

LES NOCES DE PROMÉTHÉE.

St. Saëns, Op. 49.

Andante maestoso.

LE RÉCITANT.
(Ténoir.)

Piano.

The first system of the score features a vocal line for the recitant (tenor) and a piano accompaniment. The vocal line consists of a series of rests, indicating a recitative style. The piano accompaniment begins with a piano (*p*) dynamic and includes several chords with figured bass notation: $\text{C}^{\flat} \text{E}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$ and $\text{C}^{\flat} \text{E}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. The piano part includes a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *sf* and *pp*.

Recit.

Aux con-fins du vieil u - ni - vers,

sur d'horri-bles ro-

The second system continues the recitative vocal line and piano accompaniment. The piano part features a complex chordal texture with dynamics *pp* and *sf*. A *red.** marking is present below the piano part.

chers connus des seuls hi - vers,

du vau-tour immor-

The third system concludes the recitative vocal line and piano accompaniment. The piano part continues with complex chordal textures and dynamics *pp* and *sf*.

tel immor-tel-le vic-ti-me, Promé-thée expi-ait le cri-me d'a-

voir, par un pi-eux et su-bli-me lar-cin, aux pa-lais é-thé-rés ra-vi— le feu di-

Plus animé.

vin: Le feu,—qui fait les

p cre-scen-do *mf* *dim.* *p*

arts et qui fait l'in-dus-tri-e, qui produit le gé-nie et qui produit l'a-

cresc. *f*

mour, et qui, ré-géné-rant notre ra-ce flé-tri-e, des mortels é-ton-

poco cresc.

rit.

nés fait des dieux à leur tour.

dim.

rit.

Tempo I.

Il é-tait là, clou-

p *rit.*

é, le ti-tan in-flex-i-ble; Ju-pi-ter le frap-

dolce

paît, sans pouvoir le pu - nir. Les si - cles en pas -

pp *pp*

sant sem - blaient le ra - jeu - nir. Mu - et dans sa douleur ter -

ri - ble, Le corps broy - é, l'â - me pai - si - ble, de son gi -

bet in - ac - ces - si - ble il re - gar - dait les temps ve -

nir.

sempre pp

p

con Ped.

pp

cresc.

mf

cresc. mf

molto cresc.

sf *molto cresc.* *sf* *cresc.*

Red. *

dim. *p*

Red. *

cresc. *f* *dim.* *p*

pp *Allegro.* *pp* *Tranquillo assai.*

Récit.
Moderato.
L'HUMANITE. Soprano.

poco rit. *dim.* *pp*

L'heu - re de la dé - li - vran - ce, cher a -

Tempo Allegro.

mantient de son - ner. Sous le beau ciel de la

Red. *

France, vois notre hy-men s'or don-ner.

a tempo Vois ce pa-lais qui se
poco ritenuto

dres-se, et cette im-men-se ri-ches-se

que mon amour vient of-frir; vois, dans leur pom-pe roy-

marcato

a-le pour la fê-te nup-ti-a-

1^{er} CHEUR.

2^{ème} CHEUR.

le tous les peu - ples ac - cou - rir.

Tri - om - phe! Vic - toi -

Tri - om - phe! Vic - toi -

Tri - om - phe! Vic - toi -

Tri - om - phe! Vic - toi -

Tri - om - phe! Vic -

Tri - om - phe! Vic -

Tri - om - phe! Vic -

Tri - om - phe! Vic -

Red. *

re! Paix et li - ber - té! Paix et li - ber - té!

re! Paix et li - ber - té! Paix!

re! Paix et li - ber - té, et

re! Paix et li - ber - té!

toi - re! Paix et li - ber - té!

toi - re! Paix

toi - re! Paix et li - ber -

toi - re! Paix et

Paix et li-ber - té! Paix et li-ber - té!

Paix et li-ber - té! Paix et li-ber - té! *marcato*

li - - ber - té! Paix et li-ber - té! C'est le jour de gloi-re

li - ber - té! Paix et li-ber - té!

Paix et li-ber - té! Paix et li-ber - té!

Paix et li-ber - té! Paix et li-ber - té! *marcato*

té! Paix! Paix et li-ber - té! C'est le jour de gloi-re

li - ber - té! Paix et li-ber - té!

marcato C'est le

marcato C'est le jour de gloi - re de l'hu-ma-ni - té, le jour de

de l'hu-ma-ni - té, le jour de gloi - - re de l'hu - ma - ni - té, le jour de

marcato C'est le

marcato C'est le jour de gloi - re de l'hu-ma-ni - té, le jour de

de l'hu-ma-ni - té, le jour de gloi - re de l'hu - ma - ni - té, le jour de

jour de gloi - re de lhu - ma - ni - té, c'est le jour de gloi -
 gloi - re de lhu - ma - ni - té, le jour de gloi -
 gloi - re de lhu - ma - ni - té, le jour de gloi -

marcato
C'est le jour de

jour de gloi - re de lhu - ma - ni - té, c'est le jour de gloi -
 gloi - re de lhu - ma - ni - té, le jour de gloi -
 gloi - re de lhu - ma - ni - té, le jour de gloi -

marcato
C'est le jour de

re de lhu - ma - ni - té, c'est le jour de gloi -
 re, le jour de gloi - re, de gloi -
 re de lhu - ma - ni - té, c'est le jour de gloi -
 gloi - re de lhu - ma - ni - té, c'est le jour de

re de lhu - ma - ni - té,
 re,
 re de lhu - ma - ni - té,
 gloi - re de lhu - ma - ni - té,

- re, c'est le jour de gloi - re de l'hu - ma - ni - té,

- re, c'est le jour, c'est le jour de gloi - re de l'hu - ma - ni - té,

- re de l'hu - ma - ni - té, de l'hu - ma - ni - té,

gloi *marcato* - - - re, c'est le jour de gloi - - - re

marcato c'est le jour de gloi - re de l'hu - ma - ni - té,

marcato c'est le jour de gloi - re de l'hu - ma - ni - té,

marcato c'est le jour de gloi - re de l'hu - ma - ni - té,

c'est le jour de gloi - re de l'hu - ma - ni - té,

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

de l'hu - ma - ni - té, c'est le jour de gloi - re de l'hu - ma - ni - té!

Long: *ppp*

Moderato un poco Maestoso.

PROMÉTHÉE.
Baryton.

Piano.

The first system of the musical score consists of three staves. The top staff is for the vocal part, labeled 'PROMÉTHÉE. Baryton.', and contains a whole rest. The middle staff is the piano accompaniment, starting with a piano (*pp*) dynamic marking. It features a complex, rhythmic pattern of sixteenth notes with slurs and accents. The bottom staff is a bass line, also containing a whole rest.

The second system continues the piano accompaniment. The vocal part remains at a whole rest. The piano part continues with the same rhythmic pattern. The bass line now has a few notes, starting with a piano (*p*) dynamic marking.

The third system continues the piano accompaniment. The vocal part remains at a whole rest. The piano part continues with the same rhythmic pattern. The bass line continues with a few notes.

The fourth system continues the piano accompaniment. The vocal part remains at a whole rest. The piano part continues with the same rhythmic pattern. The bass line continues with a few notes.

The fifth system features a change in the piano part. The vocal part remains at a whole rest. The piano part now has a melodic line in the treble clef, marked 'Red.', with a long slur and triplet markings. The bass line continues with a few notes.

Quasi Recit.

dol.

Quel bien - fai - sant gé - nie a dé - li - é ma chai - ne ?

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *dol.* (ad libitum) marking and contains the lyrics "Quel bien - fai - sant gé - nie a dé - li - é ma chai - ne ?". The piano accompaniment features a series of chords in the right hand and rests in the left hand.

The second system continues the musical score. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment features a complex, rhythmic pattern in the right hand, consisting of repeated eighth-note chords, and a bass line in the left hand. A *cre* (crescendo) marking is placed below the piano part.

The third system continues the musical score. The vocal line is mostly silent. The piano accompaniment continues with the same rhythmic pattern as the previous system. A *scen* (scenico) marking is placed below the piano part. The system concludes with a double bar line and a key signature change to D major.

The fourth system continues the musical score. The vocal line begins with a *cresc.* (crescendo) marking and contains the lyrics "Quel - le puis -". The piano accompaniment features a dynamic range from *f* (forte) to *pp* (pianissimo), with a *ped.* (pedal) marking and a *pp* marking. The system concludes with a double bar line.

dim.

san - ce sou - ve - rai - ne a vain - cu le cour - roux des dieux cru - els,

cresc.

des dieux ja - loux!

dolce

0 vents - a - mis!

cresc.

où me transpor - tez - vous?

Musical score system 1, featuring piano accompaniment. The piano part is characterized by a complex, rhythmic pattern with many beamed notes. Dynamics include *p*, *Ped.*, and *f*.

Musical score system 2, featuring piano accompaniment. The piano part continues with the complex rhythmic pattern. Dynamics include *p* and *dim.*

Musical score system 3, featuring piano accompaniment. The piano part features a complex, rhythmic pattern with many beamed notes. Dynamics include *p*, *dim.*, and *Ped.*

Musical score system 4, featuring piano accompaniment and vocal line. The piano part features a complex, rhythmic pattern with many beamed notes. Dynamics include *p*. The vocal line is present with the lyrics "Su - per - bes por - ti - ques,".

vos splendeurs ma-gi-ques en - chan - tent, en - chan - tent mes yeux;

vos splendeurs ma-gi-ques en - chan - tent mes yeux.

cresc. *p*

Plus animé.

Tout n'est que sur - pri - se, charme, con-voi-ti-se, pour mes yeux — ra-vis;

tout n'est que sur - pri - se, char - me, con-voi - ti-se, pour mes yeux — ra-vis;

quel-le main dé - ploi - e la pourpre et la soie - sur mes mem - bres

nus? A mon œil qui s'ou - vre qui donc vous dé - cou - vre, se -

crets in - con-nus, se - crets in - con-nus?'

LES DEUX CHŒURS RÉUNIS. (Basses.)

Tri - om - -

sans rallentir.

p

poco a

LES DEUX CHŒURS RÉUNIS. (Ténors.)

Poco a poco cre - scen - do (Sopranos.)

Vic-toi - - - re! Tri-om - - -

LES 2 CHŒURS RÉUNIS. (Altos.)

phe! Tri-om - - -

poco cresc.

phe! Paix et li-ber-té!

(Basses.)

phe! Paix et li-ber-té!

C'est le

C'est le jour de gloi - re de l'hu-ma-ni-té, le jour

marcat. f

marcat.

f.
C'est le jour de gloi - re
jour de gloi - re de l'hu - ma - ni - té, le jour de gloi - re de l'hu -
de gloi - - re de l'hu - ma - ni - té, le jour de gloi - re de l'hu - ma - ni -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lyrics 'C'est le jour de gloi - re' are written below. The second staff is a vocal line in treble clef, continuing the melody with lyrics 'jour de gloi - re de l'hu - ma - ni - té, le jour de gloi - re de l'hu -'. The third staff is a vocal line in treble clef with lyrics 'de gloi - - re de l'hu - ma - ni - té, le jour de gloi - re de l'hu - ma - ni -'. The fourth staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

de l'hu - ma - ni - té, c'est le jour de gloi - - re de l'hu -
ma - - ni - té, le jour de gloi - - - - -
té, le jour de gloi - - - - - re de -
f.
C'est le jour de gloi - re

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'de l'hu - ma - ni - té, c'est le jour de gloi - - re de l'hu -'. The second staff is a vocal line in treble clef with lyrics 'ma - - ni - té, le jour de gloi - - - - -'. The third staff is a vocal line in treble clef with lyrics 'té, le jour de gloi - - - - - re de -'. The fourth staff is a piano accompaniment in bass clef, starting with a half note G4 and a quarter note A4, then continuing with a steady eighth-note bass line and chords in the right hand. A dynamic marking '*f.*' is placed above the fourth staff.

ma - - ni - té, c'est le jour de gloi - -
 - - - re, le jour de gloi - - - re, de gloi - - -
 - l'hu-ma-ni - té, c'est le jour de gloi - - -
 de l'hu - ma - ni - té, c'est le jour de

- re, c'est le jour de gloi - - - re de l'hu-ma-ni - té,
 - re, c'est le jour, c'est le jour de gloi - re de l'hu-ma-ni - té,
 re, c'est le jour de gloi - re de l'hu-ma-ni - té,
 gloi - - - re, c'est le jour de gloi - - - re

de l'hu-ma-ni - té, c'est — le jour de gloi - re de l'hu - ma - ni -

de l'hu-ma-ni - té, c'est — le jour de gloi - re de l'hu - ma - ni -

de l'hu-ma-ni - té, c'est — le jour de gloi - re de l'hu - ma - ni -

de l'hu-ma-ni - té, c'est — le jour de gloi - re de l'hu - ma - ni -

Molto Allegro.

té!

té!

té!

té!

Andantino con moto.

L'HUMANITÉ.

PROMÉTHÉE.

Piano.

Musical score for the first system. It consists of three staves: a vocal staff for 'L'HUMANITÉ.', a vocal staff for 'PROMÉTHÉE.', and a piano accompaniment. The piano part features a series of chords and arpeggiated figures, with dynamic markings 'ff' and 'p'.

Musical score for the second system, primarily piano accompaniment. It features complex chordal textures and arpeggiated figures across both hands. A 'Ped.' (pedal) marking is present at the bottom.

Allegretto.

De notre hy - men c'est l'heu - re so-len-

dolce legato

De notre hy - men c'est l'heu - re so-len-

Musical score for the third system. It includes vocal staves with lyrics and piano accompaniment. The piano part features a series of chords and arpeggiated figures, with a 'Ped.' (pedal) marking at the bottom.

nel - le! descendez, descendez trou - - pe des a -

nel - le! descendez, descendez trou - - pe des a -

The first system of music consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in French and contain the lyrics: 'nel - le! descendez, descendez trou - - pe des a -'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

mours; Ve - nez ve - nez, sur la

mours; Ve - nez ve - nez, sur la

The second system of music continues the vocal and piano parts. The vocal lines contain the lyrics: 'mours; Ve - nez ve - nez, sur la'. The piano accompaniment includes a melodic line in the treble with a slur over the first two measures and a steady eighth-note accompaniment in the bass.

ter - - re nou - vel - le, fai - - re bril - ler, bril -

ter - - re nou - vel - le, fai - - re bril -

The third system of music concludes the vocal and piano parts. The vocal lines contain the lyrics: 'ter - - re nou - vel - le, fai - - re bril - ler, bril -'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

cresc.

ler de nouveaux jours. Viens, toi sur - tout, bonne et

ler de nouveaux jours. Viens, toi sur - tout, bonne et

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a high register and feature a melodic line with some grace notes. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern in the bass and chords in the treble. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The word 'cresc.' is written above the first vocal staff.

sain - te jus - - ti - ce, qui fait la paix et lu - ni -

sain - te jus - - ti - ce, qui fait la

The second system continues the vocal and piano parts. The vocal lines are in a high register and feature a melodic line with some grace notes. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern in the bass and chords in the treble. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

té; à ta ma - melle, ô cé -

paix et lu - ni - té;

The third system continues the vocal and piano parts. The vocal lines are in a high register and feature a melodic line with some grace notes. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern in the bass and chords in the treble. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The word 'f' is written above the first vocal staff.

The fourth system consists of piano accompaniment. The left hand features a steady eighth-note pattern, and the right hand features a melodic line with some grace notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The word 'Ped.' is written below the piano part.

les - te nour - ri - ce, tous — boi - ront la fra -
sf
 à ta ma - melle, ô cé - les - te nour -

ter - ni - té, ah!
 ri - ce, tous boi - ront la fra - ter - ni -

tous boi - ront la fra - ter - ni - té.
f
sf
 té, la — fra - ter - ni - té.
f *p* *p* *cresc.*

CHOEUR.

p *cresc.* *cresc.*

A ta ma - melle, o cé - les - te nour - ri - ce,

A ta ma - melle, o cé - les - te nour - ri - ce,

A ta ma - melle, o cé - les - te nour - ri - ce,

p *cresc.* *ba.*

Tous boi -

f

Tous boi - ront la fra - ter - ni -

f

Tous boi - ront la fra - ter - ni -

f

Tous boi - ront la fra - ter - ni -

f

ront, boi - ront la fra - ter - ni -

28 Allegro assai.

L'HUMANITE.

De notre hy - men c'est l'heu - re so - len - nel - le, c'est l'heure,
PROMETHEE.

De notre hy - men c'est l'heure solen -

te.

te.

te.

te.

Allegro assai.

c'est l'heure so - len - nel - le, de notre hy -

nel - le c'est l'heu - re so - len - nel - le, de notre hy -

men.

men.

ff De leur hy - men c'est l'heu - re solen - nel - le, c'est l'heure,

ff De leur hy - men c'est l'heu - re, c'est l'heure,

ff De leur hy - men c'est l'heu - re, c'est l'heure,

ff De leur hy - men c'est l'heu - re, c'est l'heure,

ff

c'est l'heure so - len - nel - le, de leur hy - men c'est l'heure solen -

c'est l'heure so - len - nel - le, de leur hy - men c'est l'heure solen -

c'est l'heure so - len - nel - le, de leur hy - men c'est l'heure solen -

c'est l'heure so - len - nel - le, de leur hy - men c'est l'heure solen -

ff

nel - - - le! ve - nez, sur la ter - re nou - velle, ve - nez

nel - - - le! ve - nez, sur la ter - re nou - velle, ve - nez

nel - - - le! ve - nez, sur la ter - re nou - vel - le,

nel - - - le! ve - nez, sur la ter - re nou - vel le, ve - nez

fai - - re bril - ler de nouveaux jours.

fai - - re bril - ler de nouveaux jours.

fai - - re bril - ler de nouveaux jours.

fai - - re bril - ler de nouveaux jours.

Paix et li-ber-té! —

Paix et li-ber-té! —

Paix et li-ber-té! —

Paix et li-ber-té! —

This section contains four vocal staves, each with the lyrics "Paix et li-ber-té!". The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are simple, mostly quarter and half notes, with some rests.

This section shows the piano accompaniment for the first part of the page. It consists of two staves, treble and bass clef. The music features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Le double plus lent.

C'est le jour de gloire de l'humani-té, c'est le jour de gloire de l'humani-té!

C'est le jour de gloire de l'humani-té, c'est le jour de gloire de l'humani-té!

C'est le jour de gloire de l'humani-té!

C'est le jour de gloire de l'humani-té!

This section contains four vocal staves with the lyrics "C'est le jour de gloire de l'humani-té!". The tempo is marked "Le double plus lent." and the dynamics are marked "ff". The music is more complex than the first section, with many beamed notes and slurs.

Le double plus lent.

This section shows the piano accompaniment for the second part of the page. It consists of two staves, treble and bass clef. The music is characterized by large, sweeping chords and a slow, majestic feel, consistent with the "Le double plus lent." tempo marking.