

# Hymne an das Vaterland.

(127) 1

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

## Hymne à la France.

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

## A Hymne for Fatherland.

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

Den Philharmonischen Gesellschaften Frankreichs gewidmet.

H. Berlioz.  
Componirt 1844,  
instrumentirt 1851.

Andante maestoso. (♩ = 60.)

Flauti.

Oboi.

Clarineti in C (Ut).

I e II in D (Ré).

4 Corni  
III e IV in E (Mi).

Fagotti.

Trombe in D (Ré).

Cornetti in A (La).  
(Cornets à Pistons.)

Tromboni I e II.

Trombone III.

Tuba.

Timpani I  
in A (La) E (Mi).

Timpani II  
in Cis (Ut#) Gis (Sol#).

Gran Cassa e Cinelli.

Soprani ed Alti.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello e  
Contrabasso.

CORO.

Andante maestoso. (♩ = 60.)

1 Moderato. (♩ = 78.)

Ten. *mf*

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

*pp*

1 Moderato. (♩ = 78.)

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

Fl. *p*

Ob. *p*

Clar. *p*

Cor. *p*

Fag. *p*

Ten.

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

*pp*

Vcelli. *pp*

C.B. *pp*

*f* *p* *resc.*

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

Vcell. e C.B.

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

Andante maestoso e religiosamente.

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

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

Ten. I.  
 Dieu pro - tè - ge la Fran - cel Dieu pro - tè - ge la Fran - cel

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

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

Viol.

Andante maestoso e religiosamente.

2 Moderato.

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

Viol. *pp*

2 Moderato.

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

Fl. *p*

Ob. *p*

Clar. *p* a 2.

Cor. in E (Mf)

Fag. *pp* a 2.

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

*pp* *pizz.* *p*

*pp* *pizz.* *p*

*pp* *pizz.* *p*

Vcelli. *pizz.* *p*

senza C.B.

Fl.

Ob.

Clar. a 2.

Fag.

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

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

pochissimo ritenuto

pochissimo ritenuto

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

*arco*  
 sempre pizz.  
*arco* *div.*  
 sempre pizz.

pochissimo ritenuto

3 Andante maestoso.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Cor. *mf* a 2.

Fag. *mf* a 2.

Sopr. *mf*

Alti. *mf* Dieu pro - tè - ge la Fran - cel Dieu pro - tè - ge la Fran - cel  
 Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

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

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

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

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

*mf*

arco *tr*

Vcelli. *mf* arco

C. B. *mf*

3 Andante maestoso.

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

Bassi. *f* unis.

Dieu - t'a don - né la gloi - re des com -  
 Gott gab dir Kraft und Hel - den - mut im  
 Oft un - to thee hath God the vict - ry

Vcelli. e C. B. *mf*

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

Cor. *a 2.*

Trombe. *f*

Ctti. *f*

Tromb. *mf*

Tuba. *mf*

Sopr. *f*

Alti. *f*

Ten. I. *f*

Ten. II. *f*

Bassi. *f*

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

bats, Krieg, giv'n, Dieu oft giv'n, t'a wur hast don - den hast - né dir horne - né la des des pal - me des ba - Sie - ges Ruhm und pre - cious palm of



mf  
a 2.  
mf  
mf  
mf  
mf

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

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

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

p  
p  
p

Bassi.

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

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

Sopr.  
Alti.  
Ten. I.  
Ten. II.  
Bassi.

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

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

Piano accompaniment for the first system, consisting of multiple staves with musical notation. The music is in a key with two sharps (D major) and a 3/4 time signature. It features a variety of rhythmic patterns and dynamics, including a piano (*p*) section.

Ton cœur ar - dent est sen - si - ble à l'of - fen - se;  
 dein stol - zer *Sinn* kann nicht Kränkung ver - ze - hen;

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

Ton cœur ar - dent est sen - si - ble à l'of - fen - se;  
 dein stol - zer *Sinn* kann nicht Kränkung ver - ze - hen;

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

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

Piano accompaniment for the second system, continuing the musical piece with similar notation and dynamics as the first system.

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

ritenuto

4 Andante maestoso.

First system of musical notation, including vocal lines and piano accompaniment. It features complex rhythmic patterns, triplets, and dynamic markings such as *p* and *f*. The tempo is marked *Andante maestoso*.

ritenuto

Andante maestoso.

Second system of musical notation, including vocal lyrics in French, German, and English, and piano accompaniment. The lyrics are:
   
est aus - si prêt à tout pardonner. Dieu pro - tè - ge la Fran - cel Dieu pro - tè - ge la Fran - cel
   
Grossmut auch zu ü - ben gern bereit. Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!
   
oft thy foes found mercy in thy sight. Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!
   
Dieu pro - tè - ge la Fran - cel Dieu pro - tè - ge la Fran - cel
   
Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!
   
Lord, pro - tect Thou our coun - try! Lord, pro - tect Thou our coun - try!

Third system of musical notation, including piano accompaniment for Vcelli, div., and C.B. with dynamic markings like *pp* and *unis*.

ritenuto

4 Andante maestoso.

Allegro maestoso. (♩ = 76.)

senza Cinelli

Allegro maestoso. (♩ = 76.)

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

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

Vcelli e C.B.

Allegro maestoso. (♩ = 76.)

The first system of the musical score consists of ten staves. The top three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The next two staves are piano accompaniment, with a treble clef and a key signature of one sharp. The bottom five staves are for other instruments, including a bass line with a bass clef and a key signature of one sharp, and several other staves with various clefs and key signatures, likely for strings or woodwinds. The music is written in 4/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

The second system of the musical score includes vocal lines with lyrics in three languages: French, German, and English. The French lyrics are: "cieux, -De l'u - ni - vers - tiens en main la for -". The German lyrics are: "schick, Du, des - sen Wink". The English lyrics are: "high Ev - er dost guide the de - stin - y of". The piano accompaniment continues with complex rhythmic patterns, including sixteenth and thirty-second notes. The system concludes with a double bar line.

The first system of the score consists of ten staves. The top five staves are for the right hand of the piano, and the bottom five are for the left hand. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady harmonic accompaniment with chords and moving bass lines.

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

The second system of the score continues the piano accompaniment. It features a more active right hand with rapid sixteenth-note passages and slurs, and a left hand with a consistent rhythmic accompaniment. The lyrics from the previous system are positioned above the vocal line, which is not fully visible in this section.



The first system of the musical score consists of ten staves. The top two staves are vocal lines, likely for a soprano and alto. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a double bass staff. The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The vocal lines feature melodic phrases with some grace notes and slurs. The piano accompaniment provides harmonic support with chords and moving lines.

The second system of the musical score includes lyrics in three languages: French, German, and English. The French lyrics are: "mu - ne, A - vec a - mour dai - gne je - ter les le - sen, Va - ter, in Huld stats weil dar - auf dein". The German lyrics are: "tect her; Be Thou to her, Oh! Lord, a Sun and". The English lyrics are: "tect her; Be Thou to her, Oh! Lord, a Sun and". The musical notation continues with vocal lines and piano accompaniment, maintaining the same key and time signature as the first system.

The third system of the musical score is primarily piano accompaniment, consisting of six staves. It features a grand staff with treble and bass clefs, and a double bass staff. The piano part is highly rhythmic and melodic, with many sixteenth and thirty-second notes. The key signature and time signature remain consistent with the previous systems.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef, with a '2.' marking above the first staff. The next two staves are piano accompaniment in treble clef. The bottom four staves are piano accompaniment in bass clef. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

yeux! Dans l'a - ve - nir fais tou-jours quelle a -  
Blick! Freud vol - lem Loos mögst du gnä - dig es  
Shield Might - y to - day, let her fu - ture be

The second system contains three staves of music with lyrics. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The lyrics are written below the notes. There is a large ink smudge over the middle staff.

The third system consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings.

Musical score for piano and voice, measures 1-12. The score includes a vocal line and piano accompaniment with various musical notations such as notes, rests, and dynamics.

van. . . ce, Dans l'a. . . ve - nir fais tou.

wei. . . hen, freud. . . vol. . . lern. . . Lobs mögst du

great. . . er, Might. . . y to - day let her

Musical score for piano accompaniment, measures 13-24. The score features a dense texture of chords and arpeggiated figures in both hands.

The musical score consists of several systems of staves. The top system includes a vocal line and several instrumental staves. The vocal line has lyrics in French, German, and English. The French lyrics are: "jours qu'elle a - van - - - ce, Gran - de parmi les". The German lyrics are: "gnä - dig es sei - - - hen, dass wir es gross vor". The English lyrics are: "fu - - - ture be great - - - er, Queen of the lands, and". The score includes various musical notations such as notes, rests, and dynamic markings like "a 2.". There is a significant tear in the paper on the right side of the page, affecting the lower right portion of the score.

The first system of the score consists of ten staves of piano accompaniment. The top staff is in treble clef with a key signature of two sharps (F# and C#). The subsequent staves include a grand staff (treble and bass clefs) and several single staves, all containing intricate rhythmic figures and chordal progressions. The music is written in a style characteristic of late 19th or early 20th-century musical notation.

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

The vocal line is written in a single staff with a treble clef and a key signature of two sharps. It features a melodic line with various ornaments and phrasing marks. The lyrics are written below the staff in three languages: French, German, and English. The French lyrics are: "gran - des na - ti - ons, Et qu'à genoux tou - jours nous ré - pétions:". The German lyrics are: "al - len Län - dern sehn! Lasst für das teu - re Va - ter - land uns flehn:". The English lyrics are: "mi - stress of the sea, While with one voice we ev - er cry to thee:". There are some handwritten annotations and corrections in the original score, particularly around the German and English lyrics.

The second system of the score continues the piano accompaniment with ten staves. It maintains the same key signature and complex rhythmic textures as the first system. The notation includes various rhythmic values, accidentals, and dynamic markings, providing a rich harmonic and rhythmic foundation for the vocal line.

22 (148) Più largo. (♩ = 56.)

con  
Cinelli.

Sopr. Più largo. (♩ = 56.)

Dieu pro - tè - ge la Fran - cel  
Aiti. Gott mög' Schutz dir ver - lei - hen,

Dieu pro - tè - ge la Fran - cel  
Gott mög' Schutz dir ver - lei - hen!

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

Lord, protect Thou our coun - try!

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

Dieu pro - tè - ge la Fran - cel

Bassl. Gott mög' Schutz dir ver - lei - hen

Gott mög' Schutz dir ver - lei - hen!

Lord, pro - tect Thou our coun - try!

Lord, protect Thou our coun - try!

div. unis.

Più largo. (♩ = 56.)