

# LE FEU CÉLESTE

Poésie de  
ARMAND SILVESTRE

Musique de  
C. SAINT-SAËNS  
Op. 115



**Moderato 120 = ♩**

*PIANO*

*p*

*red.* \*

*cresc.*

*mf*

*dim.*

*p*

*mf*

*p*

*red.* \*

*mf*

*cresc.*

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First system of musical notation, piano and bass staves. Dynamics: *f*, *dim.*, *p*, *mf*.

Second system of musical notation, piano and bass staves. Dynamics: *sf*, *sf*, *p*, *f espress.*. First ending bracket labeled **1**.

Third system of musical notation, piano and bass staves. Dynamics: *sf*, *rf*.

Fourth system of musical notation, piano and bass staves. Dynamics: *sf*, *sf*, *dim.*, *p*.

le Récitant

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

Fifth system of musical notation, piano and bass staves, concluding with a final cadence.

Allegro 160 = ♩

pp

cresc.

2

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

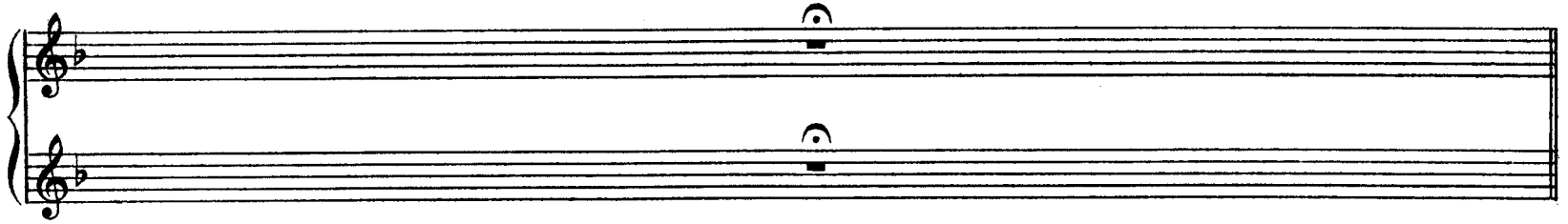
f pp

stringendo

cresc. f rapido



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



Molto allegro 176 = ♩

à 4 mains

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

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

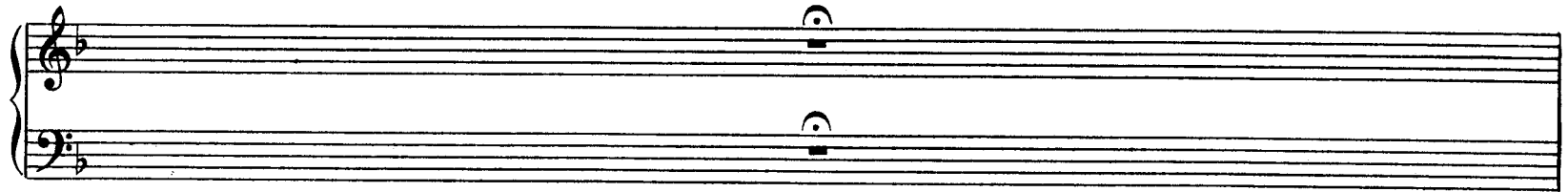
1<sup>a</sup>


2<sup>a</sup>

Quel réveil! 8., 8., La science humaine,

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

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

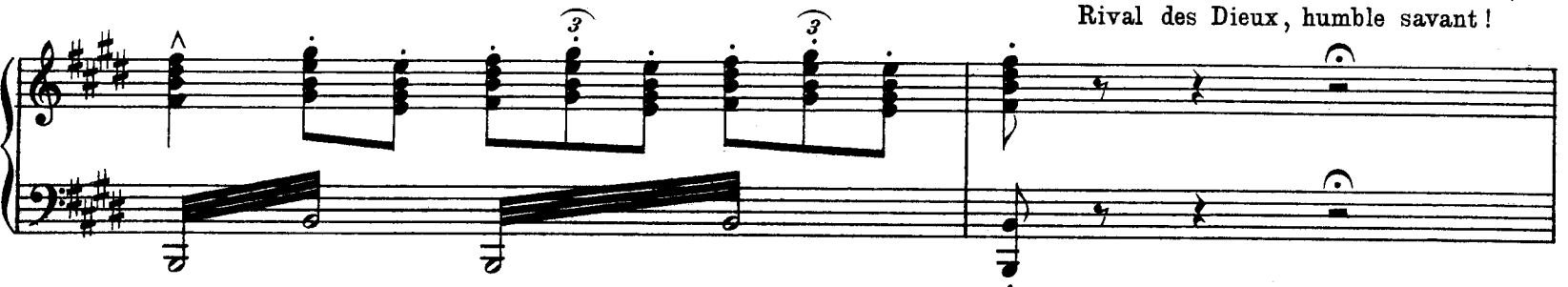


*Mod<sup>to</sup> maestoso* 76 =  A servir l'homme condamnée,

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



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



4

à 4 mains

1a *pp*

2a *pp*

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

1a

2a *pp*

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

1a *più pp*

2a *più pp*

Aux flancs du monde qu'elle éclaire

Circule comme un nouveau sang.

1a

2a

8

Detailed description: This system contains the first four measures of the piece. The right hand (RH) features a complex, multi-voice texture with many sixteenth notes, some beamed together. A slur with the number '8' above it spans the first two measures. The left hand (LH) has a more sparse accompaniment with some chords and single notes. The key signature has three sharps (F#, C#, G#).

8

Par mille veines répandue,

1a

2a

*sf*

*pp*

8

8

Detailed description: This system contains measures 5 through 8. The RH continues with its intricate texture. Dynamic markings *sf* (sforzando) and *pp* (pianissimo) are placed between measures 6 and 7. The LH accompaniment also shows dynamic changes. The number '8' appears above the RH staff in measures 7 and 8, indicating a measure rest.

A travers l'éther et le sol,

Elle entraîne dans l'étendue

1a

2a

Detailed description: This system contains the final four measures (9-12). The RH continues with its dense, multi-voice texture. The LH accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The key signature remains three sharps.

Notre âme attachée à son vol.

8-----5

1a

2a

*cresc.*

*cresc.*

8-----

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

1a

2a

*f*

*dim.*

*p* *cresc. largamente*

*f*

*dim.*

*p*

1a

2a

*f*

*dim. espressivo*

*p*



1a

2a

*pp*

*diii*

*dolce*

1a

2a

*cresc.*

*pp*

1a

2a

*dim.*

*pp*

*3*

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

6

1a dolce espressivo

2a pp

Musical score for measures 6-7. The first system shows the right hand (1a) with a melodic line marked *dolce espressivo* and the left hand (2a) with a bass line marked *pp*. The key signature has one flat (B-flat).

1a cresc.

2a sempre pp

Musical score for measures 8-9. The first system shows the right hand (1a) with a melodic line marked *cresc.* and the left hand (2a) with a bass line marked *sempre pp*. The key signature has one flat (B-flat).

7

1a f dim. p espressivo

2a p

Musical score for measures 10-11. The first system shows the right hand (1a) with a melodic line marked *f*, *dim.*, and *p espressivo*. The left hand (2a) has a bass line marked *p*. The key signature has one flat (B-flat).

The first system of the musical score consists of two staves. The upper staff, labeled '1a', is in treble clef and contains a melodic line with several slurs and a fermata. The lower staff, labeled '2a', is in bass clef and contains a more rhythmic accompaniment with slurs and a fermata. The key signature has one flat, and the time signature is 4/4.

The second system of the musical score consists of two staves. The upper staff, labeled '1a', begins with a boxed '8' above it, indicating an eight-measure rest. The staff contains a melodic line with slurs and dynamic markings of *mf* and *p*. The lower staff, labeled '2a', contains a bass line with slurs and a fermata. The key signature has one flat, and the time signature is 4/4.

The third system of the musical score consists of two staves. The upper staff, labeled '1a', begins with a boxed '8' above it, indicating an eight-measure rest. The staff contains a melodic line with slurs and a fermata. The lower staff, labeled '2a', contains a bass line with slurs and a fermata. The key signature has one flat, and the time signature is 4/4.

1a

2a

*espress.*

*marcato il basso*

Detailed description: This system contains measures 1 through 4. The right hand (1a) features a melodic line with slurs and a dynamic marking of *espress.* in measure 4. The left hand (2a) has a bass line with a dynamic marking of *marcato il basso* in measure 3. A box containing the number '9' is located at the top right of the page.

1a

2a

*cresc.*

*f*

Detailed description: This system contains measures 5 through 8. The right hand (1a) has a dynamic marking of *cresc.* in measure 6 and *f* in measure 8. The left hand (2a) also has a dynamic marking of *cresc.* in measure 6 and *f* in measure 8. Slurs and accents are present throughout the system.

1a

2a

*dim.*

*p*

*dim*

*p*

8

Detailed description: This system contains measures 9 through 12. The right hand (1a) starts with a dynamic marking of *dim.* in measure 9 and *p* in measure 10. The left hand (2a) starts with a dynamic marking of *dim* in measure 9 and *p* in measure 10. A dashed line with the number '8' above it spans measures 9 and 10. Slurs and accents are present throughout the system.

1a

2a

*pp*

*pp*

*pp*

This system contains the first two systems of music. The first system (1a) has two staves with notes and rests, marked with *pp*. The second system (2a) has two staves with notes and rests, also marked with *pp*. The music is in a key with one sharp (F#) and a common time signature.

1a

2a

*p*

*pp*

*cantabile*

This system contains the third and fourth systems of music. The third system (1a) has two staves with notes and rests, marked with *p*. The fourth system (2a) has two staves with notes and rests, marked with *pp*. The word *cantabile* is written below the second staff. The music continues in the same key and time signature.

1a

2a

*dim.*

*pp*

10

5

This system contains the fifth and sixth systems of music. The fifth system (1a) has two staves with notes and rests, marked with *dim.* and *pp*. The sixth system (2a) has two staves with notes and rests, marked with a *5* above the right-hand staff. A box containing the number *10* is placed above the first staff. The music concludes in this system.

poco a poco rit.

1a *pp*

2a *pp* *sempre più p*

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

1a *pp*

2a *pp*

*mf*

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

1a

2a

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

8-

1a

2a

- eux ! 0 rê - - - ve des vain -

8

1a

2a

*pp*

*pp*

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

8

1a

2a

L'Homme im - pie a ten -  
té la pro - fon - deur des Cieux!  
O grand vo - leur du

1a  
2a

*cresc.*  
*cresc.*

12  
*f*  
*ffp*  
*ffp*

Detailed description: This is a page of a musical score for voice and piano. It features three systems of music. The first system contains the vocal line and two piano accompaniment parts (1a and 2a) for the lyrics 'L'Homme im - pie a ten -'. The second system continues with the lyrics '-té la pro - fon - deur des Cieux!' and includes dynamic markings 'cresc.' for both piano parts. The third system begins with a measure number '12' in a box, followed by the lyrics 'O grand vo - leur du'. This system includes dynamic markings 'f' and 'ffp' for the piano parts. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piano parts consist of intricate arpeggiated figures in both hands.



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

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

front! La ra - ce de tes

13

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

1a *pp* *cresc.*

2a *cresc.*

8

Detailed description: This system contains the first line of the piece. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'fils, aux vents pré - ci - pi - té - e, Re - naît dans l'air ven -'. The piano accompaniment consists of two staves, 1a and 2a. Staff 1a has a treble clef and starts with a piano (*pp*) dynamic. Staff 2a has a bass clef. Both piano parts feature eighth-note patterns and include '8' markings above the notes, indicating eighth notes. The piano part includes a *cresc.* (crescendo) marking.

-geur et la -

1a *mf*

2a *mf*

*ff*

Detailed description: This system contains the second line of the piece. The vocal line continues with the lyrics '-geur et la -'. The piano accompaniment continues with staves 1a and 2a. Staff 1a has a treble clef and a *mf* (mezzo-forte) dynamic. Staff 2a has a bass clef and also a *mf* dynamic. The piano part features a *ff* (fortissimo) dynamic marking. The piano accompaniment includes eighth-note patterns and '8' markings above the notes.

- ve ton af - front.

1a *cresc.*

2a *cresc.*

8

Detailed description: This system contains the third line of the piece. The vocal line concludes with the lyrics '- ve ton af - front.'. The piano accompaniment continues with staves 1a and 2a. Staff 1a has a treble clef and a *cresc.* (crescendo) dynamic. Staff 2a has a bass clef and also a *cresc.* dynamic. The piano part features eighth-note patterns and '8' markings above the notes. The system ends with an '8' marking below the staff.

1a

2a

*f*

8

14

CHOEUR

Sopranos

Contraltos

Ténors

Basses

*f*

La ra - - ce de tes

*f*

La ra - - ce de tes

*f*

La ra - - ce de tes

*f*

La ra - - ce de tes

8

1a

2a

*f*

TACET

fils, orgueilleuse, irri-té-e, Re-naît dans l'air ven-geur

fils, orgueilleuse, irri-té-e, Re-naît dans l'air ven-geur

fils, orgueilleuse, irri-té-e, Re-naît dans l'air ven-geur

fils, orgueilleuse, irri-té-e, Re-naît dans l'air ven-geur

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

15

Et la-ve ton af-front!

Et la-ve ton af-front!

Et la-ve ton af-front!

Et la-ve ton af-front!

Elle a, du fir.ma.

All<sup>o</sup> molto mod<sup>to</sup> 96=

*ff*

*f legato*

Elle a, du fir - ma -

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

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

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

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

- tè - re, le mys - tè - re,

- ment dévoi - lant le mys - tè - re,

- tè - re, le mys - tè - re,

16

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

Elle a du fir - ma - ment dé - voi -

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

Elle a, du fir - ma - ment dé - voi -

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

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

17

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

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

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

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

The musical score for system 17 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are: "le mys - tè - re, La - bou - ré l'in - fi - ni de flamboyants sil -". The piano accompaniment features a complex texture with arpeggiated figures in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present. A fermata is placed over the final chord of the piano part, which includes a double bar line and a star symbol.

18

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

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

-lons.

-lons.

The musical score for system 18 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are: "-lons. Elle a, du fir - ma - ment dé - voi -". The piano accompaniment features a complex texture with arpeggiated figures in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is present.

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

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



19

-ré l'in - fi - ni de flamboyants sil - lons.

-ré l'in - fi - ni de flamboyants sil - lons. *f* O grand vo - leur du

-ré l'in - fi - ni de flamboyants sil - lons.

-ré l'in - fi - ni de flamboyants sil - lons.

*f*

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

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

*f* O grand vo - leur du

La ra - ce de tes

La ra - ce de tes

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

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

\*A - - - - -

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

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

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

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

\*A - - - - indique un *Accelerando* très peu accentué

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

*ff*  
Ped.

**21**

*p*  
Ped. Ped.

*dolce*  
Ped. \*

poco a poco ri - te - nu - to

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs and dynamics.

**22** SOPRANO SOLO  
*dolce*

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

Musical score for the second system, including a vocal line for Soprano Solo and piano accompaniment with dynamics like *pp*.

**23**  
*marcato*

feu couvrant le sol domp - té, Emprisonnant la

Musical score for the third system, including a vocal line and piano accompaniment with dynamics like *f* and *pp*.

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

Musical score for the fourth system, including a vocal line and piano accompaniment with a *cresc.* marking.

*dim.*  
-seau de clar - té.

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

24

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

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

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

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

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

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

*mf* *p*  
*Tea*

*molto cresc.* *ff* **25**  
 en - ve - lop - per ——— d'un ré - seau de clar - té.

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

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

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

*f*

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and triplets.

Piano accompaniment for the second system, including a *ff* dynamic marking.

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

Piano accompaniment for the third system, including a *ff sempre* dynamic marking and a tempo change.

Sopranos et Contraltos *ff sempre*

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

Ténors *ff sempre*

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

Basses *ff sempre*

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

Vocal staves for Sopranos et Contraltos, Ténors, and Basses, with lyrics in French, and a piano accompaniment for the bottom system.

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

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

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

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

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

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

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

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

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



-ler dans ce nim - be ver - meil, Croi - ront que tri - om -  
 -ler dans ce nim - be ver - meil, Croi - ront que tri - om -  
 -ler dans ce nim - be ver - meil, Croi - ront que tri - om -

The first system of music features three vocal staves (soprano, alto, and tenor/bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand. There are some dynamic markings like *mf* and *ff* in the piano part.

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

The second system continues the vocal and piano parts. The piano accompaniment features a prominent *fff* dynamic marking and a *ped.* (pedal) marking. The piano part has a complex texture with many chords and moving lines.

The third system shows the continuation of the vocal and piano parts. The piano accompaniment has a *ped.* marking and a *fff* dynamic marking. The piano part features a series of chords and moving lines, with some *mf* and *ff* markings.