

# Die Drohung der Franken.

(149) 1

## Marsch und Chor.

Deutsche Übersetzung von Emma Klingensfeld.

(Aus: Vox populi, Op. 20 N<sup>o</sup> 1.)

## La Menace des Francs.

Marche et Chœur.

Poésie de \*\*\*

(Vox populi, Op. 20 N<sup>o</sup> 1.)

## The Menace of the Franks.

March and Chorus.

English Translation by Percy Pinkerton.

(Vox populi, Op. 20 N<sup>o</sup> 1.)

Den philharmonischen Gesellschaften Frankreichs gewidmet.

H. Berlioz.

Componirt 1851.

Allegro fieramente. (♩ = 132.)

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

Musical score for the orchestral introduction, featuring woodwinds, brass, and percussion. The score is in 2/4 time and begins with a dynamic of *f*. The woodwinds (flutes, oboes, clarinets, and bassoons) play a rhythmic pattern of eighth notes. The brass (trumpets, trombones, and tuba) play a similar pattern. The timpani play a steady rhythm. The score is marked *Allegro fieramente* with a tempo of 132 beats per minute.

Allegro fieramente. (♩ = 132.)

- Tenori I.
- Tenori II.
- Bassi I.
- Bassi II.

CORO PICCOLO  
o SOLI.  
CORO GRANDE.

- Soprani.
- Alti.
- Tenori I.
- Tenori II.
- Bassi I.
- Bassi II.

- Violino I.
- Violino II.
- Viola.
- Violoncello e  
Contrabasso.

Musical score for the vocal soloists and the full choir. The score is in 2/4 time and begins with a dynamic of *mf*. The vocal soloists (Tenors I and II, Basses I and II) sing the lyrics in French, German, and English. The full choir (Soprano, Alto, Tenors I and II, Basses I and II) enters later. The instrumental accompaniment (Violins I and II, Viola, Cello and Double Bass) plays a rhythmic pattern of eighth notes. The score is marked *Allegro fieramente* with a tempo of 132 beats per minute.

Allegro fieramente. (♩ = 132.)

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining staves are instrumental accompaniment, including a piano part with a double bass line. Dynamic markings such as *f* and *a 2.* are present throughout the system.

Roi, tu pré - tends é - clip - ser no - tre gloi - re, Ah! si, le sceptre en main, Trop fier d'un pou -  
 Kö - nig, ge - denkst du den Ruhm uns zu triü - ben; du, der das Zep - ter hält, stolz - er - füllt als  
 King, wouldst thou ven - ture to sull - y our glor - y? Tho' scep - tre thou dost hold, By thy pride now  
 Roi, tu pré - tends é - clip - ser no - tre gloi - re, Ah! si, le sceptre en main, Trop fier d'un pou -

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 Ah! si, le sceptre en main, Trop fier d'un pou -  
 Du, der das Zep - ter hält, stolz - er - füllt als  
 Tho' scep - tre thou dost hold, By thy pride now

arco  
*p cresc.*  
*f* arco  
*f* arco  
*f* arco

Musical score for the first system, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*. The key signature is one flat (B-flat).

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

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

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

Musical score for the second system, continuing the notation from the first system. It includes various rhythmic values and accidentals.

Musical score for the first system, featuring piano accompaniment and vocal staves. The piano part includes a first ending (I.) and a second ending (II.) marked with 'pp'.

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

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

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

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

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

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

Musical score for the second system, featuring piano accompaniment and vocal staves. The piano part includes a first ending (I.) and a second ending (II.) marked with 'pp'.

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

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

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

Tu tremble - ras, tu trem - ble - ras. Et de ton trô - ne Tu re - des - cen -  
 wirst du vor uns er - zit - tern dann, und von dem Thro - ne stei - gest du, Ty -  
 Ah! tremble now, ah trem - ble now, Soon shall we pluck it, Ty - rant, from thy

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

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

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

Tu tremble - ras, tu trem - ble - ras. Et de ton trô - ne Tu re - des - cen -  
 wirst du vor uns er - zit - tern dann, und von dem Thro - ne stei - gest du, Ty -  
 Ah! tremble now, ah trem - ble now, Soon shall we pluck it, Ty - rant, from thy

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment with dynamic markings like "cresc." and "f".

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

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

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

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

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

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

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

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

2

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent bass line with a 'pp' (pianissimo) dynamic marking. The vocal lines are in French and German, with lyrics such as 'Tout pour nous combattra' and 'Al-le zum Kampf be-reit'.

Second system of musical notation, continuing the vocal and piano parts. It includes a second set of lyrics for the vocal staves. The piano accompaniment continues with a steady bass line. A 'II.' marking appears in the piano part, indicating a second ending or a specific section. The lyrics include 'Fac-ing one com-mon foe, Forth now to war shall go!'.

2

The musical score consists of multiple staves. The vocal parts are written in French and English. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score is marked with various dynamics and performance instructions.

**Vocal Lines:**

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

**Performance Instructions:**

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



3

First system of musical notation, including vocal lines and piano accompaniment. It features various musical notations such as notes, rests, and dynamic markings like *p* and *pp*. There are also performance instructions like *a 2.* and *1.* scattered throughout the system.

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

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

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

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

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

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

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

Second system of musical notation, including vocal lines and piano accompaniment. It continues the musical piece with similar notation and dynamic markings as the first system.

3



4

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "com - bat - tra, Tout à nous s'u - ni - ra, Et con - tre / Kampf be - reit ziehn mit uns aus zum Streit, bis ge - gen / com - mon foe, Forth now to war shall go! With val - our". The piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* and *a 2.* (second ending).

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "nous, tout s'u - ni - ra, Tout com - bat - tra pour nous, à nous tout s'u - ni - ra. Con - tre / reit ziehn aus zum Streit, Al - le zum Kampf be - reit ziehn aus zum Strei - te, bis ge - gen / foe, Forth let us go Fac - ing one com - mon foe to bat - tle let us go! Brave - ly". The piano part continues with the melody and accompaniment. Dynamics include *mf* and *p* (piano).

Third system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "com - bat - tra, Tout à nous s'u - ni - ra, Et con - tre / Kampf be - reit ziehn mit uns aus zum Streit, bis ge - gen / com - mon foe, Forth now to war shall go! With val - our". The piano part continues with the melody and accompaniment. Dynamics include *mf*.

Fourth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "com - bat - tra, Tout à nous s'u - ni - ra, Et con - tre / Kampf be - reit ziehn mit uns aus zum Streit, bis ge - gen / com - mon foe, Forth now to war shall go! With val - our / nous, tout s'u - ni - ra, Tout com - bat - tra pour nous, à nous tout s'u - ni - ra. Con - tre / reit ziehn aus zum Streit, Al - le zum Kampf be - reit ziehn aus zum Strei - te, bis ge - gen / foe, Forth let us go Fac - ing one com - mon foe to bat - tle let us go! Brave - ly". The piano part continues with the melody and accompaniment. Dynamics include *mf*.

Fifth system of musical notation. It includes piano accompaniment for the final part of the piece. The piano part continues with the melody and accompaniment. Dynamics include *mf*.

The musical score consists of multiple staves. The top section features instrumental accompaniment with dynamic markings like *cresc. molto*, *f*, and *ff*. The middle section contains vocal lines with lyrics in three languages: French, German, and English. The lyrics are:
   
French: *toi sur nos pas en traî - né, Ar - mé du fer et des flam - mes, Le peuple en - tier mar - che -*
  
German: *dich, der um - sonst wi - der - strebt, ge - stählt mit Mut und Ver - trau - en, das gan - ze Volk sich er -*
  
English: *arm'd, let us gal - lant - ly fight, By sword and flame let us con - quer, For God up - hold - eth the*
  
The bottom section continues with instrumental accompaniment, maintaining the *cresc. molto* dynamic.

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

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

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

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

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

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

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

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

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

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

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

The second system of the musical score continues the instrumental and vocal parts from the first system. It features the same ten-staff structure, with vocal parts at the top and instrumental parts below. The music concludes with a final cadence.