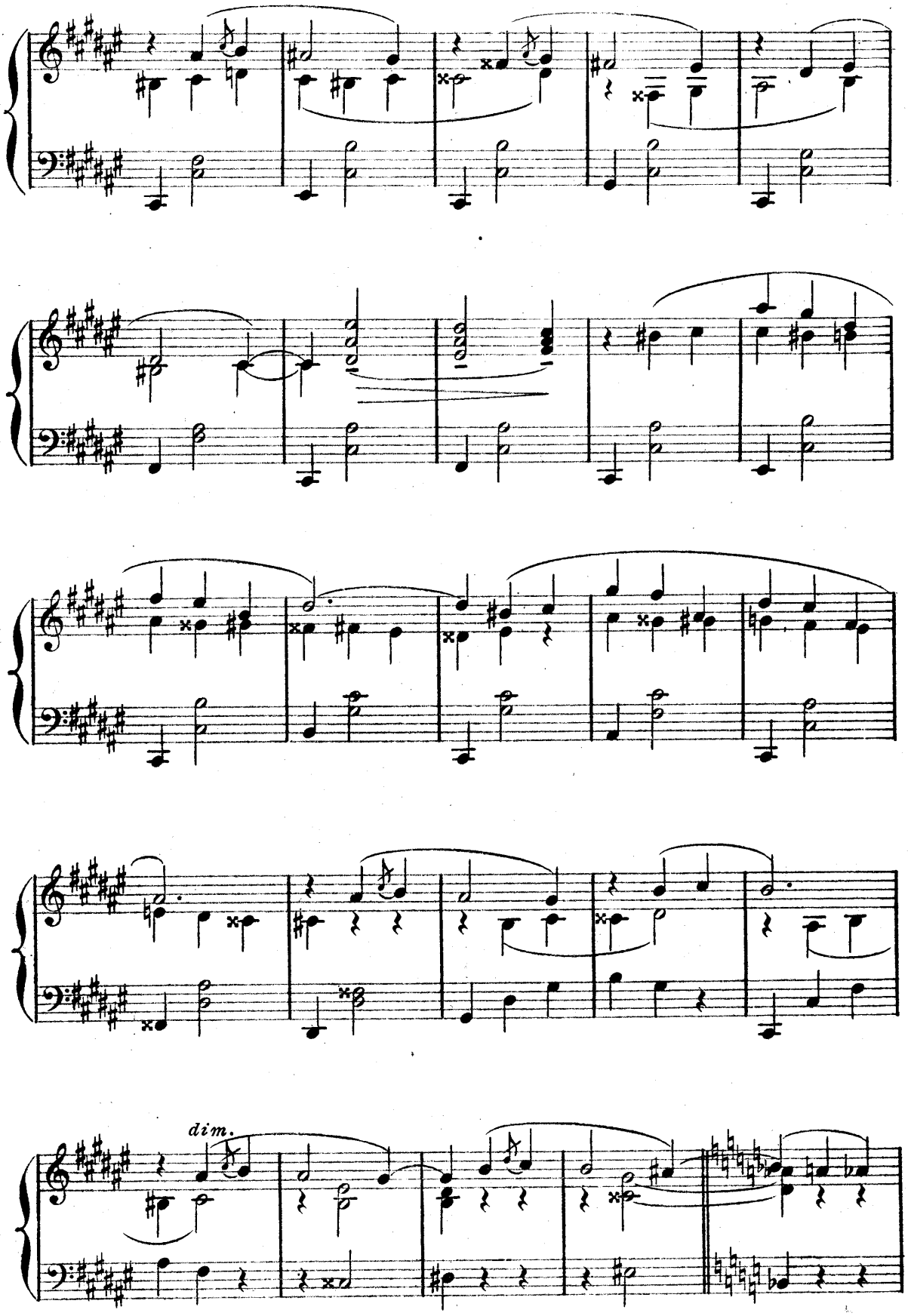
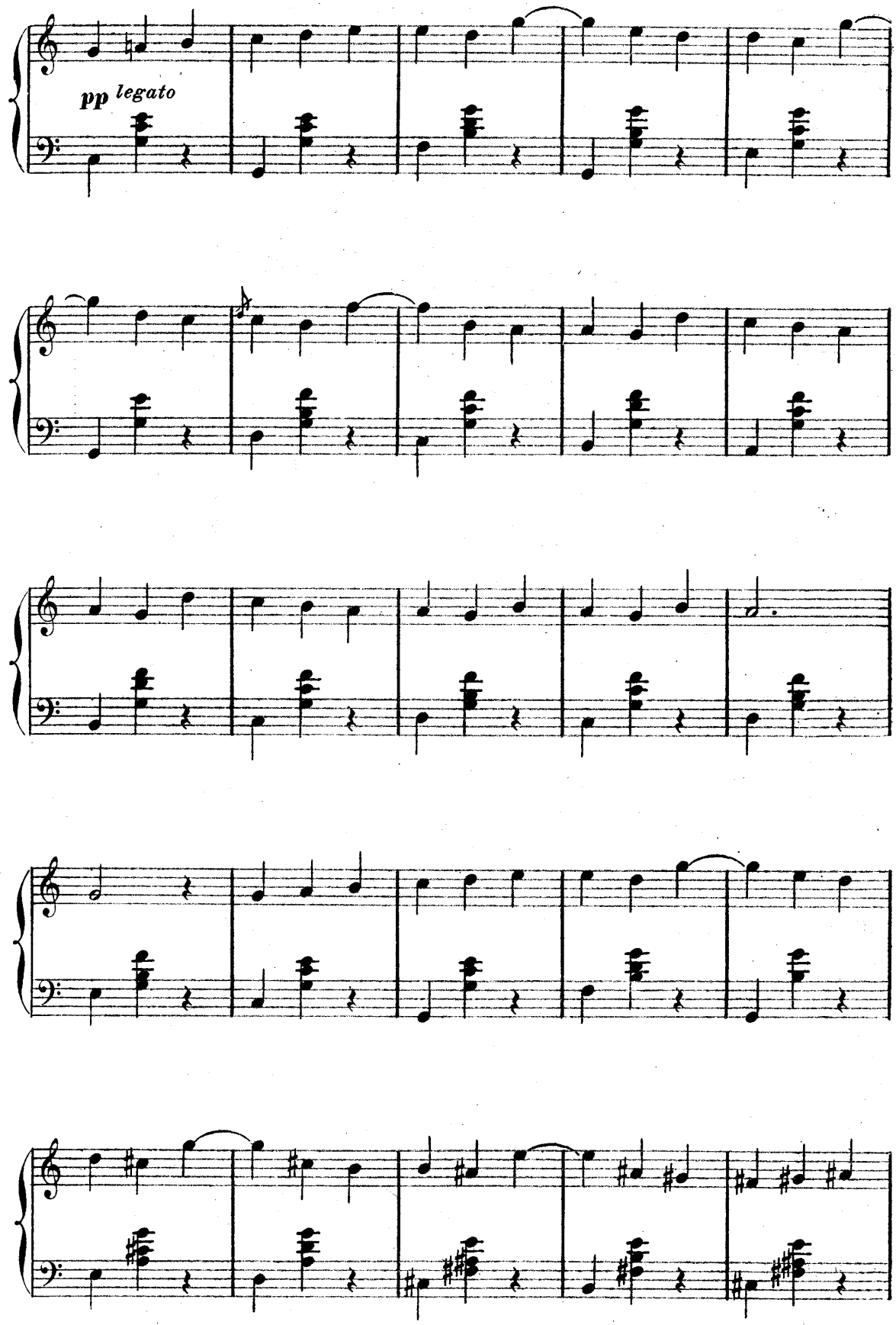
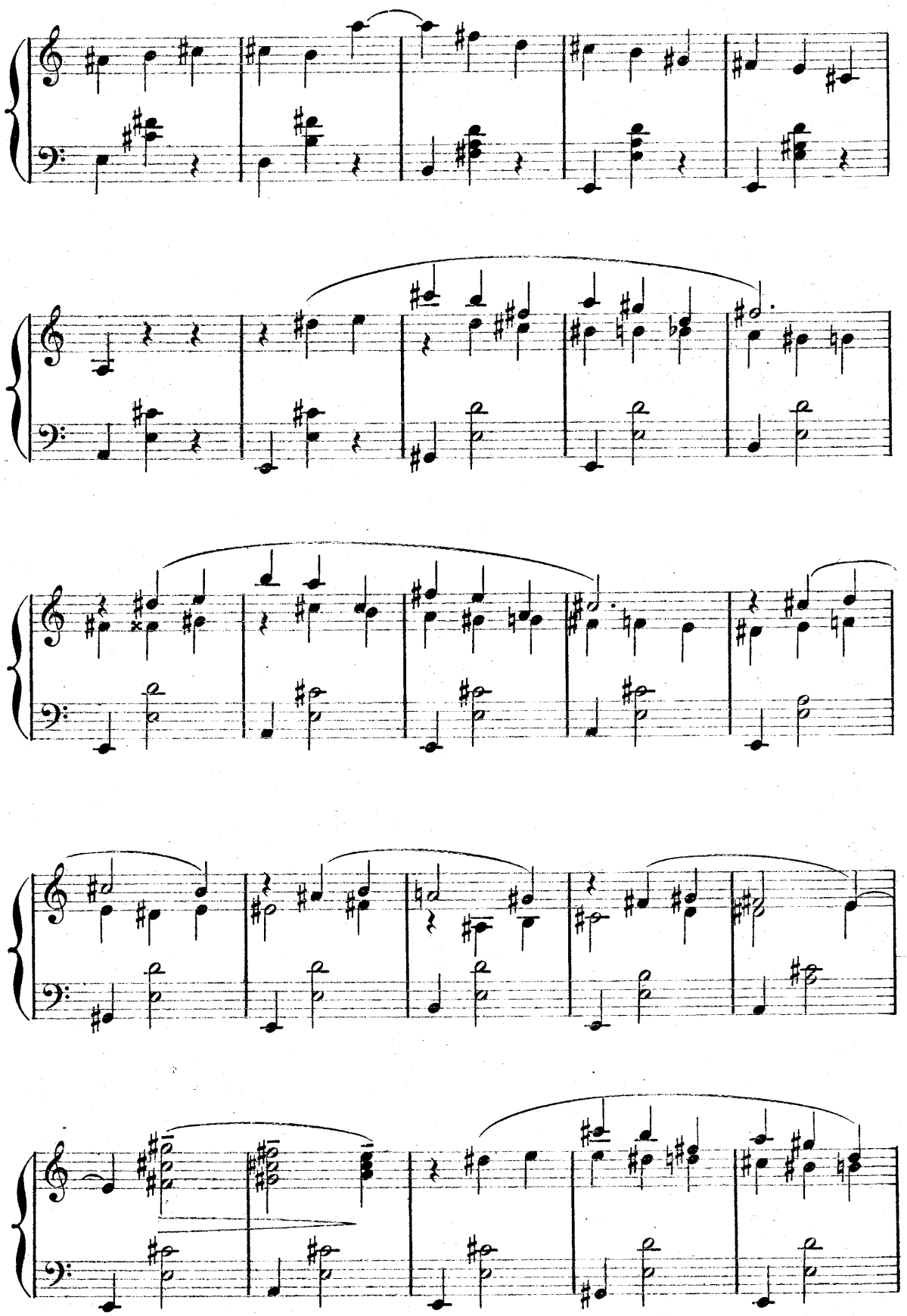
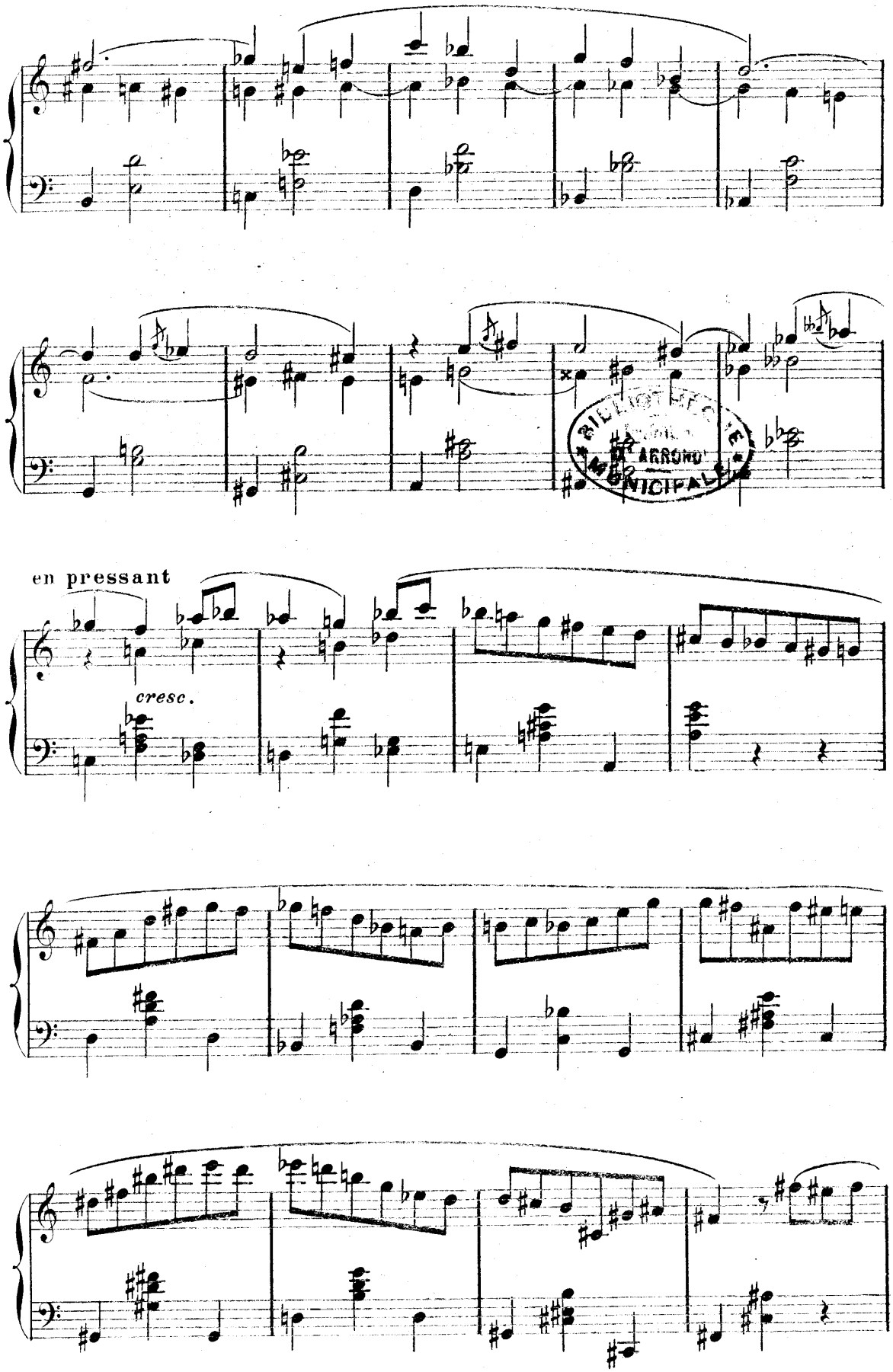

p legato
cresc.
mf
f

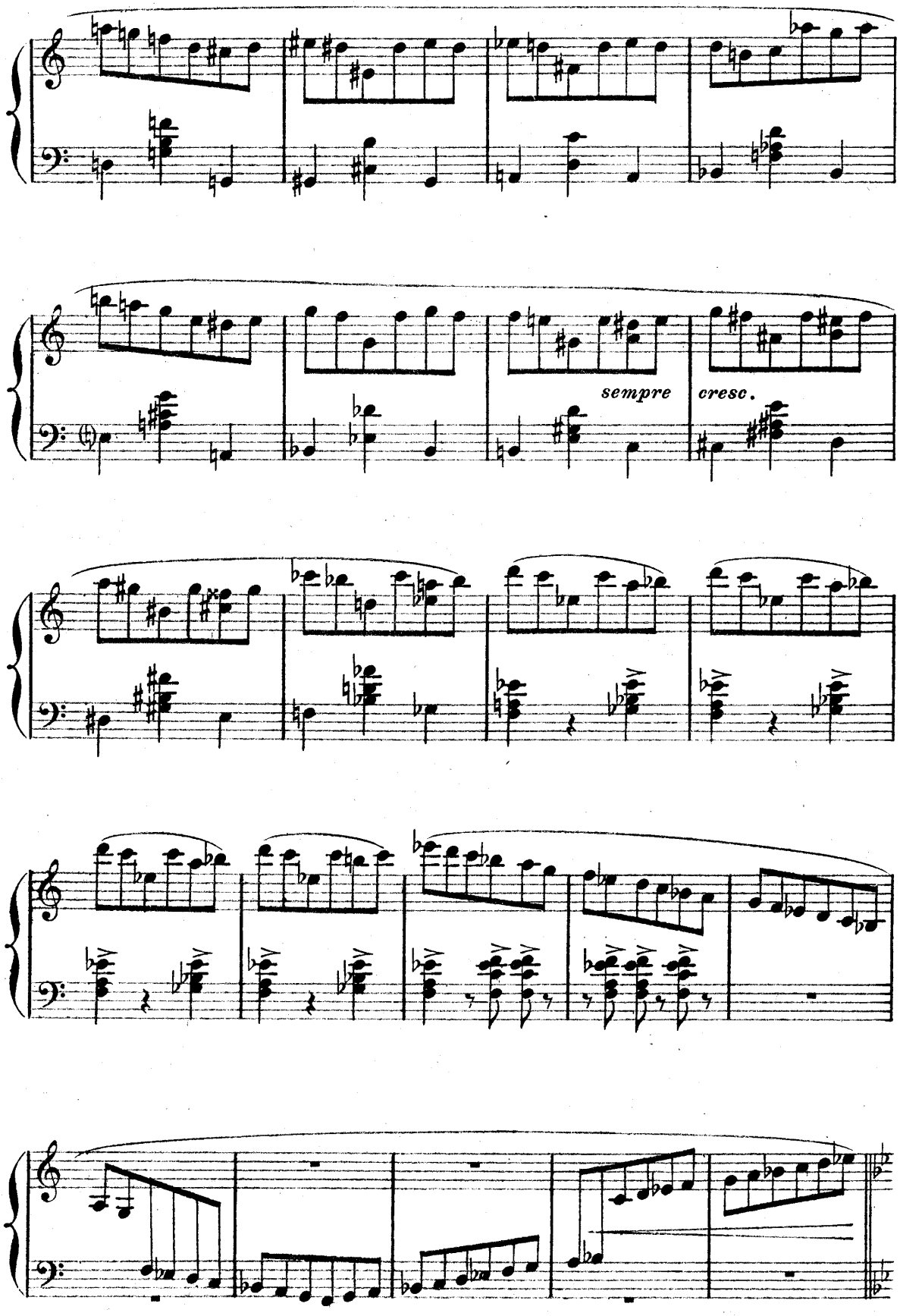

p espr.
Moderéz le mouvt
p

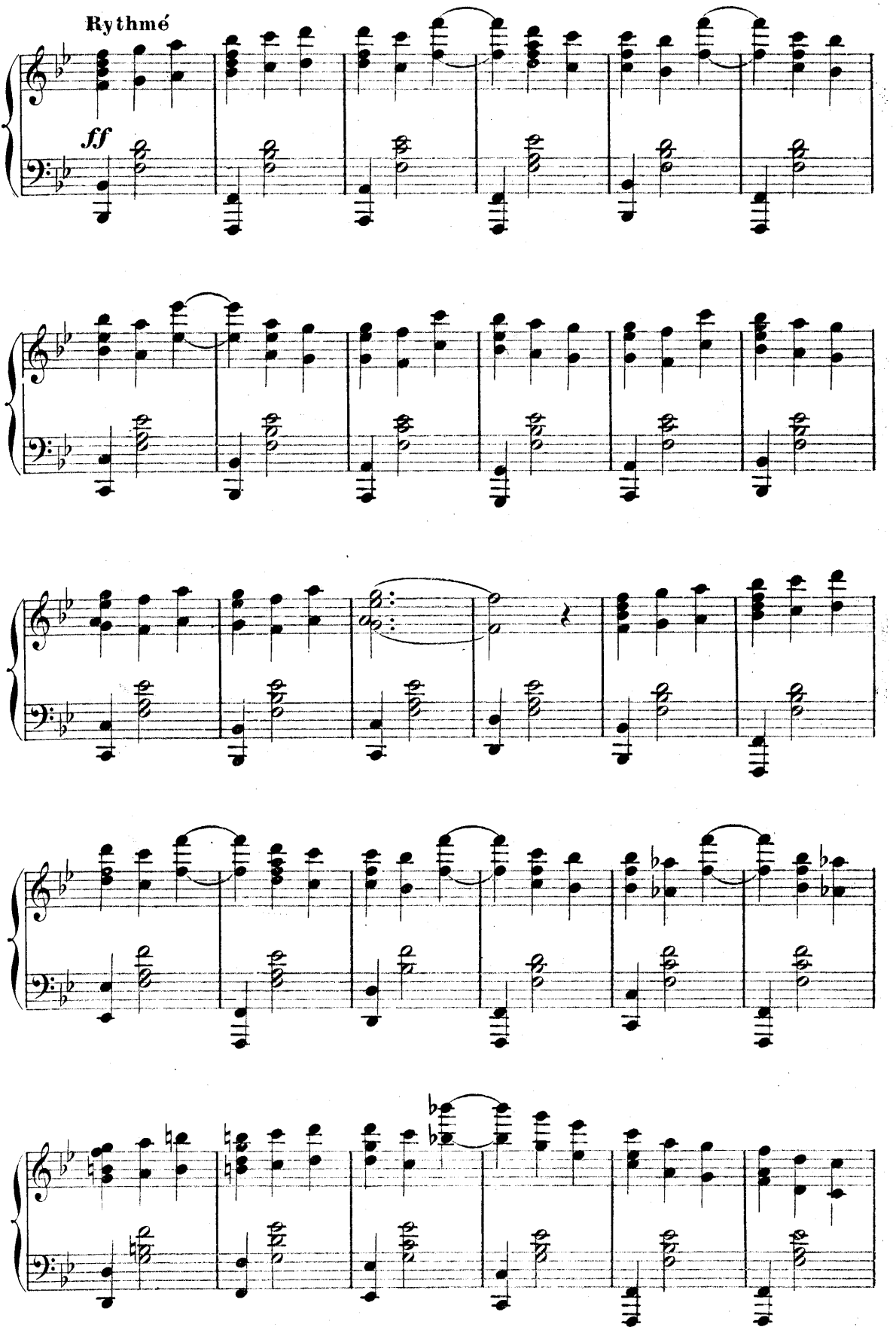

dim.

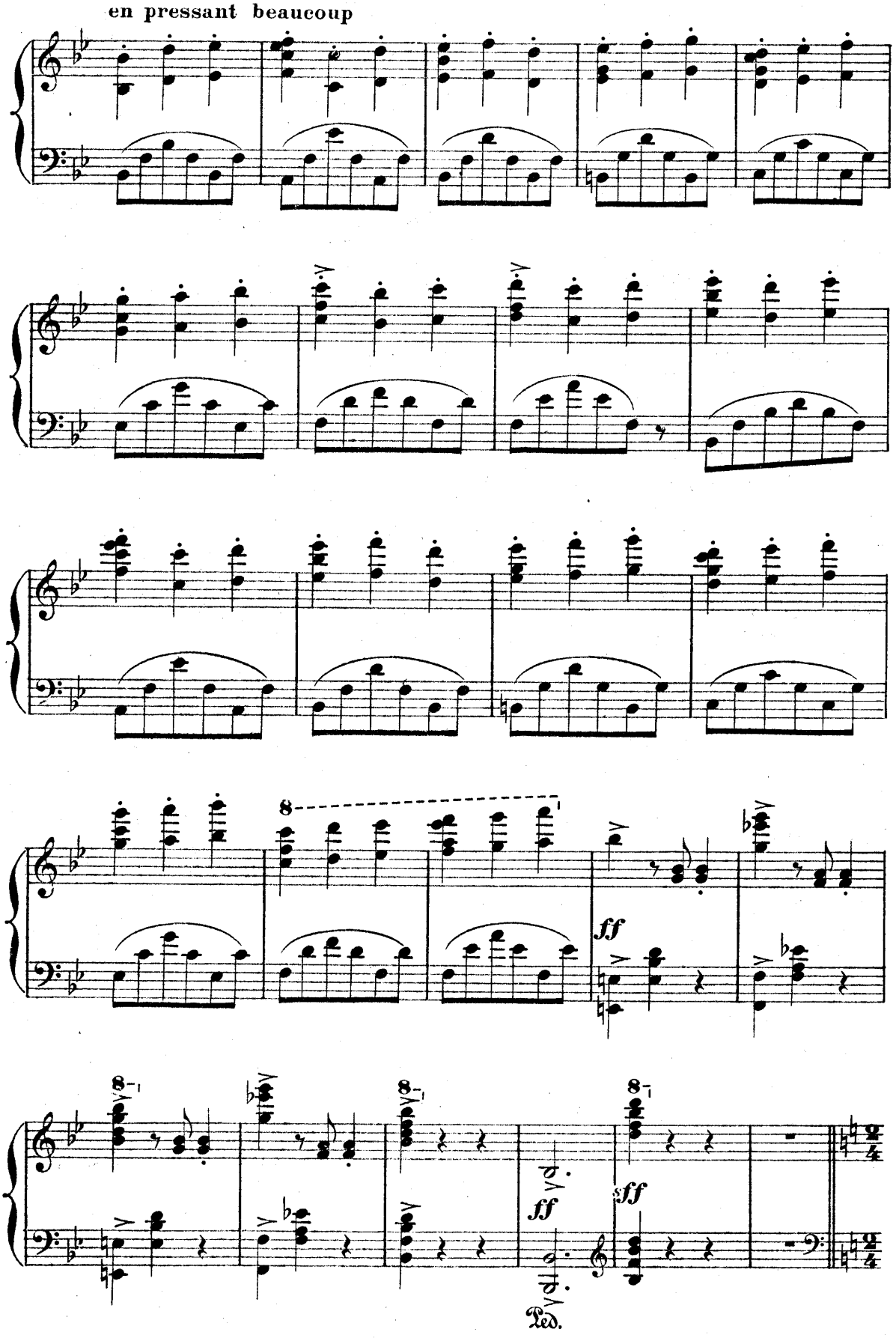

pp legato



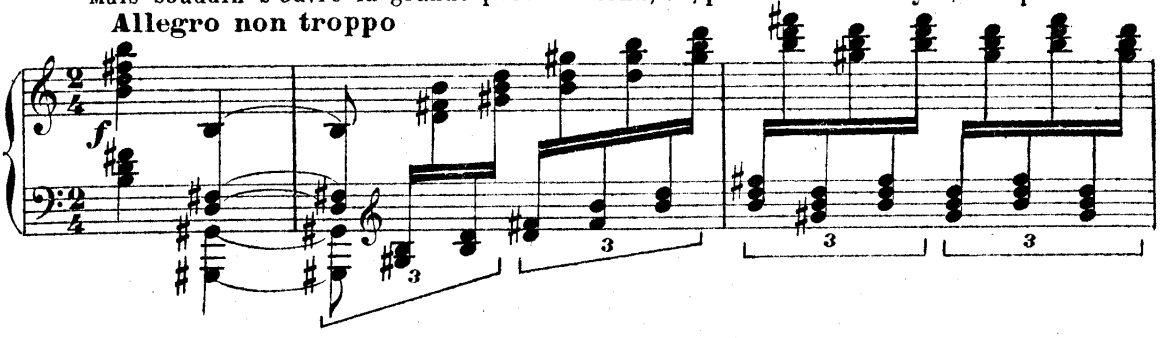

en pressant
cresc.


sempre
cresc.

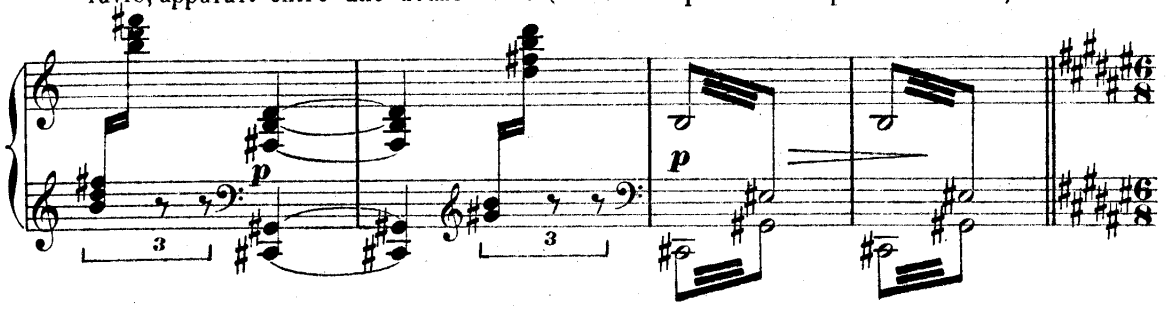

Rythmé
ff


en pressant beaucoup
8
ff
8
ff
sff
Ped.

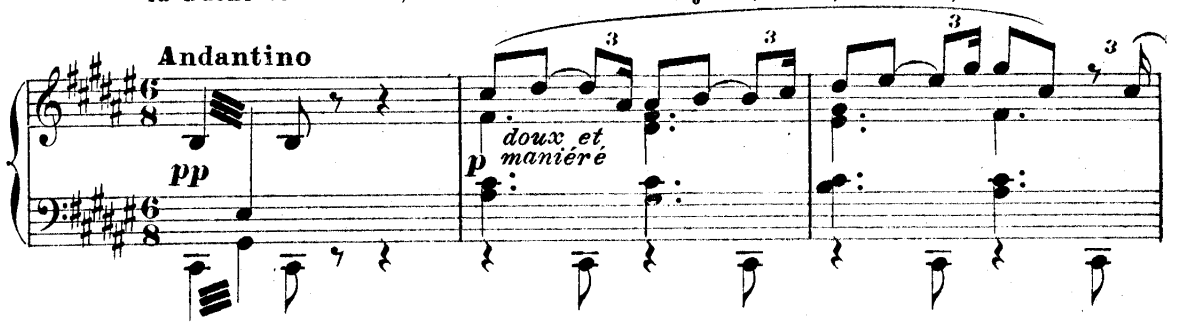
Mais soudain s'ouvre la grande porte du fond, où, précédée de Palmyre, obséquieuse et



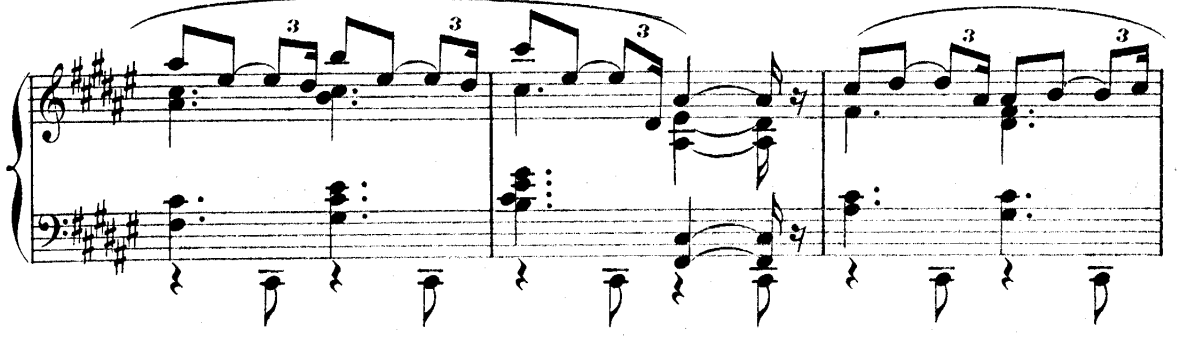
ravie, apparaît entre une double haie de domestiques en somptueuse livrée,



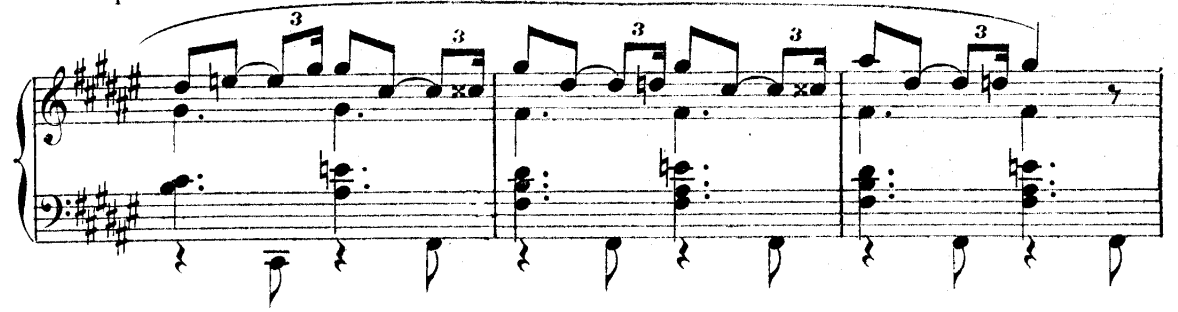
la Duchesse Thérèse, délicatement luxeuse, jolie, belle, adorable, fine et divine:

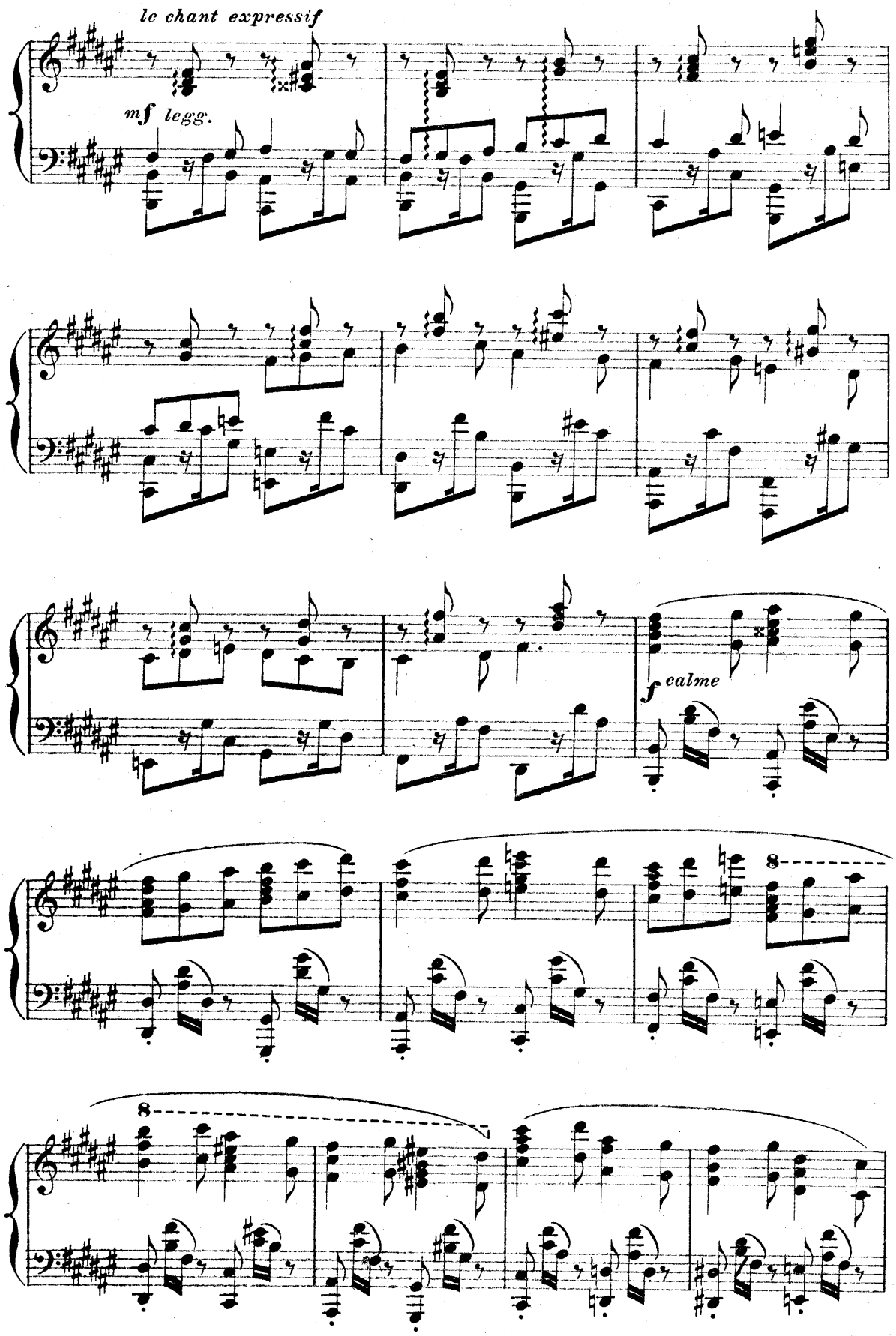


Les danseuses, les ouvrières et Palmyre s'inclinent devant elle en des révérences

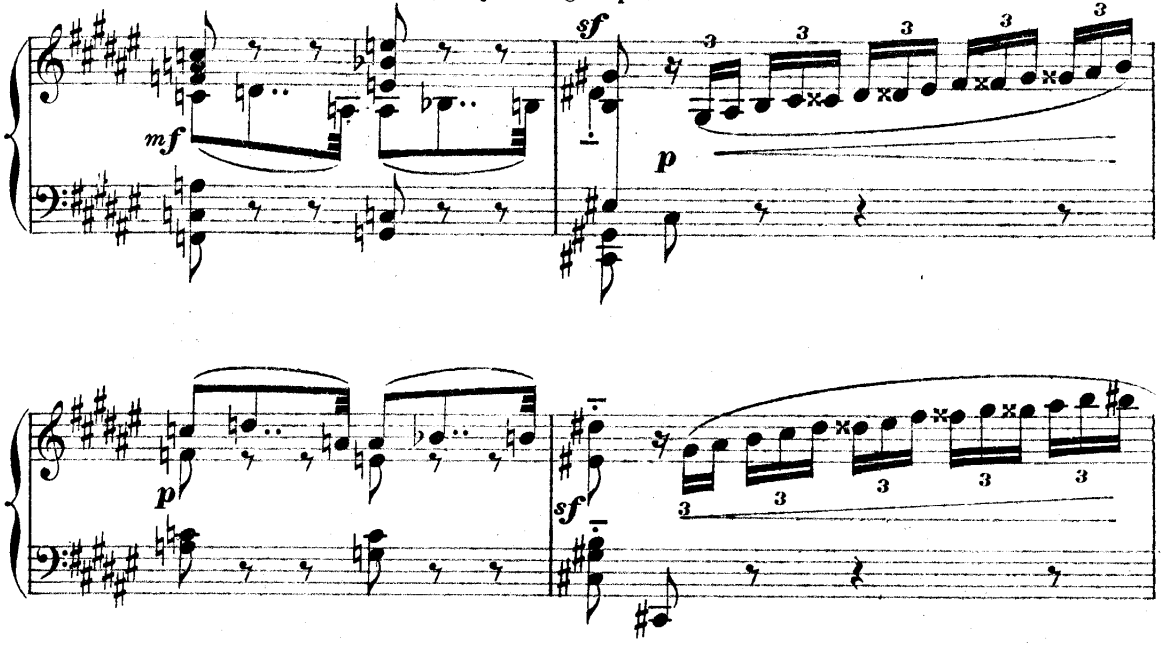


qui tournent. C'est comme un rythme de gloire devant la princesse d'un conte de fées.

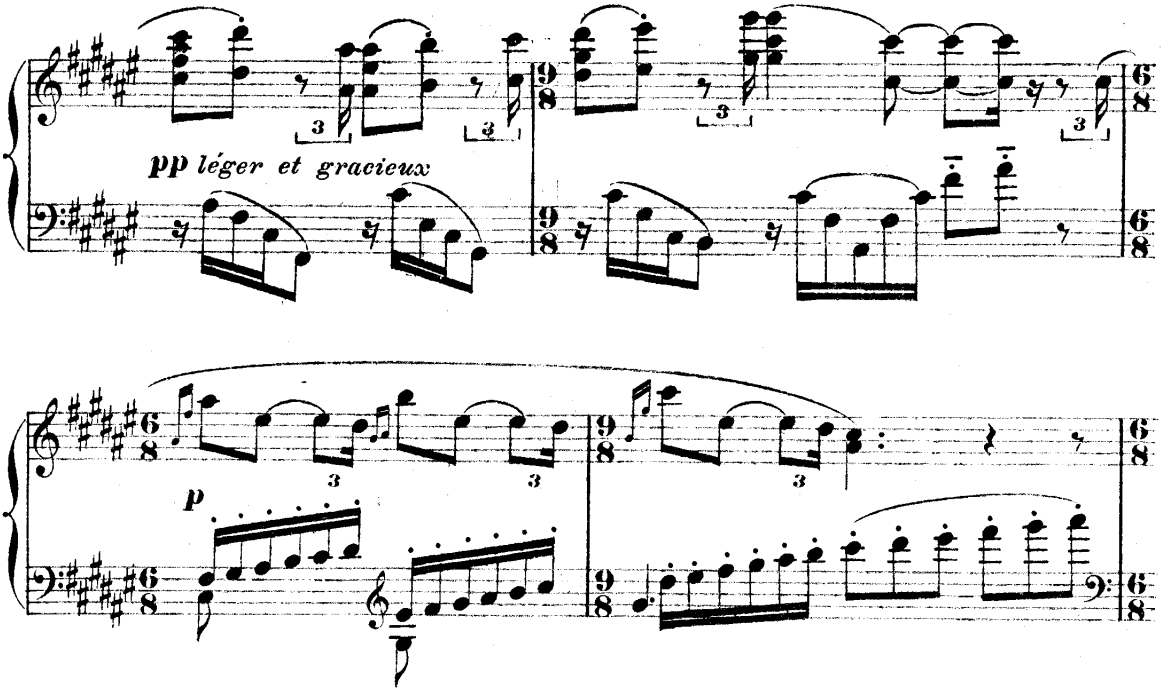



le chant expressif
mf legg.
f calme
8
8

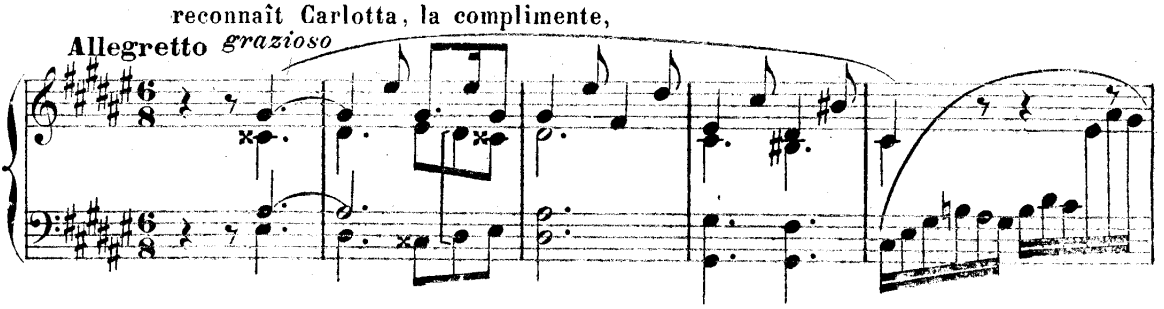
Elle, Thérèse, va de groupe en groupe,



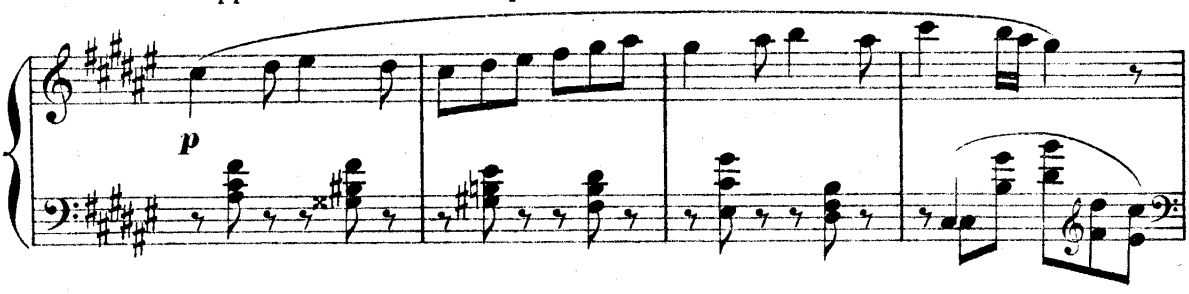
juge son propre portrait plus joli qu'elle,

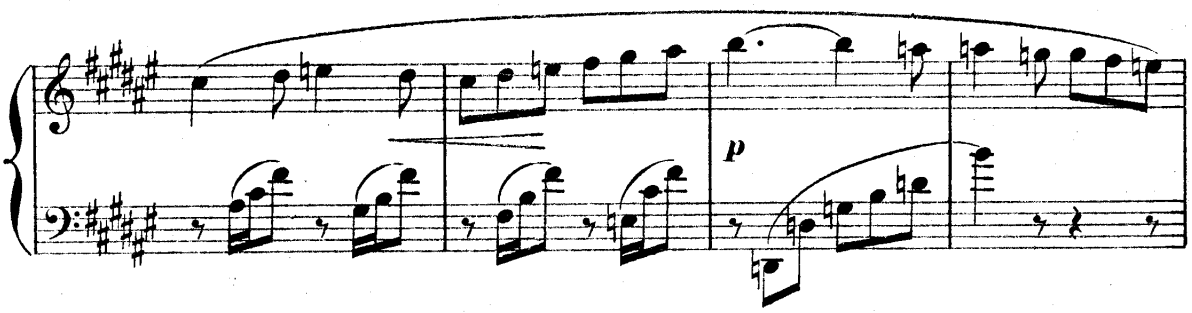


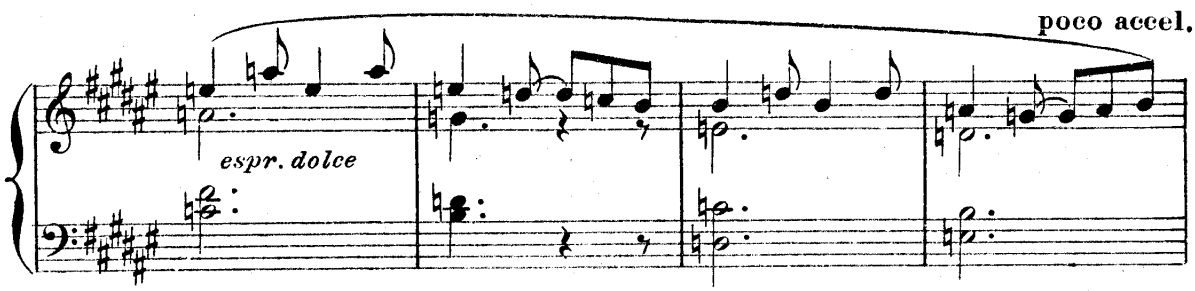
reconnaît Carlotta, la complimente,



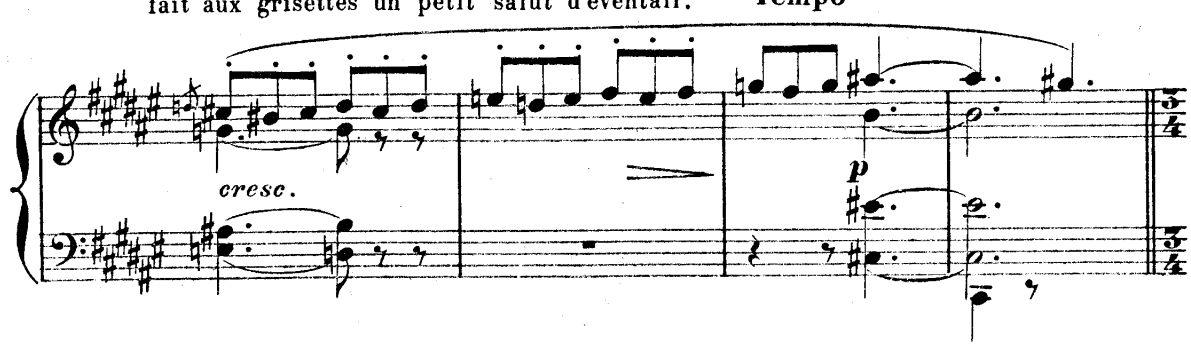
rappelle aux danseuses que demain elles doivent danser chez elle,



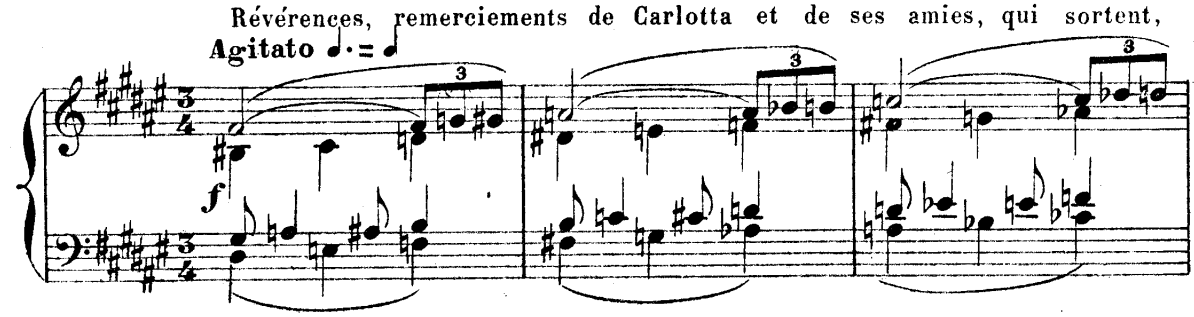




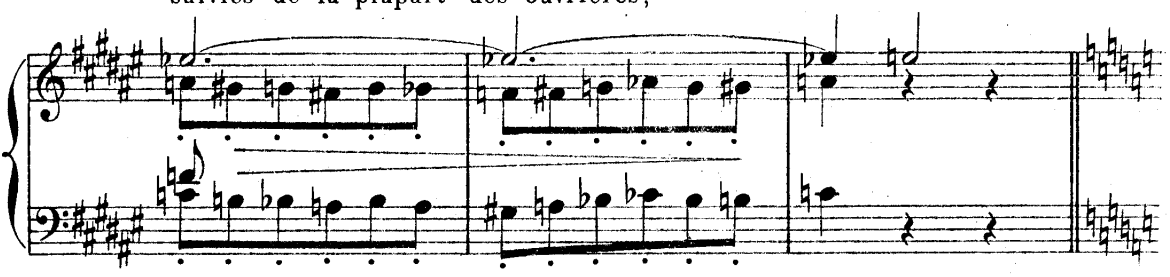
fait aux grisettes un petit salut d'éventail.

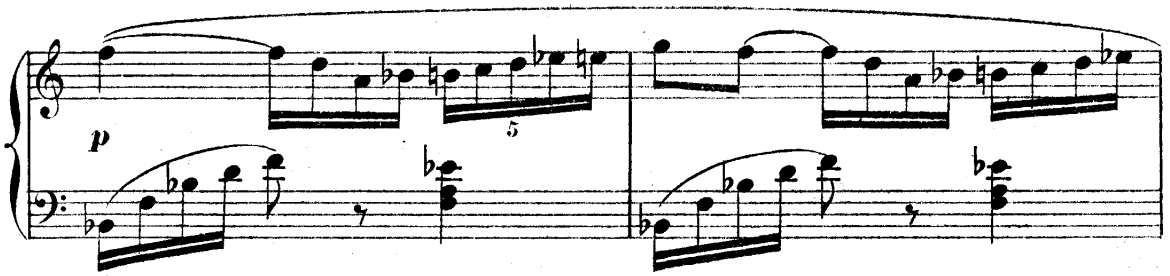


Révérences, remerciements de Carlotta et de ses amies, qui sortent,

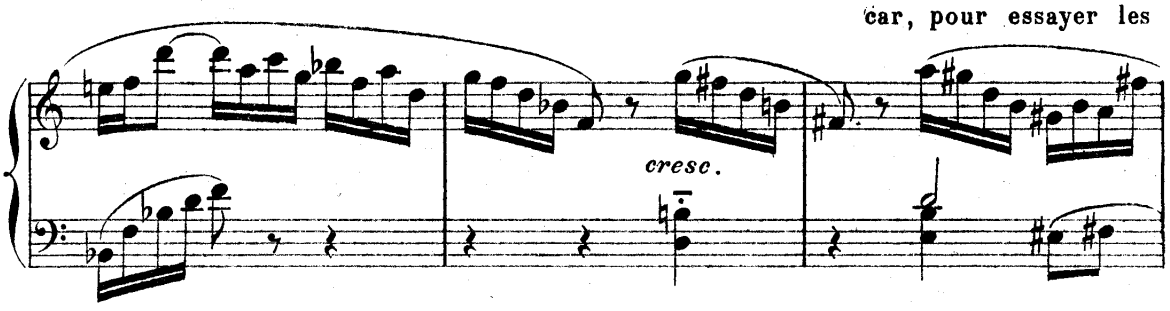


suivies de la plupart des ouvrières,

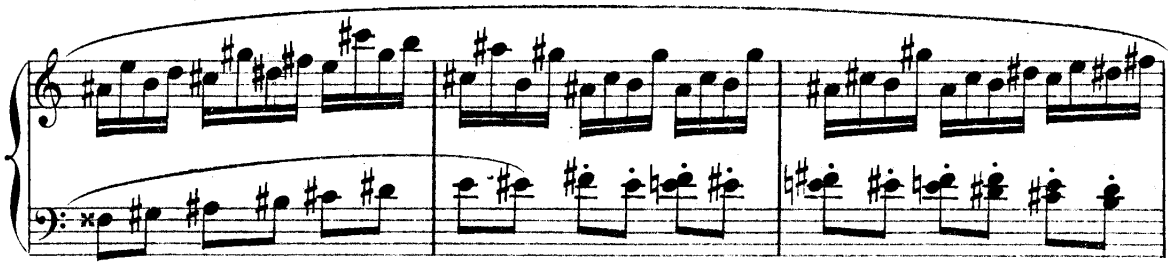




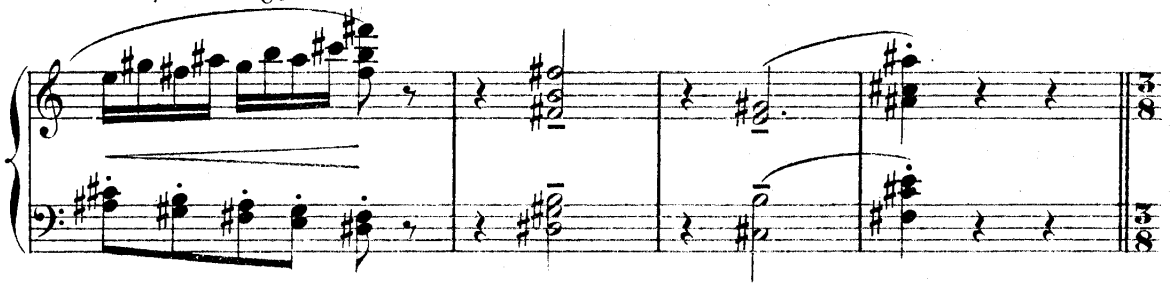
car, pour essayer les



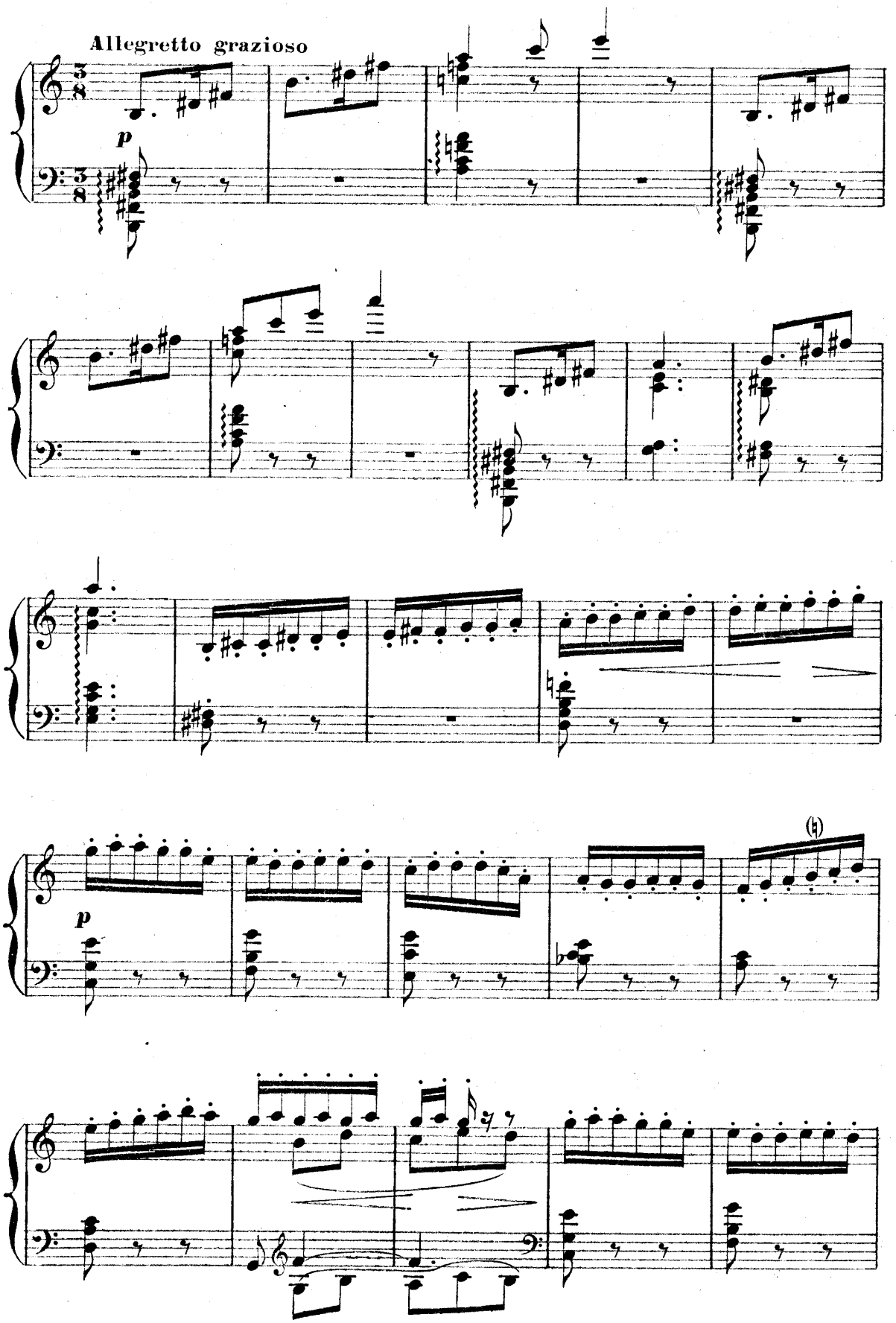
costumes à la Duchesse, il suffira de Palmyre elle-même, de Mimi Pinson, de

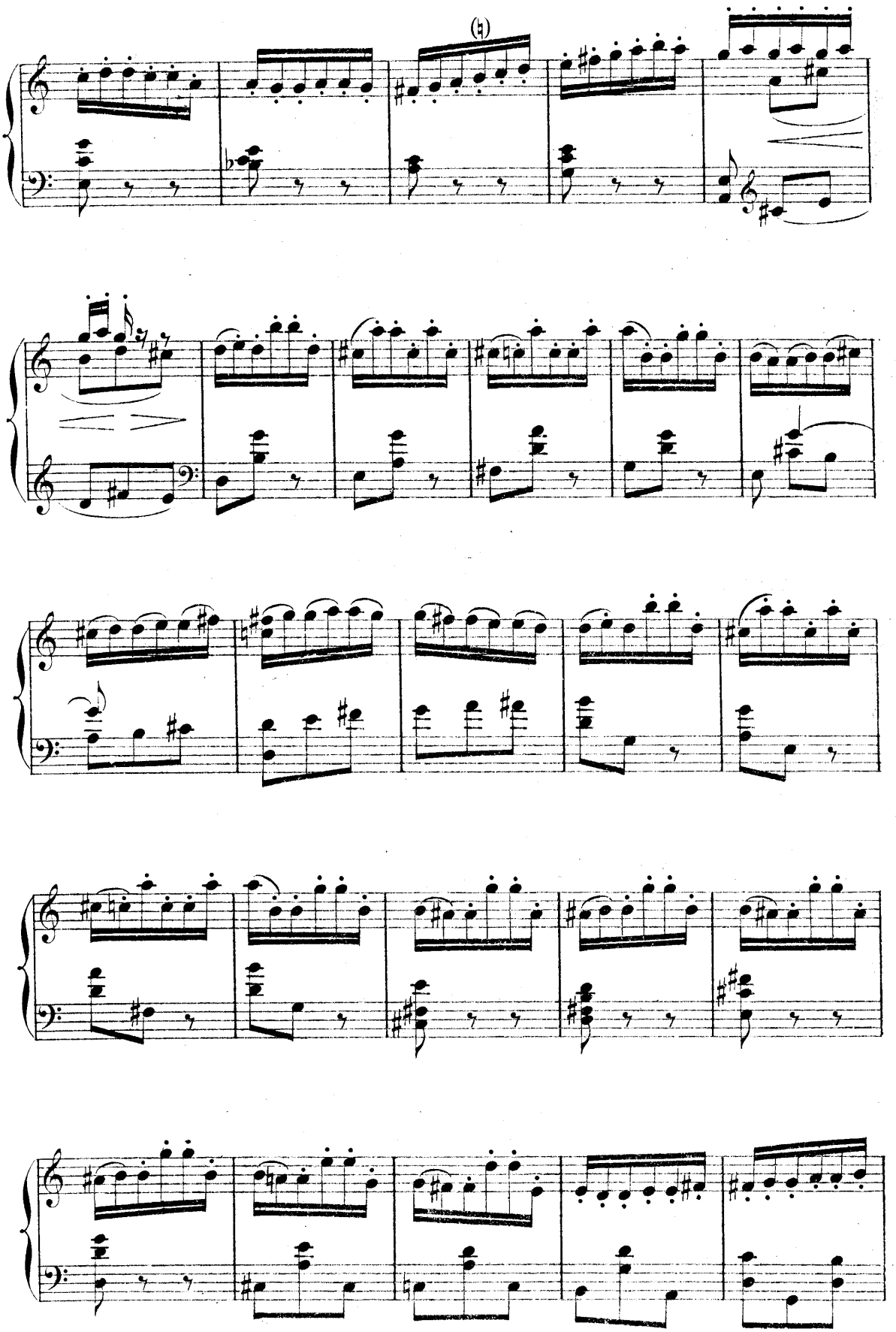


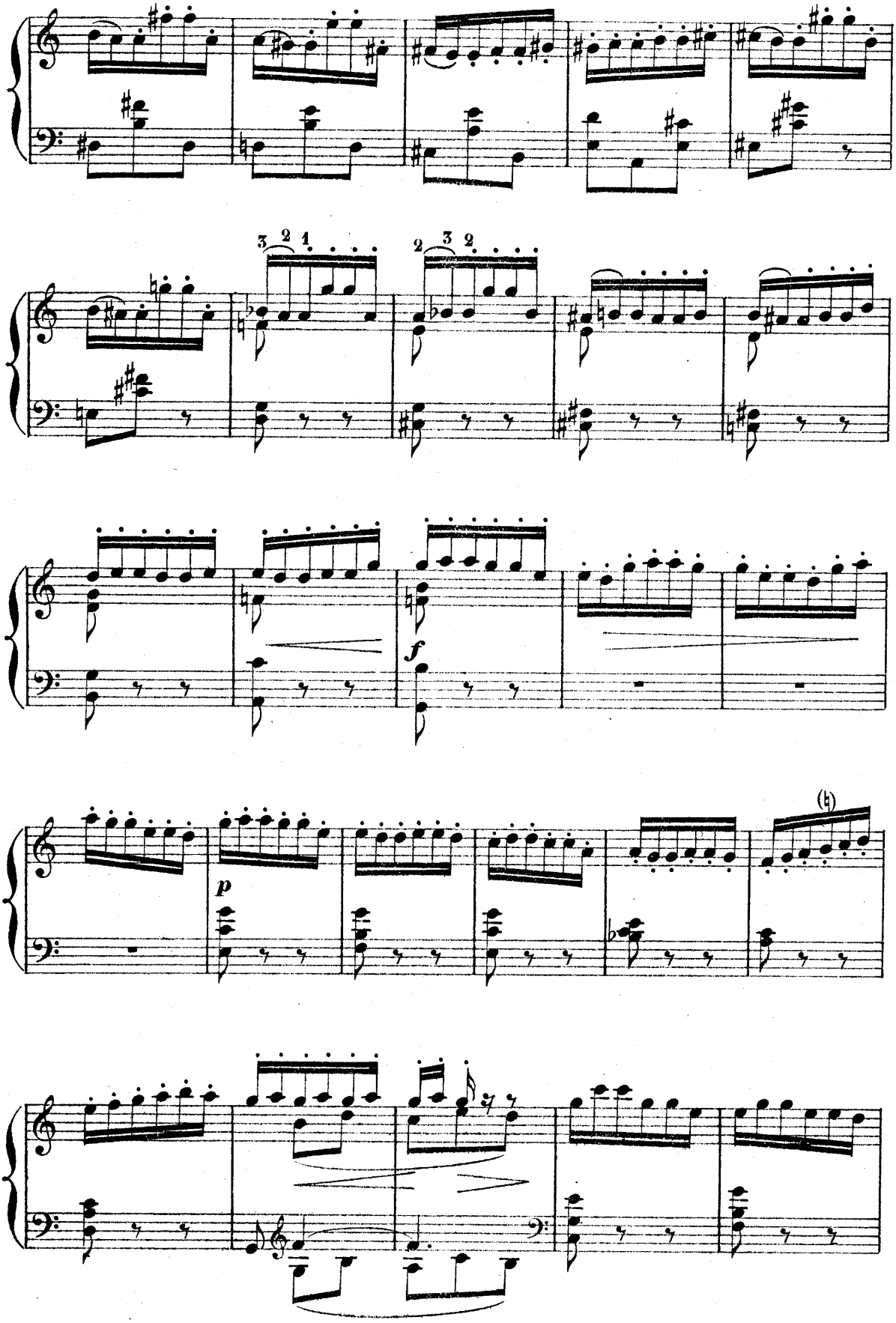
Zélia, de Rougette et de Blanchette.

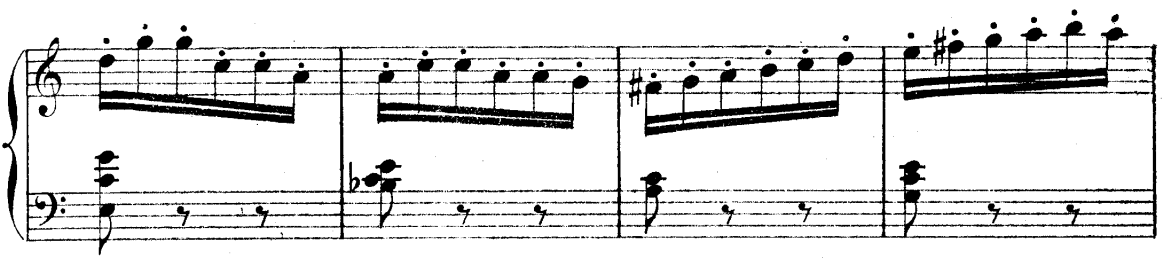


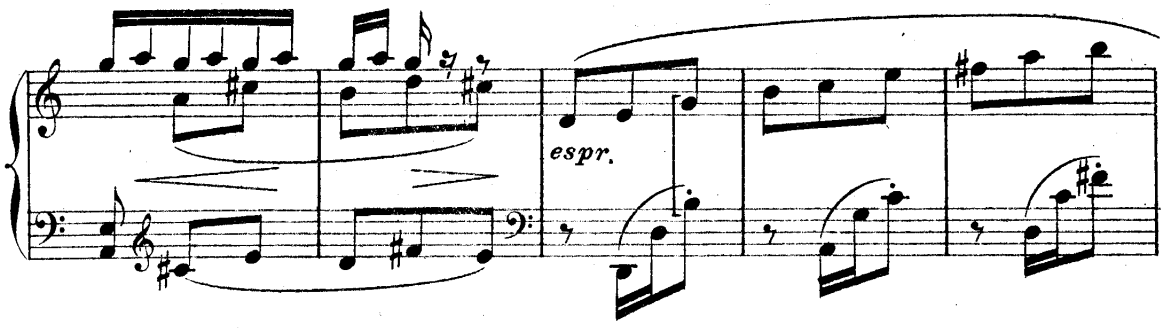
SCÈNE DE L'ESSAYAGE



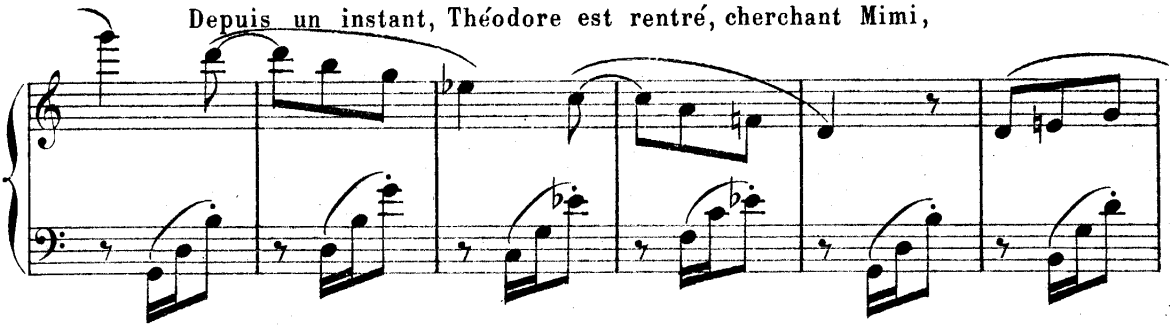


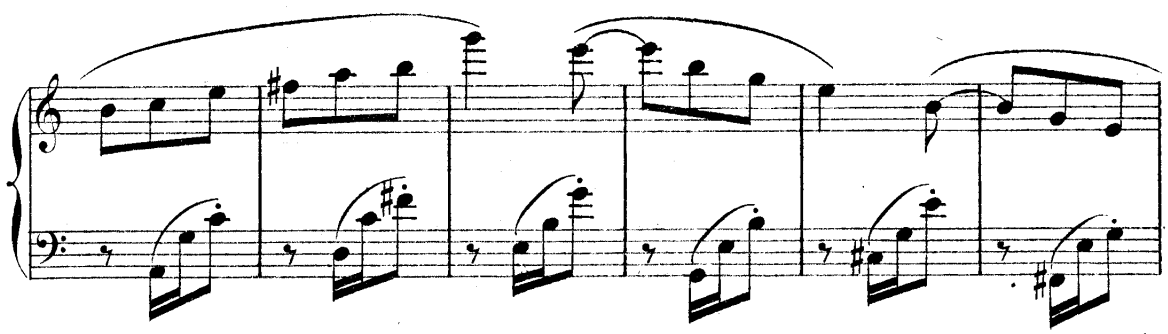

3 2 1
2 3 2
f
p





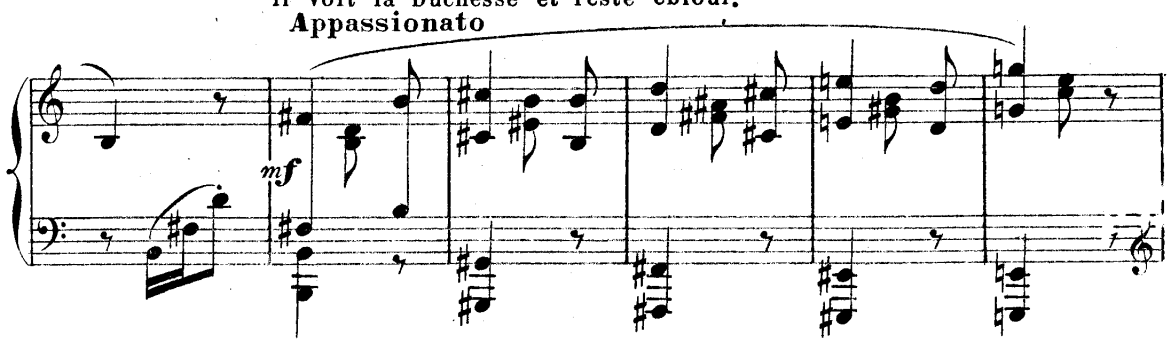
Depuis un instant, Théodore est rentré, cherchant Mimi,

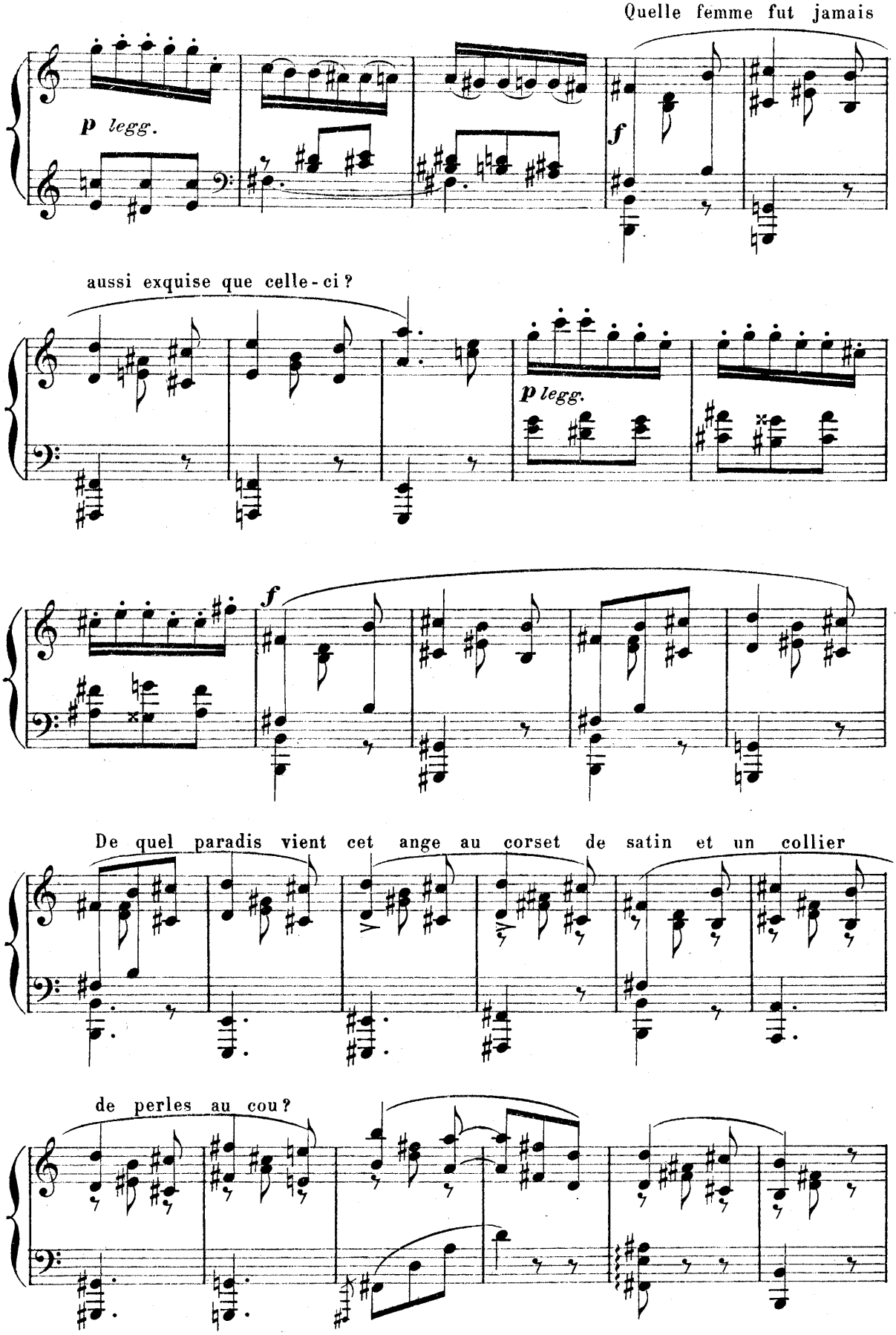


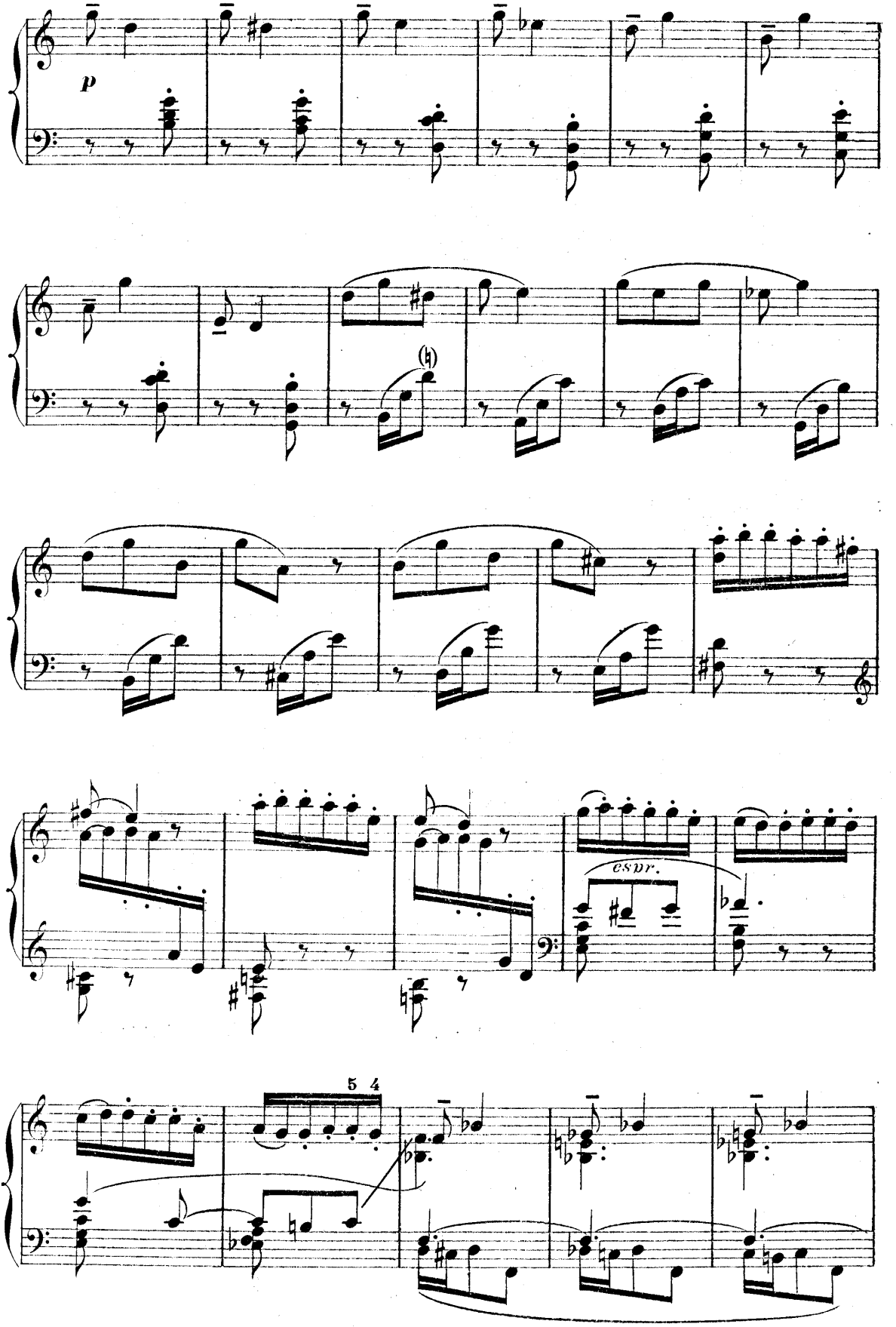


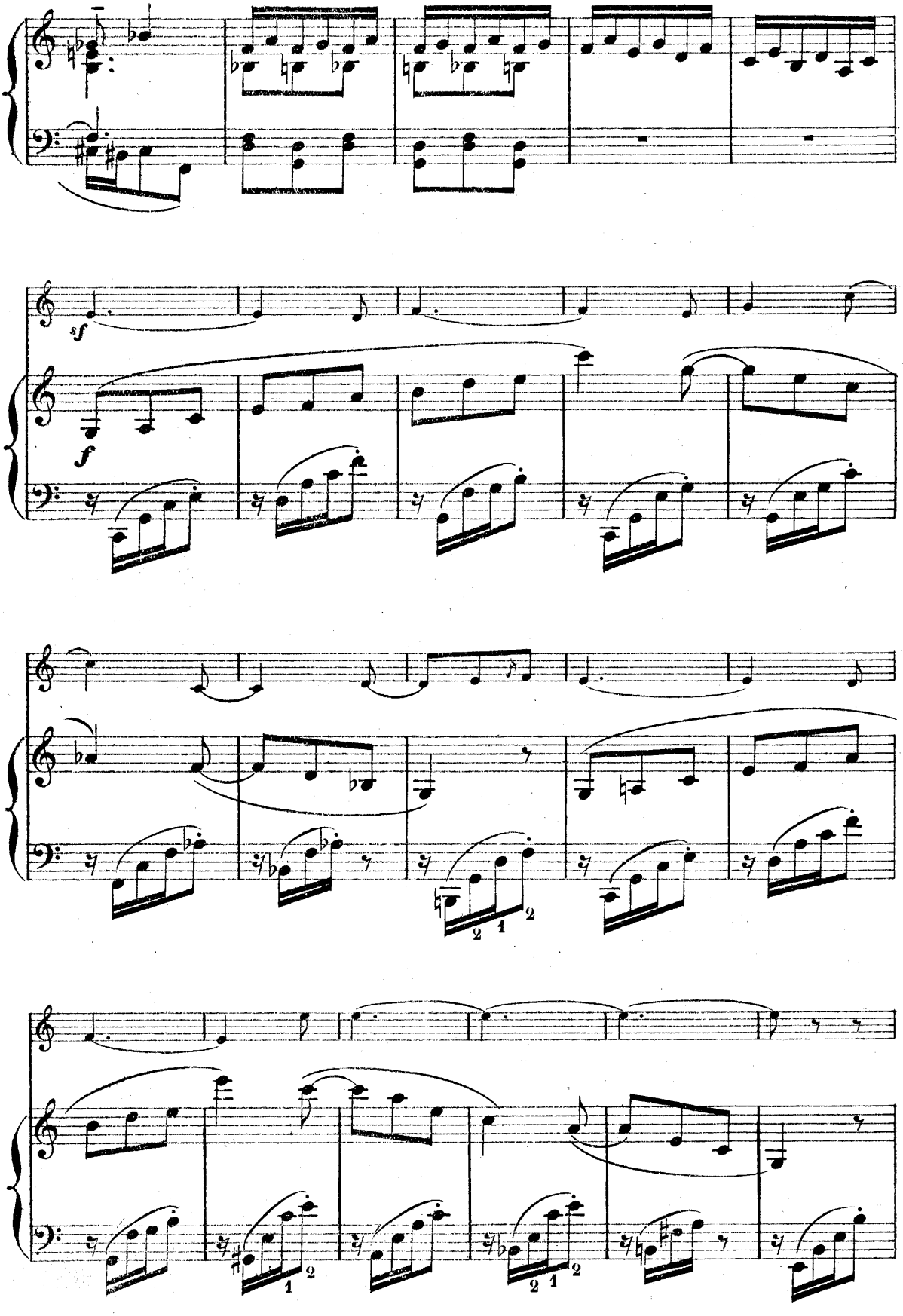
il voit la Duchesse et reste ébloui.

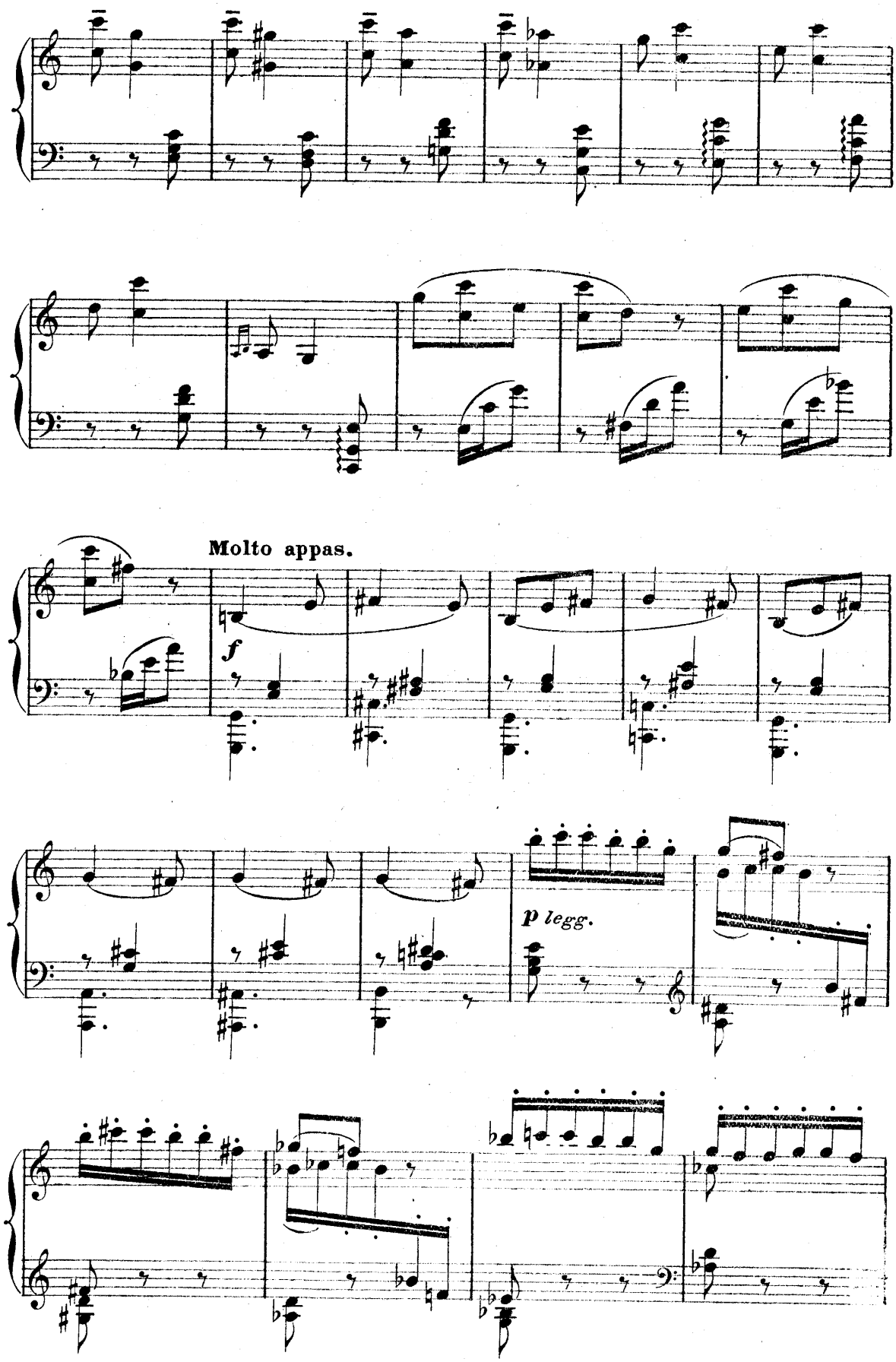
Appassionato

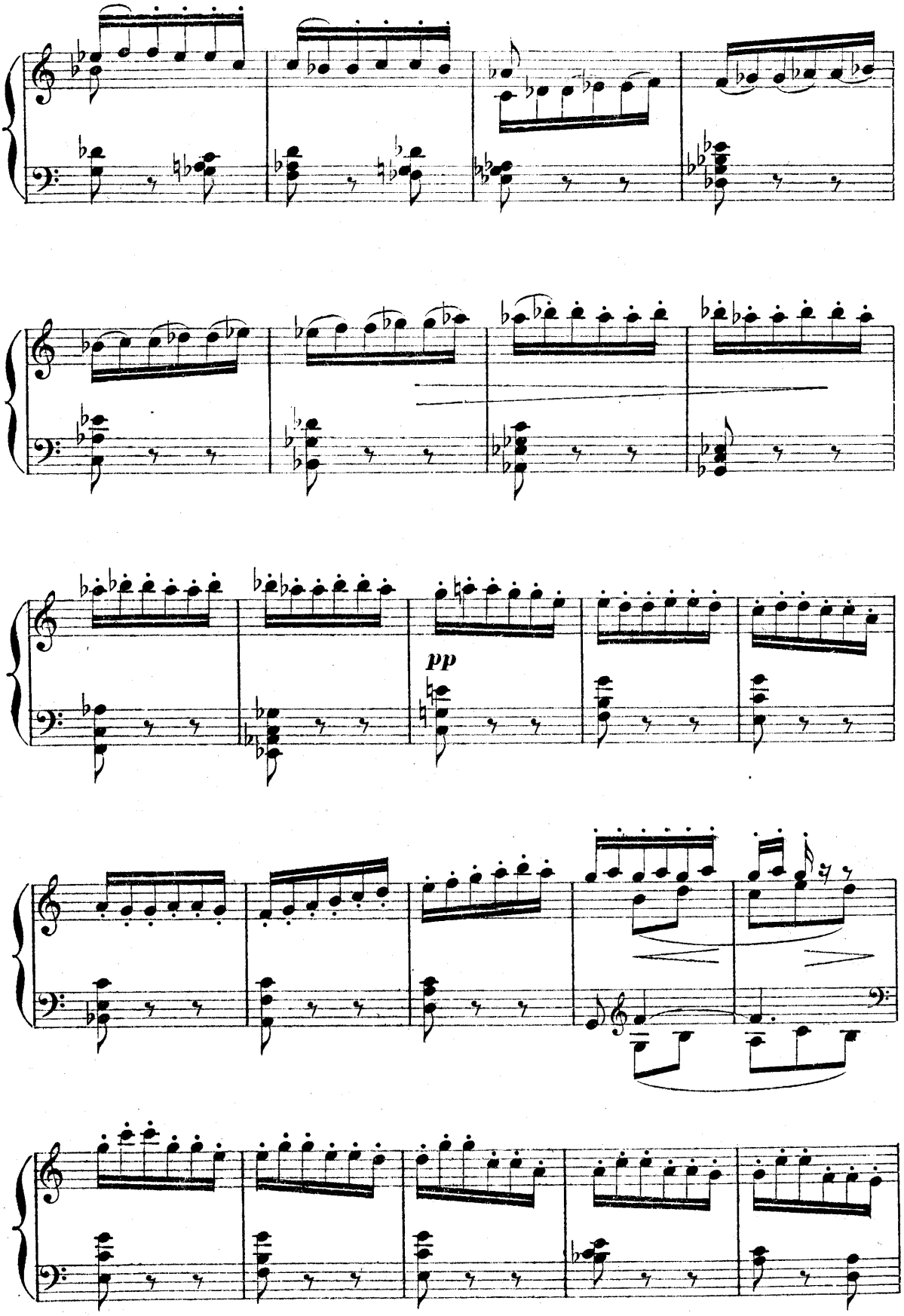


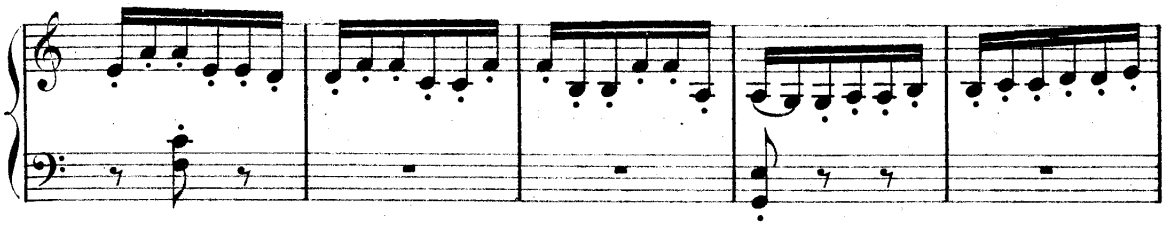

Quelle femme fut jamais
p legg.
f
aussi exquise que celle-ci ?
p legg.
f
De quel paradis vient cet ange au corset de satin et un collier
de perles au cou ?

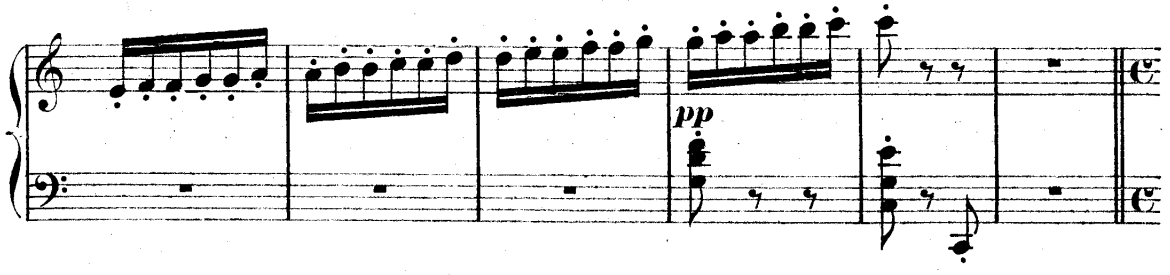

p
esdr.
5 4


sf
f


Molto appas.
f
p legg.

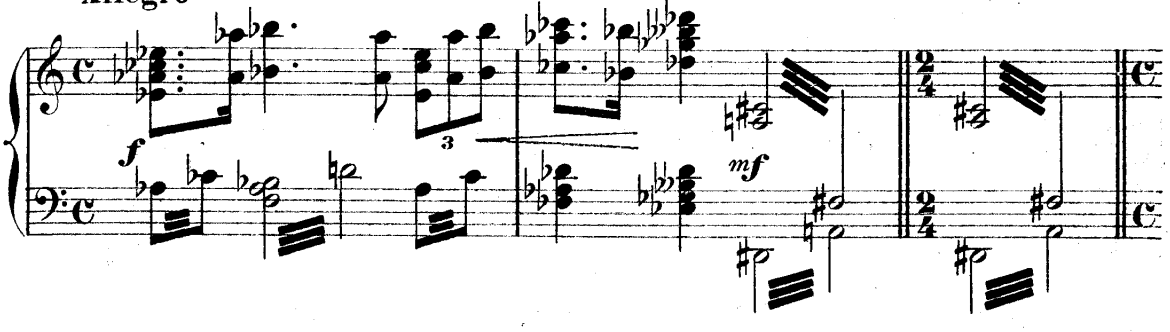

pp



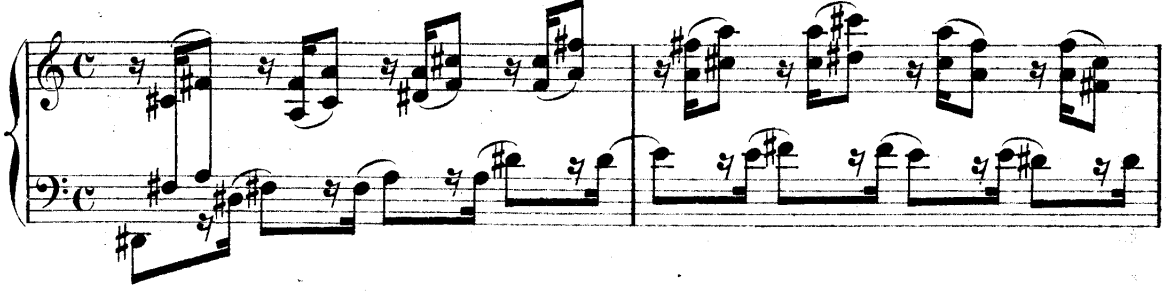


Soudain, le paravent se renverse. THÉODORE, pour mieux voir s'est trop penché.

Allegro

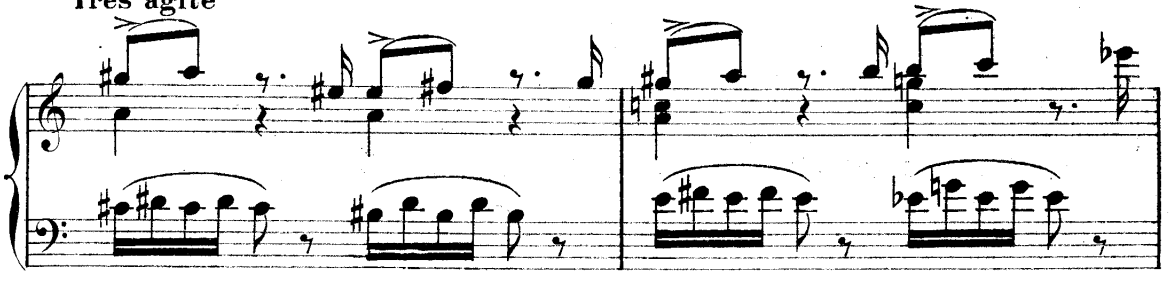


La DUCHESSE, dans la pensée qu'un homme ait pu être là, pendant qu'elle était à

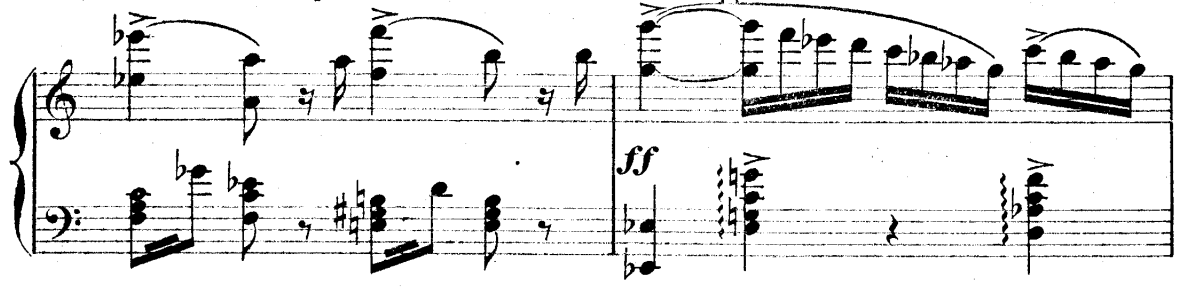


demi dévêtue, reprend son manteau, son chapeau, ses gants, non sans avoir, en sortant

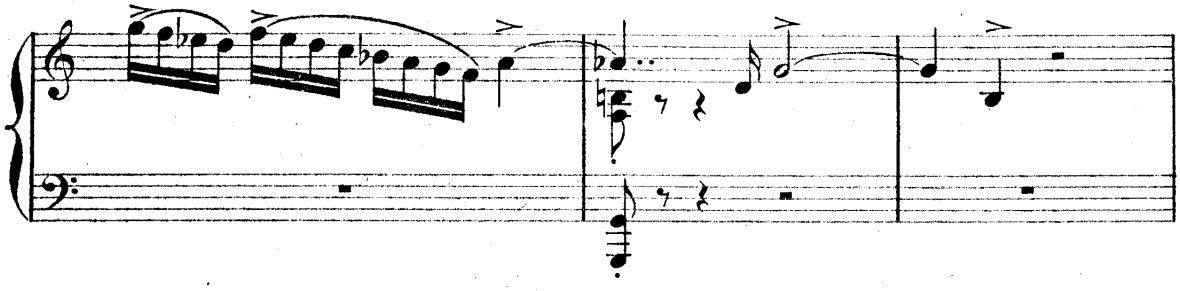
Très agité

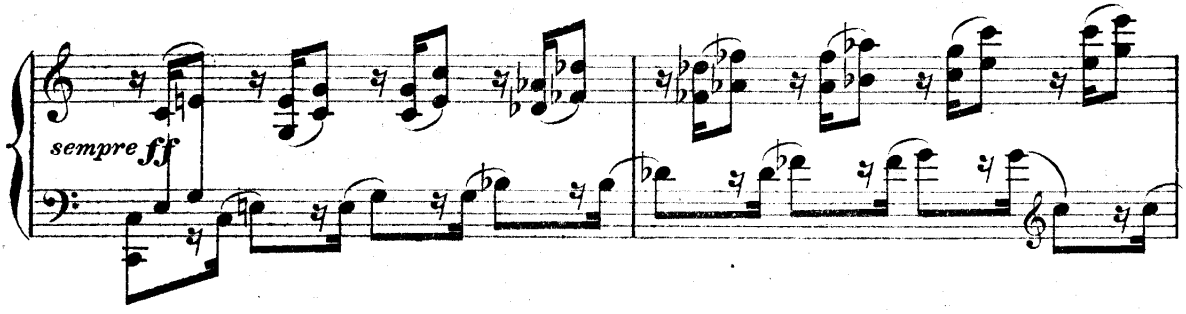


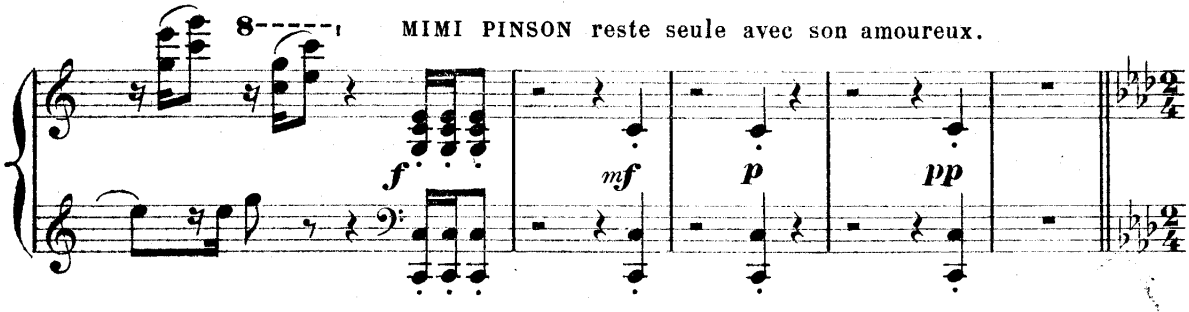
regardé THÉODORE—qui tend vers elle des mains suppliantes— et se retire en belle colère



qu'essayent d'apaiser, en la suivant, PALMYRE, ROUGETTE, BLANCHETTE et ZÉLIA.

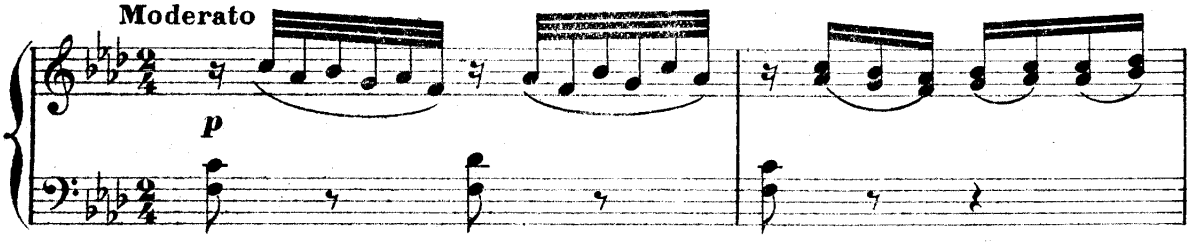




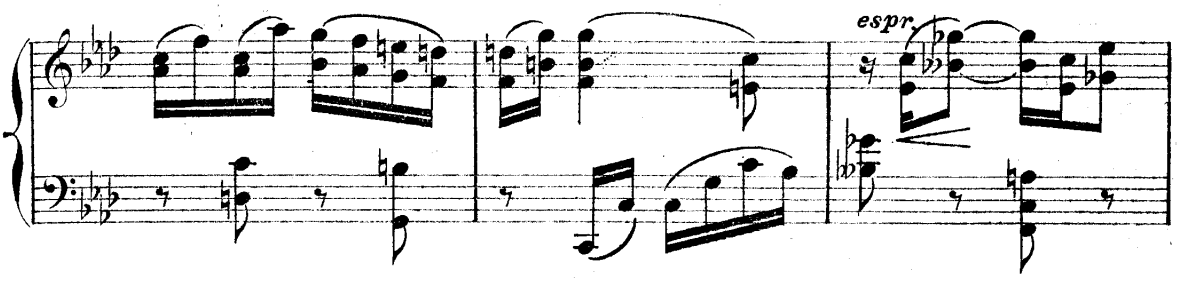


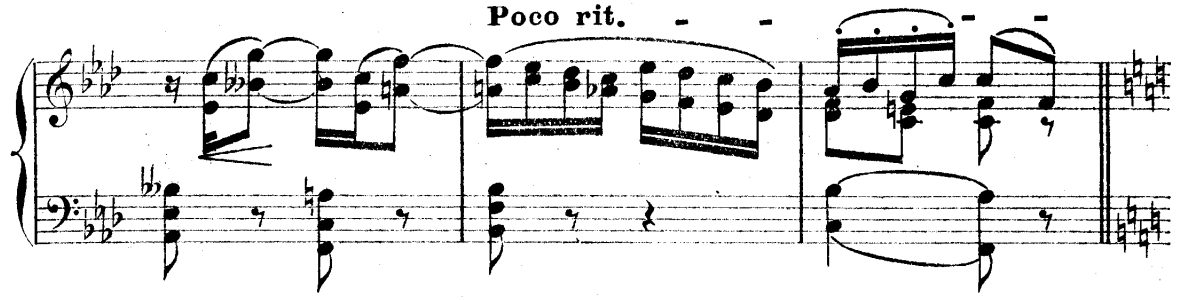
MIMI PINSON reste seule avec son amoureux.

Eh bien, dit MIMI, tu en fais de belles! La DUCHESSE est furieuse!

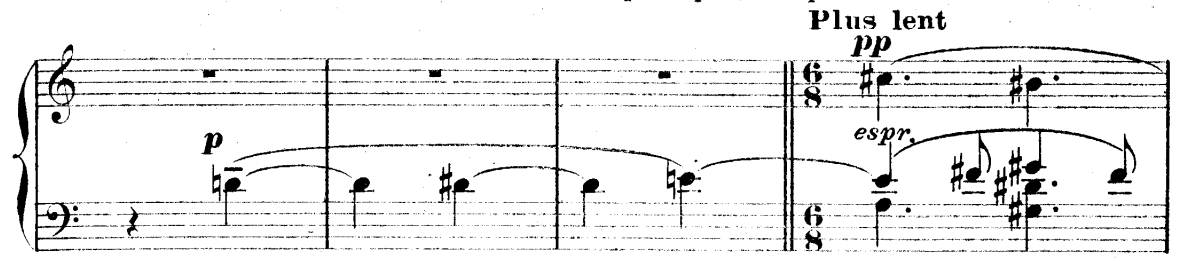


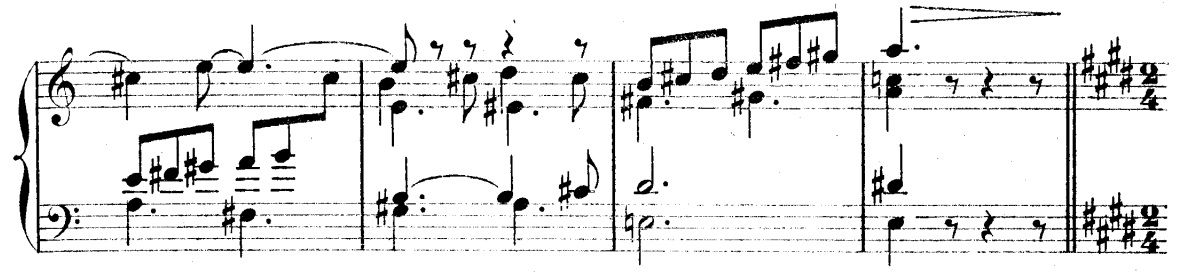
PALMYRE va me mettre dehors!



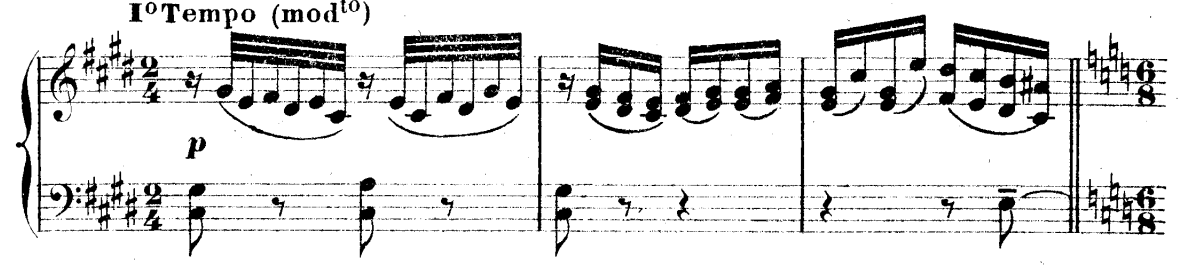


Mais THÉODORE, dans une rêverie, ne répond pas, l'esprit ailleurs.





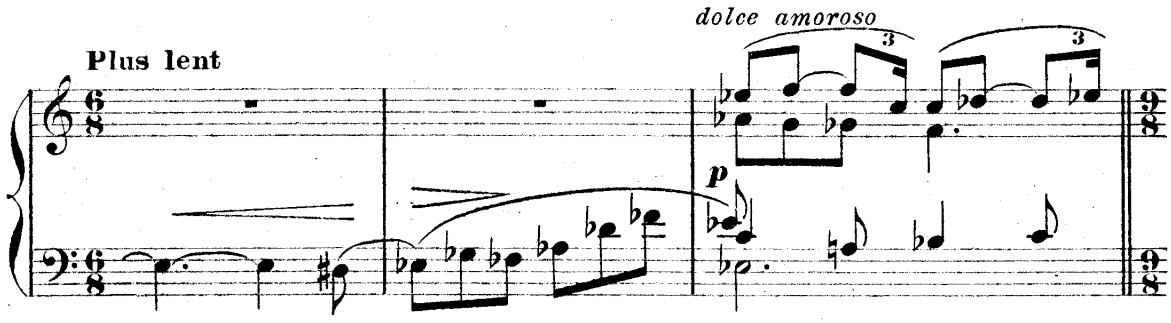
Pourquoi ne dis-tu rien? à quoi songes-tu?



THÉODORE ne veut pas dire à quoi il songe.

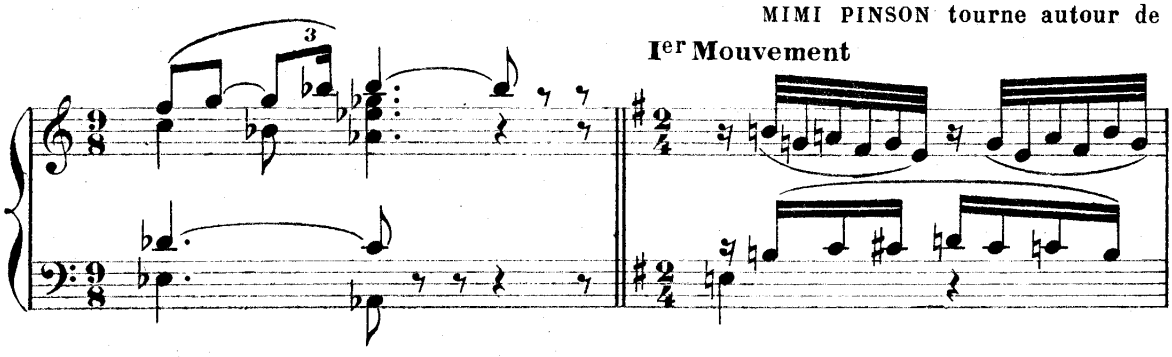
dolce amoroso

Plus lent



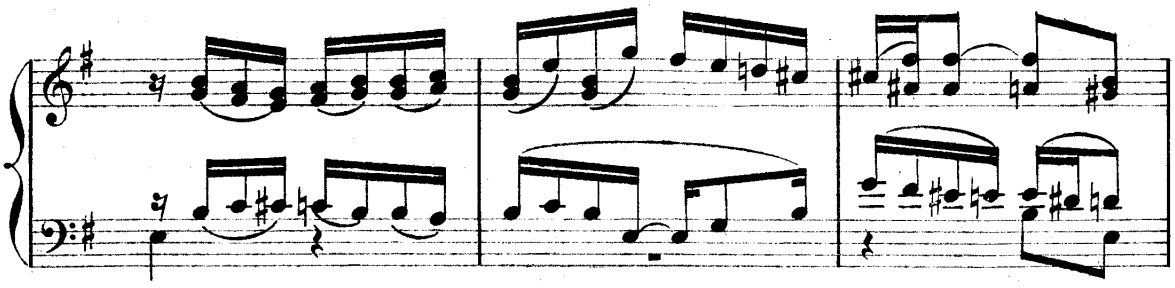
MIMI PINSON tourne autour de

Ier Mouvement

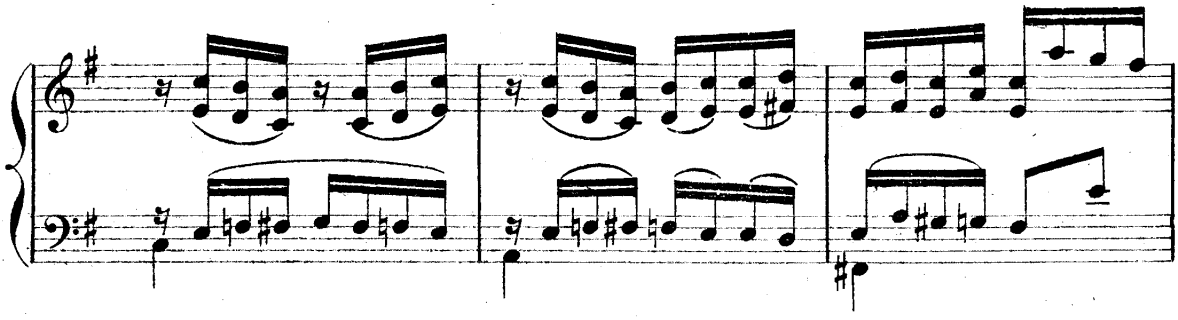


lui, le dévisage, le secoue, le pince...

Es-tu devenu statue?



Il demeure immobile vers une vision.



Eh! qu'y a-t-il enfin!

cresc.

Dis, parle!

Tu es amoureux d'elle?

Il ne dit pas non.

sf

Mais, mon pauvre petit! tu es fou!

ff

agité, en pressant beaucoup

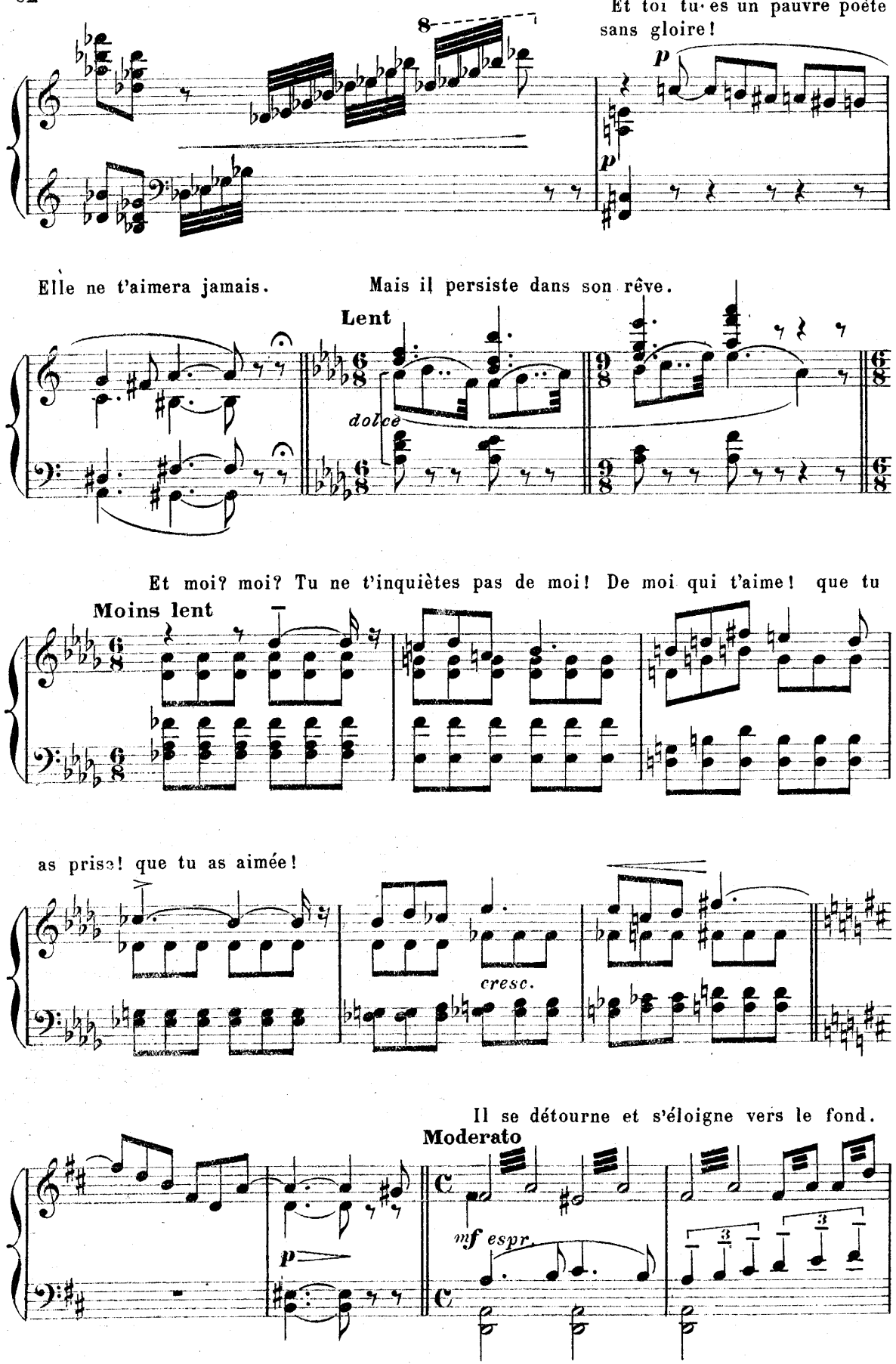
Elle montre le portrait de la Duchesse.

un peu retenu

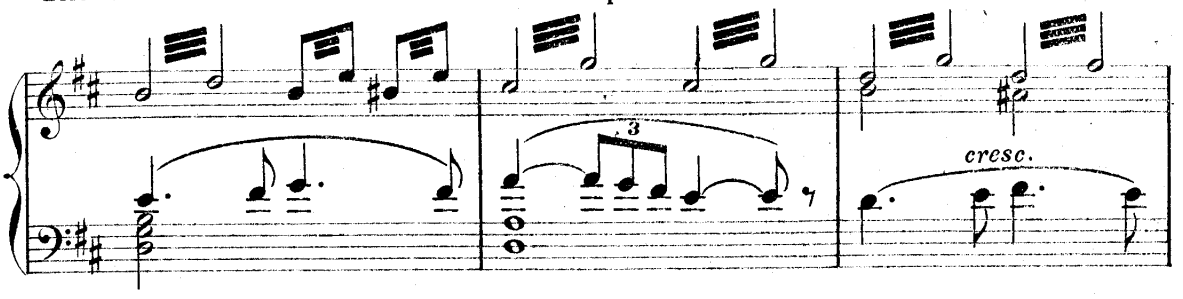
Bien plus lent

C'est une grande dame!..

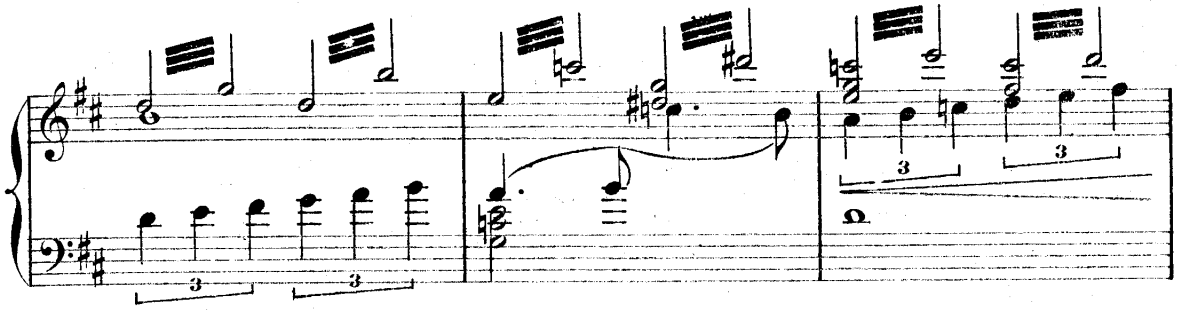
mf


Et toi tu es un pauvre poète sans gloire!
8
p
p
Elle ne t'aimera jamais.
Mais il persiste dans son rêve.
Lent
dolce
Et moi? moi? Tu ne t'inquiètes pas de moi! De moi qui t'aime! que tu
Moins lent
as prise! que tu as aimée!
cresc.
Il se détourne et s'éloigne vers le fond.
Moderato
p
mf espr.
3
3

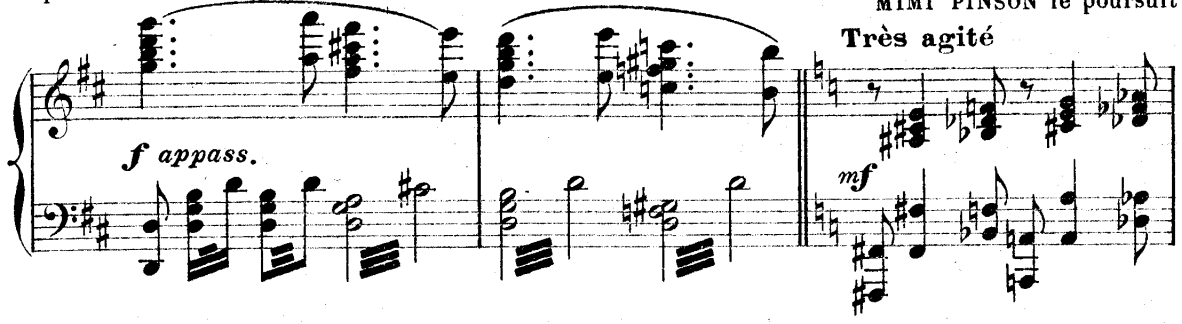
Elle veut le retenir. L'air somnambulique il l'écarte doucement, il va vers le mi-



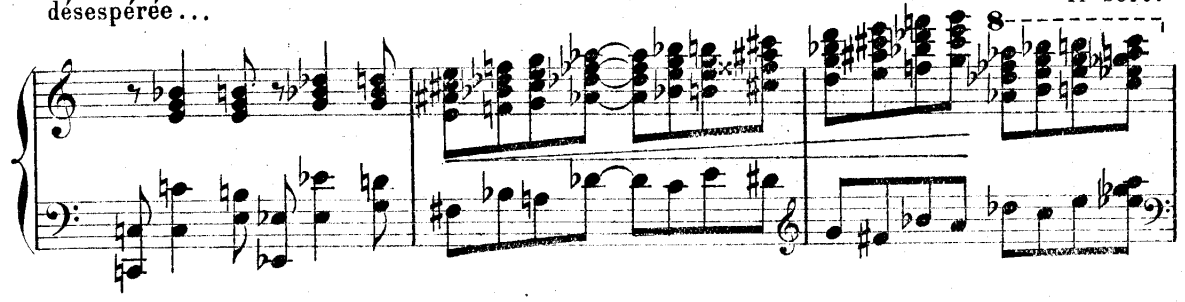
-lieu du théâtre. Il ramasse un gant que la DUCHESSE a laissé tomber, le baise avec



passion et s'éloigne encore. MIMI PINSON le poursuit.

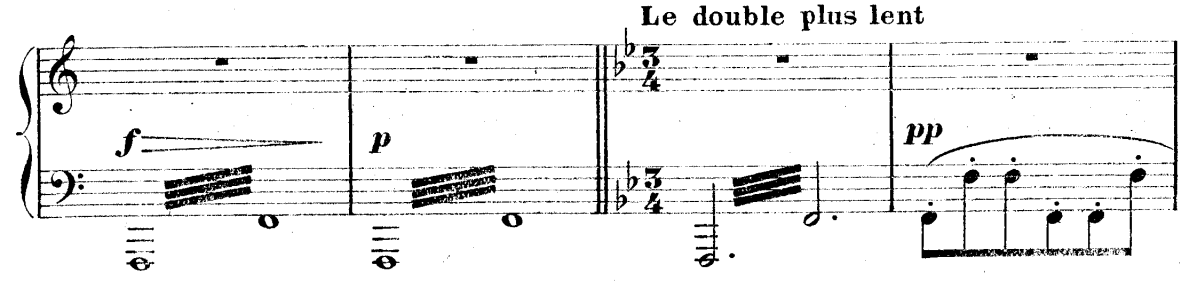


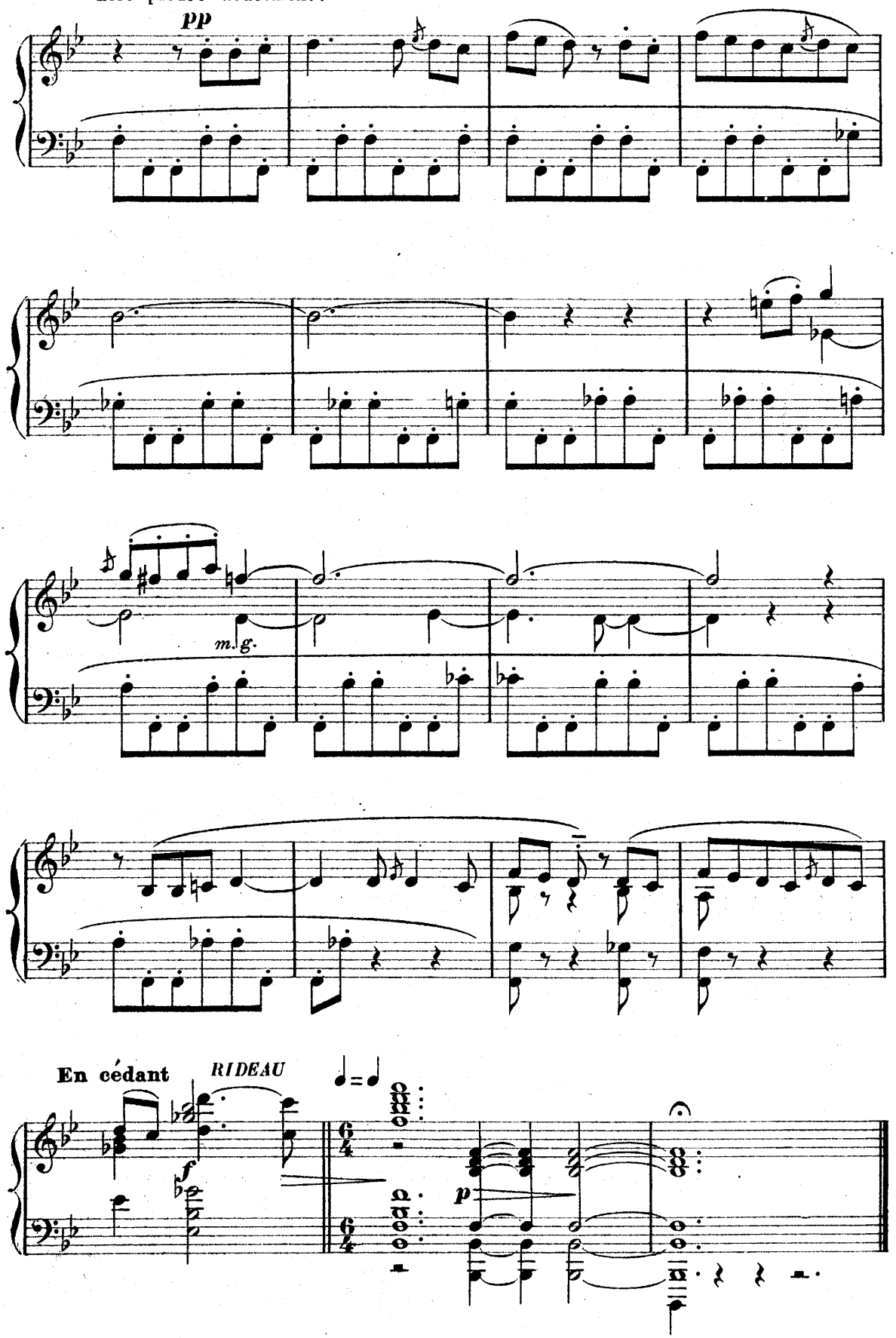
désespérée... il sort.



Elle tombe assise près de la table de couture.

Le double plus lent





Fin du 1er Acte