

PROMÉTHÉE

TRAGÉDIE LYRIQUE

Poème de

Jean LORRAIN et
A. Ferdinand HÉROLD

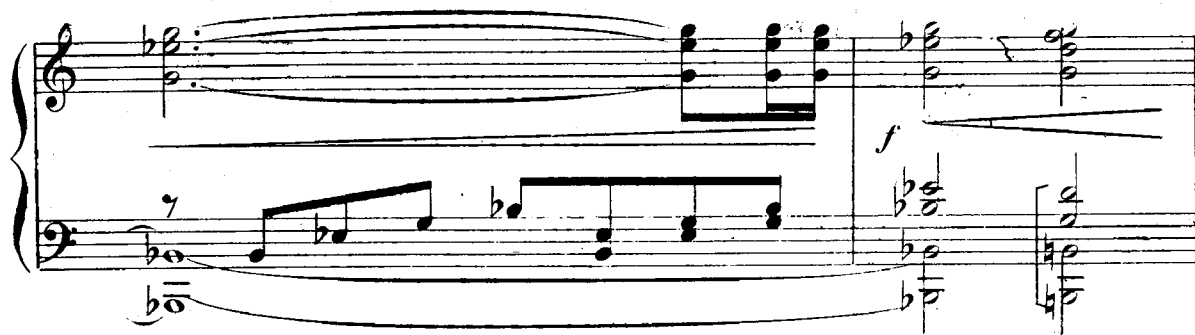
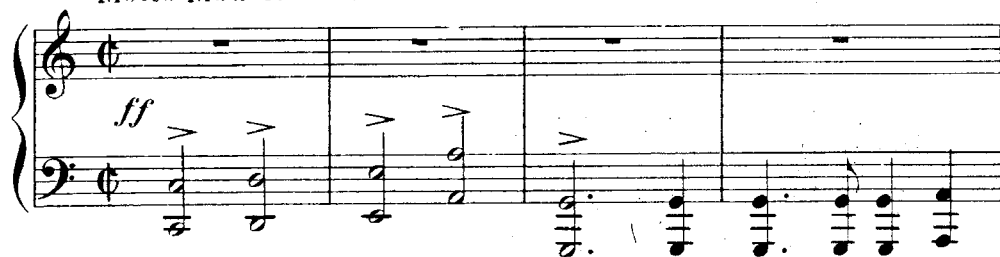
Musique de

Gabriel FAURÉ
Op. 82

PRÉLUDE

Molto Moderato. (♩ = 58)

PIANO



1 *dolce.*

p *cresc.*

f *ff*

sempre. f

2 *dolce.*

p *cresc.*

ff

sf *dim.*

First system of a musical score. The right hand (treble clef) plays a series of chords, starting with a half note and followed by quarter notes. The left hand (bass clef) plays a similar pattern. Dynamics include *p* (piano) and *pp* (pianissimo). The system ends with a long note marked *long.*

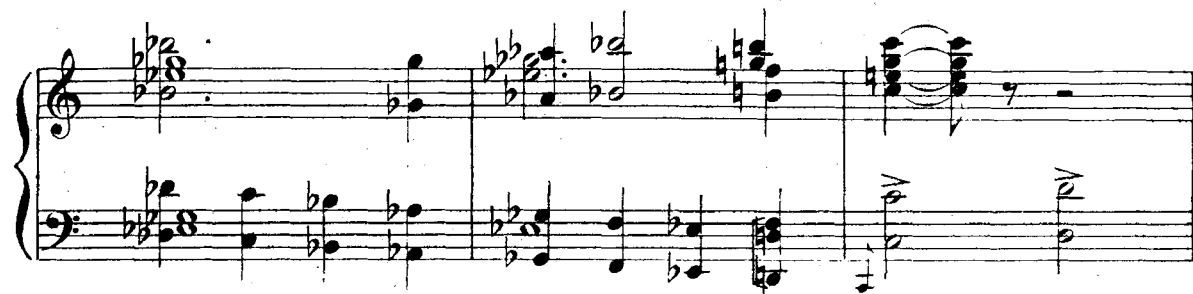
Second system of a musical score. The right hand (treble clef) plays a series of chords, starting with a half note and followed by quarter notes. The left hand (bass clef) plays a similar pattern. Dynamics include *p* (piano), *sostenuto.* (sustained), and *mf* (mezzo-forte). The system is marked *dolce espressivo.*

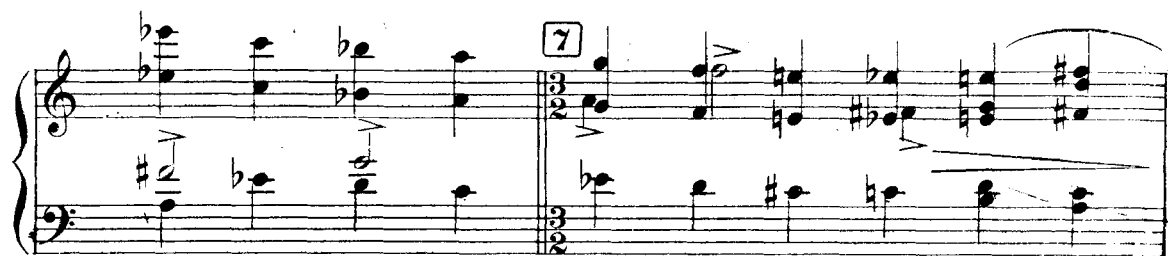
Third system of a musical score. The right hand (treble clef) plays a series of chords, starting with a half note and followed by quarter notes. The left hand (bass clef) plays a similar pattern. Dynamics include *mf* (mezzo-forte) and *sempre.* (always). The system is marked *3 sempre dolce e espressivo.*

Fourth system of a musical score. The right hand (treble clef) plays a series of chords, starting with a half note and followed by quarter notes. The left hand (bass clef) plays a similar pattern. Dynamics include *p* (piano). The system is marked *poco a poco cresc.*

Fifth system of a musical score. The right hand (treble clef) plays a series of chords, starting with a half note and followed by quarter notes. The left hand (bass clef) plays a similar pattern. Dynamics include *poco a poco cresc.* (poco a poco crescendo). The system is marked *4*.

Sixth system of a musical score. The right hand (treble clef) plays a series of chords, starting with a half note and followed by quarter notes. The left hand (bass clef) plays a similar pattern. Dynamics include *sempre e cresc.* (sempre e crescendo).





First system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a circled number 7 above the staff. The bass clef staff contains a sequence of chords and single notes. The key signature has one flat (B-flat).



Second system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a circled number 10 above the staff. The bass clef staff contains a sequence of chords and single notes. The key signature has one flat (B-flat). The dynamic marking *mf* is present.



Third system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a circled number 10 above the staff. The bass clef staff contains a sequence of chords and single notes. The key signature has one flat (B-flat).



Fourth system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a circled number 10 above the staff. The bass clef staff contains a sequence of chords and single notes. The key signature has one flat (B-flat).



Fifth system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a circled number 10 above the staff. The bass clef staff contains a sequence of chords and single notes. The key signature has one flat (B-flat). The dynamic marking *cresc.* is present.



Sixth system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a circled number 10 above the staff. The bass clef staff contains a sequence of chords and single notes. The key signature has one flat (B-flat). The dynamic marking *ff* is present.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A first ending bracket is present in the treble staff.

Second system of musical notation. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff features a more active accompaniment with eighth notes and chords.

Third system of musical notation. The treble staff has a melodic line with eighth notes and chords. The bass staff features a steady accompaniment with eighth notes and chords.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and chords. The bass staff features a steady accompaniment with eighth notes and chords. Dynamics include *dim.* and *p*.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and chords. The bass staff features a steady accompaniment with eighth notes and chords. Dynamics include *cresc.* and *ff*.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes and chords. The bass staff features a steady accompaniment with eighth notes and chords. Dynamics include *p*, *dim.*, and *pp*.

ACTE I

I

C'est un paysage de montagnes abrupte et farouche. — Un torrent le coupe. — Des roches se dressent surplombant des précipices. — Des grottes se creusent aux flancs des ravins. Des hommes et des femmes accourent joyeusement de toute part.

Allegro. (♩ = 100)

PIANO.



1^{re} Ténors. *f* E - ia, _____

2^{me} Ténors. *f* E - ia, _____

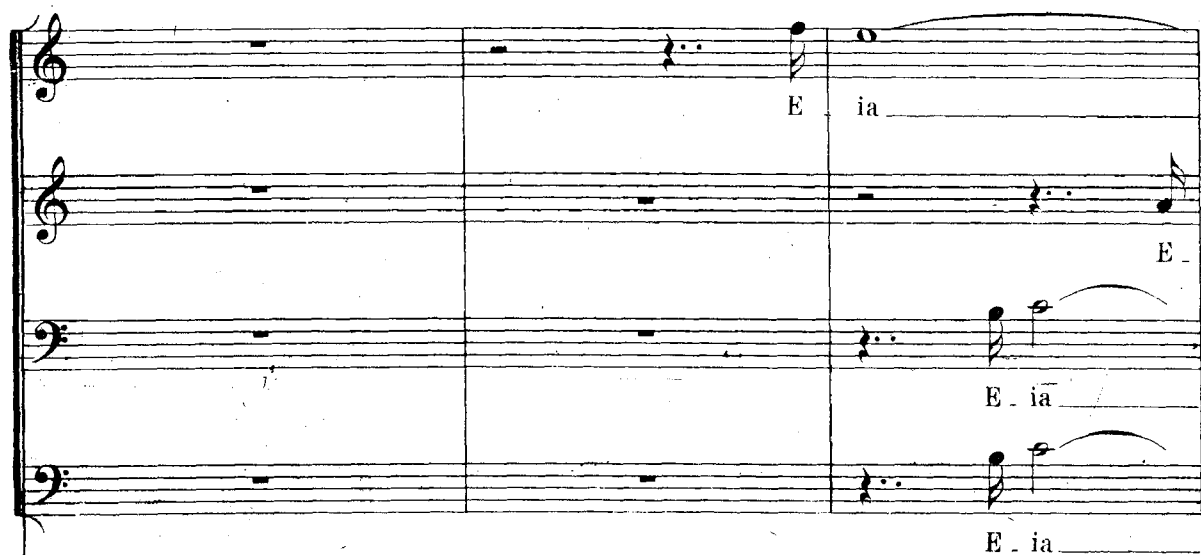
1^{re} Basses. *f* E - ia, _____

2^{me} Basses. *f* E - ia, _____

E - ia, _____

The vocal staves for the first system of voices. It includes four parts: 1^{re} Ténors, 2^{me} Ténors, 1^{re} Basses, and 2^{me} Basses. Each part has a vocal line with a long note on 'E' followed by 'ia,' and a horizontal line indicating the continuation of the melody. The dynamics are marked 'f' (forte).





First system of a musical score. It consists of five staves: two vocal staves (soprano and alto) and three piano staves (treble and two bass). The vocal staves have lyrics. The piano staves contain musical notation with various notes and rests.

Vocal staves lyrics:

Soprano: E ia

Alto: E

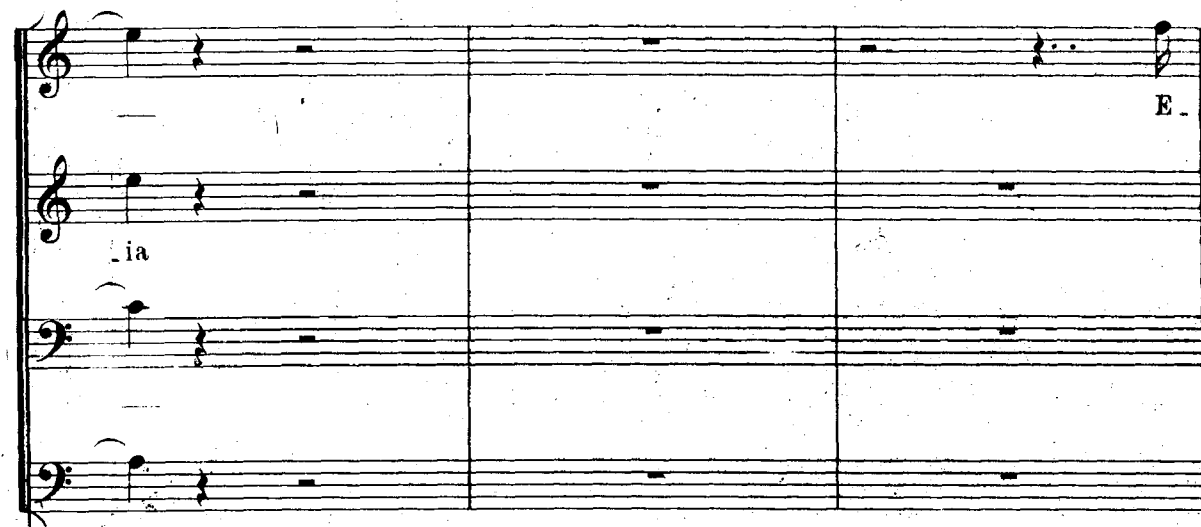
Piano staves lyrics:

Left Bass: E ia

Right Bass: E ia



Second system of the musical score, continuing the piano accompaniment from the first system. It consists of two staves (treble and bass) with musical notation.



Third system of the musical score. It consists of five staves: two vocal staves (soprano and alto) and three piano staves (treble and two bass). The vocal staves have lyrics. The piano staves contain musical notation with various notes and rests.

Vocal staves lyrics:

Soprano: E

Alto: ia

Piano staves lyrics:

Left Bass: ia



Fourth system of the musical score, continuing the piano accompaniment from the third system. It consists of two staves (treble and bass) with musical notation.

1

ia, des pla -
espress f
E ia, des pla -
E ia,
E ia,

Detailed description: This system contains the first three measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the syllable 'ia,'. The piano accompaniment provides harmonic support. A first ending bracket labeled '1' spans the final measure of this system.

sempre f

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is marked 'sempre f' (always forte). The accompaniment features arpeggiated chords and moving lines in both hands.

teaux et des ci - mes, Sur les
teaux et des ci - mes Sur les

Detailed description: This system contains the vocal staves for the second system. It features four vocal staves. The lyrics are 'teaux et des ci - mes, Sur les' for the first line and 'teaux et des ci - mes Sur les' for the second line. The vocal parts are written in a homophonic style.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The music continues with arpeggiated figures and harmonic support for the vocal parts.

pas ar - gen - tés du tor rent

pas ar - gen - tés du tor rent

Two vocal staves (treble clef) and two bass staves (bass clef). The vocal parts sing the lyrics "pas ar - gen - tés du tor rent". The bass staves are empty.

Piano accompaniment for the first system, measures 1-3. The right hand features a melody with a sharp sign on the second measure. The left hand provides a harmonic accompaniment.

E ia

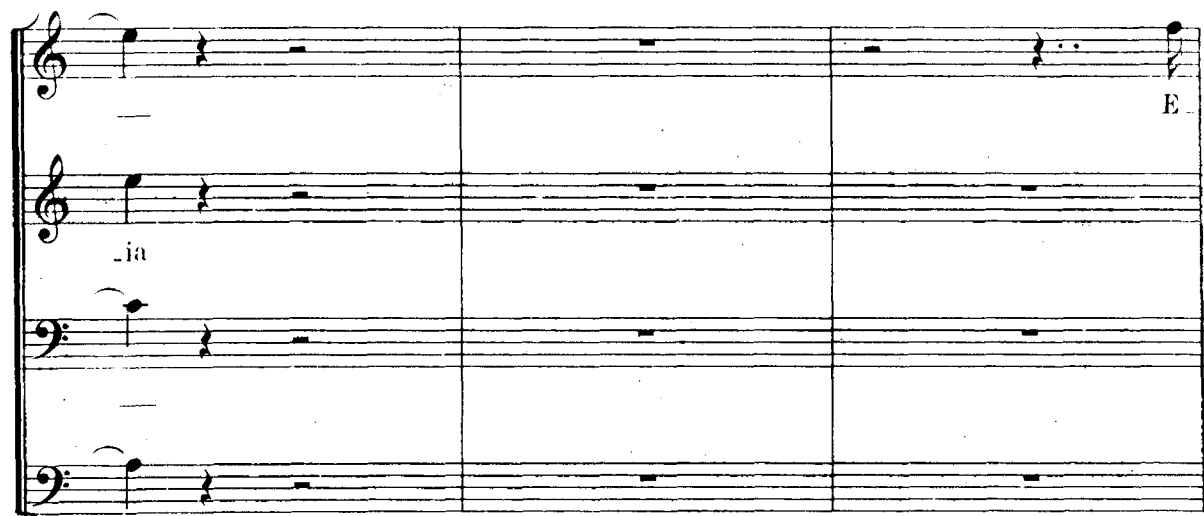
E ia

E ia

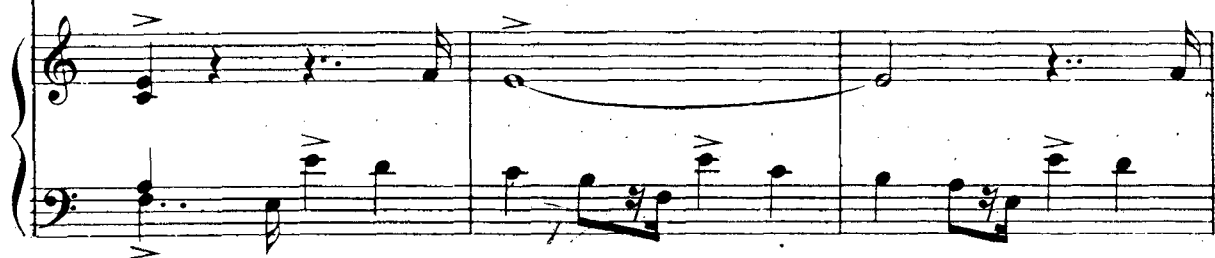
E ia

Two vocal staves and two bass staves. The vocal parts sing the lyrics "E ia". The bass staves are empty. The music includes a forte (*f*) dynamic marking and a slur over the notes.

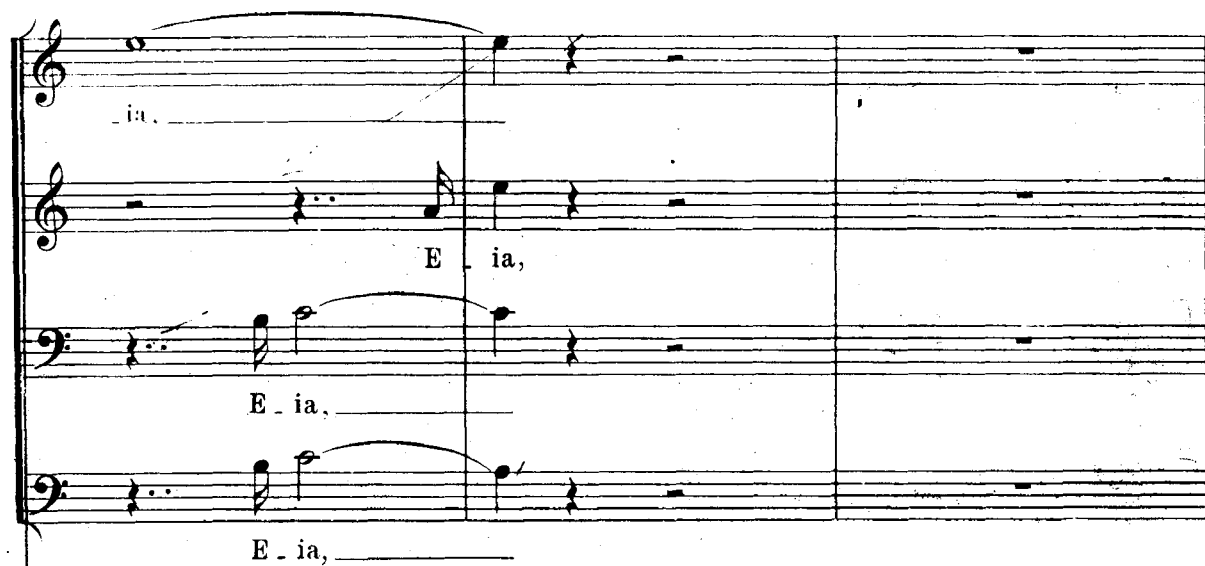
Piano accompaniment for the second system, measures 4-6. The right hand features a melody with a sharp sign on the second measure. The left hand provides a harmonic accompaniment.



First system of a musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The vocal staves contain a single note 'E' in the first measure, followed by rests. The piano accompaniment staves contain a single note 'E' in the first measure, followed by rests. The lyrics 'ia' are written below the first vocal staff.



Second system of a musical score. It consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal staff contains a single note 'E' in the first measure, followed by rests. The piano accompaniment staff contains a single note 'E' in the first measure, followed by rests. The lyrics 'ia' are written below the first vocal staff.



Third system of a musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The vocal staves contain a single note 'E' in the first measure, followed by rests. The piano accompaniment staves contain a single note 'E' in the first measure, followed by rests. The lyrics 'ia' are written below the first vocal staff. The lyrics 'E ia,' are written below the second vocal staff. The lyrics 'E ia,' are written below the first piano accompaniment staff. The lyrics 'E ia,' are written below the second piano accompaniment staff.



Fourth system of a musical score. It consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal staff contains a single note 'E' in the first measure, followed by rests. The piano accompaniment staff contains a single note 'E' in the first measure, followed by rests. The lyrics 'ia' are written below the first vocal staff.

2

Par le brouil lard, cou ron ne des a

Par le brouil lard, cou ron ne des a

bi mes E ia

bi mes E ia

E ia

E ia

First system of a musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is one sharp (F#). The vocal staves have lyrics: "E - ia." and "E - ia,". The piano accompaniment features chords and moving lines in both hands.

Second system of a musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is one sharp (F#). The vocal staves have lyrics: "ia, des - cen - dons en cou - rant E -" and "ia, des - cen - dons en cou - rant E". The piano accompaniment features chords and moving lines in both hands. The system concludes with a double bar line and a final chord. The dynamic marking *ff* (fortissimo) is present at the end of the system.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by a rest, then a short note, and finally a long note. The lyrics are "ia." and "E - ia,". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a crescendo marking.

ia. E - ia,
ia. E - ia,
ia. E - ia,
ia. E - ia,

Piano accompaniment for the first system, showing the right and left hands. The right hand has a melodic line with a crescendo marking, and the left hand has a harmonic line.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by a rest, then a short note, and finally a long note. The lyrics are "E - ia" and "E - ia". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a crescendo marking.

E - ia E - ia E - ia
E - ia E - ia E - ia
E - ia E - ia E - ia
E - ia E - ia E - ia

Piano accompaniment for the second system, showing the right and left hands. The right hand has a melodic line with a crescendo marking, and the left hand has a harmonic line.

3

ia! _____

ia! _____

ia! _____

ia! _____

ia! _____

meno f

f

Ac - cou - rez tous du fond de vos ca -

Ac - cou - rez tous du fond de vos ca -

Ac - cou - rez tous du fond de vos ca -

ver - nes Man - geurs de chair vè -

ver - nes Man - geurs de chair vè -

ver - nes Man - geurs de chair vè -

tus de lour - des peaux Yeux d'as - tres

tus de lour - des peaux Yeux d'as - tres

tus de lour - des peaux Yeux d'as - tres

clairs ca - chés sous des fronts ter - nes

clairs ca - chés sous des fronts ter - nes

clairs ca - chés sous des fronts ter - nes

cresc.

4

Qui sur les monts pais - sez les grands trou -

Qui sur les monts pais - sez les grands trou -

Qui sur les monts pais - sez les grands trou -

sempre cresc.

peaux. _____ e _ia! _____ ac_cou _

peaux. _____ e _ia! _____ ac_cou _

peaux. _____ e _ia

e _ia

This system contains the first three staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The music is in 2/4 time and the key signature has one flat (B-flat).

f

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features chords and moving lines in both hands.

_ rez! _____ e _ia _____ ac_cou

_ rez! _____ e _ia _____ ac_cou

e _ia ac_cou_rez! _____

e _ia ac_cou_rez! _____

This system contains the next three staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The music continues in the same key signature and time signature.

This block shows the piano accompaniment for the second system, continuing the grand staff from the previous system. It includes various chordal textures and melodic fragments.

rez! _____ ac_cou rez! _____ ac_cou _____

rez! _____ ac_cou rez! _____ ac_cou _____

ac_cou rez! _____ ac_cou _____

ac_cou rez! _____ ac_cou _____

ff

rez! _____ e ia! _____ e _____

rez! _____ e ia! _____ e _____

rez! _____ e ia! _____ e _____

rez! _____ e ia! _____ e _____

ff

ANDROS. *f*

e - ia!

ia!

ia!

ia!

ia!

ia!

A. e - ia accou -

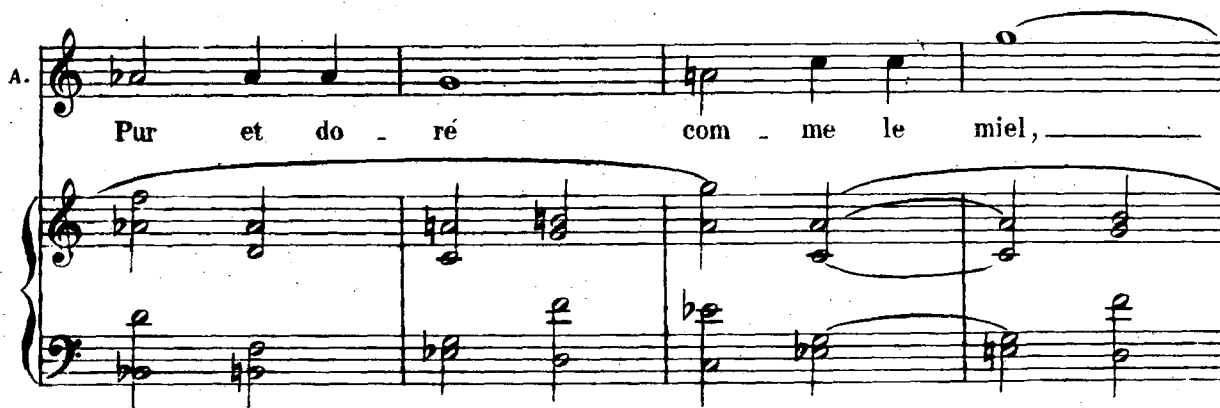
meno f

A. rez Accou - rez,

A.  un oi - seau de mys - tè - re Un bien -

A.  - fait ap - pe - lé du ciel

6  Des - cend en pla - nant sur la ter - re

A.  Pur et do - ré com - me le miel,

A.

C'est l'oi - seau feu!

A.

dans l'ombre é - pou - van - té - e

7

A.

Il va jail - lir comme à l'ho - ri - zon clair Le

A.

clair ar - cher qu'aime et re - tient la

A. mer Il va jail - lir.

mf *f*

A. et c'est toi, Pro-mé-thée, Dont l'ap -

8

f *cresc.*

A. - pel glo - ri - eux va le cher - cher

cresc.

cresc.

A. dans l'air!

All^o (♩ = 144)

ff

ff

1^{ers} Ténors. *ff*
Pro_mé - thée est la for -

2^{mes} Ténors. *ff*
Pro_mé - thée est la for -

1^{eres} Basses. *ff*
Pro_mé - thée est la for -

2^{mes} Basses. *ff*
Pro_mé - thée est la for -



ce!

ce!

ce!

ce!

ce!

sempre ff



[9] *ff*

Le chê - ne vert gai - né de son é -

ff

Le chê - ne vert gai - né de son é -

ff

Le chê - ne vert gai - né de son é -

ff

Le chê - ne vert gai - né de son é -

- corce est son frè - re

- corce est son frè - re

- corce est son frè - re

- corce est son frè - re

- corce est son frè - re

Il é - tend com - me lui des

Il é - tend com - me lui des

Il é - tend com - me lui des

Il é - tend com - me lui des

Il é - tend com - me lui des

bran - ches de lu - mière et des bran - ches de nuit,

bran - ches de lu - mière et des bran - ches de nuit,

bran - ches de lu - mière et des bran - ches de nuit,

bran - ches de lu - mière et des bran - ches de nuit,

bran - ches de lu - mière et des bran - ches de nuit,

ff

Pro - mé -

ff

Pro - mé -

ff

Pro - mé -

ff

Pro - mé -

10

- thée est la for - ce!

- thée est la for - ce!

- thée est la for - ce!

- thée est la for - ce!

ff

sempre f

Sopranos. *f*

Altos. *f*

Pro - mé - thée est la

Pro - mé - thée est la

'joi - el

joi - el

meno f

meno f

dimin.

p

La sour - ce d'or qui bon -

La sour - ce d'or qui bon -

dit et tour - noie Est sa

dit et tour - noie Est sa

cresc.

Detailed description: This system contains the first three staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur and a crescendo hairpin. The lyrics are 'dit et tour - noie Est sa'.

mè - re Il

mè - re Il

dolce.

f *dimin.*

Detailed description: This system contains the next three staves. The vocal staves continue with the lyrics 'mè - re Il'. The piano accompaniment continues with a treble clef and a key signature of one sharp. It includes a forte (*f*) dynamic marking and a decrescendo hairpin labeled *dimin.*. The lyrics are 'mè - re Il'.

II

don - ne la fraî - cheur, Il

don - ne la fraî - cheur, Il

p

Detailed description: This system contains the final three staves. It begins with a section marker 'II' in a box. The vocal staves continue with the lyrics 'don - ne la fraî - cheur, Il'. The piano accompaniment continues with a treble clef and a key signature of one sharp. It includes a piano (*p*) dynamic marking. The lyrics are 'don - ne la fraî - cheur, Il'.

calme et dé-sal-tè-re — Et fait fleu -

calme et dé-sal-tè-re — Et fait fleu -

cresc.

rir le cœur

rir le cœur

f

f Pro-mé-thée est la joi-e

f Pro-mé-thée est la joi-e

12

Sop.

Alt.

1^{re} Ten.2^e Ten.1^{er} et 2^e Bass.

Pro - mé -

Pro - mé -

Pro - mé - thée est la for - ce

Pro - mé - thée est la for - ce

Pro - mé - thée est la for - ce

thée est la for - ce Pro - mé - thée est la joie! _____

thée est la for - ce Pro - mé - thée est la joie! _____

Pro - mé - thée est la joie! _____

Pro - mé - thée est la joie! _____

Pro - mé - thée est la joie! _____

AËNÔË.

13

Pro - mé - thée

est aus - si l'es - pé -

ran

ce!

En - tre ses mains nou - eu - ses de Ti - tan

Il ap - porte a la terre un don de dé - li

- vran - ce la

mf

p

14

nuit va par lui

cresc.

cresc.

ren - trer dans l'o - cé -

f

All.^o (♩ = 116)

f *ff*

AE. *f* *an!* *Par*

ff *mf* *ff* *p*

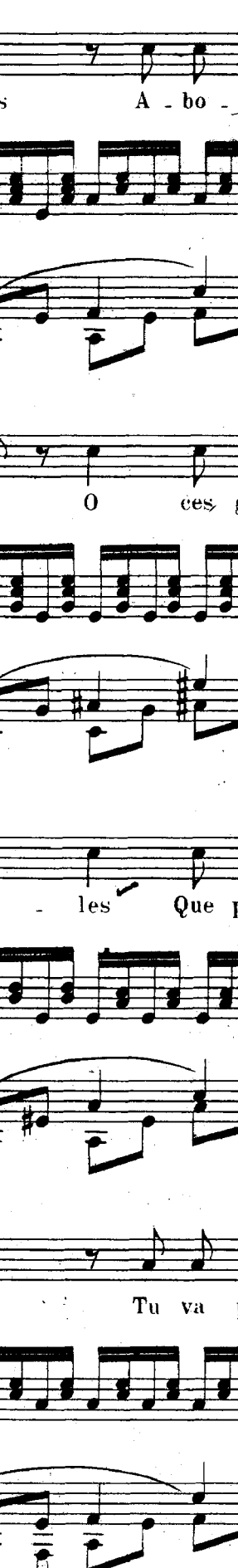
AE. lui des clar - tes é - ter -

AE. - nel - les Des clar - tes d'a - mour et d'es -

dimini.

AE. 15 - poir En - chan - te - ment de nos pru -

AP. 
 - nel - les A - bo - li - ront les deuils des

AP. 
 soirs, — O ces gar - dien - nes é - ter -

AP. 
 - nel - les Que par - mi les ver - ti - ges

AP. 
 noirs Tu va po - ser roi du pou -

16

voir. Mets - les en

nous, Mets nous en

p *f*

Un poco più mosso. (♩ = 120)

el - les!

ff

Pro.mé.thée est la

ff

Pro.mé.thée est la

ff

Pro.mé.thée est la

ff

Pro.mé.thée est la

ff
sempre

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a bridge section with a key signature change to one sharp (F#) and a final section with a key signature change to one flat (Bb). The lyrics are written below the bass staff.

musical score for "Johann Sebastian Bach" featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The score is in G major (one sharp) and 4/4 time. The vocal parts all sing the lyrics "joi - e" on a long note. The basso continuo line provides a harmonic accompaniment with a steady bass line.

17

Promé - thée est aus - si l'es - pé - ran -

Promé - thée est aus - si l'es - pé - ran -

Promé - thée est aus - si l'es - pé - ran -

Promé - thée est aus - si l'es - pé - ran -

- ce!

- ce!

- ce!

- ce!

*dim.**morendo.**pp*

II

Prométhée: *Eia! vers la lumière! Hommes, montez! montez!*
Regardez resplendir la haut la roche ardente
où je suis....

Pandore est entrée depuis un instant. Tremblante et timide, elle est restée un peu à l'écart.
 Maintenant, en un effort de courage, elle va vers Prométhée, et d'un geste suppliant l'arrête.

Molto Mod^{to} (♩ = 63)

PIANO

dolce.

p

mf *espressivo*

p

(b)

Prométhée.

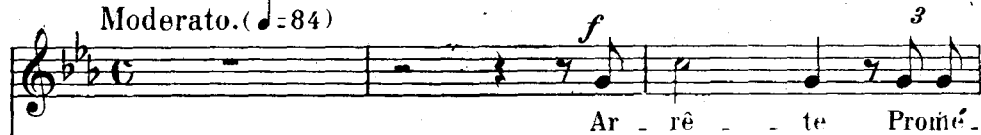
..... *Et vous dans la clarté*
Hommes, montez, montons conquérir la beauté!

III

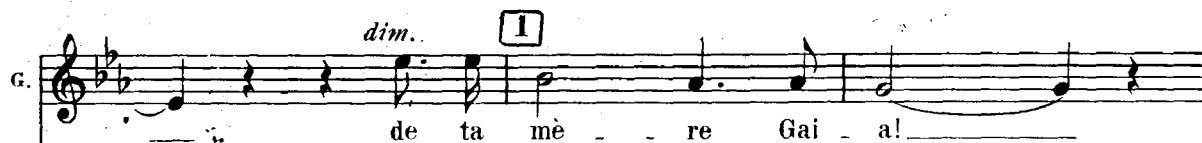
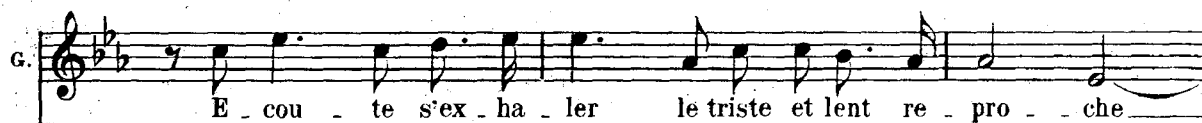
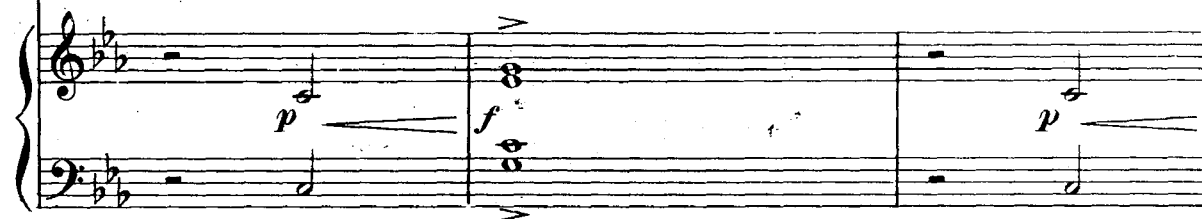
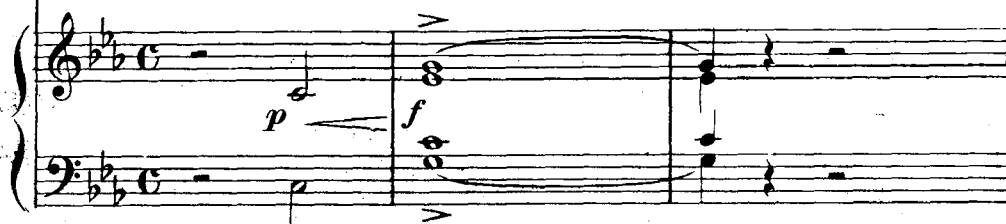
Prométhée s'est dégagé des bras de Pandore. Il monte vers des rochers plus élevés que les autres.
 D'une des cavernes de la montagne sort une femme au visage austère, enveloppée de longs voiles.
 Elle étend un bras pour arrêter Prométhée.

Moderato. (♩ = 84)

GAIA.



PIANO.



G. *p*
Quels verbes imprudents sont tom-

G. *poco a poco cresc.*
-bés de ta bou-che, Et vers quel rêve im-pie entrai-nes-tu, — fa-

G. *f* *mf*
-rou-che le peuple ameuté là! De l'antique Ou-ra-

G. *meno f*
-nos au frontgemmé d'é-toi-les, Qu'es-pè-res-tu trouver en dé-chi-

G. *mf*

rant ses voi - les? Quel flé - au peut sor - tir de la nuit dont tu

G. *f*

veux é - car - ter les nu - é - es? A travers les san -

G. **3**

- glots, les cris et les hu - é - es,

G. *p*

Crains de t'a - né - an - tir! Si je sur - gis de l'om - bre et m'en

p *sempre.*

G. viens, droite et blême, M'op-po-ser sur ta route en criant a-na-

p dolce espress.

G. ⁴ *f* thè - me sur ton crime o-di-eux, *dolce.* C'est que je t'ai por-

dolce.

G. té dans mes flancs et je t'ai - me, — *poco a poco* Toi dont cha-que pa-

poco a poco

G. *cresc.* ro - le est un obscur blas-phè - me *f* Con-tre Zeus et les

cresc.

5

G. Dieux! Un souf fle de cour.

f

sempre f

G. roux rô - de au fond des a - bî - mes! Crains de troubler la

espress.

mf sempre legato.

6

G. paix du gouffre et sur les cî - mes De déchaîner l'Es -

cresc.

G. - prit! Promé - thée, Promé - thée,

f sempre.

f

Crains d'appe - ler la fou - - dre sur ce peuple é - ga - ré, que

1. peut ré - dui - re en pou - - dre *dolce.* Le

2. ges - te qui gué - rit!

7 *p* Vois, je fris - son - ne en proie à la grande é - pouvan - te

dolce. *cresc.*

G. *Moi, ta mè - re aujour d'hui l'ef - froi m'a pour ser -*

f. *p*

G. *- van - - te Et j'é - treins tes ge - noux!*

f

G. *L'é - qui - li - bre du mon - de est dans l'or - dre cé -*

f sempre

G. *- les - te Et l'impla - ca - ble Zeus par le feu qui l'at -*

8

Più mosso (♩=100)

G. *tes - te, Pese au des_sus de nous!*

p *f*

G. *Ar - riè re, Pro - mé -*

f

G. *- thee, Ar - riè*

ff

re.

ff *p* *pp*

Pandore — *Bien aimé, bien aimé j'ai peur, j'ai peur!*
 Prométhée — *Va t'en!*

IV

Prométhée repousse Pandore. Il marche vers la roche qu'il montre d'un grand geste.

Molto Mod^{to} (♩ = 60)

SOPRANOS

ALTOS

TÉNORS

BASSES

PIANO

Mar - che et pour - suis ton but Vers la

Mar - che et pour - suis ton but Vers la

Mar - che et pour - suis ton but Vers la

Mar - che et pour - suis ton but Vers la

Mar - che et pour - suis ton but Vers la

joi - e et les ci - mes, Promé - thée, —

joi - e et les ci - mes, Promé - thée, —

joi - e et les ci - mes, Promé - thée, —

joi - e et les ci - mes, Promé - thée, —

joi - e et les ci - mes, Promé - thée, —

espress.

p

I *p*
 O Ti tan aux yeux puissants et doux.
p
 O Ti tan aux yeux puissants et doux.
p
 O Ti tan aux yeux puissants et doux.
p
 O Ti - tan aux yeux puissants et doux.

Notre a - mour t'accom - pagne à travers les a - bî - mes,
 Notre a - mour t'accom - pagne à travers les a - bî - mes,
 Notre a - mour t'accom - pagne à travers les a - bî - mes,
 Notre a - mour t'accom - pagne à travers les a - bî - mes.

2

Et ton âme est en nous. Marche, homme ar -

Et ton âme est en nous. Marche, homme ar -

Et ton âme est en nous. Marche, homme ar -

Et ton âme est en nous. Marche, homme ar -

cresc.

cresc.

cresc.

cresc.

cresc.

dent et fier, Va, notre voix t'ac cla - me Nous ri -

dent et fier, Va, notre voix t'ac cla - me Nous ri -

dent et fier, Va, notre voix t'ac cla - me Nous ri -

dent et fier, Va, notre voix t'ac cla - me Nous ri -

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

ons de te voir Es-ca-la - der le roc vers la di-vi - ne

ons de te voir Es-ca-la - der le roc vers la di-vi - ne

ons de te voir Es-ca-la - der le roc vers la di-vi - ne

ons de te voir Es-ca-la - der le roc vers la di-vi - ne

flam - me, Pous - sé par notre es - poir!

flam - me, Pous - sé par notre es - poir!

flam - me, Pous - sé par notre es - poir!

flam - me, Pous - sé par notre es - poir!

AENOË.

Più mosso. (♩=76)

dolce.

Et toi, mys - té - ri -

Più mosso.

p dolce.

eux parfum qui vas é - clo - re, Plâ - nan - te ai - le d'a -

3

4

mour, Jail - lis comme une fleur d'au - ro - re; Des -

cresc.

Mod^{to} (♩=76)

ce - nd comme un oi - seau de jour!

cresc.

f > p

poco *u* *poco.* *crescendo.*

cresc. molto.

5 Ten.

Bas.

f

Pro - me - thée a tou - ché le

Allegro. (♩ = 112)

ff

Pro - me - thée a tou - ché le

Sop. et Alt.

Pro - me - thée est près de l'au -

faï - - - te

faï - - - te

6

tel.

Il s'apprête à cueil.

Il ad - ju - re Zeus,

Il s'apprête à cueil.

Il ad - ju - re Zeus,

Il s'apprête à cueil.

ff

ANDROS.

Pro-mé.

_lir le don immor - tel!

_lir le don immor - tel!

_lir le don immor - tel!

ff

L'istesso Tempo.

thée a le - ve la tè - te, Son ges - te me -

na - ce le ciel!

rall.

sempre. *f*

sff

Pandore. *Immortels qui dans l'ambrosie
Mêlez les larmes à l'encens,
Jeunes rois de la vieille Asie
Et des abîmes blémissants,*

7

Molto Adagio. (♩ = 63)

pp *dolcissimo.*

p

p

*Souriez de la frénésie
De qui vous brave, Dieux puissants!
La force l'a grisé! Comme un transport l'enivre!
Dieux tout puissants, laissez le vivre.*

[8] All^o Mod^{to} (♩ = 104)

AE. *f* Que crains - tu ? ———— Pre - mé -

p *f*

AE. — thée est le roi de la mort, ————

mf un poco più mosso.

AE. Un E - ros est en lui qui le fait

cresc. *f* *p*

AE. jeu - - - ne et fort. ————

ff *pp*

veloce *cresc.*

Prométhée: *Qu'il déchire sans peur et féconde la terre!*

*Et que l'homme exalté par toi, feu salutaire,
Ose lutter avec les Dieux!*

V

Un éclair. Une branche brandie par Prométhée s'enflamme.

All.^o (♩ = 126)

PIANO.

pp

cresc.

Prométhée — *Hommes hommes, riez, chantez, soyez heureux*
Voici le don que j'ai promis, voici le feu!

Il jette la branche aux hommes qui s'en emparent, et y allument d'autres branches.

All.^o (♩ = 126)

PIANO. *pp*

cresc.

ff *mf*

First system of piano accompaniment. The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords and single notes, including a dynamic marking of *f* (forte).

Second system of piano accompaniment. The right hand continues the eighth-note melody. The left hand includes a *cresc.* (crescendo) marking and a trill (tr) in the right hand.

Third system of piano accompaniment. The right hand features a trill (tr) and a wavy line indicating a tremolo. The left hand continues the eighth-note melody. The system concludes with a double bar line.

Vocal staves for Soprano, Alto, Ténor, and Basse. Each staff begins with a rest. The Soprano staff has a dynamic marking of *ff* (fortissimo). The lyrics "Hor -" are written below the staves.

Fourth system of piano accompaniment. The right hand features a melody with a dynamic marking of *ff* (fortissimo) and a *sempre.* (sempre) marking. The left hand provides harmonic support. The system concludes with a double bar line.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *- reur!*, *Hor reur!*, *Horrreur!*. The music is in 4/4 time, featuring half notes and quarter notes.

Piano accompaniment for the first system, featuring a treble and bass staff. The bass line has a long, low note with a fermata. The treble line has a melodic line with a fermata. There are dynamic markings *dim.*, *p*, and *pp* in the bass line.

Four empty vocal staves (Soprano, Alto, Tenor, Bass) for the second system.

Piano accompaniment for the second system, featuring a treble and bass staff. The bass line has a long, low note with a fermata. The treble line has a melodic line with a fermata. There are dynamic markings *dim.*, *p*, and *pp* in the bass line.

VI

Derrière la roche, ont surgi un Dieu et une Déesse d'aspect farouche, Kratos et Bia.
Entre eux, le forgeron divin, Héphestos.

All^o Moderato. (♩ = 100)

Piano introduction for the first system. The music is in 3/4 time, marked All^o Moderato. (♩ = 100). It features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note F3, followed by a quarter note E3, and then a half note D3. The piece is marked with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble.

First vocal system for Kratos. The vocal line is in the treble staff, starting with a whole rest for two measures, then a quarter note G4, followed by a quarter note A4, and then a half note B4. The lyrics are "Ré-veil-le - toi". The piano accompaniment is in the bass staff, starting with a half note F3, followed by a quarter note E3, and then a half note D3. The piece is marked with a piano (p) dynamic in the bass and a forte (f) dynamic in the treble. The piano part includes a crescendo (cresc.) and a forte (f) dynamic.

Second vocal system for Kratos. The vocal line is in the treble staff, starting with a whole rest for two measures, then a quarter note G4, followed by a quarter note A4, and then a half note B4. The lyrics are "Du fond de l'é-pou-vante, Où tu gis les yeux". The piano accompaniment is in the bass staff, starting with a half note F3, followed by a quarter note E3, and then a half note D3. The piece is marked with a piano (p) dynamic in the bass and a forte (f) dynamic in the treble. The piano part includes a crescendo (cresc.) and a forte (f) dynamic.

Third vocal system for Kratos. The vocal line is in the treble staff, starting with a whole rest for two measures, then a quarter note G4, followed by a quarter note A4, and then a half note B4. The lyrics are "clos, Re - nais au châ-ti - ment! Et, mort,". The piano accompaniment is in the bass staff, starting with a half note F3, followed by a quarter note E3, and then a half note D3. The piece is marked with a piano (p) dynamic in the bass and a forte (f) dynamic in the treble. The piano part includes a crescendo (cresc.) and a forte (f) dynamic.

1

li_vre vivan - te Tachair coupable aux fers ar_racheurs de san_glots. ____

p e cresc. *f*

BIA.

f

Zeus ____ outragé par toi te re_fu-se l'a.

mf

B.

dim.

-bî - me ____ Et l'ou_bli de la mort, ____

cresc. *p*

2

f

Et tu vi - vras pour ex - pi - er ton

f *sf*

B. *cri - me, Ti - tan d'or - gueil, roi sans re -*

mf *cresc.*

B. *_ mord.*

A. *KRATOS.*

f

Le roc hau - tain fut ton con - pli - ce,

K. *Il te ser - vi - ra de gi - bet,*

dolce. *p*

K. *Et, pour bour - reau de ton sup - pli - ce, Nous vou -*

3

lons le Dieu qui t'ai - mait.
HÉPHAISTOS. *dolce.*

Je t'aime en - core, ô Pro - mé -

cresc. *And^{no} ♩ = 76* *dolce.*

-thée, — Mais gar - de le respect des lois. — Dans la for - ge tous

deux nous chan - tions au - tre - fois. — Que ne l'as

4

tu, frère, é - cou - té - e, Ma voix? — *p* *dolce.* *sost.*

KRATOS.

Più All.^o (♩ = 108) *f*

K. 

H. 



BIA.

B. 

K. 



l'air encor.

Re - tar - de la pi - tié de ton cœur ex.o -

H. 



S.
 ra - ble.

A.
 KRATOS.
 Et toi, frémis, re - belle, en appre -

P.
 Musical accompaniment for Piano.

K.

nant le sort Que Zeus roi ré-serve au cou-

p

PANDORE.

Qu'ai-je entendu? Tout mon être défaillait.
 Dans ces mornes clartés des êtres apparus,
 Leur geste de menace et leur clameur qui raille...
 Quelles horribles funérailles
 Préparent sous le ciel ces faces d'inconnus?

K.

- pa - - - ble!

pp

ppp

Allegro. (♩ = 88)

BIA.

BIA.

KRATOS.

HÉPHAÏSTOS.

Se

Se

Se

Allegro. (♩ = 88)

meur d'il-lu-si-on hau-tai-ne, Bien-fai-

meur d'il-lu-si-on hau-tai-ne, Bien-fai-

meur d'il-lu-si-on hau-tai-ne, Bien-fai-

teur a-vor-té, cap-tif li-bé-ra-teur,

teur a-vor-té, cap-tif li-bé-ra-teur,

teur a-vor-té, cap-tif li-bé-ra-teur,

6

Toi qui voulais conduire au ciel la race hu -

Toi qui voulais conduire au ciel la race hu -

Toi qui voulais conduire au ciel la race hu -

sf

- mai - - ne, En dé_chai - nant le feu dé_vas - ta -

- mai - - ne, En dé_chai - nant le feu dé_vas - ta -

- mai - - ne, En dé_chai - nant le feu dé_vas - ta -

sf

- teur,

- teur,

- teur,

sf *p subito* 6 6 *f*

f Tu se - ras en - chaî - né
f Tu se - ras en - chaî - né
f Tu se - ras en - chaî - né

p 6 *f* 6

Et
Et
Et

f 6

7 des splen - deurs loin - tai - nes,
des splen - deurs loin - tai - nes,
des splen - deurs loin - tai - nes,

p 6 *f* 6

L'oi - - seau de
 L'oi - - seau de
 L'oi - - seau de

p *f*
 Zeus, l'ai - gle noir des hau - teurs,
 Zeus, l'ai - gle noir des hau - teurs,
 Zeus, l'ai - gle noir des hau - teurs,

p *f*
 Des - - cen -
 Des - - cen -
 Des - - cen -

Detailed description: This is a musical score for a vocal and piano piece. It consists of six systems of staves. The first system has three staves (treble, vocal, and bass) in 3/4 time, with lyrics 'L'oi - - seau de'. The second system has two staves (treble and bass) in 3/4 time, with a piano introduction marked 'p' and 'f'. The third system has three staves in common time (C), with lyrics 'Zeus, l'ai - gle noir des hau - teurs,'. The fourth system has two staves in common time, with a piano introduction marked 'p' and 'f'. The fifth system has three staves in 3/4 time, with lyrics 'Des - - cen -'. The sixth system has two staves in 3/4 time, with a piano introduction marked 'f'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

dra s'a breu ver au sang

dra s'a breu ver au sang

dra s'a breu ver au sang

p *f*

pur de tes vei nes; Tu ser vi ras, vi

pur de tes vei nes; Tu ser vi ras, vi

pur de tes vei nes; Tu ser vi ras, vi

sempre.

vant, de proi e Et tes dou leurs se

vant, de proi e Et tes dou leurs se

vant, de proi e Et tes dou leurs se

First system of the musical score. It includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "ront la joi e Des Dieux que me na". The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand.

Second system of the musical score. The lyrics continue: "caient tes vœux dépréda". The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet of eighth notes in the right hand.

Third system of the musical score. The lyrics are: "teurs". The tempo changes to "Più Moderato. ♩ = 72". The piano accompaniment features a more complex rhythmic pattern, including a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand.

BIA.

mf

Le

KRATOS.

p

Il garde un si - len - ce fa - rou - che! —

[9]

de - ses - poir — a - clos sa bou - che —

mf

3

Nous le fe - rons par -

f
Oh! — ce mu - et or - geuil, — l'en - tendre en - fin cri -

- ler

H. *-er*

K. *f* Et toi, fa - ce de deuil,

f *p*

K. Saisis le crimi - nel et charge le de chaî - nes,
HÉPHAISTOS.

Mes deux

f *p*

K. Fais vi - te! qu'on l'em mène! —

H. poings suffiront.

10

Più mosso (♩ = 108)

C'est dans la so-li - tu - de effroy - a - ble et han.
 C'est dans la so-li - tu - de effroy - a - ble et han.

p *f*

- té - e Destourbil - lons de neige et des hi - vers dormants
 - té - e Destourbil - lons de neige et des hi - vers dormants

Que l'impla - ca - ble Zeus
 Que l'impla - ca - ble Zeus

B. — veut ri-ver les tourments

K. — veut ri-ver les tourments

sempre. f

B. De l'in-domp - ta - - ble Promé - théé.

K. De l'in-domp - ta - - ble Promé - théé.

allargando.

a Tempo.

ff

accel. poco a poco.

All?

ACTE II

I

Parmi les rochers passent en long cortège des femmes et des jeunes filles — Quelques unes portent sur des branches et des feuillages le corps de Pandore.

Andantino. (♩=84)

PIANO.

p *lointain.*

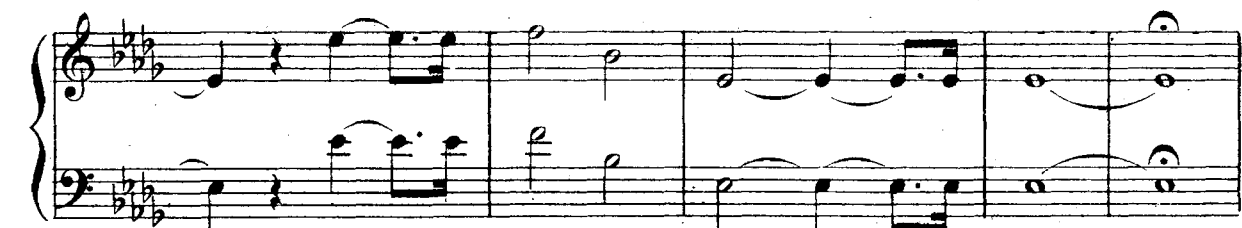
plus rapproché.

p

poco a poco cresc

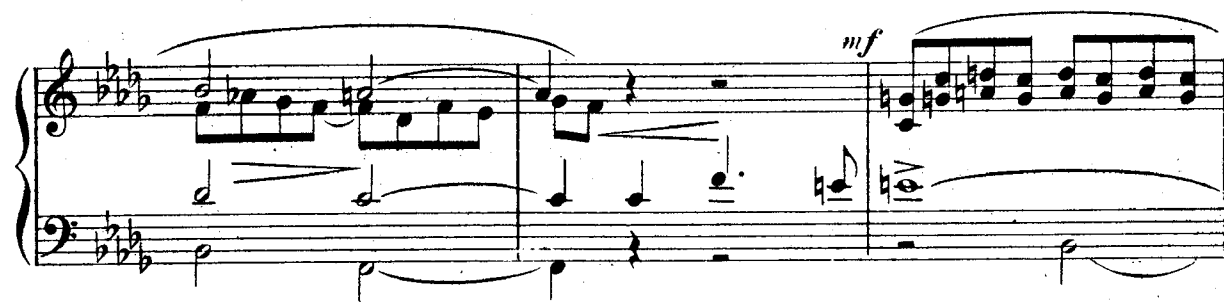
lointain.

p



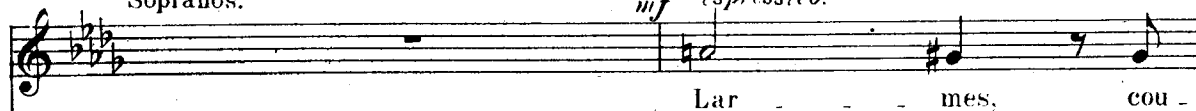
Orchestre.





Sopranos.

1
mf espressivo.



lez ——— Lour — des et len — tes Pleurs ruis — se

lez nos mainstrem — blan — tes ne vous es — suieront

poco a poco

plus La For — tu — ne en poussant sa

cresc.

rou — e A fait jail — lir sur no — tre

f

dim.

jou - e L'eau des re - grets a - mers et su - per -

2

- flus!
dolce.

p

mf

Cel - - - le dont nous sui -

-vons la dé - pouil - le a - do - rée A ces - sé de sou -

rire à la clar-té du Ciel.

Altos. *mf*

Cel le que nous pleu-

p

-rons a-vait la chair do-rée Et la ro-se du

ri-re plus dou-ce que le miel

Sopranos. *f*

Froi de et mu-

et te sous ses voiles,

Pan - do - re au beau sou -

ri - re a clos ses yeux de fleurs

dolce.
Ses yeux d'é - toi - les

Son doux corps, tel un

lys é - clos Ap - pa -

cresc

3

f - ru svel - - - te en - tre ses

f

3

voi - - - les S'est ef - feuil -

le dans les sanglots

p

Altos. *f*

In jus

f

5

ti ce des Dieux sur nos fronts a bat

p

te e Sa voix qui char

f

- mait le tor- rent Sa voix ca- res- san- te s'est

Sop.

Alto.

tu

e

Ou

le

temps où ses pieds

er- rants

sur la ci- - me ar-

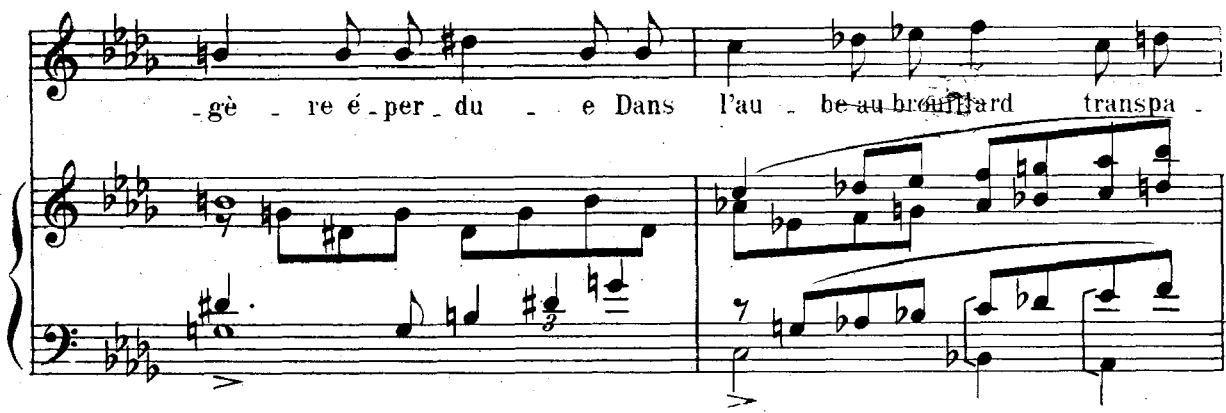
- du

e,

L'empor- taient,

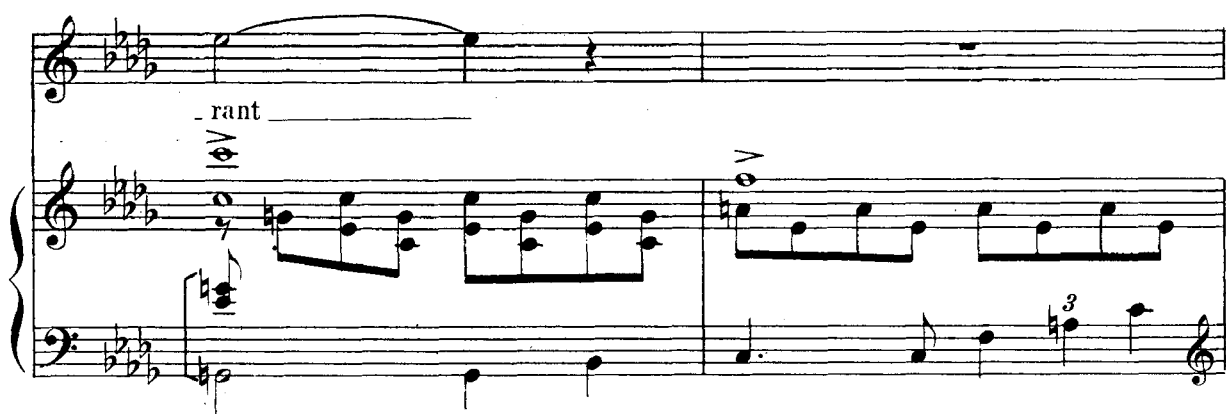
le-

6



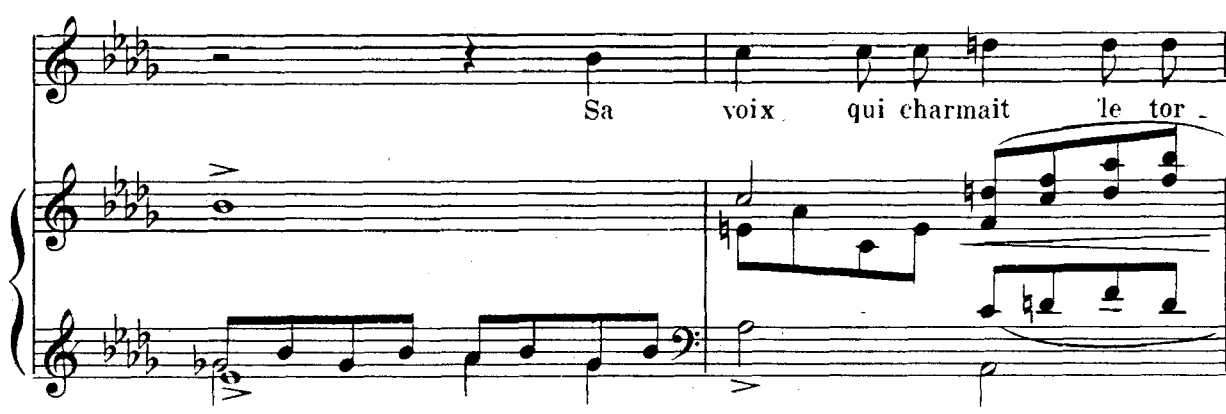
-gè - re é - per - du - e Dans l'au - be au brouillard transpa -

This system contains the first line of the musical score. It features a vocal melody in a treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The lyrics are: "-gè - re é - per - du - e Dans l'au - be au brouillard transpa -".



-rant

This system contains the second line of the musical score. The vocal line continues with a long note followed by a rest. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "-rant".



Sa voix qui charmait le tor -

This system contains the third line of the musical score. The vocal line has a rest followed by a new phrase. The piano accompaniment features a more active melody in the right hand. The lyrics are: "Sa voix qui charmait le tor -".



-rent Sa voix ca - res - san - te - s'est

This system contains the fourth line of the musical score. The vocal line continues with a new phrase. The piano accompaniment includes a triplet in the left hand and a dynamic marking of *f* (forte) in the right hand. The lyrics are: "-rent Sa voix ca - res - san - te - s'est".

tu e!

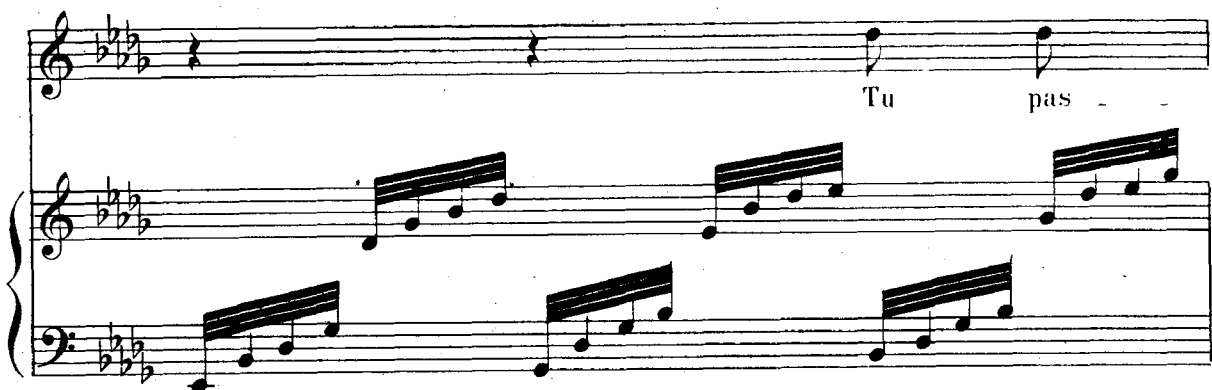
7
f In-jus-ti-ce des Dieux sur nos

fronts a-bat-tu

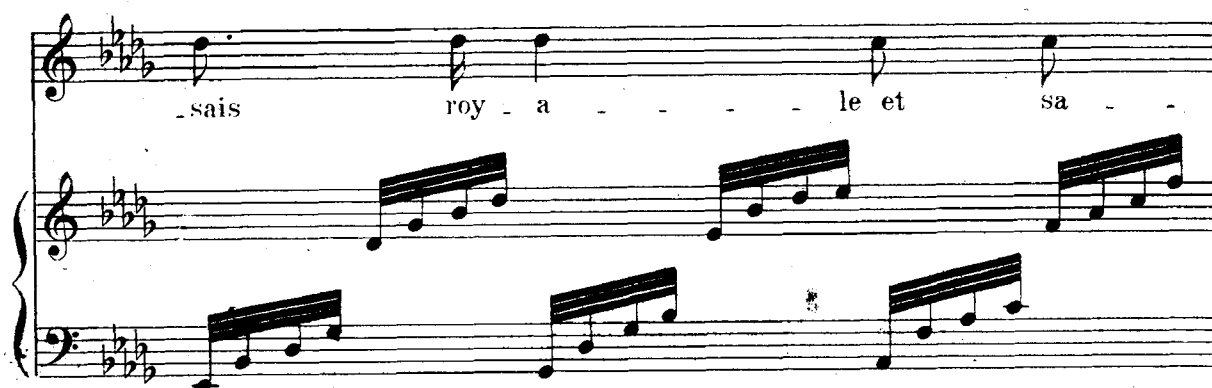
AENÇE
 Più Moderato (♩ = 72)
 e!

dolce

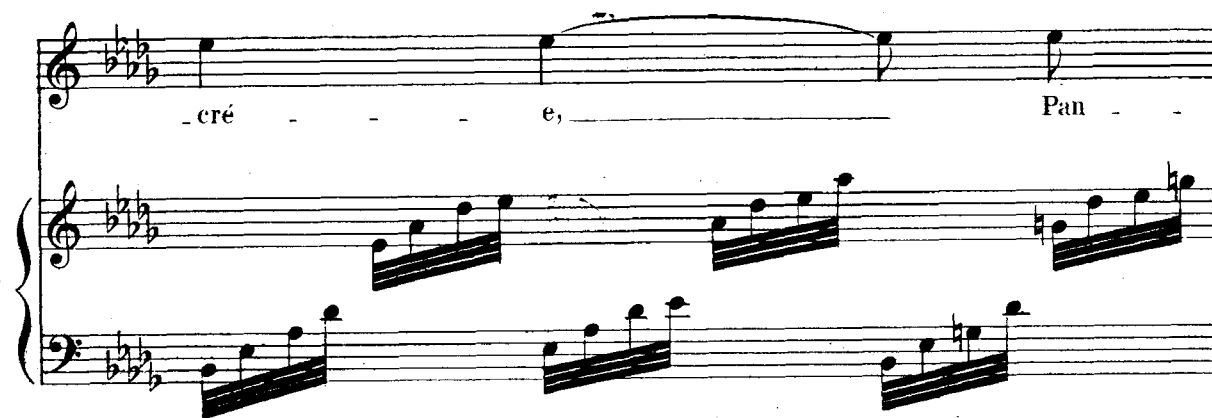
Pédale sur chaque temps



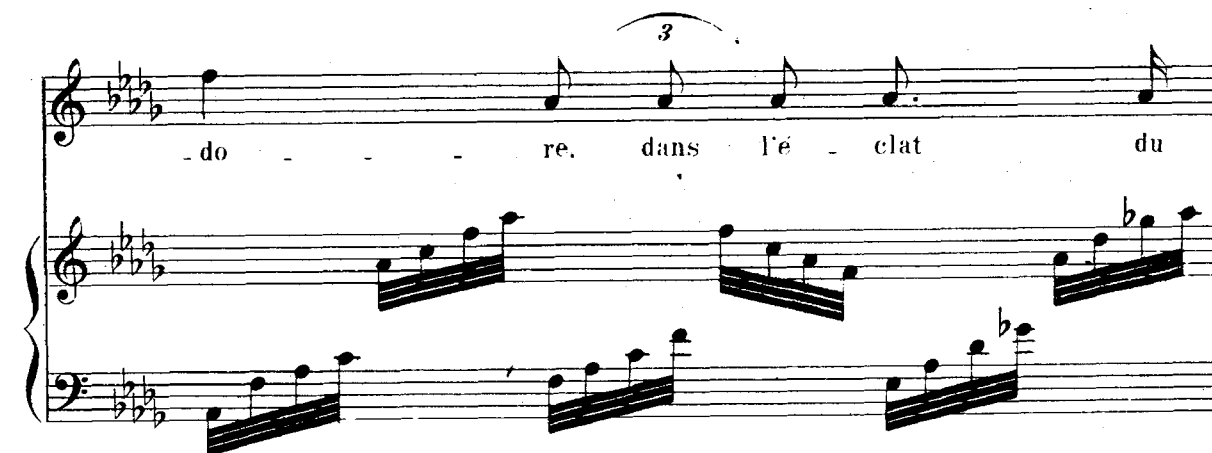
First system of a musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4 and a half note A4, with the lyrics "Tu pas". The piano accompaniment (grand staff) features a continuous eighth-note arpeggiated pattern in the right hand and a similar pattern in the left hand, both in a key of three flats (B-flat major/C minor).



Second system of the musical score. The vocal line continues with a half note G4, a half note A4, a half note B4, and a half note C5, with the lyrics "sais roy a le et sa". The piano accompaniment continues with the same arpeggiated eighth-note pattern.



Third system of the musical score. The vocal line has a half note G4, a half note A4, a half note B4, and a half note C5, with the lyrics "cré e, Pan". A slur is placed over the last two notes. The piano accompaniment continues with the arpeggiated pattern.



Fourth system of the musical score. The vocal line has a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5, with the lyrics "do re, dans l'é clat du". A triplet of eighth notes (A4, B4, C5) is marked with a "3" and a slur. The piano accompaniment continues with the arpeggiated pattern.

8

jour A phro



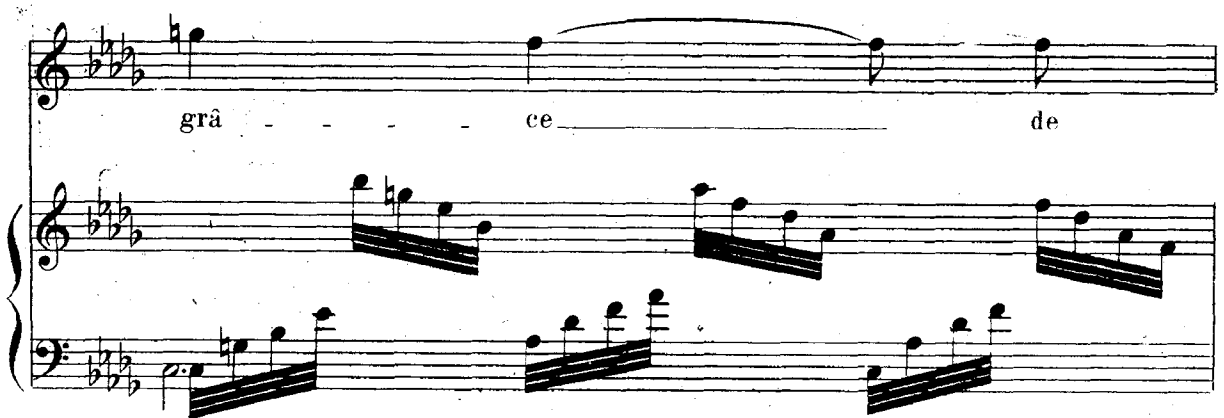
di te t'a vait pa



re e De



grâ ce de



joie et d'a -

-mour A the

-né te don - na son

voi - le Les Cha -

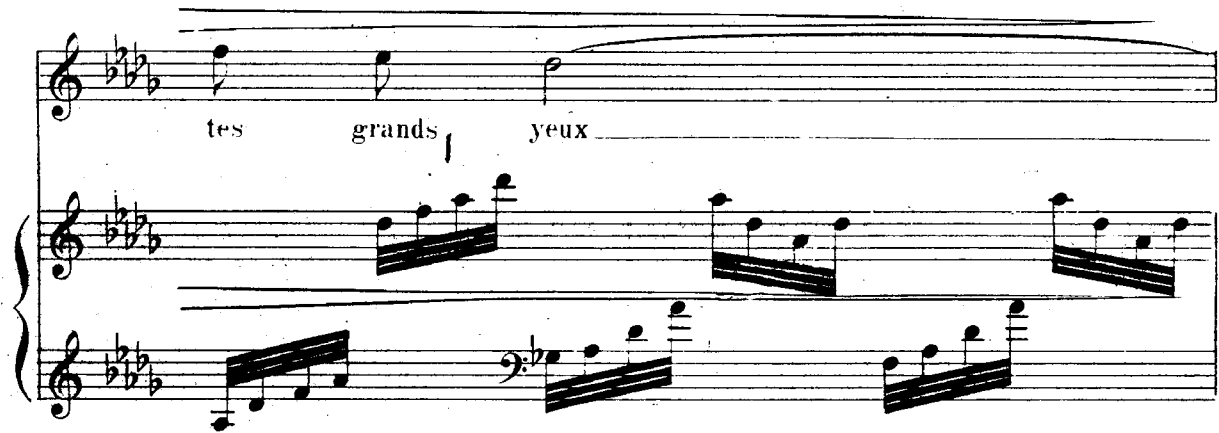
ri tes aux ges tes

9
lents A vaient mis le

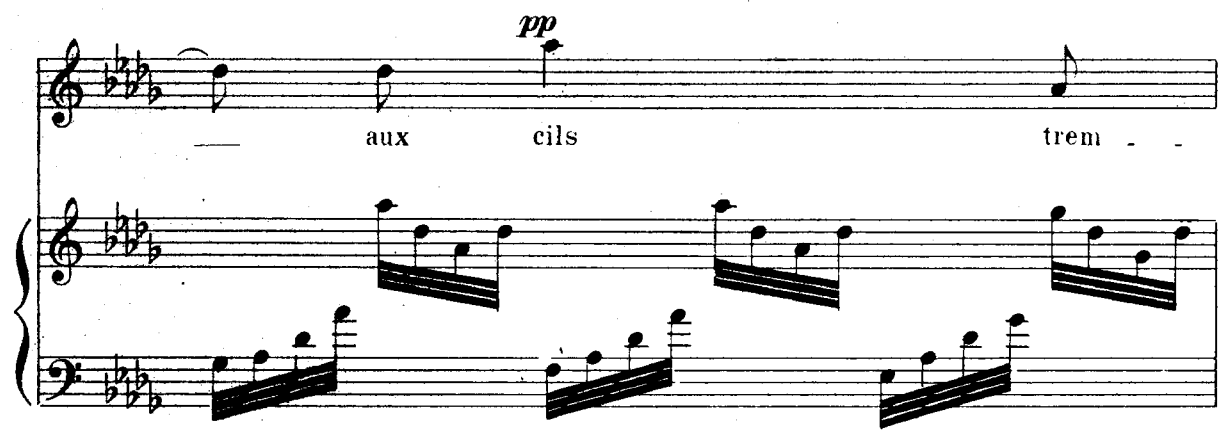
bleu des é

toi les dans

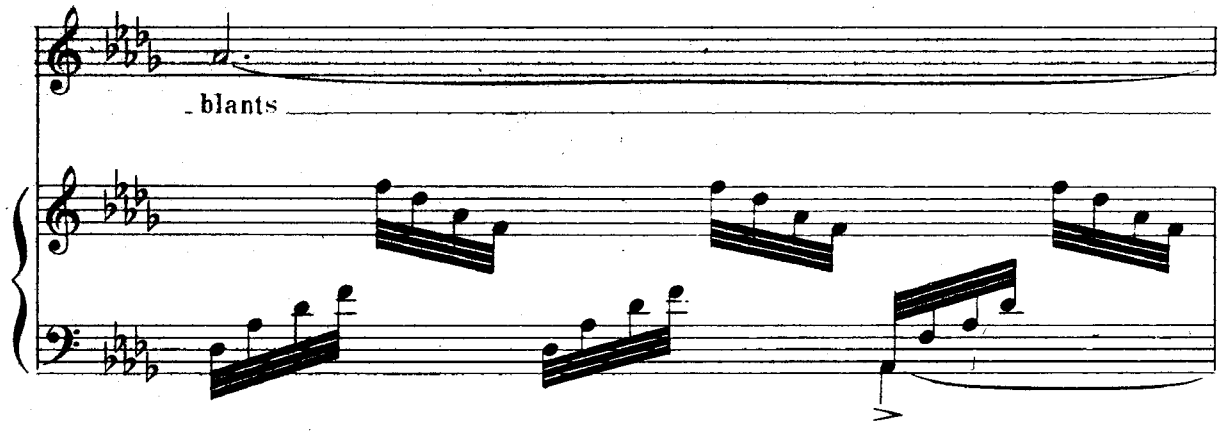
tes grands yeux



pp
aux cils trem



blants



La



tra - - - me de tes

The first system of the musical score, measures 1-4. The vocal line (treble clef) has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "tra - - - me de tes". The piano accompaniment (grand staff) features a continuous eighth-note arpeggiated pattern in the left hand and a melody in the right hand with accents on measures 1 and 3.

jours fra - gi - les s'est dé - chi - -

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "jours fra - gi - les s'est dé - chi - -". The piano accompaniment continues with the arpeggiated pattern and includes a triplet of eighth notes in the right hand on measure 8.

- ré - - - e

The third system of the musical score, measures 9-12. The vocal line has the lyrics "- ré - - - e". The piano accompaniment continues with the arpeggiated pattern and includes a long melodic line in the right hand spanning measures 10-12.

Et nos dou - leurs

10

The fourth system of the musical score, measures 13-16. The vocal line has the lyrics "Et nos dou - leurs". The piano accompaniment continues with the arpeggiated pattern and includes a triplet of eighth notes in the right hand on measure 16. A box containing the number "10" is located above the first measure of this system.

Pen - - chent des cra - - tè - - res d'ar - -

3

-gi - - - le Sur ton ca - -

3

AENCE.

Un poco più (♩ =)

-da - - - vre a - - vec des fleurs - -

Sop. *p* Dans le Ha -

Alto. *p* Dans le Ha -

legato

Sop.

dès

au pa - ys

sombre où rode un peu - ple de mu -

3

Alto.

dès

au pa - ys

sombre où rode un peu - ple de mu -

3

ets

Pan - do - re est u - ne pe - ti -

11

ets

Pan - do - re est u - ne pe - ti -

te om

bre

Et l'om - bre é

te om

bre

Et l'om - bre é

(♩ = 52)

treint ses bras flu - ets

treint ses bras flu - ets

*cresc.**f* La nuit du né - ant la pos - sè - - de*f* La nuit du né - ant la pos - sè - - de12 *dim.*

El - le qui pos - sé - dait l'A - mour!

El - le - qui pos - sé - dait l'A - - mour!

*dim.**p*

dolce

Et la mé - moi - re de l'A è - de La re - tient

Et la mé - moi - re de l'A è - de La re - tient

seu - - - le en - co - - re au jour.

seu - - - le en - co - - re au jour.

*dim.**pp*

Les femmes ont caché Pandore dans une caverne de la montagne. Elles s'en vont à travers les rochers.

Sur une roche très haute, qui se dresse, abrupte et isolée, paraît Prométhée, entre Kratos et Bia. Héphaïstos est avec eux, et il tient des chaînes, des clous et un marteau.

All.^o mod.^{to} (♩ = 100)

f marcato.

KRATOS.

f

Nous voi-ci par-ve-nus en plei-ne so-li-

K. - tu - de, Dans le pa-ys scy-thi-que,

f sempre marcato.

K. à l'ex-trê-me con-fin de la

ter - re

mf

p e cresc.

O - bé - is - à Zeus,

I

f

de ta main ru - de Ac - com -

j' sempre

-plis, Hephaistos, le châ - ti - ment di -

All^o mod^{to} (♩ = 92)

BIA.

f

Prends ces chaînes d'airain...
- vin.

f

Et que l'es-car-pe-ment de la roche où nous

2 All^o (♩ = 112)

som - mes Voit at - ta - ché, sai -

- gnant, é - treint, Ce sau - veur

(♩ = 92)

B. *d'hom mes*

sempre f

HEPHAISTOS.

3

f Pour vous l'or - dre de Zeus

— est ac-com-pli dé - ja, Rien de plus.

quasi dolce.

Mais au roc co - rageux et cru -

B. *p*

cresc.

H. el Clou - er un dieu vi - vant, un hè - ros fra - ter -

cresc.

H. - nel, J'hè - si - te...

f *espressivo sempre.* *p* **4** *3*

H. et Zeus vengeur me contraint de le

f

H. fai - re: On n'enfreint pas l'or - dre du Pè - re!

p *3*

Quasi adagio. (♩ 69)
mf espressivo.

H. *mf espressivo.*
 O su - bli - me et bon Ti - ta - ni - de

H. *dolce*
 Cœur al - te - re de jus - ti - ce et d'a - mour.

H. **9** *cresc*
 Con - tre mon gre je viens donc en - ce

H. *mf*
 jour Mour - trir et garrot - ter ton or - gueil in - tre -

cresc.

ti. - pi - d. Je vais te clon - er

ti. vif con - tre ce ro - cher sourd.

mf

ti. *f* Sur ce sommet i - naces - si - ble!

f *cresc.*

ti. **6** *f* O so - li - tud - hor -

H. *mf*

ri - ble Au - cu - ne voix ne viendra jusqu'à

H. *dimin.*

toi, Au - cun vi - sage hu - main, ni lar - me, ni sou -

dimin.

H. **7**

- ri - re! A - ban - don - né dans l'angoisse et l'ef -

p dolce

H.

- froi Tu ver - ras ray - on - ner et lui - re

cresc. *f*

H. Le roy - ti Hé - li - os dont l'im - pla -

cresc.

H. - ca - ble ardeur Con - su - me - ra ta

mf

f

H. chair et sé - che - ra sa

mf

p

II. fleur.


mf


First system of music. The vocal line (K.) is a whole rest. The piano accompaniment (p) is in 3/4 time, starting with a half note G4, quarter note A4, and half note Bb4. A crescendo line is marked above the piano part.

Second system of music. The vocal line (K.) has the lyrics "Al - lons". The piano accompaniment (p) starts with a forte dynamic (f) and features a crescendo line. The vocal line has a fermata over the final note.

Third system of music. The vocal line (K.) has the lyrics "... que tar - des - tu? Tu le prends en pi - tié?". The piano accompaniment (p) is a whole rest.

Fourth system of music. The vocal line (K.) has the lyrics "O Kra - tos A - me du - re et vi". The piano accompaniment (p) starts with a piano dynamic (p) and features a crescendo line. The vocal line has a fermata over the final note.

H. 
 bran - te d'au - da - ce Ils sont bien forts le

H. 
 sang et l'a - mi - tié Lais - se la

9 KRATOS.

cresc.

f

K. 
 plainte à l'au - tre ra - ce

HEPHAISTOS.

meno f

Ah! 

p *espressivo.*

H. 
 Si quel - qu'au - tre a - vait pu l'en - chaî -

KRATOS.

Mé - me parmi les Dieux — hormis

ner —

mf

Zeus, nul n'est li - bre!

10

HEPHAISTOS.

Je le

p

sais, — et je

cresc.

mf

All.^o (♩=152) L'istesso T^o

BIA.

Ha - te toi donc — qu'au

fais ce qui m'est or - don - ne

sempre f

bruit du lourd mar - teau l'air li - bre! — Ta fai - bles - se

11

que Zeus & Roi ne la sache pas —

HEPHAISTOS.

Regar - de

BIA.

Bien cloue et

les chaines sont prêtes.

rive au tour des bras Il au

ra le ro-cher pour re-po-ser sa té-te.

f sempre.

HEPHAISTOS.

J'ai

H. *hà - te - den - fi - nir*

meno f

BIA. *f*

H. *Frép - pe plus fort E - treins*

H. *meno f* *3*

Il ne faut

H. *3*

cresc.

pas que l'on t'ac - cu - se de fai -

R. *blir* *Tu con - nais sa*

f

R. *ru - se*
HÉPHAÏSTOS. *Ses*

R. *Dans sa poi -*
bras sont li - és par l'ai - rain

R. *- tri - ne en fon - ce a coups ru - des la*

meno f

B. *cresc.*

dent de ce lourd coin d'a_cier mordant

HEPHAISTOS. *mf* *espressivo.*

Ah! je gé-

dolce. *p*

H. *cresc.*

mis sur tes maux, Pro_mé - thé - e

BIA. 13

Frappe ou bien

f

B. *tôt c'est sur toi qu'on gé - mit! —*

KRATOS. *f*
En ta len - teur tu plains notre enne -

sostenuto e sempre. f

K. *— mi!*

HEPHAISTOS. *meno. f*
Vois! — de tes yeux — sa

KRATOS.

H. *chair — en — san — glan — té — e —*

f

BIA.

f
Ce te

vois un cri mi nel cha ti e jus te ment

chai ne sous les ais sel les!

14 *f*
Et main te nant serre en

ses an neaux les cuis ses a les broy

CRASC.

er!

нар



This system contains three staves. The top staff is a single melodic line in a key with three flats, starting with a half note and a whole rest. The middle and bottom staves are a grand staff (treble and bass clef) with a piano introduction. The piano part features a complex harmonic texture with many accidentals and ties, including a prominent tritone in the bass line.

f

sempre f



This system continues the piano introduction. The top staff has a whole rest. The grand staff shows a more active piano texture. The bass line has a series of eighth notes, and the treble line has chords and moving lines. Dynamics *f* and *sempre f* are indicated.



This system continues the piano introduction. The top staff has a whole rest. The grand staff shows a more active piano texture. The bass line has a series of eighth notes, and the treble line has chords and moving lines.

ff



This system continues the piano introduction. The top staff has a whole rest. The grand staff shows a more active piano texture. The bass line has a series of eighth notes, and the treble line has chords and moving lines. Dynamics *ff* is indicated.

The first system of the musical score is in E-flat major (three flats). It consists of a vocal line and a piano accompaniment. The vocal line is mostly rests, with some notes in the second and third measures. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a rhythmic and harmonic foundation. The key signature is E-flat major, and the time signature is not explicitly shown but appears to be common time.

HEPHAISTOS.

15

The second system begins with a vocal entry on the first staff, marked with a forte *f* dynamic. The lyrics "Par - tons" are written below the vocal line. The piano accompaniment continues with its intricate texture. The system concludes with a vocal line that has a final note and a fermata, with the lyrics "Par -" visible.

The third system features a piano accompaniment with a forte *f* dynamic. The vocal line is mostly rests, with some notes in the second and third measures. The piano accompaniment continues with its intricate texture. The system concludes with a piano accompaniment that has a piano *p* dynamic marking.

The fourth system features a piano accompaniment with a fortissimo *ff* dynamic. The vocal line is mostly rests, with some notes in the second and third measures. The piano accompaniment continues with its intricate texture. The system concludes with a piano accompaniment that has a fortissimo *ff* dynamic marking.

HEPHAISTOS.

f

Il est en - chai - né main - te -

KRATOS.

f

Et toi — tu - peux cri -

- nant

BIA.

16

f

Cher - che les biens des

p *f*

- er in - so - lem - ment! —

H. Dieux! _____ Que ta main les ra -

B. -vis - se va _____ les por - ter aux hom - mes

H. _____ tes a - mis! _____

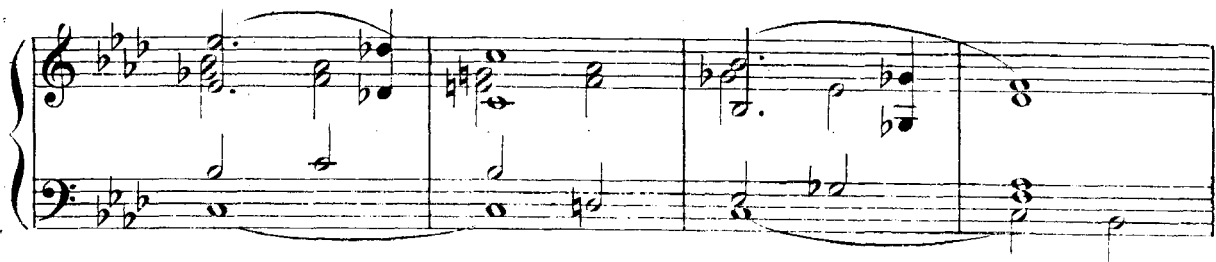
KRATOS.

Que peu - vent

A. ils pour l'affran - chir de ton sup - pli - ce. _____

17

sempre f. espressivo.



BIA.
f
Pleu re, Pro-mé thée, et gé-

KRATOS.
f
Pleu re, Pro-mé thée, et gé-

B.
- mis.

K.
- mis.

ff

ff

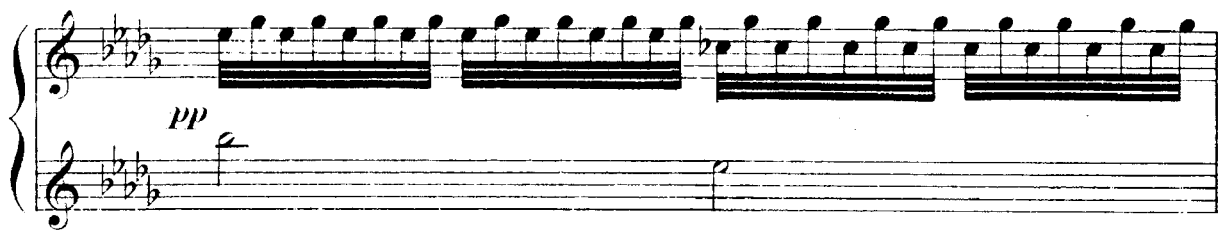
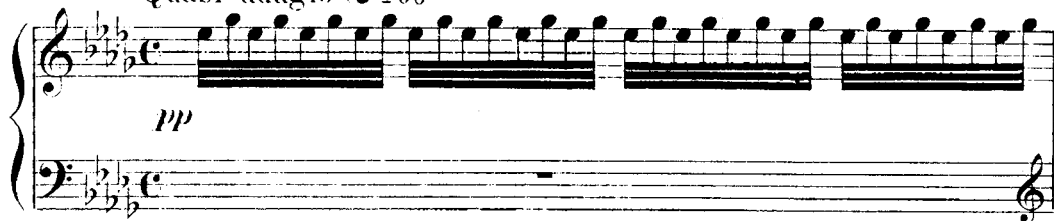
Prométhée — *Et voici que descend de l'Olympe hautain
Convive non prié d'un éternel festin
Le chien ailé de Zeus qui me ronge le foie!*

Au seuil de la caverne paraît Pandore enveloppée encore des voiles funéraires —
Elle regarde autour d'elle, hésitante.

Quasi adagio (♩ = 60)

PIANO.

pp





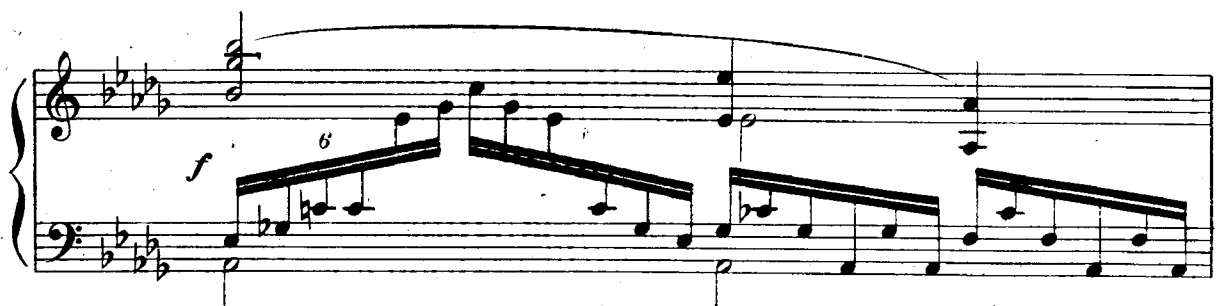
First system of musical notation. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a single note, marked *pp* (pianissimo).



Second system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand plays a single note, marked *p* (piano). A *cresc.* (crescendo) marking is present above the left hand.



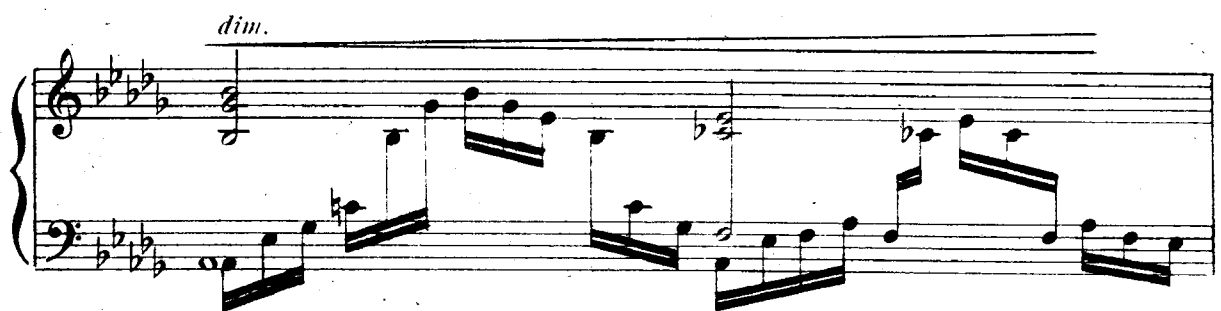
Third system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand plays a single note.



Fourth system of musical notation. The right hand plays a melodic line with a slur and a *f* (forte) marking. The left hand plays a single note.



Fifth system of musical notation. The right hand plays a melodic line with a slur. The left hand plays a single note.



Sixth system of musical notation. The right hand plays a melodic line with a slur, marked *dim.* (diminuendo). The left hand plays a single note.

dolce.

IV

Brusquement, Bia se dresse devant Pandore, et l'arrête d'un geste.

All^o Moderato. (♩ = 80)

BIA

PIANO.

H. *te - e* Où gé - mit l'orgueil du Ti - tan.

H. Il faut que le vain Promé - thé - e

H. Pleu - re sur le mor - ne ro - cher

H. *sempre. f* Sa for - ce nous l'a - vons domp.

B. *te e. Val*

p *mf* *f*

B. *Zeus te dé fend d'ap pro cher. Et,*

p *mf*

vois, aux re gards té mé rai res

cresc.

Le re bel le in fa me est ca

f *cresc.*

B. *ch.* Descend, fem - me par - mi tes

ff

B. frè - res; A - ban - don - ne le

meno. f

B. mort vi - vant! Qu'il lan - ce vers les

B. Dieux contrai - res Des cris qu'emporte ra - le

f

(Elle disparaît)

H. *vent.*

ff

V

Pandore — *Et toi, mon bien aimé, renais car ton supplice
Va s'abroger parmi les rochers radieux
Ou j'amène, afin que ton destin s'accomplisse,
Lèvre en fleur et bras nus chargés de lourds calices,
Les Nymphes au grand cœur misericordieux.*

And^{te} molto Mod^{to} (♩ = 72)

f

f

dim.

p *cresc.* *f* *p* *pp*

ACTE III

I

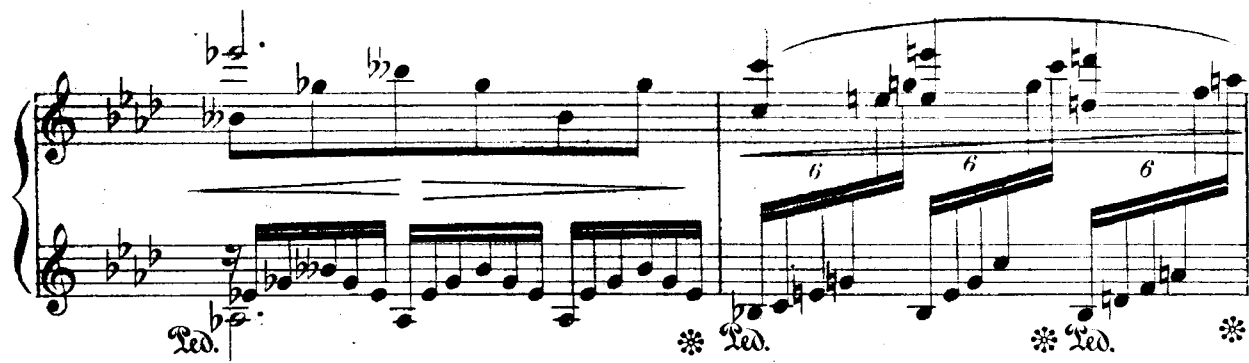
Andante Mod^{to} (♩ = 76)

PIANO.

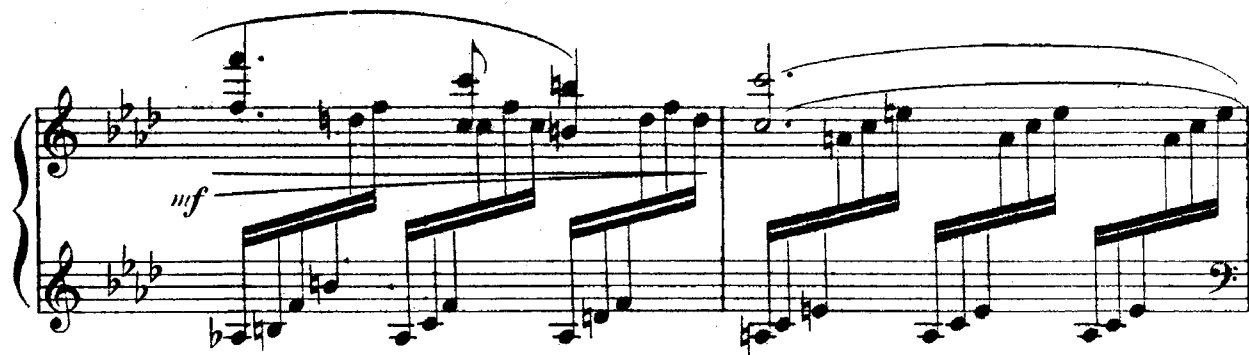
p

Grave sost.

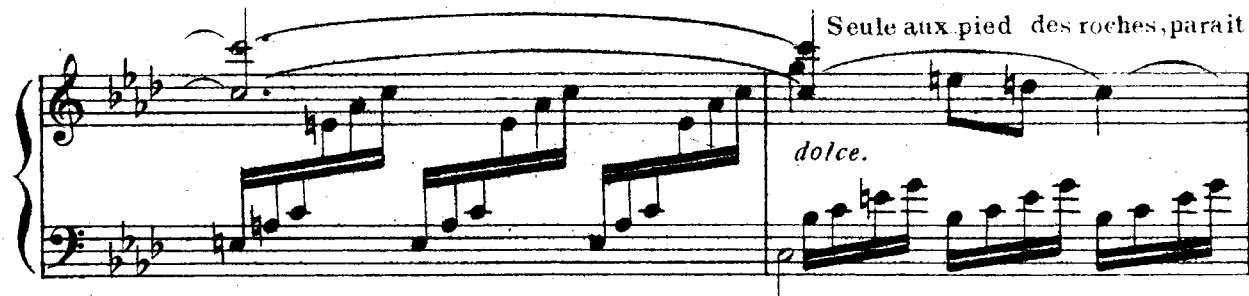
cresc.



First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano with a treble and bass staff. The right hand features a melodic line with a fermata on the first measure. The left hand has a rhythmic accompaniment. There are markings for 'Red.' (Reduction) and asterisks.



Second system of musical notation. The key signature remains three flats. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A marking of *mf* (mezzo-forte) is present.



Third system of musical notation. The key signature is three flats. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A marking of *dolce.* (dolce) is present. The text "Seule aux pied des roches, parait" is written above the right hand.



Fourth system of musical notation. The key signature is three flats. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The text "Pandore." is written above the right hand.



Fifth system of musical notation. The key signature is three flats. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A marking of *trm* (trémolo) is present.

First system of musical notation. The treble clef staff contains a melodic line with a half note and a quarter note. The bass clef staff contains a complex rhythmic pattern with many beamed sixteenth notes. The key signature has three flats.

Second system of musical notation. The treble clef staff features a trill (trm) and a crescendo (cresc.) marking. The bass clef staff has a forte (f) dynamic marking. The key signature has three flats.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff has a complex rhythmic pattern with many beamed sixteenth notes. The key signature has three flats.

Fourth system of musical notation. The treble clef staff features a trill (trm) and a piano (p) dynamic marking. The bass clef staff has a complex rhythmic pattern with many beamed sixteenth notes. The key signature has three flats.

Fifth system of musical notation. The treble clef staff features a trill (trm) and a pianissimo (pp) dynamic marking. The bass clef staff has a complex rhythmic pattern with many beamed sixteenth notes. The key signature has three flats.

II

Pandore. *Où vous plaisez dans les grottes profondes,
Nymphes des lacs, et sœurs des sources aux yeux verts,
Et parmi des frissons et des baisers d'aurore
Annoncez au Titan vaincu qu'on l'aime encore,
Qu'on le plaint, qu'on le pleure enfin, qu'il n'est plus seul
Dans la nuit, dont vos mains écartent le linceul.*

And^{te} Moderato. ♩ = 76

Sopranos

Altos

PIANO

The musical score is arranged in three systems. Each system contains staves for Sopranos, Altos, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'And^{te} Moderato' with a metronome marking of ♩ = 76. The piano accompaniment is marked 'p' (piano) and 'dolce' (sweet). The piano part features a prominent sixteenth-note pattern in the right hand, often beamed in groups of six. The vocal parts (Sopranos and Altos) are mostly rests, indicating they are to be sung over the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

Piano introduction featuring sixteenth-note arpeggios in both hands, marked with a '6' indicating sixteenth notes. The music is in a minor key and begins with a whole rest in the vocal staves.

1 *dolce.*
Des ruis - seaux et des sour - ces
dolce.
Des ruis - seaux et des sour - ces

Vocal entry marked with a first ending bracket and the tempo marking *dolce.* The piano accompaniment features a melody in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

elai - res
elai - res

Vocal continuation with the lyrics 'elai - res' repeated. The piano accompaniment continues with a similar melodic pattern in the right hand and a supporting bass line in the left hand.

des lacs dont l'eau pai - si - ble

des lacs dont l'eau pai - si - ble

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the right and left hands, featuring a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

poco cresc.
dort Nous ac - cou - rons a ta voix

poco cresc.
dort Nous ac - cou - rons a ta voix

The second system continues the vocal and piano parts. The vocal staves have lyrics and are marked with a crescendo. The piano accompaniment continues with its characteristic eighth-note pattern in the right hand and a more complex line in the left hand.

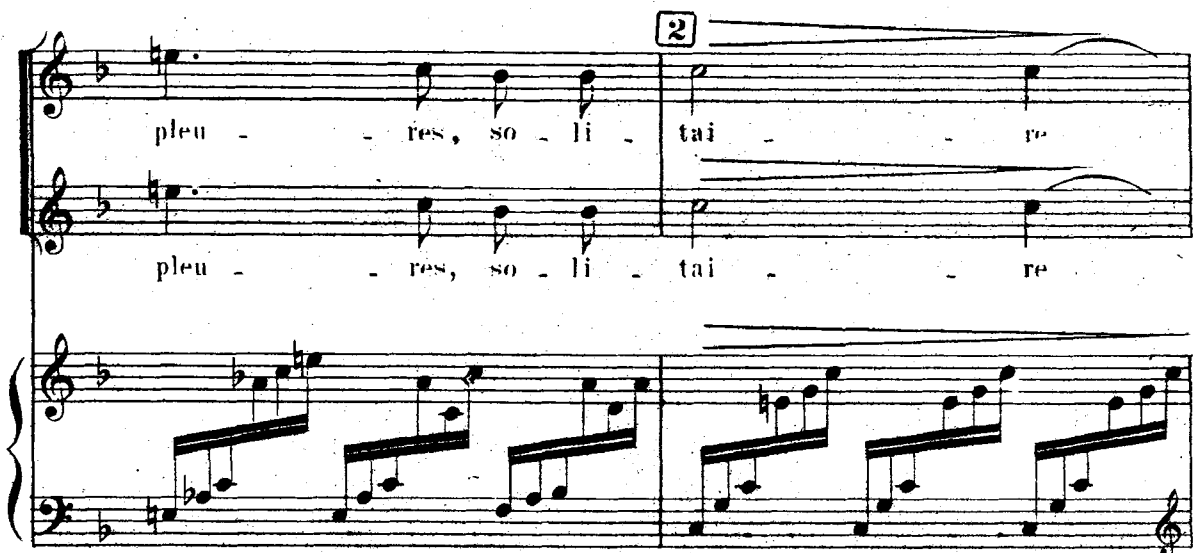
d'or. Ô toi qui

d'or. Ô toi qui

The third system concludes the page. The vocal staves have lyrics and are marked with a crescendo. The piano accompaniment continues with its characteristic eighth-note pattern in the right hand and a more complex line in the left hand.

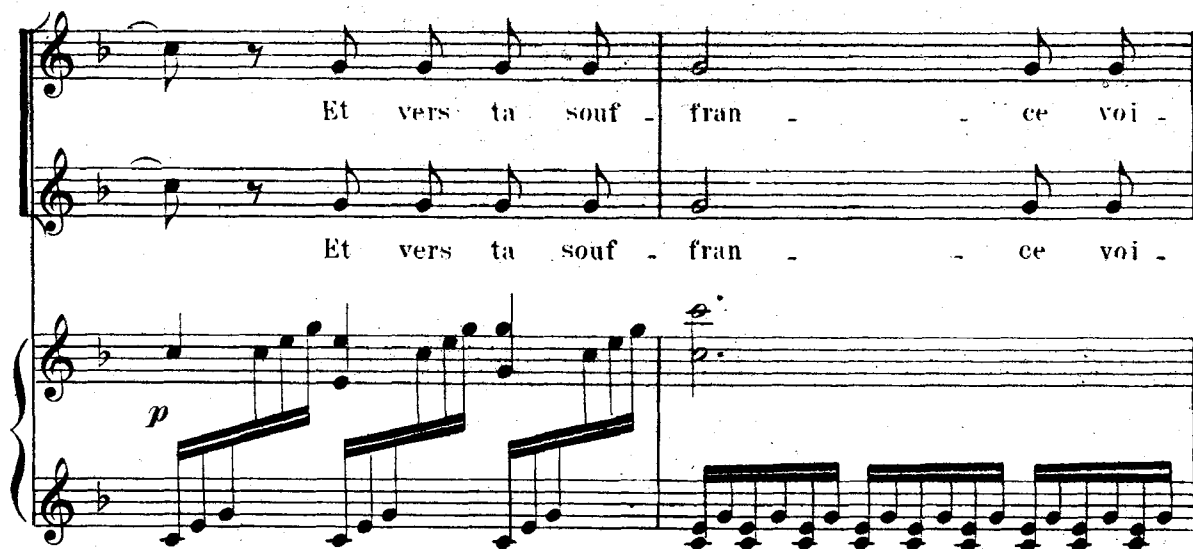
pleu - res, so - li - tai - re

pleu - res, so - li - tai - re



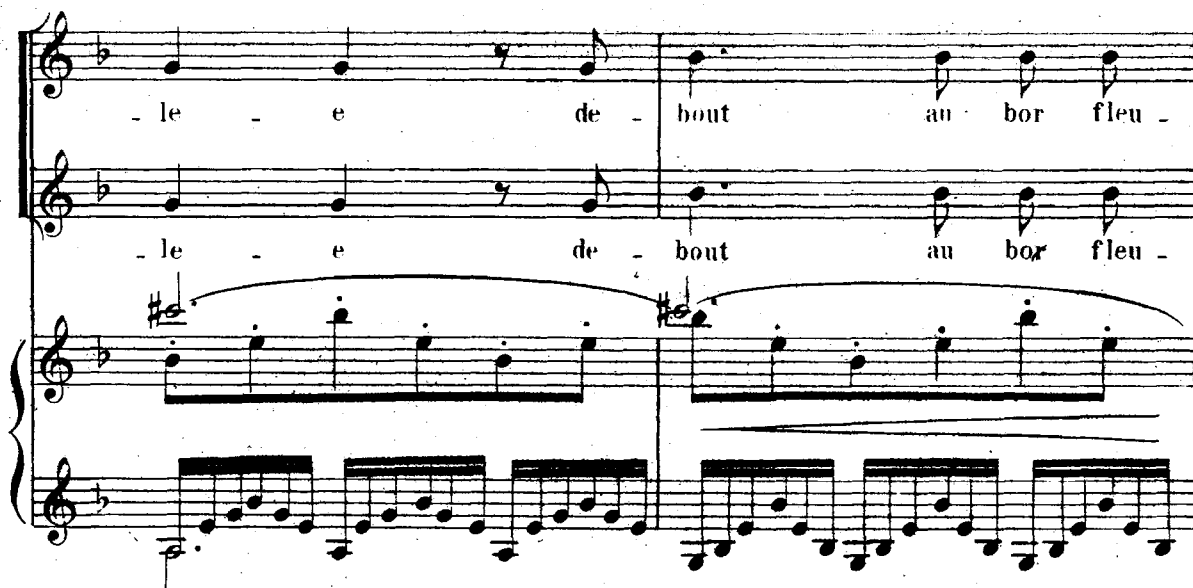
Et vers ta souf - fran - ce voi -

Et vers ta souf - fran - ce voi -



- le - e de - bout au bor fleu -

- le - e de - bout au bor fleu -



ri des eaux Nous dres -

ri des eaux Nous dres -

sons la bru - me e - toi - le - e de nos che -

sons la bru - me e - toi - le - e de nos che -

veux ceints de ro - seaux . Pour

veux ceints de ro - seaux . Pour

B

toi, pour dis - si - per tes

toi, pour dis - si - per tes

Accompaniment for piano and bass.

This system contains the first four measures of the piece. It features two vocal staves with lyrics, a piano staff with a melodic line, and a bass staff with a rhythmic accompaniment. The key signature has one flat (B-flat). The first two measures are marked with a 'B' in a box. The lyrics are 'toi, pour dis - si - per tes'.

crain - tes

crain - tes

Accompaniment for piano and bass.

This system contains measures 5 through 8. The lyrics are 'crain - tes'. The piano part includes a 'cresc.' (crescendo) marking over measures 7 and 8. The bass part continues the rhythmic accompaniment.

Pour raf - frai - chir tes

Pour raf - frai - chir tes

Accompaniment for piano and bass.

This system contains measures 9 through 12. The lyrics are 'Pour raf - frai - chir tes'. The piano part begins with a forte 'f' dynamic and ends with a piano 'p' dynamic. The bass part continues the rhythmic accompaniment.

dolce.

yeux a - mers Nous a - vons lais -

dolce.

yeux a - mers Nous a - vons lais -

4

- sé les é - trein - tes des gouf - fres

- sé les é - trein - tes des gouf - fres

sempre *dim.*

bleus et des flots

bleus et des flots

verts.

verts.

trbm

f

5

p

f

dolce

Et nos ro - bes d'O - ce - a - ni - des, Vers la

dolce

Et nos ro - bes d'O - ce - a - ni - des, Vers la

tr

pp

dolce

6

roche où meurt le Titan Vont

roche où meurt le Titan Vont

p

de na creet d'a zur flu

de na creet d'a zur flu

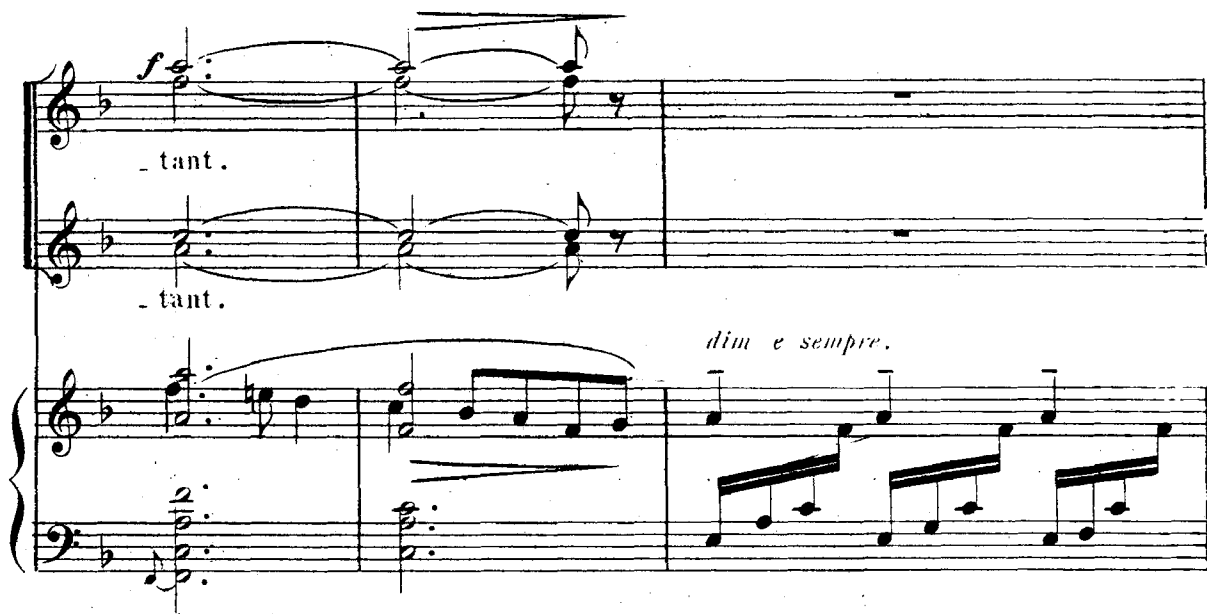
poco *a*

poco *a*

poco *cresc.*

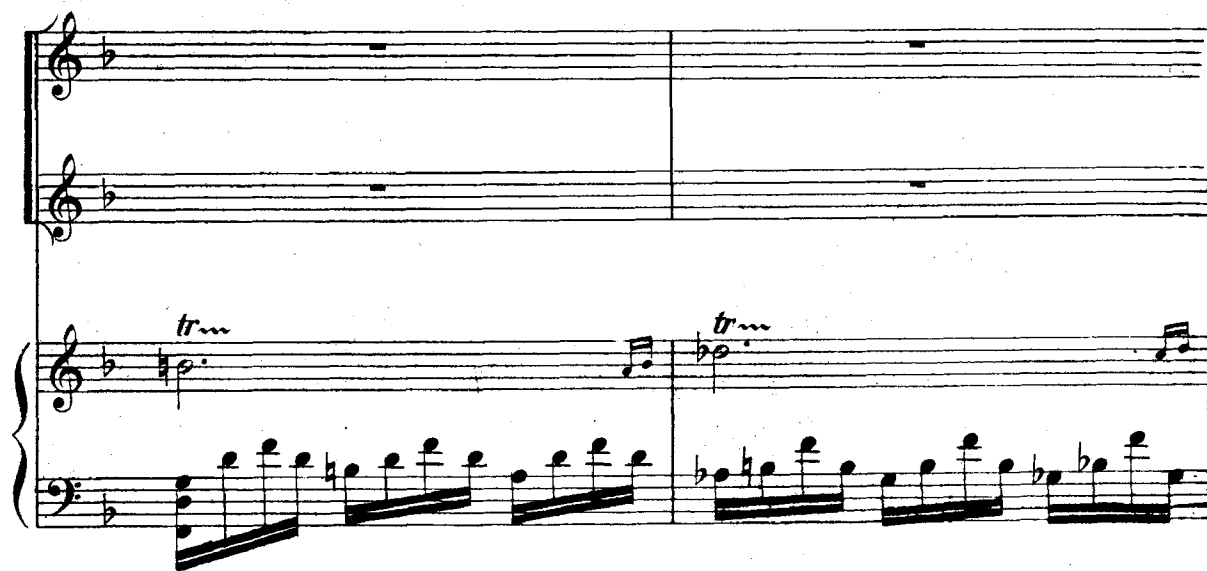
poco *cresc.*

poco *cresc.*



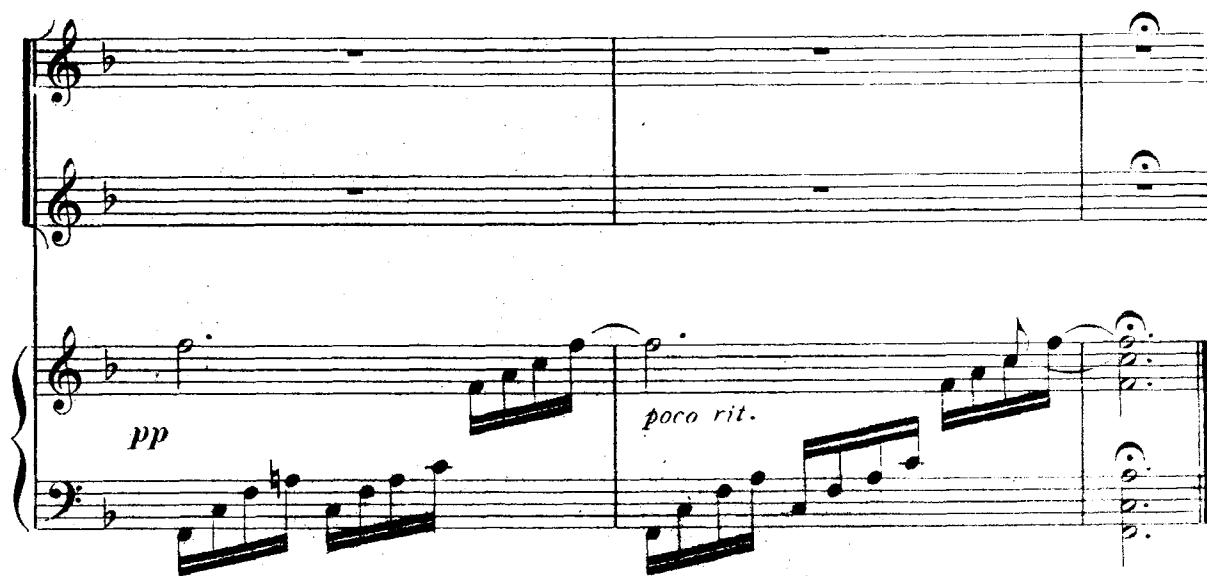
First system of a musical score. It features two staves at the top, each with a treble clef and a key signature of one flat. The first staff begins with a forte (*f*) dynamic and contains a half note chord, a whole note chord, and a quarter note chord, all connected by a slur. The second staff also begins with a forte (*f*) dynamic and contains similar chords. Both staves are marked with the instruction *- tant.* below them. The bottom system consists of a grand staff (treble and bass clefs). The treble staff begins with a half note chord, followed by a half note chord, and then a series of eighth notes. The bass staff begins with a half note chord, followed by a half note chord, and then a series of eighth notes. A crescendo hairpin is placed over the first two measures of the bottom system. The instruction *dim e sempre.* is written above the treble staff in the third measure.

f
- tant.
- tant.
dim e sempre.



Second system of a musical score. It features two staves at the top, each with a treble clef and a key signature of one flat. The first staff is empty. The second staff is empty. The bottom system consists of a grand staff (treble and bass clefs). The treble staff begins with a half note chord, followed by a half note chord, and then a series of eighth notes. The bass staff begins with a half note chord, followed by a half note chord, and then a series of eighth notes. A crescendo hairpin is placed over the first two measures of the bottom system. The instruction *trm* is written above the treble staff in the first measure. The instruction *trm* is written above the treble staff in the third measure.

trm
trm



Third system of a musical score. It features two staves at the top, each with a treble clef and a key signature of one flat. The first staff is empty. The second staff is empty. The bottom system consists of a grand staff (treble and bass clefs). The treble staff begins with a half note chord, followed by a half note chord, and then a series of eighth notes. The bass staff begins with a half note chord, followed by a half note chord, and then a series of eighth notes. A crescendo hairpin is placed over the first two measures of the bottom system. The instruction *pp* is written below the bass staff in the first measure. The instruction *poco rit.* is written above the treble staff in the third measure.

pp
poco rit.

III

Pandore. *L'air danse et rit, rempli de sons de lyre!*
O bien-aimé, mon cœur frémit d'émoi;
Ma plainte est enfin écoutée
Et je vais te revoir, ô royal Prométhée.

All^o molto. (♩ = 160) *mf* *sempre* *espressivo.*

Soprano. *mf*
 Vois! _____ nos

Alce. *mf*
 Vois! _____ nos

cresc. *f* *p*

bras sont vers toi ten -

bras sont vers toi ten -

The first system of the musical score consists of two vocal staves and two piano staves. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

- dus, ô Pro - mé - thé - e

- dus, ô Pro - mé - thé - e

f *espressivo.*

f *p*

The second system continues the musical score. It features two vocal staves with lyrics and two piano staves. The piano accompaniment includes a section marked *f* *espressivo.* with a melodic line in the right hand, and another section marked *f* *p* with a more rhythmic pattern in the left hand. The key signature remains three flats.

cresc.

The third system of the musical score consists of two vocal staves and two piano staves. The vocal staves are mostly empty, suggesting a rest or a very soft passage. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand, marked with a *cresc.* (crescendo) instruction. The key signature remains three flats.

1

f Vers toi, le fier meur-

f Vers toi, le fier meur-

tr

- tri, Nous a - me - nons ra -

- tri, Nous a - me - nons ra -

3

3

- vi - e, en pleurs, é - pou - van -

- vi - e, en pleurs, é - pou - van -

3

3

- té - e Pan - do - re aux
 - té - e Pan - do - re aux
trm
trm

yeux fleu - ris.
 yeux fleu - ris.
p
p

2
mf espressivo.
 O toi le plus ai -
mf espressivo.
 O toi le plus ai -
sempre cresc.
f
dimini

Conserver le même rythme:

la blanche ayant toujours la même valeur.

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts have the lyrics: "mé d'en - tre les". The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. A piano dynamic marking (*p*) is present at the beginning of the piano part.

Second system of the musical score. The vocal parts continue with the lyrics: "Ti - ta - ni - des Ex - al - te ton". The piano accompaniment continues with the same rhythmic pattern, including triplet markings (*3*) in the right hand. The key signature remains B-flat major.

Third system of the musical score. The vocal parts conclude with the lyrics: "cœur fra - ter nell! Ne te dé -". The piano accompaniment continues, but the key signature changes to C major (no sharps or flats) for the final measures. Triplet markings (*3*) are still present in the piano part.

3

- ro - be plus! Vers les O - cé - a -

- ro - be plus! Vers les O - cé - a -

cresc.

- ni - des Ten - te un ef - fort su -

- ni - des Ten - te un ef - fort su -

f *sempre.*

- bli - me et fra - ter nel!

- bli - me et fra - ter nel!

sempre ff espressivo.

De tes yeux des - sé - chés les ar -

De tes yeux des - sé - chés les ar -

psubito

den - tes brû - lu - res, Nous les ra -

den - tes brû - lu - res, Nous les ra -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the lower register, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

- frai - chi - rons a - vec nos lar - mes pu - res,

- frai - chi - rons a - vec nos lar - mes pu - res,

The second system continues the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment maintains the eighth-note pattern in the right hand. The key signature and time signature remain the same.

Et sous nos doigts les lo - tos

Et sous nos doigts les lo - tos

The third system concludes the page. The vocal staves have lyrics. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

5

d'or dou ce ment at ten

d'or dou ce ment at ten

tr.

dris par - fu - me - ront ton

dris. par - fu - me - ront ton

tr.

corps.

corps.

IV

Prométhée: *Et cependant j'ai peur... j'ai peur...
 Quel vivant voudrait me sourire?
 Si la voix pleine de douceur
 Ne chantait que pour me prédire
 L'effroi de nouvelles douleurs?*

And^{no} Moderato. ♩ = 120 *dolce*

Sopranos

Altos

PIANO

Ne trem - ble pas, O Pro - mé -

dolce.

Ne trem - ble pas, O Pro - mé -

- thé - e!

- thé - e!

Vers ta souf - fran - ce é - pou - van -

Vers ta souf - fran - ce é - pou - van -

- té - e Nous mon - tons ten - dres et pi -
 - té - e Nous mon - tons ten - dres et pi -

- eu - ses ;
 - eu - ses ;

poco a poco cresc.

1 *dolce.*
 Et du par - fum lé -
dolce.
 Et du par - fum lé -

mf

-ger de nos lè - vres fleu - ri - es ,
 -ger de nos lè - vres fleu - ri - es ,

p

poco cresc. *mf*

2 *p*
 Nous ve - nons ré - jou - ir tes
 Nous ve - nons ré - jou - ir tes

p

chairs en - do - lo - ri - es

chairs en - do - lo - ri - es

dolce.

This system contains the first two systems of a musical score. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics 'chairs en - do - lo - ri - es' are written under the vocal staves. The second system is identical to the first. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *dolce.* marking above the first measure.

Nous les di - vi - nes en - dor -

Nous les di - vi - nes en - dor -

This system contains the third and fourth systems of the musical score. The third system has two vocal staves and a piano accompaniment. The lyrics 'Nous les di - vi - nes en - dor -' are written under the vocal staves. The fourth system is identical to the third. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

- meu - ses.

- meu - ses.

pp

This system contains the fifth and sixth systems of the musical score. The fifth system has two vocal staves and a piano accompaniment. The lyrics '- meu - ses.' are written under the vocal staves. The sixth system is identical to the fifth. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a *pp* marking above the first measure.

«Pandore» Romps les anneaux rugueux qui déchirent tes chairs

Et que tes cris aigus se fassent plus les aïrs!

Paraissent Kratos et Bia.

Moderato (♩ = 80)

V

PIANO

KRATOS.

Ta dou - leur est el - le com -

K. - pli - - ce du ges - te enflammé d'au - tre fois, — que tu

K. vien - nes, do - len - te voix Ver - serdes pleurs sur le sup -

meno f

K. - pli - ce du Ti - tan qu'a mau - dit Zeus

cresc.

BIA.

Sur la ro - che où sa pa -

Roi!

f

p

B. - leur sai - gne, Veux-tu sai - gner à ton tour? Veux -

cresc.

H. *sempre f*
-tu qu'on te tor-de et t'e - trei - gne? Nous t'appren-

f *meno f*

H. *cresc.* *ff*
drons que la loi rè - - gne sur les hom - - mes; —

H. *sempre f*
a - vant l'a - mour!

VI

Prométhée . *N'engage pas, ma souffrance,*

Le présent est déjà captif du souvenir

Et je veux demeurer maître de l'avenir.

Tonnerre. Aux extrêmes sommets des montagnes, paraissent Zeus et les Olympiens..

Parmi eux, Hermès tient un coffret... Au bruit accourent les hommes.

All^o moderato. (♩ = 88)

Pl 3

1 ANDROS.

Dans l'or-gueil é-cla-tant des ci-

A. - mes

A.
 Un dieu de gloi - re et de cour - roux, Zeus, —

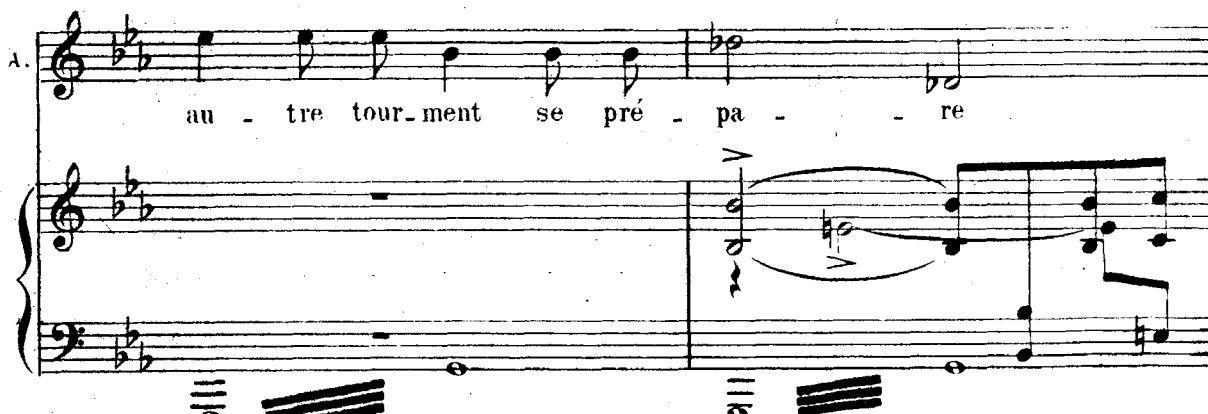
A.
 — resplen - dit, — et l'éclair

A.
 roux Em - bra - se le fond des a - bi - mes —

A.
 Hom - mes, *sempre f* 2

A. 

fem - mes, ac - cou - rez tous Quel

A. 

au - tre tour - ment se pré - pa - re

A. 

espressivo.

f

A. 

Près du Ti - tan qu'on croy - ait mort, Pan -

A. *do - re pleu - re et souf - fre en-cor.*

espressivo. *dim.*

Un couple ef-froyant les sé - pa - re.

p *p*

Più lento. (♩ = 72)
Sopranos.

dolce.
Et vers

Altos.

dolce.
Et vers

Ténors.

dolce.
Et vers

Basses.

dolce.
Et vers

Più lento. (♩ = 72)
dolce.

sostenuto.

eux Her-mès ai-lé d'or des-cend, por-
 eux Her-mès ai-lé d'or des-cend, por-
 eux Her-mès ai-lé d'or des-cend, por-
 eux Her-mès ai-lé d'or des-cend, por-

_teur d'un pré-sent ra-re Mes-sa-ger de
 _teur d'un pré-sent ra-re Mes-sa-ger de
 _teur d'un pré-sent ra-re Mes-sa-ger de
 _teur d'un pré-sent ra-re Mes-sa-ger de

cresc.

4 *p*

f *p*

paix ou de mort!

f *p*

paix ou de mort!

f *p*

paix ou de mort!

f *p*

paix ou de mort!

f *p dolce espressivo.*

mf *p*

VII

Pandore — *Des larmes pures de mes yeux Ils ont fait un baume fidèle.*

Moderato. (♩ = 92)

PIANO.

Hermès — *Un jour, ô femme, qui pleure sur le Titan
Le sauveur Héraklès gravira cette roche.
Écoute moi. Voici le coffret éclatant
Prends, et les hommes souriront à ton approche.*

Pandore — *Des larmes pures de mes yeux
Ils ont fait un baume fidèle...*

*Le sauveur doit naître
O larmes, vertu nouvelle!*

Pandore prend le coffret.

Hommes voici le beau présent qui vient des Dieux!

Prométhée — *Contemplez en riant ma chair ensanglantée,
Dieux lâches! Vous tuez l'œuvre de Prométhée!*

VIII

Pandore tenant le coffret descend vers les hommes.

Moderato. (♩ = 92)

SOPRANOS

ALTOS

TÉNORS

BASSES

PIANO

First system of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one sharp (F#). The lyrics are: "gra - - ves nous ont sou - ri! Les che -". The vocal lines are identical. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

gra - - ves nous ont sou - ri! Les che -

Piano accompaniment for the first system. It shows the Grand Staff with chords in the right hand and single notes in the left hand. There are four measures, each ending with a fermata. The first and third measures are marked with "Ped." and the second and fourth with an asterisk.

Ped. * Ped. * Ped. *

Second system of the musical score. It features two vocal staves and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "1 _ mins sont clairs où tu pas - - ses; Le re -". The vocal lines are identical. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

1 _ mins sont clairs où tu pas - - ses; Le re -

Piano accompaniment for the second system. It shows the Grand Staff with chords in the right hand and single notes in the left hand. There are four measures, each ending with a fermata. The first and third measures are marked with "Ped." and the second and fourth with an asterisk.

Ped. * Ped. * Ped. * Ped. *

un poco cresc.

- gard de tes yeux fleu - ris, — O dou - ce fem - me est plein - de

un poco cresc.

- gard de tes yeux fleu - ris, — O dou - ce fem - me est plein - de

un poco cresc.

Red. * Red. * Red. * Red. *

poco *u* *poco*

gra - - - ce. A - do - rons la splendeur des

A - do - rons la splendeur des

gra - - - ce. A - do - rons la splendeur des

A - do - rons la splendeur des

p *p e cresc.*

Red. * Red. *

cresc.

Dieux,

Car voi - ci qu'un heu -

Dieux,

Car voi - ci qu'un heu -

Dieux

Car voi - ci qu'un heu -

Dieux,

Car voi - ci qu'un heu -

- reux mystè - - re

Va, de l'O - lym-pe ra - di-eux, des -

- reux mystè - - re

Va, de l'O - lym-pe ra - di-eux, des -

- reux mystè - - re

Va, de l'O - lym-pe ra - di-eux, des -

- reux mystè - - re

Va, de l'O - lym-pe ra - di-eux, des -

cen - dre en - cor sur la ter - re! de vant vous nous cour -

cen - dre en - cor sur la ter - re! de vant vous nous cou

cen - dre en - cor sur la ter - re! de vant vous nous cour -

cen - dre en - cor sur la ter - re! de vant vous nous cour -

3

p

bons nos fronts, Maî - tres su -

bons nos fronts, Maî - tres su -

bons nos fronts, Maî - tres su -

bons nos fronts, Maî - tres su -

f

crusc.

f

- bli - mes des tem - pê - tes Vous par qui la
 - bli - mes des tem - pê - tes Vous par qui la
 - bli - mes des tem - pê - tes Vous par qui la
 - bli - mes des tem - pê - tes Vous par qui la

sempre f
 ter - re est en fête, Dieux forts, Dieux clé -
sempre f
 ter - re est en fête, Dieux forts, Dieux clé -
sempre f
 ter - re est en fête, Dieux forts, Dieux clé -
sempre f
 ter - re est en fête, Dieux forts, Dieux clé -

ments, Dieux forts Dieux clé

ments, Dieux forts Dieux clé

ments, Dieux forts Dieux clé

ments, Dieux forts Dieux clé

ments nous vous a - do - rons. Maî - tres su

ments nous vous a - do - rons. Maî - tres su

ments nous vous a - do - rons. Maî - tres su

ments nous vous a - do - rons. Maî - tres su

- bli - mes des tem - pê - tes

- bli - mes des tem - pê - tes

- bli - mes des tem - pê - tes

- bli - mes des tem - pê - tes

5

Vous par qui le mon - de est en

Vous par qui le mon - de est en

Vous par qui le mon - de est en

Vous par qui le mon - de est en

5

fê - te, Dieux forts,

fê - te, Dieux forts,

fê - te, Dieux forts,

fê - te, Dieux forts,

Piano accompaniment for the first system, showing the right and left hand parts.

Dieux éléments, nous vous

Dieux éléments, nous vous

Dieux éléments, nous vous

Dieux éléments, nous vous

Piano accompaniment for the second system, showing the right and left hand parts.

а - do - rons!

а - do - rons!

а - do - rons!

а - do - rons!

а - do - rons!

ff sempre.

нар