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SCRIABIN

PROMETHEUS

The Poem of Fire
Le Poème du feu
Op. 60



Eulenburg

(Nikolaevich)

ALEXANDER SCRIBBIN

PROMETHEUS

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Prometheus: The Poem of Fire, Op. 60

According to ancient Greek legend, Prometheus stole sparks from the gods' chariot wheels as they rumbled through the firmament and gave the fire to man down on earth below, in strict defiance of the gods' proscription. Zeus chained him to Mount Caucasus and commanded a vulture to peck at his liver daily until a human volunteered to die in his stead.

Scriabin adored the Prometheus story. Prometheus was the arch-rebel who brought fire or 'the flame of wisdom'. Scriabin was also fascinated by Satan, the Talmudic archangel cast out of heaven for pride and disobedience. Flung from God's right hand in the sky, Satan made a streak of lightning as he hurtled earthward. There was also Lucifer, the *luce-ferre*, bringer of light, expelled from heaven for defying God. He became the Morning Star or Venus.

Prometheus, Satan and Lucifer were all concerned with light or fire, and so was Scriabin. From an early age Scriabin had associated colours with tonalities, and in *Prometheus: The Poem of Fire* he included at the top of the score a part for a *clavier à luce*, or keyboard of lights, an instrument which did not even exist at the time. Although nowadays light-show performances of *Prometheus* are frequently given, Scriabin never saw a realization of his concept. He contented himself with his inner vision of shafts of light, sheets of flames, tongues of fire which filled his head as he wrote and heard his music.

The notation for the *clavier à luce* consists of two parts. The lower part is the organ point, the colour base or background, an atmosphere of light intended to bathe the hall. This lower part moves in whole tones or steps and denotes Scriabin's idea of 'race changes', the spiritual evolution undergone by listeners as they hear the music. The upper part is the active, constantly moving change of colour spots. It indicates a new colour for each new chord or key. The intensity of the lights follows the dynamics of the music.

Scriabin's symbolism in *Prometheus* is virtually inexhaustible. He invested his notes, scales and chords with exact and precise magical purpose. *Prometheus* is the most densely Theosophical piece of music ever written. To those of us living at the end of the twentieth century, it is difficult to realise how widespread and captivating the ideas of Theosophy were to people in the beginning of the twentieth century. Scriabin was never actually a member of the Theosophical Society, though he did attend a few meetings in Switzerland.

Prometheus opens with a sustained six-note chord in fourths (perfect, augmented and diminished) : A-D#, G-C#, F#-B. This sound represents Original Chaos, the beginning before all. Dimly rising from this chord of cosmic mists, horns intone the theme 'Creative Principle', establishing the unity of harmony and melody.

At *plus animé* (bar 21) muted trumpets in a down-up progression of chords in open fourths announce the instant of fire-giving. Immediately fire takes flame and a solo trumpet imperiously sounds the theme of Will, a short ascending melody composed of arithmetically increasing intervals. The muted trumpets repeat their spur to action and their seesaw symbolizes the descent of spirit into matter followed by the ascent of earth into heaven or the soul into atropos. The unification ends with a *staccato*, scarcely a theme, of chromatic steps indicating suffering. As in Bach, the soul awakens under suffering.

IV

At bar 26, marked *contemplatif*, the Exposition begins and the tonality stabilizes on F#. Scriabin called this theme 'Dawn of Human Consciousness'. Later (bar 370), at the end of the ecstatic climax of the Development and before the Respiration begins (a major third lower than the Exposition, to symbolize that Spirit has indeed descended into Matter), Scriabin designated the Dawn of Human Consciousness theme as 'sublime', celebrating the sublimity of Consciousness become Reason.

At bar 30 the entry of the piano represents Man or the Microcosm while the orchestra becomes the Cosmos or Macrocosm. The soprano melody is the theme of Will, and its utterance is instantly followed by rippled arpeggios indicating fright or flight. At bar 99 Scriabin's eroticism appears. Trills suggest sexual ecstasy, ravishment, pleasure and delight – in this instance Man's self-discovery. The solo violin in bar 107 announces the human voice of feeling and passion. At bar 131 the piano takes over the Creative Principle theme (a perfect fourth higher to show that Matter has ascended into Spirit) and Scriabin marked the melody here as 'majestic' while the accompanying figures in the bass are *fougueux* meaning 'ardent and passionate'. He now names the theme 'Ego'.

Shortly before bar 145 (marked *limpide*) the piano Ego theme ends with a motto of 'sweetness', 'tenderness', 'softness'. At *sourd, menaçant* (muted and menacing) two trumpets play a fragmentary interval – a perfect fourth – which says *ya yesm* (I am). This self-assertion is followed by passages which Scriabin considered pure magic in the sense of mystical or exorcising charms.

The Development begins at bar 193. Here the piano builds the 'I am' trumpet fragment into a full-fledged ascension of perfect fourths and a mathematically rhythmic increase of numbers from ~~the first four bars~~ ^{at bar 225} Scriabin describes the conquering of fears through defiance. Gradually all themes are transformed in pitch, volume, ornamentation, enlargement or abbreviation symbolic of the manifold changes man undergoes in enduring his now discovered possibilities. Finally, at bar 355, Man is truly victorious over himself and God through action, activity, self-discovery, experience and mystical ritual.

At bar 393 the piano begins the waltz-like Dance of Life theme. The orchestra becomes gradually more luminous and flaming with waves of shimmering sonorities. At bar 449 the Coda begins and the chorus enters singing or humming. Man has now become Mankind, unity turned into multiplicity, and Scriabin's ecstatic possession is complete. At bar 510 the Cosmic Dance of Atoms begins. All contours of themes shatter and splinter. The world of men is dematerialized and disintegrated into the cosmic dust of Nirvana. Man's incarnated Spirit is re-released into the ether as pure disembodiment. Wind- and star-swept it is blown by solar winds and galactic orgasms of ecstasy into the blue nothingness of the void.

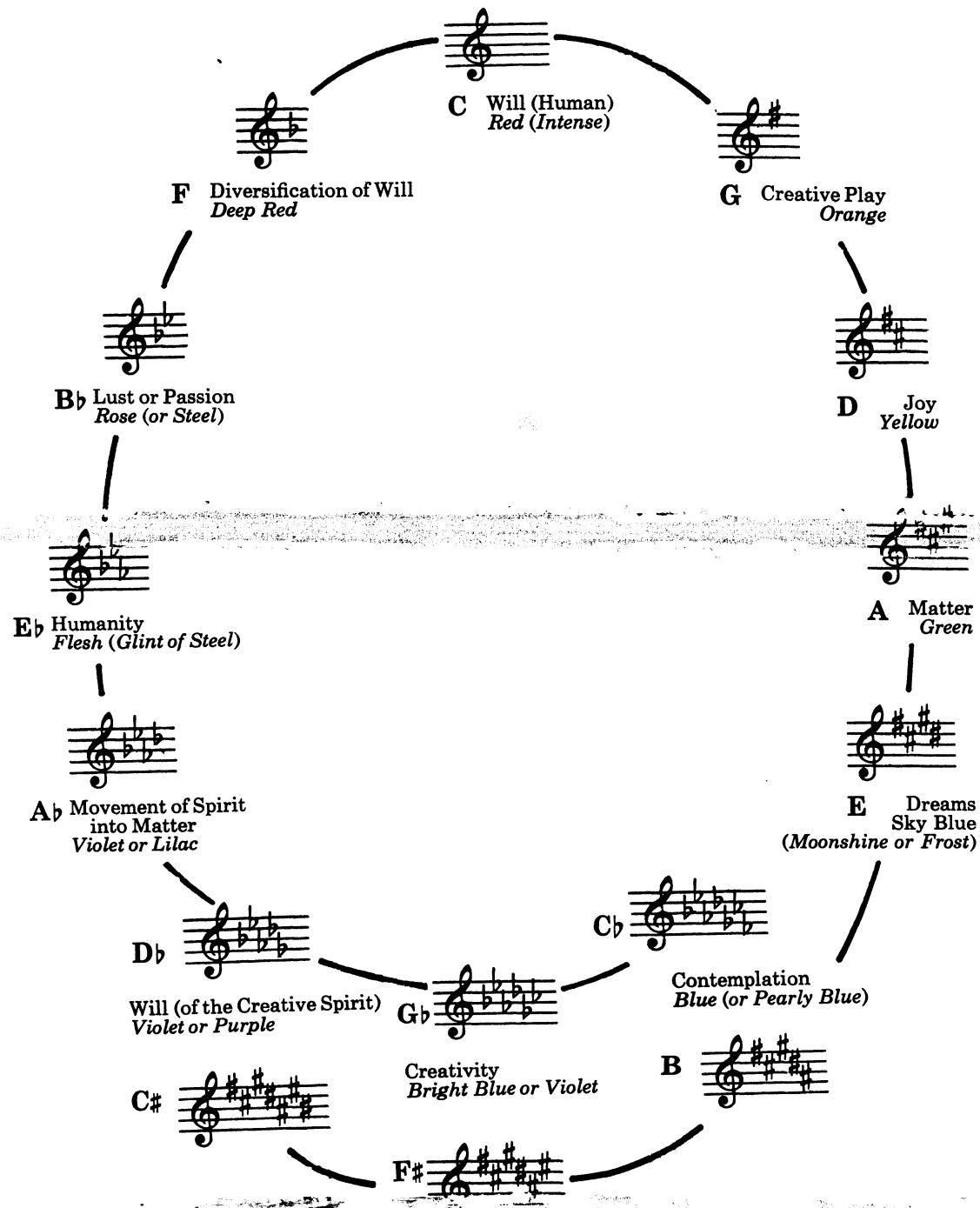
Despite the heavy overlay of instructions and explanations regarding *Prometheus*' symbolism that Scriabin left to us – in all their contradictions and changed afterthoughts – and recognizing Scriabin's lifetime desire to write music 'which is no longer music but that something else', meaning 'revelation', he still sometimes said he preferred the uninitiated audience to approach his music first as music. He may have called his music 'demonstrations' or 'manifestations', but he still felt music to be self-sufficient unto itself. He even once deplored the fact that *Prometheus*' enormously successful reception in London in the spring of 1914 (with Bernard Shaw, John Sargent, Osbert Sitwell, *inter alia* applauding in the audience) was due to its 'mysticism over and above its music'.

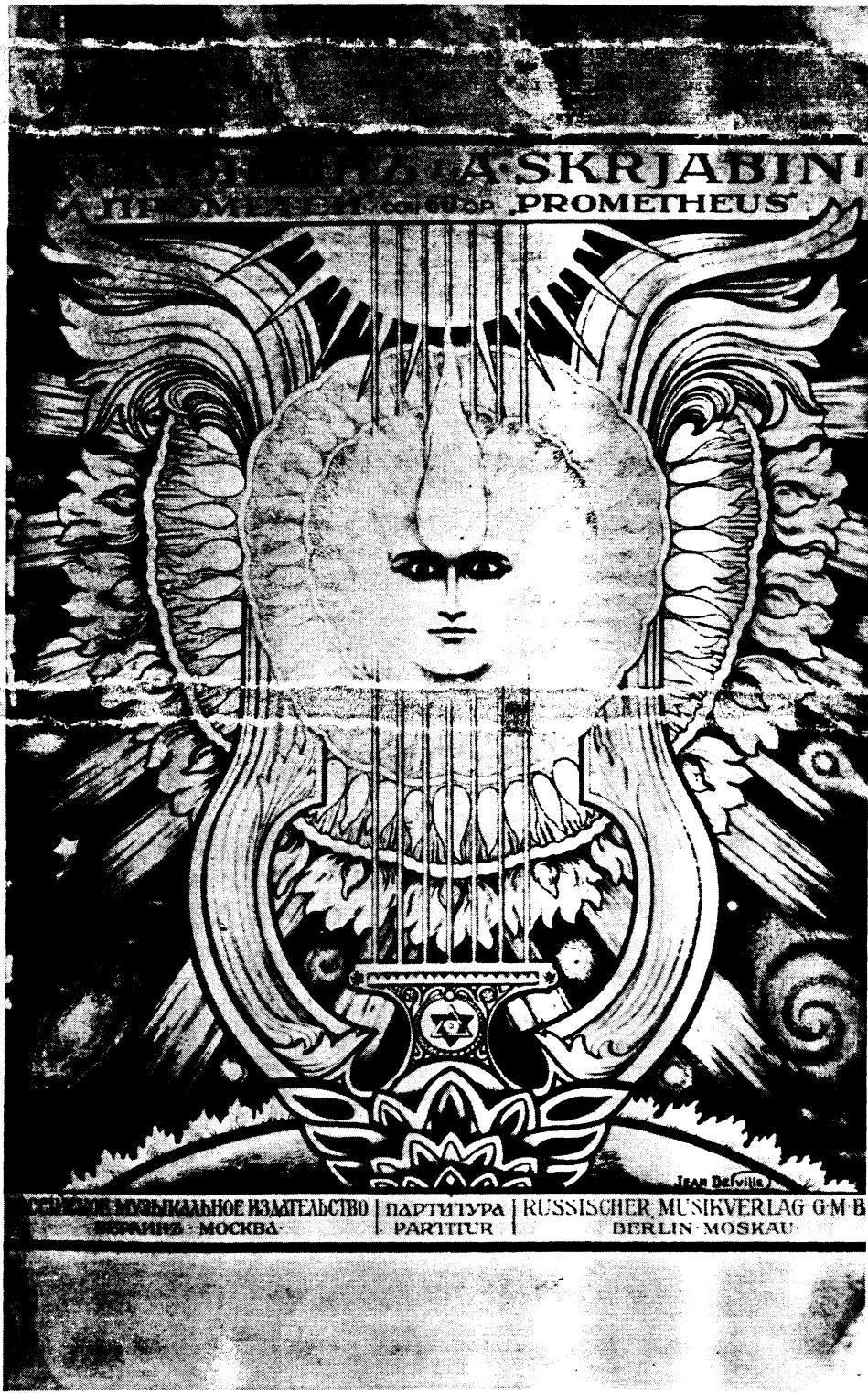
Yet he insisted when the score was first published on having a cover picture by Jean ~~Dufy~~, his Belgian friend, painter and ~~musicologist~~. ^{The} ~~and~~ ^{and} ~~the~~ ^{the} ~~face~~ ^{face} of ~~Prometheus~~ ^{Prometheus} with the Flame of Wisdom ~~buring~~ ^{buring} from its forehead ~~peep~~ ^{out} from the eye.

music springing up from the lotus or womb-mind of Asia. At the base two interlocked black and white triangles make a five-pointed star, ancient symbol of Lucifer. Over all is the glowing sun; beneath everything is the rim of the earth. Everywhere are comets, spiralling galaxies, stars, lights and flames. The question will always remain: how close did Scriabin come to matching the grandiosities of his mind with the miraculous marvels of his music?

Raubion Bowers, 1979

Scriabin's Key-Colour Scheme





СОВЕТСКОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО |

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RUSSISCHER MUSIKVERLAG G.M.B.H.
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JEAN DELVILLE

PROMETHEUS

The Poem of Fire

Alexander Scriabin, Op. 60

1872-1915

Lento. Brumeux. M. M. $\text{♩} = 60$.

più lento a tempo avec mystère

Luce.

Flauto Piccolo.

Flauti I. II.

Flauto III.

Oboi I. II.

Oboe III.

Corno inglese.

I. III.

8 Clarinetti in B.

III.

Clarinetto Basso. in B.

Fagotti I. II.

Fagotto III.

Contrafagotto.

I.

II.

III.

IV.

8 Corni in F.

V.

VI.

VII.

VIII.

5 Trombe in B.

8 Tromboni e Tuba.

Timpani.

Cassa.

Piatti.

Tam-Tam.

Piano.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Lento. Brumeux. M. M. $\text{♩} = 60$.

più lento a tempo avec mystère

sur la touche sur la touche sur la touche

pp sur la touche pp sur la touche pp sur la touche

pp sur la touche pp sur la touche pp sur la touche

pp sur la touche pp sur la touche pp sur la touche

26

1 contemplatif. M.M. $\text{♩} = 80$. peu à peu animé M.M. $\text{♩} = 96.$

Luce

Fl. Pico.

Fl. I. II.
pp

Fl. III.
p

Ob. I. II.
f

Cor. Ing.

Ct. I. II.

Ct. Basso
pp *poco* *pp cresc.* *dim. pp*

Fag. I.
p *pp* *pp cresc.* *f dim. pp* *p* *mf* *dim.*

Fag. II. III.
p *pp cresc.* *dim. pp* *p* *mf* *dim.*

Cont. F.
pp

Cor. I. II.
pp *p* *mf* *dim.*

Cor. III. IV.
pp *III.*

Cor. V. VII.
senza sord.

Cor. VII. VIII.
pp cresc. *sf* *pp cresc.* *sf*

Timp.
p *pp cresc.* *sf*

Piatti

Piano
imperieux *con sord.*

V. I.
p *pp* *poco* *pp cresc.* *sf* *p* *mf* *p* *mf* *sf*

V. II.
p

Virole
p *pp* *poco* *pp cresc.* *sf* *p* *mf* *p* *mf* *sf*

Celli
p *4 Cb.* *Tutti.*

C. B.
1 *pp* *pp* *poco* *pp cresc.* *sf*

M. M. $\text{♩} = 80.$
contemplatif peu à peu animé M. M. $\text{♩} = 96.$

34

Luce

F1. I. II.

F1. III.

Ob. I. III.

Cor. Ing.

Cl. I. II.

Cl. Basso

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tuba

Timp.

Piatti

Piano

V. I.

V. II.

Violoncelle

C. B.

imperieux
con sord.
M. M. $\text{♩} = 80.$
contemplatif peu à peu animé M. M. $\text{♩} = 96.$

43

[2] Plus animé. Joyeux. M. M. d=112.

Luce

Fl. I. II.

Ob. I. II.

Cor. Ing.

Ct. I. II.

Fag. I. III.

Fag. III.

Cont. F.

Cor. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Trb. I.

Tuba

Tim. p

Piatti

Arpa II.

Piano

V. I.

V. II.

Viole

Celli

C. B.

[2]

55 Plus animé M. M. ♩ = 112.

Luce

F. I. II.

Cor. Ingl.

Cor. I.
II.

Cor. III.
IV.

Arpa I.

Arpa II.

Piano

Plus animé M. M. ♩ = 112.

plus lent M. M. ♩ = 80.

V. I.

V. II.

Viol.

Celli.

C. B.

div.

dif.

div.

pp

60

Luce

Fl. I. II.

Ob. I. II.

Cor. Ing.

C. I. III.

Cor. I. II.

Cor. III. IV.

Arpa I.

Arpa II.

Piano

V. I.

V. II.

Viole

Celli

C. B.

I. Solo avec langueur
avec langueur

I. Solo

64

Luce

Fl. I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Piano

V. I.

V. II.

Viole

Celli

C. B.

3 Très animé, étincelant. M. M. ♩ = 184.

I.

pp

pp

pp

delicat, cristallin

pp

Très animé, étincelant. M. M. ♩ = 184.

unis.

pp poco cresc.

pp poco cresc.

pp poco cresc.

p poco cresc.

4 voluptueux, pres-

que avec douleur M.M. d = 120.

95

5 avec délice

Luce.

Fl. I. II.

Ob. I.

Ob. II. III.

Cor. Ingl.

Ct. I. II.

Fag. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

Arpa I.

Arpa II.

Piano.

V. I.

V. II. div.

Viole div.

Cello Solo.

Altri Celli.

102

6
avec un intence désir. En animant.

Luce. *p*

F1. I. II. *p*

F1. III. *pp*

Ob. I. III. *I.* *pp*

C1. I. *II.* *pp*

C1. II. *p*

C1. Basso. *p*

Fag. I. II. *I.* *p*

Fag. III. *mf*

Cor. I. *pp*

Cor. II. *p*

Cor. III. *p*

Cor. IV. *p*

Cor. V. *con sord.*

Cor. VI. *mf*

Cor. VII. *con sord.*

Cor. VIII. *mf*

Arpa I. *pp*

V. Solo. *molto espress.*

V. I. *arco* *p*

V. II. *unis. pizz.* *pizz.* *non div.* *arco* *mf* *pp* *cresc.*

V. II. *farce* *non div.* *mf dim.* *pp mp* *pizz.* *arco* *p cresc.*

Viole. *pizz.* *arco* *pp cresc.* *mf dim.* *pp mp* *pizz.* *arco* *p cresc.*

Cello Solo. *pp* *pp cresc.* *mf dim.* *pp mp* *pizz.* *arco* *pp dim.* *pizz.*

Altri Celi. *pizz.* *arco* *pp dim.* *pp mp* *pizz.*

6

Impéieux.

M. M. $\text{d}=92$.
avec émotion et ravissement.

110

Luce. *f*

Fl. Picc. *f*

Fl. I. II. *a.2.* *f*

Fl. III. *a.2.* *f*

Ob. I. III. *f*

Ob. III. *mp cresc.* *f*

Cor. Ing. Solo. *p*

Cl. I. II. *cresc.* *sf pp*

Cl. III. *mp cresc.* *sf pp*

Fag. I II. Solo. *ppp*

Fag. III. *sf pp*

Cor. I. II. *sf pp*

Cor. V. *con sord.* *p pp*

Cor. VI. *con sord.* *p pp*

Cor. VII. VIII. Solo. *p pp*

Trb. I. *sf*

Timp. *f*

Cel. *p*

Arpa II. *p*

mit

Impéieux.

M. M. $\text{d}=92$.
avec émotion et ravissement.

V. I. div. *ff*

V. II unis. *div.* *pp poco cresc.*

Viole div. *sf*

Celli. *div.* *sf arco*

C. B. *sf pizz.*

1. *div. a 3.* *pp poco cresc.*

II. *a 3.* *pp poco cresc.*

III. *pp poco cresc.*

div. a 2. *p p p*

II. *p p p*

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

poco cresc.

7

voilé, mystérieux.

Luce.

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. III.

Ob. III.

Ct. I. III.

Ct. Basso.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

Tr-be I. II.

3 Trb.
e Tuba.

Timp.

Cassa.

Piatti.

Tam-T.

Cel.

Arpa I.

Arpa II.

Piano.

V. I.
div.

V. II.

Violoncello

Celli.

C. B.

voilé, mystérieux.

Luce.

Cor. Ingl.

Cl. I. II.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Arpa. II.

Piano.

Viole.

Celli. div.

4 C. B.

I Solo élevé

theme large majestueux

accomp. fugueux

M. M. ♩ = 80

135

Luce.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Fag. I. III.

Fag. III.

Cor. I. II.

Cor. III. IV.

Arpa.

Piano.

V. I.

V. II.

Viole.

C. Solo.

Celli. div.

4 C. B.

1 Solo

1 Solo

cresc.

p cresc.

mp

cresc.

diss.

p

unis

mp

mp

p dolce

pizz.

pizz.

mp

mp

mp

mp

10

enthousiasme

Luce.

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Cor. Ing.

Ct. I. II.

Ct. III.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Piano.

V. I.

V. II.

Viole. div.

Celli. div.

C. B.

11

limpide

sourd, menaçant

Luce.

Fl. Picc. *pp*

Fl. I. II. *pp*

Cor. Ingl.

Ci. I. II. *II pp*

Ci. III. *fp pp pp*

Ci. Basso. *fp*

Fag. I. II. *pp*

Fag. III. *fp pp pp*

Cont. F. *pp fp*

Cor. I. II. *p* *I p dolciss.*

Cor. III. IV. *pp* *III. IV. a. 2. con sord.* *senza sord. L. II. pp dolciss.*

Tr-be I. II. III. IV. *III. IV. a. 2. con sord.* *mf*

Timp. *fp*

Arpa. I. *p*

Piano. *m.g.*

V. Solo. *limpide* *sourd, menaçant* *dolciss.*

V. I. div. *p pp* *div. a. 3 pp*

V. II. div. *a. 3. p pp* *div. 2. 2 pp* *div. a. 3 pp*

Viole. div. *p pp* *div. a. 8 pp* *div. a. 2 pp* *div. a. 3 pp*

Celli. div. *pizz. pp* *div. a. 3 arco pp* *div. a. 2 pp* *div. a. 3 pp*

C. B. *pp* *pp* *pp*

149

Luce.

Fl. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Tr be I. II.

Arpa. I.

Piano.

V. Solo.

V. I. div.

V. II. unis.

Viole. div. a 8

Celli.

étrange charme

rhythme
brisé m.d.

154

12

Luce.

Fl. I. II.

Ob. I. II.

C1. I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

I Solo

pespr. pociss.

poco

cresc.

div.

pp

12 ppp

Luce.

Fl. I. II.

Ob. I.

Cont. F.

Cor. I. II.

Cor. III. IV.

Arpa I.

Piano.

V. I.

V. II.

Viola.

Celi.

C. B.

13

163

Luce.

Solo *onduleux*

Fl. I.

Fl. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. III. IV.

Cor. V. VI.

Arpe a 2.

V. I.

V. II.

Viola. div.

Celi. div.

C. B.

13

EE 6705

166

Luce.

Fl. I.

Fl. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. III.
IV.

Cor. V.
VI.

Tr.-ba. I.

Arpe
a. 2.

Piano.

V. I.

V. II.

Viole.
div.

Celli.
div.

C. B.

14

Luce.

Fl. I.

Fl. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I.
II.

Cor. III.
IV.

Cor. V.
VI.

Tr.-ba. I.

Arpe
a. 2.

Piano.

V. I.

V. II.

Viole.
div.

Celli.
div.

C. B.

EE 6705

Luc. f

F.I.II. pp

Ob.I.II.

Cor. Ing.

C.I.II.

Fag.I.III.

Cor. I. II. pp

Cor. III. IV. pp

Cor. V. VI. mf

Arpa I f

Arpa II. f

Piano. pp 12 12 12 12

V.I. p dolciss.

V.II. f pizz. div. pp

Viole. arco pp

Celli. p

C. B. pp arco 4 C B pp

176

15

16**15**

Luce. f pp.

F.I.II. I Solo pp poco c'press.

Ob.I.II. pp poco

Cor. Ing.

C.I.II.

Cor. I. II.

Cor. III. IV. pp m.d. m.d.

Cel. pp m.R. m.G.

Arpa I. pp

Piano. m.d. pp m.d. pp ten.

V. I.

V. II.

Viole. div. pp pizz. unis pizz. p

Celli. pp

C. B. pp

16

Luce.

Fl. Picc.

Fl. I. II.

Cor. Ingl.

Cl. I. III.

Cl. III.

Cl. Basso.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tr-be I. II.

Timp.

Cassa.

Arpa I.

Piano.

V. I.

V. II. div.

Viol. div.

Celli.

C. B.

17

Luce.

Fl. I. II.

Cl. I. II.

Fag. I. III.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

I. II.

Tr.be.

III. IV. V.

8 Trb.
e Tuba.

Cassa.

Piatti

Tam-T.

Piano.

V. I.

V. II.

Viol.

Celli.

C. B.

17

EE 6705

Luce.

Ob I. I Solo

Cl. I. *p*

Cl. II. III. *p*

Fag. I. III. *poco*

Fag. III. *poco*

Cont. F. *poco*

Cor. I. I. *apres*

Cor. III. *III.* *mp*

Cor. IV. *mp*

Cassa.

Piatti.

Tam-T.

Pianc.

V. I.

V. II.

Viole.

Celli.

C. B.

18

cresc.

202

Luce.

Cl. II. III. *III.*

Fag. I. III. *pp*

Fag. III. *pp*

Cont. F. *pp*

Cor. I. II. *mf*

Cor. III. IV. *p*

I II. III. *con sord.* *p*

Tr-be I. II. III.

Cassa.

Piatti.

Tam-T.

Piano. *con sord.* *mp*

V. I. *div. pizz.*

V. II. *div. pizz.*

Viole.

Celli. *sf*

C. B. *sf*

Luce.

Fl.I.II. I Solo tr

Ob. I. III.

Ob. III.

C. I.

Cl. II. III. II. III. II. III. I. poco

Cl. Basso.

Fag. I. II. f f

Fag. III. f pp

Cont. F. f f

Cor. I. II. senza sord. $\text{f} \text{--} \text{pp}$

Cor. III. IV. senza sord. $\text{f} \text{--} \text{pp}$

Cor. V. VI. con sord.

Cor. VII. VIII. con sord.

Tr-ba I. I. Solo senza sord. pp dolciss

Tim. tr pp

Arpa I.

Arpa II. p

Piano.

M.M. $\text{d} = 92$
soudain très doux et joyeux arco

V. I. div. arco tr tr tr tr tr tr pp pp

V. II. arco tr tr tr tr tr tr p p p p

Viole. div. pp pp pp pp pp pp pp pp

Celli. arco pp

C. B. arco pp

20

Lucee
Fl. Picc.
Fl. I. II.
Fl. III.
Ob. I. II.
Ob. III.
Cor. Ing.
Cl. I.
Cl. II. III.
Cl. Basso
Fag. I. II.
Fag. III.
Cont. F.
I. II.
Tr.-be.
III. IV.
I. II.
con sord.
senza sord.
3 Trb.
e Tuba
Timp.
Cassa
Piatti
Tam. T.
Arpa
V. I.
div.
V. II.
Viole
Celli
C. B.

225

Luce

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Cor. Ingl.

Ci. I. II.

Ci. III.

Fag. I. II.

Fag. III.

Cor I. II.

Cor. III. IV.

Tr. Be I. II.

: Trb
e Tuba

Timp.

Piatti

V. I.

V. II.

Viola

Celli

229 **21**

M. M. ♩ = 80
avec un effroi contenu

Luce

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Cor. Ing.

Ct. I. II.

Ct. III.

Fag. I. III.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

I. II.

Tr-be

III. IV.

3 Trb.
e Tuba

Timp.

Cassa

Tam-T.

Piano

V. I.

V. II.

Violoncelle

Celli

C. B.

L. Solo.

con sord.

div.

div.

pizz.

div.

div.

pizz.

div.

div.

unis.

21

233

22

M. M. $\frac{d}{80}$
avec defi, belliqueux orageux

Luce

Fl. I. II.

Ob. I. II.

Ct. I. II.

Fag. I. III.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

3 Trb.
e Tuba

Cassa

Piatti

Arpe
a 2.

Piano

V. I.

V. II.

Viole

Celli

C. B.

22

avec un splendide éclat

plus animé

23

Luce

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Ccr. Ingl.

Cl I II

Cl. III

Cl. Basso

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Tr. ba I

3 Trb e Tubi

Piatti

Arpeli

Arpa II

Piano

V. I.

V. II.

Viole

Cellos

23

247

Luce

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I. II.

Ob. III.

Cor. Ingl.

Cl. I.

Cl. II. III.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Tr.-ba I

Piano

V. I.

V. II.

Viola

Celli

C. B.

con sord.

*div. a 3.
pizz.*

arc.

*pp
div.
pizz.*

*div.
p*

pp

div.

*f
pp*

div.

EE 6705

251

24

orageux

256 plus animé

Luce

Fl. Picc.

Fl. L.

Fl. II. III.

Ob. I. II.

Cor. Ing.

Cl. I.

Cl. II. III.

Cl. Basso

Fag. I. II.

Fag. III.

Cont. F.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

Tr-be I. II.

3 Trb.
e Tuba

Cassa

Piatti

Arpe
a 2.

V. I.

V. II.

Viole

Celli

C. B.

25 déchirant, comme un cri

subitement très doux

260

Luce

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I. III.

Ob. III.

Cor Angl.

Cl. I.

Cl. II. III.

Cl. Basso

Fag. I. III.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

I. II.

Tr. be

III. IV.

3 Trb. e Tuba

Piatti

Arpa I.

Arpa II.

V. I.

V. II.

Viole

Celli

C. B.

25 déchirant, comme un cri

subitement très doux

EE 6705

26

Luce

F. Picc.

F. I.

F. II. III.

Ob. III.

Ob. III.

Cor. Ing.

C. I.

C. II. III.

Fag. I. II.

Fag. III.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Tr. ba I

3 Tr. e Tuba

Camp.

Arpa I

V. I. div.

V. II.

Viola

Celli Solo

Celli

C. B.

277 M. M. ♩ = 144

Luce

Ft. I. II.

Ft. III.

Ob. III.

Ob. III.

Ct. I. II.

Fag. III

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Tr.-ba. I.

3 Trb.
e Tuba

Timp.

Arpa I

Arpa II.

V. I.

V. II.

Viol. div.

Celi.

C. B.

Luce

F1. Picc.

F1. I. II.

F1. III.

Ob. I. II.

Ob. III.

Cor. Ingl.

C1. LII.

C1. III.

Fag. III.

Fag. III.

Cor. VI.

Cor. VII.

Tr. be I.

3 Trb.
e Tuba.

T imp.

Piatti

Camp.

Arpa I

Arpa II.

V I

V II.

Viola
div.

Celli

C. B.

L. c.
 Fl. Picc.
 Fl. III.
 Fl. III.
 Ob. III.
 Ob. III.
 Cor. Ing.
 Cl. II
 Cl. III.
 Fag. III.
 Fag. III.
 Cont. F.
 Cor. V.
 Cor. VI.
 VII.
 Cor. VIII.
 Tr. be I.
 Tr. be II.
 3 Trb.
 e Tuba
 Timp
 P. atti
 C.amp.
 Altpa I
 Altpa II
 VI.
 VII.
 Viola
 Cello
 C. B.

Luce.

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Cor. Ingl.

Ct. I. II.

Ct. III.

Fag. I. III.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tr-ba I.

3 Trb. e Tuba

Timpani

Cassa

Piatti

Camp.

Arpa I

Arpa II

V I

V II

Viola div.

Celli

C. B.

ff

f cresc.

ff

mf dolciss.

pp

p cresc.

ff

mf la re sol si

cresc.

ff

cresc.

ff

cresc.

ff

ff poco dim.

cresc.

Luce.

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Cor. Ing.

Ci. I. II.

Ci. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

3 Trb.
e Tuba

Timp

Cel 1

Arpa I.

Arpa II

V. I.

V. II.

Viola div.

Cello.

C. B.

avec une joie éteinte

[30] M. M. ♩ = 160
avec émotion et

F
30

vissement, puis voilé mystérie

Luce.

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Cor. Ingl.

Ct. I. II.

Ct. Basso.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I.
II.

Cor. V.
VI.

Tr. be I.
II.

Trb.

e Tuba.

Timp.

Cassa.

Piatti.

Tam-T.

Arpa I

Piano.

V Solo.

V. I. div.

V. II. div.

Viole div.

Celli.

C. B.

Luce.

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

C. I.

Arpa I

V Solo

V. I. d.v.

V. II.

Viole.

Celli.

C. B.

321

V Solo

V. I. d.v.

Punta dell' arco

div. arco

V. II.

Viole.

Celli.

C. B.

322

Luce.

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Trbe. I. II. III.

Piano.

V. Solo.

V. I. div.

V. II.

Viole.

Celli.

C. B.

327

331

33

Luce.

Ffl. II.

Ob. III.

Cor. Ingl.

C. I.

C. II.

Fag. I.

Cor. II

Cor. III

C. IV

C. V

Arpa. I

Arpa. II

Piano

V. Solo.

V. I.

V. II.

Viole.

Celli.

33

et incitant

Luce.

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I.

Cor. Ingl.

Ct. I.

Ct. II. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Tr-be I. II. III.

Camp.

Cel.

Arpa I.

Arpa II.

Piano.

V. Solo

M. M. $\frac{d}{4} = 72$
et incitant

V. I. div

V. II.

Viole.

Celli.

C. B.

34

de plus en plus animé

340

de plus en plus animé

Luce.

F. I. Picc.

F. I.

Ob. II. III.

Cor. Ing.

Ct. I. II.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Tr. be I. II.

Camp.

Cel

Arpa I

Arpa II.

Piano.

V.I. div.

VII div.

Violediv.

Cellidiv.

C. B.

de plus en plus animé

Luce.

Fl. Picc.

Fl. I.

Fl. II.

Ob. I.

Ob. II. III.

Cor. Ing.

Cl. LII.

Cl. III.

Fag. I. I.

Fag. III.

Cont. Fag.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

Tr. de I.

Tromb.

e' Tuba.

Timp.

Piatti.

Cemb.

Ccl.

Arpa I.

Arpa II.

Piano

V. I.

V. II.

Viole div.

Celli div.

B

Luce.

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

Cor. Ing.

Ci. I. II.

Ci. III.

Fag. I. II.

Fag. III.

Cont. Fag.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tr. be. I. II.

Trómb. e Tuba.

Timp.

Piatti.

Cimp.

Cel.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viole div.

Celli.

C. B.

Luce.

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I. II.

Ob. III.

Cor. Ing.

Ci. I. II.

Ci. III.

Fag. I. II.

Fag. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Tr-be II.

Tromb. e Tuba

Camp.

Cel.

Arpa I

Arpa II. fa# sol# lab si#

Piano. poco

V I.

V II

Viola div.

Celli.

C. B.

Luce.

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

Cu. Ing.

Ct. I. II.

Ct. III.

Fag. III.

Fag. III.

Cor. I. II.

Cor. III. IV.

Cor. V.

Cor. VII. VIII.

I.

II.

Tr-be

III.

Tromb. e Tuba.

Timp.

Piatti.

Arpa I.

Piano.

V. I.

V. II.

Viole div.

Celli.

C. B.

374

Luce.

Fl. I. II.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basso.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tuba.

Timp.

Piano.

V. I.

V. II.

Viol. div.

C. B. div.

39

Luce

Fl. I. II.

Ob. I. II.

Cer. Ing.

Cl. I. II.

Cl. III.

Cl. Basso

Fag. I. III.

Fag. III.

Cor. I.

Cor. VI.

Cor. VII.

Tr. ba I.

Tim.

Piatti

Piano

V. I.

V. II.

Viol.

Celli

C. B.

39

très animé

40

Luce

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Timp.

Piatti

Piano

M.M. ♩ : 184 (176)
très animé

V.I.

V.II.

Viole

Celli

40

398 poco rit. a tempo

41

Luce

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Cor. I. II.

Piatti

Piano

dolciss.
poco rit.

poco rit. a tempo

V. I.

V. II.

Viole

Celli

de plus en plus lumineux et flamboyant

42

Luce

Fl. I. II.

Ob. I. II.

Cor. Ing.

C. I.

Cl. II. III.

Fag. I. II.

Fag. III.

Cort. F.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Tr-be I. II.

Cassa

Piatti

Piano

V. I.

V. II.

Viole

Celli

C. B.

de plus en plus lumineux et flamboyant

42

flot lumineux

42

43

Luce

Fl. Picc.

Fl. I. II.

Cor. Ing.

C. I.

Cl. II. III.

C. Basso

Fag. I. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr.-ba I.

Piano

V. I.

V. II.

Viole

Celli

C. B.

flot lumineux

43

420

Luce

Fl. I. II. I. pp p mp

Fl. III. - mp

Ob. I. II. I Solo p s g s mfp b2

Ob. III. mp

Cor. Ing. p

Cl. I. II. I. p II.

Fag. I. II. II. pp p mp

Fag. III. pp p

Cont. F. pp p

Cor. I. II. pp p mp

Cor. III. IV. pp p mp

Cor. V. VI. V. con sord. pp p mp

Tr. be II. III. IV. II. III. con sord. p mf

Cassa pp

Piatti tr. pp p

Piano p pp mp

V. I. unis. pizz. arco pizz. pizz. mp unis. pizz.

V. II. p p

Viole pizz. p

Celli arco div. unis. pizz. arco div. unis. pizz. mp

C. B. arco div. 4 C. B. tutti div. 4 C. B. tutti unis. pp p

44 flot lumineux

Luce

Cor. Ing.

Cl. I.

Cl. II. III.

Cl. Basso

Fag. I. II.

Cor. I.

Cor. IV.

Piatti

Piano

flot lumineux

V. I.

V. II.

Violon

Celli

C. B.

44

432

45 aigu, fulgurant

Luce

Fl. I.

Fl. II. III.

Ob. I. II.

Cor. Ing.

Cl. I.

Cl. II. III.

Cl. Basso

Fag. I.

Cor. I.

Cor. II.

Cor. III.

Tr. ba. I.

Piatti

Piano

I Solo

III.III.a. 2^e

aigu, fulgurant

V. I.

V. II.

Violon

Celli

Luce

Ob. I. II.

Cor. Ing.

Cl. I.

Cl. II.

Cl. Basso

Cor. I. II.

Cor. III. IV.

I Solo

Tr-ba I.

Piatti

Piano

V. I.

V. II.

Viole

Celli

C. B.

441

46

Luce

F. I. II.

F. III.

Ob. I. II.

I Solo

Cl. I. II.

Cl. III.

Cl. Basso

Fag. I. II.

Fag. III.

Cor. I. II.

Piano

V. I.

V. II.

Viole

Celli

C. B.

Luce

F. I.

F. II. III.

Ob. I. II.

Ob. III.

Cor. Ing.

Cl. I. II.

Cl. III.

Cl. Basso

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tuba

Cel.

Arpa I.

Sopr.

Alti. div.

Ten.

Bas. div.

Piano

V. I. div.

V. II. div.

Viole div.

Celli div.

C.B.

I Solo

II f

III ff con sord.

IV pp con sord.

V ff con sord.

VI pp con sord.

VII ff con sord.

VIII pp con sord.

I bouche ouverte (a) div. pp

II bouche fermee pp

bouche fermee div. pp

extatique M. M. = 92

47

EE 6705

Luce

F1. Picc.

F1. I.

F1. II. III.

Ob. I. II.

Ob. III.

Cor. Ing.

Cl. I. II.

Cl. III.

Cl. Basso

Fag. I. II.

Fag. III.

Cont. F.

Cor. I.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

Tr-be. III.

Tr-be. IV.

3 Trb.
e Tuba

Cassa

Piatti

Tam-T.

Cel.

Arpa I.

Arpa II.

Sopr.

Alt. div.

Ten.

Bas. div.

V. Solo

V. I.
div.a3

V. II.
div.a3

Viole
div.a3

Celli
div.

C. B.

Luce

Fl. Picc.

Fl. L.II.

Fl. III.

Ob. I.

Ob. II. III.

Cor. Ing.

Ct. I.

Ct. II. III.

Ct. Basso

Fag. I. III.

Fag. III.

Cont. Fag.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

I. II. III.

Tr. be. IV. V.

3 Trb.

e Tuba

Timp.

Cassa

Piatti

Campanelli

Campane

Arpa I.

Arpa II.

Organo

Sopr

Alti

Ten.

Bas.

V. I.

V. II.

Viole

Celli

C. B.

00

Luce

Fl. Picc.

Fl. II.

Fl. III.

Ob. I.

Ob. II. III.

Cor. Ingl.

C. I. II.

C. I. III.

C1. Basso

Fag. I. III.

Fag. III.

Cont. Fag.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

L. I. III.

Tr. de

IV. V.

3 Trb.

e Tuba

Tim. poco

Cassa

Piatti

Tam-T.

Campanelli

Campane

Arpa 1.

Organo

Sopr.

Alti

Ten.

Bas.

V. I.

V. II.

Viole

Celli

C. B.

Luce

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

Cor. Ing.

Ct. I.

Ct. II. III.

Ct. Basso

Fag. I. II.

Fag. III.

Cont. Fag

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

Tr. be. IV. V.

3 Trb.

e Tuba

Timp.

Piatti

Campanelli

Campane

Arpa I.

Arpa II.

Organo

Sopr.

Aiti

Ten.

Bas.

V. I.

V. II.

Viole

Celli

C. B.

Luce

Fl. Picc.

Fl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

Cor. Ingl.

C1. I.

C1. II. III.

C1. Basso

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Cor. VII. VIII.

LII. III.

Tr. be

IV. V.

3 Trb. e Tuba

Timp.

Piatti

Tam - T.

Camp.

Arpa I.

Arpa II.

Organo.

Sopr.

Alti

Ten.

Bas

V. I.

V. II.

Viole

Celli.

C.B.

Luce

Fl. Picc.

Fl. I. II.

Fl. III.

Ob. I.

Ob. II. III.

Cor. Ing.

Ci. I.

Ci. II. III.

Cl. Basso

Fag. I II.

Fag. III.

Cont. F.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Cor. VII.

Cor. VIII.

I. II. III.

Tr. be

IV. V.

3 Trb.
e Tuba

Timp.

Piatt.

Trgl.

Camp.

Vrpa I

Arpa II.

Organo.

Sopr.

Alti.

Ten.

Bus.

V. Solo

V. I. div.

V. II div.

viole div.

Celli

C. B.

Luce

F. I. II.

C. I. III.

C. I. III.

Fag. III.

Cor. I. II.

Cor. III. IV.

Tr. be I. II.

Piatti

Arpa I.

Piano

V. Solo

V. I. div. a 3

V. II. div.

Viole div. a 3

Celli

C. B.

alé,dansant

M. M. d = 192
Prestissimo. alé,dansant

506

54

Luce

Ob. I. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cor. I. II.

Cor. III.

Cor. V. VI.

Timp.

Piatti

Piano

V. I. div.

V. II.

Viole

Celli

C. B.

I. Solo.

poco f ->

arcu

con sord.

div. tan arco sord. ba ba senza sord.

pizz.

pizz. div. arco

arcu

515

55

flot lumineux.

Luce.

Ob. I. II.

Cl. I.

Cl. II. III.

Cl. Basso.

Fag. I. III.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Timp.

Piatti

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

Luce.

Ob. I. II.

Cl. I.

Cl. II. III.

Cl. Basso.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Cor. V. VI.

Timp.

Piatti

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

div. flot lumineux. unis. arco

56

Luce.

F1. III.

Ob. I. III.

Cor. Ingl.

Cl. I.

Cl. II. III.

Cl. Basso.

Cor. I.

Cor. II.

mp cresc.

Cor. III.

mp cresc.

Cor. IV.

pp cresc.

Piatti.

Piano.

V. I.

V. II.

mp cresc.

Viole.

Celli.

cresc.

57

57

Luce.

F1. I.

Ob. I.

Cor. Ingl.

Cl. I.

Cl. II. III.

Fag. I. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Cor. V.

Cor. VI.

Timp.

Piatti.

poco f

Piano.

V. I. div.

div. a 4

pp pizz.

V. II.

div.

pp pizz.

unis. pizz.

Viol.

Celli.

C. B.

pizz.

4 C. B.

58

Luce. *p*

Ob. I. II. *p*

Cl. I. *pp*

Cl. II. III. *pp*

Cl. Basso. *pp*

Fag. I. II. *pp*

Cor. I. II. *b*

Cor. III. IV. *pp*

Cor. V. VI. *v*

Piatti. *p*

Piano. *p* *cresc.* *f* *p*

V. I. *div.* *unis. arco* *pizz.*

V. II. *pp* *pizz.* *cresc.* *unis. arco* *p* *pizz.*

Viole. *div. arco* *pizz.* *cresc.* *unis.* *cresc.* *pizz.*

Celli. *p* *p* *cresc.* *p*

59

59

Luce. *p*

Fl. I. II. *pp*

Fl. III. *I Solo*

Ob. I. II. *p*

Cl. I. II. *tr*

Fag. I. II. *I*

Cor. I. II. *p*

Cor. III. IV. *pp*

Tr-ba I. *pp*

Piano. *tr* *p*

V. I. *p*

V. II. *p*

Viole. *arco* *a 8*

Celli. *p*

60

60

61 dans un vertige

61 dans un vertige

Luce. Fl. I. III. Fl. III. Ob. I. II. Ob. III. Cor. Ingl. Cl. I. III. Cor. I. II. Cor. III. IV. Tr-ba I. Piatti. Piano. V. I. V. II. Viole. Celli.

62

589

63

Luce.

Fl. Picc.

Vl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

Cor. Ing.

Cl. I.

Cl. II. III.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I.

Cor. II.

Cor. V.

Cor. VI.

I. II. III.

Tr. be

IV. V.

8 Trb.

e Tuba.

Timp.

Piatti.

Camp.

Campane.

Arpa I.

Arpa II.

Organo.

Sopr.

Alti.

Ten.

Bas.

V. I.

V. II.

Viole.

Celli.

C. B.

589

63

Luce.
 Fl. Picc.
 Fl. I.
 Fl. II. III.
 Ob. I.
 Ob. II. III.
 Cor. Ing.
 Cl. I.
 Cl. II. III.
 Cl. Basso.
 Fag. I. II.
 Fag. III.
 Cont. F.
 Cor. I.
 Cor. II.
 Cor. III.
 Cor. IV.
 Cor. V.
 Cor. VI.
 Cor. VII.
 Cor. VIII.
 I. II. III.
 Tr. e
 IV. V.
 8 Trb.
 e Tuba.
 Timp.
 Cassa.
 Piatti.
 Tam.
 Triangolo.
 Camp.
 Campane.
 Arpa I.
 Arpa II.
 Organo.
 Sopr.
 Alt.
 Ten.
 Bas.
 V. I.
 V. II.
 Viole.
 Celli.
 C. B.