

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 quarter note equal to 60 beats per minute. The key signature has three sharps (F#, C#, G#). 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*

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;

p

p

p

I. *p*

pochissimo ritenuto

Et la gaie-té 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* *a 2.*

Trombe. *f*

Ctti *f*

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.
 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

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

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 p f p f p

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.

dats. Ton cœur ar - dent est sen - sible 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 is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include piano (*p*) and forte (*f*).

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 - zei - 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 - zei - 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 -
 zei - 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 continues with various rhythmic patterns and dynamics, including forte (*f*).

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

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!

Vcelli. *pp* unis.
 C.B. *pp*

4 Andante maestoso.

Allegro maestoso. (♩ = 76.)

Musical score for the first section, featuring multiple staves for voices and instruments. It includes dynamics such as *a 2.*, *f*, and *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

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 fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The sixth staff is a bass line for the vocalists, with a bass clef and three sharps. The seventh and eighth staves are piano accompaniment, with the seventh in treble clef and the eighth in bass clef. The ninth and tenth staves are additional bass lines. The music is written in a common time signature (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests.

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 complex texture with arpeggiated figures in the right hand and a steady bass line in the left hand. The piano part is written in treble and bass clefs with a key signature of three sharps. The lyrics from the previous system are positioned above the vocal lines, which are not fully visible in this section.

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 five staves. The top two staves are in treble clef, and the bottom three 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 bass clef and a key signature of three sharps. The fourth staff has a bass clef and a key signature of three sharps. The fifth 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 treble clefs and four bass clefs, with a key signature of two sharps. The music is in a 4/4 time signature and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

The second system of the score features vocal lines and piano accompaniment. The vocal parts are written in the same key signature and time signature as the first system. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are written below the vocal lines.

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 third 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. The bottom six staves are for the piano accompaniment, including two treble clefs and four bass clefs, with a key signature of two sharps. The music is in a 4/4 time signature and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

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 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. A 'a 2.' marking is present above the first staff of this system.

The vocal line consists of three staves. The top staff is a treble clef, and the bottom two are bass clefs. The lyrics are written below the notes. The French lyrics are: yeux! Dans l'a - ve - nir fais tou - jours qu'elle a - . The German lyrics are: Blick! Freud - vol - lem Loos - mögst du gnä - dig es. The English lyrics are: 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 three are bass clefs. The music continues with a similar rhythmic pattern to the first system, featuring eighth and sixteenth notes and chords.

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 melody in the right hand and accompaniment in the left hand, and an organ part with a similar texture. The organ part includes a section marked 'a 2.' in measures 5-6. The piano part has a melodic line with some grace notes and rests.

Vocal line with lyrics in French, German, and English. The lyrics are:
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. This section continues the piano and organ accompaniment from the previous system. The piano part features a more active melodic line with many sixteenth notes. The organ part provides a steady accompaniment with chords and moving lines.

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 of the organ or piano, and a vocal line. The second system contains the vocal line with lyrics in three languages: French, German, and English. The third system contains the piano accompaniment, including the right and left hands of the organ or piano, and a vocal line. The score is in the key of D major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is a simple melody with lyrics in three languages.

gran - des na - ti - ons, Et qu'à genoux tou - jours nous ré - pétions:
 al - len Län - dern sehn! Lasst für das tou - ro Va - ter - land uns flehn:
 mi - stress of the sea, While with one voice we ev - er cry to thee:

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

con *ff*
Cinelli.

Sopr. Più largo. (♩ = 56.)

Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - - - ce!

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 - - - ce!

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

div. unis.

ff Più largo. (♩ = 56.)