

Heroische Scene.

(Der Aufstand der Griechen.)

Deutsche Übersetzung von Emma Klingensfeld.

Scène Héroïque.

(La Révolution grecque.)

Poème de Humbert Ferrand.

Heroic Scene.

(The Revolt of the Greeks.)

English Translation by John Bernhoff.

H. Berlioz.

Componirt in Paris 1828.

Allegro impetuoso. (♩ = 80.)

- 2 Flauti.
- 2 Oboi.
- 2 Clarinetti in C (Ut).
- I e II in E (Mi).
- 4 Corni.
- III e IV in D (Ré).
- 4 (ossia 2) Fagotti.
- 2 Trombe in A (La).
- I e II.
- 3 Tromboni.
- III.
- Tuba.
- Timpani in A (La) E (Mi).
- Cinelli.

- Héros Grec.
- Griechischer Held.
- A Greek Hero.

Allegro impetuoso. (♩ = 80.)

Allegro impetuoso. (♩ = 80.)

Viol.

ff

This section of the score features a Violin part and a Piano accompaniment. The Violin part consists of a series of sixteenth-note runs, starting with a melodic line and followed by more rhythmic patterns. The Piano accompaniment is characterized by a strong, driving bass line with repeated eighth-note patterns in the left hand and chords in the right hand. The dynamic marking *ff* (fortissimo) is present at the beginning of the piano part.

1

Fl.

Ob.

Clar.

Cor. I & II.

Tr.

ff

f

ff

1

This section of the score is for woodwinds and piano. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais I & II (Cor. I & II.), and Trumpet (Tr.). The woodwinds have various melodic and harmonic lines, with some parts marked *ff* and others *f*. The Flute and Clarinet parts have a section marked 'a 2.'. The Piano accompaniment continues with a complex texture of chords and moving lines, marked *ff*. A first ending bracket labeled '1' is shown at the bottom of the piano part.

Fl. Ob. Clar. Cor. I & II. Tr. Timp.

Recit. Fl. Ob. Clar. Cor. I & II. Tr. Timp. Cinelli.

Héros Grec.
Griechischer Held.
A Greek Hero.

Recit.

Lè-ve-toi, fils de Spar-te! Al-lons! n'en-tends-tu pas Du tom-beau de Lé-o-ni-das, U-ne
 Auf, er-heb' dich, Spar-ta-ner! Auf, auf! hast du ge-hört wie dich Le-o-ni-das beschwört aus dem
 Oh, a-rise, son of Spar.ta! A-rise! Dost not re-joice to hear Le-o-ni-das' voice? From the

Recit.

Fl. 2

Ob. a2.

Clar. pp a2.

Timp. pp

Cinelli. f

vit, le front ceint de mépris et de hon-te, Pré-pa-rer, sou-ri-
 Hohn auf dein Haupt, füh-lest nicht dei-ne Schan-de- O-der Schmach! noch mit
 shrink from dis-grace, nor dis-hon-our con-veal-ing, thou dost rise, with a

2

ant comme au jour d'A-ma-thon-te, L'ho-lo-caus-te sanglant de no-tre li-ber-té.
 Lä-cheln er-tra-gend die Ban-de, brin-gest Frei-heit und Recht als Sühn-op-fer du dar!
 smile, slavedom's fet-ters re-veal-ing, with thy free-dom and rights a ty-rant dost en-dow!

Lento. ♩ = 60.

Fl. *f* *(dim.)* *p* I.

Ob. *f* *(dim.)* *p*

Clar. *f* *(dim.)* *p* a 2.

Cor. IIIe IV. *f* *(dim.)* *p* I.

Fag. (a 2.) *f* *(a 2.)* *p*

Timp. *f* *p*

Cinelli. *f* *p*

Lento. ♩ = 60.

(dim.) *p*

(dim.) *p*

p

Lento. ♩ = 60.

3

Clar. *p*

Cor. IIIe IV. *p*

Ô mè - re des hé - ros, ter - re, ter - re ché - ri - - e, Dont la splen -
 O Hel - den - mut - ter du, Er - de, Mut - ter des Le - bens! Du, de - ren
 Oh val - iant mo - ther Earth, once more bring forth thy he - roes! Lo, thy bright

pp

pp

pp

p

p

3

Fl. *cresc. molto*

Ob.

Clar.

Cor. III e IV.

Fag.

Tromb. III.

Tuba.

cresc. molto

rit de vils ty - rans: l'in - do - lence et l'or - guail. O
 Gleichmuthals Ty - rann übt die Herr - schaft hier aus. O
 In - do - lence and Fear hold their ty - ran - nie sway. Oh,

fp cresc. molto

poco rit.

Cor. III e IV.

Fag.

poco rit.

mè - re des hé - ros, ter - re, ter - re ché - ri - e!
 Hel - den - mut - ter du, Er - de, o teu - re Er - del
 val - iant mo - ther Earth, once more, bring forth thy he - roes!

Vcello. e C. B.

poco rit.

*) Les traits et la voix du héros qui exprimaient la fureur et l'indignation doivent reprendre pendant ces trois mesures une expression de tristesse concentrée et d'attendrissement. (Note de H. Berlioz.)
 Der Stimmklang des Helden, der Wut und Entrüstung ausdrückte, soll während dieser drei Takte einen Ausdruck von Traurigkeit und Rührung annehmen. (Anm. von H. Berlioz.)
 The voice of the hero, which so far expressed wrath and indignation, now re-assumes during these three bars a tone of sadness and tenderness. (Note by H. Berlioz.)

Allegro assai animato. (♩ = 112.)

2 Flauti.

2 Oboi.

2 Clarinetti in C (Ut).

I e II in A (La).

4 Corni.

III e IV in D (Ré).

4 Fagotti.

2 Trombe in D (Ré).

I e II.

3 Tromboni.

III.

Tuba.

Timpani in D (Ré) A (La).

Cinelli.

Allegro assai animato. (♩ = 112.)

Héros Grec.
Griechischer Held.
A Greek Hero.

Prêtre Grec.
Griechischer Priester.
A Greek Priest.

CORO.

Tenori I.

Tenori II.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro assai animato. (♩ = 112.)

Ob.
Cor. III e IV.
Fag.
Tr.
Timp.

rangs o - di - eux. Hel - lè - - nes, Hel - lè - - nes, ras - sem -
 ruck - lo - sen Reihn. Hel - le - - nen, Hel - le - - nen, o ver -
 hearts of our foe. Hel - len - - ians, Hel - len - - ians, now pre -

f *mf* *mf* *pp* *poco a poco cresc.*

Ob.
Cor. III e IV.
Fag.

blez vos tri - bus a - lar - mé - es, ras - sem - blez vos tri - bus a - lar - mé - es!
 eint euch in Not und Ge - fah - ren, o ver - eint euch in Not und Ge - fah - ren!
 pare ye to die or to con - quer, now pre - pare ye to die or to con - quer!

p *mf* *f* *poco a poco cresc.* *p poco a poco cresc.*

Ob. 6

Cor. III e IV. *(mf)*

Fag. *p* *(f)*

Las - - - - - tre de Con - stan - tin, a bril - lé - - - - dans les
Auf! Con - stan - tins Ge - stirn strahlt in leuch - - - - ten - dem
 Lo! Con - stantine's bright star now with rad - - - - iance doth

p poco a poco cresc.

6

Fl.

Ob. *mf*

Clar. *mf a 2.*

Cor. III e IV. *mf a 2.*

Fag. *mf*

ff *mf*

cioux. _____ A ses clar - tés vic - to - ri -
Schein! _____ Bei sei - nen hel - len Sie - ges -
 glow! _____ Beneath its guid - ing rays' bright

Fl. #1:

Ob.:

Clar.:

Cor. III e IV.:

Fag.:

eu - ses, Marchez en foule à l'im-mor-ta-li-té, Mar-chez en foule à l'im-mor-ta-li-
 strah-len, zieht aus zum Kampf auf ruh-mes-vol-ler Bahn, zieht aus zum Kampf auf ruh-mes-vol-ler
 splendor, go forth to war, ye brave, and win the prize, go forth to war, ye brave, and win the

7

Héros Grec.
Griechischer Held.
A Greek Hero.

Hel - lè - - - nes, Hel - lè - - - nes, ras - sem - blez vos tri -
 Hel - le - - - nen, Hel - le - - - nen, o ver - eint euch in
 Hel - len - - - ians, Hel - len - - - ians, now pre - pare ye to

té!
 Bahn!
 prize!

Hel - lè - - - nes, Hel - lè - - - nes, ras - sem -
 Hel - le - - - nen, Hel - le - - - nen, o ver -
 Hel - len - - - ians, Hel - len - - - ians, now pre -

7

Fl. *a 2.*
 Ob.
 Cor. III e IV.
 Fag.

bus a - lar - mé - es, ras - sem - blez vos tri - bus a - lar - mé - es!
 Not und Ge - fah - ren, o ver - eint euch in Not und Ge - fah - ren!
 die or to con - quer, now pre - pare ye to die or to con - quer!

blez vos tri - bus a - lar - mé - es, ras - sem - blez vos tri - bus a - lar - mé - es!
 eint euch in Not und Ge - fah - ren, o ver - eint euch in Not und Ge - fah - ren!
 pare ye to die or to con - quer, now pre - pare ye to die or to con - quer!

poco a poco cresc.

I.
p cresc.
 I.
p cresc.

L'as - - - tre de Cons - tan - tin a bril - lé dans les cieux.
 Auf! Con - stan - tins Ge - stirn strahlt in leuch - ten - dem Schein!
 Lo! Con - stantine's bright star now with rad - iance doth glow!

L'as - - - tre de Cons - tan - tin a bril - lé dans les cieux.
 Sieh! Con - stan - tins Ge - stirn strahlt in leuch - ten - dem Schein!
 Lo! Constantine's bright star now with rad - iance doth glow!

poco a poco cresc.
ff

A ses clar-tés vic-to-ri-eu-ses, Hé-ros, hé-ros, mar-
 Bei sei-nen sie-ges-mächt'gen Strahlen zieht aus zum Kampf, zieht
 Beneath its guiding rays' bright splendour, go forth to war, brave

Prêtre Grec.
Griechischer Priester.
A Greek Priest.

chez en fou-le à l'im-mor-ta-li-té! Hé-ros, hé-ros mar-chez, mar-
 aus zum Kam-pfe auf ruh-mes-vol-ler Bahn! Zieht aus zum Kampf, zieht aus zum
 sons of Spar-ta, go forth and win the prize! Go forth to war and win the

chez, marchez en fou-le, marchez en foule à l'im-mor-ta-li-
 Kampf ihr Hel-den-schaa-ren, zieht aus zum Kampf auf ruh-mes-vol-ler
 prize, go forth, brave he-roes, go forth to bat-tle fierce and win the

Cor. III e IV.

té! Et de main de nos monts les ci - mes glo - ri - eu - - - ses Ver - ront
 Bahn! Wird der Mor - gen als - dann der Ber - ge Gip - fel ma - - - len, so ver -
 prize! Then when to - mor - row's bright sun re - gilds yon mountain' sum - - mit, lo his

Vcello.

C.B.

mf

p

mf

p

mf

p

mf

9

Ob.

Cor. III e IV.

Fag.

naï - tre l'au - ro - re, ver - ront naï - - - tre l'au - ro - - - re a - vec
 kün - de sein Schim - mer auch den Mor - - - gen der Frei - - - heit, der Tag
 rays shall pro - claim to all glad tid - - - ings of free - - - dom, and write

p

cresc. poco a poco

f

a 2.

mf

a 2.

mf

p

cresc. poco a poco

f

(p)

p

cresc. poco a poco

f

(p)

p

cresc.

f

(p)

p

mf

cresc.

f

(p)

rit. **Tempo I.**

Fl. *a2.*
 Ob. *ff a2.*
 Clar. *ff a2.*
 Cor. I e II. *ff f*
 Cor. III e IV. *ff f*
 Fag. *ff a4. f*
 Tr. *ff a2. f*
 Timp. *ff f*

Héros Grec.
Griechischer Held.
A Greek Hero.

rit. **Tempo I.**

A ses clar - tés vic - to - ri - eu - ses, Hé - ros, hé - ros, mar.
 Bei sei - nen sie - ges - mächt'gen Strah - len zieht aus zum Kampf, zieht
 Beneath its guid - ing rays' deep splend - our, go forth to war, ye

la - li - ber - té.
 bricht für uns an!
 victo - ry in the skies!

C O R O .

Tenori I. *f*
 A ses clar - tés vic - to - ri - eu - ses, Hé - ros, guerriers, mar.
 Bei sei - nen sie - ges - mächt'gen Strah - len zieht aus zum Kampf, zieht
 Beneath its guid - ing rays' deep splend - our, go forth to war, ye

Tenori II. *f*
 A ses clar - tés vic - to - ri - eu - ses, Hé - ros, guerriers, mar.
 Bei sei - nen sie - ges - mächt'gen Strah - len zieht aus zum Kampf, zieht
 Beneath its guid - ing rays' deep splend - our, go forth to war, ye

Bassi. *f*
 A ses clar - tés vic - to - ri - eu - ses, Hé - ros, guerriers, mar.
 Bei sei - nen sie - ges - mächt'gen Strah - len zieht aus zum Kampf, zieht
 Beneath its guid - ing rays' deep splend - our, go forth to war, ye

ff rit. **Tempo I.**

chons en fou - le à l'im - morta - li - té! Hé - ros, marchons, marchons,
 aus zum Kam - pfe auf ruh - mes.vol - ler Bahn! zieht aus zum Kampf, zieht aus
 sons of Spar - ta, go forth, and win the prize! Go forth to war, go forth

mar - chons en fou - le à l'im - morta - li - té! marchons, guer -
 zieht aus zum Kam - pfe auf ruh - mes.vol - ler Bahn! zieht aus zum
 ye sons of Spar - ta, go forth and win the prize, go forth, go

mar - chons en fou - le à l'im - morta - li - té! marchons, guer -
 zieht aus zum Kam - pfe auf ruh - mes.vol - ler Bahn! zieht aus zum
 ye sons of Spar - ta, go forth and win the prize, go forth, go

chons en fou - le à l'im - morta - li - té! Guer - riers, marchons, marchons,
 aus zum Kam - pfe auf ruh - mes.vol - ler Bahn! zieht aus zum Kampf, zieht aus
 sons of Spar - ta, go forth, and win the prize, go forth to war, go forth,

The first system of the musical score consists of seven staves. The top two staves are vocal parts (Soprano and Alto), and the bottom five staves are piano accompaniment. The music is in G major and 2/4 time. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal parts have lyrics in French, German, and English. The system concludes with a *ff* dynamic marking.

guerriers, guerriers, marchons en fou - le, mar.chons en foule
zum Kampf, *zum Kampf* *zieht aus als* *Hel - den* *zum heil' - gen* *Kampf*
and win the prize; brave sons of Spar - ta, go forth to war,

An empty musical staff, likely a placeholder for a second vocal part or a continuation of the piano accompaniment.

The second system of the musical score consists of seven staves. The top two staves are vocal parts, and the bottom five staves are piano accompaniment. The piano part continues with a rhythmic accompaniment. The vocal parts have lyrics in French, German, and English. The system concludes with a *ff* dynamic marking.

riers, guer.riers, marchons en fou - le, mar.chons en foule
Kampf, *zum Kampf,* *zieht aus* als *Hel - den* *zum heil' - gen* *Kampf*
forth to war, brave sons of Spar - ta, go forth to war,

guerriers, guerriers, marchons en fou - le, marchons en
zum Kampf, *zum Kampf,* *zieht aus als* *Hel - den* *zum heil' - gen*
go forth to war, brave sons of Spar - ta, go forth to

The third system of the musical score consists of seven staves. The top two staves are piano accompaniment, and the bottom five staves are piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines. The system concludes with a *ff* dynamic marking.

— à l'im-mor-ta-li-té! Et de-main de nos monts les ci-mes glo-ri-
 auf ruh-mes-vol-ler Bahn! Wird der Mor-gen als-dann der Ber-ge Gip-fel
 and fight, and win the prize! Then when to-mor-row's bright sun re-gilds you mountain.

— à l'im-mor-ta-li-té! Et de-main de nos monts les ci-mes glo-ri-
 auf ruh-mes-vol-ler Bahn! Wird der Mor-gen als-dann der Ber-ge Gip-fel
 and fight, and win the prize! Then when to-mor-row's bright sun re-gilds you mountain.

— à l'im-mor-ta-li-té! Et de-main de nos monts les ci-mes glo-ri-
 auf ruh-mes-vol-ler Bahn! Wird der Mor-gen als-dann der Ber-ge Gip-fel
 and fight, and win the prize! Then when to-mor-row's bright sun re-gilds you mountain.

foule à l'im-mor-ta-li-té! Et de-main de nos monts les ci-mes glo-ri-
 Kampf auf ruh-mes-vol-ler Bahn! Wird der Mor-gen als-dann der Ber-ge Gip-fel
 war, and fight, and win the prize! Then when to-mor-row's bright sun re-gilds you mountain.

f *a2.* *p* *poco a poco cresc.*
f *a2.* *p* *poco a poco cresc.*
f *a2.* *p*
f *(a4.)*
f

f *p* *poco a poco cresc.*
 eu - - - ses Ver.ront nai - tre l'au - ro - re, ver - ront nai - - - tre l'au -
 ma - - - len, so ver - kün - de sein Schim - mer auch den Mor - - - gen der
 sum - - - mit, lo! his rays shall pro - claim to all glad tid - - - ings of

f *p* *poco a poco cresc.*
 eu - ses Ver.ront nai - tre l'au - ro - re, ver - ront nai - - - tre l'au -
 ma - len, so ver - kün - de sein Schim - mer auch den Mor - - - gen der
 sum - mit, lo! his rays shall pro - claim to all glad tid - - - ings of

f *p* *poco a poco cresc.*
 eu - - - ses Ver.ront nai - tre l'au - ro - re, ver - ront nai - - - tre l'au -
 ma - - - len, so ver - kün - de sein Schim - mer auch den Mor - - - gen der
 sum - - - mit, lo! his rays shall pro - claim to all glad tid - - - ings of

f *p* *poco a poco cresc.*
f *p* *poco a poco cresc.*
f *p* *poco a poco cresc.*
f *p* *mf* *cresc.*
f *p* *mf* *cresc.*

Musical score for piano and orchestra, measures 1-10. The piano part features a melodic line with dynamics *f*, *ff*, and *a2.* The orchestra part includes strings and woodwinds with various dynamics and articulations.

ro - - re a - vec la li - ber - té.
Frei - - heit, ihr Tag bricht für uns an!
 free - - dom, and write victor - y in the skies!

Oui, la voix du
 Ja, der Ruf des
 Hark! the voice of

Musical score for voice, measures 1-10. The vocal line is in G major with lyrics in French, German, and English. Dynamics include *f*, *(p)*, and *(f)*.

ro - - re a - vec la li - ber - té.
Frei - - heit, ihr Tag bricht für uns an!
 free - - dom, and write victor - y in the skies!

ro - - re a - vec la li - ber - té.
Frei - - heit, ihr Tag bricht für uns an!
 free - - dom, and write victor - y in the skies!

ro - - re a - vec la li - ber - té.
Frei - - heit, ihr Tag bricht für uns an!
 free - - dom, and write victor - y in the skies!

Musical score for piano and orchestra, measures 11-20. The piano part features a melodic line with dynamics *f* and *ff*. The orchestra part includes strings and woodwinds with various dynamics and articulations.

muta in A (La).

muta D (Re) in E (Mi).

Dieu des ar - mé - es
 Got - tes der Schaa - ren
 him that shall lead us,

A ré - pan - du lef - froi
 durchdrang mit jä - hem Schreck
 has stricken ter - ror deep

Guerriers, guerriers, marchons en fou - le!
 Ihr Krie - ger, zieht hin - aus in Schaa - ren!
 Go forth to war and fight, ye he - roes!

Guerriers, guerriers, marchons en
 Ihr Krie - ger, zieht hin - aus in
 Go forth to war and die or

Guerriers, guerriers, marchons en fou - le!
 Ihr Krie - ger, zieht hin - aus in Schaa - ren!
 Go forth to war and fight, ye he - roes!

Guerriers, guerriers, marchons en
 Ihr Krie - ger, zieht hin - aus in
 Go forth to war and die or

Guerriers, guerriers, marchons en fou - le!
 Ihr Krie - ger, zieht hin - aus in Schaa - ren!
 Go forth to war and fight, ye he - roes!

Guerriers, guerriers, marchons en
 Ihr Krie - ger, zieht hin - aus in
 Go forth to war and die or

dans leurs rangs o - di - eux. Hel - lè - nes, Hel - lè - nes,
 ih - re ruch - lo - sen Reihn. Hel - le - nen, Hel - le - nen,
 in - to the hearts of our foe. Hel - len - ians, Hel - len - ians

fou - le! Guerriers, guerriers, marchons, guerriers, guerriers, marchons, guerriers, guer -
 Schaa - ren! O zieht hin - aus zum Kampf, o zieht hin - aus zum Kampf, o zieht hin -
 con - quer! Go forth to war, ye brave, your country you shall save, with vic - tory

fou - le! Guerriers, guerriers, marchons, guerriers, guerriers, marchons, guerriers, guer -
 Schaa - ren! O zieht hin - aus zum Kampf, o zieht hin - aus zum Kampf, o zieht hin -
 con - quer! Go forth to war, ye brave, your country you shall save, with vic - tory

fou - le! Guerriers, guerriers, marchons, guerriers, guerriers, marchons, guerriers, guer -
 Schaa - ren! O zieht hin - aus zum Kampf, o zieht hin - aus zum Kampf, o zieht hin -
 con - quer! Go forth to war, ye brave, your country you shall save, with vic - tory

rassemblez vos tribus alarmés, rassemblez vos tribus alarmés,
 o ver-eint euch in Not und Gefahr, o ver-eint euch in Not und Ge-
 now pre-pare ye to die or to con-quer, now pre-pare ye to die or to

riers, marchons à l'immor-ta-li-té! Guerriers, guerriers, marchons à l'immor-ta-li-té!
 aus zum Kampf auf stol-zer Ruh-mes-bahn! O zieht hin aus zum Kampf auf stol-zer Ruhmes-bahn!
 in your eyes, go forth and win the prize! Go forth and win the prize, go forth and win the prize!

riers, marchons à l'immor-ta-li-té! Guerriers, guerriers, marchons à l'immor-ta-li-té!
 aus zum Kampf auf stol-zer Ruh-mes-bahn! O zieht hin aus zum Kampf auf stol-zer Ruhmes-bahn!
 in your eyes, go forth and win the prize! Go forth and win the prize, go forth and win the prize!

riers, marchons à l'immor-ta-li-té! Guerriers, guerriers, marchons à l'immor-ta-li-té!
 aus zum Kampf auf stol-zer Ruh-mes-bahn! O zieht hin aus zum Kampf auf stol-zer Ruhmes-bahn!
 in your eyes, go forth and win the prize! Go forth and win the prize, go forth and win the prize!

mé - es! L'as_tre de Constantin, l'as_tre de Constan_tin a bril_lé dans les cieux.
fah - ren! *DerStern des Constan_tin,* *der Stern des Constan_tin* *er-strahlt in lich_tem Schein.*
 con - quer! The star of Constantine, the star of Constantine with radiant splendour glows.

L'as_tre de Constantin a bril_lé dans les cieux, L'as_tre de Constan_tin a bril_lé
DerStern des Constan_tin *erstrahlt in lich_tem Schein,* *derStern des Constan_tin* *erstrahlt in*
 The star of Constantine with radiant splendour glows, the star of Constantine with rad-iant

L'as_tre de Constantin a bril_lé dans les cieux, L'as_tre de Constan_tin a bril_lé
DerStern des Constan_tin *erstrahlt in lich_tem Schein,* *derStern des Constan_tin* *erstrahlt in*
 The star of Constantine with radiant splendour glows, the star of Constantine with rad-iant

L'as_tre de Constantin a bril_lé dans les cieux, L'as_tre de Constan_tin a bril_lé
DerStern des Constan_tin *erstrahlt in lich_tem Schein,* *derStern des Constan_tin* *erstrahlt in*
 The star of Constantine with radiant splendour glows, the star of Constantine with rad-iant

First system of musical notation, including vocal lines and piano accompaniment. The score features a treble clef with a key signature of one sharp (F#) and a common time signature. The piano part includes a first ending marked 'I.' and a third ending marked 'III.' with a dynamic marking of '(f)'. The vocal line has a dynamic marking of '(f)' and includes a first ending 'a 2.' and a fourth ending 'a 4.'.

Second system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

Third system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

Hé - ros, guer - riers, hé - ros, guer - riers, mar - chez, mar - chez, mar -
 Zieht aus zum Kampf, zieht aus zum Kampf, zieht aus zum Kampf, zieht
 Go forth to war, ye brave, go forth, to war, ye brave, go

Fourth system of musical notation, including vocal lines. The score features a treble clef with a key signature of one sharp (F#) and a common time signature.

dans les cieux. Hé - ros, guerriers, hé - ros, guerriers, marchons, marchons,
 lich - tem Schein. Zieht aus zum Kampf, zieht aus zum Kampf, zieht aus zum Kampf,
 splendour glows. Go forth to war, ye brave, go forth to war, ye brave;

Fifth system of musical notation, including vocal lines. The score features a treble clef with a key signature of one sharp (F#) and a common time signature.

dans les cieux. Hé - ros, guerriers, hé - ros, guerriers, marchons, marchons,
 lich - tem Schein. Zieht aus zum Kampf, zieht aus zum Kampf, zieht aus zum Kampf,
 splendour glows. Go forth to war, ye brave, go forth to war, ye brave;

Sixth system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

dans les cieux. Hé - ros, guerriers, hé - ros, guerriers, marchons, marchons,
 lich - tem Schein. Zieht aus zum Kampf, zieht aus zum Kampf, zieht aus zum Kampf,
 splendour glows. Go forth to war, ye brave, go forth to war, ye brave;

Seventh system of musical notation, including piano accompaniment. The score features a treble clef with a key signature of one sharp (F#) and a common time signature.

Eighth system of musical notation, including piano accompaniment. The score features a treble clef with a key signature of one sharp (F#) and a common time signature.

Ninth system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

Tenth system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

Eleventh system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

Twelfth system of musical notation, including piano accompaniment. The score features a bass clef with a key signature of one sharp (F#) and a common time signature.

chez, mar. chez! Guerriers, marchez, guerriers, marchez en fou - le, Guerriers, marchez en fou - le, Guer-
 aus zum Kampf! Ihr Krie-ger zieht hin - aus zum Kampf in Schaa - ren, ihr Krie-ger zieht in Schaa - ren hin -
 forth to war, ye sons of Greece, pre - pare to die or con - quer, pre - pare to die or con - quer. With

marchons, marchons! Guerriers, guerriers, marchons en fou - le, Guerriers, marchons en fou - le, Guer-
 zieht aus zum Kampf! O zieht hin - aus zum Kampf in Schaa - ren, ihr Krie-ger zieht in Schaa - ren hin -
 go forth to war, ye brave, pre - pare to die or con - quer, pre - pare to die or con - quer. With

marchons, marchons! Guerriers, guerriers, marchons en fou - le, Guerriers, marchons en fou - le, Guer-
 zieht aus zum Kampf! O zieht hin - aus zum Kampf in Schaa - ren, ihr Krie-ger zieht in Schaa - ren hin -
 go forth to war, ye brave, pre - pare to die or con - quer, pre - pare to die or con - quer. With

marchons, marchons! Guerriers, guerriers, marchons en fou - le, Guerriers, marchons en fou - le, Guer-
 zieht aus zum Kampf! O zieht hin - aus zum Kampf in Schaa - ren, ihr Krie-ger zieht in Schaa - ren hin -
 go forth to war, ye brave, pre - pare to die or con - quer, pre - pare to die or con - quer. With

Poco a poco accelerando al $\text{♩} = 132$.

mf p $rinf.$

Poco a poco accelerando al $\text{♩} = 132$.

sotto voce
 mf

Oui, _____
Ja, _____
Hark! _____

sotto voce
 mf

Oui, _____
Ja, _____
Hark! _____

poco f

p

$rinf.$

| | | | | | | | | |
|-------------|-----|-----------|-----|------|------|-------|-------|-------|
| Oui, _____ | la | voix | du | Dieu | des | ar | mé | _____ |
| Ja, _____ | der | Ruf | des | Got | tes | der | Schaa | _____ |
| Hark! _____ | now | the voice | of | him | that | shall | lead | _____ |

unis.

mf

p

$rinf.$

Poco a poco accelerando al $\text{♩} = 132$.

First system of musical notation, including vocal staves and piano accompaniment. The piano part begins with a *p* dynamic and includes a *rinf.* marking.

la voix du Dieu des ar - mé - - - es
 der Ruf des Got - - - tes der Schaa - - - ren,
 now the voice of him - - - that shall lead us,

mf *sotto voce*

Oui, _____
 Ja, _____
 Hark, _____

la voix du Dieu des ar - mé - - - es
 der Ruf des Got - - - tes der Schaa - - - ren,
 now the voice of him - - - that shall lead us

mf *sotto voce*

Oui, _____
 Ja, _____
 Hark, _____

es A ré - pan - du l'ef - - -
 ren er - füll - te jäh mit - - -
 us has strick - en ter - - - ror

p *poco a poco cresc.*

Second system of musical notation, primarily piano accompaniment. It includes a *p* dynamic and a *poco a poco cresc.* instruction across several staves.

First system of musical notation, including vocal staves and piano accompaniment.

p poco a poco cresc.

A ré - pan - du l'ef - - - froi
 er - füll - te jäh mit Schreck
 has strick - en ter - - - ror deep

p la voix du Dieu des ar - mé - - es
 der Ruf des Got - - - tes der Schaa - - - ren
 Lo! the voice of him that shall lead us

p poco a poco cresc.

A ré - pan - du l'ef - - - froi
 er - füll - te jäh mit Schreck
 has strick - en ter - - - ror deep

p la voix du Dieu des ar - mé - - es
 der Ruf des Got - - - tes der Schaa - - - ren
 Lo! the voice of him that shall lead us

froi dans leurs rangs o - di - eux. Oui, ras -
 Schreck ih - re ruck - lo - sen Reihn! Ja, es
 deep in to the hearts of our foes. He - - - roes! pre -

Second system of musical notation, primarily piano accompaniment.

p cresc.

p cresc.

mf cresc.

a 4.

cresc.

— dans leurs rangs o-di-eux. L'as-tre de Cons-tan-tin a bril-lé dans les
 — ih-re ruck-lo-sen Reihn. Auf! Con-stantins Ge-stirn strahlt in leuch-ten-dem
 — in-to the hearts of our foes! Lo! Constantine's bright star in full splend-our now

cresc. *f*

A ré-pan-du l'ef-froi dans leurs rangs o-di-eux. Hel-
 er-füll-te jäh mit Schreck ih-re ruck-lo-sen Reihn. Hel-
 has strick-en ter-ror deep in-to the hearts of our foes. Hel-

— dans leurs rangs o-di-eux. L'as-tre de Cons-tan-tin, a bril-lé dans les
 — ih-re ruck-lo-sen Reihn. Auf! Con-stantins Ge-stirn strahlt in leuch-ten-dem
 — in-to the hearts of our foes. Lo! Constantine's bright star in full splend-our now

cresc.

A ré-pan-du l'ef-froi dans leurs rangs, dans leurs rangs o-di-
 er-füll-te jäh mit Schreck wie ein Sturm ih-re ruck-lo-sen
 has strick-en ter-ror deep in-to the hearts of our mer-ci-less

cresc.

sem-blons nos tri-bus, l'as-tre de Cons-tan-tin a bril-lé dans les
 schreckt der Ruf sie jäh: auf, Con-stantins Ge-stirn strahlt in leuch-ten-dem
 pare to con-quer or die! Lo! Constantine's bright star in full splend-our now

p cresc.

cresc.

Musical score for the first system, including vocal parts and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with lyrics in French, German, and English, and a piano accompaniment with dynamic markings such as *f* and *mf*.

cieux.
Schein!
glows.

Hel - lè - - - nes!
Hel - le - - - nen,
Hel - len - - - ians!

lè - - - nes!
le - - - nen,
len - - - ians!

cieux.
Schein!
glows.

A ses clar - tés vic - to - ri - eu - ses,
Bei sei - nen hel - - len Sie - - ges - strah - len
Be - neath its guid - ing rays' deep splend - our,

Marchons en foule à
zieht aus zum Kampf auf
go forth to war, ye

eux.
Reihn!
foes.

A ses clar - tés vic - to - ri - eu - ses,
Bei sei - nen hel - - len Sie - - ges - strah - len
Be - neath its guid - ing rays' deep splend - our,

Marchons en foule à
zieht aus zum Kampf auf
go forth to war, ye

cieux.
Schein!
glows.

A ses clar - tés vic - to - ri - eu - ses,
Bei sei - nen hel - - len Sie - - ges - strah - len
Be - neath its guid - ing rays' deep splend - our,

Marchons en foule à
zieht aus zum Kampf auf
go forth to war, ye

Musical score for the second system, including piano accompaniment. The score continues the piano accompaniment from the first system, featuring dynamic markings such as *f*, *div.*, and *unis.*.

Hel - lè - - - nes, ras - sem - blez vos tri - bus a - lar - mé - es! Hé - ros, hé -
 Hel - le - - - nen, o ver - eint euch in Not und Ge - fah - ren! Zieht aus zum
 Hel - len - - - ians, now pre - pare ye to die or to con - quer! Go forth to

l'im - mor - ta - li - té! Marchons en foule à l'im - mor - ta - li - té! Guerriers, guer -
 ruh - mes - vol - ler Bahn, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn! Zieht aus zum
 brave, and win the prize! Go forth to war, ye brave, and win the prize! Go forth, pre -

l'im - mor - ta - li - té! Marchons en foule à l'im - mor - ta - li - té! Guerriers, guer -
 ruh - mes - vol - ler Bahn, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn! Zieht aus zum
 brave, and win the prize! Go forth to war, ye brave, and win the prize! Go forth, pre -

l'im - mor - ta - li - té! Marchons en foule à l'im - mor - ta - li - té! Guerriers, guer -
 ruh - mes - vol - ler Bahn, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn! Zieht aus zum
 brave, and win the prize! Go forth to war, ye brave, and win the prize! Go forth, pre -

unis. div. unis.

ros, *Kampf*, war, *marchons en fou - le, Schaa - ren, zieht aus in con - quer!* *f* *marchons zum Kampf to war,* *à l'immorta - li - té, auf ruhm.es.vol - ler Bahn!* *ff* *marchons, marchons, mar -*
ros, Kampf, war, marchez en fou - le, Schaa - ren, zieht aus in con - quer! *f* *marchez zum Kampf to war,* *à l'immorta - li - té, auf ruhm.es.vol - ler Bahn!* *ff* *marchez, marchez, mar -*
riers, Kampf, pare *marchons en fou - le, Schaa - ren, zieht aus in con - quer!* *f* *marchons zum Kampf to war,* *à l'immorta - li - té, auf ruhm.es.vol - ler Bahn!* *ff* *marchons, marchons, mar -*
riers, Kampf, pare *marchons en fou - le, Schaa - ren, zieht aus in con - quer!* *f* *marchons zum Kampf to war,* *à l'immorta - li - té, auf ruhm.es.vol - ler Bahn!* *ff* *marchons, marchons, mar -*

a 2.
mf

a 2.
mf

a 4.
p

muta in D (Ré).
mf

E (Mi) muta in D (Ré).

chons!
Kampf!
prize!

chez! Hel - lè - nes, ras - sem - blez vos tri - bus!
Kampf! Hel - le - nen, o ver - eint euch in Not
prize! Hel - len - ians! now pre - pare ye to die,

(f) (p)

chons!
Kampf!
prize!

chons!
Kampf!
prize!

chons!
Kampf!
prize!

chons!
Kampf!
prize!

Oui, la voix du Dieu
Ja, der Ruf des Herrn
Hark! now the voice of him

f

ff p mf p

Musical score for the first system, featuring vocal staves and piano accompaniment. Dynamics include *mf* and *a 2.*

Hel - lè - - - nes, ras - sem - blez vos tri - bus a - lar -
 Hel - le - - - nen, o ver - eint euch in Not und Ge -
 Hel - len - - - ians, now pre - pare ye to die or to

a - lar - mé - - - es!
 und Ge - fah - - - ren!
 or to con - - - quer!

Oui! la voix du Dieu des ar -
 Ja! der Ruf des Herrn al - ler
 Hark! now the voice of him that shall

des ar - mé - - - es A ré - pan -
 al - ler Schaa - - - ren er - füll - te
 that shall lead us, has strick - en

Piano accompaniment for the second system, including treble and bass clefs. Dynamics include *mf*, *p*, and *poco a poco cresc.*

mf *mf* *mf* *a 2.* *mf* *rinf.* *f* *f* *f* *rinf.* *a 2.* *f* *III.* *f* *rinf.* *rinf.* *f*

rinf. *p* *rinf.* *f*

rinf. *f*

mé - es! L'as -
 fah - ren! Strahl
 con - quer! Lead

f *p* *rinf.*

L'as - tre de Cons - tan - tin a bril - lé dans les cieux.
 Strahl uns, o Stern am Him - mel in leuch - ten - dem Schein!
 Lead us, oh lead us, bright beaming star, by thy light!

rinf. *p* *poco a poco cresc.*

mé - es A ré - pan - du
 Schaa - ren er - füll - te jäh
 lead us, *sotto voce* has strick - en ter

f *rinf.*

Oui, La voix du Dieu des ar - mé -
 Ja, der Ruf des Herrn al - ler Schaa -
 Hark Lo! the voice of him that shall lead

f

du l'ef - froi dans leurs rangs o - di - eux. Oui,
 jäh - mit Schreck ih - re ruch - lo - sen Reihn. Ja,
 ter - ror deep in - to the hearts of our foes. Hark

rinf. *(p) poco a poco cresc.* *rinf.*

mf *p* *f*

poco a poco cresc. *f*

in A (La) D (Ré).

tre de Cons - tan - tin a bril - lé dans les cieux.
 uns, o Stern am Him - mel in leuch - ten - dem Schein!
 us, oh lead us, bright beaming star, by thy light!

A ses clar - tés vic - to - ri -
 Bei sei - nen hel - len Sie - ges -
 Beneath its guid - ing rays' deep

l'ef - froi dans leurs rangs o - di - eux. Hel - lè - nes,
 mit Schreck ih - re ruch - lo - sen Reihn, Hel - le - nen,
 ror deep in - to the hearts of our foes Hel - len - ians,

es A ré - pan - du l'ef -
 ren er - füll - te jäh mit
 us sotto voce p has strick - en ter - ror

la voix du Dieu des ar - mé - es
 der Ruf des Herrn al - ler Schaa - ren
 Lo! the voice of him that shall lead us

p poco a poco cresc.

(mf) *f*
 (mf) *f*
p *rinf.* *p*
 a 2. *f*
p (mf) *rinf.* a 4. *f* *p*
 (mf) *f*
 (mf) *f*
 A ses clar-tés vic-to-ri-eu-ses,
 Bei sei-nen hel-len Sie-ges-strah-len
 Beneath its guid-ing rays' deep splend-our,
 eu-ses, Mar-chez en foule à l'im-mor-ta-li-té! Hé-ros, hé-ros,
 strah-len zieht aus zum Kampf auf ruh-mes-vol-ler Bahn! zieht aus zum Kampf,
 splend-our, go forth to war, ye brave and win the prize! Go forth to war!
 (mf) *f*
 ras-sem-blons nos tri-bus a-lar-mé-es! L'as-
 o ver-eint euch in Not und Ge-fah-ren! Auf-
 oh pre-pare now to die or to con-quer! Lo!
 (mf cresc.) *f* *p*
 froi dans leurs rangs o-di-eux. L'as-tre de
 Schreck ih-re ruck-lo-sen Reihn. Auf! auf! der
 deep in-to the hearts of our foes. He-roes! your
 (mf cresc.) *f*
 A ré-pan-du l'ef-froi dans leurs rangs o-di-eux. L'as-
 fill-te mit jä-hem Schreck ih-re ruck-lo-sen Reihn. Auf,
 fill-eth with ter-ror deep now the hearts of our foes! Lo!
p *rinf.* *cresc. molto.*
mf *div.* *f* *unis.* *f* *mf*

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f* and *ff*. A key signature change to D major is indicated as "in D (Ré)".

cresc.
 marchons en foule à l'im-mor-ta-li-té! Mar-chons, mar-chons! A ses clar-
 zieht aus zum Kampf auf ruh-mes-vol-ler Bahn! zieht aus zum Kampf! Bei sei-nen
 go forth to war, ye brave, and win the prize! Go forth to war! Beneath its

cresc.
 mar-chez en foule à l'im-mor-ta-li-té! Mar-chez, mar-chez! A ses clar-
 zieht aus zum Kampf auf ruh-mes-vol-ler Bahn! zieht aus zum Kampf! Bei sei-nen
 go forth to war, ye brave, and win the prize! Go forth to war! Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers, A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

Cons-tan-tin a bril-lé dans les cieux. Guer-riers, guer-riers, A ses clar-
 stol-ze Stern strahlt in leuch-ten-dem Schein. Zieht aus zum Kampf! Bei sei-nen
 guid-ing star now with rad-iance doth glow. Go forth to war! Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tre de Constan-tin a bril-lé dans les cieux. Guer-riers, guer-riers! A ses clar-
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war! Bei sei-nen
 Beneath its

tés vic - to - ri - eu - ses, Marchons en foule à l'im-mor-ta - li - té,
 hel - len Sie - ges - strah - len, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn,
 guid - ing rays' bright splend - our, go forth to war, ye brave, and win the prize!

tés vic - to - ri - eu - ses, Mar - chez en foule à l'im - mor - ta - li - té,
 hel - len Sie - ges - strah - len, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn,
 guid - ing rays' bright splend - our, go forth to war, ye brave, and win the prize!

tés vic - to - ri - eu - ses, Marchons en foule à l'im - mor - ta - li - té,
 hel - len Sie - ges - strah - len, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn,
 guid - ing rays' bright splend - our, go forth to war, ye brave, and win the prize!

tés vic - to - ri - eu - ses, Marchons en foule à l'im - mor - ta - li - té,
 hel - len Sie - ges - strah - len, zieht aus zum Kampf auf ruh - mes - vol - ler Bahn,
 guid - ing rays' bright splend - our, go forth to war, ye brave, and win the prize!

A ses clar - tés vic - to - ri - eu - ses, Marchons en foule à
 Bei sei - nen sie - ges - mäch - t'gen Strah - len, zieht aus zum Kampf auf
 March neath its guid - ing rays' bright splend - our. Go forth to war, ye

marchons en foule à l'im-mor-ta-li-té!
zieht aus zum Kampf *auf ruh-mes-vol-ler Bahn!*
 Go forth to war, go forth and win the prize!

L'as-tre de
Auf! Con-stant
Lo! Con-stant

marchez en foule à l'im-mor-ta-li-té!
zieht aus zum Kampf *auf ruh-mes-vol-ler Bahn!*
 Go forth to war, go forth and win the prize!

L'as-tre de
Auf! Con-stant
Lo! Con-stant

marchons en foule à l'im-mor-ta-li-té!
zieht aus zum Kampf *auf ruh-mes-vol-ler Bahn!*
 Go forth to war, go forth and win the prize!

L'as-tre de
Auf! Con-stant
Lo! Con-stant

marchons en foule à l'im-mor-ta-li-té!
zieht aus zum Kampf *auf ruh-mes-vol-ler Bahn!*
 Go forth to war, go forth and win the prize!

L'as-tre de
Auf! Con-stant
Lo! Con-stant

l'im-mor-ta-li-té, à l'im-mor-ta-li-té!
ruh-mes-vol-ler Bahn, *auf ruh-mes-vol-ler Bahn!*
 brave, and win the prize, go forth and win the prize!

L'as-tre de
Auf! Con-stant
Lo! Con-stant

Animato. (♩ = 96.)

a 2.

pp

a 2.

a 2.

III.

f

f

Animato. (♩ = 96.)

f

Cons - tan - tin a bril - lé dans les cieux.
 tins Ge - stirn strahlt in leuch - ten - dem Schein!
 tine's bright star now in rad - iance doth glow!

A ses clar - tes vic - to - ri -
 Bei sei - nen sie - ges - mächt'gen
 Beneath its guiding rays' deep

Cons - tan - tin a bril - lé dans les cieux. A ses clar - tes vic - to - ri - eu - ses, Hé - ros, mar -
 tins Ge - stirn strahlt in leuch - ten - dem Schein! Bei sei - nen sie - ges - mächt'gen Strah - len, zieht aus zum
 tine's bright star now in rad - iance doth glow! Beneath its guiding rays' deep splendour, go forth to

Cons - tan - tin a bril - lé dans les cieux.
 tins Ge - stirn strahlt in leuch - ten - dem Schein!
 tine's bright star now in rad - iance doth glow!

A ses clar - tes vic - to - ri -
 Bei sei - nen sie - ges - mächt'gen
 Beneath its guiding rays' deep

Cons - tan - tin a bril - lé dans les cieux.
 tins Ge - stirn strahlt in leuch - ten - dem Schein!
 tine's bright star now in rad - iance doth glow!

Cons - tan - tin a bril - lé dans les cieux. A ses clar - tes vic - to - ri - eu - ses, Guerriers, mar -
 tins Ge - stirn strahlt in leuch - ten - dem Schein! Bei sei - nen sie - ges - mächt'gen Strah - len zieht aus zum
 tine's bright star now in rad - iance doth glow! Beneath its guiding rays' deep splendour, go forth to

pp

pp

p

f

f

Animato. (♩ = 96.)

eu - ses, Hé - ros, mar - chons à l'im - mor - ta - li - té!
 Strah - len zieht aus zum Kampf auf ruh - mes - vol - ler Bahn!
 splend - our, go forth to war, ye brave, and win the prize!

chez à l'im - mor - ta - li - té! A ses clar - tes vic - to - ri -
 Kampf auf ruh - mes - vol - ler Bahn! Bei sei - nen sie - ges - mächt'gen
 war, ye brave, and win the prize! Beneath its guid - ing rays' deep

A ses clar - tes vic - to - ri - eu - ses, Guerriers, mar - chons à l'im - mor - ta - li -
 Bei sei - nen sie - ges - mächt'gen Strah - len zieht aus zum Kampf auf ruh - mes - vol - ler
 Beneath its guid - ing rays' deep splend - our, go forth to war, ye brave, and win the

eu - ses, Guerriers, mar - chons à l'im - mor - ta - li - té!
 Strah - len zieht aus zum Kampf auf ruh - mes - vol - ler Bahn!
 splend - our, go forth to war, ye brave, and win the prize!

chons à l'im - mor - ta - li - té! A ses clar - tes vic - to - ri -
 Kampf auf ruh - mes - vol - ler Bahn! Bei sei - nen sie - ges - mächt'gen
 war, ye brave, and win the prize! Beneath its guid - ing rays' deep

A ses clar-tés vic-to-ri-eu-ses, Hé-ros marchons, marchons! Et de-main
 Bei sei-nen sie-ges-mächt'gen Strah-len zieht kühn zum Kampf hin-aus! Und wird der
 Beneath its guid-ing rays' deep splend-our, go forth to war, ye brave! Then when to -

eu-ses, Hé-ros, mar-chez à l'im-mor-ta-li-té! Et de-main
 Strah-len zieht aus zum Kampf auf ruh-mes-vol-ler Bahn! Und wird der
 splendour, go forth to war, ye brave, and win the prize! Then when to -

té! Bahn! prize! A ses clar-tés vic-to-ri-eu-ses, Guerriers, mar-zum
 Bei sei-nen sie-ges-mächt'gen Strah-len zieht aus zum
 Beneath its guid-ing rays' deep splend-our, go forth to to

A ses clar-tés vic-to-ri-eu-ses, Guerriers, mar-chons, marchons! Et de-main
 Bei sei-nen sie-ges-mächt'gen Strah-len zieht kühn zum Kampf hin-aus! Und wird der
 Beneath its guid-ing rays' deep splend-our, go forth to war, ye brave! Then when to -

eu-ses, Guerriers, mar-chons à l'im-mor-ta-li-té! Et de-main
 Strah-len zieht aus zum Kampf auf ruh-mes-vol-ler Bahn! Und wird der
 splendour, go forth to war, ye brave, and win the prize! Then when to -

18 Animato.

Tromb. I e II.

Tromb. III.

Tuba.

ff

ff a 2.

Animato.

ff

de nos monts les ci - mes glo - ri - eu - - - ses, de nos
 Mor - gen uns - rer Ber - ge Gip - fel ma - - - len, klar als -
 morrow's sun re - gilds yon mountains' sum - - - mit, lo! his

chons à l'im - mor - ta - li - té! Et de - main de nos
 Kampf auf ruh - mes - vol - ler Bahn! Wird der Mor - gen als -
 war, ye brave, and win the prize! And the sun's gold - - - en

ff

de nos monts les ci - mes glo - ri - eu - - - ses, de nos
 Mor - gen uns - rer Ber - ge Gip - fel ma - - - len, klar als -
 morrow's sun re - gilds yon mountains' sum - - - mit, lo! his

de nos monts les ci - mes glo - ri - eu - - - ses, de nos
 Mor - gen uns - rer Ber - ge Gip - fel ma - - - len, klar als -
 morrow's sun re - gilds yon mountains' sum - - - mit, lo! his

ff

ff a 2.

18 Animato.

mots les ci - mes glo - ri - eu -
 dann der Ber - ge Gip - fel - ma -
 rays shall pro - claim to all glad

mots les ci - mes glo - ri - eu -
 dann der Ber - ge Gip - fel - ma -
 rays shall pro - claim to all glad

mots les ci - mes glo - ri - eu -
 dann der Ber - ge Gip - fel - ma -
 rays shall pro - claim to all glad

mots les ci - mes glo - ri - eu -
 dann der Ber - ge Gip - fel - ma -
 rays shall pro - claim to all glad

The musical score consists of several systems. The top system includes vocal staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment for the right and left hands. The lyrics are written below the vocal staves in both German and English. The piano part features a rhythmic accompaniment with dynamic markings such as *pp*, *cresc.*, and *ff*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Lyrics:

| | | | | | | |
|------|-------|--------|-----|------|------|-------|
| ses | Ver | ront | naï | tre | l'au | ro |
| len, | so | bricht | mit | sei | nem | Schim |
| tid | ings, | glad | tid | ings | of | free |

German Lyrics: ses len, tid Ver so ings, ront bricht glad tid naï mit tid tre sei ings l'au nem of ro Schim free

English Lyrics: ses len, tid Ver so ings, ront bricht glad tid naï mit tid tre sei ings l'au nem of ro Schim free

ff a 2.
ff
ff a 2.
ff
ff
ff
ff
ff
ff
Cimb. ff

re a - vec la li - ber - té. Guer - riers, marchons, mar - chons, mar - chons, mar - chons, marchons, marchons!
 mer der Frei - heit Tag uns an! Ihr Krie - ger, zieht hin - aus zum Kampf auf ruh - mes - vol - ler Bahn!
 dom, whose dawn shall gild the skies! Go forth to war, ye he - roes brave, go forth, and win the prize!

re a - vec la li - ber - té. Guer - riers, marchez, mar - chez, mar - chez, mar - chez, marchez, mar - chez!
 mer der Frei - heit Tag uns an! Ihr Krie - ger, zieht hin - aus zum Kampf auf ruh - mes - vol - ler Bahn!
 dom, whose dawn shall gild the skies! Go forth to war, ye he - roes brave, go forth, and win the prize!

re a - vec la li - ber - té. Guer - riers, marchons, mar - chons, mar - chons, mar - chons, marchons, marchons!
 mer der Frei - heit Tag uns an! Ihr Krie - ger, zieht hin - aus zum Kampf auf ruh - mes - vol - ler Bahn!
 dom, whose dawn shall gild the skies! Go forth to war, ye he - roes brave, go forth, and win the prize!

re a - vec la li - ber - té. Guer - riers, marchons, mar - chons, mar - chons, mar - chons, marchons, marchons!
 mer der Frei - heit Tag uns an! Ihr Krie - ger, zieht hin - aus zum Kampf auf ruh - mes - vol - ler Bahn!
 dom, whose dawn shall gild the skies! Go forth to war, ye he - roes brave, go forth, and win the prize!

re a - vec la li - ber - té. Guer - riers, marchons, mar - chons, mar - chons, mar - chons, marchons, marchons!
 mer der Frei - heit Tag uns an! Ihr Krie - ger, zieht hin - aus zum Kampf auf ruh - mes - vol - ler Bahn!
 dom, whose dawn shall gild the skies! Go forth to war, ye he - roes brave, go forth, and win the prize!

f
ff
ff
ff

Prière.
Gebet. Prayer.

Larghetto. (♩ = 96.)

4 (ossia 2) Flauti. I.(III.)

4 (ossia 2) Oboi. II.(IV.)

4 (ossia 2) Clarinetti in C (Ut). a 4.(a 2.)

2 Corni in G (Sol).

2 Corni in D (Ré).

4 (ossia 2) Fagotti. I. a 4. (a 2.)

Tuba.

Larghetto. (♩ = 96.)

Femmes.
Frauen.
Women.

Soprani I. *pp*

As - tre ter - ri - ble, as - tre ter - ri - ble et saint,
Leit' uns, o Stern du! Len - ke der Tap - fern Schritt!
Bright star, oh lead us! Lead on thro' gloom and night!

Soprani II. *pp*

As - tre ter - ri - ble, as - tre ter - ri - ble et saint,
Leit' uns, o Stern du! Len - ke der Tap - fern Schritt!
Bright star, oh lead us! Lead on thro' gloom and night!

Alti. *pp*

Prêtres.
Priester.
Priests.

As - tre ter - ri - ble, as - tre ter - ri - ble et saint,
Leit' uns, o Stern du! Len - ke der Tap - fern Schritt!
Bright star, oh lead us! Lead on thro' gloom and night!

Bassi.

Violoncello.

Larghetto. (♩ = 96.)

Les secondes basses doivent être un peu plus nombreuses que les premières. (Note de H. Berlioz.)

Die zweiten Bässe müssen etwas zahlreicher als die ersten sein.

The Second-basses must be somewhat greater in number than the First-basses.

19

Musical score for piano accompaniment, first system. It consists of seven staves. The top four staves are treble clef, and the bottom three are bass clef. Dynamics include *p* (piano) and *ff* (fortissimo). Performance markings include *a 4. (a 2.)* and *cresc.* (crescendo). There are also first and second endings marked *I. (III.)* and *II. IV.*.

Vocal line with lyrics in three languages. The lyrics are:

 Gui - de les pas du bra - ve! Que les ra - yons vain - cus du crois - sant qui te bra - ve, S'é - tei -

 Lass sie das Ziel er - rei - chen, und lass des Halb - monds Strahlen wie Schatten er - blei - chen, ver - dun -

 Show thou the way to hon - our; then shall the taunt - ing col - ours of yon crescent ban - ner grow pal -

Musical notation for the vocal line includes dynamics *f* (forte) and *p* (piano).

19

Piano accompaniment for the first system, including multiple staves with musical notation, dynamics such as *p*, *cresc.*, and *f*, and a first ending bracket labeled "I.".

Femmes et Enfants.
 Frauen und Kinder.
 Women and children.

ff

Vocal lines for the first system with lyrics in French, German, and English, and dynamic markings like *pp* and *ff*.

gnent de.vant toi! As - tre
 kelt durch dein Licht! Leit' uns
 lid 'neath thy light! Bright star,
ff

gnent de.vant toi! As - tre
 kelt durch dein Licht! Leit' uns
 lid 'neath thy light! Bright star,
ff

gnent de.vant toi! As - tre
 kelt durch dein Licht! Leit' uns
 lid 'neath thy light! Bright star,
ff

Le Héros avec les 1^{ères} Basses.
 Held mit den 1. Bässen.
 Hero with the 1st basses.

ff

Le Prêtre avec les 2^{èmes} Basses.
 Priester mit den 2. Bässen.
 Priest with the 2nd basses.

As - tre
 Leit' uns
 Bright star,

Piano accompaniment for the second system, including a bass line with musical notation and dynamics like *mf* and *ff*.

The first system of the score consists of seven staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle three staves are for the left hand, with the bottom-most staff being the bass line. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *ff* (fortissimo) and *p* (piano). There are also some markings like *a 2.* (second ending) and *b.e.* (basso continuo).

The second system of the score features a vocal line with lyrics in French and German, and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The lyrics are:

 ter - ri - ble, As - tre ter - ri - ble et

 o Stern du, leit' uns als Stern des

 oh guide us. Guide us thro' night and

 The piano accompaniment continues with dynamic markings like *ff* and *p*.

pp

pp

I. (III.)

a 4.

a 4. (a 2.)

a 4.

pp

pp

IV.

p

pp

a 2.

p

pp

p

pp

saint, — Gui - de les pas du bra - ve! Que les ra - yons vain - cus du crois -
 Heils! — Lass sie das Ziel er - rei - chen und lass des Halbmonds Strahlen wie
 gloom! — Show thou the way to hon - our, then shall the taunt - ing col - ours of

pp

saint, — Gui - de les pas du bra - ve! Que les ra - yons vain - cus du crois -
 Heils! — Lass sie das Ziel er - rei - chen und lass des Halbmonds Strahlen wie
 gloom! — Show thou the way to hon - our, then shall the taunt - ing col - ours of

pp

saint, — Gui - de les pas du bra - ve! Que les ra - yons vain - cus du crois -
 Heils! — Lass sie das Ziel er - rei - chen und lass des Halbmonds Strahlen wie
 gloom! — Show thou the way to hon - our, then shall the taunt - ing col - ours of

pp

saint, — Gui - de les pas du bra - ve! Que les ra - yons vain - cus du crois -
 Heils! — Lass sie das Ziel er - rei - chen und lass des Halbmonds Strahlen wie
 gloom! — Show thou the way to hon - our, then shall the taunt - ing col - ours of

pp

The first system of the score consists of seven staves of piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature. The dynamics range from fortissimo (ff) to pianissimo (pp). The first two staves are treble clef, and the last two are bass clef. The middle three staves are also treble clef. The music features complex textures with many chords and moving lines.

sant qui te bra - ve, S'é - tei - - gnent de_vant toi!
 Schatten er - blei - chen, ver - dun - - kelt durch dein Licht!
 yon crescent ban - ner, grow pal - - lid 'neath thy light!

sant qui te bra - ve, S'é - tei - - gnent de_vant toi!
 Schatten er - blei - chen, ver - dun - - kelt durch dein Licht!
 yon crescent ban - ner, grow pal - - lid 'neath thy light!

sant qui te bra - ve, S'é - tei - - gnent de_vant toi!
 Schatten er - blei - chen, ver - dun - - kelt durch dein Licht!
 yon crescent ban - ner, grow pal - - lid 'neath thy light!

sant qui te bra - ve, S'é - tei - - gnent de_vant toi!
 Schatten er - blei - chen, ver - dun - - kelt durch dein Licht!
 yon crescent ban - ner, grow pal - - lid 'neath thy light!

The second system of the score consists of seven staves of piano accompaniment. It continues the musical texture from the first system. The dynamics are consistent, with a notable triplet section in the final measure of the bottom-most staff.

21

pp (pp) I.(III.) a 4. (a 2.) a 4. (a 2.) a 2. pp

Femmes seules.
 Frauen allein.
 Female voices alone.

pp (pp) (pp) (pp)

Que les fils de Si - on, ri - ches de jours pros - - pè - res,
 Mög' auch Zi - ons Ge - schlecht freu - dig den Blick er - - he - ben,
 Zi - - on's race bid re - joice, shed on them light from heav - en.

Que les fils de Si - on, ri - ches de jours pros - - pè - res, De
 Mög' auch Zi - ons Ge - schlecht freu - dig den Blick er - - he - ben, der
 Zi - - on's race bid re - joice, shed on them light from heav - en. For

Que les fils de Si - on, ri - ches de jours pros - - pè - res,
 Mög' auch Zi - ons Ge - schlecht freu - dig den Blick er - - he - ben,
 Zi - - on's race bid re - joice, shed on them light from heav - en.

21

pp

pp

a 4. (a 2.)

(pp)

I.

pp

(pp)

De la li - ber - té
 der Frei - heit und dem
 For free - dom they do

la - li - ber - té sain - te et du Dieu de leurs pè - res Sans crain -
 Frei - heit und dem Gott sei - ner Vä - ter er - ge - ben, der Se -
 free - dom they do pray, and that peace be be - stow'd by the God

Du Dieu de leurs pè - res, du Dieu
 dem Gott stets er - ge - ben, treu und
 Free - dom, peace be giv - en! Free - dom,

III.
pp
ff
ff

sain-te et du Dieu de leurs pè - res, Sans crain - - te bé - nis - sent la loi!
 Gott sei - ner Vä - ter er - - ge - ben, der Se - - - gen und Heil ihm ver - spricht!
 pray; may that peace be be - stow'd by their God _____ and grace in his sight!

- - - - - te, sans crain - - te bé - nis - sent la loi!
 - - - - - gen, der Se - - - gen und Heil ihm, ver - spricht!
 of their fath - - - ers and grace in his sight!

de leurs pè - - - res Bé - - - nis - - sent la loi!
 Gott er - ge - - - ben, der _____ Se - - - gen ver - spricht!
 peace and free - - - dom, and _____ grace _____ in his sight!

div.

ff

22 Poco animato.

Poco animato.

Femmes et Enfants.
 Frauen und Kinder.
 Women and children.

Que les fils de Si - on, ri - ches de jours de jours pros - pè - res,
 Mög' auch Zi - ons Ge - schlecht freu - dig den Blick zu dir er - he - ben,
 Zi - on's race bid re - joice; lift up their eyes to thee in heav - en.

Que les fils de Si - on, ri - ches de jours pros - - pè - res, De
 Mög' auch Zi - ons Ge - schlecht freu - dig den Blick er - - he - ben, der
 Zi - on's race bid re - joice; lift up their eyes to heav - en. For

Que les fils de Si - on, ri - ches de jours pros - - pè - res,
 Mög' auch Zi - ons Ge - schlecht freu - dig den Blick er - - he - ben,
 Zi - on's race bid re - joice; lift up their eyes to heav - en.

unis.

Poco animato.

p

Du Dieu de leurs pè - res, De la li - ber - té
treu - lich Gott er - ge - ben, der Frei - heit und dem
 Hear them! Grant them free - dom! For free - dom they do

la li - ber - té sainte et du Dieu de leurs pè - res, Sans crain -
Frei - heit und dem Gott sei - ner Vä - ter er - ge - ben, der Se -
 free - dom they do pray and that peace be be - stow'd by their God

p

Du Dieu de leurs pè - res, Du Dieu
dem Gott stets er - ge - ben, *treu - lich*
 Hear them, grant them free - dom! Hear them,

p

Bé - nis - sent sans crain - te, Du
 der hei - li - gen Frei - heit und
 may God grant them peace and free -

sain-te et du Dieu de leurs pè-res, Sans crain-te bé-nis-sent la loi, Sans crain-
 Gott sei-ner Vü-ter er-ge-ben, der Se-gen und Heil ihm ver-spricht, der Se-
 pray, and that peace be be-stow'd by the God whom they wor-ship, sweet peace and free-

- - - - - te bé-nis - - - - sent la loi, bé-nis - sent la
 - - - - - -gen und Heil ver-spricht ihm, der Se-gen ver-
 - - - - - and grace in his sight! and grace in his

de leurs pè-res Bé-nis-sent la loi, bé-nis-sent la
 Gott er-ge-ben, der Se-gen ver-spricht, der Se-gen ver-
 grant them free-dom! and grace in his sight! and grace in his

Dieu de leurs pè-res Bé-nis-sent la loi,
 Gott stets er-ge-ben, der Se-gen ver-spricht,
 dom, peace and free-dom, and grace in his sight!

23 *diminuendo sin al fine*

Musical score for the first system, featuring piano and strings. The piano part includes dynamics such as *p* and *a 2.*, and articulation like accents. The string part includes dynamics like *p* and repeat signs labeled I.(III.) and III.

diminuendo sin al fine
p

te bé - nis - sent la loi, bé - nis - sent la loi, Sans crain.te, sans
 gen und Heil - ihm ver - spricht, und Heil - ihm ver - spricht, der e - wi - gen
 dom, and grace in his sight, and grace in his sight; grant freedom, grant

loi, Sans crain - - - - te bé - nis - sent la loi, Sans crain.te, sans
 spricht, der Se - - - - gen und Heil - ihm ver - spricht, der e - wi - gen
 sight and mer - - - - cy, and grace in his sight; grant freedom, grant

loi, bé - nis - sent la loi, Sans crain - - - - te, sans crain.te, sans
 spricht, der Se - gen ver - spricht, ja - Se - - - - gen ja - e - wi - gen
 sight, and grace in his sight and mer - - - - cy grant free - dom, grant

p
 bé - nis - - - -
 ja, Se - - - -
 grant free - - - -

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The piano part includes dynamics like *p*.

23 *diminuendo sin al fine*

(p) *pp* *(pp)*
(p) *pp* *(pp)*
a 4. (a 2.) *(p)* *pp* *(pp)*
a 4. (a 2.) *p* *pp* *(pp)*
a 2. *p* *(pp)*
p *(pp)*
(p) *(pp)*
p *pp*

(p) *pp* *(pp)*
(p) *pp* *(pp)*
p *pp* *(pp)*
(pp)

crain - te bé - nis - sent la loi, Du Dieu, du Dieu de leurs pè - res,
 Se - gen ver - spricht ihm und Heil, dem Gott der Vä - ter er - ge - ben,
 free - dom and grace in his sight. Oh hear - them, God of their Fath - ers!

crain - te bé - nis - sent la loi, Du Dieu, du Dieu de leurs pè - res,
 Se - gen ver - spricht ihm und Heil, dem Gott der Vä - ter er - ge - ben,
 free - dom and grace in his sight. Oh hear - them, God of their Fath - ers!

crain - te la loi, Du Dieu, du Dieu de leurs pè - res,
 Se - gen und Heil, dem Gott der Vä - ter er - ge - ben,
 free - dom and grace Oh hear - them, God of their Fath - ers!

sent la loi, Du Dieu de leurs pè - res,
 gen und Heil, dem Gott stets er - ge - ben,
 dom, Oh hear them, God of their Fath - ers!

(p) *(pp)*

rallent.

The first system of the score consists of eight staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time and begins with a *ppp* dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays chords and moving lines. A *f* dynamic marking appears in the fifth measure of the top two staves, and a *f* marking with a slur is in the sixth measure of the bottom two staves. The system concludes with a *f* marking and a slur in the eighth measure.

a 4. (a 2.)

rallent.

The second system of the score features four vocal staves and one piano accompaniment staff. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Sans crainte bé-ni-sent la loi! / der Se-gen und Heil ihm ver-spricht! / Grant free-dom and grace in thy sight!". The music is in 4/4 time and begins with a *ppp* dynamic. The vocal lines are simple, with the lyrics written below the notes. The piano accompaniment continues from the first system, with a *f* dynamic marking and a slur in the fifth measure. The system concludes with a *f* marking and a slur in the eighth measure.

Sans crainte bé-ni-sent la loi!
 der Se-gen und Heil ihm ver-spricht!
 Grant free-dom and grace in thy sight!

rallent.

Finale.

24

Allegro non troppo. (♩ = so.)

- 2 Flauti.
- 2 Oboi.
- 2 Clarinetti in C (Ut).
- 4 Corni in A (La).
- 4 (ossia 2) Fagotti.
- 2 Trombe in A (La).
- 3 Tromboni. I e II.
III.
- Tuba.
- Timpani
in C (Ut) G (Sol).
- Gran Tamburo.
Cinelli e Tamtam.

Arpe I e II.

Allegro non troppo. (♩ = so.)

- Héros Grec.
Griechischer Held.
A Greek Hero.
- Prêtre Grec.
Griechischer Priester.
A Greek Priest.

Des som_mets de l'O - lymp aux
Hoch vom Haupt des O - lymp bis
Hark, the thun - der of war! Now

- Tenori I.
- Tenori II.
- Bassi.
- Chœur de Guerriers.
Chor der Krieger.
Chorus of warriors.

- Violino I.
- Violino II.
- Viola.
- Violoncelli.
- Contrabasso.

Allegro non troppo. (♩ = so.)

24

Ob.
Clar.
Fag.
Tr.
Tromb.

pp *ff*

ri_ves de l'Al-phé - - e Mille é_chos en grondant roulent le cri de mort,
 tief hin_ab zum Mee - - re wi_derhall To_desschrei tausendfach dröhnend weit;
 battle fierce is rag - - ing, from the hills to the sea echoes the voice of Death,

pp *ff*

ri_ves de l'Al-phé - - e Mille é_chos en grondant roulent le cri de mort,
 tief hin_ab zum Mee - - re wi_derhall To_desschrei tausendfach dröhnend weit;
 battle fierce is rag - - ing, from the hills to the sea echoes the voice of Death,

pp *ff*

ri_ves de l'Al-phé - - e Mille é_chos en grondant roulent le cri de mort,
 tief hin_ab zum Mee - - re wi_derhall To_desschrei tausendfach dröhnend weit;
 battle fierce is rag - - ing, from the hills to the sea echoes the voice of Death,

pp *ff*

ri_ves de l'Al-phé - - e Mille é_chos en grondant roulent le cri de mort,
 tief hin_ab zum Mee - - re wi_derhall To_desschrei tausendfach dröhnend weit;
 battle fierce is rag - - ing, from the hills to the sea echoes the voice of Death,

pp *ff*

ri_ves de l'Al-phé - - e Mille é_chos en grondant roulent le cri de mort,
 tief hin_ab zum Mee - - re wi_derhall To_desschrei tausendfach dröhnend weit;
 battle fierce is rag - - ing, from the hills to the sea echoes the voice of Death,

perdendo *pp* *ff*

mort!
 weit!
 Death!

Par-tons!
 Hin-weg!
 A-way!

mort!
 weit!
 Death!

Par-tons!
 Hin-weg!
 A-way!

mort!
 weit!
 Death!

Par-tons! Le monde en-
 Hin-weg! Die gan-ze
 A-way! To save our

mort!
 weit!
 Death!

Par-tons! Le monde en-
 Hin-weg! Die gan-ze
 A-way! To save our

mort!
 weit!
 Death!

Par-tons!
 Hin-weg!
 A-way!

Ob. *a 2.*
 Clar. *a 2.*
 Fag. *a 2.*

p
 Le
 Die
 To
p
 Le
 Die
 To

tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro - met un si beau sort. Le
 Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes Loos, das uns be - reit! Die
 coun - try's hon - our, war we're wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. To

tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro - met un si beau sort. Le
 Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes Loos, das uns be - reit! Die
 coun - try's hon - our, war we're wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. To

p

Le monde en
 Die gan - ze
 To save, our

pp

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a common time signature and features a mix of quarter, eighth, and sixteenth notes.

monde en - tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro -
 gan - ze Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes
 save our coun - try's hon - our, war we're wag - ing. "For Free - dom dear!" we'll shout with

monde en - tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro -
 gan - ze Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes
 save our coun - try's hon - our, war we're wag - ing. "For Free - dom dear!" we'll shout with

monde en - tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro -
 gan - ze Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes
 save our coun - try's hon - our, war we're wag - ing. "For Free - dom dear!" we'll shout with

monde en - tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro -
 gan - ze Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes
 save our coun - try's hon - our, war we're wag - ing. "For Free - dom dear!" we'll shout with

tier pré - pa - re le tro - phé - e Que nous pro - met, que nous pro -
 Welt sei Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes
 coun - try's hon - our, war we're wag - ing. "For Free - dom dear!" we'll shout with

The second system of the musical score consists of six staves. The top two staves are piano accompaniment, and the bottom four staves are piano accompaniment. The music continues with a similar rhythmic pattern to the first system.

mf

mf

mf

a 2.

met un si beau sort. Le monde en - tier
 Loos, das uns be - reit! Die gan - ze Welt
 our last dy - ing breath. To save our land

met un si beau sort. Le monde en - tier
 Loos, das uns be - reit! Die gan - ze Welt
 our last dy - ing breath. To save our land

met un si beau sort
 Loos, das uns be - reit!
 our last dy - ing breath.

met un si beau sort. Le monde en - tier pré -
 Loos, das uns be - reit! Die gan - ze Welt sei -
 our last dy - ing breath. To save our land, this

met un si beau sort. Le mon - de, le monde en - tier pré -
 Loos, das uns be - reit! Die Welt, ja die gan - ze Welt sei -
 our last dy - ing breath. To save our dear coun - try's hon - our,

f

p

f

p

mf

mf

mf

pré - pa - re le tro - phé - - e, Que nous pro - met,
 sei Zeu - ge uns - rer Eh - - re! O schö - - nes Loos,
 this cru - el war we're wag - - ing. "For Free - - dom dear!"

Que nous pro - met
 O schö - - nes Loos,
 "For Free - - dom dear!"

pa - - re le tro - phé - - e Que nous pro - met, que nous pro -
 Zeu - - ge uns - - rer Eh - - re! O schö - - nes Loos, o schö - nes
 cru - - el war we're wag - - ing! "For Free - - dom dear!" we'll shout with

First system of musical notation. It includes two vocal staves (Soprano and Alto) and piano accompaniment for the right and left hands. The piano part features a prominent bass line with dynamic markings of *f* and *p*. The vocal staves have rests in this system.

que nous pro-met un si beau sort. Des som - mets de l'O - lympe aux
o schö-nes Loos das uns be - reit! Hoch vom Haupt des O - lympe bis
 we'll shout with our last dy - ing breath. Hark, the loud crash of war, now

que nous pro-met un si beau sort. Des som - mets de l'O - lympe aux
o schö-nes Loos das uns be - reit! Hoch vom Haupt des O - lympe bis
 we'll shout with our last dy - ing breath. Hark, the loud crash of war, now

un si beau sort. Des som - mets de l'O - lympe aux
das uns be - reit! Hoch vom Haupt des O - lympe bis
 Free - dom dear! Hark, the loud crash of war, now

met un si beau sort. Des som - mets de l'O - lympe aux
Loos, das uns be - reit! Hoch vom Haupt des O - lympe bis
 our last dy - ing breath. Hark, the loud crash of war, now

met un si beau sort. Des som - mets de l'O - lympe aux
Loos, das uns be - reit! Hoch vom Haupt des O - lympe bis
 our last dy - ing breath. Hark, the loud crash of war, now

Second system of musical notation. It includes piano accompaniment for the right and left hands and two vocal staves. The piano part features a complex texture with many sixteenth notes and dynamic markings of *f* and *p*. The vocal staves have rests in this system.

First system of musical notation. It consists of five staves: two for piano (treble and bass clefs) and three for violin (treble, alto, and bass clefs). The piano part begins with a forte (*f*) dynamic and includes a *poco a poco cresc.* marking. The violin parts also feature *f* dynamics and *poco a poco cresc.* markings.

Vocal score for the second system. It features two vocal lines (soprano and alto) with lyrics in German and French. The lyrics are:

German: *ri - ves de l'Al - phé - e Mil - le échos en gron - dant*

French: *tief hin - ab zum Mee - re wi - der - hallt To - des - ruf*

English: *bat - tle fierce is rag - ing From yon hills to the sea*

The score includes *sotto voce* markings and *poco a poco cresc.* dynamics.

Third system of musical notation. It consists of five staves: two for piano (treble and bass clefs) and three for violin (treble, alto, and bass clefs). The piano part features triplets and *poco a poco cresc.* markings. The violin parts also include triplets and *poco a poco cresc.* markings.

Musical score for the first system, including vocal staves and piano accompaniment. Dynamics include *ff* and *pp*.

rou - lent, rou - lent le cri de mort! — Partons! Le monde en - tier pré - pa - re le tro -
 brau - send, brau - send er - dröh - nend weit! — Hin.weg! Die gan - ze Welt sei Zeu - ge uns - rer
 e - choes thun - der, the voice of Death! — A.way! To save our coun - try's hon - our, war we're

rou - lent, rou - lent le cri de mort! — Partons! Le monde en - tier pré - pa - re le tro -
 brau - send, brau - send er - dröh - nend weit! — Hin.weg! Die gan - ze Welt sei Zeu - ge uns - rer
 e - choes thun - der, the voice of Death! — A.way! To save our coun - try's hon - our, war we're

rou - lent, rou - lent le cri de mort! — Partons! Le monde en - tier pré - pa - re le tro -
 brau - send, brau - send er - dröh - nend weit! — Hin.weg! Die gan - ze Welt sei Zeu - ge uns - rer
 e - choes thun - der, the voice of Death! — A.way! To save our coun - try's hon - our, war we're

rou - lent, rou - lent le cri de mort! — Partons! Le monde en - tier pré - pa - re le tro -
 brau - send, brau - send er - dröh - nend weit! — Hin.weg! Die gan - ze Welt sei Zeu - ge uns - rer
 e - choes thun - der, the voice of Death! — A.way! To save our coun - try's hon - our, war we're

rou - lent, rou - lent le cri de mort! — Partons! Le monde en - tier pré - pa - re le tro -
 brau - send, brau - send er - dröh - nend weit! — Hin.weg! Die gan - ze Welt sei Zeu - ge uns - rer
 e - choes thun - der, the voice of Death! — A.way! To save our coun - try's hon - our, war we're

Musical score for the second system, including piano accompaniment with triplets and dynamics. Dynamics include *ff* and *pp*. A *div.* marking is present.

Trombe in A (La).

ff

f > pp

ff

phé - e Que nous pro - met, que nous pro - met un si beau sort. Par-tons!
 Eh - re! O schö - nes Loos, o schö-nes Loos, das uns be - reit! Hin-weg!
 wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. A - way!

ff

phé - e Que nous pro - met, que nous pro - met un si beau sort. Par-tons!
 Eh - re! O schö - nes Loos, o schö-nes Loos, das uns be - reit! Hin-weg!
 wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. A - way!

ff

phé - e Que nous pro - met, que nous pro - met un si beau sort. Par-tons!
 Eh - re! O schö - nes Loos, o schö-nes Loos, das uns be - reit! Hin-weg!
 wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. A - way!

ff

phé - e Que nous pro - met, que nous pro - met un si beau sort. Par-tons!
 Eh - re! O schö - nes Loos, o schö-nes Loos, das uns be - reit! Hin-weg!
 wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. A - way!

ff

phé - e Que nous pro - met, Que nous pro-met un si beau sort. Par-tons!
 Eh - re! O schö - nes Loos, o schö-nes Loos, das uns be - reit! Hin-weg!
 wag - ing "For Free - dom dear!" we'll shout with our last dy - ing breath. A - way!

ff

ff

ff

ff

ff

unis.

div.

Tr. Battre à deux temps. (Note des Editeurs.)

Héros Grec. Griechischer Held. Zwei Schläge geben. (Anmerkung der Herausgeber.)

sotto voce
pp

Prêtre Grec. Griechischer Priester. A Greek Priest.

Quel bruit sur ces
Welch Lärm hallt vom
What sounds from the

Two beats. (Note of the editors.)

(Avec étonnement)
(mit Staunen)
(with astonishment)

bords ex - pi - re?
Stran.de wie - der?
shore are ring - ing?

Tyr -
Tyr -
Tyr -

Quel bruit
Welch Lärm
What sounds

sur ces bords ex - pi - re?
hallt vom Stran.de wie - der?
from the shore are ring - ing?

sotto voce pp

Quel bruit

sur ces bords ex - pi - re?

sotto voce pp

Welch Lärm

hallt vom Stran.de wie - der?

sotto voce pp

What sounds

from the shore are ring - ing?

Fl.
Ob.
Clar.
Cor.
Fag.
Tr.
Tromb.
Tuba.
Timp.
Gr. Tamb.
Cinelli.

Arpa I.

Arpa II.

té - e é - veil - le sa ly - re,
 tü - os stimmt an sei - ne Lie - der!
 te - os to the lyre is sing - ing!

(Avec étonnement)
 (mit Staunen)
 (with astonishment)

Tyr - té - e, Tyr - téé é - veil - le sa
 Tyr - tü - os, Tyr - tü - os spielt sei - ne
 Tyr - te - os, Tyr - te - os to the lyre is

(Avec étonnement)
 (mit Staunen)
 (with astonishment)

Tyr - té - e, Tyr - téé é - veil - le sa

(Avec étonnement)
 (mit Staunen)
 (with astonishment)

Tyr - tü - os, Tyr - tü - os spielt sei - ne

(Avec étonnement)
 (mit Staunen)
 (with astonishment)

Tyr - te - os, Tyr - te - os to the lyre is

pizz. p
 arco
 arco

crescendo sempre ma poco a poco

crescendo sempre ma poco a poco

Et la Grèce en ce jour op - pose à ses bour-
 Da er - hebt sich das Volk; zum Kampfe stehn ver-
 And all Greece is in arms, pre - pared to win or

ly - re, Et la Grèce en ce jour
 Lie - der! Da er - hebt sich das Volk;
 sing - ing And all Greece is in arms,

ly - re, Et la Grèce en ce jour

Lie - der! Da er - hebt sich das Volk;

sing - ing And all Greece is in arms,

crescendo sempre ma poco a poco

reaux Tout _____ ce que son beau ciel _____ é - clai - re
 eint al - _____ - le die Hel - den auf, _____ die Hel - las,
 die. Sons _____ of a might - y race, _____ your free - dom

op - pose à ses bour.reaux Tout ce que son beau ciel _____ é - clai - re
 zum Kampfe treu ver - eint stehn al - le Hel - den auf, _____ die Hel - las,
 pre - pared to win or die. Sons of a mighty race, _____ your free - dom

op - pose à ses bour.reaux Tout ce que son beau ciel _____ é - clai - re

zum Kampfe treu ver - eint stehn al - le Hel - den auf, _____ die Hel - las,

pre - pared to win or die. Sons of a mighty race, _____ your free - dom

arco

in A (La).

a 2.
mf

de hé - ros. *sotto voce* Quel
Licht be - scheint! *Welch*
now is nigh! What

de hé - ros. *sotto voce* Quel
Licht be - scheint! *Welch*
now is nigh! What

de hé - ros. *sotto voce* Quel
Licht be - scheint! *Welch*
now is nigh! What

bruit sur ces bords ex - pi - re? Tyr - téé — é - veil - le sa ly -
 Lärm hallt vom Stran - de wie - der? Tyr - tä - os stimmt an sei - ne Lie -
 sounds from the shore are ring - ing? Tyr - te - os to the lyre — is sing -

sotto voce
 Quel bruit sur ces bords ex - pi - re? Tyr - téé — é -
 Welch Lärm hallt vom Stran - de wie - der? Tyr - tä - os stimmt
 What sounds from the shore are ring - ing? Tyr - te - os to the

sotto voce
 Quel bruit sur ces bords ex - pi - re? Tyr - téé — é -
 Welch Lärm hallt vom Stran - de wie - der? Tyr - tä - os
 What sounds from the shore are ring - ing? Tyr - te - os to the

- sempre cresc. -

A series of ten empty musical staves, including five treble clefs and five bass clefs, arranged in two groups of five. These staves are intended for the piano accompaniment of the piece.

The first vocal entry, consisting of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp. The music is in a 4/4 time signature.

- sempre cresc. -

re, Et la Grèce en ce jour, Et la Grèce en ce jour op - pose à ses bour
 der; da er hebt sich das Volk, und zu bre - chen das Joch stehn treu zum Kampf ver
 ing, to the lyre is sing - ing And all Greece is in arms, pre - pared to win or

veil - le sa ly - re, Et la Grèce en ce jour op - pose à ses bour
 spielt sei - ne Lie - der, und zu bre - chen das Joch stehn treu zum Kampf ver
 lyre is sing - ing And all Greece is in arms, pre - pared to win or

re, Et la Grèce en ce jour, Et la Grèce en ce jour op - pose à ses bour
 der; da er hebt sich das Volk, und zu bre - chen das Joch stehn treu zum Kampf ver
 ing, to the lyre is sing - ing And all Greece is in arms, pre - pared to win or

veil - le sa ly - re, Et la Grèce en ce jour op - pose à ses bour
 spielt sei - ne Lie - der, und zu bre - chen das Joch stehn treu zum Kampf ver
 lyre is sing - ing And all Greece is in arms, pre - pared to win or

The piano accompaniment for the second vocal entry, consisting of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The music is in a 4/4 time signature.

- sempre cresc. -

coperti
pp

a 2.
poco f

a 2.
poco f

reaux Tout ce que son beau ciel é - clai - re de hé - ros.
eint kühn al - le Hel - den auf, die Hel - las Licht be - scheint.
die. Sons of a mighty race, your free - dom now is nigh!

reaux Tout ce que son beau ciel é - clai - re de hé - ros.
eint kühn al - le Hel - den auf, die Hel - las Licht be - scheint.
die. Sons of a mighty race, your free - dom now is nigh!

reaux Tout ce que son beau ciel é - clai - re de hé - ros.
eint kühn al - le Hel - den auf, die Hel - las Licht be - scheint.
die. Sons of a mighty race, your free - dom now is nigh!

reaux Tout ce que son beau ciel é - clai - re de hé - ros.
eint kühn al - le Hel - den auf, die Hel - las Licht be - scheint.
die. Sons of a mighty race, your free - dom now is nigh!

die. Sons of a mighty race, your free - dom now is nigh!

The first system of the musical score consists of eight staves. The top two staves are vocal staves with treble clefs. The next two staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp (F#). The bottom four staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp (F#). The music is in common time and features a mix of whole, half, and quarter notes, with some rests.

The second system of the musical score consists of four staves. The top two staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp (F#). The music is in common time and features a mix of whole, half, and quarter notes, with some rests.

The third system of the musical score consists of four staves. The top two staves are vocal staves with treble clefs. The bottom two staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp (F#). The music is in common time and features a mix of whole, half, and quarter notes, with some rests. The lyrics are: *(mf)* Ils s'a - van - cent! / *f* Ils s'a - van - cent!

The fourth system of the musical score consists of four staves. The top two staves are vocal staves with treble clefs. The bottom two staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp (F#). The music is in common time and features a mix of whole, half, and quarter notes, with some rests. The lyrics are: *(mf)* Ja, sie na - hen! / *f* Heil den Schaa -

The fifth system of the musical score consists of four staves. The top two staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp (F#). The music is in common time and features a mix of whole, half, and quarter notes, with some rests. The lyrics are: *(mf)* Hail, the he - roes! / *f* On - ward march -

mf

a 2.

mf

(a 2.)

mf

cent, et la vic - toi - - - re Ra - yon - - -
 ren, die vorwärts schrei - - - ten, die Stir - - -
 ing to bat-tle gor - - - y with vic - - -

cent, et la vic - toi - - - re Ra - yon - - -
 ren, die vorwärts schrei - - - ten, die Stir - - -
 ing to bat-tle gor - - - y with vic - - -

cent, et la vic - toi - - - re Ra - yon - - -
 ren, die vorwärts schrei - - - ten, die Stir - - -
 ing to bat-tle gor - - - y with vic - - -

cent, et la vic - toi - - - re Ra - yon - - -
 ren, die vorwärts schrei - - - ten, die Stir - - -
 ing to bat-tle gor - - - y with vic - - -

mf

mf

mf

mf

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The vocal parts feature long, sustained notes, while the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with six staves. It maintains the same instrumental and vocal structure as the first system, with vocal lines and piano accompaniment.

The third system of the musical score consists of six staves, continuing the vocal and piano parts.

The fourth system of the musical score consists of six staves. The vocal parts are clearly visible with lyrics underneath. The piano accompaniment continues to provide harmonic support.

The fifth system of the musical score consists of six staves. The lyrics for the vocal parts are: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schönt! Heil den tory tri - umph - ant on each man - ly brow. Hail the".

The sixth system of the musical score consists of six staves. The lyrics for the vocal parts are: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schönt! Heil den tory tri - umph - ant on each man - ly brow. Hail the".

The seventh system of the musical score consists of six staves. The lyrics for the vocal parts are: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schönt! Heil den tory tri - umph - ant on each man - ly brow. Hail the".

The eighth system of the musical score consists of six staves. The lyrics for the vocal parts are: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schönt! Heil den tory tri - umph - ant on each man - ly brow. Hail the".

The ninth system of the musical score consists of four staves, primarily piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal parts.

First system of musical notation, featuring vocal staves with lyrics and piano accompaniment. The piano part includes a 2nd ending marked 'a. 2.' and dynamic markings such as *f* and *mf*.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, including the following lyrics:

van - cent, ils s'a - van - cent, ils s'a -
 Schaa - ren, Heil den Schaa - ren, die da
 he - roes! Hail the he - roes marching
 van - cent, ils s'a - van - cent, ils s'a -
 Schaa - ren, Heil den Schaa - ren, die da
 he - roes! Hail the he - roes marching

Fifth system of musical notation, including the following lyrics:

van - cent, et la vic - toi - re, et la vic - toi - re Ra -
 Schaa - ren, die vorwärts schreiten, die staub'ge Stir - ne sie
 he - roes! to bat - tle go - ry to bat - tle go - ry, with

Sixth system of musical notation, including the following lyrics:

van - cent, et la vic - toi - re, et la vic - toi - re Ra - yon - ne sur leurs
 Schaa - ren, die vorwärts schreiten, die staub'ge Stir - ne von Sie - ges - glück um -
 he - roes marching to bat - tle, to battle go - ry and vic - to - ry doth

Seventh system of musical notation, primarily piano accompaniment with dynamic markings like *mf*.

a 2.
coperti
mf

van - cent! La ter - - re, belle en - cor de son
 schrei - ten! Die Er - - de, noch ver - klärt vom Ruhm
 on - ward! The Earth re - tain - ing still the marks

van - cent! La ter - - re, belle en - cor de son
 schrei - ten! Die Er - - de, noch ver - klärt vom Ruhm
 on - ward! The Earth re - tain - ing still the marks

yon - ne sur leurs fronts pou - dreux. La ter - - re, belle en - cor de son an -
 strahlt von fro - hem Mut ver - schön! Die Er - - de, noch ver - klärt vom Ruhm ver -
 vic - tory on each man - ly brow, the Earth re - tain - ing still the marks of

fronts, sur leurs fronts pou - dreux. La ter - - re, belle en - cor de son
 strahlt und von Mut ver - schön! Die Er - - de, noch ver - klärt vom Ruhm
 smile on each man - ly brow; The Earth re - tain - ing still the marks

mf *pp cresc. poco*

sotto voce

an - ti - que gloi - re, Re - ten - tit sous leurs pas nom -
 ver - gangner Zei - ten un - term Schritt die - ser Men - ge,
 of vanished glo - ry! Heav'n has an - swered the he - roes,

sotto voce

an - ti - que gloi - re, Re - ten - tit sous leurs pas nom -
 ver - gangner Zei - ten un - term Schritt die - ser Men - ge,
 of vanished glo - ry! Heav'n has an - swered the he - roes,

ti - que gloi - re,
 gang - ner Zei - ten

van - ished glo - ry!

a 2.
mf (cresc.)
mf (cresc.)
 senza la coperta

breux, Re - ten - tit sous leurs pas nom - breux. Par -
 dröhnt, un - term Schritt die - ser Men - ge dröhnt. Hin -
 vow Heav'n has an - swered the he - roes' vow. A -

breux, Re - ten - tit sous leurs pas nom - breux. Par -
 dröhnt, un - term Schritt die - ser Men - ge dröhnt. Hin -
 vow Heav'n has an - swered the he - roes' vow. A -

sotto voce poco f

sotto voce poco f Re - ten - tit sous leurs pas nom - breux. Par -

sotto voce poco f un - term Schrit - te der Krie - ger dröhnt. Hin -

sotto voce poco f Heav'n has an - swered the he - roes' vow. A -

a 2.
 Cor. in C (Ut). *ff*
 Cor. in Es (Mi b). *ff*
 Tr. in C (Ut). *ff*
 a 2.
ff
 a 4.
ff

tons! Le monde en - tier
 weg! Die gan - ze Welt
 way! To save our land

ff Soprani ed Alti.

Des som - mets de l'O - lympe aux ri - ves de l'Al - phée Mille é - chos en gron -
 Hoch vom Haupt des O - lympe bis tief hin - ab zum Meer wie - der - hallt dröhnend
 Hark! the thun - der of war, now bat - tle fierce doth rage from the hills to the

Tenori I.
 tons! Le monde en - tier pré -
 Tenori II.
 weg! Die gan - ze Welt sei
 Bassi.
 way! To save our land this

First system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. The vocal line has lyrics in French, German, and English.

pré - pa - re le tro - phé - e Que nous pro - met,
 sei Zeu - ge uns - rer Eh - re! O schö - nes Loos,
 this cru - el war we're wag - ing, "for Free - dom dear!"

pré - pa - re le tro - phé - e Que nous pro - met,
 sei Zeu - ge uns - rer Eh - re! O schö - nes Loos,
 this cru - el war we're wag - ing, "for Free - dom dear!"

Second system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. The vocal line has lyrics in French, German, and English.

dant rou - lent le cri de mort, Mille é - chos en gron - dant rou - lent le cri de mort,
 laut der Schrei des To - des weit, wie - der - haltt dröhnend laut der Schrei des To - des weit,
 sea re - sounds the voice of Death, from the hills to the sea re - sounds the voice of Death,

Third system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. The vocal line has lyrics in French, German, and English.

pa - re le tro - phé - e Que nous pro - met
 Zeu - ge uns - rer Eh - re! O schö - nes Loos,
 cru - el war we're wag - ing, "for Free - dom dear!"

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. The vocal line has lyrics in French, German, and English.

32 *ff*

First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *pp*, *ff*, and *pp*.

Second system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *ff*, *pp*, and *ff*.

que nous pro - met un si beau sort. Le monde en - tier pré -
 o schö - nes Loos, das uns be - reit! Die gan - ze Welt sei
 we'll shout with our last dy - ing breath! To save our land, this

que nous pro - met un si beau sort. Le monde en - tier pré -
 o schö - nes Loos, das uns be - reit! Die gan - ze Welt sei
 we'll shout with our last dy - ing breath! To save our land, this

mort! Guer - riers, Le monde en - tier pré -
 weit! Wohl - an! Die gan - ze Welt sei
 Death! of Death! To save our land, this

que nous pro - met un si beau sort. Le monde en - tier pré -
 o schö - nes Loos, das uns be - reit! Die gan - ze Welt sei
 we'll shout with our last dy - ing breath! To save our land, this

Third system of musical notation, primarily piano accompaniment. Dynamics include *ff*, *pp*, and *ff*.

32 *ff*

ff pp a 2. ff ff I.

ff mf mf

ff mf mf

pa - re le tro - phé - e Que nous pro - met, que nous pro - met un si beau
 Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes Loos, das uns be -
 cru - el war we're wag - ing! "For Free - dom dear!" we'll shout with our last dy - ing

pa - re le tro - phé - e Que nous pro - met, que nous pro - met un si beau
 Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes Loos, das uns be -
 cru - el war we're wag - ing! "For Free - dom dear!" we'll shout with our last dy - ing

pa - re le tro - phé - e Que nous pro - met, que nous pro - met un si beau
 Zeu - ge uns - rer Eh - re! O schö - nes Loos, o schö - nes Loos, das uns be -

cru - el war we're wag - ing! "For Free - dom dear!" we'll shout with our last dy - ing

pa - re le tro - phé - e Que nous pro - met, que nous pro - met un si beau

pp ff ff div. ff ff

Musical score for strings and woodwinds, measures 33-38. The score includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, and Bassoons. Dynamics include *ff* and *a 2.*

Musical score for woodwinds and strings, measures 33-38. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, and Double Basses. Dynamics include *ff*.

Musical score for strings and woodwinds, measures 33-38. The score includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, and Bassoons. Dynamics include *ff*.

sort. Le monde en - tier pré - pa - re
 reit! Die gan - ze Welt sei Zeu - ge
 breath! To save our coun - try cru - el

sort. Le monde en - tier pré - pa - re
 reit! Die gan - ze Welt sei Zeu - ge
 breath! To save our coun - try cru - el

sort. Le monde en - tier pré - pa - re
 reit! Die gan - ze Welt sei Zeu - ge
 breath! To save our coun - try cru - el

sort. Le monde en - tier pré - pa - re

Musical score for strings and woodwinds, measures 33-38. The score includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, and Bassoons. Dynamics include *ff* and *unis.*

The first system of the score consists of seven staves. The top three staves are in treble clef, and the bottom four are in bass clef. The music is primarily chordal, with some melodic movement in the upper staves. There are dynamic markings such as *mf* and *f* throughout the system.

The second system continues the piano accompaniment. It features a prominent sixteenth-note arpeggiated pattern in the upper staves, which provides a rhythmic and harmonic foundation for the vocal lines. The bass line remains mostly chordal.

le tro - phé - e Que nous pro - met, que nous pro -
 uns - rer Eh - re! O schö - nes Loos, o schö - nes
 war we're way - ing! "For Free - dom dear!" we'll shout with

le tro - phé - e Que nous pro - met, que nous pro -
 uns - rer Eh - re! O schö - nes Loos, o schö - nes
 war we're way - ing! "For Free - dom dear!" we'll shout with

le tro - phé - e Que nous pro - met, que nous pro -
 uns - rer Eh - re! O schö - nes Loos, o schö - nes
 war we're way - ing! "For Free - dom dear!" we'll shout with

The third system of the score features a dense texture of sixteenth-note arpeggiated chords in the upper staves, creating a shimmering effect. The vocal lines are positioned above this texture, and the bass line continues with chordal accompaniment.

34 Poco animato.

Musical score for the first system, featuring piano accompaniment and a tamtam part. The piano part includes a section marked 'a 2.' with a dynamic marking of *f*. The tamtam part is marked *ff*. The tempo is *Poco animato*.

Musical score for the second system, featuring two arpeggiated parts labeled '2 Arpe I.' and '2 Arpe II.'. The tempo is *Poco animato*.

Musical score for the third system, featuring vocal lines. The tempo is *Poco animato*.

met un si beau sort. Aux ar - - - mes! Aux
 Loos, das uns be - reit! Zum Kam - - - pfe! Zum
 our last dy - ing breath. Ye he - - - roes, to

met un si beau sort. Aux ar - - - mes! Aux
 Loos, das uns be - reit! Zum Kam - - - pfe! Zum
 our last dy - ing breath. Ye he - - - roes, to

met un si beau sort. Aux ar - - - mes! Aux
 Loos, das uns be - reit! Zum Kam - - - pfe! Zum
 our last dy - ing breath. Ye he - - - roes, to

met un si beau sort. Aux ar - - - mes! Aux

Musical score for the fourth system, featuring piano accompaniment. The tempo is *Poco animato*.

First system of musical notation, including piano accompaniment and vocal lines. The piano part features a complex texture with multiple voices in both hands. The vocal lines are in French and German, with lyrics in English below.

Second system of musical notation, including piano accompaniment and vocal lines. The piano part continues with similar complexity. The vocal lines are in French and German, with lyrics in English below.

Third system of musical notation, including piano accompaniment and vocal lines. The piano part continues with similar complexity. The vocal lines are in French and German, with lyrics in English below.

Fourth system of musical notation, including piano accompaniment and vocal lines. The piano part continues with similar complexity. The vocal lines are in French and German, with lyrics in English below.

Fifth system of musical notation, including piano accompaniment and vocal lines. The piano part continues with similar complexity. The vocal lines are in French and German, with lyrics in English below.

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings like "a 2." and "ff".

Cinelli.

Musical score for the second system, including piano accompaniment and dynamic markings.

ne. Har_pes d'or,marquez nos pas!
 ren. Gold_ne Harfen,weckt den Mut!
 dom! Harps,the air with mus.ic flood!

Aux ar_mes, aux ar_mes! Le ciel ré_son_ne.
 Zum Kampfe, zum Kampfe! O horch welch Schwirren!
 To arms then, to arms then, to arms, ye he_ roes,

ne. Har_pes d'or,marquez nos pas!
 ren. Gold_ne Harfen,weckt den Mut!
 dom! Harps,the air with mus.ic flood!

Aux ar_mes, aux ar_mes! Le ciel ré_son_ne.
 Zum Kampfe, zum Kampfe! O horch welch Schwirren!
 To arms then, to arms then, to arms, ye he_ roes,

ne. Har_pes d'or,marquez nos pas!
 ren. Gold_ne Harfen,weckt den Mut!
 dom! Harps,the air with mus.ic flood!

Aux ar_mes, aux ar_mes! Le ciel ré_son_ne.
 Zum Kampfe, zum Kampfe! O horch welch Schwirren!
 To arms then, to arms then, to arms, ye he_ roes,

ne. Har_pes d'or,marquez nos pas!

Aux ar_mes, aux ar_mes! Le ciel ré_son_ne.

Musical score for the third system, including piano accompaniment and dynamic markings.

Peuples, guerriers, l'ai_rain ton_ne. Nos fers ont soif de com_bats,nos fers ont soif de com.
 Krie_ger, hört ihr's? Waf_fen klir_ren! Die Schwerter lech_zen nach Blut,die Schwerter lech_zen nach
 warriors, on_ward! Raise the banners! Our swords are thirsting for blood,our swords are thirsting for

Peuples, guerriers, l'ai_rain ton_ne. Nos fers ont soif de com_bats,nos fers ont soif de com.
 Krie_ger, hört ihr's? Waf_fen klir_ren! Die Schwerter lech_zen nach Blut,die Schwerter lech_zen nach
 warriors, on_ward! Raise the banners! Our swords are thirsting for blood,our swords are thirsting for

Peuples, guerriers, l'ai_rain ton_ne. Nos fers ont soif de com_bats,nos fers ont soif de com.
 Krie_ger, hört ihr's? Waf_fen klir_ren! Die Schwerter lech_zen nach Blut,die Schwerter lech_zen nach
 warriors, on_ward! Raise the banners! Our swords are thirsting for blood,our swords are thirsting for

Peuples, guerriers, l'ai_rain ton_ne. Nos fers ont soif de com_bats,nos fers ont soif de com.
 Krie_ger, hört ihr's? Waf_fen klir_ren! Die Schwerter lech_zen nach Blut,die Schwerter lech_zen nach
 warriors, on_ward! Raise the banners! Our swords are thirsting for blood,our swords are thirsting for

Peuples, guerriers, l'ai_rain ton_ne. Nos fers ont soif de com_bats,nos fers ont soif de com.
 Krie_ger, hört ihr's? Waf_fen klir_ren! Die Schwerter lech_zen nach Blut,die Schwerter lech_zen nach
 warriors, on_ward! Raise the banners! Our swords are thirsting for blood,our swords are thirsting for

bats, nos fers ont soif de com - bats. Aux ar - mes! Aux
 Blut, die Schwerter lech - zen nach Blut! Zum Kam - - - - - pfe! Zum
 blood, our swords are thirst - ing for blood! To arms! - - - - - To

ar - mes! Aux ar mes, aux armes, aux ar -
 Kam - pfe! Zum Kampfe, zum blu - tigen Kam -
 arms! To arms then, we'll fight for our free -

ar - mes! Aux ar mes, aux armes, aux ar -
 Kam - pfe! Zum Kampfe, zum blu - tigen Kam -
 arms! To arms then, we'll fight for our free -

ar - mes! Aux ar mes, aux armes, aux ar -
 Kam - pfe! Zum Kampfe, zum blu - tigen Kam -
 arms! To arms then, we'll fight for our free -

ar - mes! Aux ar mes, aux armes, aux ar -

36

Musical score for instruments including strings and woodwinds. The score features dynamic markings such as *ff* and *a 4.* across multiple staves.

mes! Nos fers ont soif, nos fers ont soif, nos fers ont soif de sang et de com - bats.
 pfe! *Es lechzt das Schwert,* *es lechzt das Schwert,* *es lech - zet heiss nach Kämpfen und nach Blut!*
 dom! Our swords a - thirst, our swords a - thirst, our swords are all a - thirst for ty - rants' blood!

mes! Nos fers ont soif, nos fers ont soif, nos fers ont soif de sang et de com - bats.
 pfe! *Es lechzt das Schwert,* *es lechzt das Schwert,* *es lech - zet heiss nach Kämpfen und nach Blut!*
 dom! Our swords a - thirst, our swords a - thirst, our swords are all a - thirst for ty - rants' blood!

mes! Nos fers ont soif, nos fers ont soif, nos fers ont soif de sang et de com - bats.
 pfe! *Es lechzt das Schwert,* *es lechzt das Schwert,* *es lech - zet heiss nach Kämpfen und nach Blut!*
 dom! Our swords a - thirst, our swords a - thirst, our swords are all a - thirst for ty - rants' blood!

mes! Nos fers ont soif, nos fers ont soif, nos fers ont soif de sang et de com - bats.

Musical score for instruments including strings and woodwinds. The score features dynamic markings such as *ff* across multiple staves.

The first system of the musical score consists of ten staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The next four staves are for the Piano, with the right hand on the top two staves and the left hand on the bottom two staves. The bottom two staves are for the Violoncello and Double Bass parts, both in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *a 2.*.

Aux ar - mes!
 Zum Kam - pfe!
 To arms, ye brave!

Aux ar - mes!
 Zum Kam - pfe!
 To arms, ye brave!

Aux ar - mes!
 Zum Kam - pfe!
 To arms, ye brave!

Aux ar - mes!

The second system of the musical score continues with ten staves, following the same instrumentation as the first system: Violin I, Violin II, Piano (right and left hands), and Violoncello/Double Bass. The score features complex rhythmic patterns and dynamic markings.