

LA CRÉATION DU MONDE

BALLET de BLAISE CENDRARS

Musique de

Darius MILHAUD

Partition complète réduite par l'Auteur
pour piano à 4 mains



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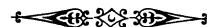
L'HOMME *M^r* Jean BÖRLIN

LA FEMME *M^{me}* Ebba STRANDIN

Décors et costumes de M^r Fernand LEGER

Chorégraphie de M^r Jean BÖRLIN

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LA CRÉATION DU MONDE

BALLET NÈGRE

I— Lever du rideau très lent sur la scène noire

On aperçoit au milieu de la scène un tas confus de corps entremêlés; tohu-bohu avant la création.

Trois déités géantes évoluent lentement autour. Ce sont Nzamé, Mébère, et Nkwa, les maîtres de la création.

Ils tiennent conseil, tournent autour de la masse informe, font des incantations magiques.

II— La masse centrale s'agit, a des soubresauts. Un arbre pousse petit à petit, grandit, grandit encore, se dresse, et quand une de ses graines tombe à terre, un nouvel arbre surgit. Quand une des feuilles de l'arbre touche le sol, elle grandit, se gonfle, oscille, se met à marcher et c'est un animal.

Un éléphant qui reste suspendu en l'air

Une tortue lente

Un crabe malhabile

Des singes qui glissent du plafond

La scène s'est éclairée petit à petit pendant la création et à chaque animal nouveau elle s'illumine violemment.

III— Chaque créature est un danseur ou une danseuse jaillissant du centre, évolue individuellement, fait quelques pas, puis entre doucement dans une ronde qui peu à peu se met en branle autour des trois déités du début. La ronde s'ouvre, les trois déités font de nouvelles incantations, les projecteurs jaillissent et l'on voit la masse informe bouillonner. Tout s'agit. Une jambe monstrueuse apparaît, des dos tressaillent, une tête hirsute se montre, des bras se tendent. Deux bustes se dressent tout à coup, se collent: c'est l'homme, c'est la femme soudainement debout. Ils se reconnaissent; ils se dressent l'un en face de l'autre.

IV— Et pendant que le couple exécute la danse du désir, puis de l'accouplement, ce qui restait par terre d'êtres informes apparaît sournoisement et se mêle à la ronde et l'entraîne frénétiquement jusqu'au vertige. Ce sont les N'Guils, les imprécateurs mâles et femelles, les sorciers, les féticheurs.

V— Le couple s'est étreint.

La ronde se calme, freine et ralentit et vient mourir très calme alentour.

La ronde se disperse par petits groupes. Le couple s'isole dans un baiser qui le porte comme une onde.

C'est le printemps.

(Rideau rapide)

Blaise CENDRARS

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à Paul COLLAER et Roger DÉSORMIÈRE

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LA CRÉATION DU MONDE

OUVERTURE

Darius MILHAUD

R 1254361

92-00062040

Modéré 54 = d

PRIMA

mf (quittez)

Modéré 54 = d

SECOND A

mf

(quittez)

mp (quittez)

mp

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M. E. 1153

(quittez)

mf (quittez)

Cédez

(quittez)

Cédez

Mouv^t

p (quittez)

Mouv^t

f

M.F. 4453

3

Cédez

Cédez

Mouv.

p (quittez)

Mouv.

p

Mouv.

p

M.E. 1153

Cédez

Mouv^t

Cédez

Mouv^t

Cédez

Mouv^t très calme

pp (très calme)

M.E. 4153

Ral.

Très ral.

RIDEAU

ppp

Très ral.

ppp

I $d = 62$

$d = 62$

p

mp

f

mf (*très attaqué et sec*)

f

ff

A page of musical notation for orchestra, featuring six staves of music. The notation includes various dynamics (e.g., *p*, *f*, *ff*) and articulations (e.g., *pizz.*, *sfz.*). The music consists of six staves, likely for strings (Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon). The score is highly detailed, showing complex rhythmic patterns and harmonic changes across the pages. The page number 7 is located in the top right corner.

8

Ral.

p subit.

Ral.

p subit.

II

$\text{d} = 54$

pp

$\text{d} = 54$

pp

9

Cédez

Mouv't.

Cédez

Mouv't.

Cédez

Mouv't.

Cédez

Mouv't.

Cédez

Cédez

ppp

ppp

Mouv^t $d = 62$

p très tendre

Mouv^t $d = 62$

The musical score consists of four staves, each with a different clef (G, C, F, and C). The first two staves begin with 'Mouv^t' and a tempo of $d = 62$. The first staff has dynamic 'pp' and 'p très tendre'. The second staff has dynamic 'pp' and 'p'. The third staff begins with 'Mouv^t' and a tempo of $d = 62$, followed by 'bp'. The fourth staff has dynamic 'pp'. The score continues with various melodic and harmonic patterns, including sustained notes and rhythmic figures. A dynamic 'bp' is indicated at the end of the page.

Musical score for two voices. The top voice (Soprano) starts with eighth-note pairs, followed by a rest and eighth-note pairs. The bottom voice (Bass) enters with eighth-note pairs. Measure 2 begins with a bass note, followed by eighth-note pairs in both voices.

Measures 3 and 4 continue the melodic line. The top voice has eighth-note pairs, while the bottom voice provides harmonic support with sustained notes and eighth-note pairs.

Animez un peu

Measures 5 and 6 feature eighth-note pairs in the top voice and sustained notes in the bottom voice. The instruction *Animez un peu* appears twice above the staff.

Cédez

Animez beaucoup $\text{d}=96$

Cédez

Animez beaucoup $\text{d}=96$

Measures 7 and 8 show eighth-note pairs in the top voice and sustained notes in the bottom voice. The instruction *Cédez* appears twice above the staff. The tempo $\text{d}=96$ is indicated for the eighth-note pairs in measure 8.

pp

III

vif $\text{d} = 104$ *mf*vif $\text{d} = 104$ *mf* (*très sec*)

ff

mf

A page of musical notation for orchestra, featuring six staves of music. The notation includes various instruments and dynamic markings. The staves are as follows:

- Staff 1: Treble clef, key signature of A major (two sharps). Measures show eighth-note patterns.
- Staff 2: Treble clef, key signature of A major (two sharps). Measures show eighth-note patterns.
- Staff 3: Bass clef, key signature of A major (two sharps). Measures show eighth-note patterns.
- Staff 4: Bass clef, key signature of A major (two sharps). Measures show eighth-note patterns.
- Staff 5: Treble clef, key signature of A major (two sharps). Measures show eighth-note patterns.
- Staff 6: Bass clef, key signature of A major (two sharps). Measures show eighth-note patterns.

Dynamic markings include *f*, *ff*, *fff*, and *v* (soft).

14

mf

croisez

C.I.E. 4153

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as *f*, *p*, *v*, *fff*, *ff*, and *p*. The score consists of ten staves, likely representing multiple instruments. The music begins with a dynamic of *f* and a tempo marking of $\frac{1}{8}$. The key signature changes frequently, including sections in B-flat major, A major, and G major. The notation includes various note heads, stems, and rests. The page concludes with two instances of the word "Cédez" (yield) written above the staff.

Moins vif $\text{d} = 92$

Moins vif $\text{d} = 92$

p

Cédez

ppp

Cédez

ppp

IV Mouv^t $\text{d} = 108$

p très chanté

Mouv^t $\text{d} = 108$

p

f

mf

mp

Musical score for two staves, page 18. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of eight measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for orchestra and piano, page 19. The score consists of six staves:

- Staff 1 (Piano): Dynamics *f* and *mp*.
- Staff 2 (Orchestra): Includes bassoon and strings.
- Staff 3 (Orchestra): Includes strings and woodwind.
- Staff 4 (Orchestra): Includes strings and woodwind.
- Staff 5 (Orchestra): Includes strings and woodwind. Text "Cédez" appears above the staff.
- Staff 6 (Orchestra): Includes strings and woodwind. Text "Cédez" appears above the staff. Dynamic *p* is indicated.
- Staff 7 (Orchestra): Includes strings and woodwind.
- Staff 8 (Orchestra): Includes strings and woodwind.

The score is in common time, with a key signature of four sharps. Various dynamics and performance instructions are scattered throughout the piece.

20

Mouv^t $\text{d} = 96$

Cédez

Mouv^t $\text{d} = 96$

Cédez

Mouv^t $\text{d} = 88$

Cédez

Mouv^t $\text{d} = 88$

Cédez

Mouv^t $\text{d} = 80$

ff

Mouv^t $\text{d} = 80$

ff

Animez

Animez

Mouv^t $\text{d} = 88$

Cédez Mouv^t $\text{d} = 80$

Cédez Mouv^t $\text{d} = 80$

Animez

Cédez

Cédez

M. E. 4153

22

Mouv^t $\text{d} = 80$

pp

Mouv^t $\text{d} = 80$

pp

Ral.

Ral.

M^t $\text{d} = 108$

mp

Mouv^t $\text{d} = 108$

mp

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score consists of four systems of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The first system starts with a dynamic of $\frac{4}{4}$. The second system begins with a dynamic of $\frac{2}{4}$. The third system begins with a dynamic of $\frac{3}{4}$. The fourth system begins with a dynamic of $\frac{2}{4}$. The music includes various note heads, stems, and beams, with some notes having vertical stems and others horizontal stems. Measures 11 through 14 are identical in all three staves.

Musical score for orchestra and piano, page 24, measures 153-155.

The score consists of five staves:

- Violin 1 Staff:** Treble clef, key signature of four sharps. Measures 153-154 show eighth-note patterns with grace notes. Measure 155 begins with a sixteenth-note pattern followed by eighth-note pairs.
- Violin 2 Staff:** Treble clef, key signature of four sharps. Measures 153-154 show eighth-note patterns. Measure 155 begins with a sixteenth-note pattern followed by eighth-note pairs.
- Cello Staff:** Bass clef, key signature of four sharps. Measures 153-154 show eighth-note patterns. Measure 155 begins with a sixteenth-note pattern followed by eighth-note pairs.
- Piano Staff:** Treble clef, key signature of four sharps. Measures 153-154 show eighth-note patterns. Measure 155 begins with a sixteenth-note pattern followed by eighth-note pairs.
- Bassoon Staff:** Bass clef, key signature of four sharps. Measures 153-154 show eighth-note patterns. Measure 155 begins with a sixteenth-note pattern followed by eighth-note pairs.

Performance instructions include:

- Measure 153:** Slurs and grace notes.
- Measure 154:** Slurs and grace notes.
- Measure 155:** Dynamics: ***mf***, ***f***, ***ff***.

Musical score for piano, page 26, featuring four systems of music. The score consists of two staves per system, with the top staff in treble clef and the bottom in bass clef. The key signature changes throughout the piece, including sections with no sharps or flats, and sections with three sharps.

System 1: Dynamics include *f*, *f*, and *#*. The tempo is indicated by a wavy line.

System 2: Dynamics include *f*, *mf*, and *mp*. The lyrics "Cédez" appear twice in this section.

System 3: Dynamics include *mf* and *Très ral.* The lyrics "Cédez" appear again.

System 4: Dynamics include *mp* and *Très ral.*

V

Mouv^t $\text{d} = 62$

Musical score page 27, section V, Mouv^t $\text{d} = 62$. The top staff consists of two staves: treble (G-clef) and bass (F-clef). Both staves have one sharp in the key signature. The treble staff has a dynamic *p*. The bass staff has a dynamic *p*. The music consists of eighth-note patterns.

Mouv^t $\text{d} = 62$

Continuation of the musical score from page 27, section V, Mouv^t $\text{d} = 62$. The top staff continues the eighth-note patterns. The bottom staff consists of two staves: bass (F-clef) and bass (F-clef). Both staves have one sharp in the key signature. The bass staff has a dynamic *p*.

Continuation of the musical score from page 27, section V, Mouv^t $\text{d} = 62$. The top staff continues the eighth-note patterns. The bottom staff consists of two staves: bass (F-clef) and bass (F-clef). Both staves have one sharp in the key signature. The bass staff has a dynamic *pp*.

Continuation of the musical score from page 27, section V, Mouv^t $\text{d} = 62$. The top staff continues the eighth-note patterns. The bottom staff consists of two staves: bass (F-clef) and bass (F-clef). Both staves have one sharp in the key signature. The bass staff has a dynamic *pp*.

Ral.

Continuation of the musical score from page 27, section V, Ral. The top staff consists of two staves: treble (G-clef) and bass (F-clef). Both staves have one sharp in the key signature. The treble staff has a dynamic *p*. The bass staff has a dynamic *p*. The music consists of eighth-note patterns.

Ral.

Continuation of the musical score from page 27, section V, Ral. The top staff consists of two staves: treble (G-clef) and bass (F-clef). Both staves have one sharp in the key signature. The treble staff has a dynamic *p*. The bass staff has a dynamic *p*. The music consists of eighth-note patterns.

Mouv^t $d = 54$

p très calme

Cédez

Mouv^t $d = 54$

p

Cédez

Mouv^t

Ral.

Mouv^t

pp

Ral.

Mouv^t $d = 62$

pp

(quittez)

Mouv^t $d = 62$

pp

Ral.

Très lent

Ral.

Très lent