

Hymne an das Vaterland.

(127) 1

Deutsche Übersetzung von Emma Klingensfeld.
(Aus: Vox populi, Op. 20 N° 2.)

Hymne à la France.

Poésie d'Auguste Barbier.
(Vox populi, Op. 20 N° 2.)

A Hymne for Fatherland.

English Translation by Percy Pinkerton.
(Vox populi, Op. 20 N° 2.)

Den Philharmonischen Gesellschaften Frankreichs gewidmet.

H. Berlioz.
Componirt 1844,
instrumentirt 1851.

Andante maestoso. (♩ = 60.)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauti, Oboi, Clarineti in C (Ut), 4 Corni (I & II in D (Ré), III & IV in E (Mi)), Fagotti, Trombe in D (Ré), Cornetti in A (La) (Cornets à Pistons), Tromboni I e II, Trombone III, and Tuba. The percussion section includes Timpani I (in A (La) E (Mi)), Timpani II (in Cis (Ut#) Gis (Sol#)), and Gran Cassa e Cinelli. The string section includes Violino I, Violino II, Viola, and Violoncello e Contrabasso. A vocal section labeled 'CORO' includes Soprani ed Alti, Tenori, and Bassi. The score is in 3/4 time and begins with a dynamic marking of *ff*. The tempo is marked 'Andante maestoso' with a quarter note equal to 60 beats per minute. The key signature is one sharp (F#). The score concludes with a 'ten.' marking and a fermata over the final note.

Andante maestoso. (♩ = 60.)

H. B. 40.

1 Moderato. (♩ = 76.)

Ten.

Ô bel - le Fran - ce, ô noble enfant du ciel! Chè - re pa - tri - e, ô
 O teu - re Hei - mat, Va - terland hold und traut! Lie - bend um - fang' uns im
 Oh! land be - lov - ed, Father - land ev - er dear, Safe in thine arms oh!

1 Moderato. (♩ = 76.)

tendre et bon - ne mè - re, Toi qui n'as point ta pa - reil - le sur ter - re,
 Mut - ter - arm, dem wei - chen! Land, das auf Er - den hat nicht sei - nes glei - chen,
 moth - er fond! en - fold us, Land there is none that may ri - val thy glor - y;

Fl.

Ob.

Clar. a 2.

Cor.

Fag.

Ten.

Et dont le nom est plus doux que le miel, Jus - qu'au mo - ment où doit fuir l'e - xis -
 und des - sen Na - me der sü - sse - ste Laut! Bis wir ent - fliehn aus der Le - benden
 Thine is the name that 'tis mu - sic to hear. While life is ours, while our puls - es are

ten - ce, Jus - qu'au mo - ment où doit fuir l'e - xis - ten - ce, Sois
 Rei - hen, bis wir ent - fliehn aus der Le - ben - den Rei - hen, wird
 beat - ing, While life is ours, while our puls - es are beat - ing, Sing

f *p* *sf* *p*

Vcellie C.B.

Clar. *p*

Cor. in D (Ré). *poco cresc.*

Fag. *p* *poco cresc.*

notre a_mour et l'ob - jet de nos chants! Ré - pé - tons tous en chœur ces mots touchants:
 stets für dich uns - re Lie - be be - stehn! Für's Va - ter - land, ihr Freun - de, lasst uns flehn:
 we in praise of thy gran - deur and fame, As one and all, this prayer we chant for thee!

poco cresc. *poco cresc.* *poco cresc.* *poco cresc.*

Andante maestoso e religiosamente.

Sopr. *p*
 Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!
 Gott mög' Schutz dir ver - lei - hen, Gott mög' Schutz dir ver - lei - hen!

Alti. *p*
 Lord, pro-TECT Thou our coun - try! Lord, pro-TECT Thou our coun - try!

Ten. I. *p*
 Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!

Ten. II. *p*
 Gott mög' Schutz dir ver - lei - hen, Gott mög' Schutz dir ver - lei - hen!

Bassi. *p*
 Lord, pro-TECT Thou our coun - try! Lord, pro-TECT Thou our coun - try!

Viol.

Andante maestoso e religiosamente.

2 Moderato.

Sopr. *dolce*
 Du plus beau lys Pé - cla - tan - te blan - cheur Né - ga - le
 Pran - gend in Glanz und wie Li - lien so rein, herr - li - ches
 Fair is the rose, and yet fair - er art thou, Flow'r am - ong

Viol. *pp*

2 Moderato.

pas cel - le de ta fi - gu - re. À plei - nes mains sur ton front la na - tu - re
 Land, sehn wir dich voll Ent - zü - cken. Ja, die Na - tur wusste reich dich zu schmücken,
 lands, what may vie with thy beau - ty? Na - ture with all her best gifts hath endow'd thee,

Fl. *p*

Ob. *p*

Clar. *p*
a 2.

Cor. in E (Mi).

Fag. *pp*

A ré - pan - du la grâce et la frai - cheur.
 Schön - heit und An - mut und Fri - sche sind dein.
 With her own grace hath she crown - ed thy brow.

Dans tes yeux
 Wie du er -
 With - in thine

pp

pp

pp

Vcelli. *pp*

senza C.B.

pizz.
p

pizz.
p

pizz.
p

pizz.
p

Fl.

Ob.

Clar. a 2.

Fag.

bleus, dans tes yeux bleus bril - le - l'in - tel - li - gen - ce,
 strahlst so blank und licht in ew - ger Ju - gend Mai - en!
 eyes with - in thine eyes ce - lest - ial fire is burn - ing,

Dans tes yeux bleus, dans tes yeux bleus bril-le l'in-tel-li-gen-ce,
 Wie du er-strahlst so blank und licht in ew-ger Ju-gend Mai-en!
 With in thine eyes with-in thine eyes ce-lest-ial fire is burn-ing;

p

p

p

I. *p*

pochissimo ritenuto

Et la gaieté de ses ru-bis en feux, Di-vin ban-deau, cou-ron-ne tes che-veux.
 Froh-sinn und Glück aus je-dem Au-ge lacht, und Al-les ist ver-klärt von dei-ner Pracht.
 Glad is thy heart, whose mirth doth grieve dis-pel, And bids us breathe this prayer, who love thee well.

arco
p
sempre pizz.

arco
p
sempre pizz.

div.

p

pochissimo ritenuto

3 Andante maestoso.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Cor. *mf* a 2.

Fag. *mf* a 2.

Sopr. Andante maestoso.

Alti. *mf* Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!

Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

Ten. I. *mf* Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!

Ten. II. *mf* Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!

Bassi. *mf* Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!

mf

arco *tr*

Vcelli. *mf* arco

C. B. *mf*

3 Andante maestoso.

Allegro moderato con fuoco e senza rallentare. (♩ = 84.)

Bassi. *f* unis.

Dieu t'a don - né la gloi - re des com.

Gott gab dir Kraft und Hel - den - mut im

Oft un - to thee hath God the vict' - ry

Vcelli. e C. B. *f*

Allegro moderato con fuoco e senza rallentare. (♩ = 84.)

Cor. *f* ³ *a 2.*

Trombe. *f* ³

Ctti *f* ³

Tromb. *mf* *f*

Tuba. *mf* *f*

Sopr. *f*
 Dieu t'a don - né la gloi - re des com - bats,

Ahti. *f*
 Gott gab dir Kraft und Hel - denmut, im Krieg,

Ten. I. *f*
 Oft un - to thee hath God the vict'ry giv'n,

Ten. II. *f*
 Dieu t'a don - né la gloi - re des com - bats,
 Gott gab dir Kraft und Hel - denmut im Krieg,
 Oft un - to thee hath God the vict'ry giv'n,

Bassi. *f*
 bats, Dieu t'a don - né la pal - me des ba -
 Krieg, oft wur - den dir des Sie - ges Ruhm und
 giv'n, Oft hast thou borne the pre - cious palm of

p *f* *p* *f* *p* *f* *p* *f*

mf
a 2.
mf
mf
mf
mf

la pal-me des ba-tail - les.
des Sie-ges Ruhm und Eh - ren.
the precious palm of con - quest.

la pal-me des ba-tail - les.
des Sie-ges Ruhm und Eh - ren.
the precious palm of con - quest.

tail - les. Et le sang pur de tes chau - des en-
Eh - ren. Stark ist dein Hauch, um die Flam - me zu
con - quest. Oft hath thy name and the spell of thy

p *p* *f* *p* *f* *p* *f*

Bassi.

trail - les In - ces - samment, in - ces - samment en - fan - te des sol-
näh - ren, die in uns loht, schü - rend den Mut in Kam - pfes - lust zum
be - ing Fann'd in - to flame Fann'd in - to flame each pat - riot's loy - al

p *f* *p* *f* *p* *f*

Fl.
Ob.
Clar.
Cor. *f* *a 2.*
Fag. *f*
Trombe. *f* *a 2.*
Ctti *f*
Tromb. *mf* *a 2.*
Tuba. *mf*
Timp. I.
Timp. II.
Gran Cassa.

Sopr. *f* *p* *sf*
Alti. *f* *p* *sf*
Ten. I. *f* *p* *sf*
Ten. II. *f* *p* *sf*
Bassi.

Ton cœur ar - dent est sen - sible à l'offen - se,
Dein stol - zer Sinn kann nicht Kränkung verzei - hen,
Tyr - an - ny's scourge and the foeman's oppress - ion
Ton cœur ar - dent est sen - sible à l'offen - se,
Dein stol - zer Sinn kann nicht Kränkung verzei - hen,
Tyr - an - ny's scourge and the foeman's oppress - ion

dats. Ton cœur ar - dent est sen - si - ble à l'of -
Sieg. Stolz ist dein Sinn, kann nicht Krän - kung ver -
heart. Tyr - an - ny's scourge and the foe - man's op -

Piano accompaniment for the first system, consisting of multiple staves. The music includes various rhythmic patterns and dynamics, with 'p' (piano) and 'f' (forte) markings.

Vocal staves with lyrics in French and German. The lyrics are:

Ton cœur ar - dent est sen - si - ble à l'of - fen - se;

dein stol - zer *Sinn* kann nicht Kränkung ver - ze - hen;

Tyr - an - ny's scourge and the foe - man's op - press - ion

Ton cœur ar - dent est sen - si - ble à l'of - fen - se;

dein stol - zer *Sinn* kann nicht Kränkung ver - ze - hen;

Tyr - an - ny's scourge and the foe - man's op - press - ion

fen - se, Ton cœur ar - dent est sen - si - ble à l'of -
 ze - hen, Stolz ist dein *Sinn*, kann nicht Krän - kung ver -
 press - ion Tyr - an - ny's scourge and the foe - man's op -

Piano accompaniment for the second system, consisting of multiple staves. The music includes various rhythmic patterns and dynamics, with 'f' (forte) markings.

This system contains the first six staves of the score. The top three staves are for the piano (treble, alto, and bass clefs), and the bottom three are for the strings (treble, alto, and bass clefs). The piano part begins with a *p* dynamic and a *cresc.* marking, leading to a *f* dynamic in the final measure. The string parts also follow a similar dynamic progression.

This system contains the vocal lines. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are:

Au noir courroux prêt à sa-ban-don-ner. Il
 for-dert sein Recht, ob wild ent-brenn' der Streit, ist
 Prompt to op-pose, and with the sword re-quite Yet

fen - se, Au noir courroux prêt à sa-ban-don-ner. Il
 zei - hen, for-dert sein Recht, ob wild ent-brenn' der Streit, ist
 press - ion Prompt to op-pose, and with the sword re-quite Yet

This system contains the final six staves of the score. The top two staves are for the piano (treble and bass clefs), and the bottom four are for the strings (treble, alto, and two bass clefs). The piano part continues with a *cresc.* marking and a *f* dynamic. The string parts also follow a similar dynamic progression.

ritenuto **4** *Andante maestoso.*

p *f* *f* *a 2.* *f*

ritenuto **4** *Andante maestoso.*

est aus - si prêt à tout pardonner. Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!
Grossmut auch zu ü - ben gern bereit. Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

oft thy foes found mercy in thy sight. Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!

est aus - si prêt à tout pardonner. Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!
Grossmut auch zu ü - ben gern bereit. Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

oft thy foes found mercy in thy sight. Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!

unis. f

pp *pp* *pp* *pp*

Vcelli. pp *pp* *pp* *pp*

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

unis. f

Allegro maestoso. (♩ = 76.)

senza Cinelli

Allegro maestoso. (♩ = 76.)

Ici tout le Chœur se lève et chante debout jusqu'à la fin.
 Hier erhebt sich der ganze Chor und singt stehend bis zum Schluss.
 Here, the whole of the Choir rises, and sings, standing to the End.
 Sopr. ed Alti.

Et toi, grand Dieu, toi, qui, du haut des
 Gott in der Höh, der lenkt der Welt Ge-
 Lord God of Hosts! who from Thy throne on

Allegro maestoso. (♩ = 76.)

The first system of the musical score consists of ten staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom seven staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines feature melodic phrases with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

cioux, De l'u - ni - vers tiens en main la for -
schick, Du, des - sen Wink ge - hor - chen al - le
high Ev - er dost guide the de - stin - y of

The second system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs, and three additional bass staves. The texture is more complex than the first system, with rapid sixteenth-note passages in the right hand and steady eighth-note patterns in the left hand. The overall mood is one of grandeur and solemnity.

The first system of the musical score consists of ten staves. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes various rhythmic values, rests, and melodic lines. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The sixth staff has a bass clef and a key signature of three sharps. The seventh staff has a bass clef and a key signature of three sharps. The eighth staff has a bass clef and a key signature of three sharps. The ninth staff has a bass clef and a key signature of three sharps. The tenth staff has a bass clef and a key signature of three sharps.

tu - ne, Sur ton en - fant, no - tre mè - re com -
We - sen, Schir - me dies Land, uns zur Hei - mat er -
mor - tals, Guard Thou our land, and from per - il pro -

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes rapid sixteenth-note passages in the right hand and a steady bass line in the left hand. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The fourth staff has a bass clef and a key signature of three sharps.

The first system of the score consists of ten staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of two sharps (F# and C#). The bottom six staves are for the piano accompaniment, including two grand staves (treble and bass clefs) and two additional bass staves. The music begins with a series of chords and melodic fragments, setting the harmonic and rhythmic foundation for the piece.

mu - ne, A - vec a - mour dai - gne je - ter les
le - sen, Va - ter, in Huld stets weil' dar - auf dein
tect her; Be Thou to her, Oh! Lord, a Sun and

The second system of the score continues the piano accompaniment. It features a complex texture with multiple staves. The grand staves (treble and bass clefs) play a rhythmic pattern of eighth and sixteenth notes, while the additional bass staves provide harmonic support with sustained chords and moving lines. The overall texture is dense and rhythmic, characteristic of a 19th-century piano accompaniment.

The first system of the score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. A '2.' marking is present above the first staff of this system.

The vocal line consists of three staves. The top staff is in treble clef and contains the lyrics: "yeux! Dans l'a - ve - nir fais tou - jours qu'elle a -". The middle staff is in treble clef and contains the lyrics: "Blick! Freud - vol - lem Loos - mögst du gnä - dig es". The bottom staff is in bass clef and contains the lyrics: "Shield! Might - y to - day, let her fu - ture be". The melody is in a key with three sharps and a 3/4 time signature.

The second system of the score consists of five staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues with a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

Musical score for piano and organ, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The organ part consists of two staves, with the upper staff playing a melodic line and the lower staff playing a bass line. The organ part includes a first ending marked 'a 2.' in measure 4. The piano part has a melodic line in the right hand and a bass line in the left hand. The organ part has a melodic line in the upper staff and a bass line in the lower staff. The piano part has a melodic line in the right hand and a bass line in the left hand.

van - - - ce, Dans l'a - - - ve - nir fais tou -
wei - - - hen, freud - - - vol - - - lem Loos mögst du
great - - - er, Might - - - y to - day, let her

Musical score for piano and organ, measures 13-24. The score continues from the previous system. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The organ part consists of two staves, with the upper staff playing a melodic line and the lower staff playing a bass line. The organ part includes a first ending marked 'a 2.' in measure 16. The piano part has a melodic line in the right hand and a bass line in the left hand. The organ part has a melodic line in the upper staff and a bass line in the lower staff. The piano part has a melodic line in the right hand and a bass line in the left hand.

jours qu'elle a van- - - ce, Gran- - de parmi les
gnü- - - dig es wei- - - hen, dass wir es gross vor
fu- - - ture be great- - - er, Queen of the lands, and

The musical score consists of a piano accompaniment and three vocal parts. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal parts are in treble and bass clefs. The lyrics are provided in three languages: French, German, and English. The French lyrics are: "gran - des na - ti - ons, Et qu'à genoux tou - jours nous ré - pétions:". The German lyrics are: "al - len Län - dern sehn! Lasst für das tou - re Va - ter - land uns flehn:". The English lyrics are: "mi - stress of the sea, While with one voice we ev - er cry to thee:". The score features various musical notations such as triplets, sixteenth notes, and dynamic markings like 'f'.

22 (148) Più largo. (♩ = 56.)

ff

ff

ff

ff
a 2.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

con
Cinelli.

Sopr. Più largo. (♩ = 56.)

Dieu pro - tè - ge la Fran - cel!

Dieu pro - tè - ge la Fran - cel!

Alti. Gott mög' Schutz dir ver - lei - hen,

Gott mög' Schutz dir ver - lei - hen!

Ten. I. Lord, pro-tect Thou our coun - try!

Lord, protect Thou our coun - try!

Ten. II. Dieu pro - tè - ge la Fran - cel!

Dieu pro - tè - ge la Fran - cel!

Bassi. Gott mög' Schutz dir ver - lei - hen,

Gott mög' Schutz dir ver - lei - hen!

Lord, pro-tect Thou our coun - try!

Lord, protect Thou our coun - try!

ff

ff

ff

ff

ff

div.

unis.

unis.

ff Più largo. (♩ = 56.)