

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.)

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

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 a more rhythmic, repetitive pattern. The Piano accompaniment provides a steady, rhythmic foundation with a series of eighth-note patterns in the right hand and a more sparse, rhythmic pattern in the left hand. The dynamic marking *ff* (fortissimo) is present at the beginning of the piano part.

1

Fl. *ff* a 2.

Ob. *ff*

Clar. *ff* a 2.

Cor. I & II. *ff* a 2.

Tr. *f* a 2.

ff

This section of the score is for a woodwind and brass ensemble, along with the piano. It begins with a first ending bracket labeled '1'. The Flute part has a melodic line with a first ending marked 'a 2.'. The Oboe and Clarinet parts play sustained chords, with the Clarinet also having a melodic line marked 'a 2.'. The Horn and Trumpet parts play sustained chords, with the Trumpet also having a melodic line marked 'a 2.'. The Piano accompaniment features a complex, rhythmic pattern with many sixteenth notes. The dynamic marking *ff* (fortissimo) is present for the woodwinds and piano, and *f* (forte) for the trumpet.

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.
Ob.
Clar.
Cor. I e II.
Cor. III e IV. in D (Ré).
Timp.
Cinelli.

p *cresc.* *ff*
p *cresc.* *ff*

voix ac - cu - ser ta vengeance en - dor - mi - e?
 Grab, dass er weck' dei - nen Groll, der entschla - fen?
 grave loud for vengeance he call - eth to thee!

Trop long - temps de tes fers tu bé -
 All - zu lan - ge schon schleppest du die
 Burst the fet - ters of slave - dom, a -

Timp.
Cinelli.

nis l'in - fa - mi - e,
 Ket - te der Sklaven -
 rise, and be free!

Et sur l'au - tel im - pur
 ach, und in falschem Wahn
 When by false impulse led,

d'un Mo - loch ef - fron - té
 vor des Mo - loch Al - tar
 at Mo - loch's al - tar dost bow,

On te
 läidst du
 nor dost

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* *p* (a 2.)

Timp. *f* *p*

Cinelli. *f* *p*

Lento. ♩ = 60.

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

Violin II *f* (dim.) *p*

Viola *f* (dim.) *p*

Cello/Double Bass *f* (dim.) *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

Violin I *pp* *p*

Violin II *pp* *p*

Viola *pp* *p*

Cello/Double Bass *pp* *p*

3

Fl. **ff**

Ob. *p* **ff**

Clar. *p* **ff**

Cor. III & IV. *p* **ff** a 2.

Fag. a 4. *p* **ff** *p*

deur s'é - teint sous l'op - probre et le deuil!
 Glanz er - losch in dem näch - ti - gen Graus,
 glo - - - - - ry paled in the death - deal - ing fray.

pizz. *p* arco *p* **ff**

p **ff** *p* **ff**

Fl. **fp**

Ob. **fp**

Clar. a 2. **fp**

Fag. **fp**

Tuba. **fp**

Le sang qui crie en vain, ce sang de la pa - tri - e, Nour.
 des Va - ter - lan - des Blut em - por schreit es ver - ge - bens, der
 The na - tion's pre - cious blood in vain doth cry for ven - geance, while

(mf) **fp** **fp** **fp** **fp** **fp** **fp**

Fl. *cresc. molto*

Ob.

Clar.

Cor. III e IV.

Fag.

Tromb. III.

Tuba.

cresc. molto

fp ff

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,

mf cresc. ff

p dolce perdendo pp

perdendo pp

perdendo pp

perdendo pp

fp cresc. molto ff fp ff

poco rit.

Cor. III e IV.

Fag.

poco rit.

a 2.

pp

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.)

H. B. 28.

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 & IV.
Fag.
Tr.
Timp.

5

ff *a.2.* *p*
ff *p*
ff *p*
ff *p*

D (Ré) coperto

Prêtre Grec.
Griechischer Priester.
A Greek Priest.

Mais la voix du Dieu des ar - mé - es A
Doch der Ruf des Got - tes der Schaa - ren durch
Hark! the voice of him that shall lead us, re

5

ff *p*
ff *p*
ff *p*
ff *p*

ff *a.2.* *p* *cresc.*
ff *a.4.* *p* *cresc.*
ff *p* *cresc.*
ff *p* *cresc.*

f (*p*)

ré - pan - du l'ef - froi dans leurs rangs o - di - eux, dans leurs
drang mit jä - hem Schreck wie ein Sturm ih - re Reih'n, ih - re
sounding, strikes with ter - ror the hearts of our foe, strikes the

ff *p* *cresc.*
ff *p* *cresc.*
ff *p* *cresc.*
ff *p* *cresc.*

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* *f* *pp* *poco a poco cresc.* *f* *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* *p* *mf* *poco a poco cresc.* *p* *mf* *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 - stan - tine'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. *a 2.* *mf* *a 2.*

Fag. *mf*

mf

mf

cioux. _____
 Schein! _____
 glow! _____

A ses clar - tés vic - to - ri -
 Bei sei - nen hel - len Sie - ges -
 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 *p cresc.* **ff**

I.
 p *p cresc.* **ff**

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.

p *cresc. poco a poco* *f*
a 2.
mf *a 2.*
mf

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

Tenori II. *f*

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.** *f*

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 five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part), and the bottom two are piano accompaniment. The music is in a major key with a 2/4 time signature. The vocal parts have lyrics in French, German, and English. The piano accompaniment features a steady rhythmic pattern with chords. The system concludes with a double bar line and 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 five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics continue from the first system. The piano accompaniment features a steady rhythmic pattern with chords. The system concludes with a double bar line and a *ff* dynamic marking.

riers, guerriers, 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,

riers, guerriers, 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 five staves are vocal parts, and the bottom two are piano accompaniment. The piano accompaniment features a steady rhythmic pattern with chords. The system concludes with a double bar line and 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 dynamics *ff* and *a4.*

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

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 dynamics *ff*.

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 l'ef - 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 fou - le!
 Ihr Krie - ger, zieht hin - aus in Schaa - ren!
 Go forth to war and fight, ye he - roes!

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 fou - le!
 Ihr Krie - ger, zieht hin - aus in Schaa - ren!
 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 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 vocal line with lyrics and a piano accompaniment with various markings such as 'I.', 'III.', 'a2.', and 'a4.'.

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

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;

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;

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;

Second system of musical notation, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the first system.

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

First system of musical notation. It includes a piano part with a bass clef and a violin part with a treble clef. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with a long slur across several measures. Dynamic markings include *ff* (fortissimo) and *a2.* (second ending).

First vocal line musical notation. It starts with a *ff* dynamic marking. The melody consists of quarter notes and half notes.

riers, marchez, mar - chez à l'im - - mor - ta - - li - té!
aus zum heil'-gen Kampf auf stol - - zer Ruh - - mes-bahn!
 vic - tory in your eyes, go forth, and win the prize!

Second vocal line musical notation. It starts with a *ff* dynamic marking. The melody is identical to the first vocal line.

riers, marchons, mar - chons à l'im - - mor - ta - - li - té!
aus zum heil'-gen Kampf auf stol - - zer Ruh - - mes-bahn!
 vic - tory in your eyes, go forth, and win the prize!

Third vocal line musical notation. It starts with a *ff* dynamic marking. The melody is identical to the previous vocal lines.

riers, marchons, mar - chons à l'im - - mor - ta - - li - té!
aus zum heil'-gen Kampf auf stol - - zer Ruh - - mes-bahn!
 vic - tory in your eyes, go forth, and win the prize!

Fourth vocal line musical notation. It starts with a *ff* dynamic marking. The melody is identical to the previous vocal lines.

riers, marchons, mar - chons à l'im - - mor - ta - - li - té!
aus zum heil'-gen Kampf auf stol - - zer Ruh - - mes-bahn!
 vic - tory in your eyes, go forth, and win the prize!

Second system of musical notation. It includes a piano part with a bass clef and a violin part with a treble clef. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with a long slur across several measures. Dynamic markings include *ff* (fortissimo), *div.* (divisi), *f* (forte), and *p* (piano).

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.* marking 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

mf

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.

cresc.

a 4.

— 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, featuring piano and vocal parts. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal part is in the key of A major. Dynamic markings include *f* and *mf*. The tempo is marked *a 2.*

cieux.
Schein!
glows.

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

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

Musical score for the second system, including lyrics in French, German, and English. The piano part continues with dynamic markings *f* and *mf*.

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 third system, featuring piano and vocal parts. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. Dynamic markings include *f* and *div.*. The tempo is marked *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 -

unis. div. unis.

ros, *Kampf,* *war,* *marchons en fou - le, marchons, marchons* *à l'immor - ta - li - té, marchons, marchons, mar -*
zieht aus in Schaa - ren, zieht aus zum Kampf auf ruhmes - vol - ler Bahn! Zieht aus zum heil - gen
and die or con - quer! Go forth to war, with vic - tory in your eyes! Go forth, and win the

ros, *Kampf,* *war,* *marchez en fou - le, marchez, marchez* *à l'immor - ta - li - té, marchez, marchez, mar -*
zieht aus in Schaa - ren, zieht aus zum Kampf auf ruhmes - vol - ler Bahn! Zieht aus zum heil - gen
and die or con - quer! Go forth to war, with vic - tory in your eyes! Go forth, and win the

riers, *Kampf,* *pare* *marchons en fou - le, marchons, marchons* *à l'immor - ta - li - té, marchons, marchons, mar -*
zieht aus in Schaa - ren, zieht aus zum Kampf auf ruhmes - vol - ler Bahn! Zieht aus zum heil - gen
to die or con - quer! Go forth to war, with vic - tory in your eyes! Go forth, and win the

riers, *Kampf,* *pare* *marchons en fou - le, marchons, marchons* *à l'immor - ta - li - té, marchons, marchons, mar -*
zieht aus in Schaa - ren, zieht aus zum Kampf auf ruhmes - vol - ler Bahn! Zieht aus zum heil - gen
to die or con - quer! Go forth to war, with vic - tory in your eyes! Go forth, and win the

a 2.
mf
 a 2.
mf
 muta in D (Ré).
mf
 a 4.
p
 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!

f

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

mf *p*

ff *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.*

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The vocal parts include a Soprano line (top), an Alto line (second), a Tenor line (third), and a Bass line (bottom). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The score is divided into systems, with lyrics provided below the vocal staves. Dynamic markings such as *mf*, *p*, *f*, *rinf.*, and *poco a poco cresc.* are used throughout to indicate volume and intensity. The lyrics are presented in three languages: French, German, and English.

Lyrics:

mf mé - es! *f* L'as -
mf fah - ren! *f* Strahl
mf con - quer! *f* Lead
mf a 2. *p* *rinf.* *a 2.* *f*
mf *f* III. *f*
rinf. *p* *rinf.*
rinf. *f*
f mé - es! L'as -
f Schaa - ren! *f* Strahl
f lead us, *rinf.* Lead
f *p* L'as - tre de Cons - tan - tin a bril - lé dans les cieux.
f *p* Strahl uns, o Stern am Him - mel in leuch - ten - dem Schein!
f *p* Lead us, oh lead us, bright beaming star, by thy light!
rinf. *p* *poco a poco cresc.*
f mé - es A ré - pan - du
f Schaa - ren *er - füll - te* jäh
f lead us, *sotto voce* *p* has strick - en *rinf.*
f *f* Oui, La voix du Dieu des ar - mé -
f Ja, der Ruf des Herrn al - ler Schaa -
f Hark Lo! the voice of him that shall lead
f du l'ef - froi dans leurs rangs o - di - eux. Oui,
f jäh - mit Schreck ih - re ruch - lo - sen Reihn. Ja,
f 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*
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

(mf) a. 2. *f*
(mf) *f*
p *a. 2.* *rinf.*
(mf) *f*
p *(mf)* *rinf.* *a. 4.* *f*
p *(mf)* *rinf.* *a. 4.* *f*
p *(mf)* *rinf.* *a. 4.* *f*
f
p poco a poco cresc.
p *rinf.*

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!

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!

froi dans leurs rangs o - di - eux. L'as - tre de
 Schreck ih - re ruch - lo - sen Reihn. Auf! auf! der
 deep in - to the hearts of our foes. He - roes! your

A ré - pan - du l'ef - froi dans leurs rangs o - di - eux. L'as -
 fill - te mit jä - hem Schreck ih - re ruch - lo - sen Reihn. Auf,
 fill - eth with ter - ror deep now the hearts of our foes! Lo!

Musical score for the first system, including piano and bass staves with dynamic markings like *f* and *ff*.

Musical score for the second system, including piano and bass staves with dynamic markings like *cresc.* and *ff*.

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

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

Musical score for the third system, including piano and bass staves with dynamic markings like *f* and *ff*.

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!
 Con-stantine's bright star now with rad-iance doth glow. Go forth to war!
 Zieht aus zum Kampf!

Musical score for the fourth system, including piano and bass staves with dynamic markings like *f*, *div.*, and *ff*.

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

The musical score is arranged in two systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the vocal parts and piano accompaniment. Dynamics include *ff*, *a 2.*, *a 4.*, and *p*. The lyrics are in French, German, and English.

Lyrics:

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-stantin
 Lo! Con-stantin

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-stantin
 Lo! Con-stantin

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-stantin
 Lo! Con-stantin

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-stantin
 Lo! Con-stantin

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-stantin
 Lo! Con-stantin

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 - tés 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 - tés 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 - tés 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 - tés 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

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. There are two 'a 2.' markings above the vocal line.

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 -

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line has a fermata over the word 'Bahn!' and then continues with the lyrics. The piano accompaniment continues with the same texture as the first system.

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

A ses clar - tés vic - to - ri - eu - ses, Guerriers, 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, 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 -

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature changes to two sharps (F# and C#) and the time signature remains 4/4. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns.

18 Animato.

Musical score for brass instruments. The score includes staves for Tromb. I e II., Tromb. III., and Tuba. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Animato'. Dynamics include *ff* and *ff a 2.*

Animato.

Vocal score with lyrics in German and English. The tempo is marked 'Animato'. Dynamics include *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

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

Musical score for piano accompaniment. The score includes staves for the right and left hands. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Animato'. Dynamics include *ff*.

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

Musical score for page 50, featuring vocal parts and piano accompaniment. The score includes dynamic markings such as *pp*, *cresc.*, *f*, and *ff*. The lyrics are in Latin and German.

Lyrics:
 ses len, tid - Ver - ront naî - tre l'au - ro -
 len, tid - ings, bricht glad cresc. mit - sei - nem Schim -
 tid - ings, glad cresc. tid - ings of free -
 ses len, tid - Ver - ront naî - tre l'au - ro -
 len, tid - ings, bricht glad cresc. tid - sei - nem Schim -
 tid - ings, glad cresc. tid - ings of free -
 ses len, tid - Ver - ront naî - tre l'au - ro -
 len, tid - ings, bricht glad cresc. tid - sei - nem Schim -
 tid - ings, glad cresc. tid - ings of free -

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes a Cymbal (Cimb.) part and various dynamic markings such as *ff*, *f*, and *ff a 2.*. The music is in a key with one sharp (F#) and a 2/4 time signature.

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!

Musical score for the second system, continuing the instrumental accompaniment. It features various instruments and dynamic markings such as *f* and *ff*. The music continues in the same key and time signature as the first system.

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 eight staves. The top four staves are treble clef, and the bottom four are bass clef. Dynamics include *p*, *ff*, and *cresc.*. Performance instructions include *a 4. (a 2.)* and *I. (III.)*. The music features complex rhythmic patterns and melodic lines.

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 *p* and *f*.

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 three parts, including lyrics in French, German, and English, and musical notation.

gnent de.vant toi!
 kelt durch dein Licht!
 lid 'neath thy light!

gnent de.vant toi!
 kelt durch dein Licht!
 lid 'neath thy light!

gnent de.vant toi!
 kelt durch dein Licht!
 lid 'neath thy light!

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

As - tre
 Leit' uns
 Bright star,
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 musical notation and dynamics such as *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 second and third staves marked 'a 2.'. Dynamic markings include *ff* and *p*. The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the score features four vocal staves and one piano accompaniment staff. The lyrics are in French and German. The French lyrics are: "ter - ri - ble, o Stern du, oh guide us." The German lyrics are: "As - tre leit' uns Guide us." The English lyrics are: "ter - ri - ble et als Stern des thro' night and". Dynamic markings include *ff* and *p*. The piano accompaniment staff at the bottom continues the accompaniment from the first system.

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 piano accompaniment consists of six staves. The first two staves are the right hand, and the last two are the left hand. The middle two staves appear to be a grand staff for a second instrument or a specific voicing. Dynamic markings include *f*, *ff*, *p*, and *pp*, with some markings in parentheses. The music is in a major key with a treble clef and a bass clef.

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 piano accompaniment continues with six staves. The first two staves are the right hand, and the last two are the left hand. The middle two staves are a grand staff. Dynamic markings include *f*, *ff*, *p*, and *pp*. The final measure of the left hand features a triplet of eighth notes.

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

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.

22 Poco animato.

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

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

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 has three systems of staves with various musical notations including slurs, accents, and dynamic markings like 'p' and 'a 2.'. The string part consists of two systems of staves with rhythmic patterns.

diminuendo sin al fine

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines include lyrics in French, German, and English. The piano accompaniment continues with musical notation and dynamic markings.

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

bé - nis -
 ja, Se -
 grant free -

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.

ppp

ppp

ppp

ppp

I. ppp

ppp

ppp

ppp

ppp

ppp

a 4. (a 2.)

f

f

f

f

f

f

rallent.

ppp

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

ppp

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

ppp

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

ppp

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

ppp

f

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 - lympe aux
Hoch vom Haupt des O - lympe 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*

The musical score is arranged in systems. Each system contains a vocal line and a piano accompaniment line. The vocal line includes lyrics in German and French. The piano accompaniment includes dynamic markings and musical notation.

System 1:

- Vocal: *mort!* / *weit!* / *Death!* / *Par-tons!* / *Hin-weg!* / *A-way!*
- Piano: *p*, *mf*, *p*, *f*

System 2:

- Vocal: *mort!* / *weit!* / *Death!* / *Par-tons!* / *Hin-weg!* / *A-way!*
- Piano: *p*, *mf*, *p*, *f*

System 3:

- Vocal: *mort!* / *weit!* / *Death!* / *Par-tons!* / *Hin-weg!* / *A-way!* / *Le monde en-* / *Die gan-ze* / *To save our*
- Piano: *p*, *mf*, *p*, *f*, *p*

System 4:

- Vocal: *mort!* / *weit!* / *Death!* / *Par-tons!* / *Hin-weg!* / *A-way!* / *Le monde en-* / *Die gan-ze* / *To save our*
- Piano: *p*, *mf*, *p*, *f*, *p*

System 5:

- Vocal: *mort!* / *weit!* / *Death!* / *Par-tons!* / *Hin-weg!* / *A-way!*
- Piano: *p*, *mf*, *p*, *f*

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 staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The middle two staves are empty, likely representing a second vocal part or a different instrument.

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 seventh system of the musical score consists of six staves. The top two staves are piano accompaniment staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The middle two staves are empty.

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, including vocal staves and piano accompaniment. Dynamics include *f* and *a 2.*

que nous pro-met un si beau sort. Des
o schö-nes Loos das uns be-reit! Hoch
 we'll shout with our last dy-ing breath. Hark,

som - mets de
vom Haupt des
 the loud crash

l'O - lympe
O - lympe
 of war,

aux
bis
 now

que nous pro-met un si beau sort. Des
o schö-nes Loos das uns be-reit! Hoch
 we'll shout with our last dy-ing breath. Hark,

som - mets de
vom Haupt des
 the loud crash

l'O - lympe
O - lympe
 of war,

aux
bis
 now

un si beau sort. Des
das uns be-reit! Hoch
 Free - dom dear! Hark,

som - mets de
vom Haupt des
 the loud crash

l'O - lympe
O - lympe
 of war,

aux
bis
 now

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

som - mets de
vom Haupt des
 the loud crash

l'O - lympe
O - lympe
 of war,

aux
bis
 now

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

som - mets de
vom Haupt des
 the loud crash

l'O - lympe
O - lympe
 of war,

aux
bis
 now

Second system of musical notation, including piano accompaniment and vocal staves. Dynamics include *f* and *p*.

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

sotto voce *poco a poco cresc.*

ri - ves de l'Al - phé - e Mil - le échos en gron - dant
 tief hin - ab zum Mee - re wi - der - hallt To - des - ruf
 bat - tle fierce is rag - ing From yon hills to the sea

sotto voce *poco a poco cresc.*

ri - ves de l'Al - phé - e Mil - le échos en gron - dant
 tief hin - ab zum Mee - re wi - der - hallt To - des - ruf
 bat - tle fierce is rag - ing From yon hills to the sea

sotto voce p *poco a poco cresc.*

ri - ves de l'Al - phé - e Mil - le échos en gron - dant
 tief hin - ab zum Mee - re wi - der - hallt To - des - ruf
 bat - tle fierce is rag - ing From yon hills to the sea

sotto voce p *poco a poco cresc.*

ri - ves de l'Al - phé - e Mil - le échos en gron - dant
 tief hin - ab zum Mee - re wi - der - hallt To - des - ruf
 bat - tle fierce is rag - ing From yon hills to the sea

sotto voce *poco a poco cresc.*

ri - ves de l'Al - phé - e Mil - le échos en gron - dant
 tief hin - ab zum Mee - re wi - der - hallt To - des - ruf
 bat - tle fierce is rag - ing From yon hills to the sea

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

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

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

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

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

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

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!

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!

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!

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!

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

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

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 - tü - os,
 Tyr - te - os,

Tyr - téé é - veil - le sa
 Tyr - tü - os spielt sei - ne
 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.

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,

arco

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

sotto voce

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

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

sotto voce

de hé - ros. 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 continues the melody from the first entry. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- 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 ten 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 six 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 two staves: a treble clef staff and a bass clef staff. Both staves contain piano accompaniment in common time, featuring a steady rhythmic pattern of eighth notes.

The third system of the musical score consists of two staves: a treble clef staff and a bass clef staff. Both staves contain piano accompaniment in common time, featuring a steady rhythmic pattern of eighth notes.

The fourth system of the musical score consists of two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The vocal staves contain lyrics in French and German. The piano accompaniment consists of a treble and bass clef staff with eighth-note patterns. Dynamics markings include *(mf)* and *f*.

Ils s'a - van - cent!
 Ja, sie na - hen!
 Hail, the he - roes!

Ils s'a - van - cent!
 Heil den Schaa -
 On - ward march -

Ils s'a - van - cent!
 Ja, sie na - hen!
 Hail, the he - roes!

Ils s'a - van - cent!
 Heil den Schaa -
 On - ward march -

Ils s'a - van - cent!
 Ja, sie na - hen!
 Hail, the he - roes!

Ils s'a - van - cent!
 Heil den Schaa -
 On - ward march -

Ils s'a - van - cent!
 Heil den Schaa -
 On - ward march -

The fifth system of the musical score consists of two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The vocal staves contain lyrics in French and German. The piano accompaniment consists of a treble and bass clef staff with eighth-note patterns. Dynamics markings include *(mf)* and *f*.

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 (Soprano and Alto), and the bottom four staves are piano accompaniment (Right and Left Hand). The music is in a key with one sharp (F#) and a common time signature (C). The vocal lines feature long, sustained notes, while the piano accompaniment provides a harmonic and rhythmic foundation.

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 continues the musical score with six staves, featuring vocal lines and piano accompaniment.

The fourth system continues the musical score with six staves. The vocal lines include the lyrics: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schön! Heil den tory tri - umph - ant on each man - ly brow. Hail the". The piano accompaniment includes a dynamic marking of *mf*.

The fifth system continues the musical score with six staves, featuring vocal lines and piano accompaniment.

The sixth system continues the musical score with six staves. The vocal lines include the lyrics: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schön! Heil den tory tri - umph - ant on each man - ly brow. Hail the". The piano accompaniment includes a dynamic marking of *mf*.

The seventh system continues the musical score with six staves, featuring vocal lines and piano accompaniment.

The eighth system continues the musical score with six staves. The vocal lines include the lyrics: "ne, ra - yon - ne sur leurs fronts pou - dreux. Ils s'a - ne, die staub' - ge, sie - ges - froh ver - schön! Heil den tory tri - umph - ant on each man - ly brow. Hail the". The piano accompaniment includes a dynamic marking of *mf*.

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, primarily piano accompaniment with chords and melodic lines.

Third system of musical notation, primarily piano accompaniment with chords and melodic lines.

Fourth system of musical notation, including vocal staves and piano accompaniment. Lyrics are provided for the vocal parts.

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 vocal staves and piano accompaniment. Lyrics are provided for the vocal parts.

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

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

Sixth system of musical notation, primarily piano accompaniment with chords and melodic lines.

a 2.
coperti
mf

f
 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

f
 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,

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

van - ished glo - ry!

— an - ti - que gloi - re,
 — ver - gangner Zei - ten
 — of vanished 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 -

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

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. *ff*

tons! Le monde en - tier pré -

Tenori II. *ff*

weg! Die gan - ze Welt sei

Bassi. *ff*

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 steady bass line. 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, continuing the vocal line and piano accompaniment. The piano part features a more active right-hand part with sixteenth-note patterns.

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,

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!"

Third system of musical notation, concluding the vocal line and piano accompaniment. The piano part continues with the active right-hand part.

32 *ff*

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes dynamic markings such as *pp*, *pp_{a. 2.}*, and *ff*.

Second system of musical notation, continuing the vocal and piano parts. Dynamic markings like *ff* and *pp* are present.

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

Third system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *pp*, *ff*, and *pp*.

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

Fourth system of musical notation, primarily piano accompaniment. Dynamic markings include *ff* and *pp*.

32 *ff*

ff pp a 2. ff ff I.

ff ff

ff ff

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

ff pp ff

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

ff pp ff

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

ff pp ff

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

ff pp ff

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

ff pp ff

pp ff ff div. ff ff

sort. reit! breath!

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

sort. reit! breath!

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

sort. reit! breath!

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

sort. reit! breath!

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

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 *f* and *ff* 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 parts. The lower staves continue with chordal accompaniment.

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 figures in the upper staves, creating a shimmering effect. The lower staves provide a steady harmonic accompaniment with chords and simple melodic lines.

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*.

Musical score for the second system, featuring two arpeggiated parts labeled '2 Arpe I.' and '2 Arpe II.' with a dynamic marking of *ff*.

Musical score for the third system, featuring vocal lines with the tempo marking 'Poco animato.' and a dynamic marking of *ff*.

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 with a dynamic marking of *ff*.

The first system of the musical score consists of nine staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next three staves are for vocal parts, with the top staff in treble clef and the two lower staves in bass clef. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal lines feature a melodic line with lyrics and a supporting line. The piano accompaniment includes chords and arpeggiated figures.

The second system of the musical score consists of four staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next two staves are for vocal parts, with the top staff in treble clef and the bottom staff in bass clef. The music continues from the first system, maintaining the same key signature and time signature. The vocal lines and piano accompaniment are clearly defined.

ar - mes, aux ar - mes, aux ar - mes! Le ciel, le ciel ré - son -
Kampfe, zum blu - ti - gen Kam - pfe! Die Luft durch - braust ein Schwir -
 arms then, to arms then, for free - dom, to arms and fight for free -

ar - mes, aux ar - mes, aux ar - mes! Le ciel, le ciel ré - son -
Kampfe, zum blu - ti - gen Kam - pfe! Die Luft durch - braust ein Schwir -
 arms then, to arms then, for free - dom, to arms and fight for free -

ar - mes, aux ar - mes, aux ar - mes! Le ciel, le ciel ré - son -
Kampfe, zum blu - ti - gen Kam - pfe! Die Luft durch - braust ein Schwir -
 arms then, to arms then, for free - dom, to arms and fight for free -

ar - mes, aux ar - mes, aux ar - mes! Le ciel, le ciel ré - son -

The third system of the musical score consists of nine staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next three staves are for vocal parts, with the top staff in treble clef and the two lower staves in bass clef. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues from the previous systems, maintaining the same key signature and time signature. The vocal lines and piano accompaniment are clearly defined.

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.

The piano accompaniment for the first system consists of several staves. The top two staves are for the right and left hands, featuring chords and melodic lines. Below them is a grand staff section with three staves, including a bass line. The music is in a minor key and includes dynamic markings such as *ff* and *a 2.* (allegretto 2).

The piano accompaniment for the second system continues with similar instrumentation and dynamics as the first system, including *ff* markings and *a 2.* and *a 4.* (allegretto 4) 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.

The piano accompaniment for the final system includes staves for right and left hand and a grand staff section. It concludes with *ff* markings and dynamic accents.

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 piano and orchestra, measures 36-45. The score includes multiple staves for piano and various orchestral instruments. Dynamics include 'a 4.' and 'ff'.

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 piano and orchestra, measures 46-55. The score includes multiple staves for piano and various orchestral instruments. Dynamics include 'ff'.

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 in treble clef and the left hand in bass clef. The bottom two staves are for the Violoncello and Double Bass parts, both in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present. There are also some performance instructions like *a 2.* (second ending).

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 the composition with ten staves. It follows the same instrumentation as the first system: Violin I and II, Piano (right and left hands), and Violoncello/Double Bass. The musical notation includes complex rhythmic figures, particularly in the piano part, and dynamic markings like *f* and *ff*.