ORCHESTRAL ACCOMPANIMENT IN THE VOCAL WORKS

OF HECTOR BERLIOZ

DISSertation

Presented to the Graduate Council of the

University of North Texas in Partial

Fulfillment of the Requirements

For the Degree of

Doctor of Philosophy

By

Namjai Lee, B.M., M.M., M.M.

Denton, Texas

May, 1994
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Recent Berlioz studies tend to stress the significance of the French tradition for a balanced understanding of Berlioz's music. Such is necessary because the customary emphasis on purely musical structure inclines to stress the influence of German masters to the neglect of vocal and therefore rhetorical character of this tradition. The present study, through a fresh examination of Berlioz's vocal-orchestral scores, sets forth the various orchestrational patterns and the rationales that lay behind them.

In order to attain a comprehensive perspective the scores were examined from three different viewpoints. First, an examination of the instrumentation of the compositions as a whole and their components. Second, a discussion of the individual instruments, in terms relevant to the examples found in his vocal works, in the manner of Berlioz's own *Treatise on Instrumentation*. Third, a synthesis of these observations into associative patterns that are considered either musical or extra-musical patterns.
One of the difficulties that confounds the writer of a rhetorical study of music is the lack of systematization which hinders the presentation of logical and self-sufficient conclusions. As an aid to the understanding of my conclusions, they have been applied to a study of Berlioz’s *Harold in Italy*, chosen because its viola solo and orchestral accompaniment are analogous to the voice and accompaniment in his vocal works. The results of this application confirm that the vocal models complement Berlioz’s outward symphonic formal structure, and that these models play an important role in his purely instrumental works as well. Since the stylistic relationship between the vocal and instrumental music is highly elusive, the correlation found in parallel instances in Berlioz’s vocal and instrumental works provide concrete evidence that can be used effectively to more clearly understand Berlioz’s intentions.
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Chapter I

INTRODUCTION

The music of Hector Berlioz has received renewed attention since the initiation of the New Berlioz Edition in 1967, just two years before the centenary celebration of the composer's death. These events stimulated a number of serious studies in the form of books, articles and dissertations. In light of the prevailing opinion of the composer

1. D. Kern Holoman described the first two stages of Berlioz research in an article, "The Present State of Berlioz Research," Acta musicologica XLVII (1975), 31-67, as follows:

"But for all this, Berlioziana [by Tiersot], like Boschot's biography and the OBE [Old Berlioz Edition], is of undeniable value; together these three projects represent a significant first chapter in the history of systematic Berlioz research." [p. 44]

"Nevertheless, the index [by Hopkinson] remains a useful contribution that forms, along with Barzun's biography, an important second generation of Berlioz studies emerging in the 1950's." [p. 42]

His assessment of the publication of the New Berlioz Edition, therefore, implied the beginning of the third generation:

"Now, with the NBE and Correspondance générale, Berlioz scholars have established high standards of their own that can themselves serve as models for future research." [p. 66]
it is not surprising that many of these writings have been concerned with the widespread traditional misconceptions and prejudices about Berlioz and his works. In this regard Robert Weirauch wrote:

As if with a single voice, most of these authors cry out against the injustices he had suffered in the past, the hostility of nineteenth-century French musical circles to his misunderstood language, and the promulgation of incorrect and biased views resulting from little or no serious study of his scores.

Even before this time, however, Romain Rolland had observed that:

It may seem a paradox to say that no musician is so little known as Berlioz. The world thinks it knows him. A noisy fame surrounds his person and his work. . . .

That is the worst of it; people imagine that they understand Berlioz with so very little trouble. Obscurity of meaning may harm an artist less than a seeming transparency; to be shrouded in mist may mean remaining long misunderstood, but those who wish to understand will at least be thorough in their search for the truth. . . .

That is the first pitfall; but there are many more that will beset us in the attempt to understand Berlioz. To get at the man himself one must break down a wall of prejudice and pedantry, of convention and intellectual snobbery. In short, one must shake off nearly all current ideas about


his work if one wishes to extricate it from the
dust that has drifted about it for half a
century."

One of the main sources of much of the misunderstanding has
been the lopsided image of Berlioz as a man and a writer
which was promulgated by earlier writers. Holoman describes
this as an interest

\[ \ldots \text{in the composer's love affairs and in the} \]
\[ \text{insouciant view of the Parisian musical establish-} \]
\[ \text{ment reflected in his entertaining literary works,} \]
\[ \text{for therein lay the elements of a good story. The} \]
\[ \text{music was difficult to understand at best; at} \]
\[ \text{worst it seemed to provide insurmountable diffi-} \]
\[ \text{culties of access. Today, scholars are grappling} \]
\[ \text{with problems central to a view of Berlioz as} \]
\[ \text{composer: the music, its sources, and its} \]
\[ \text{style.}^{4} \]

It is significant that these commentators favor the
study of Berlioz's scores as the remedy for such biased view
of his works. Aside from the more specialized studies of
narrower scope such as dissertations on more specific top-
ics, Brian Primmer's *The Berlioz Style* and Julian Rushton's
*The Musical Language of Berlioz* are the most important
recent achievements in this arena.\(^5\)

---

Romain Rolland's Essays on Music (New York: Dover, 1959), 284-5. This essay was taken from the Musicians of Today
(Henry Holt & Co., 1915).


University Press, 1973); Julian Rushton, *The Musical
Language of Berlioz* (Cambridge: Cambridge University
Press, 1983).
Another source of bias has been an inclination to view the music of Berlioz in the light of the German symphonic tradition, symbolized by the famous epithet touting Berlioz as "the successor of Beethoven" reiterated by Peter Cornelius. In spite of the fact that his output was predominantly vocal, such bias favored Berlioz's instrumental works to the almost total neglect of his vocal output except for a handful such as the Requiem, La damnation de Faust, Les nuits d'été, and L'enfance du Christ. Consequently, it is characteristic of many studies from the non-Germanic countries, especially England and France, to attempt to restore the proper balance between the French and German traditions with regard to the music of Berlioz. For example, Primmer's study consists of the following chapters:

1. Berlioz and the French Tradition
2. Berlioz and Melody
3. Berlioz and Tonality
4. Berlioz and Harmony
5. Conclusion: The Berlioz Style


7. The extreme case of such attitude can be seen in the reception of the Old Berlioz Edition (OBE), which is described by Holoman in "The Present State" as:

"Since then it has been voguish to attack the editors [of the OBE] for virtually every decision they made." [p. 34]

"The violence of these attitudes is attributable in part to political considerations. The OBE was a 'German edition'; its decisions were 'Teutonic'." [p. 35]
The first chapter, "Berlioz and the French Tradition," strongly insinuates the necessity to correct the prevalent German bias by stressing the importance of the French tradition in Berlioz's music, which Macdonald summarized in this way:

To ears brought up on the German classics, as most still are, Berlioz's music strikes a strange and sometimes jarring note. . . . even allowing Berlioz full measure of originality as an inventor, we must recognize that it is the tradition as a whole that is strange and not this one member of it. Since the music to which he was first introduced and which aroused his earlier admiration is now rarely heard, we have to make special efforts to unearth the roots of style.

The French tradition, to which Berlioz squarely belonged, was very different from the much better known German and Italian traditions . . . . [H]e inherited . . . a feeling for dramatic space and pace which is unmistakably French in its statuesque grandeur, expression, colour and vocal dignity.

One of the characteristics of such Germanic attitudes was the effort to appreciate Berlioz's music in the context of Wagner's achievement, which can illustrated by Richard Strauss's revision of Berlioz's Grande Traité d'instrumentation et d'orchestration (1905; Berlioz's original edition, 1843; 2nd ed. 1855) in which the German composer incorporated many musical examples, mostly from the works of Wagner. Such an attempt was quite popular earlier in this century about the time of the centenary of his birth,

but some commentators vehemently protested and pointed out the fallacy of such endeavors. Rolland wrote:

Above all, one must not make the mistake of contrasting Berlioz with Wagner either by sacrificing Berlioz to that Germanic Odin or by forcibly trying to reconcile one to the other. For there are some who condemn Berlioz in the name of Wagner's theories; and others who, not liking the sacrifice, seek to make him a forerunner of Wagner or kind of elder brother, whose mission was to clear a way and prepare a road for a genius greater than his own. Nothing is false.

Among the various aspects of Berlioz's music, his orchestration is the most frequently mentioned and almost unanimously admired." Edward T. Cone noted, however, that "Berlioz has almost nothing to say about orchestration in the Postscript" of his Memoirs and suggested as a probable cause that "[Berlioz's] mastery [in this field] is generally recognized" which is further illustrated by the ensuing quotation from the same postscript from the Memoirs:

Everyone, in France and elsewhere, acknowledges my maestria in the art of instrumentation, especially since the publication of my didactic treatise on this subject."

The influence of German symphonic attitude is still strongly felt in this field. For example, in his dissertation entitled *The Orchestral Style of Hector Berlioz*, Robert Weirauch "decided to limit the analysis primarily to instrumental works." He concluded that

In the same way that Berlioz's standard instrumentation remained more or less constant throughout his life, his orchestrational style similarly showed little development. This style was established around 1830 with *Symphonie fantastique* and differs very little from that in the overture to *Béatrice et Bénédict* in 1862, in spite of the maximum extremes in mood represented by these two works.

Even the briefest perusal of Berlioz's vocal scores will show that the first conjecture concerning the "standard" instrumentation, based solely on selected instrumental scores, will not hold up. The instrumentation of the vocal works varies widely according to the vocal force employed in each work, which precludes a "standard" instrumentation of the vocal works of Berlioz as a whole. Therefore there is a verifiable need, as Weirauch himself suggested, to study the

12. Robert Frank Weirauch, *The Orchestral Style of Hector Berlioz* (D.M.A. dissertation, University of Cincinnati, 1968; Ann Arbor, Michigan: University Microfilms, 69-11,361), 1. Such limitation seems to be the very cause of Weirauch's frustration, expressed in his "The Neo-Renaissance Berlioz," p. 1, on the fate of his dissertation "to be completely unknown (at least in America)" even though it is "the first measure-by-measure investigation into Berlioz's music in English."

13. Ibid., 90. The determining factors of Berlioz's instrumentation are discussed in Chapters II and III.
orchestration of Berlioz's "operas and other vocal scores [which] would equally merit a separate investigation."\textsuperscript{14}

Such necessity is, however, not only instigated by the need to fill the lacuna of the Berlioz research but also mandated by the essentially vocal perspective of the French tradition, which is described by Jeffrey Langford as its

\textldots penchant for dramatic vocal music that was later to find expression in Grétry's astonishing contention that instrumental music was actually a kind of vocal music, awaiting, as it were, some missing text.\textsuperscript{15}

Rushton specifically pointed out the vocal nature of Berlioz's music in saying:

One thing rings true--the hint of a vocal origin to Berlioz's melodic idiom . . . . The textures and forms of song and aria are at the root of Berlioz's whole style--harmonic, polyphonic, and structural, as well as melodic.\textsuperscript{16}

If we accept the validity of these contentions, the study of Berlioz's vocal music should be considered not just one of the many facets but a prerequisite to the genuine understanding of his whole output. One of the basic assumptions of this study is, therefore, that since most of Berlioz's

\textsuperscript{14} Weirauch, The Orchestrational Style, 1.


\textsuperscript{16} Rushton, The Musical Language, 147.
works, including the purely instrumental ones, are based on vocal models the study of the entire vocal oeuvre is necessary in order to attain the fuller understanding of his works.

Weirauch's second conclusion concerning the non-developmental characteristics of Berlioz's orchestrational style is, however, in accordance with other writers. For example, Rushton made the following statement concerning Berlioz's compositional style in general:

We cannot order our ideas under . . . the chronological development of a particular musical element. . . . He [Berlioz] explored musical resources continually; yet he might have agreed that he scarcely developed the essentials of his language at all. Any change of manner resulted from the choice of subject: 'I would have written L'enfance du Christ in the same way twenty years ago' [Berlioz, Memoirs]. 17

The problem of a chronological understanding of Berlioz's compositional style was recognized by Newman around the time of Berlioz's centenary:

In trying to follow him historically we meet with this difficulty, that it is impossible to say exactly when some of his conceptions first saw the light. He was in the habit of using up an early piece of material in a later work, especially if the early work was one that had been tried and had failed. 18

18. Ernest Newman, Berlioz, Romantic and Classic, ed. Peter Heyworth (London: Gollancz, 1972), 48. This quote is taken from an article written in 1905 which bears the same title as the book.
Thanks to Holoman's Catalogue and Macdonald's "Berlioz's Self-Borrowings," most of the problems concerning the chronology and the re-used musical materials in Berlioz's works are solved. Newman's first question concerning the date of first conceptions, however, still lingers on and as far as the orchestrational style is concerned, it is a particularly thorny question pertinent to the orchestral songs. Since these songs are usually the last ones among the several versions, it is necessary to know the exact date of the first inspiration for the orchestration in order to consider their interrelationship. It is virtually impossible to estimate such dates with certainty, even though most of the dates of actual orchestration of these songs are fairly well established. Coupled with the generally non-developmental characteristics of his compositional style, such factors force this study to take a non-chronological perspective.

Among the various aspects of the vocal music, the accompaniment has been one of the least explored. Edward T. Cone described the diverse functions of accompaniment as follows:

Many otherwise simple accompaniments contain brief preludes, interludes, and postludes. So long as these are primarily functional, helping the singer to find pitch and allowing him to rest

after each stanza, they can be considered further natural extensions of the voice part. But if these passages take on a life of their own, the accompaniment ceased to be simple and assumes its own persona.\footnote{Cone} 

Cone’s last point can be related to the so-called expressive function of the accompaniment, which is defined by Peter Kivy as follows:

The role of the orchestra in opera is complex and variegated: there is not a single thing that the orchestra is or does. But one thing that it does is to make common cause with the singing voice in expressing the thoughts and feelings of the characters. Let us call this its expressive function.\footnote{Kivy}

This expressivity, according to Primmer’s understanding, amounts to a nineteenth-century "doctrine of affections" representing

\ldots a premeditated style in which nothing happens by accident and in which very little, on the surface at least, is spontaneous.\footnote{Primmer}

The possibilities for dramatic and expressive illustration, and for emotional concentration, afforded by the accompaniment in opera, cantata and song had been one of the great discoveries of the Baroque age, striking a sympathetic chord in the minds of most French composers from the time of Rameau onwards.\footnote{Ibid.}
Although Primmer himself did not deal directly with the orchestration, there is no doubt that consideration of it was part of his understanding. David Charlton’s historical observation reinforces its relevance:

There seems to be evidence in German and French-language opera in the second half of the 18th century and beginning of the 19th, that certain musical phenomena could carry extra-musical connotations. . . . On the whole, the expressive power of the Classical orchestra and the ubiquity of opera in the repertory under discussion provide a solid basis for the type of empirical enquiry necessary in this type of investigation.

Consequently, the orchestral accompaniment is chosen as the focal point of this investigation because this aspect, more than the vocal lines, is apt to reflect dramatic content. Such an effort has been greatly expedited by the recent availability of the recordings of Berlioz’s works which have made it possible to experience his music first hand. Before the wide availability of sound recordings his reputation as a prodigious orchestrator was primarily based on his Treatise on the subject, and the words of the relatively few who happened to witness the live performance of Berlioz’s works.

The prevalent German attitude to Berlioz’s music is, however, not simply a national bias but a part of a more

comprehensive change of musical attitude in general which took place during the nineteenth century. Faithful to the tradition of a dramatic composer, Berlioz seemed to consider the extra-musical elements as the basis of the musical expression while he turned to the means of purely musical construction only when such connection was tenuous or nonexistent. Such an attitude, a continuation of the rhetorical tradition in music inherited from the previous centuries, seems to be an underlying difficulty in gaining a true understanding of Berlioz’s music. The rhetorical approach to music was a waning tradition in Berlioz’s time, and, as George Buelow suggests, the general ignorance of such a tradition is now pervasive:

Composers have therefore generally been influenced to some degree by rhetorical doctrines governing the setting of texts to music, and even after the growth of independent instrumental music, rhetorical principles continued for sometime to be used not only for vocal music but for instrumental works too. . . . These developments are unclear partly because modern musicians and scholars are untrained in the rhetorical disciplines, which since the beginning of the 19th century have largely disappeared from most educational and philosophical systems.  

The importance of the rhetorical idea to Berlioz’s music is, however, paramount, and the relationships or the associative patterns which exist between the musical and

extra-musical elements in Berlioz's vocal-orchestral music will be one of the primary goals to be explored this study. This will be accomplished through the examination of all the available printed scores of his vocal-orchestral works.

Since there is no evidence, however, that Berlioz ever consciously pursued such methods, one can hardly present a system of combining selected musical figures and their extra-musical counterparts as if they were Wagnerian Leitmotivs. Rather the emerging patterns, as put by Kerry Murphy, "can be described as 'quasi-methods' though there is no reason to suppose that Berlioz was conscious of them." 26

Regarding this, Cone also wrote that "So far as I know, Berlioz never tried to expound a general dramatistic theory of instrumentation . . . ." 27 Langford concurred with Cone, then stressed again the importance of the examining actual scores in this context:

"Berlioz never directly confronted the question of the relationship between music and drama in his writings on opera. This fact forces us to make some educated guesses about the significance of these musical-dramatic parallels. To do this, we must turn to the works themselves." 28

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Although the results of this investigation, primarily a list of orchestral techniques, can not be organized in a systematic way as in other purely musical analyses, its conclusion, and hence its goal, as in some other rhetorical studies in music, is found in the application of the various vocal-orchestral associative patterns to specific compositions to verify the validity of such correlations. Berlioz's purely instrumental works, particularly the symphonies, are especially promising candidates for this kind of experiment. Even though the "programs" of these works are discussed as an essential element of these works, the exact relationship between those programs and the specific musical techniques are seldom discussed or clarified. Lacking concrete rhetorical references, purely musical analyses tend to treat these compositions in the same way as they do any other instrumental work.

Having done all of the groundwork for the comparison in this study, it might be said that the examination of all of Berlioz's symphonies would amount to another sizable book. Consequently only Harold in Italy will be examined in Chapter VIII, a foremost candidate for such study for it

29. For example, Leonard G. Ratner, Classical Music: Expression, Form and Style (New York: Schirmer Books, 1980). The "Conclusion" of this sizable book (475 pages) takes only one and a half pages. In the three chapter preceding this conclusion, however, Ratner rounds out his study by the synthetic application of the results to Mozart's Don Giovanni, Haydn's Sonata in Eb Major, and finally with more comprehensive "Beethoven and the Classical Style."
employs accompanied solo viola which is comparable to an
accompanied solo voice in a vocal work, as well as a brief
examination of Berlioz's orchestration of other composer's
songs.
Chapter II

CLASSIFICATION OF THE VOCAL-ORCHESTRAL WORKS OF BERLIOZ

One of the characteristics of the music of Berlioz is the difficulty of classifying his works. Rushton introduced the chapter entitled "Concerning method and style" with the following remarks:

A discussion of Berlioz's style is hampered by the extreme degree to which his work resists categorization. We cannot order ideas under headings of genre, or 'style periods', or of the chronological development of a particular musical element. His genres are mixed, with song and drama deeply ingrained in symphony; symphony, song, and architectural manner in opera.¹

Holoman expressed the same opinion in the foreword of his Catalogue:

Berlioz's work is difficult to classify into the conventional genres. Many of his compositions are for unique occasions or performing forces; La Damnation de Faust is a légende dramatique, neither symphony nor opera. The following pages organise [sic] the composer's works by general category . . . .³

Holoman's general categories are: symphonies, operas, works for orchestra and chorus, overtures, songs, a work for


instrumental solo with orchestra, minor works, and a number of pieces prepared for specific occasions, including Berlioz's arrangements of other composers's works. Most of these categories are applicable to this study, except for classification of the major and minor works and the obviously irrelevant ones such as the overtures and the instrumental solo with orchestra.

Another way of grouping Berlioz's output, and one more compatible with this study, is to subdivide the general area of vocal-orchestral works in terms of their vocal forces:

Works for Solo Voice and Orchestra
Choral Works with Orchestra
Mixed Musical Media
Symphonies
Operas
Other Large Multi-Movement Works

These categories are also closely related to the various traditions such as French romance, religious choral, post-revolutionary choral, opéra comique, and the Grand opéra.

Vocal Forces and Instrumentation

Before considering the individual components in the multi-movement works, an overview of the entire oeuvre will yield some insight into the relationship that existed between the vocal forces and the instrumentation.

3. Holoman, op. cit., viii-x.
Works for Solo Voice and Orchestra

This category consists of the individual solo songs including a song cycle, and the solo cantatas.

Solo songs. Concerning the solo songs with orchestra, Dickinson suggested that they be treated as a group of outstanding interest, and later claimed that "[t]he group amounts to a genre . . . ." In his opinion, since the piano accompaniment of the original version is perfunctory and severely confines the impact of those songs on the listener, Berlioz brought "a vocal part . . . into relation with the medium of the orchestra, a medium though which he had steadily expressed himself." Among the orchestral songs Berlioz

. . . applied his most congenial manner of musical thought to isolated settings of poems, of which the melodic, harmonic, and structural substance had already been fully determined.

In addition to the six songs of the cycle Les nuits d'été, Berlioz wrote five independent solo songs with orchestral accompaniment of which all are orchestrated versions of earlier songs with piano accompaniment.

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5. Ibid., 330.
6. Ibid., 331.
The wind instrumentation of *Le jeune père breton*, *La belle voyageuse*, and *Zaïde* consists of less than pairs of woodwinds while *La captive* and *Le chasseur danois* employ complete pairs. The presence of trombones without trumpets in *Le chasseur danois*, the only such occurrence in any of the solo songs, can be explained by the subject of death in the last strophe. Exotic local colors employing castanets, bass drum, and cymbals distinguish *Zaïde* and *La captive* from the other songs. *La captive* also employs a second string orchestra ad libitum.

All these songs are in 6/8 meter except *Zaïde*, which is in 3/4. The tempos of *Le jeune père breton* and *La belle voyageuse* are rather slow while *Le chasseur danois*, a hunting song designated for bass, is in fast 6/8. *La captive* contains multiple sections of different tempos.

Among the several published collections of Berlioz's songs, *Les nuits d'été* (H81B) is the only one that was conceived as a cycle. The texts of these songs are from *La comédie de la mort* (1838), a collection of poems by Théo-

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7. For the discussion on the relationship between the trombones and the subject of death, see pp. 197-98.

8. For more discussion on the relationship between the theme of hunting and the fast 6/8 meter, see p. 248-50.
phile Gautier (1811-1872). Each song of this cycle was assigned an individual number in Holoman's Catalogue:

H81B  Le nuits d'été
H82B  Villanelle
H83B  Le spectre de la rose
H84B  Sur la lagune
H85B  Absence
H86B  Au cimetière
H87B  L’île inconnue

These songs, as with the other solo songs, were originally accompanied by a piano, but except for L'Absence (orchestrated 1843), all were orchestrated in 1856. Evelyn Reuter pointed out the advantage of the orchestral version as follows:

Again it is important to listen these pieces in their version with orchestral accompaniment (1856) because all the function of the instrumental timbre and their particular expressive qualities seems to have been thought out.

The orchestral version of Les nuits d'été calls for more than one singer and a varied instrumentation as shown in Table 1.

Table 1. Instrumentation of Les nuits d'été.\textsuperscript{10}

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| H82B | 2 | 1 | 2 | 1 | 0 | 0 | 0 | 0 | M.-Sopr. | str. |
| H83B | 2 | 1 | 2 | 0 | 2 | 0 | 0 | 0 | Contr. | str. |
| H84B | 2 | 0 | 2 | 2 | 2 | 0 | 0 | 0 | Bar./Contr./M.-Sopr. | str. |
| H85B | 2 | 1 | 2 | 0 | 2 | 0 | 0 | 0 | M.-Sopr./Ten. | str. |
| H86B | 2 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | Ten. | str. |
| H87B | 2 | 1 | 2 | 2 | 3 | 0 | 0 | 0 | M.-Sopr./Ten. | str. |

A common feature of their instrumentation is the frequent use of unpaired woodwind instruments. The conspicuous absence of the oboe in Sur la lagunes (H84B) and Au cimetière (H86B) is due to the choice of laments as subjects.

The partial or total absence of the bassoon is another characteristic of most of the solo songs. Contrary to the others, the songs with paired bassoons are frequently found in the works with distinct instrumental introductions, interludes, or postludes, which employ larger instrumentation than the orchestral accompaniment of the vocal portions. Many of them are in faster tempos, for example, La captive, L'île inconnue, Le chasseur danois, and Zaïde.\textsuperscript{11}

Since the orchestral version differs from the original piano version of Les nuits d'été in several aspects, the

\textsuperscript{10} This numerical representation of the wind instruments is adapted from David Daniels, Orchestral Music: A Handbook (Metuchen, N.J.: The Scarecrow Press, 1982). The eight numbers represent the flutes, oboes, clarinets, bassoons; horns, trumpets, trombones, and tuba/ophicleide.

\textsuperscript{11} In Sur la lagunes, an exception to this rule, the pair of bassoons is used to reinforce the lower part of tonal spectrum to represent the grim atmosphere of the song, which is also reflected in the absence of the oboe.
editor of the New Berlioz Edition suggested that the performances of the orchestral version be done in the original keys (A, D, G minor, F sharp, D and F) with a single voice. He also suggested that possibly omitting the introductory bars in Le spectre de la rose, constitutes a legitimate attempt to restore Berlioz's original conception.

Solo cantatas. Berlioz's four cantatas for solo voice and orchestra were all written for the Prix de Rome competition between 1827 and 1830. Of these only two are readily available in the Old Berlioz Edition: 

- H29 Herminie (1828)
- H36 Cléopâtre (1829)

Dickinson described the "common pattern of each cantata" as 

... three solo-arias with recitatives ... to a prescribed text. It is left to the composer to introduce the orchestra significantly, and if necessary, to alter the tripartite successions in one way or another.  

The monotony of this scheme is broken by the insertion of contrasting independent sections such as the "Prière" in Herminie and the "Méditation" in Cléopâtre.

12. A copy of the first one, La mort d'Orphée (1827), was published in a facsimile edition in 1930. The successful one, La mort de Sardanapale (1830), is only partially extant, and never been published. For more information on Berlioz's Prix de Rome cantatas, see A. E. F. Dickinson, "Berlioz' Rome Prize Works," The Music Review XXV/3 (August, 1964), 163-85.

Compared to the generally modest instrumentation of the individual solo songs, these cantatas employ relatively larger orchestras.

H29 2 2 2 2 4 2 0 0 2 pr. timp., cymb., str.
H36 2 2 2 2 4 2 3 0 timp., str.

The differing instrumentation is a reflection of the lyrical character of the solo songs and the dramatic character of the solo cantatas in accordance with Rushton's assertion that "any change of manner resulted from the choice of subject."

Choral Works

In her dissertation, Metche Alexander averred that

"The chorus, or more accurately, the choral-orchestral ensemble, was the medium that most fully captured Berlioz' imagination; it was his favorite simply because that sonority was the most complete and therefore the most versatile."

Berlioz's proclivity for the choral-orchestral medium is not surprising in view of the French choral tradition which was prominent during the eighteenth and early nineteenth century. This tradition, in contrast to those of other countries, is professional as James Parakilas described in the following sentence:


The Paris Opéra, with its standing chorus of up to fifty singers and a unique repertory of works written to capitalize on that chorus, was exceptional on the European scene.

**Individual choral works.** Among the six independent choral works only the three with religious texts are for mixed chorus:

- **H59** Quartetto e coro dei maghi
- **H44B** Chant sacré
- **H56B** Méditation religieuse

The basic instrumentation of these choruses consists of paired woodwinds and horns in addition to the strings. Deviations from this standard results in the absence of the oboe in the Méditation religieuse; and the use of bass clarinets and trombones in the Chant sacré, both of which exemplify common characteristics of the instrumentation of the somber works frequently associated with the subject of death.

The three with secular texts employ choral forces as diverse as their subject matter:

- **H40B** Hélène (male quartet or small male chorus)
- **H92B** La mort d'Ophélie (two-part female chorus)
- **H69C** Sara la baigneuse (triple chorus)

Alexander suggested that the last two were poetically inspired:

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Texts from the pen of poets whom Berlioz admired seem to have been the sole genesis of a group of stunning choruses written in 1848. The captivating "Sara la baigneuse" ... was inspired by the poetry of Berlioz' contemporary Victor Hugo, while a deeper and more personal homage was paid to Shakespeare in ... "La mort d'Ophélie".

Hélène was originally a "ballade à deux voix," one of songs of the Neuf mélodies Irlandaises based on Thomas Gounet's translation of Thomas Moore's Irish Melodies. The orchestration of Hélène is peculiar in that its instrumental introduction, also used as a refrain, is set for oboe and four horns while the strophes are accompanied by the strings and timpani only.

Patriotic works. According to Alexander, Berlioz's patriotic œuvre is

... comprised of works which celebrate the glories of French nationalism in emulation of a Gallic tradition ... as manifested in the monumental works written following the French Revolution.18

This category includes the following works:

- H21A Scènes héroïque
- H74 Le Cing Mai
- H97 Hymne à la France
- H110 Chant de chemins de fer
- H117 La menace des Francs
- H129 L'Impériale

18. Ibid., 3.
Sometimes the distinction between a monumental work and a cantata is not clear. Although the one-movement *L'Impériale* is subtitled "Cantata for double chorus," *Scènes héroïque* (1825-26) seems to be the only true multi-movement cantata.

**Latin liturgical works.** The venerable tradition of Latin liturgical works is the oldest among the various influences on Berlioz's vocal-orchestral works. Berlioz, however, manipulated the traditional texts to suit his purpose and frequently his Latin liturgical works have more of a monumental/patriotic air than they do liturgical. This is true of all three of his Latin liturgical works:

- H20B *Resurrexit*
- H75 *Requiem* (*Grande messe des morts*)
- H118 *Te Deum*

The *Resurrexit* is a very early work (1825-26) and represents the only surviving portion of an otherwise lost Mass. In its central part, Berlioz inserted the "Tuba mirum" section from the sequence "Dies irae." This section is later expanded and incorporated into the *Requiem*. All the movements of the *Te deum* are either double or triple choruses.

Berlioz employed the largest orchestras for the Latin liturgical works, for example, the "Tuba mirum" of the *Requiem* uses four independent brass ensembles, eight pairs

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48. Hugh Macdonald's article on the rediscovery of this mass appears as "Berlioz's *Messe Solennelle*," *19th-Century Music* XVI/3 (Spring, 1993), 267-285.
of timpani, ten pairs of cymbals and assorted other percussion instruments in addition to an already large chorus and orchestra.

Symphonies

Berlioz's four symphonies, of which two use some vocal forces, gave rise to the suggestion that he might be a logical successor to Beethoven. Paganini also declared that "With Beethoven dead, there is only Berlioz who can make him live again." In terms of the actual music, however, such comparison is mostly superficial and only concerns the outer formal structures. Dickinson wrote:

The Beethoven cue, of polarized moods, was taken up, but the symphonic pattern, of bifocal sonata movements and similarly far-reaching occurrences, was replaced by an unpredictable but compelling succession of movements in contact with a literary text.

Nowalis described the works which Berlioz called "symphonies" as

*Symphonie Fantastique* illustrates pure orchestral writing; *Harold en Italie*, composition for solo instrument and orchestra; *Roméo et Juliette*, use of solo and ensemble vocal timbre with orchestra; and *Symphonie Funèbre et Triomphale*, composition for wind band and percussion.

The significance of the *Grande symphonie funèbre* for present study is not only limited by the fact that chorus and strings are later additions but also that they are no more than a padding up of sound to the already massive sound of the winds and percussion. On the contrary, *Roméo et Juliette*, subtitled as *Symphonie dramatique*, employs the vocal elements for expressive purposes which results in the frequently contrasting orchestrations exploiting the possibility provided by its full complement of winds and strings.

**Operas**

Berlioz completed three operas:

- **H76A** *Benvenuto Cellini*
- **H133A** *Les Troyens*
- **H138** *Béatrice et Bénédict*

Two of them, *Benvenuto Cellini* and *Béatrice et Bénédict*, follow the tradition of the opéra comique while *Les Troyens* follows that of the grand opéra.

The history of *Benvenuto Cellini* from its inception as an opéra comique to the three-act Weimar version is very complicated. The basic structural scheme of the Weimar version is the alternation of set pieces with less formal scenes. Since new critical edition is yet to be published,

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the only available printed score, the Weimar version published by the Choudens (1887) and reprinted by Kalmus, is used for this examination.

Les Troyens was never produced in its entirety during Berlioz’s lifetime. Facing an insurmountable obstacle in producing the opera as a whole, Berlioz compromised and divided the opera into two separate entities, which he entitled La prise de Troie and Les Troyens à Carthage. They were subdivided into two and three act portions, of which he produced the first part though still without much success. The opera was eventually published in this divided form by the QBE, but fortunately its original grand opera form of five acts has been restored in the NBE. Béatrice et Bénédict, the last completed large work by Berlioz, is a typical opéra comique with spoken dialogues.

Other Large Multi-Movement Works

Berlioz’s penchant for new means of musical expression leads to a group of unique works which cannot be classified into traditional genres:

H33 Huit scènes de Faust
H55 Le retour à la vie
H111 La damnation de Faust
H130 L’enfance du Christ

The Huit scènes de Faust is based on the scenes selected from Gérard de Nerval’s French translation of Goethe’s Faust. These scenes were later incorporated into the larger
context of *La damnation de Faust.* Lélio, conceived as a sequel to the *Symphonie fantastique,* consists of six rather disparate musical numbers of diverse origin which are held together by the lengthy monologues of Lélio, which serve as artificial connections, placed between them. L'enfance du Christ, a sacred trilogy, is set in an unique quasi-archaic musical style. Of its three parts the middle one, "La fuite en Egypte," was composed first (1852) and the other sections were added later (1854).

A summary of the classification of Berlioz's vocal-orchestral works by instrumentation is given as Table 2. Since none of Berlioz's vocal-orchestral works uses only strings, it is feasible to use winds and percussion instruments employed in each work as a means of their classification. It should be noted that percussion instruments are so little utilized, and then mostly for the special effects, that this classification is based solely on the number of wind instruments employed.

Table 2 points out a general correlation between the size of the vocal forces and the instrumentation, and it will be seen that a departure from the standard instrumentation can usually be explained by the specific character or

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24. The original title, *La retour à la vie,* clearly shows its connection to the symphony which is also known as the *Épisode de la vie d'un artiste.* Macdonald wrote, "Since it has been known as *Lélio* it would be pedantic to give it its original title in references earlier that 1855." (Berlioz, 207).
content of that work. Though this offers a general perspective on the trends of Berlioz's instrumentation, it does not account for the tremendous difference in the size of the individual works which extend from single songs to such as an opera of fifty-one separate numbers.

Table 2. Classification of Berlioz's vocal-orchestral works by their instrumentations.

<table>
<thead>
<tr>
<th>Solo songs/cycles</th>
<th>less than w.w.</th>
<th>full wind</th>
<th>full hrs.</th>
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<tbody>
<tr>
<td></td>
<td>solo</td>
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<tr>
<td></td>
<td>H42C</td>
<td>H60EF/F</td>
<td>H107B</td>
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<td>H65D</td>
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<td>H104B</td>
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<td>H82-87B</td>
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<tr>
<td></td>
<td>solo cant.</td>
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<td></td>
<td>H29</td>
<td>H36</td>
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<tr>
<td></td>
<td>indiv. choral</td>
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<td></td>
<td>H40B</td>
<td>H39</td>
<td>H44B</td>
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<td></td>
<td>H92B</td>
<td>(H56B)</td>
<td>H110</td>
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<td>'H56B</td>
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<tr>
<td></td>
<td>monumental</td>
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<td>'H74</td>
<td>(H74)</td>
<td>H97</td>
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<td>H129</td>
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<td></td>
<td>Latin</td>
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<td>H20B</td>
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<td>H75</td>
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<td></td>
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<td>H118</td>
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<tr>
<td></td>
<td>Symp.</td>
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<td>H79</td>
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<td>H80</td>
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<td>Operas</td>
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<td></td>
<td>H133A</td>
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<tr>
<td></td>
<td>Others</td>
<td>H130</td>
<td>H21</td>
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<td></td>
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<td>H35</td>
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<td></td>
<td></td>
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<td>H111</td>
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</tbody>
</table>

*These works partially or totally lack oboes (see p. 8-9). Their appropriate places if they had a pair of oboes are shown with the brackets.
Chapter III

SURVEY OF THE COMPONENTS OF MULTI-MOVEMENT WORKS
AND THEIR INSTRUMENTATION

In the preceding chapter, each multi-movement work was considered as a whole when comparing it to the independent songs or choruses. As a result the differences in their individual parts were not accounted for. Berlioz's larger vocal-orchestral works, however, contain individual movements of great diversity that are also reflected in their orchestration, for example, each of the eight scenes of the Huit scènes de Faust employs a different, and mostly unusual instrumentation. For this reason it is necessary to consider the individual movements of the multi-sectional works, especially since the movements are mostly comparable in size and scope to the individual songs or choral works.

Solo Songs and Arias

The first group of elements to be examined are songs and arias from the multi-movement works which will be compared with the independent solo songs examined earlier.¹

¹ See pp. 19-23 in Chapter II.
This group can be further divided into the following categories:

Simple solo songs from multi-movement works
Arias with recitatives
Arias in one tempo
Arias in two or more tempos
Prix de Rome cantatas

**Simple Solo Songs**

The following solo songs are found in the multi-movement works of Berlioz:

- **Huit scènes de Faust**
  - H33-2 "Paysans sous les tilleuls"
  - H33-4 "Écot de joyeux compagnons"
  - H33-5 "Chanson de Méphistophélès"
  - H33-6 "Le roi de Thulé" (Marguerite)
  - H33-7A "Romance de Marguerite"

- **Lélio**
  - H55-4 "Chant de bonheur"

- **Benvenuto Cellini**
  - H76A-11 "Air" (Ascanio)

- **Roméo et Juliette**
  - H79-1B "Strophes"

- **La damnation de Faust**
  - H111-1 "Introduction"
  - H111-7A "Air de Méphistophélès"
  - H111-9B "Air de Faust"
  - H111-16 "Invocation à la nature" (Faust)

- **Les Troyens**
  - H133A-38 "Chanson d’Hylas"

- **Béatrice et Bénédict**
  - H138-7 "Rondo" (Bénédict)

The first three songs from the *Huit scènes* (H33-2, 4, and 5, marked by asterisks) contain choral elements. Since the choral elements are all isolated at the end and do not
constitute the integral part of the piece, these songs will be treated the same way as the other solo songs. These works have the same basic instrumentation as the independent solo songs discussed in Chapter II, that is, strings and less than full pairs of woodwinds. This group will be designated as Class I in Table 3 in contrast to Class II instrumentation which is characterized by at least full pairs of woodwinds and strings, if not more. Class I consists of the following sub-categories:

I.1. No flute or oboe
I.2. No more than one flute
I.3. No oboe
I.4. No more than one oboe
I.5. Solo English horn
I.6. No clarinet
I.7. No bassoon

Class II includes the ensuing sub-categories:

II.8. Pairs of woodwinds, no brasses
II.9. Woodwinds and horns
II.10. Woodwinds, horns and trumpets
II.11. Woodwinds, horns and trombones
II.12. Full winds except ophicleide or tuba
II.13. Full complement of wind instruments

Accordingly the classification of the simple solo songs may be summarized as shown in Table 3.

The songs of Class I.1 are all from the Faust works: mostly from the Huit scènes de Faust where the absence of flute and oboe and result in a darker sound that can be attributed to the supposedly medieval character of those songs exemplified by the subtitle "Chanson gothique" of "Le
roi de Thulé"; this timbre is also used to represent the
darker nature of Méphistophélès in his air in La damnation
de Faust (H111-7A). This instrumentation is not utilized,
however, among the independent solo songs.

Table 3. Classification of solo songs by instrumentation.

<table>
<thead>
<tr>
<th></th>
<th>Class I</th>
<th>Class II</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3</td>
<td>4 5 6 7</td>
</tr>
<tr>
<td></td>
<td>8 9 10 11 12 13</td>
<td></td>
</tr>
<tr>
<td><strong>Individual songs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>La belle voyageuse (H42C)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>La captive (H60E/F)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Le jeune pâtre (H65D)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Le chasseur danois (H104B)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Zaïde (H107B)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Villanelle (H82B)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Le spectacle (H83B)</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Sur la lagune (H84B)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Absence (H85B)</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Au cimetière (H86B)</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>L'Île inconnue (H87B)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><strong>Songs from multi-movement works</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paysans (H33-2)</td>
<td></td>
<td>x x</td>
</tr>
<tr>
<td>Écot de joyeux (H33-4)</td>
<td>x x</td>
<td>x</td>
</tr>
<tr>
<td>Chanson de Méph. (H33-5)</td>
<td>x x</td>
<td></td>
</tr>
<tr>
<td>Le roi de Thulé (H33-6)</td>
<td>x x</td>
<td>x</td>
</tr>
<tr>
<td>Romance de Marg. (H33-7A)</td>
<td>x x x x x</td>
<td></td>
</tr>
<tr>
<td>Chant de bonheur (H55-4)</td>
<td>x x</td>
<td></td>
</tr>
<tr>
<td>Air (H76A-11)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Strophes (H79-1Bb)</td>
<td>x x</td>
<td>x</td>
</tr>
<tr>
<td>Plaines de hongroie (H111-1)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Ch. de Brander (H111-6B)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Ch. de Méph. (H111-6D)</td>
<td>x x</td>
<td></td>
</tr>
<tr>
<td>Air de Méph. (H111-7A)</td>
<td>x x</td>
<td></td>
</tr>
<tr>
<td>Air de Faust (H111-9)</td>
<td>x x</td>
<td>x</td>
</tr>
<tr>
<td>Le roi de Thulé (H111-11)</td>
<td>x x</td>
<td>x</td>
</tr>
<tr>
<td>Romance de Marg. (H111-15A)</td>
<td>x x</td>
<td></td>
</tr>
<tr>
<td>Invocation (H111-16)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Ch. d'Hylas (H133A-38)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Rondo (H138-7)</td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>
The solo English horn (Class 1.5.) is also not used in the independent solo songs, but is employed in several slow expressive songs from the multi-movement works: The "Romance de Marguerite" (H33-7A, H111-15), "Chant de bonheur" (H55-4), "Strophes" (H79-1B), and the "Air de Faust" (H111-9). The role of English horn in these works seems to be as an instrumental equivalent for the human voice, and as such substitutes for either contraltos or tenors.

The "Chant de bonheur" from Lélio (H55-4), where the English horn plays the main theme in both the introduction and the postlude, is a good example of such a substitution. Unless the vocal and instrumental elements are considered together, the intriguing formal structure of this song, which is shown in the following diagram, cannot be fully understood as it would be difficult to define an intelligible formal or key structure. For example, the E major of the A' section where the main theme is sung for the first time would be especially perplexing.

2. Berlioz preferred voices and instruments in the medium range such as the mezzo-soprano, contralto, tenor, English horn, and viola over those of higher range for use as melodic instruments. Interchangeable use of the contralto and tenor, apparently based on the operatic tradition, can be found in a female chorus in Benvenuto Cellini (H76A-4).

3. Marguerite's "Romance" (H33-7A, H111-15A; Example V2-10) is another comparable example of the blend of vocal and instrumental elements.
Class I.6., without clarinets, is comprised of only two songs from the Faust works: "Paysans sous les tilleuls" (H33-2) and "Chanson de Brander" (H111-6A). Another significant deviation from the coupled woodwinds is Class I.4., with one oboe, which was employed in four of six songs from Les nuits d'été, but not used at all among the songs from the multi-movement works.

"Invocation à la nature" (H111-16) is the only example of arioso in this group. The tempestuous character of this monologue is reflected in its unusually large instrumentation (Class II.11).

Arias with Recitatives

Arias in One Tempo

<table>
<thead>
<tr>
<th>No.</th>
<th>Piece Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>H76A-5</td>
<td>&quot;Romance&quot; (Cellini)</td>
<td></td>
</tr>
<tr>
<td>H76A-15</td>
<td>&quot;Air&quot; (Cellini)</td>
<td></td>
</tr>
<tr>
<td>H130-I-2</td>
<td>&quot;Air d'Hérode&quot;</td>
<td></td>
</tr>
<tr>
<td>H133A-2</td>
<td>&quot;Récitatif et air&quot; (Cassandra)</td>
<td></td>
</tr>
<tr>
<td>H133A-25</td>
<td>&quot;Récitatif et air&quot; (Didon)</td>
<td></td>
</tr>
<tr>
<td>H133A-34</td>
<td>&quot;Scène et chant d'Iopas&quot;</td>
<td></td>
</tr>
</tbody>
</table>

Arias in Two or More Tempos

<table>
<thead>
<tr>
<th>No.</th>
<th>Piece Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>H76A-2</td>
<td>&quot;Air&quot; (Teresa)</td>
<td></td>
</tr>
<tr>
<td>H133A-41</td>
<td>&quot;Récitatif mesuré et air&quot; (Énée)</td>
<td></td>
</tr>
<tr>
<td>H138-10</td>
<td>&quot;Air&quot; (Béatrice)</td>
<td></td>
</tr>
<tr>
<td>*H76A-7</td>
<td>&quot;Air&quot; (Fieramosca)</td>
<td></td>
</tr>
<tr>
<td>*H138-3</td>
<td>&quot;Air&quot; (Héro)</td>
<td></td>
</tr>
</tbody>
</table>
The last two arias, those with asterisks, do not have recitatives. In Héro’s aria (H138-3), such an absence can be easily explained by the fact that Béatrice et Bénédict (H138) is an opéra comique which has spoken dialogue instead of recitatives. The absence of recitative in Fioramosca’s aria (H76A-7) can be similarly explained because Berlioz originally conceived Benvenuto Cellini (H76A) as an opéra comique. Otherwise they are full-fledged arias with more than two sections of different tempos.

All of the recitative-aria pairs of Berlioz’s Prix de Rome cantatas are also belong to this category.

H29 Herminie
1. Recitative; Air-Adagio non troppo
2. Recitative-Lento; Air-Adagio assai agitato
3. Recitative-Andante; Air-Allegro impetuoso vivace

H36 Cléopâtre; Scène lyrique
1. Recitative; Lento cantabile
2. Recitative; Méditation-Largo misterioso
3. Allegro assai agitato; Recitativo misurato-Moderato

The formal structure of Cléopâtre (H36), especially in its last section, is much more venturesome than Herminie (H29). These cantatas will be examined later in conjunction with the “Scenes.”

4. Chouden’s full score, which is based on the so-called Weimar version, contains recitatives while the vocal score only supplies spoken dialogue.
In contrast to the solo songs, the instrumentation of the arias can be mostly assigned to Class II, that is, more than pairs of woodwinds. The instrumentation of the arias is shown in Table 4.

Table 4. Instrumentation of the arias.

<table>
<thead>
<tr>
<th></th>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arias in one tempo</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Air (Ascanio; H76A-11)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Cellini; H76A-15)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Air d'Héréde (H130-I-2)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Air (Cassandre; H133A-2)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Didon; H133A-25)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Chant d'Iopas (H133A-34)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Arias in two or more tempos</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Air (Teresa; H76A-2)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Cassandre; H133A-10)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Énée; H133A-41)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Didon; H133A-48)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Béatrice; H135-10)</td>
<td>(No. recit.)</td>
<td>x</td>
</tr>
<tr>
<td>Air (Fieramosca; H76A-7)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Air (Héro; H138-3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prix de Rome cantatas</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Herminie (H29)</strong></td>
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<td></td>
</tr>
<tr>
<td>1</td>
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<td>x</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cléopâtre (H36)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Class I:** less than pair of woodwinds
1. No flute or oboe
2. No more than one flute
3. No oboe
4. No more than one oboe
5. Solo English horn
6. No clarinet
7. No bassoon

**Class II:** at least pair of woodwinds
8. Pairs of woodwinds, no brasses
9. Woodwinds and trombones
10. Woodwinds, horns, and trombones
11. Woodwinds, horns, and trumpets
12. Full winds except ophicleide or tuba
13. Full complement of wind instruments
Duos and Trios

Compared to his solo songs and arias, Berlioz wrote relatively few of duos and trios. Following is the list of those pieces:

Duos

<table>
<thead>
<tr>
<th>Number</th>
<th>Piece</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>H76A</td>
<td>Benvenuto Cellini</td>
<td>Teresa-Cellini</td>
</tr>
<tr>
<td>-13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H111</td>
<td>La damnation de Faust</td>
<td>Marguerite-Faust</td>
</tr>
<tr>
<td>-13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H130</td>
<td>L'enfance du Christ</td>
<td>Mary-Joseph</td>
</tr>
<tr>
<td>-1-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H133A</td>
<td>Les Troyens</td>
<td>Didon-Anna</td>
</tr>
<tr>
<td>-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-3</td>
<td>Anna-Narbal</td>
<td></td>
</tr>
<tr>
<td>-37</td>
<td>Didon-Énée</td>
<td></td>
</tr>
<tr>
<td>-40</td>
<td>Two sentries</td>
<td></td>
</tr>
<tr>
<td>H138</td>
<td>Béatrice et Bénédict</td>
<td>Béatrice-Bénédict</td>
</tr>
<tr>
<td>-4</td>
<td></td>
<td>Héro-Ursule</td>
</tr>
<tr>
<td>-15</td>
<td></td>
<td>Béatrice-Bénédict</td>
</tr>
</tbody>
</table>

Trios

<table>
<thead>
<tr>
<th>Number</th>
<th>Piece</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>H138</td>
<td>Béatrice et Bénédict</td>
<td>Bénédict-Claudio-Don Pedro</td>
</tr>
<tr>
<td>-5</td>
<td></td>
<td>Héro-Béatrice-Ursule</td>
</tr>
<tr>
<td>-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Most of these duos were for his operas Benvenuto Cellini (H76A), Les Troyens (H133A), and Béatrice et Bénédict (H138). The remaining two appear in two of the multi-movement works: L'enfance du Christ (H130) and La damnation de Faust (H111).
The tempos of the duos and trios tend to be extreme. Of the ten duos and two trios, four are fast, seven are slow, and only one is in a moderate tempo. There is a close inter-relationship between the tempos and the meters. All of the works of fast or moderate tempos are primarily in duple meters, either 4/4 or alla breve, with one exception which is in 3/8. Slow tempos are all set in 6/8 meter except for one piece in 9/8.5

The two main formal structures of duos and trios are the tripartite A-B-A form and a simple song-form. The rondo form, which is equally prevalent among the solo songs and arias, is employed only in the duo of Didon and Enée (H133A-37). The most unique formal structure is the trio of Héro, Béatrice, and Ursule (H138-11) which may be characterized as an arch form.

sections: A B C B' A'
key: Ab Db Eb Db Ab
main character: H,U/B U H U H,B,U

(H=Héro; U=Ursule; B=Béatrice)

One of the most interesting aspects of Berlioz's duos and trios is the musical representation of the human relationships. As was earlier observed with the solo songs, the social class of the characters influences the musical manifestations. With the increase of the number of charac-

5. See discussion on "Rhythm" in Chapter VI for more details.
ters, their relationship also becomes more complex, which in turn influences the musical settings.

Duos

While the majority of the duos are between lovers or lovers-to-be in their various stages of relationship, other relationships are also represented. One of the duos is between the Queen Didon and her sister Anna; another between Anna and Narbal, the Queen's general; a comic dialogue between two sentries; and lastly a duo between Héro and her maid Ursule.

The typical love duet expresses the state of ecstasy between the lovers. One of the ways of expressing such feeling is to use musical settings of a static nature which reflect the lovers' desire to sustain the delirious moment forever. The duo of Didon and Enée (H133A-37) is a classic example of such treatment. Similar musical treatment can be also found in the duet of Mary and Joseph (H130-I-5) where their minds are bound together not only by their love, but also by the love for their new-born baby. Coupled with its quasi-archaic musical style, this duo between Mary and Joseph evokes a pictorial--thus static--image analogous to the old paintings of the "Nativity" scene.

Although Héro and Ursule's duo (H138-8) shares many musical features with Didon and Enée's celebrated duo (H13-
3A-37), it is not a love duet. Here the relationship of
the two protagonists is not as lovers but as a lady and her
servant. The lack of conflict between them can be attribut-
ed to the subservient nature of the secondary character
rather than the unity of the two main characters as in
Didon/Enée duo. Dramatically there is no compelling ratio-
nale for this duet other than the ambience of the serene
night which is also the backdrop for the Didon/Enée duet.
The night itself becomes the main object of the musical
characterization of both duets and the human characters
become only components, though major ones, of its love-
provoking atmosphere.

The dramatic situation of the duet of Marguerite and
Faust (Hill-13) is the first encounter of the future lovers.
After Marguerite's short recitative, Faust's passionate
declaration of his love for Marguerite follows as the first
section of an A-B-A' structure. A dialogue between them
constitutes the B section where the musical setting reflects
the progress of Marguerite's acquiescence to Faust's persua-
sion (Example 1).

At the return of the A section (A') the two lovers
sing the tune which was originally sung by Faust. Then, in
the coda, Marguerite's capitulation is mirrored in her

6. For comparative study of these two duets, see Jeffrey
Langford, "Musical-Dramatic Parallels in the Operas of
Hector Berlioz," pp. 152-70 of Music and Drama, Studies in
the History of Music, Vol. 2. (New York: Broude Brothers,
1988).
chromatic descending line which contentedly settles on the tonic note E (Example 2).

The duet of Didon, queen of Carthage, and her sister Anna (H133A-24) is a musical representation of another, although unsuccessful this time, persuasive process. Anna tries to rekindle love in the heart of Didon who, out of respect for her late husband Sichée wants to rid her mind of even the tiniest hint of any amorous thought. Their amicable argument begins with a measured recitative and continues to the Andantino section. Later in the duo they sing together but with the different texts: Anna still tries to persuade Didon, while Didon is apologizing to the memory of her late husband for even paying attention to the suggestion of another love.

The dramatic circumstance of Béatrice and Bénédict's duet (H138-4), like that of Marguerite and Faust, represents the initial encounter of future lovers. The two protagonists had known one another before, and this encounter would have been only another altercation had there been no further plot development. Their youthful, almost childish, display of their animosity is well represented in the style and structure of the musical setting where they try to outwit each other without yielding any concessions.

After going through the cunning plots of their close friends, however, they realize that they love each other, and finally sing the "Scherzo-duettino" at the conclusion of
Example 1. The musical characterization of persuasive process between Marguerite and Faust in the "Duo" (Hill 13).
Example 2. Marguerite’s chromatic descending line at the end of the “Duo.”
the opera (H138-15). Even though they reluctantly admit that they have come to love each other, the sharpness of their shrewd-tongued comments does not diminish at all. Such characteristics, verging on frivolity, are well reflected in the orchestral introduction which was taken from the overture and later combined with the vocal lines (Figure 1).

In the final section, before the coda, they sing the same melody to the same text, but they never totally disavow their barbed-tongued remarks and in the last line declare that: "Nous redeviendrons ennemis demain (We'll become enemies again tomorrow)."

The nature of the duet between the queen's sister Anna and General Narbal (H133A-31) is diametrically different from the usually static love duets. Anna and Narbal see the love between Didon and Enée from opposite perspectives. Anna is invariably optimistic as has been seen in the duo with Didon, while the General has some deep worries about the harmful effect of such love on the fate of his country. Narbal's rather gloomy "Air", designated Larghetto mistérioso, 9/8, is followed by Anna's cheerful "Cavatina" in Allegro vivō, 3/8. Finally, Anna's Cavatina is added to the middle of the reiteration of Narbal's Air, and both melodies progress side by side to the end. Such musical juxtaposition can be interpreted as a symbol of the irreconcilable difference of their opinions.
Figure 1. Structure of the "Scherzo-duetino" (H138-15).
The peculiar instrumentation of this duo is also due to its unique formal construction. The first appearances of each character are accompanied by the carefully separated groups of instruments which are mostly maintained even in the combined portion (Figure 2).

The duet between the two sentries (H133A-40) is more of a dialogue in the arioso style than a real duet. It is part of a series of relatively light-hearted movements, nos. 38-40, which function as a comic relief to the otherwise serious surrounding plots.

Trios

The two independent trios, both from Béatrice et Bénédict (H138), have certain elements of symmetrical balance between them. They are positioned one in each act, and both are part of the larger structure: H138-5 is the culmination of an aria-duo-trio sequence while H138-11 is the central part of an aria-trio-chorus sequence. One is for the male trio (H138-5), and the other for the females (H138-11).

The characters in these trios are not three isolated individuals. In both trios, the characters are grouped: Bénédict versus Claudio and Don Pedro in H138-5, and Béatrice versus Héro and Ursule in H138-11. Since the main plot of the opera is concerned with their reconciliation, Béatrice and Bénédict are always the objects of persuasion in the eyes of their well-meaning but cunning mutual friends.
Figure 2. Structure and instrumentation of H133A-31.
Bénédict audaciously sneers at the suggestion of marriage, but Béatrice capitulates and joins her companions in the praise of love.

Instrumentation of the Duos and Trios

Since duos and trios are only found in the operas and multi-movement works, their instrumentation is more similar to that of an aria than to an independent solo song. Table 5 shows the instrumentation of the duos and trios.

Table 5. Instrumentation of the duos and trios.

<table>
<thead>
<tr>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  2  3  4  5  6  7</td>
<td>8  9  10  11  12  13</td>
</tr>
</tbody>
</table>

Duos

<table>
<thead>
<tr>
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<td>x</td>
<td></td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

Trios

<table>
<thead>
<tr>
<th></th>
<th>Bénédic./Claud./D.Ped. (H138-5)</th>
<th>Héro/Béatrice/Ursule (H138-11)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

Class I: less than pair of winds.
1.1. No flute or oboe.
1.2. No more than one flute.
1.3. No oboe.
1.4. No more than one oboe.
1.5. Solo English horn.
1.6. No clarinet.
1.7. No bassoon.

Class II: at least pair of winds.
1.8. Flute or woodwind, no brasses.
1.9. Woodwinds and horns.
1.10. Woodwinds, horns and trumpets.
1.11. Woodwinds, horns, trombones.
1.12. Full winds except ophicleide or tuba.
1.13. Full complement of wind instruments.
The most frequently employed instrumentation of the duos and trios is the paired woodwinds and horns (Class II.9). Another trio (H138-11) has virtually the same instrumentation as this group except a trumpet added for special effect.

The English horn in two of the duets from Les Troyens (H133A-37, 40) is not soloistic but part of the woodwind ensembles. The partial or total lack of flute in these duets may be explained by the backdrop of night which is associated with the resulting darker timbre. The lack of higher strings in the duo of the sentries (H133A-40) can be explained the same way in that it also takes place during the night.

In general, the movements in L'enfance du Christ employ smaller instrumentation than their counterparts in Berlioz's other works. The absence of bassoons in the duo of Mary and Joseph (H130-1-5) may be the result of such a tendency, but it also reflects the innocence of its young protagonists. The femininity of the duo of Héro and Ursule (H138-8) is also heightened by the omission of bassoons.7

Contrasting with such reduced forces, the two pieces with the fullest instrumentation are both brisk love duos. As a rule, it may be said that pieces that are faster and more exuberant tend to employ orchestras larger than usual.

7. The absence of bassoon only occurs in the works with the female or tenor voices.
Female and Male Choruses

Most of the female and male choruses are associated with specific dramatic circumstances which require such choruses. Even the two male choruses in the Requiem, which is considered to be more dramatic than religious by some critics, are no exceptions to this generalization.

Female Chorus

There are six movements employing female choruses: two are for female chorus only; another adds the choral basses, children's chorus, and other instruments; and the remaining three employ soloists in addition to the choruses.

Female chorus only

- H92B  *La mort d'Ophélie*
- H133A  *Les trovans*
  14. "Choeur-prière"

with auxiliary voices and instruments

- H21A  *Scènes héroïque*
  3. "Prière"

with soloists

- H75  *Requiem*
  9a/c. Sanctus I, II
  Tenor solo
- H76A  *Benvenuto Cellini*
  4. Finale
  Teresa, Fieramosca, Balducci
- H130  *L’enfance du Christ*
  I-6. Chorus of angels
  Mary, Joseph
The three female choruses without soloists are in slow
tempos with compound triple meters. Two of them, *La mort
d’Ophélie* (H92B) and the chorus of Trojan women in the *Les
troyens* (H133A-14), are exclusively for female chorus, but
the third one, "Prière" (H21A-3) from the *Scène héroïque*,
consists of two alternating sections: one with a three-part
female chorus and the other with a children’s chorus, choral
basses, bassoons, ophicleide, and cellos in addition to the
instrumentation of the preceding section. As a result the
formal structure is highly symmetrical as is shown in the
following diagram:

<table>
<thead>
<tr>
<th>sections:</th>
<th>A</th>
<th>B</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>x</td>
<td>x’</td>
<td>y</td>
<td>y’</td>
</tr>
<tr>
<td>key:</td>
<td>G</td>
<td>b-G</td>
<td>b-G</td>
</tr>
<tr>
<td>chorus:</td>
<td>FC</td>
<td>FC</td>
<td>FC</td>
</tr>
<tr>
<td></td>
<td>CC</td>
<td>CC</td>
<td>CC</td>
</tr>
<tr>
<td></td>
<td>B.-taille</td>
<td>B.-taille</td>
<td></td>
</tr>
<tr>
<td>additional inst.:</td>
<td>bn, ophic.</td>
<td>bn, ophic.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vc</td>
<td>vc</td>
<td></td>
</tr>
</tbody>
</table>

*La mort d’Ophélie* (H92B) is an example of a "strophic
variation". Each of the four strophes is in binary
form, and while the first parts of all the strophes are
musically similar, the second parts are varied. Every
strophe is followed by the exclamation "Ah!" which is set as
a refrain. The length of the successive refrains are gradu-

8. See Figure III-5.
ally diminished except for the extended last one which also serves as the coda. Each strophe bears the hallmark of Berlioz's better orchestral works in their differing orchestration (Figure 3).

Incessant sixteenth-note figures represent the flow of the brook in which Ophélie drowned. In order to obtain the darker timbre necessary for this somber chorus, the English horn is substituted for the oboe, not as a solo instrument but as a part of the ensemble.

"Choeur-Prière" (H133A-14) from Les Troyens is the first part of a scene which continues through no. 16. Although the text has an A-B-A structure, the musical structure is indefinite due to the prevalence of the unresolved half cadences, which is well suited to the dramatic situation of waiting for the impending attack of Greek soldiers. The trumpets here are employed not as a part of accompaniment but as a theatrical effect to symbolize the off-stage battle. The use of the exclamations in the coda, "Ha!" in this chorus and "Ah!" in La mort d'Ophélie (H92B), is a feature unique to these female choruses.

Among the three female choruses with soloists, two, H75-9 from the Requiem and H130-I-6 from L'entance du Christ, are Christian choruses where the female choruses represent the angels. These not only contrast with the above mentioned "prières" to the pagan goddesses, "Astre" in H21A-3 and "Cybele" in H133A-14, but also to the finale of
Figure 3. Structure of *La mort d'Ophélie* (H92B).
Act I of *Benvenuto Cellini* (H76A-4) where the female chorus represents the earthly neighborhood women. The contrast between the "heavenly" and "earthly" choruses is well reflected in their musical settings, especially their tempos. Both of the sections of the *Cellini* chorus (H76A-4) are fast: Allegro, alla breve and Allegro quasi presto, 2/4, but the two angelic choruses are slow: Andante un poco sostenuto e maestoso, 4/4, and Lento con solennità, 4/4, respectively.

Another difference is found in the relationship between the soloists and the choruses. Both angel's choruses are responsorial: in H75-9 the chorus responds to the lead of the tenor solo while in H130-I-6 the holy couple responds to the notification made by the angel’s chorus. Musically these two choruses consist of two different distinct alternating textures. Such static structure contrasts to the dynamic drive of the opera chorus (H76A-4). As the finale of Act I, it is the culminating point of the dramatic chain of events which stems from the conflicting situation among the three main characters, Teresa, Fieramosca, and Balducci. At first, the female chorus joins the trio off-stage, and its appearance on stage in the second section corresponds with the fugal entrances. Now the chorus becomes the center of attention and the role of the three characters is limited to the occasional comments in response to the chorus (Figure 4).
Figure 4. Structure of the "Final" (H76-4).
Finally, the orchestration is different. When compared to the dramatic progression of the opera chorus, a conspicuous characteristic of the angel’s choruses is the alternation of their contrasting sections. The thinner textured Sanctus sections of H75-9 alternate with the contrasting Hosanna sections which use a mixed chorus. The interval of the alternation between the angel’s chorus and the holy couple is much shorter in H130-I-6. In this case the contrasting portions represent the dichotomy of heaven and earth which is also reflected in the instrumentation: an organ, in association with the angel’s chorus, represents the heavenly sound while the flutes, clarinets, and strings symbolize the earthly respond as they accompany Mary and Joseph.

The female choruses share several common traits in their instrumentation. Among the woodwinds, flutes, oboes or English horn, and clarinets are always employed while the bassoons are not present except in H21A-3 from the Scènes héroïque, where it is part of a group of instruments which provide the contrast. The horns are used in two of the three works. The trumpets are employed only in the female chorus (H133A-14), which introduces the finale of the second act, where they represent the din of the approaching fight between the Trojan and Greek soldiers. The instrumentation of the females choruses is shown in Table 6.
Table 6. Instrumentation of the female choruses.

<table>
<thead>
<tr>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prière (H21A-3)</td>
<td>x [+ophic.]</td>
</tr>
<tr>
<td>Mort d'Ophélie (H92B)</td>
<td>x [+2 tps]</td>
</tr>
<tr>
<td>Prière (H133A-14)</td>
<td>[solo flute]</td>
</tr>
<tr>
<td>Sanctus (H75A,C)</td>
<td>x</td>
</tr>
<tr>
<td>Final (H76A-4)</td>
<td>[Angel's ch.] (H130-I-6)</td>
</tr>
</tbody>
</table>

Class I: less than prs. of wws.
1.1. No flute or oboe
1.2. No more than one flute
1.3. No oboe
1.4. No more than one oboe
1.5. Solo English horn
1.6. No clarinet
1.7. No bassoon

Class II: at least prs. of wws.
11.8. Pairs of woodwinds, no brasses
11.9. Woodwinds and horns
11.10. Woodwinds, horns and trumpets
11.11. Woodwinds, horns and trombones
11.12. Full winds except ophicleide or tuba
11.13. Full complement of wind instruments

In several female choruses the instrumentation delineates the formal structure. For example, the bassoons, along with the ophicleide, in the "Prière" of the Scènes héroïque (H21A-3) are closely connected to the choral basses in the second and fourth sections of the chorus in order to provide the contrast with the female section (Figure 5).

Figure 5. Contrast provided by the lower parts, in the "Prière" from the Scènes héroïque (H21A-3).
Similar contrasting textures can be discerned in the "Sanctus" of the Requiem (H75-9). This movement employs a female chorus and a mixed chorus respectively for the Sanctus and Hosanna. When repeated, both sections are more fully instrumented. Figure 6 represents the formal structure of the entire "Sanctus."

Other features, which are not shown in Table 6, are the partial employment and the multiple divisions of the strings. Such techniques are relevant to mostly religious character of the female choruses, either prayers (H21A-3, H133A-14) or angelic choruses (H75-9, H130-I-6). La mort d'Ophélie (H92B), with its lamentation on the death of Ophélie, can be considered to be a quasi-religious chorus.

Male Chorus

There are six male choruses without soloists and five with soloists.

Male choruses without soloists:

- H33 Huit scènes
- H40b "Choeur de soldats"
- H75 Requiem
- H79 Roméo et Juliette
- H76A Benvenuto Cellini
- H79 "[Entr'acte et] Choeur of Capulets"
Figure 6. Structure of the "Sanctus" of the Requiem.

Andante un poco
Crescendo e maestoso (Sanctus I)

Allegro non troppo (Hosanna I)

Andante sostenuto, molto
Tempo I° (Sanctus II)

Allegro non troppo (Hosanna II)
Male choruses with soloists:

H55  Lélia
3.  Chanson de brigands
    Le capitaine
H76A  Benvenuto Cellini
10.  [Chorus of the foundry workers]
    Francesco, Bernardino
H111  Le damnation
8.  Final
    Faust, Méphistophélès
15b.  [Fragments of No. 8]
    Marguerite
H133A  Les Troyens
39.  Récitatif et choeur
    Panthée, Les chefs

All six male choruses without soloists employ relatively simple forms which reflect their uncomplicated subject matters. Contrary to the mostly slow female choruses, they are generally fast except for the two in the Requiem (H75). Despite the wide variety of their instrumentation, another divergence from their female counterparts, one of the common traits of the instrumentation of the male choruses is the frequent employment of the brass instruments. Otherwise the instrumentations are highly peculiar, for example, H33-7b from the Huit scènes does not employ any string instruments, while H75-3, the first of the Requiem male choruses, employs only violoncellos and double basses.

Like the female choruses, the male choruses also make a clear distinction between the sacred and secular pieces in terms of musical style. The static nature of the religious choruses, observed among the female choruses, is also obvious in the two male choruses from the Requiem.
Both are slow, in common time, and consist of two clearly defined sections. The choral portions, which are mostly a cappella, alternate with the instrumental portions. Each chorus contrasts with the surrounding movements. In the larger structure illustrated in Figure 7, they are represented by the numbers 3 and 8, and stand exactly at the symmetrical points shown in the illustration.

Figure 7. Symmetrical positioning of the two male choruses in the Requiem (H75-3, 8).

*Round arrows indicate the transfer of the musical materials between the movements.

The ballad Hélène (H40B) is the only male chorus with a strophic structure. The introduction, which also serves as its refrains as well as the postlude, is played by an oboe and four horns, with each of the horns in a different key. A textual allusion, although not included in the orchestral version, provides the rationale for the use of the horns. The chorus itself is accompanied by the

9. Julian Rushton, in the "Foreword" of the New Berlioz Edition 12a, xii, suggests that "the fanfare for horns and a single oboe with which it opens reflects Berlioz's characterization of the singers in the original version as 'Deux Chasseurs'." A more cogent explanation, however, is found in the comment on the "blowing horn" in the fourth stanza of Thomas Gounet's six-stanza version. This allusion was lost when Berlioz omitted the fourth and fifth stanzas in the orchestral version.
timpani and strings only. The meters of the two sections are 6/8 and 2/4, respectively. Several incidents of such interchangeable use of 6/8 and 2/4 can be found in other choruses.10

The "Choeur de soldats" (H33-7b), in line with the tradition of military bands, employs four horns, two trumpets, and two pairs of timpani to accompany the three-part soldiers' chorus. The spatial effect created by the soldiers's passing is simulated by the appearance and disappearance of the chorus in the middle of a phrase.

Immediately following the Entr'acte, Cellini's foundry workers sing a chorus (H76A-9) which serves as an introduction to Act III. Its introductory function is reflected in its absence of a clear formal structure, and its static character that lacks any dramatic development.

The chorus of the Capulets (H79-3) is also an introduction to a larger structure. It sets the stage for the main section of the "Scène d'amour." The clear structure of the male chorus allows the main interest to focus on the ever-fluctuating texture of the string accompaniment which can be interpreted as the constant flux of the soft rays of the moon as it slowly moves through the partially clouded sky. It is possible to see the serene night as the virtual protagonist of this chorus, as in the two love duets in Les

10. See Chapter VI, "Rhythm," for more details.
Troyens and Béatrice et Bénédict which also have an evocative nocturnal atmosphere.

The male choruses with soloists are all from the larger works. With the sole exception of Marguerite (H111-158), the soloists are either leaders of the chorus or part of it. The theme of the brigands, along with the closely related hunting theme, is one of the Berlioz’s favorite topics. The "Chanson de brigand" (H55-3) is set in a fast 6/8 meter, which is one of the musical characteristics Berlioz uses for such work.  A hunting song Le chasseur danois (H104), which was previously examined in the section on the solo song, has many stylistic affinities with this chorus, especially the similarity between the beginnings of the first and second periods of each of the works (Example 3).

Structurally this chorus is cast as a strophic variation with an instrumental introduction and postlude. Each strophe is treated differently both vocally and instrumentally. At the postlude the instrumental introduction returns with the new choral material superimposed upon it.

The founder’s chorus with Francesco and Bernardino (H76A-10) is a continuation of the chorus preceding it (No. 9b). It is a worksong with a gloomy text interspersed with

11. Another famous example, the "Orgie de brigands" in the last movement of Harold en Italie, does not employ 6/8 but 4/4 time.
Example 3. Similarities between the "Chanson de brigands" and Le chasseur danois.

a. Beginnings of the first periods

i) Chanson de brigands

ii) Le chasseur danois
b. Beginnings of the second periods

i) Chanson de brigands
La chasseur danois
Example 4. Two male choruses with guitar accompaniment in *Renvenuto Cellini*.

a) No. 1

b) No. 10
occasional interjections by their two leaders. The two
guitars included in the instrumentation unifies this piece
with the two guitars and the male chorus in the introduction
to Act I (Example 4).

Similarly, two items in La damnation de Faust (H111)
are musically inter-related. No. 8 "Final" consists of two
male choruses which are presented separately and then juxta-
posed. The first, the "Choeur de soldats" is a revised
version of one used in the Huit scènes de Faust (H33-7b),
but the second, the "Chanson d'étudiants," is newly composed
for this finale. Faust and Méphistophélès join the latter
when the two choruses meet one another in the middle of the
town.

No. 15b, which directly follows Marguerite's "Rom-
ance," uses the fragments of both choruses of No. 8 to
represent Marguerite's reminiscence of the happy days with
Faust. Although No. 15 is much closer to the original
version in the Huit scènes de Faust (H33-7b) in its struc-
ture and instrumentation, the soldier's chorus in No. 8
retains other features far more completely than the fragmen-
tary No. 15. Unlike the version in the Huit scènes, howev-
ner, the "Romance" theme returns after the fragmented chorus-
es to round out the scene.

The "Récitatif et choeur" (H133A-39) from Les tro-
vens is the middle section of the introductory sequence
which starts with the "Chanson d'Hylas" (No. 38) and
continues to the "Duo" of the two sentries (No. 40). No. 39 is a small scene where diverse elements are bound together only by dramatic necessity. The most peculiar feature of this chorus is the interpolation of the repetitive "Italie" by the choeur d'ombres which reminds the Trojans of their final destination.

Instrumentation of the Male Choruses

The instrumentation of the male choruses are closely related to the identities of the members of the choruses. There is no anonymity: they are soldiers (H33, H111), brigands (H55), sculptors (H76A), revelers (H79), or ghosts (H133A). Even in the Requiem, where the choruses usually represent the anonymous congregation of the saints, the members of the two male choruses can be identified as "helpless mankind." Such concrete characterization is reflected in the unique instrumentation of these works. Since the instrumentation of the number of the male choruses does not fit the standard paired instrumentation scheme, these deviations are individually cited in Table 8.

The link between the instrumentation and content is apparent in the soldier's choruses (H33-7B, H111-15B) which are accompanied by the horns, trumpets, and timpani which imitate bugles and drums. Hunting horns and a single oboe
are the only wind instruments in Hélène (H40B) and are used only in the introduction.  

Table 7. Instrumentation of the male choruses.

<table>
<thead>
<tr>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13</td>
<td></td>
</tr>
</tbody>
</table>

**Male choruses without soloists**

<table>
<thead>
<tr>
<th>Ch. de soldats (H33-7B)</th>
<th>[four horns, two trumpets]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hélène (H40B)</td>
<td>[one oboe, four horns]</td>
</tr>
<tr>
<td>Quid sum miser (H75-3)</td>
<td>[two English horns, two bassoons]</td>
</tr>
<tr>
<td>Hostias (H75-8)</td>
<td>[three flutes, eight unison trombones]</td>
</tr>
<tr>
<td>Entr'acte/choeur (H76A-9)</td>
<td>[strings only]</td>
</tr>
<tr>
<td>Ch. de Capulets (H79-3)</td>
<td></td>
</tr>
</tbody>
</table>

**Male choruses with soloists**

<table>
<thead>
<tr>
<th>Chanson de brigands (H55-3)</th>
<th>[two horns, two trumpets]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Foundry workers] (H76A-10)</td>
<td></td>
</tr>
<tr>
<td>Soldiers/students (H111-8)</td>
<td></td>
</tr>
<tr>
<td>Soldiers/students (H111-15B)</td>
<td></td>
</tr>
<tr>
<td>Ghosts (H133A-39)</td>
<td></td>
</tr>
</tbody>
</table>

Class I: less than two pairs of woodwinds,
1.1. No flute or oboe
1.2. No more than one flute
1.3. No oboe
1.4. No more than one oboe
1.5. No English horn
1.6. No clarinet
1.7. No bassoon

Class II: at least two pairs of woodwinds,
2.1. Woodwinds and horns
2.2. Woodwinds, horns, and trombones
2.3. Woodwinds, horns, and trumpets
2.4. Full complement of woodwinds, horns, and trombones

The instrumentation of the two male choruses from the Requiem is also unusual. The "Quid sum miser" (no. 3) employs two English horns, two bassoons, violoncellos, and double basses while the "Hostias" uses an unique combination of flutes and trombones in addition to the strings. The responsorial male chorus of the revellers in Roméo et...

Juliette (H79-3) is accompanied by the fluctuating sound of strings which represents the floating moonlight (Figure 8).

Figure 8. Fluctuation of the Strings in the Male Chorus in Roméo et Juliette (H79-3).

The remainder of the male choruses, mostly with soloists and from the operas, employ more standard instrumentation. The "Chanson de brigands" of Lélio (H55-3) employs a fairly large orchestra, but lacks oboes. The soldiers and students choruses in La damnation de Faust (H111-8) are constructed similarly to the duo of Anna and Narbal (H133A-31, Figure 2) in that their respective instrumentation is maintained when they are put together (Figure 9).

The scene with the chorus of ghosts in Les Troyens (H133A-39) employs trombones and tuba without trumpets in addition to the usual strings, woodwinds and horns. The two male choruses in Benvenuto Cellini (H76A-9, 10) utilize a standard instrumentation.
Figure 9. Structure of the Soldiers's and Students's choruses in La damnation de Faust (Hill-8).
Mixed Choruses

As might be expected, the majority of the Berlioz's choral works are for mixed chorus, either with or without soloists.

Mixed Choruses Without Soloists

The mixed choruses without soloists will be considered in three categories: secular, sacred, and the choruses related to the subject of death.

Secular mixed choruses. In this category are found a cantata, choruses from La damnation and Berlioz's late operas:

- **H97** Hymne à la France
- **H111** La damnation de Faust
  2. "Ronde de paysans"
- **H133A** Les Troyens
  1. "Choeur"
  4. "Marche et hymne"
- **H138** Béatrice et Bénédict
  1, 2. "Choeur"
  5. "Epithalame grotesque"
  13. "Marche nuptiale"
  14. "Enseigne"

The Hymne à la France (H97) is one of the so-called "monumental" works of Berlioz. Generally such works are highly structured and therefore predictable in terms of their form, text handling, and instrumentation. The
structure of this particular cantata is that of a strophic variation with four strophes. The first three stanzas are sung by tenors, sopranos, and basses, respectively, and all are followed by the full-chorus refrains. The fourth and last stanza is sung by the full chorus, mostly in unison until very close to the end. This patriotic cantata was written for the Festival de l'Industrie in 1844, but the content is general in nature without any specific associations with certain events or people.

The "Ronde de paysans" (H111-2) is the revised version of the "Paysans sous les tilleuls" of the Huit scènes (H33-2). This new version substitutes a chorus for the soloist of the earlier version. The revision also includes some new materials: the "Tra la la" in a Presto 2/4 and the ensuing recitative of Faust, which is interpolated between the first and the second strophes. The presto section reappears after the third strophe as a refrain.

Berlioz's opera Les Troyens has no separate overture or prelude, making the impact of the introductory chorus of the Les Troyens more immediate. This chorus consists of two different sections. The first part, an Allegro vivo in 6/8, represents the general celebration of the Trojans expressing their joy at the end of the ten-year siege by the Greeks. In its second part, an Allegro vivace in 2/4, they survey the remnants left by the Greeks, especially the abandoned camp of Achilles which is pointed out by a Trojan soldier
(Figure 10). These episodes are followed by another general celebration. In this rather long chorus, the strings are not used until near the end, then without double basses and in pizzicato only.

The "Marche et hymne" (H133A-4) is the national hymn of the Trojans in an appropriately stately A-B-A' structure. An interesting effect is achieved by the employment of exotic percussion as well as the use of modal scales.

Béatrice et Bénédict also begins with an introductory chorus, but its impact is more limited because of the preceding overture. The chorus, in B-flat major, is marked 4/4, allegro con fuoco, and is another celebration of victory, but this time sung by tambourine playing Sicilians. After the ensuing dialogue, the chorus returns in A major which is one half step lower than its earlier appearance. Such a downward shift of tonality may reflect the response of a somewhat dispirited people to Béatrice's rather derogatory remarks in the preceding dialogue. The chorus is soon followed by a general dance accompanied by the instrumental Sicilienne (No. 2bis).

Somarone's "Epithalame grotesque" (No. 6) is a good example of the satirical use of the fugue.\[13\] This piece strictly follows the rules of the so-called "school fugue," and the instruments stick to their respective voices.

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13. Another famous example is the mock-funereal "Amen" fugue by Brändler and his company in La damnation de Faust (H111-6B).
throughout the piece. At the repetition, Somarone tries to spice up the piece by adding a decorative oboe obbligato to it; this is not without a certain charm (Example 28).

The "Enseigne" (No. 14) is a choral version of Bénédicet's boasting in an earlier trio (No. 5), which is now the subject of mockery by all the others. The signs carried by the crowd display Bénédicet's phrase "Here you may see Bénédicet the married man"; this is sung by the chorus at the same time.

Sacred mixed choruses. The sacred mixed choruses can be divided into two groups: one group is of small, mostly independent choruses, while the other is comprised of the large choral works with the Latin texts. The choruses of the first group are listed below:

- H56B Méditation religieuse
- H59 Quartetto e coro dei maggi
- H44B Chant sacré
- H130 L'enfance du Christ

Unlike the other choruses, the "Farewell of the shepherds" (H130-IIb) is only indirectly religious. Actually, the whole of L'enfance du Christ is only quasi-religious, and this particular chorus is not related to any specific religious idea. Rather, the emphasis is on the subject of "shepherds" as reflected in its simple strophic structure and unsophisticated instrumentation of the oboes, clarinets, and strings.
In spite of its title, the "Quartetto e coro dei maggi" does not include a quartet but only a chorus. It is one of a few works of Berlioz with an Italian text. The three successive sections of this chorus can be represented as A-B-C.

The seriousness of their religiosity characterizes the two slow and pensive small choruses, Chant sacré (H44B) and Méditation religieuse (H56B). Berlioz borrowed the musical material of the Chant sacré from the "Prière" section of his earlier Prix de Rome cantata Herminie (H29). Although the recitative of the present orchestral version contains only one strophe of text, the recitative in its earlier choral version with piano accompaniment consists of three strophes of text. Following are the texts in the "Prière" of H29 and H44B:

"Prière" in Herminie (H29)

Dieu des chrétiens, toi que j'ignore,
Toi que j'outrageais autrefois,
Aujourd'hui mon respect t'implore.
Daigne écouter ma faible voix!

Guide ta tremblante ennemie
Près de ton vengeur généreux!
Tu deviens le Dieu d'Herminie,
Si tu rends tancrede à mes voeux.

Dieu des chrétiens, toi que j'ignore, etc.

Chant sacré (H44B)

Dieu tout-puissant, Dieu de l'aurore,
D'aimer qui fis la douce loi,
Dieu qu'en vain nulle voix n'impore
Tous les biens nous viennent de toi.
[Recit]

Ces clarté qu'entre les nuages
Le couchant lance sur nos plages
Du jour mourant derniers adieux,
Du soir les brillantes étoiles
Que de la nuit parent les voiles
Ne sont qu'un rayon de tes yeux.

Dieu tout-puissant, dieu de l'aurore, etc.

Du printemps l’haleine embaumée
Du soin les brillantes étoiles
Les accords brillantes de la lyre
Ne sont qu’un écho de ta voix
qu’un rayon de tes yeux
que ton souffle sauveur.

The last strophe, which constitutes a short coda, is the selected collection of the certain lines from the second and third strophes of the recitative from the piano version.

The Méditation religieuse (H56B), although a short chorus, has a sophisticated structure. As a whole, the chorus can be divided in three sections, whose inner structures are diagramed below:

<table>
<thead>
<tr>
<th>sections</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>musical phrases</td>
<td>a b c d</td>
<td>a' a'' b c' c' d'</td>
<td></td>
</tr>
<tr>
<td>text</td>
<td>a r r r</td>
<td>b c r' d e r''</td>
<td></td>
</tr>
</tbody>
</table>

a) Ce monde entier n’est qu’une ombre fugitive
b) il n’est rien de vrai que le Ciel.
c) L’éclat des ailes de la gloire est faux et passager;
   les fleurs de l’amour s’épanouissent pour la tombe;
   il n’est rien de brillant que le Ciel.

14. For more detailed analysis, see Julian Rushton,
For Berlioz, a Latin text signified something special. Although fixed traditional Latin texts usually left little room for personal expression, Berlioz's strong proclivity for all things dramatic led him to modify, omit, or substitute portions of them. The two Latin choral works of this group, the Resurrexit and the Requiem, are good examples of Berlioz's technique of textual modification: in the former he inserted the "Tuba mirum" section from the Dies irae, while the changes in the latter resulted only in the reordering of the text.¹⁵

The Resurrexit (H20B), roughly the second half of the Credo, has been thought to be the only extant part from the otherwise lost Mass.¹⁶ As one of the earliest surviving orchestral works of Berlioz, it employs the serpent d'harmonie following the contemporary Catholic church music tradition.¹⁷ It also follows the tradition of the so-called "monumental" style which uses block-style orches-

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¹⁵ For more detailed information, see Edward T. Cone, "Berlioz's Divine Comedy: The Grande Messe des morts," *19th-Century Music* IV/1 (Summer, 1980), 3-16.

¹⁶ For the account of the rediscovery, see Hugh Macdonald, "Berlioz's Messe Solennelle," *19th-Century Music* XVI/3 (Spring, 1993), 267-285.

¹⁷ See Chapter V, "Miscellanies: Other instruments."
tration and impersonal characters, though these traditional features are often intermixed with the more innovative ones. Perhaps the most innovative of all is the insertion of the Tuba mirum section which contrasts musically with its surroundings and was later expanded and re-used in the Requiem. The first section generally follows the traditional style of setting Credo texts, and also uses a number of conventional word-paintings. The section following the inserted "Tuba mirum" shows less reliance on the traditional mold. The highly repetitious music of this section is also reused at the finale of the first act of the Benvenuto Cellini (H76A; Example 5).

Among the ten movements of the Grande messe des morts (H75), seven are for the mixed chorus and orchestra.¹⁸

1. Requiem et Kyrie
2. Dies irae--Tuba mirum
4. Rex tremendae
6. Lacrimosa
7. Offertoire
9. Sanctus
10. Agnus dei

The first movement, "Requiem et Kyrie," constructed as an A-B-A form with an appended coda in which the tripartite section is given over to the Requiem and the Kyrie is

¹⁸. The two male choruses with orchestra, "Quid sum miser" (no. 3) and "Hostias" (no. 6), are discussed on pp. 65-66, and the other instance, "Qaerence me" (no. 5), is for an unaccompanied mixed chorus.
Example 5. The same musical material in the Resurrexit (H208) and Beethoven's Cellini (H76A-8).

a) in the Resurrexit
relegated to the coda. The A-B-A portion has the key scheme of G minor—B-flat major—G minor and the coda continues in G minor. The middle portion set to the text "Te decet hymnus" and the returning "Requiem aeternam" section before the Kyrie reappear in the last movement, "Agnus dei" (no. 10), to round out the whole Mass.

The "Dies irae" (no. 2) consists of two independent sections, of which the second part on the text "Tuba mirum" borrows the musical material from the Resurrexit (H203). The first part is in A minor, moderato, 4/4. This fugal section returns twice, in B-flat minor and D minor, respectively. The transition between them again connects the last one to the "Dies irae" section in E-flat major which is one of the best known examples of Berlioz's unusually large orchestration with four independent brass ensembles, eight pairs of timpani, ten pairs of cymbals and assorted kinds of percussion instruments, in addition to the already large chorus and orchestra. It consists of the fanfare and the following choral section. When the whole section is repeated, the chorus joins the fanfare from the beginning (Figure 10).

After the contrasting male chorus "Quid sum miser," No. 4, "Rex tremendae," employs the large orchestra again. Its formal structure, though less clear than the other movements, can be roughly diagramed as A-B-A'. It starts
Figure 10. Structure and Orchestration of the "Tuba mirum" (H75-2B).
with antiphonal alternations between the orchestra and chorus, similar to the beginning of the *Te deum*.

The "Lacrimosa" (no. 6) follows the *a cappella* "Qaerence me." As a whole this movement is in a quasi-rondo form of A-B-A'-B'-A". The A sections have a unique accompaniment figure divided between the winds and strings. The B sections are soft and have a reduced orchestral force as a means of contrasting with the A sections.

The "Offertory" (no. 7) is constructed similarly to the "Convoi funèbre de Juliette" (H79-5) which has an instrumental fugue with a vocal ostinato. Sporadic emphases of the tonic and dominant by the various combinations of winds add another dimension to its texture (Example 6). It is followed by the male chorus "Hostias" (no. 8).

The "Sanctus" (no. 9) consists of repeated couplings of "Hosanna" and "Sanctus." Only the "Hosanna" portions employ mixed chorus. The first "Hosanna" is accompanied by strings only, while the second employs woodwind and brass instruments (Figure 6).

Most of the "Agnus dei" (no. 10) consists of musical materials borrowed from the preceding movements: the beginning antiphonal section echoes a similar passage in the "Rex tremendae" (no. 4), even though the dynamics are different; the following section with flutes and trombones comes from

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19. For more information on "Sanctus," see p. 63 and Figure III-6.
Example 6. The beginning of the "Offertory" showing the fugal entrances, vocal ostinato, and instrumental ostinato.
the "Hostias" (no. 8); and the last section is taken from the middle and last sections of no. 1 (Figure 7). Only the coda on "Amen" is set to the new musical material.

**Mixed Choruses Related to the Subject of Death.**

There are three mixed choruses related to the subject of death.

<table>
<thead>
<tr>
<th>No.</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>H55A</td>
<td>Lélio</td>
</tr>
<tr>
<td>2.</td>
<td>Choeur d'ombres</td>
</tr>
<tr>
<td>H79</td>
<td>Roméo et Juliette</td>
</tr>
<tr>
<td>5.</td>
<td>Convoy funèbre de Juliette</td>
</tr>
<tr>
<td>H80</td>
<td>Grande symphonie funèbre et triomphale</td>
</tr>
</tbody>
</table>

The "Choeur d'ombre" of *Lélio* (H55-2) is a contrafactum of the "Méditation" of *La mort de Cléopâtre* (H36). Although the solo voice in the earlier work is replaced by a mixed chorus, it sings mostly in unison which leaves little adjustment to be made to the vocal line. The texts of the two versions are shown below:

**H36, "Méditation"**

Grands Pharaons, nobles Lagides,  
Verrez-vous entrer sans courroux.  
Pour dormir dans vos pyramides,  
Une reine indigné de vous?

**H55A-2, "Choeur d'ombre"**

Froid de la mort, nuit de la tombe,  
Bruit éternel des pas du temps,  
Noir Chaos où l'espoir succombe,  
Quand donc finirez-vous?
Vivants! Toujours la mort vorace,
Fait de vous un nouveau festin,
Sans que sur la terre on se lasse
de donner pâture à sa faim.

Froid de la mort, etc.

This presents an interesting contrast: Cléopâtre addresses the great Pharaohs and noble Lagides who are already dead, but the shades of darkness in Lélio are trying to convey the message of the inescapable perils of death to all living creatures. Such subtleties are not reflected in the musical setting, for Berlioz changed only at the beginning and the end by adding some additional measures. One might suggest that while the musical setting is closely related to the idea of the death, no address is given to the nature of the protagonists. Such treatment was seen earlier in the love duets where the main focus of the musical setting treated the abstract idea of night as the protagonist.

The setting of the "Convoi funèbre de Juliette" (H79-5) consists of the two musical elements: an ostinato on a single note and a fugue which relate directly to the two extra-musical elements, the funeral and the convoy expressed in the title. At first the monotonic chanting of the chorus expresses its grief on the death of Juliette while the orchestral fugue symbolizes the procession. This is similar to the fugue-ostinato technique used in the "Offertory" of the Requiem (H75-7; Example 6), though there the orchestration is consistent throughout while here the
instrument-choral relationship is reversed in the second part (Example 49).

The significance of the *Grande Symphonie funèbre et triomphale* (H80) for this study is minimal since the chorus and the strings are later additions to the original wind symphony which was composed for an outdoor festivity. Furthermore, Berlioz employment of the chorus is limited to the climactic ending of the last movement.

**Mixed Chorus with Soloists**

All the choruses in this group are secular except the quasi-religious one from *L’enfance du Christ* (H130-III-2B). Two of the choruses, *La menace des francs* (H117) and the "Ottetto et double chœur" (H133-8), are coupled with smaller vocal ensembles. Following is the list of these choruses:

**Mixed choruses with vocal soloists**

<table>
<thead>
<tr>
<th>H21A</th>
<th>Scène héroïque</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>&quot;Chœur&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;Final&quot;</td>
</tr>
<tr>
<td>H74</td>
<td>Le cinq mai</td>
</tr>
<tr>
<td>H79</td>
<td>Roméo et Juliette</td>
</tr>
<tr>
<td>1Bc.</td>
<td>&quot;Scherzetto&quot;</td>
</tr>
<tr>
<td>H110</td>
<td>Chant des chemins de fer</td>
</tr>
<tr>
<td>H111</td>
<td>La damnation de Faust</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;Chant de la fête de Pâques&quot;</td>
</tr>
<tr>
<td>14.</td>
<td>&quot;Trio et chœur&quot;</td>
</tr>
<tr>
<td>H130</td>
<td>L’enfance du Christ</td>
</tr>
<tr>
<td>III-2B</td>
<td>[Recit.-Andantino]</td>
</tr>
</tbody>
</table>
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H138  Béatrice et Bénédict
9. "Improvisation et choeur à boire"

Mixed choruses with vocal ensembles

H117    Le menace des Francs

H133A   Les trovons
8. "Ottetto et double choeur"

Le cinq mai (H74), Chant des chemin de fer (H111), and Le menace des Francs (H117) are secular cantatas of the ilk of the Hymne à la France (H97) and L’impériale (H129). They are all patriotic monumental works with relatively large performing forces. As a group, their musical quality does not measure up to the better works of Berlioz. The rigidity of their musical construction is attributable to their utilitarian conception as the music for public ceremonies.

Le cinq mai (H74) is subtitled Chant sur la mort de l’Empereur Napoléon. It employs a solo bass and a mixed chorus. Its lack of oboes in its instrumentation is in line with Berlioz’s omission of these instruments in pieces related to death.20 Another stylistic feature is observable in the addition of the female voices join in at the climactic conclusion of the cantata.21 The episodic formal structure has refrains on the text "Pauvre soldat, je reverrai in France; La main d’un fils me fermera les yeux." The

20. See p. 182.

21. See Chapter VI, "Feminine Endings."
tempo is initially slow, but gradually becomes faster as shown below:

Intro. Larghetto

| Stanza I       | Largo
|----------------|----------------|
| Ref. I         | Poco meno mosso
| Stanza II      | Allegro moderato
| Ref. II        | un peu moins vite
| Stanza III     | Allegro un poco piu animato
| Ref. II        | un poco moins vite
| Stanza IV      | Allegro un poco piu animato

Refrain/Coda

The *Chant des chemins de fer* (H110) was composed for the dedication of the northern railroad at Lille in 1846. It contains a fixed refrain and diverse stanzas. The whole structure can be represented as follows:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Allegro, 6/8 instrumental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ref. I</td>
<td></td>
</tr>
<tr>
<td>Stanza I</td>
<td></td>
</tr>
<tr>
<td>Ref. II</td>
<td></td>
</tr>
<tr>
<td>Stanza II</td>
<td></td>
</tr>
<tr>
<td>Ref. III</td>
<td>Andantino, 3/4</td>
</tr>
<tr>
<td>Stanza III</td>
<td></td>
</tr>
<tr>
<td>Ref. IV</td>
<td>Allegro, 6/8</td>
</tr>
<tr>
<td>Stanza IV</td>
<td>Allegro moderato, C</td>
</tr>
<tr>
<td>Ref. V</td>
<td>Allegro, 6/8</td>
</tr>
<tr>
<td>Stanza V</td>
<td>Andante religioso</td>
</tr>
<tr>
<td>Ref./Coda</td>
<td></td>
</tr>
</tbody>
</table>
Among the two vocal groups of *La menace des Francs*, the first is designated as "Soli ou petit choeur" while the other is a full mixed chorus. The resulting contrast between them, however, is exploited only twice at the beginning and no more.

The finale of the *Scène héroïque* (H21A) consists of the following three sections: Allegro non troppo; Mouvement double plus vite; Animez un peu. As in *Le cinq mai*, the female voices appear only at the end of the piece (m. 168). The slow harmonic changes and accompanying large musical gestures anticipate the similar characteristics used in the *Te deum*, especially the slow bass movement in the "Dignare" (H118-3). The same combination of a bass soloist leading a mixed chorus is also found in the finale of *Roméo et Juliette* (H79-7).

The "Scherzetto" in *Roméo et Juliette* (H79-1Bc) is a fairy piece. An obvious common feature of such pieces is the very light instrumentation exemplified by the piccolo, flute, violas, and cellos employed for this particular chorus. The enveloping choral recitatives at the beginning and the end provide a dramatic frame for this chorus.

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22. Other works concerned with fairies are: "Queen Mab's Scherzo" in *Roméo et Juliette*; "Fantasie dramatique sur la tempête" in Lélio; "Concert de sylphes" in the *Huit scènes de Faust* and its revised version "Choeur de gnomes et de sylphes" in *La damnation de Faust.*
The "Chant de la fête de Pâques" (H111-4) is a revised version of the "Chants de la fête de Pâques" of the Huit scènes de Faust (H33-1). In the earlier version Berlioz employed the female voice to represent angels, but the angels do not appear in the revision because of the changed context. Consequently the harps employed in association with the angels in the former are not utilized in the latter.\(^2\)

The first half of the "Trio et choeur" in La damnation de Faust (H111-14) is virtually a dramatic scene which starts with a recitative trio followed by an arioso sung mostly by Méphistophélès. The interruptive chorus of the neighbors, which plays the similar role as the female chorus of neighborhood women in an analogous situation in Benvenuto Cellini (H76A-4; Figure 4), is inserted between the ensuing aria of Faust and the final recitative. The following trio of Marguerite, Faust, and Méphistophélès is marked 6/8, même mouvement, même valeur de mesure, and the chorus joins them at the end.

The last scene of L’enfance du Christ (H130-III-23) starts with a recitative and arioso by the Father of the family of Ishmaelites. It is followed by a trio of himself, Mary, and Joseph with an accompanying chorus. The second part of the scene begins with the imitative entries of the

\(^{23}\) Similar association between the harps and angels can be also found in the finale of La damnation de Faust. See Chapter V, p. 216.
Mary, and Joseph with an accompanying chorus. The second part of the scene begins with the imitative entries of the chorus, to which the trio joined later to finish the piece as well as the whole composition.

The "Improvisation et chœur à boire" from Béatrice et Bénédict (H138-9) is a drinking song in line with the one sung in La damnation de Faust by Brander and his companions. Somarone improvises rather well at first, but goes awry when he becomes too drunk to continue, at which point the chorus joyously takes over. To represent the atmosphere of a Sicilian tavern, Berlioz employed the unusual combination of the guitar, trumpets, cornet à pistons, cups (striking the tables), and tambourines.

The "Ottetto et double chœur" of Les troyens (H133A-8) consists of two parts. The first part, Andante sostenuto, 4/4, contains two series of imitative entrances, primarily by the octet. The chorus becomes a double chorus in the second half, which has mainly homophonic texture.

**Instrumentation of the Mixed Choruses**

Compared to the female or male choruses, the mixed choruses of Berlioz are more general in character as is their instrumentation. The majority of the mixed choruses belong to Class II, that is, they are instrumented with at least the pairs of woodwinds (Table 8). The instrumentation of a particular group of choruses, the patriotic monumental works, shares a common features.
Table 8. Instrumentation of the mixed choruses.

<table>
<thead>
<tr>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13</td>
<td></td>
</tr>
</tbody>
</table>

(SEcular)
Hymne à la France (H97)
Ronde de paysans (H111-2)
Choeur (H133A-1)
Marche et hymne (H133A-4)
Choeur (H138-1,2)
Epithalame (H138-6)  
Marche nuptiale (H138-13)
Enseigne (H138-14)

(Sacred)
Méditation Rel. (H56B)
Quartetto (H59)
Chant sacré (H44B)

(Sacred Secular)
Hymne à la France (H97)
Ronde de paysans (H111-2)
Choeur (H133A-1)
Marche et hymne (H133A-4)
Choeur (H138-1,2)
Epithalame (H138-6)  
Marche nuptiale (H138-13)
Enseigne (H138-14)

(Latin)
Requiem (H75-1)
Dies irae (H75-2A)

(Secular Latin)
Méditation Rel. (H56B)
Quartetto (H59)
Chant sacré (H44B)

(Death)
Ch. d'ombres (H55-2)
Convoy funèbre (H79-5)
Symphonie funèbre (H80)

(With Soloists)
Choeur (H21A-2)
Final (H21A-4)

(With Soloists)

(With Soloists)

(With Soloists)

(With Soloists)

(With Soloists)

(With Soloists)

(With Ensemble)
Le cinq mai (H74)
Scherzetto (H79-180)
Chant de chemin (H110)
Chant de la fête (H111-4)

[Scene] (H130-III-2a)
Improvisation (H138-9)

(With Ensemble)
Le menace (H117)
Otetto (H133A-8)

*=with four brass ensembles

Class I: less than pps. of wws.
1.1. No flute or oboe
1.2. No more than one flute
1.3. No oboe
1.4. No more than one oboe
1.5. Solo English horn
1.6. No clarinet
1.7. No bassoon

Class II: at least pps. of wws.
11.8. pairs of woodwinds, no brasses
11.9. woodwinds and horns
11.10. woodwinds, horns and trumpets
11.11. woodwinds, horns and trombones
11.12. full wind except ophicleide or tuba
11.13. full complement of wind instruments
Double and Triple Choruses

For Berlioz, the employment of the double or triple choruses signified something extraordinary: it may have represented the sacred beings such as the angels, or multitudes symbolizing the all-inclusive general public or congregation. The majority of the choruses in this group are from the *Te deum* (H18). The *Te deum* will be considered separately after examining the other choruses of this group.

Double and Triple Choruses outside of the *Te deum*

<table>
<thead>
<tr>
<th>Number</th>
<th>Piece</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>H33</td>
<td><em>Huit scènes de Faust</em></td>
<td>1. &quot;Chants de la fête de Pâques&quot;</td>
</tr>
<tr>
<td>H129</td>
<td><em>L’Impériale: Cantata à deux choeurs</em></td>
<td></td>
</tr>
<tr>
<td>H111</td>
<td><em>La damnation de Faust</em></td>
<td>20. &quot;Epilogue&quot;</td>
</tr>
<tr>
<td>H69C</td>
<td><em>Sara la baigneuse</em></td>
<td></td>
</tr>
</tbody>
</table>

In the "Chants de la fête de Pâques" (H33-1) of the *Huit scènes*, the choruses are specifically designated as "1st/2nd choruses of the angels," and "Chorus of disciples." It also employs two harps, which are closely associated with the angels. There are no more angel choruses and harps in the revised version in *La damnation de Faust* (H111-4). The formal structure of this chorus is A-B-A' with coda. The arpeggio obligato of the sopranos in the A' section, doubled by the woodwinds, is a feature unique to the religious choral works of Berlioz. Similar passages can be found in
the first movement of his *Requiem* (H75-1). These passages are shown in Example 7.

*L'Impériale: Cantata à deux chœurs* (H129) is another patriotic monumental work discussed above. The formal structure is an arch form of A-B-C-B-A.

The "Epilogue" of *La damnation de Faust* (H111-20) consists of three parts: "Sur la terre," "Dans le ciel," and the "Apothéose de Marguerite." The first part is a choral recitative sung only by the choral basses except for the last desperate interjection of "O terreurs!" by the tenors and basses together. In the second part the chorus employs female voices and tenors which are accompanied by the harps to symbolize the chorus of the angels. In the third section, a two-part children's chorus joins in the middle while the choral basses appear only at the very last moments on the word "viens."

*Sara la baigneuse* (H69C) is the only triple chorus outside the *Te Deum*. The delicate and kaleidoscopic characteristics of this chorus are, however, totally different from those of the massive ones in the latter. Berlioz used different combinations of the voices for the three choruses: the first chorus consists of sopranos, tenors and basses; the second, sopranos and contraltos only; the third, just tenors and basses. The fourteen strophes can be grouped into several sections.
Example 7. Soprano arpeggio obligatos.

a) in the "Chants de la fête de Pâque" (H33-1).
b) in the *Requiem* (H75-1).
The Te deum (H118) contains six choral movements. Of these three (nos. 1, 2, 6) are triple choruses and the rest (nos. 3, 4, 5) are double choruses. Besides the two groups that make up the double choruses, the triple chorus adds a very large third choir consisting of sopranos, altos, and children in unison. Berlioz suggested six-hundred voices for this group which represent "the people adding their voice from time to time to the great ceremony of sacred music."

The first movement, the "Te deum," is in an A-B-A' form and has an introduction of massive antiphonal chords shared between the orchestras and organ, as well as a coda. The A section starts with the imitative entries of the subject (X) in Chorus I and its counter-subject (Y) in Chorus II. The same subject (X) is used in the B section, but another counter-subject (Z) is employed instead of Y. The A' section starts with a stretto on X in Chorus I which is responded to by Z in Chorus II. The coda is homophonic. The following chart outlines the structure of this movement.

<table>
<thead>
<tr>
<th>Intro.</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch.I</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Z</td>
</tr>
<tr>
<td>Ch.II</td>
<td>Y</td>
<td>Z</td>
<td>X</td>
<td>Z</td>
</tr>
<tr>
<td>Ch.III</td>
<td>Z</td>
<td>Z</td>
<td>Z</td>
<td></td>
</tr>
</tbody>
</table>

The second movement, the "Tibi omnes: Hymne," is contrasted against the first by its reduced instrumentation. This movement consists of three sections which conclude with the slightly varied refrains on "Sanctus." The solo organ provides the introduction, postlude, and the connections between the sections.

The "Dignare: Prière," the third part, employs a further reduced instrumentation as well as a double instead of a triple chorus: there are neither trombones nor tubas, and pizzicato double basses are employed for only the first eighteen measures. After the introduction of an antiphonal dialogue between the organ and strings, the main section is built on a vast structural scaffold. Berlioz described this technique as "two choral lines in canonic imitation on this singular series of pedal points held by the other voices plus the lower instruments" (Example 8).\(^\text{25}\)

Example 8. The progression of bass line in the "Dignare" of the Te deum (H118-3).

\[\text{Example 8. The progression of bass line in the "Dignare" of the Te deum (H118-3).}\]

\[\text{Example 8. The progression of bass line in the "Dignare" of the Te deum (H118-3).}\]

The "Christe, rex gloriae" (no. 4) is a through-composed movement. Although it starts with the imitative entrances, the texture becomes homophonic, and continues that way to the end. The rather subdued instrumentation is similar to the one for the "Dignare" (no. 3).

The fifth movement, the "Te ergo quaesumus," is a prayer similar to the "Dignare." In addition to the double chorus it employs a solo tenor who is the only soloist utilized in the entire Te deum. For the most part, only the sopranos respond to the tenor solo, which is reminiscent of a similar place in the "Sanctus" section of the Requiem (H75-9A, c). The choral tenor part joins them much later, and the whole double chorus sings very softly, a cappella, only at the end of the movement.

The massive monumental style returns in the last movement, "Judex crederis," which is described by the composer as "unquestionably the most imposing thing I have produced."26 It contains two musically distinctive elements that are easily distinguished by their meters, 9/8 and 3/4. At first they appear separately, but subsequently alternate at close time intervals.

Instrumentation of Double and Triple Choruses

Since the main purpose of employing the double or triple choruses is to express unusually expansive ideas, it

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is natural for them to use larger than usual orchestras for their accompaniment, and in the case of the double and triple choruses in the Te deum, the former employ larger than usual instrumentations, while the latter employ the largest possible ones.

Table 9. Instrumentation of the double and triple choruses.

<table>
<thead>
<tr>
<th></th>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13</td>
<td></td>
</tr>
</tbody>
</table>

Double Chorus

Chant de la fête (H33-1)
Apothésore (H111-20c)
Dignare (H118-3)
Christe, rex (H118-4)
Te ergo (H118-5)

Triple chorus

Sara (H69c)
Te deum (H118-1)
Tibi omnes (H118-2)
Judex crederis (H118-6)

Class I: less than prs. of wws.
1. No flute or oboe
2. No more than one flute
3. No oboe
4. No more than one oboe
5. Solo English horn
6. No clarinet
7. No bassoon

Class II: at least prs. of wws.
8. Pairs of woodwinds, no brasses
9. Woodwinds and horns
10. Woodwinds, horns and trumpets
11. Woodwinds, horns and trombones
12. Full winds except euphonium or tuba
13. Full complement of wind instruments

Class II: at least prs. of wws.
14. Pairs of woodwinds, no brasses
15. Woodwinds and horns
16. Woodwinds, horns and trumpets
17. Woodwinds, horns and trombones
18. Full winds except euphonium or tuba
19. Full complement of wind instruments
Chapter IV

DRAMATIC SCENES

Berlioz's use of the term "scene" is frequently confusing, but such confusion results from the several different connotations that have been habitually associated with it. Jack Westrup set forth his ideas in this way:

It is used in opera, as in drama generally, to mean (1) the stage (e.g. 'sulla scena,' on the stage; 'derrière la scène,' behind the stage), (2) the scene represented on the stage, (3) a division of an act.

In Italian opera it also has the specific meaning of an episode which has no formal construction but may be made up of diverse elements.\(^1\)

The scenes of disparate descriptions in the *Huit scènes de Faust* (H33) are loosely related to Westrup's third definition, but unlike his specification for diversity in Italian opera, each of Berlioz's scenes is a single homogeneous entity with little diversity\(^2\) and therefore similar to the independent songs or choruses examined in Chapter III. The element of diversity, however, seems to be one of the most

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2. Except no. 7 which consists of two successive but separate sections.
important aspects of a scene, as expressed in the following definition offered by The Oxford Companion to Music:

In opera, an extended episode consisting of a loosely constructed sequence of related sections (e.g., introduction, recitative, arioso, one or more arias), often for a solo singer and principally dramatic in intent.

In addition to the diversity, here are added two more elements, both of greater importance in defining a scene than the first three offered by Westrup. It is these aspects, summarized as "dramatic continuity," that will be the primary criteria for identifying dramatic scenes, regardless of the various terms used by Berlioz. Another qualification for a scene is that its structure should be more complex than a simple recitative-aria pair.

Preliminary examination suggests that the instrumentation of the diverse components in the scenes retain the characteristics of their counterparts such as solo songs, ensembles, or choral works. Closer examination of the scenes, therefore, should complement as well as confirm the relationship between each category and its instrumentation established in the preceding chapter.

In Les Troyens the term "tableau" is used to denote a dramatic unit larger than a scene but smaller than an act. Compared to the more complex scenes in Benvenuto Cellini,

the scenes in *Les Troyens* are broken into individual elements which are separately numbered. Therefore, in this study several numbers are grouped together according to the general criteria including diversity and dramatic continuity as discussed above. Some of these groups coincide with Berlioz's tableaux, but not in every case.

Two distinctive patterns of scene construction are discernible in Berlioz's vocal works. Such distinction is made according to the importance of the dramatic elements in a given scene. Some scenes are linearly constructed, faithfully following the development of the dramatic situation, while the others are the outgrowths of certain musical structures. In the former, the dominance of dramatic consideration is nearly absolute, but in the latter such demands are reconciled with the formal musical structures which are frequently utilized as an anchor for musical stability. Musically speaking, the former consists of a mixture of relatively short recitatives and ariosos while the latter contains set pieces such as arias, duos, trios, and choruses, connected by interspersed recitatives or ariosos. Frequently the instrumentation of a certain segment is comparable to its independent counterparts.

The scenes only occur in the multi-movement dramatic works. There is a subtle difference, however, between the scenes of the operas and those from the other dramatic works. It is because of the considerations for stage
production that make the scenes from the operas dramatically more continuous than the ones from the non-operatic works. For example, the scenes from La damnation de Faust or L’enfance du Christ tend to be musically more cohesive and independent than their counterparts in the operas. Conspicuously lacking in the non-operatic works are the purely dramatic scenes.

The organizing patterns of the scenes from the two operas are different from each other. The complex history of Benvenuto Cellini further complicates the problem. In the so-called Weimar version of the opera, Berlioz generally arranged the scenes in alternation with the set pieces. Such an arbitrary arrangement was not his original plan but the result of Liszt’s advice who conducted the revival of the opera in Weimar. Consequently, the scenes vary widely in terms of their size and contents. Many of them are still relatively simple, but some, especially scenes nos. 6 and 8, are complex conglomerations of several independent episodes. In Les Troyens, as discussed above, Berlioz introduced the concept of the tableau to gather several numbers together to formulate a dramatic entity larger than a single scene but smaller than an act.

4. Béatrice et Bénédict, being an opéra comique, does not contain any dramatic scenes comparable to those of the other operas.

5. Since Benvenuto Cellini is currently available only in the Kalmus reprint of the so-called Weimar version, the discussion here is limited to this version.
Many scenes of diverse designation and construction function as the finales to various dramatic entities such as tableaux, acts, or entire works. There are no discernible common traits among them.

Following is the list of scenes in Berlioz’s works:

**H76A Benvenuto Cellini**

1. Introduction
3. Duo et Trio
6. Scène et chœur
8. Final: Le carnaval
12. Scène et chœur
14. Scène et sextour
16. Final

**H79 Roméo et Juliette**

7. Final

**H111 La damnation de Faust**

6. Le cave d’Auerbach à Leipzig
12. Evocation
17-19.  
17. Récit et chasse
18. La course à l’abîme
19. Pandémonium

**H130 L’enfance du Christ**

I-4. Hérodes et les devins
III-1. Duo
III-2. Scène
Les trovres

3. Duo

9-11.
9. Récitatif et choeur
10. Air
11. Final

12-16.
12. Scène et récitatif
13. Récitatif et choeur
14. Choeur
15. Récitatif et choeur
16. Final

17-23.
17. Choeur
18. Chant national
19. Récitatif et air
20-22: instrumental ballets
23. Récitatif et choeur

28. Final

35-36.
35. Récitatif et quintette
36. Récitatif et septuor

42-44.
42. Scène
43. Scène et choeur
44. Duo et choeur

45-48.
45. Scène
46. Scène
47. Monologue
48. Air

49-52.
49. Cérémonie funèbre
50. Scène
51. Choeur
52. Imprecation
No. 1. **Introduction.** The introduction to the first act consists of three sections: a lively instrumental fugue with comic grumbling interjections by Balducci; a short recitative by Teresa; and finally a male chorus of Cellini and his friends. The fugal exposition begins with the violoncellos and double basses, which are frequently the choice of Berlioz for such purpose. Teresa's recitative is accompanied by strings only, which contrasts to both the preceding fugal section of strings, woodwinds and horns, and the following male chorus which is primarily accompanied by two guitars and tambourines. On the smaller level of contrast, the chorus is introduced by a woodwind/horn ensemble and strings, though these are not prominent in the main body of the piece. Such timbral contrast between the introduction and the main portion by the employment of different choirs is the technique frequently used by Berlioz. Thus, the instrumentation plays an important part to demarcate each components of this introductory scene (Figure 11).

No. 3. **Duo et Trio.** Framing this scene are a duo and a trio which are connected by an arioso sung by Cellini. Both of the set pieces maintain their independent formal structures. The duo follows a typical pattern of duo construction; after the introductory recitative, the
Figure 11. Orchestration chart of the "Introduction" (H76A-1).
protagonists sing the same melody one by one, then they sing it together in a canon, resulting in an A-A'-A" structure. Cellini's arioso connects this duo to the following trio which has a more complicated structure. The trio contains two easily identifiable musical elements in 9/8 and 3/4 which constitute a rondo form, A-B-A-B'-A". At the last section (A"), the musical material from the connecting arioso, sung this time by Teresa and Cellini, is superimposed over the music of the trio, sung by Fieramosca. A quiet coda ends on the words "à demain."

The initial recitative of this duo is a good example of alternation of contrasting timbres within a short interval which is frequently found in Berlioz's recitatives. Here the short recurring fanfares are interspersed with the dialogue between Teresa and Cellini. The main section of the duo begins with the brief introduction of the andante theme on the solo violoncello. The first two strains of the duo are accompanied chiefly by the woodwinds and horns. After a rather tumultuous transition, the last strain, sung by the two protagonists in a canon, is accompanied by both winds and strings (Figure 12).

The transitional arioso of Cellini, accompanied by the clarinets and pizzicato upper strings, is responded to by Teresa and Fieramosca who are accompanied by a flute.

7. The same combination of meters can be found in the "Judex crederis" of the Te deum (H118-6).
bassoons, and horns. Here another orchestrational trait of Berlioz is illustrated by the choice of instruments closely associated with the characters, especially in the dialogue where the rapid change of the characters coincides with equally rapid changes in the orchestration (Figure 13).

Figure 13. Change of orchestration coincides with the change of the characters.

The two elements of the trio, easily discernible by their meters of 9/8 and 3/4, are also contrasting to each other in many other aspects, not the least of which is their orchestration. The last section of this rondo is the combination of the two musical elements. This section uses the largest orchestra in this section as a result of combining the two groups of instruments related to the two separate elements together. Such a layout, reserving the largest instrumentation for the last part of the work, is a common
procedure frequently found in Berlioz's works except for a small number of works with soft endings.

No. 6. Scène et choeur. Berlioz often used a generic title "scène et choeur" for the scenes with choruses. This scene, a typical example, consists of the following sections:

Introduction: Drinking song
Chorus
Scene with the cabaretier
Ascanio’s air: repeated by the chorus
Finale

The introductory drinking song, one of Berlioz’s favorite subjects, is independent of the main body of the scene. The main section of the scene is enveloped by an allegro chorus in 3/8. This boisterous chorus in its initial appearance is cast in an A-B-A’ form, but only the A section returns at the end of the scene.

The main section begins with a comic episode between Cellini’s company and the cabaretier in the form of a recitative dialogue. In the following arioso the latter narrates a list of the wines the gang consumed and subsequently

8. Other examples of the drinking song can be found in *La damnation de Faust* (H111-6b) and *Béatrice et Bénédict* (H138-9), all of which are male choruses with a soloist as their leader.

9. The same chorus rounds out not only this scene but also the whole opera where it is used at the end of the "Finale" (no. 16). Both reappearances seems to be appropriate, for this chorus mirrors the general mood of the whole opera very well.
suggests a prompt payment. While irritated Cellini and his companions seek an honorable solution, Ascanio suddenly appears with the desperately needed money and sings an aria that is joyously repeated by the whole company. Ascanio’s aria and its repetition by the male chorus provides musical stability to this otherwise unstable section. Cellini’s recitative, mocking the cabaretier, connects this eventful section to the aforementioned return of the chorus to round out the scene.

The close association between a specific instrument and a character is well illustrated by the comic caricature of the cabaretier with the oboes. This is true in its original presentation as well as in Cellini’s mocking imitation (Example 9).

Example 9. The oboe used as a caricatural representation of the cabaretier.

![Example 9](image-url)
No. 8. Final: Le carnaval. Unlike the previous scene (no. 6) where the chorus serves as a foil for the main section, there is no overall musical structure in this scene, only a throng of self-sufficient episodes:

Ensemble: Balducci; Teresa; Cellini/Ascanio
Chorus: Roman carnival
Pantomime
Final scene

A short instrumental introduction is followed by an ensemble consisting of the four main characters. Three different musical segments are sung successively by Balducci, Teresa, and a Cellini/Ascanio duo. Finally all of these musical materials are put together to form a combination of themes, one of the favorite musical techniques of Berlioz (Figure 14). The handling of the orchestral accompaniment here is typical of such an occasion. The instrumentation of each component is faithfully maintained even when they are combined. A fanfare of varying lengths functions as an introduction to each segment as well as a coda of this ensemble.¹⁰

The "Roman carnival" chorus is that upon which the later, famous overture of the same name is based. It is sung by two groups: the "Bateleurs--amis de Cellini sur le petit théâtre" and the "People romain." The structure of

¹⁰. The manner of handling this fanfare resembles that of the refrains in La mort d'Ophélie (H92B; Figure III-3). In both works the returning instrumental portion become shorter and shorter except its last appearance as a coda.
Figure 14. The combination of the themes in H76A-8A.
this chorus is rather simple. It consists of three successive sections that are repeated as a whole and concluded with a coda. All these sections are clearly demarcated by differing orchestration.

The ensuing "Pantomime" is a "drama within a drama" which consists of the following segments:

- Overture de la pantomime
- Entrée d'Arlequin
- Entrée de Pasquarello
- Ariette d'Arlequin
- Cavatine de Pasquarello

All these are short instrumental snippets peppered with the occasional comments by the spectators in choral recitative. This section provides not only the comic relief from the main development of the drama, but also the chance to display various instrumental pieces even though not of sophisticated sort. Especially noteworthy is the rare extensive ophicleide solo in the "Cavatine de Pasquarello."  

The last portion of the scene, with the murder of Pompeo and the subsequent escape of Cellini, is the most dramatic of all. As a typical finale, this scene is driven by the dramatic progression with little consideration for musical construction. This portion can be further divided into three parts: the vivacious carnival scene complicated

11. Considering the great influence and popularity of Berlioz in Russia, it is plausible that Igor Stravinsky's employment of the tuba for the portrayal of a circus bear in Petrouschka might be influenced by this example.
by the entangled plot that culminates in the unintended murder of Pompeo; the confusion following the murder lasts until the blasts of the cannon announces the beginning of Lent; a frantic chorus with a repeatedly recurring theme that represents the general commotion and confusion of a carnival night further complicated by a murder.12

No. 12. Scène et choeur. The function of this scene is to build up a long dramatic process which culminates at the following duo of Teresa and Cellini (no. 13). There are two main components in this scene. One is a prayer by Teresa and Ascanio which alternates with the chanting of the monks,13 and the other is Cellini's measured arioso recitative in which he reports how he escaped after the killing of Pompeo. Timbre is the major aspect of this contrasting alternation. The rest of the scene consists of simple recitatives.

No. 14. Scène et sextour. This scene consists of the following sections:

Introduction: Allegro, alla breve
Scene with the Cardinal:
   Cardinal's aria, Larghetto sostenuto, 3/4
   Dialogue, arioso, Allegro molto, 6/8
   Recitative, Allegro, alla breve
   Même durée dans la mesure, 6/8

12. This theme is taken from the last section of the Resurrexit (H20A; Example III-5).
13. The same idea, though in a purely instrumental form, can be found in the second movement of Harold en Italie. See Example VIII-5.
The introduction starts with arioso dialogues between Balducci and Cellini, and then between Balducci and Teresa. It becomes an ensemble of five main characters when Ascanio and Fieramosca join them. The instrumentation is limited to the woodwinds and strings for most of the introduction.

The Cardinal's ensuing aria is in an A-B-A' form. The use of low-pitched woodwinds along with the trombones and ophicleide contrasts with the relatively light instrumentation of the preceding section (Example 10). The sections following this aria are sung by the sextet with the Cardinal as its sixth member. It is primarily concerned with the negotiation between the Cardinal and Cellini as they bargain for a completion of statue in exchange for the pardon of Cellini's killing of Pompeo.

No. 16. Final. After a short recitative, the scene begins with the "foundry" theme by the trombones which dominates the first half of the scene (Example 11). At the "un poco più animato" the successful casting of the statue is enthusiastically celebrated by Cellini's workers with their triumphant cries, "Viva!" and "Victoire!" The reappearance of the rousing male chorus from Scene no. 6 winds up this scene as well as the whole opera.
Roméo et Juliette (H79)

Final (no. 7). In the Preface, Berlioz acknowledged that the finale of this "dramatic symphony" fell into the domain of opera or oratorio. There is also an affinity to the finales of the several monumental cantatas in which the interaction between the solo voice and the chorus builds up a climactic tension. This finale consists of three large sections, the first two of which contain several sub-sections:

Introduction
Allegro: "fight" motive, chorus
Plus lent du double
Recitative: Father Lawrence
Arioso: Un poco meno allegro

Air: Father Lawrence
Larghetto sostenuto
Allegro non troppo
Transition: Andante maestoso
Allegro: chorus, argument--Father Lawrence
Allegro moderato, le double moins vite

The Oath: Andante un poco maestoso

The introduction begins with a double chorus representing the two feuding families who have come to the tomb of Juliette, only to find the dead bodies of the two lovers. Father Lawrence explains the underlying cause as well as the process leading to such tragedy in the ensuing recitative and arioso.

14. For example, the "Final" of the Scène héroïque (H21A-4).
The air of Father Lawrence has a typical slow-fast construction. The musical characterization of the slow section, a Larghetto sostenuto in 3/4, is similar to the comparable sections of the other arias such as Teresa’s in *Benvenuto Cellini* (H76A-2) and Héro’s in *Béatrice et Bénédict* (H138-3). The fast section, marked 4/4, Allegro non troppo, ends with a half cadence that connects it to the following choral dispute between the two families (Example 12b). This is followed by another forceful admonition by Father Lawrence which finally enables him to change the hearts of the members of the two families. The final section, "The Oath," begins with the Father Lawrence’s plea for a solemn oath of reconciliation which is then pledged by the all participants. The return of the small chorus used in the prologue adds the finality to this grand denouement.

*La damnation de Faust* (H111)

*Scene 6. "Le cave d’Auerbach à Leipzig".* This complex scene consists of the following elements:

- Introduction
- Choeur de buveurs
- Chanson de Brander
- Fugue sur le thème de la Chanson de Brander
- Chanson de Méphistophélès

15. See Example VI-8.
In the introduction, Méphistophélès brings Faust to Auerbach’s cellar where the revelers sing a drinking song. The chorus is in two sections:

<table>
<thead>
<tr>
<th>section</th>
<th>I</th>
<th>II</th>
</tr>
</thead>
<tbody>
<tr>
<td>music:</td>
<td>x</td>
<td>x  y</td>
</tr>
<tr>
<td>key:</td>
<td>c:</td>
<td>b-flat:</td>
</tr>
</tbody>
</table>

The x portions are introductions played by the winds while the chorus itself, demarcated y and z, is accompanied mainly by the strings.

In a short recitative the revelers request a new song, and Brander responds with the "Chanson de Brander," a strophic song that retains the same three strophes as its original version in the Huit scènes de Faust. The accompaniment is exactly the same for all three strophes, which may reflect the simple nature of Brander.

Another short recitative connects this song to the following "Fugue sur le thème de la Chanson de Brander," which is a mock-funereal "Amen." Here, as in other fugal pieces, the instruments are assigned to certain voice parts without changing in the course of the chorus.

In a recitative following the fugue, Méphistophélès proposes his own song to the revelers who eagerly accept the offer in a following choral recitative. The ensuing

16. The text of this song is the famous "Song of Rat."
17. See Chapter VI, "Fugal Procedures."
"Chanson de Méphistophélès," even though an strophic song like Brander's song, employs varied orchestrations in the different strophes in order to reflect the contents of each strophes (Example 60)." Such subtlety may represent the sophisticated nature of Méphistophélès.

Scene 12. "Evocation". This scene, as in several others of La damnation, is a hybrid of instrumental and vocal elements. The recitative of Méphistophélès evokes the lightly orchestrated instrumental "Menuet de follets," which is in turn followed by a brief recitative and the "Serenade de Méphistophélès." In this serenade, the three strophes of the original version in the Huit scènes de Faust (H33-3) are reduced to two, but the musical setting becomes more sophisticated. In the second strophe, the male chorus, though still secondary, is given more significance than in the earlier version. The orchestration, especially the treatment of the winds, is also received more elaborate attention.

Scenes 17-19. Scenes 17 through 19 are connected primarily by their continuity of dramatic actions.

17. Recitatif et chasse
18. La course à l'abîme
19. Pandémonium

The "Recitatif et chasse" begins with Méphistophélès's informing Faust of Marguerites imprisonment. In order
to save her, Faust signs a pledge to serve Méphistophélès. All of these recitative dialogues utilize hunting horns in the background (Example 11). Méphistophélès brings out two horses, and their ride begins in the next scene.

In "La course à l'abîme," the whole episode of fierce horseback riding is expressed by the orchestra, especially the incessant rhythmic figures imitating the sound of the hoofs. On their way they meet peasants kneeling and praying before a wayside cross, but the two riders pass them without paying any attention (Example 48). Their ride steadily gains speed until a momentary hesitation on the part of Faust stops them temporarily, but the speed is redoubled thereafter. Since Méphistophélès has deceived Faust, the latter's doubt and horror increase as they get closer to hell. At last Faust falls down to hell with the cry "horror!" and "Pandémonium" breaks out.

The "Pandémonium" is a male chorus in an A-B-A' form with an introduction, in which the Princes of Darkness greet and ask Méphistophélès whether Faust freely signed the pledge. When Méphistophélès answers the inquiry positively, the demons revel with their triumphant chorus in an artificial demonic language. The massive orchestration coupled with a large male chorus resembles that of the "Tuba mirum" in the Requiem (H75-2B; Example 12).
Example 11. Hunting horns in the "Récitatif et chasse" (Hill-17).

[Music notation]

Allegro

Son in-fluence, ami, serait fort néces-sai-re, Car tu ré-vès i-

Allegretto

Ali, quand cet-te pauvre enfant, Margare-ti...

Sans douxre il faut me cuire, Tu m’em-physi Por-

"Récit.

Tais-toi!

measuré
Example 12. The beginning of the "Pandaemonium" (HILL-19).
L'enfance du Christ (H130)

Of the three scenes in this pseudo-archaic oratorio, the first and the last ones (Act I, Scene 4; and Act III, Scene 2) consist of a mixture of instrumental and vocal elements analogous to the similarly constructed scenes in La damnation de Faust, while the second (Act III, Scene 1, "Duo") follows a typical duo construction pattern with interpolated choral recitatives.

Act I, Scene 4. "Hérodes et les devins". This supernatural scene is divided into the following sections:

- Introduction--choral recitative (sooth-sayers)--
  recitative (Hérodes)
- Andante misterioso
  "Cabalistic processions and exorcism of the sooth-sayers"
- Choral recitative
- Allegro agitato--Hérode--the sooth-sayers

The choral recitative of the sooth-sayers, immediately following the instrumental introduction, is sung by a two-part male chorus. Almost all of the intervals between the two parts are perfect ones: unisons, fourths, fifths, and octaves (Example 13a). Such combination of intervals results in a otherworldly sound which symbolizes the supernatural characters of the sooth-sayers. Hérodes, in a recitative, proceeds to describes his strange nightmare to the sooth-sayers. It is followed by an arioso section in which the solo clarinet plays a chromatic main theme against a counter-melody sung by Hérodes (Example 13b).
The next section, the instrumental "Cabalistic processions and exorcism of the sooth-sayers" with its characteristic meter of 7/4 (3/4+4/4; Example 13c), is followed by another choral recitative in which the sooth-sayers report the answer of the spirits to Hérodes. The answer, a child is come into the world to be the King, enrages Hérodes and he expresses his anguish in an air, marked Allegro agitato. The sooth-sayers concur with him by repeating Hérodes's words almost word by word in the ensuing chorus.

Act III, Scene 1. "Duo". The "duo" of the holy couple, Mary and Joseph, is in three parts. The first two parts share the parallel structures and dramatic situations: they start with the couple's pleas for a resting place which are readily rejected in the choral recitatives by the families of the Romans and Egyptians. Joseph's plea, accompanied mostly by the lower woodwinds, is timbrally contrasting to both preceding and following sections with full string accompaniment. After these recitatives, which includes the realistic sound-effect of knocking on the door as well as the ensuing dialogue, the holy couple extend another request to the house of Ishmaelites. This time the father of the family graciously accepts the holy family and the Scene Two follows.

Act III, Scene 2. This scene begins with the father's recitative welcoming the holy family. After the holy family enters the house, the father orders the members
Example 13. "Hérodes et les devins" (H130-I-4).

a) Perfect intervals representing the sooth-sayers.

b) Hérodes's arioso with the clarinet.
c) "Cabalistic processions and exorcism of the soothe-sayers."
of his family to look after the guests. His orders are
repeated by the family members in a choral fugue, and their
actions are then symbolically represented by the following
instrumental fugue (Example 14). The succeeding dialogue
between the father and the holy couple leads into an instru-
mental trio of two flutes and a harp which are played by the
children of the house as entertainment for their guests.
After this independent trio, another recitative by the
father is concluded by the duo of the holy couple who bid
them good night with blessings of sincere gratitude to the
father of the family.

Les trovées (H133A)

No. 3. Duo. This first dramatic scene of the opera
consists of two sections, cavatina and duo. The whole scene
may be summarized as a conflict between two characters,
Chorèbe and Cassandre, who hold widely differing opinions on
the same subject. Such conflict is well reflected in the
contrasting musical settings associated with the two charac-
ters. Chorèbe, being young and optimistic, is represented
by the animated introductory music which accompanies his
striding approach to Cassandre; while the dark mysticism of
Cassandre the prophetess is reflected in the continuation of
the passionate surging accompanimental patterns taken from
her preceding solo scene (No. 2; Example 53a). Since there
is not much action involved, the main interest rests on the
psychological contrast between the protagonists;
Example 14. Choral and instrumental fugues representing the actions (H:30-III:2).
Chorèbe repeatedly tries to entice Cassandre to join him and other Trojans for the victory celebration, but Cassandre who foresees their own death as well as the impending doom of Troy, cannot yield to Chorèbe’s enticement.

The structure of this scene can be represented as follows:

Introduction: recitative dialogue

| Cavatine I | Chorèbe |
| recit. | Cassandre |
| Cavatine II | Chorèbe/Cassandre |
| Recitative | Cassandre/Chorèbe |
| Moderato | Chorèbe |
| Andante | Chorèbe |
| Allegro | Cassandre |

Duet: Allegro (m. 305) Cassandre/Chorèbe [dialogue]  Cassandre/Chorèbe [dialogue]

Recitative

Allegro

Recitative

It is set in a customary slow-fast pattern with Chorèbe’s cavatine marked Larghetto and the duet Allegro. When Chorèbe’s cavatine is repeated after Cassandre’s recitative, the interjected fragments of her passionate music provide a stark contrast to his gentle, soothing cavatine (Example 53b). The timbre is important as may be seen by the assignment and retention of the same group of instruments for each character.

The formal structure of the duet in allegro is also typical for such a piece; at first, Cassandre and Chorèbe sing one by one, then they sing together after a short
Once again the two characters are distinguished by their orchestral accompaniment, but when they finally sing together the instruments of both groups are put together." The scene ends with a recitative which connects it to the next "Marche et hymne" without pause.

Nos. 9-11.

9. Récitativ et chœur
10. Air (Cassandre)
11. Final: Marche Troyenne

After hearing of the horrible death of Laocoon (no. 7), the Trojans are importuned by Énée to take the wooden horse into the city in order to appease the wrath of goddess Pallas (no. 9). Cassandre, who knows the truth behind the horse and foresees the fate of her beloved country, sings an aria (no. 10) deploring the folly of the crowd.

In the finale (no. 11) the crowd brings the horse into the city to the accompaniment of the famous Trojan March. Here Berlioz employed a spatial effect, one of his favorite techniques; the march starts from far away (off stage), and comes closer and closer until the crowd finally appears on stage at the beginning of the third strophe. The contrast is further enhanced by the timbres of three


20. See "Combinations of Themes" in Chapter VI.
additional groups of exotic instruments which is reminiscent of the four brass orchestras in the Requiem. The procession comes to a temporary halt when the crash of the arms is heard from inside the horse, but soon resumes when they misinterpret the noise as a happy omen. Throughout this finale, Cassandre voices her concern about the procession and desperately tries to stop it, even reproaching the gods for not having pity on the Trojans. Now the sound of the Trojan March grows fainter and fainter until it stops completely, symbolizing the entrance of the horse and the procession into the city. The first act ends with Cassandre’s final lament.

Nos. 12-16 (Act II).

Nos. 12-13 (First tableau)
  12. Scène et récitatif
  13. Récitatif et chœur

Nos. 14-16 (Second tableau)
  14. Chœur-Prière
  15. Récitatif et chœur
  16. Final

The second act is divided into two tableaux. The two scenes of the first tableau are dramatically and musically contrasting. In the first (no. 12), the ghost of Hector informs Énée of the approaching doom of Troy as well as his destiny to build another nation in Italy (Example 15). Then in no. 13, Panthée, Ascagne, and Chorèbe bring in

21. See Chapter V, "Other Instruments."
the urgent news of the fighting, and urge him to arms.
Énée's ensuing calling to arms is eagerly responded by the
soldiers, and finally all go out to fight.

The second tableau, which is centered around the
chorus of the Trojan women, contains more continuous dramat-
ic action than the first. After the opening prayer of the
Trojan women (No. 14), Cassandre joins them in a dialogue
which constitutes No. 15. Cassandre informs them of the
successful escape of Énée and his men, and of the death of
Chorèbe. In the second half she urges the Trojan women to
die honorably rather than surrender. Throughout this scene,
Cassandre's addresses are constantly responded to by the
female chorus.

The finale (No. 16) begins with another chorus of
the Trojan women in which they sing of their resolution to
die a glorious death with lyres in their hands. Here two
harps, representing the sound of lyres, as well as woodwinds
provide the main accompaniment, while brasses and strings
punctuate the ends of the phrases (Example 16). This chorus
is followed by a short dialogue between the Cassandre and a
small group of women who fear their impending deaths.
Unafraid, Cassandre and the rest of the women, who would
rather die than submit to the Greeks, eventually drive them
out ("Allegro assai," m. 68), and the following brief choral
recitative prepares the return of the resolute initial
Example 16. The chorus of the Trojan women (H133A-16).
chorus. Cassandre passionately joins the Trojan women as soon as the chorus finishes. After the ensuing fanfare, a Greek captain bursts into the scene and is startled at the pathetic situation.

The last section of the finale begins when a group of Greek soldiers enter and threaten the women in order to make them hand over the Trojan treasures. Cassandre scorns the threat and stabs herself and all the other women follow suit. Another group of soldiers bursts in with the report of the successful escape of Énée and his men. Act II concludes with the dying women crying "Italy, Italy," while the perplexed Greek soldiers can only witness the horrible sight.

Nos. 17-23.

17. Choeur
18. Chant national
19. Récitatif et air
[20-22. Instrumental ballets: Entries of the builders, sailors, and farm-workers]
23. Récitatif et chœur

This scene is built around the "Chant national" (No.18) which recurs in nos. 19 and 23. The festive introductory chorus of the Carthaginians (No. 17) precedes Didon's entrance. After she settles down on her throne, the people sing the "Chant national" in praise of their virtuous Queen (Example 17a).

In the initial recitative of no. 19, Didon recounts how she and her subjects left Tyre and built Carthage. In
the succeeding aria she compliments and encourages the Tyrians for their good works. Her commendation is enthusiastically responded to with her lines repeated by the people. After a vivacious version of the "Chant national" (Example 17b), Didon's aria returns, this time along with the chorus.

In the closing recitative, Didon introduces a series of instrumental ballets which accompany the entries of the builders, sailors and farm-workers (Nos. 20-22). Those entries are followed by a flurry of compliments to those workers, and the scene finally closes with the returning "Chant national" (No. 23).

**No. 28. Final.** This finale of Act III begins with Narbal's urgent message of the invasion of Iarbas and the Numidians, interspersed with the occasional distant calling to arms by a male chorus. All of a sudden, Énée reveals his true identity and offers to help Carthaginians. Queen Didon graciously accepts the offer.

In the following arioso, Énée gives marching orders to both the Trojans and the Tyrians, which is followed by a septet consisting of Ascagne, Didon, Anna, Iopas, Énée, Narbal, and Panthée accompanied by a chorus of the Trojan chieftains. After a short arioso dialogue, a full chorus joins the septet to form a climactic conclusion which is based on the music of Énée's arioso in the preceding section.
Example 17. Two versions of the "Chant national" (H133A).

a) Original version (no. 18).
Nos. 35-36.

35. Récitatif et quintette
36. Récitatif et septour

At the beginning of the "Récitatif et quintette" (No. 35), Didon interrupts Iopas's song (No.34; Example 71b) and requests Énée to continue the story of fateful Andromaque, which he obliges. All these are set as a recitative dialogue.

The structure of the following quintet can be diagramed as X-Y-Z-Y'. While the sections X and Y are mainly lyrical, the Z section, sung by three secondary characters, relates the action of Ascagne's removal of the marriage ring from Didon's finger (Example 55).

Unlike the mainly polyphonic quintet (No. 35), the septet (No. 36) is primarily homophonic and more static. About halfway through the scene the full chorus joins the ensemble. The whole scene ends quietly, however, smoothly leading into the following celebrated duo of Didon and Énée (No. 37; Example 72a).

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23. There are similar examples of dramatic stratification in the scenes of Benvenuto Cellini, Nos. 3 and 16. See "Accompanimental Figures: Diminutive Vocal Accompanimental Patterns" in Chapter VI.
This scene constitutes approximately the second half of the first tableau of Act V. The first half of the tableau consists of several loosely related scenes: "Chanson d'Hylas," "Récitif et choeur," and "Duo" [by the two sentries]. They are followed by the dramatically pivotal "Récitif mesure et aria (No. 41)" in which Énée, caught in the middle of a conflict between his love for Didon and the mandate of his destiny, expresses his vacillating mind.

Such ambivalence goes away as the second half of the tableau begins with the next scene (no. 42), in which the ghosts of Priam, Chorèbe, Hector, and Cassandre urge him to depart and conquer. As soon as he comes back to reality, Énée wakes the Trojans up to prepare a departure for Italy before the sunrise (No. 43). They are delighted by the order, and respond enthusiastically in chorus, repeating the last several lines of Énée's order. Énée bids farewell to his beloved Didon, asking for her forgiveness for going away.

In the next scene (No. 44), to a backdrop of ominous lightning and distant thunder, Didon confronts Énée, but only to confirm his unshakable determination to depart. After the exit of the infuriated Didon, Énée and the Trojans
shout another round of "Italy" followed by the vigorous Trojan march which concludes the tableau.

Nos. 45-48 (Second Tableau).

45. Scène
46. Scène
47. Monologue
48. Aria

This tableau centers around the two great monologues of Didon (Nos. 46b, 47) which are sandwiched between the preceding recitatives (nos. 45, 46a) and the following aria (no. 48).

No. 45 is a dialogue between the Queen Didon and her sister Anna. At the end of the conversation, the Queen, with a last glimmer of hope, orders Anna and Narbal to go and beg Énée to stay few more days on her behalf. She is interrupted by the cry of the chorus as it counts the departing ships, and by Iopas's notification that the Trojans have left. This is followed by her first monologue.

At the beginning of her monologue, Didon orders the Carthaginians to pursue and revenge, but soon realizes the futility of such effort against the fate. After ordering Anna and Narbal to leave her alone, Didon sings the second monologue arioso (No. 47), which laments her impending death. In the ensuing aria (No. 48), she bids farewell to her beloved city of Carthage.
Nos. 49-52 (Third Tableau).

49. Cérémonie funèbre
50. Scène
51. Chœur
52. Imprécaution

The funeral ceremony starts and ends with the invocation of the gods of the underworld by the chorus of the priests of Pluto. Enveloped in this is the malediction by Anna and Narbal on the future of Enée in Italy.

In the next scene (No. 50), Didon, speaking as if in a dream, mutters several disjointed words on a descending chromatic line. In the following section, the sundry preparatory actions for the funeral are accompanied by instrumental music. In an uncontrollable frenzy Didon prophesies the glorious avenger Hannibal, and then stabs herself to death.

After the Carthaginians express their dismays, a final dialogue between Didon and Anna follows (no. 51). Lastly the "Imprécaution" (no. 52) by the chorus is succeeded by the blaring Trojan march with a backdrop of the images of Rome which culminates the whole opera.

24. See the similar musical representation of the analogous situation in Cléopâtre (H36; Example VI-13b).

25. See Chapter VI, "Other Passages Representing Physical Movements,"
A substantial part of Berlioz's reputation as a superb orchestrator is based on his Treatise on Instrumentation. In the introduction of this treatise, he wrote:

The object of this work is . . . to indicate the range of the instruments and certain features of their mechanism; then to examine the nature of their timbre, their peculiar character and range of expression—matters greatly neglected up to now; and finally to study the best known methods for combining them appropriately.

Among these objects, the examination of "the nature of their timbre, their peculiar character and range of expression" seems to be the most relevant one for this study. Concerning the Treatise, Cone wrote:

... [Berlioz's] treatise on the subject attests on almost every page his faith in the power and the duty of each instrument to individualize and bring to life the musical ideas assigned to it.

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Such conviction is not only reflected in his compositions but also applied to his criticism of other composer's works. After examining Berlioz's writings on the operas, Howard Cohen concluded that "Berlioz believes that in many cases instrumentation is the one element most responsible for the dramatic effect of the music." The purpose of this chapter is to confirm the association between an instrument and its dramatic connotations by providing examples from his vocal-orchestral works which will complement Berlioz's own examples in his Treatise. The occasional comments on the discrepancy between his statements in the Treatise and his practical instrumental usages in the vocal-orchestral works are intended to be complementary to the original text.

The instruments used by Berlioz in his vocal-orchestral works can be found in the traditional groups of strings, woodwinds, brasses, percussion, and miscellaneous instruments. Such order also represents the frequency of the employment which is in inverse proportion to the specificity of the employed instrument. For example, the strings are used in all kinds of situations while the miscellaneous instruments are employed only in connection with certain characters or dramatic circumstances. The woodwinds as a

group are more frequently employed as a counter-group to the strings than the brasses. Percussion and miscellaneous instruments are seldom employed by themselves.

**String Instruments**

Berlioz employed strings in all but one of the vocal-orchestral works examined in this study. In the Treatise, he wrote that:

> The string instruments . . . are the basis and the constituent element of the whole orchestra. They possess the greatest power of expression and an indisputable wealth of timbres.

They are as a group the most flexible of all the instrumental groups. Their homogeneous tone-color makes it possible to add and subtract certain instruments or manipulate them into sub-groups without abrupt changes. The divisi within each instrumental group adds to the ways of varying the timbres explored by Berlioz on several occasions. Such flexibility enabled Berlioz to employ various accompanimental patterns, some quite ingenious. For example, the string accompaniment of Marguerite's "Romance" in both Faust pieces constantly changes its pattern according to the textual content (Example 53).

4. The exception is the "Choeur de soldats" in the Huit scènes de Faust (H33-7B).

5. Berlioz, Treatise, 55.

6. See "Accompanimental Figures" in Chapter VI.
Violin

Berlioz's comment on the violins is full of compliments:

Particularly the violins are capable of a great number of seemingly incompatible nuances. They convey (in a mass) force, lightness, grace, somber seriousness and bright joy, reveries and passion. The problem is only to know how to make them speak . . . . The violins are faithful, sensible, active and indefatigable servants.

Tender and slow melodies, confided too often nowadays to the wind instruments, are never rendered better than by a mass of violins. Nothing can equal the stirring sweetness of some twenty E-strings vibrated by as many skilled bows. Here is the true female voice of the orchestra, a voice at once passionate and chaste, penetrating and soft; whether it weeps, laments, prays or jubilates—no other voice possesses its range of expression. 7

Normally, the violins are divided into two groups: the first violins play the primary melodies while the seconds support them in various ways. Considering this usual hierarchy, their equal treatment in several instances is noteworthy, for example, their alternation of the same decorative figure (Example 18). Frequently the first violin melodies are doubled, mostly by woodwinds.

As Berlioz suggested in his Treatise, violins are sometimes divided into more than the customary two groups.

It may be mentioned here that, while the violins in the orchestra are customarily divided into two groups (First and Second Violins), there is no reason why these groups should not be subdivided again into two or three parts according to the aim

7. Treatise, 55.
the composer wants to achieve. Occasionally the
violins can be divided even into eight groups,
either by setting off eight solo violins, playing
eight individual parts, against the solid mass, or
by dividing the complete first violins and second
violins into four equal choirs each."

Such examples are not hard to find in his vocal-orchestral
works (Example 19a, b). Often a separate ensemble of four
solo violins is found in association with supernatural
circumstances, such as the fairy-tale atmosphere in the
"Fantaisie sur la tempête" of Lélio (H55-6; Example 19c);
the "heavenly" sounds in the "Sanctus" of the Requiem (H75-
9; Example 26a) as well as the "Dans le ciel" in La damnation de Faust (H111-20; Example 19d); the "magical" ambience
of the night at the end of the duo from Béatrice et Bénédict
(H138-8; Example 19e); and a ghost scene from Les Troyens
(H133A-12; Example 19f).

Sometimes the violins are totally or partially
omitted. In Marguerite's "Le roi de Thulé" in both Faust
works (H33-6 and H111-11; Example 20a) and the "Scherzetto"
in Roméo et Juliette (H79-1Bc) only lower strings are used
without violins. In the first movement of the Requiem (H75-
1) a peculiar example of partial omission of the violins is
found; the first violins pause while the second violins and
the violas play the melody together to obtain a darker and
more somber sound (Example 20b).

8. Treatise, 12.
Example 18. Alternation of the same figure between two violins.

a) Le spectre de la rose (H83B).

b) "Choeur de buveurs" (H111-68).
Example 19. Multiple divisions of the Violins.

a) "Chant de bonheur" (H55-4).

b) "Choéur d'ombres" (H55-2).
c) "Fantaisie sur la tempête" (H55-6).

d) "Dans le ciel" (H111-20).
e) "Duo" in Béatrice (H138-8).

f) A ghost scene in Les Troyens (H133A-42).
Example 20. Omission of the violins.

a) "Le roi de Thulé" (H111-11).

b) "Scherzetto" in Roméo (H79-1BC).
c) The first movement of the *Requiem* (H75-1).  

9. See also Example III-7b.
An example of what Berlioz calls an "undulating tremolo" can be found in Herminie (H29; 1828; Example 21), but was declared as "no longer used" in the Treatise of 1843.

Example 21. Undulating tremolo in Herminie (H29).
Viola

The ordinary role of the viola is to fill the middle range of the string section with assorted accompanimental patterns. Most frequently used are the arpeggio figures in the slowish pieces in 6/8 time. However, the viola is sometimes employed as a solo melodic instrument rather than in a group. The most prominent viola solo is found in Marguerite’s "Le roi de Thulé" subtitled "Chanson gothique" (H33-6 and H111-11) while it is accompanied by lower strings without violins (Example 20a). The resulting sound, which is reminiscent of the sound of a viol consort, exudes a "gothic" flavor that is reinforced by the use of a quasi-modal scale.

There are several examples that use the violas for melodic lines, but they are more frequently combined with the violoncellos for such purposes and with much better result. Berlioz wrote that "when the violoncellos have the melody, it is sometimes excellent to double them in unison in the violas."

Concerning the divisi viola section, Berlioz commented:

11. Berlioz cited Méhul’s opera Uthai as an example of the exclusive use of violas without any violins (Treatise, 67). Brahms’s Serenade No. 2 in A for small orchestra, op. 16 is another example. Berlioz’s most prominent use of the solo viola is in Harold en Italie. See Chapter VIII for more discussion on this work.

12. Treatise, 74.
At present the violas are frequently divided into first and second violas. In orchestras like that of the Paris Opera, where they are sufficiently numerous, this procedure is not disadvantageous. But in other orchestras which have scarcely four or five violas such a division can only be detrimental, since the weak viola group is in any way in constant danger of being overpowered by the other instruments.13

There are several instances of such usage in his works, for example, the four-part divisi violas at the antiphonal beginning of the "Agnus dei" in the Requiem (H75-10; Example 22).

Violoncello

Berlioz was enthusiastic about the melodic use of the violoncellos:

Violoncellos, in a group of eight or ten, are essentially melodic instruments; their tone on the upper strings is one of the most expressive in the entire orchestra. Nothing is so melancholy, nothing so suitable to rendering tender, languishing melodies, as a mass of violoncellos playing unisono on the highest string. They are also excellent for melodious passages of a religious character.14

Considering his enthusiasm, relatively few such uses are found in his vocal-orchestral works. A violoncello solo is employed in only two works, both in conjunction with woodwinds.

13. Treatise, 74.
14. Treatise, 82.
Example 22. Four-part divisi viola in the "Agnus dei" of the Requiem (H75-10).
Sometimes violoncellos are divided into two sections. The upper half usually doubles the violas while the other half joins with the double basses. More unusual divisi passages of the lower strings can be found in association with high ranking authorities as in Hérodes's arioso in _L'enfance du Christ_ (H130-I-4; Example 14b) and in the ghost scene from _Les trovens_ (H133A-12) where the divided violoncellos and divided double basses in four real parts accompany the ghost of Hector (Example 16). A similar instance is found in the "Trio" from _Béatrice et Bénédict_ (H138-5, mm. 277-283), where the three part texture of the divided violoncellos and double basses accompany Don Pedro and Claudio. At times the violoncellos themselves are divided into more than three parts. Two such instances again find them related to the higher authorities: the Cardinal in _Benvenuto Cellini_ (H76A-14; Example 10) and the King Priam in _Les trovens_ (H133A-6; Example 23). The doubling of the divided violoncellos by the trombones adds solemnity to these scenes.

In emotionally charged circumstances such as in Zaïde's reminiscences (H107B), Faust's invocation of nature (H111-16; Example 24), and Cassandre's brooding in _Les trovens_ (H133A-2, 3; Example 53) as well as in the ghost scene in _Les trovens_ (H133A-12), the surging low strings represent the fluctuation of the emotional state.  

15. See "Surging Lower Strings" in Chapter VI.
Example 23. King Priam represented by the divided Lower Strings.
Example 24. Surging Lower Strings in "Invocation à la nature" (H111-16).
The exposed low strings are often employed at the beginning of the works as an initial voice of a fugal passage.\(^1\)

The presto sections of the "Ronde de paysans" (Hilll-2; Example 70b) emulate a rustic dance with drones that utilize the two open strings of the violoncello. In another case, double basses as well as violoncellos play the drone, but not all the strings are open.

**Double Bass**

The double basses provide the foundation for the strings. The weighty sound of double basses is utilized by Berlioz to add nuance in the more subtle works. Since the double basses usually double the violoncello part an octave lower, their presence or absence provides shading to the string colors without changing the musical structure. Sometimes the pizzicato double basses provide rhythmic as well as harmonic definition. Some transitional passages employ only violoncellos and double basses with good effect (Example 25).

In his *Treatise*, Berlioz described two kinds of double bass: three-stringed ones which were tuned to G-D-A and four-stringed ones tuned to E-A-D-G. His earlier works tend to avoid the notes lower than G, which reflects the consideration for the three-stringed instruments commonly used in the contemporary French orchestras.

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16. See footnote 6 in Chapter VIII.
Example 25. Lower Strings at the Transitional Passages.

a) in *Cléopâtre* (H36)

b) "Epilogue" in *La damnation de Faust* (H111-20)
There is an example of the scordatura technique in a scene from Les troyens (H133A-42; Example 19f) where the second double basses tune their lowest strings to D in order to get a extraordinarily deep sound.

Woodwind Instruments

Flute/Piccolo

The flute is an extremely versatile instrument, in many ways comparable to the violins. Berlioz wrote that:

One might, therefore, assume that the flute is an instrument almost devoid of expression, and that it may be used anywhere and for any purpose because of the facility with which it executes rapid passages or sustains the high tones so useful in the orchestra for filling out the high harmonies.17

As a solo instrument, the flute appears to represent two distinctive ideas: the first as a musical representation of the melancholic feminine characters, and the other to symbolize the heavenly sound. The latter role is exploited in the several movements of the Requiem, for example, in the "Sanctus" (H75-9; Example 26a). The most peculiar passage is, however, the three-part solo flutes combined with the unison trombones in the "Hostias" (No. 8; Example 26b).18

17. Treatise, 228.

18. This passage can be related to the statement in the Treatise that the "soft chords sustained by three flutes would frequently produce wonderful effects" (p. 235).
Example 26. Two flute passages in the Requiem.

a) "Sanctus II" (H75-9).

b) "Hostias" (H75-8).
Berlioz used the piccolo mainly for the unusual effects such as the magic chords of Méphistophélès in *La damnation de Faust* (H111-5, 6; Example 27a, b).\(^1^9\)

**Oboe/English horn**

Berlioz deemed that "the oboe is above all a melodic instrument; it has a pastoral character, full of tenderness . . . ." The majority of the usages, however, is found in the tutti passages. Berlioz described such usage as follows:

> In the tutti of the orchestra the oboe is used, however, without consideration of its timbre; for here it is lost in the ensemble, and its peculiar expression cannot be identified.\(^2^0\)

Most of the prominent oboe passages occur in *Béatrice et Bénédict* (H138) where the solo oboe supplies the charming obbligato to the otherwise pedantic fugue in Somarone's "Epithalame grotesque" (No. 6-bis; Example 28a); and in the duet of Héro and Ursula (No. 8; Example 28b) where the reiteration of the same notes by the solo oboe imitates the sound of the night insects.

In several lyrical arias such as Chorèbe's "Cavatina" in *Les Troyens* (H133A-3; Example 28c) and Héro's in *Béatrice et Bénédict* (H138-3; Example 51c), the oboe frequently fills in the gaps between the vocal phrases.

19. See "Supernatural Elements" in Chapter VIII.
Example 27. The piccolos in the magic chords of Méphistophélès.

a) H111-5.

b) H111-6.
Example 28. The Oboes in the Vocal-Orchestral Works of Berlioz.

a) Oboe obbligato in the "Epithalame grotesque" (B138-6bis).
In the tavern scene of *Benvenuto Cellini* (H76A-6) the nasal tone of the oboe is utilized in the comic caricaturization of the cabaretier (Example 9).

In the works intended for funerals or concerning death Berlioz omitted the oboe altogether in order to obtain more somber sound. See, for example, the *Méditation religieuse* (H56B).

The English horn is most frequently used as a melancholy solo instrument. The "Romance de Marguerite" (H33-7 and H11-15; Example 50) and the "Quid sum miser" of the *Requiem* (H75-3) are the best examples of this treatment. Sometimes the English horn is used as a part of a woodwind ensemble, usually as a substitute for the oboe, as suggested by Berlioz in the *Treatise*:

In compositions where the general character is one of melancholy, the frequent use of the English horn, hidden in the mass of instruments, is perfectly suitable. In this case only one oboe part need be written; the second one is assigned to the English horn.

### Clarinet/Bass Clarinet

As a solo instrument, the clarinet often plays melancholy melodies. The most extensive example of such usage is found in the "Pantomime" of *Les Troyens* (H133A-6), where the clarinet solo leads not only the musical but also

21. See the legend for Table 2 at the end of Chapter II.
22. *Treatise*, 188.
the dramatic progressions (Example 23). The "nightmare" theme in L'enfance du Christ is another example of a somber melody (H130-I-4; Example 14b).

The facility of the clarinet combined with its unobtrusive sound makes it the most suitable woodwind instrument to play the intricate accompanimental figures. In many such cases it frequently doubles the accompanimental figures of the violas (Example 29).

The employment of the bass clarinet is associated with the dark, gloomy ideas, for example, the "Scène et sextour" in Benvenuto Cellini (H76A-14; Example 30). In some works the lowest register of the regular clarinet is used as a substitution for the bass clarinet due to the frequent unavailability of the latter.

Bassoon

Compared to other woodwinds, the number of solo bassoon passages is relatively small, and most of them are

23. Although purely instrumental, "La harpe éolienne" in Lélio (H55-5) contains another extensive clarinet solo of comparable nature.

24. Berlioz should have considered such usage of the lowest range of clarinet as legitimate. He wrote that "the bass clarinet can assume in its low register the wild character of the low tones of the ordinary clarinet . . . " and also suggested the following solution concerning the separate double bass part: "The resulting impairment of the bass part can be remedied (to a certain degree) by doubling them . . . with bassoons, bassethorns, bass clarinets or the lowest tones of ordinary clarinets [italics mine]." Treatise, 223 and 97.
Example 29. The doubling the Clarinet and Viola in the "Concert de sylphes" (H33-3).
Example 30. The Bass Clarinet in the "Scène et Sextour" (H76.1-14).
short. The bassoon solo at the coda of the "Final" of *La damnation de Faust* (H111-8; Example 31a) seems to be the most extensive example. The more peculiar use can be found in the "Histoire d'un rat" (H33-4) and its later version "Chanson de Brander" (H111-6B) where the sound of gnawing rats is imitated by the four bassoons (Example 31b). Such usage well illustrates Berlioz's statement that the tone of bassoon "has a tendency toward the grotesque."

The bassoons often double the lower strings. In many instances, especially in Berlioz's earlier works, the bassoons are not treated as members of the woodwinds but as a part of a group of bass instruments which includes not only violoncellos and double basses but also ophicleide, tuba, and even a serpent. Berlioz never employed the contrabassoon in his vocal-orchestral works.

**Brass Instruments**

Compared to the strings and woodwinds, the brass instruments are used in fewer works because of their loudness and distinctive timbres. Their judicious use, however, provided a highly effective means of expressing specific characters.

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Example 31. Bassoons in *La damnation de Faust* (Hill).

a) "Final" (no. 8)

b) Chanson de Branden (no. 58).
In his Treatise, Berlioz wrote that:

The horn is a noble and melancholy instrument; but the expression and the character of its tone is such that the instrument is not limited to any particular type of composition. It blends well with the general harmony. Even a composer of limited skill can employ it as he sees fit—either prominently or in a more unobtrusive though useful role.\textsuperscript{25}

He also emphasized the melancholy aspect of the horn by noting that in spite of the hunting fanfares, "the gaiety of these flourishes arises rather from the melodies themselves than from the timbre of the horn."\textsuperscript{27}

Berlioz's use of the horn can be related to three distinct themes: hunting, pastoral, and supernatural. The character of the first two elements was cited in the Treatise but the third appears only in his musical examples. Berlioz cited Charon's air "Caron t'appelle" from Gluck's Alceste where the stopped horns produce "the tones . . . [which] sound as if emanating from a distant cave" and "produces a very strange and dramatic effect."\textsuperscript{28}

The hunting horns can be heard in Hélène (H40B), Le chasseur danois (H104B) and the "Récitatif et chasse" of La damnation de Faust (H111-17). In the introduction of Hélène

\begin{footnotes}
\item Berlioz, Treatise, 258.
\item Treatise, 259.
\item Treatise, 258.
\end{footnotes}
(H40B; Example 32), Berlioz employed the four horns in four different keys. In his opinion, such combination is "particularly advantageous if many open tones are required." 

In Le jeune père breton (H65D), a charming little pastoral song with four strophes, a horn obbligato is employed in the second and fourth strophes, from offstage in the latter. Together with the declining dynamic levels, the horns provide variety in this otherwise simple strophic song.

As exemplified in Gluck's example above, the stopped horns are frequently associated with ghosts, for example, at the end of the "Chœur d'ombres" in Lélio (H55-2; Example 33a) and the "Scène et récitatif" in Les Troyens (H133A-12; Example 33b). In the introduction to Part I, Scene 4 of L'enfance du Christ, the stopped horns underscore the supernatural character of Hérode's sooth-sayers.

**Trumpet/Cornet à pistons**

Concerning the trumpet, Berlioz gives the following description:

The tone of the trumpet is noble and brilliant. It is suitable in expressing martial splendor.

29. Another example can be found in the ghost scene from La damnation de Faust (H111-12; Example V-16b).

30. Treatise, 257.

31. See "Fading Endings" in Chapter VI.
Example 32. Introduction of Hélène (H40B).
Example 33. The Stopped Horns.

a) "Chœur d'ombre" (H55-2).

b) "Scène et récitatif" (H133A-12).
cries of fury and vengeance as well as chants of triumph; it can lend vigorous, violent and lofty feelings as well as most tragic accents. . . .

The trumpet can be employed in pieces of gay character, provided that this mood is characterized in a spirited or brilliant manner. 32

In his vocal-orchestral works, however, Berlioz seldom employed the trumpet as a melodic instrument. In terms of its ensemble usage, he suggested the complementary use of the cornet à pistons for the trumpets:

Employed in harmonies, the cornet blends very well with the mass of brass instruments. It serves to complete the chords of the trumpets, and it can contribute to the orchestra those diatonic or chromatic groups of notes which, because of their rapidity, suit neither the trombone[s] nor the horns. 33

Since Berlioz seldom used trumpets with valves, he set his solo melodies for the cornet à pistons, even though he did not have high regard for the instrument. In the Treatise, he describes the character of its timbre as having "neither the nobility of the horn nor the dignity of the trumpet," 34 and also wrote:

Gay melodies played on this instrument will always run the risk of losing some of their nobility, if they possess any. If they lack it, their triviality is greatly increased. A commonplace phrase which might appear tolerable when played by

33. Treatise, 297.
34. Treatise, 295.
the violins or wood-winds would become trite and vulgar if rendered by the blaring, obtrusive and coarse tone of the cornet.35

Two examples of his use of the cornet à piston are in accordance with these opinions. In an aria from Rer vet- nuto Cellini (H76A-7), Pieramosca, an undignified adversary of Cellini, sings a phrase accompanied by the cornet à pistons (mm. 57-64), and later practices his duel to the same timbres (mm. 129-144; Example 34a). In the Allegro vivace section of the first scene of Les trovews (H133A-1B), the cornet à pistons plays the melody which accompanies the ordinary Trojans as they look around the remnants of an abandoned Greek camp (Example 34b; Figure 15).

Some other examples are not as significant. In the "Duo" of Teresa and Cellini (H76A-13; Example 34c), the cornet à pistons underlines the beginning of the initial phrases. A short passage in a finale of Les trovews (H133A-28; Example 34d; mm. 111-113) is an rare instance of the use of the trumpet and cornet à pistons together.

Trombone

Berlioz’s description of the trombone is full of enthusiasm for this noble and versatile instrument:

In my opinion the trombone is the true head of that family of winds instruments which I have

35. Treatise, 297.
Example 34. Cornet à pistons.

a) Pfeiffer's "Air" (H76A-7).

b) Introduction of Les Troyens (H133A-1B).
c) "Duo" in Benvenuto (H76A-13).

d) Trumpet and C. à p. together (H133A-28).
named the epic one. It possesses both nobility and grandeur to the highest degree; it has all the serious and powerful tones of sublime musical poetry, from religious, calm and imposing accents to savage, orgiastic outbursts. Directed by the will of a master, the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament or a bright hymn of glory, they can break forth into awe-inspiring cries and awaken the dead or doom the living with their fearful voices.

Berlioz also recognized that the "character of the timbre of the trombones varies with the degree of loudness" which is described as follows:

In fortissimo it is menacing and terrifying, especially if the three trombones are in unison, or if at least two are in unison and the third takes the octave of the same tone.

In three-part harmony and particularly in their medium range, the trombones have in forte an expression of heroic splendor, full of majesty and pride. . . . . In such cases they assume the expression of the trumpets—but with far more nobility. They no longer threaten—they admonish; instead of roaring they sing.

In a mezzoforte in the medium range, unisono or in harmony, the trombone assumes a religious character if the tempo is slow.

36. Other "epic" instruments are the clarinets, horns, and trumpets. See Treatise, 209.

37. Treatise, 302.

38. Treatise, 305.

39. Treatise, 305.

40. Treatise, 314.

41. Treatise, 327.
The pianissimo of the trombones, employed minor chords is gloomy, mournful--I might almost say, horrible. Especially if the chords are short and interrupted by rests, one can imagine strange monsters uttering groans of repressed rage from a gruesome darkness.\footnote{Treatise, 328.}

The fortissimo and forte trombone passages are mainly related to the fanfares, such as the one in the carnival scene in Benvenuto Cellini (H76A-8C). Besides the fanfares, the "foundry" theme in the finale of the same opera contains the most prominent melodic use of the trombones (H76A-16; Example 35a).

In the two examples, the Cardinal scene (H76A-14; Example 10) and the "Pantomime" with the King Priam (H133A-6; Example 16b), the trombones are used in connection with the highest ranking officials in association with the lower strings as mentioned under "Violoncello." The former, in which the trombones accompany the Cardinal "in harmony," is a good example of the "religious character" referred in the description of the mezzo piano passages, while the latter, representing the King Priam in "three-part harmony," express the appropriate "splendor," "majesty," and "pride."

By far the most prevalent association of the trombone is its traditional linkage with the idea of death. Berlioz's adjectives for the pianissimo of the trombones, "gloomy, mournful, horrible," properly reflect the character of these passages which are most numerous in his later
works, especially Les trovences. In many cases, the symbolism of death is reinforced by certain rhythmic patterns which are in accordance with Berlioz's description of "the chords . . . interrupted by rests." If other passages only symbolize the "idea" of death, the ghost scene in Les trovences (H133A-12; Example 35b) represents an embodiment of such an idea. In this scene the three means of representing death—stopped horns, trombones, and a rhythmic figure—are used together to represent the ghosts, the embodiment of death.

**Ophicleide, Tuba, Serpent**

In his Treatise, Berlioz stated that the "ophic-leides are the altos and basses of the bugle," and listed three kinds of ophicleide: bass, alto and double-bass. Among the three, however, he utilized only the bass ophic-leide in his vocal-orchestral works because it "is excellent for sustaining the lowest part of massed harmonies." The quality of its low sounds is "rough," but "under a mass of brass instruments, it works miracles." Sometimes Berlioz used the ophicleide with the trombones even though he wrote that:

43. See relevant passage under "Rhythm" in Chapter VI.
44. Treatise, 337.
Example 35. The Trombones.

a) The "Foundry" theme (H76A.16).

b) The "Ghost" scene (H133A.12).
The habit of some modern masters to form a quartet of three trombones and an ophicleide, assigning the actual bass to the latter, is rather objectionable. The penetrating and prominent tone of the trombones is by no means the same as that of the ophicleide.\textsuperscript{45}

In the farcical "Cavatine de Pasquarello" in the carnival scene of the \textit{Benvenuto Cellini} (H76A-8C; Example 36a), Berlioz effectively selected the "highest tones" of the solo ophicleide for its "ferocious character, which has not yet been utilized appropriately."\textsuperscript{46} In the first movements of the early cantata \textit{Scènes héroïque} (H21A-1B), Berlioz used the ophicleide and the double basses to underline the solo voice (Example 36b; mm. 55-63).

According to the \textit{Treatise}, the bass tuba, dubbed "the double-bass of the woodwind [sic.],"\textsuperscript{47} is "a kind of bombardon." Berlioz described this instrument as:

The bass-tuba . . . possesses important advantages over all other low wind instruments. Its tone, incomparably more noble than that of the ophicleides, bombardons, and serpents, has something of the vibrant timbre of the trombones.\textsuperscript{48}

\textsuperscript{45} \textit{Treatise}, 329.
\textsuperscript{46} \textit{Treatise}, 337.
\textsuperscript{47} Theodore Front translated the term "harmonie" as "wood winds," but it should be rendered as "the ensemble of wind instruments." See \textit{Dictionnaire de la musique}, ed. Marc Vignal (Paris: Larousse, 1990), 356. According to this dictionary, "petite harmonie" is the right term for the "woodwinds."
\textsuperscript{48} \textit{Treatise}, 339.
Example 36. Ophicleide.

a) Solo ophicleide in "Cavatine de Pasquarella" (H763–8C).
b) *Scènes héroïque* (H21A-1B).

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Oph.  
HEROS  
GREC  
Vns  
Altos  
Vltes  
Cb.  

Fl.  
Hb.  
Cl. (Ut)  
Bsn  
Oph.  
HEROS  
GREC  
Vns  
Altos  
Vltes  
Cb.  
```

(serious, in a voice gradually increasing in volume)

*(serious, in a voice gradually increasing in volume)*

"**vain, ce sang de la pa**r**tie.**

"**vain, ce sang de la pa**r**tie.**"
It would appear that Berlioz held a practical preference for the ophicleide instead of the tuba. Although he asked for both in the Requiem (1837), La damnation de Faust (1846; Example 18b) and the Te deum (1849), his other parts after the mid 1840's were usually marked "ophicleide or tuba." Since the bass tuba "is less agile . . . . than the ophicleides," many of the more florid ophicleide passages in his earlier works are generally ill-suited for the bass-tuba.

The serpent d'harmonique is employed only in the Resurrexit (H20B) where it plays in unison with the ophicleide. In his Treatise, Berlioz made some sarcastic remarks on the traditional inclusion of this instrument in Catholic church music:

"The barbaric tone of this instrument would be much better suited for the bloody cult of the Druids than for that of the Catholic church, where it is still in use--as a monstrous symbol for the lack of understanding and the coarseness of taste and feeling which have governed the application of music in our churches since times immemorial."

49. Treatise, 339.

50. Treatise, 348.
Timpani

Of all the percussion instruments, Berlioz considered the timpani the most valuable, from which "the modern composers have achieved the most picturesque and dramatic effects." Among the various topics concerning the timpani in his Treatise, the most significant discussion seems to concern the harmonic use of multiple pairs of timpani, supplemented with an extensive musical example from the "Tuba mirum" of his Requiem (H75-2B; Example 37a) with the following explanation:

Thus, to obtain a certain number of chords in three, four and five parts, more or less doubled, and furthermore to achieve the striking effect of very close rolls, I have employed in my grand Requiem Mass eight pairs differently tuned kettle-drums and ten drummers.

He also used basically the same group of timpani in the "Rex tremendae," "Offertory," and the "Agnus dei" of the Requiem (nos. 4, 6, and 10). Aside from the examples from

51. For more detailed discussion on the subject, see Peter Hyde Tanner, Timpani and Percussion Writing in the Works of Hector Berlioz (Ph.D. dissertation, The Catholic University of America, 1967; Ann Arbor, Michigan: University Microfilms, 67-17,122).

52. Treatise, 370.

53. The earlier version of this "Dies irae" in the Resurrexit employs only two pairs of timpani played by four players.

54. Treatise, 371.
the Requiem, the only instance of timpani chords in the vocal-orchestral works seems to be the B-flat major chord at the very end of the "Duo" in Les Troyens (H133A-44; Example 37b) which is played by the three timpanists on three timpani.

**Bass Drum, Cymbals, and Tam-tam**

Berlioz deplored the contemporary abuses of the bass drum, especially the practice of attaching a cymbal to it with both played by the same player. Such an "economical procedure" was

... intolerable; the cymbals lose their sonority and produce a noise similar to the sound of a falling bag full of old iron and broken glass. The resulting music is utterly trivial and devoid of any brilliance. It is perhaps suitable for the accompaniment of dancing monkeys, jugglers, mountebanks, swallowers of swords and snakes in public squares and at dirty street corners.55

But he also wrote that "the long drum has nevertheless an admirable effect when judiciously employed." His example for the forte bass drum without cymbals is again from the "Tuba mirum" of the Requiem, where he also employed ten pairs of cymbals and four Tam-tams (Example 37a).

The use of pianissimo solo bass drum, which is "gloomy and ominous" and "resembles the distant sound of cannon," can be found in Le cinq mai (H74; Example 38a). It seems to be also the perfect replacement for the cannons

55. Treatise, 391.
Example 37. Timpani Chords.

a) "Tuba mirum" of the Requiem (H75-2B).

Le mouvement, qui a dû s'animer un peu
s'élargit ici et redevient comme à la lettre M.
b) The ending of the "Duo" in *Les trovens* (H133A-44).
called for in the last section of the carnival scene of
Benvenuto Cellini (H76A-8) when real ones are not
available.56

The bass drum and cymbals in the second "Sanctus" of
the Requiem (H75-9) seems to be one of those instances that
Berlioz had in mind when he stated that "the pianissimo of
the bass drum and cymbals together, struck at long intervals
in an andante is majestic and solemn" (Example 27a).57

In the "Choeur d'ombres" in Lélio (H55-2; Example
38b) Berlioz employed a bass drum and a tam-tam which had
not been used in its original version, the "Méditation" in
Cléopâtre (H36). They do not play together but alternate
with one another. Such use of tam-tam accords well with
Berlioz's description that the "gong or tam-tam is used only
in compositions of a mournful character or in dramatic
scenes of the utmost horror."58

An example of the solo tam-tam can be found at the
measure 217 of the "Final" of the Scènes héroïque (H21A-4;
Example 38c). This finale is also an early example of his
ambitious percussion writing with extensive passages for the
bass drum, cymbals, and tam-tam.

56. See Tanner, Timpani and Percussion Writings, 244-245.
57. Treatise, 392.
58. Treatise, 395.
Example 38. Bass drum, cymbals, tam-tam.

a) Bass drum in Le cing mai (H74).

b) Bass drum and tam-tam in the "Choeur d'ombre" (H33-2).
c) Fortissimo solo tam-tam in the Scènes héroïque (H11A-4).
Organ

Berlioz used the organ in just a few vocal-orchestral works. The plausible explanation for such paucity may be, in his words, that:

Moreover, it is obvious that the even and uniform tones of the organ can never fuse completely with the extremely variable sounds of the orchestra; there is a secret antipathy between these two musical powers. Both the organ and the orchestra are Kings; or rather, one is the emperor and the other the pope. Their tasks are different; their interests are too vast and too divergent to be mixed together."

Following this suggestion, whenever Berlioz employed the organ, it is treated as an separate entity apart from the orchestra. In that sense, the antiphonal playing between the organ and the orchestra creates an ideal way of handling the two musical forces together. For example, the Te deum (H118), a work in which Berlioz used the organ most extensively, begins with a massive antiphonal playing between them (Example 39a). In the "Dignare" (no.3), the organ is employed alone to present the themes at the beginning or playing the interludes (Example 39b). Such usages conform to another of Berlioz’s statements:

... the organ would not actually blend with the other instruments; it would reply to them or question them. An alliance between the two contending

59. Treatise, 244.
powers is possible only inasmuch as neither of them would lose anything in dignity. 60

Despite the different context, Berlioz exploited such incompatibility once again in the "Chorus of angels" of L'enfance du Christ (H130-I-6) as well as the traditional religious association of the organ to symbolize the heavenly voice of the angels in contrast to the earthly voices of Mary and Joseph accompanied by the strings (Example 38).

In the works which do not employ an actual organ, but need its timbre for religious representations, a simulated organ sound is obtained by certain combinations of the woodwind instruments. In Herminie (H29-3; Example 40a), one of the earliest examples, the prayer of the pagan princess Herminie to the Christian God is accompanied by pseudo-organ sound produced by the woodwinds, supported by the violas and violoncellos. At the beginning and the end of the introductory recitative of L'enfance du Christ (H130-I-1; Example 40b), the combination of the flutes, clarinets, and bassoons provide another example of pseudo-organ sound while the contrasting middle section is accompanied by the tremolo strings. A similar technique is used at the anti-phonial beginning of the "Agnus dei" of the Requiem (H75-10; Example 22) where the soft organ-like sound of the woodwinds are echoed by the four-part divisi violas.

60. Ibid., 244.
Example 39. The Organs.

a) "Te deum" (no. 1), beginning.

b) "Dignare" (no. 3), beginning.
Example 40. Simulated Organ Sounds.

a) "Prière" of Herminie (H29-3).

b) L'enfance du Christ (H130-1).
Berlioz used the harp in three ways: for accompaniment; as a substitute for exotic instruments, especially the lyre; and to represent heavenly sound.

As an accompanying instrument the harp plays with the solo voices in the main body of the "Chant de bonheur" in Lélio (H55-4; Example 65c) and the "Strophes" of Roméo et Juliette (H79-1B). In the "Allegro con fuoco" part of Teresa's aria in Benvenuto Cellini, its arpeggiated accompaniment is marked by the off-beat rhythmic pattern of the horns, and in the "Introduction" of Roméo et Juliette, a harp punctuates the beginning and endings of the phrases of the choral recitative.

In the "Final" of Act II in Les troyens (H133A-16; Example 17), the Trojan women play lyres on the stage but the sound is produced by two harps in the orchestra. The inclusion of the harps in the "Marche troyenne" of the same opera stems from the need to have the lyre "sound" represented in the orchestra. The earliest example of such analogy, however, can be found in the "Final" of the Scènes héroïque (H21A; 1825-26; Example 38c) where the prevalent use of two harps from measure 60 to the end can be justified by the analogy between the harp and the exotic pagan lyre of the Greeks.

Berlioz used of piano exclusively in Lélio (H55) to achieve the same effect as the harp. The piano accompani-
ment in the "Le pêcheur" (No. 1) is in the similar style as the harp accompaniment in the "Strophes" of Roméo et Juliette. In the "Fantaisie sur la tempête" (No. 6; Example 19c), Berlioz employed two pianos in order to represent the supernatural beings. The following rationale accompanies an excerpt from this work in the Treatise:

In a chorus of airy spirits, the author lets two pianos for four hands accompany the voices. The lower pair of hands execute a rapid, ascending arpeggios passage in triplets, which is answered by a descending three-part arpeggio of flutes and clarinets; the latter passage is illuminated by a double-trill in thirds, executed by the other pair of hands on the higher piano. No other instrument could produce such a harmonious glimmering of tones, which the piano renders without difficulty, and which the sylph-like character of the piece requires. 61

Obviously the reason for not using the harps in this passage is the double "trill" which "can be executed on the harp, but its effect is only tolerable on high notes." 62

Other instruments

Berlioz used some instruments only a few times. Most of them are used for very specific purposes, and their employment is also limited to certain works, especially the operas where they are used primarily for evoking certain exotic atmospheres. For example, Berlioz's use of the tambourine is consistent with his comment in the Treatise:

62. Treatise, 140.
This favourite instrument of the Italian peasants, in whose festivities it plays an important role, is of excellent effect when employed in masses to stress the rhythm of a lively dance—similarly to the cymbals or together with them.  

It is not surprising to find this instrument in two of the operas with Italian surroundings. The chorus of Cellini and his friends in *Benvenuto Cellini* (H76-1) as well as those of the Sicilians in *Béatrice et Bénédict* (H138-1, 9) are in accord with this comment.

The use of the guitar is also related to local color. Berlioz wrote that "the guitar has been little used, save in Spain and Italy," and the guitars in the same operas mentioned above can be seen in this light (Example 4a). Berlioz also wrote that "the guitar is an instrument suited for accompanying the voice," which can be applied to the examples in these operas as well as to the "Sérénade de Méphistophélès" in the *Huit scènes de Faust* (H33-8; Example 41a). In its later version in *La damnation de Faust* (H111-12B; Example 41b), the guitar is replaced by the pizzicato strings that simulate the sound of a guitar.  

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64. It can be related to Berlioz's prediction concerning the manner of pizzicato playing on the violins:

"In the future the pizzicato will doubtless be used in even more original and attractive effects . . . . If [violinists] . . . were to lay down the bow, the little finger of the right hand could rest on the body of the violin and they could use the thumb and the other three fingers like guitar players." (*Treatise*, p. 35)
Example 41. Two versions of "Sérénade de Méphistophélès."

a) Huit scènes de Faust (H33-8).

b) La damnation de Faust (H111-12B).
Berlioz's mastery of guitar is well known fact that may prompted him to write that "it is impossible to write well for the guitar without being a player on the instrument."

Some instruments are used only once. The castanets in *Zaïde* (H107B), along with its exotic bolero rhythm, represent local Spanish color, which is as exotic to Berlioz, a French composer, as the Italian locals mentioned above. The harmonica, which is similar to the glockenspiel or celesta but uses glass plates instead of metal, appears only in the "Concert de sylphes" of the *Huit scènes de Faust* (H33-3; Example 42). A small anvil (petite enclume) and guitar are used to accompany the foundry workers's chorus in *Benvenuto Cellini* (H76A-10; Example 4b). Another unusual instrument is employed in the "Drinking Scene" of the *Béatrice et Bénédict* (H138-9; Example 43) where the drinkers strike the table with their glasses (verres) to a rhythm that is separately notated by Berlioz. They join the already unusual instrumentation of the guitar, trumpets, cornet à pistons, and tambourine to represent the realistic atmosphere of a Sicilian tavern.

Berlioz employed some exotic instruments in *Les troyens* (H133A). Ian Kemp divided them into two categories, "antique" and "obsolete" instruments. According to him, the former includes "the well-known cymbales antiques" as well as "doubles flûtes antiques, sistres antiques and taburka." He continues as follows:
Example 42. The harmonica in the "Concert de sylphes" of the Huit scènes de Faust (H33-3).
Example 43. The table glasses in the "Improvisation et chœur à boire" in Béatrice et Bénédict (H138-9).
In the three latter cases he [Berlioz] wrote complementary parts for what he obviously regarded as equivalent or substitute instruments from his modern orchestra. This suggests that he introduced antique instruments as a contribution towards an authentic mise-en-scène and did not, with the possible exception on the taburka, intend them to be heard.  

Among the obsolete instruments, the saxhorn is "given greatest prominence" in this opera except for "the well-documented ophicleide." But, again according to Ian Kemp:

The most surprising fact is that while Berlioz specified alternatives for the more familiar types of saxhorn used, he did not do so for the least familiar, the petit saxhorn suraigu in B flat. He must have considered that for his opera (as for his single other work using it, the Te deum) this soprano instrument was irreplaceable.

The possible reason can be found in the praise that Berlioz himself lavished on this instrument:

... all the tone of the higher octave are very brilliant, pure and—in spite of their power—free of any sharpness. Moreover the tone of the small saxhorn is so clear and penetrating that a single high saxhorn stands out distinctly from the midst of a considerable number of other wind instruments.  

65. Ian Kemp, "Appendix B: Antique and Obsolete Instruments," pp. 204-212 of Ian Kemp, ed., Hector Berlioz: Les trovées (Cambridge: Cambridge University Press, 1988), p. 204. This is so far the most comprehensive essay on this subject.

66. Ibid., 208.

67. Treatise, 400.
CHAPTER VI

MUSICAL ELEMENTS IN THE VOCAL-ORCHESTRAL WORKS OF BERLIOZ

In this chapter specific musical techniques utilized in the vocal/orchestral works of Berlioz will be examined, with a special emphasis on those related to the orchestra
tion. Following is a list of these techniques:

Ascendant Instrumental Structure
- Fugal passages representing physical movements
- Other passages representing physical movements
- Autonomous music accompanied by dialogues

Fugal Procedures
- Instrumental doubling of the vocal fugues
- Ostinato-fugue combination

Combinations of Themes

Meter, Tempo, and Rhythm

Accompanimental Figures
- Unusual accompanimental patterns
- Dramatic surging lower strings
- Diminutive vocal accompanimental patterns
- Stressed downbeat patterns

Structural Elements
- Additional instruments in repetition
- Refrains
- Fading Endings

Contrast
- Contrast between winds and strings
- Other timbral contrasts
- Contrast provoked by the text

Ascendant Instrumental Structures

One of the main problems in understanding Berlioz's music is the dichotomy that exists between the vocal and instrumental elements. The relationship is usually a matter of degree rather than of the exclusive domination of one
element. Even though Berlioz's works are mostly based on the vocal models, there are some instances in his vocal-orchestral works where the purely instrumental musical elements take precedent. Three prominent instances are: 

fugal passages representing the physical movements; homophonic passages accompanying the physical movements; autonomous music accompanied by dialogues.

Fugal Passages Representing Physical Movements

Instances of physical movements represented by the fugal passages can be found in the following movements:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>H76A-1</td>
<td>&quot;Introduction&quot;</td>
</tr>
<tr>
<td>H76A-4</td>
<td>&quot;Final&quot;</td>
</tr>
<tr>
<td>H79-5</td>
<td>&quot;Convoi funèbre de Juliette&quot;</td>
</tr>
<tr>
<td>H79-7</td>
<td>&quot;Final&quot;</td>
</tr>
<tr>
<td>H111-1</td>
<td>&quot;Plaines de hongroie&quot;</td>
</tr>
<tr>
<td>H111-4A</td>
<td>&quot;Introduction&quot;</td>
</tr>
</tbody>
</table>

The fugal passages in Benvenuto Cellini (H76-1), "Plaines de hongroie" (H111-1) and "Introduction" (H111-4A) of La damnation de Faust are introductions. The first, a comic introduction of Balducci, is in fast 2/4 time which is dubbed "the rhythm par excellence of the opéra comique" (Example 44). Concerning the "Introduction" in La damnation de Faust (H111-4A), Jehoash Hirshberg suggested that this fugal passage was associated with scholarship. Since

1. Martin Cooper, Opéra Comique (New York: Chanticleer Press, 1949), 31

both of them feature Faust as their sole protagonist, the same idea can be applied to the "Plaine de hongroie" (H111-1; Example 45), even though the 6/8 meter of this section is far less square than the 4/4 of the former.³

The "Final" of the first act of *Benvenuto Cellini* (H76A-4) consists of three sets of imitative entries. The entries of the last set coincide with the physical entrances of the various groups of neighbors while the first two set off an animated dispute between the three main characters, Teresa, Balducci, and Fieramosca (Example 46; cf. Figure 4).

The fugal passage in the finale of *Roméo et Juliette* (H79-7, mm. 238-264) also represents the quarrel between the members of the two feuding families. The fugal subject, which comes from the instrumental fugal introduction of the symphony, is segmented and sung by several different groups. Such fragmentation well illustrates the confusion provoked by the shocking scene of death of the two lovers as well as the long-held enmity between their families (Example 47).

Other Passages Accompanying Physical Movements

The second group, mostly the homophonic passages accompanying physical movements, includes the following two works:

---

³ This fugal introduction may be more closely related to a comparable one at the beginning of *Harold en Italie*. Both can be interpreted as the outdoor backdrop for the wandering protagonist. See footnote 6 in Chapter VIII.
Example 44. The fugal Entries in the Introduction of Benvenuto Cellini (H76A-1).
Example 45. Fugal introductions in the Parts I and II of *La damnation de Faust*.

a) Part I (H111-1)
Example 47. Fugal entries in Roméo et Juliette.

a) Introduction
In "La course à l'abîme" from *La damnation de Faust* (Hill-18) the persistent riding rhythm constitutes a *motto perpetuo* that accompanies both the dialogue between Faust and Méphistophélès and the monophonic prayer of the peasant women (Example 48).\(^4\)

The sprightly instrumental melody in the second part of the victorious chorus of the Trojans (H133A-1B) is repeated by various groups of instruments in diverse keys. The tonal scheme of those repetitions is carefully organized in order to reflect the dramatic development expressed by the text. For example, the key changes to minor mode at the precise moment when the crowd recognized the camp of Achilles, but returns to a major key as soon as they reminded themselves that the feared enemy is dead (Figure 15; Example 34b).

Figure 15. The relationship between the tonal structure and dramatic progress in the introduction of *Les Troyens* (H133A-1B).

\[
\begin{align*}
C & \quad F & \quad Ab & \quad Eb & \quad b & \quad e & \quad G & \quad C \\
\text{"Celle d'Achille"} & \quad \text{"Sa tombe la voici"} & \\
\end{align*}
\]

4. The same rhythmic motive is used in the finale of Rossini's "William Tell" Overture.
Example 48. The beginning of "La course à l'abîme" (H111-18).
Autonomous Music Accompanied by Dialogues

In the third group, the independent instrumental music carries on while the voices, mostly conversations, are superimposed on it. The following instances belong to this group:

- H111-14 "Trio et chœur"
- H133A-40 "Duo" (sentries)
- H138-5 "Trio"
- H138-15 "Scherzetto-duettino"

In the "Trio" from La damnation de Faust (H111-14) and the "Duo" from les Troyens (H133A-40; Example 68c), the strings carry out the melodies. In the "Trio" from Béatrice et Bénédict (H138-5), Claudio and Don Pedro are irritated by Bénédict's adamant refusal to be persuaded. Their anxiety is symbolized by the faster and faster tempo of the independent instrumental music accompanying the conversation (Figure 16).

Figure 16. The middle section of the "Trio" (H138-5): the tempo changes which reflect the dramatic progress.
In the "Scherzetto-duettino," Béatrice and Bénédicte's dialogue is superimposed over the music taken from the beginning of the overture which runs its own way (Figure 1).

Fugal Procedures

In addition to the representation of the physical movements, there are two more important uses of fugal procedures: instrumental doubling of the vocal parts; and fugue-ostinato combinations.

Instrumental Doubling of Vocal Fugues

In the majority of the vocal-orchestral fugues, the instruments simply double the voice lines. The assignment is usually determined by the tessitura of the voices and instruments. Such assignments, once established, are largely maintained during the course of the entire fugue.5

The assignments of the strings and paired oboes and bassoons in the "Epithalamium grotesque" (H138-6) are shown below:

<table>
<thead>
<tr>
<th>H138-6</th>
<th>S</th>
<th>A</th>
<th>T</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ob I</td>
<td>ob II</td>
<td>bn I</td>
<td>bn II</td>
</tr>
<tr>
<td>vln I</td>
<td>vln II</td>
<td>va</td>
<td>vc;db</td>
<td></td>
</tr>
</tbody>
</table>

5. Nowalis described this technique as matching "the entries in register by juxtaposing instruments in each choir which complement one another." *Timbre as a Structural Device in Berlioz's Symphonies* (Ph.D. dissertation, Case Western Reserve University, 1975; Ann Arbor, Michigan: University Microfilms, 75-27,945), 60.
Here the unvarying combinations of the voices and instruments may symbolize the unimaginative character of its composer Somarone." Similarly in the mock-funereal "Amen" of the drinkers in La damnation de Faust (H111-6C), another sarcastic fugue, the assignments are stable except for the later addition of the upper strings:

<table>
<thead>
<tr>
<th>H111-6</th>
<th>TI</th>
<th>TII</th>
<th>BI</th>
<th>BII</th>
</tr>
</thead>
<tbody>
<tr>
<td>ob;cl</td>
<td>hns</td>
<td>hns</td>
<td>tuba</td>
<td>ophic.</td>
</tr>
<tr>
<td>C.à p.</td>
<td>hns</td>
<td>vc</td>
<td>db</td>
<td></td>
</tr>
</tbody>
</table>
*vln I  |    |    | *vln II | *va |
*later additions

The same technique is applied in the three-voice fugue in the first "Hosanna" of the "Sanctus" movement of the Requiem (H75-9) where the same combinations are maintained throughout:

<table>
<thead>
<tr>
<th>S &amp; A</th>
<th>T</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hosanna I</td>
<td>vln II</td>
<td>vc</td>
</tr>
</tbody>
</table>

In the second "Hosanna," however, more instruments are added to each voice and several additional instruments are used to support the whole fugue:

Ostinato-Fugue Combination

Berlioz combined ostinatos with fugal techniques in two vocal works: in the "Offertoire" of the Requiem (H75-7; Example 6) the choral ostinato is fused with the orchestral fugue, and in the "Convoi funèbre de Juliette" (H79-5) the roles of the chorus and the orchestra are reversed in the middle of the movement (Example 49).

Combinations of Themes

Berlioz is one of the first composers to employ the technique of regularly combining different themes together. Walter Schenkman described this technique as a fusion of themes on which two or more independent melodic elements were joined to form a single essence. Such a technique frequently occurs in conjunction with the superposition of different meters. For example, in the "Duo" in Les Troyens.


Example 49. The beginnings of the two main sections of the "Convoi funèbre de Juliette" (H79-5).

a) The beginning.
b) The end of first section and the beginning of the second section.
(H133A-31), Anna's "Cavatina" in 3/8 (Allegro vivo) is superimposed upon Narbal's "Air" in 9/8 (Larghetto misterioso). The musical contrast symbolizes their opposite views of the same situation (Figure 2)."

The same metric combination, 3/8 and 9/8, is employed in the middle of the "Choeur de gnomes et de sylphes" in La damnation de Faust (H111-7B, mm. 61-68) and its earlier version, "Concert de sylphes" in the Huit scènes de Faust (H33-3, mm. 92-99).

The transition from the "Romance" to the "Choeur de soldats" in the Huit scènes de Faust (H33-7) is also accomplished by the juxtaposition of different meters. The distant sound of the military timpani is heard before the English horn completes the postlude of the "Romance" resulting in the overlapping of the two disparate musical elements (mm. 122-125). Interestingly, Berlioz avoided such an overlap in its revised version in La damnation de Faust (H111-15, Example 50). In the soldier's chorus itself, however, the conflict between the duple meter of the instruments and the triple meter of the chorus is maintained.

In La damnation de Faust (H111-8), such conflict becomes more complicated by the addition of yet another element, the "Chanson d'étudiants." The resulting "Choeur et chanson ensemble" is not just a clever musical juxtaposition but a representation of the physical crossing of the two

groups in the imagined main street of the town. Another example of the combination of themes with conflicting meters can be found in the trio of Benvenuto Cellini (H76A-3, mm. 377-402) where the different themes in 3/4 (Teresa and Cellini) and 9/8 (Fieramosca) are vertically juxtaposed.

The combination of the themes sung by Teresa, Balducci, and Cellini/Ascanio at the beginning of the carnival scene of Benvenuto Cellini (H76A-8A) is the only example of the combination of such elements in Berlioz’s vocal works. Among these three elements, only two, the lines of Teresa and Balducci, are essential. The third element, the muttering of Cellini and Ascanio in disguise as penitents, is basically decorative in function (Figure 14). Even though these three elements express different things, they are all in the same meter, and the dramatic situation is rendered static without any further development.

**Meter, Tempo, and Rhythm**

Berlioz’s proclivity for triple meters has been noted by several writers. Philip Friedheim wrote that “a number of writers have commented on his [Berlioz’s] predilection for 6/8 time, and there is indeed little doubt that some of his most exquisite music is written in this

10. For an instrumental example of the combination of three elements, see the third movement of Harold en Italie.
Example 50. The transition from Marguerite's "Romance" to the "Soldiers's Chorus."
a) in the Huit scènes de Faust (H33-7).
Hugh Macdonald explained this as a general disposition of the time:

The predominant metre of the age was triple, with 9/8 and 12/8 being universally adopted for music of sentimental or solemnity . . . . Berlioz did not escape the epidemic of triplets, using 9/8 and 12/8 for some grand scenes and often 3/4 for tenderness.  

Friedheim also commented on Berlioz's choice of meters according to their relationship to certain tempos.  

It is followed by an extensive examination of the examples in slow 6/8, 3/4, 9/8, fast 3/8, and alla breve.  

It is curious, however, that Friedheim did not include the fast 6/8 and 9/8 in his examination; the works in these meters will be examined below.

**Fast 6/8 Time**

Frequently the works in fast 6/8 time are associated with specific extra-musical elements such as hunting, brigandage, or drinking. Most of these are early works given, as Macdonald noted, "to bouts of frantic speed and activity."  


chasseur danois (H104B; Example 66b) and the "Récitif et chasse" in La damnation de Faust (H111-17; Example 12), employ hunting horns." The "Chanson de brigands" in Lélio (H55-3; Example 66) reflects Berlioz's youthful yearning for unrestricted life epitomized by brigands. A drinking chorus in fast 6/8 serves as an introduction to the scene no. 6 of Benvenuto Cellini (H76).

Many of Berlioz's works that are in fast 6/8 time employ choruses of ordinary people, for example, the Roman citizens of the carnival in Benvenuto Cellini (H76A-8); the general public in the Chant des chemins de fer (H110); the peasants (no. 2) and neighbors (no. 14) in La damnation de Faust (H111); and the Trojans in the opening victory chorus of Les Troyens (H133A-1). Romain Rolland's description illuminates this point well:

"Berlioz's other great originality lay in his talent for music that was suited to the spirit of the common people recently raised to sovereignty and the young democracy. In spite of his aristocratic disdain, his soul was with the masses. Hippeau applies to him Taine's definition of a romantic artist: "The plebeian of a new race, richly gifted and filled with aspirations, who, having attained for the first time the world's heights, noisily displays the ferment of his mind and heart.""


17. Its instrumental counterpart "Orgie de brigands" in Harold in Italie (H68) is in 4/4 time. See Chapter VIII.

The underlying current which runs through most of the works with a fast 6/8 time is, therefore, the idea of freedom. Rolland also noted that "Berlioz' early works give one the illusion of perfect freedom."

Such an idea is epitomized in *L'île incomune* (H87B) in which the spirit of freedom is symbolized by the protagonist's desire to reach that unknown island "where love lasts forever (ou l'on aime toujours)."

The trio of Teresa, Cellini, and Fieramosca in *Benvenuto Cellini* (H76A-3) is the only example of fast 9/8 time among Berlioz's vocal-orchestral works. The speed of the verbal exchange between the protagonists is so fast that it produces a pointillistic effect.

**Rhythm**

On a smaller scale, some rhythmic patterns are used in association with certain dramatic situations. For example, the motto-like rhythm of \(J J J\) can be found at the beginning of the arias of highly emotional content (Example 51), such as Teresa's (H76A-2), Father Lawrence's (H79-7), and Héric's (H138-3).

The best example of the association between a rhythmic pattern and a specific dramatic situation, however, is the rhythmic death motive that Berlioz frequently associates with...
with other musical symbols of death, such as the trombones, stopped horns, bass drum, or tam-tam. The actual shape of this rhythm is modified according to the specific meter: in the duple meter the pattern is \( \begin{array}{c} \hline \hline \end{array} \) or \( \begin{array}{c} \hline \hline \end{array} \), while in triple meter the pattern is \( \begin{array}{c} \hline \hline \end{array} \).

The accompanimental rhythmic pattern \( \begin{array}{c} \hline \hline \end{array} \) used in the "Duo" of La damnation de Faust (H111-13) and the "Te ergo quaesumus" of the Te Deum (H118-5) is in both instances associated with a tenor solo of passionate character. In some works of duple meter, the middle sections in triple meter provide the contrast.\(^{24}\)

21. The examples are: H111-4B, mm. 70-82; H130-2, mm. 114-; H133A-12, mm. 92-105; H133A-42, mm. 16-18 (woodwinds).

22. H133A-50, mm. 17-25. This pattern accompanies the slow minor-mode melody of the funeral procession.

23. "Meditation" in Cléopâtre and its revised version "Choeur d'ombres" in Lélio (H55-2); H133A-48, mm. 38-41. From the rhythmic pattern in the "Choeur d'ombres," Friedheim suggested the connection with several works based on the similarity of the rhythmic motives. The existence of H133A-48, however, raises the question on the validity of his connections, especially his Example 4-a from the fast "Paysans sous les tilleuls" in the Huit scènes de Faust (H33-2). "Berlioz and Rhythm," p. 10. Also compare this to the rhythmic ostinato at the beginning of Richard Strauss’s tone-poem Tod und Verklärung.

24. H59, mm. 35-60; H74, mm. 207-219; H79-5, mm. 40-47, 105-113; H79-7, mm. 31-36; H138-1; H138-10, mm. 224-231.
Example 51. The same rhythmic motives in the arias of slow 3/4 meter.

a) in Teresa's aria (H76A-2).
b) in Count Lawrence's aria (H79.7).
Example 52. Rhythmic death motives in various contexts.

a) An example of $\text{\footnotesize{$\frac{3}{4}$}}$ in a ghost scene of Les Troyens (H133A-42).
b) An example of \( \text{\textdagger} \) \( \text{\textdagger} \text{\textdagger} \text{\textdagger} \) in Choeur d'ombres of Lélio (H55-2).
c) An example of $\text{\LaTeX}$ in a funeral scene of *Les Troyens*.

(Example from H133A-49)
Unusual Accompanimental Patterns

Although Berlioz used some unusual accompanimental patterns, these are not rigidly limited, and for the most part are associated with the strings as devices to compensate for their comparatively narrow range of timbre. The best illustration might be Marguerite's "Romance" (H33-7A and H111-15; Example 53) in which Berlioz used constantly changing figures for what is primarily a string accompaniment.

The three ways that such patterns are achieved are by: 1) original combinations of different rhythmic figures; 2) the breaking of continuous lines between several instruments; 3) the repetition of the same accompanimental figures by two different groups of instruments.

1. Combinations of different rhythmic figures

H21A -2 mm. 133-136
H29 -Intro -1 mm. 2-3
-2
H33 -5 -7A mm. 48-62, 81-99
H74 mm. 10-35
H65D
H75 -6
H76 -2 mm. 49-58
H79 -7 mm. 336-355
H111 -12 -15 (=H33-7A)
H130-III-1 mm. 47-59
H133A-10
-45
2. Breaking of continuous lines by several instruments

H33-3  mm. 85-91
       mm. 118-125
H36-1  mm. 143-146
       mm. 165-168
H75-1C mm. 186-end
H111-1 mm. 42-51
H111-7B mm. 79-86 (=H33-3)

3. Repetition by different groups

H55-2
H83B
H133A-37 mm. 73-80
H138-4

Other intricate accompanimental figures are:

H33-1  mm. 37-48
H79-3
H111-2 mm. 56-61
      -4  mm. 35-47
          mm. 53-68
H118-2 mm. 41-60
       mm. 90-97
       mm. 98-109

Surging Lower Strings

Traditionally surging lower strings have been used to represent storm scenes or other natural phenomena in operas. This technique permeates the "Invocation à la nature" of La damnation de Faust (H111-6; Example 24) where Faust sings:
Example 53. Various Accompanimental patterns in Marguerite’s "Romance" (Hill-15).
Oui, soufflez, ouragans!
Criez, forêts profondes!
Croulez, rochers!
Torrents, précipitez vos ondes!
A vos bruits souverains ma voix aime à s'unir.

Forêts, rochers, torrents, je vous adore!

(Yes, blow tempests!
Cry out, deep forests!
Fall, crashing boulders!
Torrents, loose your floods!
My voice will blend with your sovereign roar.

Forests, boulders, torrents, I love you all!)

Berlioz employed this technique here in order to reflect the inner emotional state of the protagonist as well as to imitate the actual sound of the storm. The list of protagonists in the works using this technique includes Héros grec, Cléopâtre, Cellini, Friar Lawrence, Cassandre, Didon, Énée, Mercure, Anna, and Narbal, all either heroic or dignified characters.

The surging lower strings are usually fortified by sustained winds and percussion and are frequently accompanied by the tremolos in the upper strings. Sometimes these lower strings reinforce the climaxes of the vocal lines, but their primary function is to fill the gaps between the vocal phrases. For the most part this technique is relegated to single song or aria--they never occur in choral works.---

25. The unison "Choeur d'ombres" in Lelio (H55-2), which is adapted from the "Méditation" for solo voice in Cléopâtre (H38), is the only exception.
but in the first two acts of Les Troyens it is elevated to the level of an idée fixe in association with Cassandre (Example 54).

**Diminutive Vocal Accompanimental Patterns**

Occasionally Berlioz created vocal accompanimental patterns in the form of short notes in order to provide the contrast to the main lines of florid nature. A typical example of such a technique can be found in the introduction of the carnival scene in Benvenuto Cellini (H76A-8; Example 55a) where the combination of three elements occurs. Here, as a third element, the mumbling of Cellini and Ascanio, is set in repetitive sixteenth-note patterns, texturally contrasting to the two florid vocal lines of Teresa and Balducci.

Although this pattern is treated equally with the other elements in this example, in most instances it is treated as an auxiliary decoration to the main lines. For example, in the "Quintet" of Ascanio, Didon, Énée, Iopas, and Narbal (H133A-35, mm. 75-97; Example 55b), the pattern accompanying Iopas’ and Narbal’s comments on Ascagne’s removal of Didon’s ring constitutes a subservient background to Didon’s arioso.

In a scene in Benvenuto Cellini similar accompanimental patterns are utilized to portray secondary

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26. For more detailed discussion, see p. 123 and Figure 14.
b) in the "Quintet" of Les Troyens (H133A-35).
characters. In the middle of the duo of Teresa and Cellini (no. 3), Fieramosca unexpectedly appears and makes a trivial comment which is set to a jumping sixteenth-note figure (Example 56a). In the scene with the Cardinal (no. 14; Example 56b) the sycophantic characters of Balducci and Fieramosca are depicted similarly. Earlier in this scene, the expansive Cardinal theme, played by the lower instruments, is accompanied by the eighth-note patterns of the quasi-recitative quintet of Teresa, Ascanio, Cellini, Fieramosca, and Balducci to announce the appearance of the Cardinal (Example 10).

In the carnival scene of the same opera (no. 8B, mm. 205-228), the Roman citizen's repetition of "moccoli, moccoli" serves as an accompanimental pattern to the main plot between Cellini, Fieramosca, and Pompeo. In two of the scenes of Les trovens, the septet (no. 8, mm. 56-76) and the aria of Didon (no. 19, mm. 119-134), the chorus repeats and telescopes the text of the main characters through the use of shorter notes.

Other uses of these patterns can be found in the purely decorative use in Sara la baigneuse (H69C) as well as in the "Concert de sylphes" (H33-3) and its revised version "Choeur de gnomes et de sylphes" (H111-7B). The last two instances, symbolizing the diminutive nature of the sylphes, are made up of repetitive short-note patterns and may
Example 56. Small-note figures in *Benvenuto Cellini*.

a) in *Duo et Trio* (no. 3).

b) in the "Cardinal" scene (no. 14).
provide the rationale for the similar instrumental pattern
that occurs in the "Fantaisie sur la tempête" of Lélio (H55-6).

Stressed Downbeat Patterns

While discussing Marguerite's "Romance" (H33-7A and
H111-15; Example 53), Primmer commented that:

Her state of mind is underlined by the characteristic emphasis on one rhythmic figure in the
accompaniment. Figures such as this were often
associated with intensely tragic or sorrowful
situations in Berlioz's music, and it matters
little whether we regard them as heart-beats or as
semiquavers.27

In addition to Marguerite's "Romance," the coda of Cléopâtre
(H36; Example 57b) employs the same rhythmic pattern to
represent Cléopâtre's agitated state of mind as well as the
intermittent heart-beat of the dying heroine. Other in-
stances occur in: the heated verbal exchange between Béat-
rice and Bénédict (H138-4, mm. 132-147, 200-215), and the
returning A section of the second aria in Herminie (H29-2;
Example 57a). The latter is related to the structural
principle of additional instruments which will be discussed
below.

27. Primmer, The Berlioz Style, 32.
Example 57. The stressed down-beat patterns.

a) in \textit{Herminie} (H29-2).

b) in \textit{Cléopâtre} (H36-3).
Additional Instruments in Repetitions

When repeating musical sections, Berlioz as a rule added more instruments to the original accompaniment. One of the earliest examples is the "Choeur" in the Scène héroïque (H21A-2) in which such an addition is accomplished in two ways: on repetition the main theme sung by the Greek Priest becomes a duet with a Greek Hero (mm. 29-52), and the original accompaniment, especially the punctuating woodwinds, is reinforced by additional instruments.

In most of the early works, however, the original is accompanied only by strings, and in its recurrence the orchestra is enlarged by adding certain instruments, mostly winds, as exemplified in the mm. 100-104 and 143-148 of the first aria of Cléopâtre (H36-1; Example 58a). Such a scheme is most frequently found between the two A sections of an A-B-A' structures, such as first two arias of Herminie (H29-1, 2) and the "Chants de la fête de pâque" of the Huit scènes de Faust (H33-1; Example 58b).

In Berlioz’s later works, the instrumentation of the first appearance is not necessarily restricted to the strings. For example, in the revised version of above mentioned "Chant de la fête de la pâque" in La damnation de Faust (H111-4B), the A section is accompanied by the
woodwinds and horns while the A' section employs a full orchestra. 28

In the two monumental works with Latin texts, the Requiem and the Te deum, this technique is applied to more complex structures. This principle is applied in the Requiem to both A and B elements of its A-B-A'-B'-A" structure of the "Lacrimosa" (H75-6; Example 58c) as well as to the Sanctus I, II and Hosanna I, II of the "Sanctus" movement (H75-9). In the "Tibi omnes" of the Te deum (H118-2; Example 58d), the three refrains, based on the word "Sanctus," are accompanied by larger and larger groups of instruments with each appearance.

The returning male chorus at the end of the "Scène et choeur" of Benvenuto Cellini (H76A-6; Example 59) is appropriately accompanied by the largest orchestra. 29

Refrains

The two strophic songs in the Huit scènes de Faust have choral refrains that are musically consistent but represent two different types in that one uses the same exclamatory syllables for each refrain ("Ha, ha, landerira" in the "Paysans sous les tilleuls," H33-2), while the other employs a different text for each ("Histoire d'un rat," H33-4).

28. Similar examples are found in H75-1, mm. 26-40 and 129-142; and H133A-49, mm. 1-25 and 200-215.

29. See p. 121.
Example 58. Additional instruments in the returning sections.

a) The First Aria of Cléopâtre (H36-1).
b) "Chant de la fête de la Pâque" (Hill-4B).
Example 59. Various orchestration of the Male chorus in *Benvenuto Cellini* (H76A).

a) The first appearance (no. 6).  

b) At the end of no. 6.
c) The end of the opera (no. 16).
The majority of the pieces with refrains belong to the first type. The "Ronde de paysans" in La damnation de Faust (H111-2; Example 70b), for example, employs an additional independent refrain on "Tra la la la" with a drone on "Ho, ho." Similar exuberant exclamations are also found in the introductory chorus of Les Troyens (H133A-1) where the Trojans's joyous "Ha," also occurring later in the "Marche troyenne" (H133A-11), well represents their joy of freedom after the ten-year siege by the Greeks.

In contrast to the joyful cries of the previous examples, the refrains of the Sur la lagune (H84B) and La mort d'Ophélie (H92B) are concerned with death and use the dejected exclamation "Ah." The refrain of the Sur la lagune also includes the line "Que mon sort amoore!" which is already built into the poem as a textual refrain. Both the lengths and instrumentations of the refrains of La mort d'Ophélie are varied. In La belle voyageuse (H42C) only the first and last of the four strophes are followed by the refrains.30

Fading Endings

The endings of Berlioz's works are mostly loud, in accordance with the so-called "law of the crescendo" mentioned by Berlioz. In several works, however, Berlioz employed soft fading endings. These works can be grouped

30. In its original piano version every strophe is followed by a refrain.
into the following categories: religious works; works concerning death; works concerning night; and works which use dynamics as structural means.

The first two categories are represented by the two Prix de Rome cantatas. *Herminie* (H29) ends with the "Motif de la prière" played by the flute and clarinet with an accompaniment of the bassoon and upper strings. The ending of *Cléopâtre* (H36), which vividly represents the final moment of the heroine, consists of several musical elements such as intermittent heart beats,\(^{31}\) string tremolo with crescendo-diminuendo, and throbbing double basses (Example 58b).

Other religious works include two movements from the *Requiem*: the first movement (H75-1) of which ends with the "Kyrie eleison," and the last movement (H75-10) with its numerous repetitions of "Amen." At the end of the *Méditation religieuse* (H56B), Berlioz specified numerically that the string choir be gradually reduced.

The fading endings in the works concerning death are: the "Méditation" in the *Cléopâtre* (H36-2) and its revised version "Choeur d'ombres" in *Lélio* (H55-2; Example 33a) which is extended by a solo stopped horn melody; *Le cinq mai: Chant sur la mort de l'Empereur Napoléon* (H74); and the motive of the "Convoi funèbre de Juliette" at the end of the introduction of *Roméo et Juliette* (H79-1).

\(^{31}\) See "Stressed Down Beats" above.
Both of the two famous duets, Didon and Énée's in Les trovens (H133A-37) and Héro and Ursula's in Béatrice et Bénédict (H138-8), employ soft endings. These are appropriate for the tender feelings invoked and enhanced by the magical atmosphere of the night.

In the two lyrical songs, Le jeune pâtre breton (H65D) and La belle voyaguse (H42C), Berlioz verbally indicated that the last strophes were to be performed extremely soft. In the former, not only the last but also the third strophe is also marked by a similar instruction. The following diagram represents the overall scheme of this song:

| strophes: | I | II | III | IV |
| dynamics: | pp | pp | ppp | pppp |
| horn obbligato: | no | yes | no | yes (offstage) |

Contrast

Contrast Between Winds and Strings

Berlioz described the extended absence of the strings in the introductory chorus of Les trovens in one of his letters to Liszt:

During the crowd scenes at the beginning, the Trojan mob is accompanied solely by the winds; the strings remain idle and do not make an entry until the moment when Cassandre first speaks. 

32. See discussion under "Horn," p. 189.

33. From a letter to Liszt, July 19, 1862, printed in Die neue Rundschau, (June, 1907), 724.
Such prolonged delay enhances the impact of the appearance of the strings. This extensive and well-known example is the culmination of such techniques used throughout Berlioz's works. In many earlier works the introductions of mainly wind instruments are followed by main sections which are accompanied by the strings. Frequently a woodwind ensemble is employed for the introduction of a solo song or aria (H76A-2; H118-5), while the full ensemble of winds and percussion are used to introduce choral works (H76A-6; H111-6A). A prominent exception to this generalization is the woodwind introduction to the delicate triple chorus Sara la haigneuse (H69C). More unusual instrumentation is employed in the "Air de Méphistophélès" (H111-7A) where the introduction by the solo clarinet, horns and upper strings is followed by the main song accompanied by the cornet à pistons and trombones.34

Contrast between the winds and strings is also utilized to distinguish a certain segment from its surroundings. Such a segment is frequently the B section of an A-B-A structure (H76A-2; H84B; H138-5) or one of the alternating contrasting sections (H21A-3; H36-3; H75-9; H76A-5; H76A-8). In some instances this technique is used to discriminate certain minor elements from the main elements (H111-19, Princes of Hell; H118-5, psalm-tone of the female chorus).

34. See "Supernatural Elements" in Chapter VII.
Berlioz was a traditionalist in his use of strings as a foundation of the orchestra. Occasionally, however, he treated the winds and strings equally and freely exchange musical elements between them. Such a technique can be found as early as the *Scène héroïque* (H21A, 1825) in which the roles of the two accompanimental elements, one sustaining and the other punctuating, alternate between the winds and strings. A larger scale example can be found in the "Chant de la fête de la pâques" of *La damnation de Faust* (H111-4A) where the arpeggiated sixteenth-note figure is initially played by the woodwinds, then by the strings, and finally returns to the woodwinds again.\(^{35}\)

The masterpiece of this technique occurs in *Béatrice et Bénédict* (H138) where it is described by Berlioz himself as being "written with the sharp needle points." This style is especially conspicuous in the beginning section of the overture, which also returns as the musical core of the last "Scherzetto-duettino," where the winds and strings are interwoven so completely, that it is impossible to hear them as separate entities.

**Other Timbral Contrasts**

Occasionally fixed combinations of musical lines and instruments spawn timbral contrasts. For example, in the *Méditation religieuse* (H56B) the winds, chorus, and strings
are associated with specific musical elements. A similar instance can be found in the "Te ergo quaesumus" of the Te deum (H118-5) as well as in some fugal works in which the fugal voices are usually doubled by certain instruments such as "Dies irae" (H75-2), "Serment" (H79-7), and "Judex crederis" (H118-6).

**Contrast Provoked by the Text**

Sometimes the contrast is provoked by a text frequently related to the subject of death. In the "Rex tremendae" of the Requiem (H75-4) the musical treatments of the texts "et de profundo lacu" (mm. 42-63) and "salva me" (mm. 90-98) are contrast notably with their surroundings. A similar instance can be found in the finale of Roméo et Juliette (H79-7) where the chorus exclaims "Mors, tous les deux! Et leur sang fume encore! Quel mystère!" (mm. 30-36).
EXTRA-MUSICAL ELEMENTS

In this chapter the orchestrational techniques of Berlioz which were examined individually in the preceding chapter are summarized in terms of their extra-musical elements. The following categories are prominent among Berlioz's vocal-orchestral works:

Word-painting
Supernatural Elements
Militaristic Elements
Social Classes
Abstract Ideas

Word-painting

The first instances of word-painting are found in the Resurrexit (H20B; 1824), which is Berlioz's earliest surviving vocal-orchestral work. Here the word "ascendit" is musically depicted by an upward arpeggio of both the chorus and orchestra in accordance with its traditional treatment. There are also several later examples of the music mimicking the motion suggested by the words.

These are not typical examples, however, for Berlioz's word-painting tends to be much more specific. For example, at mm. 59-63 of the "Duo" of L'enfance du Christ (H130-I-5) the text "Vois leur gaieté, vois leurs
jeux" prompted Berlioz to make the otherwise static duo gambol with leaping figures played by both the flute and oboe in dialogue with the English horn and clarinet who use the same material. This exchange is accompanied by pizzicato strings (Example 60). A similar example can be found in mm. 37-41 of *Le spectre de la rose* (H83B), where the word "danser" is mimicked by a dancing rhythm played by the flutes, clarinets, and the upper pizzicato strings.¹

Onomatopoeia is another type of word-painting used by Berlioz. The best example of which can be found in the "Duo" from *Béatrice et Bénédict* (H138-8; Example 28b) where the oboe imitates the sound of the insects.

Sometimes motions and sounds are imitated simultaneously, for example, the unrelenting sixteenth-note string figures in *La mort d'Ophélie* (H92) symbolize the undulating motion of the waves as well as sound of the brook.² Comparable double imitation can be found in the "Chanson de Brander" in *La damnation de Faust* (H111-6B) where the four bassoons imitate the movements as well as the sound of the gnawing rats (Example 31b).³

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1. See "Supernatural Elements" below.
2. See "Female Choruses" in Chapter III.
3. Its earlier version, "Ecot de joyeux compagnons: Histoire d'un rat" in the *Huit scènes de Faust*, is practically the same except the absence of the flutes and oboes.
Example 60. Word-painting on "Vois leur gaieté, vois leurs jeux" in the "Duo" of L'enfance du Christ (H130-I-5).
The "Chanson de Méphistophélès" from the same scene (H111-6D) uses changed accompanimental patterns for each strophe according to its textual contents: in the first strophe, the dotted staccato figure of the first violins portrays a jumping flea; in the second, both the first and second violins alternately play the same figure, symbolizing an increasing number of fleas; and in the third and final strophe, the incessant sul ponticello figures depict the text "Se grattainent tout le jour (kept scratching all day; Example 62)."

**Supernatural Elements**

The supernatural subjects in Berlioz's works can be classified into four groups: angels; sylphs or fairies; ghosts; and demons. The largest number of such elements can be found in *La damnation de Faust* which is based on Goethe's masterpiece. Grout's description of German romantic opera captures the essence of this quasi-operatic work:

> But in much German opera of the nineteenth century, both nature and the supernatural are closely identified with the moods of man, nature becoming as it were a vast sounding board for the murmurs of the unconscious soul, and the "invisible world of spirits" constantly impinging for good or evil on the affairs of everyday life.⁴

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Example 62. Word painting in the "Chanson de Méphistophélès" of La damnation de Faust (H111-6D).
Angels

A chorus of angels is frequently represented by the female chorus with harp accompaniment as in the "Chants de la fête de Pâques" of the Huit scènes de Faust (H33-1). The same combination is employed at the finale, "Dans le ciel," of La damnation de Faust (H111-20; Example 19d) where an ensemble of four solo violins, also frequently associated with angels, reinforces the symbolism of heaven. A similar symbolism can be found in Le spectre de la rose, a solo song, where the words "mon âme" and "paradis" are depicted by the harp tremolo supported by the tremolo strings (Example 61).

In the "Sanctus" section of the Requiem (H75-9), the four solo violins are supported by a four part division of the violas; both groups appear with the female angels' chorus that responds to the pronouncement of the archangel who is represented by the tenor solo and solo flute. In the second "Sanctus," the solemnity of this magnificent scene is increased by the intermittent soft clashes of the bass drum and cymbals as well as the newly added bass line of the violoncellos (Example 26a).

A threefold "Sanctus" serves as a refrain for each of the tripartite sections of the "Tibi omnes" movement of the Te deum (H118-2). The initial "Sanctus," preceded by

5. The bond between the harp accompaniment and the angels' chorus is affirmed by their simultaneous removal from its revised version in La damnation de Faust (H111-4B).
the text—"Tibi omnes Angeli, tibi céli, et universae potes-
tates: Tibi Cherubim et Seraphim, incessabili voce procla-
mant," is accompanied by quadripartite divisions of the
violas and arpeggios performed by the flutes, oboes and
bassoons. Although more and more instruments are added in
the repetitions, the basic musical idea remains the same
with only a slight modification such as the four-part divisi
of the violoncellos instead of the violas (Example 58d). 7

Sylphs or Fairies

The second group, sylphs or fairies, employs a
similar means of musical representation as those used for
the angels, for example, the harp (or the piano in the
"Fantaisie sur la tempête" from Lélio; H55-6). This in-
strumentation is quite ethereal and uses no brasses except
the horns.

One of the unusual instrument Berlioz used in asso-
ciation with the sylphs is the harmonica (a glass harmonica
with the keyboard). 9 It is employed in the first form of
the "Concert de sylphes" of the Huit scènes de Faust (H33-3;

6. Similar musical representation of the flapping wings of
the angels can be found in the soprano accompanied
recitatives preceding the angels' chorus "Glory to God"
in Handel's Messiah.

7. Another example of four-part viola divisi can be found at
the beginning of the "Agnus dei" in the Requiem (H75-10;
Example V-5).

8. See "Harp/Piano" in Chapter V.

9. See "Unusual Instruments" in Chapter V.
Example 42), but omitted in its later version, "Choeur de gnomes et de sylphes," in La damnation de Faust (H111-7B).

Berlioz's proclivity for supernatural subjects is testified to by two scherzos in Roméo et Juliette (H79-4) which are based on Mercutio's narration in Act I, scene 4 of Shakespeare's play. The comparatively modest "Scherzetto" (H79-1C) employs a solo tenor, representing Mercutio, and a small mixed chorus accompanied by a small orchestra comprised of the piccolo, flute, violas, and pizzicato violoncellos. However, the second scherzo "La reine Mab ou la fée des songes" is out of proportion in terms of its dramatic significance in this "Dramatic Symphony." The ambitious scale of this movement with its large tripartite formal structure can only be justified by its purely musical function as a scherzo movement of the symphony. Even though the instrumentation of this movement is much larger than that of the "Scherzetto," including a larger contingent of percussion, it still does not employ any brasses except the horns.

Ghosts

The musical representation of ghosts is achieved for the most part by one of the following three means: trombones; stopped horns; and the distinct rhythmic pattern associated with death. The earliest example, the "Choeur d'ombres" in Lélio (H55A-2; 1831), employs not only these three means but also other features customarily associated with supernatural beings such as the bass drum and tam-tam.
Although *La damnation de Faust* contains the largest number of the supernatural elements, ghosts are more frequently found in *Les trovères*. Both of the ghost scenes in the latter, nos. 12 and 42, are pivotal for the dramatic progression of the plot because Ènée changes his course of his according to the mandates revealed by the ghosts of the Trojan royalties.

In the first ghost scene (no. 12) the appearance and disappearance of the ghost of Hector is musically depicted by four stopped horns, tremolo of the divided violas, pizzicato strings, and timpani (Example 33b). The middle section is a dialogue between the ghost of Hector and Ènée. Ènée's portion is permeated by the rhythmic death motive performed by three trombones while the ghost of Hector is accompanied primarily by stopped horns, trombones, and divided violoncello and double basses.\(^\text{10}\)

Although the ghost scene in no. 42 is shorter than no. 12, it includes more ghosts, those of Cassandre, Hector, Chorèbe, Priam, and the Choeur d'ombres made up of ten basses. Here the supernatural elements are represented by the four solo violins as well as the somber rhythm of "death" played by the woodwinds.

Mercure appears in a brief scene appended to the famous "Duo" of Didon and Ènée (No. 37), and although he is

\(^{10}\text{The four-part harmony of the lower strings may symbolize the royal lineage of Hector. See "Social Classes" below.}\)
not a ghost but a god, this scene contains several musical symbols of death. The scene is introduced by a chromatic surge of the strings which resembles the similar figure at the parallel location of the "Dies irae" of the Requiem. It is followed by two blows on the tam-tam that accompany Mercure's knocking on Énée's shield. Mercure's threefold proclamation of "Italie!" is accompanied mainly by the trombones and horns. Three-part timpani chords are also a part of the orchestra at the end of the scene (Example 37b).

**Demons**

Demons appear exclusively in *La damnation de Faust* (H111). On two occasions the sudden appearances of Méphistophélès are accompanied by magic chords (no. 5, m. 1 and no. 6, m. 216; Example 27). In both instances they are diminished chords, and are played by many common instruments such as the piccolo, flutes, cornets à pistons, trombones, and cymbals. In no. 5, the supernatural atmosphere is reinforced by the sul ponticello (près du chevalet) of the tremolo upper strings.

The main body of the "Air de Méphistophélès" (H111-7A) is accompanied solely by a cornet à pistons and three trombones, with the later addition of bassoons playing off-beats. This is the only example of purely brass accompaniment of a solo song and such unusual instrumentation seems quite appropriate for the otherworldliness of Méphistophélès. A more ordinary setting is employed in the "Chanson
de Méphistophélès" (no. 6) where Méphistophélès disguises himself as an ordinary mortal in order to mingle with a crowd of drinkers.

The tour de force of the demonic expression is accomplished in the "Pandémonium" (H111-19; Example 13), where the massive orchestra and the powerful male chorus vividly paint a tonal picture of Hell. Its musical representation resembles that of the "Tuba mirum" section of the Requiem (H75-2B; Example 37a). The infernal atmosphere of the scene is further enhanced by the cryptic demonic language devised by Berlioz.

**Militaristic Elements**

As a Frenchman who grew up during the rule of Napoleon and personally experienced the July Revolution of 1830 at the age of twenty-seven, Berlioz composed a substantial number of works related to the military themes throughout his career. Most of them are military fanfares and marches, for example, the combination of the two in the "Chœur de soldats" (H33-7B/H111-8).

The fanfares are mostly associated with military subjects. Sometimes they are used symbolically as in the "Duo" of Les Troyens (H133A-3) or in Héro's aria in Béatrice et Bénédict (H138-3). In these works, the fanfares represent the mental images of the battle in the minds of the

11. See p. 133.
singers. Sometimes the image of a battle and its musical representation constitutes the middle section of an aria, as in those of Cléopâtre (H36-1) and Béatrice (H138-10). Other usages include the distant, but real battles portrayed in No. 12 and 13 of Les Troyens, and the introductions of a military march like those preceding the "Marche hongroie" in La damnation de Faust (H111-3B) and the "Marche troyenne" in Les Troyens (H133A-11, H133A-52).

War-related elements permeate the Grande symphonie funèbre et triomphale (H80), the second and the third arias of Herminie (H29), and the mixed choruses in the Scènes héroïque (H21A-2, 4). Victory celebrations, such as the opening choruses of the last two operas, Les Troyens (H133A-1) and Béatrice et Bénédict (H138-1, 2), can be also included in this category.

The victory celebration, however, is not limited to the military campaigns. In the finale of Benvenuto Cellini (H76A-16; Example 59c), for example, the enthusiastic crowd shouts "viva" and "gloire" to celebrate the successful casting of the statue. Similar musical treatment can be found in the religious works as in the treatment of the word "Gloria" in mm. 127-162 of the Resurrexit (H20B).
High Class

The characters of high social class in Berlioz's works are clergy or saints, heroes, royalty, and nobility or high ranking officials. All of them are taken seriously except Balducci, the church treasurer in *Benvenuto Cellini* who is constantly ridiculed. Typical musical techniques associated with them are: divided lower strings which are frequently doubled by the trombones; surging lower strings; and the individual treatment of each character. Following is the list of those high class characters in Berlioz's vocal-orchestral works:

Clergy and saints

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>H21A</td>
<td>Prêtre grec</td>
</tr>
<tr>
<td>H76A-12</td>
<td>Monks</td>
</tr>
<tr>
<td>-16</td>
<td>Cardinal</td>
</tr>
<tr>
<td>H79-7</td>
<td>Prêtre Lawrence</td>
</tr>
<tr>
<td>H130</td>
<td>Joseph</td>
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<tr>
<td></td>
<td>Mary</td>
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<tr>
<td>H133A</td>
<td>Panthée</td>
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<td></td>
<td>Hélénus</td>
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<td></td>
<td>Troyennes</td>
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<td></td>
<td>Cassandre</td>
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</tbody>
</table>

Heros and generals

<table>
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<th>No.</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>H21A</td>
<td>Héros grec</td>
</tr>
<tr>
<td></td>
<td>Guerriers grec</td>
</tr>
<tr>
<td>H133A</td>
<td>Enée</td>
</tr>
<tr>
<td></td>
<td>Narbal</td>
</tr>
</tbody>
</table>

12. For more systematic discussion on the different musical styles associated with the social classes, see Leonard Ratner, "High and Low Styles: Serious and Comic" in *Classical Music: Expression, Form and Style*, 364-396.
### Royalty

- H29: Herminie
- H36: Cléopâtre
- H130: Hérodes
- H133A: Cassandre
  - Priam
  - Hécube
  - Héctor
  - Didon
  - Anna

### Nobility and High officials

- H76A: Balducci
  - Teresa

### Lower Classes

The characters representing the lower social classes are usually treated collectively as choruses. Sometimes they are the people who are occupied with common occupations:

- H33-2: peasants
- H76A: founders/sculptors
- H111-8: soldiers and students
- H130-II: shepherds

In other cases they are collectively identified by their families, race, or citizenship:

- H21A-2: Greek women and children
- H76A-8: Roman citizens
- H79: Capulets
  - Montagues
- H130-III: Romans
  - Egyptians
  - Ishmaelites
- H133A: Trojans
- H138: Sicilians
These characters are often associated with drinking (H33-4 and H311-6, H76A-6, H138-9), hunting (H40, H104B), or brigandage (H55-3), or they are simply neighbors (H76A-4 and H111-14).

Male solos for these classes are represented either by simple country boys (H65D, H82B) or the leaders of their respective groups, such as Brander (H33-4, H111-6) and Ascanio (H76A).

Female solos, however, are sung by more complicated characters. In the two exotic songs, La captive (H60E) and Zaïde (H107B), the protagonists are slave girls who belonged to the higher social orders of their native lands before capture. Marguerite in La damnation de Faust is the only one whose character is developed during the course of a work. Early in the work she is a simple country girl who sings the pseudo-archaic "Le roi de Thulé" (Example 20a), but later when she sings the sophisticated "Romance" (Example 53), she is a much more complex woman.

Unspecified Social Classes

Most of the protagonists in Berlioz's lyric solo-songs and choruses are anonymous. Some of these works are narratives, while others are concerned with universal human experience regardless of the social strata of their protagonists.
Narrators/Commentators

H79-1B  "Strophes"
H130   L'enfance du Christ

Anonymous individuals

H55-1  "Le pêcheur"
-4    "Chant de bonheur"
H42C  La belle voyageuse
H83B  Le spectre de la rose
H84B  Sur les lagunes
H85B  Absence
H86B  Au cimetière
H87B  L'Ile inconnue

Narrative chorus

H79-1B  "Prologue"

Lyric choruses

H92B  La mort d'Ophélie
H69C  Sara la baigneuse

Such universality has been traditionally expressed in religious choral works by placing the emphasis on a collective expression that transcends all individuality.

H20B  Resurrexit
H33-1  "Chant de la fête de pâque"
H111-4B
H59  Quartetto e coro dei maggi
H75  Requiem
H44B  Chant sacré
H56B  Méditation religieuse
H118  Te deum

Numerous post-revolutionary choral works that employ an anonymous general public may be seen to be an extension of the ideal of equality among men.
Abstract Ideas

The highest level of association between the musical and extra-musical elements can be found in the musical representation of such abstract ideas as death and freedom. The scope of such associations tends to be more expansive; it affects a whole section or movement instead of specific spots. The same is true for the suggestive representation of certain backgrounds, for example, the musical representation of the night or the vast outdoor landscape suggested by the fugal passages.
Chapter VIII

CONCLUSION/APPLICATION

One of the goals of the present study is the identification and correlation of the rationales behind the various aspects of the orchestral accompaniment in Berlioz’s vocal-orchestral works. On the lowest level the easiest to see and understand are the factors relating to the selection of an orchestra for a certain work. Here, two practical factors are identifiable: one relates to the size of the vocal force as was discussed in detail in Chapters II and III; the other to both its context and proposed performance.

Beyond this, however, are the ways that Berlioz adapts his orchestra to such practical requirements. The accompanimental techniques and their corresponding elements described in Chapters VI and VII represent a distillation of his orchestral style, and these conclusions can be applied to other works of Berlioz in order to verify their validity. For example, the results of this investigation can be applied to Berlioz’s orchestrations of two songs by other composers: Jean-Paul-Égide Martini’s *Plaisir d’amour* and Franz Schubert’s *Der Erlkönig* (Le Roi des aulnes). The former is an adagio lyric song while the latter is a dramatic ballad in a presto tempo.
Plaisir d'amour is in 6/8. Berlioz employs only flutes, clarinets, and horns in addition to the strings, and the voice is designated as a baritone (Example 63a). Such instrumentation conforms to the general traits found in the comparable lyric songs of his own. The rondo form of this song is further delineated by the timbral contrast resulting from the varied orchestrations between the sections (Example 63b).

Der Erlkönig is in 4/4. Its relatively larger instrumentation is not unusual among the dramatic and fast-paced songs of Berlioz. He employs flutes, oboes, an English horn, clarinets, bassoons, three French horns, trumpets, timpani, and strings for the accompaniment (Example 64a). Unlike the lyrical Plaisir d'amour, the orchestration of this dramatic ballad resembles that of a dramatic scene. Here one finds a greater variety of accompanimental techniques of which many are suggested by Schubert's piano accompaniment. Particularly noteworthy is the musical treatment of the four characters: the narrator, the father, the son, and the Erl-King. Even though they are all sung by the same singer, each of them is set to its own distinctive accompaniment such as high woodwinds for the son, low woodwinds for the father, and these as well as horns and timpani for the Erl-King (Example 64b, c). Such correlation between certain characters and their orchestration was observed concerning the dramatic scenes in Chapter IV.
Example 63. Berlioz's orchestration of Martini's *Plaisir d'amour*.

a) The beginning.

b) Delineation of contrasting sections by varied orchestration.
c) Accompanimental characterization of the son, the father, and the Erl-King.
—Since most of Berlioz's own orchestral songs were originally conceived with piano accompaniment, the orchestration of other composers's songs with piano accompaniment can be a valid touchstone for Berlioz's orchestrational techniques identified in this study. The reason why Berlioz chose to orchestrate these two songs of contrasting nature may be explained by their stylistic affinity not only to his own songs but also to the prevalent styles of the song writing in that era.

A more significant experiment, however, would apply the conclusions garnered from the analysis to one of Berlioz's two purely instrumental symphonies. As was noted in the introduction, Harold en Italie, a symphony in four parts with a solo viola (H68), is the best candidate for such an investigation because its accompanied solo viola is analogous to an accompanied voice in a solo song. It is also less frequently studied than the Symphonie fantastique, and hence less apt to be the subject of preconceived ideas.

Although the outer structure of this symphony corresponds to that of a Beethoven symphony, the inner construction of each section does not follow his symphonic procedures. Ernest Newman pointed out that

1. In Ernest Newman's opinion, "Harold in Italy is perhaps the best orchestral work through which to approach the study of Berlioz, for it reveals everywhere the individual nature of his musical mind." Berlioz, Romantic and Classic, 178.
Even his [Berlioz’s] attitude towards some of the objects of his adoration we occasionally find difficult to understand; from Beethoven, for instance, he assimilated nothing that was truly Beethovenian. The great German’s way was to work from the core of a symphonic idea to the periphery; Berlioz’s way was generally to cover a surface and then find, by hook or by crook, a unifying “programmatic” idea for all the detail.2

The possible explanation for this discrepancy may be found in Berlioz’s own intention concerning this symphony, expressed in his Memoirs:

My idea was to write a series of orchestral scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout.3

Such intent made it necessary for Berlioz to employ a fundamentally different method of internal construction even though he followed the conventional external formal scheme established by Beethoven and other German composers.

Berlioz’s intention to let Harold retain the “same character throughout” subjects the idée fixe of this symphony to much less transformation than the one in the Symphonie fantastique. Such treatment gives the orchestral scenes a more prominent role and as a result the bulk of the examination will focus on the instrumental scenes. This was Newman’s sentiment when he wrote: “it is not Harold but the scenes that constitute the basis of the work” since Harold

himself—represented by the solo viola, "is not a character undergoing psychological or circumstantial mutations."  

Concerning the program of this symphony, Alice Levine noted that "while Harold in Italy has no program per se, each of the movements is assigned a descriptive heading." These headings are far less detailed than the narrative program of the *Symphonie fantastique*:

I. Harold aux montagnes: Scènes de mélancolie, de bonheur et de joie.
II. Marche des pèlerins chantant la prière du soir.
III. Sérénade d’un Montagnard des Abruzzes à sa maîtresse.
IV. Orgie de brigands: Souvenirs des scènes précédentes.

The formal structure of the first and last movements is similar. Both consist of an introduction and a main section which is a sonata-allegro form. Most of the interest lies in the introductions because of their dramatic content and their closer relationship to Berlioz's vocal scenes. In contrast to this, the second and third movements take a form of slow cantabile and quasi dance movement, as may found in many other classical symphonies. Their inner structures, however, are again more closely related to those of their vocal counterparts.


The construction of the first movement closely follows its programmatic heading, "Harold aux montagnes: Scènes de mélancolie, de bonheur et de joie." The first two scenes, concerning melancholy and happiness, constitute the introduction to the joyous allegro section in a sonata-allegro form.

The scene of melancholy begins with fugal entries led by the lower strings. It resembles the two fugal introductions of La damnation de Faust, especially the one at the beginning of the second part (Hill-4; Example 45b). The ensuing minor version of the idée fixe in the woodwinds fits in well with the somber atmosphere of this scene.

The transition from this melancholy scene to the next scene of happiness is achieved by a simple symbolic gesture: the metamorphosis of the G minor chord into the ensuing G major chord, all played on the newly-entered harp. The following blissful idée fixe on the solo viola was taken from the English horn solo in the Intrada di Rob Roy (Example 65b). The association between the idea of happiness and the harp must be intentional since a similar instance

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6. Jehoash Hirshberg suggested that this slow fugue depicts the "spacious mountainscape." Although the other examples do not support such interpretation, it can be related to the outdoor settings as in the fugal beginning of the "Plaines de Hongrie" of La damnation de Faust. "Berlioz and the Fugue," Journal of Music Theory XVIII/1 (Spring, 1974), 184.

7. Another example of Berlioz's proclivity for the instruments of medium range and their interchangeability.
can be found in the "Chant de bonheur" from Lélio (H55-4; Example 65c). The returning A section of this idée fixe (Example 65d) is accompanied by a decorative pattern allocated between the three upper string parts which is similar to a passage in the "Concert de sylphes" of the Huit scènes de Faust (H33-3; Example 65e).  

The main section of this first movement is an Allegro in 6/8. As observed in Chapter VI, 6/8 meters in fast tempos are frequently associated with brigands ("Chanson de brigands" from Lélio, H55-3; Example 66a) or hunting (Le chasseur danois, H104B; Example 66b), and ultimately symbolizes freedom, which is the source of the joy expressed in this section.  

Such an interpretation is also supported by the fact that the second theme of this section is taken from the Rob Roy overture, another work based

8. See "Additional instruments in repetition" in Chapter VI.


10. In the Encyclopedia Britannica, the article concerning "Rob Roy" begins with the following sentence:

"Rob Roy, by name of Robert MacGregor ..., noted Highland outlaw whose reputation as a Scottish Robin Hood was exaggerated in Sir Walter Scott's novel Rob Roy (1818) ... "

Walter Scott's historic novels were very popular in France at that time, and his novel must be the source of the inspiration for Berlioz's overture.
Example 65. The idée fixe.

a) In Harold en Italie.
c) Harp accompaniment in the "Chant de bonheur" from Lélia (H55-4).

b) In the Intrada di Rob Roy.
Example 66. The Allegro, 6/8 section of the first movement and the similar passages from other works.

a) "Chanson de brigands" (H55-3).

b) Le chasseur danois (H104B).
on brigandage (Example 66c). Therefore, the joy expressed in this section should be precipitated by the freedom embodied by the brigands, and, consequently, it is the same sort as the one expressed in the last movement, "Orgie de brigands," where Harold rejects all other recollections in favor of the orgy theme, an ultimate act of freedom.

The second movement, a march of the pilgrims, has often been compared to the slow movements of Beethoven's A major symphony and Mendelssohn's "Italian" symphony. The musical representation in this movement, however, is much more graphic than the others. The religious nature of this movement is clear from the very beginning with its antiphonal passage for the harp and lower strings echoed by the horns and a bassoon in imitation of the sound of distant church bells. The ensuing exchange of hymns and the chanting of the pilgrims were so effective that Berlioz used the same technique again in Benvenuto Cellini, where the prayer of Teresa and Ascanio alternates with the chanting of the passing monks (H76A-12; Example 67). The middle section of this tripartite movement is a melodious hymn. The woodwinds and strings alternately play the lines of this hymn accompanied by the arpeggiated sul ponticello solo viola.

The coda begins with the walking-bass lower strings (Example 68a) which anticipated similar passages in

Berlioz's later works such as *L'enfance du Christ* (H130-1; Example 68b) and *Les troyens* (H133A-40; Example 68c). The gradual diminuendo throughout this coda represents the passing away of the procession, which is one of those spatial effects which was repeatedly used by Berlioz in his dramatic works. The flat-sixths, here persistently played by the horns and a harp, are often used at the end of a piece, for example, *Au cimetière* (H86B; Example 69).

The third movement contains two musical elements in 6/8 meter: a rustic Italian dance refrain on a drone in Allegro assai; and a serenade initially played by the solo English horn in Allegretto. The dance refrain is analogous to the Presto refrain in the "Ronde de paysans" of *La damnation de Faust* (H111-2; Example 70b). The string accompanimental pattern of the serenade is typical for a song in moderate 6/8 time, especially similar to the one in the "Chant d'Iopas" of *Les troyens* (H133A-35; Example 71b). The nocturnal outdoor setting of this serenade is one of Berlioz's favorite backdrops as exemplified in the two duos from his last two operas (H133A-37 and H138-8; Example 72a, b). This serenade is another example of the works in which the night itself becomes the focus of musical representation. This was discussed in Chapter III where the above duets as well as the chorus of Capulets in the "Scène d'amour" of *Roméo et Juliette* (H79-3) were mentioned. The ethereal atmosphere of Capulets's chorus is akin to
Example 67. The alternation of singing and chanting.

a) in Harold en Italie.
b) in Benvenuto Cellini (H76A-12).
Example 68. Marching lower strings.

a) in Harold en Italie.
c) in *Les Troyens* (H133A-40).
Example 69. The flat sixths at the end of *Au cimetière* (H86B).
Example 70. Rustic dance refrains with drones.

a) in Harold en Italie.

b) in La damnation de Faust (H111-2).
Example 71. Accompappendental patterns in the moderate 6/8 songs.

a) The "Serenade" in Harold en Italie. b) "Chant d'Iopas" (Hi33A-34)
Example 72. The nocturnal duos.

b) in *Les Troyens* (H133A 37).
that of this serenade, especially the segment where the solo viola joins the serenade, which is played successively by diverse instruments. This analogy becomes more significant when we take Newman's observation on the scene in Roméo et Juliette into consideration:

As its conclusion the roisterers break in on the scene with a rigorous, jubilant dance. Ultimately there comes a moment when Berlioz realized that we must be reminded that Romeo is still in the background, still musing on Juliet, still pouring out his adolescent grief on the night air.  

If we accept his interpretation, the parallelism between these two scenes is nearly complete in that it contains not only the nocturnal party but also the young protagonist as non-participating observers.

The last movement, as mentioned earlier, consists of an introduction and a main section. The influence of Beethoven's procedure in the last movement of his Ninth Symphony is obvious in this introduction: the recollections of the musical materials from the preceding movements, called "reminiscences" by Berlioz, are rejected one by one by the new "orgy" theme à la Beethoven. There is a difference, however, as Alice Levine pointed out:

... in Berlioz, the recollected themes have been personalized as pertaining to one man's experience—a man whose personality and experience are an integral part of the symphony—and these reminiscences are therefore extramusical and nostalgic.

in a way that they are not in Beethoven's Ninth Symphony.

Such differences seem to be the reflection of the changing social ideals even though these two symphonies are only a decade apart. Both works are tributes to joy, but their respective sources of joy are antithetical: Beethoven rejoices at the universal brotherhood of men while Harold exults in the freedom of personal abandonment symbolized by the orgy of brigands.

The main section of this movement is a sonata allegro form. It, together with the corresponding section in the first movement, is the only portion of this symphony where the formal procedure takes precedence over the dramatic consideration. Just before the end, however, Berlioz employed another quasi operatic device, a brief and faint reminiscence of the pilgrim's hymn and chant played by the off stage trio of two violins and a cello.

Since Harold en Italie is a relatively early work, most of the corresponding examples are taken from later compositions. More pressing than the chronology, however, is the relationship between the instrumental and vocal works. The results of the present investigation suggest


14. The completion dates are 1824 for Beethoven's Ninth Symphony and 1834 for Harold en Italie.

15. See relevant discussion in the Introduction, pp. 9-10.
that here no clear distinction existed in Berlioz’s mind.
Since his main concern as well as ultimate goal was truthful
dramatic expression, Berlioz employed whatever means he had
at hand, whether vocal or instrumental, to accomplish it.
The first synthesis of the two elements was tentatively
achieved in *Roméo et Juliette*, a "dramatic symphony," in
which Berlioz symptomatically substituted the instrumental
music for the scenes more traditionally set to vocal music.
Berlioz rationalized this at the Preface of the symphony:

> The reasons why the dialogue between the two lovers in the garden, and in the church-yard, Juliet’s monologues and the passionate emotions of Romeo are not sung, and finally why the duets of love and despair are entrusted to the orchestra, are numerous and easily explained... [D]uets of this kind having been written for the voice so often and by the greatest masters, it was as clever a thought as it was interesting, to attempt a different treatment of the subject. ... [The composer] was forced to allow his fancy such latitude as the positive meaning would never have afford him; he accordingly resorted to instrumental language, a language richer, more varied, unlimited and, by virtue of its vagueness, incomparably more powerful and effective than any words sung or spoken."

A similar trend continues in the later works that are an eclectic mixture of vocal and instrumental elements such as *La damnation de Faust* and *L’Enfance du Christ.*

Since the relationship between the vocal and instrumental

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portions of these works is elusive at best, the provision of concrete references to the parallel instances in Berlioz's vocal and instrumental works, as attempted in this study, can be an effective tool for a clearer understanding of Berlioz's intentions.
LIST OF WORKS EXAMINED


QBE: So called "Old Berlioz Edition"
Reprint: Kalmus, n.d., with Benvenuto Cellini and Les Troyens which were missing in QBE.


<table>
<thead>
<tr>
<th>H No.</th>
<th>OBE vol./NBE vol.</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>H20B</td>
<td>Revised before May 1828</td>
<td>7/12 Resurrection [MxC] Chœur (Sopr., Haute-Contre, Taille, Basse-Taille) 2 2 2 2 4 4 3 Oph.,* Serpent 4 timp. strings</td>
</tr>
<tr>
<td>H21A</td>
<td>Winter 1825-26</td>
<td>10/12 Scène héroïque (La Révolution grecque) 1. [RA] Recitative Héros Grec 2 2 2 0 4 0 0 0 timp., cymb. strings &quot;Air&quot; Héros Grec 2 2 2 2 2 0 1 Oph. strings</td>
</tr>
</tbody>
</table>

*The eight digits represent the number of flutes, oboes, clarinets, bassoons; horns, trumpets, trombones, and tuba employed.
2. "Choeur" [MxC]
Héros Grec; Prêtre Grec; Choeur (Hautes-contre, Tailles, Basse-tailles)
2 2 2 2(4) 4 2 3 Oph. timp., cymb.
strings

3. "Prière" [FC]
Choeur (Dessus-femmes, enfants I-III, Basses-tailles I-II)
2(4) 2(4) 2(4) 2(4) 4 0 0 Oph.
Vc.

4. "Final" [MxC.sol]
Héros Grec, Prêtre Grec, Choeur (Dessus, Hautes-contre, Tailles, Basse-tailles I-II)
2(4) 2(4) 2(4) 2(4) 4 2 3 Oph. timp.,
cymb., G.c., Tam-tam, harps I-II
strings

H29
July 1828
Herminie [all RAs]
1. Recitative
2 0 0 0 0 0 0 0
strings
Air
2 2 2 2(4) 4 0 0 0
strings

2. Recitative
2 2 2 2 4 0 0 0
timp.
strings
Air
2 2 2 2(4) 4 0 0 0
timp., cymb.
strings

3. Recitative
1 0 0 0 2 0 0 0
strings
Air; Prière
2 2 2 2 4 2 0 0
timp., cymb.
strings

H33
Huit scènes de Faust
1. "Chants de la fête de Pâques" [DC]
Charactère religieux solennel: 2 harps; 1er
choeur d'anges (Dessus I-II); 2e choeur
d'anges (Dessus I-II); Choeur des disciples
(Ténors I-II, Basses-tailles I-II)
2 2 2 2(4) 2 0 0 0
strings
2. "Paysans sous les tilleuls" [MxC]
   Sopr. or Ténor
   Choeur de paysans (Sopr., Ténors I-II, Basses-tailles)
   2 picc., 2 0 0 2 0 0 0
   strings

3. "Concert de sylphes" [Ens]
   Sextet: Sopr. I-II, Contr., Tenor, Bar., Bass
   *2 2 2 2(4) 2 0 0 0 Harmonica, harp
   strings

4. "Écot de joyeux compagnons" [SS]
   Brander; Choeur (TTBB)
   0 0 0 4 0 0 0 0
   strings

5. "Chanson de Méphistophélès" [SS]
   Méphistophélès; Choeur de buveurs (TTBB)
   0 0 2 2 2 0 0 Oph. temp.
   strings

6. "Le roi de Thulé" [SS]
   Marguerite
   0 0 2 0 4 0 0 0
   Va solo; Va; Vc I-II; Db

7A. "Romance de Marguerite" [SS]
   Marguerite
   English horn
   strings

7B. "Choeur de soldats" [MC]
   Choeurs (Ténors I-II, Basses)
   0 0 0 0 4 2 0 0 2 pairs timp.

July 1829
Cléopâtre [all RAs]

1. Recitative
   2 2 2 2 2 2 0 0 temp.
   strings
   Air
   2 2 2 2 2 2 0 0 temp.
   strings

2. Recitative
   strings
   "Méditation"
   2 2 2 2 4 2 3 0 temp. (coperta)
   strings
3. Air
   \[\begin{array}{c}
   2 & 2 & 2 & 4 & 2 & 3 & 0 \\
   \text{temp.,} \\
   \text{strings}
   \end{array}\]
   Recitative misurato
   \[\begin{array}{c}
   \text{strings}
   \end{array}\]

H40B  Jan. 1844  14/12
   \[\text{Hélène [MC]}\]
   Solos (Ténor I-II, Basse I-II)
   \[\begin{array}{c}
   0 & 1 & 0 & 0 \\
   4 & 0 & 0 & 0 \\
   \text{temp.,} \\
   \text{strings}
   \end{array}\]

H42C Before Dec. 1842  15/13 (1975)
   \[\text{La belle voyageuse [SS]}\]
   M.-sopr.
   \[\begin{array}{c}
   1 & 2 & 2 & 1 \\
   0 & 0 & 0 & 0 \\
   \text{strings}
   \end{array}\]

H44B Nov. 1843  14/12
   \[\text{Chant sacré [MxC]}\]
   Choeur (Sopr. I-II, Ten. I-II, Basses I-II)
   \[\begin{array}{c}
   2 & 2 & 4 \text{(2 b.cls)} & 2 & 4 & 0 & 3 & 0 \\
   \text{temp., G.c., cymb.,} \\
   \text{strings}
   \end{array}\]

H55 May-July 1831  13/7
   \[\text{Lélia (Le retour à la vie)}\]
   \[\begin{array}{c}
   2 & 2 & 2 & 2 \\
   \text{temp.,} \\
   \text{strings}
   \end{array}\]

2. "Choeur d’ombres" (MxC)
   Choeur (Sopr. & Alti, Tenori, Bassi)
   \[\begin{array}{c}
   2 & 2 & 2 & 2 & 4 & 2 & 3 & 0 \\
   \text{temp., G.c., tam-tam,} \\
   \text{strings}
   \end{array}\]

3. "Chanson de brigandâ" (MC.Sol)
   Le Capitaine
   Chorus (TTBB)
   \[\begin{array}{c}
   * & 2 & 0 & 2 & 2 & 4 & 4 & 3 & 0 \\
   \text{temp.,} \\
   \text{strings}
   \end{array}\]

4. "Chant de bonheur" (SS)
   Tenor (Lélia)
   \[\begin{array}{c}
   2 & C.a & 2 & 0 & 0 & 0 & 0 & 0 \\
   \text{Harp} \\
   \text{strings}
   \end{array}\]

Vn I-II, Va, Vc

6. "Fantasie dramatique sur la tempête" (Sc)
   Choeur (Sopr. I-II, Alti, Tenor I-II)
   \[\begin{array}{c}
   * & 2 & 2 & 2 & 2 & 4 & 4 & 3 & 1 \\
   \text{temp., G.c. et piatti,} \\
   \text{strings}
   \end{array}\]
   piano (4 hands)

H56B 1849
   \[\text{Méditation religieuse [MxC]}\]
   Choeur (Sopr. I-II, Ten. I-II, Basses I-II)
   \[\begin{array}{c}
   2 & 0 & 2 & 2 \\
   2 & 0 & 0 & 0 \\
   \text{strings}
   \end{array}\]
H59 Quartetto e coro dei maghi [MxC]
Choeur (Sopr. I-II, Ten., Basses)
2 2 2 2 2 0 0 0
strings

H60E June 1848
H60F Oct. 1848
La Captive [SS]
Contr. or Sopr.
2 2 2 2 2 0 0 0
timp., G.c., cymb.
strings (strings II ad libitum)

H65D Nov. 1835
Le jeune père breton [SS]
M-sopr. or Tenor
1 2 2 1 2 0 0 0
Vn I-II, Va, Vc

H69C Before Nov. 1849
Sara la baigneuse [TC]
Choeur I (Sopr. I, Ten. I, Basses I-II)
Choeur II (Sopr. II, Contr.)
Choeur III (Ten. I-II, Basses I-II)
*3 1 2 2 3 0 0 0
timp
strings

H74 Between 1831-Nov. 1835
Le Cinq Mai: Chant sur la mort de l'Empereur
Napoléon [MxC.Sol]
Chant (Basse-taille)
Choeur (Sopr., Ten., Basses)
2 0 2 4 4 2 3 0
G.c.
strings

H75 Late March-June 1837
Grande messe des mortes (Requiem)
1. "Requiem" [MxC]
   Chorus (Sopr., Ten., Basses)
   2(4) *4 2(4) 2(8) 4(12) 0 0 0
   strings
2. "Dies irae" [MxC]
   Chorus (Sopr. I-II, Ten., I-II, Basses I-II)
   2(4) *4 2(4) 2(8) 0 0 0 0
   strings
"Tuba mirum"
Chorus (S I-II, T I-II, B I-II)
2(4) *4 2(4) 2(8) 6(12) 0 0 0
1st orch.: 2(4) C.à p., 4(8) tbsns, 2 tubas
2nd orch.: tps 1(2)-II(2), 2(4) tbsns
3rd orch.: 2(4) tps, 2(4) tbsns
4th orch.: 2(4) tps, 2(4) tbsns, 2(4) ophic.
8 pairs (10) timp., G.c. roulante, G.c.,
Tam-tams (4), 10 pairs cymb.
strings

3. "Quid sum miser"
Chorus (T I-II, Basses)
0 *2 0 2(8) 0 0 0 0
Vc, Db

4. "Rex tremendae"
Chorus (S I-II, T I-II, B I-II)
2(4) 2 2(4) 4(8) 4(12) 0 0 0
1st orch.: 2 C.à p., 2 tbsns
2nd orch.: 2 tps, 2 tbsns
3rd orch.: 2 tps, 2 tbsns
4th orch.: tp(2), tbn(2), oph.(2)
8 pairs timp. (10), G.c.
strings

6. "Lacrimosa"
Chorus (S I-II, T I-II, B I-II)
2(4) *3 2(4) 4(8) 4(12) 0 0 0
1st orch.: C.à p. 2(4), tbsns 2(4), tuba (2)
2nd orch.: tps 2(4), tbsns 2(4)
3rd orch.: tps 2(4), tbsns 2(4)
4th orch.: tps 2(4), tbsns 2(4), oph. 2(4)
8 pairs timp., G.c., cymb. (10), Tam-tams (4)
strings

7. "Offertoire"
Chorus (S I-II, T I-II, B I-II)
2(4) *3 2(4) 2(8) 2(4) 0 0 0 ophic.(2)
strings

8. "Hostias"
Chorus (T I-II, B I-II)
3 0 0 0 0 0 1(8) 0
strings

9. "Sanctus"
Tenor solo
Female chorus (S I-II, A)
solo flute, G.c., cymb.
4 Vn I solo, Va div. à 4, div. à 2

"Hosanna"
Chorus (Sopr., Contr., Ten., Basses)
2(4) 1(2) 2(4) 2(8) 3(12) 2(4) 0 ophic.(4)
strings
10. "Agnus dei"

Chorus (S I-II, T I-II, B I-II)

| 4 | *4 | 2(4) | 4(8) | 4(12) | 0 | 0 | 0 |


8 pairs timp.

Strings

May 1834-Sep. 1838

Benvenuto Cellini

1. Introduction [SS]

Balducci (Bass)

| *2 | 2 | 2 | 2 | 4 | 0 | 0 | 0 |

Strings

Chorus [MC.Sol]

Cellini, Francesco, Bernardino

Choeur de masques (off stage: TI-II, B I-II)

| 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 |

2 guitars, tamb. de Basque

2. Air [RA]

Teresa (S)

| 2 | 2 | 2 | 2 | 4 | 0 | 0 | 0 |

3. Duo

Teresa, Cellini (T)

| 2 | 2 | 2 | 4 | 4 | 0 | 0 | 0 |

Strings

Trio

Teresa, Cellini, Fieramosca

| 2 | 2 | 2 | 2 | 4 | 0 | 0 | 0 |

Strings

4. Final [Sc]

Teresa, Fieramosca, Balducci

Choeur de vielles femmes

| 2 | 2 | 2 | 2 | 4 | 4 | 0 | 0 |

Tamb. de basque

Strings

5. Romance [nA]

Cellini

| 2 | 2 | 2 | 2 | 3 | 0 | 0 | 0 |

Strings

6. Scène et chœur [Sc]

Cellini, Francesco, Bernardino

Chorus (sculptors and friends of Cellini)

| 2 | 2 | 2(4) | 4 | 4 | 3 | Ophic. |

Timp.

Strings

7. Air [nA.2t]

Fieramosca (Bar.)

| *2 | 2 | 2 | 2 | 4 | 4 | 3 | 1 |

Timp. triangle

Strings
8. Final
   A. [combination of themes] [Ens]
      Balducci--Teresa--Cellini/Ascanio
      2 2 2 2  3 0 0 0  timp
      strings
   B. [Roman Carnival] [MxC]
      Buffons, Cellini’s friends, Roman citizens
      (Sopr. I-II, Tenors, Basses)
      2 2 2 4  4 4 3 ophic.  timp.(3), cymb.,
      triangle, tamb. de Basque, harp
      strings
   C. [various scenes]
      2 2 2 2  4 4 3 ophic.  timp.(2), G.c., cymb.
      strings
   D. [various scenes]
      2 2 2 2  4 4 3 ophic.  timp., triangle.,
      cymb.
      strings

9. (Entr’acte et) choeur [MC]
   Chorus [TTBB]
   2 1 2 2  4 0 3 0  timp.
   strings

10. [Scene]
    Recitative: Teresa, Ascanio
    strings only except m.40 [2 2 2 2  0 0 0 0]
    Chorus [MC.Sol]
    Francesco, Bernardino
    Male chorus
    2 2 2 4  4 2 0 0  2 guitars
    strings

11. Air [SS.L]
    Ascanio
    2 2 2 2  4 0 0 0
    strings

12. Scène et choeur [Sc]
    Teresa, Ascanio, Cellini
    Chorus of monks (unison)
    2 2 2 4  4 4 3 0
    strings

13. Duo
    Teresa, Cellini
    2 2 2 4  4 4 3 0
    strings

14. Scène et sextour [Sc]
    Balducci, Cellini, Teresa, Fieramosca,
    Ascanio, Cardinal
    2 2 2 4  4 3 3 ophic.  timp.
    strings

15. Air [RA]
    Cellini
    2 2 2 4  2 0 0 0
    strings
16. Final  
Teresa, Ascanio, Cellini, Fieramosca, the  
Cardinal, Balducci, Bernardino  
Male chorus (TTBB)  
2 2 2 4 4 4 3 ophic. timp.(2)  
strings

H79  
Jan.-Sept. 1839  
3/18  
Romeo et Juliette

1Ba. "Prologue" [CR]  
Small chorus (Contr., Tenor, Basses)  
2 2 2 2 2 3 ophic. timp.  
strings  

Ebb. "Strophes" [SS.L]  
2 C.a. 2 0 0 0 0  
harp, Vc  

Bc. "Scherzetto" [Mx.C.Sol]  
Tenor solo, small chorus (Contr., T, B)  
2 2 2 2 2 0 3 0  
timp.(2)  
strings

3. "Choéur de Capulets" [MC]  
1st chorus (TB); 2nd chorus (TB)  
strings  

5. "Convoi funèbre de Juliette" [Mx.C]  
Chorus (S I-II, T I-II, B I-II)  
2 2 2 4 0 0 0 0  
strings  

7. "Final" [Sc]  
Le Père Lawrence  
Choruses: Capulets (STB); Montagues (STB)  
2 2 2 4 4 4 3 ophic.  
timp.(4), G.c., cymb.  
strings

H80B  
Feb.-Sept. 1842  
1/19 (1967)  
Grande symphonie funèbre et triomphale

3. "Apothése"  
*Chorus (S I-II, T I-II, B I-II)  
P.fl.(4), f.l.(5), oboe(5), Eb cl.(5), Cl. I- 
II(26), B.cl.(2), bn. I-II(8), *Contra bn.,  
horns I-IV(12), Tp. I-IV(8), C.à p. I-II(4), tbn  
I-II(8), G.c., cymb., Pavillon chinois, tam-tam  
*strings  
*ad libitum

H81B  
Late 1855-March 1856  
15/13  
Les nuits d'été, version 2
H82B  Villanelle  M.-sopr. or Ten.  2 1 2 1 0 0 0 0  strings
H83B  Le spectre de la rose  Contralto  2 1 2 0 2 0 0 0  harp strings
H84B  Sur la lagunes  Bar. or Contr. or M.-sopr.  2 0 2 2 2 0 0 0  strings
H85B  Absence (Feb. 1843)  15/13 (1975)  M.-sopr. or tenor  2 1 2 0 2 0 0 0  strings
H86B  Au cimetière  Tenor  2 0 2 0 0 0 0 0  strings
H87B  L’île inconnue  M.-sopr. or tenor  2 1 2 2 3 0 0 0  strings

H92B  July 1848  14/12  La mort d’Ophélie [FC]  Chorus (Sopr., altos)  2 C.a. 2 0 2 0 0 0 0  strings
H97  June-July 1844  14/12  Hymne à la France [MxC]  Chorus (S I-II, A I-II, T I-II, B I-II)  2 2 2 2 4 4 3 ophic.  timp., G.c., cymb.  strings
H104B  Nov. 1845  15/13  Le chasseur danois [SS]  soprano  1 2 2 2 4 0 0 0  timp., castanets  strings
H107B  Nov. 1845  15/13  Zaïde [SS]  Bass solo  2 2 2 4 4 0 3 0  timp., strings
H110  June 1846  14/12
Chant des chemins de fer [MxC.Sol]
Tenor solo
Chorus (S I-II, T I-II, B I-II)
2 2 2 2 4 2(C.à p.) 3 0
timp., G.c, cymb.
strings

H111  Nov. 1845-Oct, 1846  11-12/8a-b
La damnation de Faust
I. 1. "Plaines de Hongrie"
2. "Ronde de paysans" [MxC.Sol]
   Faust
   Chorus
   *3 2 2 4 4 2 0 0
   strings
3. "Marche hongroise"
II. 4. "Chant de la fête de Pâques" [MxC.Sol]
   Chorus (S I-II, T I-II, B I-II)
   3 2 2 4 4 0 0 0
timp.
strings
5. "Récitatif"
6. "La cave d’Auerbach à Leipzig" [Sc]
   6A. "Choeur de buveurs" [MC]
      Male chorus (T I-II, B I-II)
      2 2 2 4 4 2 0 2
timp.
strings
   6B. "Chanson de Brander" [SS]
      Brander (B)
      2 2 0 4 0 0 0 0
strings
   6C. "Fugue sur le thème de la chanson de
      Brander" [MxC.Sol]
      Brander
      Choeur de buveurs (T I-II, B I-II)
      0 2 2 4 2 2 0 2
strings
   6D. "Chanson de Méphistophélès" [SS]
      Méphistophélès
      picc. 2 2 4 4 4 0 0
timp.
strings
7. 7A. "Air de Méphistophélès" [SS]
      Méphistophélès
      0 0 2 4 2 1 3 0
Vn II, Va, Vc
7B. "Choeur de gnomes et de sylphes" [MxC]
      *3 *2 2 0 2 0 0 0
harps(2)
strings
8. "Final" [MC.Sol.Comb]
   8A. "Choeur de soldats"
       Chorus (T I-II, B II)
       \[\begin{array}{cccc}
       1 & 2 & 2 & 4 \\
       0 & 4 & 0 & 0 \\
       \end{array}\]
       strings
   8B. "Chanson d'étudiants"
       Chorus (T II, B I)
       \[\begin{array}{cccc}
       2 & 2 & 2 & 2 \\
       4 & 0 & 0 & 0 \\
       \end{array}\]
       timp.
       strings
   8C. "Ensemble"
       Faust, Méphistophélès
       Chorus (T I-II, B I-II)
       \[\begin{array}{cccc}
       2 & 2 & 2 & 4 \\
       4 & 4 & 3 & 0 \\
       \end{array}\]
       timp.
       strings
9. "Air de Faust" [SS.L]
   Faust
   \[\begin{array}{cccc}
   2 & C.a & 2 & 0 \\
   0 & 0 & 0 & 0 \\
   \end{array}\]
   strings
11. "Le roi de Thulé" [SS.L]
    Marguerite
    \[\begin{array}{cccc}
    1 & 0 & 2 & 0 \\
    4 & 0 & 0 & 0 \\
    \end{array}\]
    Va solo, Va, Vc, Db
12. 12A. "Evocation"
     Méphistophélès
     \[\begin{array}{cccc}
     3 & \text{picc.} & 2 & 3 \\
     4 & 4 & 0 & 0 \\
     \end{array}\]
     timp.
     strings
   12B. "Sérénade de Méphistophélès"
     Méphistophélès
     *\[\begin{array}{cccc}
     2 & 2 & 3 & 4 \\
     4 & 0 & 3 & 0 \\
     \end{array}\]
     strings
13. "Final: Duo"
    Marguerite, Faust
    \[\begin{array}{cccc}
    2 & 2 & 2 & 2 \\
    2 & 0 & 0 & 0 \\
    \end{array}\]
    Va I-II, Va, Vc
14. "Trio et choeur"
    Marguerite, Faust, Méphistophélès
    Chorus
    \[\begin{array}{cccc}
    2 & 2 & 2 & 4 \\
    4 & 2 & 3 & 0 \\
    \end{array}\]
    timp.
    strings
15. 15A. "Romance" [SS.L]
     Marguerite
     \[\begin{array}{cccc}
     2 & C.a. & 2 & 0 \\
     2 & 0 & 0 & 0 \\
     \end{array}\]
     strings
   15B. Male chorus (T I-II, B)
     \[\begin{array}{cccc}
     0 & 0 & 0 & 0 \\
     2 & 2 & 0 & 0 \\
     \end{array}\]
     timp.(4)
   15C. Marguerite
     C.a., strings
16. "Invocation à la nature" [SS.L]
    Faust
    \[\begin{array}{cccc}
    2 & 2 & 2 & 4 \\
    2 & 2 & 3 & 0 \\
    \end{array}\]
    timp.
    strings
17. "Récitatif et chasse" [Sc]
   Faust, Méphistophélès
   4 horns, tam-tam, and G.c.
18. "La course à l'abîme" [Sc]
   Faust, Méphistophélès
   Soprano unison
   *3 2 3 4 4 0 3 2
   timp., tam-tam
   strings
19. "Pandémonium"
   Méphistophélès
   Male chorus (T I-II, B I-II)
   *3 2 3 4 4 4 3 2
   timp.(2), G.c. et cymb., tam-tam
   strings
20. "Epilogue"
   20A. "Sur la terre" [MC]
      Choral recit. (B I, T)
      Vc, Db
   20B. "Dans le ciel--Apothése de Marguerite"
      Soprano solo
      Chorus (S I-II, T I-II, B I-II)
      2nd (children's) chorus (ad lib.)
      3 C.a.(2) 2 0 0 0 0 0
      harps
      strings

H117
   Before 1848
   Le menace des francs [MxC.Ens]
   Soli or small chorus (T I-II, B I-II)
   Chorus (S I-II, T I-II, B I-II)
   2 2 2 2 4 4 3 ophic. or tuba 2 pairs timp.
   strings

H118
   Oct. 1848-Aug. 1849
   8/10 (1973).
   Te Deum
   1. "Te deum: Hymne" [TC]
      1st chorus (S T B)
      2nd chorus (S T B)
      3rd chorus
      2(4) 2(4) 2(4) 4 4 4 3 2
timp., organ
      strings
   2. "Tibi omnes: Hymne" [TC]
      Chorus I, II, III
      2 2 2 2 4 4 3 2
timp., G.c., cymb., organ
      strings
   3. "Dignare: Prière" [DC]
      Chorus I, II
      2 2 2 4 4 4 0 0
      organ
      Vn I-II, Va, Vc
4. "Christe, rex gloriae: Hymne" [DC]
   Chorus I, II
   2 2 2 2 4 4 0 0 0 0
timp.
strings

5. "Te ergo quaesumus" [DC]
   Tenor solo
   Chorus I-II
   2 2 2 2 0 2 3 0
strings

6. "Judex crederis: Hymne et prière" [TC]
   Chorus I, II, III
   2 2 2 2 4 4 3 2
timp., G.c., cymb., tamb., organ
strings

H129 Before July 1854 13/12
L’Impériale [DC]
Chorus I, II
2(6) 2(6) 2(6) 2(8) 4(8) 4(12) 3(8) 5
strings

H130 Oct. 1850-June, July 1854 9/11
L’Enfance du Christ
I-2. "Air d’Hérode" [RA]
   Hérode
   2 *2 2 2 2 0 3 0
strings
I-4. "Hérode et les devins" [Sc]
   Hérode
   Les devins (T I-II, B I-II)
   2 *2 2 2 2 4 3 0
strings
I-5. "Duet"
   Mary, Joseph
   2 *2 2 0 0 0 0 0
Vn I-Ii, Va, Vc solo, Vc

I-6. [FC.Sol]
   Mary, Joseph
   Invisible angels (S I-II, A I-II)
   2 *2 2 0 0 0 0 0
organ or armonicordo
strings

II-2A. "L’Adieu der bergers a la sainte famille"
   [MxC]
   Chorus
   0 2 2 0 0 0 0 0
strings

III-1. "Duo"
   Mary, Joseph
   2 *2 2 2 0 0 0 0
   timp.
strings
III-2A. [Sc]
The father, Mary, Joseph
Chorus of Ishmaelites
2 *2 2 2 0 0 0 0
strings

III-2B. Mary, Joseph, the father
2 *2 2 2 0 0 0 0
strings

H133A
April 1856-1858 5/2ab (1969); c (1970)

Les Troyens
1. "Choeur" [MxC]
   Chorus (S I, II and Contr., T I-II, B I-II)
   *3 2 2 4 4 4 3 0 timp.
   (Vn I-II, Va, Vc, all pizz. only)
2. "Récitatif et air" [RA]
   Cassandre
   2 2 2 4 4 2 0 0
   strings
3. "Duo" [Sc]
   Cassandre, Chorèbe
   *3 *2 2 4 4 4 3 0 timp., G.c., cymb.
   strings
4. "Marche et hymne" [MxC]
   Chorus (S I, II & Contr., T, B)
   2 2 2 4 4 4 3 ophic.
   timp., Jeu de tri., tamb., Caisse R., G.c.,
   sistres
   strings
6. "Pantomime" [CR.Sol]
   Cassandre
   Chorus (S, A, T, B)
   1 1 2 1 2 1 3 0
   timp., cymb., G.c., 2 harps
   Vc divisi à 3
8. "Ottetto et double chœur" [Mx.C.Ens]
   Ascagne, Hécube, Énée, Hélénus, Chorèbe,
   Panthée, Priam
   2 2 2 2 4 2 3 0 timp.
   strings

9-11. [Scene]
9. "Récitatif et chœur"
   Octet (from no. 8)
   Chorus
   2 2 2 2 4 2 3 0
   strings
10. "Air"
    Cassandre
    2 2 2 2 4 0 3 0
    strings
11. "Final"
Cassandre
Chorus
3rd group: oboes I-III, 6 or 8 harps

2224  4430  timp.
strings

2220  0400  timp., cymb.
strings

13. "Récitatif et choeur" [Sc]
Ascagne, Énée, Chorèbe, Panthée
Chorus of Trojan soldiers (T, B)

2224  4430  timp., cymb.
strings

14-16. [Sc]
14. "Choeur-Prière" [FC]
Chorus of Trojan women (S I-II, A)

2220  0400  timp.
strings

15. "Récitatif et chœur" [FC.Sol]
Cassandre, Chorus (S I-II, A)

2222  4430  strings

16. "Final" [Sc]
Cassandre, a Greek soldier
Chorus (S I-II, A, B)

2224  4430  timp., G.c., cymb., 2 harps
strings

17-23. [Sc]
17. "Choeur" [MxC]
Chorus (S, Contr., T, B)

*3224  4430  timp.
strings

18. "Chant national" [MxC.Ens]
Coryphées (S, A, T, B)
Chorus (S, A, T, B)

*3224  4431  timp., G.c., cymb.
strings

19. "Récitatif et air" [RA]
Didon

2222  4430  strings
Chorus

*3224  4431  timp., G.c., cymb.
strings

[20-22: instrumental ballets]
23. "Récitif et chœur" [MxC.Sol]
   Didon
   Chorus
   *3 2 2 4  4 4 3 1
timp., G.c., cymb.
   strings

24. "Duo"
   Didon, Anna
   2 2 2 2 2 0 0 0
strings

25. "Récitif et air" [RA]
   Didon
   2 2 2 2 2 0 3 0
strings

28. "Final" [Sc]
   Énée, Didon
   2 2 2 4 4 4 3 ophic.
timp., G.c., cymb.
strings

31. "Air et Duo" [Duo.Com]
   Anna, Narbal
   1 1 1 4 4 0 3 0
timp.
strings

34. "Scène et chant d’Iopas" [RA]
   Iopas
   2 2 2 2 0 0 0 0
harp
strings

35-36. [Scene]
35. "Récitif et quintette" [Ens]
   2 2 2 2 0 0 0 0
   strings
36. "Récitif et septuor" [Ens]
   *2 *2 2 2 4 0 0 0  G.c.
   strings

37. "Duo"
   Didon, Énée
   1 *2 2 2 4 0 0 0
strings
Coda: Mercure
   2 *2 2 4 4 4 3 ophic. timp.(3), G.c.
   strings

39. "Récitif et chœur" [MxC.Sol]
   Ghosts
   2 2 2 4 2 0 3 1
   G.c.
   strings

40. "Duo"
   two sentinels
   0 C.a. 2 2 3 0 0 0
   Vc, Db pizz.
41. "Récitatif mesuré et air" [RA] 
   Enée 
   2 2 2 4 3 0 3 0 
   strings 

42. "Scène" 
   Enée, Shades 
   2 *2 *2 4 4 0 3 0 
   strings 

43. "Scène et chœur" 
   Enée, Trojans 
   2 2 2 4 3 4 3 0 
   timp. 
   strings 

44. "Duo et chœur" 
   Didon, Enée 
   Chorus 
   2 2 2 4 4 4 3 ophic. 
   timp. 
   strings 
   (behind the scene: Petit saxhorn 
   suraigu, tps I-II, C à p. I-II, Tbons I- 
   III, Ophic.) 

45. "Scène" 
   2 C.a. 2 1 1 0 3 0 
   strings 

46. "Scène" 
   Didon, Anna, Iopas, Narbal 
   Chorus (S, A, T, B) 
   2 *2 2 4 4 4 3 1 
   strings 

47. "Monologue" 
   Didon 
   2 *2 *2 4 4 4 3 0 
   strings 

48. "Air" 
   Didon 
   2 *2 *2 4 4 0 3 0 
   strings 

49. "Cérémonie funebre" 
   Chorus (T I-II, B I-II) 
   2 *2 2 4 2 4 3 0 
   G.c. 
   strings 

50. "Scène" 
   2 *2 2 4 2 2 3 0 
   timp. 
   strings 

51. "Chœur" 
   Anna, Narbal 
   Chorus (T, B: S, A, T, B) 
   2 2 2 4 4 2 3 0 
   strings
52. "Impécation"
Chorus
*3 2 2 4 4 4 3 ophic.
timp., G.c., cymb., harps(4)
strings
(behind the scene: Petit saxhorn
suraigu, tps I-II, C.à p. I-II, tbns I-
III, ophic.)

Béatrice et Bénédict
1,2. "Choeur" [MxC]
Chorus {S, A, T, B}
2 2 2 2 4 2 0 0 tamb. de basque
strings
3. "Air" [nA.2t]
Héro
2 2 2 2 4 2 0 0 timp.
strings
4. "Duo"
Béatrice, Bénédict
2 2 2 2 2 0 0 0
strings
5. "Trio"
Bénédict, Claudio, Dor. Pedro
2 2 2 2 4 0 0 0
strings
6. "Epithaïame grotesque" [MxC]
Chorus {S, A, T, B}
0 2 0 2 0 0 0 0
strings
7. "Rondo" [SS.L]
Bénédict
*2 2 2 2 2 0 0 0
strings
8. "Duo-Nocturne"
Héro, Ursule
2 2 2 0 2 0 0 0
strings
9. "Improvisation et choeur à boire" [MxC.Sol]
Somarone
Chorus {S I-II, T I-II, B}
guitar, tp.a p. I-II, C.à p., cups,
Tamb. de Basque
10. "Air"
Béatrice
2 2 2 2 2 2 3 0
strings
11. "Trio"
Héro, Béatrice, Ursule
2 2 2 2 4 1 0 3
strings
13. "Marche nuptiale"
   Chorus (S, A, T, B)
   2 *2 2 2 4 0 0 0
   timp., harps(2)
   strings

14. "Enseigne"
   Chorus (S, A, T, B)
   2 2 2 2 4 3 3 0
   timp., G.c., cymb.
   strings

15. "Scherzo-duettino"
   Béatrice, Bénédict
   *2 2 2 2 4 3 3 0 timp.
   strings


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