

# Hymne an das Vaterland.

(127) 1

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

## Hymne à la France.

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

## A Hymne for Fatherland.

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

Den Philharmonischen Gesellschaften Frankreichs gewidmet.

H. Berlioz.  
Componirt 1844,  
instrumentirt 1851.

Andante maestoso. (♩ = 60.)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauti, Oboi, Clarinetti in C (Ut), 4 Corni (I & II in D (Ré), III & IV in E (Mi)), Fagotti, Trombe in D (Ré), Cornetti in A (La) (Cornets à Pistons), Tromboni I e II, and Trombone III. The brass section includes Tuba. The percussion section includes Timpani I (in A (La) E (Mi)), Timpani II (in Cis (Ut#) Gis (Sol#)), and Gran Cassa e Cinelli. The string section includes Violino I, Violino II, Viola, and Violoncello e Contrabasso. A vocal section labeled 'CORO' includes Soprani ed Alti, Tenori, and Bassi. The score is in 3/4 time and begins with a dynamic marking of *ff*. The tempo is marked 'Andante maestoso' with a metronome marking of 60. The key signature is one sharp (F#). The score concludes with a 'ten.' marking and a fermata over the final note.

Andante maestoso. (♩ = 60.)

H. B. 40.

1 Moderato. (♩ = 76.)

Ten.

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

1 Moderato. (♩ = 76.)

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

Fl.

Ob.

Clar. a 2.

Cor.

Fag.

Ten.

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

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

Vcell. e C.B.

Clar.  
 Cor. in D (Ré).  
 Fag.

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

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

Ten. I. *p*  
 Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!

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

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

Viol.

## Andante maestoso e religiosamente.

## 2 Moderato.

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

Viol. *pp*

## 2 Moderato.

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

Fl. *p*

Ob. *p*

Clar. *p*  
a 2.

Cor. in E (Mi).

Fag. *pp*

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

*pp*

*pp*

*pp*

Vcelli. *pp*

senza C.B.

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

Fl.

Ob.

Clar. a 2.

Fag.

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

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

**pochissimo ritenuto**

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

*arco*  
*p*  
*sempre pizz.*

**pochissimo ritenuto**

3 Andante maestoso.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Cor. *mf* a 2.

Fag. *mf* a 2.

Sopr. Andante maestoso.

Alti. *mf* Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!

Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

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

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

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

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

Vcelli. *mf* arco

C. B. *mf*

3 Andante maestoso.

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

Bassi. *f* unis.

Dieu t'a don - né la gloi - re des com.

Gott gab dir Kraft und Hel - den - mut im

Oft un - to thee hath God the vict' - ry

Vcelli. e C. B. *f*

Allegro moderato con fuoco e senza rallentare. (♩ = 84.) H. B. 40.

Cor. *f* *a 2.*

Trombe. *f* *3*

Ctti *f* *3*

Tromb. *mf* *f*

Tuba. *mf* *f*

Sopr. *f*  
 Dieu t'a don - né la gloi - re des com - bats,

Aiti. *f*  
 Gott gab dir Kraft und Hel - denmut im Krieg,

Ten. I. *f*  
 Oft un - to thee hath God the vict'ry giv'n,

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

Bassi. *f*  
 bats, Dieu t'a don - né la pal - me des ba -  
 Krieg, oft wur - den dir des Sie - ges Ruhm und  
 giv'n, Oft hast thou borne the pre - cious palm of



*mf*  
a 2.  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

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

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

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

*p* *p* *f* *p* *f* *p* *f*

Bassi.

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

*p* *f* *p* *f* *p* *f*

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

Sopr. *f* *p* *sf*  
Alti. *f* *p* *sf*  
Ten. I. *f* *p* *sf*  
Ten. II. *f* *p* *sf*  
Bassi. *f* *p* *sf*

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

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

Piano accompaniment for the first system, consisting of multiple staves. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte).

Vocal staves with lyrics in French and German. The lyrics are:
   
Ton cœur ar - dent est sen - si - ble à l'of - fen - se;
   
dein stol - zer *Sinn* kann nicht Kränkung ver - ze - hen;
   
Tyr - an - ny's scourge and the foe - man's op - press - ion
   
Ton cœur ar - dent est sen - si - ble à l'of - fen - se;
   
dein stol - zer *Sinn* kann nicht Kränkung ver - ze - hen;
   
Tyr - an - ny's scourge and the foe - man's op - press - ion
   
Dynamic markings include *sf* (sforzando).

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

Piano accompaniment for the second system, consisting of multiple staves. The music includes various notes, rests, and dynamic markings such as *f* (forte).

This system contains the first six staves of the score. The top three staves are for the piano (treble, alto, and bass clefs), and the bottom three are for the strings (treble, alto, and bass clefs). The piano part begins with a half note on G4, marked *p*, and then moves to a half note on B4, marked *cresc.*. The strings play a rhythmic accompaniment of eighth notes. The system concludes with a *f* dynamic marking.

This system contains the vocal line. The lyrics are:
   
 Au noir courroux prêt à sa-ban-don-ner. Il
   
 for-dert sein Recht, ob wild ent-brenn' der Streit, ist
   
 Prompt to op-pose, and with the sword re-quite Yet

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

This system contains the second six staves of the score. It continues the piano and string parts from the first system. The piano part has a *cresc.* marking. The strings play a rhythmic accompaniment of eighth notes. The system concludes with a *f* dynamic marking.

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

*p* *f* *a. 2.*

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

est aus - si prêt à tout pardonner. Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!  
 Grossmut auch zu ü - ben gern bereit. Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

oft thy foes found mercy in thy sight. Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!

est aus - si prêt à tout pardonner. Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - ce!  
 Grossmut auch zu ü - ben gern bereit. Gott mög' Schutz dir ver - lei - hen! Gott mög' Schutz dir ver - lei - hen!

oft thy foes found mercy in thy sight. Lord, pro - tect Thou our coun - try! Lord, protect Thou our coun - try!

*unis.*

*pp* *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*Vcelli.* *div.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*C.B.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*unis.* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

**4** *Andante maestoso.*

*ritenuto*

Allegro maestoso. (♩ = 76.)

Musical score for the first section, featuring multiple staves for voices and instruments. The score includes dynamic markings such as *f* and *a 2.* and rests for most of the duration.

senza Cinelli

Allegro maestoso. (♩ = 76.)

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

Sopr. ed Alti.

Vocal score for Soprano and Alto parts with lyrics in French, German, and English.

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

Piano accompaniment for the second section, featuring dense rhythmic patterns in the right hand and a steady bass line in the left hand.

Allegro maestoso. (♩ = 76.)

The first system of the musical score consists of ten staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom seven staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass staves. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal lines feature melodic phrases with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

cioux, De l'u - ni - vers tiens en main la for -  
schick, Du, des - sen Wink ge - hor - chen al - le  
high Ev - er dost guide the de - stin - y of

The second system of the musical score continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs, and three additional bass staves. The texture is more active, with rapid sixteenth-note passages in the right hand and steady eighth-note patterns in the left hand. The key signature remains three sharps (F#, C#, G#).

The first system of the musical score consists of ten staves. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes various rhythmic values, rests, and melodic lines. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The sixth staff has a bass clef and a key signature of three sharps. The seventh staff has a bass clef and a key signature of three sharps. The eighth staff has a bass clef and a key signature of three sharps. The ninth staff has a bass clef and a key signature of three sharps. The tenth staff has a bass clef and a key signature of three sharps.

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

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes various rhythmic values, rests, and melodic lines. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The fourth staff has a bass clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps.



The first system of the score consists of ten staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of two sharps (F# and C#). The bottom six staves are for the piano accompaniment, including two treble staves and four bass staves. The music begins with a series of chords and melodic fragments, setting the harmonic and rhythmic foundation for the piece.

mu - ne, A - vec a - mour dai - gne je - ter les  
le - sen, Va - ter, in Huld stets weil' dar - auf dein  
tect her; Be Thou to her, Oh! Lord, a Sun and

The second system of the score continues the piano accompaniment. It features a dense texture with rapid sixteenth-note passages in the right hand and a steady bass line in the left hand. The key signature remains two sharps. The system concludes with a final chord and a fermata over the last note.

The first system of the score consists of ten staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom six staves are for the piano accompaniment, including the right and left hands of the piano and the double bass. The music is in a major key with three sharps (F#, C#, G#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system of the score continues the piano accompaniment from the first system. It consists of six staves for the piano and double bass. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The music is in a major key with three sharps (F#, C#, G#) and a 4/4 time signature.

Musical score for piano and organ, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a piano part with a melody in the right hand and accompaniment in the left hand, and an organ part with a similar texture. The organ part includes a section marked 'a 2.' in measures 5-6. The piano part has a melodic line with some grace notes and rests.

van - - - ce, Dans l'a - - - ve - nir fais tou -  
wei - - - hen, freud - - - vol - - - lem Loos mögst du  
great - - - er, Might - - - y to - day, let her

Musical score for piano and organ, measures 13-24. This section continues the piano and organ parts from the previous system. The piano part features a more active melodic line with many sixteenth notes and slurs. The organ part provides a steady accompaniment with chords and moving lines in both hands.

days qu'elle a - van - - - ce, Gran - - de parmi les  
gnü - - - dig es wei - - - hen, dass wir es gross vor  
fu - - - ture be great - - - er, Queen of the lands, and

The musical score is arranged in two systems. The first system contains the piano accompaniment, consisting of ten staves: five for the right hand (treble clef) and five for the left hand (bass clef). The piano part features a complex texture with many sixteenth-note passages and chords. The second system contains the vocal parts, with three staves. The top staff is the soprano line, the middle is the alto line, and the bottom is the bass line. The lyrics are written below the vocal staves in three languages: French, German, and English. The French lyrics are: "gran - des na - ti - ons, Et qu'à genoux tou - jours nous ré - pétions:". The German lyrics are: "al - len Län - dern sehn! Lasst für das tou - ro Va - ter - land uns flehn:". The English lyrics are: "mi - stress of the sea, While with one voice we ev - er cry to thee:". The score includes various musical notations such as clefs, key signatures (two sharps), time signatures, and dynamic markings like *f* (forte). There are also performance instructions like *3* (triplets) and *6* (sixteenth-note groups).

Instrumental score for orchestra. It includes staves for Flute, Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The music is marked *ff* (fortissimo) throughout. The key signature is three sharps (F#, C#, G#). The tempo is *Più largo* with a metronome marking of ♩ = 56.

con Cinelli.

Vocal score section for Soprano, Alto, Tenor I, Tenor II, and Basses. The tempo is *Più largo* (♩ = 56). The lyrics are in French, German, and English.

Sopr. Più largo. (♩ = 56.)  
 Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - - - ce!  
 Alt. Gott mög' Schutz dir ver - lei - hen, Gott mög' Schutz dir ver - lei - - - hen!  
 Ten. I. Lord, pro- tect Thou our coun - try! Lord, protect Thou our coun - - - try!  
 Ten. II. Dieu pro - tè - ge la Fran - ce! Dieu pro - tè - ge la Fran - - - ce!  
 Bass. 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!

Final instrumental section for the orchestra, marked *ff* and *Più largo* (♩ = 56). It features a prominent woodwind section with *div.* (divisi) markings and *unis.* (unison) markings. The music concludes with a strong, sustained chord.