

Die Drohung der Franken.

(149) 1

Marsch und Chor.

Deutsche Übersetzung von Emma Klingensfeld.

(Aus: Vox populi, Op. 20 N^o 1.)

La Menace des Francs.

Marche et Chœur.

Poésie de ***

(Vox populi, Op. 20 N^o 1.)

The Menace of the Franks.

March and Chorus.

English Translation by Percy Pinkerton.

(Vox populi, Op. 20 N^o 1.)

Den philharmonischen Gesellschaften Frankreichs gewidmet.

H. Berlioz.

Componirt 1851.

Allegro fieramente. (♩ = 132.)

Flauti.
Oboi.
Clarineti in C (Ut).
Corni I e II in F (Fa).
Corno III in C (Ut).
Corno IV in B (Si^b) basso.
Fagotti.
Trombe in F (Fa).
Cornetti in B (Si^b).
(Cornets à pistons.)
I e II.
Tromboni.
III.
Tuba.
Timpani I
in F (Fa). C (Ut).
Timpani II
in D (Ré). A (La).

Musical score for the orchestral introduction, featuring woodwinds, brass, and percussion. The score is in 2/4 time and begins with a dynamic of *f*. The woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tuba) play a rhythmic pattern of eighth and sixteenth notes. The percussion (timpani) provides a steady accompaniment.

Allegro fieramente. (♩ = 132.)

Tenori I.
Tenori II.
Bassi I.
Bassi II.
Soprani.
Alti.
Tenori I.
Tenori II.
Bassi I.
Bassi II.
CORO PICCOLO
CORO GRANDE.
Violino I.
Violino II.
Viola.
Violoncello e
Contrabasso.

Musical score for the vocal choir and strings. The vocal choir (Tenors I & II, Basses I & II, Sopranos, and Altos) enters with the lyrics: "Ah! si, le sceptre en main, Trop fier d'un pou-voir sur-hu-main, Du, der das Zep-ter hält, stolz-er-füllt als Herr ei-ner Welt, Though sceptre thou dost hold, By thy pride now grown ov-er bold, Ah! si, le sceptre en main, Trop fier d'un pou-voir sur-hu-main." The strings (Violins I & II, Viola, Cello, and Double Bass) play a pizzicato accompaniment. The tempo is marked *Allegro fieramente* with a metronome marking of 132.

Allegro fieramente. (♩ = 132.)

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *f* and *a 2.*

Roi, tu pré - tends é - clip - ser no - tre gloi - re, Ah! si, le sceptre en main, Trop fier d'un pou -

Kö - nig, ge - denkst du den Ruhm uns zu triü - ben; du, der das Zep - ter hält, stolz - er - füllt als

King, wouldst thou ven - ture to sull - y our glor - y? Tho' scep - tre thou dost hold, By thy pride now

Roi, tu pré - tends é - clip - ser no - tre gloi - re, Ah! si, le sceptre en main, Trop fier d'un pou -

Ah! si, le sceptre en main, Trop fier d'un pou -

Du, der das Zep - ter hält, stolz - er - füllt als

Tho' scep - tre thou dost hold, By thy pride now

Ah! si, le sceptre en main, Trop fier d'un pou -

Du, der das Zep - ter hält, stolz - er - füllt als

Tho' scep - tre thou dost hold, By thy pride now

arco
p cresc.

f arco

f arco

f arco

f arco

The first system of the musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the vocal line. The music is in a key with one flat (B-flat) and a 3/4 time signature. The vocal line begins with a melodic phrase that is repeated in the subsequent systems.

voir sur-hu-main, Roi, tu pré-tends é-clip-ser no-tre gloi-re, A la vic-toi-re,
 Herr ei-ner Welt, Kö-nig, ge-denkst du den Ruhm uns zu trü-ben-kühn dann zum Sie-ge,
 grown ov-er-bold. King, wouldst thou ven-ure to sull-y our glor-y, Vic-to-ry calls us,

voir sur-hu-main, Roi, tu pré-tends é-clip-ser no-tre gloi-re, A la vic-toi-re,
 Herr ei-ner Welt, Kö-nig, ge-denkst du den Ruhm uns zu trü-ben-
 grown ov-er-bold. King, wouldst thou ven-ure to sull-y our glor-y,

voir sur-hu-main, Roi, tu pré-tends é-clip-ser no-tre gloi-re,
 Herr ei-ner Welt, Kö-nig, ge-denkst du den Ruhm uns zu trü-ben-
 grown ov-er-bold. King, wouldst thou ven-ure to sull-y our glor-y,

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It consists of ten staves, with the vocal line on the bottom five and piano accompaniment on the top five. The music concludes with a final chord and a fermata over the vocal line.

à la vic - toi - re On nous ver - ra mar - cher sou - dain. Mal - gré ta cou - ron - - - ne
 Tha - ten zu ü - ben, so ziehn wir Al - le, treu ge - sellt. Trotz des Rei - ches Kro - - - ne
 Nought may ap - pal us, Our flag of bat - tle we un - fold! Tho' the crown thou wear - - - est,

à la vic - toi - re On nous ver - ra mar - cher sou - dain. Mal - gré ta cou - ron - ne Tu tremble - ras,
 Tha - ten zu ü - ben, so ziehn wir Al - le, treu ge - sellt. Trotz des Rei - ches Kro - ne zit - terst du dann,
 Nought may ap - pal us, Our flag of bat - tle we un - fold! Tho' the crown thou wearest, Ah! tremble now,

à la vic - toi - re On nous ver - ra mar - cher sou - dain. Mal - gré ta cou - ron - - - ne
 Tha - ten zu ü - ben, so ziehn wir Al - le, treu ge - sellt. Trotz des Rei - ches Kro - - - ne

Nought may ap - pal us, Our flag of bat - tle we un - fold! Tho' the crown thou wear - - - est,

A la vic - toi - re On nous ver - ra mar - cher sou - dain. Mal - gré ta cou - ron - ne Tu tremble - ras,
 Tha - ten zu ü - ben, so ziehn wir Al - le, treu ge - sellt. Trotz des Rei - ches Kro - ne zit - terst du dann,
 Nought may ap - pal us, Our flag of bat - tle we un - fold! Tho' the crown thou wearest, Ah! tremble now,

A la vic - toi - re On nous ver - ra mar - cher sou - dain. Mal - gré ta cou - ron - - - ne
 Tha - ten zu ü - ben, so ziehn wir Al - le, treu ge - sellt. Trotz des Rei - ches Kro - - - ne

Nought may ap - pal us, Our flag of bat - tle we un - fold! Tho' the crown thou wear - - - est,

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as "cresc." and "f".

Tu tremble - ras, Et de ton trô - ne Tu re - des - cen -
 zit - - - terst du dann, und von dem Thro - ne stei - gest du, Ty -
 Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy

Mal - gré ta cou - ron - ne Tu tremble - ras, Et de ton trô - ne Tu re - des - cen -
 trotz des Rei - ches Kro - ne zit - terst du dann, und von dem Thro - ne stei - gest du, Ty -
 Tho' the crown thou wearest, Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy

Tu tremble - ras, tu trem - ble - ras. Et de ton trô - ne Tu re - des - - cen -
 wirst du vor uns er - zit - tern dann, und von dem Thro - ne stei - gest du, Ty -

Ah! tremble now, ah trem - ble now, Soon shall we pluck it, Ty - rant, from thy

Mal - gré ta cou - ron - ne Tu tremble - ras, Et de ton trô - ne Tu re - des - cen -
 trotz des Rei - ches Kro - ne zit - terst du dann, und von dem Thro - ne stei - gest du, Ty -

Tho' the crown thou wearest, Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy

Tu tremble - ras. Et de ton trô - ne Tu re - des - cen -
 zit - - - terst du dann und von dem Thro - - - ne stei - - - gest du, Ty -
 Ah! tremble now, Soon shall we pluck it, Ty - - - rant, from thy

Mal - gré ta cou - ron - ne Tu tremble - ras, Et de ton trô - ne Tu re - des - cen -
 trotz des Rei - ches Kro - ne zit - terst du dann, und von dem Thro - ne stei - gest du, Ty -
 Tho' the crown thou wearest, Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy

Tu tremble - ras, tu trem - ble - ras. Et de ton trô - ne Tu re - des - cen -
 wirst du vor uns er - zit - tern dann, und von dem Thro - ne stei - gest du, Ty -

Ah! tremble now, ah trem - ble now, Soon shall we pluck it, Ty - rant, from thy

Musical score for the second system, continuing the musical notation and lyrics from the first system.

Piano accompaniment for the first system, consisting of multiple staves with musical notation, including dynamic markings such as *a 2.*, *p*, and *mf*.

dras. Les bras, les à - mes, En - fants et fem - mes,
 rann. Dann wirst du schau - en so Kind wie Frau - en,
 brow. Our wives, our moth - ers, Our sons, our broth - ers

dras. Les bras, les bras, les à - mes, En - fants, en - fants et fem - mes,
 rann. Und Al - le wirst du schau - en, die Kin - der wie die Frau - en,
 brow. Our wives, our wives and moth - ers, Our sons, our sons and broth - ers

dras. Les bras, les à - mes, En - fants et fem - mes,
 rann. Dann wirst du schau - en so Kind wie Frau - en,
 brow. Our wives, our moth - ers, Our sons, our broth - ers

dras. Les bras, les à - mes, En - fants et fem - mes,
 rann. Dann wirst du schau - en so Kind wie Frau - en,
 brow. Our wives, our moth - ers, Our sons, our broth - ers

dras. Les bras, les bras, les à - mes, En - fants, en - fants et fem - mes,
 rann. Und Al - le wirst du schau - en, die Kin - der wie die Frau - en,
 brow. Our wives, our wives and moth - ers, Our sons, our sons and broth - ers

dras. Les bras, les bras, les à - mes, En - fants, en - fants et fem - mes,
 rann. Und Al - le wirst du schau - en, die Kin - der wie die Frau - en,
 brow. Our wives, our wives and moth - ers, Our sons, our sons and broth - ers

Piano accompaniment for the second system, including a *div.* marking on one of the staves.

2

First system of musical score. It consists of a vocal line and piano accompaniment. The vocal line has lyrics in French and German. The piano accompaniment includes a right-hand part with a 'p' dynamic and a left-hand part with a 'pp' dynamic. There is a '2.' marking above the piano part in the first measure.

Tout pour nous com - bat - tra, Tout à nous s'u - ni - ra,
 Al - le - le zum Kampf be - reit ziehn mit uns aus zum Streit,
 Fac - ing one com - mon foe, Forth now to war shall go!

Tout com - bat - tra pour nous, tout s'u - ni - ra Tout com - bat - tra pour nous, à nous tout s'u - ni -
 Al - le zum Kampf be - reit ziehn aus zum Streit, Al - le zum Kampf be - reit ziehn aus zum Strei - te,
 Fac - ing one com - mon foe, Forth now shall go Fac - ing one com - mon foe forth to bat - tle shall

Tout pour nous com - bat - tra, Tout à nous s'u - ni - ra,
 Al - le - le zum Kampf be - reit ziehn mit uns aus zum Streit,
 Fac - ing one com - mon foe, Forth now to war shall go!

Tout pour nous com - bat - tra, Tout à nous s'u - ni - ra,
 Al - le - le zum Kampf be - reit ziehn mit uns aus zum Streit,
 Fac - ing one com - mon foe, Forth now to war shall go!

Tout pour nous com - bat - tra, Tout à nous s'u - ni - ra,
 Al - le - le zum Kampf be - reit ziehn mit uns aus zum Streit,
 Fac - ing one com - mon foe, Forth now to war shall go!

Tout com - bat - tra pour nous, tout s'u - ni - ra Tout com - bat - tra pour nous, à nous tout s'u - ni -
 Al - le zum Kampf be - reit ziehn aus zum Streit, Al - le zum Kampf be - reit ziehn aus zum Strei - te,
 Fac - ing one com - mon foe, Forth now shall go Fac - ing one com - mon foe forth to bat - tle shall

2

The musical score consists of 18 staves. The top four staves represent the vocal parts for two characters, with lyrics in French, German, and English. The bottom four staves represent the piano accompaniment. The score is marked with various dynamics and performance instructions.

Lyrics:

Et con - tre toi sur nos pas - en - traî - né, Ar - mé du fer et des
 bis ge - gen dich, der um - sonst - wi - der - strebt, ge - stählt mit Mut und Ver -
 With val - our arm'd let us gal - lant - ly fight By sword and flame will we
 ra. Con - tre toi sur nos pas - en - traî - né, Ar - mé du fer et des
 bis ge - gen dich, der um - sonst - wi - der - strebt, ge - stählt mit Mut und Ver -
 go! Brave - ly arm'd let us gal - lant - ly fight By sword and flame will we
 Et con - tre toi sur nos pas - en - traî - né, Ar - mé du fer et des
 bis ge - gen dich, der um - sonst - wi - der - strebt, ge - stählt mit Mut und Ver -
 With val - our arm'd let us gal - lant - ly fight By sword and flame will we
 Et con - tre toi sur nos pas - en - traî - né, Ar - mé du fer et des
 bis ge - gen dich, der um - sonst - wi - der - strebt, ge - stählt mit Mut und Ver -
 go! Brave - ly arm'd let us gal - lant - ly fight By sword and flame will we

Performance Instructions:

- a 2.* (Alto 2)
- mf* (mezzo-forte)
- cresc. molto* (crescendo molto)
- f* (forte)
- ff* (fortissimo)
- p* (piano)

3

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as "a 2.", "p", and "pp".

flammes, Le peuple en - tier mar - che - ra. Mal - gré ta cou - ron - - ne Tu tremble -
 trau - en, das gan - ze Volk sich er - hebt. Trotz des Rei - ches Kro - - ne zit - - terst du
 Tho' the crown thou wear - - est, Ah! - - tremble

con - quer, For God up - hold - eth the Right. Mal - gré ta cou - ron - ne Tu tremble - ras, Mal - gré ta cou - ron - ne
 Trotz des Rei - ches Kro - ne zit - terst du dann, trotz des Rei - ches Kro - ne
 Tho' the crown thou wearest, Ah! tremble now, Tho' the crown thou wearest,

flammes, Le peuple en - tier mar - che - ra. Mal - gré ta cou - ron - - ne Tu tremble - ras, tu
 trau - en, das gan - ze Volk sich er - hebt. Trotz des Rei - ches Kro - - ne wirst du vor uns er -
 con - quer, For God up - hold - eth the Right. Tho' the crown thou wear - - est, Ah! tremble now, ah

flammes, Le peuple en - tier mar - che - ra. Mal - gré ta cou - ron - ne Tu tremble - ras, Mal - gré ta cou - ron - ne
 trau - en, das gan - ze Volk sich er - hebt. Trotz des Rei - ches Kro - ne zit - terst du dann, trotz des Rei - ches Kro - ne
 con - quer, For God up - hold - eth the Right. Tho' the crown thou wearest, Ah! tremble now, Tho' the crown thou wearest,

flammes, Le peuple en - tier mar - che - ra. Mal - gré ta cou - ron - - ne Tu tremble - ras, Mal - gré ta cou - ron - ne
 trau - en, das gan - ze Volk sich er - hebt. Trotz des Rei - ches Kro - - ne zit - - terst du dann, trotz des Rei - ches Kro - ne
 Tho' the crown thou wear - - est, Ah! - - tremble
 con - quer, For God up - hold - eth the Right. Mal - gré ta cou - ron - ne Tu tremble - ras, Mal - gré ta cou - ron - ne
 Trotz des Rei - ches Kro - ne zit - terst du dann, trotz des Rei - ches Kro - ne
 Tho' the crown thou wearest, Ah! tremble now, Tho' the crown thou wearest,

flammes, Le peuple en - tier mar - che - ra. Mal - gré ta cou - ron - - ne Tu tremble - ras, tu
 trau - en, das gan - ze Volk sich er - hebt. Trotz des Rei - ches Kro - - ne wirst du vor uns er -
 con - quer, For God up - hold - eth the Right. Tho' the crown thou wear - - est, Ah! tremble now, ah

Musical score for the second system, continuing the musical notation and dynamics from the first system.

3

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.

ras, Et de ton trô - ne Tu re - des - cen - dras. Les
dann, und von dem Thro - ne stei - gest du, Ty - rann. Dann
now, Soon shall we pluck it, Ty - rant, from thy brow. Our

Tu tremble - ras, Et de ton trô - ne Tu re - des - cen - dras. Les
zit - terst du dann, und von dem Thro - ne stei - gest du, Ty - rann. Dann
Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy brow. Our

trem - ble - ras, Et de ton trô - ne Tu re - des - cen - dras.
zit - tern dann, und von dem Thro - ne stei - gest du, Ty - rann.

trem - ble now, Soon shall we pluck it, Ty - rant, from thy brow.

Tu tremble - ras, Et de ton trô - ne Tu re - des - cen - dras. Les
zit - terst du dann, und von dem Thro - ne stei - gest du, Ty - rann. Dann
Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy brow. Our

ras, Et de ton trô - ne Tu re - des - cen - dras. Les
dann, und von dem Thro - ne stei - gest du, Ty - rann. Dann
now, Soon shall we pluck it, Ty - rant, from thy brow. Our

Tu tremble - ras, Et de ton trô - ne Tu re - des - cen - dras.
zit - terst du dann, und von dem Thro - ne stei - gest du, Ty - rann.
Ah! tremble now, Soon shall we pluck it, Ty - rant, from thy brow.

trem - ble - ras, Et de ton trô - ne Tu re - des - cen - dras.
zit - tern dann, und von dem Thro - ne stei - gest du, Ty - rann.

trem - ble now, Soon shall we pluck it, Ty - rant, from thy brow.

cresc.
cresc.
cresc.

4

The first system of the musical score consists of ten staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics in French, German, and English. The bottom five staves are piano accompaniment, including a grand staff (treble and bass clef) and a separate bass line. The music is in a minor key and features various dynamics such as *p* and *pp*.

bras, les à - mes, En - fants et fem - mes, Tout pour nous
wirst du schau - en so Kind wie Frau - en, Al - le zum

wives our moth - ers, Our sons, our broth - ers Fac - ing one

Les bras, les bras, les à - mes, En - fants en - fants et fem - mes, Tout combat - tra pour
Und Al - le wirst du schau - en, die Kin - der wie die Frau - en, Al - le zum Kampf be -

Our wives, our wives and moth - ers, Our sons, our sons and broth - ers Fac - ing one com - mon

bras, les à - mes, En - fants et fem - mes, Tout pour nous
wirst du schau - en so Kind wie Frau - en, Al - le zum

wives, our moth - ers, Our sons, our broth - ers Fac - ing one

bras, les à - mes, En - fants et fem - mes, Tout pour nous
wirst du schau - en so Kind wie Frau - en, Al - le zum

wives, our moth - ers, Our sons, our broth - ers Fac - ing one

Les bras, les bras, les à - mes, En - fants en - fants et fem - mes, Tout pour nous
Und Al - le wirst du schau - en, die Kin - der wie die Frau - en, Al - le zum Kampf be -

Our wives, our wives and moth - ers, Our sons, our sons and broth - ers Fac - ing one

Les bras, les bras, les à - mes, En - fants en - fants et fem - mes, Tout combat - tra pour
Und Al - le wirst du schau - en, die Kin - der wie die Frau - en, Al - le zum Kampf be -

Our wives, our wives and moth - ers, Our sons, our sons and broth - ers Fac - ing one com - mon

The second system of the musical score consists of five staves, primarily piano accompaniment. It includes a grand staff and a bass line. The music continues from the first system, maintaining the same key signature and tempo. Dynamics include *p* and *pp*.

4

The musical score consists of several systems. The first system includes instrumental parts for strings and woodwinds. The vocal parts enter in the second system with the following lyrics:

com - bat - tra, Tout à nous s'u - ni - ra, Et con - tre
Kampf be - reit ziehn mit uns aus zum Streit, bis ge - gen
com - mon foe, Forth now to war shall go! With val - our
nous, tout s'u - ni - ra, Tout com - bat - tra pour nous, à nous tout s'u - ni - ra. Con - tre
reit ziehn aus zum Streit, Al - le zum Kampf be - reit ziehn aus zum Strei - te, bis ge - gen
foe, Forth let us go Fac - ing one com - mon foe to bat - tle let us go! Brave - ly

The score continues with a second vocal entry and instrumental accompaniment. A second ending, marked 'II.', is indicated for the instrumental parts. The piece concludes with a final instrumental flourish.

The musical score consists of several systems of staves. Each system includes a vocal line with lyrics in three languages (French, German, and English), and multiple instrumental lines for strings and woodwinds. The music is characterized by a strong sense of crescendo, indicated by the frequent use of *cresc. molto* and dynamic markings such as *f* and *ff*. The tempo is *molto*. The score is divided into systems, with the vocal lines repeating the same lyrics across different parts. The instrumental parts provide harmonic support and texture. The overall mood is heroic and triumphant, culminating in a powerful *ff* dynamic.

French lyrics: *toi sur nos pas en - traî - né, Ar - mé du fer et des flam - mes, Le peuple en - tier mar - che - dich, der um - sonst wi - der - strebt, ge - stählt mit Mut und Ver - trau - en, das gan - ze Volk sich er -*

German lyrics: *arm'd, let us gal - - lant - ly fight, By sword and flame let us con - quer, For God up - hold - eth the*

English lyrics: *arm'd, let us gal - - lant - ly fight, By sword and flame let us con - quer, For God up - hold - eth the*

Dynamic markings: *cresc. molto*, *f*, *ff*, *a 2.*

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining eight staves are instrumental parts, including piano accompaniment and a bass line. The music is in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

ra, Le peu - ple, le peu - ple, oui, le peuple en - tier mar - che - ra.
 hebt, mit Mut und Ver - trau - en kühn das gan - ze Volk sich er - hebt.

Right, For God shall up - hold us, For the Lord up - hold - eth the Right!

ra, Le peu - ple, le peu - ple, oui, le peuple en - tier mar - che - ra.
 hebt, mit Mut und Ver - trau - en kühn das gan - ze Volk sich er - hebt.

Right, For God shall up - hold us, For the Lord up - hold - eth the Right!

ra, Le peu - ple, le peu - ple, oui, le peuple en - tier mar - che - ra.
 hebt, mit Mut und Ver - trau - en kühn das gan - ze Volk sich er - hebt.

Right, For God shall up - hold us, For the Lord up - hold - eth the Right!

ra, Le peu - ple, le peu - ple, oui, le peuple en - tier mar - che - ra.
 hebt, mit Mut und Ver - trau - en kühn das gan - ze Volk sich er - hebt.

Right, For God shall up - hold us, For the Lord up - hold - eth the Right!

The second system of the musical score continues with ten staves. It follows the same structure as the first system, with vocal parts at the top and instrumental accompaniment below. The lyrics are repeated for the vocal parts.

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, Clarinetti 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 metronome marking of 60. The key signature is one sharp (F#). The score concludes with a 'ten.' marking and a fermata.

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*

Vcell. e 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. Dans tes yeux
 Schön - heit und An - mut und Fri - sche sind dein. Wie du er -
 With her own grace hath she crown - ed thy brow. 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;

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.

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.) H. B. 40.

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
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. *f* *p* *sf*

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

Dynamic markings include *sf* (sforzando).

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.

Violin I: *p* *cresc.* *f*

Violin II: *p* *cresc.* *f*

Viola: *p* *cresc.* *f*

Violoncello: *p* *cresc.* *f*

Contrabasso: *p* *cresc.* *f*

Flute: *p* *cresc.* *f*

Clarinet: *p* *cresc.* *f*

Bassoon: *p* *cresc.* *f*

Trombone: *p* *cresc.* *f*

p
Il
ist
p
Yet

f
Au noir courroux prêt à sa-ban-don-ner.
for-dert sein Recht, ob wild ent-brenn' der Streit,

Prompt to op-pose, and with the sword re-quite

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

Violin I: *cresc.*

Violin II: *cresc.*

Viola: *cresc.*

Violoncello: *cresc.*

Contrabasso: *cresc.*

ritenuto **4** *Andante maestoso.*

ritenuto *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.

pp *Andante maestoso.*

Vcelli. *pp* *div.* *pp* *C.B.* *pp*

pp *ritenuto* **4** *Andante maestoso.*

H. B. 40.

Allegro maestoso. (♩ = 76.)

Musical score for instruments including strings, woodwinds, and brass. The score is in G major and 3/4 time. It features dynamics such as *f* (forte) and *a 2.* (second ending). The woodwinds and brass parts have melodic lines, while the strings provide harmonic support.

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.

Vocal score for Soprano and Alto. The lyrics are:

	<i>f</i>	Et	toi, grand Dieu,	toi, qui, du haut des
Ten.	<i>f</i>	Gott	in der Höh,	der lenkt der Welt Ge-
Bassi.	<i>ff</i>	Lord	God of Hosts!	who from Thy throne on

Piano accompaniment for the vocal section. It features a dense texture with *ff* (fortissimo) dynamics. The right hand has a rapid sixteenth-note pattern, while the left hand provides a steady bass line.

Vcelli. e C.B.

Allegro maestoso. (♩ = 76.)

The first system of the musical score consists of ten staves. The top three staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). 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 common time signature and features a mix of melodic lines and harmonic accompaniment.

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 from the first system. It features a grand staff with treble and bass clefs, and three additional bass staves. The piano part is highly textured, with rapid sixteenth-note passages in the right hand and a steady bass line in the left hand.

The first system of the musical score consists of ten staves. The top three staves are vocal lines in treble clef, with a key signature of three sharps (F#, C#, G#). The fourth staff is a piano accompaniment line in treble clef. The fifth staff is a bass line in bass clef. The sixth and seventh staves are piano accompaniment lines in treble and bass clefs respectively. The eighth and ninth staves are additional piano accompaniment lines in bass clef. The tenth staff is a bass line in bass clef. The music is written in a common time signature and features various rhythmic values, including eighth and sixteenth notes, and rests.

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 five staves. The top two staves are piano accompaniment lines in treble clef, featuring dense sixteenth-note patterns. The third staff is a piano accompaniment line in bass clef, also featuring sixteenth-note patterns. The fourth and fifth staves are bass lines in bass clef, providing a steady harmonic foundation. The key signature remains 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 treble clefs and two bass clefs, all in the same key signature. The music begins with a series of chords and melodic fragments, setting the stage for the vocal entry.

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 voices in both the treble and bass clefs. The right hand plays a series of sixteenth-note patterns, while the left hand provides a steady bass line. The music is in the same key signature and continues the accompaniment for the vocal parts.

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 middle six staves are grouped by a brace on the left. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A '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 French lyrics: yeux! Dans l'a - ve - nir fais tou - jours qu'elle a -
The middle staff is in treble clef and contains the German lyrics: Blick! Freud - vol - lem Loos - mögst du gnä - dig es
The bottom staff is in bass clef and contains the English lyrics: Shield! Might - y to - day, let her fu - ture be

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 middle staff is grouped by a brace on the left. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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 chords and the lower staff playing a bass line. The piano part includes a first ending marked 'a 2.' in measure 10. The organ part includes a first ending marked 'a 2.' in measure 10. The piano part includes a first ending marked 'a 2.' in measure 10.

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 piano part continues 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 chords and the lower staff playing a bass line. The piano part includes a first ending marked 'a 2.' in measure 10. The organ part includes a first ending marked 'a 2.' in measure 10. The piano part includes a first ending marked 'a 2.' in measure 10.

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 is arranged in three systems. The first system contains the piano accompaniment, including the right and left hands for the grand staff and a separate bass line. The second system features the vocal parts with lyrics 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 - ro 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 third system continues the piano accompaniment, featuring intricate sixteenth-note patterns in the right hand and a steady bass line.

Piano accompaniment for the first system, featuring multiple staves with chords and melodic lines. The dynamic marking is *ff* (fortissimo).

con Cinelli.

Sopr. Più largo. (♩=56.)

Dieu pro - tè - ge la Fran - ce!

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 - ce!

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!

Piano accompaniment for the second system, including vocal parts. It features a 'div.' (diviso) section with multiple staves. The dynamic marking is *ff*.