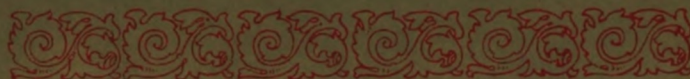


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A MONSIEUR PAUL TAFFANEL



# Le Feu Céleste

CANTATE

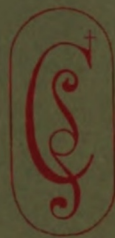
*Pour soprano solo, chœurs, orchestre  
orgue et un récitant.*

POÉSIE DE

ARMAND SILVESTRE

Musique de

C. Saint-Saëns (Op. 115)



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A MONSIEUR PAUL TAFFANEL



HP 302

# Le Feu Céleste

CANTATE

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# LE FEU CÉLESTE

Poésie de  
ARMAND SILVESTRE



Musique de  
C. SAINT-SAËNS  
Op. 115

Moderato 120 =

PIANO *p*

*Red.* \*

*cresc.* *mf*

*dim.* *p* *mf* *p*

*p* *p* *Red.* \*

*mf* *cresc.*

Kup. 5. 1. 2. 3. 4. 5. 6.

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First system of musical notation, piano accompaniment. Dynamics include *f*, *dim.*, *p*, and *mf*. The music is in a minor key with a 4/4 time signature.

Second system of musical notation, piano accompaniment. Dynamics include *sf*, *p*, and *f espress.*. A first ending bracket labeled '1' is present over the final measure.

Third system of musical notation, piano accompaniment. Dynamics include *rf*. A fermata is placed over the final measure.

Fourth system of musical notation, piano accompaniment. Dynamics include *sf*, *dim.*, and *p*. A large slur spans across the bottom of the system.

## le Récitant

Devant les splendeurs d'un autre âge,  
 Les siècles longtemps prosternés  
 Tendaient vainement leur courage  
 Vers la gloire de leurs aînés.  
 Les spectres de Rome et d'Athènes  
 Voilaient, de leurs ailes lointaines,  
 La route à la postérité,  
 Et l'Avenir, demeuré sombre,  
 Cheminaut, sans sortir de l'ombre  
 De l'héroïque Antiquité.

Fifth system of musical notation, piano accompaniment. It features a fermata over the final measure and a final cadence.

Allegro 160 = ♩

pp

cresc.

2

Soudain, comme un souffle s'élève Des bords pourprés de l'horizon,

f pp

stringendo

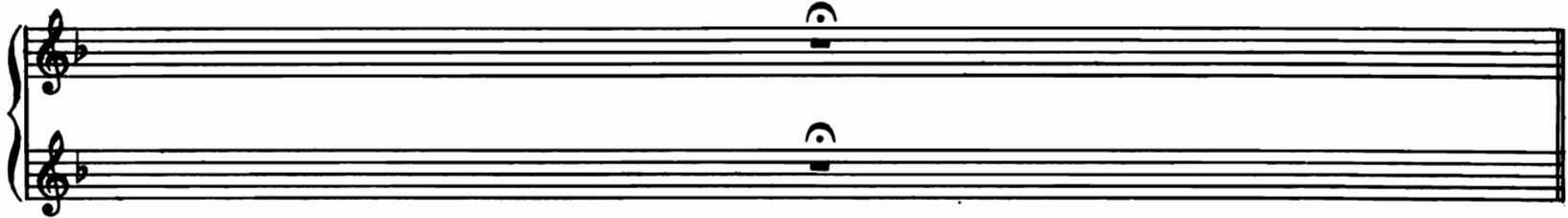
cresc.

f

rapido  
Ped.

\*

Ou, comme luit l'éclair d'un glaive  
 Sorti du fourreau, sa prison,  
 Plus farouche qu'une épopée  
 Et plus lumineux qu'une épée  
 L'Esprit moderne a resplendi,  
 Du bout de son aile sonore  
 Secouant des clartés d'aurore  
 Au front du vieux monde engourdi!



Molto allegro 176 = ♩

à 4 mains

1<sup>a</sup> *ff*

2<sup>a</sup> *ff*

Quel réveil! 8. La science humaine,

1<sup>a</sup>

2<sup>a</sup>

Levant son flambeau rajeuni,  
 Par des chemins nouveau ramène  
 L'âme au chemin de l'Infini:  
 Tout navire emporte son hôte;  
 La toison d'or des Argonautes  
 Se déchire aux mains des vainqueurs.  
 L'Homme fouille jusqu'en son être,  
 Et la sainte ardeur de connaître  
 Brûle en même temps tous les cœurs.

Tout est conquis dans la Nature;  
 Au ciel restait à conquérir  
 La flamme redoutable et pure,  
 Le feu qui fait vivre et mourir!  
 Aigle s'envolant de son aire  
 Volta lui ravit le tonnerre  
 Et l'apporte à l'Humanité.

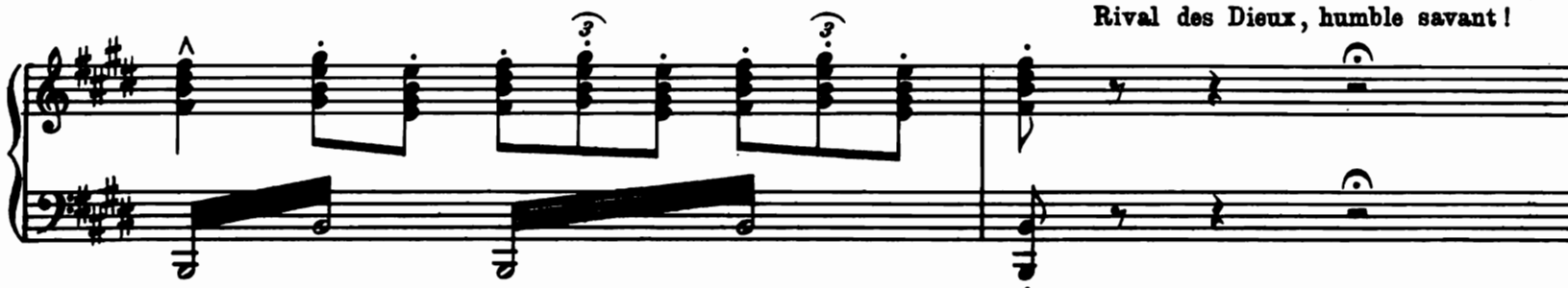


A servir l'homme condamnée,  
 Mod<sup>to</sup> maestoso 76 =

Par lui la foudre est enchainée  
 Et s'appelle Electricité!



Depuis ce jour que de merveilles  
 Evoquent ce nom triomphant!  
 Quels trésors ont payé tes veilles,  
 Rival des Dieux, humble savant!



4

à 4 mains

1<sup>a</sup> *pp*

2<sup>a</sup> *pp*

Cette flamme à l'azur volée, Et, sous mille formes voilées

1<sup>a</sup>

2<sup>a</sup> *pp*

A tous nos vœux obéissant, Esclave douce et sans colère,

1<sup>a</sup> *più pp*

2<sup>a</sup> *più pp*



Aux flancs du monde qu'elle éclaire

Circule comme un nouveau sang.

1<sup>a</sup>

2<sup>a</sup>

8

Detailed description: This system contains the first two staves of music. The first staff is the right-hand piano part, featuring a complex, rapid sixteenth-note passage in the first measure, followed by more rhythmic patterns. The second staff is the left-hand piano part, with a simpler accompaniment. A dashed line with the number '8' spans across the top of the first measure of both staves. The key signature is three sharps (F#, C#, G#).

8 Par mille veines répandue,

1<sup>a</sup>

2<sup>a</sup>

*sf* *pp*

8

Detailed description: This system contains the next two staves of music. The first staff continues the piano part from the first system, with dynamic markings *sf* (sforzando) and *pp* (pianissimo). The second staff continues the left-hand piano part. A dashed line with the number '8' spans across the top of the first measure of both staves. The key signature remains three sharps.

A travers l'éther et le sol,

Elle entraîne dans l'étendue

1<sup>a</sup>

2<sup>a</sup>

Detailed description: This system contains the final two staves of music on the page. The first staff continues the piano part, featuring a dense sixteenth-note texture. The second staff continues the left-hand piano part. The key signature remains three sharps.

Notre âme attachée à son vol.

8

5

1<sup>a</sup>

2<sup>a</sup>

*cresc.*

*cresc.*

Le double plus vite  $\text{♩} = \text{♩}$   
All<sup>o</sup> non troppo 152 =  $\text{♩}$

1<sup>a</sup>

2<sup>a</sup>

*dim.*

*p*

*cresc. largamente*

*dim.*

*p*

1<sup>a</sup>

2<sup>a</sup>

*dim. espressivo*

1<sup>a</sup> dolce

2<sup>a</sup> pp

1<sup>a</sup> cresc.

2<sup>a</sup> pp

1<sup>a</sup> dim. pp

2<sup>a</sup> pp

Aux cordes d'une lyre immense,  
 Par elle, sans fin recommence  
 Le chant commencé dans nos cœurs:  
 Temps et distance sont un leurre!  
 Devant elle, l'Espace et l'Heure  
 Semblent fuir sur des fils vainqueurs.

**6**

1<sup>a</sup> *dolce espressivo*

2<sup>a</sup> *pp*

1<sup>a</sup> *cresc.*

2<sup>a</sup> *sempre pp*

**7**

1<sup>a</sup> *f* *dim.* *p espressivo*

2<sup>a</sup> *p*

The first system of the musical score consists of two staves. The upper staff, labeled '1a', contains a melodic line with several slurs and accents. The lower staff, labeled '2a', contains a more rhythmic accompaniment with slurs and ties. The music is written in a key with one flat and a common time signature.

The second system of the musical score features two staves. Above the first staff, the number '8' is enclosed in a square box. The first staff, labeled '1a', includes dynamic markings for *mf* and *p*, along with a slur and an accent. The second staff, labeled '2a', continues the accompaniment with slurs and ties. The key signature and time signature remain consistent with the previous system.

The third system of the musical score consists of two staves. The first staff, labeled '1a', continues the melodic line with slurs and accents. The second staff, labeled '2a', includes the dynamic marking *più p* and continues the accompaniment with slurs and ties. The key signature and time signature are maintained throughout this system.

9

1a  
espress.

2a  
marcato il basso

1a  
cresc.  
f

2a  
cresc.  
f

1a  
dim. p

2a  
dim. p

1<sup>a</sup>

2<sup>a</sup>

*pp*

*pp*

*pp*

This system contains the first four measures of the piece. The right hand (1<sup>a</sup>) and left hand (2<sup>a</sup>) are both in treble clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure features a melodic line in the right hand and a bass line in the left hand. The second measure continues the melodic development. The third and fourth measures show a more complex texture with overlapping lines and dynamic markings of *pp* (pianissimo).

1<sup>a</sup>

2<sup>a</sup>

*p*

*pp*

*cantabile*

This system contains measures 5 through 8. The right hand (1<sup>a</sup>) and left hand (2<sup>a</sup>) are both in treble clef. The music continues with melodic and harmonic development. The dynamic marking *p* (piano) appears in the right hand in measure 6, while the left hand remains *pp*. The instruction *cantabile* is written below the left hand in measure 7, indicating a change in tempo and mood.

1<sup>a</sup>

2<sup>a</sup>

*dim.*

*pp*

10

This system contains measures 9 through 12. The right hand (1<sup>a</sup>) and left hand (2<sup>a</sup>) are both in treble clef. The dynamic marking *dim.* (diminuendo) is written above the right hand in measure 9, and *pp* is written below the right hand in measure 10. The number 10 is enclosed in a box above the right hand in measure 10. The music concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.

poco a poco rit.

1<sup>a</sup> *pp*

2<sup>a</sup> *pp* *sempre più p*

**11** Le double plus lent  $\text{♩} = \text{♩}$  76 =  $\text{♩}$   
 SOPRANO SOLO

1<sup>a</sup> *pp*

2<sup>a</sup> *pp*

*mf*

De Pha-ë-ton brû-lé ma-gni-fi-que fo-li-e!

1<sup>a</sup>

2<sup>a</sup>



D'I - ca - re aux flots tom - bant es - poir au - da - ci -

8

1<sup>a</sup>

2<sup>a</sup>

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "D'I - ca - re aux flots tom - bant es - poir au - da - ci -". A fermata is placed over the first two notes of the vocal line. Below the vocal line is a dashed line with the number "8". The piano accompaniment consists of two staves: the upper staff is the right hand with a treble clef, and the lower staff is the left hand with a bass clef. Both hands play a rhythmic pattern of eighth notes, with the right hand often playing beamed eighth notes.

- eux ! O rê - ve des vain -

8

1<sup>a</sup>

2<sup>a</sup>

*pp*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "- eux ! O rê - ve des vain -". A fermata is placed over the first two notes of the vocal line. Below the vocal line is a dashed line with the number "8". The piano accompaniment continues with the same rhythmic pattern as the first system. The dynamic marking *pp* (pianissimo) is placed above the right-hand piano staff.

- cus, votre ère est ac - com - pli - e:

8

1<sup>a</sup>

2<sup>a</sup>

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "- cus, votre ère est ac - com - pli - e:". A fermata is placed over the first two notes of the vocal line. Below the vocal line is a dashed line with the number "8". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *pp* is also present in this system.

L'Homme im - pie a ten -

The first system of the musical score features a vocal line and two piano accompaniment parts. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 8/8. The lyrics are "L'Homme im - pie a ten -". The piano accompaniment consists of two staves: the upper staff (1a) in treble clef and the lower staff (2a) in bass clef. Both piano parts feature a complex, rhythmic accompaniment with many beamed eighth notes. The system concludes with a fermata over the final note of the vocal line.

- té la pro - fon - deur des Cieux!

The second system continues the musical score. The vocal line has the lyrics "- té la pro - fon - deur des Cieux!". The piano accompaniment parts (1a and 2a) continue with their complex rhythmic patterns. A *cresc.* (crescendo) marking is present in both piano parts towards the end of the system. The system ends with a fermata over the final note of the vocal line.

12 O grand vo - leur du

The third system begins with a boxed number "12" above the vocal line. The lyrics are "O grand vo - leur du". The piano accompaniment parts (1a and 2a) continue. A *fff* (fortissimo) dynamic marking is present in both piano parts. The system concludes with a fermata over the final note of the vocal line.

feu, su - bli - me Pro - mé - thé - e, Sous l'ou -

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves, labeled 1<sup>a</sup> and 2<sup>a</sup>. The vocal line has several slurs with the number '8' underneath, indicating eighth notes. The piano accompaniment includes arpeggiated chords and melodic lines.

-tra - ge des temps re - lève en - fin ton

The second system continues the vocal line and piano accompaniment. The piano part has two staves, 1<sup>a</sup> and 2<sup>a</sup>. The vocal line has slurs with '8' underneath. The piano accompaniment features arpeggiated chords and melodic lines.

front! La ra - ce de tes

13

The third system includes a measure number '13' in a box. The vocal line has lyrics and slurs with '8' underneath. The piano accompaniment has two staves, 1<sup>a</sup> and 2<sup>a</sup>. The 1<sup>a</sup> staff is marked 'cresc.' and 'p'. The 2<sup>a</sup> staff is marked 'cresc.' and has an asterisk '\*' at the end. The piano part includes arpeggiated chords and melodic lines.

fils, aux vents pré - ci - pi - té - e, Re - naît dans l'air ven -

1a *pp* *cresc.*

2a *cresc.*

Detailed description: This system contains the first line of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves, labeled 1a and 2a. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part begins with a *pp* dynamic and includes several eighth-note chords. The vocal line features a melodic line with some grace notes and slurs. There are three '8' markings with dashed lines above the piano part, indicating eighth-note patterns.

-geur et la

1a *ff* *mf*

2a *mf*

Detailed description: This system contains the second line of the musical score. The vocal line continues with the lyrics '-geur et la'. The piano accompaniment continues on staves 1a and 2a. The dynamics are *ff* for the vocal line and *mf* for the piano accompaniment. The piano part features a more active eighth-note accompaniment. There are '8' markings with dashed lines above the piano part.

- ve ton af - front.

1a *cresc.*

2a *cresc.*

Detailed description: This system contains the third line of the musical score. The vocal line continues with the lyrics '- ve ton af - front.'. The piano accompaniment continues on staves 1a and 2a. The dynamics are *cresc.* for both the vocal line and the piano accompaniment. The piano part features a more active eighth-note accompaniment. There are three '8' markings with dashed lines above the piano part.



fils, — orgueilleuse, — ir-ri - té - e, Re - naît dans l'air ven - geur —

fils, — orgueilleuse, — ir-ri - té - e, Re - naît dans l'air ven - geur —

fils, — orgueilleuse, — ir-ri - té - e, Re - naît dans l'air ven - geur —

fils, — orgueilleuse, — ir-ri - té - e, Re - naît dans l'air ven - geur —

*sf*

All<sup>o</sup> molto mod<sup>to</sup>

15

Et la - - ve ton af - front! —

Et la - - ve ton af - front! —

Et la - - ve ton af - front! —

Et la - - ve ton af - front! — Elle a, du fir.ma.

All<sup>o</sup> molto mod<sup>to</sup> 96 =  $\text{♩}$

*ff*

*f legato*

Elle a, du fir-ma -

Elle a, du fir-ma - ment dé - voi - lant le mys -

Elle a, du fir-ma - ment dé - voi - lant le mys - tè - re, du fir - ma -

-ment dé - voi - lant le mys - tè - re, du fir - ma - ment dé - voi - lant le mys -

-ment dé - voi - lant le mys - tè - re,

- tè - re, le mys - tè - re,

-ment dévoi - lant le mys - tè - re,

- tè - re, le mys - tè - re,

16

Elle a, du fir-ma-ment dé-voi-lant le mys-tè-re,

Elle a du fir-ma-ment dé-voi-

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics 'Elle a, du fir-ma-ment dé-voi-lant le mys-tè-re,' on the first staff and 'Elle a du fir-ma-ment dé-voi-' on the second. The bottom two staves are piano accompaniment. A piano dynamic marking 'f' is present at the beginning of the vocal lines.

Elle a, du fir-ma-ment dé-voi-lant le mys-tè-re,

Elle a, du fir-ma-ment dé-voi-

dé-voi-lant le mys-tè-re, du fir-ma-ment dé-voi-

-lant le mys-tè-re, du fir-ma-ment dé-voi-

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics 'Elle a, du fir-ma-ment dé-voi-lant le mys-tè-re,' on the first staff and 'Elle a, du fir-ma-ment dé-voi-' on the second. The bottom two staves are piano accompaniment. A piano dynamic marking 'f' is present at the beginning of the vocal lines.



17

le mys - tè - re, La - bou - ré l'in - fi - ni de flamboyants sil.

-lant le mys - tè - re, La - bou - ré l'in - fi - ni de flamboyants sil.

-lant le mys - tè - re, La - bou ré l'in - fi - ni de flamboyants sil.

-lant le mys - tè - re, La - bou - ré l'in - fi - ni de flamboyants sil.

The musical score for system 17 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "le mys - tè - re, La - bou - ré l'in - fi - ni de flamboyants sil." The piano accompaniment features a complex texture with many sixteenth notes and rests, marked with a forte (ff) dynamic. There are some performance markings like "8" and "\*" in the piano part.

18

-lons. Elle a, du fir - ma - ment dé - voi -

-lons. Elle a, du fir - ma - ment dé - voi -

-lons.

-lons.

The musical score for system 18 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "-lons. Elle a, du fir - ma - ment dé - voi -". The piano accompaniment features a complex texture with many sixteenth notes and rests, marked with a forte (f) dynamic.

-lant le mys - tè - re, dé - voi -  
-lant le mys - tè - re, dé - voi - lant le mys -  
Elle a, du fir - ma - ment dé - voi - lant le mys - tè - re,  
Elle a, du fir - ma - ment dé - voi -

-lant le mys - tè - re, La - bou -  
- tè - re, le mys - tè - re, La - bou -  
le mys - tè - re, La - bou -  
-lant le mys - tè - re, La - bou -

19

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics:   
 -ré l'in - fi - ni de flamboyants sil - lons.   
 -ré l'in - fi - ni de flamboyants sil - lons. O grand vo - leur du   
 -ré l'in - fi - ni de flamboyants sil - lons.   
 -ré l'in - fi - ni de flamboyants sil - lons.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte).

Four vocal staves with lyrics:   
 O grand vo - leur du feu, su - bli - me Pro - mé - thé - e,   
 feu, su - bli - me Pro - mé - thé - e,   
 O grand vo - leur du

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte).

La ra - ce de tes

La ra - ce de tes

O grand vo - leur du feu, su - bli - me Pro - mé - thé - e, La

feu, su - bli - me Pro - mé - thé - e, La

\*A . . . . .

fil - s, or - gueil - leuse, ir - ri - té - e,

fil - s, or - gueil - leuse, ir - ri - té - e,

ra - ce de tes fil - s, or - gueil - leuse, ir - ri - té - e,

ra - ce de tes fil - s, or - gueil - leuse, ir - ri - té - e,

\*A . . . . . indique un *Accelerando* très peu accentué D. & F. 5743

Re.naît dans l'air ven - geur et la - ve ton af - front.

Re.naît dans l'air ven - geur et la - ve ton af - front.

Re.naît dans l'air ven - geur et la - ve ton af - front.

Re.naît dans l'air ven - geur et la - ve ton af - front.

The first four staves are vocal parts. Each staff begins with a dynamic marking of *ff*. The lyrics are printed below each staff.

*ff*  
*red.*

The piano accompaniment consists of two staves. The right hand features a complex, rhythmic pattern with many sixteenth notes. The left hand provides a steady bass line. A dynamic marking of *ff* is present, along with the instruction *red.* (ritardando).

**21**

The piano accompaniment continues with two staves. A measure number **21** is enclosed in a box above the first staff. The musical texture remains consistent with the previous section.

*p*  
*red.*

The piano accompaniment continues with two staves. A dynamic marking of *p* (piano) is present. The instruction *red.* (ritardando) appears twice, indicating a gradual deceleration.

*dolce*  
*red.*

The piano accompaniment concludes with two staves. A dynamic marking of *dolce* (softly) is present. The instruction *red.* (ritardando) appears once. There is also a small asterisk symbol below the staff.

*poco a poco* ri - te - nu - to

**22** SOPRANO SOLO  
*dolce*

Grâ - ce au germe éter - nel que son labeur fé - con - de, D'u - ne moisson de

**23**  
*marcato*

feu couvrant le sol domp - té, Emprisonnant la

*cresc.*  
foudre aux flancs meurtris du mon - de Pour les en - ve - lop - per d'un ré -

*dim.*  
-seau de clar - té.

*p*  
Grâce au germe é - ter - nel que son la - beur fé - con - de,

*p*  
Grace au germe é - ter - nel que son la - beur fé - con - de,

*p*  
Grâce au germe é - ter - nel que son la - beur fé - con - de,

*p*  
Grâce au germe é - ter - nel que son la - beur fé - con - de,

24

*p* *poco cresc.*  
Sopranos (Divisés) D'u - ne moisson de feu cou - vrant le sol domp.

*p* *poco cresc.*  
D'u - ne moisson de feu couvrant le sol, cou - vrant le sol domp.

*p* *poco cresc.*  
Contraltos (Divisés) D'u - ne moisson de feu cou - vrant le sol, cou - vrant le sol domp.

*p* *poco cresc.*  
D'u - ne moisson de feu cou - vrant le sol, cou - vrant le sol domp.

*p* *poco cresc.*  
Ténors (Divisés) D'u - ne moisson de feu cou - vrant le sol, cou - vrant le sol domp.

*p* *poco cresc.*  
D'u - ne moisson de feu cou - vrant le sol domp.

*p* *poco cresc.*  
Basses (Divisés) D'u - ne moisson de feu cou - vrant le sol domp.

1<sup>ers</sup> Sopranos *mf* *dim.* *p*  
- té, Emprison - nant la foudre aux flancs meurtris du mon - de Pour les

1<sup>ers</sup> Contraltos *mf* *dim.* *p*  
- té, Emprison - nant la foudre aux flancs meurtris du mon - de Pour les

1<sup>ers</sup> Ténors *mf* *dim.* *p*  
- té, Emprison - nant la foudre aux flancs meurtris du mon - de Pour les

1<sup>eres</sup> Basses *mf* *dim.* *p*  
- té, Emprison - nant la foudre aux flancs meurtris du mon - de Pour les

2<sup>des</sup> Basses *mf* *dim.* *p*  
Emprison - nant la foudre aux flancs meurtris du mon - de Pour les



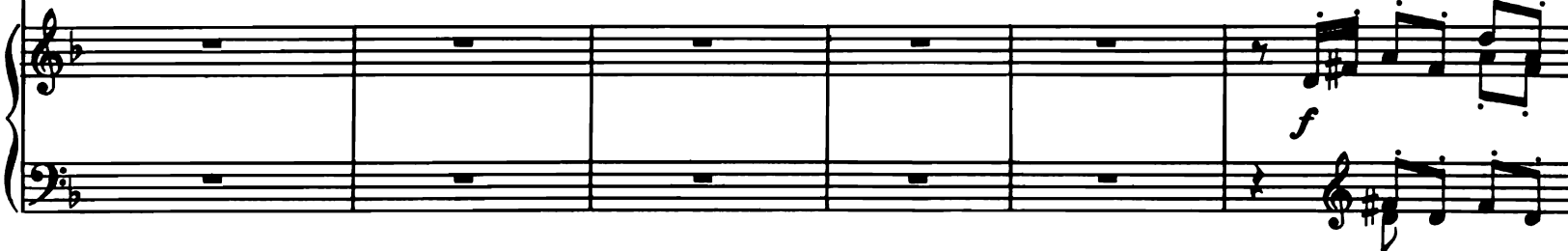
**25**

*molto cresc.* *ff*  
en - ve - lop - per \_\_\_\_\_ d'un ré - seau de clar - té.

*molto cresc.* *ff*  
en - ve - lop - per \_\_\_\_\_ d'un ré - seau de clar - té.

*molto cresc.* *ff*  
en - ve - lop - per \_\_\_\_\_ d'un ré - seau de clar - té.

*molto cresc.* *ff*  
en - ve - lop - per \_\_\_\_\_ d'un ré - seau de clar - té.





Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including triplets and a 'Ped.' marking.

Piano accompaniment for the second system, featuring treble and bass staves with musical notations including accents and a 'ff' dynamic marking.

*tr* *Poco più all<sup>o</sup> 120 = ♩*

*ff sempre*

Piano accompaniment for the third system, featuring treble and bass staves with musical notations including a 'ff sempre' dynamic marking.

Sopranos et Contraltos *ff sempre*

Tant d'é - clairs jailli - ront de l'espace où nous sommes Dans l'immen - si - té

Ténors *ff sempre*

Tant d'é - clairs jailli - ront de l'espace où nous sommes Dans l'immen - si - té

Basses *ff sempre*

Tant d'é - clairs jailli - ront de l'espace où nous sommes Dans l'immen - si - té

Vocal staves for Sopranos et Contraltos, Ténors, and Basses, with lyrics in French. Below the vocal staves is the piano accompaniment for the fourth system.

morne où leur é - clat s'en - fuit, Que les jours in - qui - ets se di -

morne où leur é - clat s'en - fuit, Que les jours in - qui - ets se di -

morne où leur é - clat s'en - fuit, Que les jours in - qui - ets se di -

-ront que les hommes Leur ont pris leur clar - té pour en pa - rer la nuit!

-ront que les hommes Leur ont pris leur clar - té pour en pa - rer la nuit!

-ront que les hommes Leur ont pris leur clar - té pour en pa - rer la nuit!

Et les as - tres ja - lous, vo - yant dans l'é - ten - du - e Notre glo - be rou -

Et les as - tres ja - lous, vo - yant dans l'é - ten - du - e Notre glo - be rou -

Et les as - tres ja - lous, vo - yant dans l'é - ten - du - e Notre glo - be rou -

\_ler dans ce nim - be ver - meil, Croi - ront que tri - om.  
 \_ler dans ce nim - be ver - meil, Croi - ront que tri - om.  
 \_ler dans ce nim - be ver - meil, Croi - ront que tri - om.

phants dans leur tâche é - per - du - e, Les fils du fier Ti - tan font un nou - veau So - leil  
 phants dans leur tâche é - per - du - e, Les fils du fier Ti - tan font un nou - veau So - leil  
 phants dans leur tâche é - per - du - e, Les fils du fier Ti - tan font un nou - veau So - leil